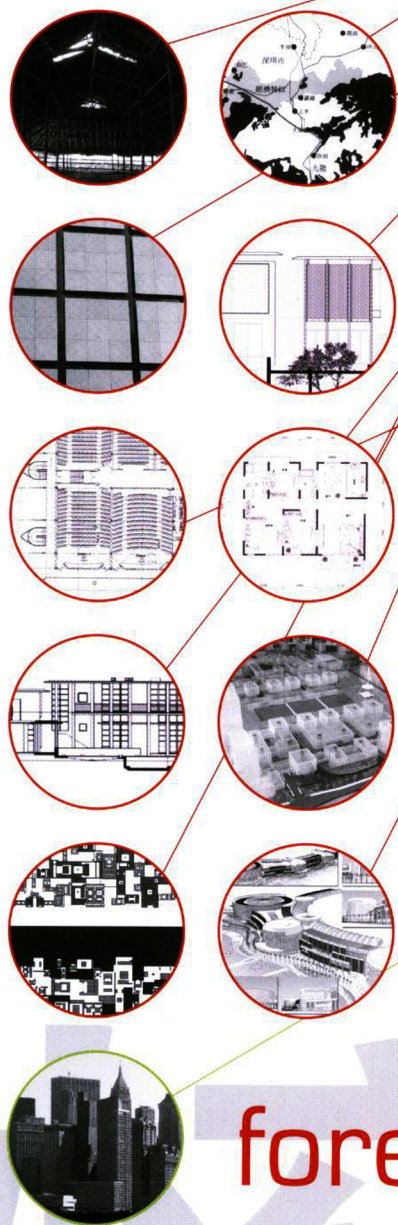


S

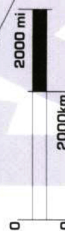


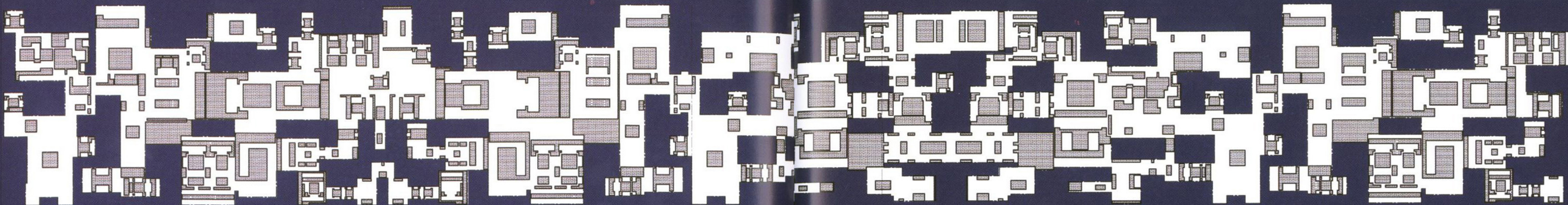
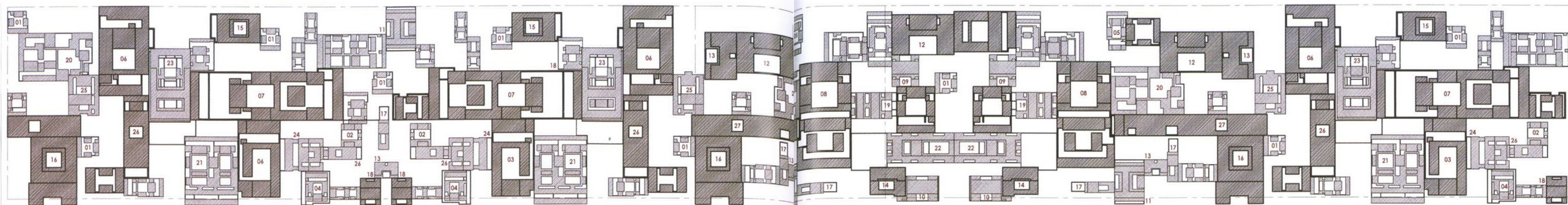
foreign affairs



886323600279

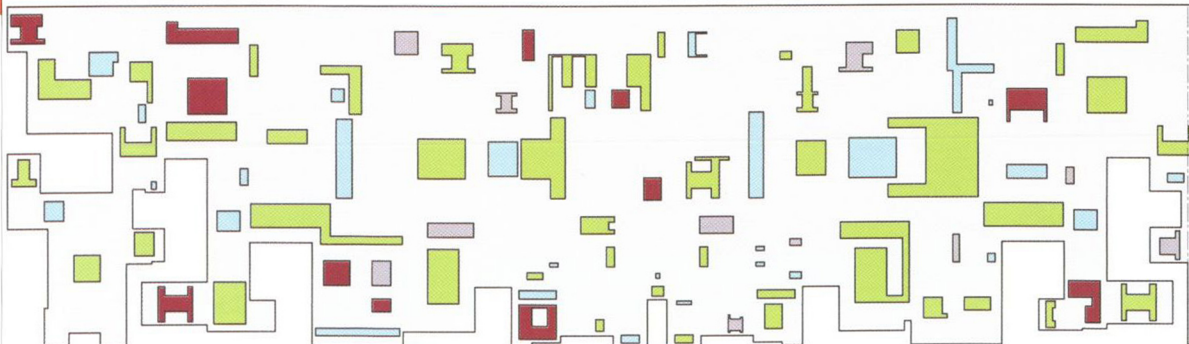
8 886323 600279





process

The theme revolved around the building typology common to most Chinese communities: the courtyard dwelling of the North and the South, both mainland and overseas. The diagrams represent various stages of our design process, of which the aim was to delve deeper into the courtyard typology to see if we might not come to a new manifestation of its essence.



abstract

Both abstraction and inversion were used during our exploration of a range of real courtyard houses. This particular diagram is a snapshot of this process.

過程

华人的院子住宅为我们这次在MOCA展出的主题,借此重新诠释这种中外南北皆有的建筑物传统,在深入探讨的过程中,希望能将它提升与演化为精炼的现代辞藻。

抽象

抽离反转的过程是这一个设计的主要手法,展现在这里的不过是一段“画面”。

Architectural Installation,

Taipei Museum of Contemporary Art, Taiwan

台湾 台北
台北当代艺术馆MOCA
“城市谣言”华人建筑2004”装置艺术

ARCHITECT'S STATEMENT

A regional exhibition showcasing the works of various architects who are active in pursuing themes related to Chinese culture was recently organized by the Museum of Contemporary Art (MOCA) in Taipei, Taiwan. The exhibition, titled Urban Legends - Chinese Architecture 2004 「城市谣言-华人建筑2004」, was held in November 2004.

Works of the office were played down in order to give priority to the spatial experience of the visitor. Projects on display included the Commune by the Great Wall House near Beijing and the Nassim Hill houses, the Three Houses at Burghley Drive and the Teochew Clubhouse in Singapore. From the outset, we were against the idea of the exhibition being merely a showcase of the studio's current work; rather, we were interested in creating an 'object' that would allow us to communicate our interests as a design studio. As a response to the theme of this exhibition, we looked into exploring a building typology common to most Chinese communities: the courtyard dwelling.

We undertook precedent studies of courtyard houses in both Northern and Southern China, and in more local regions such as Malacca; needless to say, we also looked at Singaporean Peranakan terraced houses. Using both plans and sections of some forty houses studied - we explored the possibility of the emergence of a further diagram, through various compositions and arrangements. The aim of this exercise was to delve deeper into the courtyard typology to see if we might not come to a newer manifestation of its essence.

Whilst exploring the two-dimensional aspects of these courtyard houses, we also turned to the possibility of discovery through a more sculptural approach. Scaled models of actual courtyard houses were folded out of paper, and then arranged to gain a sense of the composition at a larger scale.

We very quickly recognised the need to remove these objects somewhat from reality, in order to produce an object which would be familiar, but not instantly recognisable to the viewer. Inversion of solids to voids and vice versa, as well as subtle changes in scale were used as abstraction devices.

We translated our findings into an installation - constructed with both clear and frosted acrylic, and lit from within. This was then suspended within the gallery space. Its translucent skin was punctured with a series of cut-outs abstracted from voids formulated in our earlier exercises. The use of light, translucency and layering of the acrylic sheets was intended to initiate dialogue between the abstracted and inverted solids and voids in space.

When installed and lit for the first time, coloured pencils were used to mark the shadows cast on each wall of the room, as if to capture 'the first breath' of the sculpted piece. Cut-outs of the 'voids' were also hung at random within the work, enacting a slow-motion choreography of shadowplay across the walls of the room as they rotated, giving a sense of subtle animation to the piece.

It was important that the process was as clear to the viewer as the 'final object': we were sure to include a description of our preparatory exercises close to the exit of the exhibition space.

建筑师笔录

台北当代艺术馆(MOCA)最近展出了本区域多位华人建筑师的作品,探索的是有关中华文化的主题。展览题为「城市谣言-华人建筑2004」,于2004年11月举行。

展览会低调处理个别事务所的作品,转而着重参观者对展览会的空间感受。呈现的作品包括北京郊区的「建筑师走廊」乡间别墅,新加坡的那森山住宅,伯格理通道的三间住宅,与及潮州俱乐部会所。从一开始我们就反对展览会仅为个别工作室呈现近期的作品;相反的,我们较想创作一个能传达工作室整体兴趣的“物体”。作为对这项展览会的一个回应,我们探讨的是华人社区里最常见的建筑模式-院子住宅。

我们在中国南北及本区域如马六甲等地作了院子住宅的先例研究,当然也参考了新加坡的土生华人(Peranakan)排屋。从四十多所房屋调查到的平面与断面图,并通过各式的组织与布置,我们尝试拟出一个新的诠释图样。这个练习的目的不外是更深一层地研究院子住宅的模式,以期能将它提升与演化为精练的现代辞藻。

除了对院子住宅进行二维的研究工作,我们也设法以一个比较雕塑性的方法寻找突破的可能性。我们以纸折出院子住宅的比例模型,经重组后在较大的比例中得到了构图的感觉。

我们很快便意识到必须使用抽象手法将这些物体从现实中抽离,希望能令作品在普通人眼里看来即熟悉,又新颖。实体、空块的相互反转与比例的精微变化过程都是这一个设计的主要手法。

我们把研究和试验结果转化成一装置艺术-由透明与磨砂亚克力片建构,并装上内部照明,悬挂在展览室内。它透明的纤皮被一系列从之前试验中求得的抽象空块所洞穿。运用光,半透明度,与亚克力片层次性的排列,其中用意在于启动经过抽象化与相互反转的实体与空块之间的对话。

第一次装置与点亮作品的时候,我们用彩色笔勾勒投射在每道墙上的影子,就像欲捕捉这件雕塑品的“第一口气息”似的。为制造空块而切割出来的亚克力片挂在装置内部,随意地转动,导引一支慢节奏的影子戏舞,在墙上缓缓漫游,赋予作品细致又生动的感觉。

重要的是,制作过程能与“成品”一样清晰地传达给参观者:我们在展览室出口处旁复上有关预备工作的叙述。



Parti

Scaled models of actual courtyard houses were constructed and composed. We very quickly recognized the need to remove these objects somewhat from reality in order to produce a final object which would be familiar, but not instantly recognizable to the viewer.

大空塊, 小空塊

展出的装置根据了各式华人院子住宅组合而成,递减的过程希望能令这种作品即使在普通人眼里看来即熟悉,又新颖。

