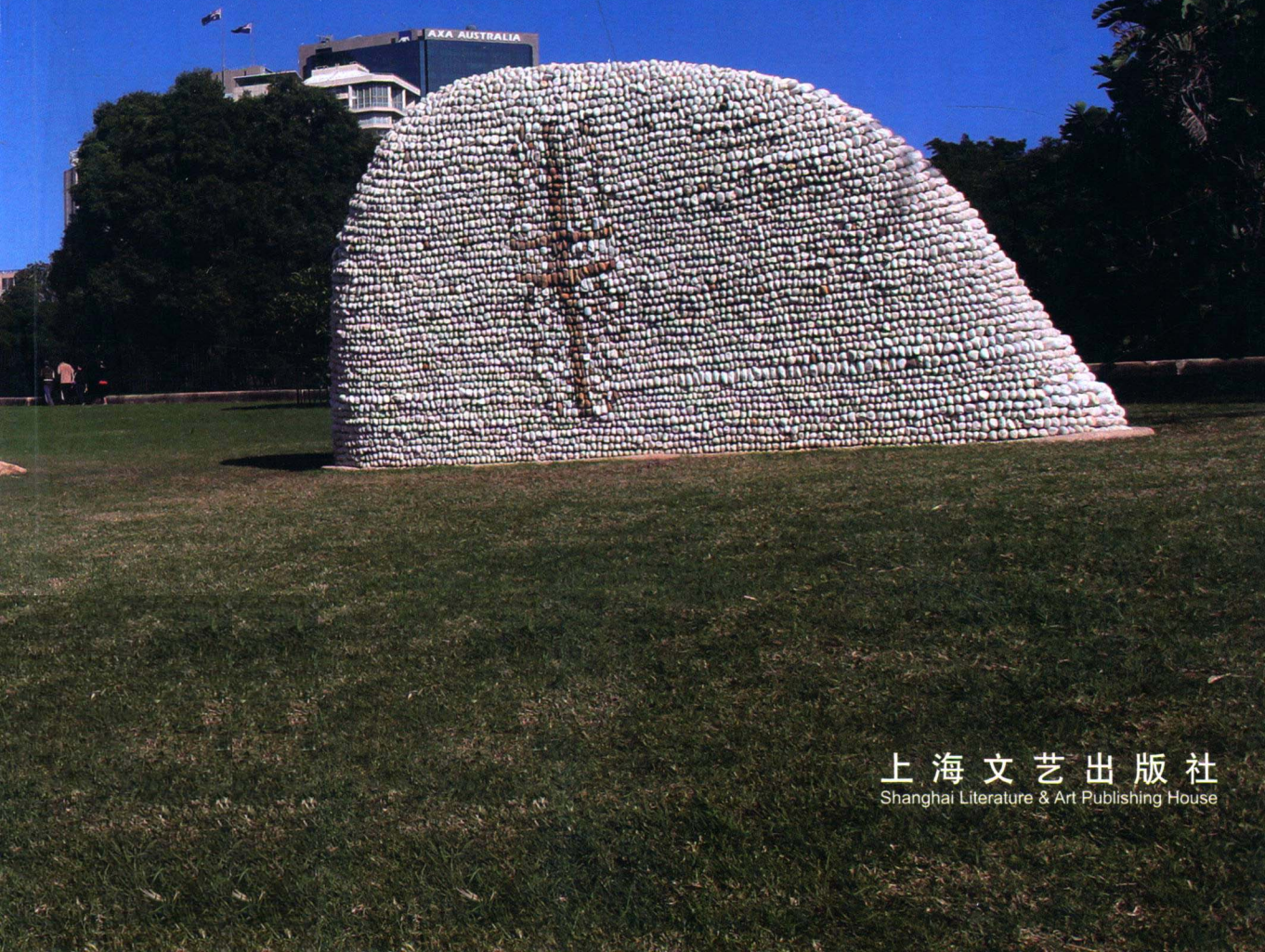


总第1辑 No.1  
September 2011  
中 英 双 语  
Chinese & English  
Bilingual Version

公共艺术|生态  
PUBLIC ART & ECOLOGY  
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# 国际公共艺术家论生态

International Public Artists' Discourse on Ecology



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# 走向生态文明的城市艺术

## Urban Arts toward Ecological Civilization

孙振华  
by Sun Zhenhua

### 一、《新山海经》的启示：走出“人类中心主义”



新山海经一 | 邱黯雄  
水墨动画

新山海经，这个作品从一个在知识符号系统以外的角度来观察这个现代世界，在中国古典神话的叙事方式基础上，来描述了现代世界的各种事物以及对现代文明的质疑。

The New Book of Mountains and Seas [1] | Qiu Anxiong  
Watercolor Animation

This piece of work describes the modern world and questions the modern civilization on the basis of the Chinese classical narratology from a perspective outside of the generally acknowledged symbol system.

2006年，在上海城市建筑双年展上，一件名为《新山海经》的水墨动画作品引起了大家的注意，作者是年轻的新媒体艺术家邱黯雄。

人们可以从不同的角度来看这件作品，我们更有兴趣把它看作一个寓言，一部图像的人和自然的关系史。它似乎在告诉我们：人是如何一步一步地摆脱自然；人又是如何从无到有来建造自己的城市；人对自然的征服和改造又给城市生活和人的自身生存带来了怎样的变化。

在邱黯雄的作品中我们可以看到：城市的生态的问题日益严重，人和自然的关系变得日益对立和尖锐，这种趋势愈演愈烈。

问题在哪里？——问题的症结是有着几千年渊源的“人类中心主义”的思想：“人是万物的尺度”；“人为自然界立法”；“人是自然的主宰”；……。

这种人类中心主义思想与城市艺术又是什么关系呢？

我们这里所说的城市艺术指的是以城市空间和城市的公众生活为背景而展开的艺术，它包括建筑艺术、公共艺术、环境艺术、大地艺术、园林艺术、表演艺术、设计艺术等等。

人类中心主义在城市艺术中的表现，就是片面地强调艺术对自然、环境和空间的征服；通过艺术的方式，满足人的各种需要，肯定人的意志和力量，不惜以生态环境的牺牲为代价。

即使是我们今天津津乐道，引以为豪的古代建筑遗迹，它们的建设也是以对生态资源的大量消耗为前提的，例如故宫的建造对房山汉白玉的影响；甘肃天水麦积山石窟建造过程所记载的，对山体树木的大量砍伐等等，就是明显的例子。

当然，在古代社会，无论中外，在城市艺术中，也都有过朴素的“生态学”的思想和处理方式，然而，随着人类理性的发展，科学技术的进步，城市艺术越来越背离自然，远离生态。

以雕塑艺术为例，人们习惯用：“以体积征服空间”来描述，也就是将雕塑看作是一种通过创造物质体积，征服空间，战胜时间，肯定人的意志和力量的方式。

《史记·秦始皇本纪》记载：“二十六年……收天下之兵，聚之咸阳，销以为钟、金人十二，重各千石，置宫廷中。”秦始皇以收缴的兵器铸造钟、金人的目的是为了炫耀武功，夸示威权。





Sun Zhenhua  
孙振华

## I. Revelation from *the New Book of Mountains and Seas*: Breaking away from Anthropocentrism

A watercolor animation *The New Book of Mountains and Seas* caught the attention of spectators at Shanghai Urban Architecture Biennial in 2006. The creator is Qiu Anxiong, a young media artist. People can view it from different perspectives. However, we prefer to regard it as a fable and an animated history of the relations between human beings and nature. It seems to tell us how men break themselves away nature step by step, how men start to construct his cities from nothing, and what changes men have brought to their urban life and their own existence by conquering and transforming nature.

We can see the urban ecological issues have become worse and worse from Qiu Anxiong's work and the opposition between men and nature becomes sharper with each passing day.

Where lies the problem? The crux of the problem is the deeply-rooted ideology "Anthropocentrism" with a history of thousands of years. The ideology is manifested in such modes of thinking as "Man is the measure of all", "Man makes the law of nature" and "Man is the master of nature".

### 新山海经一 | 邱黯雄

水墨动画

片长: 30' 05"

比例: 4: 1 (3屏幕录像装置)

色彩: 黑白

制作地点: 中国上海

时间 2006年

### *The New Book of Mountains and Seas* [I]

A Qiu Anxiong's Work

Watercolor Animation

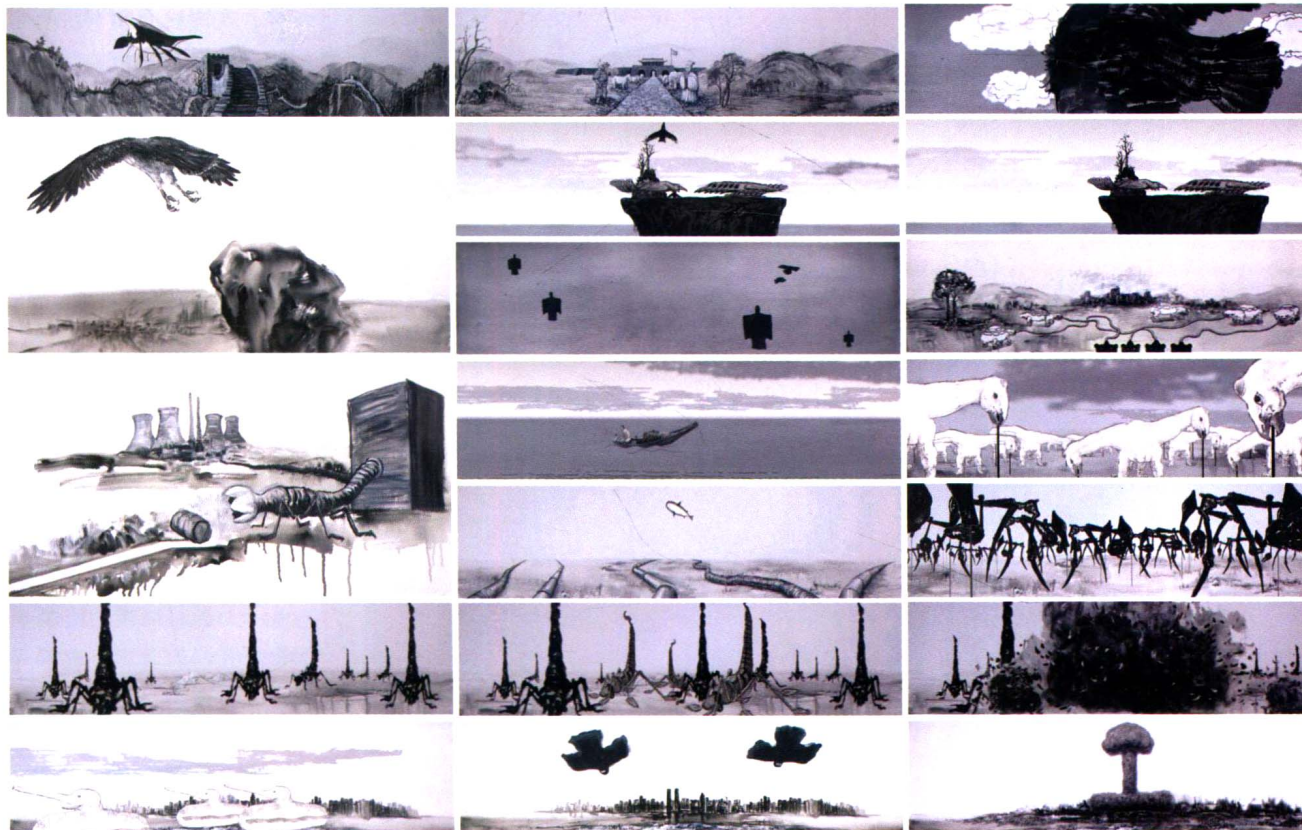
Length: 30'05"

Ratio: 4: 1 (3 Screen Video)

Color: Black & White

Shanghai, China

2006





无独有偶，根据历史记载，被称为古代世界七大奇迹之一的古希腊罗德岛100英尺的太阳神赫利俄斯的青铜像也是为纪念该岛于公元前350年成功地抗击了马其顿王的围困而创作的。根据传统，这个巨大的青铜像是利用撤退的军队所遗弃的青铜武器和甲冑铸成的。

为什么古代的统治者热衷于大的空间构筑呢？显然，除了功能的需要，更重要的，要借助体积和空间显现威仪和权力。

《史记·高帝纪》记载，西汉丞相萧何主持建造未央宫时，汉高祖东征在外，当他回来看见宫阙的规模，责备萧何治宫室过度，萧何回复：“天子以四海为家，非壮丽无以重威”。刘邦这才转怒为喜。

正是基于诸如此类的动机，人类在城市艺术的历史上，得以留下了让他们夸耀后世的作品，这些作品足以成为人的力量的纪念碑。而且这种努力一直延续至今。

国外的例子有：埃及金字塔、巴黎埃菲尔铁塔、美国自由女神、美国“总统山”雕塑、摩天大楼群……等等。

中国的例子则有：万里长城、郑州黄河边新建的炎黄二帝像，河南被令下马的“祖龙工程”，还有充斥中国大地的“天下第一XX”……等等。

今天，在城市艺术方面，人类所掌握的技术和所具备的能力空前强大，各种手段越来越完备，突破过去的纪录根本不是问题，只要愿意，他们完全可以不断挑战极限，跨越巅峰。

今天，这种在“人类中心主义”笼罩之下的城市艺术仍然很强势，它们反过来会不断刺激、助长和强化人类中心主义的思想，变成权力和意志的炫耀和扩张。

今天，许多城市艺术实际是在以艺术的名义破坏城市的生态平衡。因为它们是消耗性的，

无法再生的，它们是以牺牲自然和环境为代价的。

以雕塑为例，它的生态代价是开矿，冶炼；劈山，取石；噪音，粉尘……等等对自然和环境造成无法修复的破坏。

……。

人类的环境、资源毕竟是有限的，这种由“人类中心主义”所导致的城市艺术的价值观无法永久持续；改变的唯一可能，就是走出“人类中心主

中国万里长城  
The Great Wall of China





What is the relation between anthropocentrism and urban arts?

Urban arts here refer to all the art forms which are developed with the urban space and public life as their background, including architectural art, public art, environmental art, land art, gardening art, performance art, design art, and etc.

Anthropocentrism in urban arts is expressed by the exclusive emphasis on the conquering of nature, environment and space through art forms to satisfy various human needs to flaunt human willpower at the cost of the ecological environment.

We may take pride in the relics of the ancient buildings that remain this day. But sometimes we fail to recognize the fact that the construction of these buildings are made at the cost of a massive consumption of ecological resources. For instance, the impact of the construction of the the white jade in Fangshan Mountain, Beijing, and the massive cutting down of the trees on the Maiji Mountain, Tianshui City, Gansu Province due to the construction of the grottoes on the mountain.

It should be admitted that in ancient times, no matter in China or elsewhere, there were crude ecological thoughts and ways of handling nature in urban arts. However, with the development of human rationality and the progress of science and technology, urban arts are moving further away from nature and ecology.

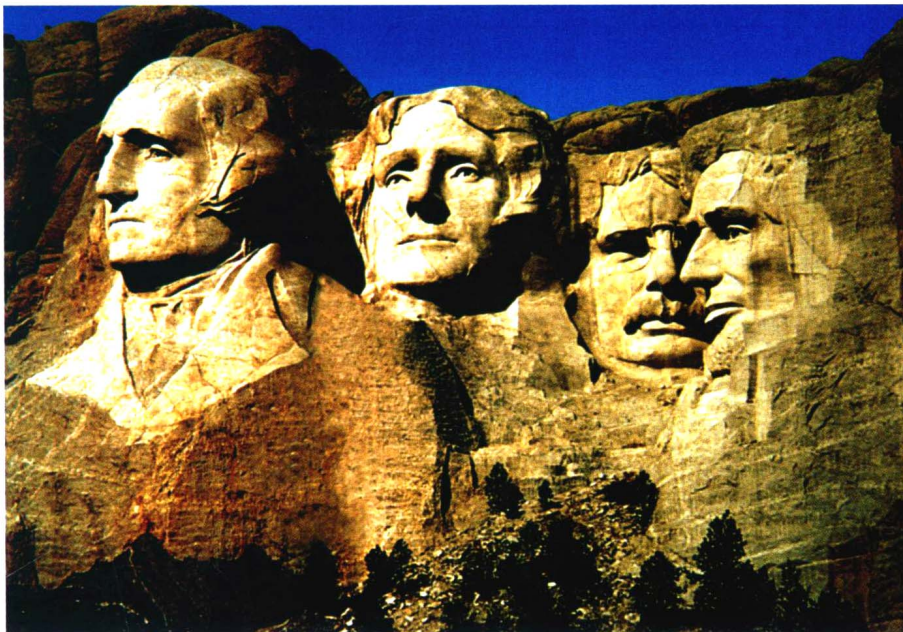
Take sculpture art as an example. Sculptors take sculpture as a way to conquer space and time in order to display human willpower and strength through the creation of material volume.

According to *The Biography of the First Emperor of Qin in the Records of the Historian*: "In the 26<sup>th</sup> year, all the weapons throughout the country were confiscated, fused and remolded into twelve giant bells and statues which were placed in the imperial palace." The first Emperor of Qin confiscated the weapons and remolded them into these giant sculptures just to show off his martial power and supreme authority.

According to the historical records, the bronze statue of Apollo Helios on the Island of Rhodes in Greek, one of the seven world wonders, was created to commemorate the successful breaking of the siege by the Cyprus army in 350. B.C.. The huge statue was made from the bronze weapons and armors abandoned by the retreating enemies.

Why were the ancient rulers so keen on the construction of buildings of enormous space? Besides fulfilling certain practical functions, these buildings were constructed to display the rulers' mighty powers through volume and space.

According to *The Biography of Emperor Gao*, while Xiao He, the Prime Minister of the Western Han Dynasty, was in charge of the construction of the Weiyang Palace, Emperor

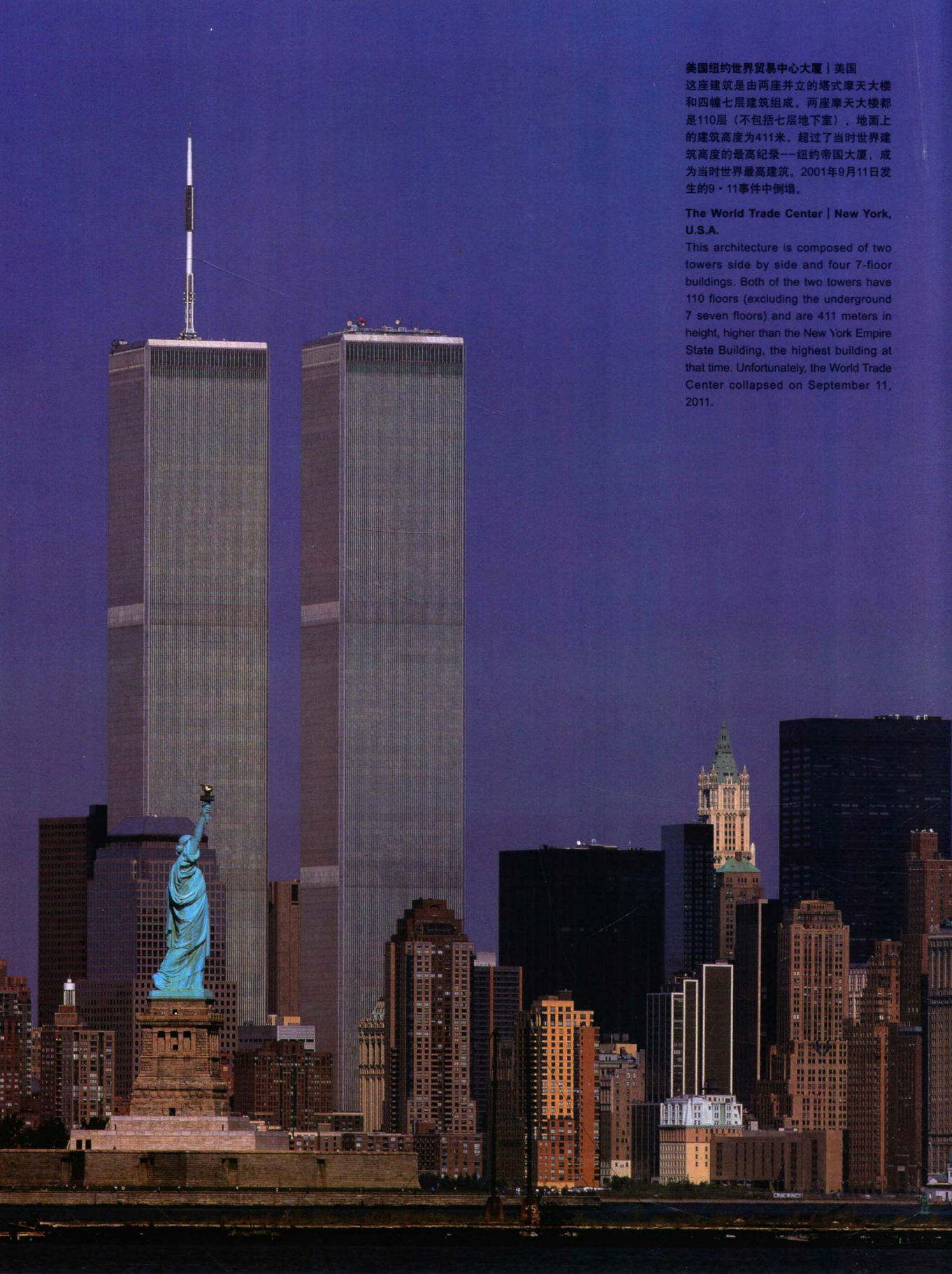


拉什莫尔国家纪念碑 | 美国  
石雕头像，由美国著名画家和雕塑家格桑·博格勒姆（Gutzon Borglum, 1867~1941年）在1927~1941年间创作并初步完成，位于美国南达科他州西南部布莱克山区，高约195m的拉什莫尔山峰上。

#### Mount Rushmore National Memorial | U.S.A.

The well-known Rushmore National Monument in the United States is erected on the Rushmore Peak of the Black Hills in the southwest of South Dakota. It is a group of huge stone statues of four American presidents sculptured by the famous American painter and sculptor Gutzon Borglum (1867-1941) during 1927-1941.





美国纽约世界贸易中心大厦 | 美国  
这座建筑是由两座并立的塔式摩天大楼和四幢七层建筑组成。两座摩天大楼都是110层（不包括七层地下室），地面上的建筑高度为411米，超过了当时世界建筑高度的最高纪录——纽约帝国大厦，成为当时世界最高建筑。2001年9月11日发生的9·11事件中倒塌。

**The World Trade Center | New York, U.S.A.**

This architecture is composed of two towers side by side and four 7-floor buildings. Both of the two towers have 110 floors (excluding the underground 7 seven floors) and are 411 meters in height, higher than the New York Empire State Building, the highest building at that time. Unfortunately, the World Trade Center collapsed on September 11, 2011.



Gao was on his eastern expedition. When the emperor returned and saw the scale of the palace, he blamed Xiao He for the luxury of the palace. Xiao He replied in this way: "As the emperor, your majesty is the ruler of the whole country and only the magnificence of the palace can display your supremacy." Upon hearing that, the emperor turned from anger to happiness.

It is based on such motivation that men have left master works about which their offspring brag about. These works have become monuments to human powers and men still make such efforts until this day.

Cases outside China are: the Egyptian pyramids, the Eiffel Tower in Paris, the Statue of Liberty in New York, the sculptures on President Hill, and etc.

Cases in China are: The Great Wall, the Statues of Emperors Yan and Huang along the Yellow River in Zhengzhou, the "Zulong Project" which has been stopped by the government, and many other projects which claim to be "the first so and so on earth".

Today, in terms of urban arts, with unprecedentedly powerful technologies and facilities, human beings are capable enough to break any previous records. As long as they wish, they can challenge and break any limitations.

Today, anthropocentrism still has a strong impact on urban arts and this in turn stimulates and intensifies the anthropocentric tendencies among the urban artists whose works of art have become the showing-off and expansion of human willpower.

Today, many forms of urban arts actually destroy the urban ecological balance in the name of art because they are consuming non-renewable natural resources and hence they are created at the cost of nature and environment.

Just take sculpture as an example. The creation of sculptures involves mining, ore-refining, mountain-blasting and quarrying and these processes will cause not only noise and dust pollution but also irreparable destruction to the environment.

After all, natural resources are limited. Anthropocentric urban arts are doomed to failure. The only way out is to break away from anthropocentrism and move towards an ecological civilization. This will be a Copernican shift in the history of urban arts.

The modern urban ecological aesthetics tries to break through anthropocentrism and advocates the slogan of "Respect nature, ecological ego, ecological equality and ecological sympathy". It stresses the integrity of natural ecology, the co-existence of men and nature, and the equal position of men on the food chain with other living creatures.

In Letter on Anthropocentrism, Heidegger puts forward his idea that "Man is not the master of beings, but the caregivers of beings."

According to the Gaia Theory proposed by the modern environmental ethicist J.E. Lovelock, the Earth can be regarded as Gaia, a goddess in Greek mythology. The theory posits that the earth is a living body composed of pedosphere, hydrosphere and atmosphere.



#### 埃菲尔铁塔 | 法国

埃菲尔铁塔（法语：La Tour Eiffel），是1887年1月26日动工，1889年5月15日开放的，距今已有100多年的历史了。埃菲尔铁塔占地一公顷，耸立在巴黎市区塞纳河畔的战神广场上。这座镂空结构的铁塔，高300米，天线高24米，总高324米。除了四个脚是用钢筋混凝土之外，全身都用钢铁构成，塔身总重量7000吨。埃菲尔铁塔得名于设计它的桥梁工程师居斯塔夫·艾菲尔。铁塔设计新颖独特，是世界建筑史上的技术杰作，因而成为法国和巴黎的一个重要景点和突出标志。

#### The Eiffel Tower | France

The construction of the Eiffel Tower (La Tour Eiffel) began on Jan. 26, 1887 and it was opened on May 15, 1889. The tower has a history of over 100 years. Occupying an area of one hectare, the tower stands on the Mars Square along the Seine River in Paris. This tower, with a hollow steel structure, is 300 meters in height. Since the height of the antenna is 24 meters, the overall height of the tower is 324 meters. Except the four reinforced concrete feet, the whole body of the tower is made of iron and steel. Its total weight is 7000 tons. The tower, with a novel structure and unique design, is a masterpiece in the architectural history of the world. Therefore, it has become one of the important scenic spots and outstanding landmarks in Paris and France.



义”，走向生态文明。

这将是人类城市艺术历史上的一次哥白尼式的转变。

当代城市生态美学极力打破人类中心主义，主张“尊重自然、生态自我、生态平等与生态同情”的口号，强调自然生态的整体性，强调人与自然共存共融，强调人和其它生物共同享有在生物链上的平等地位。

海德格尔在《论人类中心主义的信》中曾经提出“人不是存在者的主宰，人是存在的看护者”。

根据当代环境伦理学家拉弗洛克 (J. E. Lovelock) 提出的盖娅假说 (Gaia Theory)，

拉弗洛克把整个地球看成希腊神话中的大地女神盖娅，地球是由地圈、水圈、气圈以及生态系统组成的一个生命体，这个生命体是一个可以自我控制的系统，对于外在或人为的干扰具有整体稳定性的功能。

城市也是一个生命体，它是一个由经济、社会、环境等复合综合因素的生态系统。城市就像人一样，会呼吸吐纳、也会失调生病，因此我们要整体的看待城市，不能破坏它的生态平衡。

正是由于城市有生命，城市万物也同样享有生命的尊严。因此城市“以人为本”之类的说法也遇到了挑战，城市只能以生态为本，有了合适的生态才会有一个共享、和谐的城市。

## 二、“半截子气象塔”的启示：当代城市艺术中的生态化趋向

让我们从一个“半截子气象塔”的改造工程说起。

浙江省台州市中心有一座小山，山上原来打算建一座40米高的气象塔，建到19.6米的时候因违反城市规划被叫停了。后来，气象塔另外择地建设，山顶就留下了这一段废弃的混凝土塔身。由于地处市中心，加上小山的衬托，这段废弃的塔身在整个城市中的空间影像非常清晰，如果将它改造成为一座城市雕塑，应该是一个很不错的选择。

台州城市雕塑办公室约请国内有影响的五家艺术单位进行设计，一共提供了几十个方案。在这些众多的方案中，基本上都看不到原来的塔身，也看不到雕塑方案与原来的塔身有什么关系。标书上说，雕塑高度不超过40米，结果，这些方案基本上都等于在山上重建一座近40米的巨型雕塑。这些造型与废塔完全没什么联系。

如果是这样，改造、利用塔身的意义何在？那还不如推倒重来，或者干脆取消这个项目。这个项目之所以能够成立，亮点就在于这个塔半途而废，太可惜了。艺术家的工作是帮城市解决问题，变废为宝，用艺术的方式改正人们在城市建设中的过失，而不是要另起炉灶，耗巨资做一个“巨无霸”放在一个中等城市。

台州之前有过一个变废为宝的成功案例：也是在市区内，有一段过去采石头留下的

被包裹的海岸 | 克里斯托和珍妮-克劳德 1968-1969

摄影：哈里·申克，版权：克里斯托，1969

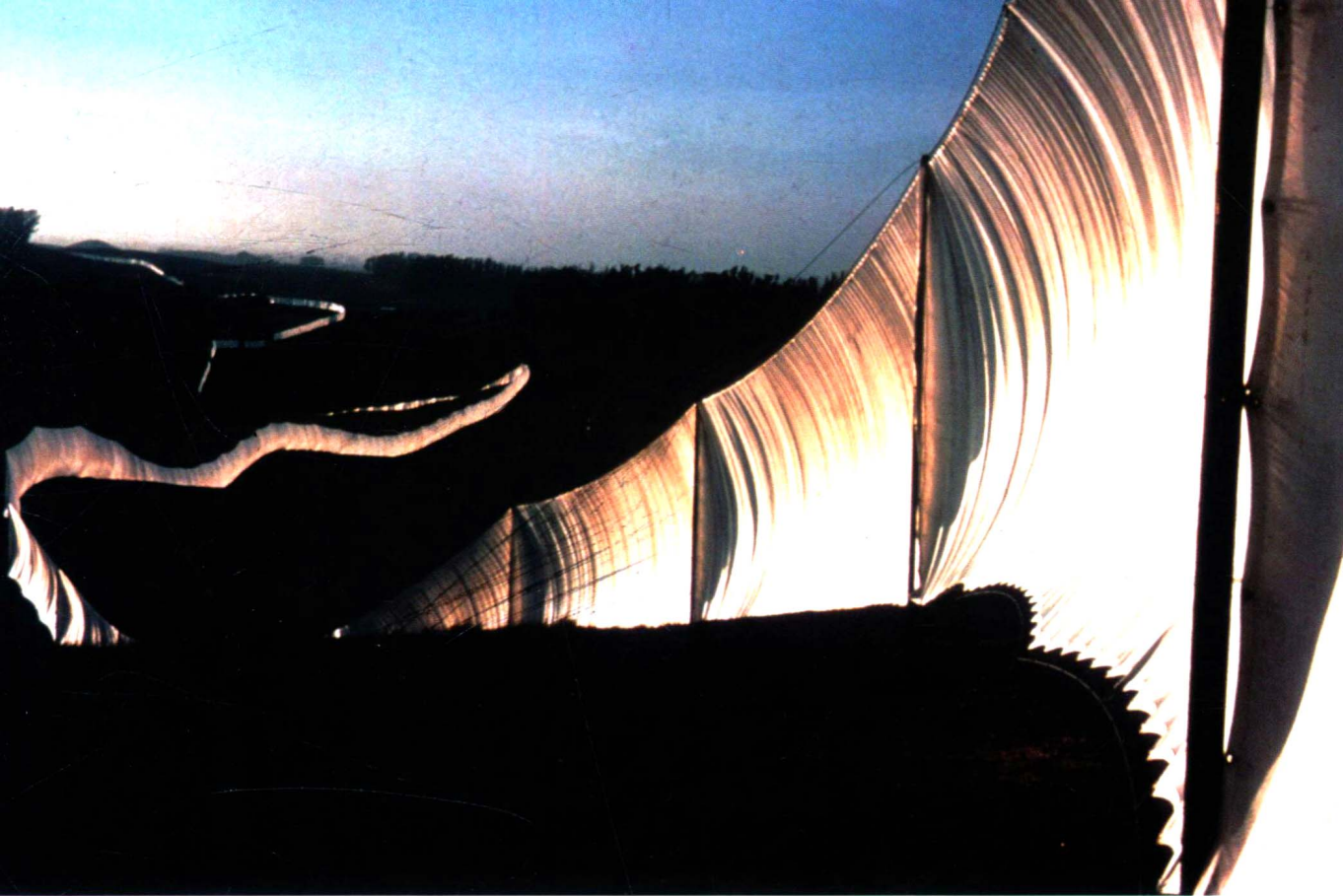
1,000,000英尺的小海湾，悉尼，澳大利亚，90,000平方米防腐布和56.3千米绳索。

Wrapped Coast | Christo and Jeanne-Claude 1968-1969

Photo: Harry Shunk, Copyright: Christo 1969.

The Little Bay, Sydney, Australia, with 1,000,000 square feet, wrapped with 90,000 square meters of erosion-proof fabrics and 56.3 kilometers of ropes.





This living body is a self-regulating system with stable functions and is free from external or human interference.

A city is a living body, an ecological system composed of complex factors such as the economy, society and environment. Like a human being, a city can also respire, renew its energy, and get disorders. Therefore, we shall regard the city as a whole body and shall not destroy its ecology.

As a city has life, all the objects in the city shall deserve the dignity enjoyed by living creatures. Thus, the people-oriented theory of urban development should be challenged. A city shall be ecology-oriented. Only with a proper ecology could there be a shared and harmonious city.

飞奔的篱篱 | 1972-1976

摄影：珍妮-克劳德，版权：克里斯托，1976

马林和索诺马县，加利福尼亚。

高5.5米、长40公里，

200,000平方米尼龙、钢柱和钢缆。

Running Fence | 1972-1976

Photo: Jeanne-Claude, Copyright: Christo 1976.

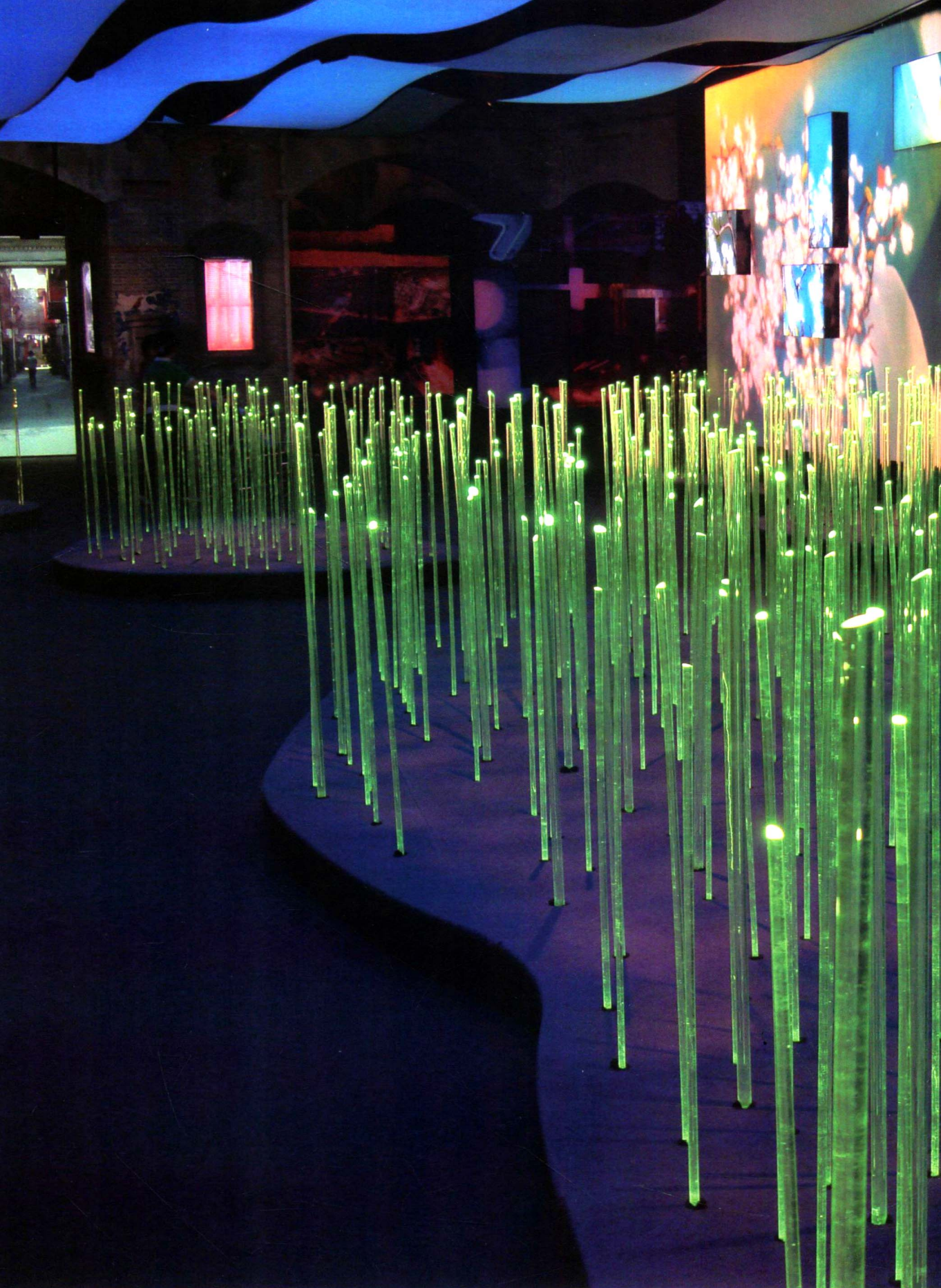
With a height of 5.5 meters and a length of 40 kilometers, made of 200,000 square meters of nylon, steel poles and steel cables, the Running Fence extends across Sonoma and Marin Counties, California.

## II. Revelation from the Uncompleted Meteorological Tower: Ecological Trend of Contemporary Urban Arts

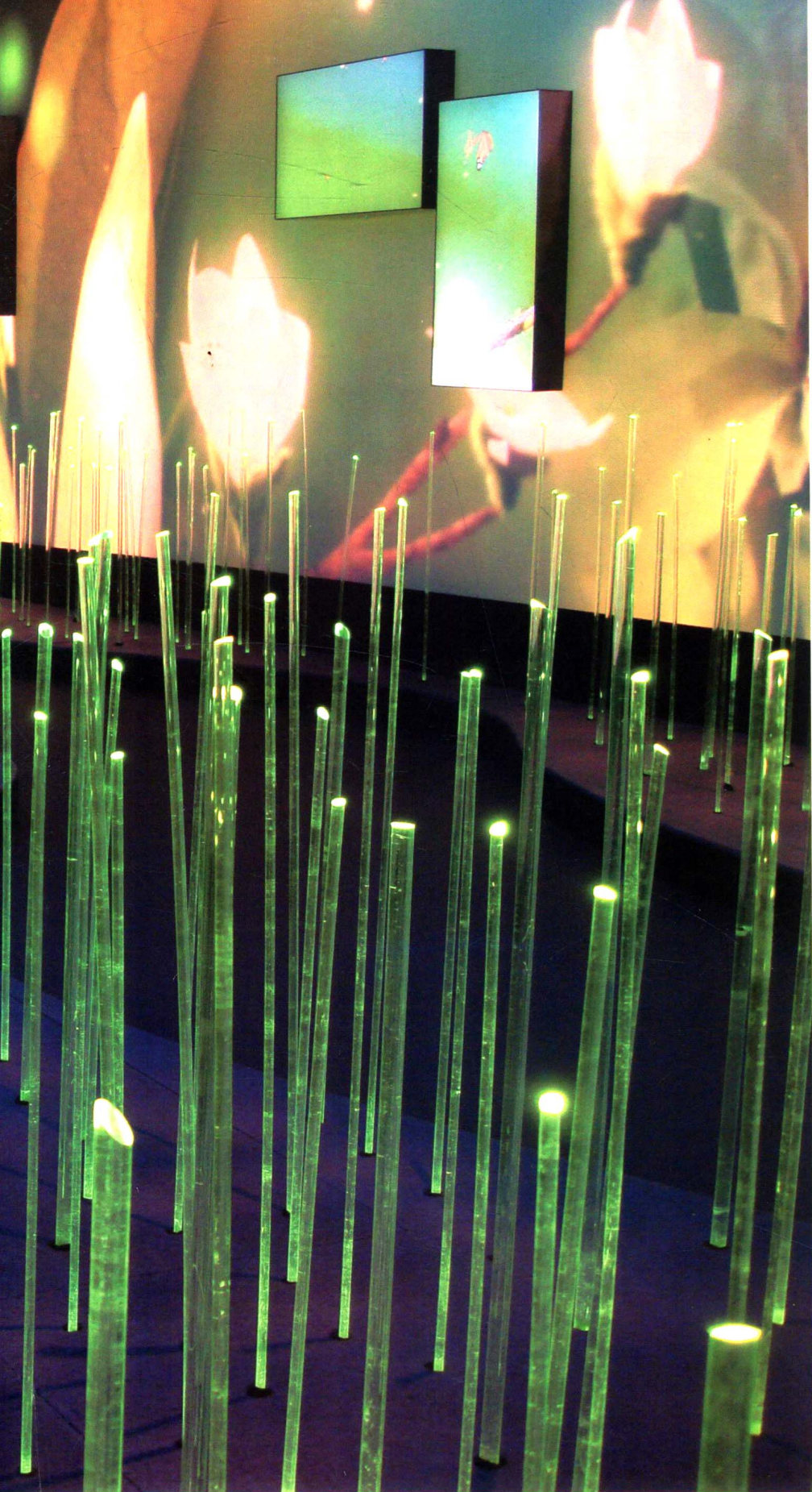
A meteorological tower with a height of 40 meters was planned to be built on a small hill in the downtown of Taizhou City, Zhejiang Province. However, the construction of the tower was forced to stop when it was built to the height of 19.6 meters because the construction breached the city planning. Later, the project was abandoned since another place was chosen to be the site of the meteorological tower. As it is located on a hill in the downtown, the uncompleted tower is clearly visible in the space image of the whole city. It would be a good choice if it is to be reconstructed into a sculpture.

The Sculpture Office of Taizhou City invited five influential art institutes to design the









#### 绿动上海 | 2010上海世博会

照片版权：杨贵妮

上海企业联合馆

上海世博会上海企业联合馆犹如一座生态环保的“魔方”建筑，屋顶装备了1000平方米太阳能集热屏，它可以收集太阳能，将90度的水驱动发电机产生电力，支持整个魔方的运转。

当参观者步入魔方，第一个场景就是“绿动上海”，这是是可互动的，分布呈小岛形状的光纤芦苇，参观者可以穿行其中，伸手可及，轻轻挥手间，那些芦苇通过传感器，会随着周围LED屏幕播出的上海四季景色而变换颜色，其寓意是人类能给大自然带来变化。

#### Green Shanghai | 2010 Shanghai World Expo

Photographer: Yang Guini

Shanghai Corporate Pavilion

Shanghai Corporate Pavilion of 2010 Shanghai World Expo is like an environment-friendly magic cube. The roof of the building are installed with 1000 sq.m of solar panels which use the 90°C water to drive the motor for power generation to support the running of the magic cube.

The first sight the visitors see after entering the magic cube is "Green Shanghai" composed of interactive optical fibred reeds spreading like islets. Visitors could walk inside and touch these reeds. The colors of the reeds could change through sensors according to the four seasons of Shanghai on the LED screen, symbolizing that human beings can bring changes to nature.

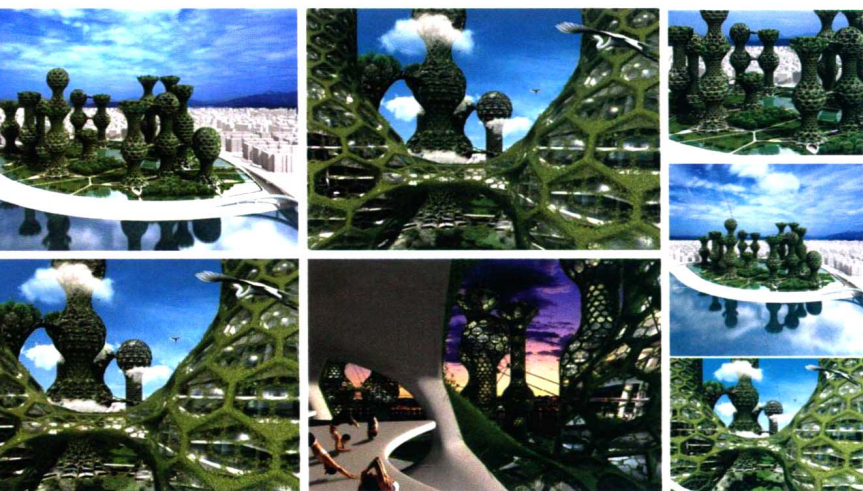


## 摩天蜂巢城 | 韩国

韩国首都首尔市正打算建造一座史无前例的“摩天蜂巢城”——它占地40万平方米，由15幢16到53层不等的塔楼组成，其形状酷似一个个硕大无朋的巨型蜂巢，并被绿色植物覆盖，看上去就仿佛是某种怪异的外星生物一般；而塔楼内部将隆起数个“圆球”，用于建造公寓、剧院、医院。据称，“摩天蜂巢城”将创造一个更适合未来人类居住的环境，目前它仍处于构想阶段，并有望在2026年建成。

### Cellular City | Republic of Korea

An unprecedented “Cellular City” is planned to be built in Seoul, capital of Republic of Korea. Occupying an area of 400,000 sq.m, the city is composed of 15 towers with stories varying from 16 to 53. The city is shaped like a giant beehive with coverings of green plants, looking like a space alien. Inside the towers, there are a number of bulging balls in which apartment buildings, theaters and hospitals will be built. It is said that the cellular city will create an environment more suitable for men to live in the future. The project is still in its conceptual phase and is hoped to be completed by 2026.



废墟，很难看。后来，景观设计师巧妙地引水上山，对山体略加处理，将它变成了一个人造瀑布，加上绿化和溪流的配合，成为一处不错的城市水景。

为什么参加气象塔改造项目的雕塑家和设计师不能很好地领会台州的意图呢？

这可能和我们长期以来对雕塑和景观的理解有关。这种理解大概包含了两个习惯看法：第一，所谓城市雕塑、景观艺术是花钱为城市增添新的东西，耗费金钱和资源理所当然。第二，所谓艺术和设计，要突出艺术家和设计师的个性，把他们独特的想法和意志注入到这个城市，让城市居民接纳他们的作品。

这两个习惯看法当然不能算错，但是在当代条件下，在一个强调生态和环保的时代，艺术家的观念需要改变，他们应该学会由简单地“添加”，变为寻找更多的可能性。除了“添加”和“耗费”，还要学会“保护”、“转换”、“改造”、“利用”等等。这需要艺术家对生态、对自然，对城市要有更多的敬畏和尊重，要有更多的智慧和解决问题的办法。

一个艺术家力图为城市增添个人色彩是不错；同时，还应该从城市的整体利益出发，学会“放弃”、“收敛”、“少作为”甚至“不作为”。可做可不做的，尽量不做；可大做可小做的，尽量小做；现在可勉强做，将来更适合做的，留到将来做……。

台州的半截子气象塔本身并不难看，比例与体量不够均衡，可以用其它材料增加高度，原有塔身可以完全不动，也可以通过色彩处理，让它加以改变。关键是体现出一种态度和观念，而不是另起炉灶，做一个与它无关的造型。

将废塔变成公共艺术，等于为城市留下了一个故事，它将纪录一个城市的观念是如何改变的，多年以后，人们看到这个作品，会有一段回首当年的故事可说。

“半截子气象塔”给我们的启示是，城市艺术在当代条件下，它的努力方向是：

第一，强调城市艺术与城市社会-经济-自然复合生态系统的整体协调性。应该能够将城市艺术融入城市综合、整体的生命体中；城市艺术应该有利于城市社会、经济、自然协

调发展和整体生态化。

第二，城市艺术应该致力于提升城市居民自觉的生态意识和环境价值观；致力于提升城市的生活质量、人口素质及健康水平；应该致力于人人平等、自由、教育、人权以及免受暴力的社会环境的形成。

第三，城市艺术的创作应该最大限度地尊重生命，尊重环境，尊重自然；谨慎地对待数量的增长，更追求质量的提高；强调城市艺术材料资源的可再生和综合利用水平；让城市艺术最大限度地以强调环境的承载能力相协调，让自然环境及其演进过程得到最大限度的保护。

第四，城市艺术的生态化是一场破旧立新的社会变革，当代城市艺术应该不断推进城市艺术的观念的转变，让人们的欣赏习惯，艺术生活方式和艺术消费方式向生态化方向转变；特别应该促进艺术的生产制度、展示传播制度、市场流通制度以及艺术管理制度等向生态化方向发展。



reconstruction plan. About dozens of plans were submitted. Among these plans, not a sign of the original tower could be seen nor could any relation of the sculpture with the original tower could be observed. The bid document stipulates that the height of the tower should not be higher than 40 meters. As a result, all these plans meant a new 40 meter-high sculpture would be erected on the hill. The modeling of the sculpture was not related to the previous tower at all.

If then, what is the significance of transforming the 'uncompleted tower'? It would be better to pull down the tower or simply cancel the reconstruction project. The project was approved by the government because it was a pity that the uncompleted tower was abandoned. The job of the artists is to help the city to turn waste into things of value, to correct the mistakes people have made in the city construction through artistic means rather than to invest a huge amount of money to construct another colossal building in a medium-sized city.

Previously, there was a successful case of turning waste into treasure in Taizhou. In the downtown, there had been ruins of a quarry. Later, the landscape designer led water uphill, made slight treatments on the body of the hill and turned it into a man-made waterfall. With the green plants and the flowing stream, the ruins were turned into a wonderful waterscape in the city.

Why couldn't the sculptors and designers of the reconstruction project of the uncompleted project understand the intent of Taizhou government? It must have something to do with people's understanding of the sculpture and landscape for years. This understanding involves two preconceived views: first, urban sculptures and landscapes are additions to the city outlook and hence it is nature to spend a large amount of money and consume natural resources; secondly, art and designing shall highlight the individualities of the artists or designers and their unique ideas shall be injected into the city to let the residents accept their works.

Of course, these two views are not absolutely wrong. However, at a time when much attention is paid to ecology and environment, artists should change their traditional ideas accordingly. They should learn to look for more possibilities rather than just make additions. Aside from "addition" and "consumption", they should learn how to "protect", "transform" and "take advantage of the present conditions". Artists are accordingly required to show more awe and pay more respect to the city and make more use of their intelligence



包裹国会大厦 | 柏林, 德国

摄影: 沃尔夫冈·沃尔兹, 版权: 克里斯托, 1995

1995年6月17日, 包裹工程开始进行, 包裹行动共花去包装材料喷铝银色聚丙烯粗纤维布10万m<sup>2</sup>, 蓝色聚丙烯绳15,600m, 耗资1,400万马克。整个工程动用1,500多人, 耗时23小时。

Wrapped Reichstag | Berlin, Germany

Photo: Wolfgang Volz, Copyright: Christo 1995.

The wrapping project began on June 17, 1995. 100,000 square meters of thick woven polypropylene fabric with an aluminum surface and 15,600 meters of blue polypropylene rope were used for the wrapping of the Reichstag. The total cost of the project was 14 million German Marks. It took more than 15,000 people 23 hours to finish the project.