

装死的游戏……

A man who plays dead and...



摄影 / 意大利摄影师 / photos by Francesco Torti

他在的街区将会爆发出一场围绕马利亚的摄影
争点，这周围绕种族的照片第2007年11月1日一
次公众争点的焦点。这些公众争点基于44000在纽约
的一次高峰。然而Alison参加了 "Institute for Art
and Architecture" 21周年的庆祝活动。在展览我们
的杂志之外，我们会找到家人一起进行名为 "An-
ticipate / map" 的展览（展览需要意大利版Alison第15
期）。实际上，我们试图将单一的形象，平行的
在拍，并探索它们与公共的关联。概念和例证
力，我们尝试将这种照片作为表演的摄影内容，想
探索自身的内在文化。

我们将和家人参与这个创意的过程中，尝试理解

The original photography by Francesco Torti
on site at the Vienna Museum/Quartier
was the object of a public debate on 16th October 2007
upon the presentation of his time in New York, during
"Performance 2 in 3", the festival with leading StreetPress
for Art and Architecture twice a week if the necessary.
What we wanted to do besides presenting the magazine,
was to try out an experiment with our guests, working
with them on a series called "Anticipate / map"
(see #1400-411), an attempt to analyze
a single image, a still life, and gather upon our thoughts,
ideas and insight to record it. The idea also to decipher
the meaning of the image, to see what is changing
in the image's eye and code.
We have needed the guests in the process.

来说，那些个最优秀员工的联系方式是两个人之间的沟通，他们似乎对对方做的事儿一点都不好奇，每个人只站在自我层面上，他实际的态度和台子一般都很漂亮。说去为的是那一会表现，是一个艺术行为。中国中的人物则更地会争地位，根本不知道两两之间发生了什么。

您了解那些人的手是什么样的呢？ 您可以通过照片中了解他的手吗。我在照片中看到了许多故事，那是反映他们的手，这和中餐师傅揉团，我要一直揉费力的铁杆。

他可能是一个不想加害的关系，他或许睡着了，他梦到了什么？

很有趣的是这些个张太太们和丈夫的头颅是悬空，这似乎和我所知任何社会一个层面上，这是一个值得有某种的信仰，我想知道的是，他们**对生活的态度**和**对家庭的幸福上**。您说您只能是一个一个人，但您就是一个人可是幸福的喜悦，真不太确定。

在向前走，您似乎早有一个预想会有的画面，不会由当下的情景。这个场景一定经过了计划和安排，整个画面在张太太手舞足蹈时可能是一个人的背影。

您觉得像一棵草一样的， 然而失去了它的草的，石头失去了草的。门占据了整个画面，房子的立面和传统中，只有它的影子。

我所希望关注的是照片，张力健告诉我，我只习惯于知道事情的照片和材料，但我觉得是他们在思考如何沟通，通常他们不具备管理任何问题的能力，我在北京生活于那个小范围，理解社会现象以及更加理解他们的能力和。我认为，“理解是理解他们这个社会中逐渐的萌芽”的观点应该是过去历史的目的地，而对我们的专业的产出的社会管理策略和。

This is the most striking thing in the relationship between the guy at the back and the guy at the front: they seem oblivious to what is happening. He seems to stand on a pedestal, and he is so elegant in his, and they look at him. I think it is a performance of a great piece and the guy walking around didn't even care about what's walking on in there.

What kind of hand is the hand of the brazier? You can tell something about the life of the man by his hand. I can see many things about his hand. It is the hand of a man who works. It is a hand of work like a potter's wheel.

He could be a guardian who doesn't guard. He could be sleeping, what is he dreaming of?

What is interesting in the Chinese because just one image, as a social phenomenon of images are produced and displayed every second, this is a new kind of history, and very useful. What I would like to know is for example **What are covering the screen of the gate?** I think there might be a woman figure. Is it a guy or a lady, I can't tell.

This is a screen as arranged image. It is not necessary that has any continuity. I think it is a void, it is arranged. The figure might be a woman.

It is small in the back is not like paper is not what it is in the stone but the reflection, the door is perfectly flush to the wall. Everything is flat, small and deep.

What we mostly focus on are the details. As an architect, we should be sensitive to surface and materials, but paradoxically in the end we are not sensitive to display those details. Generally we're not capable of using any sort of paradigm of the knowledge, which starts from the observation of small traces of details, which is more displaying the smallest elements that produce phenomena, instead of seeking what I think the idea of an architect that detects hidden characteristics of society should take be one of the aims of his response, something which is intimately connected with the social ability of a profession. ■



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He is an architect, critic, photographer, and works on the urban and rural design for Princeton University program at the GSD in Harvard University. He is a member of City School of Design, Beijing Institute for Urban and Environmental Research, and a member of the Architecture of the Institute. He is a photographer who has been in the design and the U.S.