

空白空间 WHITE SPACE

# INTENSITY IN TEN CITIES

## 园治与共眠

2026.05.20-06.20

王拓

WANG TUO

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探究建筑空间与个体意识、集体记忆以及历史叙事之间的关联，是艺术家王拓长期以来的创作线索之一。2018年的《漩涡》讨论了人在二维世界中的欲望如何投射至三维现实，并在其中被不断放大、消费与加深；《痴迷录》(2019)则探究了社会主义时期特定建筑的内部结构，如何映射并塑造集体潜意识。而伴随其近年来对中国现代性变迁及思想史挫折的探讨，王拓自2025年起持续推进的影像项目《园冶与共眠》，则以另一种方式进入十座建筑物——它们分布于中国南北，落成于1949年至1979年这一中国现代建筑史上意识形态张力最为强烈的建设时期。然而在这个项目里，这些建筑不是作为时代印记的主体，而是进入不同时间的入口，被忽视的情感的容器，以及被遮蔽的创伤的证据。

长期以来，建筑史中的书写逻辑常常将形式语言、空间组织与建造技术视为其所处时代精神与历史意图的物质化表达。与此同时，它也以历史连续性的幻象，掩盖了建造环境与时间内部那些无法被纳入既定叙事框架的断裂、沉默与剩余。王拓正是经由这一裂隙，进入那条从未被明确书写的通道。也因此，这些建筑在作品中呈现出一种双重的历史性：它们既是国家意志的物质遗存，也是个体经验的无声容器；既是集体记忆得以附着的公共纪念碑，也是私人创伤留下痕迹的隐秘场所。作品所追踪的情感，在当时既无法以明确的语汇命名，也无法在私人话语中确认其合法性——它的不可见，不仅来自时代对一切逸出规范之亲密经验的系统性拒绝，更因为承载这些情感的主体，从未被赋予任何开口的权利。在这里，建筑理论中的“灭点”——透视秩序趋于消失之处——被转化为一种历史认识论的隐喻：那些个体经验在历史叙述中被系统性清除的“灭点”，构成了另一重叙事的起点。

《园冶与共眠》通过多屏影像建构出一种非线性的时间结构，将1970年代末、1990年代初与后疫情时代的当下压缩于同一空间维度之中。过去与现在不再是相继的，而是共时的；它们在由不同时刻碎片所构成的“星丛”中彼此相遇，而不同代际间的情感纠结，也由此从线性历史叙事的压制中获得解放并相互照亮。由此，影像中的建筑成为承载那些难以确认的情感的媒介，它们以自身的物质性证明了那些被压抑之物并不会真正消失，而只是等待重新被辨认的时机。

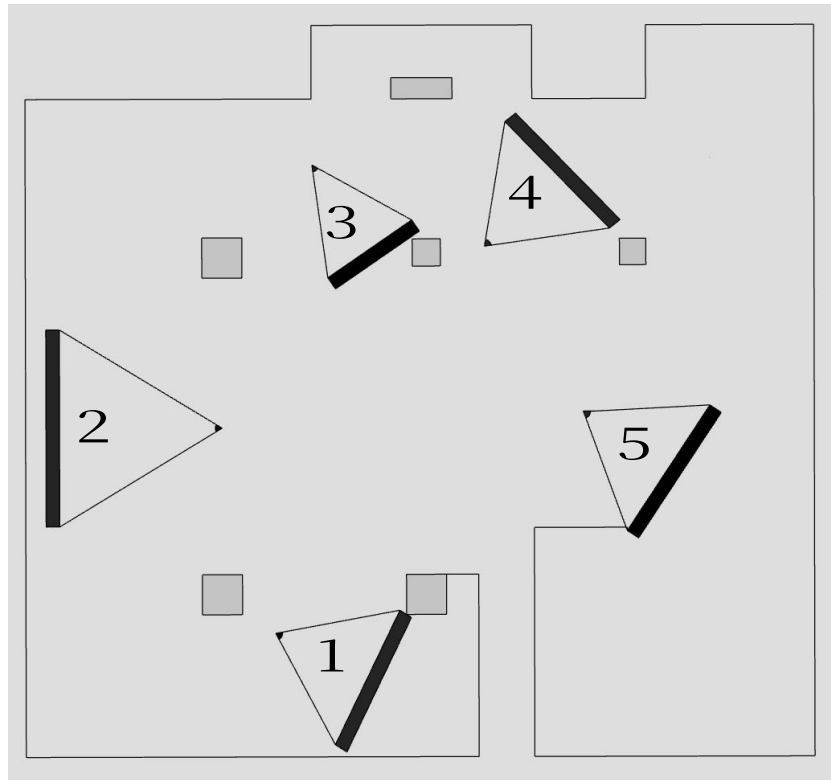
《园冶与共眠》并不谋求对历史创伤的完整再现或清晰解释——秘密并未被彻底敞开，创伤也未获得最终的叙事化解。但恰恰是在这种有意保留的不完整性之中，在可说与不可说的临界处，观者被召唤进入一种近乎仪式性的日常，去感受沉默本身的重量，去辨认那些被历史纹理压平的个体轮廓，以及那些从未获得名字的情感如何在建筑和时间的孔隙中悄然留存。

# 园冶与共眠 Intensity in Ten Cities 2025-2026

五频录像装置(4K, 彩色, 有声) 5-channel video installation (4K, color, sound)

33'47"

整体尺寸可变 overall dimensions variable



1  
水榭 & 芦笛岩 & 别墅  
Water Pavillion & Flute Reed Cave & Villa  
2025-2026  
4K, 彩色, 有声  
4K, color, sound

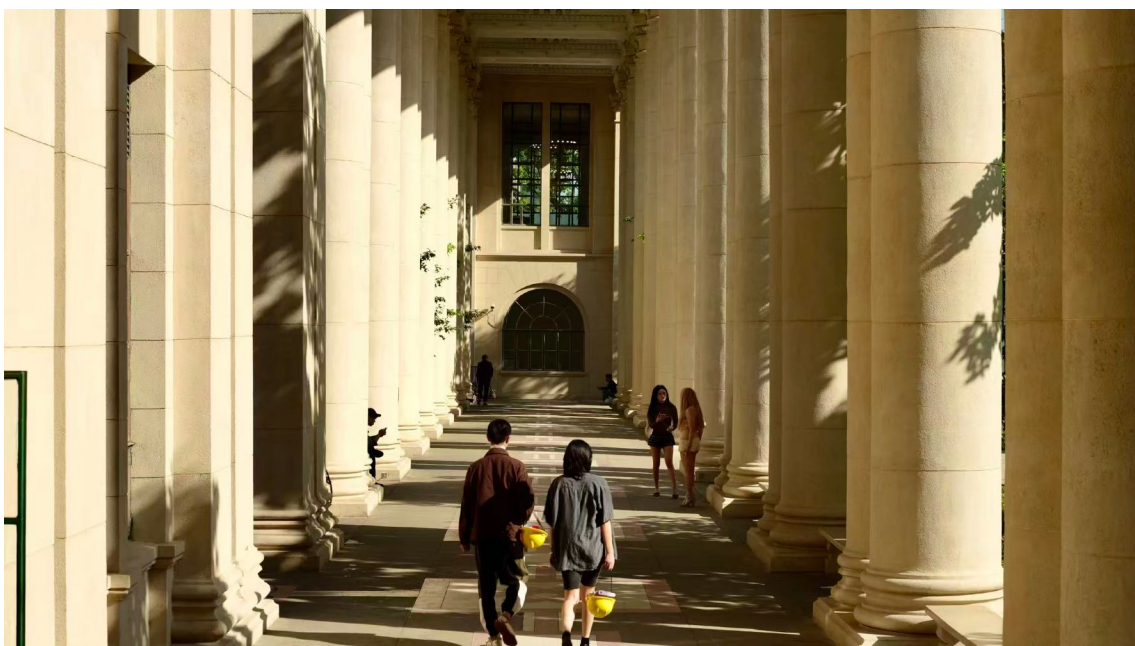
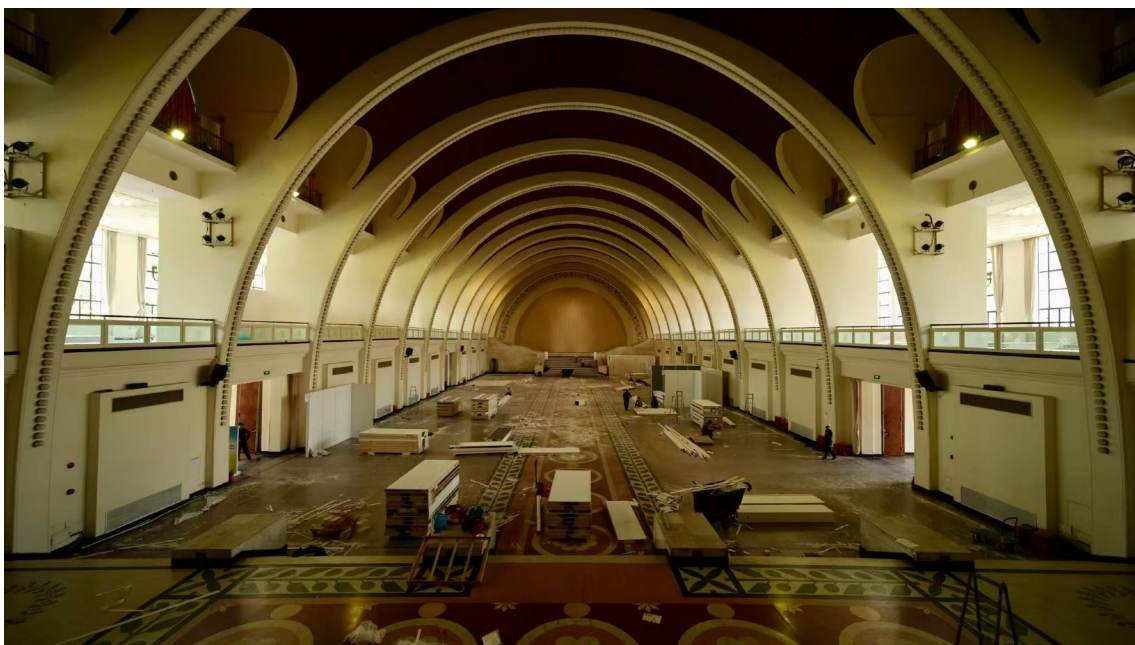
3  
首钢 & 福大 & 同济  
Steel Mill & Fu Zhou University & Tongji  
Auditorium  
2025-2026  
4K, 彩色, 有声  
4K, color, sound

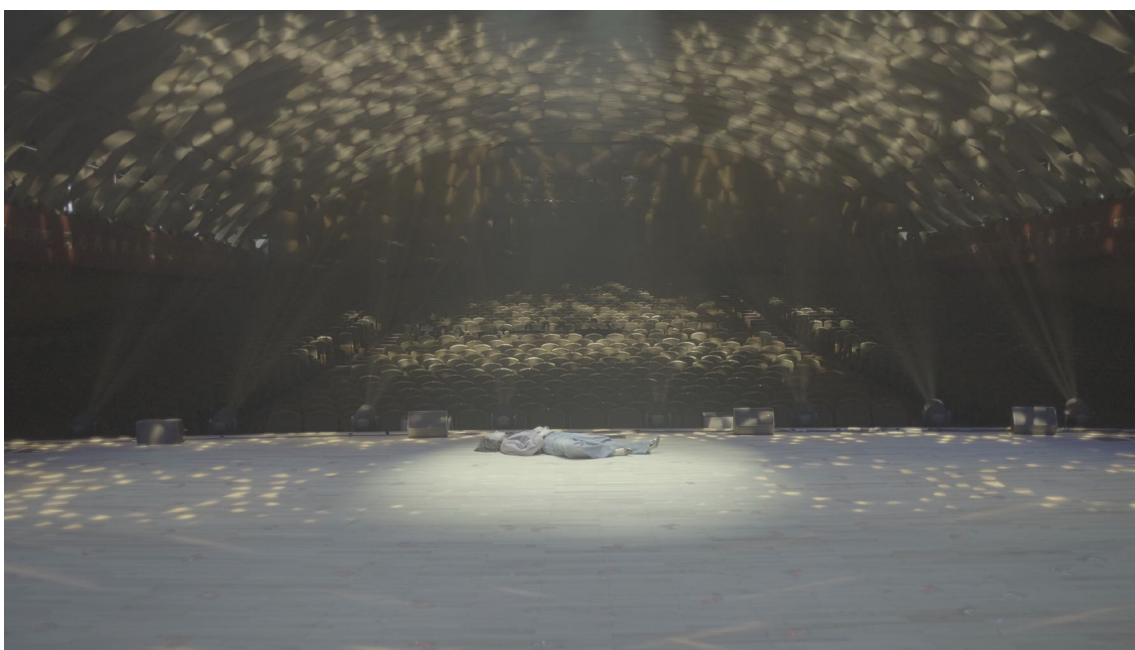
5  
花港观鱼 & 展览馆  
Huagang Guanyu & Sino - Soviet Auditorium  
2025-2026  
4K, 彩色, 有声  
4K, color, sound

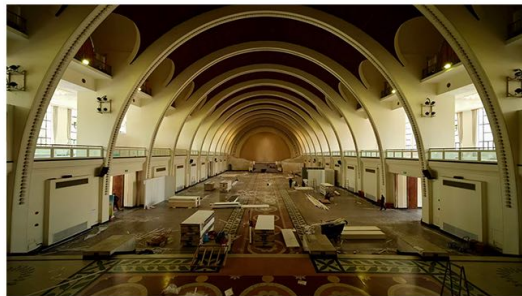
2  
曹杨新村 & 福绥境 & 芙蓉园  
Caoyang Xincun & Fu Sui Jing & Tang Paradise  
2025-2026  
4K, 彩色, 有声  
4K, color, sound

4  
白云山庄 & 大寨  
Mountain Villa & Da Zhai  
2025-2026  
4K, 彩色, 有声  
4K, color, sound









# 园冶与共眠

王拓作品

导 演  
王 拓

编 剧  
王 拓

剪 辑  
王 拓

演 员

金晶      郑陆心源      贺萌      聂侨  
沈秀文      张轶静      陈轴

摄影指导  
梁小光

副摄影 / 副剪辑  
潘笑笑

制片主任  
彭静

导演助理  
王嘉楠

录音  
朱家伟

现场制片  
谭博

化妆  
上官婷婷

摄影及灯光助理

刘欢      马勇      梁英伟      王京华

出演

刘逸风	文文	杨箴	周霜漫	冯诗瑶
林晓吉	苏丽雯	王璐	田晓芳	尹志玉
宋恒竹	张淑	吴雪婷	田晶	李子阳
任钊慧	董超鑫	田靖波	李浩宇	苏成龙
周捷				

感谢人员

彭晓阳	黄昌辉	李子阳	李海滨	李世红
高作炳	郭军胜	宋铁球	邢希峰	龚彦
傅嘉言	杨辰	张斌	袁烽	Vivian Huang
曹丹	许阳	徐迪	李鸿	张赛
刘少星	冯建	薄宏涛	郭法成	康纤星辰
胜男	梁颖	邱丽	杨文军	施丽玲
洪隐	戴自强	郑彦蓉	荣荣	徐东
黄辛锋	李新雄	陈旻	黄泽渊	张灼君

特别致谢

Shirley Surya 王蕾  
(M+ 设计及建筑策展人)

李华  
(东南大学建筑学院)

Doryun Chong 郑道炼  
(M+ 艺术总监及总策展人)

Francesco Garutti  
(加拿大建筑中心总监)

李珊  
(艺术家)

朱光亚  
(东南大学建筑学院)

张光远  
(中国建筑设计研究院)

马国馨  
(北京市建筑设计研究院)

张永和  
(香港大学建筑学院)

Architectural space has long served in WANG Tuo's practice as a critical lens, through which the entanglements of individual consciousness, collective memory, and historical narrative are examined. For example, *Spiral* (2018) examines how desires formed within the two-dimensional world are projected into three-dimensional reality, where they are continuously amplified, consumed, and deepened; *Obsessions* (2019) investigates how the internal structures of socialist-era buildings reflect and shape the collective subconscious. In recent years, as the artist has continued to explore the transformations of Chinese modernity and the setbacks in intellectual history, his ongoing video project *Intensity in Ten Cities* (2025—) approaches ten buildings through another route. Located across northern and southern China, these buildings were completed between 1949 and 1979, one of the most ideologically charged periods in the history of modern Chinese architecture; in this project, however, they do not appear as the primary emblems of a particular era, but rather as portals into different temporalities, containers of neglected emotions, and traces of suppressed trauma.

The historiography of architecture has tended to read formal language, spatial configuration, and construction techniques as materialized expressions of the spirituality and intention of their respective periods. At the same time, the illusion of historical continuity produced by such scholarship has concealed the ruptures, silences, and residues within built environments and historical time that cannot be absorbed into established narratives. It is precisely through this fissure that Wang enters a passage never explicitly written into history. In the work, therefore, these buildings carry a double historicity: publicly they remain material remnants of state will and monuments of collective memory, and privately they become silent vessels of individual experience and hidden sites where personal trauma left its traces. The emotions traced in the work admitted, at the time, of neither clear articulation nor private legitimation. This invisibility owed as much to the era's systematic foreclosure of non-normative intimacy as to the voicelessness of those who bore them, having never been granted the right to speak. Here, the architectural vanishing point where perspectival order dissolves is recast as a figure of historical epistemology; those points at which individual experience has been systematically erased from the historical record become precisely the origin of another narration.

Compressing the late 1970s, the early 1990s, and the post-pandemic present into the same spatial dimension, *Intensity in Ten Cities* constructs a nonlinear temporal framework through a multi-channel video. No longer successive but simultaneous, past and present encounter one another within a constellation of fragments, as the affective entanglements between generations, freed from the grasp of linear narration, illuminate one another. In this sense, the buildings in the video become vehicles of emotions that resist identification, testifying through their own materiality that what has been repressed does not truly disappear, but waits for the moment to be recognized anew.

*Intensity in Ten Cities* makes no claim to reconstructing or explaining historical trauma in full; it leaves secrets undisclosed and wounds without resolution. Yet it is precisely within this deliberately retained incompleteness, at the threshold between what can and cannot be spoken, that the viewer is drawn into an almost ritualized everyday realm to feel the weight of silence itself, to discern the contours of individual lives flattened by the texture of history, and to recognize how emotions that never received a name continue to persist quietly in the interstices of space and time.

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