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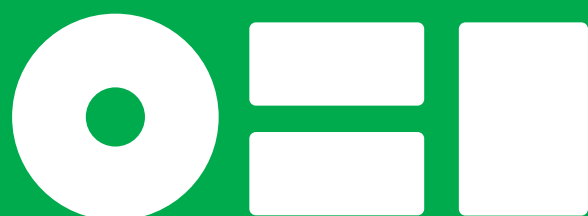
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YAYOI KUSAMA, I AM NOW ENCOUNTERING MY LATER LIFE, 2017, acrylic on canvas, 194 x 194 cm ©YAYOI KUSAMA Courtesy of Ota Fine Arts Tokyo/Singapore/Shanghai



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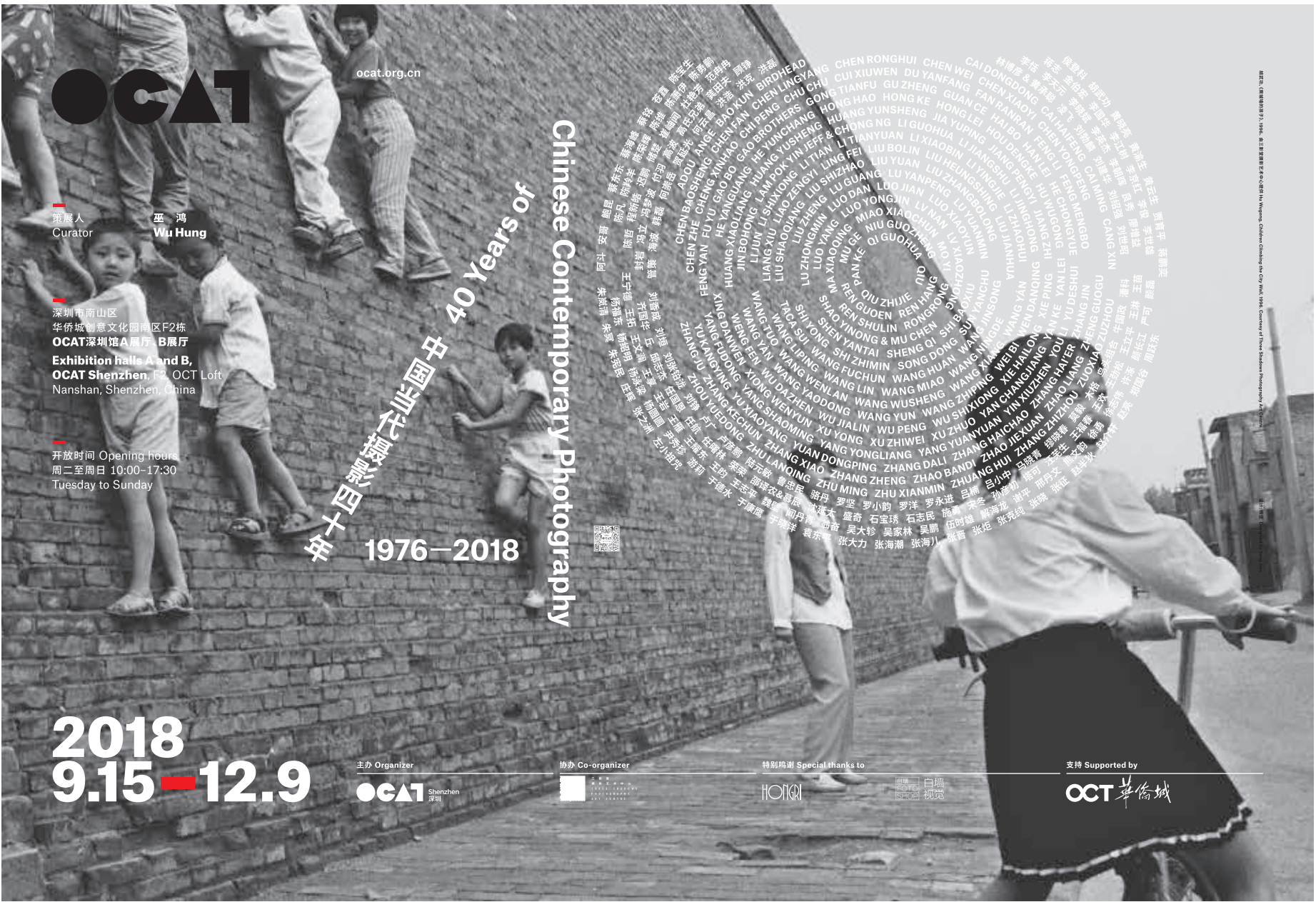
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PREFACE 卷首语

汉斯·乌尔里希·奥布利斯特 *Hans Ulrich Obrist*
雅娜·皮尔 *Yana Peel*

我并未将传统作为过去的标志去思考，我将传统视为反映生活哲学的系统，或者生活方式的变化。历史不会在任何一点停下来。

—— 刘家琨，2018 年

Instead of considering tradition as a symbol of the past, I think of tradition as a system that reflects the philosophy of life, or changes in lifestyle. History does not stop at any one point.

– *Liu Jiakun, 2018*

在 21 世纪的北京市中心和古老的紫禁城边，蛇形画廊（伦敦）和王府中環（北京）首次联手，打造了首个走出伦敦的海外展亭。

从伦敦的肯辛顿花园起，蛇形架起了两个场所和多重世界的桥梁，以今日艺术和建筑的紧迫性尽可能触及启发最广的受众。蛇形展亭方案自 2000 年起实施，至今已成为建筑创作实验的灯塔，这一计划为备受全球关注的建筑师们在英国初次亮相打造了世界级的平台。

王府中環位于王府井大街，距故宫和北京中心商业区仅一步之遥。从明代起王府井就一直是文化和商业中心。王府中環此前是皇室的溥伦和溥东兄弟俩的府邸，溥伦从商，溥东热爱艺术，他们以花园的一面墙划分了住处。京华旧事为王府中環与蛇形画廊这一合作留下了历史铺垫。

北京展亭以蛇形画廊在伦敦皇家花园肯辛顿花园的年度委托项目为参照，选择了王府中環 690 平米的宽阔绿地为实践场所，这里也是一系列文化活动的中心区。北京展亭项目由中国著名的家琨建筑设计事务所担纲设计，该事务所由刘家琨于 1999 年创办。作为一个多功能的事务所，家琨建筑设计事务所与世界各地的客户广泛合作，不仅专注于建筑领域，而且在大型规划，城市设计，风景地标，室内和产品设计以及装置艺术上，均成绩斐然。

蛇形美术馆北京展亭的灵感来自儒家文化，这一设计代表了对传统的君子之德的追求。它有三个特征：弓，通过钢板之间的钢索将弹力聚合；太极，代表着柔中有刚的锐利；君子，“理想人物的化身”，以品格而非表象独具魅力。

考虑到北京的历史和社会语境，以及蛇形展亭委托计划的 18 年历史，家琨建筑事务所设计了临时展亭。家琨以现实主义突出了当代建筑的课题，受民间智慧启发，面向中国丰富的传统文化，表现了中国公共生活和都市文化空间之间的相互关系。蛇形展亭为五个“展亭周末”的文化、社区和生活方式活动项目提供了建筑背景。无论在伦敦还是在北京，展亭计划一直将建筑结构作为内容生成器来思考；这正是我们希望在今夏的北京所激发的社会建筑模式。

北京展亭的开幕活动中，艺术家冯梦波和音乐制作人张亚东为观众奉上了精彩表演。每晚 8 点到 10 点，展亭被艺术家吴珏辉和 UFO 工作室合作的在地灯光装置点亮。“展亭周末”文化周期间，一系列艺术活动在此举办，包括表演和户外电影放映，启迪思想的研讨会。在五个周末里，每个周末里都有两场主题性的“先锋领袖对话”讲座，以及一些家庭为单位的社区活动，包括健康和创意工作坊，表演活动和特别策划的户外艺术电影放映。“先锋领袖对话”将建筑师、艺术家和各行业的思想领袖带到一起，主题性的讨论围绕城市变革和社会实践中艺术和文化的作用展开。

1

我们很高兴与现代传播合作这期《艺术界》特刊，它承载了我们打造一个内容生成器的使命，允许我们去反思关于蛇形展亭委托项目，北京蛇形展亭和中国以及中国之外地区的建筑语境的写作。

未来城市项目总监、《建筑评论》（The Architectural Review）驻中国记者 Austin Rhys Williams，撰文写下了关于中国建筑的未来和北京蛇形展亭的影响力的文章。香港 M+ 博物馆设计和建筑策展人陈伯康（Aric Chen）也参加了“展亭周末”，以面对建筑项目的独特视角让我们了解了中国的文化界与国际合作。András Szántó（艺术、媒体文化政策和文化赞助领域的专家和顾问）和 Stephen Schütz（gmp 建筑事务所建筑师）就都市主义、规划、建筑和中国对西方模式的采用（或反之）进行了对话。知名艺术家严培明为刘家琨绘制了一幅水彩肖像，是本期特刊的独家视觉委托作品。

我们对刘家琨和他的团队建成首个北京展亭项目表示祝贺，并向他们致以深深的谢意。

2

我们感谢评委会能够选择家琨建筑设计事务所承接此项目，他们是：蛇形画廊理事、建筑师 Sir David Adjaye；Intelligent Engineering 的 CEO，蛇形展亭委托项目技术顾问 David Glover；香港置地执行总监周明祖（Raymond Chow）和 James Robinson，艺术家汪建伟；Made in China 总监 Philip Dodd；蛇形画廊艺术总监汉斯·乌尔里希·奥布利斯特（Hans Ulrich Obrist），蛇形画廊首席执行官雅娜·皮尔（Yana Peel）。

我们对合作方香港置地和王府中環深表谢意，感谢他们与我们共同开启这一崭新的旅程。

我们也感谢蛇形画廊团队：Amira Gad，蛇形画廊艺术与建筑策展人，一直与北京展亭制作人李浩然（Maurice Li）紧密合作，完成了一系列围绕展亭发生的活动。此外，赖非和现代传播团队密切的配合，与我们共同完成了这期《艺术界》的编辑工作。我们也向蛇形画廊发展部主管 Anh Nguyen，Annette Gibbons-Warren，Nancy Groves 以及我们在伦敦的所有工作人员表示感谢。

3

In the heart of 21st century Beijing and on the edge of the historic Forbidden City, the Serpentine Galleries (London) and WF CENTRAL (Beijing) have partnered for the first time to present the first Serpentine Pavilion to be built outside of London.

Bridging two sites and multiple worlds, from London’s Kensington Gardens the Serpentine aims to inspire the widest possible audience with the urgency of art and architecture today. The Serpentine Pavilion, conceived in 2000, is a beacon for architectural experimentation, giving architects of global promise, the platform to build a world class structure to appear for the first time in the United Kingdom.

Located on Wangfujing Street, WF CENTRAL is only a stone’s throw away from the Forbidden City and the Beijing Central Business District. Wangfujing has been a hub for culture and commerce since the Ming Dynasty. WF CENTRAL was previously home to the brothers Princlings Pulun, a business man, and Pudong, a man of the arts, who split the residence each with their own garden separated by a wall. Their story encapsulates the collaboration between WF CENTRAL and the Serpentine Galleries on this new expanded mission and commitment to architecture.

Modelled on the internationally acclaimed Serpentine Pavilion annual commission in London’s Royal Park of Kensington Gardens, the inaugural Serpentine Pavilion Beijing forms the architectural centrepiece of the spacious 690 square metres of outdoor lawns of The Green at WF CENTRAL, and is the focal point for a range of cultural activities and events. The Serpentine Pavilion Beijing is designed by eminent Chinese architectural practice JIAKUN Architects, founded by Liu Jiakun in 1999. As a multidisciplinary office, JIAKUN Architects works with clients from across the globe, specialising not only in architectural design, but also large-scale planning, urban design, landscape, interior and product design, and installation art.

The Serpentine Pavilion Beijing takes inspiration from Confucianism with an architecture that represents the traditional pursuit of junzi. The design is characterised by three figures: the archer, incorporating the forces of elasticity through cables stretched between steel plates; the tai chi master, presenting the harshest of forces with softness; and the junzi, ‘the ideal person’, an honest structure that attracts with its personality as opposed to appearance.

JIAKUN Architects designed a temporary Pavilion, considering the historic and social context of Beijing, and the 18-year history of the Serpentine Pavilion commission. Jiakun addresses contemporary architectural issues with a sense of realism, an approach inspired by folk wisdom and open to China’s many traditions, shedding light on the reciprocal relation between Chinese public life and urban cultural space.

1

The Serpentine Pavilion Beijing provides the architectural backdrop to a programme of cultural, community and lifestyle activities across five Pavilion Weekends. The Pavilion scheme, in London as in Beijing, has been to consider architectural structures as content machines; it is this model of social architecture that we hoped to evoke over the summer months in Beijing

The opening event of the Serpentine Pavilion Beijing saw a performance by artist Feng Mengbo with musician and record producer Zhang Yadong. Every evening, from 8 to 10pm, the Pavilion is illuminated by a site-specific light installation conceived by artist Wu Jiehui in collaboration with UFO studios. The Pavilion was activated with art during the Pavilion Weekends programme, bringing performances and curated outdoor art-cinema events with thought-provoking panels. The five Pavilion Weekends each featured two themed thought-leadership talks in the Inspiration Talk series, and a range of community events focussed on the family, including wellbeing and creativity workshops, performances and specially curated outdoor art-cinema. The Inspiration Talk series brings together architects and artists with industry thought-leaders, debating topics including the role of art and culture in urban renewal, innovation and social inclusion.

We are delighted to be partnering with Modern Media on this special LEAP Magazine issue that continues our mission to create a content machine allowing us to reflect in writing on the Serpentine Pavilion commission, the Serpentine Pavilion Beijing and the architectural context in China and beyond.

Austin Rhys Williams, director of the Future Cities project and China correspondent for *The Architectural Review*, writes about the future of architecture in China and the impact of a Serpentine Pavilion in Beijing. Aric Chen, curator of design and architecture at Hong Kong’s M+ Museum who has also participated in one of the Pavilion Weekends, enlightens us on China’s cultural scene and international collaboration with a specific eye towards architectural projects. András Szántó (writer, researcher and consultant in the fields of art, medial, cultural policy and sponsorship) and Stephen Schütz (architect, gmp Architects von Gerkan, Marg and Partners) engage in a conversation about urbanism, planning, architecture and adoption (or not) of Western models in China. Renowned Chinese artist Yan Pei-Ming painted an aquarelle portrait of Liu Jiakun as a special visual contribution commissioned for this issue.

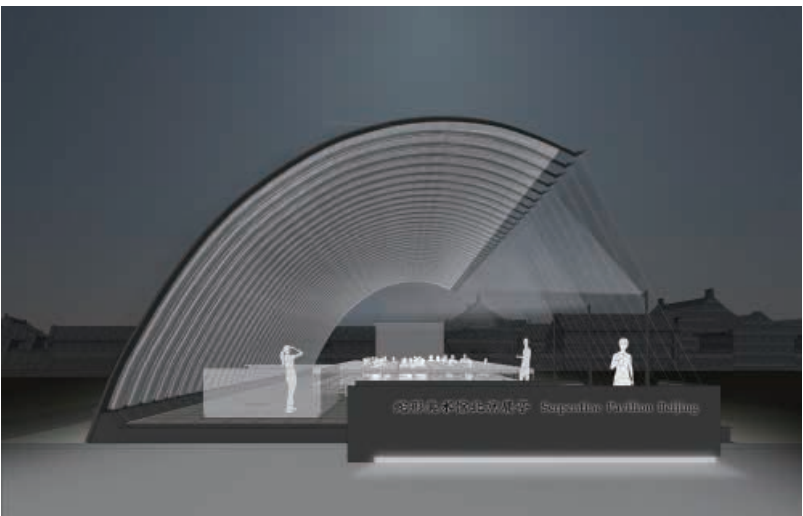
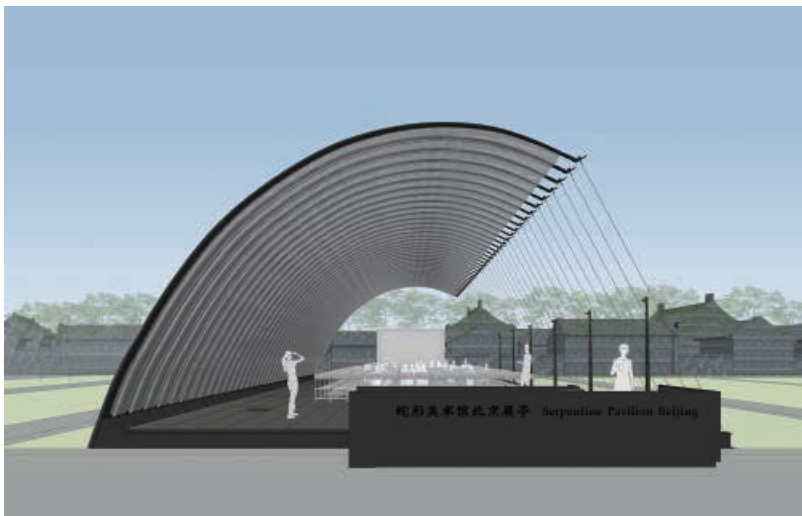
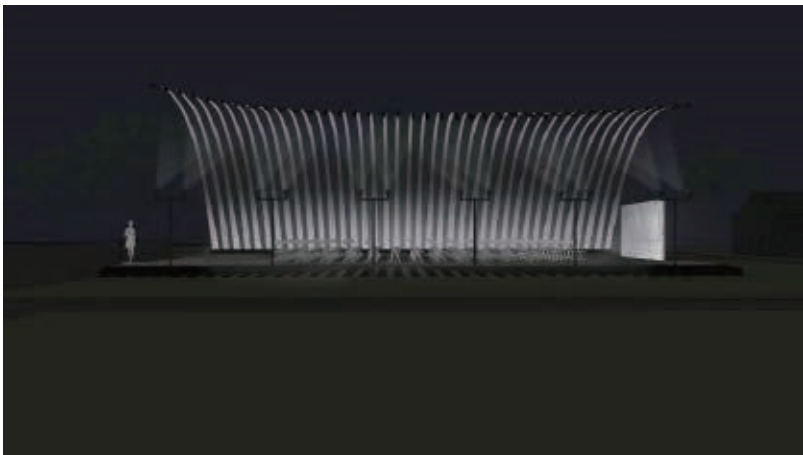
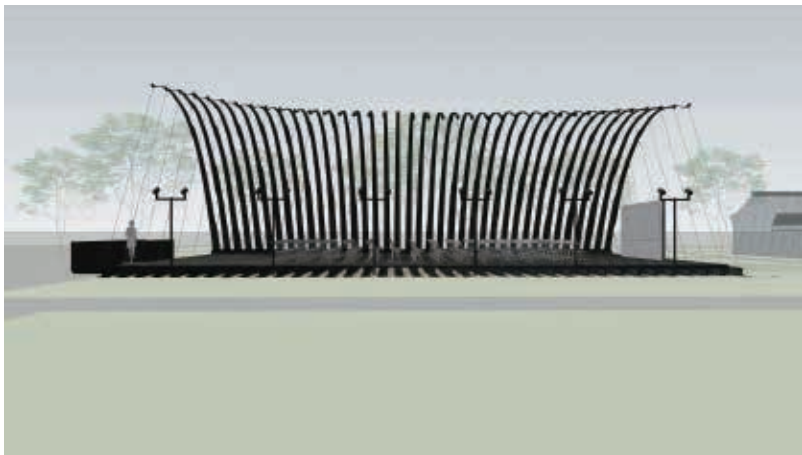
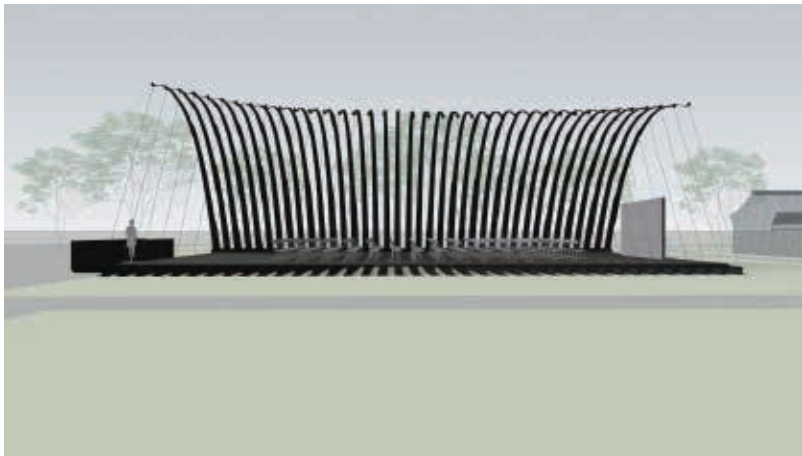
Our deepest gratitude goes to the Liu and his team for this inaugural Pavilion in Beijing

We are thankful to the selection committee who joined in selecting JIAKUN Architects’ design for this inaugural commission: architect Sir David Adjaye, Trustee of Serpentine Galleries; David Glover, CEO of Intelligent Engineering and technical advisor to the Serpentine Pavilion Commission; Raymond Chow and James Robinson, Executive Directors of Hongkong Land; artist Wang Jianwei; and Philip Dodd, Director of Made in China; alongside Hans Ulrich Obrist, Artistic Director, and Yana Peel, CEO, Serpentine Galleries.

We are thankful to our partners Hongkong Land and WF CENTRAL for embarking on this new adventure with us.

We also thank the Serpentine Galleries team: Amira Gad, Art & Architecture curator at the Serpentine Galleries who has worked closely with Maurice Li, Serpentine Pavilion Beijing Programme Producer on the roster of events and activities that activated the Pavilion. As well as working closely with Fei Lai and the team at Modern Media on overseeing the editorial of this special LEAP issue. Our thanks also go to Anh Nguyen, Director of Development at the Serpentine Galleries, Annette Gibbons-Warren, Nancy Groves and our entire staff in London.

2



蛇形美术馆北京展亭效果图
家琨建筑设计
Render of the Serpentine Pavilion Beijing 2018
Designed by Jiakun Architects
© Jiakun Architects

BOW-ARCHER: ARCHITECT'S STATEMENT

刘家琨，2018年2月

弓拱——建筑师陈述

夜深人静，射手双脚站定，调整呼吸，举起长弓，他的双臂拉开，弓弦转折绷紧，弓身优美的弯曲——他停留在满弓点，视而不见，引而不发，他和弓箭已经合为一体。不必放箭，保持恒定比射出那一箭意味深长。在他表面的静止中，力却融会贯通无处不在，正如这个建筑：钢板因弯曲而产生的弹力，拉索的张力，底座的抗力，对彼此而言，相互都是外力，但当它们三位一体，就创造出一种充满内在力量的平衡静止，形成一个自稳定的结构系统，这个结构系统就像一个张紧了的弓箭，弯曲的钢板就像弓臂，拉索就像弓弦，底座就像待射的箭，我们可以把这种全新的结构称做弓拱结构。

合为一体的弓拱结构，将共同面对新的外力：风和地震。北京的风很大，地震不可预知。现代建筑已经发展出一套强硬的技术与之相抗，但太极拳却另有主张：太极拳师并不和对手硬拳相拼，他扎紧马步，稳固重心，具有弹性的身体随时准备好根据对方的运动而动；面对进击，他总是顺应来力略作随让，从而化解对方的刚猛，他的秘诀叫“以柔克刚”，和这个建筑一样：由钢板，拉索，底座组成的弓拱结构，会在外力的作用下颤摇悸动，但会在动态中保持平衡。

品格追求的理想目标是君子之道。君子修身，他并不以外表的奇特来魅惑他人，而是注重内在的原则和自身的完善。君子虚怀若谷，他有一个平和而明净的内心空间，能够友善的包容他人。君子坦荡，他的心地内外通达，透明可见。建筑也一样，建筑就是品格的物理呈现。

探索一种全新的结构会面对很多挑战，我们最终想要呈现的是一个超越一般功能，探索当代建筑实践边界的空间装置。

Liu Jiakun, February 2018

In the quiet of night, the archer secures a firm foothold, breathes steadily and raises his bow. Pulling his hands apart, he stretches the string to its full extent and draws the bow into a graceful crescent shape. He remains in this pose at the point of highest tension. Standing still, he seems to efface his own movement. But concentration is greater than firing the shot. Behind his external motionlessness flows an immense inner strength.

Our design for the Serpentine Pavilion Beijing incorporates the forces of elasticity through distorted steel plates, tension from a series of cables, along with resistance from the base of the structure, which produce reciprocal forces. When the three elements become one, they result in a self-stabilising and secure whole. This design of the structure is like a taut bow: the curved steel plates form the bow's limb; steel pulling cables are the string, and the base is a waiting arrow. This new self-stabilising structure is the “Bow-Archer Structure”.

The Pavilion must withstand external forces too: Beijing's fierce winds and unpredictable earthquakes. Modern and contemporary architecture has developed a series of powerful techniques to fight them, while the Tai-chi Master confronts them with softness. The Tai-chi Master did not meet toughness with toughness, but instead stabilised his horse stance and strengthened his core, ready to move flexibly to meet his opponent's movements. When facing attack, he conquered hardness with softness. Contemporary architecture and the Tai-chi Master represent two different approaches.

In Confucianism, the optimal goal in the building of character is the path to Junzi – the ideal person. Junzi is cultivated through concentration on the inherent principles and standards of self-improvement. Instead of striving for a particular appearance, Junzi is modest, seeking calm and pure inner space, willing to accommodate the perspectives of others. Junzi is also sincere, matching words to deeds with a clear heart. In this design, the pursuit of Junzi is reincarnated into an architectural structure.

The architecture of the inaugural Serpentine Pavilion Beijing is the physical representation of the pursuit of Junzi. What we ultimately want to present is a spatial installation that goes beyond standardisation to push the boundaries of contemporary architectural practice.

*Portrait of Liu Jiakun
by Yan Pei-Ming*

刘家琨肖像 / 严培明



严培明，《刘家琨肖像》，2018 年
纸上水彩，76 x 56 厘米
Yan Pei-Ming, *Portrait of Liu Jiakun*, 2018
Watercolor on paper, 76 x 56 cm
Photo: André Morin

To Confront Toughness with Softness — A Conversation with Hans Ulrich Obrist and Liu Jiakun

北京，2018年1月31日

汉斯·乌尔里希·奥布利斯特 (HUO)：你是如何走上建筑这条路，或者说，建筑如何找上了你？是突然的灵感还是逐渐的觉醒？什么时候发生的，你当时多大？

刘家琨 (LJ)：我学的是建筑。但是上大学之前，我没有意识到建筑是盖房子。我以为建筑师学的是如何画图，或者说绘画。毕业后，我没有投入建筑行业，而是从事文学工作。我在文学领域里待了10到13年。然后我回到了建筑上。

HUO：在文学领域你做了些什么？影响你最深的作家是谁？

LJ：我写小说，差点成为一个职业作家，但是在某个时间点，我还是回到了建筑上。有很多影响过我的作家，比如卡尔维诺。

HUO：在建筑领域最启发你的人是谁？

LJ：路易·康。

HUO：他如何影响你？

LJ：最重要的是，建筑的情感触及。

HUO：文学和艺术之间的过渡体现在你1996年写的一本小说《明月构想》里，那年我第一次来到中国，当时我和侯瀚如在为展览“运动中的城市”（Cities on the Move, 1997–2000）做筹备。《明月构想》讲的是一座要重塑灵魂和精神的新城市，在中国，在一个集体经济下。有一场洪水，想到如今的气候变化，这很有意思。我们现在有很多洪水，所以这本书是一个预言。你能给我们讲讲这本书？

LJ：这本书是关于城市发展的，但是我想表现的是社会革命，回到当时的中国，乌托邦和美的反面。我想把自己的故事放进那本书里。

HUO：朱涛的文章里，他说当代中国建筑师面对的是两个乌托邦的废墟：集体主义和现代主义。人如何在这两种废墟的背景下，面对过去呢？其中我发现有意思的地方是，你是中国很少有的能够和历史联系起来的建筑师。能否讲讲这点？

LJ：我感觉你觉得历史和我有关的原因，是因为我长期从事文学。回到建筑，当我做设计时，我发现它们会自动会去关注社会，关注人们怎么生活，还有其他社会关注的层面。这就是我对我的建筑的所有想法。

HUO：你将很多不同的传统联系在一起，而不是一种同化的传统。就好像是传统的复调，很多层面的传统。可否谈谈你是如何与传统发生关联的？

LJ：我并没有将传统作为过去的象征，而是将它视为人生的哲学，或者生活方式的变化。历史不会停留在某一点。即使是传统，它依然在变化。

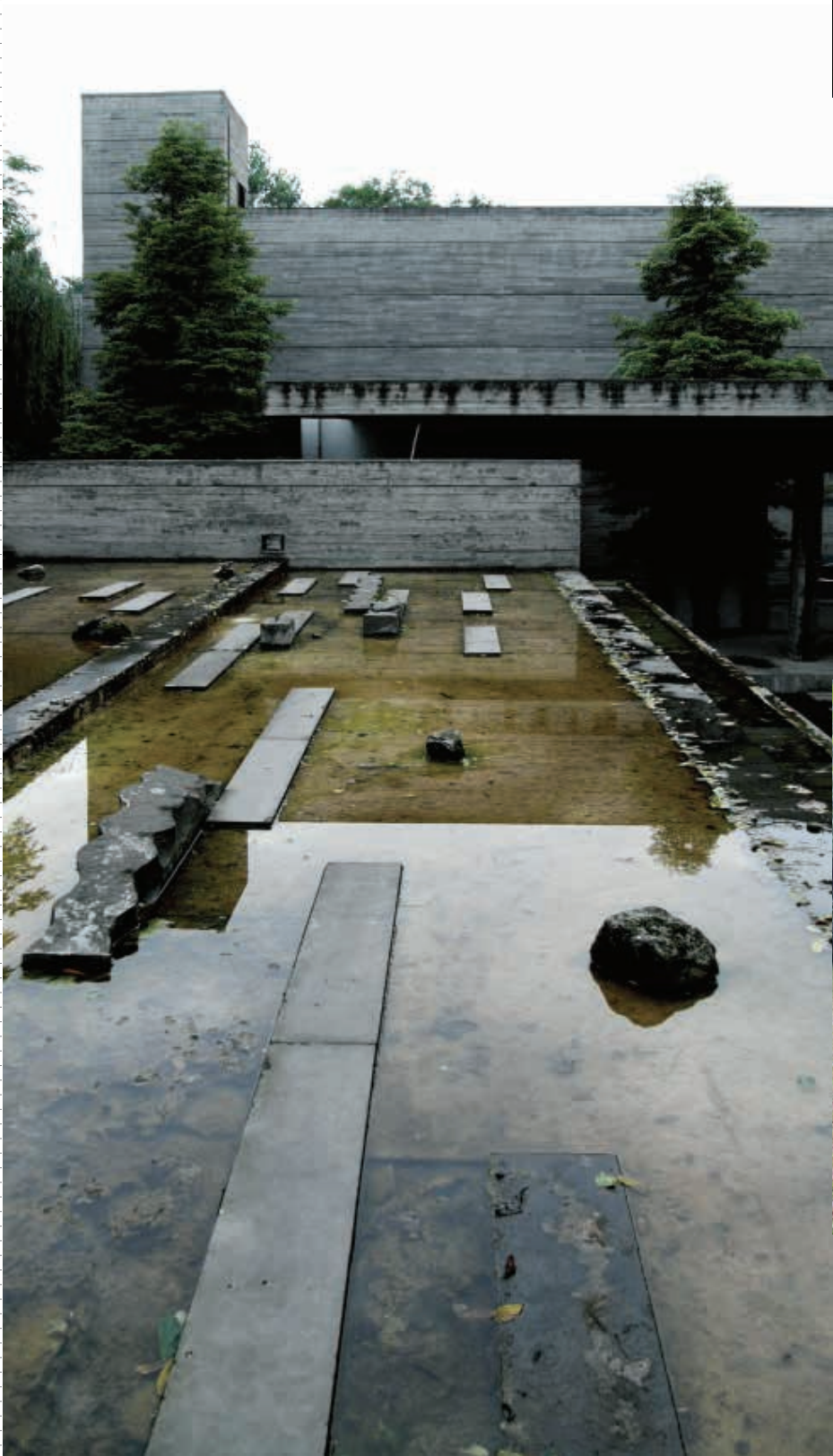
HUO：你曾经从事文学创作，后来回到建筑。你认为哪座建筑算是你的第一件作品？哪件作品里，你第一次发现了自己的建筑语言？

LJ：也许是一系列的艺术家工作室。我的作品最开始就是这些。我给朋友，成都当地的一些艺术家，设计了工作室。当时，我的思维，或者说我的技法，并没那么自然。那时我从文学转到了建筑上。之后，我设计了鹿野苑石刻博物馆。

HUO：从那个意义上讲，鹿野苑石刻博物馆对你来说，是第一件杰作？

以柔克刚

——小汉斯对话刘家琨



鹿野苑石刻艺术博物馆
地点：四川省成都市郫县新民场镇云桥村
建造时间：2001.02–2002.07
建筑面积：1,100 m²
摄影：毕克俭
Luyeyuan Stone Sculpture Art Museum
Location: Yunqiao Village, Xinninchang Town, Pixian County, Chengdu, Sichuan, China
Construction Period: February 2001 - July 2002
Building Area: 1,100 m²
Photo: Bi Kejian



Beijing, January 31, 2018

Hans Ulrich Obrist (HUO)：Could you tell us how you came to architecture, or how architecture came to you? Was it an epiphany or a gradual awakening? When did this happen and at what age?

Liu Jiakun (LJ)：I studied architecture. But before I went to college, I didn’t realise architecture was about buildings. I thought architecture was about learning how to draw, or to paint. After graduating, I was not really that into architecture, and was working on literature. I was in the world of literature for 10 to 13 years. Then I went back to architecture.

HUO：What did you do in literature? Which writers inspired you the most?

LJ：I wrote stories. I almost became a professional writer, but at a certain point, I went back to architecture. There are many influential writers for me, Italo Calvino for example.

HUO：What were your inspirations from architecture?

LJ：Louis Kahn.

HUO：What was it about Kahn that inspired you?

LJ：Most importantly the projects – the emotional touch of the projects.

HUO：The transition between literature and art is also marked by a novel you wrote in 1996 called *Bright Moonlight Plan*, the year I came to China for the first time. I came with Hou Hanru for the exhibition project Cities on the Move (1997–2000). That very year, you *Bright Moonlight Plan*. It’s basically about a new city that would reshape the soul, and the spirit, of China – and in a collective economy. There is also a flood, which is interesting now given climate change. We now have a lot of floods, so the book is an allegory. Could you tell us more about this book?

LJ：The book is about a city development, but I had wanted to express revolution in society, going back to that time in China, and the utopian and the negative side of beauty. I wanted to put my stories in that book.

HUO：In a text by Zhu Dhow, he says the contemporary Chinese architect is facing the ruins of two utopias: collectivism and modernism. How does one deal with the past against the background of these two ruins? One of the things I find so fascinating – and I’ve always found so fascinating about your work – is that you’re one of the very few architects in China who connects to history. Can you say a little bit about that?

LJ：I feel like the reason you can feel the connection between history and myself, is because of my long-time work in literature. After going back to architecture, when I would make buildings, I found they would automatically concern society – how people will live, and other social concerns. That’s all I consider in my architecture.

HUO：You connect through many different traditions, not only one, not a homogenized tradition. It seems like a polyphony or a multiplicity of traditions. Could you talk about how you connect to tradition?

LJ：Instead of considering tradition as a symbol of the past, I think tradition is like a system that reflects the philosophy of life, or changes in lifestyle. History does not only stop at one point. Even though it is tradition, it still changes.

HUO：You were in literature, and then came back to architecture. What is the first building you consider part of your catalogue? What is the first building in which you found your architectural language?

LJ：That point, maybe, in my work, is a series of artists’ studios. That was my work at the very beginning. I built a series of studios for my friends, a group of artists in Chengdu. At that time, my logic – or my skills – was not really that natural. That was when I transferred over from literature to architecture. I then created the Luyeyuan Buddhist Sculpture Museum, Sichuan.

HUO：Was the Luyeyuan Buddhist Sculpture Museum, for you, your first masterpiece in that sense?

LJ: 是，那是 2000 年。家琨建筑事务所成立于 1999 年，这是建筑事务所的第一件作品。在此之前大多是私活。

HUO: 令这座建筑独特的原因，也是光。这座建筑以大片的墙体方块而突出。光穿过这些墙体，令我想起路易·康在孟加拉设计的国民议会厅。可否谈谈自然空间、人造空间与光？

LJ: 我从路易·康那里学到了很多，尤其是如何将人们的情感和作品中的建筑联结在一起这点上。在石刻博物馆，我有自己的关注点。作为一个中国人，这件作品里有很多宗教元素。基本的理念是和自然共生。我觉得自然和建筑是相同的，就是美的所在。石刻博物馆由很多不同的小房间组成，那些小房间组成了一个较大的空间。每个小空间能够让光进来。当西方建筑师使用光时，他们希望光从顶部进来。我觉得这很俗了。由于石刻博物馆是关于佛教的，在我的理念里佛教带来心平气和，我希望光从后面照射进来，产生内在的宁静。如果光来自顶部，太耀眼了；如果从边上照进来，就太戏剧化了。

HUO: 这很美。说到和时间的关系，也很有意思。你设计了很多不同的博物馆：博物馆类型学是你作品中最重要的一部分。你设计了钟博物馆——有关于四川文革的。劳森伯格将他的画描绘为钟。一座建筑能是一个时钟么？

LJ: 樊建川是建川博物馆聚落的主人。他是一个收藏家，很有直觉。当时我想以合适的方式做点和文化与商业都有关的事。人们觉得这两者是相反的。当你看到钟博物馆时，你可以看到博物馆相关联的部分都是关于商业的，因为周围有很多零售店，然而，博物馆里面的内在，里面的核，就是博物馆本身。这是我想在那个项目里要建立的关系，商业和文化可以支持彼此。我觉得这是亚洲很传统的规划。在亚洲，你在市中心能看到寺庙，或者说宗教场所，所有的村民都居住在宗教中心周围。我想表达的是这个项目也如此。在院子里，在声音、光和时间之间有一种关系。如果你站在中央，你说话，你就能听见自己的声音。从屋顶的记号里，你能知道光什么时候进来，站在中央你能猜出几点了。

HUO: 好像一个日规，日晷仪？

LJ: 我希望村民进入院子后将他们自己想成一座钟。我希望在声音、时间和建筑之间建立一种关系。

HUO: 成都天府软件园交流中心是一个完全不同的文化场所，不是很传统或古典，更有 21 世纪色彩。这是天府的一个软件园，是类似公园景区的博物馆——既是景区也是博物馆。你是如何在数字领域里谈论博物馆的？我对数码在你的作品里起到的作用很感兴趣。

LJ: 这个项目位于成都高新区，周围都是高楼大厦，是在客户的需求上建造的。我用了很多现代材料，做了一个现代的形状。尽管如此，我还是设法让建筑本身藏匿在高楼群里。顶层有个公共空间，就像花园，因为我觉得这个在那片区域里非常珍贵，你需要一个公共地带。我不介意使用非常现代的技术，只要这些技术能和我的理念结合，就像如何在自然里生活一样。

HUO: 你办公室使用电脑吗？当你做建筑设计时，你用手绘吗？电脑何时进入你的设计过程？草图的作用是什么？

LJ: 我画草图。我是个用手画图的建筑师；我不用电脑。我的助理建筑师用电脑帮我。在我看来，因为我在家琨建筑设计事务所的职位是主持建筑师，手绘是最快的能够表达我的想法的方式。我发现那些助理建筑师使用电脑时，更多的是专注于从一个部分移到另一个部分的细节。我希望关注整体。助理们建议我别学电脑。要是用电脑，他们该失业了！

HUO: 我也想和你聊聊北京的蛇形展亭。当你收到邀请时，最初的想法是什么？又是如何完成了这件了不起的作品？

LJ: 我知道蛇形好久了，超过十年了。当我接受这份邀请时，我想的是如何表现中国，尤其是想到在中国的首都，中心这种情况。我不会简单地使用中国元素来表现这个展亭来自中国；我想的是力量的元素，如何对待力量关乎的就是你的态度。你可以与它对抗，也可以顺服。这不仅是你的态度，也是一个文明的态度。我想表现充满平衡感，有焦点和内在力量的建筑，这些是持久的，而不是一次性的力量展示。我觉得力量并不仅仅是建筑的物理特征，也是对待一个项目的态度，持久力和内在的平和——这些方式是精神层面的。

HUO: 你的想法从开始就是钢板间伸开的一些线。这造成了紧张感，同时，从地基上就产生了对抗，如你所言，产生交互力。这也体现展亭如何对抗外力。北京风很大，也是地震带。我曾与人合写过一本书叫《动荡年代》（2015）。当地震有可能发生时，这种地方的展亭如何应对？

LJ: 这种建筑对我而言在结构本身上是全新的实验。我想用这些不同的力量建立一个自我稳固的结构。当它能够自我稳固时，就可以对抗外力，就好像地震和风一样。我将其称为弓形建筑。想到外力，一个方法就是直接对抗这些力量，另一个方法是顺服它们，但自我的根基不要动摇。我从太极中获取灵感。

HUO: 从太极中能学到什么？

LJ: 太极不是硬碰硬。这种结构，当被外力影响时，多少要顺应它们，让自己站稳。就好像太极大师，这种结构是以柔克刚。它不像玻璃，非常坚硬；它好像一个纸杯。它很柔软。

LJ: Yes. In 2000, JIAKUN Architects was founded in 1999, so this is the first masterpiece from the firm. Before that, they were more private jobs.

HUO: What makes this building so special, is also the light. The architecture stands out with massive blocks in the landscape. But then there is this magical light coming through those blocks, which reminds me a bit of Kahn, his National Assembly Building in Bangladesh, for example. Can you talk a little bit about this idea of natural space, artificial space and light?

LJ: I learned a lot from Kahn, especially how to connect people's emotions to the architecture in his work. In the sculpture museum, I have my own focus. As a Chinese person, for me this piece has lots of religious elements in the building itself. The basic concept is symbiosis with the natural. I think nature and architecture are the same, and this is where beauty lies. The sculpture museum is composed of different small rooms, and those small rooms are grouped into a larger space. The gaps between each small space allow the light to come in. When Western architects use lighting, they like it to come from the top. I feel that kind of lighting is very gaudy. However, for a sculpture museum, because it's about Buddhism – and in my philosophy Buddhism is about calm and the peaceful – I wanted to have the lighting coming from the back, to have this emotion of calm and inner peace. Because if you have lighting coming from the top, it is too gaudy; if you have lighting coming from the side, it's too dramatic.

HUO: That's beautiful. Also interesting in relation to this is the question of time. You built many different museums: Museum typology – it's the most important part of your work. You also built a museum of clocks, and to the cultural revolution in Sichuan. I am very curious to know about this clock museum. Robert Rauschenberg described his paintings as being clocks. Can a building be a clock?

LJ: Fan Jianchuan was the owner of the Jianchuan Museum Cluster. He is a collector, and has real instinct. At that time, I wanted to do something with culture and the commercial, in a good way. People thought they were opposites. When you look at the plan of the clock museum, you can see the connection part of the museum is all about the commercial, because there are a bunch of retail stores around it. However, the inner, the core of that museum, is a museum itself. That's a relationship I wanted to build in that project, that the commercial and culture could support each other. I think it is very traditional planning in Asia. In Asia, you can find a temple, or those religious buildings in the centre, and all the villagers live around that religious centre. I wanted to express that in this project as well. In the courtyard, there is a relationship between the voice, lighting, time. If you're standing in the centre, you speak, you can hear your own voice. From the marks around the rooftop, if you can tell when the light comes in, you can guess what time it is when you're standing in the centre.

HUO: Like a sun clock, a sun dial?

LJ: I wanted to make villagers think of themselves as a clock, when they enter this courtyard. I wanted to build a relationship between the voice, time and architecture.

HUO: Beautiful. Now, a completely different cultural institution, much less tradition, much more 21st century, is the Chengdu Tianfu Software Park cultural centre. Here, you're talking about the museum in the realm of the digital; it's in a software area in Tianfu, and it's as much a museum as a landscaped park. It's both landscape and museum. Can you tell us a little bit about Tianfu Software Park, which is very horizontal, and how you developed in the context of a digital software park? I'm very interested in the role the digital plays in your work.

LJ: That project is located in an industrial, high-tech zone in Chengdu, surrounded by tall buildings, and was based on the client's requirements. I made use of lots of modern materials, and created a modern shape for that project. However, I tried to hide the building itself within this group of tall buildings, and then have a public space on the top, like a garden, because I think it is very precious in that area – you need a public area. I don't mind using very modern techniques, as long as those techniques can combine with my own philosophy, like how to live with nature, for my projects.

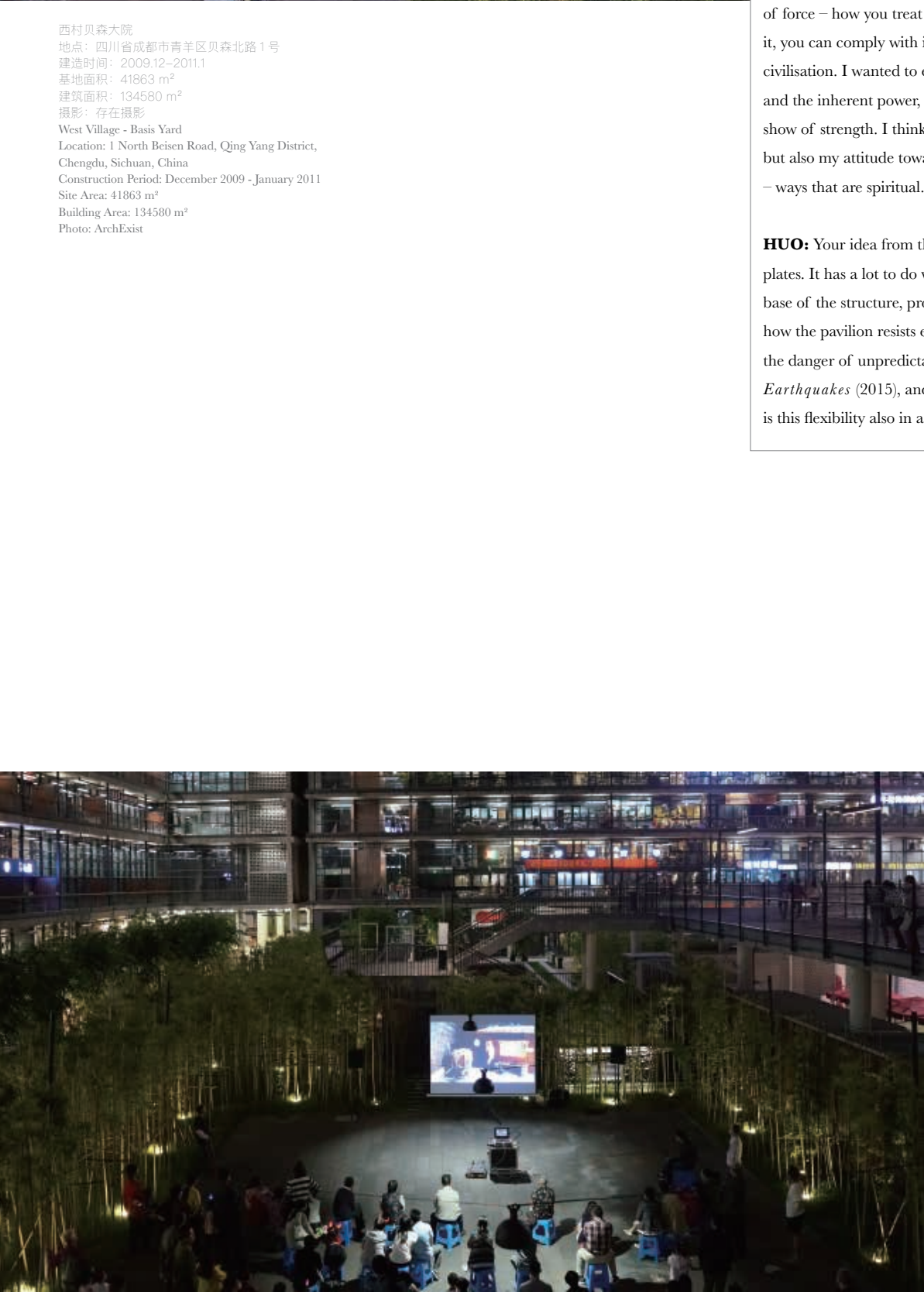
HUO: Do you use computers in your office? When you design buildings, do you hand-draw sketches? When does the computer enter your process? What is the role of sketches and doodles?

LJ: I make sketches. I am a hand-drawing architect; I do not use computers. My assistant architects use computers to help me. From my point of view, and because of my position as a principle architect at JIAKUN Architects, hand-drawing is the fastest way to illustrate my ideas. I also find that those assistant architects, when they use computers, focus more on the details in moving from one part to another. I like to focus on the overall. The assistant architects suggest that I not learn how to use a computer. If I do, they will lose their jobs!

HUO: I wanted to also talk to you about the Serpentine Pavilion in Beijing, because of course, you made lots of drawings for it. Can you tell us about your first ideas when you got the invitation to design the pavilion? What was on your mind? How did you come up with this extraordinary structure?



西村贝森大院
地点：四川省成都市青羊区贝森北路 1 号
建造时间：2009.12–2011.1
基地面积：41863 m²
建筑面积：134580 m²
摄影：存在摄影
West Village - Basis Yard
Location: 1 North Beisen Road, Qing Yang District, Chengdu, Sichuan, China
Construction Period: December 2009 - January 2011
Site Area: 41863 m²
Building Area: 134580 m²
Photo: ArchExist



LJ: I had known about the Serpentine for many years, more than ten. When I accepted this invitation, I considered how to express China, especially given the location in the capital of China, in the centre. I would not simply use a Chinese symbol to show that this pavilion was from China; I thought about the element of force – how you treat force is all about your attitude. You can fight against it, you can comply with it. It's not only your attitude, but also the attitude of a civilisation. I wanted to express a structure that was full of balance, and the focus and the inherent power, the endurance of this, rather than a one-time powerful show of strength. I think force is not only a physical character of the architecture, but also my attitude towards the project, as well as endurance and inherent peace – ways that are spiritual.

HUO: Your idea from the beginning is a series of cables stretched between steel plates. It has a lot to do with tension, and at the same time, resistance from the base of the structure, producing, as you say, reciprocal forces. It's also about how the pavilion resists external forces. There are fierce winds in Beijing and the danger of unpredictable earthquakes. I co-wrote a book called *The Age of Earthquakes* (2015), and discovered I'm very interested in them. To which extent is this flexibility also in a pavilion in a place where an earthquake might come?

LJ: This structure, for me, is a brand-new experiment in structure itself. I wanted to use these three different forces to build a self-stabilising structure. When it can stabilise itself, it can fight against external forces, like earthquakes and wind. I called the structure a bow arch structure. In considering external forces, one way is to directly fight against those forces; another is to somehow comply with those forces but stabilise yourself. I got my inspiration from a tai chi master.

HUO: What can be learned from tai chi?

LJ: A tai chi master does not confront toughness with toughness. This structure, when affected by external forces, somehow complies with them, stabilises itself. Like a tai chi master, the structure confronts toughness with softness. It's not like glass, which is very hard; it's like a paper cup. It's very soft.

HUO: Beautiful. I was also interested in the idea that, basically, it all connects to Confucianism. And the optimal goal for you, the optimal target or goal of the Serpentine Pavilion in Beijing, is the path to, junzi? I'm not an expert in Confucianism. I would be very grateful if you could explain to me, how we all can find the path to junzi, and maybe if the pavilion can help us.

LJ: When I was drafting the architect's statement for the pavilion, I used three different characters to illustrate my ideas, the archer, the tai chi master and the junzi. The archer stands for the physical structure of the pavilion. The tai chi master, as we just discussed, stands for the forces, when they are applied to this pavilion.

HUO: 我对这样的想法很感兴趣，它和儒家有关。蛇形展亭的理想或目标是什么，是通往君子之路？我不是很了解儒家。我们如何能找到通往君子之径，也许蛇形展亭能帮助我们抵达？

LJ: 当我为蛇形展亭做建筑师阐释时，用了三点来诠释我的思想：弓，太极大师和君子。弓代表着物理性状。太极，就如我们讨论过，代表着力量——当这些被用于蛇形展亭时。

HUO: 以柔克刚。

LJ: 君子更多的是关于动机。这一展亭并非真的以视觉外在吸引观众。我希望观众从这种平静中，内在有所触动，因为这里非常安静，这里不是五彩斑斓的，也不吵。这是力量的情感展示。儒家里，君子是理想人物的代表，知书达理，忠诚。实际上就像这个建筑结构一样，很真诚。君子不是以貌吸引人，靠的是人格。

HUO: 我觉得这对建筑而言很有趣——建筑并不是赋予一个身份，一个结构，但是建筑容纳不同人的角度，容纳他者的角度。

LJ: 看起来非常简单，你只需用一根绳就能让钢板倒下，但是这个结构里有很多复杂的东西，这就是我想要表达的：内在需要的复杂性。无论钢板多长，无论我们在里面使用了多少弓，需要都是来自力量，因为我们必须组成这个结构。

HUO: 在家具上你和传统联系起来。你昨天提到，在弓形里，你觉得应该包括新旧家具。展亭在故宫的边缘。在这种情况下，挨着著名历史景点进行设计意味着什么？在这种语境中，你想怎样将当代和过去通过椅子联系？你的想法很棒，交换椅子，新椅子给了那些居住在故宫附近的人，他们得到新椅子然后给出自己的旧椅子，旧的就来到了展亭。我知道的是，你如何通过这个和历史街区发生关联。

LJ: 无论力量是什么，内在需要都很抽象，这可以发生在任何地方。我们有很具体的地点，我想建立一种关系。我在地上使用宫廷砖。古代，只有宫殿使用这种砖，通过这种材料，我已经在故宫和这座展亭之间建立了联系，我还需要另一层面的关系，和当地人发生联系。

HUO: 你没有实现的项目是什么？建筑师总是有未实现的项目，太大了无法实现，或者说梦想，或者竞标失利。可否告诉我们一些你的梦想，一些你想实现但没有实现的项目？

LJ: 我听说建筑师们 90% 的项目都没有实现，但是我觉得我可能是 50%。

HUO: 能告诉我们一件最接近你内心的具体项目吗？你希望能实现什么？

LJ: 四川青城山有个文化中心提案。我对这个计划很满意，但我还没有收到任何回应。这些都是围绕青城山的环境，所以建筑的整个形状类似中式建筑的屋顶。就好像一个自然的坡形，我觉得这种结合非常有趣。

HUO: 最后两个问题是我很感兴趣的项目。《人山人海：日常生活的欢庆》是 2016 年威尼斯建筑双年展上很棒的装置；有个斜坡，一个公共空间，很多小人被放在装置周围。它和流动性有很大关系，称得上是一种令人赞叹的机器。与此同时，它也是件巨型装置。也许这种意义上讲，它没有实现，因为这个模型。

LJ: 它实际上是成都西村的模型。

HUO: 在一个采访中你说西村是你最喜欢的项目，它环绕着整个区域。通过这个环绕，形成了一个集体性的社区。我对此很感兴趣：就是 21 世纪的建筑如何创造集体性。

LJ: 它好像集体记忆，或者集体活动，是西村的结果，因为它在于你的个人经验和情感。尽管和西村不一样，《人山人海》是一个展览项目，但你为一些人创造了集体记忆。另一方面，胡慧姗纪念馆非常小，但代表着 2008 年地震中受灾者的集体记忆。这是受到地震救灾帐篷启发。当建筑师设计一个项目，他们觉得他们应该坚持一个明确选择的风格或理念。他们应该多看看每个项目的需要，因为不同的项目有不同需求。胡慧姗纪念馆，我决定做这个项目，是一秒钟的事。一些关键词，如常规，帐篷，出现在我的脑海。我脑海中有大概，再把它们带进人们的集体记忆。至于西村，因为更多的物理条件吧，比如风景和城市规划条例，多少决定了这个项目的形状是方形的以及周边其他。

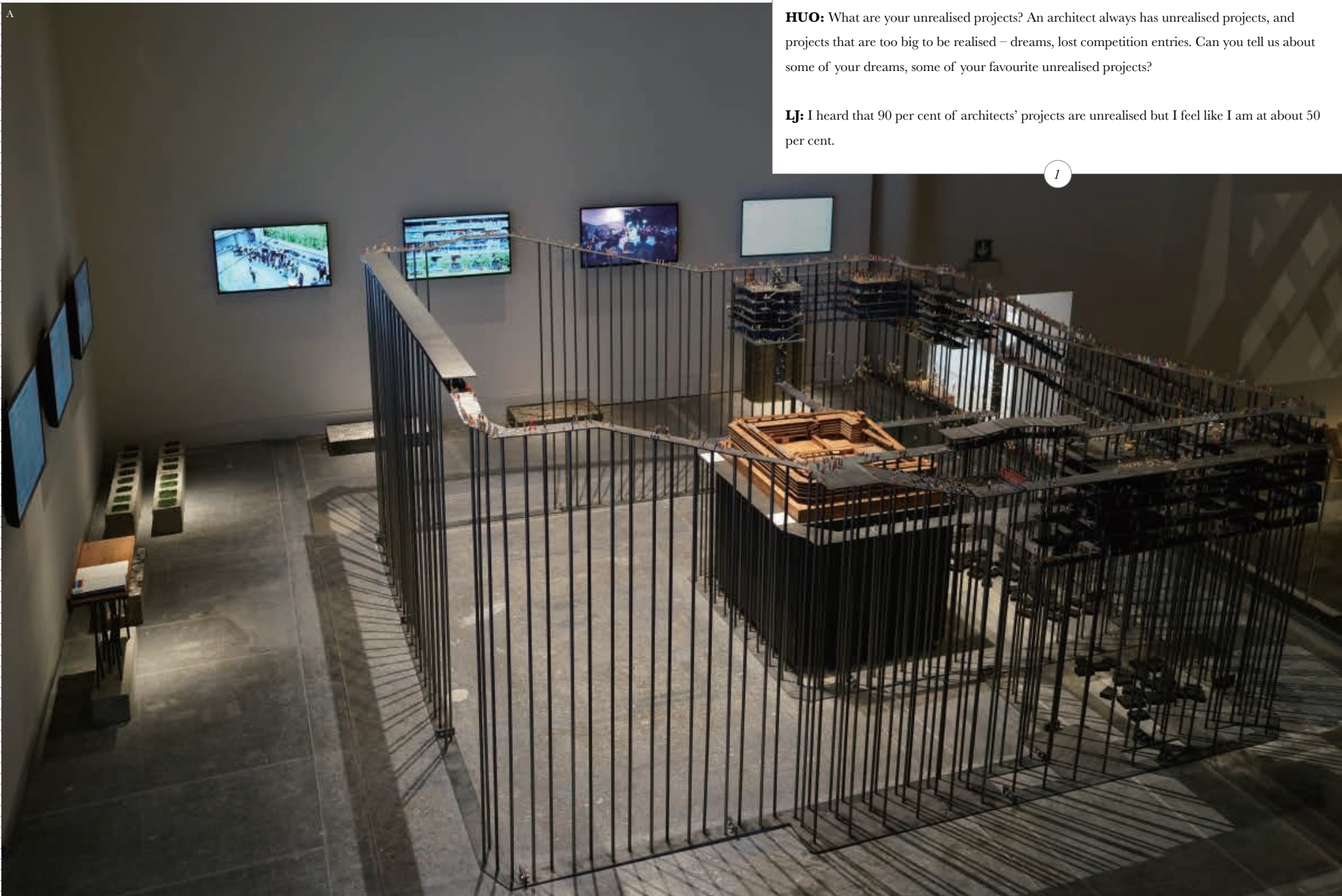
HUO: 里尔克写过一本小书，《写给青年诗人的信》（1929）。你给青年建筑师的建议是什么？

LJ: 我想告诉年轻建筑师不要太着急，因为建筑是很艰难的工作。你有很长一段路要走。不要以为自己两三年就成功了。你需要耐心和激情去做这份工作。一座建筑可以存在很长时间，上百年。我希望年轻建筑师，当他们设计一座建筑时，要放到历史里面去考虑，不要只是想到时下的潮流。



A. 《人山人海——日常生活的欢庆》，2016 年第 15 届威尼斯建筑双年展 - 中央展馆展览现场
摄影：家琨建筑
People Mountain People Sea - A Celebration of Everyday Life
Installation view at the 15th International Architecture Exhibition of La Biennale di Venezia - Central Pavilion
Photo: Jakun Architects

B. 胡慧姗纪念馆
地点：四川大邑安仁镇
建造时间：2009.3-5
基地面积：58 m²
建筑面积：19 m²
摄影：家琨建筑
Hu Huishan Memorial
Location: An Ren town, Da Yi County, Sichuan, China
Construction Period: March - May 2009
Site Area: 58 m²
Building Area: 19 m²
Photo: Jakun Architects



HUO: Yes, to confront toughness with softness.

LJ: Junzi is more about the motivation. This pavilion does not really attract visitors with its visual appearance. I want visitors to feel the emotional feeling from this peace, the inner, because it's very quiet, it's still, it's not colourful or very loud. It is an emotional illustration of force. In Confucianism, junzi is the ideal person who is very elegant, and smart, and honest. Like the structure, actually – the steel plates, their composition is very honest as a structure. Junzi does not really attract people due to appearance, but with its own personality.

HUO: I think that's very interesting for architecture – that architecture doesn't impose an identity, doesn't impose a structure, but that it accommodates the perspective of many different people, of others.

LJ: It looks pretty simple – you just use a string to pull down the steel plates – but it has many complexities within this structure, and that's what I want to express: the complexity of inner needs. No matter the length of the steel plate, or how many bows we have to use in this pavilion, the needs are from the force, because we have to compose this structure.

HUO: You connect to tradition in terms of the furniture. You were mentioning yesterday that within this arch, in a bow arch, you thought to include new and old furniture. The pavilion is at the edge of the Forbidden City. What does it mean for you to build, in this context, next to such a prestigious historic monument? How, in this context, do you want to connect the contemporary moment to the past, through the chairs? You had this wonderful idea of swapping chairs, so new chairs are given to people who live in the neighbourhood around the Forbidden City, and they would then get new chairs and give us their old chairs, and the old chairs would come into the pavilion. I'm interested in how, through this, you connect to the historic neighbourhood.

LJ: No matter the force, the inner needs are very abstract. This could happen anywhere. Since we have a very specific location, I want to build a relationship. I used imperial brick for the floor. In ancient times, only the palace could use this kind of brick. Because of this material, I already built a relationship between the Forbidden City and this pavilion, and I wanted to have another layer of relationship, between the local people.

HUO: What are your unrealised projects? An architect always has unrealised projects, and projects that are too big to be realised – dreams, lost competition entries. Can you tell us about some of your dreams, some of your favourite unrealised projects?

LJ: I heard that 90 per cent of architects' projects are unrealised but I feel like I am at about 50 per cent.



HUO: Can you tell us about one specific project that is close to your heart, which you would like to see realised?

LJ: There is a proposal for a cultural centre to be built in Mount Qingcheng, in Sichuan. I am pretty satisfied with the plan, but I haven't received any responses yet. It is based around the environment of Mount Qingcheng and so the whole shape of the structure resembles the rooftop of a Chinese building. It is also like a natural slope, which I think is a combination that is pretty interesting.

HUO: Two last questions about projects which particularly fascinate me. *People Mountain People Sea, A Celebration of Everyday Life*, was an amazing installation at 15th International Architecture Exhibition, Venice in 2016; it is a ramp, and a public space in which little human figures are placed around the installation. It's very much about the flow, and it's an amazing kind of machine almost. At the same time, it's potentially a gigantic installation. Maybe in that sense, it's unrealised, because it's a model. Can you tell us about this?

LJ: It is actually the model of the West Village development in Chengdu.

HUO: In an interview you said West Village is somehow your favourite project, and it encircles an entire block. Through this encircling, it creates a collective community. I'm very interested in this idea: how architecture can create collectivity in the 21st century.

LJ: It seems like collective memory, or collective activity, is a result of West Village, because it depends on your private experience and emotion. Although, unlike West Village, the *People Mountain People Sea* project is an exhibition, so you create those collective memories for some people. On the other hand, the Hu Huishan Memorial is very small but represents collective memories of people who suffered that earthquake in 2008. It was inspired by the earthquake rescue tent. When an architect designs a project, they think they should insist on a specific chosen style or philosophy. They should look more at the requirements of each project, because different projects might have different needs. For Hu Huishan Memorial, when I decided to do this project, it was a one-second decision. Some key words – like normal, tent – appeared in my mind. I had kind of the shape of that project: to bring in people's collective memories. As for West Village, because there are more physical conditions, like the landscaping and the city planning rules, it somehow decided the project's shape as square and surrounded.

HUO: Rainer Maria Rilke wrote a little book with advice to a poet, *Letters to a Young Poet* (1929). What would your advice be to a young architect?

LJ: I want to tell young architects that you don't have to be too rushed, because architecture is very tough. You will have a very long way to go. Please don't think you will be successful after two or three years. You need patience and passion to do this job. A building can last very long, over 100 years. I want young architects, when they design a building, to consider it within history. Please don't just simply consider the trend of the current period.



Beauty, Silence, Tension

沉默不安的美

陈伯康 *Aric Chen*

刘家琨的蛇形北京展亭，有一种简洁而优雅的美，但这样的美却散发着某种不适。它坚硬的弧肋使人产生联想，如建筑师所言，弓箭手的弓和自我控制都体现在儒家文化的君子之道里。但是这种紧张的姿态，克制的默然，令人也感到一种更为危险的气息弥漫其中。

蛇形展亭并非刘家琨第一次将张力作为表现手法运用在建筑和雕塑上。2015 年刘家琨参加了威尼斯双年展，为处女花园的中国馆创作了作品，他将很多纤维玻璃竿插进了地面上的一些圆木中，另一端则悬挂着剑刃。这排弯曲的竿形成了一个拱廊，观众可以坐在下方的马扎上休息，免费上网，分享他们对展馆主题“民间未来”的想法，将手写的信息用小磁铁吸附到剑上。

装置名为《随风 2015: 由你选择》，是“一个公共空间”和“开放的平台”，如刘家琨所言，也表现了他的“对于未来的想法和担忧。”刘从生态的角度构建了这一装置脆弱的平衡状态——树干和剑分别代表自然和人—但也许重点在于它对个体能动性力量的强调。当观众将写下的信息放到摇摇欲坠的剑上时，他们不由自主地改变了这件作品的几何结构。毕竟，作品题目的含义是“由你选择...”

1

从远处看，刘家琨的蛇形北京展亭，38 个钢板近乎整齐地弯曲下来，酷似前几年的威尼斯项目。但细细打量，会发现它们显著的相似之处正慢慢转化成二者的不同。说起建筑的清晰性和想法，这二者比较起来，北京的装置显得更为精致。威尼斯的装置多少会因为风和观众而晃动，而北京的这件却拉得很紧，僵硬坚固，岿然不动，剑拔弩张。

“就如不射箭却站得稳的弓，”刘家琨这样诠释北京的蛇形展亭。“是纯粹的力量，但你如何面对这种力量则反映了你的文化态度。这一次，我们受邀在此内观自省，而非与外界互动。然而，挪到北京的中心，威尼斯的这“开放的平台”却趋于静寂——一种微妙却清晰的带有紧张感的控制力法则运行其中。大美无言，但人们依然忐忑不安，唯恐有朝一日说不上从哪儿开始，弓弦就会崩断。

2

There was a simple, elegant—but also uncomfortable—beauty to Liu Jiakun's Serpentine Pavilion Beijing. Its stiff, arcing ribs might have evoked, as the architect described it, an archer's bow and the self-mastery embedded in the Confucian idea of junzi. But in its stressed posture and strained silence, one sensed reverberations of a more perilous sort as well.

The Serpentine Pavilion was not the first time Liu employed tension as an architectural and sculptural device. At the Chinese Pavilion of the 2015 Venice Biennale in the Giardini delle Vergini, Liu mounted scores of fiberglass rods on a row of tree trunks laid on the ground, weighing them at the other end with hanging sword blades. Arranged in single file, the bending rods formed a kind of vaulted canopy under which visitors could sit on clusters of common folding stools, use the free Wi-Fi that was provided, and share their thoughts on the pavilion's theme of “Other Future” by attaching handwritten messages to the swords with magnets.

Titled “*With the Wind 2015—It is Your Call*,” the installation was “a public space” and “open platform,” as Liu put it, that also expressed his “ideas and anxieties about the future.” Liu framed the installation's precarious balancing act in ecological terms—the tree trunks and swords represented nature and humanity, respectively—but perhaps more to the point was its emphasis on the power of individual agency. As visitors added their messages to the dangling swords, they inevitably shifted the structure's geometry. After all, as the name of the work read, “It's Your Call.”

From a distance, Liu's Serpentine Pavilion Beijing, with its 38 steel rods bending in near-unison, is a dead ringer for the earlier Venice project. But squint a little, and the apparent similarities begin to distort into differences. In terms of both clarity of construction and idea, the Beijing installation is the more refined of the two. While the Venice installation swayed more or less freely, in response to the wind and visitor movements, Beijing's was pulled taut—rigid, immobile, and tense.

“It's like an archer standing firm without firing a shot,” Liu explained of his Beijing pavilion. “It's pure force, but how you handle that force reflects your cultural attitude.” This time, we are invited to internalize, rather than interact. Transplanted to the center of Beijing, the “open platform” of Venice has given way to silence—a delicate but unambiguous regimen of tightened control. There is indeed a beauty to it all, but one can't help but wonder at what point, and by whose actions, the bow could one day snap.



A. 《随风 2015：由你选择》，2015 年第 56 届威尼斯艺术双年展—中国馆展览现场
摄影：家琨建筑
With the Wind 2015 - It is Your Call, 2015
Installation view at the 56th International Art Exhibition of La Biennale di Venezia - Chinese Pavilion
Photo: Jiakun Architects



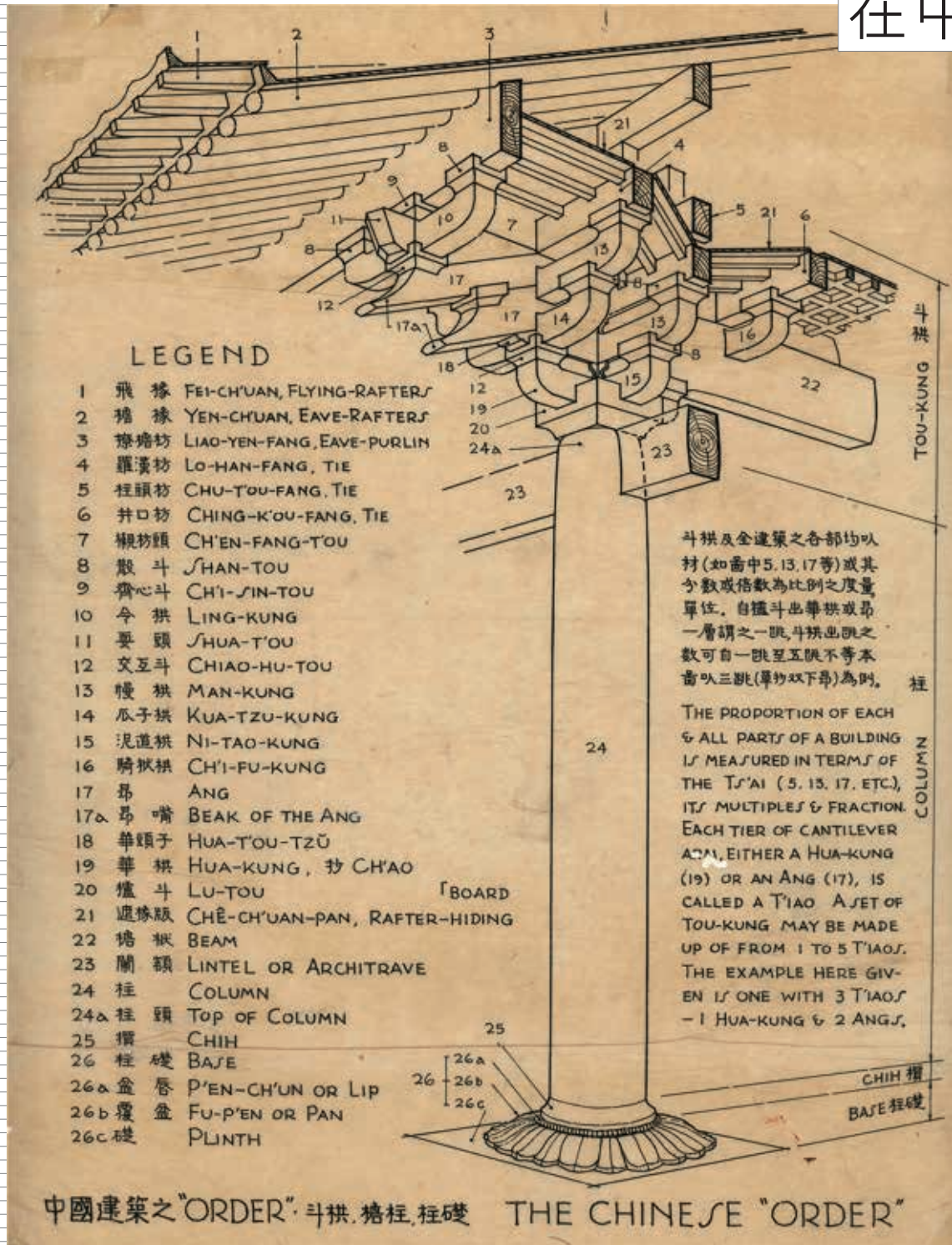
B. 蛇形美术馆北京展亭，2018
《弓拱》，家琨建筑设计，王府中环，北京
Serpentine Pavilion Beijing 2018
Designed by Jiakun Architects
WF CENTRAL © 2018

C. 吴钰辉与 UFO 工作室为蛇形北京展亭量身定做的灯光装置，每天夜间开启
Artist Wu Yuhui and UFO studios have designed a site-specific light show for the Serpentine Pavilion Beijing that is on view every evening
© Serpentine Galleries

Fresh Soil Architectural Modernism in China

新鲜土壤

——现代主义建筑 在中国



奥斯丁·威廉姆斯
Austin Rhys Williams

梁思成, 《中国建筑之“ORDER”》
1930 年代
梁思成家属供图
Liang Sicheng
The Chinese "Order", 1930s
Courtesy Liang's Family

被誉为中国现代建筑之父的梁思成, 早在 20 年代初, 力主在中国的大学里设立建筑系, 从而促成了中国建筑语法的研究之路。1924 年, 梁思成获得赴宾夕法尼亚大学学习建筑的难得机会, 庚子赔款奖学金免除了他的学费之忧。他深入研习了西方建筑的古典源头, 用学校校长保罗·葛列特 (Paul Cret) 的话讲, 就是“古色古香的艺术”。1928 年梁思成回国, 本着对传统的热爱和了解, 他希望能为新的国家唤起一种历史叙事。在此驱动下, 梁走上了探索中国古建筑之路, 足迹遍及很多偏远地区, 考察之旅中, 他发现了很多被遗忘的经典杰作, 并对它们的结构样貌和形式进行了记录。

毫无疑问, 20 年代, 重新唤起的民族自觉性的表达方式是很紧张的 (通常称为中国式“矛盾”) 对中国历史美学身份的再发现出现在世界史上的不稳定时期, 革命, 实验和“未来”构成了新的激进思想。比起技术变革驱动下的新世界, 中国发现自身历史和与提倡与过去发生关联的喜悦, 似乎并不合时宜。同样, 重新唤起民族身份, 和中国无法在很多领域里自主决定自身身份的事实并不相符。内乱未平, 上海和天津仍是租界。1923 年, 郑伯奇在《国民文学论》一文中写道: “我们是世界的居民。这是我们的理想; 尽管如此, 我们是中国人, 是汉族人民。这是我们的现实。”中国希望向外看, 但向内的影响不容小觑。

尽管受到了知识和政治的双重压力, 但就如历史学家董玥 (Madeleine Yue Dong) 所言: “20 年代末国家的统一产生了一个短暂的乐观主义迸发的阶段, 世界性的经验也是可以获得的。”² 旧上海就是一个例子, 在这段时期里, 上海滩的浮华璀璨达到了巅峰。作为东方小巴黎, 中国大都市的城市风格和人们的行为深受西方影响。艺术史学家彭峰认为: “视觉艺术的现代主义是 20 年代中到 30 年代中的主要风格和艺术来源。”³ 文学, 艺术, 戏剧, 这一切都正在被西方的激进主义塑造。建筑上的争论收到了很多影响; 无论是怀特风格的装饰艺术, 或包豪斯影响下的现代主义; 总之, 来自中国以外的其他风格出现了。

梁的一些同学和学院派的美术学生并未受到古典建筑传统太多的影响, 他们得到的启发还是来自现代主义推动下的进步愿景, 大家就此踏上不同的道路。一般而言, 很多人对新发现的传统主义并未采取严肃的态度, 他们多以现代风格来表达自我。事实上, 他们并不坚定 (或者说分裂的), 尽管进行着实验, 却又未投身于任何具体的运动。对很多建筑师而言, 旧传统没什么可吸收的, 他们亟需变化。变化当然是好的。

例如, 杨廷宝的作品就跨越了两种截然不同的风格。他的大华戏院被认为是改良的庸俗之作 (‘refined kitsch’) ⁴, 他的沈阳火车站类似伊利尔·沙里宁的赫尔辛基中央火车站, 他也为当时的政府要员孙科设计了纯欧式的现代主义居所。同样, 董大酉的学院派风格的上海市政府大厦与荷兰风格派运动的住宅完全不同, 二者却都在同一年出品。在那段时期里, 很多中国建筑师都会在作品中同时平衡不同风格, 他们要考虑资金资助、政治压力和个人喜好等因素。在西方人看来, 这就导致了美学上和工艺程序上的不连贯性, 但这些显著的矛盾通常仅仅是反映了实际的需要和设计者们尝试新事物的热情。

历史如此, 那么现在又如何呢?

即使是今天, 我们依然就看到很多中国建筑师推出了变化无穷的作品。英国文化教育协会称: “中国建筑被多元化所定义, 融合了多重风格”。为何会出现这种情况? 研究者和建筑师埃托雷·桑蒂 (Ettore Santi) 说, 实验性的建筑事务所“接受其它类型的项目很容易创收, 用这些费用支付其设计实验性建筑的高昂成本。”⁶ 确实如此, 但这不是有说服力的解释。即使我们去看他们那些真诚的作品组合, 也会发现, 很多似乎和风格化元素无关, 遑论美学上的连贯性, 一切只是根据所处的环境采取更为灵活的对策而以。这样做究竟是好是坏尚且无法判定, 但却令 21 世纪之交的中国新生代建筑师以多层面的方式得以发展, 去吸收变化中的潮流。当然, 这样的结果导致很多中国建筑师无法被归类。

Liang Sicheng is known as the father of modern Chinese architecture; rightly feted for opening up design education in the early 20th century and beginning the search for the ‘grammar’ of Chinese architecture. In 1924, Liang had been given the rare opportunity to study architecture at the University of Pennsylvania, with fees paid for by the Boxer Indemnity Scholarship Program. Taught in the Beaux-Arts tradition, he learned the study of the classical roots of Western architecture, described by the head of school, Paul Cret, as, ‘the arts of antiquity’. When Liang returned to China in 1928, imbued with a love and knowledge of tradition, he wanted to reclaim a foundational, historical narrative for the new China. So began his search for authentic Chinese architecture, travelling to remote regions, uncovering lost masterpieces and documenting their structure and form.

Unsurprisingly, in the 1920s there were tensions (typically called Chinese ‘contradictions’) with the way that this new-found national self-assuredness manifest itself. The rediscovery of a Chinese historical aesthetic identity arose at a particularly fluid period in world history when revolutions, experimentation and ‘the future’ comprised the new radical idea. China’s delight in discovering its history and promoting its continuity with the past seemed curiously anachronistic when compared to the technologically driven world emerging. Similarly, the notion of reclaiming a national identity seemed strangely at odds with the fact that China was not free to determine its own destiny in many regards. There was a civil war, after all, and Shanghai and Tianjin were still essentially colonial concessions. In his 1923 article ‘On National Literature’, Zheng Boqi wrote: ‘we are citizens of the world and are Cosmopolitans. This is our ideal; however, we are Chinese and members of the Han ethnicity. This is our reality.’ ¹ China wanted to look outwards, but the pull was inwards.

Regardless of the intellectual and political tensions, as historian Madeleine Yue Dong notes, ‘the unification of the country... in the late 1920s created a brief moment of optimism that a cosmopolitan experience was perhaps attainable’. ² This was Shanghai’s famously decadent high-point. Described as the Paris of the East, the Western experience couldn’t help but influence the style and practices emerging in China’s key cities. Indeed, art historian Peng Feng says: ‘Modernism in visual arts was the main style and artistic orientation from the mid-1920s to the middle of 1930s.’ ³ Literature, art, theatre, all were being shaped by the radicalism of West. Architectural debate was coloured by a variety of influences; whether it be Frank Lloyd Wright-style art deco or Bauhaus-inspired Modernism; there was an excitement in the international possibilities beyond China.

Some of Liang’s peers and fellow Beaux-Arts students were more inspired by the progressive vision offered by Modernism than the ancien régime and took different paths. Admittedly, all toyed with the new-found traditionalism and yet many preferred to express themselves in the Modern style. In truth, they were flexible (or torn), they were experimenting and they had few substantial commitments to any particular movement. For many architects, the old traditions were nothing to celebrate and they wanted change. Change was good.

So, for example, Yang Tingbao’s work bridges the two oppositional styles. His Da Hua Art Deco Cinema has been described as ‘refined kitsch’, ⁴ his Shenyang railway station displays resonances of Eliel Saarinen’s Helsinki Central Station and yet he also designed the thoroughly European Modernist house for prominent government official Sun Ke. Similarly, Dong Dayou’s Beaux-Arts-style Shanghai Civic Centre is completely at odds with his own De Stijl-esque family home, both designed in the same year. It seems that in those heady days in China, many architects balanced several different stylistic oeuvres at once, often weighing up financial opportunities, political pressure and personal preference. To Western eyes, the results appear to be inconsistent – aesthetically and programmatically – but these apparent contradictions often simply reflect pragmatic necessity and the enthusiasm to try new things.

That was then, but what about now?

Well, it seems that even today we still see many Chinese architects producing architecture of striking variety. The British Council simply states: ‘Chinese architecture is defined by diversity and incorporates a variety of styles.’ ⁵ But why? Researcher and architect Ettore Santi notes that experimental architecture firms ‘accept other types of projects that will easily supply them with a surplus to cover the high expenses of designing experimental architecture’. ⁶ True, but this doesn’t explain the variety in their designed output. Because even if we examine only their heartfelt portfolio of work, we would discover that many seem to be unconcerned about mixing stylistic elements, letting go of aesthetic continuity and being more flexible and responsive to given situations. Whether this is a good thing is not yet clear, but it has allowed a new generation of emerging Chinese architects at the turn of the 21st century to develop in a multifaceted way, and to be able to accommodate changing trends. As a result, many established Chinese architects cannot be pigeonholed.

例如，上海的如恩设计研究室，就简单将他们的设计风格描述为“当代性”。王蔚的四面田工作室有时做城市大型建筑，下一刻又转到乡村重建上。董功的直向建筑设计事务所，无论是工业风的雅致和砖窗格，还是大型混凝土的公众建筑，都可以驾驭。这和西方模式很不同，在西方，大多数建筑师在形式和类型学上都非常突出。比如说，很多人能认出扎哈哈迪德的建筑，但是少有人能识别都市实践 Urbanus 的作品。在中国，标志性建筑很普遍，标志性风格却并非如此。

李晓东近期完成了清华大学建筑学院系馆的扩建工作，其形式和材料与李的那些更为人知的乡土建筑并不一致，他的设计令人想起了阿尔多·罗西（Aldo Rossi）的后现代主义。他早期的委托作品有一所位于福建的竹制桥型学校，还有篱苑书屋。后者只是一座简单的建筑，类似乡舍，隐藏在丛林中，庭院深深。有批评者认为李的角度过于主观，但他声称采用的是宇宙的视角，试图寻找出要解决的“议题”，这些都是针对于当地的语境和根据当时的需要而为，而非被风格绑架。换言之，这里有一种意识上的实用主义在里面。

对于李而言，这种文化上“身份驱动”的美学立场是对现代之于传统的二元性的排斥，他所做的仅仅是运用合适的手法表现所说的“人与自然的共处”。李的著作《中国空间》（1991）和《中国形》对西方读者都很具挑战性。通过这些和其他当下的文本，不难看出中国建筑依然要受到传统的影响，但这又与上世纪 20 年代不同。虽然在 20 世纪初古典建筑被作为中国民族主义的精华被推崇，从那时起现代建筑师开始进行反叛，而今天中国很多现代化的建筑师正在重新找回传统并对此欣然接受。

这与彼得·弗雷普顿（Peter Frampton）的批判性地域主义作品产生共鸣，还有他的与现主义“先锋”相反的“殿后”（arrière-garde）理念，那是一种思考方式，这种方式“具备培育有抵抗力的身份所赋予的文化的能力”。⁷ 李晓东的创作是一种“自反性地域主义”，他吸收了很多不确定性，形成了“和现实的持续对话”。⁸ 这似乎是解脱，香港大学中国建筑与城市研究中心主任朱清对此进行了批评，“没有什么扎根的，连续的，一切都是偶然的，完全被周围环境所控制。”

从山水到风水，很多建筑师开始运用历史叙事，为了让自身处境具有意义上的阐释。首位走上世界舞台的中国建筑师马岩松，以设计摩天大厦著称，多年来一直是中国全球化的新时代的一个代表。但实际上，他本人也认为“中国建筑应从本国传统建筑中汲取更多”。⁹ 这也呼应了普利兹克建筑奖获得者王澍的观点，王给中国建筑师的建议是他们需要更深入地理解自身的文化¹⁰。这就提出了一个有趣的问题：是否有一个作为民族建筑的存在，那个民族建筑究竟居于何方——在新时代还是古代，在城市还是在乡野？

中国神话中，乡下作为文化延续性的源头一直居于一席之地，尽管也是一个矛盾存在。过去二十年里，在飞速发展的城市化进程中，乡村已被边缘化，政策制定者们把大量精力投入了城市。尽管如此，现代城市生活的紧张和矛盾，如人口，压力，房价等等，引起越来越多争议，乡村再一次作为民族价值的发生地而回到人们视野中。

在过去几年里，政策已在发生转移，从城市发展转到乡村重建；从新城市到农村。这也是对各种传统的简单的生活方式的一种推动。第 15 届威尼斯国际建筑双年展 2016 中国馆策展人是来自场域建筑的梁井宇，展览主题回到被忽视的前线探讨了具有传统性质和持续性存在的设计。王澍则认为“居于乡下与自然共处一直是中国文化的主题...被看做是文化的种子，大城市知识分子的源头。”¹¹

在乡下的核心地带，很多重要的基础设施都需改善。自“一带一路”和“21 世纪海上丝绸之路”的倡议提出后，政策转向了中西部地区，振兴乡村搞活农村经济成为工作重点。这也为建筑领域提供了很多新机会。香港中文大学光明村灾后重建示范项目于 2017 年获得了世界建筑节最佳世界建筑奖。此外，林君翰的建筑事务所 Rural Urban Framework 则致力于能够“抵御城市化进程的吞噬”¹²。他们在湖南省的昂洞卫生院，就是希望能推动劳动力缺失的乡村社区的建设。

近几年，中国政府提出乡村振兴战略，希望到 2022 年能实现农村社区和基础设施现代化，政府为此投入了大量资金。备受瞩目的世界知名建筑依然诞生在大城市，但很多新生的中国建筑师另辟蹊径，踏上返乡之路。越来越多的人找回了自己农村的根。这些作品虽不醒目，但一些人认为很有必要。

他的建筑项目胡慧姗纪念馆是典型的低成本作品，刘家琨这样写道：“尽管很微小，但是我整个建筑生涯中最有意义的作品。”这件小型的无偿委托作品体现了刘作为社区建筑师的一面。他说：“珍惜日常生活的价值，将是我们民族复兴的基础。”他也一直通过建筑在挽回某些失去的东西。无论是中国城市运动中消失的社区，还是现代化世界里的传统技艺，或是自然灾害带来的损失，刘对此都有话要讲。他的作品充满人文关怀。

2008 年汶川大地震爆发，当时的伤亡人数近 9 万，刘亲自来到灾区救灾。他遇到一户陷入伤痛的家庭，他们 15 岁的女儿胡慧姗在地震中丧生，刘为此设计建造了一座朴素的公共纪念馆。在建川博物馆聚落中，这座纪念馆是伫立在林地中的一间小房。一处幽静的庇护之所。

他是一位与记忆有关的建筑师：这其中包含了个人记忆与集体记忆。他最常使用的材料是再生砖。这些砖来自地震废墟，通过劳动力密集简单快速的技术，将麦秆和水泥混合一起形成砌块。“再生”一词比起技术性的词语“再循环”更具哲学意味。它体现了刘的价值和信仰。这些砖是材料的再生，用这些砖堆砌成的建筑是社区再生的标志。那些完成的建筑昭示着受灾者精神上的重生。

Shanghai-based Neri&Hu Design and Research Office, for example, simply describe their design style as ‘contemporary’. Wang Wei’s Field Architecture Office works on urban mega-structures one moment and peasant village reconstruction the next. Dong Gong of Vector Architects in Beijing is as comfortable with industrial chic and brick tracery as he is with mass concrete public works. This is a different way of practising to the Western model where most architects tend to specialise, in form and in typology. Many people can recognise a Zaha Hadid building, for instance, but fewer might be able to spot recognisable traits across, say, the work of Urbanus. In China, signature buildings are common, signature styles are not.

Li Xiaodong recently completed an extension for Tsinghua University’s School of Architecture, clearly reminiscent of Aldo Rossi’s postmodernism – the form and materiality of which is completely at odds with the vernacular projects that brought Li to public prominence. His early commissions included a bamboo bridge school in Fujian, followed by the LiYuan Library. This latter building is a simple structure set to mimic local rural housing and covered in a skin of fine branches, collected and bundled together. Critical of dogmatic perspectives, Li claims to apply a cosmological view to his work, seeking out ‘issues’ to resolve, specific to local context and current requirements rather than becoming trapped by ‘style’. In other words, there is an ideological pragmatism at play.

For Li, this kind of culturally-attuned ‘identity-driven’ aesthetic position is a rejection of the ‘modern-vs-traditional’ duality and is instead simply a search for appropriate solutions that embody what he calls the ‘coalescence of man and nature’. Li’s books *The Chinese Conception of Space* (1991) and *Form-making in Traditional Chinese Architecture* are deeply challenging for the Western reader. Through these and other contemporary texts it is clear that Chinese architecture still reacts to the pull of tradition, but the reasons for it seem to be contrary to the justifications used in the 1920s. Whereas traditional architecture was promoted as the essence of Chinese nationalism at the beginning of the 20th century and from which Modern architects rebelled, today we see modernising architects in China rediscovering tradition and embracing it.

This has resonances with Peter Frampton’s work on Critical Regionalism and also his conceptualisation of ‘arrière-garde’ – the opposite of the Modernist ‘avant-garde’ – that is, a way of thinking that ‘has the capacity to cultivate a resistant, identity-giving culture’. ⁷Li Xiaodong’s version of this practice is ‘Reflexive Regionalism’, which, in his formulation, takes in a variety of ‘uncertainties to create ‘a constant dialogue with reality’. ⁸ While this might seem liberating, Tao Zhu, Associate Professor and Deputy Head of Department of Architecture at the University of Hong Kong, criticises the situation as representing a moment where ‘nothing is rooted, consistent; everything is accidental, merely arbitrarily determined by the immediate circumstance’.

Trying to make sense of their situation, lots of other architects tend to draw on narrative history, too, from shan shui to feng shui. In the process, unlikely bedfellows are brought together. Ma Yansong, the first global Chinese architect building parametric high-rise buildings, was for years assumed to represent a new era of Chinese globalisation. In fact, he too argues that Chinese architects should ‘draw more from the country’s traditional architecture’. ⁹ This is a clear echo of Pritzker Architecture Prize-winner Wang Shu’s advice to Chinese architects that they ‘need to get a deeper understanding of (their) own culture’. ¹⁰ It poses an interesting question: is there such a thing as a national architecture, and where does that national architecture reside – in the new or the ancient, in the cities or the countryside?

For the countryside has long held a place – albeit a contradictory one – in Chinese mythology as a source of cultural continuity. For the last twenty years, during the modernising period of rapid urbanisation, ‘the rural’ has been marginalised while policymakers concentrated on ‘the city’. However, as the tensions and paradoxes of modern urban life – pollution, stress, house prices, etc. – become more explicitly contentious, once again the countryside is being heralded as a place of virtuous national values.

Within the last few years, there has been a policy shift from urban development to rural reconstruction; from new cities to countryside. It is a way of promoting various traditional simple ‘ways of life’. The China pavilion at the 15th International Architecture Exhibition, 2016, designed by Liang Jingyu of Approach Architecture Studio was called Back to the Ignored Front exploring designs ‘that embody traditions of the past and have a lasting presence’. Wang Shu claims that ‘to live in the countryside with nature has always been an important theme in Chinese culture ... regarded as cultural seeds, a source of intellectuals for the larger cities’. ¹¹

In China, there are clearly important infrastructural improvements needed in the rural heartlands. This is taking on a renewed vigour as the government has embarked on its Silk Road Economic Belt and 21st Century Maritime Silk Road initiative, bringing economic dynamism to the central and western regions of China and pushing countryside reconstruction initiatives to reinvigorate rural areas. It has given rise to unique architectural experiments and opened up new possibilities in architectural design. This was amply on display by the Chinese University of Hong Kong’s Post-Earthquake Reconstruction Project in Guangming Village, which won the award for World Architecture Festival World Building of the Year in 2017. Similarly, the architectural collective Rural Urban Framework regularly attempts to ‘resist the overwhelming process of urbanization’. ¹² Their Angdong Health Center in Hunan Province, for example, aims to promote community building in villages that have been drained of their working-age population.



A. 胡慧姗纪念馆
地点：四川大邑安仁镇
建造时间：2009.3–5
基地面积：58 m²
建筑面积：19 m²
摄影：家琨建筑
Hu Huishan Memorial
Location: An Ren town, Da Yi County, Sichuan, China
Construction Period: March - May 2009
Site Area: 58 m²
Building Area: 19 m²
Photo: Jakun Architects

B. 刘家琨在地震灾区现场
摄影：家琨建筑
Liu Jakun at earthquake-stricken zone
Photo: Jakun Architects



刘的作品特色之一是简洁朴素不炫技，这是现代主义与技术含量低的建筑的结合，他的再生砖出现在很多项目中，如低调的水井坊博物馆，大气磅礴的西村贝森大院。西村－贝森大院项目位于成都贝森北路上，覆盖了整片区域，形成了一个新型的商业区，其核心目的是想将公众联在一起，再次激活周边社区的生命力。我们看到作品在规模、体量和程序上的变化，材料、简洁性和理念上的统一。

1

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2



A.

用“再生砖”筑造的建築
摄影：家琨建筑
Projects applying "ReBirth Bricks"
Photo: Jiakun Architects

B.

“再生砖”
摄影：家琨建筑
"ReBirth Bricks"
Photo: Jiakun Architects

He is an architect of memory: both personal and collective. The material he most regularly uses is known as ‘rebirth brick’. It is reconstituted brick taken from the rubble of the earthquake, mixed with wheat stalks and cement and formed into briquettes using simple, labour-intensive, intermediate technology. ‘Rebirth’ is a much more highly charged, philosophical concept than the technical word ‘recycled’. It captures Liu’s values and beliefs. These bricks are a rebirth of the material, and the buildings constructed with them are a spark for the rebirth of the community. The finished architecture is intended to represent the spiritual rebirth for those who have suffered.

Simplicity rather than showmanship is something of a hallmark of Liu’s work – a mix of modernism and low-tech architecture – and his rebirth bricks are found in the façades of many of his projects, from the modest Shuijingfang Museum to the gigantic West Village - Basis Yard project. Situated on Chengdu’s North Beisen Road, the West Village - Basis Yard project covers an entire block to create a new commercial compound whose core ambition is to integrate the public and to re-energise the surrounding community. Here we see variety in his portfolio in terms of scale, massing and programme, and a continuity between materials, simplicity and philosophy.

2



B



C.

Liu expresses a different view on the current state of cultural exchange between China and the West. He calls for the establishment of a new discourse that is more responsive to the Chinese context. He says that Chinese architects look at the world very differently to their Western counterparts and maybe the time has come to get some respect for their own work, their own ideas and their own critique. Do we need to gain Western approval, he asks? What’s wrong with ‘fresh soil’ instead of being treated like ‘isolated carrots washed clean by others’? ¹³ A suitably challenging question for the future of architectural debate, not just in China but around the world.

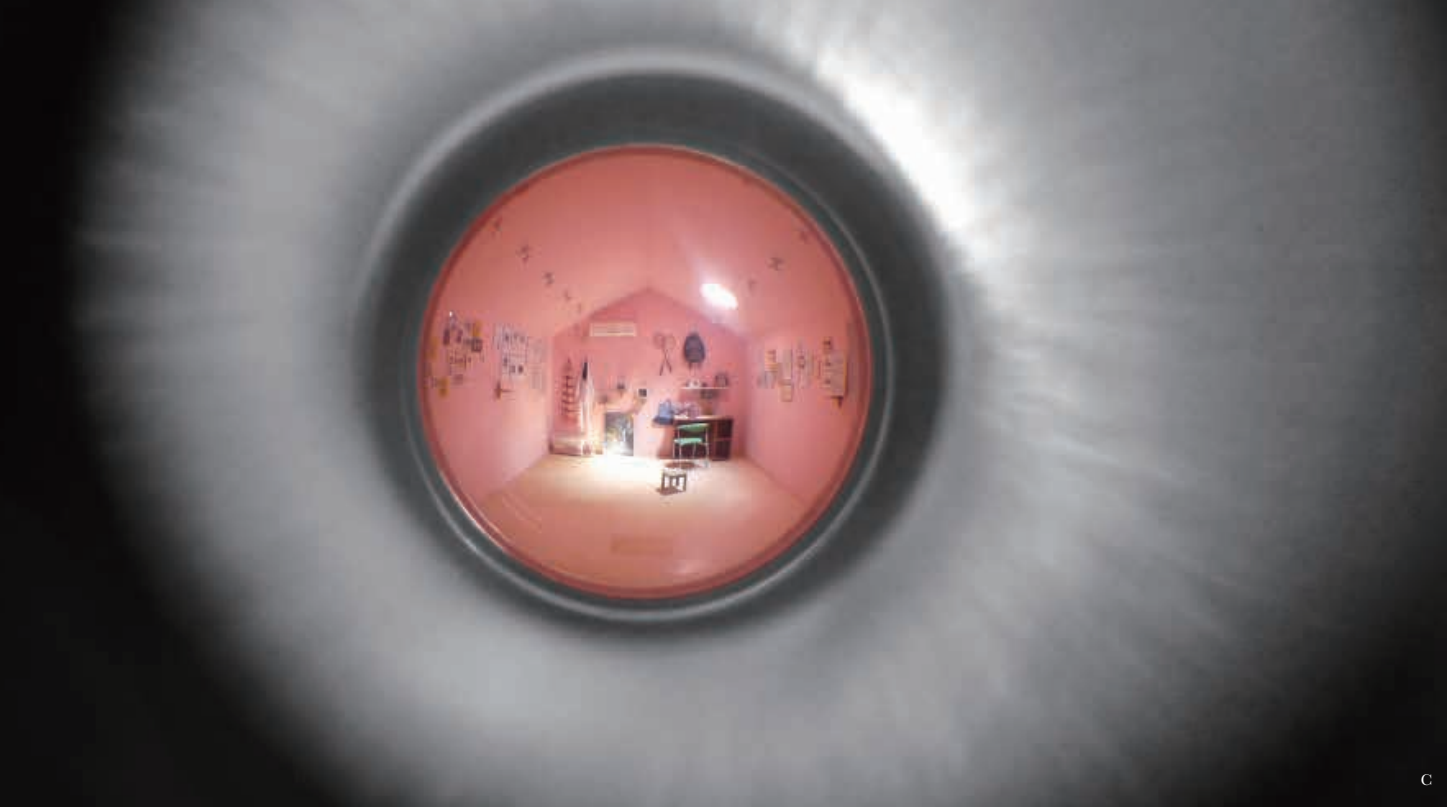
3

With the recent launch of the Chinese government’s national strategic plan for rural vitalisation, which seeks to modernise farming communities and infrastructure by 2022, there is a lot of money sloshing about for these kinds of projects. World-famous international practices continue to win high-profile architectural projects in urban areas, but many emerging Chinese architects are happy to learn their trade in the villages. A growing number of them are discovering their rural roots. It is less glamorous work, but some might argue it is all the more necessary for that.

Indeed, speaking of his project Hu Huishan Memorial – a typically low-cost architectural design – architect Liu Jiakun writes: ‘Though small, it is the most meaningful work I have done in my whole architectural career’. An understated small-scale, pro-bono commission marks Liu as an architect of community. ‘Treasuring the value of ordinary lives’, he says, ‘will be the foundation of our nation’s revival’. He is also seen as the architect protecting against loss. Whether it be the community loss born of China’s urban upheaval, of traditional skills in a modernising world or wrought by natural catastrophe, Liu has something to say. His work is a celebration of humanity.

When the Sichuan earthquake struck in 2008, with around 90,000 immediate fatalities, Liu visited the area to offer support and assistance. After meeting one grieving family whose 15-year-old daughter, Hu Huishan was lost under the rubble, he offered to design and build a simple public memorial. Constructed on the grounds of Jianchuan Museum Cluster, the memorial is a small house in a woodland setting. A quiet refuge.

1



C.

胡慧珊纪念馆
地点：四川大邑安仁镇
建造时间：2009.3-5
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4

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Architecture as Metaphor: A Conversation with Stephan Schütz and András Szántó

建筑作为隐喻：

施特凡·胥茨与安德拉斯·赞图的对话

纽约和柏林，2018 年 8 月

安德拉斯·赞图 (AS)：当我第一次看到刘家琨为蛇形画廊北京展亭制作的效果图时，我的思绪立刻回到了几年前我们的谈话——关于你为不远处的中国国家博物馆所做的设计。更具体地说，我被这两个项目中的三处相似之处所打动。首先，他们两者都具有一种含蓄的现代主义风格，与在北京的许多西方建筑师早期的设计形成鲜明对比，其中大多包含了很多炫技式的设计语言。其次，尽管他们都拥有国际现代主义风格，但两者的结构都与本土的设计语言有着紧密联系。其三，超越建筑范畴去讨论，这两种结构代表了一种体制的话：它们抛出的问题不仅仅关于西方建筑语言如何融入中国，也关于如何在中国采用西方机构模式。你比我更了解当地语境，所以我很好奇你是如何看待这些相似之处的。

施特凡·胥茨 (SS)：你提到的这些相似之处是从文化交流中产生的。对我来说，挑战不仅仅在于重建和扩建如此庞大的博物馆，而是与中国国家博物馆进行这样的合作。它引发了我对中国文化更深入的关注和理解，也让我遇见了很多参与在地文化生活的人，这些邂逅是深刻而有益的。在刘家琨的案例中，为一个西方的机构做设计会自然地引发更深层的解读，即蛇形画廊传统中的展亭建筑可以为北京这样的城市表达什么。

我个人认为他的展亭在人的尺度上突出了城市空间的力量。与此同时，由于使用了缆绳和自然原材料，比如钢，它也创造出了一种电场。人们可以很容易地感受到每根缆绳的不同张力，以一种最不言而喻的方式创造出了一个整体形象。我知道刘家琨来自成都，那里有许多竹林和花园，这个展亭可能会让人联想到这种强壮而灵活的材料，它也是中国文化的某种高度象征。

AS：竹子是对中国的一种鲜明的象征。有趣的是刘家琨以这种特别的方式——排弯曲的竹秆构成了一个有很强的纹理且抽象化的天棚——来创造他的展亭。他已经在第 56 届威尼斯双年展（2015）军械库（the Arsenale）的一个装置中试验过这个想法，在那里鱼竿替代了竹子。刘家琨的设计也与艺术家孙逊的作品有着密切关系，孙逊常住北京并且也是在周边长大的。他的《再造宇宙》，2016 年为爱彼艺术创作委托计划（Audemars Piguet Art Commission）在迈阿密巴塞尔艺术展创作的竹亭，与刘家琨的建筑结构有着惊人的相似之处。也许竹子的某些物理特征自然导向了这个建筑方向——或者说解决办法。也许两者的结构看起来很相似只是个巧合。不管怎样，我惊讶于两个展亭之间的相似性。

现在让我们把话题转向公共空间的文化定义。无论展亭还可能是什么，它总归是一个公众聚集的场所。公共集会在某些情况下可能完全是和善而轻松的，而在另一些情况下则是高度紧张的。展亭是对自由集会的邀请。事实上，据我所知，北京市中心并没有很多这样的集会空间。事实上，重建中国国家博物馆背后的主要原因之一就是在建筑物内部建立一个巨大的公共空间。我想知道在规划这样的空间的时候，是否有文化或政治上的意义被考虑在内？

SS：首先，北京确实对公共空间的需求很高。由于紧凑的建筑结构，拥挤不堪的传统四合院建筑，尤其是在老城区的中心，人们喜欢在路边和公园消磨他们的闲暇时光。他们使用这些空间的方式令人印象深刻：例如跳探戈、进行体育活动和他们意想不到的社交聚会形式。我总是惊讶于人们如何直截了当地占领公共空间。毫无疑问，城市设计师和城市管理者在过去的十年里逐渐认识到了这些需求，这就是你会在环路、新公园和广场周围找到精心设计的绿化带的原因。但是这些新的户外区域非常小且零散，以规避大规模集会的发生，更不用说政治游行了。

回到刘家琨的展亭，他的鱼骨结构延展出了一个广场，铺着和不远处的紫禁城相似的传统石板。我觉得很明显，他是想唤起对一种既有象征性又很熟悉的东西的知觉。是的，我认同他想要创造一个特别的聚点，但我不认为这是他的唯一意图。除了它们的社会决定因素，展亭们以高度个性化的方式表达纯粹的建筑理念和建构实验。公众对这些结构的迷恋，主要与它们在计划性和功能性上的缺失有着很大的关系。通过这种方式，展亭们可以展现其创作者们的艺术本质。



—蛇形美术馆北京展亭效果图
—家琨建筑设计
—Render of the Serpentine Pavilion Beijing 2018
—Designed by Jiakun Architects
—© Jiakun Architects

New York and Berlin, August 2018

András Szántó (AS): When I first saw the renderings of Liu Jiakun's Serpentine Pavilion in Beijing, my thoughts immediately turned to our conversations some years ago about your design for the National Museum of China, situated not too far away. Specifically, I was struck by three parallels between the two projects. First, they both have a restrained modernist style that contrasts early statements by many Western architects in Beijing, which, let's say, involved a lot of design pyrotechnics. Second, despite their international-modernist idiom, both structures are firmly connected to the local design vernacular. And third, beyond the architectural conversation, these two structures represent an institutional conversation: they raise questions not only about how a Western architectural idiom fits into China, but also about how Western institutional models can be adapted to China. You know the local context infinitely better than I do, so I am curious about how you see these parallels.

Stephan Schütz (SS): The parallels you mention arise from the phenomenon of cultural exchange. In my case, the challenge was not only to reconstruct and expand such a large museum, but specifically to do so with the National Museum of China. For me, this generated a deeper preoccupation with and understanding of Chinese culture and led to insightful encounters with many people involved in the region's cultural life. In Liu's case, working on a Western institution certainly evoked a detailed study of what pavilion architecture in the tradition of the Serpentine could express for a city like Beijing.

I personally think that his pavilion highlights the power of urban spaces on a human scale. At the same time, it creates a kind of electric field due to the use of cables and natural, raw materials like steel. One can easily feel that the differentiated tension of each cable creates the entire shape in a most self-evident way. Knowing that Liu's origin is the town of Chengdu, where you find lots of bamboo forests and gardens, this pavilion might be reminiscent of this powerful and flexible material, which is highly symbolic of Chinese culture.

AS: Bamboo is a powerful symbol of China itself. It is interesting that Liu uses it in this particular way – with a line of bent bamboo culms providing a canopy that is both highly textured and abstract – to create his pavilion. He experimented with this idea already in the 56th Venice Biennale (2015) in an installation in the Arsenale, where fishing rods stood in for bamboo. Liu's design also shares a kinship with a work by the artist Sun Xun, who is based in Beijing and who also grew up in the provinces. That piece, *Reconstruction of the Universe*, a bamboo pavilion for the 2016 Audemars Piguet Art Commission presented at Art Basel in Miami Beach, has striking similarities to Liu's structure. Maybe there is something about the physical characteristics of the bamboo that lead naturally in this architectural direction – or solution. Maybe it is just a coincidence that these structures look alike. Either way, I am struck by the similarities between the pavilions.

Now let's turn to the topic of the culturally defined meaning of public space. Whatever else a pavilion may be, it is always a place for public gathering. Public gatherings may be entirely benign in some contexts and highly charged in others. A pavilion is an invitation to free assembly. And as it happens, as far as I understand, central Beijing doesn't have a lot of such gathering spaces. In fact, one of the main ideas behind the reconstruction of the National Museum of China was to create a giant public space inside a building. I wonder whether there are cultural – and even political – meanings to consider when planning such spaces?

SS: First of all, there is a high demand for public space in Beijing, that's true. Because of the compact building structure, with overcrowded traditional courtyard buildings, especially in the centre of the old city, people love to spend their free time in streets and parks. And it is remarkable how they use those spaces: for Tango dancing, sport activities and other unexpected forms of social gathering. I am always surprised how straightforwardly people occupy the public space. There's no doubt that urban designers and city administration recognised these needs during the last decade. This is the reason you find well-designed green belts along the ring roads, new parks and squares. But these new outdoor areas are quite small and fragmented, in order to avoid large-scale assemblies, not to mention political demonstrations.

Coming back to Liu's pavilion – his fishbone construction stretches over a square paved with the same kind of traditional flagstones used in the Forbidden City nearby – it is quite obvious for me that he wanted to evoke the perception of something symbolic and familiar at the same time. And, yes, I agree that he wanted to create a particular meeting point, yet I doubt that this was his sole intention. Beyond their social determination, pavilions express pure architectural concepts and constructive experiments in a highly individual way. The public's fascination with such structures has a lot to do with their absence, largely, of programmatic and functional purpose. In this way, pavilions can illustrate the artistic essence of their creators.



A

AS: 我同意的观点：建筑最接近艺术的体现就是展亭了。通过移除对功能性的严苛要求，产生的结果是更接近雕塑的——具有一种纯粹的美学主张。展亭有着与艺术相通的性质，它们都试图对某事有所表达。它远比常规的建筑更大程度地体现着意义。

我觉得刘家琨的展亭，也一样，远非“只是”一个公共空间里的漂亮物件，而是一个乌托邦。它似乎在传达一种对北京城市潜质（一个受欢迎的，无忧无虑的，自我组织的城市）的坚定信念，在这个城市中，独立自主的个人可以参加理想并愉快的社交活动。你是我们两个人中的建筑师：建筑能够以这种方式被规范化吗？你能用设计这种工具推动社会向更好的方向发展吗？

SS: 与艺术不同，建筑必须始终聚焦于社会环境，因为它被我们（社会成员）使用。因此，我不会想问建筑是否可以规范化。建筑师有责任反思社会需求并给出未来环境的建议。这意味着建筑必须反映现状，与此同时，在社会和睦的界限内发展对更美好生活的愿景。

有趣的是你之前提到了密斯·凡德罗（Ludwig Mies Van der Rohe）和让·普鲁韦（Jean Prouvé）。当他们建展馆时，他们都想着要在方向上做出重大改变。密斯追求的是一个无限流动的空间，他和他那一代建筑师们后来将其用于各种建筑类型中。想象一下，一个没有受到密斯 1929 年空间革命影响的当代艺术博物馆会是什么样子，以及我们今天会怎么看待它？

而普鲁韦呢？他的展馆提出了当时不可想象的概念，即未来的房屋将像汽车或其他工业产品一样被组装。他的有“拆除能力”的建筑包含了可回收性的概念，这可能是建筑师不久后需要面对的主要挑战。在展亭可以预见社会变化和新的生活方式这一点上，普鲁韦当然是做到了。我不敢确定这是不是刘家琨在设计蛇形画廊时的目标，你是否同意他的装置更像一件艺术品，而不是一个对未来生活的想象？

AS: 当然，我会说（作为一个旁观者和一个并不熟悉他思想的人），

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乌托邦式的理想已经内化到了这个物体中，一部分是与展亭这种形式本身的历史联系，正如你所回顾的那样，显示出了那些革新派式的思想。

但我不认为这个信息是刻意的或有意为之。刘家琨的展亭与艺术有着共同的意图，即让观众，或者更准确的说，是它的参与者对这件作品的意义做出自己的阐释。如果建筑师对应该如何生活有一个想法，他们就会将这个想法设计到他们的项目中。例如，如果建筑师认为那些被习惯称作“妇女的工作”的区域不应该被隔离在一个封闭的厨房里，于是我们得到的是一个很大的房间，没有隔开客厅区域和烹饪区域的墙壁。这个形式中包含了社会学方案和进步的女权主义主张，一目了然。这个空间的居住者别无选择，只能顺从建筑师的意图，无论好与坏（除非她或他恰巧很奢侈的是这个项目的甲方）。

相比之下，在艺术中，意义是通过与观众、以及包裹着整个作品的思想框架的互动而显现的。艺术家只对其意义负有部分责任。在空间中的人不但是居住在此，也是在共同创作这一空间——观众变成了表演者，就像在丹·格雷厄姆的展亭里一样。作为一个身处纽约的观察者来观看刘家琨的展亭，我觉得它体现了我们一直在讨论的意义。对于北京居民来说它意味着什么——正如你说的那样，他们非常实际地使用公共空间——这是我无法猜测的。它的终极意义将通过与使用该空间的人的合作得以发展。

现在让我们把意义阐释问题放在一边。最重要的事实，也是我们都会认同的事实是，这个展馆在这个特定的时间被允许在北京建立。因此，它是一种北京文化政策的表达，无论是主动看作是故意表达某些官方认可的关于北京应该成为什么样的城市的想法；或仅仅是因为被允许发生而不是被禁止发生。

像许多城市一样，北京显然将艺术和艺术机构纳入了城市发展的图景中。你在这里参与了一个主要的博物馆项目，现在正在做下一个。塑造北京基础结构的文化战略愿景是什么？您认为哪些国际城市可以作为样板？北京将如何提供一个属于它自己的文化城市模式供其他城市使用？

2

- A. 蛇形美术馆展亭，2013
设计：藤本壮介
Serpentine Gallery Pavilion 2013
Designed by Sou Fujimoto
Photograph © 2013 Jim Stephenson
- B. 蛇形美术馆展亭，2006
设计：雷姆·库哈斯，塞西尔·巴尔蒙德，以及奥雅纳
Serpentine Gallery Pavilion 2006
Designed by Rem Koolhaas and Cecil Balmond, with Arup.
Photograph © 2006 John Offenbach
- C. 蛇形美术馆展亭，2002
设计：伊东丰雄，塞西尔·巴尔蒙德，以及奥雅纳
Serpentine Gallery Pavilion 2002
Designed by Toyo Ito and Cecil Balmond, with Arup
Photograph © 2002 Sylvain Deleu

B



AS: I agree with you: a pavilion is as close as architecture gets to art. By removing the strict demand for functionality, you end up much closer to sculpture – with a purely aesthetic proposition. The pavilion shares with art a quality of saying something about something. To a far greater degree than a conventional building, it embodies meaning.

So, the obvious question is: what is that implied meaning in this particular case? This is where it gets interesting, given the Chinese context. I think pavilions tend to express something about a utopian idea of sociability. They call attention to, and at the same time provide a stage for, a perfect and desirable way of communing – whether for a family, a neighbourhood or a whole city.

Thinking of iconic pavilions, Jean Prouvé’s pavilions or Ludwig Mies van der Rohe’s Barcelona Pavilion, the German national pavilion for the Barcelona International Exhibition in 1929 – which he wished to be an “ideal zone of tranquillity” – or some incarnations of the pavilions that have been put forward by artists like Rirkrit Tiravanija, what comes across immediately is that these structures are vehicles for conveying ideas. And these ideas are wrapped in utopian dreams of the modern era: the idea that society can organise itself in a just way; that public space can be accessible to all; that human beings, given the right stage, will come together in a pleasing and nourishing kind of sociability. If you look at it this way, it is impossible to detach a normative programme from the pavilion, which both presupposes and embodies a better society.

I cannot help but feel that Liu’s pavilion, too, far from being ‘just’ a pretty object in the public space, is utopian. It seems to express a conviction about the potential of Beijing as a welcoming, carefree, self-organising city in which autonomous individuals can participate in desirable and pleasurable social interactions. Now, you are the architect between the two of us: can architecture be normative in this way? Can you nudge a society towards a better direction with the tools of design?

SS: Unlike art, architecture has to be always focussed on the social context, since it is used by us, the members of the society. Therefore, I would not ask whether architecture can be normative. It is the responsibility of architects to reflect on social needs and to suggest future environments. That means architecture must reflect the status quo and at the same time develop a vision for a better life within the boundaries of social agreements.

It is interesting that you mention Mies and Prouvé. Both had a major change of direction in mind when they developed their pavilions. Mies’s vision was of an infinite flowing space, which he and a generation of architects then used for all kinds of building types. Imagine a museum for a contemporary art these days without Mies’s spatial revolution from 1929. How would it look like and how would we perceive it today?

And what about Prouvé? His pavilions presented the then unthinkable idea that houses in the future would be assembled like cars or other industrial products. The ‘dismantle-ability’ of his buildings incorporates the concept of recyclability, which might be a major challenge for architects in the near future. In so far as pavilions can anticipate social change and new ways of life, Prouvé’s certainly did. In Liu’s case, I am not so sure that this was his target for the Serpentine Pavilion. Do you agree that his installation is much more a piece of art than a future vision of life?

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C

AS: Certainly. I would say – as a detached observer and someone who is not familiar with his thinking – that utopian ideals are embedded in this object, partly through association to the history of the pavilion form itself, which, as just as you recalled, exude such progressivist ideas.

Yet I do not think the message is particularly overt or intentional. Liu’s pavilion shares with art the intention of offering up its meaning for interpretation by a viewer, or perhaps more accurately, its participant. If architects have an idea of how life ought to be lived, they design that idea into their projects. For example, if an architect believes that the zone of what used be called “women’s work” shouldn’t be isolated in an enclosed kitchen, then what we get is a great room with no wall separating the living area and the cooking area. There is a sociological programme and a progressive feminist conviction embedded in the form. It’s all very clear. The inhabitant of the space has no choice but to conform to the architect’s intentions, good or bad (unless she or he happens to have the rare luxury of being the client).

By contrast, in art, meaning emerges through interaction with the viewer, along with a wider frame of implied ideas that envelop the whole work. The artist is only partially responsible for the meaning. The person in this space doesn’t so much inhabit as co-create this space – the viewer becomes a performer, much like in Dan Graham’s pavilions. As an observer looking at Liu’s pavilion from the vantage point of New York, it seems to me that it embodies the meanings we have been discussing. What it will mean for Beijing residents – who, as you have said, use public spaces very matter-of-factly – is something I cannot surmise. Its ultimate meaning will evolve in collaboration with those who use the space.

Let’s now put matters of interpretation aside. The most salient fact, and one that we can agree on, is that this pavilion was allowed to rise in Beijing at this particular time. As such, it is an expression of Beijing cultural policy – whether seen proactively, as something that deliberately expresses certain officially sanctioned ideas about what kind of city Beijing should become, or just by virtue of being allowed to happen and not inhibited from happening

Like many cities, Beijing is clearly incorporating art and art institutions into a vision of how the city will evolve. You have participated in one major museum project here and are now working on another. What is the strategic vision for culture in shaping the fabric of Beijing? Which international cities do you think serve as models? How will Beijing offer up its own model as a cultural city for others to follow?

SS: Beijing is undergoing a rapid and fundamental development at the moment. A mega city is planned to the south of city, which will serve as a business and financial centre similar to New York. According to current plans, the old city will become something like Washington, D.C., a capital for the Central People’s Government of China, surrounded by major cultural institutions. Maybe you have heard about the decision to move the Beijing Government to a district of Beijing called Tongzhou, which is located to the south-east.

The government is currently implementing plans to ‘clean up’ the city through radical measures: small shops along the alleyways are required to close – the restaurants, coffee shops and bars that made the city vivid and attractive are being successively removed. The aim of these drastic activities is to turn the city into something like a gigantic museum, with nicely restored or reconstructed courtyard houses, temples and palaces. Once you visit the Serpentine in Beijing, you immediately encounter such an ‘over-restored’ courtyard complex, just next to the pavilion. (Coincidentally, on the other side you find a stylish shopping mall that was developed by a Hong Kong investor who serves as a co-initiator of the pavilion.)

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(P 027)



所以，显而易见的问题是：这个案例包含着怎样的意义呢？这正是使它变得有趣的地方，而且考虑到它的中国语境。我认为展亭往往在表达一种对社会性的乌托邦式的观念。他们关注，同时为完美的和理想的交流方式提供了一个舞台——无论是为一个家庭，一个社区还是整个城市。

想起那些标志性的展亭，让·普鲁韦的展亭们或者密斯·凡德罗的巴塞罗那馆，1929 年巴塞罗那世界博览会的德国国家馆——那里是他希望能够成为“理想中的静谧区”的地方；或是那些被像里克力·提拉瓦尼（Rirkrit Tiravanija）这样的艺术家们提出的其他形式的展亭，更是直接表露了这些结构体是传递思想的媒介。并且这些思想是被包裹在近代的乌托邦式的梦想中：这一思想是社会能够以一种公正的方式组织自己；是公共空间可以被所有人进入；是如果被赋予了适当的舞台，人类将通过愉悦并富有营养的社交方式聚集在一起。如果这样来看，就不可能从展亭中分离出来一个标准方式，它既预设了也象征了一种更美好社会。

SS: 北京目前正处于一个快速且关键的发展阶段，城南计划建设一个大型城市，承担着像纽约一样的商业和金融中心的作用。根据目前的计划，老城区将变成类似华盛顿特区存在，属于中央政府的首都，主要的文化机构将环绕其周围。也许你听说过北京政府将要搬到位于北京东部的通州区的决定。

政府目前正在通过强有力的措施实施“清理”城市的计划：胡同沿街的小商店被要求关闭——这些使城市生动而富有吸引力的餐馆，咖啡厅和酒吧被逐步移除。这些举措是为了将城市变成一个巨大的博物馆，拥有着经过精心修复或重建的四合院、寺庙和宫殿。如果你参观北京的蛇形画廊，你就会立刻看到一个那种“过度修复”的院落，它就在展亭的旁边。（巧合的是，在展亭的另一侧你会发现一个时尚购物中心，它是由一位香港的开发商，同时也是展馆的共同发起人开发的。）

回到你的问题，像北京展亭这样的介入是至关重要的，一方面相对于某种意义上来说“不合时宜”的“户外博物馆”，另一方面相对于过度商业化的城市空间，它都创造了一种当代的平衡，在这样的语境下，也许在展亭 2018 年 5 月开幕之后发生的事情是有趣的。虽然它最初呈现的只是一系列极简的钢材质的弓型结构，反映着中国哲学中柔的含义。但它现在已配备了一个薄膜屋顶，为了能够在 2018 年炎热多雨的夏季举办各种活动。显然，这个展亭依然成为城市快速变化和适应能力的象征。

AS: 它把我们拉回到展亭作为一个象征的话题——作为北京在紧随中国快速发展的步伐中不断变化的本质的象征。而且，正如你刚才暗示的那样，其中有些表达是指向外部的。我希望我们可以通过涉及柔（软实力）这个主题来结束这次谈话。

在我居住的美国，不幸的是，这个词（软实力）在政治上并不流行。但毫无疑问，在中国，文化物件和活动可以塑造国家形象的想法非常活跃，并拥有巨大的公共资源的支持。你设计的中国国家博物馆恰好是文化外交和软实力的标志性表现——它传播着有关文化交流和对话的信息，建筑散发着如何以变化来平衡连贯性的愿景，以及以拥抱世界的开放态度来平衡社会的历史传统。

显而易见，北京蛇形展亭也是这种软实力的表现，它们有一些共通性。它将北京与伦敦最文雅的机构之一联系起来，后者的周围环绕着一个公园，那是欧洲文明的精髓。蛇形画廊也恰好由纽约历史上最具前瞻思想的市长之一：迈克尔·布隆伯格，担任主席的机构。尽管北京馆背后没有类似的地方机构能够促成一种互惠的交流，但展亭的存在却是一个标志。在二三十年前，难以想象在北京的文化和政治中心能够容纳这样一种建筑姿态。所以，我想知道，你认为它传递给外界的是什么样的信息？在有关中国如何试图与未来的世界融合这一点上，它表达了什么？

SS: 这个展亭以最好的方式演绎了中国思维的复杂性：作为武器的弓，以前并不是被这样使用的。

它表达了对世界的角度隐喻性的认知，因为中文字是纯视觉性的，最重要的汉字都是象形文字。顺便说一句，这也许是中国许多建筑并不适用于沙利文的至理名言“形式服务于功能”的原因，而是倾向于讲故事，因此也往往与文化遗产有关。

目前，刘家琨的这座建筑不仅是伦敦以外的第一座蛇形展亭，也是蛇形画廊史上的第一个“中国馆”，它是文化身份的信使。



To come back to your question, interventions like this pavilion are fundamental in order to create a contemporary counterweight to the anachronistic outdoor museum, on the one hand, and over-commercialised urban spaces, on the other. In this context, it is perhaps interesting what happened to the pavilion after its inauguration May 2018. While it was initially presented as a minimalistic sequence of steel bows reflecting the meaning of soft power in Chinese philosophy, it is now equipped with a membrane roof in order to allow a large variety of events during the hot and rainy summer of 2018. So, this pavilion is already symptomatic of the rapid change and adaptability of the city.

AS: Which brings us back to the pavilion as a symbol, namely of the shape-shifting nature of Beijing as it keeps up with China's rapid evolution. And, as you just hinted, some of this expression is aimed outwards. I would like us to end this conversation by touching on the topic of soft power.

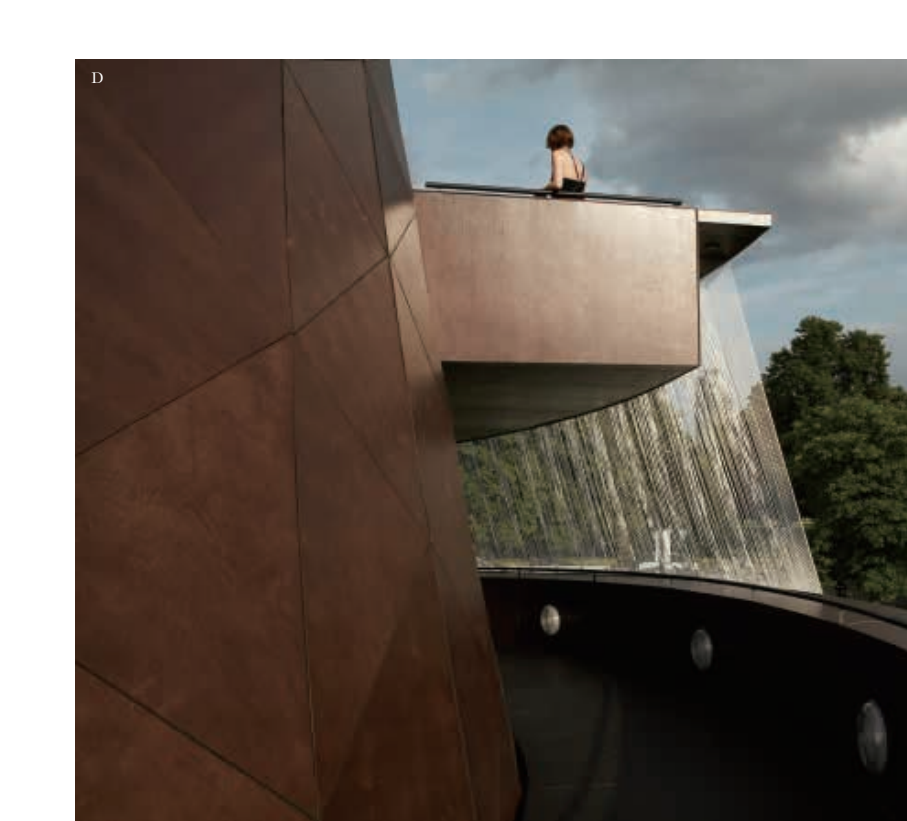
In the United States, where I live, the term is not in fashion politically, unfortunately. But there is no question that in China, the idea that cultural objects and activities can burnish the nation's image is very much alive and supported with enormous public resources. Your National Museum, as it happens, was an iconic expression of cultural diplomacy and soft power – broadcasting a message about cultural exchange and dialogue, with architecture that radiated aspirations for how to balance continuity with change, the historical traditions of a society with an opening to the world.

Clearly, the Serpentine Pavilion Beijing is an expression of such soft power, and it hits some similar notes. It connects Beijing with one of the most urbane institutions in London, itself surrounded by a park that is the quintessence of European civilisation. The Serpentine also happens to be an organisation chaired by one of the most forward-thinking mayors in New York's history: Michael Bloomberg. Even though there is no analogous local institution behind the Beijing pavilion to make this exchange fully reciprocal, the very existence of the pavilion is a marker. It would have been simply impossible to imagine such an architectural gesture in the cultural and political heart of Beijing two or three decades ago. So, I wonder, what messages do you think it sends to the outside world? And what does it say about how China seeks to fit into the world of tomorrow?

SS: This pavilion represents the complexity of thinking in China in the best way: the bow as weapon, which is not used as such.

It expresses a highly metaphorical perception of the world, since the Chinese language is purely visual—remember, the most important Chinese characters are pictograms. By the way, this seems to be the reason why so many buildings in China do not refer to Sullivan's phrase 'form ever follows function,' but tend instead to be narrative and therefore often related to cultural heritage.

In so far as Liu's building is not only the first Serpentine Pavilion outside London, but also the first 'Chinese pavilion' in the history of the Serpentine, it is a messenger of cultural identity.



A. 蛇形美术馆展亭，2009
设计：妹岛和世与西泽立卫（SANAA 事务所）
Serpentine Gallery Pavilion 2009
Designed by Kazuyo Sejima and Ryue Nishizawa of SANAA
Photograph © 2009 James Newton

B. 蛇形美术馆展亭，2007
设计：奥拉维尔·埃利亚松和凯蒂尔·托森
Serpentine Gallery Pavilion 2007
Designed by Olafur Eliasson & Kjetil Thorsen
Photograph © 2007 John Offenbach

C. 蛇形美术馆展亭，2003
设计：奥斯卡·尼迈耶
Serpentine Gallery Pavilion 2003
Designed by Oscar Niemeyer
Photograph © 2003 Sylvain Deleu

D. 蛇形美术馆展亭，2007
设计：扎哈·哈迪德
Serpentine Gallery Pavilion 2007
Designed by Olafur Eliasson & Kjetil Thorsen
Photograph © 2007 John Offenbach

E. 蛇形美术馆展亭，2000
设计：扎哈·哈迪德
Serpentine Gallery Pavilion 2000
Designed by Zaha Hadid
Photograph © 2000 Hélène Binet



施特凡·胥茨（Stephan Schütz），常住柏林，是德国最大的建筑事务所——冯·格康，玛格及合伙人建筑师事务所（gmp）的合伙人。除了在德国及欧洲很多不同地方所做的项目，他也曾设计了北京及中国范围内的多个市政及文化场所。

安德拉斯·赞图（András Szántó），常住纽约，是一位与全球各大美术馆、基金会和文化及教育机构合作的作家和艺术顾问。

Stephan Schütz, based in Berlin, is a partner in gmp Architects von Gerkan, Marg and Partners, Germany's largest architectural firm. Apart from numerous projects in Germany and Europe, he has designed civic and cultural facilities in Beijing and across China.

András Szántó, based in New York, is an author and adviser on cultural strategy who works with museums, foundations and cultural and educational institutions worldwide.

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北京 尤伦斯当代艺术中心	Ullens Center for Contemporary Art(UCCA)
上海 chi K11美术馆	chi K11 Art Museum
上海 复星艺术中心	Fosun Foundation
上海 昊美术馆	HOW Art Museum
上海 龙美术馆	Long Museum
上海 当代艺术馆	MoCA Shanghai
上海 当代艺术博物馆	Power Station of Art
上海 余德耀美术馆	Yuz Museum
上海 玻璃博物馆	Shanghai Museum of Glass
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