



& DECONSTRUCTION CONSTRUCTION

OF HELOU PAVILION

拆造 何陋轩

**冯纪忠先生建筑作品
研究文献展**

**RESEARCH AND DOCUMENTATION EXHIBITION
FENG JIZHONG'S ARCHITECTURAL WORKS**

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Deconstruction and Construction of Helou Pavilion
—— Research and Documentation Exhibition of Feng Jizhong's Architectural Works
China Academy of Art, School of Architecture

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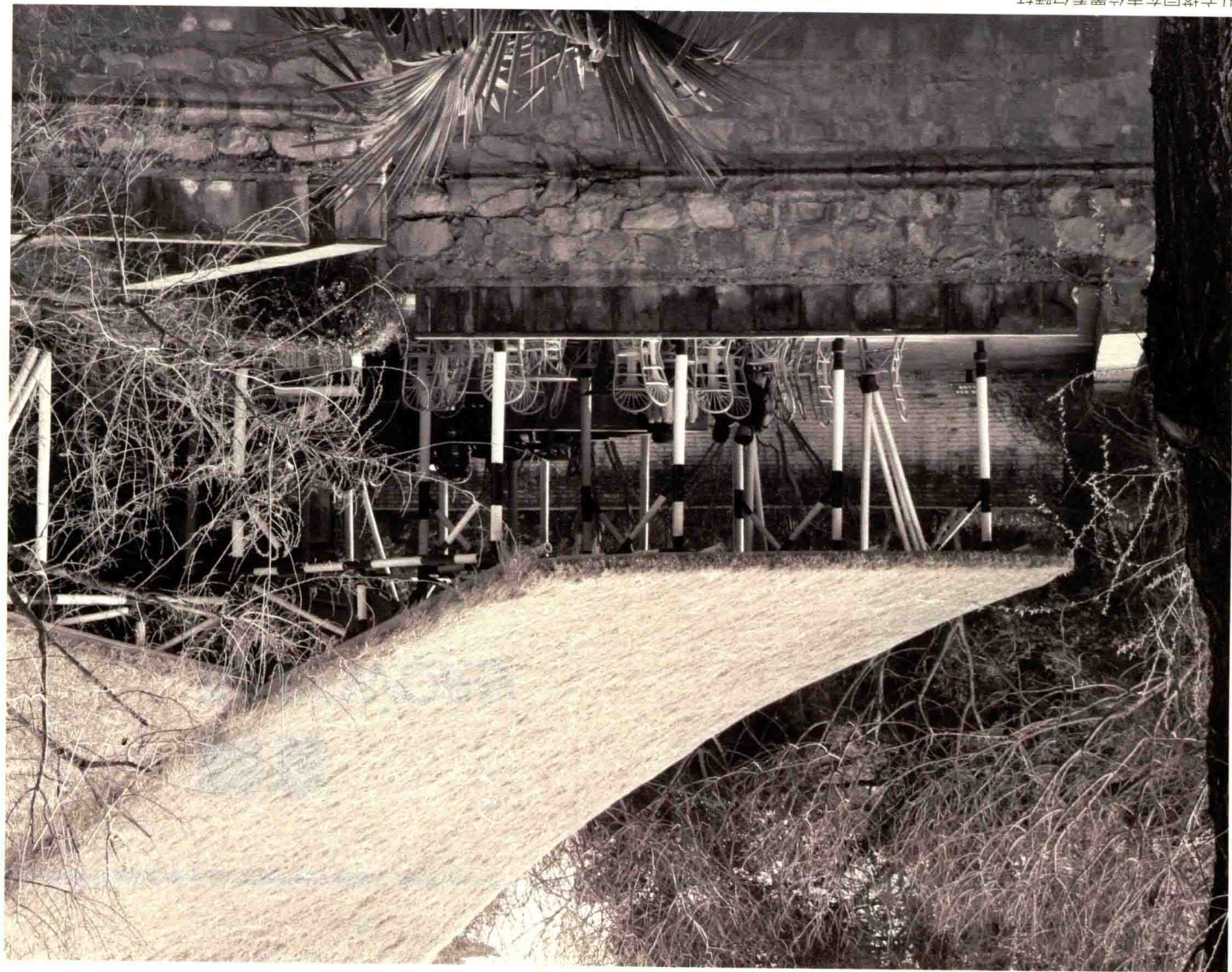
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王澍 2010 年 8 月

Wang Shu, August, 2010

从何陋轩谈起——小题大做

CONSIDERATION OUT OF HE LOU PAVILION —MAKING MOUNTAINS OUT OF HILLS

在一些中国建筑师的心目中，冯纪忠先生占有特殊的位置。“文革”和“文革”以前的事情，在人们的刻意忘却中，早已成为过去，而冯先生在今天的位置，主要在于一组作品，松江方塔园与何陋轩。这组作品的孤独气质，就如冯先生骨子里的孤傲气质一样，将世界置于远处，有着自己清楚的价值判断，并不在乎什么是周遭世界的主流变化。

冯先生和这个世界刻意保持距离，这个世界的人们却也并不真的在乎他，我想这就是事情的真相。在同辈分量可比的建筑师中，他或许是获得官方荣誉最少的一位。他的后半生一直在同济大学执教，同济的师生提起他都像在谈化外仙人。

针对建筑本身的传承困难，则是另一种方式。1980年代初，我在南京工学院建筑系读本科。中国建筑师学会苦于中国建筑缺乏有新意的设计，组织八大院校搞设计竞赛，项目是在青岛的中国建筑中心，实际上是建筑师的疗养院。南工很重视，组织博士、硕士为主的青年教师团队搞集体会战。那时，冯先生的松江方塔园已建成，何陋轩应该还没有建成，其中北大门是很轰动的作品。一夜，我偶然逛入建筑教研室，

Feng Jizhong holds a special place in the hearts of few Chinese architects. People deliberately forget the events during and leading up to the Cultural Revolution. Mr. Feng created the He Lou Pavilion and a small cluster of works in the Song Jiang Fangta Garden. The solitary atmosphere of his works show a clear value of judgment, going beyond concerns of global and mainstream transformations, all of which embody the proud yet humble disposition of Mr. Feng.

Keeping in his work the world deliberately at arm's length, the reality is that people and architects don't seem to care about him. In comparison with other architects of his generation, Mr. Feng received the least official honors and recognition. Spending the second half of his life teaching at Tongji University, his students and teachers regarded him as an outside figure to Chinese civilization.

I believe Mr. Feng embodied another way to carry on and continue tradition in architecture. In early 1980, when I was studying architecture at the Nanjing engineering college, Chinese architects were gradually realizing that Chinese architecture was lacking a new meaning in design, so the organization of eight major

colleges created a design competition focusing on the architecture of Qingdao, which actually felt like a sanitarium for architects. The Nanjing technical university stressed bringing together young PHD and Graduate teachers together for this competition. At the time Mr. Feng's Songjiang Fangta Garden was finished, and the He Lou Pavilion probably not yet completed, while the powerful north gate of the Fangta Garden was finished. One night, I walked into the architecture teaching and research office where the upper classmen were drawing. Upon seeing me enter a voice shouted at me. As several people had heard that I like to give critique, upon seeing me they invited me immediately to comment on their project. I carefully examined the pencil drawings, noticed the exceptional quality of the line work and stood back in admiration. I also noticed that Mr. Feng's north gate was impressively represented in the drawings. I asked them why it was necessary to copy the north gate. The room filled with laughter. I thought and felt to be like the child who spoke out the truth [that the king is naked] in story of "The Emperor's New Clothes." Finally, the responsible upperclassman said, with a red face, that Mr. Feng's north gate design was simply too good and that to conceive a better option was far

满屋子的学长在画图。见到我进来，有人就说，听说你最爱提批判意见，就评价一下我们的方案吧！我仔细看了图纸，地道的铅笔制图，很棒的铅笔素描效果图，让人佩服，但我一眼就见到冯先生的北大门赫然纸上。我就问，为什么要抄北大门呢？满屋哄笑。有人就说，看吧！终于有人说出来了。我就觉得自己像是《皇帝的新衣》中说出真相的孩子。负责的学长就有点脸红，说冯先生的北大门实在设计得太好，实在想不出比那个更好的。

多年以后，我看到有别人抄了冯先生的北大门放在苏州环秀山庄一侧，则是后话。

从另一角度看，与当冯先生和他的松江方塔园与何陋轩不存在相比，抄冯先生的北大门，至少是对冯先生的建筑感兴趣的作法，尽管这样做没什么出息。

让我感兴趣的是，在现代中国建筑史上，冯纪忠先生处于什么特殊的位置。实际上，他是可以被视为一类建筑的发端人的。他的松江方塔园与何陋轩完成于1986年，在那以后，尽管冯纪忠先生一直在做设计，但再没有建成的。与这一时期中国建筑巨大的建设量相比，与这一时期他的同辈建筑师的高产相比，他的作品空缺意味深长。他在2009年离去，但我们对他作品的认识只停留在1986年的那个时刻。

二十几年后，仍然有一些中国建筑师对冯先生的松江方塔园与何陋轩不能忘怀，我以为就在于这组作品的“中国性”。这种“中国性”不是靠表面的形式或符号支撑，而是建筑师对自身的“中国性”抱有强烈的意识，这种意识不止是似是而非的说法，而是一直贯彻到建造的细枝末节。以方塔园作为大的群体规划，以何

too difficult.

Many years later, I noticed someone added a copy of Mr. Feng's north gate to the Mountain Villa with Embracing Beauty in Suzhou, which just repeats the same story again and confirmed my feeling of that night.

While Mr. Feng's Songjiang Fangta Garden and He Lou Pavilion have been consistently overlooked and ignored, the act of copying Mr. Feng's north gate is at least one way of showing interest in his work and ideas. Nevertheless, this is still not of much of a praise for him.

To me, Feng Jizhong holds a very special position in the history of modern architecture in China as in reality he is responsible for initiating a certain type of architecture. His Songjiang Fangta Garden and He Lou Pavilion were completed in 1986. After this, he continued to design work unceasingly, but never again had one of his work built. Strangely, these were the times when buildings in China were being constructed at a tremendous pace, quantity and scale, and his contemporaries were producing a great volume of work. In contrast, his work remained by peers ignored and deemed absent of any profound significance. Mr. Feng left us in 2009, but we still regard his work as anchored in that moment of 1986.

Twenty years later, wondering why several Chinese architects still could not forget Mr. Feng's Songjiang Fangta Garden, I realized that the strength of his He Lou Pavilion lies in what can be described as the "Chinese characteristic" of this group of works. This "Chinese characteristic" does not rely on superficial

forms or symbolic support, nor is it necessarily the result of the architect's personal vision on "Chinese characteristic" that possesses a forceful mentality. This type of mentality exceeds any purpose to superficially please architectural expression, but is embodied and represented in the undeterred carrying out and execution of most of the smallest construction details. Fangta Garden is a large collective project, while the He Lou Pavilion is a fundamental building type. Both architectures embody high quality and profundity, applying the "Chinese characteristic" for the first time and measuring these up to the standard of "Western modern architecture" with even more clarity of significance.

While seemingly negligible, both works represent and are the completion of a great undertaking in architecture, which is moving.

Because his works are few, the results are of great value. This is why, when setting up and preparing the exhibition about Mr. Feng's He Lou Pavilion, I invited some friends to visit the He Lou Pavilion in advance. Despite everybody being very busy, Tong Ming came from Shanghai, Dong Yugan and Wang Xin flew in from Beijing and Ge Ming arrived by train from Nanjing. All of them I often jokingly regard as the schools heroes of education. Arriving at Fangta Garden, they asked me why I had invited them to come here and everyone laughed, because they didn't know yet they were already there. Not everything needs so many words.

If one thoroughly revisits history, then one can understand that during the past hundred year architecture in China is centered around the two words "pass-on inherit," which genuinely embodies

陋轩作为建筑的基本类型，这组建筑的完成质量和深度，使得“中国性”的建筑第一次获得了比“西方现代建筑”更加明确的含义。

用一组如此微不足道的作品，搞定一件大事，让人感叹，作品不在乎多，而在乎好。这就是为什么，当想为冯先生的何陋轩做一个展览，事先请几位朋友到何陋轩一叙，除了童明在上海外，董豫赣、王欣从北京飞来，葛明从南京做火车赶来，我经常戏称他们都是所在学校的教学英雄，其实大家都很忙。到了方塔园，大家问我，为什么而来，接下来就一起大笑，不知道为何而来就已经来了，一切不需多言。

如果纵贯过去一百年的中国建筑史，真正扛得起“传承”二字的，作品稀少。而这件作品，打通了历史与现在，大意与建造细节间的一切障碍，尤其在何陋轩，几乎做到了融通。1980年代初，当冯先生做这个园子时，尽管面对诸多阻力困难，但刚走出“文革”的他，必是憧憬着一个新的时代。他完全没有料到，自己在做最后一个，也完全没有料到，自己会如此孤独，后继乏人。

这让我想起赵孟頫，书法史上，二王一路笔法由他一路单传，他身处文明的黑暗时刻。有人问，不可能吧！那么多人写字，笔法怎么会由他单传？这里谈的不是形式，而是面对具体处境的笔法活用，克制，单纯，宁静，深远，其背后是人的真实的存在状态。在冯先生自己的文字里，着手方塔园与何陋轩，他是抱着这种自觉意识的，但他的周遭，早已不是那个宁静的国家，他对这些品质的坚持，对“中国性”的追索，是相当理想主义的。我想起梁思成先生在《中国建筑史》序中的悲愤，疾呼中国建筑将亡。实际上，那只是几个大城市的街上出

both Mr. Feng's works. These two words suffice to represent the core, a composition of history and contemporary, and both measure and deal with all obstacles both as an idea and as a detailed construction space. This is particular in the He Lou Pavilion, where these achieve a full circle. In early 1980, when Mr. Feng was working on the garden he was confronted with difficult resistance, as he had just come out of the Cultural Revolution and was looking forward to a new era. By no means did he foresee he would be working on his last project, and by no means did he foresee his unfortunate and solitary fate of having no successors.

This reminds me about a story in the history of calligraphy, the story of Zhao Mengfu. He was the only one who genuinely inherited Er Wang Yi Lu [famous early calligrapher, Wang Xizhi and his son Wang Xianzhi had only one school for his writing technique to pass on from one master to a single disciple] who was living in a dark moment of civilization. Some people might claim this not to be possible because how could it be, with so many people writing calligraphy, that the technique of writing can only pass on through one master? This is not about form, but rather about confronting the essential condition of making flexible use of the brushwork that embodies restraint, simplicity, tranquility, profundity and the lasting quality underlying people's authentic existence. In his writings, Mr. Feng sets out with the Fangta Garden and He Lou Pavilion clinging to his particular self-intention, yet he is surrounded by a country without serenity. He deals with these conditions by seeking the "Chinese characteristic," which is fairly idealistic. I remember Mr. Liang Sicheng initiating in "The History of Chinese Architecture" a direct grief and indignation

for the willful death of Chinese Architecture. Yet in actuality, his point was regarding the development of a few western shops on the main streets of some big Chinese cities. When Mr. Feng did his garden project, the Cultural Revolution was over, and when we and the group of architect friends visited it again, our country was again in the midst of a cultural collapse. As I remember, the first time I visited and saw the Fangta Garden and He Lou Pavilion was with Tong Ming. This was the middle of the 1990s, ten years after the completion of He Lou Pavilion. For me, it was the right moment and time to visit that place.

Before that time, I was mistakenly in a radical "no construction without destruction" period of time and abhorred the imitation of traditional forms so much so that for years I would never visit any of the Suzhou gardens. In the early 1990s, I extensive read Western philosophy, literature, film, poetry and so on, while tending towards a frenzied implementation of deconstructivism in architecture and building construction. As I remember, an American architect saw my deconstructivist architecture and became filled with joy, making three leaps from his place, because American architects were still pondering on trying to find strategic ways while a young Chinese architect had turned this into a reality. At the same time, I kept the books ShishuoXinyu and Wudenghuiyuan on my desk and practiced calligraphy. Roaming the banks of West Lake, I was caught up in an internal struggle and questioning the unceasing processes leading up to the death and demise of human civilizations. Maybe these thoughts are just a part of my character but I carried on regarding this exploration with genuine interest. Perhaps the ultimate discovery was that this was not the path I wanted

现一些西洋商铺建筑而已。而当冯先生做这个园子时，已是“文革”之后。当我们再见方塔园，则是这个文明崩溃之时。

我第一次去看方塔园与何陋轩，记得是1996年，和童明一起去的，正值何陋轩建成10年后。那种感觉，就是自己在合适的时候去了该去的地方。在那之前，我曾有过激烈的“不破不立”时期，对模仿式的传承深恶痛绝，甚至10年不去苏州园林。遍览西方哲学、文学、电影、诗歌等等，甚至1990年代初，将解构主义的疯狂建筑付诸建造。记得一个美国建筑师见到我做的解构建筑，狂喜，在那里做了三个原地跳跃动作，因为美国建筑师还在纸上谈兵的东西居然让一个中国的青年建筑师变成了现实。但也在那个时候，我桌上还摆着《世说新语》和《五灯会元》，书法修习断断续续，并未停止。漫游在西湖边，内心的挣扎，使我始终保持着和那个正在死去的文明的一线之牵。也许这就是我的性格，对一种探索抱有兴趣，我就真干，探到究竟，也许最终发现这不是自己想走的方向，但正因为如此，才明白自己想要的是什么。1996年，我重新读童寯先生的《江南园林志》，发现自己终于读进去了，因为我发现这是真正会做建筑的人写的。也就是这年，我游了方塔园，见到何陋轩，发现这是真正会做建筑的人做的。

说的直白些，做建筑需要才情，会做就是会做，不会做就是不会做。从意识转变的线索，我们发现，和自己的转变相比，冯先生和童寯先生一样，经历了从热衷于西洋建筑到回归中国建筑转变，但更重要的是，只有回归到“中国性”的建筑，当他们的才情与本性一致，他们才变得放松，才真正会做了。

我和童明、董豫赣、王欣、葛明一帮朋友坐在

to follow, but because of this thinking I realized my genuine intention. In 1996, I reread Mr. Tong Jun's Jiangnan Garden Record and realized that this was the writing of a person that can genuinely create architecture. It was the same year I visited Fangta Garden and saw He Lou Pavilion and discovered that this is a person that can genuinely make architecture.

Frankly speaking, the making of architecture needs a brilliant expression of emotions, and those who can do this just can do it, and those who cannot simply cannot do it. Along the lines of transforming our consciousness and thinking, we realize the transformation that faced Mr. Feng and Mr. Tong Jun are of similar experience: being bound up with Western architecture and thus regressing to a transformation of Chinese architecture. But the most important factor here is that this is a regression to a “Chinese Characteristic” architecture, which happens when their expression of emotion and nature is consistent, and they have become free to genuinely pursue and make this happen.

All close friends, Tong Ming, Dong Yugan, Wang Xin, Ge Ming and I met in the He Lou Pavilion. Before sitting down, we looked close and from afar, walked up and down, took many pictures around the site. These are typical things architects do when seeing work and I photographed what we were doing. In his writing on the He Lou Pavilion, Mr. Feng first pointed out that the majority of people only care about having a safe place to rest. I noticed the elderly people gathering, drinking tea and napping at their leisure. We sat down to drink tea, eat sun flower seeds and after sitting under the darkness of the canopy for a while, one's gaze settles down to notice the changing of the light over the pond





向水池俯望

Looking down toward the water



出何陋轩向西回望

Looking towards the west at He Lou Pavilion

何陋轩里。在坐下之前，我们远观近看，爬上爬下，拍一堆照片，就像所有的专业建筑师一样，我意识到这一点，就拍了一堆大家在干什么的照片。冯先生在谈何陋轩的文章里，早就料到这种情景，但他笔锋一转，说一般的人，只在乎是否可以在这里安然休息。我注意到在这里喝茶的老人，一边喝茶，一边在那里酣睡。我们也坐下喝茶，嗑瓜子。被这个大棚笼罩，棚下很黑，坐久了，就体会到外部的光影变化，视线低垂，看着那个池塘，确实很容易睡着。一种悠然的古意就此出来，实际上，何陋轩本身就是有睡意磅礴的状态，在中国南方的炎热夏日，这种状态只有身在其中才更能体会，或者说，冯先生在画何陋轩的时候，自己已经在里面了，与之相比，外部的形式还是次要一级的问题。600多年前，唐寅曾有一句诗：今人不知悠然意。在今天的中国建筑师里，有这种安静悠然的远意，并且能用建筑做出，非常罕见，因为这种状态，正是中国现代史花了100年的时间所设法遗忘的。

方塔园与何陋轩是要分开谈的，从冯先生的文章里看，他也认为要把两件事分开，因为隔着土山和树，方塔与何陋轩是互相看不见的。从操作上看，冯先生先把这句话摆出，别人也不便反对，做起来就更自由。但更深一层，我推测是冯先生想做建筑，毕竟方塔园只是个园子，北大门做的再好也只是个小品。另一方面，方塔园在前，冯先生的大胆实验让一些人不爽，就有人暗示在那块场地做点游廊亭子之类，以释放对没见过的东西的不安与焦虑。冯先生显然不想那么做，他想要的东西比方塔园更大胆。他要做的东西是要和密斯的巴塞罗那德国馆比上一比的。这看上去有点心高气傲，但我想冯先生做到了。无论如何不能低估这件事的意义，因为在此之前，仿古的就模仿堕落，搞新建筑，

outside. Sleepiness comes easily and a certain ancient style and taste effortlessly emerges. As a matter of fact, in the blazing summer heat of south China, the He Lou Pavilion is itself a condition of majestic drowsiness. This feeling can only be known from experience, or in other words, when Mr. Feng was drawing He Lou Pavilion he was already inside of it, causing the exterior condition to be of secondary importance. 600 years ago Tang Yin wrote following line of poetry: Jinren Buzhi Youran Yi [today people don't know the idea of leisure]. If today's Chinese architects have the intention to make this type of leisurely condition through architecture, it is very rare, because Modern China has spend one hundred years' time forgetting this type of design method.

Fangta Garden and He Lou Pavilion should be discussed separately, because in Mr. Feng's writing the two matters are separated by the ground, and mountains and trees obstruct any viewing relation between them. In his approach, Mr. Feng first put down this statement and in the face of opposition by others, the outcome was especially liberating. Looking deeper, I speculate that Mr. Feng wanted to make a body of architectural work. But the Fangta Garden is only a small park and the North gate only a small structure.

With the Fangta Garden project in front of him, Mr. Feng made a daring experiment that was in disagreement with some people who later defined this structure as a type of veranda pavilion. This reduction of the intentions of his work was done in order to release the anxiety they felt by a thing that they had never seen. This was obviously not Mr. Feng's intention as he wanted something more daring than

the Fangta Garden. He wanted to make something that could stand up to the Barcelona Pavilion by Mies van der Rohe. This might seem a bit arrogant, but I think Mr. Feng succeeded in his ambition, intention and evocation of his ideas. In any case, the meaning of this project cannot be underestimated, because projects before this time mainly connected to a deep past by embracing a degenerate imitation of an architecture rooted in the West, while the He Lou Pavilion is the first instance of a "Chinese Characteristic" prototype. Mr. Feng has unquestionably said: imitation is not inheritance. Setting out to make He Lou Pavilion, Mr. Feng first discussed "fenliang [meaning weight as insignificance]," this word expresses a clear attitude, because "fenliang" is not form. "Fenliang" is also not a direct comparison, but is a distant parallel to or echo of an emptiness similar to the method of a poet. The special characteristic of Mr. Feng is his ability to bring abstractness and concreteness together. He had sent his assistant to Fangta Garden to survey the TianFei Palace and said that he wanted to make He Lou Pavilion according to the same "fenliang." This gave the He Lou Pavilion a clear scale and set of limits, which is a clever way to exercise restraint.

"Fenliang" is the keyword. In fact, this word is at work throughout the entirety of Fangta Garden. Imposing this question to the design of the Fangta Garden, Mr. Feng proposed to make a garden with a Song dynasty feeling by abandoning the rocky mountain methods of Ming and Qing. The problem here although is that there is no actual material for reference. Even historical materials are lacking any direct information on the Song Garden. The construction cost is very low for such an impossible Song imitation, and in consequence this "song

建筑的原型就都源出西方，何陋轩是“中国性”建筑的第一次原型实验。冯先生直接了当的说过：模仿不是继承。

入手做何陋轩，冯先生首先谈“份量”，这个词表达的态度很明确，因为“份量”不等于形状。“份量”也不是直接比较，而是隔空对应，这种间接性是诗人的手法。冯先生的特殊之处在于他把抽象性与具体性对接的能力，他让助手去测量方塔园里的天妃宫，说要把何陋轩做成和天妃宫一样的“份量”。这就给了何陋轩一个明确的尺度，一个限定。这既是机智，也是克制。

“份量”作为关键词，实际上在整个方塔园发挥作用。借方塔这个题，冯先生提出要做有一个有宋的感觉的园子，放弃明清园林叠石堆山手法。问题是，现实中没有可借鉴的实物，哪怕是残迹。史料中也没有宋园林的直接资料。造价很少，建筑仿宋肯定也行不通，于是，“宋的感觉”，就成为一种想象的品质和语言。这几乎是一种从头开始的做法，一种今天人们从未见过的克制、单纯，但又清旷从容的语言实验。在那么大的场地，冯先生用的词汇要比明清园林少的多，大门、甬道、广场、白墙、栈道、何陋轩，如此而已。他反复强调，这些要素是彼此独立的，它们都有各自独立清楚端正的品相，它们存在于一种意动互渗的“份量”平衡中。所谓“与古为新”，实质上演变为大胆的新实验。从他与林风眠的长期交往，到他自己善书法看，冯先生肯定是熟悉中国书画史的，历史上曾经提出“与古为新”这一理论主张的人物，最重要的有两个，元赵孟頫，明董其昌，都是对脉络传承有大贡献的路标人物。

更准确的说，冯先生所说的“宋的感觉”，是

feeling” becomes a certain imaginary characteristic and language. This threshold of beginning with something fresh that is both restrained and simple is something that people have yet to see, still there is an unhurried clarity and vastness to this language. With no more than gate, paved path, plaza, white wall, plank road and He Lou Pavilion, Mr. Feng's vocabulary is actually very limited for such a large site, especially in comparison to that of the Ming and Qing dynasties. He repeatedly stressed that these elements are independent of each other and can clearly stand on their own, by coexisting through an underlying interpenetration of “fenliang” balance. What is called “Yu Gu Wei Xin [something that has been done in the past done again as something new],” turns essentially in to a daring new experiment. With his personal eye for calligraphy, Mr. Feng was certainly familiar with the history of Chinese painting and the history once put forward by the theory of “Yu Gu Wei Xin” through two figures, Zhao Mengfu of the Yuan dynasty and Dong Qichang of the Ming dynasty. Both regarded the veins of tradition as a means to contribute greatly to the expression of character. To be more precise, Mr. Feng said that the “Song Dynasty Feeling,” points to the Southern Song dynasty (1127-1279), in which expansive white space began to take on its own significance. The Southern Song dynasty is also the time period that influenced the foundation and shaping of Japan's contemporary cultural form, so much so that many Japanese scholars embrace and possess this mentality. After the Southern Song dynasty, some of the inheritances of the Chinese civilization were preserved in Japan, not in China. Now, some people point out that Fangta Garden, especially He Lou Pavilion, has a Japanese flavor, but this was not the intention of Mr. Feng. Bringing

methods of the garden design into architecture is common for Japanese architects, but the method of Mr. Feng is much more relaxed than that of the Japanese architects. In the Japanese method, restraint and simplicity add up to the words “Kongji [empty, quiet and deserted]” from Buddhism, which is a feeling I am personally not fond of. “Kongji” is a weak and rigid mentality that is a lifeless flavor. Mr. Feng used the “kuang, ao [vast and mysterious]” way where “Kuang” accounts for a clarity of vastness measuring the profound, as the sky is clear and the air is fresh. “Ao” accounts for peaceful and secluded, small and obscure. Both qualities possess humanity. “Kuang, ao” is a set of words, but also a word with two meanings, a duality. The white wall beneath Fang Tower that overlooks the water is just this “kuang” idea, while the parallel grain of stone paving is pure “ao.” Mr. Feng set out with this relentless gesture and did not let up. Furthermore, the North Gate, plank path and He Lou Pavilion are all both “Kuang” and “ao.” This is not about form, but is the essence within the thing. In the realm of Chinese architects Mr. Feng is a rarity and especially regarding his understanding of what is “form.”

I notice that besides the tall Fang Tower, Mr. Feng had a clear intention in calibrating the sight line elevations by setting up view lines between the various spaces that are horizontally far reaching or drooping downward. With regard to people of today, they want to reach a high elevation at every turn to lookout while he disliked this.

According to the language of architecture, the utilization of thin columns is another quantum leap. As a matter of fact, the traditional construction language