

Architecture Studies 建筑研究

OI



Words, Buildings & Drawings
词语、建筑物、图

CHINA ARCHITECTURE & BUILDING PRESS
中国建筑工业出版社

主编：马克·卡森斯 陈薇 执行主编：李华 葛明
[英]建筑联盟学院 上海现代建筑设计集团
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《建筑研究》为年刊,是“当代建筑理论论坛”的研究成果。“当代建筑理论论坛”是一项长期的合作研究和工作计划,旨在搭建建筑理论研究跨文化交流的平台。它包含三个部分的活动:理论著作的翻译,对著作中相关议题展开讨论的国际研讨会,以及《建筑研究》的出版。

论坛关注的核心有两个:作为现代知识形式的建筑学,和作为探索、质疑与丰富这一知识构建条件的中国。在建筑研究的边界不断扩展,建筑解读与讨论越来越多地进入到跨学科质询的同时,建筑学自身的构建依然是一个问题:如何返回建筑,如何将更广泛的议题转化为建筑问题,并由此重构建筑知识,并与建筑实践相关联。这一问题,或许在实践领域里正经历着快速扩张和变化,而在理论建构相对薄弱的今日之中国,比其他地方更为紧迫。

整个论坛,以“建筑”作为研究诸般现象的起点。它是思考当代世界的方式,也是漫长旅程的归宿。

整个论坛,以主题“词”为索引。它们是建筑自身在现代性条件下面临的问题,同时它们与人类的建造活动和更广泛的文化议题密切相关。我们期望,借助它们,引发不同建筑文化间的交流和争鸣,并为激发新的思想打开通道。

《建筑研究》首先是对论坛年会及翻译的记录。但不仅于此。作为一种媒介,我们期望借此延伸和传播,进而触发和产生更多的思考与讨论,并由此获得自己的生命。虽然论坛的年会主要在

中国举行,但其面对的读者应是所有对相关建筑议题和中国建筑感兴趣的同仁。为此,《建筑研究》以中英文双语出版,在中国和海外共同发行,其出版形式本身便蕴含了以两种语言为基础的不同建筑文化间的对话。

第一期《建筑研究》的内容,主要来自2010年3月30日至4月4日,在南京和上海两地举行的第一届“当代建筑理论论坛”国际研讨会。研讨会包括两个中心议题,“词语与建筑物”和“建筑再现与绘图”,分别以阿德里安·福蒂的著作《词语与建筑物:一个现代建筑的语汇》和罗宾·埃文斯的《从绘图到建筑物的翻译及其他文章》为基础,并包含了一系列有关建筑翻译的公开学术讲座。

与通常的情况一样,本刊中各类文献的内容与研讨会上的演讲与讨论并不完全对应。在尽量呈现当时气氛的同时,出版的过程也伴随着大量的重写、编辑和来自与会者的反馈。细心的读者也许会发现,修改后的论文与当时的语境之间存在着某些间隙,但我们以为,这正是读者了解和观察会议中经由争论而产生影响的一种方式。

整个论坛及《建筑研究》的出版有赖于三个机构的相互合作:来自伦敦的建筑联盟学院(AA),南京的东南大学建筑学院和上海的现代建筑设计集团。这一合作本身即蕴含着我们的组织意图,建立一个理论与实践相关联而非分离的国际交流平台。

Architecture Studies (AS) is an annual publication. It is an outcome of the Forum of Contemporary Architectural Theories, which is envisaged as a long-term project and aims to build a bridge for the cross-cultural exchange of architectural ideas and research. It consists of three activities: translating theoretical books from English (mainly) into Chinese, discussing related issues brought forward by the books in symposia and conferences, and publishing Architecture Studies.

The whole project has two central concerns: architecture as a modern form of knowledge, and China as a condition to explore, question and contribute to it. While the boundaries of architectural research have been extended, and the interpretation and discussion of architecture has become interdisciplinary, architecture itself remains a question. How to return to architecture? How to convert broader issues into architectural questions? And consequently, how to rebuild architectural knowledge and re-establish its link with architectural practice? This matter is probably more urgent in contemporary China than anywhere else since while architectural practice has been booming, work on architectural theory is still weak.

The Forum takes architecture as the departure point of our studies, as a way of understanding the world, and as a point to return to from our journey.

The Forum is structured by thematic words, which are indexes to the questions that architecture faces in itself under the condition of modernity, and closely link to human building activities and broader cultural issues. We hope the Forum will enable the exchange and dialogue between different architectural cultures and open a channel for stimulating new thoughts and ideas.

Architecture Studies, primarily, is a record of the conferences of the Forum and a translation process of the theoretical books. But more than that, as a media, it is expected not only to be an extension of particular moments

and places, but also to generate thinking and discussion. It should create its own life. Although the Forum is mainly held in China, it intends to appeal to those who are both interested in architectural issues as well as the urban situation in China. Hence, the AS series is published in both English and Chinese, and circulates both inside and outside of China. The format itself forms a dialogue between different architectural cultures based on different languages.

The first issue of Architecture Studies stems from the 1st Symposium of the Forum of Contemporary Architectural Theories held in Nanjing and Shanghai from 30 March to 4 April 2010. There were two main themes: 'Words and Buildings' and 'Architecture Representation and Drawing', in relation to translation of Adrian Forty's book *Words and Buildings: A Vocabulary of Modern Architecture*, and Robin Evans' *Translations from Drawing to Building and Other Essays*. There were also a series of public lectures on translation in architecture.

The papers presented in this issue are not identical to the lectures and talks delivered at the Symposium. While maintaining the original discussion, flow and atmosphere, there has been extensive rewriting, revising, editing and reflection from participants. Readers may find certain variation between the revised papers and the context of discussion. For us, this could be a way for readers to grasp and observe the arguments in the discussion, and to reflect on the effect of the Symposium.

The organisation of the Forum and publication of AS relies on collaboration of three institutions, the Architectural Association School of Architecture in London, the School of Architecture at Southeast University in Nanjing, and Shanghai Xian Dai Design Group in Shanghai. The cooperation itself indicates our intention to build an exchange where theoretical thinking can be linked to building practice.

Forum of Contemporary Architectural Theories
Academic Structure

当代建筑理论论坛
学术架构

Chair of Academic Committee
学术委员会主席

Mark Cousins
Architectural Association
School of Architecture
马克·卡森斯
AA建筑联盟学院

Chen Wei
Southeast University
陈薇
东南大学

Academic Committee
学术委员会

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Bartlett School of UCL
阿德里安·福蒂
伦敦大学学院

Michael Hays
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Southeast University
王建国
东南大学

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Words and Buildings
词语与建筑物

Architectural
Description:
Fact or Fiction?

建筑描述：
真实还是虚构？

Adrian Forty
Translated by Jin Qiuye

阿德里安·福蒂
金秋野 译

In my book *Words and Buildings*, I argued that architecture is not a single medium activity, but has always existed through a combination of different media—building, drawing, language and, in more recent times, photography and digital media. I was concerned particularly with the way twentieth century architectural modernism denigrated language, and in my attempt to refocus attention on language's place within architecture, I was more concerned with language's relationship to other media than with thinking about the plurality of language itself. However, I recognise the need to take account of the diversity of genres present within architectural discourse if we are to understand more of what happens when people speak or write about architecture.

Architectural writing has always had to negotiate between the desire to speak a truth, and the inability of language to confirm its own authenticity. Like writing on any other subject, architectural writing is always at risk of being read as fictional. In the history of architectural writing, there can be distinguished six 'genres', each one of which attempts to provide some guarantee of the authenticity of what is being spoken or written about. These genres—the travelogue, reportage, storytelling, history, apologies and manifestoes, guide books—are not exclusive and two or more may co-exist within a single text or verbal statement. By distinguishing between the different genres, we are better able to see how when people write or speak about architecture, they seek to give authority to their descriptions and statements.