

普通

ORDINARY ARCHITECTURE CHINESE PAVILION 2008.9.11-11.23

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普通建筑
Ordinary Architecture

普通建筑

龚彦

普（宋体、凸字印刷、C100）

通（楷体、热转移印刷、M100）

建（综艺体、胶版印刷、Y100）

筑（等线体、丝网印刷、K100）

这四个字构成了本届建筑双年展中国馆的平面视觉系统。

普通的字，相对于被设计过的字，是人类表达的最基本语言；
普通建筑，相对于特殊建筑，是平衡的、适度的、尊重个体的。

普通建筑，首先是一个展览。

普通，是心态上的，也是姿态上，是主题上的，也是手法上的。这个展览，放下的是权力和明星意识，采取的是讨论和共同推进形式，讨论和推进的是“普通”的多向意义和实践可能性：张永和先生选择了“应对”的角度，阿城先生选择了“生长”的角度，中国五家代表性媒体分别选择了“1979年后的中国商品住宅”（《Domus中文版》）、“灾后重建与危机管理”（《城市中国》）、“上海郊外的桥”（《艺术世界》）、“苏州河的呼吸”（《东方早报》）、“建筑普通话2002-2008”（《南方周末》）等角度。因此，与其说这是一个被策划出来的展览，不如说是一个集体讨论和补充的建造过程。

普通，不是“底层”、“平均”，它是一种平衡。

普通，对应的是“权力”，是一个权限的问题，“普通建筑”是有权限的建筑。当中国正在成为世界建筑大工地之时，提出“普通建筑”对当今中国的意义在于质疑权力对环境的破坏性规划，对建筑与传统的生长关系的阻断，对个体最基本的安全感和满足感的忽视；同时也是对决策者、建筑师、使用者，三者权限的重新思考。因此，“普通”尊重的是个体中的共性，是对权力的积极建议。

普通，不是一个学术名词，它是现实。

在标榜先锋的双年展上谈“普通”，对应的是“实验”，因为“实验”正在成为思维游戏和实践的乌托邦，而普通处于矛盾之中，现实性正是它的价值所在；在中国馆中谈“普通”，因为今天中国建筑的词汇中有太多的“不普通”。可是，正如我们选择什么字体，使用什么工具一样，都只是实际操作性的问题而已，价值问题才是决定性的。

同样，建筑必须拥有自己的价值——给人、给精神以存在的机会。

Ordinary Architecture

Gong Yan

The four Chinese characters constitute the VI system of the Chinese Pavilion, 11th International Architecture Exhibition, Venice Biennale:

普 (Font: Song; Flexographic printing; C100)

通 (Font: Kai; Hot stamping foil; M100)

建 (Font: Zongyi; Offset printing; Y100)

筑 (Font: San Serif; Screen printing; K100)

Opposed to designed character, ordinary character is the basic unit of human being's language. Opposed to extraordinary architecture, ordinary architecture is balanced, moderate, and personal.

Ordinary architecture is, above all, an exhibition.

Here, the ordinariness is about mentality, stance, theme and methodology. Ditching power and starchitecture, the exhibition was pushed forward collectively through the discussion of the multiple meanings and practicability of 'ordinariness': Mr Yung Ho Chang has chosen the 'negotiation' perspective; Mr Zhong Acheng, the 'growing' perspective. The five participating media have chosen the following sub-themes respectively: Commercial Residential Buildings Since 1979 (*Domus China*), Post-Earthquake Reconstruction & Crisis Management (*Urban China*), Bridges in the Suburb of Shanghai (*Art World*), The SZ River in Perspective (*Oriental Morning Post*), and The Chinese Language of Architecture 2002–2008 (*Southern Weekly*). Therefore, rather than the end result of a curatorial process, the exhibition is more like a ongoing construction process which is constantly complemented by group discussions.

Ordinariness is not grassroots or egalitarianism, it's a state of balance.

Ordinariness stands against power, it's about authorisation. Ordinary Architecture is buildings with authorisation. Raising the issue of Ordinary Architecture in a time when China serves as the World's architects' playground means to question the authority's destructive approach of urban planning; one that severs the link between current architecture and the tradition, ignores the individual's basic needs for security and satisfaction. In this sense, Ordinary Architecture is a way to rethink the authorisation of policy maker, architect and user. Ordinariness respects the common ground shared by individuals and actively proposes to the power.

Ordinariness is not about academic terminology, it's about reality.

To talk about ordinariness on a biennale with proclaimed pioneering tendency is to stand against 'experimentalism', which is being turned into a game of the mind and a utopia of practice. Ordinariness is paradoxical, it's the realistic dimension that makes it stand out. We choose to talk about ordinariness in the Chinese Pavilion, because the terminology of today's Chinese architecture involves way too many 'extraordinariness'. But just like the selection of typeface and tool, higher, bigger, and stronger are only matters of practicability, it's the question of value that is decisive.

Likewise, architecture must have its own value—to make possible the physical and spiritual existence of the human being.

普通建筑发声

张永和

普通建筑的定义是肌理，因为它是城市肌理的一部分；非标，因为它通常不具有标志性。普通建筑的定义与质量无关。

阿城

普通建筑就是普通建筑。等于没讲；
普通建筑不是不普通的建筑。等于没讲。
普通是相对于特殊的概念。等于没讲；
普通建筑是相对于特殊建筑的建筑。还是等于没讲。
但是多次的等于没讲，会让我们明白要讲的。

龚彦

普通，对应的是“权力”，是一个权限的问题，“普通建筑”是有权限的建筑。

在中国馆中谈“普通”，因为今天中国建筑的词汇中有太多的“不普通”。可是，正如我们选择什么字体，使用什么工具一样，都只是实际操作性的问题而已，价值问题才是决定性的。同样，建筑必须拥有自己的价值——给人、给精神以存在的机会。

葛明

对于我们来说，Murmur是对普通建筑的一种体会：
它是一种日常的语言，是一种发声的练习——是我们视建筑为一种技艺所需要的练习。
它是当代中国建筑一片喧闹之中的一种默默之语。

李兴钢

相对于公共建筑乃至明星建筑对应的公共活动和特殊事件，普通建筑所对应的是广矣普矣、推而行之的大众日常生活。

中国城市和建筑的传统和历史中，固然将庙堂建筑推至无上的高度，但普通的城市民居、乡土建筑、私家园林等构成大量的、无华却动人的深度——如果前者是“丽且弥”的天，后者就是“普而深”的地；两者相得益彰，共同构成壮美而深邃的城市。同时，人工的城市、建筑与自然之间总能保持着根深蒂固的谐和，这来源于中国人独特的“天人合一”的宇宙观。

刘克成

对一个观者，这个世界的多数建筑都是普通建筑——彼此相似，似曾相识，过目即忘。但
对一个居者，一个居所就是一个独特的世界——人生于斯，长于斯。居所保留了太多的记忆，寄托了太多的希望。性格在这里养成，爱情在这里滋生，生命在这里酿成一尊醇香的美酒。

一观，一居，建筑的普通与否决定于人是否倾注以生命。

童明

建筑不可能是普通的，它必然是要打动人心的。它的不寻常之处并不在于题材，而在于过程。建筑的呈现必定来自于深刻与细致的思考，以及高超与精准的操作。而正是这样的思考与操作可以化平庸为神奇。

刘家琨

顾名思义，所谓“普通建筑”即是关注日常生活的建筑，是鄙弃建筑学的精英化和孤芳自赏，是以满足基本需要作为主要诉求的建筑。

选择“普通建筑”作为命题，已经隐含了对“不普通建筑”的批判。但这种批判也自身隐含着危险，如果要刻意做成“普通”，或“不同一般的普通”，甚至追求“非同一般的普通”，它就已经不再是真正普通的了，而可能成为一种故作低调朴素的美学姿态。把一个住宅设计成歌剧院的姿态，显然是极为夸张极不普通的。但要把一个歌剧院设计成住宅的姿态，甚至是更不成立的夸张，因为它和人的自然意愿更为逆向。

建筑产生于意愿，如果承认这一点，首先就要考量意愿是否合理、公正、自然，然后考虑建筑是否与意愿相适。普通建筑就是合理地满足健康意愿的建筑。

王迪

普通建筑构成了大部分人百分之九十的日常景观，因此我认为它们很大程度上影响着人们最基本的审美品位，也和人们的行为方式、人际及社会关系有着非常直接的互动。它们可能是人们对其生活环境最不经意的、也是最深层的记忆。

Ordinary Architecture / Sound Bites

Yung Ho Chang

The definition of Ordinary Architecture is about fabric, because it's part of the urban fabric, and it's usually non-iconic. Ordinary Architecture has nothing to do with quality.

Acheng

Ordinary Architecture is ordinary—doesn't say much.

Ordinary Architecture is not extraordinary—doesn't say much.

Ordinariness is a concept that stands opposed to extraordinariness—doesn't say much.

Ordinary Architecture is one that stands opposed to extraordinary architecture—still, doesn't say much.

When put together, however, these seemingly useless remarks will point us to what we want to say.

Gong Yan

Ordinariness stands against power, it's about authorisation. Ordinary Architecture is building with authorisation. Talking about ordinariness in the Chinese Pavilion, because the terminology of today's Chinese architecture involves way too many 'extraordinariness'. But just like the selection of typeface and tool, higher, bigger, and stronger are only matters of practicability, it's the question of value that is decisive.

Likewise, architecture must have its own value—to make possible the physical and spiritual existence of the human being.

Ge Ming

For us, Murmur is about experiencing ordinary architecture: It's a kind of daily language, a 'vocal practice' for us who regard architecture as craft. It's the murmur among the brouhaha of the contemporary Chinese architecture scene.

Li Xinggang

Public architecture—and 'starchitecture'—are about publicity and special events, ordinary architecture is about normal people's daily life.

While temples and shrines were understandably apotheosized, it's ordinary housing, vernacular architecture and private garden that account for the simple yet touching sophistication that is commonplace in the history of Chinese cities and architecture. If the former represents the magnificence of heaven, the latter embodies the generic-but-essential earth. Together, the two constitute the sublime and profound human invention that we call city. At the same time, thanks to the unique Chinese philosophy which maintains that human and the universe are fully integrated, artificial cities and buildings have been keeping a fundamentally harmonious relationship in a long period of time.

Liu Kecheng

For an observer, most buildings are ordinary; they look similar to each other, evoke a sense of déjà vu, and they usually don't make lasting impression.

For people who live in it, however, a building is a unique world in itself. The house in which one is born and brought up preserves an immense amount of memories and hopes. It's the place that helps building one's character, the silent witness of one's romance. It's the brewing site of this vintage wine that we call life. It's whether you pour your life into it that determines whether a building is ordinary or not.

Tong Ming

Architecture can never be ordinary, it's bound to be emotional. Usually, what's extraordinary about architecture has nothing to do with theme, but with process. The presentation of architecture always comes from a process of profound and detail-oriented thinking, as well as skillful and precise implementation. It's such thinking and implementation that turn the ordinary into magic.

Liu Jiakun

As the name suggests, 'Ordinary Architecture' is about our daily life. It holds the elitism and narcissism of the architectural discipline in contempt, and aims at meeting the basic needs of people. Choosing Ordinary Architecture as the theme makes tacit criticism on 'extraordinary architecture', which is dangerous in its own way—to deliberately be ordinary, to be 'unusually ordinary', or to be 'extraordinarily ordinary' are not, in fact, ordinary. It could be an aesthetic posture that fakes simplicity and low profile. It would be overtly extravagant and extraordinary to design an apartment in the fashion of an opera house; but designing an opera house in the fashion of an apartment would be preposterously extravagant, because it's further from people's natural intention. Buildings grow out of intention, and if one believes in this, the first thing to be considered is whether the intention is reasonable, just and natural, and then, whether the building suits the intention well. Ordinary Architecture is the ones that suit the intention in a reasonable way.

Wang Di

Ordinary Architecture amounts to 90% of most people's daily viewing, therefore I think it has a strong influence on their basic taste and aesthetics by interacting with their behaviour, human/social relationship in a very direct way. It could be part of their deepest, yet unnoticed memories about the living environment.

通

普通建筑 应对

Ordinary Architecture Negotiation

策展人: 张永和

建筑师: 葛明, 李兴钢, 刘克成, 童明, 刘家琨

Curated by: Yung Ho Chang

Architects: Ge Ming, Li Xinggang, Liu Kecheng, Tong Ming, Liu Jiakun

宇宙

什么是中国建筑师？
这是个没意义的问题吗？
或许不是。

曾经有一个大家普遍接受的中国建筑师的定义：他/她具有超人的产量与效率，他/她工作的地方不叫事务所，而叫设计院。作为外国设计公司的合作伙伴存在时，设计院进而叫做当地设计院。当地设计院是这些中国建筑师的集合身份。这个中国建筑师代表着他/她的外国同行所永远无法企及的很多东西。然而，想法和品质从来与他/她无缘。另外，他/她千人一面，他/她没有姓名，更没有媒体报道他/她。在当代中国建筑的宇宙里，这一隐形而具有不可思议的能量聚合有如真实宇宙中的黑洞。或许我们可以称他们为黑洞建筑师。

今天，黑洞建筑师不是中国建筑师的全部。国际媒体将焦点放在少数几个国际级巨星的中国项目上。或者应该称这几位是大行星，因为他们人数很少，且都是家喻户晓的名字。这些大行星建筑师设计的往往都是重要的城市或文化地标，其结果构成宏大的偶像级的形式宣言。虽然从种族或文化上说，大行星建筑师未必是中国建筑师，但由于电视和报纸往往把他们当作中国建筑界最了不起、甚至是唯一值得一提的例子进行报道，我们大可将他们视为中国建筑或中国建筑师的代表。

黑洞建筑师干掉了绝大部分的建设量。大行星建筑师则在媒体上盖过所有其他建筑师。但，他们加在一起，能呈现出当代中国建筑的全貌吗？恐怕不行。恰恰相反，在黑洞和大行星之间的地带，新的星系在迅速形成，过去几年尤其如是。在2008年威尼斯国际建筑双年展中国馆的策展方案里，我着重展示的正是一组新的星系：他们是葛明、李兴钢、刘家琨、刘克成，以及童明。

对新星系可以作如下定义：中国目前正在兴起的独立建筑实践。他们当中有的在中国受的教育，有的在国外，有的两者都有。不过参加本届双年展的五位建筑师刚好都是在国内读的书。他们的操作模式因他们那处于“中间地带”的立场而变得复杂和多样：有的是个人实践（童明、葛明），有的是实践团队（李兴钢、刘家琨、刘克成）；有的为私人企业（刘家琨、童明），有的则任职于设计院或大型企业（李兴钢）；其中很多人又和学术界有联系（葛明、刘克成、童明）。他们分布于全国各地，五位建筑师分别来自五个城市：

葛明：南京
李兴钢：北京
刘家琨：成都
刘克成：西安
童明：上海

然而辨别新星系不是那么容易；他们有时会 and 黑洞们争抢房地产项目，偶尔还会和大行星们分享一点镁光灯的荣耀，并因此被误认为行星。但新星系具有共同的特点，以及令他们和中国大多数建筑师不一样的地方有：

他们关心设计质量。
他们关心形式语言以及建筑的材料性。
他们能够提出观念性的问题。
他们能够流畅地表述和沟通想法。

谈判

毫无疑问，新星系的建筑实践之所以难度极高，是因为他们追求自己的建筑理想时必须与一组常见的势力进行谈判。这些势力包括：

日常力：

大行星能够获得特殊的项目，有时甚至还会有创作的自由，但新星系则必须将一个普通的项目转换成不普通的机会。这取决于他/她协调甲方、场地、成本、规范以及其他典型项目中常见的条件与限制的能力。

内部力：

新星系是理想主义者。他们希望能够将自己的实践理论化。这或许就是为什么许多新星系建筑师同时还在高校任教的原因。就具体项目而言，他们又能做到多理想化、多理论化呢？这些建筑师必须在这个层面上不断与自己进行谈判。

外部力：

随着中国市场的日趋成熟与媒体的日趋发达，今天的中国建筑师要应对从本土消费者的品味到全球文化潮流的各种信息。由客户或政府机构（或两者都有）下达的设计旨意以及流行杂志传递的时尚理念或多或少对建筑师造成了设计压力。与这几股力量的分辨和周旋，对其或接受或抵抗，都对建筑师形成了巨大的挑战。应对这些挑战需要技巧。

对任何建筑师而言，建筑实践最重要的可能就是谈判。对于新星系而言，谈判必须是一个创造性的过程。如果你对建筑的追求，谈判就是太极拳，是艺术。

谈判催生出现实主义的建筑。

另一方面，建筑师满足社会需求，也是通过谈判。

谈判即沟通。

谈判的驱动力只可能来自社会责任感以及一套明确的设计方针。

谈判永远是战略性的。

这五位建筑师是否优秀的谈判家，我并无第一手资料。但看过他们的作品之后，我有信心说：这是一组谈判老手，如果不是谈判高手。

2008年5月12日，正当我们准备威尼斯的展览的时候，中国汶川发生了大地震。面对这一重大的悲剧，一个迫切的问题是建筑师能够如何回应这样非同寻常的情况。同时，问题也在于建筑师应该如何应对设计和建造过程中的一些最基本的问题。故此，参展的五位建筑师除针对大的主题进行阐释外，也应邀对上述问题进行了反思与回应。作为谈判家的建筑师并非中国特产，全世界其实都一样。此次前往威尼斯参展的五位不仅仅以谈判家的身份而更是以建筑师身份，将要或已经成为大家关注的一股力量。

园艺

在威尼斯的处女园里，我们要求五位建筑师搭建一个由五个平行的、可使用的构造物组成的“社区”。一位建筑师一栋。建筑师们除了要展示他们与诸多因素以及他们自身谈判的能力之外，还需要以他们的设计完成两项任务：一方面，他们必须营造一个“真实”的场所，使得参观双年展的人们能够使用或占据整组建筑以及花园本身；与此同时，整个项目还应反映建筑师们对于像汶川地震这一类的自然灾害在实际与哲学层面的态度以及应对策略。

On Cosmos, Negotiation, and Gardening

Yung Ho Chang

Cosmos

What is a Chinese architect?

A futile question?

Maybe not.

Chinese architect has had a widely accepted definition: s/he is the architect with super productivity and efficiency. Where s/he works is not called an office but an institute. Local design institute or LDI, often as the partner of foreign design firms, is his/her collective identity. This Chinese architect represents everything his/her Western counterpart could never be. However, s/he is always completely disassociated from ideas and quality. Besides, s/he is faceless. No individual name has attached to him/her. No media coverage either. In the cosmos of the contemporary Chinese architecture, this invisible yet incredible concentration of energy may be seen as the black hole in the real universe. Maybe, we can call them the BH architects.

Today, BH architects are not the only architects practicing in China. The international media has focused their attention on the China work of a few global mega stars, or major planets, as they probably should be referred to, since they are just a handful and household names. These major planets or MP architects typically design the important civic and cultural landmarks and make grand and iconic formal statements. Although ethnically and culturally, MP architects may not be Chinese; however, due to their exposure on television and in newspaper and magazines often as the most remarkable if not the only worthwhile architectural efforts in China, they may as well be considered as representatives of Chinese architecture or Chinese architects. BH architects consume the bulk of the construction boom. MP architects eclipse all other architects in media. But, do they add up to a complete picture of contemporary Chinese architecture? I'm afraid not. Rather on the contrary, new constellations are forming rapidly in the vast space between the BHs and MPs, especially in the past a few years. For the Venice Biennale China Pavilion 2008, I intend to showcase a group of the new constellations or NCs. Specifically, five architects are invited to take part in the exhibition: Ge Ming, Li Xinggang, Liu Jiakun, Liu Kecheng, and Tong Ming.

NCs can be defined as the emerging independent practice in China. They are educated either in China or abroad or both, although the five architects selected in the Biennale happen to be all domestically trained. Because of their in between position, their mode of operation is complex and diverse: Some may work individually (Tong Ming, Ge Ming), others collectively (Li Xinggang, Liu Jiakun, Liu Kecheng); some are private practitioners (Liu Jiakun, Tong Ming), others are based in design institutes or large corporations (Li Xinggang); quite a few of them are also affiliated with academia (Ge Ming, Liu Kecheng, Tong Ming). They are spread all over the country. The five architects are from five cities:

Ge Ming, Nanjing
Li Xinggang, Beijing
Liu Jiakun, Chengdu
Liu Kecheng, Xi'an
Tong Ming, Shanghai

Yet NCs are not so easy to identify since they may compete sometimes with BHs over real estate projects and they may also occasionally share a bit of the limelight with the MPs and thus mistaken as stars themselves. What are common among NCs and set them apart from most architects in China are the following attributes:

Their concern with design quality

Their concern with formal language and materiality of architecture

Their ability to raise conceptual issues

Their ability to articulate and communicate ideas