

2007深圳·香港城市建筑双城双年展"丛书 2007 Shenzhen Hong Kong Bi-City Biennale

# 对话

Conversations  
Conversaciones  
Konversationen  
Conversations  
Coversazioni  
Gesprekken  
Conversas  
Samtaler  
беседы  
תוכיש

城市再生

City of Expiration and Regeneration

西安纺织城艺术区 07/28/2007

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## 对 话

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"07深圳·香港城市建筑双城双年展"

2007 Shenzhen & Hong Kong Bi-City Biennale of Urbanism Architecture

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Conversations

城市再生

City of Expiration and Regeneration

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深圳报业集团出版社  
SHENZHEN NEWS GROUP PUBLISHING HOUSE



# 中国 / CHINA

西安 / Xi'an ★



地点：

**Location:**

Endroit

Localización

Position

Posizione

Plaats

Posição

Plads

Положение

位置

ةعقوم

מקום

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Huang Weiwen, Architect  
Peter Zellner, Architect  
Qi Xin, Architect  
Cui Kai, Architect  
Wei Wei Shannon, Artist  
Liang Jingyu, Architect  
Ou Ning, Artist  
Li Xiangning, Architect  
Zhang Ke, Architect  
Liu Heng, Architect  
Shi Jian, Architecture critic  
Charlie Koolhaas, Artist



Moderator: Yue Luping, Artist

## 关于论坛：

根据本届深圳香港城市\建筑双年展“策展人比参展人多”的指导思想，世界各地的知名理论家、作家、实践家将汇聚一堂，共同探讨与双年展主题“城市再生”相关的中国城市现状，演讲者与听讲者之间的论坛将掀起一场场头脑风暴。

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## **Introduction to Forums:**

In the spirit of the Biennales's "more curators than exhibitors" initiative, forums will be held as an exchange of instantaneous ideas between speakers and audience. Renowned and highly respected theorists, authors, and practitioners from around the world will gather to discuss China's urban condition as it relates to the Biennale's theme, City of Expiration and Regeneration.

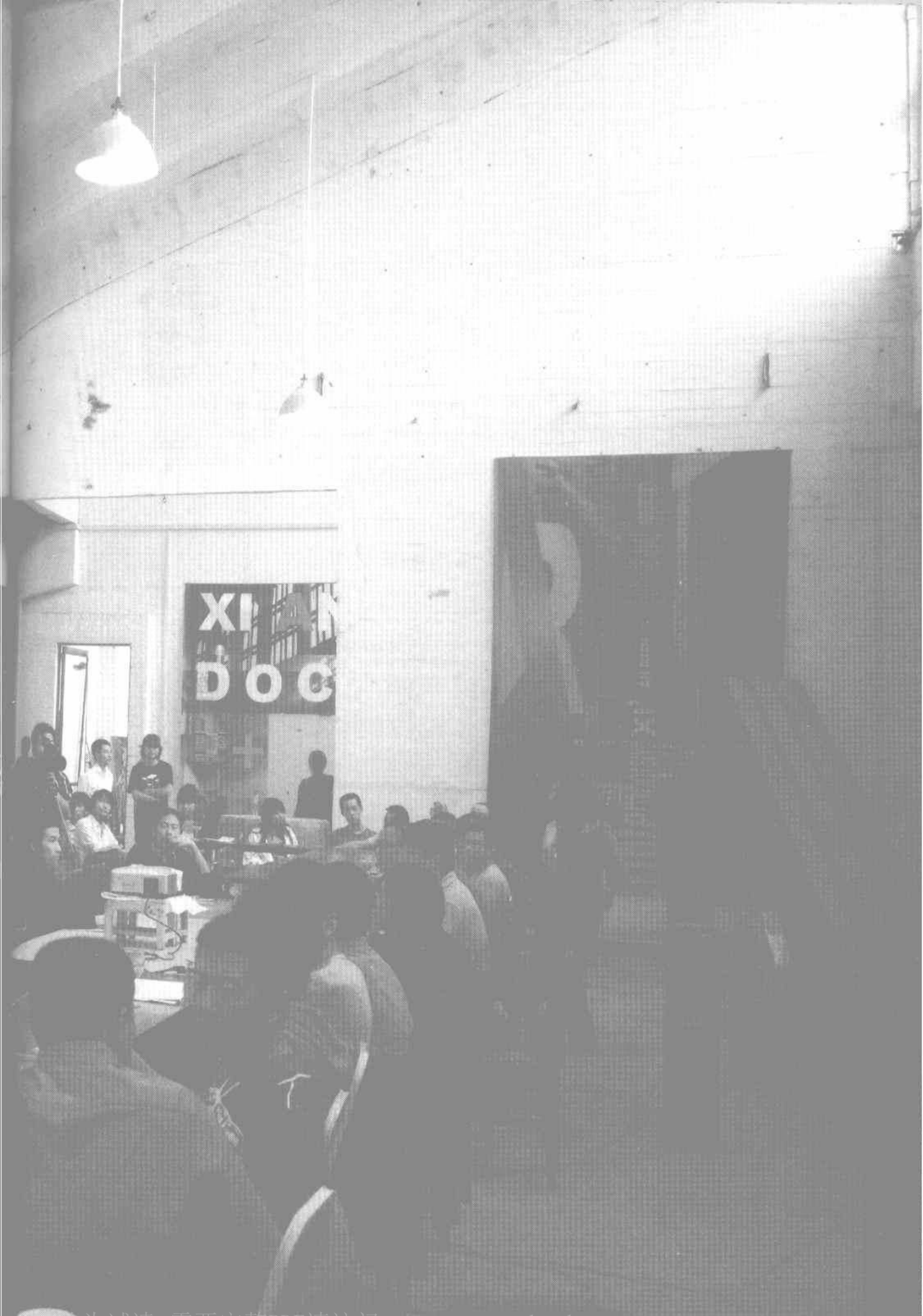
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導言

# Introduction:

Introduction

Introducción

Einleitung

Introduzione

Inleiding

Introdução

Indførelse

Введение

導入

مقدم

המדקה

# 作为论坛场所的纺织城

编者

西安东郊的纺织城，是建国初期中国社会主义建设在各个领域参考苏联模式，按专业进行机械的条块化规划与设计的产物。这个空间所呈现的过去时代后遗症，与今天众多美术学院“国画的现代化”、“油画的本土化”等学科“专业化”困境几乎处于同一条历史反思的纬线上。

2007年这个空间里新入驻的当地艺术家和艺术场使历经半个多世纪的岁月、因为纺织业在新经济语境下的衰落而几近凋敝的纺织城获得了某种意义上的“再生”。“纺织”去掉织布功能就是“方只”，“方”是“刚刚开始，重获新生，方兴未艾”的意思；“只”是唯一，第一，是孵化的种子。不再纺织的纺织城在整个国家产业的重新布局和全球经济下低附加值制造业地位的蜕变过程中，再生成为创意文化产业的孵化园区。

这场再生不期然地遇上了以“城市再生”为主题的2007深圳·香港城市建筑双城双年展。之前，纺织城艺术家共同筹备的西安文献展一直没有经费来源，仅靠西部艺术家们个体凑钱来维持它的艰难运转。2007年7月，由籍贯陕西蓝田的建筑师马清运发起的美国思班艺术基金会决定赞助由艺术家岳路平策划在纺织城举办的西安文献展首场论坛“自助参”，并将原先计划在蓝田进行的深圳双年展首场研讨会改在纺织城进行，时间紧随“自助参”。

于是，有了这些西安本地的艺术家与来自五湖四海的国际建筑师、规划专家轮番坐阵半世纪前纺织车间传送带的照片。多少年后，照片上这些曾经为了共同的理想而走到一起的生动面庞，也许会与这原始的传送带和其背后苍老的屋墙一样渐渐斑驳，而空间会记取他们这一天的思考和笑语。这，也许也恰恰是人们心底总是期待空间可以循环再生的理由。

# **Xi'an Textile City, A Destined Stage for a Biennale Forum**

**Editor**

Xi'an textile city emerged in the eastern suburb of Xi'an in 1949- a year in which China found itself in the early stages of socialist construction. Thus, Soviet style permeated through all fields, including the creation of classical city planning and architecture doctrines. As it progresses into the new modern era, Xi'an must examine its artistic rhetoric in terms of its problematic history, as well as its current dilemmas. For example, today, many art academies attempt to specialize art majors either through the "modernization of Chinese painting" or the "localization of oil painting."

After over half a century of successful existence, Xi'an found itself in a new economic context that resulted in decline. Due to the state's new organization of industry, the Textile City's main product declined in value with the new identity of manufacturing. But in 2007, a group of local artists sought to regenerate the city from a textile producer to an incubating district of creative industry. Their efforts capture the origin of Xi'an's name. The Chinese characters for textile are "Fang Zhi" which translates to "new life in the beginning" and "the first and only seed for incubation".

This regeneration coincides with the CoER (City of Expiration and Regeneration) discussion that serves as the theme for the 2007 Shenzhen-Hong Kong Biennale of Urbanism and Architecture. While Qingyun Ma and the US-based SpamArt Foundation sponsored the second Xi'an Documenta exhibition "Do It Yourself" curated by Yue Luping, the exhibition was funded by the local artists themselves. Needless to say, in July

# 双年展之“城市的过期和再生”

——策展人主题阐述

2007深圳香港城市\建筑双城双年展总策展人

马清运

深圳双年展是一个比较奇特的双年展，因为在国际双年展的大家庭里面，可能还没有一个双年展以城市和建筑作为主题。最早双年展的发起方向主要在视觉艺术领域，每两年在一个地域里选择和推动一些最年轻的艺术家，也就是基本上没有在商业画廊的运作体系或大型基金会的博物馆运作体系里经常露面的年轻艺术家，因此双年展是一座城市选择年轻艺术家集体的一项文化推动活动。

把城市和建筑作为双年展的主题其实非常困难。因为一座真正意义上的城市需要很多年的计划、建设和调养才能形成。城市都不知道是从什么时候开始的，甚至不知道会在什么时候结束，那么两年间城市里到底会发生什么事是全新的呢？城市和建筑又怎么能够被纳为双年展的主题？可是在深圳，这个题目有意义，在深圳做城市建筑双年展是会比在中国其他城市做双年展都更有意义的一件事。

深圳城市发生得比较剧烈，产生得比较迅速，好像是一夜之间建设起来的，把它快速形成城市的背景和它整个近似以人工和人为安排形成城市尺度的现象作为一个背景来研究这座城市，这是与双年展的意义比较接近的。因为深圳的产生和发展与我们国家改革开放的策略有直接关系，所以第一届深圳双年展的主题设置为“城市开门”。

今年双年展的题目是“有过期和再造可能的城市”。一般说来对于城市的理解有两种学派，一种学派认为城市是通过时间的孕育和历史的演变自然而然生长出来的，是一个有机体。所有的有机体都有生、长、熟、死的过程。但这恰恰违背于我们盖房子和建城市的初衷，因为我们盖一个房子就想

2007, the biennale joined forces with Xi'an Documenta, as the first forum of the Biennale changed its locale from Lantian to Xi'an Textile City.

## **The Biennale on CoER**

-- Statement from Ma Qingyun, Chief Curator of  
2007 Shenzhen-Hong Kong Bi-City Biennale of  
Urbanism and Architecture

As the only biennale focusing on urbanism and architecture in a world of international biennales, the Shenzhen Biennale is quite unusual. Previously, biennales were once-every-two-year exhibitions, aimed at promoting the youngest group of artists in a certain region. Artists who have frequent exposures by channels of commercial galleries and art foundations or museums were, for the most part, not involved. It was more of a collective, cultural activity that gave its host city a chance to find new stars in young artists.

It's actually very difficult to focus a biennale on the theme of urbanism and architecture, because it's difficult to discern what is truly new in a city in the span of two years. The planning, construction and maintaining of a city take many years. How is it possible to do a biennale on urbanism and architecture when you don't even know when exactly a city starts and ends? However, curating a biennale with this focus is meaningful in Shenzhen- more meaningful than any other city in China.

Shenzhen has been developing at breakneck speed as if the whole city today is built in the course of one night. A biennale on urbanism and architecture is possible in Shenzhen because