

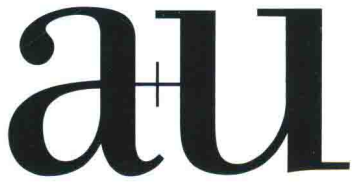


百家争鸣

Architects in China



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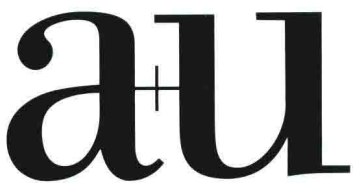
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特辑：
百家争鸣

The years since 2003 saw continuous rapid economic development in China. With its GDP surpassing developed countries, China became the second largest economy after the United States. The population in its two major cities, Shanghai and Beijing, leapt respectively to 24.26 million and 21.52 million, making the list of global metropolises. In urban construction, the urbanization rate rose from 40.53% to 54.77%. Provinces and municipalities actively responded to the national policy of “One Belt, One Road”, prudently put forward by the central government, gradually shifting away from the surge of mass urban development and toward ideas like urban regeneration and quality urban life. The completion of 2008 Beijing Olympics, 2010 Shanghai Expo and Shanghai Disney Resort in 2016 brought the progress of Chinese architecture, which has recorded unprecedented achievements in design concepts and technology, into the global spotlight.

Looking back to the evolution over the last decade, there are two events that are significant to the history of contemporary Chinese architecture.

The first event is Wang Shu winning the 2012 Pritzker Architecture Prize. With the introduction of western culture, contemporary Chinese architecture is influenced by western theories, following the views of western architectural criticism. The following facts might provide a glimpse of this situation: a number of major national projects were designed by foreign architects; likewise, most architects active in Chinese architecture right now have studied or worked abroad. Although there are different opinions about Wang Shu's laureate, the first official reception of a Pritzker Architecture Prize in China provides a great opportunity for Chinese architects to rethink, evolve and more importantly, return to the investigation of Chinese culture that was once left aside. Projects do not necessarily need to reference western architecture. They can be approved and respected by international architecture criticism when they are made with national qualities and inspired by regional culture as well as individual background.

The other event is Ma Yansong winning the international competition for the Chicago Lucas Museum of Narrative Art in 2014. In 2006, Ma Yansong became the first Chinese architect to win an open international competition, successfully bidding for the Absolute Towers in Canada. After eight years, winning the bid for the Lucas Museum of Narrative Art set a new monument for Chinese architects. Success in bidding for an international cultural landmark is unprecedented for Chinese architects, especially competing against a number of well-known international architects and architectural offices, including Zaha Hadid. Chinese architecture truly went global.

These various setbacks and breakthroughs, along with the up and downs of the times, tempered Chinese architects, boosting their confidence. Their current and future place became clear, and a new era of Chinese architecture is surely being unveiled.

These various setbacks and breakthroughs along with the up and downs of the times drilled Chinese architects, boosting their confidence. Their place now and to be in became clear and the era of Chinese architecture is surely being unveiled by Chinese architects.

The title of this issue in Chinese, “百家争鸣” (Contention of a Hundred Schools of Thought) originally refers to the thriving debates of philosophers and scholars during the Spring and Autumn and Warring States period. Here, it is quoted to describe an image of free ideological collision in contemporary Chinese architecture. While “百花齐放” (Hundred Blossoms) (*a+u* 03:12) reflected the phenomenon of a variety of architecture emerging in China around 2003, “百家争鸣” (Contention of a Hundred Schools of Thought) reflects more profound architectural propositions. This issue features over twenty projects of Chinese architects, ranging from newly built to various kinds of transformation projects. These projects, some of which are located in metropolises like Beijing, Shanghai and Guangzhou and others in the vast countryside, include a selection from large cultural institutions to mobile space covering only a couple of square meters.

Chief Editor, Ma Weidong

自2003年以来，中国经济持续快速增长，国民生产总值赶超发达国家，成为仅次于美国的世界第二大经济体。两大代表城市——上海和北京，人口规模分别膨胀至2,426万和2,152万人，一跃跻身“全球超级大城市”之列。在城市建设方面，全国城镇化率也从原来的40.53%增至54.77%。在中央政府提出“一带一路”的国家发展策略的同时，各地政府积极践行、审慎发展，从“城市大开发”的建设浪潮中激流勇退，逐步转向以“城市更新”、“提升城市生活品质”为理念的开发。从2008年北京奥运会、2010年上海世博会的相继举办，到2016年上海迪士尼的建成，中国建筑的发展令世界瞩目，无论是设计理念还是技术手段都达到了一个前所未有的高度。

纵观这十几年的变化发展，有两件事情对当代中国建筑史有深刻的意义。

一是2012年王澍获得普利兹克建筑奖。西学东渐，当代中国建筑受西方思潮影响，常以西方建筑为价值取向，比如之前中国的多个重大项目都由国外建筑师担纲，以及现在活跃在中国建筑界的建筑师大多拥有海外留学和工作的背景，我们从中可窥一斑。王澍获奖，虽然坊间对此说法各异，但普利兹克建筑奖首度落地中国本土，对中国建筑师来说，是思考更是发展的契机——重新审视被冷落的中华文化。将作品根植于地域文化底蕴，立足在自有背景，坚持民族品质，不必嫁接西方，同样会得到国际建筑界的尊重与认可。

二是2014年马岩松赢得芝加哥卢卡斯叙事博物馆的国际竞赛。2006年马岩松中标加拿大“梦露大厦”，这是中国建筑师首次赢得海外的公开国际竞赛。时隔8年，卢卡斯叙事博物馆的竞标成功，为中国建筑的发展立下新的里程碑——首次赢得了国际标志性文化建筑的设计权，尤其是在与包括扎哈·哈迪德等多位国际著名建筑师或事务所的角逐之后。这实现了中国建筑师真正意义上的“走出去”。

随着时代的起伏，大大小小的突破和挫折，磨练了中国建筑师，也极大地增强了他们的自信，使他们认清了自己所处和应处的国际坐标。相信中国建筑师正在为世界开启中国建筑的时代。

本辑的标题“百家争鸣”，原指春秋战国时期诸子百家各学派竞相争鸣的繁荣气象。这里大胆借取其意，表现当代中国建筑各种理念思想相互碰撞的自由景象。如果说之前的“百花齐放”（《a+u》03:12）映射的是2003年前后各类建筑开始在中国自由地呈现，那么“百家争鸣”反映的则是比“呈现”更具思想内涵的建筑主张。本辑选取了20余个中国建筑师的作品，它们有的位于大都市如北上广，有的在广袤的乡村；有新建的项目，也有改建增建的项目；有大型文化设施，也有几米见方的小型移动空间，这些作品相鸣争艳，形成中国建筑的新画面。从“百花齐放”到“百家争鸣”，中国建筑步履不歇，下一个10年，中国建筑又将呈现怎样的景象，不可想象，亦可想象。

主编 马卫东

Read the Architecture in China by Graphs

从图表看中国建筑

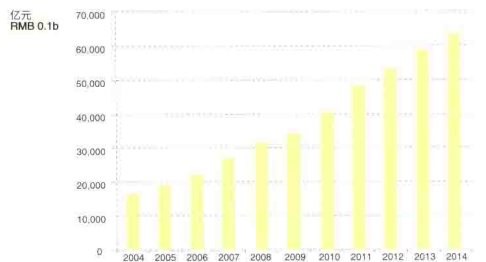
The last 10 years have seen tremendous economic expansion in China. By 2014 the gross domestic product had increased to almost four times over the Gross Domestic Product (GDP) of 2004. In 2004, China ranked seventh in GDP in the world, but by 2014 it had become the second largest economy, just after the U.S. The last decade has also been a period marked by mass urbanization as well as an explosion of real estate development and construction in China. Construction output made up 18% of the GDP in 2004. In 2014, it accounted for 27.7 % of the GDP. The growth in construction and real estate provided great opportunities for the progress of architecture. Hence, it is essential to closely examine the indicators in economics, construction and architecture to have a thorough understanding of the progress of architecture in China in the last decade. Graphs of key indicators are presented to reflect social, economic and architectural trends in China from 2004 to 2014. A comparison of major economic indicators of the two largest major cities, Beijing and Shanghai, is also provided as a data reference for the theme of this issue.

Notes

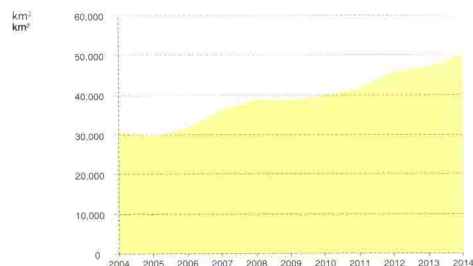
All graphs on pp. 6-7 are based on the data collected from National Bureau of Statistics of China, Beijing Municipal Bureau of Statistics, Shanghai Municipal Bureau of Statistics.

Major Social and Economic Indicators (2004-2014)

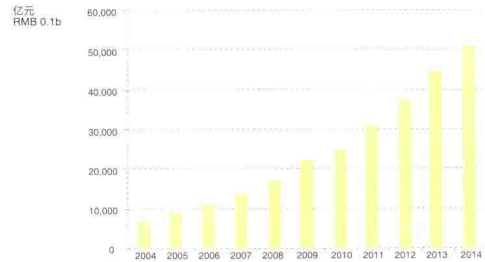
主要社会经济指标 (2004-2014年)



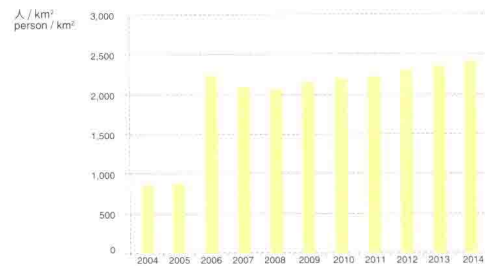
Gross Domestic Product (GDP) / 国内生产总值 (GDP)



Urban construction area / 城市建设用地面积



Fixed asset investment / 固定资产投资额



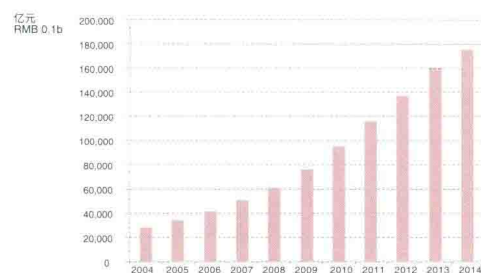
Urban population density / 城市人口密度

中国的经济在过去的10年间发展迅速，GDP在2004年到2014年间增长了将近4倍，从世界第7位一跃成为仅次于美国的世界第二大经济体。过去的10年也是中国城市化、房地产业及建筑业迅猛开拓的一段时期，建筑业在国内生产总值中的占比从18%上升到了27.7%，为中国建筑设计业的发展提供了良好的环境。因此，我们须从中国的经济、建筑业及建筑设计行业等方面的增长变化，来理解中国建筑在过去10年内的发展。本章所列的图表展示了2004年到2014年间中国社会经济、建筑业和建筑设计业的发展趋势。在此基础上，另选取了北京和上海这两座最具代表性的中国城市来进行比较，为本书的主题提供数据参考。

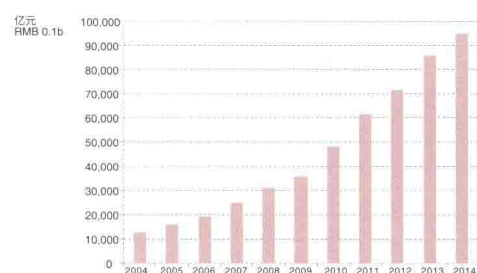
注：

第6-7页所列图表中的统计数据均来自中国国家统计局、北京市统计局和上海市统计局。

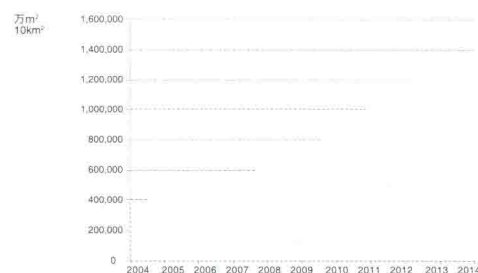
Construction Economic Indicators (2004–2014) 建筑业经济指标 (2004–2014年)



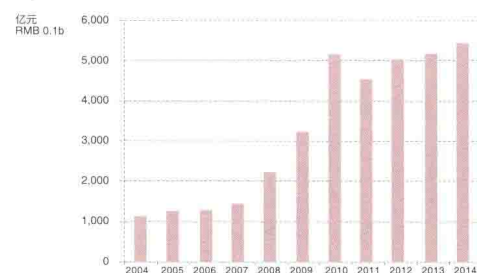
Total output value of construction / 建筑业总产值



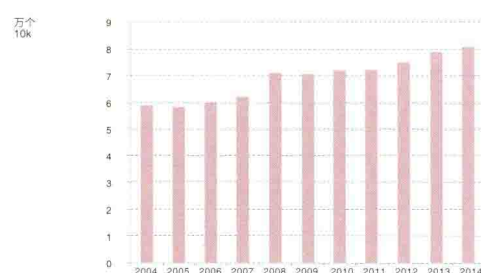
Investment in real estate development / 房地产开发投资额



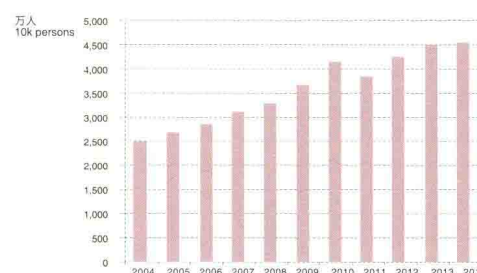
Construction floor area / 房屋施工面积



Investment in urban infrastructure / 城市环境基础设施建设投资额



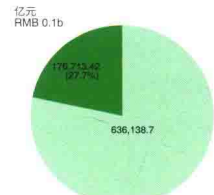
Number of construction enterprises / 建筑业企业单位数



Persons employed in construction enterprises / 建筑业企业从业人数



Share of construction output in GDP, 2004 / 2004 年建筑业 GDP 份额



Share of construction output in GDP, 2014 / 2014 年建筑业 GDP 份额



Number of construction enterprise by category, 2014 / 2014 年建筑业企业分类



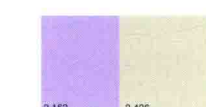
Employment distribution in construction enterprises, 2014 / 2014 年建筑业企业从业人员分布

Comparison of Socioeconomic Indicators between Beijing and Shanghai (2014)

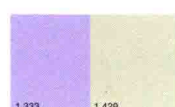
北京与上海的主要社会经济指标比较 (2014 年)



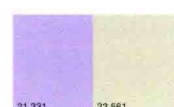
Urban area (km²)
城区面积 (km²)



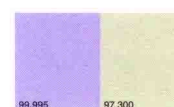
Population (10,000 persons)
常住人口 (万人)



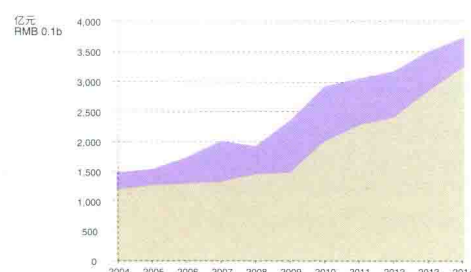
Registered population (10,000 persons)
户籍常住人口 (万人)



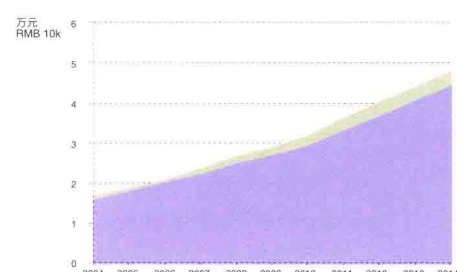
Total GDP (RMB 0.1b)
生产总值 (亿元)



GDP per capita (RMB)
人均生产总值 (元)



Investment in real estate development
房地产开发投资额



Disposable income of urban residents per capita
城镇居民人均可支配收入

From “Experimental Architecture” to “Critical Pragmatism”: Contemporary Architecture in China

Li Xiangning

论文

从“实验建筑”到“批判的实用主义”：论中国当代建筑

李翔宁

王梦佳 译

Since the establishment of the New China in 1949, the key players among Chinese architectural practices have always been the state-owned medium and large design institutes. Privately operated architectural firms began to emerge in the 1980s and arguably, they started to draw public attention as practices independent of state ownership since Yung Ho Chang founded Atelier FCJZ in 1993. The discussion about experimental architecture among architectural journals is in effect attention paid to the practice of the then budding individual architects and an experimental paradigm, different from that of the mainstream state-owned architecture institutes, which emerged from the practices of these rising star architects.

Different from the experimental architectural practices in the 1990s, today there are a larger number of younger individual architects with more diversified patterns of practice. Without evident common guiding principles or revolutionary commitment, they work for the government, private developers, small private owners and various other sorts of clients, and more flexible and adaptive strategies have been evolved. “Critical pragmatism” may be an appropriate term to describe the collective practices of contemporary Chinese individual architects of the new millennium.

1. Experimental Architecture as Resistance

No matter whether the term “experimental architecture” is agreed upon or not, it is indisputable that in the 1990s a kind of “new” architectural practice “different” from the past practice appeared in the Chinese architecture. Such “new” and “different” aspects are not only reflected in the architecture image, but also in the more independent way of thinking and manner of working. Many scholars in China described this “new” architectural practice as “experimental architecture”, and accordingly the designers, most of whom were emerging individual architects, were tagged as “experimental architects”. Over ten years, these “experimental architects” have turned into a group of star architects with vigorous creativity and outstanding works executed now and then in contemporary China.

As a matter of fact, the so-called “experimental architecture” and “experimental architects” were closely bound up to the specific social, economic, and cultural backdrop of China in the late 1980s and early 1990s. At the time, a new trend was surging in both contemporary art and architecture, in the desire to break through the tradition and communicate with the world. The development of contemporary art and the introduction and translation of foreign architectural theories set the stage for Chinese “experimental architecture”. Yung Ho Chang, Ma

Qingyun, Wang Shu, Liu Jiakun, and Tang Hua were definitely the leading figures among the Chinese “experimental architects”.

Apart from architects and their works, a series of architecture events (exhibitions, forums, etc.) evolved around Chinese “experimental architecture”. Although it might be difficult to clearly define “experimental architecture” in China, a rough list of related key words will help understand this concept: young architects, individual practice, privately operated architectural firms, avant-garde, marginality, contemporariness, Chineseness, etc. As Rao Xiaojun pointed out in his article, “express a strong questioning attitude and challenge gesture towards orthodox or mainstream architecture trends and ideas from the very beginning”. I myself would rather use the term “resistance” or “refusal”, to describe the attitudes of the independent individual architects, to use architecture as vehicle to challenge the Western and Chinese mainstream architectural discourse and ideology, with or without consciousness in their pursuit of avant-gardism.

2. Diversified Architectural Practice and Critical Pragmatism

Today’s China has witnessed individual architects establishing their own tribes and clusters in several important cities. These individual architects meet and communicate in various publications, exhibitions, collective design activities and seminars, revealing different subpopulation characteristics of different cities. In addition, they participate in the architectural education at well-known Chinese architectural schools in small groups. With a focus on architectural practice, these architects also develop their career in multiple dimensions including exhibitions, writing, teaching, academic research, and cultural communication. Such a state is quite different from that of Western architects and also their predecessor Chinese architects, and even those in the contemporary state-owned design institutes. Confronting the complex social and cultural environment and featuring different living conditions and practice strategies, they are seeking their personal positions in such an intricate relation network of different poles such as architectural autonomy vs. social reality, globalization vs. localization, politics vs. form.

Firstly, they are confronted with the relation between architectural autonomy and social reality. Architecture has always been struggling between its autonomy and reliance on capital and politics. The contemporary architecture discipline is unable to ignore the social economy and political culture to realize its pure autonomy. Therefore the majority of current

自1949年新中国成立以来，中国建筑界一直由国有大中型建筑设计研究院主导。民营建筑事务所的出现和发展在20世纪80年代之后，自张永和在1993年成立“非常建筑”（Atelier FCJZ）起，这一类独立于国有制之外的建筑单位就开始受到公众的关注。建筑期刊中对“实验建筑”的探讨，事实上是对新生代独立建筑师及其展现出的有别于主流国有建筑院的实验性范例的关注。

与90年代的实验建筑实践相比，今天很多年轻的独立建筑师有更多样的实践方式。他们没有明显普适的指导原则，也没有革命性的承诺，只是通过更加灵活和适应性更强的策略，来为政府、开发商和中小型企业等不同的业主体服务。因此，如果要描述新世纪的当代中国独立建筑师的实践，使用“批判的实用主义”可能更为合适。

1. 抵抗的实验建筑

无论“实验建筑”这个术语是否被认可，无可非议的是90年代的“新”建筑实践与过去中国涌现出的建筑“不同”。这种“新”与“不同”不仅反映在建筑形象上，还表现为一种更为独立的思维与工作方式。中国的很多学者形容这种新型建筑实践为“实验建筑”，并相应地赋予这一类设计者们“实验建筑师”的称谓，而他们其中多数为独立建筑师。经过十多年的时间，这些“实验建筑师”成长为中国当代的明星建筑师，他们具有丰富的创造力，并且时常会设计出杰出的作品。

所谓“实验建筑”和“实验建筑师”，都与中国20世纪80年代末到90年代初特定的社会、经济和文化背景密切相关。在这一时期，一种新的、想要打破传统与世界交流的思潮在当代艺术界和建筑界中蔓延开来。随着现代艺术的发展和国外建筑理论相关译著的传入，“实验建筑”应运而生，而张永和、马清运、王澍、刘家琨和汤桦正是这些“实验建筑师”中的领军人物。

除了建筑师和他们的作品，还有一系列的建筑活动（展览、论坛等）也与中国的“实验建筑”有关。尽管我们很难明确地定义中国的“实验建筑”，但以下这些关键词也许可以帮助我们更好地理解这个概念：青年建筑师、独立实践、个人建筑事务所、先锋、边缘性、当代、中国性……正如饶小军在他的文章中所指出的：“（独立建筑师）表达出一种强烈的质疑态度，并且从最开始就展现出挑战正统主

流建筑趋势和想法的姿态。”我个人更偏向使用“抵抗”而非“拒绝”来形容他们的态度——一种在追求先锋主义的过程中有意无意地将建筑作为一个媒介，去挑战中西方主流建筑的话语与意识形态。

2. 多样化的建筑实践和批判的实用主义

现今的独立建筑师们在中国几个主要城市建立起了他们自己的聚集地，并通过各种出版、展览、合作设计活动以及研讨会等形式进行直接交流，这些都使处于不同城市的集体呈现出不同的集体性格。此外，他们也以小团队的形式参与中国著名建筑院校的建筑学教育工作；同时也在专注于建筑实践的基础上，广泛涉猎展览、写作、教学、学术研究和文化交流等领域，多元发展建筑师这一职业。这种职业状态与西方建筑师、早期的中国建筑师，甚至是同一时期在国有设计院工作的同行有着极大的区别。面对复杂的社会人文背景、不同的生活环境和实践策略，他们在一个极端且错综复杂的关系网中找寻自己的位置，这个关系网既形成于建筑的自主性与社会现实之间，也形成于全球化与本土化之间、政策与形式之间。

首先，他们面对的是建筑的自主性与社会现实之间的关系。建筑总是在其自主性和对资金、政策的依赖关系之间挣扎。当代建筑在实现其纯粹的自主性过程中必须兼顾社会经济与政治文化，因此，当今大部分的独立建筑师都直面现实，并试图在与现实协同的过程中找到一个可以最大化利用现实的平衡点，以此为自己争取一个批判性的立场。政府、开发商、文化学会、私人业主等业主类型的多样化，以及项目性质、尺度的持续变化等因素也许解释了这样一个问题——为什么建筑师总是在不断地改变自己的设计策略，而鲜有建筑师可以维持一种一贯相承的建筑语言。这种生存技能多多少少是一种被动的选择，也折射出了当代独立建筑师必须面对的现实。

其次，他们须面对全球化和本土化之间的关系。海外的教育经历给很多中国当代青年建筑师们带来了国际化的经验和视野，使他们敏锐地觉察并审慎考虑全球化和本土化之间相互对立的关系，以及如何以当代的方式解读“中国性”的问题。他们用一种国际化、现代化的形式去回应本土的环境，这也许是一种协商和权宜的结果，却很好地传达了建筑师的设计理念与复杂的社会现实之间的平衡需求。在中国独立建筑师中，有张永和、马清运等拥有海外教育背景的建筑师，在国内进行着建筑实践，同时担任建筑学院国际建筑教育的院长或领导

individual architects now face up to the reality and try to achieve a critical position through cooperation with reality and to make the most of it. Diversity in client types, such as the government, real estate developers, cultural institutes, and individual proprietors, and constant variability in project nature and scale may explain why few architects maintain a complete and persistent architecture language, but constantly change strategies. Such survival guidance more or less coming out of passive choice, might have promulgated the reality that many contemporary individual architects have to be confronted with.

Secondly, they are confronted with the relation between globalization and localization. Thanks to the international experience and vision brought by their overseas education, many young contemporary Chinese architects are sensitive enough to take the initiative to think over the position of architectural practice in the binary opposition of globalization and localization, as well as how to interpret issues of “Chineseness” in a contemporary manner. To respond to local conditions with a global modern form may be a result of negotiation and makeshift, but it has commendably presented the balance between the architects’ design ideal and the complicated social reality. Among Chinese individual architects, we can find those who preside over international architectural education as deans and heads of architecture schools with their oversea education background and architectural practice at home, such as Yung Ho Chang and Ma Qingyun, those who win international building projects by constant participation in international competitions like Ma Yansong, and those who are educated in China but internationally accredited through persistent exploration of “Chinese contemporary” architectural identity like Wang Shu.

Finally, they have to achieve a balance between politics and form. Form, as a matter of fact, is an important part of the core of the architectural discipline. No matter how much an architect claims his works are divorced from formalism, form has taken root in his architecture. The larger system of contemporary Chinese architecture has developed competition evaluation criteria based on judgment of form in most competitions and tendering. Whatever approaches the evaluation takes, what is to be resolved in the end is a proposition of form. The trajectory of contemporary Chinese politics has inevitable influence on architectural form. City policy makers with obscure political desires and aesthetic tastes may eventually decide the formal criteria of architecture and urban design. However, politics can also have positive influence on architecture and urban design given proper guidance.

3. Current Opportunities and Challenges

Interaction between the traditional core of the architectural discipline and new technological innovation has provided new chances to review the practice of contemporary Chinese individual architects and therefore look for the way for future development and the possibility of making a special contribution to architecture. What we now observe from contemporary Chinese architecture is mostly variations of typical Western modern architecture, regarding space, dimension, structure, material, function, or if going a little further, light, poetics, and tectonics. From the practice of these individual architects, it is hard to find an independent and insistent architectural language (which Wang Shu’s works may have), or mature strategies that are responsive to the rapid transformation taking place in contemporary Chinese cities, as well as continued attempts in architecture innovation and industrialization. But still some trends could be noticed in the practice of individual architects and these may become driving factors for the future Chinese architectural evolution in China.

Digital building technologies (including 3D printing, kinetic architecture, and BIM system) and international waves of parametric architecture brought by today’s digital innovation have greatly influenced the practice of Chinese individual architects. Xu Weiguo, Philip F. Yuan, Song Gang and Wang Zhenfei are China’s representational pioneers in this direction. The completion of some parametric buildings by those architects in recent years, such as the Silk Wall and Tea House in J-Office project built by Philip F. Yuan (Archi-Union Architects) in Shanghai for his workshop, and Yujiabao Engineering Control Centre by Wang Zhenfei, has demonstrated the possibility that digital building technology will take root and develop in China. Such an innovation does not only mean creative changes in fancy forms, but also changes in the architectural culture and way of space production. A recent example is the Phoenix International Media Centre designed by Shao Weiping, chief architect of the biggest state-owned design institute Beijing Institute of Architectural Design (BIAD).

Another trend developing simultaneously with digital architecture is the increasing concern about social justice and building ethics in the practice of individual architects. One symbolic event is the appraisal of the China Architecture Media Awards which since 2006 exert an influence on the public and the professional field. Advocating “civil architecture”, this award places architectures’ common and social character and contribution to society at a more important position than architecture aesthetics and the design itself. Award-winning

的建筑师；有马岩松这样通过不断参加国际竞赛而赢得国际建筑项目的建筑师；同时也有王澍这样在国内接受教育，但通过持续不断地探索“中国当代”的建筑本质而获得国际声誉的建筑师。

最后，他们还须维持政治与形式之间的平衡。形式，毋庸置疑是建筑学中很核心的一部分。无论建筑师如何声明自己的作品脱离了形式主义，形式本身仍根植于他的建筑中。中国当代的建筑体系发展出了一套基于形式、适用于大部分竞赛和竞标的评判标准。无论评判的方法是什么，最后都会归结到形式的命题上来。中国当代的政治轨迹不可避免地影响了建筑形式。城市决策者们含蓄的政治愿望与审美趣味会最终决定建筑与城市设计的正式标准，而如果政治方面的引导得当，将会对建筑和城市设计产生积极的影响。

3. 当前的机遇与挑战

建筑的传统核心与新技术革新之间的互动，为我们重新审视当代中国独立建筑师们的实践提供了机会，从而探寻到未来建筑的发展之道以及在建筑领域作出特殊贡献的可能。我们现在观察到的中国当代建筑，无论从空间、尺度、结构、材料、功能上，或者更深远一点地从光、诗意、地质构造上看，更多的是典型西方现代主义建筑的变体。在这些独立建筑师的实践中，我们很难找到一种自成一格、历久弥久的建筑语言（也许在王澍的作品中出现了），一种可以回应当代中国城市快速变化的成熟策略，以及一种对建筑创新和工业化的持续尝试，但这些独立建筑师们的实践中仍然展现出一些值得注意的趋势，而且它们将可能成为未来中国建筑进程的推动力。

数字建筑技术（包括3D打印、动态建筑和BIM系统），以及由现今的数码创新带来的国际参数化建筑热潮，都对中国独立建筑师的实践有着深远的影响。徐卫国、袁烽、宋刚和王振飞是中国这方面代表性的开拓者。这些建筑师们近几年完成的一些参数化建筑，如袁烽为自己的工作室建造的“绸墙”和“五维茶室”，王振飞设计的“于家堡工程指挥中心”，都证明了数字建筑技术在中国扎根和发展的可能性。这不仅意味着各种外形上的创新型改变，还代表着建筑文化和空间创造方式的改变。最近关于这方面的一个项目是由邵卫平（中国最大的国有设计院——北京市建筑设计研究院有限公司的执行总建筑师）主持设计的“凤凰出版传媒总部”。



This page, above: Silk Wall by Philip F. Yuan. This project is conversion of a dilapidated warehouse into an architectural design studio. The concept of the Silk Wall (the external wall of the warehouse) was based on manipulating simple materials using up-to-date fabrication processes. This page, below: Bridge School by Li Xiaodong. The site is located in a traditional Hakka village. Since there are two Tulous separated by the creek at the centre of the village, the architect designed a primary school connecting them like a bridge over a creek. All photos on this page courtesy of the architects.

本页，上：袁烽的作品“绸墙”。该项目是将一栋废弃的工业老厂房改造成建筑设计工作室。老厂房的外墙“绸墙”设计基于平实的材料和最新的建造表现。本页，下：李晓东的作品“桥上书屋”。该项目位于一个传统的客家村落，村子被一条小河隔断，河两岸分别有两座土楼。这所小学被设计为一座横跨小河的桥廊建筑。

this award places architectures' common and social character and contribution to society at a more important position than architecture aesthetics and the design itself. Award-winning projects such as the Gehua Youth and Cultural Centre by Li Hu's OPEN Architecture, Maosi Ecological Experimental Primary School by Wu Enrong, Changxing TV Station by Fu Xiao, and the Xinya Primary Schools by Zhu Jingxiang have all pushed forward a kind of public culture value. More projects appear with higher sense of social responsibility like the Urban Tulou (See pp. 120–123) – affordable apartment for low-income group in cities designed by URBANUS adopts the form of traditional southern Hakka dwellings – ring-shaped earthen buildings. Inspiration from regional architectural style and user-friendly design approach are both mobilized to create nice form.

A new trend correlative to the increasing social responsibility and equity in architecture is that more individual architects turn their eyes to the countryside, design and construct country buildings and even take part in its social reconstruction. Until nearly ten years ago, architects have concentrated on the architecture design and construction in cities, ignoring the countryside because of its unfavorable economy and culture condition. While in recent years, the crowded streets and industrial pollution in cities have lost attraction to architects, who then turn to the countryside where the idyllic pastoral dreams still can be realized. There are projects like Bridge School in Fujian province designed by Li Xiaodong and serial rural construction including House for All Seasons (*a+u* 13:08) designed by the Hong Kong architect John Lin. As some artists, designers and social workers are stationed in the countryside and participate in community reconstruction there, some individual architects also persevere in building the countryside and even move out from their cities to become members of the local community, such as Wang Hao, Zhao Yang, Huang Yingwu, Chen Haoru, who have attracted a lot attention for their architecture activities in mainland China's countryside.

4. Conclusion

Today, the external environment for Chinese architects has been greatly improved over ten years ago. Even young architects are able to complete large-scale buildings with high construction quality. At the same time, the main challenge confronting them is how to choose among the ocean of styles, to hold their own positions and, and to keep the continuity of their formal identity and design strategy.

Although the individual architects have contributed a large number of good-quality works over decades, they have not

responded forcefully to the distinctive characteristics of the contemporary Chinese urbanism such as bigness, swiftness, cheapness, uncertainty, and so on. Therefore, as we rejoice for the good buildings springing up through Chinese individual architects' efforts, we have to be aware that the improvement of design and construction quality also relies on the independent critical consciousness. Reflecting the ethos of our, paying more attention to social connotation of architecture, and exploring the latent influence of new technological innovation might be the impetus for the Chinese individual architects to step further with greater expectations.

Prof. Li Xiangning is deputy dean of history, theory and criticism at Tongji University College of Architecture and Urban Planning. He has published widely on contemporary architecture and urbanism in China and he is teaching a course on the same topic at the Harvard Graduate School of Design (GSD) in the year of 2016. His recent books include *The Real and the Imagined: Study of Value System in Contemporary Urban Theory* (2009) and *Updating China: Projects for a Sustainable Future* (2010).

与“数字建筑”这种趋势并势前行的是独立建筑师们对社会公正与建筑伦理愈发浓厚的关心。其中具有象征意义的事件是自2006年开始举办的“中国建筑传媒奖”，它对建筑业界内外都产生了影响。通过宣扬民用类建筑，该奖项将建筑的公众性和社会性，以及它们对社会的贡献，都放在了比建筑美学和设计本身更重要的位置上。其中获奖的李虎的OPEN建筑事务所设计的“歌华营地体验中心”、吴恩融的“毛寺生态实验小学”、傅筱的“长兴传媒中心”和朱竞翔的“新芽小学”，都推动了一种公众文化价值。与此同时，更多项目展现出了更高的社会责任感，如“土楼公舍”（详见第120-123页）——URBANUS都市实践参考南方传统的客家土制民居，为城市低收入群体设计的经济型公寓住房。地方建筑形式的启发、人性化的设计方法都有助于创造出优秀的建筑形式。

另一个与建筑界逐渐增强的社会责任感和公正感相关联的新趋势是更多的独立建筑师放眼乡村，设计并建造乡村建筑，甚至参与乡村的建设活动中。10年前，建筑师们还是将建筑设计和建造聚焦在城市，乡村因其不尽如人意的经济和文化现状而备受忽略。直到近些年，城市中拥挤的街道和工业污染使建筑师失去了对城市原有的热情，而转向乡村——在那里牧歌田野般的梦想仍有实现的可能。这其中有李晓东设计的福建省下石村的“桥上书屋”，以及香港建筑师林君翰设计的一系列类似“四季：一所房子”（《a+u》13:08）的项目。与一些驻守在乡村、参与当地社区建设的艺术家、设计师和社会工作者一样，一些独立建筑师坚持着乡村建设，甚至搬离城市，成为当地农村居民的一员，如王灏、赵扬、黄英武、陈浩如都因为他们在大陆农村的建筑活动而备受关注。

4. 结论

在今天，中国建筑师们面临的外部环境比10年前进步了很多，甚至有些年轻的建筑师也有能力以很高的工程质量完成大型建筑。同时，他们面临着如何从浩瀚的建筑形式中，找定自己的位置并保持设计形式的统一性和设计策略的延续性等挑战。

尽管独立建筑师们几十年来完成了大量的高质量作品，但他们仍未对当代中国都市主义的诸如宏大、迅速、廉价、不确定性等显著特点作出有力的回应。因此，当我们为在中国独立建筑师们的努力之下所涌现出的优秀建筑作品而欣喜的同时，我们必须意识到设计和工程

质量的进步仍须依赖独立的批判意识。我们民族精神的反映，对建筑的社会内涵的关注，对新的技术革新带来的潜在影响的探索，都将是独立建筑师们坚于道、行向前的动力。

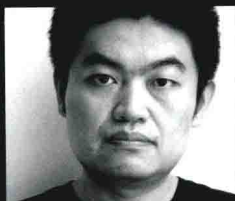
李翔宁，同济大学建筑与城市规划学院副院长，历史、理论与评论的教授，发表了大量关于当代中国建筑与城市化理论和评论的文章，并于2016年在哈佛设计研究生院（GSD）讲授与此相关的课程。近期著作有《想象与真实——当代城市研究中价值视角分析》（2009）和《更新中国：为了一个可持续的未来》（2010）。

Profile

简介



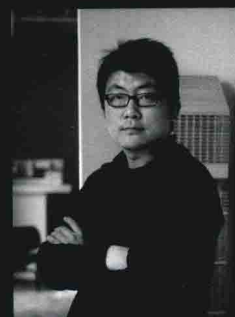
Atelier Deshaus was founded in Shanghai in 2001. Principal, Liu Yichun (left) was born in 1969, obtained Masters Degree from Tongji University, Department of Architecture in 1997. Principal, Chen Yifeng was born in 1972, obtained Master's Degree from Tongji University, Department of Architecture in 1998. Deshaus attended major international exhibitions on contemporary Chinese Architecture in Shanghai, Beijing, Hong Kong, London, Paris, Tokyo, Vienna, Barcelona, Brussels, Prague, Venice, Milan, Rotterdam, Bordeaux, Cincinnati and Dusseldorf etc. In 2011, Atelier Deshaus was selected by the *Architectural Record* to be one of the ten firms in year's "Design Vanguard". In 2014, Atelier Deshaus awarded "the Architectural Review Emerging Architecture Awards" by the *Architectural Review*.



Hua Li received his B. Arch. and M. Arch. from Tsinghua University, and then M. Arch. from Yale University. Having practiced in New York, he founded **Trace Architecture Office (TAO)** in 2009 in Beijing. TAO explores the essence of place to make architecture deeply rooted in its cultural and environmental context with respect to local condition. Hua Li and TAO have won several important awards including the ARCASIA Award (2013), the *Architectural Record* "Good Design is Good Business Awards" (2012), and the WA Award (2012). In addition to his practice, Hua Li lectures extensively in both Asia and Europe, and teaches as a visiting professor at Tsinghua University. He has also been a guest critic for studio reviews at the Swiss Federal Institute of Technology (ETH) Zurich, The University of Hong Kong, The Central Academy of Fine Arts and the Berlin University of the Arts (UdK).



Zhang Lei was born in 1964, graduated from Southeast University in Nanjing and finished his postgraduate study in the Swiss Federal Institute of Technology (ETH) Zurich. He started his architecture practice AZL architects in 2001 in Nanjing. He is now teaching as professor in School of Architecture and Urban Planning in Nanjing University. AZL was selected as one of the ten firms as "Design Vanguard" by *Architectural Record* in 2008. Concrete Slit House was entered for an honorable mention project by "the Architectural Review Emerging Architecture Awards" by *Architectural Review* in 2008. Zhang Lei's projects have been published extensively and involved in major international exhibitions on contemporary Chinese Architecture in the Netherlands, France, Germany, Italy and the US.



Dong Gong received Bachelor's and Master's of Architecture degrees from Tsinghua University and Master of Architecture degree from University of Illinois. He worked for Solomon Cordwell Buenz (SCB) in Chicago, Richard Meier & Partners Architects, and Steven Holl Architects in New York. In 2008, Dong Gong founded **Vector Architects** and has become one of the most active young architects in China. Dong Gong has been invited as guest speaker by Tsinghua University, Tianjin University and Southeast University, etc.. He is also teaching architecture studios at Tsinghua University. His firm and projects have won awards including China Architecture Media awards, WA Chinese Architecture Awards, Chinese Excellent Exploration and Design Industry Awards, Architecture and Design Trophy Awards, Blueprint Award, and *Architectural Record* "Design Vanguard".



Atelier Z+, established in 2002, is a Shanghai based interdisciplinary design team which covers urban design, architecture, interior and landscape. Atelier Z+ is pursuing an open and introspective working method instead of any specific form and style while carrying out tremendously distinguished projects. In the face of rapid and abrupt change of social value, material environment and life style in China, Atelier Z+ is persistent in treating the specific problems of the different projects as the starting point of work, aiming at integrating various resources into a highly consistent entirety. By revelation and presentation of the potentiality hidden in respective projects, we shall have an insight into various kinds of contradictions of the existing world: present and the history, local and global, environment and development, reality and ideality.

大舍建筑设计事务所于2001年在上海成立, 主持建筑师柳亦春(左), 生于1969年, 于1997年毕业于同济大学建筑系, 获建筑学硕士学位。主持建筑师陈屹峰, 生于1972年, 于1998年毕业于同济大学建筑系, 获建筑学硕士学位。大舍参与了诸多关于中国当代建筑的重要国际展览, 其作品在上海、北京、香港、伦敦、巴黎、东京、维也纳、巴塞罗那、布鲁塞尔、布拉格、威尼斯、米兰、鹿特丹、波尔多、辛辛那提和杜塞尔多夫等城市均有亮相。2011年, 大舍入选美国《建筑实录》评出的年度全球十佳先锋设计事务所 (Design Vanguard, 2011)。2014年, 大舍获得由英国《建筑评论》颁发的全球新锐建筑奖 (the Architectural Review Emerging Architecture Awards, 2014)。

华黎, 本科毕业于清华大学, 并先后在清华大学和美国耶鲁大学建筑学院获得建筑学硕士学位, 之后曾在纽约从事建筑实践。2009年, 华黎在北京创立**迹·建筑事务所 (TAO)**。TAO的实践通过深入挖掘场所意义和合理运用此时此地的条件, 营造根植于当地文化与自然环境的建筑和景观。华黎以及TAO曾获得包括2013年阿卡汗国际建筑奖提名、美国《建筑实录》评选的2012年全球设计先锋以及最佳公共建筑奖、2012年WA建筑奖在内的多个奖项。华黎曾受邀在亚洲和欧洲范围内的多项建筑活动中发表演讲, 同时他作为清华大学的客座教授, 教授设计课程, 并曾受邀担任瑞士苏黎世联邦理工学院、香港大学、中央美术学院以及柏林艺术大学学生课程设计的客座评论员。

张雷, 1964年出生, 东南大学建筑系硕士, 瑞士苏黎世联邦理工学院研究生。2001年创始张雷联合建筑事务所兼任主持建筑师, 现任南京大学建筑与城市规划学院教授和可持续乡土建筑研究中心主任。张雷联合建筑事务所在2008年入选美国《建筑实录》评出的年度全球十佳先锋设计事务所 (Design Vanguard)。作品“混凝土缝之宅”荣获英国《建筑评论》2008年ar+d国际青年建筑师奖荣誉提名。张雷近年来的作品被国际高水平建筑杂志、刊物广泛发表收录, 并参与了在荷兰、法国、德国、意大利、日本和美国等国家举办的诸多关于中国当代建筑的国际展览。

董功, 清华大学建筑学学士和硕士, 美国伊利诺大学建筑学硕士, 留美期间曾先后工作于美国芝加哥Solomon Cordwell Buenz & Associates, 纽约Richard Meier & Partners和Steven Holl Architects。

2008年, 董功创立**直向建筑事务所**, 成为目前中国设计领域活跃的青年建筑师之一, 曾多次受邀参与清华大学、天津大学、东南大学等国内外学府的演讲活动, 并于2014年受聘担任清华大学建筑学院设计导师。直向建筑事务所及其作品曾多次获得国内外奖项, 包括中国建筑传媒奖、WA第6届中国建筑奖佳作奖、全国优秀工程勘察设计行业奖一等奖、美国《建筑实录》杂志评选的2014年全球十佳先锋设计事务所 (Design Vanguard)、2015 Blueprint Award最佳公共建筑类别特别推荐奖、2015 A&D Trophy Award机构/公共类别最佳建筑奖等。

致正建筑工作室成立于2002年, 是一个立足于上海的跨领域的设计实践团队, 其工作涵盖城市、建筑、室内和景观设计, 并在尺度差异巨大的不同项目中探讨一种不以特定形式风格为目标的、开放的、内省的工作方式。面对当下中国急速剧变的社会价值、物质环境和生活方式, 致正建筑工作室始终以具体项目本身所面对的特殊问题为工作的起点, 以将现实存在的、看似彼此孤立甚或冲突的各种资源整合成为一个内在高度一致的整体为目标。通过对于不同项目内在隐匿潜力的揭示和呈现, 来洞察我们生活的世界的种种矛盾: 当下与历史、本土与全球、环境与发展、现实与理想等。