

『鬼村』艺影

LET TO QIAO T'YUOLSHU A —
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鬼村
艺影

- 书名: “鬼村”艺影
- NAME OF THE BOOK: "THE DEVIL'S TERRACE" — A MYSTICAL LAND OF ART
- 作者: 李瑞生 ARTIST: Raisheng Li
- 摄影: 张新民 李北辰
- PHOTOGRAPHER: Xinmin Zhang & Bei-chen P. Li
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- BOOK DESIGNER: Bei-chen P. Li
- 译文: 王世 TRANSLATOR: Fei Wang
- 内容: 建筑 环境艺术 装置艺术 室内装饰 雕塑 绘画 小品……
- CONTENT: ARCHITECTURE, ENVIRONMENTAL ART, SCULPTURAL INSTALLATION, INTERIOR DESIGN, SCULPTURE, PAINTING, AND ESSAYS,……

您以下所看到的建筑和艺术品都已不复存在了……您以下所看到的建筑和艺术



艺术品都已不复存在了……您以下所看到的建筑和艺术品都已不复存在了…

**GONE FOR EVER
ARE
THE GALLERY AND THE WORKS
OF ART
YOU ARE ABOUT TO SEE
IN THIS ALBUM**

前言

您以下所看到的建筑和艺术作品，都已不复存在了。

这本画册里的艺术品，没有什么精品和大作，都是我人生的体验和感悟，聊以自慰的作品。

道理不是一个，价值取向不一样。瞧着不顺眼，不让你存在，也必定有他的道理。

小民事无巨细，都想通过法律“诉讼”来讨个说法，这也是个“误区”。

只有无奈地等待全民族文化素质的提高，才能相互宽容和谅解，以求少些遗憾，多些闪光。

不存在，总算解脱了那种烦心、恶梦式的生活。我们全家都松了一口气，太累了。

我所创建的文化部落，与我的初衷设想，实际操作起来完全是两码事。

总之，一个法律有效合同，历经四位校长，修改三次。

九年没有按原合同全面经营过一天。

这些东西给我带来的，更多的是不堪回首的往事。

我出版此画册，不觉得有任何值得夸耀之处。我深感当年投资的无知，和热脸贴人家冷屁股的无趣。与此相反，我是怀着内心痛苦，一遍遍地排列着每张相片，每张相片都能使我回忆起一段段的往事。

深圳大学没拿过一分钱，我没向国家贷过

一分钱，自筹资金几百万元，我们全家毕竟在这片荒地上，一草，一木，一石，都亲自风风雨雨地创建了十五年。

有一块石头，我一看就会想起来那是在1989年农历年三十晚上，我和广西一家农民五口人，正在挑灯夜战，连夜修毛石大门楼，全城都在合家欢乐，鞭炮齐鸣，可我为了赶工期，他们为了多挣几个血汗钱，我和他们就这样汗流浹背地抬着大石头。

我实在过意不去，买了几斤肉和白酒，在挡不住北风吹的破草棚子里，我和他们全家苍凉地喝过一次年夜酒。

还有些照片，一看就想起1991-1993年，那刻骨铭心、至今难忘、民告官的一千多个日日夜夜。

最使我高兴的是翻看来我这儿参观的人群的一些照片。有些没有排进画册，但却永远记在我心里。他们都是在我最困难的时候，给予了我生活的希望和人生的美好。

如果社会上没有这些善良和正义的人们，我想小民是无法支撑着活下去的。

再过几年，本画册成为老照片，我将年老记忆渐衰的时候，我会经常翻一翻，看一看这些好人的模样，我将会永远思念他们。

这就是我要说的几句心里话，作为本书前言。

Preface

The gallery and the works of art you are about to see in this album are gone for ever.

The works presented in this album are no classics nor master pieces; rather they are works out of my experience of and reflection on life, works for self-consolation.

There are many truths and values in this world. If your works become an eyesore and thus have to be destroyed, there must be a reason for it.

If the ordinary people think they can have justice done through legal procedures once they are involved in civil disputes, big or small, then they are wrong.

Tolerance and forgiveness will not prevail until our national cultural character is bettered. Only after then will there be less regret and more light in life.

The demise of my gallery has at last released me from the troubles of a nightmarish life. And my whole family also feel relieved with a sigh. We were too tired.

While constructing the gallery, I found my original plan was one thing and its implementation quite another.

To make a long story short, a legally effective contract between Shenzhen University and me has undergone three major changes with four presidents of the University.

In the course of nine years, the gallery had never been open to the public according to the terms of the contract, not even for a single day.

The gallery brought me unrecalable days of the past instead.

I do not feel proud of the publication of this album at all. On the contrary, I feel ashamed of my ignorance in my investment years ago and of my unrequited zeal for arts. It pains me to look at the photos in the album, each of which takes me back to the memorable past.

Having not asked for a cent from the University nor from the State, I collected a few millions RMB all by myself and started to create an art gallery on a piece of wild land on campus. We worked for fifteen years in sunshine and rain, getting to know every blade of grass, every piece of wood, and every stone of it.

One particular stone reminds me of the Eye of the Spring Festival in 1989 when five members of a farmer's family from Guangxi and I worked on the stone gate under electric bulbs. The whole city was immersed in family reunions and the air echoed with fireworks, but we were carrying huge stones on our shoulders to the gate, all sweating, they for more money, and I, for being on schedule.

I felt deeply sorry for them. I bought some pork and liquor and had a sad dinner with them in a bleak hut that could hardly stand against the northerly winds. There are also photos which remind me of the period between 1991 to 1993, the unforgettable one-thousand-plus days of my law suit against the officials.

But there are many other photos that gladden me whenever I set my eyes on them.

These are photos of people visiting the gallery. Though not included in the album, they will live in my mind forever. These people in the photos have given me hope for life and the best moments of life.

Without their kindness and justice, the ordinary people will find it hard to live on.

This album will eventually turn to a collection of old photos after a few years from now, and my memory will be weakening with aging. Then I will pick up the album from time to time, and open it to see those good people in the photos: I miss them all the time.

This is all that I want to say, and may as well serve as the preface to this album.



李瑞生, 是一个经常给自己出难题、画圈的人, 他一旦钻进去, 就很难悟出来……

Li Ruisheng is a man who often bewilders himself with his own puzzles and traps. Once trapped, he finds it hard to get out...

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乡巴艺廊功在千秋*

深圳大学艺术学院研究所所长 刘子建

在深圳大学校园里，曾经有过一个“乡巴艺廊”，风格诡秘而奇特的建筑与校园优美的环境相得益彰，曾是深圳一处亮丽的文化景观，但现在已经见不到了。收在这个集子里的作品，只有熟悉它们的人，还能回忆起它们曾经是在“乡巴艺廊”哪个位置上。这些作品离开它们曾经拥有的空间就成了一些影子。仅仅从艺术的角度看，“乡巴艺廊”也是一个足以让文化人产生种种联想和议论的话题。

李瑞生以一己之力量使“乡巴艺廊”这样一个浩大的艺术工程得以实现，不能不说是个奇迹。当把“乡巴艺廊”的历史同深圳的历史连在一起的时候，它自然也就成了深圳现代文化建设的一种光荣与奇迹。这不是附会，而是事实。虽说后来发生的事让人有点不可理喻，但它确实存在过，冲着这一点就可以毫不夸张地说，即使深圳只有一个“乡巴艺廊”，你就不能说深圳是文化沙漠。

李瑞生的艺术证明了我们的时代的确发生了重大的改变，在这之前我们或许收获过一些单个的艺术精品，但绝对不曾有过像“乡巴艺廊”这样的大手笔：从建筑的外观到内部的设计，独立存在和服从于建筑需要的木雕和金属焊接作品，派之于实用的器具，以及大量的古今艺术收藏，均出自于同一个艺术家的构想与创作。作为一个艺术家，李瑞生是幸运的，他抓住了时代给予的机遇，加上过人的精力与胆识，他制造了属于我们这个时代为数不多的优秀艺术。一个时代的伟大总是靠一些不朽的东西垒起来的，因此，人类的良知就在于尊重并保护那些能够反映我们时代的最优秀的东西。

当我第一次踏进“乡巴艺廊”时，我所受

到的震动一点不亚于我在秦兵马俑的感觉，站在兵马俑坑上俯看庞大的阵营，感觉是遥远的环境。在我们被都市生活商品化的模式裹挟着不由自主的时候，我们的精神太需要艺术的涵养。“乡巴艺廊”质朴的艺术风格和它高贵的品味，是现代化和自然之间的绿洲，它足以使人们麻痹了的心智得到苏缓与复归。

这些作品是他承受极大压力时的悲愤之作，它们的诞生和它们后来的经历似乎总是想在中国证明一点什么，李瑞生不是一个一般意义上的艺术家，他是一个思想着的行动者，毫无疑问，这将是一份世纪末留给未来的真实的思想记录。

在艺术上，“乡巴艺廊”早已被看成是一个民俗艺术博物馆或现代艺术博物馆。许多人把“乡巴艺廊”看成是一件后现代派的经典作品——艺术和生活的界线已被拆除，它们营造的迷人氛围在消除观赏者与艺术品之间距离的同时，已对艺术是什么作了最好的回答。据我所知，起码在中国还没有任何一家博物馆能够这样做。

“乡巴艺廊”曾经或依然具有的意义在于，深圳目前还没有一个现代艺术博物馆，“乡巴艺廊”正好可以填补这个空白。不仅如此，“乡巴艺廊”是由私人投资建成。在某种意义上，深圳又为当代中国的文化艺术建设提供了一个案例：如果一旦鼓励由私人投资建立私人美术馆，中国大量优秀的美术作品将可以免于流出国外，无论是从文化的角度还是民族自尊心来说，这都是功在千秋的大好事。

*引自：《香港信息报》香港周末1998年8月8-14日头版“乡巴艺廊功在千秋”
1999年9月9日 刘子建 补充

The Folk Art Gallery Will Benefit Generations to Come*

Liu Zijiang, School of Arts, Shenzhen University

From the perspective of art, the Folk Art Gallery itself is a topic serious enough for scholars to think and talk about.

That Mr. Li Ruisheng has completed all by himself the Folk Art Gallery, an enormous artistic project, is a miracle. When we examine the history of the Gallery in the larger context of the history of Shenzhen Economic Special Zone, the Gallery becomes part of the glory and miracle of the city's modern cultural development. This is not a false analogy, but a fact. One can unexaggeratedly say that even if there is only the Folk Art Gallery in Shenzhen, the city must not be deemed a culture desert.

Li Ruisheng's art has proven that great changes have taken place in our age. Li Ruisheng is lucky: he has created an art of the very best and the very rare that belong to this age. The greatness of an age is constructed on what is ever-lasting; therefore, the conscience of the humankind must protect the ever-lasting that reflect our age.

When I first visited the Folk Art Gallery I felt a shock no less in degrees than that when I first saw the 2,000-year-old terra-cotta soldiers of the Qin Dynasty. However, when in the Gallery I found myself surrounded by a real world while I had a sense of remoteness the time I was standing at the edge of the terra-cotta pit and looking down into it. When we are swept along with a commercialized urban life involuntarily, our souls need to be nurtured

with the nutrients of art. The Folk Art Gallery is an oasis between modernization and nature that consoles our paralyzed hearts and rejuvenates them.

All the works at the Gallery are works of grief and indignation when Li Ruisheng underwent great pressure. They undoubtedly constitute a genuine record of thoughts of this century waiting to be interpreted in the next.

The Folk Art Gallery has long been considered a museum of folk customs and art, or a museum of modern art. Many think of the Gallery as a classical piece of postmodernism where no absolute demarcation line can be drawn between art and life, and where the distance between the observer and the works of art is reduced almost to nil. So far as I know, there is not even one such museum elsewhere in China that has achieved such closeness between the observing and the observed.

To date there is not a modern art museum yet in the city of Shenzhen, so the Folk Art Gallery can rightfully fill that void. Not only that, because the Folk Art Gallery is built up completely on private investment, it has set up a good example for the development of art in today's China: if private investment is encouraged in the construction of private art museums, quantities of excellent works of art can be kept from flowing out of China. This will greatly benefit the generations to come from the perspectives of culture reconstruction and the maintaining of the national esteem.

*First published on *Guanzhong & Hong Kong Information Daily*, Aug. 8, 1998.

震 颤*

王犁犁撰 周新 Gary Moore, U.S.A. 译英文



无题

组合 190x60cm

Untitled

Combination 190x60cm

久在艺术界，动心的东西不多。

不少美术界的朋友，极力推荐李瑞生，说是奇人奇作，我不信。

——入“鬼”村（李瑞生的巨型作品——深圳大学中华民俗文化村），方觉“鬼”气。这种博大的惟有真诚艺术家才有的灵气，咄咄逼人袭来，我惊异于它的强度。

李瑞生着实是条汉子。

中国的敦煌，是无数佚名艺匠历千年铸成的宝库，多少艺术家为之却步。

李瑞生则不同，偏要痴迷地一个人，偏要在几年间，在中国这方土地，再造一个艺术的部落。

穷，搞不了艺术。

富，也未必搞得了艺术。

成功的艺术家，是生活逼的，更是艺术攻的。

这条汉子，果真把一个艺术家的部落立了起来，且敦敦实实地立了起来，引数万海内外观瞻者到此感叹，到此震撼。

艺术原本无定论。

他说，离开艺术界已十年。

十年间，铸成了一个深入艺术底蕴的艺术家。

现存世上一切伟大艺术品，皆具有这样的灵性：内心神秘世界的充分揭示；眼中美点的放肆表现。

大艺术家不会循规蹈矩。他定然是在某种程度上

玩艺术，而这种玩，充满了虔诚，毫无功利味。

李瑞生的作品，有这种品格。

李瑞生这个人，有这种气质。

用大刀阔斧，大起大落之类概括李瑞生的作品，不够。

这是实实在在的艺术工程。

是集建筑、绘画、雕塑的大成。

是民俗的，又不是民俗的。

是中国的，又是世界的。

不见其作，难得其涩味的嬉戏；不临其境，难悟其咄咄逼人的气势。

这是一方神差鬼使的土地。

这是一件鬼斧神工的作品。

他是实实在在地成就了一个不倦劳作的艺术家，成了艺术的大匠。

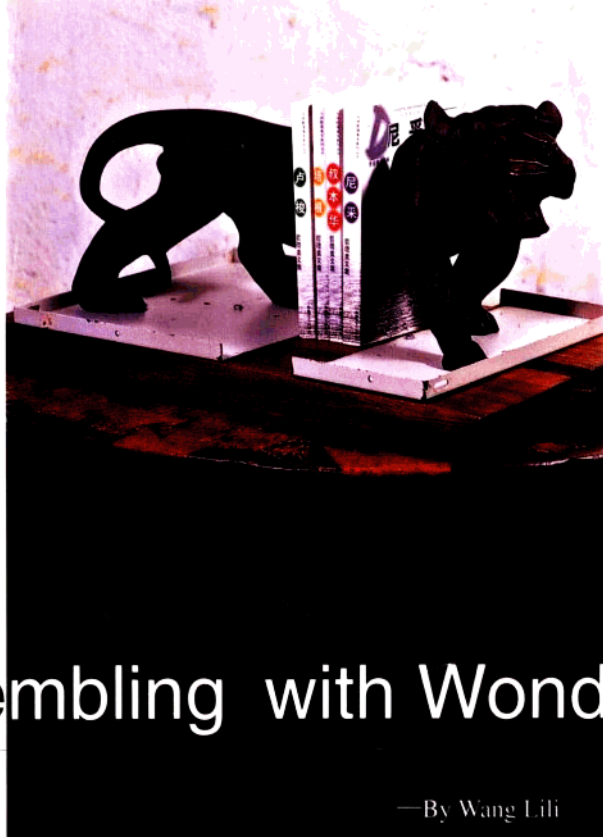
我想起了无字碑。

对李瑞生的作品本应不写一个字，其在艺术史上的地位自有定论。

我只想说，一个艺术家集资数百万，呕心沥血，拼出的这一震撼人心的作品，是一个艺术家独立人格的体现。

中国的艺术家该有这般骨气。

生生死死在中国这方土地上尽力。



Trembling with Wonder*

—By Wang Lili

There are not too many exciting things in the world of art today.

Quite a few friends in the art world enthusiastically recommended Li Ruisheng to me; they told me he was an unusual artist and called his works of art fantastic creations.

I had my doubts.

Li Ruisheng's grandest work of art is the Traditional Chinese Culture Center of Shenzhen University. The minute I entered the "Devil's Terrace", I sensed a sort of "Devilish" intelligence. This ample intelligence, possessed only by true artists, pressed on me. I was stunned by its intensity, and trembled with wonder.

Li Ruisheng is truly a man of courage.

China's Dunhuang Grottoes are a treasure of art by hundreds of anonymous artists in a period of ten thousand years. How many artists of later times, overpowered by Dunhuang's greatness, declined to

attempt anything so remarkable!

Li Ruisheng is unlike others. Not content, just to complete a series of small individual works, he aspired to create an entire aesthetic environment at a site in China, to do it only in a few years, and to do it by himself.

Without money, one may not achieve much in art, but even with abundant resources, no one can guarantee an artistic career will be successful.

Often, an artist has to endure immense sufferings in life before he becomes established.

Moreover, his success results from his determination and hard work.

This man of courage eventually made real the imagined world of the Traditional Chinese Culture Center, transposing his dream to a solid ground. It has attracted tens of thousands of visitors from both inside and outside the country. They come to admire it and are often stunned by this unique creation.

Usually, there is no final judgment on works of art.

Li Ruisheng says he left the circles of art ten years ago, but these ten years fostered in him a more mature and higher ability which knows the essence of art.

All the great existing works of art have similar characteristics. They are complete revelations of the artist's mystic inner world. They are wild expressions of the artist's aesthetic vision.

A great artist never sticks to convention. To a certain extent, he is "playing" with art. However, this kind of "playing" is full of deep devotion to art and is free from utilitarianism.

Li Ruisheng's works possess these characteristics. Li Ruisheng himself has such a playful and yet devotional temperament.

It is not enough to use such words as "bold" and "resolute" to describe Li Ruisheng's works.

The Center is a remarkably artistic engineering project, a grand combination of architecture, painting and sculpture.

It is traditional, but unconventional.

It is Chinese, but also universal.

Without seeing works, it is hard to appreciate

his particular way of "playing" with art.

Before coming to the Center, it is impossible to anticipate the overpowering experience of standing in its otherworldly atmosphere.

This is a mystical land.

This is a work of art that can only be achieved by profound human skill.

Li Ruisheng devoted himself to creation and in the process he shaped himself into a master of art.

The Center reminds me of the famous "Bare Tombstone" of the Tang Dynasty Empress Wu Zetian.

Let the critics of the present not write a single word judging Li Ruisheng's art. His position in the history of art will certainly be set by the hearts and minds of the future.

For now, let us suffice that by enormous economic sacrifice and unyielding efforts to create this work of art which enraptures the hearts of its visitors, an artist has incarnated his unique personality.

Artists of China should have this kind of ambition. They should devote themselves to creating such transformations of the Chinese world.

* First published in *The Master of Traditional Arts*. Jiling Arts Press, 1992

Spirituality, Art and Architecture: a Case Study*

by Stephen lau and Dariusz M. Sadowski

"Any work of architecture which does not express serenity is a mistake."

—Luis Barragan

Abstract

Ideally, architecture is representative of an interrelation of the mind, the society, its artefacts, and its surroundings. When all of these are properly considered, harmony results in terms of aesthetics, function, and compatibility with outer and inner worlds, including man's inherent connection to nature. This article discusses the principles of aesthetics and harmony, which are most often associated with the "environmental architecture" movement, as demonstrated by the work of Chinese artist Li Ruisheng. The overall conclusion emphasizes the universality of these principles in art and architecture as they relate to the world around them.

From the adobes in the American south-west and the underground cities in Central Turkey, to the imperial palaces in China and the towering cathedrals in Europe, it is evident throughout time and geography that architecture is a cultural artefact. Regardless of the motivation behind an artefact, humans continually strive to define their existence through the establishment of distinct cultural and individual achievements. Furthermore, there is an intrinsic tendency to express our inherent connection to nature - a connection that can also be described as spiritual.

In today's increasingly artificial world, modern society as a whole often loses sight of the issues of the wider context within which it functions. These issues include those of culture, environment and identity on the larger scale and those of spirituality and connection with the deeper inner self at the most intimate scale. Instead, the focus has turned to issues of material functionality in their many different forms. Architectural design in particular has fallen to this phenomenon.

Architecture plays a major role in defining the setting in which a society lives. Ideally, buildings rep-

resent an interrelation of the mind, the society, its artefacts and its surroundings. Under proper consideration, a certain encompassing harmony results in terms of aesthetics, function, and compatibility with outer and inner worlds.

The harmony provides a mode of spiritual connection to nature both in terms of human nature and Mother Nature, which in turn leads to sense of serenity. These ideas, which are most often associated with the environmental or regional architecture movements, reflect the disparity that results from man's conscious attempts to isolate itself from its roots in nature.

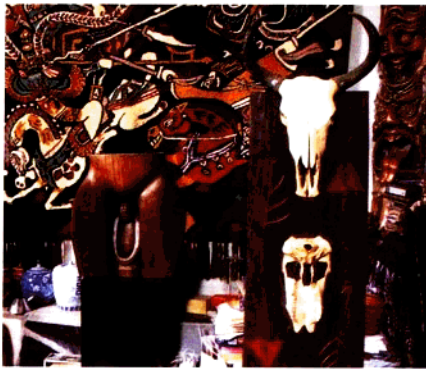
Hong Kong today, among a handful of other cities, stands at the architectural forefront in Asia. Its well-known skyline and the buildings that form it, are the result of a sophisticated manipulation of local constraints, opportunities and confines that produce the best desirable compromise between financial functionality and architectural design among many other factors. However, the designs have fallen into a formula that, while satisfying certain man-made needs, ignore, and at times violate, the in themselves impressive natural elements of Hong Kong. Upon inspection, the structures, which are in themselves visually impressive, do not necessarily complement the aesthetics or the functions of neighbouring structures. As these buildings lack a sentimental connection with the people, their culture and the environment, their design and construction, in turn, have foregone the opportunity for spiritual expression. Such trends in architecture, not only in Hong Kong but also in many modern cities around the globe are an ever-increasing reality for their residents.

However, the re-acquaintance of architecture with the environment is in fact implemented in various corners of the world. One such example is the work of Li Ruisheng in Shenzhen. Shenzhen is itself a rapidly modernizing Chinese city adjacent to Hong Kong. This article discusses the principles of aesthetics, harmony and spirituality behind Li's

creations, while parallels are drawn to the works and design philosophy of Bruce Goff and Luis Barragan. The overall conclusion emphasize the universality of these principles in art and architecture as they relate to the human connection to the world around them.

Li Ruisheng: an Artist in Southern China

Throughout history, art and architecture have clearly reflected the relationship among man, the environment, and the respective culture. At their best, the combination of art and architecture in general accomplish more than the integration of aesthetics and function. According to Li Ruisheng, an established and respected artist and former engineer at Shenzhen University, they have much greater



The art of Li Ruisheng

mystical and poetic consequences: they unite "sky, man and earth."

Li Ruisheng was born in 1938 in Jilin province in China. His work was exhibited in China, Japan, Europe, and the United States, and has won national prizes and international acclaim. His creations reflect his creative devotion to ideals of art: to reveal the artist's inner self and to express the



Natural materials are used both indoors and out.

artist's revelations on the aesthetic world. Li's art subtly studies the fundamentals of human existence, such as the connection of man among each other, with their artefacts and with nature. Furthermore, Li aims to communicate the underlying sentiments, the intimacy and the universality of these relationships. In doing so, the "sentimentalism" strengthens the aesthetic vision by bringing life to art and its surroundings.

With a focus on traditional and almost primitive forms of cultural expression, Li's work subtly weaves associated traditional Chinese elements with intellectual creativity. An epitome of his talents and dedication as an artist and engineer is the Traditional Chinese Culture Center at Shenzhen University completed in 1989. A gigantic solo undertaking, Li captures the essence of traditional culture and communicates through the use of artefacts rich with symbolic details. The Center comprises exhibit rooms, dining lounge areas, and dormitories. In it, every stone, chair and sculpture blend together in an effective use of space to create a comfortable atmosphere in harmony with its surroundings and the wider environment. The resulting message runs at a deeper level, which is the affirmation of a person's place among what is natural.

Li asserts that the basic concepts that make traditional art successful are for the most part absent in modern architecture. In the past, art played an integral part in the majority of man-made artefacts. The design of the edifice involved the consideration of factors such as maximum utility in terms of function, comfort, cost and aesthetics, all as individual entities and relative to their surroundings. According to Li, many buildings today are designed as an egocentric creation of the architect. This means that essential elements such as aesthetic compatibility with the surroundings, and in certain cases, even full-compliance with functional requirements are often overlooked. This occurs particularly in cities, where the success of a design is measured with how high it stands. As such, many communities have become clutters of mismatched individual products.

Architecture and Nature

One can observe a number of similarities in Li's work with that of two outstanding figures in architecture. Luis Barragan and Bruce Goff. To Li, architecture should nurture a living, ever-changing relationship with nature. As evident with the inclusion of fountains and plants in parks, plazas and even shopping malls, man is intrinsically at peace in the presence of natural elements. In traditional Chinese architecture, nature is idealized and often recreated in the heart of the house, rendering an elaborate microcosm that brings in the beauty and serenity of nature. At the same time, an isolated environment from the outside world is maintained. Li thus integrates nature into the Traditional Chinese Culture Center in various respects, beginning simply with the intermingling of flora with the environment. His emphasis in this regard is not necessarily to encapsulate nature, but to build around it and with it, using the resources already on site.

Luis Barragan believed that a garden is model of nature that provides a haven from the tribulations of contemporary life and that a fountain brings peace and joy that "will stir dreams of distant worlds" (Acceptance speech for Pritzker Prize, 1980). With a similar point of view, Li situated

the four buildings of the Traditional Chinese Culture Center around a courtyard gaced with trees, water and sculptures, and within a perimeter of bamboo groves. Not only does the Center embrace nature in this way, but it was also constructed without physical alteration to the site. As such, the Center draws its aesthetic and sensual strength from the land, thereby bestowing a fundamental sense of belonging to its visitors.

Taking a step further. Li incorporates these natural, regional materials into the very structure of the building itself. Many aspects of the interior and exterior, including flooring, framing and decor, and sculpted with materials on site, which in effect harmonize the architecture with the environment. One could draw parallels with many kinds of indigenous architecture, where similar to its principles, this results not only in economy of construction, but also in a strengthened synchronization of thought and feeling with the immediate surroundings.

The conservation principles themselves take on a special significance. Li works with nature deliberately by optimising the usage of recycled materi-



Recycled materials are integrated into elements of design.

als both natural and man-made. This underscores a distinct appreciation of the resources procured from natural surroundings: a feeling that resources from nature are precious and should therefore be respected and preserved. In turn, this view manifests a sense of order in which man and nature interact in mutual give-and-take.

Daylight and Colour

Li carries the natural theme further with the use of daylight. The inclusion of inexpensive window and



Large openings provide natural lighting for the spaces.



Bold usage of colour accentuates functional uses.



Screened natural light subtly defines the curvilinear forms.

open portals provide natural illumination to the interiors while they accentuate the subtle nuances of design. Additionally, daylight helps define spatial relationships that contribute to the overall atmosphere in various rooms and the feelings they evoke.

Li also carefully chooses colours to create vitality in spatial forms. Similarities to Luis Barragan can be drawn here, who considers colour secondary to spatial expression instead of solely for aesthetic purposes. Whereas Barragan's choice of colours consisted predominantly of oranges, blues, pinks and reds, Li prefers the natural tones of the materials to applied colouring. Instead Li selects colours that enhance spatial perspectives in the form of supports, arches, signs and other functional elements, while using bold colours to accentuate a particular feature. His work combines elements of traditional art with modern colour concepts to achieve a timeless sense of harmony between man and nature.

Space and Form

Along the lines of organic architecture, Li's manipulation of space and form stimulate the visitors' imagination in a spirit comparable to that of Bruce Goff. The Centre entails curvilinear faces that regardless of the magnitude of anti-conventionalism, Invariably follow a geometric logic conforming to function. Simply, common spaces, such as the dining areas, also in matter of fact manner, are designed with wide dimensions to comfortably accommodate heavy traffic. Other parts of the Centre consist of smaller rooms that stand out individually yet contribute to the overall rhythm of the structure. The layout is spatially efficient while it complements people's inclinations and perceptions of personal space, in places of gathering and places of privacy and inward thought. In addition, Li's own humour, wit and imagination with the use of regional materials personalize the ambience that inspires both awe and comfort.

Art and Sculpture

The true flavour of the Centre, however, is the use of original art and sculpture. His pieces, created specifically for the Centre, complement the decor throughout the rooms and grounds. As such, they integrate effortlessly with the architectural elements, making the rooms themselves seem as if sculpted to enclose or define the spaces. Like the



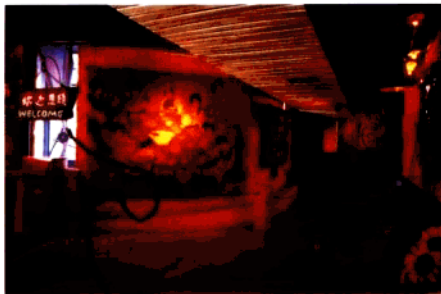
Art and sculpture are an integral part of the architecture.

buildings, the sculptures are also made from local materials that, while aesthetically pleasing, perform a function in educating and invoking inward though. This in turn may be elemental to the building, the culture, and the people they represent, as well as the individuals who see them. In short, it is his art and sculpture that enliven the ambience, embrace symbolism and illustrate the universality of man's relationship with each other, art and nature.

Conclusion

The Traditional Chinese Culture Center is a success in terms of innovation and of popularity. In the bustle of Shenzhen, in which phenomenal growth in recent years has led to greater material demands, the Center stands as one of the primary attractions in the city and receives tens of thousands of visitors annually. At first glance, the artefacts may not coincide with general notions of traditional Chinese culture. But, through the combination of natural flora, light, colour and form, its attraction is its deep spiritual devotion to traditional people culture.

The need to achieve outward and inward harmony is a fundamental need in human nature. The former refers to sense of accord with the immediate surroundings, which comprises the environment, the society, and nature. The successful establishment of this leads to the latter, which in the wider context touches on a spiritual belonging to the



The interior is emphasised by a sensitive use of natural and artificial light.

aforementioned elements. In essence, the environment and the mind and soul are inseparable, regardless of geography and culture. As such, art and architecture, as representations of the mind and soul, have the potential to express and indeed nurture a universal spiritual connection between man and nature at every level.

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全国人大常委会副委员长王光英先生题词“超凡入圣”

The inscription "The Miraculous Transcending the Mortal World" by Mr. Wang Guangying, Vice-Chairman of the Standing Committee of the National People's Congress.

学会感恩

我努力十五年，开了一个晃花*。

虽然没有结硕果，但也是欣慰的。总比豆芽菜，闷挤在大缸里，生根、发芽，强得多。

即便是晃花（正如画册里所见），如有被人欣赏和赞美之词，我也不敢独占光彩。应该是大家之荣。

一个人干成一件事，离不开天时、地利、人和。缺一不可成事。

我年过不惑之时，庆幸赶上中国历史上，千载难逢的改革开放时代。

感谢这个较宽松的政治大气候，我这个人才能有所显露。

我感谢，深圳大学能在1.14平方公里的校园内，用法律形式，批准给我近一万平方米的土地。由我个人筹资几百万，创建了一个文化部落。

这在中国高校是首例。

这个文化部落，如果有什么闪光和亮点的话，这是因为深圳大学提供了这块贵宝地的结果。

如果是荣誉，就应该归还给深圳大学。

如果有什么过错，我当自责。

我感谢，到我这儿来参观和关怀我的朋友们。

我感谢，海内外新闻媒体，对我这个文化部落的宣传和报道。

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应该更准确地说：这是他们对文化艺术尊重和宽容的崇高情怀。

我再次，万分感谢深圳大学和那些善良的人们。祝好人一生平安！万事如意！

*晃花是只开花而不结果实的花。