无止境·建筑艺术系列丛书
中国国际建筑艺术双年展组织委员会主编

# 建筑／非建筑

# Architecture / Non-architecture

国际学生建筑设计作品集

The Student's Exhibit of Architectural Design

徐卫国　罗丽　编著

中国建筑工业出版社

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本书为 2004 年首届中国国际建筑艺术双年展(ABB 2004)国际学生作品展设计作品集。第一部分是策展人及评委对展览主题“建筑／非建筑”的阐述；第二部分以 17 个设计思想倾向为标题，介绍了 50 个参展学生作品，同时介绍了来自世界各个院校的 11 个参展学校的作业；第三部分为评委名单、获奖名单、参展作品名录及展览海报等内容。

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# 前 言

本书为2004年首届中国国际建筑艺术双年展（ABB2004）国际学生作品展建筑设计作品集。首届中国国际建筑艺术双年展由中国文化部批准，由九个展览及论坛组成，其中第二部分展览(A2)“国际青年建筑师及学生作品展”于2004年9月20日至10月10日在北京UHN国际村展出，该展览包含四部分内容：(1)“快进>>”：展出了13位当今世界建筑界最具影响力的前卫建筑师的作品；(2)“热点”：展出了10个当今最有建筑活力的城市中50位青年建筑师的最新建筑作品；(3)“智囊组”：展出了7个著名的建筑研究机构的建筑研究成果；(4)建筑/非建筑：展出了国际以及国内16所建筑院校集体参展作品及100位学生个人参展的建筑设计作品。前三部分内容已出版作品集《快进>>，热点，智囊组》(Neil Leach，徐卫国 编，Map Book Publisher出版)，本书为A2展览的第四部分“建筑/非建筑”展览的作品集。

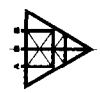
国际青年与学生作品展得到北京广华轩房地产开发有限公司的大力支持，感谢广华轩为此次展览提供展场及资金赞助。同时感谢为该展览付出大量时间和劳动的许多工作人员，这里要特别感谢为“建筑/非建筑”展览以及为该作品集作出贡献的人员，他们是：侯彦婷、宋刚、江春亚、马凌，感谢他们为该展览及作品集付出了辛勤的劳动。

# Foreword

This book is a production of Architectural Biennial Beijing 2004 (ABB 2004). The exhibition was approved by Culture Ministry and was composed by 9 exhibitions and forums. As the second part of the exhibition (A2), “Exhibition of Architectural Works of Students and Young Architects” was held in UHN international village from September 20th to October 10th, 2004. This exhibition includes 4 parts: (1) “Fast forward>>”: exhibits the works of 13 most influential avant-garde architects through out the nowadays world; (2) “Hot spot”: exhibits the most update works of 50 architects from 10 of the most energetic city around the world; (3) “Brain cell”: exhibits the research achievements of 7 well known architectural institutes. (4) Architecture/Non-architecture: exhibits the design work of 16 architectural schools and 100 personal students home and abroad. The first three parts have been edited and published into “Fast forward>>hot spot, brain cell”. (Ed. Neil Leach, Xu Weiguo, Map Book Publisher); this book is dedicated to the fourth part of A2 exhibition – “Architecture/Non-architecture”.

“Exhibition of Architectural Works of Students and Young Architects” had received generous support from Beijing Guanghuaxuan real-estate development Co.Ltd; we are grateful for their offering of exhibition place and financial help. At the same time there were lots of people who dedicated lots of time and labor, we are particularly thankful to Hou Yanting, Song Gang, Jiang Chunya and Ma Ling, thank you for your arduous work towards the exhibition and the book.





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# PART 1

# 第一部分

自从极端的现代主义建筑道路受到质疑起，建筑师从未停止探求更适合人类生存的新的建筑途径。新的建筑思想的萌生几乎无不受益于建筑学之外的启迪和影响，生态学的理论使建筑师意识到重视“环境”及“资源”的生态建筑设计是“人类最后的机会”；先于建筑学的乡土建造提示建筑师从异质文化风土中发现建筑的特殊性，从而抵抗建筑的全球化趋同现象；艺术领域对根源的探寻以及哲学的本体论促使建筑师摆脱审美意识的干扰，转而着力追寻建筑基本问题的解决，如何诗意地自然表现结构和构造逻辑成为部分建筑师的设计起点；人文科学、自然科学以及技术科学领域的新成就导致形成异彩纷呈的建筑新理论，建筑符号学、建筑现象学、建筑心理学、行为建筑学、建筑类型学、结构主义建筑思想、智能化设计等均表现出非建筑领域对建筑的影响。

超越建筑本身狭窄的思维范畴，从非建筑的角度思考建筑，将使建筑获得崭新的发展可能。然而新的观念及途径并非像传统的建筑知识或技能那样，通过学习便能掌握，相反，需要永远置身于开路先锋的位置不懈地探索开拓，才能得到一点一滴的收获。因此，我们试图通过展览的方式，激励建筑学及相关专业的青年学生从新的角度思考建筑，培养最基本的建筑设计的探索求新精神。从参展的约200件作品来看，不仅数量远远超过了我们所预期的总量，而且这些作品所反映出的设计思路的广泛程度超出了最新建筑理论的范畴。在本书中尽管我们试图从17个方面归纳阐述这些作品的不同设计思想，但即便属于同一类的作品，仍然具有其独特的视角和新的见解。这是一个极其丰富的，在某种程度上带有未来遐想的建筑思想观念展示，其中某些探索更是令人激动，耐人寻味，让人们看到了充满希望的建筑前景。

就历史发展的规律而言，建筑每向前迈进一步都离不开技术的推动，而今计算机技术的成就已积蓄了充足的力量，正成为推动当今建筑前行的强有力的动力，这一现象显然突出地呈现在这次展览中。法国巴黎玛莱柯建筑学院与中国清华大学建筑学院合作的设计项目，运用Archicad中的GDL语言描述建筑的各种决定性因素，并通过程序将复杂的建筑概念转化成建筑三维图形，获得用计算机语言编写的建筑方案；P·埃森曼辅导的学生作业“病毒变异”虽然晦涩难解，但仍能看出，设计过程借助了计算机编程，生成了人脑不可能想像的建筑方案；德国德绍建筑学院的香港启德机场改造设计运用了复杂的计算机程序，可以在基地上根据邻近性原则，通过测定体积，组织不同的空间内容。这些努力使我们欣然看到计算机将概念转化成形象的能力正在拓展建筑师有限的形象想像力，从而将推动一次设计革命。

生命科学的发展对众多领域具有革命性的影响，对于建筑领域同样将有重大的冲击，学生作品也迅速地反映了这一可能性。作品“培植建筑”基于对“植物为了适应环境，保护自我，其形体随环境条件改变而改变形状”的生物习性的认识，试图将建筑躯壳加入智能粒子，通过传感器感应环境条件，调节建筑自身，以达到理想的舒适性。作品“细胞空间”设想在建筑的框架结构外设置纳米材料薄壳，并让叶绿细胞沿结构及薄壳在垂直方向生长并形成建筑立面。虽然这些设计接近科幻，在技术上目前不一定能实现，但这些作品确实启发人们朝着建筑与生命科学相结合的方向想像。

现代社会的工业产品已远远领先于建筑，在使用舒适性、构造精美度、形式与功能的统一性、整体运行的协调性、抵御突发危险的安全性以及选材的广泛性、产品质地肌理的丰富性等多方面达到趋于完美的水准。这一模范领域可以为建筑师提供历经考验的现成设计意识及概念，从而拓展建筑师的设计思路。“建筑万花筒”及“幻灯机”是两个向工业产品学习的设计练习，前者对万花筒进行研究，并把万花筒的形体组成特征及内部棱镜的反射性能用来组织建筑形体及内部空间，获得独特的设计方案；后者对幻灯机进行思索，把幻灯机“再现逝去的信息的功能”作为设计方案的基础，新的建筑合院空间切成两半横跨在湖畔道路两边，人的活动可以在道路上及院内发生，建筑就像幻灯机，让生活的信息直接映射在建筑之中，表现了设计者对建筑动态性的认识。

仿生建筑设计从F·赖特、B·高夫到B·普林斯，一直是建筑师孜孜不倦坚持的设计道路，但今天当仿生的思想与计算机强大的造型能力相结合，仿生设计又找到新的发展境地。扎哈·哈迪德辅导的“草履虫”设计，运用计算机技术，对单细胞的草履虫细胞膜、组织、聚合以及运动体系进行分析，揭示了草履虫纤毛运动的复杂性，并将其类比转化成建筑设计；格莱格·林恩辅导的“手势”设计，对两只手的交织动作进行形式转化，探讨了平面折叠在形成展示空间及参观体验方面的可能性，这一探讨同样建立在运用计算机将图形数字化的基础上，学生的设计展现了全新的建筑形象。

材料是建筑的最基本元素，运用材料才能实现建筑的结构和构造，形成建筑，因而对材料的重视，是关注建筑的基本问题。现代技术的发达，产生了多种合成的新材料，但是也使材料的本质特征丧失殆尽。因而，试图找回材料所固有的真实性美感，表现材料的质感及肌理，发挥材料的本质特征，甚至发掘非常规建筑材料的建筑用途等成为当今建筑师热衷的建筑运动。这一倾向在学生作品中同样有突出表现，悉尼大学的“纸板房”设计，用95%可循环使用的纸板材料建造廉价的学生住房，运输方便，易于拆改，试图满足学生对大学周边宿舍的要求。清华大学的“希望空间”作品是一处小学活动空间设计，这一小品以旧砖墙作为承重墙，用河边捡来的鹅卵石铺地面，旧房拆迁留下的木材做密肋顶棚搁栅，用纯净水桶作装饰墙体，并用废弃的自行车轮做活动门，将设计目标定位在用这些普通的材料来创造精致的节点细部，表现特殊的材料美感，营造朴素的建筑氛围。

其他如学生们对城市的思考，对地域及传统的理解，对空间、时间的最新解读，对未来建筑的憧憬，基于哲学、物理学的建筑解答

等设计探索，充分展现了当今多种建筑教育思想的丰硕成果，同时也证明了建筑与非建筑的界限越来越模糊，非建筑的视角正不断丰富建筑的设计思想，它体现了现代建筑学宽泛的涵盖力，这也正是这次展览所期盼的。

徐卫国 教授
清华大学建筑学院

# Architecture / Non-architecture

Architects have never ceased searching for more proper and newer architectural approaches suitable for survival and living of human beings since the extreme modernism architectural approach was doubted. The sprout of new architectural ideology is invariably beneficial from edification and influence beyond architecture. The theory of ecology makes architects realize that eco-architectural design recognizing Environment and Resource is "human beings' last chance"; Local buildings prior to architecture hints architects to find out particularity of buildings from different culture and conditions, hence resists similarity of globalization; seeking for roots in artistic field and the noumenon in philosophy urge architects to get rid of disturb of taste, and to seek solution to basic problems of architecture. How to express structure and configuration in design with natural and poetic approach become the starting point of architects; the humanities, natural science and new achievements in scientific fields form extraordinary splendor new theories of architecture. Architectural symbology, architectural phenomenology, architectural psychology, behavior architecture, building typology, concept of deconstruction, intelligent building all show influence to architecture from non-architecture fields.

Exceed the limit and narrow thinking of architecture, to consider architecture from non-architectural angle and make architecture gain new development. However, new concept and approach is not like traditional building knowledge or skills, which can be grasp by learning. On the contrary, to gain a little needs endless exploration of pioneer. Therefore we are trying to prompt young students of architecture and related trades to think in a new angle and bring up basic architecture design exploring spirit through exhibition.

From around 200 pieces of participating works, we can see that not only the amount exceeds our expectation far off, but also the extending degree that design conceptions embody is far beyond the latest category of architectural theory. Although we try to conclude and expatiate the different design ideas of these works from 17 aspects, but even works belong to the same category have their own unique points of view and original insights. This is an exhibition of extremely rich architectural ideas, which have future reveries to some extent. Among them, some of the explorations are especially exciting and afford for thought, revealing people with an architectural future full of hope.

Speaking of the rules of history development, every step forward in architecture is inseparable from the impulse of technology. The achievement in computer technology nowadays has amassed enough strength, and is becoming an impelling impetus driving forward the development of architecture. The phenomenon is obviously presented itself in this exhibition. In a joint project designed by Architectural School of Paris-Malaquais, France and the School of Architecture in Tsinghua University, China, the GDL language in Archicad was used to describe various deciding factors, and the complicated architectural conception was transformed into 3D image through program, acquiring an architectural project written by computer language. The students' work "virus variation" tutored by Peter Eisenman although hard to understand, but people can still see that the design process recurred to computer program to generate architectural projects that impossible to be imagined with mind. The Hong Kong airport reconstruction designed by Dessau Architectural School, Germany adopted complicated computer programs, which can organize different space contents on the site through volume measurement according to vicinity principle. All these efforts revealing us cheerily that the capacity of computers to transform conception into image is opening up the limited visual imagination of architects, and is promoting a design revolution. The development in life sciences has a revolutionary impact on many fields, and it also has a concussion on architecture, this possibility is swiftly reflected by the students' works. The design project "Breeding architecture" was based on the cognition of a biological behavior that "the shape of a plant changes according to the changes of its environment, so as to achieving the goals of acclimation and self-protection". The designers tried to implant the architectural surface with intelligent particles, which can feel the environment condition through sensors, and adjust the architecture itself, so as to gain an ideally comfortable inner space. The project "Cell space" imagined setting up a thin shell of nanometer material outside of the architectural structure frame, and letting chloroplasts grow along the structure and shell vertically to form architectural elevation. Although the designs are almost science fiction, and aren't necessarily technically feasible nowadays, but they do enlighten people envisioning towards the direction of the combination of architecture and life science. The industrial products in modern society have progressed far beyond architecture, and have reached perfect standards in many aspects like utility comfort, conformation exaction, unity of form and function, harmony in integrity operation, security against sudden danger, universality of material and the abundance in texture etc. This paradigm field can offer architects with all ready design ideas and conceptions that



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have been widely proved, so as to enlarge their design approaches. "Architectural kaleidoscope" and "Epidiascope" are two design practices learning from industrial products. The former studied kaleidoscope and applied its formation character and the reflection capability of the inner prism to the organization of architectural form and inner spaces, acquiring a unique design project. The latter pondered over the epidiascope and recur to its function of "parting information recurrence" as the design basis, the courtyard space of the new building was cut into halves bestriding the lakeshore, people's activities happened on the street or in the courtyard, the architecture was like an epidiascope, directly mapping the life information in the building, which exhibited the designers cognition for dynamic architecture.

From F. Wright, B.Goph to B.Prince, bionic architecture has always been a design approach that architects insistently stick to. The combination of bionic ideas and the powerful modeling capacity of computers find bionic architecture a new development circumstances. The design project "Paramecium" tutored by Zaha Hadid made use of computer technology, and analyzed the organization, aggregation and movement system of unicellular paramecium, revealing the complexity of the movement of paramecium's cilia, which is served as an analogy for architectural design. The design project "Gesticulation" tutored by Greg Lynn formally transformed the intertwined movement of hands, and probed into the possibility of folding plane in forming exhibition space and visiting experience. The discussion also based on the image digitalization through computers, and revealed a bran-new architectural look.

Material is the most fundamental element of architecture; only through the application of material can we realize the structure and form buildings. So the recognition of material is the basic problem that architects concern. The development of modern technology gives birth of various synthetical materials, but also deprives them with essential characters. As a result, recovering the truly inherent aesthetics of material, revealing the texture and touch of material, exerting the essential characters of material and even developing unconventional building materials etc have became the nowadays architectural movement that architects zealous about. The trend also has a prominent representation in students' works. In the "Cardboard house" designed by Sydney University for low cost students' accommodation, 95% of the materials are recycled cardboards, which are convenient for transportation and easy to be removed or altered, perfectly meets the requirements of students' housing around the campus. The "Hope space" designed by students from Tsinghua University was focused on activity space in an elementary school. The design took worn bricks for main walls, cobbles collected on riverside for floor tiling; timber left from demolished house for dense-rib canopy gridding, pure water barrel for wall decoration and abandoned bicycle wheels for moving doors. The design oriented its goal in creating delicate nodes and details with these common materials, representing the particular material aesthetics and building a frugal architectural ambiance.

Other design explorations like thoughts of urbanism, understanding of region and tradition, newly learning of space and time, longing for future architecture, architectural solution based on philosophy and physics etc fully represent the plentiful and substantial fruits of nowadays various architectural education ideas and approaches, and approve at the same time that the boundary between architecture and non-architecture is getting more and more vague and the non-architectural points of view are ceaselessly enriching the design ideas, which embodies the extensive containing of modern architecture, this is exactly what we expected from the exhibition.

Xu Weiguo
Professor
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所谓建筑先锋，是建造的新思路，是建设中的新进，是建筑中的先进文化。建筑艺术史是建筑先锋的创造接力及其文化踪迹。建筑先锋无论多么前卫，都无法游离一个基本点，即身心时空的适宜构筑，无论是给人类还是给其他生命物质的设置。

试想，会有那么一天，我们眼前现世中的建筑样式将不再如此这般地此起彼伏，所有的建筑环境全然不是我们时下所想像的，人类子子孙孙之子孙留存些许今日建筑师之痴迷把玩的建筑材料，如钢筋、混凝土、砖瓦、玻璃幕墙等等，不过作为对遥远前辈之追忆，那么，我们当代的建筑师们应该干些什么呢？当地球只是宇宙中人类可能回归寻根的快乐岛之一时，曾不断泛滥过的城市会是一处处怎样的风景？今日人们推宠的建筑先锋会否在那时留有某丝迹象，而如今又该干些什么？既然我们不能揪住我们的头发去往未来，那么，我们今日建筑先锋，就该是创造性地营建今日民众之空间情趣。

建筑物不该是囚笼，不该是权力的暴虐者，然而，我们的建筑师却往往充当着这种施虐者。大多设计给定的建筑空间，无论是公建，还是民居，一直在规训着大众的服从动作和奴性意识，不知不觉中人类已在几乎整齐划一的格式化生活空间中使身心格式化了。每天，人民大众从出入无几的一室至几室的居所格局中鱼龙贯出，融入社会这个被格式化了的人的海洋。绝大多数人被多种格式化的规训淹没在城市的腹地，成为一种有机的脂肪堆积物，成为阻碍人类自身健康的负累，而少数不安分者会努力挣扎，获取所谓自由、解放的道理，设计打造思想交流的平台，并付诸实践，企图拉动社会的活性，消化积郁，健康机体。

我们青年建筑师愿意作建筑先锋，因为建筑先锋是一种先行，一种创造，一种兴致、一种情趣。建筑先锋的工作是在自身体验建造构思的欢愉时，使其所涉及的那片疆域上的生命与物质可能更为适宜、鲜活、生态，使人们的生活更富情致，更有趣意。于是，我们可以这样认为，建筑先锋更是一种尝试，一种公益，一种奉献，没有霸气，没有特权。

罗丽　博士

中国国际建筑艺术双年展策展人

# Why Architectural Avant-gardes?

The so-called architectural avant-gardes refer to establishing the fresh ideas, progressing in the construction and the advanced culture in architecture. The history of architecture is the creativity relay and trail of the architectural avant-gardes. No matter how fancy an architect may be, he/she cannot dissociate from a basic point, which is the construction of a place holds body and soul, including human being and other life.

Just think, one day, architecture style will no longer rise and fall as it is, the built environment is not at all what we've imagined. Architectural materials like concrete, steel, tile and curtain-wall that people are obsessed and using today will be a retrospect far away. Then what's the task of contemporary architects? When earth is only one of the joy-land in the cosmos, what will be the appearance of the once prosperous city? Will the avant-gardes architect today still being remembered? And what can they do today? Since we cannot stay in the future, then the task of today's architects is to build the nowadays space sentiment creatively.

Architecture is not prisoner's cage, nor power abuser; however, our architects often act as kind of abuser. Most designed spaces, no matter public buildings or private house, are training common people's obedience and slave consciousness, people's body and soul are inevitable formatted in the uniform living spaces. Every day, human being springs out from the similar 'holes', and merges into the formatted society sea. Most people are submerged in the heart of the city, becoming an organic fat accumulation, which hinders the self-healthy. A few inquietude ones strive for the freedom and release, designing platform for idea exchanging and put them into practice, in this way trying to activate the society assimilation and build a healthy body.

Our young architects are willing to be architectural avant-gardes, because it means a kind of antecedence, creativity, interest and sentiment. Their job is to make people's live more lively and interesting when they are experiencing the joy of conceiving themselves. In that case, we regard architectural avant-gardes is more of an experiment, a commonweal and a dedication without tyrant and privilege.

Dr. Luo Li
Curator of ABB 2004

为国际竞赛作评委总是令人大开眼界，一方面，国际竞赛展现了正在世界一些角落被实施的设计作品中所体现的独特见解，而另一方面，国际竞赛也可以使你对其他评委的风格窥见一斑。我可以记起2004年在台湾举行的一个地震纪念馆设计竞赛中，评委明显地分为保守和激进两大阵营，例如彼得·库克和我本人都属于后者。评选最后变成了一个简单的数学问题，保守派的人数多于激进派，因而一个较为保守的方案最终获得了一等奖。自己评判一个竞赛的事实让我有时觉得很古怪，而更古怪的是发现一个自己从未投票的方案竟然获得了一等奖。当然，这就是任何民主决策过程的本质，我们应该庆幸民主过程的操作方式发生了效力。但是，我们必须要意识到的重要一点是，竞赛中的获胜者并不一定代表最好的方案，它是在评委当中获得最多票数的方案。

对于本次的学生作品评奖而言，胜出者（东南大学“叙事系列”）当然被列为任何一个评委的6个首选方案之中，这是一系列充满冲击力的木制模型，高深莫测，离奇诡异，毫无疑问富有创新精神，它们所体现的美学使我回想起了库珀联盟在约翰·海杜克晚期领导下曾经出现的作品。但是对于其他获奖者的投票似乎倍受争议。我清楚地记得自己把选票投到了一些在我看来很突出的作品上，并且发现另两位西方评委希罗·纳奇勒和克里斯·穆将他们的选票也投到了完全相同的作品上。但同时，一种完全不同的作品类型却被其余的部分中国评委所拥护，仿佛两种截然不同的评价标准正在被同时使用。我一直迷惑不解，一系列基于方盒子的作品（中央美院“车间”）有什么特别之处，以至于被一些评委们赋予奖项；同样使我困惑的是，一个耶鲁大学学生设计的在我看来十分杰出的作品竟然没有获得他们的一张选票。

毫无疑问，对于这样的国际竞赛，评委中存在着不同的视角是一种积极的现象。正是由于观点的多样性才使得建筑设计如此丰富。可以想像，如果每个人的设计都像弗兰克·盖里将会怎样。但是也许我可以借此机会来赞赏一下那些获得了我个人选票，而被排除在最终获奖者之外的方案。

在我看来，如果有一所大学在所有参赛学校中称得上是出类拔萃的话，那就是耶鲁大学建筑学院。在导师名单中，我惊奇地发现一长串群星璀璨的名字：彼得·艾森曼，扎哈·哈迪德，弗兰克·盖里，格里格·林恩。但是更让我吃惊的是学生们作品的水平，尤其吸引我的是扎哈·哈迪德所指导的基于生物拟态主题的一个方案（草履虫）。

但是，这些竞赛所存在的问题不仅仅是评选过程基于外部的评判，它们同时偏爱大胆的噱头，重视结果胜于过程。经常是那些并不怎么特别吸引眼球的设计却在方法学方面被倾注了大量的努力，而在这样的场合却被忽视。说到这里我还要提及德绍建筑学院克拉辛米尔·克拉斯特夫的作品（香港启德机场住宅），它包含了非常复杂的计算机程序，可以在基地上根据邻近性的原则，通过测定体积组织不同的空间活动。这个方案就像一个生动的图解，清晰地阐明了伯纳德·屈米曾经说过的那句话：课程设计可以成为发展新的设计方法的强大实验室。

那么，这样一个国际学生作品展及评奖会给中国的建筑教育带来什么样的影响呢？我希望，或者说至少希望，它能够将中国的建筑教育向西方的新鲜理念开放，反之亦然。我并不赞成任何形式的文化帝国主义，即一种统治文化简单地将其思想输出给其他文化，相反，我认为这些竞赛所扮演的重要角色是成为不同思想杂交传播的殿堂。以往的世界建筑总被一些创新的“热点”所统治，例如伦敦、纽约、洛杉矶、东京和鹿特丹。就建筑设计的复杂程度而言，中国仍然比较落后，但是其潜力却十分明显。就我本人在中国多所高校演讲的经历来看，我敢断言当学生们充分接受国外较为复杂的思想体系之后，这里将有一批数量巨大的人才涌现。我这么说并不意味着中国学生要模仿西方，而是说他们将进入一次创造性的对话，从自身的角度创作出具有中国精髓的东西，而不必诉诸于传统的中国风格。如果要指出一个在所有中国参赛作品中最能体现这种希冀的方案，同时也是在所有获奖作品中我个人最欣赏的一个，那便是清华大学的田宏的设计（“培植建筑”）。它巧妙地结合了涌现论思想，一种在西方被很多人所热衷的技术思想，同时也与中国的文脉有明显的关联性。

我十分荣幸自己能被邀请作为这样一个国际评奖的评委，我相信，依我的“后见之明”，人们日后将会发现这次学生作品展及评奖带给中国建筑教育的巨大影响。

尼尔·林奇
英国建筑评论家
ABB2004 策展人

# ABB Student Competition – Juror's Report

Judging international competitions is always an informative experience. On the one hand, they always offer some fascinating insights into the design work that is being undertaken in other parts of the world, and, on the other hand, they also offer some insights into the outlook of your fellow jurors. I can recall, for example, judging a competition for an earthquake memorial in Taiwan in 2004. There was a clear division among the jurors, between the more conservative ones and the more progressive ones, such as Peter Cooke and myself. In the end it was simply a question of mathematics. There were more conservative jurors than progressive ones, and a conservative project was eventually awarded first prize. It is curious to find yourself sometimes judging a competition, and yet discovering that a project for which you had not even voted has been awarded first prize. Such, of course, is the nature of any democratic decision making process, and it is good that democratic procedures are in operation. It is important to recognize, however, that the winning entry in a competition does not necessarily represent the best project, but rather the one that receives the most votes, given the line-up of the jury.

In the case of the ABB A2 Student Competition, the winning entry would almost certainly have featured in the top six of any juror's voting. It was a powerfully executed series of wooden models, enigmatic and quirky, yet undeniably inventive. The aesthetic reminded me of the work that used to come out of the Cooper Union, under the late John Hejduk. But the voting of the other awards was, perhaps, a little more controversial. I can recall vividly finding myself affixing my own vote to a number of what I took to be clearly outstanding projects, and discovering that Ciro Najle and Kris Mun, the other two western jurors, were affixing their votes to exactly the same projects. Meanwhile there was an entirely different type of project being championed by most of the remaining judges, who were all from China. It was as though there were two completely different sets of criteria being used. I remained mystified as to what was so special about a couple of projects based on rectangular blocks, which were awarded prizes by some of my colleagues, while I was equally perplexed when what I thought was an outstanding project from a student at Yale taught failed to be awarded any of their votes.

It is no doubt healthy that there should be a difference in outlook among jurors for such an international competition. Indeed it is precisely the variety of approaches that makes architecture so rich. Imagine what it would be like, for example, if everyone was designing like Frank Gehry. But perhaps I could use this space to sing the praises of some of the projects that received my own personal votes, but were not among the eventual winners.

If there was one particular school that – to my mind - stood out head and shoulders above the rest it was the Yale School of Architecture. I was astonished to see such a star-spangled line-up of tutors – Peter Eisenman, Zaha Hadid, Frank Gehry, Greg Lynn - but I was even more astonished by the level of the student work. I was particularly attracted to a project tutored by Zaha Hadid, based on the theme of biomimetics.

The problem of competitions, however, is not simply that the results are contingent on the outlook of the judges. They also tend to favour the bold one-liners, which privilege product over process. Often projects that are not especially eye-catching, but which nonetheless make a substantial contribution to methodologies of design are overlooked in such scenarios. Here I should also mention a project by Krassimir Krastev of the Dessau Institute of Architecture, which involved the writing of a very sophisticated and revolutionary computer programme to arrange different spatial activities volumetrically across a site, according to the principle of desired propinquity. This project struck me as a fine illustration of how, as Bernard Tschumi once remarked, the studio can be a powerful laboratory for the development of new design techniques.

What impact, then, might such a competition have on architectural education in China? I would hope that, if nothing else, it might open up Chinese education to new ideas from the West and vice versa. It is not that I am in favour of any form of cultural imperialism, whereby one dominant culture simply exports ideas to another, but I think that the important role played by these competitions is as a forum for the cross-fertilization of ideas. World architecture has traditionally been dominated by a few 'hot spots' of invention – cities like London, New York, Los Angeles, Tokyo and Rotterdam. In terms of the sophistication of its architectural design, China is still some way behind. Yet the potential is obvious. From my own experiences of lecturing in various schools in China I would say that there is an enormous pool of talent that is about to emerge, once students have engaged fully with the often more sophisticated ideas from abroad. Here I am not suggesting that Chinese architectural students copy what is going on in the West, but rather that they enter into a creative dialogue, and produce something that is quintessentially Chinese in its orientation – without resorting to pastiche celebrations of traditional Chinese features. If, then, I were to single out one project that showed the greatest promise of all the Chinese projects – and one that was my personal favourite among all the prize winners – it would be the entry by Tian Hong of Tsinghua University. This was a project that engaged playfully with some of the ideas about emergent technologies that have excited so many people in the West, but so too one that had an obvious relevance to the Chinese context. It was a great pleasure to be invited to act as one of the jurors in a competition that I am sure – with hindsight - will be seen as having had an enormous impact of Chinese architectural education.

Neil Leach
Architectural Critic
Curator of ABB 2004

80多年前，勒·柯布西耶在他《走向新建筑》中充满激情地畅想着工业化时代的建筑图景，他一面用“住宅是居住的机器”这样惊人的语言使建筑融入时代的脉搏，一面也以“建筑是将体量巧妙、准确而优美地置于阳光下的一种游戏”点明了建筑创作作为独特艺术行为的本质。

如今，在我们的学习或实践创作中，从功能、形式、尺度、体量、比例和空间，到表皮、建构等等，属于建筑学科或职业人的语言还在不断丰富，但更重要的是，我们越来越清晰地看到，在步入后工业时代的历程中，新的人类景观正在不断生长：科技领域的迅猛发展，人文探索的日益增长，都市化进程的不断加剧以及全球化地方性的交融与对抗而形成的强大张力，都使当代建筑无可回避地在其极为纷繁的环境中成长。从绿色建筑到批判的地域主义，从符号学到现象学，从结构主义到解构哲学，从历史主义到大众文化，围绕建筑学的话语从来没有像现在这样丰富而庞杂，为建筑创作构筑的舞台也从未像现在这样宽阔而充满魅力。建筑学就像步入了神奇的迷径，既令人兴奋，又让人困扰。于是，对于建筑学的课堂，我们可以说，创作的游戏还将继续，而课堂的大门却将愈加开敞，因为建筑发展需要我们以最为广阔的非建筑学视野去一次又一次地重新审视建筑、思考建筑，去创造新的、更符合人类生存理想的生活空间。

今天的展览便是我们刚刚搭建的舞台。国内外青年人在这里相聚，他们将一切建筑与非建筑的话语融化为心智与双手间的契合，以呈现自己最有激情的创作，以期待碰撞出思想交流的火花。也许这些作品未显成熟，也许这些思想有所偏颇，但它们却是可贵的开始，它们也是最畅快与真实的表达。

吴长福 教授 / 卢永毅 教授
同济大学建筑与城规学院



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