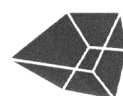




# 艺术·建筑+集合空间学术论坛 Art·Architecture+ Symposium



广州美术学院  
建筑艺术设计学院  
GUANGZHOU ACADEMY OF FINE ARTS  
SCHOOL OF ARCHITECTURE & APPLIED ARTS

May 18-19, 2015  
五月十八日至十九日  
地点：广州美术学院昌岗东路校区设计大楼

国内不统一刊号：GAFA-0036

第328期

2015年5月18日（周一）

农历乙未年四月初一

广州美术学院建筑艺术设计学院主管

本期1版

# 什么是建筑？ 建筑师能做什么？ What's Architecture? What Architects Can Do?



有关建筑、城市乃至社会的构想，需要根据真实的情况，贴近了考察，避免刻意曲解，或理想化。在任何社会文化与城市环境之中，探究其内里的细微特性，并审察评价，都是重要的工作。若落入对与错的判断，将空间社会课题转移至道德困境，也就是传统与技术至上未来的两难选择，则值得怀疑。

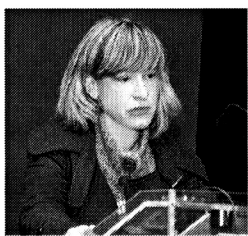
中国、印度、希腊等主要古文明的建筑历史，在被书写成为一系列类型学形式分类的同时，在特定环境之内工作的个别建筑师所做的贡献，也许是对立于流行的模式，仍能反映出当时的内在规则；他们能够引起一波改革的浪潮。这些抗拒现代主义宣教士教条的立场，无论是为公益或私利，也是不折不扣的传统中一部份。在印度，即使是受到大英帝国的影响之后，鲜明的地方文化依旧坚守着，提供下一代生活上的指引，并确保身份的认同。在中国，统一的文字被保存下来。不过，社会走上了现代化的快车道，在其中，中国人的日常生活往往处于一种狂乱的状态，那是一个奇特的情景，举例来说，和日本的境况不同；他们原本是在岛

屿上过着简朴的生活，后来精英分子下定决心，自外界引进高端文化，而形成了当代文化的综合体，而成败与否不计。在意大利人的历史上，有一批不同类型的建筑师与艺术家坚持与现代建筑的单一轨道对峙，不管是在主流之内或之外。在今日的希腊，强烈的集体意识与高涨的公民运动，有时带有空间社会策略，指引着城市与建筑的重生之路。苏联的扩张一度遍布，却在它退缩之前早已失败，肇因于俄罗斯的明智之士，包括建筑师与艺术家在内，不断地辛勤工作，试图传递他们关心世人的诚恳看法。

《什么是建筑与建筑师能做什么》是一个问题，也是一个备忘录；在经历了一个世纪对于新建筑的追求之后，记下已完成的任务，以及那些未及完成的工作。

季铁男  
2015年3月2日





Lina Stergiou

Lina Stergiou博士既是建筑学家、调研员，还是策展人。她同时也是西安交通大学-利物浦大学的副教授、4Life非营利战略组织的联合创始人，以及LS/建筑与战略项目负责人。4Life非营利战略组织旨在组织、制定并实施AAO项目及其第一期活动——伦理与美学。而LS/建筑与战略项目则是一个创意调研实验室。

Lina Stergiou博士的科学研究工作被众多机构授予了各项荣誉，并获得了多方的资金支持赞助，比如普林斯顿大学、亚力山大·S·奥纳西基金会、普拉特学院以及金斯敦大学。她主要的研究方向是从社会学和历史学的视角审视建筑先锋派以及城市美学的概念。Lina Stergiou博士还是两本书的编辑，国际杂志特殊问题客座编辑，并且曾工作于首席希腊杂志编辑委员会。她曾在耶鲁、普林斯顿、拉瓦勒、威尼斯大学建筑学院、釜山大学、巴西隆德里纳大学等地发表过多次公开演讲。

Lina Stergiou博士是欧盟当代建筑奖——密斯凡德罗奖的独立国际专家。她的城市、建筑和设计项目曾多次获奖（莱昂纳多特别奖；建筑师俄罗斯联盟奖-2009年第三届明斯克国际建筑师双年展），发表并在全球范围内巡展（‘欧洲女性建筑师’；伦敦英国皇家建筑师协会画廊里的‘雅典景观’；第3届韩国釜山国际文化节；2006年的帕特雷欧洲文化首府国家展；第2和第3届希腊艺术双年展）。她的研究成果也在多项国际建筑赛事中获得过殊荣，比如在韩国重新定义釜山的海滨。

Lina Stergiou教授在希腊的雅典国立科技大学建筑学院修得她的建筑学位文凭，从美国纽约的普拉特学院建筑和城市设计研究生院得到了建筑学硕士学位，并在英国伦敦的金斯顿大学艺术设计学院获得了她的博士学位。目前她工作生活于上海和雅典。

Dr. Lina Stergiou is an architect, researcher and curator. She is Associate Professor at Xi'an Jiaotong-Liverpool University, co-founder of 4Life Strategies non-profit organization - conceiving and implementing AAO project and its first series of actions and events Ethics/Aesthetics - and principal of LS/Architecture&Strategies, a design research laboratory.

Her research activity has been honored by numerous fellowships and grants such as by Princeton University, Alexander S. Onassis Foundation, Pratt Institute and Kingston University. It focuses on the concept of the Avant-Garde in architecture and on urban aesthetics from a sociological and historical perspective. She is the editor of two books, guest editor in special issues of international magazines, and has served in the editorial committee of chief Greek magazines. She has delivered numerous public lectures such as at Yale, Princeton, Laval, Istituto Universitario di Architettura di Venezia, Yeunjin University Busan, Universidade Estadual de Londrina Brazil among others.

Stergiou is an Independent International Expert of the European Union Prize for Contemporary Architecture - Mies van der Rohe Award. Her urban, architectural and design projects have been received awards (Special Diploma Leonardo; Diploma of the Russian Union of Architects-III Minsk Int'l Biennale of Architects'09), published and exhibited internationally ('Women architects in Europe'; 'Athens-scape' in RIBA gallery, London; the 3rd Int'l Cultural Festival in Busan, Korea; national exhibition of Patras-Cultural Capital of Europe 2006; 2nd and 3rd Greek Biennale) and have received distinctions in international architectural competitions such as for redefining Busan's waterfront in Korea.

Prof. Stergiou received her Diploma in Architecture from the School of Architecture, National Technical University of Athens, Greece, her post-professional M.Arch. from Graduate School of Architecture and Urban Design, Pratt Institute, New York, USA, and her Ph.D. from the Faculty of Art, Design & Architecture, Kingston University, London, UK. She lives and works in Shanghai and Athens.

# 筑造未来

## FABRICATING THE FUTURE



普遍观念认为现代是一个历史时期，意味着西方世界从农耕社会逐渐转变为现代工业化民族国家，其特征包括工业化，城市化，人口激增，自然科学发现，新的大规模沟通系统，以及前所未有的不断扩张的资本市场。然而，经过当代的重新评估，现代有了更加完善的定义。对于彼得·奥斯本 (Peter Osborne) 而言，现代是社会发展在一个历史时期宣示的一种决裂，这意味着特殊的时间意识，包含了一种特定的时间性。1如今，现代被视作一个全球同质化的概念，直接穿过不同的地理、空间及社会环境，不同的种族和国家。马歇尔·伯曼 (Marshall Berman) 将其定义为从“一切烟消云散了的坚固的东西”中产生的：2在保证我们自己和世界变化，同时也威胁着要毁掉我们所拥有，所知道，所作为的一切，这样的环境中生活。

正是“现代仍是我们的时期”这样的假设——无论在地球村的东、西、南、北方——促成了这篇论文的地理框架，刻画了时间知觉，以便解决筑造未来的问题；以便为“一个世纪以来在寻找新建筑方面已经完成的事情和未完成的事情”提出建议。论文旨在拟定对二十世纪和二十一世纪建筑的评价，提出先锋派的概念以及影响现代先锋派的两个重要概念——我们在此时此地 (Here and Now) 中的建筑。

Common assumption is that Modernity is a historical period and category designating the gradual transition of western societies from agrarian ones into industrial modern national states. It is characterized by industrialization, urbanization, demographic upheavals, discoveries in physical sciences, new systems of mass communication, and an ever expanding capitalist market. However, Modernity is more fully defined in contemporary reassessments. For Peter Osborne Modernity is the inaugural breaks and ruptures in the development of societies within historical time, which implies a special time consciousness and implicates a particular type of temporality. 1Modernity is also nowadays understood as a globally homogenous concept that cuts across diverse geographical, spatial and social environments, ethnicities and nationalities. Marshall Berman defines it as accruing from 'all what is solid melts into air': 2to live in an environment that promises transformation of ourselves and the world while at the same time threatening to destroy everything we have, everything we know, and everything we are.

It is the hypothesis that Modernity is still our era - be it in the east, west, south, and north parts of the global village -

that creates the geographical framework and inscribed time perception of this paper so as to address the question of Fabricating the Future; so as to provide suggestions about "what is done, what's left undone after a century's search for new architecture." The paper's objective is to draw up an evaluation of the twentieth and twenty-first century architecture carried out of a conception of the Avant-Garde and of two key conceptions that affect the Avant-Garde within Modernity - the architecture in our Here and Now.

### Thesis 1

Questions about the past and futures of architecture are issues that pertain to the architectural Avant-Garde

In this thesis I will elaborate a conception of the Avant-Garde. I will claim that the Avant-Garde is an operation of renewal, a driver of difference and change in architecture. Located in the socio-ideological core of the profession, it is an operation of the profession, which is directed by renowned elements of the internal domain - agents, bodies, institutions. The diverse interactions, in number and over time between the internal and external domain of architecture, that is to say, the various sets of internal and external conditions, sets that are vast in number and over time, pass through a filtering process, a rough selection process, and a selection process for arriving at some internal conditions, thus of architectures, that are introduced to the discipline to renew it in the direction that is desired by, and necessary for, the element who directs the operation.

Questions related to hermeneutics of architecture's past and possible prescriptive agendas for its future - questions set in this conference - pertain to the above Avant-Garde operation. Thus my Avant-Garde conception directs the two next arguments of this paper - two key issues that significantly designate its operation, and form the filters through which we gain insight and evaluate architectures.

### Thesis 2

Progress and Tradition are rationally edified and partially misleading categories affecting the Avant-Garde

It is here taken as an agreed fact that 'Avant-Garde' architectures of the twentieth century are defined in their relation to Progress and Tradition. As Josephine Guy



## 论点一

### 有关建筑的过去和未来的问题

#### 是关于建筑先锋派的问题

在这一论题中, 我将阐述先锋派的一个概念。我会说明先锋派是重生的行动, 变化的动力以及建筑的变革。处于该职业的社会意识形态核心, 它就是该职业的行动, 它由内部领域的众所周知的因素引导——代理, 个体, 机构。在建筑的内部和外部领域之间, 即长期以来许多套不同的内部和外部条件之间, 经历了一个筛选程序, 一个粗糙的选择程序, 一个为达到某些内部条件而设的选择程序, 一直存在各种各样的互动, 因此对于建筑而言, 这种原则指引其朝着引导这一行动的因素所希望, 所必需的方向更新。<sup>3</sup>与诠释建筑的过去以及可能的未来规划有关的问题——此次会议所设立的问题——与上述的先锋派行动有关。因此我的先锋派概念主导了这篇论文中接下来的两个论点——两个清楚表现其行动的重要问题, 形成了我们藉以洞察和评价建筑的滤片。

## 论点二

### 进步与传统是影响先锋派的,

#### 理性建立的, 部分误导的条目

二十世纪的“先锋派建筑”是由其与进步与传统的关系定义的, 在此被视作公认的事实。据约瑟芬·居伊 (Josephine Guy) 观察所得,<sup>4</sup>“创新, 超前, 意味着某种程度上否认“现有的事物”——现状——以及传统。然而, 正是每个特定

文化中对于过去的整体态度影响了“先锋派”建筑师如何在这种两极性中定义自己, 也影响了他们否定传统的方式和程度。与过去相反的形式是很大程度上由知识和文化气候奇特性所决定的过去形式本身。无论是尚在日常使用中, 还是在将来它成为过去的象征时, “先锋派”建筑都处于这样的气候中。在这一论点中, 我会阐明只是进步与传统中的一个观点影响了先锋派的选择程序。在现代性作为地理和社会同质化概念的范畴中, 我会说明, 只有完全理解了先锋派和进步与传统, 并且评价它们在广泛地域内或者全球背景下的贡献, 才能将先锋派和进步与传统联系在一起。

## 论点三

### 全球与本地是人为创造的偶

#### 极; 全球范例比本地范例更大程

#### 度地影响先锋派

在二十世纪和二十一世纪, 我们很少遇到不定义自己, 或者说不被视为建筑普遍范例的“先锋派”建筑。在本论点中, 我会说明先锋派——特定职业的一个主要机制, 这一职业定义在广阔的全球层面上<sup>5</sup>——呈现了解决本地, 即建筑所生长和回应的特定文化与智力背景中错综复杂的问题的固有限制。理解身份, 传承及归属问题的复杂性本身就是一项艰难的任务。然而, 正是这些问题——在民族层面定义的文化中建筑对过去的态度——决定了在一个国家中本地的概念。

在此论点中我会提出, 根据否定或结

合本地性或全球化的程度所产生的建筑的详细自题词或定义, 在特定国家背景下无法真正为全球观众所理解; 因此, 他们不能被视为“先锋派”。我会论证, 先锋派行动具有纯动力一般化的性质, 选择作为普遍模范的建筑——即使这些模范当中包括本地的例子; 若是如此, 这就是一般性的清晰表达, 得以囊括各式相似的国内本地事物。再者, 基于现代性是时间性的特殊种类这样的概念——事实上, 作为对现状的充满希望的超越以及对于进入将来便成为过去的现状的规范——我将阐述为何全球与本地双极地位具有时间特性, 为何它是由其自身的缺陷组建的人为产物。

## 命题一

### 雅典此时此地 (Athens Here and

#### Now): 本地作为将范例普遍化的

#### 潜在动力

在这一部分, 我将对最后一个论点进行延伸, 展示一个本地特定范例——AAO项目: 雅典的道德伦理/审美学 (AAO project: Ethics/Aesthetics implemented in Athens) ——如何发挥普遍化影响。旨在提高 (直接或间接) 关于城市和空间的问题, 关于在希腊国家和集体身份即将浸透然而很难清晰表明的时代, 关于欧洲大规模移民流动社会及政治问题的集体认知——我将论述全球/本地对分之间如何建立联系, 以及思想如何地理变异, 如何与相似的本地事物重叠。

1 奥斯本, 彼得, 《时间的政治: 现代性与先锋》(伦敦: Verso出版社, 1995年版)。奥斯本是一位英国哲学家。

2 美国政治哲学家伯曼引用卡尔·马克思的著名短句来描述现代性, 伯曼, 马歇尔, 《一切坚固的东西都烟消云散了: 体验现代性》(纽约, 伦敦: 企鹅出版集团, 1988年版)

3 以上论证在Stergiou, Lina《二十世纪及二十一世纪建筑的先锋派的概念——历史, 学说, 批评》(博士论文)中有详细阐述

4 居伊, 约瑟芬·M, 《英国先锋派: 传统的理论与政治》(纽约; 伦敦: Harvester Wheatsheaf出版社, 1991年版)。居伊是英文文学批评家以及广泛的“先锋派”论述的专家。

5 为该职业的社会学专家, 如Safali Margatti Larson和Eliot Freidson所定义。见Larson, Magali S.《职业化的兴起: 社会学分析》(伯克利; 伦敦: 加州大学出版社, 1977年版)以及《职业化的兴起: 保护市场中竞争力的垄断》(伯克利; 伦敦: 加州大学出版社, 1977年版)。Freidson, Eliot, 《职业化: 第三逻辑》(剑桥: Polity出版社, 2001年版)以及《职业化重生: 理论, 预言与政策》(马萨诸塞州, 剑桥: Polity出版社, 1994年版)

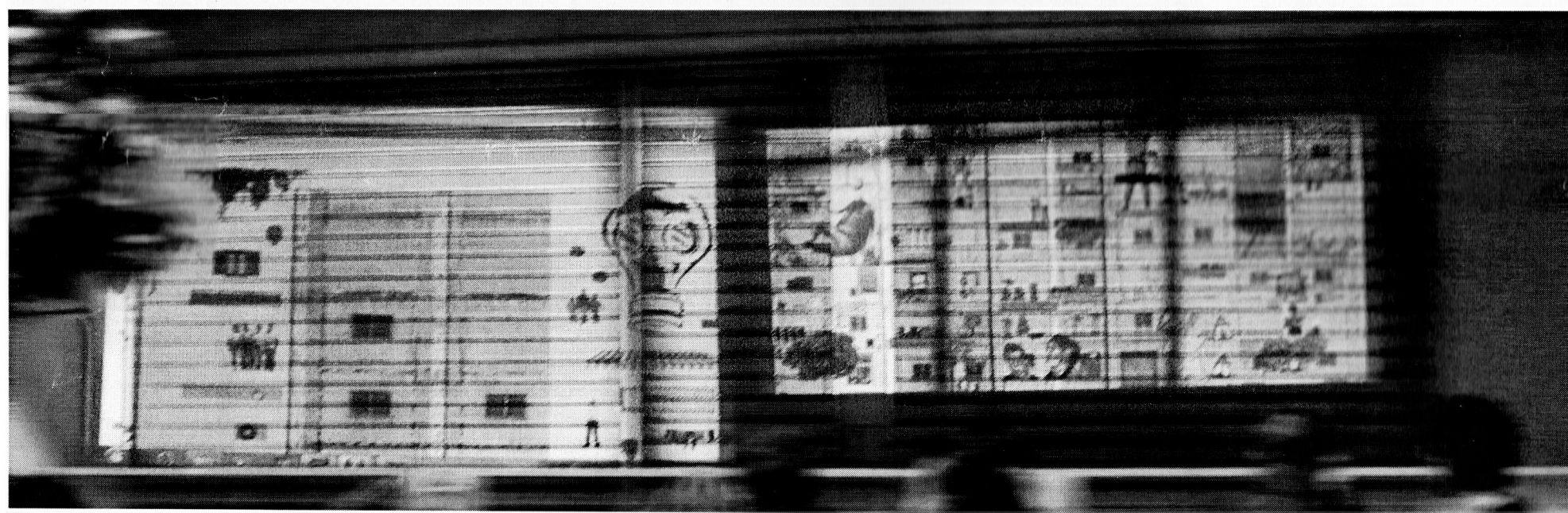
1. Osborne, Peter, The Politics of Time: Modernity and Avant-Garde (London: Verso, 1995). Osborne is an English philosopher.

2. American political philosopher Berman employs Karl Marx's famous phrase for describing Modernity in Berman, Marshall, All That Is Solid Melts Into Air. The Experience of Modernity (New York, London: Penguin Books, 1988)

3. The above arguments are elaborated in Stergiou, Lina The Concept of the Avant-Garde in the Twentieth and Twenty-first Century Architecture. History, Theory, Criticism (Ph.D. thesis)

4. Guy, Josephine M., The British Avant-Garde: The Theory and Politics of Tradition (New York; London: Harvester Wheatsheaf, 1991). Guy is an English literary critic and expert in the wide 'Avant-Garde' discourse.

5. As defined by experts on the sociology of the professions such as Safali Margatti Larson and Eliot Freidson. See and Larson, Magali S. The Rise of Professionalism: A Sociological Analysis (Berkeley; London: University of California Press, 1977) and The Rise of Professionalism: Monopolies of Competence in Sheltered Markets (Berkeley; London: University of California Press, 1977). Also Freidson, Eliot, Professionalism: The Third Logic (Cambridge: Polity, 2001) and Professionalism Reborn: Theory, Prophecy, and Policy (Cambridge, Mas: Polity Press, 1994)



observes, to be innovative, to be ahead of one's time, implies some kind of disavowal both of 'what is' – the status quo – and what has been Tradition. Yet it is the general attitude within each particular culture towards the past which influences how 'Avant-Garde' architects define themselves in relation to this bipolarity, and affects the manner and extent to which they repudiate Tradition. The form of the opposition to the past is itself determined to a large extent by the singularity of the intellectual and cultural climate in which the 'Avant-Garde' architecture is situated, both when this architecture runs its course as well as in the future for its role as symbolic representation of the past.

## Thesis 3

### Global vs Local is an artificial dipole; Global paradigms affect the Avant-Garde more than the Local

Rarely do we come across 'Avant-Garde' architectures within the twentieth and twenty-first centuries that do not define themselves, or are not understood as generic paradigms of architecture. In this thesis I will claim that the Avant-Garde, a main

mechanism of the profession – and profession is defined on broad and global terms – presents an inherent limitation in addressing the intricate issues of the Local, the very particular cultural and intellectual context in which architectures grow and to which they respond. To comprehend the complexities of those issues of identity, heritage and belonging is a difficult task in itself. However, it is these issues – the specific attitude of architecture towards the past within nationally defined cultures – that determine the conception of the Local in a particular country.

In this thesis, I will argue that detailed self-inscriptions or definitions of architectures according to the degree they repudiate or combine locality or globalization within nation-specific contexts cannot be really understood by global audiences; thus, they cannot be selected as 'Avant-Garde.' I will support that the Avant-Garde operation, by its mere motor generalizing nature, selects architectures that serve as generic models – even if these models include the Local; and if so, these are articulated in generic terms so as to include diverse similar national localities. Moreover, based on the conception of Modernity

as a special type of temporality – in fact, as a prospective transcendence of the present and the relegation of this present into a future past – I will elaborate how Global vs Local bipolar position is time specific as well as why it is an artificial construction with its own flaws.

## Proposition 1

### Athens Here and Now: the Local as potential motor generalizing paradigm

In this section I will extend my last thesis and show how a locally specific paradigm – AAO project: Ethics/Aesthetics implemented in Athens – may carry generalizing effects. Aiming at raising collective consciousness, related (directly or not) to urban and spatial issues, to national and collective identities ready to immerse yet difficult to clearly manifest at that times in Greece, to social of massive immigration flows and political issues within Europe – I show how the Global/Local dichotomy can be bridged and ideas geographically mutate and overlap with similar localities.

