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中外无异——关于中国设计市场的新思考 Not “Foreign” Anymore — New Thinking on China’s Design Market



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第5届香港-深圳建筑双年展创意策展人；前荷兰国家建筑协会主任
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摘要

作为第5届香港-深圳建筑双年展创意策展人，奥雷·鲍曼在本次访谈中就近年来外国设计师来中国工作的主要原因的变化趋势进行了解读，并对中国未来新兴建筑形式做出了展望。

关键词

中国；外国设计师；设计行业；转变

Abstract

In this interview, Ole Bouman, creative director of the Hong Kong and Shenzhen Bi-City Biennale of Urbanism and Architecture, speaks about changes in the attraction of foreign designers to work in China, and what potential new architectures might come out of these changes.

Key words

China; Foreign Designer; Design Industry; Shift

在第二次参与香港-深圳城市建筑双年展的际遇之下，作为该展览的创意策展人，奥雷·鲍曼先生对在中国，这块曾被称为“设计的游乐场”的土地上所进行的外国设计实践和活动道出了他的解读与思考。“这里能让他们赚到钱。或者更准确地说，他们危机重重的本国经济已令他们的工作难以为继，中国成为了他们的生存之地。”在谈到过去的十余年间外国设计师来到中国工作的主要原因时，鲍曼直言不讳。“中国飞速的经济发展不光让外国设计师有钱可赚，而且还能令他们在一定程度上创造出在西方很难实现的‘标志建筑’。”关于这一点，鲍曼曾于2010年在《时代建筑》杂志上进行过更为形象而尖锐的阐释：“……对于很多有着强烈建造欲望的建筑师来说，中国简直就是一个天堂。世界上再也没有其他地方能够让建筑的游戏上演得如此真实……不管是在哪种风格或语境的背景下，中国都为那些雄心勃勃的建筑师提供了快速实现的迷幻药……那些速成项目频见报端，它们形形色色、无奇不有……中国把那些过去几乎不可能同时出现的意识形态统统汇集到了一起。”^[1]此外，鲍曼认为，对于那些对世界历史的变化有所意识的设计师来说，另一个主要原因来自于地缘政治转移所带来的吸引力。

但鲍曼认为这三个原因在近年来呈现出了一些有趣的变化。第一，就外国设计师的收益而言，尽管他们能够在房地产项目（至今仍为外国设计师参与的主要项目类型）中获利，但市场竞

争较为沉闷，投机性也大不如前。中国的房地产市场已变得日渐理性，越来越多的中国开发商和甲方开始注重需求，而不是只看收益。第二，建造“标志建筑”也不再受人追捧。尽管这样的建筑仍在涌现，但“将城市搬上世界舞台”已逐渐失去了它的魅力。这一行业正逐渐成熟，人们已将更多的关注从建筑的外表转移到建筑的使用性上了。第三，中国需要所有设计师在地缘政治的视角下对其进行重新审视。雷姆·库哈斯在研究珠江三角洲地区时曾感叹，那是一个值得敬畏又令人迷恋的地方。那时人们关注的是发展和建设速度是否够快、规模和体量是否够大、形式和外观是否够现代。而当今的世界不再关心如何去抓住中国发展的机遇，而是如何去处理中国发展的问题。可以这么说，愈来愈多的外国人变得中国化了，他们选择在中国居住生活，从而能够更加深刻地感知这片因飞速城市建设而或伤痕累累，或支离破碎的土地。

地缘政治情况的变化也影响着外国设计师在中国工作的原因。“中国人对于设计师和创意领导力的尊重，以及诸如如何增强可持续性、促进保护、提升社会凝聚力等新挑战的出现，是外国设计师在中国工作的两个新兴原因。”鲍曼补充道：“这两个原因可能会孕育出一种新的建筑类型：为了必需而设计，而非追求虚荣和奢华。从这种意义上来讲，中国建筑和西方建筑越来越趋于彼此，可能对于‘Foreign’的界定已不再清晰明确。中国在走向全球化的同时，也成为了全球的舞台。” **LAF**

During the Hong Kong and Shenzhen Bi-City Biennale of Urbanism and Architecture, Mr. Ole Bouman, as the creative director of this festival, explained his position and thinking on the practice and activities by foreign designers in China, once called a “playground” for designers from abroad. As Mr. Bouman explained, “[foreign designers] can make money here. Or more precisely, they can survive in China in a way they can not in their crisis stricken home countries.” Bluntly speaking, Mr. Bouman explained the main reason for foreign designers to work in China over the last decade is partially because “China’s economic boom has also allowed them to make iconic architecture on a scale that is hard to achieve in the West”. This point was previously described in an explicit and incisive way in *Time + Architecture* in 2010: “For many architects with a strong will to build, China has been a paradise.... Because nowhere was architecture more a reality game as there.... From whatever background in style or discourse, China provided ambitious architects with the drug of speedy realization.... We could read the countless reports on the crash projects, in any particular style.... China brought together ideologies that previously were hardly seen together.”^[1] Mr. Bouman argued that geopolitical shifts towards China are another reason for the popularity of working in China for architects who have a sense of global economics and historical patterns.

In our most recent conversation, Mr. Bouman thought that there are some interesting changes to the three arguments above. First, gaining profits from China’s real estate industry, though still a key driver for foreign designers, has cooled down some, becoming less aggressive and less speculative. As the market becomes more sophisticated, an increasing number of Chinese developers and clients have started to think about public need in addition to revenue. Secondly, at a point, making iconic architecture becomes boring; it loses meaning and significance, and becomes a less important “aspiration” for many of architects. Although still happening, the repletion of monumental design project after monumental design project has lost its magic of “putting cities on the world map”. Much more attention is being paid to the performance of new buildings, not just their image or facade. In other words, design professions in China are becoming more mature. Thirdly, China has turned into a country that requires designers from around the world to examine and rethink their work from a geopolitical perspective. For example, the PRD region, which Rem Koolhaas has studied and described with awe and fascination, was known for speed,

pace, mass, volume, scale, size, and modernity. Now, the world no longer just tries to grasp the scale and context of Chinese development with wonderment, but to actually deal with scale and complexity and design for specific conditions. More and more foreigners become “Chinafied”, so to speak, as they live in China. This deepens their cultural understanding and sensitivity to perceive China as scarred or fragmented land caused by the surge of rapid urban construction.

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As geopolitical conditions change, so do the reason for pursuing work in China. Mr. Bouman added, “increasing respect for designers and creative leadership, as well the raising challenges of sustainability, preservation and social cohesion are the two new reasons foreign designers work in China today.” He added, “both of these two reasons inform a new breed of architecture, which is designed for necessity, not vanity or luxury. In this respect Chinese and Western architecture has been moving towards each other. Maybe ‘foreign’ is not the right word anymore. China becomes global, even in China itself.” **LAF**

REFERENCE

[1] Bouman, O. (2010). Co-created with China. *Time Architecture*, 04: 11-13.

- 一座座“标志建筑”在拔地而起的同时，也令城市原有肌理变得剥离、破碎。由扎哈·哈迪德设计的北京银河SOHO大厦与周边杂乱破旧的胡同形成了鲜明对比。
- “Icon architectures” sprung abruptly out of the ground make the original urban fabric isolated and fragmented. The Galaxy SOHO in Beijing, designed by Zaha Hadid, is in sharp contrast to the cluttered and dilapidated hutongs in its surroundings.

