

## 设计领域的“中国时代” “China Time” in the Design Field

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### Abstract

Based on the authors' many years of research and practice in China, this article analyzed the "urban village" in Caocchangdi, Beijing, evaluated the rapid urbanization process in China, and indicated that more and more Chinese architects and landscape architects have gained great international influence and reputation, and the future design field will usher in a new "China Time".

### Key words

China; Caocchangdi; Urban Village; Nong Min Gong; Urbanization

### 摘要

本文以作者多年在中国的研究和实践为背景，以北京草场地为例，对中国的“城中村”现象进行了剖析，并对中国的快速城市化进程进行了评价，最后提出越来越多的中国建筑师和景观设计师赢得了广泛的国际影响力，未来的设计领域将会迎来全新的“中国时代”。

### 关键词

中国；草场地；城中村；农民工；城市化

### 我们知道您早在2002年就来到中国开展实践和研究工作，吸引您来到中国的原因是什么？

罗伯特·曼固彦和玛丽安·雷（以下简称曼固彦和雷）：实际上，缘于张永和的邀请，我们在1993年就第一次来到了中国。当时我们都任教于南加州建筑学院（SCI-Arc），罗伯特负责指导一门研究生课程。张永和询问我们能否在中国开设一门与SCI-Arc平行的研究生课程，因为在当时，中国学生到美国求学是一件比较困难的事情，于是我们便来到了中国。但后来我们意识到，在中国尝试做一些真正的试验性项目具有很大的难度，而且在20年以前，我们的思考方式对于中国的高等教育来说可能太过于“西化”。尽管当时未能成功开设这门课程，但我们萌生了建立一个能够为中国和外国学生带来独特教

育模式的独立研究所的想法。

2001年，我们再次来到中国，并且在艾未未的帮助下找到了一处场地。我们决定在此建立一个实验室来重新思考我们在建筑领域的教育方式。如同美国的每一所学院，学生们过去习惯于手绘建筑图，但现在很少有学生能够徒手绘制复杂的建筑图，他们基本都使用3D软件来建立那些根本不存在的模型。面对这样的变化，没有人想要去改变这种教育模式。我想中国的情况也是如此。但在这里，我们看到了改变这种传统的建筑教育模式的潜力。作为本实验室对建筑、景观设计和设计的新的研究方式的一部分，我们认为必须使用双手来绘制建筑图 and 制作模型。因此这更像是对美国式教育的一种批判。

在过去的十年中，您倾注了大量的时间和精力在中国，您为什

### We learned that you came to China to carry out your research and practice activities as early as 2001, we would like to know what factors attracted you to come to China?

**Robert MANGURIAN and Mary-Ann RAY (MANGURIAN and RAY hereafter):** Acturally, we first came to China in 1993.

We were invited by Yung Ho Chang. At that time, we were both teaching at Southern California Institute of Architecture (SCI-Arc), and Robert was running the graduate program. Chang asked us if we could start an annex of SCI-Arc's graduate program in China, because at that time it was difficult for Chinese students to have enough money to go to the U.S. for their studies. So we came here to China. We realized that it might be too difficult for us to do something really experimental. And twenty years ago, our ways of thinking might have been too foreign to China's college education. Although it did not go through at that time, we had an idea to set up an independent institution to bring a unique mode of education for both Chinese and foreign students.

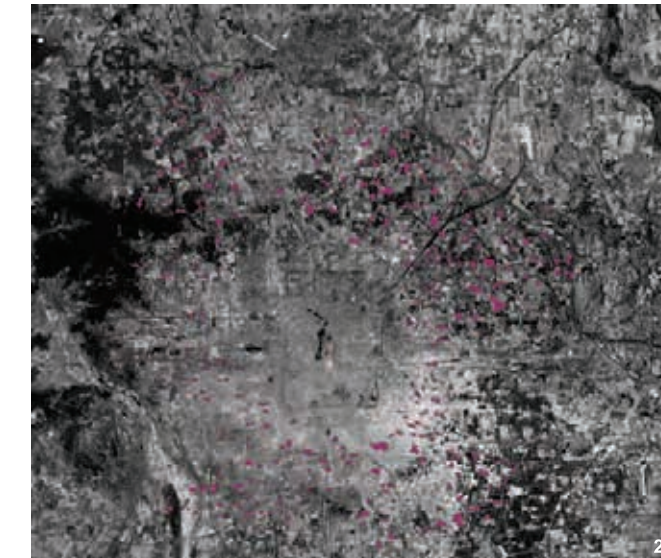
Then in 2001, we came to China again, and Weiwei Ai helped us find a space. We decided to establish a laboratory to rethink the way we educate within architecture. Like every school in the U.S., students used to make drawings in architecture, but they can barely use their hands in a sophisticated way these days. Now the students use 3D rendering software to make models which do not physically exist. Nobody has ever thought to change the modes of education

in reaction to this change. I think it is the same in China. But here we saw the potential for shutting away all the old habits of a conventional architecture education. As a part of this laboratory for new ways to study architecture, landscape architecture, and design, we thought we have to be involved in actually making something with the hands. So it was more like a criticism of American education.

### You have devoted much effort and enthusiasm toward China's urbanization issues in the last decade, and we wonder why you are so interested in those urban problems, especially the issue of the "urban village"?

**MANGURIAN and RAY:** We live in Caocchangdi, an "urban village" in Beijing which we did not know before, and we soon discovered that there were lots of urban villages around. They are shadow cities, and you might drive by them but do not notice them. They are not part of your life, even not part of the city. But they are there, with 30% of all city dwellers living in them. The urban villages are a counterpart to the rest of the city (of Beijing) that

1. 罗伯特·曼固彦（左三）、玛丽安·雷（左一）和张永和（右一）的合影（摄于1993年）。  
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### 么会对这些城市问题，特别是“城中村”现象如此感兴趣？

曼固彦和雷：我们居住在北京草场地，一个从前对此一无所知的“城中村”，而且我们很快发现其周围分布着大量的城中村。它们就像城市的阴影地带，你可能会开车经过这里，但却不会留意它们。它们不是你生活的一部分，甚至不属于城市的一部分。但它们就在那里，并有30%的城市居民居住在其中。城中村是被张永和称为“物体城市”的（北京）其他城市区域的对立面。物体城市中设有城市生活，没有人性化可言。从城市景观的角度来讲，这更是一个可怕的灾难。

我们对城中村产生兴趣的第一个原因是，以草场地为例，它具有很强的文化融合性，其居住者包括艺术家、出租车司机、外来务工人员 and 已经在此生活多年的当地农民。

另一个原因是我们在城中村遇见了不同类型的人群，这使我们产生了很大的兴趣，而我们发现他们中大多数是农民工。我们花了大量时间与他们相处并向他们学习。通过对城中村的调查我们逐渐了解到，中国有一半的人口仍生活在农村地区，而且有更多的城市人口，他们的根仍然在农村。农民工和他们的朋友或家人不断涌入像北京这样的大城市。如今，人人都在谈论城市化。地球上每5个人中就有1个人生活在中国，但是每10个人就有1个人生活在中国农村。然而似乎只有很少的一部分人真正在关注农村。雷姆·库哈斯最近发表了一个声明，宣称他将不再关注城市化。他目前正在将关注点彻底转移到乡村地区。我们认为乡村是人类最濒危的栖居地之一，但同时它又是一种21世纪的潜在居住场所。因此，人们将目光转向农村地区将会成为一种趋势。



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### 请用3个关键词来评价中国的城市化进程现象。

雷：中国的城市化进程很难用3个词语来概括。我们正在进行一个名为“中国城市化术语词典”（作为西维娅·维利斯的论文《中国城市化简明词典》的延续）的项目，旨在收集在中国当代城市发展的背景下，近几十年来出现的词语或词组。这本词典将收录包括钉子户、蚁族、农民工、流动人口等成千上万的词条。

对于我们来说，这些词语大部分从草根阶层发展而来，是既带有悲剧色彩又美丽感人的词汇。它们是中国城市化进程的真实反映和写照，非常生动且具有强烈的时代感。“蚁族”对我们来说是很重要的一课。蚁族给我们留下的深刻印象是其展示了人类是如何在这些变化和变迁之中坚韧而又坚强地生存下来的。

### 您是否认同中国是设计师的“Playground”这一观点？

雷：这绝对是一个问题，一些外国设计师来到中国，是因为在这里更加容易实现他们想要建造的任何形式。但是我们对此毫无兴趣。我们相信我们和中国之间有一种非常不同的关系，我们来到这里并不是为了贡献优秀的想法或者一些类似的东西。我们在这片土地上学到了很多，并且如果我们计划要在世界上的某个地方来做一些与建筑和环境相关的事情的话，那么中国，作为一个面临一系列问题和渴求潜在解决方案的国家，正是一个值得我们关注的地方。我想这些潜能也正是吸引我们来到这的原因之一。

Yung Ho Chang calls the “City of Objects”. In the City of Objects, there is no city life, no humanity. In terms of the urban landscape, it is a terrible disaster.

The reason that we first became interested in the urban villages is that Caochangdi, for example, has a great cultural mix, the occupants include artists, taxi drivers, migrant workers, and the local former farmers who have lived here for many years.

Another factor for our interest originates from the fact that we met different kinds of people in urban villages, and noticed that a lot of them are the *Nong Min Gong* (农民工), or the farmer workers. We spent a lot of time with them and learned a lot. Through the urban villages we became aware that half of the people in China still live in rural China and many more have their roots there. The *Nong Min Gong* are all migrants from the countryside, moving to big cities like Beijing with other friends or family members. Nowadays everybody talks about urbanization all the time. One out of every five people on the earth lives in China, but one out of every ten lives in China’s villages. It seems like only a few people are really looking at villages and the countryside. Rem Koolhaas actually made an announcement recently that he was no longer going to look at urbanism. He is now totally shifting and looking at rural areas. We think of the rural village as one of the most endangered human habitats ever, but meanwhile, it could be one of the possible places to live for the 21st century. So it may be a trend that people are starting to focus on this.

### Please take three key words to comment on the urbanization process in China.

**RAY:** It would be so hard to refine the key words. One project we are working on is called, A Lexicon of Chinese Urbanism (as a continuation of Sylvia Wallis’ essay “A Brief Lexicon of Chinese Urbanism”). Our intention is to collect all of the terms or phrases which have emerged in the background of China’s contemporary urban development over the recent decades. There are thousands and thousands of terms like *Ding Zi Hu* (钉子户) or Nail Household, *Yi Zu* (蚁族) or Ant Tribe, *Nong Min Gong* or Farmer Worker, *Liu Dong Ren Kou* (流动人口) or Floating Population, etc.

For us, these terms, mostly developed and invented at a grassroots level, are often both tragic and beautiful. They are the



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true reflection and portrayal of the urbanization process in China, full of vitality and a strong sense of this era. *Yi Zu*, the Ant Tribe, has been a great lesson for us. What impresses us is that the Ant Tribe shows how resilient and how strong human beings can be in the midst of all of the changes, migrations and everything going on.

### Do you agree that China is a “Playground” to designers?

**RAY:** It is absolutely an issue that there are some foreign designers who come here because it is much easier for them to build any shape they want in China. But we have no interest in that at all. We believe we have had a very different relationship with China that is not as if we come in and think we can contribute great ideas or something like that. We have just learned so much from this place, and we feel that if we are going to spend our time somewhere in the world doing something related to architecture and the environment, China, as a country encountering a wide range of problems and craving potential solutions, is one of the places we look to. I think one of the reasons we are here is because of those potentials.

**MANGURIAN:** Every city is a playground for all designers. Architects always make an effort to realize their ideas, so do landscape architects. For example, Sea Ranch in California, designed by the landscape architect Lawrence Halprin in 1963, marked a shift away from the conventional California residential development, reflecting the processes of nature, and ideas of ecological planning. Lots of groundbreaking or alternative thinking

**曼固彦：**每一个城市都是设计师的游乐场。建筑师总是努力地实现他们的想法，景观设计师也是如此。例如，由景观设计师劳伦斯·哈普林于1963年设计的加利福尼亚州的海滨农庄，成为了改变加利福尼亚州传统居住区开发项目的一个标志，体现了自然过程和生态规划的理念。许多开创性的或不同寻常的想法和提议在世界各地不断涌现，尽管其中一部分在当时是不被认可或不被接受的想法。但“Playground”这个词本身绝对是正确的。

然而，一些建筑师只对造型感兴趣，很少关注与周围地区的连接。因此从某种意义上来说，这在很大程度上是一个谁能够做出更加有趣的造型的“Playground”。而且大多数客户乐意于为这些造型买单，大多数的媒体也乐意发表。这不仅发生在中国，世界上任何地方都是如此。

### 您认为外国设计师的涌入为中国带来了什么影响？您认为在中国设计市场中，外国设计师是否仍然比本土设计师更具优势？

**曼固彦和雷：**我认为这个时代已经结束了，在20世纪90年代和21世纪初，外国设计师的确曾对中国的设计产生了很大的影响。所以在当时，很多中国人来到美国和欧洲求学，然后带着新的思想和方式回国。在美国，对于景观设计师来说，我们拥有一批先驱人物，如劳伦斯·哈普林等，但是缺乏杰出的当代领袖。如今，越来越多的中国建筑师和景观设计师赢得了巨大的国际影响力和声誉，比如王澍和俞孔坚。而在当今信息化和全球化的时代背景下，很多美国学生对中国建筑师和景观设计师所做的事情都感到非常兴奋。

当美国的城市刚刚形成时，那是一个商业、艺术、设计和一切事物都繁荣发展的兴盛时期。而现在，正是中国的时代。**LAF**

and proposals have emerged around the world, though some of them were unappreciated or unaccepted ideas at that time. And the word “Playground” is absolutely right.

However, there are some architects who are just interested in shape making, with less concern about the connection with the surroundings. So in a sense it is a “Playground” mostly about who can make the more interesting shape. And most clients love to pay for that, most media love to publish it as well. And this is not just in China, it happens everywhere.

### What influence do you think the surge of the engagement of foreign designers has brought to China? Do you think foreign designers still have superiority over local designers in the Chinese design market?

**MANGURIAN and RAY:** I would say, the era of that is over, meaning there was a lot of influence by foreign designers in the 1990’s and early 2000’s. So many Chinese people studied in the U.S. and Europe, and then brought new ways of thinking back. In the U.S., as for landscape architects, we had some early people, like Lawrence Halprin and so on, but there are no remarkable contemporary leaders. Nowadays, more and more Chinese architects and landscape architects have gained great international influence and reputation, such as Shu Wang and Kongjian Yu. Given the context of the age of information and globalization, however, lots of American students are excited by what Chinese architects and landscape architects are doing.

When the U.S. was just forming its cities, it was a very exciting time for business, for art, for design, for everything. And I think it is the time for China. **LAF**



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