

采访日期 / Interviewed Date | 中图分类号 / TU986.2
2013-08-23 | 文献标识码 / C



我看中国城镇化

——非一般的场地

Journeys in Chinese Urbanization

— Not so Common Ground

詹姆斯·布莱利 / James BREARLEY

BAU建筑与城市设计事务所创始人；澳大利亚墨尔本皇家理工大学客座教授
Founder of Brearley Architects + Urbanists (BAU); Adjunct Professor of RMIT University

采访 Interviewed by / 田乐 Tina TIAN
翻译 Translated by / 孙一鹤 Robin SUN
校对 Proofread by / 涂先明 Xianming TU

摘要 ……

BAU建筑与城市设计事务所是一家成立于1992年的澳大利亚设计事务所。2001年BAU在上海设立了事务所，将主要力量集中于中国的城市化建设中，其项目涵盖建筑、城市设计与景观等领域。詹姆斯·布莱利作为BAU的创始人，在此次访谈中回顾了其团队在中国开拓市场的历程，并对中国城市建设所面临的问题进行了批判。

关键词 ……

中国；澳大利亚；设计实践；设计文化

Abstract ……

Brearley Architects + Urbanists (BAU) is an Australian design firm which founded in 1992, with its Shanghai office established in 2001. Concentrating on China's urban construction, their projects involve architecture, urban design and landscape design. As the founder of BAU, James Brearley reflects upon his team's exploring of Chinese market, and criticizes China's urban construction on several aspects.

Key words ……

China; Australia; Design Practice; Design Culture

我们了解到BAU建筑与城市设计事务所（以下简称BAU）自1998年厦门国际会展中心项目开始就在中国开展设计实践，您能否对这一BAU的首个中国项目进行简要的介绍？

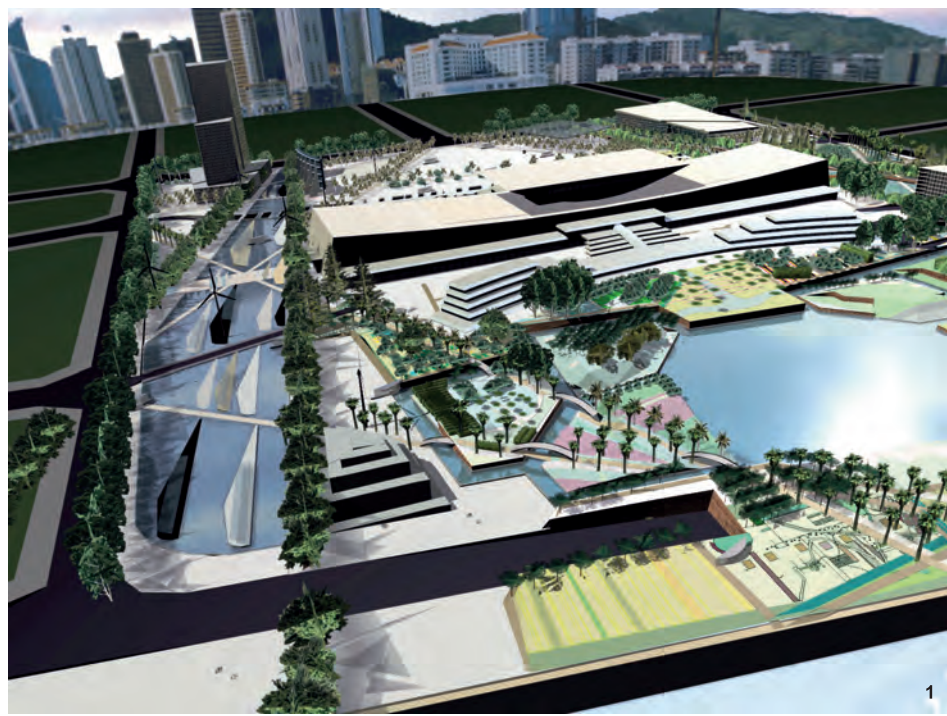
詹姆斯·布莱利（以下简称布莱利）：当时，我们还是一家刚刚起步的澳大利亚建筑与城市设计事务所。在研究生学习期间，我们结识了中国的景观设计师、当时的博士候选人方群，她向我们介绍了厦门的这个竞赛。现在她已是BAU的合伙人之一。赢得厦门的竞赛就像是梦想成真。就澳大利亚标准而言，这是一个非常庞大的项目：需要对分布在巨型的新会展建筑四周的占地50hm²的景观进行设计。墨尔本当地报纸对这一事件进行了报道，我们甚至还接受了电视台的采访。对于没有任何经验和社会关系的我们而言，赢得竞赛是非常幸运的。我们的设计的确富有创意，且以非常巧妙的方式解决了一系列重大问题。

长话短说，好运并没有一直伴随着我们，这个项目使我们这家小事务所几近破

产。从最终的建成效果来看，能够称得上是我们设计的部分只有基本构架而已。这是我们的中国之旅中的第一次心碎经历，就像搭乘了疯狂的云霄飞车。在最初的几年中，我们在困难中挣扎存活，但是出于

某种无法言语的原因，我们始终保持着乐观和热情的态度。

在舔舐了伤口之后，我们于2001年再次回到中国，并赢得了上海的一个商业综合体设计竞赛。我们意识到我们需要扎根



1

在中国。此后，我们的上海事务所不断扩大，员工增加至70人：其中大约50%的人员从事建筑设计，35%从事景观设计，15%从事城市规划。

据我们了解，自2001年创建上海事务所以来，BAU在中国的项目逐年增加。中国的设计市场对于BAU而言意味着什么？

布莱利：中国经历着当代最大的城市化挑战。遗憾的是世界上多数大设计师都不能或不愿为其排忧解难。

中国不是那种设计师可以进行远程工作的国家，它的发展太过迅猛且具有不可预知性。从2001~2012年，我和我的合伙人都移居至上海，并放缓了我们在墨尔本的实践活动。现在上海事务所已经发展成熟，我们开始重新考虑一些在澳大利亚的城市设计项目。

小型外国设计公司需要驻扎在中国才能实现高品质的项目。在这种快速设计的氛围中，与客户、项目管理者 and 建造者保持面对面的沟通、经常视察工地则格外必要。外国设计师需要融入中国，了解当地人的经济、社会和文化现状，以及传统和通用的建造技术、材料和技能。

BAU在中国主要关注哪种类型的项目？在中国的设计项目中一般会参与哪些阶段？

布莱利：我们的项目涉及景观的全部范畴。我们通常从景观策略入手来展开我们的城市设计项目。

我们参与方案设计、详细设计和施工图纸，以及大部分本事务所项目的施工监理。我们在中国设计了许多公共公园，我们的目标通常围绕着如何让尽可能多的人从中受益。我们发现大部分新建的中国公园只注重如何使风景如画，而不顾其他。而我们努力使公园不仅拥有丰富的视觉效果，而且具有高度的计划性和灵活性、环境可持续性、连通性及可达性、公平性、社交性、丰产性和实用性。对我们而言，城市道路是另一个吸引我们的场所。作为



2

城市设计师，我们对街道充满热情。屋顶花园也是我们的兴趣所在。但我们并不设计住宅景观，不是因为我们对住宅景观设计没有兴趣，而是我们无法认同大多数地产开发商的品味。

您如何理解中国每个项目地点特有的历史和文化背景，并在项目中予以回应？

布莱利：我认为作为外国设计师的好处之一就是能够“曲解”当地文化，创造出既不是完全舶来，又没有历史沉重感的原创性成果。所幸的是，在我的中国合伙人、客户和BAU中国设计师的协作下，我们还没有犯下什么大错。

不同于一些业务遍布全球的国际事务所，BAU只接受“后院”项目，即所有场地距我们事务所都在4小时车程范围内。所以我们对于江苏和浙江所属长江三角洲地区的文化非常熟悉。

我们通常会花费大量精力来维护使用人群、生态系统、建筑和社会文化格局的完整性。采取的途径包括场地踏勘、街头访问、使用者和社区咨询。由于严苛的时间限制以及缺乏可靠的顾问和数据，我们的调研通常进行得非常缓慢。设计师若想在文化知识方面有所积累，不得不花费多年的时间。因此，我们扎根在长江三角洲

地区，希望慢慢地累积对于这一地区文化的理解。

您认为中国与其他目标市场最显著的不同点是什么？

布莱利：中国有更棒的美食和更多的项目！

您认为中国景观和城市建设面临的最主要问题是什么？

布莱利：来到中国几年之后，我们认识到城市规划是设计所面临的巨大挑战，中国目前的城市规划非常糟糕。我们发现大多数城市被规划得不够便利、非可持续、不利社交、欠缺灵活度且颇为无趣。所以我们要对中国城市规划中那些不宜于时代发

1. 于1998年设计的厦门国际会展中心项目是BAU在中国的第一个项目。通过不同的独立的设计策略的叠加形成了一种多样且丰富的景观。
2. 设计于2005年的上海虹桥公园。该项目将一个原本的交通学校转变为了一个开放的城市公园。道路、跑道、线性广场叠加在现有的微型街区网络中。
1. Xiamen Conference and Exhibition Center (XICEC), 1998. BAU's first Chinese project. Layers of independent operations overlaid resulting in a landscape of diversity and complexity.
2. Shanghai Hong Qiao Park, 2005. Conversion of existing traffic school into an open city park. Networks of paths, running tracks and lineal plazas are superimposed on the existing miniature street network.

展的条条框框——土地利用、道路、公共交通和密度（容积率）——进行改革。我们以更为新颖的方式使得这些标准更具实际意义。

自2006年，BAU专门开辟了一个公共讲座的空间，来就中国城市规划和设计的问题交换观点和意见。BAU发起这样的活动的初衷是什么？这一活动包含哪些内容？

布莱利：中国的城市化和我们的项目都使我们感到非常兴奋，我们希望尽可能多地分享和学习。

对于一个城市而言，开发“设计文化”非常重要。它将所有的设计者，尤其是大学、设计事务所与非盈利性的建筑、景观和规划机构集合在一起。

我们在事务所的顶层开辟了专用的活动空间，邀请一些有趣的设计师前来演讲，并邀请所有我们认识的设计师来共同分享。我们欢迎每个人的到来。我们提供酒水，并鼓励大家一起讨论。我们还设有展览会、圆桌论坛及和高校学生的研讨

会。现在已经有一些组织，比如“绿色畅饮”和“循绿”，开始每月在我们的空间组织他们自己的活动。这些环保勇士们是最渴望交流的群体。不幸的是，我们的顶层后来遭到了拆除，随之被毁掉的是作为上海设计文化中虽微小但是重要的一个部分。

有些人认为中国是一处设计师们的“Playground”，您是否认同这一观点？

布莱利：中国政府和私人开发商运用狂野的当代设计方式来吸引眼球，并将房地产售卖给那些认为浮夸或戏谑的设计是最新颖、最好的投资者。在澳大利亚即便是以最简单的方式来建造也非常昂贵。所以，形式复杂的设计是一种奢侈品。而德国更甚，建筑师只是在设法建造盒子。在中国工作的设计师非常幸运，尤其是景观设计师。在墨尔本，我们每年只能建造一座小型的公园，我们种植的树木只有1m高！而在上海，每周都可以建造一座公园，树可以达到10m高！

您认为外国设计师的涌入为中国带来了什么？

布莱利：外国设计师的影响其实非常小。大多数的境外公司规模庞大且非常商业化。他们的首席设计师均驻扎在外国，或是由并没有什么国外知名度的中国设计师担任。反而小型的国外公司拥有更多出人意料的趣味性和影响力。他们几乎会影响事务所中所有的中国设计师。他们传递着严谨的专业程序、细节以及概念性和原创性的思考，他们所追求的理想主义在亚洲文化中是少有的。

BAU在中国的未来计划是什么？

布莱利：我们希望在未来的一二十年中继续密切参与到一项生态城市的项目中。该项目包括一个大范围的公园网络的设计和建造。目前，我们有一个项目正在推进中，但谁知道未来的市长们是否会认同我们的这种异域愿景呢！**LAF**



Brearily Architects + Urbanists (hereinafter referred as BAU) began its design practice in China with the Xiamen Conference and Exhibition project in 1998. Could you please introduce this project?

James BREARLEY (BREARLEY hereafter): In 1998 we were a young Australian architecture and urban design office. During post-graduate studies we met Chinese Landscape Architect and PhD candidate Qun Fang, who introduced us to the Xiamen competition. Qun Fang is now a partner at BAU. Winning the Xiamen competition was a dream come true. It was huge by Australian standards, a 50 hectares landscape around an enormous new exhibition building. It made the Melbourne newspapers and we were interviewed on television. We were especially lucky to win the competition without any experience or *Guan Xi* (关系), but our design was rich with ideas and solved the big problems very elegantly.

To cut a long story short, our luck changed and the project almost sent our small firm bankrupt. Only the bare bones of the design was built. Our experience with the Xiamen project was the first of many heartbreaking and crazy roller coaster rides in our Chinese voyage. We faced difficult times in the first few years of practicing in China, but for some inexplicable reason we kept our optimism and passion.

After the defeats of the Xiamen project we returned to China in 2001 and won a competition to design a shopping complex in Shanghai. We knew that we needed to complete the project in China this time. Since 2001, we have grown the Shanghai office to 70 people, approximately with 50% architecture, 35% landscape and 15% urban planning.

We noticed that the number of BAU

projects in China have increased year by year since establishing the Shanghai office in 2001. We wonder how much the target base of China means to BAU?

BREARLEY: China is, and will be, the largest urbanization challenge of our generation. It is a pity more of the world's great designers are not able or willing to be involved in China's development.

China is not the sort of country that allows designers to work from afar; its economy and growth is too fast and unpredictable. From 2001 to 2012 my partner and I lived in Shanghai, and we slowed the Melbourne practice down. Now that the Shanghai office has matured we are again taking on some urban planning projects in Australia. Small, foreign design firms wishing to operate in China need to move to China to achieve quality projects. In the rapid design climate of China it is critical to maintain face-to-face contact with clients, project managers and builders, and to visit construction sites regularly. Foreigner designers also need to immerse themselves in China's culture to understand the economic, social, and cultural realities of its people, as well as traditional and common practices of construction, materials and skills.

We would like to know what types of projects BAU mainly focuses on in China. In your design practice in China, what areas of design do you usually pursue?

BREARLEY: We work at all scales of landscape. We begin our urban planning projects with landscape strategies. Additionally, we do schematic design, detailed design, contract documentations, and site supervision for most of our landscape projects. We have designed a number of public parks in China, and our objectives are usually to make them useful to the largest number of people. We find most new Chinese parks are picturesque at the expense of everything else. We work instead to ensure our parks are not only visually rich but are also highly programmed and flexible, environmentally sustainable, accessible,

3. BAU于2009年设计的江苏省江阴市新CBD区线性公园。公园包含有篮球场、旱冰、游乐场、茶室、小商店，以及荫庇的步道网络。道路缓慢地抬升与步行桥相接，跨越过城市道路，延续了山体的轴线。
4. 江阴市新CBD区线性公园中的紫藤和葡萄藤构成了一条长达750m的拱桥。
3. Linear Park, Jiangyin New CBD, Jiangsu, 2009. The park provides basketball courts, a skate park, large playgrounds, tea houses and small retails, and shaded pedestrian networks. Paths ramp up to pedestrian bridges to smoothly cross roads along the city to mountain axis.
4. Grapevines and Wisteria envelop the 750 m long catenary-arched arbor in Linear Park, Jiangyin New CBD.



5

equitable, social, productive, and meaningful. Street design is another satisfying area for us. Being urban designers we have a passion for streets! Rooftop gardens are another interest, but we tend to not actively pursue residential landscapes. This is not because of a lack of interest, we just usually do not agree with the low aspirations of most housing developers!

Can you speak some about how you understand and respond to the histories and cultural contexts of each project site in China?

BREARLEY: I think one good role of foreign designers is that they often misinterpret local culture! This can actually produce original results that are neither imported nor historical. Thankfully my Chinese partner, our clients, and our Chinese designers prevent

us from making absolute blunders! Unlike international offices working all over the globe, BAU only accepts projects in our backyard — or about four hours from site to our office. Because of this self-imposed limit, we are quite familiar with the Chang Jiang Delta region and culture of Jiangsu and Zhejiang.

We spend a lot of our time and energy trying to keep people, ecological systems, buildings, and sociocultural patterns intact through site visits, street interviews, and user and community consultations. However, it is very difficult, given the extraordinary time constraints we often face, and the lack of available consultants and data to consider all the factors affecting the site and design. Designers have to build up their cultural knowledge over many years. Hopefully, through our now established presence in the

Chang Jiang Delta, we are slowly amassing more knowledge of region.

What is the most significant difference between China and other locations BAU works?

BREARLEY: China has better food and more projects!

What do you think are the important issues facing landscape design and urban construction in China?

BREARLEY: After a few years in China we realized that urban planning is the most important of the design challenges facing China, yet urban planning is poorly done. We found that most cities were planned to be inconvenient, unsustainable, anti-social,

inflexible, and downright boring! So we sharpened the standard blunt instruments of Chinese planning: land use, roads, public programs, public transport, and density (Floor Area Ratio). We applied these same instruments, now sharper, in new ways.

In 2006, BAU has established a “space” for public lectures to facilitate communication and exchanges between China’s urban planning and design . We would love to learn BAU’s original intentions for this space and how they have been promoted to the public?

BREARLEY: We were so excited about Chinese urbanization, and our own projects, that we just wanted to share and to learn as much about as we could. It is important for a city to develop a “design culture”. This involves communicating with all design players, particularly universities, design offices, and not-for-profit institutes of architects, landscaper, and planners.

As far as the actual space, we created a dedicated events space on top of our office. We would ask interesting designers to talk and we would invite all the designers we knew to come along. Everyone was welcome. We provided drinks and food and encouraged discussion. We also had exhibitions, and round table forums and workshops with university students. We discovered that there were groups such as the Green Drinks and GIGA (green ideas green actions) who started organizing their own monthly programs in our space. The environmental warriors are the ones with the biggest yearning to exchange. Unfortunately our top floor was demolished and with it a small but vital part of Shanghai’s design culture.

Do you agree with the view that China is a “Playground” for designers?

BREARLEY: The Chinese government and private developers use wild contemporary design to gain attention and sell property to investors who believe playful design is the newest and the best. In Australia to build even the simplest thing is very expensive. Playful design is a luxury. German architects are even worse; they can only manage to build boxes! Designers are very lucky to work in China, especially landscape architects. In Melbourne we only build one small park each year, and the trees we plant are 1 m tall! In Shanghai it is built in one week and the trees are 10 m tall!

What influences has the surge of work and visibility by foreign designers brought to China?

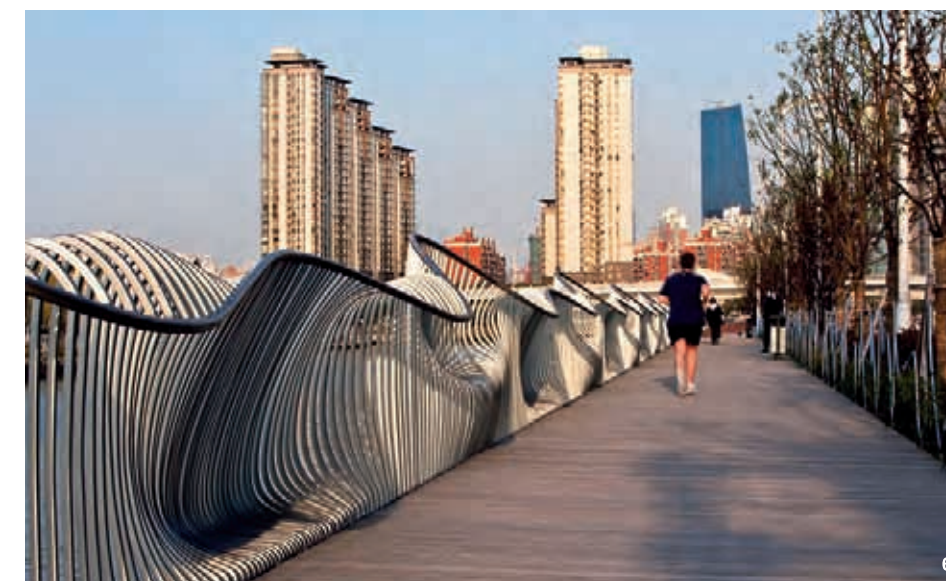
BREARLEY: Foreigners’ influence is very small! Most foreign firms are large and commercial and their chief designers are based in foreign countries. If they are Chinese designers, they usually have little foreign exposure. Surprisingly it is the smaller foreign companies that are more interesting and influential. Their influence is mostly through the training of Chinese designers who work in

their office. They impart rigorous professional procedures, detailing, and conceptual thinking, and in turn they are exposed to an idealism that is rare in Asian cultures.

What are BAU’s future strategies for pursuing work in China?

BREARLEY: Our hope is to stay closely involved with one of our eco-city projects over the ten to twenty years it will take to complete the project. This oversight includes the design and construction of an extensive park network. We currently have the construction of one underway, but who knows if the future mayors will share our exotic vision! **LAF**

- 2012年设计的杭州市下沙区城市综合体项目。这一项目包含30 000m²的零售、住宅、办公和娱乐空间，连续的景观将居住、工作和休闲功能连接在一起。
- 上海苏州河景观。绵延5km长的公共空间通过3条平行的线路——运动路线、广场大道、私密空间——串联起来。
- Mixed Use Complex, Xiasha, Hangzhou, 2012. 30,000 m² of retail, apartments, offices and entertainment. This project integrates living, working and playing by connecting all parts with continuous landscape.
- Suzhou Creek, Shanghai. 5 km of various public spaces are connected through three parallel routes: exercise route, promenade route, and intimate route.



6