

CA' ASI中国新锐建筑创作展

CA'ASI Chinese New Architectural Exhibition

“CA' ASI中国新锐建筑创作展”于2010年9月25日亮相于“人们在建筑中相遇”为主题的第十二届威尼斯建筑双年展，无疑是向西方世界展示尚不为人所熟知的中国年轻建筑师作品的最好契机。法国AS建筑工作室特别为此成立CA' ASI建筑艺术协会，在旗下位于威尼斯新圣玛丽亚广场的CA' ASI艺术展馆举办这一展览，为东西方建筑交流对话搭建平台。

本次展览作品征集自2010年5月初公布起，受到了来自《建筑知识》、ABITARE<住>、domus China、城市空间设计、Interior Design China、北京青年报、新京报、精品购物指南、筑龙网、ABBS、搜房网等几十家中外媒体的大力宣传，为此得到了世界各地中国籍建筑师的广泛关注，截止到2010年7月11日收到来自中国大陆、中国香港、美国、法国、澳大利亚等国家和地区超过150位中青年建筑师及建筑专业学生的作品。

此后，随着在巴黎严格而紧张的四轮评选结束，由马丁·罗班等11人组成的国际评审团本着不拘泥于高雅，鼓励中国城市建筑创新的主旨精神评选出包括前三等奖在内共11位来自世界各地的中国籍建筑师及学生的参展作品。这些获奖作品涵盖了对当今建筑领域多个问题的思索。这些获奖者将在2010年9月22日受邀参加巴黎法国建筑学院举行的颁奖典礼，届时法国建筑学院主席、法国政府及中国使馆官员均将出席巴黎颁奖典礼。之后，获奖者还将于2010年9月25日在威尼斯参加展览开幕式以及由《area》主持的中西方建筑师论坛。开幕式后，他们的作品将于2010年9月25日至11月21日期间在威尼斯CA' ASI艺术展馆展出。同时，除巴黎和威尼斯的活动外，2010年年底在北京同样有相关的盛大庆祝及展览活动。

此次，获得CA' ASI威尼斯参展资格的项目中包含三位创作大奖。三位获奖者分别为：一等奖直向建筑（北京）的董功，二等奖大舍建筑（上海）的柳亦春和陈屹峰，三等奖华汇设计北京分公司的王振飞。

董功作为合伙人于2008年与徐千禾及其他七位建筑师共同创立了北京直向建筑设计事务所。直向建筑的设计理念是：“建筑设计需要直率地面对各种‘问题’，并以专业观点提出完整的方案。若仅仅只是设计师的主观表达或某种风格的追求，将无法真实地面对环境，并失去设计应有的社会价值。每一次的设计过程都是一次从发现问题到解决问题的过程。”他们的“与记忆相遇”项目（华润置地合肥东大街售楼中心），试图积极应对城市与社会空间的历史性剧变，实验空间的表达与破解之道。

同样，持守独立的现代设计语言和营造品质的大舍建筑的合伙人建筑师柳亦春主持的上海嘉定新城幼儿园项目，为我们展示了青浦附近一座欢乐而充满动感的儿童天地。幼儿园面向的儿童年龄层次较高，大舍为他们打造了一座颇长通透的建筑，第一眼印象虽略嫌硬朗，然而随机与重复的结构却消解了这种印象。建筑色彩运用微妙，随着空间拓展而深入，无愧于大舍建筑作为中国当代建筑最丰富多产工作室之一的称号。

第三个获奖项目是天津塘沽区滨海的临时办公大楼（天津滨海CBD），由王振飞主创。王振飞具有个性化和实操性的参数化设计，令人耳目一新。他所设计的滨海办公大楼风格精练严谨，建筑为六面型，表面形式的重复凸显出技术掌握的精巧熟练。初看似与工作室一直以来坚持的流线型、轻巧协调的建筑风格不符，但两种风格之间有着相似的平衡性，更在滨海办公楼这个作品中取得了一致。为此，资深城市/建筑评论家史建特别提出，“可以说在中国当代建筑师中，王振飞代表的是全新的一代。他们不再自觉肩负社会与文化的重任，也不再沉迷于形式主义的梦幻表演，而是专注于形式技术实验本身。在参展的“新锐”建筑师中，王振飞和他的华汇设计北京分公司（2008年成立于北京）是一匹黑马，他们所代表的趋向值得期待。”

The 2010 CA'ASI Chinese New Architectural Exhibition, to be started on September 25, 2010 and to be held in the Twelfth Venice Biennale of Architecture which has "people meet in architecture" as the theme, is undoubtedly the best chance to present to the western world the not so well-known works of young Chinese architects. Specially for this purpose, the French AS Architecture Studio set up a CA'ASI Architecture and Arts Association, and hosted the exhibition in its CA'ASI Art Gallery located at Santa Maria Square in Venice, providing a platform for the exchange and dialogue between the eastern and western architects. The exhibition works solicitation has aroused wide attention from Chinese architects around the world, and got an intensive coverage in various media, such as Architectural Knowledge, ABITARE<>, domus China, Urban Flux, Interior Design China, Beijing Youth Daily, Beijing News Daily, Life Style, Zhulong.com, ABBS, sofun.com and so on. By July 11, 2010, over 150 architects and architecture students from mainland China, Hong Kong, the United States, UK, France, Australia, and other countries have submitted their works to the association.

After the strict and intense four-round reviewing in Paris, a jury of 11 members including Martin Robain has selected the works of 11 Chinese architects and architecture students, including the winners of the first, the second and the third prizes, for the exhibition. It is the common modern design language and is always engaged in the seek for quality. Emerging in front of us is a kindergarten near Qingpu, full of happiness and dynamics. For a kindergarten like this, targeting children at their later childhood, DeShaus has developed a slender and transparent building, which, a bit of strong though at the first glance, eliminates the impression by randomly and repeatedly represented structures. Colors are applied in a delicate manner, deepening as the space extends, making DeShaus worth the title of the most diversified and productive architect offices in China.

In addition to the events in Paris and Venice, a celebration and an exhibition with the similar scale will be held in Beijing at the end of this year.

Among the works to be displayed are those of the top three winners of the solicitation, who are: first prize winner Dong Gong from Vector Architects (Beijing), second prize winners Liu Yichun and Chen Yifeng from Atelier DeShaus (Shanghai), and third prize winner Wang Zhenfei from HHD_FUN (Beijing Branch).

Dong Gong founded the Vector Architects (Beijing) with other seven architects in 2008. Vector Architects believes that "an architect's 'design' should be able to face various 'issues' and provide complete solutions out of professionalism. Neither the subjective expressions of the architects nor the pursuit for a certain style would survive in the reality. They would even lose their intended social values. Every single process of design should be the process of problem identification and solution." The Project "Encounter with Memory" (the sales center of Huarun Property at East Street, Hefei) is their experiment of spatial expressions and the relevant solutions in response to the historical and drastic changes the cities and the society are experiencing.

Meanwhile, the New Town Kindergarten in Jiading, Shanghai is the project led by Liu Yichun, Atelier DeShaus partner who has been adhering to an independent understanding of the jury that they are not looking for elegance and aesthetics only, they are also trying to encourage the innovative ideas in China's city architecture. The winning works reflect thoughts on several issues in modern architecture, and the winners will be invited to attend the awarding ceremony on September 22, 2010, to be hosted by French School of Architecture in Paris. Other guests to the ceremony include the president of French School of Architecture and officials from French government and Chinese embassy. Afterwards, winners will also be invited to attend the exhibition opening ceremony held in Venice on September 25, 2010 and the Forum of Chinese and Western Architects organized by "area." After the ceremony, their works will be displayed in CA'ASI Art Gallery in Venice from September 25 to November 21, 2010.



The third prize winning project is the temporary office building located in Binhai, Tanggu, Tianjin (the CBD of Binhai, Tianjin). The project is created by Wang Zhenfei, an architect whose parametric design, both having special features and being practical, can always be an eye-opener. His Binhai office building has a simple and precise style, displayed in a hexahedron, and the repeated appearances underline his delicate and proficient grasp of technologies. The first impression might be that it is not in consistence with his streamlined, light and coordinated architecture style as usual, but there is some commonality between these two styles - the balance, and it is especially so in the office building project. For that, Mr. Shi Jian, the senior city/architecture critic, once said "can say that Wang Zhenfei is the representative of a totally new generation in China's modern architects."

They no longer volunteer to take the social and cultural burdens, and they no longer throw themselves into the formalist dream shows either. They commit themselves to the experiments of technology of forms. Among the participating "new" architects, Wang Zhenfei as well as his HHD_FUN (Beijing Branch) is a black horse. We are looking forward to seeing the trend they represent. In addition to the prize winners, seven architects have been selected to bring their works to this exhibition. They are: Meng Jianmin from Meng Jianmin Architecture Studio, Bai Yang from Beijing Didian Design Studio, Zhang Yichi from Zaha Hadid Architects, Prof. Fu Xiao from College of Architecture and Urban Planning, Nanjing University, Ruan Hao from School of Architecture at Princeton (student), Shen Mengcen from Shanghai University (Student), Wang Yaohua from Southern California Institute of Architecture (Student).

The architectural style of Meng Jianmin is profound and reasonable, and via the endorsement for structure, become as precise as a mathematical equation. This is a style which most research institutes attach a great importance to. But institutes are not the only ones who study this style, Zhang Yichi, for example, is an architect who does the similar research, although he is not as famous as Meng Jianmin. His works are structurally complicated, roaming along the border between computation and reality, which is also one of the styles of Ruan Hao's works. His architectural characteristic is the skillful utilization of broken parts, particularly the bent parts. Ruan Hao seems wandering between the two worlds - one is the well-organized insects' world, especially the world of ants.

除此之外，还有七位经过选拔的建筑师作品将参加本次展览，他们分别来自孟建民建筑工作室的孟建民，北京地点设计工作室的建筑师白洋，扎哈·哈迪德建筑事务所的建筑师张亦驰，南京大学建筑与城市规划学院的教授傅筱，美国普林斯顿大学建筑学院的学生阮昊，上海大学的学生沈梦岑以及美国南加州建筑学院的学生王耀华。

其中，孟建民的建筑风格理性渊博，侧重于对结构性的追求，几乎达到了一种数学的严整。这种风格在中国多被各研究机构重视，也有尚不为人熟知的建筑师对其进行探讨，例如张亦驰，他的作品结构复杂，游走在计算与现实的边缘。这也是阮昊作品的风格之一。他的建筑特点是对断裂，甚至是断折的娴熟运用。阮昊似乎游离于两个世界之间：组织严密的昆虫世界，尤其是蚂蚁世界，他一直以来都关注这些小动物看似随意的逻辑性，与超大城市中人类的处境之间的类似。对于后者，他选取了一种既批判又建设性的切入角度。其火车站的设计，具有极低的隐喻性，直白地表现了人类迁徙的不确定性，似乎正源自于蚂蚁的灵感。当谈到北京时，阮昊说，应当在混沌与和谐之间做出选择。而这里，我们看到被和谐禁锢的混沌。能持续多久呢？这样一种人文主义的精神，也由白洋表现出来。他一直以来都致力回到人身上去，他的作品表现出犹豫的形式，甚至是精神的形式。人，在这里退回到了一个保护性的硬壳里，一半坚果，一半牡蛎。傅筱是长兴广播电视中心的建筑师，长兴离太湖不远，地处浙江，他亦参与了该城市某桥梁的设计。他的建筑风格清晰地表现出对西方经典的活用。为了表彰这一特性，陪审团也择取了另外两个项目，均出自学生之手：沈梦岑，26岁，上海大学美术学院学生。她的作品具有神秘的诗意。沈梦岑对中国城市设计现状中存在的，对场所气质的漠然与忽视持有批评态度，她的作品正是这种态度的具象化。王耀华，在洛杉矶参加交换的建筑学生，他为城市的未来提供了一幅充满质疑与活力的前景。

另外，此次获CA' ASI威尼斯参展资格的项目中还为维思平(WSP)事务所颁发了一个竞赛特别奖。这个奖项包括了来自WSP事务所的三名年轻合作伙伴的作品，他们分别是吴钢的北京近郊四合院群，陈凌的北京亚运新新俱乐部，张瑛的苏州金墅商业街坊。这三个项目的入选，不仅仅因为其素质，也是因为它们分别代表着现代中式建筑在发展的同时试图保持与自身传统契合的三种发展趋势。吴钢和他的四合院（似乎这里还少了后半句话）；张瑛与她对符号的重新发现，与以龙为灵感的整体设计；陈凌和她传统木质结构与钢铁的打乱重排。

纵观整个CA' ASI威尼斯《中国新锐建筑创作展》作品征集中的参赛作品，从其中的一些项目中我们看到了好的苗头，即它们正在提供一种“当代”设计的能力，也就是提供技术、科学知识、创新型的建筑处理，未曾使用过的城市模式、生活方式、设计，等等。但这还远远不足，特别是没有做到在形式上更加隐晦，去反映对一个城市来说更加深远的意义。今天，经济、政治和文化领域的全球化包含着重重危险，这些危险表现为设计逐渐的平庸化和设计意义的丧失。重复性的、不考虑背景的建筑正在蔓延之势填充着世界每一角落的城市空间。这些建筑被认为能够在任何地方无一例外地行使各种功能，并把世界变成一个扁平的平面，一个没有具体的地域，不确定的空间，亦没有确定的地域参照。我们其实特别想从这些参赛作品中看到今天的建筑师如何回应。但可惜还是不够充分。既然今天我们不可以放弃将自己融入一种传统中去，我们就应该从深层次上重新对它进行诠释，以便创造性地解决在发展道路上遇到的，各个时代和历史向我们提出的问题。今天的设计其实比以往都更置身于本身的历史、地域和文化范畴内，它与地域是不可分离的，而且要诠释和促进它未来的发展。

最后，衷心地祝贺所有获奖者及参展者在本次作品征集中取得的良好成绩！并期待更多的中国新锐建筑师走上世界的舞台。与此同时，(area)会以不懈地推动当代中国的建筑设计力量为己任，关注并支持更多新锐建筑师的发展。

He has been studying the seemingly random logicity of these tiny creatures, and its similarity to human beings situations in megacities. For the latter, he has selected an entry angle which is both critical and constructive. His design of the railway station has a low level of metaphor, and candidly expresses the uncertainty of human migration. And it seems that the expression originates from the inspiration of ants. When talking about Beijing, Ruan Hao said choice should be made between chaos and harmony, whereas we can see from here the chaos contained by harmony. How long will it last? This same humanism spirit is also shown by Bai Yang. He has endeavored to return to human beings, and his works pose in a form of hesitation, even spiritual. Here, man is back and within a protective shell, with half of the shell consisting of nut and the other half consisting of oyster. Fu Xiao is an architect from Changxing TV Broadcasting Center. Located in Zhejiang Province, Changxing is not far away from Taihu lake. He also took part in the design of a bridge in this city. His architectural characteristic shows a clear and flexible application of western classics. To recognize such a feature, the jury also selected the other two projects, both of which are from students, i.e. Shen Mengcen, aged 26, from Fine Art College of Shanghai University, whose works is mysteriously poetic. Shen Mengcen holds a critical attitude towards the phenomena of indifference and ignorance of the site disposition existing in China's current city design, and her works is exactly the concrete representation of this attitude. Wang Yaohua, an exchange student of architecture in Los Angeles, provides an innovative yet energetic vision for cities' future. Besides, WSP Architectural Design and Consulting Co. won the special prize, covering the works of the three young partners. They are: Si He Yuan in suburbs of Beijing, designed by Wu Gang, Beijing Asian Games Village Xin Xin Club, designed by Chen Ling, and Jin-Shu Commercial Community in Suzhou, designed by Zhang Ying. The selection of these three projects is not only due to their quality, but also because of their representation of three different development trends of modern Chinese style houses, and their desperate endeavor to maintain the agreement with Chinese traditions. Wu Gang and his Si He Yuan.

Zhang Ying and her rediscovery of the signs, and overall design inspired by the dragon. Chen Ling and her mixed rearrangement of traditional wood structure and steel structure. Reviewing all the participating works in CA'ASI (Venice) Chinese New Architectural Exhibition contest, we could find some promising signs in the projects, that is, they are providing a kind of "modern" design capability, i.e. providing the architectural processing of technology, science knowledge, and innovation, as well as city models, methods of life, design, and so on, which were never used before. But it is far from enough. In particular, they are not cryptic enough in forms when displaying further implications for a city. The globalization in economic, political and cultural fields has many hazards, which are represented by the gradual mediocrity of the designs and the loss of designed meanings. Similar buildings without due consideration of the context are filling up every corner of the city space in the world. These buildings are considered capable of fulfilling various functions anywhere and anytime without exceptions, changing the world into a flat one, into a world without specific territories, definite spaces, and defined territory benchmarks. We really wished that we could have found out how the architects would respond, but it's a pity that they are still not enough. If we should not give up the effort to incorporate ourselves into a tradition, we should try to give it a new interpretation from deeper levels, so that the problems we have encountered and are going to encounter in different times and histories in the process of development could be addressed in an innovative way. The design of nowadays should have a demand stronger than any time in the past to incorporate itself into the category of its history, its territory, and its culture, because it is inseparable from the territory, and will interpret and facilitate its future development. Finally, sincere congratulations to all the prize winners and contest participants for their great achievement in this exhibition works solicitation. We can not wait to see that more Chinese new architects will go to the world platform. Meanwhile, "area" will commit itself to facilitate the growth of modern Chinese architect groups, pay more attention and provide more support to new architects and their development.



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