

“再创造”——芬兰馆策展人访谈

"Re-Creation": Interview with the Curators of the Finnish Pavilion

项琳斐, 都文娟/XIANG Linfei, DU Wenjuan

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WA: 可以简单介绍一下芬兰馆吗?

奥雷·伯曼: 威尼斯双年展长期以来都是基于国家的参与, 这也是为什么我们在这里, 在阿尔托设计的代表芬兰的展馆前。我的联合策展人茱莉娅, 是芬兰建筑博物馆的总监, 她来到这里负责将芬兰建筑呈现给大家。

但是芬兰建筑是发展的, 而发展不仅仅靠内在的动力, 还要置身在全球化的影响力之下。当然全球化的影响也发生在中国, 你可以看到, 这个展览就是芬兰传统与中国当代语境的相遇。

WA: 芬兰馆是怎样回应“吸收现代性”的主题呢?

茱莉娅·考斯特: 首先, 我们的工作是从一栋现代主义的建筑着手, 这栋建筑是阿尔瓦·阿尔托在1956年设计的。这一次, 我们实际上是把它作为两个装置之间的连接。所以, 我们想以它最初的方式——意图创造一个你可以走过的通道——来呈现阿尔托的作品, 这就是我们要做的, 它是芬兰装置与中国装置之间的通道。

WA: 这一次, 中央展馆的展览是“建筑元素”, 展

示了屋顶、窗、门等等, 这些都是物质的“基本因素”, 你们认为什么是建筑的非物质基本元素呢?

考斯特: 对于我们来说, 从芬兰人的角度看, 最重要的基本元素是空间, 必须要考虑人的尺度、自然光和材料, 处理这些材料的方式是要将它们最好的品质呈现出来。我认为, 这就是两个装置以及阿尔托设计的展馆中呈现出来的品质。

伯曼: 这是非常有活力的! 这些基本要素是生机勃勃的, 没有被数字技术或现代性的觉醒湮没。它们仍然充满活力、充满力量, 它们相互关联。至于你关于另一个展览“建筑元素”的问题, 一定程度上可以看出建筑正在消解成某种东西, 我们不知道那将会是什么。但是确切的说, 没有亘古不变的学科, 旧的建筑原则是去创造空间、创造人与人之间的联系、去庇护人类。库哈斯的研究证明, 旧的建筑原则似乎正在消失。由此, 展示出它如何仍然充满活力犹为重要。所以如果你问到对话, 不是有准备的, 只是巧合。我认为, 了解到有更积极的选择也是好事, 有利于延续建筑曾经的品质。

WA: 你在中国有什么经历吗?

考斯特: 是的, 我们跟奥雷在2013深圳城市/建筑双城双年展上有合作^[1]。我们在上海、北京、香



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港和深圳举行过巡展和讲座, 但是经历的不多。

WA: 可以问问你对中国或中国建筑师的印象吗?

考斯特: 首先, 这里发生的太多了, 非常激动人心, 让人印象深刻。有那么多建筑、那么多开发区, 有各种类型的项目, 这里存在很大的潜力。

WA: 你们对中国建筑的发展乐观吗?

伯曼: 这个问题显然在芬兰馆中找不到答案。因为中国建筑师的责任是去寻找新的方向或途径复兴建筑学科。但是我认为, 不同文化的相遇是振兴学科的可能性之一。芬兰建筑师安西·拉西拉提出这个想法, 用纯粹芬兰的方式做一个纯粹的建筑, 然后



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1 芬兰馆策展人奥雷·伯曼、茱莉娅·考斯特和参展建筑师安西·拉西拉/Curators of Finnish Pavilion(Ole Bouman and Juulia Kauste) and Architect Anssi Lassila

2.3 芬兰馆的“再创造”装置芬兰亭/The Finnish section of the Re-Creation installation at the Alvar Aalto Pavilion of Finland



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WA: Could you briefly introduce the Finnish pavilion?

Ole Bouman (OB): The Venice Biennale has for a long time been based on national contributions, which is why we are here now, in front of the famous Aalto pavilion, representing Finland. And my co-curator Julia is director of the Finnish architecture museum, so she is here to represent Finnish architecture.

But Finnish architecture is developing. And developing is not only by intrinsic dynamic but also by exposing itself to global forces. And of course one of those global forces is happening in China, so you can see this exhibition as an encounter between Finnish traditions and the modern context emerging in China.

WA: And how does the Finnish pavilion respond to the theme "absorbing modernity"?

Juulia Kauste (JK): Well, first of all, we are working with a piece of modernist architecture. This piece was designed by Alvar Aalto in 1956. And this time, we have really made use of this as a link between these two installations. So we want to expose Aalto's

work in its very original way, the intention of which is to create a path that you can walk through. And this is what we are doing. It is a path between the Finnish and Chinese installations.

WA: Ok. And this time the central pavilion holds the exhibition of "Elements of Architecture", with ceilings, windows, doors, etc., these are all physical "Fundamentals". What about the non-physical fundamental elements in architecture?

JK: For us, from the Finnish point of view, the very important "fundamental" of space has to do with human scale, natural light and materials. We are working with those materials in the ways that can bring out their best qualities. And I think they are the qualities that we present in the installations as well as in the pavilion designed by Aalto.

OB: And this is alive and kicking! It also shows that it can happen now. These fundamentals are vibrant, not buried by digital technology or modernity. It shows that they are still very much alive and still have their power and their relevance. And with you questioning about the other exhibition and the

elements of architecture, and with the observation that architecture dissolves into something, we do not know yet what it will be. It is not exactly the eternal discipline, as the mother of all arts, not like the old principles of architecture: to create space, to create connections between people, and to shelter people. All these responsibilities that have driven the discipline for such a long time. It seems to be dissolving, as proven by Koolhaas' research. But that makes it all the more important to show how vibrant it can still be. So, if you ask about the dialogue, it's not deliberate, it's just coincidence. But, I think it's also good to learn more about positive options, for the persistence of the quality of architecture as it used to be.

WA: Do you have any experience in China?

JK: Yes, well, we have collaborated with Ole in the Shenzhen BI-CITY Biennale. We have done some traveling exhibition and seminar in Shanghai, Beijing, Hongkong and Shenzhen. But not very much.

WA: May I ask your impression about China or Chinese architects?



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4 阿尔瓦·阿尔托1956年设计的芬兰馆/Alvar Aalto Pavilion (1956) of Finland

5 芬兰馆的“再创造”装置中国亭/The Chinese section of the Re-Creation installation at the Alvar Aalto Pavilion of Finland (2-5 摄影/Photos: Coen Ruys)



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再把这个问题提给中国的团队看看这种转译的行为会带来什么。这次转译就展示在这里。所以，这里有一件芬兰的建筑作品，还有由中国团队实施的对芬兰想法的再创造。所以，这就是如何利用建筑的语言和技艺，在思想和手工艺上实现互育。

考斯特：还有材料的选择。我感觉非常乐观的是，当我们在全球化的对话中相互影响的时候，有可能做出更多的东西。

WA：伯曼先生，关于中国您想写点什么吗？

伯曼：嗯，这个问题在深圳双年展的时候就被问过很多次了，我认为现在中国建筑处在一个转折点上，对建筑还有很多的需求。大量的移民，为人们创造更好的生活，公共空间，在中国还有很多事要去做，这里有促进建筑实践的动力。我认为这个转折点是中国如何促进全球化的实践，如何应对这些问题。所以，我认为中国建筑师有太多的事情要做，这是在量的方面，在品质方面也有很多要做的。我想世界正在观望中国建筑师如何处理当前的问题。

考斯特：是的，的确如此。感觉就是“我们想看看将会发生什么。”

WA：上一次在中国的深圳双年展和现在的威尼斯双年展，有什么差别吗？

伯曼：威尼斯双年展更多的是关于展示，将东西呈现给人们，让人们去思考、去欣赏。而深圳的双年展更多的是在做，所以这里的两个装置是在深圳制造的，那里的环境更适合去做事情，一个工作的环境。所以，在深圳做出东西来在这里展示，你看，当在这里展示的时候有完全不同的背景。两个展览都非常重要。

WA：最后一个问题是，既然你们对中国建筑的未来很期待，那么你们对中国建筑师有什么建议吗？或者你想从中国建筑师那里听到什么想法？

考斯特：好像又回到了奥雷所说的，在我看来有两点非常重要：首先是真正的对话，不再是孤立的，而是真正看看在其他思想的影响下你会做出什么。其次，尽可能地注重品质，要考虑到制作的品质，不仅仅是最后的结果，还包括整个过程。我认为这方面还有巨大的潜力。

伯曼：关注制作工艺，最终也会使产品的质量变得更好。但是建筑师往往都是在处理最终的形象，他

们的工作都是为了最终的形象。但是，以这里的两个装置为例，它们没有最终的形象，还处于制作过程中，甚至现在，还有一些小的调整。所以，在过程中不是坏事，而是好事。因为这会让建筑变得更有弹性，你可以随时调整它以适应环境，这也会使这个学科充满活力。但是，当你开始专注于固定的形象，当你只是考虑最终的效果并且为最终的效果努力，你就无法在过程中有所收获，而我认为那也是非常有意义的。

考斯特：于是你就会错过一些让结果变得更好的可能性。□

注释：

[1] 奥雷·伯曼是2013深圳城市/建筑双城双年展的策展人和创意总监。



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6.7 芬兰馆的“再创造”装置芬兰亭/The Finnish section of the Re-Creation installation at the Alvar Aalto Pavilion of Finland



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8 芬兰馆的“再创造”装置中国亭/The Chinese section of the Re-Creation installation at the Alvar Aalto Pavilion of Finland



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JK: First of all, there is so much going on. It is really breath taking. And it's amazing and impressive. There is so much construction, so much development. A wide range of work can fit in at the moment when there is so much happening, so it has a lot of potential.

WA: Do you feel optimistic about Chinese architecture?

OB: Well, that's a question not so obvious for the Finnish Pavilion. It is the responsibility of the Chinese architects to take a new course or to find a new way to renew the architectural discipline. But I think encounter between different cultures is one of the possible ways to refresh the drive of the discipline. And the Finnish architect Anssi Lassila has this idea of making a piece of architecture in a pure Finnish way and then asking a Chinese team what this act of translation would bring about. And this act of translation is on display here. So there is the creation of a Finnish architecture and there is the recreation of a Finnish idea through the lens of Chinese practice. This is how cross fertilization works in ideas and handcraft through technics and dialogues about architecture: its discourse.

JK: And in the choice of materials as well. I feel very optimistic about the possibility of doing something more when we expose to each other through global dialogue.

WA: And, Mr Bouman, if you could choose, what would you want to write about China?

OL: Hmm, well, this question was also asked several times in the Shenzhen Biennale, and I think there



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is kind of turning point for Chinese architecture because there is still a lot of demand for architecture due to mass immigration, creating a better life for the people, There is so much to do in China and there is a drive behind architectural practice. And I think right now there is a turning point in terms of conceptualizing how much China can contribute to global practice, in terms of the scale on how China deals with these issues, right? So, I think that will be the proof, or the pudding, for Chinese architects there is so much to do in terms of quantity, but there is also much to do in terms of quality. I think the world is waiting to see how Chinese architects deal with it.

JK: Yes, that is very true. There is a sense of "Yes, we want to see what is going to happen!"

WA: Is there any difference between the Biennale in China and the current one in Venice?

OL: This is a biennale very much about display- It shows things to people, to think about, to enjoy. In Shenzhen the biennale was much more about making things. That's why these things (the two installations that form the Finnish pavilion in Venice) were made there. It was more a rougher environment with things needed to be made still. A working environment. And that's why a few things that worked out came to Venice to be displayed. So, work these things out in Shenzhen and then bring it here to display. And you see, when it's displayed it has a totally different setting; that's the setting of display. But both are very important.

WA: So, as the last question, do you have any idea



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or advice since you said you are looking forward to the future of Chinese architecture? what would you want to bring to Chinese architects? Or any idea that you would want to hear from them?

JK: Well, kind of going back to what Ole was saying, two things from my point of view would be very important. One is to really engage in a dialogue, not to be isolated, but to see what you can do as the result of exposing yourself to the other ideas. And the other is to pay as much attention to quality as possible, to think about the quality of manufacturing, not only the quality of the end result, but also quality of the whole process. I think that would have an enormous potential.

OL: To focus on the quality of the art of manufacturing will also help to improve the quality of the final product. But very often architects focus on the final image and they work towards the final image. But take this (the two installations) as a counter example: there is no final image yet, it is still work in progress. Even now there are some small changes, so this working progress is not a bad thing, it's a good thing, because it helps to make architecture more resilient. You have to calibrate, to adjust, to adapt to circumstances, and that keeps the discipline vibrant. But when you start to apply, let's say, fixed images, or when you just think about the final picture and work towards that final picture, you don't pick up the lessons of the process itself, which I think can be very relevant too.

JK: Then you miss out on some of the potential of an even better end result. □

9-11 芬兰馆内景/Internal views of the Alvar Aalto Pavilion of Finland