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合作中国 共同创造

Co-created with China

摘要 今天,任何有野心的个人、公司或国家都迫切希望与正在迅速发展的中国建立某种关系。但是,他们并不完全正确。或许更有意义的是与中国合作并共同创造,而非单纯的建立联系。未来并不只是简单的交流,而是在全球舞台上就我们共同面对的问题展开合作。

关键词 迅速崛起的中国;关系;共同创造;合作;全球舞台

ABSTRACT Any ambitious person, company or country today feels an urge to establish relations with rising China. But they may be mistaken. Perhaps it makes much more sense not to relate, but to co-create with China. The future is not about exchange. It is about collaboration on issues that are shared by us all and that we all face in the global arena.

KEY WORDS Rising China; Relations; Co-creation; Collaboration; Global Arena

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在 2006 年第 6 期的 *Volume* 杂志中,我曾经明确阐述过当代中国城市和建筑业的现状,“中国在全球的发展态势已无法被称为‘扩张’、扩大势力范围的某一阶段甚或是一种征服”。我建议把“这种现状当作一种文化转变、全球化的一个维度和一个世界历史发展的必然趋势来讨论。随着中国的出现,现代性的发展进入了一个新阶段,一个西方世界无法在金融上(如 20 世纪八九十年代那样)支持的阶段,一个西方只能服务与旁观的阶段。”4 年过去了,这期间中国举办了奥运会,世界经历了严重的经济危机。以上的观察更为戏剧化地演变为:世界不仅在见证而且也依赖于中国的发展,他们企盼中国庞大的储蓄和她那不断增长的生产力(正如马克思所说的,生产力是人类全部历史的基础)能够帮助恢复全球经济的发展,修复全球经济系统和拯救备受困扰的国际货币金融体系。

这篇文稿恰好写于上海世博会开幕之际。我想没有其他事情更加能让我们正视这个强有力的事实。在这里,179 个国家和地区希望通过外观炫目的新奇展

The last time I made an explicit written statement about the current state of urban and architectural affairs in China (*Volume* 6, 2006), I stated that “We can no longer call the global advance of China a matter of ‘expansion’, a stage of its diasporas, or even a conquest”. I suggested to start talking “about a cultural mutation, a dimension of globalization, a world-historical fatality. With China, modernity has begun a new phase that the west will not financially substantiate (as it has done in the eighties and nineties), but that, at best, it will only serve and witness”. Now, four years, a Chinese Olympics and a dramatic global economic crisis later, this observation could be dramatized by saying that the world is not only witnessing, but also depending on the Chinese capacity to resume growth, to redeem the global economic system, and to bail out the troubled international monetary system with its vast savings and its ever growing productivity which, as Karl Marx

already knew, is the only creator of value that can really last.

I am writing this on the day the Shanghai World Expo opens, and nothing could confront us more forcefully with this fact. Here 179 countries are showing off their best practices and products, by way of fancy pavilions, glitzy presentations. Of course to each other, but much more to their Chinese hosts, who know by now how popular, how indispensable they are. Many of the foreign countries are currently in deep trouble, awakening from an economy that used to be massively pacified by borrowing from imaginary wealth to be earned in the future, by future generations. Dozens of states are cutting down on their budget on an unprecedented scale. Or are now pondering how to do that. They all look desperately to new business opportunities that may in the long term make up to their enormous budget deficits. No wonder they want to be seen by China.

馆，相互间，但更是对中国这一主办方，炫耀自己最好的业务和产品。这一切努力应该能让主办方中国很清楚地意识到，自己已是如何受人喜爱和不可或缺。现在世界上的很多国家都困难重重，其现行的经济模式大多建立在透支想象中未来后世的财富的基础之上。现在他们不得不从这种镇静剂中苏醒。很多国家开始以一种史无前例的规模削减预算，或正在盘算着如何削减。他们都在不顾一切地找寻能够长期填补巨大预算空缺的崭新商业机会。无怪乎他们都想被中国所见。

但是，他们也许犯了个错误。仅仅使用双边的方式已经不足以应对和处理与中国的关系。中国已经成长为现代地缘政治力量平衡中的一个基本条件，正如儒家和道家的关系多个世纪以来已成为全球知识平衡的基本条件一样。最有智慧的国家应是那些具有革新精神的国家。他们不求在任何人可以出现的地方无处不见，而只是在最关键的时刻出现在最恰当的地方，出现在最需要特殊能力和优势的领域。在这些领域中，他们往往是没有竞争对手的。最精明的国家或企业莫过于那些拥有实力并依靠自身的企业，它们并不渴望在中国处处可见，而是精心把自己策划成为中国所需要的角色。当然，这些时机和领域也许仅存在于亚洲的中国，但同样可能的是，这些机遇将与中国相伴而生，伴随在她那无所不在、无所不包的全球贸易和知识机构之内。明智的做法是以网络作为资本获取未来的项目，而不是仅仅展示和推销以往的品牌成就。未来的胜者不是那些可以拿来比较的，而是那些无法比较的。

这正是建筑发挥最大能量并引人注意的切入点，因为建筑是人类憧憬未来能力的最灵活的媒介。任何人在构想未来的时候，都会倚靠建筑这个不说自明的工具。建筑作为一个国际学科，自然对中国这30年来的发展抱有浓厚的兴趣。对有些人来说，中国这个变化中的帝国令人着迷，她的文化能量提供了研究与借鉴的对象。更重要的是，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。世界上还有其他什么地方能让建筑的游戏变得如此真实？在中国，你不用年复一年地为自己的设计做辩护，却徒劳地看到它们频遭八方威胁——人们纯粹的固执、复杂程序的阻碍，甚或是你自身对这些设计逐渐耗尽的信心。不管是在哪种风格背景或是交流层面来说，中国为雄心勃勃的建筑师提供了快速实现的迷幻药。有哪个建筑师能够抗拒这种诱惑呢？于是我们看到关于速成项目的报道比比皆是，它们形形色色、包罗万象：图像化的、现代派的、托斯卡纳风格的、古典的，或是任何一种对过去的诚恳的表达方式和历史风格的虚幻的变体。中国把那些过去极不可能同时出现的意识形态统统带到了一起。这种和谐带给人们的是成功的机遇，而这种机遇同样被赋予了全球的建筑业。没有

But perhaps they make a mistake. China is no longer a country for which it is sufficient to deal with in any bilateral way. China has become a condition of the contemporary geo political balance of power, just as its Confucian-Taoist nexus was for centuries already a condition of the global balance of intellect. The smartest countries are now the ones who deal with that in an innovative way. Not by being highly visible at fairs where all others are, but by being present exactly at the moments and on the spots where very specific capacities and assets are needed. And where very often no competitors are around. Smartest are now the companies who rely on their own strength and do not crave for being seen in China, but engineer to being wanted by China. Of course these moments and spots might be in China as an Asian country. But equally possible they are WITH China, in its established ubiquity of global commerce and knowledge. Smartest are now the individuals who capitalize on networks for projects of the future, rather than showcasing and marketing their branded products as achievements of the past. The winners of that future are not the ones who can be compared, but who are incomparable. This is where architecture comes into the picture, because architecture is the most agile medium of mankind's capacity to think the future. Anyone who wants to envision a time to come, will rely on architecture as its self-evident vehicle. Well, of course this kind of architecture as an international discipline has been very much interested in what happened in China during the last 30 years. For some, China as the empire of change was a place to be fascinated by, a cultural energy to study and learn from. Moreover, for many architects with a strong will to build it has been a paradise. Because nowhere was architecture more a reality game as there. Finally here was a place where you didn't have to defend your designs for years to see them threatened by sheer obstinacy and procedural obstructions or by your own waning faith in it. From whatever background in style or discourse, China provided ambitious architects with the drug of speedy realizations. Which architect can resist that drug? So we could read the countless reports on the crash projects, in any particular style - iconic, modern, Tuscan, classical, or any other fantasy mutation of what used to be genuine ways of expressions and historical styles. China brought together ideologies that previously were hardly seen together. The harmony of giving people a chance to succeed, also applied to global

architecture. No bitter fights, just sweet building. The ultimate dream of architecture, to make things, to give birth to things, to see things happening, to make desires come true, materialized. No wonder China attracted the best minds of architecture.

However, as for all other trades and industries as described above, this practice of finding clients and jobs in China might no longer be the most intelligent option for architecture to pursue. Of course the country has still an enormous building portfolio in the waiting, and if it's true that China is the most aggressively recovering from the global economic slump, it's probably also the place where there is still a lot of work right away.

The point is that for architecture to thrive, it is not enough to respond to available market. What counts is to get prepared for the market of tomorrow. According to the argument of Chinese ubiquity, it is now most important to get to know the Chinese investors and developers who are active around the globe, to know who you are and to know what you are good at. As director of a National Architecture Institute in the Netherlands, this is to know the unbeatable assets of a Dutch practice that is rooted in its continuous battle against natural elements as water and wind, its strongest traditions in housing, urbanism of density and a vital public domain. Here are the assets that whatever competition, the Dutch can excel, wherever we are active.

But there is more. More than trying to sell assets and expertise, what now counts is the acknowledged courage to engage with other worlds, just as China does on the world scene. Dutch and Chinese architecture facing global challenges together, not bilaterally, but as part of a multilateral energy.

When the Netherland Architecture institute now displays the best of Dutch design siding the Chinese in its show "Taking a Stance", presented in Shanghai, Beijing and Guangzhou, it doesn't try to sell by comparing and marketing. It presents both countries and their design practices as being part of new global contexts of culture and economy in all its shades. It presents not the facts of production, but the speculations of true creation.

艰苦的斗争，只有惬意的建造。去创造事物，去感知事物的发生、发展，把愿望变成现实，这一切建筑的终极梦想都得以一一实现。难怪中国吸引了建筑界的精英。

但是，就像我先前谈到其他贸易和制造业的时候说到的，这种在中国获取客户和工作机会的惯常做法已经不再是建筑业应该追求的最明智的选择了。当然，中国仍然有大量的项目有待完成，如果她果真已经迅速地全球经济的低迷状态中恢复，那么她很可能也仍然是那块可以提供很多工作机会的国土。

建筑业如果想蓬勃发展，关键的问题不是针对现有的市场作出机械的反应，而是应该准备好迎接明天的市场。根据对于“中国无处不在”的讨论，现在最重要的是去了解活跃在全球的中国投资人以及发展商们，去探知自我，了解自身擅长的究竟是什么。作为荷兰国家建筑协会的主管，这意味着清楚地了解荷兰建筑业具有哪些不可战胜的优势。这些优势根植于这个国家与水、风等自然元素持续不断的斗争；荷兰在住宅设计、高密度城市建设以及重要的公共建筑设计领域拥有强大的传统。无论我们身处哪种竞争，无论

活跃在哪里，这些都是荷兰建筑师可以致胜的法宝。

但事实上，能做的事情远多于此，多过于仅仅是出售上述优势和专业技术。现在要紧的是找到同世界的其他部分共事的勇气，就像中国在世界舞台上做的那样。荷兰与中国建筑共同面对着全球的挑战，这不仅关乎荷兰与中国的双边关系，而且是组成多边能量的一个部分。

所以，当荷兰国家建筑协会的展览“设计的立场”^[1]集合了中国设计师与荷兰设计师的优秀设计作品，先后在上海、北京和深圳展出，它所追求的不是通过比较与推销来兜售设计作品，它呈现在人们眼前的是这两个国家以及他们的设计业如何在各种层面融入当下崭新的全球经济和文化的大背景。它呈现的不是生产的现实，而是对纯粹创造的思索。

注释和参考文献：

- [1] 展览“设计的立场：来自中荷建筑、服装、产品与书籍设计的八种态度”，上海站展览时间：2010.3.6-3.28，北京站展览时间：2010.4.27-5.14，深圳站展览时间：2010.6.26-8.5，鹿特丹站展览时间：2010.10.6-10.28。

作者简介

奥雷·鲍曼，荷兰国家建筑协会主任，自2007年4月起担任荷兰建筑协会主任。在此之前他曾任《Volume》杂志的主编，Stichting Archis、AMO（OMA的研究机构，由库哈斯创办）以及哥伦比亚大学建筑规划及保护研究生院的合作负责人。鲍曼一直在美国麻省理工学院讲授设计课程。

奥雷·鲍曼最近的出版物是《Architecture of Consequence》，书中提出了主动设计的思路。鲍曼曾为米兰设计三年展、第三届宣言展以及鹿特丹波伊曼·范·布尼根博物馆策划展览。鲍曼的文章曾发表在多种著名期刊，如《独立报》、《艺术论坛》、《城市中国》、《Domus》、《哈佛设计评论》、《El Croquis》、《AV》以及《Projekt Russia》。

Ole Bouman has been director of the Netherlands Architecture Institute (NAI) since April 2007. Before taking up that position he was editor-in-chief of the periodical Volume, a cooperative venture of Stichting Archis, AMO (the research bureau of OMA/Rem Koolhaas) and the Graduate School of Architecture, Planning and Preservation of Columbia University. Bouman has been lecturing Design at the Massachusetts Institute of Technology in the United States.

Bouman's most recent publication is Architecture of Consequence which constitutes a portrait of a proactive design mentality. He has curated exhibitions for the Milan Triennale, Manifesta 3 and Boijmans Van Beuningen Museum. His articles have appeared in periodicals such as The Independent, Artforum, Urban China, Domus, Harvard Design Review, El Croquis, Architectura & Viva, and Projekt Russia.



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