

The Buildings and Public Sculptures in Expo 2010 Shanghai 世博会里的建筑与公共雕塑

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举世瞩目的2010上海世博会在全球人民的期待之中终于开幕了。被传媒预热炒作的各个展馆建筑之真面目也终于亮相在世人眼中。这些充满想象力和异国风情的建筑，恍若一个个巨型的雕塑，坐落在世博园528万平方米的土地之上，成为世博园最为直观的视觉亮点。绝大部分的展馆都是作为临时建筑在展会期间展示，180天后必须拆除。这就要求展馆建筑尽可能地使用环保材料，但是作为国家的象征物，它们也要求设计师极大地发挥想象力，呈现出独特的风姿。

在此，本刊请来了意大利雕塑家迪奥尼西奥和中国建筑师王琰带领我们去参观世博园里的建筑，提供他们的视角。

Expo Constructions in the Eyes of a Sculptor 一个雕塑家眼里的世博建筑

■ 迪奥尼西奥·契马莱利 by Dionisio Cimarelli

作为一位雕塑家，我的视角会和建筑师有所不同。我之所以对建筑感兴趣，是因为当下有不少建筑在形状、色彩、材料等方面都趋近于雕塑。建筑设计中对电脑的普遍运用也在一定程度上形成结构感的“雕塑”。在古代建筑中，尤其在西方国家，雕塑往往作为建筑的重要组成部分存在；但在20世纪的最后几十年中，雕塑却完全消失在建筑里；今日，雕塑又以全新的方式重新开始影响建筑——很多建筑物的造型如同抽象雕塑一般，这种现象在世博会中比比皆是。

就我个人所见，从世博会各个场馆的建筑构造的定位可以将它们分成几种类型：环境型、创新型、科技型、古典型、历史型。我更多地注意到每个展馆都在展示这个国家关注的焦点问题，也许是创新，也许是传统，也许是历史。创新和科技、交流与对话、

环境保护这三点显然是普遍的焦点。这些主题被全世界的媒体无时无刻地讨论着。

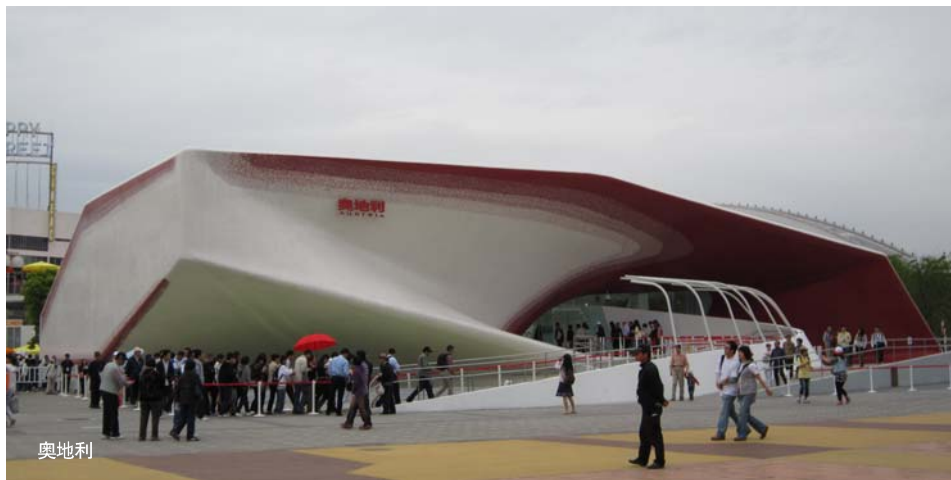
当逐个地细看展馆之时，我的眼球会被其中的某些特点吸引住，它们并不一定就属于大国、强国，可能是属于一些小国家的，而这常常是非常有趣的展馆。

英国馆是最具原创性并最令人印象深刻的，可以说是科技和“电影特效”的混合体。它让我联想到美国雕塑家亚历山大·考尔德 (Alexander Calder) 用LED灯装饰外表面的动感雕塑。但它更多地让我想到一种深海生物，一颗蒲公英的种子……作为雕塑家，我的感觉主动地将当代建筑与其他领域诸如自然、有机雕塑等等联结起来。

西班牙馆也相当有建设性和创造性地使用了藤这种自然材



西班牙



奥地利



俄罗斯



With the opening of the 2010 Shanghai Expo, under worldwide expectation, the constructions, which are inflated preliminarily by the media, are appearing in public. These exotic and imaginative constructions are like huge sculptures spreading across the land of 528 square meters, capturing people's eyes directly. Because most of the exhibition halls are built as temporary constructions and will be destroyed after the Expo is finished, environment-friendly materials were used during the construction. What's more, as symbols of different countries, they must be endowed with unique styles and flavors by imaginative designers.

Dionisi Climarelli, a famous Italian sculptor, and Chinese architect Wang Yan share with us their views about the constructions in the Expo.

料。一片片藤编的覆盖物由工业化的钢架结构支撑起来，迎风招展，配合着起伏的形态，整个馆在视觉上如同一头庞大而狂野的牛。与此相比，内部大型的儿童雕塑反而不如外部造型那么富有原创性，那般吸引人的眼球。

波兰馆是装饰主义与极简主义的奇妙混合体，这种结合非常有趣。

铁锈红色的澳大利亚馆具有雕塑般的形状。这种色彩令我回忆起澳大利亚土地的诱人色泽，我多年前游访这个国家时，我曾深深为之着迷。

意大利馆非常好地呈现了这个国家作为技术与自然、现代与传统的混合体的气质。在建筑体的表面，几何式的极少主义造型遭遇了创新材料——例如：透明水泥使得光线从内部透出，从而在夜晚制造了特殊的精致效果。同时，外观的当代感与内部所呈现的历史感及意大利创新技术完美地结合在这一建筑中。

以色列馆因为那两根交叉的柱子而富有深意。它们将我带入了20世纪80年代西方大理石材质的抽象雕塑中。

韩国馆也是当代图像与国家历史文化的有趣结合体：书写着韩国文字的多色方形瓷砖围合成建筑的外表面。这个拼色几何体使我联想到荷兰画家蒙特利安的经典绘画。

芬兰馆有趣的雕塑化造型（一个传统的芬兰碗）是这个国家中人与自然的存在方式的结合。内外构件中对于木、水、白色瓷砖等材料的使用，呈现了一种非常纯净的芬兰文化与景观。尤其当以俯视的角度观赏这个极具雕塑感的当代设计物时，我深深地感受到芬兰最伟大的建筑师兼设计师阿尔瓦·阿尔托 Alvar Aalto 对于这个国家所产生的深刻影响。

最后，但并非不重要是中国馆。它以中心位置和庞大体量在世博园中强化着自身，象征着中国在当今时代作为一个拥有超级力量的民族的存在。但是，这也许会削弱我对于探究“中国馆如何通过设计呈现中国历史、文化及优秀传统建筑样式”的热情。

考虑到世博园作为展示今日世界和各国风情、通过创造提升人类生活质量之所在，无论建筑师、雕塑家、画家、商人、歌唱家、音乐家、农民等等，每个人都可以有各自的视点。

EXPO Constructions in the eyes of a Sculptor.

In 2010, Shanghai became a dazzling epicenter of global architectural innovation through its EXPO. For a sculptor like myself, wandering through the EXPO Park was akin to traversing a living gallery, where the line between architecture and sculpture blurred beautifully. This article delves into my impressions of this grand spectacle, highlighting the symbiotic relationship between these two artistic disciplines.

The pavilions at the EXPO were embodiments of their respective nations' cultural and technological ethos. What struck me was the diversity in their approach to design, which could be broadly categorized into themes of environment, innovation, technology, tradition, and history. Each structure not only represented a country but also mirrored the global priorities of our time, like environmental protection and technological advancement.

One of the most striking pavilions was the UK's. It stood as a testament to the blend of art and technology, reminiscent of Alexander Calder's mobile sculptures. The pavilion's design, featuring dynamic LED-lit 'sticks', created an image evocative of various natural forms – from ethereal sea creatures to a whimsical dandelion seed. This structure was a vivid example of how modern architecture is adopting the fluidity and dynamism of sculpture.

Equally impressive was the Spanish Pavilion, which used natural materials like rattan, juxtaposed against a high-tech metal structure. This mix of the organic and the technological created an engaging visual dialogue. However, it was the pavilion's exterior that truly captivated me, more so than its interior, which, while significant, lacked the exterior's originality.

The Polish Pavilion showcased a fascinating blend of surface decoration with minimalist geometric volumes, creating a unique aesthetic that caught the eye. Meanwhile, the Australian Pavilion, with its sculptural form and earthy hues, echoed the vast landscapes of the Australian outback – a personal reminder of the country's natural beauty.

Italy's Pavilion represented a seamless melding of modernity and tradition. The use of transparent cement for the exterior was particularly striking, allowing light

to permeate through walls and create enchanting effects in the evening. This contemporary design beautifully intertwined with Italy's rich historical narrative.

The Pavilion of Israel brought to mind the abstract marble sculptures prevalent in the Western art of the 1980s, with its intersecting volumes offering a modern take on traditional sculptural elements. In contrast, the South Korea Pavilion's exterior, adorned with colorful, square tiles inscribed with Korean characters, seemed to echo the geometric evolution of Piet Mondrian's art, while encapsulating Korea's rich cultural heritage.

The Finnish Pavilion was a celebration of the symbiosis between humanity and nature, a core aspect of Finnish culture. Its design, reminiscent of a traditional Finnish bowl and utilizing materials like wood and water, was a nod to the country's landscape and Alvar Aalto's architectural influence.

Dominating the landscape was the China Pavilion. It stood as a symbol of modern China's ascendancy. However, its representation of China's rich cultural history and architectural heritage seemed to lack the depth and complexity I anticipated.

In sum, the Shanghai EXPO 2010 was more than a display of architectural prowess; it was a confluence of artistic visions, where each pavilion narrated a story through its design. As a sculptor, I found these structures transcending the realm of mere buildings – they were large-scale sculptures, each narrating tales of cultural pride, innovation, and tradition. This event reaffirmed the essential truth that in art and architecture, diversity and creativity are not mere values but necessities, shaping our world's cultural and technological landscapes.