

SN Forum: Architecture and/as Knowledge

东纽论坛：知识与建筑学

History as (a Praxis of) Knowledge

历史作为知识实践

New Topics, Methods and Challenges

新课题、新方法与新挑战

Second Symposium on 'History as Knowledge' in the SN Forum on 'Architecture and/as Knowledge'

An International Conversation hosted by Newcastle, UK and Southeast, China

东纽论坛：东南大学—纽卡斯尔大学“知识与建筑学”国际论坛，“历史作为知识”第二次国际会议

Dates 会议日期: 6-7th May 2025 / 2025年5月6-7日

Venue 研讨地点: Newcastle University, Newcastle upon Tyne, United Kingdom

英国，纽卡斯尔，纽卡斯尔大学

Host 主办单位: Newcastle University (UK) and Southeast University (China)

英国纽卡斯尔大学建筑规划景观学院，中国东南大学建筑学院

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Prof. Jianfei Zhu	Newcastle University
Prof. Adam Sharr	Newcastle University
Prof. Chen Wei	Southeast University
Prof. Ge Ming	Southeast University

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NU: Jianfei Zhu, Adam Sharr, Samuel Austin, Paola Gazzola

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In a new world of generative AI, info-wars and geopolitical uncertainties, careful thinking is needed. It can be argued that the basic challenge we face today concerns the tools we use. As these tools – digital, networked and self-learning – are becoming ‘smart’ and human-like, we are provided with increasing power to know and act yet are faced with huge dangers and uncertainties. Tools never being neutral aside, the new machines are reversing a basic relationship: they now talk back to us, upsetting the modern paradigm of a centric human subject knowing and controlling mechanical instruments. Alongside the spread of digital and network technologies, the geopolitical tectonics of the world are also shifting. Distant voices and extreme views are proliferating, along with new challenges to the established world-systems. These arguably converge on one basic challenge to a rationalist anthropocentrism established in the Enlightenment (Kissinger 2018, Hui 2019), which simultaneously fuelled the colonizing of the natural world and ‘other’ peoples and places. Contemporary ways of knowing and acting, abetted by digital and AI technologies, are arguably suggesting new forms of subjecthood, potentially shifting from anthropocentric control to organic collaboration, with machines, beings and forces: a new cosmology of relations reconfiguring autonomy and centrality.

If such challenges pose deep questions about ways of knowing and acting, then they are critically important to the methods, subjects and objects of architectural history. At a technical and methodological level, so-called ‘smart’ technologies could present previously unseen data towards extra-canonical discoveries, or handle data in new ways, or yield fresh datasets at an unprecedented scale, offering other kinds of archives. Intellectually and politically, such challenges compel us to question supposedly rational and ‘colonial’ forms of knowledge, inviting novel theorisations or critical studies concerning alternative places, ecologies, subjectivities, identities, forms, systems, or themes.

Newcastle University UK and Southeast University China organized a first SN Forum symposium on ‘History as (an Enabling) Knowledge’ in March 2024 in Nanjing China. Presentations there examined the enabling agency of historical knowledge for design and heritage practice, engaging multiple concerns. For this second event to be held on 6-7 May 2025 in Newcastle, we invite focus on frontier thinking and novel investigation in architectural history, responding to new challenges such as those outlined above. In both symposia, we aim for a multicultural presence of topics.

Newcastle and the Southeast will seek to continue this series of international symposia on ‘Architecture and/as Knowledge’ for the 21st Century, to cover themes from ‘history’ to ‘geography’ and onto ‘visuality’ in the years to come.

Organised by Newcastle University UK and Southeast University China, speakers explore histories of architecture as acts of knowing entangled with questions and technologies of our time.

在英国纽卡斯尔大学与中国东南大学合作召集下，学者在此探讨与当代问题，当代技术纠缠的作为知识实践的建筑历史学课题。

在人工智能崛起、全球格局动荡的今天，深入思考尤为重要。或许可以说，我们今天面临的最基本挑战，涉及到我们使用的工具。我们使用的工具，愈加数码化、网络化、并能自主学习；当工具变得愈加智能化、类人化时，我们获得了前所未有的认知和行动的能力，也面临了巨大的危险和不确定性。工具也许从来都不是中性的，但今天的新工具却扭转了一个基本关系：机器开始获得自主性并主动反馈我们，挑战了人类中心主体的认识并管控机械工具的古典现代范式。这些问题或可归结为一个核心挑战：一个针对启蒙运动所建立的理性的人类主体中心论的挑战（Kissinger 2018, Hui 2019）；而这个主体中心论在历史上又推动了对大自然和“它”文化、“它”地域的殖民。当下的数码和人工智能推动下的认知和行为的新方法，或许正在引出新主体性和新理念，使我们与机器的关系，从人类中心的管控关系，变成人与工具、物种、生命、动力的互相合作的有机关系：一种消解独立、取消中心的关联的宇宙体系。

如果这些新状态对我们的认识方式和行为方式提出了深刻挑战，那么这些问题对于建筑历史学的方法、课题和对象也应该是极为重要的。在技术和方法层面上，智能化技术或可展现前所未见的新状态，带来超越主流叙述的新发现，或者用新方法处理材料数据，或者展现大尺度的数据集合，使我们获得另类的资料库。在思考和政治层面上，这些新技术新问题推动我们去质疑所谓理性的“殖民”的知识形式，呼唤着关于场所、生态、主体、认同、形式、体系或议题的新理论或新思考。

英国纽卡斯尔大学和中国东南大学于2024年3月在中国南京举办了“东纽论坛”（SN Forum）第一次国际会议“历史作为（能动的）知识”。演讲者探讨了历史知识对于建筑设计和遗产保护的赋能作用等多方面议题。于2025年5月在英国纽卡斯尔举办的第二次国际会议，我们邀请大家开拓建筑历史学的前沿理论或创新解读，回应上述或其他问题的新挑战。两次国际会议，都试图汇聚多文化的研究和讨论。

东南大学与纽卡斯尔大学将围绕“知识与建筑学”在二十一世纪的新关系的核心问题，持续举办国际会议，主题将从“历史”推向“地理”和“视图”。

Reference 参考文献

- Kissinger, H. A. (2018). *How the Enlightenment Ends*. The Atlantic, June, < <https://www.theatlantic.com/magazine/archive/2018/06/henry-kissinger-ai-could-mean-the-end-of-human-history/559124/> > (accessed 16 Oct 24)
- Hui, Y. (2019). *What Begins After the End of the Enlightenment?* e-flux Journal, Issue 96, 1-7.

Symposium Schedule

Ground Floor, Armstrong Building (ARMB) [Building Guide](#)

Lecture Theatre: ARMB.G.09.KLLT (Keeton Lomas Lecture Theatre)[Room Guide](#)

Coffee & Lunch Reception: ARMB.G.70 [Room Guide](#)

Day 1 Tuesday 6th May 2025

09:00–09:30	Coffee
09:30–10:15	Opening Address Moderator: Adam Sharr
Chris Whitehead	PVC for Global, Newcastle University
Paola Gazzola	Head, School of Architecture Planning & Landscape, Newcastle University
Zhang Tong	Dean, School of Architecture, Southeast University
Zhu Yuan	Deputy Dean for Global, School of Architecture, Southeast University
	Photo session
10:15–10:30	Coffee
10:30–10:40	Introduction Moderator: Adam Sharr
Jianfei Zhu	Welcome and introduction
10:40–11:40	Agency Moderator: Adam Sharr
1. Ge Ming	Design thinking in China since 1949
2. Sofia Nivarti	On the afterlives of the Aaltos
Q&A	

History as (a Praxis of) Knowledge – New Topics, Methods and Challenges

会议日程

阿姆斯特朗大楼(ARMB) 首层(Ground Floor) [建筑导览](#)

演讲厅： ARMB.G.09.KLLT (基顿·洛马斯演讲厅) [房间导览](#)

休息室(午餐及咖啡)： ARMB.G.70 [房间导览](#)

会议首日 2025年5月6日 星期二

09:00–09:30	茶歇
09:30–10:15	开幕嘉宾致辞 主持人：亚当·夏尔
克里斯·怀特海德	纽卡斯尔大学 全球事务副校长
葩欧拉·葛佐拉	纽卡斯尔大学 建筑规划与景观学院 院长
张彤	东南大学 建筑学院 院长
朱渊	东南大学 建筑学院 国际合作副院长
	合影
10:15–10:30	茶歇
10:30–10:40	导言 主持人：亚当·夏尔
朱剑飞	导言及欢迎词
10:40–11:40	推动者 主持人：亚当·夏尔
1. 葛明	中国1949年至今的设计思想分析
2. 索菲亚·尼瓦提	阿尔托家人的作品的后世故事
问答环节	

历史作为知识实践：新课题、新方法与新挑战

11:40–12:40	Geography	Moderator: Samuel Austin
3. Li Hua	Multiple productions of architecture in 1959: Beijing & RIBA	
4. Zeynep Kezer	A ghostly landscape: Harput between deracination and confabulation	
Q&A		
12:40–14:00	Lunch	
14:00–15:00	Production	Moderator: Li Hua
5. Barnabas Calder	Old topics, old methods, new challenge	
6. Will Thomson	Building production in China within a global context: site study and labour theorization	
Q&A		
15:00–16:00	Labour	Moderator: Andrew Law
7. Elizabeth McKellar	Re-assessing the <i>Monstrous Regiment</i> : women and architectural history	
8. Katie Lloyd Thomas	Saving labour or organising it? Architectural specifications and expertise in the era of AI	
Q&A		
16:00–16:15	Coffee	
16:15–17:15	Intelligence	Moderator: Jianfei Zhu
9. Richard Coyne	AI in the urban context: the view from the humanities	
10. Tolulope Onabolu	The artifice of writing in the age of search engines	
Q&A		
17:30–18:00	Farrell Centre Visit	
19:00–21:00	Welcome Dinner	

11:40-12:40	地理关系	主持人：塞弥尔·奥斯汀
3. 李华	建筑的多重生产，1959年：北京与英国皇家建筑师协会	
4. 斯纳普·柯泽	一个幽灵般的景观：哈尔普特，在根除与虚构之间	
问答环节		
12:40-14:00	午餐	
14:00-15:00	生产	主持人：李华
5. 巴纳巴斯·卡德尔	旧话题，旧方法，新挑战	
6. 唐永恩	全球语境下的中国建筑生产：工地研究与劳动理论	
问答环节		
15:00-16:00	劳动力	主持人：安德鲁·劳(安舟)
7. 伊丽莎白·麦克拉	重新审视《怪异的军团》：女性与建筑史学	
8. 凯蒂·罗伊德·托马斯	对劳动力的节省还是管控？人工智能时代的建筑规范与专业知识	
问答环节		
16:00-16:15	茶歇	
16:15-17:15	智能	主持人：朱剑飞
9. 理查德·孔恩	人工智能在城市中：人文主义的视野	
10. 托鲁洛普·欧纳伯鲁	搜索引擎时代的写作文化	
问答环节		
17:30-18:00	参观 Farrell Centre	
19:00-21:00	欢迎晚餐	

Day 2		Wednesday 7th May 2025	
09:00–09:30		Coffee	
09:30–10:30		Media	Moderator: Xiang Ren
11. Stephen Parnell		Ceci tuera cela. Encore.	
12. Zhu Haohao		A study of <i>Jianzhu Xuebao</i> : tracing ideas (‘urban design’) in the printed media	
Q&A			
10:30–10:45		Coffee	
10:45–12:15		Knowing	Moderator: Adam Sharr
13.Doreen Bernath		Theses on the philosophy of history retold through the angels of the debris	
14. Edward Denison		An extractive history of architecture for a planetary age	
15. Jonathan Hale		Historical knowing: by, with and through machines	
Q&A			
12:15–12:30		Closing	Moderator: Adam Sharr
Ge Ming, Jianfei Zhu		Remarks	
12:30–13:30		Lunch	

会议次日		2025年5月7日 星期三	
09:00–09:30		Coffee	
09:30–10:30		媒体	主持人：任翔
11. 斯蒂芬·帕尼尔		此物将毁灭彼物，再次	
12. 朱昊昊		研究《建筑学报》：在印刷媒体里追踪观念(“城市设计”)	
问答环节			
10:30–10:45		Coffee	
10:45–12:15		认识	主持人：亚当·夏尔
13. 裴雅风		历史哲学论纲：从废墟天使的眼中再次阅读	
14. 爱德华·丹尼森		地球时代的一部采掘的建筑历史	
15. 乔纳森·黑尔		历史认识：在运用机器过程中	
问答环节			
12:15–12:30		闭幕致辞	主持人：亚当·夏尔
葛明、朱剑飞		总结与答谢	
12:30–13:30		午餐	



Ge Ming 葛明

Professor, School of Architecture, Southeast university, Nanjing, China
中国 南京 东南大学 建筑学院 教授

Design thinking in China since 1949

中国1949年至今的设计思想分析

Abstract: Design thinking has been one of the key sources shaping China's architectural theory discourse from 1949 to the present. It encompasses an internalization of design concepts and methods, a compatibility and expansion of aesthetic ideas, as well as innovative approaches responding to modernity. As a modern concept, 'design' is characterized by its emphasis on individual consciousness and its capacity to reflect efficient production. Consequently, research on design thinking during this period necessitates an inclusion of both individual thought and collective discourse. Examining both aspects and their relationship provides a better interpretation of the intrinsic connection between China's theoretical discourse of architecture and the transformation of its urban and rural development.

摘要：设计思想是1949年至今中国建筑理论话语形成的重要来源之一，包括：设计观念和方法的内化；美学概念的兼容与扩展；回应现代性的创新途径。设计作为一个现代词汇，个体意识的构思是它的重要特征，同时它还具有体现效率生产的特点。因此，该时期的设计思想研究包含了个体思想与集体话语两个部分，同时考察两者以及它们的关系才能更好地诠释中国理论话语与中国城乡变迁的内在性。

Ge Ming is Professor of Architecture at Southeast University and Deputy Director of Architectural Review Committee in the Architectural Society of China. He is also an editorial board member for *Jianzhushi* (the architect) and *Frontiers of Architectural Research (FoAR)*. His research covers design methodologies for garden and architecture, theories in architecture, and histories in Asian architecture. Ge Ming is active in design practice, with multiple productions including Spring Garden and Weiyuan Garden. He is the designer of 'Murmur', an exhibition at China Pavilion of 2008 in the 11th Venice International Architecture Biennale.

葛明，东南大学建筑学院教授，中国建筑学会建筑评论委员会副主任，《建筑师》和 *Frontiers of Architecture (FoAR)* 编委会成员。他的研究方向涵盖园林与建筑设计方法、建筑理论及亚洲建筑历史。葛明积极参与建筑实践，代表作品包括春园、微园，以及作为2008年第十一届威尼斯国际建筑双年展中国馆展项之一的“默默”。



Sofia Nivarti 索菲亚·尼瓦提

Fellow and College Lecturer in Architecture at St John's College

Assistant Professor, Department of Architecture, University of

Cambridge, UK

英国 剑桥大学 建筑系助理教授、圣约翰学院研究员及建筑学讲师

On the afterlives of the Aaltos

阿尔托家人的作品的后世故事

Abstract: Drawing from ongoing research into the thought and practice of Alvar, Aino and Elissa Aalto and their associates, this paper addresses the conception of an ‘afterlife’ as a theoretical apparatus for the study of architectural and design history. A work’s afterlife encompasses the ways in which it has adapted, and has been adapted, in the time following its initial construction, as well as to the changing meanings it cultivates beyond its inception and initial completion. The notion of an afterlife designates, in ambiguous and tensioned ways, a state of simultaneous distancing and continuation, in which an original work is transformed into something independent. The paper outlines the theoretical basis of ‘afterlife’ as a historical conception, method and instrument, and weighs its merits and weaknesses in the study of 20th-century modernists from a decidedly 21st-century vantage point.

摘要：基于对阿尔瓦·阿尔托（Alvar Aalto）、艾诺·阿尔托（Aino Aalto）和埃莉萨·阿尔托（Elissa Aalto）及其合作者的思想与实践的持续研究，本文探讨了“后世（生命、生活、故事、叙事）”（afterlife）这一概念作为一种理论工具在建筑与设计史研究中的可能性。一件作品的后世生命包含了它在最初建成后如何主动和被动适应，以及它在最初的建造和完成之后所生成的不断变化的意义。后世生命的概念以模糊而充满张力的方式，指向一种同时具有疏离感和延续性的状态；在这种状态中，原始作品被转化为某种具有自主性的存在。本文概述了“后世（生命、生活、故事、叙事）”作为历史概念、方法和工具的理论基础，并从明确的21世纪视角出发，评估其在研究20世纪现代主义建筑师时的优势与不足。

Dr Nivarti is an Assistant Professor of Architecture at the University of Cambridge, and a Fellow of St John's College, Cambridge.

尼瓦提博士是剑桥大学建筑学助理教授，同时也是剑桥大学圣约翰学院的学院研究员。



Li Hua 李华

Professor of Architectural History and Theory,
School of Architecture, Southeast University, Nanjing, China
中国 南京 东南大学 建筑学院 历史与理论教授

Multiple productions of architecture in 1959: Beijing and RIBA

建筑的多重生产，1959年：北京与英国皇家建筑师协会

Abstract: The year 1959 is often regarded as a climax in the architectural history of modern China. Its most significant and widely recognized symbol is the Ten Great Buildings in Beijing, built up for the tenth anniversary of the founding of the People's Republic of China. Nevertheless, apart from the construction of these monumental buildings, a series of architectural activities took place during this period, including historical writing of Chinese architecture after 1949, and the exhibition of Chinese Architecture held at the Royal Institute of British Architects (RIBA) in July 1959. This paper will focus on several initiatives undertaken between 1958 and 1961 for constructing a modern history of Chinese architecture. Through close reading of documents of the National Symposium on Architectural History, published albums, compiled textbooks, and the exhibition at RIBA, it will explore how the history was shaped through organisation of collective writing, framed by transnational perspectives, and articulated through diverse modes of representation. The paper will also argue that China and the West were not as entirely isolated and oppositional as later perceived—at least in the realm of architecture.

摘要：1959年，常常被看成是中国建筑现代史上的一个高峰。其最重要也是最广为人知的标志是这一年为中华人民共和国成立十周年而建设的北京十大建筑。不过，除了这些宏伟的纪念物的建设，当时还举行了一系列的建筑活动，包括对1949年以后的中国建筑史的书写，和1959年7月在英国皇家建筑师学会举办的中国建筑展。本论文将聚焦于1958-1961年间进行的几个构建中国建筑现代史的活动。通过仔细阅读历史写作研讨会的文献记录、出版的图集、编写的教材，和RIBA的展览，论文将讨论这段历史是如何通过集体写作的组织、在专业与政治及国内与国外的多重视野下、以不同的呈现方式，被塑造的，并试图说明当时的中国和西方并非像后来所认为的是决然的隔离和对立的，至少在建筑领域里。

Hua LI is Professor of Architectural History and Theory at the School of Architecture, Southeast University, China. She received her professional education in architecture in China and earned her PhD from the Architectural Association School of Architecture (AA) in the UK. Her research interest focuses on the relationship between architecture and modernity, with particular concerns on the formation of architectural knowledge, the "translation" and "reinterpretation" of architectural discourses and concepts across cultural contexts, and Chinese architecture as a modern practice since the 1950s. She serves as a co-coordinator and chair for the *AS Forum of Contemporary Architectural Theory* initiative (encompassing book translations, international symposiums, and anthology publications). She has also co-edited *Routledge Handbook of Chinese Architecture* and *The Art of Remembering: Urban Memory, Architecture, and Agency in Contemporary China*. She was Academic Curator for the exhibition *Building Contemporary China* at RIBA.

李华，东南大学建筑学院建筑历史与理论教授。她在中国接受建筑学专业教育，后于英国建筑联盟学院（AA School）获博士学位。其主要研究兴趣为建筑与现代性的关系，尤其关注建筑知识的形塑、建筑话语与概念在不同文化语境中的“翻译”与“重释”，以及1950年代以来作为现代实践的中国建筑。她是“AS当代建筑理论论坛”系列学术活动（图书译介、国际研讨会与文集出版）的合作协调人和主持；她合作编写了《劳特利奇中国建筑手册》和《记忆的艺术：当代中国的城市记忆、建筑与能动性》；她是英国皇家建筑师学会“建筑当代中国”展的学术策展人。



Zeynep kezer 斯纳普·柯泽

Professor of Architectural History, School of Architecture Planning
& Landscape, Newcastle University, UK
英国 纽卡斯尔大学 建筑规划与景观学院 建筑史教授

A ghostly landscape: Harput between deracination and confabulation 一个幽灵般的景观：哈尔普特，在根除与虚构之间

Abstract: Located in the Upper Euphrates watershed, Harput was, up until early twentieth century, a medieval hill town overlooking a vast fertile plateau dotted with myriad farming villages. Starting from mid-19th century, however, Harput and its surroundings, which had long been home to a diverse population of Turks, Kurds, Armenians and Syriac Christians were frequently shaken by bouts of violence spurred on by local resistance to Ottoman efforts to centralize state authority, rising nationalist sentiments and ethno-religious strife, as well as the broader competing geopolitical designs of expansionist European powers. These tensions culminated in the Ottoman participation and catastrophic defeat in WWI, which not only brought about the Empire's collapse but unleashed waves of genocidal violence, decimating Armenians and other non-Muslim populations of Harput and beyond. In subsequent decades, the neophyte Turkish Republic's attempts at demographic engineering, internal pacification, and bringing religion under state tutelage further compounded the irreparable damage Harput's social, cultural and physical fabric had endured.

This paper focuses on the aftermath of this death and destruction at a massive scale. Inspired by the work of Avery Gordon, it uses the concept of haunting as an analytic thread running through the successive efforts in the last hundred years to remake Harput in the image of the nation-state. Harput's built environment, I argue, is a material register of the inherent instabilities and anxieties of claiming "Turkishness" expressed through the fractures and fluctuations of what is remembered (and what is forgotten), how, why and by whom.

摘要：哈尔普特位于幼发拉底河上游流域，直到二十世纪初期，它还是一座俯瞰着点缀着无数农业村落的广阔肥沃高原的中世纪山城。然而，从19世纪中期开始，这个长期以来由土耳其人、库尔德人、亚美尼亚人和叙利亚基督徒等多元人口共同居住的哈尔普特及其周边地区，频繁遭受暴力冲突的困扰。这些暴力事件源于当地对奥斯曼帝国中央集权化努力的抵制、民族主义情绪的上升和族裔-宗教冲突，以及扩张主义欧洲势力更广泛的地缘政治博弈。这些紧张局势最终在奥斯曼帝国参与第一次世界大战并遭受灾难性失败中达到顶峰，这不仅导致了帝国的崩溃，还引发了种族灭绝的暴力浪潮，使哈尔普特及其他地区的亚美尼亚人和其他非穆斯林人口锐减。在随后的几十年里，新生的土耳其共和国在人口工程、内部平定以及将宗教置于国家监护之下的种种尝试，进一步加剧了哈尔普特在社会、文化和物质结构上所遭受的不可修复的损害。

本文聚焦于这种大规模死亡与破坏的后续发展。受艾弗里·戈登（Avery Gordon）作品的启发，文章运用“幽灵式在场（haunting）”的概念作为分析线索，贯穿过去百年间将哈尔普特重塑为民族国家形象的连续努力。本文认为，哈尔普特的建成环境是主张“土耳其性”所固有的不稳定性与焦虑的物质记录；这种不稳定性与焦虑，通过特殊记忆（及特殊遗忘）、特殊方式、特殊原因和特殊人群，及其中的各种断裂和波动，得到表达。

Zeynep Kezer is a Professor at the School of Architecture Planning at Newcastle University (UK). She holds a B. Arch. from Middle East Technical University in Ankara and an M Arch and a PhD in Architecture from UC Berkeley. Her research focuses on the spatial dimension of state formation processes with a specific emphasis on Turkey. Currently she is working on a book, tentatively titled *"Engineering Eastern Turkey: People, Place and Power in the Upper Euphrates Basin,"* which examines how state penetration during the twentieth century transformed the cultural landscapes of a region that had historically been home to a population that was ethnically and confessionally diverse and almost semiautonomous. She has published numerous articles in books and academic journals, and a monograph entitled *Building Modern Turkey: State Space and Ideology in the Early Republic* (University of Pittsburgh Press, 2016). Professor Kezer has been the recipient of grants and fellowships from several funding bodies in the US, Canada and the UK, has served on the boards of various academic journals, and is one of the founding editors of PLATFORM.

斯纳普·柯泽是纽卡斯尔大学（英国）建筑规划学院教授。她在安卡拉中东理工大学获得建筑学学士学位，在加州大学伯克利分校获得建筑学硕士和博士学位。她的研究重点关注国家形成过程的空间维度，特别关注土耳其。目前，她正在撰写一本暂定名为《改造土耳其东部：幼发拉底河上游流域的人民、地域与权力》的著作，该书考察二十世纪期间国家渗透如何改变了这一地区的文化景观，而这一地区在历史上一直是民族和宗教多元人口的家园，且几乎半自治状态。她在各类书籍和学术期刊上发表了众多文章，并出版了专著《建设现代土耳其：共和国早期的国家空间与意识形态》（匹兹堡大学出版社，2016年）。柯泽教授曾获得美国、加拿大和英国多个基金机构的资助和奖学金，在多个学术期刊担任编委，并且是PLATFORM的创始编辑之一。



Barnabas Calder 巴纳巴斯·卡德尔

Senior Lecturer in Architecture, School of Architecture, University of Liverpool, UK
英国 利物浦大学 建筑学院 建筑学高级讲师

Old topics, old methods, new challenge

旧话题，旧方法，新挑战

Abstract: The architectural sector worldwide talks about ‘sustainability’, whilst placing an intolerable and still-increasing burden on the ecosystems on which we all depend for life. Yet until very recent decades, most of the world’s population has lived the low-impact life that we are now finding impossible to achieve, their buildings made of local, low-energy materials that returned unpollutingly to the soil when disused. This paper will argue that the search for innovation is not the solution to environmental crisis, but the cause of it. The knowledge and architecture we need for the 21st century is already there. What is needed is old knowledge, and a change in attitude and expectation to enable us to exploit it.

摘要：全球建筑行业都在谈论“可持续性”，但同时却给我们赖以生存的生态系统带来了难以承受且日益加重的负担。然而直到最近的几个十年，世界上大多数人口一直过着低影响的生活方式——这种方式我们现在反而觉得难以实现；他们的建筑采用当地的低能耗材料，废弃后可以无污染地回归土地。本文将论证，对创新的追求不是环境危机的解决方案，而是其根源。我们在21世纪所需要的知识和建筑，早已存在。我们真正需要的是古老的知识，以及态度和期望的转变，以便能够充分利用这些知识。

Barnabas Calder is the author of *Architecture: From Prehistory to Climate Emergency* (Penguin Random House, 2021), and coauthor with Florian Urban of *Form Follows Fuel: 14 buildings from antiquity to the oil age* (Routledge, 2025). He is an architectural historian specialising in the relationships between energy, architecture and culture, and in British architecture since 1945, especially the work of Denys Lasdun’s successive practices.

@barnabascalder.bsky.social
Instagram/Threads: @BarnabasCalder

巴纳巴斯·卡德尔是《建筑：从史前到气候危机》（企鹅兰登书屋，2021年）的作者，并与 Florian Urban 共同撰写了《形式追随燃料：从古代到石油时代的14座建筑》（劳特利奇出版社，2025年）。他是一位建筑史学家，专门研究能源、建筑与文化之间的关系，以及1945年以来的英国建筑，尤其是Denys Lasdun及其后继的建筑设计实践。

@barnabascalder.bsky.social
Instagram/Threads: @BarnabasCalder



Will Thomson 维欧·汤姆森 (唐永恩)

Research Associate, School of Architecture Planning & Landscape,
Newcastle University, UK

英国 纽卡斯尔大学 建筑规划和景观学院 助理研究员

Building production in China within a global context: site study and labour theorization

全球语境下的中国建筑生产：工地研究与劳动理论

Abstract: This conference paper presentation introduces the emerging field of *Production Studies* and explores its potential to offer new insights for architecture scholars, particularly focusing on China within a global context. Traditional architectural discourse too often marginalizes the processes and labour involved in construction, treating it merely as an economic consideration or technical means to realize design. Drawing on fieldwork in China, where global architectural firms engage in large-scale projects reliant on migrant labour, this paper argues for a Production Studies framework that encompasses a view of *Total Social Production*. By critically examining the *Design-Labour Relation*, this approach can bridge the conceptual gap in theorizing design and construction, revealing how global production processes shape architectural knowledge and value.

摘要：本会议论文介绍新兴的生产研究（Production Studies）领域，并探讨其为建筑学者提供新见解的潜力；论文特别关注全球语境下的中国案例。传统的建筑学术话语常常边缘化建造的过程及其劳动力问题，将其仅仅视为经济考量或实现设计的技术手段。基于在中国的实地调研，在全球建筑公司开展依赖移民劳动力的大型项目的背景下，本文主张建立一个包含“整体社会生产”（Total Social Production）视角的生产研究框架。通过批判性地审视设计/劳动的关系，该方法弥合设计理论与建造理论的概念鸿沟，揭示全球生产过程如何塑造建筑知识和价值。

Will Thomson is an anthropologist and interdisciplinary researcher at Newcastle University, where he was a postdoctoral researcher for the TF/TK project at Newcastle University. He received his PhD at New York University in socio-cultural anthropology. His ethnographic fieldwork has focused on Chinese migrant construction labour and the global building industry.

唐永恩（维欧·汤姆森）是纽卡斯尔大学的人类学家和跨学科研究员，曾在该校担任TF/TK项目的博士后研究员。他在纽约大学获得社会文化人类学博士学位。他的田野民族志研究聚焦于中国的移民建筑工人群体与全球建筑行业之间的关联。



Elizabeth McKellar 伊丽莎白·麦克拉

President of SAHGB (Society of Architectural Historians of Great Britain)

Professor Emerita in Architectural History

Department of Art History, Open University, Milton Keynes, UK

英国建筑历史学会主席，英国 米尔顿凯恩斯 开放大学 艺术史系 建筑历史荣休教授

Re-assessing the *Monstrous Regiment*: women and architectural history

重新审视《怪异的军团》：女性与建筑史学

Abstract: This talk considers a recent publication *Women and Architectural History: the Monstrous Regiment* (ed. Dana Arnold, Routledge, 2024). The book takes its sub-title from *The First Blast of the Trumpet Against the Monstrous Regiment of Women* (1558) by John Knox, a Scottish Calvinist minister, protesting against the female rule of the Catholic English queen, Mary I. It will discuss both the contributors' monstrousness or otherwise and whether we can be considered a regiment, or indeed any kind of movement, at all. I say 'we' because I should disclose that I was one of the contributors to the volume with an essay on 'Traversing the Boundaries of Architectural History'. I found reading the essays after publication and the discussion session at the book's launch made me want to return to the subject and re-examine it. This talk will offer reflections on 'architectural historians who happen to be women' and their impact on the discipline and its development over the past 40 years or so.

摘要：本次讲座探讨了最近出版的著作《女性与建筑史：怪异的军团》（丹娜·阿诺德主编，劳特利奇出版社，2024年）。该书的副标题源自苏格兰加尔文教会牧师约翰·诺克斯1558年的作品《号角的第一次吹响：反对女性组成的怪异军团》，该作品旨在抨击英格兰天主教女王玛丽一世的女性统治。演讲将探讨本书诸位作者是否“怪异”，以及我们是否可被视为一支“军团”，或任何形式的某种运动。需要说明，我说“我们”是因为我是该书作者之一，撰写了“跨越建筑史的界限”一文。该书出版后的阅读以及新书发布会上的讨论，促使我重返这个主题并重新审视它。本次讲座将对“恰好是女性的建筑史学家们”和她们对学科及其发展的影响予以思考。

Elizabeth McKellar is Professor Emerita in Architectural History at the Open University having previously held posts at Birkbeck College, London and the Victoria and Albert Museum. She specializes in British architecture and culture and urbanism, particularly that of London. She is the author of many books and articles including: *The Birth of Modern London: the development and design of the city 1660-1720* (MUP, 1999); *Articulating British Classicism: New Approaches in Eighteenth-Century Architecture* (Ashgate, 2004); *Neo-Georgian Architecture 1880-1970: a reappraisal* (Historic England, 2016); and *Landscapes of London: the City, the Country and the Suburbs 1660-1840* (YUP, 2013). She held a Leverhulme Research Fellowship in 2011-12 to research the latter book which was the winner of the Society of Architectural Historians (US) Elisabeth Blair Macdougall Award 2017. She has previously been a member of the Editorial Board of *The London Journal* and a member of Historic England's London Advisory Committee. She is currently the President of the Society of Architectural Historians of Great Britain and is writing a cultural biography of Sir John Summerson, for which she was awarded a Paul Mellon Senior Fellowship in 2018-19 and a Leverhulme Emeritus Fellowship for 2021-24.

伊丽莎白·麦克拉是开放大学建筑史荣休教授，此前曾在伦敦大学伯克贝克学院和维多利亚与艾伯特博物馆任职。她专长英国建筑、文化和城市主义研究，尤其关注伦敦。她著有多部著作和论文，包括：《现代伦敦的诞生：1660-1720年间的城市发展与设计》（曼彻斯特大学出版社，1999年）；《阐释英国古典主义：十八世纪建筑的新方法》（艾什盖特出版社，2004年）；《新乔治亚式建筑1880-1970：重新评估》（英格兰历史遗产，2016年）；以及《伦敦景观：城市、乡村与郊区1660-1840》（耶鲁大学出版社，2013年）。她在2011-12年获得利弗休姆研究奖学金以研究后者，该书荣获2017年美国建筑史学会伊丽莎白·布莱尔·麦克杜格尔奖。她曾担任《伦敦杂志》编委会成员和英格兰历史遗产伦敦顾问委员会成员。目前，她是英国建筑史学会主席，正在撰写约翰·萨默森爵士的文化传记，为此她获得了2018-19年保罗·梅隆高级研究员奖金和2021-24年利弗休姆荣休研究员奖金。



Katie Lloyd Thomas 凯蒂·罗伊德·托马斯

Professor of Architectural Theory and History

School of Architecture Planning & Landscape, Newcastle University, UK

英国 纽卡斯尔大学 建筑规划与景观学院 建筑理论与历史教授

Saving labour or organising it? Architectural specifications and expertise in the era of AI

对劳动力的节省还是管控？人工智能时代的建筑规范与专业知识

Abstract: In a recent survey by the RIBA (2024) as many as 88% of architectural practices in the UK reported using AI in the early stages of design, while the lowest take-up of AI was in specification writing. This is counter intuitive. While design is the most valued aspect of the architect's work, specification writing is seen as one of the most tedious and time-consuming jobs. And since the early 19th century, their production has been a matter of copying clauses from one document to the next, to the extent that today, 'around 80% of specification content is often consistent across projects' (AIA Journal, 2024). Surely, as industry commentators propose, AI will produce more precise specifications in less time? In this paper, referring to the work of architectural historian and theorist Sérgio Ferro, and to my own research into changes in the format of specifications in the UK, I argue it's a mistake to see the primary role of the specification as providing information about the materials and quality of the building, when in fact it was a tool in the re-organisation and deskilling of construction labour in the late 18th century. How should we understand the labour-saving rhetoric of pundits today?

摘要：根据英国皇家建筑师学会（RIBA）最近的一项调查（2024年），高达88%的英国建筑事务所在设计早期阶段使用人工智能，而人工智能在规范编写方面的应用率却最低。这似乎有些反直觉。设计被视为建筑师工作中最有价值的部分，而规范编写则被视为最繁琐和耗时的工作之一。自19世纪以来，规范的编制就是从一份文件到另一份文件复制条款的过程，以至于在今天，“约80%的规范内容在不同项目中往往是一致的”（AIA Journal, 2024）。大家无疑会认为，正如行业评论员所提出的，人工智能将在更短的时间内产生更精确的规范；但事实真是这样？在参考建筑历史理论家塞尔吉奥·费罗（Sérgio Ferro）的工作和我自己对英国规范格式变化的研究的基础上，本文指出，把规范的作用视为对材料和建筑质量提供规定信息，是一个错误；事实上，从18世纪末开始，规范就是重新组织建筑劳力并使之去技能化的工具。今天，我们应当如何理解专家们的关于节省劳动力的华丽修辞？

Katie Lloyd Thomas is Professor of Theory and History of Architecture at Newcastle University and a founder member of the feminist collective *taking place* www.takingplace.org.uk. Her research is concerned with materiality and technology, and their intersections with architectural concepts, practice and design, and with feminist practice and theory. Publications include *Building Materials: Material theory and the architectural specification* (Bloomsbury, 2021) and with Tilo Amhoff and Nick Beech *Industries of Architecture* (Routledge Critiques, 2015). From 2020-2024 Katie was Principal Investigator for the Brazil-UK collaborative project *Translating Ferro / Transforming Knowledges of Architecture, Design and Labour for the New Field of Production Studies*. The project's first translation into English of Ferro's essays *Architecture From Below* (Mack, 2024) won a 2024 Architecture Book of the Year Award.

凯蒂·罗伊德·托马斯是纽卡斯尔大学建筑理论与历史教授，也是女权主义团体*taking place*的创始成员www.takingplace.org.uk。她的研究关注物质性和技术，以及它们与建筑概念、实践和设计的交叉，同时也涉及女权主义实践和理论。出版著作包括《建筑材料：材料理论与建筑规范》（布鲁姆斯伯里出版社，2021年），以及与蒂洛·阿姆霍夫（Tilo Amhoff）和尼克·比奇（Nick Beech）合著的《建筑工业》（劳特利奇评论系列，2015年）。2020年至2024年期间，凯蒂担任巴西-英国合作项目《翻译费罗/转化建筑、设计与劳动的知识：走向生产制造研究新领域》的首席研究员。该项目首次将费罗的文集《自下而上的建筑》（麦克出版社，2024年）翻译成英文，并荣获2024年年度建筑图书奖。



Richard Coyne 理查德·孔恩

Professor Emeritus of Architectural Computing

School of Architecture and Landscape Architecture, University of

Edinburgh, UK

英国 爱丁堡大学 建筑与景观建筑学院 建筑计算机学荣休教授

AI in the urban context: the view from the humanities

人工智能在城市中：人文主义的视野

Abstract: Cities are sites of ongoing conversation, exchange, and transformation. While shaped by physical infrastructure, they are also constituted through language and social interaction. The rise of conversational AI and large language models (LLMs) introduces new dynamics to urban discourse, influencing perception, communication, and governance while also introducing new risks. This presentation examines the linguistic dimensions of AI in cities, arguing that language forms a key connective tissue between digital technologies and urban life. LLMs, developed through decades of research in AI and computational linguistics, engage in interactions that mimic human conversation, summarise and generate text, evaluate documents, and mediate communication across languages. These capabilities alter how information circulates, how decisions are made, and how urban publics engage with technology. By situating AI within the broader history of language and urbanism, this talk considers the implications of machine-mediated conversation for the evolution of cities and their inhabitants.

摘要：城市是持续对话、交流和转变的场所。虽然城市由物质基础设施塑造，但同时也通过语言和社会互动构建而成。对话式人工智能和大型语言模型（LLMs）的兴起为城市话语带来了新的动态，影响着人们的感知、沟通和管理，同时也带来了新的风险。本演讲探讨城市中人工智能的语言维度，认为语言是数字技术与城市生活之间的关键纽带。通过数十年的人工智能和计算语言学研究发展而来的大型语言模型，能够进行模仿人类对话的互动，总结和生成文本，评估文档，并实现跨语言交流。这些能力改变了信息流通的方式、决策的制定过程，以及城市公众与技术的互动方式。通过将人工智能置于语言和城市主义的更广阔历史背景中，本演讲探讨以机器为媒介的对话对城市及其居民演变的影响。

Richard Coyne is Emeritus Professor of Architectural Computing at the University of Edinburgh. His research examines the intersections of digital technology, architecture, and urban environments, with a focus on how networked technologies influence spatial experience. His work integrates critical theory, phenomenology, and computational methods to explore urban life in the digital age. Coyne has written extensively on the sensory and emotional dimensions of digital media and urban space. *The Tuning of Place* (2010) examined the role of sound in shaping environments, while *Mood and Mobility* (2016) explored emotional interactions with digital networks. His books *Network Nature* (2018) and *Cryptographic City* (2023) engage with the implications of digital infrastructures, from AI to blockchain. His work bridges urban studies, design theory, and philosophy, offering critical perspectives on technology's role in shaping cities. He blogs regularly on these themes: <https://techmediaculture.com/>. His latest book is *AI and Language in the Urban Context: Conversational Artificial Intelligence in Cities* (Routledge, 2025).

理查德·孔恩是爱丁堡大学建筑计算学荣休教授。他的研究探讨数字技术、建筑和城市环境的交叉领域，特别关注网络技术如何影响空间体验。他的工作将批判理论、现象学和计算方法相结合，探索数字时代的城市生活。科恩在数字媒体和城市空间的感知和情感维度方面著述颇丰。《场所的调音》（2010）研究了声音在塑造环境中的作用，而《情绪与移动性》（2016）则探索了与数字网络的情感互动。他的《网络自然》（2018）和《密码城市》（2023）探讨了从人工智能到区块链等数字基础设施的影响。他的工作跨越城市研究、设计理论和哲学，为技术在塑造城市中的角色提供了批判性视角。他经常在以下网站发表这些主题的博客：<https://techmediaculture.com/>。他最新的著作是《城市环境中的人工智能与语言：城市中的对话式人工智能》（劳特利奇出版社，2025）。



Tolulope Onabolu 托鲁洛普·欧纳伯鲁

Lecturer in Architecture, School of Architecture Planning &
Landscape, Newcastle University, UK
英国 纽卡斯尔大学 建筑规划与景观学院 建筑学讲师

The artifice of writing in the age of search engines

搜索引擎时代的写作文化

Abstract: The writing of history in both Foucault and Derrida suggest that *writing* as a form of epistemology in the West carries with it an implicit will to power over what is written about by who writes as such. Consequently, the issue, specifically for Derrida is writing. Writing as an art form then becomes indecipherable from writing as a means of exchange or communication, and while it is clear in poetry and some literary forms that what is being encountered is artifice, scientific writing suggests trust. But in the humanities, and especially with new epistemological forms, such as creative practice, or art practice, how does one trust what is written? This however is one of the means by which writing which resembles human communication is intended specifically for Machine Learning Algorithms and Search Engine Optimization (SEO) bots as a means to generating wider pools of information, trigger generative AI algorithms, and unleash creativity in this age of ‘search’. With the evolution of *search* and *generative AI*, writing and search take on an entirely new turn. This paper will attempt to unpack the *Artifice of Writing after Search*, with two examples.

摘要：福柯和德里达的历史书写表明，在西方，写作作为一种认识论形式，携带着书写者对所书写内容的一种隐含的权力意志。因此，对德里达来说，问题的关键在于写作本身。写作作为一种艺术形式变得难以与作为交流或沟通手段的写作区分开来。虽然在诗歌和某些文学形式中，我们明显能感受到所遇到的是技巧性的创作，而在科学写作中则更倾向于信任其内容。然而在人文学科中，特别是在创意实践或艺术实践等新的认识论形式中，我们如何相信所写的内容？然而，这正是写作模仿人类交流的手段之一，专门用于机器学习算法和搜索引擎优化（SEO）机器人，以此作为生成更广泛的信息池，触发生成式人工智能算法，并在这个“搜索”时代释放创造力的一种方式。随着搜索和生成式人工智能的发展，写作和搜索呈现出全新的转向。本文将通过两个例子来试图解析搜索时代写作文化。

Tolulope Onabolu is a lecturer in architecture at Newcastle University. His research interests cover performance and scenography as non-representational forms in architectural studio practice, sex, pornography, and the erotic in architectural theory, the uncanny and sublime in the context of art practice in architecture, and the body as a site of architectural speculation. In addition to this, he has been developing an argument where he positions the narratives of European ‘seafarers’ to West Africa in the long nineteenth century, particularly in the context of death, disease, desire, delirium and sex, within the context of the literary Gothic.

托鲁洛普·欧纳伯鲁是纽卡斯尔大学建筑学讲师。他的研究兴趣包括表演和舞台设计作为建筑工作室实践中的非再现形式、建筑理论中的性、色情和情色元素、建筑艺术实践中的怪诞与崇高，以及身体作为建筑思辨的场所。除此之外，他还在发展一个论点，将19世纪欧洲“航海者”前往西非的叙事，特别是关于死亡、疾病、欲望、谵妄和性等主题，置于哥特文学的语境之中进行探讨。



Stephen Parnell 斯蒂芬·帕尼尔

Senior Lecturer in Architecture

School of Architecture Planning & Landscape, Newcastle University, UK

英国 纽卡斯尔大学 建筑规划与景观学院 建筑学高级讲师

Ceci tuera cela. Encore.

此物将毁灭彼物，再次

Abstract: In Victor Hugo's *The Hunchback of Notre Dame*, the archdeacon Claude Frollo famously says 'This will kill that. The book will kill the edifice.' This has commonly been interpreted to imply that the masses will receive their godly instruction through the written word rather than the medium of the church edifice. But Hugo's message was deeper and more profound. Two hundred years on and we are experiencing a second wave of 'this will kill that': almost universal access to broadband internet, smart phones, social media, and now Generative AI is killing the printed word. This paper aims to explore this second wave of 'archicide' and its implications for architecture, and by extension, architectural knowledge and architectural history.

摘要：在维克多·雨果的《巴黎圣母院》中，副主教克洛德·弗罗洛有一句著名的话：“此物将毁灭彼物（Ceci tuera cela）。书籍将毁灭建筑。”这句话通常被解读为：人们将通过书写文本，而不再通过教堂建筑这一媒介，来接受神圣的教诲。但雨果的寓意更为深远。两百年后的今天，我们正经历着“此物将毁灭彼物”的第二波浪潮：几乎普及全球的宽带互联网、智能手机、社交媒体，以及现在的生成式人工智能，正在扼杀印刷文字。本文旨在探讨这第二波“建筑谋杀”及其对建筑学的影响，进而探讨其对建筑知识和建筑史学的影响。

Dr Stephen Parnell is a Passivhaus architect, teacher, writer, communicator, critic, and accidental historian of postwar architecture. He teaches architectural design and history at Newcastle University where his research focuses primarily on architectural media and on Brutalism. He practised as an architect in Perth, Australia and Sheffield, where he trained and completed a PhD on architecture magazines under Peter Blundell Jones. Parnell exhibited at the Venice Biennale in 2012, regularly contributes to architecture magazines internationally, and is a former Editor-in-Chief of the RIBA's *Journal of Architecture* and ARENA's *Journal of Architectural Research* (AJAR). He is currently completing books on *Concrete* for Bloomsbury's Object Lessons series, on the architect *Theo Crosby* for Lund Humphries and on *Architectural Design* magazine for Harvard Design Press.

斯蒂芬·帕尼尔博士是一位被动式节能住房建筑师、教师、作家、传播者、评论家，以及战后建筑史的偶然研究者。他在纽卡斯尔大学教授建筑设计和历史，其研究主要集中在建筑媒体和粗野主义建筑上。他曾在澳大利亚珀斯和英国谢菲尔德从事建筑师工作，在后者完成了学习并在彼得·布伦德尔·琼斯（Peter Blundell Jones）的指导下完成了关于建筑杂志的博士论文。帕尼尔曾于2012年参展威尼斯双年展，经常为国际建筑杂志撰稿，曾担任英国皇家建筑师学会的 *Journal of Architecture* 杂志和 ARENA 的 *Journal of Architectural Research* (AJAR) 杂志的主编。他目前正在为布鲁姆斯伯里出版社的“物品学习”系列完成关于混凝土的著作，为伦敦·汉弗莱斯出版社完成关于建筑师西奥·克罗斯比（Theo Crosby）的著作，以及为哈佛设计出版社完成关于 *Architectural Design* 杂志的著作。



Zhu Haohao 朱昊昊

Lecturer in Architecture, School of Architecture, Southeast University,
Nanjing, China
中国 南京 东南大学建筑学院 建筑学讲师

A study of *Jianzhu Xuebao*: tracing ideas ('urban design') in the printed media

研究《建筑学报》：在印刷媒体里追踪观念（“城市设计”）

Abstract: In recent years, a new trend of architectural history research has emerged in the Chinese academic circle, with academic journals as the research carrier. Among them, China's most influential architectural academic journals, namely, *Architectural Journal (Jianzhu Xuebao)*, *The Architect (Jianzhushi)*, *New Architecture (Xin Jianzhu)*, and *Times+Architecture (Shidai Jianzhu)*, have emerged as core research objects. Based on the developmental trajectory of architectural disciplinary history, this paper begins by synthesizing research findings since 2010 to outline the characteristics of studies on these four journals in terms of topic distribution, methodological evolution, and historical value recognition, and explores the internal driving forces and logic behind this phenomenon. The research further employs the compilation of the *Architectural Journal's* 70th-anniversary special edition as an empirical lens, integrating the author's participatory case study, 'Topics, Ideas and Practices in Urban Design as Published in *Architectural Journal*', to analyse discourse surrounding 'urban design' within the journal. This analysis traces the conceptualization and refinement of urban design in China under the impetus of urbanization. The research shows that the notion of 'urban design' in China has mainly undergone three cognitive shifts: as a technical extension of urban planning in the 1980s, as a transformation into a spatial governance instrument in the 2000s, and as an expansion into human-oriented interdisciplinary praxis in the 2010s. The dynamic construction of its knowledge system demonstrates an explicit mapping relationship with the urbanization processes. This media-based research approach not only provides historical annotations for disciplinary development but also expands new pathways for architectural knowledge production in the digital era.

摘要：近年来中国学界呈现出以学术期刊为研究载体的建筑历史研究新趋势，其中较为重要的期刊《建筑学报》、《建筑师》、《新建筑》和《时代建筑》成为核心研究对象。立足于建筑学科史发展脉络，本文首先通过梳理2010年以来的相关研究成果，概述四刊研究在议题分布、方法演进与史学价值认知三个维度的特征，探讨这一现象背后的内在动因及内在逻辑。研究进一步以《建筑学报》创刊70周年特辑编纂为实证窗口，结合笔者参与的《从〈建筑学报〉看城市设计的议题、理念与实践》研究案例，通过对《建筑学报》中“城市设计”相关话语的分析，回溯城市设计概念与认知在中国城市化驱动下的建构与完善过程。研究表明，“城市设计”概念在中国主要经历了三次认知跃迁——1980年代作为城市规划的技术延伸、2000年代转型为空间形态管控工具、2010年代拓展为人本导向的跨学科实践领域，其知识体系的动态建构与城市化进程形成显性映射关系。这种基于媒介载体的研究方式不仅为学科发展提供了历史注脚，更在数字时代拓展了建筑知识生产的新路径。

Zhu Haohao is a Lecturer at the Institute of Architectural History and Theory, School of Architecture, Southeast University (SEU), specializing in contemporary architectural theory and practice related to urban architecture. He earned his Bachelor and Master of Architecture from SEU with SOM Foundation China Prize, a Master of Architecture from Harvard Graduate School of Design with Faculty Design Award, and a Ph.D. in Architectural History and Theory from SEU. He worked at OMA in Rotterdam (2010-2013) and served as an adjunct assistant professor at the Chinese University of Hong Kong (2016-2017). He has led and participated in multiple research projects funded by National Natural Science Foundation of China. His design works have been published in *GSD Platform* and *A View on Harvard GSD*, and his projects have been exhibited at the Beijing Architecture Biennale and Shanghai Environmental Art Biennale.

朱昊昊，东南大学建筑学院建筑历史与理论研究所的讲师。现阶段，他从事与城市建筑相关的当代建筑理论与实践研究。他是东南大学建筑学学士、硕士（美国SOM基金会China Prize获奖者）；哈佛大学设计研究生院建筑学硕士（GSD Faculty Design Award获奖者）；东南大学建筑历史与理论专业工学博士。2010-2013年，担任荷兰鹿特丹大都会建筑事务所（OMA）建筑师；2016-2017年香港中文大学（CUHK）兼任助理教授。他主持并参与多项国家自然科学基金委资助的科研项目，个人设计作品发表在“GSD Platform”、“A View on Harvard GSD”等出版物，并参与北京建筑双年展和上海环境艺术双年展。



Doreen Bernath 裴雅风

PhD Head of Studies Supervisor, Lecturer in History and Theory,

Thesis and Studio Tutor,

Architectural Association School of Architecture, London, UK

英国 伦敦 AA建筑联盟建筑学院 博士生部主任、历史理论讲师、论文设计导师

Theses on the philosophy of history retold through the angels of the debris

历史哲学论纲：从废墟天使的眼中再次阅读

Abstract: The camera hovers and gazes at its charred skin. Its fractured shell, the aftermath of an instant or chronic force, discloses both veritable and vagrant substrata. In limbo and a state of absence, new symbiosis crept in to fill its pores, sprouting survival and declaring new acts. Through the perspective of a different protagonist, as this presentation intimates the angels of the debris that has fallen out with the message (storm of progress) from paradise, it asks the concrete tower block, the trope of capitalism, and its latent inhabitants: What is your story? How does it feel? Who are your companions? History is retold, tuning to seeming noise or the speech of the non-communitive as waste or signals, i.e. the banished layers of knowledge that filled every nook and cranny and occupied by forms of life that we have neglected to register. This practice of latent history told through actualities of remnants and echoes, parasites and moulds, elements and spirits shifts the basis of our values, as precarity, instability and incidental recognition are not to be shunned but be traced and embraced. Drawing from a range of scholarship and experimental research transgressing boundaries of human and more-than-human actants, the prophetic fragments offered by Walter Benjamin nearly a century ago is re-enacted through an alter-thesis that descends, rather than transcends, into the debris and displaces the utopic axis of modern society in order to reconnect with the propensity of history as a praxis of possible survivals and architectural re-imaginings.

摘要：摄像机悬停着，凝视着它焦黑的表面。它破碎的外壳——瞬时或长期力量作用的后果——揭示出名副其实的、游离的基底。在这种不确定和空缺的状态中，新的共生体悄然填充其孔隙，萌芽、生存，宣告着新的行动。通过另一个主角的视角，本演讲近距离观察带着天堂的信息（进步的风暴）的坠落的废墟之天使，它向混凝土高楼、资本主义的符号及其潜在居住者发问：你的故事是什么？感觉如何？谁是你的同伴？历史被重述，微调倾听着看似鼓噪的声音或如同废物和信号的非交流者的演讲，也就是被放逐的层层叠叠的知识。这些知识层叠充斥在每个角落和缝隙，被我们忽略的生命形式所占据。这种通过残余和回声、寄生虫和霉菌、元素和精神的现实所获得的潜伏历史，改变了我们价值观的基础，因为不稳定性、不确定性和偶然的认知不应被回避，而应被追溯和接纳。在一系列跨越人类与超人类行动者界限的各类学术研究与实验探索的基础上，本文通过一个下沉于废墟之中而非超越它的异类论文，重新演绎沃尔特·本雅明（Walter Benjamin）近一个世纪前提出的预言片段，以此取代现代社会的乌托邦轴线，重新连接作为可能的生存和建筑的新想象的实践的历史趋势。

Doreen Bernath is an architect, and a theorist trained at the University of Cambridge and the AA. She is currently the Executive Editor of *The Journal of Architecture*, Head of AA Visiting School 'Urbanity from the Ocean', Honorary Secretary of the Society of Architectural Historian Great Britain, and a co-founder of research collectives *ThisThingCalledTheory*, *Translocality*, and *Interjectures*. In parallel to teaching widely at different institutions and publishing internationally, she is currently a Director of Studies in the AA PhD programme, Unit Master of AA MArch studio Dip 22, and a tutor in History and Theory Studies and across various postgraduate programmes. She was a founder-director of the interdisciplinary platform DEZACT, AAVS Uncommon Walks 'Pedestric Radicals', and co-led MArch research and design studio 'Cinematic Commons' at Leeds School of Architecture.

裴雅风是一位在剑桥大学和建筑联盟学院（AA）接受教育的建筑师和理论家。她目前担任《建筑学报》执行主编、AA访问学院“海洋城市性”项目负责人、英国建筑史学会名誉秘书，并且是研究团体*ThisThingCalledTheory*、*Translocality*和*Interjectures*的共同创始人。除了在不同机构广泛任教并在国际上发表著作外，她目前还担任AA博士课程研究主任、AA建筑硕士工作室Dip 22负责人，以及历史与理论研究及各类研究生课程的导师。她曾是跨学科平台DEZACT的创始主任，AA访问学院非常规步行项目Pedestric Radicals的负责人，并在利兹大学建筑学院共同主持建筑硕士研究与设计工作室Cinematic Commons项目。



Edward Denison 爱德华·丹尼森

Professor of Architecture and Global Modernities

Bartlett School of Architecture, University College London, UK

英国 伦敦大学院 巴特莱特建筑学院 建筑与全球现代性教授

An extractive history of architecture for a planetary age

地球时代的一部采掘的建筑历史

Abstract: This paper presents a work in progress titled ‘An Extractive History of Architecture for a Planetary Age,’ based on a three-year Major Research Fellowship awarded to the author in 2025 by the Leverhulme Trust. The aim of this research, which builds on over 25 years of praxis combining architectural history and theory and heritage practice globally, is to offer a history of the architectural discipline from the perspective of extraction for an Anthropocenic epoch heralding the Triple Planetary Crisis of climate change, pollution, and biodiversity loss (UNFCCC), and one deeply entangled with colonialism. While material extraction literally and figuratively includes varied modes of mining – from coal to humans – immaterial extraction comprises a different form of mining – from data to indigenous knowledges, and from cultural practices to intellectual property. This expanded enquiry of extraction mediated through architecture therefore invites broader questions of architecture’s role in coloniality and its Anthropocenic effects in a planetary age. The research aims to make a significant and timely contribution to the discipline, arguing for architecture becoming a restorative practice concerned primarily not with building anew but with repairing and improving the already built.

摘要：本文介绍了一项正在进行的研究，题为“地球时代的建筑采掘史”，该研究基于作者在2025年获得的利华休姆信托基金三年期重大研究奖金。这项研究建立在作者25年来将建筑历史理论与全球遗产保护实践相结合的基础上，旨在从采掘的角度，为预示着气候变化、污染和生物多样性丧失三重地球危机（联合国气候变化框架公约）的人类时代，一个与殖民主义深度纠缠的时代，提供一部建筑学科史。从字面和象形意义上，物质开采包括各种采掘模式——从煤炭到人类，而非物质开采则包括另一种形式的采掘——从数据到本土知识，从文化实践到知识产权。因此，通过建筑学视角对开采的这种扩展性探究，提出了关于建筑在殖民性及其地球时代的人类世效应中所扮演角色的更广泛的问题。该研究旨在为学科做出重要且及时的贡献，主张建筑应转变为一种修复性实践，首要关注的不是新建，而是修复和改善已建造之物。

Edward Denison has over 25 years’ professional experience as an educator and independent practitioner. His decentred approach to architectural history, challenging historiographic inequity, has resulted in over 20 books, three exhibitions, written and photographic outputs published globally, and the award, twice, of the RIBA President’s Medal for Research, first in 2016 for his work on the successful UNESCO World Heritage Nomination of Asmara (Eritrea) and again in 2017 for his research on Japan’s imperialist Ultra-Modernism in northeast China, formerly known as Manchuria. In 2018 he was shortlisted for his research on Chinese architectural modernities. In 2020, he cofounded the global collaborative, MoHoA (Modern Heritage of Africa / Modern Heritage in the Anthropocene). In 2025 he was awarded a three-year Major Research Fellowship by the Leverhulme Trust for the project: ‘An Extractive History of Architecture for a Planetary Age’.

爱德华·丹尼森拥有超过25年的教育工作者和独立从业者的专业经验。他对建筑史的去中心化研究方法挑战了史学叙事的平等现象，已出版超过20本著作，举办了三场展览，其文字和摄影作品在全球发表，并两次获得英国皇家建筑师学会(RIBA)会长研究奖章。他首次获奖是在2016年，因其在厄立特里亚阿斯马拉成功申报联合国教科文组织世界遗产的工作；第二次是在2017年，因其对日本帝国主义在中国东北部（前满洲）的超现代主义研究。2018年，他因对中国建筑现代性的研究入围该奖项。2020年，他共同创立了全球合作项目MoHoA（非洲现代遗产/人类世现代遗产）。2025年，他获得利华休姆信托基金三年期重大研究奖金，用于“地球时代的建筑采掘史”项目。



Jonathan Hale 乔纳森·黑尔

Professor of Architectural Theory

Department of Architecture and Built Environment, University of
Nottingham,

英国 诺丁汉大学 建筑与建成环境系 建筑理论教授

Historical knowing: by, with, and through machines

历史认识：在运用机器过程中

Abstract: While the recent history of industrialization reveals machines designed to replicate increasingly complex human functions, this development is better understood as a continuation of a much longer project, one that complicates the assumption of a linear extension of the capacity of *homo sapiens* through the construction of ever more sophisticated tools. While it is tempting to think of technologies as (rightly) subordinate to the bodies they apparently serve, we might also want to agree with Bernard Stiegler that: ‘The prosthesis is not a mere extension of the human body; it is the constitution of this body qua “human”’. (*Technics and Time*, 1998, 152-3). In other words, while much of the recent discourse on technology remains haunted by its apparent threat to our ‘true nature’ as human beings, within the longer timeframe of evolution the human and the technological may in fact be mutually co-constitutive. Given that today we are even more likely to feel threatened by the rise of increasingly sophisticated ‘cognitive machines’, this paper will explore a new understanding of both the nature and location of historical knowledge in architecture, on the basis of the philosophers Andy Clark and David Chalmers’ discussion of the existence of ‘extended minds’.

摘要：虽然近代工业化历史展现了旨在复制日益复杂人类功能的机器，但这一发展更应被理解为一个更长远项目的延续，它使通过构建愈发精密的工具来线性扩展智人能力的假设变得复杂化。尽管我们倾向于认为技术（理所当然地）从属于它们所服务的身体，但我们或许也应该认同贝尔纳·斯蒂格勒的观点：“假体并非仅仅是人类身体的延伸；它构成了这个身体的‘人性’的本质”。（《技术与时间》，1998，152-3）。也就是说，尽管当前关于技术的许多讨论仍被其对人类“本真本质”的表面威胁所困扰，但从更长远的进化时间尺度来看，人类与技术实际上可能是相互构成的。鉴于当下我们面对日益复杂的“认知型机器”时更加容易感受到威胁，本文将基于哲学家安迪·克拉克（Andy Clark）和大卫·查默斯（David Chalmers）关于“延展心智”存在的讨论，探讨建筑学领域中历史知识的性质与所在位置可能发生的新的理解转变。

Jonathan Hale is an architect and Professor of Architectural Theory at the University of Nottingham. He has a PhD from Nottingham and an MSc in the History of Architectural Theory from the University of Pennsylvania (1996). His research interests include: the architecture of museums and exhibitions, phenomenology, embodiment, and the philosophy of technology. Publications include: *Merleau-Ponty for Architects* (Routledge 2017) plus the co-edited volumes *Housing and the City* (Routledge 2022), *The Future of Museum and Gallery Design* (Routledge 2018), *Rethinking Technology*, (Routledge 2007) and a monograph on the work of Edward Cullinan Architects entitled *Ends, Middles, Beginnings*, (Black Dog Publishing 2005). He is Head of the Architecture, Culture and Tectonics (ACT) Research Group at Nottingham and was founding Chair of the international subject network: Architectural Humanities Research Association.

乔纳森·黑尔是建筑师、诺丁汉大学建筑理论教授。他在诺丁汉大学获得博士学位，并于1996年在宾夕法尼亚大学获得建筑理论史硕士学位。他的研究兴趣包括：博物馆与展览建筑、现象学、具身性以及技术哲学。出版著作包括：《建筑师的梅洛-庞蒂》（劳特利奇出版社，2017年），以及合编著作《住房与城市》（劳特利奇出版社，2022年）、《博物馆与画廊设计的未来》（劳特利奇出版社，2018年）、《重思技术》（劳特利奇出版社，2007年），并著有关于爱德华·卡利南建筑事务所（Edward Cullinan Architects）作品的专著《终点、中点、起点》（Black Dog出版社，2005年）。他是诺丁汉大学建筑、文化与构造（ACT）研究组负责人，也是国际学科网络“建筑人文研究协会”（AHRA）的创始主席。

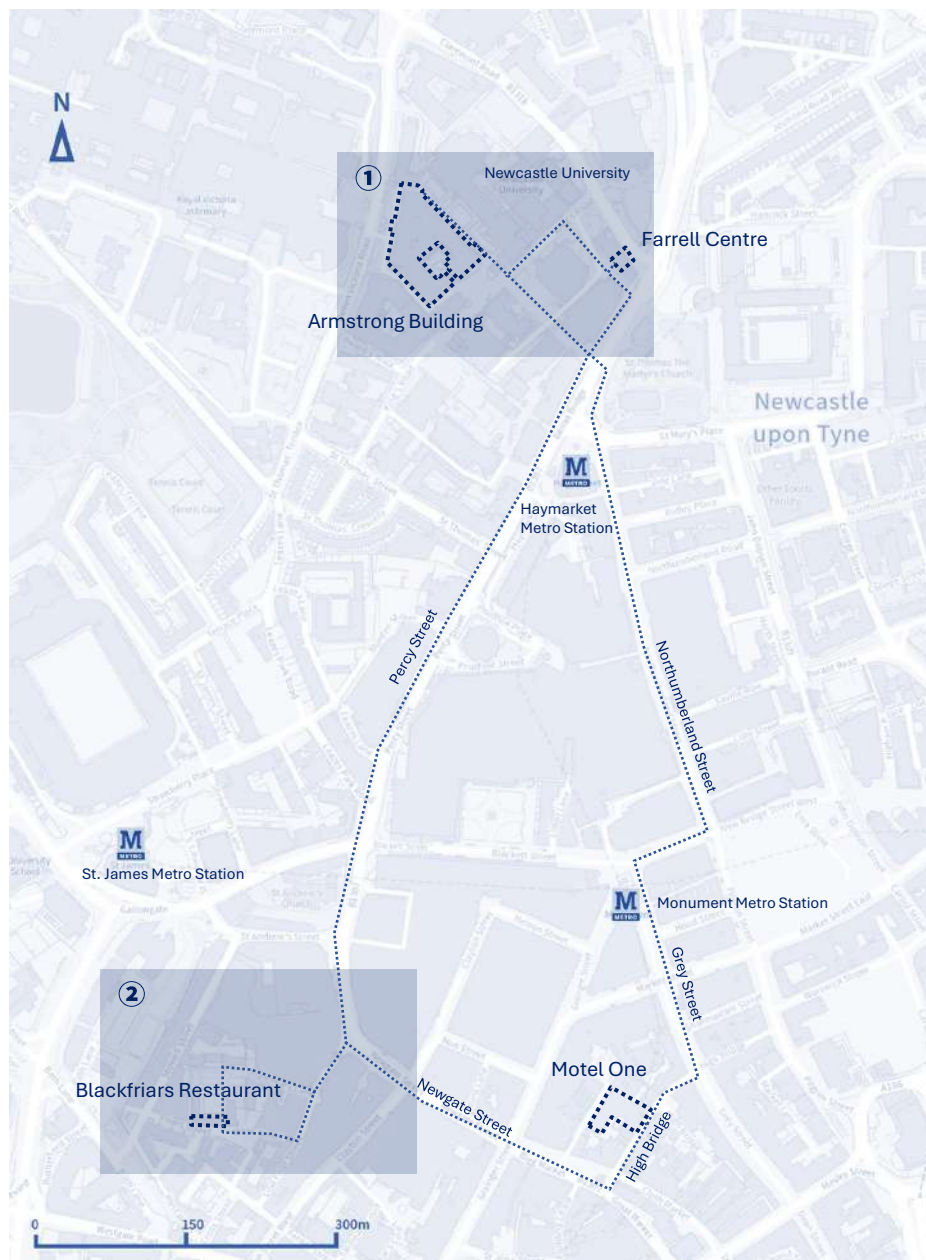
Symposium Moderators

Samuel Austin	Head of Architecture, Senior Lecture in Architecture, School of Architecture Planning & Landscape, Newcastle University, UK
Andrew Law	Newcastle Director of the Confucius Institute, Senior Lecturer in Town Planning, School of Architecture Planning & Landscape, Newcastle University, UK
Li Hua	Professor of Architectural History and Theory, School of Architecture, Southeast University, China
Xiang Ren	Lecturer in Architecture, School of Architecture and Landscape, University of Sheffield, UK
Adam Sharr	Professor of Architecture, School of Architecture Planning & Landscape, Newcastle University, UK
Jianfei Zhu	Professor of East Asian Architecture, School of Architecture Planning & Landscape, Newcastle University, UK

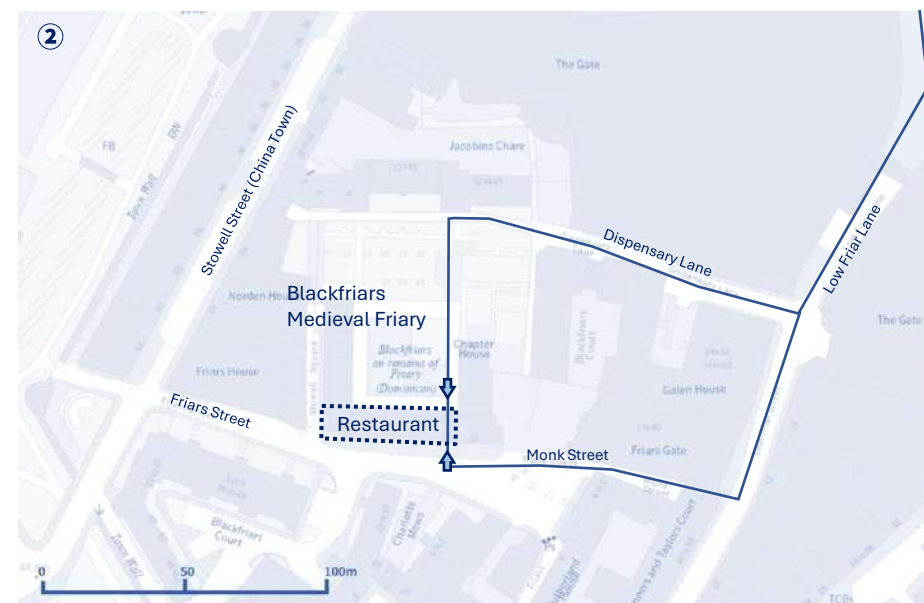
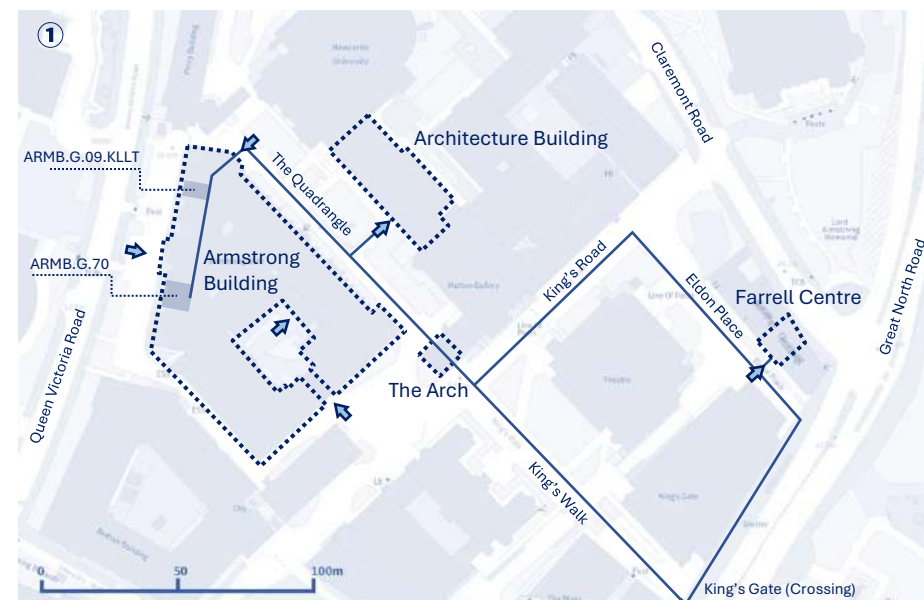
研讨会主持人

塞弥尔·奥斯汀	英国 纽卡斯尔大学 建筑规划与景观学院 建筑系主任 建筑学高级讲师
安德鲁·劳(安舟)	英国 纽卡斯尔大学 建筑规划与景观学院 城市规划高级讲师 纽卡斯尔孔子学院院长
李华	中国 南京 东南大学 建筑学院 建筑历史与理论教授
任翔	英国 谢菲尔德大学 建筑与景观学院 建筑学讲师
亚当·夏尔	英国 纽卡斯尔大学 建筑规划与景观学院 建筑学教授
朱剑飞	英国 纽卡斯尔大学 建筑规划与景观学院 东亚建筑学教授

Maps 地图



History as (a Praxis of) Knowledge – New Topics, Methods and Challenges



历史作为知识实践：新课题、新方法与新挑战

Appendix

SN forum first symposium on ‘History as Knowledge’

History as (an Enabling) Knowledge, 30–31 March 2024, SEU, Nanjing, China

Speakers’ list:

1. **Jianfei Zhu** (Newcastle): Profusion of others: a system of knowledge for histories of China’s architecture?
2. **David Leatherbarrow** (SEU): Not history *Of* architecture, but *In* architecture: places, precedents, and practices
3. **Alistair Fair** (Edinburgh): History and practice: planning, architecture and life in the UK’s twentieth-century New Towns
4. **Elizabeth Darling** (SAHGB): A new yellow book: reflections on the place(s) and purpose(s) architectural history
5. **Jin Beak** (Seoul National University): History, metaphor and architectural-urban creation in the age of AI
6. **Li Hua** (SEU): Formation of a ‘local architecture’ in China and the related issues
7. **Maarten Delbeke** (ETH Zurich): Competing forms of knowledge: Bernini and Perrault on design
8. **Samuel Austin** (Newcastle): The strip, the ramp, the screen: mobilizing history from Casino to Kunsthall
9. **Li Xiangning** (Tongji): From Rosalind Krauss to Arata Isozaki: drawings and expressions of architectural concepts
10. **Feng Jiang** (South China University of Technology): Long passages, front eaves and veranda arcades: fusion of the local and foreign in Canton’s ‘Thirteen-Hong’ architecture of the 18th century
11. **Adam Sharr** (Newcastle): James Stirling: playing with history
12. **Ho Puay Peng** (National University of Singapore): Connected cosmopolitanism: the flow of architectural forms through cultural borders
13. **Wang Guixiang** (Tsinghua): A preliminary study on the notion of the module in China’s ancient building technology recorded in *Yingzao Fashi* (1103)
14. **Yasuhito Fujita** (Tokyo Institute of Technology): Historians as an outsider
15. **Chen Wei** (SEU): Reflections on rebuilding ancient structures in historical cities: the case of three ancient pagoda towers reconstructed in Nanjing

附录

【东纽论坛：“历史作为知识”第一次国际研讨会】

历史作为能动的知识（东南大学，南京，中国，2024年3月30–31日）

演讲目录：

1. 朱剑飞（纽卡斯尔大学）：他者的涌现：如何在多维时代建构中国建筑历史的知识体系？
2. 戴维·莱瑟巴罗（东南大学）：不是建筑的历史，而是建筑中的历史：场所、先例与实践
3. 阿利斯泰尔·费尔（爱丁堡大学）：历史与实践：英国20世纪新城的规划、建筑与生活
4. 伊丽莎白·达令（英国建筑历史学会）：新黄皮书：反思建筑史的地位与目的
5. 金白（首尔国立大学）：人工智能时代的历史、隐喻和建筑与都市的创作
6. 李华（东南大学）：中国地方建筑的形塑与相关议题
7. 马尔滕·德贝卡（苏黎世联邦理工大学）：知识形式的竞争：贝尼尼与佩罗卢浮宫设计争论
8. 塞弥尔·奥斯汀（纽卡斯尔大学）：道路、坡道、屏幕：从赌场到美术馆的历史的运用
9. 李翔宁（同济大学）：从罗萨斜琳·克劳斯到矶崎新：图像与建筑观念的表达
10. 冯江（华南理工大学）：长通道、前檐与外廊：广州十三行本土域外建筑文化的交融
11. 亚当·夏尔（纽卡斯尔大学）：詹姆斯·斯特林：玩转历史
12. 何培斌（新加坡国立大学）：联通的世界主义：跨越文化边界的建筑形式流动
13. 王贵祥（清华大学）：《营造法式-小木作》“芙蓉瓣”与“壶门”之模数意义探微
14. 藤田康仁（东京工业大学）：历史学家作为局外人
15. 陈薇（东南大学）：历史城市背景与历史建筑重建的考量：以南京历史上的3个楼阁为例