



什么是文化交流？你听说过这句话吗——“文化交流”？

说不准。我不知道。

不知道什么是文化交流？没听说过这句话？

没有。

What is cultural exchange? Have you ever heard of this phrase, "cultural exchange"?

Difficult to say. I don't know.

You don't know what cultural exchange is?
Never heard of this phrase?

Nope.





砖与石材：砖瓦大传

Brick and Block Masonry:

Contemporary Narratives of Production and Serendipity

// 何颖雅 Elaine W. HO



摄影 photo // 何颖雅 Elaine W. HO

在绝大多数专业领域内，情况总是这样：当某人进入到一个鉴赏品评的领域时，即使是像包饺子这样简单的事，也会有许多修饰词，也会翻出无数的花样来，诸如馅的种类，面片与馅的比率，当然还有各种各样的，且价格不菲的佐餐品——各种醋（对于美食家，像酒）和辣椒油。只喜欢醋的美食家经常会说“不要放酱油，你这个老外！”

此类权威主义情况对于简单的砖来说也不例外。在一个外行人的眼中，它不过是一块简单的建筑材料或一个沉重的方块，先百度一下就会发现有大量关于其生产，销售，设计的文字。例如，砖及其建造的建筑物，也和它的出生地文化密切相关：当地的粘土，制造能力，标准的体积和形状等。

在中国，我们这些观光者懒惰的眼睛虽然在寻

As with specialised fields in most areas, once one enters a domain of professional connoisseurship, what one may have seen as the simplicity of, for example, “dumpling”, may branch out into infinite varieties and qualifiers of fillings, skin to filling ratios, and of course its accompanying expansive variations of vinegars (to the epicure, like wine) and chili oils. *Not soy sauce, you brute!*

Such authoritative selectionism can also be found in the case of the simple brick. What appears to the untrained eye as a banal building material or heavy geometry can at first Googling be found to have an ample amount of scientific and technical literature regarding its production, purchase and design. Like the architecture it is used to create, the brick industry also relies upon the vernacular from which it is born: local clay, manufacturing capabilities, standard dimensions and forms, etc.

In China, our lazy touristic eyes in search of what is left of “the real Beijing” may see little to distinguish beyond the piles of red bricks and





the piles of grey bricks stacked along the *hutongs*.¹ Naïve questions we may ask: *Why are most of the buildings in Beijing grey when the bricks are more often red?*² *Are brick homes so prized that they necessitate the drawing of the fake lines of layed brick on cement surfaces throughout the city? Do construction workers share their tools, and who pays for them, the worker or the contractor?* Indeed, the real questions we should be asking should be more like: Given the immense variety of Chinese brickmaking and joint laying with every historical period and region of the country possessing its own standard size, usage, method of making and decorative features, why is that there is only one word for brick, ‘*zhuan*’, that encompasses not only wall building bricks but glass tiles and tiles for floor paving? How many qualifiers can we add to ‘*zhuan*’ to get the perfect home? A yellow glazed imperial brick? Or a minimal grey AI Weiwei brick?³

In fact, conservationist Ivan Chi-Ching HO reports that there is a lack of systematic study of Chinese grey brickwork which could further expand the ability to date buildings and enhance conservation practices.⁴ Proper genealogies should be well documented to promote an air of sustainable building practices and, like the signing of bricks by craftsmen during the Ming Dynasty, be made not out of artistic vanity, but so that if the time comes, we know who to blame.⁵

*Let us begin then—from now at least—
with a contemporary story of bricks.*

找真正的北京，但很难发现沿胡同堆放的红砖和灰砖背后有什么区别。我们可能问这样幼稚的问题：为什么北京大多数的建筑都是灰色的而砖通常都是红色的？为什么有些水泥罩面的建筑物上要画上砖砌的图案，是因为我们如此地高看砖吗？建筑工人的工具是公用的吗？谁为此付费？工人还是建筑包工头？事实上，我们真正应该问的问题该是：既然中国砖的制作工艺以及砌砖的方式区别甚大，与各自的历史，地区关系紧密，都有自己的用法，标准尺寸，制作方法，装饰特点，为什么砖只有一个词，“砖”。它所指的不仅有砌墙的砖，也有铺地的瓷砖以及玻璃砖。要得到一个完美的房子我们需要在“砖”字前加上多少形容词呢？一块皇宫黄色琉璃砖？还是一片质朴的灰色艾未未砖？

传统保护主义者何志清说，对于中国青砖，我们缺少一种系统研究，这种系统研究可以提高鉴定建筑物年代能力和加强保护措施。应该建立一个专项谱系的档案以倡导一种可持续的建筑习俗之风，其目的并不在艺术上的虚荣，而在于有一天如果需要谴责，我们知道谁该为此负责，像明朝时匠人要在砖上盖章那样。

那我们就——至少从现在开始——以一个关于砖头的现代故事开始吧。

¹ Especially in the Spring when the weather is at its most satisfactory for outdoor construction work (but not uncommon throughout the year), stacks of unlaied bricks line streets waiting for their placement within renovation and building projects throughout the city. 特别是在春天，天气最适合户外建筑的时候（但全年也并非不常见），装修和建筑前拆下来的旧砖堆沿街堆放着，等待着他们的新去处。这样的景象在市内处处可见。

² The primary reason for the prevalence of red bricks over grey bricks in China is most likely due to the fact that grey bricks are approximately twice the cost of Chinese red bricks. This is due to an additional process in the last stage of firing in which water is poured into the kiln as a reduction agent, thus altering the valency of the iron ions in the brick and producing grey bricks’ distinct character and colour. Ivan Chi-Ching HO. “The study of the Chinese (grey) brickwork in the vernacular buildings in Hong Kong”. PhD dissertation, The University of Hong Kong, 2002.

在中国，红砖比灰砖更受欢迎的主要原因最有可能是灰砖的费用大约是红砖的两倍。这是因为在烧砖的最后一道工序中，水要被作分解剂喷到火炉中，从而改变砖内的铁离子原子价单位以求得砖的不同特性和颜色。

何志清，“香港土语建筑中的中国（灰）砖研究”，博士论文，香港：香港大学，2002。

³ AI Weiwei’s signature use of grey bricks in most of his architectural projects, especially those of the distinctive, monolithic style found scattered throughout the *Caochangdi* arts district where his own studio is located, came to be a trend which has since been widely copied among arts and culture building projects.

艾未未在其与建筑有关的大部分作品中对灰砖的标志性运用，曾开风气之先，后在艺术界和文化建筑界被广泛模仿，特别是那些散见在他的工作室所在地草场地艺术区的独特独石风格。

⁴ Ivan Chi-Ching HO. “The study of the Chinese (grey) brickwork in the vernacular buildings in Hong Kong”. Hong Kong: The University of Hong Kong, 2002.

何志清，“香港土语建筑中的中国（灰）砖研究”，博士论文，香港：香港大学，2002。

⁵ Timothy BROOK. *The Confusions of Pleasure: Commerce and Culture in Ming China*, Berkeley: University of California Press, 1998.

Timothy BROOK. 《幸福的混乱：明朝的贸易和文化》，伯克利：加利福尼亚大学出版社，1998。





Photos courtesy of INSTANT HUTONG and off/Cina



图片供稿者 // INSTANT HUTONG 与 off/Cina



起初，2007年

两个意大利建筑师，以Instant Hutong自称，在北京的小街巷里边走边拍摄居住在这个老区的人们。他们总共拍摄了400幅人像照片，其中有一幅是一个留着典型儿童刘海儿的小男孩盯着镜头看。背景是一个男人，穿着一件皮夹克，在午后刺眼的阳光中，低着头，坐在三轮车的车座上休息，Instant Hutong认为他是孩子的爸爸。

Earlier, 2007.

Two Italian architects collectively known as “Instant Hutong” travel through the small alleyways of Beijing photographing people living in the old neighbourhoods. In total, they create a series of 400 portraits, and among them is one photo of a young boy with the typical *Liú Haǐr* children’s hairstyle looking into the camera.⁶ In the background is what Instant Hutong presumes to be his father, looking downcast in the harsh light of afternoon sun, wearing a leather jacket and resting on the passenger seat of a tricycle.

之后，2008

起初他们是在河北省的一个工厂里，很可能是一家小的乡镇企业。⁷ 卡车经过了一百多公里的旅行后，他们到达了四惠东附近的一个建筑材料市场，位于京城四环和五环之间。

Later, 2008.

They began in a factory in Hebei province, most likely a small, village-operated unit.⁷ After the good 100-plus kilometre drive from Hebei to Beijing, they arrive in a building materials market around Sihui East, between the fourth and fifth ring roads of the capital.

也许恰恰是他们与中国建筑材料的偏差把他们引上了他们的命运之旅。因为这些砖比北京用的砖宽了3毫米，短了5毫米，它们也许很难卖，注定只能打折或提供其它优惠。⁸ 一个精明的老板娘遇到一个机会时，她马上会意识

It was their peculiar deviation from Chinese building materials’ standards that probably led them to their fate. At 3 millimetres wider and 5 millimetres shorter than other bricks used in Beijing,⁸ these bricks were probably harder to sell, destined for discount or special-interest only. A good proprietress knows an opportunity when she sees one, and when one

⁶ The *Liú Haǐr* hairstyle is named after a legendary child fairy of the same name, recognisable by his shaved head with wispy tufts of hair across the forehead. He is often portrayed riding a toad and playing with a string of money.

⁷ Though they are the world’s output leader in this industry, Chinese brick factories are also characterised as one of the least modern industrial sectors in China. Small, village-run production units employing outdated technologies are spread widely throughout the country, and more than 90% of bricks are fired in annular kilns with coal as the predominant fuel, resulting in substantial SO₂, CO₂ and other air emissions. ZHANG Zhihong, “Energy efficiency and environmental pollution of brickmaking in China”. *Energy*. Volume 22, Issue 1. January 1997, pp. 33-42.

虽然中国的砖产量在世界上领先，但砖厂在国内仍是最落后的工业部门之一。使用落后技术的小型乡镇企业遍及全国，90%的砖是在环形火炉内以煤为主要原料烧成的，其结果是大量的二氧化硫，二氧化碳以及其他气体排放物被排放出来。

张志宏，“中国砖制造业的能源效率与环境污染”，《能源》22卷，1997年6月出版，33-42页。



day a pair of foreigners enter the market interested to use bricks for an art project (“What are you doing? What kind of art is this?”), boss lady makes her best effort to sell her stock of slightly-too-large bricks. After a patient and jocular period of bargaining, perhaps not an exaggeration to say half a day’s worth, they finally agree to a price: 2,000 RMB for 1,500 bricks, with the addendum that after their temporary installation in the exhibition they can be brought back and resold to the seller for a discount price. Not a bad deal, think Stefano and Marcella, as this arrangement resolves their concern for a less wasteful representative aftermath given the short-term cycles of exhibition practice. Everyone is satisfied.

The bricks are delivered to the Today Art Museum, where they premiere in June of 2008 in their newfound role as artwork in a group exhibition entitled “Map Games”.⁹ 1,500 grey bricks are stacked in the common four-across-four formation, making a knee-high base for 1,500 red plastic seals. Each stamp is engraved with a bird’s eye view fragment of a portion of the city of Beijing: a dense graphic of urban maze, a community and a marker of one’s identity, all laid out upon the building blocks of the city.

After a successful showing at Today Art Museum, Instant Hutong receive good news: “Map Games” has been invited to travel to Europe. Boss lady won’t see her bricks anymore, they’ve suddenly got a tour of public engagements to make. In the autumn of 2008, 1,500 Chinese grey bricks are shipped to Birmingham, England. They show proudly at the Birmingham Museum and Art Gallery¹⁰, and afterwards, make it all the way to central Italy. “Beijing Map Games” opens on the 28th of March, 2009, at the Centre for Contemporary Art Opificio Siri (CAOS) in Terni. By this time, some of the 1,500 compatriots have not survived the long travel, but Instant

到它。当有一天，一对外国夫妇为他们的艺术项目来市场买砖时(“你们干吗?这算什么艺术?!”),老板娘拼命兜售她存下的那些略大一点的砖。经过一段不厌其烦且滑稽可笑的讨价还价后,不夸张地说,花费了半天儿的功夫,他们最终以1,500块砖两千元的价格成交,附加条款是在他们的临时装置展览结束之后,这些砖还可以拉回来以折扣价卖给原主。Stefano和Marcella认为划算,因为这样安排也达到了他们短期展览少浪费的目的。皆大欢喜。

2008年6月,它们被运到今日美术馆首次展览,在这里,作为艺术作品,它们在一组名为《地图游戏:变化动力》的艺术展览中找到了自己的新角色。⁹ 1,500块砖,每四块一组,被码成一个砖垛,成为1,500个红塑料印章的高及膝的基座。每个印章都被刻上了北京城鸟瞰图碎片的一片:一个密集的城市迷宫图,一个社区和一个人的身份标志物,都被列在了这个城市的建筑用砖上。

在今日美术馆成功展览之后, Instant Hutong 得到了一个好消息:《地图游戏》被邀请去欧洲。老板娘不会再见到她的砖了,他们又得到了一个公开露面的欧洲之旅。2008年秋, 1,500块中国灰砖被船运到英国伯明翰。他们在英国伯明翰博物馆和艺术画廊¹⁰自豪地展示自己,之后,又去了意大利中部。2009



“迎接砖头归来”活动, 主办者于家作坊和INSTANT HUTONG
“Welcome Home, Bricks!” event by HomeShop and INSTANT HUTONG
摄影, 自左上 photo credits, from top left // 高灵 GAO Ling, Marcella CAMPA,
高灵 GAO Ling

⁸ As our researcher Mr. HO has already pointed out for us, the lack of systematic literature on the industry makes it difficult to determine the exact reason for this difference in brick dimensions. It could be their Hebei provenance, which may have over time developed a preference or technical distinction for 11.3 x 24 x 5CM bricks, or it could have simply been a freak batch.

正如研究者何先生所指出的那样, 缺乏文字材料使我们很难确定砖体积不同的准确原因, 或许是因为河北砖业多年以来形成了他们自己的11.3 x 24 x 5CM的尺寸习惯和技术特点。或许这就是怪诞的一批。





年3月28日,《北京地图游戏:变化动力》在特尔尼的现代艺术中心Opificio Siri (CAOS)开幕。至此,这1,500个同胞中的一些已因经不住这番折腾而辞世了,可Instant Hutong和装置的助理们聪明地把他们的碎尸体隐藏在搭建的砖垛里边了,从外边看,装置继续自豪地挺立着。谁会想到来自河北的1,500块砖会见到安布利亚的山丘?

2009年5月

最后,当这些砖和其它的一些艺术作品完成了他们波澜起伏的欧洲之旅后,安全返京的事宜便提到了日程上来。如何运送这些疲惫的灰砖?到家后把他们安置在何处? Instant Hutong想让他们在意大利的红太阳下安静地退休。这不失为一个好办法,于是Stefano和Marcella告诉艺术主办者这些砖不要了。可这些艺术主办者并非走私者。“所有作品必须全部回来回哪去,否则将按进口物资收税。”咳...在意大利退休成为了泡影。1,500块砖被货船运回中国。

几个月后,2009年夏

Instant Hutong 在家作坊的朋友听了这些灰砖的长故事后很愿意为他们开一个欢迎会,欢迎这些长途旅行者归来!一个夏天的晚上,Stefano、Marcella、何颖雅和Fotini以及一些朋友邻居们聚集在一起举办了一个热闹的接待仪式来向他们的回归表达敬意。当运输公司的那些穿着紫色工作服的工人们看到在一个黑暗的胡同里,一小帮人在等待着他们到来时,感到大为不解。⁹ 随着这帮组织者搅起的一阵与意外晚会一样兴奋的嘈杂声,在家作坊门前的台阶上,一个砖制的小装置被粗略地设计出来了。人们把手与砖连接了起来,一个链条形成了,这个未受过训练的流水线迅速但却有些笨拙地建成了一个砖垛,非传统,非平衡,两两一组“嗨!左边一组和右边一组要配合!”几个老北京人也好事地加入进来表达他们认为应该怎样垛这些砖。同样也有几个外国人在外围观站,在嗡嗡作响的路灯下,喝着燕京啤酒,对这怪异的活动做些自以为是的评说。在看热闹的人中,最困惑不解的当数那个外地来的民工,他是被派到这里进行房屋重建的,要在小经厂呆上几周,在暂短的工作间歇时闲呆着,吃饭或者睡觉,他怎么能遇上帮老百姓和一些外国人一起说说笑笑地喝着

Hutong and installation assistants are smart to conceal their broken carcasses inside the brick podium they have made; from the outside, the installation continues to stand solid and proud. Who would have imagined that 1,500 bricks from Hebei would see the hills of Umbria?

May 2009.

As the bricks and other artworks finally wind down their European tour, arrangements are made for their safe return to Beijing. But making the effort to ship 1,500 tired grey bricks and no place to keep them back home? Instant Hutong decides it might be more apt to allow them a calm retirement under the red Italian sun, and they inform the art handlers that the bricks are not necessary. The art handlers are no smugglers, however. “All works in their entirety must be returned to their point of origin otherwise they will be taxed as import goods.” Sigh...no retirement plan in Italy. 1,500 bricks are packed and shipped by ocean freighter back to China.

A few more months later, Summer 2009.

Instant Hutong's friends at HomeShop hear the long tale of the grey bricks and are delighted to throw a welcome home party after such a long travel! One summer evening, Stefano, Marcella, Elaine and Fotini get together with a few other friends and neighbours to host a cheerful reception in honour of their return. The shipping company's purple-uniformed delivery men are baffled as they see a small crowd gathered on a dark hutong¹¹, waiting for their arrival. And with the same excited chaos that the organisers of surprise parties evoke, a rough arrangement is made for the construction of a small installation of bricks on the steps in front of HomeShop. A human chain links brick to hand, and the untrained assembly line manages quickly but clumsily to erect a stack of bricks in a non-classical, imbalanced two across two formation. “Hey! right side team communicate with the left side!” A few of the old Beijingers pipe in to express their opinions about the proper way one should stack bricks. Likewise, a few of the foreign friends stand around outside under the droning buzz of the street lamp, drinking tall bottles of Yanjing beer and making witty remarks about the strange operation. The most bewildered onlooker, however, is a certain migrant worker, hanging around Xiaojingchang Hutong where he has been stationed for several weeks to work on the rebuilding of houses a few doors down. Hanging around in the small gap of time when he is not working, eating or sleeping, how can it be that he encounters a group of locals and foreigners laughing together and drinking beer while engaging in the same kind of manual labour that he does from dawn until past dusk everyday? Someone tries to explain to him that these bricks are artworks. Umm... “That's interesting...”

At the close of the party, Instant Hutong and HomeShop agree that their “artwork” should be given away to anyone in the neighbourhood who

⁹ “Map Games” was a curatorial and creative collaboration between independent curators FENG Boyi, Monica PICCIONI & Rosario SCARPATO (co-founders of offiCina art project space) and artist Varvara SHAVROVA. offiCina is an Italian curatorial practice focusing on Chinese and international contemporary visual art projects and an exhibition space located in Beijing's 798 arts district.

www.officinaltd.com

《地图游戏:变化动力》的展览是独立策展人冯博一、莫妮卡(Monica PICCIONI)和罗萨利欧(Rosario SCARPATO)(意中艺术工作室的联合创立者),以及艺术家沙妮诺(Varvara SHAVROVA)的一次策划与创造性的合作。意中艺术工作室是位于北京798厂的一个以策划中国和国际当代视觉艺术项目为主要实践的意大利艺术空间。www.officinaltd.com

¹⁰ The author digresses in thought about the curious combination of cultural institutions revealed by this art centre, whereby as both gallery and museum, it simultaneously identifies and reveals both private and public interests (certain financial sources or economic incentives?).

本艺术中心的这个奇特的文化机构结合体让作者岔开了话题,它兼具美术博物馆和画廊双重身份并且兼顾私人和公共双重利益。(某种财政来源或经济驱使?)





wants them—that the bricks will have a rightful ending to be silently inserted back into the city. For the next two weeks, though, it seems that these 1,500 now middle-aged, slightly worn and ever-so-slightly larger than standard size bricks are not so desirable. Brother FANG across the street says he'll help find a buyer, but no word is heard for days. Dust gathers on the little verandah created by brick artwork.

One evening, Little ZHANG, the local refuse collector, comes to HomeShop with excited news. After years of collecting plastic bottles, cardboard and other unwanted materials, he's opening a bar. Renovation work is already in progress a few streets away, and Little ZHANG now wants to collect from us. He offers to buy 1,500 grey Chinese bricks for use inside his space. A short bargaining session later, an agreement is reached: the whole lot of bricks in exchange for free drinks at the future King Yue Bar.¹² Within a few days, the area in front of HomeShop is cleared, and the bricks have been transported a few streets away. Everyone is satisfied.

496 BC - 465 BC.

King GOU Jian of Yue suffers innumerable disgraces at the hands of his arch enemies from the Kingdom of Wu. He has been captured during battle after mortally wounding opposing King HE Lü, and in retribution, GOU is captured and made servant to King HE Lü's son. For three years the leader of Yue is tormented and humiliated, but upon his release, his degradation has hardened into iron determination. GOU Jian returns to

啤酒，干着他们每天从早到晚干的那些体力活呢？“我天天早上6点到晚上10点干这个，你们现在干有什么乐呢？”有人试图向他解释这些砖是艺术作品。他疑惑地低声说“嗯...有意思...”

欢迎会结束时，Instant Hutong和家作坊一致认为他们的“艺术作品”应该送给这条胡同里任何一个想收留他们的人——这些砖应该有一个合情合理的结局，安静地重新被安插在本市内。可是，从接下来的两周看，这些中年的，微旧的，永远比标准砖大一点的1,500块砖不太有人想要。街对面的方哥说他将帮助联系买主，数日过去，没有下文。灰尘开始落满这个由砖艺术品搭起的阳台。

一天傍晚，小张，社区里的一个收废品的，带来一个令人激动的消息。收了几年的饮料瓶，废纸板，和其它的废品，现在他打算开个酒吧。装修工作已在隔几条街的地方开始。他想买我们的1,500块砖，用于他的空间。经过简短的讨价还价后，协议达成：所有的砖换未来越王酒吧的免费酒水。不几天，家作坊的门前被清空了，这些砖被运到几条街以外去了。皆大欢喜。

¹¹ Large vehicles and freight trucks are not allowed within the city limits of Beijing during the day, and thus a late night delivery warrants a late night reception.

北京禁止大型车辆和卡车在白天进入市区，这样深夜运输就决定了深夜的接待。

¹² See page 68. 请看第68页。





公元前496-465

越王勾践在他的宿敌吴王手下受尽了无数的凌辱。他在一次对抗阖闾的战斗中受重伤被俘。被俘后，他所受到的惩罚是给阖闾的儿子做仆人，三年中，这个越国领袖受了许多折磨和凌辱。但是被释放后，他所受的羞辱化作了铁一般的意志。勾践回到越国后，马上开始组织军队，在他们当中有军事家，政治家，间谍。他“卧薪尝胆”激励自己。经过十年的王国重建，越王进攻并打败了吴国太子。又经过三年的对峙后，吴被越灭，阖闾的儿子夫差自杀，越成为春秋五霸的最后一霸。

2010年一月

作为一个外地人，与这些小经厂胡同社区¹³最节省的人打交道，小张处于一个易受攻击的地位：“不要相信河南人”他通常以很低的价格收购废品。多年来，小张一直默默地坚守在17号的小门面房里，墙壁上贴了瓷砖，屋子里通常堆满了齐肩高的纸板堆，旧木堆和别的回收废品。

小张和他的妻子、儿子、父母，住在一个未装修过的平房里，离他的废品收购站仅数百米之遥。大多数时间，他都是忙活在高高隆起的饮料瓶间，在他的货车上整理东西，然后运到一个更大的收购站。可自从去年夏天，好像他家的女人们掌管了废品收购站，小张在小经厂消失了。他在忙着装修他的新酒吧，大约是在新年的时候，他骄傲地向我们公布了越王酒吧的开业大庆。1月8号，朋友，邻居云集酒吧，房屋是模仿传统风格彻底改建过的，室内的家具是明清时代的古木家具，梁木是裸露着的，棚顶是无吊顶的山形顶子。小张自豪地解释他的设计：“那边的那个桌子3,000元，仅一个酒吧的吧台面就500元，是金丝楠木的，不必上漆，时间久了会变得光滑而有光泽。”我们都为小张的成功而感到吃惊，即使是老张，他是小经厂这一片儿的重要人物，老北京人，他是第一个说“不要相信外地人”的。他低声秘密地说：“首先，他不懂古家具，这些东西大多数是假的。”即便是在此开张的晚上，他也没有完全肯定小张的成就并给予鼓励。不管怎样，琵琶手始终保持着气氛的平静，越王酒吧的开张大庆一直持续到深夜。

当被问及到他的新店为什么取名为越王酒吧时，小张简单地说了下春秋时的斗争。对他来说，越王的胜利，主要在于之前的十年：奋斗和坚忍。

非片刻，2010年

我们再把越王酒吧的故事讲给 Instant Hutong 听，Stefano和Marcella听说他们的砖最终找到了一个永久的住所非常高兴。她问及小张，“他是和家作坊在同一条胡同里吗？”她给我看了一个他们在2007年制作的一个胡同居民肖像摄影系列。在它们当中有一张男孩子的照片，这个男孩子留着典型的男孩子发型“刘海儿”盯着镜头。背景是他的爸爸，穿着一件皮夹克，在午后刺眼的阳光中，低着头，坐在三轮车的车座上休息，那就是小张和他儿子张硕的照片。

Yue and immediately begins organising forces. Rituals such as eating his own bile embody his mantra *wo xin changdan* (“Inure oneself for future trials”), and after ten years of rebuilding his kingdom, the Yue king manages to attack and defeat the crown prince of Wu. Persisting through three more years thereafter, Wu falls with the suicide of King HE Lü’s son FÜchai, and Yue reigns as the last of the Five Hegemons of the Spring and Autumn period.

January 2010.

Working as a *waidiren* (outsider) engaging in daily interactions with all the most frugal members of the *Xiaojingchang* community¹³ places Little ZHANG in a position of easy attack: “He pays too little money for collecting everyone’s stuff!” and “You can’t trust people from Henan...” But for six years already, Little ZHANG has persisted silently at number 17, a tiny, tile-walled storefront stacked most days shoulder-high with cardboard, scrap materials and other refuse for recycling.

Little ZHANG lives with his wife, son and parents in an unrenovated one-story dwelling just a few hundred meters from their collection station. Most days are spent hunched over piles of plastic PET bottles or styrofoam, organising materials in their van for transportation to one of the city’s larger depots. Since last summer though, the women seem to have taken over responsibilities for the station, and Little ZHANG has not been so visible on *Xiaojingchang*. He is busy renovating his new bar, and around the new year he is proud to announce to us the grand opening of King Yue Bar. On the 8th of January, friends and neighbours stream into the bar, now completely made over in a reinterpreted traditional style, with antique wood furniture from the Qing and Ming Dynasties and a ceiling of exposed gables. Little ZHANG explains his design decisions proudly: “3,000 RMB for that table over there, and the thick wooden slab used for the bar top cost 500 alone. It’s a special golden threaded Phoebe wood, you don’t need to lacquer it. It grows shiny and smooth over time.” We’re all very impressed with Little ZHANG’s success, except perhaps Old ZHANG (no relation), a main figure in the *Xiaojingchang* scene and one Beijinger who is quick to claim mistrust of all outsiders. “He doesn’t know the first thing about antique furniture. A lot of this stuff is fake”, he whispers on the sly, unable to give Little ZHANG full props even on opening night. Whatever the case, the pipá player keeps the atmosphere calm, and King Yue’s opening party lasts until the late hours of the night.

When asked about why he chose the name King Yue’s Bar for his new establishment, Little ZHANG goes into a brief interlude about the struggles during the Spring and Autumn period. For him, the Yue king’s triumph is foremost the story of his own ten years’ prior: struggle and perseverance.

Not in an instant, Hutong 2010.

We relay the story of King Yue’s Bar to Instant Hutong, and Stefano and Marcella are excited to hear their bricks have finally found a permanent abode. She asks about Little ZHANG, “He is on the same street as HomeShop, no?” She shows me a photo panel that they have made in 2007, a series of portraits of hutong residents. Among them is one image of a young boy with the typical *Liú Haǐr* children’s hairstyle looking into the camera. In the background is his father, looking downcast in the harsh light of afternoon sun, wearing a leather jacket and resting on the passenger seat of a tricycle. It’s a photo of Little ZHANG and his son Bobby, long before HomeShop and King Yue Bar, and long before a journey of 1,500 bricks across 20,000 kilometres.



来自于INSTANT HUTONG的《面貌》系列
From INSTANT HUTONG's Faces series



Post-Script.

While we cannot assert the faithful maintenance of an academic level of standardised scientific rigour with regard to this research in the field of brick and block masonry, the tracing of this particular narrative may serve as a unique *dérive* made possible by the juxtapositions of bureaucracy, technology, production and pure chance. Sustainability has not yet reached the thoughts of a man who makes his living buying and selling recyclable materials, but the stories get passed on.¹⁴ To be non-exemplary is what the ideal brick strives for, but what emerges thereafter is perhaps a built whole, or simply an amalgamation of very many stories.

跋文

在对于砖和独石的研究领域内，当我们还不能保证坚守了一个标准的，具有科学严谨性的学术水准时，如果有可能把这种对特别故事的追踪和官僚政治，技术，产品以及纯机会并列起来，它将起到一个独辟蹊径的作用。可持续性发展还没有进入到一个以收废品为生的人的头脑中。¹⁴ 但这些故事得以流传，作一块平庸的砖是砖的理想，但是由此所产生的或许是多姿多彩整体结构，或者就是一个许多故事的混合体。

汉译 // 曲一箴

¹³ *Xiaojingchang Hutong* is the small alleyway where HomeShop is located and the community with which most of its activities and documentation engage. Its village-like atmosphere is typical of traditional Beijing life, but *Xiaojingchang* is also located just off *Guloudongdajie*, a lively street now polka-dotted with the city's newer and younger trends: bars, cafés, hip hop apparel and electric guitars.

小经厂胡同是一个小街和社区，家作坊位于本街。其大部分活动和记录都是在这里做的。小经厂的村落氛围是典型的传统北京生活氛围。但它也与鼓楼东大街比邻，鼓楼东大街是一条有时尚、年轻、趋势点缀的大街，在这里酒吧、咖啡厅、游戏店、电吉他店星罗棋布。

¹⁴ In an interview by vloggers from China's Green Beat, a scrap metal collector working at Beijing's *Tiancunxikou* recycling depot says that he is not so aware of the positive contributions his daily work makes towards the environment. At 60-70 RMB per day, "That we don't know anything about." <http://chinasgreenbeat.com>

根据“中国绿色脉搏”视频博客通道的一次采访，在北京田村西口回收废品站，一个废钢收购者说他没有意识到他每天的工作对环境做出的积极贡献，这个每天60-70元收入的人说，“那个我们不知道。” <http://chinasgreenbeat.com>



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