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建筑与环境

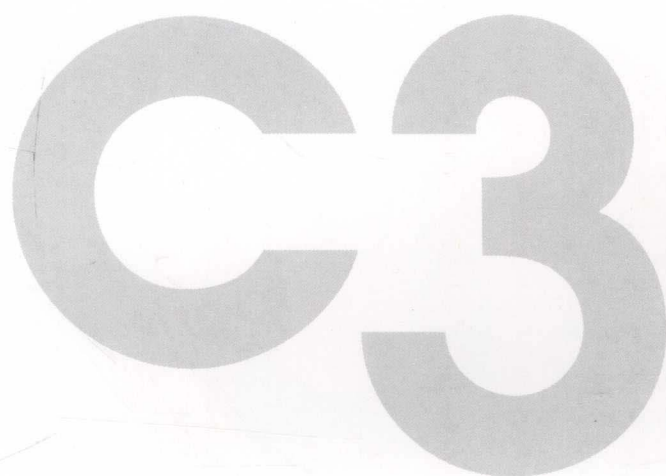
CONTEXT 3 Chinese Edition

中文版 (中)

韩国C3出版公社 编
香港雷尼国际出版有限公司 译



四川大学出版社



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CONTENTS

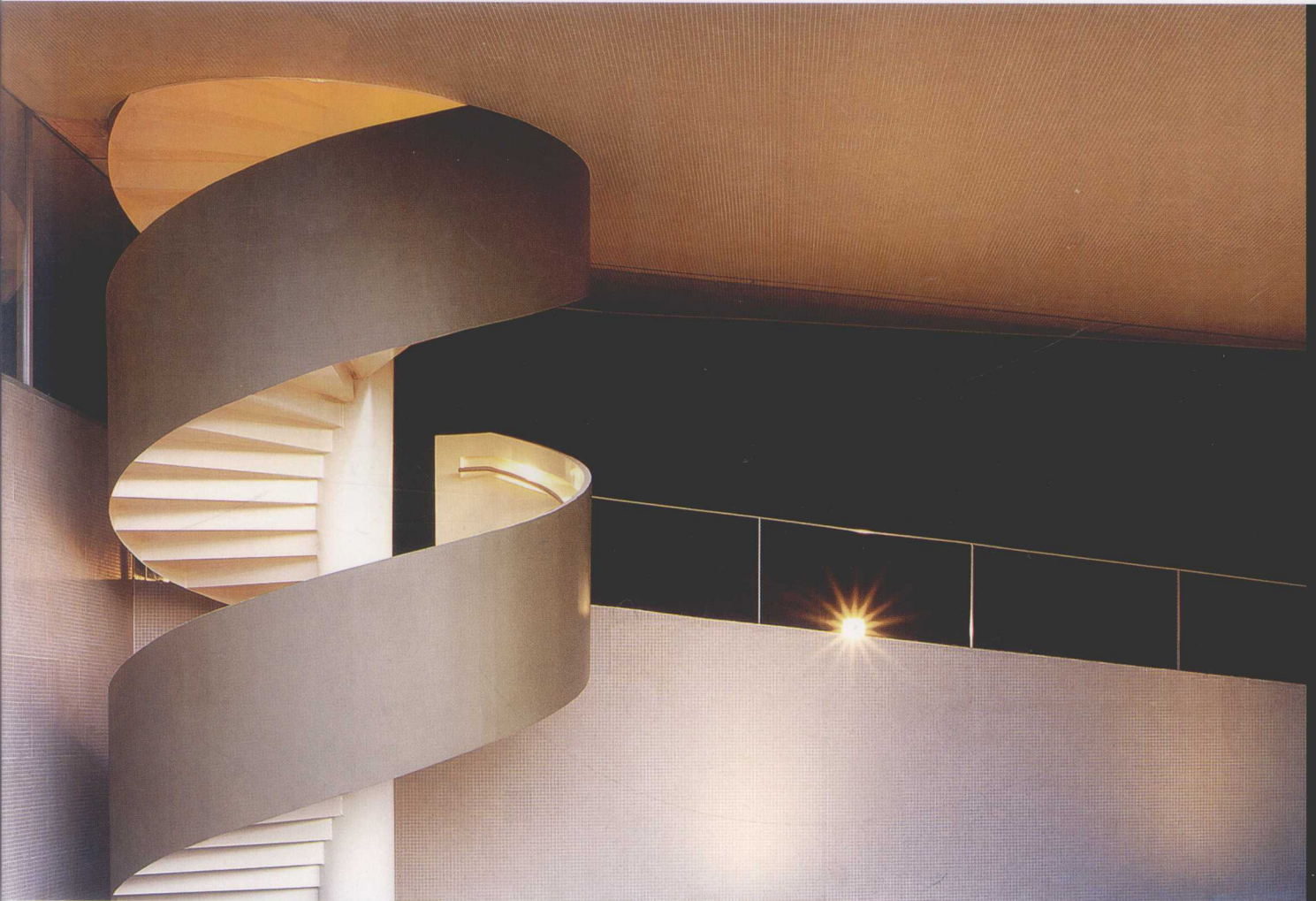
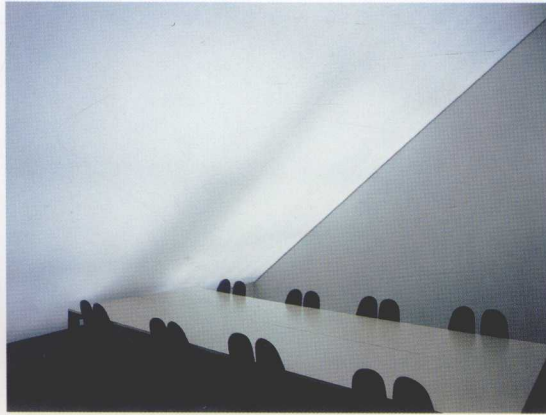
目录

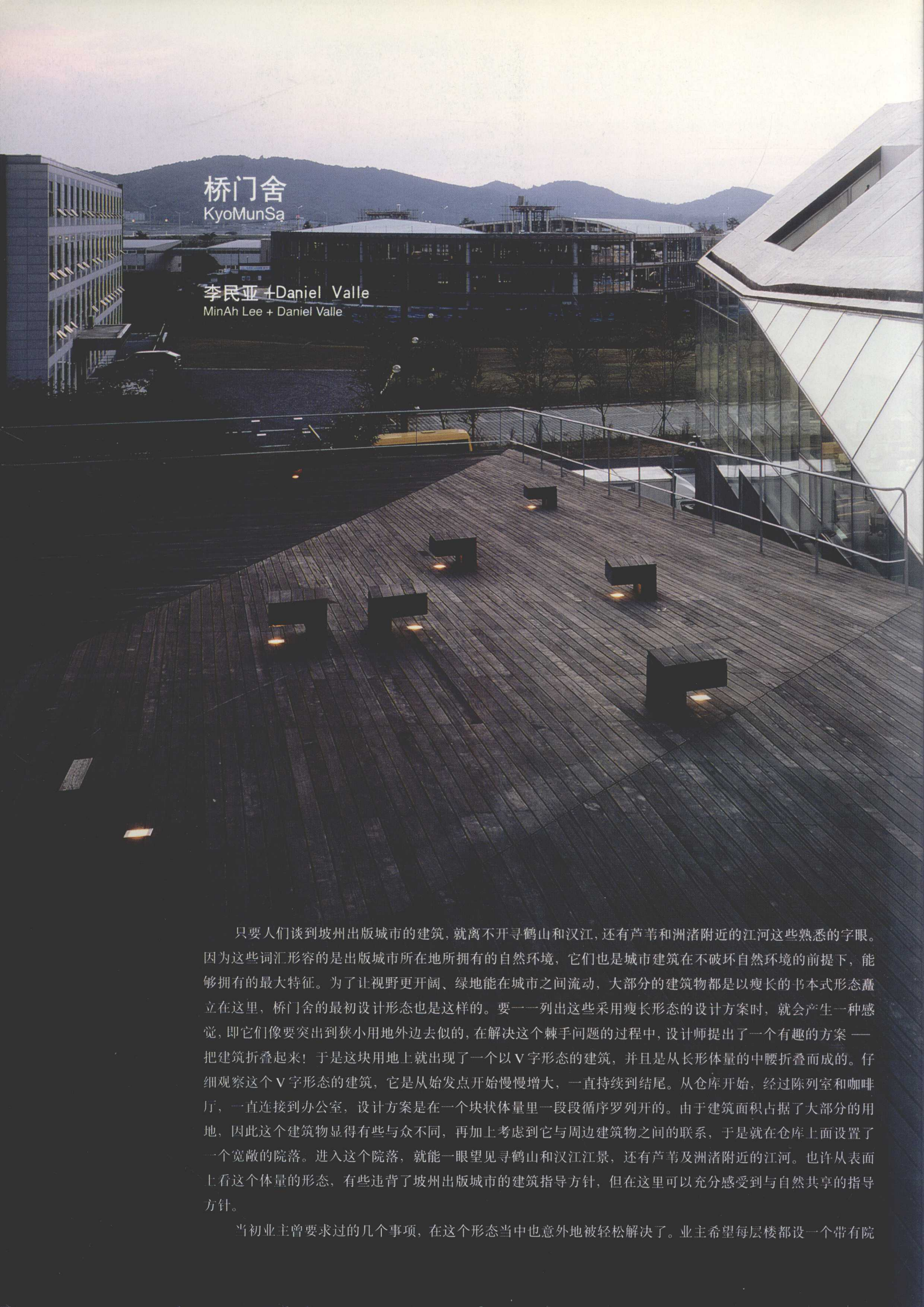
- 2/ 桥门舍
- 24/ 生活及风景和谐共存的美丽房屋
- 28/ 朴守根村庄
- 40/ Ehrlich 住宅
- 54/ L.A 设计中心

- 68/ Bjarke Ingels 集团
- 70/ 山岳居住小区
- 78/ 上海的人大厦
- 84/ 维尔纽斯世界贸易中心
- 94/ 滑雪胜地
- 104/ Escher 大厦
- 110/ The Battery
- 120/ Holbak hardbourfront 酒店
- 126/ Holbak 城

- 134/ 吴庚国
- 135/ 关系现象的美学
- 138/ 白舜实美术馆金山陈列
- 156/ 三兄妹住宅
- 170/ Artvill 幼儿园
- 178/ 新光综合出版印刷公司
- 184/ 北京市立博物馆
- 198/ 上海南部车站
- 212/ 土建筑的再发现……
 - 214/ 土建筑——被遗忘的精神
 - 216/ 有关土建筑的几种偏见
 - 218/ 2006 土建筑基地
 - 226/ 土的反应原理及新材料的开发
 - 230/ 法国土建筑展示会

C3





桥门舍

KyoMunSa

李民亚 + Daniel Valle

MinAh Lee + Daniel Valle

只要人们谈到坡州出版城市的建筑,就离不开寻鹤山和汉江,还有芦苇和洲渚附近的江河这些熟悉的字眼。因为这些词汇形容的是出版城市所在地所拥有的自然环境,它们也是城市建筑在不破坏自然环境的前提下,能够拥有的最大特征。为了让视野更开阔、绿地能在城市之间流动,大部分的建筑物都是以瘦长的书本式形态矗立在这里,桥门舍的最初设计形态也是这样的。要一一列出这些采用瘦长形态的设计方案时,就会产生一种感觉,即它们像要突出到狭小用地外边去似的,在解决这个棘手问题的过程中,设计师提出了一个有趣的方案——把建筑折叠起来!于是这块用地上就出现了一个以V字形态的建筑,并且是从长形体量的中腰折叠而成的。仔细观察这个V字形态的建筑,它是从始发点开始慢慢增大,一直持续到结尾。从仓库开始,经过陈列室和咖啡厅,一直连接到办公室,设计方案是在一个块状体量里一段段循序罗列开的。由于建筑面积占据了大部分的用地,因此这个建筑物显得有些与众不同,再加上考虑到它与周边建筑物之间的联系,于是就在仓库上面设置了一个宽敞的院落。进入这个院落,就能一眼望见寻鹤山和汉江江景,还有芦苇及洲渚附近的江河。也许从表面上看这个体量的形态,有些违背了坡州出版城市的建筑指导方针,但在这里可以充分感受到与自然共享的指导方针。

当初业主曾要求过的几个事项,在这个形态当中也意外地被轻松解决了。业主希望每层楼都设一个带有院



落的平台，设计师将这个要求变形为另一种方案，即设置一个能通向内部任何地方的空中院落。她将书库与编辑办公室有机结合在一起，并使其与这个空中院落同在同一条直线上，让人感觉它们就像是一个整体。设计师为了从外观上来体现出这种想法，用统一样式的瓷砖把外部包围了起来。原本业主曾要求使用裸露混凝土，但中途由于某种原因而把混凝土换成了瓷砖。在建造过程中，建筑物就像是生了几次病似的，各个地方都清楚地留下了伤痕。虽然有人说这些伤痕是细部装饰的不足之处，但李民亚女士却认为这些伤痕带着勋章似的意义。她抚摸着桥门舍建筑上的几种伤痕，说道：“按照我的想法来看，当然也发生了一些会给施工者或使用带来不便的情况，但看到这些伤痕时，让我产生疑问：究竟是为了什么来设计建筑？”

共同进行这个设计项目的李民亚和Daniel Valle建筑师，在建筑完工时谈到彼此最初的设计构思都已经被改变了。这与过去执着于将建筑家的思想和想法实现在空间上是有所不同的。李民亚女士表示，在设计一个建筑物时，经过实际完成的过程中，曾经考虑过的建筑中最重要的价值已经发生了变化。Daniel Valle则是把桥门舍当作了美丽的评价对象来观望的。因此从他们所写的文章中，可以感觉到与现有的建筑物有所区别的印象。两位建筑师从相同的想法出发，建造了这个建筑物，又各自以不同的视点说明着这个建筑物。（文／赵尹爱记者）

有意塑造美丽

进化论心理学者们曾下过这样的结论：人类具有被美丽吸引的本性。事实上，具有美丽容貌的人在危机状况中生存的机会比不美丽的人要多一些。大多数人在面临着必须在两个人中选择救一个人的时候，倾向于搭救比较美丽的一个人。这说明了美丽所具有的能量是很大的。

Vitruvio(维纳斯)的美也被想成是建筑的根本原理之一。比例(各个要素和整体之间的关系)、分配(材料和泥土的最佳使用)、分布(平面和立面上的布置)，以及秩序(各个部分及其用途之间的关系)，这些都是创造美所必需的指导原则。文艺复兴时期的黄金比例，或者19世纪新古典主义时代的Jean Nicolas Louis Durand模数系列，就是体现建筑之美的代表作。最近几年，建筑之美是依靠过程而产生出来的。由于过程本身引导了材料的组合方向，因此，建筑家通过一系列的议事决定，从预想的文化符号或美的标准开始，在某种程度上可以设定一些材料。所谓“美”的概念，由于它是内在而独立的次序结果，并且存在于过程本身，因此要批判它是很困难的。在最近几年可以看到，我们在过程的保护下回避着美学的批判。

还没怎么体验设计过程的我们，就不得不把桥门舍的新公司大楼建造成这种文化的一部分。由于几乎建筑物所有的侧面都与组合所有部分的想法相连贯，因此建筑最终的形象是依次进行议事决定过程的结果，建筑正面是体现这一过程的最明显的例子。进行到最后，抛弃了最初设计意图的其他有名建筑有东京的H&M Prada商店，这个商店的设计为建筑物赋予了延续性的外观形象。而桥门舍建筑与H&M Prada商店的差异在于，它采用了在建筑物表面上可以发挥多种功能的模数，以及Practal工序中变化的模数，导致的结果是建筑的表面是透明的，或不透明的，还有可能成为外部用途。建筑正面的最终形象是成长类型，与规则的体现有着直接的联系。模数在透明的表面渐渐地增大，在不透明的表面渐渐地缩小。即使这样，这样的过程也不是自动进行的。Practal模数改变了原来的次元，在使用外部材料(如本例中我们使用的瓷砖)时，正面的最终形象也因此而改变了。在材料的尝试过程中，我们在现场办公室也召开了会议，讨论是使用既有实用价值，价格又便宜的材料塑造一个普通平常的建筑正面，还是使用有实用价值，但价格比较贵的材料，使建筑正面随着时间的流逝，越来越突现美感呢？这就是过程和逻辑与美学的矛盾了。

Buckminster Fuller曾这样说过：“我为了解决某些问题而苦恼时，完全不会考虑有关美的问题，等问题解决了之后，我才知道犯了错，即这个方法导致了不美。”建筑设计过程与自然过程不同，不是必须要保障美的。但是直到现在，建筑家还对建筑的美担负有所有的责任。桥门舍是以调整思考过程和美学之间的和谐而成的本质美的体现。在过程进行的几乎所有评价中，美都是一项非常重要的评估标准。(文/Daniel Valle)



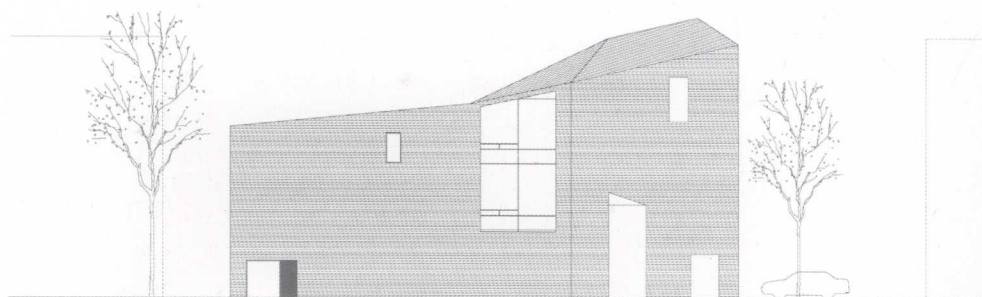


李民亚(右)生于1966年,毕业于首尔大学建筑学系和东大学院,此后在荷兰 Berlage 建筑学院获得建筑学院硕士学位。曾在空间研究所和纪午宪事务所工作过,现在运营着协同院事务所,并在首尔大学建筑学系担任讲师。

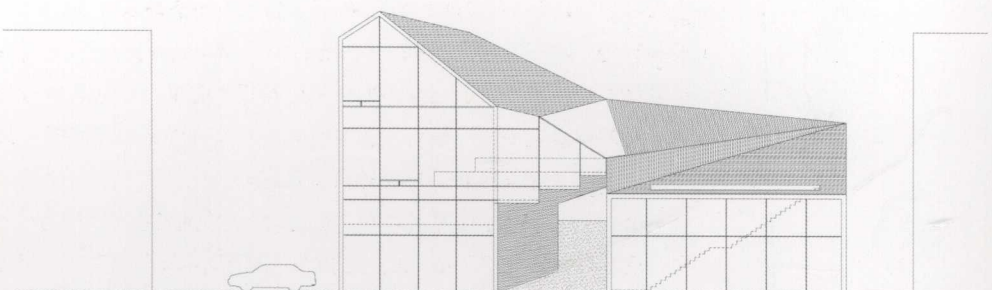
西班牙建筑家Daniel Valle(左)毕业于马德里的E.T.S.和荷兰的Berlage建筑学校。曾在伦敦的外国人办公建筑事务所,以及马德里的NOMAD建筑事务所工作过。现在来往于韩国和西班牙,与建筑家们一同参与了许多设计项目。他参与了马德里和首尔、阿姆斯特丹市的建筑工作室,并在韩国艺术综合学校授课,现在还兼任首尔市立大学的教授。

MinAh Lee (right) was born in 1966. Received B.Arch from Seoul National University, Master of Engineering from Seoul Graduate School and Master of Architecture from the Berlage Institute in the Netherlands. Worked in Space Group, KiOHun Architects. Founded studio cooparch. Currently she is a professor of architectural engineering at Seoul National University.

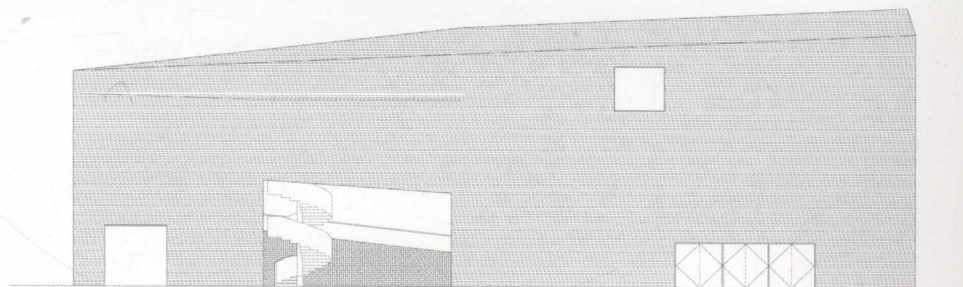
Daniel Valle (left) is a Spanish architect and educator, graduated from the E.T.S. Architecture in Madrid and further educated at the Berlage Institute in the Netherlands. He has worked for Foreign Office Architects in London and Eduardo Arroyo NOMAD in Madrid. Currently he is collaborating with several Korean architects in different projects in Korea and Spain. He has also taught in several educational environments such as workshops in Madrid, Seoul or Amsterdam. He held a visiting professor position at the Korean National University of Arts in Seoul and he is currently teaching in the University of Seoul.



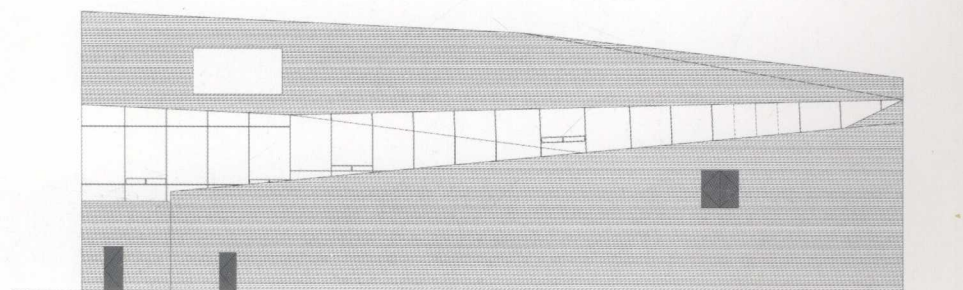
东边立面图 east elevation



西边立面图 west elevation



北边立面图 north elevation



南边立面图 south elevation



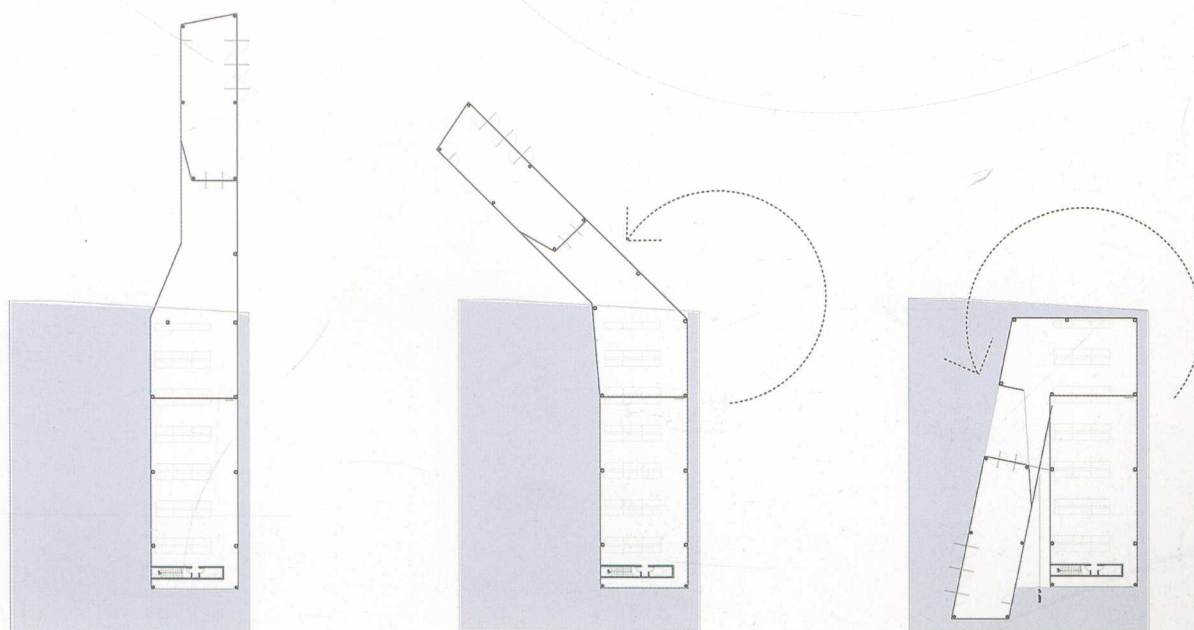
Deliberately beautiful

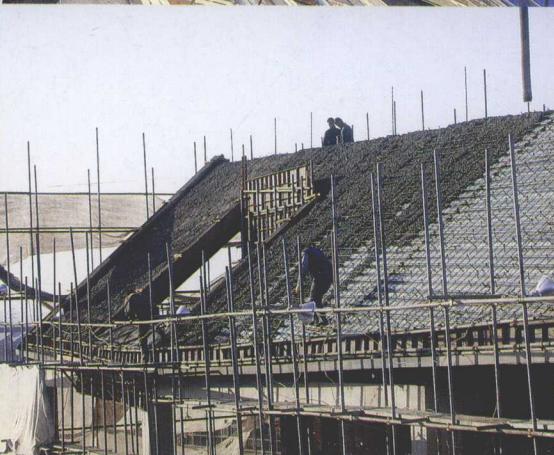
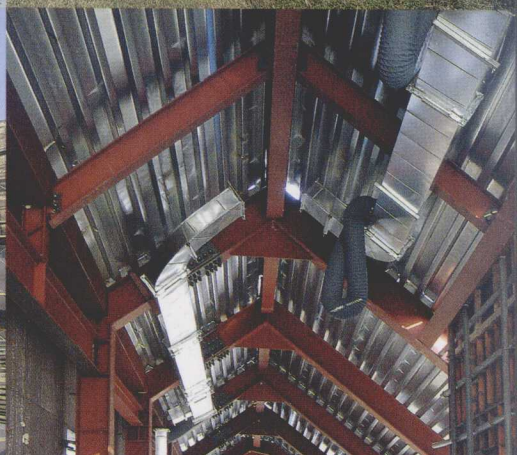
Evolutionary psychologists have concluded that humans have an innate attraction to beautiful people. In fact, a person with beautiful features has more chances of survival in a dangerous situation than one without them. In the extreme case of someone having to choose to save the life of two people, the more beautiful person will be most likely the one to be saved. That is as powerful beauty gets!

Since Vitruvius beauty (*venustas*) has been considered one of the fundamental principles of architecture. Proportion (relationship between each element and the whole), distribution (best use of materials and earth), disposition (layout in plan and elevations) and order (relation of each part with its use) were necessary guidelines to create beauty. The Golden Ratio in Renaissance or Jean Nicolas Louis Durand's modular series in nineteenth century's neoclassicism are, among others, examples of beauty standards in architecture. For some years now the production of beauty in architecture has been relying on processes. A sequence of decisions allows the designer to detach from any preconceived cultural codes or aesthetic references as the process itself guides the direction of material assemblage. It becomes difficult to criticize the idea of beauty as it becomes the result of an internal and independent procedure-Beauty is in the process itself. For some years now we are avoiding aesthetics criticism under the protection of processes.

As part of a generation that has grown exposed to design processes we inevitably made the new offices for KyoMunSa part of this culture too. Almost every aspect of the building is connected to a particular lineage of thought assembling all different pieces so that the final image is consequence of a sequential process of decision making. The facade is probably the clearest example of all. The purpose of the original design (finally discarded) was to give a continuous exterior image to the building as it happens in other well known examples, H & DM's Prada shop in Tokyo i.e. The difference here would be the introduction of an adaptive module-varying on a fractal sequence - adaptable to various performances along the surfaces of the building - transparency, opaqueness, exterior use and so on. Consequently the result of the facade's final image is in direct relation to the implementation of a growth pattern and a set of rules- the module will grow bigger as it gets closer to a transparent surface and smaller as it gets closer to an opaque one. Nevertheless this process is not automatic. By the time the fractal module changed its original dimensions in order to adapt to the reality of materials (tile in our case), it consequently changed the final image of the facade too. During the process of testing materials we opened an internal debate in the office : whether to use the material that is available - affordable - possible producing a less appealing image of the facade's pattern or whether to use a less available - affordable - possible material with a more appealing sense of beauty in its growth. Processes and logics versus aesthetics.

Buckminster Fuller once said : "When I am working on a problem, I never think about beauty. But when I have finished, if the solution is not beautiful, I know it is wrong." Design processes in architecture, different from nature, don't necessarily assure beauty. Still the architect is the ultimate responsible for its beauty. KyoMunSa in PaJu Book City has produced an internal design conflict between process thinking and aesthetics. In almost every assessment along the process beauty has been deliberately part of the equation. *(Written by Daniel Valle)*





我有着这样的记忆：任何一个工地现场办公室的黑板上都贴有天气记录。遇到下雨或结冰的天气时，大部分工期都被荒废了，因此这些日子就不再重要了。当天气记录上显示“晴天”的时候，工地上就开工了。但在烈日下，也不可能进行作业。尽管可以将劣质的工程归咎于天气，但我向来都知道我们的建筑师们对于晴朗天气的期待，就像农民照看柔弱的农作物一样。

通过参与桥门舍施工现场的工作，我对以前学到的和信任的理念，慢慢地开始产生了不同的想法。要承认我的信念发生了改变也不是那么太难，就仅是一个这样的事实——重新建造某个房屋的工作，对我来说都是具有教育意义的一课。在完成建造房屋的过程中，不知不觉之间，我在现场已不再是一个设计者了，而是一个能敏锐地感受现场所有事物的生物。

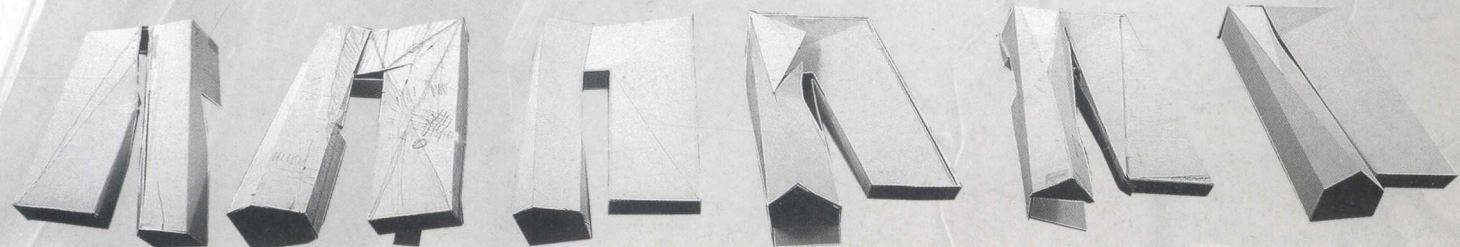
在建造桥门舍工程期间，我没有再进行其他的设计项目。以至于每当我在去坡州的途中，就会想起过往的货运汽车，以及这些货车的颜色、不同类型的车轮、行道上树的密度等等，甚至连与我一起工作的同事们都能猜出我的心事。我无意中听到过这样的窃窃私语：“那个外国人和这个女士看起来真寂寞，整天都能在现场看到他们俩，似乎他们除了这个设计案之外没有其他设计项目了。过不了多久，这个设计项目就会结束的。”在这之后与他们碰面时，我们之间再进行对话时也就没有太多的拘束感了，通过与他们的一些沟通，渐渐地让骄傲的我认识到了自己的渺小。

最后完成的这个建筑物会持续存在下去，并将作为现实中的场所留存在这里，告诉人们它的建筑者想表达的每一个故事。由于这个建筑物是坡州出版小区的一部分，因此它们所共有的超自然价值就一定不能超越这个建筑物使用者们的具体日常生活、以及职员们的辛劳工作范畴。由于混凝土表层注定会被某种程度地扭曲和复杂化，每一位工人都非常用心地去做，所以，每当我指导他们的时候，总会陷入深深的疑虑之中。

我与答应为桥门舍写评论文章的民玄植先生一起回访过这里，当时使用者们入住桥门舍不过三个月。这个建筑物看上去很疲倦，就像是已经经历过了一整年的冷热交替和暴风骤雨似的。虽然民玄植先生的指责让人觉得有些残酷，但奇怪的是，这反而让我暂时进入了无欲无念的乏力状态，也让我对这个建筑进行了反思。在回家的路上，我喝了很多的酒，我陷入了所谓本质论的交错状态中，即建筑究竟是什么？建筑中的细节究竟是什么？也许是我的眼睛被特殊的机理麻痹了。不管怎么说，我当时肯定是忘掉了以前对待建筑物的传统路线。

想起曾经为设计规划与外表之间的关系而苦苦思索的那段时间，现在对于桥门舍已不再具有任何意义了。我不必为我最初意念中的巨大差别而遗憾，它自身的延伸与纵横起伏的别的理念相互碰撞。想象与实际存在的东西处于不同的层面上，也许是因为我在观望建筑概念与实践及实存的过程中，太过于幼稚，因此在完成房屋建造之后随便地谈了这些话。

业主入住的时候，我买了一个鸟笼，并将它捆在这个建筑物前的一棵大树上。我问自己，我爱这个建筑吗？爱这个房屋的使用者吗？或者爱这鸟儿在建筑周边飞来飞去的如画风景呢？哦，我真觉得不好意思！（文/李民亚）



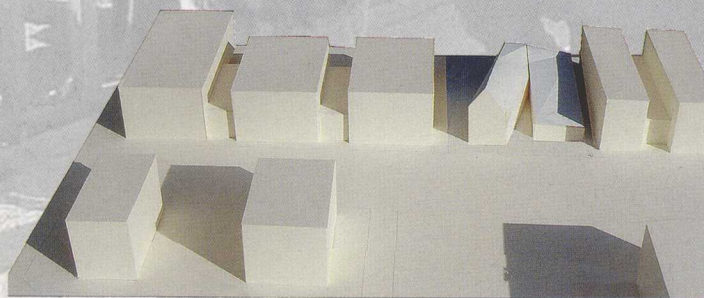
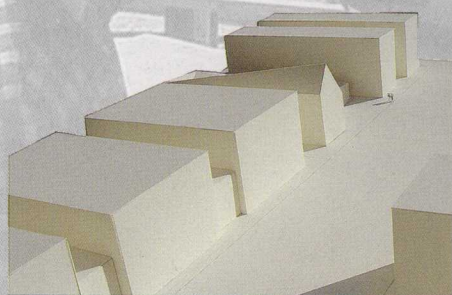
A weather record is always put up on the blackboard of any construction spot office. Since the construction spot should be closed whenever it rains or freezes, the weather record cannot be no more important for the construction spots. If the symbol 'Sun' is marked on the weather record, the construction spot should be open, but in many cases, construction workers can hardly work under the scorching sun in a mid - summer.

Although the weather record is a proof of or an excuse for a poor performance, I knew belatedly how frequently our architects wish for less rains, as if they were taking care of the frail crops.

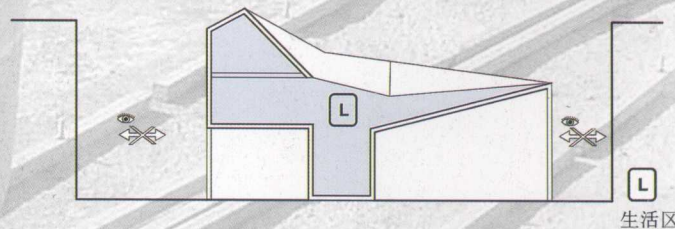
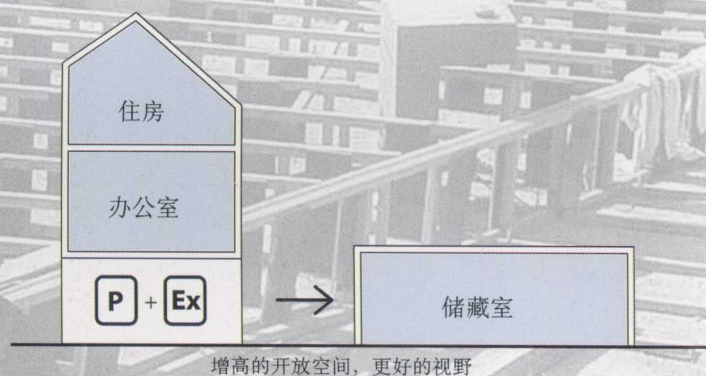
What I had learned and believed in began to change slowly during my involvement in construction of KyoMunSa building, and it was not much difficult for me to admit such a change of my belief. Merely, the fact - for which I felt a burden anew - that a building was being constructed was a valuable lesson for me. Quite unnoticed, I began to respond to the process of construction, as if I were not a designer but an organism sensitive to everything on the construction spot.

While KyoMunSa building was being built, I had no other project to engage myself in. When I could come to remember everything on my way to PaJu every morning-the trucks passing by, their colors, their different tires, density of boulevard trees, and so on-the workers on the spot seemed to even read my mind. I happened to overhear workers whispering: 'The foreigner and the madam show up here so frequently probably because they have no other projects except this, so a little more patient and all will be over soon.' Soon after, however, the exhausting cross-encounters between us and them would allow for quite an unusual communication and sympathy transcending linguistic barrier and conventional on-spot relationship. I was feeling anew every day for the serious spot atmosphere making the arrogant 'me' feel small.

A building finished by the last labor will continue to exist on the site, remaining a place in reality and transcending every story that its architect wants to talk about. Anyway, since the building should be a part of PaJu BookCity, its



建筑物的V形状从平面及剖面方面提供了以自我为中心的方向性，避免了近距离对望，并提供了眺望寻鹤山的视野。

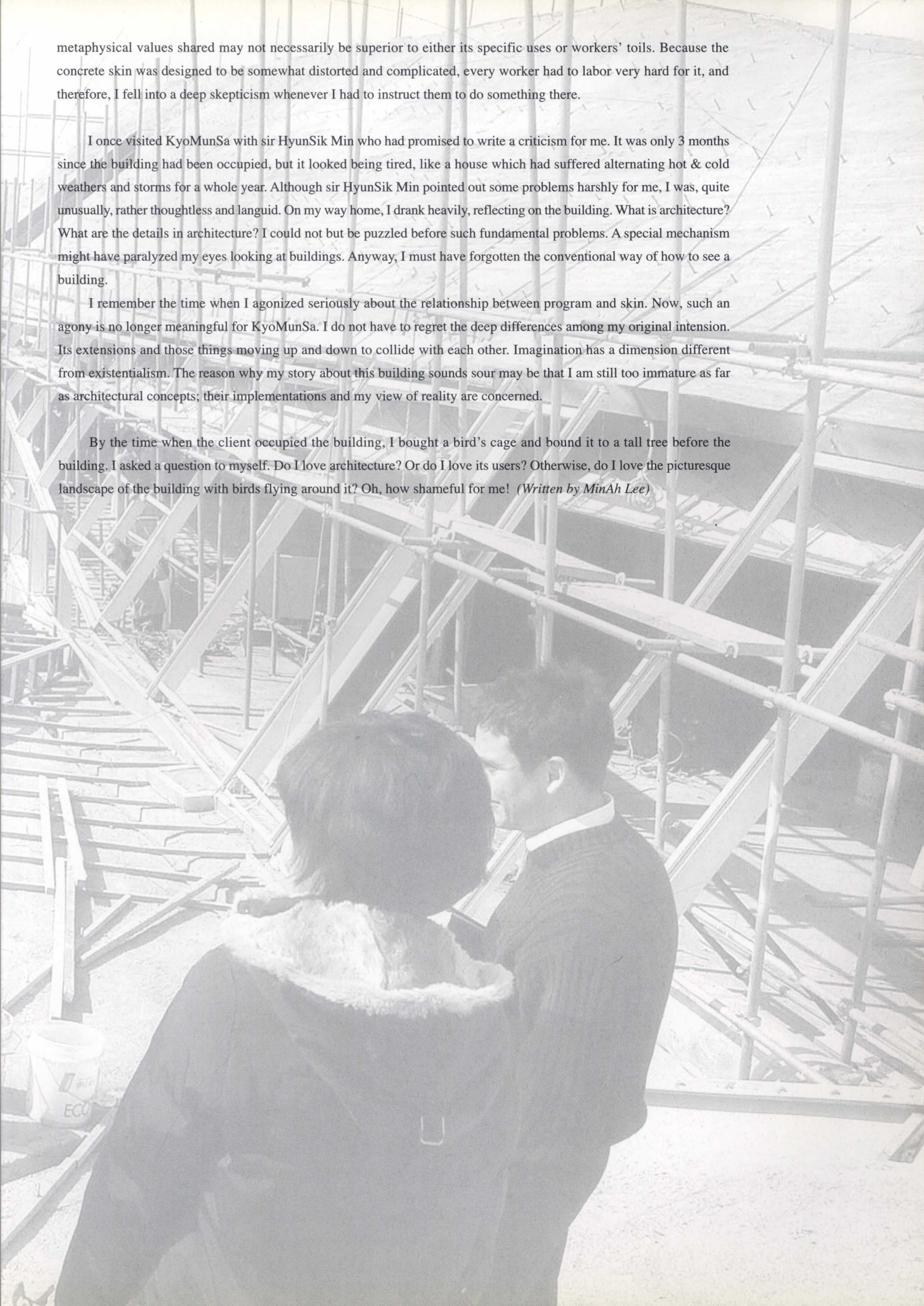


metaphysical values shared may not necessarily be superior to either its specific uses or workers' toils. Because the concrete skin was designed to be somewhat distorted and complicated, every worker had to labor very hard for it, and therefore, I fell into a deep skepticism whenever I had to instruct them to do something there.

I once visited KyoMunSa with sir HyunSik Min who had promised to write a criticism for me. It was only 3 months since the building had been occupied, but it looked being tired, like a house which had suffered alternating hot & cold weathers and storms for a whole year. Although sir HyunSik Min pointed out some problems harshly for me, I was, quite unusually, rather thoughtless and languid. On my way home, I drank heavily, reflecting on the building. What is architecture? What are the details in architecture? I could not but be puzzled before such fundamental problems. A special mechanism might have paralyzed my eyes looking at buildings. Anyway, I must have forgotten the conventional way of how to see a building.

I remember the time when I agonized seriously about the relationship between program and skin. Now, such an agony is no longer meaningful for KyoMunSa. I do not have to regret the deep differences among my original intension. Its extensions and those things moving up and down to collide with each other. Imagination has a dimension different from existentialism. The reason why my story about this building sounds sour may be that I am still too immature as far as architectural concepts; their implementations and my view of reality are concerned.

By the time when the client occupied the building, I bought a bird's cage and bound it to a tall tree before the building. I asked a question to myself. Do I love architecture? Or do I love its users? Otherwise, do I love the picturesque landscape of the building with birds flying around it? Oh, how shameful for me! *(Written by MinAh Lee)*





位置：京畿道坡州市桥下邑文八里 536-2

地区：准工业地区

用途：办公室、仓库

用地面积：1,652m²

建筑面积：822.5m²

总面积：1,497.36m²

占有率：49.79%

容积率：90.64%

规模：地上3层

结构：钢筋混凝土+钢骨结构

外部用材：美松板，彩色裸露混凝土

设计时间：2004.12—2005.5

施工时间：2005.6—2006.5

Location | MunBalRi, GyoHa, PaJu

Use | Office, storage

Site area | 1,652m²

Bldg. area | 822.5m²

Gross floor area | 1,497.36m²

Bldg. ratio | 49.79%

Gross floor ratio | 90.64%

Bldg. scale | Three stories above ground

Structure | R.C. + Steel frame

Exterior finishing | Exposed concrete, wood, tile

Project team | HoSun Lee, HeeJeong Choi, SeungJin Woo

Project management | HoSun Lee

Structural engineer | MiRae E & C

Mechanical engineer | DaeKyung

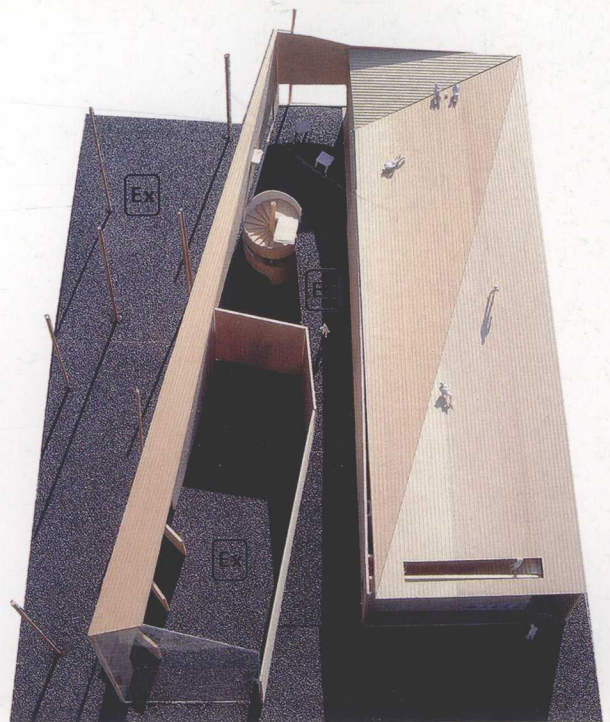
Electrical engineer | KiHan

Construction engineer | GeonRyung

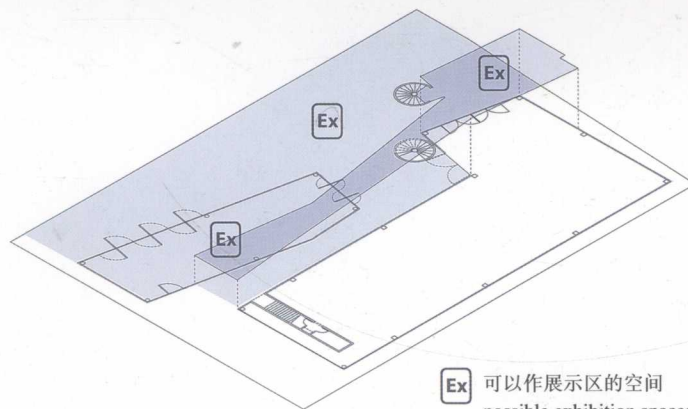
Design period | 2004.12-2005.5

Construction period | 2005.6-2006.5

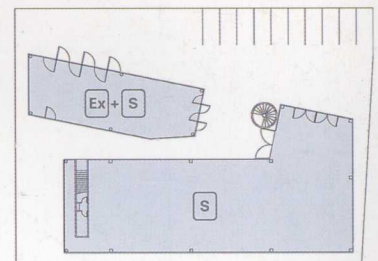
Photographer | JongOh Kim



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