

现代世界建筑与景观(1)

Global Architecture & Landscape Today

韩国C3出版公社

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大连理工大学出版社

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韩国c3出版公社
刘宏玉、楚立峰

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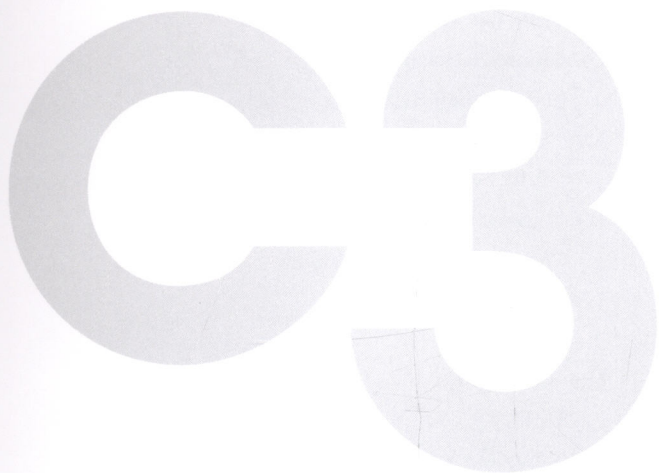
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CONTENTS

目录

- 6/Felipe Assadi + Francisca Pulido
- 8/Boxes over the Chilean Landscape
智利风景映衬下的箱体
- 12/Deck House
Deck 住宅
- 24/Guthrie House
Guthrie 住宅
- 32/Gatica House
Gatica 住宅
- 42/Serrano House
Serrano 住宅
- 52/20 × 20 House
20 × 20 住宅
- 58/Raveau House
Raveau 住宅
- 64/Schmitz House
Schmitz 住宅
- 70/Russo Club
Russo 俱乐部
- 76/Bar and Art Gallery, El Tubo
El Tubo 的酒吧与艺廊
- 80/Ninety-Nine Episodes
99 种想象
- 82/Aqua - Scape
水景建筑
- 88/Kindergarten Taka - Tuka
Taka-Tuka 幼儿园
- 98/Kindergarten Tree of Dreams
梦之树幼儿园
- 106/Kid's Republic in Beijing
北京的儿童天地：蒲蒲兰绘本馆
- 114/Kid's Hotel - Atomium
儿童宾馆 - Atomium
- 120/Concrete - Pod
混凝土豆瓣
- 124/Older than Time : Stone Architecture
历久弥珍：石制建筑
- 126/Gruta das Torres Visitor Center
Gruta das Torres 游客中心
- 142/House in Brione
位于Brione的住宅
- 156/"Under the Moonlight" House
“月光下的小屋”
- 166/Renovation of a Dwelling in Chamoson
Chamoson地区住宅的修缮
- 174/9 × 9 House
9 × 9 住宅
- 184/SM House
SM住宅
- 192/SungGoo Yang
- 194/Image or Vision?
形象还是想象?
- 196/Fraud or Vision?
假象还是想象?
- 202/Ecological Oasis
生态绿洲
- 206/Hillside Continua Housing
山坡上的Continua住宅
- 212/Shenzhen Contemporary Art Museum
深圳现代艺术博物馆
- 214/240,000 Wires in the Air
24万条线条在空中舞动
- 216/Kim's House - MoHuJe
Kim住宅 - MoHuJe
- 222/Stockholm Library Extension
斯德哥尔摩图书馆扩建工程
- 226/Revitalization of GwangBok Street & PIFF Plaza
GwangBok大街和PIFF广场的光彩重现
- 230/Bridge Scenery
桥梁美景
- 232/Hidden Sound, Hidden Light
声影阑珊

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Felipe Assadi + Francisca Pulido

Chile which is positioned longitudinally in the south-north direction along Andes Mountains on the Pacific coast has diverse climates and views depending on its altitudes. Moreover, since most of its land are not yet developed, the beautiful natural sceneries remain intact. They are as good as conditions for realization of a good architecture. By 1990's when Chile began to be stabilized in terms of political and social conditions, her economy would greet an era of recovery. The beautiful natural environment of Chile combined with her improving social conditions must be the catalyst for her domestic architects' vigorous activities.

A group of young Chilean architects including Alejandro Aravena, Smiljan Radic, Mathias Klotz and Sebastian Irarrazaval emerge as new icons in the Chilean architecture community. Most of them who are in their mid 30's or early 40's came from Catholic University of Santiago. Like Felipe Assadi being introduced to readers this time, they graduated from universities in Chile to be engaged in architecture in their country or studied architecture overseas and returned home as their country's social and economic conditions began to stabilize; many of the latter group of architects are still engaged in their overseas architecture, too.

Felipe Assadi began to attract attention from nation's architecture community in 1999 when he was awarded "Premio Promoci Joven" or a prestigious prize for the architects under the age of 35. He and his partner Pulido would pronounce their own architecture when they won "Design Vanguard 2006" awarded annually by Architecture Record. Since establishment of their independent studio in 1999, the duo architects have attempted to design a variety of buildings, primarily for residential or commercial uses.

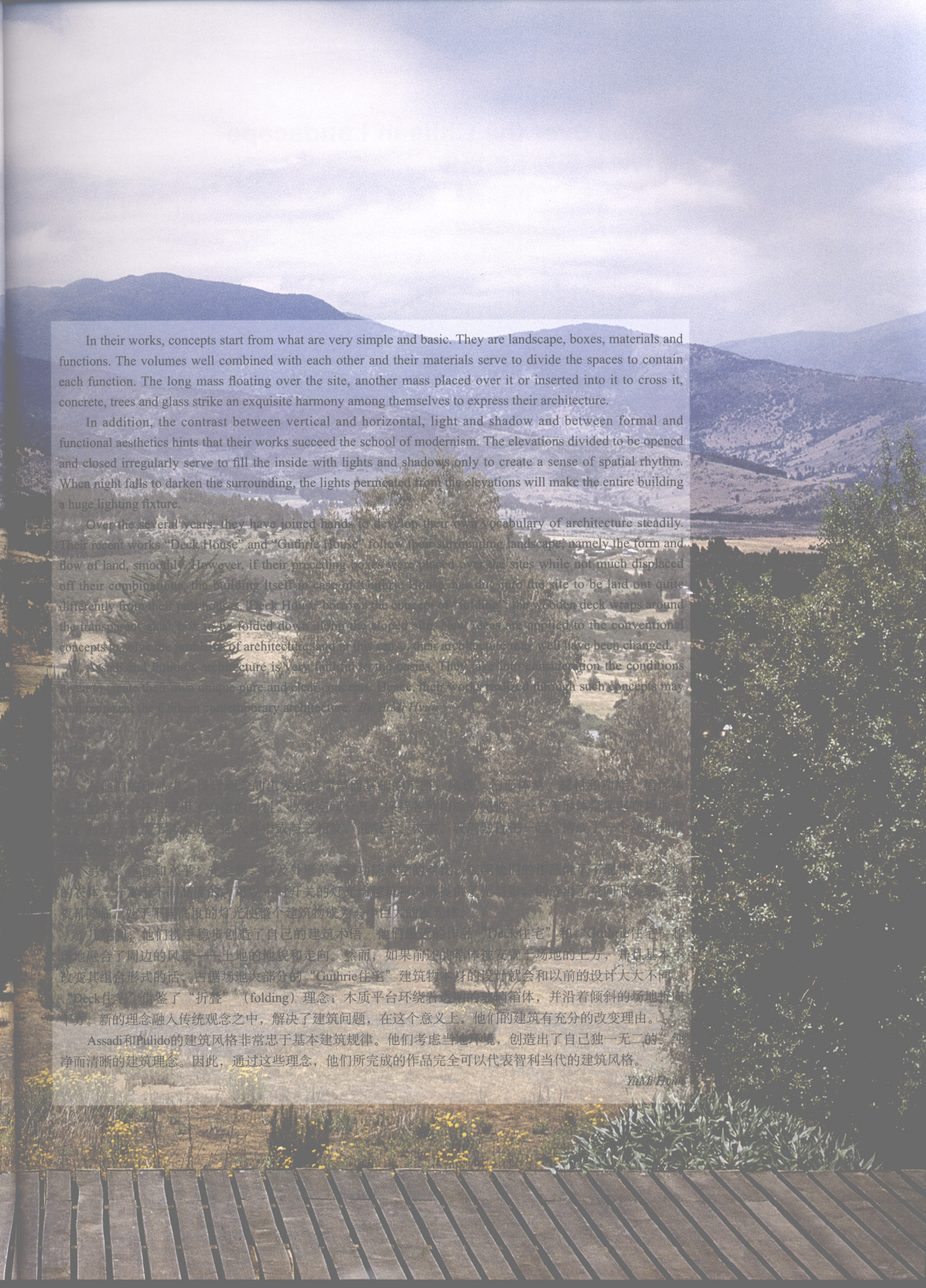
In their architecture, landscape implies more than a background. They use the landscape itself as design elements to interpret the context of surroundings and the conditions of the sites. Through a transparent glass volume penetrating inside, they introduce the wide outside view into inside. The result is a natural combination of architecture and landscape.

智利位于太平洋沿岸，安第斯山脉自南向北贯穿全境。境内气候、景色随着海拔的变化而变化多端。另外，由于智利境内的大多数土地尚未开发，自然风光仍保持了原有的风貌，也同时为优质建筑提供了良好的条件。在20世纪90年代以前，智利的政治社会环境渐趋稳定，经济开始复苏。智利优美的自然环境和日趋改善的社会环境必将促进其国内建筑业的迅猛发展。

包括Alejandro Aravena、Smiljan Radic、Mathias Klotz 和Sebastian Irarrazaval在内的一群年轻智利建筑师已成长为智利建筑界的新偶像。他们中大多数年龄在30多岁到40出头之间，来自圣地亚哥天主教大学。就像这次要介绍给大家的Felipe Assadi一样，他们或是毕业于智利国内的大学并在国内从事建筑行业，或是在国外学习建筑业并于国内政治社会环境稳定时归国，后者中的很多人仍从事国外建筑业。

1999年，Felipe Assadi开始引起智利国内建筑界的注意，他被授予“青年Promoci奖”——这是一个专门颁发给35岁以下建筑师的著名奖项。2006年，在获得美国建筑杂志《建筑实录》（Architecture Record）颁发的2006年度“设计先锋奖”（Design Vanguard）之际，他和合作伙伴Pulido向公众宣布了属于他们自己的建筑风格。自从1999年成立他们独立的建筑事务所以来，这两位建筑师努力设计了各种各样的建筑物，主要是住宅和商用建筑。

在他们的建筑风格中，风景并不仅仅是背景，风景是他们的设计元素，用来诠释场地的周边环境。通过内置的透明玻璃幕墙，可以在建筑物内部欣赏到外面的景色，这是建筑风格和风景的自然结合。



In their works, concepts start from what are very simple and basic. They are landscape, boxes, materials and functions. The volumes well combined with each other and their materials serve to divide the spaces to contain each function. The long mass floating over the site, another mass placed over it or inserted into it to cross it, concrete, trees and glass strike an exquisite harmony among themselves to express their architecture.

In addition, the contrast between vertical and horizontal, light and shadow and between formal and functional aesthetics hints that their works succeed the school of modernism. The elevations divided to be opened and closed irregularly serve to fill the inside with lights and shadows only to create a sense of spatial rhythm. When night falls to darken the surrounding, the lights permeated from the elevations will make the entire building a huge lighting fixture.

Over the several years, they have joined hands to develop their own vocabulary of architecture steadily. Their recent works "Deck House" and "Guthrie House" follow their surrounding landscape, namely the form and flow of land, smoothly. However, if their preceding boxes were placed over the sites while not much displaced off their combinations, the building itself in case of Guthrie House has due into the site to be laid out quite differently from their predecessors. Deck House borrows the concept of "folding": the wooden deck wraps around the transparent glass boxes, be folded down along the sloped site. New ideas are applied to the conventional concepts to give the architecture a new look, and in this sense, their architecture may well have been changed.

Assadi and Pulido's architecture is very faithful to the basics. They take into consideration the conditions of site to create their own unique pure and clear concepts. Hence, their works realized through such concepts may well represent the Chilean contemporary architecture. *—Yumi Hwang*

在他们的作品中，设计概念出发点是建筑的基础要素：地形、斜形体层、材料和功能。箱体体层叠组合，并且使用不同的材料，以将空间区分，从而创造出建筑美感。一个条形体层架起站在地上的建筑，而另一个置于基本方，插入其中或与之相交，混凝土、树木、玻璃融合在一起，构成了一个和谐和平衡。

另外，垂直和水平、光影对比及外形美学，功能美学的对比，表明他们的作品继承了现代主义美派的衣钵。升落下不同高度的、可开可闭的灯光箱体以不同的提供光线，从而创造出了空间和美感。当夜幕降临，处于不同高度的灯光使整个建筑物成为一个巨大的灯。

几年间，他们携手稳步创造了自己的建筑术语。他们最近的作品“Deck住宅”和“Guthrie住宅”和周边融合了周边的风景——土地的地貌和走向。然而，如果前述的箱体被安置于场地的上方，并且基本不改变其组合形式的话，占据场地大部分的“Guthrie住宅”建筑物本身的设计就会和以前的设计大大不同。“Deck住宅”借鉴了“折叠”（folding）理念：木质平台环绕着透明的玻璃箱体，并沿着倾斜的场地折回下方。新的理念融入传统观念之中，解决了建筑问题，在这个意义上，他们的建筑有充分的改变理由。

Assadi和Pulido的建筑风格非常忠于基本建筑规律。他们考虑当地环境，创造出了自己独一无二的、纯净而清晰的建筑理念。因此，通过这些理念，他们所完成的作品完全可以代表智利当代的建筑风格。

Yumi Hwang

Boxes over the Chilean Landscape 智利风景映衬下的箱体

Miguel Adrià

The architecture of Assadi + Pulido endeavors to stick to essentials. It is in large part the distillation of a striking idea based on the simple geometry of juxtaposed parallelepipeds. The concept is essence. The box is the formal result of the concept, materialized with great freshness, almost with immediacy, in solids and transparencies. Far from minimalism as a style, the work of this Chilean couple assumes a strong, clear stance with respect to architecture and its relationship with place and materials. Perhaps one of its greatest virtues is its almost diagrammatic immediacy. Servant and served spaces, in Kahnian terms, are reflected literally in solid or transparent boxes, in concrete or in wood, in gray or in red, creating a dichotomy between opposites in many of their works. These works emerge not so much from a complex design process interweaving function and form as from a seamless, striking idea, which remains unmodified even in the solution of details. The almost didactic protagonists are geometry and the space it encloses.

Like the productions of many members of the exceptional group of young Chilean architects, their work is closer to pragmatism and late-modern functional efficiency than to the theoretical discourses of any of the numerous isms of recent contemporary architecture. Chilean architecture is born of and develops in landscape, and that of Assadi + Pulido is a case in point. Their works define the horizontal line that traces a limit between the constructed artifact and the spectacular Chilean landscape. A territory in which what is constructed constitutes a landmark, a friendly, non-aggressive exception. Landscape impregnates their dwellings and the transparency of their spaces allows light to slide and flow through the interiors. The geometrical purity of their constructions suggests an antagonistic relation with the context, without organic references, which selects its points of contact and interprets the particularities of the topography.

The work of Assadi + Pulido originates in the prototypes of the Modern Movement and they are in large measure leaders of what might be called the Chilean school. Like Math's Klotz, Alejandro Aravena, Smiljan Radic, and others, they have succeeded in fashioning a language of their own out of the construction of a modern discourse based on the geometric clarity of the prisms into which their programs can be broken down. Some of

Assadi + Pulido的建筑风格着力对本质的把握。在很大程度上，他们建筑风格的精髓源于一个惊人的想法。这一想法基于简单的几何学：并列平行六面体。这正是本质所在。该箱体是其形式上的产物，直观地实现了固体与透明物体的和谐统一，令人耳目一新。就建筑风格及与场地和材料的关系而言，这两位智利年轻人的作品采用了强烈而明晰的建筑风格，与极简抽象艺术风格相距甚远。可能它最大的优点之一就在于对图表的忠实。用Kahnian的话说，员工及其所服务的空间都确实反映在了固体或透明的箱体里，混凝土的或者木质的，灰的或者红的，在他们的很多作品中，都创造了对立面的二分法。这些作品的来源，并不是结合功能与形式的复杂设计过程，跟那些天衣无缝、惊世骇俗、甚至在细节处理中也丝毫不做改变的想法不同，这些作品的灵感来源于几何学和几何学的研究对象：空间。

和年轻的智利建筑师这一特殊团体的其他许多成员的作品一样，他们的作品更侧重于实用主义和现代功效性，而不是侧重于大量当代建筑风格理论的任何一种论述。智利建筑风格因风景而生，因风景而发展，Assadi + Pulido的建筑风格就是一例。他们的作品定义了水平线，这正是人工建筑和壮观的智利风景之间的界限。在这片土地上，建筑成为界标，一个友好的例外。风景孕育了住宅，光线透过玻璃可以照射进住宅。在没有有机参照物的情况下，建筑物的简单几何外形表明了一种与环境的格格不入，而有机参照物可选择它的接触点并解释地貌的特点。

Assadi + Pulido的作品起源于现代建筑运动（Modern Movement）的原型，在很大程度上，他们是智利学派（姑且称之为“智利学派”）的领袖。像Math's Klotz、Alejandro Aravena、Smiljan Radic及其他建筑师一样，他们成功地打造出了属于自己的现代建筑语言，以几何棱柱的清晰特性为基础。最具现代建

the most committed experiments of modern architecture were performed in Chile and the rest of Latin America, and the single-family dwelling was a central theme. The Latin-American house reacted, actively or passively, to international modernity, importing rationalist models or reinterpreting key elements of the Modern Movement and the tradition within local parameters. The house became a demonstration of the architect's attitude to place, modernity, and the vernacular¹. The influence of the Errazurriz House designed by Le Corbusier in 1929 on the Pacific coast of Chile persisted through several generations. This rustic variant of the Citrohan prototype has continued to some extent to serve as a paradigm of Chilean architecture, which draws on the radical aspects of rationalist prototypes while incorporating materials as a part of the design.

The forceful expression of germinal concepts and of materials can be seen even in Felipe Assadi's earliest designs. His warehouse in Calera de Tango is a box containing boxes containing fruit. His Schmitz House sets box upon box, and even contains another: the kitchen². The Arauco Express is much more than a container: it is a luminous and translucent prism that expresses its function and its form in a contemporary, abstract version of "am a monument" as formulated by Robert Venturi forty years before.

Among the works included in this publication, the Schmitz House is a striking illustration of the relationship between nature and artifice, between radical functionality and the expression of materials. The site is defined by a group of medium-sized fruit trees planted in a 4×4 meter grid, oriented toward the four cardinal points. The design is defined by a slender prism that eliminates just one row of fruit trees and follows their east-west orientation. The domestic functions are distributed over three levels formulated in response to the rural context: the heights of the first and second levels are determined by those of the trunks of the trees and their upper foliage, while the third level offers views over the orchard. This last level is a box resting perpendicularly on a lengthwise parallelepiped and its weighty solidity stands in contrast to the apparent lightness of the interior. A concrete box on a wood and glass prism which floats in its turn over the terrain.

Some time afterward came the commission for a guesthouse on the same site. The plan of the 20 square-

筑风格的实验在智利和拉丁美洲的其他地区展开，主题是独立式住宅。拉美的住宅或主动或被动地效仿着国际现代建筑潮流——引进理性主义模型或者基于当地实际重新解读现代建筑运动和建筑传统的关键元素。住宅反映了建筑师对于地域、现代性以及民间建筑风格的态度¹。勒·柯布西耶在1929年设计的位于智利太平洋沿岸的Errazurriz住宅就影响了数代建筑师。在某种程度上，Citrohan原型的乡村风格一直是智利建筑风格的典范，它吸收了理性主义原型的本质，将材料融为设计的一部分。

创造性的想法和材料甚至在Felipe Assadi的早期设计中也能找到。他设计的Calera de Tango仓库是一个大箱体，大箱体由若干小箱体构成，小箱体用来储存水果。他的Schmitz住宅由数个箱体层叠而成，甚至还包括一个厨房²。Arauco Express不仅是一个容器：这是一个发光的半透明棱柱，是40年前罗伯特·文丘里所阐述的“am a monument（纪念碑式建筑思想）”的现代抽象版本。

在这些出版的作品中，Schmitz住宅清楚地表明了自然和人工、极端功能性和材料储备之间的关系。场地是由一片按 $4\text{m} \times 4\text{m}$ 间距种植的中等大小的果树群确定的，果树的排列方向与场地边界保持平行。设计方案是：砍去一行苹果树，并沿苹果树的東西走向建造一个细长的棱柱。依照乡村特色，家庭功能分布在三个楼层：第一、二层的高度取决于树干和上层枝叶的高度，从第三层可以俯瞰果园。这最后一层是一个箱体，坐落于一纵向的平行六面体上，它稳定的中心和轻盈的内部结构形成了鲜明的对比。木材和玻璃棱柱之上的混凝土箱体的建造充分考虑了地形的情况。

后来，他们被委托在同一片场地上设计一所高级宾馆。这所占地 20m^2 的宾馆高高耸立在底层架空柱上，以防洪水灾害，外层覆盖着 $20\text{cm} \times 20\text{cm}$ 瓷砖。最少的日常维护、透明的建筑、对平淡的田园风光的

meter house, erected on pilotis above a lot with a potential for flooding, echoes the shape of the 20cm × 20cm ceramic tiles with which it is clad. Minimum maintenance, transparency through the constructed object, and mimesis on a flat rural landscape are the generators of a box that we might well identify as a black variant of the Villa Savoye.

The Buzeta House is a response to its context. A response to, and also part of, a landscape defined by an abrupt slope overlooking the ocean, with perfect wind conditions for hang-gliding. The formal radicalness of this wooden container cleaves to the immediacy of the idea that generated it. The curve of the roof, the apparent opacity of the back facade, and the diaphanous front facade, with its vistas, didactically stress the expression of the germinal idea.

The Serrano House adapts to its location on a sloping lot near Santiago by means of a sequence of horizontal strata. A first plane is embedded into the terrain, defining the first transparent level. The second level is a wooden prism floating above the landscape. The duality of the apparent weight of the upper body and the void beneath it, as well as the expression of materials in their natural state, again allow a literal reading of the ideas from which the design developed.

Two prisms are once more juxtaposed in the Raveau House: two strata of differing weights and materials respond to the conditions of the site. In this case, the steeply inclined terrain and the possibility of landslides determined construction on pilotis, allowing for minimum contact with the ground and the natural flow of rainwater down the slope. In this house a diagonal ramped element houses the interior circulations, weaving a connection of translucent glass between the two parallelepipeds.

The Deck House returns to the striking simplicity of the Buzeta House designed years before. If the earlier house constituted a landmark in the landscape, like a lighthouse overlooking the immensity of the ocean, the later one is imbued with the recent Deleuzian trends in architecture, in which the fold acts as a formal generator. The

模仿共同创造出了这一箱体，使人们很容易把它当做Villa Savoye的黑色翻版。

Buzeta住宅是对风景的呼应，也是风景的一部分，此处风景是俯瞰大洋的陡坡，非常适宜乘风做悬挂式滑翔运动。这所木质“集装箱”紧密遵循其设计理念。屋顶的曲线、不透明的后墙、透明的前墙、狭长的景色，都充分体现了最初的设计理念。

Serrano住宅因地制宜，采用连续的水平层面，耸立在靠近圣地亚哥的一处斜坡上。第一层嵌入地面内，呈现出第一个透明层面。第二层是一个木质棱柱，依傍在风景之上。上层建筑的双重中心、空旷的下层空间与天然材料，又一次完全实现了当初的设计理念。

Raveau住宅是两个并列棱柱。为与施工现场的条件相适应，两层建筑采用了双重心结构和不同的建筑材料。在这种情况下，倾斜的地形和塌方的可能性决定了Raveau住宅只能建筑在底层架空柱上，尽量少接触地面以及沿斜坡流下的雨水。在这所房子里，呈对角线摆放的倾斜建筑元素保证了内部的流通，通过半透明的玻璃将两个平行六面体连接了起来。

Deck住宅采用了数年前设计的Buzeta住宅的极简约风格。Buzeta住宅成为风景中的界标，就像俯瞰大洋的灯塔。Deck住宅洋溢着Deleuzian建筑风格，采用折叠的外形。这所房屋面朝群山，连续的层面因地制宜，充分考虑了地形的因素。木质平台就像一块地毯，在低处环绕着游泳池，并沿斜坡先是形成了一个倾斜的阳台，然后又形成了住所和后墙的地板，最后以一个倾斜的顶部折回并覆盖内部空间。

Deck House Deck 住宅

The sight towards the location of Rungue, displayed as a plane inclined looking the valley and having the Coast mountain range as background. The land suggested a large terrace, a platform from which it is possible to admire the overall scenery.

The project starts having in mind a deck of wood. The different area of the house would incorporate over this platform. Nevertheless, the resources were exclusively aimed at this terrace, the interior space was enough only for a large living area which integrates this terrace. It was decided, therefore, to assign almost all of these resources to resolve the housing based on two main components: a deck and a living area, being this later one capable of absorbing the kitchen, the dinning room, and even the master bedroom. Additionally, considering that in a summer holiday house dormitories are only used to sleep, it was decided to eliminate this concept, changing it for "a group sleeping area" at which the space aimed at dormitories almost fully disappears from the project.

By means of a folding of this deck that is achieved a match with the inclination of the land, and at the same time, the space aimed at housing, is confined. Then, the outside area is worked as a free zone that rests over the



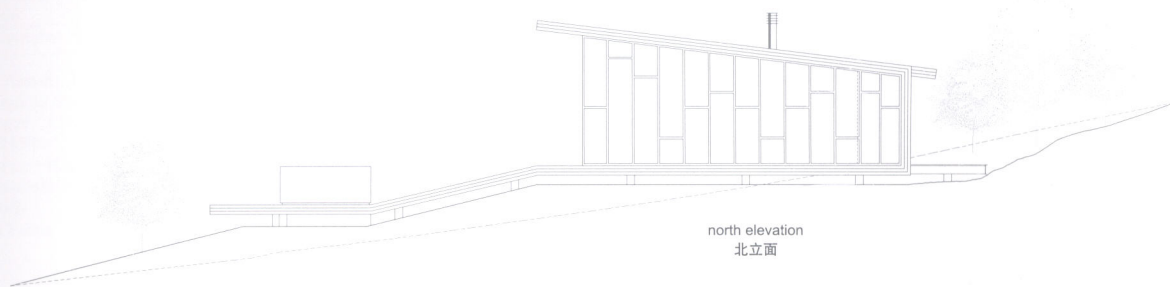
relief and the interior as a capsule of glass incorporated to the folding of this wood board. Likewise, the interior was longitudinally divided in two through a wide wall of services, to which it is incorporated the kitchen and bathrooms besides a set of beds in three levels towards the back side of the house. These two spaces then turn into a large family living room, dining room and kitchen on the one hand, and a hall-group sleeping area with beds on the other hand.

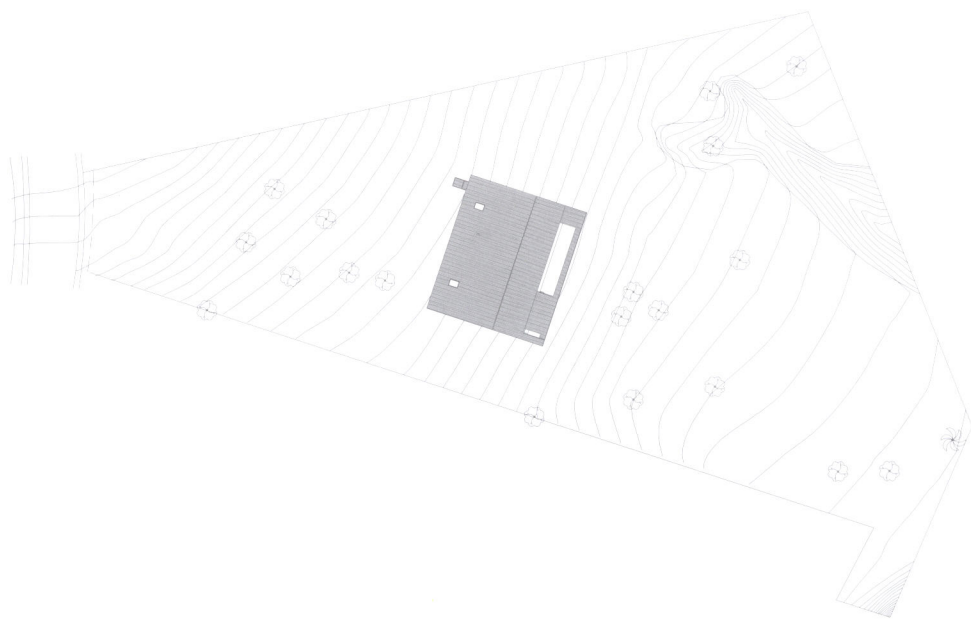
The board of wood generates runs along all the house, from the lowest part, - where a swimming pool has been added - to the upper cover, turning into the roof, showing since the first glimpse to the house, the use of wood everywhere.

The main deck, which includes the pool, lefts an inclination, due to the slope of the land that looks towards east, as if it were a chaise longue of the full size of the housing, that gives space to the body in resting position, as if it deals with a large chaise longue. A second deck is the roof of the house inclines to the opposite orientation, serving this time as a solarium and towards the west of the site.



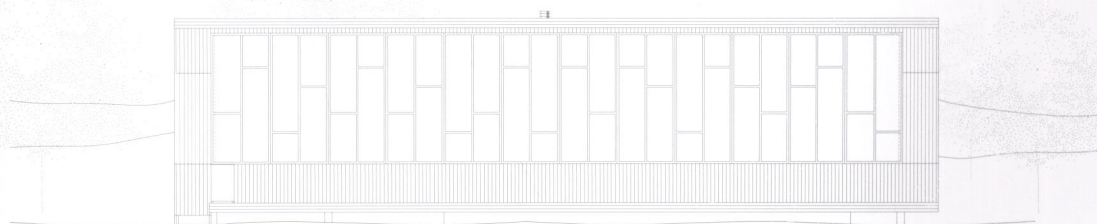
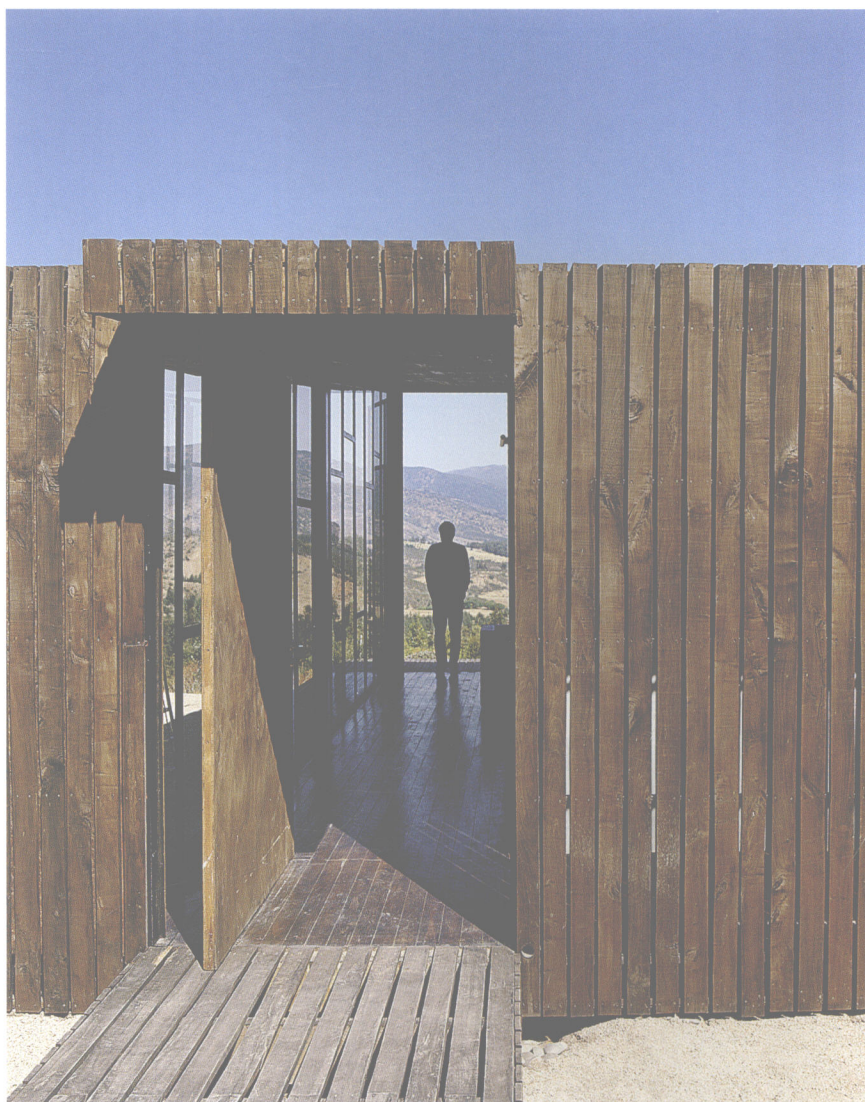




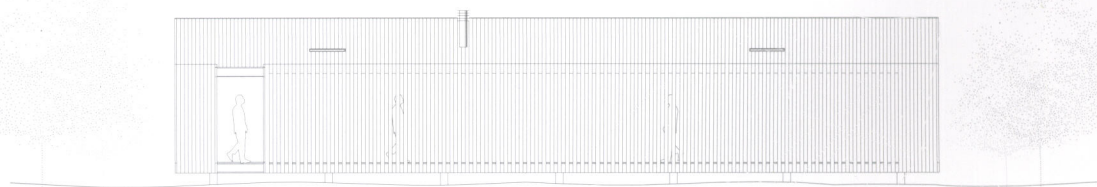


Architects: Felipe Assadi, Francisca Pulido
 Structural engineer: Patricio Stagno
 Location: Alto Rungue, Chile
 Bldg. area: House-150m², Deck-370m²
 Materials: Interior Wood-Pine,
 wood of the deck-Hualle oak
 Completion: 2006
 Photographs: Cristobal Palma

建筑师: Felipe Assadi, Francisca Pulido
 结构工程师: Patricio Stagno
 地点: Alto Rungue, Chile
 建筑面积: 房屋150m², 平台370m²
 材料: 内部木材——松木,
 平台木材——Hualle橡木
 完工年份: 2006年
 摄影: Cristobal Palma



east elevation
东立面



west elevation
西立面

0 1 2m