

世界华人建筑师协会  
地域建筑学术委员会

编著

# 永恒的反叛

——当代地域建筑创作方法

## THE ETERNAL REBEL

DESIGN METHODOLOGY OF  
CONTEMPORARY REGIONAL ARCHITECTURE

华中科技大学出版社

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# 序

## Preface

十分高兴看到有这样一本反映地域建筑的最新书刊出版，这是建筑师同行们最近对地域建筑思考和努力的缩影。

有两个大背景不可忽视。第一是全球化时代势不可挡以及对多个领域的冲击；第二是中国建筑行业的蓬勃生机。这两个方面对中国建筑师的影响是巨大的。交通的便捷，信息平台的迅速传播，使原来相对封闭的中国建筑师们看到了大千世界的多彩光环，令人眼花缭乱，也无时无刻不在冲击着建筑师的创作，大家笔下的建筑也变得多样纷飞，新潮澎湃；另一方面，大量的建筑项目等着建筑师，要求他们在最短的时间内完成构思、深化、出图这一全过程，许多设计就像流水线上的产品一样。

历史经验证明：大凡在潮流面前，个人的力量是十分有限的。但我们还是要提问：有没有可能留出时间，理性冷静地做一些构思？有没有可能对项目作了专题研究后再动笔？……事实上已有许许多多的建筑师在为此努力。

地域性建筑是一个老课题，也是一个新课题。“老”在于一代代的建筑师在探讨，已有很长时间了，可谓“前赴后继”；而“新”在于时代在变迁中，新的设计、新的信息、新的思潮在不断“加入”，对于地域建筑的思考和创作也在不断深化。

地域建筑，顾名思义是和“地”有紧密联系的，但这里的“地”不应该只限于地理上的“地”，而应该“广义化”；不应该限于目光扫射到的有形形体，而应该扩展到无形的采集中去。建筑的艺术属性在地域建筑的创作中是显得最为充分的，就和其他意识领域一样，从“感官”到“感觉”要有一个质的飞跃和升华。“感觉”是十分抽象的，但又无时无刻地存在于每一个空间、角落，因此地域建筑师也要从“感觉”着手去分析，整理、创造的作品也要使人能“感觉”得到。越是发自内心的深处的“感觉”会越有价值，会越持久，也是我们要极力追求的。

本人长期生活、工作在苏州，众所周知，这是一个极富文化底蕴的城市，十分有幸能经常体验历史上一代代文人、巧匠留下的地域建筑瑰宝；也有幸能经历和学习到本地和各地建筑师在各个时期对苏州建筑文化的创作探索，受益匪浅。

我总感到城市是一个活的机体，能一代传一代，生生而不息。我们能经历到的只是历史长河中十分渺小的一部分。如果超脱来看，当今大家辛勤努力的成果，最终有多少能不被后人所遗忘呢？今天创造的一切，会不会像许多历史建筑一样最终湮灭在尘土之中呢？每想到这些，悲观油然而生。但是，随着人类文明的进步，我相信对历史的尊重，对一个地域文化的传承，绝不会因为全球化的进程而终止，由此来评价我们今天对地域文化的创作努力应该还是很有价值的。

时匡 2010年1月8日于苏州科技大学

I'm very glad to see the publication of such a latest book that reflects the regional architecture which is a epitome of the recently thinking and effort on the regional architecture of the architect colleagues. there is such a regional architecture to reflect the latest book publishing, it is the architect colleagues have recently thought and effort on the regional architecture in miniature.

There are two backgrounds that can not be ignored, that are the era of globalization that is irresistible and impacting on many fields, and the second is the animation of China's construction industry. The two aspects have made huge impacts on Chinese architects. The convenient transportation and rapid spread of the information platform has made the former relatively closely Chinese architects see the dazzling colorful mosaic aura of the boundless universe, and it is also impacting the creation of the architects incessantly which makes the architectures become modern and colorful. In addition a large number of architecture projects are waiting for the architects to complete the whole course of conceiving, deepening and chart exceeding. Many designs are done as the products of the same assembly line.

It is proved with the historical experiences that in the face of the tide of the times the power of the personality is terribly limited. However, we still have to ask if there is the possibility to set apart some time for the calm thinking or not to do the project until a special study of the project has been done.....Actually there have been a lot of architects making efforts on solving such problems.

The regional architecture is an old topic, but also is a new one. "Old" means that generations of architects have been exploring for a very long time, which can be described as "waging"; while the "new" means that times are changing and new designs, information and ideas are constantly "adding" into the "old". The thinking and creation of the regional architecture are also constantly being deepened.

The regional architecture is namely closely related with the "region" which should not be limited to the geographical "land" but should be widened to the bodiless gathering in the conception. The artistic quality property of the architecture is embodied fully in the regional architecture creation which is the same as the other sense fields which has a qualitative leap and sublimation from the sense to the feel. The sense is relatively abstract which exists in every space and corner all the time and the architects of the regional architecture should proceed to analyze and organize from the "senses" and the creations should be sensed by the people. The more deep the dense is emanated from the bottom of the heart the more valuable and long-lasting it is and this is what we are vigorously pursuing. I have lived and worked for a long time in Suzhou which is a city with a rich culture background. As a result I fortunately can not only regularly experience the gems of the regional architecture of the generations of literators and artificers, but also experience and study the creative exploring of the local and abroad architects of every period. These experiences has benefited me a lot.

I always feel that a city is a living organism that can be endlessly passed from one generation to another. What we have experienced is only a very insignificant part of the long history. How many results of the hard work nowadays can ultimately be not forgotten by the later generations from the history point of view? Will the creations of today ultimately be annihilated in the dust like the many historic buildings? Every time I think about these I feel sad from the bottom of my heart. However, I believe that the respect of history and the heritage of the regional culture will not be cut off as a result of the globalization progress with the development of human civilization, so it should be still valuable to evaluate the creative efforts that we are making on the regional culture.

By Shi kuang in Suzhou University of Science and Technology on Jan. 8th, 2010



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# 综 论

## Comprehensive

### 永恒的反叛

#### ——当代地域建筑创作方法

张楠 张平

据说两相冲击的潮流附近必有丰饶的渔场。全球化和地域主义的相互斗争正如火如荼地进行着，一方面受全球化的影响，文化与社会不断趋向同化；另一方面尊重地域文化，推崇地域主义的呼声也日趋响亮。随着工业化大生产的加速发展，商品市场的日益国际化，城市化不断向外扩张，在世界范围内文化的地域性已渐渐陷入了朝不保夕的困境之中。在建筑领域，以欧美为主导的主流文化作为一种强大的同化力量，已经渗透到了世界的每一个角落。许多地方的所谓地方风格和民族特色，传统的价值体系和审美观念，在主流文化的不断冲击之下，早已灰飞烟灭，荡然无存了。正是在这样一种背景之下，作为一种“补偿性的意识形态”，出现了地域主义<sup>1</sup>。尽管有多到数不清的地方特色，但我们对于地域主义相关的知识却一直没能跟上世界发展的步伐。1979年，美国的评论家德瑞克斯勒（Arthur Drexler）指出，在诸如阿尔托（Alvar Aalto）、布劳耶（Marcel Breuer）与诺依特拉（Neutra, Richard Joseph）等人的作品中，可以发现现代主义受地域影响已形成一种重要的趋势。自此之后，对于地域的感受性经由诺伯格·舒尔茨（Christian Norberg Schulz），弗兰普顿（Frampton, K.）以及柯蒂斯（William Curtis）等人的文章不断地加以开拓与倡导。柯蒂斯指出：“有一股力量在抗拒那些不够真诚的国际形势，转而与地方传统相互结合。这是一个好的时机，建筑的价值取向可以跳脱那些枯燥无味而唾手可得的功利主义与假冒历史主义的赝品。”<sup>2</sup>在中国，梁思成曾说过“一个东方老国的城市，在建筑上，如果完全失掉自己的艺术特性，在文化表现及观瞻方面都是大可痛心的。”于是乎，在建筑发展的各个时期就都出现了各种形式的抗拒与反叛，以维护自己的艺术特性。

正是在趋同与反叛的战役中，对地域建筑的苛求更深入人心，对其理解也不断更新突破，或者可以说在历史上重要的文化融合过程中，各种创新可能都是当地对于外来实物加以重新诠释的结果。地域建筑作为反叛一切主流文化最有效的也是最坚韧的武器，是用来打击与反抗现代主义国际式样的先锋。尊重地域的环境（自然环境、文化环境和技术环境），一直是建筑界所关注的焦点。贝聿铭认为：一个建筑师如果想要创造，那他必须先熟悉他所在的场所及历史，如果对此无所作为，那他的建筑就将枯竭。诺伯格·舒尔茨（Christian Norberg Schulz）在《现代建筑之根源》（Roots of Modern Architecture）一书中也谈到：“任何一种

### The Eternal Rebel:

#### Design methodology of Contemporary Regional Architecture

Zhang Nan Zhang Ping

It is said that there must be a rich and fertile fishery nearby two flows impulses each other. The fight between globalization and regionalism is now growing vigorously. On one hand, with the influence of globalization, the culture and the society is convergence unceasingly, and on the other hand, with the respect to regional culture, the voice of highly praising regionalism is louder gradually. With the rapid development of industrialization production, the internationalization of the commodity market, and the increasing expansion of urbanization, the culture regionalism is now sinking into the precarious dilemma inch by inch within the whole world. In the field of architecture, the mainstream, leading by the European and American culture, as the powerful assimilation force, has already erosion into each corner of the world. In many areas, the so-called regional styles and national characteristics, and the traditional value system and aesthetic idea, have already left nothing for a long time, by the pound of the mainstream. Under such kind of the background, the regionalism emergences as the “compensation ideology”.<sup>1</sup> Even there are countless regional characteristics, the relative knowledge of regionalism is still behind the development pace of the world. In 1979, the America critic Arthur Drexler pointed out that, from the works of such as Alvar Aalto, Marcel Breuer, and Neutra, Richard Joseph, the regional influence on the modernism had formed an important trend. Ever since, the regional feeling was opened up and proposed, step by step, by the papers of Christian Norberg Schulz, Frampton, K., William Curtis, and etc. William Curtis noticed that “a power is resisting the insincere international style, and turned to combine with the regional traditions. This is a good opportunity, for the value of architecture could escape from those dull and easy obtained counterfeit of utilitarianism and fake historic.”<sup>2</sup> Liang Si-cheng, China, once mentioned “an ancient oriental country, if lose its architectural art characteristics completely, would be a great pain for both cultural expression and appearance.” Therefore, during the development of architecture in each period, different kinds of resisting and rebellion appeared to maintain their own art characteristics.

The deeply aspire after regional architecture, the increasing renovation and breakthrough of the understanding, happened just during the fight of convergence and rebellion, or in other words, any innovations are the new annotation result of the new coming things with the local condition, during the process of important culture compromising in the history. The regional architecture, as the most effective, firm and tenacious weapon for revolting all the mainstream cultures, is the pioneer of striking and revolting the modernism international pattern. The respect for regional environment (natural, cultural, and technical environment), has been the focus of the architecture circle for a long time. Pei, Leoh Ming considered that, an architect should be familiar with his/her region and history, and then creation. If not, his/her architecture would be exhausted. Christian Norberg Schulz mentioned in Roots of Modern Architecture that, “Any kind of architecture language should fit in with the

<sup>1</sup> 缪朴，用自己的声音说话——近作二则兼论“本土化”[J]，建筑师，2003(106):86-88.

<sup>2</sup> William Curtis, “Towards an Authentic Regionalism”, MIMAR 19(January-March 1986), p 24





建筑语言都应该与当地的情况相适应。只有表现出真实的、具有根源感的内质，建筑才得以存在。我们已经看到对于地域品质的形象化和补充，有助于形成一种表现即地场景的传统。此外，我们认为任何情景都必须放到复杂的整体联系中去理解。”<sup>3</sup>可见建筑设计对地域环境尊重的重要性，但目前许多的理论与实践却还是局限在“概念的阐述”与“形式的表象”上，始终停留在“像什么”，而不是“应该是什么”、“怎么做”。在说不清、理更乱的混沌中，道路越走越窄，难以突破自身。因此，我们认为从地域建筑的本质上去探寻，从地域建筑创作的方法论上去研究，才能在这种混乱中为地域性建筑的发展指明一条道路。

## 一、永恒的反叛

勒·柯布西耶（Le Corbusier）曾指出，建筑应成为时代的镜子。建筑反映了国家和地区文化的水平，是时代历史的纪录。一部建筑史本来就是地域文化发展的总和。在研究了地域建筑的发展历程之后，我们可以用一个偏正短语来形容它的整个过程——“永恒的反叛”。之所以说它是“永恒的反叛”，是因为地域建筑从产生之日起，就开始了对主流文化的反叛，并且这种反叛更是一种循环的、永恒的，即当某种地域建筑的风格被国际化所吸收，或融入了国际化，那它也就不是地域建筑了，而成了地域建筑所反叛的对象，换言之之，地域建筑不仅在过去、在现在、更是在将来，它都是一种反叛的创作方法和思潮。

### 1. 古典建筑时期的地域建筑思想

最初反叛的历史要追溯到15世纪意大利文艺复兴时期，意大利文学及美术风格在当时主政的北欧政权以及哥特建筑主流的长期压抑下，在佛罗伦萨产生了一群强烈憎恶的外来势力与反哥特运动的兴起，而这股运动却结合了市民运动，以及古罗马与人文精神。<sup>4</sup>其中，雕塑与建筑特别重视经过重新诠释的古典的罗马形式，以及意大利仿罗马样式的传统。设计佛罗伦萨的圣劳伦佐（San Lorenzo）与圣斯皮罗多（Santo Spirito）两座大教堂，以及主教堂布满圣者图像的圆顶的建筑师勃鲁乃列斯基（Filippo Brunelleschi），便致力找寻出古代历史与当地资产两者并存的华丽与传统的风格。但当时并没有将地域建筑这一名词提出，也没形成理论思想。

虽然地域性是建筑与生俱来的本质属性，并且一直伴随着建筑历史的整个过程，但是建筑设计中有意识地提出地域主义的思想，自觉寻求地域

local condition. The architecture could live, only with the real and regional endoplasm. We have already noticed that the imagery and supplementary of regional character contributes to form a tradition of expressing the local condition. In addition, we believe that any scene should be understood in the complex complete connection. ”<sup>3</sup> Obviously, the respect to regional environment is important, although recently, many kinds of theories and practices are still limited to the “concept explanation” and “formal representation”, stand stay on the “what to be” ever since, but not “what should be” or “how to be”. The pace is being narrower and with hardly find self breakthrough, during the muddledness chaos. Consequently, we believe that, only by exploring on the innate characters, and researching on the design methods of regional architectures, could there be a right pace for the development of regional architecture during the chaos.

## I. Eternal Rebel

Le Corbusier once mentioned architecture should be the mirror of the period. The architecture reflects the culture level of the country and area. A piece of architecture history is the summary of the regional cultural development, originally. The modifier-noun phrase “forever rebellion” is the phrase we could use to describe the whole process, by researching the development of the regional architecture history. The reason of naming it “forever rebellion” is that, the time the regional architecture emerging, it began to fight against the mainstream culture. And the rebellion is more a circulation and permanence, that is, the time the regional architectural style being interested in the international one, or integrating into it, it is no more the regional architecture, and become the rebelled object, or in other words, the regional architecture is, not only in the past, at present, but also in the future, a kind of rebel design method and trend of thought.

### 1. The regional architecture rebellion in the Classic architecture period

The first rebellion history retrospect to the 15th Century Italian Renaissance, the Italian cultural and art style was under long-time constrain by the be in office regime of the North Europe and the gothic architecture. Great abomination to the foreign power an anti-gothic movement undergone in Florence, combined with the citizen movement, and the ancient Rome and humanistic spirit.<sup>4</sup> Among which, sculpture and architecture paid special attention to the renounced classic Rome style and the tradition of the Italian imitate Rome style. The architect Filippo Brunelleschi, designer of the San Lorenzo Church and the Santo Spirito Church in Florence, was just try hard to find out the gorgeous and tradition style, coexisting with the ancient history and the local property. However, the phrase “regional architecture” was not put forward, and no theory thought was formed.

Although the regionalism is the architecture essential attribute with burn, and existing in the whole architecture history process, the conscious regionalism in architecture design, and seeking for the regional expression with aware, appear just in the late 2-3 countries. Till the spring up of the Europe romantic and the landscape regionalism in 18<sup>th</sup> and 19<sup>th</sup> Century, could just be named as the beginning of the regional architecture thought. The romantic regionalism always cuts or takes some form

<sup>3</sup> Christian Norberg —Schulz, “RootsofhlodemArchitecture”. A.D.A.Edita, Tokyo Co., Ltd., Tokyo, 1988

<sup>4</sup> 凯瑟琳·斯莱塞. 地域风格建筑 [M]. 彭信苍, 译. 南京: 东南大学出版社, 2001, 123-132.





性的表现则是最近两三个世纪的事情。直到 18 和 19 世纪欧洲浪漫地域主义和风景地域主义的兴起，才可以称得上是地域建筑思想的开端。浪漫地域主义常常从历史的作品里裁减、抽取一些形式上的元素，直接或者把它们抽象为片断的符号，然后使用在新建筑上，创造一种布景式的景观。“浪漫的地域建筑试图形成一种人们所熟悉的景观，试图从观众那里获取同情和共鸣，这种手法通常使得意识归复于无感觉的状态，形成一种感情化的地域主义”<sup>5</sup>。如一些建筑师曾尝试从当地的自然风景特征中寻求设计的灵感，维奥莱特·勒·德克 (Violletle Duc) 以勃朗峰为原形意象设计名为“花星”的住宅。这种地域建筑，醉心于传统，排斥外来的文化，不能够促成地域文化的健康发展。

总的来说，那个时期的地域建筑思想是初始的和零散的，设计手法也显幼稚，然而“那种意义上的地方建筑价值观，代表了一种渴望摆脱通用、异邦的设计规范而归属于单一族群共同体的感情。”<sup>6</sup>

## 2. 现代主义时期的地域建筑思想

20 世纪 20 年代以后，出于对新时代、新技术的自豪和对新形式的渴望，欧洲以及美国的建筑师掀起了一场激烈的变革，产生了“现代”建筑。出于对新技术所蕴含的新精神的向往，欧洲“现代主义”掀起的这场激烈的、划时代意义的建筑革命，使得现代建筑很快便风靡世界。1932 年纽约现代艺术博物馆举办了一次名为“国际风格” (The International Style) 的著名展览，旨在向美国和世界介绍现代建筑，现代建筑的通行风格从此被冠以“国际式”的名称在世界各地迅速蔓延。但即使在现代建筑蓬勃发展并向世界各地蔓延的时期，作为一种对抗性的思潮，地域建筑也仍然在流传并不断地创新和发展。可以说，这一时期，一方面有不少欧美建筑师正享受着“革命”的快感；但另一方面也有部分热爱本民族文化传统的建筑师和建筑理论家对这种抹杀一切传统文明的“现代”建筑深怀忧虑，仍然坚持着立足地方传统建筑的研究和实践，反叛着当时的“现代”建筑风潮。

美国著名建筑师赖特 (Frank Lloyd Wright) 虽然没有明确提出地域建筑的主张，但在他的“有机建筑”的理论中，地域因素同样占有很重要的地位。在总结和适应地域因素的基础上，他创造了美国独有的“草原式住宅”建筑风格。他设计的流水别墅和西塔里埃森 (Taliesin West) 等著名的建筑作品，都是将建筑与当地环境融为一体的佳例。<sup>7</sup>在西塔里埃森 (Taliesin West) 的作品设计中，沙漠地形的纹理与色彩，平坦而粗犷的砾石地表所呈现的大自然力量，提供了丰富的构架：阶梯式的露台，低矮的石墙与平屋顶有着印第安建筑结构的味道，其他部分则稍稍地冒出沙漠而像是印第安人的帐篷。

elements from the history pieces, directly using of abstracting into fragment, and puts into the design of new architectures, creating scenery landscape. “The romantic regional architecture tries to become the familiar landscape to people, and get sympathy and resonance from the views. The method always makes the aware back to non-sense condition, forming the emotional regionalism”<sup>5</sup>. For example, some architects once tried to seek the design spirit from the local natural landscape characters. The “Flower Star” house, taking the Mont Blanc as the original shape, designed by Violletle Duc, is the example. The regional architecture, which is infatuated with the tradition, while repelled foreign cultures, could not facilitate the health development of regional culture.

Conclusively, the regional architecture design thought was original and scattered, and the design method was a little bit naive, at that period. However, “the regional architecture values at that time represents the eager emotion of belonging to the unitary race community, being away from the universally and foreign design standards”<sup>6</sup>.

## 2. The regional architecture rebellion in the Modernism period

Since 1920s, the architects in Europe and America raised up an intensive revolution, for the proud of the new times and technologies, and the eager for the new forms, resulting in the “modern” architecture. Looking forward to the new spirit in the new technology, the “modernism” in Europe rose up the intensive and meaningful architecture fight, fashioning the modern architecture around the world in high speed. In 1932, the New York Modern Art Museum held a famous exhibition, named the International Style, aiming to introduce the modern architecture to America and the world. Ever since, the common modern architecture style, named “international” was spread rapidly among the world. However, even when the modern architecture in flourishing development and high spreading speed, as the antagonism thought, the regional architecture was still innovated and developed. It should be expressed that, during the period, many Europe and America architects were comforting in the pleasant of “revolution” on one hand, and on the other hand, part of the architects and architectural theorists, ardently loving the national traditional culture, had deep anxious about the “modern” architecture, which obliterating all the traditional cultures, and stood still to research and practice the regional traditional architectures, rebelling the “modern” architecture unrest at that time.

Although the famous America architect Frank Lloyd Wright did not put forward the proposal of regional architecture clearly, within the theory “Organic architecture”, the regional element plays an important role. On the basic of conclusion and adjusting to the regional elements, he created the special America architecture style, the “prairie house”. His famous architecture pieces, such as Kaufmann house on the waterfall, and Taliesin West, are all the good example of harmonizing the architecture and the surrounding backgrounds<sup>7</sup>. In the Taliesin West, the great nature power, showed by the veins and colors of the desert topography, and the flat and rough gravel surface, provided rich framework: the laddered balcony, the dwarf stone wall, and the flat roof with the feeling of Indian architecture structure, while the other parts higher than the desert a little bit, looks just like the Indian tents.

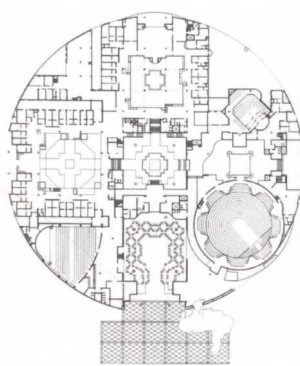
The internationalist style, appeared since the 2<sup>nd</sup> World War, pays great attention to common, while despising specific characters, cutting off the combination between architectures and the history, nature and environment, resulting in the singleness of

<sup>5</sup> 沈克宁·批判的地域主义，建筑师 111 期

<sup>6</sup> 参见亚历山大·仲尼尼，丽安·勒法维著·批评的地域主义之今夕·李晓东，译·建筑师 (47)，北京：中国建筑工业出版社，1992，88

<sup>7</sup> 白森，武汉当代地域建筑特征研究 (武汉理工大学硕士学位论文)，中国国家图书馆，2007





二战后出现的国际主义风格：重普遍，轻个性。切断了建筑和历史、自然和环境的联系，导致了建筑风格和审美观念的单一。人们继而开始反思国际主义风格的去向，是顺从国际主义风格，还是走反叛之路？20世纪末，美国著名城市学家和史论家刘易斯·芒福德 (Lewis Mumford) 率先倡导了美国加州海湾与新英格兰地区的地域建筑。一些美国建筑师也提出应根据美国当地的文化和自然条件发展自己的建筑文化。早期的部分地域建筑，采用模仿或模拟地域传统建筑的外观、构件、图案或其他地域性特征的表现方式，建筑各细部比例也趋近于传统建筑。用现代建筑的构成语言表达传统建筑，但其整体骨架基本上是现代主义建筑。在对于地域传统与时代性之间矛盾的处理上倾向于并立、相加。而后出现的抽象的地域建筑，由传统地域建筑中抽象提取出某些元素，并衍生出新的建筑形式的方法。从传统地域建筑中提取的元素往往是抽象性的，例如，建筑的体积、实体与空间、比例、空间感、光的运用等等。抽象的地域建筑反对仅从形式上追求地域性，更强调地域性来自于形式背后更深层的文化意蕴。抽象的地域建筑体现了早期现代建筑与地域的结合，它是批判地域主义的前身。它也尝试一些文化问题，即从设计元素角度来确定某一特定地区的主导文化。现代建筑的创始人之一阿尔瓦·阿尔托 (Alva Aalto) 则在遵循现代主义基本原则的前提下创造出了属于芬兰的具有独特地域特征的现代主义建筑。阿尔瓦·阿尔托曾说过：“即便是普通的砖，只要运用得当，它将成为构成人类最有价值的、最显著的纪念性的元素，也将会创造出幸福安宁的环境。”他所做的珊娜特塞罗镇市政厅采用当地的材料和色彩，体形灵活轻巧，巧妙地把建筑空间和自然环境融为一体的设计手法，把北欧民族的热情和浪漫表露无遗。第一代现代建筑大师日本的丹下健三 (Kenzo Tang) 设计了如香川县厅舍，仓敷市政厅以及东京代代木体育馆这样一些属于日本的现代地域建筑。直到 20 世纪 50 年代，随着后现代主义理论的出现，产生了更多有关地域建筑的理论和实践，建筑师们为寻求利用现代建筑的形式与构成语言、现代的技术与材料而去发展具有地域风格的建筑作品。随着“十人小组 (Team 10)”对现代建筑及城市规划的批判，为新时期建筑理论的多元化开了先河，为地域建筑的发展提供了有力的支持。此后，地域建筑创作在世界各地得到更大的发展。地域建筑设计上更涌现出一批新的建筑设计师，他们不仅继承了前一时代地域建筑设计师的设计风格，更利用自己的独特视角和方法创造出更具感染力的地域建筑。

20 世纪 80 年代后，我国的吴良镛和严迅奇，墨西哥的巴拉甘 (Luis Barragan)，英国的斯特林 (James Stirling)，瑞士的博塔 (Mario Botta)，日本的象设计集团 (Team Zoo)，日本的黑川纪章 (Kisho Kurokawa)，马来西亚的杨经文 (Ken Yeang) 等纷纷进行了地域建筑文化的探索与实践。随着全球化运动的加速展开，越来越多的建筑师努

architecture style and aesthetic standards. Consequently, people began to introspect the direction of the internationalist style, to be obedient to it, or follow the rebellion path? Late 20<sup>th</sup> Century, Lewis Mumford, the famous America urbanology and historian, took the lead in initiating the regional architectures of the California bay and the New England area, US. Some of the America architects also suggested that the local America culture and natural conditions should be followed to develop their own architecture culture. Part of the early regional architectures, took imitating or simulating the exterior, members, patterns, or other regional characters as the expression form, as well as resulting in the architectural detail scales be more convergence to the traditional ones. Although expressing the traditional architecture by the modern architectural form languages, the whole frame is still the modernism architecture. The solution to the contradiction between regional traditions and the epochal characters trends to be coexisting and adding. The later abstracting regional architecture, picking up some elements from the traditional regional architectures, derives new architectural form methods. The elements picked from the traditional regional architectures are always abstracted, such as the application of building volume and entity, space, scale, spatial sense, and light. The abstract regional architecture, opposing the formal regionalism, pays more attention the regionalism of the deep cultural implication behind the form. The abstract regional architecture, being the predecessor of critical regionalism, precipitates the combination of the early modern architecture and the region. It also tended to some cultural problem, which is to define the guide culture of the specially designated area by the design elements. Alva Aalto, one of the modern architecture founders, created the modernism architecture with special Finland regional characters, following the basic principle of modernism. Alva Aalto once mentioned, “Even the common bricks, only by proper utilization, would become the most obvious and valuable memorial elements, creating happiness and peaceful environment”. His Saint Silo Town Hall took the local materials and colors, forming flexible and light figure. The ingenious design by combining the building space and natural environment show completely the North Europe national enthusiasm and romance. The first generation of modernism architecture, Kenzo Tang, Japan, designed many Japan regional architectures, such as Kagawa House, Kurashiki Town Hall, and Tokyo Yoyogi Stadium-gym.

Until 1950s, with the emergence of the post-modernism theory, there were many theories and practice about regional architecture. In order to utilize the modern architecture form, composition language, modern technology and materials, the architects worked hard to develop the architectures with regional styles. The critical to modern architecture and urban planning by Team 10, opening the diversity new term architecture theory, supplied strong sustain to the development of the regional architecture. Ever since, the creation of the regional architecture has great development among the world. Many new regional architects came to the fore at that time, not only inherit the former design styles of the predecessors, but also create more attracting regional architectures with their own peculiar point of view and design methods.

In 1980s, many architects made exploration and practice towards regional architecture culture, such as Wu Liang-yong, CN, Yan Xun-q, CN, Luis Barragan, Mexico, James Stirling, British, Mario Botta, Switzerland, Team Zoo, Japan, Kisho Kurokawa, Japan, and Ken Yeang, Malaysia. With the rapid development of the globalization movement, an increasing number of architects work hard to supplement the movement by excavating regional cultures.





力通过地域文化的发掘来补充全球化运动。

如葡萄牙建筑设计师阿尔瓦罗·西扎（Alvaro Siza）是伴随着他的祖国从封闭走向开放而成长起来的建筑师。他认为，新的建筑应该归属或融入该地区的传统。他使用阿尔瓦·阿尔托（Alva Aalto）在建筑形式上所采用的拼贴方法，同时使用意大利新理性主义者的类型学手法加以调节。西扎将其作品植根于其给定的地形地貌构形上，植根于更为细致的当地文脉中。他对当地材料、手工艺制品，以及对当地那种微妙的具有特殊穿透性和过滤性的光线有着特殊的敏感。他的早期建筑作品如波诺瓦茶室（Boa Nova Tea House）、加利西亚当代艺术中心（Galician Center for Contemporary Art）、塞拉维斯博物馆都充分地体现了这点。

在这一时期，南亚建筑师在地域建筑的实际成果及建筑理论体系的建构等方面也卓有成效。当代南亚地域建筑既不是对现代建筑的全盘接受，也不是对当地传统建筑形式肤浅的符号提取，而是更多着眼于对南亚气候、地理和文化多元性的适应与更新，建筑内外空间形式及对地方气候的适应成为南亚建筑创作研究的重点。

以查尔斯·柯里亚（Charles Correa）为首的印度建筑师的地域建筑创作表现的较为显著。孟买建筑师查尔斯·柯里亚他的所有作品都特别重视流行的资源，他认为气候和文化是对建筑形式最直接的影响要素。他的设计在生活模式、空间使用上接近于地方传统，而其建筑造型则运用明显的现代建筑的形式语汇。他提出“形式追随气候”的口号，认为气候条件决定了文化和它的表达方式、它的习俗、它的礼仪等等，而建筑是调节气候的机械。柯里亚的作品善于在概念性和象征性的层面上，结合建筑形态与当地的传统文化理念，他将古代印度人的一种宇宙模式图——曼陀罗图形作为建筑设计的模式，创造各种建筑作品。他的作品范围也很广，包括有中央邦新国民议会大厦（Vidhan Bhavan Bhopal）、斋普尔艺术中心（Jawahar Kala Kendra）等。

路易斯·巴拉甘（Luis Barragán）是墨西哥著名建筑师之一，更是一位将地域建筑充分运用于建筑和景观设计的地域设计师，他十分注重从墨西哥当地的传统建筑艺术中汲取养分，同时也表现出对墨西哥伊斯兰建筑的浓厚兴趣。他的设计将当地的风格和西班牙风格、传统和现代、地区性和国际性、几何学的精密和诗意的敏感、理性和感性完美地结合到了一起。他的作品包括了他为自己设计的住宅、苏塔德·塞特莱特塔楼建筑群、克瑞斯托拜尔庄园府邸和马厩等，其中他的住宅和工作室更被列为世界遗产名单。在设计他自己的住宅时，就采用墨西哥传统的内向式庭院，只是把环绕庭院的房间换成了彩色的墙壁。住宅的主体部分高两层，起居室和书房为通高的空间。建筑内部采用高低不同的隔断划分空间，形成良好的光影变化效果。所有的房间面向花园开巨窗，墙面有

Taking the Portugal architect Alvaro Siza as the example, he is just an architect grew up together with his country from enclosure to the opening up. He believed the new architecture should belong to or merge into the local tradition. He takes use of the collage method of building form of Alva Aalto, as while as adjusting by way of the Italian new rationalism typology. Siza roots his works in the given topography and geomorphology configuration, in the more meticulous local context. He is sensitive to the local materials, handicrafts, and the local delicate light with special penetrating and filterability. Most of his early works all reflects these completely, such as Boa Nova Tea House, Galician Center for Contemporary Art, and Serralves Museum.

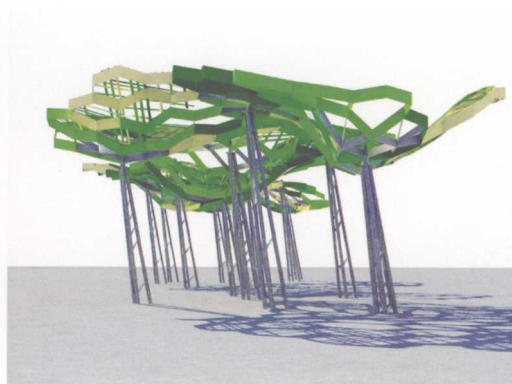
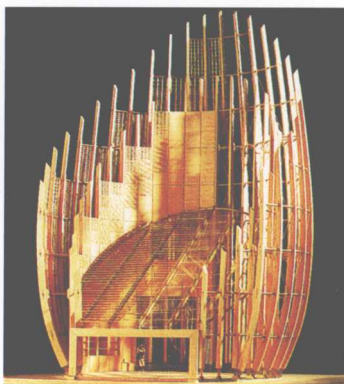
At this period, the South Asia architects are fruitful on the regional architecture practice and the architectural theory system construction. The contemporary South Asia regional architecture neither accept the modern architecture completely, nor abstract the local traditional architecture form superficially. They pay more attention to the adjustment and renovation of the South Asia climate, geography, and cultural diversity, making the adjustment of inner and outer building space and the local climate as the key point of the South Asia architecture creation.

The India regional architecture creation is more obvious, leading by Charles Correa. All the works of the Bombay architect Charles Correa show great respect to the popular resources, for he believes climate and culture is the most direct influence element to the architecture form. His design is close to the local tradition on the living form and space utilization, while the building figure is obviously shaped by the modern architecture form languages. The slogan he pointed out, "Form follows climate", indicates that the climate condition definite the culture and its expression form, custom, etiquette, and so on, while the building is just the machine for climate regulation. His works is adept in combining the building form and local traditional cultural idea on the conception and symbol level, taking the ancient India universe picture, Matura graph as the architecture design mode, creating many kinds of buildings. His works cover a wide area, such as Vidhan Bhavan Bhopal and Jawahar Kala Kendra.

Luis Barragán is a famous Mexico architect, even a regional designer with fully application of regional architecture into the architecture and landscape design. He lays stress on deriving nutrient from the Mexico local traditional architecture art, as well as showing great interests to the Mexico Islamic buildings. His design perfectly combines the local style and the Mexico style, the tradition and the modern, the rationality and internationality, the geometry precision and the poetry sensitiveness, and the rational and perceptual. His works include his self-house, Sanderson Satellite tower building cluster, Cristobal Manor mansion and stable, among which, his self-house and studio are even on the the World Heritage list.

In the design of his own house, the traditional Mexico inward courtyard was applied, taking only the colorful wall instead of the rooms around the yard. The main part of the house has 2 layers, while the living room and sanctum are 2-layer space. Within the house, partitions of different height were used to separate the space, forming comfortable effect of light change. All the rooms open big windows to the garden, while the gidding wall surface and the light wooden stair forming powerful contrast. Luis Barragán took use of the change of colors to express the different environment atmosphere and feeling. At the main entrance, a narrow corridor, plain wood decorated wall surface, a wooden bench on the floor, and a yellow point light above the partition, quite and harmony atmosphere is created. The yellow and white at the stair in the hall, shows bright and lustiness to people. The gold foil decoration above the window reflects the sunlight into warm golden. While the carmine wall





拉毛的质感，与轻巧出挑的木质楼梯形成强烈的反差。路易斯·巴拉干利用色调的变化表现不同的环境气氛和心情。主入口处有一狭窄的走廊，墙面采用简朴的木版装饰，下放一张木质的长凳，隔断墙上方设置一个黄色的点光源，营造出宁静祥和的气氛；门厅的楼梯处采用黄色和白色，给人轻快活泼的感觉；窗口上方设置一幅金箔装饰，把日光反射成温暖的金黄色；而楼梯井下方的一处洋红色墙面，又使整个房间的色调微微泛红；书房和工作室采用黄色的地板，餐厅又变成洋红色，整个房间就是一个光与色的容器，大胆而不杂乱，给人以美的享受。墙体形态和色彩的变化，使得住宅好像有了一种自发的生长性。

经过这些建筑师多年的理论与创作实践，地域建筑的内容和创作方法得到了极大的丰富。这些地域建筑的理论和实践虽然不能称作 20 世纪建筑思想的主流，但是它们丰富了现代建筑的内涵，补充和修正了现代主义运动有所偏颇的方向。尽管尚未形成一种具有普遍意义的思想，然而它们的总和已经接近于建构一个具有综合内容和深刻意义的整体的地域建筑思想。

### 3. 现代主义之后的地域建筑思想

#### (1) 后现代主义的地域建筑思想

20 世纪 60 年代以来，在美国和西欧出现了一股反叛现代主义建筑的思潮。1966 年，美国建筑师 R. 文丘里在《建筑的复杂性和矛盾性》一书中提出了一套与现代主义建筑针锋相对的建筑理论和主题，一般被认为是真正给后现代主义提出了比较完整的指导思想。文丘里在《建筑复杂性和矛盾性》一书中说：“建筑师再也不能被清教徒式的正统现代主义建筑的说教吓唬住了。”<sup>8</sup> 可见，后现代主义设计师已经对占主导地位的现代主义建筑创作有了强烈的反叛意识，但后现代设计的理论界却对后现代主义建筑的发展、方法、形式等众说纷纭，没有结果，没有定论，有的也只是零散的、片段式的论述。被认为是后现代建筑的理论代言人的斯特恩对后现代建筑的概括是文脉主义 (contextualism)、隐喻主义 (allusionism)、装饰主义 (ornamentation)。这里大概的意思是说，一座建筑的设计与建成不是孤立的，要考虑其与所在城市的历史关联，考虑建筑式样、风格的艺术与传统文化；建筑是被自觉地作为一个符号设计的，它有着比较明确的意义表达；除了功能和材料工艺等技术的必要性，建筑设计要有审美的安排，无论在其内部还是外部。因此，这样设计出来的建筑势必比现代主义建筑要复杂。

后现代主义建筑很突出的一个特征是对历史的重视和实用性地采用某些历史建筑的因素，比如建筑构造、建筑符号、建筑比例、建筑材料等在现代建筑上体现历史的特征，增加建筑的文脉性。其中，建筑材料是构

under the stairwell make the whole room wear light red color. The study room and the studio take yellow floor, while the dining room is carmine, making the whole room a container of light and color, audacious without jumble, showing people the enjoyment of beauty. The wall form and color change embody the house a kind of spontaneous grow power.

By the theory research and creation practice for many years, the content and design methods of the regional architecture are greatly enriched. Although these theories and practice are not the mainstream of the 20th Century architecture thought, they rich the connotation of the modern architecture, replenish and revise the biased direction of the modernism movement. Although still not form the thought with common meaning, their summary is already close to construct a complete regional architecture thought with synthetical content and deep meaning.

### 3. The regional architecture rebellion after the Modernism period

#### (1) The postmodernism regional architecture rebellion

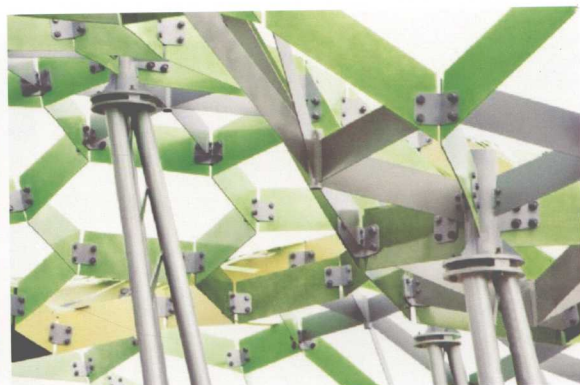
Since 1960s, a thought that rebellion the modernism architecture emerges at America and the West Europe. In 1966, America architect Robert Venturi put forward a complete site of architecture theory and themes measure for measure to the modernism architecture in the book Complexity and Contradiction in Architecture, which is commonly considered as the genuine quite complete guiding ideology of the postmodernism. Venturi mentioned in the book, “the architects should no longer be frightened by the sermon of the orthodox modernism architecture, like puritan<sup>8</sup>”. Obviously, the postmodernism architects had strong rebellion idea towards the modernism architecture, being the guide one. However the theories have different opinions on the development, design methods, and forms of the postmodernism architecture, with no result and no conclusion, but only scattered and sectional exposition. Stern, named as the modernism theory spokesman, summarized the postmodernism architecture includes contextualism, allusionism, and ornamentation. The general idea here means, the design and construction of a building is not isolated, but should consider the relation to the present city, the building form, style art, and cultural condition; the building is designed as a sign, conscientiously, with relative clear and definite meaning expression; besides the technical necessity of functions and materials, the architecture design should have aesthetic arrangement, both inside and outside. Therefore, this kind of building would be more complicated than the modernism one.

An outstanding feature of postmodernism architecture is the value of history and the utilization of some of the traditional buildings practically, such as building fabric, architectural symbols, building ratio, and building materials reflecting historical characters on the modern architectures, increasing the building contexture. Among which, building materials are the stone, meat and skin to construct a building, more over the important elements to reflect the architectural regionalism.

Some postmodernism architects, led by Peter Zumthor, considered the proper utilization of material as the first important thing. Peter Zumthor is an architect good at creating full of human feeling, regional, and romantic architectures by local materials. His understanding to the modernism architectures not only embody on the space, but also reflect on the application of traditional building materials, such as bricks, stones, and woods, and modern ones. His works mixed together the modern aesthetic conception, stressed the ingenious arrangement of human figures dimension, fine

<sup>8</sup> 转引自汪坦、陈志华主编：《现代西方艺术美学文选·建筑美学卷》，春风文艺出版社、辽宁教育出版社 1989 年版，第 359-360 页。





成建筑的骨、肉和表皮，更是体现建筑地域性的重要元素。在后现代主义设计师中，以彼得·卒姆托（Peter Zumthor）等为首的几位设计师将材料的合理运用摆在了设计的首位。彼得·卒姆托是一位巧妙运用地方材料创造富于人情化、地域性、充满诗意建筑的设计师。他对当代建筑的理解不仅仅体现在建筑空间上，而且表现在砖、石、木等传统建筑材料和现代建筑材料的运用方面。他的作品融合了现代美学观念，其强调人体尺度、设计的精致和施工过程的巧妙安排，使他的设计形式朴素，却充满了人情味和鲜明的地方特色。圣·本尼迪特小教堂（Saint Benedict Chapel）建成于1988年，卒姆托采用木料以及当地传统的建造方式营造了一个具有宗教气氛的精神庇护所，神秘却很亲切。同周围建筑一样，材料在经过风吹日晒之后，新老建筑彼此同化，融为一体。

## （2）批判的地域主义

“批判的地域主义”（critical regionalism）概念，最初是由亚历山大·仲尼斯（Alexander Tzonis）和丽安·勒法维（Liane Lefaivre）在《网格和路径》（The Grid and the Pathway, 1981）一文中首先提出的。批判的地域主义是一种原创性的运动，它是回应全球化发展所造成的问题而出现的，它对全球化发展持强烈的批判态度。批判的地域主义在文化空隙中澎湃发展，它以不同的方式逃避了世界大同文化的侵袭。

与怀乡恋古的浪漫地域建筑不同，批判地域建筑接受新的社会生活和技术成果赋予建筑的进步与发展，在此基础上强调重视地域因素的特殊性。通过“批判性”概念的引入，“地域”这个原本意义上的限制，创造出与均质化的国际主义相对抗的个性。弗兰姆普顿因此认为，批判的地域建筑“是任何一种人道主义建筑学通向未来所必需跨过的桥梁。”<sup>9</sup>批判的地域主义的本质在于两种意义上的批判，既是对现代主义建筑“国际式”通用的功能主义的批判，也是对传统地域主义的局限与保守的批判。“批判性”这个限定词，使地域建筑创造出与国际主义普遍性相对抗的个性。批判的地域主义的本质目的是创造给人以场所感和归属感的人居环境，实现人与环境的自然融合。批判的地域主义具有持久的生命力，因为它来源于特殊地域的悠久文化和历史，植根于特殊地区的地理、地形和气候，借助于地方性的传统材料和营建方式；批判的地域主义的生命力更来源于它与时俱进的品格，包括对新材料、新技术的运用，新思维的引入，以及其可持续发展的动态发展理念等等。

丹麦建筑师伍重（J Utzon）、巴西的尼迈耶（Oscar Niemeyer）、苏黎世的E·吉塞（Ernst Gis）、米兰的格里高蒂（Vittorio Gregotti）、瑞士的博塔（Mario Botta）、奥斯陆的费恩（Sverre Fehn）、威尼斯的卡洛斯卡帕（Carlo Scarpa）和雅典的康斯坦丁尼迪斯（Aris Konstantinidis）等都是在世界范围内进行批判的地域主义建筑实践的著名建筑师。

design, and the construction process, which made his design wear simple form, while full of human feelings and distinct regional characters. Saint Benedict Chapel completed in 1988, Zumthor created an spiritual sanctuary with religious atmosphere by local traditional construction way with woods, mysterious while sincere. The materials, being exposed to the sun and rain, make the new building looks the same as the old ones, blended with each other as well as milk and water.

## （2）Critical Regionalism

The concept “critical regionalism” is first put forward by Alexander Tzonis and Liane Lefaivre in the paper The Grid and the Pathway, 1981. The critical regionalism is an original movement, which is the respect reply to the problems resulted by the globalization development, holding intense critical attitude. The critical regionalism surgery developed in the intervals of culture, evading invade and attack of the global similar culture in different ways.

Differing from the homesick romantic regional architecture, the critical regionalism accepted the advances and development brought by the new social life and technological result, and emphasized the particularity of regional elements on the bases. By inletting the concept “critical”, the word “regional” is limited on the original meaning, creating the resisting specific character to the homogeneity internationalism. Therefore, Frampton believed, the critical regional architecture “is the bridge connect to the future, must to be passed for any kind of humanity architecture”.<sup>9</sup>

The critical of the critical regionalism has two meanings, the one is the critical to the “international” common functionalism of the modernism architecture, and the other is to the limitation and conservation of the traditional regionalism. The determiner “critical” embodied the regional architecture of the confrontation personality to the universality of the internationalism. The essence aim of the critical regionalism is to create human settlement with sense of place and belonging, realizing the natural combination of human and the environment. The lasting vitality of the critical regionalism comes from its special regional long culture and history, rooting in the special regional geography, topography, and climate, by means of the regional traditional materials and construction methods; the vitality even results from its character of keeping pace with the times, including the introducing of the new thoughts, and the application of new materials and technologies.

The architects, such as J Utzon, Denmark, Oscar Niemeyer, Brazil, Ernst Gis, Zurich, Vittorio Gregotti, Milan, Mario Botta, Switzerland, Sverre Fehn, Oslo, Carlo Scarpa, Venice, and Aris Konstantinidis, Athens, are all the famous architects processing the critical regionalism architectures around the world.

Nowadays, the successful architects, using the local and regional architecture, and the critical regionalism architecture to design and think, still has the Lake/ Flato Architects, in Texas. Their Carraro House, 1991, took the simple modern materials and brevity concise form, looking a Texas farm house, both abstractive and modern. It won the AIA Prize in 1992. The Cook House, designed by Mississippi architect Mock Bee - Coker Architects combined to be the form of the local farm house, barn, and herbage food house, taking the bi-slope roof from the local architecture form. The house took simple building materials, such as the packed roof by metallic decoration lathes, and the concrete block, with simple geometric figure full of sculptural modern sense.

<sup>9</sup> 肯尼斯·弗兰姆普顿著，原山等译，现代建筑——一部批判的历史，北京：中国建筑工业出版社，1988.396





当今在美国采用乡土、地方建筑、批判的地域主义建筑思想进行建筑设计和思考的建筑师较为成功的还有得克萨斯州的雷克和费莱托事务所 (Lake/ Flato Architects)。他们的卡拉罗住宅 (Carraro House, 1991) 采用了简单的现代材料和极为简洁的形式, 它既像得州农舍, 又是抽象和现代的。该作品获得 1992 年的 AIA 奖。密西西比建筑师默克比-考克事务所 (Mock Bee - Coker Architects) 设计的库克住宅 (Cook House) 合成当地农舍、畜棚、草料屋的形式, 两坡屋顶也是从当地的建筑形式中获得的。该住宅使用简单建筑材料如金属板条组装屋顶、混凝土砌块而构成雕塑般的具有现代感的简洁几何形体。

#### 4. 当代地域建筑的思潮

当代地域建筑在批判的地域主义的基础上引入了时代的特点, 更加强调信息社会信息、技术和生态对地域建筑的影响。人们越来越意识到, 要在建筑与自然之间充分协调, 就必须依赖计算机和信息技术在内的高新技术。计算机产业和信息产业的快速发展, 对建筑技术的发展起到了更大的推动作用。信息技术可以用来控制变幻无常的气候环境条件下的建筑, 可以用来调节建筑与环境的微妙关系等等。在这样的社会环境下, 地域建筑应当充分体现建筑的“时代性”。信息技术无疑预示着建筑和自然可能发生的一种新的关系。

事实上, 建筑的时代性与地域性也并不矛盾。例如, 日本建筑师安藤忠雄 (Tadao Ando) 用钢筋混凝土与玻璃等现代的材料, 体现了日本的传统和地方特征, 在他的作品中极少用日本传统建筑符号, 却表现了十足的日本味。原广司 (Hirosh Hara)、谷口吉生 (Yoshio Taniguchi) 等人在设计中, 更多地运用了钢筋、玻璃和混凝土等现代材料, 更多地融入了信息技术的成分。充分体现纯净、均质、抽象的艺术氛围, 创造轻盈、透明、简洁精致的美学效果, 既有日本传统建筑所拥有的特质, 又包含鲜明的时代特征。

近些年来, 对于地域建筑的研究与创造仍然没有停歇, 在国内外更涌现出一批研究地域建筑的新秀, 如当今日本建筑师领军人物——隈研吾 (Kengo Kuma), 他创造了不少有地域特色的建筑作品, 而作品的独特性是将建筑设计融于当地的环境中, 取材大自然, 追求“天人合一”的设计理念, 如北京三里屯的瑜舍酒店、码头町广重美术馆、“水/玻璃”以及竹屋。值得一提的是他的竹屋, 这也是他在中国最广为人知的作品——长城脚下的公社·竹屋。他以周遭环境的精度为基准, 将建筑粗犷化, 从而使建筑与环境达到和谐统一, 至于材料, 他选择了在中国常被用来搭成鹰架的竹子, 他认为竹子的粗犷程度非常适合作为该建筑的主要材料, 因此也有了竹屋的设计。

#### 4. The rebellion regional architecture of modern regional architecture

On the bases of the rebellion regionalism, the modern regional architecture introduced the time characters, strengthened the influence of IT society information, technology and ecology to regional buildings. People have realized more and more clearly that only by depending on the new hi-techs including computers and information technology, could the buildings and nature be more harmony. The rapid development of computer industry and information industry plays an important promoting role in the development of building technologies. The information technology could be used to control the building under changeable climate environment, and regulate the subtle relationship between the building and the environment. Under such social environment, the regional architecture should fully express the building “epochal character”. The information technology indefinitely forebodes that there could be a kind of new relationship between the building and the nature.

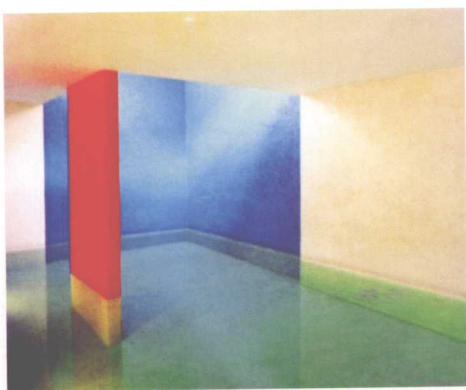
As a matter of fact, the building epochal character and regionalism is not contradicted. Such as the Japan architect Tadao Ando takes the modern materials such as steel concrete and glass to express the Japanese tradition and regional characters. In his work, hardly could traditional Japan building signs be found out, but there are Japan flavor in full. In the design of Hirosh Hara, Yoshio Taniguchi, and other architects, more and more modern materials including steel, glass, and concrete are used, and increasing information technology element is merged into. The works fully embody the purge, homogeneous, and abstract artistic atmosphere, create light, transparent, concise and delicacy aesthetic effect, with both Japan traditional building characters and distinct epochal characters.

In recent year, the research and creation of regional architecture has never stop its pace, and a large number of regional architect emerges both home and abroad. The leading character in Japan, Kengo Kuma, creates many regional architecture works, which are specific in combining the building with the local environment, taking the natural materials, and seeking to the design theory that man is an integral part of nature, the works including such as Beijing Sanlitun Yushe Hotel, “Water/glass”, and the Bamboo House. His Bamboo House is worthy to say, which is the Commune by the Great Wall, the Bamboo House, is well known in China. Taking the surrounding precision as the standard, he boorish the building to realize the harmony between the building and the environment. As for materials, he took the bamboo, which is usually be used to construct eagle frame in China, for he believed that the boorish condition of bamboo is a kind of quite fit material to the building. Therefore, came the Bamboo House design.

In recent regional architecture creation, the design styles are quite different. The Iran Laleh Kandovan Hotel lies near a rock village named Kandovan, about 27 miles to Tabriz. Laleh Kandovan Hotel has 10 guest rooms and a big restaurant. The hotel is planning to add 30 more rooms. All the rooms use underground heating system, and some of which have whirlpool bath. On the floor there is Persian rug, and on the walls there are light facilities. The whole style is concision and fashion, the ceramic tiles and rough rock wall surface are all full of style.

The development of regional architecture is not only on the architecture design, but also has practice in planning design, such as the Sipadan Village on the Water, Malaysia. The village on water is built on the high-foot columns, drilled deep into the sea, and under the water, there are coral reefs. There are many lines of nagayas,





在近年来的地域建筑创作中，地域建筑设计的风格也各具特色。在伊朗有座岩石旅馆，它位于一个名叫 Kandovan 的岩石村村边，距离大不里士市南边约 45.64 km。Laleh Kandovan 旅馆有 10 个房间和一家大餐厅。旅馆方面还计划修建 30 个房间。所有的房间都有地下取暖系统，有一些还提供漩涡浴。在地板上铺的是波斯地毯，墙壁上也有照明设施。整体风格简约时尚，使用了许多瓷砖瓦片，粗糙的岩石面墙壁很有风格。地域建筑的设计不仅在建筑设计上有发展，在规划设计上也有实践，如马来西亚的西巴丹水上村，这座水上村是建造在钻进海底的高脚柱上的房屋，水下则是一大片珊瑚礁，这里有好几排长屋，以厚木板铺成的走道相连接，他们的船只则停靠在旁边，水上村的交通工具是舢舨及轻舟，整个水上村的单体建筑也采用了当地的传统房屋建筑风格——屋顶的形状类似水牛的两个角。

地域建筑发展至今，其兼收并蓄的开放品格表现在空间和时间两个维度上。在时间维度上是从浪漫地域主义到工业时期的地域主义再到后工业时代的地域建筑。在空间维度上，地域建筑和多种建筑思潮长期并存，虽非一直作为主流派别存在，但也从未退出历史舞台。地域建筑将长期成为一股活跃的思潮在当代建筑界占有一席之地。

## 二、地域建筑创作方法

地域建筑创作是抵抗一切主流文化最有效也是最坚韧的武器，是用来打击与反抗现代主义的国际式样。一切有志于抵抗大一统的主流文化以保护地方个性和民间情调的建筑师，必然会把它作为自己的庇护所。它一方面延续地方的文化精髓，另一方面又张扬自我的个性。由于地域文化的差异性，地域建筑创作没有固定的模式，它的表达方式往往是多种多样、不拘一格但又极富个性。在我们对地域建筑创作历史有了大致的了解之后，广泛的收集了有关的建筑作品，其中包括了 30 个国外设计作品和 20 多个国内设计作品。基于大量的基础资料收集，使用了比较分析法、归纳分析法、例证分析法等，总结归纳出了 5 种地域建筑的创作方法。

### 1. 象征

象征方法既从当地的自然、文化等方面提取具有代表性的地域元素用于地域建筑创作。每个地域都有其独特的地质、地貌、气候、文化等要素，在地域建筑的创作中，我们将这些要素或是经过简单的提取、直接用于

connected by the path laid by thick boards. The transportation vehicles of the village are sampans and cockboats, ferry docking the nearby. All the individual buildings in the whole village take the local traditional house style: the figure of the roof like the two horns of buffalo.

Till today, the regional architecture, the simultaneously open character shows on the two dimensions both space and time. On the time dimension, it developed from the romantic regionalism, to the regionalism in the industry period, and then the one in the post-industry time. On the space dimension, the regional architecture coexists with different other architectural thoughts for a long time, not being the mainstream all long, while even not disappear. The regional architecture would be an active thought, taking a place in the modern architecture area, for even long time.

## II. Design Methods of the Regional Architecture

The creation of regional architecture is the most effective and sharp weapon to resist to all the mainstream cultures, being use to fight to and rebel the modernism international patterns. All the architects, aiming to resist to the great unification mainstream cultures while maintaining the local color and folk sentiment, would take it as the asylum. On one hand, it continues the local cultural essence, and on the other hand, it extends individuality. For the difference of regional cultures, the creation of regional architectures has no fixed mode. The expression ways are diversity, not sticking to one pattern and full of personalities. On the rough understanding to the creation history of regional architecture, Collect many design works extensively, including 30 overseas designs and more than 20 domestic designs. By the basic of information collected, we summarized five kinds of creative methods of regional architecture by comparative analysis, induction, exemplification and so on.

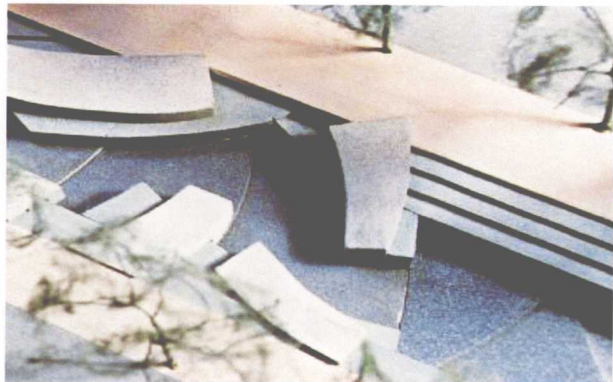
### 1. Symbol

The symbol method is to extract representative regional elements from the local nature and culture, putting into the creation of regional architecture. For each region has its own special geography, topography, climate, culture, and other elements, in the creation of regional architecture, we take these elements or by simple abstract, directly into the regional architecture design, or by a series of extraction, find out the representative regional signs for the design. Obviously, taking imitation as the base, symbol is not the passive continuation, but the research to the traditional building forms and features, combining with the local economical construction technological condition, and so on, simplifying and converting, so as to be "optimization".

In the design of India New Central Parliament House, the India architect Charles Correa thought about how to use the concrete form to express the traditional India culture symbolic meaning. By the careful research of India myth, Correa put the ancient India myth Madura patter in to the plan design, making the whole building the arrangement of series of space, from inside to outside, and from outside to inside, creating the resonance between the users and the building form, as well as metaphor the universe organization, which representing the ancient India Hinduism cosmic outlook. The interpretation of cosmic outlook becomes an important direction in the practice of Correa.

In the design of Tjibaou Cultural Centre, Renzo Piano took the local bamboo baskets cleverly on the architecture sculpting, creating a piece of unique style of work.





地域建筑的创作，或是经过一系列的提炼，找出当地具有代表性的地域符号，用于地域建筑的创作。诚然，象征是以模仿为基础，但这种模仿决不是被动式的延续，而是要对传统建筑形态和特征进行研究，结合具体地域的经济施工技术条件，对其进行简化和转换，达到“优化”的目的。印度建筑师查尔斯·柯里亚（Charles Correa）在设计印度中央邦新国民议会大厦时，思考如何用建筑的具体形态去表达印度传统文化的象征意义。通过对印度神话的细致研究，柯里亚将古代印度神话中的曼陀罗图案用于议会大厦的平面设计中，整座建筑能被理解为序列空间的组合，由内而外，由外而内，在建筑形式与使用者之间建立一种共鸣，隐喻宇宙的组织，代表了古印度教的宇宙观。这种对宇宙观的诠释成为柯里亚实践中的一个重要方向。

伦佐·皮阿诺（Renzo Piano）在设计新卡里多尼亚的吉巴欧文化中心（Tjibaou Cultural Centre）时，巧妙地将当地的竹篓运用到建筑的造型上，创作出了别具风格的建筑作品。

墨西哥泰佐佐莫克公园（Tezozomoc Park）位于一片污染工业区的中心，基地原为墨西哥的中央河谷，现已几近消失，设计师谢赫楠（Mario Sheikh Nan）在设计过程中追溯墨西哥中央河谷的历史和文化，以及西班牙占领时期的湖山地形特色，把它们融入设计中。他将人造泄水湖湖面轮廓线模拟成16世纪末墨西哥谷地中相邻的五大湖泊形态，其中还模拟了泰诺奇特兰等一些著名的岛与半岛，环绕其周围的是模仿该地区地形特点的丘陵坡地。

在韩国首尔的ChonGae运河公园设计中，设计师在运河中设计了许多个人石雕，这些石雕象征了韩国和朝鲜九个省的统一。运河设计随着季节性水位的变迁而改变，石雕沉在水中和浮出水面所带来的感受是不同的。象征的手法在当代国内的建筑师中也被广泛地运用，如印象·海南岛大型实景演出场址——假日海滩水世界改造工程（详情请见第24页），建筑形态寓意一组飘浮在海面上的贝壳。其中最大一个“壳”就是本项目的主体建筑——印象剧场。主体建筑的外形来源于海胆的外壳，海胆的圆形轮廓不但与本工程圆形看台的平面结构相适应，而且海胆球状的壳体正符合圆形剧场所需的穹顶结构。

## 2. 变异

所谓“变异”则是指对地域传统建筑的结构、空间关系和形态构成所包含的一般原则、原理，通过“变异”的方法应用于新建筑创作。在形象上可通过变形、错位、逆转和提炼具有显性表征性的符号等手法，达到“似是而非”的视觉效果，使我们创造的建筑不仅引发出抽象想象，而且能引发出符合民众审美情趣和情感的形式来。特别值得指出的是提炼显性

Mexico Tezozomoc Park lies in the center of a polluted industry zone, which used to be the Mexico central valley, and nearly disappeared nowadays. During the design, the designer Mario Sheikh Nan traced back to the history and culture of the valley, and the mountains, lakes, and terrain characters in the Spain governed time, merging these into the design. He imitated the manmade narrow-leaved lake surface contour line as the form of the five lakes in the valley of Mexico in late 16th Century, among which including many famous islands and peninsulas, surrounding by hilly uplands modeling the local topographic features.

In the design of ChonGae Canal Park, Korea Seoul, the designer made many individual stone carvings, in the symbol of the unification of Korea and the nine provinces in North Korea. The design of the canal varies with the change of seasonal water level, resulting in the different feeling of the stone carving under or on the water level.

The symbol manipulation is widely used in the modern China architects, such as the reconstruction project of Holiday Beach Water World (detailed in Page 24). The building morphology implies a series of shells floating on the sea surface. Within which, the largest “shell” is the main building of the project: Impression Theatre. The shape of the main building comes from the hull of sea urchin. Not only the round profile of sea urchin not only fit to the round spectator stand plan structure, but also the spherical shell accord with the dome structure of the round theatre.

## 2. Variation

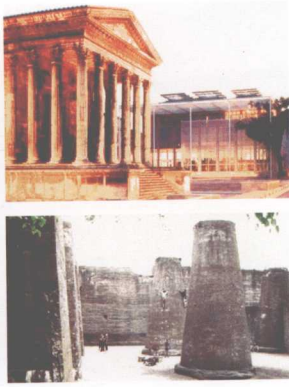
The so-called “variation” means the general principles and rules of the regional traditional buildings structure, spatial relationship, and form construction, used into the creation of new architectures by “variation”. The figure could get obviously symbol signs by deformation, dislocation, reversion, and depuration, so as to reach the specious visual effect, making the buildings resulting in endless abstractive image, as well as initiating the forms that fit to people’s taste and emotion. The method of abstract dominant characterized signs, especially, is a kind of method derives by referring to the semiotics method, which means to simplify and abstract the outstanding regional image characters, sublimating to dominant characterized signs. And the dominant character reflects the public readability of the decoding.

Luis Barragán, Mexico, is an architect rooting into the traditional Mexico culture. In most of his works, the treatment of building colors all comes from the rich traditional Mexico local culture. In his works, we are always astonished at the rich and pure colors coatings, which are not come from the modern chemical coatings, but the ones easily be bought on the Mexico market with natural dye.

The Phoenix City Science Center, designed by the America architect, Antoine Predock, referring to defensive character of the Indian aboriginal domestic house and crowded settlement pattern, used the modern materials, such as steel, glass, and concrete, and modern construction technologies, shaping the clear outline, and also the relative boorish and strong building appearance.

The site of Spain Pinar del Perruquet Park lies in the Mediterranean seaboard, for the floating oil pollution has already influence the existing and development of trees and other plants, it is impossible to create a simple place like nature forest. The ARTEKS Architect, referring to the shape of trees, made some deformation and abstract to design the pure architecture form of leisure space. There is an outstanding character of the tree near the sea that all of them inclined to the same direction for the strong





表征性符号的方法，这是借鉴符号学的方法衍生出的方法，它是指对其地域突出的形象特征元素简化、提炼，升华成为一种具有显性表征性的符号。这种显性表征性反映了译码的大众可读性。

墨西哥路易斯·巴拉甘（Luis Barragán）是一位扎根于墨西哥传统文化的建筑师，在他的许多作品中对于建筑颜色的处理都来自于墨西哥丰富的本土文化传统。在巴拉甘的作品中，我们常惊诧于那些丰富的纯净的颜色，这种彩色的涂料并非来自于现代的化学涂料，而是墨西哥市场上到处可见的自然成分染料。

美国建筑师安东尼奥·普雷多克的凤凰城科学中心，借鉴印第安土著民居的防御性并且拥挤的聚落形态，采用钢、玻璃、混凝土等现代材料和现代的工程技术，形成了轮廓清晰、也比较粗犷且强壮的建筑外观。

西班牙 Pinar del Perruquet 公园基地在地中海周边沿海地带，由于海上浮油的污染已经严重影响到树木与其他植物的生存与生长，因此，单纯地创建像自然森林一样的场所是不可能的。ARTEKS 建筑设计事务所参照树木的形状做了一定的变形和提炼，设计了纯建筑形式的休闲空间。海边树木的一个最突出的特点就是略向强风方向倾斜，而这种强风也就决定了重新栽种树木的不可能性，因此，就用这种柱子的垂直形与海平面形成一种交叉对照。利用松油树脂创建一个棚子，就像是小树林形成的树荫一样。公园中的这些棚子是用玻璃纤维制作的六角形网格结构，玻璃纤维可抵制海盐的侵蚀，它带有波浪形，而且还可以随风轻轻移动。

在当代国内的地域建筑创作中，变异的手法也是一个主要的创作手法，不少建筑师通过变形，将典型性的形象简化、抽象、分离、切割和夸张，创造出与原型同质的新形式的建筑，如西双版纳傣园酒店（详情请见第 88 页），傣族民居的竹楼是我国现存最典型的干栏式建筑，以其独特的形状与特质成为云南最有特点的建筑形式。在傣园酒店的设计中，设计师充分利用了现代建筑技术的优越性，用现代的建筑语言再现了“干栏”式建筑的魅力。再如关山福地项目（详情请见第 76 页），该地地名取自三国中“关公”的“关”字，设计师设计创作时结合当地的文化背景，选取发生在关羽身上相关故事的不同地点，将八个组团分别冠以“司州”、“益州”、“豫州”、“荆州”、“并州”、“幽州”、“徐州”和“扬州”的名称。设计者利用现有的地形条件和水域条件进行整合，将水景联合成一个流动的游览路线，使各处景观联系成整体，真正达到利用地域特征讲述当地的故事。再如客家圣殿项目（详情请见第 66 页），设计师设计时充分继承客家土楼的传统，运用现代的手法重新演绎客家土楼，使其成为永定县最具特色的标志性纪念建筑群……

wind, and the strong wind the impossibility of planting the trees for another time. Therefore, just take the cross between the vertical columns and the sea surface to form a contrast. Create frame sets by the pine oleoresin, just like the umbrage shaped by grove. These frame sets in the garden are made by hexagonal glass fiber lattice structure. The glass fiber could resist to the erosion of sea salt, and the hogback shape could move lightly with the wind.

In the creation of contemporary China regional architecture, the method of variation is an important way. Many architects simply, abstract, separate, cut, and exaggerate the classic image, creating the identical quality new form building with the prototype, such as the Xi-Shuang-Ban-Na Dai Hotel (detailed in Page 88). Bamboo house, the Dai dwelling house is the most typical China existing building of bole fences, becoming the most characterized building form in Yunnan Province for its special shape and characters. In the design of the Dai Hotel, the architect took good use of the superiority of the modern building technology, representing the charm of buildings of bole fences by the modern architecture design language. Another example is the Guan Mount Hardwood project (detailed in Page 76), the site name “Guan” coming from the “Guan Gong” in the Three Kingdoms. During the design, the architect selected different sites with Guan’s story, combining the local cultural background, naming the eight groups with the name “Si Zhou”, “Yi Zhou”, “Yu Zhou”, “Jing Zhou”, “Bing Zhou”, “You Zhou”, “Xu Zhou”, and “Yang Zhou”. Taking good integration of the existing topography and water condition, the designer connected the waterscapes as a flowing touring route, integrating each of these waterscapes, genially reaching the local story by the regional characters. Further more, in the project Hakka Sanctuary (detailed in Page 66), the architect took good use and inheritance of the tradition of the Hakka earth building, and applied the modern methods to anew illation the Hakka, making it as the symbol building groups with the most local characters in Yongding County.

### 3. Reservation

The method reservation is to reserve the existing buildings on the site completely and then reutilize, connecting the new buildings and the old building together harmoniously. The site of Cali Art Center, Nimes, is a cultural city with long history, within which has the best kept ancient Rome Cali Fane. During the creation process, in order to have relation with the Fane, the Art Center lies on the high stone base with open colonnades in the front; most part of the center lies under the ground. Therefore, although the whole building has grand scale, the height is modesty, fine, and smooth. In order to be harmony with the Cali Fane, Foster reconstructed the surrounding streets and environment, realizing the prefect combination of the new architectures and the old ones and streets.

During the design of Landscape park Duisburg Nord, the landscape architect Peter Latz met the same question of reservation and renovation, for Duisburg Nord used to be one of the largest heavy industry zone, with large numbers of industrial remains, while the Landscape park should be built on the Tisane Steel Plant, closed in 1985. With the thought of respecting the site history context and the present situation, the architect Peter Latz deeply excavated the site history and culture, by clever reserving, reforming, and reutilizing, continued the classical history picture in the industry times. In the design, the existing steel plant and all the buildings and facilities were reserved and reutilized, such as turning the raw material story into the mini children fun fair and





### 3. 保留

保留方法是对基地原有的建筑进行完整保存并对其进行再利用的方法，新的建筑要和原有建筑和谐地联系在一起。卡里艺术中心的所在地——尼姆是一座历史文化名城，城内有世界上保存最完好的古罗马卡里神庙，英国建筑师诺曼·福斯特在创作艺术中心的过程中，为了和卡里神庙取得呼应，将艺术中心设置于高高的石头基座上，前部是开敞的柱廊。艺术中心大部分藏于地下，整座建筑虽然规模宏大，但高度上却显得谦逊而细腻，为了更好的与卡里神庙相协调，福斯特在创作过程中同时对周边的街道和环境进行了改建，使得新建筑与古老的建筑和街道完美地融合在一起。

景观设计师彼得·拉兹 (Peter Latz) 在设计杜伊斯堡北部风景园 (Landscape park Duisburg Nord) 期间也遇到了保留与革新的问题，只因杜伊斯堡曾是世界上最大的重工业之一，拥有大量的工业遗迹，风景园又需建设在 1985 年关闭的蒂森钢厂上。设计师彼得·拉兹通过尊重场地历史文脉和现状的设计思想，深入挖掘了场所的历史文化，通过保留改造与再利用的巧妙手法，延续了典型的工业时代的历史画面。在设计上保留了原来钢厂的所有建筑和设备，并加以改造和利用，如将原料仓建成了儿童小型游乐园和小花园，混凝土墙体改造为攀岩训练场。当然，在国内的地域建筑创作中，不少建筑师也采用这种方法，如项目——“19 叁 III 老场坊” (详情请见第 136 页)，它的总体定位便是通过对原有历史建筑进行保留和保护，盘活历史建筑的同时对其改造修缮，使其成为上海创意产业的新地标。在改造修缮设计中，设计师力求保留完整的建筑外立面和内部的主要的空间特质，并赋予新的建筑功能需求，创造一个创意场所，不仅仅是一群建筑，更是一个能产生更多可能性的创意平台。完整的建筑外立面和内部的主要的空间特质，并赋予新的建筑功能需求。

### 4. 修补

当设计区域内部已经遭到部分破坏，空间变得不完整，支离破碎，我们可以通过修补的方法使其变得完整和连续。设计师韦斯·莫弗雷迪 (Weiss • Mofuleidi) 设计的西雅图奥林匹克雕塑公园 (Seattle Olympic Sculpture Park) 曾获得 2007 年度美国景观设计师协会综合设计类荣誉奖。公园的用地曾经是一片工业用地，有着严重污染，被铁路线和一条城市主干道分成三个区域。因此在设计中莫弗雷迪利用超大 Z 字形坡道设计缝补了城市碎片，加强了内部区域间的联系，将高度不同且分离的三块地巧妙无痕地联结了起来。资深地景建筑师查尔斯·安德森 (Charles

garden, and transforming the concrete wall into the rock climbing area.

Of course, in the domestic design of regional architectures, many architects apply this method, such as the project “19 III Old Field” (detailed in Page 136), its general orientation is to reserve and protect the existing history buildings, reforming and repairing the history buildings while liquidizing them, letting them being the new landmark of Shanghai Creative industry. During the design, the architect tried best to reserve the complete building elevation and the main inside space character, while endowing them with new functions, creating a creative place, but not only a group of buildings, more of a creative plan for even more possibilities.

### 4. Refinishing

When the inside of design areas is destroyed, the space is uncompleted and fragmented landform, we could make it complete and continue by refining. The Seattle Olympic Sculpture Park, designed by Weiss • Mofuleidi, once won the Comprehensive Design Honorary Reward of America Landscape Designer Association in 2007. The site of the part once an industry land, with heavy pollution, and separated into three areas by a main city road and the railway line. Therefore, Mofuleidi used large Z-shaped slope refining the urban fragments in the design, strengthen the inside connection of the area, and perfectly connected the three separated area in different height. The senior landscape architect Charles Anderson assistants the base design. According to the character of the water flows from the inland to the water front, Charles Anderson raised the landscape design concept “from mount to river”, recovering the original topographic feature, and strengthening its connection to the urban. Regarding the park as the concentration of the ecological system of the Northwest Pacific Ocean from mounts to the sea shore, divided the site into four systems, molding the primary landscape of the northwest America as well as possible by the local plants.

The east slope of the garden is regarded as the “valley”, planting classical evergreen trees and deciduous arbors of the northwest district, such as the large numbers of huckleberry evergreen trees. The Z-shaped slope is realized as the “grassland”, on which maintaining the wide visual field, planting grasses, local wild flowers, blue lilies, and so on. The “wood”, a large area of whit poplars collocates with the local plant groups well-proportioned, showing the different plant landscapes with different seasons. The lowest “Tide seashore” partly rebuilt the gravel beach topography before the land accretion, and the space structure of the intertidal zone. The Seattle Olympic Sculpture Park succeeded in continuing the existing topography, respecting the road history information, refining the road separated fragments, and maintaining the unblocked of the railways and roads. By the condyloma opposed landscape, the park slows down the pace of the city, molding the natural landscape of Northwest America, resulting in a public environment harmony with the urban balance, nature balance, and the region.

### 5. Pasting

The periphery of design area is uncompleted and discontinued. By pasting, the design area has even close relationship with the surrounding areas, completing the