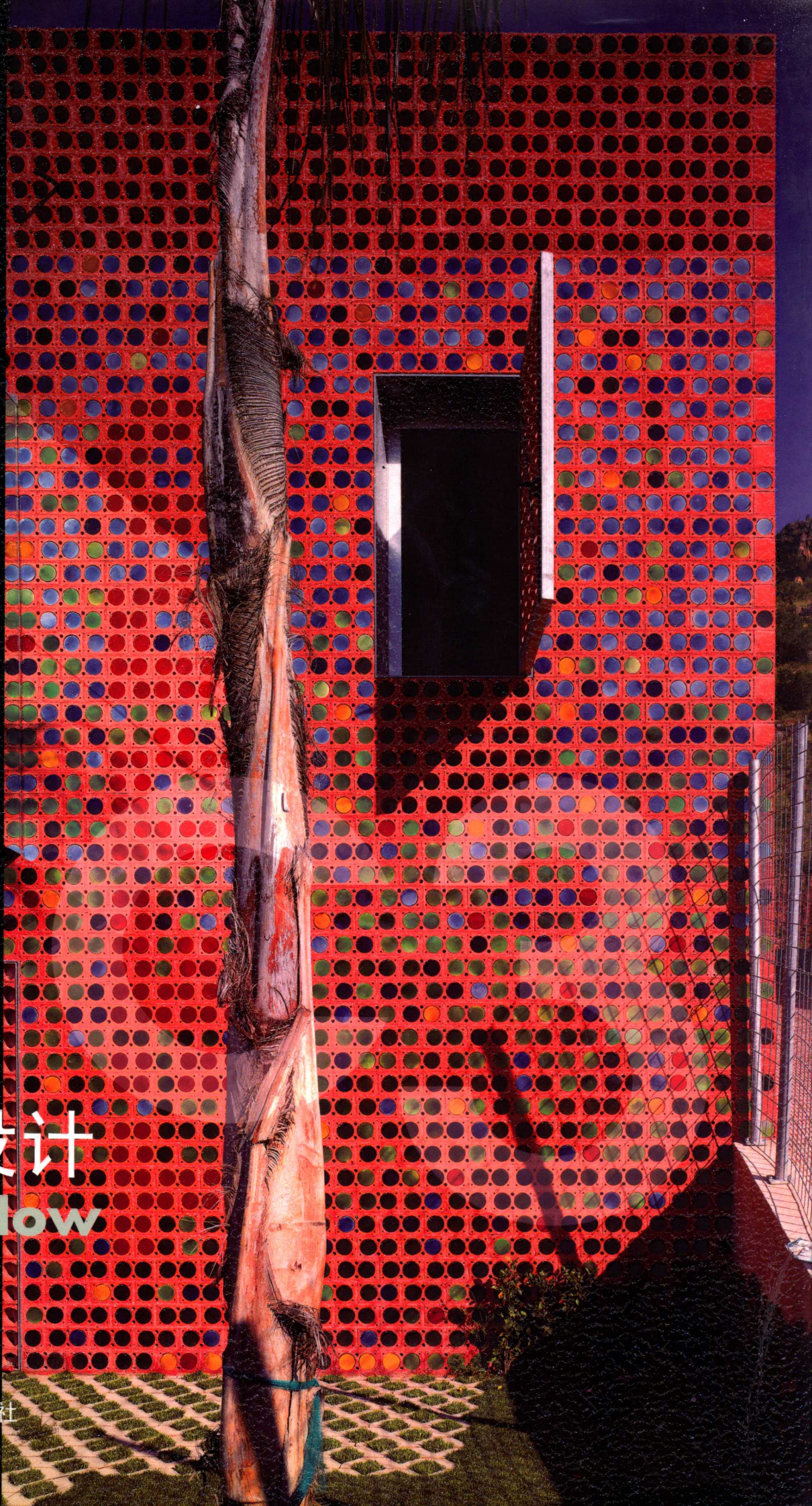


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住宅设计 Dwell How

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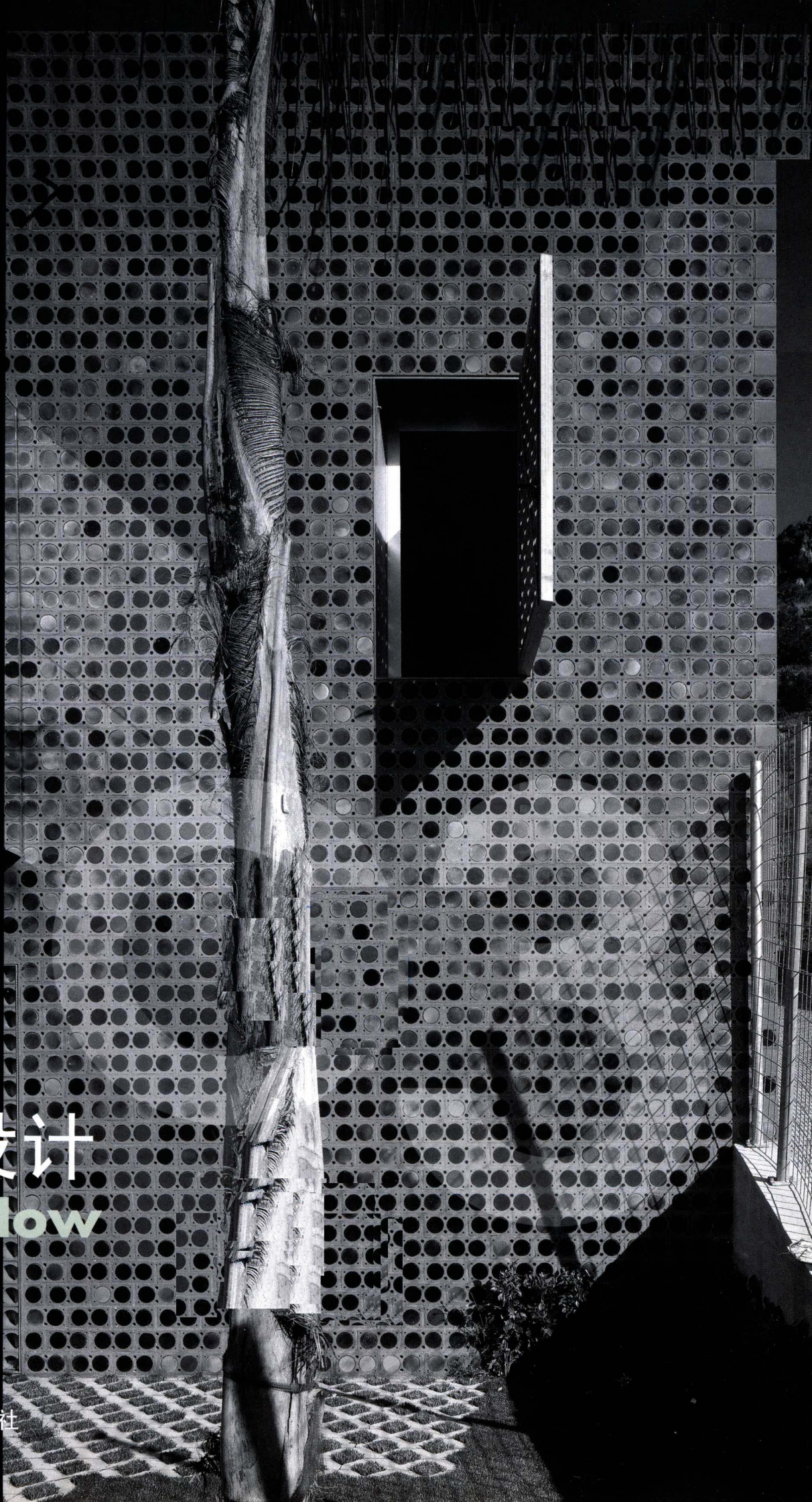
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根据给定的条件设计

In the Light
of the Given

建筑：因地制宜的实践

建筑师初入校门学到的内容中有一条，就是建筑要和一系列的周边条件相协调。我们都知道建筑学并不单纯是教和学那么简单，所以做建筑并没有唯一的万灵丹似的方法。这意味着建筑实践并不遵守单一的一套规则，尤其是就环境而言。环境这个词代表着一大批经常被低估的（设计）问题。环境并不仅仅围绕在建筑地点周围；环境还是项目所在地的社会、政治和历史背景。环境也可以是一种观念或者想法。考虑一下这个问题：Aldo Rossi 是什么风格，希腊和罗马建筑又是什么特点。比如，一个影剧院的环境也可以存在于另一些已经建成的影剧院之中。因此，环境可以理解成一块背景帆布，上面可以上演多种多样、变化多端的作品¹。那么，建筑师应该怎样处理这块无处不在的帆布呢？这是一个价值百万美元的问题——如果这篇文章开头的几句话是正确的——没有一个合适的答案。不过，我们可以看到建筑师总是与这块帆布建立起一种关系。这种关系可以是冲突性的（项目就像是对环境的一纸挑战书）、系统的（项目竭力与环境进行对话）

Architecture: An Adaptable Practice

One of the first lessons an architect learns in school is that architecture has to do with a series of boundary conditions. We all know that architecture is not a univocally teachable or learnable matter, and consequently a single method for actually doing architecture does not exist. This means that architectural practice does not adhere to a single set of rules, especially with regard to the context. This word represents a spiky category of (design) issues which is often underestimated. Context is not only what surrounds the building plot; it can also be the social, political or historical background of the place of the project. It can also be, say, a concept or an idea. Think of the question of the type in Aldo Rossi or the styles of Greek and Roman architecture. A context with regard to a theatre, for instance, can also subsist in other theatres already built. The context can thus be construed as a background canvas in the most varied and open sense possible¹. How, then, should architects deal with this omnipresent canvas? This is the one million dollar question and—if the first sentences of this text are true—there should not be a proper answer to it. Nevertheless we can observe that architecture always establishes a relationship with this canvas. This relationship can be conflicting (the project is

How

或者只是冷漠的（项目强加于环境之中，或者随随便便地混入环境之中）。在所有的这些情况中，预设条件代表了建筑师在自己项目中的基本工具。实际上，设计师因地制宜，把他们的方法建立在一系列问题之上：教育问题、文化问题、特定的印象、结构严谨的逻辑理论。所有这些周边条件都给每一个项目带来了不同的、（有时）难以预料的结果。

这一部分将要讨论不同的项目。根据预设条件的不同，产生不同的建筑效果。

直线确实存在于自然界之中。然而，建筑的直线是由人手画出来的。当一条人造直线出现在自然界的土地之上，会发生什么？“线性土地”这一部分的几个项目体现了这个问题。Patkau建筑师事务所的线性住宅、BKK建筑师事务所的Warburton的长墙或者Pedro Reis Arquitectos的Melides住宅都提出了这样一个问题：线性住宅如何与自然环境互动。这种互动是寻求共生、制造冲突，还是达到最终的伪装效果？

几何价值是建筑因素关系的一种体现。假设建筑物可以看作主

used as a polemical statement in relation to the context), systemic (the project tries to establish a dialogue with the context) or it can simply be indifferent (the project is imposed upon or dropped into the context). In all these cases the given situations represent a fundamental tool for architects in their projects. The designers, in fact, react to each context differently, basing their approaches on a range of issues, from education to culture, from nonce impressions to rigorously structured logical theories. All these boundary conditions lead each project to different and (sometimes) unexpected results.

This section will discuss a variety of projects which constitute the final result of their various given situations.

Lines do exist in nature. However, lines in architecture are drawn by the human hand. What happens when a human-made line lands on natural soil? The projects presented in the “Linear Land-ing” section embody this issue. Patkau Architects’ Linear House, the Great Wall of Warburton by BKK Architects, or the Pedro Reis Architectos’ House in Melides ask how a linear house can interact with a natural context. Is this interaction looking for a symbiosis, for clash, or for a camouflaging of the final effect?

Geometrical values can be expressed as a relationship between

要因素的集合（事实也确实如此），“建筑的一脉相承”这一部分突出了一楼因素和二楼因素的对比、屋顶和墙壁的对比，甚至建筑新旧部分之间的对比。

“乡村生活”的项目诠释了自然（乡村）和人造因素在家庭建筑内的平衡。对人工景观的向往和对旧时美好时光的怀念是田园生活的两个方面，这两个方面并存于当代人类之中，人们也就此展开了前沿性研究。这一部分的几个项目展示了一个重要的构架，说明了人类的两个领域（自然和人造）在建筑学中所可能达到的平衡。

为了勾画出同一建筑中新旧部分的共存关系，“居住在回忆的云端”这一部分提供了几个项目。这几个项目扩建、维护和建设原有部分，对现有建筑进行翻新改造。这一部分旨在把旧房主的记忆融入到房屋的新功能之中。

1. 需要指出的是，即使建筑师好像故意在设计中不考虑环境因素（参照，比如，库哈斯和他在《Bigness-S, M, L, XL》中对环境的考虑），但实际上，他们是承认了环境的存在。在这种情况下，他们只是说明自己决心要故意忽视环境。

masses. Assuming, in fact, that a building can be conceived as a combination of main masses, the projects presented in the “A Continuous Timeline in Architecture” section highlight the contrasts between first and second floor masses, between roof and wall, or even between existing and new parts of a building.

“Rural Living” projects shed light on the balance between natural (rural) and artificial aspects in domestic architecture. The progressive research concerning the artificial and the nostalgic appreciation of the bucolic life are two aspects which exist contemporaneously in the contemporary humankind. The projects in this section demonstrate an important frame for a possible balance between the two human spheres (natural and artificial) of architecture.

In an attempt to outline the coexistence of a previous and a new use of the same house, the “Living above the Memory Cloud” section presents projects for the renovation of existing houses by means of extension, maintenance or construction of ex-novo(reinstalls) parts. The section seeks to outline the previous user’s memory in relationship to the new use of the house. Silvio Carta

1. It is important to note that even architects who intentionally seem not to take the context into consideration in their designs (cf., e.g., Koolhaas and his consideration for the context in *Bigness-S, M, L, XL*), are actually acknowledging its existence. In such cases they are simply demonstrating that they have decided to ignore it on purpose.

线性土地

Linear Landing

直线：尺寸的局限性

在当今建筑思想与理念之中，自然与人工二者的融合，景观与其分支概念日趋复杂，都弥补了建筑学与城市化学科效率低下的缺憾，得到了深入和持久的关注。自然与人工的对立已经变得不那么强烈，自然在逐渐丧失其固有的天然属性和情感反映。纯自然在文化建构的角度下得以重新考量，在这种角度下，脱离人类活动的自然环境是难以想象的，自然领域有了人类的痕迹。人们能够想到的情况是当代人把自己和自己的城市理念运用到当代公共空间之中，建成人工自然。

然后，我们进入了一个新的学科领域，略去理性与线性几何设计的冲突，人工建筑和弱化的自然符号创造出了如画的风光。

在这一背景下，建筑这一要素有了融入周边环境的趋向，在隔离自然与人工建筑的理念已经渗透到现代思维活动的方方面面时，打破了自然与人工建筑的界限。

充满知性的施工使建筑物与施工地域融为了一体。根据当下流行

的施工理念，人工建筑总是与自然界形成的背景相隔离。然而，在这片施工场地，建筑与自然成为了同一片风景里的两个元素：建造出来的不光是钢筋混凝土建筑，更是一种文化理念。这样，景观成为了施工的工地，而且可以更改和考量。也就是说，景观成为了人工产物。建筑的施工结合了自然因素，建筑的布局和几何构造也同样融入了自然因素，同时也注重新型环保材料的测试和各种主要能源消费的持续均衡。自然与施工项目相互作用，使艾纳吉·阿瓦洛斯和胡安·艾雷罗斯所说的“生态建筑的丰碑”这种当代建筑模式具体化。

这一建筑理念摆脱了现代传统的束缚，更精确地说是摆脱了赶时髦心态的束缚。自然与人工的关系变得“多样化”。从一个工地到另一个工地，更加注重地形的局限和地貌的特点。虽然现代建筑把建筑与社会结合了起来，把内部空间和外部空间结合了起来，但是，机械化的施工和建造把建筑物当作一个封闭的系统，没有注重内外空间的结合。在这种情况下，勒·柯布西耶把施工场地的解放理论化。建筑与外

The Line: A Dimension of the Limit

In contemporary architectural thought the dissolution of the dualism nature-artifice and the increasing complexity of the concept of landscape and its branches, came to make up for the loss of effectiveness of the disciplines of architecture and urbanism, is a subject of constant and deep reflection. The opposition between nature and artifice tends to be weaker where the nature is steadily losing its sentimental projection linked to the idea of natural and virgin nature to be reconsidered in accordance with a cultural construction in which the natural is a field where you can not think of a virgin environment, exempt from human changes. One can imagine such a condition that represents the artificial nature of contemporary public space in which contemporary man casts himself and his idea of the city.

Then we enter into a new subject area in which you exceed the conflict between the rational and linear geometric design, applied to the determination of artificial construction, and the representation of picturesque nature produced through signs weaker.

In this context, the architecture becomes an element that tends to "dissolve" in its surroundings, thus breaking the concept of the boundary between nature and artificiality of the building that has permeated the thinking of the modern movement.

The intellectual construction for which the architecture conversed

with the place in obedience to a mechanism figure-ground where the project was an artificial construct that was detached from the background formed by nature, typical of modernity, has now left room for a more complex reasoning in which the object and the nature are elements of the same field: the landscape that is seen not only as a physical space but as a cultural concept. In this way, the landscape becomes the site of the project, and can be changed, rethought. In other words, it becomes artificial. Similarly, the architecture incorporates within itself a certain natural condition as much in its composition and geometric aspects, as those in construction, as well as in testing of new environmentally-friendly materials or in finding a sustainable balance in the consumption of primary energy sources. This double shift, from nature to the project as well as to the nature of the project, it materializes a condition of contemporary architecture that Inaki Abalos and Juan Herreros have called "Ecomonumental".

This concept moves away from modern tradition or rather from a classically modern impulse in which the dialogue between the natural and the artificial was built by the relations between "diversities" in which the concept of limit and detection of the transition from one field to another was essential in the construction of the project. Although modern architecture would combine the architecture and society uniting the interior and exterior spaces,

Melides的住宅——Pedro Reis Arquitectos
 线性住宅——Patkau建筑师事务所
 Warburton的长墙——BKK建筑事务所
 城堡斜坡上的住宅——Silvestro Navarro Arquitectos
 直线：尺寸的限制性——Marco Atzori

House in Melides_Pedro Reis Arquitectos
 Linear House_Patkau Architects
 Great Wall of Warburton_BKK Architects
 House on the slope of a Castle_Silvestro Navarro Arquitectos
 The Line: a Dimension of the Limit_Marco Atzori

在环境隔离开来，建筑物自成体系。

更糟糕的是，现代建筑过程中开始建设人工场地，更加远离自然的泥土气息。实际建筑过程中如此，理念上亦是如此。密斯·凡·德·罗的Farnsworth住宅（伊利诺伊州普莱诺市，1945—1950年）就是一个典型的例子。在这种古典风格的影响下，密斯创造出了一种平台，作为一种宜居手段。这种平台把住宅和土地隔离开来，填补了建筑物之间的空地。

然而，自从20世纪50年代之后，社会和现代美学日趋复杂，现代建筑理念不断被打破并处于危机之中，“对阳光下空间的追求”还应该是当代设计师的圭臬吗？现代主义处于危机之中，我们应当对现代传统采取什么样的态度？下文提到的四栋住宅能给出一个论证。

无可否认，正式和综合分析突出了现代语言的深刻影响。Silverstre Navarro和佩德罗·里斯的线性设计和白色基调把建筑和周边环境隔离开来，强调建筑与景观之间的距离是二元性图形的场地。

this did not happen: the metaphor of the machine led to consider architecture as a closed system that worked much better as it had been clear distance between external and internal. In this context, Le Corbusier came to theorize the liberation of the ground. Freed from contact with the outside world, the architectural object creates its own universe.

In amplifying this deterritorializing pulse modern architecture came to create for their own buildings a new artificial ground that would have materialized a distance with the natural soil, overshadowing it both physically and conceptually. A clear example is illustrated by Farnsworth House (Plano, Illinois, 1945 - 1950) by Mies van der Rohe. Following his classicist influences, Mies created a platform that would provide support for the residence, a sort of podium that would isolate the house from contact with the soil, thus claiming the gap between architectural construction and location.

However, since the 50s of last century, we witnessed the succession of movements and manifestos to go beyond the lessons of the Modern Movement, at the time already in crisis because of the increasing complexity of society, the aesthetic of modernity, the language determined "by the play of volumes under the light of the sun" are still part of the cultural background of contemporary designer? And by the light of the crisis of modernity, with

空间的建设以线性为基础，做出了等级划分，内外截然分开。

直线在自然界中并不存在，在自然环境中采用直线符号就意味着对自然环境的深刻改变，使人工元素改变自然。因而，少用直线或箱体，就可以产生多样性，使各种元素保持各自的特性。在佩德罗·里斯的Melides住宅和Patkau建筑师事务所的线性住宅中都能找到对密斯建筑的参照。比如，随着景观大小的不同，Farnsworth住宅建筑面积也不同。Farnsworth住宅被塞进了景观之中，庞大的内部空间也与地形地貌相隔离。密斯没有把建筑的平台和地面分开，但佩德罗·里斯和Patkau建筑师事务所把地面和建筑拉开了一大段距离。线性住宅直接坐落在地基之上（比如密斯的巴塞罗那展览馆），而Melides纯洁的白色住宅却部分坐落在一堆过渡性的红砖之上，部分悬在斜坡之上。这样，直接坐落在地面上的部分就减少了。白色的建筑与自然背景形成鲜明的对比。

墙体气势磅礴，颇有密斯的风格，甚至有与外界融为一体的趋

what kind of feeling we have to consider the permanence of the modern tradition? A reasoning can be born thanks to the four residences that we will find in the following pages.

It is undeniable that the formal and compositive analysis highlights a deep influence by modern language. Linear development, as well as the use of white, predominantly in the residences designed by Silvestre Navarro and Pedro Reis detach the object from the context, stressing the distance between the building and the landscape and back to the duality figure-ground. The construction of the space, based on the linear sequence, re-introduce a clear hierarchy between categories: the inside and outside are clearly separated as a result of extreme clarity in the use of the straight line as generator.

The straight line does not exist in nature. Introducing a linear sign in a natural space means profoundly altering it and revealing the signs of a transformation that then come to the realization of an artifact.

Consequently, the intention expressed by the use of a sign less as a straight line or a pure volume as a box is to start a comparison of diversities in which the elements interact while maintaining their respective identities. We find clear references to the architecture of Mies in the House in Melides by Pedro Reis, as well as in the Linear House by Patkau Architects: as in the Farnsworth House, the



密斯·凡·德·罗设计的Farnsworth住宅
Farnsworth House by Mies van der Rohe

照片提供: Andrew Zahn

势。另外，Farnsworth住宅也能让人联想到布尔诺的Tugendhat别墅。但是，即便如此，内外空间还是界限分明。室外的场景是这样的：自然远离建筑，建筑没有与自然融为一体，没有成为自然美景的一部分。人们处在精心打造的人造堡垒之中。

划分和隔离不同的空间这一理念，在下列项目中得到了体现。具体样式可能不尽相同，但基本上是大同小异，可能有地下室、门槛、墙，自然与人工的双重性体现得淋漓尽致。在各种建筑元素里面，墙体是物化的界限，是实现隔离想法的物质基础。BKK建筑师事务所的Warburton长墙，实际上整个建筑靠着的一面坚固的长墙。长墙阻隔了房屋上方的自然景观。墙的作用就是在物质上和心理上隔绝两个世界，物化出门槛，物化出通道的感觉。BKK建筑师事务所强调建筑内部空间与壮阔的澳大利亚景观的关系。但是，BKK建筑师事务所也承认，他们只是按照要求在横隔墙上开了个通道，仅此而已。内外空间没有融合，只有连续不断的台阶：从不相干的外部空间绕到自成体系的

内部空间。不断出现的墙体表明界限永远存在，该界限展示了内部空间的力量，拒自然于千里之外。

1978年，安藤忠雄写道：“在一所住宅里，拔地而起的墙壁隔绝了自然，区分了房屋内外的领土。墙壁默默无语，保护着内部空间，反映着自然界的千变万化，让自然界成为家庭日常生活的一部分。墙壁是界限的明证，揭示了住宅的力量。”¹ 安藤心中根本没有协调各个类型的想法，自然和人工、图形和背景都没有融合的必要，各个空间之间的关系通过隔离物来维系。建筑物是提供庇护和遮风挡雨的地方，与自然环境是格格不入的：“……如果任何东西都能插入内部世界，内部世界就会受到损害，中心地位就会动摇，这只有在主人毫无戒备的情况下才能出现……说到建筑，这种紧张就是内部和外部的严重对立。这样，内外部交汇的时刻，也就是开门的时候，就具有决定性的意义”² 城堡下的住宅就像安藤说的那样自成一体，只有在特定的时间和地点，实际上是在门口，封闭独立的世界才能缓解紧张情绪。坚不

architectural dimension is diversified by the size of the landscape in which it is inserted through the creation of explicit limits that separate the domestic space from the landscape. While not introducing a physical separation between the plane supporting the building and the ground, as done by Mies, the works of Pedro Reis and Patkau Architects create a perceptive distance between the object and the ground. In the case of Linear House there is a pure basement (as did Mies in Barcelona Pavilion) on which the object is placed, in the House in Melides, however, the pure and white volume is partly set on an element of transition constituted by a block of red brick and partly overhanging on a slope. This reduces the portion that rests directly on the ground. The white color of the solid clearly distinguishes the space belonging to architecture by natural scenery which resumed its role as a background.

The high permeability of the facades that open almost to frame the space around them also describe other concepts typically expressed by Mies. Besides the Farnsworth House may think of the Tugendhat Villa in Brno. But, even in this case, the visual connection between inside and outside does not correspond to a real fusion between the two categories of space. Rather we see a mise-en-scene of external space: nature is observed away from it, enjoyed it without being part, protected by its aggressive beauty because we are within the measured and controlled space de-

finied by the architecture.

The concept of limit and separation between different dimensions of space, is clearly represented in each of the following projects. It can read different statements, but it is always present, reveals itself in various forms and may consist of a basement, a threshold or a wall as a material denouncing the permanence of nature-artifice dualism. Among the various architectural elements, the wall is what materializes the idea of limits. In the Great Wall of Warburton of BKK Architects, the whole building is, in fact, developed by leaning on a solid and continuous wall that hides the natural setting which overlooks the house. The role of the wall is to separate physically and psychologically two different dimensions, to materialize a threshold and the sense of a passage. BKK Architects underline the strong and empathetic relationship of interior space with the powerful Australian landscape, which is emphasized, as acknowledged by the architects themselves, only after having completed the obligatory passage through the diaphragm wall that marks the step from one dimension to another. There is no fusion between the spaces, but a perception of ongoing steps: moving from an indifferent outside to an interior that builds relationships with other perception of the landscape. The continued presence of the wall indicates the permanent existence of this limit which reveals the strength of the internal space that



密斯·凡·德·罗设计的巴塞罗那展览馆
The Barcelona Pavilion by Mies van der Rohe

照片提供: Kalidos Kopika

可摧的墙壁环绕着庭院，只有一扇小门进出。虽然身处围墙之内，但紧张情绪反而加剧了。综上所述可以得出什么结论？当然，它不是一个清晰确定的结论。一方面，无可否认，现代建筑学所产生和发展的条件已经不再适应当代社会的需要，因为随着现代运动，一些形式相近的语言已经发展起来。在其他方面，当代建筑显然更为复杂，具备多重含义，这一发展方向导致了各个类型的融合，就像我们在开头讲到的那样。那么，这四栋建筑应当如何评说？我们可以把它们当作桥梁，连接了历史经验和未来的发展方向。关于空间、自然和景观的观念正在发生深刻的变革，但是现在各个方面还尚未成熟，我们正处在一个试验和转折的时代。

protects and puts in relation with nature.

In 1978, Tadao Ando wrote: *"In a house the walls that arise independent of the nature identify the territory of a house. In itself, expressionless, they protect the interior while reflecting the changes that occur in the natural world, allowing nature to become part of everyday experiences of domestic life. Producing evidence of the limit, the walls reveal the strength of the house."* In Ando's mind there is no trace of dissolution between categories, you do not think in terms of cancellation between natural and artificial, or between figure and background, we build relationships between spaces through elements who assume the role of separators. The evidence of differences creates the conditions for a field of perception in which the role of architecture is to provide refuge and shelter: *"... if every thing is allowed to penetrate the inner world, the inner one is compromised and its centrality frustrated, this is what happens when the host is without tension ... Speaking of architecture, this tension is synonymous of a tense confrontation between the inside and outside. For this, in a building the moments when the internal and the external order are in contact – moments represented by the openings in the building – have a decisive importance."* In the House Underneath a Castle, it creates a universe ended in itself that the assertions remind of Ando. A separate and concluded world that lowers its level of tension only in certain places and times well represented,

1. Tadao Ando, The Wall as Territorial Delineation, in "Japan Architect" n.254, 1978
2. Tadao Ando, Introduction, in Tadao Ando. Buildings, Projects, Writings. New York, 1984

Marco Atzori以优异的成绩毕业于卡利亚里土木工程系。他获得了卡利亚里大学博士学位，毕业论文题目为The Project of the Ground。他在卡利亚里和巴塞罗那（“智能海岸”，巴塞罗那）为大学生讲授设计课，并为研究生授课。2009年起他与Alghero大学合作。他曾在*Il Giornale dell'Architettura*上发表文章。他经常组织当代建筑学方面的文化活动、展览和讲座。自2005年起，他还是Cagliari Atzori + Zara建筑办公室的业主之一，另一位业主是Michele Zara。

Marco Atzori, graduated cum laude in civil engineering and architecture in Cagliari. He holds a Ph.D. from University of Cagliari, with a dissertation on "The Project of the Ground". He has taught undergraduate design studios and postgraduate courses in Cagliari and Barcelona ("Intelligent Coast", Barcelona). Since 2009 he collaborated with University of Alghero. His writings have appeared in "Il Giornale dell'Architettura". He usually organizes cultural events, exhibitions and lectures about contemporary architecture. Since 2005 co-owner of architectural office Atzori+Zara with Michele Zara in Cagliari.

in fact, through the openings. The walls that surround the court are, in their turn, deliberately impenetrable, only a small door allows the transition from the patio to the outside space, amplifying the level of tension dimensional even the open space is controlled and measured and leaves the outside world creating a protective dimension. What considerations can be drawn at the end of this reflection? Certainly not a clear and definitive position. On the one hand it is undeniable that the conditions that led to the birth and development of modern architecture are far from the needs of contemporary society, as it is evident that there is still a formal proximity at languages that were developed by the modern movement. In other ways it is evident that contemporary architecture has definitely taken the road of complexity and multiple meanings that lead to the dissolution of categories that have been discussed at the beginning. So in which perspective should be considered the four buildings that have commented? We might think of them as bridge-architectures, or better as events that can read a link between historicized experiences and future impulses. The conceptual dimension of space, nature, landscape is currently undergoing radical change, but it is not fully matured all formal signs that define it, we are in a phase of experimentation and transition. Marco Atzori

Melides的住宅

Pedro Reis Arquitectos

佩德罗·里斯设计的Melides住宅在Alentejo南海岸，表现了逃离都市的喧嚣和对度假住宅的渴望。和往常一样，甲方决定让三个著名工作室展开建筑竞争，从众多可能的选择中挑选一个。这个胜出的提案能让人一览乡村的自然风光，该设计将建筑建于陡峭的山丘之上，周围“崎岖不平的地势”起了一定的保护作用。

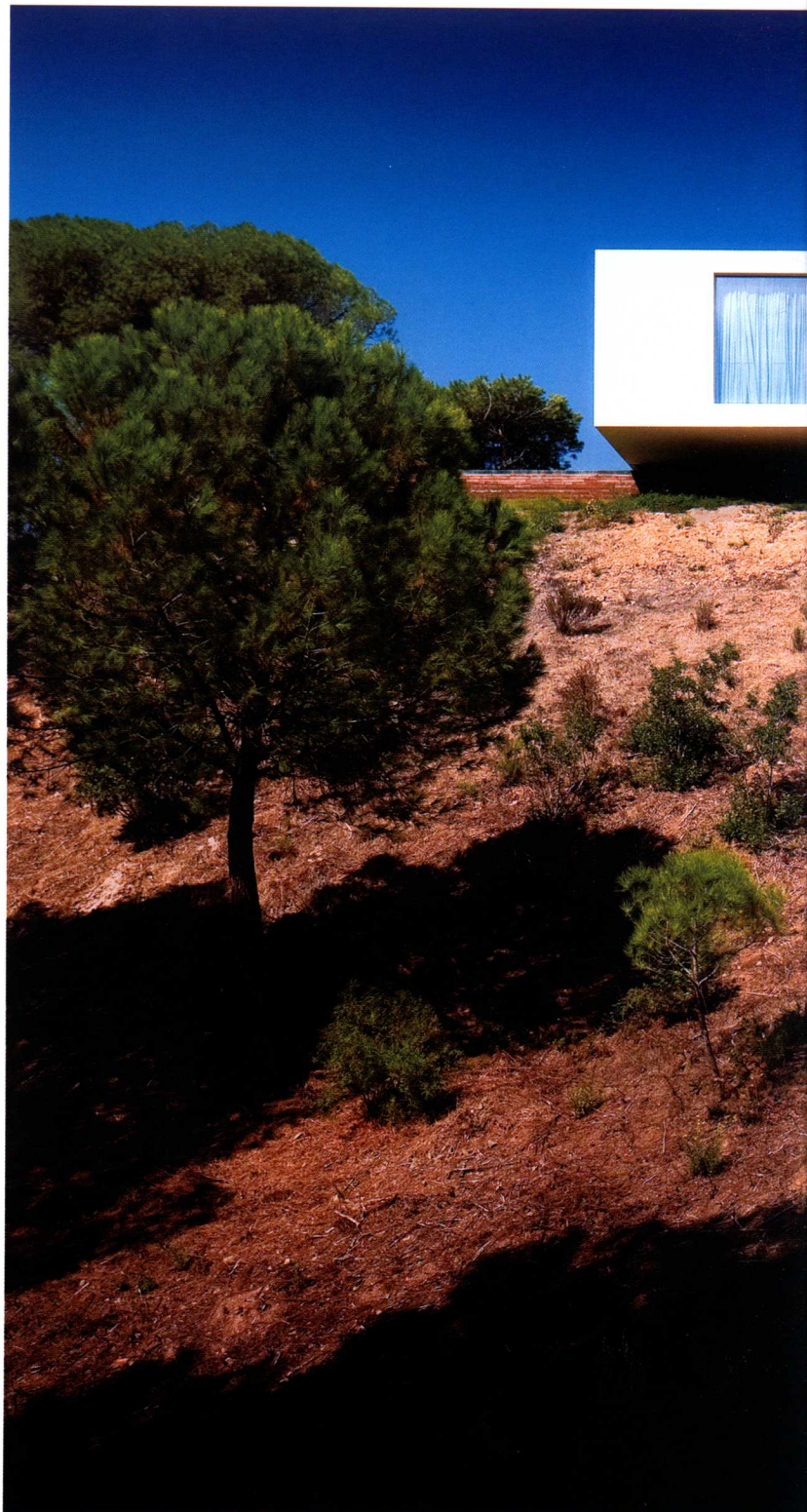
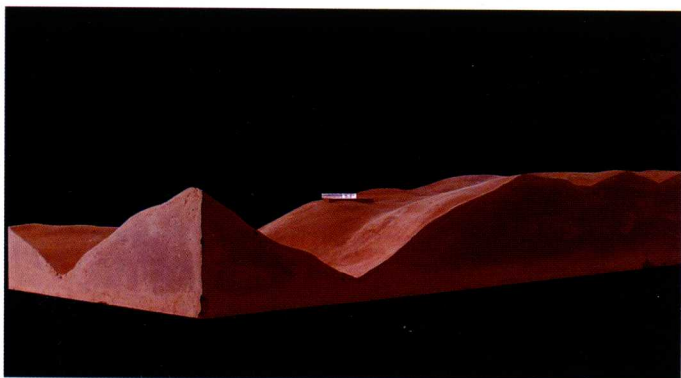
如此选址意在通过“强烈的几何印记”手法来“打造一个区域”。建筑的两个体量互相交接，组成一个十字。这种辩证的策略不仅削减了建筑的“规模和空间”，还把建筑一分为二：一个大方向，一个内敛含蓄。

轻盈的上层部分带有现代建筑的多种风格，巨大的玻璃窗朝向如画的乡间，沉稳的下层部分为土色混凝土板，在原地预制出来，坐落在地面之上，为房屋提供支撑，保证房屋的稳定。就组织架构而言，悬挑的上层部分包含了主要空间，是“最小的居住单位”，下层部分是“拓展空间”，是私密区域和设备区域，扩展了住宅面积。厨房是家的中心，在这里也有着至高无上的地位，是所有活动的交叉点：进入住宅、在室内穿梭和从室内进入花园，都要经过这里。长长的藤架提供了阴凉，房屋下方的水池将松树的身姿映照入主卧室。该房屋旨在追本溯源，内外一体，思忖徘徊，享受生活乐趣，同时还能享受都市生活的便利。

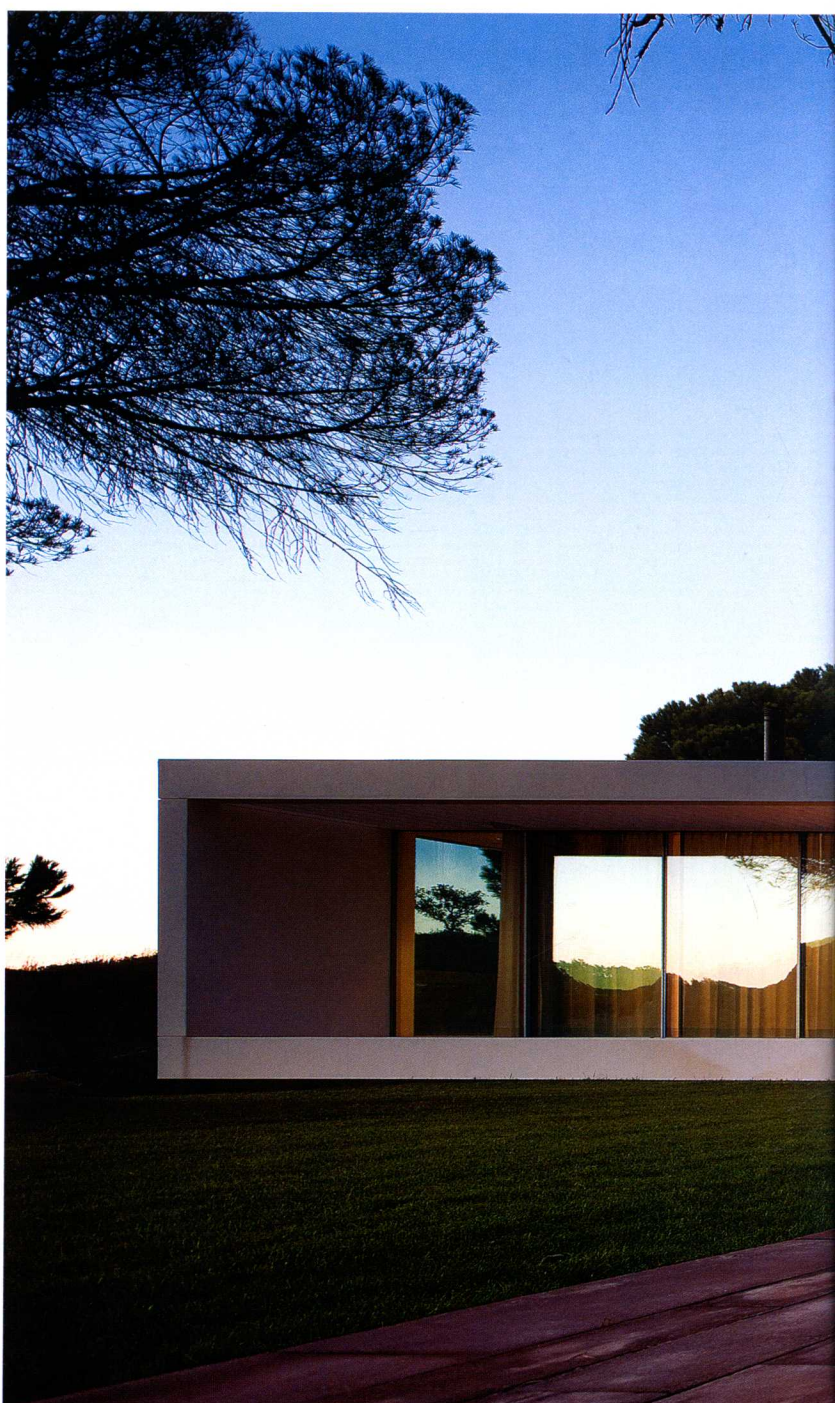
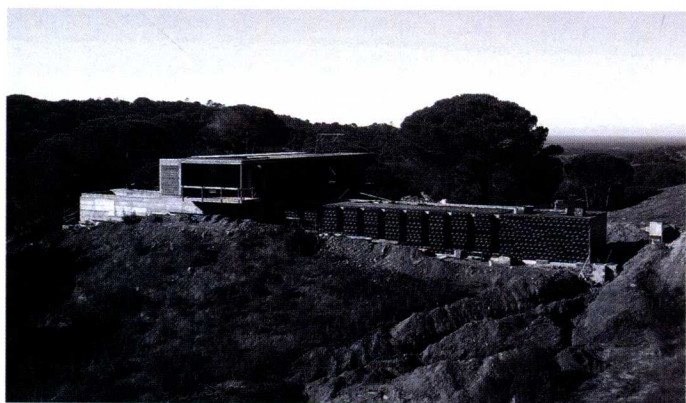
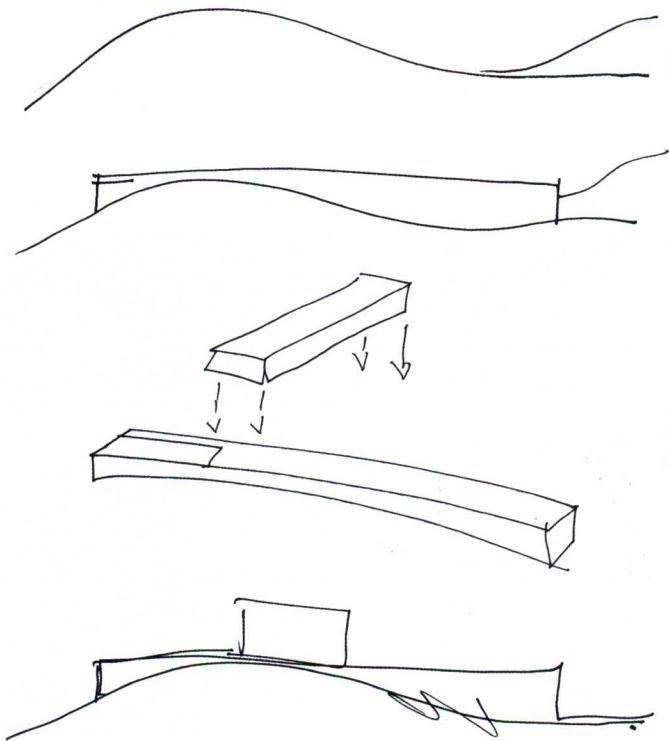
House in Melides

The House in Melides, on the southern Alentejo Coast, by Pedro Reis, represents the desire for a holiday house as a getaway from the bustle of a big city. The client made the unusual decision to have an architectural competition among three distinct ateliers, allowing a choice from a wider range of possible solutions. This winning proposal presents a reading of the “drama” of the natural countryside, building it on top of a steep hill relatively protected by the surrounding “rugged topography”.

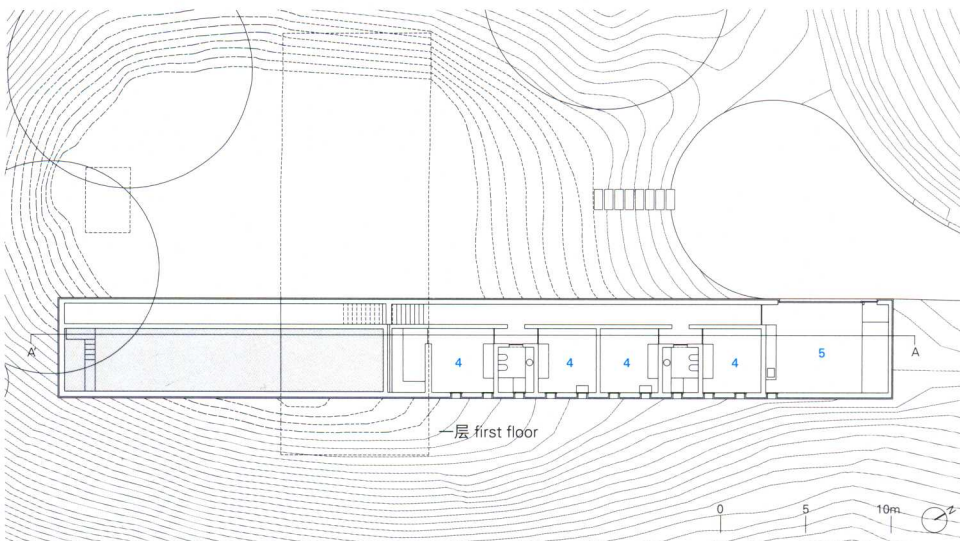
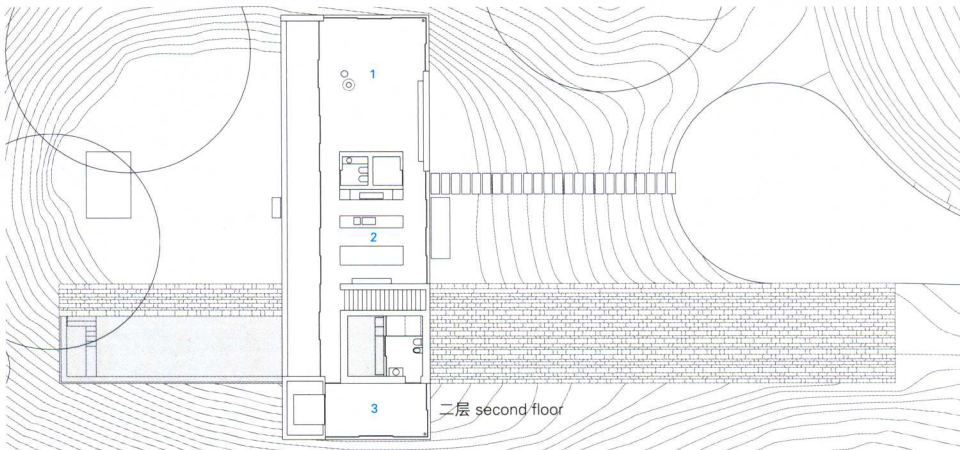
Inhabiting this site means “founding a place” by means of a “strong geometric imprint”, achieved by two volumes overlapping in the shape of a “cross”. The aim of this dialectic strategy is not just











- 1 起居室
- 2 厨房
- 3 套房
- 4 卧室
- 5 车库

- 1. living room
- 2. kitchen
- 3. suite
- 4. bed room
- 5. garage

