

Global Architecture

# 世界建築



Taller de Arquitectura

La Manzanera, Calpe, Spain. 1966, 1972

El Castell, Sitges, Spain. 1967

Edited and Photographed by Yukio Futagawa

Text by Taller de Arquitectura



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“拉・曼札奈拉”／西班牙，直布羅陀／1966，1972年

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建築師／建築工作室小組

攝影／二川幸夫

本文／建築工作室小組

中譯／孫全文

審訂／浩群建築師：蔡榮堂 陳乃城 黃模春 楊逸詠

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胡氏圖書

一個複雜的夢幻空間之鑽尋 —— 撰 / 建築工作室小組

Delving into Complexities of Dream Spaces, by Taller de Arquitectura

建築不再存在.....

只有一些沒有個性的城市，沒有人曾已夢想或願望的這些城市，沒有特徵，沒有式樣。

針對這些看來一目了然而容易產生的現代都市，我們設計了一些紀念性建築，並以先加破壞而再創造的方式塑造了都市空間。

計劃叛變.....

反對那些千篇一律反覆而愚蠢的一排一排住宅群。  
反對純以理性及計劃性安排下所形成的領域。

ARCHITECTURE NO LONGER EXISTS

Only impersonal cities, without description and without style which nobody has ever dreamt of or desired.

Against these clear and facile modern towns we launch monuments which single out space, destroying it and inventing it.

PLAN THE REVOLT

Against the thousands of identically repeated, stupid, lined up houses.

Against the rational and schematic ordination of territory.

反對模仿北歐城市建築的預鑄方式。  
反對撒哈拉沙漠邊法國村落的平庸而嬌小的中產階級住宅。

反對建築.....

建築師必須回到鄉村，將鄉村加以裝飾或改變。以尋求他生存的最根本意義。

創造一個新城市唯一途徑是創造一個新的紀念性。使市民潛意識中的夢想能獲得陳述。

現代都市景觀是一種破壞性的景觀。

Against the importation of prefabricated nordic cities.

Against building mediocre, petite-bourgeois, French villages on the edge of the Sahara.

AGAINST ARCHITECTURE

The architect should return to the country, to modify it, to contradict it, to search nature for the reasons of his existence.

The only way to create new cities is to create a new monumentality where man's sub-conscious dreams are interpreted.

Urban landscape is an anti-landscape. The new architecture ought to respect obsession and hidden sentiments. Magritte



今日新建築必須尊重市民內心中的憧憬及情懷。  
少女瑪格麗特的情感比密斯的理性更有價值。  
一座單獨的城堡最適於蓋在山頂上，建築不需發明新的東西，只需學習且延續自然景觀。  
如果我們將世界蓋上一個透明的屋頂，則我們今日所認識的一切都市與建築將會消失，而將被另一種藝術及生態學上的技術取而代之。  
今日建築不可能接受將世界加以頂蓋。  
今日建築是一種連續性的失敗。今日建築躲藏在所謂建築科學化的理想的標籤後面。

is more valuable than Mies Van der Rohe.

One solitary castle is all that fits on the top of a mountain, architecture can invent nothing new, only learn to read and continue the landscape.

If you cover the world with a transparent roof, all urbanism and architecture as we know it today would disappear, other arts and ecological techniques taking their place.

Architecture today is the impossibility of covering the world with a roof.

It is a continuous fracaso (fiasco) which hides itself under the utopic label of scientific architecture.

建築的工作存在於理想與現實之間。將我們的夢想轉變成為紀念性建築，或運用我們的想像力，為破壞而改變原貌，為我們終極死亡的人類構築空間。  
建築只有在現實或能捕捉到的夢想中才能存在。  
觀察我們的世界

自然	鼠
音樂	宇宙
科學	情人
電影	汽油彈
詩	死亡

Between the utopia and the reality exists the work. The transformation of dreams into monuments, destruction, the imagination applied to construct spaces for ultimately dying in.

Architecture can only exist in the reality and in the most tangible of dreams.

Observe the world

nature	rats
music	the cosmos
the sciences	your lover
movies	napalm
poetry	death

未來的紀念性建築將浮現在你的心靈中。

由於人類的夢想，以及從他們的夢想中可以預見更美麗的城市。

建築師的職責是將夢想轉變為現實。

從沙漠至山洞，所有地方如果能被一個藝術家加以處理的話，都可使它變成合乎我們的情感而可住的地方。

當城市如同在自然界的生物自然成長的話，則可獲得無限的變化，也可達到真正的文明。

這種現象對於藝術和歷史抱著理性態度的人來說是不可

The monuments of the future will spring up in your soul.  
Because mankind dreams, and in his dreams sees far more beautiful cities.

THE ACTIVITY OF AN ARCHITECT IS TO CONVERT DREAMS INTO REALITIES

All places from the desert to a hole adapt themselves to our sensibility and become habitable if they are modified by an artist.

When the cities grow spontaneously, as occurs in nature, variations are achieved, a civilization.

思議的。他們試圖將應該存在的混亂加以合理化而消除，其結果則為真正的混亂。

今日建築的錯誤在於相信秩序應在膚淺的表面上，也即在建築及城市的表面上存在。

但真正的秩序在於看不見之處。在於那些強調且顯示各元素及結構體的多樣性的事物上。

在做一個創造者或改革者，或做一個編纂者或保守者之間，建築師若想生存，則必須永遠支持前者。

“建築工作室小組”發展出一個組織空間的系統，計劃將

This appears incomprehensible for the rationalistic concepts of art and history and in its attempt to rationalize an apparent chaos, it converts the result into a real chaos.

The error of today's architecture consists in believing that the order ought to be on the surface, the skin of the buildings and cities.

BUT THE ORDER IS IN THE NON-VISIBLE. IN THAT WHICH UNDERLIES AND REGULATES THE VARIETY OF ELEMENTS AND STRUCTURES.

In the alternative between the creator or revolutionary and the codifier or conservative, the architect must always back the first if he is to survive.



各種大小不同的住宅群中，將富於想像力的直覺形式與教學邏輯融合在一起。

在這種系統下任何一個計劃案，皆容許各種形式的可能性，而這種不同形式是根據地理、氣候、經濟、社會、技術及法令等條件而形成。

自從1964年“建築工作室小組”創立以來，發展出一種設計方法，其中隱含著一種雙重性的哲學，即創造性空間意象及社會需求分析結果之間的雙重性。

建築師  
數學家

The “Taller de Arquitectura” has developed a system of organizing space to conceive large or small groups of housing in which fuse the imaginative intuition of form with mathematical logic.

In any one project this system admits multiple formal possibilities which are made concrete according to geographic, climatic, economic, social, technological and legal conditions.

Since 1964, the date in which it was founded up to the present day, the Taller de Arquitectura has developed a methodology which consists of a constant dialectic between the images of spatial invention and the results of an analysis of social needs.

工程師  
作家及社會學家

這些各種不同行業人士聯合成為一個小組，其中包括里卡多博費及薩瓦多克羅他，安妮博費、賀西哥地索羅、邁紐爾雅諾斯基、拉蒙哥拉多、朱利羅密阿、艾密里博費及比特賀金生等人。

自從創立以來，這小組擴充他們的活動，並從事於所謂“新文化的設計”，並致力於建築上的研究，有時他們的建築顯示與一般全然不同的世界奇觀。

他們所設計的城市變成由音樂、戲劇、電影、表演、動

architects  
mathematicians  
engineers  
writers and  
sociologists

amongst other disciplines, integrate this team formed by Ricardo Bofill and associates, Salvador Clotas, Anna Bofill, José A. Goytisolo, Manuel Nuñez Yawnowsky, Ramón Collado, Julio Romea, Emilio Bofill and Peter Hodgkinson.

From then on the team has amplified its action arriving at what can be called the design of a new culture, embarking on studies related to architecture, though at times apparently different such as the world of the spectacle.

作及慾望等混合而成的一種整體表現。

“建築工作室小組”的工作如今集中於二個基本的主題：  
物質結構的分析，以追求深奧而個人化形式的詮釋，以及認識建築與都市發展中所包含的複雜的意識形態。

以下建築是這種研究的結果：

“山那度莊”：一座由各種大小立方體所組成的山莊。在基地上加以結構上的特別處理，以取代空間的對稱佈局。

“城堡”：紫色與藍色的建築物，建立在山頂上。在形式上

The city as a total show where music, theatre, cinema manifestations, gestures and desires are mixed.

THE TALLER DE ARQUITECTURA has now centered itself around two fundamental themes.

The analysis of physical structures where it has reached a profound and personal interpretation of tangible form, and the understanding of the complex ideological problems involved in architecture and the development of the cities.

These are some of the results:

XANADU : A green rock composed of pure cubes and fragmented cubes, structually arranged in space with a

反覆著由相連的螺旋梯發展出來的形式要素。並創造了一種錯綜複雜的道路。

“路易士、高第區”：向大師表示敬意的設計案，一種小尺度的城市，創造出許多公共空間，在各種不同的層面上。後來變成各城市模仿的對象，如馬德里的“Ciudad en et Espacio區”，巴塞隆拿的“Walden 7”區，以及巴黎的“Petite Catedral”及“La Place”等地。

“紅牆”：一個精美的村莊，內有各種封閉及曲折的公共空間，朝向景觀且向海挑戰。

displaced symmetry.

EL CASTELL (THE CASTLE) : Violet and blue, crowning a mountain, repeating an element which developes with interlocking spirals and creates a multitude of labyrinthian passageways.

THE BARRIO GAUDI, REUS : Homage to the Master, an urban model on a small scale, creating public spaces on many levels which led to later models such as the “Ciudad en el Espacio” in Madrid, “Walden 7” in Barcelona and the “Petite Catedral” and “La Plâce” in Paris.

MURALLA ROJA (THE RED WALL) : An intricate village of closed, tortuous spaces which arises to confront



都市設計是一種文化  
情感  
營建技術  
街道佈局  
意識形態  
性  
對人的厭惡  
科學  
幽默感等的總體結果

“ 建築工作室小組 ” 試圖採用一種新都市設計觀念，即一種秩序與非秩序並存，同時相互創造相互破壞的觀念。  
“ 建築工作室小組 ” 致力於創造一個滿足人類夢想而並不完善，但可行的城市。  
最重要的是一種並不十全十美的都市。

the landscape, a challenge to the sea.  
Urban design is the result of culture  
of sentimentality  
of the technique of building houses  
of the layout of streets  
of ideology  
of sexuality  
of the hate of one man for another  
of science  
of a sence of humour.

The Taller de Arquitectura has prepared itself for the invention of cities which are possible, dream fulfilling, imperfect and realizable.  
Above all imperfect.

The Taller de Arquitectura attempts the only type of urbanism possible; where order and disorder coexist and mutually create or destroy each other.

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