

小型建筑

SMALL Variations

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小型建筑的变异

单一型、复杂型和雕塑型

SMALL Variations

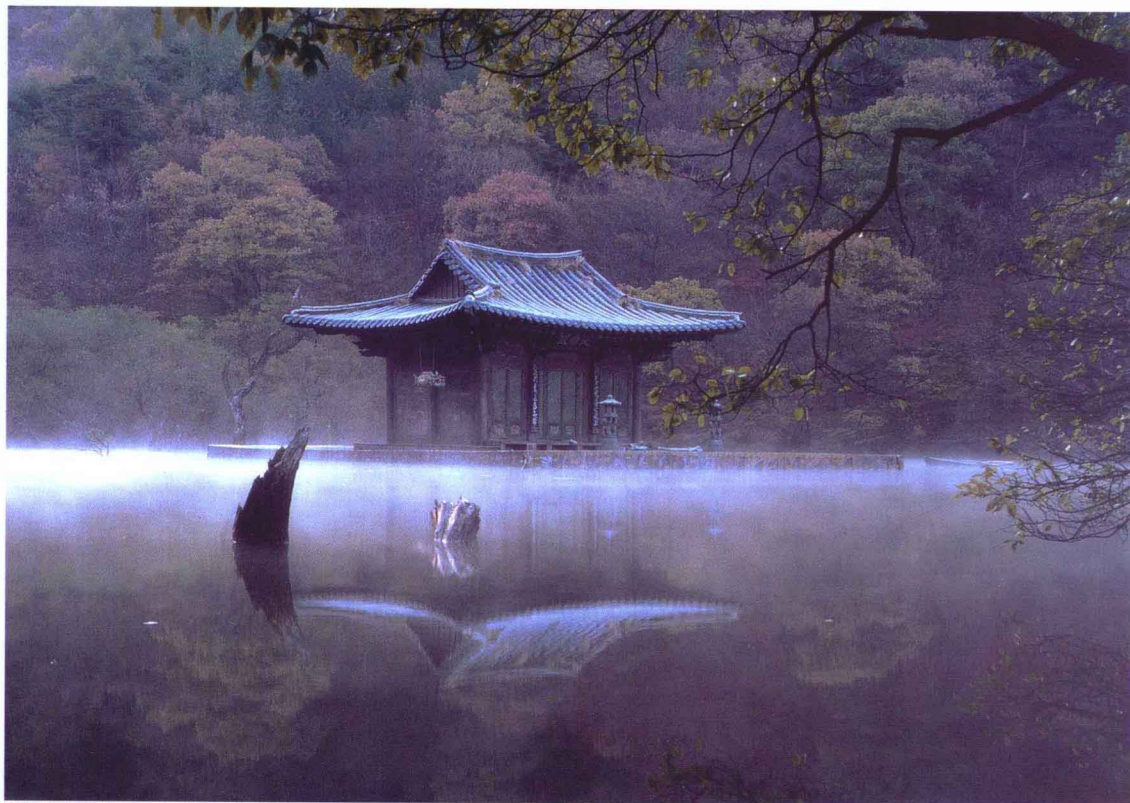
Single, Sophisticated and Sculptural

1995年，雷姆·库哈斯以“小，中，大，超大”四个词汇提出了一种建筑研究的新方法。这四个词汇改变了评论家们的评论方式，并为针对建筑体量的分析提出来了新的线索。他提出的两种极端情况——小型和超大型，极大地影响了近年来的项目规划。

在接下来的章节中，我们将进一步细化对小型建筑的研究，并将其分为三类：单一型、复杂型和雕塑型。围绕“小”的概念，金基德导演的电影、马克·安吉利的作品、卡罗·莫里诺的摄影以及博格斯的疯狂系列作品都可以帮我们找出“小”规模分析的连贯性，在微观世界中完成复杂的行为活动。

In 1995, Rem Koolhaas fixed the coordinates of the architectural survey around four words, S, M, L, XL, changing the trajectory of the critic, which will find in the size of the buildings new cues for analysis. The two extremes of the proposal, small and extra-large, in particular, have significantly influenced the projects of recent years.

In the text that follows, we will try to fix some coordinates within the sort of “small”, further subdivided into three categories: Single, Sophisticated, and Sculptural. Around the concept of small, KiDuk Kim’s movie, the work of Marc Angeli, Carlo Mollino’s drawings, and the crazy lists of Borges will help us to give consistency to the analysis of the small dimension, accomplished microcosmos within which complex events perform.



电影《春、夏、秋、冬……和春》（2000年由金基德导演）的背景建筑，位于韩国JuWang山脚下的JuSanji池塘中央

住宅O / Andrea Tognon
 圣安妮小礼拜堂 / e|348 Arquitectura
 立方体住宅 / Shinichi Ogawa & Associates / urbanist architect
 Aso展廊 / Architecture H
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 木柴堆 / Noa Biran + Roy Talmon
 十字门 / Ivo Pavlik

一个中心，一份列表，3S: 关于“小”的故事 / Diego Terna

一个中心，一份列表，3S: 关于“小”的故事

作为重心的寺庙

金基德在他的电影中描述了这样一个和尚：他在满是灰尘的林间小道和湿滑的冰层上行走，费力地爬向山顶，身上绑了一个小雕像，还带了一块很重的石头，石头象征着原罪和身体上的忏悔，这样的忏悔也许能使这个和尚赎罪。

在艰难旅程的尽头，主人公惊奇地看到了下面的山谷和围绕在绿色森林里的一个小湖。小湖中央宁静地坐落着一座建筑，它像一块磁铁一样将整个景观聚拢在一起：这正是主人公出发的那座寺庙，一座漂浮在结冰的平静湖面上的小宝塔。

镜头突然拉近似乎一下子加强了这个空间的特点：这座小型建筑就是天地万物的中心。这是导演金基德拍摄的电影《春、夏、秋、冬……和春》（于2003年）中所描述的景象。在103分钟的电影中，所有的故事都是围绕这个寺庙发生的：尽管有着壮丽的景观、威严的山脉、神秘的水域以及故事的戏剧性力量，人们还是会感受到这个小型的、如漂浮一般的建筑的存在，就如同在电影中压缩的能量得到释放一样。该建筑的大小变成了一个多余元素，对于叙述目的起不到任何作用：在封闭的围墙内，似乎在这些束缚之外的任何情况下都可以找

A Center, a List, 3 S: the Tale of the Small

A temple as a center of gravity

The monk, interpreted by KiDuk Kim, climbs up laboriously to the top of the mountain, between bristling paths of dusty earth and layers of slippery ice. He brings a small statue and, tied to the body, a heavy stone, a symbol of an ancient guilt and of a physical repentance that may perhaps expiate the sins of the monk.

At the end of this difficult journey, almost surprised, the glance of the protagonist settles over the valley below and over the small lake closed in the green forest. At the center, like a magnet around which focuses the entire landscape, a building lies placidly: it is the temple from which comes the monk, a tiny pagoda, floating docilely on the still waters of the lake, now frozen.

A zoom suddenly seems to emphasize this spatial character: the small building is the center of the moderate universe, told in 「Spring, Summer, Fall, Winter... and Spring」, directed by KiDuk Kim and released in 2003. Around this temple/house, the cycle of events, that take place in the 103-minute duration of the movie, has been bound: despite the grandeur of the landscape, the majesty of the mountains, the mystery of water, the dramatic power of the events, the small floating building manages to channel in its presence, as compressing, the energies released during the movie. The size becomes a superfluous element, useless for the purpose of narration: within the limits enclosed by the walls, it

Residence O / Andrea Tognon
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 Woodpile / Noa Biran + Roy Talmon
 The Cross-gate / Ivo Pavlik

A Center, a List, 3 S: the Tale of the Small / Diego Terna

到宁静。从这个意义上说，寺庙的精神层面被放大了，它试图去改变周围的环境。当人们发现这一点时，就如同和尚在山谷之巅俯视全景一样。

从看到的事物中脱离出来，这段能够看清真实事物的相当长的距离将我们带回到和谐的理念中，这种理念在电影中通过事件循环往复的过程体现出来，同时也借助对立面之间连续不断的对话得以展现——罪与赎罪、悲伤和喜悦、焦虑和内心的宁静。因此，我们所需要的，只是当世界似乎变得混沌的时候，可以让我们回归到自然界的某一点。

回归到颜色

看韩国导演金基德的电影，关键是要目不转睛地盯着一个点，在电影中这个点就是一座小型宗教建筑。同样的事例也出现在比利时艺术家马克·安吉利的绘画系列作品中，其作品具有一种可视化的抽象概念。马克·安吉利在画廊的白墙上展出了单色系的小型作品，他在木料表面用画笔着色，使其清晰流畅。但它们不是绘画作品，实际上是三维平行六面体，这些六面体的深度揭示了外表面颜色产生的紧凑效果。

这些小型作品聚拢在一起，固定在墙上，小规模的设计能紧紧抓住观赏者的目光。就如同在金基德的电影中一样，浓缩到某一点

seems to find peace in every circumstance that occurs outside of these boundaries. In this sense, the spiritual presence of the temple is magnified, managing to change the surrounding territory, as one discovers, like the monk, watching the panorama from the summit above the valley.

The detachment from the observed object, the considerable distance from where it is possible to embrace all the reality, brings us back to the idea of unity, which in the movie is exemplified by a cyclic return of events, by a continuous dialogue between the opposition, between sin and atonement, sorrow and joy, anxiety and inner peace. Very little is needed, therefore: a point, a physical place to which return when the chaos of the world seems to prevail.

And a return to the color

A key to reading the Korean director's movie is the gaze focused on a point, physically translated in a small religious building.

This happens, again on a visual level but abstract, in the series of paintings carried out by the Belgian artist Marc Angeli, who exhibits on the white walls of the galleries that house his work a series of small paintings, monochromatic. They are pieces of wood with a surface colored with full brushes, making it smooth and clear. But they are not paintings: they actually are three-dimensional parallelepipeds that reveal, with the depth, the straining of the color on the outer face.



照片提供: the Galleria Peccolo

马克·安吉利的蓝色方块, 2010 (左) 和白色方块2005 (右)
Bleu, 2010(left) and Bloc Blanc, 2005(right) by Marc Angeli

是必不可少的,在这样的情况下,点增加到一定的数量,在白色画廊的背景下就形成了色彩斑斓的星群效果。

因此,尺寸要求这种集中性,而且物体的数量为其增加新的诠释内容:列表(list)。点变得越来越多,使墙壁上出现几何序列,溶解边界并增加深度感。

建筑分类

这份列表成为一种力量的汇集体,该汇集体仅凭一个中心点是不能实现的:安吉利的画作通过重复运用成功地赋予作品一种有形的生命气息,其画作带有适度的但很重要的变化:色彩、深度及侧面的尺寸。因此,这个列表形成了一个体系,该体系成为了一种带有有序目的的分类系统。

卡罗·莫里诺和Franco Vadicchino的《建筑、艺术与技术》(1947年)一书中指出,建筑历史的发展伴有微小的存在,这些微小构成了建筑环境中带有注解的列表。这些微小的存在是用铅笔简单勾画而形成的模糊的轮廓,尽管规模很小,但却表现了它们在建筑历史中存在的重要性。

带着些许惊奇,我们可以看出,不太著名的建筑虽描绘简洁但特性鲜明:人们不禁会想,是否是当地环境衬托了建筑形象,而不是建

These small volumes take strength in being together, fixed to the wall; the small size of the sides compels the viewer to an effort of attention. As in the movie of KiDuk Kim, a concentration that converges to a point is required; in this case, the point increases in number, becoming minute colored constellations on the white background of the gallery.

The size, therefore, requires the focus and the number of objects adds a new interpretation: the list. The points become more numerous, giving a geometric order on the wall, dissolving boundaries, and adding depth.

Architectural taxonomy

The list becomes the construction of a force that the focus on one center can not reach: the paintings of Angeli succeed in giving life to an almost physical aura with a sort of exercise of repetition, with modest but significant variations: the color, the depth, the size of the sides. It then builds a system that becomes taxonomic with an ordered purpose.

In the book by Carlo Mollino and Franco Vadicchino in 1947, *Architecture, Art and Technique*, the flow of a history of architecture is accompanied by small presences, making up an annotated list of buildings to accompany the text. These are slight figures, dotted with a few lines in pencil, which can communicate a great thoroughness, despite the tiny dimensions.

With stupefaction, we can recognize architectures, more or less

筑形象衬托了当地环境。这如同读一本书,像中世纪的条约,或后来出现的启蒙条约,即一个人可以想象通过哲学语言将已知的世界记录在册(其中每一个单词都是由一组字母或音节组成的,暗指将已知的世界归类)。

默里诺和Vadicchino的表达形式是建筑,在由几笔勾勒而成的封闭空间中,迫使我们在那个所描述的微小世界中集中注意力,相应地,也能够使我们在轮廓的界限范围内想象建筑的空间。

因此谈到博尔赫斯:关于分类

豪尔赫·路易斯·博尔赫斯向我们描述到:约翰·威尔金斯在17世纪中叶发明了一种哲学语言或分析语言,该语言使我们看到《其他调查》(1952年面世)作品集中《约翰·威尔金斯的分析语言》的一小段文章中描述的一些惊人的列表。

这些含糊不清的话、赘词和不足的情况使我们想起弗朗茨·库恩博士在一本中国百科全书《天朝拾遗录》(Celestial Empire of Benevolent Knowledge)中的提法。该文后面页码的记载中将动物划分为:(a)属于帝王的,(b)用防腐药物保存(尸体)的,(c)驯化的,(d)乳猪,(e)女妖,(f)寓言中的,(g)流浪狗,(h)包含在当前的分类中的,(i)狂热的,(j)不计其数的,(k)用精制的驼毛刷绘制的,

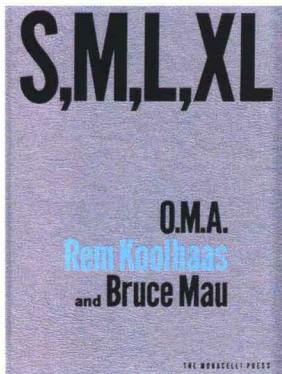
famous, portrayed with terseness, but with a clear identity; one wonders whether it is the text to accompany the images, rather than vice versa. It seems to read, between the pages of the book, like a medieval treaty, or by sliding forward over the years, an Enlightenment treaty, when one could imagine being able to catalog all the known universe through philosophical language (in which each word is composed of a set of letters or syllables that refer to a division of the known world into categories).

The language of Mollino and Vadicchino is architecture, in the complexity of an enclosed space within a few drawn strokes, which forces us to bring the sight within that depicted little world, which, in turn, allows us to imagine the void defined within the limits of the figure.

Thus spoke Borges: on taxonomy

Describing the figure of John Wilkins, who, in the mid-1600s, invented a philosophical language, or analytic language, Jorge Luis Borges involves us in some amazing lists, described in the short text *The Analytical Language of John Wilkins*, which is in the collection *Other Inquisitions*, which appeared in 1952.

These ambiguities, redundancies and deficiencies remind us of those which doctor Franz Kuhn attributes to a certain Chinese encyclopaedia entitled Celestial Empire of Benevolent Knowledge. In its remote pages it is written that the animals are divided into: (a) belonging to the emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabu-



由雷姆·库哈斯和布鲁斯·茅尔所著的《小，中，大，超大》，Monacelli出版社，1995年
S, M, L, XL by Rem Koolhaas and Bruce Mau, Monacelli Press, 1995

(l)其他的，(m)刚刚打破水罐的，(n)来自很远的地方、看起来像苍蝇的。

在这个令人惊讶的列表中出现了一种可控的“疯狂”，这种“疯狂”迫使我们重新思考当我们在面对一系列事物和对象时所要进行的日常分类和编目的操作方式。我们在观察莫里诺的小画像、安吉利的白墙画廊上零散着的绘画作品和在韩国山谷里消失的寺庙时也会运用同样的思维方式。

因此，库哈斯区分了大小

《小，中，大，超大》这本书根据建筑规模组织建筑材料，但这些建筑材料之间并不是紧密联系在一起。书中有很多论作都穿插到了项目中，但这些论作并不与项目完全吻合，而是作为独立的片段而存在的，所以书中很多的矛盾之处是无法避免的。不管怎么说，这本书是值得阅读的。

由雷姆·库哈斯和布鲁斯·茅尔所著的《小，中，大，超大》一书于1995年出版发行，该书通过大量文字和OMA工作室设计的项目反映了这一主题。

突然间，对建筑主体的研究不再依据形态或类型学的问题，也不基于功能和结构的要求，抑或是建筑材料，而是按照实物大小将建筑

lous, (g)stray dogs, (h)included in the present classification, (i)frenzied, (j)innumerable, (k)drawn with a very fine camelhair brush, (l)et cetera, (m)having just broken the water pitcher, (n)that from a long way off look like flies.

A sort of controlled madness appears in this formidable list, a madness that compels us to rethink the daily operations of sorting and cataloging that we do whenever we encounter a series of objects, of beings. It is the same afterthought that we implement in observing the small portraits of Mollino, the paintings scattered throughout the white walls of Angeli, the lost temple in the Korean valley.

So Koolhaas: on size

S, M, L, XL organize architectural material according to size; there is no connective tissue. Writings are embedded between projects not as cement but as autonomous episodes. Contradictions are not avoided. The book can be read in any way.

In 1995, the book *S, M, L, XL*, written by Rem Koolhaas and Bruce Mau, was published; a substantial reflection on texts and projects by studio OMA.

Suddenly, the research on the body of the architecture is no longer based on morphological or typological issues, is not based on functional and structural requirements, nor on the materials. The architecture is categorized on the basis of the physical dimension: a classification as banal as revolutionary. Since then, Bigness, for

分类：一种既陈旧又创新的分类。从那以后，例如“大”本身就变得有价值了，成为一个空间的特征元素，而且“大”是独立的，因此空间将容纳某一功能而不是另外一种功能。

由库哈斯推出的分类假定将建筑学变为一种测量列表，该列表使其重回到一种实物测量模式或许是更人性的模式，因为即便不是专家也能轻易地推论出：视线、触觉、平衡感实际上可以成为立体分析的对象，可以直接由参观者比较出它们的不同。

库哈斯将我们带回到由金基德拍摄的小型建筑所体现出来的价值观中：“小”与“中”“大”“超大”有着同样的连贯性，并且因为这个原因，“小”极大地影响着周围的环境。

无止境地分割

然而，暂且不管库哈斯的创新理论，“小”并不是建筑的最终测量标准，因为在微观物理学中，它还未被实验证实是最终的分割实体：我们从原子发展到电子、质子、中子，然后是夸克，而且我们也在研究将其继续细分。此处所列的项目提到的“小”，作为一个类别仍是可持续研究的，它本身可以有更多的分支。

这一系列的发展阶段把我们带到最后这一列表：金基德已经向我们展示了小规模的价值以及通过极小的变化改变一个场所的空间的能

example, becomes a value in itself, a characteristic element of a space, and it is independent that the space will accept a certain function rather than another.

The taxonomic hypotheses introduced by Koolhaas turn architecture into a list of measures, reviving its existence to a physical dimension, maybe more human, because it is easily inferable also from non-experts: the sight, the touch, the sense of balance become, in fact, subjects of spatial analysis, an immediate comparison made directly with the body of the visitor.

Koolhaas brings us back to the values expressed by the tiny building filmed by KiDuk Kim: the “small” has the same consistency as the “medium”, the “large” and the “extra-large” and for this reason can strongly influence the surrounding environment.

Endlessly splitting

Yet, despite the revolutionary thesis of Koolhaas, “small” is not the ultimate measure of architecture, as in microscopic physics, where it still has not been verified experimentally as an entity of last division: from the atom, we moved to the electrons, protons and neutrons, then quarks, and we search again for a still further division. The projects presented here speak of “small” as a category still investigable, that allows more subdivisions within itself.

A series of steps took us to this last list: KiDuk Kim has shown us the value of small size, the ability to alter the space of a place through minimal changes; Angeli worked on the multitude of



照片提供: David Jameson Architect ©Paul Warchol

由铜和玻璃构成的悬挂结构—茶室, 马里兰, 美国
A hanging bronze and glass object, Tea House, Maryland, USA

力; 安吉利致力于大量实体的研究, 这些实体通过增加每一个微小部分的变化以及它们的相互作用而产生, 最后使之成为一个栩栩如生的列表; 莫里诺和Vadacchino将我们带回到建筑学当中, 创建了一个汇集复杂性的小缩图列表, 该列表改变了分类系统里的列表。博格斯再次打开了人们的视野, 促使我们回忆起列表所产生的清晰的疯狂; 而且, 库哈斯最终做出了总结, 在一个合理排列的目录中使“小”的价值得以回归。

现在“小”可以自我划分, 延伸种类并创建各类之间的关系。以下三个S可以界定所提及到的项目: 单一型 (Single)、复杂型 (Sophisticated)、雕塑型 (Sculptural)。

定义: 探索“小”

单一型

在这个定义范围内聚集的项目, 通常都由独特的空间和单人组成, 其清晰可辨的功能界定了整个建筑结构。

属于这个类别的建筑有: A1 Architects的“帽子茶室”、David Jameson Architect的“茶室”、Ravnikar Potokar Architectural Office的“树屋”。这些作品在结构和运动中有一些复杂性——尤其是Jameson的“茶室”, 其显示了一个巨大结构上的成就, 与空间的

objects generated by adding the change from every little piece with the interaction between them, making a live list; Mollino and Vadacchino have brought us back to architecture, creating a list of small microcosms that, dense of their complexity, have transformed a list in a taxonomic catalog; Borges opened the horizons again, forcing us to reflect on the lucid madness generated by lists; and Koolhaas finally has closed the circle, restoring the value of the “small” within a catalog raisonne.

Now the “small” can divide itself, expand its own description, build relationships. Three S's could limit the projects presented: Single, Sophisticated, Sculptural.

Definitions: exploring the “Small”

Single

The projects collected within this definition generally are constituted by unique spaces, single rooms that delimit the entire architecture within a well-defined function.

Falling into this category are the Hat Teahouse by A1 Architects, the Tea House by David Jameson Architect, and the Tree House by Ravnikar Potokar Architectural Office. They are works that find complexity in the structure and in the movement: in particular, the Tea House by Jameson tells of a huge structural effort, compared to the scale of space, a necessary effort to isolate the room from its surroundings, suggesting a ceremony that becomes almost unworldly. Raised by large metal portals, the tea ceremony



照片提供: Architecture H ©DooYoung Yoon

由铜和玻璃构成的悬挂结构—茶室, 马里兰, 美国
inner court of Gallery Aso, Daegu, Korea

规模相比, “茶室”努力将房间与周围的环境隔离开来, 这个尝试暗示茶道礼节成为一个与世俗脱离的标志。通过架高大型金属入口, 茶道艺术完美地体现了泰然自若与宁静安详。与“茶室”不同, “帽子茶室”借助天空的力量, 屋顶上的大型帽子设计及其与周围环境的融合是灵感的来源。墙壁是可以移动的, 内外结构混合在一起: 小房间可以瞬时变成庞大的房间, 在一个有趣的盖板下可以看到一片广阔的风景——这与“树屋”看到的风景一样, 单从视觉角度看, 它并没有因其孤立性而悬浮在地面上, 而是更好地与地面结合在一起。

复杂型

复杂与单一是相对的, 在这种情况下, “小”几乎失去了意义, 因此, 高度体现了以下所列项目中封闭空间的复杂性: 5468796 Architecture的“立方体”、BNKR Arquitectura的“日落小礼拜堂”、Andrea Tognon的“住宅O”、Shinichi Ogawa & Associates / urbanist architect的“立方体住宅”、Architecture H的“Aso展廊”和 el348Arquitectura的“圣安妮小礼拜堂”。

“日落小礼拜堂”“Aso展廊”和“圣安妮小礼拜堂”似乎是从之前描述过的单独空间中演变发展而来的; 在这些冥想的空间里, 功能都是独特的, 无论是博物馆还是宗教场所, 所有的组成部分趋向于使这

is, ideally, undisturbed and unperturbed. Unlike Tea House, Hat Teahouse, which invokes in the sky, thanks to the big hat holed on the roof, a source of inspiration, as well as in the surroundings. The walls become mobile and the exterior is mixed with the interior: the small room suddenly can become gigantic, welcoming under the funny cover a broad landscape—the same landscape that looks for the Tree House, not suspended above the ground for isolation but for a greater integration, if only visually.

Sophisticated

Sophisticated is an opposition to the single: in this case “small” almost becomes meaningless, so high is the complexity of the space enclosed within the projects listed below: The Cube by 5468796 Architecture, the Sunset Chapel by BNKR Arquitectura, the Residence O by Andrea Tognon, Cube House by Shinichi Ogawa&Associates/urbanist architect, the Gallery Aso by Architecture H and the Saint Anne’s Chapel by el348 Arquitectura.

The Sunset Chapel, the Gallery Aso and the Saint Anne’s Chapel seem evolutions of the individual spaces described before: places of contemplation where the function is unique and all their parts converge in the aim to give more prominence to this function, whether a museum or a religious space. Yet here the singularity evolves, the spaces multiply, some paths are born. Contemplation is less absolute; it is “dirty” by a richer collection of views, of spaces.



十字门, Dukovany, 捷克共和国
The Cross-gate, Dukovany, Czech Republic



木柴堆, 温尼伯湖, 加拿大
Woodpile, Winnipeg, Canada

照片提供: Brian + Talmon © Brian Gould

些功能更加突出。然而,在这里单一性演变发展,空间得以增加,小路应运而生。冥想变得不那么绝对;空间的广阔视角使这里不再纯粹。

这种效果甚至在两个住宅建筑“住宅O”和“立方体住宅”中也能体现出来,然而,包含在普通住宅里的功能在数量上的增加,产生了一系列具体的房间。在这样的情况下,“小”的定义就体现在复杂的综合体中,体现在维护性上,这些都在界定的范围内得以实现,还体现在清晰可辨的外形上,如同“立方体住宅”最重要的平行六面体一样。

“立方体”是一个小型的可移动的珍宝,其中舞台功能用三维金属折叠帐篷建成。这种立方体虽然完美地包围着舞台,却也像城市中心跳动的核心,是封闭的。影像和光线通过墙壁向外投射,并反射到城市周围,使城市的景色生动起来。

雕塑型

这个词突出了建筑和艺术作品之间微妙的界定。它既不是界定建筑的内部空间,也不是一种功能:它是接近环境与与人的一种方式。在以下列出的项目中,与景观完全不同的建筑外形成为参观者和建筑之间的第一个联结方式。在这种定义里,我们可以看到Noa Biran和Roy Talmon的“木柴堆”、Petra Gipp Arkitektur的“避难所”和Ivo Pavlik的“十字门”。

This happens even in two residences, Residence O and the Cube House, where, however, the functions contained within the generic one of living increase in number, into a series of specific rooms. The definition of “small” in this case is found in the unity of the complex, in the maintenance, within limited dimensions, of shapes clearly discernible, as the supremacist parallelepiped of the Cube House.

The Cube is a small mobile jewel, in which the function of the stage is built with folds of the metal three-dimensional tent. But the perfect cube enclosing the stage also lives closed, like a beating heart in the city. Pictures and lights flow through walls, projecting outward, reverberating in the urban surrounding, giving life to the urban landscape.

Sculptural

In This word is highlighted the tenuous border between architecture and art work. It is neither the interior space to define a building as architecture nor it is the function: it is an approach to the surrounding and to the people. In the projects listed below, the shape of the building, its being completely different from the landscape, becomes the first relationship between visitors and the building. In this definition, we find the Woodpile by Noa Biran + Roy Talmon, the Refugium by Petra Gipp Arkitektur, the Cross-gate by Ivo Pavlik.

The use of rough natural materials characterizes the Woodpile and

“木柴堆”和“十字门”的特点是使用粗糙的天然材料。堆积的木块燃烧后就消失不见了,打开装有它们的笼子或再次火烧干草,留下的是它曾存在于混凝土上的记忆。它们是人类的作品,但似乎是直接来源于主宰它们的自然环境。“避难所”则相反,除与该区域融合外,还以对立的方式寻求一体化,在这个意义上,围绕轻木体量周围的白墙传递了一种景观内充满活力的意识,这种意识又自相矛盾地回归到自然当中。

“小”是……

和尚在他的童年时期,在巨大的佛像肩膀上凝望着家乡——湖中心如漂浮一般的小寺庙。他在寻找安全感,即一个将他的存在置身于他周围的大自然环境中的中心点。多年后他会在山顶上发现这个点,当一座小型建筑作为一座“建筑”展现自身时,它就能够改变主人公眼中所出现的整个画面。

Diego Terna, 设计师, 是网络杂志PresS/Tletter “想象建筑”部门的负责人。他在意大利的米兰和西班牙的圣塞巴斯蒂安学习过建筑设计,他赢过由意大利评论家Luigi Prestinenza Puglisi举办的青年评论大赛奖,从那以后他的作品出现在多个艺术和建筑杂志中(Compasses, Arch'it, Exibart)。他在Boeri工作室积累了工作经验后,于2005年开始一直在伊塔洛罗塔工作室工作。

the Cross-gate: pieces of wood, stacked, which disappear as long as they are burned, unlocking the cage that contains them or, again, the fire burns the hay, leaving forever the memory of its presence marked on the concrete. They are works of man, but seem to derive directly from the environment that hosts them. The Refugium, on the contrary, searches an integration using opposition, going in addition to the territory; in this sense the white walls, twisted around the net volume of light wood, transmit a sense of vitality in the landscape, returning paradoxically to nature.

Small is

On the shoulders of a large Buddha, the monk, during his childhood, sights his glance to his home, that little temple floating in the midst of the waters of the lake. He is looking for safety, a point that centers his existence in the huge landscape surrounding him. He will find it years later, in the peak of the mountain, when the small building will show itself as an “architecture”, able to change the whole scene that takes place under the eyes of the protagonist. Diego Terna

Diego Terna, architect, curator of the section “Imagined Architectures” in the webzine PresS/Tletter. Studied architecture in Milan, Italy, and San Sebastian, Spain. After he won a young critics competition, called by Italian critic Luigi Prestinenza Puglisi, his writings have appeared in several art and architecture magazines (Compasses, Arch'it, Exibart). Has been working for Italo Rota office since 2005, after experiences at Boeri Studio.

住宅O

Andrea Tognon

我们要翻新的这座建筑大楼建于20世纪70年代，模仿了威尼斯乡村的本土建筑风格。现存的建筑看起来相当不完整。建筑的平面图是正方形的，但拐角已经不见了，所以该建筑呈现L形。屋顶是一块混凝土厚板，向外突出很不美观，也不成比例。

我们决定补上缺少的拐角，使建筑平面图变得完整。由于重新界定了保温参数，我们重塑了建筑的外形：切掉了以前屋顶上的边缘，并重新设计了屋顶和外墙间的连接点。整个内部布局都被重新设计了，所有的墙体和屋顶都加上了保温层，采暖系统改成了太阳能采暖。

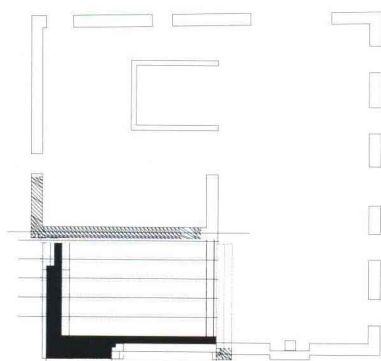
建筑几何形状的重新定义让人们在这里产生了全新的认识，一个简单的住宅原型变成了一个可以俯视无限美景的纪念碑式的建筑。建筑本身没有任何临时建筑的意味。这项研究不是以最简的形式主义命名，而是本着安静、简单的精神，使生命呈现出宁静、审慎的一面。

Residence O

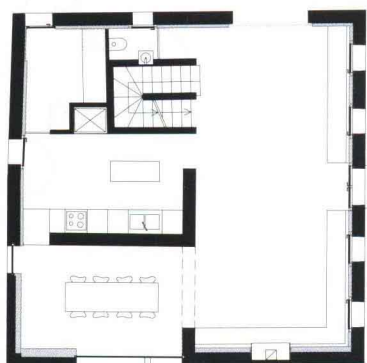
The building we were called to refurbish was built in the 1970's as an imitation of vernacular architecture of the Veneto countryside area. The existing building looked pretty incomplete. The floor plan was a square but the corner was missing. So the building was in an L shape. The roof was a concrete slab jutting out in a very inelegant and bad proportional way.

We decided to add the corner that was missing to complete the square floor plan. Because of the total redefinition of the insulation parameter, we reshaped the profile of the building by cutting the old roof edge and redesigned the junction between roof and exterior walls. The entire interior layout was redesigned, all the walls and roof insulated, the heating system switched to solar energy.

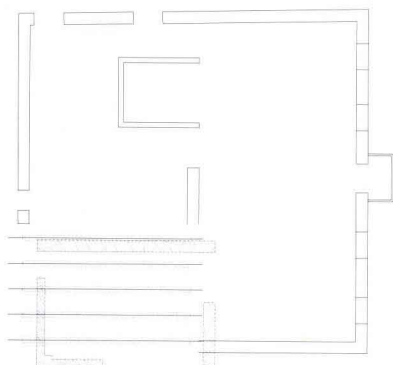
The redefinition of the geometry of the building brings a new radical perception of the place, where the archetypal simplicity of the house becomes a monumental object overlooking a timeless landscape. The building in itself erases any temporary connotation. The research is not by the name of a minimal formalism, but in the spirit of a quiet simplicity, where the presence of life tries to be quiet and discreet. Andrea Tognon



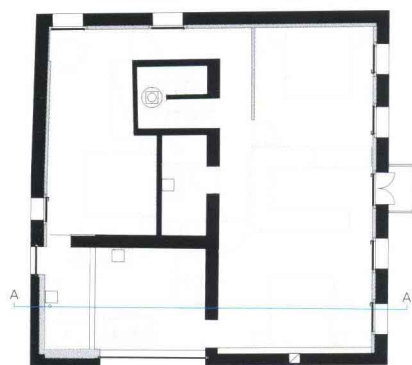
二层——改造前
second floor _ before



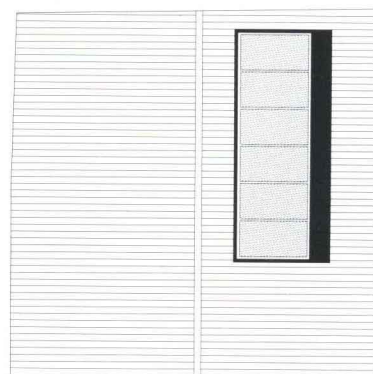
二层——改造后
second floor _ after



一层——改造前
first floor _ before

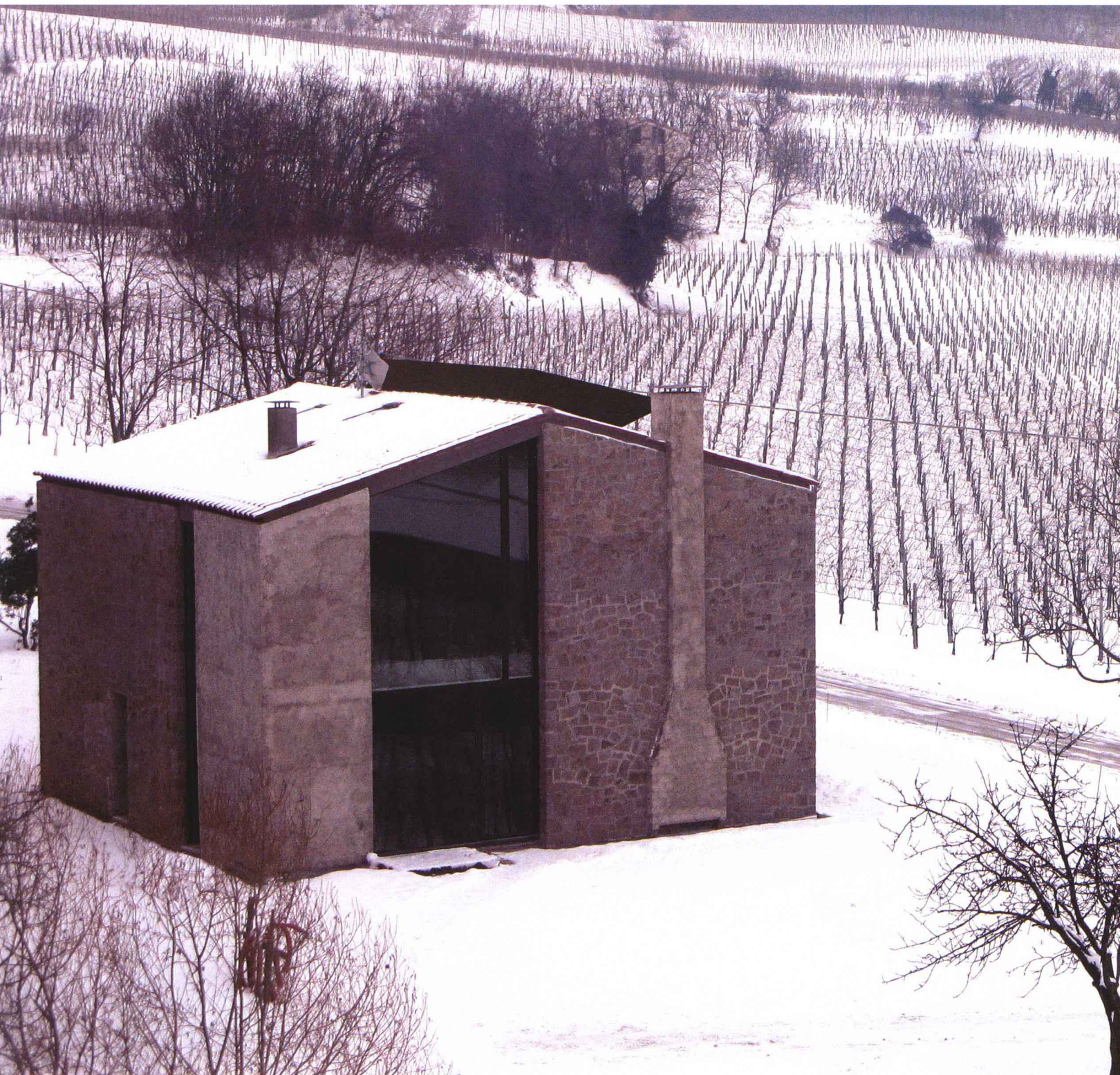


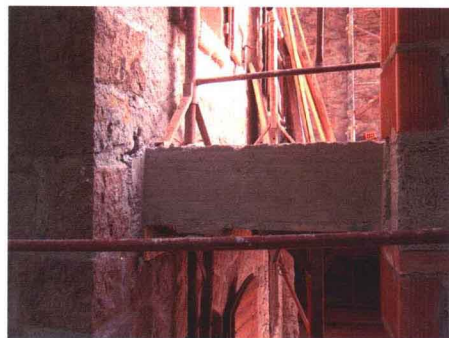
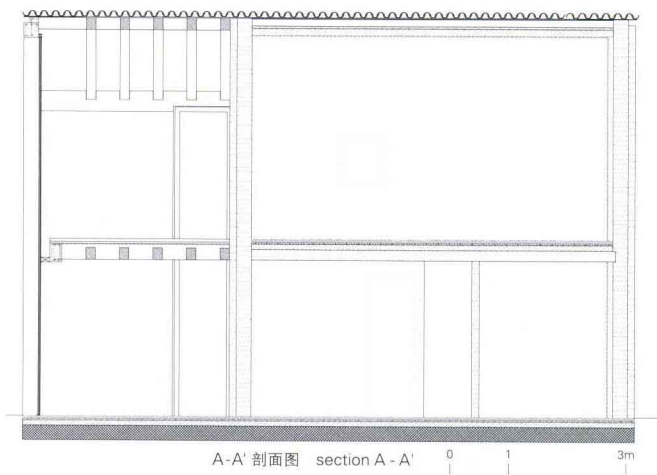
一层——改造后
first floor _ after

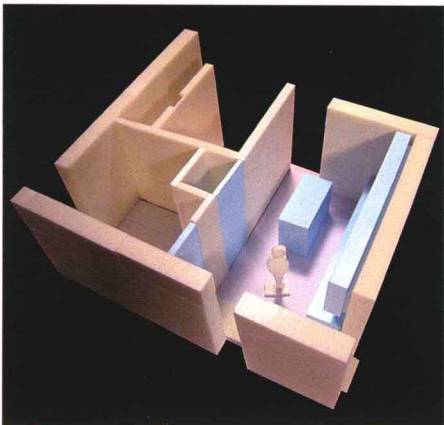
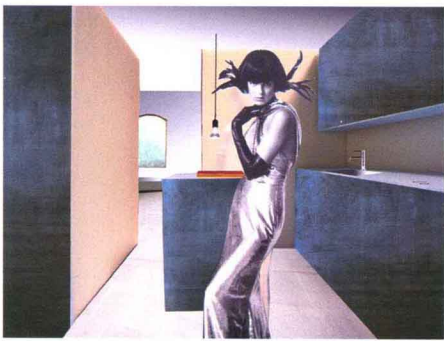
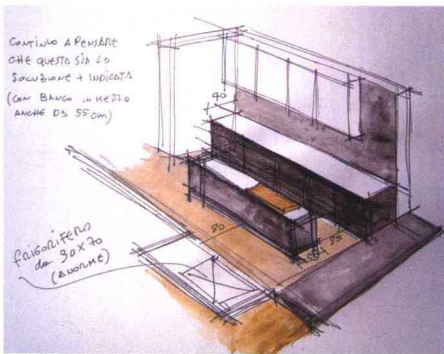
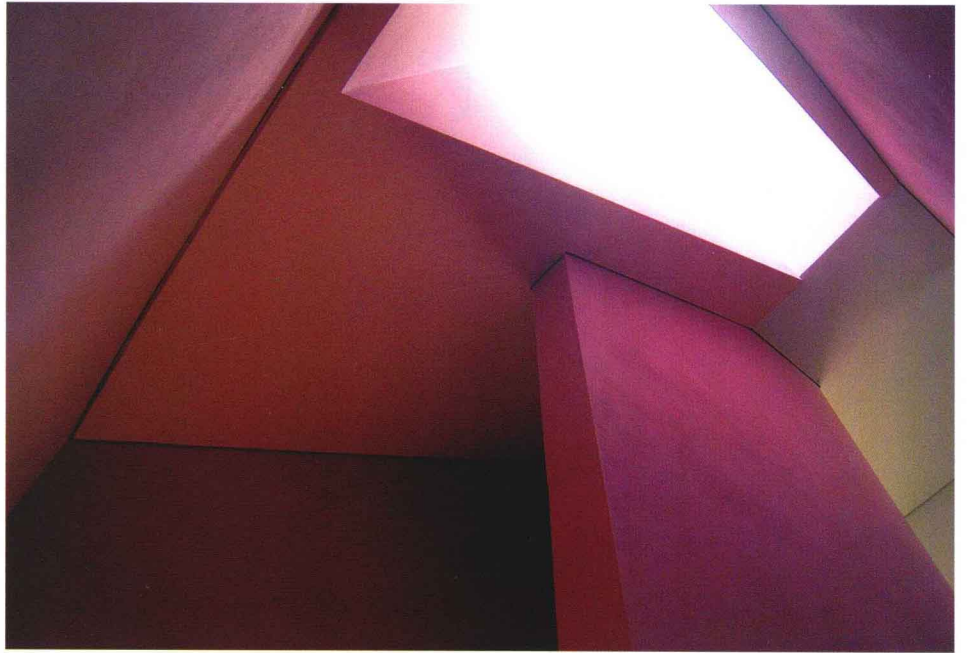


屋顶 roof 0 1 3m

项目名称: Residence O
建筑师: Andrea Tognon
合作者: Roberta Cazzaniga
结构工程师: Enrico Savorani
电力工程师: Giancarlo Zaghetto
承包人: Faulisi
甲方: Mr. O
地点: Teolo, Italy
基地面积: 3,900m² 建筑面积: 110m²
结构: Faulisi
外部装修: Stone
内部装修: Concrete
材料: wood, concrete, stone
设计时间: 2007.8
施工时间: 2009~2010
竣工时间: 2010







圣安妮小礼拜堂

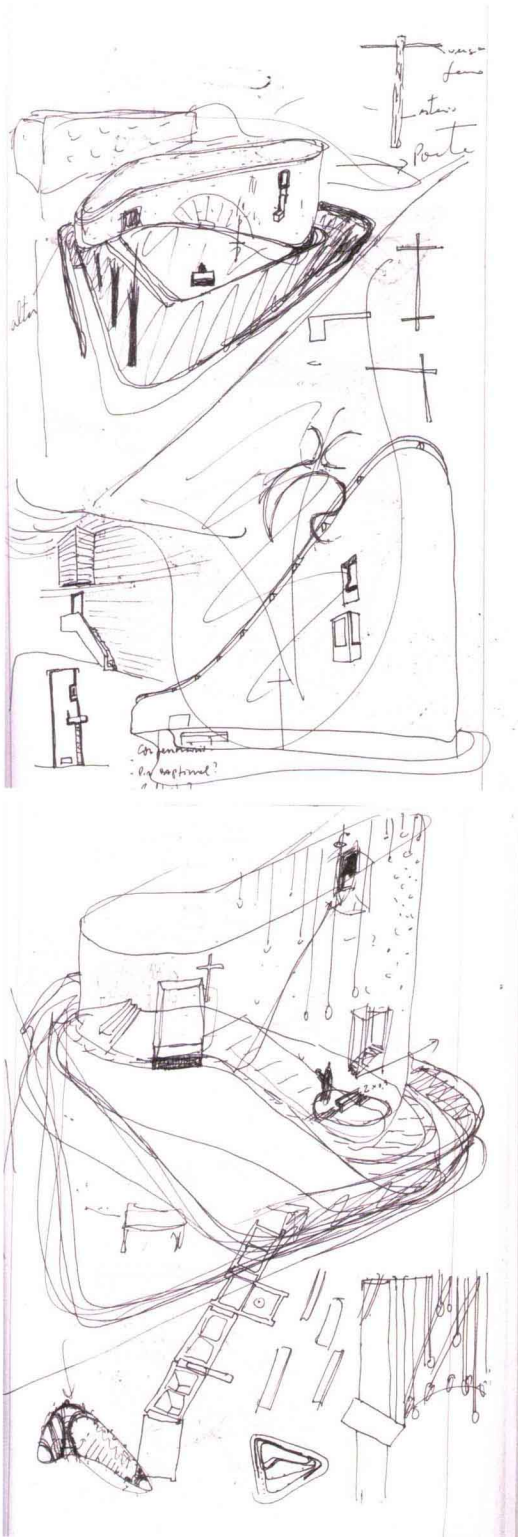
e|348 Architectura



2009年初,我们接受委托建造一座纪念圣安妮的小礼拜堂,项目基地位于圣玛丽亚费拉Sousanil小镇的一小片三角形土地上。

我们走访了这块土地,发现小礼拜堂的位置处在五条街道的交汇点上,末端拐角地势较高。我们还注意到当地人每年7月26日都会举行庆祝圣安妮节的欢庆活动,而这种地形条件则为庆祝活动提供了一个完美的“舞台”。这种圆形的露天剧场外形使人人都有极佳的视角,这更加鼓舞人们参与到活动中来。

四周的环境是该项目的关键所在。这座建筑的修建使得这种自发的圣地所带来的熏陶与启迪得以实现,改善了庆祝条件,同时也为纪念圣安妮创建了一座卓越的建筑。



在我们的脑海中有两座主要的建筑参照物:一座是圣保罗教堂,建于12世纪的一座非凡的小型古罗马建筑,位于塔沃拉河旁的一座花岗岩斜坡上;另一座是朗香教堂,它是近年建筑史上的一个建筑参照物,我们将其解读为自然景观中的标志建筑,它采用了雕塑式的外形、粗糙的材料和饰面,还严格限制了光线的进入。

这样的设计也激发了我们对建筑与外部空间之间联系的设计灵感。人们常在建筑外举行大规模的庆祝活动,这实际上就是墙体有机形态形成的主要原因,这样的墙体能成为自然的音响设备,有助于声音的传播。

圣安妮小礼拜堂的三角形场地恰好适合创建一座L形的建筑,这样能够很好地组织外部的空间,并妥善地处理内部的建筑功能。

该项目只有一层,只是祭坛的高度与教堂顶部的高度不同。它为室外大型庆祝活动创建了空间,人们可看到周围的大量美景。如果把它当作一个礼拜的场地或一座卓越的建筑,它就可以在周围的环境中成为一座强有力的视觉参照物。

正门面向西方,进入“小礼拜堂门厅”,可以看到圣安妮的雕像,这里是为人们提供首次礼拜和祷告的地方。再往里走,就进入到一个可容纳30人的教堂中殿,后面设有祭坛。

引导此设计的美学原理旨在增加人们的宗教体验,这是通过宗教与建筑灵感的最大源泉——光来实现的。像圣保罗教堂一样,小礼拜堂的空间是封闭的,巨大的墙体上设置了狭窄的洞口。这种控制光线的做法不仅参考了只有七扇窗的圣保罗教堂,同时也参考了朗香教堂的内部设计,其门窗洞口的布局创造了一个适宜的氛围,让游客可以更好地冥想与思考。

小礼拜堂的室外空间形成了自发的露天剧场,使观众可以进行室外庆祝活动。参照朗香教堂后,我们在钟下和观众席上设置了楼厅,使其成为建筑中唯一向外延伸的部分,从外面看几乎像一件雕塑品。

圣安妮小礼拜堂带着一些人的强烈愿望得以建成,在这里人们可以聚集在一起做礼拜,它连结了历史与现在,行使着其宗教目的,最重要的是促进了城市的进步和社会的凝聚性。

Saint Anne's Chapel

In the beginning of the year 2009, we were commissioned the project of a Chapel honoring Saint Anne, in a small, triangular piece of land, in Sousanil, Santa Maria da Feira.

Visiting the site, we noticed that the given location of the Chapel was in the intersection of five streets/roads, and at the bottom corner of an ascending topography. We also noticed that this topographic condition was the perfect “stage” for celebrating Saint Anne’s festivities, occurring on July 26th every year, as locals already do. The amphitheater shape of the site allows everyone to have optimal visibility conditions, promoting their participation in the ceremonies.

This circumstance was the leading key for the entire project. The building to develop would materialize the edification of the bottom edge of this spontaneous sanctuary, improving the conditions for celebration along with the creation of a singular building capable of housing Saint Anne’s devotion.

In mind, there are two major built references: the São Pedro das Águas Church is a small singular Romanic building of the XII century, built next to the Távora river, in a granitic slope. Notre Damme du Haut, is a reference in the recent architectural history, and we read it as an iconic building that spots the landscape, making use of sculptural forms, and rough materials and finishes, with well measured limitation to light entrance.

It is also inspiring the relationship with the exterior space. Mass celebrations took place outside the building, which is in fact, the