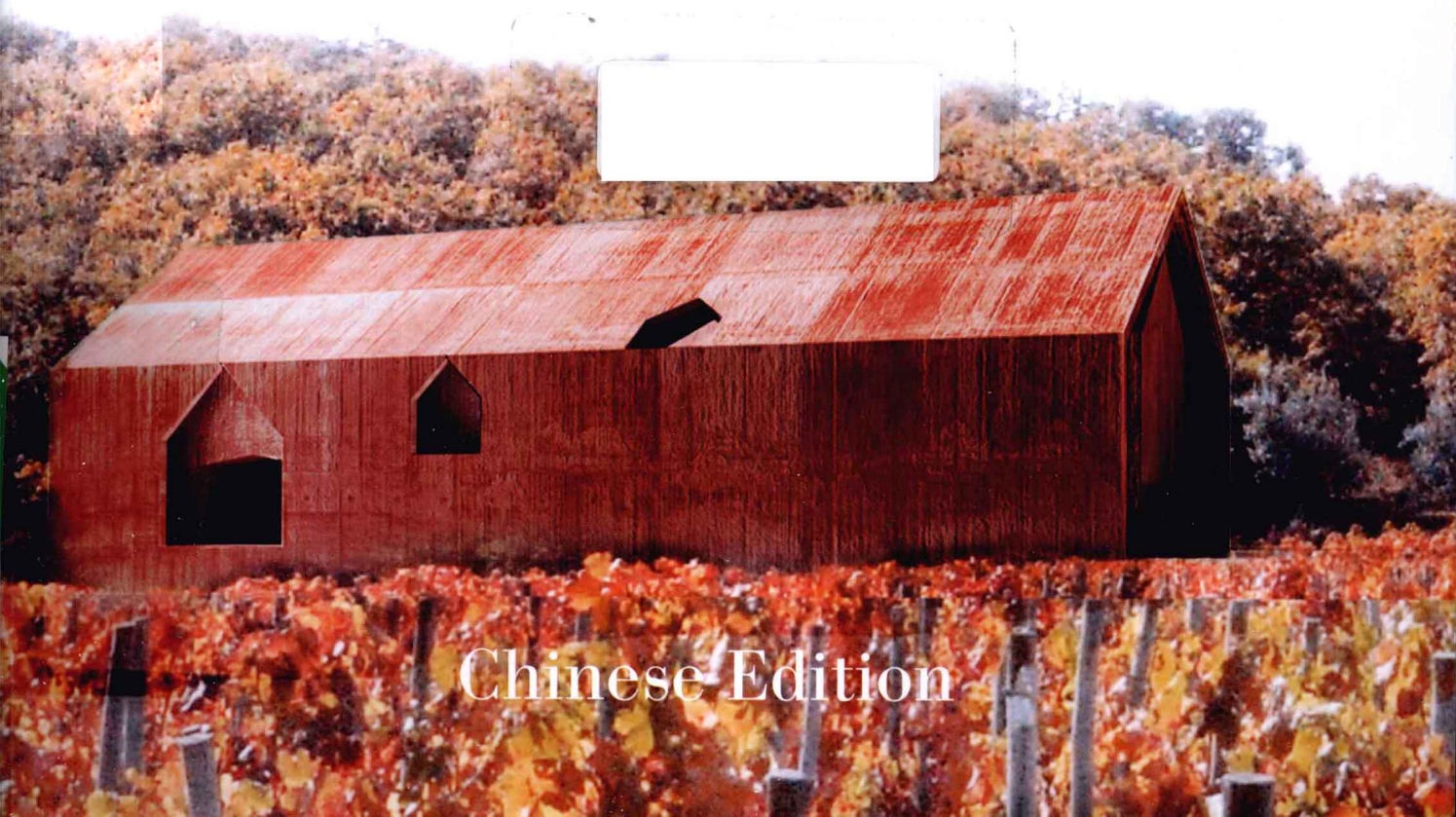


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Valerio Olgiati



Chinese Edition

Valerio Olgiati
瓦勒里欧·奥尔格亚蒂



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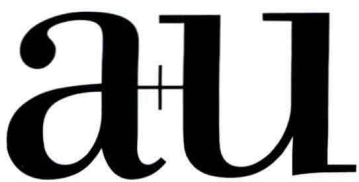
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Cover: *Cantina Il Carnasciale* by Valerio Olgiati.
Courtesy of Archive Olgiati.

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Valerio Olgiati

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瓦勒里欧·奥尔格亚蒂

I remember, to this date, the moment I first noticed Valerio's architecture. It was unlike any other architecture I had known. What is he like as a person? How does he think about architecture? Could there be any other architects who are as confident of their architecture as Valerio is?

These questions and curiosities arose. I had been seeking a way to understand his architecture ever since, but without a success. Frankly speaking, I don't think I had a grasp of what his architecture was about even as I was editing this monograph. After reading the essay by Mr. Hosaka in this issue, however, the uncertainty I had about Valerio's architecture seems to have vanished. I am now sincerely glad to have created this issue.

(a+u)

至今犹记初见瓦勒里欧建筑的那一刻。它是如此与众不同。这位建筑师本人是什么样的？他的建筑理念是什么样的？还会有别的建筑师比瓦勒里欧更加自信满满、坚定不移吗？——我的心中不禁涌起许多疑问和兴趣。从那以后，我一直苦苦探寻，力求理解他的建筑，却每每无功而返。坦白说，就在着手编纂本期专辑的时候，我仍未领悟其建筑之要义。然而，保坂先生的论文终于令我茅塞顿开，长期纠缠着的困惑不解为之烟消云散。本期专辑顺利付梓面世，我由衷地感到喜悦。

(编者)



Courtesy of Archive Olgiati.

Valerio Olgiati studied architecture at ETH Zuerich. Having lived and worked first in Zuerich and later in Los Angeles for some years, in 1996 he opened his own practice in Zurich and in 2008 with his wife Tamara Olgiati in Flims.

The first time he received attention outside the architectural scene was in 1999, with the museum The Yellow House in Flims, Switzerland (*a+u*, 02:04). His most recent work is a residential building in Zug, Switzerland (See pp.14–31): a 120 m long red-brown concrete structure. With his 2008 winning competition for the Museum of Contemporary Art in Perm, Russia (See pp.68–73) he created an icon.

There are several monographs about his work. The most recent solo exhibition was at MoMa Tokyo in winter 2011/12 (See pp.65–67).

Among other academic engagements, in 2009 he led the Kenzo Tange Chair at Harvard University, Cambridge. Since 2002 he has been a full professor at the Accademia di architettura Mendrisio at the Università della Svizzera italiana.

瓦勒里欧·奥尔格亚蒂毕业于苏黎世联邦理工学院建筑系。多年来，他定居于苏黎世，并曾移居洛杉矶数年。1996年，他在苏黎世开设建筑师事务所，2008年，与妻子塔玛拉·奥尔格亚蒂在弗林姆斯设立事务所。

1999年，瓦勒里欧在瑞士弗利姆斯设计了黄房子博物馆（*a+u* 02:04），第一次受到建筑业界之外的瞩目。其近期项目包括位于瑞士楚格的一幢住宅大厦（见 14~31 页）——一座长达 120 m 的红棕色混凝土结构。2008 年，瓦勒里欧中选俄罗斯彼尔姆 21 世纪博物馆项目（见 68~73 页），一举成名。

时至今日，建筑界已出版若干以瓦勒里欧建筑为主题的研究专著。2011—2012 年冬季，瓦勒里欧最新个展（见 65~67 页）于东京现代艺术博物馆开幕。

瓦勒里欧积极投身各类学术活动，曾于 2009 年执掌哈佛大学丹下健三教席。2002 年至今，他一直任职瑞士卢塞恩大学（又称提契诺大学）门德里西奥建筑学院教授。

（陈霜译）

Monographs

出版物

- 2012 World Architecture Nr. 266, Valerio Olgiati, World Architecture Magazine Publications, Beijing, 2012
Chinese and English; ISSN 1002-4832, 127 pages
- 2011/12 VALERIO OLGATI AT THE MUSEUM / ヴァレリオ・オルジアティ展, edited by Hosaka Kenjiro, MOMAT, The National Museum of Modern Art Tokyo, Japan, 2011-2012
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- 2011 A Lecture by Valerio Olgiati, Birkhäuser Verlag AG Basel, Basel 2011
6 issues each in English, German, Spanish, French, Italian, Japanese
English: ISBN 978-3-0346-0783-4, 108 pages
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ISBN 987-3-905562-54-5, 64 pages
- 2007 Valerio Olgiati, Conversation with Students, Edited by Markus Breitschmid, Virginia Tech Architecture Publications, USA, 2007,
ISBN 978-0-9794296-3-7, 63 pages
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ISBN 3-7757-1004-3, 82 pages
- 2000 14 student projects with Valerio Olgiati 1998 - 2000, Quart Verlag, 2000, ISBN 3-907631-04-8, 66 pages
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ISBN 3-85676-091-1, 18 pages
- 1998 Valerio Olgiati, PASPELS, Edition Dino Simonett, 1998,
ISBN 3-9521375-5-3, 65 pages

Monographic / single exhibitions

展覽

- 2011/12 MOMAT, The National Museum of Modern Art, Tokyo, "VALERIO OLGATI"
- 2010 OPO'LAB, Porto, "VALERIO OLGATI", introduction lecture by Laurent Stalder
- 2010 The Yellow House Flims, Dado, "Built and Inhabited by Ruddolf Olgiati and Valerio Olgiati"
- 2009 Royal Institute of British Architects (RIBA), London, "VALERIO OLGATI"
- 2009 Accademia di architettura, Mendrisio, Università della Svizzera italiana, "VALERIO OLGATI", introduction lecture by Mario Carpo
- 2008 Swiss Federal Institute of Technology (ETH), Zuerich, Switzerland, "VALERIO OLGATI"
- 2002 Galerie Museum Bozen, Italy, "valerio olgiati - idee"
- 1999 Swiss Federal Institute of Technology (ETH), Zurich, Switzerland, "Das Gelbe Haus, Flims"
- 1998 Galleria Aam, Milano, Italy, "1 progetto", introduction lecture by Kenneth Frampton

Conversation:

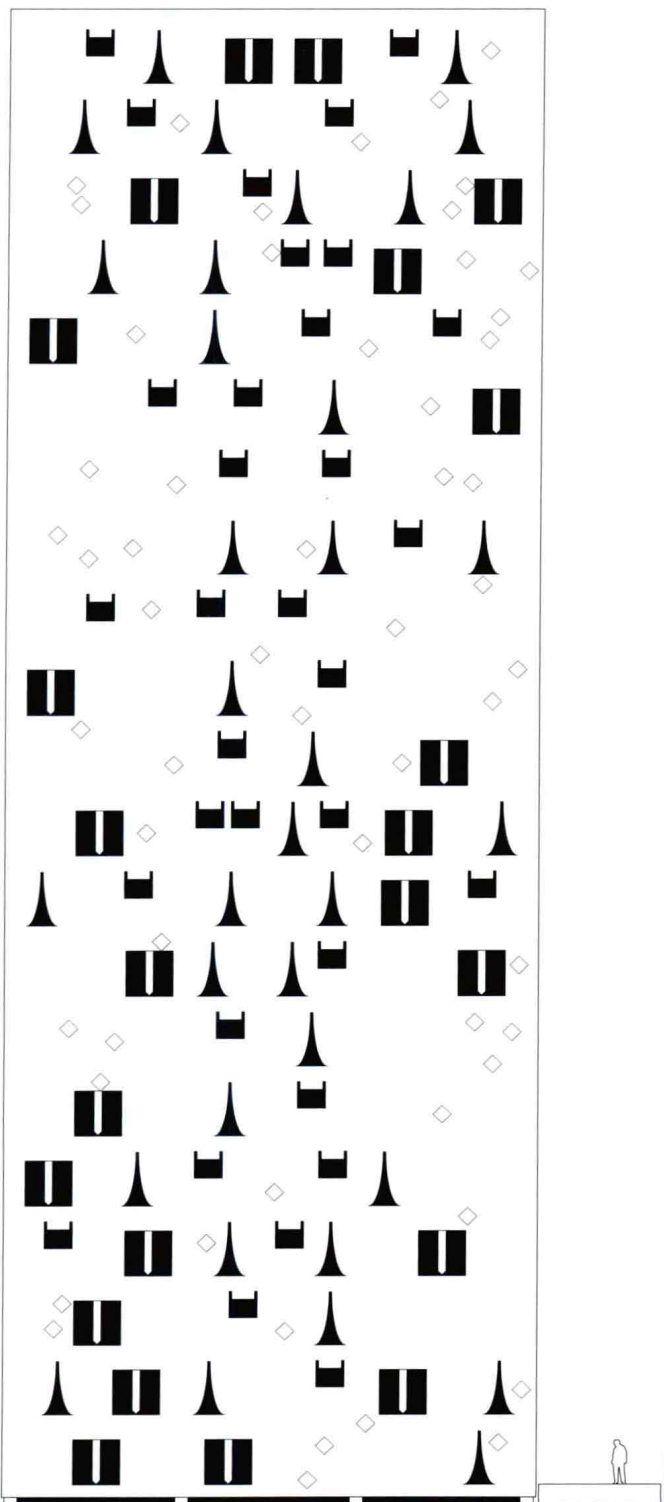
One Question for the Architect Who Does Not Believe in Anything

Valerio Olgiati and Markus Breitschmid

访谈:

探问一位不信奉任何理念的建筑师

瓦勒里欧·奥尔格亚蒂与马库斯·布雷茨梅德



Markus Breitschmid (MB): *Valerio Olgiati, for some years now, states repeatedly that he “does not believe in anything.” In a more recent statement made for a text for a monographic edition by the Spanish publication El Croquis, Olgiati also pronounced: “The most radical and most beautiful kind of a magnificent building would be a building that can exist in only one particular way and no other way despite the fact that it is not the result of an ideal.” If we surveyed architecture as it had been built and described in recent decades, these two statements by Valerio Olgiati – particularly if we followed Olgiati and were willing to accept them not as an irresolvable contradiction – do propose an approach for architecture for which one cannot find precedents easily, if we can find them at all. The position that Valerio Olgiati’s architecture inhabits within the production of contemporary architecture is not only evident in the physical appearance of his buildings. What makes the physical appearance of his buildings possible is an ideational apparatus that buttresses his architecture conceptually. The following is a question for Valerio Olgiati that seeks to extract an explanation how his two statements pointed out above are possible to co-exist and, so we can infer, present an architectural theoretical foundation for his work. The different sections of the reply by Valerio Olgiati have been compiled by Markus Breitschmid based on a series of conversations between Olgiati and Breitschmid held in Flims, Switzerland, and Blacksburg, Virginia, between December 2010 and February 2011.*

— How is it possible for a building to exist in only one particular way and no other way if the architect does not believe in anything?

Valerio Olgiati: This is a question I have been working on for years. I always ask myself the question how I can make a building that is not arbitrary and is also not determined by an ideal. How can I make a building that is not incidental and can only exist in one particular way but is also not the result of a rule or a law? What this ultimately means, of course, is that my buildings cannot be part of a tradition or a lineage yet they cannot be removed from society that nobody can engage with them. While my buildings are not limited to the characteristic that is implied by the question above, it is true that my buildings strive to be particular yet general. Maybe the most recent building of mine that demonstrates this question exceedingly well is the Plantahof Auditorium (See pp.32-45), but I also could point to many unbuilt projects of the past decade such as the EPFL Learning Center (2004; See p. 63, below) or, even further back, the Office Building Binz in Zurich (2001). How to make buildings that own a general validity in our extremely heterogeneous and decentralized and even culturally broken society has occupied my mind for a long time. Therefore, I think that all of my buildings grapple with this very timely problem for architecture. It really goes all the way back to the School in Paspels (*a+u*, 02:04). The problem of how buildings can exist meaningfully – by which I mean for a building not to exist

马库斯·布雷茨梅德 (MB)：数年来，瓦勒里欧·奥尔格亚蒂反复宣称自己“不信奉任何理念”。近日，他接受西班牙建筑杂志《El Croquis》的专访，再次发声：“最先进、最美观的建筑应当有且仅有一种正确合理的设计方案，其设计手法应当摒弃任何流派与理念。”如果我们全面回顾过去几十年来设计建成的建筑项目——特别是如果我们认同瓦勒里欧·奥尔格亚蒂的观点，不认为他的上述两条言论是自相矛盾的话——那么，我们会发现奥尔格亚蒂其实提出了一种特立独行的建筑设计方法，以此方法，建筑师们即使通今博古，看遍天下建筑，也无前人可师法，无先例可依循。瓦勒里欧·奥尔格亚蒂的建筑卓尔不群，在业界地位显赫，原因不仅在于其外观别具风格，更由于其外观背后蕴含着深刻内涵。2010年12月至2011年2月期间，我与瓦勒里欧·奥尔格亚蒂曾在瑞士弗林姆斯和美国弗吉尼亚州布莱克斯堡多次会谈。我向他提问，希望他剖析和解读上述两条宣言，让我们能够从中推论和领悟其建筑作品的思想基础。瓦勒里欧·奥尔格亚蒂的解答包括若干片段，由马库斯·布雷茨梅德根据谈话内容整理成篇，记录如下。

建筑师怎么可能不信奉任何理念而设计出唯一正确合理的建筑？

瓦勒里欧·奥尔格亚蒂：这个问题我已经思考多年。我常常自问，怎样才能设计出一座既非随心所欲，亦不由某种理念主导生成的建筑？怎样的设计方法能使建筑不是偶然、随机的，而是唯一正确合理的，但同时又不是某种理论或规则的产物？诚然，这样设计出来的建筑最终将不会隶属任何一种文化传统或流派传承，尽管如此，它们却将会构成社会环境不可或缺的一分子。我的建筑具有诸多特点，但根本特质则在于力求集特殊性与普遍性于一身。或许，最近的普兰塔霍夫农业学校礼堂项目（见32~45页）便是个再好不过的范例。此外，我还可举出过去十年内的许多未建方案为例，比如EPFL学习中心（2004年，见63页下图）或是更早一些的苏黎世宾兹办公楼（2001年）。我们身处一个极端多样化、分散型，甚至在文化上支离破碎的社会环境之中，如何创建具有普遍合理性的建筑？这个问题一直占据着我的脑海，萦绕不去。因此，我所有的建筑全都紧紧抓住这个问题作为核心主旨。最早可追溯到1996年的帕斯普尔学校项目（a+u 02:04）。后现代的今天，规范体系不复存在，建筑如何构建才能深具涵意？——我指的是，建筑不因由主观任意性或偶然随机性而发生存在——这个议题并非只有我一个人在思考和关注。事实上，当今建筑师只要稍微观察和分析周遭世界的话，便会发现自己正面临这一挑战，无一例外。我认为这是一个时代性的普遍问题。我发现，今时今日，建筑师要设计一座唯一正确合理的建筑而不受一套理念体系的影响是极为困难的，然而这恰恰是最重要的。自从认识到这是当代建筑面临的根本

性挑战，我便毅然全力以赴、直面以对。这是个有待21世纪建筑师解决的哲学性核心议题。19世纪建筑师曾面临着建筑风格的议题（由卡尔·弗里德里希·辛克尔解决），而20世纪建筑师面临的核心议题是整合营造建筑空间（最终由路德维希·密斯·凡·德罗解决）。在这里，我想说，观察和分析环境以确认社会文明的基本走向，这是建筑师在着手设计之前就必须完成的前提工作。一直以来，我努力了解当今世界的根本性问题，通过建筑设计来全力应对。我认为建筑不是一己之私，建筑设计的目的不在于自我满足。我的建筑必须在本质上具有普遍性，从而应对时代的根本性挑战。因而，了解当今世界的存在方式是至关重要的。辛克尔与密斯·凡·德罗便深谙其道。建筑师无所信奉却能设计出唯一正确合理的建筑——为什么这听起来自相矛盾呢？也许我需要对此进行背景说明。首先，也许应当先解释为什么这一议题在我们这个后现代时代具有空前的重要性。这个议题之所以重要，原因在于——今天不再有一套高高在上的权威评判体系来教导我们应当如何设计建筑。换句话说，不再会有人告诉我们什么样的建筑是好建筑了。时代已经变了。过去曾经有过某些前景不明的时期，然而即使在现代主义时期，建筑师们仍然共同遵循一套明确清晰的目标体系。而后现代的今天，那些走在时代尖端的人们决定不再信奉任何理念。我曾表示过“不信奉任何理念”，这番言论已被多次引述。不过，我很清楚，我绝非唯一一位无所信奉的建筑师。事实上，在当今世界，忠实信奉某一理念或是某一体系的行为实在是蠢不可及，简直未免过于幼稚。然而，我倒也不认为身处后现代时代，无所信奉还会是一项过人的优势。我想今天的人们并非刻意为之。其实，有信条可能比没信条来得容易，但是很遗憾，现状如此，人们不再恪守信条。归根结底，原因在于当今世界没有任何信条和理念强大到足以说服人们归顺和遵从。因此，这是一个全方位的哲学议题，为后现代社会所特有。这个议题并非限于建筑，但身为一名建筑师，我当然立足于建筑领域寻求解答。以上我着重说明了社会文明的环境形势，现在，我想强调以下几点：我虽然不信奉任何理念，但我也绝不倡导随心所欲。无疑，后现代的男男女女在某种程度上确实能够率性而为，但是如果你抱持一份“怎么样都行”的态度，势必将会一无所获，成就徒然。我旗帜鲜明地反对这种随心所欲的“相对主义”，对于我的立场，你看看我的建筑便一目了然。我所有的建筑都是经过精心构思，最终精准建造起来的。如果全体建筑师都同意“怎么样都行”的话，那建筑设计就是死路一条了。建筑不允许“怎样都行”！我的建筑力求包含一种普遍合理性。然而，我既不遵循任何前人创立的法则和规范，也不为他人设置法则和规范。建筑如何能具有普遍合理性，而不遵循预设的法则和规范呢？这很难理解。出于直觉的简单回答是，我的建筑本质上既不具象征性，也不具历史性，它们是纯粹的建筑。建筑必须由建筑本体而来。在我们过去的谈话中，我已经说过，我的建筑没有任何象征意义。我的建筑纯粹指涉本体，而不象征或隐喻其他任何事物。早

arbitrarily or incidentally - in our postmodern epoch in which no guiding rules exist anymore is not just a problem that I am concerned with. As a matter of fact, I think all architects of today would find themselves challenged with this problem if they made an effort to observe and analyze our world. I would say it is a general problem of our time. I find the problem of how a building can exist in only one particular way without the architect having an overarching belief system to be the most difficult yet also the most important problem for architects of our epoch. Once I understood this to be the challenge of fundamental importance for contemporary architecture, I have taken it on ever since. It is a philosophical problem for architects of the 21st century not unlike the quest to accomplish a total architectural space was the central philosophical problem for architects of the 20th century (a problem Ludwig Mies van der Rohe ultimately resolved) or the quest of style was the central philosophical problem for architects of the 19th century (a problem resolved by Karl Friedrich Schinkel). Here I also would like to say that it is the precondition for an architect to observe and analyze the world in order to identify the fundamental currents of our civilization. I try to understand the fundamental challenge of our time, and my buildings attempt to respond to this challenge. I do not consider my buildings to be private affairs that I just build for my own benefit. My buildings should deal with the most fundamental challenge of our time and they should do it in a general nature. It is important to know in what form the world exists in the era one works. Schinkel and Mies van der Rohe knew the world they were operating in. Maybe I need to provide a context why it seems to be a contradiction to state that a building can only exist in one particular way if one does not believe in anything. Maybe it is important to explain why this is a problem of magnitude for our postmodern epoch more so than it might have been in the past. The reason why this is an important problem for our time is the fact that we do not have a believable authority any longer that tells us how architecture ought to exist. In other words, nobody provides us with instructions what good architecture is any longer. This is a new condition we are finding ourselves in. There might have been times in the past that faced degrees of uncertainty, but, even during modernism, architects were bound together by a fairly clearly described common cause they were fighting for. It is a distinct characteristic of post-modernity that the most sophisticated people of our era - when they think about the world - come to the conclusion that they do not believe in anything. I have been quoted several times that I do not believe in anything but I know very well that I am not the only person who does not believe in anything. As a matter of fact, it has become evident that it is really a folly to believe in something, to believe in a particular ideal, in the world as it presents itself to us today. It is almost a little bit naïve to subscribe to a particular belief system or a particular ideal or an ideology today. However, I also do not think that it is a particular advantage for the people of post-modernity not to believe in anything. I do not think postmodern people intentionally strove for it. It probably would be easier to believe in something than not to believe in anything, but this is the situation we find ourselves in today. Ultimately, it is a fact that there is no ideal anywhere in the world that is powerful enough to convince people to subscribe to. Therefore, the question here is an all-encompassing philosophical problem that has emerged as a particular problem for our postmodern society. It is not only a problem in architecture but it is also a problem in architecture. As an architect I deal with it in the domain of buildings. Having laid out the situation we find ourselves in as a civilization, I

want to emphasize the following: I, too, do not believe in anything but, notwithstanding my position, it is not acceptable to me to declare that everybody can do now whatever he or she wants. Sure, to some degree, postmodern men and women can do whatever he or she wants to do, but it will not amount to anything meaningful if you approach it with "anything goes." I clearly reject such relativism, and my buildings tell you clearly that I reject such an approach because they are conceived and built very precisely. If we ever would come to an agreement in architecture that anything goes, it would be the death of good architecture. In architecture not everything goes! My buildings aim to have a general validity. Yet my buildings do so without subscribing to rules and laws that others have established before me nor do my buildings present rules and laws for others to follow. I think this is difficult to understand: How can a building be of general validity without being the result or the source of predetermined rules and laws? The short answer to this question and also to the initial question is that my buildings are not symbolic in nature nor are the historical in nature, but they are pure architecture. Architecture has to be derived from architecture. In one of our past conversations, I already stated that my architecture is not symbolic of something. My buildings do not stand in reference to something else other than themselves. Already then I knew that what governed my approach to architecture was nothing more and nothing less than the architectural idea for a building. Not an ideal for all buildings but just an idea for one building. I recalled that you once had made a distinction between the ideal and the idea as different philosophical approaches in aesthetics. Yes, it is absolutely correct that my approach is not to succumb to a theory of a specific kind of ethical or aesthetic ideal but an approach that allows for a concord under which we can think and make judgments. I am convinced that the highest order under which mankind can exist is not a determined system but a reflective-discursive system. Therefore, my buildings are not symbolic in the sense that they are a piece of a lineage. Every building is its own thing. Not only do I not believe in anything, my buildings, too, are not about anything. My buildings do not present a particular content. However, my buildings strive to be objects that make people think and let them enter into a discourse. So, if you were to ask me what my buildings are about, I would say my buildings are about the architectonics that fosters a discourse. I also want to make another delineation about my work. My buildings are not symbolic in the sense that they do not refer to a particular content beyond the buildings themselves; my buildings are also not historical. My buildings do not point forward or backward in time. This is very important. We have to remember here what it means to be historical. The concept of history is imbued with optimism that we can learn something from our past for our future. My buildings, though, do not exist so that we can learn something from them that will bring betterment for the world, at least not in any direct way. I am not driven by the motivation that every city ought to have a building of mine because my buildings better the people who live in that city. I know of architects, well respected architects of international stature, who think of their own buildings in those almost missionary terms. My buildings do not stand for such a historical mission. My buildings are not objects along a lineage that leads to some sort of providence. This is what I mean by historical. There is nothing to be learned from my buildings in a direct manner. My buildings are completely a historical. I am speaking about the ahistorical nature of my architecture in an intellectual way now but I also think that this intellectual position influences how my buildings

appear physically. I am confident that my buildings age very well over time. For example, I think the School in Paspels (*a+u* 02:04), – quickly approaching to be 20 years old – demonstrates the timelessness of my buildings. It is not a fashionable building that people get tired of visiting and it still functions very well not just programmatically as a school, but, more importantly, conceptually as an object to bring forward a discourse. I think the same can be said about buildings such as The Yellow House in Flims (*a+u* 02:04) that was conceived between 1995 and 1999 or the Bardill Studio (See pp.84–97) that was conceived between 2002 and 2007. I learned that the only way to make architecture that is not symbolic and not historical is to make buildings that are purely architectural. I really had to distill in my mind what is fundamentally architectural about buildings. As soon as I would conceive buildings with extra-architectural subject matter, the buildings lose their power of generality. The introduction of extra-architectural subject matter into buildings makes them static for our imagination. Therefore, I refrain to introduce any symbolic or historical content into my buildings. Various people attempt to attach specific contents to my buildings whereas I see none at all. For example, people want to know what the ornament on the walls of the Bardill Studio (See pp.84–97) means. It does not mean anything but that ornament has to be there because it makes the building better. I accept that buildings are fundamentally the making of objects and the making of rooms. The rooms of a building and the shape of a building are the two indispensable basic “materials” of architecture. But I also learned that it is still possible to make arbitrary buildings even if one accepts the making of object and rooms to be the primary task of architecture. Therefore, there is one more basic condition that I am embracing in my architecture: the force of gravity. Gravity, the natural condition that load falls to the ground, is the one undisputable raw material with which all architecture has to concern itself. Moreover, the resistance that gravity poses for buildings imbues architecture with generality. It applies always and everywhere. It does not matter where buildings are built, whether in Africa, Asia, America, or Europe. Gravity is beyond differentiations of cultural traditions and history. Gravity also does not care how you feel about it. Again, it is the one thing that makes architecture general beyond any symbolic and historical constructs. I embrace the relentless presence of gravity for my architecture. I am aware that architecture always has dealt with gravity. But what we have now in our epoch of post-modernity – and what is different from other epochs of the past – is that we do not believe in anything anymore and, therefore, all the other symbolic and historical extra-architectural subject matter that also always has been a part of making buildings has fallen away. I find our time a fascinating time for architects because at no other time had good buildings to be so purely architectural as they have to be now. For this very reason I also do not understand many contemporary architects who seem compelled to introduce an extra-architectural content to their buildings. I do not understand why architects of today would do so. Finally, architecture is liberated from all its extraneous subject matter and can be pure architecture. The doors are open to make pure architecture in which a building does not stand for anything else than itself. But as pointed out above, this liberty can not work if you approached it as “anything goes” because buildings, ultimately, are inventions of how to deal most adequately in shaping a building as an object with rooms under the resistance of gravity. Therefore, how an architect conceives a building tectonically decides whether a building is a good building or not a good building. And just to be clear: how an architect conceives

a building tectonically is not solely a structural response, although a building’s structural system is extremely important for a building to make sense and be magnificent and beautiful. The tectonic resolution of a building is ultimately a matter of the highest artistic order. It is best if the tectonic resolution of the building brings forward a sense of the magical and even a sense of the mythical. Yet even the magical and mythical cannot be nonsensical; they, too, have to be part of the tectonic system that the architect invents for the building, as it is the case in the aforementioned ornament on the walls of the Bardill Studio (See pp.84–97). But in regard to the initial question how it is possible to say that a building can only exist in one particular way and no other way without believing in anything, it is important to point out here that buildings can indeed be judged as good or not good without having an extra-architectural symbolic or historical dimension to them. If buildings are fundamentally architectural, if they are pure architecture in the sense that architecture itself provides the rules for architecture, then it is possible for a building to exist in only one particular way and no other way without the architect having to believe in something.

MB: *In his reply to the question of how an architect who does not believe in anything can claim that a building can only exist in one particular way, Valerio Olgiati takes the position that standards in architecture still do exist even in an era in which a centrifugal force rips apart any consensus how buildings ought to be. But Olgiati does not expose himself as a rationalist. The rationalists among the architects make buildings in which we are to form judgments by means of deduction. While such a deductive system brings forward a general validity that reaches beyond the individual, a quality Olgiati strives for, what we derive from a rationalist approach is not fertile beyond a certain point for what the specific ideal that is advocated stands for. On the other side of the spectrum in regard to the question at hand, it is clear that Olgiati has little in common with a minimalist or phenomenologist approach to architecture. Olgiati rejects the minimalists’ and phenomenologists’ approach because these architects make buildings in which we are to form our judgments by means of induction, and founded on experience alone. Valerio Olgiati’s approach is neither of the above mentioned. The rationalists’ approach is impossible for Olgiati because he seeks an architecture that triggers a discourse that is liberated from any given particular content. The minimalists’/phenomenologists’ approach is also impossible for Olgiati because the “interrogation” of buildings by the onlookers is, for these architects, supposed to occur without asking questions. What Olgiati outlines is a transcendental approach that necessitates both the concepts of the rationalist approach as well as the experience and sensations of the minimalist/phenomenologist approach. Olgiati recognizes that the predicate – in architecture the predicate would be the particular building as it exists in the world – adds something new to the experiencing subject. A building not only ought to trigger sensations in the onlookers as the minimalists/phenomenologists contend, the fecundity of thought is derived from the particular building by means of concepts that the onlooker brings to the building. These concepts that provide generality are transcendentals: structures of our mind do not come from sensations but would have no validity without it.*

在那时，我便意识到主导我设计过程的恰恰是建筑本体这一概念。不存在放诸四海皆准、适于所有建筑的理念，而是每座建筑都独有一种它所适用的“想法”。我记得，你认为“理念”与“想法”之区别正如美学中的不同哲学思路。准确地说，我的设计不屈从于某种特定的道德或审美理念；我希望建立一套统一和谐的框架，在其范围内进行思考和判断。我确信人类生存其中的这个最高秩序结构并非一套预设系统，而是一套反射—发散型系统。因此，从这个意义来说，我的建筑不是线性传承的，不是象征性的。每座建筑都是独一无二的。不仅我没有信条，我的建筑也都没有任何标签。我的建筑不具有指涉涵意。然而，我的建筑力求引发人们思索，形成交流和对话。所以，如果你问我，我的建筑是什么样的，我会说我的建筑以构造为主旨，力求酝酿和催生交流和对话。我还想从另一角度解读自己的建筑。就是否指向某种超越了建筑本身的特定内容而言，我的建筑既不带象征性，也不具历史性。我的建筑不指涉过去，也不指涉未来。这非常重要。在这里，我们先重申一下“历史性”意味着什么。历史的概念充满了乐观主义，认为后人总能学习和借鉴前人的经验教训，从而建设更美好的明天。我的建筑却不然，它们并不冀望造福世界——至少不是以直接相关的方式。我从不曾企图让我的建筑遍布全球，让它们造福人类。但我确知有那么几位建筑师——国际知名大家——自认其建筑肩负着传播福音的历史使命。我的建筑不尽其责，也未加入其天意传承之列。这就是我所指的“历史性”。人们不会从我的建筑上直接学到什么。我的建筑完全是“非历史性”的。这种非历史性乃是在于智识层面，并进而影响到实体层面。但我相信，我的建筑经得起时间考验。例如，帕斯普尔学校（a+u 02:04）——至今已建成近20年了——便展现出了我的建筑所特有的恒久性。它不是一幢人们看久了便会厌倦的那种时髦建筑，它作为一所学校，功能完善，品质良好，更重要的是，它兼具精神意义，激发人与建筑的交流和对话。构思设计于1995—1999年期间的弗利姆斯黄房子博物馆（a+u 02:04）也是如此。又譬如2002—2007年期间设计的巴迪尔工作室（见84~97页）亦为一例。于是我认识到，建筑设计如果既要摒弃象征性，又要远离历史性，唯一手段便只能是寻求纯粹的建筑本体。我常常必须在头脑里进行净化和提纯，以求领悟建筑的本质。一旦我沾染上建筑本身之外的内容，建筑便会丧失其普遍性力量。将多余内容引入设计，会阻碍想象力的不羁飞舞，导致建筑呆滞无趣。因此，我非常克制，不愿给建筑添加任何象征性或历史性内容。许多人试图为我的建筑做出各式各样的引申和解析，但其实我完全没有任何附加涵意。例如，人们常问我，巴迪尔工作室的墙面图饰究竟有何深意？其实，那些图饰并无他指，我之所以设计土墙饰，纯粹只是出于必要性——它们令建筑更完整、更圆满。我很赞同这样一种观点：建筑学本质上就是树立架构、创建空间。建筑空间和建筑架构两者不可或缺，共同构成建筑本体。但是，即便是同样持该种观点的建筑师仍然有可能设计出主观任意的建筑。因此，我的建筑还须必备一项基本要求：充分考虑重力作用。重力是

让物体自然下落的地球吸引力，所有建筑都无可回避。建筑应对重力，便成其为普遍性。无论何时何地都绝对适用。无论建筑树立在何处——非洲、亚洲、美洲或欧洲——重力都始终如一发挥作用。重力超越了文化传统和历史的界限。重力也与人们的思想感情毫不相关。因此，重力正是那个让建筑超越象征性和历史性的元素。我的建筑正是以这无处不在的重力为核心而进行设计的。我明白，建筑必须永远面临着重力的挑战。后现代的今天不同于以往任何时代，我们不再信奉任何理念，因此，曾经构成建筑的附加内容——象征意义和历史题材——如今统统退散消弭而去。我觉得建筑师们会深深着迷于这个时代，因为建筑前所未有的地纯粹起来了。正因如此，我不懂为什么许多当代建筑师仍然好似强迫症一般，为他们的建筑披挂和填塞那些多余的附加涵意。时至今日，建筑师何须如此？我百思不解。建筑终于从所有的冗余内容中解放出来，终于有机会成为纯粹建筑了。纯粹建筑的大门敞开着，建筑唯有本体，无须指涉其他任何涵意。但是，正如上文中指出的，设若你随心所欲，“怎么样都行”，那么这种自由将无法成就真正的建筑。因为建筑本质上终究必须对抗重力，在此前提下还须考量如何塑造建筑外观，如何营造内部空间。因此，建筑构造方案将决定建筑品质的优良与否。在此澄清一点：建筑构造方案并不仅仅涉及结构工程，建筑结构体系能决定建筑是否合理，是否宏伟以及是否美观。建筑构造方案本质上是在寻求一种最高级的艺术秩序。最佳方案会给建筑带来一份神奇的魅力，甚至是神秘的魔力。但是神奇感和神秘感不应荒谬，必须也与建筑构造体系整合为一体。读者不妨参见巴迪尔工作室（见84~97页）的墙壁为例。然而，针对你最初的提问——建筑师不信奉任何理念，如何设计一座唯一正确合理的建筑——我们需要强调指出，判定建筑品质的优劣高下，完全无须采纳多余的象征性维度或历史性维度。如果建筑在本质上是纯粹的，如果纯粹建筑的根本在于追求本体，那么建筑师就有可能无须仰仗任何信条教义，便设计出唯一正确合理的建筑。

MB：建筑师如何能够不持信条便设计出唯一合理的建筑呢？瓦勒里欧·奥尔格亚蒂在他的答复中表示，即使在今天这样一个社会共识分崩离析的多元化时代，对建筑品质的判定标准依然存在。一方面，奥尔格亚蒂并未表现出理性主义姿态。对于理性主义建筑师的建筑，我们需要运用演绎法来形成判断。这一套演绎推论体系赋予建筑超越个体的普遍合理性——尽管这正是奥尔格亚蒂极力追求的品质。然而，理性主义手法并不够强大，不足以催生出理想成果。反过来，奥尔格亚蒂与极简主义/现象学建筑师们也鲜少共通之处。极简主义/现象学建筑单纯建立在经验基础之上，对于这类建筑，我们必须以归纳法来加以判断。奥尔格亚蒂十分反对这种设计手法。

瓦勒里欧·奥尔格亚蒂的设计方法有异于上述两者。他不可能采用理性主义手法，因为他要求建筑能从既定内容中引发交流和对话。他也不可能运用极简主义/现象学手法，因为在极简主义/现象学中，

建筑与人的交流仅为单向输出，人不对建筑发问。奥尔格亚蒂所概括的设计方法超越了理性主义与极简主义 / 现象学的界限，将理性主义的概念性手法与极简主义 / 现象学的经验及感性手法融合运用。奥尔格亚蒂认识到建筑谓词——意指存在于世的特定建筑——能够增加新的建筑体验。建筑不仅应当如极简主义者 / 现象学建筑师所主张的那样唤起人们的感官情绪，而且还要通过人们对建筑形成的概念，从建筑中激发出丰富无穷的思考和想象。这些概念赋予建筑普遍性，是至高无上的：人的心灵架构并不由感性而生，但没有感性，人们便失去了心灵的力量。

(陈霜译)

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马库斯·布雷茨梅德是一名专业建筑师、建筑理论家及建筑作家，曾求学于瑞士、德国和美国，并获柏林工业大学工程学博士学位。布雷茨梅德持注册建筑师证书（ETH 等级，注册号 No.1/15593），为瑞士建筑师与工程师协会会员（会员号 135605）。2004 年，布雷茨梅德开始在弗吉尼亚理工大学任教，目前担任建筑学本科专业负责人。执教弗吉尼亚理工大学之前，布雷茨梅德曾任康奈尔大学建筑与城规史专业的 2003 年访问学者。1998 至 2002 年期间，他于北卡罗莱纳大学任助理教授。1994 年以来，布雷茨梅德于欧美数家大学历任助理教授、讲师和访问学者，还应邀前往欧洲、美国和亚洲的多家大学担任客座讲师和客座评审。布雷茨梅德的研究领域主要集中在现代主义和后现代主义的审美心态，尤其是建筑与哲学性美学的传播。他曾就尼采、瓦勒里欧·奥尔格亚蒂、布鲁诺·陶特、现代瑞士建筑、建筑构造和建筑理论解读等主题撰写和编辑了若干著作。此外，布雷茨梅德还于多家建筑期刊发表文章，包括《El Croquis》《Casabella》和《Internationale Zeitschrift zur Theorie der Architektur》。布雷茨梅德的论著屡获奖励和研究基金，其中包括格雷厄姆基金会的美术高等研究项目。

Residential Building Zug Schleife

Zug, Switzerland 2012

楚格环线集合住宅
瑞士, 楚格 2012

Seen from a distance the floor plates projecting from the facade with their elliptical openings look like flying carpets with ornamental borders. For the residents these elliptical openings generate a sense of distance, since they prevent neighbours from seeing into each other's apartments. At the same time the correspondence between each of these round forms and the individual apartments gives residents a feeling of living alone in a centre. The perception of space changes according to the point of view and the position of the sun. The apartment floor plans are divided into a living area in the west and a sleeping and working area in the east, with bathrooms and wardrobes in between. In spatial terms the balconies form an extension of the living room. This impression is further strengthened by the large elliptical openings. The exposed concrete structure is made of red-brown concrete poured in situ. The outer walls are clad with glass panels in the same color. They appear fragile and light and contrast with the solid concrete structure. The use of the same color for the cladding and the reflections in the glass blur the clear contours of the heated volume. As a result the elemental appearance of the stone construction is amplified.

Valerio Olgiati

突出于立面的楼板开有椭圆形的洞, 远远望去就像有花边的飞毯。对于住户来说, 这些椭圆形开口还增添了些许距离感, 使得公寓间的视线有所阻隔。同时, 每个圆形开口都与每一间公寓相对应, 给住户独自居住的感觉。空间给人的印象随着视点和太阳位置的变化而变化。每户公寓的平面由西侧的起居室、东侧的卧室和工作室以及二者之间的盥洗室和更衣间组成。在空间上, 露台成为起居室的

延伸。大型椭圆开口进一步强化了这种印象。这个清水混凝土建筑由红棕色混凝土现场浇注而成。外墙覆以相同颜色的玻璃板, 看上去纤细轻盈, 与坚固的混凝土结构对比鲜明。表皮同种色彩的使用和玻璃的反射模糊了建筑的轮廓, 使混凝土结构粗犷的外观得以加强。

瓦勒里欧·奥尔格亚蒂

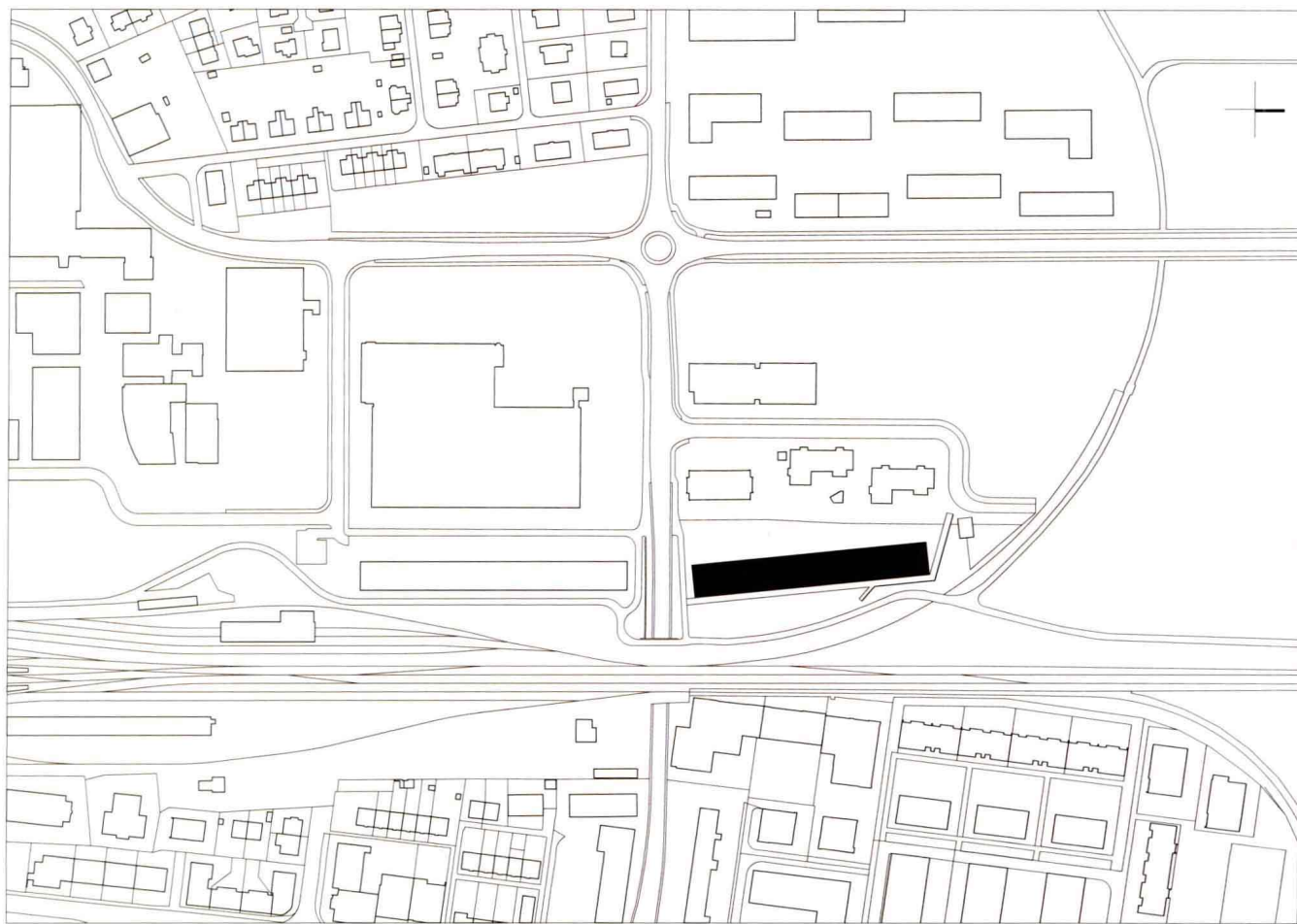
(肖靖译)

Opposite: Close-up of the balconies from the south. pp. 16–17: Looking at the living area in the west side. p. 19, above: West elevation. p. 19, below: General view from the west. All photos on pp. 14–31 except as noted by Javier Miguel Verme.

右页: 从南侧看露台近景。

16~17 页: 西侧起居室。

19 页, 上: 西侧立面; 下: 西侧全景。



Site plan (scale: 1/4,000) / 总平面图 (比例: 1/4000)



