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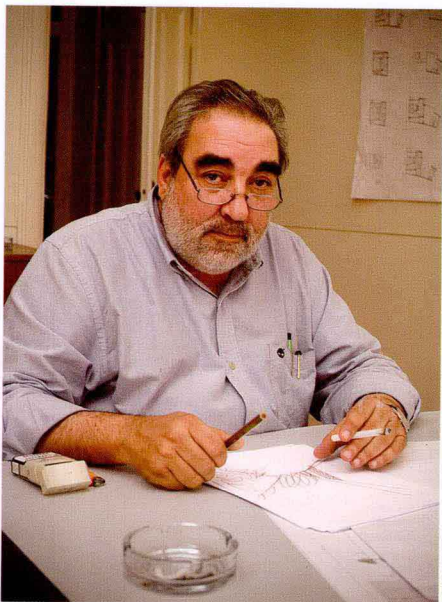
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葡萄牙建筑师艾德瓦尔多·苏托·德·莫拉荣获2011年普立兹克建筑奖

Portuguese Architect, Eduardo Souto de Moura, to be presented the 2011 Pritzker Architecture Prize



Eduardo Souto de Moura

照片提供: ©Augusto Brázio

艾德瓦尔多·苏托·德·莫拉是一位来自葡萄牙的建筑师，现年58岁。经过评审团的一致认可，他被选为2011年普立兹克建筑奖的得主。他是该奖项历史上第二位获此殊荣的葡萄牙建筑师，第一位荣获此奖的是阿尔多·西扎（1992年）。

苏托·德·莫拉以学生的身份为阿尔多·西扎工作了五年。直到1980年，他成立了自己的工作室，并成功地完成了六十多个建筑项目，多数项目是在他的祖国葡萄牙完成的，但是在西班牙、意大利、英国以及瑞士也都有他设计的作品。这些项目包括独栋住宅、电影院、购物中心、酒店、公寓、办公楼、艺术画廊、博物馆、学校、运动设施以及地铁站。

人们都称他为“具有密斯风格的建筑师”。评审团是这样评价他的影响力的：“他可以自信地将具有几千年历史的石头应用到建筑中，或者从建筑大师密斯·凡·德·罗的现代化细节中获取灵感。”

谈到今年选择艾德瓦尔多·苏托·德·莫拉作为得奖者的原因时，普立兹克奖评审团主席帕伦博博士在他英国的家里引用了评审团的一席话：“在过去的三十年中，他创造的大量作品不仅具有我们这个时代的特征，同时也仍然保留了建筑的传统。”他又补充道，“他设计的建筑拥有一种独特的能力，总能把看似矛盾的个性巧妙地交织在一起——力量与谦逊、气势与敏锐、威严与亲和。”

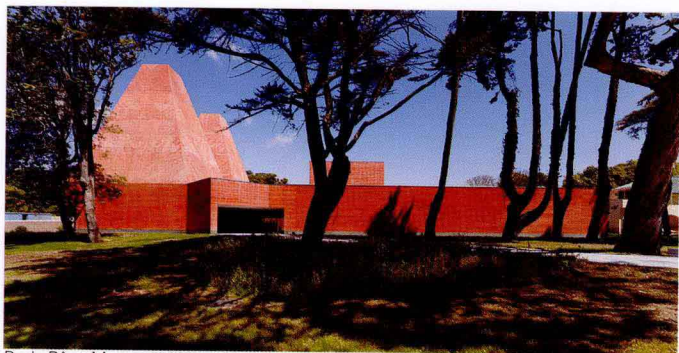
在得知自己获奖后，苏托·德·莫拉这样说道：“当接到电话，通知我荣获了普立兹克建筑奖时，我简直不敢相信。随后经过确认，我知道这是真的，我才意识到这是一个多么大的荣誉。事实上，这是第二次把奖项颁给葡萄牙的建筑师了，而这才是最重要的。”

Eduardo Souto de Moura, a 58-year-old architect from Portugal, is the jury's choice for the 2011 Pritzker Architecture Prize. This marks the second time in the history of the prize that a Portuguese architect has been chosen. The first was in 1992 when Alvaro Siza was so honored. As a student, Souto de Moura worked for Alvaro Siza for five years. Since forming his own office in 1980, Souto de Moura has completed well over sixty projects, most in his native Portugal, but he has designs

in Spain, Italy, Germany, United Kingdom and Switzerland. The projects include single family homes, a cinema, shopping centers, hotels, apartments, offices, art galleries and museums, schools, sports facilities and subways.

Often described as a "Miesian architect", the jury acknowledged this influence with the words, "He has the confidence to use stone that is a thousand years old or to take inspiration from a modern detail by Mies van der Rohe."

Pritzker Prize jury chairman, The Lord Palumbo, spoke from his home in the United Kingdom, quoting from the jury citation that focuses on the reasons for this year's choice: "During the past three decades, Eduardo Souto de Moura has produced a body of work that is of our time but also carries echoes of architectural traditions." And further, "His buildings have a unique ability to convey seemingly conflicting characteristics—power and modesty, bravado and subtlety, bold public authority and a sense of intimacy—at the same time." Upon learning that he was being honored, he had this reaction: "When I received the phone call telling me I was to be the Pritzker Laureate, I could hardly believe it. Then I received confirmation that it was actually true, and I came to realize what a great honor this is. The fact that this is the second time a Portuguese architect has been chosen makes it even more important."



Paula Rego Museum, 2005–2009



Braga Stadium, 2000–2003



Burgo Tower in Porto, Portugal, 1991–2007



Conversion of the Santa Maria do Bouro Convent, 1989–1997



Cinema House for Manoel de Oliveira, 1998–2003

照片提供: Luis Ferreira Aves

演变方式 建筑设计的改编和选择

Evolutive Means_On Adaptation and Selection in Architectural Design

在2010年的计算机辅助建筑设计协会 (ACADIA) 上亮相的名为“演变方式”的展览由Open Source Architecture建筑事务所承办, 意在检验在设计过程中使信息的响应和生成得以实现的概念、工具和技术。

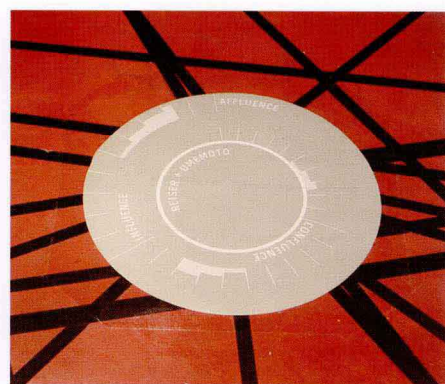
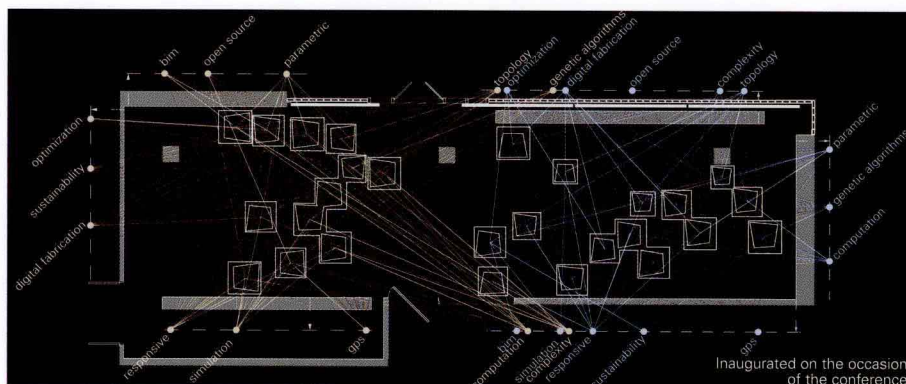
为了使展览的布局更加丰满, 根据策展人对环境关系的规划, 把收集起来的关键词列表固定在画廊的空间里。通过计算逻辑算法, 来探索动态、流畅的环境中所存在的某些关系, 策展人的这种做法有意地增强了策展的批判性。然而, 个别的项目可以通过它与关键词的关系以及与其他项目的关系来进行自我定位。关键词在数量和质量上的属性决定了项目与编纂的关键词之间巨大的吸引力和排斥力, 并决定了个别项目在走廊中的位置, 以及天花板上悬挂的显示音量调节的指示器的特性。

参展设计运用的计算程序众包了ACADIA团体, 用来揭示信息的模式, 这种信息可以用来生成有关现代技术问题的知识。

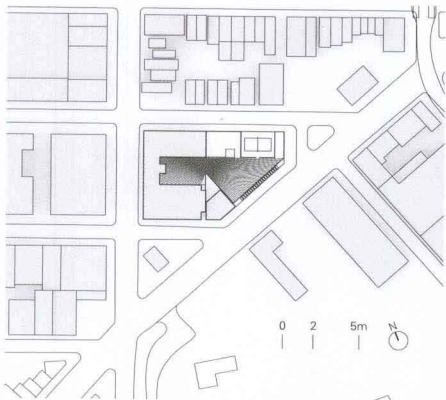
这个开拓协议的目标就是指出现代建筑理念的位置, 和与同行审查项目、顾客项目以及更大的ACADIA团体相关的概念。

Inaugurated on the occasion of the conference ACADIA 2010 LIFE in:formation, the exhibition Evolutive Means by Open Source Architecture examines concepts, tools and technologies that implement responsive and generative aspects of information in the design process. In order to populate the exhibition layout, the compiled keyword list was anchored in the gallery space according to relationships specified by the curators. The intervention by the curator intentionally promotes curatorial critique through the exploration of possible relationships in a dynamic, fluid environment provided by the computational algorithm. Individual projects, however, are located based on their relationship to the keywords and

other projects through a computational process of self-organization. The quantitative and qualitative keyword attributes provide the magnitude of the attraction and repulsion forces between the projects and the compiled keywords, determining the location of the individual projects in the gallery space as well as the attributes of the display volumes suspended from the ceiling. The exhibition design utilizes a computation procedure that crowdsources the ACADIA community to uncover patterns of information that can be used to generate knowledge about contemporary technological issues. The objective of this pioneering protocol is to index the position of contemporary architectural ideas and concepts in relation to peer-reviewed projects, guest projects and the larger ACADIA community.



Holding Pattern



“Holding Pattern”是MoMA P.S.1(纽约大都会艺术博物馆艺术中心)的庭院与其周边环境长久交流的产物。纽约建筑公司Interboro Partners并没有直接决定它应该是怎样的,而是耐心地发掘建筑本身及其周边建筑的特色,然后做出友好的回应。MoMA P.S.1庭院有其处理时间和环境的方式,本来在理想的情况下应该是长方形的,而在现实中,它却是不规则的七边形。由于它的邻居——杰克逊大道2201号——设法挤进MoMA P.S.1庭院,对于这条在街区西南角被砍掉的杰克逊大道本身而言,Warm Up(艺术中心的周末活动)不得不设法应付这个非常奇怪而又特别的空间。Warm Up舞台前的楼梯暗示人们应该注视观众而非表演者,走进这样的博物馆就像与后台的乐队在一起,而后门也被改成了主要入口。但是正如最好的棒球场所示,当设法应付并不理想的情况时会产生积极的效果。相邻建筑的屋顶板可以提供很棒的动态视觉效果(与瑞格里球场的右半边露天看台相似),楼梯、舞

台和博物馆的关系可能会促成原本不会发生的邂逅,后门的设计使杰克逊大道变得更有活力,尤其在Warm Up活动当天,顾客排起的长队形成了意料之外的临时街景。

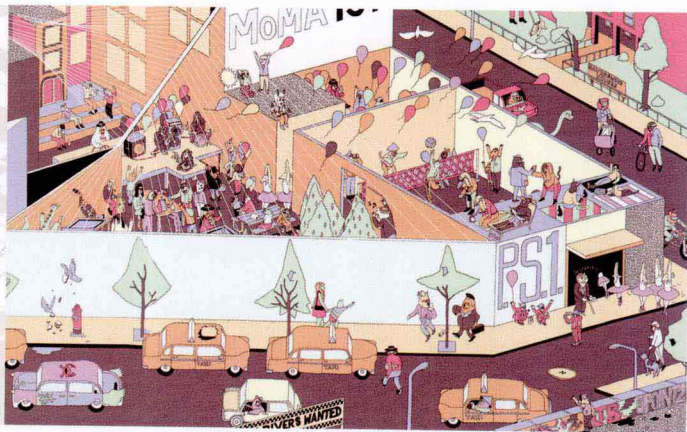
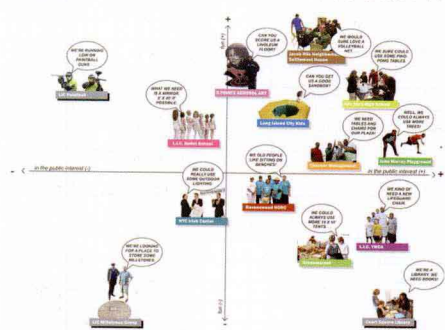
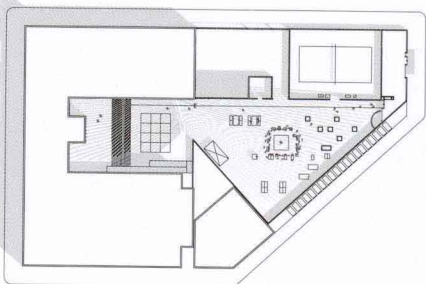
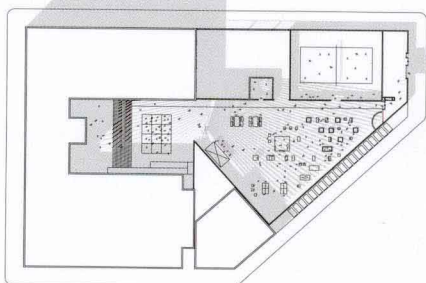
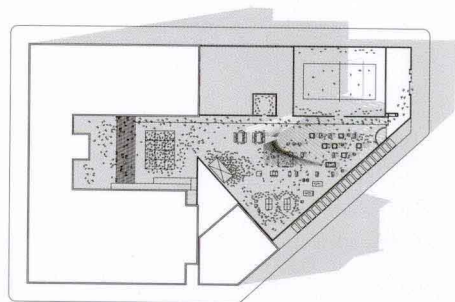
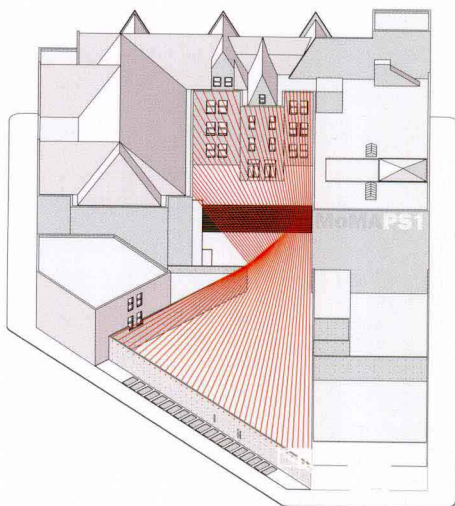
为了实现这一场景,“Holding Pattern”装置将绳子从MoMA P.S.1混凝土墙体上的小孔穿过庭院,连至栏杆。休·费里斯采取同样的方式,通过描画理论上的建筑外围护结构,揭示了纽约1917年的市区划分法的潜力。Interboro Partners发现了这个古怪而又奇特的庭院空间,并且同时还建造了这个便宜的且没有任何柱子支撑的活动场所。从地面上看,它呈现出一种上升的单叶双曲面表面的效果。

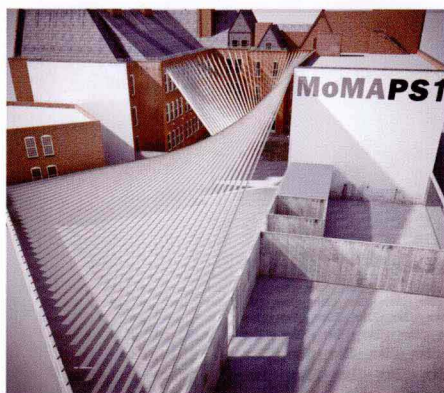
“Holding Pattern”装置是对循环再利用的一次新尝试。为此,Interboro Partners几乎与MoMA P.S.1的所有邻居都进行过交谈。设计师们只是简单地问大家:“在Warm Up活动期间,您有什么东西可以让我们设计和使用的吗?然后等到秋天,也就是活动结束后就把它们捐出去,可以吗?”

结果搜集了一系列的物品,包括长椅、镜子、乒乓球台以及照明灯,这些都是Interboro Partners所没想到的。但是,恰恰是这些物品大大丰富了Warm Up的活动计划,同时还巩固了MoMA P.S.1与其邻居们的友好关系。

Holding Pattern

“Holding Pattern” is the product of a sustained dialogue with MoMA P.S.1's courtyard and its neighbors. Instead of telling it what it should be, Interboro Partners patiently listened to what it and its neighbors had to say, then responded in kindness. Time and circumstance had its way with MoMA P.S.1's courtyard, which in an ideal world would be shaped like a rectangle but which is in reality an irregular seven-sided polygon. Thanks to its neighbor, 2201 Jackson Avenue, which managed to muscle its way into MoMA P.S.1's courtyard, and to Jackson Avenue itself, which chopped off the block's southwestern





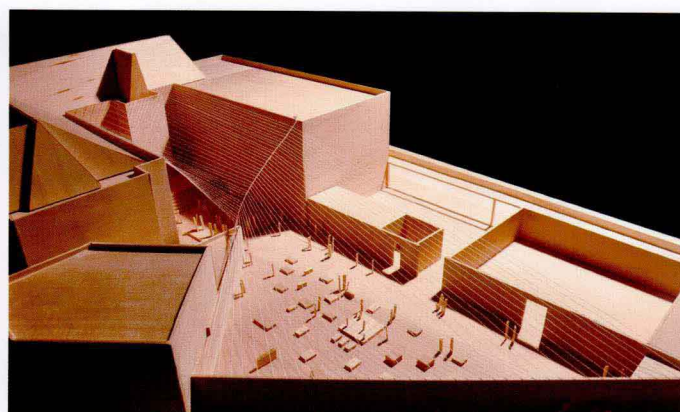
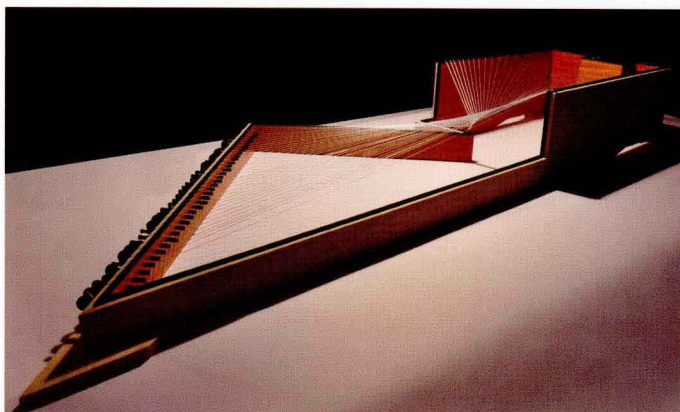
corner, Warm Up has had to make do with a very odd, idiosyncratic space. The stairs in front of Warm Up's stage suggest that people should watch the audience instead of the performers, entering the museum feels like being backstage with the band, and the backdoor has been repurposed as the main entry. But as the

best baseball stadiums demonstrate, having to make do with less-than-ideal conditions can yield positive outcomes. The neighbor's roof deck offers a great view of the action (it is analogous to the rooftop bleachers in right field of Wrigley Field), the relationship of the stairs, stage, and museum engenders encounters that might not otherwise happen, and the rear entrance activates Jackson Avenue, especially on a Warm Up day, when the long line of patrons creates an unexpected, temporary street scene.

"Holding Pattern" reveals this situation by stringing ropes from holes in MoMA P.S.1's concrete wall to the parapet across the courtyard. In the same way that Hugh Ferriss reveals the potential of New York City's 1917 zoning code by drawing the theoretical building envelope, Interboro Partners

reveals the very odd, idiosyncratic space of the courtyard and simultaneously create an inexpensive and column-free space for the activity below. From the ground, the experience is of a soaring hyperboloid surface. "Holding Pattern" is a new take on recycling. For it, Interboro Partners talked to as many of MoMA P.S.1's neighbors as they could. They simply asked each one, "Is there something you need that we could design, use in the courtyard during the Warm Up, then donate in the fall, once the Warm Up is over?"

The result is an eclectic collection of objects including benches, mirrors, ping-pong tables, and flood lights that Interboro Partners never would have thought to include, but that both enhance the Warm Up's program, and strengthen MoMA P.S.1's ties to its neighborhood.



reOrder: 一种建筑设计环境

由Situ Studio设计的“reOrder: 一种建筑设计环境”在布鲁克林博物馆一层929m²的柱廊大厅的翻新工程上正式亮相。展览从2011年3月4日至2012年1月15日。这款改变空间的定点艺术装置由Situ Studio打造。该装置一改传统的空间布局方式，将这里重新设计为一个为游客提供见面、放松空间的活动中心。

Situ Studio的设计由一系列织物做成的悬空顶篷构成，是在现有的古老柱子的基础上，用约2012m长的织物和装饰材料包裹在柱子四周使圆柱膨胀、扩大，从基座到顶端对其进行彻底改造。将上世纪的柱子作为设计的中心元素，Situ Studio此次打造的装置借鉴了美国McKim、Mead & White建筑公司19世纪后期建筑形象的结构特点，旨在彻底地改变大厅，同时创造出的一系列巨大或隐秘的空间结构。

每个顶篷都由天然的帆布织物覆盖而成。织物折叠后将其延伸并覆盖在悬空的弯

曲钢管和胶合板环上，每个顶篷的半径都不一样，这样每个柱子都呈现出不同的形式。在装置展出完成后，在reOrder中使用过的织物将被送回制造厂回收，或被Situ Studio重新利用于以后的项目中。

该装置的特点还在于每个柱子周围的桌子和椅子，它们是由实心板材制成的。这些板材通过一个复杂、可控制的热成型加热过程，被打造成了立体感十足的桌子和椅子。

这款新装置用另一种方式赞美了从众多设计中演变出来的非凡双层高空间。几年来，大厅都用来展示哥伦布发现美洲大陆以前的印第安土著的素材。当Situ装置的展会在2012年结束时，中央走廊的空间就可以用来介绍博物馆的综合收藏品，涉及从古埃及直到当代的作品。

reOrder: An Architectural Environment

reOrder: An Architectural Environment by Situ Studio inaugurated the Brooklyn Museum's renovation of its first-floor

10,000-square-foot colonnaded hall. The show was from March 4, 2011 to January 15, 2012. The space-altering, site-specific architectural installation was created by Situ Studio. The installation re-imagines the classically ordered space to serve as a hub, a place for all Museum visitors to meet and relax.

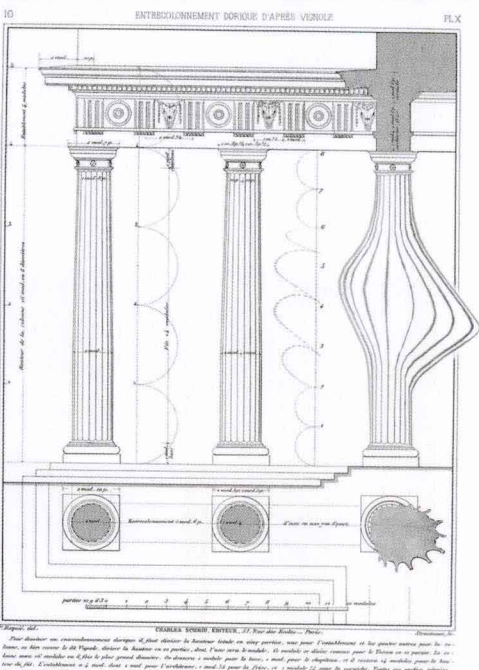
Situ Studio's design, which engages the existing monumental columns, consists of a series of suspended fabric canopies utilizing some 2,200 yards of fabric and furnishings that swell, expand, and augment the profiles of the columns, transforming them from base to capital. Adopting the century-old columns as central elements in the design, Situ Studio's installation engaged the unique scale and details of McKim, Mead & White's iconic late nineteenth-century structure with the goal of transforming the hall, creating a series of spaces that alternate between the colossal



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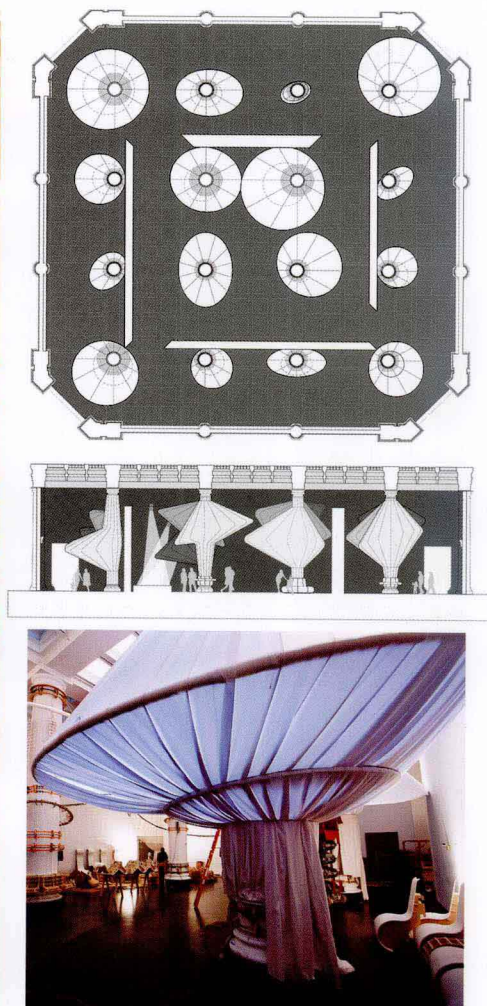


and the intimate.

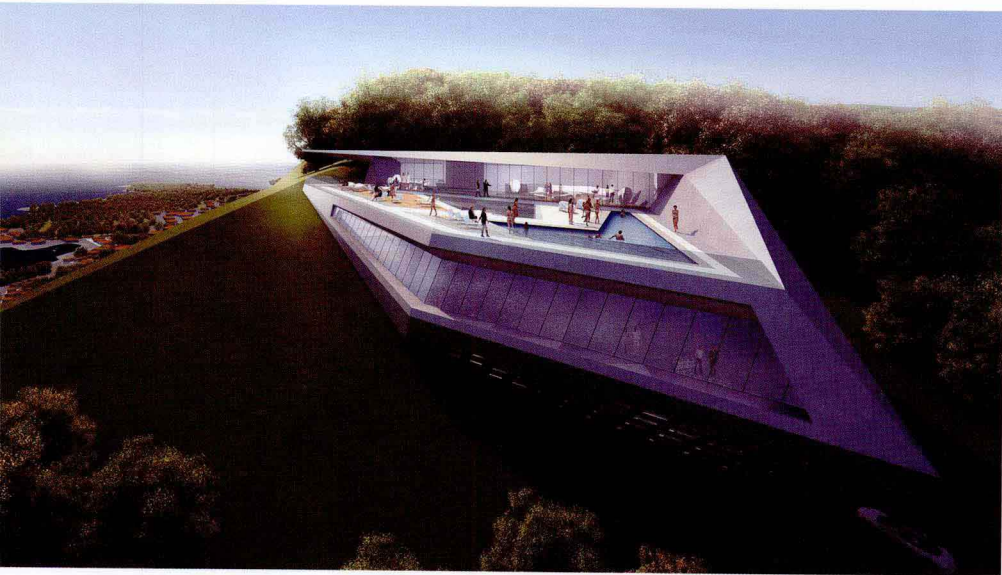
Each canopy is covered in fabric in the style Canvas-Natural. The fabric was folded and then stretched over suspended bent steel tubing and plywood rings, each with a unique radius that gives each column a different form. The fabric used in reOrder will either be returned to the manufacturing facility for recycling or reused for future projects by Situ Studio once the installation is complete.

The installation also featured benches and tables around each column composed of sheets of solid surfacing. The sheets are transformed into three-dimensional benches and tables using a sophisticated and controlled heat process known as thermoforming.

The new installation celebrates a remarkable, double-height space that has evolved through many designs from its creation. For several years the hall was used to display pre-Columbian and Native American material. When the Situ installation closes in 2012, the central gallery space will be used as an introduction to the Museum's comprehensive collections, which range from ancient Egyptian masterpieces to contemporary works.



Libera Dubrovnik高尔夫度假村



设计大纲要求为一个位于克罗地亚的新高尔夫球与水疗胜地设计两个样板别墅，置身其中可以俯瞰杜布罗夫尼克旧城。整个开发项目包括400栋别墅、两家五星饭店、豪华公寓、零售设施、一个水疗馆和一个18洞高尔夫球场，包括高尔夫俱乐部。

最近规划的一项蓝图确定了每个地块的周长和尺寸，面积从12 000m²至20 000m²不等。样板别墅位于高原边缘，在那里能欣赏到城镇和大海的美丽景色。样板别墅定义了度假村的整体建筑设计。

杜布罗夫尼克是联合国教科文组织颁布的世界文化遗产保护区之一，土地开发正位于其北部。这片土地面积为430公顷，位于杜布罗夫尼克旧城北部一个海拔高度大约为300m到400m的高原上。在开发区的南部边缘，地形倾斜陡峭，延伸至大海。从西到东的

地形也有适度的倾斜。海拔的不断升高方便人们将四周的景物尽收眼底。往南边看是大海和杜布罗夫尼克旧城，北边则如同一幅多姿多彩的山水画。

石头

建筑师扎哈·哈迪德提议的独特的建筑结构极具个性。融入了光线和空间感之后，它具有高度的表现力以及雕塑般的质感。光线和景色是该住宅的驱动力。

该设计的灵感来自于克罗地亚的喀斯特地形和典型的喀斯特元素，例如陡峭的悬崖、山洞、落水洞以及灰岩坑。整个结构看起来像一块石头，一部分沉入地下。这个拥有七个卧室的住宅被设计成一个三层结构，设计师压低了建筑的轮廓以便与周围的景色和杜布罗夫尼克旧城相衬。建筑位于斜坡的最边缘处，这样才能使置身其中的人们饱览景色。北

部的公园和花园可以被当作娱乐场所，也可以看作是现有村庄和半公共道路的缓冲地带。

贝壳

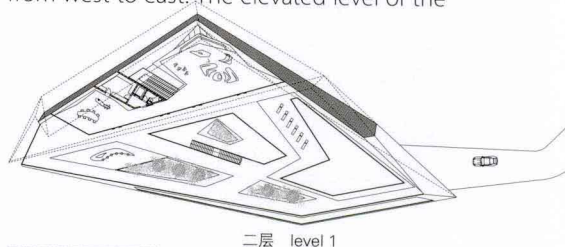
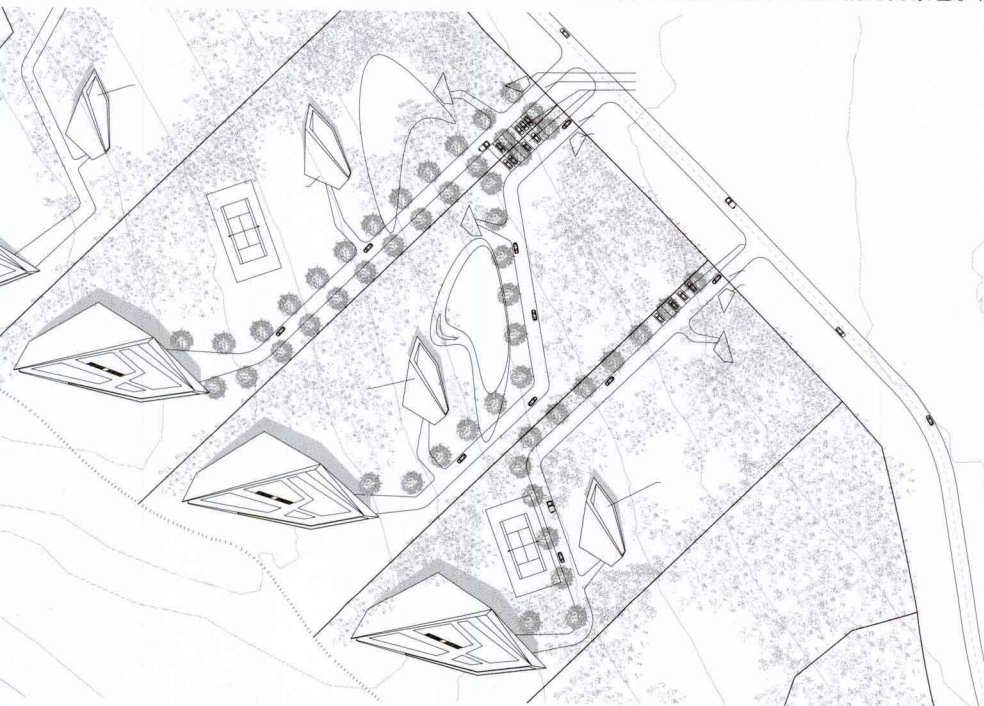
这个豪华的私人住宅原型设计与周围的景色遥相呼应。建筑细长的曲线外形的灵感来自于克罗地亚海岸上的贝壳结构。这栋住宅的设计非常具有光线感和空间感，大大的滑门更方便人们进入室外游泳池旁的露台。

Libera Dubrovnik Golf Resort

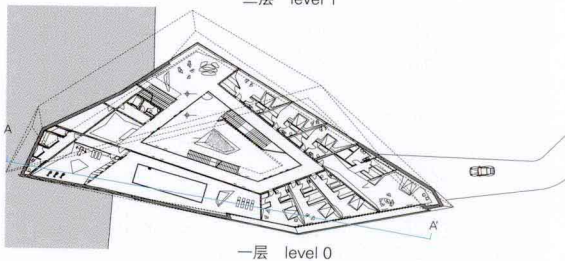
The brief called for the design of two prototype Villas for a new Golf and Spa Resort in Croatia overlooking the old town of Dubrovnik. The total development comprises 400 villas, two 5 star hotels, luxury apartments, retail facilities, a spa and an 18 hole golf course including a golf clubhouse.

A recently developed master plan determines the perimeter and size of each land parcel, which range from 12,000m² to 20,000m². The site of the prototype villas is located at the edge of the plateau with picturesque views towards the town and sea. The prototype villas shall define the overall architectural design of the resort.

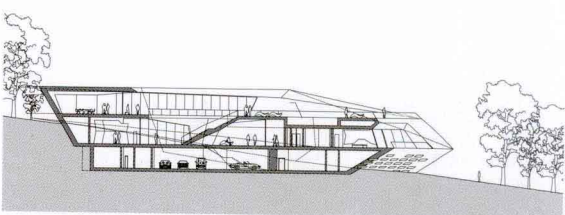
The area of development is located north of Dubrovnik, a Unesco World Heritage Site. The land comprises 430 hectares and is located on a high plateau approximately 300m to 400m above sea level, north of the old town of Dubrovnik. At the southern edge of the project site, the terrain slopes steeply towards the sea. The terrain also slightly slopes from west to east. The elevated level of the



二层 level 1



一层 level 0



A-A' 剖面图 section A - A'

site allows for magnificent views in all directions. A view toward the south enjoys the sea and of the old town of Dubrovnik, and a view toward the north is coloured by picturesque mountain and landscape views.

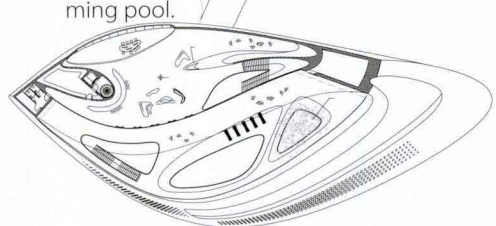
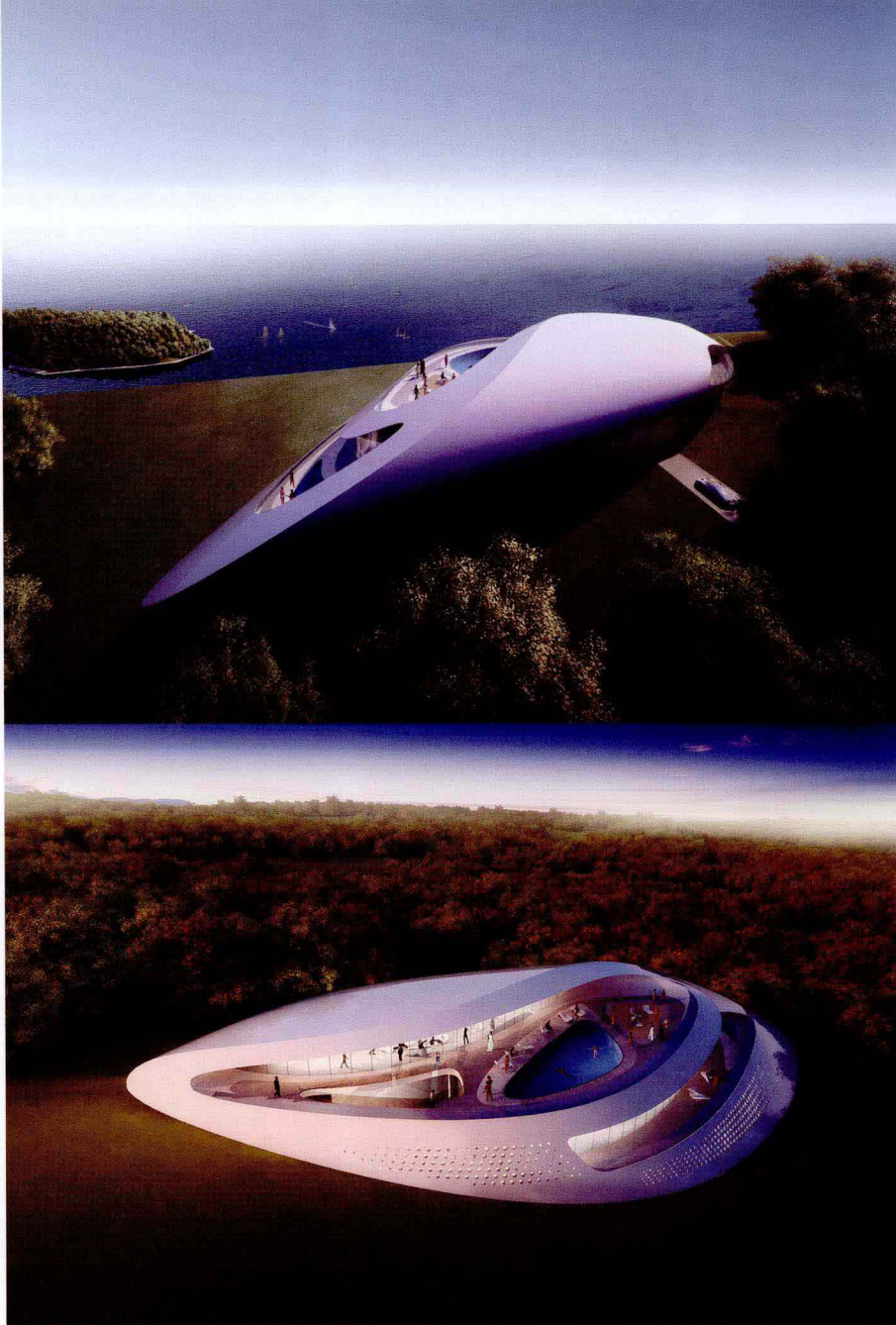
Rock

Zaha Hadid Architects' proposal is a distinct and unique structure with a strong sense of identity and character. It has a highly expressive, sculptural quality, infused with a sense of light and space. Light and views are the driving forces of the house.

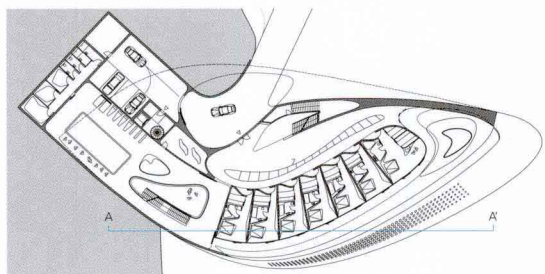
The design is inspired by the Croatian karst topography and typical karst elements such as sharp - edged cliffs, caves, dolines and sinkholes. The structure appears as a rock, partly sunken into the ground. The seven bedroom house is designed as a three-level structure keeping the buildings profile low in relation to the surrounding landscaping and the old town of Dubrovnik. The building is positioned at the very edge of the slope to take full advantage of the views. The park and garden area to the north will be used as recreation area and buffer zone to the existing village and the semi - public road.

Shell

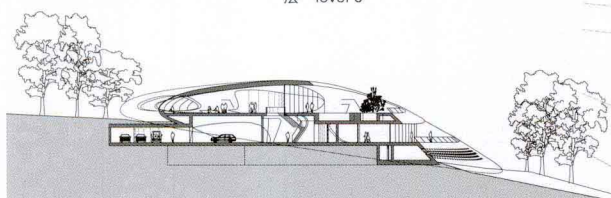
The prototype for this luxurious private residence has been developed in direct response to the programme, the landscape and the views. The elongated curvilinear building shape is inspired by shell structures found along the Croatian coastline. The house was designed to be light and spacious, with large sliding doors giving access to external terraces adjacent to the swimming pool.



二层 level 1



一层 level 0



A-A' 剖面图 section A - A'



Constructed Nature

构筑自然

大田大学建校30周年纪念建筑

DaeJeon University

30th Anniversary Memorial Building

Seung, H-Sang



构筑自然 Constructed Nature

Hyuk Khang

如今的大学应该超越它们作为教育机构和研究机构的功能，与此同时更需要承担社会文化、工业和区域的角色。此外，它们必须随着全球一体化的趋势不断转变自身。

近来的校园中心就是满足这些需求的体现，它们为高校的发展提供了一个机会，将高校的水平提升到一个新台阶。

作为一个后续项目，校园中心的特色并不是那些固定的建筑形式，而是为各种各样的结构和空间都提供了一种可行性，从而拥有建筑群的特征。

大田大学校园中心毗邻惠花文化中心，后者是建筑师承孝相于2003年设计的。这两栋建筑形成一种相辅相成的关系，清晰明了地构成了这座校园的中心。

惠花文化中心和学生宿舍楼分别由承孝相先生和闵贤植先生所设计，这两栋楼的设计和构造为从品质上改善大田大学校园环境提供了一次理想的机会。在闵贤植先生的带领下，一项改变校园的计划初具雏形，校园环境在这两位建筑师的共同努力下有了日新月异的变化，尤其是在校园外观和氛围方面得到了显著的提升。

大田大学的老校园建在盖房困难的陡峭山坡上，这里已过度建造

了许多大型设施。它们不仅给人带来了视觉负担，而且也使保持这所大学的独特氛围变得格外困难。

不管怎样，最近由于这两位建筑师的介入，整个校园空间开始变得有条理，渐渐地呈现出独有的色彩和特征。建筑师们的开发方法充分考虑并且尊重这个地区的地理特点，同时将基地的限制条件转变成了一种富有创造性的建筑潜能。在将地势的限制条件转变为新场所的方面，它树立了一个榜样。

大田大学建校30周年纪念建筑在设计和建造方面的重要意义，并不仅限于其历史象征作用，它也是标志着大田大学校园重建项目达到巅峰的一座建筑物。

这两位建筑师有着相似的观点和方法，以“和而不同”的理念创建了整个校园，创建过程本身就十分有趣。这就是为什么“诠释”一栋建筑应该以对整座校园的内容以及其背景的理解为基础。同时从实际情况来看，这栋建校30周年纪念建筑并不是孤立存在的，而是与周围的环境有着千丝万缕的联系。

人们可以很容易从“建校30周年纪念建筑”的名字中分辨出这栋建筑对整座校园的重要意义。它位于校园的中心，无论是从视觉效果

Today universities should go beyond their functions as educational and research institutions and also fulfill socio-cultural, industrial and regional roles. Furthermore, they have to transform themselves in line with the trends of globalization.

Recent campus centers are ways to respond to such demands and serves as an opportunity for the development of universities, raising them to a new level.

As a follow-up, campus centers open feasibility for a variety of forms and spaces, not featuring a fixated form, thus having characteristics of a complex.

The DaeJeon University Campus Center is located nearby the Hye-hwa Culture Center designed by architect Seung, H-Sang in 2003. The two buildings are in a complementary relationship, clearly forming the hub of the campus.

Design and construction of Seung, H-Sang's Hyehwa Culture Center and Min Hyun-Sik's dormitory provided an ideal opportunity to qualitatively transform the campus environment of DaeJeon University.¹ Led by Min Hyun-Sik, a plan to upgrade the campus was established and the campus environment was gradually improved and reformed by the two architects, significantly enhancing the appearance and the atmosphere of the campus.

The old campus of DaeJeon University excessively accommodat-

ed large facilities on a steep slope on which it was difficult to construct buildings. They not only imposed a visual burden, but also made it difficult to retain the university's unique atmosphere.

However, thanks to the recent intervention of the two architects, the campus space became organized and came to secure its own color and identity. The architects' development method that respects and takes consideration of the site's geographical features converted restraints of the site into creative architectural potential. It set an example where limitations of the topography led to the generation of a new place.

What is significant in the design and construction of the 30th Anniversary Memorial Building of DaeJeon University is not limited to its historical symbolism. It is also a building that culminates in the project of reconstructing the DaeJeon University campus.

The process in which two architects with similar positions and approaches create the campus "independently and also together" is sufficiently interesting in itself. This is why the "interpretation" of a building should be made based on the understanding of the context of the entire campus and its background. In actuality as well, the 30th Anniversary Memorial Building exists not in isolation but in mutual relationships.

One can easily discern from the name of the "30th Anniversary



曹溪宗佛教传统文化中心
Buddhism Traditional Culture Center of Jogye Order

还是从交通动线的流动方面，它都占据着核心位置。由于空间相对较大，项目也比较复杂，这栋建筑理应成为整座校园的代表性建筑。然而，建筑师并没有竖立一个令人印象深刻的地标，取而代之的是减轻了这栋建筑由于其庞大的体量所形成的冲击力，使构成方式与倾斜的地形及其他各个单独的体量相吻合，因此便创建了一片人工构筑的景观。这栋纪念建筑以一种抽象的方式重新创建了基地的轨迹，构成了一片人造土地和一块平台，上面还矗立着垂直的塔楼和体量，呈现出与其背后山脉的天际线和谐相融的景观。这样的设计非常合理，也很有说服力。从另一方面来说，通过承孝相先生以往的作品和设计理念来推断，这种结构和方法是完全可以预料到的。他始终如一的风格已经把通过与土地对话得出设计灵感、进而创造区域和景观放在了首要位置。

他的设计也是同样，主张将空间分开，而不是将它们融合在一起，从未分层的关系和空间的共存中获得灵感。这个已经重复了好多年的问题——他的技术中究竟有着怎样的差异和新奇，已然被带到了建校30周年纪念建筑中，也带到了它已经产生的影响之中。

其他普通的校园中心通常是将各种各样的功能和空间并入条理

分明的体量中，并以一种系统的方法对其进行排列。它们作为有着复杂外层和外观的设施，形成了自身的特点，并试图成为一栋各项功能都运转良好的完美建筑。

从另一方面来说，承孝相先生所追求的设计效果似乎极为与众不同。它似乎是作为一个松散的组合而存在，这个组合不同部分之间的整合强度比较弱。它明显更追求个性化，以及构成整体的层次之间的分割及组合。他试图为各种活动和移动所造成的重合和各种可能性给予足够的自由活动空间。比起统一的建筑形象来说，不同的视觉体验会更突出。对各场所之间相继的感知对于建筑体验来说是更好的素材。他的建筑设计似乎在一端被分开，而在另一端被连接起来。比起实际存在的建筑来说，这种中间空间、空隙和缺口则显得更为重要。

蓦然一瞥，这栋建校30周年纪念建筑似乎非常复杂，而且它似乎已经经历了几个阶段或过程。事实上这种概念很清晰，也很容易理解。比起竣工建筑的图片，在效果图或者剖面图中似乎呈现得更加清晰。那就是他所说的“地文”，或者是就地势而建的一个项目。首先根据高度上的不同，将这片倾斜的地势分成几个台阶；接着，让平行而笔直的长线跨过建筑物和空地。通往这所大学校园中心部分的外部

Memorial Building" what significance this building carries on the campus. It is located at the heart of the campus, occupying a central location both in terms of visual aspect and flow of movement lines. With relatively large space and complicated programs, the building should serve as the representative building of the campus. However, instead of erecting an impressive landmark, the architect mitigated the impact of the large volume of the building with its composition responding to the sloped topography and segmented mass, thereby creating a constructed landscape. The Memorial building, which recreated the traces of the site in an abstract manner, constitutes an artificial land and a kind of a platform on which a vertical tower and volumes are placed, presenting a landscape in harmony with the skyline of the ridge behind. Such designing is reasonable and sufficiently convincing. On the other hand, such structure and method is sufficiently predictable given the architect Seung's past work and philosophy. His consistent style has been placing priority on generating places and landscapes by drawing clues through dialogue with the land. His design, which divides spaces rather than integrating them and derives emotional tension and generation of events through non-hierarchical relationships and coexistence of spaces, is also familiar. The issue is what difference and newness his technique,

which has been repeated over the years, has brought to the 30th Anniversary Memorial Building and what impact it has elicited. Other general campus centers normally incorporate various functions and spaces into orderly volumes and masses and arrange them in an organized manner. They form their characteristics as a facility with their sophisticated exteriors and appearances and intend to become a perfect building which also functions well. On the other hand, what Seung, H-Sang pursues appears to be quite different. It seems to exist as a loose assemblage with weak intensity of integration among different sections. It has a clear tendency of individualization and segmentation/assembly of layering or layered elements constituting the whole. He attempts to allow sufficient leeway for coincidence and freedom of activities and movements. Diverse visual experience is more emphasized, instead of uniform architectural image. Continuous and sequential perceptions of places are far superior materials for architectural experience. His architecture appears to be divided at one end and to be connected at the other. The in-between space, void and gaps are more important than the actual being. At a glance, the 30th Anniversary Memorial Building appears to be considerably complicated, yet it seems to have undergone several phases or processes. The concept is clearly and easily under-