

亲地建筑

Land in Tune



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维也纳应用艺术大学

在维也纳环城大道的第一街区和第三街区之间设有几座建筑，它们均是出自不同的建筑师之手，并在不同时代建造而成。海因里希·冯·费尔斯特、Schwanzer-Wörle和Noever-Müller是这组精美建筑物的建筑师。其中几座建筑被用作应用艺术博物馆，而其他几座则作为应用艺术大学的建筑。该建筑群的最初意图是想体现出一种非常精美、微妙和精确的设计理念。尽管作为建筑群的一部分并位于同一街区，但它们之间始终保持着一种非常清晰的距离，以刻意展示出它们各自的独立性和自治性。

清除——复原

Schwanzer-Wörle设计的林克建筑是一个不成功的例子。它不仅仅与最初设计意图——同一街区的一组松散且开放的建筑群——背道而驰，也与Schwanzer-Wörle本身的设计风格完全不同。费尔斯特设计的建筑与Schwanzer-Wörle设计的建筑实质上都是自治性建筑，但外界对二者的评价却相去甚远。这个问题在这个项目中被重新提出来，因此建议采用以下几个步骤：

——拆除林克建筑

——对那些因建造林克建筑而遭到损毁的费尔斯特建筑与Schwanzer-Wörle建筑进行部分重建

——重新为如今采光效果极佳的Schwanzer-Wörle建筑注入活力

迁址

我们为Schwanzer-Wörle建筑的连续性着迷。这座建筑由一系列柱子和平板组成。通过将楼梯和电梯拆除，并将它们安装到Schwanzer-Wörle建筑的连续结构的前面，以此达到三个重要目标：

——充分地运用整个楼板

——显著地增加可用楼面面积

——改善循环流通效果（从经济和空间方面）

纯粹的结构——一个完全空了的架子

拆除楼梯和电梯可以展现出一个纯粹连续性结构。仅仅留下柱子和石板，为多种功能用途作准备。架子式的结构将作为工作室。

公共地下室

费尔斯特建筑与Schwanzer-Wörle建筑由一个公共的功能性地下室连接起来，其中包括演讲厅、车间、存储空间、技术设备以及运输线和废物处理区。

校区——17家工作室聚集的地方

实质上，建筑师提议了三个主要的连接

元素来“打造”Angewandte新校区：

——内部广场将费尔斯特建筑与Schwanzer-Wörle建筑连接起来；

——花园将大学建筑与博物馆建筑连接起来；

——百老汇（一条巨大的阶梯）沿对角线方向穿过Schwanzer-Wörle建筑的立面。百老汇不仅是一条交通流线，同时也是17家工作室成员和及其知识汇集的地方。它是研究跨学科项目的非正式市场。

临时结构

在应用艺术大学的屋顶方面，建筑师们提出了两种可供选择的临时结构方案。两个充气气球象征并标志着Angewandte校区中通往其周边城市的特殊地点。升起透明气球就代表着一个特殊的日子，其作用就像建筑上树立的旗帜一样。

University of Applied Arts Vienna _ Wolfgang Tschapeller ZT GmbH

Between the 1st and 3rd district in Vienna on the Ringstrasse, a few buildings of different authors and times are collected on a block. Heinrich von Ferstel, Schwanzer-Wörle and Noever-Müller are the architects of the group of fine buildings. Some of them serve the purposes of the Museum for Applied Arts and the others serve the



University of Applied Arts. The original intent for this group of buildings follows a very fine, subtle and precise idea. Although being part of a block, or standing on a block, they were always meant to keep their independency and autonomy by simultaneously allowing for a visibility of the space in between them.

Erase – Restore

The Link Building by Schwanzer-Wörle was an unfortunate move. It does not only work strongly against the original urban intent of a loose and open group of buildings on a block. It works also against the character of Schwanzer-Wörle's own design. Ferstel

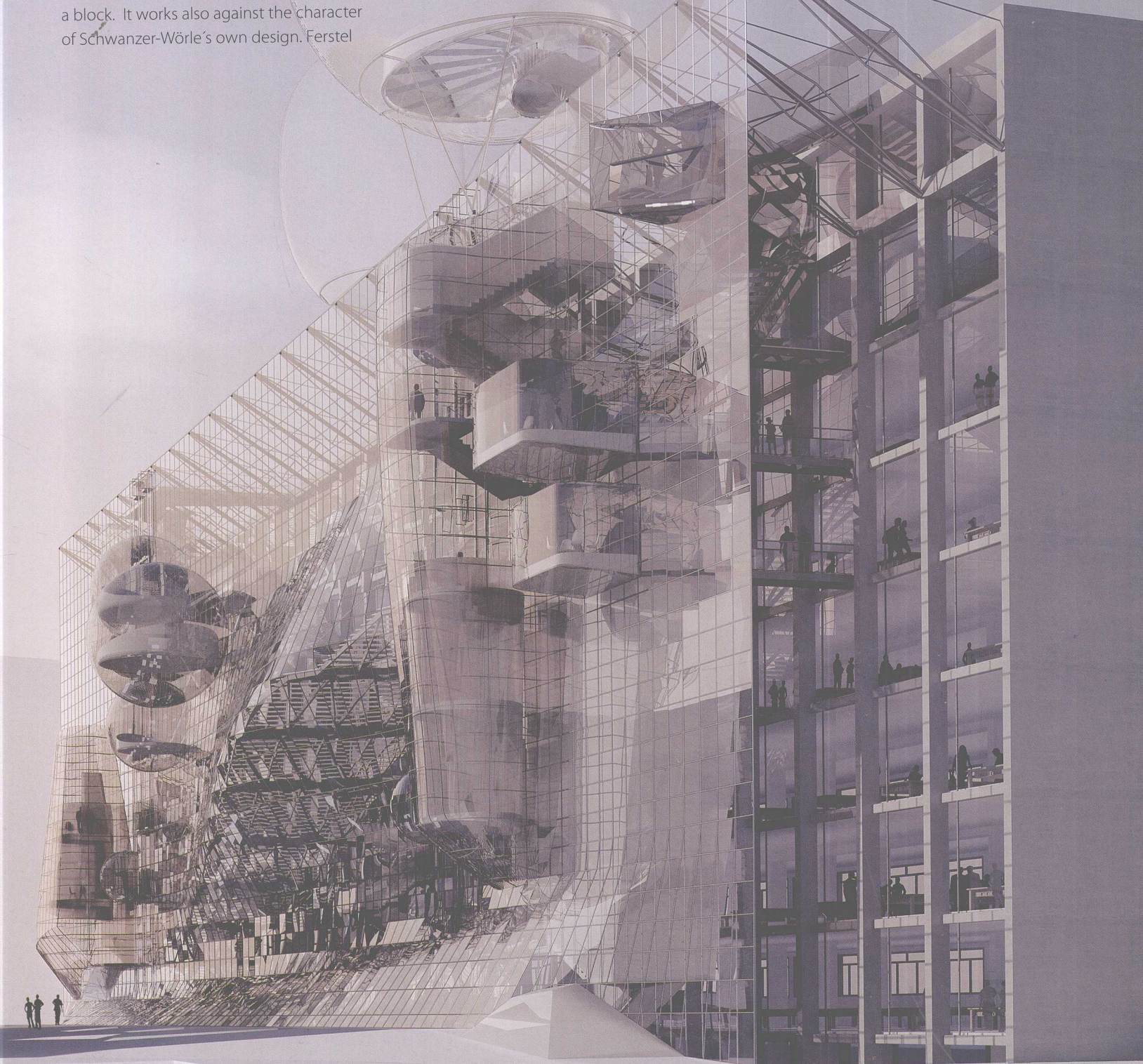
Bau as well as the Schwanzer-Wörle Bau are in their essence autonomous objects standing in critical distance to each other. Such reading is re-proposed in our project. Consequently the following steps are proposed:

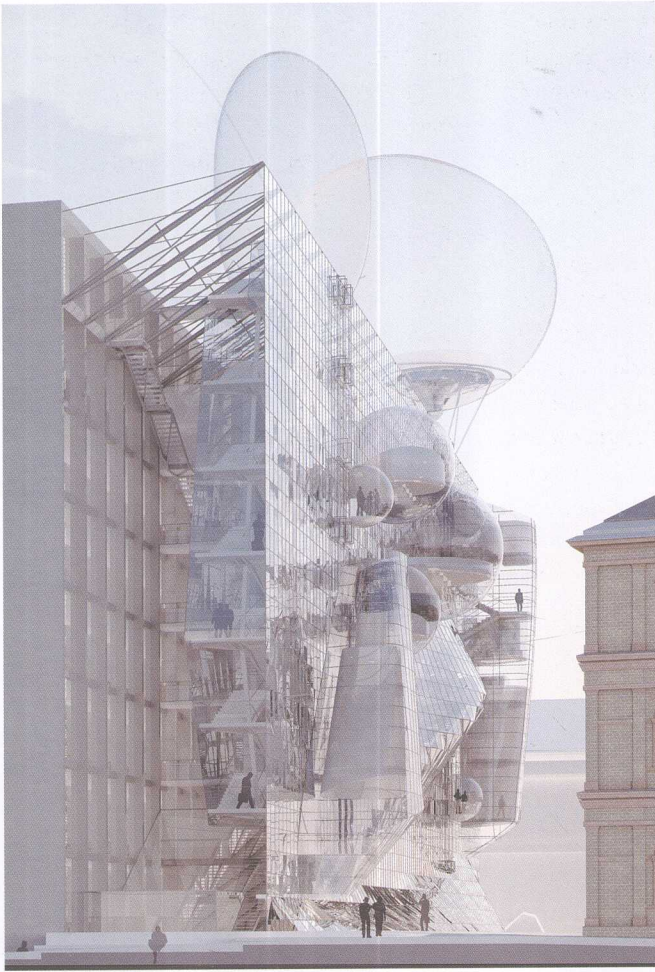
- Demolition of the Link Building.
- Reconstruction of those parts of the Ferstel Bau and the Schwanzer-Wörle Bau which were destroyed by the insertion of the Link Building.
- Activation of the now very well-lit areas of the Schwanzer-Wörle Bau

Dislocate

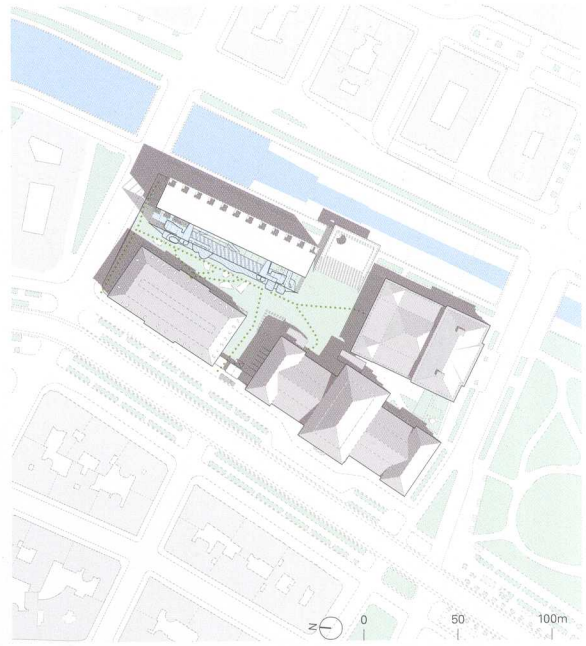
We are fascinated by seriality of the Schwanzer-Wörle Bau. The building consists in essence of a series of columns and slabs. By taking out stairs and elevator cores and by repositioning them in front of the serial structure of the Schwanzer-Wörle Bau, three essential targets are achieved:

- Full flexibility on the entire floor slab
- Remarkable gain of usable floor area
- Improvement of circulation (in economic and spatial terms)





项目名称: Angewandte NEU
 地点: Vienna, Austria
 建筑师: Wolfgang Tschapeller ZT GmbH
 项目团队: Jesper Bork, Simon Oberhammer,
 Mark Balzar, Franz Kropatschek, Gonzalo Vaillo Martinez,
 Daniel Ehrl
 合作商:
 Structure - Werkraum Wien,
 TGA - Planning Group Green Pichler GmbH,
 Energy and climate design - Dr. Jochen Käferhaus,
 Fire protection - Brandrat, Lightning design - Klaus Pokorny
 效果图: ISOCHROM, Armin Hess
 设计时间: 2012



Pure structure – an entirely empty shelf

The removal of stair and elevator cores displays a pure serial structure. What remains are solely columns and slabs, ready for multiple functional readings. The shelf-like structure will house the studios.

Common Basement

Ferstel Bau and Schwanzer-Wörle Bau are connected by a common functional basement, containing lecture halls, workshops, storage spaces, technical installations as well as supply lines and waste management.

Campus, where 17 different studios meet

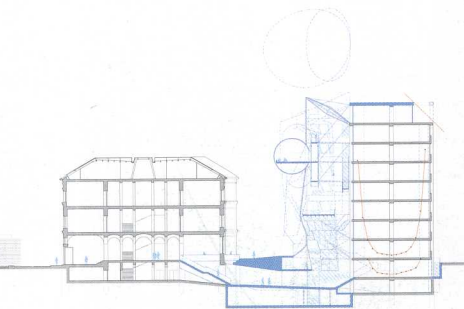
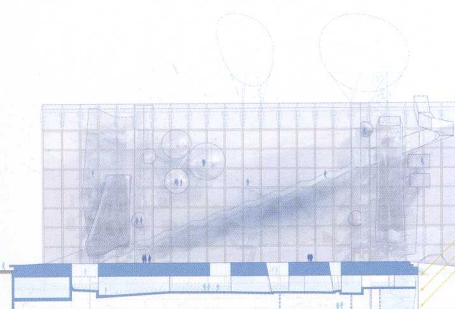
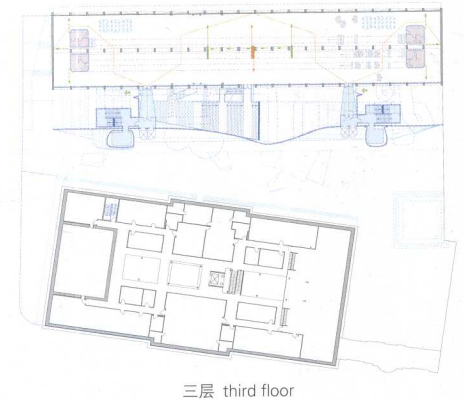
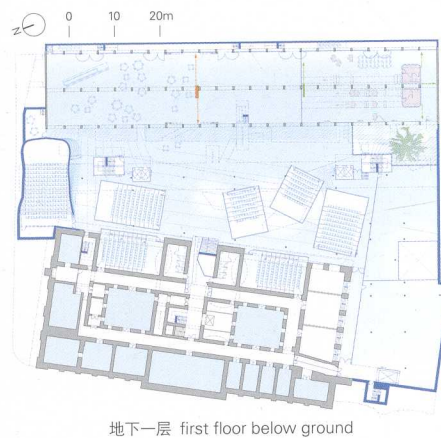
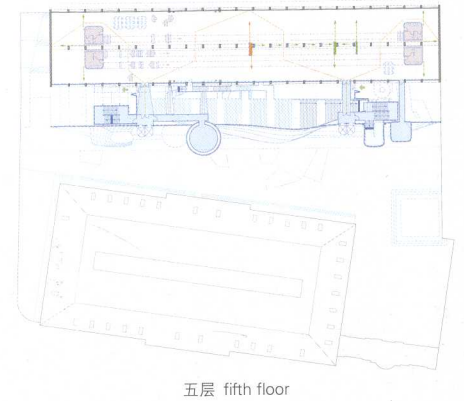
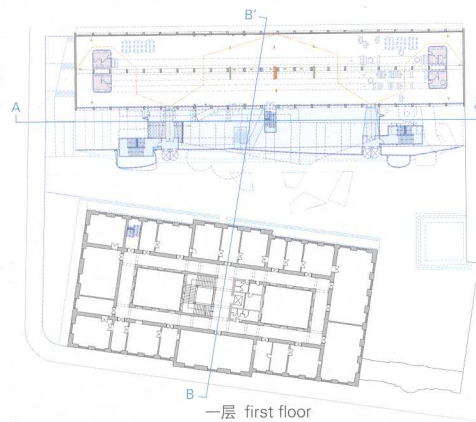
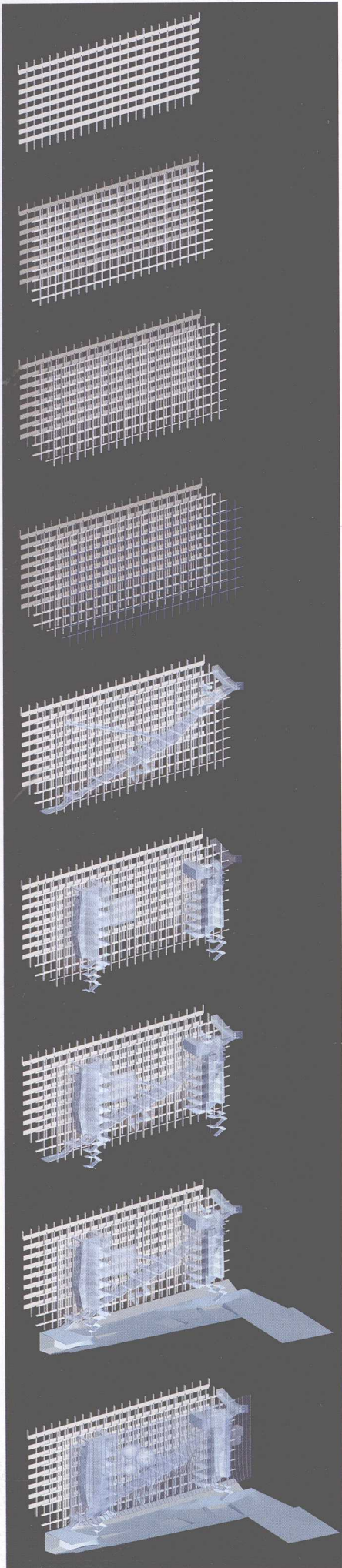
In essence we propose 3 main connecting elements to “make” the new Campus of the Angewandte.

– The INTERIOR SQUARE connects Ferstel Bau with Schwanzer-Wörle Bau

– The GARDEN connects the buildings of the University with those of the Museum
 – The BROADWAY, a large stair which runs diagonally across the elevation of the Schwanzer-Wörle Bau. The BROADWAY is not only a means of circulation, it is the platform where members and knowledge of the 17 different studios meet. It is the informal marketplace for cross disciplinary projects.

Temporary structures

On the roof of the University two optional, temporary structures are proposed. Two pneumatic balloons indicate and signal special occasions at the Angewandte to the surrounding city. Raised transparent balloons means a special day, like flags on a building.



A-A' 剖面图 section A-A'

B-B' 剖面图 section B-B'

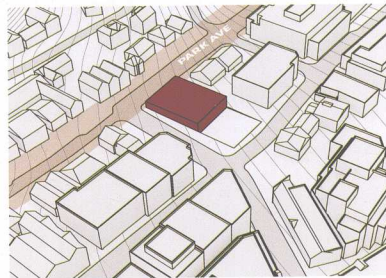
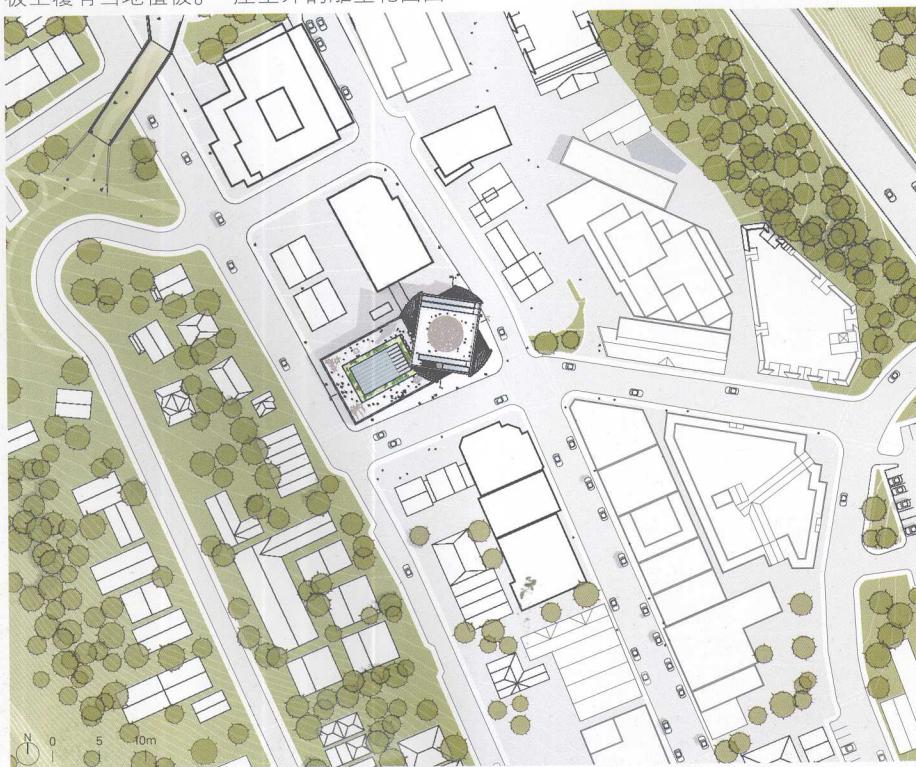
新金博尔艺术中心

在一年一度的圣丹斯电影节中，金博尔艺术与圣丹斯住宅邀请一组国际建筑师们对现有金博尔艺术中心的内部进行修复并与其旧楼相邻的、位于犹他州帕克城中心的新大楼进行设计。BIG建筑事务所设计的新金博尔艺术中心受到了对帕克城、金博尔场地以及城市矿产遗址等诸多城市开发项目的启发，该设计方案将这座建筑设想成缅因街城市生活的锚杆以及帕克城的大门和地标。新金博尔艺术中心的设计非常灵活，极具特点与个性，成为一处天然的公共场所。新金博尔艺术中心的高度为24.4m，与原有邻近建筑（联盟大厦）的高度相匹配。该建筑与低层的美术馆都坐落在缅因街以及城市网络中，而且随着建筑的落成，它仿佛在向由赫伯大道进入城区的游客们遥遥招手，成为城市大门处的一座标志性建筑。考虑到该市的矿产遗址，建筑立面由大量木质材料堆积而成，创造出可访问的开放式内部空间。建筑扭曲的立面包裹着一个不断盘旋上升的楼梯，引领游客从一层去往宽敞的屋顶露台，该露台可用于室外展览或举办活动。天窗使得光线洒满了下面画廊的墙壁。两个画廊之间是一间餐厅，该餐厅一直延伸至现有的具有历史意义的旧金博尔艺术中心屋顶上的雕塑花园。现有建筑被改造成一个教育中心，以作为对新艺术中心功能的补充。它的中心是一个灵活的双层高礼堂，作为放映和展览大厅。夏季，面向赫伯大道的建筑立面可以向街道敞开，展示了室内的活动。现有建筑的屋顶配备有太阳能热板，太阳能热板上覆有当地植被。一座室外的雕塑花园围

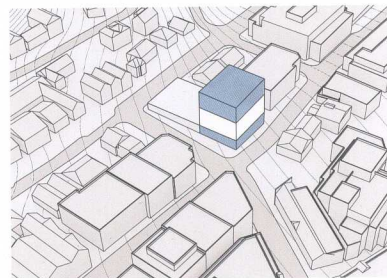
绕在屋顶周边。新金博尔艺术中心利用帕克城的气候优势，希望通过采用天然热源、自然光照、通风最大化以及雨水回收等方法，达到LEED铂金认证级别。大量的天窗和巨大的带状窗户使得整座建筑充满了自然光线，大大减少了用于照明的能源成本。可开启的天窗促进了自然空气的流通。地源热交换器被埋在了非建筑区的地下深处。热泵在冬季会从循环水中吸收热量，而在夏季则会排出热量。

The New Kimball Art Center _ BIG + Architectural Nexus

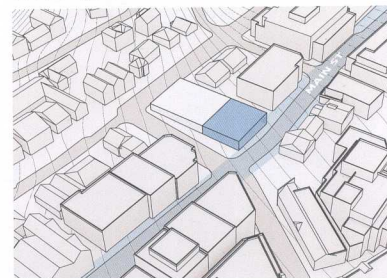
The Kimball Art Center and Sundance House during the Annual Sundance Film Festival, invited an international group of architects to submit designs for an interior renovation of the existing Kimball Art Center and the construction of a new building directly adjacent to the original, located centrally in Park City, Utah. BIG's design for the new Kimball Art Center, inspired by the urban development of Park City, the Kimball site, and the city's mining heritage, envisions the building as an anchor for the street life on Main St. and as a gateway and landmark for Park City. The new Kimball is designed with the necessary flexibility, character and personality to become a natural incubator for public life. At 80-feet, the new Kimball Art Center matches the height of the formerly neighboring Coalition Building. The building footprint and lower gallery sit in



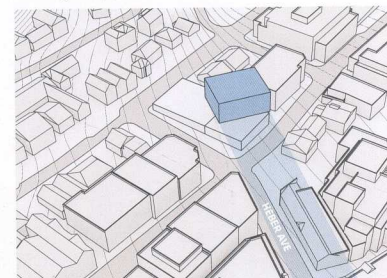
现有的金博尔艺术中心
existing Kimball Art Center



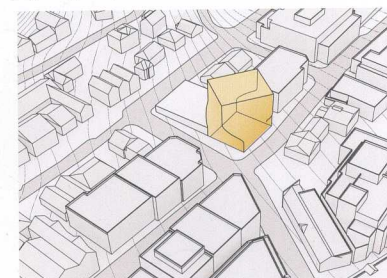
两座新画廊
two new galleries



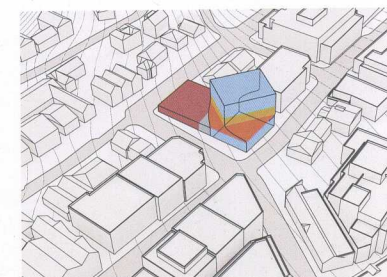
低层画廊
lower gallery



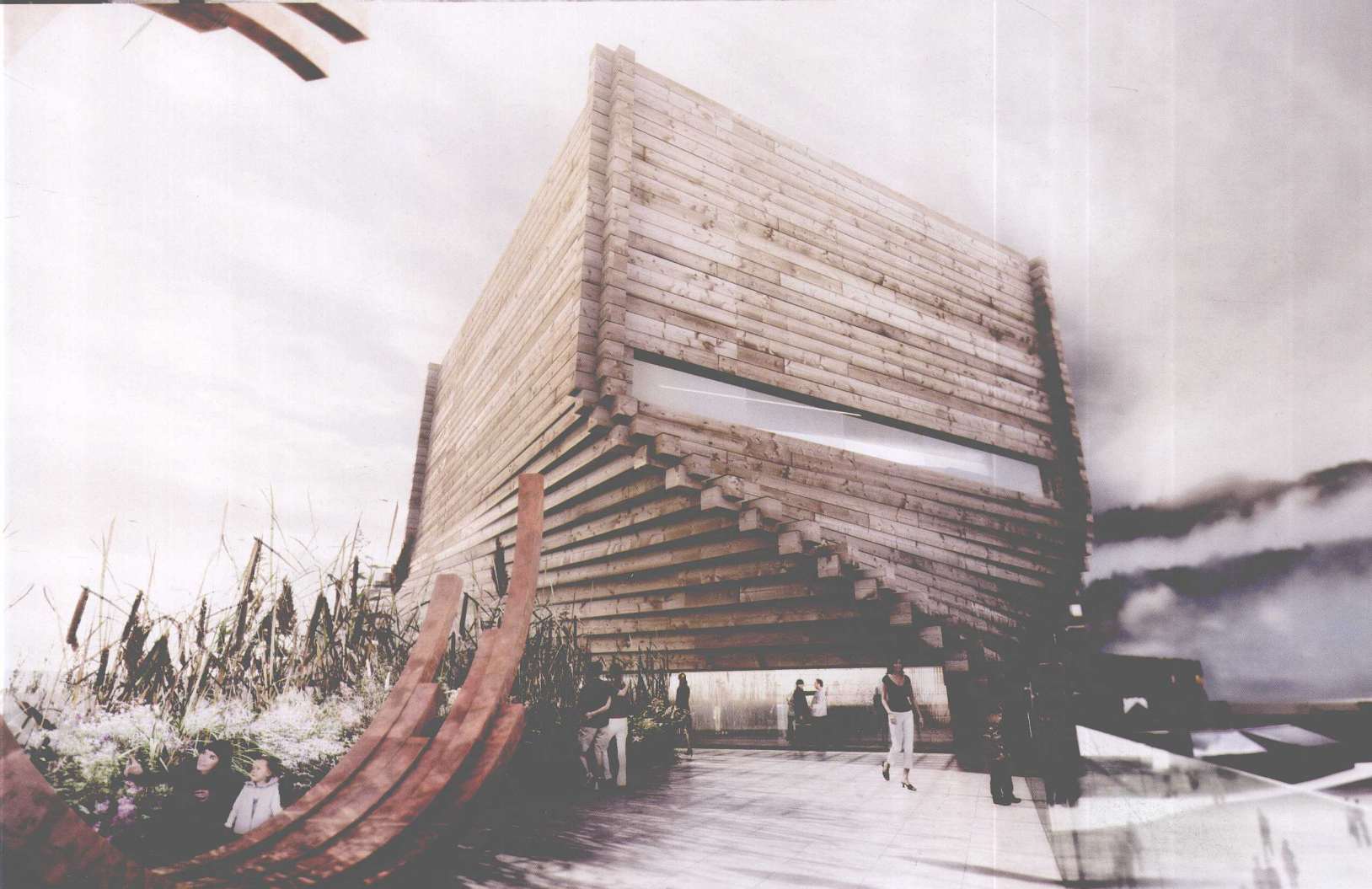
高层画廊
higher gallery

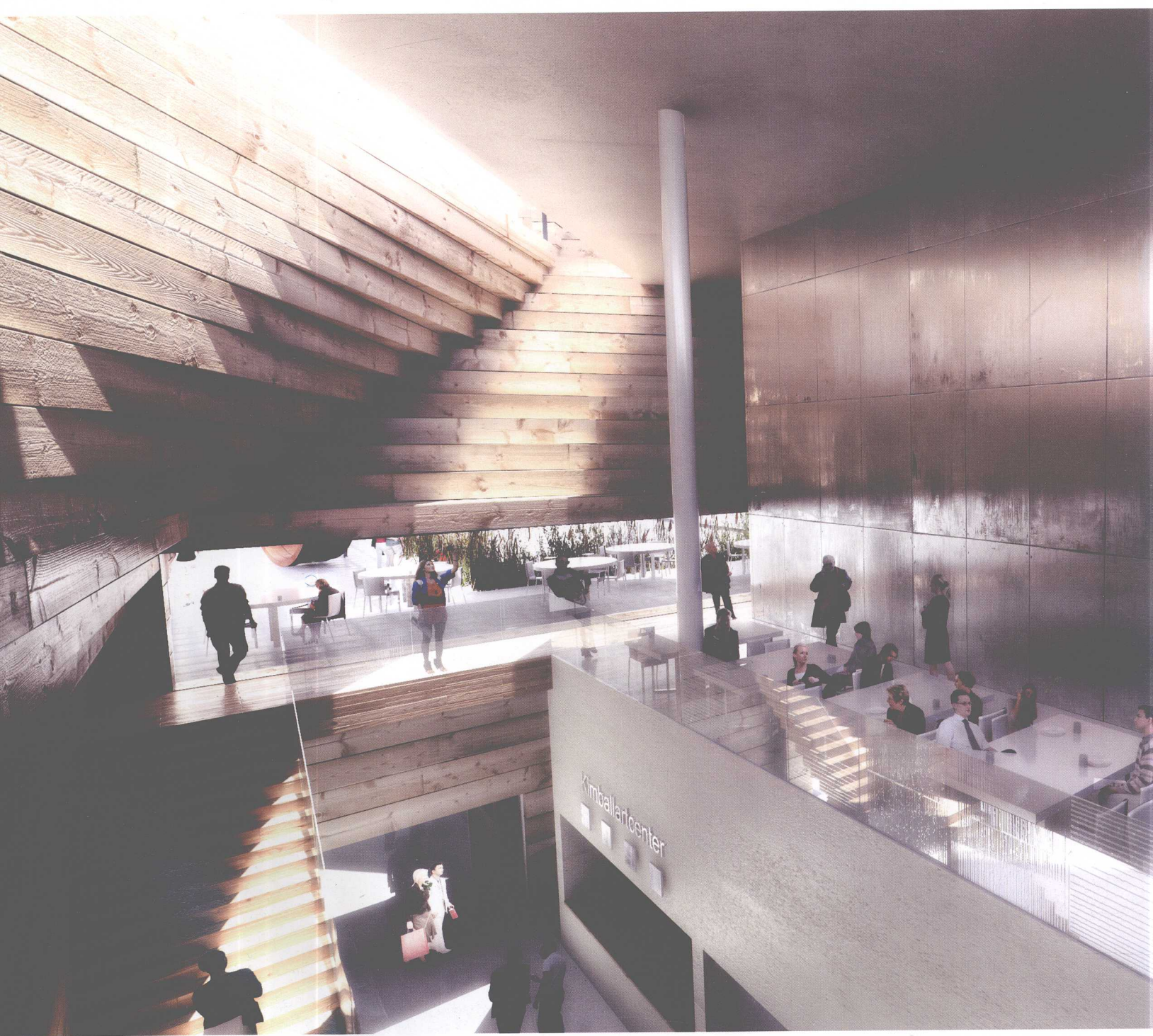
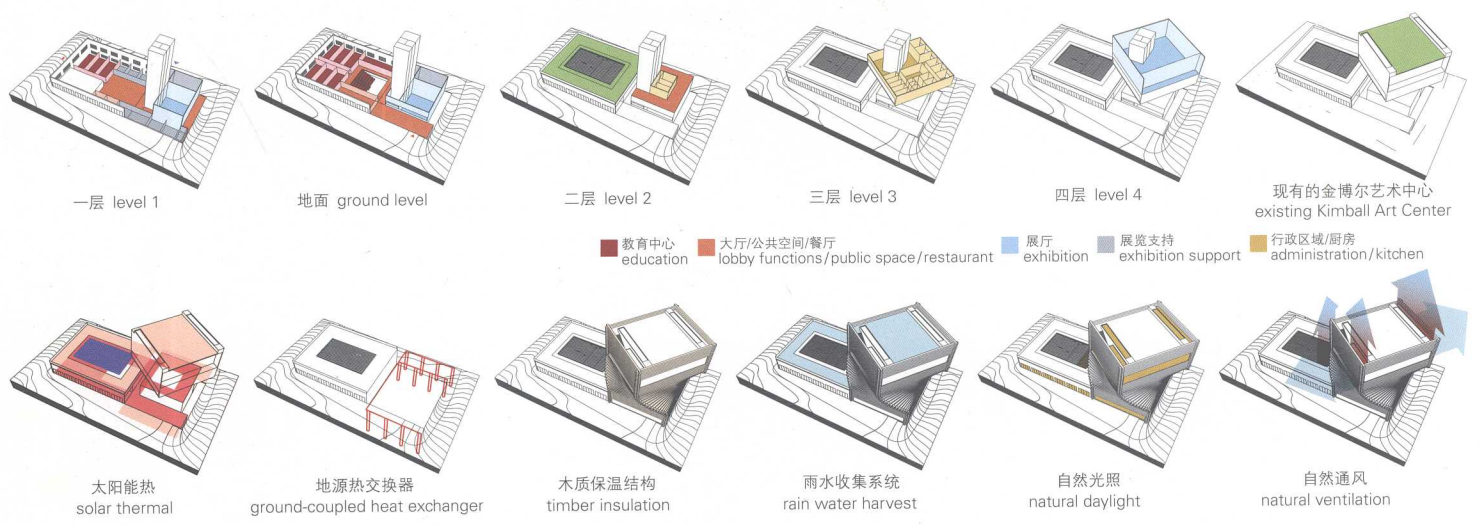


统一的扭曲面
unified twist

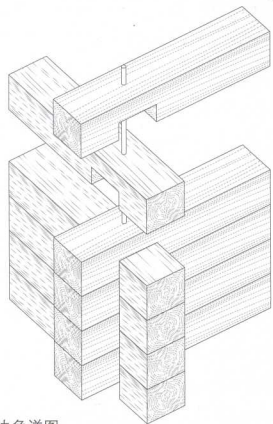
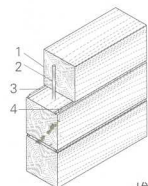


规划
program

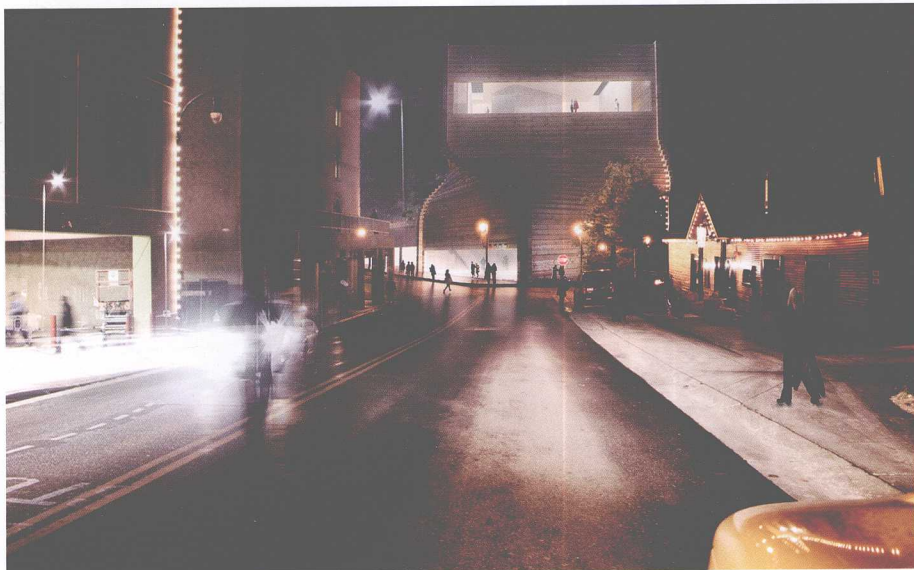


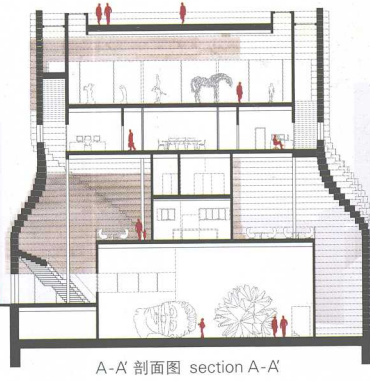


- 1. 20x20 heavy timber
- 2. steel reinforcing rod
- 3. backer rod
- 4. sealant

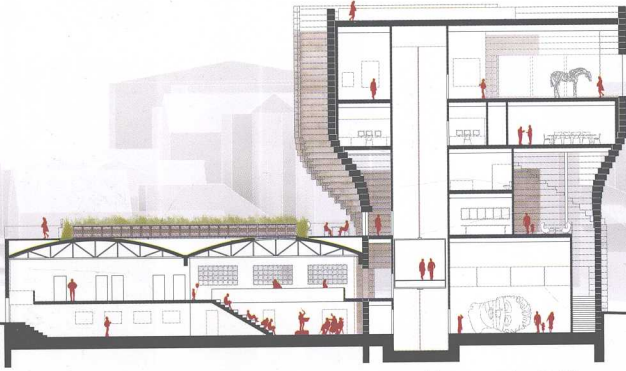


堆垛和边角详图
stacking and corner detail

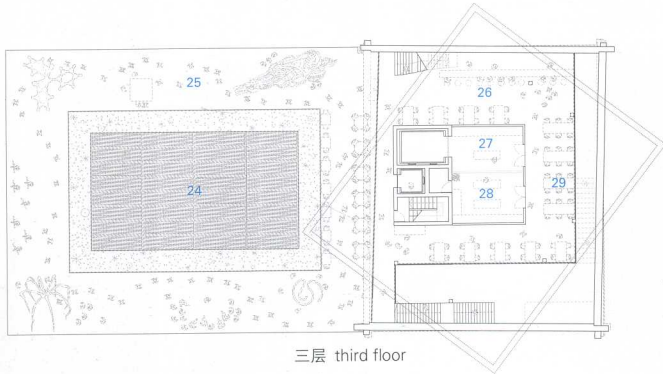




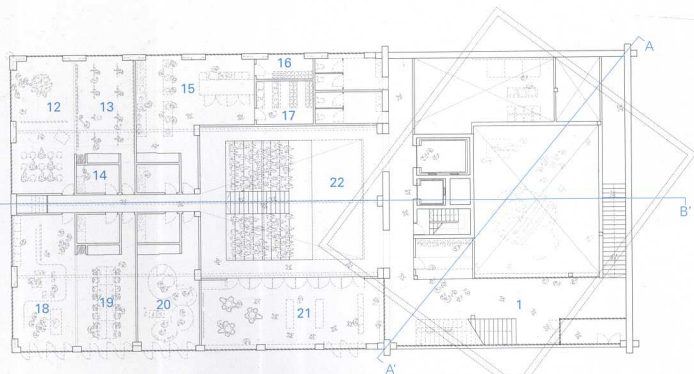
A-A 剖面图 section A-A'



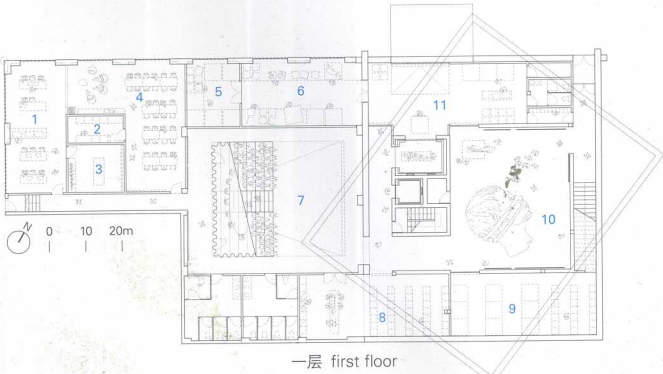
B-B' 剖面图 section B-B'



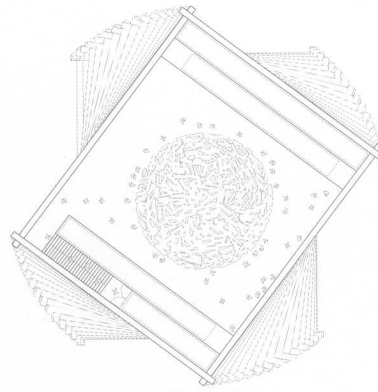
三层 third floor



二层 second floor



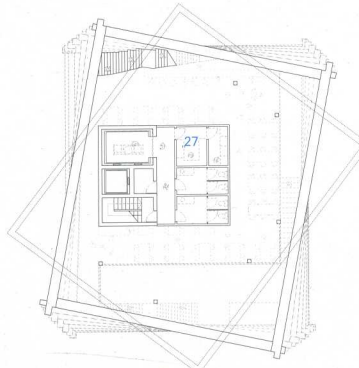
一层 first floor



屋顶 roof



五层 fifth floor



四层 fourth floor

relation to Main St. and the city grid, and as the building rises it turns to greet visitors entering the city via Heber Ave, creating an iconic building at the city's doorstep. Referencing Park City's mining heritage, the facade is constructed of massive stacked timber elements, creating an open publicly accessible space inside.

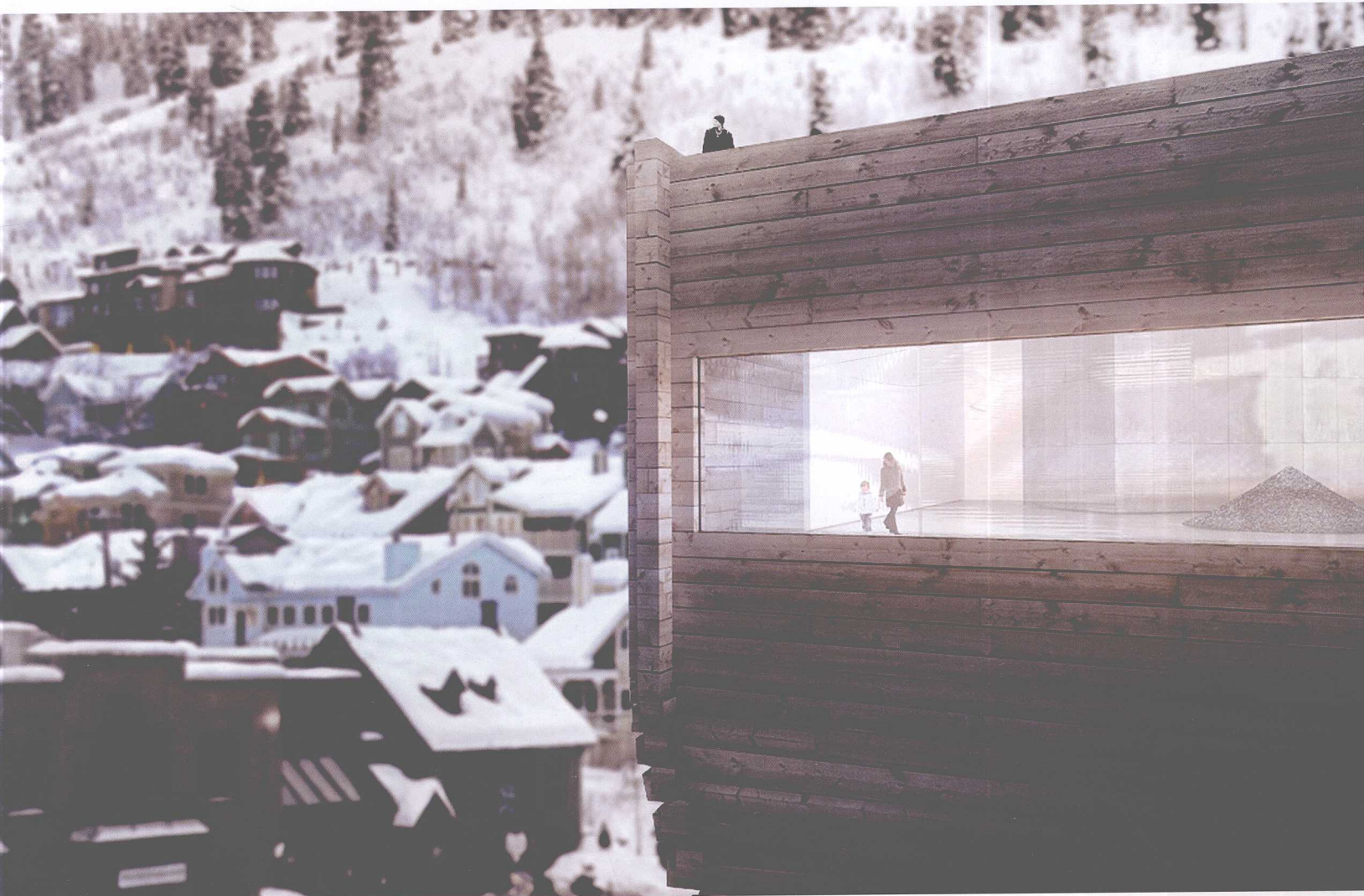
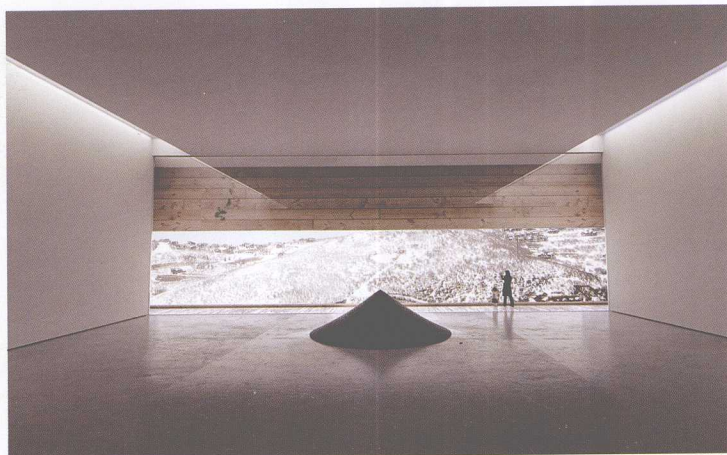
The twisting facade of the building encloses a continuous spiral staircase, leading the visitors from the ground floor to the generous roof terrace, which can be used for outdoor exhibitions and events. Skylights allow light to wash down the gallery walls below. In between the two galleries is a restaurant, which spills out onto a sculpture garden on the rooftop of the existing, historic Kimball Art Center building. The existing building is converted into an educational hub, complementing the function of the new Art Center. At its heart is a flexible double height auditorium for screenings and exhibitions. During summer, the facade towards Heber Ave opens up to the street

- | | |
|-------------|------------|
| 1 照片实验室 | 20 玻璃工作室 |
| 2 储藏室 | 21 礼品店 |
| 3 暗房 | 22 礼堂 |
| 4 数字工作室 | 23 保安室 |
| 5 板条箱存放处 | 24 太阳能热板 |
| 6 装箱和拆箱区域 | 25 花园 |
| 7 扭曲空间 | 26 酒吧 |
| 8 车间/物资存储区 | 27 厨房 |
| 9 艺术品/展品存储区 | 28 食堂 |
| 10 画廊 | 29 餐厅 |
| 11 发货/收货和储存 | 30 作品复印室 |
| 12 成人工作室 | 31 商店经理办公室 |
| 13 儿童工作室 | 32 会议室 |
| 14 喷雾区 | 33 教育办公室 |
| 15 陶瓷工作室 | 34 馆长办公室 |
| 16 窑室 | 35 总监办公室 |
| 17 湿室 | 36 休息室 |
| 18 焊接工作室 | 37 电脑房 |
| 19 锻造工作室 | 38 门厅 |



and exposes the internal activities. The roof of the existing building is equipped with solar thermal panels concealed by indigenous plants. An outdoor sculpture garden loops around the perimeter of the roof. The new Kimball Arts Center takes advantage of Park City's climate, with an objective to meet a LEED platinum rating by harnessing sources of natural heat, using natural daylight, maximizing ventilation, and recycling rainwater. Generous skylights and large ribbon windows flood the building with diffused natural light, greatly reducing energy costs for lighting. Operable skylights trigger natural ventilation. A ground-coupled heat exchanger is drilled deeply into the ground of non-built areas. The heat pumps either extract heat from the circulating water in the winter, or reject heat in the summer.

项目名称: The Renovation and Expansion of Kimball Art Center
 地点: Park city, Utah, USA
 合作主管: Bjarke Ingels, Thomas Christoffersen
 项目负责人: Leon Rost Team: Terrence Chew, Suemin Jeon, Chris Falla, Andreia Teixeira, Ho Kyung Lee
 合作商: Architectural Nexus, Dunn Associates, Van Boerum & Frank Associates, Envision Engineering, BIG D Construction
 甲方: Kimball Art Center
 面积: 2,800m²
 施工时间: 2013
 竣工时间: 2015



亲地建筑

Land in Tune

在建筑学中，拓扑学——一个很精确的数学概念——常被认为是一片灵活的活动领域，这片领域采用感性的方法处理场地特性。除了对建筑的地形特点进行讨论外，挖掘（涉及拓扑学）建筑物还产生了现代主义者和当代建筑实践普遍轻视的两个问题：掩埋的类型和立体切割技术/注塑技术主题，它们是很难出现在主流媒体的聚光灯下的。

与其他同样可行的项目策略相比，20世纪的建筑师对于机械学的迷恋将使其非常看重装配策略，并且似乎演变成为一场道德辩论，这场辩论将世俗的空间与卑鄙、落后和邪恶的特点联系起来。虽然一些最神圣的记忆载体使我们想起了原始洞穴和古墓的诗意，它们大都隐匿起来，但是却富含了无尽的空间/形式可能性。

建筑师仍然要在地下做大量的研究，通过恢复建筑的形态和建筑材料的全部可替代物，把讨论和实践带回到启发式的完整认识中来。

In architecture, topology – a very precise mathematical notion – is usually assumed as a flexible field of activity that deals with sentimental approaches to site specificity. Beyond the discussion on the topological traits of architecture, excavated (topologically minded) edifices propose two issues which are generally underrated in both modernists and contemporary architectural practices: interred typologies and stereotomic/plastic technical motives are hardly under the spotlight of mainstream media.

In twentieth century, architects' mechanistic fascination privileged assembly over other equally valid project strategies, and appeared to have turned into a moral argument linking earthy notions of space with baseness of character, backwardness or downright evil. Some of the most sacred containers of memory, though, remind us of the poetic power of primeval caves and tumuli, mostly hidden from sight, and yet rich in spatial / formal possibilities.

There are still a lot of researches to be done underground, bringing discourse and practice back to a sense of heuristic completeness by recovering architecture's full repertoire of morphological and material alternatives.

阿罗尼住宅_Aloni/Deca Architecture

生物多样性中心_Biodiversity Center/Tomás García Píriz + Jose Luis Muñoz

巴塞罗那北部的图书馆_Library in the North of Barcelona/Rafael Perera Leoz

Gurisentret露天舞台和游客中心_Gurisentret Outdoor Stage and Visitor Center/Askim Lantto Architects

爱沙尼亚道路博物馆的露天展览场地_The Exhibition Grounds of the Estonian Road Museum /Salto AB

从熏出到嵌入：完善建筑的全部形式/技术_From Smoked out to Caved in: Completing the Formal Technical Repertoire of Architecture/Jorge Alberto Mejía Hernández



位于阿富汗的Tora Bora (黑洞), 是塔利班和基地组织联盟的大本营之一
Tora Bora(English: Black Cave) in Afghanistan, one of the strongholds of the Taliban and its Al-Qaeda allies



Sassi di Matera (马特拉石洞)是位于意大利马特拉市的史前山洞居所
The Sassi di Matera (meaning "stones of Matera") are prehistoric cave dwellings in the Italian city of Matera.

从熏出到嵌入: 完善建筑的全部形式/技术

当数学拓扑学被引入建筑学理论领域时, 它的精髓经常在翻译时丢失。“建筑的性能通过变形、扭曲和伸展得以保存, 对它们进行的数学研究”¹具有极大的灵活性, 而非连续性。

虽然几何学、地理学和地形学受到土地和场地的测量和再现的制约, 但拓扑学中包含的逻辑组成部分进一步推进了人们对领域概念的理解。在建筑学中, 拓扑学常被认为是一片灵活的活动领域, 这片领域采用感性的方法来处理场地、场地的社会政治层面与文化特质。

术语的模糊性和广泛性看起来很重要。在建筑理论中, 很少有拓扑学这样涵盖范围如此广泛的术语, 几乎是有多少个作家写到它, 他们笔下就有多少种含义。一位主攻拓扑学的建筑师声称他能够因地制宜, 以实现自给自足。他的作品既与现有区域某建筑的地貌相适应, 还能与当地习俗融为一体, 使其与特定地方的精神和谐一致。众所周知, 当探讨到精神的本质的时候, 任何事情都可能发生。

从指向人造景观独特性的社会科学研究到对某地域任意特征的灵活性解读, 其最终的意图很明显: 建筑活动和建筑物应该(或可以)植根于场地特征中。

From Smoked out to Caved in: Completing the Formal / Technical Repertoire of Architecture

Brought to the field of architectural theory, the essence of mathematical topology is usually lost in translation. The “mathematical study of the properties that are preserved through deformations, twisting, and stretching of objects”¹ becomes, more than continuous, extremely elastic.

While geometry, geography and topography are bound by the acts of measuring and re-presenting earth and territory, the logical component of topology takes the notion of place a step further. In architecture, topology is generally assumed as a flexible field of activity that deals with a sentimental approach to a site and its socio-political layers or cultural traits.

Both the vagueness and the breadth of the term seem quite useful. Few words in architectural theory have, like topology, a wider scope, spanning almost as many meanings as there are authors writing about them. The topologically focused architect can claim his sufficiency by contextualizing his work, ranging from the geomorphic accommodation of an object in/on a pre-existent territory, to the assimilation of human customs, in a relation that is syntonic with the spirit of a particular place. And it is well known that when discussions come down to the substance of *spirits*, anything goes.

当然, 这与莫比乌斯带、座盘饰和其他的拓扑学上较为有趣的物体的连续性基本无关, 然而, 它提供了丰富的依据来探讨当代建筑的几次重要运动以及这些运动与缺乏深思和探讨却占据支配地位的政治观和审美观的关系(至少大量出现在后面几页的说法中是如此)。

虽然当今的主流有时显得肤浅, 但是有趣的事情正在地下发生。

现在, 挖掘建筑不是很受追捧, 至少在近期一些最相关的政治话语中如此。

9·11事件发生不到一个星期, 乔治·沃克·布什总统在一次演说中很清楚地表达了他要报复的决心。“我们不能容忍这种恐怖主义行为,” 他说, “我们要找到罪魁祸首, 我们要把他们从洞穴中熏出来, 我们要他们四处逃窜, 我们要将他们绳之于法。”²

坏人暗地里养尊处优, 一旦我们找到他们, 就要将他们“熏出来”, 像害虫一样消灭他们。

合适的案例: 自由世界的两个最大的敌人在主流媒体的讧闻中被描述为洞穴或下水道³中被抓获的老鼠。头号要犯据说还藏匿在几乎是史前时代(与文明世界的五角大楼、白宫和总统办公室形成对比)的阿富汗东部Tora Bora⁴山区的洞穴式综合建筑中。敌人的政治形象被丑

From social-science-fed research pointing at the singularity of an anthropic landscape, to a flexible interpretation of whatever the *character* of a locus might be, the final intention is relatively clear: architectural events and objects should (or could) be rooted in specificity.

This, of course, has very little to do with the continuity of Möbius strips, toruses and other topologically interesting objects. Instead, at least in the version that prevails in the following pages, it provides fertile grounds for discussing important movements in contemporary architecture, and their relations with political and aesthetic views that have become hegemonic, although lacking in reflection and discussion.

While the current mainstream appears superficial at times, interesting things are happening (in the) *underground*.

Excavated architectures aren't very popular these days, at least not in some of the most relevant political discourses of the recent past.

In a speech delivered less than a week after 9/11, President George W. Bush described his revenge in very clear spatial terms. “*This act will not stand,*” he said, “*we will find those who did it; we will smoke them out of their holes; we will get them running and we'll bring them to justice.*”²