

With C3 Architecture

伴绿而生的建筑

中文版

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C3: With Green

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No.23
with Green

伴绿而生的建筑

建筑与绿色——度的设定

最近几十年间，绿色建筑是建筑业和城市研究探讨得较少的问题。对绿色问题的关注主要是人们意识到自然资源越来越匮乏，而不是如一些人所认为的那样，即自然界储备着无穷无尽的原料来供人类文明消耗。

“绿色”问题影响了设计的几个方面：从美学（建筑物突出体现“绿色”特征）到技术（建筑物的智能化外立面或其敏感构件）。此外，它还强调了关于这问题的探讨中更具意义的方面。如Sang Lee在其题为《建筑新兴技术及四个起因》一文中所说，“绿色”蕴含着人们对自然及其与人类关系的重新认识。然而，几种为了塑造自然与人的关系的尝试却落入同种结构的俗套，这一结构受到人们的不断质疑，认为“绿色”（自然的象征）是人类对自然的一种改变。从这一角度来说，“绿色”这一理念蕴含着把人与自然分开的一道无形的分水岭。因此，相关的建筑问题即是人与自然应如何彼此影响、过去两者是如何彼此影响以及将来两者应如何彼此影响。

Architecture and Green – Setting the Extents

Not so many issues around architecture and urban studies have been exploited as the green question during the recent decades. The raise of green concern is directly connected to the awareness of the increasing scarcity of natural resources, in opposition to a vision of the world characterized by an endless storage of materials to be used by our civilization.

The green question has influenced several aspects of design: from aesthetics (the presence of “green” features into buildings) to technique (intelligent facades or responsive part of buildings). Moreover, a more speculative side of the discourse can be highlighted. As explained by Sang Lee in his “Emergent Techne and Four Causes of Architecture”, green implies a reconsideration of nature and its relationship with people. However, the several attempts to frame this relationship fall into the same structural organization characterized by a constant opposition where green (as a symbol of nature) is considered as an alter in regards of mankind. By this extent, the idea of green implies an invisible watershed dividing people from nature, and the related architectural question is thus formulated in terms of how a possible interaction between the two should be, how it has

with

建筑方面所有的“绿色”问题的背景都以自然—人类这一二分关系为背景，因此在进行建筑设计时建筑师可以集中关注建筑物应如何处理好这两者的关系，一个特殊项目的价值或其所带来的利益也在于其处理这两者关系的方式。

“置于绿色”和“穿上绿色”这两章陈述了建筑与“绿色”（此处被看做是两个自主的实体）之间的相互影响。其所介绍的项目强调了两个不同却又互补的处理方法：一方面，建筑物偎依于绿色中（p.12），与此相反，有的项目为绿色腾出空间（p.48）。

从这种意义上来说，这种关系是双向的，而建筑与自然（使用较普通的分类）交替扮演着主体的角色。

在“融入自然”一章中，作者则探讨了一个可行的立场。在这一章中，几个案例都是小平房散落在景观中，阐明了建筑物是空旷原野的嵌饰，并且对建筑物应被视作“客人而非永久性居民”这一说法提出质疑（p.82）。

自从联合国布伦特兰委员会25年前首次提出可持续发展的概

been in the past and how it should be in the future. With the dichotomy nature-mankind as a background of all “green” questions in architecture, we can concentrate on how buildings are positioned within the distance between the two terms, and the value or the interest of a particular project lie on the way the design deals with it.

The interaction between building and green (intended here as two autonomous entities) are displayed in the *Inserted in Green* and *Putting on Green* chapters. Two different – yet complementary – approaches are emphasized within the presented projects: on the one hand the building is nestled in the green (p.12) and – conversely – there are projects which make room for the green (p.48)

In this sense we can speak of a two-way relationship, where architecture and nature (to use a more general categorization) play the role of the subject alternatively.

A viable position is discussed in the *Staying in the Everlasting* chapter, where different examples of scattered bangalows within the landscape shed light on the architectural project as an insertion in the open field, questioning whether the former should be considered “as a guest and not a permanent resident” (p.82).

Twenty five years have passed since the Brundtland Com-

mission, people began to pay more attention to the construction and management aspects of the built environment. For architects, this means that design has to face new challenges, and also use “green” terminology to enrich design language. After discussing these issues based on the bipolarity of nature-mankind, the trend in architectural design has become more mature and complex. Nature is no longer something to be opposed or to be welcomed, some design cases show, nature (Marco Atzori calls it landscape) and design are becoming more and more intertwined, establishing new alliances.

多年来，建筑师建造了许多项目并且尝试用不同方式来处理绿色问题，或者说重新发现自然与人这一从古至今就有的关系，但是事实上，建筑师看到的是自然与人任何可能的结合都比最开始预想的复杂。在建筑环境中自然和建筑的相互关系仍需要更多的工程、思考和优秀的设计来拿出令人满意的解决方法。

mission of the United Nations had defined the sustainable development, resulting in the beginning of massive awareness of sustainability for all the actors involved in the construction and management of the built environment. For architects, this has meant new challenges for design and the enrichment of their vocabulary with the green terms. After the preliminary framings of the questions, based – as seen – on the bipolarity of nature-mankind, a less radical trend can be recently observed. The two fixed positions are often blurred, inverted and – increasingly – questioned, reflecting a more mature and complex approach of architects in regards of nature. This latter is not longer something to set against or go with, and in some examples nature (or landscape in Marco Atzori’s words) and design try to coincide or establish new alliances.

What we witnessed after years of projects and attempts to deal with green differently or try to rediscover the ancient relationship nature-man, is that any possible combination is indeed more complex than expected in the first place. The mutual position of nature and architecture in the built environment still requires more projects, thought and good design in order to be close to a possible satisfactory solution. Silvio Carta

Green

新兴的建筑始源技术及四因说

Emergent Techne and Four Causes of Architecture

随着建筑可持续发展进入议事日程,关于自然与人的两个基本问题也应运而生:我们与自然是什么关系?我们在自然界中的作用是什么?我们把当前的环境问题归因于人类对待自然的方式,那么考量建筑问题最好还是回顾一下关于这些问题的一些关键思想。它们是亚里士多德提出的始源技术及四因说和海德格尔的座架(Ge-stell)理论。这些至关重要的概念帮助我们审视建筑与自然的联系,不仅规定了建筑所涉及的内容,更重要的是规定了在人与自然的系统中我们应把自己置于何地。

一方面,亚里士多德关于始源技术及四因说的观念有助于确立创作建筑作品意味着什么,以及建筑作品应该怎样置于与自然有关的大环境中。另一方面,海德格尔关于座架的构想有助于阐明人为的生活环境怎样控制支配并扭曲了自然,座驾理论解释了我们是如何失去了与自然的联系。根据这两位思想家的理论,营造绿色居住环境表明我们可以通过技术加强与自然和自然元素的联系,停止与自然的对抗。

本书所涉及的项目在设计上都以不同的方式尝试处理与自然元素的关系,各具特色。每个项目呈现的都是不同的环境背景、人们对待环境不同的态度,设计目标都是以各种各样的方式体现与绿色环境共存的生活方式。这些项目不仅突出显示了人类把建筑引向绿色的创造潜力,也暴露了现代建筑在处理与自然元素关系时的固有局限性。

As the sustainability of architecture takes an urgent note, a couple of fundamental questions arise: What is our relationship with nature and what is our role in nature? As we attribute the current environmental problems to the way humans have dealt with nature, it would be appropriate to examine architecture by returning to some key thoughts that strongly bear on the questions. They are Aristotle's techne and the four causes, and Heidegger's Ge-stell. These crucial notions help us consider the connection between architecture and nature. They stipulate not only what architecture can be about but also more importantly how we can situate ourselves in relation to nature.

On one hand, Aristotle's notions of techne and the underlying four causes help establish what it would mean to produce works of architecture and how they may be situated in the larger context in relation to nature. On the other, Heidegger's construct of Ge-stell helps clarify how artificial living dominates and distorts nature. What emerges from Ge-stell is how we lost our connection with nature. In both thinkers, living with green indicates how we can form techne with nature and natural elements, and possibly consider how we can cease confrontation with nature.

The featured projects in this issue attempt to deal with the natural elements in design one way or another. Each project presents a different set of circumstances and attitudes to the environment and focuses the design objectives on living with green in various ways. These projects not only underscore the creative potentials in opening architecture to the green, but also expose the inherent limitations of modern architecture in relation to the natural elements.

Surazo酒店/WMR Arquitectos
 Tepoztlán休息室/Cadaval & Solà-Morales
 云杉阁艺术会馆/LYCS Architecture
 Ranco住宅/Elton + Léniz Arquitectos
 S.A住宅/Shatotto Architecture
 叠翠建筑
 /Vo Trong Nghia + Daisuke Sanuki + Shunri Nishizawa
 新加坡艺术高中/WOHA
 塞纳河畔伊夫里的学校与学生公寓
 /Chartier Dalix Architects
 新兴的建筑始源技术及四因说 / Sang Lee

Surazo Hotel/WMR Arquitectos
 Tepoztlán Lounge/Cadaval & Solà-Morales
 Spruce Art Center/LYCS Architecture
 Ranco House/Elton + Léniz Arquitectos
 S.A Residence/Shatotto Architecture
 Stacking Green
 /Vo Trong Nghia + Daisuke Sanuki + Shunri Nishizawa
 School of the Arts, Singapore/WOHA
 School and Student Residence in Ivry-sur-Seine
 /Chartier Dalix Architects

Emergent Techne and Four Causes of Architecture / Sang Lee

当我们想到绿色的生活环境，脑海中浮现的画面常常是鲜花盛开、绿草如茵、树木繁茂的景色。也许，周围还生活着兔子、小鹿、松鼠和小鸟。我们是画面中的主要人物，幸福地住在漂亮的房子里，开着高级轿车来到绿色的大自然，与家人朋友一起享受悠闲的业余时间。换句话说，说到绿色，我们通常是指自然环境和元素。但是，与绿色环境共存到底是指什么？是不是在家中或所居住的城市中我们应该留出自然空间？（如果我们居住在人类不曾染指的自然中，不能说这是“与绿色环境共存”。）或者是否指我们已经找到了与大自然和谐共处的方式？

无论怎样，似乎与绿色环境共存表明了我们应该怎样处理人造环境与自然和自然元素之间的关系，至少如“绿色”这个词所暗喻的那样。（几乎没有人会认为与绿色环境共存的意思是生活在粉刷成绿色的房子里。）那么，我们与自然是什么关系？我们怎样设计和建造人工环境？建造的目的又是什么？在建造的过程中如何处理与自然的关系？特别是关于建筑和城市化，人类天生具有的一种品质就是收集和建造东西。我们造工具、盖房子、修路、建桥和建设城市，最终改变了这个星球。依赖我们的第二天性——技术，我们利用自然材料和资源来满足人们的需要。

When we think about living with green, the images in our mind often consist of a lush landscape with grass, flowers and trees. Perhaps we can add a few rabbits, deer, squirrels and birds here and there. The main figures in the picture are we, happy, living in beautiful homes, driving fancy cars to the green, and enjoying our relaxing leisure time with friends and family. In other words, by green, we usually mean the natural environment and elements. But what does it really mean to live with/in green? Does it mean that we have set aside natural spaces in our homes and cities? (If we lived in untouched nature, we would not qualify it as “living with green.”) Or does it mean that we somehow find a way to live in tune with nature?

Whichever way, it appears that living with green indicate how we situate our artificial environment in relation to nature and natural elements, at least as the green metaphor would suggest. (Hardly anyone would mean it as living in a house painted green!) So what is our relationship with nature? How do we design and build artificial environment and for what purpose? How do we deal with nature in the process? Concerning specifically architecture and urbanism, one of the innate qualities of being human is to gather and build things. We build tools, buildings, roads, bridges and cities, and ultimately have come to modify our planet. Relying on our second nature of techne, we work with natural materials and

亚里士多德指出，我们做什么事和如何存在均由四个原因决定：物质因、形式因、动力因（动因）和目的因。¹另外，亚里士多德也提出了“始源技术（techne）”这一概念，有助于人们理解、联系关于我们与自然关系的一些思想。关于“工艺知识”，亚里士多德描写到：“工艺……是一种与生产的真正原因有关的状态。”²在这段落之前，他对生产（poiesis）和行动（praxis）进行了区分，认为两者属于不同类别，不能互换。此处重要的区别在于poiesis指的是为自身目的而生产，而praxis是为了作用于想要的或正义的目的或事业。例如，“譬如建筑是一门工艺，本质上就是涉及生产原因的某种状态。”³也就是说，建筑是一种生产（poiesis）形式，体现在生产者（或建筑师）方面而不是体现在所生产的物体方面，生产者为了完成这项特定的工作而创造了这个物体。

再者，在亚里士多德的始源技术构想中，生产（poiesis）和行动（praxis）之间的区别也可以被看成是做什么和为什么做之间的区别。⁴两个概念关键之处是生产和行动的意向性和目的性。两者都有生产者（动因）所具有的意向性和目的感。一言以蔽之，亚里士多德认为，关于始源技术，poiesis和praxis都明确有力地表达了生产者的意图和能力，揭示了亚里士多德称之为四因的相互之间的关系。亚里士多德断

resources, and shape them in order to suit our needs.

Aristotle states four causes underlying what we do and how we exist: matter, form, efficiency (or agent) and purpose.¹ In addition, Aristotle also provides the notion of techne that helps understand and connect the thoughts on our relationship with nature. Under “Craft Knowledge” Aristotle describes, “A craft ... is a state involving true reason concerned with production.”² Prior to this passage, he distinguishes that production (poiesis) and action (praxis) are two different categories and not interchangeable. The important distinction here is that poiesis refers to the production for the purpose of itself while praxis is to act on a desirable or just purpose or cause. For example, “building, for instance is a craft, and is essentially a certain state involving reason concerned with production...”³ That is, building is a form of poiesis that is embodied in the producer (or the architect), not in the object that is produced, and the producer creates it for the sake of that particular piece of work.

Furthermore, in Aristotle’s construct of techne, the distinction between poiesis and praxis can be also thought of as that between what one does and why one does it.⁴ Crucial to both notions are the intentionality and purposiveness of such production and action. Both share also the intentionality and sense of purpose assumed by the producer, the agent of the efficient cause. Aristotle’s argument, suffice it to say, is that both poiesis and praxis in

言,这四个基本原因诱发了(始源技术)这一工作,这是一个自然发生的过程。⁵

亚里士多德四因说之第一因“物质因”包括铜或银等创造一种物体或物体形成所需的材料。反过来,制作者(生产的执行者)会根据材料考虑其属性种类,然后制成产品,这就是四因说之第二因“形式因”,解释了产品所要体现的实质。对于四因说之第三因“动力因”,亚里士多德认为生产者是产品之所以存在的起源,生产的执行者根据材料的实质制成产品,使其存在。四因说之第四因“目的因”表明“手段是为目的服务的”,“所有这些东西都是为了达到目的……”⁶

亚里士多德四因说之第三因,所谓的“动力因”,在整个学说中占据支配地位,也就是说,是执行者-生产者-艺术家的意图和作用决定了所要创作的产品的命运。尽管如此,还是四因共同形成了一件产品从构思到存在的生产过程的环境模板。这样说来,亚里士多德所说的始源技术包含有形的物化知识和实践的共生共栖、自然发生的过程,使生产者了解合适的材料和材料的实质,以及哪种材料能综合各种关系以求为了某种目的而创造一件产品。这样看来,亚里士多德所说的始源技术并没有包含技艺(technic)和技术(technology)通常所代表的功利主义、功能性或工具方面的含义。

regard to techne articulate the producer's intent and ability that reveal the relations of what Aristotle calls the four causes. Aristotle asserts the four fundamental causes induce the work (of techne) that is an emergent process.⁵

In the first cause Aristotle includes materials, for example bronze or silver, from which the given work is created and comes into existence. And inversely, the materials inform the maker, the agent of the production, of the kind of properties to be considered, which then leads to the form, the second cause that describes the essence that the given work is to embody. As the third cause, Aristotle describes the producer as the origin of the given work's reason for coming into being. In forming the materials in its essence, the agent brings the work into existence. The fourth cause indicates "means toward the end" and "All these things are 'for the sake of' the end..."⁶

Whereas Aristotle's third cause, the so-called the efficient cause, has come to take the dominant position, that is, the intent and role of the agent-producer-artist shaping the destiny of the work to be created, the four causes in ensemble form an environmental matrix from which poiesis of the work is conceived and emerges. In this way, Aristotle's techne consists of symbiotic, emergent processes of concrete knowledge and practice that inform the producer of appropriate materials and their essence, whose task or genius is to unite such relations in order to create a work that serves a purpose. Seen in this way, techne is devoid of the kind



新加坡艺术高中的绿色庭院在城市中心营造了一处令人愉悦而又安全的环境

School of the Arts, the green courtyard providing a delightful and safe environment in the inner city

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关于亚里士多德的始源技术概念,海德格尔提出了自己对于技艺和技术的论述,在他的著作《技术的追问》中展开了座架(Ge-stell)这一概念。海德格尔的座架常被英译为enframing(框架),首先表明了人类社会技术构建无处不在的性质,另外,其目的在于进行“人与技术关系的根本转变……”⁷尽管座架来自于普通的德语单词Gestell,只是支撑其他东西的一个装置,如Tischgestell——工作台支架,或提供一个实体结构或框架,与Rahmen(框架)同义,海德格尔还是通过陈述框架如何替代自然的基本概念来区别Ge-stell(座架)。“随着现代技术将真实世界当成储备资源,框架替代自然的过程也就无所遁形了”。⁸

此处海德格尔指的是技术支配自然和作用于自然的特性。通过框架的作用,自然变成了一种储备,因而最终会变得多余,甚至可被丢弃,“迫使它们认为自身与那些表明自身为可丢弃物(das Ge-stell)的东西一样,都可以被任意丢弃”。⁹这样的话,海德格尔座架理论中关于人工世界的观点就是不可靠和公开的,因为“技艺的起始之地是由技艺设法排斥的东西决定的。”¹⁰根据塞缪尔·韦伯所说,海德格尔此处所做的区别是技艺揭示了遮蔽的必要性,这反过来规定了技艺与自然分离开来和自我实现的性质。在这些关系和区别中,使自然与技

of utilitarian, functional or instrumental connotations the terms technic and technology have often come to stand for.

In relation to Aristotle's techne, Heidegger develops his discourse on technics and technology, and deploys the notion of Ge-stell in *The Question Concerning Technology*. Heidegger's Ge-stell, often translated as enframing, first indicates the pervasive nature of technological construct in human society and is aimed at "the fundamental shift in human's relations with technology..."⁷ While derived from the common German word Gestell, simply a device that supports something else, e.g. Tischgestell, the table support, or to provide a physical structure or frame, e.g. synonymous to Rahmen, the frame, Heidegger distinguishes Ge-stell by setting out the fundamental notion of how the enframing displaces nature, in which "that unconcealment comes to pass in conformity with which the work of modern technology reveals the real as standing-reserve."⁸

Here what Heidegger refers to is the quality of technology that is dominating and imposing on nature. By enframing, nature is turned into a reserve and therefore ultimately redundant, even disposable, "imposing on them to take as disposable the things that are disclosing themselves as disposables, das Ge-stell."⁹ In this way, the view of the artificial world in Heidegger's Ge-stell is unsecuring and disclosing in that "technics starts out from a place that is determined by that which it seeks to exclude."¹⁰ The distinction Heidegger makes here, according to Samuel Weber, is that the



位于云杉森林中的杭州云杉阁艺术馆依偎在云杉的怀抱中
Spruce Art Center, embracing the spruce trees within the spruce woods

照片提供: courtesy of LYCS Architecture

艺分离开来的是“自然本身对外开放、对异己开放的冲动”。¹¹也就是说,尽管这种自我突现的性质是自然所固有的,但是技艺(引申开来是技术)是人所固有的,必然被定义和限制了其相似性和顺应性的界线和局限的条文所编撰与整理。这种记录方式必然由排除某个异己的装置(设备)来定义。异己,也就是技艺之外的东西,公开、生产和配以框架的人工过程之外的东西,因此是物质和媒介之外的东西。¹²这样的遮蔽也区别了发生在从古代(农耕时期)到现代(工业-机械时期)这一段时间临时中断的特征。尽管农耕时期的技术被看作与生俱来就与自然和谐一致,但是现代技术利用遮蔽和排除的方式把自身的逻辑性强加于自然,因此,自然变成了为达到人类目的并屈从于人类目的而有待开发利用的储备。用建筑术语来说,人类的这些目的一定包括人类可以感受到的安全、舒适和愉悦。

在亚里士多德看来,始源技术这一概念可以被看成是揭示隐藏本质的行为,海德格尔的座架概念实际上与始源技术正相反,没有揭示技术的本质。事实上,人们认为海德格尔的座架理论遮蔽了自然:

“这样,人类研究自然,观察自然,让自然陷入自己构思的范围之内,这时,人类就开始挑战自己,把自然作为研究对象来揭示它,直到这一对象消失在茫茫的储备资源中。”¹³

technics reveal the necessity of dissimulation. This in turn provides that the technics are separated from nature and its self-emergent qualities. In these relations and distinctions, what sets nature apart from technics is “its impulse to open itself up to the exterior, to alterity”.¹¹ This is to say that, while the kind of self-emergent qualities are intrinsic to nature, technics, and technology by extension, intrinsic to man, are necessarily inscribed by codification that define and impose the boundaries and limitations of similitude and compliance. And such means of inscription is necessarily defined by the apparatus that excludes the certain alterity, that is, what is outside of the technics, of an artificial process of disclosing, producing and en-framing, and therefore of the matter and the agent.¹² Such dissimulation also distinguishes the temporal break that occurred from pre-modern (agrarian) to modern (industrial-machinic). While the agrarian model is seen as inherently in tune with nature, the modern technology by means of dissimulation and exclusion imposes its logic on nature, and thus nature is simply turned into a reserve that is to be exploited for and subjugated to human purposes. In architectural terms such purposes necessarily include human sensual safety, comforts and pleasure.

While the notion of techne in the Aristotelian sense can be seen as the act of revealing the hidden essence, Heidegger's Ge-stell is actually the opposite of what techne is supposed to be. Instead of disclosing the essence of techne, Heidegger's conception of Ge-stell is in fact seen to obscure nature: “Thus when man, investigat-

海德格尔把技术(die Technik)定义为座架(Ge-stell),其中隐含着某种不可调和的冲突——技术束缚自然,把自然变成一种储备,可以说是一种备件(Ersatzteil),是多余的、可以任意丢弃的。尽管如此,海德格尔的技术概念也提供了以下重要观点:如何进一步考虑形成人造环境的情境。虽然可以明确地说海德格尔的座架之说对技艺是悲观的、对技艺能主观地阐述其路径上的一切综合能力是悲观的,它还暗示着座架的框架力量常常是毁灭性的,但是海德格尔也提出了一种观点,认为可以改变这种束缚关系的路径。另外,海德格尔的座架不可靠-混乱的一面还从另外一个层次解读了技艺和技术在当代文化中的作用。

可以说海德格尔对技术驱动文化持有非常明确的悲观观点,但是实际上他提出了当今技术的实质:动摇并颠覆文化传统。特别是当今所谓的基于数据的技术、数据的多模态(任何东西都可以转换成数据)以及技术形态的普遍性形成了文化论述的结构。

在座架(Ge-stell)和解蔽(Entbergen)理论中,海德格尔的疑问以及对于技艺和技术实质的解释与技艺和技术基本都不贴边,因为海德格尔此处要证明的是集合矩阵悬搁的普遍形成,关系和形成物的网络使完全理解和表现它不仅不可能也无实际意义。换句话说,如

ing, observing, ensnares nature as an area of his own conceiving, he has already been claimed by a way of revealing that challenges him to approach nature as an object of research, until even the object disappears into the objectlessness of standing-reserve.”¹³ Heidegger's notion of die Technik as Ge-stell, with the kind of irreconcilable conflicts it implies – that it subjugates nature, thus turns it into a reserve, the kind of Ersatzteil, so to speak, that is redundant and disposable – nonetheless provides a crucial view of how the situatedness of making the artificial world may be further considered. While Heidegger's Ge-stell may be said to be decidedly pessimistic of the technics and of its comprehensive capability to subjectify everything in its path, and at the same time to imply Ge-stell's enframing power as often destructive, he offers a view in which such a subjugating relations may be rerouted. In addition the unsecuring-unsettling aspect of Heidegger's Ge-stell also points to yet another layer of reading in regard to the role of technics and technology in contemporary culture.

Heidegger can be said to hold an explicitly pessimistic view of the technology-driven culture, but he in fact offers the very essence of today's technology: unsettling the cultural conventions and overturning them. Specifically, today's so-called data-based technology, the multimodality of data – everything and anything can be (turned into) data – and the pervasiveness of the technological modality form the very fabric of cultural discourse.

In both Ge-stell and Entbergen, Heidegger's question and es-

果海德格尔的观点诞生于工业现代主义理论，那么就可以说工业现代主义理论为了工具性和功能性目的能在某种程度上使自然丧失活力并束缚自然和自然元素。然而，带有虚拟性的当代生活并不像海德格尔时代的座架，可以说是把原来的组织结构——社会、文化、政治等方面——转化为一种不断变化的形式矩阵，在矩阵中，主题与客体之间的区别变得问题重重。

回到前面所提到的问题：与绿色环境共存是什么意思？首先，从始源技术和自我显现的角度来审视我们所认为的与自然的关系似乎至关重要。对我们来说，考虑我们作为执行者（动因）通过技术参与自然的过程是非常重要的。为了达到目的，通过提取和利用自然资源，我们不仅创造了文明，更加重要的是，也影响了自然的构成。在自然演变过程中，我们的建筑扮演了什么角色、达到了什么目的呢？占主导地位的工业资本主义观念表明我们需要战胜来自于自然的挑战。也就是我们怎样建设城市？怎样建造建筑？从这个角度来看，我们与自然的关系是竞争的、剥削的，往往是彻底敌对的。

另一方面，如果我们仔细思考一下亚里士多德的始源技术和海德格尔的座架理论，只考虑这两个思想家的思想，不去考虑韩国人的古老智慧，例如，不去考虑古人如何选址、如何建房，那么与绿色环境共

sence of what the technic and the technological are rather un-technic and un-technological in the sense that what Heidegger argues here is the pervasive formation of the matrix-aggregate suspension, the network of relations and formations that render its understanding and representation in totality not only impossible but also moot. In other words, if the industrial modernism, from which Heidegger's view arises, can be said in part to petrify and subjugate nature and its elements for instrumental and functional purposes. However the contemporary living embedded with virtuality, unlike the Ge-stell of Heidegger's time, can be said to transpose the given fabric – social, cultural, political, etc. – into the kind of ever-shifting matrix of modalities in which the subject-object distinction becomes highly problematic.

Returning to what it may mean to live with green, first it appears crucial to examine what we consider our relationship with nature in terms of techne and self-emergence. It is crucial for us to consider our position as the agent that participates in natural processes through techne. By extracting and utilizing the natural resources for our own purposes, we give shape to not only our civilization, but also more importantly affects the very constitution of nature we draw from. What are the role and purposes of our architecture in relation to the unfolding of nature? The prevailing industrial capitalist narrative suggests that we need to overcome the challenges of nature. That is supposed to be how we build our cities and erect our buildings. In this view our relationship with nature is

注释：

1. Aristotle, *Physics*, Trans. Robin Waterfield, Oxford: Oxford University Press, 2008. pp.38-41. (Book II, Part 3)
2. Aristotle, *Nicomachean Ethics*, Trans. Terrence Irwin, Indianapolis: Hackett Publishing Co., 1999. p.88
3. Ibid.
4. John L. Ackrill, "Aristotle on Action", *Mind*, Vol. 87, No. 348, 1978, Oct., pp.595-601
5. Richard Rojewicz, *The Gods and Technology*, Albany: SUNY Press, 2006. p.19
6. Ibid.

存似乎是指在盖楼建房时，我们如何设计才能使建筑在自然过程中效率最高，并参与到自然过程当中。这一观点驳斥了把自然和自然元素变成配饰（或按照海德格尔的说法是储备资源）的做法。我们用被称为城市公园、绿化带等的绿色配饰美化城市和家园。因而，我们也会在讨论中批评可持续发展建筑的虚伪之处，可持续发展建筑实际上只不过是披着绿色的外衣强调工业现代化。因此，这样的讨论还表明了另一种形式的剥削自然和摧残自然。与绿色环境共存事实上就是指我们需要重新彻底思考我们作为自然参与者的地位，这似乎才是当务之急。否则的话，与绿色环境共存这一想法似乎命中注定成为另一种装饰自然的方式——为了我们的舒适和愉悦，把自然变成可任意对待的多余储备。

本书中呈献给读者的项目以不同形式展示了我们怎样开始考虑在设计中体现绿色，使绿色成为建筑设计不可或缺的部分。首先，要考虑建筑如何应对自然中可能发生的事情。其次，要把建筑看成是自然环境的一部分。最后，使建筑物成为衔接人类居所与自然及自然元素的工具。

本书中精选的所有项目都以这样或那样不同的方式、各种不同的组合尝试处理好上述三点。其中两个学校项目，一处在新加坡，

antagonistic, exploitive and often outright hostile.

On the other hand, if we consider Aristotle's techne and Heidegger's Ge-stell, the thoughts of just these two thinkers – not to mention the ancient wisdom of Korea for example for selecting the site and positioning the house – it appears that living with green points to how we configure architecture that works most efficiently in the natural processes and participate in them. This view also argues against the kind of practices that turn nature and natural elements into accessories, or the standing reserves to re-iterate Heidegger. We embellish our cities and homes with green accessories that are called urban parks, greenbelts and so on. Accordingly, we can also criticize the belligerent hypocrisy in the discussions on sustainable architecture that are in fact reinforcing the industrial modernism but packaged in green. Therefore such discussions point to yet another form of exploiting and destroying nature. It appears more urgent that living with green actually means that we need to completely rethink our position as nature's participants. Otherwise, the thought of living with green appears doomed as yet another way of accessorizing and turning nature into disposable redundant reserves for our comfort and pleasure. The projects presented in this issue exhibit in one form or another the ways of how we can start considering green as an embodied experience, integral to the design of architecture. The first strategy is how architecture is opened up to the contingencies of nature. The second is to consider architecture as a part of the

7. Stuart Elden, *Mapping the Present: Heidegger, Foucault and the Project of a Spatial History*. London: Continuum, 2001. p.75
8. Martin Heidegger, *The Question Concerning Technology and Other Essays*, William Lovitt, trans. New York: Harper & Row, 1977. p.21 (My italics)
9. Ibid.
10. Samuel Weber, "Upsetting the Set Up: Remarks on Heidegger's Questing after Technics", *Comparative Literature*, MLN, Vol.104, No.5, 1989 Dec., p.985. (My italics); Here Weber uses the term "technics"

instead of "technology." He believes the original term by Heidegger was never intended to mean technology. Weber contends that this is because Heidegger's text does not contain at all the kind of subject matters that are often associated with the word Technology.

11. Ibid.
12. Here "agent" refers to the third cause in the "Four Causes" by Aristotle.
13. Martin Heidegger, *The Question Concerning Technology and Other Essays*, William Lovitt, trans. New York: Harper & Row, 1977. p.19 (My italics)

由WOHA设计,另一处在法国的塞纳河畔伊夫里,由Chartier Dalix Architects设计。两个项目都采用自然元素作为温度控制手段来解决建筑性能的一个特定方面。在Chartier Dalix Architects设计的学校中,校舍屋顶全部绿化,并用精美的遮阳百叶窗调节室内吸收太阳热量的多少来控制室内温度。在这个方案中,设计最精彩之处是同时配置了绿化的屋顶和体现高科技水平的百叶窗。在WOHA的学校项目中,建筑的外立面成为叶子植物生长的空间,虽然有点儿流于表面,但最终无论从视觉效果上还是从温度控制方面来说,这些绿色都将成为这栋建筑最卓尔不群的特色。

另外,WMR Architectos设计的Surazo酒店项目向我们展示了如何将建筑物置于自然环境中。在设计中,建筑物被抬高,离开地面,揽雄伟的古树于怀中。尽管在设计中把树木作为设计元素的一部分也许会招致争议,但是把树木用于主要的结构展示了建筑物可以利用自然元素来遮风挡雨的潜力,与当地环境很好地融为一体。在智利,Elton + Leniz Arquitectos设计的Ranco住宅与此如出一辙。Ranco住宅非常和谐地融于自然环境中,没有丝毫喧宾夺主之态。两个项目都起到了动因的作用,把人类居所和自然环境严丝合缝地连为一体。位于中国杭州的云杉阁艺术会馆由LYCS Architecture设计,力图再现中国传统

建筑中的两大元素:内院和屋顶轮廓。各种不同大小的内院穿插在整个建筑空间中,不仅提示人们这些内院所起到的调节气候的作用,也把某种含蓄美注入自然元素中。尽管屋顶轮廓线令人联想到传统的中国建筑屋顶线条,但在这个项目中,屋顶轮廓事实上是为林中多雨的气候而设计的,展示了整个建筑和内院怎样与雨水这一自然元素和平共处。

叠翠建筑项目位于越南胡志明市,由Vo Trong Nghia等几家事务所联合设计。在设计中,建筑物成为过滤炎热潮湿的气候、调节密集的城市环境的一种工具,相当于一个大型通风道,起到了降温、驱逐炎热潮湿空气的作用。此项目展示了建筑物如何成为一种环境工具,联系室内室外环境,使彼此相互作用。现代主义建筑的机械审美观认为,应该使建筑内部与不可预测的自然元素隔离开,而此项目的设计朴实无华,尊重自然规律,与现代主义建筑的机械审美观背道而驰。

natural environment. The third is to use the building as a device that splices human habitation with nature and natural elements. All the projects featured in this issue attempt to deal with the above three points in one manner or another and in various combinations. The two school projects, the one in Singapore by WOHA and the other in Ivry-sur-Seine, France, by Chartier Dalix Architects, employ natural elements as a means of thermal control, addressing one particular aspect of the buildings' performance. Chartier Dalix Architects provides planted roofs as well as delicate sun-shading louvers in order to deal with the heat gain and loss. In this scheme, the highlight of the design is to deploy both the planted roof and the highly technical louvers that counter point each other. WOHA's project provides the facades that are designed to accommodate the growth of foliage, even though somewhat superficial, that could eventually become the predominant feature both visually and for the thermal control.

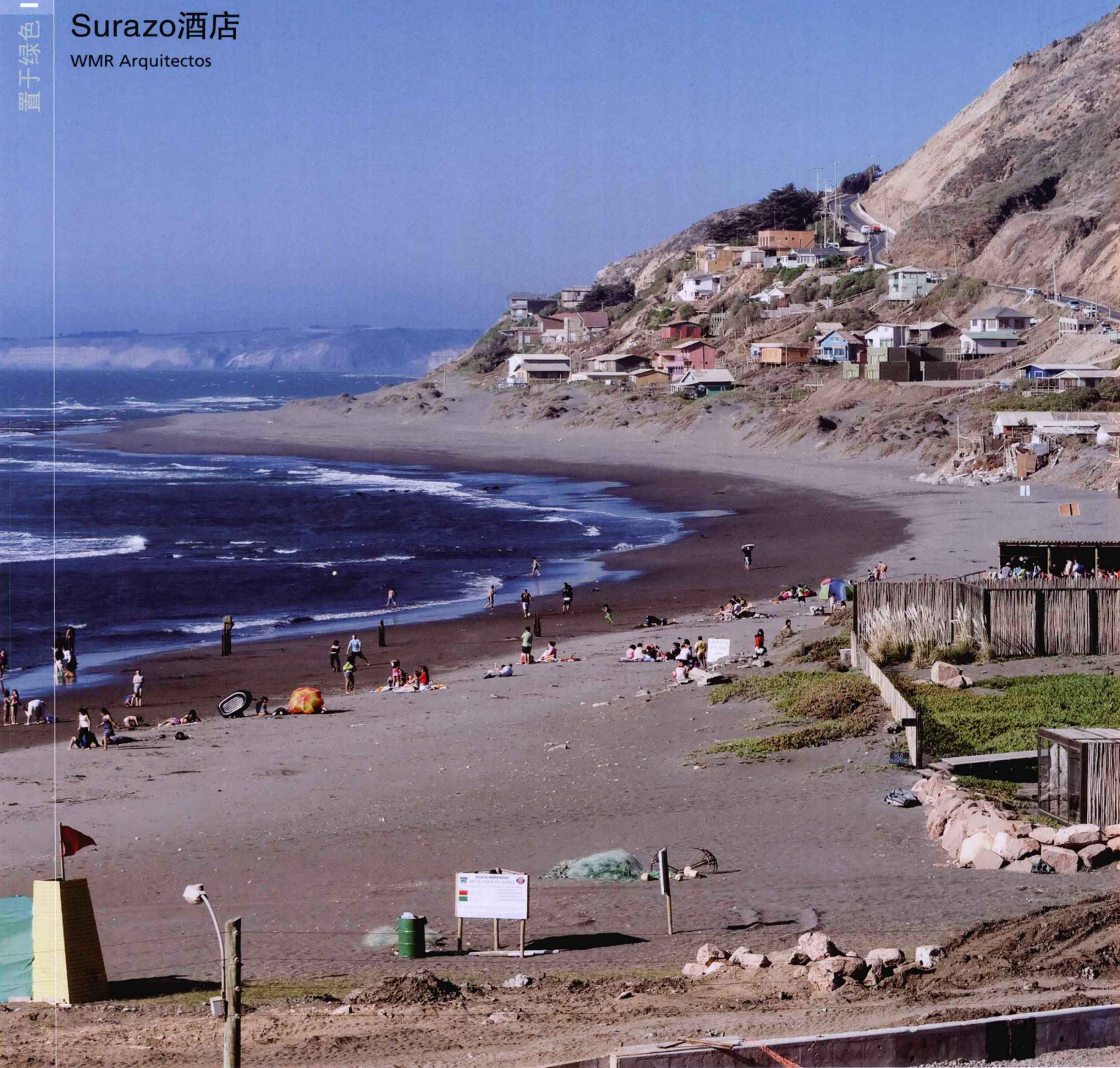
On the other hand, *Surazo Hotel* by WMR Architectos demonstrates a manner of locating the building in the natural environment. The building has been lifted from the ground and accommodates the predominant old trees on the site. Even though capturing the trees as a part of the design elements may be questionable, the use of the materials for the primary structure demonstrates the potential for the natural weathering that may well be in tune with the locale of the site. In a similar manner, the *Ranco House* by Elton + Léniz Arquitectos in Chile is situated within the natu-

ral surroundings in an unobtrusive manner. Both projects assume an agent's role that attempts to splice human habitation to the natural environment. The *Spruce Art Center* in Hangzhou, China, by LYCS Architecture attempts to recall two key elements in traditional Chinese architecture: the inner courts and the roof contour. By punctuating the volume with inner courts of various sizes, the building not only reminds of the climatic roles they play but also project the kind of introverted aesthetic to natural elements. The rooflines, even though reminiscent of the lines of the traditional Chinese architecture, in this project the roof contours actually appear to anticipate the rain in the forest and how the building and the inner courts work with rain.

The project *Stacking Green* in Hochiminh, Vietnam, by Vo Trong Nghia et al., assumes the building as a device that is designed to filter and mediate the kind of dense urban environment in the hot and humid climate. The building is designed to work as a large ventilation stack that cools and ejects the hot humid air. The project demonstrates the case of architecture as an environmental device that interfaces the interior and the exterior. Here the design attitude is driven by austere sobriety and necessity. This presents a departure from the machinic aesthetics of the modernist architecture that stipulated insulating the interior from the unpredictable natural elements. Sang Lee

Surazo酒店

WMR Arquitectos







Surazo酒店是一家位于“Matanzas”海滨、为帆板运动员和冲浪爱好者提供的小酒店。

该项目的建设目标是提高人们的环保意识，助推当地自然旅游景点。项目要基于自然景观和周围的自然条件来设计。

酒店紧挨海边，在20世纪90年代曾是一处旧港口所在地，后来则成为一座方济会修道院。

整座建筑毁于1985年的一次地震，只有一座小教堂和有100年树龄的翠柏残存下来。

小教堂和翠柏都是一个时代的遗迹，那时候Matanzas小镇仍不为外界所知。

如今，因其独特的风和海浪条件，小镇吸引了来自世界各地的冲浪爱好者，并且成为世界著名的冲浪目的地。

冲浪淡季和旺季是该项目决策主要考虑的背景因素（风—海浪—

度假一季节），同时这也是一些基本元素（如风、成排的翠柏和原有的小教堂）之间的关系纽带，使建筑物很好地融于环境，并且支撑着场地的结构。

一个4×4的木质方形结构围建在树木四周，树木成为设计的一部分，使露台位于酒店中，也把小教堂与酒店连为一体。这个结构既是公共空间又是私人区域。

建筑师计划在通往小教堂的露台和海滨之间铺设木栈道，它令我们想到类似的小路，同时也将两地连接起来，突出了酒店与大海之间的关系及互动性。

酒店设有十个普通房间，还有两个背包客房间、一个游泳池、桑拿和木质浴缸区、一间阅览室、一间会议室、阳台、露台、一间餐厅和海滨烧烤区域以及其他设施。

酒店的主要建筑材料是未经加工的木材和玻璃，木材主要是取



材于周围环境。木材和玻璃构建了一个轻质结构，它容易建造，且非常灵活。2010年的海啸几乎把酒店完全摧毁，不得不重建，但重建工作非常迅速，对酒店几乎没有造成任何影响。

酒店设有一个供暖系统来调节温度，而卫生用水和温水池热水主要是由团矿锅炉和太阳能板维持的缓冲罐系统来提供的。

经过时间的洗礼，Surazo酒店斗转星移，别有韵味，呈现其独有的原始美。

Surazo Hotel

A small hotel for windsurfers and surfers is located on the beach "Matanzas".

The goal of the project was for it to be environmentally aware and a booster for the natural attractions of the place. It was meant to

be based on the landscape and the surrounding natural conditions.

The hotel is located next to the sea, on a land on which in the 1900s the old port facilities were located and later a Franciscan Monastery.

This building collapsed on the 1985's earthquake and all what was left were the chapel and 100-year old cypress trees.

They both represent the remains of a time when the town of Matanzas was a secret to the rest of the world.

Today Matanzas is visited by surfers from all over the world due to its unique conditions for wind and waves. It is a worldwide known surfers destination.

The high and low surfing seasons were taken in accountance as the key background for the project's decisions (wind-waves-hol-