

建筑立场系列丛书 No. 65

建筑情感：从宗教到世俗

Sentiment

from the sacred to the human

亨宁·拉森建筑事务所等 | 编
大连理工大学出版社

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杜丹 于风军 孙探春 王京 林英玉 徐雨晨 | 译

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004 建筑情感_Aldo Vanini

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042 亚眠火葬场_PLAN01

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关于回忆

096 里韦萨尔特纪念馆_Rudy Ricciotti+Passelac & Roques Architects

116 波兰村庄殉难者陵墓_Nizio Design International

126 回忆之环_Agence d'Architecture Philippe Prost

138 博洛尼亚大屠杀纪念碑_SET Architects

154 麻省理工科利尔纪念碑_Höweler+Yoon Architecture

162 日本石卷市石头纪念碑_Koishikawa architects

172 乌托亚纪念碑_3RW Arkitekter

184 建筑师索引



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154 MIT Collier Memorial_Höweler+Yoon Architecture

162 Stone Memorial in Ishinomaki_Koishikawa architects

172 Memorial at Utøya_3RW Arkitekter

184 Index



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184 Index



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建筑情感

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人们对于死亡自始至终都心生恐惧，因此，为了消除这种恐惧，人们就有了为逝者建造神圣之地的想法。

最近，在一篇文章中，尼尔森·莫塔引用了阿道夫·路斯的一些话语，认为坟墓和纪念碑是建筑艺术的精华部分。

实际上，我们可以认为这种说法非常激进，但毫无疑问，撇开单纯的功能不谈，这种建筑纯粹代表了一种情感和记忆，是表达神圣之地的自然方式。坟墓或火葬场都属于这一类型建筑，它们不仅是掩埋或者火化尸体的地方，也是一种精心制作的人类艺术品，活着的人借此来表达对逝者的怀念，当然也表达了人们的恐惧，害怕死亡再次降临，在这方面的代表人物是克洛德·列维·斯特劳斯。

The fear of death has haunted mankind since its beginning, and on this fear, on the need to exorcise it, the idea of the sacred has been built.

Recently, in these very pages, Nelson Mota quoted Adolf Loos's words about tombs and monuments being the quintessential part of Architecture as Art.

Actually, we can consider that statement quite radical but, nevertheless, there is no doubt that subtracting the mere functionality from an artifact places it in a sphere of pure representation of sentiment and memory, a sphere that is the natural ground of the expression of the sacred. Belonging to this sphere, the grave or the crematorium are not just instruments to get rid of corpses, but they are elaborate anthropological artifacts by which the living express their respect for the deceased and the fear, well represented by Claude Lévy Strauss, that they

林中墓地新火葬场_New Crematorium at the Woodland Cemetery/Johan Celsing Arkitektkontor

灵斯泰兹公共火葬场_Communal Crematorium in Ringsted/Henning Larsen Architects

亚眠火葬场_Crematorium in Amiens/PLAN 01

Mahaprasthanam印度教火葬场和公墓_Mahaprasthanam Hindu Crematorium and Cemetery/DA Studios

公墓锯齿状混凝土顶棚_Jagged Concrete Canopy at a Cemetery/Ron Shenkin studio

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乌托亚纪念碑_Memorial at Utøya/3RW Arkitekter

建筑情感_Architecture of Sentiment/Aldo Vanini

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一旦通过火化或者埋葬的仪式来驱除对死亡的恐惧,人们对死亡的特别的情感状态就值得被记忆。通过记忆,这样的时刻总能表达一种集体价值观,让社区更具凝聚力。

然而,现代性引入了一种激进的思潮,关注点从超然的神圣转移到了人文主义的神圣之上,前者是为了驱除对死亡的恐惧,而后者是为了表达对逝者及其亲人的同情。

本书所列的这些项目由于有了人类的虔诚而具有了生气。建筑师们选择了用简洁的建筑词汇来表达那种安详而充满敬意的沉默,同时摒弃了那些与宗教有关的,或者说任何与超然的观点有关的、传统的、陈旧老套的建筑符号。

might come back.

Once the fear is exorcised by means of incineration or burial rites, extraordinary, emotional circumstances of death deserve to be remembered as moments in which, through memory, a community expresses and tightens around its collective values.

Modernity, however, has introduced a radical revolution, shifting the focus from a metaphysical sacredness to a humanistic sacredness, motivated no longer by the exorcism of the fear of death but by the compassion for the deceased and for his loved ones.

The submitted projects are animated by human pietas, opting for a lean architectural vocabulary addressed to a composed and respectful silence, and rejecting the traditional and stereotypical symbols related to religion or, in any case, to a metaphysical view.

建筑情感

在最初的人类自我意识形成的一千年中，人类第一个详尽阐述的超自然的想法很可能就是从有到无转换的问题，古生物学的研究结果似乎也证明了这一点。这一问题甚至早于人类对创世纪和有关神学的关注。

打猎是人们谋生的手段，与打猎时举行的安抚仪式一道，人们用仪式来驱除对死亡的恐惧。这种抽象的恐惧与生命的终结有关，人们担心那些逝去的人可能会阴魂不散。因此，人们创造了专门用于生命终结的地方，这甚至要早于卫生管理要求的出台。

由于其原始的起源，这些专门用来表达对逝者崇拜和尊敬的建筑符号一直都是建筑的基本原型。这就是为什么会将坟墓和纪念碑列为艺术的精粹，如尼尔森·莫塔¹曾在《C3建筑立场系列丛书》中所引述的

Architecture of Sentiment

It is likely – and paleontological findings seem to prove it – that the first metaphysical thought elaborated by humankind, in the first thousand years of the formation of self-consciousness, was the question of the transition from being and non-being: an agonizing question that also preceded the one concerning the creation and the related divinity.

Together with propitiatory rites for hunting – and then to ensure his own survival through food – Man conceived rituals to exorcise the fear of death. The abstract terror connected to the end of life, and to a possible return of those who had already abandoned it – even before hygienic necessities – led to the creation of places dedicated to the existential termination.

Because of their primordial origin, the signs of artifacts dedicated to the worship and to the respect of the dead are fundamental archetypes for the architecture of all time. This is the reason why Adolf Loos, as quoted in a recent issue of this

那样。

阿道夫·路斯在下面句子中同样充满诗意地表达了逝者祭祀仪式的物质符号和人类意识之间直接而深刻的关系。

“当我们在树林里发现用铁锹堆起的6ft (1.8m) 长、3ft (0.9m) 宽的锥形土堆时，我们会变得很严肃，心里会想：某人葬在这里。这就是建筑。”²

本着这样的想法，在阿道夫·路斯给自己设计的坟墓中，没有添加任何本质以外的东西，都是自然呈现。

在牧师、教堂和君主们所控制的宗教中，本能的精神情感被改变，原来那些正式的、极简的建筑基本原型逐渐被赋予了更多超自然因素。坟墓和陵墓逐渐成为强大的宗教和政治的宣传机器，将超自然的力量和权力联系起来。

然而，通过建筑，人们缅怀的不仅是逝者的遗体，还有对逝者的

magazine by Nelson Mota¹, attributed almost exclusively to tombs and monuments the quality of Art.

The same Adolf Loos poetically set, in one sentence, this immediate and deep relationship between the material signs of the cult of the dead and human consciousness.

“When we find a mound in the woods, six feet long and three feet wide, raised to a pyramidal form by means of a spade, we become serious and something in us says: someone was buried here. That is Architecture.”²

Following this concept, in his self-designed grave, Adolf Loos didn't add anything to that archetypal essentiality.

The transformation of the instinctive spiritual feeling in a religion administered by clerics, churches and monarchs has progressively loaded those formal and minimalist archetypes with ever richer suprasegmental elements. Tombs and mausoleums have been progressively embellished to become formidable religious and political propaganda machines, mediating bridges between the metaphysical and the Power.

However, humankind didn't celebrate by means of architec-



照片提供: ©Koji Fujii

狭山森林小教堂, 日本
Sayama Forest Chapel, Japan

记忆, 或对重大事件的记忆, 尤其是通过将这些记忆与社区的集体情感联系起来, 来提高或加强人们的认同感。

只有到了19世纪, 随着启蒙运动和现代科学的出现, 死亡和仪式之间的关系才逐渐褪去了神秘的宗教色彩。

在欧洲, 拿破仑·波拿巴统治时期, 强制实行根据卫生管理条例处理尸体, 从此, 死亡的神秘性更多地具有了人类同情色彩, 减少了其宗教色彩。此外, 综观整个仪式的风格特征, 它越来越倾向于功能理性主义, 并且逐渐抛弃了各种形式的修饰主义。在其后几十年里, 世界大战带来的恐慌导致人们本能地抵制那些成为各种冲突的宣传工具的华丽修饰。因此, 即使是对逝者寄予的哀思也失去了曾经所有的那种传统的华丽修饰痕迹。

最终, 基于人类团结一致的原则, 基于尘世色彩的虔诚, 形成了一种新的修饰方式。

ture only the physical remains of the deceased, but also their memory, in particular by connecting it, or the memory of exceptional events, to the collective sentiment of the community, in exaltation or strengthening of their identity. Only in the nineteenth century, with the advent of the Enlightenment and of modern science, did the relationship between death and its rituals move away from the obscure mystery rigidly administered by the official religious organizations.

In Europe, the stormy passage of Napoleon Bonaparte imposed specific hygiene rules for managing corpses, opening the way to a relationship with the mystery of death oriented more toward human compassion than to religious devotion. Add to that a general review of the stylistic features increasingly oriented toward a functional rationalism and to the progressive abandonment of all forms of decorativism. In the following decades, the horrors of the World Wars led common sense to reject the rhetoric that had been the propaganda apparatus of those conflicts. Consequently, even the feeling

新修饰方式的主张更加明显地体现在纪念馆的主题上, 以前纪念馆主要彰显军功, 现在主要用来表达公众对灾难受害者的同情与悼念。

焦点的转变充分体现在建筑上, 那就是使用少量但是具有强烈感情色彩的符号表达尊敬、情感和默哀, 是一种回到原始起源的人类学回归, 用提倡平静地接受“人固有一死”这一结局来解决祖先对于死亡的恐惧。

死亡仪式是在每种文化中都起着核心作用, 它的人类学本质将其置于一种对立的体系之中。“生与死”的对立和“城市与农村”的对立也相互关联。传统上, 城市是居住生活的地方, 外围是农村, 是野兽出没和掩埋尸体的地方, 这样做不仅是因为卫生原因, 也标示着排斥与拒绝。

位于日本埼玉县的狭山森林小教堂, 地处林区和墓区之间, 与森

addressed to the deceased lost all traces of that traditional rhetoric that had accompanied it.

Eventually, a new form of rhetoric established itself, now founded on principles of human solidarity, on a civil pietas made of an earthlier nature.

The affirmation of this new rhetoric is even more evident in the subject of memorials: in the past mainly dedicated to the celebration of military glory, now dedicated to the compassion for the victims of events that have captured public emotion.

This shift of focus is fully reflected in architectural representation, which uses few and strong signs oriented to respect, emotion and silence, in a sort of anthropological return to the primordial origins, but solving the ancestral terror in favor of a serene acceptance of the ineluctability of the end.

The anthropological nature of the central role played by death rituals in every culture places them in a system of oppositions. The “life-death” opposition is also connected with the “city-countryside” one. Traditionally, the city was the place of the



照片提供: ©Lech Kwartowicz

波兰村庄殉难者陵墓, 波兰
Mausoleum of the Martyrdom of Polish Villages, Poland

林静静地交流着。建筑事务所Hiroshi Nakamura & NAP利用Gassho-zukuri这一传统结构形式,即人们合掌祈祷的形状,将生命和祈祷联系起来。

北欧文化中以功能为导向的实用设计方法既很好地处理了死亡的神秘,同时也给予生者诸多关注。丹麦灵斯泰兹公共火葬场由Henning Larsen 建筑师事务所设计,其设计想方设法让逝者亲属平复心情,也在此工作的员工心境平和,同时减少对环境的影响。这一建筑理念体现了著名的丹麦设计原则,使整座建筑的抽象几何形状与组成部分的物质性及装饰的精致优雅相结合。由于巧妙地使用了光线,整体氛围既庄严又宽慰人心,没有了那种与死亡相关的不适感。

事实上,“光与影”的对立和“生与死”的对立密切相关。与Henning Larsen建筑师事务所选择采用强光不同, Johan Celsing选择利用森林的影子,创造了别样的空间,用来激发人们对于生命终结所感受的那种

强烈的情绪。位于斯德哥尔摩郊区的林中墓地新火葬场,是一个特别敏感的规划项目,既想要在这一茂密而美丽的林地中占有一席之地,又要加强与贡纳尔·阿斯普伦德设计的林中墓地这一著名建筑的协调,而这一建筑又是20世纪瑞典的重要地标。因此,林中墓地新火葬场的设计师巧妙地通过所使用的材料、门廊和庭院,营造出静谧安详的情感环境,与室外自然环境统一、呼应。

位于法国亚眠的火葬场项目由PGP设计,与上述的火葬场都不同,营造了一个全新的与生命告别的视角。该建筑设计没有采用几何直角,而是采用圆形的空间性来区分于“生者”世界,几乎创造了一种全新的神话叙述方式。正式的设计理念是尽可能远离传统的神圣性,目的在于减少亲人失去逝者的伤痛,为人们提供一个自我阐释死亡这一紧张时刻的空间。

位于以色列Pardesiya的公墓由Ron Shengin设计,他把我们带回到

living, outside of which—and not only for hygienic reasons, but to mark its exclusion—was the countryside, “place non-place” for beasts and dead.

The Sayama Forest Chapel, in Saitama Prefecture, Japan, silently communicates with the forest, as a meeting point between the city of the dead and nature. Hiroshi Nakamura & NAP resort to the traditional form of the Gassho-zukuri, the shape of two palms put together in prayer, in an ideal link between living and praying.

The pragmatic, functionally oriented approach of Northern European cultures manages the mystery of death, paying the greatest attention to the care of the living. In Ringsted Communal Crematorium, Henning Larsen Architects have managed everything to put not only the relatives, but also the staff in complete peace of mind conditions, and to reduce the environmental impact. The concept responds to the well-known principles of Danish design, combining the abstract geometry of the volumes with the materiality of the components and the refined elegance of the furnishings. The

atmosphere is austere and reassuring at the same time, thanks to a clever use of light, to keep out the uneasy feeling of darkness related to death.

In fact, the “light-shadow” opposition is strongly related to the “life-death” one. Differently from Henning Larsen’s choice of a bright light, in the New Crematorium at the Woodland Cemetery outside Stockholm, Johan Celsing plays with the shadows of the forest in creating spaces aimed at inducing strong emotions tied to the end of life. It is a particularly sensitive planning program, for the need to reclaim its own space into a thick and beautiful woodland, and for the dialogue with the celebrated architecture of Eric Gunnar Asplund’s Cemetery Chapel, a fundamental Swedish landmark of the twentieth century. A clever use of materials, of a porch and of a courtyard, contributes to create an emotional peaceful continuity with the outside natural environment.

The project for the Crematorium in Amiens, by Parisian group Plan01, goes away from all of this, imagining a completely new vision of the celebration of detachment from life. This



公墓锯齿状混凝土顶棚，以色列
Jagged Concrete Canopy at a Cemetery, Israel

照片提供：©Shai Epstein

最古老的悼念方式。Ron Shenkin设计了一个供参加葬礼的人们等待和聆听悼词的开放空间，这一空间由可以令人联想到逝者回归自然的一些程式化的符号所定义，顶棚下的一切都强化了这种“尘归尘，土归土”的宿命，让所有参加悼念活动的人都感受到这种天地联系。

在印度，在对Mahaprasthanam印度教火葬场和公墓进行重建的项目中，使古老的习俗留存至现在是更加激进的做法，尽管这些古老习俗只体现在现代建筑词汇中。盛大的仪式按照《博伽梵歌》的精神来举行，而用来举行仪式的空间全部用混凝土墙来界定。墙上只简简单单刻有印度教经典诗文，墙体方向不一。在整个项目中，即使是火化这一火葬场最原始的功能，也体现了当代建筑语言。

然而，隐藏或者消除死亡带给人的悲痛并不总是合适的，死亡也并非生命的自然终结，需要人们平静、顺从地去面对。相反，第二次世界大战期间纳粹占领波兰村庄，将所有波兰村庄人都杀害了，这种惨

绝人寰的灭绝行为就要求建筑能将当时关于那种悲剧的记忆和人们心中的愤怒情绪保存下来。由Nizio Design International建筑事务所设计的波兰村庄殉难者陵墓综合设施本身带有强有力的、重要的象征符号。这座陵墓唤起了人们对集体生活的回忆，几乎理想化地再现了一个村庄的重建和毁灭，裸露的混凝土墙造型扭曲，不规则地留有孔洞，用来象征炮击后的结果，取得了惊人的效果。陵墓中将收藏关于大屠杀的文件，其分段设计的布局让人们回忆起那长长的一个村庄又一个村庄遇难者的名单。墙面上有粗糙的木桌的纹理，记录那些地方曾经发生的暴行。在这里，记忆不是为了抚慰人们内心的创伤，而是告诫人们，教育人们。

主要世界历史常常不关注非全球性事件，但是非全球性事件其悲剧性不减。纪念碑或纪念馆就是为了记录这些重大事件，并向这些事件亲历者表达敬意。在内战期间，里韦萨尔特难民营收留了西班牙难

creates almost a new mythological narrative, based on the suggestive idea of abandonment of the orthogonal geometry, distinguishing the world of the living to a spatiality dominated by circular forms. The formal concept is about as far as it can be from a traditional sacredness and is aimed at minimizing the drama of the loss, offering a contemporary space open to an individual interpretation of this intense moment.

In the Cemetery Pavilion in Pardesiya, Israel, Ron Shenkin takes us back to the most ancient ways of condolences. He uses a community gathering and eulogies in an open space defined by stylized signs reminiscent of the return of the dead to nature, everything under a roof that reinforces the sense of the link among the mourners who are brought together in commemoration.

More radical is the survival of ancient customs, though represented by a contemporary architectural vocabulary, in the renewal of the Mahaprasthanam Hindu Crematorium and cemetery in India. Spaces, delimited by concrete walls simply

decorated by verses from the Hindu scriptures and oriented in a complex scheme, host the elaborate ritual in the Bhagavad Gita spirit. Even the archetypal functions of incineration find, in the compound, a contemporary architectural expression. Not always, however, is it appropriate to hide or delete the drama of death. Not always is death the natural end of life, to be faced with serenity and resignation. The extermination of entire communities of Polish villages during the Nazi occupation in World War II required, on the contrary, an architecture capable of maintaining the memory of that tragedy and the feeling of indignation. The complex of the Mausoleum of the Martyrdom of Polish Villages, designed by Nizio Design International, reports with powerful and essential signs. It evokes the very idea of collective living, almost an ideal reconstruction of a village, and its destruction, distorting the bare concrete walls, randomly perforated as a result of shelling, concurring in a dramatic effect. The layout of the segments that will host the documents of the massacres, recalls long lines of aligned victims. The surface of the walls, marked by



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里韦萨尔特纪念馆, 法国
The Rivesaltes Memorial, France

民。在1941年和1942年, 成为俘虏收容所, 关押第二次世界大战时期德国的战俘和通敌者。最后, 成为“哈基斯人”(阿尔及利亚战争中站在法国一边为法国陆军服务的一些本地阿尔及利亚穆斯林, 在阿尔及利亚战争结束后, 哈基斯人被法国政府无情地抛弃) 的重新安置中心。鲁迪·里奇奥蒂设计的纪念馆如同陀思妥耶夫斯基的《地下室手记》, 一个巨大的空心混凝土方块完全掩埋于地下, 任凭原来集中营的废墟见证并述说着曾经住在这里的人们所遭受的苦难。建筑师选择用建筑语言来表达严厉的道德宣言。

在当今信息爆炸的时代里, 即使是最近发生的事, 为了不被层出不穷的新闻消息淹没而被人们遗忘, 也需要纪念碑或纪念馆将其留存下来。2011年在乌托娅发生了悲惨的事件, 人们为此修建纪念碑的目的不是为了提醒人们当时发生了什么, 而是通过保存对那些倒下的年轻人的记忆将历史净化。这一纪念碑由受害者亲属们集体而建, 其中包

the texture of rough wooden tables, refers to the brutality of what happened in those places. Here, the memory is made not to pacify, but to admonish and educate.

Often the main world history forgets episodes less global, but no less tragic. It is the task of the memorials to document these events and to pay homage to their protagonists. The Camp de Rivesaltes hosted Spanish refugees during the Civil War, was an internment camp in 1941 and 1942, held German prisoners of war and collaborators and, finally, became a relocation center for Harkis, the Algerian loyalist auxiliaries in the French Army, unfairly abandoned by the French government after the Algerian War. A sort of Dostoevsky's "Notes from Underground" by means of architecture, Rudy Ricciotti's Memorial is a concrete monolith developed below the ground level, leaving to the ruins of the Camp the task of witnessing the misery of all those who were housed there. This choice is set up as a severe ethical manifesto implemented by the language of architecture.

Even the most recent events, overwhelmed by today's hectic

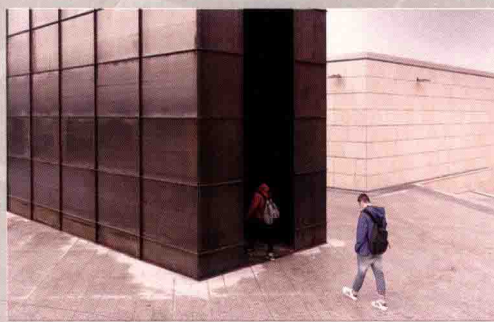
含了人们的参与, 体现了与自然的关系, 而不仅仅是用一些简单的物体告诉人们受害者是谁。

今天, 我们回顾赞美战争中的荣耀的传统主题, 将战士的英雄主义暂时抛开, 共同赞美战争双方的受害者, 表达他们的悲伤和死亡。位于法国洛雷特圣母院的回忆之环由菲利普·普罗斯特设计, 一个大大的椭圆形环体, 部分悬浮, 用坚硬而贫瘠的混凝土来表现在第一次世界大战中牺牲的所有士兵的名字, 没有任何区别对待。这种表现手法彻底地背离了传统的关于英雄和祖国的表现手法。

位于波士顿麻省理工学院校园内的肖恩·科利尔纪念碑形似张开的手掌, 寓意肖恩·科利尔警官以身殉职以及为社区服务的精神。肖恩·科利尔警官是在值班时被杀害的。麻省理工学院建筑学院团队在J. Meejin Yoon带领下, 用巨大的灰色石块来传达力量和团结的理念。这些巨大的石块利用CAD-CAM技术经过机器加工, 摆放方向不同, 用其

and forgetful information flow, must rely on memorials to not be forgotten in the daily succession of news. The goal of the project for the memorial of the tragic events of 2011 in Utøya is not to be a sad reminder of what happened, but to purify it by preserving the memory of the young people who fell. Built by means of collective work, the "Dugnad", of the relatives of the victims, the memorial consists more of actions and relationships with nature than of the simple objects that show the names of the victims.

The conventional theme of the celebration of glory in battle is reviewed today, putting aside the heroism of the fighters, to celebrate together the victims of both opposing parties, united in their time of sorrow and death. The Ring of Remembrance, at Notre-Dame-de-Lorette, France, by Philippe Prost, joined in one large elliptical ring, partly suspended, the names of all those killed in battles of World War I, without distinction, represented by the hardness and poverty of the concrete a radical departure from the traditional rhetoric of the hero and homeland.



博洛尼亚大屠杀纪念碑，意大利
Bologna Shoah Memorial, Italy

照片提供: ©Simone Bossi

空间唤起人们对这一血腥事件的记忆，重申了象征主义和集体回忆之间的紧密联系。

石卷市石头纪念碑是专门用来纪念一起自然灾害的遇难者的。在2011年袭击日本的地震中，有1.8万人丧生，石卷市石头纪念碑就是为这些遇难者而建的，用来表达整个民族深深的悲痛。纪念碑设计的灵感来自于空间方向和力的概念，它几乎就像是一个指南针，朝向受灾最严重的地区。这在东方文化中很常见。石卷市石头纪念碑既是纪念碑，也是神社，由小引宽也和石川典贵设计，其形状是一个微型堡垒，由无数的石瓦砌成，每片石瓦代表其中一个遇难者。顶部光亮的钢板反射着附近的樱花树。樱花树每年春天开放，提醒着人们，樱花开放的时候，就是那场地震发生的时候。

意大利博洛尼亚大屠杀纪念碑由SET建筑师事务所设计，用以纪念在对纳粹集中营的憎恨中结束生命的不幸者的痛苦。用考顿钢修建

的两面高墙在两个月之内就建好了——这种效率隐喻着毁灭机器的效率。这两面高墙既让人想起囚犯所待的狭小隔间，又让人想起公墓的壁龛——事实上，这两者也并非有所不同。在最后这个案例中，纪念碑所表现的巨大的痛苦让人们不会遗忘曾经发生的事情，它是通过观看者穿过狭窄的过道时所感受到的愤怒与不安来表达对受害者的敬意。

The metaphor of a stylized open hand is a reminder, in Boston's MIT campus, of the sacrifice and the spirit of the community service of Officer Sean Collier, killed while on duty. The team of MIT's Department of Architecture, led by J. Meejin Yoon, transforms the concepts of strength and unity in massive gray stone blocks, machined by CAD-CAM, playing with the directions and spatial references of the bloody episode and reasserting the close connection between symbolism and collective memory.

Devoted to the victims of a natural disaster, Ishi-no-kinendo, a memorial for the 18,000 victims of the earthquake that hit Japan in 2011, represents a moment of profound grief for the whole national community. As is common in Eastern cultures, it is inspired by spatial directions and forces, almost a compass oriented to the most affected country's areas. Monument and shrine at the same time, it was conceived by Hiroya Kobiki and Noritaka Ishikawa as a miniature bastion formed by a myriad of stone shingles, one for each of the victims. The shiny steel top reflects the nearby cherry tree, which blooms in the

spring, a reminder every year at the season when the disaster struck.

The Shoah memorial in Bologna, Italy, is imagined by SET architects as memory of anguish of the unfortunates who ended their lives in the abomination of the Nazi concentration camps. The two high walls of corten steel were built in just two months – almost a further metaphor of the hectic efficiency of that machine of destruction – and they recall at the same time the cubicles of the prisoners and the niches of a cemetery, as the two were not, in fact, dissimilar. In this last example, the enormity of the pain that the monument shouts, prevents reconciliation, but it entrusts the pietas towards the victims to the indignation and the discomfort of the beholder passing through the narrow passage. Aldo Vanini

1. Nelson Mota, *Architecture of Memorial*, C3 No.345, May 2013.
2. Adolf Loos, *Architektur*, Wien 1910.

林中墓地新火葬场

Johan Celsing Arkitektkontor

