

意大利建筑蜕变  
Italian Metamorph



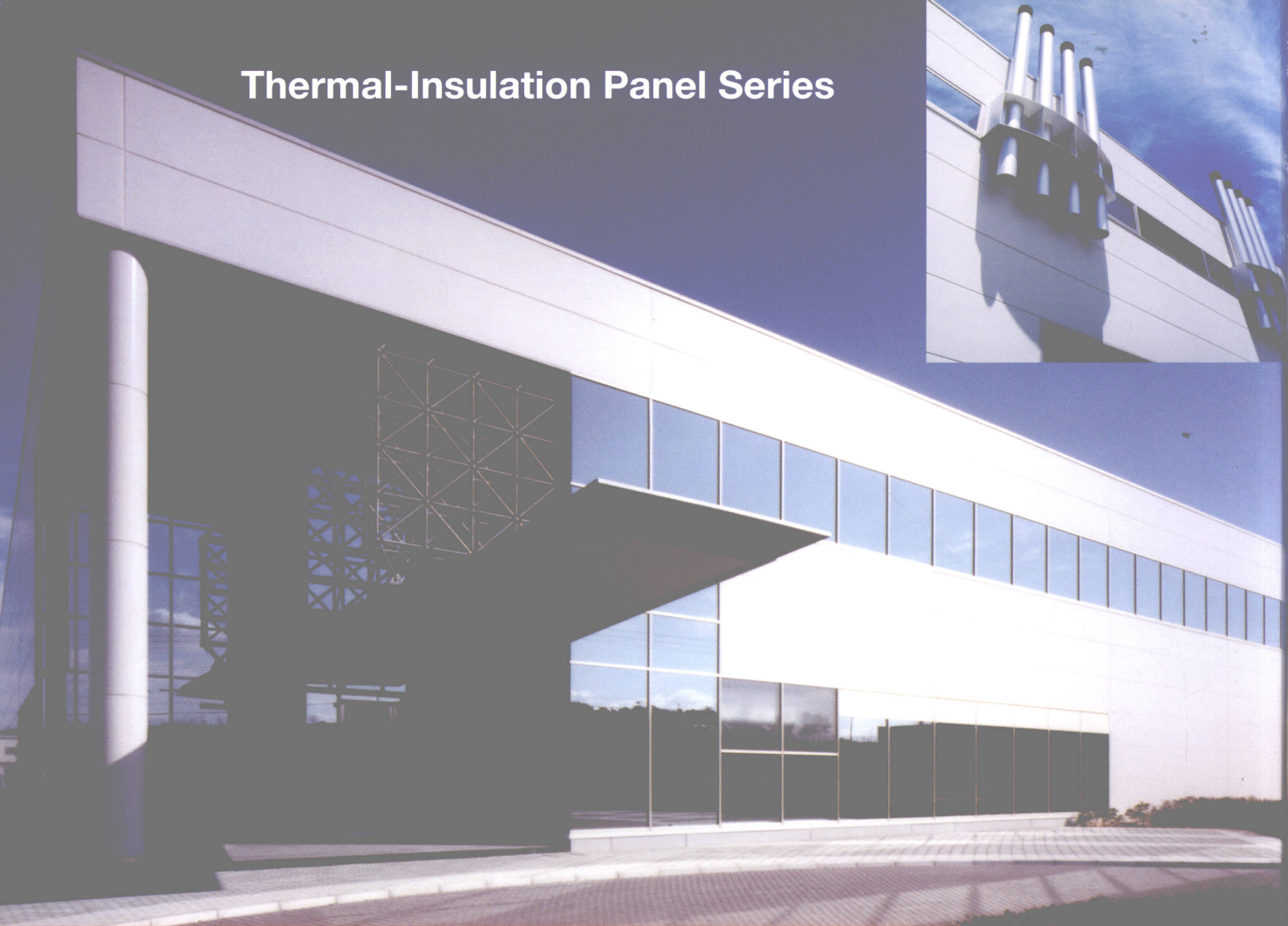
专辑：意大利建筑蜕变  
Italian Metamorph

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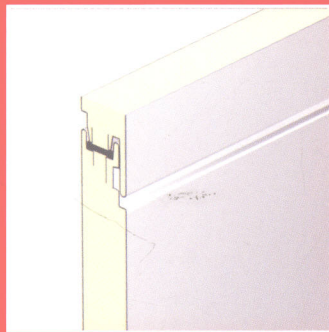
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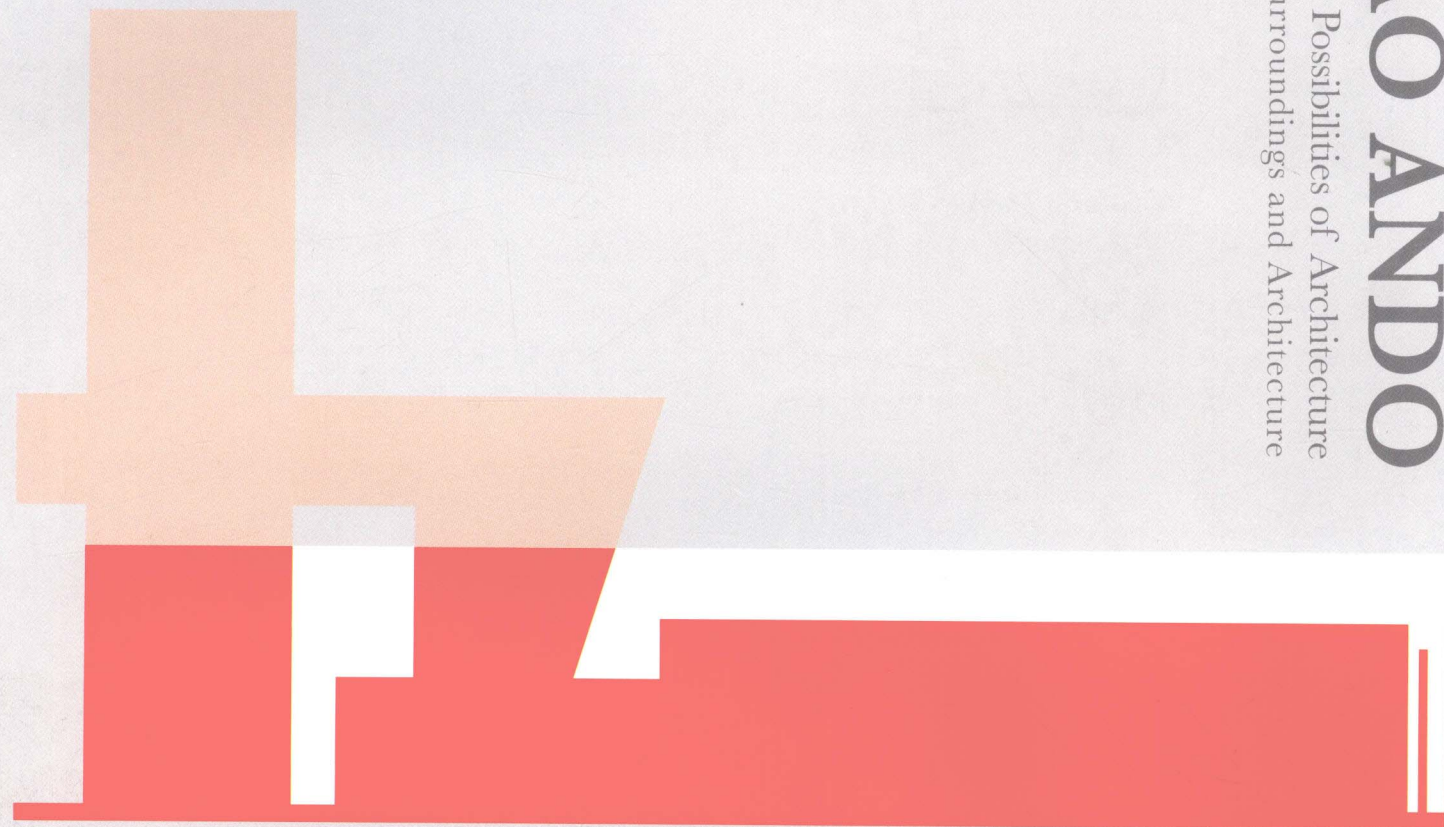
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# TADAO ANDO

LECTURE: The Possibilities of Architecture  
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**Herzog & de Meuron in London, UK**  
**MVRDV in Shanghai, China**  
**Renzo Piano in Los Angeles, USA**

### 展览

赫尔佐格和德梅隆, 英国伦敦  
MVRDV, 中国上海  
伦佐·皮亚诺, 美国洛杉矶

从今往后，我想攻克两个困难的课题

即逐渐形成自我的美学，并且探索建立在环境基础上的建筑

安藤忠雄

# TADAO ANDO

作为世界级建筑大师，安藤忠雄的作品一直为世界各地的建筑师和研究学者们所关注和研究，在中国也有为数众多的安藤迷。但此前，中国还没有一本由国人自己研究和编辑出版的、适合中国需求的安藤忠雄作品集。为了弥补这一遗憾，《安藤忠雄作品集》一书应运而生。

《安藤忠雄》一书以中文、英文和日文三国文字编辑出版，精选了安藤忠雄全球范围内的优秀作品，作品的时间跨度长、地域跨度广，涵盖了从安藤忠雄早期成名作“光的教会”，到最新的“地中美术馆”等项目。而此书最不同于以往的特别之处在于，书中所有作品的选择，都围绕着“环境”这个安藤所追求的永恒的主题展开。

安藤忠雄曾有过这样的宣言：“从今往后，我想攻克两个困难的课题，即逐渐形成自我的美学，并且探索建立在环境基础上的建筑。”而此前人们对于安藤的认知和关注，大多集中在他对光影、空间、色彩和材质的运用上，而忽略了安藤对于“环境”主题的关注。

事实上安藤忠雄是一位杰出的建筑家，同时也是一名优秀的社会活动家，他坚信建筑是地球与环境的一部分，建筑可以像自然一样生长。同时，他也通过一个又一个的项目，努力地实践他的信念，不断让自己的建筑，对人们的生活产生巨大的影响。他在上海接受邀请而举办的个人展览的主题，亦是“环境与建筑”。

安藤忠雄本人也为这本独具一格的作品集感到兴奋，此书中的几乎每一个图纸、照片和作品资料均为安藤忠雄建筑研究所提供的一手资料，开篇为安藤忠雄亲自为本书撰写的论文“创造风景”以及日本权威的建筑史学家铃木博之的“思想的形式——关于安藤忠雄”一文。

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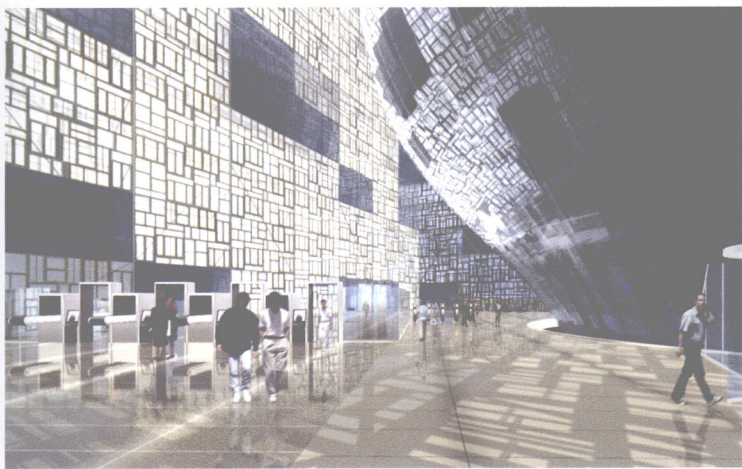
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Just Cavalli via della Spiga



### Samyn and Partners Win International Competition to Design Extension to EU Headquarters

萨姆与其合伙人赢得EU总部扩建项目的国际竞标

The Residence Palace complex, the original building for this project, was built in the 1920s as an early attempt to develop prestigious collective housing. After a short-lived commercial success, the building was transformed into an office building and at the end of the 1960s a new section and facade were added to the rear of the building. The original facades as well as the entrance halls are listed today among the protected historical built heritage of the town.

Following the official land-use guidelines, the extension of the building is planned on the northeast side with two new facades to convert the L-shaped building into a 'cube'. The enclosed court forms a large atrium that hosts the main entrance hall as well as providing the necessary volume for the new conference hall.

The new double facade, made of a harmonized patchwork of re-used

wooden windows with simple crystal-like single glazing (from the different European countries) provides the necessary acoustic barrier from the traffic noise of the Rue de la Loi-Wetstraat and it also offers a first thermal insulation for the inner space.

Indeed, encouraged by European Union regulations, a huge number of old houses windows around Europe will be refurbished in the coming years. As a result, millions of old wooden windows will be replaced by new and more airtight windows with double glazing. Only a small fraction will be reconditioned and reused as part of sustainable regeneration. It is proposed to make both a practical and a philosophical statement by re-using those traditional construction elements, expressing the cultural diversity of the European Union.

这个项目的原有建筑——住宅公邸复合设施，建于20世纪20年代，是为上流社会人士规划集合住宅的一次早期尝试。在其短期成功的商业运作后，它被改造为办公楼，并于20世纪60年代末在原有建筑后部进行了扩建，同时新增了一个外立面。原有的外立面和门厅一同作为街道的历史文化遗产列入了保护的名单。

遵循公共土地的利用准则，该建筑将在东北侧扩建。两个新的外立面把呈L型的建筑变成了一个筒状建筑。围合部分的庭院形成一个大型中庭，用来容纳门厅，同时为新的会议厅提供必要的体量。

新建的双重立面，由加以重新利用的木制窗嵌入水晶般的玻璃（这些玻璃采集自欧洲各个国家）所构成。它不仅隔离了来自洛维斯特拉特街的交通噪音，同时也是内部空间的第一层隔热层。

实际上，根据欧洲联盟的规定，欧洲各国老房子的窗户将在未来几年里得到修缮。其结果是，数百万古老的木制窗户将被更具密封性能的新的双重玻璃窗所替代。其中只有少部分进行了可持续发展式的整修和重新利用。这是一个从理念和实

践上加以阐释的方案，它通过对传统元素的再利用来对欧洲文化多样性作出表达。

### Winning Design for the Louvre Lens Competition by Kazuyo Sejima and Ryue Nishizawa of SANAA

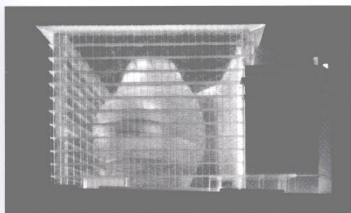
SANAA的妹岛和世与西泽立卫赢得卢浮宫朗斯分馆设计竞赛的最佳提案

Through the densely wooded cavaliers, muting the sounds of the surrounding streets and railways, a path leads to a very large clearing, a sprawling field sheltered by greenery to all sides. The site excited our curiosity and encouraged us to explore a building that is very close to nature – a building that enhances and melts into its natural site rather than occupies it.

Breaking up the 20,000 m<sup>2</sup> building up into smaller volumes, we avoid blocking the site and reduce the scale of this very large program. The size and the curving arrangement of these volumes adopt the dimensions and arrangement of the surrounding cavaliers, as they flow down the

*This page, above: CG rendering of interior of EU headquarters building by Samyn and Partners. This page, below left: CG renderings of exterior of EU headquarters building. Images courtesy of Samyn and Partners. This page, below right: CG rendering of Louvre Lens by SANAA. Image courtesy of the architects.*

本页，上：萨姆与其合伙人设计的EU总部室内效果图；左下：EU总部室外效果图；右下：SANAA设计的卢浮宫朗斯分馆效果图。



calm slope of the site. Further opening up the site, visually and physically, a central volume of glass introduces a void in between the building volumes. This delicate glass box serves as an entrance foyer and a large public space in the city. It is visually transparent, opens up to multiple directions of the site, and is possible to cross without being a museum visitor. We consider rectilinear volumes too stark to comply with the idea of extreme affinity to this site. However, unleashed free form can be oppressive to museum interiors. At the scale of the long stretched curvature of the site, very calm curves twist the volume along nature, gently distort the interior experience, and carefully interact with the art.

To actually fuse nature and building, highly reflective polished and anodized aluminum facades clad the volumes, rendering blurred reflections of the surroundings, changing with the scenery, the weather, the position of the visitor. The circulation system escapes in places from the building volumes, and visitors find themselves in glass tunnels snaking through the field, wandering in a place between nature and its reflected imagery – between real and unreal.

穿过浓密树林的煤矿地，附近街道和铁路的嘈杂逐渐消隐，有一条小径通往一个空旷而广阔的原野地带，那里一片郁郁葱葱。这片基地激发了我们的兴趣，使我们想要去探索和创造一个非常接近于自然的建筑。那将是一个更具自然性、更为融入自然环境的建筑，而不是一个只占有着这个基地的建筑而已。

通过将拥有20,000m<sup>2</sup>面积的建筑体量分成几个小的块体，我们避免了对已有建筑的干扰，并对原有项目的大型尺度作了缩减。这些体量的尺度和曲线布局，与矿地的原有尺度和形制极为相配，沿着基地的缓坡蜿蜒而下。

为了从视觉和实体上在基地中创造一个开口，一个玻璃制成的建筑体量被立在基地正中。这个精致的玻璃盒作为入口门厅，同时也是城市的大型公共空间。它看起来非常通透，朝基地各个方向开放，即使是非博物馆观众也可以从中穿行。

我们认为直线型体量太过刻板，难以满足与原有基地相融合的概念；而太过自由的设计形式，对于博物馆来说也是不适宜的。顺应基地的蜿蜒地势，建筑体量呈缓坡状分布，室内体验也随之发生轻柔的转换，同时它与展示作品之间也形成了一种交流。

为真正地将自然和建筑融为一体，我们在建筑立面上包裹了一层高反射率的氧化铝。随着风景、天气和参观者位置的变化，这个氧化铝立面模糊地映射着周围不同的景致。通行系统设在建筑体量之外，当参观者在充满自然景观和映像的玻璃通道中漫步前行时，犹如置身于一个真实又非真实的世界。



### Zaha Hadid Deigns Exhibition Space in Mechelen, Belgium

扎哈·哈迪德设计的在比利时迈罕仑的展示空间

The art works shown in the exhibition *Women of Distinction*, are a testimony to the refined and enlightened world that Margaret of York and Margaret of Austria created in Mechelen 500 years ago. The aim of the architecture of the exhibition is to break through the boundaries of mere representational surfaces, projecting and folding these surfaces into a spatial experience that becomes a strong interface between the story of the art pieces and the visitor.

As a first engagement with the two Margerets, the plan of the garden of Margaret of York is projected on the top space and extruded into a floating horizon. It is an apparent world, an external cartography, starting from a familiar overview of

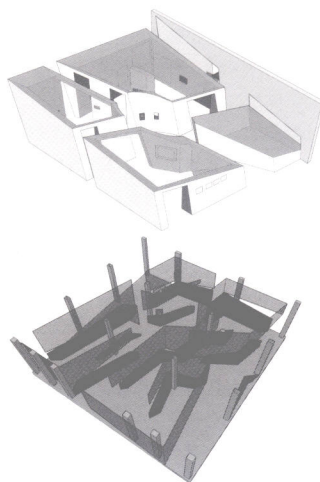


Mechelen. As one moves towards the centre, one notices that one could slip underneath this apparent world into a series of internal spaces, each with its own story on Mechelen, on the Margarets. The familiar plane becomes a rhythm of solids and voids, offering specific axes which are carved out versus small-scale spaces where the works have more immediate relations. Moving out of this landscape a galleria of genealogy leads towards the staircase to the second space, which is grown out of the idea of 'internal cosmology'. Cones, as inverted canyons, hang from the ceiling like drippings of the external landscape. They fold within themselves, creating a labyrinth of layered spaces, revealing and unrevealing. On the floor, they leave traces on which the works seem to float. One moves into a close relationship with Margaret's world, as wandering through the folds of her gown.

“杰出女性展览”上的艺术作品是对纽约玛格丽特和澳大利亚玛格丽特500年前在迈罕仑创立的精致而富启发意义空间的一种展示。建筑展旨在突破纯粹具象表面的界限，通过投射和折叠将这些表面融入空间体验中，使之成为艺术作品内涵和观众间的一个强有力的媒介。

纽约玛格丽特的庭院平面被投射在空间顶部，并突出悬浮于地平面上，在这里参观者首次与两位玛格丽特相遇。人们可以从这里一览以迈罕仑全景为首的外部 and 室内图景。当人们往中心行走时，可以感觉到逐渐深入的内部空间，这里的每个空间都在陈述着迈罕仑和玛格丽特的故事。在这一亲和平面上实体和空地有韵律的布局，提供了一条特定的轴线，这一轴线由与作品密切相关的小尺度空间所构成。

从上述展示景观中出来，由一个家族展厅通往二层空间的楼梯。二层空间的形成源自于“内部宇宙”这一概念。一个



圆锥体，作为一个倒置的峡谷，如外部景观中的水珠般悬浮在天花板上。它们互相重叠，形成了多层的迷宫般空间，或隐或现。地面上则漂浮着艺术作品的痕迹。人们在玛格丽特世界中徜徉，就如同在她那打满褶皱的衣袍中行走，如此便渐渐进入了玛格丽特世界的最深处。

## announcements

### The Scottish Parliament Wins RIBA Stirling Prize 2005

苏格兰议会大厦赢得2005年RIBA斯特林奖

The Scottish Parliament (*a+u*: 05:01) designed by Enric Miralles + Benedetta Tagliabue beat off competition from five other shortlisted buildings, selected from this year's RIBA Award winning buildings: BMW Plant Leipzig - Central Building (*a+u*: 05:08), Lewis Glucksman Gallery University College Coak (*a+u*: 05:02), McLaren Technology Centre, Jubilee Library, Fawood Children's Centre.

The judges commented that "The Scottish Parliament Building is a remarkable architectural statement which has an enormous impact not only on the visitors to the building but also on the users who repeatedly move through a series of extraordinary spaces and their changing effects."

由埃里克·米拉里斯和贝娜蒂塔·塔格利亚布建筑师事务所设计的苏格兰议会大厦从5个作品中脱颖而出，获得本年度的RIBA斯特林奖。这5个作品分别为：德国宝马莱比锡新厂中心楼（《a+u》05:08）、刘易斯·格卢克曼美术馆（《a+u》05:02）、麦克拉伦技术中心、朱比利图书馆、沃法特儿童中心。

评委会认为“苏格兰议会大厦是一个卓越的建筑作品的阐释，它不仅对参观者产生了很大的影响，对于不断穿梭在这一系列非凡而又充满变化的空间中的使用者来说，也具有非凡的意义。”

### Design of Visitor Facilities at the Giant's Causeway, Northern Ireland by Heneghan Peng Architects

赫纳加彭建筑事务所设计的北爱尔兰巨石堤的观众服务设施

The Giant's Causeway that registered on the UNESCO World

Heritage List in 1986, is the natural beauty, geological interest and mythological connotations of this legendary site.

This new project of the site exuded a simple and quiet monumentality evoking a strong sense of drama and expectation that corresponds to requirements expressed in the program. The entry is based on the fundamentally simple and elegant move in the contour of the terrain and consists of a fold of the grass-covered slope and its counterpart. A cut on the slope forms the car-parking plane. The design responds to the elemental power within the geological formation of the site with scale and grandeur. The author succeeded in providing a solution with no visual or physical disturbance to the very important horizon line of the ridge.

巨石堤于1986年登入世界文化遗产名录。它不仅是一个自然景观，而且具有地质学的意义，同时拥有丰富的神话传说内涵。

在该基地新建的项目表现的是一个简单而又静寂的纪念性建筑作品，它不仅唤起强烈的戏剧般感受，同时也被期望可以和项目中的要求相符合。入口部分基本上沿着地形的轮廓做简单而优雅地延展，并由覆盖着草地以反方向蜿蜒的斜坡的相互重叠所构成。在斜坡上的切口形成了停车场的平面。该设计回应于基地地形制中的自然要素，同时也与基地的尺度规模和壮观程度相呼应。建筑师成功地提供了一个解决方案，来避免从视觉和实体上给山脊起伏中重要的地平线带来干扰。

### Cooper-Hewitt, National Design Museum Announces Winners of the 6th Annual National Design Awards

库珀·休伊特和国立设计博物馆宣布第六届年度美国设计竞赛获奖方案

This annual awards program celebrates design in various disciplines as a vital humanistic tool in shaping the world and seeks to increase national awareness of design by educating the public and promoting excellence, innovation and lasting achievement.

The 2005 Architecture Design Award was bestowed upon Diller Scofidio + Renfro, an interdisciplinary studio that fuses architecture with the visual and performing arts. The firm



integrates architecture with new technologies, implements new materials and construction processes in its projects and appropriates materials from unlikely sources such as the military, aerospace and medical fields.

The winners of the other areas are as follow:

- Lifetime Achievement: Eva Zeisel
- Corporate Achievement: Patagonia
- Design Mind: Katherine and Michael McCoy
- Special Jury Commendation: Sergio A. Palleroni
- Communications Design: Stefan Sagmeister
- Landscape Design: Ned Kahn
- Product Design: Burt Rutan
- Interior Design: Richard Gluckman
- Fashion Design: Toledo Studio
- Design Patron: Mayor Richard M. Daley

此年度竞赛旨在表彰来自各个领域的设计作品，以此作为塑造世界的一个重要手段。同时通过教育公众、提升卓越、鼓励创新和倡导永续伟业来提高国民的设计意识。

2005年建筑设计奖项授予从事多领域实践、将建筑与视觉艺术和行为艺术相结合的迪勒和史柯菲迪欧事务所。在设计项目中，他们将建筑与新技术相融合，应用了新的材料和建造工序，使不具可能性的如军事、太空和医疗领域的材料也得以采用。

其他领域的获奖名单如下：

- 终身成就奖：伊娃·泽塞尔
- 公司设计成就奖：巴塔哥尼亚
- 设计创意奖：麦克·迈考和凯瑟琳·迈考
- 评委会特别奖：瑟吉欧·帕拉罗尼
- 媒体传达设计奖：斯蒂芬·萨迈斯特
- 景观设计奖：内德康
- 产品设计奖：博特·路特
- 室内设计奖：理查德·戈拉克芒
- 时尚设计奖：托莱多工作室
- 设计赞助奖：理查德·M·戴利

### competitions

#### International Velux Award 2006 for Students of Architecture

“Light of Tomorrow”  
为建筑学生设立的2006年度国际威卢克斯奖“明日之光”

Daylight and sunlight are crucial for visual comfort as well as for the health and well-being of people who work or live in a building. But in the course of the recent development of new technologies, there has been a setback in the role of daylight as a priority in design. The award wants to discuss, stimulate, and rethink the role of daylight, and ultimately hopes to promote excellence in the completed study works. See website for further details.

光线是构成视觉舒适度的重要因素，同时也是在建筑物里工作和生活的人们保持健康和良好身体状态的不可缺少的条件。但是，在最近的新技术发展进程中，光的作用有所降低，不再是设计中的先决要素。该奖项旨在引发对光的作用的探讨和再思考，并对优秀的完成作品进行奖励。详见网页。

**Host organization:** Velux, UIA, EAAE  
**Registration deadline:** February 10, 2006  
**Submission deadline:** May 5, 2006  
**e-mail:** a@velux.com  
**url:** www.velux.com/a

**4th International Bauhaus Award 2006**  
“Updating Modernism”  
2006第4届国际包豪斯奖“更新现代主义”

The Ensemble of Masters' Houses in Dessau designed by Walter

Gropius are aesthetic objects as well as documents of historical Bauhaus ideas. They mirror the discourse on the technological, social and aesthetic problems and opportunities of the period. How do we update Modernism in the case of the Bauhaus World Cultural Heritage? The Foundation is interested in forward-looking ideas. See website for further details.

由沃尔特·格罗皮乌斯设计的在德绍的包豪斯校舍，不仅具有美学价值，同时也是对包豪斯概念的一种历史性记录。它们是那个时代技术、社会和美学问题和存在的机遇的一种映射。在继承包豪斯文化遗产的同时，该如何来“更新现代主义”？该基金会意在寻求各种前瞻性见解。详见网站。

**Host organization:** Bauhaus Dessau Foundation, Gropiusallee 38, D-06846 Dessau, Germany  
**Submission deadline:** January 9, 2006  
**phone:** +49 340 6508 250  
**fax:** +49 340 6508 226  
**e-mail:** service@bauhaus-dessau.de  
**url:** www.bauhaus-award.de/

**Arquitectum Landscape Competition**  
“Chan Chan 2006”  
“2006昌昌”建筑景观设计竞赛

This competition aims to collect the best ideas for installing a Beach Lodge in the archaeological scenarios of the citadel of Chan Chan, Peru. This lodge serves not only as an observatory from which to look at the citadel, but also as a temporary lodging for tourists who wish to spend the night at the place by the sea. Successful proposals will envision the

installation of a next generation observatory that renews the vision of tourism, and invites the visitor to enjoy a different and new kind of experience such as spending the night and waking in front of the citadel of Chan Chan itself.

该竞赛是为征集在秘鲁昌昌城堡的考古景观中设立海滨旅馆的方案而设。旅馆不仅是作为人们眺望城堡美丽景色的场所，而且也为了想在海边过夜的游客提供了临时的住宿设施。竞标成功的提案将有望在此设立新一代的观光设施。它将为旅游业打开新的前景，同时为游客带来不同以往的各种感受和体验，比如在昌昌城堡前过夜等。

**Host organization:** Arquitectum  
**Registration deadline:**  
December 31, 2005  
**Submission deadline:** January  
15, 2006  
**e-mail:**  
chanchan2006@arquitectum.com  
**url:** www.arquitectum.com

## exhibitions

**Some Assembly  
Required: Contemporary  
Prefabricated Houses**  
要求的集合体：当代预制住宅  
Walker Art Center  
December 11 – March 26, 2006

This exhibition features a variety of modern modular dwellings that have challenged many preconceptions about “prefab” homes as cheap, cookie-cutter structures of last resort. Today’s prefab movement has gained significant momentum over the past few years, capturing the spirit and imagination of a new generation of architects and home buyers.

该展览以各种类型的现代模组式住宅为主要特征，对传统上认为预制式住宅是廉价的、切割组合而成的最次选择的偏见形成了一种挑战。今天的预制式设计经过几年的发展，已经具有极大的发展能量，它捕获了新一代建筑师和购房者的理念和想象力。

**Contact:** 1750 Hennepin Avenue  
Minneapolis Minnesota 55403,  
USA  
**phone:** +1 612 375 7600  
**fax:** +1 612 375 7618  
**url:** www.walkerart.org

## Sense of the City

### 都市感觉展

Canadian Center for Architecture  
Until September 10, 2006

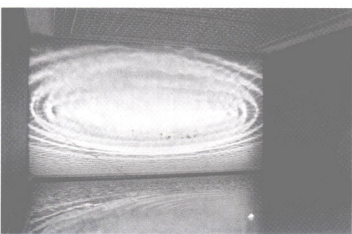
This is a major exhibition dedicated to the theme of urban phenomena and perceptions which have traditionally been ignored. Challenging the dominance of the visual in the urban environment, the exhibition proposes a re-thinking of latent qualities of the city, offering complex analyses of the comforts, communication systems, and sensory dimensions of urban life. This exhibition explores overlooked modes of perception proposing a new essential approach to urbanism.

该大型展览以传统上所忽略的都市的现象和知觉为主题，来挑战都市环境在视觉上的优越地位，引起人们对都市潜在品质的重新思考，从而对都市舒适性、沟通体系和感性尺度作一个综合的分析。此展览探索知觉的基本模式，并提出了都市化必不可少的新方法。

**Contact:** 1920 rue Baile,  
Montreal, Quebec, Canada, H3H  
2S6  
**phone:** +1 514.939.7001  
**fax:** +1 514.939.7020  
**e-mail:** pjpoirier@cca.qc.ca  
**url:** www.cca.qc.ca

## Olafur Eliasson – Notion Motion

奥尔法·艾里森——概念移动  
Museum Boijmans van Beuningen  
Until January 8, 2006



Eliasson’s work plays with the idea that a conscious perception carries within it the potential for change. He has developed one big installation, focusing on the visualization of light-waves, visualized by means of a varying interaction of light and water. This process is presented on a monumental scale in the galleries in a monumental way.

在有意识的感知里隐藏着变化的潜力，这就是奥尔法·艾里森作品设计的理念。他设计了一个大型装置，聚焦于通过光和水的相互作用使光波可视化这一主题。整个过程在美术馆展开，不仅规模巨大，也相当引人注目。

**Contact:** Museumpark 18-20,  
3015 CX Rotterdam, the  
Netherlands  
**phone:** +31 10 44 19 475  
**fax:** +31 10 43 60 500  
**url:** www.boijmans.nl

## Heinz Tesar – Architecture Precedes Architecture

海因茨·泰萨“建筑之前”建筑展  
Pinakothek der Moderne  
Until January 8, 2006

The Austrian architect Heinz Tesar cannot be easily slotted into any of the architectural categories. His buildings are original architectural structures, highly praised and, at the same time, very controversial. With sketches, watercolors and models, he investigates the spatial potential before the emergence of architectural elements. This is the first time a comprehensive exhibition is devoted to Heinz Tesar, the poet among today’s leading architect.

奥地利建筑师海因茨·泰萨无法被轻易归类为是哪一派建筑师。他的建筑具有独特的建筑构造，受到人们的高度赞扬，同时也遭到很多非议。他通过草图、水彩画与模型来探索在建筑元素呈现之前空间所具有的潜能。

本展览是献给卓越的诗人般建筑师海因茨·泰萨的首次综合展。

**Contact:** Barer Strasse 40,  
D80333 Munich, Germany  
**phone:** +49 89 23805 360  
**fax:** +49 89 23805 125  
**e-mail:** info@pinakothek.de  
**url:** www.pinakothek.de

## Julius Shulman, Modernity and the Metropolis

朱利斯·舒尔曼现代性和大都市展  
Getty Center  
Until January 22, 2006

This exhibition honors the 95th birthday and life’s work of architectural photographer Julius Shulman. For 70 years, Shulman steadily created one

of the most comprehensive visual chronologies of modern architecture in the development of the Los Angeles region. The prints in the exhibition are selected from a portfolio of more than 70,000 images.

该展览为纪念建筑摄影师舒尔曼诞辰95周年以及展示其毕生的作品而举办。70年来，舒尔曼逐渐为洛杉矶地区发展进程中出现的现代建筑创立了一个最具综合性的视觉性年表。展览会的照片从70,000多张摄影照片中精选而成。

**Contact:** Research Institute  
Exhibition Gallery, 1200 Getty  
Center Drive, Los Angeles, CA  
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p. 6, above: View of downstairs exhibition space designed by Zaha Hadid. p. 6, below left: View of upstairs exhibition space. p. 6, below right: CG rendering of the plans of exhibition spaces. Images courtesy of Caroline Voet en Jeroen Theuns architects. p. 7: CG rendering of Visitor facilities at the Giant’s Causeway by Heneghan Peng Architects. Image courtesy of Union Internationale des Architectes. This page, left: View of the installation by Olafur Eliasson. Photo by Hans Wilschut. Courtesy of Museum Boijmans Van Beuningen. This page, right: View of Case Study House #22 by Pierre Koenig. Photo by Julius Shulman. Courtesy of J. Paul Getty Trust.

6页，上：扎哈·哈迪德设计的楼下展示空间；左下：楼上展示空间；右下：展示空间平面效果图。

7页：赫纳加彭建筑事务所设计的巨石堤观众服务设施效果图。

本页，左：奥尔法·艾里森的展示装置；右：皮埃尔·考尼格设计的22号个案研究住宅。

Feature:  
**Italian Metamorph**

专辑:  
意大利建筑蜕变



Essay:

# Metamorphosis Italy

Luca Molinari

论文:

蜕变中的意大利

卢卡·墨理纳利



*Calabria University, 1973 by Vittorio Gregotti with E. Battisti, P. Nicolin, F. Purini, C. Rusconi Clerici and B. Viganò. All images on pp. 10-16 courtesy of the author.*

1973年由维多里奥·格里高蒂与E·巴第斯蒂、P·尼科林、F·普里尼、C·卢斯科尼·克勒里西、B·维加诺规划的卡拉布利亚大学。

In recent years, there has been a slow but increasing return to the discussion of contemporary Italian architecture, this despite the ostracism of many Biennales and the guilty silence of many critics. After two decades of crisis in planning and construction, the Italian scene is regenerating under the push of the work of a new generation of architects and a few “maestri”, who rather than being enslaved to their own linguistic biographies are capable of putting themselves on the line in a project.

Although the reasons for the crisis and the surrounding silence should be questioned at length, I believe that parallel to the real absence of work and important opportunities during the 1980s, there was a constant search by international critics for a certain type of Italian architect, no longer in existence, because in a phase of inexorable change. This constant search was for the architect/theorist who, often with his writing and designs rather than with his own architecture, decisively influenced the international scene during the 1970s and 1980s. I refer above all to the generations of Aldo Rossi, Vittorio Gregotti, Franco Purini, Giorgio Grassi, Guido Canella, Carlo Aymonino, Andrea Branzi, Gianugo Polesello, Luciano Semerani, and Paolo Portoghesi who with their writings and editorial initiatives kept an important and influential window open on the international architectural and academic scene. But the force of the words was rarely supported by physical evidence due to a national context that never accepted it as a necessary experience. This situation through time exhausted the conceptual force of many of these contributions.

Paradoxically Italy became a province – an important province, but always a province. It was stuck looking out towards the other more dynamic realities in the distance, where the concept of modernity applied to architecture was still considered a problem of society and of taste. At the same time the backdrop was of a physical context that had been heavily modified by a process of uncontrolled urbanisation without precedent in Italian history. It began at the end of the 1950s, devouring coast and countryside. Deregulation, construction speculation, reduced quality construction and a very low level of public and private initiatives coupled with an extremist defence of historical heritage transformed one of the most beautiful and envied natural and man-made landscapes into a complex, schizophrenic, wounded reality, and above all generated out of town dormitories and turned historical centres into theme parks.

But a cure for Italy’s seemingly incurable cancer was found in the mid 1990s. Italy in these years experienced a complete volte-face and we saw the continuous rise of a series of new phenomena, reactive and inedited viruses, with a diverse sensibility, paying attention to the problems of the social quality of construction as well as to the importance of architecture as an element for a conscious transformation of the city.

The presence of a new and more aware public and private sector is growing, and the media give more coverage to architecture as a social phenomenon. There is a new season of national and international competitions which involve the majority of Italian



近年来，尽管在诸多双年展中受排斥，很多评论家也保持了很长一段时间沉寂，但重新探讨当代意大利建筑却正成为一种慢热且又逐渐升温的现象。经过20余年规划和建设的危机之后，意大利的建筑场景在新一代年轻建筑师和一些“明星建筑师”作品的推动下重焕生机。这些明星建筑师在设计中并不固步自封，而是敢于突破自我。

虽然最终必须质疑危机发生和周围沉寂的原因，但我认为，这与20世纪80年代作品和机遇的严重缺乏有关。由于这种无情的变化落差持续了一段时间，国际评论家持续关注特定类型的意大利建筑师这一现象不复存在。现在被加以关注的对象是那些建筑师兼理论家，他们常以文章和设计而非自身的建筑作品在20世纪70到80年代产生决定性的国际影响。我主要是指阿尔多·罗西、维多里奥·格里高蒂、弗兰科·普里尼、乔治·格拉西、吉多·卡纳拉、卡洛·艾莫尼诺、安德里亚·布朗吉、吉亚奴哥·波里塞罗、卢西亚诺·塞梅兰尼、保罗·波托盖西这一代建筑师，他们利用自身在文章和编辑活动上的积极努力，向国际建筑界和学术界敞开了一个窗口，来保持和发挥他们重要的影响力，但是由于全国上下从不将它视为必要经验，这些文字的力量很少有物质化的支撑。随着时间的流逝，这些贡献的理论力量也逐步被耗尽了。

尴尬的是，意大利成为了一个地区——一个重要的地区，但也仅仅是一个地区。在建筑中的现代性概念仍然被视为社会和品位选择问题的状态下，我们不得不对其他更为动态发展的状况进行观望和审视。同时，我们还要面对建筑环境被难以控制的城市化进程深刻改变的现实状况，这种进程在意大利历史中未曾出现过。它始于20世纪50年代末对滨海地区和乡村地区土地的侵吞和消耗。违规、投机建设、低品质的建造和相当低水平的政府和民间管理，伴随着对历史遗产的极端主义保护，将最为美丽和令人羡慕的自然和人工景观转化为一种复杂的、精神分裂症式的、创伤的现实。而且最为重要的是，这种现象都发生在城区住宅之外，它将历史中心区转化成了主题公园。

然而，对意大利看似无法治愈顽症的治疗始于20世纪90年代中期。在这些年里，意大利经历了错综复杂的彻底性转变。我们目睹了一系列给人带来强烈感受性的新现象，它们如被激活的“病毒”一样层出不穷。同时我们也开始意识到关注建设的社会品质问题以及将建筑作为城市有意识转变要素的重要性。

更具意识感的新的政府和民间部门日益增多，媒体也逐渐对建筑作为一种社会现象给予了更多的关注。意大利建筑迎来了新的一季，其国内外竞赛，使意大利从北到南的大多数城市都卷入其中，在本土与国际建筑界之间形成了一种有益的碰撞，同时建筑系学生在欧洲更好的大学有了大规模的流动，而数字技术和因特网也被引入建筑领域。这是一种缓慢却又无情的时代更迭，与学术界没有很强的联系，而是在地区层面上直接地找寻一种合理性。



Video installation by Massimiliano Fuksas and Studio Azzurro in Venice Biennale 2000.

马西米利亚诺·福克萨斯和阿朱罗工作室在2000年威尼斯双年展上的视频装置。



Temporary pavillion, Venice Biennale 2003 by Gruppo A12.

A12小组在2003年威尼斯双年展上的临时展亭。