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翻译:王坤

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乔尔迪·高迪亚

(巴塞罗那)桑特斯地区轨道走廊 重建项目

20世纪，铁路和地铁被引入(巴塞罗那)桑特斯地区，给周围城市景观带来了一道真正的开放性伤口。

将轨道走廊移到地下的方案最终被放弃了，取而代之的是将这些轨道集中到一个透明的轻型顶棚下面。顶棚的屋顶长1 200米，并且上面设置了花园，同时兼具人行通道的功能，将桑特斯广场和豪斯彼得利特的萨尔瓦多街道相互连接起来(其中700米位于巴塞罗那，另外500米位于豪斯彼得利特)。该项目旨在从根本上改善这种交通系统。

迄今为止，已完工的部分包括桑特斯广场和里埃拉布兰卡(位于豪斯彼得利特附近)之间700米轨道的顶棚与玻璃饰面以及梅尔卡特诺乌新地铁站。城市景观和屋顶花园项目计划于近期开始实施。

By Jordi Godia

Redevelopment of the rail corridor in Sants (Barcelona)

Throughout the 20th century, the railway and metro tracks in the district of Sants (Barcelona) have represented a genuine open wound in the urban landscape of that neighbourhood.

The option of moving the rail corridor underground was discarded and the alternative solution was to group the tracks into a lightweight, transparent covering. The roof of this covering would double as a pedestrianised walkway, which would be 1,200m in length and be planted with gardens, and would lead from Plaza de Sants to Calle de Salvadors in Hospitalet (with 700m of the walkway in Barcelona and 500m in Hospitalet). The project promised to radically improve the links.

The works completed so far include the covering and glazing of 700m of tracks between Plaza de Sants and Riera Blanca (near Hospitalet) and the new Mercat Nou Metro Station. The urban landscaping and the planting of gardens on the roof are to be carried out in the near future.



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思维景观 THINKSCAPE



与菲利普·拉姆的简短对话

A short conversation with Philippe Rahm



© Schlotter
Evaporated building, UK

您是否认为金融危机已经对全球建筑行业进行了重组?

是的,我认为金融危机已经对建筑思想产生了影响,可持续性正在成为重整建筑行业的一种有效工具。建筑业是全球气候变暖的主要因素之一,燃烧化石燃料为住宅供暖或制冷所产生的温室气体占地球总温室气体排放量的近50%。我们拥有明确的目标,即通过减少二氧化碳排放来对抗全球气候变暖。但是除了这一目标以及社会责任和生态目标之外,难道气候就不是一种考虑气象因素从而重新架构建筑的新型建筑语言吗?我们是否能够将对流、传导或蒸发等气候现象想象成新型建筑工具?蒸气、热量或光线能否成为当代新型建筑材料?

您如何看待建筑行业在中国等迅速发展国家以及世界其他地区的发展前景?

我认为空气质量问题正在成为建筑和城市设计领域的新目标,尤其是在中国,因为中国许多大城市都面临着许多空气污染危机。如果从空气质量的角度来考虑建筑和城市设计,城市空间里的光线、热量或湿度可能会带来一种新设计方法,实现一种新的审美形式。这意味着我们将不必处理图像、描述、符号或视觉

形状等建筑要素,只需重新将生理需求作为当今一种具有吸引力的责任态度引入城市规划原则中,使地球资源管理和生态系统保护变得至关重要。例如,公共空间不再仅仅是一种视觉造型,而是一个具有特定空气质量的场所。随着气候和植被的变化,在冬季提高空气温度,在夏季降低空气温度,从而为公共空间创造一个有效防止污染的工艺过程。空气可以组织城市公共空间和建筑的形式、形状以及材料。空气可以重新定义公共空间的性质,因为室内空间只能用于社交生活和居住者之间的相互交流,却无法满足不同人们特定的生理需求。

浮华建筑时期是否已经结束了?

在金融危机之前,浮华建筑是斯蒂文·霍尔、扎哈·哈迪德或雷姆·库哈斯等最优秀建筑师事务所业务量增加的一种表现。金融危机前的经济繁荣为拥有强大人才和设计能力的优秀建筑师事务所提供了良好的机遇,但是设计品质低劣的商业建筑师事务所却没能抓住此次机遇。这一时期开发的建筑项目均具有高品质特点。当然,如今我们需要为今后几年选择更加负责任的发展道路,我认为我们仍然有机会看到可持续型、环保型或居民友好型

“浮华”建筑。而且,它们将是高品质的建筑。我们在台湾台中市设计的清翠园项目就是一种具有华丽外观的浮华公园,但是除了对全球变暖的气候问题有所关注外,该项目没有任何奢侈元素。

您是否认为将来建筑行业有某种发展趋势?

在过去四十年中,我们已经从宏观和审美的角度,而不是从微观和生理需求的角度记录了城市规划历史的发展过程。通过微观角度对城市发展过程进行重新分析,我们能够发现一些在城市建设和城市空间布局等方面更加真实有效的其他因素。根据目前缺少人性化且不公平的经济全球化不平衡态势,对城市规划历史进行重新评估将使我们能够找到一种替代当前城市发展的新模式。我们的最终目标是为人寻找一种更加可持续、人性化、公平合理的全球城市化发展模式。

如果从热力学角度考虑城市规划,我们就可以开始设想一种新的全球化战略,即:以能源和气候标准为依据,而非以当今所采用的金融或经济标准为依据,对世界工业生产进行全球性重新布局。如今,在当前“后工业社会”资本主义模式危机中,法国等国家在过去几个月已经决定重新实施工业化进程。这一

点对于今后几年内在南北地区之间实现整体平衡这一目标来说,看起来是一种必然要求。如果北部地区实施再工业化进程,南部地区将不得不提高工人们的社会和健康状况。因此,如果我们正在寻找一种新的平衡来实现全球化进程中的这一新阶段,我们必须了解哪项标准将在全球规划中起到重要作用。如今,在全球范围内出现的设计理念与工业生产相互分离是非常重要的,因为工业生产主要围绕劳动力更加低廉以及劳动法约束力度最低的国家展开,结果各行业都在努力寻找劳动力最便宜的国家,生产场所也不断发生变化。这样一来,我们无法继续接受的社会和生态不平衡状态就出现了。在未来我们需要在成本和社会工作条件之间达到整体平衡。为了定义城市热力学概念,我们可以举三个例子,以一种新的特殊方式设法开发与各自独特地理位置相关的能源。

您靠什么保持设计情绪?

始终保持物理情绪。建筑与文化或心理情绪无关,而是与物理情绪相关。这就是我始终对空间生理认知非常感兴趣的原因,包括热量、蒸气和光线等因素,这些都是空间中真实存在的元素。

生态学与可持续性在您的作品中起到怎样的作用?

气候变化正在迫使我们从根本上重新考虑建筑设计,将我们的注意力从纯粹的视觉和功能角度转向对看不见但与气候相关的空间系统更加敏感、更加专注的角度上来。从实体到空心、从看得见到看不见、从空间尺寸到热力感知,建筑如同气象条件一样为我们开启了额外的、更加具体和更加易变的空间维度,这里不再具有限制因素和立体元素。建筑任务不再是打造建筑形象和功能,而是开发气候以及气候理论。气象建筑在更大范围内探索新施工方法在通风、供暖、双向换气和保温隔热等方面的功能和审美潜力。从微观角度看,气象建筑通过皮肤接触、气味和激素来探索新的感知领域。在无限小的生理特点和无限大的气象特点之间,建筑必须在人体和空间之间建立一种感觉交流,开发能够使我们将来的居住方式和方法发生长期改变的新审美哲学。

您对“明星建筑师”的叫法有什么看法?

如果明星建筑师是由那些真正了解建筑史和理论方法的人们评选出来的话,我对此称呼没有任何意见。这就是为什么我对弗兰克·格利和丹尼尔·里贝斯金德已经成为明星建筑师感到高兴,因为他们一开始在马克·维格莱(建筑领域内非常聪明和优秀的鉴定家)于1987年在纽约举办的现代艺术博物馆(MoMA)高水平展览中就被认定是重要的知识型人才和真正的创造型建筑师。

您认为当前行业内的建筑大师有哪些?

勒·柯布西耶、阿尔多·罗西和路易斯·卡恩等,当我还是学生的时候,他们就已经成为我心目中的建筑大师了。

您床头放着哪些书籍?

贾雷德·戴蒙德写的《枪炮、病菌与钢铁:人类社会的命运》。

理查德·纽特拉的《生存设计》,这本书是一位宾夕法尼亚大学学生在最近赠送给我的。

彼得·斯洛特迪基所著的《天体》。

选择:严肃或者文雅?

在建筑语言上选择严肃。

Do you think the financial crisis has reshaped global architecture?

Yes, I think that the financial crisis already has had an impact on architectural thinking and sustainability is becoming the tool for reshaping architecture. The building industry is one of the main culprits in global warming; the burning of fossil fuels to heat or to cool dwellings is the source of nearly 50% of greenhouse gas emissions around the world. We have a definite objective, which is to combat global warming by reducing CO₂ emissions. But over and above that goal, beyond such socially responsible and ecological objectives, might not climate be a new architectural language, a language for architecture reconsidered with meteorology in mind? Might it be possible to imagine climatic phenomena such as convection, conduction or evaporation for example as new tools for architectural composition? Could vapour, heat or light become the new bricks of contemporary construction?

How do you see the future of building industry in booming countries such as China? And in the rest of the world?

I think that the question of the quality of air is becoming the new target for architecture and urban design especially in China, where there are so many crises with pollution of air in the big cities. To think of architecture and urban design in terms of quality of air, light, heat or humidity in the city could be an opportunity for a new way of designing that could give way to a new form of beauty. This will mean that instead of working with building elements such as images, narrative, symbols or visual shapes, we need to reintroduce physiological needs in city planning principles as a responsible and attractive attitude today, where the management of the earth's resources and safeguarding of ecosystems have become paramount. Public space for example is not only a visual shape, but it could become the place where the quality of the air is defined. Its temperature is heated in winter or cooled in summer in relation to the climate and vegetation, creating a depollution process in public. Air could organise the form, shape and materials of public space of the city and the buildings. It could update the meaning of public space as certain physiological needs are not fulfilled by interior space, where a social life and exchange between the inhabitants can be born.

Are the days of ostentatious architecture at an end?

Ostentatious architecture before the financial crisis was a kind of commercial increase of the works of very good architects like Steven Holl, Zaha Hadid or Rem Ko-

olhaas. It was a chance that the economy boom before the crisis had chosen these good architects with strong intellectuals and design ability instead of bad commercial architects. And the buildings that were built are so great. Today, of course, we need to choose more responsible agenda for the next few years and I think that there is still a chance to see "Ostentatious" sustainable, climatic or civil-care buildings, and they would be great. Our Jade Eco Park in Tai-chung is a kind of ostentatious park, without any luxurious agenda, but only with the care of the climatic issues in the context of the global warming.

Do you think there is a trend for the architecture of the future?

Over the last forty years, the history of urban planning has been written from a macroscopic and aesthetic point of view, instead of from a microscopic and physiological point of view. By reanalysing this urban story, through a microscopic prism, we can discover other factors that are really more efficient in the construction of cities and the composition of their forms. A reassessment will allow us to offer an alternative to the present urban development based on the current phenomenon of an unbalanced economic globalisation that is inhuman and unfair. Our ambition is to look for a more sustainable, humanistic, just and equitable global urbanisation for all.

If we think of urban planning in terms of thermodynamics, we could start to imagine a new strategy of globalisation: a global redeployment of industrial production in the world based on energy and climate criteria rather than on financial or economical criteria, as it is today. Today, in the current crisis of the capitalist model of the "post-industrial society", France, for example, has decided in the last months to reindustrialise itself. This seems necessary in order to achieve a world balance in the coming years between the south and the north. If the north is to experience a reindustrialisation, the south will have to increase the social and health condition of the workers. So if we are looking for a new equilibrium to achieve this new stage in globalisation, we must know which criterion will become important when planning at global scale. Today, the division between design conception and industrial production that can be observed globally is important because industrial production is planned around countries where labour is cheaper and the labour law is the least restrictive. The result is a continual shifting of the place of production as the industries search for the cheapest country. Consequently social and ecologi-

cal inequalities that could no longer be accepted arise. We need to find a future with an overall balance between cost and social conditions of work. To begin to define the concept of Urban Thermodynamics, we can draw on three examples that have, in a new and special way, managed to exploit energy resources related to their unique geographical positions.

What keeps your emotion of design?

Always physical emotion. Architecture is not about cultural or psychological emotion. Architecture is about physical emotion. It's why I am always interested in physiological perception of the space, through heat, vapour, light factors that are the real components of the space.

How do ecology and sustainability play a role in your work?

Climate change is forcing us to rethink architecture radically, to shift our focus away from a purely visual and functional approach towards one that is more sensitive, more attentive to the invisible, climate-related aspects of space. Slipping from the solid to the void, from the visible to the invisible, from metric composition to thermal composition, architecture as meteorology opens up additional, more sensual and more variable dimensions in which limits fade away and solids evaporate. The task is no longer to build images and functions but to open up climates and interpretations. At a larger scale, meteorological architecture explores the atmospheric and poetic potential of new construction techniques for ventilation, heating, dual-flow air renewal and insulation. At the microscopic level, it plumbs novel domains of perception through skin contact, smell and hormones. Between the infinitely small of the physiological aspect and the infinitely vast of the meteorological one, architecture must build sensual exchanges between body and space and invent new aesthetical philosophies capable of making long-term changes to the form and the way in which we will inhabit buildings tomorrow.

What do you think about the label "star architect"?

I have no problem with star architects if they are chosen by people that have a real knowledge of the history of architecture and theoretical approach. It's why I am happy that Frank Gehry and Daniel Libeskind have become star architects because at the beginning they were first recognised as important intellectual, real inventor architects in a high level exhibition at the MoMA (Museum of Modern Art) in New York in 1987 by Mark Wigley, a really clever and perfect connois-

seur of the architectural world.

Who are your masters in architecture? And at this moment?

Le Corbusier, Aldo Rossi, Louis Kahn...are still my old masters since when I was a student.

What books do you have on your bedside table?

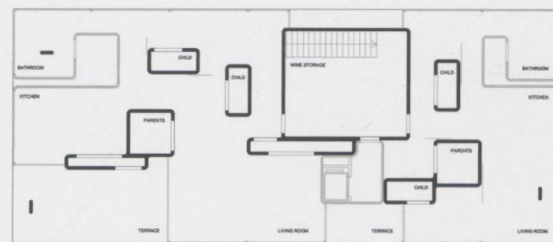
Guns, Germs and Steel by Jared Diamond.

Survival through Design by Richard Neutra, a book that I have kindly received recently from a student of the Upenn University.

Spheres by Peter Sloterdijk.

Choose: Be political or be polite?

Be political in the language of architecture.



三层平面图 second floor plan



二层平面图 first floor plan



底层平面图 ground floor plan



焦点 ZOOM



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平滑过渡

A smooth transition

Carlos Arroyo Arquitectos

"Academy of Music, Word and Dance", Dilbeek, Belgium
“词、曲与舞蹈学院”，迪尔贝克，比利时

新建筑在住宅区与维斯特兰德文化中心之间形成一种柔性过渡。沿街道一侧展开的外墙映衬着对面的房屋，并且逐渐变成一个与维斯特兰德文化中心相对的悬臂结构。动态建筑外观成功营造出一种独特的视觉效果。

The new building is a soft transition between the scale of the houses and the imposing presence of CC Westrand. The gables along the street reflect the houses on the other side, and then become a great cantilever that looks CC Westrand face to face. The dynamic façade creates a special optic effect.

带有顶棚的公共空间是该项目的众多亮点之一

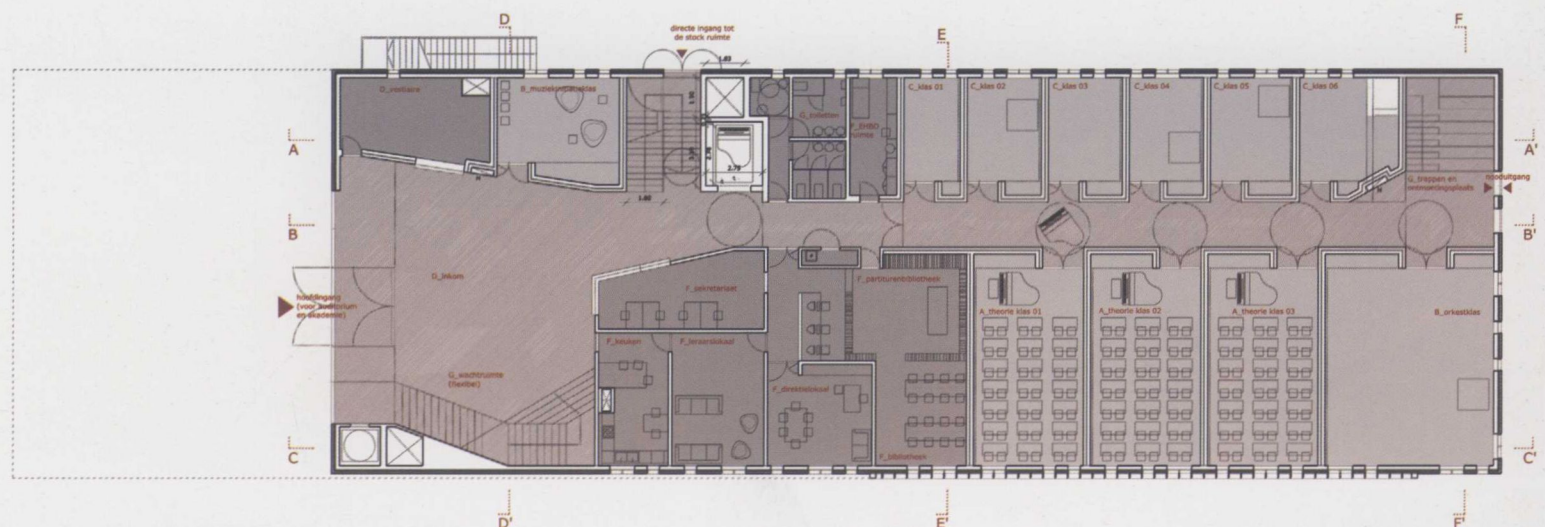
The covered public space is one of the keys of the project

新建筑立面的设计理念以维斯特兰德文化中心的建筑师阿尔方斯·霍彭布鲁维尔斯的油画为基础。

The façade of the new building is based on one of the paintings of Alfons Hoppenbrouwers, architect of CC Westrand.



二层平面图 first floor plan



底层平面图 ground floor plan

动态建筑外观

A dynamic appearance

Emma Architecten

"Pavilion Puur", Amsterdam, The Netherlands
"普尔馆", 阿姆斯特丹, 荷兰

普尔馆可以用于举办企业和私人组织的专项活动, 如产品展示、会议、公司活动以及婚礼等。

该馆位于前士兵掩体所在地, 并且将原掩体的基础用做新馆的地基。地基周围一面木质墙体弯曲而上, 不但为场地提供保护, 而且将建筑功能围绕其中。

建筑立面将随季节 不断变化色彩

该项目的设计理念来自斜坡的起伏形式和周围的自然景观。

The pavilion can be exclusively reserved for corporate and private events such as product presentations, meetings, corporate events and weddings.

The pavilion is located on the exact site of a former soldiers shelter. The footprint of this shelter was taken as the basis for the pavilion. Around its base a wooden wall curves up to protect the site and encompass the program.

The façade will naturally change colour

The design is inspired by the undulating forms of the slopes and the surrounding landscape.

