

# panorama 万象

## architecture newspaper 建筑新闻

马德里 MADRID 2012 · 中国版 CHINESE EDITION



### 形态生成 Generative Forms

以及  
J. MAYER HM区总体规划  
GROUP A英国石油公司鹿特丹炼油厂办公大楼  
FOSTER+PARTNERS修道院广场  
AND  
J. MAYER H WITH QUARTIER M  
GROUP A WITH OFFICE BP ROTTERDAM REFINERY  
FOSTER+PARTNERS WITH HERMITAGE PLAZA

天津大学出版社  
TIANJIN UNIVERSITY PRESS

翻译:王坤

future arquitecturas s.l. 编

# 万象建筑新闻 4

panorama architecture newspaper 4

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# 噢，伟大的绿色环保概念

可持续性具有多项自然优势：最佳的理念、强大的功能、广泛的范围以及丰富的内涵。它既是创造者，也是评委、保护者以及大自然与人类的拯救者。可持续性就像上帝一样，拥有数百万的信徒。因为我们人类相对纯朴并且具有怀疑性，在建立一种信仰之前必须找到足够的证据，所以绿色环保已经成为可持续性的代表，并且已作为可持续性在人类世界中的化身。但是，可持续性就像上帝一样令人无法琢磨，因为它既没有固定的形式也没有任何颜色。

“可持续性”一词已经被建筑师、政客和广告商乱用，甚至滥用。事实上，所有人都在滥用这一词语。社会、环境和经济之间完美的三重奏被“绿色”环保概念的独奏所打破。

如果标志性建筑只需简单地具有独特的外观造型，那么绿色建筑需要具有绿色环保功能。这一点浅显易懂，即：将绿色环保作为一种建筑功能。

现代主义、后现代主义、解构主义……如今我们已经明确进入了可持续主义时代。与以前各时代不同的是如今每位建筑师都能够成为一个可持续主义者，不管他是先锋派建筑师、商业建筑师、年轻建筑师还是成就显著的建筑师。可持续性能够与生态解构主义和绿色后现代主义等其他风格相互融合。我们第一次拥有一种真正的国际风格，它迅速风靡马德里、哥本哈根、达拉斯以及伊斯坦布尔。绿色环保的强大功能使其能够在任何领域发挥巨大作用。

应该将绿色环保作为第六要素加入勒·柯布西耶(Le Corbusier)的五要素中，并且作为第四种品质特点将其补充到维特鲁威(Vitruvius)总结的三种品质特点中，即美观、实用、坚固与可持续。

一些建筑师与绿色环保之间的关系让我们再次想起美洲大陆的发现之旅，总有“新世界”等待我们发现，而且建筑师们将像克里斯托弗·哥伦布(Christopher Columbus)相信他已经成功登陆东印度一样变得兴奋而自豪。

Beatriz Ramo — STAR Strategies + Architecture

## O' Mighty Green

Sustainability currently shares many qualities with God; conceptually supreme, omnipotent, omnipresent, and omniscient; creator and judge, protector, and saviour of the universe and the humanity. And, like God, it has millions of believers. Since we humans are relatively simpleminded and suspicious and need evidence before belief can become conviction, Green has come to represent sustainability; has become its incarnation in the human world. But sustainability, like God, might not have a form, nor a colour.

The word Sustainability has been raped, abused, and insulted by architects, politicians, advertisers ... in essence, by everybody. The musical harmony in the perfect trio — the social, the environmental, and the economic — is eclipsed by a simplistic solo performance of the environmental, entitled the Green.

If the iconic buildings simply needed to be iconic, the Green buildings simply need to be green. The situation could not get more superficial: Green as a function.

Modernism, Postmodernism, Deconstructivism... We have now definitely entered Sustainability. Unlike in previous movements every architect can be a Sustainability: whether avant-garde, commercial, young, established... It can be even combined with other styles: Eco-Deconstructivism, Green Postmodernism... For the first time ever we have a genuine International Style; from Madrid to Copenhagen, to Dallas, to Istanbul. The Green is so superior that it works everywhere.

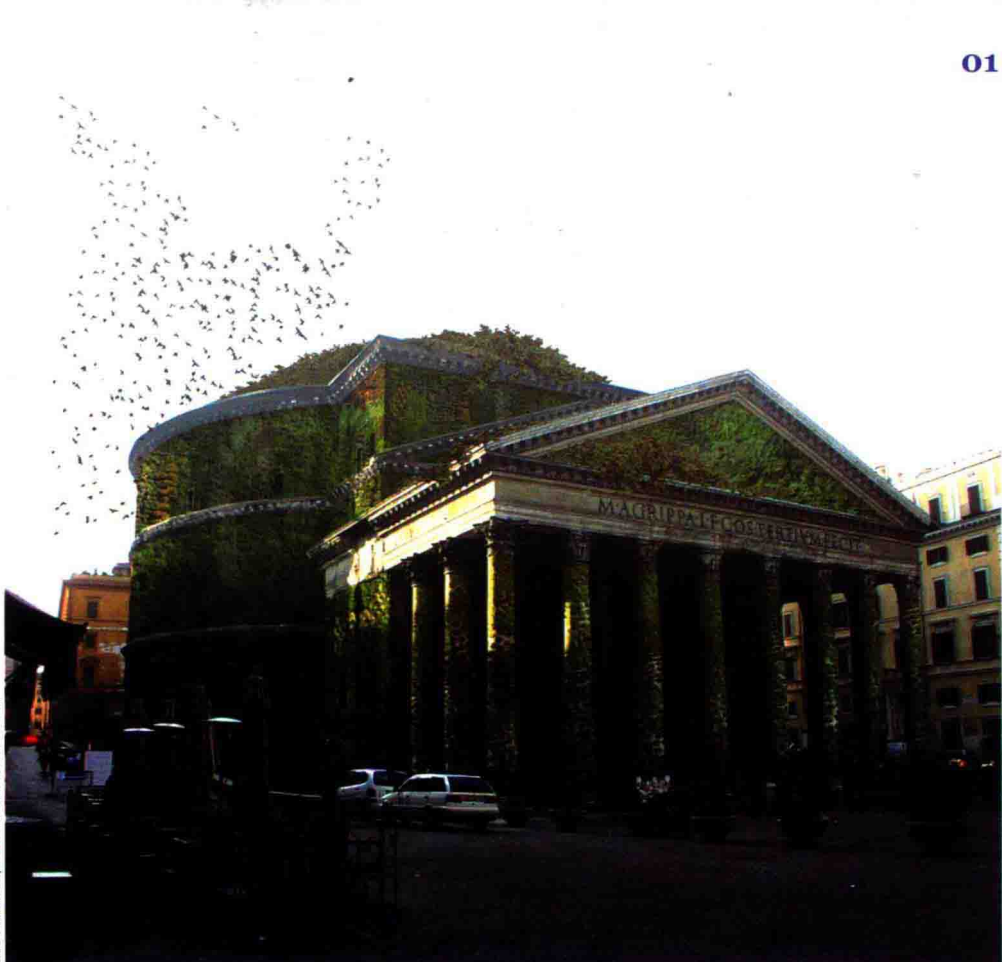
Green should be added as the sixth principle to Le Corbusier's five points, and as the fourth quality to Vitruvius' triad: Venustas, Utilitas, Firmitas and Sustainability.

The relation between some architects and Green reminds us of the "discovery" of the Americas. Not only was the "New World" always there; but these architects will remain as happily mistaken as Christopher Columbus was, who convinced that he had landed in the East Indies.

Eco-Pantheon, Rome 126AD © STAR 2011

Eco-friendly Villa Savoy, Poissy - Le Corbusier, 1929 © STAR 2011

Eco-friendly Villa La Rotonda, Vicenza - Palladio, 1566 © STAR 2011



思维景观 THINKSCAPE

焦点 ZOOM

住宅 RESIDENTIAL

设计 DESIGN

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# 思维景观 THINKSCAPE

# 与众不同的感觉

## 与建筑师马岩松的简短交谈

# Feeling like an alien

## A short conversation with Ma Yansong

by E. Encabo, I. E. Maluenda and I. Wiczorek



最近完成的中国内蒙古鄂尔多斯市博物馆和加拿大西索加市舞动的双塔两个大规模项目将您的工作室推向了一个全新的发展水平。在这样的条件下，您有哪些期望？

我们需要花一些时间来重新对自己进行定位。我们刚刚发现自然、人类以及人们的思想对一些环境的反作用，这是我们非常感兴趣的地方。在未来城市发展中，建筑将变得更加人性化。将来我们会拥有高密度的高层建筑，同时我们也将拥有优美的景观，我们将把自然环境和建筑艺术融入高层建筑项目当中。

这样的话，自然环境，尤其是花园景观，是用来将情感融入建筑物以及将大规模项目分隔成小规模项目的一种对策吗？

不要感觉到迷失在大城市中，这一点很重要。人们可以通过很多方式把自己的感觉与自然环境融合到一起。众所周知，花园对人们来说是一个非常好的居住环境，但是这并不现实，因为我们没有足够的空间来建造这么多花园。这并不只是建筑密度的问题，因为高

层建筑也非常让人烦恼。这些原则违背了人类的要求，建筑已经被人们称为“居住的机器”。现在的建筑已经成为一个人们在其内部可以做任何事情的容器，但这里却缺少人们之间的相互联系。我们应该设法将自然和情感融入城市的更大范围中。

“胡同泡泡”的设计理念是：这些泡泡就像中医的针灸，虽然规模不大，但能够为古老的历史城市重新注入活力。您与中国历史背景有哪些渊源？

我在这种环境下长大，历史背景不是我学到的某些事情，它们已经深深地印入了我的记忆当中。北京城曾被规划成一个花园。居住在北京城，你会认识到自然环境对城市生活是多么重要。如今我再看这些胡同的时候，看到的不再是古老的建筑，而是邻里关系。这就是城市的迷人之处，即群体生活。为了保持这一特点，我们必须为它们设计更多的功能，以便改善它们的状况。泡泡拥有非常抽象的形状，光亮的表面使其看起来就像是水滴。当把这些泡泡置入四合院

中，它们能够反射出周围的环境。你感觉那里并没有泡泡，但它确实就在那里，而且在新旧元素之间形成了对比。这样，居住在古老环境下的人们会感觉到他们就是现代化城市的一部分，而且可以仍旧住在这里。

您如何面对外观鲜明的建筑与国内正在建造的普通建筑之间的矛盾？

事实是建筑师们不像政客或资本家，他们在整个过程中发挥的作用非常有限……但是让我们不要再谈现实，因为这个团队中的建筑师们是一群具有智慧的人们。他们不擅玩弄权力的游戏，但是他们会用自己的想象力来影响人们的生活，这就是建筑师的作用。或许他们无法建造整个城市，但是他们的思想观念可以产生巨大的影响力。我们曾经提出一个由大面积绿色树林组成天安门广场的规划建议。我不知道它什么时候会实现，可能将来某一天它会实现，到时人们可能已经忘记50年前曾有人预见到了这一情况。但是，将来的一切将和我们的建议有某种联系。我认为好的建议正在逐渐

改变人们的观念。

中国当代建筑非常商业化，因此仍然处于非常复杂的时期。这些机遇更像是商业机遇，人们应该看到其中存在的风险与挑战。这应该就是吸引设计师们的真正理由。与巨大的工作量相比，中国目前并没有足够的规划设计理念和研究。

您认为您的设计理念对建筑行业来说是一种形式主义吗？

我不这样认为。风格也是一种品牌。我无法在所有地方都建造相同的建筑，每一次我都有不同的想法，而且我希望它们发挥不同的作用。形式属于视觉范畴，是建筑物与雕塑等其他艺术共同拥有的一种表现形式。但是建筑物又具有超越形式的某些特别之处。这是一种很戏剧性的感觉。你通过视觉和形式来感觉某些东西，但是非常简单的空间或几何形状也可以产生这种感觉。所以，它不仅仅是一种形式。

您如何理解艺术与建筑之间的关系？

两者拥有非常类似的表现手法。当代艺术与公众的接受程度有非常大的关系，即人们对艺术品的感觉如何。建筑也是如此。它们都拥有自己独特的语言，对于建筑来说，这种语言就是空间结构。建筑与环境之间的关系使人们对空间产生了非常戏剧性的感觉。在艺术世界里也是如此。你必须感觉某些东西，不像在传统艺术中你可以仅仅将作品放在那里，然后讲述作品中所包含的意义。建筑师和艺术家有类似之处，他们必须对社会、文化、历史甚至政治保持非常敏锐的思维。

我们再来详细说明一下这种关系：您在鄂尔多斯最近完成了一项博物馆设计项目，该城市目前已经成为现代建筑的一个建筑实验室……

我认为鄂尔多斯目前正面临一种文化危机。该城市的人们曾经以游牧生活为主，人们居住在帐篷里，但是现在他们想要变得现代化。他们正在面对主流文化，却没有将他们自

己当做一种地域文化。他们认为他们应该有自己的未来，但是又不能将北京或上海的建筑引入内蒙古地区。他们需要一些独特性。我在该城市创建之前非常早的时期曾到过那里，我看了当地的现实条件，那里曾是一片荒漠。所以，我当时想象我是一名外星人，我的飞船刚刚降落在那片土地上……我欢迎人们前来观看我的飞船。他们需要一些新鲜事物，这样能够引起他们的好奇心，而且还能够让每个人保留他们的文化。实际上，我们在建筑中将景观当做一种环境。当地如同沙漠般的波浪广场就是我们的景观。而建筑内部看起来像美国大峡谷一样拥有宽敞的空间，而且拥有丰富的自然照明。这是用来展示当地景观的一种未来主义方式。该建筑最终植根于新文化，或者它能够帮助我们来遵守这种文化。这与你们所谓的“建筑实验室”不同。我不同意将建筑从一个地方带到另一个地方的做法。当你面对这个危机的时候，你应该关注特殊场地内的建筑。



**The recent completion of two big scale projects, the museum in Ordos, Nei Menggu, China and the dancing towers in Mississauga, has taken your office to an entire new level. What do you expect from this situation?**

It takes time for ourselves to find out our identity. We've just found out that nature, people, and how these people react emotionally to some environments are our interests. In the cities of the future, architecture will become more human. We'll have high-rises with high density but, at the same time, we'll have a beautiful scenery and we'll have nature, mixed with architecture in the high-rise.

**Is therefore nature, and in particular the garden, a strategy to bring emotion to the building and to break down the big scale?**

It's important not to feel lost in the big city. There are many ways for people to feel connected with nature. Everyone knows that the garden is nice for us to live in, but it's not realistic, because there's no enough space for that. It's not all about density: the high-rise is also very boring. Its principles are against the requirements of human beings, and buildings have been called "a machine for living". Modern architecture is a container where people do whatever they want inside, but there's a lack of connection with the human element. We should research to bring nature and emotions into a larger scale in the cities.

**The Hutong Bubble works in that direction: it seems to be some sort of acupuncture, a small-scale work to reactivate the historical city. What is your relationship to the historical background of China?**

I grew up in that environment, so it's embedded in me, and not something I learned. Beijing City was planned as a garden. When you live there you understand how important nature is to urban life. If I look at

the Hutongs now, I don't see old buildings, but I see the neighbourhood. That's the beauty of the city: the community in life. In order to keep this we must provide them with more functions that improve their conditions. The bubble has a very abstract shape, like a water drop with its reflective material outside. When they are inserted into the courtyard, they reflect the surroundings. You feel the bubble is not there, but it is, and creates this dialogue between old and new. So, people living in the historical neighbourhood think they are part of the modern city, and may still live there.

**How do you face the contradiction of making high-profile architecture confronted with the generic architecture that is being built in China right now?**

The reality is that architects play a very weak role in the whole process, unlike politicians or capitalists ... But let's not talk about reality because, in this community, architects are also the only intellectual people. They don't play the game of power, but use their imagination to influence people. That is the architect's role. Maybe they cannot build the whole city, but their ideas may become influential. We did this Tian An Men Square proposal, which consisted of a green forest. I don't know when it's going to happen. Maybe one day it will happen and people will already have forgotten that somebody had foreseen it 50 years ago. But it will have something to do with our proposal. I think that proposals start to change people's ideas. Chinese contemporary architecture is in a very complicated situation, because it's very commercialized. These opportunities are more like business opportunities. People should see risks and challenges. That should be a real reason to attract designers. In comparison to the huge volume of work, there are not enough ideas nor research in China.

**Do you think yours is a formalistic approach to architecture?**

I don't think so. Style is a kind of brand. I cannot make the same building everywhere. I have different ideas every time and I want to react differently. Form is something visual, is what architecture shares with other arts like sculpture. But architecture has something special, beyond form. It's a dramatic feeling. Sometimes you feel this through vision, through forms, but a very simple space or geometry may deliver that feeling, too. So, it's not only about form.

**How do you understand the relationship between art and architecture?**

Both share a very similar approach. Contemporary art has very much to do with the public's reception, namely how they feel about the work. Architecture is the same. They have their own language, and for architecture it's space. Architecture's connection with the environment generates a very dramatic feeling for space. The same happens in the art world. You have to feel something, unlike in traditional art, where you just put the object there, telling a story. The architect and the artist have become similar and have to be very sensitive to the issues in the society, about culture, history or even politics.

**Let's elaborate a bit more on that relationship: Ordos, where you have recently finished a museum, has become some kind of laboratory in modern architecture ...**

I think Ordos has a cultural crisis now. They were nomads and lived in tents but want to become modernised now. They are facing the mainstream culture, but don't see themselves as a local culture. They think they deserve their own future and can't copy a building from Beijing or Shanghai to Nei Menggu. They need something unique. I went there very early before the city was established:

I saw what I saw, and it was a desert. So, I imagined I was an alien, and I landed there... I'd greet people who came to see my spaceship. They needed something unfamiliar and that hosted curiosity and also allowed everyone to land at his culture. Actually, in our building we see the landscape as a context. We have our landscape as a local desert-like wavy plaza. And inside the building it looks like a Grand-Canyon space with lots of natural light. This is a futuristic way of presenting their landscape. The building eventually was rooted into the new culture, and maybe it helped to conform it. It's different from what you called "architectural laboratory". I don't agree with bringing buildings from one place to another. When you're facing this crisis you should have site-specific architecture.





# 焦点 ZOOM







# 标识性立面

## A recognizable facade

Modostudio

"Office Building and Logistic Center", Nola, Italy  
"办公楼与后勤中心", 诺拉, 意大利

该项目位于一个战略性工业区内，从公路上能够清晰地看到其外观轮廓。该项目旨在发挥建筑在创新性、舒适性、科技性、休闲性以及品牌形象象征性等方面的价值。

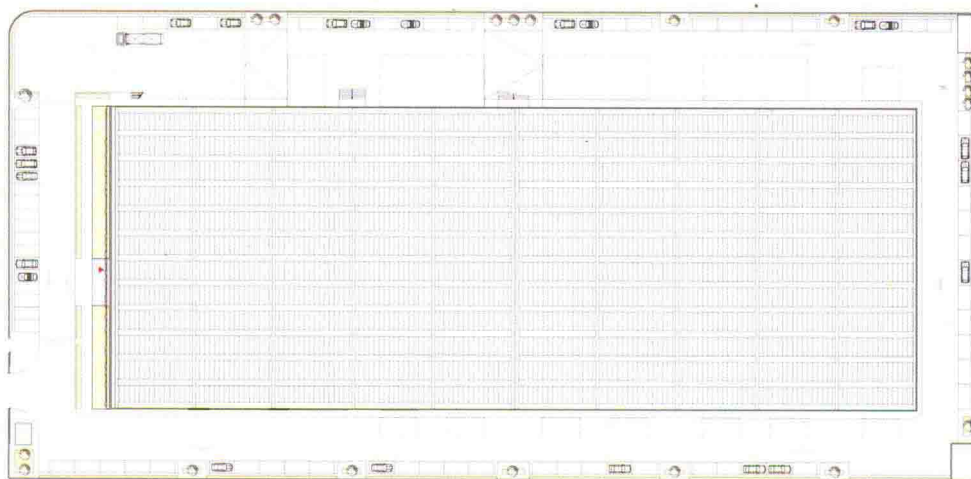
The project is located in a strategic industrial area, highly visible from the highway. The project aims to transmit the values of innovation, comfort, technology, relaxation and brand representation.

### 建筑立面由菱形钢筋混凝土面板组成

室内采用中性和浅色材料营造出一种非常轻松的环境氛围。由于建筑师们在设计阶段考虑了视觉联系，因此员工们透过办公室的玻璃窗能够欣赏到维苏威火山的美景。

*The facade is made of reinforced concrete panels in rhomboidal pattern*

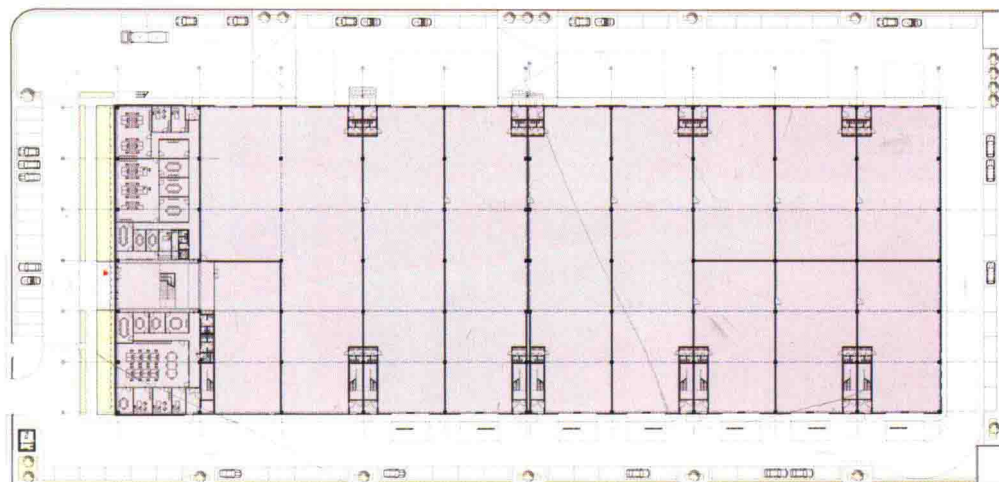
The neutral and light colors of the materials used in the interior give a very relaxing atmosphere. From the office windows employees are able to experience a beautiful view of the Vesuvio Vulcan, thanks to the visual connections study during the design phase.



屋顶层平面图 roof plan



平面图 标高 5.10m plan 5.10m



平面图 标高 0.00m plan 0.00m











J. MAYER H  
"Quartier M", Düsseldorf, Germany  
"M区总体规划",  
杜塞尔多夫市, 德国

所谓的“M区”将在豪普特班霍夫中央车站和北威州舞蹈剧场/国会大厦之间起到连接作用，使其成为一个充满活力的生活与工作区域。除办公室和酒店外，这个引领发展趋势的城市设计项目还提供商品住房和政府资助性公共住房等。

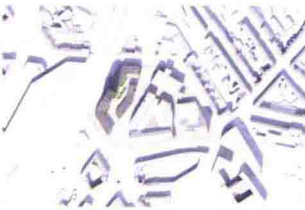
这是一个紧凑的区域

外围结构将“M区”统一成一个紧凑的城市规划项目。所要求的前期规划项目将于2014年中期完工。

The so-called "Quartier M" is to serve as the future link between the Hauptbahnhof central station and Tanzhaus NRW/Capitol, becoming a lively city quarter for living and working. In addition to offices and a hotel, the trend-setting urban design also provides both privately financed and government subsidized public housing.

It is a sophisticated area

A peripheral structure unifies the "Quartier M" as a cohesive urban plan. The required pre-construction planning proceedings are scheduled for completion in mid-2014.



区块位置 site plan

平面图 plan





Gaëlle Villedary  
"Red Carpet", Jaujac, France  
"红地毯", 乔雅克镇, 法国

加耶尔·维耶达瑞(Gaëlle Villedary)在阿尔德奇·乔雅克镇(Ardèche Jaujac)设计了一条由168卷草皮铺成的临时"红地毯"。蜿蜒曲折的草坪就像一条丝带沿街道、公共道路、柏油

## 168卷草皮在420米长的崎岖路面上蔓延

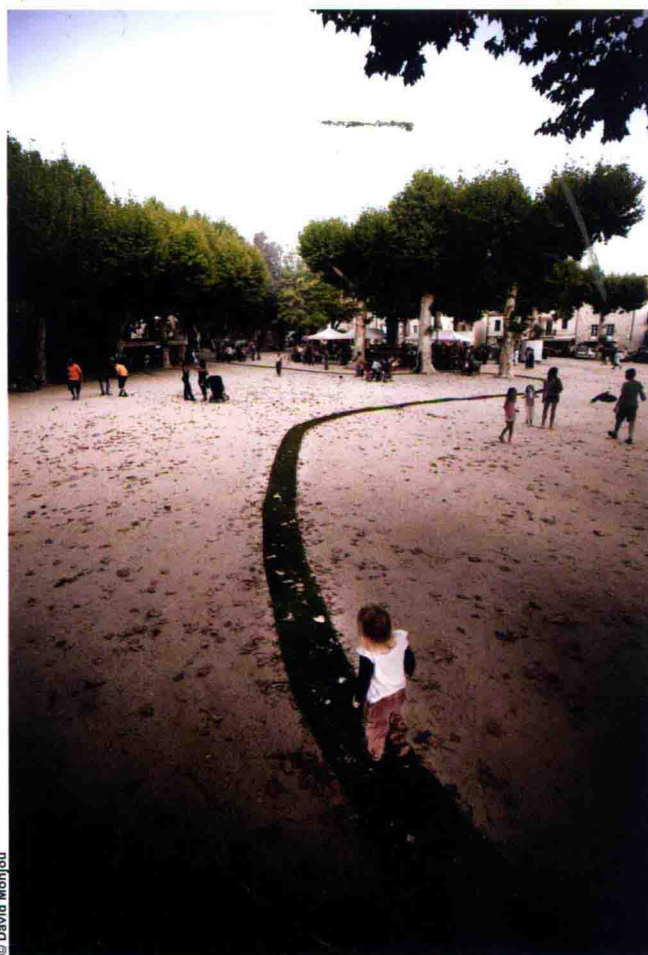
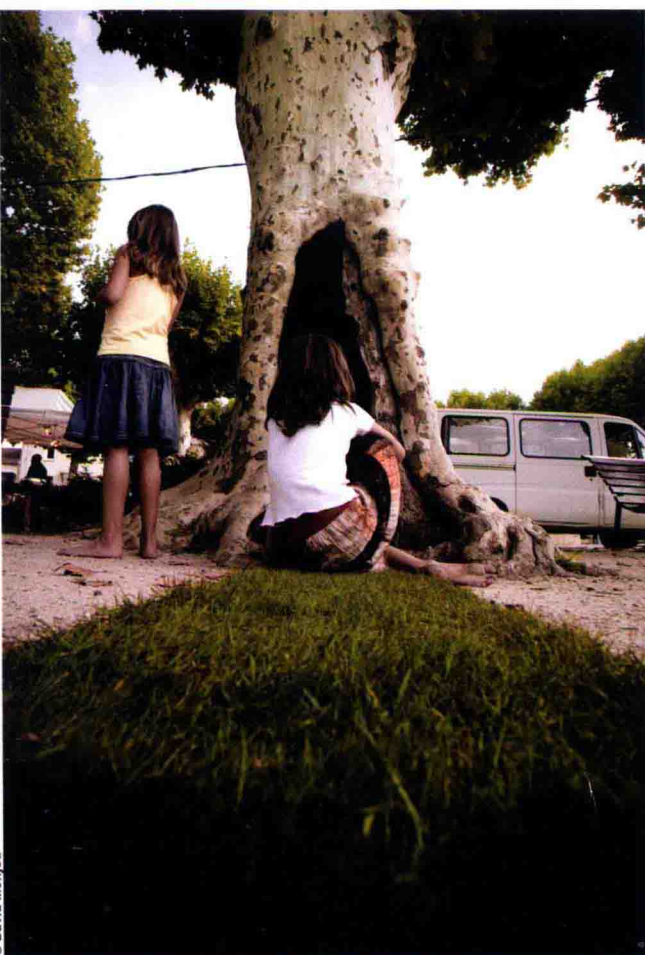
路和水泥路贯穿整个村庄,为村庄注入新的活力,指引人们前进的道路。

In the village of Ardèche Jaujac, Gaëlle Villedary has performed "Red Carpet", a temporary installation made of 168 rolls of turf. The "ribbon" crosses the village, winding through the streets, public space paths, as-

## 1 400平方英尺草坪地毯 1,400ft<sup>2</sup> grass carpet

## 168 rolls of lawn spread along 420 metres

phalt and cement roads, as a resurgence of living, a common thread guiding the people's walking.





# 全部采用可回收材料 All recyclable

MLRP ApS / Architecture, Research & Development  
"Woven Bridge, Copenhagen Central Park", Denmark  
“哥本哈根中央公园内编织的桥梁”，丹麦

编织的桥梁是对公园内经典钢铁桥梁一种全新的现代化演绎，其创造了一座能够与公园内景观环境相融合的桥梁，同时创造了具有独特身份和个性的结构。相互重叠的标准圆

The Woven Bridge is a modern interpretation of a classical steel park bridge. It is key to create a bridge that can blend into the landscape of the park but at the same time create a

该桥梁类似一条延  
续不断的编织螺纹

*It resembles a  
continuous woven  
thread*

钢组成双层钢筋网，根据观察点的不同，该双层钢筋网呈现出不同的间隙和图案。

structure that has its own identity and personality. The overlapping standard round steel bars create a double mesh, which varies in openness and pattern dependent on different perspectives.





