

建筑立场系列丛书 No.2

新公共空间与私人住宅

New Public Realm and Private Houses

C3出版公社 | 编
大连理工大学出版社

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王单单 张琳娜 杨宇芳 赵宁 徐丽 张丽莉 | 译

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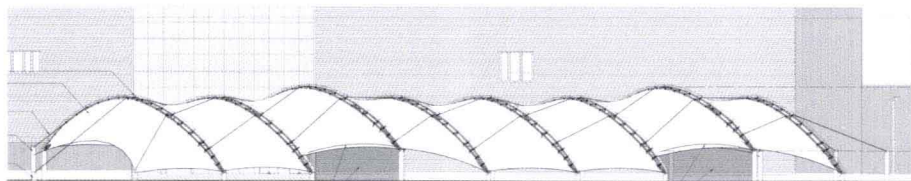
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联合国酒店入口门厅

联合国酒店入口门厅位于纽约联合国园区以北的草坪上,由FTL设计工程工作室完成,是专供车辆出入的通道。这一建筑结构紧邻新建的临时联合国大会大厦,由HLW建筑设计公司设计,作为入口通道,也作为联合国大会代表们的安全屏障。在联合国大厦完成整修后,这一结构作为可移动装置,将被移动到校园的其他地方。原来的大厦整修预计需要五年时间。

由于是临时建筑,联合国部门在项目设计之初就着重考虑了它对环境的影响和作为车辆出入通道的持续性。鉴于这一因素,FTL设计公司提出了可移动性这一理念。这种入口门厅可以移动到其他区域,或者运用最小的锚定点进行组合,再利用预制构件的钢桁架装置,就可以快速、便捷地进行安装,极大地提高现场调试的效率。这一设计利用了视觉上的明亮度、物理学及可持续发展的原理,以最低限度的耗材来降低对环境的破坏。FTL公司力求突出优质的设计,将建筑物、自然与人类相互融合,激发人们想象的空间。

入口门厅的设计灵感来源于周围环绕的风景,通过利用其外形轮廓的视觉缓冲效果,融入到四周的景色当中。螺旋状的拱门,沿着通道起伏蜿蜒,缓缓地远离主楼。高科技纺织薄膜的作用体现在两个方面:它以特氟隆



镀膜玻璃织物为主要材料,另一种硅酮镀膜玻璃织物则为拱门提供更大的透明性。该入口门厅为载有代表们进出的车辆提供停靠场所,还可为里面闲置的车辆通风。同时其开放式的结构和线性通风口使整个门厅建筑内的空气自然清新。

这个门厅为线性建筑元素提供了一种柔和的反衬效果。相对于历史悠久的建筑,这个临时的构造带给我们的不仅是当下的设计理念,同时也是对联合国未来的展望,来更好地实现它的使命和人道主义吁求。

UN Interim Canopy

Located on the north lawn of the United Nations campus, in New York City, the UN Interim Canopy is a porte-cochere, designed by FTL Design Engineering Studio. The structure sits adjacent to the UN's new temporary General Assembly building, designed by HLW International. The design serves as an entrance pavilion and

security screen for the general assembly delegates. The structure is envisioned as a relocatable building which is intended to be moved to another part of the campus at the completion of the renovation. The renovation of the historic UN buildings is scheduled as a five-year project. Due to the temporary nature of the interim buildings the environmental impact and sustainability of the porte-cochere was a prime interest for the UN and was considered at outset of the design process. Realizing these concerns FTL introduced the concept of relocatability. The porte-cochere may be relocated to another location on the UN campus or to any other site of the UN's choosing. With this as a starting point, the design is developed to have minimal anchorage points and to be modular in nature, using prefabricated steel trusses allowing for a quick installation which minimizes the





照片提供: FTL Design Engineering Studio©Woodruff/Brown Architectural Photography

impact of construction crews on site.

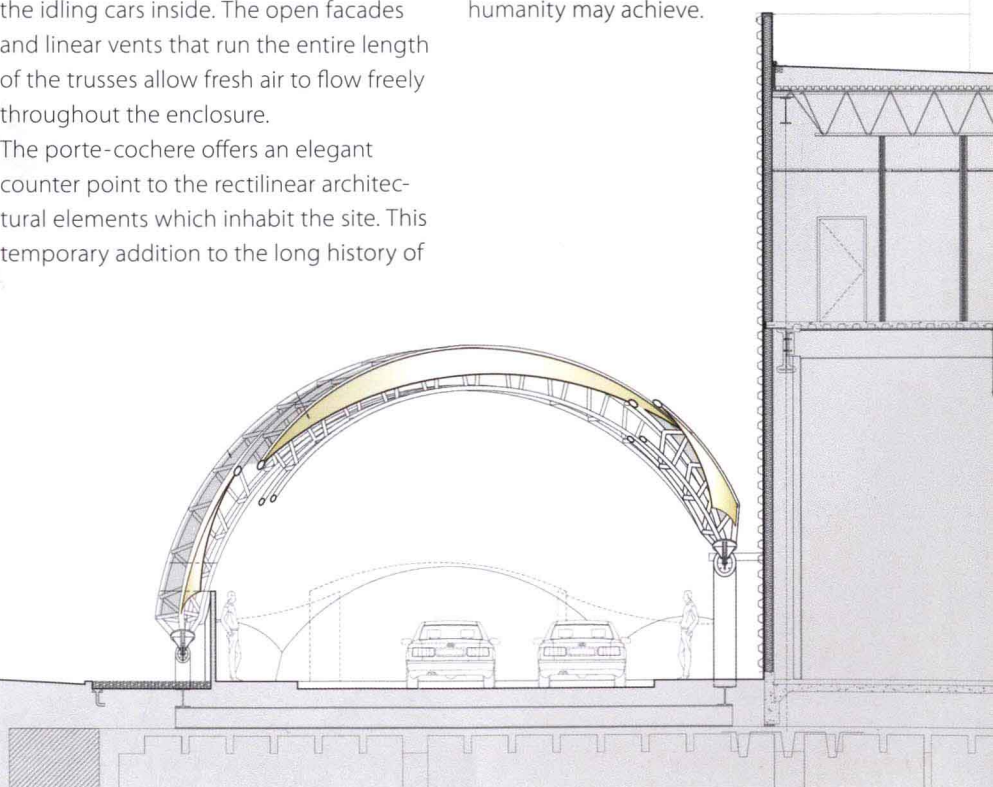
The design explores lightness as a visual, physical and sustainable approach, using a minimum of materials to reduce its environmental impact. FTL seeks to build responsive structures that contain spaces which inspire, where building, nature and people can meet. Drawing its inspiration from the surrounding landscape the canopy is nested within the campus landscape utilizing the contours of site as a visual buffer. Helical arches undulate and twist along the length of the roadway gently peeling away from the main building. The high-tech textile membrane's function is two fold: it provides support as a working tensile element equally distributing structural loads and defuses sunlight to naturally illuminate the space below. The structure uses two fabrics, a Teflon-coated glass fabric as the main fabric and a silicone coated glass fabric for greater

translucency in the arches.

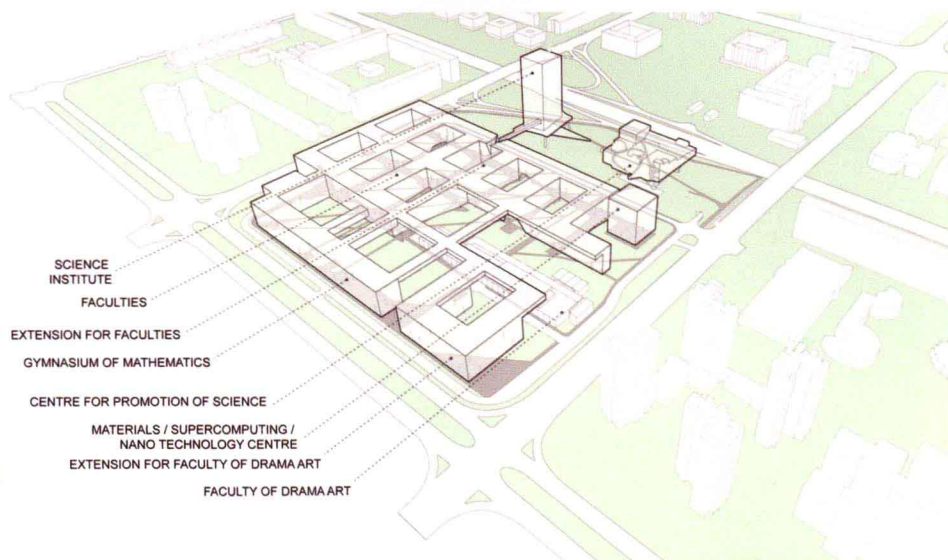
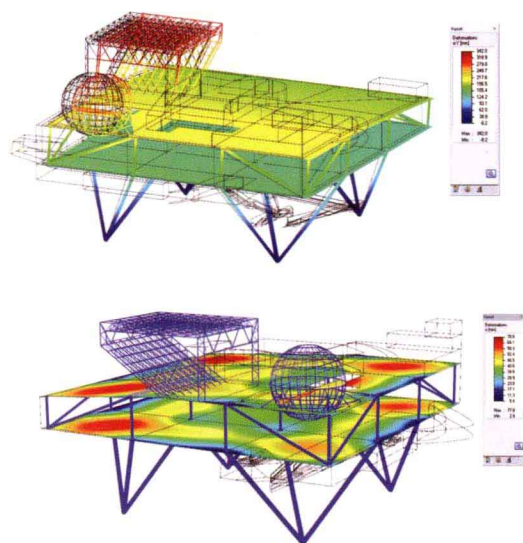
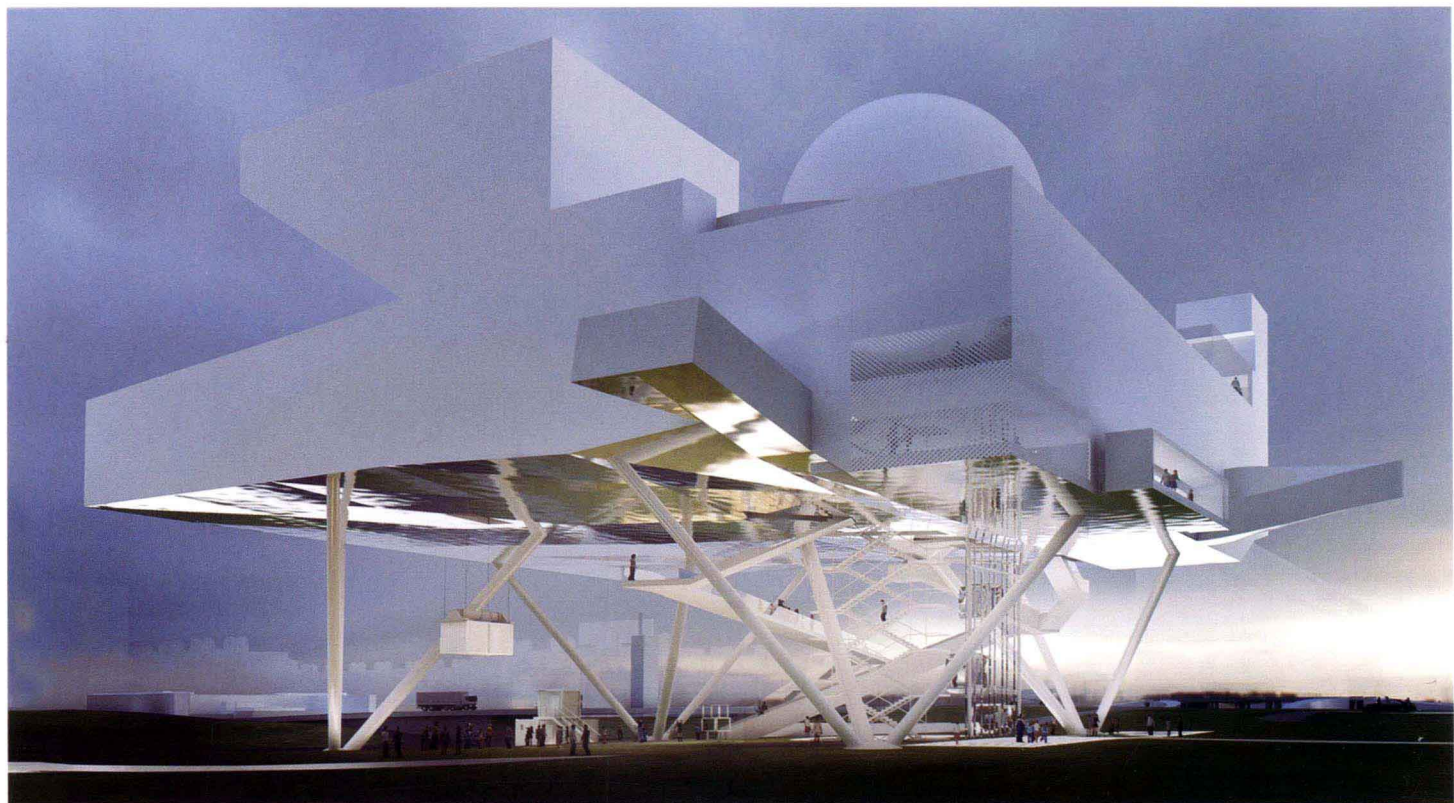
Functionally the canopy provides shelter for the motorcade as they load and unload delegates, requiring ventilation for the idling cars inside. The open facades and linear vents that run the entire length of the trusses allow fresh air to flow freely throughout the enclosure.

The porte-cochere offers an elegant counter point to the rectilinear architectural elements which inhabit the site. This temporary addition to the long history of

the site is at once a suggestion of ideas that speak not only of the present but look forward to the future possibilities of the United Nations, its mission and what humanity may achieve.



贝尔格莱德科学促进中心



塞尔维亚共和国的科学技术部在新贝尔格莱德启动了一项国际设计竞赛，要建立一个科学促进中心，并对第39街做城市化发展规划。该区域拥有科研院所、大学和科研事业机构，是整个城市的革新区域。奥地利建筑师沃尔夫冈·查佩尔的项目方案获得了国际评审团的一致认同，成为获胜作品。

新贝尔格莱德是一座现代城市。在20世纪，人们运用现代化视角完成其规划和建造。阳光、绿地、空间及其功能分化与CIAM规则是新贝尔格莱德市的主要特色。

现在，60年过去了，我们应该如何看待新贝尔格莱德，如何继续建设这座城市？建筑师们决定采用一些简洁的立体方式；所有方式都与现代化手法紧密结合在一起。

首先，他们选择建一座脱离地面的高架城市。只有支柱和流通元素触及地面。我们希望打造一座“漂浮”的城市，建筑物脱离地面，建在架空柱上。其次，整个地域面向大众，可以自由使用。建筑物不妨碍人们的视线和活动。在地面上种植大量的花草、异国情调的或本土的植物，还安装了输水管线、设置自行车道及慢跑道。

这种纵横交错的同步性代替了现代化的功能独立性。地下设有停车场和服务区，地面上种有各种草木，并设有步行街道。绿地面积占65%，视野极其开阔。

贝尔格莱德科学促进中心将位于地面高处。它有三个特点：第一，它将会是城市主要路线的明显标志；第二，它将成为第39街的标志和出入门厅；第三，作为科学促进中心，它体现了科技与建设的发展视角。

志和出入门厅；第三，作为科学促进中心，它体现了科技与建设的发展视角。

该中心的建筑风格将成为科技与建造的优秀典范。这个中心的底部有一个特别的作用：它具有镜像功能，能够反射出地面的情况和进入该中心的人们的活动。

The Center for Promotion of Science in Belgrade

The Ministry of Science and Technological Development of the Republic of Serbia initiated an international competition for a Center for Promotion of Science and the urban development of Block 39; a prime innovation part of the city, a scientific park with research institutes, universi-

ties and research-based business in New Belgrade in Serbia. An international jury unanimously selected Austrian architect Wolfgang Tschapeller's project as the winning entry.

New Belgrade is a city of our times, a city that was invented and planned in the course of the 20th century with a decisive modernist perspective. Soleil (sun), verdure (greenery), espace (space) and functional segregation together with the rules of CIAM were main arguments of New Belgrade. Now, 60 years later, how do we read New Belgrade and how do we want to continue its construction? The architects decided on a few very simple spatial tools, all of them in close discourse with the principles of modernism.

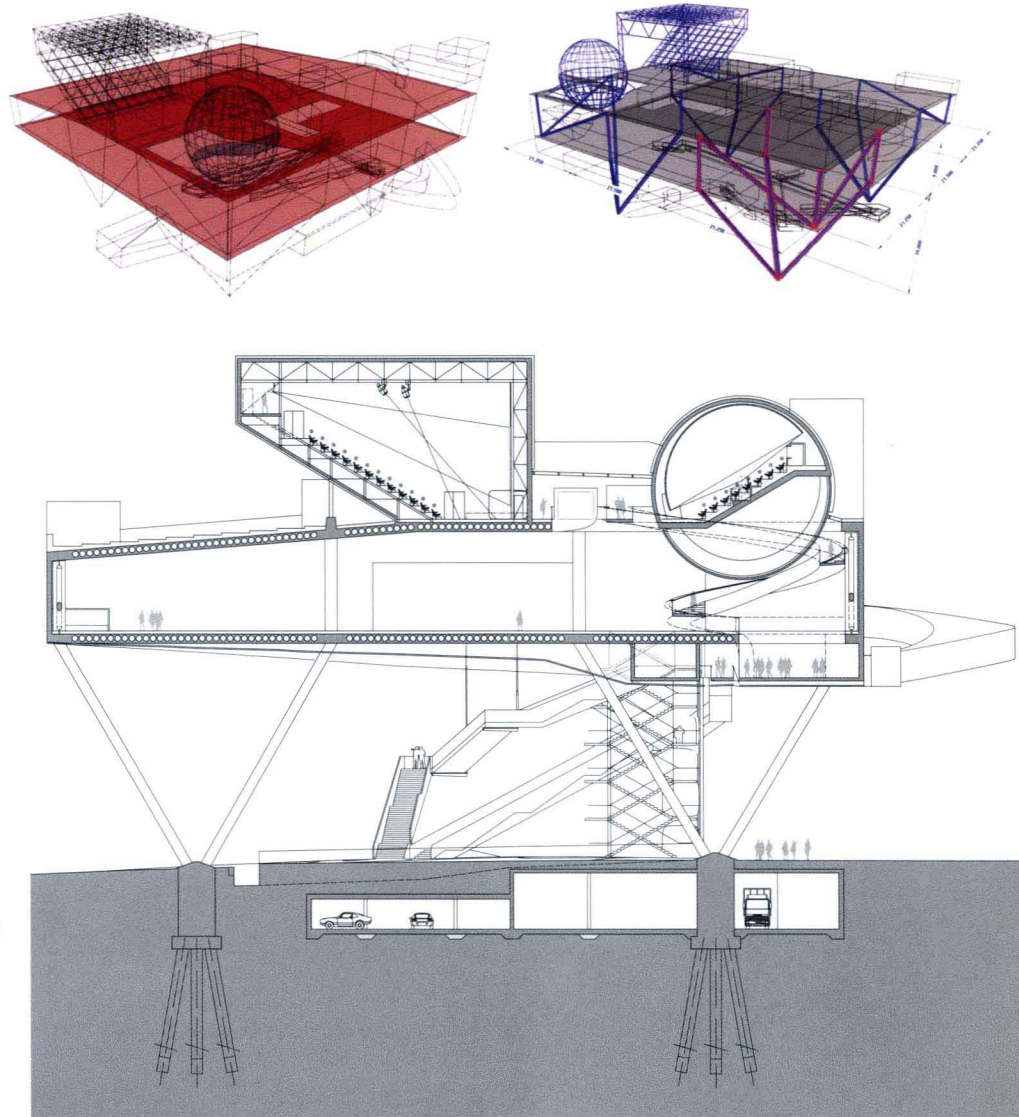
Firstly, they are opting for an elevated city detached from the ground. Only pillars and elements of circulation shall touch on the ground. We are proposing a floating city, buildings on pilotis leaving the entire ground free.

Secondly, the entire site is usable and accessible to everybody. Buildings do not block vision and movement. The terrain will be occupied by a multitude of different vegetations, exotic and local plants, water lines, bike routes and jogging paths. The functional segregation of the modernist movement is replaced by the complexity of simultaneity. Below ground a slab accommodates parking and service functions. The ground level is covered by a variety of vegetations and allows for a city of pedestrians. 65% of the site is green and almost all of the ground level allows for free vision.

The Center for Promotion of Science in Belgrade will be floating high above the ground. It operates on three levels. Firstly,

on the level of the City of Belgrade it will be an optimistic sign positioned on one of the main routes of the city. Secondly, for Block 39 it will be a sign, canopy and portico. Thirdly, as a building programmed to promote science it displays and plays on visions of technology and construction. The architectural language of the center

will strongly be one of the displays of technologies and structural principles. A special role is given to the underside of the center; it will have mirroring qualities, able to reflect all the movements on the ground as well as the visitor who by entering the center penetrates the reflections of the Earth's surface.



布莱克草原



捷克共和国的俄斯特拉发市正力争成为2015年的欧洲文化之都。每年选出的欧洲文化之都均会促进该地区文化的发展和改造。基于这一点，俄斯特拉发市的目标是提升其文化中心的定位，该中心位于老城中心和奥斯特拉维采河之间的“布莱克草原”上。

该项竞赛的重点不仅仅是建筑物本身，更是使这个地区从市中心到河边都形成一种整体的特色。Maxwan按照风景秀丽的公园的样式设计了“布莱克草原”，周围环绕着一些现存的和新式建筑物，如音乐会所、展览大厅、现代音乐中心和艺术管理学校，为各种传统的或民俗的文化形式提供了空间。

街道一直延伸到这里，形成一块共享区域。这里设有机动车管制使用区和步行街，还

为行人提供了开放的场地。人们在该地区四周环绕的边缘处与河边之间建造了一个平缓倾斜的坡面，在长满草的土丘上栽有树木，在其他地方则铺上了新的黑色块石路面，形成了一个平整铺设的公共空间。

城市传统的道路铺设一直延伸到这里，通过使用灌浆将车道与人行路区分开来，车辆只能在铺设好的道路上行驶，而行人只允许在土路（草木及其他小型植被生长的地方）上行走。

这个开放的场地很像河道本身的延伸，直接加强了城市中心与奥斯特拉维采河的衔接。项目形成了一个新型的开放式文化绿地。

我们的目标不是与城市中现存的开放空间进行比较，而是为城市发展的建设者提供

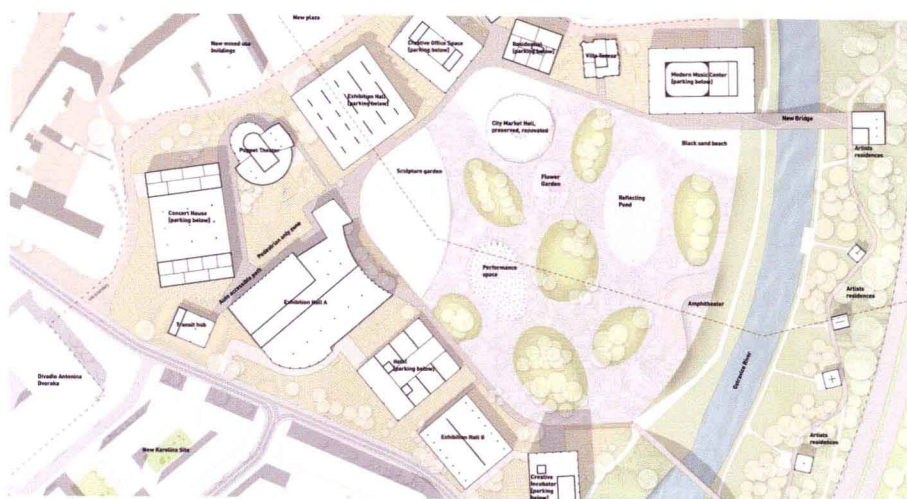
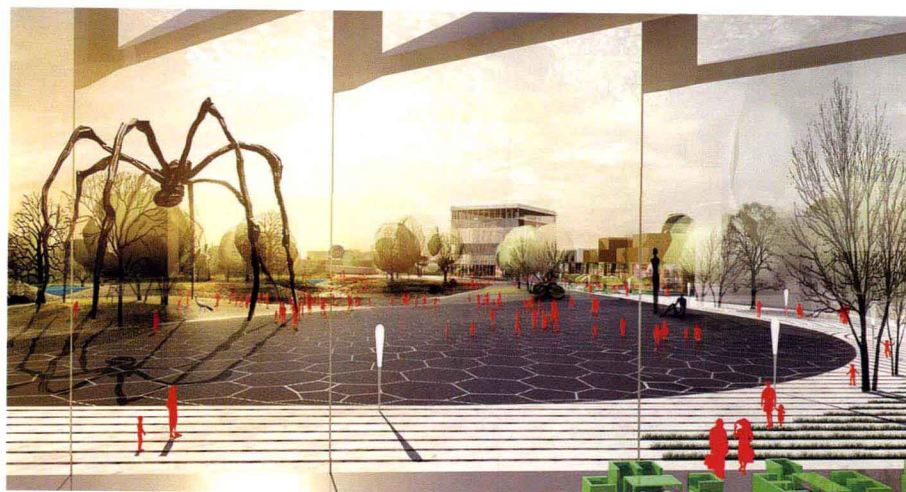
活动场所。艺术、家庭、音乐、舞蹈、文学、建筑、生态和社会项目都在这里融为一体。开放的空间使人们的活动更加丰富多彩，因为人们创建了一系列不同的活动场所：花园、波光粼粼的水池、雕塑广场、玻璃帐篷般的市场大厅、黑色沙滩、室外露天剧场、用于街头表演的椭圆形场地和一系列绿丘休闲区。

Black Meadow

Ostrava, the city in the Czech Republic, is bidding to become the 2015 Cultural Capital of Europe. The European Capital of Culture is designated to act as catalyst for the cultural development and the transformation of the chosen city every year. Within this frame Ostrava's ambition is to upgrade their cultural center on the so-called Black Meadow site, an area between the old city center and the Ostravice River.

The focus of the competition was not merely on the buildings, but to create an identity for the area as a whole, while linking the city center to the river. Maxwan literally designed a Black Meadow in the form of a beautiful landscape park surrounded by a unifying ring of existing and new buildings such as a concert house, an exhibition hall, a center for modern music and a school of arts management, providing space for all forms of culture, for both traditional and less formal programs. Streets are extended into the site, forming a shared surface, allowing for restricted

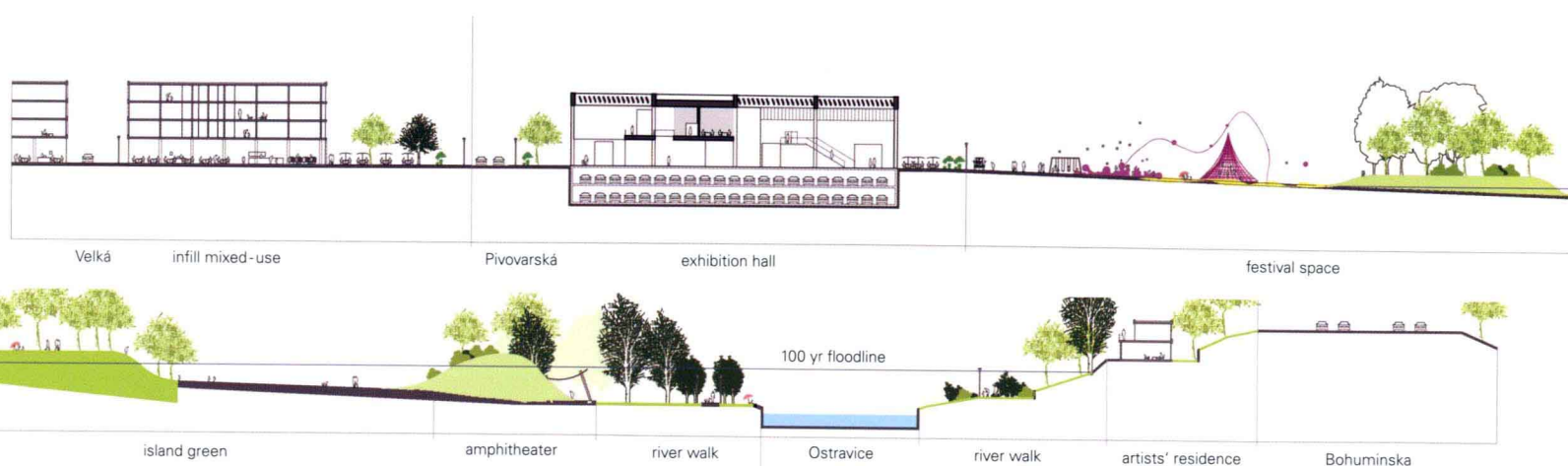




A slow steady slope descending from the ring's edge to the riverfront is created, with existing trees preserved on a series of grassy mounds. Where the mounds are not preserved a new black paving is inserted, creating a flowing paved public space.

The open space is envisioned as an extension of the river itself and connects the city center more directly to the Ostravice River. The project creates a new type of open space—a Cultural Meadow.

Our goal was not to compete with any of the existing open spaces in the city, but to provide room for activities that are now pushed into leftover spaces. Here art, family, music, dance, literature, architectural, ecological and social programs can hang out together. The open space further diversifies the activities by creating a series of programmatically nonspecific, but spatially distinguished moments: a flower garden, a reflecting pond, a sculpture plaza, a glass tent-like market hall, a black sand beach, an outdoor amphitheater, an oval for street performance and a series of green mounds for casual leisure.



Beyond Big- ness

超越大建筑

广州歌剧院——扎哈·哈迪德建筑师事务所
巨人网络集团公司总部——Morphosis建筑师事务所
日月潭——团纪彦建筑设计事务所

超越大建筑/Michele Stramezzi

“目前，21世纪的城市建筑潮流导致了疯狂而毫无意义的对于主题、极限、自我和奢华的过度追求。……这是一个膜拜建筑偶像的时期，即偶像的时代，在城市建筑中对个人才华的关注远远超过了集体的创造力。现在需要一个新的开始，需要文艺复兴。……不再关注建筑的形式和印象，或是复兴建筑和工程，在这些方面，人们的智慧没有致力于发挥建筑物的效用，而是投入到开发能形成新性能与功能的结构和概念逻辑上。……建筑设计不应在无用的发明上浪费精力。”¹这段话写于2007年，正值上一次国际金融危机开始猛烈席卷之前，也在北京奥运会之前。

欧洲、美国和阿拉伯酋长国很快就要停止建筑业，只建造必要的建筑物了。当西方世界开始讨论一种大众态度时，一个新的经济力量——中国，开始对外显示出非凡的实力，特别是建筑行业。首先我们有一些非凡的建筑作品，像中央电视台大楼、鸟巢体育场和北京当代万国城。

因为北京主办2008年奥运会，中国成为许多国际著名建筑公司的实验场地，并且最终在这里建成了他们最新的建筑作品。

"So far, the 21st century trend in city building leads to a mad and meaningless overdose of themes, extremes, egos and extravagance. [...] a phase of architectural idolatry—the age of the icon—where obsession with individual genius far exceeds commitment to the collective effort that is needed to construct the city. What is needed is a new beginning, a Renaissance. [...] Instead of form and image of buildings, a reintegration of architecture and engineering, where intelligence is not invested in effect, but in a structural and conceptual logic that offers a new kind of performance and functionality. [...] the design of the building which wastes no energy on useless invention."

This has been written in 2007, just before the last big international economical crisis started hitting hard and just before the exploit of the Beijing Olympics.

Europe, America and the various Arab Emirates were soon going to stop building industry, reducing the production to restrict necessity. When a certain general attitude was starting to be discussed in the western world, a new economical power, China, commenced to externally express its booming condition and especially through architecture: we had here at first some fantastic architectural pieces production as, for example, the CCTV Tower, the Bird's Nest Stadium and the Linked Hybrid Apartments.

Since the Beijing Olympics in 2008, China is, for many international architecture firms, a very important playground where to experiment and finally have built their latest most ambitious designs.

Typical of the Chinese projects of any Archistar is the generosity in dimension and footage of the commission, as much as the

Guangzhou Opera House_Zaha Hadid Architects
Giant Interactive Group Corporate Headquarters_Morphosis
Sun Moon Lake_Norihiko Dan & Associates

Beyond Bigness/Michele Stramezzi

中国项目的特点是空间较大，委任时间长，与几乎所有的设计一样具有大胆的表现力。

现在浏览一下建筑杂志和博客，就会发现大部分来自中国或者为中国做的图形建筑都是空间感比较大的，至少都像香蕉或者肾的形状。这种设计方式可能和北京城里几百万辆车天天让城市窒息、受到污染和拥堵不无关系。

有时候中国就像是时钟倒退了几年甚至几十年，朝着以前的错误方向兴奋地前行。请停下吧！我们看够了，没有人喜欢这样。现在，中国引入了三个有着相同形态体系的不同项目，它们都表达了非凡的建筑形象与品质，并且建在同样的地方：一个在经济上渐渐崛起的地方——中国，及亚洲东部。

由日本团纪彦建筑设计事务所负责设计的台湾日月潭风景管理处就位于美丽的自然湖区风景中。

来自加利福尼亚的Morphosis建筑师事务所设计的巨人网络集团公司总部，是美国公司在中国的第一个项目，最近在上海落成。

扎哈·哈迪德，这位伊拉克出生的英国著名设计师最近在中国

bold and daring expressive quality of almost all compositions and designs.

Nowadays browsing architectural magazines and blogs, most of the iconic architecture from and for China, always very generous with dimensions, has at least the shape of a banana or a kidney. There could be a parallel between this attitude and for example the enormous amount of millions of cars driving around Beijing every day, suffocating, polluting and blocking this city.

Sometimes in China it seems like the clock has been moved back of several years and even decades and that an exciting progress is routed on the same wrong direction it already took in the past. Please stop. We saw all this already and nobody likes it anymore. Now, three very different projects, from one same morphological family are being introduced; all expressing a very powerful iconographic quality and built in the same region of the world: the still economically booming area which is China and the East of Asia.

Sun Moon Lake administration office of tourism bureau, from the Japanese firm Norihiko Dan is in Taiwan Province, inserted into some beautiful natural lake scenery.

Giant Interactive Group Corporate Headquarters from the Morphosis Architects in California, USA is the first project from the American firms in China, freshly finished in the city of Shanghai.

Guangzhou Opera House is also the finished project in China from Zaha Hadid, the Iraqi-English star architect, very active on the Chinese scene and who has already built some other important projects around the country, like the building of Soho devel-

Michele Stramezzi于2003年在米兰理工大学取得了建筑及城市学的硕士学位。他在1997年曾是代尔夫特建筑学院的访问学者，并在荷兰de Architekten Cie建筑设计事务所、Erick van Egeraat建筑事务所及MVRDV担任过项目负责人。之后他搬到中国北京，目前从事自由职业私人设计师及建筑顾问的工作。他一直在指导德国Technische Hochschule Wismar学院及代尔夫特建筑学院的硕士生。

Michele Stramezzi has a master's degree in Architecture and Urbanism at Politecnico di Milano in 2003. He was a visiting student in TU Delft, Faculty of Architecture in 1997, and had worked in The Netherlands, amongst others, de Architekten Cie, Erick van Egeraat associated architects and MVRDV as a project leader. After having moved to Beijing, China, he is working currently as freelance and private architect and architectural consultant. He has been mentoring master's degree students at Technische Hochschule Wismar, Germany and TU Delft Faculty of Architecture.

完成了广州歌剧院项目，她最近在中国非常活跃，还完成了一些其他的重要项目，包括北京的私人会馆建筑。广州的人口居中国第三，有1000多万常住人口。城市化水平高的地区有2400万人，在世界上仅次于东京。

扎哈设计的新歌剧院会成为城市文化中心的核心理区域²。

这里分析的三个建筑都属于“大建筑”系列。巨人总部和日月潭风景管理处没有把建筑物建得很高，相反，建筑物在水平面上延展，稍微高出地面，只有一部分和日月潭分离。它们看起来就像是自然景色的延伸，做到了自然和地景的完美融合，反之亦然。

建筑和地景互相融合，互相影响，时髦的绿色屋顶和碧绿的潭水一直蔓延到画面的尽头。

两个建筑的表现形式令人印象深刻，都实现了与景色的完美统一。它们的结构体系都表现非凡，设计方案具有当之无愧的未来感。虽然空间较大，设计比较复杂，但这个工程的不同特性都融入到了独立而宽阔的建筑中。

广州歌剧院与珠江融合在一起，实现了概念化和环境化。建筑

opment in Beijing.

Guangzhou is the third most populated city in whole China with more than ten million inhabitants. The urbanized area, with more than twenty four million, seems to be the second biggest in the world, second to Tokyo.

The new Opera House from Zaha Hadid Architects will be the heart of the new cultural centre of the city.²

All the three analyzed buildings here, belong to the category of "Bigness".

Instead of growing their masses into the direction of height, the Campus and the Sun Moon Lake office of tourism bureau are develop to spread their areas on the horizontal plane: they just slightly emerge from the ground and only partially detach from the Sun Moon Lake; they seems like a natural extension of their natural environment and are perceived as the landscape which is integrated in the building and vice versa.

Architecture and landscape melt into each other and reciprocally influence; the roofs are fashionably green and the water elements conclude the picture.

Both buildings complete the idea of unity with their landscape through rather dramatic language choices: very expressive structural systems and definitely futuristic designs. Despite the dimensions and the complexity of the two interventions, different programmatic specificities of the project melt into the unity of one single and practically undistinct wide construction.

The Opera House conceptualization and contextualization relate with the presence of the river. The architects describe it as: "Like

师这样描述道：广州歌剧院像一块被海水冲击过的金色砾石，与其他建筑和谐地坐落在珠江边上。这三个建筑都通过非凡的表达方式——有表现力的结构体系和当之无愧的未来感设计，实现了与地景的完美融合。

扎哈·哈迪德的建筑设计可以被粗略归为这三个种类。即使不是真实的房屋设计，她过去有一些直角长方形的作品也可以算作优秀的作品。

感性曲线的引入使直角的作品变得层次更丰富，并且平衡了两种体系。折叠面的运用是全部作品中的例外，例如21世纪美术馆³和埃弗兰·格雷斯学院⁴。

竞赛中大部分作品的典型特点就是建筑本身更像某种自然形态。线条和图形在空间内自由流动，成为水平很高的抽象形式。

广州歌剧院属于后一类。它的外立面坐落于景观上，包裹着内部空间。平滑的外表显示出内部结构的五光十色，实现了内部的多功能空间与平滑外表的完美对话，并且彼此互不干扰。门厅空间的白色、黑色、灰色和中性色彩与观众厅的金色形成鲜明的对比。坚硬的交

pebbles in a stream smoothed by erosion, the Guangzhou Opera House sits in perfect harmony with its riverside location."

All three buildings complete the idea of unity with their landscape through rather dramatic language choices: very expressive structural systems and definitely futuristic designs.

Zaha Hadid Architects production can be roughly schematized as belonging to three categories.

Even not the real house style, there are some orthogonal rectangular productions, especially in the buildings of the past of good composition quality.

The orthogonal composition gets then enriched by the introduction of more sensual curved lines, maintaining a balance between the two systems, the folding surfaces are the exception in the total composition. Examples are the Maxxi Museum³ in Rome or the Evelyn Grace Academy⁴.

More typical of the rich production of competitions is when the architecture resembles more strongly some kind of natural morphology. Lines and volumes flow freely in the space, reaching high levels of formal abstraction.

The Opera House in Guangzhou belongs to the latter category. The outside facade falls on the scenic tower and wraps the internal spaces; smooth on the outside, reveals its structural prismatic composition on the inside, developing a complex dialogue with the smooth again indoor functional spaces, which it doesn't touch. White, black, gray and neutral colors of the foyers' spaces contrast with the warm gold color of the auditorium hall. Holes in the hard folding surfaces help fixing the acoustic.



斯蒂芬·霍尔设计的北京当代万国城
Linked Hybrid Apartment by Steven Holl



赫尔佐格·德梅隆设计的鸟巢体育场
Bird's Nest Stadium by Herzog & de Meuron



雷姆·库哈斯设计的中央电视台大楼
CCTV Tower by Rem Koolhaas

叠表面留着小孔以便安装音响设备。

剧院拥有先进的设备，像侧翼舞台、地下升降舞台以及全高的排练厅。按照空间大小划分，剧院属于中等偏大型的房间。

台湾日月潭风景管理处是雕砌于沙子和混凝土的杰作，这个建筑具有很强的日本特色。建筑材料只用混凝土、玻璃及其他自然材料，建筑的顶部有草场，对面是日月潭。建筑从地面浮出，沿着内部的地形，神奇地将土壤带到顶部。

日月潭风景管理处坐落于美丽的日月潭景色之中，成为沿岸的主要建筑。以巨大的拱形形成的两个开口，将日月潭和隐藏在建筑物后的内陆地区连接起来，防止这个地区被分割出去，也避免被建筑物本身遮挡。这真是一个非凡的方式，完满地解决了精致的设计意图。

位于上海的巨人集团公司总部，是加利福尼亚的Morphosis建筑师事务所在地球这端的第一个作品。这里的表现形式和日月潭风景管理处一样非凡。即使这两个建筑有很多共同点，但仍有不同的表达形式、结构选择和作品风格。

伸向街道上的巨大悬臂、封闭的人行通道，从地面延伸出去又回

来，总体的作品设计如同一只振翅欲飞的恐龙，有些像冰河时代的建筑，也可能像中国的龙。

我们还不清楚，建筑物与史前的动物或者中国的象征物——龙相似，是经过深思熟虑的选择还是与自由潜意识创作过程的巧合。遵循神奇的逻辑性，建筑物的形状被分割成几何线条和平面。外部表层和绿色屋顶描绘作品的表面，内部复杂的钢结构通过各种线条显示内部的力量。

像古代拉丁至理名言“各有所好，无可计较”一样评论精美的建筑好像很傻。讨论建筑作品的美、建筑作品使用什么样的表达方式，以及试图传达什么信息都是非常有意义的。我们还要讨论必需品和修辞学如何影响设计师的选择，这些选择会带来什么影响或者导致人们忽略什么问题。

有时候，更有意思的其实是下一步，那就是如何从批判的角度将建筑物融入特定的历史时期而不只是周围的环境中。

The theater is equipped with the highest standards of machinery, as side and underground stages, full height rehearsal rooms. The size of the Hall catalogues it amongst the medium big ones.

The Sun Moon Lake administration office of tourism bureau, in Taiwan Province is a spectacular powerful piece of work carved out from the land and concrete. The building expresses some strong Japanese characters. Materials of the project reduce to concrete, glass, and nature, in the form of grass fields on the roof of the building and the lake as its counterpart. Concrete masses emerge from the ground, carving, following mysterious internal forces and carrying the soil on the top in the process.

The Sun Moon Lake administration office of tourism bureau is inserted into some beautiful lake scenery, occupying the main location on the shore. Two big openings in the form of huge arches, aligned on the axis from the lake towards the area behind the building avoid this space to be cut out and therefore be annihilated by the building itself. That is indeed a very dramatic way to solve such a delicate design intention.

Giant Group Campus in Shanghai is the debut of the Californian firm Morphosis Architects on this side of the world. The language here is at least as dramatic as that of the Sun Moon Lake administration office. Even so much the two projects have in common, we are facing two opposite ways of expressive language, structural choices and composition style.

Big cantilever over a street, pedestrian connection bridging out from the ground and then back in again, and an overall composition design which has been described as resembling a dinosaur

ready to take flight: a Pterodactyls Building maybe; a Dragon, according to some more Chinese related symbolism.

It is not clear if the resemblance with the prehistoric animal or the dragon as maybe a strong Chinese symbol is the reason behind the formal choice or is just a coincidental effect of a free unconscious composition process. Following mysterious logics the shape of the building is broken into disarticulated geometrical lines and planes. While the outside skin or green roof delineate the surfaces of the broken composition, the steel structure reveals powerfully towards the inside of the building with all its linear complexity.

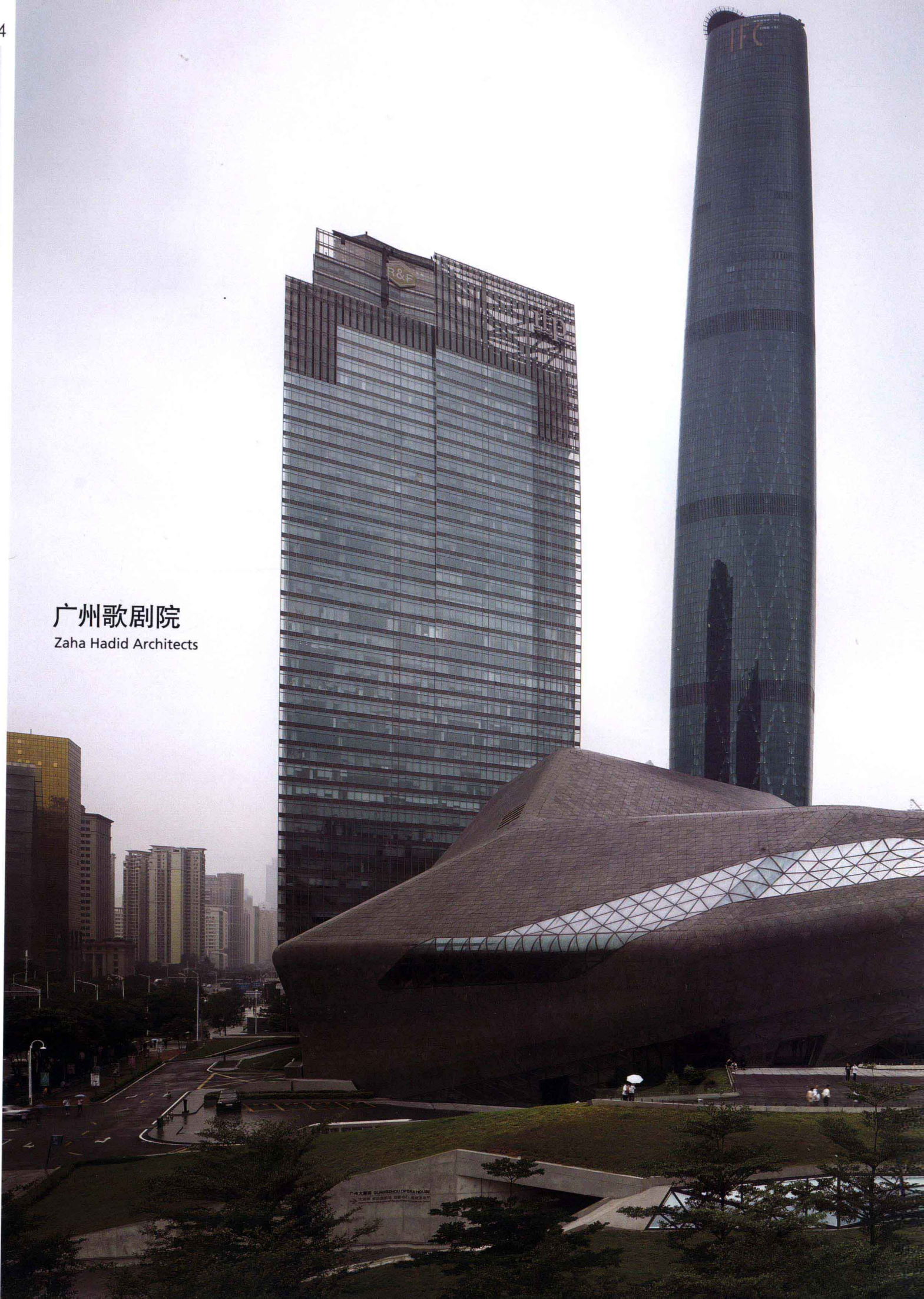
It is silly to pretend to give a comment about the beauty of a work of art, "de gustibus non est disputandum" according to ancient Latin wisdom. It makes sense to discuss the Esthetic of an architecture piece, the way that the expressive tools of the discipline are used and the meaning they try or tend to deliver. How the necessity or rhetoric is affecting the choices of the designer, and what these choices will bring forth or disregard.

More interesting sometimes is the next step: to critically contextualize the Content of a building not just within its physical insertion but into its peculiar historical period. Michele Stramezzi

- 1 “迪拜复兴大楼”是OMA的设计师库哈斯在2007年参加迪拜商业海湾投标竞赛时的设计作品。
- 2 关于库哈斯设计的《大、中、小型或超大型》，于1995年在纽约Monacelli出版社出版。
- 3 21世纪国家美术馆，C3 304号，2009.12
- 4 伦敦埃菲尔·格雷斯学院，C3 316号，2010.12
1. Rem Koolhaas, OMA competition entry "Dubai Renaissance" for Business Bay in Dubai, 2007
2. Bigness or the problem of Large Rem Koolhaas, *Small, Medium, Large, Extra-Large*, Monacelli Press, New York, 1995.
3. MAXXI_National Museum of XXI Century Arts, C3 no.304, 2009.12
4. The Evelyn Grace Academy in London, C3 no. 316, 2010.12

广州歌剧院

Zaha Hadid Architects





像一块被海水冲击过的金色砾石，广州歌剧院与其他建筑和谐地坐落在珠江边上。这个歌剧院是广州文化发展的中心区域，独特的“圆润双砾”设计提升了城市气质；它还直面珠江，将周围的文化建筑与广州珠江新城的国际金融中心完美地统一起来。

这个歌剧院主要大厅拥有1800个座位，提供了最先进的音响技术。小一点的多功能厅有400个座位，用于表演艺术、歌剧和音乐会。

这个设计来源于自然风景以及建筑与自然完美融合的理念，完美地与抗腐蚀原理、地质学和地形学相融。

广州歌剧院受河谷以及受腐蚀而改变的地貌影响。歌剧院曲折的轮廓线勾勒出建筑内部的边界，显示出不同的区域。多边形切割的建筑轮廓在室内和室外形成峡谷，中间布置着交通路线、大厅、咖啡厅等，也使自然光线能穿透并深入照射到建筑内部。

不同的元素和不同的层次使得整个建筑物产生了和谐的过渡。定制的铸模玻璃纤维增强石膏板同样应用在大剧场内部的观众席上，延续了建筑的流动性和准确性。

广州歌剧院是新博物馆、图书馆等广州文化事业建设的催化剂。

歌剧院是扎哈·哈迪德建筑师事务所在有关城市语境关系研究的独特探索中新近落成的建筑。它将形成广州历史的传统文化，与充满雄心壮志、乐观的城市精神相结合，必将创造出新的未来。

Guangzhou Opera House

Like pebbles in a stream smoothed by erosion, the Guangzhou Opera House sits in perfect harmony with its riverside location. The Opera House is at the heart of Guangzhou's cultural development. Its unique twin-boulder design enhances the city by opening it to the Pearl River, unifying the adjacent cultural buildings with the towers of international finance in Guangzhou's Zhujiang new town.

The 1,800 seat auditorium of the Opera House houses the very latest acoustic technology and the smaller 400 seat multifunctional hall is designed for performance art, opera and concert.

The design evolved from the concepts of a natural landscape and the fascinating interplay between architecture and nature; engaging with the principles of erosion, geology and topography.

