



CONCEPTUAL ARCHITECTURE

概念·建筑

高迪国际出版(香港)有限公司 编

大连理工大学出版社

Dalian University of Technology Press

CONCEPTUAL ARCHITECTURE

概念·建筑

高迪国际出版（香港）有限公司 编
史强 译

大连理工大学出版社
Dalian University of Technology Press

图书在版编目(CIP)数据

概念·建筑：汉英对照 / 高迪国际出版（香港）有限公司编；史强译. — 大连：大连理工大学出版社，2011.9

ISBN 978-7-5611-6494-5

I. ①概… II. ①高… ②史… III. ①建筑设计—作品集—世界—现代 IV. ①TU206

中国版本图书馆CIP数据核字（2011）第174713号

出版发行：大连理工大学出版社

（地址：大连市软件园路80号 邮编：116023）

印刷：深圳市精彩印联合印务有限公司

幅面尺寸：246mm×290mm

印 张：21

插 页：4

出版时间：2011年9月第1版

印刷时间：2011年9月第1次印刷

责任编辑：袁 斌 张 泓

责任校对：王秀媛

封面设计：蔡馨瑶

ISBN 978-7-5611-6494-5

定 价：298.00元

电 话：0411-84708842

传 真：0411-84701466

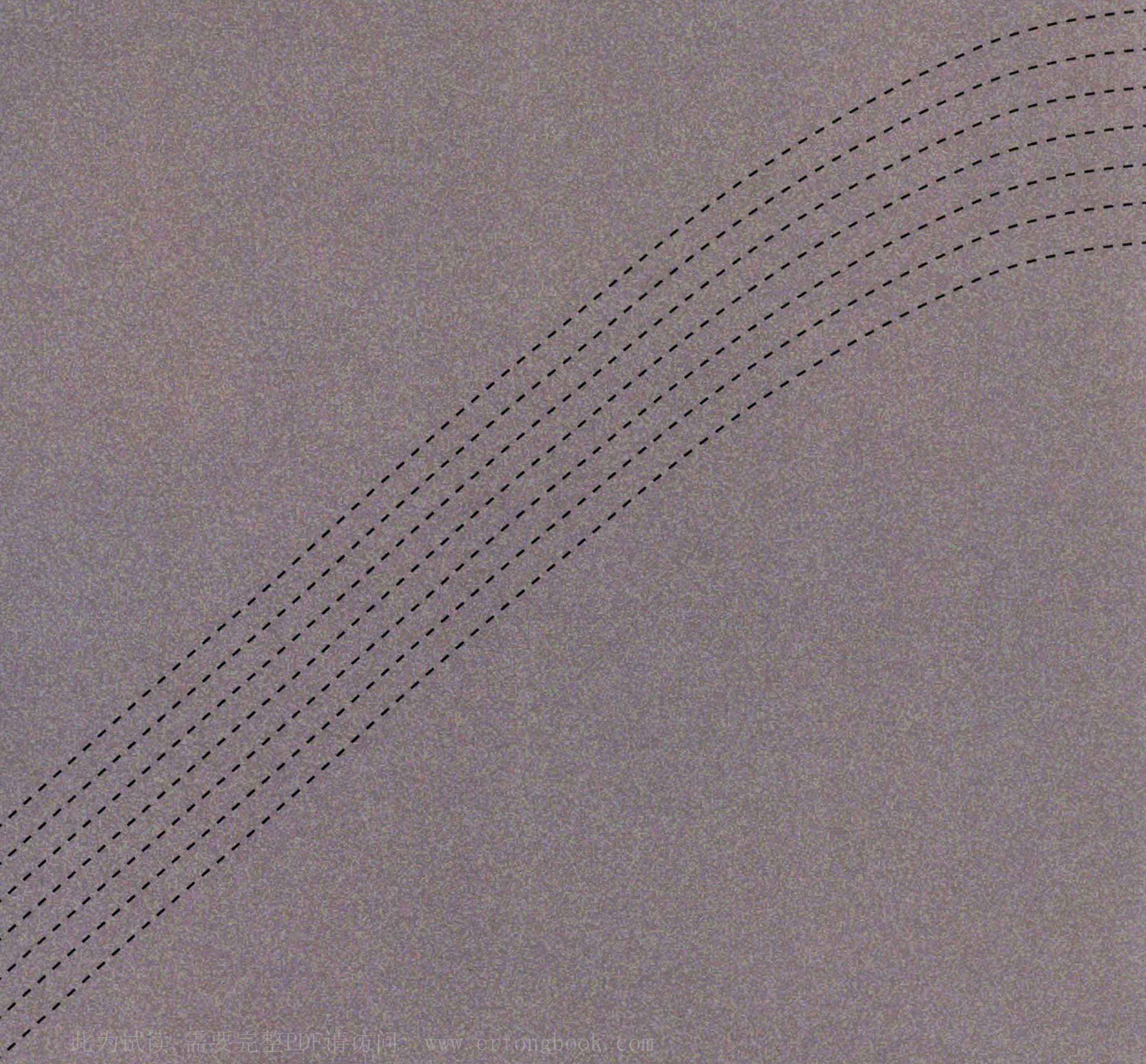
邮 购：0411-84703636

E-mail: designbooks_dutp@yahoo.cn

URL: <http://www.dutp.cn>

如有质量问题请联系出版中心：（0411）84709043 84709246

CONCEPTUAL
CONCEPTUAL
CONCEPTUAL
CONCEPTUAL



FOREWORD 序言



Ivo Buda 伊沃·布达

Architecture is a visionary and magical game that requires a particular calling that approaches the religious, like the role of a priest. The process of architectural design is almost manic: rules are learned by everyday existence, watching life on the streets, people, nature, details, construction. The architect looks at the world around him to learn and understand from what has evolved in nature and been built by humans. This requires a great love for all that surrounds us, to be able to grasp such beauty and distil it into architectural design.

The architect works closely with the land and nature, with his actions he creates modifications and integrations above or below the land surface. In fact, when the architect begins a project, he begins an adventure, a journey through the places and the history of the earth. Making architecture is going through these places with poetic sensibility to convey the excitement of light, materials, and space. The game of architecture is a bridge between man and nature.

The turning point for an architectural work is the idea. The preparation of the idea is based on research involving patient introspection, aesthetics, technology and history. The idea is like the fruit of a tree, is caught in a moment but it needs to grow into a tree, and the quality of the fruit is directly proportional to the properties of the tree.

Although there are many external forces, the design is primarily shaped by personal choice. This process involves both intuition, which at times is completely unrelated to conventional logic, and the precise analysis of data and facts. In all the powers of the human mind, intuition is perhaps the most fascinating, mysterious and least understood. It involves insight, which can be attained at any time of the day or even while dreaming, suddenly revealing the meaning of a complex concept, a deep understanding of a situation, or simply a solution to a problem. It's like a mysterious light that shatters the darkness, a revelation that seems to come from a unknown part of us that we do not control. Even science, thought to be the most rational application of the human mind, is strongly shaped by intuition and inspiration. For example, the famous chemist Kekule von Stradonitz (1829—1896) said he found the structure of benzene in the figurative symbols of a dream, and upon awakening had to work hard to check its validity. And it is well-known that Picasso used to say: "I first find and then I search."

Insight and the development of new ideas are made possible by those who doubt the obvious, distrust the known and embrace the unknown, uncertainty and doubt. It is possible to find innovative solutions, if you approach a situation through the eyes of a child, without reference to what has been already established and instead create the original and the audacious.

Ivo Buda

建筑是一场梦幻神奇的比赛，它要求一种特别的使命感来完成一种信仰，就像牧师的职责一样。建筑设计的过程几乎是狂热的，从日常生活中学习规则、在街道上观察生活，人群、自然、细节、建造。建筑师环顾他周围的世界，通过自然界的演变和人类的建造来学习和理解。这就要求他们对周围一切的热爱，并能够掌控这种美，将这种美浓缩到建筑设计中。

建筑师与土地和自然的关系密不可分，通过他的行动，创造出地表之上或之下的改变和整合。实际上，当一个建筑师开始设计一个项目时，他便也开始了一段冒险，一段不同地点和地球历史的旅程。建造建筑就是带着诗意的感性，通过这些地方来传达对光、材料与空间的感动。建筑是人与自然之间的桥梁。

对于一个建筑作品来说，构思是一个转折点。构思的准备是建立在耐心的内省、美学、技术和历史等研究的基础上的。构思就像是果树的果实，摘下果实只需片刻，但是果树的成长需要很长一段时间，而且果实的质量与果树的品质成正比。

尽管存在着很多的外力，但设计主要还是由个人选择所塑造。这个过程同时牵涉到有时与传统逻辑完全无关的直觉以及对数据和事实的珍贵分析。在所有的人类精神力量之中，直觉恐怕是最富有吸引力、最神秘和最不好理解的。它涉及到洞察力，在白天的任何时候甚至是在梦中都能获得。直觉会突然揭示一个复杂概念的含义，对一种情况的深刻理解或者简单地解决一个问题。直觉就像能打破黑暗的神秘之光，就像是来自我们无法控制的世界的一个启示。即使是科学，被认为是人类头脑最理性的应用，也受到直觉和灵感的强烈影响。例如，著名的化学家凯库勒（1829—1896）曾经说过，他就是在梦中发现了苯的结构图，而醒来之后需要努力地工作以验证它是否正确。众所周知，毕加索曾经说过：“我首先发现，然后寻找”。

洞察力和新构思的发展是通过那些有明显疑问的人而产生的，他们怀疑已知的并乐意采纳未知的、不确定的和有疑问的。如果以一个儿童的眼光来观察一个环境，对已经建立的一切都一无所知，相反的便能创造出独特而大胆的东西，这样也许就会找寻到富有创意的设计构思。

伊沃·布达



Elena Giussani 艾伦纳·吉萨尼

Architectural concept and its meanings

Successful buildings capture the spirit of their surroundings, even as they assert their own identity. They're visually appealing, healthy, comfortable, flexible, secure and efficient, a pleasure to be in. And they pay their way, adding real value for their owners and users. Architecture reflects our knowledge of how people and organizations use and experience place and space. Uncovering the emotional and behavioral needs of the people who experience space is critical. Since real life is never linear, a strong vision and a flexible approach give plans the resilience they need to guide development over time. Whether they're for a city, a community or an individual, the successful plans are robust enough to overcome the push and pull of the unforeseen, while creating added value at every stage of implementation.

When we design a concept we attempt to decipher the profound meaning of context's present state and to imagine its potential future. We wish to create a memorable, marvellous fragment of the perceptible universe we are demanded to complete with the project. We also try to imagine the new building we are about to create as a receptive cavity for everyone's voice to resound and this can be possible only if we will be able to express what the context most deeply is actually missing.

The theory of forms refuses any a priori solutions and any uncritical application of academic styles, proposing instead an individual and personal creation who is always highly aware of the demands of his own age. The aim of architecture is not to show technological ability or functional perfection but to express with clarity the wonderful story that is enclosed and also not yet expressed in every theme. That story will be told with few essential forms. Those necessary become a symbol.

The value of architecture is in presenting a metaphor, in its being a symbol of the universal that overcomes the formalisms of stylistic language. It takes as its starting point the contingencies of history and of the morphology of its own particular context, to proceed on to a successive abstraction of a significance that is higher, more open, more extraordinary. Every creation is a metaphor of concrete reality and of its historical depth.

Form in architecture contains functionality, economy, memory and tension towards the future; it expresses the symbol with essentiality, it is the synthesis of the poetics of the visionary with that of the possible and openness to unusual solutions. Geometry is not just platonic and mathematical solids. It is not the foundation of invention, not an instrument for the control of inspiration, but for its liberation.

Architecture is a form of art and communication that transcends the particular and aims to open itself up to many different meanings by stepping over the bounds of various disciplines: science, philosophy, metaphysics. The architectural form denies static fixity and tries to overcome the laws of gravity and a rigid horizontal-vertical imposition. It is an a-tectonic architecture, sloping and suspended, on which a continuity of tensions impose an apparent motion. Both through curving forms and broken lines, the overall effect of the volumes is that of a juxtaposition that achieves unstable equilibriums. The pure volumes are distorted and distribute their weight at ground level in an unusual way; the undulating surfaces are ambiguous and inclining, open towards an imaginary infinite continuity into the surrounding space; the inner space flows through the volumes without clear interruptions and the boundary lines between internal and external are fleeting, but unequivocally defined.

The project is a process of knowing. As such, it does not have a definite end but can expand itself indefinitely in time and in its contents. The aim of every project is to prefigure a possible future. Architecture realises in concrete form a piece of the complexity: that does not mean that every building constitutes a complex entity, but that it is part of a situation of complexity to which it contributes with its own form.

If the architectural external volume is the expressive and metaphorical element that determines a single,

unique, imaginative form, the inner space represents a cognitive experience set in time that transports the user into a visionary world. Inside those spaces elevated pathways are layered over each other at different levels which permit horizontal crossing of the buildings and which open dramatic views below. The pathways give in the architectonic concept the idea of a fourth dimension, time, by overcoming the limits set by the fixity of space. The building lives therefore by its own function, even though not conditioned by it, and changes according to the spontaneous movement of its users and through the passing of time which is revealed by means of the entry of the light into the open internal spaces so as to define them always in different ways according to the seasons.

Elena Giussani
Studio Nicoletti Associati

建筑概念与其含义

一个成功的建筑，即使本身着重表现自己的特点，也能够抓住周围环境的精神所在。成功的建筑拥有吸引人的外形，洁净舒适又不乏灵活多变，结构牢固且高效。人处于其中将是非常愉快的事情。这些建筑物有所值，能够为其所有者和使用者带来实际的价值。建筑学所反映的正是人们和团体是如何使用并体会地点和空间的，而揭示使用空间的人们的感情和行为需求则是重点所在。由于现实生活从不是线性的，优良的远见和灵活的方法可以让设计方案在建筑本身跨越时间的发展中拥有所需要的弹性。无论设计是为了一个城市、一个社区，还是为了个人，成功的建筑设计在人们使用它创造价值的每一个阶段都能够克服不可预见的影响。

当我们设计一个概念的时候，我们试图解读现阶段环境的重大意义并想象这个概念未来的形象。我们希望能够完成设计项目的同时，创造出一个难忘的属于可认知宇宙的美妙片段。我们同时尝试将即将创造出的建筑想象成一种易于让人接受并能让每一个人的声音回响的洞穴。只有在我们能够表达出环境中所缺乏的最深刻的含义时，这种愿望才会变成可能。

形式理论提出了个人或个体创造的风格，而拒绝任何先验的解决方式以及对学术风格不加批判的应用，这是因为每个个体是对其所处阶段的需求最清楚的。建筑的目标不是展示技术能力或功能的完美性，而是清晰地表现每一个主题所附带的而未被表现出来的奇妙的故事。很少有主要的外在形式可以讲述那种故事，而那些产生这种效果的则成为了一种象征。

建筑的价值在于提出一个隐喻，在于它作为克服形式主义的风格语言的一个普遍的象征。它以历史的偶然性和自身的具体独特形态作为出发点，遵照一个连续的更高、更开放、更卓越的抽象意义。每一个创造都是实体存在和它历史性价值的隐喻。

建筑中的形式包括了功能性、经济性、对过去的回忆与对未来的焦虑，建筑形式表现出了象征符号与其重要性。建筑形式融合了富于诗意的梦幻景象与诗化可能性及对不寻常解决方式的接受。几何外形也并非仅是理想化的和纯粹的数学形式。它并非是创新的基础，也不是一种控制灵感的仪器，而是为了建筑形式本身所释放出的自由精神。

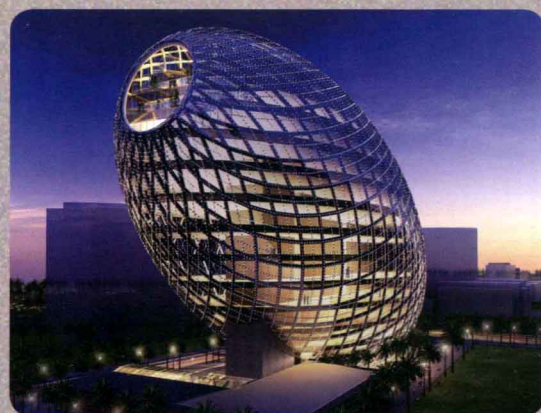
建筑学是一种形式和交流的艺术，它超越了特定的事物，而着力于跨越科学、哲学、玄学等不同领域之间的限制从而使其自身包含多种不同的意义。建筑形式拒绝一成不变的静止形式，并试图超越重力定律和死板的垂直—水平的结构布局。建筑外形设计需要符合地形构造，随着地形的变化或陡或缓，而不断的对比变化则将外在的动态赋予了建筑之上。通过弧形外形与破碎的线条，建筑体量的整体效果创造出一种并列的效果，产生了不稳定的动态平衡。最纯粹的体量被加以变形并将其重量通过一种不寻常的方式分散在了地面上，起伏的表面倾斜而带有朦胧感，内部空间没有明显干扰地穿过建筑体，而内部与外部的分界线虽然在眼前一闪而过，但仍明确而清晰。

设计一个项目是一个认知的过程。因此，它本身并没有明显的终点并可以在空间和含义上无限地扩展。每一个项目的目标是预想一个可能的未来。建筑学在水泥外形中表现的是复杂的综合体的一小部分，这并不是说每一个建筑构成了一个复杂的实体，而是说建筑本身是其自身外形参与构成的复杂环境的一部分。

如果建筑的外在体量是决定了一种简单、独特又充满想象的外形的富于表现力与寓意的元素，建筑的内部空间则代表了带领使用者在特定时间里进入幻想世界的一种认知体验。在这些空间内部，提升的步道在不同高度层叠布置，使得人们可以水平穿过建筑并可以看到下面引人注目的开放景色。步道的设计克服了固定空间范围的限制，从而在建筑概念中引入了第四个维度，即时间的概念。因此，即使并非以此为条件，建筑依然可以通过其自身的功能而存在。通过这种设计，建筑可以随着其使用者的运动而改变。同时，通过将外部光线引入开放的内部空间以使建筑因季节不同而具有不同的特点，设计师也使得建筑能够随着时间流逝而不断变化。

尼克莱蒂建筑事务所
艾伦纳·吉萨尼

CONTENTS 目录



010 Court of Justice Madrid
马德里法院

018 Dubai Camel
迪拜骆驼塔

026 Taipei Performing Arts Center
台北表演艺术中心

034 The White Peacock
白色孔雀

042 Car Experience
汽车体验

050 The Helix Hotel
螺旋酒店

058 Movie Theater and Media Center of
Saint-malo 圣马洛电影院和媒体中心

064 PJCC Development
PJCC开发区

068 Taipei Performing Arts Center/Studio
Nicoletti Associati 台北表演艺术中心

072 Centers for Disease Control Complex
疾病控制中心大楼

078 Swietokrzyska Tower
Swietokrzyska塔楼

082 TEN: Campus Tenova
十：特诺华园区

086 BNT: Designing in Teheran
BNT: 在德黑兰的设计

090 LCF Farnesina High School
法尔内西纳LCF高中

094 Putrajaya Waterfront Residential
Development 普特拉贾亚滨水区住宅开发

100 Edil Tomarchio Commercial Park
Edil Tomarchio商业公园

104 Ex Fonderie Riunite
Ex Fonderie Riunite新规划

108 Seoul Performing Arts Center-
Nodeul Island 首尔表演艺术中心

114 Stadium Kajzerica
Kajzerica体育场

120 Maribor Art Gallery
马里博尔美术馆

124 The Crowd in the Cloud
云中的人群

128 Ordos UNVEIL
鄂尔多斯UNVEIL办公楼

138 Innsbruck
因斯布鲁克

144 The New Earth
新的地球

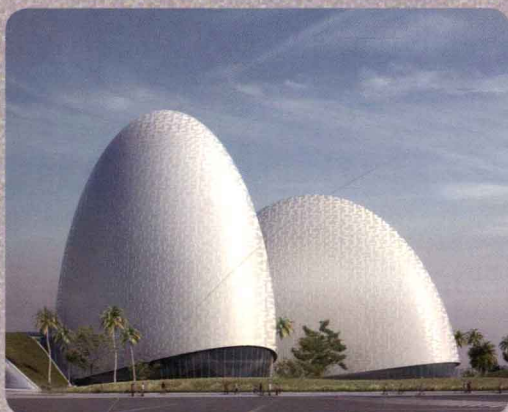
148 Aachen
亚琛

152 The Danish Pavilion EXPO
2010 丹麦2010世界博览会展馆

156 Urban Interlace(Landsbanki
Headquarters in Reykjavik,
Iceland) 城市编织(冰岛雷克
雅维克的冰岛国家银行总部)

160 Mestia Airport
Mestia机场

162 Museum of Polish History/
Design Initiatives 波兰历史博物馆



164 MOCA Wroclaw
弗洛茨瓦夫当代艺术馆

166 Airbaltic Terminal
波罗的海航空航站楼

172 Norwegian Wood
挪威的森林

176 THE APEIRON
Apeiron岛大楼

182 Waalse Krook
Waalse krook大楼

192 Cybertecture Egg
网络建筑：卵形大厦

198 TEK- Technology Entertainment
Knowledge Building 科技娱乐
与知识中心

206 Bella Sky
贝拉天空

210 Centro Comercial Pedregal
佩德雷加尔商业中心

218 Tornado Tower
飓风塔

224 In Remembrance of the Sinan Great
Mosque Design 纪念希南大清真寺设计

228 Izmir Opera House
伊兹密尔歌剧院

234 Rotterdam City Tower
鹿特丹城市之塔

242 The Lantern Pavilion
灯笼亭

248 City Municipality Ljubljana
卢布尔雅那市政厅

256 Four-Leaf Clover Kindergarten
四叶草幼儿园

262 Flowing Gardens
流水花园

272 Auditorium and Library for the
University of Amiens 亚眠大学礼堂与图书馆

280 STEALTH
STEALTH博物馆

288 Golf Dots – Golf Resort at Herning
赫宁高尔夫度假村

292 The Iceberg – Isbjerget
冰山

298 Museum of Polish History/
Zerafa Architecture Studio 波兰
历史博物馆

304 Quebec Museum
魁北克博物馆

308 Mercedes Benz Tower, Yerevan
埃里温的梅赛德斯奔驰塔

316 Science Center Østfold
Østfold科学中心

318 House of Culture and Movement
文化活动中心

320 Dalarna Media Arena
达拉纳媒体剧场

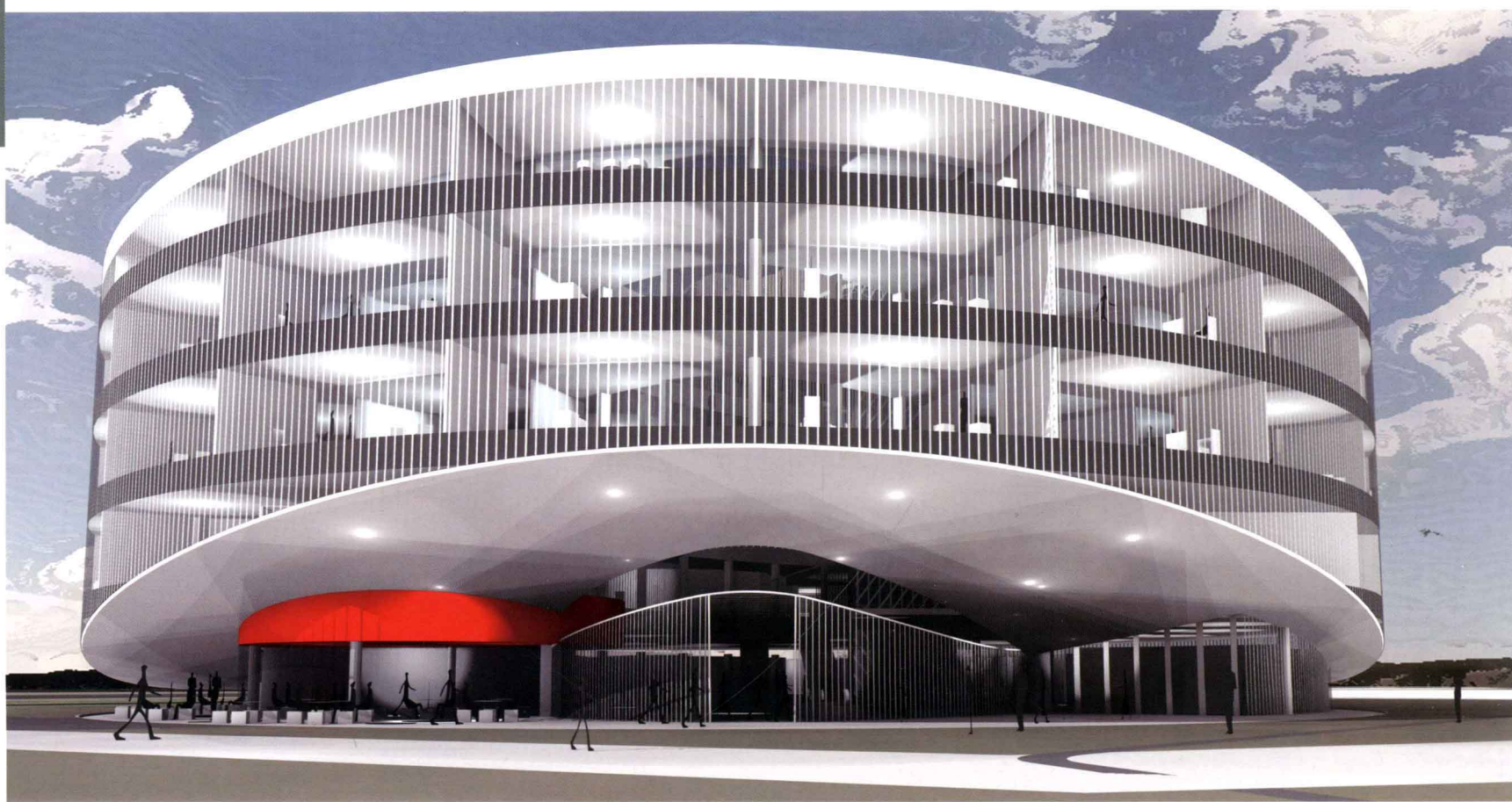
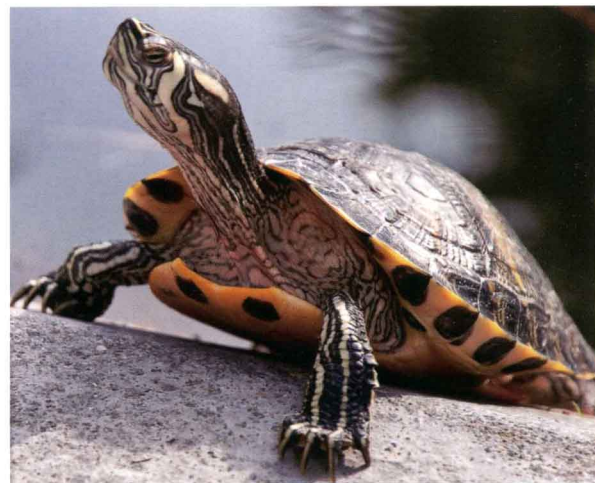
324 Star Light
星光

328 Peak Series
山顶系列

Court of Justice Madrid

马德里法院

Architect: Ivo Buda
Firm: Ivo Buda architetto
Location: Madrid, Spain
Area: 7,033m²

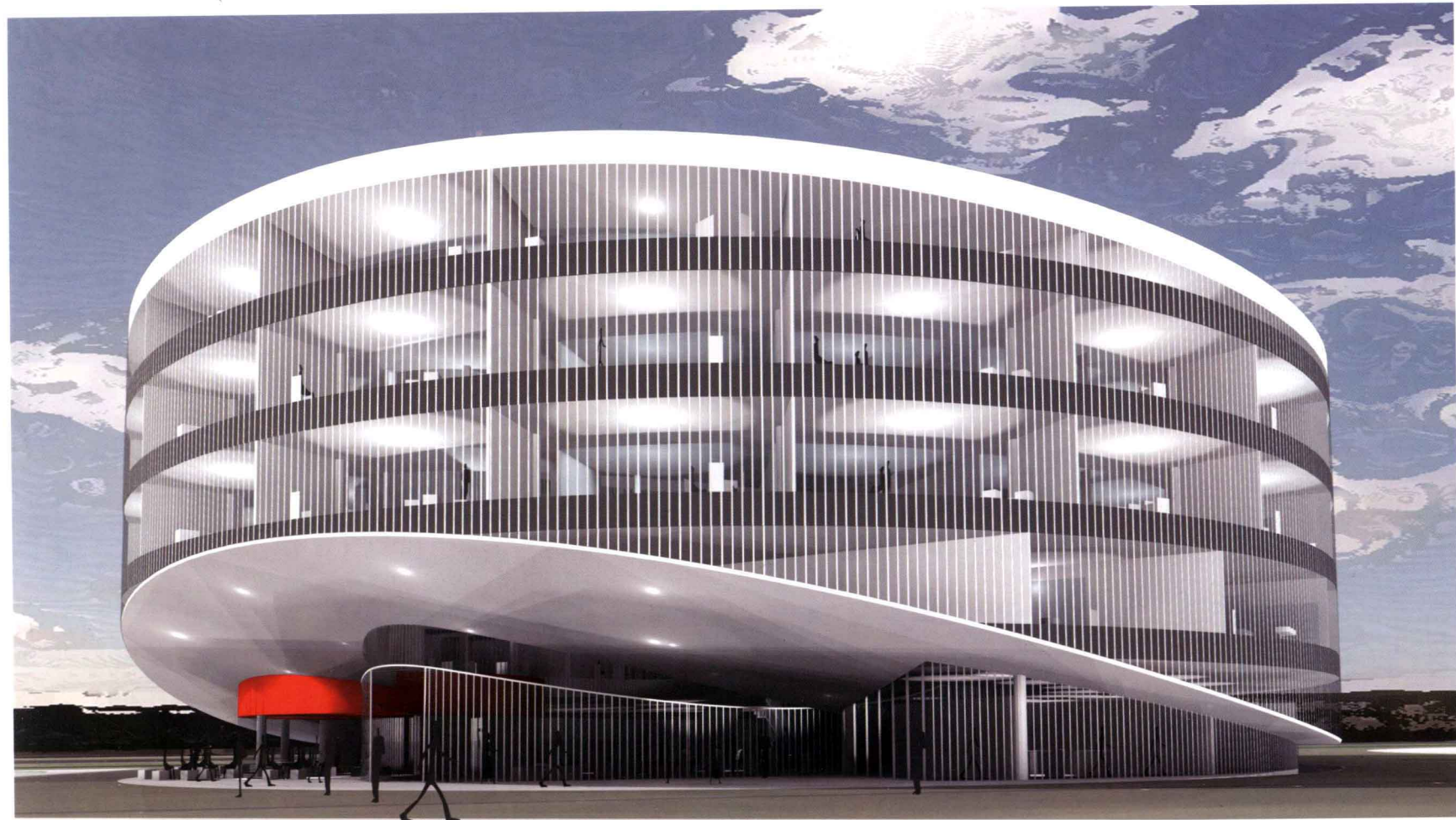
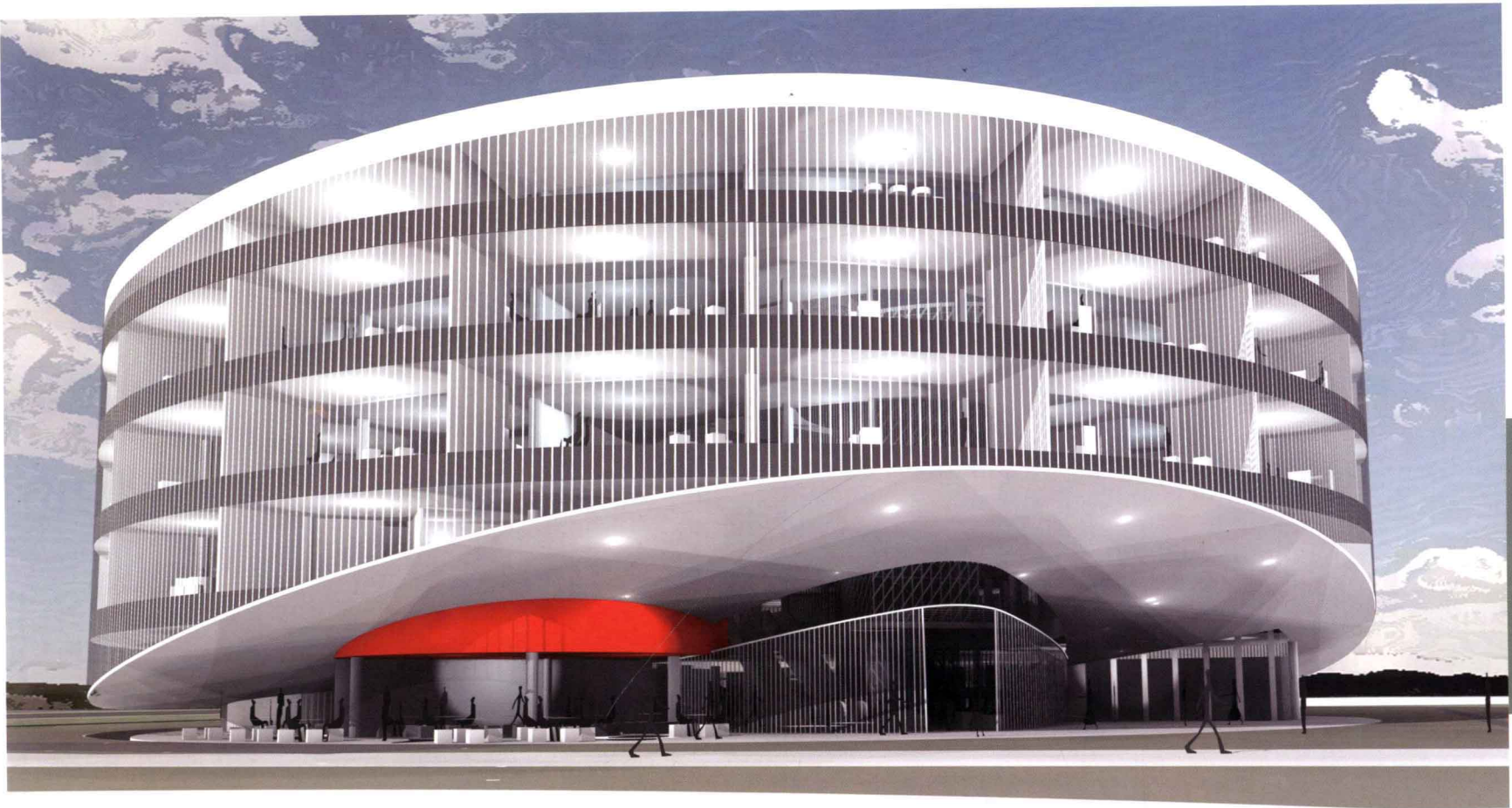


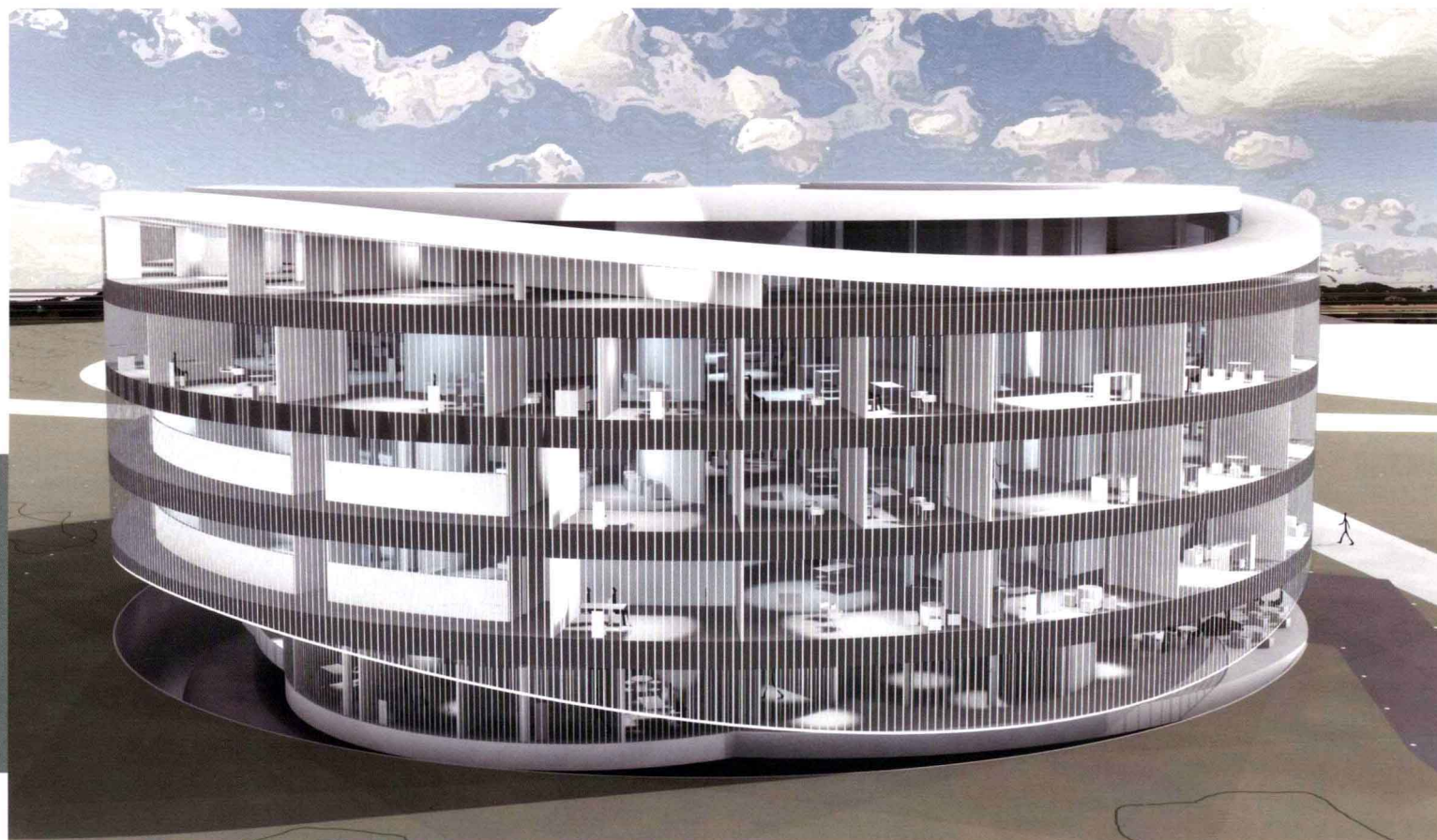
The building is connected to the ground of the campus as a shell of a turtle, with an irregular basis. In this way, it fits the plans of the campus, stands on the pedestrian path and stops people under the shell, extending their role to covering element of the public square-entrance of the building.

The spaces are created through the movement of the shell, that also allow light into the entrance (hall) and in the basement levels (rooms and bedrooms). Thanks to this movement, it is possible to use the roof surface, creating a terrace. The project is developing the spatial possibilities without altering the basic concept of the cylinder. This research aims to study the shell as symbolic form. The superposition of the overhanging shall creates

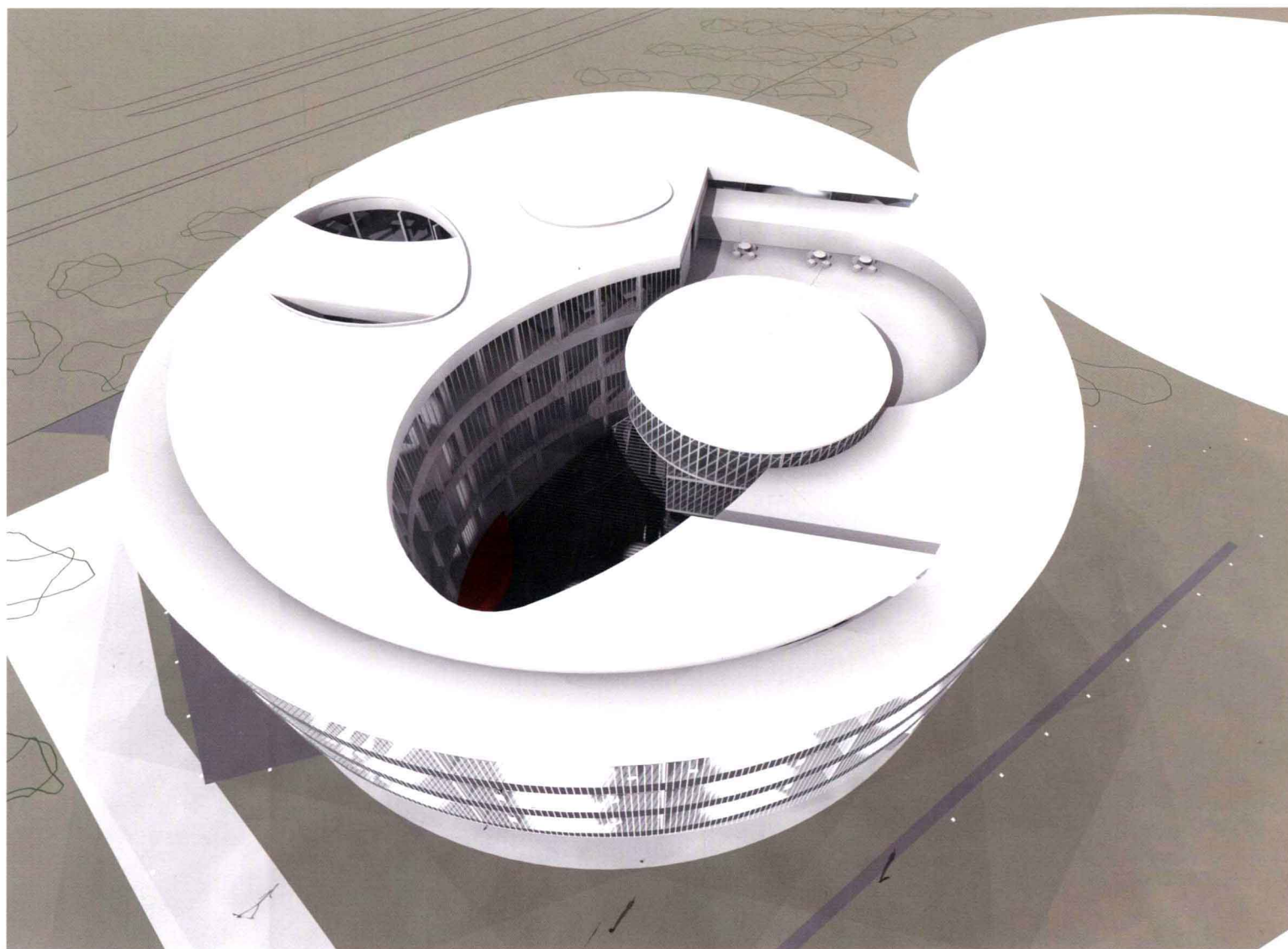
the public square-entrance, resulting in a spectacular crystalline building that is transformed as people move through its surroundings. The basic concept of the cylinder maintains a dialogue with the other circular buildings and at the same time is attractive and recognizable. The facade is composed by a double skin, responsible for protecting the building.

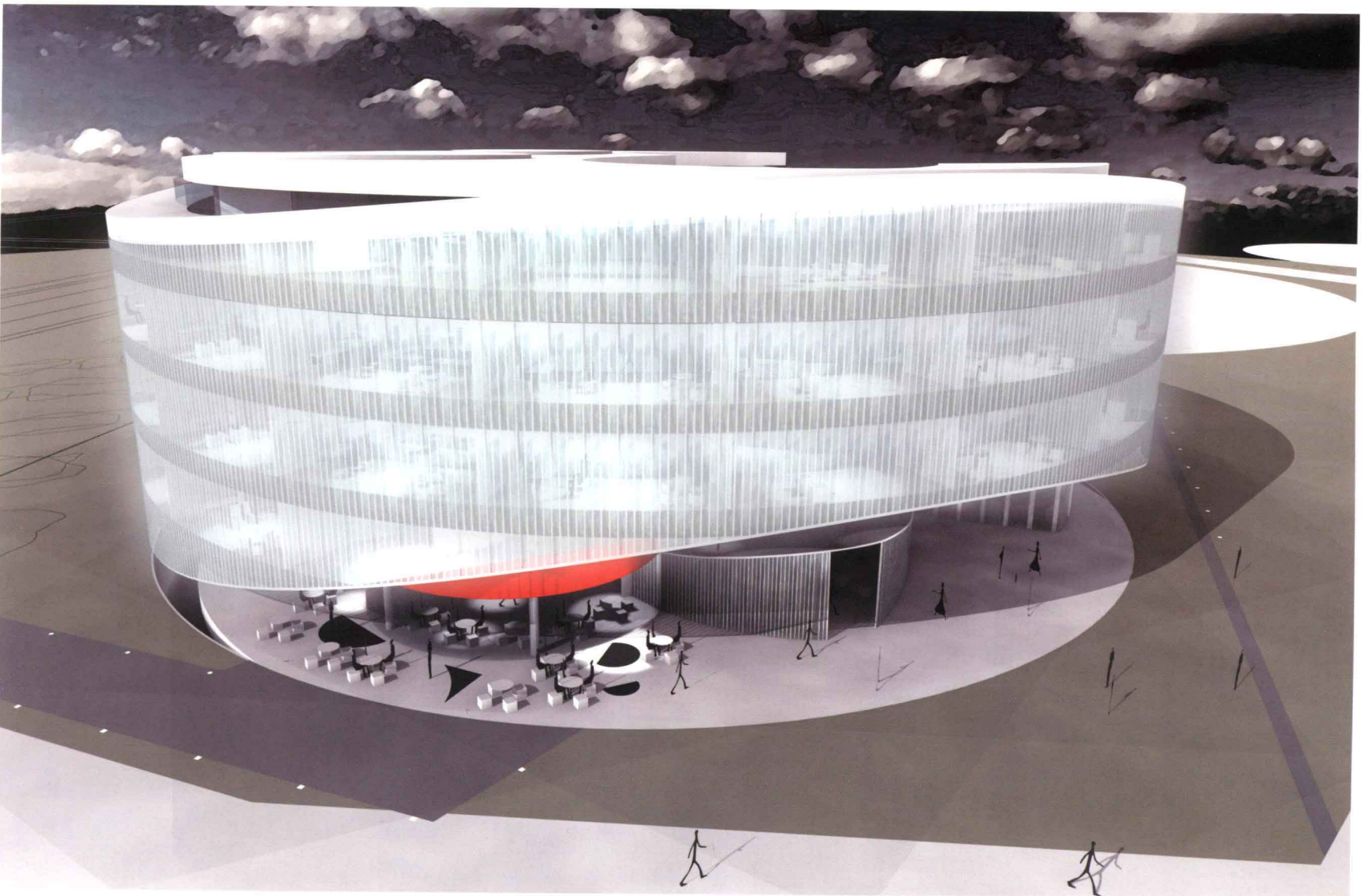
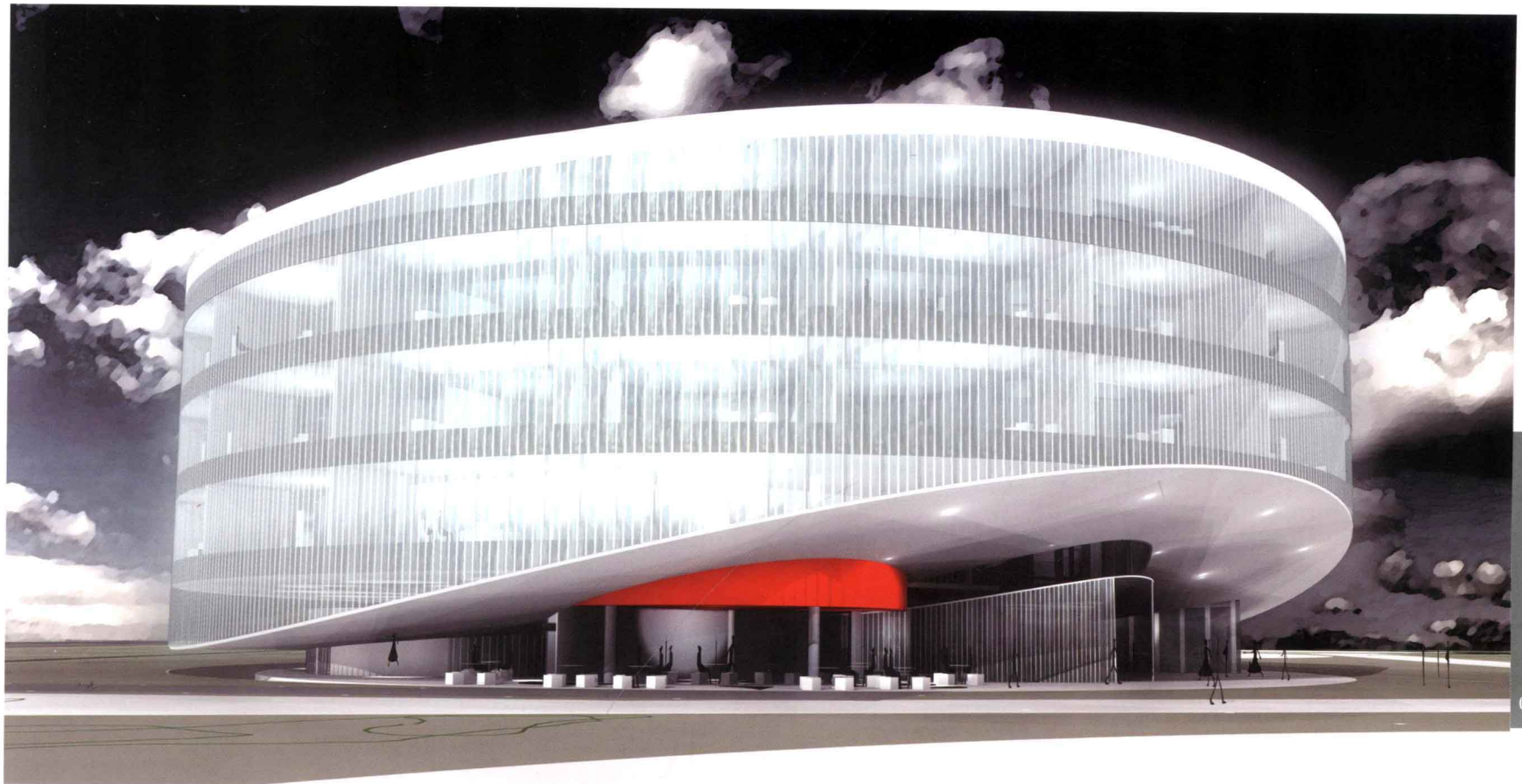
The overall organization of the building derives from the consideration of three types of spaces linked by three separate and distinct paths: the space for the public, the space for judges and persons belonging to the administration of justice, and the space for the security and arrested. All these spaces are independent paths avoiding unwanted encounters.

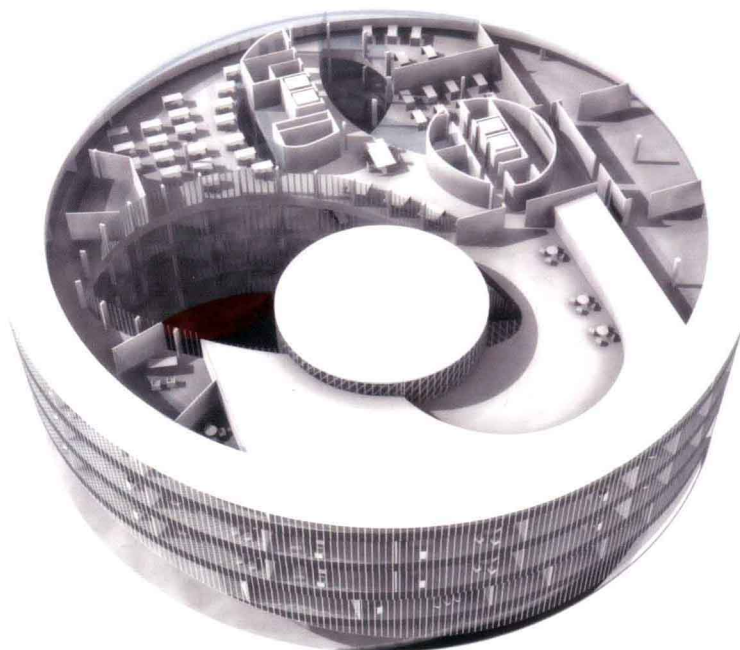
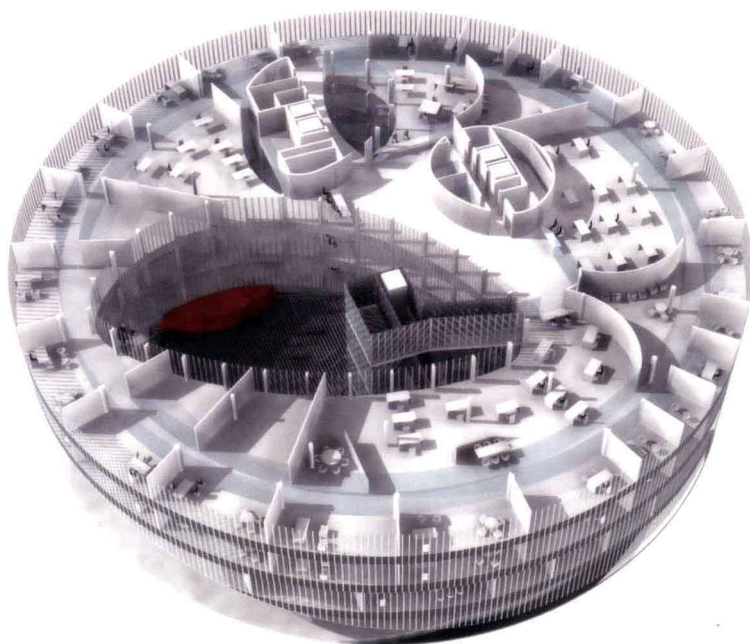
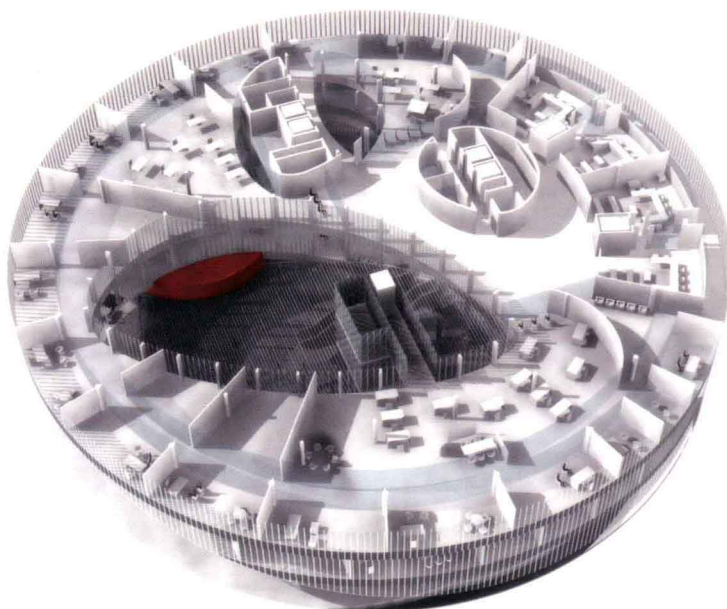
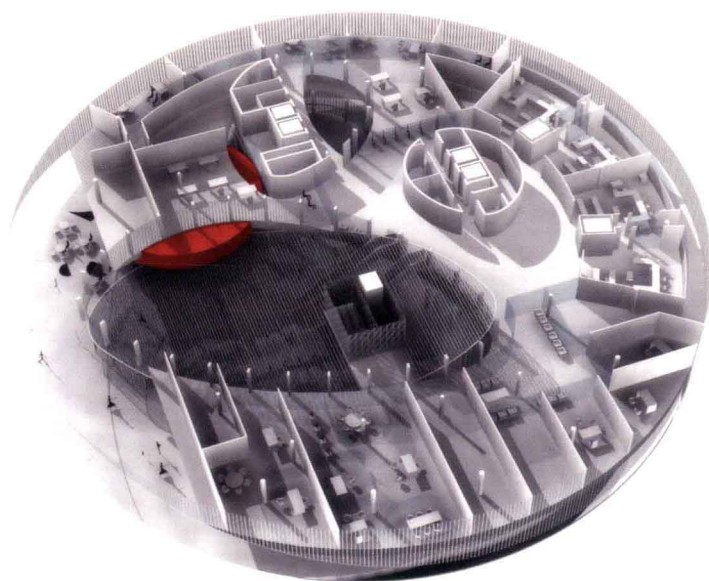
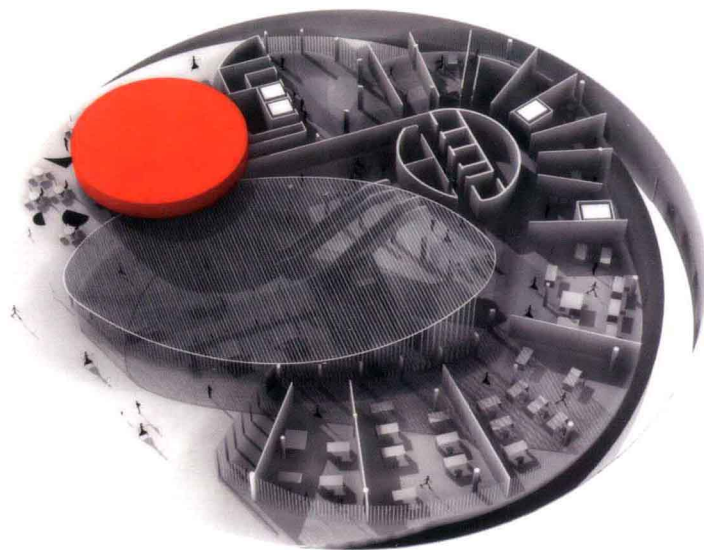




012

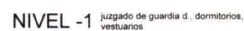








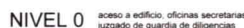
escala 1:300



escala 1:300



escala 1:300



escala 1:300

这个建筑与校园区域的地面相连接，仿佛是一个不规则的乌龟壳。这样的设计方法使该设计与校园的规划相适应。整个建筑坐落在人行道上，人们可以在这个壳形建筑下面驻足，使人们的角色扩展成为了这座公共建筑入口的外部元素。

建筑的空间根据壳形结构的运动趋势而设计，从而使得光线能够进入到入口大厅与底层区域（房间和卧室）。得益于这些动态趋势的设计，设计师可以利用屋顶的表面建造一个平面。这座建筑在不改变圆柱体基本概念的前提下发展了空间上的可能性，目的在于将壳形结构作为象征性的形式加以研究。叠加的突出物形成了一个公共的入口广场区域。这种设计的效果就是当人们在这座水晶般的建筑周围行走的时候，会发现建筑的景观会不断地改变。这座圆柱形建筑的基本概念是与周围的建筑保持对话联系，而同时要引人注目。建筑的双层立面结构起到对建筑本身的保护作用。

整个建筑的结构来自于由三种相分离又独特的通道相连接的三种空间：大众的空间、法官与法院管理人员的空间以及保安人员与嫌疑犯的空间。所有的这些空间都有相互独立的通道以避免这些人员之间不必要的相遇。

