

建筑立场系列丛书 No.46

重塑建筑的地域性

Re-assessing Local Identity

汉英对照版
(韩语版第362期)

韩国C3出版公社 | 编
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C3, Issue 2014.10

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English language edition published by C3 Publishing Co., Seoul.

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图书在版编目(CIP)数据

重塑建筑的地域性：汉英对照 / 韩国C3出版公社编；
刘懋琼，陈玲译. —大连：大连理工大学出版社，2014.12

(C3建筑立场系列丛书)

书名原文：C3 Re-assessing Local Identity

ISBN 978-7-5611-9638-0

I. ①重… II. ①韩… ②刘… ③陈… III. ①建筑设计—汉、英 IV. ①TU2

中国版本图书馆CIP数据核字(2014)第278699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：上海锦良印刷厂

幅面尺寸：225mm×300mm

印 张：12

出版时间：2014年12月第1版

印刷时间：2014年12月第1次印刷

出 版 人：金英伟

统 筹：房 磊

责任编辑：张昕焱

封面设计：王志峰

责任校对：周 一

书 号：978-7-5611-9638-0

定 价：228.00元

发 行：0411-84708842

传 真：0411-84701466

E-mail：12282980@qq.com

URL：http://www.dutp.cn

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重塑建筑的地域性

Re-assessing

建筑物和建筑之间存在着较大的差距，这种差距是一种距离，是后者为了证明自己不琐碎的特性而要跨越的距离。多数人将其误以为是矫饰，从而将美感作为令人赞叹的建筑的最重要的指标。建筑师通常宣扬一种诠释性立场，反对任何一个给定的情景，因为在建筑的形式或功能中，给定的场景通常是在先的，或者它所占据的环境是前提，这看起来好像要达到的主要建筑要求是提高其实用性，远离常规性。

我们这里所回顾的例子都是与背景相对立的。建筑师除了对环境不加以重视外，对所有情况都加以规划，他们提出与环境条件相关的定义元素的术语。这不是你的学术性现代主义将预示的某种绝对建筑，也没有必要在弗兰普顿¹简称为“批判性地域主义”，即“区域学派”下来进行分类，这个主义的主要目的是要反映和服务于有限的、扎根的选区²。关于这些例子，最令人感兴趣的是他们的“地域性”并不一定意味着责任建筑师的出生地，这些都是全球性的建筑，与当地的条件相契合。

There is a wide gap between building and architecture, a kind of distance that the latter needs to cover in order to justify itself against the trivial. Most people mistake it for mannerism, projecting aesthetic quality as the foremost indicator of architecture's point of exclamation. Architects usually claim an interpretative stance against a given situation, the latter usually being a precedent in building form or program, or the contextual depository of the very land it occupies; it almost appears as if the principal requirement architecture has to meet is to elevate its practice away from the commonplace.

The cases we review here are set against a background. Anything but indifferent to their context, they propose the terms by which their defining elements relate to a situated condition. This is not the sort of overwhelming architecture your academic modernism would herald, nor does it necessarily classify under what Frampton¹ coins as "Critical Regionalism", namely "regional schools" whose primary aim is to reflect and serve the limited constituencies in which they are grounded². What's most intriguing about these cases is that their "regionality" does not necessarily entail locality for the place of origin of the architects responsible: these are global architectures, in place with a local condition.

瓦山旅社_Washan Guesthouse/Amateur Architecture Studio

Brockholes访客中心_Brockholes Visitor Center/Adam Khan Architects

Beautour博物馆和生物多样性研究中心_Beautour Museum and Biodiversity Research Center /Agence Guinée Et Potin Architectes

福古岛自然公园总部_Fogo Island Natural Park Headquarters/Oto Arquitectos

Sancaklar清真寺_Sancaklar Mosque/Emre Arolat Architects

玻璃农场_Glass Farm/MVRDV

do Morro竞技场_Arena do Morro/Herzog & de Meuron

水上的建筑_The Building on the Water/Álvaro Siza + Carlos Castanheira

在全球化建筑的背景下重塑建筑的地域性_Re-assessing Local Identity in the Context of Global Architecture /Angelos Psilopoulos

Local Identity

我们所调查的项目与某些现有的条件相关。有趣的是，它们也可以被认为是彼此相关。事实上，当其他部分相对和谐地加入大群体中时，有一些也配对成功。

玻璃农场项目以一种对给定形式进行直接的重新解读的姿态来接受检查。该建筑为若干个单一的结构³，因其较为密集，因此与背景联系起来，且形成了明确的视觉表达。

Sancaklar清真寺呼应了福古岛国家公园的总部，它们都建立了一次与开放景观之间的对话，或分解为自然背景，或从自然背景的内部绽放。这两个项目都表现出一定的物质性。事实上，它们将其整体体验建此之上，直到其功能慢慢消失，分别衍变成确切的居住点。在这两种情况下，土地呈现本地化，因为它构成了实现这些建筑功能的原因。

最后，瓦山旅社、水上的建筑、Beautour博物馆和生物多样性研究中心、Brockholes访客中心有着共同的建筑术语，并主要作为景观来体验，起伏至它们所占据的地方，并给眼睛和身体提供了一座名副其实的“长

All of the projects we examine relate to a certain existing condition. Interestingly enough, they can also be seen in relation to each other; in fact some pair up as others take part in larger groups quite congruously:

Glass Farm can be examined as a direct reinterpretation of a given form. It also forms “singular objects”³ in relation to its backdrop as it is dense in itself, and makes a well-defined visual statement. Sancaklar Mosque echoes the Fogo Island National Park Headquarters in establishing a dialogue with an open landscape, either by disintegrating into, or blooming from within, the natural backdrop. Both projects show a certain materiality; in fact they base their whole experience on it, to the point that their function fades into - or out to, respectively - the very land they inhabit. In both of these cases the land is the vernacular, in as much as it constitutes the very programmatic reason of the buildings.

Lastly, Washan Guesthouse, Building on the Water, Beautour Museum and Biodiversity Research Center and Brockholes Visitor Center share common terms in being primarily experienced as landscapes, undulating onto the premises they occupy and offering a veritable “promenade architecturale” to the eye as well as

廊建筑”。它们都既与周围环境有一丝关联，同时也与周围环境区分开来，它们看到外面的东西，并且俏皮地部署自己的感官体验。为了对固定的环境做出反应，这些建筑运用的材料和参考的概念都是为了发展其本身的建筑语言。然而，与此同时，它们也表明了它们不会冒然使用某些物质。

特别应该提到的是赫尔佐格&德梅隆建筑事务所设计的do Morro竞技场。在其形式品质内存在着明显的优点的同时，它还形成了一个更大的主题的一部分，即更广泛的、直接连接的、在城市规模内进行基础设施升级的一部分。从这个问题角度来看，它是一个在渴望愈合方面最开放的项目，我们没有专注于其本身的建筑语汇，而是提出检查其本身的诉求。

建筑

MVRDV设计的玻璃农场是为Schijndel的市场广场而开发的，是一处

the body. They all both flirt with, as well as distinguish themselves from, their surroundings; they see what's out there and playfully deploy their own sensuous experience. In response to a situated context, these buildings employ materiality as well as conceptual reference to develop their architectural language. However, at the same time they show substance they do not offend.

Special mention should be made for Herzog & de Meuron's Arena do Morro. While there is an obvious merit in its formal qualities, it forms part of a larger scheme, namely, a much wider - yet directly connected - infrastructure upgrade on an urban scale. For that matter it is the one project most open about its healing aspirations. Rather than focusing on its own architectural vocabulary, we propose to examine it as such.

Architectures

MVRDV's Glass Farm was developed for Schijndel's market square, an “unusually void space in the fabric of the village”. The 1600m² building shelters a series of public amenities such as restaurants, shops and a wellness Center. Years of debates with public officials and villagers alike, MVRDV's proposal covers the exact volume



Sancaklar清真寺, 伊斯坦布尔, 土耳其 Sancaklar Mosque, Istanbul, Turkey

图片提供:
©Emre Arolat Architects(Cemal Emden)

“乡村结构内的不同寻常的上空空间”。面积为1600m²的大楼庇护了一系列的公共设施,如餐厅、商店和一个健身中心。就像多年与政府官员和村民的辩论一样,MVRDV的规划涵盖了城市规划者指定的确切体量和玻璃外围护结构。由于项目的体积等于传统的Schijndel农场的放大版本,因此MVRDV事务所和艺术家弗兰克·范·德·萨尔姆拍下这样的立面,通过加工直接作为拼贴画印制在玻璃上。此外,大楼的最终图像是一个合适的放大版,印制的透明度也有所不同,以允许光线和视野呈现多样化。在夜间,大厦的灯光产生了“传统农家乐”的感觉。与此同时,不成比例的元素带给游客一种不可思议的体验,类似于一个孩子遇到大人的世界。MVRDV最终实现了名副其实的Ceçi n'est pas une pipe (马格列的名画《这不是烟斗》)画面,一个不是农场的农场,是物质形态的虚拟表示形式,也是对其诠释开放的恒定辩证。

Emre Arolat建筑师事务所建造的Sancaklar清真寺是将其形状和体积融入景观的建筑,位于自然山体的下方,呈下沉状态,以展现洞穴般的

designated by the city planners with a glass envelope. As this volume amounts to a scaled up version of a traditional Schijndel farm, MVRDV and artist Frank van der Salm photographed such a facade and imprinted it as collage directly onto the glass using frit procedure. The final image of the building is a “scaled-to-fit” enlargement of a regular one, the print also varying in translucency thus allowing for a variety of light and views. During the night the building illuminates, “offering tribute to the traditional farmhouse”. At the same time, the out-of-scale elements bring the visitors an uncanny experience, similar to that of a child encountering the world of adults. Ultimately MVRDV achieves a veritable “ceçi n'est pas une pipe”, a farm that is not a farm, a virtual representation in material form and a constant dialectic that is open to interpretation.

Emre Arolat Architects' Sancaklar Mosque dissolves its shape and volume into the landscape, sinking underneath the natural hill to reveal cave-like interiors. Rather than relying on the form and characteristics of a traditional Mosque it employs fundamental atmospheric experiences to convey the sublime. Inside the prayer hall, slits and fractures along the Qiblah wall provide for a dramat-

室内。该建筑没有依赖于传统的清真寺采用的形式和特点,而是采用基本的氛围体验来传达其宏伟性。在祈祷大厅的里面,沿Qiblah墙面形成的缝隙和裂缝形成了一个戏剧性的照明效果。它能召唤精神的要求,以象征神的存在。从外面看,自然景观注入了不同规模的建筑元素:从定义石阶的斜坡到跨度为6m,形成天篷的钢筋混凝土薄板,再到石板墙和塔。这些元素能够对清真寺加以保护,并且人们在外面就能看见它。建筑师为我们提供了一些“奇怪的详细信息”,使陈腐的信息变得诗意化。就像建筑师说的:“这个项目一直扮演着人为和自然之间直接的张力”,“只专注于宗教空间的本质”。

Oto建筑事务所设计的福古岛自然公园总部采取了相反的路线:建筑没有采用下沉景观,而是从内部部署,它坐落在“独特而罕见的美景”中,即天然的火山景观中,使用当地的技术和当地材料制成。由于其起伏的外形呈迷宫状,因此其所拥有的所有功能都采用集成且协调的方式。建筑既对“自然”提出了挑战,同时也将本土化提议转变为当代的规划。

ic lighting effect which calls upon the spiritual in order to signify the presence of God. From the outside, the natural landscape is infused with architectural elements of various scales: from the slope defining stone steps to the thin reinforced concrete slab spanning over 6 meters to form the canopy, to the stone clad walls and tower that protect the Mosque as well as reveal it from the outside, the architects offer us “strange details” that elevate the trite to the level of the poetic. As the architects say, “the project constantly plays off of the tension between man-made and natural”; “focusing solely on the essence of religious space”.

Oto Arquitectos' Fogo Island National Park Headquarters take the opposite route: rather than sinking into the landscape, the building appears to deploy from within it. Situated in a natural volcanic landscape of “unique and rare beauty”, the building is made from local materials using local techniques. As it undulates into a maze-like shape that nests all functions in an integrated and harmonious way, the building both challenges the “natural” as well as transforms the vernacular into a contemporary proposal. Taking the architects' claim at face value, “with the headquarters fully operational, the natural park is increasingly valued which contributes



瓦山旅社, 杭州, 中国 Washan Guesthouse, Hangzhou, China

从表面价值来看, 用建筑师的说法, 就是“总部全面运作起来的同时, 自然公园也越来越受重视, 这有助于丰富岛上的社会、文化和经济领域, 以和谐的方式开始整合和提升周围空间”。

王澍的瓦山旅社是专为中国美术学院设计的, 作为校园十多年不断发展的建筑群的一部分, 这些建筑的主要目的在于教学, 且在他的建筑和追随文人传统的脚步方面起到了积极的作用, 坐落在杭州, 一座古老的城市, 因自然和文化遗产而闻名, 旅社以富有想象力的建筑课程的形式, 展现了传统的主题, 重新诠释了中心舞台。本地化仅作为微不足道的参考: 一方面, 本地化存在于建筑的物质性中, 如使用当地乡土结构中的夯土。另一方面, 建筑设有100m长的屋顶, 起伏的景观位于其上, 层叠的斜坡平面将景观“框”入其中, 因本身也作为景观在不断地变化着, 这是一个对山体景观的直接类比, 文人常用此对比来进行绘画, 以传达一连串的经历或感受(而非单独的画面)。最后, 一系列不规则的木支柱推动了共同环境之外的传统形式和技术。这些行为都转译为诗歌, 可能是瓦

to enrich the social, cultural and economic sectors of the island, starting to integrate and enhance in a harmonious way the surrounding space”.

Wang Shu's Washan Guesthouse was designed for the China Academy of Arts as part of an ever evolving cluster of buildings he has been adding to its campus for over a decade. Taking an activist role in his architecture and following in the footsteps of the literati tradition, these buildings are primarily aimed to teach. Situated at Hangzhou, an ancient city renowned for its natural and cultural heritage, the guesthouse brings the themes of tradition and reinterpretation of center stage in an imaginative lesson of architecture. The vernacular exists in subtle reference: for one, it lies in the materiality of the building, like the use of rammed earth found in local vernacular structures. And then there is the undulating landscape of a 100m long roof, a superimposing cascade of sloping planes that frame the landscape in as much as they evolve as landscape in themselves. This is a direct analogy to the mountainscapes the literati used in painting in order to convey – rather than a single image – a series of experiences or feelings. Finally, an irregular nebula of wooden struts pushes the traditional

山旅社所必须提供的最显著的教导, 用王澍的话说, 感受和经历无法做成一首诗, 除非它们被安置在某种结构中。

阿尔瓦罗·西扎和Carlos Castanheira的“水上的建筑”以一种不同的当地性来与我们交谈, 即一个工业建筑群的技术效率。位于江苏省淮安市新盐工业园区内, 按照公司负责人的期望, 该建筑建在一个现存的, 服务于工厂的人工湖上。它以曲线的形式进行延伸, 邀请我们进入浮动的, 身体几乎不受控制的外在体验中, 而工业技术网格仅作为这条“龙”的栖息地来接待来访者和用户。围绕建筑师们的决定, 时间暂停, 空间扭曲, 在这里, 这种做法融合了雕塑的做法, “因为它曾经是一个雕塑”。

“水上的建筑”是指通过建筑揭示水的诗性来展示其工业(即功能)遗产, 这与它假定其身份和分配价值是原本平庸的背景的方式相同。

Agence Guinée Et Potin的Beautour博物馆和生物多样性研究中心遵循了前两个项目的脚步, 该项目恢复了法国博物学家乔治·杜兰德府邸的“荣耀”, “旨在提供有关生物多样性的教育和科学支持, 以及整个地

forms and techniques outside their common context. These acts of translation are revealed as poetry, probably one of the most significant teachings the Washan guesthouse has to offer. In the words of Wang Shu, feelings and experiences do not make a poem until they have been placed in some kind of structure.

Álvaro Siza and Carlos Castanheira's "Building on the Water" converses with a different kind of locality, namely the technical efficiency of an industrial complex. Situated within the premises of the New Salt Industrial Park of Huai'an City, Jiangsu Province, the building is built on top of an already existing artificial lake that serves the factory, by the desire of the company's owner. It extends in a curvilinear form, inviting us into a floating, almost out-of-body experience, the technical grid of industry serving as mere ground for this perched dragon to receive visitors and users alike. Time suspends and space is warped around the architects' decisions: this practice here is fused with the practice of sculpture, "as it used to be". The "Building on the Water" refers to its industrial (namely functional) heritage by revealing the poetic potential of the latter through architecture. This is the very same way to assume its identity and assign value to a trite backdrop.



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do Morro竞技场, 纳塔尔, 巴西 Arena do Morro, Natal, Brazil

区的管理策略和发展前景”,围绕周围的现有建筑,该中心完全以传统工艺,即茅草皮,来覆盖它的外壳。一种全新的技艺被重新诠释成一个新的想法,如“一片建筑景观”“一个新地形”,形成了自然的透视景,有机、有动物,为背景做出贡献。除了作为一个教育和科研机构,它的目的还在于作为维护现有场地(已经废弃了30年)的再生力。我们再一次发现在指示的领域内,建筑承担了恢复张力的孵化器的角色。

Adam Khan建筑师事务所的Brockholes访客中心作为一组空间,漂浮在“大浮桥”之上,该建筑融入到67公顷的自然保护区景观中,以证明其设计目的,并作为建筑的标志高高耸立。“建筑”以抽象的形式存在,鹅卵石屋顶以不寻常的高度和体积呈几何形状倾斜着,反而形成内部空间氛围。墙壁上覆盖着芦苇,屋顶覆盖着橡木板。整座建筑显得十分“自然”,但并非如此。在建筑物内,屋顶极致的几何形状由技术要求很高的“编织”木框架支撑,然而表面呈现的微妙触感让它们完全有吸引力邀请游客进入。广泛使用的大型玻璃窗格使屋顶和地面分离,然而它

Agence Guinée Et Potin's Beautour Museum and Biodiversity Research Center follows the footsteps of the previous two projects. “Glorifying” French naturalist, Georges Durand's mansion, the project “aims to offer educational and scientific support on the theme of biodiversity, as well as a management strategy and an evolution prospective for the whole area”. Revolving around the existing building, the center covers its shell fully in thatched skin – a traditional technique reinterpreted into a novel idea – lying thus as “a piece of built landscape”, “a new geography” completing the natural scenography, organic and almost with animals, in tribute to its context. Besides serving as an educational and a scientific facility, it also aims to act as a re-generative force for the maintenance of the existing site, which has been abandoned for 30 years. Once again we find ourselves in a signifier territory, architecture assuming the role of an incubator of reinvigorating tensions.

Adam Khan Architects' Brockholes Visitor Center spans as a cluster of spaces floating on top of “a large pontoon”. Being integrated into the natural landscape of a 67-hectare nature reserve to justify its very own programmatic purpose, it stands primarily as an architectural signifier. The “houses” take their forms through

们却不是“顶点”,因为它们的脊部被天窗所取代,天窗将外部光线反射回室内空间。建筑无需采用本地的建筑语言,而是通过非物质性来向我们展示其自身,并且产生了“不可思议的熟悉度”。这是一种定义了整个体验的矛盾性原理。

赫尔佐格&德梅隆建筑事务所设计的do Morro竞技场属于一个“按时间来建造的嵌入结构”规划的一部分,也是一个传达公司的“麦·路易莎地区视野”理念的基础补充设施——当地官方希望通过建筑来支持的地区和社区。建筑本身作为一个体育、文化和社会中心,它的形式演变为一个全保护屋檐下起伏的沙丘。屋顶尽可能多地从远方覆盖,并且在地平面的视野内消失;它分解于天空,似乎它由重新定义的材料,而非纯粹的技术肌理制成。建筑不仅仅是作为一个标志,而且还包括了一处大型开放空间,用于社区集会。在同一时间,起伏的城墙为较小规模的活动提供了庇护的山凹。这些外观质量应该与一系列规划的建筑一起进行检查,作为更大计划的一部分。它允许以集成的方法来处理这个问

abstraction; the shingled roof skews its geometry to an unusual height and volume, shaping in turn the atmosphere of the interior space. Walls are clad in reeds, roofs are covered with oak shingles, and the whole thing appears “natural” and yet not. At the inside of the building the extreme geometry of the roofs is supported by a technically demanding “woven” wooden frame – yet the surfaces assume a subtle tactile feeling which utterly makes them inviting. The roofs detach from the ground by the extensive use of large window panes – yet they never “culminate” as their ridge is substituted by a skylight that throws exterior light back into the interior space. Rather than a narrative taking on the vernacular, architecture offers us presence through immateriality, in conjunction with an “uncanny familiarity” – a contradiction that defines the whole experience.

Herzog & de Meuron's Arena do Morro is attached to a larger scheme of “punctual interventions”, an infrastructure supplement conveying the firm's “Vision for Mãe Luiza” – a land as well as a community which the local authorities hope to support through architecture. The building itself serves as a sports, cultural and social center, its form evolving as dune-like undulations sheltered under an all-protecting roof. As much as it is imposing from afar,

1. Kenneth Frampton, *Modern Architecture: A Critical History* (World of Art), 3rd ed., rev. and enlarged, London: Thames and Hudson, 1992.
2. Ibidem, p. 314.
3. Jean Baudrillard, *The Singular Objects of Architecture*, Minneapolis: University of Minnesota Press, 2002.
4. Bart Verschaffel, *Architecture Is (as) a Gesture*, Luzern: Quart Verlag, 2001, p. 29.
5. Ibidem.

题：该项目更多地被归类于基础设施和城市规划，较少地关注其形式、叙述方式和风格。在此背景下，建筑通过福音的方式从一个“痛苦”的背景中区分开来，来揭示其愈合的愿望。

本地身份和宣称的卓越性

绕过建筑无所不在的增添价值的宣言，我们所有的案例似乎都引发了一个争议，即“全球性”的建筑是否能够成为它占用的地面的一部分。一方面，其本身很难呈现本地地形。在所有的情况下，设计师重新诠释了当地的条件，赋予新的特质，而最重要的是，提出了一种新的理解，包括什么是“当地问题”。这似乎是一个专注于当代建筑的当务之急：从常见的形式到对其环境的全新理解方面来提升其规划。

在这些条件下，建筑自称在其所占据的地面中应用某一种增值来证明自己，无论是在概念还是在实际的条款下。与此同时，人们仍然需要付出代价：本地化永远不能像以前一样，人们永远无法继续生活在共同地

方的安全怀抱里。这种建筑不再是木匠和石匠建成的“建筑”，也不与它号称的景观一样“天然”。这预示着，首先，也是最重要的是，它是一个出发点而不是普通形式的“故障性”重复。

按照这样的说法，建筑是完全现代化的。我们研究的项目以它们最温和的形式提出了辩证：以他们最大胆的方式重新解释了重塑理念性的程度。作为价值衡量，这只能由天才⁴加以判断，而不是由建筑师本身判断，否则只会出现一个“高度膨胀的自我”⁵，这将现有的局面转变为智者定期实现的壮举。

the roof dissolves at ground level view: it disintegrates into the sky, seeming like it's made from re-purposed materials rather than a purist techno-fabric. More than a signifier, it covers a wide open space for community gatherings, at the same time the undulating walls offer sheltering coves for smaller scale activities. These formal qualities should be examined in conjunction with a sequence of proposed buildings – as a part of the larger scheme of things. This allows for an integrated approach to the problem at hand: the project is more infrastructure and city planning and less form, narrative and style on its own. In this context, architecture reveals its healing aspirations by distinguishing itself from a “suffering” backdrop in an almost evangelical manner.

Local Identity and the Claim to Excellence

Bypassing architecture's omnipresent claim to add value, all of our case studies seem attached to an argument whether a situated “global” architecture can form part of the ground it occupies. For one thing, it is hardly vernacular in itself. In all of our cases, the architects re-interpreted the local condition, assigned new qualities, and most of all, proposed a new understanding for what consti-

tutes “a local problem”. This seems to be a constant preoccupation for contemporary architecture: to elevate its proposal from a common form to a novel understanding of its context.

In these terms, architecture justifies itself by claiming to a certain kind of added value it applies to the ground it occupies, be it in actual terms or conceptual ones. At the same time, a price is to be paid: the vernacular can never be the same as before, and people can never continue their lives safely in the reassuring arms of the commonplace. This architecture is hardly the carpenters' and the stone masons' building; nor is it as “natural” as the landscape it lays claim to. It heralds, first and foremost, a point of departure rather than a “failsafe” repetition of the common form.

By that argument, this architecture is utterly modern. The projects we examined offer, in their most modest, a dialectic; in their boldest, they offer a full reinterpretation to the extent of conceptual rebirth. As a measure of value, this can only be justified by a claim to genius⁴—yet not by an exclamation of the architect's own, whence only a “highly inflated ego”⁵ would appear, but by the transformation of an existing situation into a regular feat of the intellect. Angelos Psilopoulos

瓦山旅社

Amateur Architecture Studio

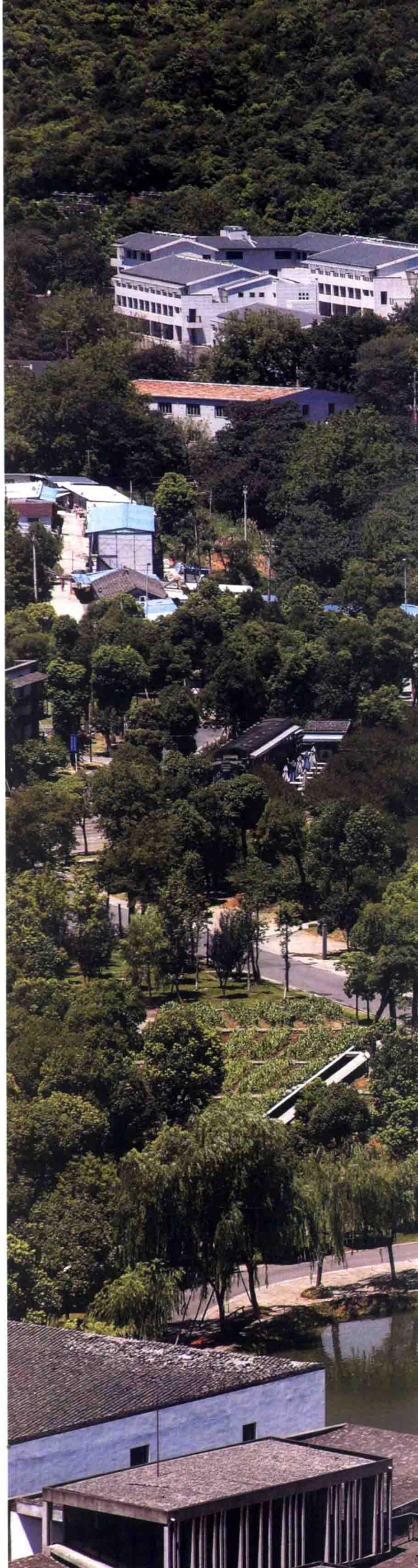
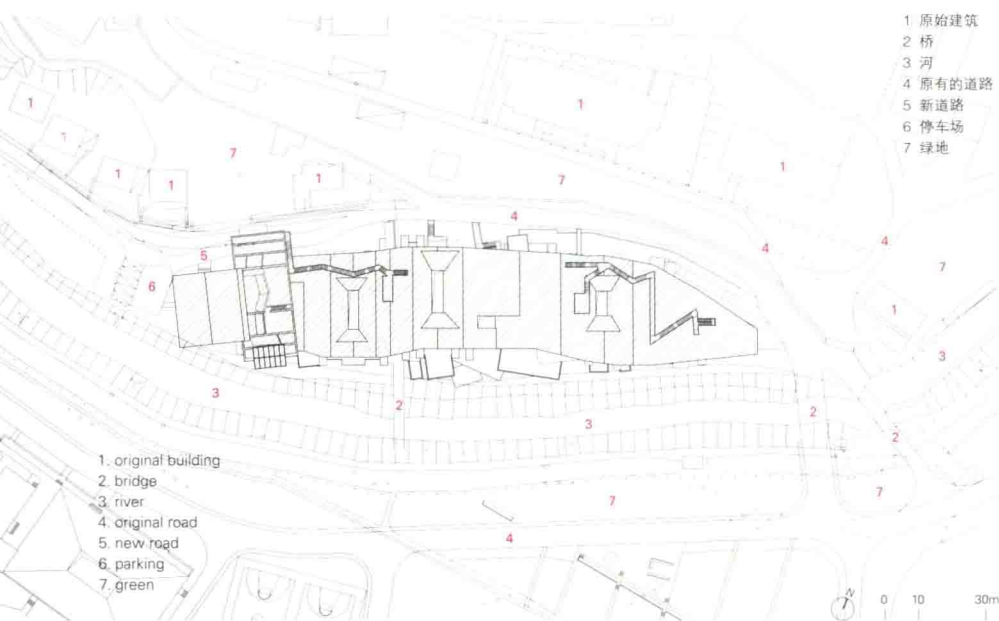
这个项目由王澍和他的杭州团队所设计，位于杭州的象山园区。这是一个生活辅助设施，可以满足日益增长的游客食宿的需要。场地位于象山山峰南侧，沿河而建，南北窄，东西长。建筑面积超过5000m²。但对于这个场地来说，建筑的体积可能太大，高度也可能太高。这就很难处理建筑与山、树木和河流之间的关系。

从建筑师的角度来看，场地内的建筑形成特殊的氛围是最重要的。这里的大自然充满了潜在的诗意。优秀的建筑能够揭示出与环境氛围之间的沉默对话的这种诗意。看似最简单的解决办法是在象山山峰南侧建造一座带有层次的小山。但这是一个满山覆盖着回收的旧瓦片的小山，命名为“瓦山”。

这个设想也来自于建筑师二十年前在湖南省西部山区旅行的经历。一个村庄长久以来沿河建造。这里有数百座带有斜屋顶的折叠式传统民居，由一条蜿蜒的瓦片屋顶相连接。街道和小巷都覆盖着一个巨大且连续的瓦屋顶。这个巧妙的，解决雨季和炎热夏天气候的办法也隐含了想象和诗意。

在建筑师最新设计的120m长的瓦屋顶下，松木条形成了大跨度的空间。下面是三十多面60cm厚的夯土墙，将建筑分为六个独立的单元。从东向西分别是茶馆、会议中心、餐厅、三个庭院模式的酒店。考虑到抗震规则的严格要求，混凝土框架结构用来支持夯土墙。

从东西方向看，建筑看上去像一座小山，呈曲折状态。从南北方向看，建筑看上去像一座小山状的，通风的屏风；人们可以通过建筑物看到室外，这样感觉建筑物的体积从视觉上减小了。这一结构就像一个小的建筑群笼罩在一个巨大的棚里。双屋顶不仅抵挡了夏季的炎热，也形







南立面 south elevation



北立面 north elevation