

EL croquis

2003 2013  
**SELGASCANO**  
shambling nature

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步履蹒跚的自然



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Photo: Fede Serra / 摄影: 弗德·塞拉

## José Selgas

Born in Madrid 1965

Graduated Architect from ETSA Madrid 1992

Worked with Francesco Venecia in Naples in 1994-1995

Rome Prize in the Spain Academy of Fine Arts in Rome, 1997-1998

何塞·赛尔加斯

1965 年生于马德里

1992 年毕业于马德里理工大学高等建筑学院建筑系

1994 年至 1995 年在那不勒斯与弗朗西斯科·贝内西亚共事

1997 年至 1998 年在罗马获得西班牙艺术学院罗马奖

## Lucía Cano

Born in Madrid 1965

Graduated Architect from ETSA Madrid 1992

Worked with Julio Cano Lasso until 1996

Member of Cano Lasso Studio since 1997 until 2001

露西亚·加诺

1965 年生于马德里

1992 年毕业于马德里理工大学高等建筑学院建筑系

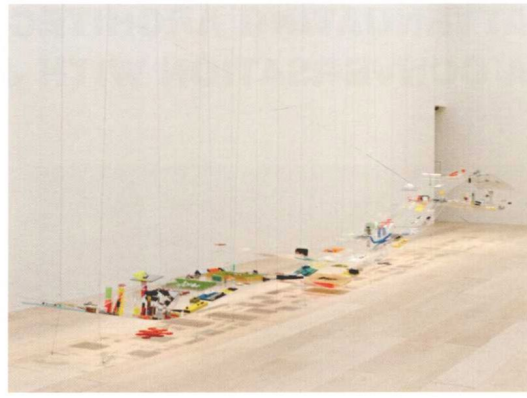
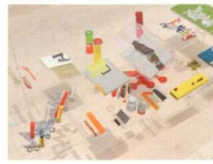
1996 年前一直与胡里奥·加诺·拉索共事

1997 年至 2001 年加入加诺拉索工作室

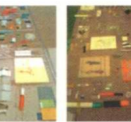




from ourselves. Tokyo 2011  
Tokyo Art Meeting II: Architectural Environment for Tomorrow.  
MOT MUSEUM OF CONTEMPORARY ART TOKYO 2011-2012  
《从我们自身而来》东京 2011  
第二届东京艺术会议：未来蓝图  
东京都现代美术馆 2011-2012



erratic void. New York 2011  
Contemplating the Void. GUGGENHEIM NEW YORK 2010  
《变幻的虚无》纽约 2010  
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vacuum packing. Venice 2010  
People meet in Architecture. BIENNALE VENICE 2010  
《真空停车场》威尼斯 2010  
人们在建筑中相遇，威尼斯双年展 2010



SelgasCano was established in Madrid in 1998. It is a small atelier and intends to remain so. Its work is focused on research into the construction process, which is treated as an ongoing process of 'listening' to the largest possible number of elements involved, from manufacture to installation.

SelgasCano avoid the use of games and mechanisms that lead to disciplinary issues, and strive to seek beauty that is comprehensible to any human being.

They tend not to give lectures or classes in order to focus intensely on their projects, although they are currently involved with the MIT in a short-term extension of the studio's main concern: an intense search for new outlets for nature using artificial means, applying technologies borrowed from other fields that are rarely mixed with architecture. All of this is linked to the necessary aim of making architecture lose ground to nature once again, minimizing its presence and reducing its role to the creation of opportunities for new types of nature.

Their work has been exhibited at the MoMA and the Guggenheim in New York, the Venice Biennale, the GA Gallery in Tokyo, The MOT (Contemporary Art Museum of Tokyo), the Design Museum of London, the Akademie der Künste in Berlin, The Tin Sheds Gallery in Sydney and the MIT in Boston.

In 2013 they won the Kunstpreis (Art prize) awarded by the Akademie der Künste in Berlin, and also the 'Architects of the Year' prize, awarded by the German Design Council in Munich.

You never know...

赛尔加斯加诺工作室于 1998 年在马德里成立，维持着小型工作室的规模运营。他们侧重于建造过程的研究，持续的“倾听”从产品制造到安装施工整个过程中的每一个相关元素。

赛尔加斯加诺工作室避免使用太过学术的程序或机制，努力寻求任何人都可以理解的美。

他们通常并不通过讲座或课程来吸引对自己项目的关注。不过近期也与麻省理工学院进行短期设计课拓展合作，利用从前极少与建筑设计结合的其他领域的技术，集中寻找使用人工方式创造“自然”的新可能。所有这些努力的目的是让建筑离开场地融入自然，最小化建筑的存在感，使它弱化为创造新型“自然”的机遇。

他们的作品曾在纽约现代艺术博物馆、纽约古根海姆博物馆、威尼斯双年展、东京 GA 画廊、东京都现代美术馆、伦敦设计博物馆、柏林艺术学院、悉尼汀榭德画廊和波士顿麻省理工学院展出。2013 年他们获得了由柏林艺术学院颁发的德国艺术奖，也获得了位于慕尼黑的德国设计理事会颁发的“年度建筑师”大奖。

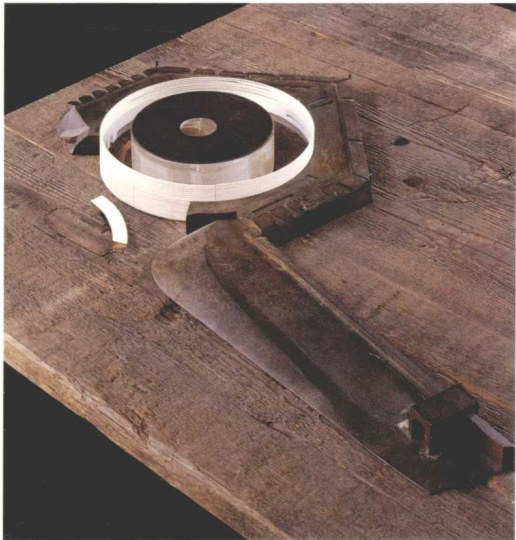
世事难料，你永远都不知道……



# ATTENUATING ARCHITECTURE

## A CONVERSATION WITH JOSÉ SELGAS AND LUCÍA CANO

ENRIQUE WALKER



Chinese Translation by Ding Liyang

I first encountered your work at the On Site: New Architecture in Spain exhibition, hosted by the Museum of Modern Art in New York in 2006, which included the Badajoz Conference Centre and Auditorium (2006). Since then, you have built two other auditoriums: the Cartagena Conference Centre and Auditorium (2011) and the Plasencia Conference Centre and Auditorium (2013).<sup>1</sup> I suggest that we discuss each of these projects in turn, focusing particularly on the circumstances surrounding the competitions, the issues that you identified as opportunities under those circumstances, the strategies you used to address them, the conditions that affected their implementation and the concepts that you have developed from them. Since all three address the same type of programme, I would suggest that we also focus on the arguments that may seem to be common denominators, precisely because we are looking at them as a series or a kind of typological investigation. Inevitably, hindsight lends congruence to an architect's work, and often points out relationships between projects which would otherwise have been regarded as isolated incidents.

The Congress Centre and Auditorium in Badajoz marked the starting point for a number of concerns in our work which have subsequently reappeared. However, as you suggest, they have only become obvious on hindsight, and they certainly weren't at the time of the project. The site proposed for the Badajoz competition was a bastion in the Vauban fortress. Much of the fortifications were demolished in the mid-nineteenth century after the city had grown to the point that they had lost their defensive purpose. The backfill which had reinforced the rear of the bastion walls had been removed to insert a circular space for a bullring. In other words, the bastion feature had been inverted: it had changed from an external to an internal purpose, and from a defensive to a festive use. The bastion was perfect for the new bullring project. A timber structure for the arena and the tiers was built in the void, with a kind of walkway installed above the wall so that people could enter the bullring from the top. Period photos show carriages arriving through what was left of the defensive wall. When we visited the site, we were confronted with the ruins of the third extension to the bullring on the site of the bastion. The bullring was gone, but the circular void remained.

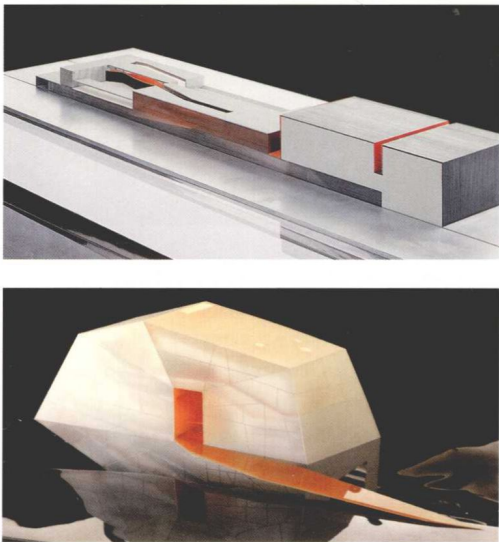


BADAJOZ  
Previous condition, year 1970  
巴达霍斯  
1970 年原貌

<sup>1</sup> Cartagena and Plasencia are included in this monograph. Badajoz was published in issue 136/137 of *EL CROQUIS*.

弱化建筑  
何塞·赛尔加斯和露西亚·加诺访谈

恩里克·沃克

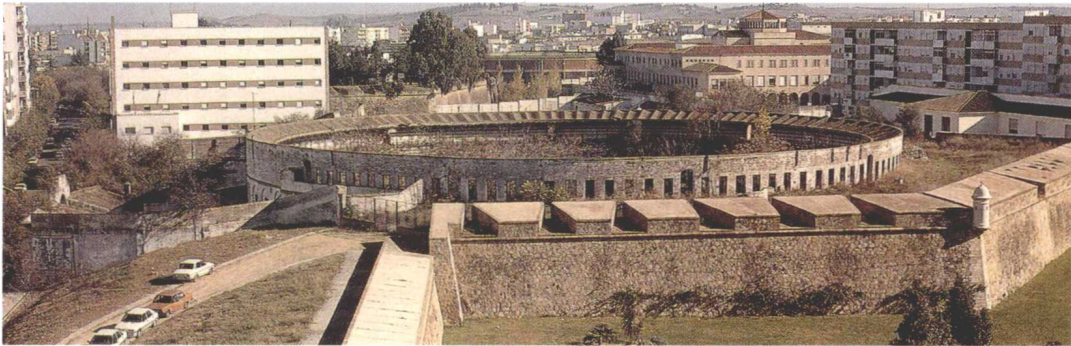


丁力扬 译

在 2006 年纽约现代艺术博物馆的展览上，我第一次偶遇你们的建筑设计，那次展览的题目是“在场：西班牙新建筑”。当时展出的作品是巴达霍斯演艺和会议中心（2006）。之后，你们又建成了另外两处同类型的建筑：卡塔赫纳演艺和会议中心（2011）与普拉森西亚演艺和会议中心（2013）<sup>1</sup>。我想我们可以分别讨论一下这几个建筑，在讨论过程中，我们不妨把关注点放在竞赛项目所处的环境上，即在特定的条件下如何利用相应的机会，包括你们当时有针对性的设计策略、最终影响你们设计完成度的背景条件，以及在此条件中发展出的设计概念。由于这三个建筑属于相同的功能类型，所以我们可以把它们看作是某种类型学层面的研究对象，多关注一些共性而非个性。不可避免的是，下述讨论带来的“后见之明”会引出对建筑师作品所体现的某种程度上的“一致性”的探讨，而且经常突出项目间存在的联系，而这些项目原本被作为独立的偶发事件来看待。

我们的关注点最先体现在巴达霍斯演艺和会议中心项目中，在那之后，这些关注点在同类项目中反复出现。但是，就像您刚才提到的，它们仅仅是显而易见的“后见之明”，而且并不在各项目的创作过程中同时发生。巴达霍斯竞赛项目的场地位于古老的沃邦要塞，原是一座城堡式军事工事。很多类似的防御性军事工事在十九世纪中期随着城市的发展被逐渐废弃；随着人口逐渐向城市转移，这些古老的建筑也就失去了原本的防御功能。后来，原本用以加固堡垒城墙内侧的回填土被移除，形成改建成斗牛场所需的“环形空间”。换句话说，古城堡原来的特点被内外倒置了：从一个强调外向防御的建筑转变为一个内向型的建筑，从防御工事转变为庆典场所。这样一来，古老的城堡被成功改造为一个全新的斗牛场。加建的木结构和看台都建在“环形空间”里，人们则从建在城墙之上的步道入场。史料照片显示了马车从留存下来的防御性外墙穿过，进入建筑的情景。当我们参观这个场地时，便看到经历三次扩建后的古堡遗存。原先的步道已经消失了，而环形的空间感却保留下来。

BADAJOS  
Previous condition, year 1999  
巴达霍斯  
1999 年鸟瞰



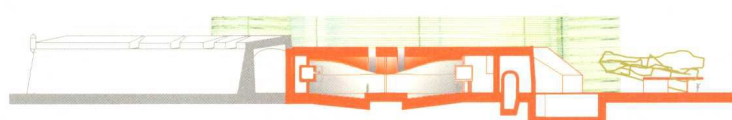
<sup>1</sup> 卡塔赫纳和普拉森西亚两个项目都收录到了本册专辑中。巴达霍斯演艺和会议中心项目发表于 EL CROQUIS 的 136/137 期。



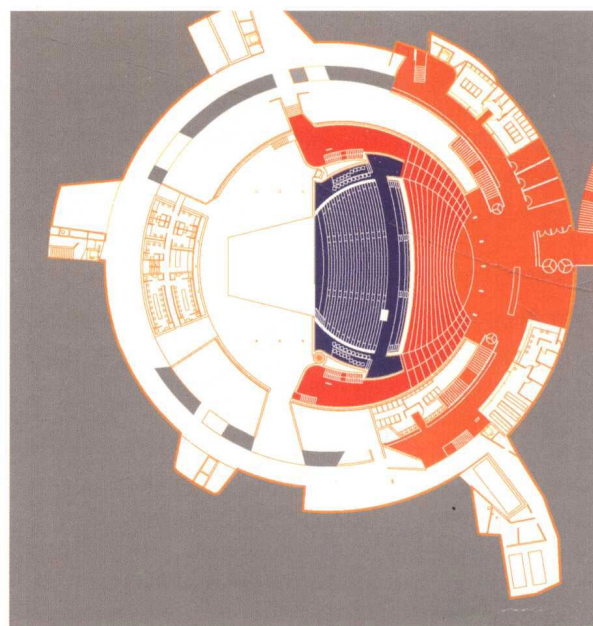
BADAJOS CONFERENCE CENTRE AND AUDITORIUM  
Badajoz, Spain. 1999/2006. Competition First Prize  
巴达霍斯演艺和会议中心  
巴达霍斯, 西班牙, 1999/2006, 竞赛一等奖



So we simply decided to reuse that void. In other words, we suggested that the project should be a palimpsest. We kept the original lines and used them as a basis to work from, as well as the opposition between the mass of the defensive wall and the void of the bullring. Later on, that opposition also steered our choice of the construction materials. We used solid materials in the excavated areas and lightweight components in the areas facing the outer part of the excavated area. The cylinder that occupies the inner circle, which corresponds to the top of the main hall, was designed as a lantern. As well as using what was left of the bullring, we also decided to insert some Ailanthus shrubs that we had discovered during a site visit, which had overgrown the ruins of the tiers. Ailanthus is a beautiful wild tree that grows anywhere quickly and easily, with very little water. We decided to recover that natural occurrence and plant a coppice in the courtyard around the cylinder, a bit like a small botanical garden. Since Badajoz, trees have become a recurrent feature in our projects.



Section and floor below grade / 剖面及地下层平面

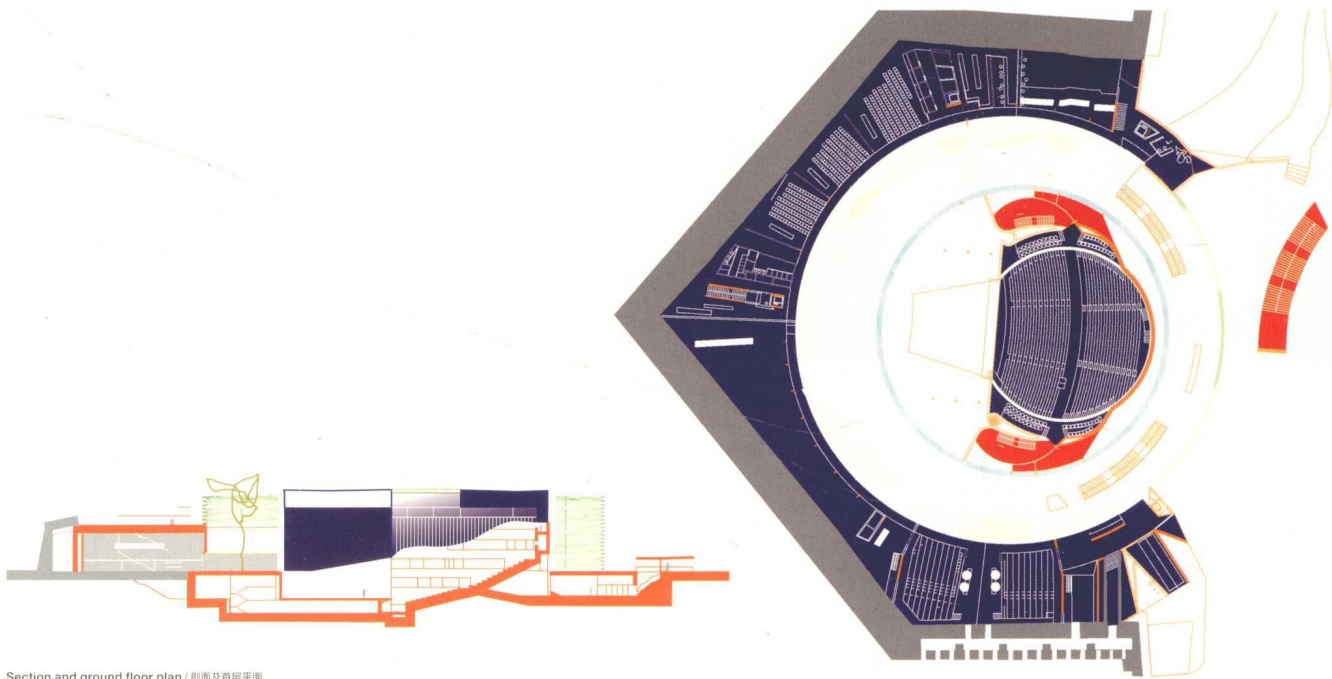


In other words, the traces of the bullring inscribed in the bastion largely determined the layout.

We began by maintaining those original lines, and then laid out the programme that had to be included, gradually adjusting and negotiating the brief with those traces. We finally managed to keep the traces largely intact, even to the point that their imperfections were maintained, because in the old bullring, the inner circle was slightly offset from the outer circle. In our project, the cylinder that contains the auditorium matches the actual arena, while the courtyard between the cylinder and the outer circle corresponds to the ring of tiers. Many of the support programmes are installed in the gap between the outer circle and the outer walls. The idea of maintaining the original lines also led us to design the entrance to the building outside the cylinder. From the entrance you go down some stairs to the foyer in the basement. The project is interconnected beneath the courtyard level. We usually refer to the Badajoz project with a quote from Giacomo Leopardi that we included in the summary of our competition proposal, and in fact it has ended up defining an approach or a way of tackling our work. Leopardi suggests that the ultimate level of knowledge consists of realizing that everything you are looking for has always been right before your eyes. And that is precisely what happened in Badajoz. The project was the result of a critical examination of several existing conditions, and working from them. Since then, we have accepted that in every project there is always something staring at us. You only need to look closely and seek it out, and also consider that there ought not to be any sort of input on your part. Since Badajoz, we have approached every project in much the same way.



因此，我们决定重新利用这种空间感受。提出整个建筑应该进行一次“摹写”的设想。也就是说，我们决定保留古老建筑原先的线条，并且把它们作为一种设计的基础延续下来，同时也通过保留古城堡防御墙体的实体和古斗牛场的虚体空间，强调两者间的对比关系。后来，这种对照还作为我们选择材料的线索。我们最终在竞技场开挖的内环区域使用了密实材料，而在该区域外侧的外环围合中使用了轻质材料。填充内环的桶状体量参照了一种类似于灯笼的造型，它暴露于地上的部分正是观演厅的顶部。在保留并使用斗牛场所遗存的建筑同时，我们还决定种植一些橐属矮树。这一树种是在一次现场调研过程中发现的，它们生命力顽强，蔓生于看台遗址上。橐树是一种美丽的树种，即使极为缺水，它仍可以在任何环境下轻易存活并快速生长。我们决定再现这种自然景观，在围绕着圆形观演厅的庭院中种植这种矮树，这样我们也能够在短时间内打造一个微型植物园。从巴达霍斯项目开始，植物成为我们的建筑作品中重复出现的元素。



Section and ground floor plan / 剖面及首层平面

换句话说，对城堡中斗牛场的特意“摹写”从某种程度上决定了整个布局。

我们的设计从保留那些最初的线条开始，对应着这些轨迹一步步地布置了各种功能空间，同时不断地进行必须的调整和妥协。由于在古斗牛场中，内外环间有些许的偏移，所以我们最终尽量在可控的范围内保留了这些线条的完整性，甚至其不太完美的部分也被保留下来。在设计项目中，筒形体量内部是一个观演厅，正好呼应了当年的圆形竞技场，而筒形体量与外环间的庭院则对应当时环形看台的位置。建筑中大多数辅助功能空间都被安排在了外环与外围防御墙体的间隙中。这种保留原始线条的想法也使得把入口的位置安排在筒形体量外围变得顺理成章。从入口处，人们可以下几级台阶来到地下室的门厅，建筑在院落下方的地下空间相连。我们经常引用贾科莫·莱奥帕尔迪<sup>[1]</sup>的观点来比照巴达赫兹项目，这段引用也用在竞赛提案的项目总结里。事实上，这个项目最终决定了我们长期以来的工作方法。莱奥帕尔迪曾经提出所谓求知的最高境界便是意识到“你所寻找的一切，其实一直都在你的眼前”，而这一观点在巴达霍斯项目中得到了准确体现。该项目就是对既有条件作批判性审视，并以此作为工作的起点。从那时起，我们就接受了一种态度，即每个项目中都有一些既有的东西在注视着我们，等待着我们去发现。你只需要仔细观察，然后再把它找出来，同时注意到从建筑师这方面不应有任何主观输入。从巴达霍斯开始，我们在随后的项目中大都采用这种态度。

<sup>[1]</sup> 部分为译者注

<sup>[1]</sup> 贾科莫·莱奥帕尔迪（1798-1837），意大利诗人、散文家、哲学家、语言学家。意大利浪漫主义文学的主要代表。他的作品带有强烈的悲观主义，具有一种特殊的忧伤情调。



The strategy of maintaining the original lines goes hand in hand with the strategy of placing most of the programme below grade. In other words, the project diminishes the presence of the architecture that has to be incorporated into the site.

We decided that the building had to be exactly the right size, measured, so as not to impose on its surroundings. In fact, we suggested that the building shouldn't rise above the height of the defensive wall, hence the decision to set 80% of its area below grade. That strategy encourages an appreciation of what is already there. We believe that the most interesting architecture is precisely the type that helps you to realize that architecture isn't necessary; the type that leads you to decide not to build. Ironically, it isn't what you get to build but what you manage not to build. Architecture involves establishing relationships in society, proposing ways of interrelating people in a space, and we are interested in fostering those sorts of relationships, without people realizing it. Lacaton-Vassal's Léon Aucoc Square in Bordeaux is one of our basic reference projects. When Anne Lacaton and Jean-Philippe Vassal were given the task of remodeling a late 19th or early 20th century square, they came to the conclusion that they should do almost nothing. It was a splendid triangular square with shady trees, old benches and a bowls pit. The only thing they considered appropriate in the project was to build up the gravel, heal the trees, restore some of the benches that were in disrepair and clear it up a bit. They also suggested that it should be cleaned more often. Nothing else. We think it is an incredibly beautiful project that is very sensitivity to what was already there, which included a lot of architecture. In other words, a lot of architecture instead of a lot of construction.



BADAJOZ  
巴达霍斯

That project is part of a tradition or a genealogy of architectural projects that have aimed to do almost nothing. The most important precedent is undoubtedly the work of Cedric Price. First, Price argued that architects should assess the role of their discipline in comparison to other fields that might be relevant to the same commission. In other words, Price thought that the solution to an architectural problem didn't necessarily have to be a building. So the architect must be sure that what is really needed is a building. His most famous example was a commission to build a house for a couple, which led Price to realize that instead of designing a home, he ought to suggest a divorce. That not only explained his approach to the project, but also entailed an implicit critique of our profession, which is more often than not concerned with perpetuating solutions rather than describing problems —and often prone to offering unnecessary buildings—. Price also argued that given the long lead-up and construction time for architecture, it shouldn't be seriously regarded as a discipline that provides solutions to problems: as a solution, architecture always arrives late for the problem. So quite often his work questioned the advisability of constructing, and instead focused on reusing what had already been built.

You are probably familiar with Willem Jan Neutelings's article about laziness as a design tool<sup>2</sup> in which he proposes —no doubt influenced by Price— a series of gradual strategies to tackle the brief, ranging from doing nothing to using what is already there, or reusing a certain type or concept. However, in Badajoz, the point wasn't to avoid building but rather to prevent most of what was built from being visible, in other words, to achieve a balance between the required programme and the ability of the site to absorb it.

What is interesting is how society responds to projects where the architecture isn't taken for granted, or where it isn't present. The Badajoz project is actually quite large, and there were times during construction when it had a brute presence. The excavation work insinuated that we were doing a huge project. Later on, the works gradually became closed in and covered, until what was there before construction started suddenly reappeared. So the question that people asked themselves as they passed by the completed building was, "What has happened there after so many years of construction?" People are usually uncomfortable about architecture that has very little presence, which is actually quite a problem. On the other hand, people who enter the building don't expect to discover everything that is inside. As we said, we usually consider that the less visible a project, the better. When a building is too imposing, you can't appreciate the rest. We do insist, however, that isn't a problem of the architecture but of what has been built. And also how to attenuate it.

<sup>2</sup> Willem Jan Neutelings. 'On Laziness, recycling, sculptural mathematics and ingenuity'. Published in issue 94 of *EL CROQUIS*.



在做出保留最初线条的决定同时，紧跟着就是将大部分功能布置在地下的策略。换句话说，你们的设计试图将建筑的实体部分消隐，并且尽量和场地融合在一起。

在设计中，我们希望巴达霍斯的尺度不仅准确而且要拿捏得恰到好处，如此就不会对周围的环境产生压迫。我们希望建筑不要超过防御墙体的高度，这也导致了最终的设计将整个建筑面积的百分之八十都布置在了地下。这种策略体现了我们对场地周遭现状的尊重。我们相信最有趣的建筑，恰恰是能使人意识到它并非必须、促使人们做出不建造选择的建筑。饶有讽刺意味的是，这样的设计过程不再是寻找必须要建造什么，而是判断哪些是可以不用建造的。建筑也参与社会关系的营造，为处在同一空间中的人们提供互动的可能和方式。我们的兴趣便在于在使用者没有察觉的情况下营造这些关系。波尔多的拉卡顿瓦萨尔建筑事务所<sup>[2]</sup>的里昂奥科广场项目就是我们的基本参考案例。当安·拉克顿和简·菲利普·瓦萨尔获得改造一个十九世纪末或二十世纪初的广场的委托时，经过思考，最终发现在这个场地中，真正要做的就是什么都不做。这个广场呈三角形，场地内除了绿树成荫，还有古旧的坐凳和一个碗形坑洼。设计师发现他们在这个项目中能做的事只有清理场地内的砾石、治愈生病的树木、以及修复和丢弃一部分损坏的坐凳。他们还建议养护部门要更经常地清扫这个广场，除此之外，就再也没有什么其他特殊的处理了。我们认为这是个非常美丽的设计，说明建筑师对场地内的既有事物（包括建筑）保有充分的敏感度。换句话说，要用存有之物替代建造。



这个项目成为致力于“无为”的建筑设计传统的一部分。在应用这种设计策略的前辈中，最重要的一位无疑是塞德里克·普莱斯<sup>[3]</sup>。普莱斯认为，建筑师应该权衡建筑学和其他学科在项目中的作用，以此评估建筑师在其中的地位。换句话说，解决建筑问题未必只有诉诸于建造真实的建筑这一种方法。因此，建筑师必须清楚何时才必须进行建造。最能反映他坚持这个观点的著名案例，是当一对夫妇向他咨询建筑设计时，通过研究他发现比起设计并建造一个新家，他们更需要的是离婚。这个例子可能过于极端，但是能够很好的解释他的观点，同时也是对建筑学含蓄的批判。建筑师的工作往往更倾向于提出没完没了的解决方案，而非试图认清问题的本质。而这种现象经常导致很多完全没有必要的建筑的兴建。普莱斯还认为建筑学并不能被当作一个能够为特定问题提供解决方法的学科：因为如果作为一个解决之道，建筑往往需要相对较长的建造过程，相比起其他专业来说，建筑学所提供的最终“解决方案”过于姗姗来迟。因此，他的工作经常质疑建造的必要性，进而转向为对既有建筑的再利用。

你可能很熟悉威廉·简·诺特林有关设计工具<sup>2</sup>之懒惰性的文章，在文章中他提出了一系列渐进的策略，从什么都不做到利用既有建筑、既有类型或者既有概念，这无疑受到普莱斯的影响。然而，在巴达霍斯中，设计切入点并不是避免建造而是降低新建筑的可见性，换句话说，你们试图获得满足功能需求和将新建筑消融于场地的平衡。

令我们感兴趣的是公众对这些项目的反响。在这些项目中，建筑并非以人们想当然的方式呈现，或者甚至根本不显现。巴达霍斯项目实际上尺度很大，施工时的建筑外观一直呈现出一种简陋粗糙的感觉，施工开凿过程也暗示这是一个巨型项目。然而，随着施工逐渐接近完成，当建筑再一次重新出现在人们面前时，外观却与改造前没有大的变化。当人们经过时，会不禁自问：“施工了这么多年，这里究竟发生了什么？”因此，经常有人会因为这个建筑如此低调的姿态而感到困惑，而事实上这也确实是个问题。然而，一旦有机会进入到建筑内部，人们反而没有预见到建筑内部会发生如此的变化。就像我们所说的，我们通常认为建筑存在感越低越好，当一个建筑过于强势时，你就无暇欣赏其他。然而我们一直认为，这无关建筑本身，而是如何处理场地既有条件和环境的问题，以及如何弱化建筑的存在感。

[2] 拉卡顿瓦萨尔建筑事务所是由安·拉克顿和简·菲利普·瓦萨尔共同设立的建筑设计事务所。  
[3] 塞德里克·普莱斯（1934-2003），英国建筑师，建筑教授和理论家。

2 威廉·简·诺特林，懒惰性，循环性，雕塑运算和创造性 [J]. EL CROQUIS, 94

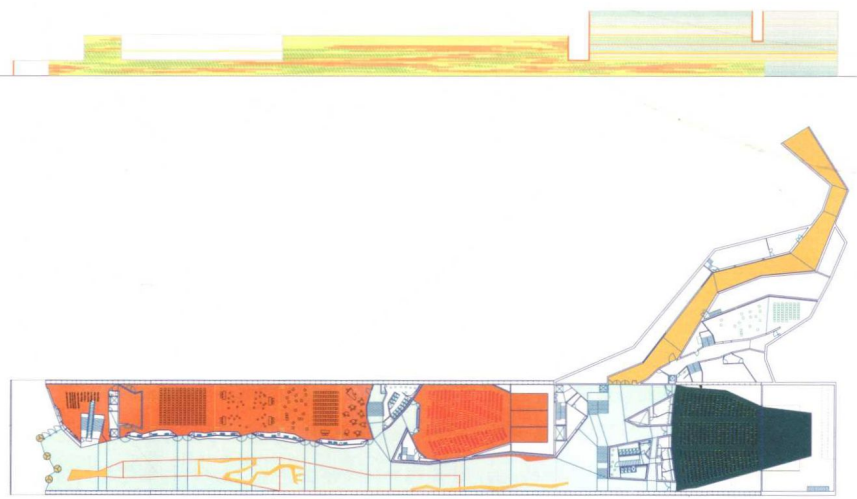


EL 'B'. CARTAGENA AUDITORIUM AND CONGRESS CENTRE  
Murcia, Spain. 2001/2011. Competition First Prize  
“巴特尔”卡塔赫纳演艺和会议中心  
穆尔西亚，西班牙，2001/2011，竞赛一等奖



That was also the challenge in the case of the Congress Centre and Auditorium in Cartagena. The brief was basically the same as in Badajoz, just slightly larger in area: 18,500m<sup>2</sup> instead of 17,000m<sup>2</sup>. However, it seems to be a much larger building because the programme stretches out along the pier. The site proposed for the competition in Cartagena was at the end of a roughly one kilometre long strip which had been part of a military harbour, gradually released for use by the city since the 1990's. When we visited the site, we found that no matter how much the city wanted to appropriate that stretch of waterfront, it acted as a barrier. And in fact it seemed logical that way, because it is indeed a fabulous artificial reality. Like Badajoz, this site had also played an important defensive role in its heyday, in this case on the coast. So we proposed a building that would be neither urban nor maritime, just plain and simply part of the harbour. In fact, we actually wanted to work on the harbour. We have tried to give the building a certain harbour character, so it is laid out along the entire area designated as the allotment for the competition. It is about 200 metres long. Besides being long, it's also very low. In fact, we didn't want the auditorium to stand out too much, or the building to extend beyond the old sea wall that faces the building on the opposite side of the road, which has an important presence in Cartagena. The aim was to preserve the city 's relationship with the sea and the sea with the city.

North elevation and ground floor plan  
北立面及首层平面



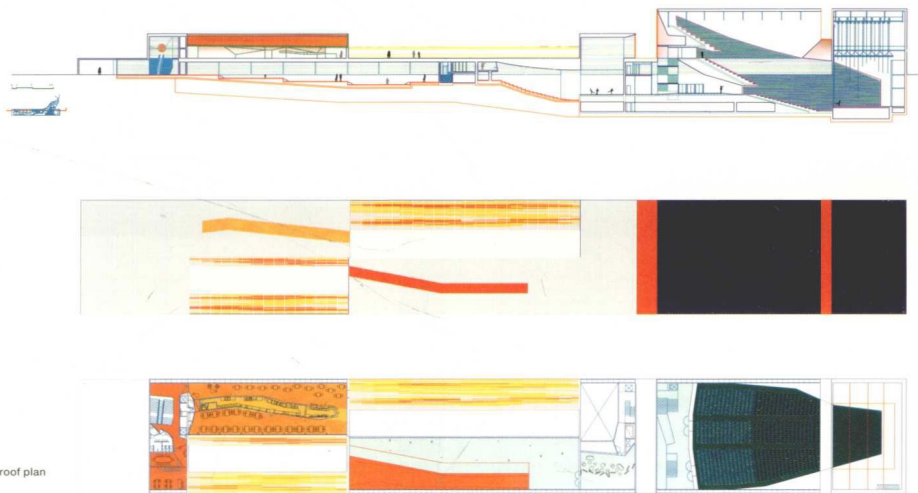
The layout seems to be defined by lines once again, although in this case they are the lines of the volume that were imposed in order to lay out the building along the pier.

We set ourselves a height limit, but not a limit on width or length. The layout is quite simple and direct. The contents of the brief were lined up one after another along the pier until the whole building was configured, as if it consisted of rectangular pieces with dimensions that matched the required enclosures. While the outside of the building has rigid lines, the interior is articulated. Because it is at the end of the pier —a strip which is also a promenade—, we suggested incorporating that promenade into the building. We included two entrances at either end instead of just one. You can enter the building almost without realizing it. When we visited the site, we also discovered that in the area designated for the project, the harbour strip had also enclosed another older harbour, and that even before those two harbours, there had been a beach called El Batel. As in the case of Badajoz, where the building restored traces of a previous condition, in Cartagena the building was gradually interred, precisely from the point where the city began to descend to the beach. In other words, the street inside the building revives the memory —and to some extent the experience— of a former urban condition. That is why we gave the building the name of the beach, El Batel. The interior promenade descends slowly while at the same time arranging the sequence of programmes, until it manages to insert the main hall plus the stairway system needed to reach the different levels.





在卡塔赫纳演艺和会议中心项目中，我们也遇到了类似的挑战。这个项目和巴达霍斯项目非常类似，只是在建筑面积指标上有所差异：卡塔赫纳的建筑面积是一万八千五百平方米，而巴达霍斯的面积为一万七千平方米。尽管差距不大，但是卡塔赫纳项目看上去尺度却大了很多，主要原因在于卡塔赫纳的整个场地沿着码头的方向展开，导致建筑的整个功能布局被拉得很长。项目的场地位于一块长达一公里的窄长地块的端头，它原是军事码头的一部分。从上世纪九十年代起，地块的所有权逐渐过渡到了当地政府手里。初次来看场地的时候，我们发现尽管当地政府有处理好这一滨水空间的意愿，但场地本身更像是一个城市屏障。事实上，由于具备了一种美妙的人造物感，场地本身的状态也具有相应的合理性。与巴达霍斯项目类似，这里也曾经是重要的防御工事，不过是由于其处在海岸边的特定位置。因此，我们决定设计一个既不属于城市，也不属于海洋的建筑。整个建筑将呈现出一种平淡之感，与海港融为一体。在设计中，我们试图让这个建筑散发一种海港的味道，因此把功能沿着近两百米长的码头方向进行布置。建筑除了纵向绵长之外，高度十分低矮。事实上，我们也并不希望建筑中观演厅部分过于突显，同时也不希望将新建筑扩展到超过旧海堤墙的位置，这样一来新建筑也不必与场地对面那些卡塔赫纳城市中非常突出的建筑进行对话。这一切的目标都是为了在处理城市与海洋的相互关系时尽量保持低调。



Longitudinal section, upper floor and roof plan  
纵剖面、二层平面及屋顶平面

在这个项目中，为了沿着码头方向布置建筑，建筑的平面布局是呈线性展开的，但是你们好像还对这种体量的线性特征进行了更进一步的强调。

在设计中，我们设置了对建筑高度的限制，而非对宽度或者长度的限制。这样可以使建筑的平面布局简单而直接。建筑的主要功能空间都设计成规整的矩形，沿着码头的长边方向一个接一个的连续展开，好似被置入定制的容器一般。建筑外观呈现一种严格连续的直线造型，室内空间的划分也非常清晰有序。带状码头自然形成了一条步道。由于建筑位于码头的一端，我们希望将步道引入到建筑之中，在建筑两端各安排一个入口，而非只设置一个入口，使用者不知不觉便进入了建筑。在参观场地之初，我们还发现整个场地，也就是这个长条形的码头步道之下埋藏了另一个年代更久的码头，而在这两个不同年代的码头建成之前，这儿是一个名为“巴特尔”的海滩。在巴达霍斯项目中，我们追溯老建筑原有形态痕迹的“描摹”，而在卡塔赫纳项目中，我们却将建筑逐渐沉入地下，正好也是从现在的城市深入当年的海滩。换句话说，延伸至建筑内部的步道帮助人们找回了之前对城市的记忆甚至体验。这也是为什么我们以海滩的名称“巴特尔”来命名这栋建筑的原因。步道和建筑内部不同功能空间并列，沿着同一方向逐渐缓慢向低处延伸，直到和主大厅相交接。在那里复杂的竖向交通系统需要将人们引导至不同标高的空间上，此时步道也就告一段落。



In addition to the strategy of settling much of the programme below grade, Badajoz and Cartagena also share the goal of lightening the volume that emerges above ground level. In fact, there seems to be a recurring decision on materials, which results in stable terrain and fragile envelopments...

As in Badajoz, setting 60% of the Cartagena building below grade was a major part of the works, but we thought it was worth the effort. If all the buried part of the volume were visible, its presence would have had a huge impact. The harbour —that port-like feeling— would have disappeared, and even so, we still don't know whether we have managed to control the whole thing. We made up for the financial effort involved in burying part of the construction with the finishes. As we said before, we are interested in architecture as an expression of sensitivity, beyond the act of building. However, once you decide what and how much to build, nothing interests us more than the building process. Our approach to materials is always related to economy. In our opinion, the best material is the cheapest, hence our interest in looking for alternative materials to the ones on the market, either in hardware stores or in scrap yards. And also our interest in vernacular architecture, which is a way of working with the simplest things or whatever you have on hand, to roof a space or to seal a leak. In other words, we are interested in working with any sort of material. We always start by defining the conditions that a material has to fulfil. Then we study the range that is available, and the range that is on hand. So we look for alternatives, and that often means using architecturally unconventional material.

BADAJOZ  
巴达霍斯



That was the case in Badajoz. The two materials with the greatest presence are polyester/fibreglass tubing —which we use in the outer circle to mark the former tiers— and white perspex tubes, used in the inner circle, which mark the former bullring and shade the glass facade behind it. Those extruded pieces were made specifically for this building. The former have an oval section to contain a small polyester structural beam, and the latter have a circular section. They are interwoven to form a sort of ball of wool and gain stiffness —those ovoid polyester shapes can't be heat-bent afterwards. In fact, the external parts are actually composed of three separate pieces, which were curved on site, starting with an inner double T which is flexible in one direction because of its section, and then adding two lateral parts that are linked the final shape. Once they were stuck together, they gave the entire piece its horizontal inertia. The cylindrical Plexiglass parts, on the other hand, were heat bent.

In Cartagena, we used a single plastic piece for much of the building. It's usually made of polycarbonate, apart from the external walls, which have a methacrylate outer skin. That's a clear example of what we used to call material on hand. Cartagena's economy is mainly focused on tourism and agriculture, and curiously it has no factories for building materials, apart from Europe's biggest polycarbonate factory. So you could say that polycarbonate isn't just a local material, but also the only possible local material. During the extrusion process, some small coloured lines are drawn on this material, which vary from one piece to another, depending on their position in the installation. All the skins are based on these pieces, from the front or interior technical wall —which runs the entire length of the building— to the roof and walls of the rooms. The dimensions allowed them to be installed manually, without using auxiliary equipment. The position of each piece also varied to give the installation process a greater margin for imprecision, and also to emphasise the manufacturing flaws. Extruded plastic parts are never perfect: one might be more curved and the next one a bit less, one slightly more closed and another one more open. In other words, there is a degree of imprecision. We think that is the beauty of working with this sort of material. Every part is unique, they are always different from each other, as if they were hand made, and moreover, they are also installed by hand, on account of their size.