

建筑谱系传承

Genealogical Reasoning

中文版

韩国C3出版公社 | 编  
大连理工大学出版社



建筑立场系列丛书 No. 22

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王风军 杨惠馨 刘小玲 王平 徐雨晨 辛敏裕 郑海荣 | 译

大连理工大学出版社



C3, Issue 2012.10

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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

建筑谱系传承: 汉英对照 / 韩国C3出版公社编;  
于风军等译. —大连: 大连理工大学出版社, 2012. 11  
书名原文: C3:Genealogical Reasoning  
ISBN 978-7-5611-7461-6

I. ①建… II. ①韩…②于… III. ①建筑设计—汉  
、英 IV. ①TU2

中国版本图书馆CIP数据核字(2012)第285110号

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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: 精一印刷(深圳)有限公司

幅面尺寸: 225mm×300mm

印 张: 11.5

出版时间: 2012年11月第1版

印刷时间: 2012年11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: 张媛媛

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书 号: ISBN 978-7-5611-7461-6

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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# Genealogical Reasoning

## 建筑谱系传承

在建筑学领域，弗里德里希·尼采的“永劫回归观”是尤为有益的应用。所有的建筑理念和设计都必须符合任何人也无法逾越的静力学定律和根深蒂固的人类学空间概念。鉴于这两个前提，一代又一代建筑师之间存在着怎样千丝万缕的联系呢？连接着一代又一代的建筑师的那根线是什么呢？

过去，建筑知识和基本原则都是通过命令和论述来传播的，如同对现实中的整体概念和本体论概念的表述。现代特色和20世纪的科学弱化了这一观念，认为僵硬而正式的建筑模型是不可能延续的。

建筑师除了或多或少拥有复杂的形式创作上的灵感之外，还有父辈与子辈之间、前辈建筑师与后辈建筑师之间传承的传统建筑。以下建筑从不同方面向我们展示了建筑是如何承袭过去而发展演化的。

Friedrich Nietzsche's idea of eternal recurrence finds particularly useful application in the discipline of architecture. The necessity of operating within the insurmountable laws of statics and the established anthropological conception of space prevents any substantially rash moves and any abandonment of the fundamental principles of design. Given these premises, what is the relationship between the various generations of architects? What is the common thread connecting the evolution from one generation of architects to the next? In the past, the transmission of the knowledge and principles of architecture transpired through orders and treatises, as an expression of a monolithic and ontological conception of reality. Modernity and twentieth-century science have undermined this conception by rendering any continuity of rigid formal models impossible.

Beyond any more or less sophisticated formal inspiration, is the logical construction of the heritage that must be transmitted between fathers and sons, between the architects who precede and those who follow. The following examples represent some of the ways in which architecture can evolve without breaking continuity with the past.



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/Gonçalo Byrne+João Alexandre Góis+David Sinclair

海德堡城堡游客中心/Max Dudler

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Fathers and Sons/Aldo Vanini

## 父与子

每位建筑师十有八九都有父辈和子辈，因此说，除了建筑伊始，合理的建筑过程一直在循环往复，从不间断。“每件事物都反复存在了无数次，这是因为所有力的总体条件总是回归。”<sup>1</sup>

尽管形式的多重性使建筑形式多种多样，但建筑本身自有一套精确定义的游戏规则。建筑不仅是一门艺术或一套自我表达的独立体系，它还是必须遵循静力学定律、通过精密编码的人类学设计来满足一些基本需要的体系。因此，建筑知识和技艺的传播严格说来只有依靠保护才能得以实现。

事实上，许多世纪以来，建筑知识从一代到另一代的过渡都是严格通过命令和论述实现的。后代所拥有的自由就是重新整合从前辈大师那里学到的正规建筑元素，但有一种情况该另当别论，那就是像混凝土这样的新建筑材料出现的重大革命性时刻或关于力的分布人们获得了新的静力学知识。然而，在这两种情形下，建筑发展新的可能性也没能胜过人们为了与整个建筑教条保持一致而依循权威的、约定俗成的正规体系的需要。因此，建筑学科知识的传播基本上还是通过高级形式的模仿而实现的。

随着启蒙运动的到来，对建筑形式的模仿才逐渐被人们对建筑理论更深刻的理解所取代。19世纪上半叶，法国建筑师安托万·克特

米瑞·狄·昆西基于“基本原则”这一概念创立了新的建筑理论，这一基本原则就是所有建筑形式都包含的逻辑元素。《建筑字典》<sup>2</sup>对“类型”的定义超出了循规蹈矩的模仿这一传统理念，依赖合理的建筑来指导建筑演变。维奥莱·勒·迪克<sup>3</sup>也持有类似观点。乔治·葛拉西认为<sup>4</sup>，从命令性的僵硬死板的规定向“类型”过渡引入了一种基于真正“概念工具”的新方法。这是基于通用和理论知识开展建筑过程的开端，并最终形成了20世纪的建筑理性主义。

工业革命和资产阶级的兴起推动了大范围新建筑功能的出现，这些新建筑功能难以用传统正式的体系来阐释。号称三大革命性建筑师的勒杜、布雷和勒克设计了一系列建筑项目，这些建筑项目的空间、体量和形状主要取决于功能而非体现在对整体划分和古典因素的尊重。尽管“修复”的影响和更加传统的新古典主义建筑的回归削弱了这些建筑师的影响，但他们的理性主义和功能主义的愿景将再度出现在现代建筑运动中。

现代建筑运动的众多发起人引入了不同的新价值观和内涵并被其追随者们承袭接受<sup>5</sup>，1929年，布鲁诺·陶特将其思想综合概括为五点。由亨利·范·德·威尔德的工艺学校所开创的这一“父与子”之间的新型关系被浓缩在了Gropius Bauhaus（格罗皮乌斯创立的包豪斯设

## Fathers and Sons

For every architect it is possible to find a father and a son, given that, with the exception of the very first beginnings of architecture, the logical architectural process has been an endlessly circular path. “Everything has existed countless times, as the overall condition of all the forces always returns”.<sup>1</sup>

In spite of the multiplicity of forms by which it expresses itself, architecture plays its game with a precisely defined deck of cards. Architecture is not merely an art, an individual system of self-expression. Architecture is a system that answers to primary necessities by means of well coded anthropological schemes inside the mandatory laws of statics. With the matter thus framed, the transmission of knowledge and craft in architecture would seem possible only in strict terms of conservation.

In fact, for many centuries, the transition from one generation to another occurred strictly through orders and treatises. The only freedom offered to following generations was that of recombining formal elements learned from the masters. The only exceptions came in moments of great revolutionary conquests of new materials such as concrete, or via new knowledge of statics, as in the distribution of forces in the arch/vaulted system. In both these cases, however, the new possibilities did not overcome the need for canonical and established formal systems in accordance with a dogmatic idea of the world. Once again, the transmission of the discipline transpired more or less through advanced forms of imitation.

It was only with the Enlightenment that imitation of forms came to be progressively replaced by deeper understandings of the

theoretical reasons for architecture. In the first half of the XIXth century, Antoine Quatremère de Quincy founded a new theory of architecture based on the concept of the “elementary principle”, a logical element which precedes the forms that derive from it. The concept of “type” given in the “Dictionnaire d’Architecture”<sup>2</sup> definitively transcends the traditional idea of didactic imitation, as practiced in the orders, relying on logical construction to guide the evolution of architecture. We find a similar conceptualization in Viollet le Duc<sup>3</sup>. As Giorgio Grassi has maintained<sup>4</sup>, this transition from the rigid rules of the orders to the “type” introduced a new approach based on a true “conceptual instrument”. This was the starting point of an architectural process based on general and theoretical knowledge that would lead to XXth century rationalism. The Industrial Revolution and the rise of the bourgeoisie occasioned the advent of a large range of new building functions that could scarcely be interpreted under traditional formal systems. The so-called architects of the Revolution – Ledoux, Boullée and Lequeu – produced a repertoire of projects in which spaces, volumes and shapes were determined mainly by function rather than by a respect for partitions and classical elements. Although the lessons of these architects were diluted by the effects of the “Restauration” and by the return of the more traditional approach of Neoclassical architecture, their rationalist and functionalist vision would reemerge in the Modern Movement.

The lesson of the founding fathers of the Modern Movement, as synthesized in five points by Bruno Taut in 1929, introduces new





斯图加特魏森霍夫某住宅，德国，勒·柯布西耶，1926年  
House at Weissenhof in Stuttgart, Germany by  
Le Corbusier, 1926

照片提供：©Andreas Praefcke

计体系)之中,并得到了很好地呈现和制度化。Gropius Bauhaus是建筑师基于方法而非形式代代延续传承的革新典范。教育和教学法是传播这一至关重要建筑经验的关键。在建筑理性主义和现代建筑运动时期,对年轻建筑师的教学和训练从没有被给予如此重视,20世纪上半叶一些伟大的建筑大师——勒·柯布西耶、弗兰克·劳埃德·赖特、沃尔特·格罗皮乌斯和密斯·凡·德·罗——也从来没有建筑师像他们这样被好几代建筑师竞相膜拜。

然而,为了区别于教条化的传统建筑理念,并更好地表达现代建筑运动,功能主义建筑方法最终形成了自己的语言,我们也普遍引用这些语言来描绘20世纪整个建筑领域。20世纪,在通用的功能主义概念指导下,再加上人们对社会历程的重视,建筑知识和技术传播的过程不再是线性的,而是分化成多种学派、多种运动,形成多种趋势。

尽管建筑领域的一些理论看起来模棱两可、零零碎碎,有有机主义、理性主义、建构主义、国际风格,也有新近由Scuola di Tendenza发起的运动和新的民族学派,但是我们总能找到主线。然而,随着后现代主义和解构主义的出现,随着人们越来越追求建筑的壮观和建筑师越来越追逐成为建筑明星的伟绩,要想找到一件正常一点的建筑作品变得越来越难。

and different values and content to be transmitted to disciples<sup>5</sup>. As inaugurated by Henry van de Velde's Kunstgewerbeschule, the epitome of this new relationship between "fathers and sons" would be well represented and institutionalized by Gropius Bauhaus, a revolutionary example of the continuity between generations of architects based on method rather than forms. Education and didactics would be the focal point of that crucial architectural experience. The teaching and training of young architects was never accorded so much importance as during the experience of Rationalism and the Modern Movement; never as in the first half of the last century, when the great masters – Le Corbusier, Frank Lloyd Wright, Walter Gropius and Mies van de Rohe – represented reference points and examples for entire generations of architects.

Nevertheless, this functionalist approach would eventually produce its own formal vocabulary, intended to be anticanonical and highly articulate, but to which we would universally refer for the majority of the XXth century. During that century, under the common concept of functionality and a great attention to social processes, the process of the transmission of architecture would no longer be linear, but would diverge into a multiplicity of schools, movements and trends.

Despite the ambiguous fragmentation of architecture into Organicism, Rationalism, Constructivism, the International Style or the more recent movements of the Scuola di Tendenza and the new national schools, one could always find the ideal leading wires. However, with the advent of Postmodernism and Deconstructivism,

自相矛盾的是,由后现代主义、弱势思想和解构主义等设计学派所提出的纯粹线性的危机甚至没有削弱基于逻辑学和方法论的后古典时期建筑思想的传播。

如今,找到代代建筑师和设计师之间延续承袭的可能性有多大?人们是否愿意使建筑理论原则保持生机与活力?抑或仅仅基于国际杂志或网络对正式的建筑模型的传播,模仿的做法是否将再次盛行?

由于21世纪全球化和文化多元性,工作室、学校或各种建筑运动都不能完全决定理想的父子相承关系。建筑研究始于各种各样的灵感,历史的、纲领性的、类似的,或仅仅是形式主义的,并吸收了众多的理论和实例,但尽管如此,正如弗里德里希·尼采所说,没有什么是真正原创的,一切都是回归,在当代面纱下隐藏的一切建筑思想和理论也不例外。

#### “代表”住宅/京都,日本\_FORM/木村浩一建筑师事务所

木村浩一建筑师事务所设计的灰白色“代表”住宅,优雅、纯洁而且真实,从中不难看出设计师深受阿道夫·卢斯和包豪斯建筑理念的影响。不止这栋建筑如此,从该事务所的所有作品中都可以看到其通过纯洁的建筑对空间构成深刻的理解和思考。利用建筑的纯净、通过光线的穿透来创造空间的这种方法确立了建筑内部和外部之间的

ism, it would become ever more difficult to find the common matrices of a production increasingly interested in spectacularity and in the personal exploits of the archistars. Paradoxically, the crisis of a solid linearity introduced by such schools of philosophical thought as Postmodernism, Weak Thought, and Deconstructivism ended up weakening even the post-classical transmission of architectural thought based on logics and method. What remains today of the possibility of finding a continuity between generations of architects and designers? Is there a desire to keep alive the theoretical principles of architecture, or does a process of imitation once again prevail, based merely on the dissemination of formal models via international magazines or through the Web?

Due to the globalization and multicultural complexity of the XX1st century, relationships of ideal fatherhood cannot be uniquely determined according to the traditional concepts of the workshop, school or movement. Research starts from a variety of inspirations, which may be historical, programmatic, analogical, or simply formalistic, drawing on an enormous theoretical and practical repertoire, but in which, as Friedrich Nietzsche warned, nothing is truly original and everything returns, even behind the mask of the contemporary.

#### House of Representation / Kyoto, Japan\_FORM/Kouichi Kimura Architects

In the elegant purity and genuineness of the House of Representation's off-white volumes by Kouichi Kimura Architects it is pos-





圣母大教堂, 美国洛杉矶, 拉斐尔·莫尼奥, 2002年  
Cathedral of Our Lady of the Angels, Los Angeles, U.S.A. by Rafael Moneo, 2002

照片提供: ©Christopher John

连续性,同时也给人情感上的亲密感,形式既不太抽象又不太单一,这一灵感来自于密斯·凡·德·罗的经历。

光与影的使用、建筑表面与建筑材料的契合、置身于周边的乡村景色之中,这一切使任何装饰都显得多余,正符合了露西安的至理名言“Ornament ist Verbrechen”——装饰是犯罪。每一个空间、空间中的每一个空隙都精确地表达了其在整体结构中的实用功能。整体结构的设计更是基于空间关系而不是单一元素。这样的建筑在20世纪20年代斯图加特的魏森霍夫深受欢迎。

**栗树双体住宅/卢塞恩,瑞士\_Lussi+Halter Partner AG**

栗树双体住宅雄伟的几何风格外观使人产生强烈的似曾相识之感,建筑师本身的国别更突出了这一感觉。

这不得不让人追忆起勒·柯布西耶设计的位于法国普瓦西的萨沃伊别墅那简易而不朽的建筑形式,回忆起它赋予建筑领域以规则与秩序那谜一般的存在。然而,萨沃伊别墅只是一个起点,是一个能够完成双体住宅楼项目正式而充满智慧的模型。萨沃伊别墅的内部空间摆脱了其规则的正方形外观限制,设计生成了许多小空间和内部景色。正如勒·柯布西耶的别墅,整个建筑都可以使用坡道贯穿。为了享受与周围乡村景色的私密亲近,勒·柯布西耶利用他的“激发诗意情感的客

sible to recognize the great lessons of Adolf Loos and of Bauhaus. The result is not an isolated exploit, but an expression of a deep reflection on composition via pure volumes which may be found in the entirety of the firm's work. The purity of volumes as a means of generating spaces via the penetration of light establishes a continuity between exterior and interior that is inspired, in a less abstract and more complex form, by the experiences of Mies van der Rohe, without abdicating, at the same time, an emotional sense of intimacy.

**Chestnut Tree Twin Houses/Luzern, Switzerland\_Lussi+Halter Partner AG**

To regard the imposing, geometrical facade of the Chestnut Tree Twin Houses can generate a strong sense of déjà vu, reinforced by the national origin of the architects.

It is impossible not to follow memory to the elementary and immanent form of Le Corbusier's Ville Savoye in Poissy, to its enigmatic presence that gives order to the world. However, Ville Savoye is

merely a starting point, a formal, intellectual matrix in which to set the program of the twin residences. As in Ville Savoye, the volumes inscribed in the squared, regular perimeter are independent from it, generating voids and internal views. As in Le Corbusier's villa, the entire building can be traversed using ramps. The terrace in which Le Corbusier places his “objects à réaction poétique” to allow the enjoyment in privacy of the surrounding countryside, here, with similar intentions, hosts a sculptured swimming pool. By the way, the introduction of the wall that separates the two houses, winking from the great cut on the principal facade, is sufficient to delineate a symmetry that would hardly have been found in Le Corbusier. Not less definitive of the departure from the model of reference is the use of the materials of the outside and interiors.

体”理论设计了露台,出于同样的考虑,游泳池也位于露台上。顺便说一下,用墙隔开两座房子,两座房子犹如两只眼睛在闪烁,这足以形成整体建筑物的对称,但勒·柯布西耶的设计中很少使用对称。建筑外部和内饰材料的使用也说明设计师对所参考的建筑模型的背离。

栗树双体住宅没有对建筑大师敬而生畏,而是机智地展示了再现建筑大师不朽主题的可能性,使之与环境契合,与当代契合。

**塞恩斯伯里实验室/剑桥大学,英国\_Stanton Williams建筑师事务所**

塞恩斯伯里实验室应归功于科学领域和建筑领域许多先辈们所付出的努力。

实验室坐落于剑桥大学植物园之内,植物园由剑桥大学钦定讲座教授、植物学教授、查尔斯·达尔文的良师益友约翰·斯蒂文斯·亨斯洛牧师设计建造。

从实验室的建筑外观我们可以看到对传统建筑模型的参考也同样重要。巨大的柱廊排列得整齐划一,使人脑海中浮现出许多伟大的建筑,有大卫·切波菲尔德设计的位于德国马尔巴赫的现代文学博物馆,还有灵感主要来自于上世纪不朽的理性主义传统、由乔治·拉西设计的位于意大利基耶蒂的学生公寓。

**Sainsbury Laboratory/University of Cambridge, UK\_Stanton Williams Architects**

Many fathers can be credited with the Sainsbury Laboratory, in both the scientific and architectural fields.

The laboratory is set in the University of Cambridge's Botanic Garden, created by Regius Professor of Botany Reverend Professor John Stevens Henslow, mentor and friend of Charles Darwin.

References no less important can be discerned in the architectural profile. The monumentality of the giant order of the great colonnade





废墟上的希腊石柱  
Greek columns in the ruin site

实际上，这幢大楼的精神遗产超越了其不朽的外观。其工作场所设计的最大特点就是在屋顶设置自然采光系统，这让人想起勒·柯布西耶在威尼斯设计的一家医院和伦佐·皮亚诺设计的梅尼尔收藏博物馆。另外，有些人也许早已注意到，很难不在以下两条通道之间建立理想的联系：侧面全是巨大的玻璃窗并把各个实验室连为一体的室内通道，以及查尔斯·达尔文自己住处Down House里他非常喜欢并称之为“思考之路”的通道。

然而，除了几个具体的、相对近期的设计参考，公共空间这一由来已久的设计理念也让人们感到非常熟悉。这一理念贯穿整个建筑史，从古希腊的拱廊和古罗马城市广场开始，传承到中世纪建有柱廊的城市街道。

**Riberas de Loiola的耶稣教堂/圣塞巴斯蒂安，西班牙\_拉斐尔·莫尼奥**

拉斐尔·莫尼奥本身就是一位优秀的教师，但当面对一个新的宗教设计主题时，他没有忘记勒·柯布西耶提倡的基本建筑理念，追求更加兼收并蓄的方法。这一方法在其洛杉矶圣母大教堂的设计中得到了应用。

正如勒·柯布西耶设计的拉图雷特修道院，洛杉矶圣母大教堂的建筑设计语言可以说应用在了一个非常基础的体量之中，只增加了教

recalls to the memory many projects, from the Museum of Modern Literature in Marbach am Neckar by David Chipperfield to the Student's House in Chieti by Giorgio Grassi, which for their part have drawn largely on the tradition of the monumental rationalism of the last century.

Actually, the spiritual heritage of this building goes beyond its monumental facade. The workplaces are strongly characterized by a system of natural illumination through the roof that reminds one of Le Corbusier's hospital in Venice or Renzo Piano's Menil Collection. Furthermore, as others have already observed, it is difficult not to establish an ideal relationship among the internal path flanked by the huge glass panes connecting the laboratories, and the "thinking path" so loved by Charles Darwin in his Down House. However, more relevant than a few specific and relatively recent references, there is in the building a general feeling of familiarity with a sedimented idea of public spaces that cuts across the entire history of architecture, beginning from the ancient Greek stoa and the Roman forum, and passing on to the colonnaded streets of the medieval cities.

**Iesu Church in Riberas de Loiola/San Sebastian, Spain\_Rafael Moneo**

Although himself a great teacher, Rafael Moneo does not forget the basic lessons of Le Corbusier when confronted with a new religious theme, after the more eclectic approach introduced in Our Lady of the Angels Church in Los Angeles.

As in Le Corbusier's church of the monastery of La Tourette, the

堂用于进行基督教礼拜仪式的典型要素——钟楼、门廊、唱诗班、管风琴、十字架——尽管其灵感明显来自于中世纪十字架的象征意义并忠于宗教建筑的传统作用，但都根据简约、当代的建筑语言进行了重新设计。

遵循古哥特式教堂的传统，内部空间的垂直比例和从屋顶上方穿透的光线都能够传递强烈的精神情感。

即使在教堂的低层附设一个超市这一不寻常的做法，也许看起来不伦不类、稀奇古怪，但却可以追溯到中世纪宗教社区经济自给自足的传统，体现了宗教社区不仅拥有依靠他们的精神权威把周围的人聚集在一起的能力。

**海德堡城堡游客中心/海德堡，德国\_马克思·杜德乐**

海德堡城堡游客中心项目表现的是一种类比关系，可归纳为最基本的以下三点：建筑材料、设计基本原理和建筑语言。

材料所传递的信息远超过形式本身。这里，原始的砂岩让人们想起了中世纪和文艺复兴时期军事建筑的力量。原始岩石材料的使用意味着厚厚的墙和凹入式的窗户，但是石头的组合使用体现了一种永恒的品味，超越了当代建筑。没有丝毫的媚俗或迎合本地审美的模仿，这一新建筑与著名的海德堡城堡废墟优雅共存，琴瑟和鸣。

作为海德堡城堡建成四个世纪后第一位获得允许在其区域建造 architectural vocabulary is here reduced to an elementary volume to which are added only the archetypal components of a building devoted to the Christian cult – the bell tower, the pronaos, the choir, the organ, the cross – all revisited according to a minimalist and contemporary language, even though decidedly inspired by the medieval symbolism of the cross and true to the traditional program of religious architecture.

In continuity with the tradition of the ancient Gothic churches, the vertical proportions of the inside space and the light filtering from above are capable of transmitting an intensely spiritual emotion. Even the unusual introduction of a supermarket in the building's lower level, which may seem atypical and quirky, has its roots in the medieval tradition of the economic self-sufficiency of the religious communities and in the ability to aggregate people around them not merely on the basis of their spiritual authority.

**Heidelberg Castle Visitor Center/Heidelberg, Germany\_Max Dudler**

This project represents an analogy reduced to the most basic terms of material, of grammar, of language.

A material can communicate more than the form itself. Here the raw sandstone evokes the power of the military architecture of the Middle Ages and the Renaissance. Raw stone means thick walls and recessed windows, though the stone is here composed in timeless, more than contemporary, taste. With no hint of kitsch or vernacular imitation, the new building coexists in elegant resonance with the famous ruins of Heidelberg Castle.



注释:

1. Friedrich Wilhelm Nietzsche, *Nachgelassene Fragmente Frühjahr–Herbst 1881*, NF-1881, 11[202]
2. Quatremère de Quincy, A. C., *Dictionnaire d'Architecture, Encyclopédie méthodique*, Paris, 1832
3. Viollet Le Duc, *Dictionnaire raisonné de l'architecture française du XI au XVI siècle*, Paris 1867-1873
4. Giorgio Grassi, *La costruzione logica dell'architettura*, Padova, 1987
5. Bruno Taut, *Modern Architecture*, London, New York, 1929

新建筑的建筑师, 马克思·杜德乐抓住了海德堡城堡历史和遗址的精髓, 使游客中心与原先幸存下来的建筑完美地交融在一起, 也使新老建筑自然而然地形成了对照。

游客中心设计的历史灵感也扩展到周围的空间, 应用到石头铺成的人行漫步道上。建筑内部静谧而纯洁, 通过精确安装的凹入式窗户, 更加完美呈现了这一历史名胜迷人的景色。

#### Moka住宅/马德里, 西班牙\_A-Cero

并不是所有现代建筑的特点都是形式和功能严格地一致对应。例如, 加泰罗尼亚现代主义和有机主义都是新的反古典主义表述, 但代表了不同的建筑方法。尽管许多建筑大师, 如安东尼·高迪、路易斯·多明尼克·依·摩塔内尔、弗兰克·劳埃德·赖特、保罗·索拉尼, 均深受当代技术所带来的新机遇的影响, 但是他们发展了富有创见的关于形状、构造、体量和材料的建筑理念, 其灵感或来自于植物和动物世界, 或来自于得到极大改进的历史传统。这种方法带来了折中的、曲线优美的、依稀呈现生物外形的形状和体量, 其设计感性多于理性。

尽管随后几代建筑师没有发现与上述建筑的做法有多少共通之处, 但应用这一建筑方法的实例还是屡见不鲜的。毫无疑问, 如果不是出自一些建筑大师之手, 这种方法应用起来要冒更大的风险, 总是容易被误认为是装饰主义。

Max Dudler, the first architect allowed to add a building in the Heidelberg Castle area after four centuries, captured the very essence of the history and the site. The visitor center blends itself perfectly among the surviving original buildings, and naturally accepts comparisons with them.

The historical inspiration extends also to the surrounding space, to the stone-paved promenade. The silent purity of the interior perfectly enhances, through the recessed and precisely located windows, the intriguing views of the historical context.

#### Moka House / Madrid, Spain\_A-Cero

Not all of modern experience is characterized by a rigid correspondence between form and function. Catalan Modernism and Organicism, for instance, represented distinct approaches to a new anticlassical language. Although deeply involved in the new opportunities offered by contemporary technology, the great masters of these tendencies – Antoni Gaudí or Lluís Domènech i Montaner, Frank Lloyd Wright or Paolo Soleri – developed a visionary repertoire of shapes, textures, volumes and materials, inspired either by the vegetal and animal world, or by a largely revised historical tradition. This approach resulted in eclectic, curvaceous, vaguely biological shapes and volumes which were more emotional than rational.

Although these lessons have found less resonance in subsequent generations, there have been examples of this approach, undoubtedly more risky and always at the edge of decorativism, when not governed by the sure hands of the masters.



圣玛丽修道院, 法国Eveux-sur-l'Arbresle, 勒·柯布西耶, 1960年

Couvent St. Marie de La Tourette, Eveux-sur-l'Arbresle, France, by Le Corbusier, 1960

照片提供: ©Jonathan Choe

从Moka住宅流畅的垂直线条中我们也能发现路易斯·巴拉干或保罗·波多盖西的设计思想, 设计态度传承自这些最优秀的巴洛克风格建筑师, 但根据严格而精益的简约主义进行了改进。

#### 卡斯卡伊斯城堡酒店/Cascais, 葡萄牙\_Gonçalo Byrne + João Alexandre Góis + David Sinclair

通过一个类似于大脑中镜像神经元的同化过程, 这个建筑模仿了城堡壁垒的开口式设计。当然, 这绝对不是纯粹的模仿行为, 而是将新建筑本身融入历史遗迹中, 是对历史遗迹的尊重和赞美。

与古城墙、大海迷人的景色和酒店简约而奢华的内部空间构成惊人的对比, 这一建筑项目大胆并出色地重点解决了如下问题: 如何改变这一充满回忆的地方? 如何使这一充满回忆的地方重新焕发光彩? 旧建筑和新建筑完美地交织在一起, 没有让人有任何的搪塞和不和谐之感。

在这里, 允许建造这样一个建筑物的有关当局功不可没; 他们理解这个建筑项目的战略价值以及伟大的建筑师是出色完成本项目的保障, 这位建筑师应该触觉非常敏锐, 尊重环境和历史。这一新建筑没有丝毫敬而生畏之态, 提升了这一历史遗址的品质, 因此成为一个主要的旅游景点, 造福了当地经济。

In the sleek vertical lines of the Moka House are also found the lessons of Luis Barragán or Paolo Portoghesi, with an attitude remotely inherited from the best baroque architects, but revised in the light of a rigorous, lean minimalism.

#### Cascais Citadel Hotel / Cascais, Portugal\_Gonçalo Byrne + João Alexandre Góis + David Sinclair

Via a process similar to the mirror neuron's assimilation in the brain, the building mimics the crenellation of the rampart. Definitely not a mere imitation, but an act of respect towards and admiration for the historical site into which the new building wedges itself.

In astounding contrast with the ancient walls, the enchanting view of the ocean and the minimalistic, luxurious interior spaces of the hotel, the project boldly and brilliantly addresses the problematic issues stemming from altering and revitalizing an area so rich in memory. Old and new perfectly blend themselves with no reciprocal prevarication.

The merits of the authorities who have allowed such an operation must not be overlooked; they understood the strategic value of the project and the guarantee offered by a great architect who is very sensitive and respectful of environment and history. The new building enhances the qualities of the site with no hint of reverential fear, and thus constitutes a major attraction for tourism and a boon for the economy of the community. Aldo Vanini



## 卡斯卡伊斯城堡酒店

Gonçalo Byrne + João Alexandre Góis + David Sinclair

卡斯卡伊斯城堡位于里斯本附近，是特茹河上一座重要的军事战略防御工事，它的规模、体量和室内形态决定了其建于城市网络形成的初期。

西特德勒 (Citadel) 城堡的历史由几个阶段构成，但都作为防御工事。

在近四个世纪的时间里，这个世代流传下来的城堡经历了许多变化，丧失了其用途，致使其败落。卡斯卡伊斯城堡酒店项目开始要修复的几个区域和建筑的情况都是如此。

卡斯卡伊斯城堡建筑具有定义城市的所有城市特征元素，因此，卡斯卡伊斯城堡酒店建筑项目为其提供了一个对这一历史遗产进行翻新/修复的极难得的机会，为人们梦寐以求的城市再生创造基本条件。

建筑师以谨慎的循环利用设计，改变了卡斯卡伊斯城堡原来的军事用途。通过这种用途的改变和建筑结构的修复来达到城市再生的目的，并使其空间和建筑结构适应民用与城市旅游业的发展，凸显卡斯卡伊斯作为旅游目的地城市的角色。

因此，卡斯卡伊斯城堡酒店项目一是要增加城堡世代传承的价值，二是要进行两个层面的修复改动。

首先，项目要对现存的有重大历史意义的建筑保持其供人欣赏的特性，一是可以对其用途循环利用/恢复其用途，或是对其进行修复，重新定位转型其空间，提升改进公共空间。

其次，就是新建筑的建设，在不打乱已有建筑类型的情况下，拟建新的建筑类型。通过使用轻型结构和当代建筑材料，新的建筑类型要寻求可逆性的价值观和令人称道的完整性。

卡斯卡伊斯城堡与旧时所有城堡要塞的结构形式和形态特征都是一样的，有一个中央广场，四个错落有致的结构单元环绕四周。

位于被称为Praça de Armas南面的建筑是整个项目的枢纽，the Port of Arms (通往城堡内部的唯一一条主要道路) 保证了其轴心的地位，酒店位于广场和城堡区域的中心位置，那儿有入口和接待中心，位于一个“看见和被看见”的位置，这对酒店的服务功能来说是非常重要的，也确保了其接待场所非常宽敞。

在接待中心旁边的建筑一楼有一些可以看到广场的房间，接待中心从这栋建筑开始向南延伸至一个宽敞的配送空间和宴会空间。

这个新建筑的地点以前是军队餐厅所在地，起到了从结构上把接待中心和酒店其他地方连为一体的作用。

建筑物外表采用了单一的毫无其他装饰的耐候钢筋网格，这样做是为了自动消除给周围建筑带来的影响，为了稳定/规定现有建筑物的价格。

在South Battery那边新建了一栋建筑，可以提供一些新的客房。

这一新建筑位于现存的要塞建筑的上部，强调透明度，与保持要塞雄伟庞大形象的墙体形成鲜明对照。

这样的话，这一新建筑形成了延伸的姿态，外观颜色清新淡雅，形成檐口阴影，淡化了庞大的城堡过渡到天空的突兀感。









项目名称: Cascais Citadel Hotel  
地点: Cascais, Portugal  
建筑师: Gonalo Byrne, David Sinclair, Joo Alexandre Gois  
合作方: G.B. Arquitectos\_Hugo Guerreiro, Paulo Street, Joana Quintas Monteiro, Bruno Marcelino, Bernardo Bessa, Toms Bonifsio, Carla Vieira / DSAA Arquitectos\_Simon Dillon, Tiago Rocha, Tnia Cortez Pinto, Gonalo Duarte, David Carvalho  
装修设计: Jaime Morais, Joo David  
结构工程师: Abel Almeida, Paulo Marinho  
电气设计: Manuel Maana  
卫浴设计: Manuel Resende  
景观设计师: Lusa Estado, Gerald Luckhurst  
气候调控设计: Raul Bessa  
室内设计: Jaime Morais  
甲方: Grupo Pestana SGPS, SA  
施工方: Soares da Costa Grupo SGPS, SA  
施工管理: Ana Melo  
用地面积: 17,500m<sup>2</sup>  
建筑面积: 8,000m<sup>2</sup>  
总建筑面积: 12,000m<sup>2</sup>  
设计时间: 2008  
竣工时间: 2012  
摄影师: Joao Morgado(courtesy of the architect)

