



伦敦开题 *TRANSFERS*

15 International Young Architects in London
15位国际新生代建筑师的伦敦建筑教育体验及实践

With Introduction by Sir Peter Cook 彼德·库克爵士撰写导言

主编：潘岩 协作编辑：丹尼尔·丹卓 祖贝尔·苏提 卡塔琳娜·迪昂斯伯鲁 翻译：李真
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潘岩等编著

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Part 1

第一部分

卡提娅
阿柯曼
Katja
Ackermann



沃肯
奥卡纳格鲁
Volkan
Alkanoglu



丹尼尔
丹卓
Daniel
Dendra



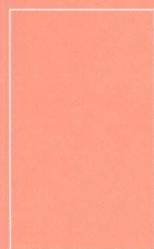
阿曼多
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Armando
Hernandez



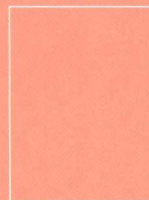
娜奈德
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Jackowski



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卡利马尼
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米切尔
Michael
Mitchell



潘岩
YanPan



蒂诺斯
帕帕蒂米卓
Dinos
Papadimitriou



提奥
萨隆托格鲁
Theo
Sarantoglou



丽莎
修娃
Lisa
Silver





祖贝尔
苏提
Zubair
Surty



大卫
塔基曼
David
Tajchman



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If one wants to discover new continents, one has to be willing to loose sight of the coastline.

- Andre Gide

假如你想发现新大陆，那你必须甘愿失去海岸线的视界。——安德鲁·纪德

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-建筑学中级文凭 1997

Fleetingness has penetrated all aspects and levels of daily life. Contemporary temporality is the status quo. Production, working and living habits are the grounds on which this development towards a more and more ephemeral and instant culture is taking place. Patchwork biographies characterized by job hopping, partner and address changes are the sign of a transforming society. Statistics prove the trend of increased mobility - a global migration. We constantly move between the mobile office and the Ikea living room and change places with increasing speed. Speed blurs con-tours, borders. Old rigid relationships are being lost. Things are not meant to last forever anymore. Everything is in constant motion and we always have to be on guard and ready to replace facts we have just accepted with new information. Locations change or have never really existed in the first place - if one considers the digital vertigo. "Here I was born and here I shall die...." does not exist anymore. Time and space overlap thus creating a perceived and physical effect of singularity. Virilio understands man as a permanent passenger, as a fleeting inhabitant of transportation devices (compare Virilio 1978).

In this evolving society decentralization and networking are fundamental concepts of economical, political and social relationships. Creating small swarms like interconnected clusters promises more efficiency, less maintenance and therefore less waste of energy. New business structures, as an example, are based on a loosely connected network of highly specialized teams which stay connected through an umbrella organization, where they define their goals and organize their work. As every project differs from others, the composition of a particular project team is unique in accordance with the assignment it has been given.

In ancient times places of worship were built to last and eternity was a symbol of status. The construction of such places took decades, sometimes centuries. It was not only planned and re-planned repeatedly while work was in progress, the work was also interrupted for planning purposes. In the eyes of human perception eternity is valued higher than temporality. This phenomenon has to be re-considered and re-evaluated. The design of the fleeting calls for spontaneity and a philosophy of doing. Under this aspect, architecture has to become a transforming entity, the value of which will lie in its ability to adapt, to change, to transform and to be reborn all the same. Contemporary planning has not reached an appropriate level of mobility to keep up with the existing social changes and is overwhelmed by the task and its complexity.

The future? Recycling is the future. Transformability is the future. Adaptability is the future. We can already build on countless projects that deal with multifaceted solutions and aspects enshrined in the 'architecture of the fleeting'. Her-man Hertzberger's swimming pontoon house boat offers an individual lifestyle, Archigram's 'Cushicle', a full living module which can be carried on one's back, is one of the most mobile solutions, Robert Winkel's Smart House allows a maximum of variation, Shigeru Ban's Log House is based on a recycling concept which incorporates empty beer crates used as foundations as well as cardboard tubes and tarp as roof structure. On a larger scale, Kaas Osterhuis' pavilion allows motion and transformation through pneumatic 'muscles'.

Modern container structures with maximum assembly flexibility have been presented and discussed by a number of creative people. The mass prefabrication culture of the 1960s has now graduated and achieved a state of mutilated repetitiveness in the early 2000s. More will follow. This should merely be our inspiration, because on the whole we still need to let go of the old principles and patterns. Fleetingness - this phenomenon is an active way of life, a natural state of culture from which many people still have to learn to use new options. In order to investigate, new forms of living innovation have to become even more innovative. Seemingly without orientation - one encounters a situation where one can move more freely since there is no wrong answer, no wrong option. The loss of the old principles and guide-lines for those who can manage means more freedom.

暂息性已经刺透了日常生活的各个层面。当代的暂息性即是现状。生产、工作和居住的习惯是更趋向于稍纵即逝与变化无常的文化产生发展的土壤。由跳槽、换偶、搬家所描绘的拼贴式传记正是这个转型中的社会的表征。统计数据证实了移动性增长的趋势——这是一种全球化的迁移。我们以不断增长的速度，频繁地穿梭于移动化办公与宜家式的住居空间之中，变换着我们的落脚点。速度模糊了轮廓、边界。旧有的刚性关系失落了。事物也不再追求持久。万物总是处在不断的变化之中。我们不得不保持警惕，并且随时准备用新的信息取代我们刚刚接受的事实。如果论及数码眩晕，你会发现场所不断变换着，或从未真实存在过。“生于此，死于斯……”再也不复存在。时间与空间重合因而创生出对奇点的知觉与生理的影响。维瑞罗把人类理解为永久的乘客，交通工具上短暂的居民。（比—较，维瑞罗，1978）

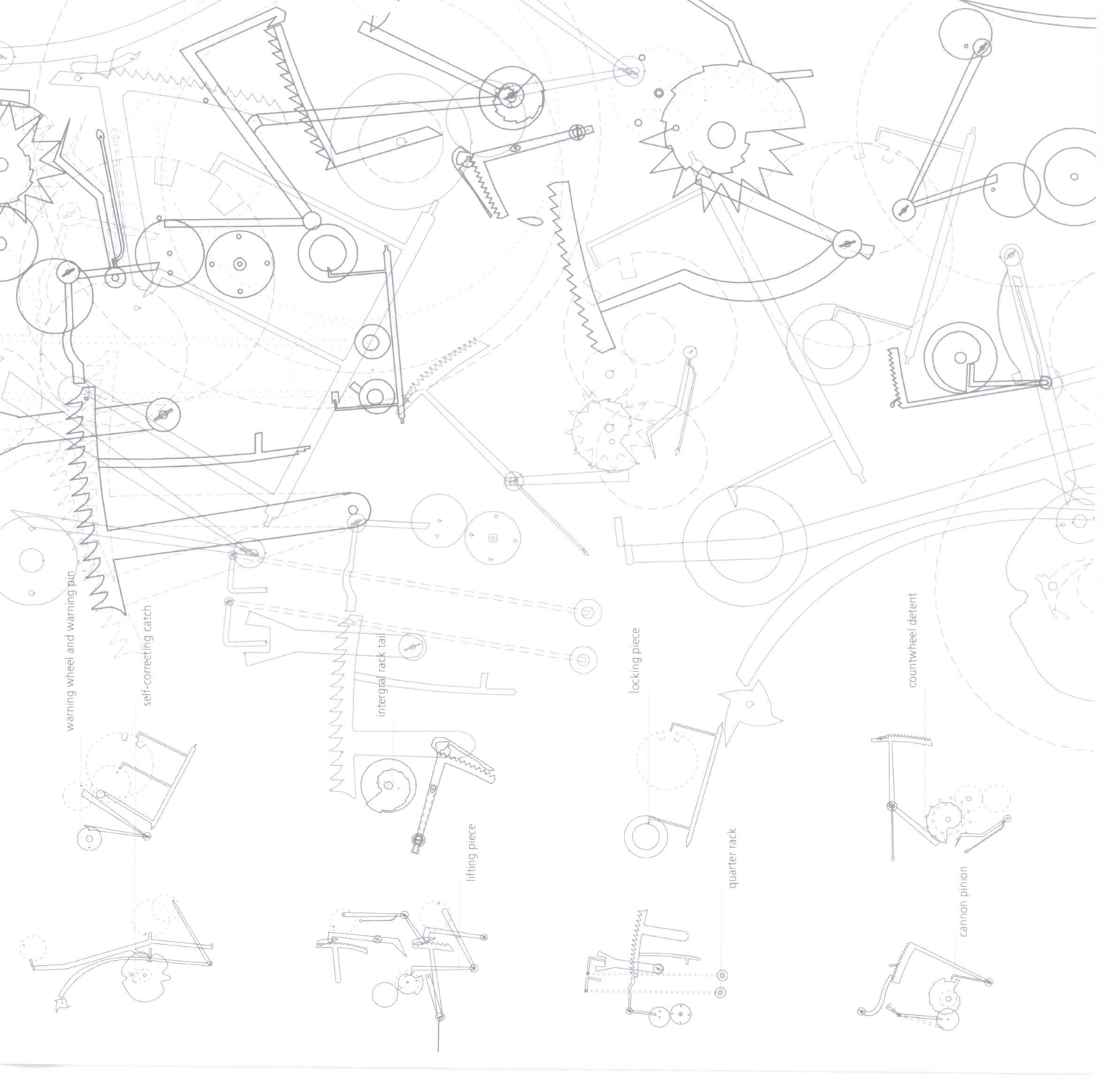
在这个进化社会中，分散化和网络化是经济、政治和社会关系的基本概念。创造小的组团比如相互联系的簇群确保了更高的效率，更少的维护和更少的能源浪费。举例来说，新型的商业结构是基于高度专业化的团队松散联系的网络关系，这些团队则通过定义共同目标和组织各项工作的伞状组织得以相互联系。每一个项目都不同于其他的，一个特定项目小组根据其所分配的任务而具有独特的构成。

在古代，修建崇拜性的场所是为了持久，不朽是地位的象征。在这些场所，建造过程会持续几十年，甚至几百年。他们不仅在修建过程中被反复地设计与再设计，建设工作也时常因为规划的意图发生变化而被打断。在人类感性的眼中，永恒的价值高于无常。这一现象必须予以再考虑与再评估。短暂性设计倡导自发性和一种行动的哲学。在这个层面上，建筑不得不成为一种可以变化的实体，其价值仍基于适应、改造、变形与再生能力。当代的设计还达不到适当的灵活性标准，以跟上现有的社会变化，就已被这一任务与它的复杂性所颠覆。

什么是未来？循环使用是未来，可变性是未来，适应性是未来。我们已经建造了难以计数的项目提供多侧面的解决方案和暂息性建筑的神圣。赫尔曼·赫尔佐格的游水浮动船屋提供了一种个性化的生活方式，建筑电信派的“Cushicle”，一种可以背在背上的完整居住模式，是最具机动性的解决方式之一。罗伯特·温克的智能房屋允许最大限度的变化。坂茂的木屋是基于再生的观念，集合空的啤酒箱作为基础，用纸筒和防水布作为屋顶结构。在大的尺度上，卡斯·乌斯特休斯的亭子则是通过充气“肌肉”来运动和变形的。

一些富有创造力的人已经提出与讨论过拥有最大装配灵活性的箱式模块结构。20世纪60年代的大规模预制文化现已完成，并在本世纪初得到非完全性的重复。更多模式将会出现。这应该只是我们的启示，因为总体来说，我们需要运用旧的法则和模式。暂息性——这个现象是一种活跃的生活方式，一种人们还得学习如何使用新的选择的自然状态的文化。为了研究的需要，新的居住革新方式必须变得更富有革命性。表面看来似乎没有方向——因为没有错误的解答与选择，人们遭遇到拥有更多自由度的情境。对于善于驾驭的人来说，旧有法则与指导的失落意味着更多的自由。

Fleetingness
暂息性



warning wheel and warning pin

self-correcting catch

interlaid rack tail


lifting piece

locking piece

quarter rack

countwheel detent

cannon pinion



Time is a strange thing - immaterial and immutable, delicate and complex - like clockworks themselves. Clocks render time material. Architecture renders space. The project examines contemporary relationships between space and time in the urban society as the dominating form of contemporary living. It is aimed at proposing an architecture - mobile like a clockwork and versatile like an urban kiosk. The mechanical chameleon entertains the urban dweller 24 hours, 7 days a week, 365 days always changing and adapting - always a spectacle, always a performance.

时间是一件奇异的事——无形的与永恒的、精妙的与复杂的——就像发条装置自身一样。钟表表现了时间的物质性，建筑表现了空间。这个项目检验了在作为当代生活主导的都市社会中，存在于空间与时间之间的当下联系。它的目的在于提出这样一种建筑——像发条装置一样的可动，像都市亭子一样的万能。这个机械变色龙一年365天，每周7天，每天24小时不停地娱乐着城市的居民，变换着、调整着——始终是一种奇观，始终是一场演出。

rack hook

snail fixed to star wheel

gathering pallet

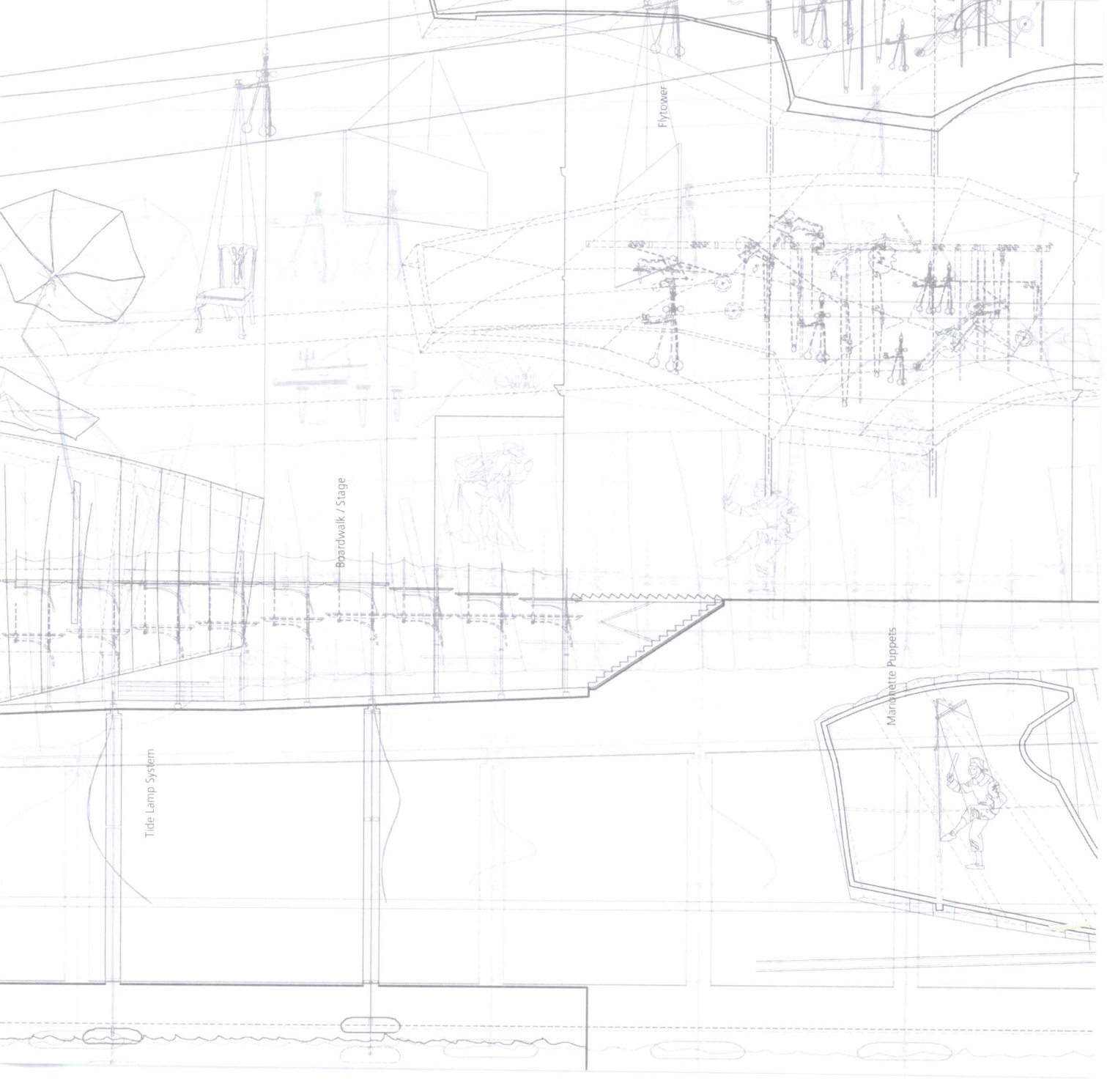
minute wheel

lifting cam

extended tooth

warning piece

rack hook pin



The city is the stage, the urban fabric the curtain, and everybody an actor and spectator at the same time. The play: a unique mix of routine and improvisation. The mechanical theatre makes change visible so that its physicality can be observed. One is able to experience transformation, speed and motion, unlike in a digital culture where performances and operations are oblique, hidden and coded. The intention is to reveal its operations and involve the spectator. The theatre becomes an event, a structure with a temporary set up which can be experienced anew at any given day or minute. Being both urban and public, it involves the spectator, the passerby, the pedestrian. Back drops and props, scenes and pictures, acts and pieces change over time.

以城市为舞台，都市肌理为幕布，每个人同时既是演员又是观众。表演：一种例行公事与即兴创作的独特混合体。机械式的剧场使变化成为可见的，其物质性是可以被观察的。有别于数码文化中间段、隐秘和编码式的展示与操作，人们可以在其中体验交通、速度与运动。设计的意图是展示剧场的运转，并让观众参与进来。剧场由此成为一个事件，一个在任何时间都可以体验如新的临时装置。作为城市的与公共的场所，它把观众、过客和行人统统卷入。背景与道具、布景与图象、表演与作品随着时间的流逝不断变换。

- Clockwork theater of time and space - Thesis project 2003

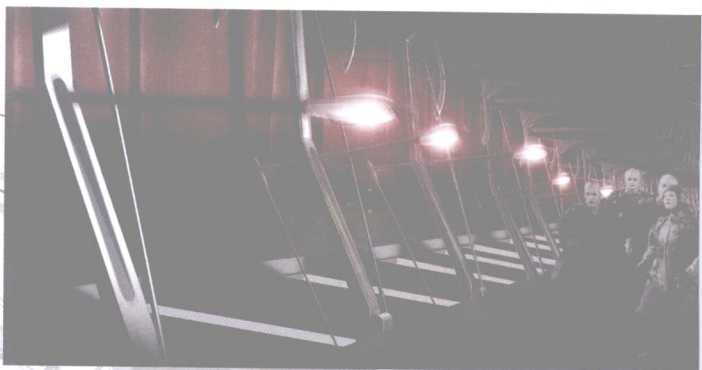
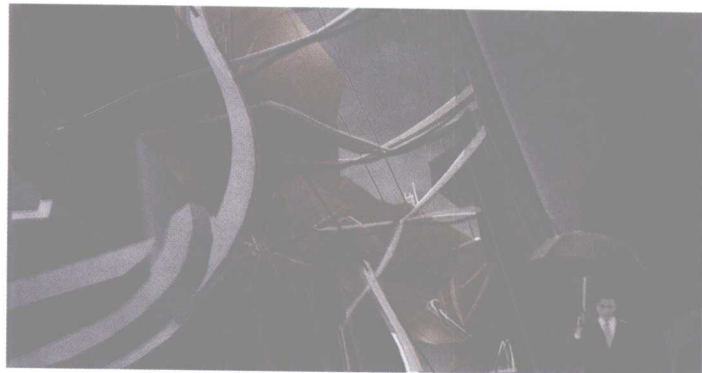
Timepiece Narr(o)tives 时间片段叙事

Counterweight System

Storage Walls

Carting Lane Alley





...pendulums are rotating, springs humming and props sliding along the cable to find their place. Insect-like arms which were just hidden in large fabric-covered walls unfold, lift giant marionette puppets and, by pulling the strings, move their limbs to let them gesture; dance if you like. The piano plays from above and the grandfather clock announces high noon. Later it is quiet again the boardwalk lifts slowly at night and sways with the rhythm of the tide waters to guide romantic hearts to the river side. until

……钟摆往复运动，弹簧嗡鸣，道具顺着缆索滑动寻找自身的位置。关节式的手臂藏在宽大织物覆盖的墙后，展示、提升起巨型的提线木偶，通过拉动绳子使木偶活动起来，做出各种姿势。如果你喜欢的话，跳舞也没问题。钢琴声从上面传来，落地式的大摆钟宣布着正午的到来。接着一切又陷入沉寂，直到夜晚木板铺就的步行道缓慢地升起，随着潮水的节奏摆动，引导着浪漫的心来到河边。



