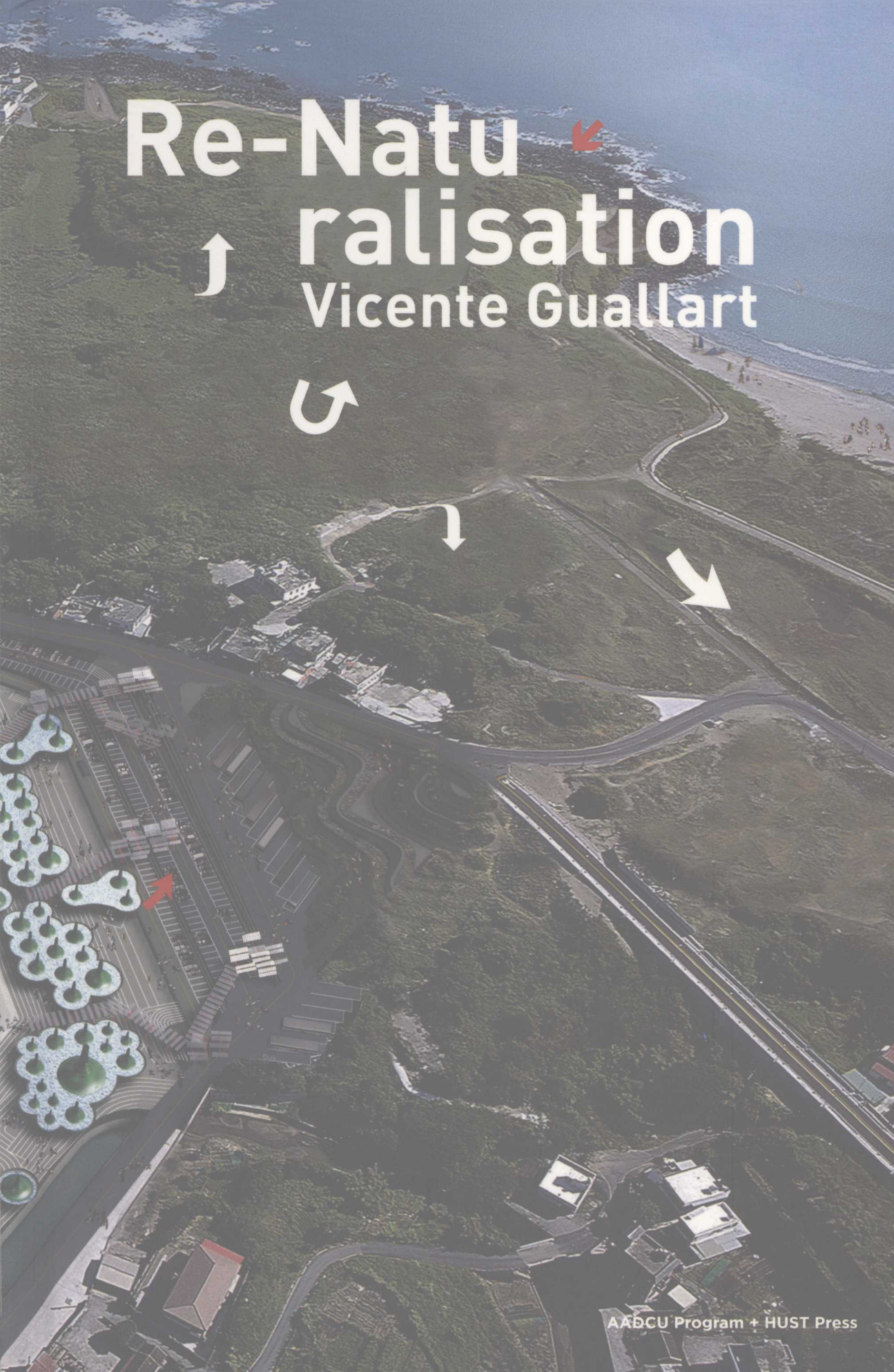
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西班牙当代建筑实践 VICENTE GUALLART, BARCELONA, SPAIN

重构自然

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INTRODUCTION

Tracing the Territory: Vicente's Guallart Emergent Architecture

By Aaron Betsky

引言

领域追踪：VICENTE GUALLART的显现建筑

AARON BETSKY

Aaron Betsky是国际间最具影响力的当代建筑评论家、策展人、教育家、建筑作家，曾担任荷兰建筑学会(NAI)院长，现任辛辛那提美术馆馆长，并出任2008年第11届威尼斯建筑双年展总策展人。

As somebody who makes mountains rather than housing blocks and media houses that promote digital interaction rather than homes with standard bedrooms and kitchens, it would seem that Vicente Guallart occupies a position seemingly at the margin of architecture. Born in a city that has for most of the 20th century has been outside of the mainstream of cultural production, he has chosen to make buildings that to many people do not look like buildings. He has commissions not only in his native Valencia, but also in fishing and vacation villages in Catalonia and Taiwan. At times, he even eschews the architect's traditional roles by investing his energy in the production of digital guides, experiments in electronic collaboration, or even in the subsuming of his own designs into a collaborative planning process. Yet I will argue in this essay that Vicente Guallart is no avant-garde figure, but an active member of an emergent mainstream of what has been called "emergent architecture." What Guallart does might look strange, but it is a natural reaction to the current nature of human environments.

What Vicente Guallart produces is an emergent architecture. This term comes from the world of computer-aided design, in which architects see their work as guiding the unfolding possibilities computer programs coax from formulas whose writers developed them to mimic natural growth. For Guallart, the term is a broader one, encompassing the ways in which his whole body of work emerges from both physical and social, both real and digital, structures. This is an architect who does not see himself as making isolated buildings, but as somebody trying to discover how he can help architecture to emerge from the conditions in which we live.

Partially this is the result of an analysis of the current position of the architect. Guallart operates in an architectural field that has become increasingly fractured, both in its nature and in its production. Architects work all over the world and produce forms out of the abstract field of data that appears on their computer screens. Their designs are part of complex financial and political projects in which the forms over which they labor so assiduously are only a skin or superstructure over an investment in infrastructure and functional arrangement. What they do is as much determined by the decisions of bankers, bureaucrats interpreting building codes and structural engineers as it is by some appeal to the traditions of architecture.

Yet there is something within that tradition of which they, including Vicente Guallart, remain guardians. The ability of architecture to locate us in a universe that is so much larger that what we can possibly comprehend with our senses is one of its greatest

powers. It can do so by, like a mandala (the Indian symbol for the cosmos) or an aedicula (the Western structure featuring a pyramidical roof held up by four posts, as in the Papal baldacchino or the Jewish marriage chupa), creating a center defined in terms of the four directions of the winds and an assumed, geocentric universe. It can also create a sense of center by locating us in a historical continuum through the use of certain stylistic elements such as columns or pediments, or references to historical facades. Or it can merely frame view of the surrounding area from within the precincts of a building. Whatever techniques or combinations thereof architecture uses, it has the power to make us feel in and of a place. One could argue, in fact, that this is the central task of architecture: to convert space to place, and to do so in a manner that goes beyond the physical to include the definition of a mental and spatial space of belonging.

As such architecture is a form of spatial practice that places us within the world according to conventions and rules, similar to those of language or of the law itself. It is a way of fixing us in time and space and assuring the continuity of an agreed upon reality that we fix into form every time we build a new structure. At the same time, architecture also has the power to reframe and destabilize even as it provides a place. It can replace and displace, it can create another place, a new place that did not yet exist. By its power to both represent that other place and to install it or make it present, architecture can construct a critical alternative to our existing world. This is, in fact, what the best architects, as opposed to those who just build serviceable structures do and it is in this tradition that Vicente Guallart works.

What has changed in the last few years is that architects now have at their disposal a new set of tools that allow them to perform this operation at levels or in modes that were previously inaccessible. The methods of framing have, under the influence of new communications and computing tools, become more ephemeral, more complex and, some would argue, more fundamental. Now it is no longer a case of locating one's self in a geometric, religious or cultural field, but in a continuum that, like the film Powers of Ten (1977) Charles and Ray Eames made at the beginning of this new era, goes seamlessly from the microscopic to the scale of the overall universe. The development of techniques by which architects can achieve this emplacement in a much wider and more difficult to define field is concomitant with the dissipation of both the individual and the society that defines her and him. In a world in which the self has been split into ego, id and superego (or whatever other division one might choose), in which a fundamental distinction has appeared between the universe as we can know it with our senses and can comprehend it through our intellectual efforts, and in which we have come to realize that even what we thought of as a fundamental relationship of self to a body existing in time and space, and that body to a cohesive social structure in which it could mirror and define itself, is a social construct or fiction, we have need of more fundamental and more flexible ways of placing what we might think of ourselves in our world.

The techniques by which one might do this are many. Some architects focus on the appropriation of the imagery of mass-market advertising and the tracking of the data flows into which almost every object is today sooner or later dissolved. Others engage in a reactionary retreat into the construction of abodes that posit themselves as authentic and immediately obvious because of their application of pre-industrial material. Between the dissipation of form into media and the flight into form, however, lie a series of techniques that are beginning to define a new central arena within which architecture can operate. This area is composed of various ways of measuring, de- or reforming, and a spinning out on a more or less abstract plane of the geological, biological, semiotic and other scientific fields that have for a long time underlain, but only been implicit in, the practice of making buildings. Similarly, just as building has long existed at the intersection of abstract mechanical principles and the imagery, narratives and formal cohesion by which we can make sense of such data –a place that we have come to think of as architecture—so this latest version of architecture exists only through its ability to also make use of narrative techniques through which it can give evocative form to the results of analysis and extrapolation. Architecture, in other words, has to tell a good story, show us a recognizable image, or create an iconic form. It must do so in a way that evokes social and personal memories. It must, in other words, look like something that its audience might already know.

Given this challenge, many architects who are trying to define a workable methodology for architecture, have turned towards forms that are not only based on the laws of geology, biology and language, but that also make use of the ways in which these principles manifest themselves. They are trying to make buildings, in other words, that look like landscapes, flora, fauna or signs. The name that is generally used for this approach is "emergent architecture," a term whose origin is undetermined. It indicates those architects who believe that the most fruitful avenue of exploration within the field is to see one's self not as imposing an abstract

structure out of nothing onto a blank site, but as tracing and possibly manipulating forms of organization that exist in biology, in geology, in social structures, or even in computer programs themselves. One mimics the way in which plants grow, or the way in which strata of earth accumulate. One traces and tracks the ways in which humans move and group themselves and spatializes this form of organization. One sees architecture as an order that emerges out the way in which all matter flows towards points of attraction and finds form out of the tension between multiple attractors –a fundamental truth of physics that architecture, as it tries to find form between the competing demands put on space, traces. One can even just turn on the computer, tell a program to translate abstract data based on whatever one puts in (the functional requirements, the building codes, the wind direction, the prevalence of a certain color in a neighborhood) into form and then push the "print" button when one thinks the proper form has emerged. It is within this emergent mainstream and by combining many of these approaches, that Vicente Guallart works.

The particular techniques he has chosen to employ are very much part of the context in which he has been educated and has chosen to work. Barcelona has a stronger tradition of making buildings that look like they grew than any other city in the world. To a large extent, that history comes out of the particular conditions in which this city found itself at the end of the 19th century, and that produced the flowering for form (both literally and figurately) in the work of Antonio Gaudi, Josep Maria Jujol and Lluis Domenech i Montaner. As was the case in many other industrial cities during this period, this architecture reflected an attempt to recapture a sense of place both in a cultural and in a geographic sense. Nascent nationalism posited a community that had a definite coherence even as massive shifts in population and in state power were giving lie to this fiction. A renewed faith sought to ground such beliefs in a truth of a higher order. And artists of all sorts sought to ground such campaigns for native emplacement in the flora, fauna and geography of that specific site. What distinguished Barcelona from Budapest, Helsinki or London were the extremes to which such forms were taken in the realm of architecture (as opposed to music, for instance, or writing). The construction of apartment buildings that looked like the mountain of Montserrat eroded by the Mediterranean Sea or a cathedral that was an urban version of that same geological formation gave this newly gridded city a sense of emplacement beyond what the other nascent capitals of capitalist expansion were capable of producing.

This moment found a parallel almost a century later when, in the wake of a resurgent nationalism and the planning for the Olympics, Barcelona architects spearheaded a form of geomorphic research that has gone on to lay the groundwork for the work of Guallart and others. Centered on the magazine of the local association of architects, Quaderns, this research sought to relate seemingly disparate urban forms to the lay of the land. The barely perceptible slope of the land in what most people thought of as the flat plains on which the city had risen, the relationship to the flanking rivers to the city's North and South, and the emergence of a new landscape of development in the valley of Valles beyond the hills that had traditionally defined Barcelona's limits led to a redefinition of urban morphology.

Some of the buildings constructed for the Olympic Games gave evidence of this research, most obviously the geomorphic insertions designed by Enric Miralles and Carmen Pinos for the archery range (1990-1992) and, a few years before that, for the cemetery of Igualada (1985-1991). Yet these attitudes began also to pervade urban planning in the Barcelona area, helping to guide a program that re-planned and in many places made invisible the high-speed road networks, as well as that positioned small urban service programs throughout the city. A new style even began to emerge, which looked back to the organiscist experiments of the late 19th century, but also tried to abstract what architects such as Jose Lluis Mateo began to recognize as the city's human geology, namely its stock of equally high apartment blocks fitted into the Cerda plan, into forms that would be open to new technologies and forms of inhabitation. The act of abstraction left stretch marks and incisions that become, together with a stacked and deformed collage of different materials, the hallmarks of the mainstream of Barcelona's architecture in the 1980s and 1990s.

These developments were not isolated, however. Everywhere in Europe and beyond architects became interested again in how they could build with rather than on the place. Instead of going back to historical fictions of vernacular or towards completely abstract "deep structures" (the poles between which the late modernists and Postmodernists had fought their wars in the architecture field in the late 1970s and early 1980s), this new generation sought find and unfold the forms inherent in the site. Seeing architecture as part infrastructure, part iconic identification of site, architects as far apart as Antoine Predock, Emilio Ambasz, Jean Nouvel, Rem Koolhaas and Arata Isozaki began to make buildings as unfolding spectacles.

Their pupils and collaborators, in turn, became interested, on the one hand, in how one could make such acts more specific and richer and, on the other hand, in how one could use new computer technologies to push these efforts even further. The latter group included "blobists" and organic architecture advocates such as Greg Lynn and Lars Spuybroek, while the former group included many of the Dutch designers, such as UN Studios, Neutelings Riedijk and MVRDV, who became highly influential in the late 1990s.

Many of these images and influences came together in the manifesto by which Guallart and his generation defined themselves, the 2004 exhibition Hipercatalunya at the Museum of Contemporary Art in Barcelona. The mapping efforts exhibited at this event sought to employ the data mining, digital mapping and compound analysis tools the computer made available to create a data field out of which designers could then extrapolate future forms for the region. These were not necessarily buildings or other traditional elements of architecture and its allied fields, but rather neo-geological or neo-social formations that were meant to arise out of the analytical field. They were stories, with a slight science fiction tinge, about what Catalonia could look like in the near future. In some cases, they were even nightmares of rampant development covering every bit of open space, but in most cases they focused on iconic elements that were either artificial versions of nature or inhabited structures –or both.

Guallart had been working on such efforts for several years already before participating in Hipercatalunya. Even while still working for Mateo, for whom he was a project architect between 1989 and 1992, he had already started an independent company that sought to collect information on architecture and landscape in, at first, Barcelona, and then other cities, onto digital disks. Guallart saw this effort as an extension of his own research, but also as a way of creating a profitable alternative to search for commissions for buildings. When the rapid emergence of the Internet and its massive data mines made this product-oriented approach obsolete, Guallart quickly latched onto the possibilities for collaborative research and experimentation this new medium made possible. Seeking out colleagues at the Media Lab at the Massachusetts Institute of Technology in Cambridge, U.S.A. and in other sites of experimentations, he began an exploration, which continues through this day, of the forms, techniques, tools and images that might allow one to convert physical information into data and then again into physical form. What was especially important to Guallart was the possibility of doing so not just in isolation, but also within the team-oriented field of project-driven work that was becoming more and more common in business and academic research. The result was the 2001 Media House, a prototype interactive structure that sought to map the ways in which neurons create mental maps, which he developed with Neil Gershenfeld and Enric Ruiz Gell. It built on the design of the 1998 Web Hotel, an installation in Barcelona in which visitors could access the web to take their place in a virtual hotel for which Guallart designed a physical equivalent consisting of a scaffolding covered with a translucent material.

This research led to the founding, in 2004, together with Manual Gausa and Willy Muller, of the Institute of Advanced Architecture of Catalonia (IAAC), which continues to be the focus of Guallart's theoretical and academic research. Guallart extended the research embodied in Hipercatalunya with such books as Geocat (2005), which looked at the geography of Catalonia as a complex condition with not only a physical, but also an economic and even an ideological set of contours. Out of an analysis of these conditions, Guallart and his students and collaborators proposed alternatives to the ways in which zoned development of isolated housing, industry and tourism was then occurring. Guallart also collaborated on magazines such as Verb and the Metapolis Dictionary of Architecture (2003), a collection of aphorisms about the field. At the same time, however, he was trying to assert the applicability of such new ways of working in the more or less traditional practice of architecture. He was, after all, trained as an architect (in Valencia, graduating in 1989) and saw his activities as ultimately not theory or teaching, but as part and parcel of this new field of emergent architecture. For Guallart and many of his contemporaries, research and development were, because of the nature of the way in which one traced, tracked and utilized existing fields, not what one did prior to architecture, but that out of which architecture emerged.

The most concrete (again both literally and figuratively) results of such work were two houses he completed between 1996 and 2004. The first of these, the Metapolitan Loft, outside of Valencia, tried to implement some of the research in which he had until then been engaged. A simple box, the house reduced the spatial framework to its most elemental form, that of the cube containing a loft-like living space. This ultra-modern machine for living was tied back to its landscape not just through the large window frame, but also by a planted roof whose undulations and different plantings established an artificial version of the surrounding area.

Guallart continued this way of thinking in a similar

building, the Hortal House outside of Barcelona. Here he left the structure's outside as unfinished as possible in order to tell the history of its construction as part of the continual transformation of this rocky hillside, first into agricultural fields and now into a place to enjoy that same landscape. As in the first building, the Hortal House's roof became the site for the construction of an abstract version of the local vegetation, planting patterns and geography. A third structure, the House of the Seven Summits, would have taken these local concerns to a global level by incorporating references to the highest peaks on each continent that its owner intends to climb. These would be present as mathematical proportions in the house's complex arrangement of spaces, in which the rooms would become lower and more variegated the higher one moved up through the structure. This design, however, still awaits completion.

Finally, in 2005 he completed a small apartment building consisting of two blocks in the coastal town of Cambrils. Here he brought the investigations into loft living to the level of a multi-unit structure, designing each of the apartments with flexible walls so that the inhabitants could rearrange their spaces with the maximum amount of freedom. The building itself dissolved into a series of horizontal planes holding up brightly colored glass planes that reflected the sun and the nearby water. Here the building was dissolving into the bright colors of a tourist resort, not just in its façade, but also in the mutable and unstable interior. Out of the new landscape of coastal living, a simple but reframing architecture emerged.

While building these houses, Guallart also engaged in continual research into the exact nature of nature. In a series of exhibitions and writings, he explored his interest in pushing through the apparent distinctions between the natural and what humans had made. His inspiration in this research was the French architect and theoretician Viollet-le-Duc. Today known for championing the restoration and revival of Gothic churches in France, Viollet-le-Duc also studied the Mont Blanc massif in the Alps. What interested him were the underlying geometric principles that allowed this tallest mountain in that range to rise up to these heights. Through his analysis, Viollet-le-Duc hoped to both understand where mudslides and avalanches might occur, i.e., when the incline was too steep, and how architects might appropriate some of the rules one could learn from this analysis in their designs. Guallart was most interested in the notion, however, that one could move beyond the visual splendor or terror of landscape and find within it certain abstract principles that, in our modern computer age, could then be used to extrapolate other configurations based on those principles, whether through the manipulation of the landscape, through the construction of a new landscape, or through a hybrid between these two.

Guallart extended his interest in the mathematical aspects of the natural environment and how they revealed deeper and more complex structures in everyday life through his reading of the work of the French mathematician Benoit Mandelbrot. In his most famous analysis, encapsulated in The Fractal Geometry of Nature (1982), Mandelbrot analyzed the English coastline, pointing out, in the manner of the Eames, that the closer one looked, the more contours revealed themselves. The configuration of those outlines replicated themselves at every scale, and also made it difficult to ever obtain an absolute definition of the exact form of the landscape. Mandelbrot found a mathematical principle at the heart of this particular phenomenon, that of the fractal. The fractal relationship established the geometry, inherent in forms that one might think of as rough and unfinished, that replicated itself ate every scale. The mathematical formula Mandelbrot developed has turned out to be extremely useful in computer aided design and animation. For Guallart, the fractal allowed him to propose an architectural version of natural configurations.

Though he examined these theoretical possibilities in a series of exhibition designs and writings during this period, the most complete expression of his interests were in the design of the Denia Mountain. Guallart started his project in 2003, though it still awaits realization. The city of Denia lives, like most of Spain's coastal cities, off of tourism. To promote that industry, the town's Mayor asked Guallart to repair the small acropolis on which Denia's fortress had long stood. Partially excavated and unstable, the hillside presented a gash more than as a promontory as Denia's image. Using his knowledge of computer imaging and analysis, Guallart mapped the geology, abstracting it to its basic planes, folds and points. He then began manipulating these geometries, stretching them over the ruined space as a surgeon might stretch skin over a wound.

The final design proposal was a crystalline version of Denia's mountain. Consisting of stone facets in a steel frame, it mimicked, but also extended and opened up, the original hillside. Inside this new structure, Guallart proposed a combination of public and private programs. These ranged from an auditorium that follows the hills contours, with the lower auditorium spreading along the base and the stage tower rising up along the hillside, to a hotel with a spa whose water would come cascading

down the hillside, to a large public forum or gathering space whose vertiginous height would draw visitors' eyes up to admire Denia's historic anchor. The functions grew up in layers that Guallart wove through each other like a public textile that would thus mix all aspects of what would make a community worth inhabiting and a place worth visiting. The spatial complexity he achieved was astonishing, but what was most remarkable was the large scale that was always there, but that he, by extrapolating and abstracting the basic forms, made evident and capable of being experienced.

Recently, Guallart has taken the research he developed for this project further in the design for a central pavilion for the proposed Wroclaw World Exposition. This is a completely artificial mountain, standing alone like a counterpoint to Disneyland's Magic Mountain, and filled with a dizzying array of various public activities. Here the planes have become regularized into a hexagonal grid and the mountain is also like a giant piece of textile draped over the public spaces, gathering them into coherence as well as into a singular image.

Though the Denia mountain has become Guallart's signature project, he has more luck in realizing a series of coastal developments in both Spain and Taiwan. In 2003, he won a competition for the development of a new market and coastal park in the small Northeastern Taiwanese town of Fugee. His winning project (I was a member of the selection commission) again abstracted the coast's geometry, in this case into a series of interlocking bubbles or circles. These became the basic organizing forms by which Guallart proposed reorganizing the site's horizontal surfaces so that there would be a more integrated sequence of sidewalk, boardwalk, market area and ocean. By creating something that had the logic of soap bubbles and thus showed how to pack the most amount of space into an area with the least amount of structure, Guallart was able to create a light and organic seeming space. He then surmounted part of it with a series of interlocking canopies that would shelter the actual market, as well as ancillary functions. The final appearance was of a series of extremely abstracted pagodas whose vertical counterpoints marked this edge of the city as a new center of attraction.

In the much larger Keelung project of the following year, Guallart used the data of traffic and use patterns as the geography he abstracted into a series of parallel strips. These long, undulating elements, which could be either boardwalk or, as they peeled up, a canopy or even a bridge, became like the strings that, again at the level of the non-visible, give strength to fibers and many other organic forms. Treating the city like an organism, Guallart examined it like a scientist, found an invisible, but fundamental set of formal relations latent in its forms, and then abstracted, deformed and changed the scale of these elements to create an architecture that would both literally and figuratively connect its various elements. Telling a story based on a (perhaps itself partially fictional) science let this architect create greater coherence out of what was a messy and underutilized port area.

For another coastal park area, in Vinaros, Spain, Guallart in 2004 proposed a series of quite sensible reorganizations and additions of existing public elements. A boardwalk, a bicycle path, lines of trees and a gathering spaces would help make the beach both usable and accessible. What guided his design, however, was again the extrapolation of both a very large and a very small scale. Guallart saw the project as part of a much larger body of research into the Spanish coastline in which he has been engaged with his collaborators at the IAAC. Against the almost uncontrolled, wholesale development of this fractal face of Spain, Guallart has proposed a way of understanding the whole as a single line that unfolds into a multitude of different landscapes and types of experiences.

In the specific case of Vinaros, he concentrated his interests in an analysis of both the coast's linear appearance and in the geometries of the local rock. He abstracted the latter into a series of interlocking hexagonal podia that form the project's public space core. He has also proposed creating what he calls "artificial rocks," which will be again abstracted and deformed versions of the natural geology, here turned into furniture and even structural elements. Guallart is becoming a bit of specialist in such coastal schemes, working on several of them at the same time and at all times unfolding what is usually a left-over edge between built-up areas and the seas into a public space of great variety, complexity and coherence. The use of geometrically interlocking forms and long, undulating strings guides all of these schemes into emerging as prototypes for how one can exploit and transform littoral conditions.

This interest in artificial nature and the making of propositions for the alternative development of Spain's coastal elements has come together in the design of the master plan for Sociopolis, Guallart's largest project to date. Currently under construction, it encompasses 3000 units of housing with a total surface area of 350,000 square meters at the outskirts of Valencia. The result of a 2005 exhibition sponsored by the municipal government, it seeks to show how a mixture of public and private development could create an alternative to either

the reproduction of traditional city or village patterns (impossible to achieve in any case, as they must grow over time in response to continually changing conditions) or to the alienating sameness of most new residential areas.

Guallart's solution is to propose a design that captures and represents the circuits proper to any neighborhood, from the movement of cars, pedestrians and bicycles to that of water. These lines are not, as in the coastal projects, parallel, but surround new green spaces, as well as the housing blocks. Woven through them is a grid that is based on the original agricultural patterns, which go back to Moorish and even Roman times. Marked by the presence of long, parallel irrigation channels and small parcels of land, they had a three-dimensional presence through the ways in which trees and plants, and eventually human structures, responded to the location of the water. In addition, Guallart has proposed saving and preserving several local farm buildings. He then analyzed usage patterns and local geological and hydrological conditions, and put them through his usual process of abstraction and deformation.

In this case, however, he has relied less on geomorphic or biological patterns, and has instead created a collage of old and new elements that will give Sociopolis the sense that it has in fact grown up over time in response to local conditions –many of which will, after all, remain present on the site. To ensure the presence of the past, he has woven public spaces and existing elements throughout the blocks, breaking up the single usage common in large new developments. New gardens and community playgrounds, as well as some existing market gardens, will give inhabitants the sense that they are in a particular place with its own vegetation, soil, and traditional forms.

Finally, Guallart has refused to design the whole neighborhood, preferring to parcel the building blocks out to some of the most inventive and experimental architects working today. They have each treated their sites as opportunities to engage in great formal experimentation, taking the elements out of which housing projects are usually made and stacking them up, cutting them out, extending them and otherwise mixing up their geometries to create a three-dimensional extension of Guallart's collage. Though the scale and stylistic sameness of these housing blocks will ensure that Sociopolis has the identity of a new area built at the beginning of the 21st century, the variety Guallart has achieved through the manipulation of a few of the site's elements and the choice of the architects will create a much richer neighborhood than one might otherwise expect.

His own contribution to this master plan, the Sharing Tower, will be the iconic focal point for the whole project. The design of this 21,000 square meter has also taken Guallart in a new direction. Instead of concerning himself with analyzing physical conditions, he realized that the site and its inhabitants would by their very nature be disconnected from each other. The challenge, he felt, would be how one could create an artificial community in this artificial nature. His answer was to investigate the basic elements out of which Spanish law, by economic constraint, and by social custom, makes up housing. He created video registrations of apartment dwellers and pulled the basic apartment layout apart into its constituent elements. He then explored ways in which they can be compacted, using the most efficient geometric shape, that of the circle, as their container.

Finally, Guallart proposed a social as well as a formal innovation. He convinced the client to let him propose various forms of shared living, including dormitory-style units for students and artist's housing at the base, the latter focused on large and shared ateliers. In the more regular apartment floors, he carved out a large public space by gathering together as many of the square meters usually reserved for circulation as possible. The resulting spaces are essentially broad corridors, but they are so large and Guallart proposes fitting them out with enough shared facilities (such as washers and dryers) that they will become communal spaces that will actually be used.

The Sharing Tower thus takes many of the strands of Guallart's research into another area of design, but also combines them with his earlier interests, evident in the projects with the Media Lab, in shared space and the emergence of new forms of social places generated and activated by new technologies. It also shows that he is capable of bringing analysis of the various kinds and scales of human landscape together with the ability to make a strong form that can contain the results of his analysis. He can, in other words, transform the abstract space of scientific analysis and computer-aided deformation, through the application of a strong and evocative form generated by a narrative critical of existing conditions, into places that can, in their inhabitation, become a new kind of landscape floating, like a palimpsest, over the existing spaces.

The palimpsest is a fitting model for what Guallart does. His work seems to consist of a tracing and transformation of existing conditions. Starting from a background of reading the city, geology, and social relations at a distance, using the tools

maps, tables and perspective, he has learned how to dive into the surface of the landscape itself. He reduces himself to the scale of that layer itself and discovers a fractal space that is infinite in scale and possibilities. He then draws out the territory he has discovered into a new landscape that he, withdrawing from the site of the landscape itself, can manipulate as an autonomous structure. This new formal configuration has the quality of a kind of second skin, whether it is a canopy, a boardwalk or a proposed plan. Its geometry is halfway between the landscape from which it is derived and the completely abstract world of data. It remains recognizable as a version of its source by Guallart's translation of these basic elements into shapes, materials and even colors that recall those landscapes of the site. Then, finally, the architect draws the skin-like form away from the surface and gives it three-dimensional form. In that act it takes on a reality and a shape of its own, becoming recognizable as the new and also becoming something that gives shelter. In some cases, as in the most recent projects, it becomes so large and so abstract that it is difficult to understand the relationship to the landscape, and yet that reframing of what exists remains as the basic structure of the new form.

The final product is then a rethinking, reshaping and reconstitution of what exists. It gives the landscape we inhabit, but that we can not always see or otherwise experience, back to us in a form that we an inhabit. It makes not a new or artificial nature, but an architecture that reframes space as the place of human habitation. It is an architecture that traces, replicates, but also liberate its self from the existing conditions.

This exhibition sums up and shows this way of working. The images are ephemeral, stories that Vicente Guallart tells us about possible new architectures. It is the models, floating over the walls that used to frame the city of Valencia, that are the architecture he proposes. Out of and over the ruins of what we have built in the past, hovering just over the past and what we know, emerges the contours of the new, that which is waiting to be inhabited and thus to shape a new kind of human construction.

作为一个制造山峦而非住宅街区，创造推崇数码互动的媒介住宅而非仅含有标准卧室和厨房的住宅的建筑师，Vicente Guallart在建筑界中占据了一个近乎边缘的地位。他所出生的城市在20世纪的大部分时间当中都徘徊于主流文化产物之外，而他则选择来制造一些对于大多数人来说不像建筑的建筑。他不仅在他的家乡瓦伦西亚进行实践，同时也在加泰罗尼亚和台湾的渔村和度假村实践着他的理念。他甚至颠覆了建筑师的传统角色，将精力投入到诸如数码导览的制造，电子化合作的试验，以及将自己的设计融入到一个合作性的规划进程当中。但是，我仍然坚持认为Vicente Guallart并非一个前卫的形象，而是一名属于“显现建筑”的主流体系的活跃成员。Guallart的实践或许看上去有些奇异，然而这些作品确实是一种对于人类环境现有特性的自然反馈。

Vicente Guallart制造的是一种显现建筑。这一术语来自于计算机辅助设计的世界，在这样一个世界当中，建筑师将他们的工作视为揭示计算机程序的可能性，而这正是由于程序编写者们所开发的那些模仿自然生长的程序诱使的结果。对于Guallart来说，这一术语具有更加广泛的涵义，它包含了其作品的来源和方式：物质性和社会性结构以及现实与数码结构。这位建筑师认为自己的工作并不是设计建造那些独立的建筑，而是尝试发现将建筑从我们生活的环境中显现出来的方法。

狭隘地讲，这是一种对于建筑师现有地位进行分析后得到的结果。Vicente Guallart所操作的建筑领域，其自身性质和产物均经历着加速基础化的过程。全世界的建筑师们都在从电脑屏幕上抽象的数据当中制造着具体的建筑形态。他们的设计项目大多属于一个混杂了经济和政治因素的综合体，而在这样的项目当中，他们倾尽全力地创造产物，却通常只能为原本期望得到一个基础设施或功能性设施的投资带来一张表皮或一个表层结构。这样的设计结果，往往由那些仅从传统建筑的表象来理解建造法则和结构工程的银行家和投资者们的决策所决定。

然而，包括Vicente Guallart在内的建筑师所共同守护的传统仍然具有着相当程度的价值。建筑所具有的最大力量，即在于其为人类在远远超过人类感知范围的宇宙之中提供了栖息之地。它通过以四个风向定义的中心和一个假设的宇宙几何中心来达成了这一功能，就像曼陀罗（印度文化中宇宙的象征），或是aedicula(一种由四个支柱支撑起来的金字塔形屋顶的建筑，比如巴格达教堂或犹太人婚礼堂等建筑)。同时，建筑通过借鉴某些具有特定历史特征的元素，诸如柱廊，山墙等细部构造或是直接借鉴具有历史特色的立面来将我们定位在一个不断延续的历史环境中来创造核心感。或者，仅仅通过框景来控制建筑面向周边环境范围内的视野来创造所需要的核心感。无论建筑使用什么样的技巧或组合方式，它都具有创造场所归属感和栖息感的能力。事实上，我们能够认同的是，建筑的核心任务就是将空间转化为场所，并超越了物质，囊括了一种精神和空间层面的空间归属感。

因而，与法律或语言类似，建筑是一种以秩序和规则为依据来将我们定居在世界上的空间实践。这是一种将我们固定在时间和空间之中的方式，并保证在我们建造每一个新结构的时候，都将一种现实的延续性嵌入到其建筑形式当中。同时，正如其为人类提供场所，建筑也拥有打破以及重新塑造场所的力量。它能够置换、消除，而后创造出另一个不曾存在过的新场所。建筑具有呈现场所或将场所装配而使其呈现出来的力量，它能够为我们现存的世界建造一种批判性的替代措施。即，事实

上，这正是最好的建筑师所作的事情，Vicente Guallart就是在这样的传统下进行着与那些仅仅制造可提供服务的结构的建筑师们所相反的工作。

在过去的几年的改变当中，建筑师拥有了一整套崭新的工具来以一种从前不可能达到的层面和模式来完成他们的构想。在新的通讯和计算机技术的影响下，设计方法本身变得更加短暂，更加复杂，甚至有一些人会说，更加基础。现在，设计已经不再意味着将一个人放置在一个几何的，具有宗教或文化性的场地当中，而是放置在一个像电影Powers of Ten（1977），Charles和Ray Eame在这个新时代之初所作的，一个从微观世界到全宇宙都无缝连接的世界。使得建筑师能够在一个更宽和更难定义的技术领域不断发展，并伴生着定义建筑师本身的来自个人与社会的损耗。在一个人已经被分化成为自我身份和超我（或者人可能选择的任何一个其他分支）的世界中，在一个我们所感知的宇宙与我们的智慧所能理解的宇宙之间已经出现了差别的世界中，而我们的智慧所认识到的，所谓的自我与存在于时空当中的实体之间的基本关系，以及这本体能够映射和定义自己所需的一个一体化的社会结构，不过都是一种社会性的构造或臆想。我们所需要的是一个能够以更加基础而多变的方式来容纳我们对自身的各种理解的世界。

人们可以通过多种技术做到这一点。一些建筑师将焦点放在向大众市场宣传的意象联合以及对于那些很快会将现今存在的每种客体都融解的信息流上。而另一些建筑师则专注于极端保守地回溯到一个将人们作为原住民来容纳的住宅的建设时期，并立即通过他们对于前工业化时代的材料的运用来显露身份。在形式逐渐降解为媒介同时，对于形式的探索却变成了一系列技术，而这些技术正是定义那些内部能够进行建筑操作的新中心体育馆的开始。这一领域由各种各样的测量、分解和重塑的方法组成，同时还幻化出了一种或多或少有些抽象的地理上，生物上，记号语言的平台，以及其他被压制了很长时间，却刚刚在建筑实践中被采用的科学领域。相似地，正如建筑物已经作为抽象的机械原则与形象的结合而存在由来已久，我们可以通过叙述与形式上的统一使得这样的数据产生意义——一个我们认为是建筑的场所——因而这种最新的建筑形式只能通过其叙述技术来唤起分析和放大的结果所具有的形式，来证明其存在。建筑，换句话说，必须要讲述一个好的故事，将一个可识别的意象展现给我们或是创造一种标志性的形式。它必须通过一种能够唤起社会和个人记忆的方式来实现这一目的。换句话说，也就是它必须要看起来像一个其观众已知的某样东西。

面对这样的挑战，许多尝试提出一个可以运行的建筑方法论的建筑师，不仅转向根植于地理、生物以及语言规则的形式，更使用产生这些原则的原则来创造形式。他们正在尝试制造那些看上去像是景观、花卉、动物或标志的建筑物。这种尝试所通用的名称是“显现建筑”，一个来源被忽略了的术语。这样的建筑所表现的是，那些相信这一领域的探索之路上果实最为丰硕的地方在于看到一个空白的场地上并没有出现无中生有的被强制或抽象的自我，而是随着追踪和可能的模拟形式而出现的存在于现有生物界、地理界、社会结构，甚至计算机程序本身当中。有人模拟植物生长的方式或者地球底层的积累方式。有人追踪并记录人类搬迁，群组居住并将这一行为的形式空间化的过程。有人将建筑作为一种自然浮现的秩序：这种秩序则脱胎于所有物质都流向具有吸引力的点，并从多重吸引体——一种基本的物理现实，即建筑尝试从空间需求的竞争当中获得的形式。人们甚至可以仅仅打开电脑，令一个程序将以人们自由的运动作为基础的抽象的数据（基本要求，建筑编码，风向，来自邻里的某种颜色的普及等）转化为形式，然后当恰当的形式生成的时候按下打印按钮。在这样的显现主流当中，通过将这些尝试组合起来，Vicente Guallart成就了自己的事业。

他所选择的具体技术大部分来源于他所接受的教育和从事的工作。与世界其他城市相比，巴塞罗那具有更加强烈的建造生长的建筑的传统观念。从更为宏观的角度来看，这座城市在19世纪末在其自身中所发现的特殊条件创造了历史，更造就了在Antonio Gaudi，Josep Maria Jujol 以及 Lluis Domenech i Montaner作品中形式的迸发。正如这一时期的众多工业城市一样，这种建筑反应出了一种从文化和地理的层面上重新捕捉场所感的意图。即使人口和政治权利的不断交替已经令社区成为一个假想概念，初期的民族主义仍然提出了一种具有有限统一性的社区概念。然而在一种更高的秩序下，更新的信念使得这样的概念不得不面对现实。各个方面的艺术家都试图将当地的动植物以及地理特性诉诸于一种本土化的定位活动。而将巴塞罗那与布达佩斯，赫尔辛基或者伦敦区别开来的正是其建筑界所采用的形式极限（音乐或写作界正好与此相反）。一座看上去像是被地中海侵蚀的蒙特塞拉特岛一般的公寓大楼，或是一座作为当地地理形态的都市版本的教堂，都给这个刚刚被新的网格规划过的城市带来了一种实现的成就感，而这种成就感超越了其他任何进行风险扩张的首都初期所具有的制造能力。

这一瞬间在将近一世纪以后找到了它自身的平行线，随着民族主义的复苏和奥林匹克运动会规划的开始，巴塞罗那建筑师作为先锋对地理形态的研究为Guallart等人奠定了基础。以当地建筑师联盟的刊物Quaderns为中心，这一研究旨在将看似分散的城市形态都与土地的布局联系起来。城市从带有难以察觉的倾斜度所谓“平地”上矗立起来，与城市南北两翼河流的关系，而标定了巴塞罗那传统界限的群山之上的valles谷地当中，显现出来的新景观则引导了对于城市形态的重新界定。

一些为奥林匹克运动会所建造的建筑成为了这些研究的实物证据，其中最为明显的地理插入物是Enric Miralles和Carmen Pinos设计的箭术馆（1990~1992），以及在这之前的Igualada公墓（1985~1991）.然而这些主张的影响仍然蔓延到了整个巴塞罗那地区的城市规划当中，并指导了一些重新规划项目，使得很多地区的高速公路以及小型的城市服务设施都被很好地隐藏了起来。甚至一种新的风格开始出现：它在回顾十九世纪晚期有机主义者的实验地同时，尝试对被Jose Lluis Mateo这样的建筑师认定为城市人文地理的东西进行简化，也就是将那些cerda规划中同等高度的公寓街区，简化为一种对于新技术和新的栖居形势开放的住宅形式。这种简化行为所留下的伸缩的痕迹和切口，同一种被人们下了赌注的不同材料构成的解构抽象派美术一起，成为了80年代到90年代的巴塞罗那建筑主流的品质保证。

然而，这些开发并不是孤立的。欧洲及其之外的每一处，建筑师都重新开始对怎样进行场所建设感兴趣，而不是单单在这些场所之上进行建设。这些建筑师没有返回到有关乡土建筑的历史性幻想中，也没有走向完全抽象的“深度结构”（建筑领域的后期现代主义者和后现代主义者曾就此主题于70年代末到80年代初争辩不休），取而代之的是，他们找到并解释了与场地结合的形式。将建筑视为基础设施的一部分，场地的标

志性特征的一部分，诸如Antoine Predock，Emilio Ambasz，Jean Nouvel，Rem Koolhaas以及Arata Isozaki这些互不相关的建筑师们开始将建筑物作为一种打开的风景来进行制造。

这些小学生们以及他们的合作者们紧接着一方面开始对人们如何才能令这种行为变得更加具体而丰富感兴趣，另一方面则对人们如何使用新的计算机技术来推动这些努力走得更远好奇。这其中，后者包括“孢体主义者”以及有机建筑的提倡者Greg Lynn ，Lars Spuybroek以及等等；前两者阵营则包括了许多荷兰设计师，UN Studios，Neutelings Riedijk 以及MVRDV这些在90年代后期引发强烈反响的设计者。

上述的意象和影响都集中到了2004年于巴塞罗那当代艺术博物馆的超Catalunya（加泰罗尼亚）展之中，而此次展览正是Guallart以及他的同辈人定义自身的宣言。展览中所展出的测绘成果显示其综合了信息采集，数字测绘以及综合分析工具等计算机技术产物，创造了一个数据场，令设计师能够预测到现有地区的未来形态。这些形态并不一定是建筑或其他传统的建筑及其相关领域的元素，而是从分析结果当中产生的新地理性或新社会性的形态。他们是有关加泰罗尼亚在不久的将来将会变成什么样子的略带科幻味道故事。在一些案例当中，他们甚至是覆盖了所有开放空间的猖獗的开发活动的噩梦，然而在大多数的案例当中，他们聚焦在有关人工自然的版本，栖居结构或两者相结合的标志性元素上。

Guallart在参与超Catalunya展之前数年就已经开始为此贡献力量。甚至在1989到1992年他作为Mateo的项目主持建筑师期间，就已经从巴塞罗那开始，在许多城市有意识地收集建筑和景观方面的电子资料。Guallart将这些活动视为其独立研究的延伸的同时，也将其看作一种替代搜寻建筑委任项目的有效方式。当因特网迅速出现的同时，其大量的信息源使得这种从产品出发的方式变得陈旧落后，Guallart迅速地将注意力转向这种新媒体所能提供的合作研究和试验的可能性上。在麻省理工学院媒体实验室以及其他试验性场地找到了同行，他开始了一种对于形式、技术、工具以及图像的探索，这种探索直到今日还在继续，并可能使得我们能够将物理信息转化为数据并再次实现为物理形式。对Guallart来说尤为重要的是不孤立进行这项工作，而是在一个从项目出发的团队环境中工作，这样的环境在现今的商务和学术领域中已经非常常见。这些努力的结果就是他同Neil Gershenfeld 和Enric Ruiz Gel 合作设计2001媒体住宅，一种以神经元计算精神图谱的方式来进行测绘的原形交互结构。这个设计被建造在巴塞罗那的1998网络酒店装置上，游客们可以通过网络在一个虚拟酒店中找到自己的位置，Guallart为这个虚拟酒店设计了一个物质上与其相等的半透明材料覆盖下的脚手架结构。

这项研究直接引发了2004年Guallart与Manual Gausa，Willy Muller共同创立的加泰罗尼亚建筑高等学院（IAAC）的创建，而该学院则继续成为了Guallart的理论和学术研究的核心。Guallart将其研究成果通过诸如Geocat(2005)这样的专著在超加泰罗尼亚当中实体化，他在书中对于这些条件进行的分析使得他和学生及合作者们针对孤立的住宅区，工业区和旅游区的区划发展所提出的可替代方案，最终变成了现实。 Guallart同时也与像Verb这样的杂志合作，并在2003年出版了建筑大都会词典这样一部建筑领域语汇的集合。同时他仍然尝试着在或多或少有些传统的建筑实践当中证实这些新方法的实用性。最终，被训练为一名建筑师（于1989年在瓦伦西亚毕业）的他，将自己的活动视为一种既非理论又非教育，而是显现建筑这一新的领域。对于Guallart以及他同时代的人们来说，由于人们所寻求的方法特性，研究和开发是对现有领域进行追踪和利用，建筑将会超越这一领域显现出来，而并非一种比建筑更为尖端的事物。

这样的研究工作最为混凝土化（字面上和意象上）的结果是分别于1996年和2004年完成的两栋住宅。其中较早的是位于瓦伦西亚外围的都会Loft尝试实现他当时所获得的研究结果。这座住宅通过减少空间框架结构来使其回到最为基础的形式，即一个简单的盒子，而在这个立方体当中则包含着一个Loft样的起居空间。这个超现代的居住机器不仅通过巨大的窗框与周围的景观相联系，同时还通过其波浪形的植被屋顶和不同的植物种类与周边环境建立了一种人工的联系。

Guallart在与之类似的建筑中延续了他的思考方式，这就是巴塞罗那郊外的Hortal住宅。他将这座住宅的外部结构保持在一种未完成的状态，以展示其作为这座岩石山丘一侧的陆地变化和建造的历史，它首先变成了农田，而今成为了享用同一片景观的空间。正如第一座建筑一样，Hortal住宅的屋顶成为了当地植被，种植模式和地理信息的微缩建设版本。第三个结构，七峰住宅，则将这些对于当地环境的考虑通过将人们试图攀登的各大陆的七大高峰浓缩在一起提升到了全球的层面上。这些高峰将会被作为住宅综合体空间布置的数学模型来使用，而住宅中的房间则相对更低且使穿入结构的高峰更加富于变化。这一设计目前还有待完成。

最终，他于2005年在海岸小镇Cambrils完成了一座包含两个区块的小型公寓建筑。在这栋建筑当中，他将对于loft生活的调查从一种多单元结构的角度展开，将每一套公寓设计成为带有活动墙体的空间，使得居住者能够最大限度自由地对空间进行分配。这座建筑本身由一系列水平向平台支撑的轻微着色玻璃构成，这些玻璃能够将日光和附近的水面反射出来。建筑不仅在立面融入了休闲旅游区的轻快色彩，更在其可变而不稳定的室内环境中反映了这种特质。在滨海的新居住景观当中，一种简单同时经过重构的建筑出现了。

在建造这些房屋的同时，Guallart也参与到了针对自然所具有的根本特性的跨大陆研究活动中。在一系列的展览和写作活动中，他不断地挖掘自身对于在自然和人造产物之间建立一种透明的差异的兴趣。他对于这项研究的灵感来自于法国建筑师兼建筑理论家Viollet-le-Duc。现在在重修和更新法国的哥特教堂领域拔得头筹的Viollet-le-Duc，同时还进行着针对阿尔卑斯山脉的Mont Blanc山的研究，而引发他兴趣的则是令这些高峰达到目前高度的潜在的几何规律。Viollet-le-Duc希望通过他的分析，能够对于可能发生泥石流和雪崩的位置有所了解，例如坡度过于陡峭的地方等等；同时他还希望能够从这样的分析中得到一些建筑师们在设计当中能够借鉴的规则。然而Guallart最感兴趣的却是符号，这些符号跨越了景观本身所带有的视觉上的雄伟或恐惧，是我们能够在景观内部找到的某种抽象原则，而在现今这样的计算机技术的时代里，这样的原则即可被用于推测基于这些原则的其他形态，或者通过对景观的处理，建造一个新的景观，或者一种两者相结合的方式。

通过阅读法国数学家Benoit Mandelbrot的著作，Guallart将他的兴趣拓展到自然环境的数学性以及它们如何更加深刻地揭示日常生活中更为复杂的结构方面。收录在自然的

分形几何（1982）当中，Benoit Mandelbrot在其最为著名的论述当中对英国的海岸线进行了分析，以Eames的态度指出，越是近看就有越多的轮廓线暴露出来。这些轮廓形态在不同的尺度上重复自己，令我们难以观察到它的确切形式。Mandelbrot在这一特殊产物上的核心发现被称为分形几何的数学特性。分形的关系以不同尺度上的自身构成了几何的外形，在可能被人们视为粗糙和未完成的形式中保持相互和谐。Mandelbrot开发出来的数学方程式在计算机辅助设计和动画制作中成为了极其有用的工具。而对Guallart来说，分形几何令他能够提出一种建筑性视角下的自然形态。

在此期间，尽管他利用一系列展览设计和写作来检验这些理论的可能性，对于他兴趣最为完整的表达还应该是Denia山的设计。Guallart于2003年开始了这个项目，但现在该项目仍然在等待实施当中。Denia城正如大多数西班牙的海滨城市一样依靠旅游业生存。为了推广这一产业，该市镇的首脑们邀请Guallart来修复矗立有Denia堡垒的小围城。山体的一部分被挖掘过并且具有不稳定的情况，整体呈现出一种并不符合Denia所原有的海角风貌的巨大裂缝。利用自己的计算机图形和分析知识，Guallart测绘了整个地区的地理特征，并将其抽象为一种基本的面，折面和点所构成的模型。由此他开始组合这些几何元素，在已经被破坏的空间上拉扯它们，正如外科手术中将伤口附近的皮肤拉扯开来一样。

最终的设计方案是一个晶体版的Denia山。在一个铁制的框架内包含了石材构成的表面，它在模仿的同时将原有的山体拓展打开。在这一个新的结构内，Guallart提出一个将公有和私有活动结合的方案。这些包含了依存于山体形态的多媒体大厅，到垂直高度可以让游客们目瞪口呆地瞻仰Denia的历史性大穹顶式的大规模公共论坛或集会空间。Guallart将不同的功能编织在一起使其生长到每一个层次当中去，例如一个公共肌理将会与所有诸如值得居住的社区和值得游览的地方等方面完全混合在一起。他所创造出的空间复杂性是令人惊异的，但是，最为出色却是通过将基本形式推演和抽象出来所体现的大尺度的形象，令人们可以切身证实和体验这一特征。

最近，Guallart将该项目所进行的研究推进到为Wroclaw世界博览会所提供的中央馆设计当中。这是一座完全人工建造的山体，它独自像迪斯尼乐园的魔术山的反例一样矗立着，内部则充满了纷杂的公共活动。在这个项目当中，面被规则化为六边形的网格，而山体则也像是一个覆盖在公共空间上方的巨大编织物一样，将这些公共空间和谐地容纳到一个统一的画面下。

尽管Denia山已经成为了Guallart的标志性项目，他却拥有了在西班牙和台湾实施一系列的海滨开发项目的机会。2003年，他在一个位于台湾东北部海滨小镇Fugee的新市场和滨海公园的设计竞赛中获胜。他的获奖方案（我作为评奖委员会的成员之一）又一次将海岸的几何形态抽象化，并在方案中将其实现为一系列相互连锁的泡体或圆圈。Guallart通过这些基本的形体来提出重新组织场地内的水平表面，以求构成一个更具有综合性的步行道、步行平台、市场区域和海洋的序列。通过创造具有肥皂泡的逻辑的某种东西并展示如何将最大量的空间收纳在一个具有最少量结构的区域当中，Guallart拥有了创造出一种轻质而追求有机的空间的能力。他随即以一系列相互连锁的帆布体来罩住市场部分和其他辅助功能部分。而最终的外观则是一系列极度抽象的塔，并且它们在垂直方向上的转点标志了这一城市边缘即将成为一个新的旅游胜地。

在接下来的一年，规模更为庞大的基隆港项目中，Guallart使用交通信息和他所提取的地理模型，并将之抽象成为一系列相互平行的条形物。这种长而起伏的元素能够被分别作为步行台，若将之削细并组成天篷甚至大桥，这些元素就成为了像琴弦一样，不可见，却将韧性赋予了这些编织体和许多其他的有机形式。Guallart将城市视为一种有机体，并像科学家一样对其进行检查，并在其形式当中找到了一种不可见却甚为基本的关系模式；这些关系模式继而被抽象，拆解并通过改变其尺度来创造一种意义上和形象上都与众多元素相关的建筑。以科学为基础来讲述一个故事（或许故事本身含有部分的幻想），令这位建筑师在一个混乱而没有被充分使用的港口区域创造了更为伟大的一种和谐状态。

Guallart于2004年为位于西班牙Vinaros的另一个滨海公园区域提出了一系列相当合理的重组建议，以及对于现有公共元素的加增建议。一条步行平台，一条自行车道，成行的树木以及一个能够令海滩变得具有实用性和可达性的公共集会空间。然而，引导他的设计的却又一次是对于一种非常大的尺度和一种非常小的尺度的推测。Guallart将项目视为他与他在IAAC的同事们一直接触的西班牙海岸线研究这一整体的一部分。与几乎不加以控制的对于这一西班牙分形面的草率开发相反，Guallart提出了一种将整体视为一条引领人们进入并揭示多重景观和多种体验的线的理解方式。

在Vinaros的具体案例当中，他将自己的兴趣集中在对海岸的线性外观和当地岩石的几何特性进行分析上。他将后者进行抽象，形成了一系列相互连锁的六角形平台以构成项目中的公共空间核心。并且，他还提出了创造一种被他称为“人工岩石”的结构，在这里他又一次提取并拆解了大自然的地理特征，并将之转化为辅助设施甚至结构性元素。Guallart正在成为像这样的滨海空间案例的专家，他同时进行着数个案例的工作，并不断将那些通常被人们所忽略的建成区域与海之间的边缘地带展开并转化成为具有极大的灵活性，综合性和协调性的公共空间。对于相互连锁的地理性形式和波动的线装体的使用逐渐引导这些案例，使其显现成为人们该如何利用和转化滨海环境所可以参照的原型。

对于人工自然的兴趣和制造西班牙滨海元素的可替代开发措施的主张，在社会学都市的总体规划项目——Guallart迄今为止规模最为巨大的项目——中被结合在了一起。该项目目前正在建造当中，它位于瓦伦西亚郊外，占地面积350000平方米，其中容纳了3000个住宅单元。作为得到国家政府赞助的2005年博览会的成果，这一项目在寻求展示出公共开发与私有开发的混合体时，能够创造出一种可替代的开发方式，这种开发方式能够用于重新建造传统的城市或乡村模式（这在任何案例中都是不可能的，因为他们必须通过长时间内对于不断变化的环境进行回馈来使自身得到发展）或用于改变现有多数的新住宅区域千篇一律的状况。

Guallart的解决方案是一个能够抓住并表现这种循环的设计，它对于任何邻里环境都是适用的，无论是车流、人流、自行车流，还是滨水环境。这些线条并不像滨海项目中的那样相互平行，而是将新的绿化空间和住宅区块环绕起来。交织在其中的则是一套基于追溯到摩尔人甚至罗马人时代的原始农业模式的网格。这样的农业模式以长而相互平行的灌溉水渠以及小组团的土地为主要表现形式，其中的树木、植物，甚至人工结构都通过一种三维的方式对场地上水的位置进行反馈。此外，Guallart还提出保存并维护一部分当地的农场建筑。他随

后分析了使用模式和当地的地理水文条件，并依照其惯有的方式将这些元素进行抽象和拆解。

但是，在这个案例当中他减少了对于地理形态或生物模式的依赖，而是创造出一种新旧元素结合的抽象派艺术，赋予社会学都市一种经历时间的洗礼，并对大多数至今仍然在场地上有所体现的当地环境进行回应。为了保证历史的呈现，他将公共空间和街区中的现有元素编织在一起，以求打破新的大型开发区中常见的单一功能。新的花园和社区游乐场以及现有的一些市场和花园，将会为居住者带来一种生活在自己独有的植被、土壤和传统形式之中的感觉。

最终，Guallart拒绝了设计整个社区的邀请，他更希望将建筑街区中的不同组群设计任务交给现今最具有创造性和实验性的建筑师。他们中的每个人都将其自己的场地设计任务作为参与一次伟大的形式试验的机会，将住宅设计中通常使用的元素提取出来并对其进行重新组合，或是将其裁切、拓展或者将他们的几何特性混合，以创造出一种关于Guallart的抽象艺术在三维空间的拓展。尽管这些住宅区块在风格和尺度上的千篇一律能够保证社会学都市具有一个21世纪初期建造的新区的特点，Guallart通过对于少量场地原有元素的改变和对于建筑的挑选则成就了一种多样性，创造了一个超越人们期待的丰富的邻里社区。

他对于该总体规划的贡献，即共享大厦，将会成为整个方案的标志性建筑。这个面积达21000平方米的建筑设计方案将Guallart引领到了一个新的方向上。对物理条件进行分析，他发现场地及其居住者会因为其本身的特性而自然而然地分离开来。他认为挑战正是怎样才能够在人工的自然当中创造出人造的社区。他的答案是对诸如西班牙的法律、经济制约、社会习俗等方面的元素进行调查，然后进行住宅建造。他为公寓的使用者创建影像的登记记录，并将基本的公寓格局打破为基本元素。他进而对于这些元素可能的组合方式进行调查，使用效率最高的几何形体即圆形，作为他们的容器。

最后，Guallart提出了一种具有社会性和形式性的创新。他说服客户同意他提出多种共享居住的形式的方案，其中包括为学生提供的宿舍样式单元，为艺术家提供的地下住宅，大而能够共享的作坊式工作间。在更为普通的公寓楼层，他则通过将同场预留给交通循环的空间集中起来成为巨大的公共空间。通过这种方法所形成的空间实质上成为了平台式的走廊，但同时因为其具有足够大的面积，Guallart提出将大多的共享设施（诸如洗涤和烘干设施）集中放置在这个空间内，而促使他们成为了能够发挥实质作用的日常空间。

共享大厦将Guallart研究原有的众多线索都引入了另一个设计领域，但是同时也将它们同Guallart早先的诸多兴趣如共享空间，新技术生成并激活的新形式的社会空间等等联系在一起。这一点在与媒体实验室的合作项目当中得到了证实。共享大厦这一项目还显示了他对于多种类型和尺度的景观的分析能力，以及制造能够容纳七个分析成果的有力形式的能力。换句话说，他有能力将科学分析的抽象空间与计算机辅助下的解构转化成为一种浮游于现有空间之上的新景观，宛如重新编写的一部剧作。

这一复写模板是Guallart所从事的工作的一个恰当的模型。他的工作包含了对于现有环境条件的追踪和转换。以一定距离解读城市、地理和社会关系为背景开始，他使用工具地图、表格和透视图，他学会了怎样深入到景观的表面之下。他将自己精简到那一层本身的尺度上，并发现了一个具有无限的尺度和可能性的分形空间。他进而将他所发现的地域圈定为一种新的景观，从景观本身所在的场地上抽取出来，成为一个完全自治的结构。将新的形式组合成具有第二表皮的性质，无论它是一块帆布顶棚，一个步行平台还是一个设计方案。它的几何特性在它所脱胎的景观已接近一种完全抽象的信息世界之间。Guallart将折线的基本元素阐释为形体、材料甚至颜色，以令它能够不断提醒场地原来曾经存在过的景观，使其继续保有作为其本源的另一个版本的可识别性。最后，Guallart将表皮一类的形式从表面抽离，取而代之的则是赋予其一种三维的形式。在这一步骤当中，项目具有了自身的现实和独有的形式，从而作为一种新的存在被识别出来，同时也成为了一种具有遮蔽功能的事物。最近的一些案例因为过于庞大而抽象以至于难以理解它与周边景观的关系，但是同样也正是这个特点重新组合了现有的东西使其成为了新形式的基础结构。

这种探索的最终产品是一种反思、重塑以及对于现状的重建。它通过一种我们或许不能够全部看到或体验到的方式赋予我们所栖居的景观一些东西，同时也反馈给我们适合我们居住的形式。它并不是一种新的或是人工的自然，而是一种将空间作为人类的居住环境来对空间框架进行重组的建筑。它是一种追踪、复制现有环境的同时也将自身从现有环境中释放出来的建筑。

这一展览总结并展示了这种工作方法。图像是很浅显的，Vicente Guallart所要讲述的故事告诉了我们新建筑所存在的可能性。他所推崇的建筑是一种范例，漂浮在曾经束缚瓦伦西亚城的墙体之上。这种建筑摆脱了我们过去所建造的那些断壁残垣，徘徊于过去和我们已有的知识之间，同时描绘着等待我们去居住的新轮廓，塑造一种全新的人工建造物。