

World's Classical Housing

世界经典住宅/下

(西班牙) JONES BROW 著

北京吉典博图文化传播有限公司 译

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(西班牙) Carles Broto 著

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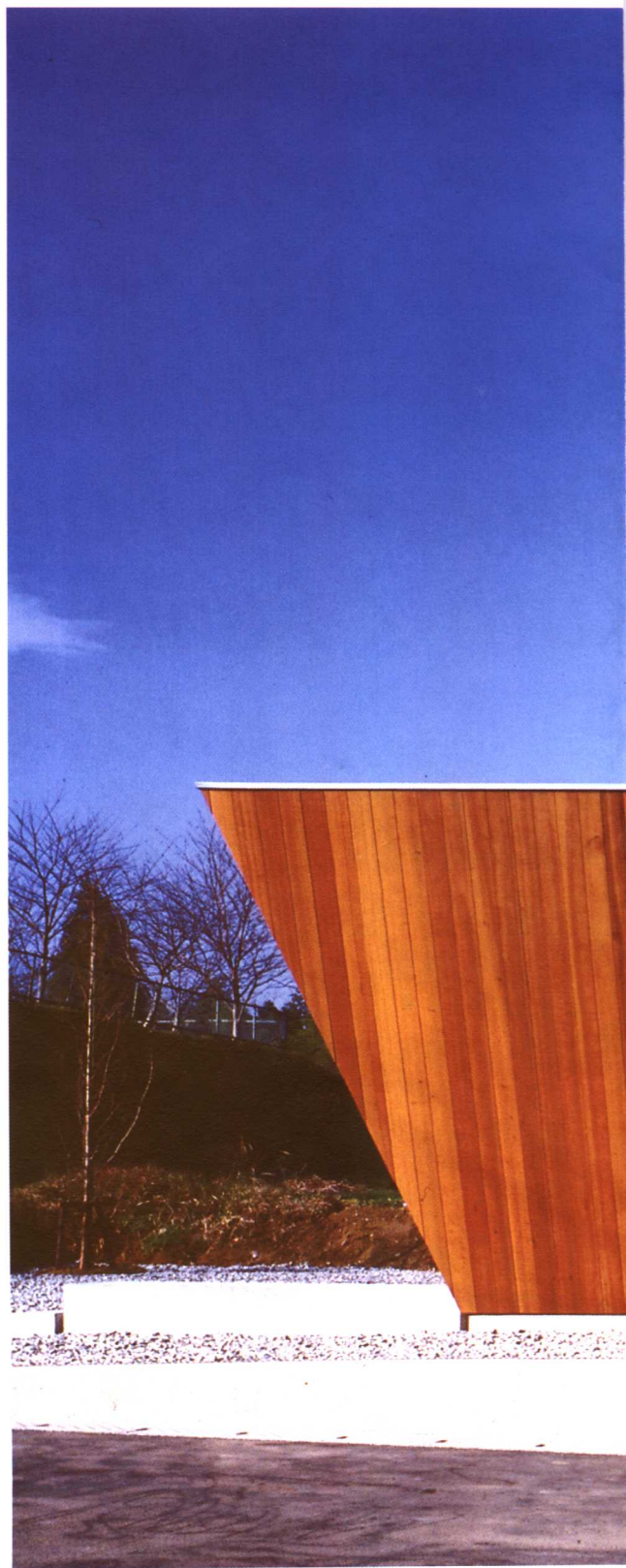
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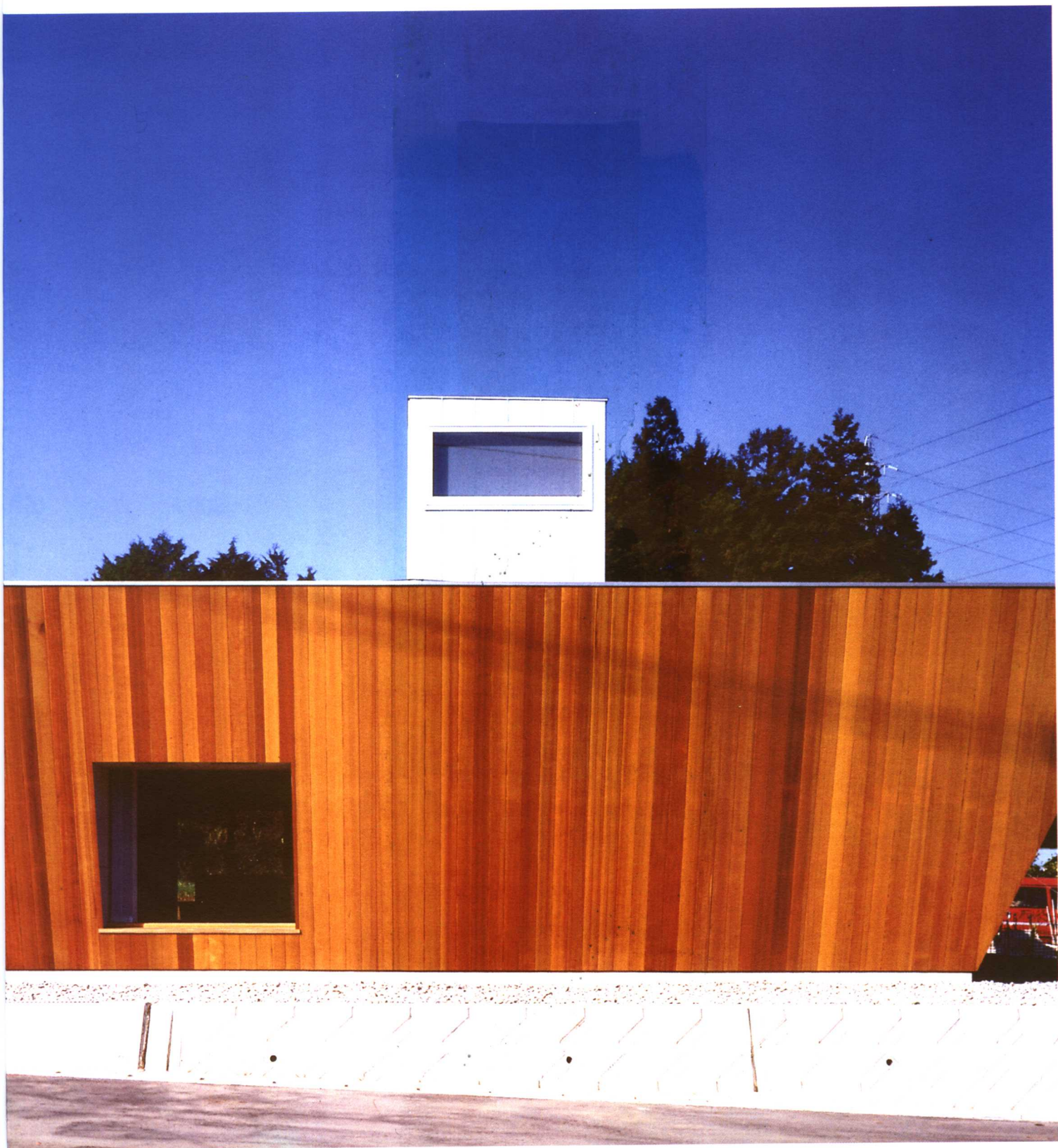
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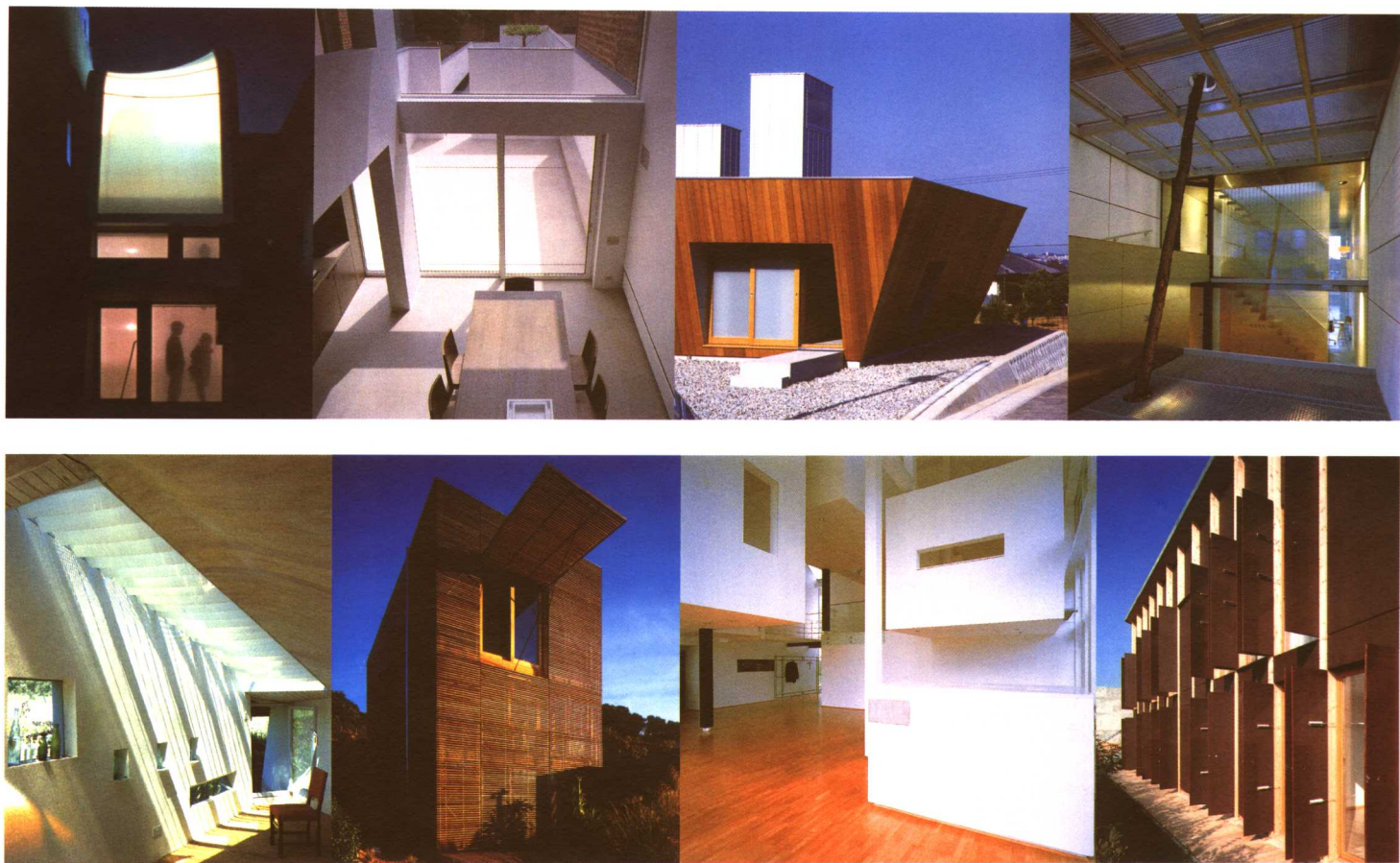


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简介 Introduction

既然是创新，其中必然内含一些史无前例的内容。在构思、设计、创作和建筑中使用新观念，意味着力求创新。

作为一本内容丰富的作品集，来自世界各地优秀的房屋建筑设计尽收于此。在我们编写这部作品时，亦秉承创新的精神：全新的阐释、鲜明的视野及创新的理念都是我们所追求的目标。

简言之，我们在挖掘能决定建筑业未来的设计方案。值得庆幸的是，我们找到了这种方案。在筛选过程全部结束后，我们认定：建筑设计的展示不仅仅体现在落成的建筑物的照片中，还包括建筑过程中的每个细节。因此，在任何建筑项目中，专业技能和艺术洞察力都同等重要。鉴于此，我们在设计和施工过程中应尽量考虑到方方面面。

从设计构思到完工，你会发现许多有关所用建材、施工程序（这是建筑设计思想的一种必要补充）的文件。既然建筑物的创作者比任何人都更有资格去评论他们自己的作品，于是，我们把建筑师们自己的评论注释和趣闻逸事也收集在此作品集里。作品集中挑选的都是世界上最杰出的和最有创新意义的建筑设计方案，因此，我们相信此部作品会带您进入设计专家的世界，同时也将成为您的灵感之源。

To think, design, create and build with a view toward the "new necessarily involves introducing the unprecedented; it means throwing out the rule book, ignoring what you have always understood to be the "right" or "wrong" way to do things. "New" means always striving for innovation.

This was the spirit we were looking for when compiling this ample collection of some of the best designs in house architecture the world over. We were looking for new interpretations, fresh viewpoints and innovations.

In short, we were looking for designs that were destined to determine the future of architecture. We are pleased with what we found.

Once the selection process was complete we decided that the presentation of the work had to include every angle of the architectural process, not just the photographs of the finished product. So, since technical know-how is just as important as artistic vision in any project, we have endeavored to touch upon every aspect in the design and construction process.

From conception to completion, you will find documentation on the materials used and construction processes-necessary complements to the design ideas of the contributing architects. Finally, since nobody is in a better position to comment on these projects than the creators themselves, we have included the architects' own comments and anecdotes.

So we are confident that we are leaving you in good, expert hands, and that this selection of some of the finest, most innovative architectural solutions in the world will serve as an endless source of inspiration.

阪茂 Shigeru Ban
纸屋 Paper House

日本，山中湖 Yamanakako, Japan

日本建筑师阪茂自20世纪80年代以来就一直在潜心研究将纸作为建筑元素。尽管一些建筑师不主张在结构体系中使用纸，但纸和木材一样，确实是一种经加工处理之后能耐火、防水、防潮的材料；而且纸价格低，使用后容易回收。纸筒住宅可以实现造价低、施工快的需求，例如大批卢旺达难民睡的大帐篷，以及神户大地震后人们的临时住宅。在此设计方案中，住宅面积110平方米。整个结构由两个正方形平面（平面有一边为10米）和一些排列成S形状的纸筒（高2.7米，直径280毫米，厚度15毫米）组成。这些纸筒支撑着整个住宅，同时也界定了不同功能的空间范围，并将它们与周围环境联系起来。其中的10个纸筒支撑垂直载荷，80个纸筒支撑横向载荷。这80个纸筒围成的环状区是客厅，而正方形的区域是住宅的浴室。

室内、室外由一堵玻璃墙隔开，玻璃墙能开关，上面还悬挂有帆布窗帘，旨在为室内提供一种隐秘的环境和良好的保温效果。

住宅室内与周围环境在空间上的连续表现在：采用横向元件、使用精致的细木工制品、用最少量的元件去界定不同内部空间的范围。而在连续性实现过程中运用到的设计元素，都是那些具有现代主义设计风范的伟大建筑师创造出来的。

纸筒能使空间和周围的环境保持一种非常微妙的联系，同时使得光线进入住宅室内，周围的景色也能一览无余。

Shigeru Ban has been studying the characteristics of paper as a building element since the eighties. Though there is some resistance to its use in a structural system, paper is a material that may be treated (like wood) to make it resistant to fire, water and damp. It is also easy to recycle and economic. This allowed the architect to work with this element in designs that required speed and low cost, such as the pavilions for refugees from Ruanda and the provisional buildings to house the victims of the Kobe earthquake.

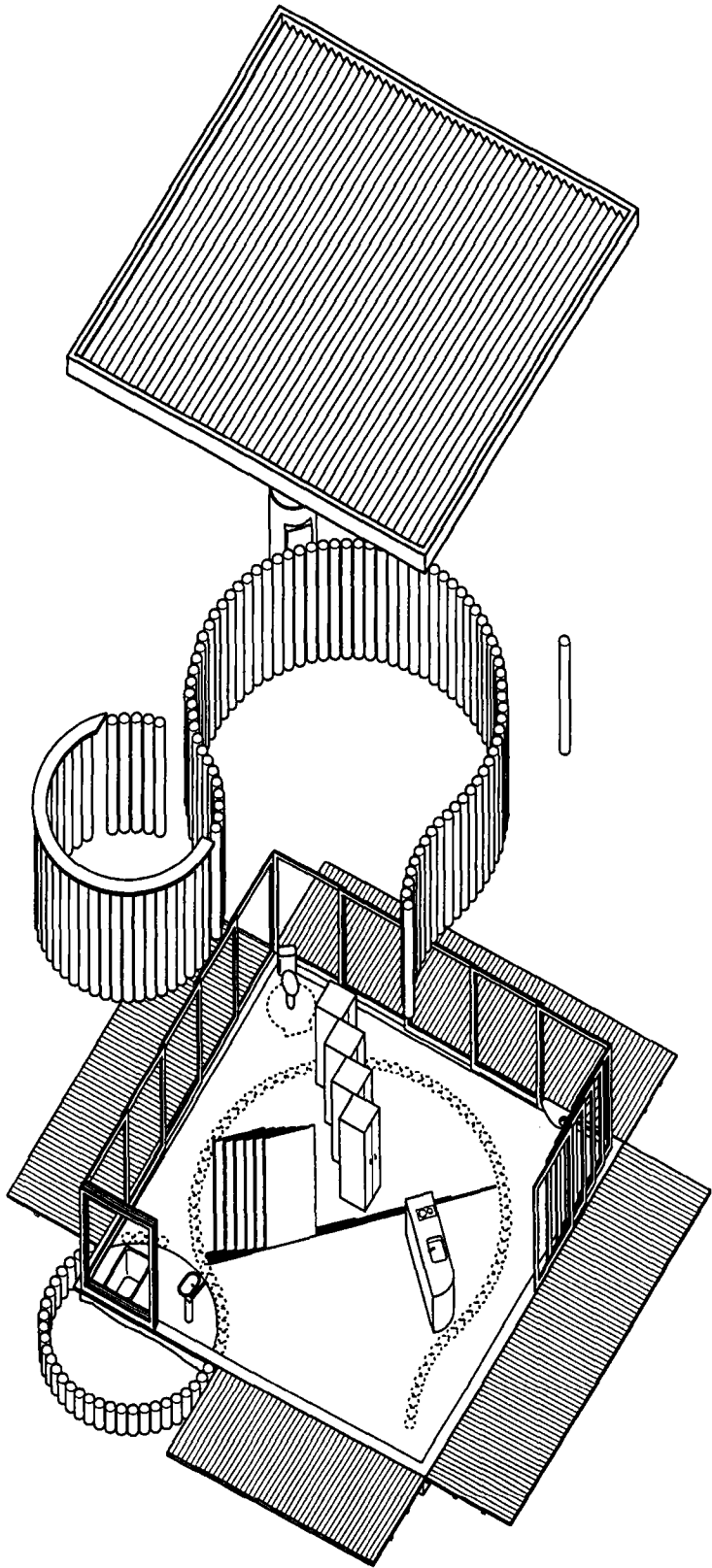
In this scheme, a dwelling of 110m², the structure is formed by two square horizontal planes with a side of 10 meters and paper tubes aligned in an S-shape with a height of 2.7 meters, a diameter of 280 mm and a thickness of 15 mm. These tubes support the house and define its different functional spaces, relating them to the surrounding landscape. Ten of these tubes support the vertical loads and eighty interior tubes support the lateral loads. The circle formed by these eighty tubes defines the living room, whereas the circle formed by the square defines the bathroom of the dwelling.

The separation from the exterior is created using a glass wall that may open or close and that can also be covered by canvas curtains to provide privacy and good insulation.

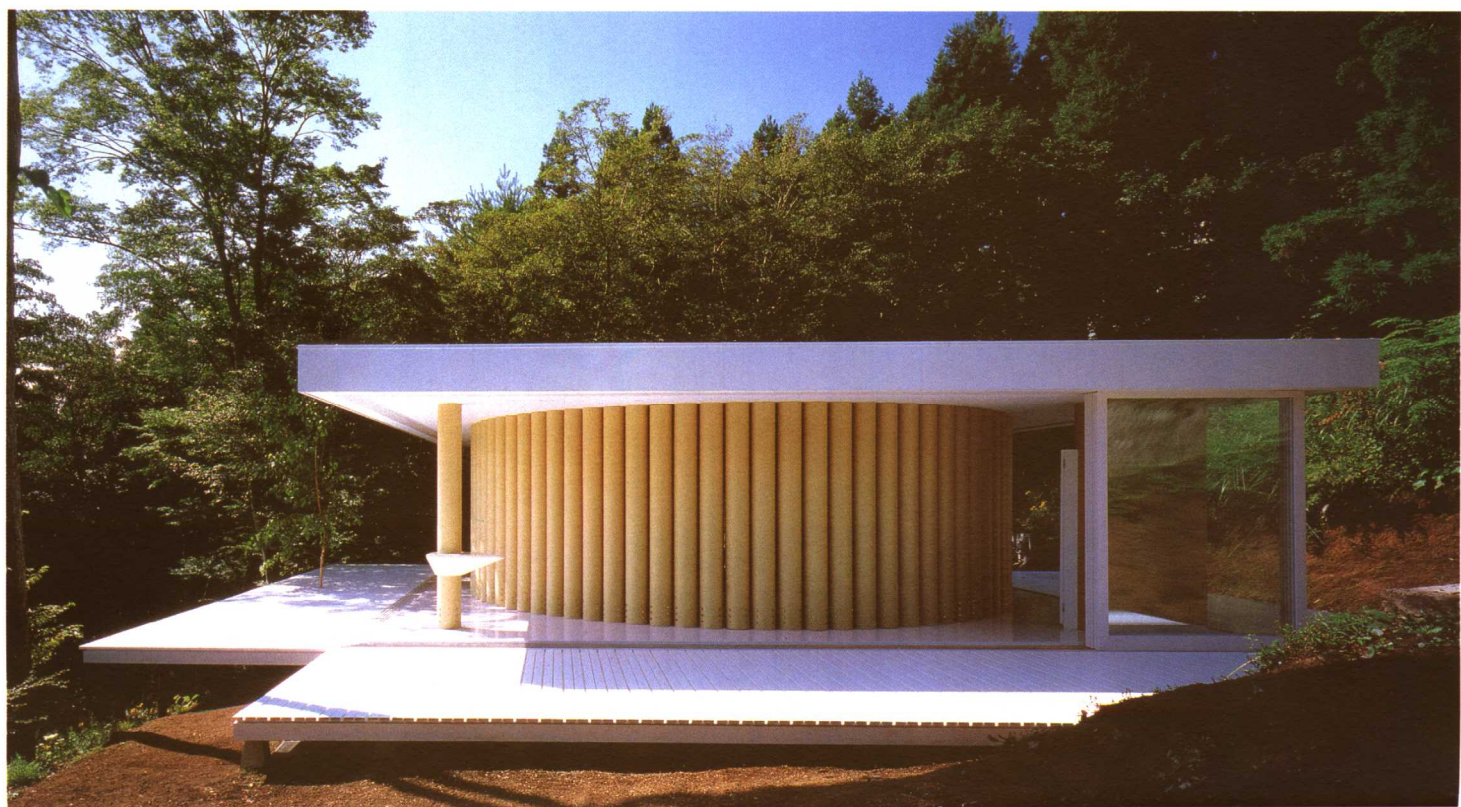
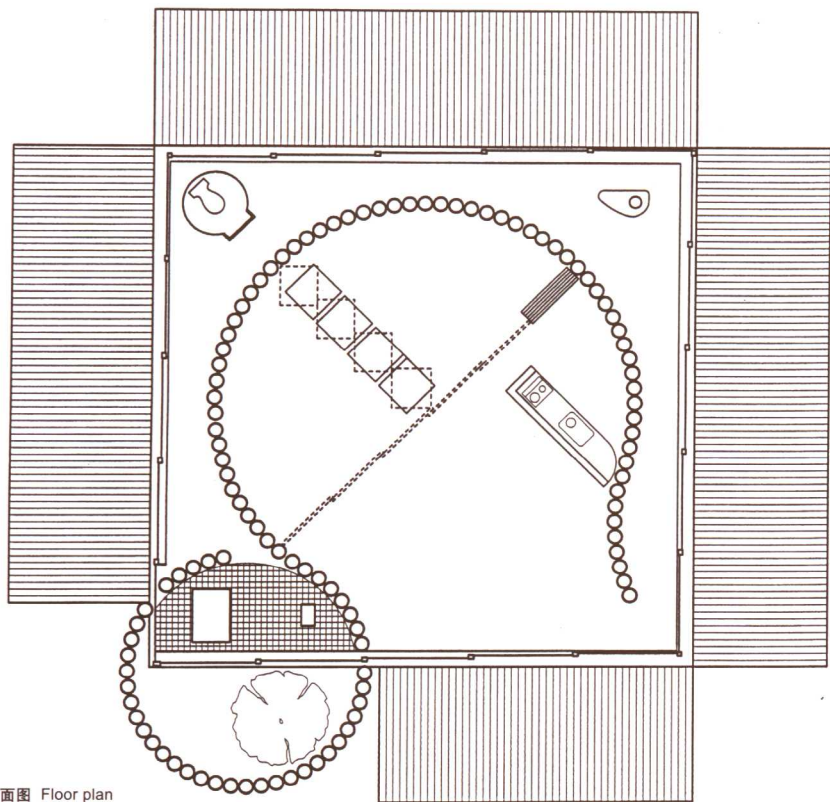
The spatial continuity between the interiors and the landscape is achieved through the horizontal elements and the use of very diaphanous joinery, and through the definition of the interior spaces with the minimum number of elements, following the example of the great architects of Modernism.

The paper tubes also allow the spaces defined to maintain a very subtle relation with the surrounding spaces, letting in the light and views between them.

图片拍摄 /Photographs: Hiroyuki Hirai

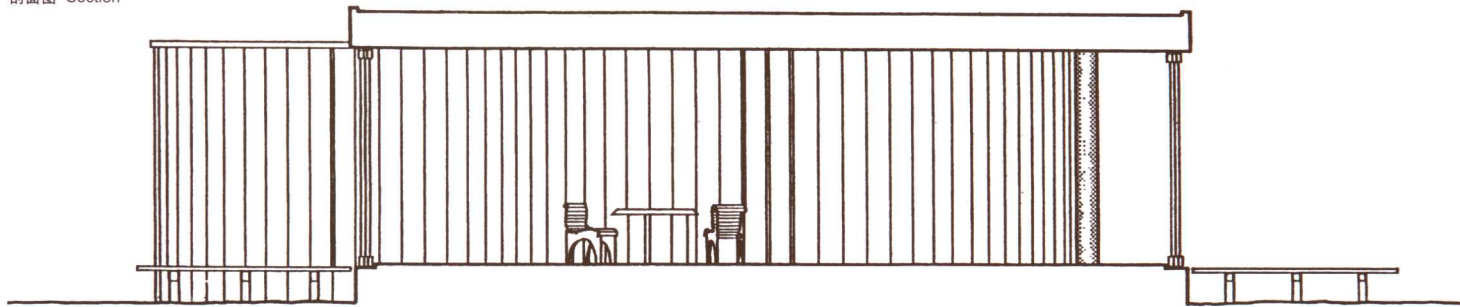






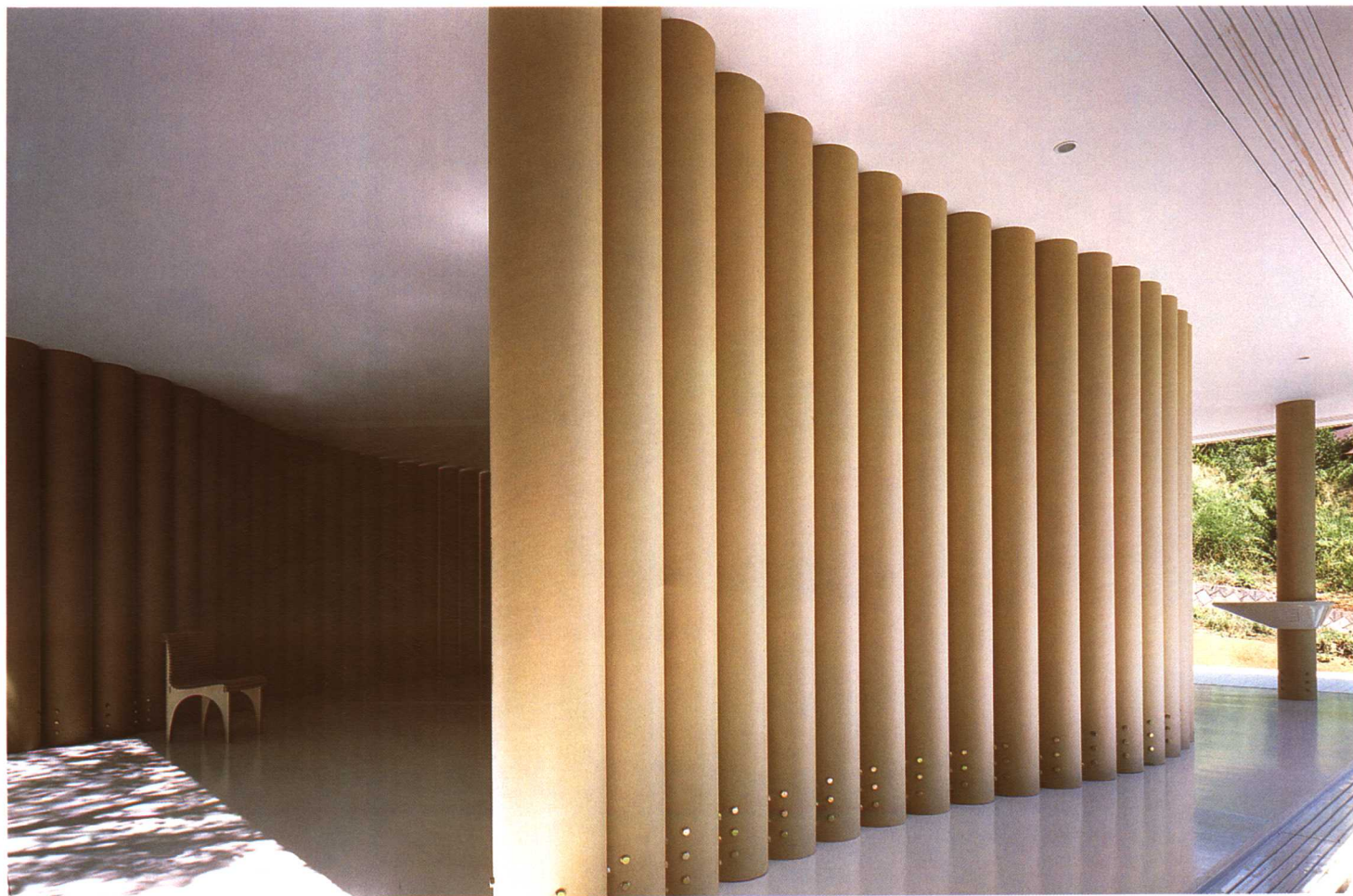


剖面图 Section



在日本建筑师阪茂 (Shigeru Ban) 的设计作品中, 室内、室外空间的关系是一个恒量。在此设计方案中, 巨大的玻璃窗能够打开, 使得整个住宅与室外相通。为了更加突出这种室内、外的关系, 设计师设计了外伸阳台来扩大房屋面积, 同时使得住宅更接近大自然。

The relation between the interior and exterior spaces is a constant in the designs of Shigeru Ban. In this scheme, the enormous glazed window can be opened to leave the dwelling totally open to the exterior. To emphasize this relation even further, overhanging terraces were created to extend the floor area and bring the dwelling closer to nature.





Studio Archea

从 Leffe 民宅建筑中学到的

Abitaione Unifamiliare a Leffe

意大利, 贝加莫 Val Seriana, Bergamo, Italy

此工程的简要情况如下: 要重新布局一座历史悠久的大楼的内部, 这座大楼位于意大利 Seriana 山谷中的贝加莫市附近的 Leffe 镇。

由于受隔壁两座大楼的限制, 工程占地非常狭窄。

此设计方案由Studio Archea集团年轻的意大利建筑师们来执行完成, 他们是Giovani Polazzi, Laura Andreinii 和Marco Casamonti。首先是把大楼全部拆除, 然后重建一个新的地基平面, 这样可以建一个地下室层。

与此同时, 工程所在场所的特殊环境以及和隔壁的大楼保持一定的距离的限制, 使得大楼的正面设计与原来的非常不同。

为了与隔壁大楼保持密切的联系, 大楼的正面是隐蔽的, 没有任何窗户, 墙面上布满横条形孔洞, 无论在白天还是夜晚, 都能形成一种罕见的光与影的交错。

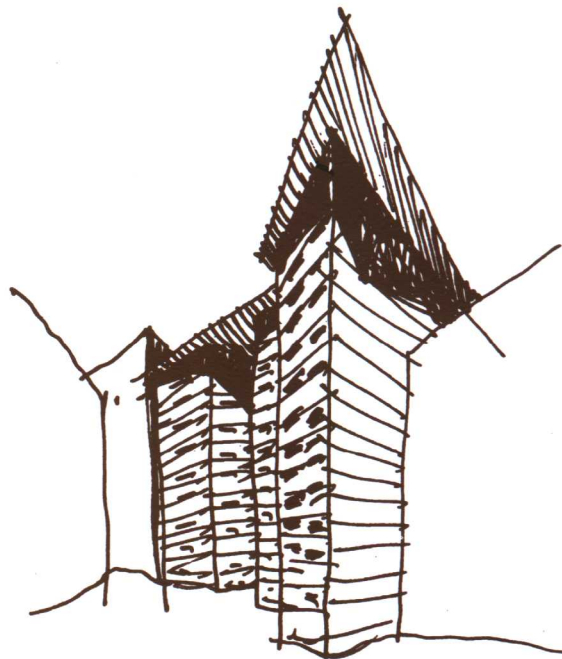
四个楼层的组织结构如下: 一楼是厨房和双倍高的餐厅; 二楼是白天营业区; 三楼和四楼是夜间营业区。

在另一边, 也就是入口区, 有一个巨大的三倍高度的中庭, 使得空间在垂直方向上得到延伸, 并在视觉上将所有楼层连接起来, 因此在楼内形成一个非常畅通的散步空间。

大楼的背面, 在新大楼和隔壁大楼中间有一个非常狭窄的空间。建筑师在这个狭窄空间内设计了特殊的屏风, 屏风由不锈钢制成, 外面覆以氧化铜。面对山谷的大楼正面, 其整个表面都覆盖氧化铜。

屏风所构成的“活动墙”突出强调了大楼主正面的“正式”主题。大楼主正面在 Santa Fiora 石头外表面上凿了许多又窄又长的开口。

在大楼所在的这边, 入口上有一个很大的檐口, 起到保护作用, 檐口上覆盖一层铜以此界定大楼的主入口, 同时主入口的上面投下一个很大的影子, 创造出一种非常具有表现力的效果。



The brief for this project consisted of the replacement of the interior of a historical building in the town of Leffe near the Italian city of Bergamo in the Seriana valley, on a narrow site that was seriously limited by the two adjoining buildings. The scheme, carried out by the young Italian architects of the Studio Archea group, which is made up of Giovanni Polazzi, Laura Andreinii and Marco Casamonti, was based on the total demolition of the existing building and the complete reconstruction, starting from a new foundation plane that made it possible to create an underground level. Also, the particular conditions of the site and the required distances from the adjoining building, led to the design of facades that were very different from the original ones.

In close contact with the adjoining buildings, the facades are blind without any type of windows, so the walls appear to be torn by horizontal strips that cause an unusual play of light and shade, both at night and during the day.

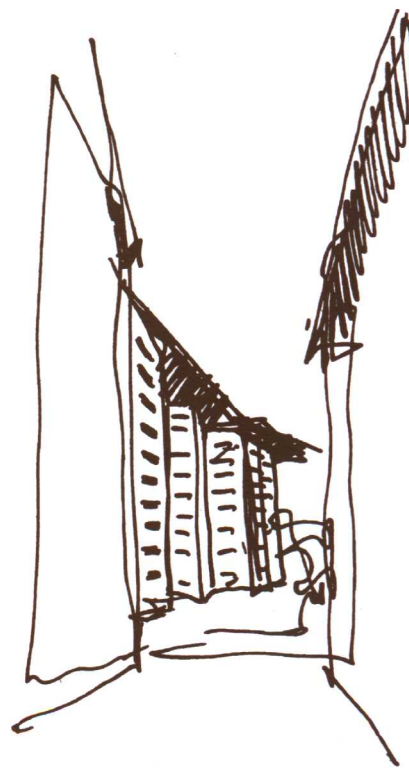
The four floors of the dwelling are organized as follows: the ground floor houses the kitchen and the double height dining room; the first floor houses the day area, and the upper floors the night area, which is also subdivided into two levels.

On the other side, in the access area, a large atrium of triple height extends the space vertically and connects all the floors of the house visually, which makes a very fluid architectural promenade through the house's interior.

On the rear facade of the building there is a very narrow space between the new volume and the adjoining buildings. This resulted in the design of a peculiar system of blinds with a structure of stainless steel coated in oxidized copper that occupies the whole surface of the facade facing the valley.

The design of this mobile wall emphasizes the formal motif of the main facade, which is perforated with long narrow openings in the skin of Santa Fiora stone.

On this side of the building the entrance is protected with a large cornice, also clad in copper, which defines the main entrance to the building and casts a large shadow over it, creating a very expressive effect.



图片拍摄 / Photographs: Alessandro Ciampi, Pietro Savorelli