



现代工程专业英语系列

建筑学 专业英语

Reading English for
Architecture

主编◎李晓霁



 哈尔滨工程大学出版社
Harbin Engineering University Press



现代工程专业英语系列

内容简介

本书是“现代工程专业英语系列”中的一本，旨在帮助工程技术人员提高英语阅读能力。本书选材广泛，涵盖了建筑学领域的各个方面，包括建筑历史、建筑理论、建筑实践等。本书语言简洁明了，易于理解，是工程技术人员学习英语的理想教材。

建筑学 专业英语

Reading English for
Architecture

主编◎李晓霁 副主编◎顾 超

翻译◎薛启超 沈喜辉 卓丰莲

哈尔滨工程大学出版社
1999年12月第1版
1000册
85001258-1210
92001258-1210
哈尔滨工程大学出版社
1999年12月第1版
1000册
85001258-1210
92001258-1210
哈尔滨工程大学出版社
1999年12月第1版
1000册
85001258-1210
92001258-1210

哈尔滨工程大学出版社
Harbin Engineering University Press

内 容 简 介

本书内容选自原版建筑杂志的有关建筑学学科的文章,为帮助读者对书中内容的理解,每个单元后面附有词汇表和整篇参考译文。本书对建筑学专业的各个方面通过建筑实例分析、讲解,使读者在短时间里掌握建筑学专业的基本专业词汇及专业英语的表述方法,从而迅速提高专业英语的阅读能力。

本书可作为高等院校建筑类本科生和研究生的专业英语教材,也可供有关专业的人员参考。

图书在版编目(CIP)数据

建筑学专业英语/李晓霁主编. —哈尔滨:哈尔滨工程大学出版社,2008.9

ISBN 978 - 7 - 81133 - 315 - 2

I. 建… II. 李… III. 建筑学—英语 IV. H31

中国版本图书馆 CIP 数据核字(2008)第 141289 号

出版发行 哈尔滨工程大学出版社
社 址 哈尔滨市南岗区东大直街 124 号
邮政编码 150001
发行电话 0451 - 82519328
传 真 0451 - 82519699
经 销 新华书店
印 刷 哈尔滨工业大学印刷厂
开 本 787mm × 1 092mm 1/16
印 张 9.25
字 数 217 千字
版 次 2008 年 9 月第 1 版
印 次 2008 年 9 月第 1 次印刷
定 价 18.50 元

<http://press.hrbeu.edu.cn>

E - mail: heupress@hrbeu.edu.cn



前言

PREFACE

建筑学是研究建筑物及其环境的学科,建筑学的内容包括技术和艺术两个方面。

用砖石、木材构成的建筑物本身和用文字记述流传下来的建筑学著作,反映、蕴含着当时建筑技术和艺术的成就。

随着现代建筑的快速发展,建筑学从理论和实践上将建筑的使用功能作为设计的出发点,强调建筑形式与内容的一致性;应用现代科学技术,提高建筑设计的科学性;注意发挥现代建筑材料和建筑结构的技术和艺术特点;反对不合理的外加的建筑装饰,强调建筑艺术处理的合理性和逻辑性,突出艺术和技术的高度统一;将建筑艺术处理重点放在空间组合和建筑环境的创造上;重视建筑的社会性质,强调建筑同公众生活的密切关系,重视建筑的经济性。

建筑学服务的对象不仅是自然的人,而且也是社会的人;不仅要满足人们物质上的要求,而且也要满足人们精神上的要求。所以,社会生产力和生产关系的变化,政治、文化、宗教、生活习惯等变化,都密切影响着建筑技术和艺术。

本着通过阅读建筑学专业外文文章的同时了解建筑学专业知识的宗旨,选择国外建筑学杂志上的经典文章,其中有建筑实例介绍,如市政厅、医院、剧院、博览建筑、交易所、办公楼;有室内室外环境设计实例;有应用软件;公共设施工程和法律;关于城市,等等。本书可作为建筑学专业及其他相关专业开设的“专业英语阅读”课程的教材,也可作为其他喜欢建筑学专业知识的自学教材。

由于编者水平有限,书中难免会有错误和不足之处,敬请读者批评指正。

编 者

目录

CONTENTS

1 London City Hall	1
词汇	2
伦敦市政厅	2
2 Casalpusterlengo Town Hall	5
词汇	6
Casalpusterlengo 市政厅	6
3 New Hospital Tuscany	9
词汇	11
塔斯卡尼新医院	12
4 New Hospital in Versilia	15
词汇	16
Versilia 的新医院	16
5 For Milan	18
词汇	19
米兰的剧院	19
6 Expo Suisse 02	22
词汇	23
02 瑞士世界博览会	24
7 Pinakothek der Moderne	27
词汇	28
现代艺术博物馆	29
8 Seoul Historical Museum	31
词汇	32
韩国历史博物馆	33
9 Art Gallery at Lingotto	35
词汇	36
Lingotto 艺术展览馆	36
10 Biosphere Pavilion, Potsdam	38
词汇	39
波茨坦植物展	40

CONTENTS

11 Bo01 Expo, Malmo	42
词汇	44
马尔默(Malmo)的 Bo01 展览会	45
12 Renovation of Milan Stock Exchange	48
词汇	49
米兰证券交易所	50
13 Pordenone Trade Fair	52
词汇	53
Pordenone 商品交易会	53
14 Saab Offices, Casalecchio di Reno	55
词汇	56
瑞典汽车生产商 Saab 新的意大利总部办公大楼	56
15 New APT Rome	58
词汇	59
罗马新 APT 总部	60
16 Stadtparkasse Wuppertal	62
词汇	63
伍珀塔尔的 Stadtparkasse	64
17 Nomura in Milan	66
词汇	67
米兰的日本商业银行	67
18 Villa ArenA in Amsterdam	69
词汇	70
阿姆斯特丹的一个购物中心工程	70
19 Magna Science Adventure Centre	73
词汇	74
Magna 科学探险中心	75
20 Port of Tanjung Pelepas	78
词汇	79
Tanjung pelepas(海关)港	80
21 A Quiet House	82
词汇	83
一所寂静的房子	83
22 Tanzmatten Sélestat	86
词汇	87

CONTENTS

Tanzmatten Sélestat	88
23 Two Interiors in London	91
词汇	92
伦敦的两例室内设计	92
24 Blumis Shop, Rome	94
词汇	95
罗马 Blumis 商店	95
25 Outside and Inside Environments	97
词汇	98
室内室外环境	99
26 Inside or Outside	101
词汇	103
内部还是外部	104
27 Citadium: A Social Experiment	107
词汇	108
Citadium: 一个社会试验	108
28 High-Tech Kitchen	111
词汇	111
高科技厨房	111
29 For how long	113
词汇	114
需要多久	114
30 Using Software	116
词汇	118
应用软件	119
31 Public Works and the Law	122
词汇	124
公共设施工程和法律	125
32 City for People	128
词汇	133
人之城	134



1 London City Hall

Whenever we think about architecture, our minds are inevitably shaken by images of events that seem to be all things to all people. Perhaps this is because architectural design accommodates the widest possible range of cultures underlining a desire to abandon confrontation in the name of one single truth.

These thoughts come to mind when you get the chance to come across a work which, when compared with what its architect has previously achieved, clearly shows the progress that has been made in an intricate quest to evolve. This is the case with City Hall in London. Everything is new, everything is thought out in a revolutionised form of human space; nothing is as it used to be, no allusions to all the rest of Foster's other works. But we must be careful not confuse this with novelty for novelty's sake, it is quite simply the result of experimentation into such an intriguing issue as a City Hall, the latest step in the career of an architectural designer who is not interested in relying on self-evident conclusions. Queen Elizabeth and Prince Philip recently opened the building; fortunately, Prince Charles did not voice his usually rather hasty criticisms. In actual fact, London City Hall is a powerful embodiment of the great passion of an architect who refuses to give in to time. Foster is well aware that the timelessness of architecture oscillates between the past and present.

So which wins? The winner must realize that there are no bounds to functional creativity of the kind knit into technological progress and design passing through mechanical design and algorithmic mathematics; the kind that can cater for any form of space geared to modern-day living. This is what is most surprising about this work! It contains something that has never been described as feasible: a non-spherical sphere, planes intersecting in extraordinary ways, describing spaces hovering between reality and imagination. In other words, an authentic chiseling away with mathematics in which numbers are part of the manipulator of form, giving visible form to what only the imagination can reach. From Callicrate to Foster, you would have to write more than just one book to really understand the art of building connected to time and every moment in time. Only nature can explain how this building has taken shape and why it is quite different from anything else in the history of architecture. This makes it a genuinely meaningful design, full of dreams of the future; an astounding achievement that deserves to be admired.

Simplifying the question of form, which is treated with great care in this project, we might say that deconstructivist linguistics provides Foster with a way of making Karl Popper's rigid logic of discovery more flexible.

In other words, we have moved on from a non-historical model, that is hard to apply to an analysis of how architecture actually evolves, to a dynamic, dialectical model in which the procedures for assessing the pros and cons of different semantic programmes are mediated by an analysis of their heuristic qualities. Foster's architectural designs are incomparable in their ability



to produce new forms and theories of aggregation that are so much richer empirical content and explanatory power.

As such, this design seems to be ideally equipped to tackle the other great problem in Popper's epistemology or, in other words, the difficulty of realising the holistic nature of the interaction between theory and experience. It is a way of confronting reality to succeed or fail in an attempt to falsify forms, which does not constitute one single theory but a much more extensive body of knowledge.

In the case of this project, large sets of theories confront each other, all furbished with their own internal structure, whose epistemic merits can be assessed by examining how they evolve, abandoning instantaneous rationalism in favour of a dynamic and in some respects dialectical vision of how architectural design progresses. Recognising the importance of these Hegelian aspects dose not mean losing sight of the connections in certain key issues between Foster's approach to design and Popper's philosophy, but, above all, discovering a revolt against certain historicised forms of the past. London City Hall takes us back to ongoing debate in search of a winning ideology, whose foundations lies in the epistemology of architectural idiom and not the force of law.

词 汇

epistemology	<i>n.</i> [哲]认识论
merit	<i>n.</i> 优点, 价值; <i>v.</i> 有益于
nonchalantly	<i>adv.</i> 漠不关心地, 冷淡地
oscillate	<i>v.</i> 振荡
rationalist	<i>n.</i> 唯理论者, 理性主义者

伦敦市政厅

每当提起建筑学时, 我们会不由自主地联想到那些大家一致认为极具影响力和震撼力的建筑物。这可能是因为建筑设计是适应最大可能范围文化的, 而这又强化了人们在面临众多风格单一的建筑时弃同求异的欲望。

当你碰到这样一件作品, 这件作品与作者先前的作品相比明显地显示出这是作者经过深思熟虑才完成的, 你就会想起这些东西。伦敦市的市政厅 (City Hall) 正是这样的例子。在这样的作品里, 所有东西都是创新的, 任何东西都是对人类空间的革命性思考。在这里你找不到任何循规蹈矩的东西, 它和福斯特 (Foster) 的其他作品毫无关联之处。我们须谨慎勿出于稀奇之缘故而将其当作稀奇。作为一个不喜欢自断的建筑设计者职业生涯中最出色的作品, 伦敦市的市政厅 (City Hall) 这样一件简洁的作品是福斯特 (Foster) 的一个实验。伊丽莎白女王与菲利普亲王最近参加了该楼的庆典仪式。更令人庆幸的是, 查尔斯王子没有发表他惯常相当轻率的批评。事实上, 伦敦市的市政厅 (City Hall) 是一个拒绝屈服



于时间的建筑师强烈情感的有力表现。福斯特(Foster)清楚地认识到建筑摆动在过去与现在的永恒性(图1)。

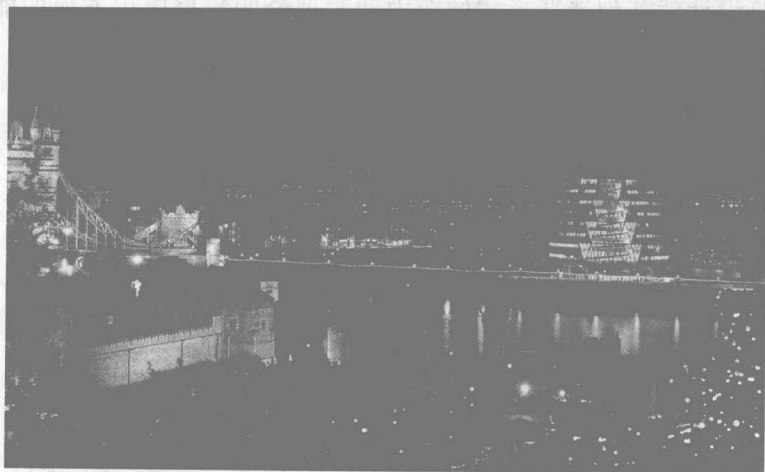


图1

所以,谁赢?胜者须认识到,在这类糅合技术进步、机械化设计和算法数学的实用创作与这类迎合任何适合现代生活的空间形式的实用创作是没有界限的。这就是这件作品最令人震惊之处。它包含着一些从未被认可的特征:一个非球的球,出奇有趣的几何平面,翱翔于现实与想象间的空间描述。或者说,是一个以数学为工具的可靠凿子刨出来的,在这里数学是形式操作者的一部分,它给出了仅想象力才能抵达的可视形式。从卡里克拉特(Callicrate 雅典卫城的规划者)到福斯特(Foster),不是仅仅写一本就可以真正理解建筑艺术与时代及时代中的每一刻的联系的。仅有大自然能够解释为什么这栋建筑有这样的外观,为什么它与历史中其他建筑相比如此不同。它充满了对未来的梦幻,是一件具有天才意义的设计,也是一个值得人赞赏和震惊的成就(图2、图3)。

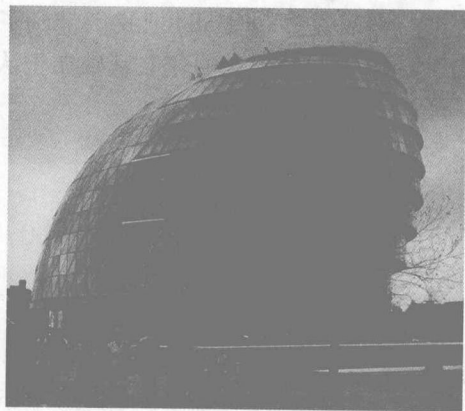


图2



图3

关于作品中加以谨慎处理的简化形式问题,我们可以说解构主义者的语言学为福斯特



(Foster)提供了使 Karl Popper 严格发现逻辑学变得更灵活的方法、途径(图4)。

换句话说,我们已从一个难以分析建筑实际进展的非历史模型转到了一个有力的、辩证的模型,其对不同语义程序是否专业的评估过程结合了对其启发性特质的分析。福斯特(Foster)的建筑设计就其创造新形式的能力和对理论的集聚应用方面的能力是无可比拟的。

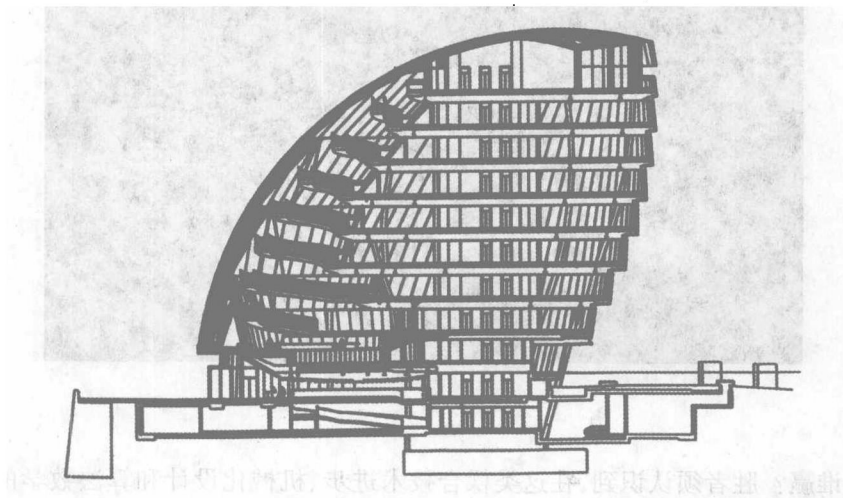


图4

如此看来,这件作品似乎可以理想地解决 Popper 的认识论中的另一大难题,或者换句话说,即对理论与实践相互作用的全面特性的认识难题。这是一种考验现实能否成功伪证形式的方法,这种方法并非由单一理论构成,而是由一个广阔的知识体构成的。

就这个工程的情况,里面有一大套理论,各理论本身结构分明,但各理论间却彼此相斥,这些理论在认识上的长处能够通过检查其理论过程,剔除瞬时理性主义来评估,这些瞬时理性主义在某些方面有逻辑的建筑设计进程看来是有说服力的。认识到了这些黑格尔方面的重要性并不意味着忽视了福斯特(Foster)的设计与 Popper 的哲学在某些重大问题上的联系,而是发现了一个对过去历史形式的反叛。伦敦市的市政厅(City Hall)把我们带到了这样一场讨论中:讨论的内容是寻找一种成功的思想体系,这种思想体系的建立基础在于认识论的建筑风格而非力学规律。



2 Casalpusterlengo Town Hall

Casalpusterlengo (a municipality in the Lodi province) Town Hall can be examined from two different points of view: firstly, contextually and, secondly, as an object in its own right. Quite frankly I prefer the former approach, because the second angle, perhaps the most immediate, is likely to take us off track.

Contextually speaking: although overlooking a secondary road, the new building manages to draw in and absorb life in the nearby main square of this Lombardy town. To capture this effect, Arnaboldi & Associati implement an unusual and, at the same time, highly effective strategy: this involves connecting up closely with the old town hall building that overlooks and cancels out the material presence of the square through its own radical simplicity (even in terms of colour), thereby projecting attention onto the new design.

This shifts the focus of attention from the old building to the new decentralised addition which, holding the offices open to the public, turns into the stylistic/functional hub of the entire area, thereby redefining the layout of this entire piece of cityscape.

This is a powerful design. Its boldness is brought out even further by the fact that nowadays architects are forever renovating even the least interesting old building in the name of historical imitation and conservation.

To be perfectly honest I am astonished that in a country run by superintendents such a stylish design was actually allowed to be constructed in an old town centre. But powerful does not mean violent. Although the old is stripped bare of all that is superfluous and rendered more abstract by being painted white, it does so in order to leave room for a transparent new building, altering without jeopardising the contextual values of its context through its own self-centredness.

First and foremost, it is the qualities of the old building that are now more evident thanks to the addition of this glass block that fills a space without any useless proliferation of signs (and thanks also to the so-called firming power of opting for one colour only).

The decision to use glass deriving from contextual dialectics also serves a metaphorical purpose. It evokes the ideal that council offices ought to be completely transparent. Places where there is no room to let the dust settle and papers pile up, and where the actions of its inhabitants (viz., public officials) take place in the light of day. An ideal that the city council jumped at straight away, taking it as a powerful message in the wake of all the recent corruption.

The absolute need for transparency, taken as a way of making the building look like a perfect glass house, led to the radical decision to use large curtain sheets of jointed glass. The high costs of such a technique, if the systems currently available on the market had been used, would have taken up too much of the extremely low building budget.

This led to the invention of a system, specially developed by the firm, involving a 12-metre-high glass structural wall working on a mechanism similar to a sail.



This is what gets the compression glass working, leaving it free to make micro-movements and transferring the tractive forces to very thin cables attached, in turn, to iron columns characterising the outside of the facade. Thanks to this brilliant idea, transparency and lightness coincide and the latter is even turned into a technological asset.

This is the best way of getting the structure working, saving on materials and costs. Mario Antonio Arnaboldi and his partner Lanra Francesca Ammaturo often refer to Buckminster Fuller and Peter Rice.

They often quote Fuller's claim that a building is only as smart as it is light. On the other hand they emphasise Rice's incredible engineering expertise, always aimed (whatever the circumstances) at combining innovation and form, structure and architecture.

This design certainly owes something to both these men, but at the same time it also strives for simplicity, a sense of order and proportion that can be attributed to the Italian tendency to draw on technology without flaunting it, giving it priority over other design features associated with context. In a nutshell and concerning context: Mario Antonio Arnaboldi's maestro was Ernesto Nathan Rogers.

词 汇

brilliant	<i>adj.</i> 灿烂的, 闪耀的, 有才气的
contextual	<i>adj.</i> 文脉上的, 前后关系的
flaunt	<i>n.</i> 招展, 招摇, 炫耀, 飘扬 <i>v.</i> 挥动, 夸耀, 炫耀, 飘扬
jeopardise	<i>v.</i> 使受危险, 危及
metaphorical	<i>adj.</i> 隐喻性的, 比喻性的
superfluous	<i>adj.</i> 多余的, 过剩的, 过量的

Casalpusterlengo 市政厅

Casalpusterlengo (Lodi 省的一个自治区) 市政厅可以从两个不同的方面来检验它: 首先, 文脉上; 其次, 作为其本身是一个实体。坦白地说, 我就前一个方面进行论述, 因为如果从第二个角度, 可能也是最直接的角度来论述, 可能会使我们脱离正轨。

从文脉上看: 尽管只能俯瞰一条次要道路, 这个新建筑还是成功地靠近并从附近的这一伦巴第地区小镇的主广场吸取了生机。为了获得这种效果, Arnaboldi & Associati 使用了非常规的且非常有效的手段: 这包括将其与旧市政厅建筑紧密相连, 通过其自身的彻底简化 (甚至色彩方面) 使它高过广场并抵消了广场的实体存在, 使人们的注意力投放在新建筑上。

就这样, 将注意力由原建筑转移到新扩建的建筑上。新建筑的办公区对公众开放, 成为整个区域建筑风格/功能的枢纽, 从而重新确定了这一段完整的城市景观设计。



这是一个非常有影响力的建筑。今天的建筑师永远在不断地革新,在模仿和保护历史的名义下对最无趣的历史建筑进行大胆的整修和改建,这一事实使这个设计的影响更加深远。

实实在在地讲,在一个由主管人管理运行的国家中,这样一个时髦的建筑竟然被允许建造在这个古老城市的中央,我对此感到非常惊奇。但是强权并不意味着暴力。原建筑拆除了所有多余的东西,并为了使其抽象化而将它粉刷成白色,这么做是为了给这个新的透明的建筑留下更多的空间,这种改变是通过其自身的集中而不至于影响其文脉价值(图5)。



图5

首先也是最重要的是,原建筑的特性现在变得更加明显了,这得益于这个玻璃块体样式的改建建筑,它填充了空间而没有使用任何无用的多样的元素符号(也得益于只选择了一种颜色,这被称为“强权”)。

使用玻璃结构的决定来源于新旧建筑文脉上的逻辑论证,同时也服务于隐喻的目的。它唤起一个理念,就是行政办公室应该是完全透明化的。那里应该是高效的且公开的,那里的居民(公务员)的行为都应该光明正大。这个理念获得城市委员会的直接同意,认为它可以传达一个强烈的信息,警告腐败现象。



透明化绝对需要,它使建筑物看起来像一个完美的玻璃房子,这导致一个最根本的决策:必须使用巨大的玻璃幕墙。这种技术已经在建筑市场上应用,但这种技术花费巨大,会使得非常少的建筑预算更加捉襟见肘。

这就有了一种新发明的产生,包含一个 12 米高的玻璃结构墙体,就像船帆一样,在一个机械装置上工作。

受压力的玻璃是这样工作的,它可以自由移动产生微小的位移,将拉力传递给每根贴在玻璃上的钢丝绳,然后再将力传递给构成建筑物外立面的钢柱。幸亏这个聪明的设计,使得透明和轻灵的风格相一致,这种做法甚至成为一项技术财富。

这是得到这种结构的最好办法,既节约了材料又节省了经费,Mario Antonio Arnaboldi 和他的搭档 Laura Francesca Ammaturo 常常谈到布克敏斯特·富勒(Buckminster Fuller)和彼得·赖斯(Peter Rice)。

他们常常引用富勒(Fuller)的话,建筑技术有多精巧,就有多灵活,另一方面,他们推崇赖斯(Rice)的了不起的技术专长,总是注重(不论任何情况)创新与形式、结构与建筑艺术的结合。

这项设计当然应该归功于这两个人,但同时它也力求简洁、秩序和比例协调,这归功于意大利的建筑发展趋势:追求技术而不过分夸耀,在讲求文脉的设计中,优先考虑的技术设计。结合上下文简而言之:Mario Antonio Arnaboldi 的艺术大师是欧内斯特·内森·罗杰(Ernesto Nathan Rogers)。



3 New Hospital Tuscany

There is a particularly well-gauged balance between the environment, nature and human settlements in Tuscany, perhaps because what can be seen and almost sublimely perceived has been worked, used, pre-selected, built and shaped in line with thousand-year-old thoughts and processes focused on using the land, choosing crops, layouts, alternations with wooded areas, boundaries, borders, communication lines, fortifications, inhabited centres and urban fabrics.

It seems as if everything in these contexts has its own place and proportion that creates a balance and stands in equilibrium with "what is other than itself", a road and slope, the carefully laid out plantations of olive groves and vineyards, or even a bridge, canal or mill.

It is no coincidence that two of the greatest architects of the 20th century, Libera and Terragni, prophets and warriors of "rationalism", found a way of slipping in with history by controlling the proportions of their designs, often so different from the context in which they were located or the usual guidelines for making progress in architecture: the proportioning system of the golden section. A system in which the Fibonacci system provides the natural law of growth and evolution and which, however unwittingly, we find in all information about and perception of spaces, sequences, rhythms and continuity. So that cities like the classical hill towns of central Italy (in Tuscany, Lazio, the Marches, Umbria and Molise) are situated, scaled and set in contexts that look quite natural, as if that were the only way it could be, with those floor stones and cornices, corners, brick and terra-cotta, all designed to continue, limit and give geometric form to the ground (the "raw" earth), shaped to hold seeds or shrubs, reeds and woodlands...

These are the mental paths and routes instinctively recognising an inescapable tradition, which, from up there looking down from Montepulciano towards Valdichiana, resulted in the creation of this hospital facility fabric at the foot of the hills on a plain that accounts for its size and location.

A fabric that gradually comes into being and stretches out as it narrates its origins and strategies, how the site is today and how it was in the past, structural layouts and a capacity to evoke memories and linguistic, conceptual, historical and social continuities; a fabric structured along rational lines and a project that can be set out and unfolded based on complex functions and extended balances to form an idea of a city, taking shape around the age-old rituals of meeting and grouping together, making noise and keeping quiet, but also rejoicing, getting excited and reviving enthusiasm and strong feelings.

This complex organism begins here in Montepulciano which sets up constant, significant interaction with the city but without any sense of awe or dependency, so much so that it actually looks like a self-sufficient fragment of cityscape whose structure and stylistic idiom express its own age, actually managing to interpret it in the only way possible in this kind of context.

The structures show an awareness of direction, light and shadow, shades and contrasts,



rhythmic patterns and intense or familiar vertical forms, bearing in mind how accustomed to and familiar we are with sudden surprises and powerful emotions; discovering spaces and openings behind a shaded curtain. Transparencies, reflections off huge glass surfaces like light-weight canopies seek out and find apertures for invading outside spaces, reflections, the new city drawing on technological tricks to handle sequences and patterns of light, shadow, structures, surfaces and perspectives.

This whole of this carefully-structured hospital facility serving the entire Valdichiana region can be reached along various routes, including specialist service, supply and security paths, notably the main link between the two “cities” of Montepulciano and the hospital facility.

The extremely light-weight canopy leads into a huge longitudinal plaza arranged in the form of inside and outside rest areas.

This elaborate meeting, rest and waiting facility is furnished with a huge glass roof evoking the wide open spaces of the city, brightness and structural organisation, but for most of the year it shelters this “place” for socialising as if it were inside some sort of glass house or winter garden. The entire complex is designed to provide a service and draw on all the latest designs and developments in hospital equipment and facilities.

The idea of redeveloping the hospital’s “spatial layout” is part of a special strategy to organise and revamp a whole series of different means of use and pathways, ranging from the day hospital to the emergency room, visiting facilities and clinics.

The transparency and visual permeability lead to the “construction” of an organism open to the skies and surrounding countryside landscaped with vineyards, offering views of the old city of Montepulciano and the new builtscapes, so as to avoid any feeling of isolation or dark and depressing spaces. Everything stretches out in an open loop designed to cater for alterations and additions, where the hospital care and accommodation facilities project a reassuring sense of security and protection in a general atmosphere of peaceful relaxation.

This is the direct consequence of certain concepts by CSPE-Paolo Felli informing the basic design, which fundamentally aims to move beyond and discard that sense of “closure” and “immobility” that usually sticks in the memory of anyone using a hospital and, at least subconsciously, identifies it with a place of suffering and perhaps even death, if not the (fortunate) case of (uncertain) healing and recovery.

The entire complex opens up to nature and light as the functional layout or rather the various facilities take on their own autonomy, enclosing naturally-lit interior spaces and maintaining visual contact with the outside landscape and open skies. Both the inside and outside spaces are interconnected and alternate with the sequence of criss-crossing structures imitating and referring to an urban system of events and distracting opportunities like shops, also designed to distract and catch the eye of patients and visitors alike.

This seems to be a highly successful attempt to move beyond the usual closed, static and maze-like nature of hospitals through a gradual “people-friendly” formal/functional deconstructing process. Having entered the hospital facility through what are more like filters than entrances, there are brightly-lit carefully gauged wide open spaces that are well signposted and user-friendly;