

反_应 re_action_s
彼德·劳伦思 peter lorenz



TU-865/12

2008

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中国电力出版社
www.cepp.com.cn

反_应

彼德·劳伦思

该书主要由12篇评论文章组成,来自不同领域的专家学者——高校教授、建筑评论家、政府官员、开业建筑师、记者等——分别以各自不同的视角对建筑师彼德·劳伦思及其作品加以评述,旨在通过外界从不同角度(关系、声誉、结果、愿望等)对建筑师作品作出反应和评论,探究建筑的真意,推进建筑设计的研究。前2篇为对彼德·劳伦思的建筑风格和理念的总评,后10篇分别针对建筑设计作品。书后有12个评论人的简介。

该书的视角颇为独特,以外界评论为主、客观地评判建筑师的作品,内容新颖、涵盖面广,读者可以从中学学习如何拓宽思路、更全面地理解建筑的意义。

re_action_s

peter lorenz

The original edition is published in Austria by

Casa Editrice Libria

Melfi(Potenza)

Tel/Fax +39(0)972 236054

e-mail: libria@interfree.it

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北京市版权局著作权合同登记号:01-2007-6039

图书在版编目(CIP)数据

反_应 彼德·劳伦思/(奥)迪科提(Decorti,G.),
(德)席克林格(Sicklinger,A.)著;李惠军译. —北
京:中国电力出版社,2008.1

ISBN 978-7-5083-6471-1

I.反... II.①迪...②席...③李... III.①建筑设计-文集
IV.TU2-53

中国版本图书馆CIP数据核字(2007)第197412号

中国电力出版社出版发行

北京三里河路6号 100044 <http://www.cepp.com.cn>

责任编辑:王娜 刘静 责任印制:陈辉彬

北京佳信达艺术印刷有限公司·各地新华书店经售

2008年2月第1版·第1次印刷

880mm×1230mm 1/32·4.5印张·337千字

定价:38.00元

敬告读者

本书封面贴有防伪标签,加热后中心图案消失
本书如有印装质量问题,我社发行部负责退换

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本社购书热线电话:010-88386685

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The designs and works of an architect are a certain historical imprint of the social existence that reflects not only human culture but also social economy, both materially and spiritually. This also is a materialistic viewpoint. Meanwhile, this kind of reflection reacts on human spirit with the architecture being used. Some buildings are although out of use, but still can be experienced by spiritual impressions; some are disappeared with the social metabolism both functionally and spiritually, while some can survive in human memory.

Memory reflects emotion and wisdom and it will turn to be a kind of history in the memory.

From my point of view, above initial cognitions are common standpoints shared in the new culture exchange between East and West.

Peter Lorenz is a celebrated architect from Austria. I used to have a pleasant discussion with him on the topic "Architecture and Culture". We do have many in common concerning the Theory of Reflection in architecture. Today, after reading this book about him and his works, I'm really impressed by his achievements in architectural design with the interaction between theory and practice. His works are characteristics, fresh and novel, unique and distinguishing; they are abundant fruits of wisdom which I really appreciate. The publication of this book will provide junior scholars and architects in China with a useful reference.



Qi Kang.

Qi Kang

Research Institute of Architecture, Southeast University, Nanjing

September 17, 2007

一位建筑师的设计和作品是社会存在的历史印记，它反映了文化的层面，又包含社会经济的层面，既是物质的印记，又反映了精神的一面，这也是唯物观点的反映。

而这种反映又随着建筑在其使用中给予人们精神的反映。有的使用功能消失了，但精神层面仍然表现出来，有的是物质和精神层面随着社会的新陈代谢一起消失，有的还会存在于人们记忆之中。

记忆是情感和智慧的表现，它将成为一种记忆中的历史。

上述初步认识，我想在今天新的东西方建筑文化交流中有共通之处。

劳伦思先生是奥地利著名建筑师，他曾与我就建筑与文化这个话题有过一次友好的交谈。我们在建筑反映论中有许多共同之处。今天，我阅读了有关他的专著并认识了他的建筑设计作品，深感他在设计实践和理论的交替互动中取得了相当的成果，他的设计作品有着非常个人的特色，清新而新颖，独特而有个性，是他个人和智慧的结晶，我甚为欣赏。这本著作的出版，将会给予中国青年学者和建筑师有益的参考。

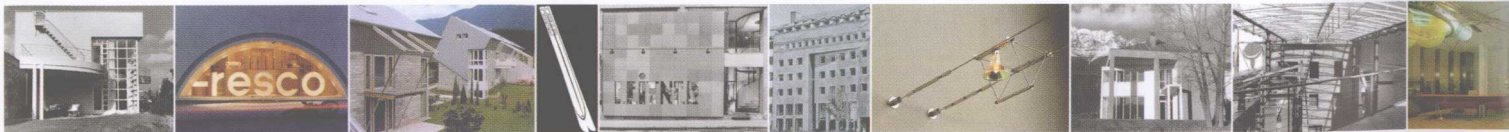


齐康
于南京东南大学建筑研究所
2007年9月17日

Re_action_s is the semantic logo of this book dedicated to Peter Lorenz's architecture. It well expresses the main purpose of the Austrian architect's work, and the awareness breathing through it. <Architecture is a re-action>, <architecture provokes reactions>: I think that the logo can be explained this way. The project is always an *action* re-acting to a request of the context, which is always nature and history at the same time. The project assumes the request of sense of the context and gives an answer to it. It reacts. Proposing itself to the <place> as a sign/function, which does not pursue a self-reference into the shape ("I reject form as purpose of architecture and I would feel misunderstood if my works showed only this aspect", Lorenz declares), but rather the test of the *experience* - the traffics and the feelings occurring together with it, the fashionable *commercium* generated by it - which the building's users can make. It means that Lorenz's architecture knows that every re-action of the project to the request of the context (which is a society and a place with its own history at the same time) generates, as "constructed place", a new *action* pursuing the test, since it is exposed to it, which is the test of the others' *feeling* rather than

“反_应”作为此书的语义标签献给彼得·劳伦思和他的建筑，“反_应”充分表达了这位奥地利建筑师其建筑作品的主旨以及对建筑的认知。“建筑是一种反应”，“建筑激发各种反应”：我认为这个标签可以这样阐释。项目通常是一种反映着文脉要求而生的行为，而文脉的要求总是同时来自于自然和历史两个方面。项目预设着文脉意识的要求并给出解答。它始终反映着。这种“反应”将其自身作为一种符号或功能内置于“场所”，它所寻求的并非表面形状上的自我表达，而是对建筑使用者能够获得的体验进行测度：体验伴随而来的交流与情感，体验由此而生的时尚化探讨方式。这意味着彼得·劳伦思的建筑明白，文脉（同时源于社会和有其自身历史的场所）的要求作为“建成的场所”，会令项目的每一种“反应”都生成一种新的行为来寻求“测度”：既然已经受力于“反应”，那么这种测度就是感觉的而非技术的。总之，建筑可以诠释牛顿力学第三定律，即“两个物体间的作用力和反作用力总是大小相等，方向相反”，本书亦意味深长地将此律贯穿始终。

对劳伦思而言，具纲领意义的牛顿第三定律同时也是用来反第一定律——“在不受任何外力的状态下，物体总是保持静止或匀速直线运动状态”——的途径。在物



a technical one. After all architecture interprets the third law of Newton's mechanics: "To every action there is always an equal and opposite reaction", which has been meaningfully put in exergue of this book.

For Lorenz, this programmatic privilege of Newton's third law is also a way of opposing the first one, that is the law of inertia: "Every body continues in a state of rest, or of uniform motion in a straight line, unless acted upon by an external force". In physics the first law of motion has a sort of elegance. On the contrary, in the built environment, in the scenery of the *techne* responding to the *physis*, in the relation between city and nature and the anthropization of the territory, from a social point of view, inertia stands for degradation. It does not mean at all that Lorenz's architecture have purposes of self-referencing formal or design provocation within a privilege of a self-referencing technical activity. On the contrary, in its genetic paradigm there is always the dialogue with the social function and the place - the anthropic dimension of the space- and the research of a reasoned and reasonable mediation with the context. It is an unobvious research of application to the context, on the ground of the perceptive values and the social functions the work has to respond to, of the law of the composition of forces. Mentioning Newton again, it is the second law of classical dynamics. In fact, Lorenz's architecture does not shrink from the responsibility of an innovating action on the context. It is rather a reasoned dialogue that constantly tries to keep the balance point avoiding the dissipating friction of a resistance to the project, which could make it unrealistic or infeasible. In this sense we agree with Daniel Libeskind's definition of this aspect of Lorenz's poetics as humanistic, according to the tradition of the Renaissance architect: the civil mediation of the private's needs is always pragmatically attended - with one eye looking at the relation with nature.

Stottoalfaro is an example of this dialectics of the laws of motions as metaphor of the

理学中，运动第一定律有着科学的某种精简。反之，从社会的角度来说，在建成环境、“技术”对“自然”的回应、城市与自然的关联以及地域人类学中，惯性却意味着退化。这绝不等于说劳伦思的建筑以自我表达的形式或在自我表达的技术行为原则内部发起挑战的设计为目的。相反，在彼德·劳伦思建筑的基本范式中，总是存在着与社会功能和场所——人对空间尺度的掌握——的对话，以及关于建筑理应、并有可能与文脉调和的研究。鉴于一项研究必须给予回应的感知价值和社会功能，这一基于文脉，即合力定律的研究尚无明显的结论。于此再度提及牛顿，即经典力学的第二定律。劳伦思的建筑创作事实上并未畏惧革新文脉的责任，更确切地说，他的建筑就是一种合理的对话，不断尝试保持平衡，避免工程中各种阻力的“摩擦消耗”从而导致项目不切实际或不可行。就此，我们赞同丹尼尔·利伯斯金德对劳伦思作品诗学的一面所作的阐释，相应于文艺复兴时期的建筑师传统，总是务实地调解个体需求，同时兼顾与自然的联系。

《反_应》借用力学定律隐喻建筑工程的动态变化特征，“索托尔费罗”正是体现运动定律其辩证性的一个实例：它是一种对于文脉惯性的反应，将“特里普卡维奇别墅”变为“对自然衰败的反应，掩映于一旁生息着的古树丛中”（海尼兴）。这种对文脉的革新相当内敛，但确实激发了反作用力：虽然只是一个通向别墅的升降机塔，但它却明确指明住宅就位于灯塔之下，正如升降機塔所欲指出的，我们除了见证高贵别墅的衰败，还是可以有所作为的。索托尔费罗着实令人回想起“克雷格·艾尔沃德、皮埃尔·科艾尼格、理查德·诺伊特拉与鲁道夫·申德勒的加利福尼亚别墅……其现身于夕阳却又隐置于白昼的那令人惊叹的能力”（卡尔尼尼）。与其他诸多工程相同，这项工程遵循典型的劳伦思范式：建筑物看似被轻而易举地置于此地，并可以被同样毫不费劲地迁往他处。它们有力地标示出自身的存在，并不“引人瞩目”或使人不说，也正因此，只要存在一天，它们就能保留“引人瞩目”或使人不悦的权力，直至有人提出任何置疑。



Without overwhelming the eye | 不求眩目

dynamics of the architectural project (<re_action_s >): the project action is a reaction to the inertia of the context, Tripovich Villa, qualifying the villa as “a reaction to the resigned decay, hiding beneath the ancient trees of the near dwelling” (Heinichen). The provocation to the context –which however aroused reactions- is nevertheless faint: just the lift tower, which leads to the villa and, at the same time, underlines that the house is there, under the lighthouse as to point out that, while looking at the decay of the near noble villa, something can be done. *Sottolifano* indeed reminds “Craig Ellwood, Pierre Koenig, Richard Neutra and Rudolph Schindler’s Californian houses... the amazing capability of being present at sunset and disappearing during the day” (Carlini). This work, like many others, is typical of Lorenz’s method: it seems they have been put there without any effort and they can be removed without any effort as well. They strongly mark their presence without “imposing” or offending, and so – while they exist- they can remain, if only one reasons about the objections they however provoke.

In my opinion, Lorenz’s sensibility to the insertion of the building into the nature leads to a great attention to the risk of a spoiling and intruding technology and an elegant awareness of the transitory character of architecture, which employs materials and solutions of modern technology, that is an ever-changing toolbox.

The same spirit is in Lorenz’s urban planning. The project for *Ilirija*, winner of the design competition for the redevelopment of Tivoli urban park in Ljubljana, serves as sport village without breaking the traditional *continuum* of the city, proposing a remarkable compromise: “the overlapping of urban functions and green surfaces, or the extension of the park into the city in the form of a green roof or raised carpet below which the desired programmes are arranged, with their presence advertised at street level through glass walls, and a series of improvements and the re-establishing of one of the main entrances to the park” (Jurancic). It is definitively an inter-

在我看来，劳伦思对于建筑介入自然的敏感，促使他特别关注谨慎对待技术的破坏性与强制性，并应用材料与现代技术这种常变常新的的手段来应对建筑的暂时性。

而劳伦思的城市规划同样秉持这一理念。伊利瑞加项目是劳伦思在卢布尔雅那市提弗里城市公园更新设计竞赛中的获奖设计，更新后的体育公园并没有破坏城市的传统文脉，还提出一项令人瞩目的整合建议——“城市功能体与绿带交叠，公园以屋顶绿化或在规划项目中以景观带的方式向城市扩展，借由玻璃墙与对公园主入口的一系列改造、重建来突显它们在街道层面上的存在”（朱瑞辛克）。这最终导向一种“腹腔镜”式的地形介入方式：它借助微小而隐蔽的切口来重塑场所。运用同一理念的还有耶索罗中心的工程，此项目为一处被视作旅游目的地的月台，它凌驾于一个公交终点站之上并向海滨倾斜。在索托尔费罗别墅与MPPreis项目中，此类介入城市的“腹腔镜”手法在不同的尺度上将“折纸”手法与现有材料结合到一起，而将依托于场所的轻型结构“如剪纸装饰品般叠牢或轻折”（福斯特），约束着它们的存在感，显露着自身而求不炫目。

这种依托于现有存在物而非将它们拆除的方法，还同样适用于将城市功能介入到历史建筑更新中去的情况。例如在茵斯布鲁克的开放银行项目中，对镇区一幢历史建筑舒乐银行的一些旧办公室进行功能简化处理，该项目追求一种“直至没有任何一样其他事物还可以被省略”（劳伦思）的境界，从而使现有建筑物尽可能地更具可读性。德布林区中用作Q19购物中心的萨姆老厂房的更新则尤为如此。此项目中建筑的新增部分以建筑特有的对话方式附加到留存的工业遗产中去，意识到“假如建筑更新的最终效果与它的历史毫无关联，那么就完全没有保留它的必要”（威希特·伯恩）。除此之外，附加于旧厂房的传统工艺显示了最小限度的历史主义，这是劳伦思关于建筑介入方式的另一个特征，并完美诠释了他的科技人文主义。

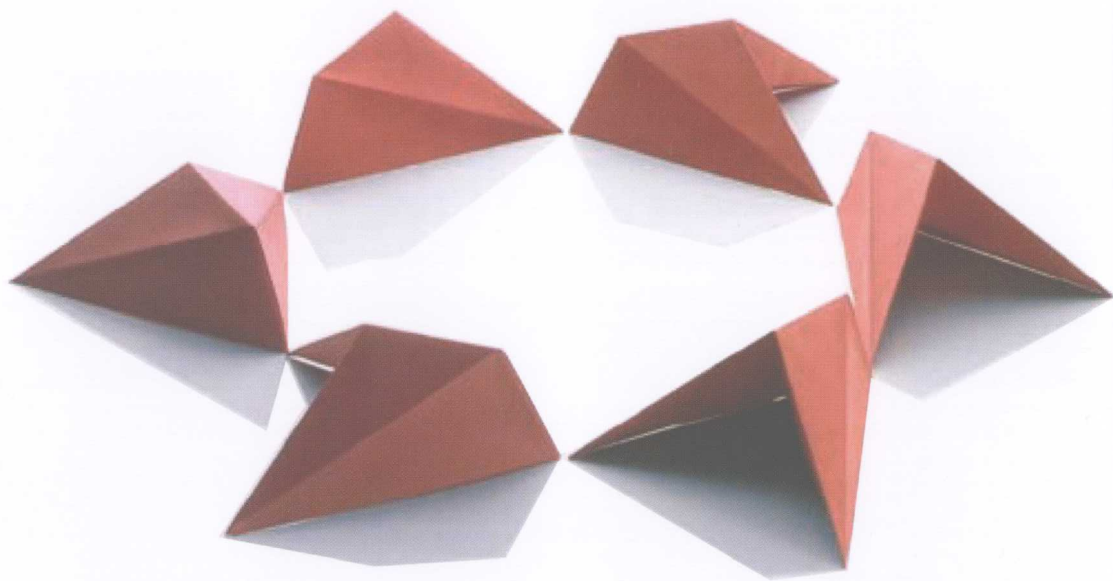
尤金尼奥·马祖里拉



vention of topographic laparoscopy: it rewrites the place by means of light and inner incisions. This is the same concept of the project for *Jesolo* center, where a platform is raised over the bus terminal and inclines toward the seashore, the destination of most of the travellers. This *laparoscopic* method of urban intervention joins the *origami*, used, at a different scale, in the projects of *Sottoalfaro Villa* and the *MPreis*, light structures – “tightly packed or lightly folded like cut-paper ornaments” (Forster)– leaning on the site, limiting their presence, being visible without overwhelming the eye. This manner of leaning on the existent, without deleting it, works as well in the intervention of renovation of historic building for urban functions. For example, in the Open Bank in Innsbruck, the functional simplification of a historic building of the town, the old offices of the Schoellerbank, is pursued “until that there was nothing else to omit” (Lorenz) to make the existing building as readable as possible. And more in the renovation of the old Samsum factory as Q19 shopping center, in the district of Döbling. Here the new part of the building is added to the existing industrial archaeology in an architectural dialogue, which is aware that “it would have no sense to preserve a building of that sort if the final effect communicated nothing of its past history” (Wächter Böhm). Furthermore the ancient technique of addition to an ancient factory shows a minimal storicism which is another feature of Lorenz’s intervention, and perfectly frames his technological humanism.

Eugenio Mazzeola





Architecture of the senses | 感受建筑

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We have grown used to a divided architectural world. Awash in a sea of unremarkable buildings, we are always on the lookout for islands of interest. At rare moments, the humdrum surroundings to which we've become inured yield to something strikingly different. The difference can assume myriad forms, appearing in the small and inadvertent no less than in the large and looming, but what is never lacking is a recognition that we're experiencing something architectural.

This experience of architecture is as difficult to pin down as it is to forget. It springs from a sense of the building harboring the idea of its own making and reflecting the larger issues of human life and society. A building consists of more than its fabric, and the questions it raises also touch on the world beyond it. They inquire into how a building relates to other buildings (which may be quite distant in time and space) and how it partakes of the problems that beset us. In the realm of architecture, these questions confront us with all the force of reality and with the subtle inflection of thought. We react to what we see. We wonder how the physical fabric has been fashioned, how its innumerable parts add up and handle the technology of their day. Our impressions and our conflicted responses suggest ways of thinking about what we see and how we feel. Such reflections are triggered without much effort on our part. We feel a building's presence in the urgency of the questions that it raises and in the surfeit or lack of meaning we perceive in it.

The buildings of Austrian architect Peter Lorenz always raise questions, whether we chance upon them in a stand of trees or a parking lot. Wherever his work is found, it "bursts" upon the scene with a suddenness that is arresting. In part, the qualities of his buildings derive from their location, in part from their peculiar character. Among the first signs of their nature is a strikingly dynamic approach to materials. It would be shortsighted to single out just one aspect, when buildings typically gather together a range of different and often conflicting elements. However, it is precisely these conflicts that provide a measure of architecture's ramification in time, because building materials have no meaningful qualities outside of their cultural framework.

In recent years, not only the materials employed in buildings, but also the nuances in our perception of these materials have changed. For some time now, materials have provoked us into thinking of cultural rather than technical affinities. Instead of tying architecture back to the realm of material production, as was customary in the

我们已经发展到一个对分裂的建筑世界习以为常的阶段。游走于平庸的建筑群中,我们始终期待着令人感兴趣的事物的出现来让我们驻足。偶尔间,那些习惯了的单调环境会让位于某些显著的差异。这些差异可以表现出各种各样细微、漫不经心的形式,正如巨大的、幻象般的形式那样,然而它们都富含某种建筑特有的可体验的可识别性。

压抑这种建筑体验与遗忘它同样困难。它生发于对秉持自身独特构造的见解并折射出人类生活与社会的宏观问题的建筑的感受。支撑起一座建筑物的远不止建筑的结构,它所引发的疑问也远超出自身的领域。问题集中于一座建筑物如何与其他建筑物发生关联(这些建筑物可能在时间、空间上都相去甚远)以及它如何致力于解答我们的困惑。在建筑领域中,这些问题将所有现实的力量和思维的微妙变形呈现在我们面前。我们对所见所闻做出反应。我们想要探究建筑的物理结构是如何构建起来的,数不胜数的零部件在建造之时是如何组合到一起并解决技术问题的。感官印象与做出反应启发了我们思考所见所感的方式。我们并不需要刻意营造就能触发此类反应,我们通过直面建筑物所引发的疑问,认知其或多或少的寓意来感受建筑的存在。

奥地利建筑师彼得·劳伦思的建筑作品往往能带来这类疑问,它们有可能偶然出现于一队树列或是一片停车场处。但凡他的作品所在之处,这类疑问便以令人瞩目的惊人之势“爆发”出来。其中,建筑物其特质部分得自它们所在的场所,部分承袭自身特性。它们的特征之中最首要的标志是关于材料的令人称奇的动态发展方式。建筑物通常聚合了一系列各异而又往往彼此矛盾的成分,所以仅着眼于其中一个方面是目光短浅的。尽管如此,正是这些彼此矛盾的成分为我们提供了一种及时区分建筑分支的衡量方法,因为建筑材料在自身文化框架之外是没有涵义可言的。

近年来,建筑常用材料乃至我们对于这些材料所持观念的细微差别都发生了变化。如今有些时候,材料促使我们思考材料间的文化关联而非技术关联。建筑不再像工业时代那样退守于材料制品的阵线内,取而代之的是一种全新的不定形感受,它引领我们进入想象的世界,刺激我们以各种无法预期的方式做出反应——由此保证了惊奇不断。全新的意义溢于直觉反应之外,来自于更为自发形成的反应,而非经谨慎辨别得到的、有逻辑可循的评价。在这方面,正如这个虚拟时代将注意力从恒定性转向暂时性,昨日已渐行渐远,并将加速远离我们的视线。

era of industry, a new sense of immateriality entices us into the sphere of imagination, stimulating us to react in ways that cannot be anticipated-and hence guaranteeing surprise. New meanings spring from intuitive responses, from reactions more spontaneous than the guarded appreciation that is dictated by reason. In this regard, yesterday may seem far away, and slipping away ever faster as the age of the virtual deflects attention from the solid in favor of the evanescent.

The buildings of Peter Lorenz cater to an emergent sensibility and fine-tune it to a clear pitch. To be sure, he is not alone in recognizing this new sense of materiality, but he has produced a number of designs that could be considered its true whetstones, insofar as in the presence of his buildings, we hone our sense for what architecture is now able to achieve.

Despite their striking surfaces and luminous effects, Lorenz's buildings are conceived above all in topographical terms. That is to say, he seeks out strata that may already exist on a given site and lays on those of his own, be they tightly packed or lightly folded like the latticework of cut-paper ornaments. In projects such as the Ilirija Sportscity in Ljubljana, he cuts into the ground and judiciously raises its verdant surface. Rethinking the Centro Lido at Jesolo in 2001, Lorenz proposed to hoist a slab of space above a bus terminal and gradually incline it toward the destination of most visitors: the seashore. The surface planes of these and other projects typically acquire a certain material affinity-or contrast-with their locale. Such affinities bond buildings to their sites in a far more convincing way than familiar appeals to genius loci, precisely because they rest on a material basis. Proof of this comes in unexpected forms. In 1992-93, Lorenz designed a bathroom sink, the "Lavandino Trieste," for Rapsel spa, a Milan manufacturer, in which a cantilevered slab of tempered glass seems to "deform" into a sink where water flows into the basin. The slab's faint emerald color and cloudy reflection match the water splashing into its shallow depression.

彼得·劳伦思的建筑作品倾向于自然生发的感受与品质——这使其咏出鲜明的曲调。劳伦思固然并非认可材料这种新感受的唯一之人，但他已然通过一系列设计来锤炼这一信条，在其建筑作品所在之处，我们为如今建筑所能实现的部分试炼自己的感受。

无论建筑物有着何其惊艳的外表或鲜明的印象，劳伦思的建筑作品其构思首先来自于地理区域。这就意味着，他挑选出给定场地中那些可能已经存在的层面，并赋予自己的见解，以如同剪纸装饰物的手法叠牢或轻折。在诸如位于卢布雅那的伊利瑞加体育公园项目中，他分割地面并明智地抬升其新表面。又如2001年耶索罗的利多中心，劳伦思设计了一个提升至公交终点站上方的平台空间，并使之向大量游客的目的地——海滨逐渐倾斜。这两个项目及其他项目中的这一类平面处理，普遍获得了特定材料与场所的关联——或者说是对比。此类关联以一种更为令人信服的方式而非见惯的要求来守护地方特色，将建筑物与它们所在的场所紧密维系在一起，这正是出于它们对这种材料原则的依赖。对这一点的证实展现出了预料之外的形式。在1992~1993年间，劳伦思为米兰制造商瑞皮塞尔spa设计了一个浴室水槽“Lavandino Trieste”，其中采用了回火玻璃制成的悬臂厚板玻璃，当水流入浴池中时，玻璃看似“变形”成了水槽。厚板玻璃微微泛绿的色彩及多变的倒影正与水流喷洒进入浅盆谷区的形式相一致。此类自然现象与建筑情形之间的关联正是劳伦思建筑作品中的常用素材。唯有被赋予了对不同材料进行人文结合的第六感的建筑师，才有可能同时将这些结合的成果“建构”入他的设计之中。

既然我们在尺度如此微小的项目中尚且能够辨识出地理维度，那么表现得更具有确定性，具有惟有其地景环境才能提供的广度的大型建筑当然更能够提供此类维度。于2000年的最后数月间设计与建造的特尔弗斯的蒂罗利安超市MPreis以及圣克里斯托弗的奥地利滑雪学院的蓝色体育馆，证明了即使在极其苛刻的环境中，建筑仍然能够被创造出来。在面对设计意图与预算的限制，或是时间与地形的局限时，劳伦思设法



Such affinities between a natural phenomenon and an architectural condition are the stuff of Lorenz's work. Only an architect endowed with a sixth sense for the cultural valences of materials is also able to "build" them into his designs.

If we recognize a topographical dimension even in projects on such a small scale, larger buildings speak with conviction and with an ampleur only their landscape setting can provide. The Tyrolian Supermarket MPreis in Telfs of 2000, and the Blue Box sports hall for the Ski Austria Academy in St. Christoph, designed and built in the last few months of the same year, prove that it is possible to create architecture even under extreme conditions. Facing limits of purpose and budget, or constraints of time and terrain, Lorenz managed to salvage his exhilarating sense for the physical presence and material essences of his buildings. The Blue Box has been dropped into its site—pushed against the slope by a curving street and propped up over a garage—to accommodate the hoarde of alpinists and skiers that invade this remote valley. The Supermarket at Telfs, on the other hand, claims its place on the valley floor and rears its folding planes in a swooping profile. Silhouetted against rocky peaks that reach their impressive heights as a result of continental plates having pushed their strata into vertical elevations many millions of years ago, the neat loop of the Supermarket MPreis juts against the Tyrolian Alps as if to proffer an abstract model of their folded geological *nappes*¹. As a matter of fact, from inside the glazed supermarket, the regularly aligned shelves with their goods piled high are permanently juxtaposed with a panoramic view of the steep slopes and craggy tops of the mountain ranges beyond. The Alps tell the infinite story of the earth's transformation, whereas the store illustrates the endless proliferation of and traffic in consumer goods that result in another, cultural form of sedimentation.

Architects often face conditions that are more complex than the contrast between the natural setting and a human structure. The ongoing transformation of cities inflects

保留住了他关于建筑作品客观存在及材料本质的愉悦感受。蓝色盒状的体育馆如同嵌入场所之中——它以弯曲的街道与斜面相对照，并支撑于车库上方——从而为涉入这个偏远山谷的登山者与滑雪者提供一个临时的栖身之地。另一方面，特尔弗斯的超市则凭借其谷底的地理位置彰显着它的场所，并以迂曲的剖面支撑折叠式平面。作为数百万年前大陆板块挤压的结果，群峰耸立于地表，高得惊人，Mpreis超市的素灰环线如同为褶皱山脉¹塑造了一个抽象模型，正与蒂罗利安阿尔卑斯山脉形成对比。实际上，从玻璃材质的超市内部向外看时，高处置放商品、呈规则摆布的货架恰与周围山脉其陡峭斜坡及险峻山峰的全貌形成长久的对比。阿尔卑斯山向我们诉说着地球变迁的绵绵历史，而这间超市则勾勒出消费品的无限增殖与贸易往来所带来的另一种图景：沉积的人文形式。

建筑师时常要面对比自然环境与人工造物之间的对应关系复杂得多的环境。城市的持续转变，无时无刻不对现有的废弃建筑物、基础工程及扩张前景之间的关系进行着转化。维也纳因特斯巴的Q19商场就是这方面的案例。在一家收购而得的废弃造纸厂中，劳伦思将一个外观逐层变幻、连通开放购物空间与曲线公共空间的玻璃体植入新旧空间之中，并提供足够面积的停车场。劳伦思不仅仅接纳这些差异，更是进一步将它们视作建筑应有的特性进行置换与确认。凭借敏锐的都市嗅觉，他牢牢把握住设计意图与环境条件中的每一个差异，用这种方式将建筑认识作为本质上完整的微观世界。

最初彼此冲撞的组合——例如，耐候钢剪力墙与大型舷侧圆窗之间的反差，或是大面积玻璃与彩色霓虹灯组之间的对比——打破了惯常的组合方式，进行重组从而创造出新鲜而深刻的印象。我们对材料之间的这种将原有冲突化合成为新生产物、消除了内在张力的化学作用有所反应。这类元素之间的化合可以稳步创造出真实的新客体、新事物，而不仅仅凭空造物。



cally retains a dense and powerful presence long after making its initial impact. Its power derives from a peculiar combination of elements, some of them so transitory as to escape immediate attention, others as durable as a panel of steel or a column of stone. For the Open Bank at Innsbruck of 2000, he heightened minimal differences within a calibrated range of hues, textures, and dimensions. Sheathing extant columns in steel and raising the floor, while dividing spatial compartments with tinted glass, Lorenz immersed the whole in diffuse light that is reflected off the vaults. As an intervention in the historic context of the city, the Open Bank goes a long way toward achieving the kind of ambience that will inaugurate a genuine architecture of our time.

Peter Lorenz represents that rare species of architect able to operate in different cultures, but also ready to cultivate differences in familiar terrain. His projects for Trieste and other Italian locales possess a serenity only a northern imagination is likely to conceive, while his buildings in Austria reveal a sureness of touch and an eloquence that used to be the pride of our southern neighbors. As a figure of his time, Lorenz gives to architecture what it most needs, a new sensibility for materials and a surfeit of imagination that will outlast the moment.

Kurt W. Forster

¹ For an elegant explanation of alpine stratification and the concept of geological nappes, see Richard Fortey, *Earth: An Intimate History* (New York: Random House, 2004), 120f.

² Paul Valéry, "Discours sur l'esthétique" (1937), trans. Ralph Manheim, in *Aesthetics*, Bollingen Series (New York: Pantheon, 1964), vol. XLV, 13, p. 56.

1 阿尔卑斯山地质层理的修辞性说法，地质学上的叠层结构概念参见理查德·福泰：《地理：一段不为人知的历史》，纽约：Random House，2004，120f。

2 保罗·瓦雷里：《Discours sur l'esthétique (1937)》。摘自拉尔夫·曼海姆：《美学》，Bollingen丛书（纽约：Pantheon，1964），XLV卷，13，p.56。

