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广州王序设计有限公司编著

大连理工大学出版社

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变迁的建筑
格力·艾米

ARCHITECTURE IN TRANSLATION
GARRY EMERY

变迁的建筑

建筑学是一种
效仿、归化、调整
及改造的游戏。

格力·艾米 — GARRY EMERY

Architecture in Translation

ARCHITECTURE
IS A GAME OF EMULATION,
NATURALISATION,
ADAPTATION
AND TRANSFORMATION.

当古罗马的古典式建筑于
15 世纪的文艺复兴时期在意大利
大的文艺复兴建筑师的都前
的代建筑遗址，或是钻研
古典柱型的图案书籍。文
复兴时期的特点是人主
思想，在这种思想中，古
主义，被理解为表现普遍
性、和谐价值观的小尖塔，
因此它被特别适用，如博
著名市政建筑上，例博
物馆、医院、剧院、议会、
大学和教堂。

When the classical architecture of ancient Rome was revived in Italy during the 15th-century Renaissance, architects from all over Europe made pilgrimages to study the ancient classical sites, or they pored over elaborate pattern books showing the old classical orders. In the humanist thinking that characterised the Renaissance, classicism was perceived to represent the pinnacle of universal, rational, harmonious values, and as such it was considered to be particularly suitable for prestigious civic buildings such as museums, hospitals, theatres, parliaments, universities and churches.

古典主义虽然受到尊崇并再度流行，但不可能保持一成不变。欧洲各地的建筑师很快开始转换和调整古典元素以创造新的建筑变体。巴洛克和洛可可的独特风格起源于文艺复兴时期的古典建筑；而在世界各地，建筑师们采用各种各样的方式调整、转换和改造古希腊和古罗马的古典建筑。

But having been revered and revived, classicism was not permitted to stand still. Throughout Europe, architects were not slow to begin translating and adapting classical elements to create new architectural variations. The distinctive styles of baroque and rococo were derived from Renaissance classical architecture; and around the world, architects adapted, translated and transformed the classical architecture of ancient Greece and Rome in many varied ways.

这些建筑师的动力来自他们见到的有影响力的建筑图像，无论是在各地游历时见到的还是在图案书中见到的。他们转化和修改古典建筑的图像以适应不同时代和地点的新环境。

What motivated these architects were the powerful architectural images they had seen, whether on grand tours or in the pattern books. They translated and adapted the images of classical architecture to fit different, new circumstances of place and time.

在很长一段时期内，建筑师不可抵挡地受到建筑图像和建筑外观的影响。200多年以来，建筑图像以越来越快的速度出版

For a very long time architects have been overwhelmingly influenced by architectural images, by the appearance of buildings. For 200 years, architectural images have been published at an increasing rate.

发行。在过去30年内建筑图像的出版速度更是日益加快，而且现在随着互联网的普及，新图像出现的速度呈现爆发性增长。

Publication of architectural images accelerated over the past

30 years, and now the rate at which new images appear has

exploded with the advent of the worldwide web.

建筑师和其他设计师一样有目的地解读建筑图像，他们的观点是吸收对他们自己的设计实践有用的元素。没有人在真空中发明设计。设计师从环绕在他们周围的事物和所见所闻中学习借鉴。许多人曾做过其他设计师的“假想学徒”，他们钦佩出现在出版物中的那些设计师的作品；而当他们解读时，他们对盛行的时代思潮进行划分。由于出版物过多，对今天的设计师来说，他们要面对的堆积如山的图像是个难题。为了对泛滥的图像做出理智的评价，每个设计师需要找到一个问题的答案：

Architects, in common with other designers, read images

purposefully, with a view to absorbing what is useful to their

own design practice. No one invents design in a vacuum.

Designers take in what is around them, what they see and

feel. Many serve 'phantom apprenticeships' to other design-

ers whose work they admire in publications; and when they

read, they zone in on the prevailing zeitgeist. A problem

for designers today, given the plethora of publishing, is

the sheer volume of images they are exposed to. In order

to make sensible appraisals of the flood of images, each

designer needs to find a way to answer the question: With

so much visual information to draw on, how do you make

面对如此多可以利用的视觉信息，你要如何做出关键的评价和选择？

critical evaluations and choices?

本书令读者陷入这种两难的境地。书中重点介绍了一系列当代欧洲建筑师精选

This book offers this rich dilemma to readers. It features a range of powerful, persuasive images of the work of a

作品的图像，这些图像风格迥异，富于影响力和说服力。读者如何超越图像的

disparate selection of contemporary European architects. How can readers reach beyond the immediate impact of the

直接影响并在其中辨别出有价值的可以转化为他们自己的设计实践和所在地的

images and discern in them what can be valuably translated into their own design practice and their own place?

元素？

Unlike classicism, no single, overarching architectural style or tendency exists today. The contemporary European ar-

和古典主义风格不同，今天已不存在单一的拱形建筑风格或趋势。本书中介绍的

chitects presented here are distinguished by stylistic disparity and difference rather than by a uniting theme. However,

当代欧洲建筑师以风格迥异而不是主题统一著称。然而他们共同分享了现代主义

they do share the modernist legacy of experimentation. Twenty-first-century modernism placed a central emphasis on

者的实验遗产。21世纪的现代主义的中心是探索新形式以适应程序和功能以及对

developing new forms to accommodate programmes / functions, as well as experimental attitudes towards technol-

待技术的实验态度，还有探索新材料的用途。这种实验精神（现代主义思维的基

ogy and to exploring the use of new materials. This ethos of experimentation, fundamental to modernist thinking,

本原则）一直保持着活力并在这些当代欧洲建筑师的作品中随处可见。他们都对

remains alive and informs the work of these contemporary European architects. They are all interested in producing

通过循序渐进的发明创造、探索模式以及研究新的材料技术，创造建立在实验基

architecture based on experimentation, through programmatic invention, exploration of type, and investigation of

础上的建筑很感兴趣。

new materials and technologies.

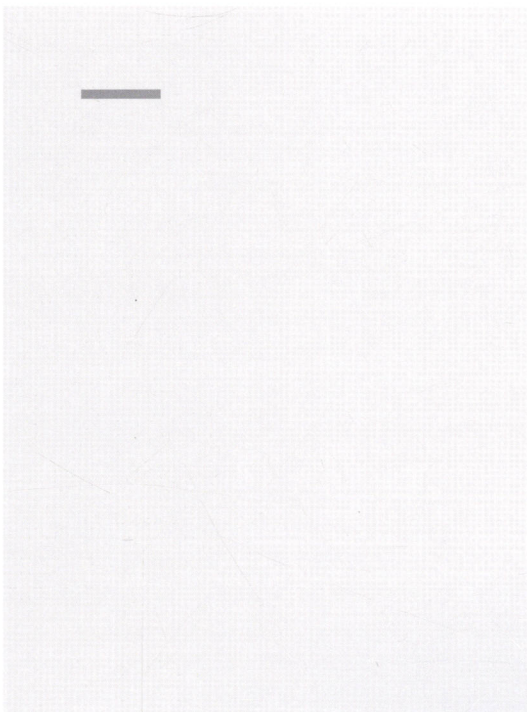
Importantly, these European architects also explore how people's senses are respectively energised or soothed by architecture, and how people may occupy, use and experience buildings through heightened visual and spatial awareness, as well as touch, smell, sound: how architecture enhances well-being. Human beings experience psychological and bodily pleasure from inhabiting naturally controlled architectural environments, where air-conditioning and artificial lighting are minimised and where they can enjoy spaces that breathe and admit daylight. By extension, this natural experiential principle leads architects to be acutely sensitive to the nuances of place and climate, and thereby to produce architectures of regional expression. These are lessons that cannot be inferred from architectural images. 重要的是，这些欧洲建筑师还探索建筑如何分别激发或安抚人们的感受，同时探索人们如何通过提高视觉和空间感知力以及触觉、嗅觉和听觉来占据、使用和体验到心理和身体上的愉悦感，在这种环境中，空调和人工照明被减少到最低的程度，人们可以享受空气清新和阳光明亮的空间。通过推广普及，这种自然体验原则令建筑师对场所和气候的细微差别极其敏锐，从而创造出具有地方特色的建筑。这些是无法从建筑图像中推导出来的宝贵经验。

Chinese architects have a long history of adapting and transforming their own local architectures. These adaptations are based on tectonics, the constructive logic of the materials used for more than 3000 years in China. With the critical perspective and the insights provided by reflecting on their own history, contemporary Chinese architects have the means to locate and understand the work of these contemporary European architects, and to read beyond the exotic architectural images. Indeed, the most valuable lessons of this European architecture are not to be found in the images but in the various ways the architects approach behavioural, cultural, regional and climatic factors as they affect design, tectonics, materials and technologies, and in their ingenious experiments in adapting and translating architectural form to optimise the ways that buildings perform functionally and experientially. 中国建筑师调整改造他们本地的建筑已有很长的历史。这些改造是建立在中国有3000多年历史的营造学和材料构造原理的基础上。当代中国建筑师通过反思自身历史具有批判性的观点和洞察力，他们有能力定位和理解这些当代欧洲建筑师的建筑。实际上，这本《欧创建筑》最有价值的经验不是在图像中，而是在建筑师影响设计学、营造学、材料学和工艺技术时处理行为、文化、地域和气候因素的多种手法上，也是在他们调整转换建筑形式以优化建筑的功能和体验方式时有独创性的实验中。

“城市建筑”
与
“文本建筑”

史 建 — SHI JIAN

URBAN ARCHITECTURE
AND
TEXTUAL ARCHITECTURE



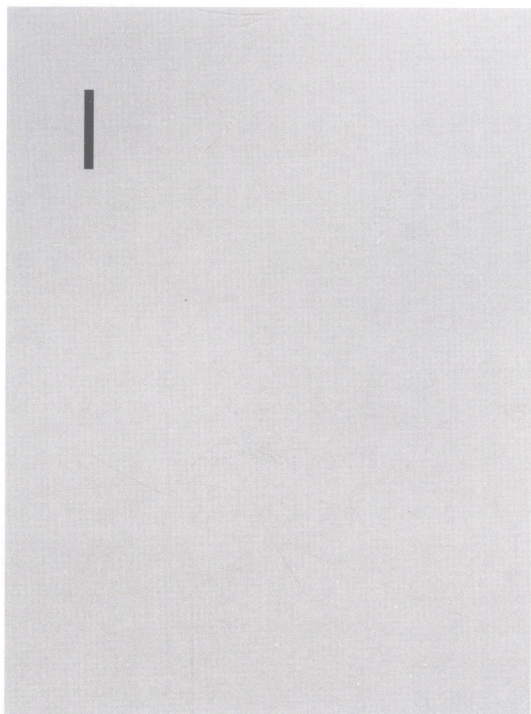
库哈斯1944年生于鹿特丹，曾是剧作家和媒体工作者，1968年到1972年在伦敦学习建筑，后赴纽约，1975年成立OMA事务所（Office for Metropolitan Architecture），致力于“高密度人口文明进一步发展”的研究。从“学理”上讲，库哈斯是在上个世纪末的解构主义思潮中崭露头角的，当时名在艾森曼和屈米之后，但是城市批判的独特视野、国际飞人的传奇经历、视觉轰炸般的城市/建筑出版物和特立独行的建筑设计，使他很快异军突起，成为横跨众多领域的媒体宠儿。

库哈斯的“酷”，是在他的分析、研究和设计均建立在对当代城市的多学科、多视角的考察上，他正视传统城市逐渐被抛弃的现实，并试图寻找更有操作性和挑战性的应对策略。在引起过巨大影响的《S，M，L，XL》一书中，他悲观地预示了全球化的异域合作中的建筑已没有了文化交流的耐心，不再是以理性的投资和回报的方

式进行判断的结果，不再是个人能体验的东西，全球化赋予真实的建筑以虚幻感；同时，他更关注亚洲新兴城市“铲平”历史、超速发展的“普通城市”现象，由此质疑历史城市的“可识别性”的真正价值。库哈斯由此思考是否进一步的现代化必将使得普遍性成为城市的惟一特性，而对历史的记忆是否阻挠了历史的发展，他的研究是颠覆性的，也是开敞性的。

正是因为这种对于人类生存和城市发展的直面思考，库哈斯在一个全球化的年代里具有了某种混杂难辨的先锋/时尚性，其盛名早已越过城市/建筑界，成为时代新潮的代名词。

2007年西班牙大加那利岛的首届建筑和艺术双年展，库哈斯的作品最为简洁和有力：黑色的放映室里只有一排座椅，墙上并排播放着他在非洲城市拉各斯拍摄的DV：那是一个关于极度贫困的郊区的密度的视觉研究，在那里，建筑消失了，甚至城市也淹没在赤贫的、为生计而无望奔波的漫漫人流中。



Rem Koolhaas (born in Rotterdam in 1944) worked as a screenwriter and a journalist before moving to London to study architecture (1968-1972) and later to New York. He founded OMA in 1975, dedicated to the investigation of “further development of high density population culture”. Theoretically, it was in the Deconstruction movement which began at the end of last century that Koolhaas made his breathtaking debut. Though initially not as renowned as Peter Eisenman or Bernard Tschumi, he soon became enormously famous due to his unique critical insight into urbanism, cinematic experience, visual explosion publications on cities/buildings and audacious designs, a *media darling* who easily shuttles between various fields.

Koolhaas’ distinctive analysis, research and designs are based on multi-angled inspection of contemporary cities, through which he confronts the fact that traditional cities are gradually being discarded and creates more operational and challenging strategies to cope with the change. In his significant book *S, M, L, XL*, he has pessimistically foretold that architecture in the

ongoing multi-territorial cooperation context has lost its patience for cultural communication; it’s no longer a rational judgment using the Investment and Return mechanism, no longer an experience for individuals; globalization has virtualized real architecture. He also emphasized on the dismantlement of Asian history by boomtowns and the overspeed expansion of “generic cities”, and thus put a question mark on the true value of the “recognizability” of historical cities. His research, subversive and open, is concentrated on two questions: would further modernization necessarily make genericity the single quality of cities? would the memory of history contrarily become obstructive for its development?

This contemplation about human existence and urban development has endowed Koolhaas with a high-octane mix of avant-garde/fashion in the globalizing context, with his celebrity transcending the realm of city/architecture and becoming a symbol of new trends.

Koolhaas’s work shown at the *1st Architecture, Art and Landscape Biennial of The Canaries* (27th Nov 2006-10th Feb 2007) was simple but forceful. There was only one row of seats in the dark projection room, with his video documentary about Lagos, Nigeria playing on the wall: a visual exploration about the density of extremely poor suburban districts where architecture has disappeared, even the city itself has been swallowed up by the penniless and hopeless crowd.