



Chinese Edition

Recent Sacred Space
神圣空间



Architecture and Urbanism
Chinese Edition
2012:04 No.042

日文版

发行人/主编：
吉田信之

设计顾问：
麦西莫·维格奈里

顾问：
安藤忠雄，大阪
杰克士·赫尔佐格，巴塞尔
伊东丰雄，东京
瑞姆·库哈斯，鹿特丹
特伦斯·莱利，迈阿密
塞西尔·巴尔蒙德，伦敦
让-路易·柯芬，巴黎
森俊子，坎布里奇
莫什·莫斯塔法维，坎布里奇
西泽立卫，东京

中文版

主编：阮海洪
执行主编：王娜
英文编辑：孔慧丽
英文翻译：肖靖 / 陈霜
市场总监：付力
广告总监：李金鹏

图书在版编目(CIP)数据

建筑与都市·神圣空间 / 《建筑与都市》中文版编辑部编。
—武汉：华中科技大学出版社，2012.5
ISBN 978-7-5609-7863-5

I. 建… II. 建… III. 建筑设计—作品集—世界 IV. TU206

中国版本图书馆CIP数据核字(2012)第068829号

建筑与都市

神圣空间

《建筑与都市》中文版编辑部 编
(原版由A+U Publishing Co., Ltd.编辑与出版)

出版发行：华中科技大学出版社(中国·武汉)
地 址：武汉市武昌珞喻路1037号(邮编：430074)
出 版 人：阮海洪

责任编辑：王 娜
责任校对：孔慧丽
责任监印：秦 英

印 刷：上海当纳利印刷有限公司
开 本：965 mm × 1270 mm 1/16
印 张：7.75
字 数：62千字
版 次：2012年5月第1版 第1次印刷
定 价：98.00元

台湾地区总代理：恩楷股份有限公司
电话：(02) 23121566
网址：www.archi-online.com


华中出版

订购热线：13752301270
本书若有印装质量问题，请向出版社营销中心调换
全国免费服务热线：400-6679-118 竭诚为您服务
版权所有 侵权必究



Architecture and Urbanism

Chinese Edition

2012:04 No.042

专辑：神圣空间

6

论文：

当代宗教建筑与20世纪建筑大师的作品

卡拉·布里顿

12

阿凡托建筑师事务所

圣·劳伦斯礼拜堂

20

塔布恩卡与莱彻建筑师事务所

圣·乔治教堂

32

卡尔·弗雷

迪滕霍芬天主教堂

38

SeARCH

LJG 犹太教堂

46

曼努艾尔·赫兹建筑师事务所

美因茨犹太社区中心

56

科宁斯建筑师事务所

圣·方济各教区中心

64

JKMM 建筑师事务所

维基教堂

72

马西米利亚诺·福克萨斯

福利尼奥教区综合设施

80

保罗·门德斯·达·罗查

圣母受孕礼拜堂

88

JLCC 建筑师事务所

圣安东尼教堂

94

维森斯+拉莫斯建筑师事务所

里瓦斯·瓦西亚马德里教区中心

102

温杜拉加·戴维斯建筑师事务所

静修礼拜堂

108

亨德尔建筑师事务所

911 国家纪念碑

112

彼得·卒姆托

女巫审判案受难者纪念馆

《建筑与都市》中文版编辑部

华中科技大学出版社建筑分社

电话：13752301270

Email: auchina@126.com

http://www.hustpas.com

A+U

Architecture and Urbanism

Chinese Edition

2012:04 No.042

Publisher/Editor:

Nobuyuki Yoshida

Design Consultant:

Massimo Vignelli

Advisers:

Tadao Ando, Osaka

Jacques Herzog, Basel

Toyo Ito, Tokyo

Rem Koolhaas, Rotterdam

Terence Riley, Miami

Cecil Balmond, London

Jean-Louis Cohen, Paris

Toshiko Mori, Cambridge

Mohsen Mostafavi, Cambridge

Ryue Nishizawa, Tokyo

Chinese Edition

Editor-in-Chief:

Haihong Ruan

Executive Editor-in-Chief:

Kidda Wong

English Editor:

Ivy Kong

Translator:

Jing Xiao/Shuang Chen

Marketing Manager:

Aaron Fu

Advertising Director:

Jinpeng Li

Feature: Recent Sacred Space

6

Essay:

Contemporary Sacred Architecture and
the Works of Master Architects of the 20th Century

Karla Britton

12

Avanto Architects

Chapel of St. Lawrence

20

Tabuenca & Leache Arquitectos

San Jorge Church

32

Karl Frey

Catholic Church in Dietenhofen

38

SeARCH

Synagogue LJK

46

Manuel Herz Architects

Jewish Community Center of Mainz

56

Königs Architekten

Parish Centre St. Francis

64

JKMM Architects

Viikki Church

72

Massimiliano Fuksas

Foligno Parish Complex

80

Paulo Mendes da Rocha

Our Lady of the Conception's Chapel

88

JLCA Arquitectos

St. António Church

94

Vicens + Ramos

Parish Center in Rivas-Vaciamadrid

102

Undurraga Devés Arquitectos

Retreat Chapel

108

Handel Architects

National September 11 Memorial

112

Peter Zumthor

Steilneset, Memorial for the Victims of the Witch Trials

Cover: Interior view of Synagogue LJK by SeARCH.
Photo: Iwan Baan

Original edition

A+U Publishing Co., Ltd. Tokyo, Japan

Chinese Edition

Architecture Branch of Huazhong University of

Science and Technology Press

Tel: +8613752301270

Email: auchina@126.com

http://www.hustpas.com

试读结束: 需要全本请在线购买: www.ertongbook.com

Feature:

Recent Sacred Space

专辑:

神圣空间

Often one is surprised by a feeling of peacefulness when visiting a church, shrine, or temple. Is this because these buildings receive all equally, whether those who come hoping for comfort or those who come there accidentally?

This issue features 'Recent Sacred Space'. It is a collection of 15 built works ranging from chapels to synagogues and a memorial for the victims of witch trials. Geographically it ranges from Nordic countries such as Norway and Finland to South American countries such as Brazil and Chile. The materials used in these works include wood, reinforced concrete, tiles, and PTFE. Karla Britton notes in her essay that there was a historical trajectory in the history of modern architecture which emphasized forms that gave expression to the spirit. She also explains how the religious building type has often been a locus for advancement and innovation in modern architectural design. On the other hand, today one also sees designs which, while remaining consciously sacred buildings, seek to avoid any form of representation or specific religious symbolic system. How do people experience sacred space in the twenty-first century? (a+u)

人们进入教堂、神社或者庙宇之时会惊讶于内心的平静，这难道是因为这些建筑能平等地接纳那些前来寻求慰藉或是偶然造访的人们？

本期以“神圣空间”为主题，收录了15个建成项目，涵盖了从礼拜堂到犹太教堂，以及一个女巫审判案受难者纪念馆在内的题材。其地域分布从北欧国家的挪威、芬兰到南美地区的巴西和智利。这些项目所使用的材料包括木材、钢筋混凝土、砖瓦以及PTFE建筑膜材。

卡拉·布里顿在她的论文中写到，现代建筑史中，有一条强调形式表达精神的历史轨迹。同时，她还阐释了宗教类型建筑是如何成为推动现代建筑设计进步与革新的实验场。另一方面，今天的宗教建筑设计也在试图回避特定宗教符号体系的形式与表现。21世纪的神圣空间中，人们会有怎样的体验？

(编者)

Essay:

Contemporary Sacred Architecture and the Works of Master Architects of the 20th Century

Karla Britton

论文:

当代宗教建筑与 20 世纪建筑大师的作品

卡拉·布里顿

This *a+u* edition on Recent Sacred Space reminds us of architecture's continuing role as a force for addressing religious conviction in our contemporary lives. Throughout history, houses of worship and sacred grounds have been the focal points around which narratives of life's meaning and purpose have revolved. In the 1950s, Karl Gruber emphasized this point through his bird's-eye drawings demonstrating the full integration of religious form into the fabric of the traditional European city. Underscoring how all elements of a sacred building were important both symbolically and urbanistically, Gruber evoked something of Augustus Welby Pugin's mid-nineteenth century polemic regarding the Gothic church's potential to shape both a city's form as well as its societal values.

Following from Pugin, there are key cultural moments in the history of modern architecture when prominent architects were fully engaged with sacred space or religious building as a dialogical response to the preponderant role of technology and science. Collectively these cultural moments may be described as a *marginal counter-history* – that is a historical trajectory which emphasizes forms that give expression to the “spirit” and which often stand in a complex dialogue with the emphasis on rationality and functionalism which governed much of the evolution of modern architecture. Such a counter-history is not a new phenomenon, but may consistently be seen to characterize the often precarious and problematic condition of the religious building type within the history of modern and contemporary architecture.

Indeed, the religious building type has often been a locus for advancement and innovation in modern architectural design. One might think in this vein, for example, of the influential and lasting influence of Frank Lloyd Wright's Unity Temple (1905) and Auguste Perret's Church of Notre Dame du Raincy (1921, *a+u*, special issue, 03:11). In both cases these buildings helped to provide a foundation for a “new architecture”, representing not only reinterpretations of traditional religious space in light of new materials and language but also important models which had wider implications for the evolution of modern architecture as a whole. To these examples of new religious building design prior to the Second World War, we might add the most eminent architects and teachers of the new architecture who were also representative architects in their native countries of Central Europe: Theodor Fischer and his Catholic reform architecture in Southern Germany; Hendrik Petrus Berlage in the Netherlands; Karl Moser's sacred architecture including St. Anthony's in Basel, Switzerland; and Otto Wagner in Austria.

We may now be entering into a fresh moment of engagement between sacred space and urban form – encouraged in part by a more open acknowledgment of modern life's religious roots and a public awareness of the distinctiveness fostered by religious communities. In our pluralistic society religious buildings and sacred spaces are inevitably active, even provocative presences in the public sphere. We have evidence of this, for example, in the recent attention paid in the press to the urban and civic roles of such proposals as the building of a mosque near Ground Zero, or the recent referendum on the minaret in Switzerland. In such politically and culturally charged environments, an architect of a sacred building must be especially attuned to mediating between both private, sectarian commitments and convictions, but also the public, communal role that such works play.

Le Corbusier's famous characterization of the experience of “l'espace indicible”, or ineffable space, stands in the background of – and may be said to have been recently rediscovered by – many recent architectural explorations of the sacred. Le Corbusier's exploration of the idea of the ineffable paralleled his religious work, as well as his fascination with the Cistercian abbey of Le Thoronet (*a+u*, 08:04) under the influence of the Dominican monk Marie-Alain Couturier and the French journal, *L'Art Sacré*. The term ineffable is often associated with his iconic Notre Dame-du-Haut at Ronchamp (1950, *a+u*, special issue, 03:11) and the monastery of La Tourette (1953, *a+u*, special issue, 03:11). Yet the concept also resonates with his 1948 project for the legendary site of the retreat of Mary Magdalene known as La Sainte-Baume near Aix-en-Provence, as well as his very cosmological Philips Pavilion built for the Brussels World Exhibition of 1958, and St-Pierre at Firminy-Vert (*a+u*, 10:03), begun in 1960 and left unfinished at the time of his death.

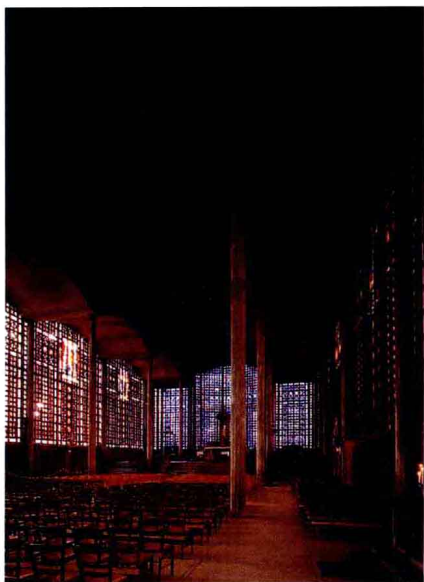
Another key moment within this marginal counter-history may turn around Mies van der Rohe's engagement with the “spirit” in relation to the building art. Shaped by his association with Rudolf Schwarz and the Catholic intellectual Romano Guardini, Mies demonstrated a strong philosophical concern for the spiritual foundations of architecture. Arguing that building could not be viewed as merely a matter of function and technology, Mies stated that “the building art is always the spatial expression of spiritual decisions.” Rudolf Schwarz's 1938 book *Vom Bau der Kirche* (On the building of churches), translated into English in 1958 as *The Church Incarnate*, provided Mies with the theoretical framework for addressing architecture as a spiritual concern. Schwarz was above all concerned with the theological issues of building an ecclesiastical structure, which he explored in a system of seven diagrams such as The Cathedral for All

本期以“神圣空间”为主题，重温了建筑在我们当今生活中长久以来所扮演的宗教感化的角色。从古至今，祭祀空间和宗教场所一直都是阐述生存意义与归因所围绕的中心。20世纪50年代，卡尔·格鲁伯就强调过这种观点，并通过鸟瞰图展示了宗教建筑的形式如何完全地融入传统欧洲城市的肌理。他强调了宗教建筑的所有元素在象征性和城市性方面起到如何重要的作用，这引发了19世纪中叶奥古斯都·威尔比·普金关于哥特教堂具有塑造城市形态及社会价值的潜力的争论。

根据普金所说，杰出的设计师们全身心地投入到神圣空间或宗教建筑的设计中，并以此作为对技术与科学的主导地位的回应的时刻，是现代建筑史关键的文化契机。这些文化契机被无一幸免地描述为边缘的反历史潮流。这种反历史潮流强调了形式应表现“精神”的历史轨迹，常与主导现代建筑发展的理性及功能主义产生复杂的对话。这样一种“反历史”并非初露端倪，它在描述近现代建筑史中宗教建筑形式的复杂身份时随处可见。

确实，宗教建筑类型通常成为推动现代建筑设计进步与革新的实验场。这方面人们或许会想到诸如影响深远的弗兰克·劳埃德·赖特的联合教堂（1905年）以及奥格斯特·佩雷的耶锡圣母院（1921年，a+u，增刊，03:11）。这两个建筑都为“新建筑”的形成有所贡献，展现了凭借新材料及语言对传统宗教空间所进行的诠释，并作为重要范例广泛地影响了现代建筑的整体发展。在这些二战前宗教建筑的新设计中，我们或许能找到很多新生代的杰出建筑师和建筑教育家，他们在各自地处中欧的祖国都极具代表性，包括西奥多·费希尔在德国南部的天主教革新式建筑，荷兰的亨德里克·佩特吕斯·贝拉赫，卡尔·莫泽尔所设计的包括瑞士巴赛尔的圣·安东尼教堂在内的宗教建筑，以及奥地利的奥托·瓦格纳。

我们现在可以尽情感受宗教空间与城市形态的结合所带来的新鲜体验，这部分归因于现代生活中的宗教根源被更为广泛地认可，也利于教会社区促进了公众对其特殊性的关注。在我们这个多元的社会中，宗教性建筑和宗教空间在公共领域中必然态度积极，敢为人先。对此，我们有证据可以证明，例如近期见诸报端的纽约世贸中心遗址附近一座清真寺的建筑设计之于城市与公共的角色，或者针对瑞士一座尖塔举行的投票。在这种政治与文化主导的环境中，建筑师设计宗



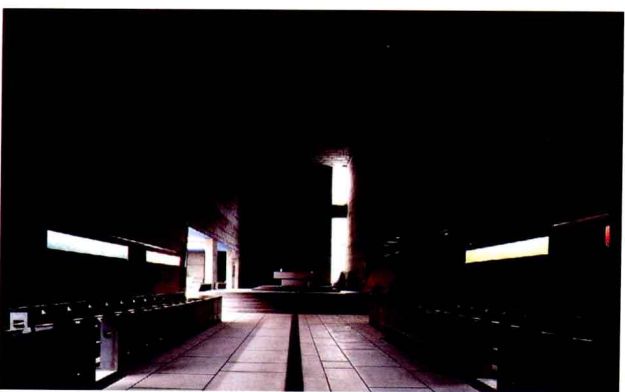
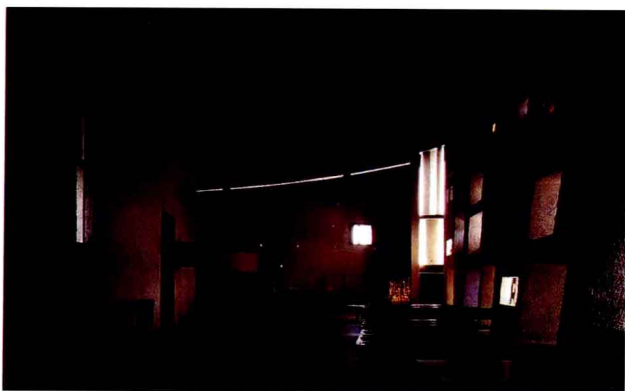
Above: Frank Lloyd Wright, *Unity Temple*, Oak Park, Illinois, 1905.
Below: Auguste Perret, *Notre-Dame du Raincy*, Le Raincy, 1921. All photos on pp. 10–15 except as noted by *Shinken-chiku-sha*.

上：弗兰克·劳埃德·赖特，联合教堂，伊利诺斯州，橡树园，1905年。
下：奥格斯特·佩雷，耶锡圣母院，耶锡，1921年。



Times. The importance of Schwarz's investigation into a synthesis of theology and architecture is given representation in the austerity of his own Corpus Christi church in Aachen (1930). There one can see how his understanding of architecture is bound up with the idea of the spirituality of the body as it is connected to the world, as it experiences light, and as it is brought into relationship with the Other. Schwarz and his connection to Mies' concern for the spirit also stands in the background of such investigations by the architectural firm SOM as Walter Netsch's Air Force Academy Chapel (1962) or Craig Hartman's recently completed Cathedral of Christ the Light (*a+u*, special issue, 09:08) in Oakland.

Following the Second World War there were a number of architects working in the modernist idiom whose most prominent work was religious space – for example the dome and shell of the hyperbolic paraboloid reinforced concrete structures of Felix Candela's work in the 1950s and 60s in Mexico, or the work of the Uruguayan Eladio Dieste. Yet another impulse towards the organic in modern religious building design that merits close attention is the trajectory that includes the Finnish architect Alvar Alto and his Church of the Three Crosses (1955), and the tradition of Nordic sacred spaces such as the Resurrection Chapel by Erik Bryggman (1939) as well as works by Eliel Saarinen. Louis Kahn's designs for the Mikveh Israel Synagogue (1963) and the Hurva Synagogue project in Jerusalem (1967) might also be taken as examples. In each case, what is striking is that while the architect was concerned with issues of the spiritual, he utilized the opportunity of engaging with the typology of sacred building to venture some bold new experiment in architectural form, always in dialogue with the techno-scientific yet also seeking to transcend it. It is this very challenge that the contemporary architect continues to enter into in choosing to become a part of this marginal counter history of the spirit – a lineage that is as identifiably consistent as it is diverse.



Moreover, religious building and sacred sites have come to play an increasingly important role in contemporary urban discussions around the issues of cultural heritage, conservation, preservation, and identity. One might think in this regard of a number of state-sponsored projects such as the construction of the Great Mosque of Riyadh designed by Rasem Badran in the 1990s, which is intended to be the focal point of the redevelopment of the old city quarter. Or there is the current reconstruction of the city center of Beirut, which has one of the densest configurations of religious sites anywhere in the world.

Yet the importance of religious buildings as anchors of urban environments is not limited to the Middle East: the new cathedrals in Los Angeles and Oakland, California, play similar roles in addressing the redevelopment of their respective contexts. Such religiously motivated urban interventions – on a scale that shapes the configuration of whole cities – point toward the importance of our taking into account the ways that a resurgence of religious identity is playing itself out in the built

From top: Abbey of Le Thoronet, Provence, c. 1170; Le Corbusier, Notre Dame-du-Haut, Ronchamp, 1950; Le Corbusier, Notre Dame-de la Tourette, Evreux, 1953.

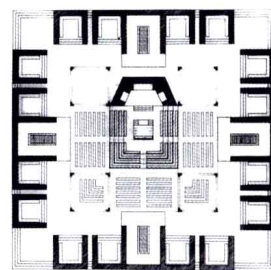
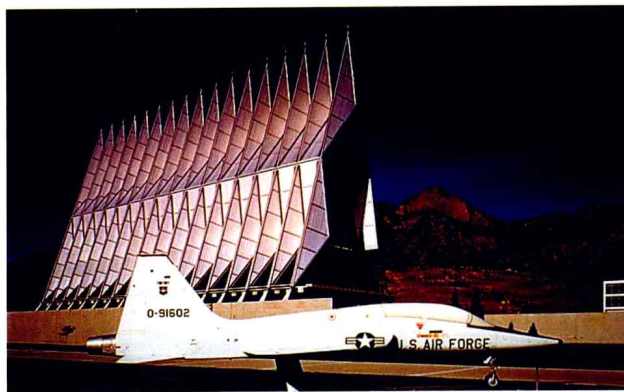
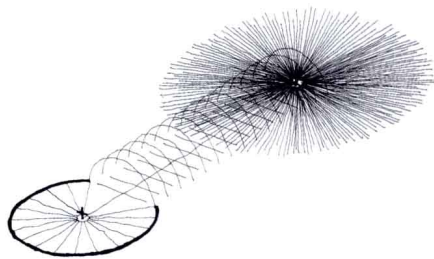
上起：勒·托罗内修道院，普罗旺斯，约1170年；勒·柯布西耶，朗香教堂，1950年；勒·柯布西耶，拉·土雷特修道院，艾弗，1953年。

教建筑时必须十分注重协调私人于宗派的主张与感化，此外，还要使建筑能够兼顾其在公共社区中所扮演的角色。

勒·柯布西耶关于体验“莫可名状的空间”（“ineffable space”，法语原文为“l'espace indicible”）的名言，暗含于近期许多宗教建筑的探索之中，或者说他的名言通过这些建筑得到重新发现。勒·柯布西耶对“莫可名状”理念的探索与其宗教性建筑设计并行不悖，在多明尼克教派修士玛利亚·亚伦·高德略以及法国杂志《宗教艺术》影响下，他对勒·托罗内的西多会修道院（a+u, 08:04）也情有独钟。“莫可名状”经常与他标志性的朗香教堂（1950年，a+u, 增刊, 03:11）以及勒·托罗内修道院（1953年，a+u, 增刊, 03:11）联系在一起，而这个概念也呼应了他的很多项目，包括1948年设计的普罗旺斯地区艾克斯附近圣博姆的项目，那里是为玛丽·马格德林修建的静修圣地，以及1958年布鲁塞尔世界博览会影响深远的飞利浦馆和始于1960年却直到去世也未完工的费尔米尼的圣皮埃尔小教堂（a+u, 10:03）。

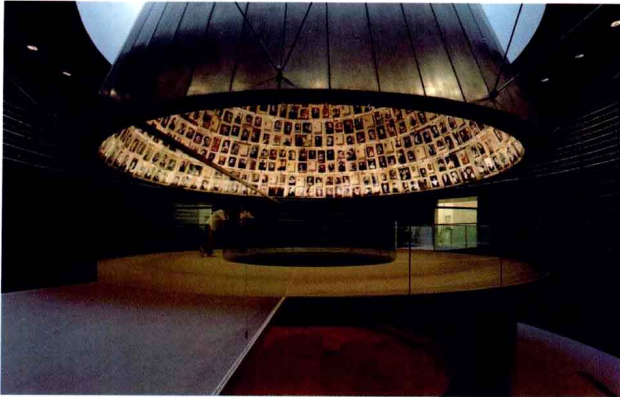
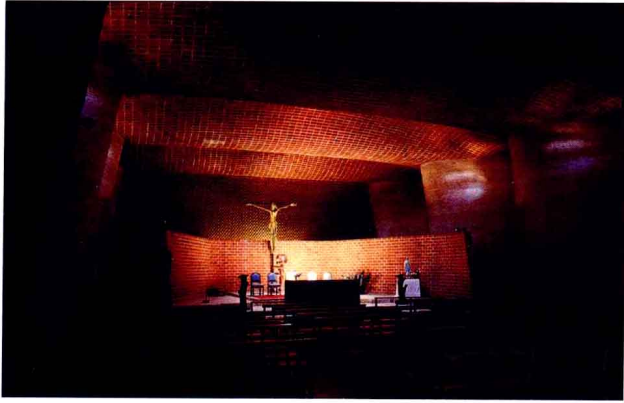
这个边缘的反历史还有另外一个契机，就是密斯·凡·德罗对“精神”与建筑艺术融合的痴迷。密斯因为同鲁道夫·施瓦兹以及天主教知识分子罗曼诺·瓜尔蒂尼的合作而对建筑的精神基础表现出强烈的哲学观，他主张建筑不应仅被视为功能与技术的载体，“建筑艺术一直都是精神抉择的空间表现”。鲁道夫·施瓦兹1938年出版的《Vom Bau der Kirche》（教会建筑论，1958年英文版书名为《The Church Incarnate》）为密斯提供了建筑具有精神层面的理论框架，施瓦兹首要关注的是修建经院建筑的神学问题，他用包括“永恒的大教堂”在内的七种图式的体系进行探讨。施瓦兹的研究将神学与建筑联系起来，其重要性体现在他在亚琛建造的基督圣体教堂（1930年）的朴素之美中，在那里，我们会看到他的建筑观如何与身体的精神性的概念紧密相关，因为这种精神性与世界相连，体验光芒，与“他者”产生关联。施瓦兹和与密斯所关注的精神的联系也隐藏于SOM建筑事务所进行的探索中，如沃尔特·奈茨的空军学院礼拜堂（1962年）或者克莱格·哈特曼最近在奥克兰完成的耶稣光明大教堂（a+u, 增刊, 09:08）。

二战以后，众多建筑师秉承现代主义的理念，这些建筑师最负盛名的成果都是宗教空间，比如菲利克斯·坎德20世纪50到60年代在墨西哥建造的双曲抛物面钢筋混凝土穹顶及板壳，以及乌卢瓜扬·艾拉迪欧·迪斯特的作品。值得关注的另一条线是在现代宗教建筑设计中的有机性体现，包括芬兰建筑师阿尔瓦·阿尔托及其三十字教堂（1955年），还有艾瑞克·布雷曼的复活礼拜堂（1939年）以及埃利尔·沙利宁的作品所表达的北欧传统宗教空间。路易斯·康为密克维市设计的以色列犹太教会堂（1963年）及其在耶路撒冷的胡瓦·犹



From top: Rudolf Schwarz, 'The Cathedral for All Times', redrawn by Tom Beeby, from *The Church Incarnate* (originally published in German in 1938); SOM, Air Force Academy Chapel, Colorado Springs, Colorado, 1962; SOM, Cathedral of Christ the Light, Oakland, California, 2008; Louis I. Kahn, Hurva Synagogue project, Jerusalem, 1967, plan. Photos Courtesy of the architect.

上起：鲁道夫·施瓦兹，“永恒的大教堂”，《Vom Bau der Kirche》（教会建筑论），1938年；SOM，美国空军学院礼拜堂，科罗拉多，科罗拉多·斯普林斯，1962年；SOM，耶稣光明大教堂，加利福尼亚州，奥克兰，2008年；路易斯·康，胡瓦·犹太教会堂，耶路撒冷，1967年，平面图。



From top: Eladio Dieste, *The Atlántida Church*, Canelones, Uruguay, 1960; Moshe Safdie, *Yad Vashem Holocaust Museum*, Jerusalem, 2005. Photo courtesy of the architect; Peter Eisenman, *Memorial to the Murdered Jews of Europe*, Berlin, 2008. Photo by a+u.

上起：艾拉迪欧·迪斯特，亚特兰提达教堂，乌拉圭，卡内隆内斯，1960年；莫瑟·萨夫迪，以色列大屠杀纪念馆，耶路撒冷，2005年；彼得·埃森曼，欧洲被害犹太人纪念碑，柏林，2008年。

environment, and the risk that an architect takes when asked to execute such works that are laden not only with specific religious and denominational values, but also the cultural and economic values of the public sphere as well.

In particular, the contemporary architect is forced to become responsible for negotiating the tensions between competing and often conflicting sets of cultural and historical convictions. The evidence for this tension may be seen in recent work at both ends of the spectrum. On one hand is the controversial, and even idiosyncratic position of the architecture of Abdel-Wahed El-Wakil. His work may be characterized by a belief that the construction and physical presence of sacred building must be an overt expression and bearer of cultural life. Having built more than fifteen mosques, largely in the Middle East – including the Quba Mosque in Medina, the Miqat Mosque in Dhul Halayfa, and the King Saud Mosque in Jeddah – Wakil emphasizes traditional building methods closely allied with systems of sacred geometry, often deployed with considerable skill and subtlety.

At the other end of the spectrum there are discourses raised by other prominent contemporary architects of mythical-symbolic work, who raise questions regarding a more ambiguous or indeterminate form of representation. Some of these architects may openly address their doubts that architecture can represent any coherent message or set of beliefs. Moshe Safdie, for example, in reflecting on his Yad Vashem Holocaust Museum built in Jerusalem (*a+u*, 06:02) in 2005, expressed his doubt that an architect can define and prescribe symbolic narratives to communicate a coherent meaning. Peter Eisenman, too, in designing the Berlin Memorial to the Murdered Jews in Europe (2008, *a+u*, 05:08), openly asserted that his work seeks to avoid any form of representation whatsoever – and subsequently asked the question whether there is a religious space for the twenty-first century? In another vein, the revered Japanese architect, Tadao Ando, orients his sacred buildings less to a specific religious symbolic system than as an appeal to the natural world that Kenneth Frampton has called a secular spirituality.

Contemporary architects of religious spaces may thus see themselves as intermediaries between the needs of the client, and the more indeterminate expressions of the sacred that are apposite in a multicultural, multifaith, multiethnic context. They may thus return to an ethos like that of the Mexican master, Luis Barragán, who asserted emphatically that to design for serenity is the primary duty of the architect. “Serenity is the great and true antidote against anguish and fear,” Barragán wrote, “and it is the architect’s duty to make of it a permanent guest ... no matter how sumptuous or how humble.”

大教堂（1967年）也是其中范例。这些项目最引人注目之处在于，建筑师关注精神层面的同时，充分利用宗教建筑类型的机会，尝试新颖、大胆的建筑形式，与科学技术进行沟通并寻求超越。正是这种挑战吸引着当代建筑师选择继续加入这个精神的边缘性反历史行列——一个多样而连续的系谱。

此外，宗教建筑与宗教场所在当代关于文化遗产、保存、保护与特征等方面的城市对话中越发重要，因此人们或许会想到很多政府资助的项目，比如雷姆·巴德让于20世纪90年代设计的利雅得大清真寺，这个项目意欲成为老城区改造的重点。贝鲁特中心城区近期可能还会进行一场改造，它是世界上宗教圣地分布最为密集的地区。

但是，宗教建筑作为城市环境精神支柱的重要性并不仅仅局限于中东，还包括加利福尼亚州洛杉矶和奥克兰的新大教堂，它们在各自城市的再开发中发挥了同样的作用。这些从宗教角度策划的城市干预，在更大范围内塑造了整个城市的面貌，从而驱使我们去思考宗教认同的重构会以何种方式来影响建成环境，还有建筑师在设计这种建筑时所承担的风险，因为需要考虑到宗教与教派的价值观，还有公共领域内的文化与经济价值。

特别是当代建筑师被迫要在相互竞争且冲突不断的不同文化和历史观念之间斡旋，近些年的极端项目经常出现这种紧张的迹象。一方面是阿布德尔-瓦希德·艾尔-瓦基尔争议十足而特点鲜明的建筑，他的作品可以被称为是一种信仰，认为宗教建筑的结构与物质存在必须是文化生活的外在表现和载体。瓦基尔设计了超过15座清真寺，大多数集中在中东地区，包括麦迪那的库巴清真寺、都尔·乌来法的米卡清真寺、吉达的沙特国王清真寺，他强调融合了神圣几何学体系的传统建筑方法，技术精巧而微妙。

而在另一个极端，其他杰出的当代建筑师设计了很多神话象征的作品，针对表现形式的模糊与不确定性展开思考，他们中一些人将模糊不清或悬而未决的疑问进行延伸，他们公开怀疑建筑可以表达任何一套连贯的信息或信仰。例如，莫瑟·萨夫迪在回顾其2005年在耶路撒冷设计的以色列大屠杀纪念馆（a+u, 06:02）之时，质疑建筑师是否能定义和规定象征性的叙述方式来表达一个连贯的意义。同样，彼得·埃森曼在柏林为欧洲被害犹太人设计纪念碑（2008年，a+u, 05:08）之时也公开承认他的作品希望能够避免任何表现形式，并提出21世纪是否存在宗教空间的疑问。殊途同归，著名的日本建筑师安藤忠雄将其宗教建筑简化为一个特定的宗教象征体系，而不像被肯尼斯·弗兰姆普敦称为世俗精神性那样诉求于自然界。

当代宗教空间的建筑师会发现自己身处夹缝之中，一边是顾客的

需求，另一边是要在多元文化、信仰、种族的特殊环境中更加不确定地表达神圣性。他们会有类似墨西哥建筑大师路易·巴拉干的倾向，强调建筑师的首要任务是创造宁静。“宁静是去除厌恶与恐惧的良方，”巴拉干曾写道，“建筑师的职责就是去实现宁静，不管它无论奢华还是微乎其微。”

（肖靖译）

Karla Briton is Lecturer, History of Modern Architecture and Urbanism at Yale University School of Architecture. Before coming to Yale, Britton was director of the architecture program in Paris of Columbia University's Graduate School of Architecture, Planning and Preservation, and Associate Professor (adjunct) of Architecture. At Yale she is resident director of the Berkeley Center, an honorary member of the Manuscript Club, and a fellow at Saybrook College. She received a B.A. from the University of Colorado, Boulder; M.A. from Columbia University; and Ph.D. from Harvard University. Her books include the monograph *Auguste Perret* (published by Phaidon in both English and French, 2001); the prize-winning *Hawaiian Modern* (Yale, 2008; edited with Dean Sakamoto); and the interdisciplinary *Constructing the Ineffable* (Yale, 2011). Her current book project, "Middle Ground / Middle East: Religious Sites in Urban Contexts" explores religious space in contemporary urbanism.

卡拉·布里顿，耶鲁大学建筑学院现代建筑与城市历史讲师。在此之前，布里顿曾是哥伦比亚大学建筑、规划设计与历史保护研究生院巴黎建筑课程主任及建筑学兼职副教授。目前，她是伯克利中心主任、手稿档案俱乐部荣誉会员，以及塞布鲁克学院研究员。她在科罗拉多大学波尔多分校取得艺术学士学位，在哥伦比亚大学获得艺术硕士学位，并在哈佛大学取得博士学位。

她的著作包括：专著《奥古斯特·佩雷》（英语及法语版2001年由菲登出版社出版）；获奖书籍《夏威夷的现代性》（耶鲁大学出版社，2008年；合作编辑人：迪恩·坂本）；以及跨学科著作《Constructing the Ineffable》（耶鲁大学出版社，2011年）。她目前正在撰写关于当代城市环境中宗教空间的新书《Middle Ground/Middle East: Religious Sites in Urban Contexts》。

Avanto Architects

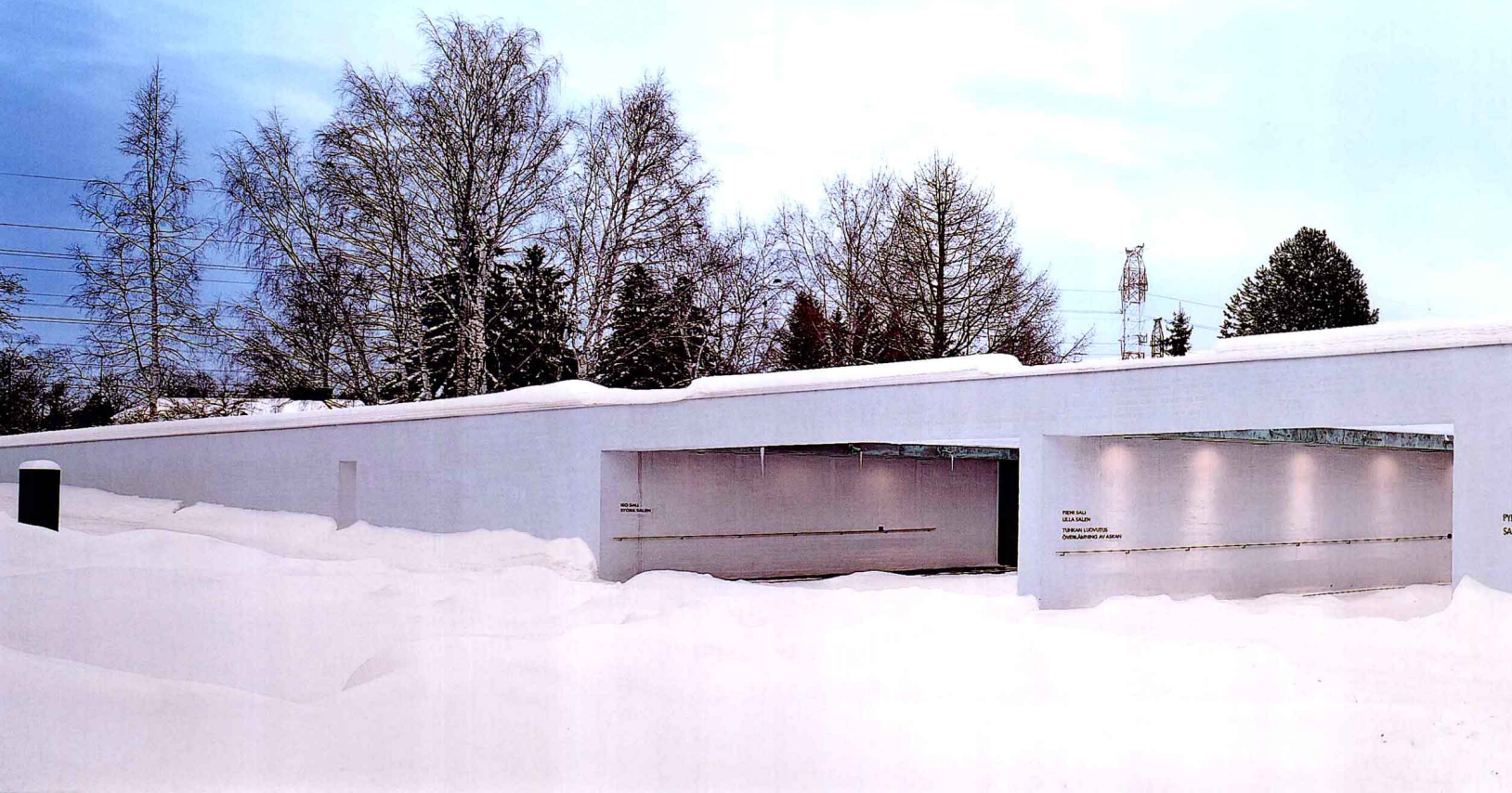
Chapel of St. Lawrence

Vantaa, Finland 2010

阿凡托建筑师事务所

圣·劳伦斯礼拜堂

芬兰，万塔 2010



000 0000
0000 0000

FRANK O. GEHRY
FRANK O. GEHRY

FRANK O. GEHRY
FRANK O. GEHRY

FRANK O. GEHRY
FRANK O. GEHRY

FRANK O. GEHRY
FRANK O. GEHRY

FRANK O. GEHRY
FRANK O. GEHRY

FRANK O. GEHRY
FRANK O. GEHRY



PYHÄN LAURIN KAPPELI
SANKT LARS KAPPELL

Context

The cemetery chapel is situated in the vicinity of the historic Church of St. Lawrence in Vantaa. The old stone church and its bell tower remain the dominant features in the landscape. The chapel has been divided into smaller parts to adapt with the scale of the surroundings. The stacked stone walls of the cemetery are echoed in the design – a series of three chapels of different sizes are nested within orthogonal masonry walls. The building uses materials similar to those of the old structures in the area: rendered brickwork, natural stone, patinated copper sheet and mesh. The partition walls are in-situ cast white concrete. The lifespan target for the chapel is two hundred years. An open art competition was scheduled before the final construction documents were drafted, so that the art could be integrated as a seamless part of the architecture.

Space for grief

The chapel is designed to assist the mourner, giving space for grief. The people attending the funeral follow a silent route through a series of sacral spaces, punctuated by intermediate rooms. The intermediate spaces prepare the visitors for the next phase of the funeral. The whitewashed masonry walls and a continuous skylight next to it lead from one space to the next, from the low and dark to the lofty and light.

Path, a symbolic route

The chapel's architecture is a depiction of the passage of a Christian soul from here to the hereafter. We approach alongside the outer wall. The wall and the bell tower at its end speak of the earthbound journey and its ending. We turn the corner and, sheltered by an overhang, follow the wall, to a small courtyard – a small pond, with natural stones at its bottom. We enter a dimly lit lobby with a low ceiling; we can glimpse the entrance court and the old garden of the vicarage behind us. Here it is possible to stop for a moment and reflect on the experiences and life shared with the deceased. We follow the skylight to the chapel. The chapel opens up, a high space terminating in the brightly lit junction of the masonry wall, where the deceased will be met by the mourners. The wall towards the graveyard is semi transparent, glazed with a patinated copper mesh on either side, a screen between this life and the hereafter. From the chapel we exit, through a small garden, to the graveyard. The path turns – but continues.

环境

该墓地礼拜堂毗邻万塔的历史建筑圣·劳伦斯教堂，这个老旧的石砌教堂及钟楼是当地的重要景观。这座新落成的礼拜堂被化整为零，以求与周边环境相融合。墓地中石头堆叠而成的围墙在设计中得到回应，方形布局的石墙围着三个不同体量的礼拜堂。设计采用了与周边古老建筑相同的材料，包括抹灰砖墙、天然石材、抗氧化铜网与面板，隔墙采用现场浇筑的白混凝土。礼拜堂的目标寿命设定为200年。在绘制最终施工图之前还举行了一次公开的艺术竞标，以使建筑中艺术作品能成为建筑不可分割的组成部分。

凭吊的空间

礼拜堂的设计目的在于为缅怀者提供一个凭吊的场所。参加葬礼的人们沿着一条宁静的小路穿过一系列由过渡性空间划分出来的宗教空间；在这些过渡性空间里，人们准备着葬礼的下一个环节。一道刷白的石墙和临

近的连续天窗引导着空间的延续，从底层的阴暗通向上层的光明。

小径，象征性的通路

礼拜堂的建筑描述了一个基督徒的灵魂从现世到往生的一段旅程。

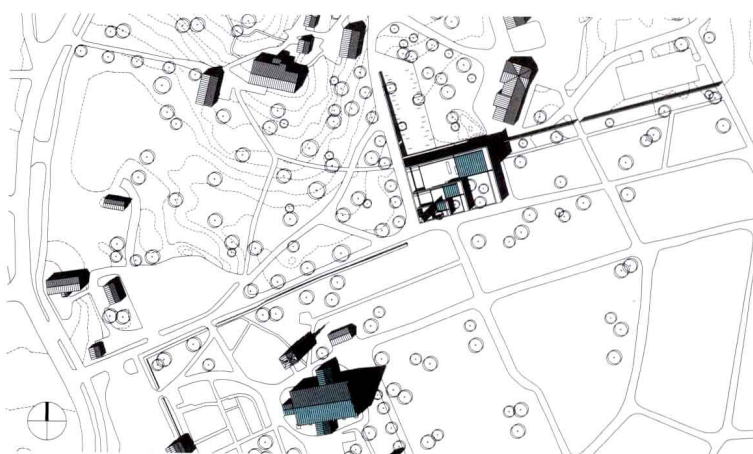
我们沿着外墙逐渐接近，墙体和钟楼代表着人的尘世旅程，其尽头标志着现世旅行的结束。我们接着转过角落，走在悬挑体量之下，顺着墙面来到一个小庭院，这里有个小池塘，池底铺着天然石块；我们进入一个灯光昏暗的大厅，天花低悬，从这里能瞥见身后的入口大厅以及古老的牧师花园。人们在此可以停留片刻，回忆同逝者相伴的岁月。

我们沿着天窗来到礼拜堂，这里宽敞明亮，以与石墙交汇作为结束，凭吊者在这里同逝者诀别。通向墓地的墙体为半透明玻璃，双面附有抗氧化铜网，成为现世与往生间的屏障。我们从礼拜堂出来，穿过小花园，来到墓地，小路蜿蜒而又连续。

(肖靖译)

Credits and Data

Project title: Chapel of St. Lawrence
Client: Vantaa Parish Union
Location: Pappilankuja 3, Vantaa, Finland
Completion: 2010
Developer: Vantaa Parish Union
Architect: Avanto Architects / Ville Hara and Anu Puustinen, Architects SAFA
Interior designer: Avanto Architects / Kai Korhonen, Architect SAFA
Landscape architect: Landscape Architects Byman Ruokonen / Eva Byman, Niina Strengell
Structural design: R J Heiskanen Engineers / Kari Toitturi, Helena Lomperi
Artist: Pertti Kukkonen, Pekka Jylhä
Organ constructor: Urkurakentamo Veikko Virtanen
Landscape contractor: Lemminkäinen and Suomen Graniittikeskus
Textile design: Avanto Architects
Gross area: 1879 m²



Site plan (scale: 1/4,000) / 总平面图 (比例: 1/4000)

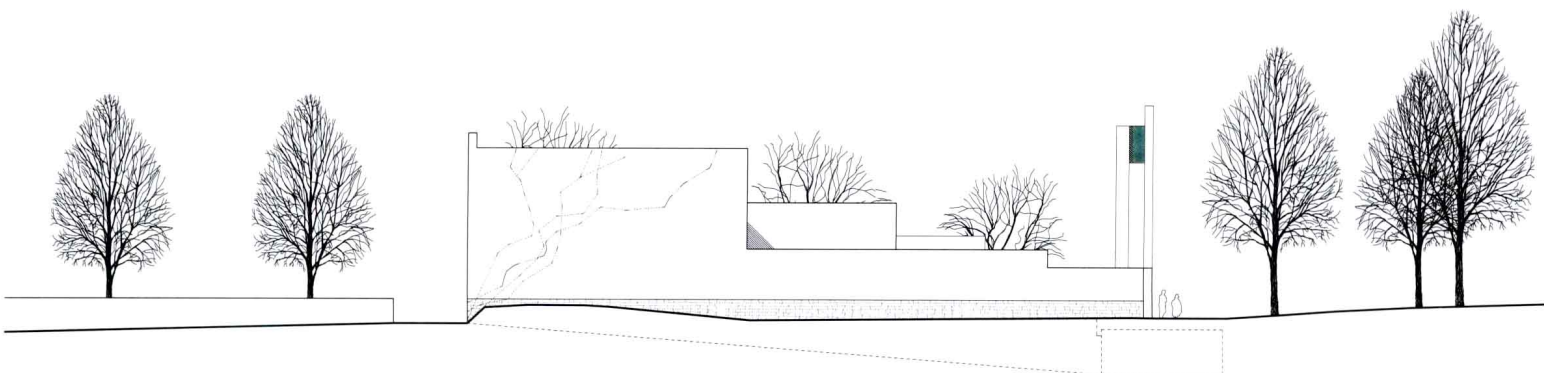


pp. 12-13: View from the southwest. At center is the bell tower. Photo by Tuomas Uusheimo. Opposite: The entrance exterior. This page: The entrance interior. Photos on pp. 12-19 except as noted by Kuvio.

12-13 页：西南侧所见，中心为钟楼。
左页：入口外观。
本页：入口内景。



South elevation (scale: 1/800) / 南侧立面图 (比例: 1/800)



North elevation / 北侧立面图

