

建筑立场系列丛书 No. 39

殡仪类建筑：
在返璞和升华之间

Funeral
between Nature and Artefact

中文版
(韩语版第355期)

韩国C3出版公社 | 编
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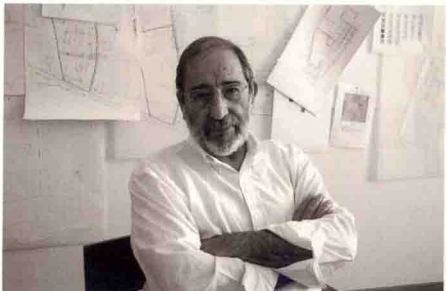
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感受空间, 感受建筑核心

“人们把建筑作为单纯的塑料造型来看待, 犹如看待雕塑和绘画作品, 也就是说只看外表, 看得肤浅。”¹布鲁诺·塞维这一论断是解读凯特·古德温策划举办的“感受空间”建筑展览动机的关键所在。“感受空间: 重新想象建筑”这一展览由位于伦敦的英国皇家美术学院举办, 从2014年一月末开始, 于2014年四月初结束。

近些年, 大量的展览从各种各样的视角来展现建筑和设计, 有的展示建筑对社会的冲击影响, 也有的展示建筑作为文化行为的重大意义——建筑可以作为形象, 建筑可以表达政治思想。还有许多其他展览聚焦建筑行为和建筑对未来可持续发展可能带来的启示意义, 关注当前经济全景或关注技术成就所处的地位。所



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有这些方面对于关于建筑的争论来说都是非常重要的, 但是这些对于像空间、比例或几何结构以及用户对空间的感受这样的建筑核心问题来说只能算是外围次要的方面。

与近些年众多且涉及范围广泛的讨论、辩论以及展览相比, “感受空间”展览似乎瞄准了建筑学科最核心的问题。

本次展会邀请了来自于世界各地的七家建筑事务所来展现建筑形式与人之间的关系。

人在建筑作品内感觉如何? 建筑材料、材质、光线、形状会怎样影响空间感知? 建筑形态和穿越其间的光线能触发人的某种情绪吗? 声音、温度、气味和颜色是否也是人们整体的空间体验的一部分? 受邀的建筑师致力于通过一系列人们居住的、使用的、甚至是由参观者完成的建筑结构来展示他们的建筑理念。

然而, 我们应该注意到, 空间感觉取决于教育过程。这一教育过程部分是自然而然发生的, 就像是人的身体对外部刺激的自然反应, 但是部分还需要训练、关注和阐释。另外, 这一“空间意识”因人而异, 受年龄因素的影响很大, 因为随着年龄的增长, 人们的思维方式越来越理性, 失去了孩童时对建筑本能的感知和反应。本次展览的介绍性文本(《教师和学生



展览介绍手册》, 英国皇家美术学院出版) 就谈到了这一点。手册中提到了英国建筑师科林·圣约翰·威尔逊对空间体验的看法。他说: “我们所有的意识都建立在空间体验之上, 而这种空间意识不是纯粹单一的, 而是充满了我们与生俱来的亲和力所导致的情绪压力。实际上, 这是我们所学习的第一门语言, 远远早于文字语言。”²在通过理性思维的镜头来看之前, 还空间以本来的面目, 即其形状及物理特征, 这种感受空间的能力对单纯而直接理解建筑来说至关重要。罗伯·格里高利在介绍本次展览时提到了威尔逊的“空间盲”这一概念, 即人们缺少按空间本来面目那样感知空间的能力, “一

在阿尔瓦罗·西扎和爱德华多·苏托·德·莫拉的项目中, 建筑的感知空间被转化为某些典型的元素——西扎选择在英国皇家学院的院子里摆放了柱子和柱顶, 而苏托·德·莫拉选择展出模压成型的门框(应用在两种不同的房间内)。

In the Alvaro Siza and Eduardo Souto de Moura's installations, the sensing spaces of architecture are translated into archetypal elements. A column and its capital for Siza in the RA's courtyard and a moulded door case for Souto de Moura (which appears in two different rooms).



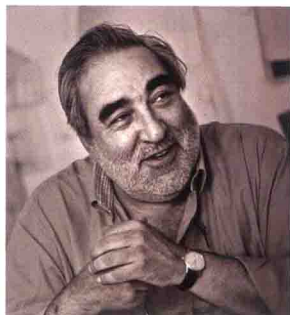
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种令人困惑也许危险的透明性……一种我们看不到但看得穿的状况”。

所展出的各种建筑设计致力于提高人们的空间感知能力，要求参观者使用他/她的感觉和空间知觉来“感觉”所创建的空间。

隈研吾设计的两个装置被置于进深较深的漆黑房间里，那里唯一的光源是一组嵌在地板上的LED灯。一些竹竿搭建了一个亭子，而LED灯的灯光照在这些竹竿上。黑暗意味着强烈的失落感，因灯光而清晰可见的竹子为人们指引了方向，成为房间里的一个安全点。由于周围一片漆黑，朦胧不清，房间也消失在黑暗中，看不到边缘，看不到墙。黑暗与光明的交织给人以最直接的视觉震撼，而另外两种氛围（扁柏和榻榻米所带来的）则提供了第二种气氛。比黑暗与光明的交织更大范围地弥漫在整个空间中。李晓东的设计是一个迷宫，其中最精彩的部分是一座禅宗花园。低光、镜子，以及人走在鹅卵石上所产生的回声都传达了一种迷失方向的感觉。迷宫中通道两侧的墙由淡褐色的木棍包裹，唯一的光源来自于嵌在有机玻璃地板下的LED灯。这一设计的许多方面都让参观者感到不安，促使参观者询问究竟：让所有参观者感到困惑的是整个迷宫没有阴影，因此无法判断周围元素的深度或距离。非洲建筑师Diébédo Francis Kéré的设计故意没有完工，是一件开放的作品，需要参观者的参与来完成。实际上，此设计邀请人们从几个彩色塑料吸管中选取一个，然后插入白色的蜂窝状的基本结构的孔洞里。这一展馆看起来像洞穴，呈毛状，由画廊的两个主房间设计而成。其成品将由参观者完成，每个参观者在特定的时刻所做出的考虑会对展馆做出不断的改变。不像以前的建筑展览，比如上一届威尼斯双年展，展会上展出了许多展馆，阿尔瓦罗·西扎和艾德瓦尔多·苏托·德·莫拉选择了更加成熟而不可或缺的方式。建筑的感知空间被转化为某些典型的元素——西扎选择在英国皇家学院的院子里摆放了柱子和柱顶，苏托·德·莫拉选择展出模压成型的门框。也许最令人印象深刻且空间规模较大的应该算是Pezo von Ellrichshausen和Grafton建筑师事务所设计的作品。Pezo von Ellrichshausen的设计通过使用像坡道、楼梯、阳台或建筑外立面（外立面覆盖住了坡道，也隐藏了展馆其中一部分的内部）这些建筑词汇中的关键元素来展现一种空间体验。参观者可以进入其内，上上下下，参与其内，深入其中。而相比之下，Grafton建筑师事务所的设计用建筑自身的重量和重力来展示其物理方面所唤起的力量。建筑模块和体量几乎全部悬挂在天花板上，天花板上开有天窗，强烈而耀眼的光线倾泻而下，照在各种各样的灰泥表面上。光线增强了墙面和天花板开口处的颜色和色调，把整个空间划分为明暗两块（边上暗，中心亮）。此处可以添加一个旁注：这一结构设计也许会

For me, architecture requires continuity: we have to continue what others have done before us, but using different materials and methods of construction.
— Eduardo Souto de Moura



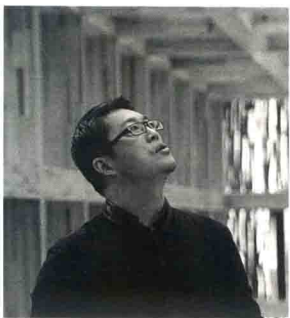
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艾德瓦尔多·苏托·德·莫拉的拱形结构鼓励参观者去考虑Burlington房屋的建筑历史
Eduardo Souto de Moura's arches encourage visitors to consider the architectural history of Burlington House.

According to the ancient Chinese philosopher Lao Zi, what is important is what is contained, not the container.
— Li Xiaodong



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李晓东的设计是一个迷宫，其中最精彩的部分是一座禅宗花园。低光、镜子，以及人走在鹅卵石上所产生的回声都传达了一种迷失方向的感觉。
Li Xiaodong's installation is a maze that culminates in a Zen garden where the low light, the mirrors, and the echoes created by people walking on the pebbles convey a feeling of disorientation.

让人们再次意识到, 建筑师就是负责掌控着人们的居住空间的实体、上空空间、重量和光线的人。我们可以发现, 这一理念体现在本次展览的许多作品中, 这些作品展现了建筑实践最基本然而也是最重要的实质。展览室中播放的纪录片更加明确地描述了这一点。Kéré在想建筑物入口处的光线的多少, 而西扎的设计意在提醒人们自然是自然, 建筑是在空间中建立几何图形的艺术。苏托·德·莫拉认为所有细节都必须为同一个构成体系服务, 否则的话就营造不出想要的气氛。Grafton解释说, 光线是建筑师拥有的最具表达力的工具之一。因此, 建筑不是根据社会、地理或政治情况来呈现的, 或只是用模型、图纸或图片来表现自身, 而是实实在在地全面呈现建筑这一学科所具有的独特特征。

然而, 这一问题需要人们接下来做进一步的思考。虽然展览展出的设计的主要目的似乎是与人们的感官和感知直接互动, 但从设计师对光线、材料、色彩以及材质的使用来看, 人们不难看出并去欣赏这些设计所具有的象征价值、隐含寓意以及类比手法。另一条把展览中各种不同设计贯穿为一体的、让人不易察觉的思路较清晰地出现在纪录片中。建筑师对建筑的“感受”方式似乎源于童年。孩童时期的一系列感觉总是会伴随我们的一生, 正如西扎在纪录片中所说, 这些感觉在我们进行设计时会再现, 有助于我们的设计。这一明确的信息很容

易让人联想到威尔逊的关于空间的天真感知的说法: 建筑师通过他/她自己的分层情感来构思敏感的空间, 反过来, 他/她自己的分层情感成为设计师主要的设计工具。对空间的感知是通过被感知的空间形成的。

总而言之, 本次展览提醒我们, 每一件手工艺品都可以很容易地获得, 体现和传递情感、思想和文化价值, 但是对于建筑来说, 知觉的体验应该是第一位的。另外, 本次展览也让我们重新意识到, 最难培养的空间阅读能力实际上是我们童年时就已经具有的、与生俱来的能力。

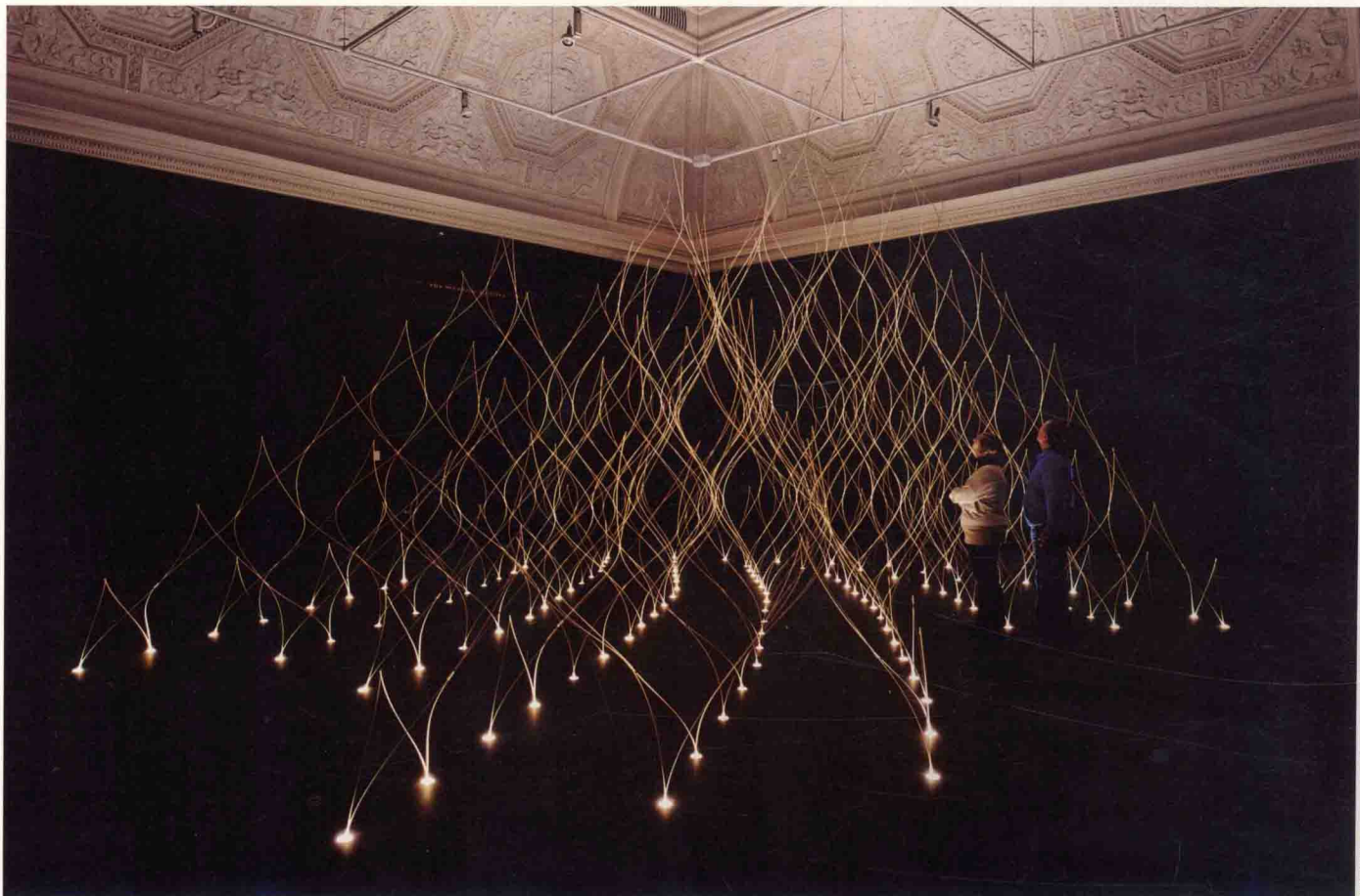
Sensing Spaces, a Dive into the Core of Architecture

*"Buildings are judged as if they were sculpture and painting, that is to say, externally and superficially, as purely plastic phenomena".*¹ This assertion from Bruno Zevi can be a key to read the motivations of Kate Goodwin, the curator of the exhibition of Sensing Spaces: Architecture Reimagined, organised by the Royal Academy of Arts in London and taking place from the end of January to the beginning of April of 2014. A large number of exhibitions in recent years have presented architecture and design through various lenses, from architecture's impact on society to its significance



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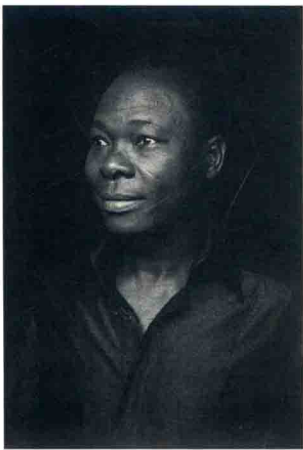
I always start with something small, breaking down materials into particles or fragments that can then be recombined into units of the right scale to provide comfort and intimacy.
— Kengo Kuma



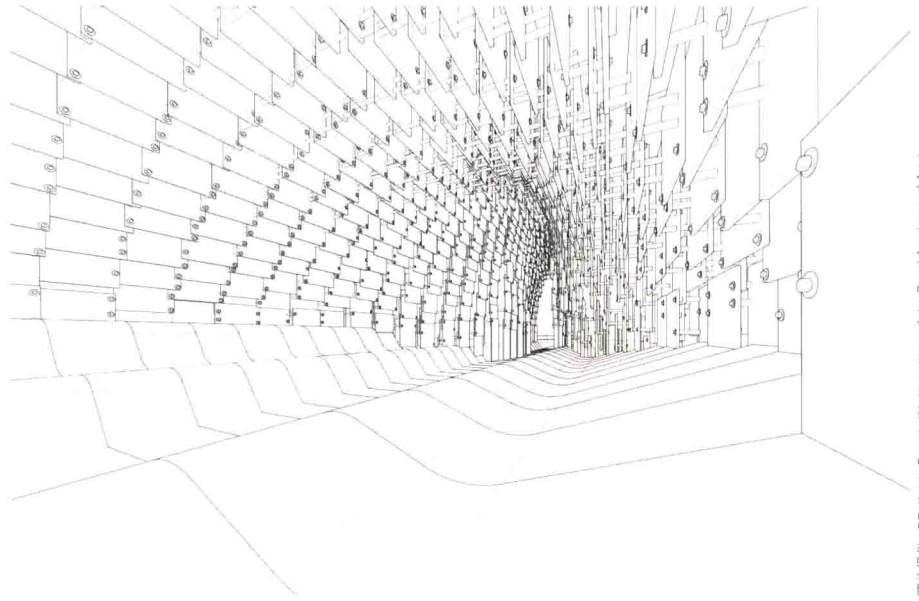
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隈研吾设计的两个装置被置于进深较深的漆黑房间里, 那里唯一的光源是一组嵌在地板上的LED灯。一些竹竿搭建了一个亭子, 而LED灯的灯光照在这些竹竿上。
The two installations by Kengo Kuma are set in deep, dark rooms where the only source of light is an array of LEDs embedded in the floor, pointing at the bamboo sticks that form a pavilion.

For me,
architecture is primarily about people,
about asking questions
such as:
Who is the user?
What is going to happen here?
How can I respond to the users' needs?
– Diébédo Francis Kéré



照片提供: ©David Heerde



照片提供: ©Diébédo Francis Kéré(courtesy of the Royal Academy of Arts)



照片提供: ©James Harris(courtesy of the Royal Academy of Arts)

非洲建筑师Diébédo Francis Kéré的设计故意没有完工，是一件开放的作品，需要参观者的参与来完成。
Diébédo Francis Kéré's installation is purposely incomplete, an open work that requires visitor's intervention for any definition.

as a cultural act – architecture as image and architecture as political expression. Many others have focused on the act of building and possible implications for a sustainable future, with a view toward the current economic panorama or the status of technical achievements. All these aspects are as important as a debate about architecture as such, but all can be considered peripheral to such core questions of architecture as space, proportions or geometry and user perceptions of them.

Against the wide-ranging plethora of discussions, debates and exhibitions of recent years, Sensing Spaces seems to target the very centre of the architectural discipline. Seven architecture practices from around the world have been invited to reflect on the relationship between built forms and people. What does a person feel when inside the architectural work? How do

materials, textures, light and shapes affect perceptions of space? Can a built form and the light passing through it trigger a mood? Can sound, temperature, scent and colours also be part of the spatial experience as a whole? The invited architects have sought to demonstrate their points of view through a series of structures to be inhabited, used, or even completed by the visitors.

However, one should consider that the feeling of space depends upon a process of education. Part of this process occurs naturally as a body's reaction to external stimuli, but another part requires training, attention and interpretation. Moreover, the "spatial awareness" varies from person to person and – most significantly – by age, as the gradual acquisition of adult rational thought disables the child's ability to instinctively perceive and respond to

architecture. The introductory text of the exhibition (An Introduction to the Exhibition for Teachers and Students, was published by Royal Academy of Arts) touches on this point in its mention of British architect Colin St John Wilson's consideration of the experience of space: "All of our awareness is grounded in forms of spatial experience, and that spatial awareness is not pure, but charged with emotional stress from our first born affinities. It is in fact the first language we ever learned, long before words."² The ability to perceive space for what it is, for its shapes and physical characteristics, before seeing it through the lens of rational thinking, is fundamental to a pure and direct understanding of architecture. Rob Gregory's introduction to the exhibition refers to Wilson's idea of Spatial Blindness – the incapacity to perceive space for what it is, "a baffling and perhaps

dangerous transparency... a condition that we do not see but see through".

The various projects exhibited seek to address this point, requiring the visitor to use his/her senses and spatial perceptions to "sense" the spaces created.

The two installations by Kengo Kuma are set in deep, dark rooms where the only source of light is an array of LEDs embedded in the floor, pointing at the bamboo sticks that form a pavilion. While the darkness implies a strong sense of loss, the lit bamboo offers a guide, a safe point in the room, which – owing to the surrounding obscurity – has lost its edges and walls.

While the play of darkness and light is the immediate visual perception, the two

scents (hinoki and tatami) provide a second, yet more permeating, atmosphere. Li Xiaodong's installation is a maze that culminates in a Zen garden where the low light, the mirrors, and the echoes created by people walking on the pebbles convey a feeling of disorientation. The path offers an unusual experience to visitors with its timber-frame wall clad with hazel sticks, where the only light comes from the LED-lit raised from acrylic floor. Many aspects of this installation prompt visitors to feel uneasy and to ask for reasons: one quandary for all is the total absence of shadows to indicate the depth or distances of surrounding elements in the walkthrough. The installation of the African architect

Diébédo Francis Kéré is purposely incomplete, an open work that requires visitor's intervention for any definition. People are in fact invited to take one of several coloured plastic straws and thread it through the holes of the white honeycomb basic structure. The hairy appearance that the grotto-like pavilion assumes – evolving through two main rooms of the Gallery as an enfilade – is hence determined by the visitors and continuously modified according to their considerations at a specific moment. Unlike previous exhibitions, such as the last Venice Biennale, where massive pavilions have been realised, both Alvaro Siza and Eduardo Souto de Moura have chosen a more sophisticated and essential way. The sensing spaces of architecture are translated into archetypal elements – a column and its capital for Siza in the RA's courtyard and a moulded door case for Souto de Moura. Perhaps the most impressive and voluminous proposals are those of Pezo von Ellrichshausen and Grafton Architects. The former proposes an experience of space through key elements of the architectural vocabulary, such as the ramp, the staircase, the balcony, or the facade (which covers the ramp and hides the inside of one part of the pavilion). The visitor partakes of the structure by entering it, circulating up and down, and inhabiting its elements. The latter, by contrast, displays the evocative power of the physical aspect of architecture, with its weight and gravity. Masses and volumes



There is a sense of pleasure in moving from darkness to light or vice versa, because as human beings we're cyclical. How light reflects and how light is contained are the stuff of architecture.
– Grafton Architects



Grafton建筑师事务所的设计用建筑自身的重量和重力来展示其物理方面所唤起的力量。建筑模块和体量几乎全部悬挂在天花板上，天花板上开有天窗，强烈而耀眼的光线倾泻而下，照在各种各样的灰泥表面上。

Grafton Architects displays the evocative power of the physical aspect of architecture, with its weight and gravity. Masses and volumes are virtually suspended from the ceiling, from which a sharp skylight reflects onto a variety of plastered surfaces.

照片提供: ©James Harris/courtesy of the Royal Academy of Arts

照片提供: ©Alice Clancy

are virtually suspended from the ceiling, from which a sharp skylight reflects onto a variety of plastered surfaces. The light enhances the colours and tones of both the walls and the voids, differentiating the entire space into dark (on the sides) and lit (at the centre). A side reading can be added here: This structure may recall the fact that the architect is the person in charge of controlling the masses, voids, weights and light of the spaces we all live in. This dawning is supported by a series of suggestions one can find throughout the exhibition concerning the basic yet capital essences of the architectural practice, and is yet more explicitly described in the documentary projected in one of the rooms. Kéré wonders how much light there should be in the entrance of a building, while Siza offers a reminder that nature is nature and architecture is about establishing geometries in space. Souto de Moura holds that details must work together towards the same compositional system, or they don't create the desired atmosphere, and Grafton explains that light is amongst the most expressive tools of the architect. Hence, architecture has not been presented under social, geographical or political circumstances, or as a representation of itself, with models, drawings or pictures, but solidly and concretely, as a holistic sum of the peculiar characteristics of the discipline. However, further and subsequent speculations are left open. Although the

main aim of the projects presented in the exhibition seems to interact directly with the senses and perceptions, it is not difficult to see beyond their light, materials, colours and textures to appreciate the symbolic values, the allusions and analogies. Another subtle thread tying the various projects together emerges more clearly in the documentary. The way the "sense" of architecture is envisioned by the architect seems to originate from childhood as the sum of a range of feelings which remain with us in all our lives and which re-emerge – as Siza says in the documentary – to help with our designs. This clear message correlates easily with Wilson's idea of the ingenuous perception of space: the architect conceives a sensing space through his/her own stratified feelings, which are then used as the main

items in the designer's toolkit. Sensing spaces are shaped through sensed spaces. To conclude, this exhibition reminds us that each human artefact can easily acquire, embed and communicate feelings, thoughts and cultural values, but for architecture, the sensorial experience should come first. It also reawakens us to the knowledge that the capacity for reading space that is the most difficult to develop is the one we already possessed, innately, as children. *Silvio Carta*

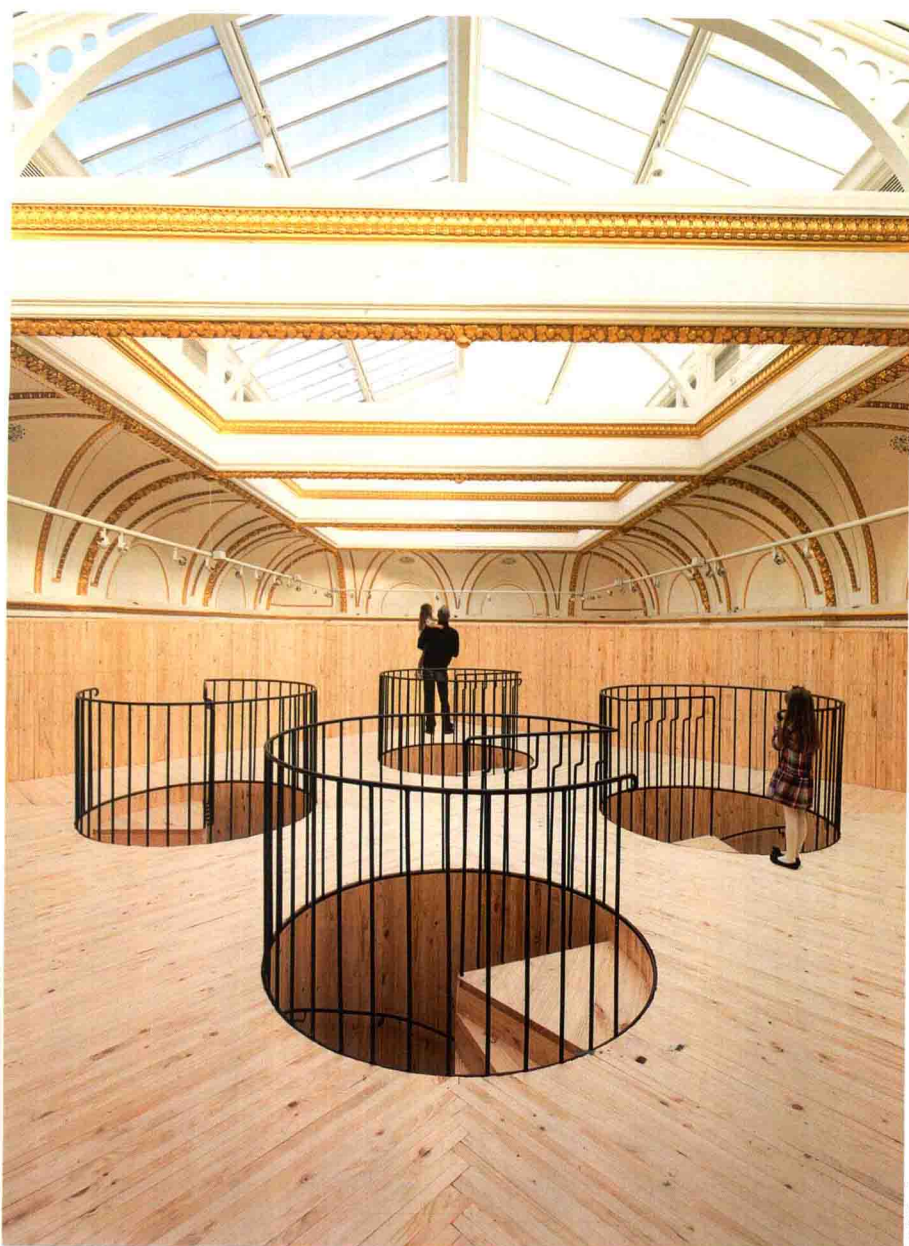
1. Bruno Zevi, *Architecture as Space*, Horizon Press: New York, 1948, translated 1957.
2. Colin St John Wilson, "The Natural Imagination: An Essay on the Experience of Architecture," *The Architectural Review*, January, 1989, v.185, no.1103, pp. 64–70. Cf. Rob Gregory, *An Introduction to the Exhibition for Teachers and Students*, Royal Academy of Arts, 2014, p.5.



照片提供: ©Ana Crovetto(courtesy of Pezo von Ellrichshausen)

We are not trying to express the structural properties of our buildings. The emphasis instead is on the proportions of the rooms, their sequence, the way they open – simple things, but when taken together suggests something more complex.

– Pezo von Ellrichshausen



照片提供: ©James Harris(courtesy of the Royal Academy of Arts)

Pezo von Ellrichshausen的设计通过使用像坡道、(螺旋式)楼梯、阳台或建筑外立面(外立面覆盖住了坡道,也隐藏了展馆其中一部分的内部)这些建筑词汇中的关键元素来展现一种空间体验。

Pezo von Ellrichshausen proposes an experience of space through key elements of the architectural vocabulary, such as the ramp, the (spiral) staircase, the balcony, or the facade (which covers the ramp and hides the inside of one part of the pavilion)

Luca Vuerich高山小屋

Giovanni Pesamosca Architetto

Luca Vuerich高山小屋由Diemme Legno-Friulian公司制作和建造。Diemme Legno-Friulian公司专业从事用木质结构和X-lam面板来建造房屋。

这座共有9张床位的小屋，海拔2531m，位于属于朱利安-阿尔卑斯山脉的蒙塔西奥山中的Foronon Buinz群山的山顶，在Ceria Merlone徒步线路一侧。要想感受到惊人的线路、高度和巨石，可以从岔路口Lavinal Bear开始到达此地。高山小屋是为了给登山者、远足者和热爱大山的人们提供一个庇护之所，在此修建也是为了纪念Luke Vuerich：一位登山向导和登山者，被国际登山界看作是一座山峰，在2010年1月Tarvisio附近发生的一次雪崩中遇难，年仅34岁。

宿营小屋由Luca Vuerich家人和高山救援队委托修建。小屋的形状让人们想起了一座小教堂，同时也能承受冬季厚厚的积雪。实际上，小屋的三面几乎完全淹没在雪里，很少见到阳光。阳光明媚的时候，小屋朝南的入口的雪会消融。

小屋占地16m²，木质结构，六根混凝土墩将其抬离岩石地面。小屋利用当地云杉制成的X-lam面板来进行设计和建造，所有构件都在山下制作，用数控机床切割成合适尺寸，然后用直升机运到山顶场地，就地按照技术图纸进行组装。

设计完成之后，建筑材料开始进行生产加工，共需要30块X-lam面板、3个桁架，还有落叶松木材制成的基座。建筑材料生产加工完成后，就到了规划阶段，即组织墙体和其他材料（全都标号且准备组装）的运输以及协调安排所需的建筑人员：Diemmelegno的工人和技术人员、高山救援志愿者和Luke的朋友们，一共有12个人愿为宿营小屋的建造助一臂之力。直

升机往返18次把建筑材料运到蒙塔西奥山上，建筑人员等在山顶，条件艰苦，工作空间狭小，先是把材料从空中盘旋的直升机上卸下，然后安安全全地把小屋组装好。所有这一切都要在一天之内完成。施工队在此要住一个晚上，第二天，他们要完成小屋最后的修整和涂漆工作。从小屋落成那天起，无论寒冬还是盛夏，它就已经成为登山爱好者的目的地，成为一个安全之所、保护之所，观赏令人窒息的山中美景，看山羊在岩石间跳跃，一切淹没在大自然的沉寂之中，似乎必不可少。

Luca Vuerich Mountain Shelter

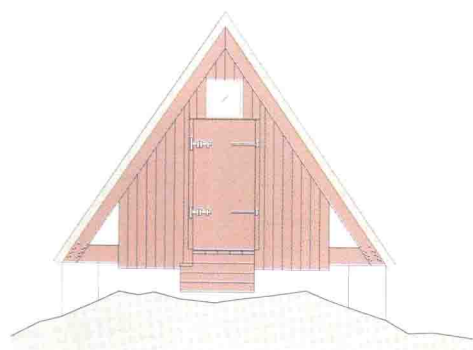
Manufactured and built by Diemme Legno - Friulian Company that manufactures and constructs buildings with wooden structure and panel X-lam.

The structure with 9 beds is located at an altitude of 2531 meters in the Julian Alps, on the crest of the Foronon Buinz Group of Montasio along the trail equipped Ceria - Merlone which starts from fork Lavinal Bear for a breathtaking route, altitude the giant stone. It was designed as a shelter for mountaineers and hikers, for lovers of the mountain, and built to remember Luke Vuerich: a mountain guide, climber considered a peak in the international scene who died in January 2010 at age of 34 because of avalanche near Tarvisio.

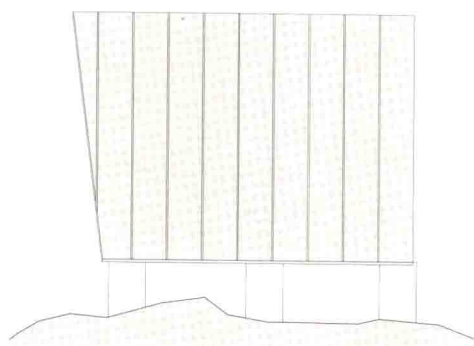
The camp was built and commissioned by the family of Luke Vuerich along with the Mountain Rescue section. It not only remembers to form a chapel, but is also designed to support heavy snow loads that can be stored during the winter. In



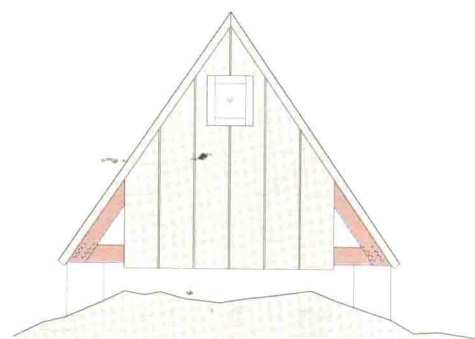
项目名称: Bivacco Luca Vuerich
地点: Udine, Italy
建筑师: Giovanni Pesamosca Architetto
结构工程师: Ingegnere Valentina Bertolutti,
Diemmelegno snc, I.D.I.R. srl, Lattoneria De Cillia,
Baron Maurizio
工厂: Studio T.E.A.
顾问: Ingegnere Marco Pesamosca,
Geometra Vittorio Di Marco
主管: Geometra Roberto Palmieri
甲方: Luciano Vuerich
表面积: 15m²
体积: 30m³
设计时间: 2011.12~2012.4
施工时间: 2012.7
竣工时间: 2012.8
摄影师: ©Flavio Pesamosca(courtesy of the architect)



西南立面
south-west elevation



东南立面
south-east elevation



东北立面
north-east elevation

fact, it is almost completely submerged in the three sides. So they are less exposed to the sun, whereas it reveals a south-facing access through the work day of the sun.

The property with an area of 16 square meters is made of wood, and is raised from the rocks making 6 rest on concrete piers. Designed and built with the building system panel X-lam with local spruce, the elements that compose it have been manufactured and cut to size with a CNC machine on the ground, transported to the site by helicopter and assembled several trips on the spot according to the technical papers.

After completion of the design and production of the structure - made up of 30 panels X-lam, 3 trusses and main base in larch wood - began the organization phase to allow the transportation portion of the walls and several pieces (all numbered and ready for assembly) as well

as coordinate the work force: workers and technicians of Diemmelegno, mountain rescue volunteers and friends of Luke, a total of 12 men are all ready to "lend a hand" to build this camp. The material, once arrived on the plateau of Montasio was transported by helicopter to share with 18 journeys. Waiting for it on the top, those who work in difficult conditions and with little space first dropped the packs from the aircraft suspended in flight and then mounted the property in total safety, all within a single day. After a night spent in the bivouac, the next day they made the works of finishing and coating. From the day of the inauguration, it has become a destination for mountain lovers both during the harsh winter and summer, as a safe place and protection with a breathtaking mountain view and goats among rocks, immersed in the silence of nature, as if it is essential.

