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记忆的住居 Memory

中文版

(韩语版第353期)

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记忆的住居

004 情感记忆的表面_Paula Melâneo

008 菲希特尔贝尔格的木屋_AFF Architekten

018 C号房，一处修缮后的干草仓_Campovono Baumgartner Architekten

028 庄园马厩_AR Design Studio

036 花园树屋_Hironaka Ogawa & Associates

新世界——源于旧工厂场地

044 将旧工业用地改建为新世界_Tom Van Malderen

048 丹麦国家海洋博物馆_BIG

066 瓦尔帕莱索文化公园_HLPS Arquitectos

082 景观实验室_Cannata & Fernandes Arquitectos

094 Casa Mediterraneo总部_Manuel Ocaña

106 Conde Duque建筑_Carlos de Riaño Lozano

118 Can Ribas工厂的修复_Jaime J. Ferrer Forés

彰显自由与功能的

大学建筑类型学

134 新的知识纪念碑_Aldo Vanini

138 RGS艺术、建筑和设计中心

_Tadao Ando Architect & Associates

150 圣豪尔赫大学卫生学院_Taller Básico de Arquitectura

158 利默里克大学医学院和学生公寓_Grafton Architects

168 维也纳对外经济贸易大学的法学院和行政大楼_CRAB Studio

182 建筑师索引



建筑立场系列丛书

No. 37

Memory

004 *Surfaces of Affective Memories*_Paula Melâneo

008 Hut in Fichtelberg_AFF Architekten

018 House C, A Refurbished Hay Barn_Campovono Baumgartner Architekten

028 Manor House Stables_AR Design Studio

036 Garden Tree House_Hironaka Ogawa & Associates

New Reality from Old Industrial Site

044 *Turning Former Industrial Sites into New Realities*_Tom Van Malderen

048 Danish National Maritime Museum_BIG

066 Valparaíso Cultural Park_HLPS Arquitectos

082 Landscape Laboratory_Cannata&Fernandes Arquitectos

094 Casa Mediterraneo Headquarters_Manuel Ocaña

106 Conde Duque_Carlos de Riaño Lozano

118 Can Ribas Factory Renovation_Jaime J. Ferrer Forés

Liberal and Functional

University Faculty Building Typology

134 *New Monuments to Knowledge*_Aldo Vanini

138 Roberto Garza Sada Center for Arts, Architecture and Design

_Tadao Ando Architect & Associates

150 Health Faculty of San Jorge University_Taller Básico de Arquitectura

158 Medical School, Student Residences at the University of Limerick_Grafton Architects

168 Vienna University's Law and Administration Buildings_CRAB Studio

182 Index



No.34
Memory

记忆的住居

从词源学角度上来看,记忆作为一项精神活动,是能够保留住想法和图像的一种能力。它是一个包含有多种关系的复杂体系,其自身在建筑方面的体现也是人类生活和文化的一部分。

有人将文学视为一种类推,而南美小说家Paul Auster则认为,“记忆是一件事情能发生两次的地方”,从这种角度说来,与记忆相关的建筑工程可能代表建造一项蕴含含有建筑师精心挑选并推介的一些指导方针内容的第二次机会。

与过往时代相关的一些极具特色的工程比较关注在一定物理空间和一群人内部,具有本土风格、历史或个性的恢复,然而,一个地方的特色通过对当地环境、人类的存在和生命足迹的理解——按当地的水平——以及对于目前生活风格来说开创一些新意从而得以保存。

修复美化和重复使用在每个项目都具有非常特殊和明确的意义。现有的已修建好的元素没有保留相同的功能,材料也没有被再次使用——就像异教的建筑物的石料被用来建造天主教教堂——然而,这些居然是可行的,因为它们有一个与其表面相符的历史和内容。作为一张羊皮纸,这些提议成为改写每日历史的全新媒介。

In its etymological sense, memory is the faculty of retaining ideas and images, as a mental process. It consists of a complex system of relations which is part of human life and culture, with its own reflexes in architecture.

Someone brings literature as an analogy and the words of the North-American fiction writer Paul Auster “Memory is the space in which a thing happens for a second time”, by this extent, architecture projects dealing with memory might represent a second opportunity to construct a narrative, where some guidelines are deliberately chosen and introduced by the architects.

Related with the times past, the featured projects are concerned about retrieving part of a local atmosphere, history or identity, circumscribed in a physical space and within a group of people. Somehow the genius loci (the spirit of a place) is preserved here, by understanding the environment, the human existence and life roots – at a local level –, and by creating new meaningful places for contemporary lifestyle.

Rehabilitation and re-use acquire a very special and specific sense in each project. The existing constructed elements don't maintain the same functions and the materials are not re-used per se – just like stones from pagan constructions were used to build catholic churches – but they are worked-out because they have a history or a narrative attached to its surface. As a palimpsest, these proposals act as new mediums to re-write everyday histories.

Memory

菲希特尔贝尔格的木屋 / AFF Architekten
C号房, 一处修缮后的干草仓 / Campovono Baumgartner Architekten
庄园马厩 / AR Design Studio
花园树屋 / Hironaka Ogawa & Associates
情感记忆的表面 / Paula Melâneo

Hut in Fichtelberg / AFF Architekten
House C, A Refurbished Hay Barn / Campovono Baumgartner Architekten
Manor House Stables / AR Design Studio
Garden Tree House / Hironaka Ogawa & Associates
Surfaces of Affective Memories / Paula Melâneo

情感记忆的表面

记忆是历史和建筑研究中的核心因素。我们对于过往和自我意识的理解推动了历史学家和建筑师对于所重建的内容及方式的相关理论研究。对此, 人们首创了一些用来保护和保存这些内容的严格制度, 其中大部分是源于18—19世纪, 且有些在今天依然是有效的。

这些想法促成了全球范围内人类历史一致的集体性记忆, 但是它们有时也会脱离一些诸如本地传统、可持续性、生态学, 特别是源自情感方法的一些重要概念。

文化社会型实践活动、习惯和传统并不仅仅与现实世界有着一定的联系, 而是深深植根于当地的个性与记忆中。在这一层面上, 建筑可以作为一种用来与一处空间或是地区情感联系的有效手段。

这些所选工程与纪念物的恢复与世界遗产史不存在任何的关系, 但他们关注与过往时光和记忆相关的一些具体遗迹的保护以及向我们日常生活参照所产生的转变。它们之间彼此的相关性来自于作为其历史、记忆和个性的本地或个人文化。

Surfaces of Affective Memories

Memory is a core issue for history and architecture studies. Our understanding of the past and our awareness of the present made historians and architects to develop theories of what and how should be rehabilitated. For that, strict rules of preservation and conservation were originated, mostly during the 18th and 19th centuries – and some are still effective today.

These ideas contribute to a consistent collective memory of human history at a global level, but are sometimes far from important concepts such as local traditions, sustainability, ecology or, particularly, from affective approaches.

Cultural social practices, habits and customs are not just related with the global reality, but are deeply rooted in local identity and memory. Within this scope, architecture can be a useful device to create affective links with a space or a place.

The selected projects are not related to monuments' rehabilitation or world heritage history, but they concern the preservation of specific remnants connected to past times and memories and their transformation into references of our daily life. Their relevance comes from local or personal culture as significance of its history, memory and identity.

地理学家段义孚曾提到, “时间和空间的相关性是一个错综复杂的问题”, 此外, 他还提出了几项探究这一主题的不同方法。其中有两个方法被用作我们的此次分析: “作为时间的一项功能, 某处的附加值就蕴含在这样一个短语中, 即, ‘对一个地方的了解需要花些时间’, 场地成为时间, 或成为逝去时间的记忆, 这一切变得可能”。(引自《经验透视中的空间与地方》, 1977年)

除了这些项目所在地区鲜明的本地特色之外, 我们也可以观察到更广阔影响力之下的一些特别之处。本章的项目中有三个位于欧洲(英国、瑞典和德国), 一个在日本, 这充分显示出在记忆感知上存在的众所周知的文化差异。欧式对记忆的处理手法与实际的物质性更加具有相关性, 在这里, 设计理念以一种具体的方式加诸一个表皮的建造之上。如此说来, 记忆并非那么真实或是物质化, 它通过保存理念来实现自身的意义。那是货真价实的体现而非仅仅是字面意义。

瓦尔特·本雅明在1900年左右所著的一本书《柏林的童年》中曾

The geographer Yi-Fu Tuan refers “how time and place are related is an intricate problem” and suggests different approaches to explore the theme. Two of them are now useful for our analysis: “attachment to place as a function of time, is captured in the phrase, ‘it takes time to know a place’; and place as time made visible, or place as memorial to times past.” (Space and Place: The Perspective of Experience, 1977)

Besides the clear local specificities of the places where the projects are inserted, we can also observe characteristics of a wider cultural influence. Three of the projects are located in Europe (England, Switzerland and Germany) and one in Japan, demonstrating a notorious cultural difference in the perception of memory. The European approach to memory is more related to the physical materiality, where the idea is attached to the construction of an epidermis, in a very concrete way. In the orient, memory is not that physical or tangible, and gets its significance on the conservation of an idea, that is materially represented, but not in a literal way.

Remembering Walter Benjamin's words in his book *Berlin Childhood* around 1900, “Memory is not an instrument for surveying the

提到,“记忆是用来传递其戏剧化效果而非其过往的一个工具”。我们可以把这些项目当作建筑是如何激活一个全新阶段的范例。

在这个项目中,一座现有的马厩建筑,庄园马厩,曾是用来安置赛马的小屋,处于即将垮塌的状态,对于AR设计工作室的建筑师来说,建造一座有着3间卧室的房屋却是一个难能可贵的启发。如果一方面对于材料的重复使用有一个切实且可持续的方法——以及随之而来的能量储备方法——那么在另一方面便存在一个保留施工记忆,以作为情感经历的明确意愿。在总体设计中,老旧的马厩建筑可以被设定出一个方案,并且还是英国南部乡村的一幅动人画卷。这给一些有名的英国作家(诸如查尔斯·狄更斯)带来了极大的灵感。对于内部空间的布局,在最初的布局中就有了一个创造性的解决办法。为了呈现出这里之前的用途,一些原有的板材和金属隔墙被保留下来,老旧的木门也以一种极其浪漫的方式再次投入了使用,而马槽变为洗脸池,牵引环改造成成为毛巾架。就这样,这栋全新的房屋保留了鲜活的马厩记忆,同时在建造细节上也体现出传统工艺的技法。

当下,在全球化理念和文化中,传统正在渐渐隐退。这使得本地的记忆片段的保留变得更加必要,正如瑞士山脉南部的上瓦莱州的范例。瑞典的Camponovo Baumgartner建筑事务所别出心裁地把一个

past but its theater”, we can consider these projects as examples of how architecture can activate a new stage for experimentation. In the project, Manor House Stables, an existing stable block – old lodge for racing horses – in a run-down state, represented a fantastic inspiration for AR Design Studio’s architects to build a 3 bedroom house. If on one hand there is a pragmatic sustainable approach on the re-use of materials – and consequently energy saving –, on the other hand there is an expressed willingness to maintain the construction memory as an affective experience. In the general design, the old stable block is assumed as a scenario and part of the picturesque image of the southern English countryside, which inspired some of the renowned British writers (such as Charles Dickens). For the interior spaces’ organization, a creative solution was found from the original layout. With a strong narrative drawn to remind the former usage by preserving the original wood and metal partitions, re-using the old wooden doors and, in a romanticised way, by transforming the horse troughs into sink basins and the tethering rings into towel holders. This new house keeps the memory of the stables alive at the same time shows the expertise of the old craftsmanship in the construction details. As the tradition is losing place to global ideas and culture, the necessity of maintaining some pieces of vernacular memory grows, as this example in the Upper Valais, in the South Switzerland mountains. The Swiss studio Camponovo Baumgartner Ar-



100年历史的草仓的木质隔墙拉回了过去的记忆

100-year-old barn wooden partition recalls the memories of the past.

图片提供: ©AR Design Studio(Martin Gardner)

有着一百年历史的草仓改造成一个被他们称为C号房的家庭周末度假别墅。之前这个草仓用作一间空置的储备室,可以容纳一座住宅。建筑师没有领略到瑞典本地的传统或是乡村建筑,而是使用了一种现代的语言并且尽心地进行设计,来形成一种鲜明的对照。这种处理方法对于维护这座历史建筑以及使其适应新的规则且满足现今生活方式需求的需要来说,无疑是提交了一份令人满意的答卷。

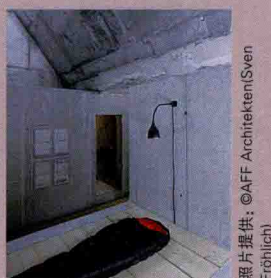
用作参照的早前空间布局中有这样一些元素,比如中央墙体,它把重点空间进行了分割,也隔离出独立的地下室。原先的暗色落叶松立面继续保留,来作为外表皮,而新建房屋全部使用的是未经处理过的浅色木料。在部分区域新住宅是与立面相连的,而在其他不相连处则形成一处空间,来作为门廊。所有的这些特点无一不使人想起这个草仓的前身作为动物之家和干草存放处的功能,而如今,它已然成为一个舒适的小家。

位于德国东部的、由AFF建筑事务所负责的菲希特尔贝尔格的木屋是在一幢1971年建造的木质度假房上进行改建的项目。之后,那里还被用作一个滑雪运动俱乐部的更衣室。20世纪90年代,这里还一度遭到了弃用,而一座全新的小屋正是在这样一处破败不堪的地方诞生的。之前结构的墙体作为新混凝土建筑物的框架,老旧的木质墙体

chitekten remarkably converted a 100 year-old barn into a family weekend house, which they call House C. The barn was used as an empty container where the house fits inside. Without getting into Swiss vernacular or rural architecture, they made use of a contemporary language and depurated design as an evident contrast. The solution provided a successful response to the need of maintaining this historical structure and adapting it to new regulations and demands of today’s lifestyle.

Some elements are from the original spatial organization where considered as references, like the central wall dividing the main spaces and the separated basement. The original dark larch facade was kept as an outer skin, where the new house is inserted, entirely constructed with untreated light color wood. In some sections this new house is attached to the facade and in others detached, creating a space between, as a loggia. These characteristics recall the former functions of the barn as a shelter for animals and hay, and now the shelter for a comfortable home.

The Hut in Fichtelberg, situated in eastern Germany, a project by AFF Architekten, is constructed over an original wooden weekend house of 1971, which was afterwards used as a locker room for a sport club in a skiing area. Abandoned during the 1990’s, its decay gave origin to a new hut. The walls of the former structure were used as a formwork for the new concrete building. The geometry and texture of the old wooden walls, along with existing doors



照片提供: ©AFF Architekten(Sven Fröhlich)

之前房屋的混凝土墙体印记使访客产生了家的感觉

Concrete wall imprints from the former house make visitors feel like at home.

的外形和纹理,连同门窗一起为新建的室内混凝土墙体进行定型。就像是指纹一般,老房子的痕迹给新屋的表面也留下了深深的印记,它存在过的唯一记忆就是其身影的消失。通过对“回到根源和基础”这一方法的运用,作为一个“简单和质朴”的基础设施,小屋采取了拥有最小舒适感的设计方案。本地产的云杉木用作地板,而可循环使用的构件和家具对室内进行了完善。“从技术性、功能性以及美学的观点来看,这座小屋低调且稀有,在毫无技术特色的状态下高效地实现了其自身的功能”,AFF建筑事务所的Martin Fröhlich如此解释道。菲希特尔贝尔格的山中小屋所提供给人最大的奢侈便是在室内透过朝向森林的大窗来尽情纵览周边。静静地坐在屋内,就在这如水的时光里,我们会默默深思对自己来说生命中的放纵、真实所需和最本真的想法和问题。

花园树屋作为一项设计理念来说是一个极具诗意的记忆处理手法。它是在一幢35年房龄的旧屋边加建的房子,屋内有两棵不能被彻底移除的树。它们是这里以及这个家庭的一段历史。对于Hironaka Ogawa&Associates建筑事务所来说,这两棵树的历史就是这里的“根”,因此它们应该在新建筑中得以保留。无论如何,由于我们对一些重要的元素有一定的记忆和感情,那么这个地方的历史就是属于我

and windows, gave shape to the new interior concrete walls. The trace of the former house is imprinted on the surface of the new hut as a fingerprint, and the only memory of its existence is its own absence. With an approach “back to the roots and to the basics”, this hut is designed to have the minimum of comfort, as a “simple and spartan” infrastructure, where local spruce trees are the material for the floors and recycled elements and furniture outfit the interior. “Unostentatious and sparse from a technical, functional and aesthetic point of view, the mountain hut performs its tasks efficiently without daring technical features”, explains Martin Fröhlich from AFF Architekten. In the interior, the great luxury that the Fichtelberg Mountain Hut has to offer consists in the the views over the wonderful surroundings for contemplation, through some generous windows facing the forest. Sit inside, we can wonder in our thoughts and question what can be excessive in life, or really important and essential, in the “liquid times” which we are living in.

The Garden Tree House is a poetic approach to memory as a design concept. In the site designed for the extension of a 35 year-old house, a pair of trees that could not be left in place existed. But they were a piece of the history of the place and of the family. For Hironaka Ogawa & Associates, the history of these existing trees is part of the “essence” of that place, and for that they should be kept in the new construction. If somehow the history of places

们的。这些树在一个特定时期内保留有自身独特的身份——自这座房屋被建以来——一些可以被认为是*stabilitas loci* (居所之固定)的内容。就像设计师所说的那样,“这些树足足守候了这个家庭35年”。因此,在考虑保留这些树的同时,记忆成为本次设计的主要因素。“要不是出于对这些树的爱和依恋,没有人能够做到这一步”,Hironaka Ogawa解释说。之后,经过脱皮和干燥,它们被放置在先前的位置,但是现如今这里则是位于主结构体之外的增建房屋内部。尽管现在它们已不能再向家人提供阴凉了,枝头上的树叶随风摆动时也不会发出阵阵声响,树木周身所散发出来的气息和色彩也与以往完全不一致。它们仍默默讲述着自己经历过的往事,而未来必然也会见证更多全新故事的上演。

在这些项目中,丰富的记忆和对岁月的感知作为“最伟大的雕刻家”(如Marguerite Yourcenar所说)赋予了新建筑一定的个性和相当特殊的意义。它们让新建筑物安然地矗立在那里,与周围的“根”和谐地融为一体。

belongs to us because we have memories and affections linked to significant elements. Those trees carried a specific identity that was preserved during a certain period of time – since the house existed – something that can be understood as the *stabilitas loci* (the stability of place). As the architect refers “these trees looked over the family for 35 years”. Thus, memory was a main concern in the design, when deciding to maintain the trees. “Nobody would go that far without a love and attachment to these trees”, explained Hironaka Ogawa. Then, after being stripped off their bark and dried, they were placed in the same spot, but inside the new house extension as part of the main structure. Even they don't provide a shadow, and sound of their leaves flapping with the wind or have the same smell and color anymore, they have plenty of old stories attached to them and surely will acquire new ones in the future.

In these projects, the richness of memories and the consciousness of time as “the mighty sculptor” (as Marguerite Yourcenar says) gave character and special meanings to the new constructions, pacifying its existence and providing harmony with the place “essence”. Paula Melãneo

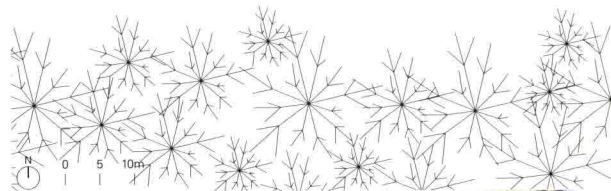
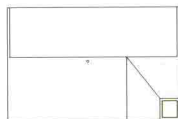
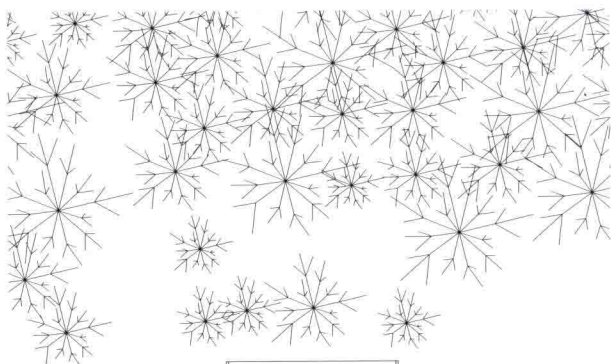
菲希特尔贝尔格的木屋

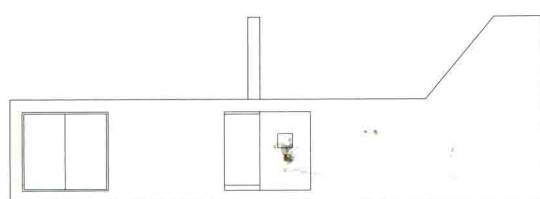
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自20世纪早些时期以来，大城市一直都被看作是现代化的实验室。自此，面包切片机、咖啡壶、微波炉、3D对流式烤箱、电磁厨具、水床、电动牙刷、TFT显示屏以及许多其他的技术手段都在这座小屋中找到了自己的位置。使用着地区供暖系统、冷凝式供热系统以及电蓄热炉，建筑师可以在每个角落和缝隙都设置理想的温度。普通公寓一词正在渐渐地从建筑师的语言中消失，取而代之的是，人们住在套间、单间公寓、阁楼、顶层豪华套房和排房之类的住宅中。尤为具有奢侈性的一面是，建筑师为实现自我内心需求、满足自身最奇特欲望来改造房屋内部结构的自由度，无论是在中欧的房屋中加设热带沙滩，亦或是在沙漠中滑雪。建筑师利用自己的木屋来容纳数量一直在增加的物体，有些对于他们来说是有用的，有些则是作为纪念品，因为它们的设计极具声望——现代人可都是些慢性子的收藏者。就像德国的人口在减少，但对住房增加的呼声越发激烈这一现状所证实的那样，建筑师需要的是更多的空间。这并非是一个有价值的推断，但这确实提出了一个问题，即建筑师与原始元素及其价值之间的关系究竟是怎样的呢？

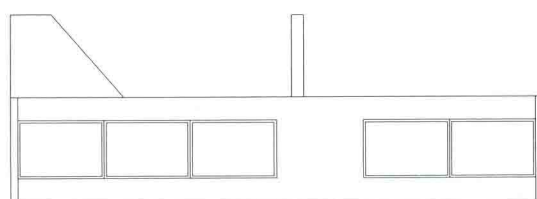
本项目的木屋似乎是从周边的景致中截取出的一个，如同一个来自Rittersgrün和Oberwiesenthal马路边，穿过Saxony整个Ore Mountains山脉的混凝土雕塑，文明与自然的边界线就是树木的数量超过房屋数量的地区。这里远离城市，没有任何技术支持、手机信号、洗碗机、微波炉、电视或是冷凝式暖气，混凝土结构就这样向面前的森林张开了双臂。就像公交车站只对街道开放一样，总是朝向预期目的地的方向。与造雪机、滑雪板斜坡或是休闲水疗区大相径庭的是，这里所创造出来的空间使自身远离了现代化生活的动感，也有意识地避免了喧嚣。这个能为6~8人提供餐饮设备的山中木屋很简单，也很简朴，其中细节处的品质展现完全来自于一些可触摸的实物。墙壁和天花板都是混凝土制成的；木地板的材料是用当地砍伐的杉木，而诸如开关、电灯、椅子以及洗手盆之类的配件都是可再生材料；炉子是钢制成的；窗户的设置都按照一定的比例。从技术、功能性以及美学的角度来说，木屋低调且稀有，不带有一丝技术性色彩，有效地运行了自身所承载的任务。它的朴实无华可以满足任何一位远足爱好者的需求，这些远足爱好者认为，一座令人印象深刻的山峰、新鲜的空气以及一顿可口的简餐就是一项基本行程中的全部所需，就像格林童话中的幸运的汉斯一样，对他来说，自由远比财产和财富重要得多。

在木屋的内部，比起面向未来，这里更加面向其源头——木屋保留了之前一处绿锈似的印记。建筑师发现和破解了浮雕结构——如同之前这栋木屋形式以及表面的标记，均由于自身的命运而遭到了抛弃。现在看来，这会让人联想到一个猎人在森林中追踪猎物的画面。平房这种户型最初是被当作周末度假屋而修建的，后来被一个叫“Dynamo”的运动俱乐部作为放置衣柜的房间。它打造了一个实体的底层结构，以形成一个全新的、具有识别性的外部结构，这对于历史的清晰度来说也算是一种参考了。对过往的保留显示出这座木屋与底层结构之间的关系——就像一个工艺化的幻灯片一样陪人们从过去走向未来。

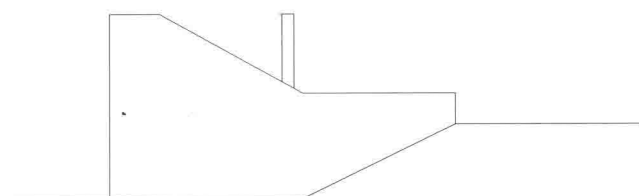




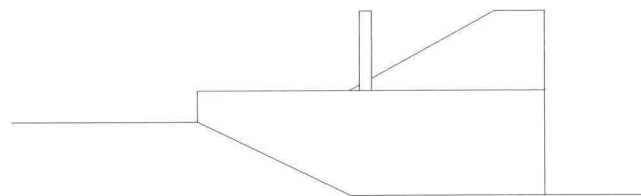
南立面 south elevation



北立面 north elevation



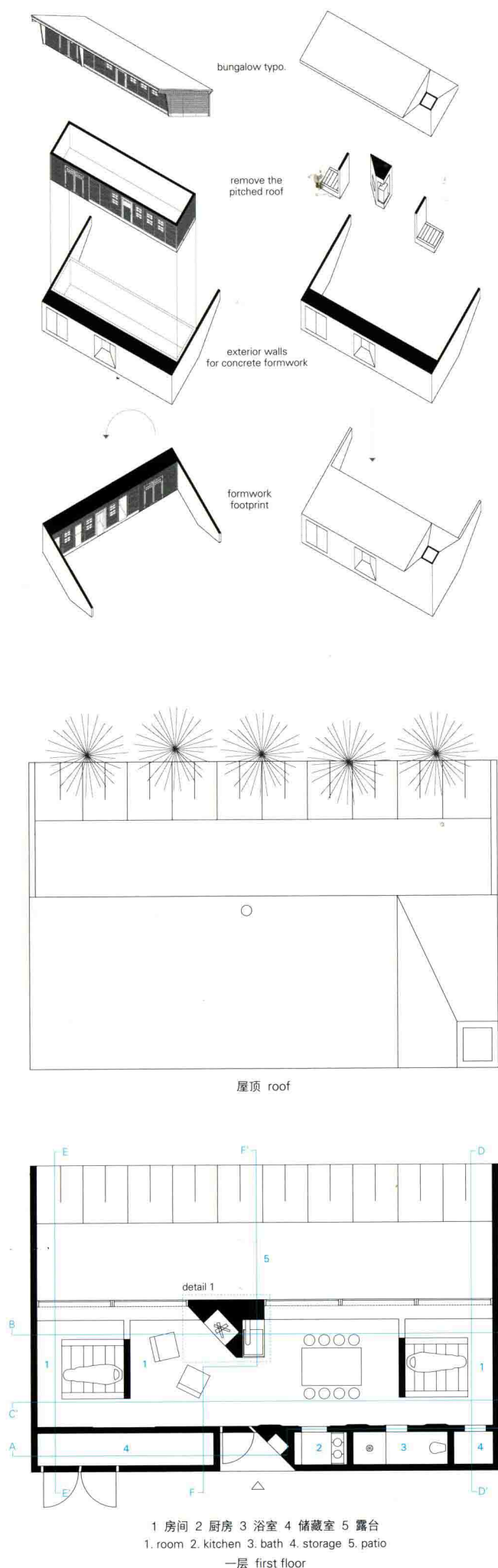
东立面 east elevation



西立面 west elevation







由于天气情况比较恶劣，自然状况是菲希特尔贝尔格山脉的一个棘手问题。木屋的功能、使用以及材料都必须按经受住这些考验的条件来进行设计。建筑师在“Hutznhai”木屋，这个不会被指控为过气风尚的争论中找到了一个解决问题的方法，在这个动态的系统中，其轮廓并非过度强调其传统性，也不极力显得十分前卫。尽管“Hutznhai”木屋代表着与最初当地传统的一种背离，它依然保留着对一个传统木屋类型的一次极具勇气的再次解读。在任何一种情形下，它都对高质量建筑有着诉求，而所有这些，也正是吸引城市人来到这样一座雕刻木质圣诞节装饰比居民数量更多的偏远小山村的魅力之处。

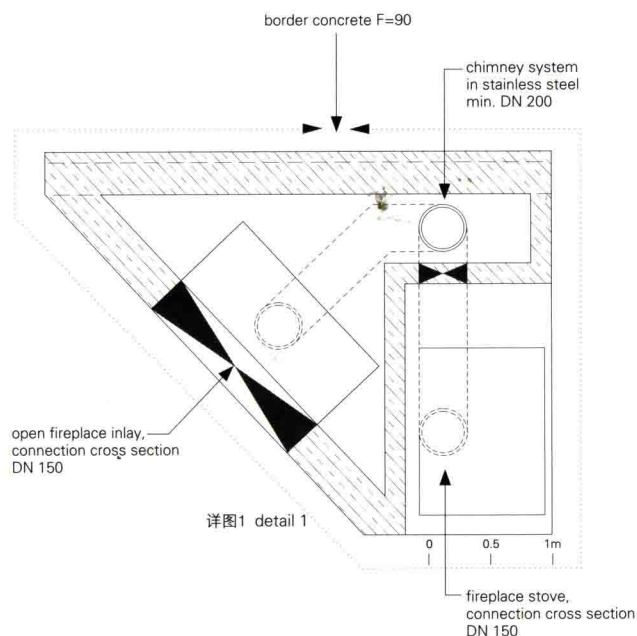
Hut in Fichtelberg

Since the early 20th Century, the metropolis has been considered the laboratory of modernity. From there, bread slicers, bean-to-cup coffee makers, microwaves, 3D convection ovens, induction cookers, water beds, electric toothbrushes, entertainment on TFT displays and many other technical aids found their way into the huts. Using district heating systems, condensing heating systems and electric storage stoves, the architects set the ideal temperature in every nook and cranny. The common flat is vanishing from their language. Instead, people live in apartments, studios, lofts, penthouses and townhouses. One form of luxury is the architects' liberty to shape the interiors to match their egos, fulfill their strangest desires, whether they involve building tropical islands in Central Europe or skiing in the desert. The architects use their huts to hoard an increasing number of objects, some useful, and some as mementos because of their prestigious design – modern man is a chronic gatherer. The architects need more and more space, as proven by the increase in the demand for housing by a decreasing population in Germany. This is not a value judgment but it does raise the question as to the architects' relationship with the primal elements and their value.

The hut appears to have been wrestled from the surrounding landscape, a concrete sculpture at the side of the road from Rittersgrün and Oberwiesenthal through the Ore Mountains in Saxony. The border between civilization and nature is where trees begin to outnumber houses. Here, away from the metropolis, there are no technological helpers, mobile phone signals, dishwashers, microwaves, televisions or condensing heaters. The concrete structure opens only to the forest, like a bus stop opens only to the street, always in the direction of the intended destination.

Far away from snow making machines, snowboard slopes or leisure spas, the space created here distances itself from the dynamics of modern life and consciously avoids its busyness. This mountain hut, which offers catering facilities and accommodation for six to eight people, is simple, spartan and the quality of the details is derived solely from tangible things. Walls and ceilings are formed in concrete; the wooden floor boards are made from locally cut spruce trees; fittings like switches, lights, chairs and wash basins are made of recycled components, the stoves are steel and the windows are generously proportioned. Unostentatious and sparse from a technical, functional and aesthetic point of view, the mountain hut performs its tasks efficiently without daring technical features. Its modesty meets the requirements of any hiker, who will confirm that an impressive peak, fresh air and a tasty snack are all they need for an elemental experience, just like Hans in the Grimms' fairytale, to whom freedom was more important than possessions and wealth. Inside, it is more back to the roots than back to the future – the hut preserves the imprint of its predecessor like a patina. The act of decoding and discovering the relief – like markings of the form





and surface of the former wooden hut, which are abandoned to its own fate, is reminiscent of a hunter following tracks in the forest. The type of bungalow, originally built as a weekend home and subsequently used as locker rooms by the "Dynamo" Sport Club, contributes a mould as a material substrate to form the new, recognizable exterior, a reference to the legibility of history. Saving the past shows the relationship of the hut to its substrate – it accompanies people from the past to the future as a technical lantern slide. With its tough climate, nature is a hard task master on Fichtelberg Mountain. The function, use and material must be designed to withstand these conditions. "Hutznhaisl" seeks a solution within this debate which cannot be accused of being a passing fad. Its silhouette in the dynamic system of its environment is neither emphatically traditional nor does it strive to be avant-garde. Even though "Hutznhaisl" represents a departure from the original local tradition, it remains a courageous re-interpretation of the typology of a traditional hut. In any case, it has the appeal of quality architecture, which has the power to attract townspeople to a remote village with more carved wooden Christmas decorations than residents. AFF Architekten

