

复兴混凝土 A Concrete Renaissance

[丹] BIG 建筑事务所 等 | 编
大连理工大学出版社

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蒋丽 周荃 | 译

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纽约自由女神博物馆 _EUS+ Architects + Folio: + Iowa State University



Jungwoo Ji (来自EUS+ Architects)、Bosuk Hur (来自Folio:) 和 Suk Lee (来自爱荷华州立大学) 共同赢得了位于纽约的自由女神博物馆的设计竞赛。

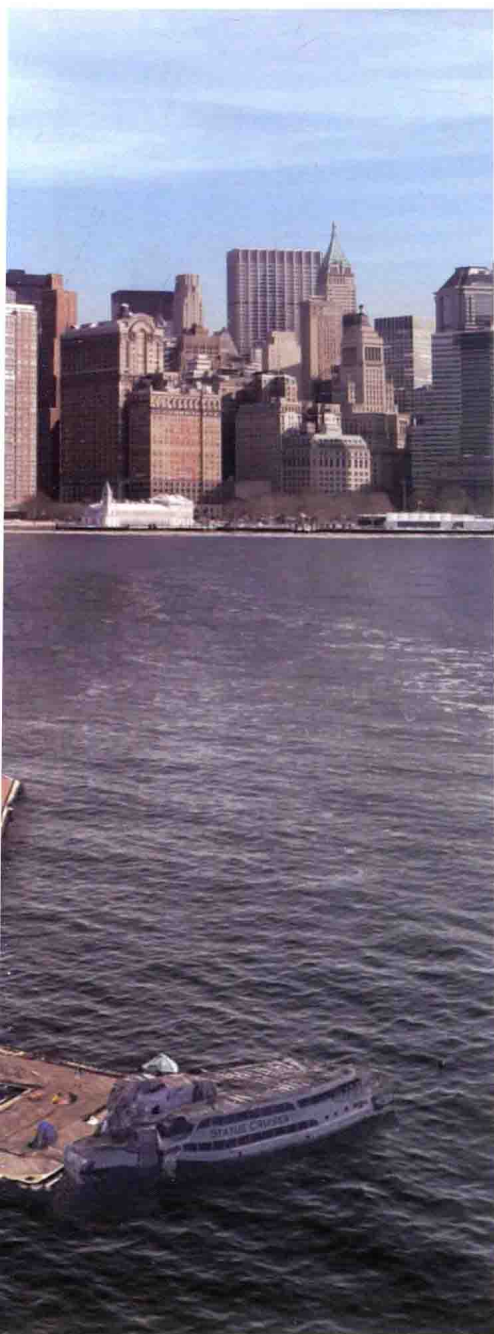
自由女神博物馆应努力为人权和社会公正事业打造一个全新的世界理念和象征。它也成为能够引起公众对上述问题关注的标志性建筑，并为游客提供一次有关人权运动的各个方面和事件的解说式学习体验，成为一个反抗暴政的“虚拟中心”。

在韩国，民间烛光游行正在如火如荼地进行，以恢复民主价值、反对不平等的人权和社会不公现象。而项目团队设计自由女神博物馆的灵感就来自于此类民间运动的形势。

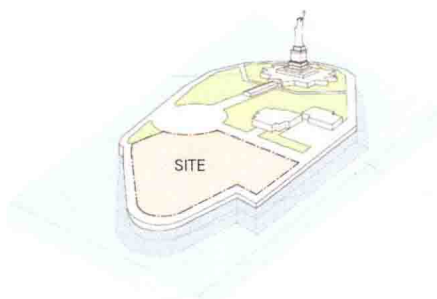
该博物馆坐落于纽约自由女神像所在的自由岛上，但它并不是纽约以及整个美国倡导人权和社会公正的唯一场所。这是一个能够实时反映当今世界人权状况和司法公正人们在人们日常生活中发挥的作用的建筑设施，也是这些活动的中心。

比如，当人们使用智能手机通过推特（一种社交网络）给这家博物馆发送信息，告知其所在城市的人权和社会公正方面的情形时，每个通过无线方式连接每一个地区的装置将接收到电子信号，并通过机械系统改变装置的角度，将装置的角度转向该区域。而装置的倾斜表明该区域的人权和社会公正的形势有所下滑。而更多的变化将使得自由女神博物馆的景观不断地发生改变。当然，建筑师希望看到这些博物馆装置一直是笔直朝向天空的，因为那就意味着整个世界的人权和社会公正情况良好。而鉴于这一点，自由女神博物馆被称为“社会公正媒体”。它是一个能够进行实时互动的新型社会媒体，而不仅仅是供游客参观展品的解说式博物馆。

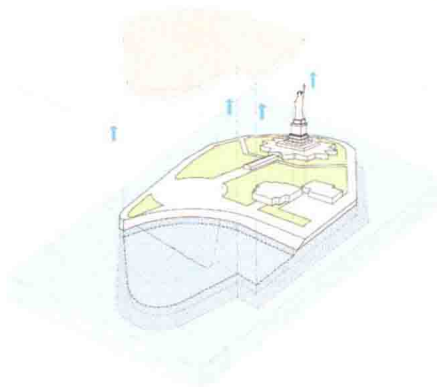
相比自由女神像的巨大单体垂直纪念碑的传统形式，这个新型的“社会公正媒体”是综合运用水平状态、集合性、多样性和景观而创造出来的。设计师在这个地方提出了新型纪念碑的设计可能。博物馆背景中拥挤的纽约摩天大楼与该场所产生了联系。如果说自由女神像的火



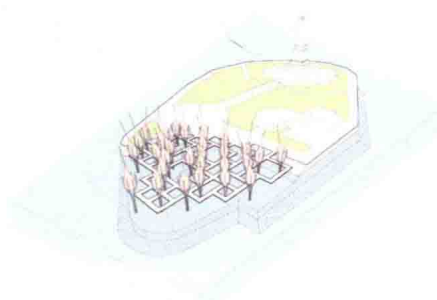
设计过程
process



原先的自由岛
original liberty island

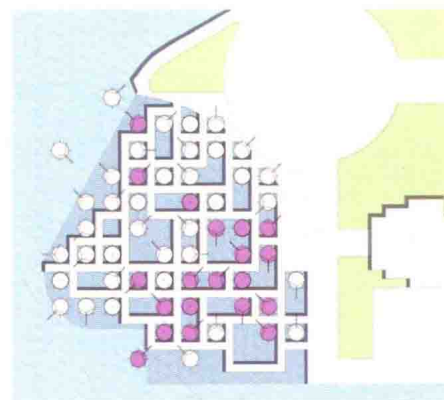


挪动的场地——露出水面
removed ground - exposed water

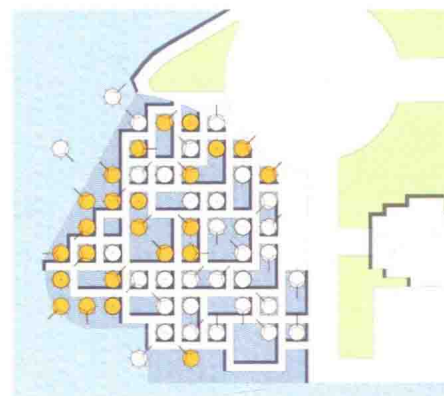


设计新增项目
proposing program addition

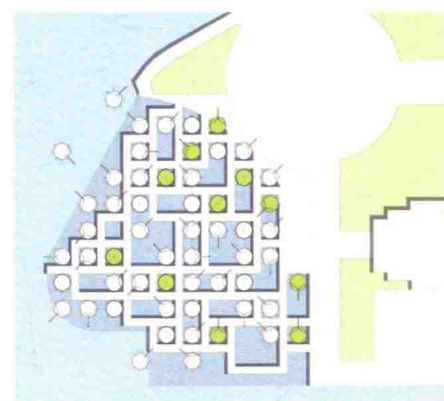
项目功能
program



博物馆/多功能空间
museum / miscellaneous

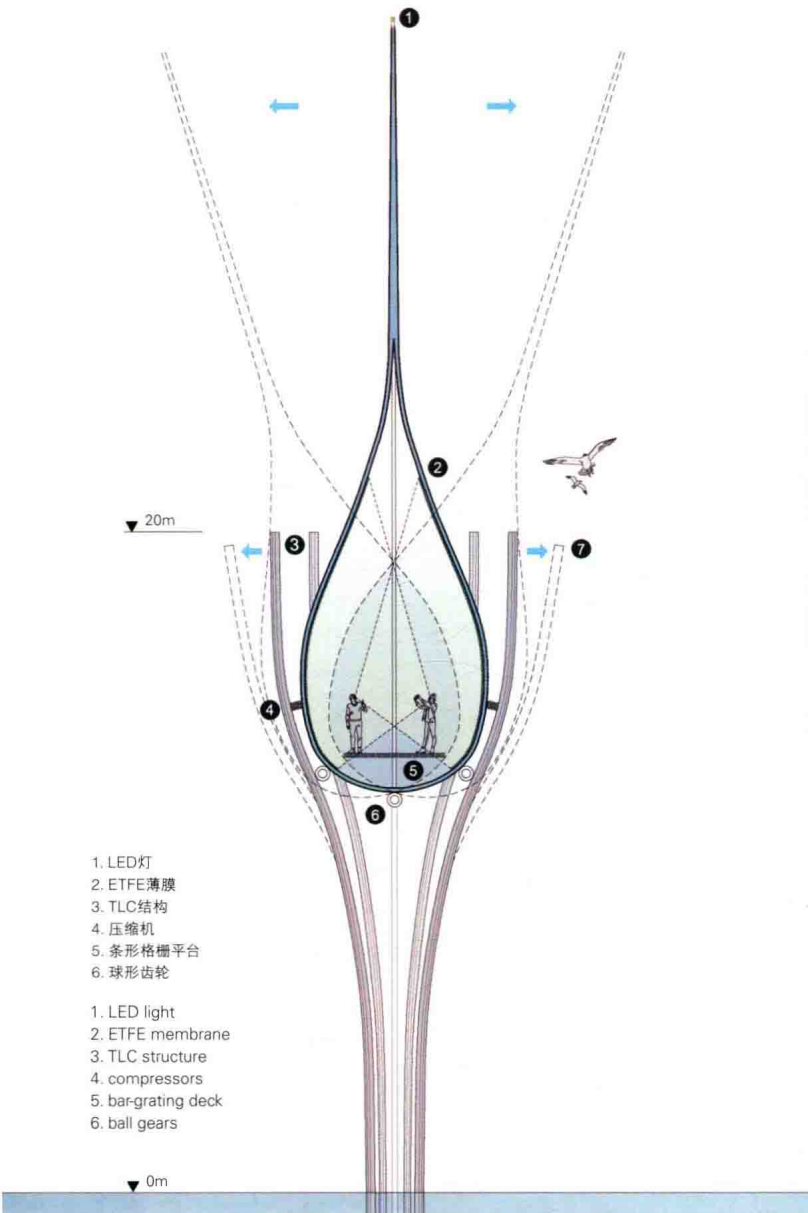


活动中心/多功能空间
action center / miscellaneous

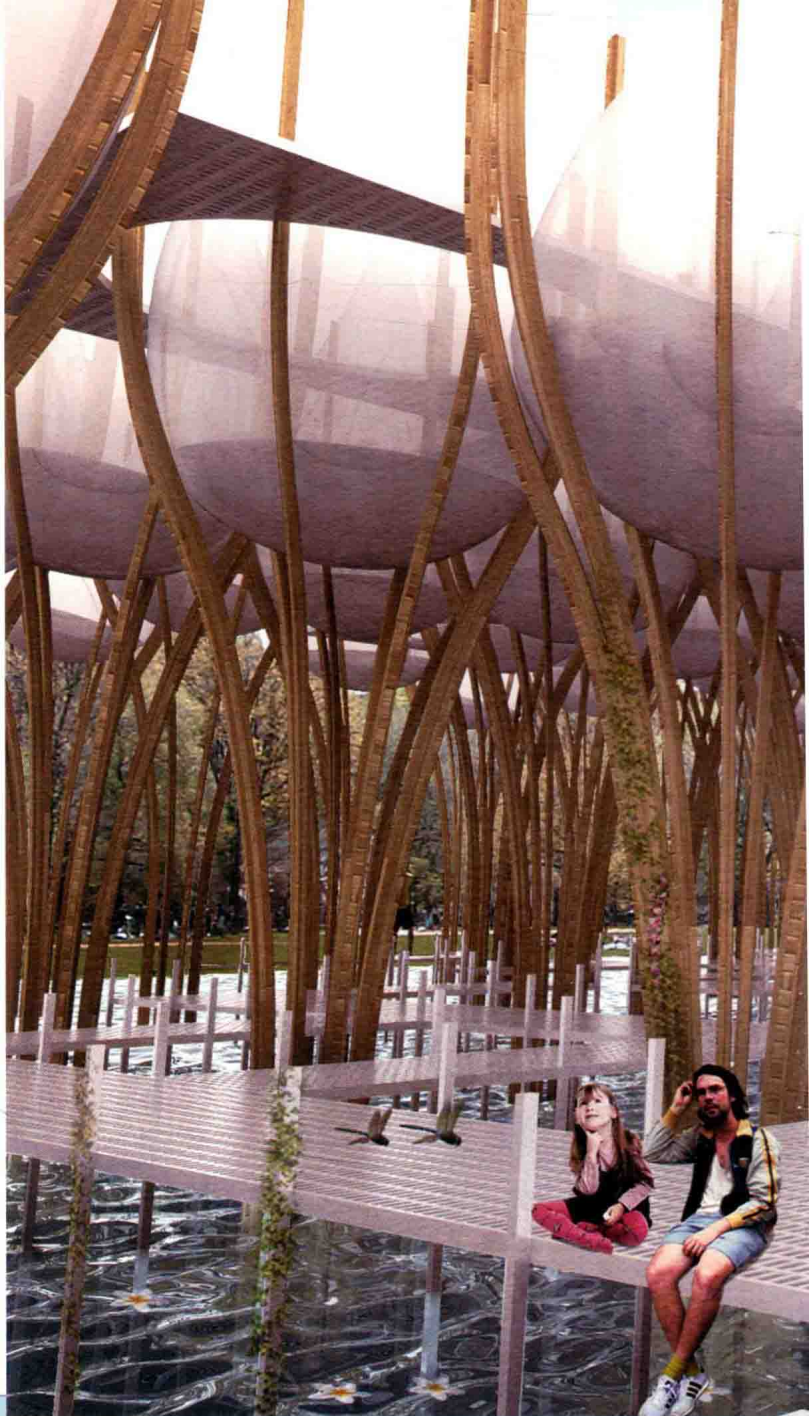


社交与娱乐场所/多功能空间
social & leisure / miscellaneous





详图1 detail 1



炬代表了一种单一的理念。那么这里设计的数以百计的水珠就是测量不同价值观和不同地区的传感器。游客可以来到这里，在装置的下方，甚至可以在水面或是水面上空体验到这种测量结果，并且每一个装置都在投影面上实时显示世界每一个区域的人权和社会公正的情况。

为装置提供支承力的结构可能呈一小团火焰或是一小滴眼泪的形状。其设计灵感来源于在恐怖事件中倒塌的纽约市世贸中心双子塔。

Liberty Museum in New York

Jungwoo Ji (EUS+ Architects) and Bosuk Hur (Folio:) with Suk Lee (Iowa State University), have won a competition to design the Liberty Museum in New York.

The museum should strive to create a new-world idea and a symbol for the cause of civil rights and social justice. The museum should become an icon that would generate mass awareness on the aforementioned issues and provide an

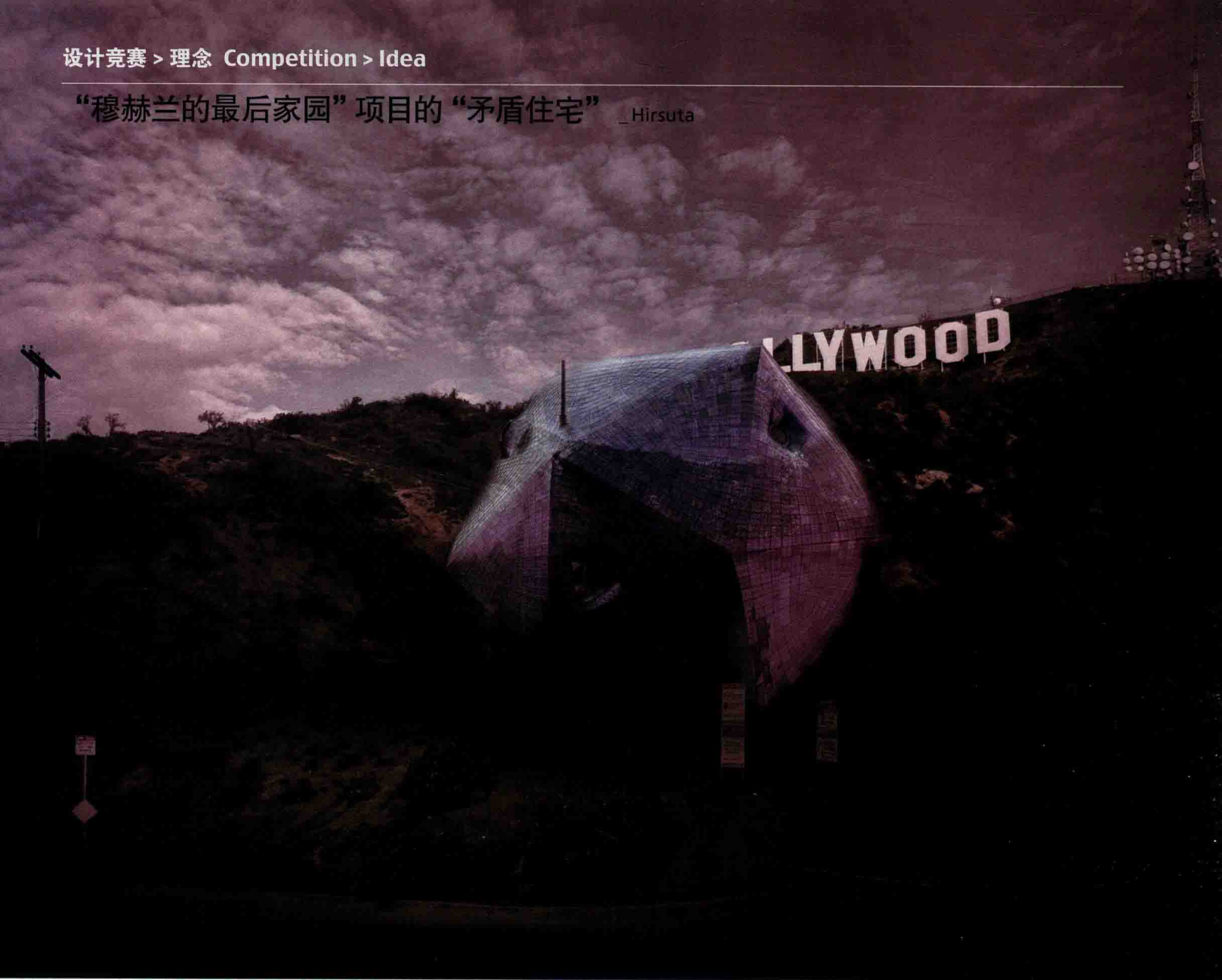
interpretive learning experience for the visitors on various aspects and events of the civil rights movement, becoming a “virtual epicenter” for the resistance against tyranny. In Korea, the civil candlelight marches are in full swing to restore the value of democracy against unequal civil rights and social injustice. The project team has designed this museum inspired by the situation of such a civil movement. This museum is located on Liberty Island with Statue of Liberty in New York but it is not the only place for citizenship and social justice in New York and the United States. It is an architectural device that reflects in real time how human rights situation and justice of the world are working in people’s everyday life as well as the center for those activities. When people send messages such as tweets to this museum about their city’s human rights and social justice using their



smartphones, each unit connected wirelessly to each area receives the electronic signals and changes the angle of the unit by the mechanical system. The angle is towards that region. The tilt of the unit indicates that the decline in human rights and social justice in the region decreases. The more changes will make the whole landscape of the Liberty Museum become different continuously. Their wish is that these museum units are standing straight up all the way to the sky, which means the human rights and social justice of the whole world are in good situation. With this point, this Liberty Museum is called as "Social Justice Media". It is a social media of a new style as an object which mutually reacts in real time, not merely an explanatory museum to go and see the exhibits. To the contrast of the Statue of Liberty which is a single, huge vertical monument of the former method, the new born "So-

cial Justice Media" has been generated by horizontality, collectiveness, diversity, and landscape. The designers propose a possibility at this place as new typological monument. The congestion of the NYC skyscrapers in the background associated with this place. If the torch of the Statue of Liberty has represented a single idea, hundreds of water droplets here are measuring sensors of diverse values and various regions. Visitors can experience this down here, even on the water surface, even above, among others, and each unit shows the situation of human rights and justice in each region of the world in real time on the projection surface. The structure that supports a unit which may be a small flame or a small teardrop is designed with inspiration of the pillar structure of the World Trade Center Twin Towers in New York which were collapsed by terror.

“穆赫兰的最后家园”项目的“矛盾住宅” _Hirsuta



建筑研究项目“arch out loud”与“穆赫兰的最后家园 (LHOM)”项目合作, 设计一处位于好莱坞标志下的未来居所。建筑师 Hirsuta 从 500 名设计师中脱颖而出, 成为此次好莱坞建筑设计竞赛的获胜者。

因场地的显著位置, 项目受到了各界的广泛关注。LHOM 项目旨在推动一项积极的任务, 并成为未来居所建造和居住的范例。随着科技持续影响人们的日常生活, 社会习惯和居住形式也将发生变化。

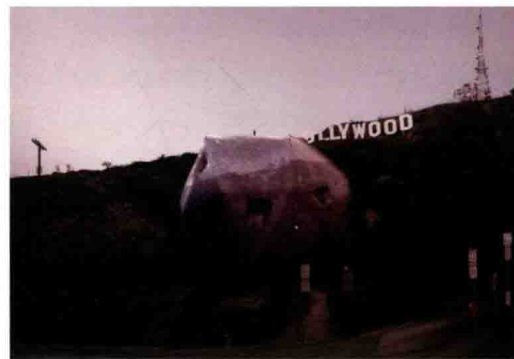
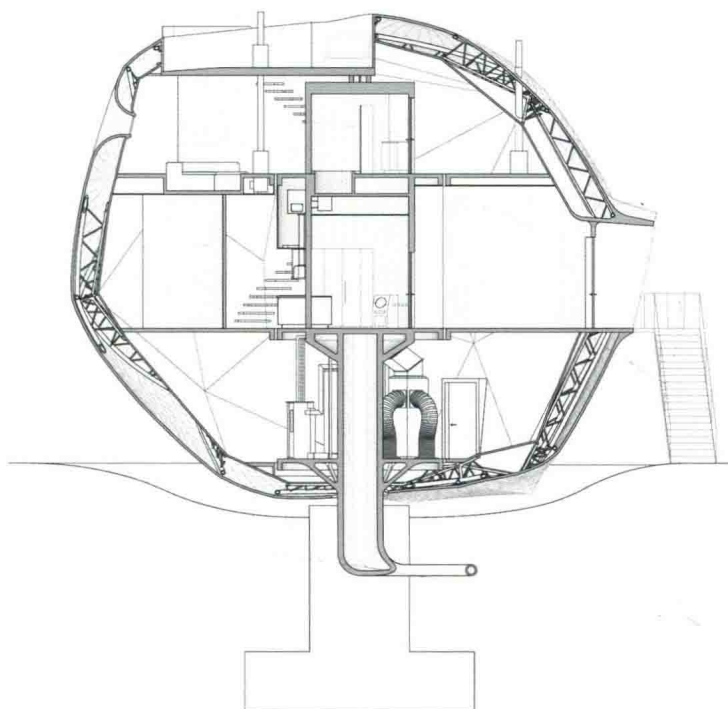
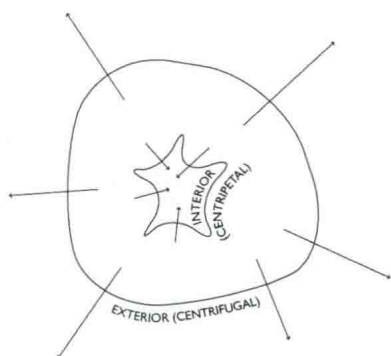
这栋房屋努力推进了实验性住宅的外围护结构设计。有一个球体低悬在单柱支撑的地板上, 这种形式的构思源自于已建成的、带有更为完美的几何结构的圆形房屋。它就像理查德·福斯特设计的“圆屋酒店 (1968 年)”一样旋转, 但速度更慢, 可能要一年或更长的时间。以这种方式, 房子的许多侧面不断地重新组合, 产生了新的视觉轮廓和立面, 变成了一个不断变化的矛盾体。于是, 试验性住宅不可避免的形象特征随着建筑的视觉效果和对建筑的解读方式的变化而受到了挑战。

围绕密集的固定核心区域, 房屋的外部仿佛巨大天体厚厚的大气层一样在旋转。随着时间的推移, 经过几个月或几个季度, 旋转的空间和那些静止的空间都相应发生了变化。而通过这种方式, 房屋内的生活方式也发生了变化。

入口层的平面既采用离心 (楼板的外部区域) 也采用向心 (核心区) 的布局方式, 不同于任何一种单一的居住模式。房屋的底层主要用于容纳建筑的机械设备。公共事业设备如水、垃圾和燃气通过固定的核心区域进行运作, 而电力实现了自给自足, 单纯依赖于建筑的太阳光电外表皮产生的电能。建筑二层的线条更加鲜明, 而三层完全是一个宽阔的密闭房间。在球状建筑的屋顶, 这个几何形体创造了房屋周围和空中美景的集合。

建筑的大部分外表都由灵活的预制构件——光电薄膜包裹。光电薄膜本身就是建筑的外围护结构, 而非附着于建筑的外围护结构之上。





它将整个建筑包覆，不但实现了最大程度的日光照射强度，也使能源系统与建筑相结合。

该项目的房屋设计彰显了好莱坞山体的原野气息，但并未喧宾夺主。并不是所有的景观都能这样被归类：在一般的天气状况下，它并不是那么漂亮或别致，也不那么庄严，但是当它和山上的标志牌、岩石、灌木丛混合在一起时又显得那么浑然天成。

The Last House on Mulholland "Ambivalent House"

Architectural research initiative "arch out loud" partnered with "Last House on Mulholland(LHOM)" to design the house of the future, directly below the Hollywood Sign. The architect

Hirsuta has been selected from 500 designers as the winner of the Hollywood architecture competition.

The location on such a prominent site enables the project to gain widespread attention. The LHOM project seeks to promote a positive mission and serve as an example for how future homes can be built and inhabited. As technology continues to impact daily life, social customs and living patterns will evolve along.

The house pushes hard on the envelope of experimental residential design. With a spheroid floating low to the ground on a single column, the form is an exact offspring of a more



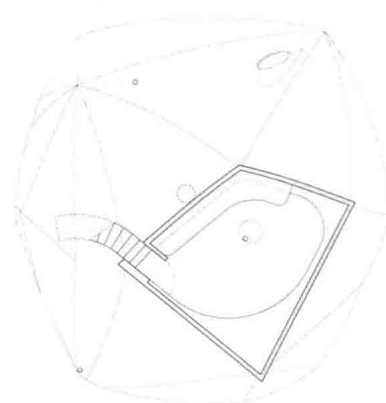
geometrically perfect round houses that are already achieved. It rotates, like the Richard Foster's "Roundhouse (1968)", but much more slowly, perhaps over the course of a year or more. In this way, the house's many faces continually recombine to produce new visual profiles and elevations, becoming an ever-changing, ambivalent object. The iconicity inevitable of an experimental house is challenged, then, by never being viewed or read the same way twice.

Around a dense, fixed core, the outer body of the house rotates as the thick atmosphere of a large celestial body. Over time, through months and seasons, spaces in rotation and those stationary change in relation. Through this, the lifestyle within differs as well.

The layout of the entry floor is organized both centrifugally (outer region of the floor plate) and centripetally (core), ambivalent to any single mode of occupation. The base of the house is dedicated primarily for the mechanics of the building. Utilities such as water, waste, and gas run through the fixed core, while electricity may be off-grid and rely solely on power generated by the building's photovoltaic skin. Stronger lines define the first floor, while a singular enclosed room opens up widely on the second floor. At the uppermost floor of the spheroid, the structural geometry creates constellations across the surrounding and overhead views.

The majority of the external building skin is clad in photovoltaic film, flexible and panelized. Rather than being attached to the envelope, it itself becomes the envelope, wrapping the entire form to maximize solar exposure and integrate the energy system into the building.

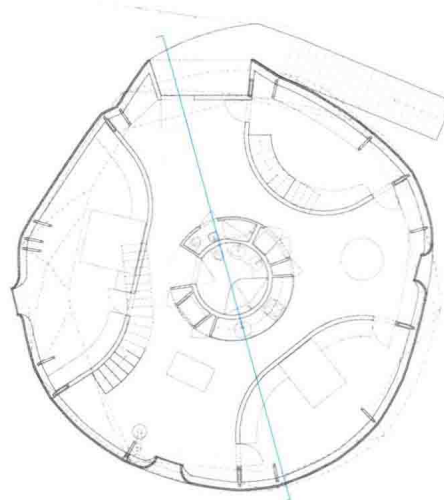
The design embraces the wilderness of the Hollywood Hills and makes very little attempt to tame it. Very few landscapes can be categorized as such: not quite beautiful or picturesque, and not so sublime either, except under unusual weather. There is a certain brazenness as signposts and infrastructure mixing with rocks and shrubs so that each somehow becomes equal to the other.



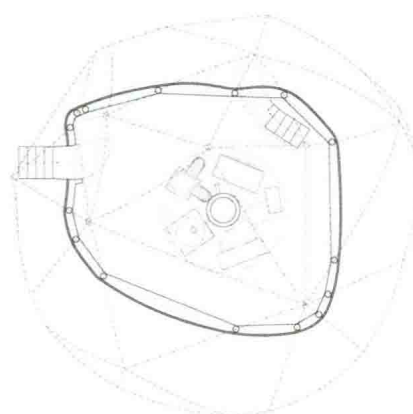
屋顶 roof



三层 second floor



二层 first floor



一层 ground floor

朝韩非军事区的地下公共浴室

人们将朝韩边境非军事区(DMZ)描述为“地球上非常可怕的地方”。这个实际存在的分界线的产生原因在于20世纪50年代朝鲜和韩国之间的矛盾,它是目前世界上戒备十分森严的边境线。尽管由于禁战,该边境地区相对平静,但因为它将朝鲜半岛一分为二,我们仍可以在呈对抗关系的两国之间感知其根深蒂固的紧张关系。由于边境地处偏远地区,因此造就了一个大型自然保护区,成为不少野生濒危物种的理想避难所。

建筑研究项目“arch out loud”就这一独特的区域举办了一次国际概念设计竞赛。主办方要求设计师们在朝韩边境非军事区内探求设计地下公共浴室的可能性,而且能够呼应周边的地理和政治条件。这种新型非军事型建筑能够占据该边境地区并开始缓解当前存在的紧张形势。旅游业能在联络边境关系方面发挥作用,但引出了一个问题:边境附近的建筑设计如何实现自身的定位?

设计竞赛的拟建场地位于第三条隧道的西侧,这条隧道总是接待大量的游客。此外,场地离开城工业园区(南北合作经济运营)的东南部不远。因此,运营期间工业园区的工人和来DMZ附近旅游的游客将会是浴室未来的顾客群。

在来自世界各国的将近300个设计提案和900多名参赛者中,Studio M.R.D.O. & Studio LaM(来自美国)设计的“穿越三八线”最终成为获胜项目,评委会同时还评出了5个获得亚军和10个获得荣誉奖的提案。竞赛评委会的成员包括Stan Allen, Moon Hoon, Jing Liu, Lola Sheppard, Minsuk Cho, Kristy Balliet, Anna Neimark, Seunghyun Kang, Nicholas Bonner, Yehre Suh 和 Matias Del Campo。其评选标准主要基于作品如何通过空间功能、场景和叙述手法来表达边境区域的冲突。面对这个敏感地区的疑难问题和事件,建筑师所提交的项目向评委会展示了诸多充满诗意而又庄严的设计方法。

Korean Demilitarized Zone Underground Bathhouse

Demilitarized Zone(DMZ) is an area that has been described to be the “scariest place on earth”. This de facto barrier, which manifested in the 1950's as the result of conflicts between the Democratic People's Republic of Korea and the Republic of Korea, stands today as the most heavily fortified border in the world. Although the site is relatively calm (since no combat is

permitted), deep tensions can be sensed between the rivaling countries, as it splits the Korean Peninsula into two sides. Due to the border's remoteness, a great natural reserve is created where several endangered species of wildlife take ideal refuge. Architectural research initiative “arch out loud” has opened an international open-ideas competition for this unique area. The host challenges designers to explore the possibility of creating an underground bathhouse within the DMZ which responds to the surrounding geopolitical conditions. New forms of non-military architecture could occupy this border zone and begin to ease the existing tension. Tourism can play a role in opening relations across a border that begs the question: How does architecture position itself in the middle of this?

The proposed site area for the competition is located just west of the third tunnel which receives a high volume of tourist traffic. In addition, the site is located not too far southeast of the Kaesong industrial park, a collaborative economic operation between both the North and South. Thus, the bathhouse will be used both by workers of the industrial park when it resumes operations and visitors of nearby DMZ tours. Out of nearly 300 proposals and over 900 participants from all over the world, “Crossing Parallel(s)” by Studio M.R.D.O. & Studio LaM (based USA) as the winner project, 5 runner-ups and 10 honorable mentions were selected. The jury consisted of Stan Allen, Moon Hoon, Jing Liu, Lola Sheppard, Minsuk Cho, Kristy Balliet, Anna Neimark, Seunghyun Kang, Nicholas Bonner, Yehre Suh, and Matias Del Campo. Criteria were mostly based on how conflicts were addressed through spatial programs, scenarios, and narratives. Submitted projects showed a variety of poetic and sublime approaches for confronting the difficult questions and issues of this sensitive zone.



朝韩边境非军事区 Korean demilitarized zone



柏林墙 Berlin wall



美国-墨西哥边境线 U.S. - Mexico border



都罗展望台 Dora observatory



共同警备区 joint security area



桑拿结束 finish sauna



曼哈顿地下城市, 奥斯卡·纽曼
underground city beneath Manhattan,
Oscar Newman

穿越三八线：作为隐喻式剧院的公共浴室 _STUDIO M.R.D.O. & Studio LaM

三八线不是一条表面上细细的线，而是一种具有更深意义的存在：在朝鲜和韩国的徘徊于紧张和松弛之间矛盾的情绪积累之下，它已凝固。

在名为“隐喻式剧院”的设计提案中，来自两边的游客（演员/观众）行走于双螺旋坡道之上，重现了这种凝固的过程。虽然更多的是彼此远离，但仍然有合并和分离、跨越不可跨越的界线那一瞬间的体验。游客一旦抵达公共浴池，所有这些体验就都化作液体流入水中，游客所带来的情感碎片也浸入彼此的皮肤之中。

Crossing Parallel(s) : Bathhouse as a Metaphorical Theater

The 38th parallel is not a thin superficial line, rather a thick-

ened situation: it has been solidified by accumulation of ambivalent emotions - tensions and relaxations - between North and South.

In the proposed bathhouse, represented as a “metaphorical theater”, visitors (actors/audiences) coming from each side reproduce the process of such solidification while walking down the double helix ramp; experience of merging and diverging, moments of crossing uncrossable lines, while being more away from each other. Upon reaching the communal pool, all such experience is liquefied into water, and debris of emotions brought by visitors soaks into each other's skin.

