

# au



建筑与都市  
中文版 09:06  
Architecture and Urbanism  
Chinese Edition 09:06

阿根廷建筑  
Architecture in Argentina

+

深圳和广州建筑  
Architecture in Shenzhen and Guangzhou

+

批判性的都市实践  
URBANUS: Critical Urban Practice

阿根廷建筑 · 深圳和广州建筑 · 批判性的都市实践  
Architecture in Argentina / Architecture in Shenzhen and Guangzhou /  
URBANUS: Critical Urban Practice

Florencia Raigal House / Marcelo Villalane / Argentina  
House in Olivos / Alejandro Sicotti / Argentina

UrbanTulou / URBANUS / China

Baiyunguan Shopping Complex / URBANUS / China







创新元素 创意建筑

[www.hunterdouglas.cn](http://www.hunterdouglas.cn)

**HunterDouglas**  
亨特建筑产品



Architecture and Urbanism

Chinese Edition

2009:06 No.027

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

副主编:

吉田贤次

宫内智久

津久井典子

中文版

发行人:

吉田信之

主编:

马卫东

特约编辑:

陈伟航

责任编辑:

吴波 / 黄竹盈

编辑部成员:

曹文琚 / 王冰 / 肖琨 / 吴文娟

市场部:

钱晨煜 / 王昊 / 王静晶

图书在版编目(CIP)数据

建筑与都市: 阿根廷建筑·深圳和广州建筑·批判性的都市实践专辑 / 《建筑与都市》  
中文版编辑部编

宁波: 宁波出版社, 2009.6

ISBN 978-7-80743-401-6

I. 建... II. 建... III. 城市建筑—研究 IV. TU984

中国版本图书馆CIP数据核字(2009)第103916号

编辑: 《建筑与都市》中文版编辑部

上海市大连路970号706室(海上海9号楼), 200092

Tel: +86-21-6515-0876 Fax: +86-21-3377-3336

http://www.cagroup.cn E-mail: editor@cagroup.cn

出版: 宁波出版社 社长: 陆开江 宁波市苍水街79号, 315000

Tel: +86-574-8728-6804 Fax: +86-574-8725-2732

发行: 宁波出版社 宁波市苍水街79号, 315000

Tel: +86-574-8728-9976 Fax: +86-574-8727-9895

文筑书店 上海市大连路970号706室(海上海9号楼), 200092

Tel: +86-21-3377-0163 Fax: +86-21-3377-3336

印刷: 上海雅昌彩色印刷有限公司

开本: 615×915mm 1/16 印张: 11.5 版次: 2009年6月第1版第1次印刷

书号: ISBN 978-7-80743-401-6

定价: 98.00元



《建筑与都市》中文版版权归文筑国际所有  
未经书面允许不得转载  
本书中文版授权宁波出版社出版



[illegible]

# 家居室内装饰装潢国际展览会

意大利 维罗纳  
2009年9月17 至21日  
第二十四届展览会

组委会秘书处

电话: +39 051 864310

传真: +39 051 864313

estero@acropoli.com

VERONAFIERE

[www.abitareiltempo.com](http://www.abitareiltempo.com)

欢迎业内人士踊跃参观,12岁以下儿童谢绝入场





Architecture and Urbanism

Chinese Edition

2009:06 No.027

4

最新信息：挪威奥斯陆蒙克和史戴纳森美术馆及戴史曼图书馆设计竞赛结果揭晓 / 纽约克林顿公园——TEN 建筑师事务所设计

## 专辑一：阿根廷建筑

10

论文：阿根廷建筑小议  
阿方索·科罗纳—马丁内斯

16

AFRA + LGR + 费尔南德斯·普列托建筑师事务所  
纪念公园——胡安和伊娃·贝隆陵园

28

拉斐尔·伊格莱西亚  
罗萨里奥国际游乐场  
阿尔塔米拉住宅 36  
烧烤场II 42

46

马塞洛·比利亚法尼  
弗洛伦西亚·莱加尔住宅

54

论文：介于实践与表现之间——全球化都市布宜诺斯艾利斯的城市类型  
朱利安·瓦拉斯

62

亚历杭德罗·斯蒂科迪  
奥利弗斯的住宅

70

马克斯·左克瓦建筑师事务所  
极小住宅

74

迭格斯和弗里德曼建筑师事务所  
企李街住宅

80

克鲁塞拉斯和欧·康纳建筑师事务所  
MCMC之家

86

帕伯罗·T·贝提亚  
潘·克勒布基金会艾科萨尔·索拉尔美术馆

92

阿达莫和法伊顿建筑工作室  
查鲁之家  
科内萨街4560号 94

98

论文：来自世界尽头的提案  
弗洛伦西亚·罗德里格斯

104

安娜·埃特金  
顿·博斯克葡萄酒庄

112

贝尔托利诺和巴拉多建筑师事务所  
科尔多瓦植物园

116

CGMPU 建筑师事务所 + 卢西奥·莫里尼  
艾米利奥·卡拉弗州立美术馆

120

克里斯蒂安·南泽尔和玛丽埃拉·马尔基西奥  
空中别墅

## 专辑二：深圳和广州建筑

127

论文：差异的南方性——广东的空间史与珠三角建筑生产  
冯原

132

联盟建筑  
私密海滩

134

筑博设计·建筑工作室  
鹤山“十里方圆”居住区幼儿园

138

访谈：黄伟文 / 欧宁 / 胡昉 / 黑一烺

## 专辑三：批判性的都市实践

143

论文：中国的批判性都市实践（向深圳学习）  
廖维武

148

土楼公舍  
大芬美术馆 154  
招商海运大厦 156  
编织的绿洲——笋岗中心广场 160  
白云观珍宝花园 164  
城市路由器——中电大厦 168  
城上造城——华强北商业街区更新计划 170

174

访谈：都市实践  
为城市而建筑  
采访者：马卫东



Architecture and Urbanism

Chinese Edition

2009:06 No.027

Japanese Edition

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

Senior Editor:

Kenji Yoshida

Tomohisa Miyauchi

Noriko Tsukui

Chinese Edition

Publisher:

Nobuyuki Yoshida

Chief Editor:

Weidong Ma

Contributing Editor:

Weihang Chen

Editor:

Bo Wu / Wendy Huang

Editorial Staff:

Wenona Cao / Bing Wang / Kayla Xiao / Stella Wu

Marketing:

Yogurt Qian / Kevin Wang / Jingjing Wang

Cover: *Homage Park – Juan and Eva Perón Mausoleum* by AFRA + LGR + Fernández Prieto & asociados.  
Photo: Leonardo Finotti.

Editorial Department: CA-GROUP (Shanghai)

Address: Room 706, No.970 Dalian Rd. Shanghai

(Hi-Shanghai Loft #9), 200092 China

Tel: +86-21-6515-0876 Fax: +86-21-3377-3336

http://www.cagroup.cn E-mail: editor@cagroup.cn

Publisher: Ningbo Publishing House

Address: 79 Cangshui Road, Ningbo, 315000 China

Tel: +86-574-8728-6804 Fax: +86-574-8725-2732

Sale Department: Ningbo Publishing House / CA Bookshop

Tel: +86-574-8728-9976 Fax: +86-574-8727-9895

Address: Room 706, No.970 Dalian Rd. Shanghai, 200092 China

Tel: +86-21-3377-0163 Fax: +86-21-3377-3336

Printed and bound in Shanghai by Shanghai Artron Colour Printing Co., Ltd.



© CA-Group (Shanghai)

No parts of the Magazine, written or pictorial, may be reproduced or published without written permission from the editorial board.

Ningbo Publishing House is empowered to publish the *a+u* Chinese Edition.

4

**Currents:** Munch/Stenersen Museum and Deichman Library in Oslo, Norway  
Competitions Results / Clinton Park in New York by TEN Arquitectos

## Feature 1: Architecture in Argentina

10

**Essay:** Notes on Argentine Architecture

**Alfonso Corona-Martínez**

16

**AFRA + LGR + Fernández Prieto & asociados**

Homage Park – Juan and Eva Perón Mausoleum

28

**Rafael Iglesia**

International Amusement Park of Rosario

Altamira Building 36

Quincho II 42

46

**Marcelo Villafañe**

Florencia Raigal House

54

**Essay:** Between Performance and Representation

– Urban Typologies in Global Buenos Aires

**Julián Varas**

62

**Alejandro Sticotti**

House in Olivos

70

**Max Zolkwer Architect**

Min House

74

**Dieguez Fridman Arquitectos & Asociados**

Building on Clay Street

80

**Clusellas / O'Connor**

House MCMC

86

**Pablo T. Betía**

Pan Klub Foundation, Xul Solar Museum

92

**Adamo-Faiden**

Chalú House

Conesa 4560 94

98

**Essay:** Proposals from the End of the World

**Florencia Rodríguez**

104

**Ana Etkin**

Bodega Don Bosco

112

**Bertolino-Barrado Oficina de Arquitectura**

Córdoba Botanical Garden

116

**GCMPU Architects + Lucio Morini**

Provincial Museum of Fine Arts Emilio Caraffa

120

**Cristián Nanzer and Mariela Marchisio**

House Sky Villa

## Feature 2: Architecture in Shenzhen and Guangzhou

127

**Essay:** Southernism of Differences – Spatial History in Guangdong and Architectural Construction in Pearl River Delta

**Yuan Feng**

132

**Alliance Architecture**

Private Beach

134

**Zhubo Design / Architecture Studio**

Heshan "A Cover of Miles" Kindergarten in Residential Area

138

**Interview:** Weiwen Huang / Ning Ou / Fang Hu / Hei Yiyang

## Feature 3: URBANUS: Critical Urban Practice

143

**Essay:** Critical Urban Practice in China (Learning from Shenzhen)

**Laurence Liauw Wie Wu**

148

**UrbanTulou**

Dafen Art Museum 154

Tower of China Merchants Maritime & Logistics Ltd 156

Knitted Oasis – Sungang Central Plaza 160

Baiyunguan Shopping Complex 164

Urban Router – Zhongdian Complex 168

Building a City upon the City – Huaqiangbei Redevelopment 170

174

**Interview:** URBANUS

Building for Cities

Interviewer: Weidong Ma





## Munch/Stenersen Museum and Deichman Library in Oslo, Norway Competitions Results

挪威奥斯陆蒙克和史戴纳森美术馆及戴史曼图书馆设计竞赛结果揭晓

Spanish and Norwegian architect offices have won two separate architect competitions in Bjørvika, Oslo. Herreros Arquitectos came out on top in the Munch/Stenersen Museum competition with their entry "Lambda", while Lund Hagem Arkitekter and Atelier Oslo were ranked as number one in the Deichman Library competition with their environmentally-friendly concept entitled "Diagonale". The site for the new buildings is in close proximity to Oslo's highly awarded the New National Opera House in Oslo (a+u 08:09) by Snøhetta. Gross area of the Munch/Stenersen Museum and the Deichman Library are scheduled to be 16,000 m<sup>2</sup> and 18,000 m<sup>2</sup>. The Munch/Stenersen Museum ranking is as follows: 1. "Lambda" by Herreros Arquitectos (Spain), 2. REX Architecture (USA), 2. Christ & Gantenbein (Switzerland) and Lie Øyen Arkitekter (Norway). "The positioning and the sophisticated style of the building has resulted in 'Lambda' standing out as a beautiful and modern museum. It is both elegant and iconic in all it's simplicity", said jury foreman Helle Søholt. The Deichman Library ranking is as follows: 1. "Diagonale" by Lund Hagem Arkitekter and Atelier Oslo (Norway), 2. Schmidt Hammer Lassen (Denmark), 4. Snøhetta (Norway), 4. David Chipperfield (UK) and Norske Div. A Arkitekter (Norway).

"Besides being the highest-scoring candidate with respect to the environment, the urbane 'Diagonale' provides a very good solution for the library. The concept has enormous potential that can result in a highly innovative library", said jury foreman Berit Kjell. From 12th to 29th March, when an exhibition of competition entries was opened to the public, over 16,000 people visited the hall of art behind the National Museum in order to see for themselves the illustrations and models of the 39 entries. The list of invited architects included Tadao Ando, Zaha Hadid, and Foreign Office Architects. Among the prequalified architects were Diller Scofidio + Renfro, Sauerbruch Hutton, and Kengo Kuma Associates.

竞赛项目位于奥斯陆市比约维卡地区，来自西班牙和挪威的建筑事务所分别取得优胜。西班牙埃雷洛斯建筑事务所的方案"Lambda"在蒙克和史戴纳森美术馆设计竞赛中力拔头筹，同时隆德·哈格姆建筑事务所与奥斯陆建筑工作室联合设计的方案凭借其绿色环保主题"Diagonale"获得了戴史曼图书馆竞赛的第一名。新建筑的基地临近著名的奥斯陆新国家歌剧院(斯诺赫塔建筑事务所设计，《a+u》中文版 08:12)。蒙克和史戴纳森美术馆和戴史



曼图书馆预计总面积分别为 16,000m<sup>2</sup> 和 18,000m<sup>2</sup>。

蒙克和史戴纳森美术馆竞赛名次如下：第一名："Lambda"，埃雷洛斯建筑事务所(西班牙)；第二名：REX 建筑事务所(美国)；第二名：克赖斯特·甘滕宾建筑事务所(瑞士)和李·欧文建筑事务所(挪威)。“建筑的准确定位和成熟风格突显其中，‘Lambda’设计充分展示了当代美术馆的精美与现代，简洁之中蕴涵优雅，质朴之下彰显个性”，竞赛评审主席海勒·苏霍特如此评价。

戴史曼图书馆竞赛排名为：第一名："Diagonale"，隆德·哈格姆建筑事务所与奥斯陆建筑工作室联合设计(挪威)；第二名：施密特·哈默·拉森(丹麦)；第四名：斯诺赫塔建筑事务所(挪威)；第四名：大卫·切波菲尔德建筑事务所(英国)和诺尔斯克·迪·A 建筑事务所(挪威)。竞赛评审主席贝里特·基尔这样评价："‘Diagonale’之所以能成为得分最高的参赛方案，除了在环境方面的诸多考虑以外，它还是一个非常好的图书馆设计，方案本身拥有巨大的潜力，它将带给我们一个全新的图书馆。"

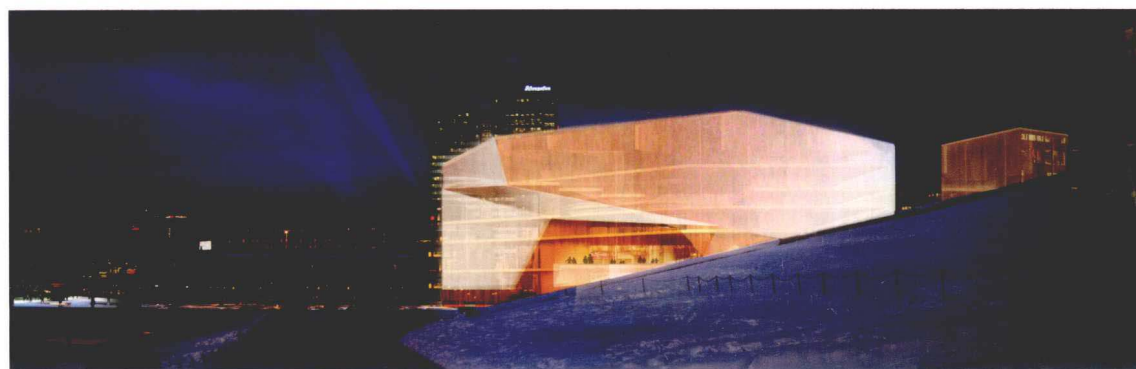
3月12日到29日，竞赛作品对外展出，16,000多人在国家美术馆后面的艺术厅参观了参展的39个方案的图纸及模型。

多位世界著名建筑师及事务所应邀参赛，如安藤忠雄、扎哈·哈迪德、FOA建筑事务所等。在通过预选的名单中也包括了狄勒·斯科菲迪欧和伦弗洛建筑事务所、绍尔布鲁赫与胡特恩建筑师事务所、隈研吾建筑与都市设计事务所等著名建筑师及事务所。

## Clinton Park in New York by TEN Arquitectos

TEN 建筑师事务所设计纽约克林顿公园

TEN Arquitectos led by Enrique Norten designs Clinton Park in New York. Located at the western edge of Midtown Manhattan, the Clinton Park mixed-use development will occupy more than half of a city block with 1.3 million square feet of commercial and residential programs. The building fills a void in the urban fabric by integrating multiple commercial uses at the base and providing needed housing in the 27 floors above. The base building will include a showroom with service floors below grade, a horse stable for the NYPD Mounted Police, a neighborhood market, a health club and parking spaces. The overall massing of the project slopes up and away from Clinton Park, starting at 96 feet along 11th Avenue and climbing up to 348 feet at the middle of the block. Securing light and air for a great majority of apartment units, the double loaded corridor shifts diagonally across the site in a unique orientation to the







Manhattan grid, reducing the building's mass adjacent to the neighboring buildings. The building's mirrored structure introduces the creation of two garden terraces, a unique green feature among the city's urban grid. The gardens and the green roofs on each floor introduce a refreshing sense of proximity to nature into the otherwise massive structure.

It will be completed in 2010.

纽约克林顿公园位于曼哈顿中心区西部边缘，是一个商住混合型项目，由恩里克·诺顿主持的TEN建筑师事务所设计。占地面积约120,774m<sup>2</sup>，覆盖了大半个街区。

该项目填补了城市结构中的空白，其基础层主要用于多样化的商业用途，27层以上用于居住。基础层包括一个展厅（下层为服务层）、为纽约骑警设置的马厩、社区市场、健身俱乐部以及停车场。上层建筑采用梯田式设计，自29m处开始沿着第11大街逐渐攀升至街区中心约106m的高处。建筑体块斜穿基地，打破了曼哈顿特有的网格式城市布局，减少了邻近建筑体量之间的密度，使绝大多数的住宅都可以享受阳光和新鲜空气。建筑的对称结构合成两个屋顶花园，在枯燥的城市网格中形成特有的绿色景观。屋顶花园和逐层的屋面绿化令人耳目一新，既接近自然，也打破了大体量结构所带来的沉闷感。

工程预计于2010年完工。

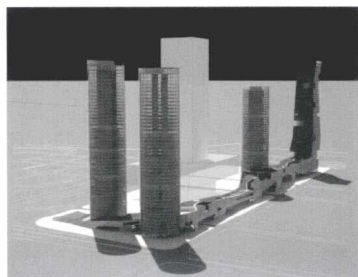


## announcements

### Steven Holl Architects Wins Master Plan in Shenzhen "4 Tower in 1" Competition

斯蒂文·霍尔建筑事务所赢得深圳“四塔合一”总体规划设计竞赛

On February 10, 2009, Steven Holl Architects was selected as the winning firm for the design of the master plan of the "4 Tower in 1" competition. This competition was for an office tower complex around the new Shenzhen Stock Exchange Headquarters located in Shenzhen's Futian commercial business district. Other participants, including Morphosis, Coop Himmelb(l)au, Atelier FCJZ, Hans Hollein, and MVRDV, won individual tower designs.



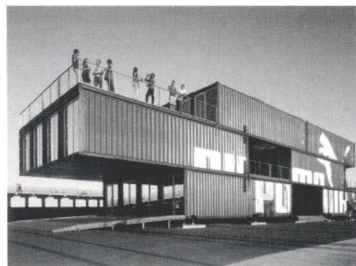
2009年2月10日，斯蒂文·霍尔建筑事务所在深圳“四塔合一”设计竞赛中取得总体规划方案的优胜。这个项目位于深圳市福田区商业区，将围绕深圳证券交易所建造一个办公楼综合体。

参加本次竞赛的还有莫弗西斯事务所、蓝天组、非常建筑、汉斯·霍莱因和MVRDV，他们分别获得单体建筑设计权。

### LOT-EK PUMA City Wins the Travel + Leisure Design Award 2009 for Best Retail

由LOT-EK设计的彪马移动城堡获2009年旅游与休闲设计奖的最佳零售商店奖

PUMA City is an experimental building that takes full advantage of the global shipping network. At 11,000 square feet of space, it is the first container building of its scale to be truly mobile, designed to respond to all of the architectural challenges of a building of its kind, including international building code, dramatic climate changes, plug-in electrical and HVAC systems and ease of assembly and operation. Twenty-four shipping containers are retrofitted and transformed



into a transportable retail and event building that is fully dismountable and travels on a cargo ship along with the sail boats.

PUMA City was in Boston, USA by May 16, 2009.

彪马移动城堡（彪马移动商店）是为方便全球网络货运而建的一个实验性建筑，占地约1,022m<sup>2</sup>。它是第一个可移动的集装箱式建筑，设计满足商业建筑的所有要求，符合国际建筑标准，配有气候变化应对设施、电力系统和中央空调系统，可自由装配组合。

24小时货运集装箱经改造变为可运输的零售门店，也可用于小型集会。它可以完全拆分，随帆船一起放置在货船上，巡回销售。

彪马移动城堡于5月16日抵达美国波士顿。

### Topping Out of the Himalayas Center

喜马拉雅中心结构封顶

On May 18, 2009, at 9:33am a final concrete pour topped out the hotel tower at the new Himalayas Center, designed by Arata Isozak, who combined elements of art, sculpture and architecture in this stunning new hotel building. The hotel tower will have a completed height of 99.9 m. It consists of Zendai Art Hotel and Zendai Hotel Yin. Zendai Art Hotel on floors 1-14 is being built to 5-star, and due to open at the beginning of 2010 Shanghai Expo. Zendai Hotel Yin on top 4 floors is being built as a urban retreat. The Himalayas Center located on Fangdian road, Pudong, Shanghai, across from the Shanghai New International Expo Center, with access by Metro line 7. Other than the hotel tower, it contains Zendai Art Museum, DaGuan Theatre, and the Himalayas Mall which provides all manner of goods and services needed to maintain a healthy and happy life.

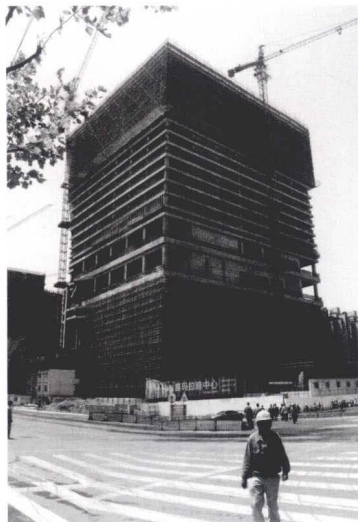
2009年5月18日上午9时33分，随着最后一方混凝土浇筑完成，位于喜马拉雅中心内的酒店大楼顺利结构封顶，宣告

Opposite, above left: General image of the Munch/Stenersen Museum. Opposite, Above right: Looking at the Munch/Stenersen Museum from the New National Opera House. Opposite, Middle: Interior image of the Deichman Library. Opposite, Bottom: General image of the Deichman Library. This page, above left: Aerial image of the Clinton Park. This page, bottom left: Looking toward a horse stable for the NYPD Mounted Police. This page, middle: General image of the 4 Tower in 1. This page, above right: General view of the PUMA City. Photo by Danny Brigh. P6, above left: General view of Himalayas Center, Photo courtesy by Zendai Group. P6, middle: View of the Monastery Sainte Marie de La Tourette (a+u 03:11, Extra Edition), designed by Le Corbusier, France, 1957-1960. Photo by Klaus Kinold, 1987. P6, above right: View of the Juhani Pallasmaa's Summer Cabin (1991-1995). Photo by Jari Jetsonen. All images on pp. 4-6 except as noted courtesy of the architects and museums.

左页，左上：蒙克和史戴森美术馆全景效果图；右上：从新国家歌剧院看美术馆效果图；中：戴史曼图书馆室内效果图；下：戴史曼图书馆全景效果图。本页，左上：克林顿公园鸟瞰；左下：纽约骑警马厩；中：“四塔合一”全景效果图；右上：彪马移动商店全景。

6页，左上：喜马拉雅中心酒店大楼全景；中：拉图雷特圣玛丽修道院（1957-1960），（《a+u》原版03:11，特刊），法国，勒·柯布西埃设计；右上：朱安妮·帕拉斯马的夏日小屋（1991-1995）。





了喜玛拉雅中心 99.9m 至高点的诞生。

融合艺术、雕塑和建筑元素的酒店大楼总建筑面积为 160,000m<sup>2</sup>，由日本建筑师矶崎新主持设计，1-14 层为五星级证大艺术酒店，顶部 4 层为一处修养身心的都会隐所——大隐精品酒店。

喜玛拉雅中心位于上海浦东东甸路上，邻近上海新国际博览中心，地铁 7 号线出口可直达，其内还将拥有证大美术馆、大观舞台、喜玛拉雅 108 铺和喜玛拉雅品牌部落。

## A Lecture Themed on “Creating low-carbon city, Discussing on Architectural Feature” “创低碳城市、谈建筑未来”学术演讲会

On 13th, June, 2009, a lecture themed on “Creating low-carbon city, Discussing on Architectural Feature” was hold in the 4th floor hall of Bank of China Tower, Shanghai. It was organized by Nikken Sekkei who has taken almost 30 years on the study and practice of green architecture and on deep investigation of Chinese architecture's reality. Through this lecture and its new book *Sustainable Architecture @ Nikken Sekkei*, Nikken Sekkei hopes to rise people's concerns on creating a new generation urban environment and hope that there will be more and more opponents and clients to explore and realize the new-type green architecture helpful to the city and life.

2009 年 6 月 13 日，在上海浦东中银大厦 4 楼报告厅举办了一场主题为“创低碳城市、谈建筑未来”的学术演讲会，作为本次绿色建筑研讨会的发起者，日建设计希望借助自身在绿色建筑领域近三十年的探索实践以及对于中国建筑实情的深入了解，通过此次论坛以及《环境建筑的前

沿——日建设计的思考与实践》一书得以传播，引发人们对创造新一代都市环境的关心与注目，希望更多的同行和业主单位，共同参与、共同探索并实现于城市和生活有益的新型绿色建筑。

## MAD Travel Fellowship Call For Entry, 2009 2009 年 MAD 旅行基金申请公告

The MAD Traveling Fellowship was established to provide the opportunity for young architecture students in China to research some special aspect of architecture that requires international travel. For the architects, traveling is one of the lifelong studying methods. In 2009, The MAD Traveling Fellowship will select 5 students from the architecture schools in mainland China. According to their traveling plan, the round-trip ticket and 7-10 days' accommodation expense will be provided.

MAD 旅行基金由 MAD 建筑事务所设立，是为了资助中国大陆的建筑系学生完成他们青年时期的一次国外建筑旅行。2009 年的 MAD 旅行基金将从中国大陆的建筑学院挑选 5 名在校建筑系学生，根据他们提交的旅行计划，资助他们在暑期完成 7-10 天的国外旅行。MAD 旅行基金将支付入选人的往返国际机票以及旅行支出。

**Registration deadline:** June 31  
**email:** travel@i-mad.com  
**url:** www.i-mad.com

## exhibition review

### Klaus Kinold – An Architect Photographing Architecture

克劳斯·基诺德——建筑师的建筑摄影

Architekturmuseum der Technischen Universität München  
Until May 31

Klaus Kinold is one of the most famous contemporary architecture photographers. He has documented the buildings of many major architects from Frank Lloyd Wright to Herzog & de Meuron. The exhibition on the occasion of Kinold's seventieth birthday showed an exemplary selection of his work on architecture over several decades. Photos of trips and excursions with architecture students and fascinating panoramic pictures

rounded off this overview of a photographer's reception and working methods.

克劳斯·基诺德是著名的当代建筑摄影师之一，从弗兰克·劳埃德·赖特到赫尔佐格和德梅隆，他拍摄了众多建筑大师的作品。借基诺德 70 岁生日庆典之机举办的这个展览，展示了他数十年间的建筑摄影代表作。旅行成果、与建筑学子们的周游纪实等动人作品，全方位地展现了摄影师的感性及创作手法。

**Contact:** Arcisstraße 21, 80333 Munich, Germany  
**phone:** +49 89 289 22493  
**fax:** +49 89 289 28333  
**email:** archmus@lrz.tum.de  
**url:** www.architekturmuseum.de



**My Paradise: 100 Years of Finnish Architects' Summer Homes**  
我的天堂：芬兰建筑师的夏季之家百年展  
Nordic Heritage Museum  
Until May 31

For some 150 years, the summer cottage has had an important place in Finnish culture, and Finnish architects have regarded the design of their personal summer residence or weekend studio as among their most important works. The exhibition featured the summer homes of twenty renowned Finnish architects, including Lars Sonck, Eliel Saarinen, Alvar Aalto, and Juhani Pallasmaa.

150 年来夏季别墅在芬兰的文化中始终占据重要的地位，为自己设计夏季别墅或周末度假屋已成为芬兰建筑师最重要的工作之一。本次展览向人们展示了包括拉斯·索克、伊莱尔·沙里宁、阿尔瓦·阿尔托、朱安妮·帕拉斯马等在内的近 20 位芬兰著名建筑师的夏季别墅。



**Contact:** 3014 NW 67th Street, Seattle, WA 98117, USA  
**phone:** +1 206 789 5707  
**email:** nordic@nordicmuseum.org  
**url:** www.nordicmuseum.org

## Seven Labyrinths from Madrid

马德里的七迷宫  
Aedes am Pfefferberg  
Until June 4

In this exhibition the city was understood as a labyrinth-experience, where reality and fiction meld, where it was impossible to predict a possible sequence, where an image of unfoldedness and hiddenness appeared. The Spanish curator Begoña Diaz-Urgorri brought together seven Spanish architectural practices, each showing different strategies. Collectively, the spatial installations conveyed an impression of recent approaches in Spanish architecture and urban planning – producing an intuition-exploring Labyrinth.

在本次展览中，城市变成迷宫，在那里真实与虚幻混淆，空间序列无法言表，景象若隐若现，扑朔迷离。西班牙馆长贝戈纳·迪亚兹·厄格瑞为我们带来了 7 个西班牙事务所各具特色的建筑作品。空间安置——对迷宫的直观探索是现代西班牙建筑和规划设计的表现方式之一。

**Contact:** Christinenstr 18-19, 10119 Berlin, Germany  
**phone:** +49 30 282 70 15  
**fax:** +49 30 283 914 66  
**email:** aedes@baunetz.de  
**url:** www.aedes-arc.de





# satis



伊奈(中国)投资有限公司

中国上海市茂名南路205号瑞金大厦1504室 Tel:(021)64731964 Fax:(021)64732360  
<http://www.inax.com.cn>

 INAX® 伊奈



## Feature 1 :

# Architecture in Argentina

专辑一：  
阿根廷建筑

What comes to mind in at the mention of Argentina, the southernmost country of Latin America? From the time Argentina was colonized by the Spanish in the 16th century, European values have permeated deep into the land. In the late 19th century, Argentina welcomed European immigration, resulting in a culturally integrated population of, with up to 90% of Argentine citizens claiming European descent. Not surprisingly, European architecture adorns Argentina's cities and particularly Buenos Aires, which is commonly known as South America's Paris. At the same time, in finding these cities surrounded by the expansive pampas, one is reminded that this is South America.

This issue will introduce some of the works built in Argentina over the past 20 years. The three essays discuss issues of modernism in Argentina, prevailing tendencies amongst young architects, and the influence of the built environment on architectural discourse, paying special attention to the city of Buenos Aires.

(a+u)

阿根廷，提及这个拉丁美洲最南部的国度时，我们的脑海中会浮现什么？从16世纪西班牙的殖民统治开始，欧洲文明就已在这片国土打下了深深的烙印。19世纪末，阿根廷接纳了大批欧洲移民，造成了人口的文化整合，90%的国民声称自己是欧洲后裔。因此，在如此密集的文化交融下，阿根廷的城市到处装点着欧式建筑，特别是在被誉为南美巴黎的布宜诺斯艾利斯。只有当你发现这些城市隐没在茫茫的潘帕斯大草原中时，我们才意识到，这里是南美。

本期将向读者介绍近20年来阿根廷的部分建成作品；三篇论文也分别就阿根廷的现代主义、活跃的青年建筑师们的动向和因他们的活动而深受影响的都市形态展开论述，且都对布宜诺斯艾利斯这个城市予以重点分析。

(编者按)

(徐静译)







View of the Avenue 9 de Juli running though center of the city of Buenos Aires  
Photo by Angelo Cavalli / Getty Images  
贯穿布宜诺斯艾利斯市中心的7月9日大道。



Essay:

# Notes on Argentine Architecture

Alfonso Corona-Martinez

论文:

阿根廷建筑小议

阿方索·科罗纳-马丁内斯

A poor colony for at least three centuries, roughly 1500 to 1800, Argentina lacks an important colonial architecture. The context where modern architecture appeared in Argentina is primarily a city, Buenos Aires. This city dominated the prosperous, exporting Argentina of the final decades of the 19th century. It is the port where innovations arrive from Europe. European culture was assimilated as desirable without much criticism. The Republic founded for the second time in 1853 had to deal with the heritage of backwardness caused by thirty years of civil wars and the tyranny of Juan Manuel de Rosas, after the formal independence achieved in 1816. The need to make up for the time lost and become "a modern country" assumed its place pushed the ruling class to accept what came from Europe as surely superior. The local culture assumes itself as receptive, adaptive and critical. This created the need to do "as they do" without asking why it is done that way. Later on, the United States would ambiguously share that prestige.

Eurocentrism is explained also by immigration. In the formula devised by Juan Bautista Alberdi, one of the great thinkers of the Republic, "to govern is to populate". Therefore, European immigration was welcome and also fostered by the governments of the second part of the 19th century. By the year 1910, roughly 50% of the population had been born in Europe. The products of the land that made exporting Argentina one of the ten most prosperous countries in the world by 1910 ("The grain store of the world") came from the central regions where immigrants settled.

Until the Second World War, "culture" meant France. This produced in Buenos Aires the "Parisian" palaces of the wealthy in the small Barrio Norte, but also Impressionism in painting. Most of the monumental public buildings date from that era. Some of them are very good quality Academic buildings.

A modern trend began first in literature, then painting, finally in those who became acquainted with modern architecture. The writer Victoria Ocampo, a patron of artists, joined forces with Socialist politicians to invite Le Corbusier to lecture in 1929. In the years 1920-1940, then, architectural modernity was an elite phenomenon within the economical elite – a minority innovation with strong links to other artistic forms, not a part of an integrated social development.

Modern architecture in Argentina is associated with the rise of a building type of the 1930s: apartment buildings for rent and after the 1950s, to be sold to their inhabitants. Apartments display the growth of the main cities of Argentina, Buenos Aires was again the most important. The townscape of Buenos Aires is now made of "walls" of apartments with superposed balconies in tree-lined streets. A very peculiar sight, quite different from its European prototype.

The growth of cities is associated with an internal migration, from the backward areas of the country to the industrial centers. Meanwhile, the urban middle classes found in the apartment a way to modernize their life. They left behind the old one-storey

houses of post-colonial pattern, the "half patio houses" now remembered as "grandparents' houses" – whether they were immigrants or not.

These house types belong in the city block, a square piece of land produced by the regular, Colonial grid, that extends away from each town to the subdivision of the agricultural land in the richest part of the country – the flat, fertile pampas that made Argentina wealthy.

Argentine architecture works to transform local traditions as well as being at their service. This transformation was attempted with Modernistic forms and building methods, always within the urban framework of our Colonial and early Republican urban heritage. And this includes the Academic training of designers, even when converted to modernity. Most if not all of our outstanding architects share a passion for clear schematic design, the "parti".

Our tradition is masonry construction. The immigrant Italians who made the decorated patio houses of the late 19th century were accustomed to Classical ornament "pasted" on the public surface of their masonry blocks. When structural skeletons were added to this construction they were deeply imbedded in the masonry mass: first they were made of iron and steel, later reinforced concrete. This has been the construction of apartment buildings and office buildings until very recently.

Thus, modern architecture began as a "style" – larger horizontal windows, white rendering, no ornament.

The apartment building was the medium through which an architecture without the ornaments of the styles found its way into social habits. The first modern skyscraper was built in 1935: the Kavanagh apartment building of Sánchez, Lagos & De la Torre.

A younger generation was raised in the admiration of Le Corbusier and our few local masters, those who had decided to be revolutionary. Some followers of Le Corbusier went to work in his office in Paris to learn more: Jorge Ferrari-Hardoy & Juan Kurchan before the war. Back in Argentina, these men designed and built the pioneering apartment house in Belgrano (1942) and joined the Catalan exile Antonio Bonet to create the most famous Argentine piece of furniture, the BKF chair. Bonet also designed a very refined small building in central Buenos Aires, studio apartments and shops, still standing. Most of his best works are found in Uruguay, across the River Plate.

Amancio Williams, a man who built only one building, became for the young a guide to follow. Perhaps the romantic notion of the victim of injustice or incomprehension makes of him and his masterly house of 1946 in Mar del Plata (*a+u* 00:03, special issue) a cult site, now sadly ruined.

As elsewhere, private houses were the first examples of Modernism – the houses of the daring avantgarde patrons. The house designed by Le Corbusier in 1946 for Dr. Curutchet in La Plata (*a+u* 00:03, special issue) where Williams was appointed Director of Works by LC, however, was not so influential in



从公元1500年到1800年左右，长达三个世纪殖民统治下的阿根廷十分贫穷，因而没有太多值得瞩目的殖民地建筑。阿根廷现代建筑的出现，主要是从布宜诺斯艾利斯开始的。这个城市主宰了阿根廷在19世纪来的近十年间繁荣的贸易出口。欧洲的新事物正是通过这个港口进入阿根廷的。欧洲文化几乎没有受到任何质疑就被全盘接受。

1853年再次建立共和国的阿根廷必须应对自1816年正式独立后三十年内战和罗萨斯独裁造成的社会倒退。为了弥补失去的时间并力争步入“近代国家”的行列，当时的统治阶层认为只要是来自欧洲的就是先进的。本土文化自诩其包容性、适应性和批判性，这使得人们盲目跟风而不究其因果。后来，美国文化在不知不觉间也渗入其中。

大量的移民也是“欧化”的原因之一。胡安·包迪斯塔·阿尔贝尔迪是阿根廷共和国最伟大的思想家之一，他提出的理论是：“要统治就要先移民。”因此，欧洲移民在19世纪后半叶曾受到政府的欢迎和鼓励。到1910年，阿根廷约50%的人口都出生于欧洲。农产品出口贸易令阿根廷成为1910年最繁华的十个国家之一（被誉为“世界粮仓”）。这些农产品都产自阿根廷中心地带，也就是移民居住地。

二战之前，法国就是“文化”的代名词。因此在布宜诺斯艾利斯，在城市北部不大的巴里奥区出现了“巴黎式”豪华建筑，印象派绘画也开始流行。大多数气势恢宏的公共建筑都是那个时期建成的，其中不乏优秀的教育建筑。

现代主义潮流兴起于文学，之后影响到绘画，最终与现代建筑结缘。1929年，作家维多利亚·奥坎波作为艺术家资助者，和一些社会主义政治家一起邀请勒·柯布西埃前往阿根廷演讲。1920-1940年，现代建筑只是商业精英中的精英文化——一种与其他艺术形式紧密相连的少数派创新，而不是社会综合发展的产物。

阿根廷的现代建筑与20世纪30年代滋生的一种建筑形式密切相关，即当初用于出租，50年代以后转卖给其住户的集合住宅。它展现了阿根廷主要城市的发展（其中布宜诺斯艾利斯依然是最重要的一个）。集合住宅的“外墙”和林荫道两侧层叠的阳台共同构成了布宜诺斯艾利斯如今的城市风景。这种独特的景象与其欧洲原型相差甚远。

城市的发展伴随着国内人口的流动。人们从落后地区迁居到工业中心区。与此同时，集合住宅让城市的中产阶级过上了现代化生活。无论他们是不是移民，都搬离了后殖民时期的平房，或者“半院落”——如今记忆中的“祖母房”。

这种住宅建于殖民时期形成的划分规则的城市街区内，这种殖民网格从城市一直扩张到使阿根廷富足起来的平坦肥沃的潘帕斯大草原，那里的农田被划分得井然有序，是这个国家最富饶的土地。

阿根廷建筑业一方面致力于改变传统，另一方面尽量服务于传



Above: Kavanagh apartment building by Sánchez, Lagos & De la Torre (1935). Below: Apartment house in Belgrano by Jorge Ferrari-Hardoy & Juan Kurchan (1942). Photo courtesy of the author. All photos on pp. 11-14 except as noted by Gustavo Sosa Pinilla.

上：桑切斯、拉戈斯和德拉托尔建筑师事务所设计的卡瓦纳集合住宅，1935年；下：乔治·费拉里-哈尔多伊和胡安·库尔昌设计的集合住宅，贝尔格拉诺，1942年。



its time. Completed in 1954, it was out of the sphere of elitist Buenos Aires – too small and an oddity skilfully designed between party walls.

Wladimiro Acosta came from Russia, first to Sao Paulo, then settling in Buenos Aires in the 1930s. With only a few works, he was recognized a Rationalist by the younger generation, especially those that were his students in the late 1950s and 1960s. Among his teaching staff were young architects like Justo Solsona. Acosta's works are very much akin to German rationalism, but with a strong adaptation to local climate. His best known building is the apartment house in Av. Figueroa Alcorta of 1942, now almost duplicated by a similar apartment house by Mario Roberto Alvarez.

Once Modern Architecture became dominant (roughly in the 1960s) a new phase began. A younger generation raised by Modernist professors found their way into their present role of dominance through architectural competitions in the 1960s and 1970s.

Among these, Justo Solsona is probably the most outstanding designer, the leader of a design team that has renewed itself through the years while maintaining its original nucleus. Solsona also had among team members the very young Rafael Viñoly, who later became quite renowned in the U.S. for his winning design for the Tokyo Forum which started his independent international career.

In the first years of his practice, Solsona teamed with Ernesto Katzenstein. This man, a very cultivated and thoughtful architect, was later part of the large office of Kocourek Associates and gave some of its works a delicate touch that could synthesize other architectural precedents, like Alvar Aalto. His early death deprived Argentine architecture of one of his most sensitive designers.

From that original partnership, some housing competitions and a few smaller works of great quality remain. Then the Solsona office took the form it has now (MSGSSS), tackling not only competitions, some of which have been quite famous, like their design for the National Library – not the one built, which was by the winner, Clorindo Testa who executed an almost Metabolist design (1959) teaming with Alicia Cazzaniga and Francisco Bullrich. The Solsona group has produced housing ensembles as well as schools and banks. It is one of the most prolific and original offices of Argentina. In partnership with the Urgell-Penedo-Urgell office they produced in the Nineties Alto Palermo apartment Towers, a “romantic” design like a paraphrase of the Kavanagh Building made twins, and the Ezeiza Airport Terminal.

A new “establishment” led by Mario Roberto Alvarez, who is sometimes called “our Mies van der Rohe”, made Modern Architecture accepted in his many office buildings as well as his apartment towers, found all across Buenos Aires. Alvarez teamed in his early career with M.O. Ruiz. Their association ended after their masterpiece of 1953–1960, the Teatro San Martín (TMGSM) in Corrientes Avenue, three theaters skilfully superimposed in a city lot. His commonsense approach to architecture, and his long career from the late 1930s, have given Alvarez the status of a standard to be attained. His tower apartments can be simply apartment buildings grown taller, without concessions to scale as is the case of Le Parc Tower of 1992, until recently the tallest building in Buenos Aires.

Alvarez contrasts with Clorindo Testa, who was (and still is) the creative artist who breaks new ground. Also a painter, Testa teamed in the mid-fifties with the office of Gaido, Rossi and



Top and middle: House over the Brook in Mar del Plata by Amancio Williams (1945). Bottom: Maison Curutchet in La Plata by Le Corbusier (1949). Photos on this page by Shinkenchiku-sha.

上和中：阿曼西奥·威廉姆斯设计的溪流上的住宅，马德普拉塔，1945年；下：勒·柯布西埃设计的克鲁谢博士私人住宅，拉普拉塔，1949年。



统。在殖民时期以及早期共和国时期，建筑师们开始在城市范围内对现代主义形式和建筑设计手法进行尝试，并在向现代主义转变的同时，加强自身的理论素养。阿根廷大多数杰出的建筑师都对简洁明快的设计理念抱有很大的热情。

阿根廷的传统建筑主要采用砖石结构。19世纪后期意大利移民建造了装饰精美的庭院式住宅，他们惯于在砖石建筑的外表面“粘贴”古典装饰。后来人们在这种建筑的砖石体块深处嵌入了结构框架，框架起初由钢铁制造，后来采用钢筋混凝土。直到近年来这种构造方式还为集合住宅和办公楼所采用。

因此，现代建筑演化成一种“风格”——更大的水平开窗、白色墙面、没有装饰。

通过集合住宅这一媒介，无装饰建筑开始被社会大众所接受。最早的现代摩天楼建于1935年，就是由桑切斯、拉戈斯和德拉托尔建筑师事务所设计的卡瓦纳集合住宅楼。

当时的年轻一代建筑师在对勒·柯布西埃和少数本地改革派建筑大师的崇拜中成长起来。为了学到更多，勒·柯布西埃的一些追随者前往他的巴黎工作室工作，如二战前的乔治·费拉里—哈尔多伊和胡安·库耳昌，他们回到阿根廷后在贝尔格拉诺设计建造了极具创新性的集合住宅（1942年），并且和加泰罗尼亚流亡设计师安东尼奥·博内特共同创造了最著名的阿根廷家具——蝴蝶椅。博内特还设计了现存于布宜诺斯艾利斯市中心的一座非常精致的小型建筑，用作小型公寓房和商铺。他的大多数代表作品都位于拉普拉塔河对岸的乌拉圭境内。

阿曼西奥·威廉姆斯虽然只设计建造了一座建筑，却成为年轻设计师的领军人物。他的设计一度曾为人们所不解，受到不公正的评价，这却使他和他在1946年设计的位于马德普拉塔的著名的桥式住宅（《a+u》原版 00:03，增刊）备受人们推崇，可惜如今它已损毁。

像其他地方一样，私人住宅是现代主义的第一片试验田——有胆识的投资者的住宅。1946年勒·柯布西埃为克鲁谢博士设计了位于拉普拉塔的私人住宅（《a+u》原版 00:03，增刊），但在当时并没有产生很大影响。在这个住宅项目中，威廉姆斯为勒·柯布西埃指定的工程总监。1954年完成的这个住宅并不符合当时布宜诺斯艾利斯精英层的想象——房子太小，而且其中满是稀奇古怪的设计。

拉迪米罗·阿克斯塔来自俄罗斯，他先去了圣保罗，20世纪30年代定居在布宜诺斯艾利斯。尽管作品很少，他仍然被年轻一代认为是建筑理论家，尤其是他在20世纪50年代后半期到20世纪60年代教过的学生们。他周围的教学工作者都是年轻的建筑师，如贾斯托·索尔索纳。阿克斯塔的作品带有强烈的德国理性主义色彩，但对当地气候有很强的适应性。他最著名的设计是1942年建成的位于菲格罗亚·阿尔科塔大道的集合住宅，马里奥·罗伯托·阿尔瓦雷斯设计的一座集合住宅几乎就是它的翻版。

现代建筑成为主流后（大概在20世纪60年代），新的时期就开始了。接受现代主义教育的年轻一代建筑师们迅速成长，他们在20世纪60-70年代的各种建筑设计竞赛中占据了主导位置。

贾斯托·索尔索纳也许是他们中间最杰出的设计师，他领导的设计团队既能与时俱进又能保持其原创性。索尔索纳的队伍中还有年轻



Above: Nineties Alto Palermo Apartment Towers by Justo Solsona (collaborating with Urgell-Penedo-Urgell, 1992-1994). Below: Teatro San Martín (TMGSM) in Corrientes Avenue by Mario Roberto Alvarez (collaborating with M.O.Ruiz, 1953-1960). Photo courtesy of the author.

上：贾斯托·索尔索纳（与乌格尔—佩尼多—乌格尔工作室合作）设计的“九十年代阿尔托·帕勒莫高层集合住宅”，1992-1994年；下：马里奥·罗伯托·阿尔瓦雷斯（与M·O·鲁伊斯合作）设计的圣马丁将军剧院，科连特斯大道，1953-1960年。



Dabinovic to win the competition for the government house of the province of La Pampa in central Argentina.

Testa also teamed with the long established modernist office of Sanchez Elia, Diego Peralta Ramos, Alfredo Agostini to win the competition for the Banco de Londres (1960–1966). This Building has been described in these words by Peter Cook: “Though very much of its time, this building still presents an extraordinary powerful face to the observer. Its facades, or rather the outer layering of screens and glass walls, filter out a large internal space... infilled by a series of trays and floors. Very solid substances as concrete are carved boldly... The concept is of a large building inserted into a very tight street intersection.”<sup>1</sup>

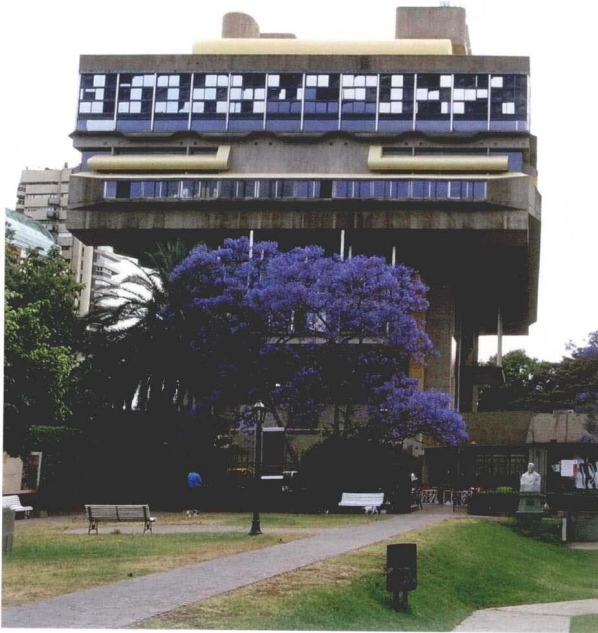
In front of Puerto Madero, Cesar Pelli's the Republica Building (Edificio Republica) almost fills the curved triangular block and responds to the corner of Plaza Roma with a cylinder while the east front, curved like the plot, faces the view of rehabilitated Puerto Madero. It is an essay on a building belonging to its site unlike others around it – trying to set an example. Later on, Pelli designed more conventional office buildings, always very careful about materials and site. Pelli is the best known Argentine architect working in the U.S., but younger architects like Machado & Silvetti, Agrest & Gandelsonas and Emilio Ambasz should also be mentioned.

Perhaps it is fair to close this short review with a reference to Miguel Angel Roca, surely the best known architect not from Buenos Aires. Trained in the local university, he did postgraduate studies under Louis Kahn in Philadelphia. His work of the late seventies and nineties as an urban space designer in his city, Córdoba, has been published very often. Among his buildings, those he made for district municipalities (CPCs, 1992–1999) in the same city surely deserve comment, unusual buildings that act as landmarks for the identity of the growing suburbs. Joseph Rykwert writes: “Roca's CPCs are an almost unique recent example of an attempt to articulate the development of a modern city actively and from within, by example rather than by the imposing of any restrictions.”

#### Note

1. Peter Cook, *The Primer*, Academy Editions, London, 1996.

**Alfonso Corona-Martinez** was born in Argentina in 1935. He is an architect and Doctor in Architecture. Currently a researcher in design history and theory, he has published several books on the subject, the latest being *The Architectural Project* (Texas A&M University Press, 2003). He is a regular contributor to the Argentine architectural magazine *Summa+*, and has also published articles in Brazilian, British and Chilean magazines. He teaches design studios at the Universidad de Belgrano in Buenos Aires and at the Universidad de Concepción del Uruguay as well as postgraduate courses at several universities in Argentina and Brazil. He has lectured in the United States, Belgium and Britain. One of his designs was awarded an Honorable Mention in the Shinkenchiku Residential Design Competition in 1980 in collaboration with his students Pablo Guiraldes and Daniel Cella.



Above: National Library by Clorindo Testa (collaborating with Alicia Cazzaniga and Francisco Bulrich, 1959). Photo by a+u. Below: Banco de Londres by Clorindo Testa (collaborating with Sánchez Elia, Diego Peralta Ramos, Alfredo Agostini, 1960–1966).

上：克洛林多·特斯塔（与阿莉西亚·卡扎尼加以及弗朗西斯科·布里奇合作）设计的国立图书馆，1959年；下：克洛林多·特斯塔（与桑切斯·伊利亚、迭戈·佩拉尔塔·拉莫斯和阿尔弗雷多·阿戈斯蒂尼合作）设计的伦敦银行，布宜诺斯艾利斯，1960–1966年。