

澳大利亚——远离尘嚣的住宅  
Australia — Living off the Land

朱镛+吴桐——跨界思维  
Pei Zhu + Tong Wu — Cross-disciplinary Thoughts



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建筑与都市  
中文版 08:06  
Architecture and Urbanism  
Chinese Edition 08:06

澳大利亚——远离尘嚣的住宅·朱镛+吴桐——跨界思维  
Australia — Living off the land / Pei Zhu + Tong Wu — Cross-disciplinary Thoughts

Wendy Lewin & Glenn Murcutt / Lewin & Murcutt House / Australia  
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Gregory Burgess Architects / Twelve Apostles Visitor Centre / Australia  
Pei Zhu + Tong Wu / Digital Beijing / China  
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《建筑与都市》  
Architecture and Urbanism

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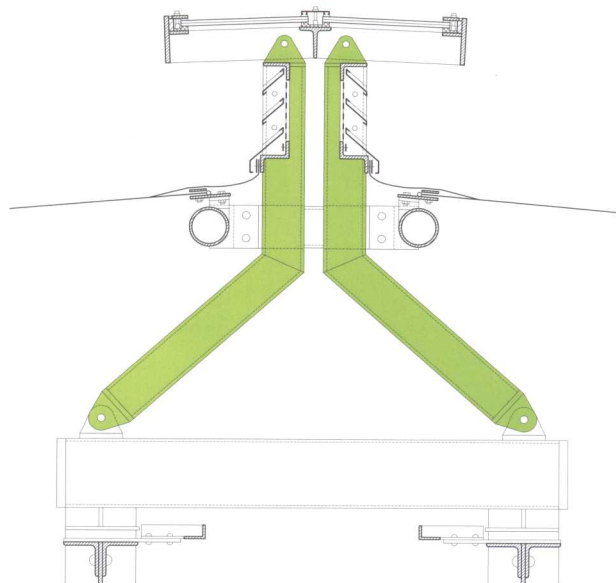
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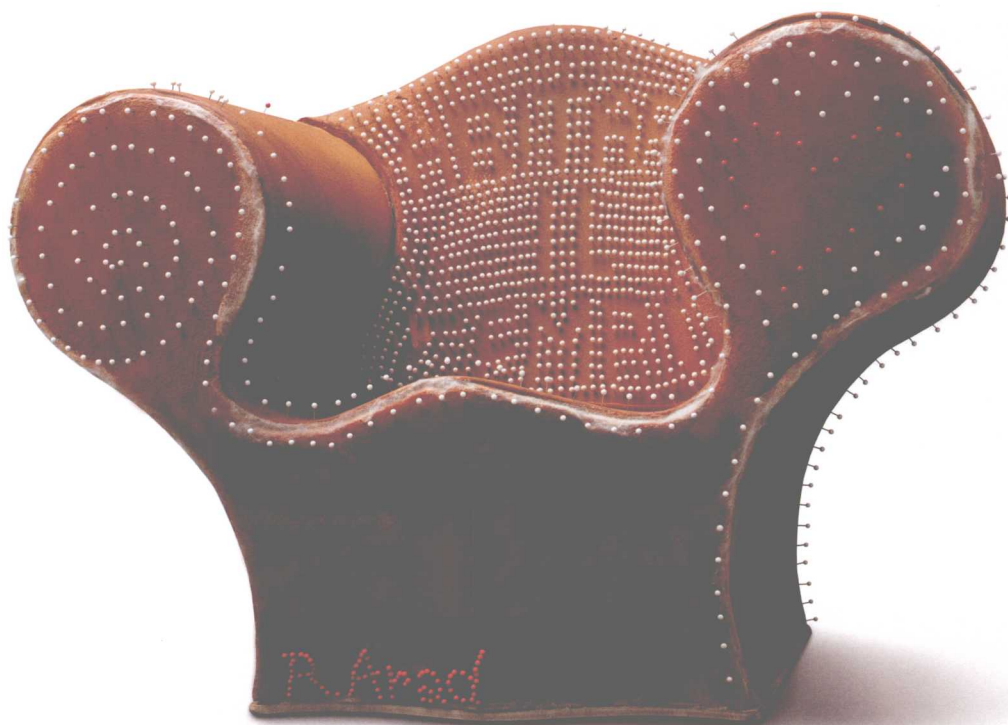
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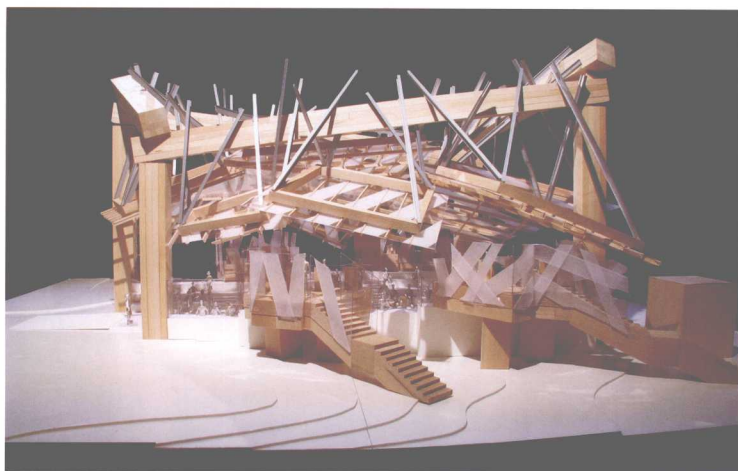
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VERONAFIERE





## Design for Serpentine Gallery Pavilion 2008 by Frank O. Gehry

### 弗兰克·O·盖里的蛇形画廊 2008 临时展馆设计方案

The Serpentine Gallery Pavilion 2008 will give London its first example of Frank Gehry's architecture. The highly articulated structure – designed and engineered in collaboration with Arup – comprises large timber planks and multiple glass planes. Part-amphitheatre, part-promenade, these seemingly random elements will make a transformative place for reflection and relaxation by day, and discussion and performance by night. Frank Gehry said: "The Pavilion is designed as a wooden timber structure that acts as an urban street running from the park to the existing Gallery. Inside the Pavilion, glass canopies are hung from the wooden structure to protect the interior from wind and rain and provide for shade during sunny days." The Pavilion is a fully accessible public space in the Royal Park of Kensington Gardens, attracting up to 250,000 visitors every summer. It is accompanied by a program of public talk and events.

蛇形画廊将首次为伦敦展示建筑师弗兰克·盖里版本的 2008 临时展馆。与奥雅纳集团合作设计并施工的建筑结构由大块的厚木板和大量玻璃构成，十分清晰而精致。部分圆形剧场和部分散步道，这些看似随意的元素将创造出一个变换的场所，在白天供人沉思、休憩，晚上则可进行讨论和表演。

弗兰克·盖里说：“该展馆被设计成一个木结构体，同时作为一条城市街道，将公园和现有画廊联系起来。在展馆内部，木屋架下悬挂着的玻璃顶棚为室内挡风避雨并提供遮阳。”

该展馆完全对外开放，位于肯星顿花园皇家公园内，公园每年夏天都会吸引多达 25 万的游客前来参观游览。一系列公众讨论和活动将在展馆中举行。

## Jean Nouvel Becomes the 2008 Pritzker Architecture Prize Laureate

### 让·努维尔荣获 2008 普立兹克建筑奖

让·努维尔荣获 2008 普立兹克建筑奖

Jean Nouvel has been chosen as the 2008 Laureate of the Pritzker Architecture Prize. The formal ceremony for what has come to be known throughout the world as architecture's highest honor was held on June 2 in Washington, D.C. at the Library of Congress.

Jean Nouvel is the second laureate to be chosen from France, the first being Christian de Portzamparc in 1994. In 2006, Paulo Mendes da Rocha of Brazil was the Laureate, and Richard Rogers received the prize last year. 2008 marks the 30th anniversary since the prize was founded in 1979.

Jean Nouvel has several projects in the United States, including the Guthrie Theater in Minneapolis completed in 2006, a 75-story tower (Tour Verre) next door to MoMA in New York, and recently announced plans for a high rise

condominium (Suncal Tower) in the Century City district of Los Angeles.

让·努维尔荣获 2008 普立兹克建筑奖，颁奖典礼已于 6 月 2 日在位于华盛顿的美国国会图书馆举行，该奖项被世人誉为建筑界的最高荣誉。

让·努维尔是获得该奖项的第二位法国人，第一位是 1994 年的获奖者克里斯蒂安·德·波特赞巴克。2006 年的获奖者是巴西建筑师保罗·门德斯·达·罗查，去年的获奖者是理查德·罗杰斯。2008 年正值该奖项自 1979 年创立至今 30 周年。

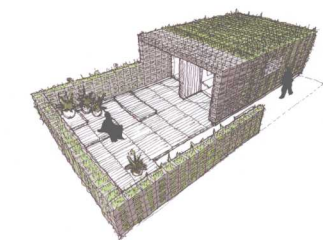
让·努维尔有若干项目位于美国，其中包括 2006 年竣工的位于明尼阿波利斯的古瑟里剧院、毗邻纽约现代艺术博物馆的高达 75 层的玻璃大厦以及最近公布平面布局的位于洛杉矶世纪城区的高层公寓——森克尔大厦。

## Design Indaba 10×10 Housing Project for South Africa

### 南非设计会议 10×10 住宅项目

南非设计会议 10×10 住宅项目

The 10×10 Housing Project challenged 10 architectural teams to provide innovative and dynamic design solutions for the low cost housing sector (on a completely pro-bono basis) in Freedom Park, South Africa. Freedom Park is situated about 40 km from Cape Town city centre. Each team consists of a South African architect working alongside an international architect, to create 10 distinct designs to change the perception that low-cost housing is outside the realms of design innovation and architectural significance. This challenge will culminate in the construction of 10 houses, and the production of a "users" manual, which will be presented to the Minister of Housing, and will provide open-source prototypes for the future. The participating architects include: Cameron Sinclair (San



Left above: Model photo of Serpentine Gallery Pavilion 2008 by Frank O. Gehry. Photo courtesy of the architect. Below: Guthrie Theater Minneapolis, Minnesota (2006). Photo by Roland Halbe, courtesy of the architect. Above right, 5 images: Designs of 10×10 Housing Project. From top, designs by Cameron Sinclair, Mark Dytham, David Adjaye, Shigeru Ban and Luyanda Mphahlela. Images courtesy of the architects.

左上：弗兰克·O·盖里设计的蛇形画廊 2008 临时展馆的模型；下：明尼阿波利斯的古瑟里剧院，明尼苏达州（2006）；右上 5 幅图：10×10 住宅项目设计，设计者自上而下依次为卡梅伦·辛克莱、马克·戴瑟姆、戴维·阿德迦耶、坂茂以及卢彦达·姆帕赫卢瓦。



Francisco) and Mark Dytham (Tokyo), David Adjaye (London), Shigeru Ban (Tokyo) and Luyanda Mpahlwa (Cape Town).

10×10 住宅项目邀请 10 个建筑设计团队在南非自由公园内为低成本住宅项目提供新颖、充满活力的方案（完全基于公益目的），自由公园距开普敦市中心 40km 外。每个设计团队由一位南非建筑师与一位国际建筑师合作，共同完成 10 个各不相同的方案，以此改变人们对低成本住宅的偏见，它们同样具有创造性和重要的建筑意义。本次活动的最终成果是 10 所住宅的建造及其“使用手册”的制作，这些成果将接受住宅部长的审阅，并为未来住宅模式提供灵感。参与该项目的建筑师有：卡梅伦·辛克莱（旧金山）和马克·戴瑟姆（东京）、戴维·阿德迦耶（伦敦）、坂茂（东京）以及卢彦达·姆帕赫卢瓦（开普敦）。

## Steven Holl Architects to Build a ‘Sliced Porosity Block’ in Chengdu, China

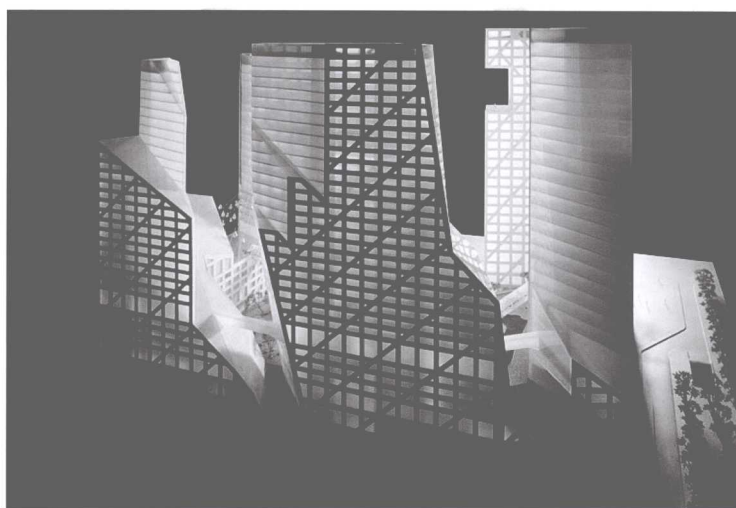
斯蒂文·霍尔建筑事务所在中国成都设计“切开的泡沫”

Scheduled to open in late 2010, this “giant chunk of a metropolis” houses a hybrid complex of generous public spaces flanked by five towers with offices, serviced apartments, retail, a hotel, cafes, and restaurants. The 9,750 m<sup>2</sup> site is developed to maximize public open space and to stimulate micro-urbanism.

Its sun sliced geometry results from minimum daylight exposures to the surrounding urban fabric prescribed by code. Porous and inviting from every side, five vertical entrances cut through a layer of micro-urban shopping before leading to the elevated public ‘Three Valley’ plaza. A great urban terrace on the scale of Rockefeller Center, this multi-level plaza in the center of the complex is sculpted by stone steps, ramps, trees, and ponds and caters to special events or to a casual afternoon in the sun.

该建筑预计于 2010 年底对外开放，这个“都市中的大块头”将成为一个拥有大量公共空间与复合功能的综合体，五个塔楼将容纳办公、带服务设施的公寓、零售、旅馆、咖啡店和餐厅。在 9,750m<sup>2</sup> 的基地上尽可能设置开放的公共空间，创造城市小环境。

被阳光切开的几何体是遵循规范对周边建筑日照阻挡最小化的结果。建筑每一



面都内外渗透，欢迎人们进入，5 个竖向的入口刺穿微观城市商业界面，引导人们进入抬高的“三谷”广场。巨大的城市平台与洛克菲勒中心尺度相当，石阶、坡道、树木、水池为这个位于综合体中央的多层广场塑形，为人们举办特殊活动或在阳光中享受一个休闲的午后提供场所。

## RMJM Hillier to design ‘green R&D centre’ in China

RMJM 希里尔公司在中国设计“绿色研发中心”

The project located in Zhongguancun Life Science Park, Beijing, China, with total area of 18,600 m<sup>2</sup> will be staffed by 350 employees to do research.

Innovative green features aim to create a healthy and comfortable workplace for employees. For example, 4-story atrium to maximize natural ventilation; living roof to reduce pollution caused by storm water runoff; a solar thermal system that will provide a significant portion of the building’s hot water and reduce its energy consumption; low-flow fixtures to limit water usage; a high-performance exterior glass system that will provide employees with significant natural light; and a sensorized motorized blind system to control light and heat gain. RMJM Hillier will be applying for LEED status for this build through the U.S. Green Building Council.

选址于北京中关村生命科学园的新研发中心，建筑面积将达 18,600 m<sup>2</sup>，可容纳 350 名员工。

创新绿色节能技术的运用成为该建筑的最大特色，旨在为员工创造一个健康舒

适的工作环境并减少环境影响，其中包括：4 层中庭最大程度引导自然通风；活动屋顶减少风沙造成的环境污染；太阳能供暖系统为全楼热水供应提供大部分能源，并有效降低能源损耗；控制水流速度的设施有助于节约用水；高性能室外玻璃幕墙最大限度地利用自然光，创造宜人的工作环境；感应动力百叶控制光线与热量的摄取。

RMJM 希里尔公司将为该建筑申请美国绿色建筑委员会 LEED 认证。

## announcements

### The State Hermitage Museum and AMO to Create Hermitage 2014 Masterplan

国立艾尔米塔什博物馆和 AMO 联合创作艾尔米塔什博物馆 2014 年总体规划

Think-tank AMO and the State Hermitage Museum, St. Petersburg will jointly develop a visionary masterplan for the Hermitage. The Hermitage 2014 Masterplan marries the extensive knowledge of the Hermitage museum with AMO’s experimental creativity and contemporary engagement. The proposals will be centered upon different aspects of the Hermitage: namely its global mission, national position and urban situation as well as its relationship to the city of St Petersburg.

AMO 创作团队和圣彼得堡的国立艾尔米塔什博物馆将联合为艾尔米塔什博物馆设计理想总平面。艾尔米塔什博物馆 2014 年总平面设计融合了艾尔米塔什博物馆广博的知识与 AMO 实验性的创造力和当代经验。方案集中在艾尔米塔什博物馆设计

This page: Model photo of Mixed-use building in Chengdu by Steven Holl Architects. Photo by Iwan Baan, courtesy of the architects. p. 7, below middle: Villa O by A-piste arkkitehdit Oy. Photo by Rauno Träskelin. p. 7, below right: Exhibition view of China Design Now. Photo courtesy of the museum.

本页：斯蒂文·霍尔建筑事务所在成都设计的多功能建筑的模型照片。

7 页，中下：A 点建筑有限公司设计的 O 别墅；右下：“当代中国设计”展现场。

的几个不同方面：其全球战略、国家形势、城市状况及其与圣彼得堡之间的关系。

## Winners for Brit Insurance Design Award 2008

2008 英国生命保险设计奖获奖者

The Brit Insurance Design Awards is an new annual awards to celebrate the innovative and progressive international design over the last 12 months, launched by The Design Museum, London. Nominated projects fall within seven categories: architecture, fashion, furniture, graphics, interactive, product and transport. The 1st anniversary this year, the Brit Insurance Design Award 2008 is given to the One Laptop Per Child design by Yves Béhar of Fuseproject. The Brit Insurance Architecture Award is awarded to the Main Stadium for the 2008 Olympic Games, Beijing, China by Herzog & de Meuron.

英国生命保险设计奖是由伦敦设计博物馆发起的一项新的年度奖项，旨在奖励创新、进步的国际设计。提名项目包括 7 大类设计：建筑、时装、家具、平面、人机交互、产品和交通工具。2008 年，第一届英国生命保险设计奖颁给了玆斯项目公司的维斯·贝哈设计的“每个孩子一台笔记本电脑”，建筑奖颁给了赫尔佐格和德梅隆设计的北京国家体育馆。

## Press Conference of the 11th Venice Architecture Biennale Chinese Pavilion

第 11 届威尼斯建筑双年展中国馆新闻发布会

The press conference of the 11th Venice Architecture Biennale Chinese Pavilion was held in Shanghai on June, 17. The Venice Biennale of this year will open from 14th, September to 23rd, November, 2008 with the theme of “Out there: Architecture Beyond Building”. Architect Yonghe Zhang, writer A Cheng and curator Yan Gong are invited as a curator team, while 5 native architects Jiakun Liu, Ming Tong, Ming Ge, Xinggang Li and Kecheng Liu along with photographer Di Wang are invited to participate in the exhibition. The theme of Chinese Pavilion

was publicized on the conference, which is “Common Architecture” with two sub-topics — “Response” and “Daily growing”. The significance of common architecture to China today was set up to the agent. Although the landmark buildings designed by star architects are overwhelmingly popular, the curator team hope to transfer our eyes to the chinese wisdom and excellent ability of some chinese architects in dealing with the daily spatial problems under the global environment. The Wenchuan Earthquake in May come up with new issue for this exhibition from which the participating architects propose their ideas and tactics.

6 月 17 日，在上海召开了第 11 届威尼斯建筑双年展中国馆的新闻发布会。

此届双年展将于 2008 年 9 月 14 日至 11 月 23 日举行，主题为“那儿，超越房屋的建筑”。主办单位邀请了建筑师张永和、作家阿城和策展人龚彦组成策展团队，并邀请了刘家琨、童明、葛明、李兴钢、刘克成这五位本土建筑师以及摄影师王迪联合参展。

发布会宣布并阐述了此次中国馆展览的主题与设计方案。其总主题为“普通建筑”，由“应对”和“日常生长”两个分主题构成，提出普通建筑在今天中国的意义。当全世界都追逐国际明星建筑师设计的标志性建筑之时，策展团队希望将目光投向一些中国建设者在全球化环境下处理日常空间问题时所展现的杰出能力与中国智慧。今年 5 月的汶川大地震又为此次展览提出了新课题，参展建筑师纷纷以此为出发点进行思考，提出应对策略。

## 2007 Global Young Chinese Architects Award Ceremony

2007 全球华人青年建筑师奖颁奖典礼

2007 Global Young Chinese Architects Award Ceremony was held in Shenzhen Huaxia Art Center on May 9, 2008. The judging details were released on July 21, 2007. Projects of young Chinese architects all over the world were recruited. Judged by the jury consisted of Chinese architectural professionals, 10 architects were selected as final laureates on March 2, 2008. They are: Ge Wang of Beijing

Institute of Architectural Design, Xiaoguang Liu of RTKL, Wenjie Qiu of Taiwan A+B Design Group, Kai Zhou of Shenzhen Huahui Engineering Design Group, Weiping Xu of East China Architectural Design & Research Institute Co.,Ltd., Tong Cui of Architecture Design and Research Institute of Chinese Academy of Sciences, Tieling Zhu of Tianjin Architecture Design Institute, Kanghong Liu of Beijing Institute of Architectural Design, Xinggang Li of China Architecture Design and Research Group, Cheng Xiao of Shenzhen Huahui Engineering Design Group.

2008 年 5 月 9 日，“2007 全球华人青年建筑师奖”颁奖典礼在深圳华夏艺术中心隆重举行。此次评选活动于 2007 年 7 月 21 日发布评选细则并同时向全球华人青年建筑师征集建筑设计作品。2008 年 3 月 2 日，由海内外著名华人建筑专家组成的评委会进行评选，最终评出了 10 位获奖建筑师：北京市建筑设计研究院副总建筑师王戈、美国 RTKL 国际有限公司副总裁刘晓光、台湾大涵学乙设计工程有限公司主持建筑师邱文杰、华汇工程建筑设计有限公司总建筑师周恺、华东建筑设计研究院有限公司副总建筑师徐维平、中科院建筑设计研究院有限公司副院长、总建筑师崔彤、天津市建筑设计院总建筑师朱铁麟、北京市建筑设计研究院高级建筑师刘康宏、中国建筑设计研究院副总建筑师李兴钢、深圳华汇设计有限公司副总建筑师肖诚。

## The 6th Far East Architecture Award Ceremony

第 6 届远东建筑奖颁奖典礼

The sixth Far East Architecture Award Ceremony was held at the press hall of Shanghai urban Planning Exhibition Center on 29th March. The Outstanding Award winners in Mainland and Taiwan were: Construction Regulatory Center of Qingpu New Town, Shanghai, designed by Jiakun Liu and 9.21 Earthquake Educational Park (I-III), Taiwan, designed by Wenjie Qiu and Xueneng Zhuang. Besides, Shanghai Minhang Ecological Garden and Reception Center by Pu Miao and Taiwan High Speed Rail Hsinchu station by Renxi Yao seperately won the Excellent Award in Mainland and Taiwan. The far East Architecture Award sponsored by Taiwan Far-east enterprise aims to encourage

excellent architects, promoting to improve the whole environment and highlighting the status of Taiwan's Architecture in the world. The award, presented once every two years, marks its 10th anniversary this year and starts its first attempt to associate with mainland architects and medias choosing selected works at the same time with Taiwan.

第六届远东建筑奖于 3 月 29 日在上海市城市规划展览馆五楼新闻发布厅举行颁奖典礼。刘家琨的“上海青浦新城建设管理中心”和邱文杰、庄学能的“9.21 地震教育园区（一至三期）”分别获得大陆和台湾地区的杰出奖。缪朴的“上海闵行生态园接待中心”和姚仁喜的“台湾高铁新竹站”分别获得大陆和台湾地区的佳作奖。

远东建筑奖设立之初旨在鼓励优秀建筑设计人才、倡导整体环境再造、引导国际建筑界重视台湾建筑发展趋势。它由台湾远东集团设立，已先后举办五届。本届是该奖项首度跨足海峡两岸，同步进行两岸作品的征集和评选。

## competitions

## The 26th Space Prize for International Students of Architectural Design

第 26 届国际建筑设计学生空间奖

Theme: Where, how do you live?  
Program: New dwellings in a changing society  
This competition aims to get students to read the signs of these changing patterns of the 21st century society in their respective surroundings, cities, and countries, and to propose new styles of dwellings reflecting the emergence of these new lifestyles. Applicants will create new alternatives for dwellings based on currently imaginable technological advancements and predictions of future social changes. Juries include Ryue Nishizawa / SANAA.

主题：你们在哪儿生活？怎样生活？  
要求：不断变化社会中的新型住宅

本届竞赛旨在让学生们在他们各自生活的环境、城市和国家中读出 21 世纪不断变化的社会模式的标志，从而提出与这些新型生活方式相对应的居住方式。参赛者将以目前可以想象的技术进步和对未来社会变化的预测为基础提供新的居住方案。评委包括西泽立卫 / SANAA。

**Host organization:** Space Group,  
219, Wonseo-dong, Jongno-gu,  
Seoul, Korea

**Registration deadline:** June 27  
**Submission deadline:**  
September 16

**e-mail:** archi@space-prize.com  
**url:** www.space-prize.com

## Interieur 08 Design Competition

Interieur 08 设计竞赛

In the run-up to the 21st Interieur Biennale, the Interieur Foundation organizes its biennial design competition. Previously known as Design for Europe, the competition will focus on three themes, aiming to generate new, functional, creative and contemporary prototypes.

在第 21 届 Interieur 双年展的筹备过程中, Interieur 基金会组织了他们自己两年一度的设计竞赛。该竞赛早先被称为“为欧洲设计”, 聚焦三个主题, 旨在创造新的、满足功能要求的、具有创造性的现代建筑类型。

**Host organization:** Interieur Foundation, Interieur 08 Design Competition, Groeningestraat 37, 8500 Kortrijk, Belgium

**Registration deadline:** July 15  
**Submission deadline:** August 23

**e-mail:** interieur@interieur.be  
**url:** www.interieur.be

## exhibitions

### Toyo Ito: Generative Order

伊东丰雄: 生成的秩序  
Taipei Fine Arts Museum  
Until May 25

Toyo Ito who was born in 1941 is a Japanese architect that has received quite international acclaim over the past yearstention these years. His contact with Taiwan in architecture started with the 2005 design project for The Main Stadium for 2009 World Games, Kaohsiung City and a follow-up victory from the international architecture design competition for Taichung Metropolitan Opera House of the same year. In 2007,

he was even invited to design the New College of Social Science of National Taiwan University. This exhibition has been toured Tokyo, Sendai and Kanagawa between 2006 and 2007.

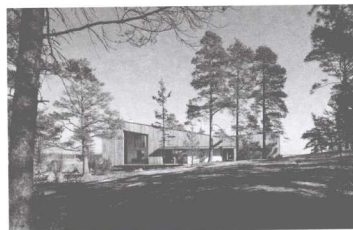
伊东丰雄是一位国际赞誉颇丰的日本建筑师。此次展览已于 2006-2007 年间在东京、仙台和神奈川三地巡回展出。他在台湾的项目有高雄市的 2009 世运主体育场项目、台中大都会歌剧院以及台湾大学新的社会科学学院。

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**url:** www.tfam.museum

### Finnish Architecture 0607

芬兰建筑 0607  
Museum of Finnish Architecture  
June 4 – September 7

Twenty-five selected works of architecture from 2006 and 2007 will be displayed at the Museum of Finnish Architecture in Helsinki this summer and in a book to be published in connection with the exhibition. This survey includes topical examples of housing, public building and town planning, ranging from a small holiday home to a large-scale public office complex. Half of the works are situated in the Helsinki metropolitan area, the other half elsewhere in Finland or abroad. In addition to new buildings, on display are dealings with modern heritage from the 1950s-1970s: renovations of buildings as well as infill designs and town plan revisions.



2006-2007 年完成的 25 件精选建筑作品将于今夏在赫尔辛基的芬兰建筑博物馆展出, 还有一本书将随之出版。为此次展览所做的调研包括时下关注的住宅、公建和城市规划实例, 从小型度假别墅到大规模公共办公综合体。一半作品位于赫尔辛基市区, 另一半位于芬兰其他地区或国外。

除新建筑外, 展出的还有 20 世纪 50 年代至 70 年代间的现代建筑遗产: 建筑更新、加建以及城市规划改造。

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### China Design Now

当代中国设计

Victoria and Albert Museum  
South Kensington  
Until July 13

The V&A's spring exhibition, China Design Now, is the first in the UK to explore the recent explosion of new design in China and the first to attempt to understand the impact of rapid economic development on architecture and design in China's major cities.

The exhibition focuses on three rapidly expanding cities – Beijing, Shanghai and Shenzhen. It displays the work of Chinese and international designers, focusing on architecture and fashion design as well as film, youth culture and digital media.

维多利亚与艾伯特博物馆春季展“当代中国设计”展是英国首次考察中国近期大量的新设计, 并试图了解在中国主要城市飞速的经济发展对建筑与设计的影响。

展览聚焦于三个快速扩张的城市——北京、上海和深圳, 展示了中国及国际设计师的作品, 以建筑、时装设计、电影、青年文化和数字媒体为重心。

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### The Proposte 08 Textile Exhibitions in Milan

米兰 Proposte 08 装饰织物质展

The Proposte Textile Exhibitions of Furnishing Fabrics and Curtains was held in May, 2008, Milan. The products on display from European countries were not only the newest, but also with various creative design. The designing here means competitive power, and reflects the fashion trends of fabric products this year. It collaborated with the Faculty of Design at Milan's Polytechnic, and was the first fabric fair to back cutting edge technological supports and tools, paired always with design.

Proposte 装饰织物质展于 2008 年 5 月在意大利米兰举行。在本展览中, 来自欧洲各国的参展作品不仅是最新的, 同时也是最具设计和创意的。在这里, 设计意味着竞争力, 也标志着本年度家纺面料的流行趋势。该展览与米兰理工学院设计系合作, 是第一家将刀刃技术与设计紧密结合的展览。

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## Feature 1:

# Australia – Living off the Land

专辑一：  
澳大利亚——远离尘嚣的住宅

The architects included in this issue express a profound relationship with the vast Australian landscape and have veritably established their own regional culture. Many houses and other projects shown in this selection are founded on the ideal of the Great Australian Dream of the detached house in the ‘bush’. While the architects share with other Australians a common cultural inheritance and love for the land, they do not respond to it in the same way, as is evidenced in the following pages. Beyond these differences of approach, all the projects demonstrate a finely tuned sensitivity to the site, a careful handling of materials, lucid plan typologies and other enduring modern virtues.

本专辑收录的建筑师表达了与广袤的澳大利亚自然景观的一种深远联系，他们切实扎根于自身所属的地域文化中。专辑中的众多住宅及其他项目都源承了“澳大利亚式的美好梦想”，一种栖居于“矮树林”间独立住宅的渴望。这些建筑师虽与其他澳大利亚人一样共享同一文化，热爱同一片土地，但他们的表现方式却又不尽相同，这一点在本专辑中也有所体现。在这些不同的设计方法背后，所有项目都展示出对场地的敏感和巧妙联系，对材料的悉心把握以及清晰明了的平面布局和其他恒久的现代建筑原则。

（徐静译）



Essay:

# Small = Big, Islands + Space: New Australian Architecture

Philip Goad

论文:

小=大, 列岛+空间: 澳大利亚的新建筑

菲利普·戈德

In June 1967, Melbourne architect Robin Boyd (1919–1971) published an article entitled ‘The State of Australian Architecture’. He wasn’t very kind. He complained of a ‘drowsy’ architectural climate limited by isolation and a culture of professional complacency.<sup>1</sup> Forty years later Boyd can be proved wrong. Much has changed in Australian architecture. There isn’t the sense of cultural or physical isolation. Nor is there the sense that Antipodean culture is somehow at the periphery. But – if one wants to think of it in this way – a position of isolation might be a situation that could be celebrated, even cultivated. It might be a position of advantage.

The continent of Australia is large – very large in fact. As a land mass it stretches between the Indian and Pacific Oceans from west to east. From north to south, it ranges from the Arafura and Coral Seas to the chilly oceans that separate Australia from Antarctica. Its current population density is 3.0 people per square kilometre. This is 100 times less than that of Japan. So there is space. Or so it would seem. Yet Australia’s population of 24 million is concentrated for the most part in just seven major cities that all cling to the coast. Sydney and Melbourne alone account for 10 million people. So in fact, most Australians exist within a highly urbanised culture in cities and suburbs that mirror the urbanity of a London, Chicago or Toronto. The dispersed nature of these cities, these concentrations of density, mean that each city sits like an island, separated by hundreds, sometimes thousands of kilometres. In this space between are vast tracts of sparsely populated coastline and agricultural pasturelands, and infinitely larger areas of untouched and unpopulated wilderness. While in Japan there is a cultural understanding of the space between things, in Australia there tends to be the reverse, a culture of objects, of the things themselves in space. Consequently the isolated object in an infinite landscape is not an uncommon occurrence. Nor is it an unusual conception from which to think about building in the Australian landscape.

Australia thus constitutes an archipelago of conurbations – islands + space. Given the country’s vast scale, each city, by virtue of distance, is defined by a different climatic condition, a different landscape and topography, and often a different pattern of settlement as the colonial plans of the British since 1788 contrasted with each location. The result is a variegated condition peculiar to other large New World countries like the United States, Canada and Brazil. In cultural terms, diversity is also evident. In architecture, each city possesses fundamentally different cultures of education, patronage, professional discourse, approaches to construction and materials, and building within the landscape. These are the comparisons that one might make between architecture cultures in Rome as opposed to Milan, or Kyoto as opposed to Tokyo. Such conditions make comparison across various Australian architectures tendentious, and the notion of a coherent Australian architecture impossible to pinpoint.

However, there are common threads and one of these is the idea of the small and the humble, and inevitably, as the focus of such ideas, the freestanding house. ‘Australia is the small house’ is an aphorism coined by Robin Boyd in 1952. It has often been quoted, perhaps too much, to describe a nation’s dominant architectural *raison d’être*. To a large extent this has indeed been and continues to be the case, despite the glaring facts of Australia’s highly urbanised and consumer-based culture. The work of Pritzker Prize winning architect Glenn Murcutt

1967年6月，墨尔本建筑师罗宾·博伊德(1919-1971)发表了一篇题为“澳大利亚建筑状态”的文章。他措辞犀利，认为地理和文化上的孤立与职业上的自满氛围已令澳大利亚的建筑处于“昏昏欲睡”的状态，情况令人堪忧。<sup>1</sup>然而40年后，博伊德的担忧被证实是杞人忧天。在这期间，澳大利亚建筑界发生了很大变化。这无关乎地理上的孤立，也无关乎多少处于边缘地位的澳洲本土文化。如果有人硬要抓着这点不肯放的话，那么，“孤立”也不失为一种值得称道、可善加运用的机遇。这就是我们的优势。

澳洲大陆是广袤的——事实上，非常之广。它横贯东西，整个大陆板块在印度洋和太平洋间舒展；纵览南北，它从阿拉弗拉海和珊瑚海直达阻隔南极洲的冰冷海域。今天，澳大利亚的人口密度仅为每平方公里3.0人，是日本的1%。因此，拥有大量空间，至少理论上很多。然而，澳大利亚的2,400万人口主要集中在7个沿海大城市中：单是悉尼和墨尔本就容纳了1,000万。事实上，大多数澳大利亚人生活在高度都市化的城市或城郊环境中，与伦敦、芝加哥或多伦多的都市状态相差无几。这些人口密集的城市松散地分布在辽阔的土地上，犹如一个个大海中的孤岛，相隔数百、有时甚至数千公里之遥。城与城之间是大量断断续续、人烟稀少的海岸线和农牧场，更多的是无边无垠、无人问津、无人居住的荒野地郊。在日本，人们习惯于去解读物体之间的空间；而在澳大利亚似乎恰恰相反，人们更容易理解处于空间之中的物体。正因如此，对广袤环境中的孤立体已司空见惯，同样，把澳大利亚自然景观中的建筑看成是孤立体也再寻常不过。

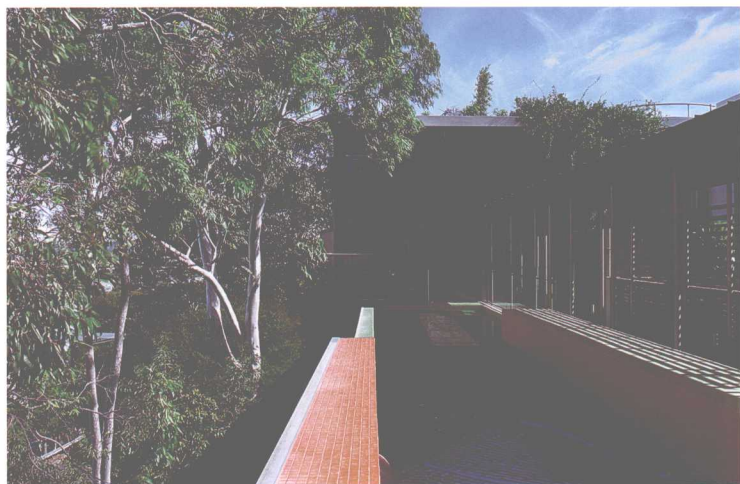
如此，澳大利亚便好似一片由卫星大都市组成的群岛海域——列岛+空间。它幅员辽阔，城市之间因相距甚远而具有不同的气候条件、自然景观和地形特征。英国从1788年开始先后在澳大利亚建立了6个殖民区，其不同区域的聚居模式也往往各具特色。因此，与其他“新世界”大国，如美国、加拿大和巴西相比，澳大利亚有着异彩纷呈的独特性，其各地文化也有显著的多样性。在建筑领域，每个城市采用不同的基础体系来进行建筑教育、保护和职业培训，并各有不同的建造方法和材料运用方式以及与自然关系的处理方式。这些差异就好像我们把罗马和米兰、或是京都和东京的建筑文化放在一起比较所得。这样的客观条件令澳大利亚的建筑实践异常丰富，也使得要为所有澳大利亚建筑作精确定义难上加难。

当然，澳大利亚建筑也存在某些共性，其中之一是关注“小的”、“不起眼的”建筑，独立式住宅自然成为这一建筑思想的焦点。“澳大利亚就是小住宅”，这是罗宾·博伊德于1952年的一句名言。这句话后来被大量引用，也许用得太多了，它成为绝大部分澳大利亚建筑“存在的理由”。尽管澳大利亚的城市化和消费文化日益受世人瞩目，但“小住宅”现象在很大程度上确实依然存在，并将一如既往地发展。以普立兹克建筑奖获得者格伦·马库特和斯塔奇伯里和佩普建筑设计事务所为例，他们的大部分作品是在原始自然环境中的独立式住宅，这些小房子支配着国际上对澳大利亚筑屋和栖居方式的普遍认识。他们的成功理所当然，特别是马库特，因为他们满足了全世界对已消失的田园牧歌式理想生活的渴望。而他们对空间的围合与开敞、建筑工艺和物质性的精辟阐述，也似乎很符合理想场所的全球性趣味——虽然乍

and that of Stutchbury & Pape, for example, consists mostly of detached houses set amongst untouched landscapes. These houses continue to capture what appears to be, internationally, the popular imagination of how one builds and dwells in Australia. Their deserved success, especially Murcutt's, seems to be based on an international desire for a lost Arcadian ideal. Their accomplished descriptions of enclosure and openness, craft and materiality, appear to satisfy a global yearning for an idealised sense of place that seems to be rapidly presenting itself as unattainable – in monetary as well as in physical terms.

The detached single-family house in Australia has been and, for the most part, continues to be the major laboratory of architectural experiment and innovation where small, sometimes one-man or one woman, practices have led explorations into architectural ideas and where traditionally, Australian architectural histories have identified and celebrated notions of 'progress'. The house, though often now with increasingly diversified domestic programs not based on the traditional nuclear family, continues to remain a financial, social and cultural ideal. For the everyday Australian, it still remains an aspiration whether as a suburban house, a beach house, or a bush retreat. Therein still remains, the crucial difference between the urbanised centres of Europe and Asia and the special case of Australia. Dwelling is almost always associated with a detached house with space around it – the object in space – and virtually all Australian architectural histories, awards programs, and the cultural psyche of individual home ownership have fostered a concentration of physical and intellectual energy upon its design. It also still remains the architectural project in Australia that encompasses all of the issues that address scale (public and private), materiality, and the elusive but necessary poetic connection with landscape.

Thus in the Northern Territory, in Australia's top end, a firm like Troppo Architects resolves issues of tropical and monsoonal climate conditions with the limits of a local construction practice, where builders are only used to working out of the back of a utility with a welder and a spanner, and with termite-proof building materials that only come in small unit sizes. In Queensland, in sub-tropical Brisbane, the firm of Donovan Hill, in a series of houses of different scales, broaches questions of monumentality as well as the nuances of tactility and human scale. Faced with unsophisticated local construction delivery practices and a technologically primitive material and details palette, Donovan Hill squeeze gems from dust. In New South Wales, Durbach Block marry sensuous form with stucco and stone. Their houses suggest an emotive sculptural modernism blossoming in a New World, not just an echo of Oscar Niemeyer in Brazil, Barrie Beirman in South Africa, Harry Seidler in Sydney but also of unacknowledged traditions of émigré architects practising in the New World. In Victoria, Sean Godsell's and John Wardle's houses present polar opposites in design composition but affinity through texture, weathering and the acknowledgment of time. There is a sense that these houses could be institutions, public buildings at any scale. Also polar opposites in design approach but not houses are O'Connor + Houle's Heide Redevelopment and Greg Burgess's Twelve Apostles Visitor Centre. In these works, a different question arises. Are these buildings concessions to their greater landscape contexts or celebratory condensations of communities of small buildings? Such aspirations to the monumental or concessions to the small signal the orthodox trajectory for most young Australian architects. They test ideas for the public realm within



Above: Retreat at Cap du Voltigeur, Kangaroo Island, South Australia by Troppo Architects (2003). Photo by Alex Makeyev. Below: N House, Brisbane, Queensland by Donovan Hill (2003). Photo by Jon Linkins.

上: 伏尔蒂热岬山庄, 南澳大利亚康格鲁岛, 特劳卜建筑师事务所设计 (2003 年); 下: N 住宅, 昆士兰, 布里斯本, 多诺万和希尔建筑事务所设计 (2003 年)。

看之下，这样的理想场所无论是在经济上还是物理上都难以实现。

澳大利亚的独立式单户住宅几乎成了、而且绝大部分将继续成为实验建筑和创意的试验场：这里，仅一个人就能展开的小小设计实践有时却涉及各种建筑理念的探索；这里，也往往记载了澳大利亚建筑史认可的“进步”概念。尽管国内不单针对传统核心家庭的项目日益增多，“小住宅”仍是一种经济、社会和文化上的理想模式。对每一个澳大利亚人来说，无论是乡间小筑、海边别墅还是矮树林里的度假小屋，都是他们内心的渴望。这也是澳大利亚与欧洲和亚洲大都市的根本不同。我们理想的安居之所总是四面临空的独立式住宅——空间中的物体——而事实上，所有澳大利亚的建筑历史、奖项及住房私人所有的价值观都集中推动了社会投入人力物力来设计此类房屋，同时，关于尺度（公共和个人的）、物质性和与自然环境之间虽难以捉摸却不能忽略的诗意关系等话题也都在其中有所反映。

在澳大利亚最北端的北领地，诸如特劳卜建筑师事务所，不仅要面对热带季风性气候，还受到当地建造工艺的限制。那里的建筑工人仍习惯于使用焊机和扳手，防白蚁的建筑材料也仅能提供小尺度的空间单元。在昆士兰地区，活动于亚热带城市布里斯本的多诺万和希尔在它的一系列不同规模的小住宅中，提出了建筑的纪念性、触感的细微差别和人体尺度等问题。面对当地落后的建筑施工现状和原始的材料与细部处理技术，多诺万和希尔发挥了变废为宝的能力。在新南威尔士地区，杜尔巴赫和布洛克将抹灰和石头诉诸形式的感性之美，让人联想起那些出现在“新世界”、充满雕塑感、激荡人心的现代主义建筑。这不仅仅是对巴西的奥斯卡·尼迈耶、南非的巴里·贝尔曼和悉尼哈里·塞德勒的回应，也是移居“新世界”的建筑师们未受认可的建筑实践的共性。在维多利亚地区，肖恩·葛德赛和约翰·瓦德尔代表了两种截然不同的建筑创作实践，但是在肌理、腐蚀处理和建筑的时间性等方面，两者却又不谋而合。他们的思考让人觉得小住宅和任一尺度上的公共建筑都是一样的。同样，奥康纳和霍尔建筑事务所改建的海德现代美术馆和格利高里·伯吉斯设计的十二使徒岩游客中心虽然采取了不同的设计策略，建筑本身却异曲同工。这些设计作品给我们提出了另一个问题：它们的存在是对更为强势的自然景观环境的一种妥协，还是把所有仪式性的活动都浓缩到一栋小房子里的结果？可以说，对建筑纪念性的追求，或是对“小”的钟情是大多数澳大利亚青年建筑师实践的传统路线。他们在单户住宅这种极端的建筑类型的限制条件下，尝试着解决各种公共领域的问题。小=大。大=小。这就是从中得出的教益，在某些方面，它也能帮助解释城市问题。

近20年来，澳大利亚的建筑师们重新从四个领域对建筑艺术和建筑技艺进行探讨，这四个领域与根据由小及大的尺度所提出的四个概念基本一致：住宅、住宅区、管理组织区和城市。它对战后一代的“十次小组”提出挑战，受到国际现代建筑会议倡导的城市主义的质疑，但阿尔多·罗西对城市和类型学的研究框架却又与之相吻合，而且，这一概念的提出也是建筑学成为一门自主学科的有力表征。虽然，这难免有些落入窠臼，但其中的启示却意义深远。此外，对建筑技艺的探索和自信是二十世纪二三十年代本土建筑实践的一大特征，那种不自觉地智慧与艺术相结合的传统革新了澳大利亚城市和整个澳大利



Above: St Andrews Beach House, Mornington Peninsula, Victoria by Sean Godsell Architects (2006). Photo by Earl Carter. Below: Vineyard Residence, Mornington Peninsula, Victoria by John Wardle Architects (2004). Photo by Trevor Mein.

上：圣安德鲁海滨住宅，维多利亚，摩宁顿半岛，肖恩·葛德赛建筑师事务所设计（2006年）；下：葡萄园住宅，维多利亚，摩宁顿半岛，约翰·瓦德尔建筑师事务所设计（2004年）。