

敬思空间

Transcendental Architecture

[英]安娜·鲁斯等 | 编
大连理工大学出版社

建筑立场系列丛书 No. 90

敬思空间

transcendent
Architecture

[英]安娜·鲁斯等 | 编
罗茜 于风军 王方冰 | 译

大连理工大学出版社

© 2019大连理工大学出版社

版权所有·侵权必究

图书在版编目(CIP)数据

敬思空间：汉英对照 / (英) 安娜·鲁斯等编；罗茜，于风军，王方冰译。—大连：大连理工大学出版社，2019.7

(建筑立场系列丛书)

ISBN 978-7-5685-2075-1

I. ①敬… II. ①安… ②罗… ③于… ④王… III. ①宗教建筑—建筑设计—汉、英 IV. ①TU252

中国版本图书馆CIP数据核字(2019)第124137号

出版发行：大连理工大学出版社

(地址：大连市软件园路80号 邮编：116023)

印刷：上海锦良印刷厂有限公司

幅面尺寸：225mm×300mm

印张：14

出版时间：2019年7月第1版

印刷时间：2019年7月第1次印刷

出版人：金英伟

统筹：房磊

责任编辑：杨丹

封面设计：王志峰

责任校对：张昕焱

书号：978-7-5685-2075-1

定价：258.00元

发行：0411-84708842

传真：0411-84701466

E-mail: 12282980@qq.com

URL: <http://dutp.dlut.edu.cn>

本书如有印装质量问题，请与我社发行部联系更换。

此为试读，需要完整PDF请访问：www.ertongbook.com



建筑立场系列丛书 01:
墙体设计
ISBN: 978-7-5611-6353-5
定价: 150.00 元



建筑立场系列丛书 09:
墙体与外立面
ISBN: 978-7-5611-6641-3
定价: 180.00 元



建筑立场系列丛书 17:
旧厂房的空间蜕变
ISBN: 978-7-5611-7093-9
定价: 180.00 元



建筑立场系列丛书 25:
在城市中转换
ISBN: 978-7-5611-7737-2
定价: 228.00 元



建筑立场系列丛书 33:
本土现代化
ISBN: 978-7-5611-8380-9
定价: 228.00 元



建筑立场系列丛书 41:
都市与社区
ISBN: 978-7-5611-9365-5
定价: 228.00 元



敬思空间

- 004 敬思空间_Ana Roos
- 014 虔诚礼拜堂_Mario Filippetto Architetto
- 024 斯科巴村民活动中心_ENOTA
- 034 法蒂玛圣母礼拜堂 _Plano Humano Arquitectos
- 044 水岸佛堂_Archstudio
- 058 Wirmboden高山礼拜堂_Innauer-Matt Architekten
- 070 圣伊利教堂_Maroun Lahoud Architecte
- 078 平衡礼拜堂_Álvaro Siza + Carlos Castanheira
- 090 南美巴哈伊神庙_Hariri Pontarini Architects
- 106 回家_Jaap Dawson
- 112 白俄罗斯纪念礼拜堂_Spheron Architects
- 124 圣温塞斯拉斯教堂_Atelier Štěpán
- 136 阿格里礼拜堂_Yu Momoeda Architecture Office
- 146 苏州礼拜堂_Neri&Hu Design and Research Office
- 160 阿米尔·沙基布·阿斯兰清真寺_L.E.FT Architects
- 172 马里博尔市的唐博斯克教堂_Dans Arhitekti
- 182 塞尔温主教礼拜堂_Fearon Hay Architects
- 194 姆什莱布清真寺_John McAslan + Partners
- 204 莱比锡大学帕琳奈教堂_Design Erick van Egeraat

- 218 建筑师索引

Transcendental Architecture



No. 90
Transcendental Architecture

- 004 Transcendental Architecture _Anna Roos
- 014 The Votive Chapel _Mario Filippetto Architetto
- 024 Skorba Village Centre _ENOTA
- 034 Our Lady of Fatima Chapel _Plano Humano Arquitectos
- 044 Waterside Buddhist Shrine _Archstudio
- 058 Wirmboden Alpine Chapel _Innauer-Matt Architekten
- 070 Saint Elie Church _Maroun Lahoud Architecte
- 078 Chapel of Equilibrium _Álvaro Siza + Carlos Castanheira
- 090 Bahá'í Temple of South America _Hariri Pontarini Architects
- 106 Coming Home _Jaap Dawson
- 112 Belarusian Memorial Chapel _Spheron Architects
- 124 St. Wenceslas Church _Atelier Štěpán
- 136 Agri Chapel _Yu Momoeda Architecture Office
- 146 Suzhou Chapel _Neri&Hu Design and Research Office
- 160 Amir Shakib Arslan Mosque _L.E.FT Architects
- 172 Don Bosco Church in Maribor _Dans Arhitekti
- 182 Bishop Selwyn Chapel _Fearon Hay Architects
- 194 Msheireb Mosque _John McAslan + Partners
- 204 Paulinum, Leipzig University _Design Erick van Egeraat

- 218 Index

敬思空间

Transcendental Architecture

[英]安娜·鲁斯等 | 编
罗茜 于风军 王方冰 | 译

大连理工大学出版社



敬思空间

- 004 敬思空间_Ana Roos
- 014 虔诚礼拜堂_Mario Filippetto Architetto
- 024 斯科巴村民活动中心_ENOTA
- 034 法蒂玛圣母礼拜堂 _Plano Humano Arquitectos
- 044 水岸佛堂_Archstudio
- 058 Wirmboden高山礼拜堂_Innauer-Matt Architekten
- 070 圣伊利教堂_Maroun Lahoud Architecte
- 078 平衡礼拜堂_Álvaro Siza + Carlos Castanheira
- 090 南美巴哈伊神庙_Hariri Pontarini Architects
- 106 回家_Jaap Dawson
- 112 白俄罗斯纪念礼拜堂_Spheron Architects
- 124 圣温塞斯拉斯教堂_Atelier Štěpán
- 136 阿格里礼拜堂_Yu Momoeda Architecture Office
- 146 苏州礼拜堂_Neri&Hu Design and Research Office
- 160 阿米尔·沙基布·阿斯兰清真寺_L.E.FT Architects
- 172 马里博尔市的唐博斯克教堂_Dans Arhitekti
- 182 塞尔温主教礼拜堂_Fearon Hay Architects
- 194 姆什莱布清真寺_John McAslan + Partners
- 204 莱比锡大学帕琳奈教堂_Design Erick van Egeraat

- 218 建筑师索引

Transcendental Architecture



No. 90
Transcendental Architecture

- 004 Transcendental Architecture _Anna Roos
- 014 The Votive Chapel _Mario Filippetto Architetto
- 024 Skorba Village Centre _ENOTA
- 034 Our Lady of Fatima Chapel _Plano Humano Arquitectos
- 044 Waterside Buddhist Shrine _Archstudio
- 058 Wirmboden Alpine Chapel _Innauer-Matt Architekten
- 070 Saint Elie Church _Maroun Lahoud Architecte
- 078 Chapel of Equilibrium _Álvaro Siza + Carlos Castanheira
- 090 Bahá'í Temple of South America _Hariri Pontarini Architects
- 106 Coming Home _Jaap Dawson
- 112 Belarusian Memorial Chapel _Spheron Architects
- 124 St. Wenceslas Church _Atelier Štěpán
- 136 Agri Chapel _Yu Momoeda Architecture Office
- 146 Suzhou Chapel _Neri&Hu Design and Research Office
- 160 Amir Shakib Arslan Mosque _L.E.FT Architects
- 172 Don Bosco Church in Maribor _Dans Arhitekti
- 182 Bishop Selwyn Chapel _Fearon Hay Architects
- 194 Msheireb Mosque _John McAslan + Partners
- 204 Paulinum, Leipzig University _Design Erick van Egeraat

- 218 Index

敬思空间

Transcendence Architecture

是什么造就了一个敬思空间? 建筑师如何才能建造出让人产生敬畏感、令人沉思的建筑呢? 该如何设计才能让人们消除与建筑物之间的距离感并为之投入情感?

对于敬思空间来说, 其本质要求是它既要给使用者带来印象深刻并且超凡的体验, 又要是一个提供庇护与安宁之所。只有通过建筑师敏锐的直觉和创造性天赋才能实现这极难把握的要求。敬思空间既复杂又神秘, 不仅无法量化敬思空间中的氛围, 也无法量化人们的敬拜情感。这使得建筑师的任务更加艰巨, 但也更能激发建筑师的兴趣。

What makes a place of worship? How do architects create buildings that foster reverence, contemplation? How can architecture nurture emotional absorption rather than distant observation?

Inherent in the brief for a place of worship is the demand to create a powerful, transcendental experience for users, a place of refuge and peace. This ephemeral demand requires sensibility and creative genius of the architect. Places of worship are complex and mysterious. You can't measure atmosphere and you can't quantify feelings. This makes the task of the architect more demanding, but also more intriguing.

Transcendental Architecture

本文将研究建筑师在创造出这些超凡敬思空间时所使用的元素。建筑师是如何对空间、光线、景观和材料进行建模，以创建有助于沉思和祈祷的空间的？无论是黎巴嫩的礼拜堂还是奥地利的高山礼拜堂，智利的神庙或中国的佛堂，卡塔尔的伊斯兰清真寺，还是葡萄牙的童子军礼拜堂，建筑师是如何赋予建筑象征意义的？建筑师又是如何将尘世中的元素升华到神秘的高度？这些错综复杂的问题给建筑师带来了诱人的挑战。

This essay will analyze the elements architects have at their disposal to conjure transcendental places. How have the architects modeled space, light, landscape, and materials to create spaces conducive to contemplation and prayer? How is architecture used symbolically, whether a church in Lebanon or an alpine chapel in Austria, a temple in Chile or a Buddhist shrine in China, an Islamic mosque in Qatar, or a scouts' chapel in Portugal? These complex questions pose an alluring challenge.

敬思空间

Transcendental Architecture

Anna Roos

尽管我并非天主教徒，但最近当我坐在富维耶圣母院教堂中参加弥撒时，我不禁被它的恢弘深深打动。它坐落在里昂的一座山上，是一座新古典主义教堂。柔和的晨光照射在金色的马赛克壁画上，穿白袍的唱诗班男孩高亢的嗓音响彻穹顶，人们一同参与这古老的祈祷仪式，熏香飘荡在整个空间，如此庄严而戏剧化。

自然的力量

我们常在大自然中寻求慰藉，大自然也可以激发我们的情感。日本文化崇尚森林沐浴 (Shinrin-yoku) 这一美好理念，其字面意思是在树木的香脂中洗浴以保持情绪平和。对于建筑师来说，在设计敬思空间时，获得自然的情感力量是非常有意义的。因此，这里所列举的建筑案例中有三分之二的敬思空间都位于自然之中，这并不奇怪。例如，由Archstudio设计的位于中国河北的水岸佛堂 (44页) 被设计为树下的梯田景观，以符合禅宗佛教与自然结合的理念。建造这种结构无须砍伐树木，而是将其编织在树木之间，使其真正嵌入景观中。在大自然的包围下，佛教徒踏上通往涅槃的漫长旅程。

本书中许多小礼拜堂都具有与自然相结合的特征。智利的巴哈伊神庙 (90页) 修建在一个平台上，这个平台通过一段缓缓上升的楼梯与大地相连。神庙坐落在雄伟的安第斯山脉上，像“优雅扭动的翅膀”形成的漩涡，像用蜻蜓精致的翅膀做成的大型豆荚。这座建筑

Although I am not catholic, sitting in the neo-classical Basilica of Notre-Dame de Fourvière perched on a hill above Lyon recently during a catholic mass, I could not help but be moved by the soft morning light reflecting on the golden mosaics, the soprano voice of the white-robed chorister boy ringing high up in the vaults, the congregation all joined together in the ancient ritual of prayer, the tang of incense wafting through the space, the solemnity, the theater.

Force of Nature

We often seek solace in nature and nature can stir our emotions. Japanese culture embraces the wonderful concept of forest bathing (Shinrin-yoku), literally washing yourself in the balm of trees for emotional balance. It makes perfect sense for architects to acquisition the emotive forces of nature when designing places of worship. It is therefore not surprising that two thirds of the places of worship shown here are situated in nature. Archstudio's Waterside Buddhist Shrine in Hebei, China (p.44), for instance, has been designed as a terraced landscape beneath the trees in keeping with Zen Buddhism's call for union with nature. Instead of felling trees, the structure has been woven among the trees and is literally embedded into the landscape. Being enclosed by nature helps Buddhists on their long journey to nirvana.

Many of the chapels featured in this book rejoice in our union with nature. Bahá'í Temple in Chile (p.90) is sited on a plateau accessed by an extended flight of stairs slowly rising up through the landscape. Held by the majestic An-



水岸佛堂, 中国
Waterside Buddhist Shrine, China

没有被嵌入景观中, 而是被举起来, 仿佛是在帮助你达到更好的精神状态。这种有机的形式并不常见, 两翼之间半透明的石头和玻璃使其柔和闪亮。

位于奥地利陡峭的Kanisfluh Alp山脚下的Wirmboden高山礼拜堂 (58页) 是另一个私密的敬思空间的优秀案例, 周围环绕着美丽的大自然。这座小礼拜堂位于山坡较低处的山下牧场 (当地人称作Vorsäß), 是一个举行弥撒的地方, 也是传统上农民和他们的牲畜献祭的地方, 同时也是一个邻里可以聚会和祈祷的地方。礼拜堂采用当地石材及混凝土建造, 在现场收集的石头随意地点缀于夯实的混凝土墙中, 就像面包里的葡萄干一样。礼拜堂的形式简洁且谦逊, 在传统的棚屋和群山环抱下, 这样的形式赋予其很大的精神力量。它是一座乌尔胡特 (Urhut), 是原始祖先的小屋, 所有建筑都是从这样的小屋发展而来的。人们只能钦佩这座小而强大的建筑在其强大的自然环境中的简洁明快, 没有丝毫过度的修饰或矫揉造作。

在占地12.1ha的韩国Bugye植物园中, 有一座由葡萄牙建筑师阿尔瓦罗·西扎和卡洛斯·卡斯塔涅拉设计的小礼拜堂 (78页)。这座纯白色的建筑与深绿色的山脉相映成趣, 游客可以在这个避难所里休憩、沉思或祈祷。礼拜堂的外形是一个简单的立方体, 外加人字形屋顶, 沿着一个倾斜的山脊朝向东方。当太阳升起时, 光线通过东墙上的一个小窗慢慢填满礼拜堂, 并洒在来这里的人的头上。卡洛斯·卡斯塔涅拉说: “这座礼拜堂是一个寻觅神圣与和平的地方, 充满着感恩和奇迹。”

dean mountain range, the temple is a whirl of “gracefully torqued wings”, like a magnified seedpod made from the delicate wings of a dragonfly. Rather than being embedded in the landscape, this building is held up, as if helping you on your journey to reach a higher mental state. The unusual organic form is softly lit by translucent stone and glazing held between the wings.

Wirmboden Alpine Chapel (p.58) at the foot of the precipitous Kanisfluh Alp in Austria is another excellent example of an intimate place of worship that is surrounded by the raw beauty of nature. Situated on the lower pastures or Vorsäß, the tiny chapel is a place for the celebration of masses and the traditional consecration of farmers and their livestock, a place where neighbors can meet and pray. Stones collected on the site are inserted into tamped concrete walls, like raisins in a bun. Its simplicity and its humble form held in an ensemble of rural sheds and surrounded by mountains give the chapel great spiritual strength. It is an Urhut, the original ancestral hut from which all architecture has descended. One can only admire the lack of excess or pretension in this small, but powerful building in its powerful natural setting.

A small chapel designed by Portuguese architects Álvaro Siza and Carlos Castanheira (p.78) is set amid 12.1 ha of the Bugye arboretum in Korea. It is pure white, striking against the dark green of the mountain. Visitors are able to rest, ponder, or pray for a while, in this shelter. The chapel is oriented eastward along a sloping ridge in the shape of a simple cube and gable roof. When the sun rises, rays of light slowly fill the space through a small window on the eastern wall. Visitors come in and feel the light pouring over their heads. “The chapel is the place to find the Divine



© Kim Jong-oh

平衡礼拜堂, 韩国
Chapel of Equilibrium, Korea

在新西兰, 位于奥克兰郊区的Parnell住宅区, 有一座塞尔温主教礼拜堂 (182页), 建于圣三一大教堂和圣玛丽教堂之间。这个地方景色宜人, 四周橡树成荫。从此处仰望, 便可欣赏到奥克兰地标性的火山景观, 标志性的一树山就位于其南向轴线上。透过礼拜堂的玻璃, 可以看到圣玛丽教堂的维多利亚式屋顶轮廓, 其精细的木工制作, 还有随季节变化而变化的橡树树冠, 实现了“在花园中做礼拜”这一原始设计概念。

由Spheron建筑师事务所设计的白俄罗斯纪念礼拜堂 (112页) 位于伦敦北部的一个花园中。这座礼拜堂犹如一篇关于木材和光线的节奏变换的散文, 对于木材和光线的使用恰到好处。白天, 礼拜堂看上去很坚固, 而到了夜里, 它似乎失去了物质性, 竟有些虚化, 就像树上的灯笼一样散发着微光, 照亮外面的世界。它那古雅的洋葱形穹顶, 反映了俄罗斯的乡土建筑, 让人想起了工业化前的俄罗斯乡村浪漫景象, 那个时代在深受人们喜爱的托尔斯泰小说中被永远铭记。就像本书中提到的许多宗教建筑一样, 建筑内部允许自然光线的漫射, 但往往又不会让朝拜者看到任何外部景色。

位于葡萄牙山区的法蒂玛圣母礼拜堂 (34页) 也与大自然密不可分。这座小礼拜堂坐落于高原之上, 俯瞰崎岖的山丘, 周围环绕着一片桉树。该礼拜堂最初设计为国家童子军活动营地的避难所, 拥有一个简单的折叠式锌屋顶, 屋顶的外形就像是一顶折叠帐篷。圣坛之上的礼拜堂屋脊陡然向上, 直冲云霄。礼拜堂的各个立面呈梯形, 巧妙地立于地面之上, 给人一种失重的、神秘的印象。

and Peace with full of Gratitude and Wonder.” says Carlos Castanheira.

In Parnell, a residential suburb of Auckland, New Zealand, Bishop Selwyn Chapel (p.182) is built in between Holy Trinity Cathedral and St. Mary's Church. The site is beautiful: the oaks frame an elevated view of the volcanic landmarks of Auckland with the iconic Maungakiekie directly on its southern axis. St. Mary's Victorian roof profile and timber detailing combine with the seasonally changing canopies of the oaks seen through the transparency of the chapel. It fulfills the original concept of “worship in the garden”.

The storybook Belarusian Memorial Chapel by Spheron Architects (p.112) is situated in a garden in north London. The chapel is an essay in rhythms of wood and light. During the day the chapel seems solid, while at night it seems to dematerialize, glowing like a lantern in the trees and shining its light to the outside world. With its quaint onion dome, reflecting Russian vernacular architecture, it evokes a romantic vision of pre-industrial rural Russia, a time immortalized in Tolstoy's beloved novels. As with so many of the religious buildings featured in this book, the interior allows in diffuse natural light, while denying worshippers any exterior views.

The chapel dedicated to Our Lady of Fátima in the hills of Portugal (p.34) also seeks communion with nature. Held up on a plateau overlooking the rugged hills and surrounded by a ring of eucalyptus trees, the chapel designed as a shelter for the National Scout Activities Camp, consists of a simple folded zinc roof, a piece of origami reminiscent of a tent. The ridge ascends sharply skyward (heavenward) over the altar. The elevations are trapezoids held delicately above the ground plane, creating an impression of weightlessness or unearthliness.



法蒂玛圣母礼拜堂，葡萄牙
Our Lady of Fátima Chapel, Portugal

© João Morgado

宗教象征主义

宗教建筑中总能瞥见象征主义的影子。建筑师会使用各种象征方式，如形状、方位、几何、图案、材料以及光和水。卡塔尔的姆什莱布清真寺（194页）利用水和光取得了极佳的效果。一处长水池落在庭院主入口的轴线上，水池周围由柱廊组成，水也被象征性地用作祈祷之前的净化方式。水的存在给人一种清凉、静默和沉思的感觉，同时水也象征着财富、丰饶和健康。如若说水景常常被用于清真寺外部并赋予其象征意义，那么光则被用于其内部。光束透过重叠并附带图案的网格，在地板和墙面上形成精美的光影。从某种程度上来说，这些光束将有助于将人们“带到”更高的精神领域。由于伊斯兰教禁止在寺庙内出现任何有关阿拉或其他生物图案，所以在清真寺的装饰上，他们往往选择精美复杂的几何图案。如Jumaa清真寺这样精致的几何图案丰富并增强了建筑的整体效果。该设计具有“一个正方形平面不可动摇的几何逻辑，成为和谐统一的象征”，反映了自然界的四种元素：土、气、火和水。可以说该建筑中的每一层、每一处都充满了象征性意义。

与姆什莱布清真寺一样，日本阿格里礼拜堂（136页）的外形也采用正方形平面和立方体体量设计。整座礼拜堂完美地体现了哥特式建筑和经典日式木质体系的巧妙融合，创造了一小片茁壮生长的“森林”，这片“森林”由一根根向上分支的木柱组成。它的整体结构通过支柱垂直得到支撑，在地面上立有四根柱子，在第二层增加到六根柱子，然后像分形花朵一样，增加到八根精致的分支柱子。就像用一

Religious symbolism

Religious architecture is often seeped in symbolism. Architects use a variety of symbolic tools, like form, orientation, geometry, pattern, materials, light and water. Msheireb Mosque in Qatar (p.194) uses water and light to great effect. A long pool of water on axis with the main entrance in the courtyard (sahan) is flanked by colonnades. Water is also used symbolically as a means of purification before prayer, creating a sense of coolness, silence, and contemplation, water also symbolizes wealth, fertility, and health. If water is used to symbolic effect externally, so light is used within the mosque. Pinpoints of light filter through overlaid mesh of cutout patterns, casting delicate shapes onto floor and wall surfaces. These rays of light help to focus attention on higher realms. Islam forbids the representation of Allah or any living creature, so mosques are often adorned with beautifully intricate geometric patterns. Thus, Jumaa mosque is embellished with elaborate geometric shapes that enrich and enhance the architecture. The design has the “unwavering geometrical logic of a square plan, which becomes a symbol of oneness and unity (tawhīd)” and reflects the four pillars (al-arkān) in nature: earth, air, fire, and water. This is architecture imbued with layer upon layer of symbolic meaning.

Like Msheireb Mosque, Agri Chapel (p.136) in Japan also has a square plan and a cubic volume. The chapel is a fascinating marriage of reinterpreted gothic architecture and a quintessential Japanese wooden system to create a soaring forest of timber columns branching heavenward. The structure gains momentum vertically, four columns at ground level, increase to six columns in the second tier, and then, like a fractal bloom, multiplies to eight delicate



苏州礼拜堂, 中国
Suzhou Chapel, China

©Pietro Pegenauite

个简单的算法定义了一个复杂的想法。阿格里礼拜堂有力地诠释了可以运用数学几何解决建筑结构和形式这门艺术,而这也是支撑生命和宇宙的无形逻辑。与姆什莱布清真寺一样,这里的照明也被设计为精致的点点照明,但不同于姆什莱布清真寺,这里的照明光源来自悬挂在木板条天花板上呈矩阵排列的小灯泡。日光透过天花板上方的天窗照进室内,但屋外的景观却因为室内层层饰物的遮挡而变得模糊不清。有趣的是,这样恰好可以防止礼拜者分心,使他们能够专注于内心。

有时,建筑师会尝试使用巧妙的结构来颠覆建筑形式并回归后现代主义的“滑稽”风格。由Erick van Egeraat建筑设计事务所设计的莱比锡大学新帕琳奈教堂(204页),其设计则是彻底推翻了哥特式建筑的历史传统。教堂的外部由绿松石、灰色玻璃加上石头装饰,而内部乍一看似乎是一个带有精致的罗纹拱顶和支撑圆柱的哥特式风格教堂。然而,这些白色的表面只是薄薄的一层贴花装饰表皮,独立于建筑结构;精美的圆柱也不起支撑作用,而是精美华丽的枝形吊灯灯具,极不协调地悬浮在地板上。阳光透过外立面上细长的拱形窗户漫射进来。窗户的窗棂不是石雕,而是铝材,看起来就像精美的剪纸一般。这样的设计效果可能会令旁观者感到不安和疑惑:建筑师是否试图通过颠覆中世纪建筑的古老传统规范来质疑基本真理?

中国苏州礼拜堂(146页)的主体同样也采用了四四方方的设计,一个轻便的立方体体量矗立于由黑砖相互叠放交织所砌成的层层平台基座之上。建筑外墙上一排排金属栅栏如同一层面纱遮挡着里面的实体体量。里面建筑体量的墙上随机地开了许多窗户。在夜晚,

branched columns. Like a simple algorithm that defines a complex idea, Agri Chapel is a powerful essay in the art of creating architectural structure and form with mathematical geometry, which is the invisible logic that underpins life and the universe. As with Msheireb Mosque, here lighting has also been expressed as delicate points, this time in a strict matrix of hanging bulbs and tiny spots attached to the slatted timber ceiling. Daylight filters down through deep skylights above the ceiling and exterior views are obscured by the layering of materials. This lack of exterior views prevents distraction for worshippers, enabling them to focus their minds inwardly.

Sometimes architects try and use clever constructs, subverting forms and reverting to post-modern antics. The new Paulinum of Leipzig University by Design Erick van Egeraat (p.204) has radically subverted the historic norms of gothic architecture. A turquoise and gray glass and stone exterior enclose what at first glance might appear to be a gothic church interior with delicate ribbed vaults and columns. However, the white surfaces are a mere thin-appliqué detached from the structure and the elaborate columns do not support the building, but are actually ornate chandelier light fittings hovering incongruously above the floor. Elongated arched windows allow in diffuse light filtered through the exterior facade. The mullions are not carved from stone, but are cut from aluminum, like intricate paper cutouts. The effect is unnerving and somewhat perplexing to the onlooker. Are the architects trying to make one question fundamental truths by subverting the ancient norms of medieval architecture?

Suzhou Chapel (p.146) in China has also been designed on a perfect square plan extruded as a light cubic volume that rises above a layered podium of dark, interwoven brickwork. A perforated metal screen veils the inner solid vol-



圣伊利教堂，黎巴嫩
Saint Elie Church, Lebanon

透过这些窗户，礼拜堂内部的光若隐若现。另外，礼拜堂内的谷仓式屋顶由一根根紧密排列如同音律的木板条组成，这与其外观的颜色和风格截然不同，完全出乎人们的意料。可以说，整座礼拜堂就像是一座藏在盒子里的建筑，是一个远离外部世界的避难所，一个“世外桃源”。

位于黎巴嫩农村地区的圣伊利教堂（70页）的主建筑部分为白色立方体形状，耸立于颇具乡村风格的护围墙体之上。该地区在近代曾遭受暴力战乱而受损严重，而圣伊利教堂正是用来祈求和平的场所。值得注意的是，它是黎巴嫩唯一一座带有钟楼的基督教建筑。钟楼用于召唤群众或祈祷之事，其下方深处的入口就如同一个将世俗世界与神圣空间隔离开的空间。像前面提到过的建筑一样，光线透过窗户进入圣伊利教堂大厅，漫射在位于圣坛后面的墙面上。白色墙壁和光滑的大理石地板上柔和的渐变光线与十字架是这座教堂最精妙的搭配。在这里，纯白色的内饰营造出和平与和谐的氛围。

再来看位于黎巴嫩的另一座清真寺建筑——阿米尔·沙基布·阿斯拉清真寺（160页）。这是一座规模不大的石质清真寺，改建后的清真寺将原有的交叉拱形空间纳为一体。清真寺都应该朝向麦加方向，但是由于原建筑不是朝向麦加方向，因此新清真寺的设计理念就是运用建筑元素，在视觉上改变其朝向，达到朝向麦加的视觉效果。精致的白色宣礼塔横跨于原石质建筑之上，就仿佛半透明的面纱，又好似龙飞凤舞的阿拉伯文字书法。形状颇为抽象的白色宣礼塔由白色钢板条构成。从某个角度看，白塔是钢板一块，厚实坚固，但从另

ume with punctured arrays of random window openings that shine elusively at night. The interior of the chapel, clad in tight rhythms of timber slats with a pitched barn-like roof, completely defies one's expectations. It is a building inside a box, a haven protected from the outer world.

Saint Elie Church (p.70) in a rural district of Lebanon is a white cube rising above a series of rustic retainer walls. A region scarred by violent clashes in its recent history, this church celebrates peace. Interestingly, it is the only Christian project featured here with a bell tower, the traditional call for communal service or prayer. A deep entry beneath the bell tower is a threshold that allows for a transition between the profane outside and the sacred inner world. Again, light is brought indirectly into the main hall, washing against the wall surface behind the altar. The soft gradation of light on white walls and smooth marble floors and the cut out cross are the closest this church gets to adornment. The white interiors instill an atmosphere of peace and harmony.

Also in Lebanon is Amir Shakib Arslan Mosque (p.160), a small-scale stone mosque that incorporates an existing cross-vaulted space. As the existing building is not oriented toward Mecca, as mosques ought, the design concept was to use architectural elements to visually shift the orientation. A delicate white minaret, slung across the solid stone structure is like a translucent veil or the beautiful calligraphic curves of an Arabic letter. Built up of white steel fins, the abstract minaret is at once solid and then seems to dematerialize depending on one's vantage point. Three arches opening onto a public square allow abundant daylight into the domed prayer space. This is an unusually informal, extroverted mosque.



马里博尔市的唐博斯克教堂，斯洛文尼亚
Don Bosco Church in Maribor, Slovenia



圣温塞拉斯教堂，捷克共和国
St. Wenceslas Church, Czech Republic

一个角度看，白塔又变得虚无，似乎消失不见了。朝向公共广场有三个拱门，充足的阳光可以透过拱门照进建筑内部带有穹顶的祈祷区域。黎巴嫩的这座清真寺与众不同，不循旧规，不拘礼节，属于外放型。

虔诚礼拜堂位于意大利的科摩（14页），体量小巧，外观是非常规则的三维几何体，其三角的构造就像一块折叠的白色餐巾。阳光通过垂直墙面上的小圆孔照入室内，就像天上的星星，代表着仙后星座和北极星。很神奇的是，从某些角度来看，小礼拜堂似乎是在一个平面的边缘摇摇欲坠。该礼拜堂设计如同姆什莱布清真寺和阿格里礼拜堂的设计，使用了几何结构和严格对称的逻辑。

斯洛文尼亚的唐博斯克教堂（172页）是慈幼会教徒社区一个大型建筑综合体的一部分。整个建筑综合体围绕一个庭院而规划设计，院子里有一棵古老的菩提树。院子四周是廊道，由一些细长精美的柱子支撑着。围绕中心庭院的教堂空间布局遵循了欧洲古代修道院的样式。该建筑综合体的焦点就是弧形的石鼓。石鼓的表面由颜色深浅不同的釉面砖装饰，富有韵律和节奏感。这样的设计使石鼓显得更加柔和。另外，石鼓饰有精致的混凝土王冠，让人联系起基督的荆棘王冠。教堂由混凝土建造，其内部呈圆筒状，上方有一个可以透入自然光的巨大圆形天窗，成为一个独特的自然光眼。柔和的光线透过屋顶和墙体结合处的天窗洒在司祭席和后面唱诗班处，吸引教众的目光。在这儿能看到的唯一外界景象就是天空，这样做是为了让人们专注于内心的沉思。

和唐博斯克教堂一样，位于捷克斯拉夫共和国的圣温塞拉斯教堂（124页）也是圆柱体，但这个圆柱体立面经过雕琢切割，某些地方可以

The tiny Votive Chapel in Como, Italy (p.14) is a pure piece of three-dimensional geometry, triangulated like a folded white napkin. Small, circular apertures in the vertical wall planes filter points of light, like celestial stars, representing the constellation Cassiopeia and the Polar Star. From certain angles the chapel seems to totter miraculously on a single surface edge. As in Msheireb Mosque and Agri Chapel, here again the logic of geometry and strict symmetry has been used.

Don Bosco Church (p.172) in Slovenia also forms part of a larger complex for the Salesian community. The complex has been planned around a courtyard with an old linden tree surrounded by tall delicate columns supporting a covered walkway. The layout of ecclesiastic spaces around a central courtyard follows the format of ancient European monasteries. The focus of the complex is the curved masonry drum, which is softened by the rhythm of lighter glazed bricks and adorned with a delicate concrete crown, reminiscent of Christ's crown of thorns. Within, the church hall is a concrete cylinder lit from above by a great circular light gun, a singular oculus of natural light. Skylights on the roof/wall junction wash muted light down into the presbytery and the rear choir, drawing the eye of congregants. The only view of the outside world is the sky, emphasizing inward contemplation.

Like Don Bosco, the St. Wenceslas Church (p.124) in the Czech Republic is also a cylinder, but here the cylinder has been sculpted, in places peeled away to allow indirect light to wash into the interior and to create an upper floor balcony. The circle was chosen. A site was carefully chosen where the church would be the focal point of the village,