建築裡的記憶 The Memories within Architecture

Text / Andrea Chiu 邱羿瑄 Photo / Antonino Cardillo Architect (www.antoninocardillo.com)、SHAPS 舒赫

當建築面對記憶這個命題將如何作答？藉由兩位國際級建築大師 Antonino Cardillo 與張永和的近作，讓我們一同看見建築記憶的軌跡。

How can architecture reconcile certain memories? Recent works by two world-renowned architects, Antonino Cardillo and Yung-Ho Chang, reveal traces of memories contained within architecture.

在建築中重現了光影
Capturing Light and Shadow in Architecture
Antonino Cardillo

既然 Antonino Cardillo 被喻為印象派建築師，那麼我們就不得不談談印象派的由來。事實上印象派的得名是因為當時一位藝術評論家 Louis Leroy 的挖苦，Louis 看完印象派 1874 年第一次在巴黎的展覽後，在報紙上發表了一篇以「Exhibition of Impressionists」為題的文章，嘲笑莫內、高更、塞尚……等人的作品如同莫內的畫「日出 · 印象」一樣，作畫只憑印象，因此稱這些人為「印象派」。然而印象派在藝術史上帶來最大的衝擊就是，他們認為從表現光的過程中，就可以找到繪畫藝術的一切，而有印象派建築師之稱的 Antonino Cardillo，便是在建築中重現了光影，更找到了流動的時間。

Antonino 之作「紫屋」，是一幢位於英國威爾斯西南方彭布羅克郡的私人住宅。這件作品以其巨大的雕塑感，在當地野生的自然景觀中成為地標，而令人無法忽視的，便是光影在建築中自然流洩所創造出的時間感。客廳中彎曲的量體在中午遮擋住了光線，而厚重的牆面上切割的梯形空洞又讓光線穿越。到了黃昏，大廳黯淡下去，穹頂卻如同火盆一樣燻燻生輝。石材、水泥和紫色讓這座建築充滿了不可預期的變化。

另一方面，「紫屋」也表現出諾曼建築風格的傳承。Antonino 試著提問：「英格蘭、威爾斯、愛爾蘭和西西里島之間的交流跑哪裡去了？」因為羅馬時代以來，來自北海的拜占庭與阿拉伯文化打破了英國孤島的情況，為現代歐洲的誕生奠定基礎，被切割開來的巨大牆面與穹頂讓人與這段歷史產生連結，穿越了歷史的時空。

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1. 當光影穿越切割的建築灑落於牆上，彷彿形成空間的一唱一和。(Antonino Cardillo Architect)
When the light shines through the building and shadows form on the walls, a spatial harmony is formed. (Antonino Cardillo Architect)
2. Antonino Cardillo 在建築中重現了光影，更找到了流動的時間。(Antonino Cardillo Architect)
Antonino Cardillo's architecture captures light and shadow, and discovers a flowing sensation of time. (Antonino Cardillo Architect)

Since Antonino Cardillo is hailed as an impressionist architect, then we should indeed talk about impressionism. In fact, art critic, Louis Leroy coined the term "impressionist" to satirize artists now known by this term. In 1874, Louis published a newspaper article titled, Exhibition of Impressionists, in which he mocked Monet, Gauguin, Cezanne, and other artists. He stated that, like Monet's painting, Impression, Sunrise, works by these artists were all painted based purely on impressions. Therefore, he called such artists, "impressionists." The greatest impact that these impressionist artists have had on art was that their belief that all paintings serve as representations of light. Hailed as an impressionist architect, Antonino Cardillo creates works of architecture that capture the flow of time with its light and shadow effects.

Antonino's Purple House is a residence located in Pembrokeshire of England. The work seems to be a giant sculpture, making it a landmark that stands out from its natural surroundings. What cannot be ignored is the level of light and shadow that naturally flow over the house and create a sensation of time. The curved structure in the living room blocks sunlight from entering during noon, while the stairway carved into the massive wall draws light into the house. During dusk, the lobby becomes dim, while the dome glows like a hot brazier. The stone, concrete, and purple colors endow this building with an unpredictable amount of change.

On the other hand, the Purple House reveals a lineage that comes from the Norman architectural style. Antonino attempts to ask: "Where is the exchange between England, Wales, Ireland and Sicily?" During Roman times, the Byzantine Empire and Arabic culture made its way to the island of England, forming the foundation to modern Europe. The massive wall and dome reminds one of this history.

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1. 用建築回應歷史脈絡與自然變換，「紫屋」重新定義了建築的意義。（Antonino Cardillo Architect）
With architectural elements that echo history and natural change, the Purple House redefines the meaning of architecture. (Antonino Cardillo Architect)

中國古典建築的記憶轉譯

An Interpretation of Classical Chinese Architecture

張永和 Yung-Ho Chang

讓我們將眼光帶回亞洲。座落在北京東二環內與雍和宮比鄰的「北京京兆尹」本身即為傳統三進四合院，對於就出生在北京四合院的張永和來說，建築本身即意義非凡。曾經張永和在長城腳下的公社「二分宅」，完成他將這個城市的產物一分為二，形成和山坡共同圍合院落之勢，順勢擁抱自然。

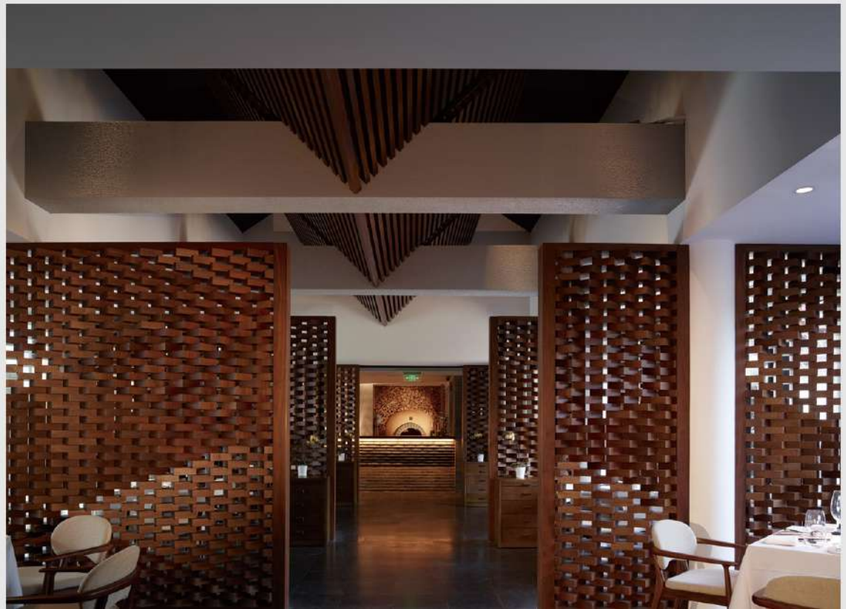
在「北京京兆尹」，張永和依舊尊重四合院建築的核心元素——「院」，採用了傳統材料當代設計的作法。那看上去彷如 Art Deco 風格的屏風，仔細一瞧，竟然是由四合院的屋瓦所拼出的幾何圖案；還有用餐區之間的隔屏，創造出一個個鏤空光影的，竟是用木頭做成的磚所砌成的；而原來用來砌牆的疊澀法，張永和竟然移植成磚造吧台。

這一切的素材都是四合院中最典型的材料，變換設計手法之後，呈現出一種當代的氛圍，達到傳統和現代的共生與結合。就在傳統四合院或拆或留、沒有定案的討論之際，又或中國經典飲食是否需要與時俱進的議題下，當中國當代建築之父張永和，遇上宮廷養生御膳京兆尹所激盪出的「北京京兆尹」，不就是中國古典文化最令人讚嘆的當代轉譯。

Let us turn our attention to Asia. Situated within the East Second Ring of Beijing and near the Lama Temple, the Beijing King Join features a classic Chinese courtyard layout. For Yung-Ho Chang, who grew up in such a traditional courtyard cottage, the building itself isn't particularly special. Chang's Split House, a commune located by the Great Wall, realizes his goal of splitting the aspects of Beijing into two, forming a courtyard that is enclosed by hills and embraced by nature.

As he designed the Beijing King Join, Chang paid homage to the "yard" - the central element of a traditional Chinese courtyard. For this project, he incorporated modern design into traditional materials. Upon closer inspection, the Art Deco blinds feature geometric shapes that are comprised of roof tiles from a traditional courtyard. The partitions that separate the dining areas create a hollowed out space that brings in unique light and shadow effects. In fact, the partitions are made out of wooden bricks. Using techniques for creating traditional fences, Chang designed a bar made from bricks.

All these materials happen to be some of the most typical objects found in a courtyard. After changing the design techniques, a contemporary atmosphere is presented that stands as an integrative symbiosis between traditional and modern elements. In either the demolition or preservation of traditional courtyards, there are no occasions for finalized discussions on whether classical Chinese diets need to advance with the times. The father of contemporary Chinese architecture, Yung-Ho Chang, drew his inspiration from the imperial palace when designing the Beijing King Join. The result is the most stunning modern interpretation of classical Chinese culture.



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1. 與北京雍和宮比鄰而居的京兆尹，是經典的三進四合院中國建築。（舒赫）
Situated near Beijing's Lama Temple, the King Join building features a classical Chinese courtyard layout. (SHAPS)
2. 留磚之型、取木之實，以建築元素構築成的空間演繹著歷史。（舒赫）
Accentuating the form and solidity of brick and wood, architectural elements present a spatial interpretation of history. (SHAPS)
3. 將砌牆的疊澀法運用在吧台上，為室內帶進一股粗獷的氛圍。（舒赫）
Constructed through bricklaying methods, the bar invokes a rustic atmosphere for the interior space. (SHAPS)