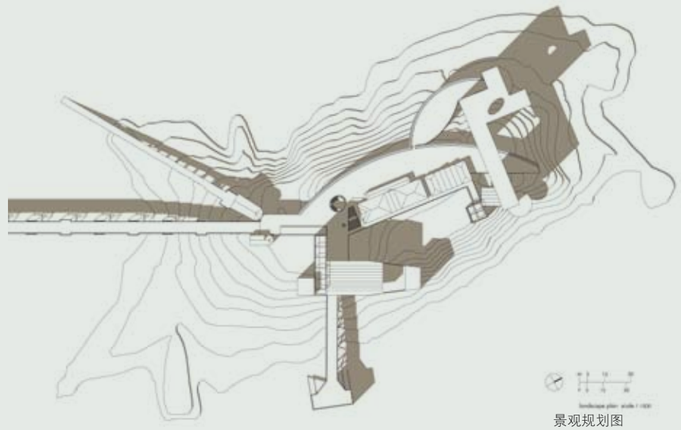
定格于时间之中——Birnbeck岛建筑群

Fixed in Time—Birnbeck Island Village

撰文/图片提供　Antonino Cardillo Architetto

白色版设计的镜像（从西南方向看）

轴测图



景观规划图

建筑似乎一直兼具着娱乐性，这是一个刻意为之且长久存在的现象。娱乐性通常是短暂而多变的，如果试图将一幢建筑的空间形态固定住，那么这个举动注定是要失败的。建造一幢兼具娱乐性的建筑是否可行？答案很可能是否定的。有一些潜在元素可以使建筑变得不同凡响，使建筑具有诞生之初所不具备的功能。如果不能将这些元素融入到设计之中，就很难使建筑超越时间的限制。娱乐影响着人们的行为和想法，它是一种由社会引导的形式。一个负责任的建筑师应该忽略预想的困难，去面对现实的困难。

该建筑的主体依托原有的码头和建筑，进一步开发出新的道路系统。建筑像一艘巨大的舰艇，弧形的构造之中包括着不同的构成元素，以一个新的地下室取代了旧的混凝土平台。地下室比码头低 5m，通过一条坡道很容易地通往 Birnbeck 岛的主入口，一系列灵活的空间将岛上的所有建筑连接起来。设计师依新建筑来设计弧形，使弧形与原有的地面标志物形成的参照系相协调。两种不同的材料将建筑表面区分开——底部是混凝土，而上部是板材。设计师综合了多种多样的传统建筑元素添补了空旷的空间，如楼体、悬桁、入口。在每一个狭窄立面的顶端，透过巨大的窗户可以欣赏到壮观的海景。此外，主体部分采用了非常规的标记与外部空间相连接，创造出丰富的层次感。

每一部分似乎都有所改变，并在建筑群中展现出新的含义，彼此产生共鸣，让人们感觉仿佛置身于一个留下生命和时间轨迹的古老村庄之中。

LD：《景观设计》杂志社

AC：Antonino Cardillo

LD：评审团对该设计方案给予了怎样的评价？

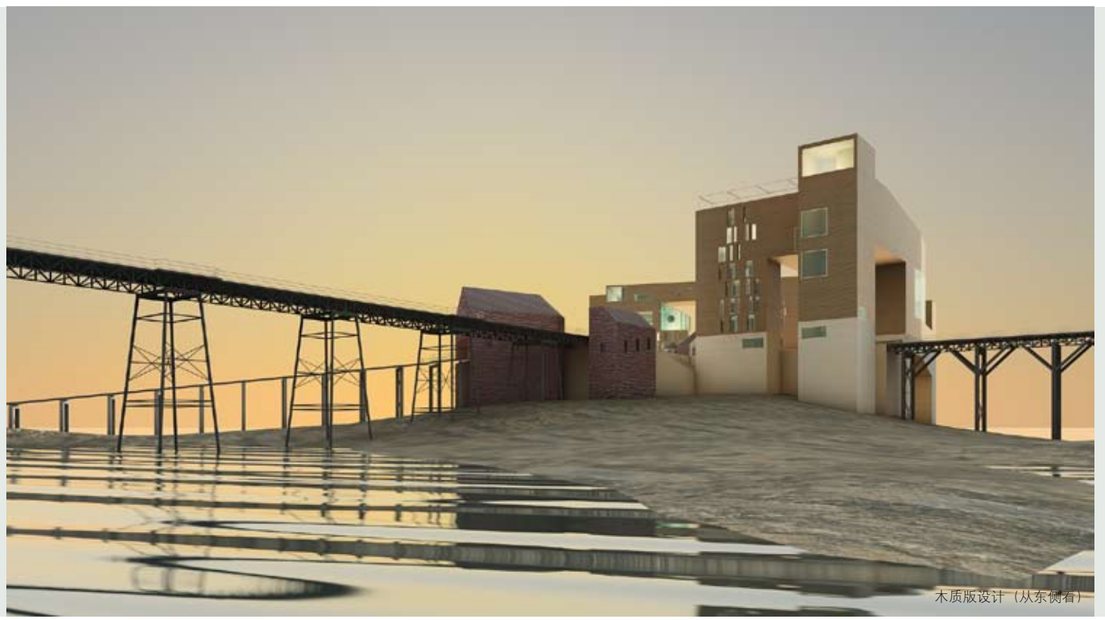
AC：评委们认为这是一个非常好的、很特别的设计，具有鲜明的特色——或者会很受人们青睐，或者会很受冷落。然而，这个方案忽视了岬角，而这一点恰恰不利于该设计方案的胜出。

LD：您认为该设计方案未能夺冠的原因是什么？

AC：我的设计方案可能太过于具体了。但是通常情况下，我很难提交上一份没有道路、构筑物和空间的初步设计方案，而这有时会吓到客户，尤其是那些以赢利为目的的客户。

LD：此次竞赛的失利是否会影响您今后的设计方向？

AC：经过这次竞赛后，我试图通过设计私人住宅来发展我的研究。因为大型的设计项目往往令我感到迷茫，而且面临的经济压力也很大，导致许多因素已不再由建筑决定。在这样的项目中我寻找不到兴趣点，当然这只是我的个人看法而已。



木质版设计（从东侧看）

初步设计（从西北方向看）

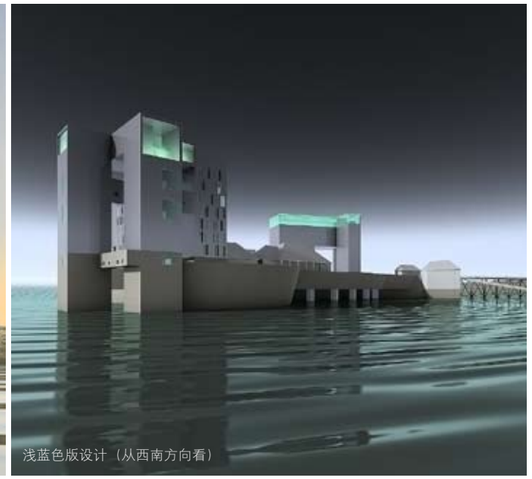
中间的设计（从西北方向看）

白色版设计的镜像（从西北方向看）

白色版设计的镜像（从西南方向看）

Having to be at least in intention a lasting phenomenon, architecture “puts up with” entertainment.
Entertainment is ephemeral, mutable, and a building that tries to fix the shape of a space in time is destined almost always to fail. Is an architecture of amusement possible then? Probably not, because it is difficult to surpass its own time without incorporating such a strong subliminal content for it to become significant in itself, able then to transcend the function for which such architecture was born, transforming the same function into a pretext. Entertainment certainly influences actions and thoughts. It is a form of social control. A responsible architecture can ignore these difficult presuppositions only with difficulty.
This architectonic complex is born out of the pre-existing piers and buildings developing into a system of pathways. Like a big naval vessel, a curved shape embraces all the diverse elements of the composition, substituting an old concrete platform with the new basement building. Constructed five metres beneath the main pier, it is accessible from a ramp near the main gate of Birnbeck Island. Its sequence of flexible spaces links all the buildings on the island from below. The vessel design counterpoints the new tall buildings, in plan strategically oriented following the double orthogonal reference system created through pre-existing signs. Two different materials divide these building surfaces: concrete at the bottom and planking at the top. The method of occupying the void synthesizes diverse traditional architectural layouts (tower, linear, cantilever and city gate). In each of their narrow frontages, at the top, a big window marks the seascape creating a panorama like multitude of lighthouses. Moreover, these primary volumes are written through several unconventional signs that communicate to the outside the different spatial situation of the interiors, according to an “urban” poetry that makes a complex stratification of meaning.
Each episode, however, appears transfigured and its being in the complex renders it something else, acquiring for it new meanings. Each part resonates in another constructing a stratified reality, as in an ancient village where life and time leave tracks on the ground.

木质版设计（从北侧看）


浅蓝色版设计（从西南方向看）

LD: Landscape Design
AC: Antonino Cardillo

LD: What comments does this design get from the jury?
AC: The judges thought it was a very good and quite unique response, one of those schemes that people either really liked or really didn’t like, which is sometimes the case in those schemes with a strong feature. It did ignore the headland however and this I would say was something that went against it.

LD: What do you think of the reason why it doesn’t win?
AC: Probably my design was too much definite. But usually I have some difficult to submit a preliminary project without paths, without structure, without spaces, because my works are so concrete and this sometimes might frighten client, especially if one has the goal of profit.

LD: Will this fail experience influence your future design?
AC: After this experience I’m trying to develop my research through private homes. The large scale leaves me perplexed, the economic pressure is very high and therefore many factors do not depend on the architecture. I feel little interest in all this, but certainly this is a very personal perspective. LD

项目位置：英国 SOMERSET
设计类型：皇家建筑师协会大赛参赛作品
设计时间：2007 年 10 月

Location: Somerset, United Kindom
Design Type: Entry for RIBA Competition
Design Time: October 2007