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《世界建筑》30年
THE 30 YEARS OF WORLD ARCHITECTURE
2010 WA 中国建筑奖
WA CHINESE ARCHITECTURE AWARDS 2010

1980 World Architecture 1981 World Architecture 1982 World Architecture 1983 World Architecture 1984 World Architecture 1985 World Architecture 1986 World Architecture 1987 World Architecture 1988 World Architecture 1989 World Architecture 1990 World Architecture 1991 World Architecture 1992 World Architecture 1993 World Architecture 1994 World Architecture 1995 World Architecture 1996 World Architecture 1997 World Architecture 1998 World Architecture 1999 World Architecture 2000 World Architecture 2001 World Architecture 2002 World Architecture 2003 World Architecture 2004 World Architecture 2005 World Architecture 2006 World Architecture 2007 World Architecture 2008 World Architecture 2009 World Architecture 2010

尼洋河景区游客接待站，西藏，中国

NIYANG RIVER VISITOR CENTER, TIBET, CHINA, 2009

建筑设计：标准营造·赵扬工作室

ARCHITECTS: Standardarchitecture-Zhaoyang Studio

评语 / Jury Comments:

该设计运用当地传统建造技术和材料，把西藏典型的人造元素和自然地景的强烈对比彰显出来，同时通过洞口、形体和空间的几何特征把建筑和周围景观加以联系。院落中颜色的运用强化了空间的过渡，也是对传统西藏建筑的一种当代诠释。□

By using local construction techniques and materials, this project makes a strong contrast between artificial elements and the natural landscape in Tibet. The building relates to the surrounding landscape through wall openings and its unique form and geometry. Colors are used to highlight transitional spaces, and yield a contemporary interpretation of traditional Tibetan architecture. □

尼洋河风光带是雅鲁藏布江大峡谷旅游开发的一部分。作为景区的入口，这个游客接待站承担了售票、漂流活动更衣室和游客卫生间等简单功能。基地选在米瑞公路沿线的一片河滩上，公路切断了场地和山体的联系，把河滩孤立出来，但我们找不到充分的理由去做一个完全自治的建筑，概念在平面图的推敲中逐渐成形，建筑形体和空间的几何特征把建筑和环境联系起来。

从外轮廓包裹的不规则形体中“切割”出来的内部空间把流线问题转化成具有仪式感的空间体验。这个空间以一个不规则四边形庭院来连接建筑的4个开口，重新定义了景观体验的视角，并以此唤醒游客对风景的感知。

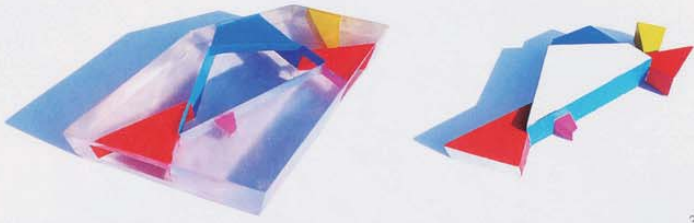
我们采用并改良了藏区的乡土建造技术，毛石承重墙体和筒支木梁构成了主要的结构体系。屋面的卷

材防水以上覆盖了150mm厚的阿嘎土。阿嘎土是西藏建筑中常见的屋面防水材料，疏松的粘土在加水反复拍打后板结，形成可靠的屋面防水层和保温层。我们试图从这种乡土技术中发展出当地藏民可以理解的现代性。

西藏的单纯的色彩有直指人心的力量。我们把一个颜色的“装置”引入这个建筑内部的公共空间。西藏的矿物颜料被直接涂刷在毛石墙面上，颜色的转换强化了空间的几何转换。从日出到日落，不同方向和高度角的阳光射入各个洞口。从建筑中穿过时，人们可以在不同的角度和时刻体验到不断变化的色彩效果。这些颜色没有西藏传统文化中的象征性，它们是单纯而抽象的。这种抽象性和几何的抽象性结合起来，形成“符号化”西藏的对立面，试图提出阐释西藏的另一种解答。□







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地点 /Location: 西藏·林芝·达则村 /Daze Village, Linchi, Tibet

建设单位 /Client: 西藏旅游股份有限公司 /Tibet Tourism Ltd.

建筑面积 /Area: 430m²

结构体系 /Structure System: 毛石承重墙 + 木结构屋面 /Stone Load-bearing Wall + Timber Roof

Cost: 1,000,000 rmb

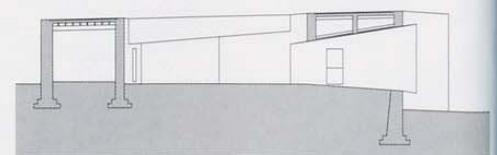
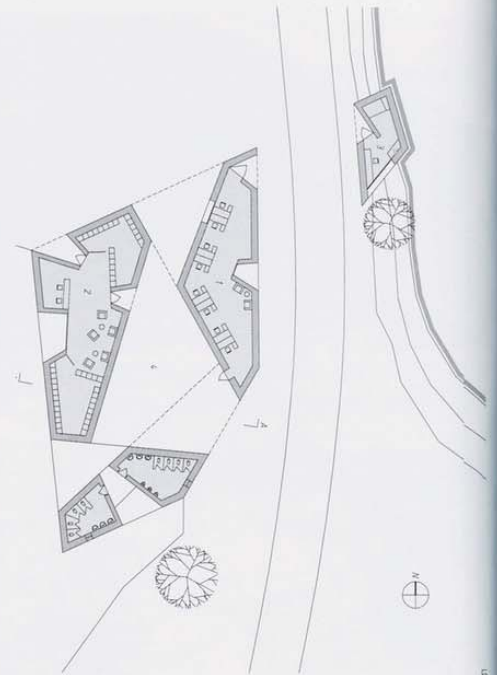
设计时间 /Design Phase: 2009.1 – 2009.5

建造时间 /Construction Phase: 2009.6 – 2009.10

设计团队 /Design Team: 赵扬, 陈玲, 孙青峰 /ZHAO Yang, CHEN Ling, SUN Qingfeng

摄影 /Photographer: 陈溯 /CHEN Su

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Niyang River is part of the tourist development of Brahmaputra Canyon. As the entrance building, this visitor center combines a ticket office, a dressing room for rafting and toilets. The site is located on the river beach along Mirui road, the road separates the site from the nearby mountain, makes the river beach almost isolated. However, we found no sense to make a completely autonomous building and our concept developed with the refine of plan. The geometric feature of the building volume and spaces related the building with the surroundings.

The "carved out" inner space transforms the problem of circulation to a series of spatial ritual. This space has a central courtyard connecting four openings, re-defining the perspectives to experience the views, while stimulating the tourists' awareness of the landscape.

We adopted and developed the vernacular building techniques. The load-bearing stone wall and timber beams are the main structure system. A 150mm thick layer of Aga clay covers the waterproof membrane. Aga clay is a vernacular waterproofing material. It stiffens when tampered with water and works as another layer of waterproofing and heat insulation. We try to experiment a modernity that is based on a materiality and technology that can be perceived by the local Tibetan people.

The vibrant Tibetan colors generate a transcendental power. We introduce a color installation into the building's inner public space. The local mineral pigments are directly painted on the stone surfaces. The transitions of colors highlight the geometric transitions of space. From morning to dusk, the sunshine changes its direction and altitude angle, penetrating through the different openings. When passing through the building, people perceive ever-changing color combination from different perspective and at different time. There is no cultural symbolism in this color concept. These colors are abstract, resonating the geometric abstractness. They work as a counterpart of a "symbolized" Tibet, providing another interpretation of contemporary Tibet.□





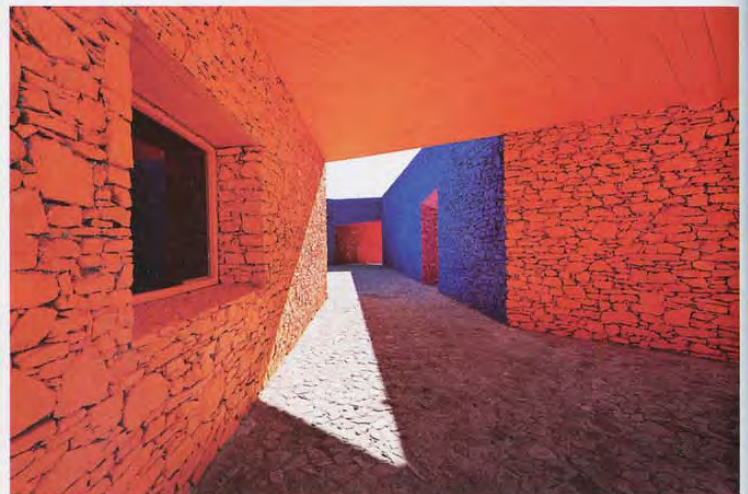




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