

定制：传统与融合
Custom Made: Naturalizing Tradition

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摘要：本文研究了在“自然”视角下的挪威建筑。纵观20世纪，各种各样的环境意识涌现在建成环境和建筑理论中。今天，挪威建筑制造中对自然的运用、阐释和理解的理念在挪威建筑师中几乎已成为一种神话。要从建筑的关系上探讨“自然”的用法和涵义，可以将它解析为自然三相：自然之实、自然之道和自然之象；而这些语汇可以在最近挪威建筑的具体实例上进一步展开。

Abstract: This essay examines the notion of "nature" in Norwegian architecture. Throughout the 20th century, forms of environmental awareness have manifested themselves in the built environment and architectural theory. Today, the utilization, interpretation and understanding of nature as a concept embedded in Norwegian architectural production has an almost mythical status among the country's architectural community. In the context of this Norwegian discourse, "nature" as it relates to architecture can be "decrypted" into three main themes: "nature found", "nature instrumentalized" and "nature imagined." These terms are discussed in relation to specific examples in contemporary Norwegian architecture.

关键词：自然，语境，挪威建筑
Keywords: nature, context, Norwegian architecture

“定制”是一次以挪威建筑制造为主题的展览（图1、2）。它没有延续业内当下关于可持续性的讨论。展览的出发点是讨论现代挪威建筑中“自然”（nature）与“天然”（the natural）的作用和联系。建筑图纸和展览照片的选择意在展开当今挪威建筑制造中围绕核心主题、工具和母题的一系列讨论。“定制建筑”的目标不是臆定新的挪威建筑法则，也不是定义一种“挪威建筑”；而是要探索现代挪威建筑文化中的建筑实践形式与建筑理论著述之间的辩证关系。这种二元论可以归结为“制造的传统”（建筑实践）和“传统的制造”（建筑讨论和著述）。在展览中，二者表现为建筑作品的拼贴和被称为“现成品”的装置。现成品以过去70年中理解、探讨和论证建筑的方式——包括2126册书籍、图录、宣传册、杂志和手册在内的165228页收藏品——来揭示传统的制造。“拼贴”则是本文的基础。它的表述框架是20世纪中叶至今建筑对自然的阐释：它展现的是业内借鉴自然、提出理念和设想的轨迹。本文中的作品和文字将重点放在展览主题的若干关键项目和内容上，并转化为杂志出版的形式。

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挪威建筑文化的背景

克努特·克努森（Knut Knutsen）是挪威建筑环境意识和生态思想的先驱之一。1961年，他在建筑杂志《建筑艺术》（*Byggekunst*）发表了文章“以人为中”（Mennesket i Sentrum），成为在资源有限的世界中倡导谦和而有节制的建筑的人本主义生态宣言。这与1960年代他的挪威同行以及国际建筑文化中英雄主义的乌托邦幻想截然相反。早在13年前，他就在波尔多（Portør）建成了自己的夏季住宅（图3）。它的平面和草图甚至被当做挪威因地制宜的景观设计和环境意识的宣言。别墅谦和的尺度在挪威南部多山的海滨景观中显得不同寻常。克努森的建筑棱角分明却又审慎周正。这使他成为20世纪挪威建筑的先锋，歌颂简约与谦逊，并走向它的极致。

从1950年代到1960年代，针对语境的各种环境意识和敏感性问题在建成环境和建筑理论中日渐



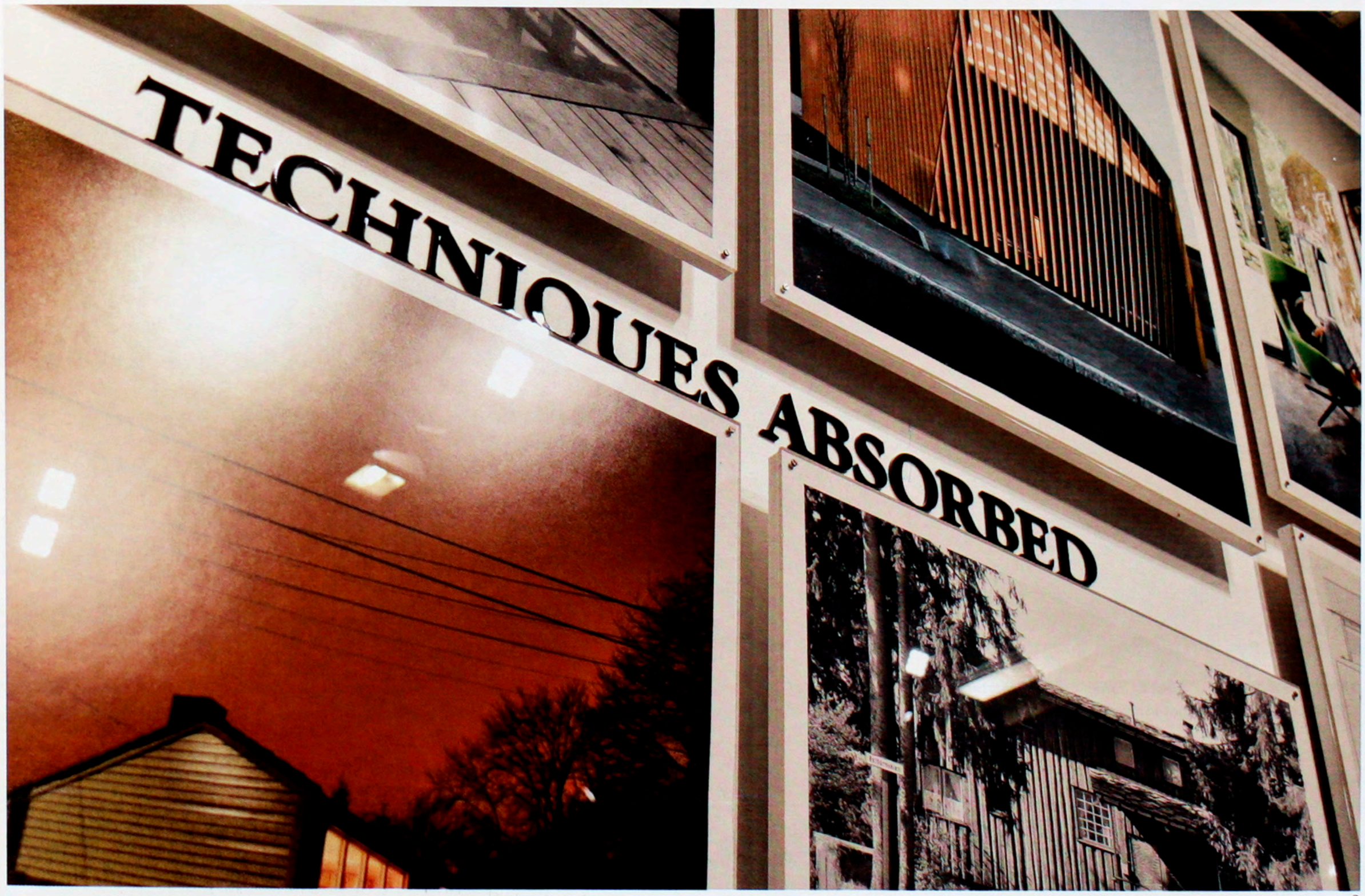
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"Custom made" is an exhibition addressing Norwegian architectural production, departing from the current discussions on sustainability within the discipline (Fig. 1, 2). The exhibition's starting point is to explore the role and relevance of "nature" and "the natural" in modern Norwegian architecture. The selection of architectural drawings and photographs of the exhibition is meant to illustrate sets of discussions meandering around central themes, tools and motifs present in Norwegian architectural production. Custom Made aims not towards postulating a new canon of Norwegian architecture, nor does it aspire to identify a definite "Norwegian architecture" as such. Rather, it explores the dialectic between architectural practice forms and architectural discourse in modern Norwegian architecture culture. This dichotomy can be defined as respectively "the tradition of production", meaning architectural practice, and "the production of tradition", referring to architectural debates and discourses. In the exhibition, the two manifest themselves as a collage of architectural works, and an installation called "the readymade". The readymade exposes the production of tradition by referring to how architecture is understood, discussed and legitimized the last seventy years through a 165,228 page long collection containing 2126 books, catalogues, pamphlets, magazines and manuals. "The collage" is the basis on which this article is written. Its narrative is structured around interpretations of nature in architecture from the mid twentieth century until today: It unfolds trajectories of nature references, ideals and ideas within the discipline. The works, and texts presented here elaborate on some key projects and aspects of the exhibition's theme, translated in to a magazine format.

1.2 “定制”展，奥斯陆/Custom Made exhibition Oslo（摄影/Photo: Courtesy of the Custom Made curators）

The Backdrop of Norwegian Architecture Culture

An early advocate for environmental awareness and ecological thinking in Norwegian architecture was Knut Knutsen, that in his essay "Mennesket i Sentrum" ("Man as Midpoint"), published in architectural magazine "Byggekunst" in 1961, provided a humanist, ecological manifesto for a modest and restrained architecture in a world of limited resources, contrary to the imaginings of heroic utopias projected by many of his Norwegian colleagues and by the international architecture culture of the 1960s. Thirteen years earlier, he had completed his own summerhouse at Portør, whose plans and sketches became somewhat of a manifesto for landscape adaption and environment-conscious design in Norway (Fig. 3). The house's modest dimensions are contrasted by its unconventional

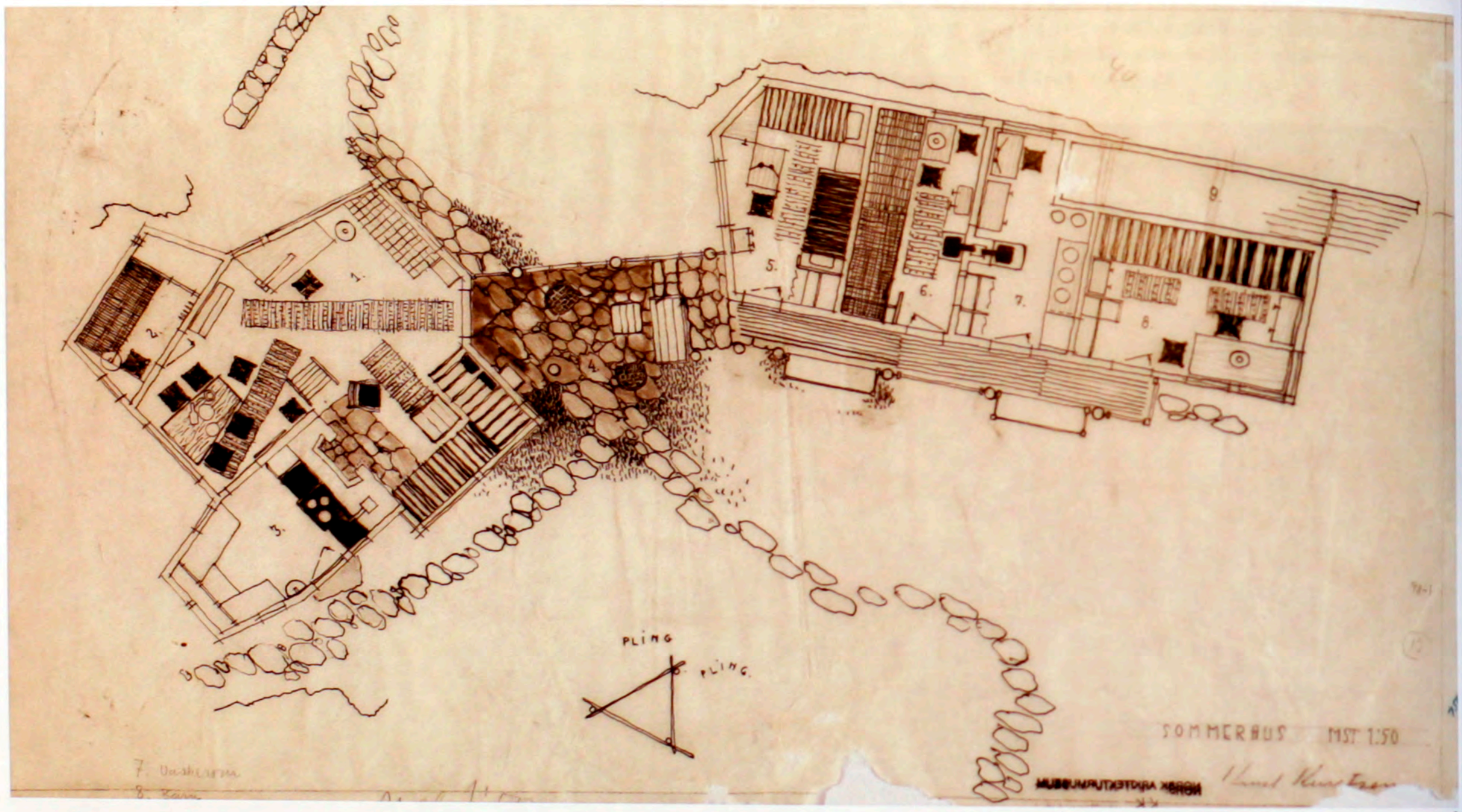


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突出。像克努森的继承者埃利亚森和兰贝特 – 尼尔森（Eliassen & Lambert–Nielsen）这样的实践建筑师发扬了他的精神，强调建筑与周围景观之间关系的重要性。这一时期最具影响力的新兴建筑师是文克·塞尔默（Wenche Selmer）。在她看来，自己的作品是从两个关系出发的：建筑的环境和建筑的用户。她关注的是现有场地的内在可能和约束，一次形成了一种对场地本身进行创造的手法。在建筑理论上，克里斯蒂安·诺贝格 – 舒尔茨（Christian Norberg–Schulz）作为《建筑艺术》的编辑，用了 10 多年来讨论地点、纪念性和传统的问题。他关于现象学的著作为建筑师提供了专业术语，以及从语境出发的建筑实践和制造的理论基础——尽管争议颇多。这就指向了我们的推论——当时出现在建筑中的环境意识，既是一个学科工具，也是一个政治声明：我们今天所讨论的“可持续性”的内容是建筑制造的组成部分，也是在现代性加速全球化的过程中体现地区特殊性和传统的手段。

1960 年代末，建筑业日趋政治化。环境主义与建筑的关系也愈发重要，而自然景观意识仍是北欧建筑的特征。在挪威，斯韦勒·费恩（Sverre Fehn）已成为面向国际的一代建筑师的代表——他们都以复杂的个人阐释推进现代主义的理念。费恩作为建筑师的毕生成就源自可数的几个项目，而这使他跻身 20 世纪欧洲大师的行列。其中包括威尼斯的北欧馆（图 4）：它将纪念性与因地制宜的场地设计结合起来，使现有的树木与建筑融为一体。另一个名气略小的项目是奥斯陆的斯科达伦（Skaadalen）听障学校。这座砖与混凝土的建筑将斯韦勒·费恩建筑中最具代表性的质朴与节制体现得淋漓尽致。尽管斯韦勒·费恩是挪威无可争议的最负盛名的建筑师，但与他同时代还有很多值得一提的大师。阿雷·韦斯特利德（Are Vesterlid）就是其中一位。他独立完成或与 Arkitim 事务所合作的小尺度住宅，对于木材和施工工艺有一种敏感的实用性。瑟吕姆（Sørum）农场项目（图 5）也是一个木结构扩建与旧农房结合的典范。

而更具商业性的工作室被认为继承了特殊的“北欧”建筑手法。在挪威，大名鼎鼎的建筑师尼尔斯·托尔普（Nils Torp）通过斯德哥尔摩的北欧航空公司项目（图 6），以及后来的希斯罗英国航空公司总部项目，对办公楼建筑进行了“再创造”。这两座建筑都有一套基础设施体系作为大型公共空间使用，而这在后来被提炼为“北欧办公楼模式”。尽管与自然的联系较少，这些建筑把大型办公建筑的尺度分解为可控的体量，让室内外空间相互交融。不过，从 1980 年代中期开始，随着技术和生态建筑的发展，出现了新一代建筑师，对挪威建筑法则进行反思和重构。他们的作品展现出处理自然和景观的赋有活力的手法，强调业内特定的观点、方法和技术，并在 1990 年代形成了新的专业路线。一个更早的例子



3 波尔多夏屋首层平面，1949年，克努特·克努森/Portør Summer House, 1949, Knut Knutsen, ground-floor plan



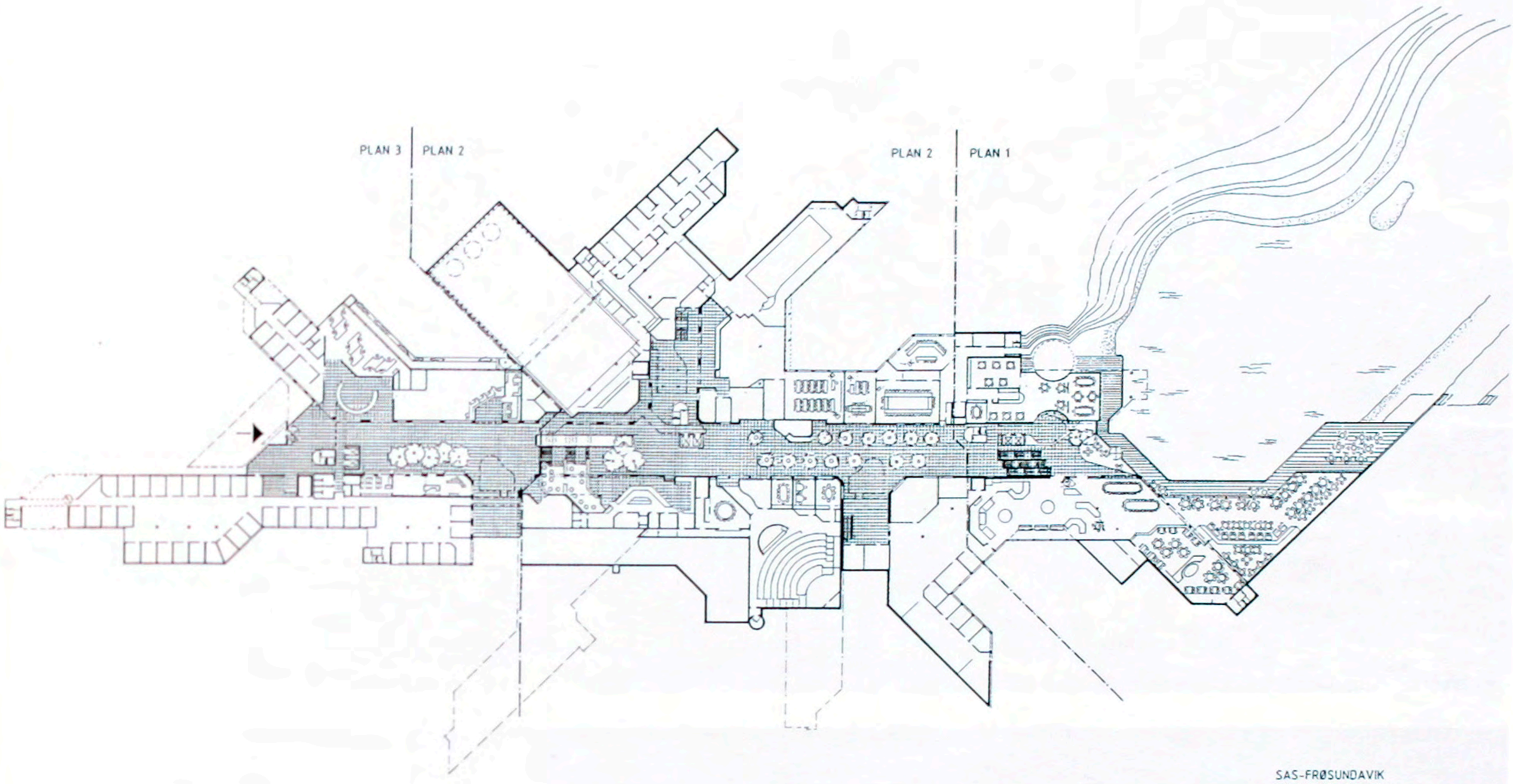
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adaption to the rocky coastal landscape of southern Norway. Knutsen's edgy, although prudent, architecture locates him within the forefront of Norwegian architecture in the twentieth century, being an avant-garde celebrating (and subsequently exhausting) the frugal and the humble.

Through the 1950s and 1960s, forms of environmental awareness and sensitivity towards context manifested themselves both through the built environment and architectural theory. Practicing architects like the Knutsen protégés Eliassen & Lambert-Nielsen evolved the legacy of Knutsen, stressing the importance of a building's relation to its surrounding landscape. Among the most influential emerging architects of this era is Wenche Selmer, whose work was, according to herself, based on two relationships: The building's surroundings and the building's users. Her focus on a given site's inherent potentials and constraints constitute an approach that could be read as an invention of the site itself. Within architectural theory, Christian Norberg-Schulz addressed the issues of place, monumentality and tradition for over a decade as the editor of "Byggekunst". His works on phenomenology provided architects with both a terminology and, if though disputed, theoretical basis for context-

4 威尼斯馆，1962年，斯韦勒·费恩/Venice Pavilion, 1962, Sverre Fehn（摄影/Photo: Teigens Fotoatelier）





SAS-FRØSUNDAVIK
PLAN GATAN, 1:400
NIELS TORP A/S, ARK.MNAL

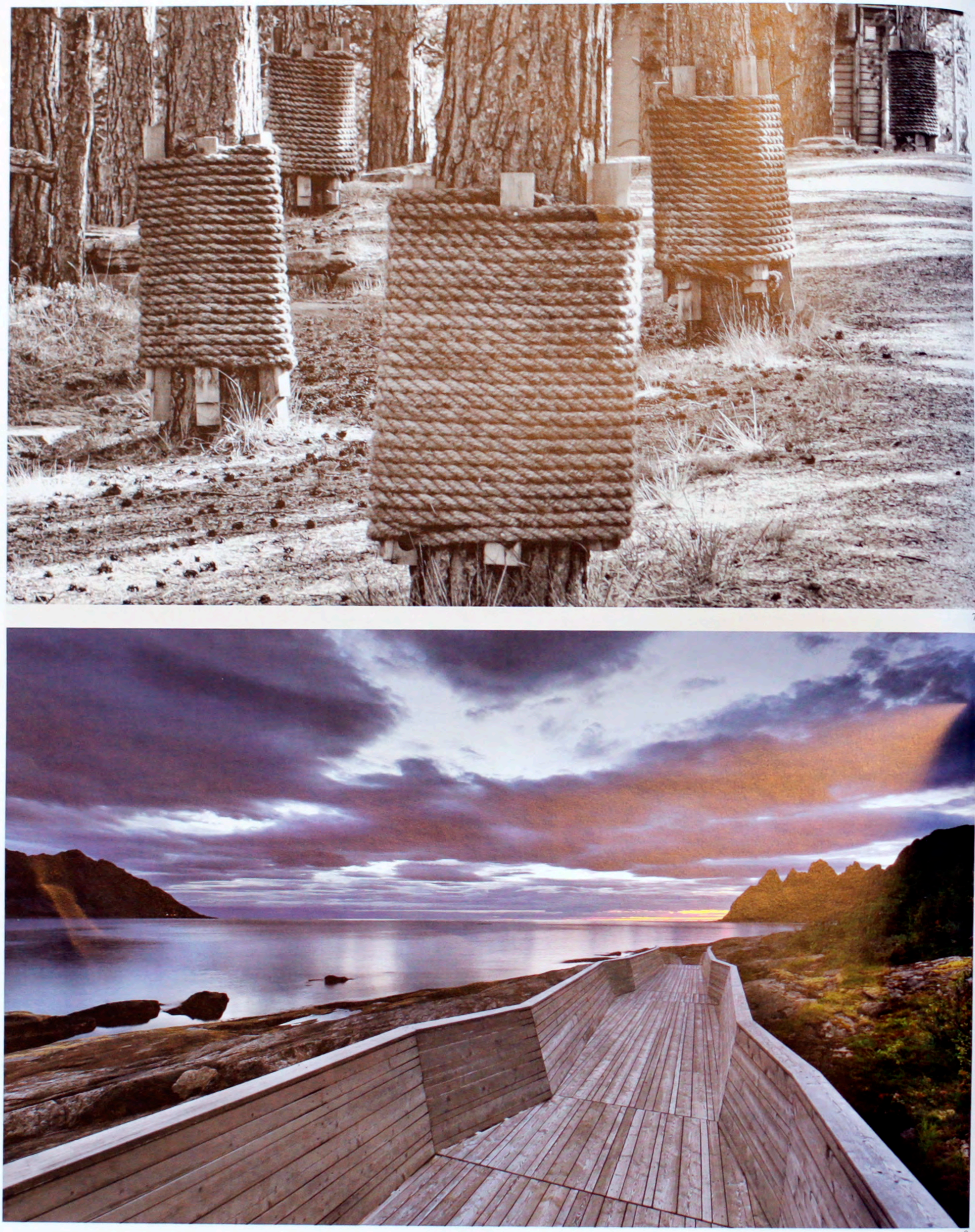
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driven architectural practice and production. This leads to our claim that the environmental awareness found in architecture at the time was a disciplinary instrument as much as a political statement: What we today define within "sustainability" discussions was an integrated aspect of architectural production, as well as a tool to articulate regional specificity and tradition in an increasingly globalized modernity.

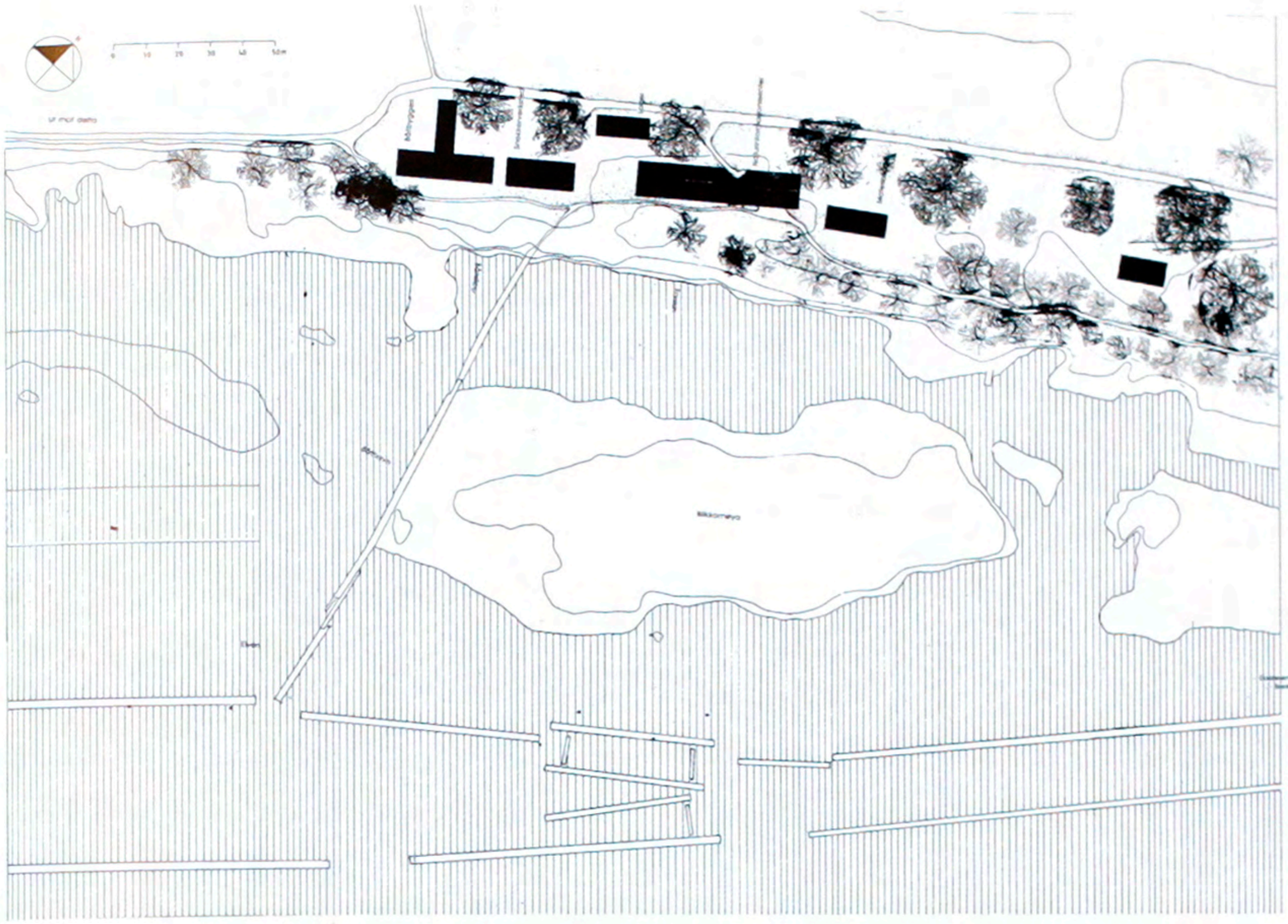
Parallel to environmentalism's growing pertinence in the gradually more politicized discipline of the late 1960s, awareness of nature landscapes continued to define Nordic architecture. In Norway, Sverre Fehn had come to represent an international-orientated generation of architects that evolved modernist credos through complex, personal interpretations. Fehn's lifetime achievement as an architect resulted in a handful of projects that placed him among the great European masters of the 20th century. Among these is the Nordic pavilion in Venice (Fig. 4), that combines monumentality with a subtle adaption to site, underlined by the integration of existing trees into the building. A somewhat less celebrated project is Skaadalen School for the hearing impaired in Oslo. This brick and concrete building exposes the earthy modest and controlled approach representative for Sverre Fehn's architectural oeuvre. Although Sverre Fehn is undisputedly Norway's most cherished architect, there are also other masters of his era worth mentioning. Among these is Are Vesterlid, whose small-scale residential buildings, executed alone or in cooperation with office Arkitim, possess a sensitive pragmatism to wood-based materials and construction techniques. The project "Farm at Sørum" (Fig. 5) also exemplifies how an added wood structure merges with the existing timber construction of the old farm building.

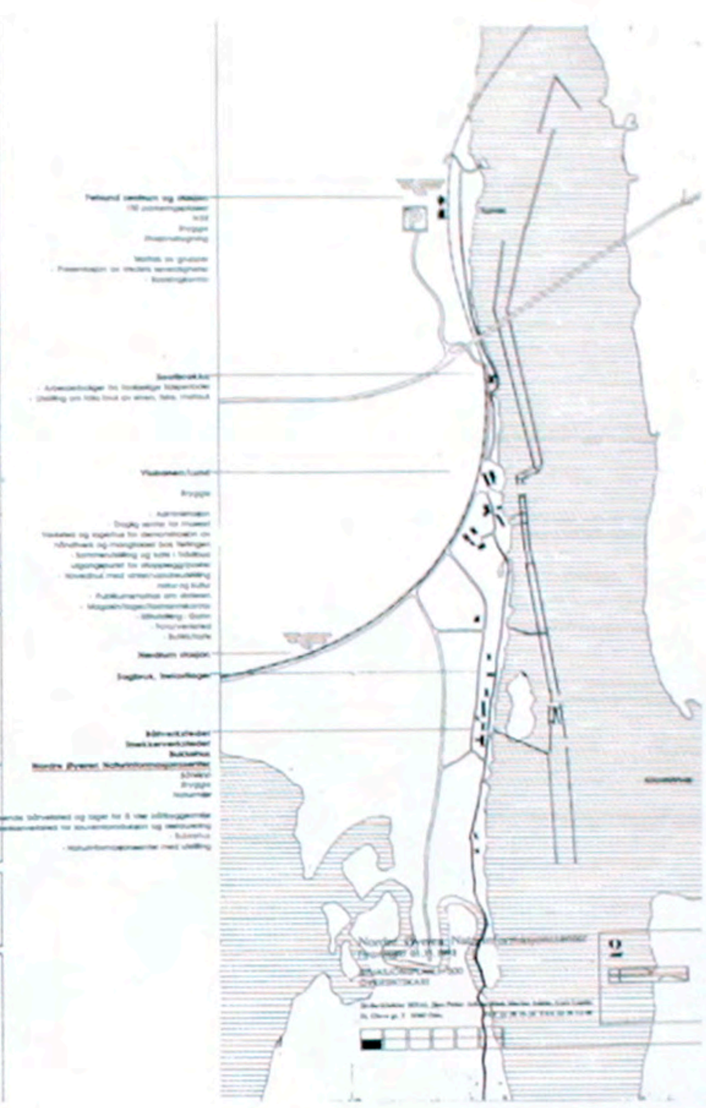
Also more commercially orientated offices have been said to sustain a specific "Nordic" approach to architecture. In Norway, the influential and highly prolific architect Nils Torp was said to "re-invent" the office building with his project for Scandinavian Airlines outside Stockholm (Fig. 6), and later, British Airways headquarters outside Heathrow. Both buildings feature a hierarchy of infrastructures that functions as large common spaces, a diagram

5 瑟吕姆农场，2003年，阿雷·韦斯特利德/Sørum Atelier, 2003, Are Vesterlid（摄影/Photo: Rickard Riesenfeld）
6 斯堪的纳维亚航空公司总部首层平面，1987年，尼尔斯·托尔普/Scandinavian Airlines Headquarters, 1987, Nils Torp, ground floor plan



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7利亚桑登旅游线路项目，1998年，延森与斯科温建筑师事务所/Liasanden Tourist Road Project, 1998, Jensen & Skodvin Arkitekter AS（摄影/Photo: Courtesy of Jensen & Skodvin Arkitekter AS）

8 通厄内塞特观景点，Code建筑事务所/Tungeneset tourist stop, Code: Arkitektur AS（摄影/Photo: diephotodesigner.de.jpg）

9 费特兰松瑟场地平面，阿斯金姆和兰托事务所/Fetsund Lenser, Askim & Lantto, site plan



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是延森与斯科温建筑师事务所（Jensen & Skodvin Arkitekter）的利亚桑登（Liasanden）道路观景点（图7）。它表达概念的手法是用简单的技术和廉价的材料实现宏大而克制的设计。最近，Code建筑师事务所的通厄内塞特（Tungeneset）观景点项目（图8）采用了相似的理念，通过微微抬高的线性桥体强化了景观的效果。业内的变化在这一时期的建筑中也表现得非常明显：在阿斯金姆和兰托事务所（Askim & Lantto）的项目费特松兰瑟（Fetsund Lenser，图9）的场地平面中，景观不但是建筑的组成部分，也是强化和展现建筑自身的工具。在雷于尔夫·拉姆斯塔（Reiulf Ramstad）最近的特罗斯蒂根国家旅游线路项目中，我们看到了相似的情况，项目场地平面表现出，现有的景观和新增的建筑成为不可分割的整体。

10 克斯特格莱德夏屋，1965年，文克·塞尔默/Kisteglad Summer House, 1965, Wenche Selmer（摄影/Photo: Frode Larsen）

自然三相

挪威建筑制造中对自然的运用、阐释和理解在这个国家的建筑师中有一种神秘的韵味。不过，作为手法，它可以“分解”为三大主题：自然之实、自然之道和自然之象。第一大主题“自然之实”将自然视为给建筑制造直接带来灵感的空间条件，其最突出的表现是建筑师处理地形和气候的方法。凭借简单的工具和技术，自然就成为可以接受、甚至是强化的空间实体。这表达出一种因地制宜的意愿，而它源于审慎的态度和建筑理念上的简约。倡导这种态度的不仅有文克·塞尔默的项目（图10），还有同时代的伦与哈格姆建筑师事务所（Lund &



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that later has been labeled "the Scandinavian office model". Though less associated with nature, these buildings break down the scale of large office complexes in to manageable volumes challenging the relation between indoor and outdoor spaces. From the mid-1980s however, and parallel to the evolution of a technological, ecological architecture, a new generation of architects emerged that revisited and re-conceptualized the Norwegian architectural cannon. Their work represented a rejuvenated approach to nature and landscape, accentuating specific discussions, approaches and techniques within the discipline that would establish new disciplinary agendas throughout the 1990s. An early example is Jensen & Skodvin Architects' "Liasanden road rest stop"(Fig. 7) that displayed a conceptual approach to the landscape through a grand and underplayed design using simple techniques and inexpensive materials. Recently, Code Arkitektur's "Viewpoint Tungeneset" (Fig. 8) used a similar idea of amplifying the presence of landscape through a slightly elevated linear bridge structure. Changes within the discipline also became apparent in architectural representations of the era: In the situation plan for Askim & Lantto's project "Fetsund Lenser" (Fig. 9)the landscape was an integral part of its architecture, and utilized as

11 富鲁隆德别墅，1988年，伦–哈格姆建筑事务所/Villa Furulund, 1988, Lund & Hagem Arkitekter AS（摄影/Photo: Nils Vik）



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12 埃尔夫夏屋，2002年，莉丝贝特·丰克，托马斯·麦奎兰/
Erve Summer House, 2002, Lisbeth Funck, Thomas McQuillan（摄影/Photo: Ivan Brodey）



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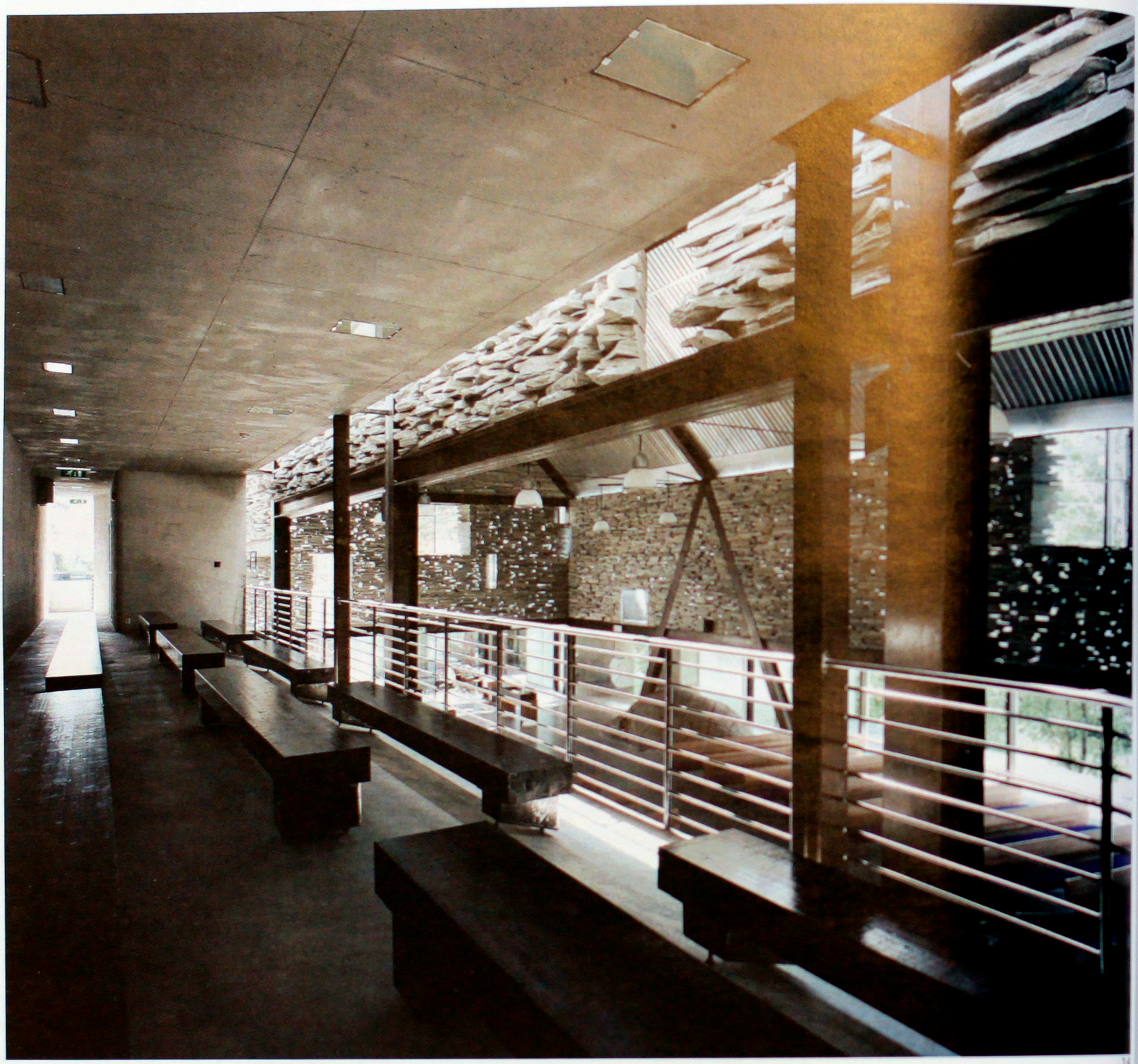
a tool to strengthen and legitimize the building itself. In Reiulf Ramstad's recent "National tourist route Trollstigen" we see a similar condition, where the existing landscape and the architectural intervention become inseparable entities conveyed by the project's situation plan.

Three Themes of Nature

The utilization, interpretation and understanding of nature as concept within Norwegian architectural production claim an almost mythical status among the country's practicing architects. As approach however, it can be "decrypted" in to three main themes: *Nature as found*, *nature instrumentalized* and *nature imagined*. The first theme, "nature as found", deals with nature as a physical constraint directly informing architectural production, represented most evidently by how architects approach topography and climate: By means of simple tools and techniques, nature is seen as a physicality to be accepted and even accentuated. This exposes a will for contextual adaptation rooted in frugality both in terms of prudence, but also as ideological approach to architecture. Exponents of such attitudes are projects by Wenche Selmer (Fig. 10), but also contemporaries like Lund Hagem Arkitekter: Their organization of "Villa Furulund" (Fig. 11) is based on the mapping of vegetation found on the plot, integrating its pine trees as a conceptual tool in the articulation of the building.

The second theme,"nature instrumentalized", aims to describe projects where nature is utilized to validate, legitimize or stage architecture. Here, nature becomes the silver screen on which architectural illusions are projected. Autonomous buildings become strengthened by the rhetoric

13 霍尔姆斯布画廊，1973年，比亚特·莫尔/Holsmbu Gallery, 1973, Bjart Mohr（摄影/Photo: James Bengtson）



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14 莫滕斯鲁德教堂，2002年，延森与斯科温建筑师事务所/
Mortensrud Church, 2002, Jensen & Skodvin Arkitekter AS
（摄影/Photo: Courtesy of Jensen and Skodvin Arkitekter）



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and narrative that landscapes can provide. An evident example is Lisbeth Funck and Thomas McQuillan's "Erve Summerhouse" (Fig. 12); simple and small in its tree-clad articulated container-shape, but voluminous in its scope through localization and orientation. Another prominent project in this category is Bjart Mohr's "Holmsbu Gallery" (Fig. 13)from 1973, where large windows frame the forest understory as motif within the gallery. Jensen & Skodvin Architects continuously explore the relation between the interior and the exterior. In Mortensrud Church (Fig. 14), the integration of bedrock as a literal altar within a religious building accentuates the transition from Wenche Selmer's perceived humbleness to an architectural scenography articulated in Norwegian glacier-polished stone. In Jensen & Skodvin's most recent project "Cabin Storfjord" the dialectic between inside and outside mediated by the exposed bedrock is obliterated altogether: The former transcendent nature here becomes immanent with architecture. The resulting building is monumental, yet utilizing every potential provided by its hillside surroundings in its design.

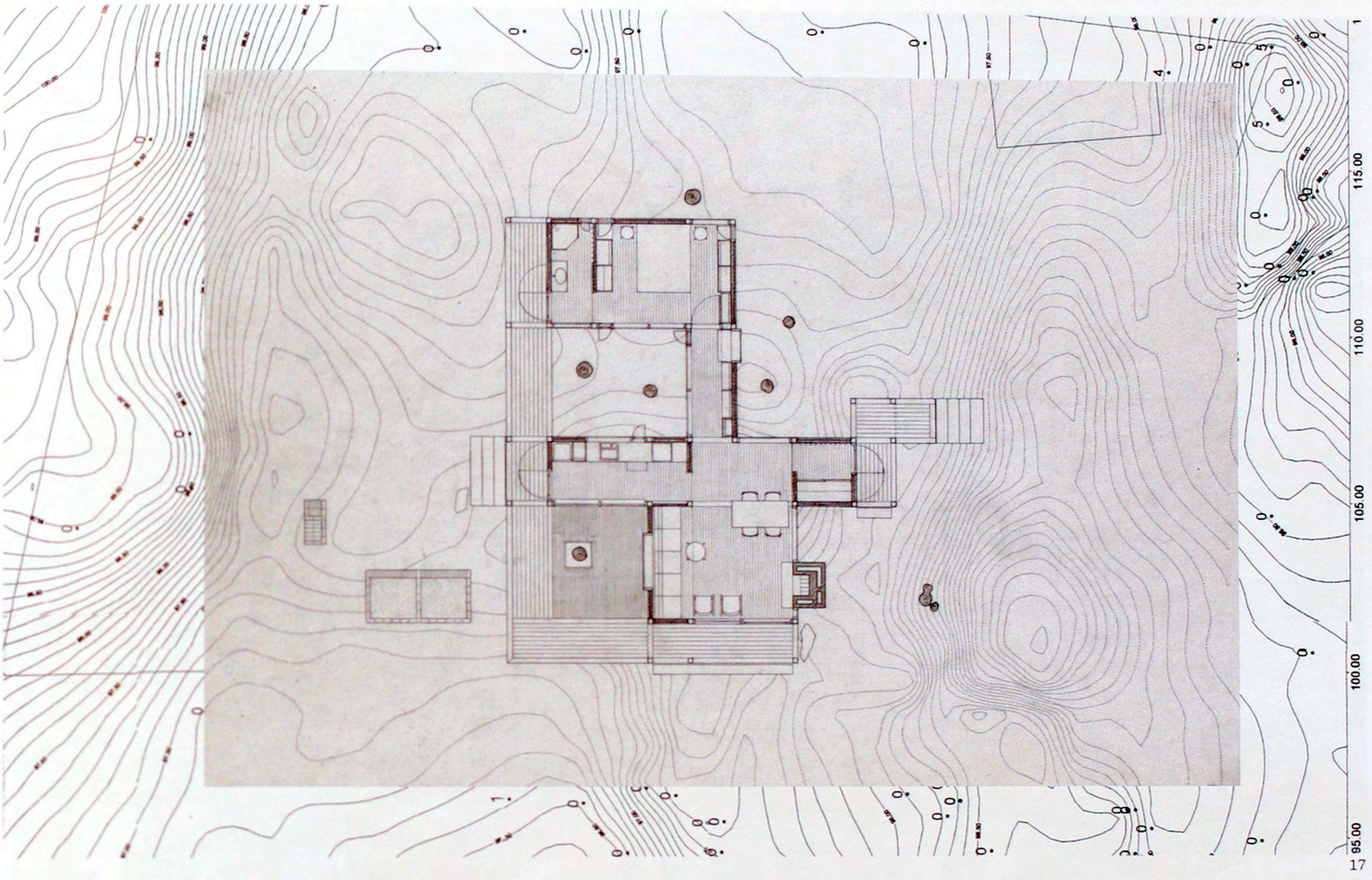
The third theme "Nature Imagined" projects nature as a conceptual platform from which architectural imaginaries emerge, through concepts, fantasies or narratives. These can be either digital or analogue, but share a common denominator in the exploration and interpretation of nature beyond the physical and spatial frameworks of the discipline. Atelier Oslo's "Transcribed Nature" (Fig. 15) shows a pixelated landscape that is investigated as architectural space through digital tools of projection. Their spatial explorations, inspired by the relation between the human body and nature-landscapes also find resonance in their most recent completed work "Cabin Norderhov" presented below. Another example of nature imaginaries within built architecture and architectural representations

15 "書写自然"，2012年，奥斯陆工作室/Transcribed Nature Installation, 2012, Atelier Oslo AS



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16 奈普夏屋首层平面，1997年，卡尔-维戈·霍尔梅巴克 /
Summer House Nipe, 1997, Carl-Viggo Hølmebakk AS,
ground-floor plan



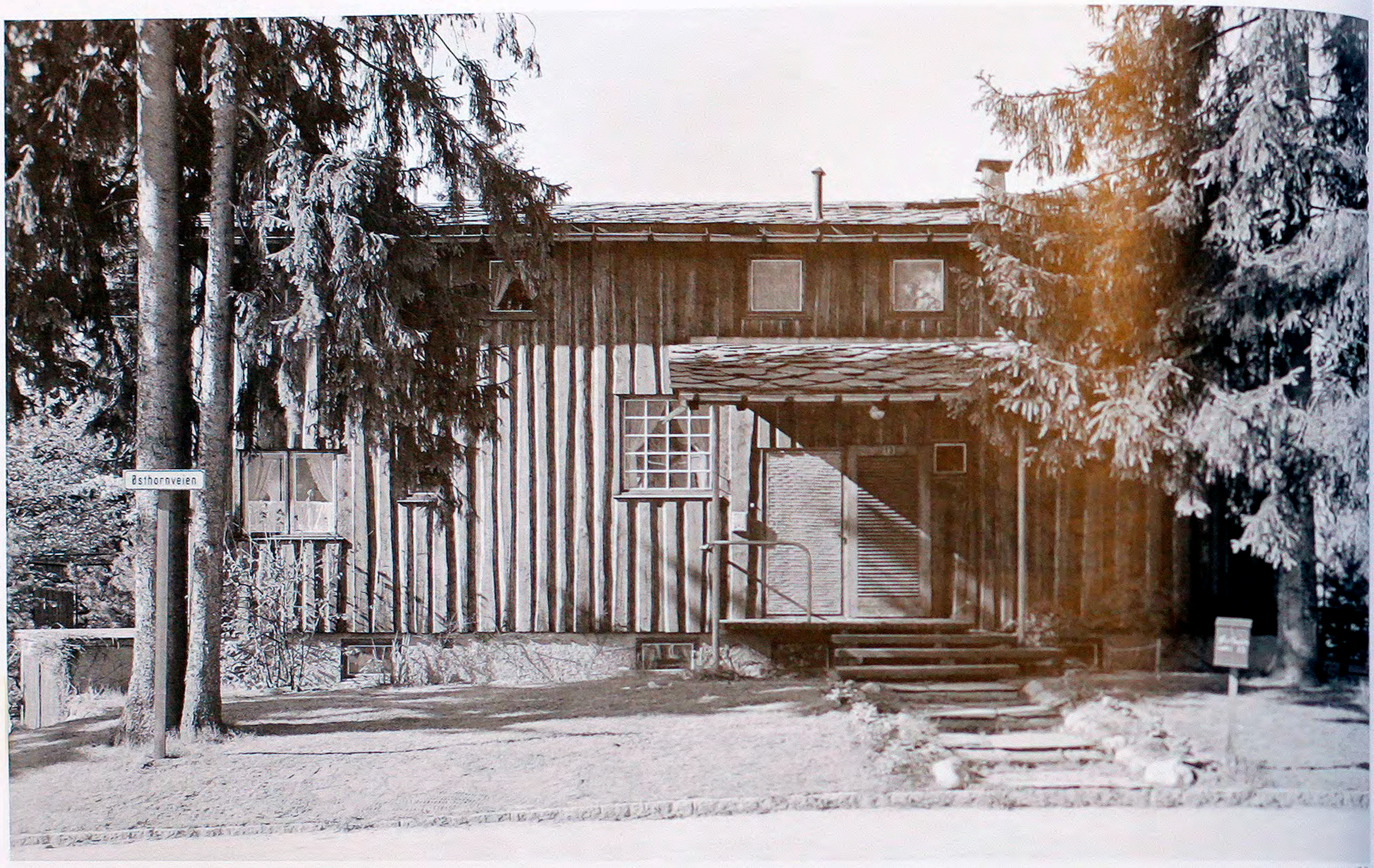
17

is Carl-Viggo Hølmebakk's "Summerhouse Nipe" (Fig. 16, 17). Here, the terrain survey preceding the project is embedded in the drawing material. It displays an amplified topography through the registration of five-centimeter highline cote far beyond the buildings physical and juridical boundary. This does not only witness a fixation of the importance of landscape adaption, but also the will to combine landscape narratives with physical projections of architecture.

The Possibility of Tradition

A frequently reproduced image of Norwegian architecture tends to link aptitude to geo-political borders, reducing its capacity to a culturalist perspective. Instead, we regard the development of a Norwegian architecture culture throughout the twentieth century to be kin to core themes in European architectural mode¬rnism at the time. When "nature" emerges as a core focus, it is due to its frequent reappearance as a thematic both in the "production of tradition" and the "tradition of production" described above. In terms of the latter, two topics emerge as imperative: The concept of "custom" and customization in architectural culture, and the significance of techniques and technology in architectural production. The latter links "nature" to the use and exploration of materials: Historical examples include Knut Knutsen's Villa Natvig (Fig. 18), that explores wood tectonics on an aesthetic level, while recently, Brendeland & Kristoffersen's implement new techniques (massive wood elements) that become both architecturally absorbed and exposed in "Svartlamoen Housing" (Fig. 19). Tectonics also defines form when nature demands it: Anne Brit and Eilif Børve's project "Fuglenesdalen" from the 1990s combines a sensible architecture with architectural sensibility. The blurring of climatic *intentions* and climatic *aesthetics* is also apparent in Jarmund/Vigsnæs Architects' Svalbard Research Center (Fig. 20). The building synthesizes both technique and tradition with a playful language

17 奈普夏屋，1997年，卡尔–维戈·霍尔梅巴克/Summer House Nipe, 1997, Carl-Viggo Hølmebakk AS（摄影/Photo: Courtesy of the architect）



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Hagem Arkitekter）。他们对富鲁隆德（Furulund）别墅（图 11）的组织就是从场地中植物的布局出发的，将松树作为建筑表达的概念工具。

第二大主题“自然之道”旨在描述将自然作为建筑合理化背景的项目。在这里，自然是投射建筑意象的巨大银幕。独立的建筑在景观的优美故事中得到了升华。其中一例就是莉丝贝特·丰克（Lisbeth Funck）和托马斯·麦奎兰（Thomas McQuillan）的埃尔夫（Erve）夏屋（图 12）。在林木的簇拥之下，它的方盒子造型显得小巧而朴素；而选址和朝向又让它的视野宽广而开阔。此类项目的另一个例子是比亚特·莫尔（Bjart Mohr）1973 年的霍尔姆斯布（Holmsbu）画廊（图 13）。宽大的窗口将森林下层的景色框成画廊的作品。还有坚持探索室内外关系的延森与斯科温建筑师事务所的莫滕斯鲁德（Mortensrud）教堂（图 14），将基岩作为宗教建筑的祭坛，实现了从文克·塞尔默的谦逊形象到挪威冰川岩式的建筑配景的转变。在延森与斯科温最近的项目斯图尔峡湾小屋中，以裸露的基岩联系的室内外辨证关系被彻底抛弃。早期的崇高自然在这里成为建筑的内在特征。最终，宏大的建筑成果在设计上充分利用了周围的群山。

第三大主题“自然之象”将自然作为通过理念、幻想和叙事呈现建筑意象的概念平台。它可以是数字或模拟式的，但在对自然超越建筑和空间框架的探索和阐释上具有相同的特质。奥斯陆工作室的“誊写自然”（图 15）是一个以数字手段表达建筑空间的像素化景观。他们的空间研究受到了人体与自然景观之间关系的启发，而这在他们最近的作品诺德霍夫（Norderhov）小屋中也有所体现。另一个在建筑实体与建筑表现之中发挥自然想象的例子是卡尔－维戈·霍尔梅巴克（Carl-Viggo Hølmebakk）的奈普（Nipe）夏屋（图 16、17）。动工前的地形勘察结果已融入设计图纸之中。它通过 5cm 的高架栏表达出超越建筑实体和法定边界的地形效果。这不仅印证了因地制宜景观的重要性，也体现出将景观的故事与建筑实体相结合的意愿。

传统的可能性

人们常见的挪威建筑形象会把天然地形与地理政治边界联系在一起，从而影响了文化主义的视角。相反，我们认为，挪威建筑文化在 20 世纪的发展与当时欧洲建筑的现代主义核心有关系。当“自然”

18 纳特维格别墅，1946年，克努特·克努森/Villa Natvig, 1946, Knut Knutsen（摄影/Photo: Teigens Fotoatelier）

19 斯瓦托拉蒙住宅，2005年，布伦德兰德和克里斯托弗森建筑事务所/Svartlamoen Housing, 2005, Brendeland & Kristoffersen Arkitekter AS（摄影/Photo: Ivan Brodey）



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of form, which links tectonics to customs and the customized: The idea of a unique architecture adapted to fulfill specific demands of a specific site.

A related narrative is found in Snøhetta]s Wild Reindeer Pavilion (Fig. 21), which quotes the nature-relation of a mountain lodge through its central fireplace and reinterpretation of traditional woodwork crafts. In Haga Grov Architects' unpretentious structure for Svandalsfossen (Fig. 22), the only iconography present is the nature-site itself. Both projects are product of the Norwegian road authority's investments in nature experiences through small architectural interventions along popular tourist routes in Norway. The limited scales and budgets of these projects are counterweighted by the architectural freedom provided, often leading to structures that either frame nature through architecture, or eradicate the relation between architectural object and landscape-context altogether.

Nonetheless, such structures constitute a minor part of the country's architectural production. Most projects occur in urban areas within juridical and economical frameworks that seldom allow for nature contemplations. As a storyline however, nature-references are more present than ever, not the least because of the focus on sustainability within the discipline. However, architectural ontologies of nature continues to seduce and inspire architects outside the pragmatic borders of utilization value: In Carl Viggo Hølmebakk's illustration for the "Vøringsfossen Tourist route" (Fig. 23), the context and the content of its architecture becomes indistinguishable. Here, nature simultaneously is an architectural function and an architectural fiction, in an image that both refer back in time and to possible futures of architecture. □

20 斯瓦尔巴研究中心，1997年，雅蒙德&维斯奈斯建筑事务所/Svalbard Administration Building, 1997, Jarmund & Vigsnæs Arkitekter AS（摄影/Photo: Nils Petter Dale）

21 耶尔欣野生驯鹿馆，2011年，斯诺赫塔事务所/Hjerkinn Wild Reindeer Pavilion, 2011, Snøhetta AS（摄影/Photo: Ketil Jacobsen）



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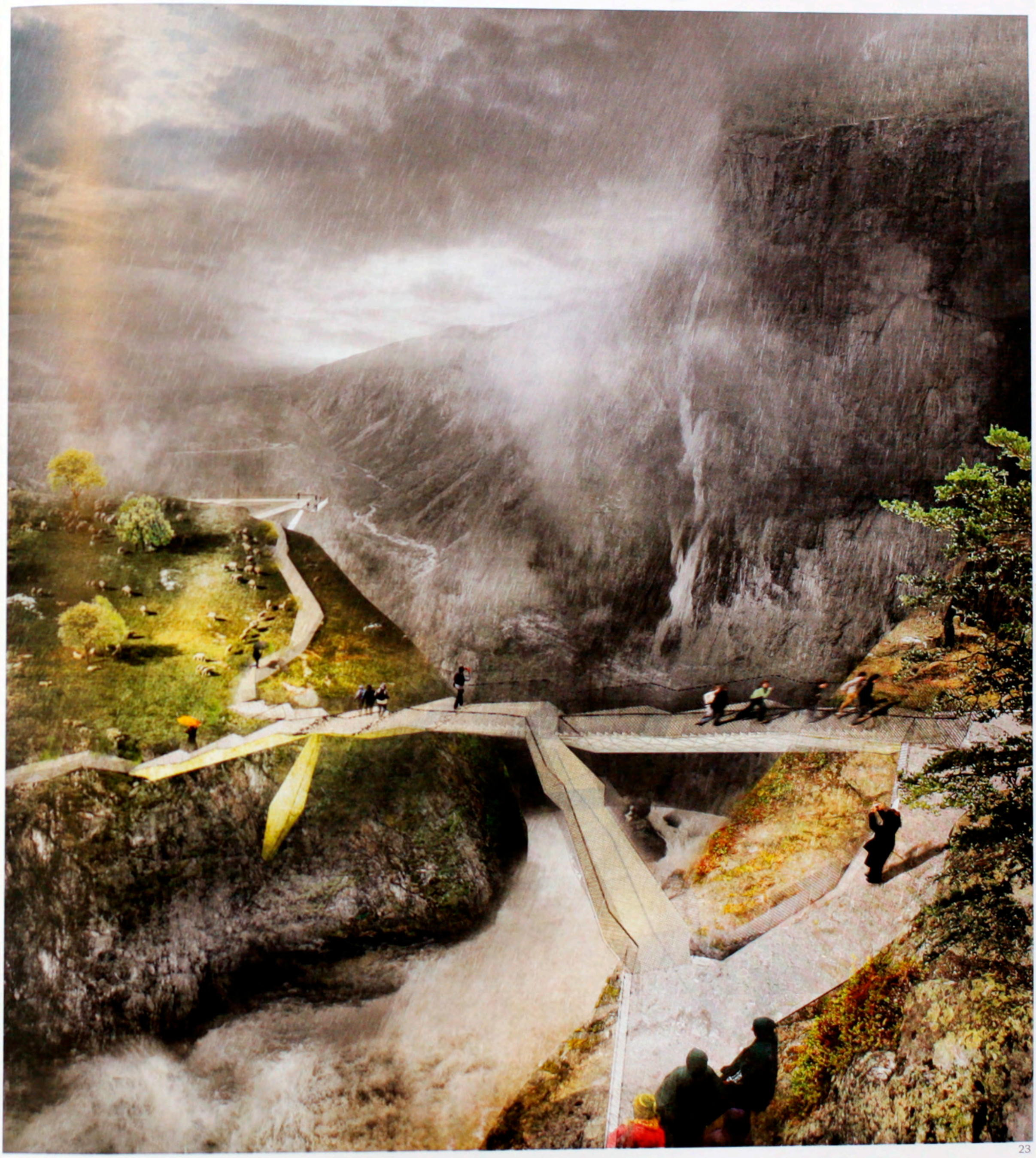
成为焦点时，这是因为它频繁出现在上文的“传统的制造”和“制造的传统”主题中。对于后者而言，有两个论点是不可或缺的：“定制”的概念与建筑文化中的定制，以及建筑制造中工艺和技术的涵义。后者将“自然”与材料的使用和试验联系起来。历史上的实例有从美学层面上探索木构造的克努特·克努森的纳特维格（Natvig）别墅（图 18）。最近，布伦德兰德和克里斯托弗森（Brendeland & Kristoffersen）的新工艺（大型木构件）在斯瓦托拉蒙（Svartlamoen）住宅（图 19）中，既能与建筑融为一体，又能相得益彰。构造在自然需要的时候赋予了形式。安妮·布里（Anne Brit）和艾利夫·博尔弗（Eilif Børve）在 1990 年代的项目“Fuglenesdalen”将建筑感融入理性的建筑之中。气候意向与气候审美的结合也体现在雅蒙德与维斯奈斯建筑师事务所（Jarmund & Vigsnæs Arkitekter）的斯瓦尔巴（Svalbard）事务所研究中心（图 20）上。这座建筑以戏谑的形式语言将技术与传统组合起来，在构造与风俗和订制之间形成关联：让一座独一无二的建筑实现特定场地的具体需求。

还有一个相关的故事可以从斯诺赫塔事务所（Snøhetta）的野生驯鹿馆（图 21）中看到。它通过中心壁炉和传统木工艺的新阐释，折射出山间小屋与自然的关系。在哈加与格罗弗建筑师事务所（Haga & Grov Sivilarkitekter）具有真实建筑表达的斯万达尔瀑布（Svandalsfossen）步道（图 22）上，惟一的图式就是自然本身。这两个项目都是挪威道路管理局在挪威热门旅游线上以小型建筑引导自然体验的产物。项目有限的尺度和预算丝毫没有妨碍建筑的自由表达——不是以建筑作为自然框景的手段，就是摒弃了建筑实体与景观之间的关系。

尽管如此，这种建筑仍是挪威建筑制造的一小部分。大多数项目都在城区的法律和经济框架中，很少有思考自然的空间。不过，作为故事的主线，对自然的借鉴要胜过以往；而这不只是因为业内对可持续性的关注。然而，自然的建筑语汇依然在引诱和激励着建筑师走出实用价值的局限。在卡尔-维戈·霍尔梅巴克的沃灵瀑布（Voringsfossen）旅游线项目效果图（图 23）中，建筑的环境与本体是不可分割的。在这里，自然既是一种建筑功能，又是一种建筑幻想，是回溯过去和指向未来的建筑意象。□

22 斯万达尔瀑布国家旅游线路，2005年，哈加和格罗弗事务所/Svandalsfossen National Tourist Road, 2005, Haga & Grov Sivilarkitekter AS/Helge, Schelderup（摄影/Photo: Rickard Riesenfeld）

23 沃灵瀑布国家旅游线路，2008年，卡尔-维戈·霍尔梅巴克/Vøringsfossen National Tourist Road, 2008, Carl-Viggo Hølmebakk AS（制图/Illustration: Anders Holmer）



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延森与斯科温建筑师事务所：挪威建筑的定制主义者
Jensen & Skodvin Arkitekter: Tailorists of Norwegian Architecture

哈尔沃·魏德·埃勒夫森，米尔扎·穆叶齐诺维奇/Halvor Weider Ellefsen, Mirza Mujezinovic
王冰 译/Translated by WANG Bing

延森与斯科温建筑师事务所的两位主持设计师杨·奥拉夫·延森和博瑞·斯科温已经在挪威建筑界的前沿奋斗了超过 10 个年头。他们就读于奥斯陆建筑与设计学院，曾经师从挪威战后最重要的 3 位建筑师：斯韦勒·费恩、克里斯蒂安·诺贝格 – 舒尔茨和文克·塞尔默。他们的设计语汇简单直接，创造出一些独特而富于前瞻性的建筑作品，在这些项目中，自然环境往往扮演着重要角色。哈尔沃·魏德·埃勒夫森和米尔扎·穆叶齐诺维奇对此展开了挪威建筑物质与非物质限制性的讨论。

哈尔沃·魏德·埃勒夫森和米尔扎·穆叶齐诺维奇（E&M）：让我们从头开始吧。在你们开始合作时都做了哪些类型的项目？

博瑞·斯科温（BS）：还是在 1990 年代中期，当时新奥斯陆机场正在建设中。我们早期的许多项目都是些小型的建筑设计委托，如噪音屏和一些低成本的小型基础设施建筑，这些建筑往往有着较高的科技复杂性，其中一些还是机场技术设备的一部分。虽然这些都是理性化的设计，技术性能才是侧重点，而我们还是希望赋予其一些建筑学上的趣味性。这些项目的业主通常对建筑设计品质的期许不高，但任何事情都还是会带给我们意外之喜的。这些早期的项目，包括国家级旅游路线项目利亚桑登观景台都成为我们后期项目的试验床。

E&M：国家级旅游路线项目为挪威建筑的探索打开了一个怎样全新的局面呢？

杨·奥拉夫·延森（JOJ）：不论是旅游路线项目还是博瑞·斯科温刚才提到的一些项目都没有与建筑当局的政策相违背，所以并没有受到太多的关注。因此，在这些项目上我们往往有机会进行一些特殊的尝试。现在，许多挪威建筑师希望可以制定一个统一的国家建筑政策，让大家走在一条路上，我不知道建筑界的这种思潮是否会演变成一场大规模的建筑运动。

E&M：您经常会提到在挪威建筑生产的困难条件，那么，在你们最近备受赞誉的斯图尔峡湾的夏屋项目中是否也存在同样的情况呢？

JOJ：现如今挪威的建筑生产和 30 年前东欧的艺术品生产情形差不多。在当时，一些特别的艺术品是在未被关注的情况下生产出来的。较之于大量由政府批准生产的标准件，这些优秀的艺术品令人耳目一新。我想挪威现在的建筑生产情况可以说就和那时差不多：部分挪威建筑已经被预先认定的条条框框所控制，尤其是住宅项目，都多少有点演变成一个生态灾难了，其建造往往受限于众多的法律条文和那些虚构却不容置疑的逻辑。当然，建筑生产的一些领域还处于可管可不管的重叠区域，有些领域几乎还是未知的。国家级旅游路线项目就属于后者，一些像小木屋和夏屋这样的极小型的委托项目是附带其中的。然而，在官僚主义的倾向也在这里逐渐显现的情况下，这个项目会何去何从，还是让我们静观其变吧。

E&M：在设计中，除了严谨的概念设计方法外，你们所掌握的在专业建筑领域以建筑功能为导向的知识体系起到怎样的作用呢？

BS：我们曾经就读于奥斯陆建筑与设计学院，现在也在这里执教。学院一直专注于以概念和构思作为建筑设计的主要创作源。如果想要建造一座建筑，那么也要掌握如何将抽象概念变成具体实物的发展过程。在好奇心的驱使下，我们会一直探寻什么是可能的以及如何实现。至于建造的知识则可以让我们对无趣的复制生产免疫。

JOJ：这也与地域的建筑实践大环境有关。以我们在奥地利的格莱兴伯格温泉疗养院项目为例，与我们在挪威的那些较大型的项目相比较，在这里，项目的参与方更关注设计本身和建造的过程。在奥地利，设计小组会与业主方一起热情地工作，不受合同的束缚，只为了创造出更好更棒的设计项目。这是出于人文的美好意愿，不幸的是，这种情况在挪威的建筑业并不常见。挪威缺乏精神追求和开放合作，法律法规永远要摆在第一位。因此，如果你想要在某种情况下修改设计，如何正确理解设计条件和修改可能带来的后果是非常必要的。众所周知，如何让设计变得更好是需要工匠、工厂和建筑师三方配合的，但同时我们也知道，在挪威所采用的标准合同格式是由法律严格规定的，设计变更和项目后期的方案改良都几乎是不可能的。因此，在编制挪威建筑合同标准时，那些大型的建筑承包商就设法在某些规定中加入对他们有利的条款。他们认为，对每个设计阶段的任务都做出明确定义才是最好的，这样每个阶段都有质量保证，从而确保项目进程的顺利推进。然而事实上，总是会在设计中出现许多悬而未决的问题，这往往是导致法律纠纷的潜在因素。

BS：我们最大的担心是，挪威社会正在朝着越来越不愿承担风险的方向发展，就要成为一个自闭、缺乏创新的非生产性社会了。100 年前，挪威投入了大笔金钱用于国家建设升级，在当时的国家国民生产总值中占了很大比例，那是一个真正雄心勃勃的开发计划。同样，还有挪威的石油产业，其发展也受到了政府程序和民主原则的双重支持。我们可以赢得很多，输的很少，并抓住机会。今天，我们将失去所有，换来相对较少的财富和安全。我们都害怕失败，然而在这样的社会环境中，没人能够发展出一个创新型社会，更不用说创新的建筑了。

E&M：从这个角度看，挪威好像是一个不怎么适合建筑师发展的国家，但从外界看，似乎挪威的建筑很有意思，并且设计佣金丰厚。

JOJ：我记得在奥地利，我们与当地的合作者第一次会面时，他们就表示：挪威建筑师的地位要高于奥地利建筑师。我告诉他们，情况正好相反。同样的答案，我也曾经告诉过瑞士的马塞尔·梅里，当时，瑞士或奥地利的建筑报导给我们留下了深刻的印象。所有国家都会宣传他们排名前 10 的建筑。如果你说挪威建筑的国际形象与实际的建筑生产不匹配，这是真的，可能在挪威也会有非常糟糕的建筑，和其他国家一样。几年前，我买了一本关于圣保罗大教堂的书，书中就描述了大教堂的建筑师克里斯托弗·雷恩与教堂的神职人员由于工程期限和项目成本问题产生了一些矛盾。幸运的是，王室出面调解，并为建筑的竣工提供了必要的资金支持。那些最有趣的建筑的诞生都不会是一帆风顺的，在某些阶段或某个节点上总会有些不幸的事情发生。引人注目的建筑注定不能中庸，也不可能让每个人都支持。看来，传统的前提是没有冲突。

BS：有些人认为建筑必须是颠覆性的，要突破其限制。然而在挪威，建筑都是根据其实际的用途量身打造的。挪威的战后建筑产业告诉我们，建筑是受严格法规和有限资源限定的。今天，这意味着单单出于喜好而去做的事情会被认为是不道德的，从我们在斯图尔峡湾夏屋项目的一些反馈中就体现了这一点。一些人只是片面地关注建筑的实用价值，而不相信真正奇妙的空间体验。在做格莱兴伯格温泉疗养院项目时，我们去布达佩斯参观了盖勒特浴场，这个建筑最突出的特点是在它的挑高空间中设置了许多无功能空间，其主要目的是为了加深和增强游客的体验印象。设置多余的无功能空间，这在当代的建筑界几乎闻所未闻，这帮助我们思考应该如何设置和组织格莱兴伯格温泉疗养院的功能空间。事实上，基本不可能建造如此“慷慨”的空间，我们尝试用一种替代性的方式去组织功能区域，创造出一种“空间富余”的错觉体验。在现如今的挪威建筑业，除了那些被赋予非物质性或精神价值的建筑

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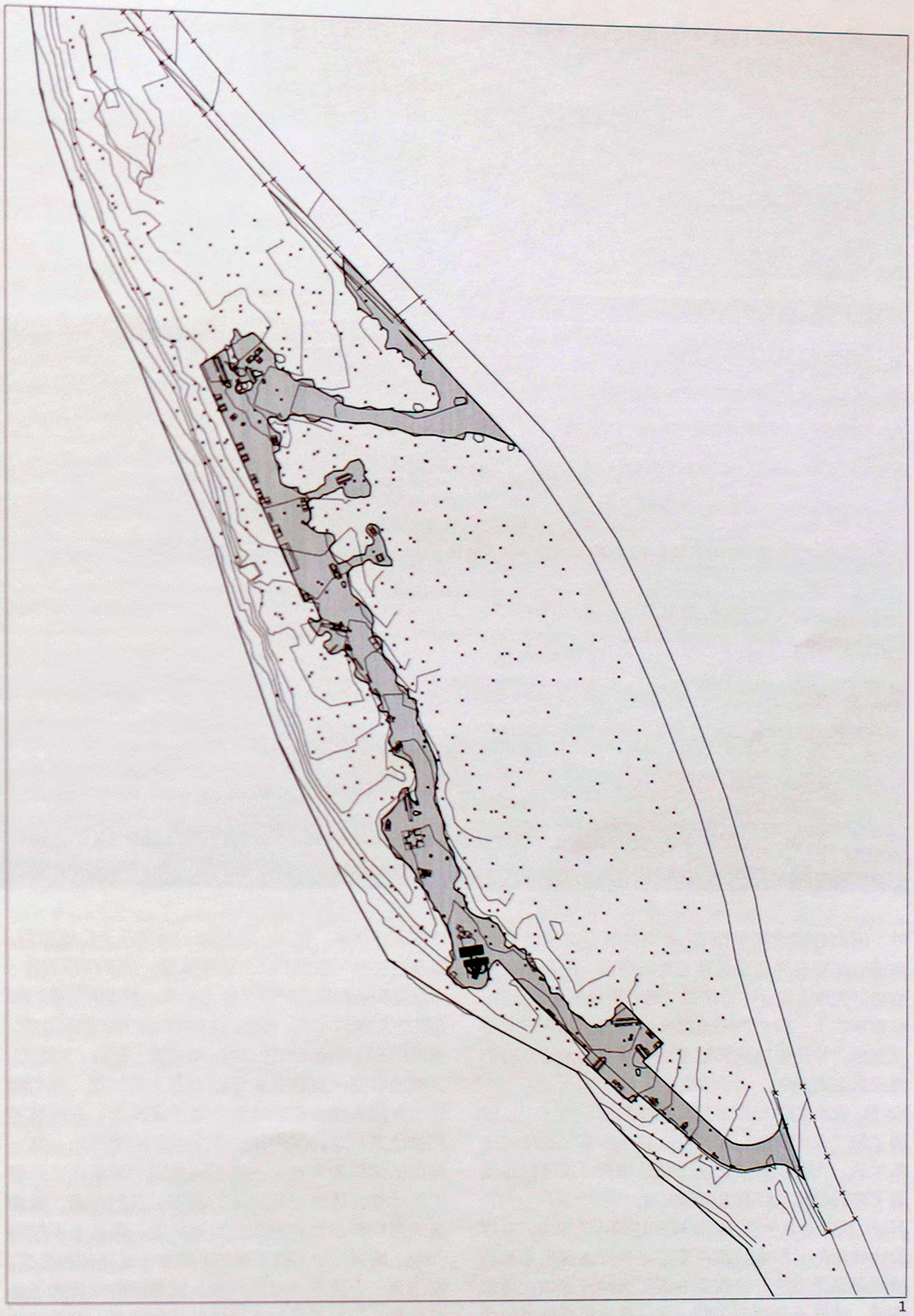
Jan Olav Jensen and Børre Skodvin from Jensen & Skodvin Arkitekter have been in the forefront of Norwegian architecture for over a decade. Educated at the Oslo School of Architecture and Design, they were students of three of Norway's most important post-war architects; Sverre Fehn, Christian Norberg Schulz and Wenche Selmer. Their outspoken disciplinary integrity has led to a handful of unique and advanced architectural projects, where the landscape-context plays a central role. Halvor Weider Ellefsen and Mirza Mujezinovic discussed both the material and immaterial constraints of Norwegian Architecture.

Halvor Weider Ellefsen & Mirza Mujezinovic (E&M): Let us start from the very beginning? What kind of projects did you have when you started your collaboration?

Børre Skodvin (BS): This was in the mid 1990s and the new Oslo airport was under construction. Many of our early projects were minor building commissions, such as noise screens and small low-cost infrastructural buildings with high technical complexity, some of them a part of the airport technical facilities. It was an unsentimental context, where technical performance was the primary focus. Still we had the ambition to make something architecturally interesting. Since the clients of these project usually had very modest expectations with regards to architectural quality, anything that could be baked in came as pure bonus. These early commissions, including the "National Tourist Routes" project "Liasanden lay-by," became the test bed for many of our later projects.

E&M: To which degree have the Tourist Route commissions opened up of a new space for architectural exploration in Norway?

Jan Olav Jensen (JOJ): Both the tourist route-commissions and the projects Børre Skodvin refers to were made on the outside of the politically correct architecture bureaucracy, and did not receive much attention. Therefore, these projects had a greater chance of developing into something special. Today there are many architects in Norway that want



1 利亚桑登旅游线路项目地段平面，1998年，延森与斯科温建筑师事务所/Liasanden Tourist Road Project, 1998, Jensen & Skodvin Arkitekter AS, situation plan



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外（例如教堂或图书馆），极少有项目会像盖勒特浴场这样被允许建造这种无功能空间。但是，在其他类型的建筑设计中，这些方面一般是不会论及的，尽管事实上，所有的建筑都会是我们生存环境的构成部分，从而影响我们的生活和幸福。大部分的结果只是平庸无奇。

E&M：在你们对斯图尔峡湾夏屋的项目描述中，使用了像“几何改造”和“独立复合体系”这样的建筑术语。在我们看来，这个项目整合、连接并且发展了你们早期项目的主题和思考。

JOJ：我觉得这个项目在挪威的建筑评论家中间是评价比较低的：根本分歧在于注重创作本身的建筑构成还是基于地块无法改变的实际条件而形成的建筑构成。这并不是新的主题，在一些建筑师的项目中早已有所体现。例如，路易斯·康的几个广场项目，以及斯韦勒·费恩的诺尔雪平别墅，更不用说约翰·海杜克和他的德克萨斯 7 住宅项目，皆是研究我们所谓的理想建筑形式。当然，还有帕拉第奥的圆厅别墅。更近期的建筑师还有像彼得·马克里、彼得·卒姆托、克里斯蒂安·克雷兹和瓦勒里欧·奥加提。他们的作品兼顾识别性和功能性，富于表现力，在所有不朽的优秀建筑作品中是一个主要的组成部分。这一类型的建筑通常包含一些不同类型间清晰并且先进的对称性，能够吸纳附随的偏差。几何冲击，就像蓝天组的作品所表现的，则是另外一种完全不同的类型。斯图尔峡湾的夏屋并不属于上述的两种类型，它不是一个随意开发的产物，其最终的建筑构成是必然的，但并不是一个严格的对称体系。更确切地说，它是一个现实的项目，是有着几何严谨性的一种不同的建筑形态。我们有一个知道该如何工作的建造系统，但我们无法确切地知道最终会呈现什么。在建造的同时我们必须勘测基地，比如，挖掘后石块是否松动，还要应对其他意想不到的新状况，这些往往会在建造期间改变建筑的体量和它们相互间的关系。

E&M：那么，如何处理对基地进行的改造，而无需将其彻底破坏？

JOJ：基地改造都是属于几何层面的范畴，可以根据其构造灵活处理。这种方法就无法应用在像安德列·帕拉第奥的圆厅别墅这类的几何形状的项目中。这是一个被许多挪威建筑师热议的话题。一个典型的例子是斯韦勒·费恩的北欧馆—— 一个与当地环

2 居德布兰河谷项目细部/Detail from Gudbrandsjuvet（图片来源/Courtesy of the architect）

to define a common national architecture policy. They want to make everyone march together. I do not know where this idea of architecture as a mass movement comes from.

E&M: You often mention the difficult conditions for architecture production in Norway. But your recent much-acclaimed summerhouse in Storfjord is conceived and realized within the very same conditions that you criticize?

JOJ: Today's architecture production in Norway may be compared to art production in Eastern Europe thirty years ago, where a particular segment was produced "below the radar" so to speak. These were good and refreshing projects, contrasted by the large body of governmental approved standard projects. I think this may be said about the architecture production in Norway as well: Some segments of Norwegian architecture production have been colonized by predefined truths. This especially applies to housing, which have become somewhat of an ecological disaster, defined by abundant laws and fictive, yet unquestionable logics. There are some areas within the architecture production that are in the overlap between being just-enough predefined, and there are areas which are almost uncharted territory. The National Tourist Routes Program belongs to the latter ones, along with micro commissions like cabins and summerhouses. Let us see how the National Tourist Routes Program evolves, as there are bureaucratic tendencies that slowly emerge also here.

E&M: To which degree does your obtained knowledge of building function as a navigation tool within a professionalized architecture industry, compared to a strictly conceptual approach?

BS: The Oslo School of Architecture and Design, where we studied and where we also teach, has always had a focus on conceptual and idea-based thinking as the main source of the architectural design. If one wants to build, then one needs also to master the process of developing the conceptual into physical objects in the world. It is where my curiosity has been – questioning what it is possible and how it may be achieved. Knowledge of how to build is an effective vaccine against producing uninteresting imitations.

JOJ: It is also about the context where one practices. My experience from the Gleichenberg Thermal Bath project that we did in Austria, compared to the larger projects that we have done in Norway, is that there are certain contexts where involved parties are more engaged in the design and building process. In Austria we experienced that the project team together with the clients were eager to go outside the contract in order to create better and nicer design solutions. There was a cultural good will, which unfortunately is difficult to find in the construction industry in Norway. There is a lack of spirit and open collaboration, where juridical aspects always come first. Therefore it has become a necessity to really understand conditions and consequences of what may happen if one wants to alter the design at some point. We all know that a design can get better in a collaborative dialogue between the craftsman, the building industry and the architect. Simultaneously as we know that the standard contract forms being used in Norway, are so juridically rigid that it is almost impossible to alter and subsequently improve the project later. The cause for this is the fact that the large building contractors have managed to lobby certain provisions that favor their part in the Norwegian standard for contracting. They state that it is optimal to do the design in well-defined stages, where each stage is quality assured and thereby an irreversible milestone in the process, despite the fact that there are always many unresolved issues within the design itself, something that may potentially be a subject of legal dispute.

BS: Our biggest concern is that the Norwegian society is being developed in a direction where one is increasingly more hesitant to take risks. We are about to become an introspective and unproductive society that lacks innovation. A hundred years ago, the amount of money spent on upgrading Norwegian lighthouses was immense compared to the country's GNP at the time. It was a truly ambitious project. The same applies to the development of the Norwegian oil sector, where one went outside both bureaucratic procedures and democratic principles in the process. We could win a lot and lose very little, and took the chance. Today we have everything to lose and relatively little to win in terms of wealth and security. We are afraid of failure. One cannot develop an innovative society, much less an innovative architecture, from such a context.

E&M: Seen from this perspective, Norway seems to be a difficult place to be an architect. But from the outside, Norway appears like a country of both interesting architecture and lucrative commissions.

JOJ: I remember the first meeting in Austria where our local collaborators meant that architects in Norway had a much higher status than what they had in Austria. I've been told the same from Marcel Meili in Switzerland, while we, impressed by Swiss or Austrian published architecture, claim the opposite. All countries broadcast their top-ten architecture list. When you say that the international image of architecture production in Norway is unbalanced it is true, but there is probably as much bad architecture in Norway as in other countries. Some years ago I bought a book about St. Pauls Cathedral. Christopher Wren, the Cathedral's architect, was in conflict with the clergy due to deadlines and project costs. Luckily, the Royal family intervened and provided the funding necessary for the building's completion. The point is that most interesting architecture have on some level and at some point been in misfortune. Always! Interesting architecture cannot be in the middle; everyone cannot support it. It seems that the premise for the conventional is lack of conflict.

BS: Some claim architecture must be subversive, and brought to its limits. In Norway, however, architecture is habitually measured by its practical uses alone. The Norwegian postwar building industry taught us that architecture was defined by strict discipline and limited resources. Today, this means that making something solely meant to be pleasant is considered outright immoral, something reflected in parts of the feedback we have got on Summer house Storfjord. The unilateral focus on a building's utilitarian value discredits the experience of truly fantastic spaces. While we worked on the Gleichenberg Thermal Bath project we went to

Budapest to see the Gellert bath. One of the most striking features of this building is the amount of un-programmed areas that are found within its high lofted spaces. The main purpose of these spaces was to enhance and intensify the experience of the visitors. This excess of unprogrammed space is almost unheard of in contemporary architecture, and it raised our awareness of how we arranged and organized the programmed areas of the Gleichenberg spa. Lacking the possibility to actually build such generous spaces, we tried to organize the programmed areas in a way that instead could provide an "illusion of excess". In the Norwegian building-industry of today, there are few programs that allow for building the type of "non-utilitarian" space that we found in the Gellert bath. Exceptions are buildings where there is consensus around the significance of embedding immaterial or spritual values, like churches or libraries. But when working with other building-programs these perspectives are generally not discussed, despite the fact that all architecture will constitute a part of our physical environment, and thus affect our lives and well-being. The result is mediocrity.

E&M: In your descriptions of Summer house Storfjord, you use terms like "geometric disruptions" and "independent overlapping systems" to describe the building. In our eyes, this project collects, connects and evolve themes and discussions from your earlier projects?

JOJ: This is something I feel is undervalued among Norwegian architectural critics: The fundamental difference between self-referential ideal architectural compositions and compositions that are conditioned by for instance a site that cannot be altered. The thematic is not new, it is found among architects like Louis Kahn exemplified by several of his square projects, as well as Sverre Fehn and his Norrkøping house, not to mention John Hejduk and his Seven Texas houses and studies on what one can call ideal architectural form. And of course there is Palladio and Villa Rotunada. More recently, we have architects like Peter Märkli, Peter Zumthor, Christian Kerez and Valerio Olgiati. Their work is about identifying and manipulating complex systems and giving these systems presence, a main ingredient in all monumental architecture. This type of architecture is one that often contains a number of clear and advanced symmetries of different types, capable of absorbing subsequent deviations. Geometric collision, like in the work of Coop Himmelb(l)au is something totally different. Summer house Storfjord is neither of these; it is not an art-piece of random explorations that result in a final composition and definitely not a strict symmetrical system. Rather, it is a pragmatic project with a different form of geometric rigor. We had a construction system we knew would work – what we did not know was exactly how it would turn out. We had to do surveys on site while building, after uncovering for instance loose stones and other unexpected new conditions, something that altered the building volumes and their reciprocal relations during the construction period.

E&M: So, how to handle disruptions without risking dismantlement?

JOJ: The disruptions are strictly on a geometrical level, a defined compositional flexibility. This approach would not work in the types of geometries found in i.e. Andrea Palladio's Villa Rotunda. It is a thematic discussed by many Norwegian architects. A classic example is Sverre Fehn's Nordic Pavilion that links a monumental architecture with a vernacular one. Summerhouse Storfjord continues this path of thought.

BS: It is like Olgiati's distinction between what he calls an architecture of ideas, which is conceived more or less independently of its context relation, and a relational architecture that is informed by its environment. While Olgiati tends to speak of this relational architecture as something inferior and almost accidental, we rather favour this approach. The architecture evolves in a continuous negotiation with its context where each decision that is made will have consequences: The choices of the past constitute the framework of the future. That is what makes Storfjord pragmatic; it is a consequence of constantly changing terms.

E&M: We've used the term "humble arrogance" to describe the ambiguity of the downplayed, but upscale architecture of certain Norwegian architects, and how they discuss the relation between architecture, landscape and craftsmanship in their work. We seldom hear the term monumentality used to describe this type of context-driven projects?

JOJ: I would definitely claim that Summerhouse Storfjord is monumental. It is a consequence of specific conditions embedded in the building assignment, something that allowed us to diverge from the predefined norms for landscape interventions. How swaggering can you allow yourself to be? It is a form of camouflaged monumentality!

BS: What some emphasize as humbleness is for my own part more a fascination for e.g. how a rock cliff is brought from the exterior to the interior with a simple line. It's a kind of game taking place between two colliding worlds: The controlled project environment and the unrestrained and unpredictable nature that alters it.

E&M: Liasanden rest stop exposes a strong conceptual approach to the landscape. The project is a strategy, while the detailing becomes a consequence and direct reaction to this strategy. Mortensrud Church is more of a motif-collage: A staging of nature inn-doors, where we find the steel construction straddling over exposed bedrock...

Storfjord, however, is self-referential, where the use of motifs is subtler, while the conceptual approach to landscape is maintained. Could Summerhouse Storfjord be described as a "John Lautner" version of Liasanden?

JOJ: Well, I don't really believe in the existence of a particular masculine architecture, but you should have met the client! We have been close to him for years, and the project suited him very well – it is a project that he loves. Although we have our particularities as architects, the client is omnipresent in all our work. All in all, we are tailors, continuously adapting our projects to benefit the needs of our clients. Our buildings become as much defined by them, as they are articulated by us. □



境相融的丰碑式的建筑。斯图尔峡湾夏屋就延续了这个思路。

BS: 就像奥加提所宣称的一个建筑理念——建筑的构想或多或少会独立于其环境关系，而一个关联性的建筑往往是植根于环境的，二者有着很大区别。奥加提认为，这种关联建筑是比较差的，其产生几乎是偶然的，我们并不赞成这种说法。建筑的演变是一个持续的与环境相协商的过程，每一个决定都会产生其后果：过去的选择构成未来的框架。斯图尔峡湾夏屋就是很实际的，它是一个根据基地环境不断修改、不断变化的最终产物。

E&M: 我们用了“低调的张扬”这样的词去形容某些挪威建筑师看似轻描淡写的高品质作品。在他们的作品中，是如何论述关于建筑、环境和工艺之间的相互关系呢？对于这类“环境决定建筑”的项目，我们鲜有听到“伟大”、“不朽”这类的描述。

JOJ: 我绝对认为斯图尔峡湾夏屋是意义非常的项目。这是一个在特定条件下完成的建设任务，由于环境与景观的影响，最终的结果已经大大偏离了我们预定的设计。不怎么谦虚地说，它是一座不显眼的丰碑式建筑！

BS: 那些被强调的“低调”在我看来是更具吸引力的，例如，怎样用简单的线条将一块岩壁从室外引入室内。这是发生在两个冲突的领域间的一种博弈：受约束的项目环境和将之改变的不受控制、无法预知的自然。

E&M: 利亚桑登休息站项目展示了一个很强烈的“应和自然”的设计概念。该项目是一个设计策略，详细设计是其发展的结果，并直接反应在策略中。莫滕斯鲁德教堂项目是这一主题的延展：室内保留的自然元素，还有横跨在裸露基岩之上的钢构架……

而斯图尔峡湾夏屋项目则是参照前例，不过所采用的形式更为精妙，而且“应和自然”的设计概念仍然保留着。是否可以认为斯图尔峡湾夏屋就是“约翰·劳特纳”版的利亚桑登休息站？

JOJ: 我并不相信真的有什么特别的专为男人或女人而造的建筑，但你应该了解客户。就像夏屋项目的业主，我们已经和他接触了多年，这个项目非常适合他，也是他喜欢的。虽然我们有作为建筑师的特质，但客户的需求在我们所有的作品中也是无处不体现的。总之，我们就是裁缝，为客户量身打造适合他们的建筑，我们也会不断调整设计以迎合客户的需求。我们的建筑是它的使用者定义的，我们只是将它表达出来。□

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2 居德布兰河谷项目细部/Detail from Gudbrandsjuvet（图片来 源/Courtesy of the architect）