



建筑细部

The Architectural Detail

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近年来，尽管建筑细部在各类建筑文章以及众多建筑师阐述自己作品中多有提及。但是如何理解建筑细部仍然困扰着我们。爱德华·R·福特所著《建筑细部》一书以独特的视角解读建筑细部，给了我们更多的思考空间。

关于建筑细部，我们可以提出很多问题。建筑细部是不是功能的要求？建筑细部是不是建筑立面上小尺度的装饰设计？建筑细部设计是不是构造设计？建筑细部设计与建筑整体设计之间的关系是什么？而实际上，建筑细部可以说就是“建筑”本身。密斯说过“建筑开始于两块砖被仔细地连接在一起。”这句话不仅指出了建筑的基本要素包括材料、构造、建造，而且“仔细的连接”就是在描述建筑细部。建筑细部是建筑整体不可分割的一部分，是构造的明确表达，是建造的合理体现。建筑细部所承载的是设计师的设计意向、建筑背后的审美取向、材料工艺技术的发展。因此，建筑细部是每一位从事与建筑有任何相关联的工作的人都应该理解的内容。

在本书中，作者并没有着力定义细部的概念，也没有技术性的探讨什么样的构造方式会产生什么样的细部。本书只是从5个概述——作为抽象化的细部、作为母体的细部、作为构造表达的细部、作为节点的细部、自主或颠覆性的细部——来阐述建筑细部。而建筑细部究竟是什么？每一位读者读过之后应该都会有自己的结论。这大概也是本书的最大意义。□（撰文：马欣，北方工业大学建筑与艺术学院副教授）



建筑设计理论：从设计的影响出发

Teoria del Progetto Architettonico: Dai disegni agli effetti

作者：Alessandro Armando, Giovanni Durbiano

出版：Carocci Editore, 2017

Alessandro Armando and Giovanni Durbiano's book *Teoria del Progetto Architettonico* is a refreshing (though indeed demanding, with its 500 pages of dense text) counter-argument to the dominant disciplinary narrative that reads built objects as the direct result of a design intention. In this narrative, the trajectory from the architect's drafting table to building site and then to built architecture is a linear one; where it is not, it is considered a failure of the designer's intentions, which external forces are accountable for, and thus a failure the designer endures helplessly. That architects produce drawings and not buildings is a known and fairly accepted fact; but the distance between the drawing and the building is, more often than not, overlooked as something of little interest to the discipline, something external to the values that are the architect's own and that are inscribed within the project, and thus the building.

Armando and Durbiano propose to reconsider the weight of the symbolic exchange that such narrative foregrounds (from the architect's head to drawing to building), and attempt to construct a scientific framing for the analysis of the project of architecture as a socio-technical object that is shaped, deviated and implemented, and that is modified a thousand times by a thousand different directions. Drawing on Actor-Network Theory, the authors describe the process of modifications-within-the-real-world that the project goes through as a necessary process, allowing for the enlargement of the collective retaining decisional power and, consequently, for an incremental enhancement of the project itself. During its journey from

the architect's head to the building site, the project encounters a number of irruptions that are as much a part of it as is its relatively brief permanence on the drawing board. The more the irruptions, the larger the collective, the better the chances for the project to act as a complex social tool for transformation.

The main concern of the authors is to make visible the measurability of the transformative power that defines the project of architecture as a technical and social object. In a moment in which disciplinary discourse rests either on narratives of authoriality, portraying architects as sole carriers of those values necessary to envision the future, or on narratives of scarcity, downplaying the role of design as weak practice subject to unforeseeable contingencies – and thus reducing the scope of the issues it sets out to address, this book opens to a pragmatic interpretation of the discipline through the introduction of a diachronic dimension to architectural praxis. Architects are at once producers and actors embedded in a real world of continuous exchange; such exchange can be measured, and by measuring it, it is possible to project its effects into the future. While the future promised by narratives of authoriality is at once enticing and obscure, as its connection to the present only exists in the architect's head, and the future promised by narratives of scarcity is a direct consequence of present conditions and virtually unchangeable by designers, this book points to a way for architects to master the bureaucratic dimension of the project of architecture and thus contribute to the construction of a pragmatically operable promise of the future – something that disciplinary discourse is in dire need of. □（撰文/Text: 维莱利亚·弗德利吉，都灵理工大学建筑学博士、建筑师/Valeria Federighi, Architect, PH.D., Politecnico di Torino）