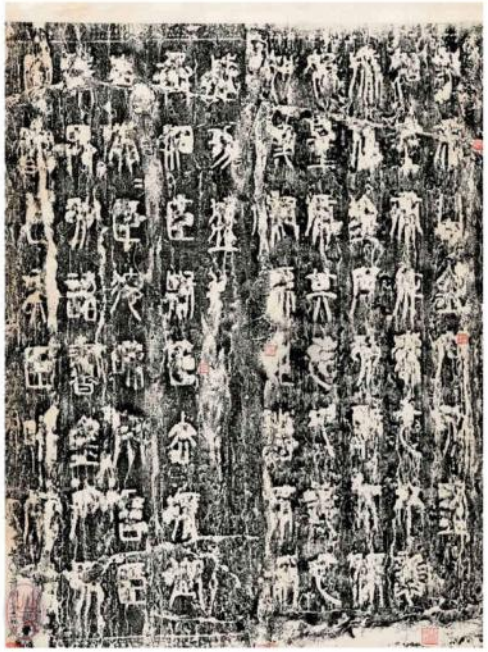
千高原（伦敦文化沙龙） 第二期

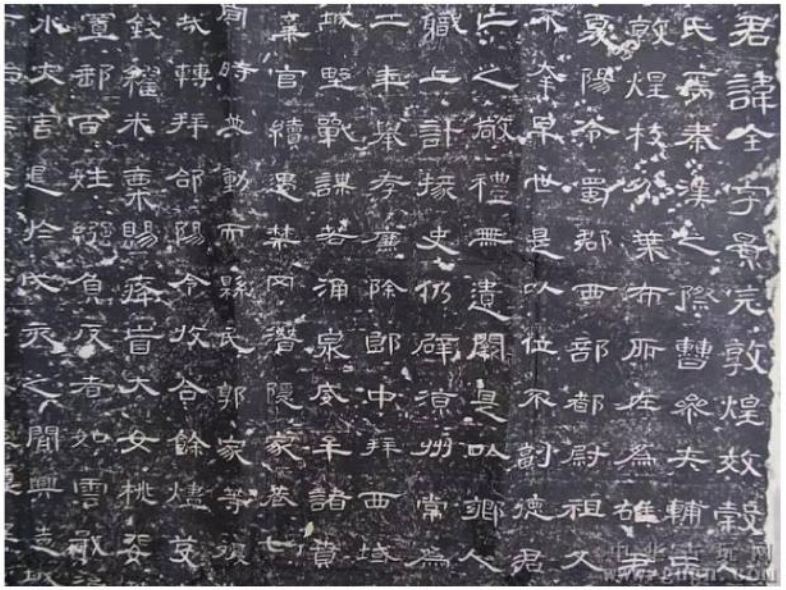
建筑师的绘画 和画中的故事

岳子泓（Tim Yue）

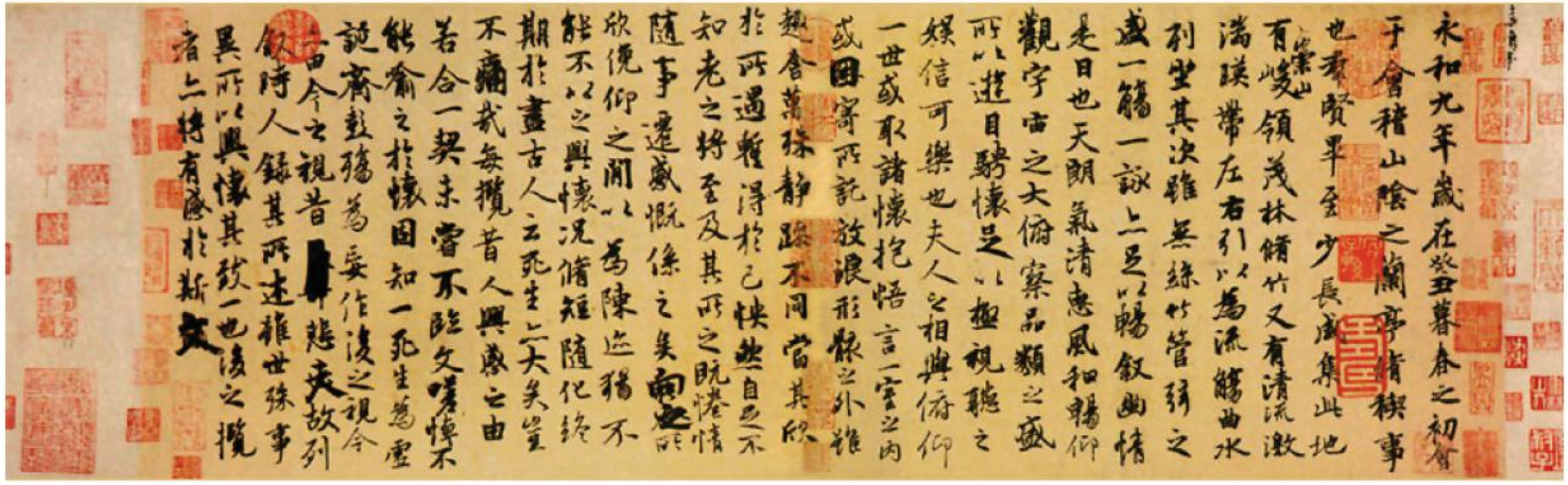
秦



汉



南北朝



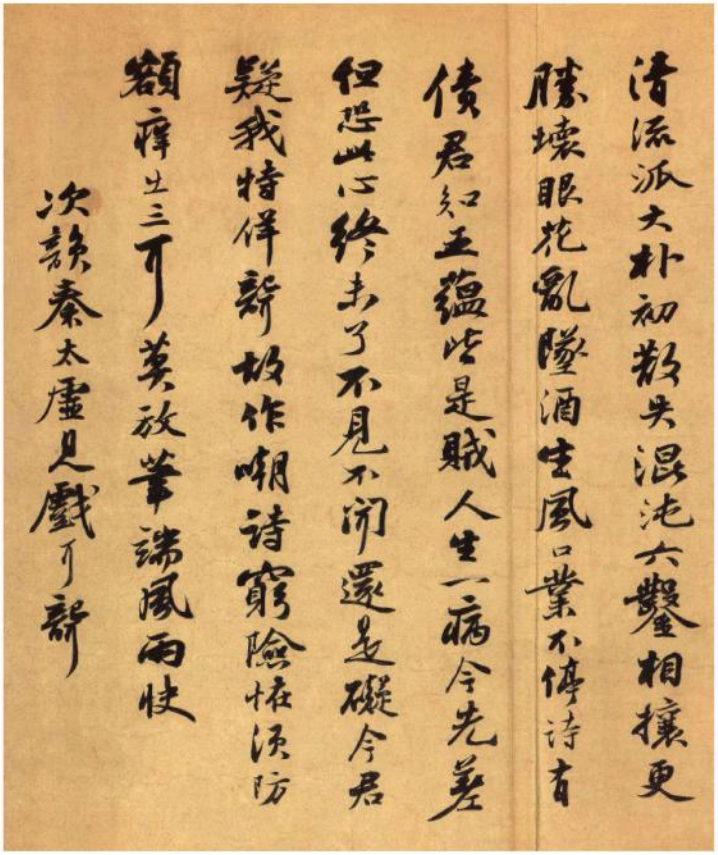
唐

了	家	居	岑
樹	澄	靜	出
持	東	誦	南

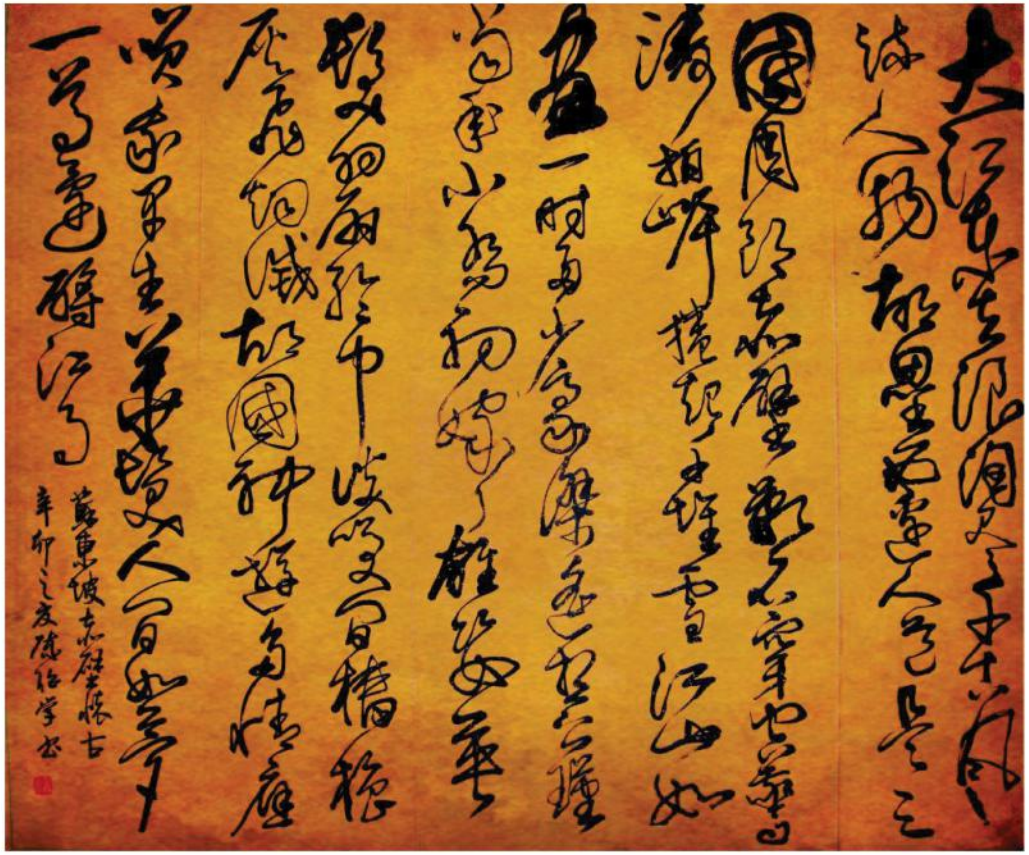
法	沒
清	溫
須	領

宋

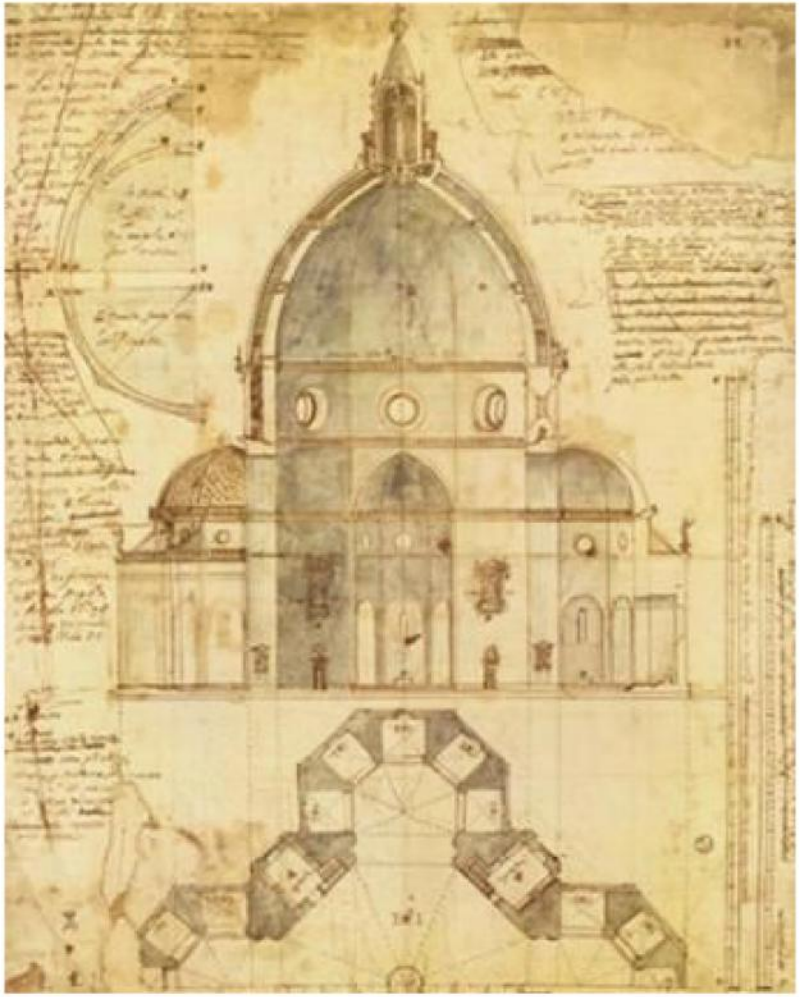
宋



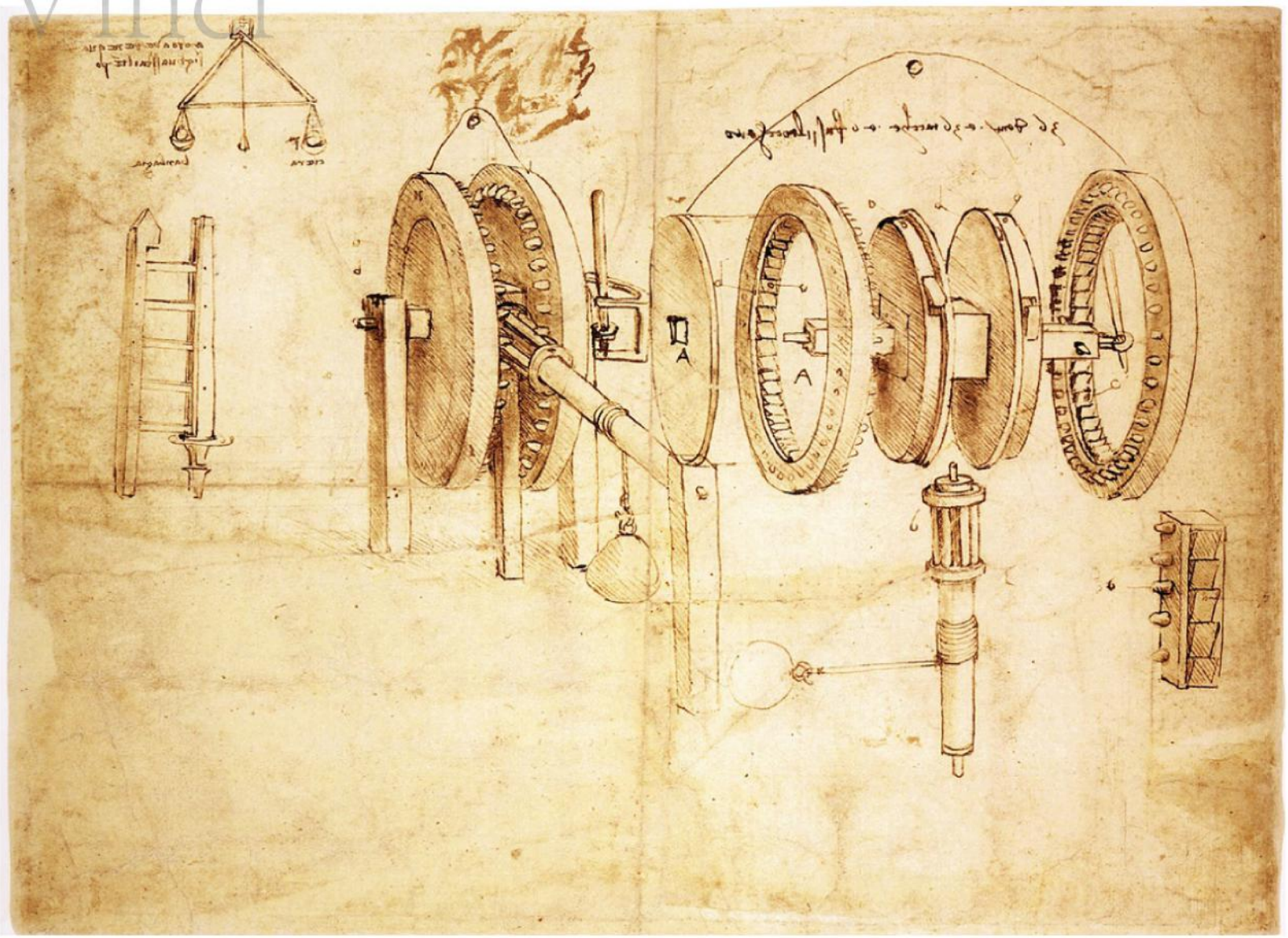
清流派大朴初散失混沌六鑿相攘更
膝壞眼花亂墜酒生風口業不停詩有
債君知玉蘊皆是賊人生一病今先差
但恐此心終未了不見不聞還是礙今君
疑我情佯辭放作嘲詩窮險怪須防
額痒止三丁英放筆諧風雨快
次韻秦太虛見戲了辭



Brunelleschi



Da Vinci



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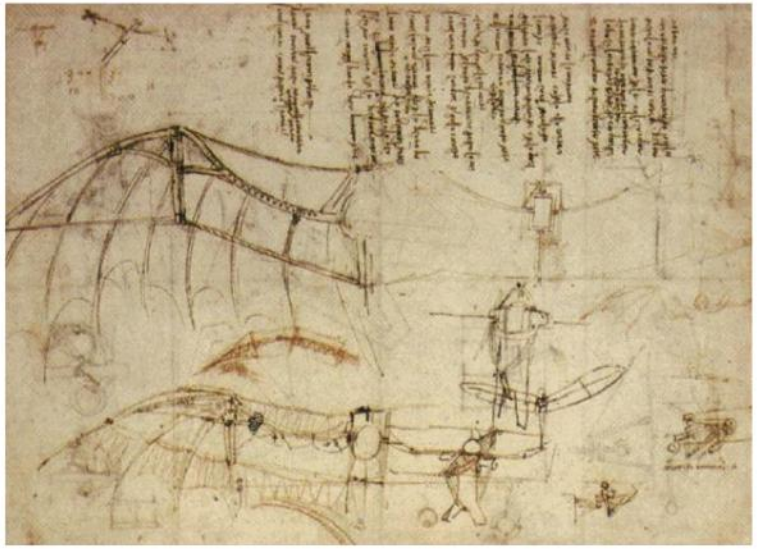

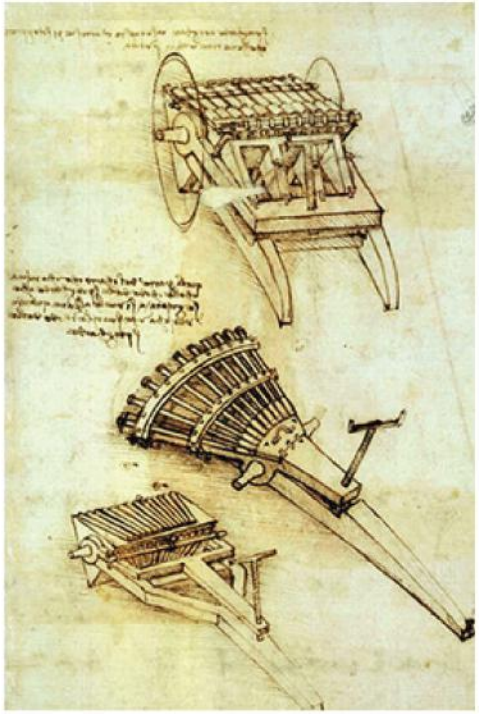

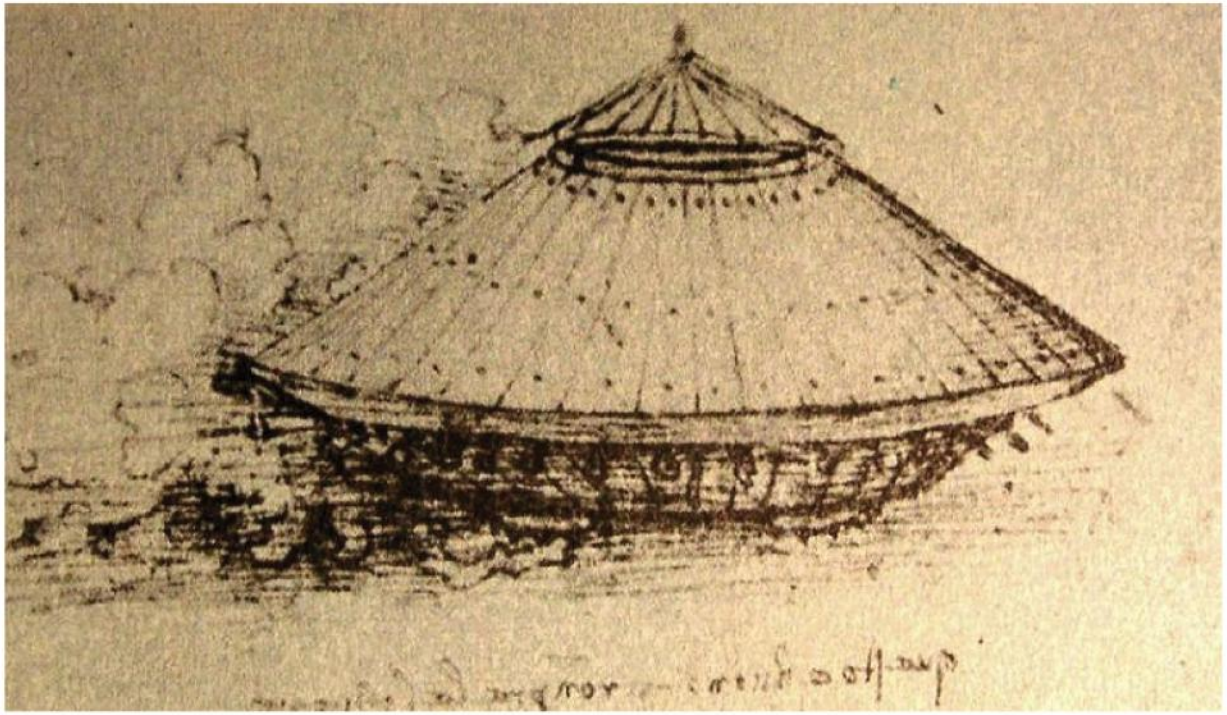

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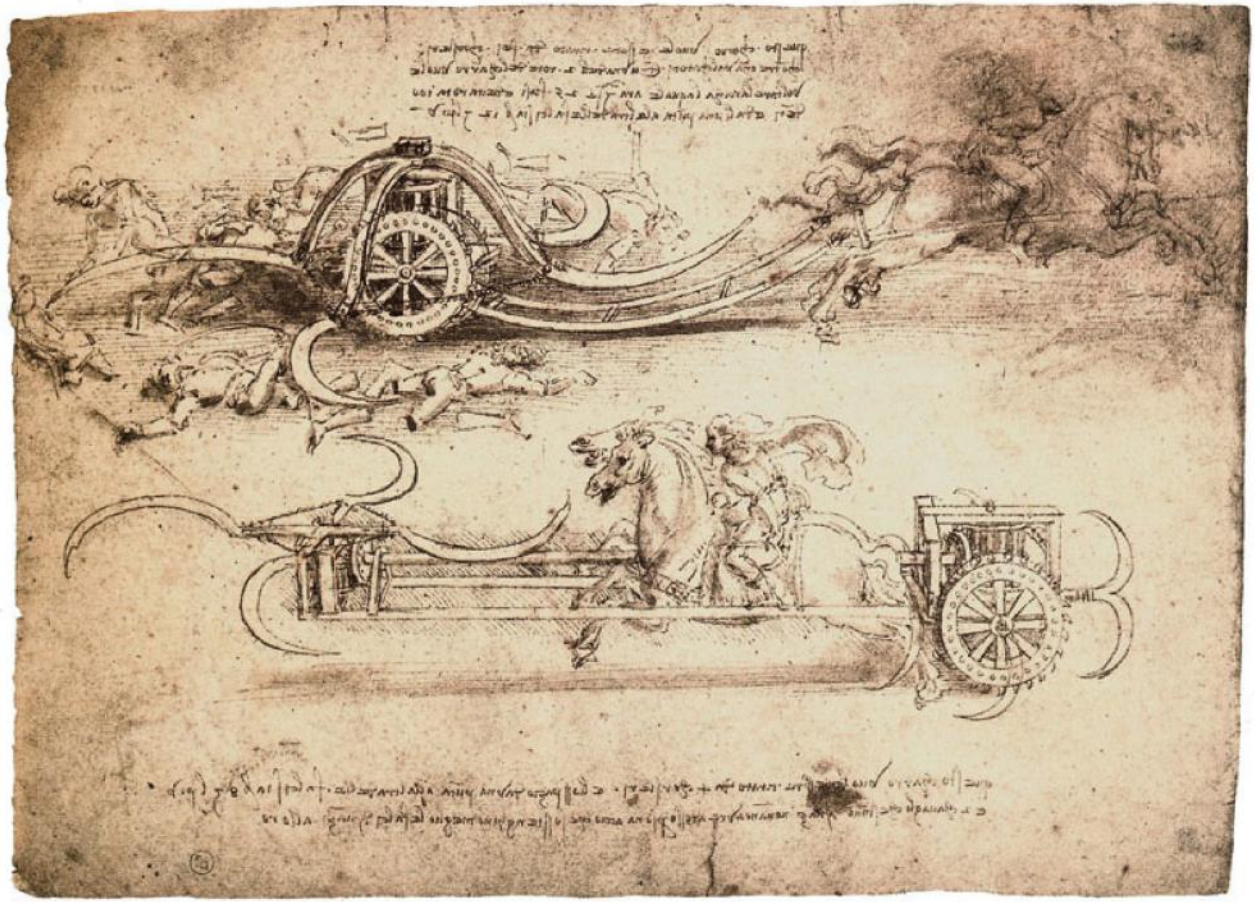
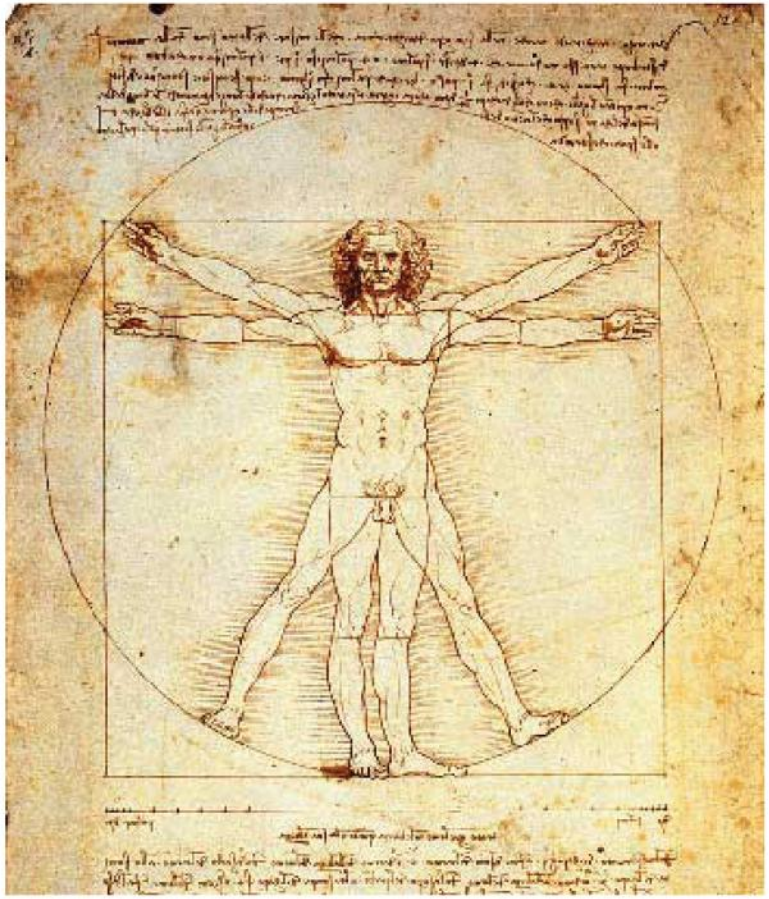
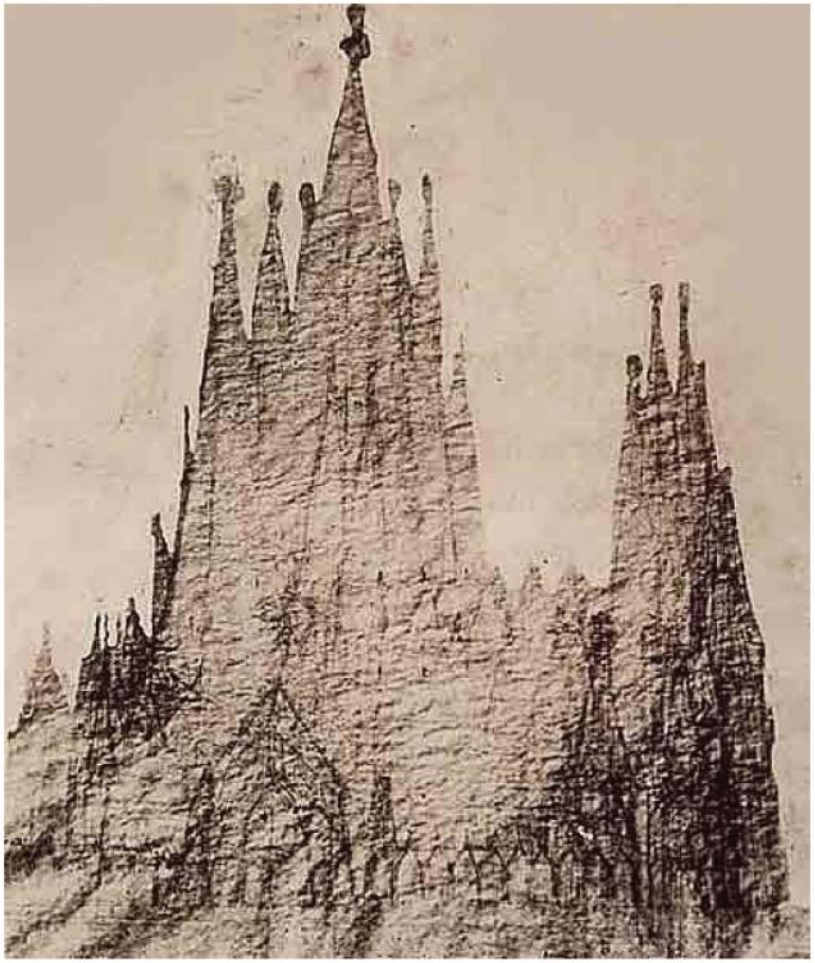


Da Vinci

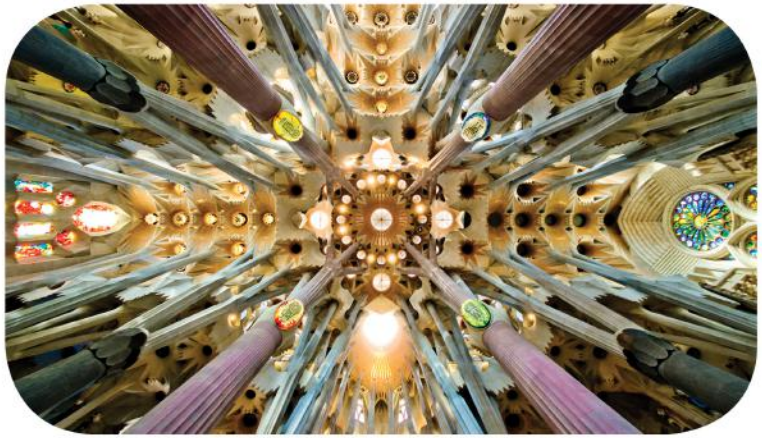
Da Vinci



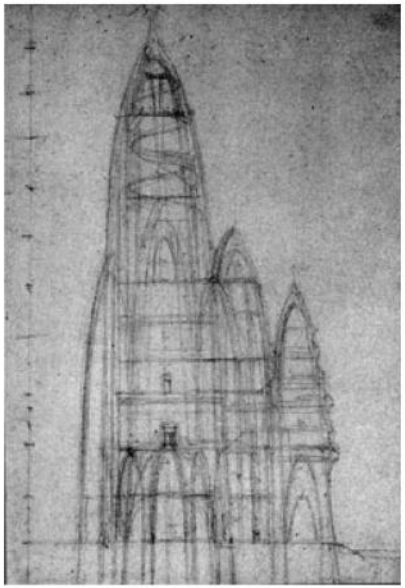
Gaudi

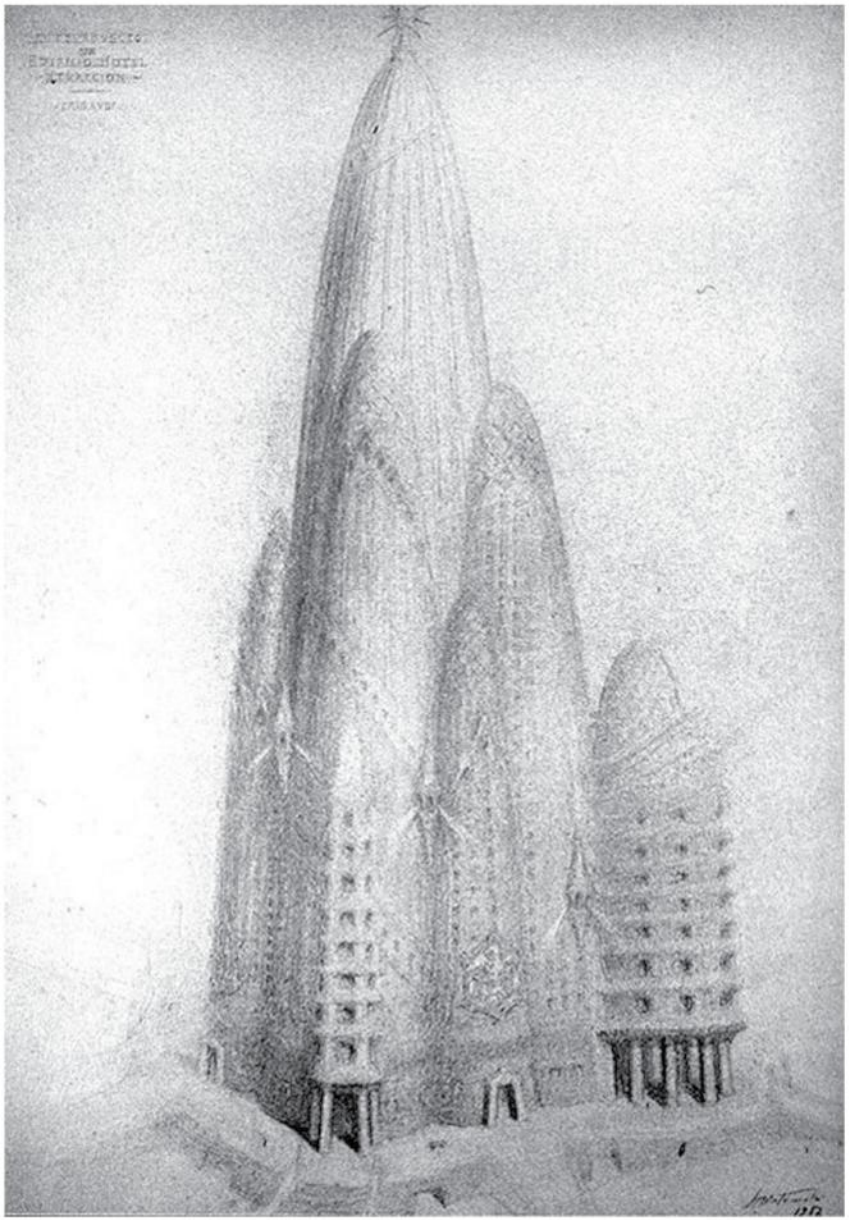


Gaudi

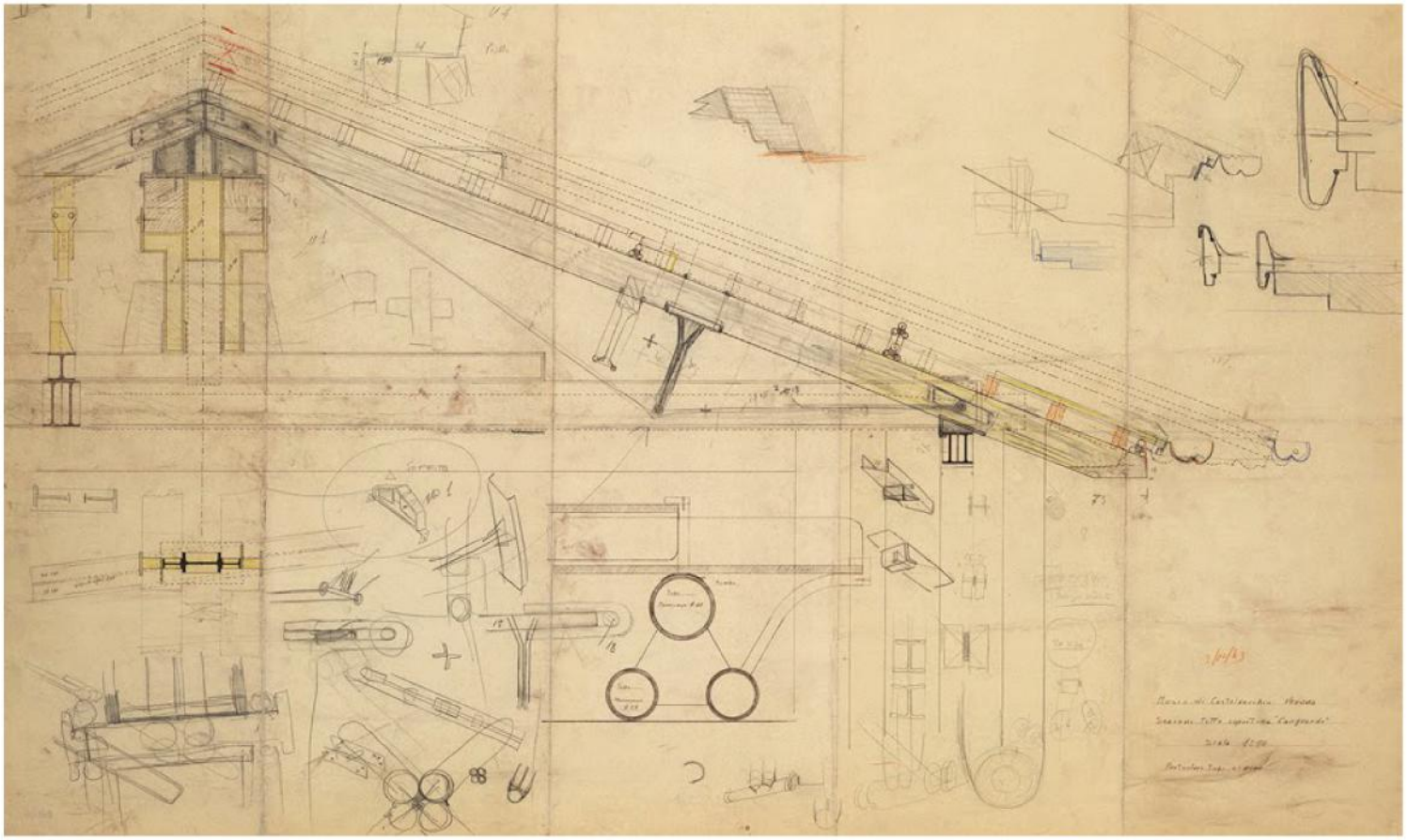


Gaudi





Carlo Scarpa



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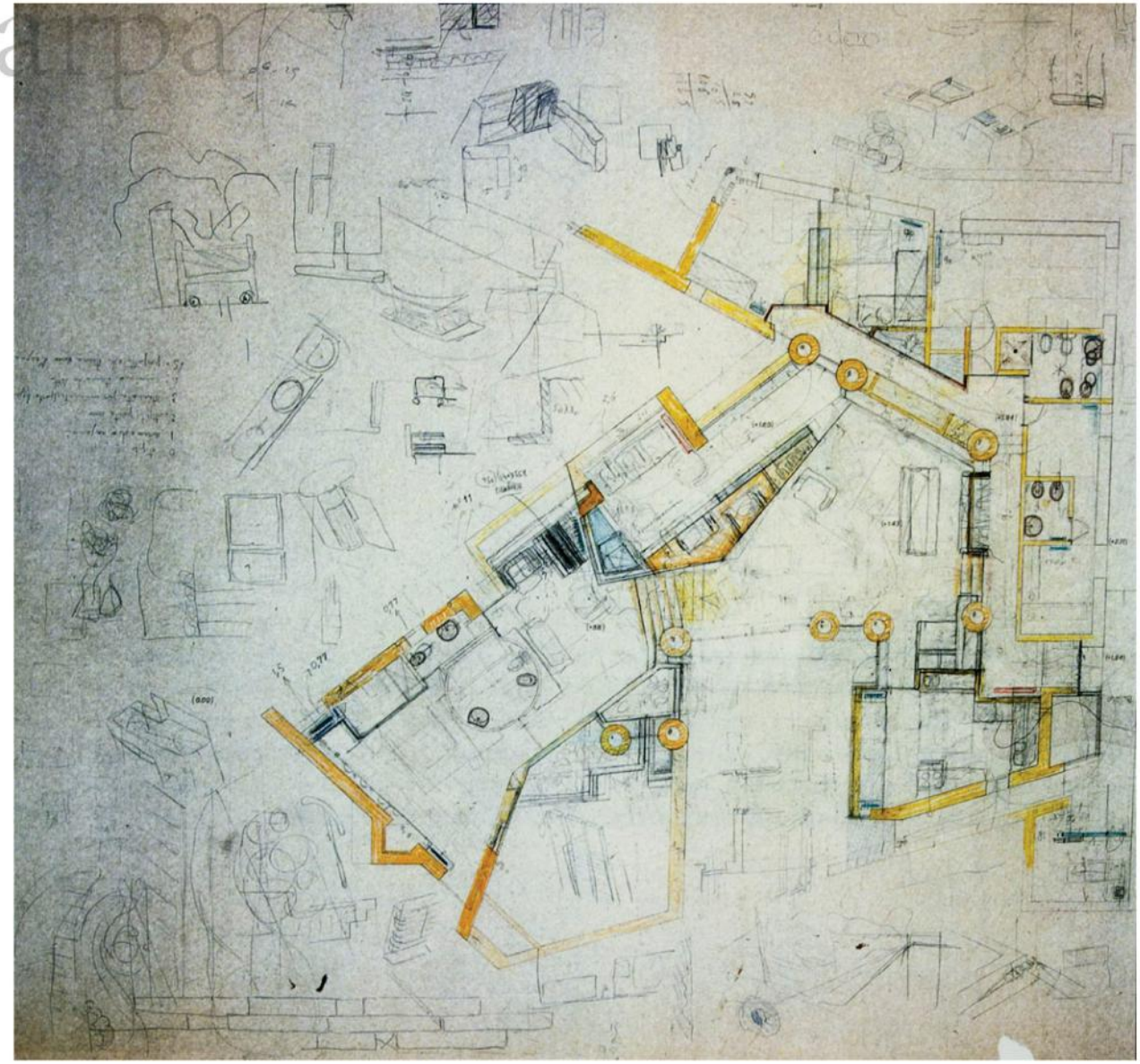

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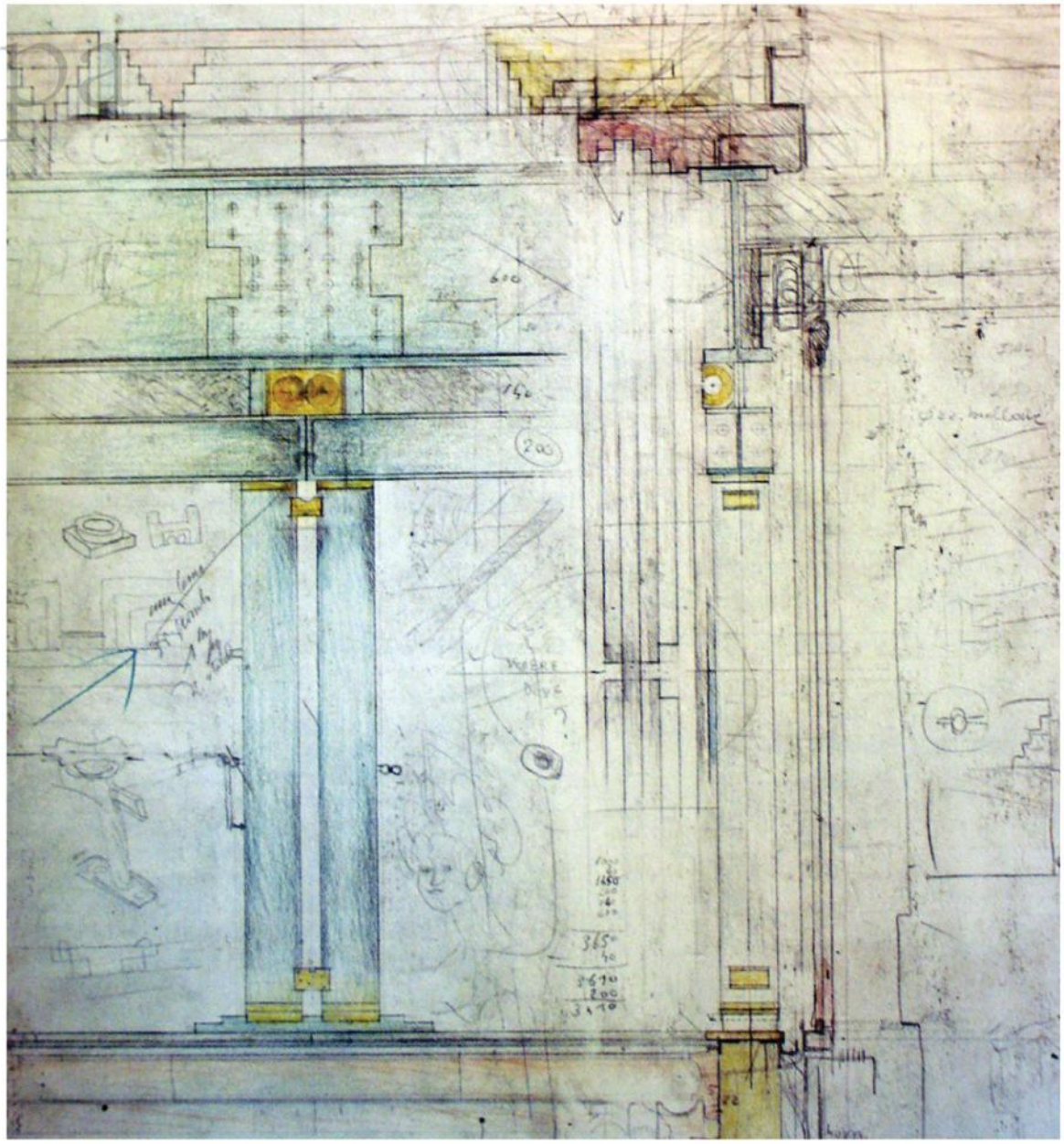

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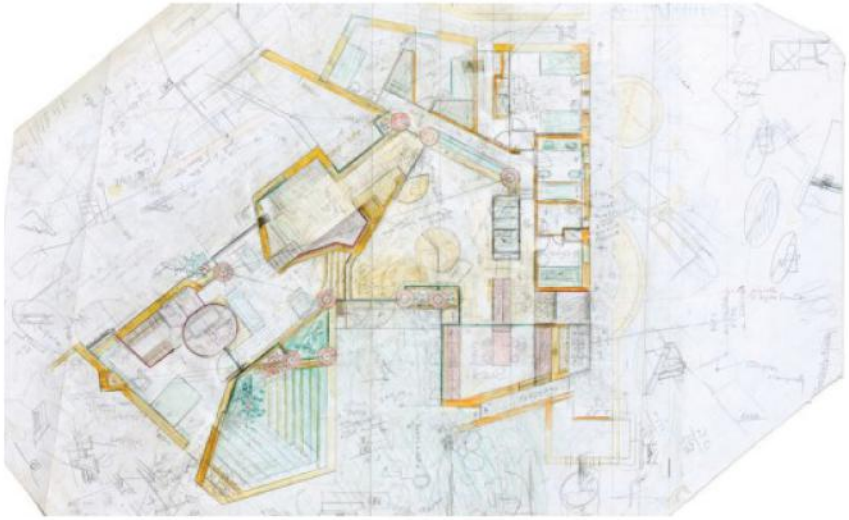

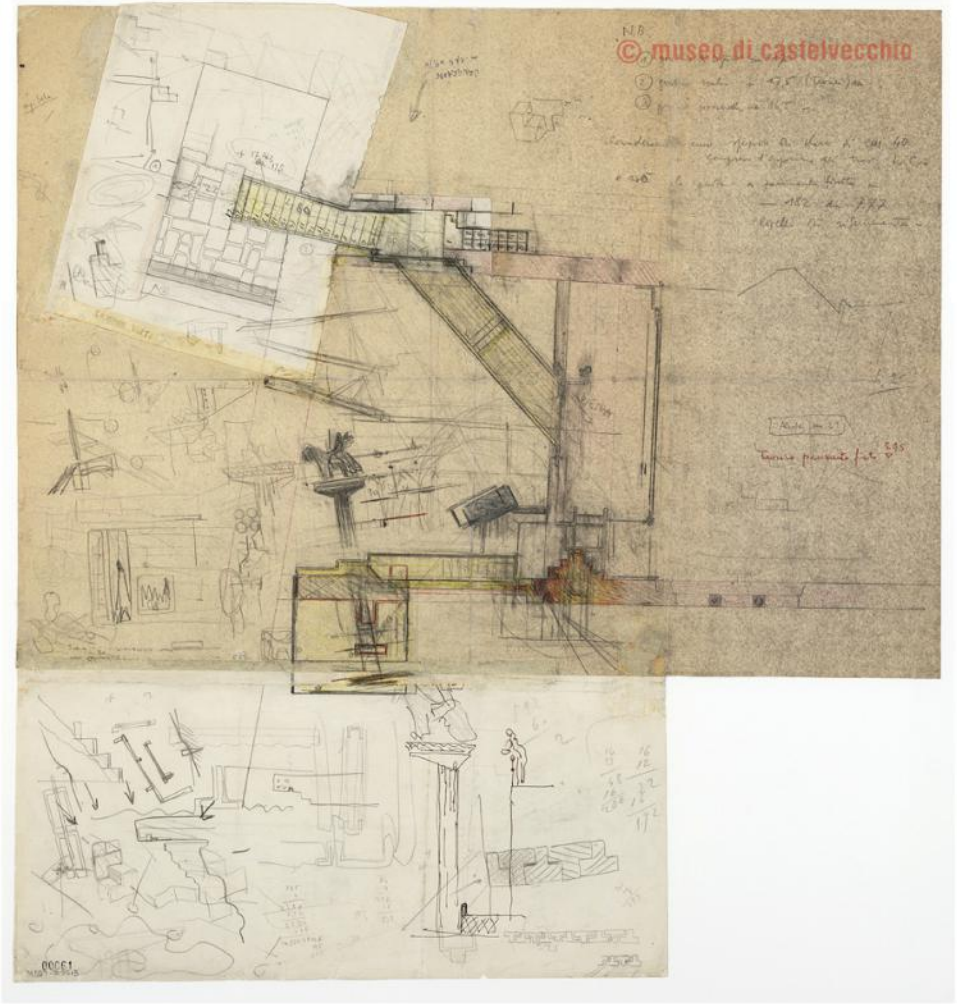

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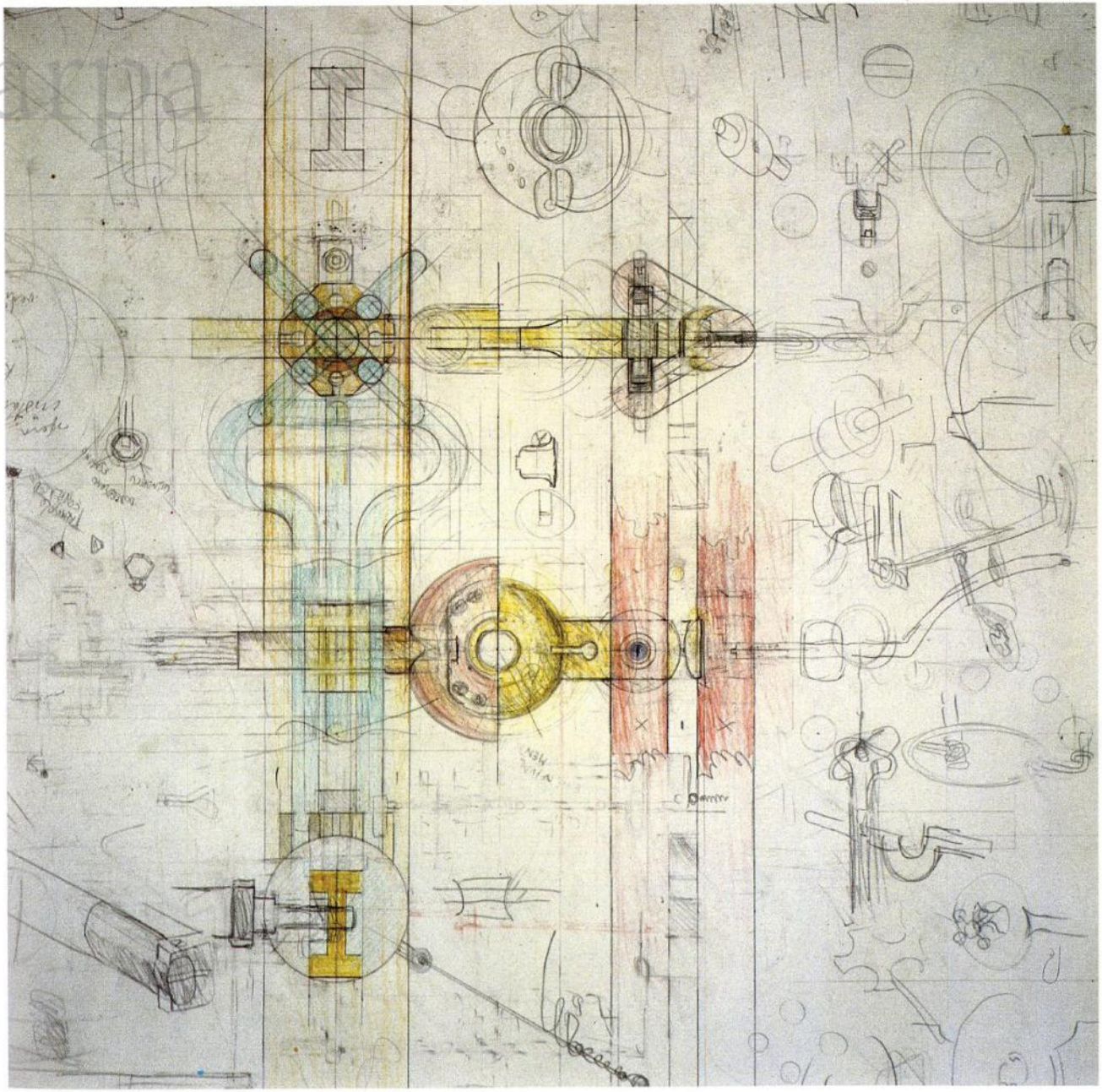
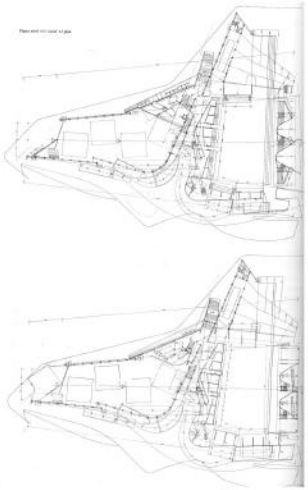
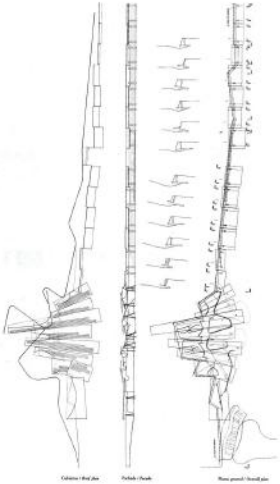
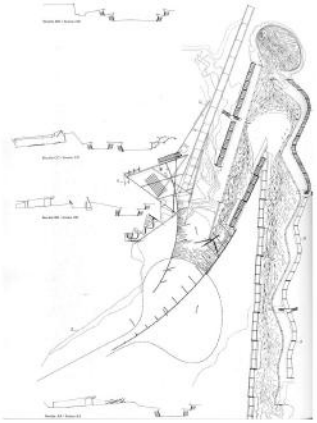


Frank Lloyd Wright

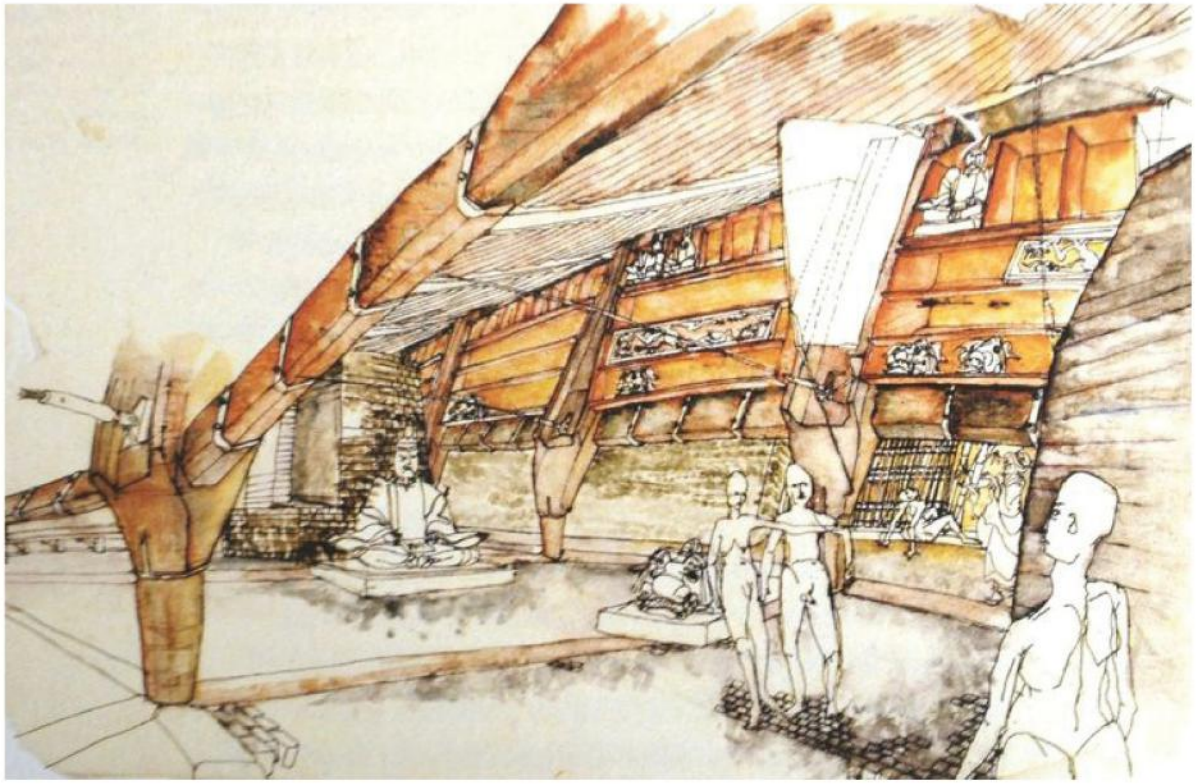
Enric Miralles







Peter Salter



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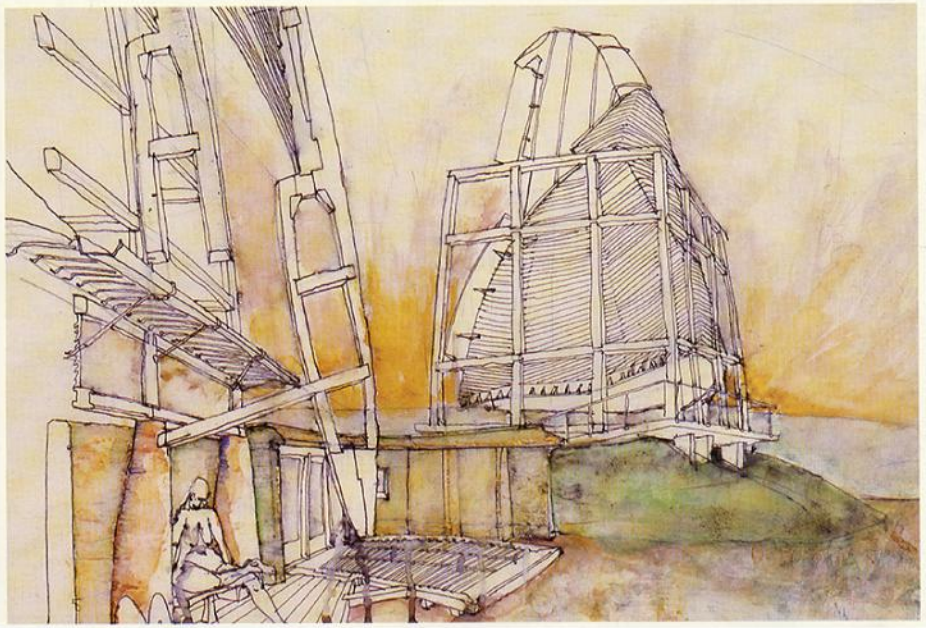

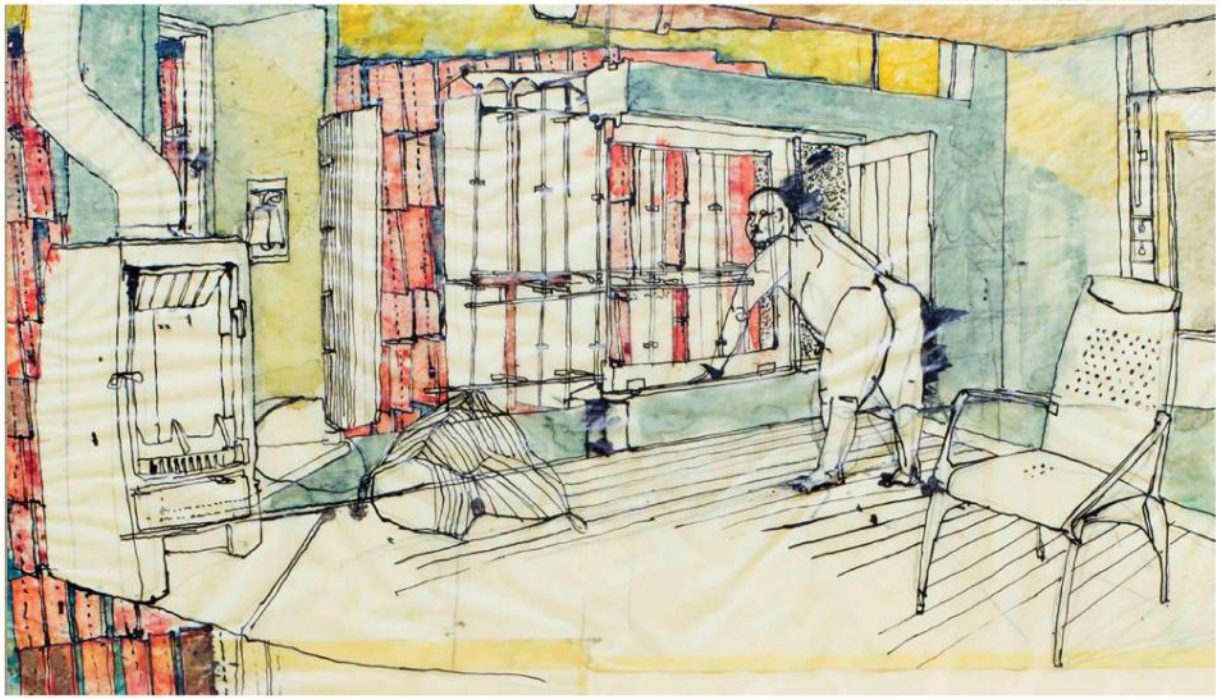

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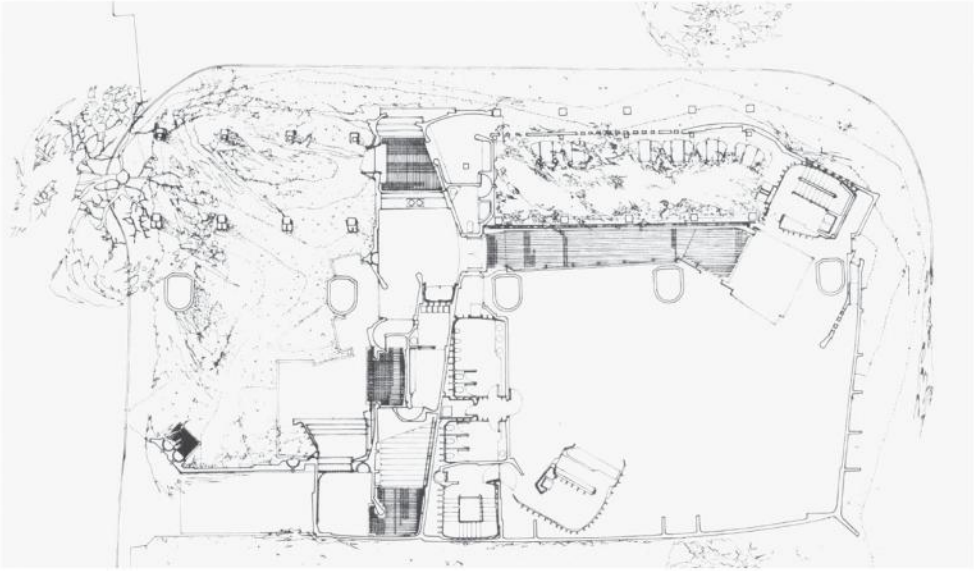
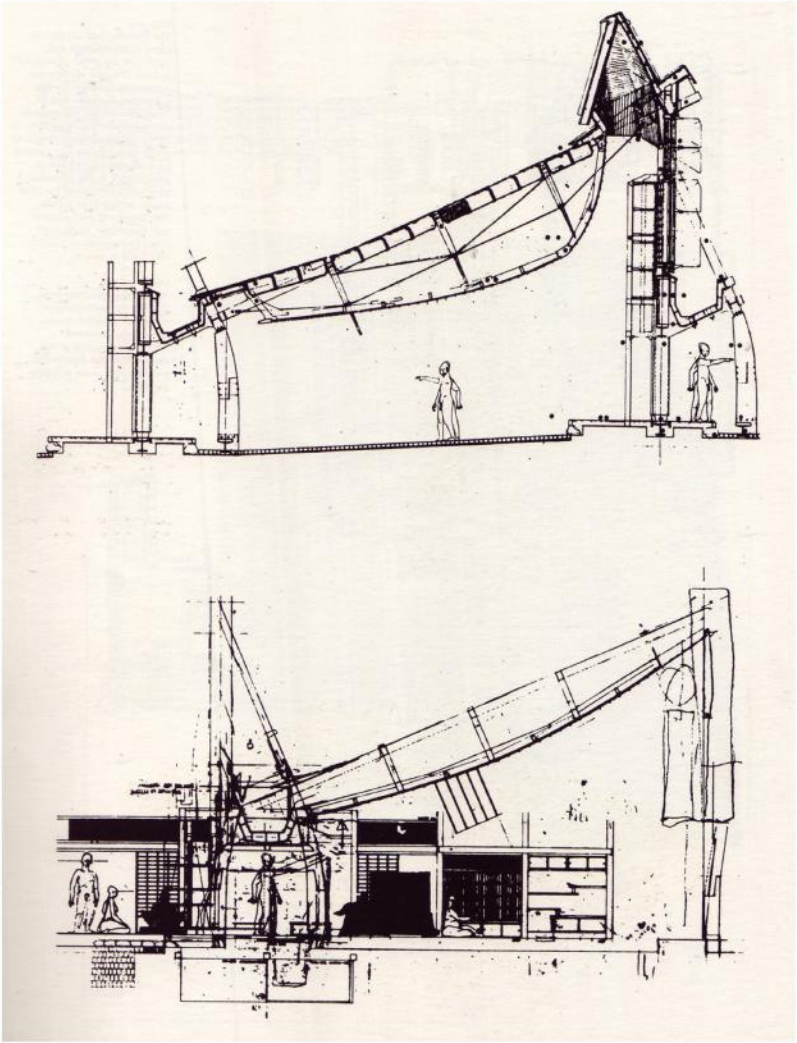
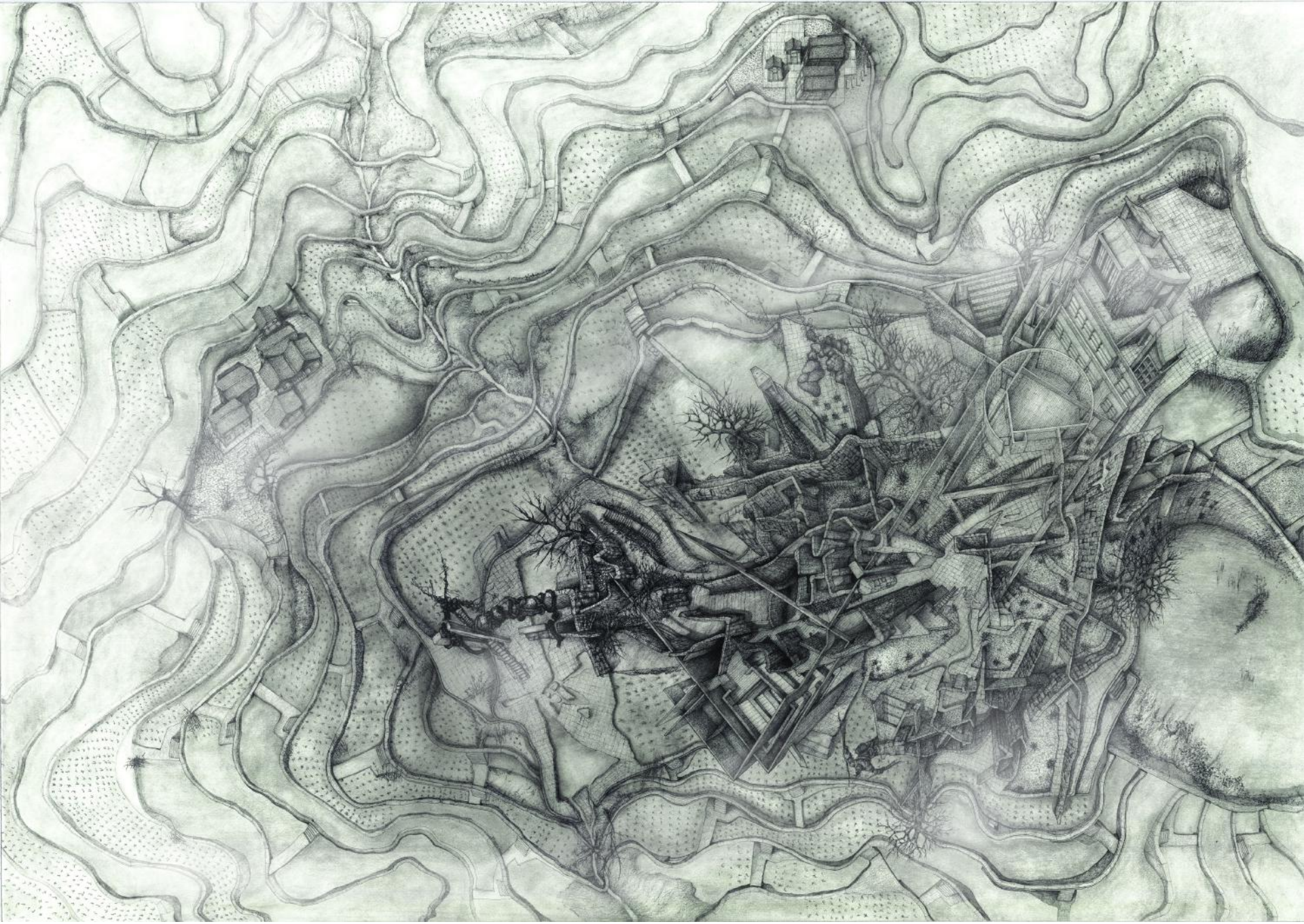
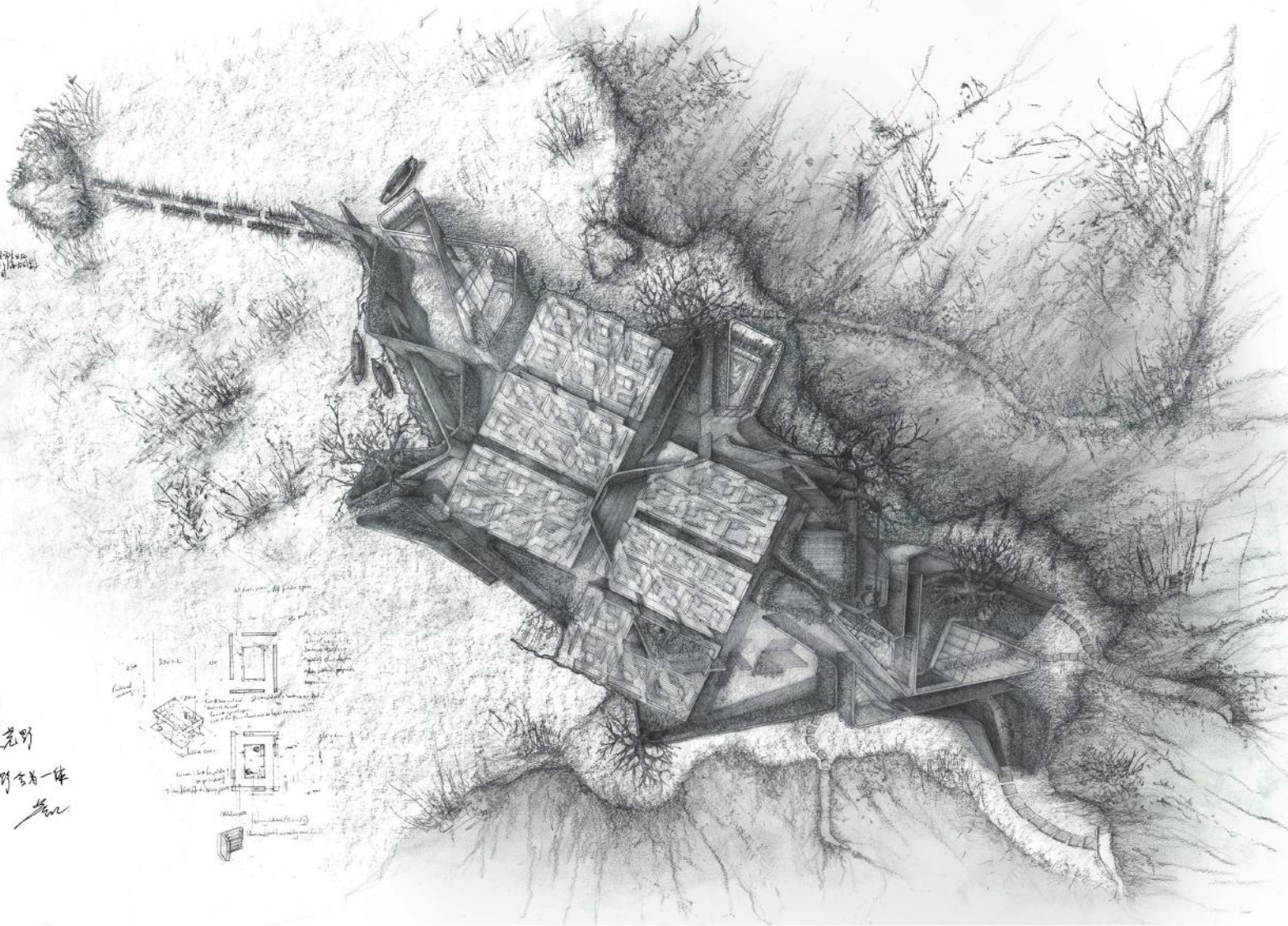




个人作品





荒野

我看到一条长长的路，在路的尽头是绿的小山丘
我听到一些悠悠的风，沙沙的响着等候出发的人们
嗅不到又无处躲藏的气味，也要不到那多彩的刺激感
还是在等待着这荒芜的野，渐渐呈现着翻腾的田
我幻想着会上千年的城，在此繁华的古城荒芜的等待.

[illegible] 03/02/2015

这是一个多风的冬日。
只有沿着那条正的轨道孤单的刺向远方。
那正是钢铁大地的呼吸冲出来的。
石头吧，
黑色的刺眼的罗布泊，
它解开的记忆。
走在在城市中寻找荒野，
解决内心，解决灵魂。
成为飘忽的梦幻光，
魔幻世界的飘荡。

也许，只剩在光处，
记录着故事的城人和被埋在土地的秘密
才能再重构造，
冷冷的，
再有光之间。 [illegible]

Zo capism

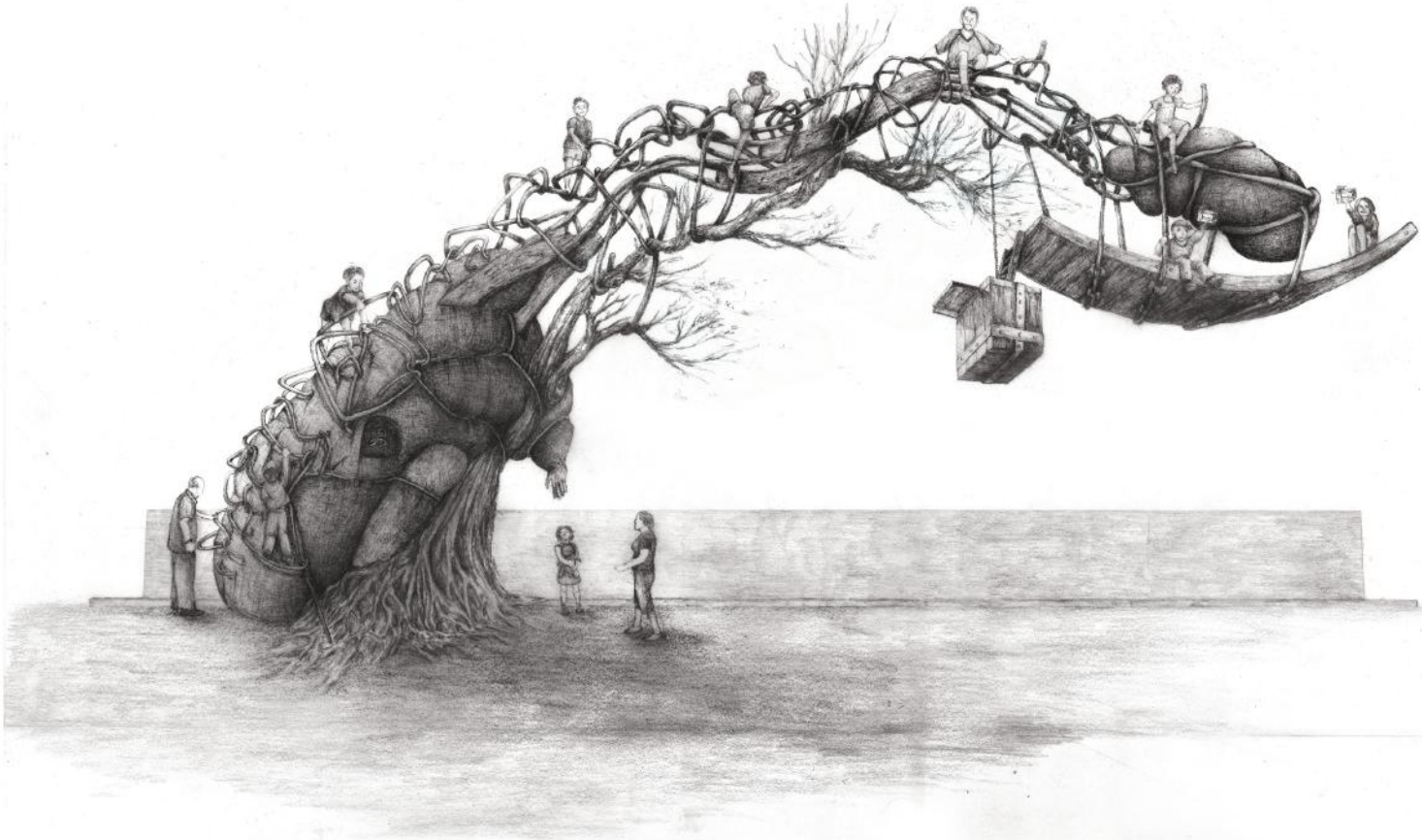
巡礼主义与荒野

第一次 巡礼为了生存，我们逃离荒野

第二次 巡礼为了脱世而生，我们重返荒野

第三次 巡礼为了重建世界，我们与荒野合为一体

[illegible]



THE MANY DIFFERENT STYLES
TO WRITE ONE CHARACTER

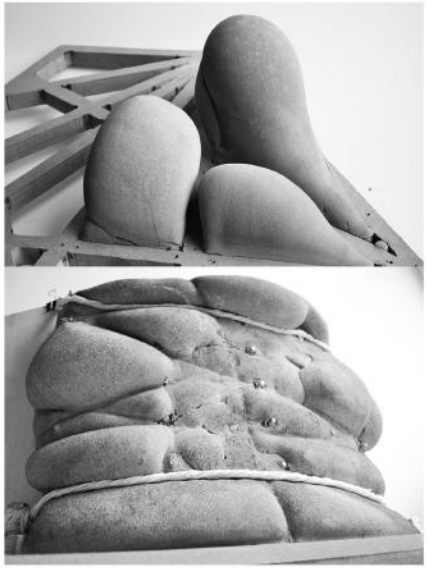
ORIGINAL CHARACTER

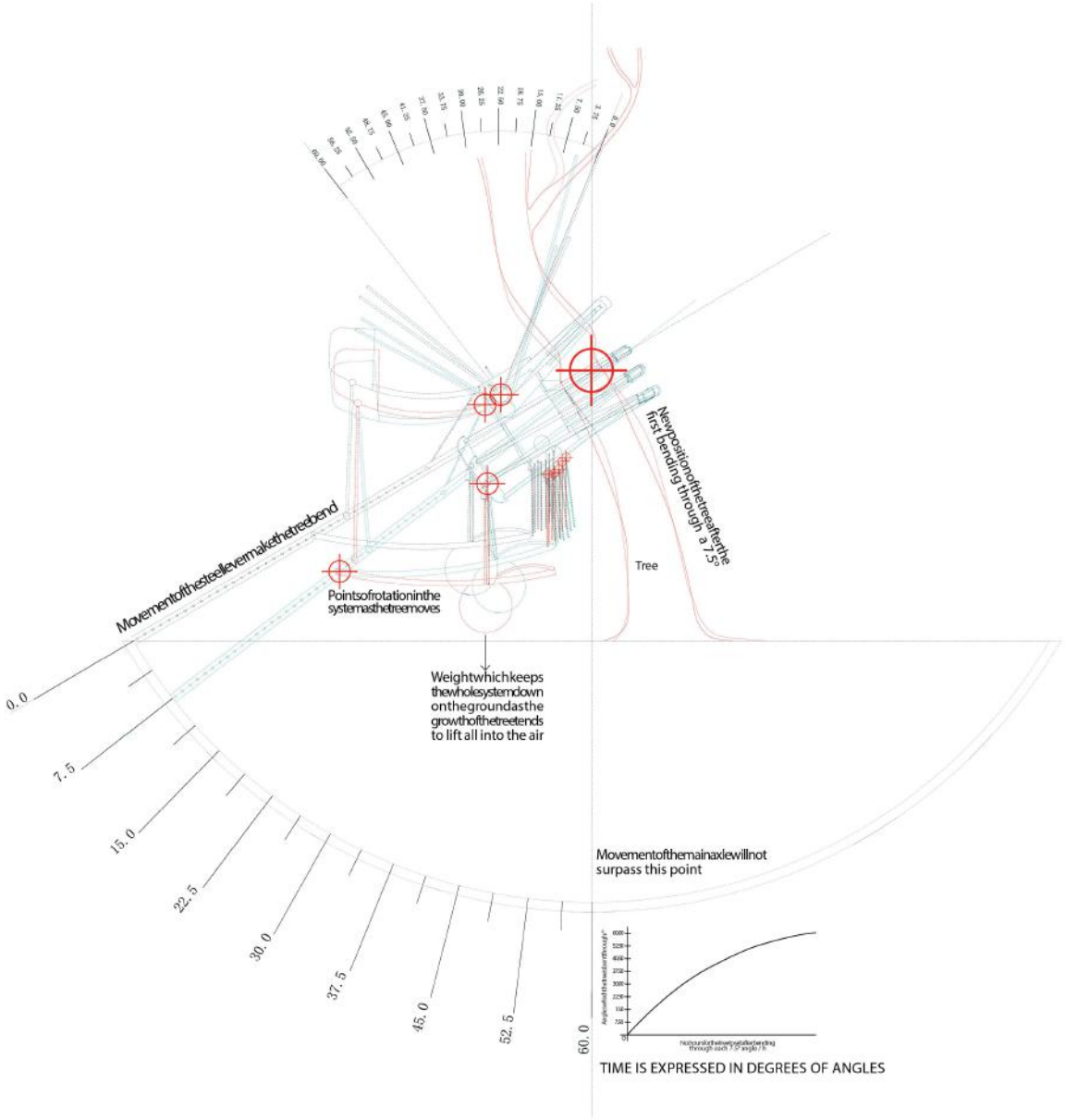
Territory of controlled strokes

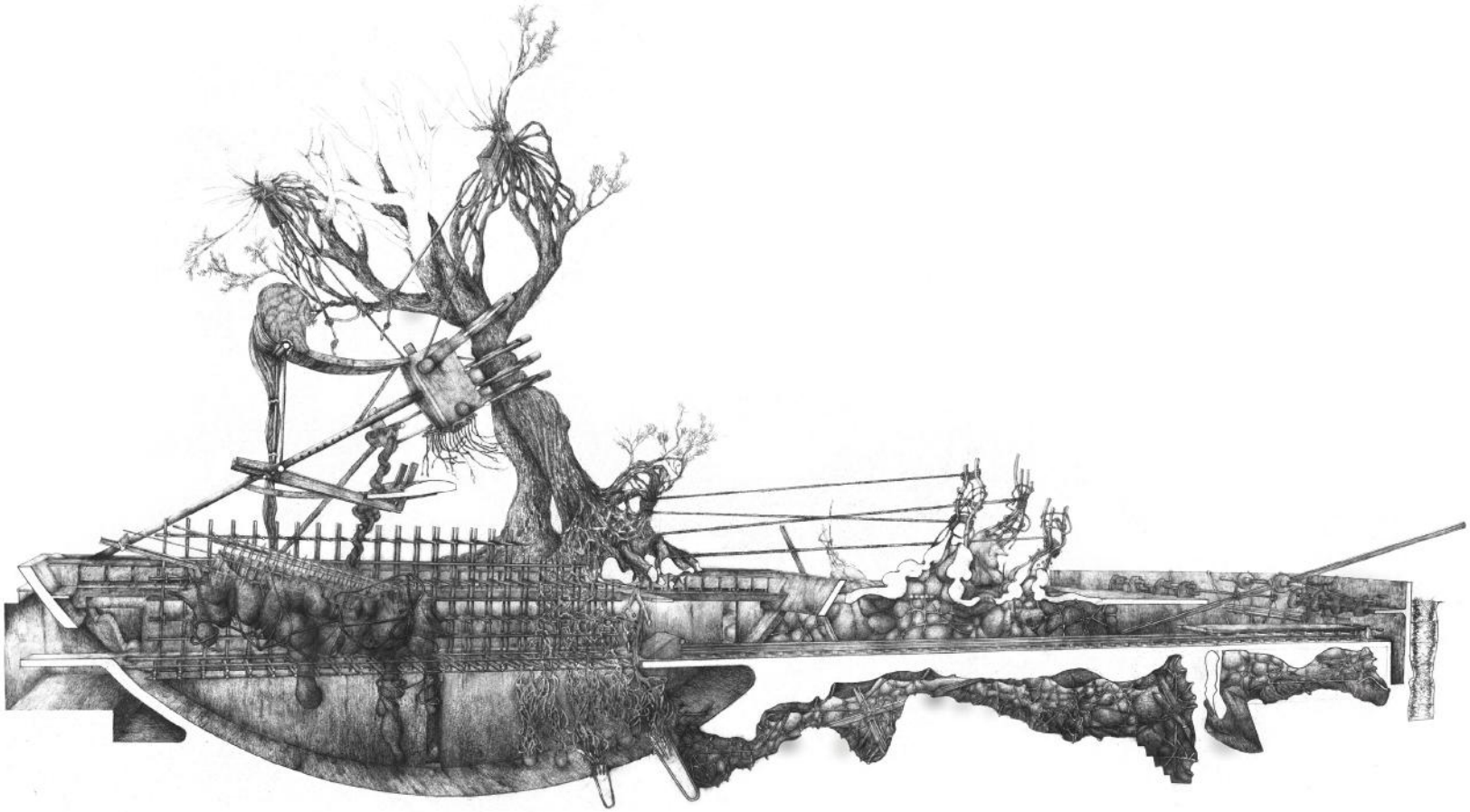
Territory of accidental "bleed" of water inside the rice paper

Territory of controlled strokes

Territory of accidental "bleed" of water inside the rice paper




Movementofthesteellevermakethetreebend
Pointsofrotationinthe systemasthetreemoves
Newpositionofthetreeafterthe first bending through a 7.5°
Tree
Weightwhichkeeps thewholesystemdown onthegroundasthe growthofthetreetends to lift all into the air
0. 0
7. 5
15. 0
22. 5
30. 0
37. 5
45. 0
52. 5
60. 0
Movementofthemainaxlewillnot surpass this point
TIME IS EXPRESSED IN DEGREES OF ANGLES

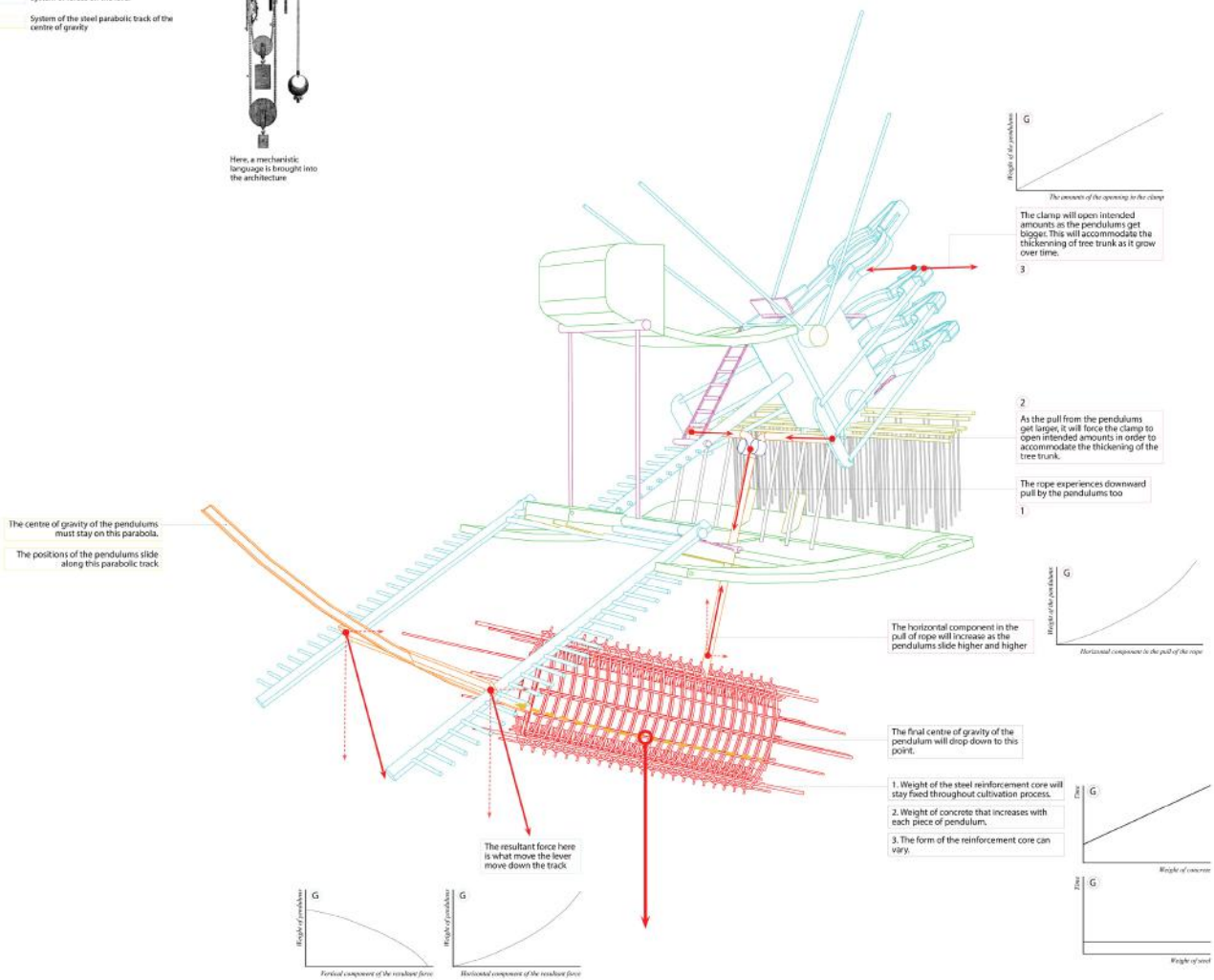


THE MECHANICS OF THE TREE CLOCK INSTRUMENT

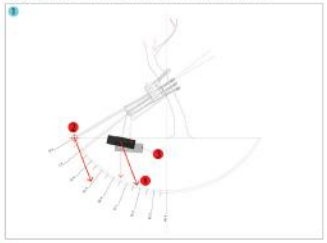
KEY:

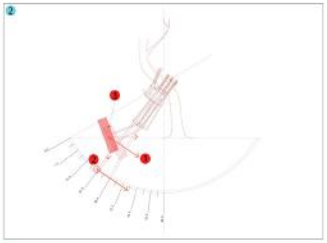
- System of the pendulum
- System of the rope tying pendulums to the clamp
- System of forces on the lever
- System of the steel parabolic track of the centre of gravity

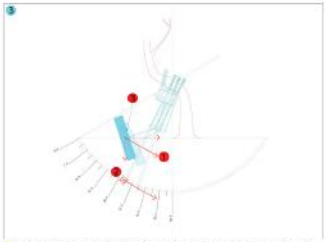
Here, a mechanistic language is brought into the architecture



POSITIONING THE PENDULUM'S CENTRE OF GRAVITY

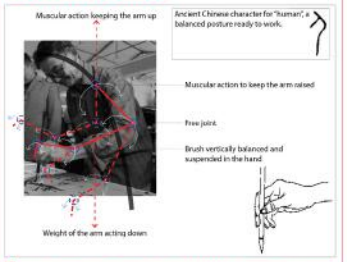




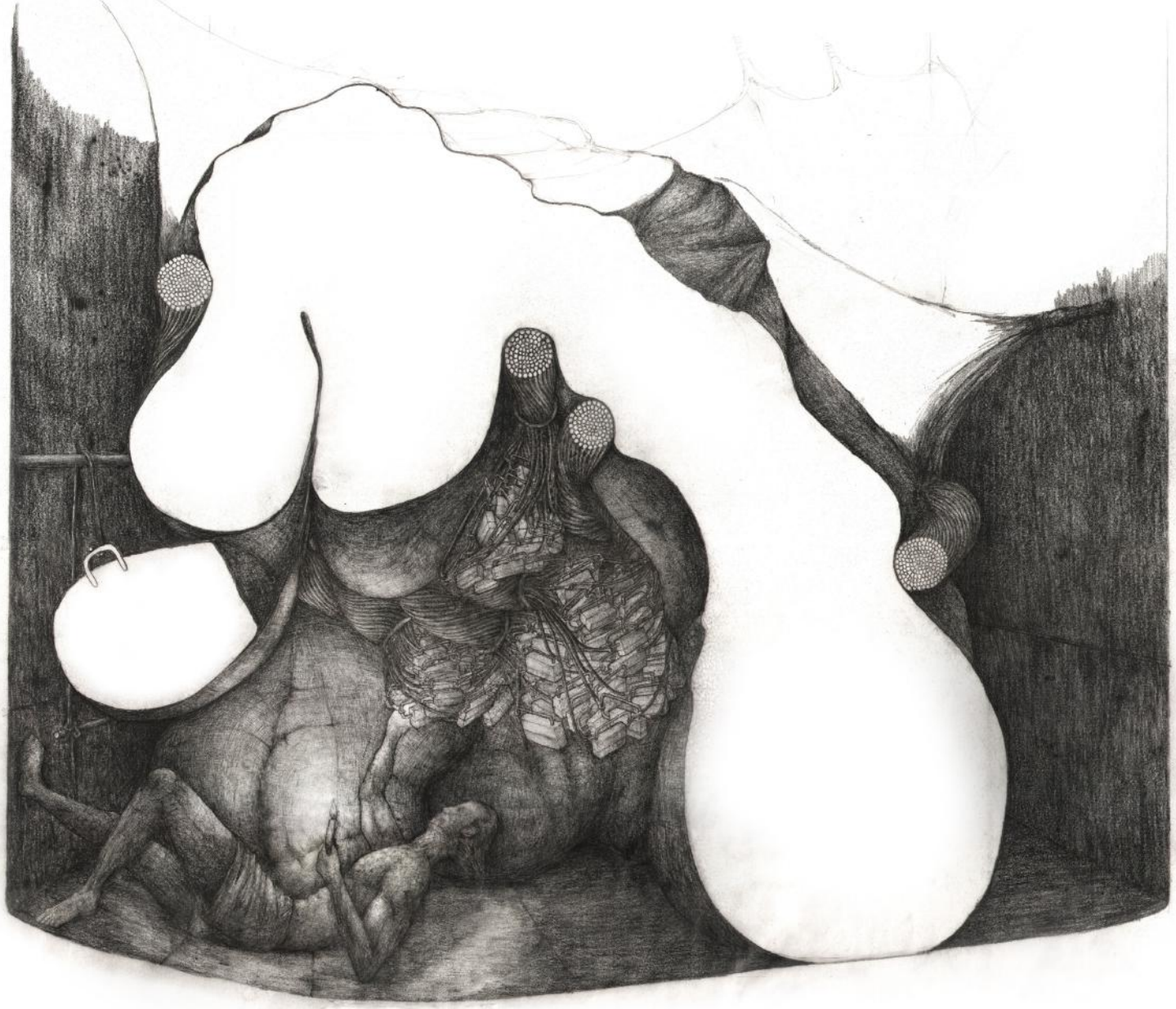


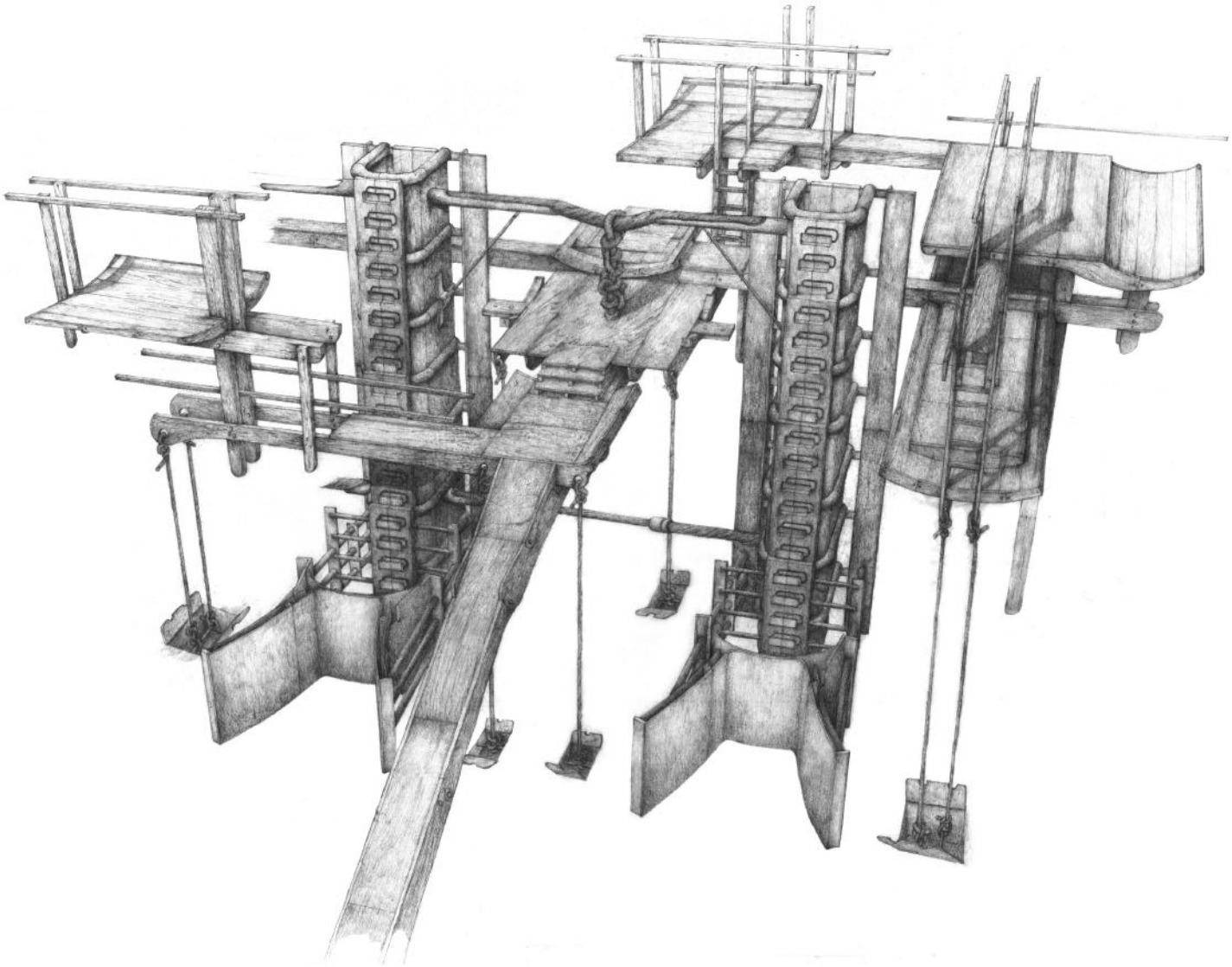
1. The position of the pendulum will be adjusted so that its centre of gravity will act in a certain direction.
2. It is the weight of the pendulum that moves the main axle down the track, which in turn bends the tree. It is also the weight of the pendulum that keeps the building down on the ground.
3. The pendulum will stay in this position after the movement of the main axle, until the tree sets into form.

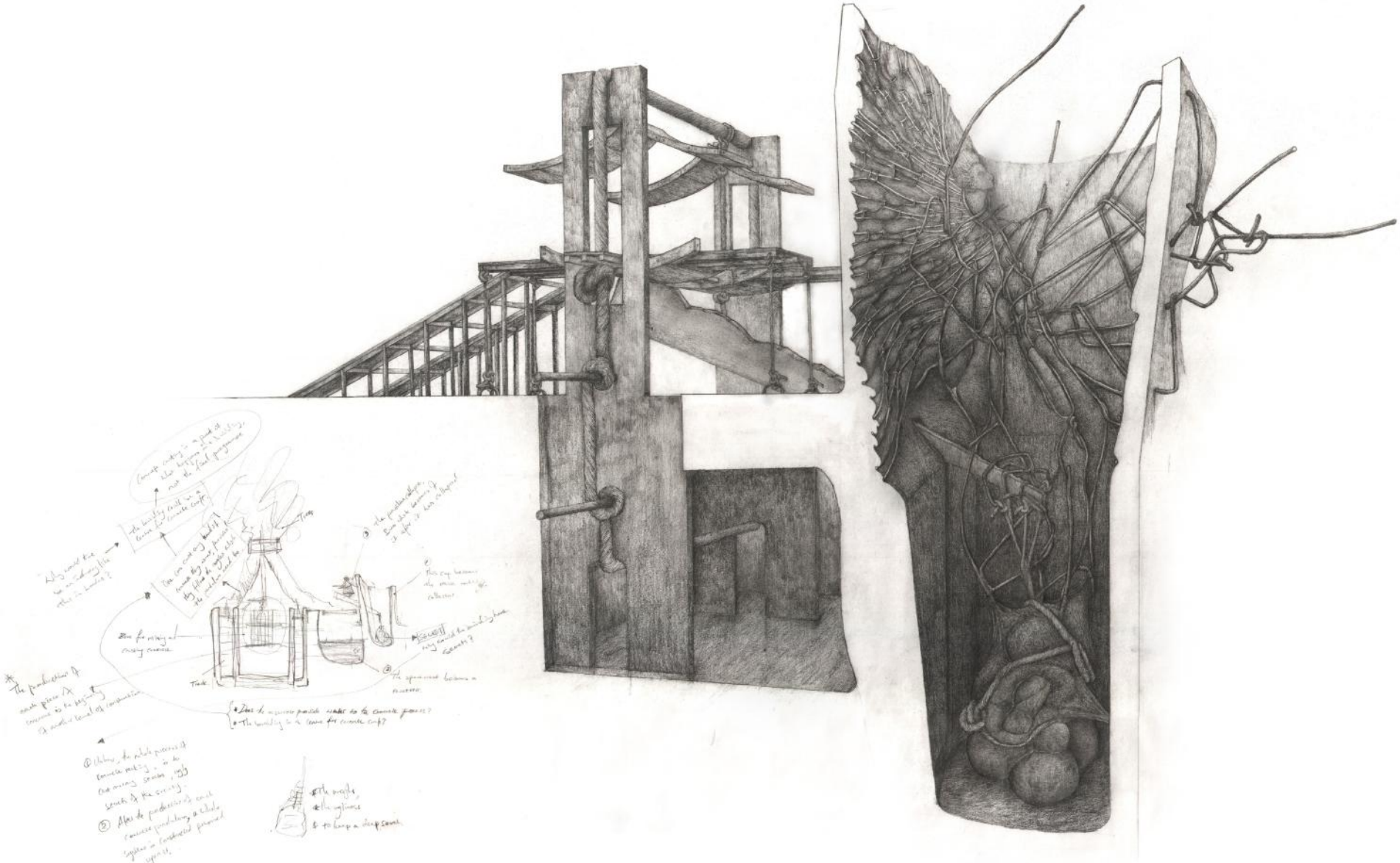
THE CALLIGRAPHY OF GRAVITY?

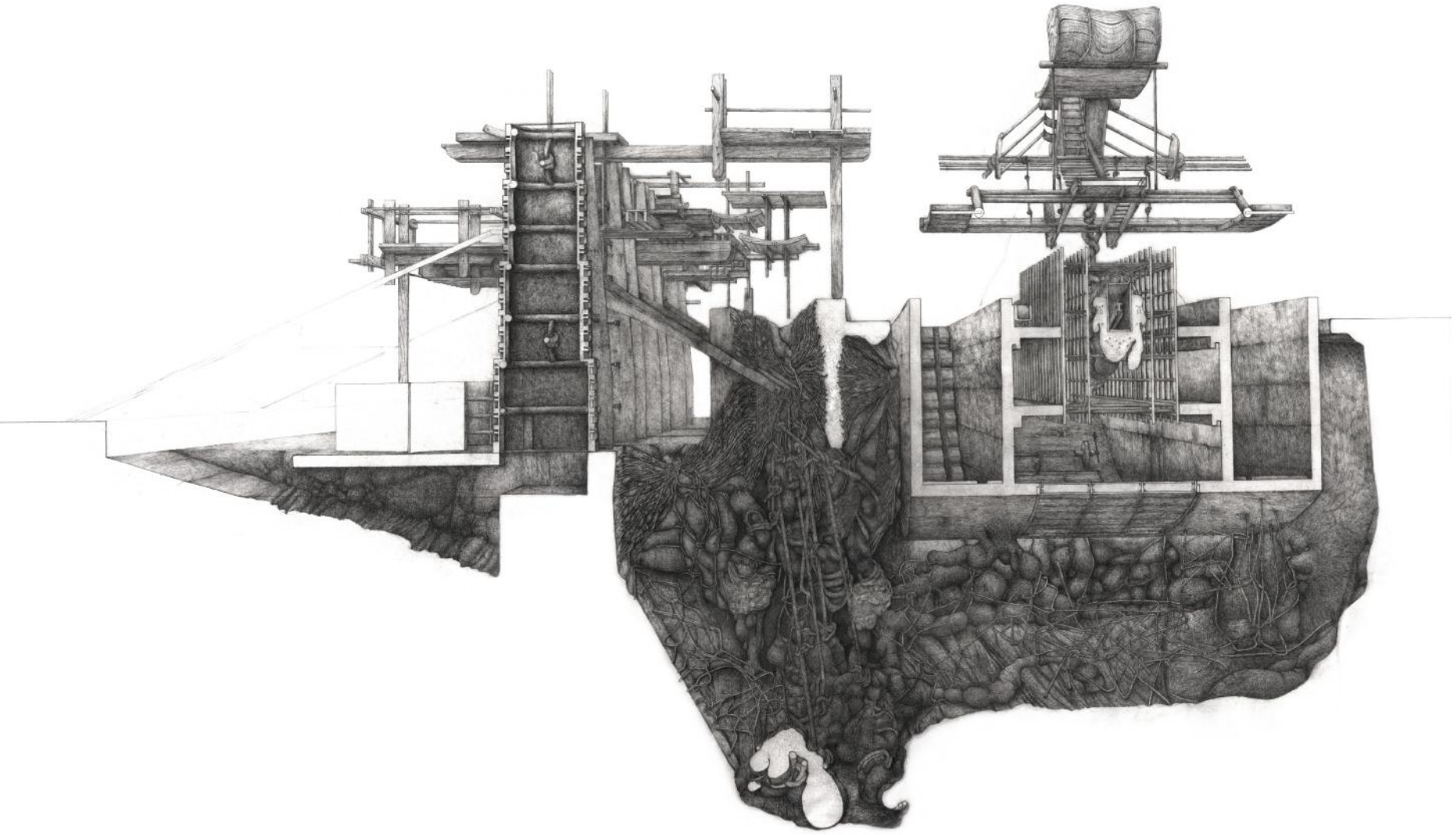


Chinese calligraphy can be seen as the careful channelling of personal energy through a instrumented bodily posture. The careful instrumentation of the production system to cast concrete in fabric formwork is essentially the same in that it is about the channelling of gravitation potential energy through an instrumented architectural posture. This way, the abstract objects produced can be seen as a calligraphy of gravity, whose ink is concrete.



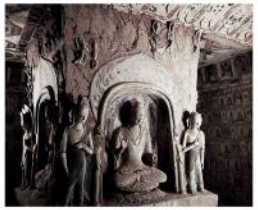



Concrete casting is a part of the bridge process, not the final programme
the building unit is a form for concrete casting
Why could this not be an industrial process that is mobile?
Tank
Tank
the production of concrete pieces
Does the machine have a life after it has collapsed
this cog becomes the main moving collector
Why should the mixing be concrete?
the apparatus becomes a machine
Does the machine provide water to the concrete pieces?
the building is a form for concrete casting
the production of concrete pieces
connection to the physicality
the mode of level of composition
Where, the whole process of concrete making, is the concreting stroke, 1989
search of the concrete
Also the production of concrete concerns producing a whole sculpture in a constructed process upon it.
the angle
the glance
to keep a deep sense



Dunhuang Buddhist meditation caves in China's north-east is a series of caves carved out of the mountain rocks, where the architecture is created as a gradual and contemplative process of excavation, connecting, sculpting, and cave paintings. Here is an example where an architecture is created as by the gradual devotion of energy over a long period of time, and thus a CULTIVATED ARCHITECTURE.

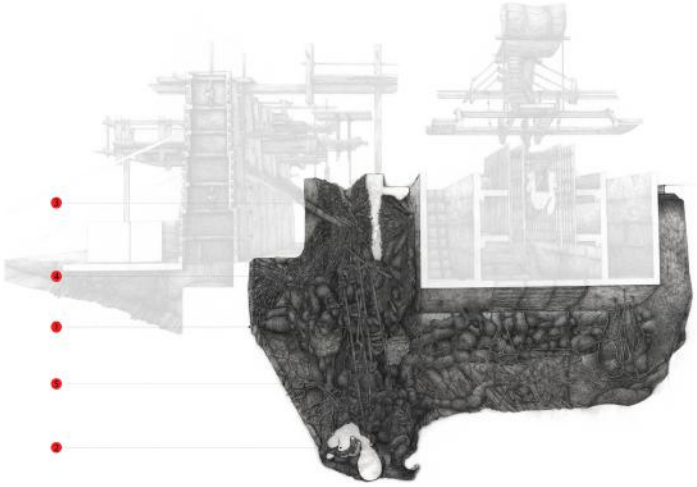
The idea of the concrete well is the same as the Dunhuang caves. It is place to experiment the opportunistic use of concrete as a construction techniques. It needs to create a series of concrete chambers from the pendulum of the tree-clock to store away the "knowledge" of the society, and it casts a series of angels at the top of the pit. The rest is abstract and uncanny concrete forms, left from experimenting, whose construction is a process of meditation. The space is created over time, through periodic devotion of energy, thus creating a cultivated space.



FORMING THE CONCRETE WITH TECHNIQUES OF VIOLENCE

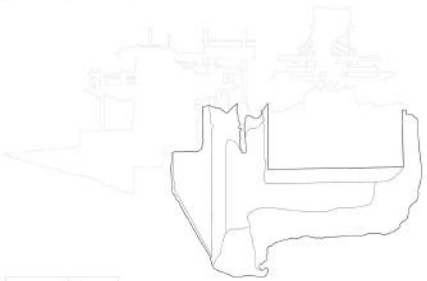
THE PIT FOR CONCRETE EXPERIMENT
A SPACE TO "CULTIVATE"
KEY:

1. The overall excavated space
2. Small caves for storage of "knowledge"
3. Angel mortifs at the top o the pit
4. Uncanny concrete forms from experimentation left accumulating inside the pit
5. Ladder to access the pit from above



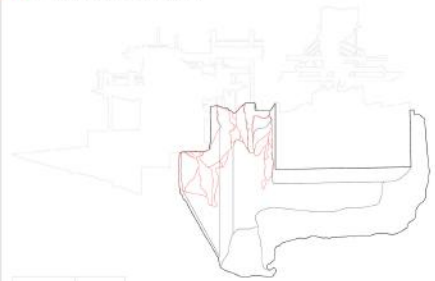
1. Excavated space
2. Ceiling decorated with angel mortifs
3. Creating the small sutra caves
4. Walls which became accumulated with paintings overtime

1 A concrete pit created through excavation



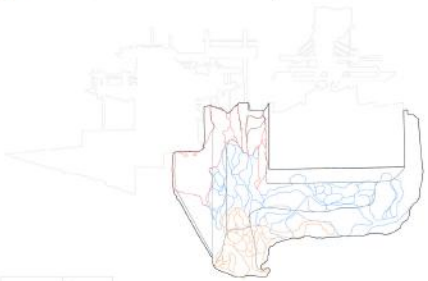
The pit when it was first built at the same time as the tree-clock

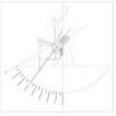
2 Angel mortifs inserted into the top of the pit



The concrete angels inserted into the space immediately after its initial construction

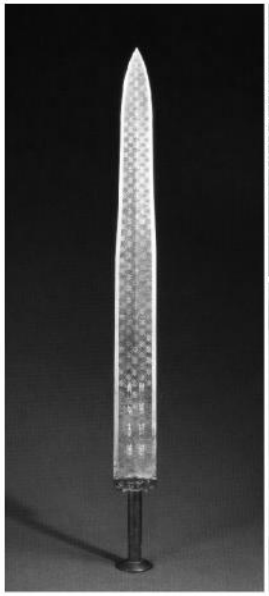
3 4 'Cultivation of the pit' to create concrete chambers and uncanny forms





The concrete chambers and many uncanny forms are created over time. The space is being constantly cultivated.

THE CULTIVATION OF A SPACE WITH THE TECHNIQUES OF VIOLENCE



法

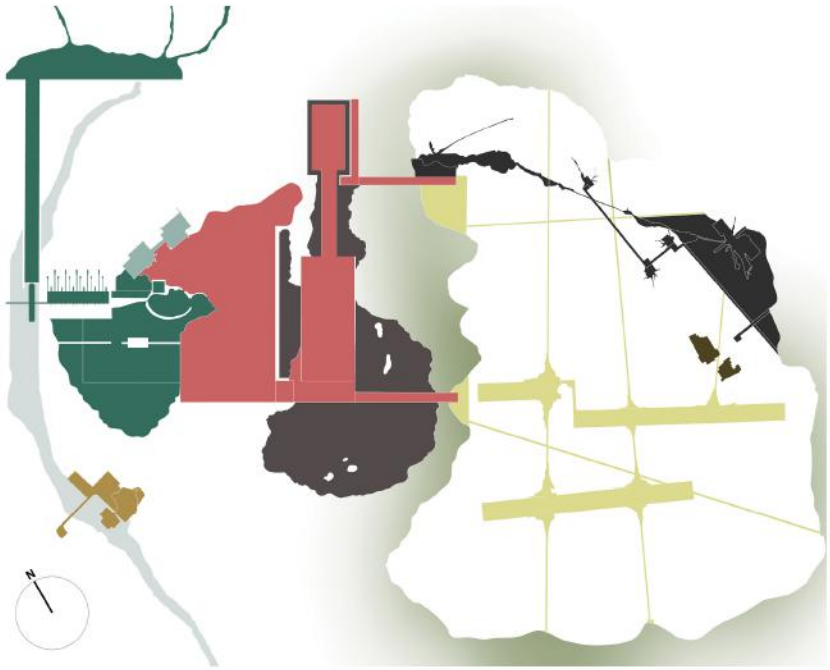
THE RULE OF LAW AS A FORM OF "BONDAGE" TO CULTIVATE ***FOCUS, ENDURANCE*** *AND* ***AMBITION***

"- Those who do not produce sufficient work should be enslaved.
- Those who spend more than five months without work should be enslaved.
- Those who measure the fields wrong by over 8 inches should be amputated.
- Those who throw rubbish on the streets should be amputated.
- Those who cut off enough enemy heads in battle should be knighted.
- Those who produce over twice the standard grain quatity per year should be knighted."

Life under Qin rule is as if living under a blade of law, which could slam down anytime when one is not performing the best he/she could.

MILITARY TECHNIQUES AS A FORM OF MEDITATION

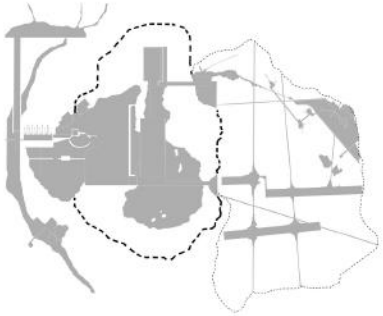
The practice of military skills have been combined with buddhism in the Shaolin Temple, where martial arts became a form of meditation for inner cultivation in the way same as calligraphy.



ARCHITECTURE AS A PORTRAIT OF SELF-ASPIRATIONS / THE VILLAGE

KEY:

- The technology of the self / Monastery of the ancient tree
- The healthy balance between work and nature / Porcelain workshop
- Peaceful domestic environment / Residential units across the paddy field
- Memory of ancient ambition / Memorial to the battle of Changping
- Visitor's first impression / Harbour and the wedding tower
- Star-gazing / Astronomy platforms



THE BASIC TERRAIN OF THE SITE

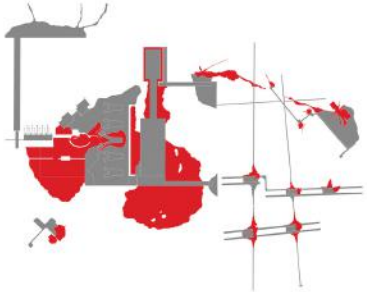
- - - Mountain
- ····· Basin

A MONASTIC PRESENCE ON THE MOUNTAIN TOP

A PEACEFUL VILLAGE AMONGST THE MOUNTAINS

The language of the plan of the proposed village is a hybrid of the above two languages. A monastic presence on the mountain top, looking over a beautiful paddy field criss-crossed with residential complexes.

THE HYBRID OR BALANCE BETWEEN A LANGUAGE OF CONTROL AND THAT OF UNCERTAINTY



THE HYBRID OR BALANCE BETWEEN A LANGUAGE OF CONTROL AND THAT OF UNCERTAINTY

- **THE YANG :** The rational systems and machines
- **THE YIN :** The language of uncertainty, uncanny, eroticism

THE MEDITATION OF NATURE
FORBIDDEN CITY

THE FAMILY HOUSE
KEY:

- The guest lounge
- The rice cooker
- Chimney to let out the rice steam
- The master bedroom and drawing room for the wife and daughter
- Staircase leading up to the master bedroom and garden
- The study room for the husband and son
- Corridor connecting the master bedroom to the study room
- Outdoor garden
- Leaf catcher
- Access to the house from ground level
- Base

SEPARATING THE MALE AND FEMALE PARTS OF THE HOME

Husband and son

Mother and daughter

In a typical Confucian family, the difference between male and female are very well understood and emphasized. The father is the most responsible for training the son, whilst the mother is the most responsible for training the daughter. The arrangement of the family house here took inspiration directly from this.

MASTER BEDROOM AS A TROPHY, HOUSE AS A TROPHY STAND

Chinese wedding cart as a trophy

The Chinese bride

In China, Men are typically expected to work very hard to "earn" a beautiful and sweet wife, who can often be a little spoilt. The idea of designing the master bedroom, a space for the women, into a trophy of some sort, and having the rest of the architecture as if a trophy stand is a formalization of this cultural reality.

HUSBAND'S STUDY OVERLOOKING THE ENTIRE HOUSE

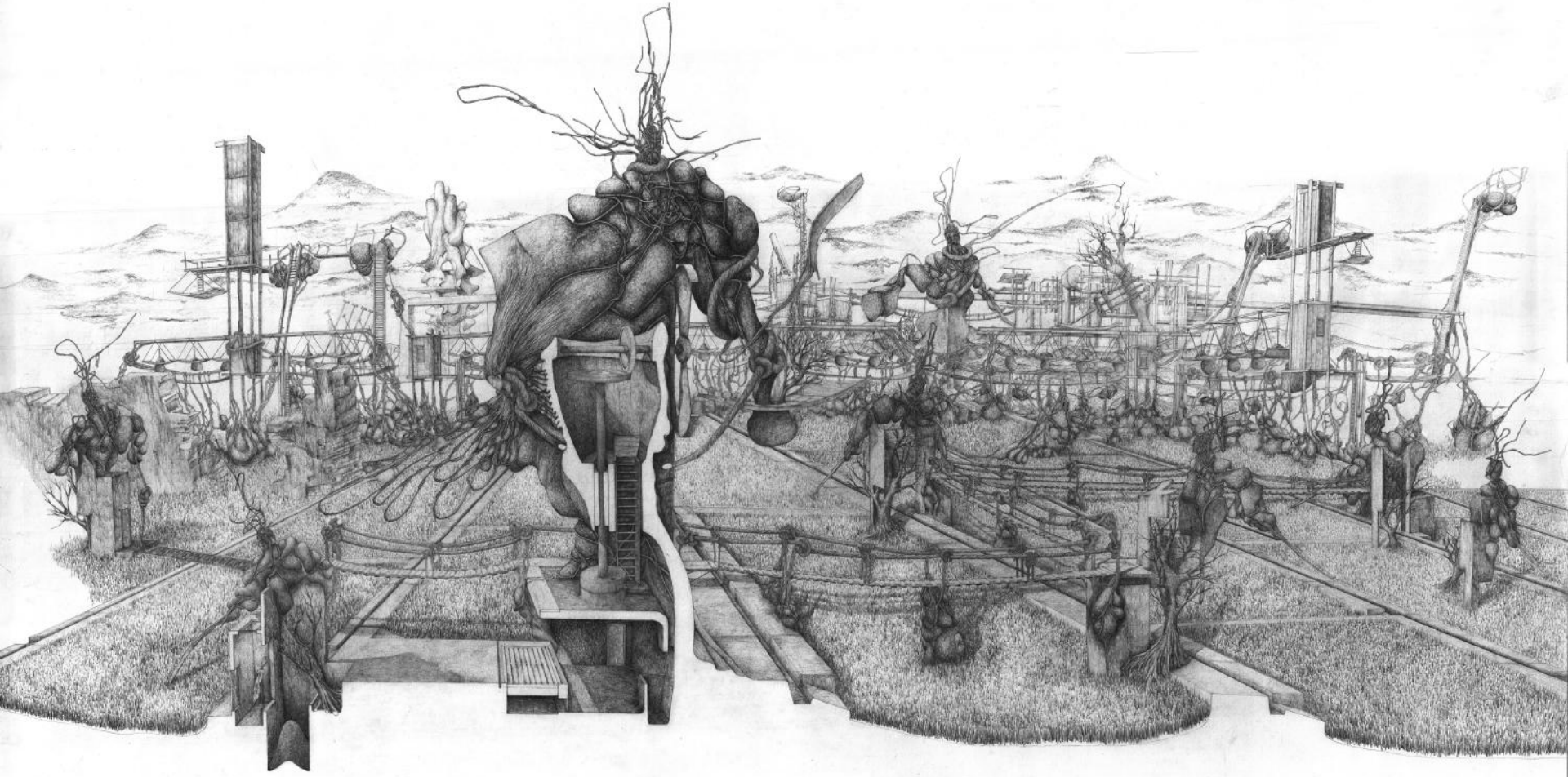
In the family portraits above, the husband figure always displays the greatest sense of authority over the rest of the family. In the typical Confucian Chinese family, the husband is the guidance for all the big general directions. This is why his study occupies the highest position of the house, overlooking all.

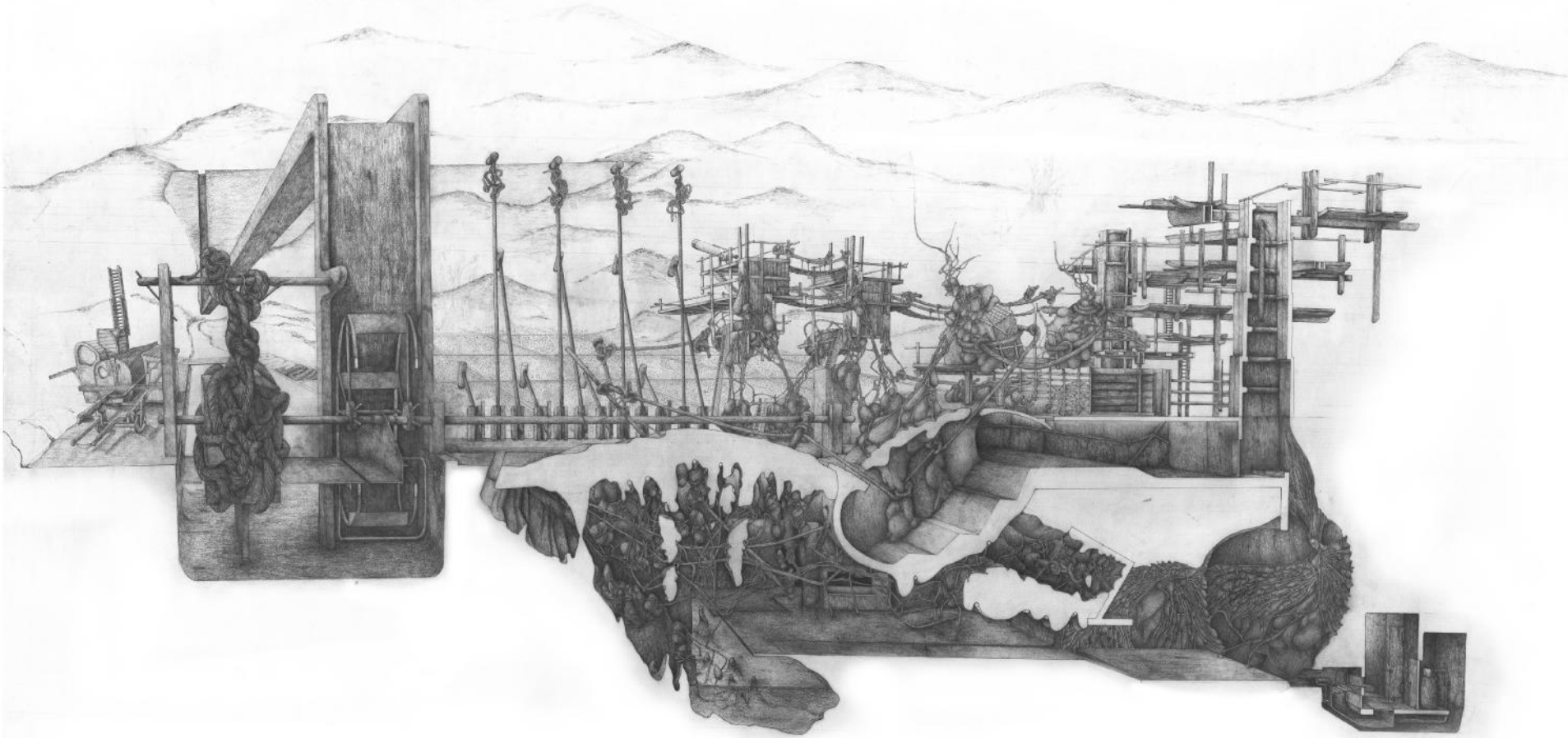
RICE STEAM CHIMNEY AND RICE ALTAR AS THE MAIN FEATURE OF THE FAMILY LOUNGE

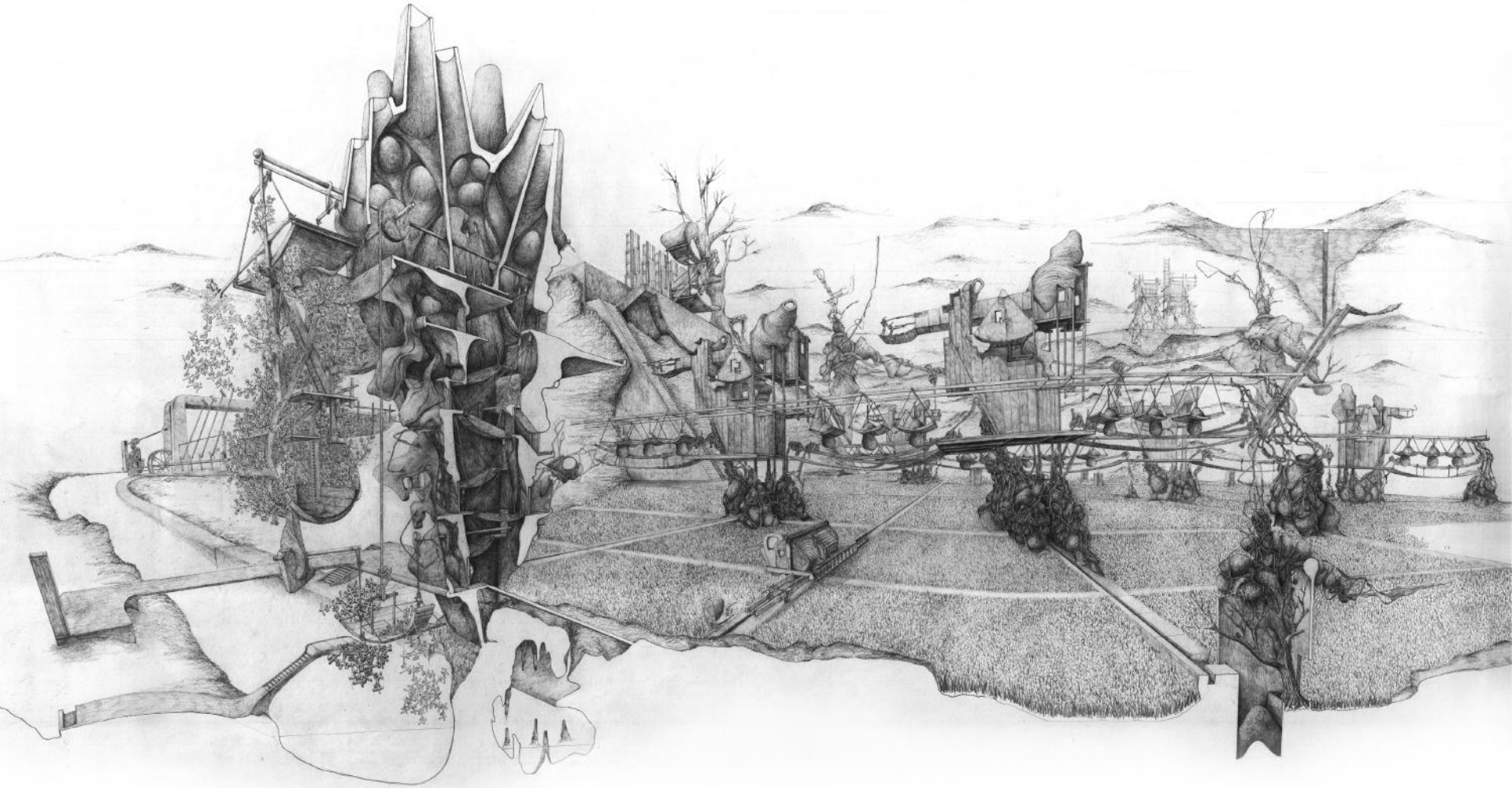
The poetry of rice steam

Rice is sacred in the Far East

So much poetry has been written about the rice steam, and the picture of rich peacefulness of a village when "rice steam rises from every family". Rice has been the staple diet of the Far East for nearly 5000 years. Its position in the culture is sacred. This is the reason for the combination of rice steam chimney and rice altar as the main feature of the family lounge.







THE WEDDING HARBOUR
KEY:

- The bride's arrival bridge
- Platform to the bride's swing
- The bride's waiting swing
- Terrain before the arrival of the groom
- The groom's stair tower
- The wedding hall
- Pulley to bring the bride up into the hall
- Audience basket
- Parents seats
- Rose garden for the couple to cultivate before wedding
- Harbour for outside arrivals

THE LANGUAGE OF THE TOWER COMBINES THE FOLLOWINGS


Light house


Cathedral


Ritual spaces on top of bridge

THE FIRST IMPRESSION OF THE VILLAGE
KEY:

- The monastery of ancient tree
- The residential houses
- Memorial of the battle of Changping
- Astronomy platforms
- Reservoir
- Warrior figure

THE CULTIVATION OF A ROSE GARDEN BEFORE WEDDING


They will grow and cultivate a hanging rose garden before marriage, such is the metaphor of love itself. It is something that requires passionate cultivation to ultimate harvest a mutual bond, which eventually develops into a family and children.

A FESTIVE GESTURE OF WELCOME TOWARDS VISITORS


The idea of the wedding harbour as a welcoming gesture comes from the Chinese tradition where guests and visiting friends are always greeted with extravagant and festive banquets and dances etc. Such move is aimed to show off a great first impression. This is why one must be able to gain a view of the village from the position of the wedding harbour.

FIRST IMPRESSION OF THE VILLAGE


The first impression is although largely peaceful, but it is honest to the history of violence that once engulfed the site. The memorials of the battlefield are clearly visible upon first impression.