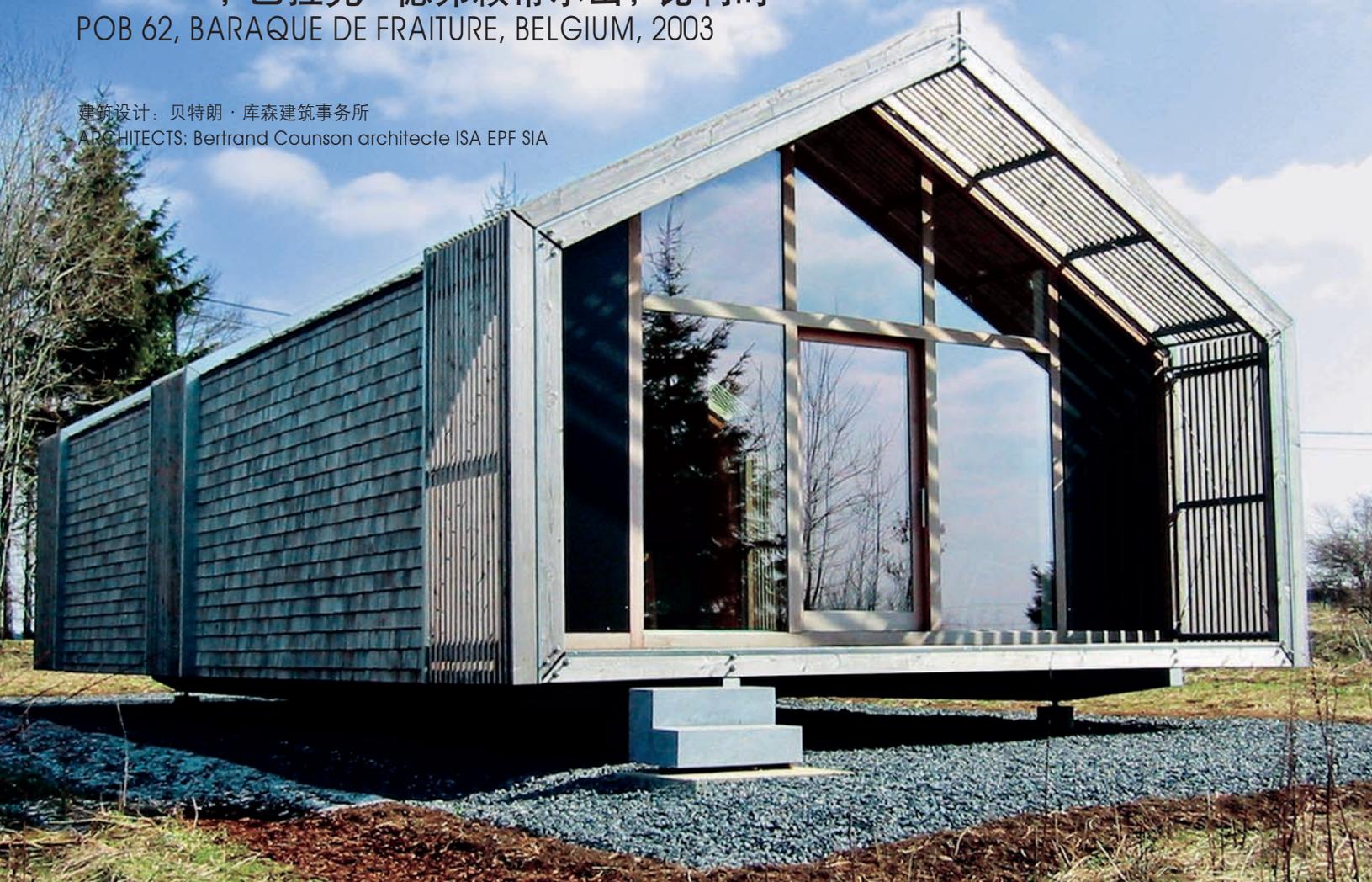


POB 62 , 巴拉克-德弗赖蒂尔山, 比利时

POB 62, BARAQUE DE FRAITURE, BELGIUM, 2003

建筑设计: 贝特朗·库森建筑事务所

ARCHITECTS: Bertrand Counson architecte ISA EPF SIA



POB 62是一个基于原型的设计,以最简化的方式建造。“模块建筑”(以 $1.25\text{m} \times 6.25\text{m}$ 为模数)的构建特征使它具有很好的灵活性,可以在不破坏整体外观协调性的条件下满足任意新增加的空间使用需求。

概念性的评价标准之一是,这个原型将用于出租(用1:1的足尺模型检验)。这样,尽管它不在实际的基地上,有购买意向的客户还是可以感受到真实的建筑。

POB 62突破了比利时乏善可陈的住宅设计土壤,它提供给客户丰富的可能性,而不仅仅是一片用于遮蔽的屋顶。精心的选材、对自然采光的细致入微的设计、再

加上极其简约的外围护设计,使这个建筑不像是一个传统住宅,而更像一件手工雕塑品。它被架空于地面上,设计得很实用,但也非常抽象,由此可以非常容易被植入任意复杂的环境中。它的设计目标就是融入周边环境,而不是生硬地凌驾于其上或者企图操控它。

建筑由两个不透明的体块组成,立面和屋面由落叶松薄片拼成连续的整体,将传统形式用一种现代语言表述出来。这种使用薄木片的方式不落窠臼,是回归材料本质去探索其表达可能性的成功尝试。

建筑具有简洁的外形,这使它对外界有很普遍的适

应能力,能够融入一般意义上的景观环境。坡屋面和由细致的松木条板拼成的表皮,强化了建筑内部的场所感。呈波纹状起伏的表面起到了空间过渡的作用,联系起室内和外界。这种过渡在不透明和透明间不断地振荡,因观察者位置的不同和一天中光线条件的变化而不停变化。人们很难精确地把握这幢房子,而这种模糊性使其更加迷人。在两个不透明的体量之间是玻璃维护的空间,自然光通过它照进建筑中央,形成的是同样的暂时性的景象。

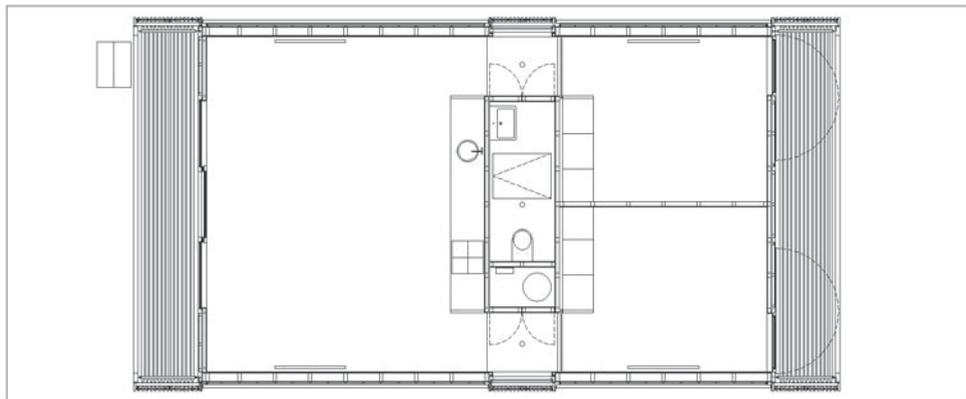
结构体系

除基础部分,POB 62都采用木材和木材类产品建造。其框架用镶OSB板的云杉木制成(内部填充纤维绝缘材料)。这些板材都是预制的,运输到场地的当天就可以拼装完成。

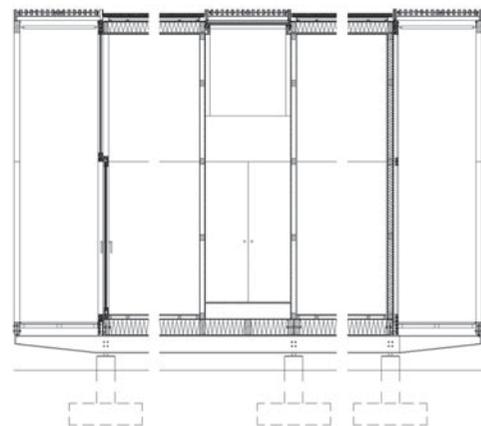
在抗荷载设计方面,一个直角体系(钢折板)使结构能抵抗来自侧面的压力(比如因雪和风带来的荷载),这样就避免了像钢索那样对室内良好的空间感受产生破坏。□(张婷译)



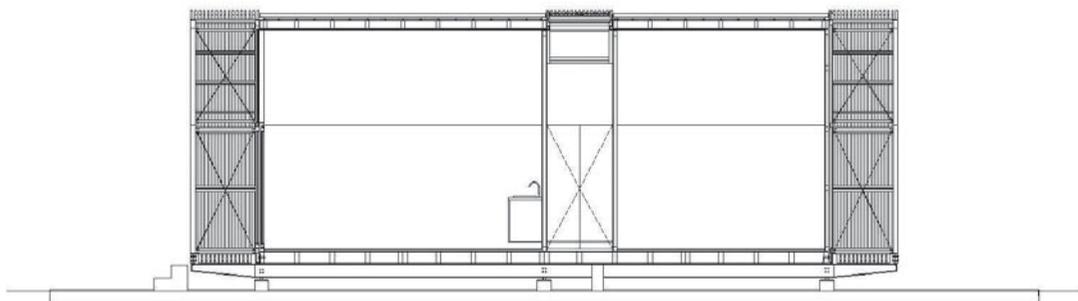
1、2 外景 / Exterior view



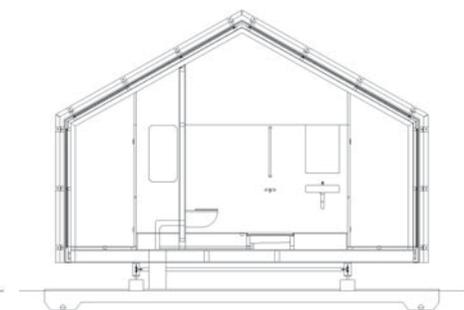
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The POB 62 is a minimal construction based on an archetypal design. Due to the flexibility of its "building block" character (constituent modules of 1.25 m × 6.25m in dimension), this product can deal with any increase in spatial requirements without affecting the overall aesthetic harmony of its form.

One of the conceptual criteria is that the prototype will be rented (test in scale 1:1). Thus, potential customers can get the feel for the architectural expression of the construction even when taken out of its intended environment.

As oppose to the poorly inspired proliferation of Belgium housing, POB 62 offers clients the possibility of living in a structure that greatly exceeds the simple necessity of a roof over their heads. The combination of carefully selected materials, optimal use of natural light and the

minimalist design of the shell, the POB 62 almost presents itself as a sculptural artefact rather than a traditional dwelling. This originality brings with it great flexibility. Thanks to its generic character, the fact that it is detached from the ground, its abstract yet entirely liveable design, POB 62 is very easily integrated into multiple contexts. The aim is that the POB 62 can merge with the environment rather than impose its presence and try to master it.

The facades and roofs of the two opaque bodies of the building are fabricated as a continuous skin in shingles of larch, as a contemporary expression of tradition form. This way of using wooden shingle avoids clichés usually associated with this material and returns to the essence of its expressive potential.

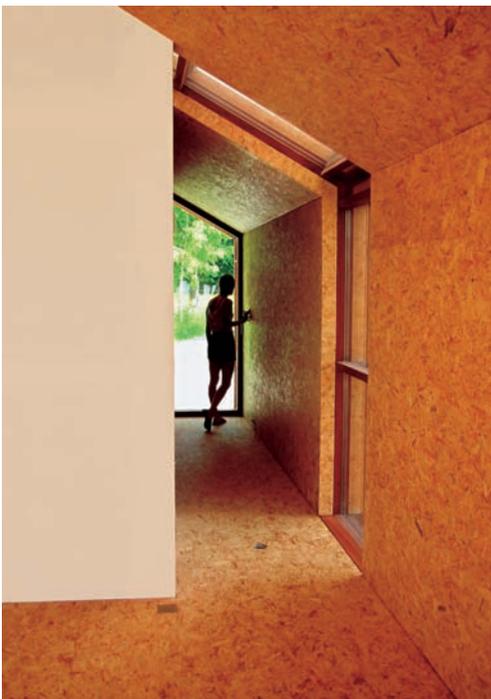
The simplicity of its shape allows the free

3 平面 /Plan
4 剖面细节 /Detail drawing
5、6 剖面 /Sections
7 细节 /Detail



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expression between the immediate surroundings and the landscape in general. The terraces and the openwork of small strips of larch enhance the feeling of space within the building. These watered surfaces form a visual transition between the areas enclosed by the outer building and its surrounding environment. This transition oscillates constantly between opaqueness and transparency according to the position of the spectator and the evolution of the luminosity throughout the day. This succession of ambiguity as for the perception of tangible limits of the building confers it a certain delicacy. Between these two opaque volumes, a glazing space following the same spatial concept throws natural light towards the



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central areas.

Structural system

Barring its foundations, POB 62 is made exclusively of wood or wooden by-products. Its skeleton is made of OSB panels fixed to a spruce frame (+ cellulose insulation). Once prefabricated, these panels are transported to the site and

assembled together in one day.

On the static plan, a system of rigid angles (folded sheet steels) permits the structure to cope with the side stresses, notably caused by snow and wind loads, without resorting to using steel cables that would have compromised the harmonious perception of the internal space. □

8 - 10 内景 / Interior view