

# 吉大港的融渡之地

## MEDIATING GROUNDS IN CHITTAGONG

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1. 展示沙龙用途的拼贴画，其将清洁、洗涤等日常家务嵌合到陶瓷生产过程中。

1. Collage of the uses in the salon, nesting the chores of cleaning and washing with the ceramic production.

### 背景和体验

我所研究的城市吉大港，乃至整个孟加拉国，都具有受全球资本主义直接和间接影响的特征。拆船工业、血汗工厂和服装生产业，以及由气候变化所导致的洪泛——这些全球化世界的阴暗面，似乎在孟加拉国的城市和景观之中尽显无遗。这个国家及其许多扩张中的城市正处于传统与现代之间的边缘。在我的毕业设计中，这些独特条件构成了探寻景观和都市主义、传统和现代化、家庭生活和工业生产这些二元对立的概念的重要背景。

吉大港是孟加拉国的第二大城市，也是作为国家经济和贸易中心的重要港口城市。水在吉大港无处不在——从咸涩的海水，到多变的季风降雨，从视线之外的地下水，到池塘里或是卡纳鲁里河及其相邻河道中的地表水。研究之初，我前往吉大港进行了为期一个月的实地考察。一到那里，我便开始绘制一系列池塘和河渠系统，它们从城市中心一直延伸至农业和渔业社区广布的海边（图2）。

我在这些地图上附注了笔记和评论：

- 这里空间广阔、视野开阔，轻柔的海风中夹杂着鱼干的气味。
- 生产性和低强度型活动。动静结合，城乡皆有。

合，城乡皆有。

· 这里的景观特质含混多变、难于定义。也正因为如此，它成为了调和城市与农村差异的关键过渡因素（图3）。它仿佛是海洋与城市之间的一条浓重而模糊的界线，许多重要的活动在这里上演，即那些关乎鱼虾、粮食和服装的生产性活动。

· 虽然属于边缘景观，但发挥着主导性的作用。

· 这一混合景观应当保留下来。它为新兴工业和农业提供了发展空间，也成为一处孕育不同形式的城市、产业和住所的试验平台的潜力（图4）。

依据日志内容，我就毕业设计所选的研究方法——行走、观察和记录——展开了思考：

· 最初，我穿行于其间来体验景观；通过我的理解，按照我的兴趣对景观展开地图记录，使它成为我独特的记录。

· 我将位于山脚下的一个大池塘定为起点，向着大海的大致方向前进，沿途路线随机而定。我的身体和眼睛辨识并观察各种现象和氛围的变化——淡水池和咸水潮间带，铁路沿线的定居点和小渔村，砂质土壤和粘土层，低地和丘陵，城市和乡村。

· 步行有如绘制地图的过程，即将景观和具体情境相连。

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### 摘要

该项目关注二元对立的概念，就这种秩序如何引导我们理解和看待世界的观念提出疑问。具体而言，乡村与城市、生产活动和家庭生活的二元对立是本项目试图重点解读的议题。“沙龙”和“花园”这两个概念，在这里被视作具有过渡性的、连接一系列现存二元场所的中介空间，成为在孟加拉国吉大港两处场地展开干预的纲领性框架。

本项目中的场地干预，分别是一处小规模陶瓷厂以及一个种子库的建立。项目关注场地周边人们的日常生活，包括洗涤、清扫、播种、耕作等行为，其希望赋予这些习惯和传统以新的维度、理解和惊喜。壤土和粘土，乃至由其制成的陶瓷元素，成为将花园和沙龙相连的基础元素。除了物质层面的联系外，由于两者都是生产和分享知识的场所，其虽各具建筑特色，却在概念层面上紧密相连。两种干预在以公众参与为核心的社区尺度展开，其建筑框架及构件可以根据使用者的需求和创造力来调整 and 改变。

### 关键词

孟加拉国；景观；水；社区；生产

### ABSTRACT

The project is concerned about dualities and paired terms, problematizing how this type of ordering forms how we conceive and look at the world. More specifically, the division between rural and urban, production and domesticity are in focus. Two concepts — that of the salon and the garden — are being recognized as liminal and in-between spaces, mediating between constructed dualities. They are used as programmatic frames for two sites in Chittagong, Bangladesh; forming ground for two interventions.

The interventions are a small-scale production of ceramic water filter and a seed library. The project concerns the everyday life of the people involved, residing in practices of washing, cleaning, sowing, cultivating, giving dimension, understanding and marvel to these routines and customs. The soil, the clay and in extension the ceramic element is what on a very elemental level joins the garden and the salon. They are also joined on a conceptual level by both being sites for production and sharing of knowledge, each with their own architectural articulation. They are rooted in the scale of the community, where participation is a keystone, and the architecture and its artefacts can be adjusted and modified according to the needs and creativity of its users.

### KEY WORDS

Bangladesh; Landscape; Water; Community; Production

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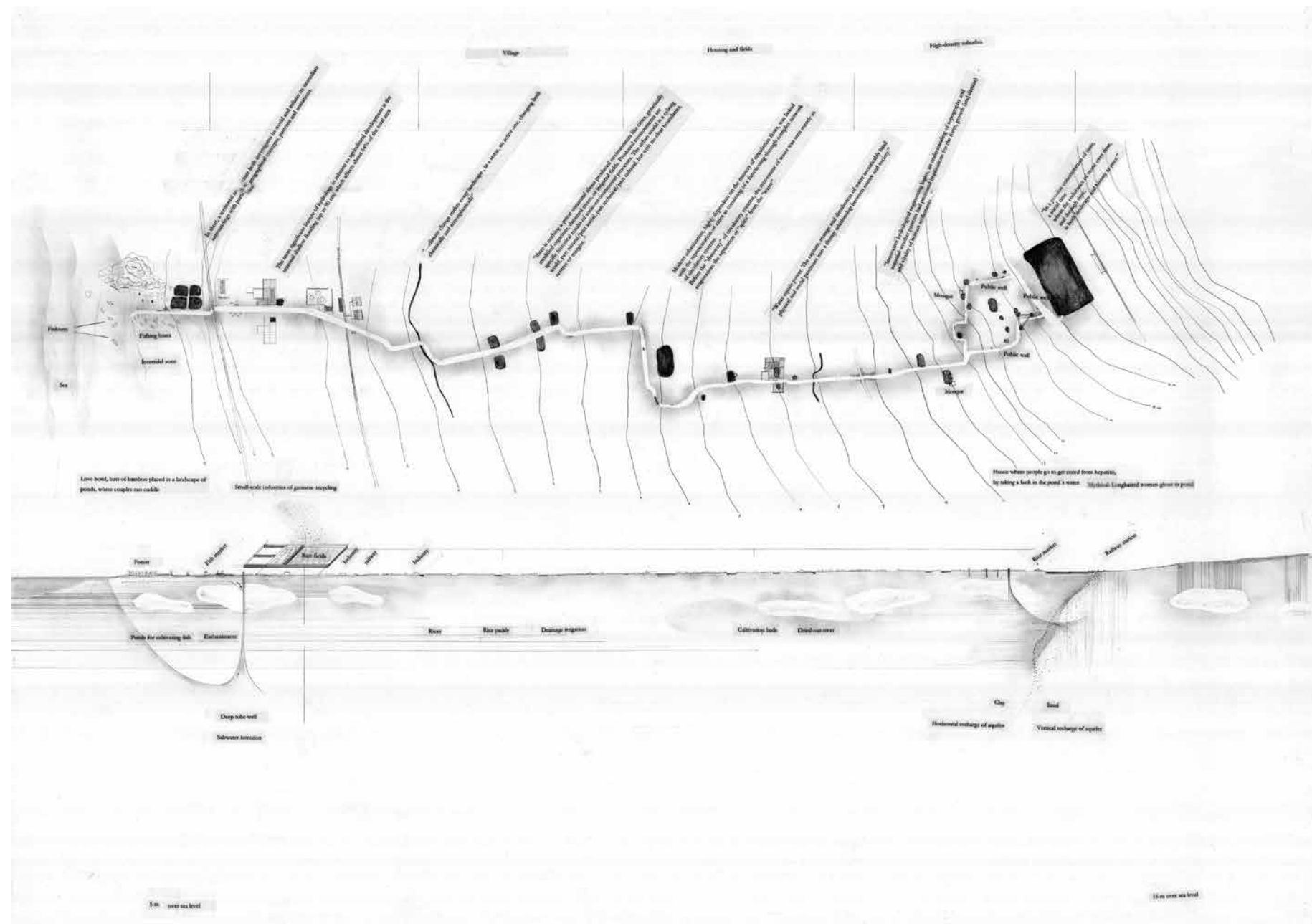
TRANSLATED BY Connie CHEN Xiaoxuan LU

· 在景观中移动是必要的，因为“唯有通过移动的观察过程，才能更好地体验景观”<sup>[1]</sup>。

借助生活体验和氛围情境，移动成为了用于构建“地方”的方法，继而促使我对“地方”之上的空间和情感之间的关系展开研究。在这动态的观察过程中，我清楚地意识到，“水”是理解吉大港景观及其当下所面临的变化与挑战的关键，这其

中既包括水的管理，亦涉及水与人的关系。

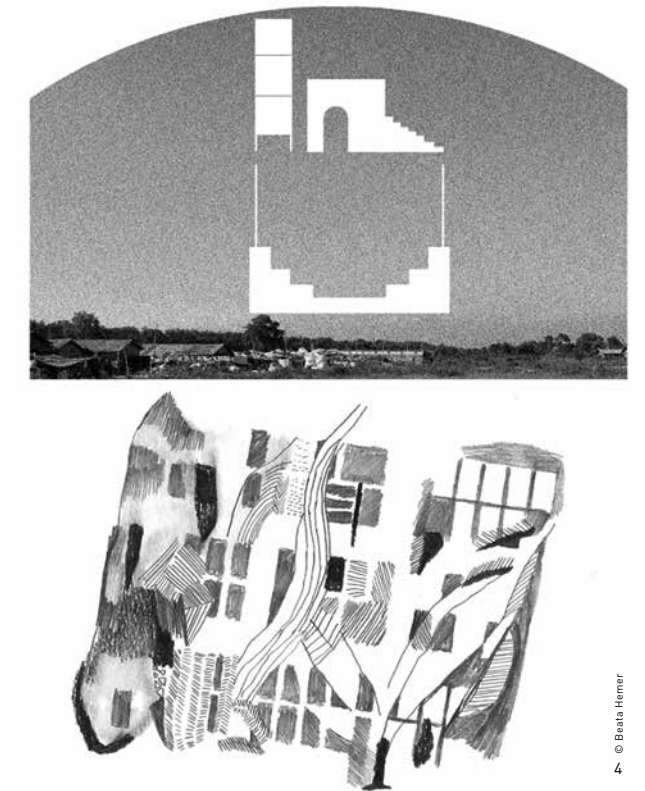
在实地考察中，总有一些问题萦绕在我脑海中：人与水的关系如何在人们的日常生活中体现？其赋予人们怎样的习惯和传统？它们如何成为普遍亦具弹性的工具？怎样的建筑可以促成社区与景观的联结？当这种联系因都市主义和工业化被重置时，建筑能否起到主导作用并提供更多弹性？



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1. 水体测绘图，此处地块由城市一直延伸到海边。
2. 位于城市和乡村边界上的过渡景观
3. 景观及其触发的想象

1. The mapping of the water bodies, in the stretch of land from the urban to the seashore.
2. The landscape in-between, on the verge between urban and rural
3. The landscape and the imaginations it triggers

## 项目和想象

实地考察结束后，我将大量的图纸、草图、录音和疑问带回位于哥本哈根的工作室，展开进一步的项目推进。空间上的分离使我再也无法一次又一次地回到位于孟加拉国的场地进行测量、与人交谈、行走和观察，这极大地影响了我的工作进程和最终成果的呈现。我必须接受这一事实，并将其融入我的设计推进过程中——由分离性所带来的一定程度的“不准确性”，反而开启了理论和构想层面新的可能性。

为了处理从场地带回工作室的疑问，我设计了一个双边项目作为切入点。这一双边项目选择在两个场地推进两套不同的方案，并通过在二者之间形成一种对话将其合并为一个完整的项目。“沙龙”和“花园”这两个概念，成为了我研究生产和知识（的产生）的媒介。

沙龙和花园均承载着英式花园、法国

贵族、资产阶级集会、女权主义理想社会等丰富内涵。从某种程度上来看，这些来自富庶的西方世界的概念，似乎与孟加拉国的日常现实相去甚远。在吉大港独特的背景下，沙龙和花园的内涵发生了变化：其概念在现实的冲击下被拓宽，两者之间的内在联系被对照起来，这成为该毕业设计采用的工作方法。我对孟加拉国的先入之见，在透过沙龙和花园予以审视后发生了转变。孟加拉国不只是一个贫穷的第三世界国家、一个非政府组织的聚集地，更不只是一个遥远而富有异域风情的存在。

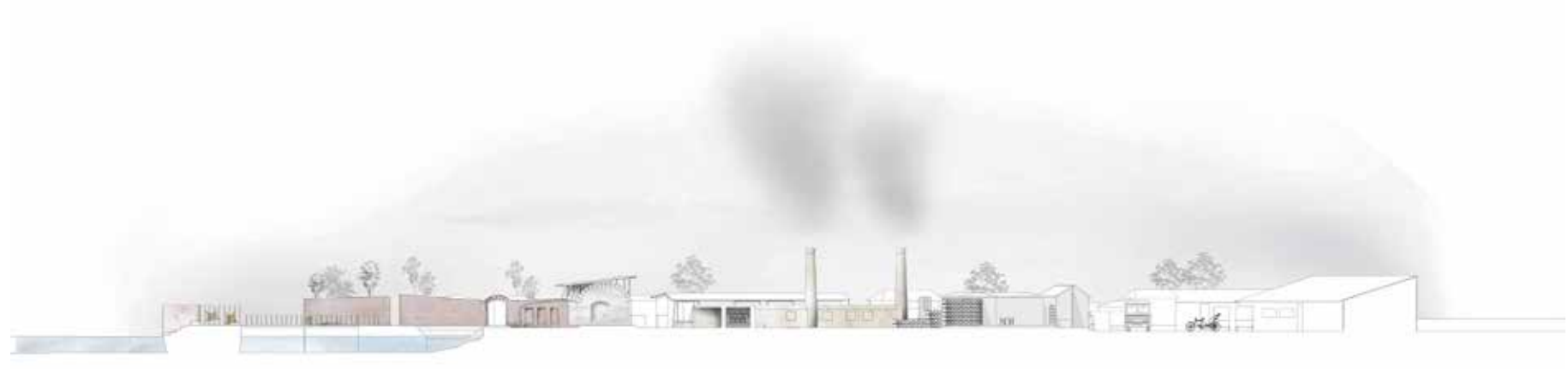
沙龙和花园都与生产和知识相关：沙龙是分享知识的中介空间，而花园则是集生产和休闲于一体的场所。

## 实践中的理论

在吉大港独特环境中建立起的沙龙和花园，其独特性及物质性逐渐显现，继而成为满足特定需求的建筑。



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设立在一个大池塘岸边的沙龙，是思考公共和私人空间、生产与再生产事务等概念的有效场所（图1，图5~7）。通过在致密的社区脉络中嵌入陶瓷工厂加工链，沙龙的雏形得以确定。这个小规模陶瓷工厂生产一种特别的陶罐。这种陶罐可以将污水过滤为饮用水，因此，海岸沿线社区可实现水的自给自足及自主权的掌控。完成其滤水功用的陶罐/过滤器可被回收，并继而作为建筑材料加以利用。陶罐成为构筑沙龙或社区中房间、场景和长椅的基本模块，是构成社区的重要基石。

设立在海岸线附近、与沙龙相距4km的花园，也以推进自主权及自给自足的社区经济为核心关注点（图8，9）。

花园是未来作物生产的试验平台，是城市肌理中属于土壤和植物的“飞地”——通过控制和改变种植环境，这里成为了测试新的（和已有的）农业方法的平台。花园沿着一条路径延伸，并以公园的形式嵌于生产性景观中。花园的中心部位是可供农民和家庭交换种子的种子库。通过对有机种子实施参与式保护，种子库

为生物技术驱动下的农业提供了另一种模式。通过与农民和园丁合作，花园不但可以确保本土品种的种子得以延续，还可以为特定区域寻找适宜的品种，或为定域育种项目寻找原材料。

因同时承载着未来和过去，种子构成了一种纪念。种子库以纪念碑的形式呈现，有如一座地标，成为一处纵览和沉思的地方。种子库由陶罐搭建而成，形成了一道储藏墙。周边景观及其土壤以与陶罐一致的形态进行调整、重塑，因此，陶罐这个烧结的“土元素”同时构建了建筑和景观（图10~12）。

### 建筑生态

对壤土、粘土，乃至陶瓷元素的运用，使这一设计中的花园和沙龙在材料层面上相互关联。同为生产和分享知识的场所的属性，也使两者虽各具建筑特色，却在概念层面上紧密相连。两种干预在以公众参与为核心的社区尺度展开，其建筑框架及构件可以根据使用者的需求和创造力

来调整和改变。

该项目不提供应对诸如清洁水获取权、妇女赋权、社区建设或是环境的变化及挑战等问题的解决方案，但这些问题一直影响着毕业设计的整个过程，并被融入项目之中。换言之，与其直接提供解决方案或答案，本项目更侧重于通过对这些问题的认识和接纳来促成新的思考。在毕业设计过程中，这些严肃以待的议题成为了展开思考的起始点，而想象力则在后续的设计过程中起到重要作用。我希望自己所提出的带有一些愿景和奇幻色彩的社会和现实，能够使我们将讨论延伸到在这一特定环境中，除“生活必需品”之外的那些同样需要关注的层面。对于吉大港这类城市中的大多数人来说，他们所从事的工作冗长乏味又极费体力，因而没有富余的时间、金钱或闲暇。或许在这一背景下，那些精巧绝伦和富于想象力的空间才正是人们所需要的。

一个立足于日常生活之需的启示性建筑，将通过想象助力愿景的实现。LAF

5. 沙龙概览，在社区的中心设有一座大型窑炉。
6. 沙龙剖面图
7. 沙龙模型

5. An overview of the salon, with the big kiln that throne in the centre of the community.
6. Section of the salon
7. Model of the salon



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8. 花园概览，其中心设有一个种子库  
花园剖面图  
8. Overview of the garden, with the seed library in the centre.  
9. Section of the garden

### Setting and Experience

Bangladesh and the city of my research, Chittagong, are marked by global capitalism's direct and indirect consequences. The ship breaking industry, the sweatshops, garment production, and flooding due to climate change — it seems as if the backsides of our globalized world are manifested in the cities and landscapes of Bangladesh. The country and many of its sprawling cities are on the verge between tradition and modernity. For my thesis work,

these very specific conditions served as an important setting for investigating ideas about landscape and urbanism, tradition and modernity, domestic and industrial production.

Chittagong is the second largest city of Bangladesh. It is a major port city, a centre of economy and trade. The manifestation of water in the context of Chittagong is indisputable, may it be salty seawater, seasonal monsoon rain, underground aquifers, surface water of ponds or the presence of the river Karnaphuli with its

adjacent canals. I commenced my research with a month-long fieldtrip to Chittagong. Once there, I started out by mapping a series of ponds and water systems along a route that stretched from the urban fabric to the seashore — where the agricultural and fishing communities were prevailing (Fig. 2).

The mapping was accompanied by my notes and observation:

- The area is characterized by openness and horizon, sea-breeze and smell of dried fish.
- Production and low-intensive movement. There is a hybrid mix of activity and calmness, rural and urban.

• The landscape has an evasive character and an unwillingness to be defined. It takes on an essential role, as a mediator between the urban and rural (Fig. 3). It is a thick blurred line between the ocean and the city, where important activities are taking place. Activities connected to production of fish, rice and garments.

- A fringe landscape, yet playing a central role.
- This hybrid landscape is to be kept. Here, there are space for emerging industries and agriculture. It has the potential of being a test-bed, where different forms of urbanity, production and dwelling are taking place (Fig. 4).

From my journal, I reflect on my choice of method — the walking, observing and registering:

- It starts with the body moving through the

landscape, experiencing it. Mapping the space, coloured by my interpretations and interests, I am making it mine.

- I select a starting point — the big pond by the foot of the hills. Following the general direction towards the seashore, I choose the course along the way. The body and the eyes are registering and noticing phenomena and shifting atmospheres — sweet-water ponds and salty tidal zones, railway colonies and fishing communities, sandy soil and layers of clay, lowland and hills, urban and rural.

- The walk becomes so a map, connecting both landscape and specific situations.
- The motion is necessary as “the landscape is experienced in a viewing that demands motion”<sup>[1]</sup>.

The movement and motion, through situations of lived experiences and ambiances, are what make up the place, a place of research on the relationships between spaces and emotions. It was clear to me that the water — both in terms of water management and people's relation to it — was a main key in understanding the landscape of Chittagong and the challenges and changes that it now is facing.

During my time in the field, there were a few questions I was occupied with: How is the water-human relationship exercised in the everyday life of the people living here? Which are these routines and rituals? How can

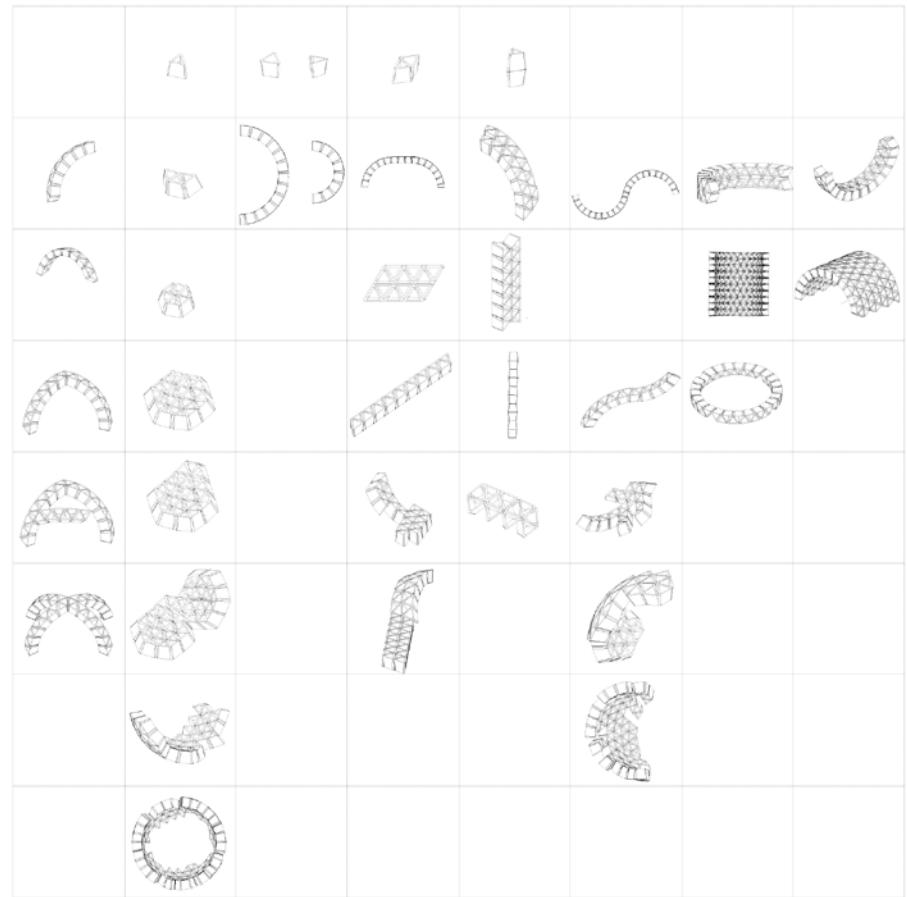
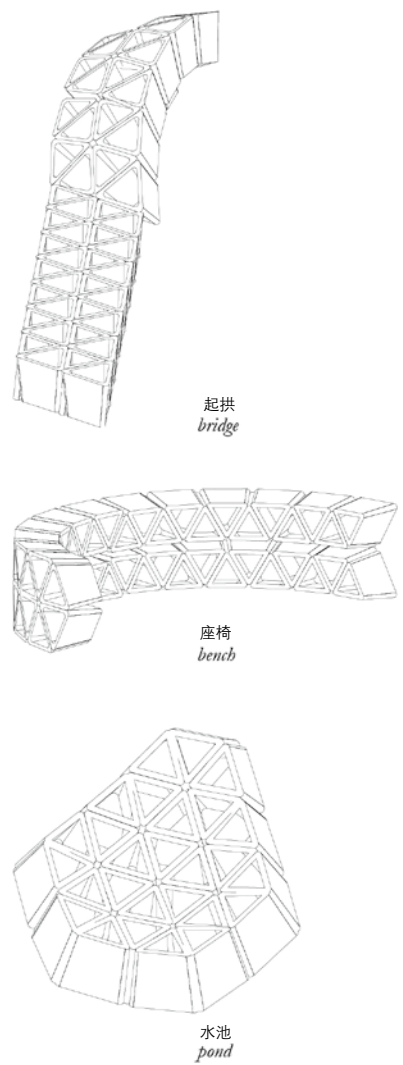
they be a tool for common and resilience? What kind of architecture can encompass a connection between the communities and the landscape? Can architecture encourage empowerment and resilience at times when this connection is reconfigured due to urbanism and industrialisation?

### Program and Imagination

After my research in field I came home with a great collection of drawings, sketches, recordings and questions, to be developed in the studio in Copenhagen. This disconnection, the very fact that I could not come back to the site again and again to measure, talk to people, walk, look, was inevitably influencing my process and the final proposition. I had to accept this, and to incorporate it in my process. There existed a certain grade of inaccuracy, which opened up for theory and imagination.

As an entry point for dealing with the questions I brought home, I developed a two-sided project, on two sites with two different programs, that could form a sort of dialogue, in order to merge and connect them into one coherent project. I used two concepts — that of “the salon” and “the garden” — as looking glasses through which I studied the production and the (production of) knowledge.





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Both the salon and the garden are loaded with heavy connotations of English gardens, French aristocracy, bourgeoisie meetings, and feminist utopias. The concepts emerge somehow from the wealthy western worlds, seemingly far away from the everyday reality of Bangladesh. The discourse of the salon and that of the garden, both mutate in the context of Chittagong. Their inherited associations are confronted with a reality that opens up the concepts, and serve as a method of working. By using them as lenses to look through, my preconceptions of Bangladesh were reconfigured. Bangladesh is allowed to be more than a poor third-world country, more than an arena for NGO's, and

more than a distant and exotic reality.

The salon and the garden are both connected to production and knowledge, with the salon being a liminal space for the sharing of knowledge, and the garden an arena where the lines between production and recreation are blurred.

### The Theory in Practice

The salon and the garden, by being placed in the context of Chittagong, are developed into specificity, physicality and a proposed architecture.

By the shoreline of a big pond, I found the salon being a productive tool for thinking

- 10. 由陶罐组合而成的36种变化形态
- 11. 沙龙中兼具墙体和屋顶功能的构筑物
- 12. 花园中兼具种植钵和铺装功能的构筑物
- 10. 36 variations of clay pot formations
- 11. Wall-roof hybrid of the salon
- 12. Planter-paving hybrid of the garden

around the concepts of the public and private space, the productive and the reproductive chores (Fig.1, Fig. 5-7). By nesting a ceramic factory chain in the dense fabric of the community, the salon took shape. In this small-scale ceramic factory, a certain clay pot is produced, that can filter dirty water into drinking water — so that the community on the shoreline could be self-providing and autonomous in water supply. After the clay pot / filter has served its purpose, it is reused in the building of the architecture — thus becoming the very keystone that forms the neighbourhood — like an atom building up the rooms, scenes and benches of the salon / community.

The garden which is situated near the shoreline, four kilometres away from the salon, also takes autonomy and self-providing community economies as its core concern (Fig. 8, 9).

The garden is a test-bed for future crops, an enclave of soil and plants where conditions can be controlled and modified, giving opportunities for testing of new (and old) farming methods. The garden lays embedded in the production landscape, which takes the form of a park, stretched along a path. The central part of the garden is the seed library, where farmers and families can come and change seeds. The seed bank and library offers an alternative model to biotech-fuelled agriculture through participatory preservation of organic seeds. It works with farmers and gardeners to secure local heirloom varieties of seeds and to find varieties suited to the particular region and source material to use in localized breeding projects.

The manifestation of the seed, as something that represents both the future and the past, constitutes the memorial. The seed library takes a monumental form, a landmark, a place for overview and contemplation. The library is structured of clay pots, forming walls of storage. The surrounding landscape and its soil is

moulded by the same formations of the clay pot, thus this burnt earthen element construct both the architecture and the landscape (Fig. 10-12).

### An Ecology of Architectures

The soil, the clay and in extension the ceramic element is what on a very material level joins the garden and the salon. They are also linked on a conceptual level by both being sites for production and sharing of knowledge, each with their own architectural articulation. They are rooted in the scale of the community, where participation is a keystone, and the architecture and its artefacts can be adjusted and modified according to the needs and creativity of its users.

This project is not offering a solution or answer to how to deal with problematic questions, regarding for example the right to clean water, women's empowerment, community building or environmental changes and challenges. But these topics have been influencing the whole process, and are incorporated within the project. Probably there are not any straight solutions or answers, and the project work is realizing and embracing that. The issues are taken seriously, as a point of departure, but emphasize on the importance of imagination — suggesting worlds and realities that carry a bit of vision and marvel to be able to see beyond the most basic necessities of the context. In cities like Chittagong, where there are no excess of time, money or leisure for most people, and where working days can be long and physically exhausting, it might be precisely the extraordinary and imaginative that the people need.

A suggestive architecture, that takes stand from the every-day life, will give the power of realizing through imagining. **LAF**

### REFERENCE

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