

建筑立场系列丛书 No.51

C3

景观与建筑
Landscaping and Building

汉英对照
(韩语版第367期)

韩国C3出版公社 | 编
大连理工大学出版社

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时真妹 马莉 栾一斐 刘文静 孙雯雯 周一 蒋丽 王单单 | 译

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景观与建筑

Landscaping

当建筑项目需要融入大型景观空间时,会呈现一种新的维度。无论在农村还是城市,建筑与公共空间不仅(1)借助自然大力加强同周围环境之间的关系;同时还要发挥一定的作用;(2)引入更为宽阔的视野与视角;(3)考虑人工建筑与土地的敏感关系;(4)自身与道路、输水管道等长距离建造物之间的位置关系;(5)明确对实地的影响,权衡运用掩饰的设计手法,促进建筑与景观的相互融合,或者以标新立异的设计姿态,打造全新的景观。

基于上述五条原则,此类建筑项目大都独具特色。与景观相关联的建筑设计作品也因此面临着特殊的挑战。这些挑战将在本章收录的七个项目中得到详细的探讨。

Architecture projects gain a new dimension when they have to configure large landscapes. Both on rural or on urban areas, buildings and public spaces do not only (1) strongly reinforce its relation with the surroundings through nature; they also have to work; (2) the introduction of larger horizon perspectives; (3) the sensitive relation between the artificial construction and the land; (4) its situation among long structures of pathways, waterlines, etc., and; (5) the definition of site impacts, balancing between dissimulation approaches, promoting its integration on the landscape, or intentional design gestures, creating themselves new landscapes.

These five topics justify why this type of projects present own characteristics. The design of architecture pieces in relation with the landscape faces, therefore, specific challenges, which are illustrated and discussed along the seven following projects.

安蒂诺里酒庄_Antinori Winery/Archea Associati

Vučedol考古博物馆_Vučedol Archaeological Museum/Radionica Arhitekture

克尔科诺谢山环境教育中心_Krkonoše Mountains Environment Education Center/
Petr Hájek Architekti

毛利儿童保育及社区中心_Maori Childcare and Community Center/
Collingridge and Smith Architects

莫斯格史前博物馆_Moesgard Museum/Henning Larsen Architects

奥比多斯科技园中央大楼_Óbidos Technological Park Central Building/Jorge Mealha

小松科学博物馆_Science Hills Komatsu/UAO

建筑、区域与自然:景观一体化还是构建景观?_Architecture, Territory and Nature:

Landscaping Integrating or Building Landscapes?/João Pedro T. A. Costa

and Building

建筑、区域与自然：景观一体化还是构建景观？

区域内的建筑是公共领域的一部分，因此不能作为单独建筑物来设计，而是作为整个场地中的一部分。同公共空间一样，此类建筑也会成为广阔自然环境中的一景。它们不仅在空间上具有整体性，在时间维度上也是如此。景观建成之后，人类的介入引入了时间维度，景观也因此拥有了自己的生命。它们适应冬夏的交替、温度的变化、颜色的改变、用途的转换，这些都在不断检验着建筑项目的耐久性。时光流逝终将使每个设计方案中冗余奢华的败笔暴露无遗，而精华要素的价值得到凸显。

区域建筑设计决策的每一步都要有整体意识。

一个项目应当如何自然而然地融入周围环境？在大片的广阔区域视野中，项目发挥的作用是什么？人工建筑物与地貌、植被之间关系如何？它如何与行人步道、水流景致融为一体？应当采用何种建筑理念与手段彰显场地特色？

Architecture, Territory and Nature: Landscape Integrating or Building Landscapes?

Architecture on the territory is part of public realm. Its design can't be conceived as an isolated object, but as part of a larger site. As well as the public spaces, these buildings become part of a broader natural environment. And if they are collective in space, they are also collective in time. Allowing men's located intervention, landscapes have their own life after built, when the time dimension is introduced. They accommodate successive winters and summers, different temperatures, different colors, different uses, testing the consistence of the project. Implacable, the time dimension clearly denounces the superfluous and valorizes the essential of each design solution.

The architectural design on the territory faces its collective sense in each decision.

How does each project conceive its relation with the surroundings through nature? What role does it assume on the large territorial horizon perspectives? What's the relation between the ar-

上述第五个问题将下文的七个建筑项目划分为两大类，我们可以简单称之为“景观一体化”类型与“构建景观”类型。

景观一体化意味着这些项目在满足建筑功能需求的同时，力图成为现有生态区域的一部分。它们尽量采用某种方式伪装自己，降低自身的存在对场地造成的影响，但是建筑不可能对场地完全不造成任何影响。因为从概念上来讲，设计方案也并不打算完全隐藏建筑。因此，核心问题是如何实现景观一体化与建筑表现之间的平衡。显然，在理论上这与生态规划中的“设计结合自然”概念密切相关。1969年，苏格兰景观设计师Ian McHarg率先提出“设计结合自然”的概念，这一理论不仅体现在设计方法的选用、土地调控意识方面，还体现在植被的协调一致性方面。

第二类是构建景观，这类项目在塑造场地全新形象的过程中发挥着积极的作用。建筑项目为场地施工中新姿态的确立提供了契机，它既期望被人们主动视为新景观的一部分，同时又期望借助自然同现有景观

tificial building construction and the land and vegetation? How does it integrate pedestrian pathways and water flows? What's the conceptual approach to the site characteristics?

This fifth question is used to divide the seven projects in two groups, which can be shortly named as the "landscape integration" group and the "building landscapes" group.

Landscape integration means these projects try to be part of the existing organic territory, despite the need to fulfill the building's program. Somehow, they try to dissimulate themselves and reduce its site impact, although it isn't null – neither the conceptual design approach is to totally hide the building. The balance between landscape integration and located architecture expression becomes, therefore, a central question. The theoretical relation with the "design with nature" concept of ecological planning is evident, as the Scottish landscape architect Ian McHarg pioneered launched it, in 1969, finding its expression on the design approach, on the land modulation sense, and on the vegetation integration. The second group, building landscapes, means these projects assume an active role in the creation of a new site image. The



安蒂诺里酒庄, 意大利巴尔吉诺
Antinori Winery in Bargino, Italy

照片提供: © Archea Associati (Pietro Savorelli)

之间保留某种关联。对此类设计案例而言, 新建筑物所呈现的积极姿态与它试图同场地所建立的关系——即新老建筑的和谐一致性, 如何平衡两者之间的关系便成为一个关键问题。于是形成了一种对话状态, 时而作为积极的建筑形象, 时而借助自然的掩饰, 仿佛项目只想保留“足够”积极的建筑设计来肯定自己, 而掩饰了其他建筑元素——因此, 建筑的积极形象得到了强化, 更易于成为新的地标性建筑。

为说明这种概念性方法, 我们将介绍七个分别涉及建筑、区域、自然的项目。其中, 前三个是景观一体化设计理念的例证, 后四个则展现了构建景观型的设计理念。每个项目都将建筑意图融于设计构思之中, 并提供多种设计方案以供讨论。

由Archea Associati设计的安蒂诺里酒庄, 位于意大利巴尔吉诺的基安蒂地区, 该地区特有的标志性景观是一望无际的葡萄园。这栋建筑对周围景观影响极低, 因为其整体掩映在一处山坡中, 屋顶完全被农田覆盖, 沿着自然延伸的山坡种满成排的葡萄藤。建筑正立面散布的水平

切口以及屋顶和地面的若干个圆形开孔, 使光线能够深入建筑内部, 为室内提供采光。该项目包括: 位于最底层的葡萄酒生产及储藏区, 位于建筑上层的博物馆、图书馆、礼堂、品酒区和销售区。

这种景观一体化设计方法揭示出建筑与自然之间强烈的联系。项目规划只允许产生较小的外部视觉冲击, 因此建筑需要遁形于周围环境之中, 仿佛融为山丘的一部分。设计师对建筑材料的选择独具匠心, 主体采用陶土材料, 搭配混凝土为表层着色, 还有耐蒸汽腐蚀的考顿钢及木材。本案作为一种强有力的建筑表现形式——尤其是就其内部立体空间的可塑性而言——与景观一体化设计手段完美结合, 使人工作品与自然环境和諧相融。建筑利用土壤作为天然隔离层, 以保持稳定的室内气候环境。

位于克罗地亚武科瓦尔的Vučedol考古博物馆, 由Radionica Arhitekture建筑事务所设计。建筑能够通向高出地平面20余米的Vučedol

architecture project is the opportunity to affirm a new gesture in the construction of the territory; it wants to be actively seen as part of the new landscape, although simultaneously maintaining some relation with the existing one, by using nature. The balance between the affirmative gesture of the new architecture piece and the type of relation it tries to establish with the site, namely its coherence, becomes the central questions for these cases. A dialog is generated between the moments of affirmative architecture and the moments of natural dissimulation, as if the project just wanted the “enough” affirmative building design, partially dissimulating the other elements of the building – therefore contributing to reinforce the image of the affirmative ones, which tend to constitute new land marks.

To illustrate this conceptual approach, seven different projects of architecture, territory and nature are presented: the first three exemplifying a landscape integration intention and the last four exemplifying a building landscape's one. Carrying intentionality in its conception, each illustrated case allows the discussion of the design options.

The Antinori Winery, in Bargino, Italy, designed by Archea Associati, is located on the special landscape area of Chianti, with its vineyards marking the territory. It is conceived as a low impact building whose body merges with the hillside, with its roof being entirely covered with farmland, cultivated along the natural slope with interrupt vines. Interior lightning is provided by the discrete frontal horizontal cuts and by some circular openings located on the roof and floors, bringing light into its depths. Its program includes, at the lowest level, the wine production and storage facilities and, at the upper level, a museum, a library, an auditorium, and areas for wine tasting and shopping.

This landscape integration approach reveals a very strong relation with nature. The program allows the project to have an exterior small visual impact, dissimulating its presence, as if the building was part of the hill. A special attention was given to the construction materials, dominating terracotta with the combination of concrete pigmentation, corten steel and wood. A strong architecture expression, especially on the interior's plasticity, is very well combined with the landscape integration approach, merg-



莫斯格史前博物馆，丹麦奥尔胡斯
Moesgaard Museum in Aarhus, Denmark

图片提供：©Henning Larsen Architects (Martin Schubert)

文化考古发现遗址。博物馆的设计兼具外部入口坡道和室内考古发现成果坡道展厅的双重功能，因此采用依傍山坡建造的之字形人工作品形态。这样一来，外部空间就掩映在天然形成的屋顶之下，而室内展区呈现出长廊的效果。

在本案中，行人步道成为催生该项目设计的基础元素。虽然屋顶突出的棱角与坡道舒展的曲线产生一定的冲突效果，但是景观一体化主要还是通过坡道上绿植覆盖的屋顶来实现的。由于坡道的正面采用红色陶制材料，因此外墙材料的选择使该建筑设计处于融入场地环境和展现积极姿态的中间状态。混凝土表面或是栏杆上尚未完工的图像标志着建筑的表现形式。该建筑通过半地下建造结构，展现了融入场地的建筑物如何解决项目本身所带来的室内设计与自然采光控制方面的不利状况。

Petr Hájek Architekti建筑师事务所设计的位于捷克共和国弗尔赫拉比市的克尔科诺谢山环境教育中心，坐落在一个城市公园内，后面是

ing the work of man with the natural environment. The building also uses the earth as a natural insulator, to maintain a constant indoor climate.

The Vučedol Archaeological Museum, in Vukovar, Croatia, designed by Radionica Arhitekture, connects the access road to the site of the Vučedol culture archaeological findings, located 20 meters above on a plateau. It combines the double function of exterior ramp access and interior ramp exhibition of the findings, therefore introducing this zigzag artificial form on the hill slope.

As a result, exterior spaces are dissimulated by the natural roof and interior exhibition areas present a long corridor form.

In this case, the pedestrian pathway is the generator element of the project. Landscape integration occurs mainly through the green roof of the ramp, although its angular form conflicts with the curvilinear slope of the hill. The exterior material selection, with the presence of the red ceramic ramp front, is halfway between the site integration and an affirmative gesture. Some unfinished image marks the building expression, namely on the concrete's surface or on the handrails. The building shows how site integra-

国家公园行政大楼。项目规划包括一个展览区、一个图书馆、一个报告厅、一个实验室和一个礼堂，另配有一个停车场。这座半地下建筑的屋顶棱角分明，被绿植覆盖，受山体几何形式的启发，还采用了金属元素。屋顶的构造是对山体形态的小规模再现，不仅如此，教育中心建造的人工边坡也与大自然形成了一种敏感关系。人工边坡位于公园和16世纪古城堡的对面，边坡上的植被处理与公园的树木、绿地在植物适应性、色彩方面均保持一致。建筑出入口的位置都经过精心设置，以便控制室内采光，较大的入口位于面向国家公园行政大楼一侧。建筑外观以自然旧的表现形式干净落地展现了当代设计风格。在室内设计中，裸露的混凝土屋顶与明快、精致的内部隔断及家具形成了鲜明的对比，前者真实地反映出建筑的构架，而后者则主要采用胶合板材料。土壤发挥天然保温层的作用，因此起到了很好的节能效果。

在景观类设计实例当中，我们主要关注位于日本石川的小松科学博物馆。该馆由UAO设计，坐落在一座工厂旧址上，地处开阔的人造都市

tion objectives, through half buried constructions, may generate difficult situations to solve in the interior design and in the natural light control.

The Krkonoše Mountains Center for Environmental Education, in Vrchlabí, Czech Republic, designed by Petr Hájek Architekti, is located in a city park, in front of the administration building of the National Park. Its program is fulfilled through an exhibition area, a library, a lecture room, a laboratory and an auditory, complemented by a car parking. The half-buried construction is covered by an angular green roof, with the metal vectors inspired in the mountain's geometry. The Center, more than the roof small scale reproduction of the mountain's morphology, finds a sensitive relation with nature through the proposal of an artificial slope facing the park and the 16th century City Castle, treated with the same vegetation, therefore reproducing the plasticity and colors of the park's trees and grass. Its openings are carefully located in order to control the interior lighting, the large one being on the side of the National Park administration building. While the building exterior expression decrepitly assumes a clean contemporary language,

环境之中。博物馆的规划设计包括一个3D影院、一个活动厅、多功能厅、一个展览区、一个科学实验室、研讨会议区、休息室和管理区。建筑整体形象是带弧度的穹顶，上面覆盖绿草，形似起伏的人造山丘。游客可以自由攀爬穿梭其中。

在本案中，建筑通过长弧形线条来掩饰自身的存在，尽管已经尽可能地克制，但是这本身仍是一种积极的建筑姿态。屋顶铺设的绿草弥补了周边环境里绿地的缺失，同时还设有一条公园步道。作为当代建筑，本案的主要表现形式采用裸露的混凝土、玻璃材料和白色喷漆的钢柱。出乎意料的是，项目展现的积极姿态仅限于建筑主体本身，大型防水地上停车场不见一棵树木，并未延续这种积极的姿态。

Henning Larsen Architects建筑师事务所设计的丹麦莫斯格史前博物馆，位于奥尔胡斯市郊区Skåde的丘陵景观区，周围绿地环绕。倾斜的矩形屋顶是该建筑的显著特点，上面铺设草坪，宛如平地长出的一个平台，夏季可作公园供人们休闲使用，冬季降雪时节则成为雪橇滑道。博

the interior explores the contrast between the exposed concrete roof, reflecting its structural reality, and the light and fine inner partitions and furniture, mainly of plywood. Energy efficiency is again provided by the earth as a natural insulator.

Focusing on the building landscapes examples, the Science Hills Komatsu, in Ishikawa, Japan, designed by UAO, is located on the site of a former factory, in an extensive and artificial urban context. The museum program includes a 3D theater, an event hall, multipurpose halls, an exhibition area, a science lab, seminar and workshop areas, lobbies and administration areas. Its image is dominated by the curving rooftops covered with grass, creating a series of artificial hills that visitors can clamber across.

In this case, dissimulation through the long curves is an affirmative gesture itself, although a restrained one. The grass roof compensates the lack of green areas in the surroundings, including a pathway for the public park. Its contemporary architectonic expression is dominated by the exposed concrete, the glass and the white painted steel. Unexpectedly, the project affirmative gesture is limited to the building itself, having no continuity in the waterproof large superficial car parking area, with no single tree.

物馆的室内呈阶梯状台地设计，这一设计灵感来源于考古发掘的过程以及层次分明的历史文明。

虽然部分结构掩映于地下，但是该建筑着意成为区域内全新的视觉地标，建筑占地面积之广，钢筋混凝土结构产生的视觉冲击之大，都成就了这一地标性建筑。倾斜的屋顶景观形成了一个“天然的”观景台，在台上可以一览奥尔胡斯湾绝美的景色。构建景观的设计方法与融入自然的设计理念相互协调，将建筑所强烈展现的积极姿态与屋顶公园般的外观实用性紧密结合。

新西兰卡瓦卡瓦小镇上的毛利儿童保育及社区中心由Collingridge and Smith Architects建筑师事务所设计，项目特指为毛利部落儿童的早期教育所建造的一栋建筑。

象征符号的运用是设计的核心问题，例如人造假山景观呈豌豆状，象征着孕育万物的“地球母亲的子宫”。建筑所要表达的寓意是从地表

The Moesgard Museum, in Aarhus, Denmark, designed by Henning Larsen Architects, is located in the hilly landscape of Skåde, surrounded by green areas. It is characterized by its sloping rectangular shaped roof of grass, which seems to grow out of the land, allowing for a park use during summer and a toboggan run during winter's snowfall. Its interior's museum program is composed by terraces, inspired in the archaeological excavations and in the layers of history.

Although partially dissimulated on the ground, the building intentionally assumes the idea of creating a new visual landmark on the territory, to what its dimension and the visible presence of the concrete contribute. The sloping roof-scape also creates a “natural” platform, offering an outstanding view of the Aarhus Bay. The building landscape approach goes together with nature integration, coherently combining the strong affirmative gesture with the exterior use of the park-roof.

The Maori Childcare and Community Center, in Kawakawa, New Zealand, designed by Collingridge and Smith Architects, specifically addresses the design of an early childhood building for a Maori tribe. Symbolisms become a central question, e.g., the artificial hill pres-



小松科学博物馆, 日本石川
Science Hills Komatsu in Ishikawa, Japan

照片提供: ©UAO (Daici Anō)

天然生长而出,但是除屋顶材料之外,建筑所呈现的姿态并没有表达所在区域的景观特点;整栋建筑位于地上,人行步道和停车场紧邻人造假山,这种建造方式削弱了假山的连续性。项目经过伪装处理,与其说是景观一体化建筑,倒不如说展现了积极的建筑姿态。入口一侧连续玻璃立面的设计,既与空间的内部设计相互呼应,又顺应了周边不利的环境特点。

Jorge Mealha设计的位于葡萄牙奥比多斯的科技园中央大楼,毗邻一个历史悠久的小镇,是位于乡村地区的一个企业孵化器。建筑为中空的四方体结构,悬浮在小面积空地之上,周围环绕着敏感的土地造型。

本案的设计有意强化地上的白色建筑与地下建筑之间的反差:前者体现出规则性、科技性,凌空跃出下方的地表平面,与地面几乎完全没有接触;后者则体现出不规则性和生态性,掩映在绿植地表下方,面向一个公共广场开放。公共广场的设计灵感源自于葡萄牙极具代表性的一种被称为“terreiros”的公共空间。本设计在创建一处新景观的同时,又

ents a form of bean, signifying “the womb of earth mother”, from where all life is born from. Having the intention of a building literally growing out of the land, the gesture hasn’t such a territorial expression apart from the roof material; the building is placed above the ground and the artificial hill ends up immediately against the footpath and the car parking, weakening its continuity. It’s a building with a camouflage, therefore much more an affirmative gesture than a landscape integration one. The opened side presents a glass continuous surface, answering to the internal distribution of spaces and to the passive environmental design features.

The Technological Park Central Building, in Óbidos, Portugal, designed by Jorge Mealha, is a business incubator unit in a rural area, close to the historic town. Located on a site with a small pending, it creates a square building with a hollow center, surrounded by a sensitive land modeling.

This case intentionally reinforce the contrast between the horizontal white square building, regular, technological, elevated and almost not touching the ground, and the underground building, irregular, organic, dissimulated under the green surface and opening to a public square which is inspired in the typical Portuguese

呈现出一种概念上的双重姿态:(1)建造绿色结构、地下建筑结构以及广场,使建筑场地融入周围环境;(2)为景观增添新的积极元素——即纯白色的方形建筑物。显著的双重性揭示出项目内部极强的一致性,例如回字形的通路结构、建筑材料的选择——采用相同的半透明垂直多孔不锈钢板,建筑下方的钢板涂以风化色,上方为白色。

接下来,我们将以这七个项目为例详细说明建筑、区域和自然三个概念之间的关系,尤其侧重于项目对于重塑现有景观所发挥的重要作用。讨论主要围绕景观一体化与构建景观两种建筑理念之间的双重矛盾性展开。但最终的问题仍然是关于建筑质量的问题,我们只能等待未来的检验:这七个项目中哪一组建筑的姿态会经不起时间的考验而变得过时?哪一组能够一如既往地延续其内部一致性,始终保持刚竣工时的精工品质,且历久弥新?

public spaces, the “terreiros”. It carries out a double conceptual gesture to build a new landscape, by creating: (1) the site integrated context, built through the green structure, the underground building and the square, and; (2) the affirmative element on the landscape, which is the pure white square building. This apparent double project reveals a strong internal coherence, e.g., in the circulation structure or in the materials, using similar translucent vertical perforated steel panels, weathered below and white painted above.

The seven projects presented in the next pages illustrate the conceptual relation between architecture, territory and nature, focusing particularly on how they contribute to shape the existing landscape. The discussion was centered on the ambivalence between the landscape integration and the creation of new landscapes. But a final question remains, regarding the quality of architecture, waiting for a future answer: which of these seven project gestures may become dated and which will maintain their internal coherence, surviving over the time with the same quality and freshness they present when they were just finished? João Pedro T. A. Costa

安蒂诺里酒庄

Archea Associati

建筑基地被独特的基安蒂山脉环绕,大面积的葡萄园覆盖其内,处于佛罗伦萨与锡耶纳的中间地带。客户具备深厚的文化背景,因此能够通过建筑来突出建筑景观和周围环境的完美融合,借以表达这片葡萄酒庄园的文化和社会价值。因此,功能成为整个设计过程中最为核心的部分,设计师的心思集中于设计这样一座建筑物,它能够给人带来的地貌体验,正是人们所想达到的与自然共生的最真实表达,并融人类文化、成就及其工作环境和自然环境于一体。酒庄的实体和精神构建以深植于这块土地的强烈联系为纽带,为使建筑形象隐藏起来,且能够与周边景观完美融合,这种关系特别紧密,也让人有些难熬(从经济投资的角度来看)。

该项目的目标是与建筑物以及乡间景观融合:由于屋顶被改造成了一片葡萄种植园,所以这座工业综合体从外观上成了景观的一部分。沿着轮廓线设置的两道水平开口将连绵的屋顶种植园打断,把日光引入建筑内部,同时以虚构立体模型的方式为屋内提供了观赏风景的视角。外立面采用建筑物典型的表达方式,沿着自然的坡度向水平方向延伸,间隔着一行行的葡萄藤,而这些葡萄藤与土地一起构成了“屋顶覆盖层”。

这些开孔或开口隐约地揭示出地下的室内设计:办公区布置得像地窖上的瞭望台,用于生产葡萄酒的区域沿较低层排列,而灌装区和储存区沿较高层布置。这座酒庄隐藏的核心区,也就是葡萄酒在木桶中酿成的地方,以其幽暗且韵律分明的赤陶拱顶传达出这个隐藏空间的神圣特征,不是因为不想让人们看到这个空间,而是为了保证这种葡萄酒的缓慢陈酿所需的理想温度与湿度条件。

细品这座建筑物的各个部分就可察觉到,其高度上的安排既遵循了葡萄酒生产流程向低处走的特性(就像受到重力作用一样),从到达这点至发酵罐再到带有拱顶的地窖,还遵循着来访者逆行向上的次序,从停车场到酿酒区再到葡萄园,经过设置了压榨机的生产和展示区、餐后酒的陈酿区,并最终到达餐厅和布置着礼堂、博物馆、图书馆和品酒区以及销售区的楼层。







办公室、行政区和经理办公室位于高层，间隔着一系列的内部庭院，这些庭院由散布在葡萄园屋顶各处的圆形孔洞来提供自然照明。这个系统还用于为客房、管理员宿舍提供照明。项目所采用的材料和技术让人联想起当地崇尚简约的传统，并清晰合理地表达了经过精心安排的自然的主题，这些同时体现在赤陶的运用，以及聪明地运用土地天然产生的能量来冷却和保温这座酒庄的做法上，为葡萄酒的生产创造了理想的气候条件。

Antinori Winery

The site is surrounded by the unique hills of Chianti, covered with vineyards, half-way between Florence and Siena. A cultured cus-

tomer has made it possible to pursue, through architecture, the enhancement of the landscape and the surroundings as expression of the cultural and social value of the place where wine is produced. The functional aspects have therefore become an essential part of a design itinerary which centers on the geomorphological experimentation of a building understood as the most authentic expression of a desired symbiosis and merger between anthropic culture, the work of man, his work environment and the natural environment. The physical and intellectual construction of the winery pivots on the profound and deep-rooted ties with the