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C3



叩问自然之灵 Questioning the 'Genius'

汉英对照
(韩语版第378期)

韩国C3出版公社 | 编
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叩问自然之灵

现今建筑设计中人工与自然的关系

004 叩问自然之灵——现今建筑设计中人工与自然的关系 _Andrea Giannotti

010 斜坡上的建筑 _Bergmeister Wolf Architekten

020 安提瓜游客解说与迎客中心 _Ventura + Llimona

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住宅设计

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Questioning the

The Relation Between Artificial and Natural in Nowadays Design

许多古代以及现代文化给未经人类污染的自然赋予了精神价值。古罗马的宗教认为每个地方都有一位守护神，他们称其为Genius Loci。这种精神实体以新的形式和内涵代代相传，在我们20世纪，则体现在建筑大师阿尔托和赖特等人的作品中，因为这些作品探求了人类干预与自然环境的关系。

当今，景观和建筑一体化的设计潮流似乎分为两个走向：一是建筑与原始景观相融合，二是建筑物重塑自己的特有景观。为了更好地分析这一课题，我们必须考虑人类对环境的干预这个一般性的概念。在本书中，我们将对诸如人工与自然的区别、地貌、测绘和拓扑等概念进行审视，以便更好地理解在此展示的精选项目。

诚然，任何人类的创造物都被定义为人造，人类也无法再现其介入前自然的原貌。因此，在设计——这项典型的人类活动中——对人造和自然手段进行明显区分就变得十分困难。在这样的背景下，重要的是人类干预与自然的关系。人造景观或建筑如何与环境对话，它们是如何通过反差脱颖而出或是与自然和谐相融的。在这两种情况下，我们都必须强调人造工程如何探寻与自然环境之间的联系。

Many ancient as well as modern cultures assign a spiritual value to the uncontaminated Nature. In ancient Roman religion the protective spirit of a place was named Genius Loci. This spiritual entity, in new forms and meanings, has arrived to us also through 20th century architecture masters like Aalto and Wright, as their works researched the special relation between man's intervention and the natural environment.

The nowadays tendency of designing integrating building-in-landscape seems to split into two directions: a building's integration in the original landscape, or a building's re-creation of its own landscape. In order to better analyze this subject, we must consider general concepts about mankind's intervention on the environment. Such concepts as artificial opposed to natural, topos, topography and topology, will be examined in the present issue for a better understanding of the selected projects.

Yet, anything created by men is artificial by definition, and mankind cannot re-create Nature as it was before his intervention. Thus, a clear separation between artificial and natural approaches in design – a typical human activity – results difficult. What is important in this context is the relation between human intervention and Nature. How does the artificial landscape or building talk to the environment, how does it stand out by contrast, or follow its lines. In both cases, we must underline how the artificial project seeks a connection with the natural environment.

坡地上的建筑_Structures in the Slope/Bergmeister Wolf Architekten

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叩问自然之灵_Questioning the "Genius"/Andrea Giannotti

"Genius"

自人类改造空间之初,就必须面对环境中的已有因素,即自然。人类根据自身需求在空白的土地上进行建设。他们很快开始以宗教的眼光思索自然:古罗马的文化认为,环境就是由精神实体创建的,它被称为“Genius Loci”,即自然之灵,它是一个地方的守护神。人们为这些神灵献祭、祈祷,以求它们保护自己的领域、居民以及其中的人类活动。

在亚洲、非洲和美洲的很多文化中,人们对现有的环境都持有同样的崇敬态度:通常,一个地区的首批移民在一片土地上动工之前都会请求神灵的允许。并且,第一步是对场地(古希腊语topos)进行形态学调研,以观察自然构造的形式。第二步是在几何学和抽象思维的帮助下,测量地表,再通过测绘将土地定位到地图上。随后,通过拓扑学,我们研究不同空间的关系、它们的相互连接和布局、物体及其位置。这些拓扑学研究作为工具,可以解析当今设计中关于自然和人造物的争论。

纵观历史,人类经常对他们在未被污染的自然环境中所发现的事物加以利用,重新诠释或使之抽象化,以作为其建设事业的手段。

仅举一个利用自然条件的例子,最早的房屋是天然洞穴,随着穴居概念的进一步发展,出现了由人工在山洞中雕琢的整个村庄,如北美哥伦比亚发现美洲大陆以前的文明遗址。人类利用,或者受益于自然环境中的有利条件,并按照自己的目的和需求建设居所。

在利用环境条件的同时,当人类开始建设地面建筑,就通过简单复制自然元素的轮廓来从自然中获取灵感:最早期的柱子无疑是由树干制成的,埃及神庙中的立柱则令人想起了棕榈树干的形状。我们可以看到自然的启迪是如何推动人类早期的建筑设计的。

接下来,从形态的抽象化中诞生的几何学,逐渐使人造物或工艺品的外观与自然元素之间拉开距离。有些建筑仅由几何的、抽象的元素、运动或构成元素所产生:笔直的墙、光滑的平面、正圆形或者正

The modification of space by Man since the beginning had to face and confront itself with the existing elements of the environment: with Nature. Humans were beginning the anthropization of spaces, on uncontaminated land, according to their own needs. They soon started to consider Nature with religious observance: in ancient Roman culture, the environment was made by a spiritual entity, called Genius Loci, the Genius of the place. It was the protective spirit of a specific space. Altars and prayers were dedicated to the Genius, to ensure protection of that place, of its inhabitants and of their activities.

Many other cultures – in Asia, Africa and America – held the same venerating approach towards the existing environment: often, at first the settlers would ask for permission to start works in order to humanize that place. And, to start works, a “morphological” study of the topos – place, site, in ancient Greek – was the first necessary step, to observe the forms of natural structures. With help of geometry and abstraction, the second step would have been measuring the ground, resulting in “topographic” restitution of the land on maps. Later

on, through what we call “topology”, we study the relation between different spaces, their reciprocal connections and organization, objects and their positions. These topological studies are the tools we use to analyze the current debate about natural and artificial in nowadays design.

Throughout his history, thus, mankind often used, reinterpreted, or abstracted what he found in the uncontaminated natural environment, as a mean for his own construction enterprises.

As a mere example of using the natural conditions, the very first houses were natural caves; by developing further this “cave-shelter” idea, entire villages were built by human hands on mountain cavities, as in Pre-Columbian civilizations in North America. Man was using, or else taking advantage, of natural environment’s favorable conditions, to build a shelter for his purposes and needs.

Along with using the environment’s conditions, when starting the construction of standing out, aboveground buildings, mankind was inspired by Nature, by simply reproducing the



照片提供: ©Doug Kerr

佛得角蒙特祖玛城堡国家纪念碑, 美国亚利桑那州,
1425年
Montezuma Castle National Monument in Camp Verde,
AZ, USA, 1425

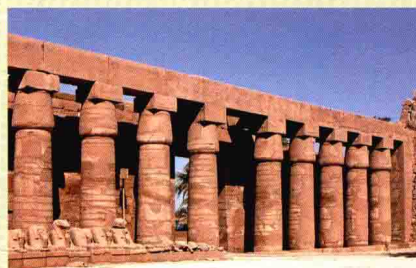
形。埃及的金字塔就是一个绝佳的例子。抽象不是自然的, 不能公然地归类为人类之前的天然造化。

现在让我们看看维克多·奥尔塔、阿尔瓦·阿尔托、弗兰克·劳埃德·赖特的作品, 几乎他们所有的建筑都具有独特的语言, 然而每个建筑评论家都同意将它们定义为“有机的”, 或者说它们与有机体、与大自然紧密联系、并受其启发。勒·柯布西耶在他的水平与垂直状态平衡研究中也提到了法国北部的海岸。这些参考说明了建筑师对自然环境的特殊敏锐性。

这些建筑物与自然对话, 与自然元素相映成趣, 或是将自然元素包含在构图中(阿尔托在芬兰设计的作品中被森林环绕的环境, 以及赖特的考夫曼住宅的森林和瀑布、柯布西耶的新精神馆中白墙围绕的树木); 或是将自然元素进行抽象, 并重构它们的轮廓(奥尔塔项目中的楼梯和柱子的蜿蜒线条、阿尔托项目中褶皱的木质表面、赖特的结

outlines of natural elements: the first columns of any construction were undoubtedly made of wood trunks; and the stone columns of the Egyptian temples recalled the shape of palm trees. We can see how the inspiration of Nature moved the early designed constructions by Man.

Further on, the discipline of geometry, obtained through abstraction of forms, slowly in time allowed the construction of artifacts, or man's crafts, whose appearance began to take distance from reference of natural elements. Some constructions are uniquely generated by geometrical, abstract elements, movement and composition: a straight wall, a smooth surface, a perfect circle or a perfect square. The Egyptian pyramids are a perfect example. Abstract is something not natural, not publicly belonging to the realm of the creation before men. Let's take now in consideration the works of Victor Horta, Alvar Aalto, Frank Lloyd Wright. Almost all of their buildings spoke a singular specific language, yet every architecture critic agreed to define them "organic", or anyway related, inspired, strictly tied with an organism, with Nature. Le Corbusier also referred to the North shores of France for his horizontality and verticality balance studies. These references indicated the special



照片提供: ©Dennis Jarvis

卢克索的卡纳克神庙, 埃及, 公元前1213年
Temple of Karnak in Luxor, Egypt, BC 1213

构和空间构成中的风格化的线条)。

在另一方面, 他们的作品远高于地面, 并且不论如何都是由墙壁、屋顶、窗户这些平坦、笔直、光滑的表面构成的。他们的设计遵循抽象与几何学的规则。在考夫曼住宅或玛利亚别墅等作品中, 建筑大师们利用微妙的对比来演绎作品中的线和面与周围自然环境的并列。这些作品在遵循自然线条的同时又以对比的方式中脱颖而出: 这明显是一种对立的表现手法。

他们所做的项目再次“叩问自然之灵”, 这在城外项目中尤为明显。建筑师观察、询问并聆听场所精神, 然后收集灵感、设计方案, 打造一个别开生面的设计。建筑当然因其艺术性而显得与众不同, 也因为其选址的特殊性而独一无二。

现今的设计趋势一定要符合这样的情节。设计中自然和人工手段的区别还没有——也许也不应该——得到很好的定义: 设计当然是对

sensitivity of the architect towards the natural environment. These buildings speak with Nature; they play with natural elements, either including them in the picture(the forest surrounding Aalto's Finnish works, the forest and waterfall in Wright's Kauffman House, and the tree enclosed by white walls in Corbusier's Esprit Nouveau Pavilion); or abstracting and revisiting their outlines(the sinuous lines of Horta's stairs and columns, the curved and folded wood surfaces of Aalto, and the stylized lines in Wright's compositions of structure and space). On the other hand, their works are well above ground, and anyway made of plain, straight and smooth surfaces: walls, roofs, windows. Their design follows the rules of abstraction and geometry. In works like the Kauffman House or Villa Mairea, the masters were playing by subtle contrast, juxtaposition between the artifact's lines and surfaces, and the surrounding Nature. Following its lines and standing out in contrast, at the same time: an ambivalent approach, apparently. What they were doing, evidently in the out-of-the-city projects, was again questioning the "Genius Loci". The architects would observe, ask, listen to the spirit of the place, and then would collect inspirations and design solutions to produce a



照片提供: © Jack Boucher

弗兰克·劳埃德·赖特设计的强生公司大楼，美国威斯康辛州，1939年
Johnson Wax Corporation Building by Frank Lloyd Wright WI, USA, 1939

空间的人工改造。自然只能在这一课题中的相关问题中进行讨论。当今，建筑设计和自然环境、地形或是原有景观的关系是什么？以下精选的项目会对此问题给出一些可能的答案。

一种趋势是将建筑插入自然环境中，模糊其与环境的界限。与使建筑在地面上凸显出来的做法相反，这种做法使建筑适应并顺应自然地貌，并融入到环境中，与周围的颜色、材料和表面相融合，为植物、绿地、景观斜坡或水池重新创造空间。而建筑几乎隐匿在环境中。

前三个项目就表现出了上述目的：安提瓜游客解说与迎客中心从材质上与现有的绿色山坡融合，仅仅通过其玻璃立面和屋顶天窗时隐时现；德国博岑附近的坡地上的建筑同样也隐藏在山腰上，只显露出两面笔直的立面墙体和绿色的屋顶，因而从远处看去，只剩一对有围墙的露台；阿尔马登斯峡谷解说中心只展现了清晰的混凝土路面及其上的钢结构，这也模仿了周围地貌的颜色和形态，而建筑则藏身

地下。

遵循这种将功能空间插入地下的设计方法，安提帕罗斯岛的克提马住宅增加了一个独特的特征：其片段化的纯白立面墙体与周围的景观形成对比，使其对环境的干预清晰可见。将这一概念进一步推进，悬崖住宅通过倾斜的曲线形的灰瓦屋顶与周围的环境区分开来。然而，该房屋的居住空间也插入地下，因此我们仍然可以将上述例子定义为“地下空间”，特别是在与其周围的地上建筑进行比较的时候。

而另一种相反的趋势是在可见的地表重塑周围的环境，凸显建筑物。这里与自然的关系则是另外一类：建筑物明显地与地面分开，这种显著的分隔非常夺人眼球；然而，建筑物的本身复制并重塑了自然的形态，建立了一种人造的自然的延续。

扎尔摩创意服务中心是一个建筑综合体，建在地表之上并与之分离，四周环绕着外墙，有露天的区域和通道；建筑承载着被草坪覆盖的

distinctive, unique design, unique certainly for their mastering art, yet also for the uniqueness of the site.

Nowadays tendencies are bound to this storyline. The distinction between natural and artificial approaches in design is however not well defined, and perhaps it should be not so: design is of course an artificial modification of space. Nature only enters in the relational part of the discourse. What's the relation of nowadays architecture design towards the natural context, what towards the morphology of the terrain, or the existing landscape? The selected projects give some possible answers to the question.

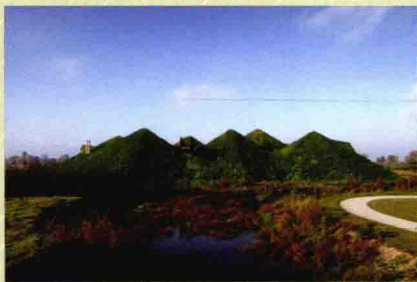
One tendency is to insert the artifact inside the natural context, to blur it in the environment. Opposite of super-imposing it over ground, it is by adapting and conforming to the natural terrain that the building participates to the surrounding, blending colors, materials and surfaces, recreating ground for plants and grass, green slopes or water pools. Almost hiding itself mimetically in the environment.

The first three projects show this intention: the La Antigua Interpretation and Welcome Center is materially inserted in the existing green slope, revealing itself only by the glass

facade and the roof skylights; the Structures in the Slope near Bozen is similarly hidden in the mountain side, displaying two straight facade walls and green rooftops, thus by far visible only as a pair of walled terraces; the Almadenes Canyon Interpretation Center shows a clear concrete pavement and a steel structure over it, replicating the surrounding terrain in color and forms, while the building lies beneath.

Following this design approach of inserting the functional spaces in the ground, the Ktima House in Antiparos adds one peculiar feature: its fragmented facade wall in pure white color, that plays in contrast with the landscape, making the intervention undoubtedly recognizable. Pushing this idea even further, the House on the Cliff distinguishes itself from the surrounding by a slanted curvy roof-facade in grey tiles, in evident contrast with the green and rocky cliff. Yet, the house's living spaces are well inserted in the ground, so we can still define them as "underground" spaces, especially when compared with the surrounding above-ground buildings.

The opposite tendency is to re-create the surrounding environment on the visible surfaces of an aboveground, standing out building. The relation with Nature here is of a different



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荷兰Werkendam的Biesbosch博物馆
Biesbosch Museum in Werkendam, the Netherlands

多面混凝土板,这是将所有体量绑定在一起的元素。Biesbosch博物馆是在原有结构上翻新的,原有结构具有几何式聚集的平面布局,更类似于20世纪70年代在荷兰流行的“结构主义有机构造”;同样,改建重新定义了体量,以绿草完全覆盖其表面,所以,建筑从景观中消失,只有金字塔形的轮廓和三角形的玻璃窗彰显着其人造的性质。

重庆桃源居社区中心——一个远大于之前几个项目规模的建筑综合体——的概念策略是,将建筑的混凝土结构融入其所在的山谷:这一构造在视觉上通过水平表面、露台、屋顶的绿地与山坡衔接,垂直的墙壁和支柱则保持着清水混凝土结构的本色,与环境形成对比。

卡托维兹国际会议中心展示了另一个有趣而与众不同的概念:这个巨大的方形建筑体被一条城市通道分开,通道在会议中心中庭的上方和内部穿过,覆盖在通道上的是一系列绿色斜坡、溪流和露天的小路,因而产生了“绿谷效应”,使其比人工的建筑更为抢眼,就如同一

type: the artifact is clearly separated from the ground, and it catches attention by this evident division; yet, it replicates and recreates the forms of Nature on itself, establishing an artificial continuity with the environment.

Zeimuls Creative Services Center is a complex of buildings, above ground and separated from it, with facades on all sides and open air areas and passages; as a unifying element binding all the volumes together, it carries a faceted concrete slab covered with grass. The Biesbosch Museum renovates an existing structure that had a geometrical clustered floor plan, much similar to the “structuralist – organic” approach diffused in the 1970s in the Netherlands; yet again the renovation redefines the volumes by a total-covering grass surface, so that the building disappears in the landscape, displaying its artificiality only by the pyramidal outlines and triangular glass windows. The conceptual strategy of the Chongqing Taoyuanju Community Center, a building complex far larger than the previous ones, is to adapt the building concrete structure to the site's valley: the structure is visually connected to the mountain sides by the green on the horizontal surfaces, terraces and roofs, while the vertical ones, walls and pillars, display the

场地震之后自然力量在人工设计中留下的烙印。然而,在本书的精选项目中,中国北方的哈尔滨歌剧院是“人工对自然的再造”的最极致的例子:歌剧院巨大外壳的弯曲的几何线条令人想起了冰川的缓慢运动,如同巨大的冰舌。这只是一一种对其设计的可能的诠释,也始终符合我们的话题,我们可以说其建筑群明显与周围的景观不同,显而易见是人造的,但却有意识地复制了当地典型的自然曲线,如冰川、河流或洞穴。

在这些案例中,建筑与自然的关系不是隐藏其中,而是坚持其人造本源。建筑物展现了人工的元素。这就是为什么我们将这种设计方法称为“人工设计法”,尽管它还是趋向于和自然环境产生联系。

考虑到设计中的这两种趋势,我们意识到在这两种情况下,建筑都是出于人为目的,由人工构筑的,也是由人类来观赏的。对这一观点的例证是日本直岛町的地中美术馆。安藤忠雄设计的美术馆完全隐藏

nude concrete work, in contrast with the surrounding.

An interesting and different concept is displayed by the Katowice International Conference Center: here the huge squared building body is broken up by a urban passage, running over and inside the Conference Center's atrium, and the covering of the passage is a series of green slopes and streams open air pathways, so it results that the “green valley” effect would win over the artificial body of the building, like after an earthquake, as the sign of natural forces on man's design. But the most extreme case of “artificial re-creating natural”, in this project selection, is the Harbin Opera House in northern China: the geometrically curved lines of its huge covering surface recall the slow movement of the glaciers, like gigantic ice tongues. It is just one of the possible interpretation of its design, still, consistently with our discourse, we could say that this building complex definitely takes distance from the surrounding landscape, it is recognizable as an artifact, but tends to replicate the sinuous lines of Nature, like glaciers, rivers or caves, typical of the region.

The relation of the architecture with Nature, in these cases, is not of “hiding in”, but consistently with its man-made origin,



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香川县安藤忠雄设计的地中美术馆, 日本, 2004年
Chichu Art Museum by Tadao Ando in Kagawa, Japan, 2004

在地下, 只在地上露出一系列天窗。这些天窗具有抽象的几何形状, 包括方形、三角形和圆形。美术馆隐藏在山体中, 但它通过这些最抽象的几何图形向人们昭示了它的存在。

这些精选的项目在其设计手法上都有相似之处: 它们改造土地, 在地下或地上插入空间, 并寻求与自然的连贯性, 然而却通过部分几何元素彰显其人造的属性: 如白色直墙、玻璃表面、悬垂的空间、几道坚硬的混凝土板、纯粹的几何图形, 甚至是模仿周围风景的多面几何体。人工对自然的重塑, 这一概念可能有些模糊, 但是当我们将这些例证放到“人类受到自然启发而创造的作品”这一框架下, 它们都是一致的。

引用18世纪英国诗人亚历山大·蒲柏的诗句, 他描述了人工设计与自然环境的联系, 在这节诗句中, 他请求伯灵顿伯爵去“征询地方自然之灵”, 因为它们会在设计景观方面给予伯爵一定的引导。事实上, 因

the construction displays the artificial elements. That is why we could call this approach “artificial”; although it still intends to connect with the natural environment.

Considering these two tendencies in design, we realize that in both cases the building, being made by human hands for human purposes, is always built to be seen by humans. One explaining example for this observation is the Chichu Art Museum in Naoshima. Tadao Ando produced a completely underground museum, visible only at the surface through a series of skylights. These skylights are of abstract geometrical shapes: square, triangle and circle. The museum hides itself entirely inside the hill, but when about to reveal itself, it does it through the most abstract geometrical figures.

All of the selected projects hold the same approach: modifying the land, inserting the rooms underground or above ground, seeking continuity with Nature, and yet declaring their belonging to the human artifacts by portions of geometrical elements: a white straight wall, a glass surface, an overhanging volume, slices of hard concrete, pure geometrical figures, and even faceted geometries which replicate the neighboring landscape. An artificial re-creation of the natural

为自然之灵是某个地方的首位保护者, 因此征求其意见得出的景观设计始终可以顺应这一区域的原貌。

这些近期的项目所做的, 仍旧是“叩问自然之灵”。当然, 每个案例的呼应方式都有所不同, 这属于地方与建筑师和客户间的特殊关系, 从更广义上来说, 属于与文化背景和文化敏感性间的关系。

区分自然和人工设计方法并不重要。相反, 重要的是要强调这些项目都在寻求与现有自然环境的联系和纽带。它们都研究了人工干预对自然环境的影响。这一点在古代就相当重要, 在今天依旧如此。

creation. It may appear ambiguous, but if we frame these examples within the area of things “created by Man inspired by Nature”, it all could become consistent.

A verse from Alexander Pope, British poet of the 18th century, recalled the connection between artificial design and natural context. He invited Earl of Burlington, to “consult the genius of the place in all”, because he will guide the Earl’s hand while designing the landscape. In facts, consulting the Genius would make landscape design always adapted to the natural site, being its first protector.

Consulting the “Genius Loci” is what these recent projects are yet again doing. The response of course is different case by case, it belongs to the specific relation of that place with that architect and that client, and in broader scope, with that cultural background and sensitivity.

It is not important to differentiate between natural and artificial approaches. Instead, it is important to underline that all of these projects seek a relation, a tie, a connection with the existing context. They all study the relation of the artificial intervention onto the natural environment. As it was important in ancient times, so it is today. Andrea Giannotti

坡地上的建筑

Bergmeister Wolf Architekten



本建筑位于英国布里克森北部Novacella的一处现有的田埂上，与天然石墙浑然一体，石墙点缀着伊萨尔科山谷的耕作景观。它是为一名年轻的葡萄园主而建的新农庄，或者说是住宅。

本建筑坐落于Novacella修道院上方的葡萄园，是一位年轻的葡萄酒商的地产。在这座种植园中，建筑作为耕作景观的一部分，带有天然的石墙和田埂。它延续了场地的水平落差和阶梯构造，是天然石墙的扩建结构，并与之整合。

两堵平行的墙，是距离和材料的演绎：其中一面是伊萨尔科山谷周围的葡萄园中的典型石墙，另一面是混凝土墙，呈葡萄藤的黑色。这种做法形成了一种双重性：既作为天然石墙的延伸，同时也为住宅内部投射了阴影。

在一年中，有八个月葡萄藤是绿色的，因而田埂就消失在绿色的背景中，阴影中的建筑则被凸显。黑色外墙将成为整体住宅的一部分，也是葡萄藤中的亮点。明快的空间和私密的领域，结合了建筑、景观以及公共开放空间，这是建筑与景观的整合，同时，葡萄园景观的生长也通过建筑实体的转换而不断变化。

不论是建筑的立面，还是屋顶景观的层叠，人们都可以看出，这一作品在有意识地融入周围的景观。

Structures in the Slope

As a working with the existing lynchets, with natural stone walls in Novacella in the north of Brixen which emboss the cultivated landscape of the Isarco valley, it is a new farmstead, or a dwelling house for a young viticulturist.

The building is developed from the area – from the wine-growing landscape above the monastery Novacella, which is in the young vintner's possession. The building will be part of the existing cultivated landscape, with its lynchets and natural stone walls. It is a continuation of the differences in altitude and the terracing, a continuation of the already existing natural stone masonries, and an integration with this.

Two parallel walls are a play with distances and materials; on the one hand a typical stone masonry in the wine growing

