

大师系列

# Mario Botta

马里奥·博塔

付晓渝 译

06-51  
10

中国电力出版社  
[www.cepp.com.cn](http://www.cepp.com.cn)



Mario

BOT

Mario Botta

TA



大师系列

TU206-51  
9:10

# 马里奥·博塔

Mario Botta

付晓渝 译



中国电力出版社

[www.cepp.com.cn](http://www.cepp.com.cn)

马里奥·博塔的所有项目，无论是钟表设计还是在提契诺州阿尔卑斯山区的小型单身公寓，抑或是大型博物馆（例如旧金山现代艺术博物馆），都遵照一种相同的规律：符合几何学；建立秩序；在满足功能的同时又富于幻想和诗意；带有象征的意味。本书介绍的马里奥·博塔的作品有旧金山现代艺术博物馆、圣·玛利亚十字架教堂、圣·约翰巴斯蒂塔教堂、市政图书馆、杜伦玛特中心等 10 余个案例。内容包括每个设计案例的设计建造地点、施工时间及设计说明，以图文结合的形式讲述了大师的成就。

Mario Botta

ISBN 3-8238-4537-3

© 2003 LOFT Publications

All rights reserved. No part of this book may be used or reproduced in any manner without written permission from the publisher, except in the context of reviews.

Simplified Chinese translation edition copyright © 2008 by China Electric Power Press.

本书中文简体字翻译版由中国电力出版社出版。未经出版者预先书面许可，不得以任何方式复制或抄袭本书的任何部分。

北京市版权局著作权合同登记号：01-2007-4884

## 图书在版编目 (CIP) 数据

马里奥·博塔 / 付晓淦译. —北京：中国电力出版社，  
2008

(大师系列)

书名原文：Mario Botta

ISBN 978-7-5083-6582-4

I. 马... II. 付... III. ①博塔, M.—生平事迹②建筑设计—作品集—瑞士—现代 IV. K835.226.16 TU206

中国版本图书馆CIP数据核字 (2008) 第017856号

中国电力出版社出版发行

北京三里河路6号 100044 <http://www.cepp.com.cn>

责任编辑：梁 瑶 责任印制：陈焊彬

北京盛通印刷股份有限公司印刷·各地新华书店经售

2008年4月第1版第1次印刷

635mm×965mm 1/16·5印张·124千字

定价：28.00元

### 敬告读者

本书封面贴有防伪标签，加热后中心图案消失

本书如有印装质量问题，我社发行部负责退换

**版权专有 翻印必究**

本社购书热线电话 (010-88386685)

- 8 旧金山现代艺术博物馆  
San Francisco Museum of Modern Art
- 14 圣·玛利亚十字架教堂  
Chapel of Saint Mary of the Angels
- 20 圣·约翰巴蒂斯塔教堂  
Church of Saint John the Baptist
- 24 辛巴利斯塔犹太教堂  
Cymbalista Synagogue
- 30 市政图书馆  
Municipal Library
- 36 雷达埃利别墅  
Villa Redaelli
- 42 杜伦玛特中心  
Dürrenmatt Center
- 48 国家体育中心  
National Sports Center
- 56 “诺亚方舟”雕塑公园  
Noah's Ark Sculpture Garden
- 60 希腊国家银行  
National Bank of Greece
- 66 哈廷办公楼  
Harting Offices
- 72 罗弗莱托与特兰托的现代艺术博物馆  
Museum of Modern Art of Rovereto and Trento
- 78 博塔作品年代表  
Chronology



还是在早年，马里奥·博塔就对建筑和艺术显示出特殊的兴趣，这可以从他当技术绘图员时完成的第一幅作品以及曾经就读于米兰艺术学院的经历上看起来。当博塔在威尼斯大学拿到了建筑学位时，他结束了作为年轻学徒的生涯，开始了在勒·柯布西耶与路易斯·康的事务所协助这些大师的工作。他选择来到这两个工作室并不是偶然的，博塔在很早的时候就已经决定要跟随这两位现代建筑大师学习，他们的教诲将会成为博塔职业生涯中的参照。

At an early age, Mario Botta already showed a special interest for architecture and the arts. This may be seen in his first work as a technical draftsman and his studies at the Liceo Artistico in Milan. His youthful apprenticeship came to an end when he received his degree in architecture at the University of Venice and began his collaborations in the offices of Le Corbusier and Louis Kahn. The choice of these two studios is hardly casual: at this early stage, Botta had decided to learn from two of the great masters of modern architecture. Their teachings would become reference points in his professional career.



然而，理想主义的影响并没有使他忘记自己对场所、对地形条件以及对本土建造技术的敏感性。这些特性构成了博塔想象力的基础，他主要关注的是如何在作品中达到现代与传统的融合。

博塔的所有项目，无论是钟表设计还是在提契诺州阿尔卑斯山区的小型单身公寓，或是大型博物馆（例如旧金山现代艺术博物馆），都遵照一种相同的规律：符合几何学；建立秩序；在满足功能的同时又富于幻想和诗意；带有象征的意味。

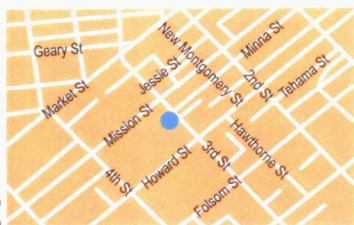
This influence by rationalism, however, will not cause the Swiss architect to forget his sensitivity for place, topographical conditions, and native building techniques. These features make up a basic part of his vision and are largely what fuse modernity and tradition in his work.

All of Mario Botta's projects, from the design of clocks, passing through the small one-family homes in the Alpine region of Ticino, and on to the large museums such as the San Francisco MOMA, are subtended by one and the same determination: reconciling geometry, order, and function with imagination, symbolism, and poetry.



# 旧金山现代艺术博物馆

## San Francisco Museum of Modern Art



**位 置：**美国 加利福尼亚州 旧金山第三大道

**建造时间：**1992~1995 年

**摄 影：**皮诺·姆斯，罗伯特·坎菲尔德

**Location:** 151 Third Street, San Francisco, California, USA

**Date of construction:** 1992~1995

**Photography:** Pino Musi, Robert Canfield

博物馆内嵌在一个已经含有三座高耸建筑的场地之中，这导致其设计要求形式独特。因为建筑外形与其相邻环境产生强烈的对比，博物馆显得很突出。建筑师和客户之间达成了三个明确的目标。

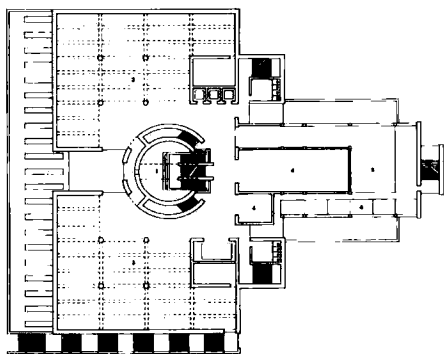
其一是，尽管相邻建筑有着相反的外观，但第一层空间的自然光必须得到控制。为了满足这样的需求，设计师产生了几乎在每个展览室都安置天窗系统的想法。最终是自然光将散射进室内，使艺术品呈现理想的状态。

其二是，外立面还需要有某些相似，能刺激来访者进入参观这个令人难以置信的装置。部分建筑粗糙的砖砌结构交了一份很好的答卷，而剩余部分则混合使用了两种大理石材料。这些方式产生了一种统一的外部美感，既富有吸引力又独一无二。

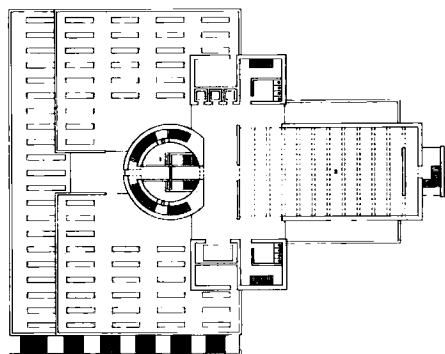
最后的目标是达成建筑统一的内部景象，为了实现这一点，建造者限制了构成最终饰面图案的材料的排列方式。

Dropping the museum into a space already containing three very tall buildings led to the design of a project that is formally peculiar. It stands out because of the power of the image yet defies comparison with its immediate environment. Point zero found the architect and the clients setting three clear aims: natural lighting, in the first place, must predominate in spite of the unfavorable façade-surface relation. To satisfy this need, the idea came about of a skylight system that would figure in almost every exhibition room. The result would be diffuse natural light, the ideal setting for works of art. Aim two: the façades needed to be homogeneous and still stimulate visitors to go in and walk around the incredible installations. Textured brickwork provided the answer for one part of the edifice; the blending of two types of marble was agreed for the remaining part. This brings about a coherent exterior aesthetic that is both attractive and unique. Final objective: a unifying interior image will be generated to harmonize the different parts of the museum: to carry this out, they restricted the array of materials that go into the final figuration of facings.

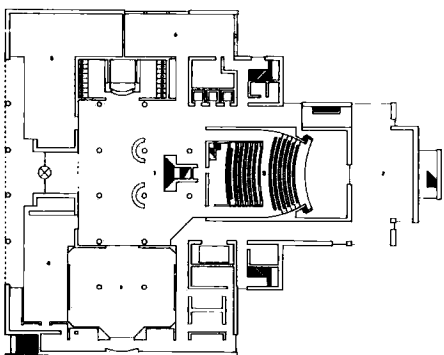




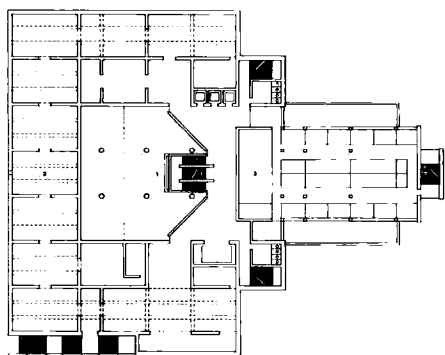
五层平面图  
Fourth floor



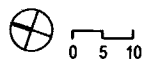
六层平面图  
Fifth floor

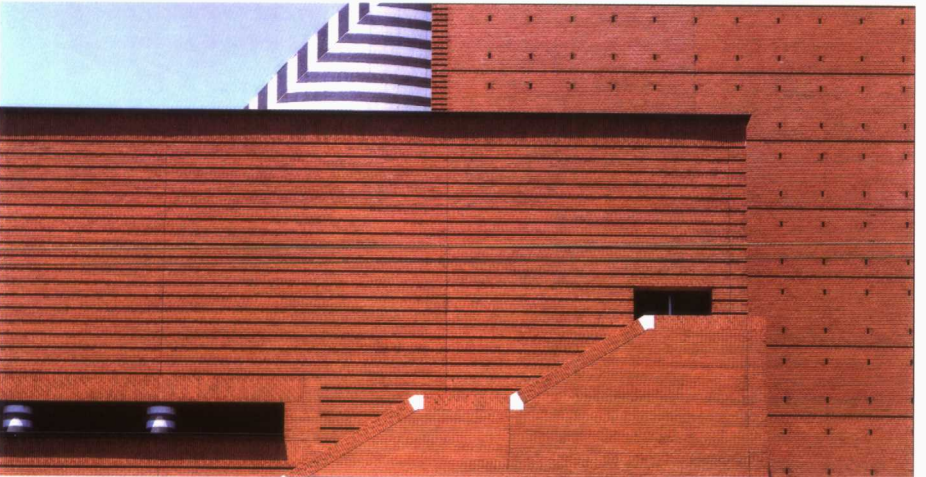


首层平面图  
Ground floor



三层平面图  
Second floor









# 圣·玛利亚十字架教堂

## Chapel of Saint Mary of the Angels



**位 置:** 瑞士 提契诺州 塔马洛山山顶  
缆车站

**建造时间:** 1992~1996 年

**摄 影:** 恩里克·卡诺, 皮诺·姆斯

**Location:** Alpe Foppa, Monte Tamaro,  
Ticino, Switzerland

**Date of construction:** 1992~1996

**Photographers:** Enrico Cano, Pino Musi

教堂位于连接两个山顶 (Rivera & Alpe Foppa) 的索道出口处, 它是这个地区的业主委托给博塔的一个项目。通过一系列的台阶能到达一个瞭望点, 顺台阶而下则是教堂的屋顶, 整个教堂像是架在山顶上的一个 65 米长的高架桥。固定在金属架上的一口钟成为楼梯的起点, 它的存在比教堂还要早。由于地面的高差, 钟在视觉上被隐藏了起来。教堂为圆柱形, 直径有 15 米, 被分成了三个部分。这些空间中的两部分用作周边走道, 另一部分则形成了教堂中殿。在圆柱体的一端是一个小型的带有天窗的教堂半圆形后殿, 自然光充满了这个空间。艺术家恩泽·古奇受托在祭坛之后绘制了一幅巨大的壁画, 在侧窗走廊上绘制一些板画。同时, 古奇还负责中心部分拱形天花的装饰和顶楼入口的绘画。

The chapel is located at the exit of the funicular railway linking the mountain localities of Rivera and Alpe Foppa. It is a project that came out of the commission given to Botta by the owner of these installations. Emerging from the mountain through the 65-meter long viaduct, one reaches a lookout point which has a set of steps that lead down the roof to the hermitage. A bell seated in a metallic structure marks the beginning of the stairs and anticipates the chapel's placement, hidden away by the difference in grade. Cylindrical in shape, the chapel, which is 15 meters in diameter, is divided into a tripartite plan. Two of these rooms are perimeter walkways; the other forms the central nave. At one end of the cylinder is a small apse with a skylight that inundate the place with natural light. The artist Enzo Cucchi was commissioned to paint a large mural behind the altar and some panels that were then located on the lateral window aisles. Cucchi was also responsible for the decoration of the vaulted ceiling of the central part and the drawings in the entrance gallery.

