世界小住宅

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[西] F·阿森西奧 著
赫廣森 譯
叁 木 校

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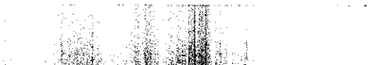
Mountain Houses
Introduction

This book presents a wide array of single-family mountain houses from all over the world, all of them of outstanding architectural value. They typify the modernisation of the primitive dwellings that, for a series of very specific historical and economic reasons, first colonised this very particular habitat. The result of this modernisation was a transmutation of traditional construction values and elements, into which leading architects subsequently incorporated new technological applications, producing works capable of overcoming all sorts of climatic and geographical adversity without renouncing the comfort we expect in contemporary society. Therefore, in order to understand the modern conception underlying these constructions, it is necessary to make a preliminary analysis of the characteristic features of those of former times.

The main characteristics of the few dwellings that were built in this adverse environment are those that have defined the so-called traditional style for long ages. The first of these is undoubtedly variety of form, resulting from a fertile imagination which often clashes with functional aspects, the wealth of materials employed or the orientation given to the construction. Everything — the huge sloping roofs, the sturdy blocks of masonry — is designed to inspire a feeling of security.

It is, in fact, these basic features that have shown contemporary architects that a construction must be modest to stand up to the rigours of the climate and the topographical difficulties found in this habitat. Many a solution devised in times past has proved perfectly able to withstand the passing of time.

Today, this type of construction tends to employ materials from the same area or a neighbouring one, chosen for their insulating efficiency. The use of a wooden shell, for example, habitual as early as the XVIII century, has been reintroduced by a group of contemporary architects because of the great diversity of designs it allows in the plans. In the interior, the widespread use of wood responds to the desire to create warmth and atmosphere in the rooms. The variety of distributions given to the rooms is an attempt to render the building as a shelter, avoiding external circulation routes that would expose the interior to the hostile surroundings. Great care is also taken when choosing the site and the situation of the house, as



poor orientation with the slope or the points of the compass could make it uninhabitable. Another feature incorporated into a great many contemporary constructions is a stone plinth insulating the house from the ground and serving as a base for the fireplace.

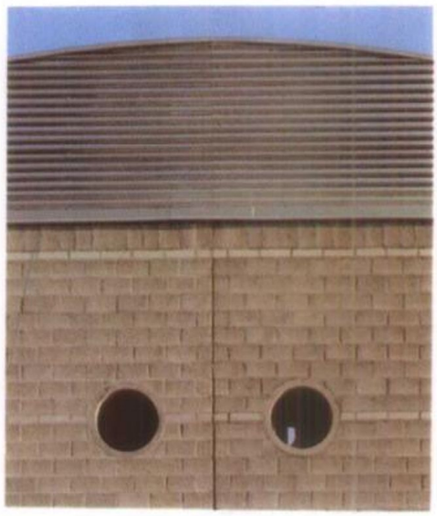
In the past, people who went to live in the mountains did so out of necessity, to be near their pastures and tend their livestock. Today's motives, however, are very different; a life in the mountains is freely chosen. People either have houses for occasional holiday visits or decide to move there for good, making the mountains their home.

The view also plays an important part; the house should look out over a considerable distance. This predilection is born of a contemplative approach to living which was considered superfluous in the architecture of the past. Views were not in demand then, and consequently openings were small so as to provide better protection from the cold. Today's architecture, in contrast, features large picture windows that open out on to the outside world, challenging and defying it.

The contribution modern architecture makes is precisely the freedom with which traditional answers to problems are given form in infinite ways. All this leads us to the analysis of how the dwelling fits into the landscape.

A construction should not necessarily fit into its immediate environment by seeming to melt away or by showing servility towards it. Integration is not only visual but also technical.

Tradition often serves to stimulate the imagination of today's architects as they develop mountain areas. Each and every one of the single-family houses included in this volume is an illustration of the fact that good architecture cannot come of a servile attitude. Indeed, the most beautiful, most delightful houses are those in which the architect combines imagination and intelligence, together with a suitable approach to the specific conditions imposed by the habitat; in a word, those houses that fit into the landscape and lifestyle of the place in which they are erected are bound to be the best appreciated.



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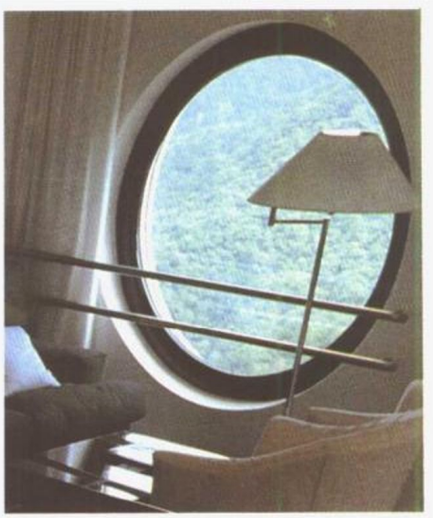
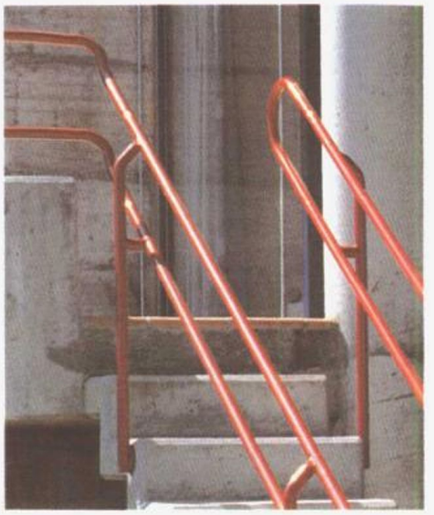
引言





本卷展現給讀者的是世界各地不同種類的獨戶山麓住宅，這些住宅在建築學方面具有重要價值。這些住宅代表了人類原始住宅的現代化，歸於種種紛繁的歷史與經濟原因，人類首先開拓的便是這塊生息之地。這種現代化的結果反映了傳統建築價值與要素的演變，其中包括後來的傑出建築師對新技術措施的融會貫通，所創造的建築作品既克服了各種不利的氣候與地理條件，又未拒絕現代社會人們所期待的舒適。因此有必要對從前建築的風格特點做個初步分析，以利於理解這類建築的現代概念。

建造於這種惡劣環境下的少數幾幢住房的主要特點構成了長期以來起着規範作用的所謂傳統風格。毋庸置疑，其首要特徵是形式多樣化，這來自於豐富的想像力，而這點却經常同功能需求發生矛盾，也源自所選用建築材料的豐盛及建築物的朝向。從頭至尾，包括大幅面的坡面屋頂和堅固的磚石牆體，都是為引發安全感而設計的。

實際上，這些基本特徵向當代建築師們證明，要想經得起這種場所在氣候與地形上惡劣條件的考驗，建築物務必樸實無華。以往歲月中發明的眾多方法已經獲得充分的證明，它們經受了時間的考驗。

今天，建造這類房屋，通常採用本地或相鄰地區的建築材料，主要考慮其絕緣性能。像採用木質外殼，早至 18 世紀時即為慣例，現在又為一批當代建築師重新啟用，其原因是木材可使房屋的平

面設計具有多樣性。在室內，大量採用木結構，以滿足室內在溫暖感和格調方面的需求。房間尺度分配的多樣化可賦予建築一種庇護所的感覺，從而便於暴露在不利環境的室內，避開室外風流動路綫。對房基址的選擇也作了精心考慮，不然受坡度或場地位置局限而取的朝向會令房屋不適於居住。許多當代建築所擁有的另一特徵是，在房屋與地面之間起絕緣作用的底石，這底石同時也是壁爐的基座。

以往人們遷移到山裏居住是出於無奈，這樣可接近自己的牧場，照料牲畜。而今天，人們這樣做的動機却是五花八門：在山裏生活是自主自願的選擇。人們置房於此用來短期度假，或決定永久性遷居於此，以山為家。

視野的作用也十分重要；山地房屋要能眺望至較遠距離。這種偏愛是源自生活的積澱，而以往的建築學却認為大可不必。當時，人們對視野尚無需求，因而門窗都小。不過，這樣可以抗寒保暖。今日之建築則截然相反，全都採用大幅借景窗，昂然面對外部世界，像是挑戰又帶有蔑視的味道。

現代建築的最大貢獻就是自由，有了它，解決難題的傳統方法便擁有了無窮無盡的形式。讓我們憑借此綫索來分析山麓建築是如何與山麓景觀融為一體的。

建築不一定非要靠外觀上隱蔽自我或屈從於環境來實現與周圍的融合。融合不僅表現在視覺上，同時也表現在技術上。

當今天的建築師開發山地區域時，傳統往往會激發他們的想像力。本卷所收錄的每一例獨戶住宅無一例外地證明了這樣一個事實，即優秀的建築絕不會出自於奴性。的確，恰是那些體現了建築師想像力與智慧結合，針對宅址所局限的具體條件採用了適當措施的那些房屋是最漂亮、最叫人喜愛的房屋。總而言之，融入所處之地景觀與風格的建築必然會獲得世人最誠摯的賞識。

1 奧地利蒂羅爾的梅爾住宅

建築師：約瑟夫・拉克納

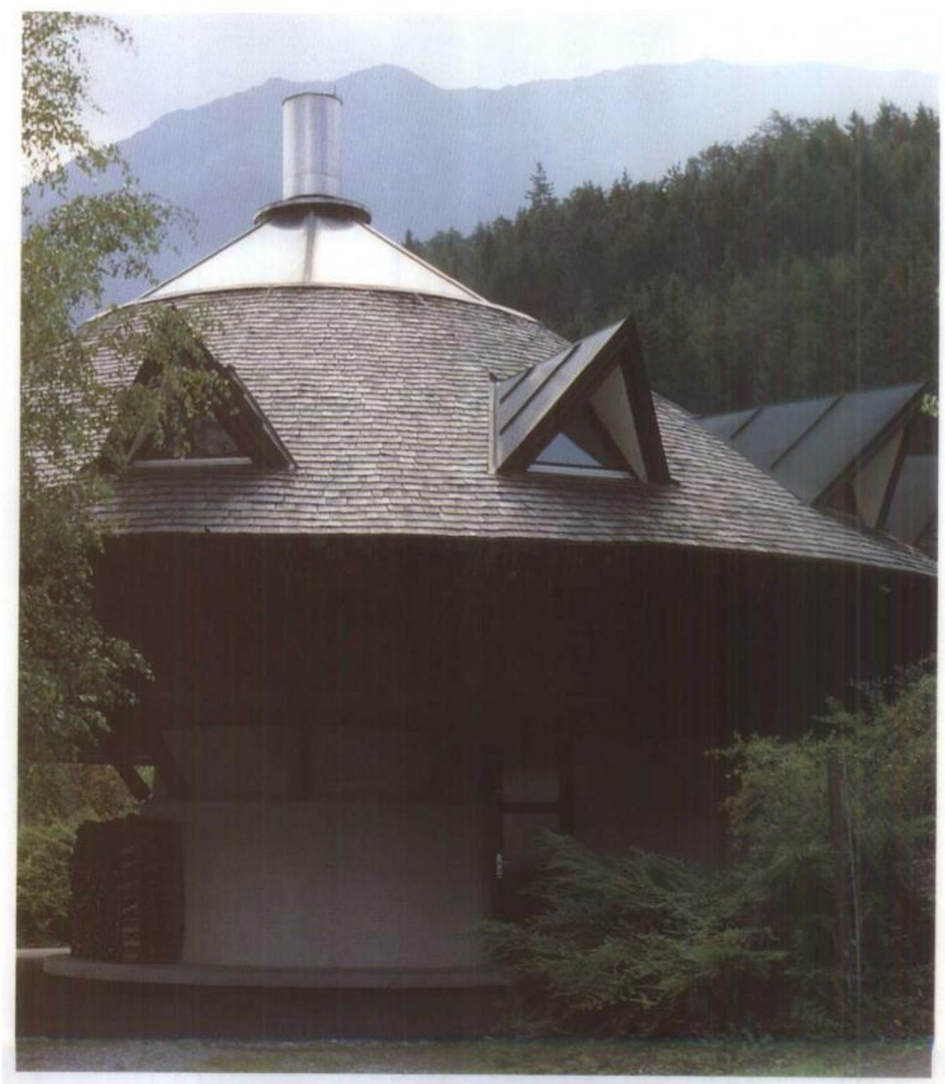
Three factors – the relatively modest area of land available, the wish of the owner, proprietor of an art gallery, to live in a building made of wood, and certain economic restrictions – led the architect Josef Lackner to search for a design solution which met all the above requirements. The result is this unconventional house which also serves as a small private art gallery.

The house is built on a gently sloping site in Hatting, an area in the Austrian Tyrol. The slope seemed to present problems but it was turned to advantage in this design, which includes a series of rooms in the basement built into the slope of the land. In general, the layout of the whole house is governed by its position on the mountainside and the architect has also been successful in opening the building out toward the surrounding landscape.

Born in the Tyrol in 1931, Josef Lackner graduated in architecture in 1952. On completing his studies, he worked in various architectural firms in Düsseldorf, Freiburg and Munich. In 1959 he won a competition in Innsbruck, where two years later he

The house is built on a gently sloping site in Hatting (Tyrol, Austria). The whole formal arrangement and the designation of the rooms are defined by the house's umbrella-like design.

該住宅建在奧地利蒂羅爾哈廷的一處緩坡場地上。房間式樣及功能的確定均從屬於該住宅的傘形設計。



established his own practice. He has carried out projects mainly in the north and south Tyrol, Bavaria, Westphalia, Baden-Württemberg and Vienna. He has won various prizes, such as the Tyrolean Fine Arts Award and second prize for the design of the Austrian Pavilion for the World Fair in Seville, both in 1989.

The basic structure of the house is in the form of a tent, which from the point of view of construction is suspended from the chimney. This unusual design solution gives the building the appearance of a giant umbrella. The difficult topographical features of the site where the house is built favoured an upward rather than outward development of the living quarters of the house. The elevation of the central part of the building means that, while space can be saved at ground level, the body of the house appears small and light, like a mountain refuge. This sensation is further heightened by the large expanse of roof, which at certain point stretches down to ground level. The rooms are located in the upper part of the house, and in this way Lackner makes the most of the small area of land at his disposal.

The organisation of the rooms within the house is determined by their formal and functional purpose, and also by the desire to allow in as much sunlight as possible. All the rooms are fitted with strategically placed win-

dows which, together with the small skylights, create a very attractive, bright interior flooded with natural light. In addition, the rooms receive a surprising amount of light from above, due to the central opening in the topmost part of the building.

This unusual mountain house is built basically of wood, in accordance with the wishes of the owner, and consists of two floors, or three counting the basement. However, owing to the limited financial resources available, Lackner created a design which would meet the owner's requirements while only occupying a surface area of 120 m². This led to the umbrella shaped building. The entrance hall is on the first level, and from this a staircase in the centre of the house leads to the upper floor, which is the living area. The architect used the slope of the land to make the garden directly accessible from the south side of the house.

建築師約瑟夫・拉克納在設計該住宅時要考慮三方面因素，即可利用的土地面積較為有限，身為一幢美術館所有人的業主希望住進木製房屋的願望，以及一些經濟方面的制約。建築師按上述條件所做的設計成果便是這幢非同凡響的房屋，它同時也是一幢小型私人美術館。

這幢房子建在奧地利蒂羅爾哈廷的一處緩坡場地上。當初這個坡地似乎會帶來一些麻煩，但通過設計實現了變弊為利，在坡地中的地下層建了許多房間。總的說來，整棟房子的布局是受支配於它所處的山坡位置。同時建築師取得了要該建築顯現於周圍環境中的效果。

約瑟夫・拉克納 1931 年出生於蒂羅爾，1952 年畢業於建築專業。從業以來，他就職於杜塞爾多夫、弗賴堡和慕尼黑等多家建築公司。1959 年，拉克納在因斯布魯克舉辦的一次競賽中獲獎，兩年以後他開始在這座城市自立門户。拉克納承接完成的項目主要分佈在南、北蒂羅爾、巴伐利亞、威斯

The most open part of the house is the dining and living area; all the walls are made of glass, and are interrupted only by the fireplace.

房子最為開闊的地方就是就餐和起居區，牆體全部由玻璃組成，只是中間的壁爐產生了少量的遮蔽。