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botta

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本书这次再版与第一版之间间隔只有6年。但是，这短暂的6年间完成的各种设计与建筑新图像使本书与众不同，某种意义上来说，这种迥异的风格是补充性的，不仅可以使你感觉到由设计到现实的转变过程，而且你也会领略到建筑思想的巨大力量。如今，马里奥·博塔设计的建筑风格多样，内容丰富、充实着人们的建筑思想。

两种版本内容的对比不仅表明马里奥·博塔具有卓越的创造能力，同时他对基本信念坚守上异乎寻常的连贯性也得到了体现。他的每一个设计都得到这种信念的滋养，使他不断地感觉需要面对城市及土地的过去与未来。本书中的各种图像似乎完全满足了一种愿望，即看到那第一版内容中提到的许多完美设计建筑思想和建议真实地得以实现。但是这些图像背后隐藏的是多年的努力与矛盾冲突。付出的这些努力与冲突使马里奥·博塔获得了建筑上的成功，那些认为他的想法只不过是这个时代希望与抱负的想象之物的人对他进行的挖苦与嘲笑宣告失败。

Only six years separate this new edition from the first; nevertheless, the images afforded by the new projects and the buildings completed during this brief period make this a different book, in some ways complementary, in which it is possible to perceive not only the transformation of project into built reality, but also the great wealth of ideas that are continually fuelled by the diversity of contexts in which Mario Botta has developed his architecture.

A comparison of the two editions reveals not only Mario Botta's great productivity, but also his extraordinary coherence with regard to the underlying convictions that nourish each and all of his projects, in the constant need to confront the past, and also the future, of the city and the territory. Behind the images included in the present book, which seem to satisfy in full the desire to see the physical realization of architectural ideas and suggestions grounded in the perfect geometry of so many of the projects that filled the pages of the first edition, there are years of struggles and conflicts dedicated to achieving the triumph of architecture over the scornful mockery of those who believe that these can be no more than the imaginary pretext for —and not the indelible sign of— the hopes and aspirations of our time.

马里奥·博塔的工作节奏紧张，职业生涯跨越30多年，有机会出版有关他的个人作品集，系统地介绍他的全部作品是有风险性的，因为很可能这样的出版会呈现出列出作品清单的模式，缺少了对博塔独特个性及他对本世纪建筑业做出的重要贡献的诠释。如果这是本书出版的目所在，它就会否定了马里奥·博塔从事的研究与发明工作，这工作虽然有些不太详细，但却极具重要价值。在系统地对他进行全方位评价的时候，它也会否定他对人类文化做出的巨大贡献，与其说是这种贡献已获得的结果吸引了我们关注的目光，倒不如说是这个观察的过程将对未来建筑业产生的重大影响吸引了我们。

本书的出版是要展示研究的重要成果，通过按时间顺序对各种设计内容本身的逐步分析，帮助大家理解这些研究成果。最重要的是激起我们对讨论争论的热情，使我们参与进来。争论展现了建筑具备解释我们时代各种需要的能力，同时也肯定了那些如今社会越来越不受大家认可的传统价值。这是一种辛苦而又复杂的工作，马里奥·博塔雄心勃勃地涉入建筑行业之后，对工作专心奉献，所经历的障碍千差万别，这又增加了这种工作的难度；在工作中，博塔努力追求，运用了各种适合的工作方法，总是表现出专业人士的谦卑与精湛能力；他用简洁、坦率的证据反驳那些怀疑赋予永恒渴望以实质内容是可能的人的观点，这些证据丝毫没有把我们的文明强加给我们的复杂与妥协，而在世界的不同地方，这类观点大量存在；这项工作博塔依旧继续在追寻着，因为人们对他的工作普遍达成了一致的观点，这似乎指出了走向反思、停止与稳定时期的道路，在这条路上，当人们考虑到他取得的伟大成就，留下的丰富建筑遗产，考虑到他表现手法上的纯熟与创新意识时颇感心满意足。他的表现手法使他成为新的表现主义趋势的创始者之一。

The opportunity created by the publication of a volume devoted to the cataloguing and orderly presentation of the entire body of Mario Botta's work, in a career spanning more than thirty years of intense activity, runs the risk of taking on the character of an inventory, a checklist for the effortless appreciation of every aspect of Botta's unique personality and the fundamental contribution he has made to the architecture of this century. If this had been the intention behind this book, it would have betrayed one of the supremely important, albeit implicit, aspects of the work of research and discovery undertaken by Mario Botta; it would have denied, in the interior of the formulation of a synthetic judgement, the importance of a civic and cultural commitment which commands our attention not so much for the results it has already achieved as for the consequences this investigative process will have on the immediate future of architecture.

The objective of the present collection is to bring to light the essential constituents of this research, to facilitate its understanding by means of a chronologically sequential analysis of the content of the projects themselves, but above all to inspire us with the passion, and make us participants in the fate, of a conflict which brings into play architecture's capacity to interpret the needs of our age, at the same time as it affirms traditional values in a society which seems every day less inclined to recognise them. This is a hard and weary struggle, made still more difficult by a thousand obstacles and situations in which Mario Botta has committed himself with a missionary dedication ever since his impassioned debut as an architect; a struggle which he has pursued using the instruments proper to his profession, always exercised with the humility and the mastery of a craftsman; a struggle in which he has borne witness, with simplicity and candour, against those who, in many different parts of the world, have doubted the possibility of giving tangible form to the eternal aspirations, without the complications and compromises our civilisation imposes on us; a struggle which he still continues to wage now that the general consensus on his work seems to point the way towards a time of reflection, a pause, a moment of peace in which to regard with contentment the breadth of his achievement and the richness of the

而另一方面，他似乎避免使自己的作品给人以任何可能的矫饰感。仍旧从自己一贯确定的建筑风格中汲取养分，无时无刻不在耐心备至地创造机会加深这种理解。

博塔的设计作品丰富多样，在我们尝试对其进行选择以符合本书编辑标准的最后时刻，我们抓住了机会，把他的最新作品收集进来。实际上，这些最新作品远远不是他的最后作品，从某种意义上来说，它只是了解博塔作品发展的必不可少的一部分。在给定的某一地点插入多样化的情景，证明建筑在解释复杂的信息和需要时可能性是无穷无尽的，这丰富了使用的语言。本书篇幅有限，编写的目的并不仅仅局限在想再次强调与一些名人有直接联系的博塔事业起步的不平凡性以及个人经历形成的独特性上。当然这些名人包括当代运动的一些大师，如le Corbusier和Louis Kahn，还有一些教师，如Carlo Scarpa，Ignazio Gardella。本书也不是为了叙述博塔超乎一般的创造力，虽然这种创造力使博塔在非常年轻的时期就已经创作技能娴熟，在提契诺读书时前途锦绣的氛围下取得了卓越的成就。与博塔同时期的人还包括Carloni，Snozzi，Tami，Galfetti及Vacchini。

博塔得到当代批评界众口一词的赞扬，称他极符合人们理想地具备了传承我们这个时代建筑大家思想的能力；称他是能够在乌托邦式的当代运动与控制我们当今时代几种不同建筑命运的不确定性之间建起沟通桥梁的人物，追溯促成博塔走上这条风光之路的步骤也不是本书的写作目的，虽然对此而进行的探索并不是第一次进行。

有些人充满自信地认为建筑具备预测历史转变的能力，当代运动这一意识形态会随着历史的转变而黯然失色。对此，马里奥·博塔提出反对意见，他自己根深蒂固地认为建筑有积极的作用，这种观点不能冠以主观上的概括总结。“只要有建筑作品完成，我从不厌倦重复，相对于思想、构思以及建筑师本身的设计来说，建筑作品的实现内容丰富得多，与现实的联系赋予建筑作品丰富的内涵。为使这个思想成为未来可能之物而付出的努力，使这一思想流传下去，成为我们社会矛盾与

legacy of his built work, and the maturity and originality of the language which situates him at the point of origin of a new expressive tendency.

He, on the other hand, would seem to be distancing himself from any possible implications of mannerism in this language, drawing continued sustenance from the certainties installed in his way of making architecture, with that patience which creates out of each new moment the occasion to deepen the understanding.

Right up to the last moment, as we have attempted to condense the considerable volume of Botta's projects to meet the editorial criteria for this book, with its inevitably limited number of pages, we have taken the opportunity to include the very latest work, which is by no means the last, seeing this as in some sense indispensable to an understanding of Botta's development. The great variety of situations posited in intervening in a given site, and thus of testifying to architecture's inexhaustible possibilities of interpreting complex messages and demands, has, in its simplicity, enriched the language adopted. It is not our intention to underline yet again, in these brief notes, the extraordinary genesis and unique formative experience of one who has had direct contact with such great masters of the Modern Movement as Le Corbusier and Louis Kahn, and with teachers such as Carlo Scarpa and Ignazio Gardella, nor the great creative vitality which saw him excel and achieve prominence, while still a remarkably young man, in an atmosphere as promising as that of the Ticino school, amongst the likes of Carloni, Snozzi, Tami, Galfetti, Vacchini.

Neither is it our intention to retrace, not for the first time, the steps along this enchanting journey, which has seen Botta hailed, unanimously on the part of contemporary criticism, as one ideally equipped to pass on the message of the last great masters of the architecture of our time; a figure who has been able to build a bridge between the utopias of the Modern Movement and the uncertainties which so dominate our present moment with regard to the several destinies of architecture.

To the attitude of boundless confidence in architecture's capacity to anticipate the historical transformations which have characterised the eclipse of the ideologies of the Modern Movement, Mario Botta opposes a subjective synthesis of his own, solidly rooted in an awareness of the positive nature of construction. «Something built, I never get tired of repeating, is infinitely richer than the ideas, the designs, the projects of the architects themselves. The built thing is enriched by its relationship with reality. It is enriched by the effort of working, by the undertakings that make this idea a possibility for the future, making it part of the heritage, a witness to the contradictions, but also to the aspirations, of our society.»

渴望见证的工作都使它的内涵得到填充。”

马里奥·博塔对他自己的观点深信不疑，称建筑具有决定性的作用，是历史以及发生在我们身边情景变化与转变的惟一真正的解释者，在与空间所建立的关系中发挥了很大的作用，更重要的是它能够总结过去、预示未来的期望。

博塔参加过无数次竞标，他提出了高质量的建筑解决方案，即使概要中没有规定，解决方案的准确程度总是引人注目的，就好像他此时此刻正在提出建议，认为绝对有必要使设计与环境中的现存因素同样有活力，对其本身进行衡量，打败现实因素。他对研究付出的不懈努力证明了这一点，因为他创作的许多设计草图速度之快，就好像已经确切知道了最后结果。这些设计草图证明了博塔具备明确地表达各种知觉的能力，而不同的知觉实际上只有完成而且建好的建筑才能激发出来。

因为这也是博塔在构思一个新设计时心中所想的实际建筑，重要的是它与已经建好的建筑及博塔自己设计的建筑风格相反。他的作品具备反映稳定性的非凡能力，而且似乎像是我们生活中非常了解的某种东西或者说像我们非常了解的朋友一样。

博塔技术精湛，他从如今五花八门的技法中选出那些非常能表达永恒性、固体性特征，同时又可赋予旧模型以新形式的技术，重新使用了那些简单的材料如砖、石头或者小型的混凝土块。这样，建筑那似乎已经永远失去的固体性又失而复得，墙壁重新恢复了往日的结实面貌，变得稳固，墙角非常干净。博塔开始用这些材料使作品变得完美，这个过程使他不断地测试这些材料的组合可能。材料本身比不上那些常变常新质地材料的设计与创作。如 Tina Carloni 所回忆的，结构上的革命是有深深的根基的“扎根于默默审视阿尔卑斯丘陵地带以及波河流域所建的乡村建筑之中……扎根于罗马风格的建筑之中，最主要的是伦巴第地区的建筑，因为结实的墙壁本身就给中空下了定义……扎根于卡耐恩对不同空间‘容器’所作的一系列分解过程中，分解导致了窗户与房屋正面的砖石建筑相分离”。

Sure of his convictions, Mario Botta claims a decisive role for architecture as the only true interpreter of the history, the changes and the transformations of the landscape around us, in the relationship it establishes with the place, but above all in its capacity to summarise old callings and new expectations.

Botta has taken part in countless competitions, and the quality of the architectural solutions he puts forward, and their degree of definition, even when this is not stipulated in the brief, as if he were suggesting the absolute necessity for the scheme to measure itself with equal vigour against the existing elements in the environment, are always impressive. The continuing, unceasing effort he devotes to studies testify to this, evidenced in the numerous sketches he designs with the rapidity of someone sure of the final result; and together with these sketches is a singular capacity for representing with assurance the whole range of sensations that only the completed, constructed building will actually arouse.

Because it is the actual construction which Botta has in mind, from the first moment of addressing himself to a new project. The importance of measuring it against what has already been built and against his own history. This is why his work possesses that extraordinary capacity to reflect stability and to seem as much a «friend» as something we have known all our lives.

With a craftsman's skill, Botta chooses, from out of the Babel of technologies available today, those which are most capable of conferring lasting, solid qualities and, at the same time, best lend themselves to the reinvesting of old archetypes with new forms, resuscitating simple materials such as brickwork, or stone, or small-sized concrete blocks. In this way the buildings acquire a solidity they seemed to have lost once and for all, the walls regain their old compactness, become calm, concluding at the corners with a clean, assured gesture. With such materials, Botta began to perfect his work, a process which led him to the continual testing of the compositional potential of these materials, which submitted themselves docilely to a design and drawing of textures which was always variable, always new. A revolution in construction which, as Tina Carloni recalls, has deep roots «in the silent reading of the rural architecture of the Alpine foothills and the flatland of the Po valley, ..., in Romanesque architecture, mainly Lombard, in which the compact wall itself defines the cavity, ..., in the Kahnian decomposition of the different spatial 'containers' in succession, with the dissociation of the window from the masonry of the facade.»



清晰地对周围自然环境背景下出现的轮廓进行强调的粗线条几乎不是由规则的几何图形雕刻的表面，规则的几何图形会反射五光十色波光粼粼的灯光；欢迎你欣赏避光之处角落阴暗的，由简单的墙壁、弓状物及支柱等线条构建的，对你刚刚离开的那些地方进行（由内部开始的）展示。

即使是我们偶然间遇到了由马里奥·博塔设计的建筑，也在我们心中激起深深的感觉与激情。也许正是在我们对这些感触心中暗自发问的过程中，才对这个设计的复杂性以及建筑物组成成分的情况有了更全面的了解。博塔的设计看起来非常简单，而且最初设计的那些成分结果确实是由组成它的材料构成。从远处望去，建筑的主体部分与醒目的自然风景映衬下的建筑轮廓明显地分离开来，构成分界处的几何图形使我们有一种既意想不到，又看上去与环境密不可分的感觉，这环境是从古老的挑战时代时就已经开始存在的，是对环境人文色彩更不自然，更不确定的一种延续。

博塔每次开始在某一土地上建一座新房子时都对这个地方给予很大的关注。他的行动也很谨慎，该地区古代居民的智慧对他都有所启发，但是这本身不足以解释这种坚定的感觉。

所有的人类活动都具备人性的特点，坚决地持有与之相反观点的最原始基础在这个意义上得到了体现。使用材料时拒绝妥协式地模仿或顺从性地接受已存在的一般性规则也表明了这种坚定感。更明显的表现是使用了下面这些主要的形式，如立方体、圆柱体以及等腰三角形。

很多形式都有可能赋予“新建筑以古老的特点”，表明马里奥·博塔综合表达的成果，这些形式在他30年中所设计的40多个建筑图形中得到了完善。

Strong lines which cleanly emphasise the profile of a form silhouetted against the surrounding natural environment; surfaces barely sculpted by regular geometries which send back the reflection of the light in a play of luminous vibrations; the shade of a corner welcoming you into its shelter, and (from the interior) great views of the spaces you have just left, framed by the simple lines of walls, arches, pillars.

Even if by chance, it is rare for an encounter with a building designed by Mario Botta not to arouse profound sensations and emotions in every one of us. And it is perhaps in questioning ourselves about these sensations that we arrive at a fuller understanding of the complexity of an apparently simple sign, of an order of composition whose origins seem to lie in the very materials which compose it.

From a distance, the geometrical lines which cleanly separate the primary volumes silhouetting the outline of the building against the background of the striking natural landscape advise us of a presence which is both unexpected and at the same time seemingly rooted in its setting since time immemorial, defying time and the contagion of an ever clumasier and more provisional humanisation of the terrain.

The extraordinary attention Mario Botta devotes to the place itself each time he sets out to site a new house on the land, in an action measured and inspired by the wisdom of the ancient inhabitants of these lands, is not alone sufficient explanation for this sense of constancy.

The atavistic roots of a determined opposition to nature which has always characterised all human action express themselves in this sense, marking their presence with materials which reject any compromised mimesis or resigned acceptance of the ordinary rules of possession, made still more evident in the use of primary forms: the cube, the cylinder, the isosceles triangle.

Forms through which it is possible to give shape to the «archaic character of the new» that represents the outcome of a linguistic synthesis Mario Botta has Perfected in Projects for more than forty buildings in the course of thirty years.

An investigative study which sends its roots deeper into the history of architecture, reinterpreting forms

对建筑史进行更深一步的调查性研究，重新解释从乡村传统中汲取的形式与成分以及各种原型与设计，表现了建筑文化的世俗特点。在他的每个建筑中都指引我们认识，正如博塔自己提示我们的那样“过去本身，伟大的过去，对过去的原始力量及超越时间，追溯充满魔力的神秘事物的回忆”。

因此，私人房屋这一主题成了重新考虑房屋价值，探讨它的原始起源及其在我们文明条件下的落后贫穷状况的机会。

博塔建的每个房子都包含这种重新创作的成分，每个房子里的成分空间都是经过重新组合而成，按照传统建筑简洁与秩序的联想构思组合而成。这样的房子巩固了自己固定住所的地位，是建筑得以“守护、安抚、保持”的庇护所，其他类型房子的地位与之正相反，如别墅，它只被认为是表现社会状况的代表。

随着外部过滤空间的增加，内部完全分离的状况得到了改变，综合性房屋的一种新的功能性特点提了出来。

设在内部，缩进式的宽大通道以及打破了墙壁整体性的小窗户和狭长开口都成了非常有利的地方，从这里你可以观察到周围的乡村景色，引入到居室的内部，成为必要的居住条件。

屋顶的巨大天窗及常常纵向分开建筑的连贯整体使这种关系更进一步地得到了加强，天窗不仅给建筑提供了光，而且享受自然情景如雨雪或冰雹。

把坚固而紧密的部分连接起来的线条很精细，如同半开着的海贝壳的裂口。这些楼房的建筑风格似乎代表了一个新人的诞生，他对庇护所、安居地的需要远不如对外面世界重新确定的自信与开放精神的需要。

这些建筑牢牢地固定在提契诺这神奇的土壤之中，山峦长长的影子构成了景色的映衬，此地的光线变成了生活之中异常珍奇而必不可少之物。

这种图景下的建筑与许多其他的建筑一样曾得到阐释，但是，这个建筑似乎超越了它的界线，呈现出一种象征性，象征一种新的居住环境。

and elements drawn from the rural tradition alongside archetypes and signs laid down in the temporal scale of architectonic culture, leading us to recognise in each of his buildings, as he himself reminds us, «the past itself, the great past, the memory of the departed, of atavistic forces, of magical mysteries which go back beyond the night of time.»

In this way, the theme of the private house becomes the occasion for a reconsideration of the values of dwelling, from its ancient origins to its impoverishment at the hands of our civilisation.

Each one of the houses built by Mario Botta contains the elements of this recreation; in each one the elemental spaces are recomposed according to an associative scheme which repeats the simplicity and order of traditional constructions. A house which consolidates itself as a fixed residence, as a refuge in which architecture «defends, calms, lasts», in opposition to the identification of some other type of residence such as that of the villa which identifies itself only as the locus for the representation of a social condition.

With the addition of external filtering spaces the condition of fatal separation between interior and exterior is modified, and a new functional character for the complex as a whole proposed.

The great openings, protected and set back, as well as the little windows and slits which interrupt the continuity of walls, become privileged vantage points from which to observe the surrounding countryside, and introduce their presence into the interior in the measure that they are essential to the condition of habitability.

This drawing of relationships is further reinforced by the great skylights on the roof, and by their continuity, which often sections the building longitudinally, offering it not only light, but the presence of natural events such as rain, snow or hail.

Delicate mouldings which connect solid and still compact parts. Like the crack of a half-open seashell, the architecture of these buildings seems to want to signal the birth of a new human being for whom the need for a shelter, for a refuge, has given way to a spirit of renewed confidence and openness with regard to the external world.

Architectures solidly anchored in the soil of the Ticino in the singularity of these places where the lengthening shadows traced across the landscape by the mountains make the light here something precious and indispensable to life.

An architecture generated by this landscape, much as it has been interpreted by many others, and, nonetheless, an architecture which seems to cross beyond its frontier to take on a symbolic quality, a symbol of a new condition of dwelling.

Genestrerio 地区教堂牧师的房屋

1962 年设计 1963 年建成

指导教师: Tita Carloni

表面上来看, 特定角度的屋顶以及外形上的极其简单化似乎都否定了这个设计的最初来源——这是马里奥·博塔的第一个作品。而实际上, 在他后来的作品中表现为永恒特点的成熟原则与选择在此处已经开始显现。

缩进的窗玻璃使我们能够欣赏墙的厚质, 墙的影子投射进来, 射到斜面窗洞的内部。

同时, 起居室中壁炉的空间占地被分开, 突出于其他部分, 产生一个一端封闭的扶壁, 扶壁能够从内部影响、装饰缩短的图景。此处还有一个很奇怪的分解成分在起作用, 与教堂后面反映出的传统方法形成了鲜明的对比, 好像极力表明需要重新发现嵌在地方文化与传统中的某些因素。这些因素如今早已永远失去了它们的重要意义。

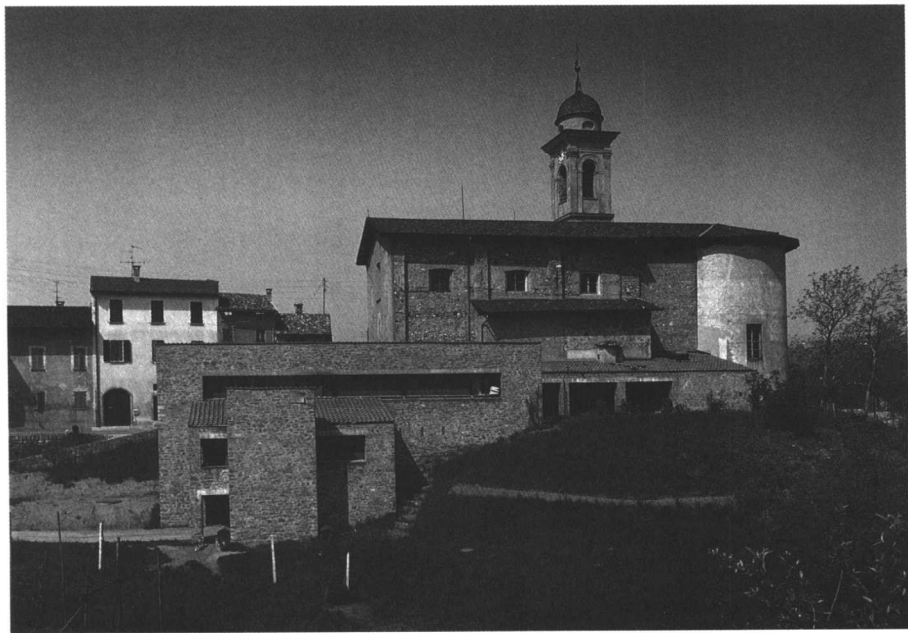
Parish priest's house in Genestrerio

Project 1962. Construction 1963

Adviser: Tita Carloni

In appearance, the pitched roof and the extreme simplicity of the physiognomy would seem to betray the origins of this project, dated as Mario Botta's first piece of work. In reality, the mature principles and choices which emerge as constants in his later work are already asserting themselves here. The setting back of the windowpanes allows us to appreciate the thickness of the walls, which cast their shadows into the interiors of the window embrasures.

At the same time, the volume of the fireplace in the living room is set apart, being constructed ahead of the rest of its surroundings to create a blind buttress capable of influencing and modifying the foreshortening of the landscape from inside the house. There is a curious play of decompositions at work here in the form of a determined opposition to traditional means and methods which is at the same time reflected in the church to the rear, as if trying to demonstrate the need to rediscover certain elements embedded in the local culture and tradition of construction which now seem to have lost their significance once and for all.



Stabio 地区的私人房屋

1965 年设计 1967 年建成

这个作品是年轻的马里奥·博塔在 Rue de Sevres 的工作室中花了几个月时间创作而成的，人们认为这是出于对 Le Corbusier 的“尊敬”而作。但实际上，该作品更多的是一种尝试，尝试选用一些大师的主要成分主题，转换成他日后许多作品中需要研究与重新创作的东西，如：房间在几个平面上的布局，窗户相对于这些早期设计的建筑外部的大范围缩进，这在他后来的作品中变得更明显。走廊突出部分使用双倍高度的空间，使室内结构大量存在内在联系性。整体效果虽然还没有受到博塔后来作品中出现的更固定立体几何图形和体积的妨碍，但这也向我们展示了一个明显的构成成分顺序，其特征是两个露在外面的混凝土墙壁，这不但明确了该建筑的大小，混凝土墙壁也成了它结构上的支撑。

Private house in Stabio

Project 1965. Construction 1967

Described as a «homage» to Le Corbusier following the months spent by the young Mario Botta in the studio in the Rue de Sevres, in reality this piece of work presents itself more as an attempt at taking some of the master's major compositional themes in order to convert them into objects to be studied and recreated in much of his subsequent work: the development of the house on several planes, the substantial setting back of the windows in relation to the outer skin of the building in these early schemes, becoming more pronounced in his later work, an organisation of the interiors in which the quality of visible interconnection is prevalent, through the use of double height spaces with corridors projecting into them. The overall result, although not yet closed off by the more regular stereometric forms and volumes to be found in Botta's later work, nevertheless shows us a remarkable compositional order marked by the two exposed concrete walls which, in addition to defining the building's dimensions, are at the same time its structural support.

