



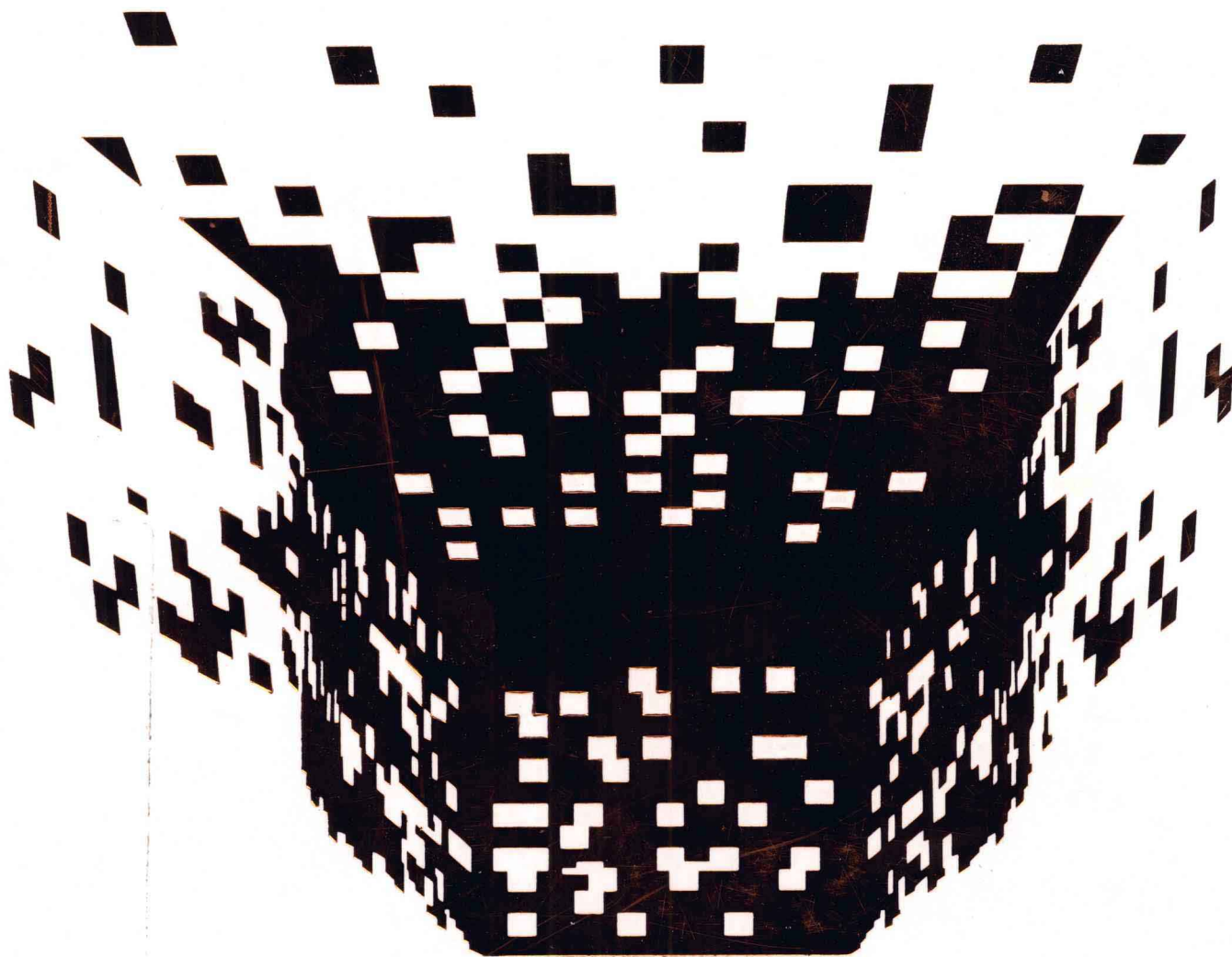
Nature Body Skin

Architectures by Hérault Arnod

自然、建筑 and 外表

生态建筑设计

海鲁尔 / 阿尔诺 建筑事务所 编



《华中科技大学出版社

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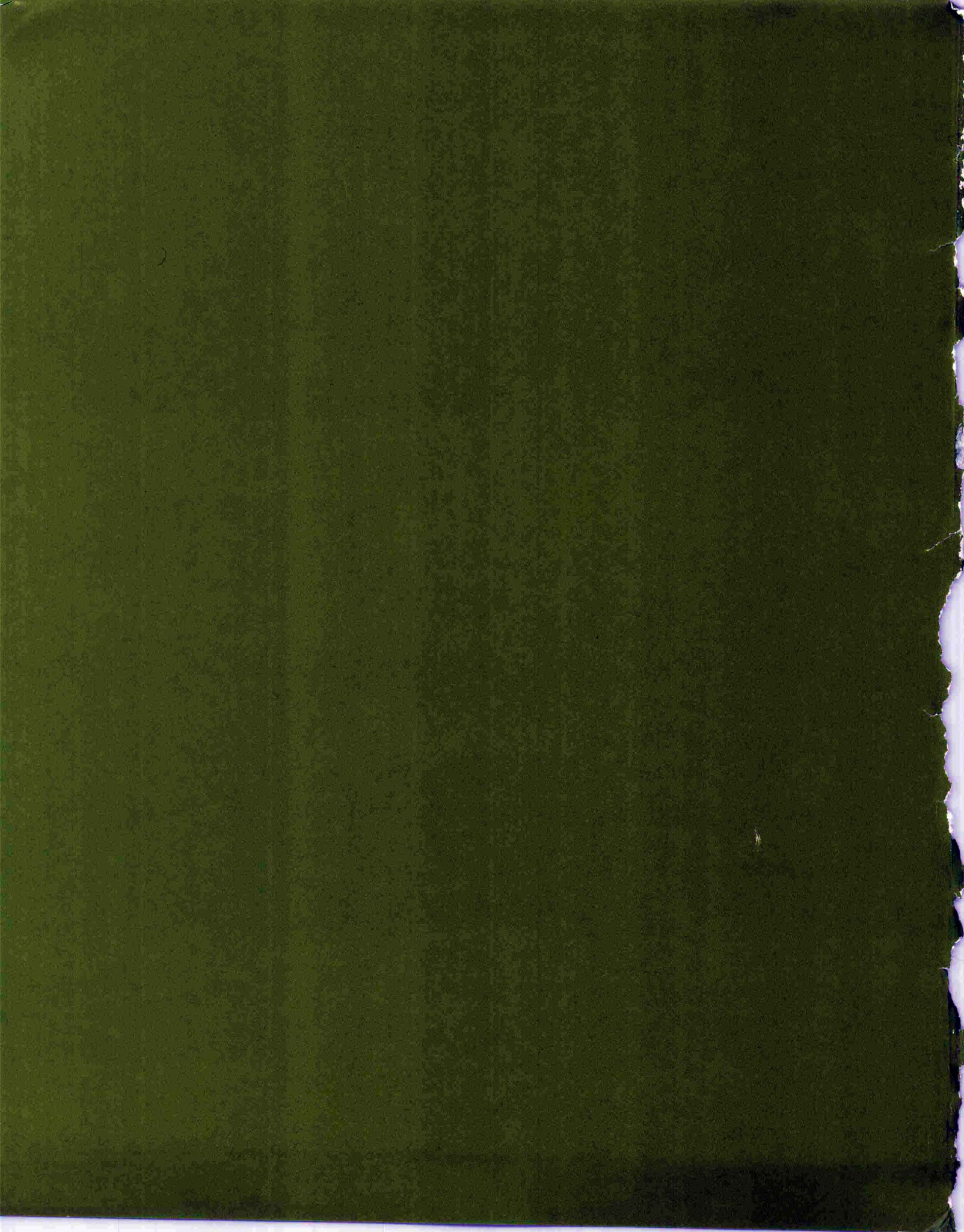
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图书在版编目 (CIP) 数据

自然、建筑和外表：生态建筑设计 / 海鲁尔 / 阿尔诺 建筑事务所 编
— 武汉：华中科技大学出版社，2009.8
ISBN 978-7-5609-5424-0

I. 自… II. 海… III. 建筑设计—作品集—法国—现代 IV. TU206

中国版本图书馆CIP数据核字 (2009) 第084820号

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自然、建筑和外表：生态建筑设计 / 海鲁尔 / 阿尔诺 建筑事务所 编

出版发行：华中科技大学出版社

地 址：武汉市珞喻路1037号（邮编：430074）

出 版 人：阮海洪

责任编辑：张力维 侯雪倩

责任监印：张正林

封面设计：Eric Leprince

封面插图：Adela Ciurea

排 版：Eric Leprince Adela Ciurea 王 峙

印 刷：北京建宏印刷有限公司

开 本：889 mm × 1194 mm 1/16

印 张：16.5

字 数：132千字

版 次：2009年8月第1版

印 次：2009年8月第1次印刷

书 号：ISBN 978-7-5609-5424-0/TU · 636

定 价：228.00元

销售电话：022-60266190, 022-60266199（兼传真）

网 址：www.hustpas.com

（本图书凡属印刷错误、装帧错误，可向承印厂或发行部调换）

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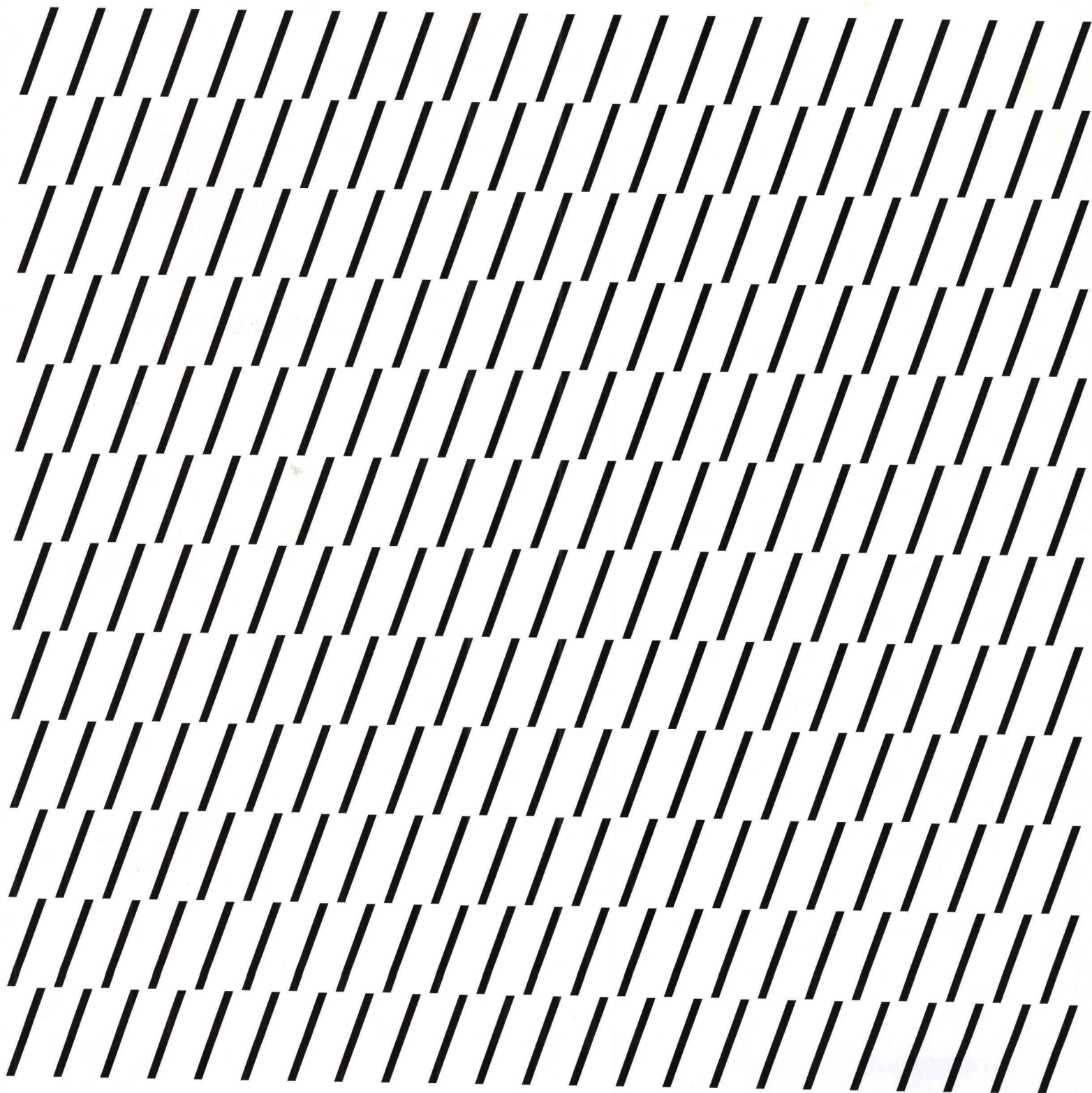
自然

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*“There is a pleasure in the pathless woods;
There is a rapture on the lonely shore;
There is a society, where none intrudes,
By the deep sea, and music in its roar:
I love not man the less, but Nature more...”*

Lord Byron
From Childe Harold, Canto IV

Nature

The idea of nature is the core of our work. We share an attraction for extreme places where you can feel the power of the elements: the high mountains, the ocean, the desert, the great plains... Architecture in nature is fascinating, because it can step outside codes, frameworks and conventions, in a face-to-face with the elements, which gives you great creative freedom once you begin to listen to the milieu in which you are working. It is not just about the "relation to the landscape", but the quest for a more fundamental connection, both physical and symbolic, in the manufacture of new ecosystems that incorporate human action, where the building find its role in an equilibrium between the natural and the artefact – between rootedness and autonomy of form, mimicry and strangeness.

The question of the city's relation to nature is complex. A city in a thunderstorm, the wind at the top of the tower, the heat of the sun through a window, a plant emerging from concrete... The contemporary city is a geography of the mineral, artificial and controlled down to the very air that we breathe. Paradoxically, even in the hardest urban sites one can see or feel fragments of nature, they have a presence – sometimes wild and violent – but often so tenuous that we fail to perceive them. Yet all we have to do is raise our eyes to see the sky.

The relationship between human beings and nature is one of the big issues of the modern world, emerging out of the growing international awareness of the possible end of our world and of the precariousness of human existence on earth... and of the earth itself.

How do we re-establish the links between the city and nature, how do we create the conditions for experiencing urban density in a different way and connecting human beings with the elements? So-called sustainable development projects are often technical responses to problems generated by technology, focusing on the energy factor to the detriment of ideas about usage and new lifestyles. Rather than these technical approaches, we prefer to see architecture as a mediator, and to invent new forms of coexistence, a calmer balance between the technical and cultural spheres and nature.

自然

自然这一主题是我们作品的核心。那些地理位置极端的地方吸引着我们，因为在那里人们可以感受到许多自然元素的力量，诸如高山、海洋、沙漠、高原等。身处自然当中的建筑迷人至极，因为这样的作品能够摆脱规则、框架和传统的束缚。它们与各种自然元素直接联系在一起，如果人们肯聆听周围环境的低语，就会寻觅到极大的自由创作空间。我们追求的不仅仅是将建筑与自然环境相融合，更是要从建筑本身和其象征意义等方面探索一种更基本的关系，例如将人类行为融入到新型生态系统的建立过程中。通过这些举措，建筑物就能够在自然与人工雕琢之间、原始性与形式之间以及拟态与个性要求之间找到一种平衡。

城市与自然的关系非常复杂。暴风雨中的城市，在塔尖盘旋的风，透过窗户直射进来的太阳光线，从混凝土中悄然长出的植物……当代城市是矿物与人工产物的交织品，就连我们呼吸的空气也不是纯天然的。然而矛盾的是，即使是在极为现代化的城市，人们也可看到或感受到大自然的痕迹。这些痕迹的出现有时狂野剧烈，更多的时候不着痕迹，让人无从感知。我们要做的就是抬起头仰望天空。人类与自然的关系是当今世界最大的问题之一。对于世界的未来、人类的生存危机和地球本身等问题国际社会正不断提高认识。

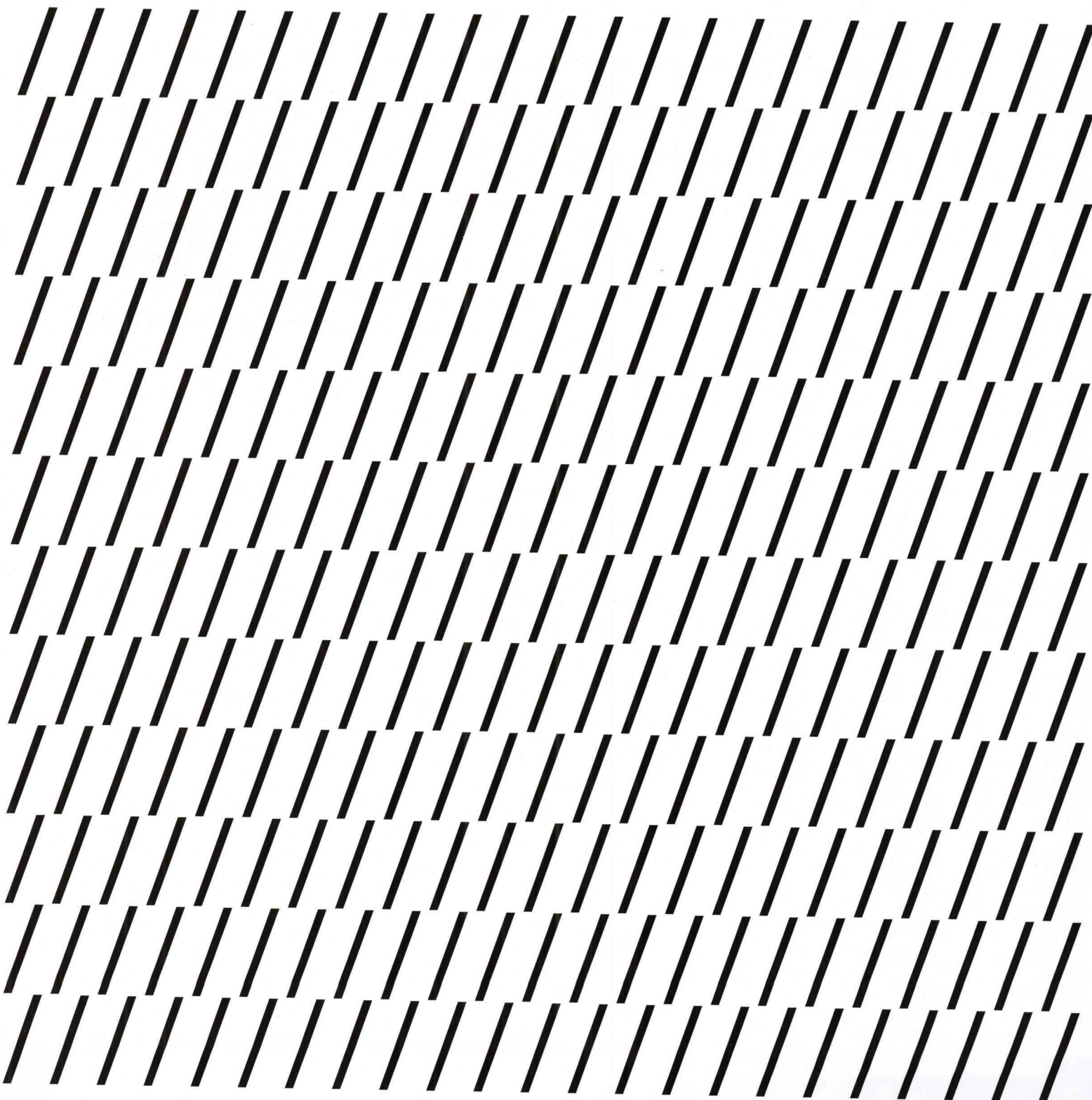
我们应如何重建城市与自然的关系？我们应如何以一种新的方式在人口密度不断加大的城市建立人与自然的联系？所谓的可持续发展项目大多是技术上的完善。针对技术上的问题，立足能源，改变使用观念，提倡新生活方式固然可取，然而除此之外，我们更愿将建筑看作一种调节手段、一种新型共存模式和一种技术文化领域与大自然的平衡媒介。

“荆棘丛生的树林中也可体会欢愉；
孤独寂寞的海岸边也可寻到快乐；
有一个世界，不受任何干扰，
在那深海之边，海的呼啸是它的乐篇；
我热爱人类但更热爱大自然……”

——拜伦《恰尔德·哈罗德游记》第四篇

Nature
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自然
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“As beings with bodies, which teach us to recognize gravity, contraction, force, etc., we have within us the experiences which are the only things that make us capable of sharing, experiencing the state of forms exterior to ourselves.”

Heinrich Wölfflin
in Prolegomena zu einer
Psychologie der Architektur (1886)

Body

Within the context of a French architecture rooted in a rationalistic and cerebral tradition, which favours concept over experience, we assign a central role to the body, to movement, to sensuality. From the archetype of the shelter and the cabin, the primary role of a building has been to protect bodies from outside attack, to place them within conditions of comfort that vary from one place to another, one time to another. Above and beyond this functional aspect, architecture is something that is experienced by our bodies, by all our senses. The aim is to create the conditions for movement, for emotion, for surprise, for rhythm, but also for the well-being on which the quality of the "inhabited" depends. Architecture fluctuates between contradictory extremes, simultaneously learned and primitive, intellectual and intuitive, civilised and savage... It uses the body, the animal part of us that definitively binds man to nature, to find its meaning. The "spiritual factor", though it may originate in thought, a reasoned intention, is conveyed by forms, materials, light, by the specificity of a physical relation to volumes and space. The more computers and the virtual world become fundamental parts of our modern condition, the stronger becomes our attachment to space and matter, the carnality and "physicality" of architecture.

Architecture addresses bodies, and is itself body.

The internal mechanism by which functions are arranged is organised through flows, circulations of energy and light, a movement that links the different entities to form a single and inseparable whole. Architecture then becomes an organism that is both autonomous and in interaction with the milieu in which it settles. It has the capacity to act on its surroundings, to regenerate a place. It is configured by its milieu and "its influence", it possesses the capacity to adapt whilst still asserting a specific formal identity: the singularity and strangeness of this architecture-body arises out of the fusion of paradoxical elements – an internal logic and external parameters. The result of this synthesis is a paradoxical, autonomous and rooted entity.

身体

法国建筑素有理性主义传统，提倡理念高于感受。以此为前提，我们把身体、运动、感官感受作为定位的中心。从遮蔽物和小木屋这样的建筑原型来看，建筑的主要功能是保护身体免受外部攻击，使人类在不同场合不同时间都能身处舒适的环境。撇开这些理性功能，建筑可以为我们的身体和感官所感知。我们的目的地是为运动、情感、惊奇的情绪和身体节奏创造一种氛围，同时也要为居民提供高质量的居住环境。建筑在各种矛盾的极端元素之间徘徊——现代与原始、理智与直觉、文明与野蛮……它利用身体——人类的肉体部分将人类与自然连接在一起，探索其存在的意义。建筑的构思部分起源于思想和理性的推理，但却是由形式、材料和灯光以及与具体的建筑体积、空间相关联的部分来表现的。随着电脑和虚拟世界日益成为当代建筑的基础部分，对于空间和物体、建筑的物质性和“身体”的强调也日渐增强。

建筑物注重身体部分而且其自身就是身体。

通过能源、灯光的循环来确定功能，建筑的内部系统以这样的方式将不同元素结合在一起，构成一个不可分割的整体。这样，建筑成为既独立又与所处环境息息相关的生物体。它能够随周围环境变化而改变、影响重塑一个地方，因为它由环境塑造而又影响着该环境，在保持自身特点的同时也能适应环境。建筑的独立性和特殊性融合的结果就是：将建筑物的“身体”即建筑物本身突显出来。作为一个独立的个体，它集内部逻辑和外部环境等各种矛盾元素于一身。

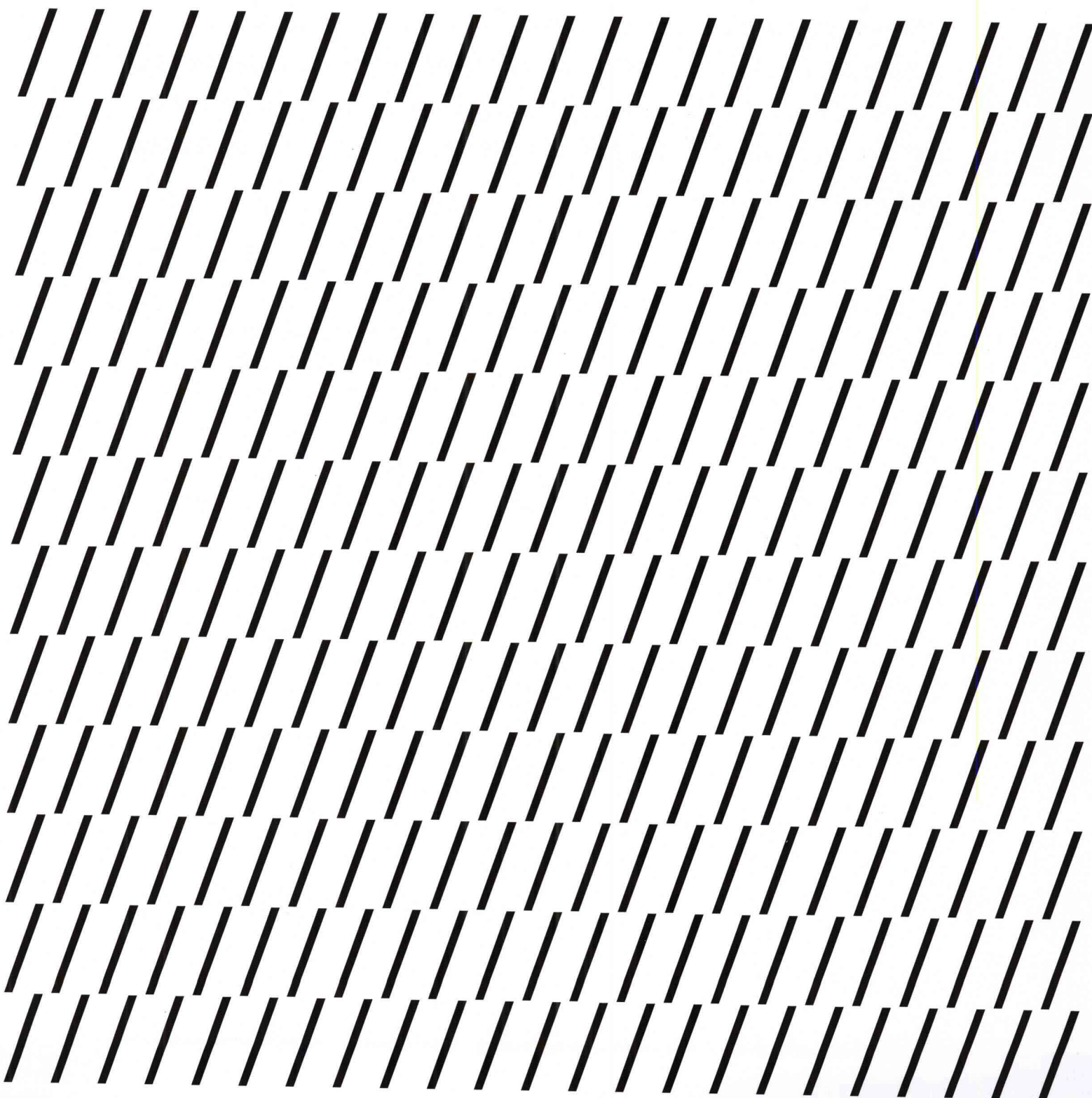
谈及身体，它赋予人类感知重力、收缩和力量的能力。

身体使我们体会到外界的各种形式。这种切身体会是人类唯一可以分享的经历。

——海因里希·沃尔夫林《建筑心理学序论》1886年

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“Organ constituting the envelope of human beings and many animals. (...) The essential functions of the skin are protective: against harmful germs and poisons; against sunlight by means of its melanin system; against temperature variations by means of heat regulation.”

Translation of Larousse
dictionary definition

Skin

The skin is the envelope of a body, the envelope of buildings is the contact area between architecture and its environment – something much more complex than just a material surface. The texture, the colour, the tactile quality of a skin determine how the object is perceived and contribute to the sensations, to the first impression, to the indefinable quality that we experience before any analysis. We prefer to think about skins and textures rather than facades, which are drawn in two dimensions and draw on the traditional tools of composition and proportion – whereas the word “skin” carries within it the idea of envelopment, in other words a three-dimensional volume.

In our approach, the choice of materials is part of a global process, inseparable from the work on form, construction and usage. The texture of a building is part of the whole, it is a synthesis between technical and economic factors, part of a quest for poetry and meaning. This approach is apparent in our early work, and has continued to evolve with new projects and new conditions.

Raw materials, like Corten steel, copper or wood, are used in places where nature is present. Transposed or placed in unusual contexts, they are transformed over time through contact with the elements. They then come to act as a mediator between the building and its milieu through an effect – depending on circumstances – of mimicry or contrast.

Complex skins employ a superimposition of different materials, a diversity of roles between the “technical” layer, which provides protection from the elements and insulation, and the outer layer, which is then left free of constraints. This principle of separation generates superimpositions that create new effects of transparency, reflection, depth. It offers the freedom to envelop every surface of a volume with the same continuous texture, with no differentiation between walls and roofs. These enveloping skins conceal the technical components and erase the traditional attributes of the building. They permit an architecture characterised by the movement towards an abstraction of form, towards simplicity.

表皮

皮肤是身体的表皮，建筑的表皮不仅是指表面材料，还指更复杂的建筑与环境接触的部分。皮肤的纹理、颜色和触感决定了该物体给人留下的感官感受和第一印象。人们在分析之前对物体品质的粗略感受也是根据皮肤的这些特性获得的。我们更愿意把它作为皮肤和组织来看待，而不是单单就表面材料来讨论。因为后者只涉及二维空间，评判手段也只是传统的定义和比例标准。而“皮肤”这个词本身就包含发展的意义，换句话说，它具有三维空间的特质。

在建筑过程中，材料选择是全球运作过程的一部分，它与完善建筑形式、施工和功能上的努力密不可分。而建筑的纹理也是不可分割的一部分，是技术、经济元素的综合，是对诗意和意义的探索过程的一部分，这种手段在我们的前期作品中显而易见，并且随着新项目和新发展也在不断完善。

耐候钢、铜和木材这样的原材料应用在自然氛围明显的地方，这些材料在特殊的环境下，通过与自然元素相互作用，会随着时间的推移而改变。这些原材料在不同情况下或是模拟其他物体或是与其他物体形成对比，从而起到协调建筑和自然环境的作用。

复杂的“皮肤”就是将不同材料以一种错综复杂的方式结合在一起。从技术角度看，这样的“皮肤”具有多重功效。它能起到保护作用，使外部表层不受限制。该分离原则产生了透明、反射和深度的新效果。建筑师因此能够有更大的空间利用同样的组织来完善每一个表面，墙壁与屋顶之间的组织纹理也没有区别。这种“表皮皮肤”技术含量高，不受传统建筑标准的约束，它使得建筑抛弃形式主义，追求简单大方。

人类和动物的表皮是由器官组成的。

皮肤主要起保护功能，保护人类免受有害细菌和毒药的侵袭，

通过黑色素抵抗阳光中的紫外线，通过调节体温抵抗气温的变化。

—— 取自《拉鲁斯词典》的定义

Summary

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