

阿尔卑斯山的重生：依山而居

Regenerating the Alps: Mountains as a Place to Live

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记忆与再生
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本栏目的第二期围绕阿尔卑斯山的人类环境再生展开。在《世界建筑》“山地建设的可持续性”这一期的框架内，我们邀请了两位来自意大利都灵理工大学山体建筑学院（IAM）的学者，请他们谈谈阿尔卑斯山的人类环境。能够确定的是，他们的说明里提示了一个与记忆的多样关系：阿尔卑斯山从数个世纪前就开始有人类居住，从传统意义上看，阿尔卑斯山地建筑显示了其与历史文脉、根植于地域的群体生活以及与传统行为有关的多重价值。这篇论文纵观当代阿尔卑斯山地建筑，修正了阿尔卑斯山作为一个居住场所的当下需求和理想。

Memory and Regeneration
Column Editors: Michele Bonino, Pierre-Alain Croset

The second issue of the column deals with the regeneration of humanized environments in the Alps. Within the framework of the "Sustainability in the Mountains" issue of World Architecture, we invited to contribute on the Alpine topic two scholars of the IAM - Istituto di Architettura Montana (Institute of Mountain Architecture), based at Politecnico di Torino, Italy. What clearly results from their interpretation is a manifold relationship with memory: since Alps are inhabited from centuries, Alpine architecture traditionally embodies a number of values related to the historical context, the community life rooted in the territory, and traditional behaviors. This paper presents an overview of contemporary Alpine architecture, updating to the present needs and ideals the tradition of the Alps as a place to live.

阿尔卑斯山现代建筑在 20 世纪的发展过程里，关联到既存事物、到非常独特的文脉中的自然与建成环境中的新建筑，极力强调了由此引发的文化和概念问题，并表现出对欧洲现代主义建筑的正统规则的否定。

面对替代和模仿问题，建于 1930 和 1950 年代的结构奇妙的阿尔卑斯山地建筑——现代阿尔卑斯山地建筑的黄金年代——与文脉、历史建筑文化的重新阐释形成对话，这和历史城市中心的恢复、乡村景观的保存与发展等问题并存。

这是一个关于传统的新看法，如著名意大利建筑师卡洛·莫利诺所描述的：“传统是连续而有生机的新形式的流动，它建立于形成因果关系的不可重复状态下……每个基于位置和用途的建筑问题都有一个依据真实建筑获得的解决途径，并使建筑自动而完美地嵌入景观中。”

在项目与文脉的巧妙对话中，保持山体建筑核心要素的思想贯穿了整个 20 世纪末期。

然而在 1990 年代初，随着彼得·卒姆托、吉翁·卡米纳达、伯尔斯 & 德普拉泽斯、赫尔曼·考夫曼、于尔格·康策特在设计上的成功，还有许多其他建筑师，尤其是像瑞士或奥地利这些国家以及意大利上阿迪杰地区的建筑师，他们的成功使得一种阿尔卑斯山地建筑的新面貌开始成形。

这些新作品的相通之处似乎是一个被赋予解释、迷惑、揭露、发现等品质的中心形象。这甚至比“美的形式”更重要——引用一个彼得·卒姆托提出的意象——项目的目的在于从“包围我们的事物”所组成的世界中揭开新的、史无前例的意义。

这是一种去质化与去方向化的操作，试图寻找事先隐蔽起来的事物与特征中的新价值。这种依靠旁敲侧击来挖掘事物本质的追求在材料掌控的方式



1 孔拉迪奈·克拉弗特，变电所，格劳宾登州，1994/Conradine Clavuot, electrical substation, Canton of Graubünden, 1994.

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Over the course of the 20th century modern Alpine architecture, with its strong emphasis on the cultural and conceptual problem of inserting new buildings in relation to pre-existences and to natural and built environments with very distinct contexts, has represented a contradiction to the orthodox precepts of architectural Modernism in Europe.

Faced with the issues of substitution or mimesis, the more interesting structures erected in the Alps during the 1930s and the 1950s—the golden age of modern Alpine architecture—posed the themes of the dialogue with the context and the re-elaboration of historical building cultures, parallel to those regarding the restoration of historic city centers and the preservation and development of rural landscapes.

It was a new take on tradition, which the acclaimed Italian architect Carlo Mollino defined as follows: "Tradition is the continuous and living flow of new forms that depend upon the unrepeatable state of becoming of a relationship between cause and effect [...]. Every building problem, depending on its location and purpose, has a solution in terms of authentic architecture and which, as such, automatically fits beautifully into the landscape."

This idea of masterly dialogue between project and context remained the core element of mountain architecture through the end of the 20th century.

However, beginning in the 1990s, with the success of works by Peter Zumthor, Gion A. Caminada, Bearth & Deplazes, Hermann Kaufmann, Jürg Conzett and many others, especially in

countries like Switzerland and Austria, and in the Alto Adige region of Italy, a new vision of Alpine architecture began to take shape.

What these new works seem to share in common is the central role given to such qualities as interpretation, disorientation, unveiling, discovery. Even more important than "beautiful forms"—to cite an image evoked by Peter Zumthor—the aim of the project is to uncover new and unprecedented meaning from the world of the "things that surround us".

It is an operation of denaturalization and disorientation that endeavors to find new values in objects, characters that previously remained hidden. This striving towards an interpretation of things in terms of other, becomes particularly evident in the way



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2 汉斯·于尔格·鲁赫，萨梅丹的住宅，格劳宾登州，2011/Hans Jörg Ruch, residences in Samedan, Canton of Graubünden, 2011.
3 贝格迈斯特 & 沃尔夫，St. Andrä的住宅，上阿迪杰地区，2002/Bergmeister & Wolf, house in St. Andrä, Alto Adige, 2002.



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上变得尤其明显，那是一种材料先被看作事件、再被看作建筑材料的方式。

根据一系列对于根植于这些国家的现代建筑的研究，不断回归事物本质来发掘新意义的需求被结合到具体性与现实主义的特殊观念中（图1）。

类似的项目重新定义了在极度与众不同的文脉中插入新建筑的解决方法。

这种方法的核心要素是简单体量的运用，将其从古老乡村的形式中抽象地提取出来，使用强调文脉、比例、分层、尺度，以及通道和开敞空间规则的当代技术配置对其进行重新阐释。

典型例子包括汉斯·于尔格·鲁赫、米尔塔 & 库尔特·拉扎里尼、贝格迈斯特 & 沃尔夫、EM2，以至瓦莱里奥·奥尔贾蒂设计的大量住宅项目，他们追求清水混凝土建造的大体量和周围环境之间的对比，这似乎是受到了来自特殊地理区域的建筑文化的激发（图2-4）。

与之同路的还有布鲁诺·斯帕戈拉和茹因奈利事务所设计的项目，其中与文脉的对话被抽象为轻

量薄壳，这种结构经常与木材合用，并且以大开口的形式被精妙地插入古老聚居区的组织中（图5）。

旧与新之间存在一种相互侵染的关系，典型例子有达妮埃莱·马克斯和布鲁诺·泽尔克勤设计的位于贝尔金的干草棚有效再利用项目，他们将一个新的木体量嵌入老房子的屋顶和墙体下方（图6）。

另一个中心主题是在当代的重要课题中，采用可作为建筑解决方法的简单而工业化的形式去复兴本土建筑传统的问题。吉翁·卡米纳达来自瑞士的格劳宾登州，他在一个方案中重新阐述了井干式木屋或原木屋（图7）的建造技术，还有赫尔曼·考夫曼，他通过对当地建设用木材的生产进行再创造，探索了木结构的建筑意义。

千变万化的解决方法中，特别是关于住宅建设的方法，为我们展现了史无前例的阐明历史形式与新建筑之间关系的方法。阿尔卑斯山正再次变成最重要的生活与工作的地方，人们可以在这里用新的设计方法和对当地发展更加敏感的建筑进行实验，同时也试图实现景观的保护与复兴、当地历史与文化的传承。□



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4 EM2, 圣贾科莫的多用途建筑, 上阿迪杰地区, 2005/EM2, multipurpose building in San Giacomo, Alto Adige, 2005.

5 阿曼多·茹因奈利, 索利奥的住宅和工作室, 格劳宾登州, 2003/Armando Ruinelli, house and studio in Soglio, Canton of Graubünden, 2003.



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in which materials are handled, in how they are treated as matter and then again as building materials.

Needing to constantly return to the essence of things to discover new meanings is combined with a special sense of concreteness and realism, in accordance with a line of research rooted precisely in the modern architecture of these countries. (fig. 1)

Projects like these redefine the approach to the problem of inserting new buildings in profoundly distinctive contexts.

A fundamental element of this is the use of simple volumes, drawn abstractly from the forms of the old villages and re-elaborated using contemporary technological configurations that place considerable emphasis on texture, proportions, layout and scale, and on the provision of walkways and open spaces.

Emblematic examples include the numerous housing projects by Hans Jörg Ruch, Mierta & Kurt

Lazzarini, Bergmeister & Wolf, EM2, and even Valerio Olgiati, whose quest for contrast between the massive volumes in exposed reinforced concrete and the surrounding landscape seems inspired by the architectural and building culture of that particular geographical area. (fig.2-4)

Along the same lines are the projects by Bruno Spagolla or Ruinelli Associati, in which the dialogue with the context is entrusted to abstract, lightweight shells, often faced in wood and with large openings, inserted delicately into the fabric of ancient settlements. (fig. 5)

There is cross-contamination between the old and the new, as in the case of the emblematic project for the adaptive re-use of a hayloft in Bergün, by Daniele Marques & Bruno Zurkirchen, in which a new wooden volume is embedded below the roof and walls of the old building. (fig. 6)

Another central theme is the revival, in a

contemporary key, of local building traditions, by means of simple, industrialized forms that become architectural solutions in themselves. This is the case of Gion Caminada, from the Swiss Canton of Graubünden, who reinterprets the technology of the Strickbau or log building (fig. 07), and of Hermann Kaufmann, who explores the architectural significance of wood structures through reinvention of the local production of construction timber.

A kaleidoscope of solutions, in particular as regards residential construction, is presenting us with unprecedented approaches to the relationship between historical forms and new architecture. The Alps are once again becoming first and foremost a place in which to live and work, and a place in which to experiment with new ways of designing and building that are more sensitive to local development, to the preservation and revitalization of the landscape, and to the local historic and cultural heritage.□

6 达妮埃莱·马克斯和布鲁诺·泽尔克琴，贝尔金的干草棚改造，格劳宾登州，1996/Daniele Marques & Bruno Zurkirchen, renovation of a hayloft in Bergün, Canton of Graubünden, 1996.
7 吉翁·卡米纳达，弗林住宅，格劳宾登州，2000/Gion Caminada, house in Vrin, Canton of Graubünden, 2000.