

## 风景中的建筑

## | Architecture in Landscape

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**摘要:** 风景中的建筑不仅为人提供服务, 亦不可破坏风景, 最好是融入风景, 或成为风景中的一部分, 甚至自成一景, 为风景添上一笔, 或成为风景中的焦点。提出本土设计的主张, 以若干实践为基础, 总结出消隐、分合、顺形、透空、地材、乡土、观望和掩映8个关键词作为设计的方向。

**关键词:** 风景园林; 风景建筑; 消隐; 分合; 顺形; 透空; 地材; 乡土; 观望; 掩映

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**Abstract:** Buildings in the landscape, which can serve people's needs, should not pose damages to the landscape. Instead, they may as well merge into the landscape or become part of it. The buildings can even become a scene itself, adding to the existing grandeur of the landscape or becoming the focus of the landscape. The idea of vernacular design is put forward, and based on a number of practices, eight keywords of fading, segmentation and integration, conformance, transparency, local materials, localization, viewing space making, and shading are summed up as the direction of design.

**Keywords:** landscape architecture; landscape building; fading; segmentation and integration; conformance; transparency; local material; localization; viewing space making; shading

热爱风景是人的本性。去看风景一直以来是人们主要的休闲活动之一, 于是就有了为看风景的人使用的房子。从一座简易的凉棚到住下来的小屋, 到观景的平台, 到路边的驿站……于是风景中有了建筑。风景中的建筑不仅为人提供服务, 亦不可破坏风景, 最好是融入风景, 或成为风景中的一部分, 甚至自成一景, 为风景添上一笔, 或成为风景中的焦点。中国古代山水画中的建筑总是小小的, 或掩在山中, 或藏于树下。西方风景画中, 建筑总是在开阔的远景处成为构图的焦点, 十分壮观。这一藏一显似乎反映了不同的价值观, 耐人寻味。

近几年来, 国人似乎厌倦了喧嚣的城市, 每逢周末假期, 不惜在高速路上排着长队, 也要去乡村山中度几天悠闲。如今对城乡生态环境的整治颇具成效, 北京的蓝天数越来越多, 人们心情大好, 常常在网上晒出漂亮的照片, 展示各地优美的风景。而我们的建筑项目也似乎随着潮流走出城市, 越来越多地和风景有关。我的行程也

更具戏剧性, 常常清晨赶赴机场, 当上班的人们走进办公楼时, 我已在山水中踏勘现场、观察风景, 构想风景中的建筑。然后在回程中匆匆记下风景中的感悟和对建筑的构思, 拍下来用微信发给助手, 午夜时分又回到北京, 汇入进城的滚滚车流中, 但那片风景却牢牢地记在了脑子里, 风景中的建筑便也在头脑中时隐时现, 成为很长一段时间牵挂……

在风景中设计建筑很具有挑战性。虽然没有城市中的种种规划条件, 用地环境往往也较为宽松, 甚至连选址也可以听取设计的意见, 但越是宽松就越要求设计者有自我约束意识和正确的价值观, 需要有因地制宜的技术路线判断力, 也要有构建建筑与风景看与被看关系的设计方法。实际上在许多风景区中都能看到不少破坏风景的建筑, 有的只为自己看景, 霸道地一字排开, 挡了别人的观景权; 有的只把风景当背景, 刻意强调自身的标志, 缺乏融入环境的谦逊态度; 有的不顾本土文化, 用庸俗的外来娱乐建筑植入风景,

不伦不类; 有的只是将简易的功能配上简陋的立面, 完全没有创造出与风景相称、可与风景互动的空间意境。

我自2009年提出本土设计的主张, 在“立足自然和文化资源的沃土进行创作”的总体框架下, 针对处于自然风景中的创作活动提出了系统的策略与方法, 比较精准地找到了构思的线索和解题的路径, 减少了设计前期因为犹豫和试错所浪费的时间和精力, 尽管由于各个项目的建设条件有所不同, 有的完成得好一点儿, 有的差一点儿, 但不至于出大错、走弯路, 更可喜的是这种理念由于与国家的政策导向相一致, 很容易与政府领导达成共识, 大大提高了决策的效率, 也使这类项目越做越顺、越来越多, 形成了良性循环, 成就了系列作品, 进而总结了几个关键词作为设计的方向, 在此结合具体工程予以介绍。

### 1) 消隐。

消隐就是将建筑尽量隐于风景之中, 在主要景观视野中不看到或少看到建筑的体量, 尽量

减少对风景的干扰。比如在海口美舍河凤翔公园2个小建筑的设计中,尽量利用地形高差,将建筑体量置于坡下,屋顶为平台和绿植,加之林木的遮挡和立面的弱化,在不大的湿地公园中不强调它们的存在,保持了风景的完整(图1)。

#### 2) 分合。

分合就是利用切分或整合建筑的体量,使其与不同尺度的风景相称。比如杭帮菜博物馆位于江洋畔的小山沟里,设计采用切分平面的方法减少其体量和尺度,形成几组小聚落与湿地公园的尺度相称(图2)。而在敦煌雅丹国家地质公园游客中心的设计中,又把不同的服务功能加以整合,使之与巨大的雅丹地貌尺度相对应。

#### 3) 顺形。

顺形就是顺应地形特点让建筑与场地一体化,从而使建筑成为风景的一部分。比如在敦煌莫高窟数字展示中心的设计中,从场地处理到建筑形态都采用项目背景中戈壁沙山的造型,好似大地隆起(图3)。而在北京谷泉会议中心大酒店设计中又将主楼嵌入山体,以梯田式、退台式客房顺等高线布局,使其庞大的体量融入山景之中(图4)。

#### 4) 透空。

透空就是让建筑室外留出灰空间与风景环境过渡,室内空间开放通透,将风景引入建筑,营造观景和借景的场所。比如海口市民游客中心以巨大的木屋顶营造开放的半室外空间,将公园的绿坡和水景引入其中,打破了建筑和公园景观的界线(图5)。而在厦门设计的一个小项目中,为了在狭小的场地上保留底层的公共性,利用菱形结构体系把建筑功能空间举到2层,形成了透景的多层次空间。

#### 5) 地材。

地材就是通过选用当地质朴的天然材料,使建筑与场地和风景建立有机联系。比如海口凤翔公园的2个小房子:湿地展示馆用竹子做遮阳格栅(图6),与前后的竹林景观相同;小茶室用火山石做石笼墙与背后的石崖相似,都较好地协调了风景和建筑的关系。

#### 6) 乡土。

乡土就是采用风景中原已存在的村落民居典型语汇,使建筑和风景找到人们早已熟悉和认同的和谐关系。如在南宁园博会中,系列地选用了广西壮族村落中的典型特征用于不同的建筑项目,依山、聚落、廊桥、鼓楼、棚架等,不仅使园博会展出

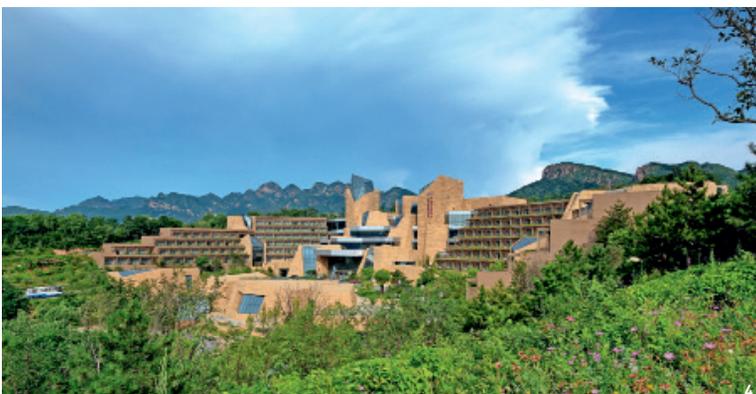


图1 海口美舍河凤翔公园湿地馆(张广源摄)

Fig.1 Wetland Showroom in Fengxiang Park by Meishe River, Haikou City

图2 杭帮菜博物馆(张广源摄)

Fig.2 Hangzhou Cuisine Museum

图3 敦煌莫高窟数字展示中心(张广源摄)

Fig.3 Digital Center of Mo Kao Grotto, Dunhuang

图4 北京谷泉会议中心酒店(张广源摄)

Fig.4 Beijing Guquan Conference Center (CITIC Jinling Hotel of Beijing)



图5 海口市民游客中心(李季摄)

Fig. 5 Haikou Citizen &amp; Tourist Center

图6 海口美舍河凤翔公园湿地馆遮阳格栅(张广源摄)

Fig. 6 Sun-shading Grid in Wetland Showroom in Fengxiang Park by Meishe River, Haikou City

图7 南宁园博会航拍(高凡摄)

Fig. 7 Aerial Photograph of Nanning Garden Expo

图8 南宁园博会(张广源摄)

Fig. 8 Nanning Garden Expo



广西特有的民族风情,也与这一片山水建立了当地人认同的和谐关系(图7、8)。

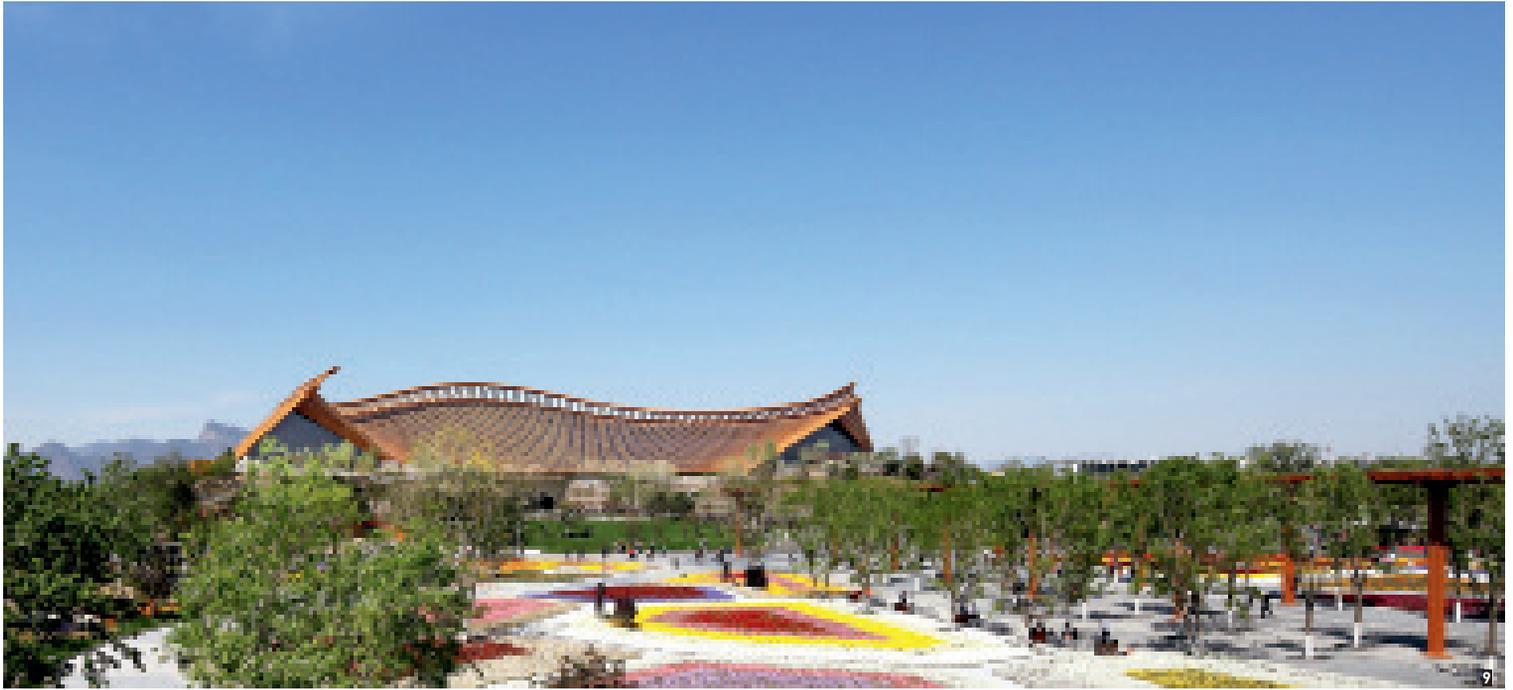
#### 7) 观望。

观望就是让建筑成为近观和远望风景的平台,自然形成相互之间的对话关系,使建筑因为风景而存在。比如在山东荣成少年活动中心项目中,建筑处于海湖之间,风景十分优美、开阔,设计将建筑功能空间布置在巨大的屋顶绿植花园之下,登屋顶平台可以远眺水天一色的风光,穿过清水混凝土拱道又可近观周边绿化景观,聆听风的声音。同时在建的日照丁肇中科技馆和会展中心项目中,也有类似的场地特征,也采取了类似的策略,让庞大的建筑变成望海的山丘。

#### 8) 掩映。

掩映就是通过地形的处理和绿化的种植,适当遮掩建筑的体量,使之更好地与风景相融合。如马上就要竣工的四川遂宁宋瓷文化中心,在景观设计中用微地形和树林掩映,让本在城市路边的大建筑与滨江风光带很好地融合在一起,成了风景中的建筑。而在张家港市金港文化中心设计中,采用了大大小小的蓄水屋面,从周边建筑看下去如同水乡中原本留下的池塘,与场地中的河道景观融为一体,成为城市中心的一道风景。

在北京世园会中国馆的设计中,也综合运用了以上策略:如用梯田绿坡隐藏了地面一层的主展厅,有效



地消减了体量感(图9); 如将一层体量切分成东西2段, 让出了中间看景的通廊, 而将2层屋架连续整合, 与大尺度的开放风景相契合, 彰显了中国馆的重要地位; 如人字屋架的轮廓平面圆润、立面起伏, 既与山水呼应, 也与周边园区地形相顺, 被称为“锦绣如意”(图10); 如将巨大的层顶镂空, 引入阳光, 晶莹剔透, 走进其中, 光影变幻, 处处有景(图11); 如采用大量当地碎石装入铁丝笼中作为挡土墙, 即强调了本土性, 也与山区梯田的田园风景特色协调统一(图12); 如选用了传统田园乡土建筑的“茅棚”形式, 又结合皇家建筑的琉璃色屋架, 试图找到符合世园会主题和国家形象之间的一种平衡(图13); 如在2层中间和两端都让出了观景平台, 不仅可近观世园会, 还可眺望妫河和远山, 形成了建筑和风景的对话; 如采用周边微地形的变化和绿坡上下的多层次种植, 把建筑掩映在绿树和花草丛中, 真正达到了风景中的建筑的总体效果, 十分契合世界园艺博览会的主题和意境, 也集中展现了中国智慧和人类共同的生态文明的美好愿望, 受到国内外首脑和嘉宾以及广大观众的高度赞扬, 期望它长久地栖居在这片美丽的沃土上, 成为风景中的风景。当然, 我也更希望有更多的同行以敬畏自然、爱惜风景的谦和态度, 在美丽的大地上潜心耕耘, 创作出更新、更美的风景中的建筑!

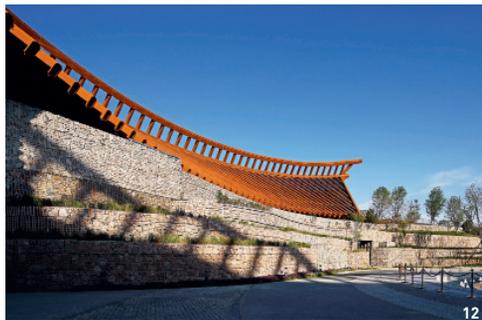


图9 用梯田绿坡隐藏了一层空间, 消减了中国馆的体量感(张广源摄)

Fig.9 1<sup>st</sup> floor of the pavilion covered with green slope, shading the building volume

图10 人字屋架的轮廓圆润(李季摄)

Fig.10 The smooth outline of the roof truss

图11 层顶镂空, 光影变幻, 处处有景(张广源摄)

Fig.11 The transparent roof introduced sunlight into the interior space

图12 石笼墙既强调了本土性, 也与山区梯田的田园风景特色统一协调(张广源摄)

Fig.12 The gabion wall in harmony with the landscape

图13 传统建筑的形式, 结合皇家建筑的琉璃色屋架(张广源摄)

Fig.13 Buildings of traditional forms with royal-styled roof truss of glazed color

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(编辑/刘欣雅)

## Architecture in Landscape

CUI Kai

People were born with the love for landscape, and sightseeing has always been a popular choice for recreation. As a result, buildings in the landscape, such as huts, houses, viewing decks and courier stations for tourists were built. Buildings in the landscape, which can serve people's needs, should not pose damages to the landscape. Instead, they should merge into the landscape or become part of it. The buildings can even become sceneries on their own, adding to the grandeur of the landscape or becoming the focus of it. In ancient Chinese landscape paintings, buildings were always painted small, half-shaded under trees or in mountains, while buildings in Western landscape paintings were mainly rendered as the focus of composition in a spectacular manner. This contrast seems to have revealed an intriguing difference in values between the two cultures.

In recent years, spending weekends in the countryside has been prevalent among people bored with the hustle in cities. Despite possible traffic jam on the highway, people keep flocking to the countryside and posting photographs of the landscape on social media. With this trend, our architectural practices are becoming increasingly relevant with landscapes, with our travel schedules more dramatic than before: heading for airports in the dawn, surveying and observing the mountains and waters when most people just start their work in the offices, I conceive of the buildings in the landscape during the day, write down my thoughts and ideas for the design, and send the snapshots of them to my assistant on my way back to Beijing. At midnight, in the bustle and hustle of the

city, the memory of the landscape still fills my mind, and lingers on for a long time.

Designing buildings in the landscape is challenging. Compared with projects in cities, there are fewer restrictions for site planning, and the architects can even make suggestions on site selection. However, the fewer restrictions there are, the more importance should we attach to proper values and self-discipline. We should make judgements based on local conditions, and design the building in a way where the building and the landscape can form views for one another. Nowadays, some buildings in scenic spots, planned without full consideration for the landscape and local culture, may block the view of landscape, violate the context of the site or fail to present a building to match with the landscape.

In 2009, I proposed the design philosophy of land-based rationalism. Under the framework of "design based on natural and cultural resources", I brought forward systematic strategies and a set of relatively precise problem-solving tactics for higher efficiency in design for buildings in the landscape. Despite variations of site conditions in different projects, the philosophy can avoid major roundabouts and fallacies in design. Furthermore, in accordance with national guiding policies, this design philosophy can facilitate our quick consensus with authorities, promoting a virtuous circle for higher efficiency and productivity. The design philosophy can be summarized into 8 keywords as follows.

### 1 Fading

Through fading, buildings can recede into

the landscape, where people can barely see the volume of the buildings from main viewing angles, so that the buildings pose little disturbance to the landscape. In the design for two small structures in Fengxiang Park by Meishe River, Haikou City, we located the structures under a slope and covered them with terraces and vegetation. With simple and modest facades half-shaded behind the trees, these two structures' existence was blurred to maintain the integration of the landscape (Fig.1).

### 2 Segmentation & Integration

This approach aims to maintain the balance of scales between buildings and the landscape by segmentation or integration of the buildings' volume. Hangzhou Cuisine Museum consisted of several clusters generated by segmentation on its plan, thus matching with the scale of the wetland park where it was situated (Fig.2). Tourist Center of Dunhuang Yardang National Geopark, with various functional spaces integrated into a whole, matching with the grand scale of Yardang landform.

### 3 Conformance

Conforming to the features of the site, the buildings can become part of the landscape. In the design for Digital Center of Mo Kao Grotto in Dunhuang, designs for both the topography and the building's form attempted for resemblance of sand hills (Fig.3). Beijing Guquan Conference Center (CITIC Jinling Hotel of Beijing), with its main building embedded into the mountain, had its rooms arranged in terraces along the contour lines, merging into the grand landscape of

the mountain despite its huge volume (Fig.4).

#### 4 Transparency

Transparency means creating a transitional space between the exterior and interior, as well as opening up the interior space to introduce the landscape into the building for a better view. Haikou Citizen & Tourist Center, with an open semi-exterior space under a huge wooden roof, introduced the view of green slopes and waters in the park into the center, breaking down the boundaries between the building and the landscape of the park (Fig.5). In a project in Xiamen City, a diamond-shaped structural system was installed on the 1<sup>st</sup> floor to support the functional space on the 2<sup>nd</sup> floor, so that multiple layers of landscape can be viewed on the ground level.

#### 5 Local Materials

We choose simple local materials for an integrated connection among the buildings, the site and the landscape. In the project of Fengxiang Park by Meishe River, Haikou City, bamboo grills on the awning of the wetland showroom (Fig.6) reminded people of the bamboo forests around the building. The teahouse's gabion wall, made of pumice, resembled the texture of the stone cliffs behind it, achieving harmony between the building and the landscape.

#### 6 Localization

By applying existing architectural components in rural residences to the design, we aim to present a sense of cultural identity for local people. On the Pavilions of Nanning Garden Expo, typical architectural components of Guangxi Zhuang Autonomous Region, including clusters, lounge bridges, and drum towers, were applied to various structures, adding to the ethnical features of the expo while establishing a harmonious relationship between the buildings and the landscape to local people's satisfaction (Fig.7&8).

#### 7 Viewing Space Making

By turning the building into a viewing

space for the landscape from distance, we promote the interaction between the building and the landscape. Shandong Rongcheng Youth Center, a building located between a lake and the sea, had a roof deck where people can look at the sea, and a concrete archway where people can hear the wind inside and see greenery on walking out. Similar site features and design approaches were also seen in the project of Rizhao Science Museum and Rizhao Convention and Exhibition Center, where large-scale buildings looked just like hills with a sea view.

#### 8 Shading

Shading the volume of buildings through site transformation and vegetation can facilitate the integration of buildings and the landscape. The to-be-completed Sichuan Suining Song Porcelain Culture Center, through micro site interventions and the shading of woods, became a harmonious element in the riverside landscape. Zhangjiagang Jingang Cultural Center, with water-retaining roofs of various sizes like ponds seen from above, merged into the landscape of the rivers while adding to the beauty in the city.

The strategies mentioned above were comprehensively applied in the design of Chinese Pavilion of Beijing Horticultural Expo. The main exhibition hall on the 1<sup>st</sup> floor was covered by terraced green fields (Fig.9), and the volume of the 1<sup>st</sup> floor was divided into 2 parts to make way for a viewing corridor. On the 2<sup>nd</sup> floor, the roof truss was integrated as a whole to match with the large-scale landscape, highlighting the importance of the Chinese Pavilion, and the curved form of the roof truss conformed to both the terrain features and the overall style of the Expo garden (Fig.10). The huge transparent roof introduced ample sunlight and enriched the atmosphere of the space with the ever-changing light and shadows (Fig.11). Gabion retaining walls of gravels were built in accordance with both the expo's theme and the landscape, highlighting its localness (Fig.12). The adaption of traditional "huts",

complemented with the royal-styled roof truss of glazed color, achieved balance between the expo's theme and China's image (Fig.13). Viewing decks on the 2<sup>st</sup> floor offered views for both the expo and the natural sceneries in the distance, connecting the buildings and the landscape. Micro interventions on the site and multi-layered vegetation shaded the buildings to present an integrated image of buildings in the landscape. The whole image was a manifestation of not only the expo's theme, but also the wisdom of Chinese people and the yearning of humankind for ecological civilization. To our honor, the buildings were highly praised by visitors from home and abroad. It's my hope that we can witness the emergence of more buildings in harmony with the landscape, adding to the grandeur of the land.

(Editor / LIU Xinya)

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