

全球新潮住宅盛典

GLOBAL TRENDY HOUSE COLLECTION

深圳市创扬文化传播有限公司 编



华中科技大学出版社

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序

设计公司：Centrala

设计师：Jakub Szczesny

2010年1月20日写于波兰

从法国、西班牙、德国和芬兰完成国际游学，回到祖国后，我们这三个Centrala设计公司的未来成员看到了城市公共领域的灰旧色彩与新经济催生的廉价审美代码的对比，我们难以接受波兰建筑物功能失常的混乱现实。

我们决定不像大多数同行那样立即着手施工，相反，我们想通过批判性、建设性的方法来评估、展望、塑造我们的环境。对理想社会现代主义的盲目怀旧或对新型疯狂资本主义价值观的盲目相信，总体看上去都不吸引人。我们决定挖掘普通波兰现代主义的过去，提升它过去被否定的价值，比如被遗忘的六七十年代前卫建筑的珍宝，以便于将来重新诠释其含义，以及从额外的建筑元素里构建新想法，这些元素指纯粹的建筑参考物。

另一个决定是我们享有自主选择客户的奢侈权利，这来之不易。有足足一年的时间，我们被迫跟我们不理解或不欣赏的人交流合作，经历了好几次令人沮丧的工作过程之后，才拥有了自己选择客户的资格。正如法国教授Francois Gruson所说：“作为服务提供者的建筑师所拥有的最基本知识是他们有权把客户从楼梯上扔下去。”这一度让我们感到震惊，但很快就成为必要的工作原则。我们也很快了解到高知识产品不同与中端市场服务，我们的产品应以合理、广泛的方式呈现，于是我们的潜在客户，首先是私人客户，然后才是非政府组织及公共部门，在联络我们之前已清楚我们实际可以提供的服务内容。这样就避免了经常性地重复、模仿、抄袭。

我们觉得客户的独特需求对成功的设计是至关重要的：要想了解某人的心态和需求，需要在工作室、酒吧或聊天中倾注大量时间和精力。我们这一代设计师的普遍缺点是急于建造，尤其是建大楼。我们的城市变成有机增长的大规模怪物的剩余空间，这些怪物是用懒惰的金属、省时的廉价技术建成的。

同时，我们明白自己喜欢处理任何规模的建筑，从火柴盒式结构的单间屋或一幢房到公园、新拓定居点、甚至人工湖。有人可以塑造一个包含挪威峡湾的花岗岩陡峭山谷的空间吗？我们相信是有的，且此人不需要建筑技巧来跟空间或事件同步。

Preface

Company: Centrala Design Approach

Designer: Jakub Szczesny

Written in Poland on Jan.20th,2010

When coming back from our international study trips to France, Spain, Germany and Finland to our home country, we, three future members of Centrala, have understood that we could hardly accept the dysfunctional, chaotic Polish reality of that time. We saw our city's public domain's grayness contrasted with cheap aesthetic codes of new economy.

This is when we decided that, rather than wanting to immediately build, as most of our faculty colleagues desired to, we wanted to evaluate, envision, and shape our surrounding through critical and constructive approach. Neither blind nostalgia of ideal social modernism nor as blind belief in values brought by new, wild capitalism seemed interesting as overall optics. We decided on excavating our common Polish modernist past, bring its rejected values up, like in case of forgotten treasures of vanguard architecture from 60ties and 70ties and make its interpretation for the future, as well as building new ideas out of extra architectural elements treated as equal particles along with purely architectural references.

Another basic decision was the one of having a luxury of choosing clients ourselves, which came after several frustrating, year-long processes based on forced interaction with people we couldn't understand or appreciate. As Francois Gruson, one of our French professors quoted: " the basic knowledge of an architect as service-provider is to be able to throw its client down from the stairs", which once seemed shocking to us but soon became a necessary principle. We've also fast understood that if our intellectual product is very different from medium market service, it has to be properly and widely presented, so our potential clients, starting with private and finishing with NGOs or public sector representations, would know before getting in contact with us what is actually that we can offer. This way we've avoided a constant repetition of pastiche commissions.

From our point of view, an interesting person as client is crucial in successful design: understanding somebody's psychological landscape and needs requires a lot of time and attention spent in a studio, bar or a chat during a park walk. One of the pit-falls of our generation was the urgency of building and specially building BIG.

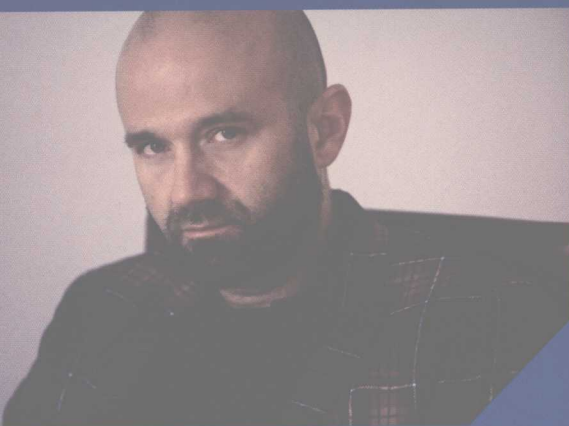
Our cities became residual spaces of organically growing large-scale monsters made out of mental laziness, lack of time and cheap technologies.

Meanwhile, we understood we love to deal with any scale, from a matchbox, through a room or a size-of-a-house structure, to a park, settlement or lake even. Can one shape the void of a steep, granite valley encompassing a Norwegian fjord? We believe it's possible and that one doesn't need building techniques to synchronize spaces or events.

Dupli. Casa

-House near Ludwigsburg, Germany

Dupli. Casa别墅—临近德国维希堡的家



设计师 / Juergen Mayer H., Georg Schmidthals, Thorsten Blatter, Simon Takasaki, Andre Santer, Sebastian Finckh 建筑面积 / 569平方米 主要材料 / 木质镶板、灰泥、镶木地板、加气混凝土石膏、玻璃
摄影师 / David Franck

Designers: Juergen Mayer H., Georg Schmidthals, Thorsten Blatter, Simon Takasaki, Andre Santer, Sebastian Finckh

Total Built Area: 569 m²

Main Material: Wood Panelling, Plaster, Parquet Flooring, Aerated Concrete with Plaster, Glass

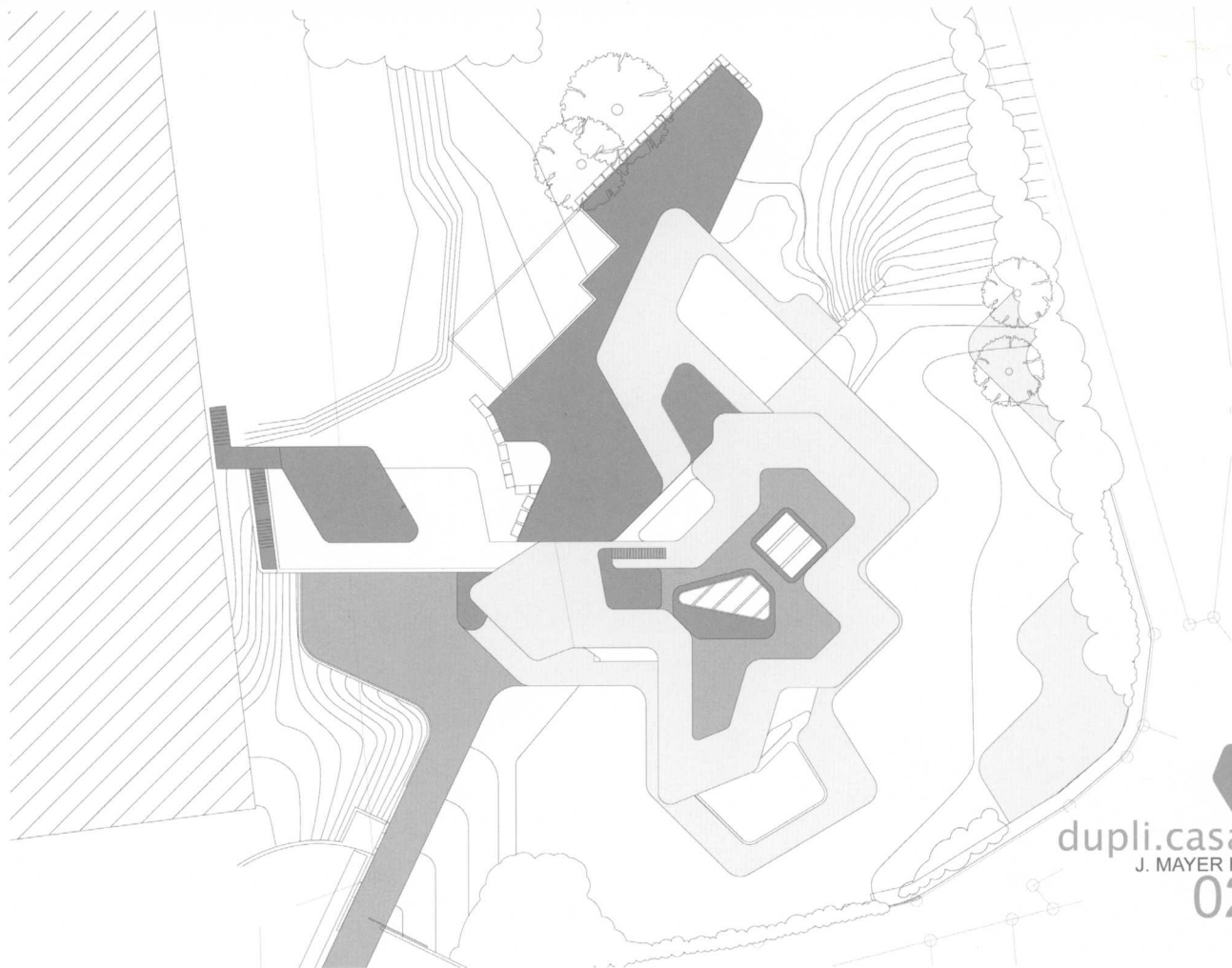
Photographer: David Franck

The geometry of the building is based on the footprint of the house that previously was located on the site. Originally built in 1984 and with many extensions and modifications since then, the new building echoes the “family archaeology” by duplication and rotation.

Lifted up, it creates a semi-public space on ground level between two layers of discretion. The skin of the villa performs a sophisticated connection between inside and outside and offers spectacular views onto the old town of Marbach and the German national literature archive on the other side of the Neckar valley.

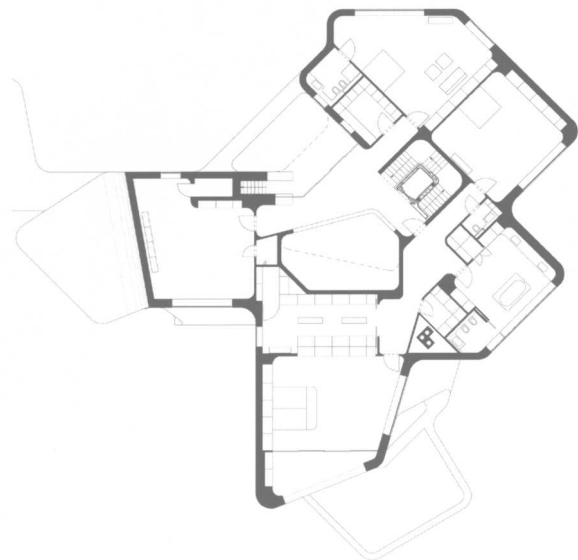
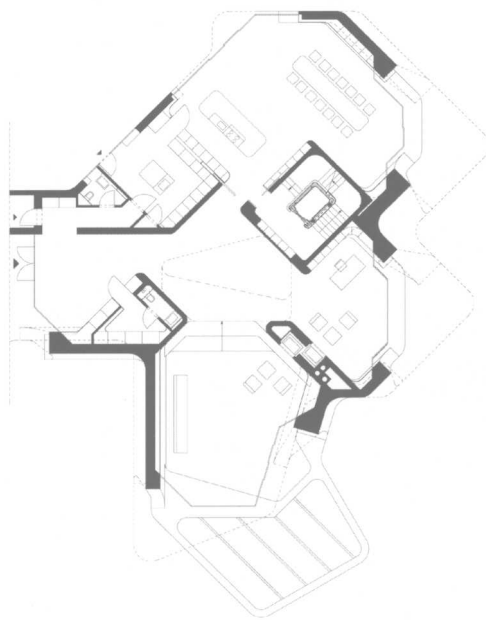


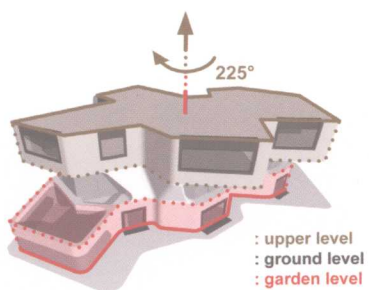
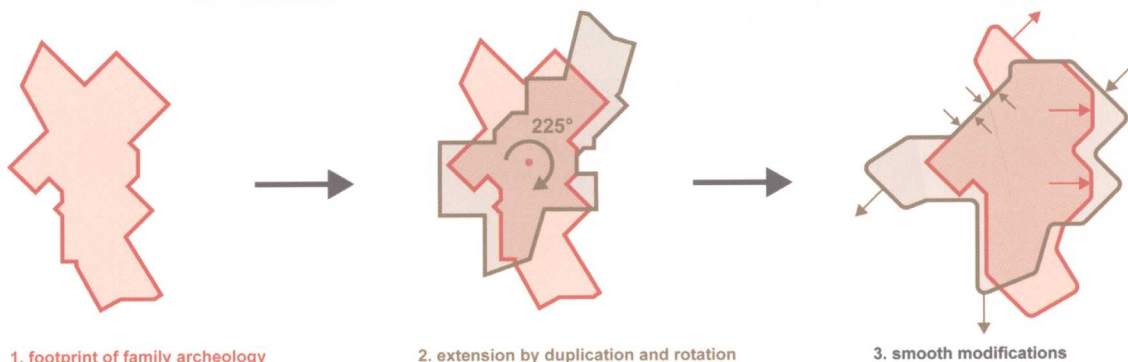




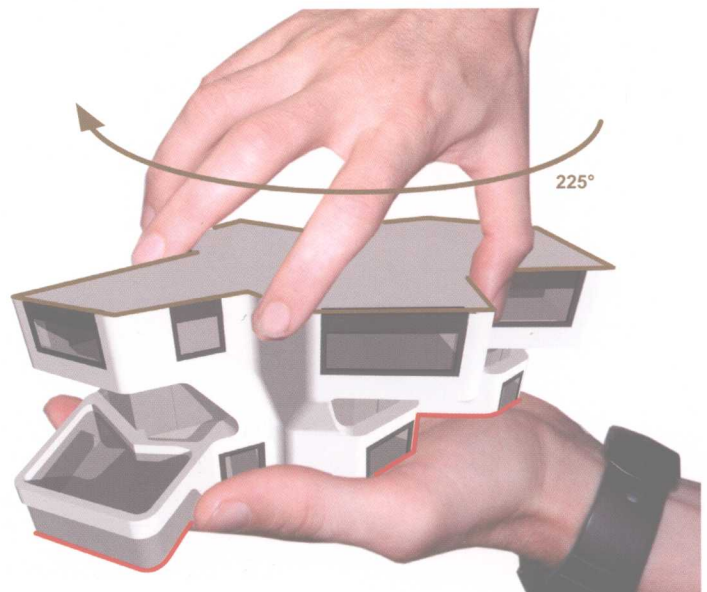
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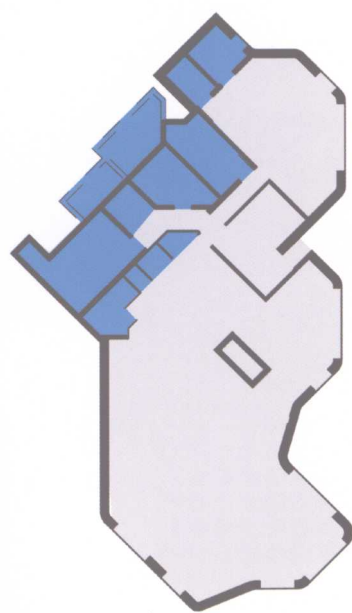




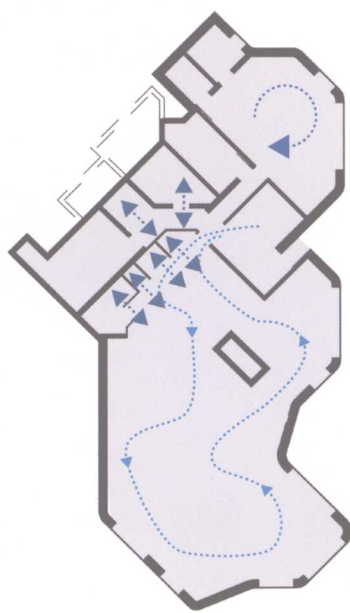


concept

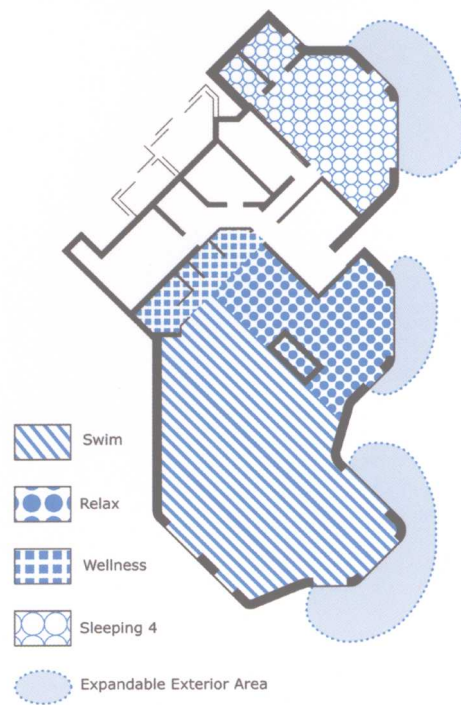




Spatial Concept

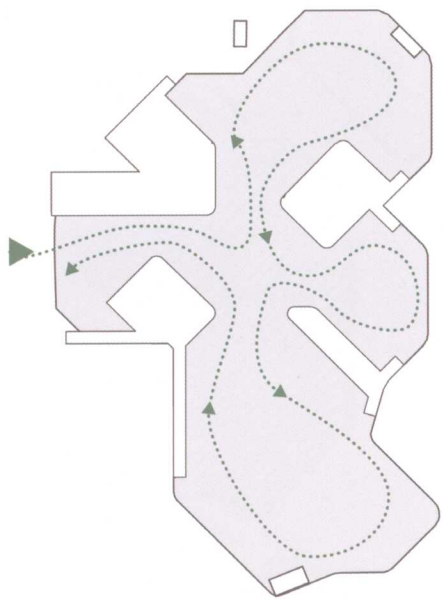


Movement and Circulation

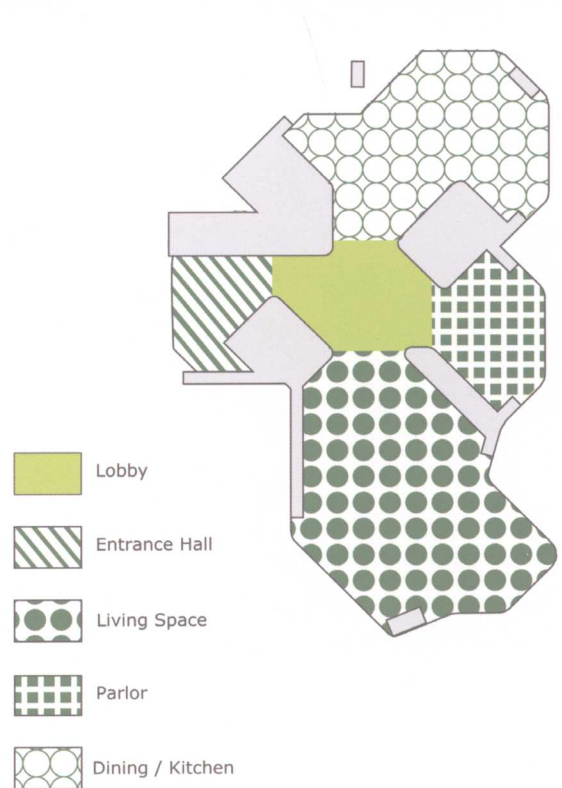


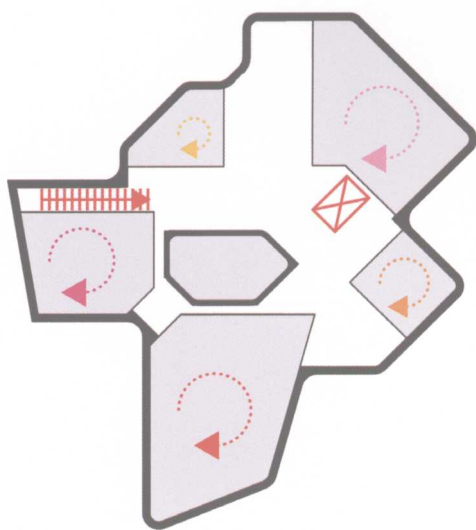
建筑的几何形状参考了原址旧房的足迹。最初建于1984年，之后进行过多次扩建和修改，新房通过对原建筑足迹的复制和旋转效仿了“家庭遗迹”。

住宅中部经过抬升，在二个独立的楼层之间形成一个半公开空间。别墅的外墙立面表现出一种复杂巧妙的方式，连接了内外空间，在这所形态独特的住宅里能看到Marbach旧城区的壮观景色以及Neckar峡谷另一边的德国国家文学博物馆。

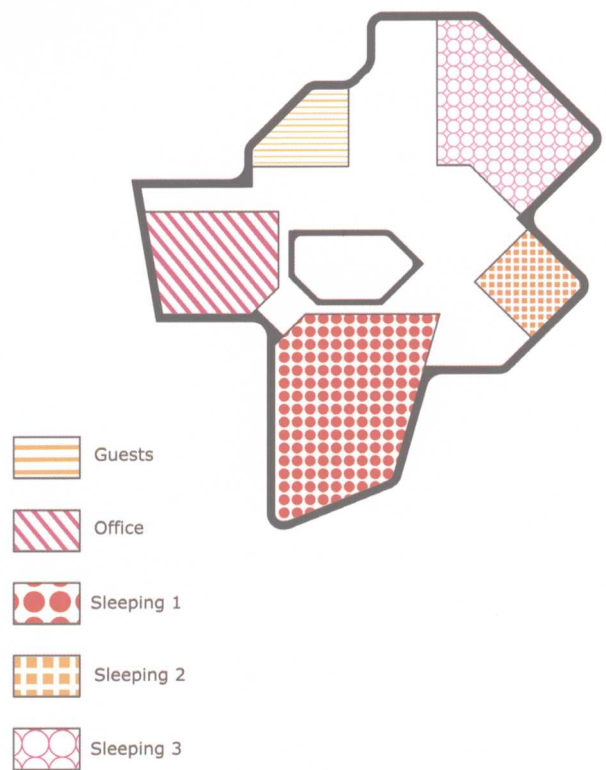


Movement and Circulation





Movements and Circulation

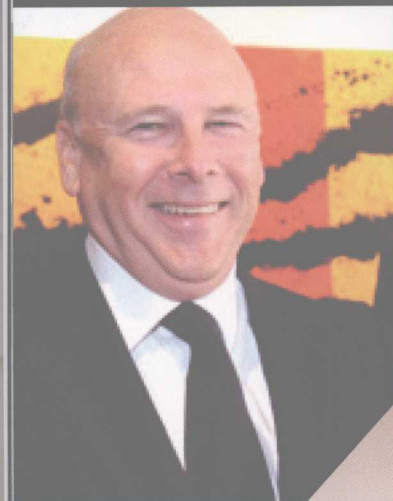


Riparian

河岸

设计单位 / Noel Robinson 建筑有限公司 设计师 / Noel Robinson 项目地点 / 澳大利亚，布里斯班，鹰街71号，滨河广场4802房

► Company: Noel Robinson Architects Pty Ltd
Designer: Noel Robinson
Project Location: 4802 / 71 Eagle Street,
Riparian Plaza, Brisbane, Australia



Apartment was designed to complement the building's curved exterior and to make the most of the jaw-dropping panoramic views, which encompass the span of the Storey Bridge across to Moreton Bay Island and everything in-between. An open 60 sqm balcony with French limestone tiles arcs around the apartment with full-length glass sliding doors leading to the living room and master bedroom. Such remarkable vista can be enjoyed from various

vantage points, including each of the three bedrooms and from the freestanding Philippe Stark bath in the master bedroom ensuite. Here, large mirrors take full advantage of the natural light and are positioned to reflect the views. A separate green opaque glass cubicle hides the toilet and bidet. Simple, subtle aesthetics are cornerstones of minimalism and this is borne out in a number of carefully concealed elements.

