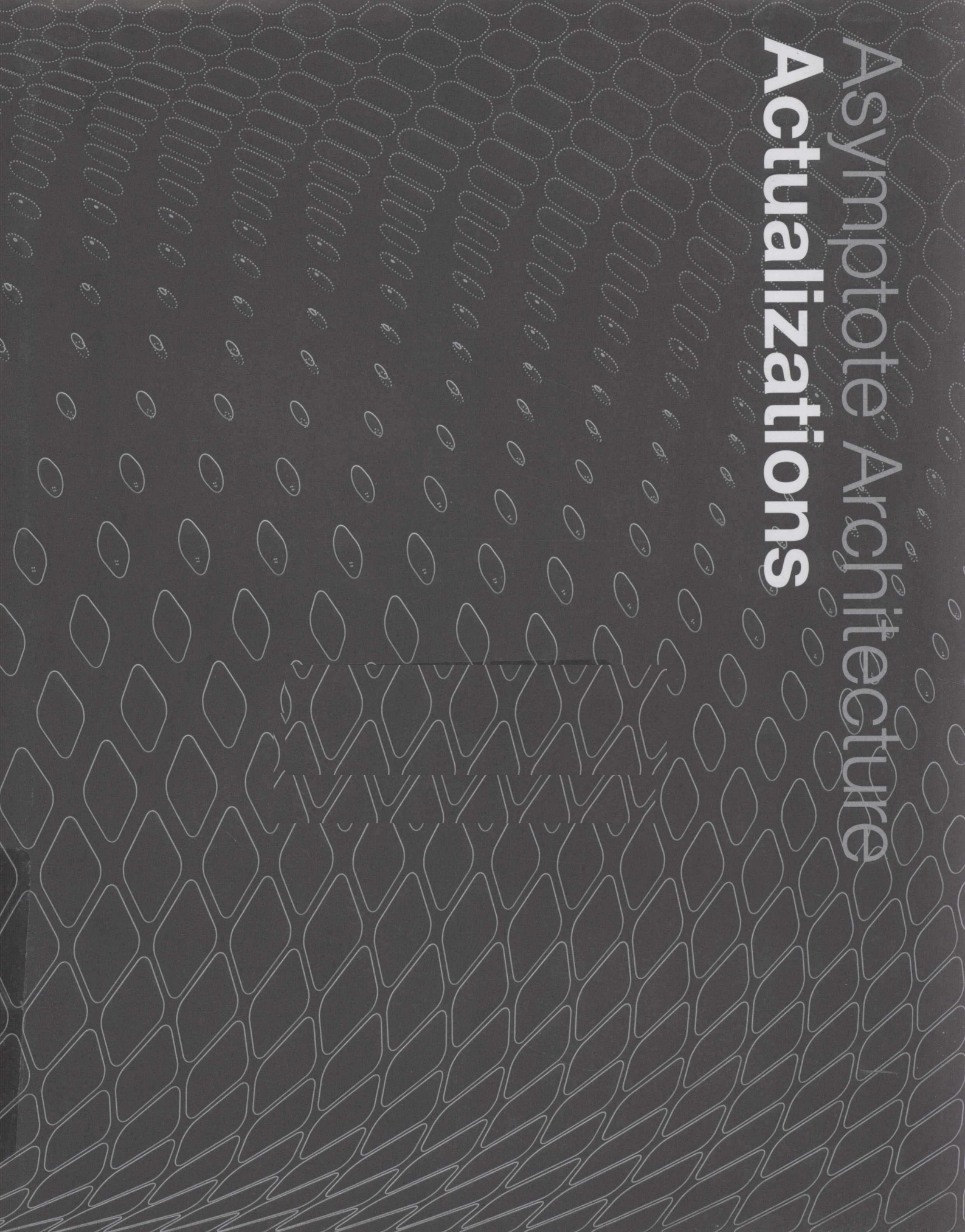


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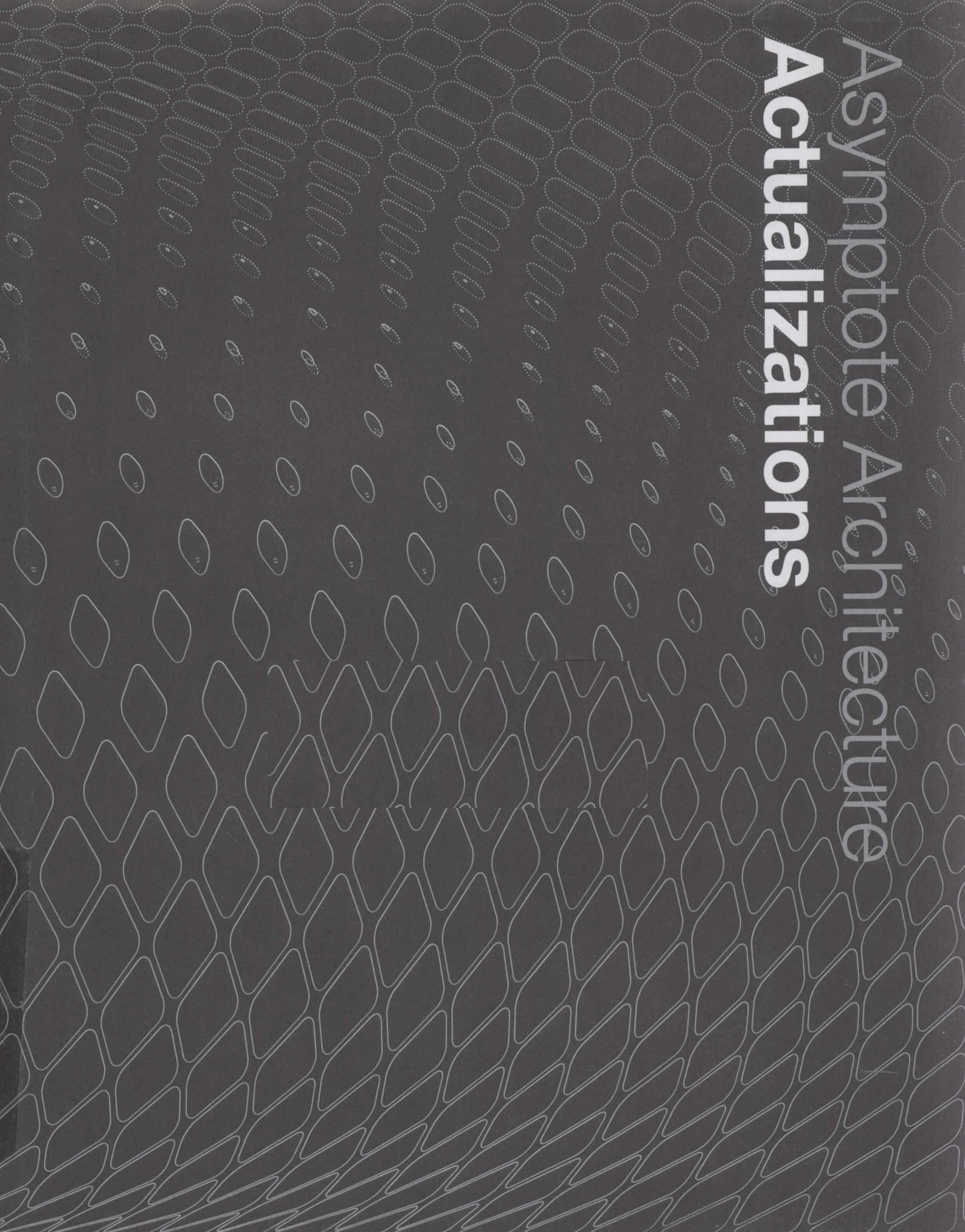
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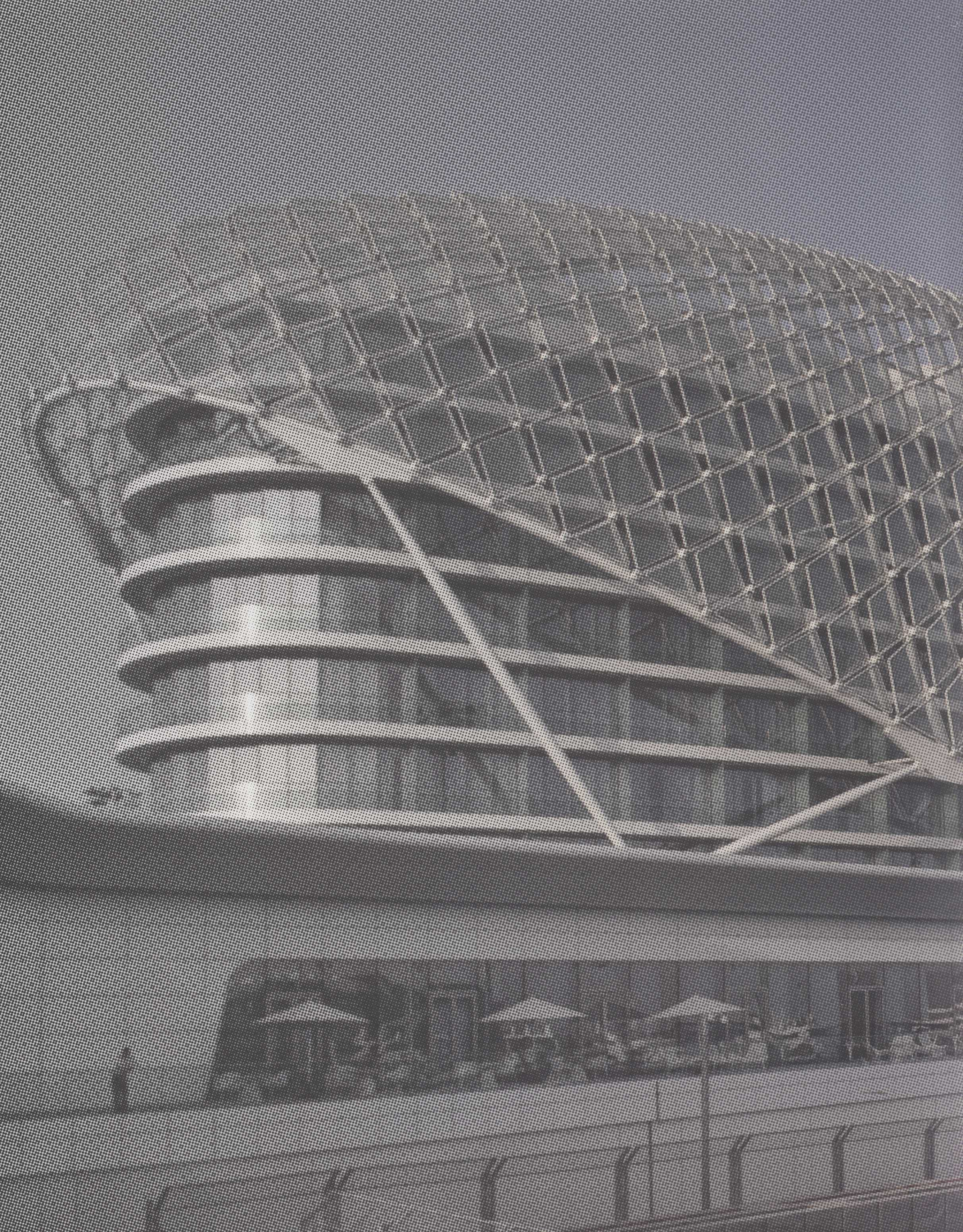
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Asymptote Architecture

Hani Rashid + Lise Anne Couture

Hani Rashid and Lise Anne Couture, founders and principals of Asymptote Architecture, are leading architectural practitioners of their generation whose innovative work and academic contributions have received international acclaim. Since Asymptote's founding in 1989, the firm has been at the forefront of technological innovation in the field of architecture and design and garnered praise for visionary building designs, large-scale master plans, art installations, exhibition and product design and digital environments.

Asymptote is currently working on a broad range of commissions at sites in the United States, Europe and Asia including two commercial office towers at 190 Váci in Budapest, Hungary and the World Business Center Solomon Tower in Busan, South Korea, a skyscraper that will be among the tallest buildings in Asia at 560m. Also in progress are the Penang Global City Center (PGCC), a one-million-square-meter cultural, hotel and performing arts complex in Penang, Malaysia; the Strata Tower, an innovative, forty-story residential tower in Abu Dhabi, UAE and two contemporary art pavilions commissioned by the Guggenheim Foundation for the Cultural District of Saadiyat Island, also in Abu Dhabi. Other recent competition proposals from Asymptote include the winning entry for an iconic, forty-story corporate headquarters in Tbilisi, Georgia; the Dubai International Financial Center, a 146-story building that punctuates the city's skyline; and a dramatic design for a new Guggenheim Museum in Guadalajara, Mexico. The Yas Hotel, a 500-room, luxury hotel adjacent to the new Formula 1 Yas Marina Circuit, is currently under construction in Abu Dhabi, UAE. The award-winning HydraPier Pavilion in Haarlemmermeer, Netherlands is amongst Asymptote's recently completed works.

For nearly two decades Asymptote has also produced experimental art installations and exhibition design work involving multimedia technologies for venues such as the Solomon R. Guggenheim Museum in New York City; Documenta XI in Kassel, Germany; the Schirn Kunsthalle in Frankfurt and the Ministry of Public Works in Madrid. In 2000 Hani Rashid co-represented the United States at the Seventh Venice Architecture Biennale, and in 2004 Rashid and Couture were chosen as the design architects for *Metamorph*, the Ninth Venice Architecture Biennale.

All of Asymptote's work has been widely published and is included in various private and public collections including the Museum Of Modern Art in New York, the Pinakothek in Munich, the San Francisco Museum of Modern Art, the Centre Pompidou in Paris and the Frac Centre in Orléans, France. In 2004 Rashid and Couture were presented with the coveted Frederick Kiesler Prize for Architecture and the Arts in recognition of exceptional contributions to the progress and merging of art and architecture.



哈尼·拉希德 (Hani Rashid) 和利斯·安尼·库蒂尔 (Lise Anne Couture), 渐近线建筑事务所的创始人和负责人, 是他们那一代建筑界的领头人物, 他们充满创新性的作品和学术贡献在国际上享誉颇高。自从渐近线建筑事务所于1989年创立开始, 该公司就一直走在建筑与设计领域技术创新的前沿, 其富有远见的建筑设计、大规模的总体规划、艺术装置、展览和产品设计以及数字化环境皆广受好评。

渐近线建筑事务所目前正在从事的一系列委任项目广泛分布于美国、欧洲和亚洲, 包括位于匈牙利布达佩斯190 Váci商业区的两座商业办公大楼, 以及位于韩国釜山的国际商务中心——所罗门集团塔楼, 该塔高达560米, 将跻身于亚洲最高摩天大楼的行列。还有正在建设中的槟城环球城市中心 (PGCC), 那是位于马来西亚槟城的集文化、酒店及表演艺术为一体的建筑群, 占地100万平方米; 多层塔 (Strata Tower), 一座位于阿联酋阿布扎比的创新性的四十层住宅建筑; 以及同样位于阿布扎比, 由古根海姆基金会为萨迪亚特岛文化区委任设计的两座当代艺术展览馆。渐近线建筑事务所最近的其他竞争提案包括: 获奖的格鲁吉亚第比利斯标志性的集团总部, 该建筑高40层; 迪拜国际金融中心, 一座点缀在该城市天际线上的146层建筑物; 以及为墨西哥瓜达拉哈拉的新古根海姆博物馆所做的戏剧性设计。位于阿联酋阿布扎比的亚斯大酒店, 是一座拥有500间客房的豪华酒店, 毗邻亚斯岛滨海区的一级方程式赛道, 目前正在建设中。位于荷兰哈勒默梅尔市的HydraPier展览馆屡获殊荣, 是渐近线建筑事务所最近完成的作品之一。

近二十年来, 渐近线建筑事务所也尝试了实验艺术装置制作以及展览设计工作, 还包括利用多媒体技术进行的场馆设计, 如纽约的所罗门·R·古根海姆博物馆、第十一届德国卡塞尔文献展、法兰克福锡恩美术馆和马德里公共工程部。2000年, 哈尼·拉希德代表美国出席第七届威尼斯建筑双年展, 并于2004年, 拉希德和库蒂尔当选为第九届威尼斯建筑双年展“蜕变”展的建筑设计师。

渐近线建筑事务所的所有作品已被广泛地出版, 并被收藏进纽约现代艺术博物馆、德国慕尼黑美术馆、旧金山现代艺术博物馆、巴黎蓬皮杜中心和法国新奥尔良中央地区当代艺术馆的各种私人 and 公共收藏品中。2004年, 拉希德和库蒂尔获得了令人称羡的弗雷德里克·基斯勒建筑与艺术奖, 以表彰其在推进建筑与艺术的前进和融合方面所做出的突出贡献。





Introduction

Actualizations 实证

Asymptote's roots in experimentation and technological innovation bring that pedigree to building design and urban planning full force. The firm's ongoing investment and passion for advanced and innovative approaches to architectural solutions and thinking is well developed and a strong undercurrent in all of the building, speculative and competition work in which it is currently engaged. Essentially, Asymptote started as an experimental and polemical practice in art and architecture two decades ago and has evolved, or matured, into a progressive and leading-edge architectural practice involved in implementing projects of varying scales and scope.

That said, it is important to clarify that building things is something in which Asymptote has always been engaged. Though the firm's early work from 1989 to 1995 was largely speculative, it is interesting that in those years Asymptote engaged in, and in fact won, a number of large-scale building commissions such as the Steel Cloud in Los Angeles; the Groningen Courthouse in The Netherlands, won in partnership with Wiel Arets; and the State Theater in Moscow. The speculative, experimental and art-based work with which we were engaged in that period, including the Optigraph and Hyperfine Splitting studies, as well as installations at artists' spaces and other gallery exhibitions, were carried out with the same exuberance and excitement as the building design work and had a major influence on our later digital work from 1995 to 2001. During those years we garnered a great deal of attention for the visual environments we created at the New York Stock Exchange (NYSE) in New York City and the Guggenheim Virtual Museum as well as installations at the Venice Architecture Biennale of 2000 and Documenta XI in 2003. And these projects, natural outgrowths of the earlier analog art-based works coupled with our expertise as architects, contributed to a fuller and more substantial definition of architecture, something we now are developing into actual buildings and master planning projects as well as design and art-based works.

When we originally embarked on virtual projects, what separated us from technologists and such was the fact that, as architects, our premise was that architecture has always been invested in virtualization and simulation—one only needs to think of Piranesi, Boullée, Ledoux, Sant'Elia, Finsterlin, Bruno Taut, and so on, to substantiate that idea. And visionary thinking in our field has traditionally gone hand in hand with the virtual in one respect or another. We never saw our own virtual work as that far from the theory-based work about liquid and mutational space, transformation and flux that had fueled our work prior to designing and creating digital virtual environments. And that theory-based work still exists as undercurrents to our projects today.

渐近线建筑事务所扎根于实验法和科技创新,并将这种源动力带入到建筑设计和城市规划中。我们对于先进的和创新的建筑解决方案及思考投入极大的热情,并将这种强大的潜力融入到它目前所专注的建筑设计、纯理论研究和竞赛项目之中。从本质上讲,渐近线建筑事务所从二十年前一个实验的和思辨的艺术和建筑实践开始,就已经发展或者说是成长成为一个进步的、前沿的建筑实业,参与实施不同规模和领域的工程项目。

不过,阐明这一点很重要,即建造建筑是渐近线建筑事务所一直在从事的工作。尽管我们在1989年到1995年间的早期工作主要是理论性的,但有趣的是在这一段时间内公司参与了,事实上是赢得了,一些大型的建筑委托,例如洛杉矶的“钢云(Steel Cloud)”,与威尔·阿列茨(Wiel Arets)一起中标的荷兰格罗宁根(Groningen)法院,以及莫斯科国家大剧院(Moscow State Theater)。在同一时期内所参与的理论性和实验性的以及基于艺术的工作,包括对Optigraph图和超精细裂变(Hyperfine Splitting)的研究,以及在艺术家空间和其他画廊展览中的装置设计,这些都是带着和建筑设计工作一样的充沛精力和激情来进行的,并且对我们之后在1995至2001年间的数字作品有主要影响。在这一段时间内我们为纽约市的纽约证券交易所(New York Stock Exchange)和古根海姆虚拟博物馆(Guggenheim Virtual Museum),以及2000年威尼斯建筑双年展(Venice Architecture Biennale)和2003年第十一届文献展(Documenta XI)的展示设计,所创造的视觉环境备受关注。同时,这些项目作为早先基于艺术的“模拟”作品并结合了我们作为建筑师的专业知识的自然产物,有助于促成更完善和更充实的建筑的定义,而我们现在正在将其发展成为真实的建筑和总体规划项目,以及设计和基于艺术的作品。

最初从事于虚拟项目时,将我们同技术人员区分开的事实是,作为建筑师,我们的前提是假设建筑从来都是被置身于虚拟和模拟的。人们只需要想想皮拉内西(Piranesi)、布尔(Boullée)、勒杜(Ledoux)、圣·埃里亚(Sant'Elia)、芬斯特林(Finsterlin)、布鲁诺·陶特(Bruno Taut)等等,就能证实这个想法。并且在我们的领域中,幻想般的思索已经从传统意义上与现实在这一或那一方面相伴而生。我们从未将我们自己的虚拟作品视为远离那些基于理论的作品,反而,液态和突变空间、转化和流动比设计和创造数字化虚拟环境更能激发我们的作品,并且基于理论的作品在今天仍然是我们的项目的潜在倾向。

Architecture is traditionally thought as a primarily spatial form, but what is fascinating about virtual architecture is that it seems to introduce a very explicit temporal dimension to the discipline. Buildings in a virtual world can move, change shape and be different every time you come back to them. It was Walter Gropius, in his treatise on architecture written in the early 20th century, who claimed that architecture is under constant assault of time and movement. For Gropius, the natural act of the sun exemplified such time-space understanding and his texts on objects under such influence is profound and of equal importance in the virtual world. Through the lens of animation-based sketching, morphing, texture mapping and user control and even looking forward to possible mnemonic controlled spatiality, hybrid and augmented reality, artificial intelligence and the like—we are in a continuum of discovery and experimentation, which I would rather see as a converging asymptotic trajectory that is ongoing and increasingly intense and revelatory.

Very recently, the emergence of cutting-edge digital technologies and computer software has allowed a blurring and convergence of the virtual and the real on an unprecedented level in architectural practice. Ironically, as we head deeper into digital procedures both from a design and fabrication point of view, the excitement and advancement of the discipline is almost completely reliant on an appetite and investment in the very procedures and knowledge that we accrued during the years we spent developing our digital work. The last thing we want to do now that we are involved in building several large-scale physical projects is shy away from the prospect of transforming architecture going forward, from a staid, somewhat myopic condition of a building centric art form into a place of vital and exciting transformational possibilities.

To do so, the virtual and the real must be in a constant dialogue. I very much believe that as we delve deeper and deeper into the virtual we will find ways to interrogate and position reality in a more compelling fashion, and in both territories it is the architect's expertise that will act as the portal to the works.

Hani Rashid

传统上建筑被认为主要是一种空间的形式，但让人对虚拟建筑着迷的是，它似乎在该学科中引入了一个非常明确的时间维度。在虚拟世界中的建筑能够移动、变换形状，并且在每一次你来看的时候变得不同。正是瓦尔特·格罗皮乌斯（Walter Gropius），在他写于20世纪早期的建筑论文中声称道，建筑正持续地遭受着时间和运动的袭击。对于格罗皮乌斯（Gropius）而言，太阳的自然行为是对这种时间-空间理解的一个例子，而且，他对处在这些影响下的物体的论述意义深远并在虚拟世界中也有同样重要的作用。通过基于动画技术的建模、变形、材质映射和用户控制的方法——甚至期待着可能的记忆控制空间、混合动力和扩展现实，以及人工智能等等——我们正在不停地发现和实验，我更愿意将这视为一个正在进行的、日趋激烈及具有启示性的聚合的“渐近线”轨迹。

最近，先进的数字技术和计算机软件的出现，使建筑实践中的虚拟与现实的界线以一种前所未有的程度得以模糊和融合。具有讽刺意味的是，当我们从设计和制造的角度来深入数字程序时，该学科的激励和进步却几乎完全依赖于对相应程序和知识的欲望和投入，这些程序和知识是在我们发展我们的数字化工作过程中累积起来的。在我们参与了若干大规模实体建筑的建设后，现在我们想完成的最后一件事情，是避开建筑的转换前景，而从一个静止的、有些目光短浅“以建筑为中心”的艺术形式条件，向前推进到一个重要的、令人兴奋的转型的可能性状态。

要做到这一点，虚拟与现实必须不断地对话。我坚信，随着我们越来越深入地融入虚拟化，我们将找到适当的方法以更引人注目的形式来对现实做出质疑和定位，并且，建筑师的专业技能将成为进入这两个领域工作的大门。