

ZITO 双子座丛书

maximalism

极繁主义建筑设计

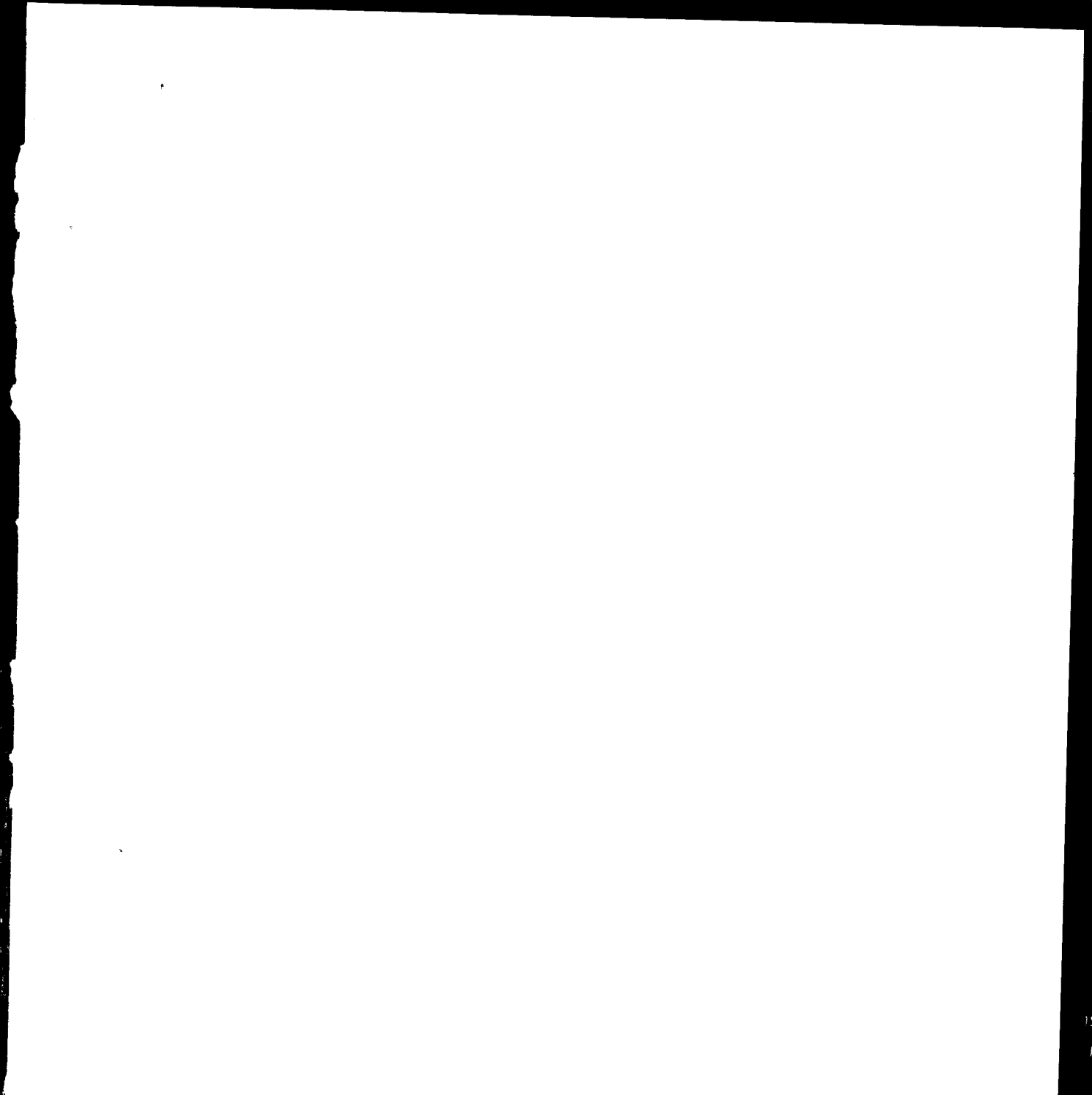
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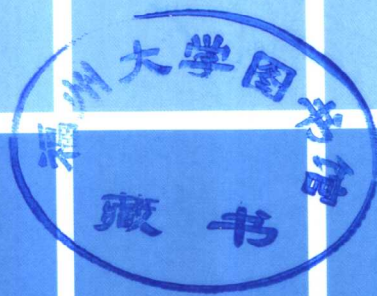
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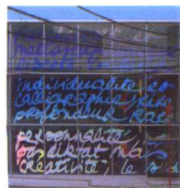
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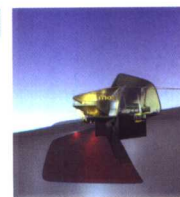
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繁复永无停歇

历史上的各个艺术运动呈周期性地在繁华与简朴之间摇摆。这种在繁复与简单之间往复的趋势最早可以在罗马和哥特艺术的比较中看到：罗马艺术受一种难以理解的技艺驱使，生出简单与纯净的形式；而哥特艺术则由于建筑体系的进步，造出复杂得多的几何图形。

这种趋势在随后的艺术运动中一再地重复着，例如简单的古典线条向装饰主义与巴洛克的相互融合转变，在建筑物上堆砌了复杂的螺旋花样、翅梁、裙板和檐口。同样，进入20世纪后，领先于后现代主义的现代化运动致力于形式与材料的简化，而在后现代主义时期，建筑的直角消失，几何元素变得复杂，显示出丰富多变的效果。90年代初期简约主义的诞生意味着循环的又一轮更替，它是一种在内容繁复的后现代主义与解构主义之后出现的寻求缓冲的风格，这种追逐简单的倾向发展为一种热潮，创作者和客户都充分接受了这种将白色、直角和设计手段的精妙发挥到极致的潮流。回应这种无所不在的状态，一种新的艺术创作体系出现了，反映出人们对于较复杂的艺术形式的需求。在以下的建筑之中，客户和设计者们都想重新创造他们需求、欲望，甚至突发的奇想。在十余年简约主义大肆盛行之后，人们将会重新面临一个强调重复和多样的审美时代。

本书谈到的新潮流，我们冒昧地称之为“极繁主义”，是各设计家们的艺术构想的集大成者，他们正在创造一种全新而复杂、具有折衷主义特性的现代作风。与一些正在迅速兴起的美学运动一起，“极繁主义”已经影响到各个学科领域，促进它们互相融合，创造出新的多学科综合性领域。以前卫著称的时尚设计就是“极繁主义”最先留下痕迹的领域之一。简朴的服装已经退出T型台，让位于以多种材料设计的时装，像杜尔斯·嘉巴纳、范思哲或维叶尼·维斯特伍德公司都在使用诸如皮革、漆皮、轻纱以及在衣料上缀得满满的装饰钮扣一类的材料。工业设计也在经历转变：那些造型简单、色调单一的家具所营造的舒适度已远远不能满足人们的需要。波浪型的书架、皮毛沙发、弯腿桌、动物形开罐器以及种种功能与想象相结合的新奇设计层出不穷。

“极繁主义”还影响到其他一些领域，比如珠宝、电影、文学和基于概念和技术工具的绘画设计，寻找凌驾于模糊、张力以及秩序之上的超越。在建筑业领域中也能察觉到类似的变化，有时还很夸张。建筑师们已摒弃了以往无处不见的混凝土及白色粉刷，开始使用新型建筑材料，如波纹金属板和玻璃嵌板。刻意的装饰不再是一种罪恶，织物、高级涂料以及结合了古典主义与未来派气息的家具使得空间更富色彩，这些空间仅有的同时也是最大的用途即是展现华美。

本书介绍了一批新的“极繁主义”建筑精品，众多建筑元素被层层叠加，反复使用，极尽华丽完美之能事。经精心挑选的公共建筑、写字楼和住宅“恭恭敬敬”地“触犯”了密斯·范德罗所谓的“少即是好”的座右铭，提出了“繁复永无停歇”的口号。

The artistic movements that have taken place throughout history have fluctuated periodically between exuberance and sobriety. This tendency to invert sophistication and simplicity can be observed in comparing movements as early as Roman and Gothic art: the first generated simple and purified forms impelled by a virtually nonexistent technique, while the second created more complicated geometries thanks to the advancement of constructive systems.

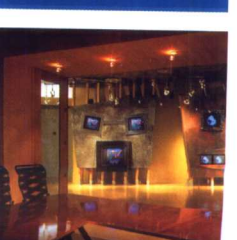
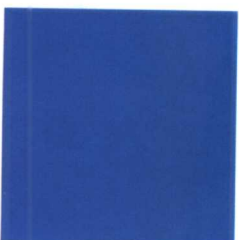
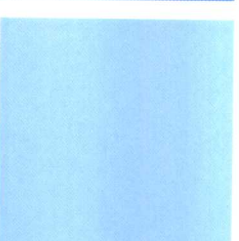
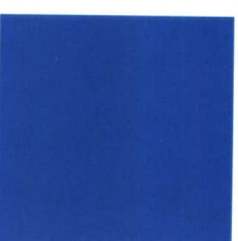
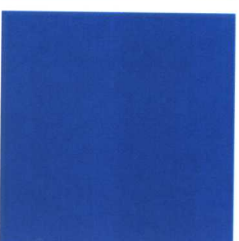
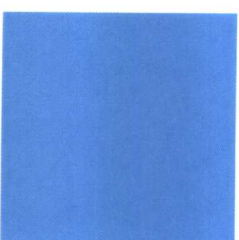
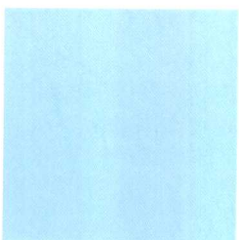
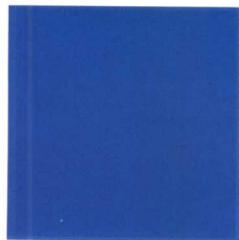
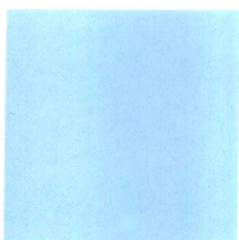
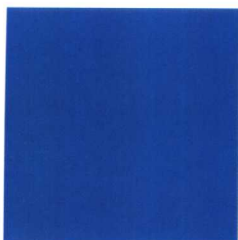
This tendency repeats itself once again in successive artistic movements, for example in the transformation of simple classical lines into the profusion of ornamental and baroque, which filled buildings with volutes, corbels, skirting boards, and cornices. In this way, upon entering the 20th century, the modern movement, whose aim was to simplify form and material, precedes postmodernism, in which the straight angle disappears and geometry becomes complex in order to offer a great variety of results. The cycle alternates once again in the early nineties with the birth of minimalism, a trend that intends to offer a break from the opulence of postmodernism and deconstructivism. This inclination to pursue simplicity turned into a fad; white, straight angles and subtlety as a design strategy were exploited to their very limits, saturating both creators and clients. A new system of artistic creation has appeared in response to this saturation, reflecting the necessity to produce a more complex art form. Through these projects, clients and designers intend to reproduce their needs, desires and whims. After more than ten years of the supremacy of minimalism, we live with expectancy the arrival of a new aesthetic that embraces variety and pluralism.

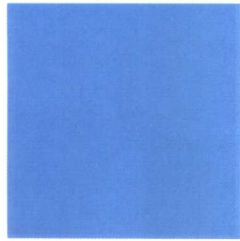
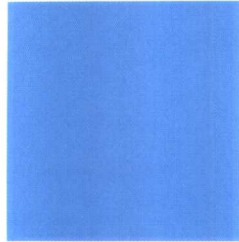
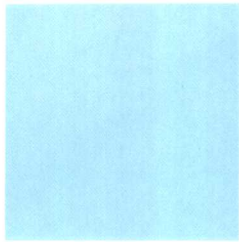
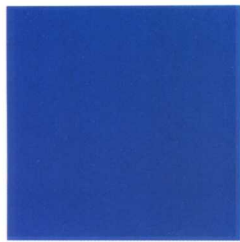
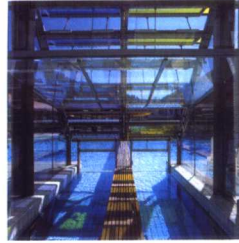
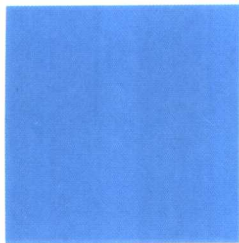
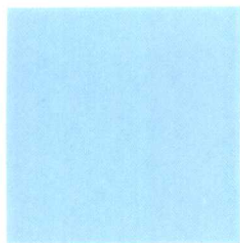
This new sensibility, which in this book we have ventured to call maximalism, gathers the objectives of designers who are constructing a new, complex and eclectic modernity. As with any aesthetic movement that starts off strongly, maximalism has affected all disciplines and has even prompted them to merge with each other, creating new multi-disciplinary projects. Fashion design, as avant-garde as always, was one of the first areas in which maximalism began leaving its mark. Austere clothes have disappeared from the catwalks and made room for garments that combine a variety of materials: leather, patent leather, gauze and studs impregnate the clothes of firms like Dolce & Gabbana, Versace or Vivienne Westwood. Industrial design is also experiencing a transformation: the comfort of furniture is no longer enough and originality is sought through singular forms and colors. Wave-shaped shelves, furry sofas, tables with curved legs, animal-shaped can-openers...and an endless variety of objects remarkable for their combination of functionality and imagination.

Maximalism has also transformed other practices such as jewelry, film, literature and graphic design based on conceptual and technical instruments that search for the transgression of ambiguities, tensions and orders. Architecture, however, is the practice in which these changes are most perceptible and in some case most exaggerated. Designers have left behind the omnipresent concrete, painted in white, and have begun to raise buildings with a fusion of new materials like corrugated metal sheeting or glass panels that change their transparency with the flip of a switch. The ornament is no longer a crime; fabrics, sophisticated finishings, and the mixture of antique and futuristic furniture comprise environments rich in sensations where the only yet sufficient utility is beauty.

This volume introduces a fresh batch of maximalist projects in which the superimposing of elements is carried out with a great deal of richness and perfection. The careful selection of public buildings, commercial and residential spaces humbly contradicts Mies's maxim: "less is more" and establishes that more is never enough.

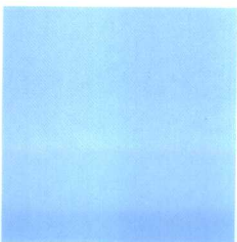
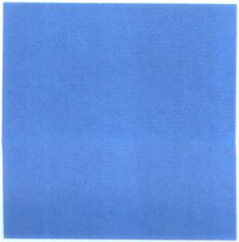
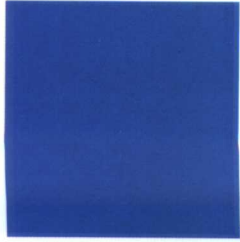
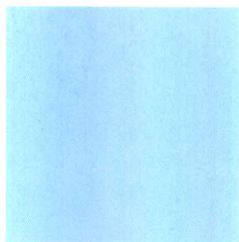
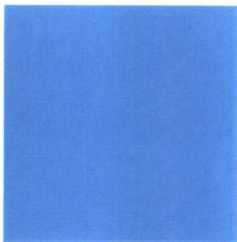
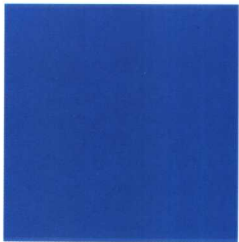
More is never enough





完工建筑

FINISHED PROJECTS





扎哈·哈迪德建筑事务所 Zaha Hadid Architects

精神时空

精神时空是千禧年穹顶建筑群的14个独立展厅之一。位于伦敦以东泰晤士河畔一个半岛之上的千禧年穹顶,穹顶直径为365.7米,在它覆盖下的一大片场地都是以具有展览作用的“轮状物”及其圆形轨道为中心而组织的。14个主题展览区都被赋予“身体”、“游戏”、“工作”等有趣的名字。扎哈·哈迪德建筑所在工程竞标中胜出,负责建造称为精神时空的两个展区。

为完成这个工程,建筑师们建议将展览的主题和结构作为一个统一概念而同时考虑。完成这项工程就是一份使形式与功能完全结合的工作。建筑师们所面临的问题是如何不依赖其物理变形而表现意识。这项设计的基础是大脑与其所拥有的精神的复杂机理之间的分化,例如不断延伸、相互重叠的棚架就好像是大脑,它的外观设计源自对精神过程的抽象处理,旨在直接抓住参观者的眼球,并使参观者产生见仁见智的理解。该设计避免了过分浮夸,而是鼓励游客自己去体味和思考。

众多艺术家(包括理查德·迪肯和让·姆艾克)参加了合作,共同研究设计细节,在起伏的路线中为游人提供解释和启示。

THE PROJECT SOUGHT TO MATERIALIZE
THE ABSTRACT REALM OF THE MIND, THOUGHTS
AND CHEMICAL IMPULSES

这项工程寻求精神、思想和化学冲动的抽象范畴的物化。

The Mind Zone is one of the fourteen individual exhibition spaces in the Millennium Dome complex. Sited on a peninsula on the Thames River east of London, the Dome is a tensed circular fabric 1,200 ft. in diameter covering a large floor area organized around a central "wheel" for exhibits and a ring for circulation. The fourteen thematic exhibition areas were given names such as Body, Play, Work, and so on. The team led by Zaha Hadid won the competition to design two of these areas, called the Mind Zone.

For this commission, the architects proposed working simultaneously with the contents of the exhibition and its structure as a single concept. This approach to the project gave rise to a work in which form and function are totally integrated.

The problem posed was how to represent the mind without resorting to its physical manifestation. The project was developed on the basis of the differentiation between the brain and the complex mechanisms of the mind it houses, such that the pavilion-configured as a succession of continuous, overlapping areas would be the vital organ: its material presence refers to the abstraction of the mental processes, striking to the visitor's eye and inviting one to come to one's own conclusions. This design strategy eschewed excessive pedantry, instead seeking to encourage thought in the observer.

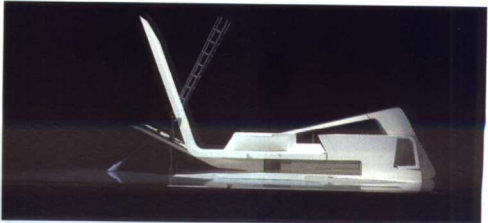
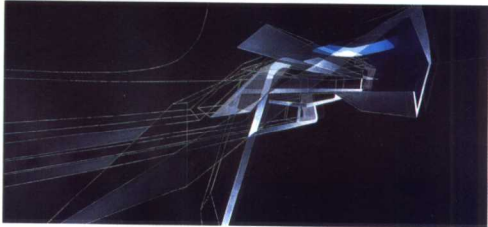
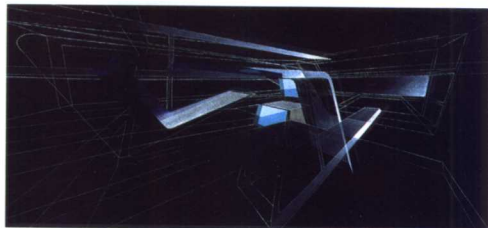
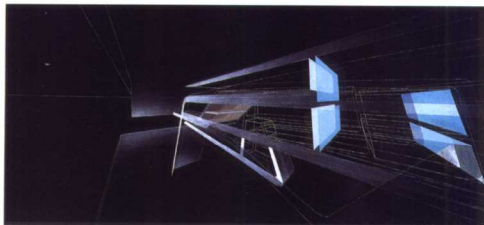
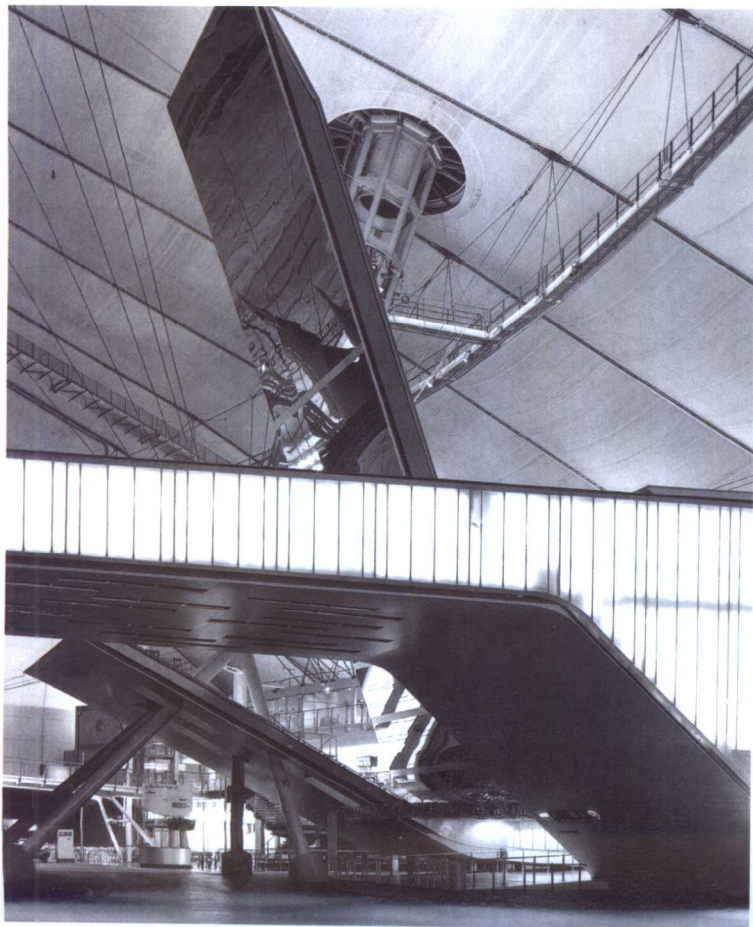
A number of artists (among them Richard Deacon and Ron Mueck) collaborated in the study of the design of the contents, which juxtapose evocation and explanation along an up-and-down route.

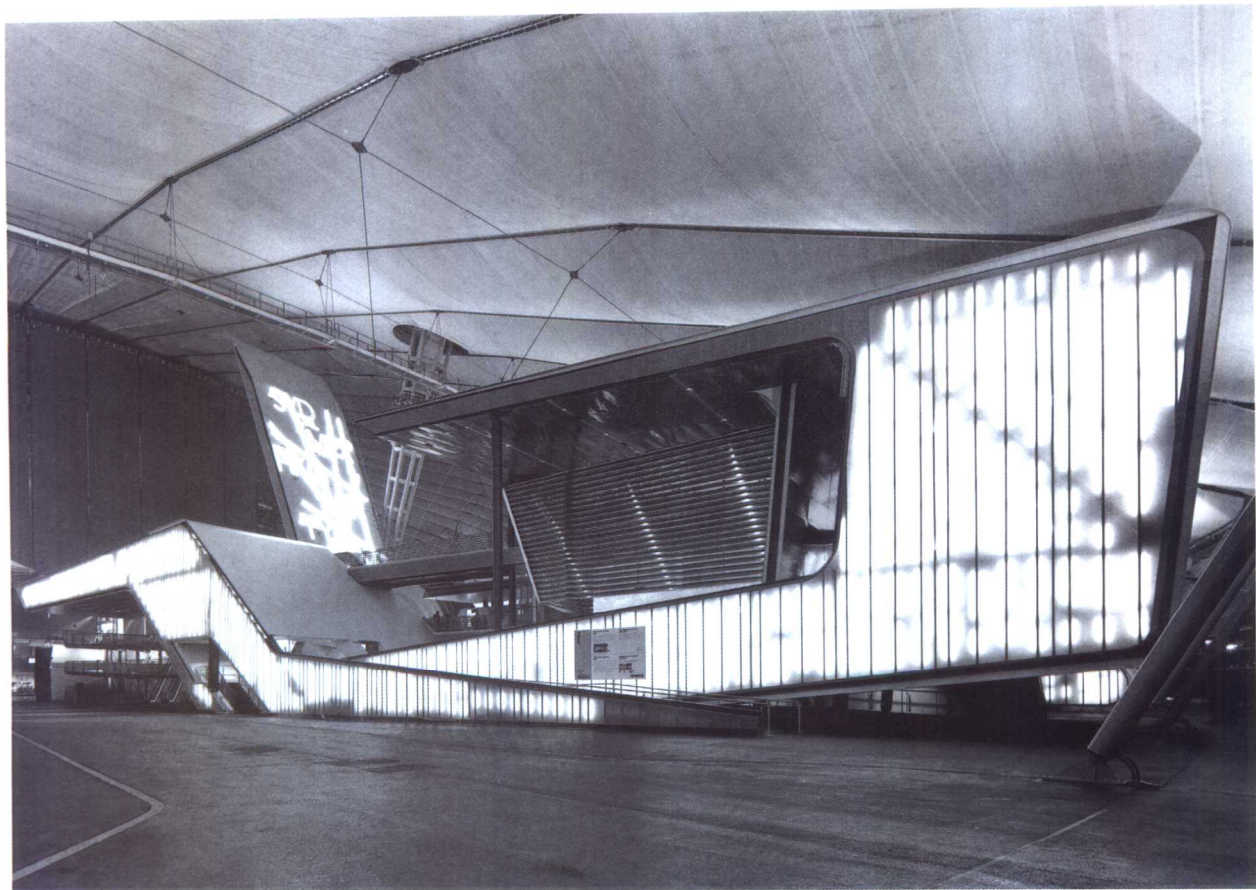
Mind Zone

展馆内部设计的独特之处就在于它和建造该展馆所使用的材料相融合：轻体、半透明的玻璃纤维嵌板位于城堡状铝制框架之上，覆盖在钢结构上，强化了空间的连续性。此外，它使得不同氛围空间可以进行视觉交流，同时也反映了展会为期仅一年的短暂特性。

最终，建筑师们创造出这样一个空间，拓展了仅能通过有形事物表现抽象的限制。

The singularity of the content was to have its correspondence in the materials employed in the construction of the container: fiberglass panels, lightweight and translucent, over a castellated aluminium framework, capping the steel structure and reinforcing the sensation of spatial continuity. In addition, this permitted visual communication between the different atmospheres and reflected the ephemeral character of an exhibition that was to last only a year. The result was the creation of a space for exploring the limits at which the abstract could be attained only through the tangible.





电脑模拟使扎哈·哈迪德的事务所可以处理工程中的抽象概念，这种方法有助于生成具联想性的外观，以表现大脑形成的抽象概念。这些模拟生成的主题也显示出该展馆在形式上建材交叠、功能交叉，颇具复杂性。

玻璃纤维嵌板可被切割成各种尺寸大小，方向也不受限制，因此可呈现多复杂几何图形，甚至曲线形式。材质半透明的特性使参观者可以围绕展馆参观，从外部也可看到内部的陈列。

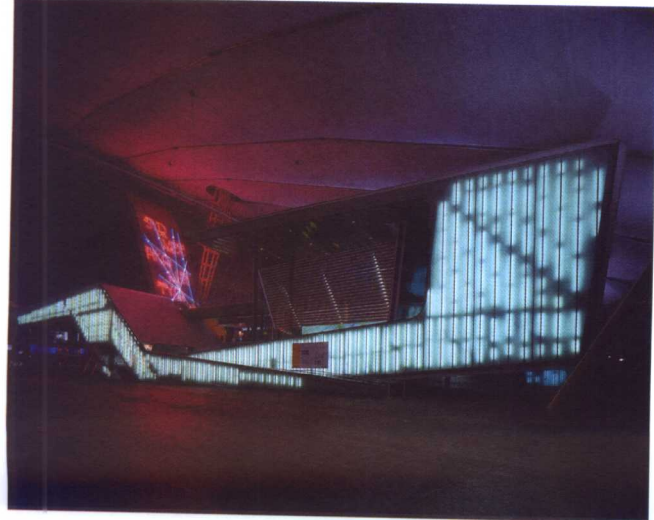
Computer simulations allowed Zaha Hadid's studio to work with abstractions of the project, a strategy that would help generate evocative forms of the abstractions effected by the brain. These schemes also give an idea of the formal complexity of the result, where materials overlap and functions mix.

Fiberglass panels can be cut to size and in any direction, thus they can generate complex geometries and even curved shapes. Their translucence allows the movement of the users around the pavilion and the composite elements inside to be seen from outside.

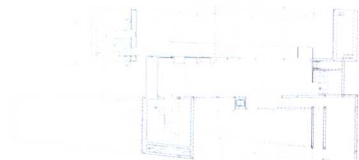


考虑到安全,立面的玻璃板包上了一层聚乙烯薄膜,当窗子破裂时可以避免碎片的飞溅。保护措施还可以确保空气的流通,但嵌板会出现一定的老化现象。

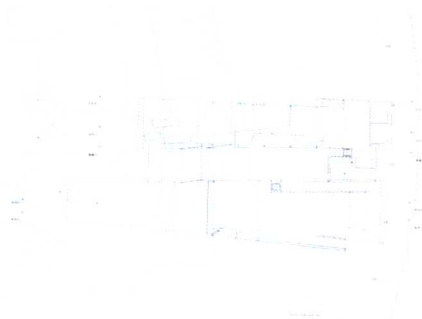
For safety reasons, the glass on the facades was laminated by applying a polyvinyl film, thus preventing broken windows from shattering. Moreover, this type of protection ensures proper ventilation, even though the panels may suffer some deterioration.



9米高度平面图 FINISHED FLOOR LEVEL 30 FT.



4.5米高度平面图 FINISHED FLOOR LEVEL 15 FT.



0.6米高度平面图 FINISHED FLOOR LEVEL 2 FT.



0 1 2



纵剖面图 LONGITUDINAL SECTIONS

建筑设计：扎哈·哈迪德建筑事务所
合作方：欧威·阿鲁珀事务所（建筑）、
荷兰照明公司（灯饰）

建造时间：1999 年

位置：英国 伦敦 千禧年穹顶

摄影：海伦·比奈特

ARCHITECTS: Zaha Hadid Architects

COLLABORATORS: Ove Arup & Partners (structures),
Hollands Licht (lighting).

BUILT: 1999

LOCATION: Millennium Dome, London, United Kingdom

PHOTOGRAPHY: Hélène Binet



贝尼施建筑事务所 Behnisch & Partner