

大师系列

Miralles Tagliabue

EMBT Arquitectes

米拉莱斯/塔格里亚布—EMBT建筑事务所

郑曦译

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恩里克·米拉莱斯把他辉煌而短暂的建筑事业与在世界主要大学的任教结合起来。1993年，他和EMBT建筑事务所的负责人贝内德塔·塔格里亚布合作。这个事务所设计方案的独特性在于融合了先锋派观念和对传统的尊重，这一独特性为事务所赢得了许多享有重要声誉的奖项。本书介绍的EMBT事务所的作品有梅卡德斯街住宅、拉克洛塔住宅、乌得勒支市政厅、蒙利特色彩公园、达尔哥诺玛公园、维戈大学校园等10余个案例。内容包含每个设计案例的建造地点、施工时间及设计说明，以图文结合的形式讲述了大师的成就。

EMBT Arquitectes: Miralles, Tagliabue

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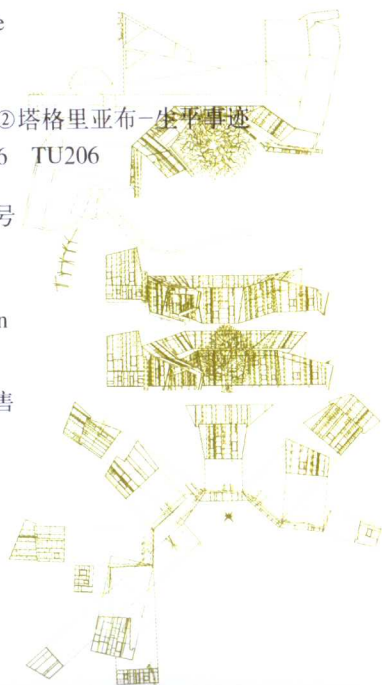
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在观摩恩里克·米拉莱斯和贝纳戴塔·塔格里亚布的作品时，观看者会本能地感受到时间也成为一种全新的建筑材料参与其中。在这里，时间不仅仅是一种给建筑留下岁月痕迹、令其毁损倾倒的力量，而且还成了项目中的一个固有组成部分，像砖石、钢铁、混凝土一样在建筑中起着作用。具有了这种时间上的感受力，EMBT 的建筑似乎变成了一个完整故事中的若干局部片断，而这个完整的故事讲述的是在建筑的业主和建筑的周围环境那里发生的经历。

巴塞罗那的传统建筑师总是致力于使用模仿和重复的手法来保存文化特性，而就在这个特定的时代里，在巴塞罗那这个特定的城市中，EMBT 却采用了独特的建筑语言使自己的风格路线脱颖而出。这是前卫的、大胆的，在某种程度上，这种表达甚至是咄咄逼人的，然而它也非常尊重文脉的连续性。这个事务所全然不采用本地、本土的建筑范例，由此对现代性作出了一种激进的、充满激情的阐释。

In looking at the work of Enric Miralles and Benedetta Tagliabue, the viewer instinctively perceives that time has been factored in as one more material. This is true not only in speaking of the temporal as a dimension that ages and deteriorates buildings but also as something that is an integral part of the project, like bricks, say, or steel, or concrete. This sensitivity makes EMBT buildings fragments in a story, the story of that building's users and of its surroundings.

In a given time, and in a given city, Barcelona, where architects have always aimed at preserving the cultural identity via mimetic and repetitive gestures, EMBT's trajectory stands out by way of employing a unique language. This is avant-garde, this is daring, this, for some, is in-your-face discourse, yet it is also tremendously respectful of the context. In not employing regional or vernacular architectural paradigms, the company has unchained a radical and passionate interpretation of modernity.



米拉莱斯和塔格里亚布的技艺和天赋自始至终地体现在他们事务所名下的每一个项目中。对于全新的建筑结构也是如此，例如天然气公司总部或蒙利特色彩公园和达尔哥诺·玛公园。而对于新旧结合的设计项目尤其如此，这样的例子包括梅卡德斯街住宅；圣卡特利纳市场的改造；以及意大利威尼斯建筑大学的新总部等。

The expertise and talent of Miralles and Tagliabue shows through every one of the projects that bear the name of their office. This is as true of the new pieces as it is of the structures like the Gas Natural tower or the parks in Mollet del Vallès and Diagonal Mar. It is true, however, above all in the interventions that conflate new and old, as in the house on the calle Mercaders, the rehabilitation of the Santa Caterina Market, or the new headquarters of the Istituto Universitario de Architettura di Venezia.

梅卡德斯街住宅

House in Mercaders Street

地点：西班牙 巴塞罗那 梅卡德斯街

建造时间：1993~1994 年

摄影：杜桥·马拉甘

Location: Mercaders, Barcelona, Spain

Date of construction: 1993~1994

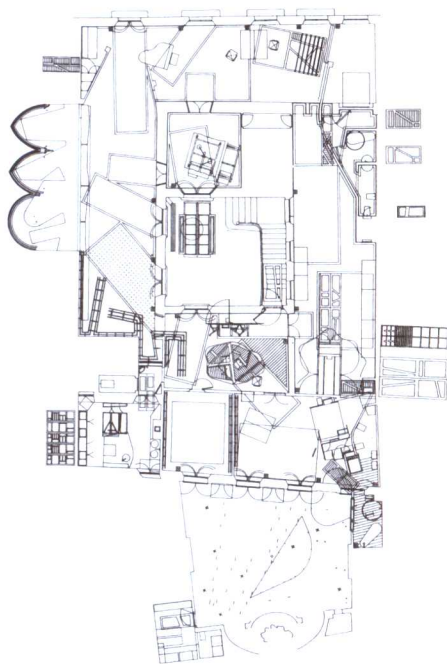
Photographer: Duccio Malagamba

与其他建筑相比，建筑师自己的住宅更能忠实地反映他的建筑语言、他的种种欲望和烦恼，而且更能突出地体现他的个人风格。在这点上，恩利克·米拉莱斯和贝内德塔·塔格里亚布的住宅是个真正的实验室：它展现的是一个有着构造性和概念性的手法及解决方案的宽敞仓库。而这些手法和解决方案在他们的大多数项目中得到了发展。前面谈到的这座住宅位于巴塞罗那的中心，占用了一座哥特式宫殿的一部分，有独立的出入口和花园。建筑师的设计切入点集中在找到该建筑物原有的要素，并致力于在新住宅中保留他们。这些老建筑中的要素包括哥特式拱门、墙面上的壁画局部以及瓷砖铺成的地板。室内装潢毁损严重，连一个能留下的垂直面都没有。因此，这个项目从开始就有了用隔断分隔空间的想法。因为功能上的需要利用了可移动的家具作为隔断，有些地方使用了木制门，其他地方用了屏风。前面说的瓷砖保留铺在窗前的地板上，有时也和木质材料结合起来在墙上使用。

More than any other building, the house of an architect is a faithful reflection of his language, his desires, his worries—definitively, of his style. The house of Enric Miralles and Benedetta Tagliabue is a veritable laboratory of experimentation in this regard: it shows a wide repertory of gestures and solutions, both constructive and conceptual. And these are things that have been developed in most of their projects. The house in question, in the center of Barcelona, occupies part of a Gothic palace, with independent entranceway and garden. The intervention was centered on the discovery of the building's original elements so as to keep them in the new house. And Gothic arches, fragments of frescoes on the walls, and a floor of ceramic tiles were found. The interior, which was much deteriorated, didn't have a single vertical plane left standing. Thus, the beginning of the project brought the idea of dividing the space with curtains. The required functionality made these into movable pieces of furniture, wooden doors in some cases, screens in others. The aforementioned tiles were kept for flooring in front of the windows and, on occasion, were combined with wood in the walls.



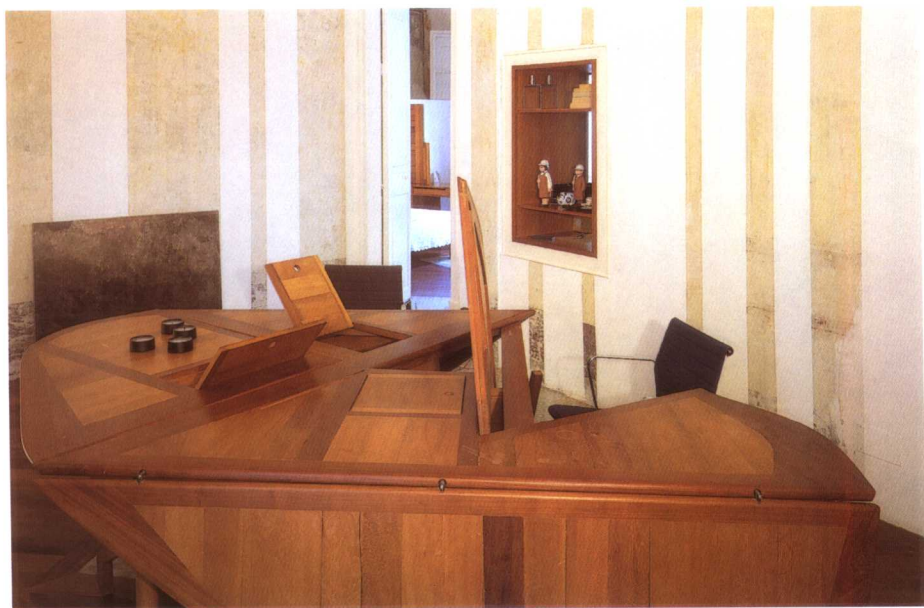




总平面图
Plan

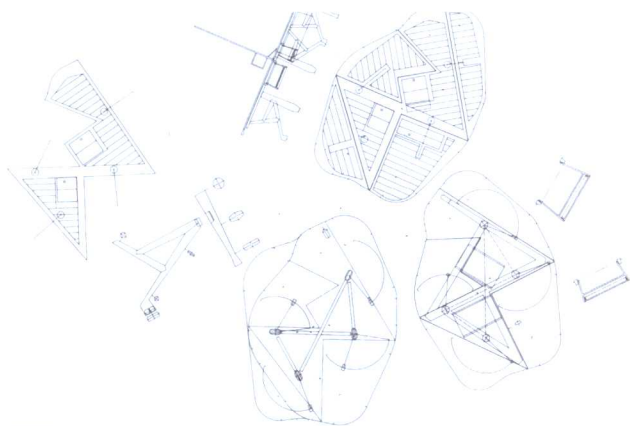


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橡木桌子图

Oak table drawings



拉克洛塔住宅

House in La Clota

地点：西班牙 巴塞罗那

建造时间：1998 年

摄影：朱迪·米拉莱斯

Location: Barcelona, Spain

Date of construction: 1998

Photographer: Jordi Miralles

这个项目把在巴塞罗那拉克洛塔附近的两栋原有建筑结合起来，其目的是修复并扩建原本被界墙分隔的两栋住宅。两栋建筑都是两层楼，从一开始，方案就是要把它们转化为一座以工作室—书房为中心的独栋住宅。建筑师保留了其中一栋住宅的大体结构，包括通往上层的楼梯，虽然拆除了一部分楼板。扩展了一楼的家居功能设置：设计出了起居室和餐厅，还有后面的厨房，二楼共有三个卧室。隔壁那栋建筑的改造采取了更具戏剧性的方式：房间大部分内部装置都被拆掉了，在建筑的最上层设计建造了一条通向屋顶的通道和天窗。天窗从房顶悬挑出来，自然光从顶部进入，使这座新建筑内部充满自然光线。漆成白色的墙和基于不同材质的木地板加强了漫射照明。

This project is the result of joining two pre-existing buildings in the Barcelona neighborhood of La Clota. The aim of the work was to restore and extend both houses, which were divided by party walls. Both residences were two-story affairs and the plan from the outset was to convert them into a single residence with a studio-library as mainspring. The architects preserved the general structure of one of the houses, including the access stairway to the upper level, although part of the floors were cleared. In the ground floor, the domestic program was developed: a living room and dining room, with the kitchen at the back; and in the first floor the assembly of three bedrooms. More dramatic action was taken next door: the rooms were largely gutted and on the last level of the building a catwalk and lantern were constructed. This last element, suspended from the roof, bathes the new building in overhead natural light. The walls, painted in white, and the flooring, based on cuts of different types of wood, reinforce the diffuse illumination.