

大师系列

Renzo Piano

伦佐·皮亚诺

林崇华 张晓非 译

中国电力出版社
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伦佐·皮亚诺早在米兰理工大学读建筑学专业时，就已经在建筑大师弗朗科·阿尔比尼指导下工作了。他父亲也是一名建筑师，承接过不少设计项目，这些项目也成为皮亚诺设计经验的重要源泉。他在1993年开办了自己的公司——伦佐·皮亚诺建筑事务所。本书介绍皮亚诺的作品有哥伦布国际展览馆、贝耶勒基金会博物馆、重建波茨坦广场、奥罗拉广场、尼科罗·帕格尼尼音乐厅等10余个案例。内容包含每个设计案例的设计建造地点、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。

Renzo Piano

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- 8 哥伦布国际展览馆
Columbus International Exhibition
- 16 贝耶勒基金会博物馆
Beyeler Foundation
- 22 让·玛丽·吉巴欧文化中心
Jean Marie Tjibaou Cultural Center
- 28 重建波茨坦广场
Reconstruction of Potsdamer Platz
- 38 奥罗拉广场
Aurora Place
- 44 尼科罗·帕格尼尼音乐厅
Niccolò Paganini Auditorium
- 52 爱马仕大楼
Maison Hermès
- 60 保拉会议厅
La Bolla
- 66 音乐公园礼堂
Parco della Musica Auditorium
- 74 皮奥神父朝圣教堂
Padre Pio Church



本书展示了 10 座皮亚诺最具代表性的建筑，都是在过去的若干年中，皮亚诺在热那亚、巴黎和柏林的事务所承建的。伦佐·皮亚诺建筑事务所这个名字表明了他所继承的家族建筑传统，正是这一传统使他忠诚于他所使用的材料，将材料的用途发挥至极致，提升其性能、张扬其个性。

This book presents the ten most representative projects undertaken in the last few years by the firm that Piano runs from Genoa, Paris and Berlin. Its name, Renzo Piano Building Workshop, indicates the construction tradition that he inherited from his family, which has led him to be faithful to his materials, by pushing them to their limits, improving their performance and enhancing their characteristics.



而且，伦佐·皮亚诺的设计致力于发现科技的人性一面，努力证明现代建筑过程并非注定要走向冷酷、机械化的工业建筑，而是展示出温暖和光明的空间，迎合人类的需求。皮亚诺把小工匠的精神带入了大规模建筑结构中，像手艺人那样坚持不懈地在作品细节上精益求精。他在所有的工程项目中，都注意使用技术，从而柔化光线，提升环境价值，并且他找到一种将项目与自然融为一体的方法。皮亚诺的早期建筑设计有为技术而技术的倾向，但在之后的工程中他一改以往做法，把各种新颖的建筑设计只是作为工具，而把营造舒适的、可持续的和符合生态的建筑空间当成最终目的。

Furthermore, Renzo Piano's work is based on a search for the human face of technology, on an attempt to demonstrate that modern building processes do not inevitably lead to cold, mechanized industrial buildings, but can give rise to warm, luminous spaces catering to the needs of human beings. Piano brings the spirit of the small-scale craftsman to large infrastructures, painstakingly perfecting the details of a precious object. Technology is used in all his projects to tone down light, evaluate the context and find a means to integrate them into nature. After designing buildings where technology represented an end in itself, Piano moved towards projects in which innovative building techniques are merely a tool used to obtain comfortable, sustainable and ecological spaces.

哥伦布国际展览馆 Columbus International Exhibition

*Alfabeto delle raffigurazioni
grafiche urbane*

位置: 意大利 热那亚 旧港
建造时间: 1985~1992 年
摄影: Shunji Ishida, Publifoto, Banchemo,
Michel Denancé, Emanuela Minetti

在 20 世纪 80 年代末，热那亚地方当局决定举办一次国际展览会，以纪念发现美洲大陆 500 周年。展览馆的建设选址在该市旧港的部分区域，所以这个项目还承担着重建这个地区的任务，这既是一个可贵的机会又是一项重大的责任。纪念中心选址和大海相距甚远，其间原本隔有多座旧仓库、一条铁道和一条快速路。而本项目的目标却要把纪念中心和大海连接起来。开发的内容之一就是那些曾经储藏棉花的仓库改造成各种公共空间，如图书馆和音乐厅。虽然新的建筑耸立起来了——像水族馆，但设计过程还是精心地保留了该地区原有的风貌。此前有多条小巷从纪念中心选址处通往海边，本项目扩建了这些小巷，从而把港口和城市连接起来。海洋街（Via del Mare）就是这样一条街道，它一直延伸到港口的中心，很多当地人和游客聚集于此，他们一边在海边漫步，一边欣赏在此举办的各式各样的活动。

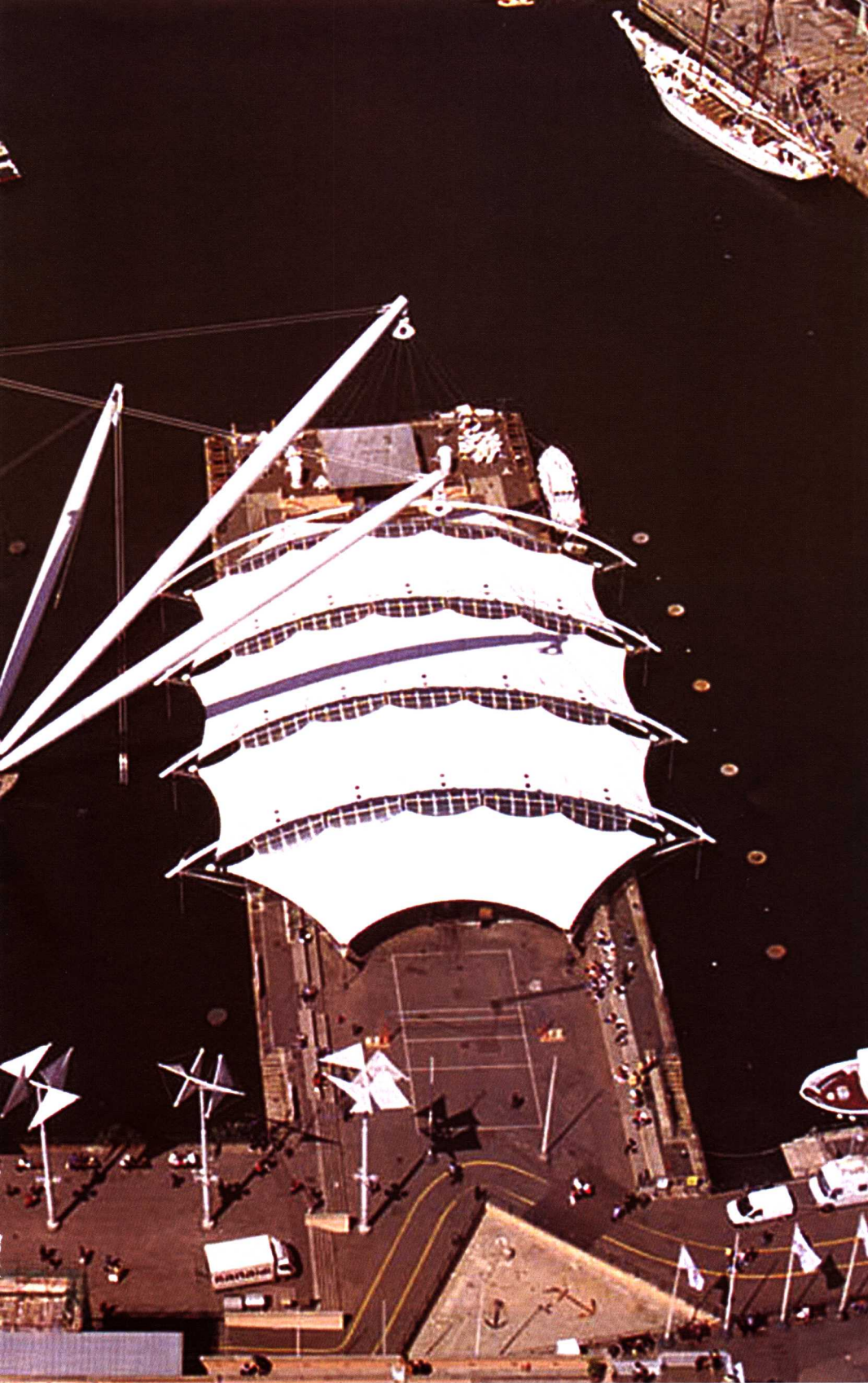


Location: Porto Antico, Genoa, Italy
Date of construction: 1985~1992
Photography: Shunji Ishida, Publifoto,
Banchemo, Michel Denancé,
Emanuela Minetti

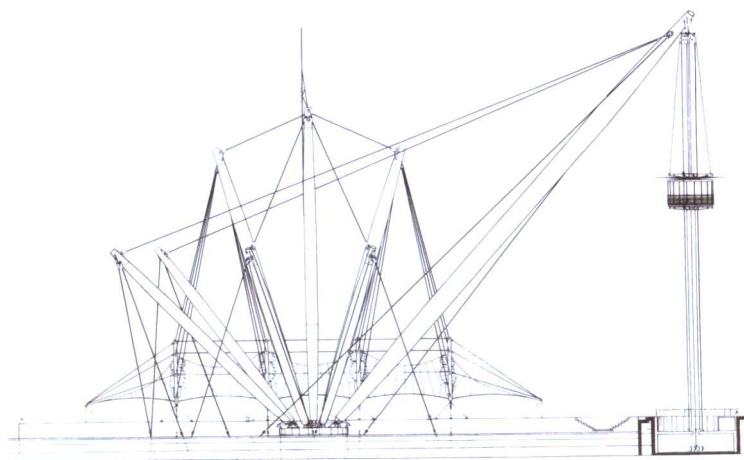
In the late 1980s Genoa's local authorities decided to organize an international exhibition to mark the fifth centenary of the discovery of America. The land chosen for the event formed part of the city's old port, and so the project also had the opportunity – and duty – to regenerate the area. The project had to create a connection between the historic center and the sea, which until then had been separated by old warehouses, a railroad track and a freeway. The development included the conversion of the old buildings once used to store cotton into public spaces, such as a library and an auditorium. Although new buildings were also erected – an aquarium, for example – the design process always took great care not to alter the original spirit of the area. The port and the city were connected by extending the small alleyways leading from the historic center down to the sea; the Via del Mare, for example, ended up going right into the heart of the port, which is now thronged with both locals and tourists alike, strolling and enjoying the activities taking place by the waterside.





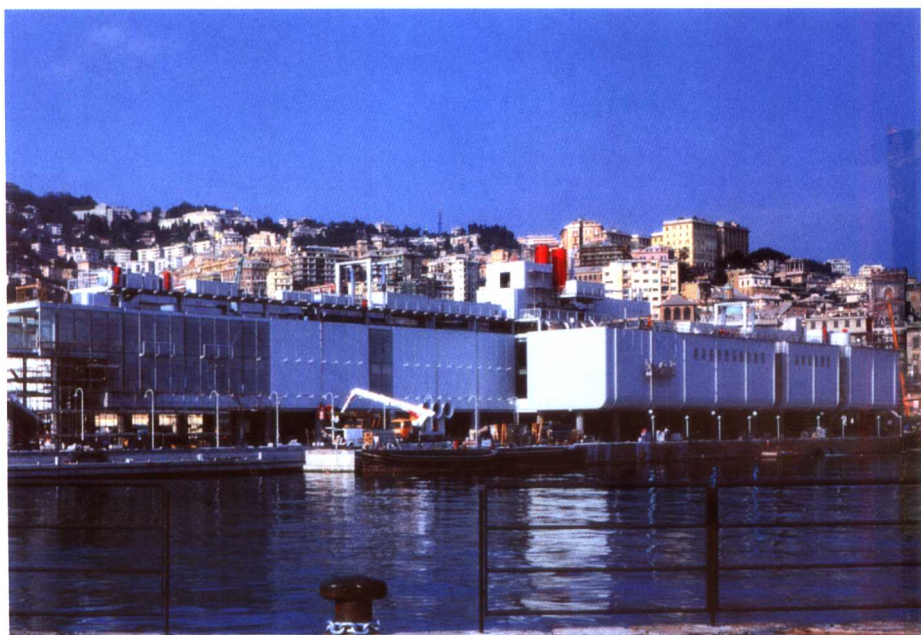






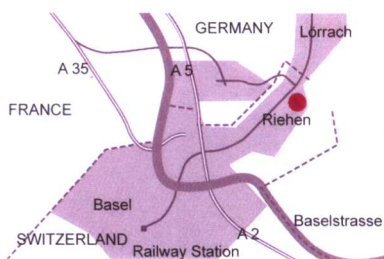
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贝耶勒基金会博物馆 Beyeler Foundation



位 置：瑞士 巴塞尔 里恩地区 巴塞爾街 77 号

建造时间：1991~1997 年

摄 影：Michel Denancé, Christian Richters, Niggi Brauning

Location: Baselstrasse 77, Riehen, Basel, Switzerland

Date of construction: 1991~1997

Photography: Michel Denancé, Christian Richters, Niggi Brauning

艺术收藏家恩斯特·贝耶勒委托伦佐·比亚诺的事务所建造一座博物馆来容纳他的藏品，业主给出的需求很简明，因为他非常清楚博物馆应该是什么样的。首先，博物馆要与周围的环境相融洽。博物馆临近一座曾经属于私人的公园，该公园又环绕着里恩地区的名胜建筑——宏伟的贝劳·威尔别墅。其次，陈列馆的照明应该来自于头顶上方的自然光。从这两个前提出发，该项目设计了四堵承重墙，它们长度相等，而且与博物馆院墙平行。所有的墙面覆盖着来自阿根廷的砂岩，这种砂岩与当地的砂岩相似，但更能抗风化。整个建筑的顶部是稍微有些坡度的玻璃屋顶，看起来好似楼顶在建筑上方漂浮着似的。因为金属结构十分轻盈，从内部几乎让人感觉不到它的存在。建筑的部分立面用的是玻璃材料，因此内外部的关系非常紧密，而且笼罩着整个建筑的静谧气氛，又给陈列馆增色不少。

The art collector Ernst Beyeler commissioned Renzo Piano's firm to build a museum to house his collection. The client gave a concise brief as he had a very clear idea of what the building should be like. Firstly, the museum had to be integrated into the surrounding landscape – the park, originally private, that encircles the magnificent Villa Berower, a historic monument in Switzerland's Riehen district; secondly, the galleries had to be lit by overhead natural lighting. Starting from these two premises, the project consisted of four supporting walls, equal in length and set in parallel to the wall surrounding the site. All the walls were covered with sandstone from Argentina, similar to the local stone but more resistant to bad weather. The whole structure is topped with a slightly sloping glass roof, which looks as if it is floating on top of the building, as its light metal structure is virtually imperceptible from the inside. Some of the façades are made of glass, so the relationship between the interior and exterior is very intense, and the galleries benefit from the peace that reigns over the whole site.