

大师系列

Rem Koolhaas

瑞姆·库哈斯

王晓华 张莉 译

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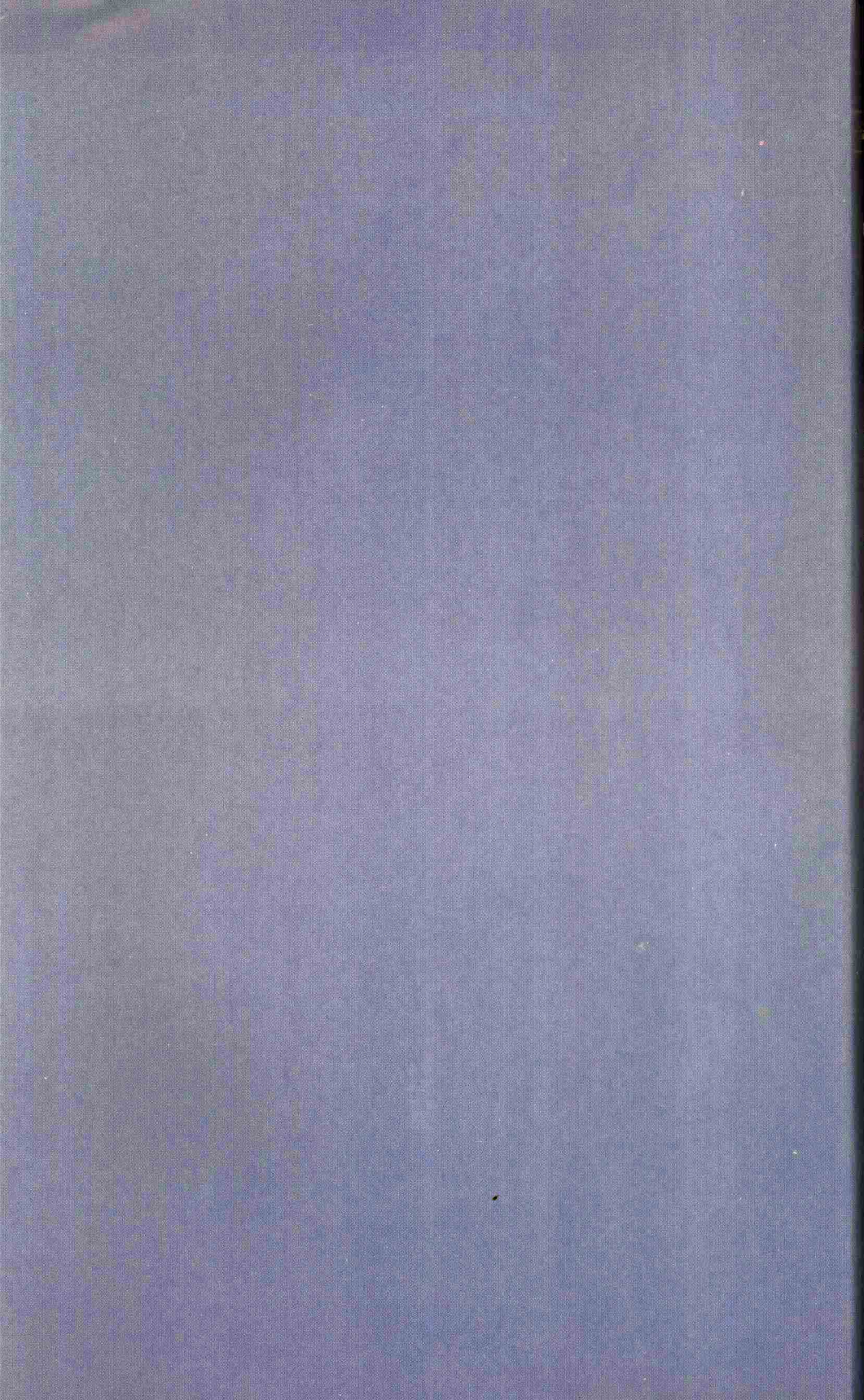


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瑞姆·库哈斯是杰出的建筑界大师，他参与创办了大都会建筑事务所（OMA），并获得普利策建筑奖。本书介绍的瑞姆·库哈斯的作品有艾瓦别墅、康索现代艺术中心、里尔会议展示中心、森林别墅、教育中心（学习的工厂）、普拉达专卖店、古根汉姆博物馆等多个案例。内容包括每个设计案例的设计建造地点、施工时间及设计说明，以图文结合的形式讲述了大师的成就。

Rem Koolhaas/OMA

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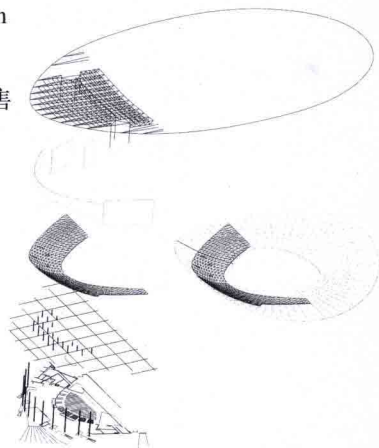
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“把建筑从它被假定的传统责任中解脱出来，从而进一步探究一种被释放的自由可能。”这是瑞姆·库哈斯的初始目标之一，充分体现在他的著作与设计作品中。从国家到城市、从概念到细节，这也同样决定了他的设计在任何尺度中不断发现与强化这种建筑与自由的关系。库哈斯开始创造一个物质上与概念上的全新领域，在这里更多的是发散的可能性，而不是规则与控制。非常宽泛的建造逻辑可以在这里被应用。他并不反对混乱与过度，所以我们可以看到，在他的建筑中墙面可以折叠，天花板可以转化为地板，各种材料之间是具有高度相象力和亲和力的结合。库哈斯的建筑很明显地成为一种矛盾与张力的外在表现。

“Let us free architecture of the responsibilities that it can no longer assume and let us aggressively explore this newly released freedom.” There is one primordial aim that moves the work of Rem Koolhaas, from the time of his writings to his projects and buildings, and this also determines the decisions on every scale, from the domestic to the urban, from the diagram to the detail: the discovery and empowerment of the relation that can be established between architecture and liberty. Koolhaas sets out to create new territories, physical and conceptual territories, of expansion, more than of regulation and control, experimental spaces where a wide variety of constructive logics can be applied. He defends chaos and the lack of moderation, and thus we see in his buildings walls that fold, ceilings that become floors, and combinations of materials that are highly imaginative and eclectic. Koolhaas's architecture is, definitely, a set of explicit contradictions and tensions.



近年来，在荷兰建筑师的带领下，大都会建筑事务所（OMA）的建筑师埃利亚·曾西利斯（Elia Zenghelis）、左依·曾西利斯（Zoe Zenghelis）以及 Mandelon Vriesendorp 已经创造了很多有趣的项目。这些项目中既有学生们可以自己设计和创造各种功能空间的尤楚赫特学院（Utrecht），也有顾客可以在一种非常互动的空间里购买商品的纽约普拉达专卖店（Prada shop）。

The work of OMA, the studio headed by the Dutch architect and cofounded with Elia and Zoe Zenghelis and Mandelon Vriesendorp has generated some of the most interesting projects to appear on the scene in recent years. These projects range from fitting out universities like the Educatorium in Utrecht, where the students themselves propose and create the functional program, to shops like Prada in New York, where the clients make their purchases in the most interactive of spaces.



艾瓦別墅

Villa Dall' Ava

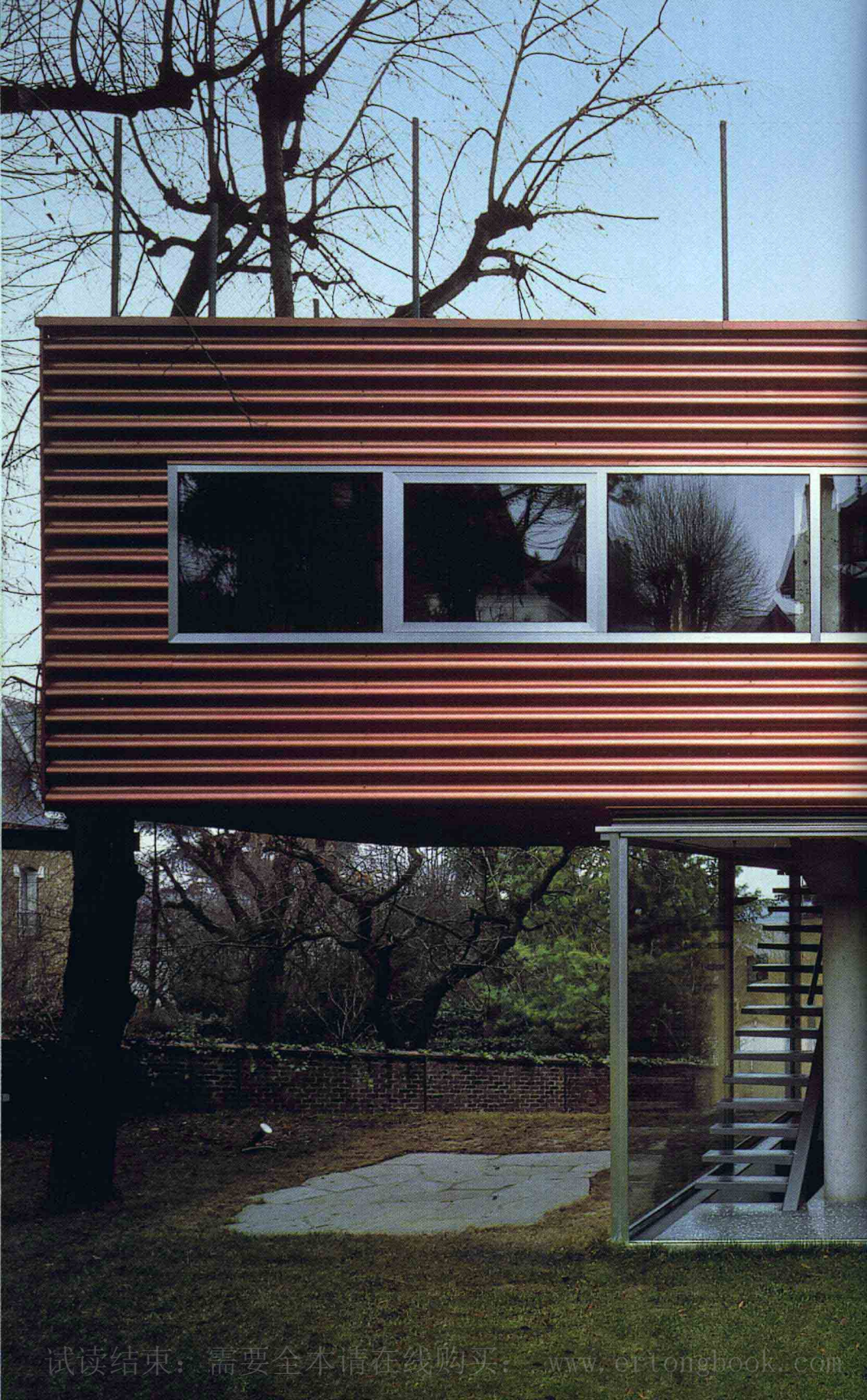
位 置：法国 巴黎 圣克鲁
建造时间：1985~1991年
摄 影：Hisao 铃木

Location: Saint Cloud, Paris, France
Date of construction: 1985~1991
Photography: Hisao Suzuki

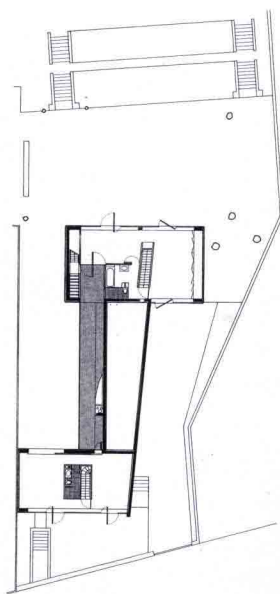
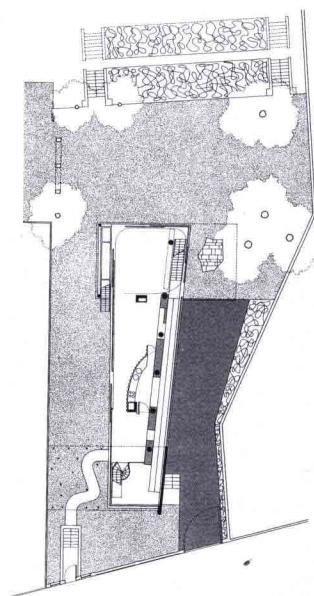
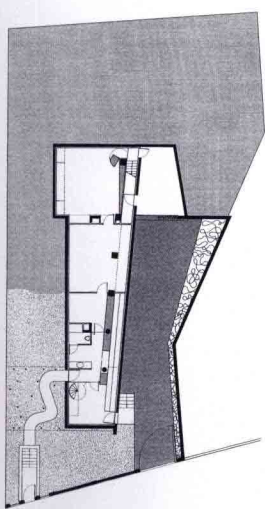
艾瓦別墅项目位于巴黎的市郊，如何将其融入到密度已经很高的市郊环境中成为该设计的挑战。建筑师通过抬高房屋基地，令其在融入到周围邻里环境当中的同时也为业主提供了私密性和相当不错的周边景观。整栋建筑由三个自东向西的条状空间组成。第一条是柏油的车库通路，第二条是住宅，第三条是由小路通向住宅的花园。基地的后部没有建筑，而是保留了大多数的树木。居住空间分布在三层的空间里。车库和服务入口在一层，厨房和起居室在二层，卧室则在建筑的顶层。在屋顶上有两个平台，分别用作园艺和泳池，从这两处空间都可以远眺巴黎。

The Villa Dall'Ava project, on the outskirts of Paris, constituted something of a challenge because it was difficult to integrate it into a suburban environment that was densely built up. The architects had to raise a house that would adapt itself to the neighboring constructions and simultaneously provide intimacy and offer views of the surrounding landscape. The builders opted for the creation of three strips that cross the site from east to west: the first was used as an asphalt accessway to the garage, the second is occupied by the residence, and the third was made into a gardened space with pedestrian access to the residence. The back part of the site was not built on, and the stands of trees there have been conserved. The domestic spaces are distributed on three levels. The garage and the rooms of the service personnel are on the ground floor. The kitchen and the living room are on the first floor. And the bedrooms occupy the bays on the top floor of the building. On the roof, from which Paris may be viewed, are two large terraces, one of which is gardened, the other having a swimming pool.





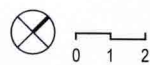




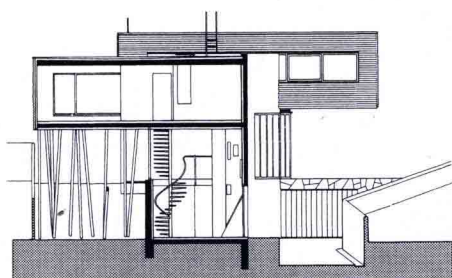
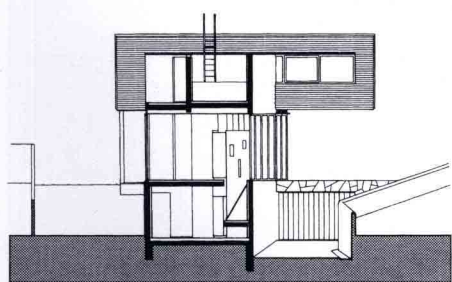
首层平面图
Ground floor

二层平面图
First floor

三层平面图
Second floor

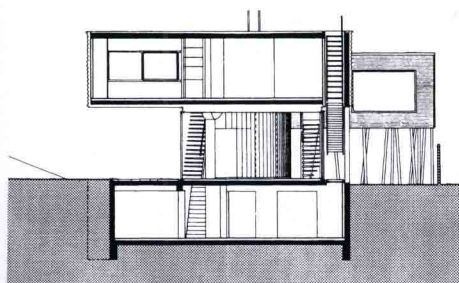




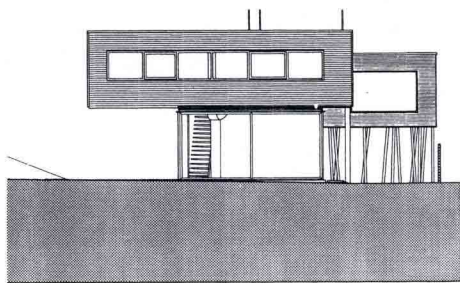


横向剖面图
Cross sections

0 1 2



横向剖面图
Cross section



立面图
Elevation

康索现代艺术中心 Kunsthal



位 置: 荷兰 鹿特丹 Westzeedijk
341号博物馆公园

建造时间: 1992年

摄 影: 克瑞斯坦·瑞查特斯

Location: Museum Park, Westzeedijk
341, Rotterdam, The Netherlands

Date of construction: 1992

Photography: Christian Richters

康索现代艺术中心位于城市大道与博物馆公园南部边界处。这使得它必须面对两种完全不同的环境，一边是平和宁静的公园气氛，另一边是地势稍高的大都市异常繁忙的主干道。在这里我们会感受到坡道、走廊、楼梯连续地将不同展室串连起来。一条人行坡道将整栋建筑纵向分开，连接了城市和公园。沿着建筑的外部提供了公共空间，使之成为整个艺术展览路线的一部分。与之平行的是另一条向下的坡道，这两部分的交叉点成为整栋建筑的主入口。当参观者结束他们的参观时，自然地到达一个通向室外花园平台的出口，这里有相当不错的视野。这幢建筑结合了各种各样的材料，有金属、半透明玻璃、木头和石头。这种结合同样表现在它非传统的结构上。

Located between an extremely busy avenue and the zone limiting the south side of Museum Park, the Kunsthal is obliged to confront a double situation: one of the façades looks onto the park, a context of peace and quiet; but the other, sited on a higher level, bears the brunt of the bustle on a major city artery. The building strikes us as a continuous circuit that ceaselessly crosses the different exhibition rooms through the use of ramps, corridors, and stairs. A pedestrian ramp divides the whole in a longitudinal direction, joining street and park. The exterior section, which admits the public, then becomes the integrating part of the interior route of the art gallery. Parallel to this passageway, another ramp has been placed, going down, and at the intersection of these two pieces is the main entrance to the place. When museum-goers have finished their visit, they are provided with access to an outdoor gardened terrace that offers magnificent views of the surroundings. The building combines the use of a wide variety of materials, such as metal, translucent glass, wood, or stone. This eclecticism is also present in the structure, which does not follow a modular arrangement.

