

HOV

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HOV

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MISSION STATEMENT

HOV was born as an answer to the need of emersion from claudeness of some personal passions of mine, first of all the love for sculpture and then for quantum physics, mathematics and cognitive biology.

These disciplines are sometimes close to architecture, but they are certainly as far from professional practice as from research activities. Nevertheless this discrepancy is not a real one since hypothesis such as Maturana's multi-versus and Bohm's holographic imagery are definitely more courageous, daring and creative than most of modern literature or art.

The awareness of participating in a change in architecture is a subsequent one: it appears when one reaches the belief that it is impossible to amplify the yet numerous reference models giving way to uneasiness, which is a typical feature when the limit has been reached and the system has run dry.

Conclusions – such as the radical change in the notions of reality and organism – are then collected after the interdisciplinary convergence of reality into sciences. A reality which does not belong to all human beings anymore and which is not out of living organisms anymore. It is only one of the results obtained by the integration process materializing in between the different sciences, for which the classical reference model – united within the logic of relation between parts based on the correspondence of input-output – seems not to be up-to-date.

Since the time of that awareness, HOV has extended such basic conceptions to the research, has investigated the spaces of life within the

paradigms produced or imagined by the most different circles of disciplines, offering a series of pre-figurations. The possibilities of social transformations linked to the various shapes of collective intelligence led, for example, to the birth of the Glossity Project, where to a previously defined imaginary social model, spaces and settlements were subsequently associated.

However, beyond Glossity, the hypothesis of a complex society assuming the shape of the external perturbations that model its structure, always maintains HOV activity as a not oriented one, without any preferential observation points.

The aim is to produce a series of hypothesis enclosing some variations to the basic conceptions in order to experiment their consequences. Such an attitude has not a recognizable order and it is very close to an emotional state of mind which appears as a familiar one when observed by those who write in abstraction, but it still remains hardly definable. In the best moments the sensuous relation established with images originating from ideas does not cancel the continuous experience of creation-revision, but even trying not to leave functional questions unsolved – especially in contextualized projects – one belief stays firm: amongst all animals, man is undoubtedly the most adaptable one.

The experimental works are characteristic of a freedom of mind which – I admit – cannot be shared all the times by all individuals, but, even if a new idea reveals itself to be wrong, the fact that we were not able to conceive it before proves the possible existence of a future which is much different from the one we expect.

The flow of ideas can also be dissociated from occasions or references. The elaboration of a project is an opportunity revealing itself independently of a contest or a client, sometimes showing itself just after the call perceived from the surrounding milieu and its primary elements. Thus the project does emerge from the relation between the organism and its milieu, in the same way as – in Maturana's words – "walking is generated by a movement of legs during their relation with the ground."

David Raponi



综述

HOV的诞生源于我对雕塑、量子物理学、数学和认知生物学的秘密的个人爱好的热情涌现。

这些学科有时候和建筑颇为相近，但它们距离职业实践和研究工作都很遥远。然而这不算是个完全矛盾，如Bohm的全像式模型理论、Maturana的multi-versus(拉丁语中为改变方向的意思)绝对比大多数现代文学和现代艺术都更为大胆，更具创造性。

一个人开始相信现有的参考模型已经很多，不可能再扩大它的数目，并且开始让步于这样的不安，这是一个达到极限时会出现的典型特征。这个时候他便开始参与建筑学的改革。

客观事实转为科学的学科间的融汇之后得出了结论，比如在客观事实和有机体的概念中出现的彻底的变化。客观事实不再属于全人类，也不再是来自活着的有机体。在物化了不同科学门类的综合过程中，这只是结果之一。这个古典的参考模型涉及的不同局部在输入-输出的联系基础上的逻辑关系现在看来已不再时兴。

自从有了这个意识，HOV开始将这个基本的概念运用于扩展研究，开始在不同学科圈所产生或想象的范例中研究生活空间。举例来说，这种关联到不同集体智慧的社会改革的可能性引发了Glossity项目的诞生，这导致了我們之前所定义的假想的社
会模型以及空间的变化，并进一步导致定居行为的变化。

然而除了Glossity以外，对复杂社会的假想虚拟出它自身结构的外部混乱形态，这总是让HOV活跃在一个不具有导向性的，也没有任何先觉条件的观察点上。

这样的目的在于创造一系列包含了实验结果的假设性的基本概念。这种态度并不具有一个可以认知的顺序，它很接近那些惯用抽象概念的人的情感状态，但是仍然很难被定义。在最好的情况下，感官的联系建立在发源于思想的图像上，这是一个连续的创作体验，同样也试图对一些功能性问题有所解决——特别是那些文脉性很强的项目——坚持一个信念：在所有的动物中，人类无疑是适应性最强的。

这些实验性的作品都是源自一个自由的思想，我承认这不是能被所有人在所有时候都能理解的思想。但是，即使一个新的想法被发现是错误的，正因为我们以前不能构想出这样的想法，这就证明了有可能存在这样一个未来，一个和我们所预期的完全不一样的未来。

思想可以从场景或参照中分离开来。一个苦心经营的项目可以从竞赛和委托人手中挣脱出来，这种机会有时出现在感知到它的周围环境和最初的要素之后。

所以，项目来自于它的文脉和有机体的关系，这就和Maturana所说的那句话具有同样的意味“行走是来自于双腿和地面的关系之中的运动。”



HOV

After a short reflection and a long talk with David Raponi, I decided to write a piece detached from the architectural over-exhausted close examination aiming to the construction of a critical cage that is often capable to confine the author. Therefore I preferred to limit myself to the transcription of my sensations flown from the visual tasting of an architect who loves conceptual fields so little explored so far.

In an author like HOV the fundamental role of the computer in the process which transforms an idea into a visual shape is evident. It is superfluous and maybe impossible to ask oneself whether within this cybernetic fusion it could be possible to find distinct roles and merits belonging to the man or to the machine.

Instead I find it interesting to verify the fact that this fusion has succeeded in respecting one of the maybe few bonds of creativity, that is the capacity of interpreting the reality of contemporary men. In order to do that, HOV used a simple and maybe inevitable process: he almost chemically united to this big constructor of human reality which the computer is at present, and within this new shape HOV started thinking to Architecture.

When I think of some of rationalist architects' works and visions at the beginning of the 20th century, I realise that the present society has just started to accept their message nowadays.

In fact more and more "griffed" and minimalist defined houses recall the avant-garde edifices of the 30's in a clear way.

The question comes out spontaneously: will a similar fate happen to cybernetic Architecture? To understand that, I think we should start from

the premise that an aesthetic expression is commonly accepted only when it is possible to perceive it in the multiple languages of society. Moreover these languages should have a certain media power in order to be first assimilated and then adapted to the requests, or better, to the desires of the community.

I would like to make some considerations about the architectonic current - which I like to call cybernetic - within which I put HOV, to get to a final evaluation.

Cybernetic Architecture derives from the unique skeleton of contemporary society, that is computerization.

Starting from this simple but extended matrix, filtered through the net of sciences before (especially of Biology and Cosmology) and then of contemporary Philosophy, the result is a powerful architectonic language which is remarkably distant from what was born before the computer era.

In the case of HOV, a strong element detaching it from the ordinary is the fact that its architectures are often thought for social aggregative forms which are completely unrelated to the west contemporary society.

The social bonds are rightly transformed by the author into formal weights, capable of influencing the project in a determinant way. Therefore I tend to suppose that the more the society will get closer to HOV's visions, the more it will be possible to see HOV's architectonic typologies accepted and realised.

Another point which I find very interesting about HOV and the current it represents, is the necessity of conceiving the architectures in the cyber-space,

that is outside human physical existence. The rules of Physics in the cyber-space are very different from those of the natural environment where the human body is collocated. Just think of the fact that we can change or eliminate the force of gravity.

Another interesting phenomenon is the possibility of manipulating the consistency of matter so that we can equalize the full and the void, redistributing or even inverting the figure of the subject.

In the cyber-space the physical context is no more in God's hands or in the laws of science, but simply in those belonging to the individual, the one who enters the cyber-space and decides to mould it according to his will.

In the cyber-space, matter has become a mere concept.

Moulding a shape in a space where it is possible to release oneself from almost all natural bonds is certainly a further separation from this kind of Architecture and the previous ones.

Nevertheless HOV, differently from other architects of the same current, does not bring the composing process to the limit, since the desire of taking its creations into the universe of human physical existence is always present.

HOV investigates the constructive possibilities in the passage of its models from the computer space to the physical one of man, making hypothesis about the techniques and the materials needed. During the process of concretisation HOV often proposes unusual construction materials which are instead common for other activities.

For HOV the desire of testing itself in the human physical existence respecting the principles of its

own architecture is so present that it is constantly invited to think about new materials in addition to the new shapes.

This author's desire seems to be that of bringing his own ideas to the limit of feasibility in the attempt – almost unconscious – of pressing moving the cyber-space near to the physical space of man.

Another interesting aspect of the formal projecting through the computer is the tendency to abandon the instrumental filters represented by plans and sections. The work is made directly on a model, perceived in its complex, which is deformed and assembled within time. During the modelling process the points of view vary continuously, we sail around and inside the shape, assimilating it in order to go on moulding it. I would say that the idea is perceived through the movement, so that time becomes an unavoidable component together with dimensionality. A consequence of this kind of modelling process is probably the fluidity of shape which tends to be infinite but limited. Every portion of the surface is immediately linked to the adjacent ones, there is no break in continuity. Another consequence of this technique is the tendency to create enveloping surfaces more than full masses.

A common valence in conceptual works is the necessity of finding a dialogue or, simply, establishing relations with the existing world. In the Architecture field the shape, even being born by the stylistic features shared by the designers, is defined through its relationship with the physical context where it is collocated. With HOV this dialectical relation with the surrounding space is almost lacking and this happens since HOV – the architectonic context – is no more the physical

space or, let me say, the genius loci, but the man himself.

The cyber-space, where the matter is a non physical but conceptual entity and senses become almost an appendix of the perceiving process, is the ideal place to project an architecture more addressed to the individual than to the social mass. Even if HOV's works are so sensuous, they would like to exist beyond sensorial reality in the attempt of engraving the pure ideas. Sensuousness is a necessary ingredient to transform this architecture into an emotional primer. It is like tasting volumes as if they were an agreeable natural event destined to being savoured not through our senses but, absurdly, through our emotional rationality. In other words, in order to know HOV's architectures and get an emotional beat from them, they should be read after understanding that what support them is not physical matter but reasoning complexity.

Andrea Carloni

HOV

在与大卫·拉伯尼交谈后，我思索了一下决定写一些东西。它有别于建筑学上为了严谨的结构而进行过分精密的检查，这种思想往往会禁锢作者。

因此，我更加喜欢用我的感觉限定自己。这些感觉来自于对一个建筑师的视觉品味——热爱探索鲜人涉足的概念领域的建筑师。

在像HOV这样一个设计工作室中，电脑在进程中所起到的基础作用是十分明显的。它将一个概念转化为一个视觉实体。

在这个控制论融合过程中，让人们区分人与机械的角色和价值是多余的，或许是不可能实现的。

然而，这种融合是否已经能够不妨碍人们诠释现代人现实的能力（创造力禁锢中的一个），我认为这是一个值得核实的有趣话题。

为了能够进行核实，HOV经历了一个简单而又必然的过程：他将电脑和人类现实的巨大结构有机地结合在一起，并通过这个新的形式开始对建筑的思考。

当我想起20世纪初一些理性建筑师的工作和创作，我明白了现今社会正开始逐渐接受他们的信息。

事实上，越来越多的“griffed”和极少主义者定义的房子用一种清晰的方式令人回想起了20世纪30年代的前卫建筑。

一个问题自然而然出现了：控制论建筑学是不是会发生相同的命运？

为了理解这个问题，我认为我们应该从一个前提开始：一种美学的表达，只有在社会的多种语言中都有可能感知到它时，它才能被广泛地接受。

此外，这些语言应该有某一种媒体的力量，使得其能够先被吸

收，再迎合各种要求，或者满足社会的需求。

我喜欢称呼这股建筑潮流为电脑控制论，希望能对它进行考量，并由此对HOV进行最终的评价。

控制论建筑学是从现代社会的独特骨架中衍生出来的，那就是计算机化。

从这个简单但范围有所扩大的基质开始，穿透了以往的科学（尤其是生物学和宇宙学）和现代哲学的格局，得出的结果是一种强大的建筑语言——显然远离了电脑纪元之前诞生的建筑语言。

在HOV的情况下，一个强大的要素使其与普通情况区别开——他的建筑往往是针对了社会的集合形式，这与当代西方社会完全不相关。

设计者将社会的束缚转化为正式砝码，这能够以决定性的方式影响方案。因此，我趋向于这样一个假设：如果社会离HOV的理想越近，HOV的建筑类型学就会更多地被接受和理解。

我发现HOV和他所代表的潮流有另一个有趣的方面，那就是在电脑空间中构思建筑的需要，而这是在人类的物理存在之外的。

电脑空间的物理规则与人类生活的自然环境大不相同。

想象一下我们能够改变或者消除万有引力。另一个有趣的现象是操作物质密度的可能性，这样我们就能够平衡物质的实与虚，重新分布甚至完全颠倒物体的形状。

在电脑空间中，物理学内容不再是“上帝之手”或者是自然界的法则，而是简单的属于个人——个人进入电脑空间根据自己的意愿决定如何铸造物理规则。在电脑空间中，物质已经仅仅变成一个概念。

在这样的空间中塑造形象，能够从几乎所有自然界的束缚中解放自己，这当然是这种形式的建筑与以往建筑更深层次的不同。

然而HOV与相同潮流中其他建筑师不同的是，他没把创作过程局限起来。因为他一直希望自己的创作能够进入人们生活的物理世界领域。

HOV在技术和材料方面做出假设，在它的模型从电脑空间到人类生存的真实空间的转换中探讨建造的可能性。

在将想法具体化的过程中，HOV经常提议用与众不同的建筑材料来代替普通材料。

对于HOV来说，他们渴望在人类存在的物理世界中测试它们的结果，这与它们自己的建筑理论相关，于是就经常需要经常思考引入新的材料以及新的外形。

这种设计者的心愿似乎是在尝试中局限了自己，几乎是在无意识中，迫切地将电脑空间接近人类的物理空间。

通过电脑创作正式的方案有另一个有趣的方面是放弃以平面剖面为代表的传统手段。这种工作直接在模型上进行，直接感知到它的复杂性，而模型可以在一定时间内变形再组装。

在模拟的过程中，观点在不断地变化，我们游历在形状的内部和内部，吸收消化并继续模拟模型。

我认为，这个概念是在运作的过程中逐渐被察觉的，所以时间与维度一样变成了不可或缺的部分。这种模拟过程的结果可能是形态的流动性，这可以趋向无穷但却是有了一定限制的。表面的每一个部分直接与临近的部分连接，在连续性上没有空隙。这项技术的另一个结果是趋向于创造封套式的表面而不是整个物体。

思维活动中的一个常见的要素是寻找对话的需求，简单来说，就是建立与现实世界的关联。

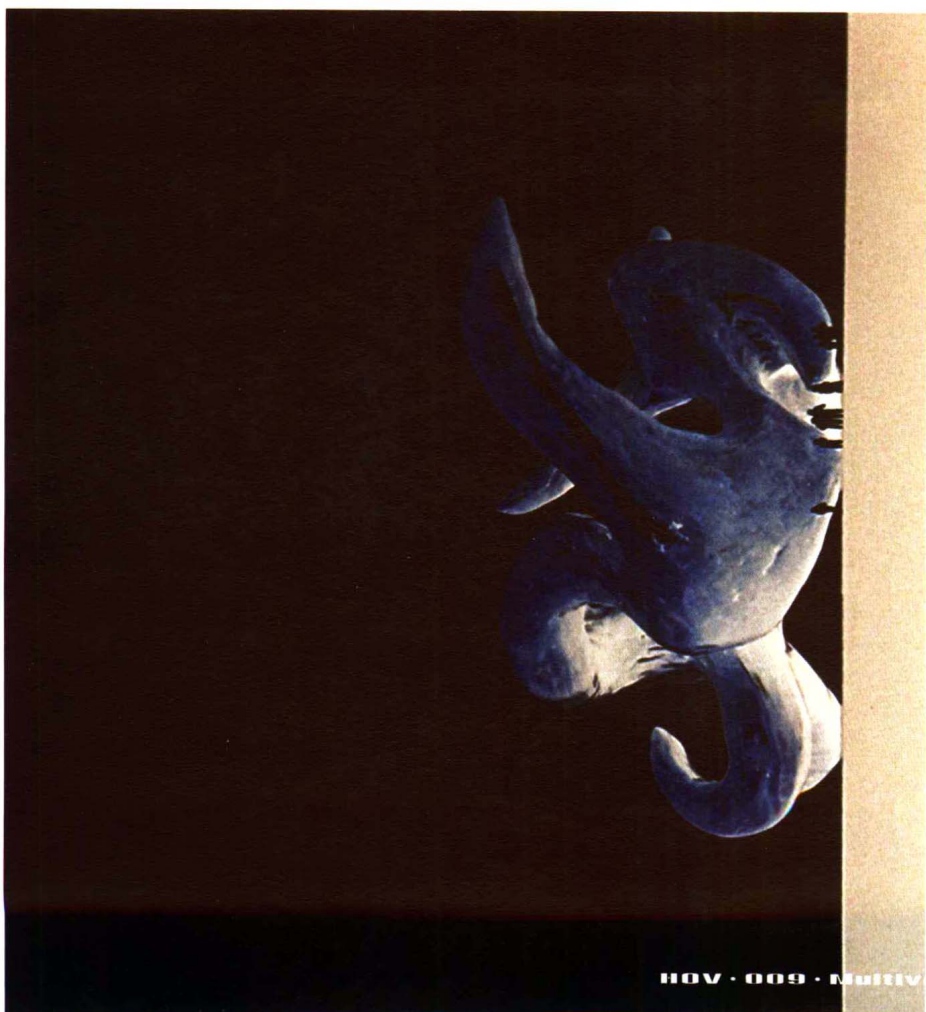
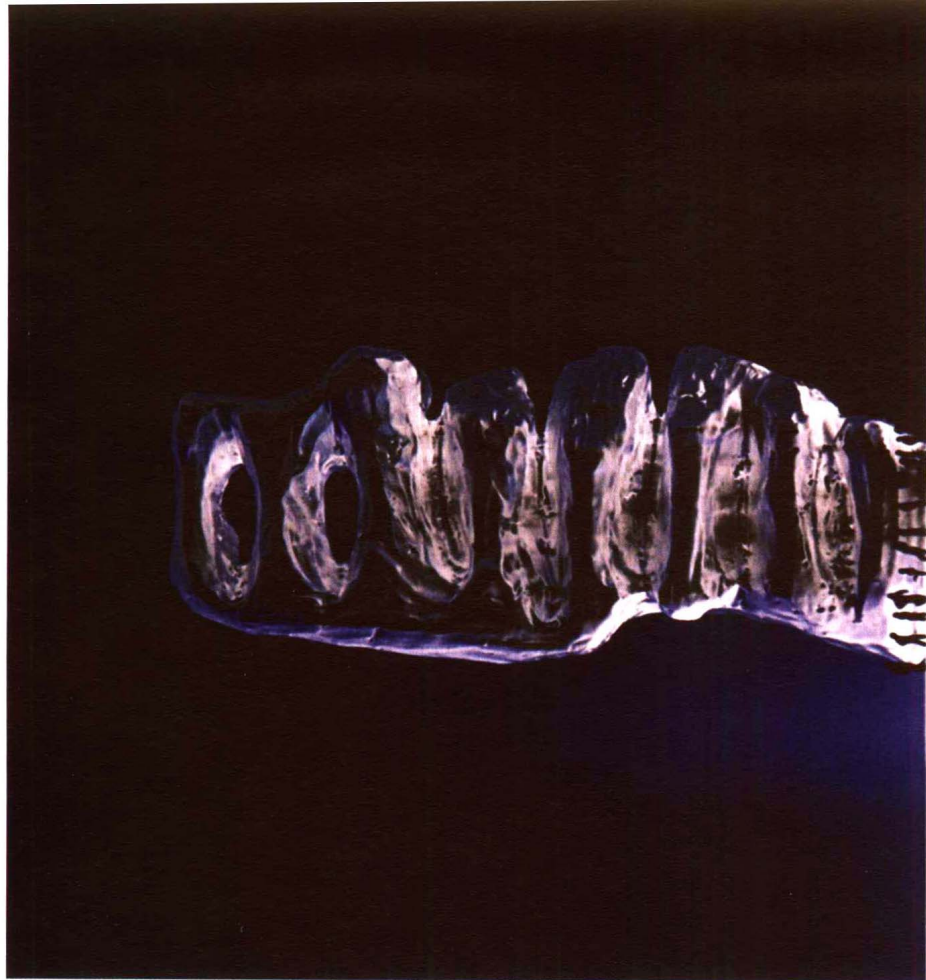
在建筑学领域，即使是来自于设计者们的风格特色，外形也是由建筑与扬地文脉之间的关系而定义的。在HOV的设计方法中，这种与环境空间的辩证关系几乎失去，这是由于HOV的建

筑的文脉已经不再是物理空间或者一个地区的特色，而是人类自身。

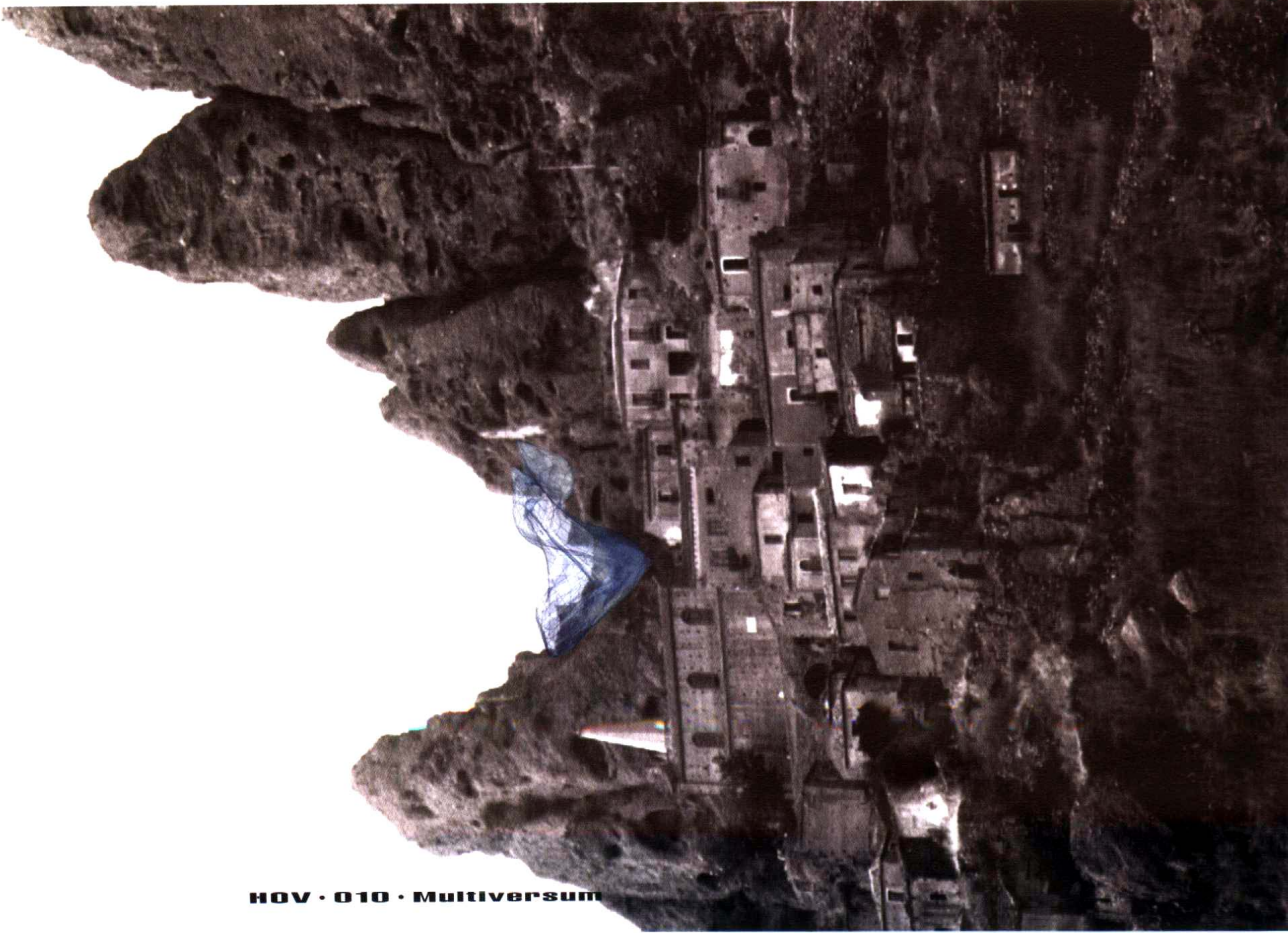
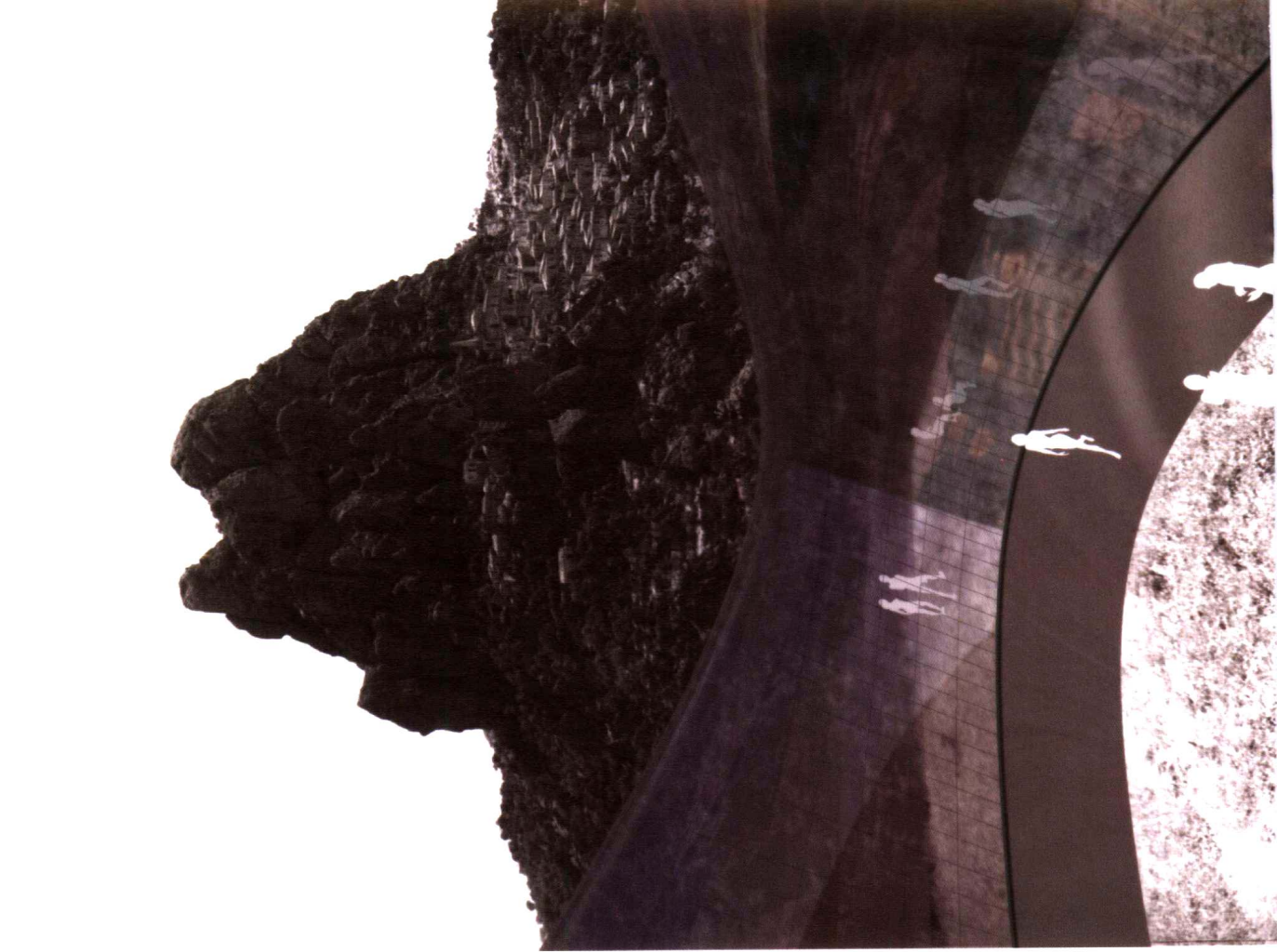
电脑空间里，物质不是物理学上的实体，而是概念上的实体。感官几乎变成了感知过程的附属品。电脑空间是理想的设计建筑的地方，这更多是对于个人而不是对于整个社会。

即使HOV的工作是如此地依靠感觉，在挖掘完美的理想的尝试过程中，他们希望能超越感觉现实而存在。知觉是将建筑转换为情感的表达的必要成分。就好像我们不是通过感官，而是有些荒谬地通过情感理性来品味这些建筑，就像它们是自然界中和谐的一部分一样。换而言之，为了了解HOV的建筑，并感受到它们情感的节拍，我们应该在理解它们之后再行解读，支持他们的不是物理学的物质而是推理的复杂性。

安德里亚·卡罗尼



110V · 009 · Multiv



HE WILL EVENTUALLY BE A "SENATOR"

Writing a few comments on the work of David Raponi provides an excellent opportunity to consider (or rather reconsider) more closely the creative work of talented young architects in the age in which we live: at the beginning of a new millennium.

There are not many people in the world, as is only right and has always been the way in the past, who stand out among their colleagues for the boldness with which they fearlessly taken on new challenges, inventing stylistic idioms which are very often close to pure experimentation, to the detriment of professional profitability, as we know it.

Nowadays, the leading exponents of architecture, highly acclaimed, widely published, acknowledged and famous the world over (to a greater or lesser extent), all on the verge of turning sixty, have made their mark as great masters by learning to combine new building methods and materials with their own exceptional ability to gradually let go of their conventional compositional know-how ready to set out on new stylistic-aesthetic adventures, decidedly in antithesis to the historical-rational canons.

This task is now made easier by the latest computer tools, which all design firms now possess and which allow creative mental concepts to be easily transferred to executive graphics or hyper-real digitalised images.

Despite this progress in computer technology for representing designs, all architects from the generation prior to David Raponi, bearing in mind they come from more or less traditional education backgrounds when thoughts used to be set down

on paper by hand, using the usual millenary instruments like a ruler and set-square, still think up their ideas subconsciously following their own personal aesthetics, all of which inevitably constrains and confines any great leaps of thought or imagination.

To really understand how David Raponi sets about representing and formulating his projects, bearing in mind how we may visualise them two-dimensionally as experimental hypotheses not really supposed to be built, we need at least a rudimentary knowledge of computers, so that we can understand how one of his mentally constructed thoughts of an idea initially starts to take shape on a virtual basis, ready to adapt to the preconceived demands of design, before eventually materialising on the computer with no limits on its form, colour or structure.

Something parallel happens to the poet when he tries to give voice to a feeling or mental intuition making free use of the language at his disposal, regardless of grammatical or lexical rules.

This freedom of representation, free from constraints and formal-constructive canons, in which school cultural education and personal professional experience only work together marginally, at least in the field of architecture, lets him face up to nature and the environment on an even standing, without shying away or making up stories about existing structures that still need to be remembered.

Competing ambitiously (and with no inhibitions in terms of merits or ethics) with the natural environment or constructions built by man is the kind of ambition associated with great innovative

architects. David is certainly a member of that club of privileged young people, and it is only a question of time until we see the fruits of his talent. Due to the natural progression in architecture, I am certain that, in a few decades, he too will become a "senator" and look at the next generations with an air of curiosity and just a little envy.

Cesare Maria Casati

14/5/2006

他最终会成为一位“评议员”

撰写一些关于大卫·拉伯尼工作的评论为我们提供了一个很好的机会，可以用来思考（或者是重新思考）生活在新千年开始之际有天赋的年轻建筑师们的创造性工作。

世界上像这样的人并不多：现在和过去都是正确的，在同行中勇敢地突出，他们面对挑战毫不畏缩，发明了风格上的术语。我们都知道，这些用语十分接近于损害专业收益的纯粹实验。

现在，在世界上受到高度赞扬，广泛关注与认同的建筑学的领军人物（在或大或小的范围内）都接近六十岁。他们通过学习结合新的建造方法、建筑材料与他们自己特殊的能力，都已经成名成大师。他们能够敢于自己传统的技术知识，敢于冒险尝试新的风格美学，果断挑战拥有悠久历史的教条。

现在这个目标能够通过最新的电脑工具较为轻易地完成，所有设计公司都掌握这些技术，它能帮助允许创造性的精神概念更加容易得转换为可执行的图象或者超现实数字化影像。

尽管表达设计的电脑技术越来越进步，所有的建筑师——从先辈到大卫·拉伯尼——都牢记着他们或多或少都是从传统教育背景出来的。想法原来是用手记在纸上，并使用沿用了千年的工具像尺子、三角板。他们仍然下意识地运用个人的审美理论构想出想法，所有的这些都不可避免地限制了思维想象的任何重大进步。

为了确切理解大卫·拉伯尼如何着手描绘和明确叙述他自己的方案，我们必须记住在二维空间内将它们形象化，就像那些不会建成的假想方案一样。另外，我们还需要一些基础计算机知识。这样我们能够理解他精神上构建的一个想法最初是如何在虚无的基础上开始形成的，并是如何满足设计的预想要求的。而有些在最终电脑将它们形象化之前没有形式、颜色和结构的限制。

相似的情形也发生在诗人身上——当他试图传达一种感觉或是精神上的想法时，他会自由地支配使用语言，而不管语法或词汇规则。

在传统的教条中，学校文化教育和个人专业经验很少共同作用。而这种表达的自由性则远离了这些约束和教条，至少在建筑学领域，可以让设计者勇敢地用一种平和的身份面对自然和环境，而不是回避或者编造有关需要铭记的现有建筑物的故事。

与自然环境和人类建造建筑的竞争（没有价值或伦理方面的约束）是与伟大的创新建筑师相联系的雄心。大卫是有这样的特权的年轻人中的一员，我们将会看到他天才的成果，那只是时间问题。

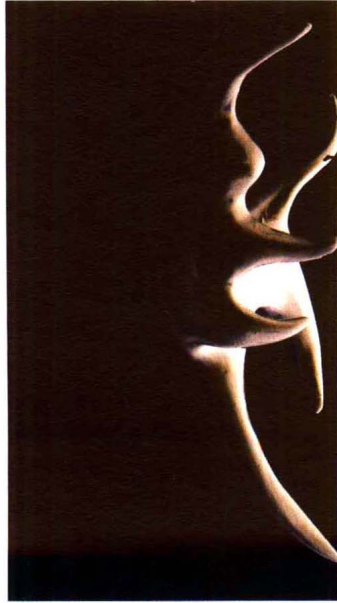
根据建筑的自然级数，我确信在几十年内，他也将成为“评议员”，并且带着好奇心和仅仅一点点嫉妒看着下一代成长。

Cesare Maria Casati

2006年5月14日



HOV · 012 · Multiversum



"I knew the extra-dimensional trip was a hard one, but I did not expect to be catapulted into a world where emotions and sensations were so strong to thoroughly wrap up my body that pulsated rhythmically at every single point. I finally was in Glossity. I had the impression of having been there already, I was living a déjà vu, but at the same time, everything seemed completely new to me. I was living in a state of well being and satisfaction: energetic flows fed me and I was in love... The matter surrounding me was soft and, at mere contact, it transported me into a sort of estranging trance..."

The sense of amazement and bewilderment one feels when observing HOV architectures for the first time – sinuous and fluctuant plaits, soft and fluid bodies in estranging landscapes – is a striking one and it certainly pushes the observer to deepen the knowledge of them, within the consciousness that such productions are exceptions in Italian architecture.

David Raponi, starting from personal passions and feelings, created with HOV a study that, conjugating the love for sculpture, quantum physics, mathematics and cognitive biology, carries out an activity of research oriented towards the change of relationship with reality: more specifically with the multiplication of the reference plans. If in traditional logic the opposition is settled down between two poles, the one of the reality and the one of the imaginary, we can perceive that this polarization is attenuated in the logic of the flow. Thus the appearance of a temporality flow marks a deep transformation of

the space that was dominated by the obsession of considering the reality free from any imaginary remainder, be it emotional or symbolic. Therefore Hov resumes "some conclusions produced by the cross-disciplinary convergence into the scientific field: the radical change of the notion of reality and organism and, in the attempt of turning over the most ordinary points of view, the less obvious aspects of experience". The ideas are born, following the thought of the epistemological anarchist P.K. Feyerabend, by occasional events dictated by the emotion of a moment or by a particular contingency...

By the way, I like to remember one of David Raponi's thoughts: "magical or right moments to face a u-turn in life do not exist, maybe they will just appear as such to us only afterwards." And he still asks this question to himself: "Why cannot we expect anything else? Why cannot we tell an adventure of the mind with the images of an architecture plan?" And finally "much of our creativity, ideation, fantasy is elsewhere. And necessarily, in the spirit of my personal research – a re-foundation of the reference models and an overcoming of the disciplinary limits – the references cannot be 'architectonically correct' ". "We spend our time and our life in contemplating what we have already contemplated: that is the most insidious conclusion and our habitat is built on redundancies. We erect the analogous and the similar, it is our architecture, and those who have a different or a distant perception are our enemies."

P. Virilio, The Negative Horizon

Hov fully expresses the tendency of the new world that moves from the solid state to the liquid one and, just as it happened during the passage from the Middle Ages to the Modern Age, also the psyche moves from the liquid state to the solid one – to the heavy thoughts. The visual polarization created during the Renaissance by the schooling, then supported by the introduction of the press, generated the long lasting illusion that space was empty since it was impossible to observe something in the void between objects.

In the virtual reality the touch, the sensory perception of the physical space is no more outside the show but within the show itself, it is the turning over of the perspective, of the spectacular images that perspective once expressed through the trompe-l'oeil. The interval is being filled up, we have lost the neutral space that, in the western conception, was well placed between the spectator and the image.

Starting from his own imagination the individual delineates projects and conceives plans that he can then decide to put into practice within the real world. The imaginary takes shape and it is organized through "possible worlds" to live in or to go to, simultaneously or subsequently. Besides, Raponi defines Glossity as a "set of episodes without a context, which are also partly indifferent to one another even belonging to a homogenous group, with a relatively uniform distribution and without privileged positions".

"We tend to live in a world of certainty, of perceptive solidity devoid of doubts where our

convictions lead us to believe that all things are just the way we see them, and what we believe in cannot have any alternative. That is the situation in which we live daily, it is our cultural condition, our way to be men."

Humber to Maturana and Francisco Varala

One must agree when David Raponi asserts that "even if a new idea reveals itself to be a wrong one, the fact that we were not able to conceive it before shows that the future can prove extremely different from what we expect". On the contrary, borrowing the holographic theory by David Bohm, what if we realised the existence of an implicit order in the universe - an order we do not see - and of an explicit one that is what we really see? The reality would not be more than a hologram of real "objects" placed in other places or times. If this is true we obviously are "self-deceptions", very similar to all the things that exist "outside us". Holograms reading holograms. Is it possible for us to understand rationally where, when and what is the true reality of which we can only express the shape?

Luigi Affuso

MULTIVERSUM

"我知道在附加的空间中旅行是十分艰难的，但我没有期盼被带入这样一个世界，在那里情绪与感觉如此强大地包裹住了我的身体，使身体在每个拍点有节奏的跳动。终于我来到了Glossy-city。我有印象曾经去过那里，我来到一个似曾相识的地方，但同时，所有事物对我来说都完全像新的一样。我生活在安宁满足的状态下：充满活力花朵孕育了我，我坠入了爱河……围绕我的东西都很柔软，仅仅触碰一下便令我着迷……"

人们第一次看到HOV的建筑之后会感到惊异和困惑，因为远远看来它们是充满了蜿蜒起伏的褶皱、柔软流动的物体。HOV的建筑是一种冲击，它的确会推动观察者加深对其的认识，并给人留下这样的印象：这些是意大利建筑中特立独行的作品。大卫·拉伯尼从个人的热情和感觉出发，与HOV一起创造了一种学说。将爱变化为雕塑、量子物理学、数学和认知生物学。他开展了一项研究活动，是针对与现实关系的变化，更加明确地说，则是建筑参照图系的增加。如果用传统的逻辑来说，这两派对立，一派是现实派，另一派是假想派，我们可以觉察到逻辑会削弱这两派的对立。因此短暂的思想的出现标志着空间深层次的变化，无论就情感上还是就象征意义而言，这种空间都受到现实的控制，没有任何想象的余地。

因此，HOV继续在“在科学领域跨学科产生的结论：现实、有机体概念的根本改变，并尝试推翻最平凡的观点和经历体验中不够显著的部分”。

这种观念的诞生得益于P.K. Feyerabend (认识论无政府主义者)的思想，并且被来自片刻情感或者特殊意外的偶然事件所激发。顺便说一下，我希望能记住大卫·拉伯尼这一个观点：“面对生活中的转折点时，不可思议的或者合适的时刻是不存在的，可能它们仅仅在事后才会出现在我们面前。”

他仍然在问他自己这个问题：“为什么我们不能期望防其他的東西？为什么我们不能一起在建筑设计上进行大胆的冒险？”最终“我们大量的创造力、构思能力、幻想去了别的地方。我个人研究的精神在于参考模型的重建和规则限制的克服，那是十分必要的。而这些参考不能是‘建筑学上正确的’”。

“我们花费了时间甚至毕业生来思索我们已经思索过的东西：那是最阴险的论断，我们的居所是建造在冗余之上的，我们竖起相似的东西作为我们的建筑，而那些有不同理解的人就是我们的敌人。”

引用: P. Virilio, The Negative Horizon

HOV充分地展现了新世界的趋向——新世界正从固态变为液态，正像世界从新世纪向近现代转变所发生的事情一样。灵魂也从液态变成固态——转化为沉重的思想。

文艺复兴时期的学校教育创造了视觉的两极分化，经过出版物的传播支持，产生了长久不衰的幻想——空间是虚无的，因为在物体之间的空洞中不可能观察到任何东西。

在虚拟现实中，触摸和物理空间的感知知觉已不在物体之外而在物体自身中。这颠覆了以往的透视图画法，打破了曾经通过图画派表达的壮观画面。空隙得以被填补，我们失去了在西方的概念中的观众和影像之间的不确定空间。

个人从自身的想象出发，描绘了方案，构思了计划，然后他就可以决定在现实世界中实行这个方案。想象得以成形，并通过所居住或者所到达的“可能的世界”而组织起来的，这个过程可以同时进行也可以有先后次序。此外，拉伯尼将Glossity定义为“一系列没有上下文的情节，即使属于同一组群各部分之间也没什么关系，有相对统一的分布但没有特别的位置”。

“我们趋向于居住在一个确定的世界，有理解的、可靠的、没有疑问的世界。在这里，我们相信所有事情就是我们所看见的方式进行，我们信仰的不会有任何改变。那就是我们每天生活的情形，是我们的文化状态，我们为入处世的方法。”

引用: Humber to Maturana and Francisco Varala

人们必须承认，当大卫·拉伯尼断言：“即使一个新的想法被发现是错误的，正因为我们以前不能构想出这样的想法，这就证明了未来有可能和我们期待的完全不一样”。相反，借用David Bohm的全息理论，是否可能我们能意识到世界中存在一种隐含的规则——一种看不见的规则，同时还存在一种我们能看到的清晰的规则？现实不过是真实“物体”在不同空间、时间的全息投影。如果这是真的，我们显然是“自欺的”，就如同存在于“我们外部”的所有事物一样。

全息图阅读全息图，我们能否理性地理解，我们仅仅能够表达外形的实物，它们的真相是究竟何地、何时，又是什么呢？

Luigi Affuso

