



METAMORPHOSIS

DERIVATIZATION AND BREAKTHROUGH

变形记

建筑立面的衍生与突破 下册

创意形/仿生形

香港理工国际出版社 编著



华中科技大学出版社

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ART COMES FROM REALITY BUT

艺术源自于现实而终止于抽象，

ENDS IN ABSTRACT.

而建筑作品则相反，

WHILE ARCHITECTURAL WORKS ARE

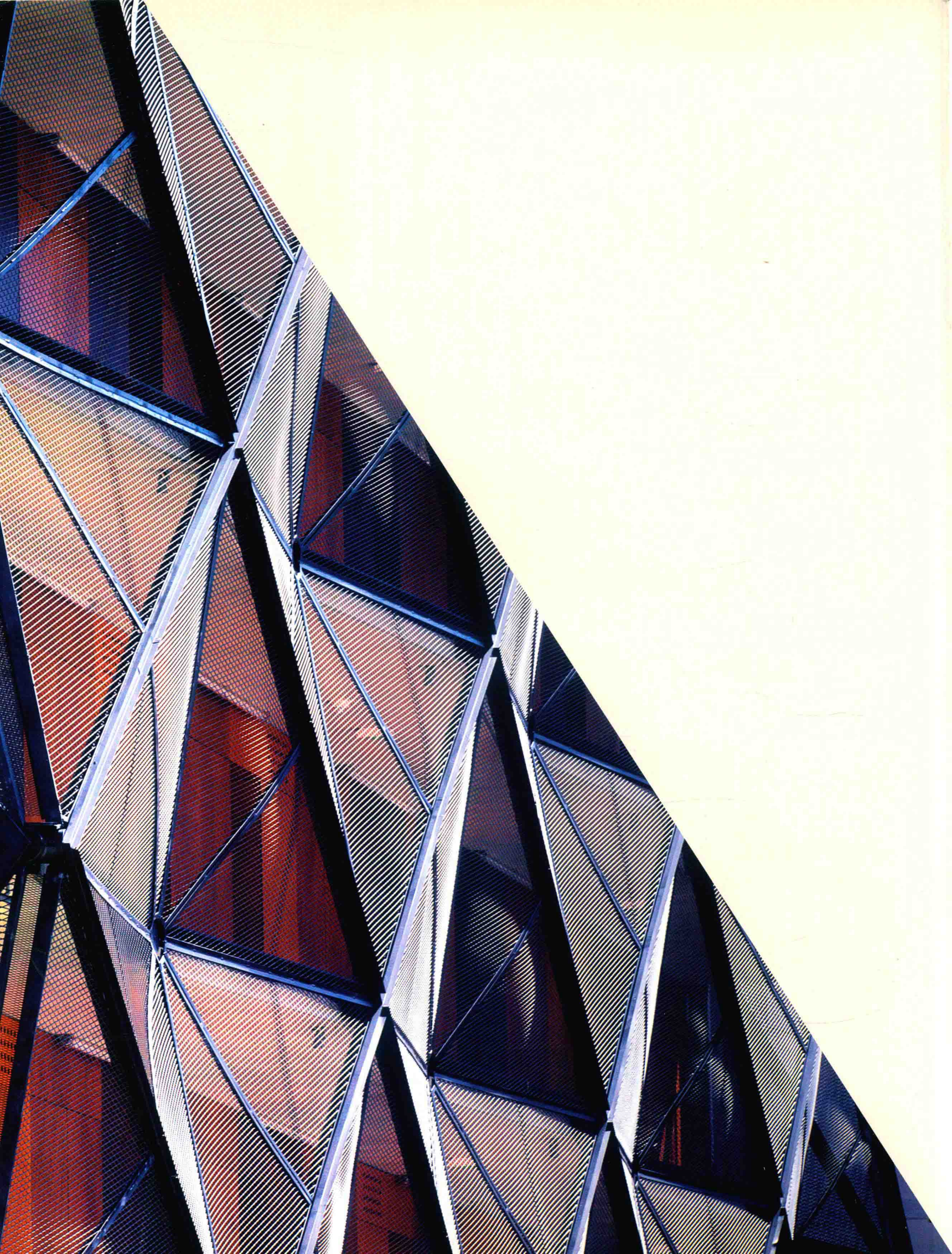
源自于抽象概念，形成于现实。

ON THE CONTRARY.

By US Modernism Architect John Hejduk

美国著名现代主义建筑师约翰·海杜克





IN WALKING TO NEW BUILDINGS,

勒·柯布西耶在

LECORBUSIER SAYS,

《走向新建筑》中说过：

"ARCHITECTURE HAS NOTHING TO DO WITH

“建筑跟各种风格无关，

STYLES AND IT STIMULATES ITS POTENTIAL

建筑以它的抽象性激发最高级的才能。

THROUGH THE ABSTRACT FEATURE WHICH IS

建筑的抽象性

SO UNIQUE AND GLORIOUS

具有如此独特又如此辉煌的能力，

THAT IT IS DEEPLY ROOTED IN THE

以至假如它扎根在俗物中，

EARTHLINGS. AND VOLUME AND SURFACE

它能把俗物精神化……

ARE THE KEY ELEMENTS TO REPRESENT

体块和表面

ARCHITECTURE."

是建筑借以表现自己的要素……。”

PREFACE

序言

In recent years, with technology development and blend of international design concepts, the architectural surface makes breakthroughs in the original shapes and aesthetic framework and focuses more on humanity and environment to provide creative sources for the surface design. Now the surface design revives with the information wave, and becomes the primary means for architects to represent the building image. It is now increasingly important.

From the contextual perspective, the plane contains the plane itself and its composition. The plane is the two dimensional feature while the composition refers to the composition of structure. Another complete definition is to disintegrate all existing forms into a perfect form. The plane composition creates a rational, orderly and abstract visual beauty through the unique visual form and shape.

The surface composition is represented in the form to bring rich effects. As the architectural surface becomes increasingly diverse, creation in surface has become the pursuit of a designer. The book tries to analyze the surface and dig out elements and compositions and the mental experience in accordance with the high definition details, offering the complete surface design concepts.

In the surface demonstration, geometric transition is mostly used, to make the abstract the architectural form become the basic form. The form beauty of basic forms gives two different mental differences, namely the different mental feeling of shape, structure and form, and the architectural concept of history and culture which contains the accepted mental feeling. Thus the book is divided into three categories of basic, creative and bionics forms and it is different from most books published. The book summarizes the plane form and composition and comes up with the surface design strategy which is illustrated by cases to take on the diverse development trend of architectural surfaces that can be drawn upon by the designer.

Architects abroad have obtained rich experiences in surface design. Development of new materials and technology has brought opportunities to the surface diversity. On the contrary, domestic architectural design started late and it is still in the stage of passive absorption and digestion. Meanwhile domestic design blindly pursues the form creation and ignores the relationship between architectural concept and local culture. Anyway, the domestic design represents the ground-breaking trial in architecture image. For the project selection, the book selects primarily the foreign projects and some excellent domestic projects and we hope the successful cases can inspire domestic designers more.

近年来,随着科技的进步和国际间设计理念的交融,建筑表皮的设计方法打破了以往单纯的造型表现和美学追求的框架,而是更多地关注人文主义和环境,并通过寻求技术与艺术的融合,为建筑表皮的创新设计提供源泉。建筑表皮设计在如今的信息化浪潮中觉醒过来,成为建筑师们表达建筑形象最常用的表现手段。建筑表皮逐渐占据着日趋重要的地位。

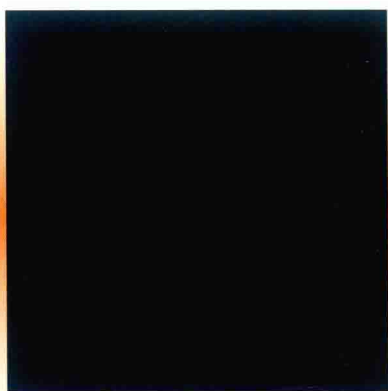
平面构成从字义上理解,可以分为两个方面来认识——“平面”和“构成”,平面是指其所运用的形体所表现出来的二维平面特征;“构成”则是指形体的组合方式。另一种较完整的定义是:将既有的形态(包括具象形态和抽象形态——点、线、面)在二维平面内按照一定的秩序和法则进行分解、组合,从而构成理想形态的组合形式。平面构成以其特有的视觉形态和构成形式组成严谨但又不乏节奏感的画面,营造一种理性、秩序与抽象的视觉美感。

建筑表皮的平面构成表现形式主要是利用平面构成原理以不同的组合方式在建筑表皮上大作构成文章,创造出丰富多彩的构成效果。在建筑表皮的表现形式日益丰富和多元化的今天,表皮的创新无疑成了设计师极力追求的目标。本书试图从平面构成的独特角度对建筑表皮进行深入分析,挖掘平面构成各要素及其构成方式以及其引发的心理体验,结合高清细部全彩图,给设计师呈现最完整、立体的创意表皮设计构思。

在建筑表皮的平面表现形式中,最通常的做法就是几何转换,即把建筑形态抽象为基本几何形,来创造独特的建筑形象。基本几何形的形态美给人带来的视觉心理差异可分为两种:一种是由于形态本身的不同外形、结构、形式给人造成的不同心理感受;另一种则是由于历史、文化的沉淀令人自然而然地想到建筑的理念与个性,它蕴涵着人们约定俗成的心理感受。本书由此划分基本形、创意形、仿生形三大类别,区别于市面上的大多数同类图书,从平面构成的角度,通过总结归纳其构成形式和方法,得出建筑表皮的设计策略,并通过成功案例进行说明论证,呈现建筑表皮的多元化发展趋势,便于设计师参考与借鉴。

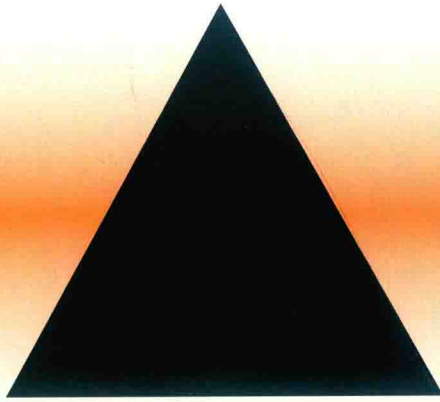
在国外,建筑师们在表皮设计方面已积累了丰富的经验,新材料和新技术日新月异,为建筑表皮的多样化发展创造了契机。相对于国外,国内的建筑表皮设计起步较晚,还处于吸收和消化阶段,在技术和表现形式方面依然相对落后;同时盲目地追求外形上的标新立异,忽视建筑理念与地域文化的关联。但无论其功过得失,都代表了国内设计师对建筑形象创作的突破性尝试。而本书对于项目的筛选,主要侧重于以国外项目为主,再精选出一些国内的优秀项目汇集成册,希望能通过这些成功的案例带给国内设计师更多的思考与启发。

**CREATIVE FORM +
SIMULATING FORM**





创意形



仿生形

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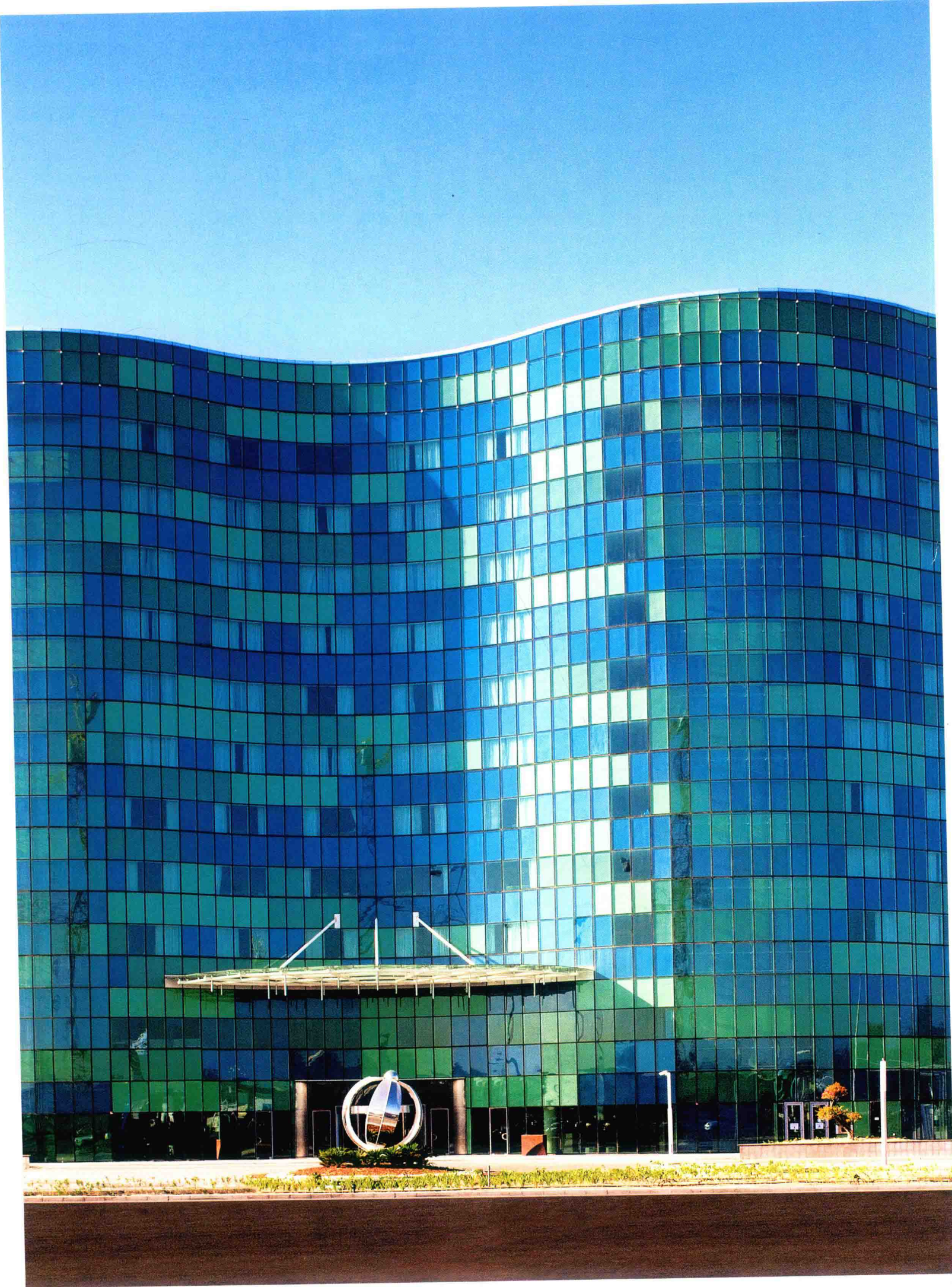
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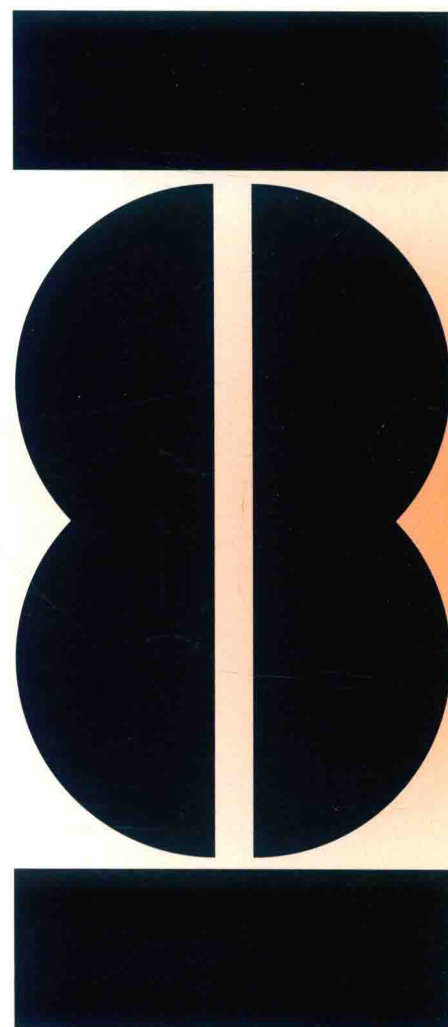


CREATIVE FORM

创意形

NEW, PECULIAR, MYSTERIOUS

新颖、奇特、富有悬念感



For the originality of architectural planar design, figure is an objective artistic form. Sometimes it is the upgrade of aesthetic, sometimes the pure beauty and sometimes the lively narrative of humorous reasoning. While retaining original design effects and meanings, figure sets forth a new concept, creates a new façade and brings viewers surprise and creativity.

In the face of complicated information and the diversity of architectural forms, the creative and mysterious plan is filled with miracles and fantasies, easier to enhance viewers' mental and psychological feelings. It can break people's routine impression on certain figures. For example, when you see a football, you'll recall the round shape. That means the project gives you a visual experience related to the daily life and thus the scene ahead leaves a deep impression in your mind.

Generally speaking, on the precondition of originality in architectural conception, bold design is introduced to give absurd, irrational, novel, fantastic and humorous performance too attract viewers, thus efficiently broadcasting the ideas of architecture. Such a method as deconstruction urges designers to adopt new ways to analyze familiar matters and also makes viewers understand the unrestrained, fantastic ideas and deeply perceive the intelligence and design purposes of the project.

From the initially visual balance breaking to the new balance seeking, the architectural conception is visually and mentally realized. Above all, the conception is to ultimately design for communication and for conveying the intention and topics of architecture. In the planar composition, the creative graph is to visually attract viewers and more importantly it's the graph that can speak that perfectly narrates the topic.

Intriguing Square Combination / Varied Triangle / Abstract Curve / Diverse Curve / Others

奇妙的方形 / 变异的三角 / 抽象的圆弧 / 多变的曲线 / 其他

在建筑的平面设计创意表现中,图形语言作为一种客观的艺术形式,有时是美学意义上的升华,有时是单纯的形式美感,有时是幽默中说理等多种别开生面的创意叙述。它在保存其设计元素原态和原含义的同时,引发新的内涵,传达新的意念,创造出新的立面形象,给观者以惊喜与创新的观感。

在外界纷繁的信息面前,在建筑造型多样化的今天,那些富有创意和悬念的平面图形充满了奇形异构、空间交错、梦幻矛盾的大胆创想,更易于增强观者视觉生理和心理的刺激程度。它能够打破人们在生活中对于常规图形的印象,比如:看到足球会想到圆形,而给人一种与既有经验定势相异的视觉效果,使出现在眼前的图形与头脑中的定势习惯产生强烈的冲突,在视觉上和心理上给人留下深刻的印象。

一般来说,创意图形在建筑构思目的明确的前提下,可以通过大胆创新设计,予以建筑荒谬、无理、新奇、梦幻、幽默的表现,通过它的独特气质吸引观者的眼球,从而有效地传达着建筑的内涵与意图,这种解构重组的方式,使设计者从新的角度,采用新的观察方法去分析熟知的事物,同时也让观者透过图形中天马行空、神奇诡异的大胆创想,深刻感知到设计者非凡的智慧和了解他们的创作意图。

从最初的打破视觉平衡到最后积极地释读得到新的平衡,正是建筑创意图形视觉和心理传达过程的最佳实现。总之,创意图形设计的终极目的是为“传达而设计”,是为了准确地传达建筑内涵与深刻地揭示主题而设计,在平面构成中,创意图形既是为了在视觉心理上吸引观者的注意,但更重要的是让图形自己说话,把诉求的主题表达得淋漓尽致,令人过目难忘。