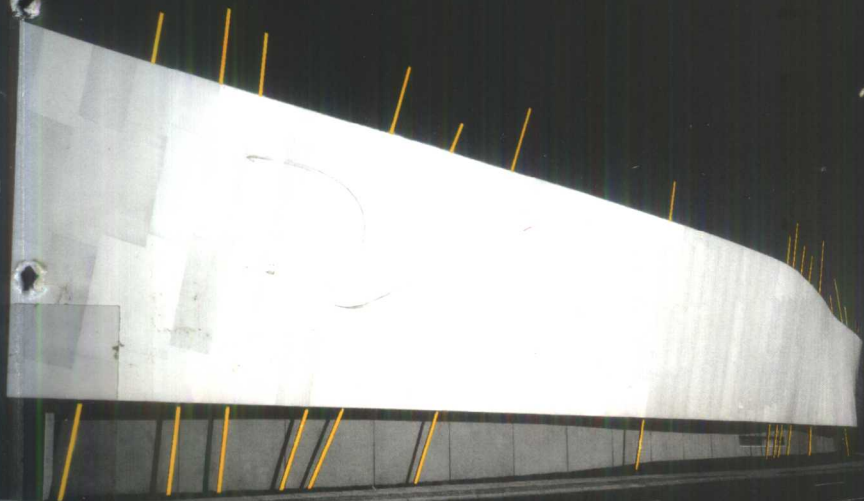




design focus Architecture

Denton Corker Marshall



设计新视点丛书

丹顿 廓克 马歇尔的建筑设计

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丹顿 廓克 马歇尔建筑设计公司

丹顿 廓克 马歇尔建筑设计公司 (DANTON CORKER MARSHALL) 于一九七二年在墨尔本创建，分别在悉尼、香港、雅加达、新加坡、胡志明市、伦敦及华沙设有公司，在全世界拥有二百多名职员。如今这个具有一定规模从事多种业务的公司，在建筑、园林、规划、展览、室内设计及项目管理等方面为澳洲与海外的个人、公司、机构及政府部门提供咨询服务。

丹顿 廓克 马歇尔建筑设计公司在高水准的设计与规划技巧上享有很高的声誉，曾在众多的设计竞赛中获得奖项，包括几项重要的国际奖项。这种国际上的确认使之在相应的国家获得重要的客户团体与政府机构的项目。

公司所完成的项目涵盖方方面面，包括从住宅到大型的市区重新拓展项目。通过先进的网络与通讯系统 CADD 的安装，公司可以提供最先进的技术来提高服务、效率与文件的质量。

丹顿 廓克 马歇尔建筑设计公司比起其它的建筑设计公司获得更多的来自皇家澳大利亚建筑学院的国家奖项。一九九六年约翰·丹顿、比尔·廓克与巴里·马歇尔一起获得皇家澳大利亚建筑学院金奖。

有关公司的进一步信息可查看网址：WWW.DCM-GROUP.COM 及阅读由巴塞尔 BIRKHAUSER VERLAG 出版社出版的《RULE PLAYING AND THE RATBAG ELEMENT: DANTON CORKER MARSHALL》一书。

在专业上追求卓越是丹顿 廓克 马歇尔建筑设计公司的根本目标，以其丰富的在建筑质量方面的成功经验，成为澳洲领先的设计公司之一。

成功的策略方案在于制定一个积极进取与专业的设计咨询团队，这个团队具有使方案生效的知识与技巧，丹顿 廓克 马歇尔建筑设计公司就有这种能力。

The Practice

Denton Corker Marshall Pty Ltd was founded in Melbourne in 1972 and also has offices in Sydney, Hong Kong, Jakarta, Singapore, Ho Chi Minh City, London and Warsaw, with a total staff exceeding 200 worldwide. The practice - now a well-established and highly regarded multidisciplinary firm - provides consulting services in Architecture, Landscape Architecture, Planning, Exhibition and Interior Design and Project Management, to private individuals, companies, institutions and government bodies in Australia and overseas.

Denton Corker Marshall has earned a reputation for a high degree of design and planning skill and has been successful in a substantial number of design competitions, several of international importance. This recognition has led to the firm being commissioned by significant client groups and government bodies in each of the countries in which it operates.

The practice has completed projects on every scale, from residential work to major urban redevelopments. Through the installation of advanced CADD, network and communications systems, the group offers the latest technological advances to improve service, efficiency and quality of documentation.

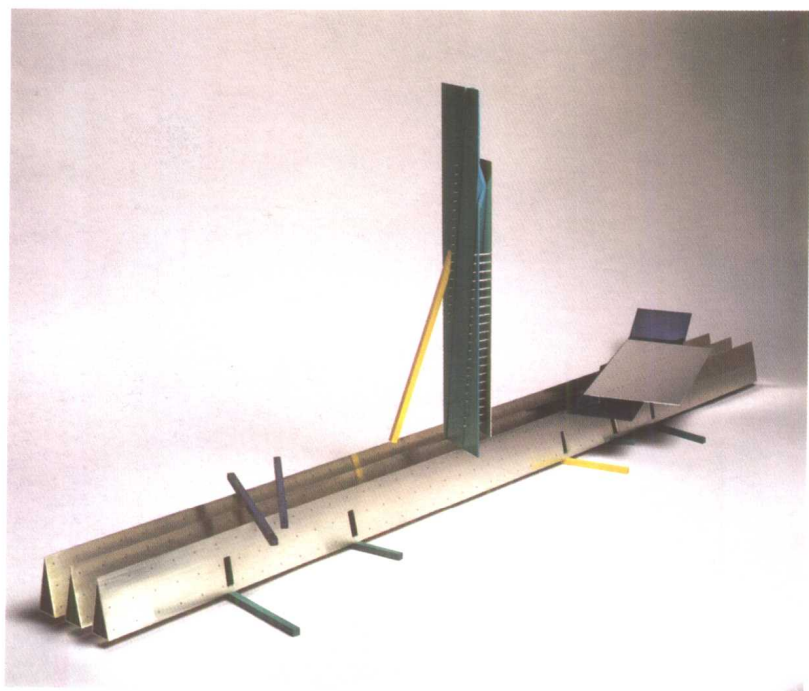
Denton Corker Marshall has received more National awards for its work from the Royal Australian Institute of Architects than any other practice, and in 1996 John Denton, Bill Corker and Barrie Marshall jointly were made the Royal Australian Institute of Architects Gold Medallists for that year.

Further information about the practice can be found at website www.dcm-group.com and in the recently released book *Rule Playing and the Ratbag Element: Denton Corker Marshall* by Haig Beck/Jackie Cooper and others, published by Birkhauser Verlag, Basel.

The pursuit of professional excellence is Denton Corker Marshall's fundamental aim - the firm prides itself on being one of Australia's leading design practices, backed up by its extensive experience in the successful production of quality buildings.

The successful resolution of appropriate strategies depends on appointing a highly motivated and professional Design Consultant team, which has the knowledge and skills to implement them. Denton Corker Marshall has this capability.





建筑与城市

城市体现着我们都市的文化。人类所有的社会都需要秩序才得以正常运作，这种秩序是通过其社会的和政治的体系加以维持的——为了避免社会的分崩离析，我们需要一些基本的法则。我们的社会因而基于秩序而构建，同时体现着这种秩序。我们习惯了有秩序的服务：街道整洁，公交基本准时，生活安全而没有干扰。建筑作为我们社会中这种状况的基本表达方式，应该大体上能够以同样规范的方式表达这一点。

从七十年代我们在堪培拉开始，对城市的探索便成了我们设计工作的核心，早已发展成形的 BURLEY GRIFFIN 计划——在城市的功能需求和地区环境的优美之间寻求默契——主宰着我们的每一件工作。它令我们对像墨尔本那样的我们曾经工作过的城市产生了新的看法。都市视点贯穿着我们的设计实践，在我们眼中，澳大利亚的建筑并不是丛林中一个突兀的个体，一个城郊住宅区或者仅仅是带游廊的房子。

从一个规划和都市设计的层面上，我们的探索自然引向对建筑的种种观点——当然也是源于秩序。结构，构造，材料等等行业都需要这种秩序才能运作，建筑因而建造起来，材料得以提供。然而，当我们在秩序当中悠然自得的时候，却只有意外，极端，乖僻的事物以及随之而来的种种讽刺、幽默和兴奋——这些规范和文明的棱角角角之间的碰撞才能激起我们的热情。在澳大利亚的民众心理当中，我们把乖僻群体“王者化”了，我们对正统心存敬畏，同时也为不期然的事物而惊喜。MACQUARIE 字典对 RATBAG 有几种定义，最常见的是无赖，另外一个性格乖张的人或者不合正统规范思想和行为。

我一直对 RATBAG 这个澳大利亚的俚语情有独钟。对正统的轻视，独断独行的能力，对社会体制的嘲弄，挑战种种根深蒂固的观念并提出新颖的路子，这些形象不断的强化着一种理念，如果你对改变，演进和超越不感兴趣的话，生活永远只是生存而已。

所以，正如前面所言，建筑成为了城市的这种文化的三维物理表征，而城市的质素随着往“系统”当中加入的点点滴滴而丰富起来——其中有些是正规而有序的，另一些则闪烁着活力和张力，引发种种讨论和争议，令人爱恨交织的刺激项目。于是，从我们正统开始，随着年月的变迁，渐渐把眼光转到那些能够让意外甚至混乱展现头角的机会。

是的，建筑于我们并不是追求社会变化的途径，建筑也不是某些艰深晦涩、循规蹈矩的学术表达。但认为建筑没有任何社会责任，也没有任何人类认识上的一致性，又或者没有必要透过巧妙和揶揄表达看法，则同样是错误的。建筑，至少对我们来说，是把楼宇的实在而功能性的局限转变为对情感、体验和认知等更为不确定的种种元素的表达。构造学是建筑的诗歌。

虽然建筑学被视为艺术的一种，但其实并不是纯粹的艺术。艺术的周遭并没有建筑学所面临的种种现实的限制，这些限制只有一个天天从事这个行当的建筑师才能体会。它们和我们自身的感知交织在一起，我们通过折衷才能一方面坚守自己的理念和信仰，同时担当作为一个建筑师的角色和责任。

我们将我们对历史的理解、建筑的复杂性、可能性、机遇与阐述赋予在建筑物上。我们付出了一生的时间积累经验，理解空间、色彩、灯光、材料、纹理、声音、顺序等等的微妙之处。

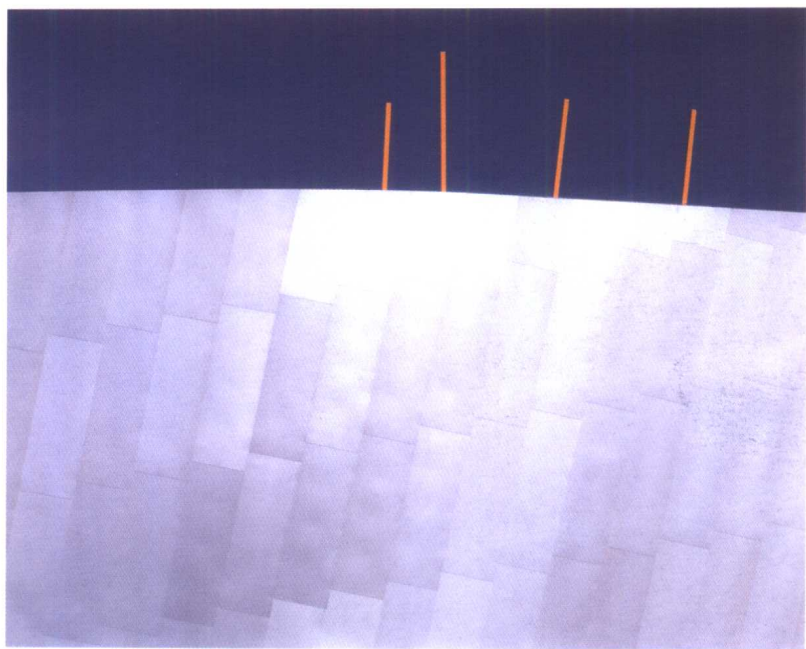
这些都是我们丹顿·廓克·马歇尔建筑设计公司看待建筑和城市的一个简介。

从理念上讲，我们接受平凡，而力图使之成为不平凡。功能的需要是现实的，我们接受——实际上我们欢迎这一点——并使之成为有利于我们的东西。这并不是说我们毫无保留地接受任何东西——只是说，我们问了该问的问题，如果答案是合理的，也就不太讲究了。然后就着手去做吧。

作为一种风格，我们并不强求时刻体现何种理念。如果我们的建筑有着某些共同的视觉元素，那是因为他们都是我们所作探索的框架。

我们时常会质疑自己固有的观念，最终而言，最难以限制的还是无尽的可能性，而集中到单个清晰、现实、但愿是明智的方案上来。优选排除的过程非常重要。因而，我们尽力推进一个意念，聚焦、提升、拓展这个意念。我们建筑因而能够融入这个意念，尽我们之所能使之为人理解。

建筑的语言就在人类建筑的事物之中。它们是真实的、环绕着我们，覆盖着我们，包容着我们。我们因此而热衷于通过方法和材料构造这些建筑（更确切的或许是告知我们的建筑）。我们非常喜欢通过材料和装配的方法来表达构造学，这是建筑的方法和意念，其令人兴奋是在于过程中的每一个细节。





Architecture and Cities: Denton Corker Marshall



Cities embody and visually represent our urban culture. All societies through their social and political structures seek to maintain order so as to function properly - we need some basic rules to avoid disintegration. Our cities therefore are built around and represent order. We expect our city services to work; the streets to be clean and our public transport to run more or less on time. We want to be safe and live comfortably in peace. Architecture as a primary expression of that human condition - of society, should in principle be able to represent or comment on that in some formmaking way.



Explorations of the City have been at the heart of our design since our work in Canberra in the 70s where we came under the spell of the highly developed Burley Griffin plan which sought to mediate between the structural needs of the city and the beauty of the country. It illuminated our view of Melbourne and the other cities in which we worked. Our Practice has an urbanised city view which does permeate our work; for example: we do not see Australian architecture as growing out of the bush, the suburbs or the house with verandah.



From the planning and urban design scale of the city our explorations led to looking at ways of building - which of course also stems from order. Structure, tectonics; the building material industry all need this order to operate. It's how buildings are built. It's how materials are supplied. However whilst being comforted by order as a cultural maintainer, we are exhilarated by the unexpected, the radical, the Ratbag and the irony, humour and excitement this provokes - the friction along the rubbing edges of formal cultural plates. In our Australian psyche we 'lionise' the Ratbag. We can be in awe of the power of the formal but equally uplifted by the surprise of the unexpected.

The Macquarie Dictionary gives us several readings of Ratbag. The common one is a rascal or rogue. Another is a person of eccentric or non-conformist ideas of behaviour.



I have always liked the Australian slang Ratbag - the iconoclasm, the ability of the eccentric, the non-conformist to laugh at our institutions, challenge our long held beliefs, and show another way through, reinforces that if you are not interested in change, in transformation or transgression you will always just accommodate.

So as I have said architecture becomes the three dimensional physical representation of this culture in the City. And cities grow in quality by the gradual

imposition of new 'bits' plugged into the system - some formally and orderly, some sparking with vigour and tension generating discussion and debate. Stimulating projects to love or hate.

So, from starting with the formal we have over the years become increasingly interested in the opportunities for the unexpected, perhaps even chaotic interference, to reveal itself.

So we don't see architecture as a means of making social change. We don't see architecture as a means of obscure, highly mannered intellectual expression. But it would be a mistake to conclude from this that we see architecture having neither social responsibility, nor intellectual integrity. Or not being capable of commentary with wit and irony. Architecture, for us at least, is the transformation of the physical and functional constraints of building into the expression of the indefinable qualities of the emotional, sensual, intellectual. Tectonics - the poetry of building.

While architecture is considered one of the fine Arts, it is not 'pure' art. Art, is not constrained by the realities that surround architecture. Architecture is constrained in a thousand ways that only a practicing architect can know. We must overlay them with our own sensibility, make compromises that leaves our integrity and belief in ourselves intact, whilst maintaining our beliefs in the role and responsibility of the architect in general.

We bring to building an understanding of history, its complexities, its possibilities, its opportunities, its interpretations. We offer a lifetime of experience and understanding of the nuances of space, colour, light, material, texture, sound, sequence. And on and on.

All of this is an introduction to the way we at Denton Corker Marshall approach architecture and the city.

Our philosophical position is to take the ordinary, and try to make it extraordinary. We accept the realities of accommodation - in fact we embrace them - and make them work for us. That's not to say that we accept everything without question - just that we ask the questions, and if the answers are reasonable, and we can live with them - then we get on with it.

We don't seek to impose a style clothed in intellectual polemic. And if our buildings have visual elements in common, it is because they are the framework through which we explore the project.

We try to question every preconceived idea we have. In the end, the hardest

thing is often to limit the possibilities, to focus on one single, clear, realisable and hopefully intelligent idea. The process of reductive distillation is critical. So, everything we bring to our project is engineered to propel the idea; to focus it, to heighten it, to expand it. So our building takes the idea and uses every measure at our disposal to make it understandable.

The language of architecture is in the volumes we create. They are real, enclosing, enveloping, containing. So we are interested in forming these volumes (perhaps it's really informing the volumes) by the way in which they are made, and the materials they are made of. We like the idea of expressing the method or idea of construction - the tectonics - in the materials themselves and the way they are assembled. The excitement of the building process down to the last bolt.

P5 丹顿 席克 马歇尔建筑设计公司

P5 Denton Corker Marshall Pty Ltd.

P6 维多利亚国家艺廊。桌子主件。1986

P6 National Gallery of Victoria, Table Centrepiece, 1986

P9 墨尔本 MONASH 大学 CAULFIELD 校园。艺术与设计大楼。
1999

P9 Art and Design Building, Monash University Caulfield
campus, Melbourne, 1999

P10 北京阳光 100 项目。位于北京朝阳区拥有 1200 个公寓的住宅项目。

P10 Sunshine 100, Beijing

The project is for 1,200 apartments in Chao Yang district of
Beijing.