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Gaetano  
Pesce



设计新视点丛书

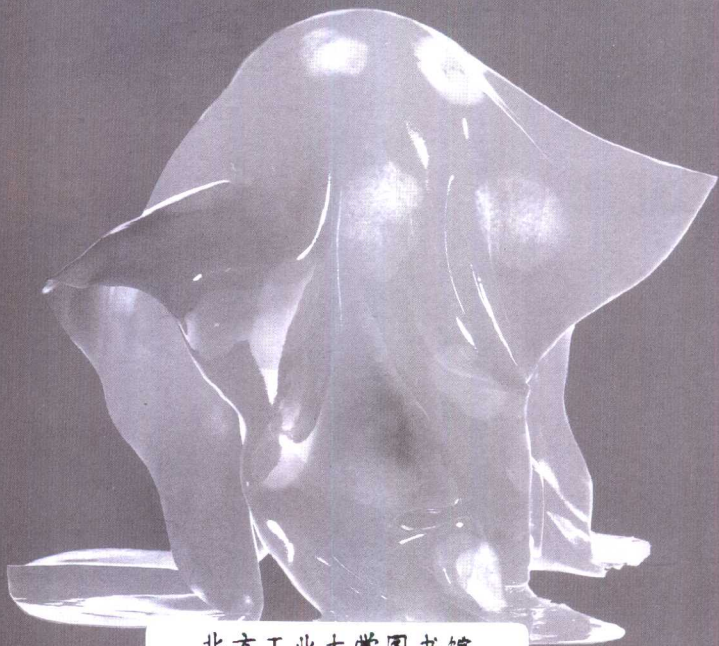
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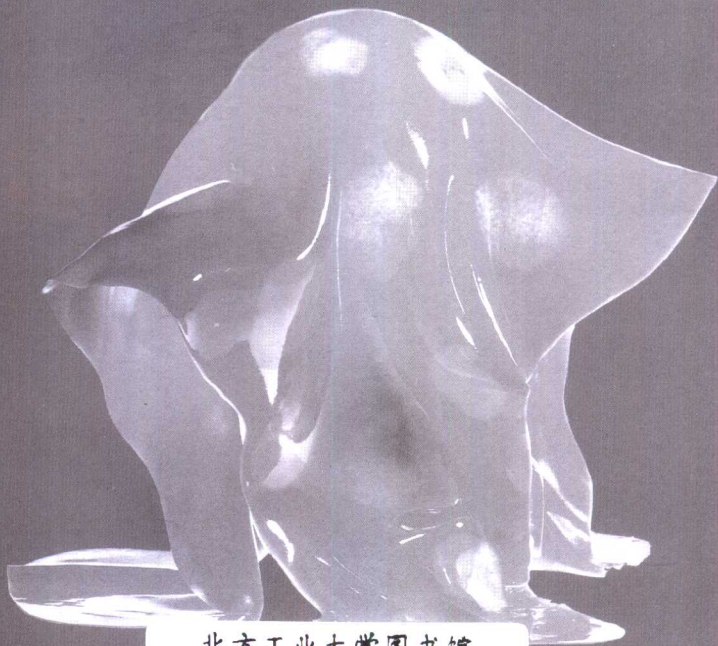
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## 盖塔诺·佩思

盖塔诺·佩思是佩思国际建筑设计公司的总裁，公司总部位于纽约，从事各种各样的设计业务：城市规划、室内设计、展览设计、工业设计和出版设计。在三十多年的实践中，佩思公司已在美国、欧洲、拉丁美洲和亚洲完成众多的公共和私营机构项目，包括民用住宅和公司办公楼。

著名设计评论家赫伯特·马查普把佩思公司涵盖广泛的设计作品形容为“建筑设计中的灵感结晶。”佩思的设计因其独特的表现力和实体感而为人称道，这些设计用色大胆，并经常采用新科技材料。

佩思于一九三九年出生在意大利的 LA SPEZIA，曾就读于威尼斯大学建筑专业。自一九八零年佩思在纽约居住与工作，在此之前他在巴黎居住了十五年，这些生活经历使他的设计风格趋于国际化。佩思曾担任美国及国外许多知名学院和机构的访问学者和教授，如纽约的 COOPER UNION。现在，佩思是斯特拉斯堡城市建筑学院的教师。他的设计作品被多种刊物介绍并在多个展览中展出。一九九六年，佩思荣幸地在巴黎佐治·蓬皮杜艺术中心举办展览，并为《问题时间》刊物的评论栏所介绍。一九九三年他成为具广泛影响力的创新设计水晶奖获得者。

作为六十年代的学生，佩思不仅受到当时社会动荡、政局不稳的影响，两位著名的人物对他的影响也不小。一位是建筑师卡罗·斯佳伯，另一位是历史学家布鲁罗·择维。佩思开始用一种跨学科的设计方法，把艺术设计和实用相结合。直到今天，他的设计仍以清晰、强调与公众交流为主，并富于人文精神。

佩思的设计特点是具有明显的象征意义，并采用手工制作。这些设计包括 LES HALLES (1979)，都灵的非亚特工厂 (1983)，巴黎的 VILLETTE 公园的儿童之家 (1985)，巴黎胡宾公寓 (1986)，大阪的有机大厦 (1990)，比利时的摩尔曼斯艺廊 (1994) 和纽约的舒曼住宅。佩思一九九四年为 TWBA/CHIAT/DAY 广告公司设计的曼哈顿办公楼被《纽约时报》誉为“一件耀眼的艺术杰作”，远远超越了现代社会浮于装饰的审美观。如同佩思所有的创新设计一样，佩思在这一项目中体现了他独特的原则：“现代主义与其说是一种风格不如说是一种设计方法，它能表达当今的概念，描述一个尊重宣扬个性的未来。”

佩思公司设计的第一座大规模建筑于一九九三年在大阪竣工，名为“有机大厦”。大厦外墙为鲜红色，配有一个复杂的自动供水玻璃纤维种植系统，大楼的各个方位都种有植物。大阪市政府对此设计赞不绝口，并承担了该大厦永久的维护工作。

最近，佩思在设计巴黎里尔的艺术馆入口时，创造性地采用了大型玻璃材料。

一九九八年，他为 WARHOL 设计了展馆，WARHOL 是一间位于索罗门·古根威博物馆的工厂，原来在维也纳。一九九九年设在毕尔巴鄂。

佩思设计的作品为许多一流博物馆作永久性收藏，这些博物馆包括纽约现代艺术博物馆、大都会艺术博物馆；旧金山现代艺术博物馆；伦敦的维多利亚与阿尔伯特博物馆；巴黎装饰艺术博物馆及佐治·蓬皮杜艺术中心；蒙特利尔装饰艺术博物馆与加拿大建筑中心。

佩思在工业设计和室内设计上进行的大量实验也是他成名的一大原因，这些实验包括开发一系列如今已经成为固定风格的桌（森逊 NO.1 和森逊 NO.2），椅（欧普系列，达里拉，FELTRI，格林街和百老汇 543 号椅），灯具（“树”，“方形”，“灵魂”，RAG），这些作品深受专家和收藏者的赞赏。

佩思不但和一些著名家具制造商如意大利 B & B，卡斯纳和“VITRA 国际”制造商保持长期合作关系，还在纽约创立了 FISH DESIGN 公司，开发与制作家居设计用品，灯具，珠宝等。最近他又创造了另一种家具系列“天空”。他的公司也因其用材的前卫而备受关注，包括树脂材料，拼图似的地板，利用再造纸与塑料加工而成的新型建筑材料。一九九七年，佩思在建筑设计中创新的用材成为他个展中最受关注的焦点，展览名为“未来还是现在？盖塔诺·佩思：材料探索”。







## Biography of Gaetano Pesce

Gaetano Pesce is principal of the New York City-based international architecture and design firm Pesce Ltd, which undertakes diverse commissions in architecture, urban planning, interior and exhibition design, industrial design and publishing. In more than 30 years of practice, Pesce has conceived public and private projects in the United States, Europe, Latin America and Asia, from residences to gardens and corporate offices.

Pesce's extensive body of work-recognized for its emotive and tactile qualities, unrestrained use of color, and insistence upon innovative building materials developed through new technologies-has been described by prominent architecture critic Herbert Muschamp as "the architectural equivalent of a brainstorm".

Born in La Spezia, Italy, in 1939, Gaetano Pesce was trained at the University of Venice, Faculty of Architecture. He has lived and worked in New York since 1980; before, he resided in Paris for 15 years, which has influenced the internationalism of his approach. Pesce has served as a visiting lecturer and professor at many prestigious institutions in America and abroad, including the Cooper Union in New York. He is currently a faculty member at the Institut d'Architecture et d'Etudes Urbaines in Strasbourg. His work has been the subject of numerous publications and exhibitions, and in 1996 he was honored with both a comprehensive career retrospective at the Centre Georges Pompidou in Paris and publication of the seminal volume Gaetano Pesce: Le temps des questions. Gaetano Pesce was recipient in 1993 of the influential Chrysler Award for Innovation and Design.

As a student in the 1960's, influenced equally by the social and political upheaval of the day and the teachings of such noted figures as architect Carlo Scarpa and historian Bruno Zevi, Gaetano Pesce began developing an interdisciplinary approach to design that encompassed art making and performance. To this day, a sense of narrative and an emphasis on public interaction remain central to his architecture and account for its humanism.

A distinctly figurative aspect and a hand-crafted quality thus characterize Pesce's most well-known commissions. Among these are proposed projects for Les Halles (1979) and the converted Lingotto Fiat Factory in Turin (1983); the Children's House for the Parc de la Villette in Paris (1985); the Hubin apartment in Paris (1986); the Organic building in Osaka (1990). The Gallery Mourmans in Knokke-le-Zoute, Belgium (1994); and the Schuman residence in New York (1994). Pesce's Manhattan office for the advertising agency TWBA/Chiat/Day, completed in 1994, was hailed by the New York



Times as "a remarkable work of art... that bears no resemblance to the sleek, hard-edged esthetic we've come to associate with the modern world". In this project, as in all Pesce initiatives, the architect expressed his guiding principle: that modernism is less a style than a method for interpreting the present and prescribing a future in which individuality is preserved and celebrated.

Pesce Ltd's first free-standing, full-scale building was completed in Osaka, Japan, in 1993. Dubbed the "Organic Building", it features blood-red facades that incorporate a complex system of self watering fiberglass planters sprouting abundant, living vegetation across the entire breadth and depth of the building's surfaces. Acclaim for the project prompted Osaka city officials to designate the structure a landmark and undertake maintenance of the Organic Building in perpetuity.

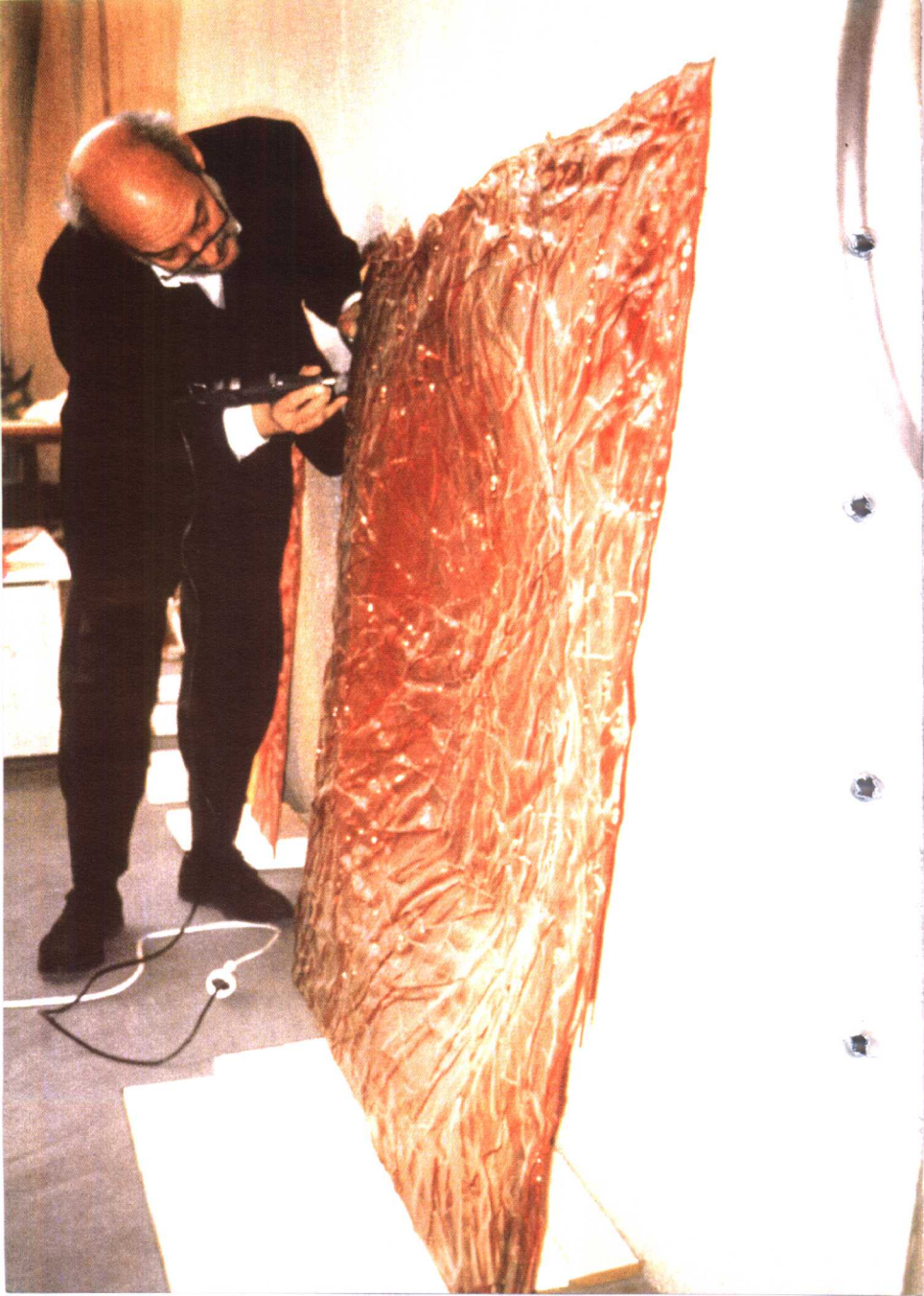
Recently, Gaetano Pesce has created monumental glass design elements that define the major public entrance areas of the Palais des Beaux Arts of Lille.

In 1998, he has built an environment to house the major exhibition Warhol: A Factory at the Solomon R. Guggenheim Museum, first in Wolfbourg, in Vienna, and in 1999 in Bilbao.

Gaetano Pesce's work is represented in the permanent collections of leading museums, including The Museum of Modern Art and The Metropolitan Museum of Art in New York City; the San Francisco Museum of Modern Art; the Victoria and Albert Museum in London, the musée des Arts Décoratifs and the Centre Georges Pompidou in Paris, and the musée des Arts Décoratifs and the Centre Canadien d'Architecture in Montreal.

The architect's reputation has also been built upon exuberant experimentation in the area of industrial design and furnishings, including development of a series of now iconic chairs (the UP series, Dalila, Feltri, Greene Street and 543 Broadway chairs, among others), tables (Sansone I and Sansone II) and lamps (including the Tree, Square, Ghost and Rag lamps) that are highly prized by connoisseurs and collectors. In addition to maintaining long-standing relationships with such landmark furniture manufacturers as B&B Italia, Cassina and Vitra International, Gaetano Pesce has launched in New York City the company Fish Design to develop and manufacture home design objects, lighting and jewelry for the consumer market. He launched recently another home design collection called Open Sky. The firm has also received much attention for its pioneering use of new materials - including one-of-a-kind pictorial floors and fixtures made from resin - and its creation of original construction components from such resources as recycled paper and plastic. In 1997, the architect's

inventive uses for new materials in construction and design were the focus of the solo exhibition *Is The Future Now? Gaetano Pesce: Material Explorations* at the gallery of Material Connexion in New York City.



## 设计论述

著名文艺评论家及作家迈克尔·索金曾这样评价佩思的作品：“他的家居设计和他的城市建筑设计一样，以其强烈的象征性脱离了大机器产品的特性。这些设计品不仅仅吸引了人们的视线，同时也引起了人们强烈的触摸欲望，不断地给人带来惊喜。”

在过去的三十年中，佩思一直设法重新给建筑设计赋予有用性。为此，他采用了与流行文化，大众生活密切相关的清晰象征手法，创造了一些新的形象。他采用适用于建筑结构的材料，同时能使设计成品真正满足实际需要。近年来的建筑设计大多是冷漠，单调，或是趋于标准化，无法激起人们的激情，他尝试着在设计中融入惊喜，乐观，动力和新颖的感情色彩。

Of Pesce's objects, noted cultural critic and author Michael Sorkin has written: "Like the buildings and urban areas he plans, the objects Pesce designs stand out from run-of-the-mill products because of their strong figurative quality, which not only draws the eye but cries out even more for tactile contact. They never cease to amaze".

For the past 30 years, Pesce has been trying to give architecture back its capacity to be 'useful', by quoting recognizable, figurative images commonly associated with street life and popular culture, and by generating new typologies. He uses materials that fit into the logic of construction, while performing services appropriate to real needs. Architecture of the recent past has mostly produced cold, anonymous, monolithic, antiseptic, standardized results that are uninspiring. He has tried to communicate feelings of surprise, discovery, optimism, stimulation and originality.

社会政治问题

A SOCIO-POLITICAL QUESTIONNING