

# Greg Lynn

## FORM 之 形式

数码建筑物语之格雷戈·林恩,美国,瑞士



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# Greg Lynn

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## THE ART OF GREG LYNN FORM

Since the mid-nineties our firm has pioneered the use of animation software for new design possibilities architecture. Through teaching, lectures and publications, such as the book *Animate Form*, this approach has had a considerable impact on today's young architects and designers. Because of this unprecedented use of new media in architecture, Time Magazine selected Greg Lynn as one of Time's 100 Innovators for the next century. Because of these first experiments with new media techniques in architecture our work is often included in both group and individual art exhibitions that focuses on creative and innovative uses of technology. Seven years ago, we exhibited hundreds of small rapid prototype models that were three-dimensional stills taken from animations of evolving building volumes that we designed. This first exhibit and installation traversed the scales of the gallery space, the display cases, models and display screens and communicated an atmosphere of digital mutation and vitality. When asked to participate in the "Body Mecanique" exhibition at the Wexner Center for the Arts we launched what has become a three-year research study into mass-produced one-of-a-kind homes called the "Embryological House" project. In this installation we used CNC machinery to robotically manufacture the components of a house, all of which were subtly different in size and shape resulting in endless possible mutations and customization of personal homes. Recently we worked in collaboration with Fabian Marcaccio on an exhibition that merges paintings with architecture through the combinatory media of digital form. The first exhibition of this digital hybrid was an all building show called the "Tingler" at the Secession Museum in Vienna. Two years later we reconfigured and redesigned the exhibition and called it the "Predator", shown at the Wexner Center for the Arts. This year the Institute of Contemporary Art in Philadelphia opened a show called "Intricacy", curated by Greg Lynn. As its name suggests, the show's focus is to collect and convey the contemporary beautifying techniques of architects, fashion designers and artists. Various works were selected for their complexity in details, innovative use of patterns and articulation of surface and mediums. Our office designed a system of intricate ceiling panels to illuminate dually the individual as well as aggregate intricacies of the exhibit. We have also been included in a broad range of exhibits throughout the world, Our current projects have been in exhibits in Graz, Austria, for the Steirischerbst's "Latent Utopias", in Munich, Germany for the opening of the new Architekturmuseum, and in the Busan Biennale, in South Korea. Also this year, Alessi will unveil our super-formed titanium coffee and tea set at the Milan Furniture Fair. In 2000, our work was included in the Italian and Austrian Pavilions and represented the United States, along with Hani Rashid, in the American Pavilion. Our office's extensive experience in the design of installations as well as design of exhibits provides us with the knowledge and insights held by artists and institutions.



**格雷戈·林恩形式之建筑艺术：**从20世纪90年代中期开始，我们的事务所就已经成为使用动画软件来创造新的建筑设计可能性的先锋。通过教学、讲座以及出版《例如《动画形式》》一书，我们这种研究尝试已经对当今的年轻建筑师和设计师产生了相当可观的影响。正是由于这些新媒介在建筑设计中前所未有的使用，格雷戈·林恩入选《时代周刊》评出的将对21世纪产生深远影响的100位革新者之一。由于对这些新媒介技术在建筑中首次的试验性运用，我们的作品常常以个人和团体性参与的关注技术的创造性和革新性运用的艺术展览形式出现。七年以前，我们展示了上百件小型的快速原型模型，这些三维静物都是我们从我们设计的建筑体的动画中提取出来的。首次的展品与装置贯穿了画廊空间、陈列柜、模型和演示屏，传达了一种数字性的突变与活力。当应邀参加维克斯奈尔艺术中心的“身体机械”展览时，我们启动了一个叫做“胚胎学住宅”的计划，此计划从后来的一个三年研究课题发展成为一个能够大批量生产的具有个性化特质的房屋住宅项目。在这个装置当中，我们运用电脑数值控制对一栋房屋的部件进行机械化的制造，这些部件在尺寸与形状上都存在着精确的差异，这使得私人住宅的大规模定制和个性化变异有了无限的可能。近期，我们与费边·马卡西欧协作，共同运作一个旨在展示通过数字化形式的可组合媒介将绘画与建筑融合的展览。这种数字混合物的首次展览是一个被命名为“躁动的什格”的，在维也纳分离派博物馆展出的建筑物。两年后，我们对这一展览进行改体和再设计，将之命名为“掠食者”，并在维克斯奈尔艺术中心进行展出。同年，在格雷戈·林恩的策划下，费城当代艺术协会举办了一个名为“错综复杂”的展览。正像它的名字所暗示的一样，这个展览旨在聚集与传达当代建筑师、时装设计师和艺术家的精美技术。多样化的作品因为它们细节上的复杂性，对于图案的革新运用以及表皮与媒介的关联性而被选中参展。我们的事务所设计了一种错杂的天花板来为展览上的单个展品和整个相互交错的展品同时提供双向的照明。我们还参与了一系列的范围更为广大的世界性展览：我们最近的作品参加了奥地利格拉兹的Steirischer Herbst的“潜伏的乌托邦”展览；德国慕尼黑新建筑博物馆的开幕展览；韩国的釜山双年展；同年阿莱西在米兰家具节上将揭开我们特制的成型钛金咖啡和茶具套装的面纱。2000年《威尼斯建筑双年展》，我们的作品在意大利馆和奥地利馆展出，并和海尼·拉什德一起代表美国馆参展。我们的事务所在装置设计与展览设计方面的广泛体验为我们带来了艺术家与公共团体所拥有的知识和见解。

**设计之理念：**建筑设计的实践及其产物能够参与到重新界定文化和环境的新开发当中，我们的设计工作即基于以上原则展开。我们渴望将当代技术的流动性、灵活性和复杂性以建筑的形式表达出来。我们倡导创造性地将建筑的功能性、文化性和建造的可能性与一种新的形态表现方式关联起来。由于这种试验性的尝试，我们项目的美学标记在每一个具体的文脉、预算与功能的基础上不可避免地变化着。通常，这种具有灵活性的设计尝试将依据于精确变化的光滑表面所构成的流动空间来进行。这种连贯的形式语言在近年的众多领域中均有发展，而在建筑设计当中，我们发现这样的表面有利于创造一个严密而且可适应的空间。这些结构引领了事务所在专业前沿上的革新地位和建造方案的实现。

每一个新的方案对于设计团队和客户来说都是一个新的挑战。正如建筑本身一样，设计过程也已经成为多年的理论和技术的准备以及持续研究的一部分了。总设计师格雷戈·林恩通过他的教学、讲座、展览和出版活跃在艺术界和学术界。由于与更广泛的知识性文化的交织，其设计过程已经超越建筑本身扩展到一个更广阔的公共领域之中。这就使方案与客户双方都能够以一种高度的可见性下进入超越建筑本身的物质文脉的公共环境中。

通过美国和欧洲的方案，我们将传统的设计事务所重新定义为一种跨越了地理和专业界限的协作体。我们不仅服从而且依赖于专家、顾问以及使用者的投入。我们广泛参与分布在全球范围内的设计团队，并且与国际性的和地方性的顾问和建筑师共同工作。通过开拓电子网络的信息转换，我们已经有能力将地理上迥然相异的工作团队整合成为一个相互凝聚的设计小组。使用这种方法，我们便可以同时吸取地方经验与国际专家意见的有利之处。我们积极地借用由航空学、海军、汽车、工业设计、物理地质学和电影工业等一系列的学科所发展起来的电脑软件和硬件。这些方法适应于建筑设计并给其带来不可预见的和有趣的结果。

## DESIGN PHILOSOPHY

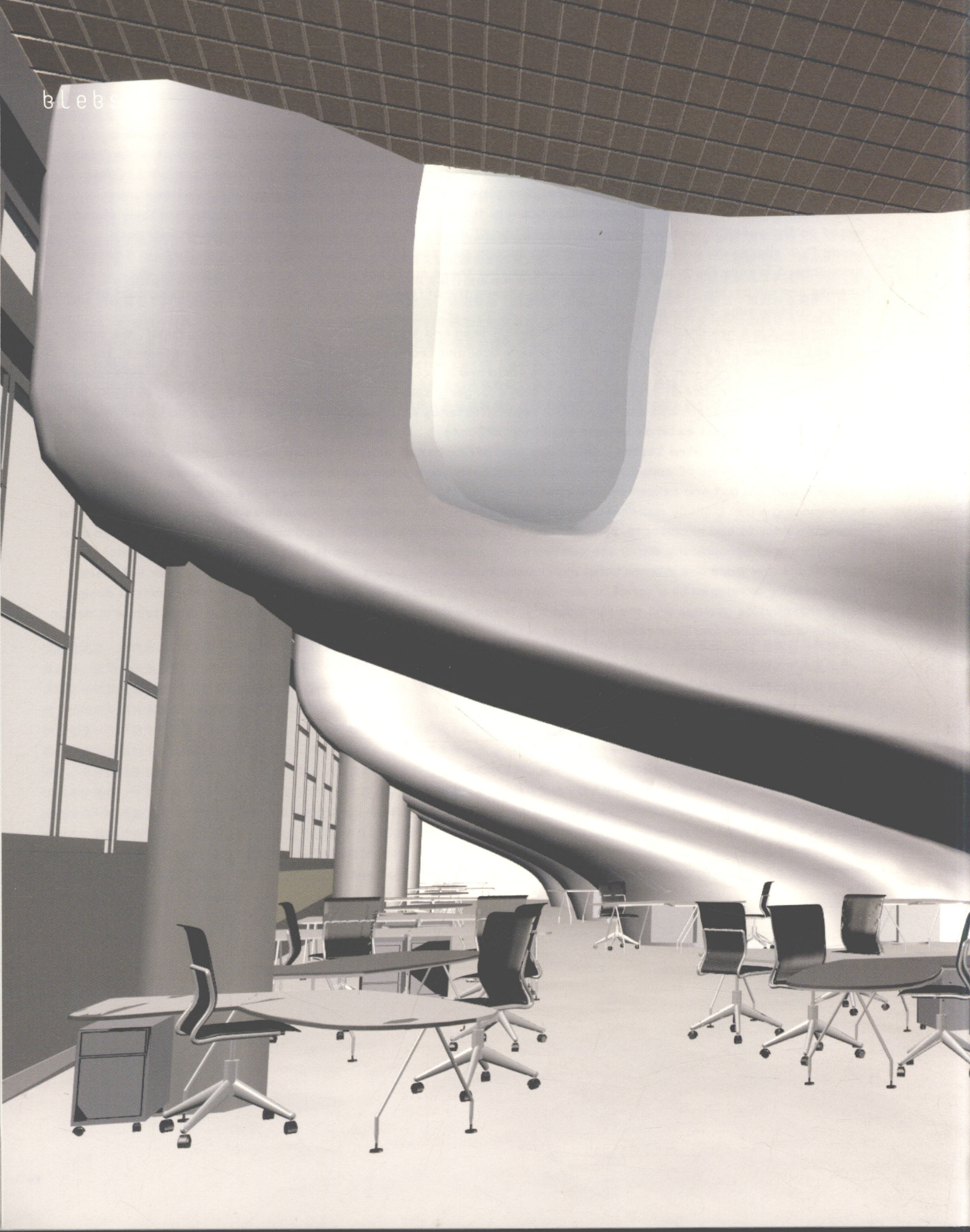
Our design practice is based on the philosophy that both the practice and the products of architectural design can participate in the new developments that are redefining culture and our environment. It is our desire to translate the fluidity, flexibility and complexity of contemporary technologies into built form. We attempt to creatively relate the functional, cultural, and construction concerns of architecture to a new formal expression. Because of this experimental approach, the aesthetic signature of our projects inevitably changes based on the specific context, budget and function of each project. Often, this flexible design approach yields fluid spaces composed of subtly varying smooth surfaces. This formal language of continuity is a recent development in many fields and in architecture we find these surfaces useful for inventing spaces which are both precise and adaptable. These structures have allowed the office to remain innovative while realizing built projects on the cutting edge of the profession.

Each project is a new challenge for both the design team and the client. Along with the building itself, the design process becomes part of several years of theoretical and technical preparation and ongoing research, the design principal, Greg Lynn, is active in the art world and in academia through his teaching, lectures, exhibitions and publications. Because of this involvement with a larger intellectual culture, the design process extends beyond the building itself into a larger public realm. This lends a high visibility for both the projects and the clients to a public that extends beyond the physical context of the buildings.

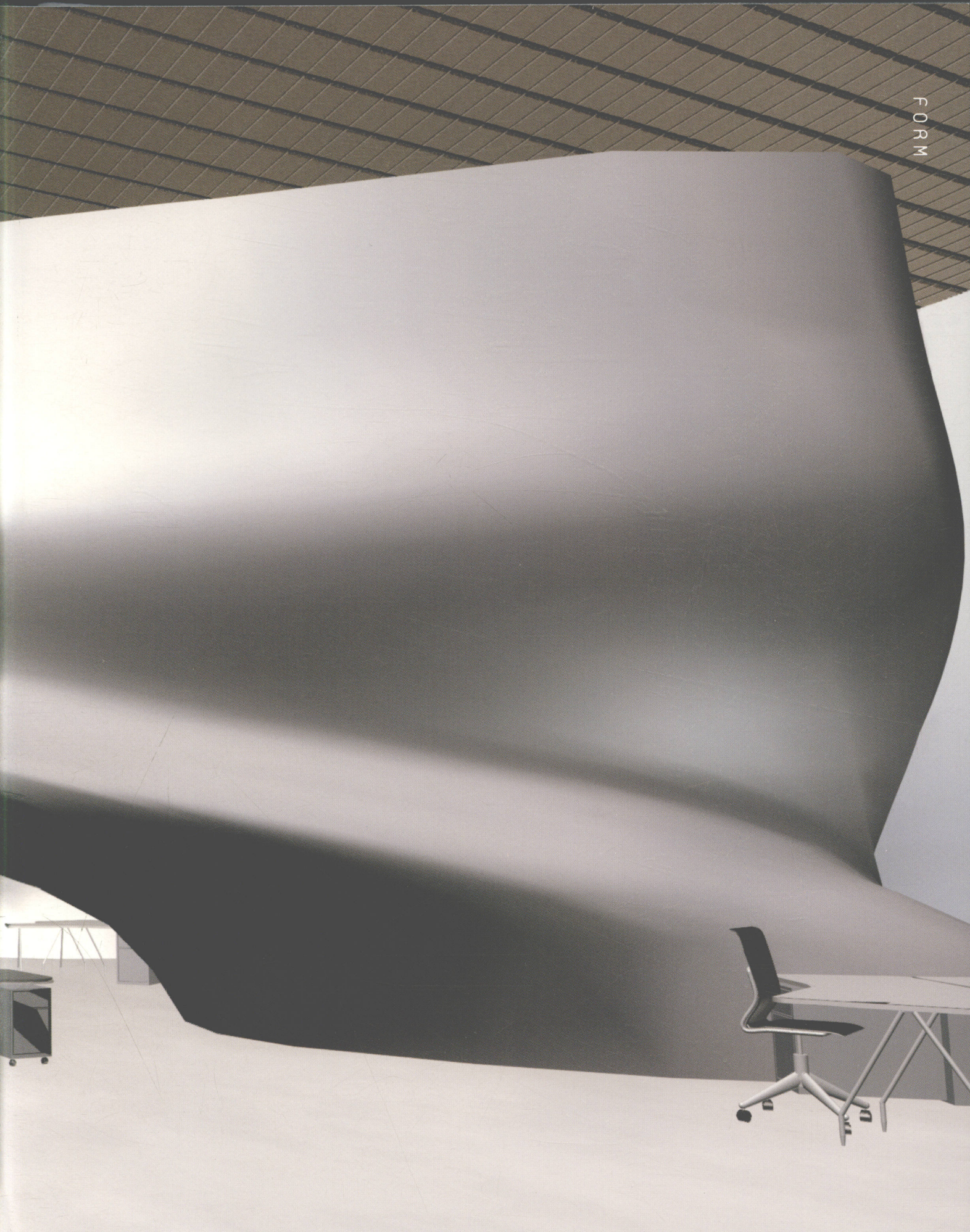
With projects in the United States and Europe, our office has already redefined the conventional design office to include forms of collaboration that cross both geographic and professional boundaries. We are not only amenable to, but are reliant on the input of specialists, consultants and users. We are experienced in participating within globally dispersed design teams and we have worked in combination with both international and local consultants and architects. By exploiting information transfers via electronic networks we have been able to integrate geographically disparate parties into coherent design teams. In this way we can take advantage of both local experience and international expertise simultaneously. We actively borrow both computer software and hardware developed by a range of disciplines including: aeronautical, naval, automotive and industrial design; along with physics geology and the film industry. These methods are adapted to the tasks of architectural design yielding unforeseen and interesting results.



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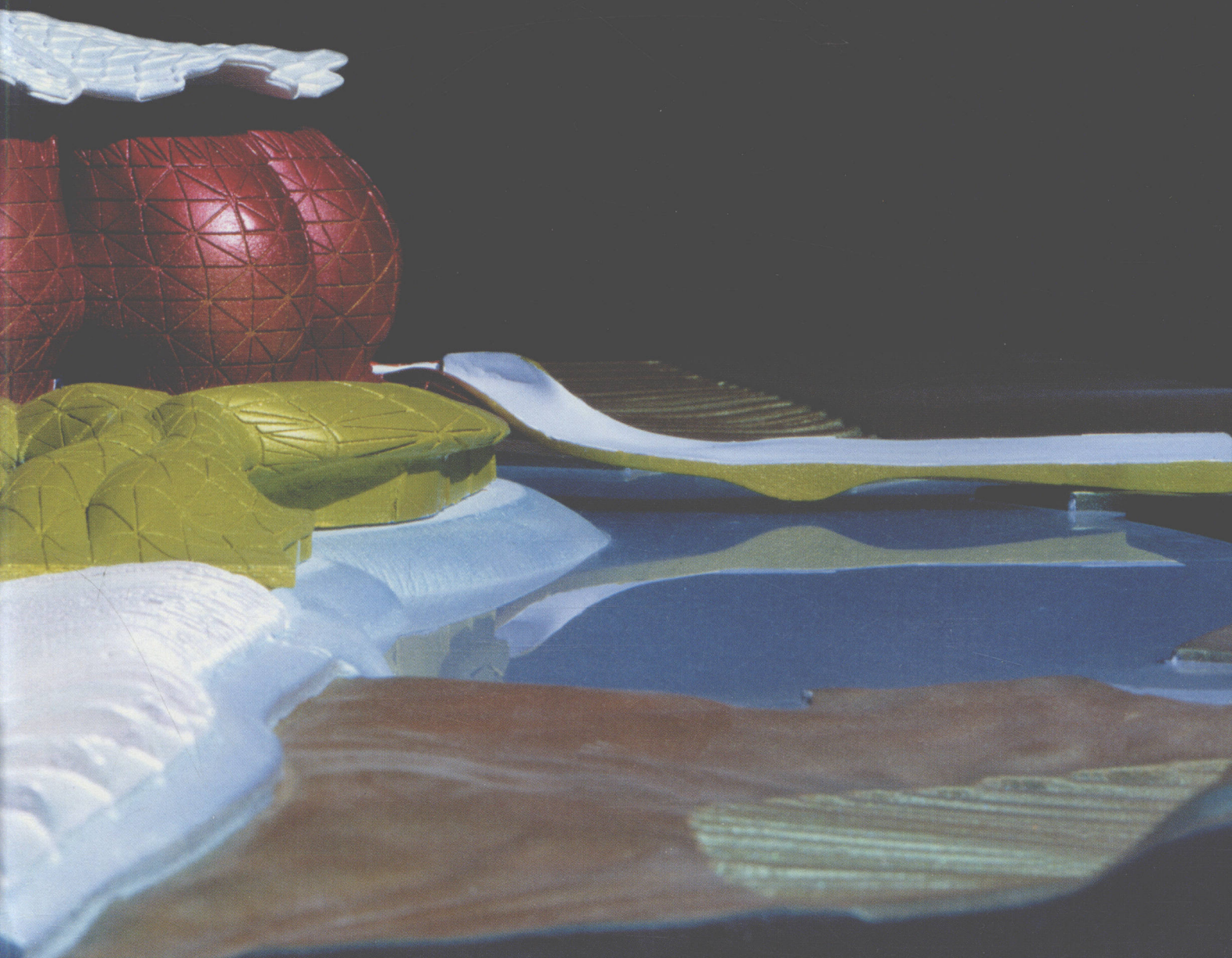




flower

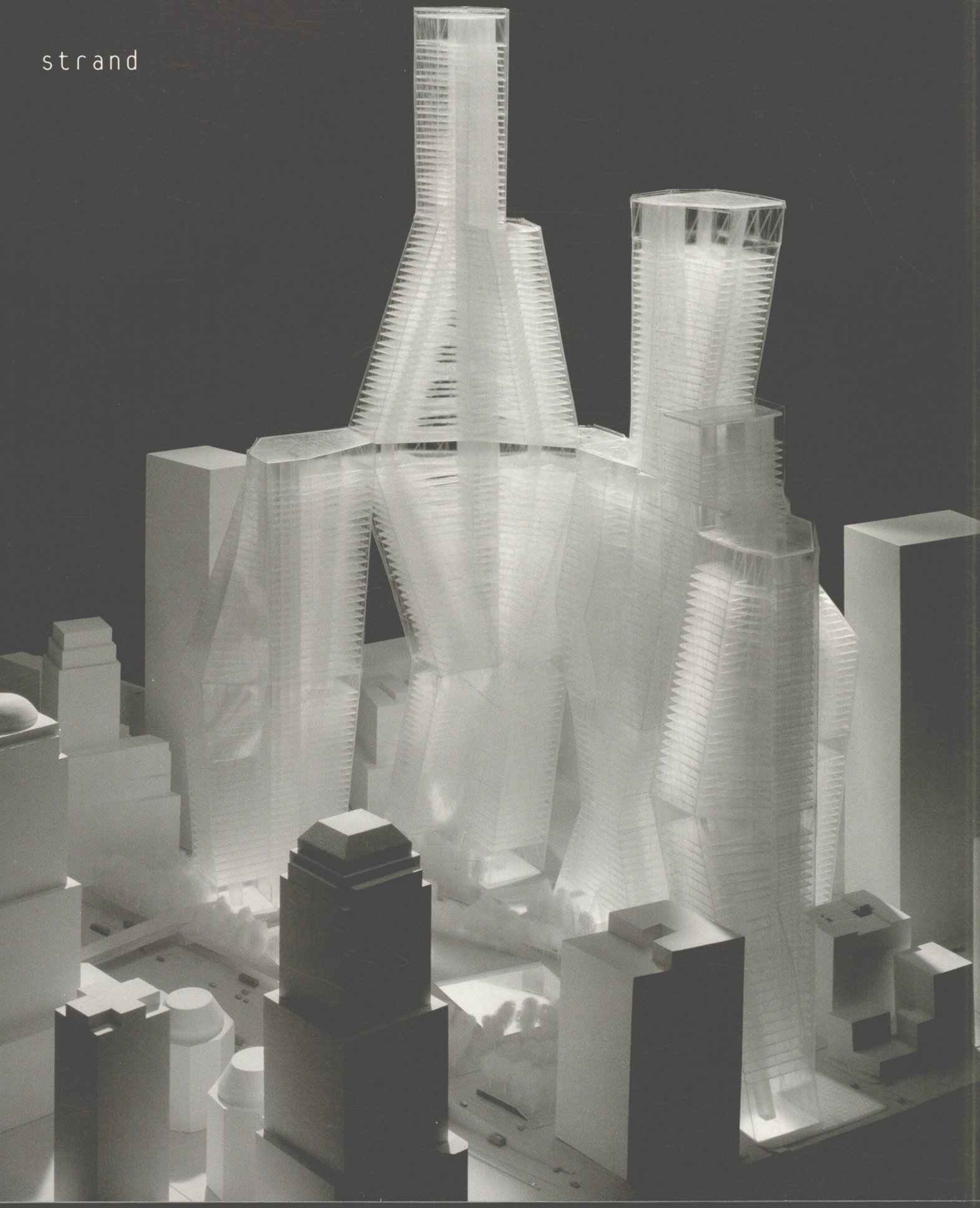




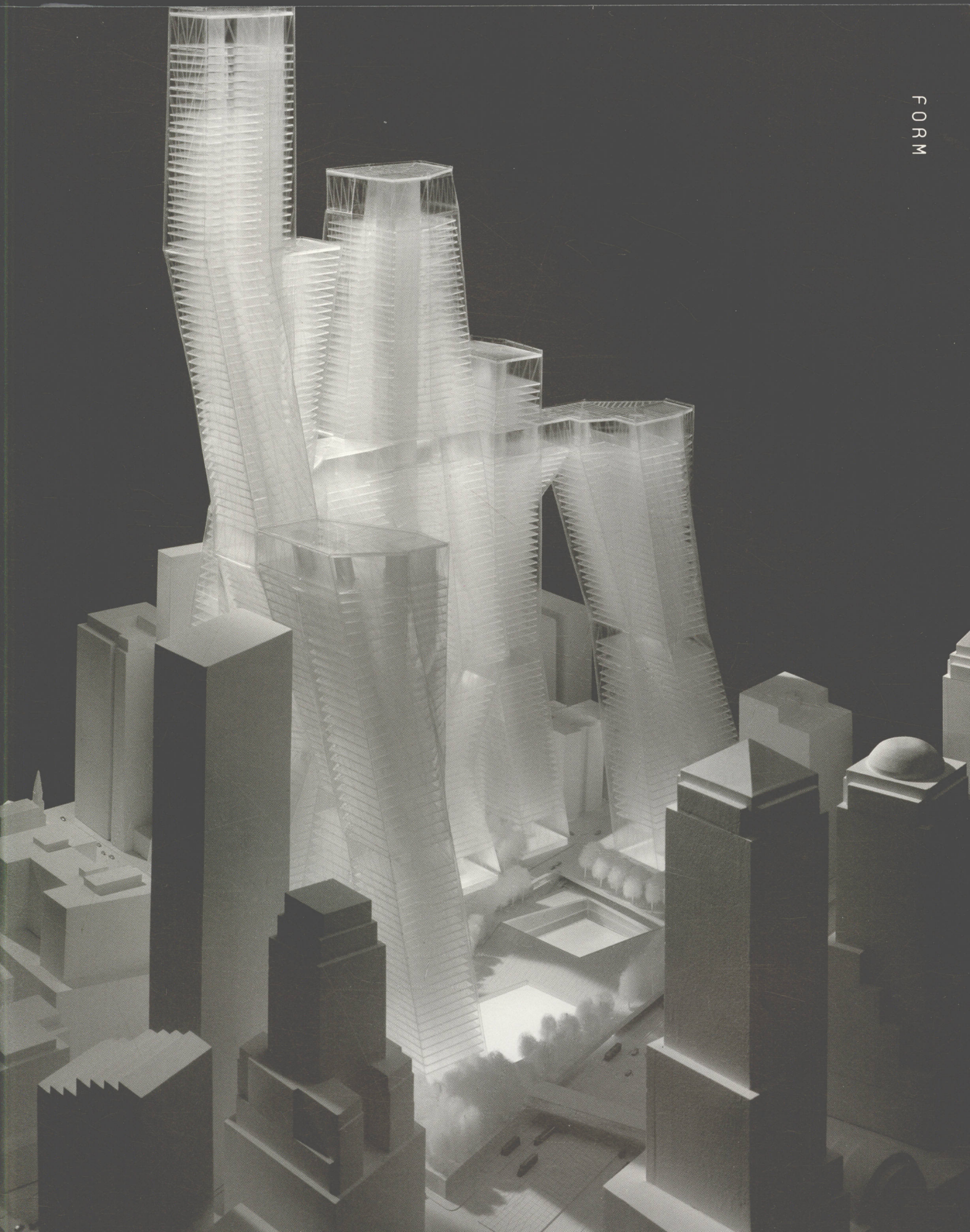




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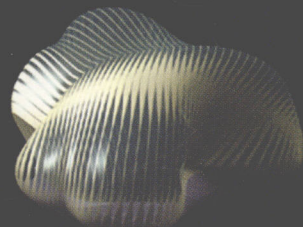
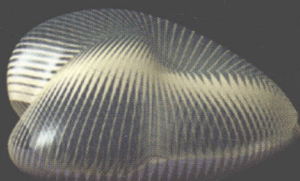
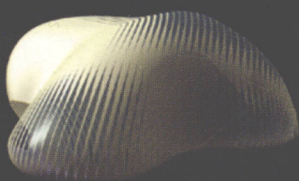
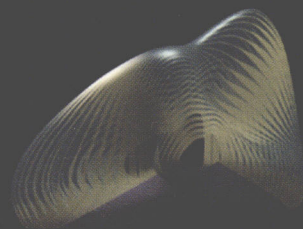
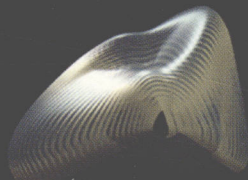
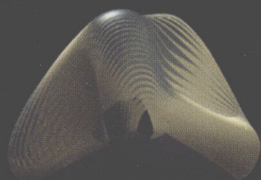
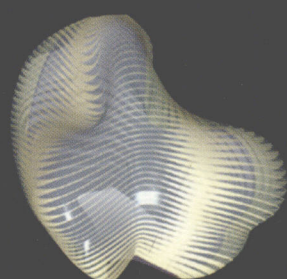
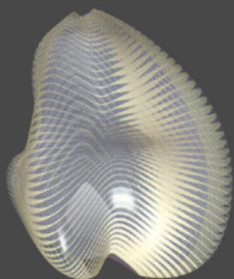
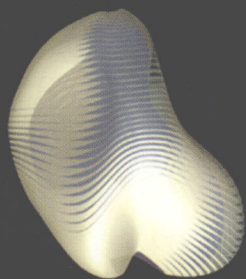




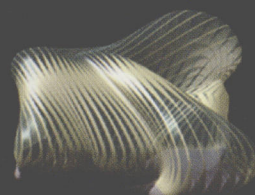
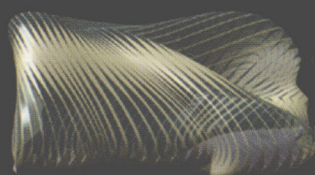
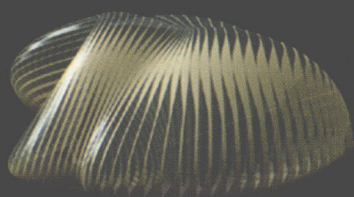
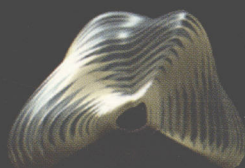
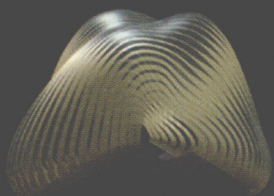
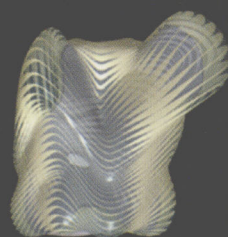
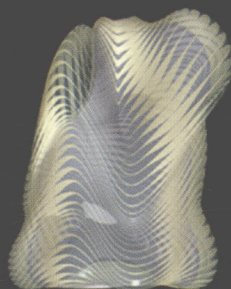
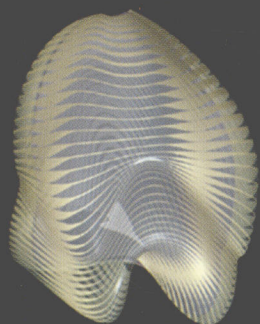




shred









skin

