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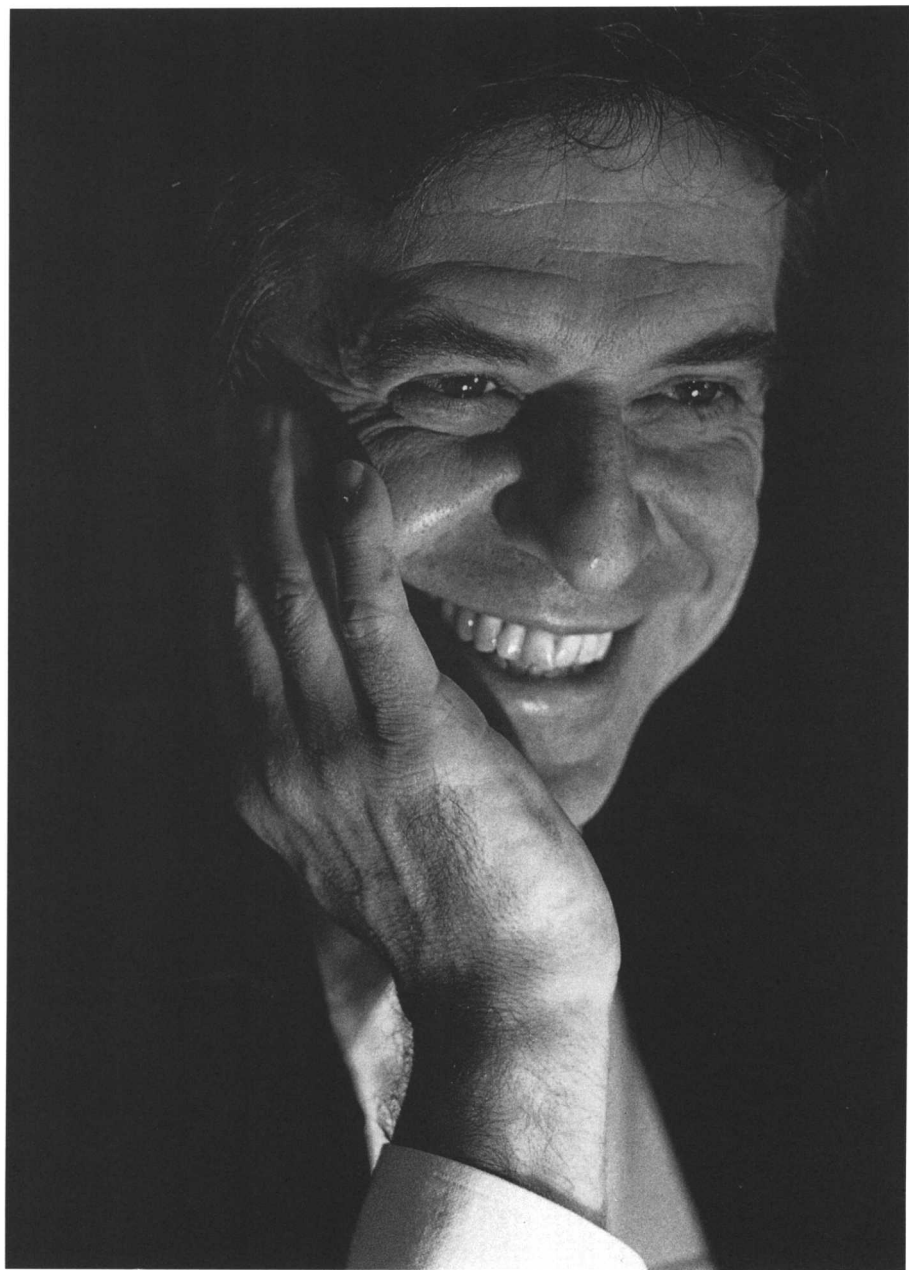
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在考虑任何一位建筑师的工作性质之前，都有必要分析他所在的历史时期的社会背景，以及该建筑师在这一社会历史进程中所起到的作用和产生的影响。以 Taller 建筑公司为例，历史因素不断地对过去文化及建筑的分析总结，推动新趋势发展，参与社会变革并为当前问题提供解决办法。以充满激情和永不枯竭的创新思想的里卡多·博菲尔为代表的 Taller 建筑公司的专业化进程经历了一系列的理论和实践的发展变化。这些变化与近年来的政治及社会变革紧密相连。Taller 建筑公司的不同发展时期的建筑风格曾被人曲解为以满足市场需求为目的而形成的不合理的发展趋势及风格。然而，我们通过理智的分析就会发现，它在很大程度上是相互关联和连续不断思考的结果，也是具有独特个人风格的历史性的产物。同时，里卡多·博菲尔与客户打交道时异常的坚定，与 Taller 公司描述个人风格的努力及对时尚主流的漠视，不止一次地证实了他们与市场需求的尖锐矛盾。

Before entering into any consideration of a general nature of an architect's work, it is first of all necessary to analyse the social conditions applying at that moment in history, and the degree to which the architect in question is part of and intervenes in these historical and social processes. In the case of the Taller de Arquitectura, History has been a constant presence, not only in the form of the continuing analysis and interpretation of the culture and architecture of the past, but also by means of the impetus and importance given to new tendencies, to involvement in the social movements of the day and the continual creation of alternative responses to contemporary problems. The professional progress of the Taller de Arquitectura, marked by the stimulus and the conception of life, the vital vision of an inexhaustible Ricardo Bofill, has undergone a series of practical and theoretical changes closely linked to the history of intense political and social transformations of recent years. The Taller de Arquitectura's different periods have been maliciously taken by some as unjustified changes of direction or style, motivated by nothing more than a desire to adapt to the latest trends or satisfy the demands of a changing market. Nevertheless, an analysis of the body of work as a whole reveals a tremendous degree of coherence and a continuity of thinking that are the product of a history and a language that are uniquely personal. At the same time, Ricardo Bofill's legendary firmness in his dealings with clients, and the Taller's efforts to define a style of its own, with the greatest indifference to the dominant vogue of the moment, have on more than one occasion proved to be

Taller 公司的发展史体现出时空上的矛盾。它是对建筑历史本身和当代艺术及思想的真实再现。虽然，有可能按照时间顺序划分 Taller 建筑公司的不同时期，但是更能引起人们兴趣的是寻找指导该公司风格进化的常量。应不带偏见地看待现存的其他特征，如非实用建筑主义（这也是常量之一）。功能并不能决定形式；同一形式可有不同用途。例如我们有柱形灯饰，柱形窗，柱形楼梯，甚至是柱形衣橱。同样博菲尔意识到了他的建筑形式中的艺术功能，也认识到他的建筑作为城市布局一部分的公用功能。Taller 建筑公司设计的建筑所创造出的效果使得整个城镇纷纷效法。这些建筑设计的双重功能是既在外部创造出建筑物本身的公众形象，又在内部保证其私人的空间。这种非实用建筑主义与其他因素一同决定了在城市中修建的上千座无比雄伟的公用建筑，同时带来了今日城市的秩序与解决杂乱无章状况的方法。这种对秩序的关注可能会构成 Taller 建筑公司工程中的其他常量。从立方体在空间上的无限变化组合到创造经典建筑词汇，Taller 公司研究的基础是几何构图。在早期的更加大胆的建筑设计中，建筑师及建筑者头脑中所产生的想法——使用某种特殊的方程式——是如此有效以至于绘制设计图成为画蛇添足。

sharply in conflict with what the market wanted. The Taller's history, in a kind of spatio-temporal paradox, has taken the form of a serious reflection on the history of architecture itself and the main currents in contemporary art and ideas. Although it is chronologically possible to establish different periods in the life of the Taller de Arquitectura, it is perhaps more interesting to search out the constants which have guided the evolution of the Taller's style. Without prejudicing the existence of other distinctive features, the defunctionalization of architecture might be taken to be one of these constants. Function does not create form; rather, a given form can be used in very different ways. Thus we have lamp-columns, window-columns, stair-columns, even wardrobe-columns. In the same way that Bofill recognizes an aesthetic functionality in the form of his constructions, he also recognizes the public function of his buildings, as elements which contribute to the configuration of the city. The image of place that the Taller de Arquitectura's buildings create converts them into reference points for whole towns, or entire suburbs. The double language of their forms is exploited to give a public image to a building that, in its private aspect, in its interior, may not in any way reflect that exterior image. This defunctionalization has, amongst other things, permitted the construction of thousands of public sector houses of incomparable dignity while introducing a note of order and method into the untidy context of the city of today. This concern with order might constitute another of the constants in the Taller de Arquitectura's work. From the infinite variations on the combination of cubes in space to the reinvention of a classical vocabulary, the basis of the Taller's researches has been geometrical organization. In some of the more daring buildings from their earlier periods, the use of certain equations, borne in mind by architects and builders, was so completely effective as to make the drawing of plans unnecessary. The classical laws of

经典的和谐分配法则最终指导了从街道广场到香水瓶的设计。这种对研究的奉献也体现在建筑的过程中，尤其在建材的使用方面。在 *situ* 的构架中使用预制混凝土产生了非凡的影响。惟一能与 Taller 建筑公司对混凝土使用相媲美的只有路易斯·卡恩。他是通过其他方法达到了同样效果。这种坚持不懈的探索精神使得 Taller 公司始终站在创造性设计的最前沿，同时也带来了极为显著的变化。20 世纪 80 年代，Taller 公司对于经典形式和当代建筑几何原理表示肯定。因此对有限的模型进行组合而形成大量的不同形式的需求促进了预制混凝土板或 *situ* 模壳中的铸型（用以放置凝结过程中的混凝土）设计的研究。20 世纪 90 年代 Taller 将钢和玻璃应用到建材中标志着他们设计风格发展的一个新阶段。这仅仅是对设计模式及材料坚持不懈地研究的必然结果。

本书中所选的项目及建筑设计（还不能称为盘点）采取不同办法解决问题，其中包括 Taller 建筑公司设计史上最著名的一些建筑。本书的不同章节都展现出 Taller 建筑公司从最初成立至 20 世纪 90 年代连续不断发展的主题。本书涉及了从与人们密切相关的公共用地的开发到人们日常用品的设计等诸多项目。

proportion and harmony have subsequently guided the design of everything from streets and squares to perfume bottles. This dedication to research and study is also to be seen in the construction process, especially in the use of materials, where it has given magnificent results with ready-mixed concrete and in situ formwork. The ennobling of concrete achieved by the Taller de Arquitectura can be compared only to that arrived at, through his different approach, by Louis Kahn. This spirit of continual investigation has been one of the elements which has kept the Taller at the creative forefront, and the element that has provoked the most apparently spectacular changes. The design studies for precast concrete units or for the moulds for in situ shuttering, prompted by the need to obtain a large number of different forms from the combination of a very limited number of units contributed, in the 80s, to the Taller's affirmation of the validity of classical forms and geometry in contemporary architecture. In the 90s, the inclusion of glass and steel amongst the materials used by the Taller might seem to suggest a new phase in their stylistic evolution, although in fact this is simply the logical outcome of a process marked by the study of and research into forms and materials

The choice of projects and built schemes presented in this book, which is a long way from being an inventory, has been made on the basis of the differences apparent in the solutions adopted, including the most significant projects in the history of the Taller de Arquitectura. The different chapters of the book correspond to an attempt at giving a thematic presentation of the coherence shown by the Taller de Arquitectura, from its first beginnings up to the 90s. From the concern with the design of the public space as the place of relationship between people, through to the commitment to quality and beauty in the design of the objects people use every day.



Taller 建筑公司认为城市应由街道和广场组成，这与用大面积的开放空间隔开单个街区的模式是相对立的。这一观点已不仅仅是简单的宣言。事实上，Taller 公司推崇地中海式城市设计——不是以用途来划分不同区域，而是精心设计出街道和公共用地。许多人责难说这是免费的复古主义和机械的模仿。但是随着时间的推移，有越来越多的证据表明大城市要生存下去的唯一机会就是在居民区的周围采用非实用建筑主义的手法，将这些建筑统一分配使用。城市居民应在合理的步行区域内享用所有的基础服务设施。不仅仅是服务设施，还应包括休闲区，工作区和公共机构等。在这种城市中，交通运输才不再是首要问题，因为我们都知交通和污染会导致疾病甚至是死亡。Taller 建筑公司所采用的城市设计证实了这个方案的可行性，但是这种多重用途在现有的经济和社会结构下无法实现，这一事实本身就反驳了那些地中海式城市复古主义的指控。

The Taller de Arquitectura's assertion that the city should be formed by streets and squares is more than a simple programmatic declaration in opposition to the model adopted in the construction of isolated blocks separated by extensive open spaces. The Taller has, in effect, put forward the model of the Mediterranean city, with its well-defined thoroughfares and public spaces and its absence of zones exclusively devoted to different functions, as the model to be followed in new town planning schemes. The accusations of gratuitous historicism and imitativeness have been numerous, but with the passage of time it seems increasingly evident that the only chance for the survival of the great cities lies in the defunctionalization of their constituent neighbourhoods and a return to the allocation of mixed uses to their buildings. The city's inhabitants should have all the basic services within reasonable walking distance of their homes. And not only services, but leisure areas, places of work, institutional buildings, etc. It is only in this way that we can achieve a city in which transport ceases to be the primary concern, and traffic and pollution the cause of ill health and death. The urban design work carried out by the Taller de Arquitectura has demonstrated the viability of this approach, but they have also revealed that this mixing of uses and functions is in many cases beyond the reach of existing economic and social structures, a fact that in itself refutes the charges of reactionary historicism levelled at their model of the Mediterranean city.

Gaudi 房屋扩建, Reus(塔拉戈纳, 西班牙)
设计 1964 年, 施工, 1968 年

这是 Taller 建筑公司首次大面积的城市设计。招标委员会要求修建经济、低成本的住宅, 目的在于缓解 20 世纪 60 年代大批涌入的移民所造成的住房短缺问题。确切地说这项工程与其他造成无人居住的周边郊区的项目是不同的。最基本的前提是通过兴建大量的商场、酒吧、休闲娱乐设施、超市和大面积的公用空间来指导建造郊外住宅区。包含大量的服务设施旨在创造出出城中城的局面, 因此减少了修建居民区出入口和划分新住宅区边界的需要。

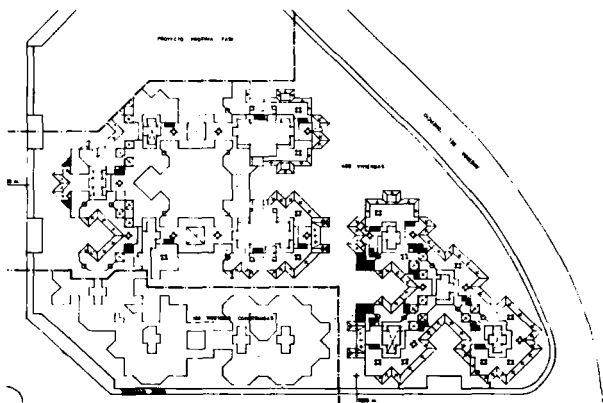
人们试图重新创造出早期的城市交通网, 修建 3 个相互依存的道路体系。基本的网络包括可提供快速交通运输的郊区高速公路干道。二级网络可提供慢速交通运输, 公共停车场和人行道。三级系统则专门为行人而设计。

Gaudí housing development, Reus (Tarragona, Spain)

Project, 1964. Construction, 1968

The Taller de Arquitectura's first experience of urban design on the grand scale. The commission called for the construction of a very economical, low cost residential development aimed at alleviating the housing shortage created by the influx of large numbers of immigrants during the 60s, in terms comparable to those of innumerable projects elsewhere which resulted in uninhabitable peripheral suburbs. The basic premise was to steer clear of the dormitory-suburb model, by means of a wealth of shops, bars, leisure facilities, supermarkets and large public spaces. The inclusion of the greatest possible number of services was to lead to the creation of a city within a city, thus minimizing both the need to commute in and out and the marginalization of the new neighbourhood.

An attempt was made to reproduce the atmosphere of communication fostered by the urban network of long-established towns, creating three interdependent road systems. The principal network consists of major peripheral expressways for high-speed traffic. The secondary network is for slow-moving vehicles, public parking and pedestrians, while the third system is exclusively for the use of pedestrians.





立体的城市。Moratalaz(马德里，西班牙)
设计，1972~1974年

这是一个主要住宅群从设计到建设完工的完整工程发展项目。在当时各种社会因素的促进下这一住宅群被构思修建为多功能小区。50%的表面区域将作社区用途、流通空间及公园。这就意味着尽管密度相对较高，也被垂直分布所削弱。

The City in Space. Moratalaz
(Madrid, Spain)
Projects from 1972 to 1974

A design-and-build construction and development project for a major housing complex conceived as forming a plurifunctional neighbourhood, inspired by a view of social factors that was very much in the spirit of its time. 50% of the surface area was devoted to community uses, circulation and gardens. This meant that although the density was relatively high, it was absorbed by the vertical distribution. The project applies the modular system



项目应用 Taller 建筑公司早期设计方案中的积木式体系。在空间上组合立方体使得没有任何两个相邻的住宅区是相同的。立方体的分布，无论是在设计还是在视图中，都严格遵循几何法则。在寻求多样性的基础上也避免造成任何建筑结构自发生长的感觉。

developed by the Taller de Arquitectura in earlier schemes, combining cubic volumes in space in such a way that the outcome is never a juxtaposition of identical housing blocks. The distribution of the volumes, both in plan and elevation, is based on strict geometrical laws, pursuing diversity yet avoiding any sensation of the spontaneous growth of the structures. The cubic modules of the housing were laid out in such a way as to