



首次向中国读者全面介绍“建筑电讯”领军人物
彼得·库克建筑活动的专著

The First Comprehensive Introduction to China
on Peter Cook, the leading light of Archigram

Edited and Translated by Hongdi Li 李鸿娣 编著

Foreword by Thom Mayne 汤姆·梅恩 作序

PETER COOK

Monograph

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本书全面介绍了英国著名建筑教育家、实验家、建筑设计师“建筑电讯”运动领军人物彼得·库克爵士 (Sir Peter Cook) 从 20 世纪 60 年代初至今 50 多年丰富的、多元化的建筑艺术活动。全书内容包括彼得·库克的创作之旅、作品、文选等。

本书可供广大建筑师、建筑理论工作者、高等院校建筑学、艺术设计等专业师生学习参考。

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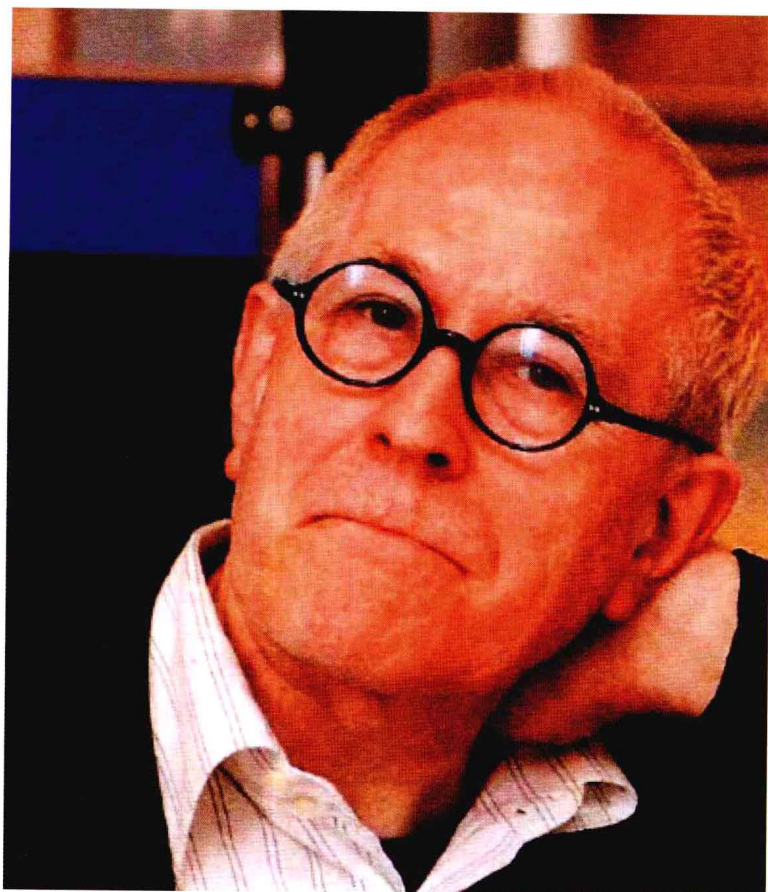
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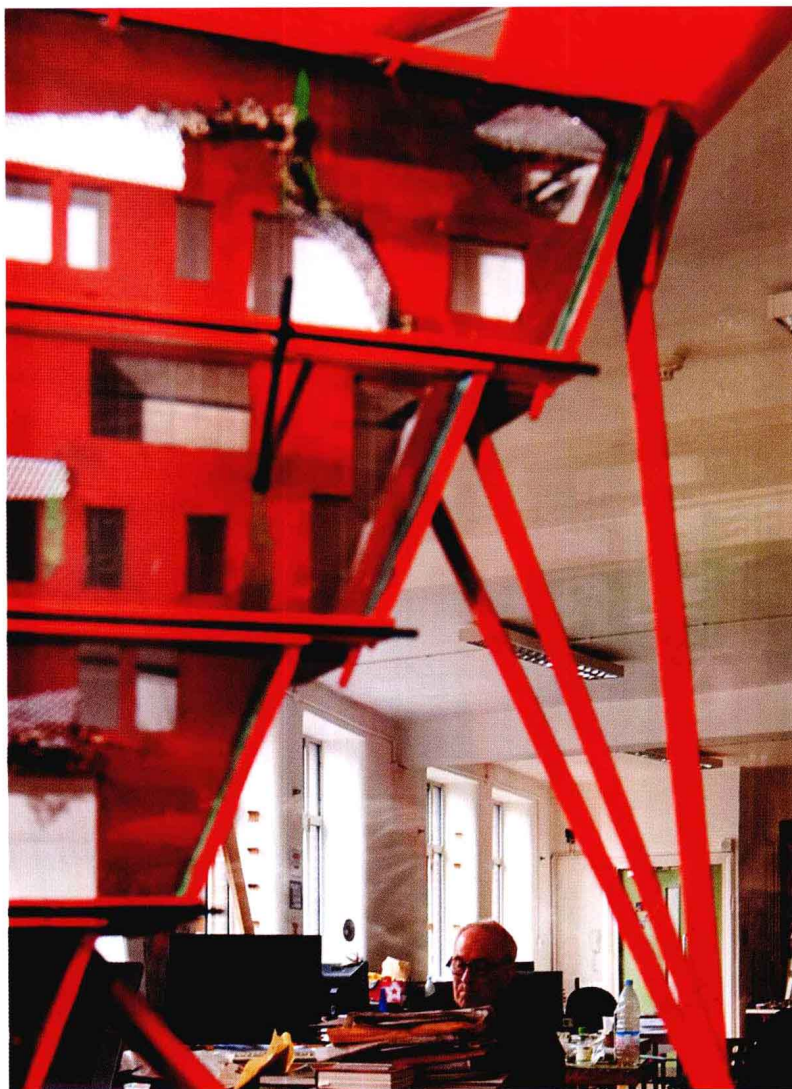
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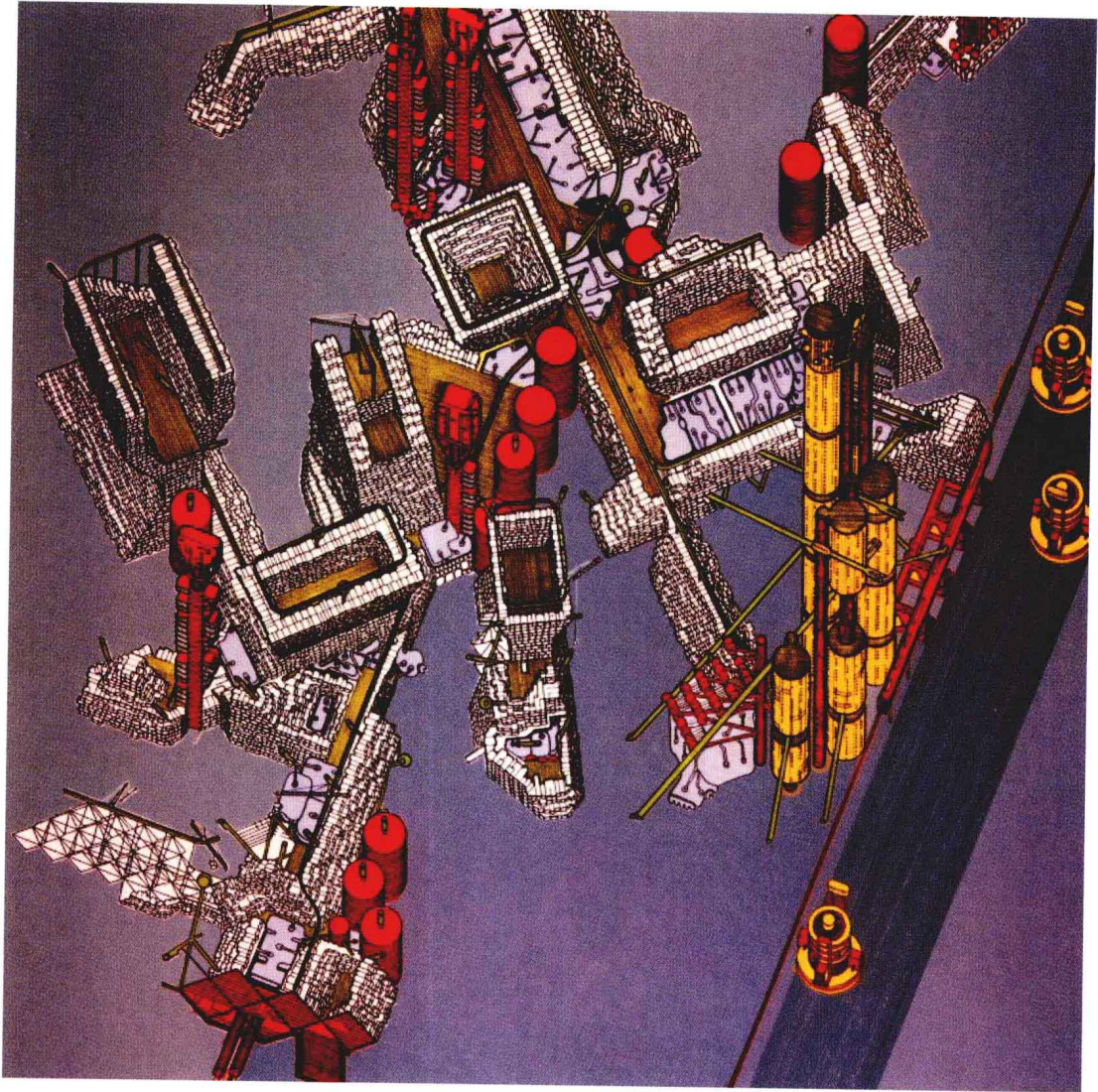
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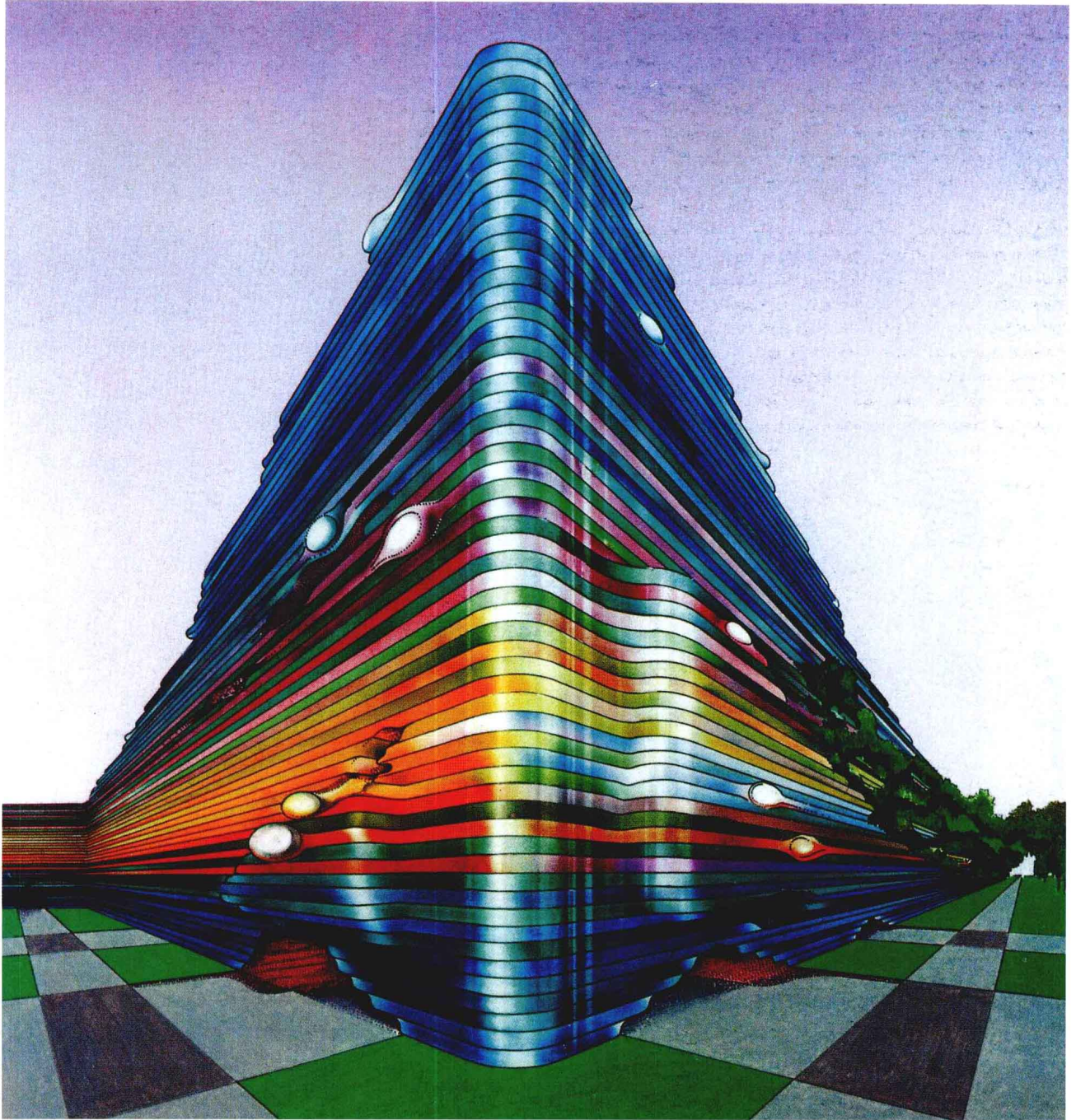
彼得·库克爵士



库克爵士在伦敦工作室，摄于 2009 年



插件城市 (Plug-in City), 彼得·库克创作于 1964 年



光滑角 (Sleek Corner), 彼得·库克创作于 1978 年



Peter Cook
2010

维也纳经济大学法律行政系馆，彼得·库克创作于2010年





即速城市 (Instant City), 彼得·库克创作于 1968 年

序

彼得·库克

对于任何一种艺术之可以存在，任何一种审美活动之可以存在，必然有一定的生理前提：沉醉。

——弗雷德里克·尼采《偶像的黄昏》

如果说好奇引发了创造力，那么它对彼得·库克而言则不息地、热烈地引发了创造力。彼得具有一种绝对的好奇心，我可以称之为永恒的任性，持续的提问。由他所发现的引人关注的方面代表了一个广阔的领域，将他引向他的建筑世界，渗透进他的著述、评论、教学，甚至他日常的谈话。

彼得在建筑领域的影响力是永久的。对于我个人，他是个源源不断的发人深省的思想源泉，以他孜孜不倦的精神提出意想不到的问题，探索质询、转译和思考问题的新方法。他所持续迷恋、彻底接收和不断愉悦的反应，到他的观察和接收，围绕他的言论的几乎是孩童般的好奇。

彼得的兴趣一直与多元化、多重性和广泛性相联系，这些都深刻地成为当代实践和理论的重要组成部分。对于 20 世纪 60 年代的“建筑电讯”，他发起了根植于比如达西·温特沃斯·汤普森的《关于生长和形态》提出的生物形态的杂交型的概念性模型，并颂扬了如理查德·汉密尔顿的著述和波普绘画中的波普文化，注重自由的组合和可扩展的日常生活。

波普文化的自由性和时代性映射到“建筑电讯”想象的城市方案的强烈反差和相互碰撞的功能及形式。透视了这样的来源，建成于 2003 年的格拉茨美术馆和彼得的生物力学塔等新作品则是这些思想路线的延续，是他早期概念的发展。如 2011 年的台湾塔项目表现了彼得继续推进和提炼他的建筑推向无尽而更加丰富。而他的全部作品包括范围涵盖了更广阔的范围：如维也纳法律学院和澳大利亚邦迪大学建筑学院表明彼得的作品的广泛性，以及受到更多类型影响而踏进了一些新的探索领域。

彼得在复杂的建筑领域坚定不移地全身心地确立并发展，这说出了他的感觉、力量和判断。“建筑电讯”发自于一个建筑团体的开放模式，在此各个建筑师、艺术家们置身于一个合作的、多元学科的集体。在他现在的事务组的组合中，他继续保持着他的作品的坚韧性和完整性，不管政治和文化气候机制的变化。他给教育环境和活跃的学生所注入的无尽思想和快乐的能力，使得他成为无法估量的教育家。由于他思想的扩展性，彼得长期以来引发大量的围绕建筑的讨论，通过他的职业生涯的成果为建筑行业和教育方式的塑造作出了贡献。

彼得·库克身体力行地体现了这种不可或缺的沉醉——对艺术，建筑和审美活动的必要条件，即尼采所述：“……沉醉必须首先需要提高整个机体的兴奋：在此发生前没有可能产生艺术。”是彼得本人的沉醉，影响了如此众多的建筑师，并继续启发（我不轻易用这个词）着我们。

汤姆·梅恩
2012 年 于洛杉矶

FOREWORD

Peter Cook

“For art to exist, for any sort of aesthetic activity to exist, a certain physiological precondition is indispensable: intoxication...”

— Friedrich Nietzsche, *Twilight of the Idols*

If curiosity stirs at the core of creativity, then it stirs ceaselessly – and fiercely – in Peter Cook. Peter has an absolute inquisitiveness that I would locate to a perpetual petulance, a constant questioning. What he finds compelling represents an almost infinite territory, which leads to his architecture and in turn, permeates his writing, criticism, teaching, and even his daily conversations.

Peter’s influence in the field of architecture has been monumental. For me personally, he is a constant source of revelatory ideas, prompting unexpected questions with his insatiability for exploring new methods of interrogating, interpreting, and re-envisioning problems. This continual fascination with and absorption of that which is around him speaks to his almost childlike wonderment, completely receptive to and continually delighted in what he observes and absorbs.

Peter’s interests have continually been connected to the pluralism, multiplicity, and diversity that are so much a part of contemporary practice and discourse. With Archigram in the sixties, he initiated a practice rooted in a conceptual framework that hybridized the bio-morphological concepts in D’arcy Wentworth Thompson’s *On Growth and Form* and the celebration of popular culture proclaimed in Richard Hamilton’s writings and pop art that prioritized free association and expendable, everyday life.

The freeness and temporality of popular culture echoed in the oxymoronic, ephemeral collisions of function and form in Archigram’s imagined cities. Originating from these investigations, the Kunsthhaus Graz (completed in 2003) and Peter’s new schemes for biomechanical towers are coherent continuations of this trajectory of thought, developed in the configuration of his early conceptual departures. Projects like the Taiwan Tower (2011) evince the endless exuberance with which Peter continues to approach and redefine architecture. Yet, his oeuvre encompasses a still wider territory: works like the Vienna Law School and the Bond University School of Architecture attest to the diversity and range of Peter’s work that enters new avenues of investigation, influenced by a more typological framework.

Peter has managed to delineate and thrive in the complicated territory of architecture with an unwavering integrity of identity that speaks to his sense and strength of self. Archigram initiated an open model for architectural practice in which the individual architect-artist was located within a collective, multidisciplinary enterprise. Within the configuration of his current practice, he continues to maintain the tenacity and integrity of this project, with total disregard for the machinations within changing political and cultural climates. His conviction and ability to charge an educational environment and enliven students with the boundless exhilaration of his ideas are what make him an incredible teacher. It is with his expansiveness of thought that Peter has long been provoking the larger conversation about and around architecture, definitively shaping architectural practice and pedagogy through all of his outputs over the course of his career.

Peter Cook embodies the indispensable intoxication – essential to art, architecture, and aesthetic activity- of which Nietzsche wrote: “...Intoxication must first have heightened the excitability of the entire machine: no art results before that happens.” It is this intoxication of Peter’s that is itself so intoxicating, that has influenced so many architects, and that continues to – and I do not use this term lightly – inspire.

Thom Mayne
Los Angeles, 2012

前言

本书首次向中国读者全面介绍英国建筑教育界和建筑界的代表人物彼得·库克爵士 (Sir Peter Cook) 从 20 世纪 60 年代初至今 50 余年丰富的、多元化的建筑艺术活动。彼得·库克以其作为建筑教育家、实验家和建筑设计师的活动深远影响了当代建筑。

1961 年 24 岁的库克与沃伦·托克、丹尼斯·康普顿、大卫·格林、罗恩·赫伦和迈克·韦布一起创办《建筑电讯》，之后发展为现代建筑的一次最重要的“建筑现象”而载入现代建筑史册。开始这个小杂志讨论的是关于建筑的革命性思考，随后小组很快发展到实验性设计项目并在全球展览，像种子传播一样影响到各地。《建筑电讯》因重新定义了建筑的意义而成为前卫建筑的焦点。那些富有英雄气势的设计概念如“行走城市”、“即速城市”、“插件城市”和“计算机城市”，“太空舱住宅”和“生活舱”等都以全新的形式探索了波普文化和新兴科技在建筑上的反映，并基于这个理由使建筑形式本身具有生动性和趣味性。更重要的是“建筑电讯”的设计项目成为探索为建筑提供可能性的某种方式。

库克于 27 岁时返回伦敦建筑联盟学院任教，并逐渐成为国际知名学者。在伦敦建筑联盟学院任教期间，他同时还在继续组织《建筑电讯》。随着色彩鲜艳、大胆和兴高采烈地摒弃历史，传统和英国式的良好举止，《建筑电讯》彻底改变了伦敦建筑联盟学院。库克教授的学生中不乏建筑界令人熟知的名字，如 1965 年毕业的尼古拉斯·格雷姆肖爵士^①，1966 年毕业的皮尔斯·高夫^② 组成了库克称为的“导电世纪”。库克于 1984 年被授予法兰克福艺术学院终身教授以表彰其对提升这所学校声誉所作的贡献，而他 1990 年加入伦敦大学巴特雷建筑学院后他创造了更大的业绩。1990 ~ 2005 年，库克担任巴特雷主席期间，他以强有力的手段执掌并将这所学校转变为世界上重要的建筑文化学府。

“库克并非隐士或书虫类的学者，而是集体中的一员，是火力交叉的讨论产生的思想的转译者”。^③ 库克把他的活动扩展出学校涉及艺术的建筑组织活动。1970 年库克被任命为伦敦最重要的当代艺术活动平台——当代艺术研究所 (ICA) 的总监，7 年前“建筑电讯”小组在此首次公开展览“活的城市”。他在此位置上 2 年后组织成立“艺术网”并担任总监直至 1980 年。

新世纪开始之际，库克获得多项荣誉。2002 年，英国皇家建筑师学会授予“建筑电讯”小组皇家金质奖章。2005 年库克当选英国皇家艺术学院教授。2007 年为表彰他的特殊贡献女王授予其骑士勋章。此外，库克与科林·福尼尔设计的奥地利格拉茨现代美术馆入围 2004 年“斯特林”奖。

如皇家建筑学会前主席戴维·洛克所说，“建筑电讯”当之无愧地符合皇家金质奖章的条件，“……一些著名的人或团体直接或间接地促进了建筑的进步”，并使建筑获得广义上的意义。库哈斯在最近《关于城市 1 和 2 之报告》的引言里提到：自从 Team X 和“建筑电讯”以来，没有任何在城市思想方面新的运动……

“‘建筑电讯’是关于建筑的可能性，以英语词汇来表达就是‘两者都/以及’而不是‘两者选一/或者’”^④。库克世界里的建筑姿态成为了那些严肃拘谨平淡的“理性主义/功能主义”的对照，有意识地调侃了建筑的绝境和大部分建筑语汇的有限。师从于彼得·史密森，库克和“建筑电讯”小组感到自己是来自密斯、格罗皮乌斯、陶特和勒·柯布西耶直到 CIAM (国际现代建筑协会) 和 TEAM 10 (又称 TEAM X) 小组的传承的一部分。而库克勤勉地发展着“建筑电讯”的文化遗产，并发展转译成他的思想的多个层次中带到他后来的建筑创作。他在绘画中模拟了人的不确定因素与环境的意外的可能性之间的关系。他于 2004 年创建伦敦的 CRAB 工作室，并赢得了一系列国际竞赛，包括大学系馆、剧院和火车站等。库克早年曾说：“一些青年建筑师有意地气了气那些在让人羡慕的伦敦的办公室里的干净、无趣而高傲的同行们。”在 CRAB 围绕在库克周围

① 尼古拉斯·格雷姆肖爵士 (Sir Nicholas Grimshaw)，著名建筑师，英国皇家美术学院院士。

② 皮尔斯·高夫 (Piers Gough)，著名建筑师，英国皇家美术学院院士，伦敦 CZWG 建筑事务所创始人之一。

③ 《21 年，21 个创意》(21 Years, 21 Ideas)，克莉丝蒂娜·霍利文章节选。

④ 《关于建筑电讯》(Concerning Archigram)，戴维·格林叙述。

的人们探索的是从“清淡礼貌现代主义”以外另辟蹊径。赋予建筑以神态的“人居主义”已成为 CRAB 的标志。“人居主义”可以被认为是通往功能主义的另外途径和库克沿着他所传承的现代主义的继续发展。建筑神态的美学取向则深深地根植于他对人们如何更好地栖居和使用建筑的关注，一种更富人性化的功能主义。

有多种原因使得本书选择以彼得·库克为对象：从时间顺序上讲，库克之前是第二次世界大战前后的现代主义建筑师，和他同辈的是当今世界上最活跃的和最有影响力的建筑师。他跨界于设计实践和建筑教育两条平行线之间。他的建筑设计和传播活动范围涵盖了欧洲、美洲和亚洲；他的建筑评论涉及几乎所有欧美日的重要建筑师的作品，尤其非常精辟地辨析了最重要的建筑流派和新兴趋势以及他们各自在潮流中的位置和作用。他的建筑思想既受到前辈建筑师的影响，也结合了自己所处的时代和个人风格对“科技时代建筑”进行了发挥。他将建筑活动拓展到建筑评论、展览、出版等这些狭义建筑概念的“非建筑”传播领域；他带给建筑设计界和建筑教育界的是跳出建筑就事论事的循环式思考，拓展新的建筑语汇和思维方式。

通过透视库克以及同时代的建筑人物活动，本书希望探讨“什么是设计的原动力”这一问题。英雄不会单一地出现，他们是一个时代一个群体一批人通过网状的交流讨论构成。每个人坚持自己的建筑主张和信念，通过自己的道路，实现与众不同的形式/风格。这个网状的群体有多个枢纽，库克是其中一个。他的小组早期实验性建筑构想和策略很多被后来的人转化为实际建筑。从这些丰富的建筑活动和辐射的相关领域，读者可以多一个视角了解西方设计、文化艺术和知识界在过去 50 年发生的轰轰烈烈的变革。真正接触到促成令人仰慕的一些重要作品的历史背景，和参与这些作品过程的现代、当代建筑代表人物。积累与应用，借鉴与发展，共享与独特性，道路与结果，始终是从事创造工作的人士所面临的课题。建筑的希望是应付眼前还是应该着眼未来？令人着迷的一个问题“为什么建筑的语汇这么有限？为什么在历史上朝前进步了几厘米又向后倒退 1 米，直到 20 世纪 30 年代才缓慢地朝前磨蹭了多那么一点？”^⑤

库克独特的工作方法和思考过程除了绘画天赋和敏锐的洞察力，更与他对自己所处的各时期社会生活的思考密不可分。他从早年订阅的威廉·希思·鲁宾逊的卡通画领悟了挤压到临界点的“可能性”的妙处和顽皮的英国“高科技”。他认为鲁宾逊将“看似不可能（却又接近可能）的和一般公众认识相悖的立意与我们赫然面对。这位 20 世纪早期的英国漫画家留给读者们有关发明精神的借鉴”。这可以用来概括“建筑电讯”的基本精神和他坚持并发展的英国高科技发展的骨干：即不断拓展可能性的边界，不断创新创造发明是英国高科技的主线，顽皮淘气英国式的“憨态”文化。他将“非建筑”的社会生活和对未来的猜想，用“非建筑”的形式融入到建筑创作中。不仅闯出了一条自己的道路，也给建筑界开拓了一片新领域。这些当时看来非建筑的题材和实验性探索，今天都作为英国“高技派”的源头和组成部分被人们接受，并被当今设计界继续发展着演绎着。库克思想的力量广泛影响着国际建筑教育界和建筑界。他奉献的不仅仅是建筑作品，还慷慨地分享了他的建筑思想和发展构思的过程，帮我们解读城市和设计发展的密码。

我本人的专业视野和眼光因所在国家和文化的转变而受到影响，从而与不同的所谓“官方认可”的某种审美文化和环境条件类型而相遇。我体会其中最有力的是，彼得·库克所倡导的是基于一种前卫的审美，同时又有对栖居者和公众的极大关注。对我而言，这种平衡是极为重要的。库克的影响不是单一的，我们可以从他那里学到的不仅限于形式和绘画风格，更重要的是将“库克式”的思维运用到很多扩展的外延，从而对时代和认识视角上的不断变化作出回应。

本书从库克大量的著述、作品、讲座、言论摘取。书中涉及的主题、论述和人物每个都可以发展成一个单独的讲座，所以可以看做是一本导读。本书洞悉了库克的目的和成就，个人的作品和与他人合作的项目，讲座和论述。他的一些早期作品并未完全按照时间顺序而是按照发展所围绕的思想展开，因为库克说：“有些（过去的想法）一次次地回来并成为一个个层次带入后来。”

书中一些部分得到了本杰明·法恩斯沃斯在英文方面关键性帮助，感谢他出色的建筑素养为本书的贡献。中英各方面友人给予了很多鼓励。感谢好友杨彤的长期鼓励。感谢安德鲁·泰南的帮助和在这个漫长过程中不断的技术支持。英国皇家建筑师学会（RIBA）提供了相关资料并允许发表。感谢伦敦大学巴特雷建筑学院的多位学术人士的大力支持。感谢伦敦建筑联盟学院和伦敦 CRAB 事务所的大力支持。

李鸿娣
2011 年，伦敦

^⑤ 《六个对话》(Six Conversations), Peter Cook : 132.

PREFACE

This book, the product of over two year's research and investigation by the author, is something of a pioneer: It is the first book - intended to specifically to reach readers in China – to examine Sir Peter Cook's multi-faceted, heterogeneous and wildly unorthodox fifty year architectural and artistic journey.

In 1961 at the age of 24, Cook co-founded the London based Archigram group with friends Warren Chalk, Dennis Crompton, David Greene, Ron Herron and Michael Webb. The group went on to become a world-famous – a pop-cultural phenomenon securing its members a place in the canon of Twentieth Century architectural history.

Archigram – which began life as a self-published magazine – was devoted to the discussion of revolutionary and new ways of thinking about architecture. Members of the group soon went on to develop experimental projects many of which were then exhibited at galleries and other venues worldwide.

Via a series of heroic and self-consciously avant-garde conceptual projects including 'Walking City', 'Instant City' and 'Plug-In City' and smaller projects envisaging capsule apartments or investigating floating pods, Archigram deployed pop cultural tropes and emerging or imagined technologies in aid of a new architectural language, a language in search of fun, stimulation and ephemeral pleasure.

At the age of 27, Cook returned to the Architectural Association in London to teach the school's postgraduate diploma. The AA's teaching culture was changed for good via Archigram's interest in colour, audacious design and a cheerful disregard of orthodox historiography, tradition and English good manners. Cook has referred to his time at the AA during the 1960s as the 'Electric Decade'.

Cook was made a life-professor of the Frankfurt Staedelschule art academy in 1984 in recognition of the work he undertook there - an achievement that he repeated upon joining University College London's Bartlett School of Architecture in 1990. Cook led the school for a glittering period from 1991 to 2005, transforming the Bartlett into an international architectural institution of significant cultural value.

However, Cook is no book-addled academic. He is a gregarious interlocutor – as Christine Hawley, Cook's long-standing friend and colleague has it – he is an interpreter of ideas produced in the cross-fire of discussion.

This willingness to engage across a range of disciplines has led Cook's career in evolve in often unexpected and exciting ways. In 1970 Cook became director of London's Institute of Contemporary Arts, the very place where Archigram's début exhibition 'Living City' had exploded onto the creative scene seven years earlier. Cook remained at the ICA for two years before moving on to direct the independent London gallery 'Art Net' until 1980.

In more recent years Cook's contribution has been celebrated by a wide variety of institutions and organisations. The Archigram group received the royal gold medal for architecture from the Royal Institute of British Architecture in 2002. In 2004 Cook's Graz Kunsthaus (designed with Colin Fournier) was shortlisted for the Stirling Prize. Three years later in 2007, Cook was awarded a knighthood by Her Majesty The Queen.

Rem Koolhaas wrote recently that there have been no new movements in urbanism since Team X and Archigram. One might begin to hypothesise that true novelty is now impossible given that Archigram was concerned with the creation of an open-ended discussion of what architecture might be – and what it might become.

As David Greene has commented, Archigram called for 'both/and' rather than 'either/or'.

In the hands of Cook and his collaborators the architectural gesture has evolved in opposition to the uptight and blandly 'rational' narratives of functionalists and modernists. This opposition was formulated in circumstances of proximity: Trained by Peter Smithson, Cook and other Archigram members feel themselves part of a continuous chain of architectural experiment and discussion linking Mies, Gropius, Taut and Corb, through to CIAM and TEAM 10.

Cook continues, via his teaching and work with CrabStudio to develop and expand upon Archigram's architectural legacy, exploring the value of the slithery, the peculiar and the incidental - reveling in establishing analogues between people's quirks and the unexpected experience of architecture in our day-to-day lives.

CrabStudio has won a number of international competitions including university faculty buildings in both Vienna and Australia and a new theatre for the town of Verbania in Italy. Worthy inheritors of Archigram's particular brand of iconoclasm, CrabStudio's team of architects seek to deliberately challenge notions of quietness and respectability associated with the architecture of 'polite modernism' so commonplace in contemporary Europe and elsewhere.

There are, therefore, any number of reasons to produce a book about Sir Peter Cook – a life and career that spans the period from the first generation of pre-war modernists to later generations of creative practitioners – Cook remains at the centre of progressive architectural education to this day.

One of Cook's inspirations is that peculiarly English comic illustrator of the Edwardian period, William Heath Robinson. Cook explains that Heath Robinson is and should remain 'a reference for all who subscribe to the spirit of invention. Not a little of the naughtiness that can be found in early English 'High Tech' comes from his propositions.' Cook's love of Heath Robinson's Englishness, his spirit of invention, helps to explain why he remains fascinated by architecture to this day and why it is he continues to question any limits imposed on the language of architecture.

Cook's novel pedagogical approach to architectural questions make him a highly relevant and fitting choice for this, the first in our series of monographs designed to introduce to our Chinese readers some of the most significant figures in global contemporary design.

This book is intended as a survey of Cook's career – handpicking choice words and images from amongst the huge range of publications, projects and lectures to which Cook has contributed. The book also draws upon a series of conversations with Cook and his associates initiated by the author. This book provides an insight into Peter Cook's architectural aims and his achievements; his individual projects and collaborations with others; his discussions and his many, many lectures.

Various parts of the book's English language texts have benefited from the generous help of Benjamin Farnsworth. I thank him for his contribution. Many friends have provided encouragement. My thanks go particularly to the friendship of Yang Tong. I should also like to thank Andrew Tynan for his support and insight during the period this book has been in gestation.

On the institutional side, I thank the RIBA for providing relevant material and giving me permission to publish a wide variety of images from their archive. Finally, a big thank you to all at both the Bartlett School of Architecture and the Architectural Association School of Architecture and, of course, the team at CrabStudio.

Hongdi Li

2011, London

Many thanks to Benjamin Farnsworth for his contribution to re-organising English text.