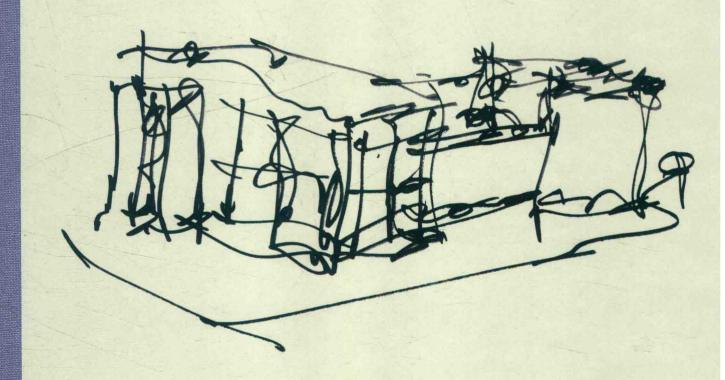
WORKING WITH WATER

水之匠心

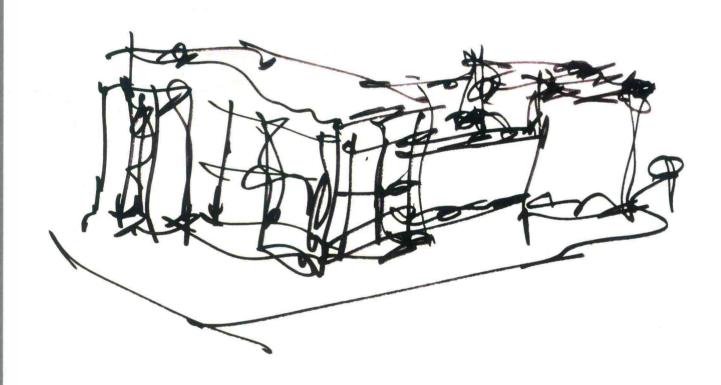
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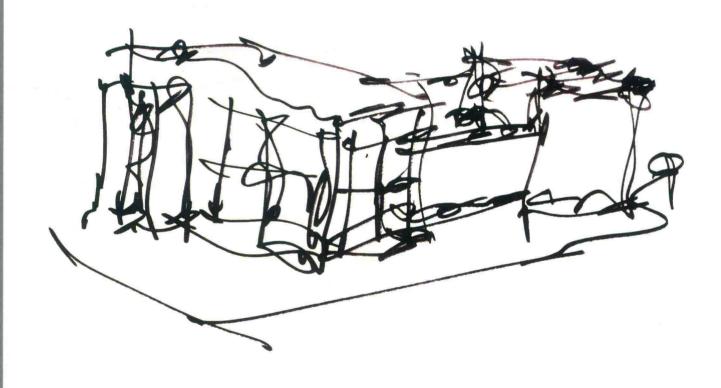
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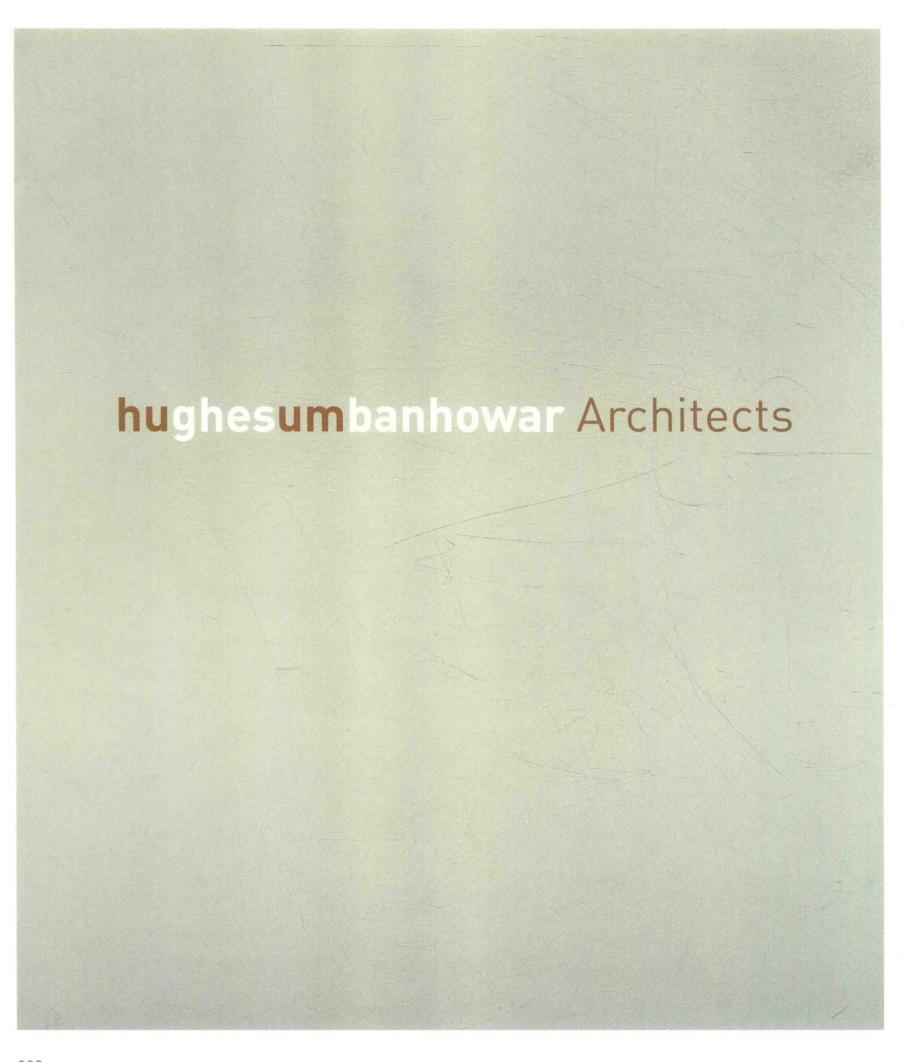


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PREFACE

前言

ARCHITECTURE OF MODERN CLIMATES. Notes on the work of HUUM Architects. Pierluigi Serraino

California and Florida are two major theaters in the meteoric ascent of Modern Architecture in the United States. To set up shop in both regions is a symbolic commitment to growing a practice rooted in that pioneering modernity, and to update its currency to the priorities of our time. Such an uncommon bicoastal arrangement brings the prominence of the indoor-outdoor design theme to the forefront with this duo, an ongoing test for architects of any generation to engage the natural and built world in ever- changing ways.

Scott Hughes and John Umbanhowar, founders of HUUM architects, have scripted slices of the modern legacy into their very own histories. Scott, an East Coast native, grew up breathing the powerful monumentality of master architect Louis Kahn. He regularly visited his uncle, renowned scholar in History of Technology Thomas Hughes, at his residence in the highly singular and celebrated Vanna Venturi House by Robert Venturi. Stints in the offices of Philip Johnson and Hugh Newell Jacobsen made him aware that Modern Architecture, rather than being a universal formula with a single response to all site and human conditions, offered as many permutations as the larger-than-life personalities heading their own offices in localities whose architecture was coming into being. John, raised in Minnesota, arrived in California in the mid-90's as an Art History major with a penchant for challenging the authority of the canon. For him, in the monolithic narrative of aesthetic hierarchies and the lineage of the masters, anything and anyone could be questioned—and it invariably would. His first encounter with architecture took place before his undergraduate days, when during a cold winter he ventured into the St. Paul Abbey in Collegeville, Minnesota. This Benedictine monastery carrying the signature of venerable Bauhaus architect Marcel Breuer allowed him to experience the sculptural assertiveness of architectural form firsthand, and emblazoned the memory of that lesson in his design ventures.

These two parallel histories found their common ground at the Southern California Institute of Architecture (SCI-Arc) in Los Angeles. Graduate school represented for one a re-engagement with the larger ambition of architecture as an art form, while for the other it offered the opportunity to bridge the knowledge of architecture as a finished artifact to the process of generating it. SCI-Arc in the mid-90's was steeped in object-making and the studio was the locus where much of that exploration took place. That free play of material handling, their connections, and the discovery of the expressive potential inherent in the physicality of things was paramount; the institution was instrumental in developing tectonic consciousness in its students before its leadership uncompromisingly embraced an all-encompassing digital turn at the dawn of the new millennium. It is the cursory account of these separate

现代风潮中的建筑 HUUM 建筑事务所作品札记 皮埃路易吉·赛拉诺

加利福尼亚州和佛罗里达州是美国现代风格建筑迅速发展的两个主要地点。能在这两地建立办事处象征着对以先进现代性为基础的这个领域的全情投入,也是根据这个时代的优先顺序进行的更新与修正。将办事处分设在美国东西海岸这样不同寻常的安排使得室内外设计主题的优势凸显。如何以不断变化的形式适应自然环境与建成环境,是对所有世代建筑师的持续考验。

HUUM 建筑事务所的创始人斯科特·休斯与约翰·乌姆班霍瓦尔 已经将现代建筑遗产的点点滴滴写入了自己的历史。斯科特在 美国东海岸出生,呼吸着伟大建筑师路易斯·卡恩强而有力的 标志性建筑气息长大。他经常到叔叔——科学技术史著名学者 托马斯·休斯的家中做客。那是由罗伯特·文丘里设计的非常 特别且十分著名的"母亲之家"。菲利普·约翰逊和休·纽厄尔·雅 各布森办公室的节约感让他在筹备自己事务所标榜传奇个性的 办公室时, 意识到现代建筑风格提供了尽可能多的组合形式, 而不是用统一模式解决全球范围内所有场地情况与人力情况下 的问题。约翰在明尼苏达州长大,20世纪90年代中期来到加州 进行艺术史专业的学习,喜欢挑战权威。对他来说,在审美层 次的整体叙述以及大师的世界里,任何事、任何人都可以被质疑, 也总是会受到质疑。他与建筑的第一次接触发生在上大学之前: 在一个寒冷的冬天,约翰偶然来到了明尼苏达州科利奇维尔的 圣保罗大教堂。这间本笃修道院具有包豪斯建筑师马塞尔·布 鲁尔标志性特征,而它使得约翰亲身体验到建筑形式的雕塑感 魅力,并在他的设计实践中对这段回忆加以装饰升华。

这两段平行的经历在洛杉矶的南加州建筑学院发生了交集。研究生院代表的一方面是与更具野心的建筑艺术形式的关系重启,另一方面提供了将建筑知识的成果与创作过程连接的机会。90年代中期,南加州建筑学院专注于各种项目,而工作室正是大部分探索活动发生的地点。材料处理、材料连接以及发掘事物内在表现潜力中的自由发挥占据了重要的地位;在新千年开始之际坚决地接受全面的数字化转型之前,南加州建筑学院帮助发展学生的建筑意识。HUUM建筑事务所作为全美众多年轻的建筑事务所中不断成长的一个,创始人两人各自的发展故事以及在南加州建筑学院相遇的粗略讲述提供了解读并理解事务所作品的关键。

斯科特与约翰的世界充满坐标轴和深远的视线。大胆的几何图形与悬臂造型是同时具有辨识性和独特性的设计语言。在他们

origins, and of their point of contact in Southern California, that offers the key to read and understand the architectural production of HUUM, an office with a growing presence in the constellation of young practices on the national scene.

Theirs is a world of axes and deep sightlines. Bold geometries and cantilevers are some of the words in a design vocabulary both recognizable and distinctive. In their projects, frames and decks reappear as signature quotations but tell a different spatial story every time. Double heights and wide openings find fluid implementation in many schemes. Even more importantly, theirs is in architecture of deep materiality, awakening all human senses. The surfaces and textures of water bring about bodily awareness in those experiencing the space HUUM has designed around them. It is a universe filled with phenomenological stimuli, that is, spatial conditions eliciting a reaction from all human senses, and the cultivated echoing of mythological precedents. While the references are traceable, the work is filled with contemporary aspirations. It is a relaxed formula of total architecture, where leisure and control inhabit each proposition in equal amounts. Both rigorous and intelligible, exact and amicable, their spaces choreograph public and private realms without intimidating occupants with the invasive presence of a design idiom hijacking collective attention at the expense of a building's intended day-to-day functionality. The absence of an inflexible prescription, the type of one-solution for all cases so dear to the early modernists and so condemned later in the 20th century, allows for a fruitful dialog with the vernacular when the intersection of patron and site-specificity calls for that kind of molecular attention.

For architects committed to their art, projects are like children. They all carry the genes of their creators even when maintaining marked differences in physical appearance and temperamental traits. In this vein, the Miesian rigor of the Hutchinson Island house, a quasi-constructivist fantasy of overlapping bars placed in tropical coordinates, coexists coherently with the Gaudiesque pitch of the curvilinear footprint defining the dominant image of the Grenville residence. If in the former, the horizontal and vertical cleavage between the interlocking volumes reveals Nature beyond, while in the latter the topography of roofs and curvilinear perimeter determines its own logical hardscape to both encompass and complement its lush surroundings. While both houses feature shutters for sun shading, their impact on the overall result is markedly dissimilar.

In HUUM's hands, modernist motifs are consistently revisited and reinterpreted. The frame and the box, archetypical signs—when pure—shared within the generation of Walter Gropius and his followers (especially in the Northeast) are intervened upon. Their outlines have creases, like in the lifted volume crowing the bar of Big Timber Riverside in Montana, and chamfers, like in Beach Road 2 and The Nest. That expressive plasticity is the hallmark of a healthy relationship between the present and its origins; a tribute to what was with overtures to what

的项目中,构架和平台是标志性设计元素,但每次重复出现讲述的都是不同的空间故事。高度与宽度加倍的窗口在许多项目中得到了优雅流畅的表现。更重要的是,他们的作品具备深度的物质性,能够唤醒所有的人体感官。水景的外观及纹理让人们在 HUUM 建筑事务所设计的空间中感受到身体意识的觉醒。这是一个充满现象性刺激元素的空间,具备诱发所有人体感官反应的空间条件以及虚构先例的文雅启示。尽管设计中的参考对象可查,但设计仍充斥着现代的渴望与追求。它是形式松散的总体结构,每个方案中放松与控制的考量旗鼓相当。既严密又易懂,既准确又友善,他们的公共及私人空间设计安排并不会因为以牺牲建筑的日常功能为代价追求公众注意力的设计习惯让居住者感到敬而远之。早期现代主义者珍视的以不变应万变而缺乏灵活性的解决方案在 20 世纪后期备受责难。但这种设计形式使得赞助者与区位特性产生的交集需要某种关注时,设计能够与当地环境之间进行成果丰硕的对话与交流。

对于那些热爱工作的建筑师来说,项目就像自己的孩子一样。即便在外观和风格上保留着明显区别,它们也同样承载着创造者的基因。在这个层面上,哈钦森岛住宅的类构成主义密斯式严谨设计得以与作为格伦维尔住宅主要特征的曲线造型共存。如果前者交错体量间的水平与垂直缝隙展现出远处的自然景色,后者中的屋顶形态与曲线造型则决定了自身硬景观的合理性,既包含郁郁葱葱的环境又对其进行了补充。两间住宅都配置了遮阳百叶窗,呈现的整体效果却截然不同。

经 HUUM 建筑事务所之手,现代主义不断获得重新审视和重新解 读。框架和盒子等被沃尔特·格罗皮乌斯和他的追随者(尤其 是在东北地区)世代共有的典型标识被加工处理。他们的外形 具有褶皱,就像在蒙大拿的大廷伯河畔休闲住宅以及海滨路2 号和"筑巢"等项目中的倒角设计那样。极富表现力的可塑性 特质是现在与起源之间健康关系的标志;一次向着未来的致敬。 这种对话在理查德 • 纽佐尔的帕萨奥 • 米拉玛重建项目中变得 更为明确。这个项目作为现代主义经典设计充分展现了这位奥 地利建筑先锋的设计语言。处理这处加州现代主义地标结构时, 模块化的设计带来充足的建筑可能性,对设计师来说也是一个 惊喜。HUUM 建筑事务所的项目并非奉行严格保护策略, 而是作 为一种干预手段满足新主人的各种需求。在查看纽佐尔的项目 原始图纸时,斯科特和约翰领悟了纽佐尔经典设计的真谛;同时, 他们也提炼出自己信仰,认为建筑既可以与人类交流,也可以 宣扬其居民的独特性。在这种情况下,光束扩展与浮动屋顶两 种标志性加州元素,都作为建筑中的背景元素朝向自然开放。

尽管作品集中收录的主要为独栋房屋, HUUM 建筑事务所的审美

will be. That dialog becomes even more explicit in the restoration of Richard Neutra's Paseo Miramar, a modernist classic showcasing the full design vocabulary of the Austrian pioneer. That modularity could be rich with architectural possibilities was a surprise even to them as they surgically handled the body of a landmark piece of California Modernism. Rather than an exercise in strict preservation, theirs was an intervention as philologically accurate as it was current in addressing the needs of a new owner. In examining Neutra's original drawings, Scott and John understood the DNA of his timeless visions; in turn, they refined their own beliefs on how architecture can both interface with human existence and celebrate the uniqueness of its inhabitants. Beam extensions and floating roofs, both trademarks of the California look, are in this instance background components of an architecture open to Nature.

While their portfolio largely features single-family homes, their aesthetic finds cogent outlet in other building types: a school, an helicopter hangar, a deconstructed guonset hut turned chapel in the prairie, a wine-tasting room in Italy, and an office building in American suburbia. These are instances of a formal world amenable to encompass functions and briefs highly diverse from each other, across the country and abroad. It is the inherent malleability of their design language that lends itself to credible renditions in places ordinarily unlikely to be available in an architect's career. Planes can arch upward and bend downward. yet still belong to a family of shape understandable in their design message. Ultimately, producing constantly varying architectural results while remaining recognizable in each iteration is where a design architect exhibits command in space-making. Grids, cubic massing, sticks, fanned geometries, folded planes and the stacking of volumes are some of the devices adopted to make bold statements in the landscape. As the buildings extend into the outdoor, the design language remains the same and what was enclosed becomes hardscape as it meets the elements. It is a subtle gradation of changes of levels, cascading platforms and parades of ceiling heights, always logical and always mastered in architectural implications.

Experiencing these designs, it is immediately apparent to the viewer that a house conceived for the state of Florida carries marked differences from one built in California, even though they both face their respective coastlines in Southern climates. It is the management of environmental conditions, how the wind is broken within the crevices of the house's exterior areas and how the humidity versus the dryness of the air affects the openings for passive ventilation, which reveals the project's location. That authenticity is a constant of the modernist ethos, but in the case of Scott and John it is heartfelt rather than being the dogmatic following of a precept; that loose relationship is what brings lyricism into much of their work. It is about living in a house as opposed to being enclosed in architecture as a work of art impervious to the needs of its occupants. The traceable transparency within all their schemes is synonymous with the porosity of architecture as it touches the ground. Boundaries are evoked through glass instead of solid walls, which reject the outside world. That friendliness is what makes them welcoming, like pavilions on the beach, bestowing a diffused luminosity in all quarters of their projects.

准则在其他建筑类型中找到了极具说服力的表现形式:一所学校、一间直升机库、一间解构拱屋改造而成的草原小教堂,意大利的一间品酒屋,以及美国郊区的一栋办公建筑。这些都是分布在美国与世界各地,包含高度多样化的功能与概要的案例。设计语言的内在适应性引导其自身在往常不太可能实现建筑工程的地方发挥可靠表现。在HUUM建筑事务所的设计中,楼面可以向上拱起或向下弯曲,但在他们的设计语言中仍属于可以理解的形状范畴。最终,形成不断变化的建筑设计方案,同时保证每个迭代版本中原型可辨,是建筑师在空间设计中对项目控制的体现。可以利用网格、立方体块、棍棒、扇形几何体、折叠平面和体量堆叠等方法创作大胆的景观设计。随着建筑延伸到室外,设计语言保持一致,原本封闭的结构与元素结合成为了硬景观。这是一个结构高度的微妙渐变过程,拾级而下的平台与变化的天花板高度总是保持逻辑感和建筑寓意。

体验了这些设计以后,观察者可以立刻清楚地发现建在佛罗里达州的房屋与建在加利福尼亚州的住宅即使都处在南部气候之中,分布朝向海边,也存在着明显的设计差异。风是如何在房屋外部的缝隙处分散开,空气的湿度与干燥度如何影响被动通风的通风口设计——这些环境条件的管理揭示了项目的地理位置差异。真实性是现代主义思潮中的一个常数,但在斯科特与约翰的身上,这是发自内心的感悟而不是对某条格言的教条遵从;这种松散的关系为他们的大部分作品注入了情怀。毕竟生活发生的地点是家,而不是封闭的建筑,不是对居住者的需求无动于衷的艺术品。在他们的所有项目中可循的通透性在实施之后便是建筑孔隙率的代名词。玻璃代替厚实的墙壁划出空间界线,避免了对外界的隔离。项目展现出的友好使它们备受欢迎,如沙滩上的凉亭,各个角落都充满了光亮。

无论在城市环境还是自然环境中,HUUM 建筑事务所的设计都与 所在环境构成动态互动。每个项目中的重大决策都放大了各个 场地的潜力。阿尔伯特·金尼别墅是威尼斯海滩上一处教科书 式的工程,展现出海滨路 2 号的联合建筑以及河畔别墅的双层 高度建筑中存在的一致空间体验。项目本身很少,或者说几乎 不以独栋的形式出现;相反它们是能够产生自身微城市性的复 合式建筑,类似通过封闭通道连接的多层次结构。这样的项目 方式追求计划层面的多样性以及同一主题的多种不同变化。这 就是他们作品中的多样性与同一性。

截止到目前,HUUM建筑事务所的作品从不高于三层,贴近地面的特点非常明显。无论从基座还是较浅的底座建起,建筑结构都从平坦的地面上破土而出,抵消一楼平面以决定其独特的截面特征。即便是像维亚马里纳宅邸一样具有较小环境影响的项目,体量主导环境的形式也存在一定的纪念性。它的果敢自信是物质存在而非规模的副产品。"东方与西方相遇"项目则是现代古典主义的一个典型案例,四个结构围绕一个轴线,传递出比喻意义而非实际意义上的体量感。这些结构位于顶棚之下,

Whether in an urban district or in a natural setting, their designs interact dynamically with their contexts. Big moves displayed by each project magnify the potentiality of each site. The Abbot Kinney Loft is a textbook case of cultivated insertion in the vernacular of Venice Beach, yet exhibits the consistency of spatial experiences found in the link building of Beach Road 2 and in the double heights of the River Road House. The projects are themselves rarely, if ever, a single volume; instead they are compounds producing their own micro-urbanities, like citadels with a hierarchy of buildings connected through enclosed circulations. Such an approach yields regularities at a plan level and countless variations on a theme. This is where diversity and sameness inform their work.

Presently never taller than three stories, HUUM's architecture is decisively earthbound. Either rising from a podium or resting on a shallow plinth, the structures emerge from flat sites, offsetting that ground plane to determine their unique sectional distinction. Even when smaller in footprint, like in the Via Marina residence, there is a layer of monumentality in how the massing dominates its surroundings. Its assertiveness is the byproduct of its material presence as opposed to the result of scale. East Meets West is a paradigmatic example of modern classicism, with four pavilions grouped around an axis conveying a bigness which is metaphorical rather than factual. Volumes slide underneath canopies, leaving shadowlines intact to remove the weight from the physicality of architecture. Clerestory windows establish a datum that the eye follows with ease during the navigation of the space. It is a project of learned quotation from the vibrant legacy of mid-century modern while denying the viewer the ability to identify which precise antecedents are being quoted.

Confidence in the expressive import of Euclidean geometry informs to a large extent the firm's entire output. This hardly implies that alternative forms of space-making are unlikely to be entertained in this design group; it is a case-by-case consideration to be made when the situation presents itself. Either the site or the program or both would be primary drivers generative of a departure from an architecture growing out of orthogonal intersections, as much of their work reveals.

Architecture is a field in constant motion, and the exploration of new and alternative ways to make space is part and parcel of being an inquisitive architect. As the practice grows and commissions get bigger in scope and ambition, it is entirely possible to envisage this firm tackling additional themes such as the high-rise, the mixed-use development and the institutional building. Between Florida and California, two states continually resetting the bar of design excellence, HUUM architects is uniquely positioned to capitalize on this highly unusual bi-coastal arrangement, and the caliber of the clients this arrangement brings. The next five years will tell that story.

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阴影的存在去除了建筑物质性中的重量感。天窗起到引导视线的空间作用。该项目是对 20 世纪中叶现代主义设计丰厚遗产的致敬,同时又让观看者无法辨别对应的具体内容。

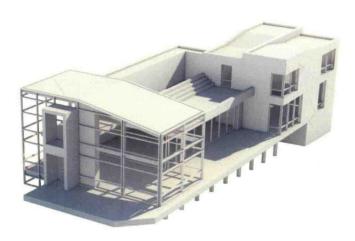
对引入欧几里得几何学表达的信心影响了事务所项目的整体风格。这几乎就意味着不同形式的空间设计手法不可能在这个设计团队中被接受;情况出现时,要按具体条件进行分析判断。正如事务所的作品所呈现出的一样,场地、项目或二者同时都是发展中的建筑脱离主流的主要动力。

建筑是一个不断运动变化的领域。对空间设计新方法与替代方法的探索是一个勤奋建筑师不可或缺的品质。随着业务的累积,委托项目的规模和野心逐渐变大,HUUM建筑事务所已经完全具备处理高层建筑、多功能项目以及公共机构大楼等附加主题的能力。佛罗里达州和加利福尼亚州的建筑设计行业不断刷新着卓越设计的新高度。而 HUUM 建筑事务所的独特定位将得以利用这种极不寻常的安排以及这种安排带来的客户群体。具体事宜,未来五年将见分晓。

(皮埃路易吉·赛拉诺是旧金山湾区的执业建筑师,作家和教育家。)

Beach Road 2

海滨路2号



Beach Road 2 lies in a terrain of sensitive coastal sand dunes stretching along a Floridian barrier island. Responding to environmental restrictions on the shape of the building's envelope, we threaded the house between a pre-existing sea wall and the state coastal control line. The primary spaces of the house are arranged into three distinct parts varying in their material and openness. Enclosed by a taut, fretted glass envelope blurring the boundary between indoor and outdoor, the living room provides an elevated view of the waters beyond. Linking the living to the master wing, the central kitchen area is the main gathering and entertaining area; the professionalgrade kitchen becomes a magnet for visitors and owners alike. Open to the east, a wall of aluminum louvers protects the room from the low western sun. All rooms look to the east, and the walls become more transparent as they march south. The bedroom wing is the most solid, with punctured windows set into stucco and colored to match the surrounding sand; seen from the adjacent beach, the house appears to be rising from the landscape. Two questrooms sit atop the master bedroom. On the opposite end of the house is a frameless two-story living room. Entering from a sloped entry hall, visitors discover light entering the space from the underside of a glassbottomed rooftop lap pool. Whether viewed from above or below, the compelling nature of the pool provides a visual and visceral link between the house and the surrounding waters; this is a place of nuance and discovery.







