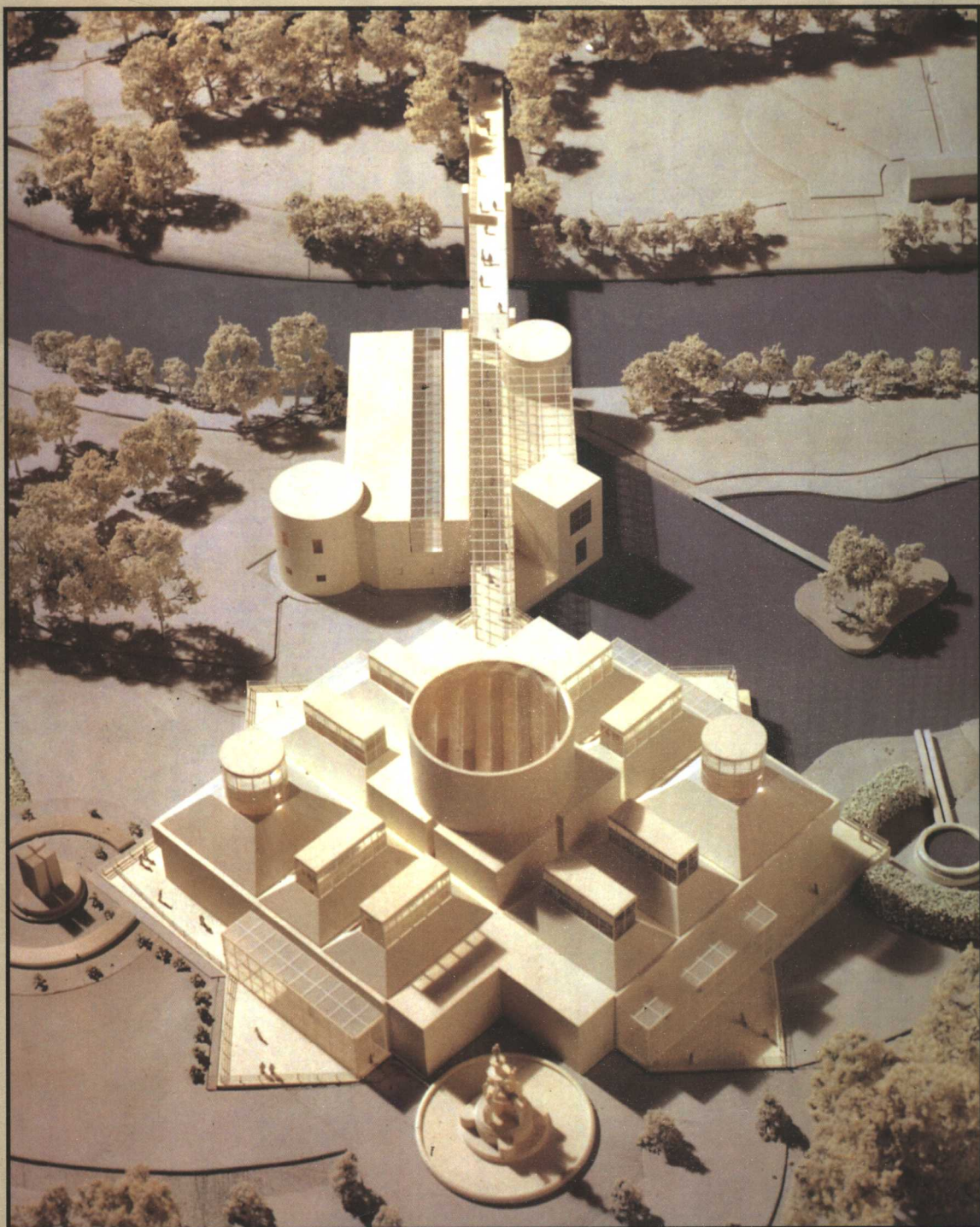


世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

TERRY FARRELL

特里·法雷尔



中国建筑工业出版社

THE MASTER ARCHITECT SERIES

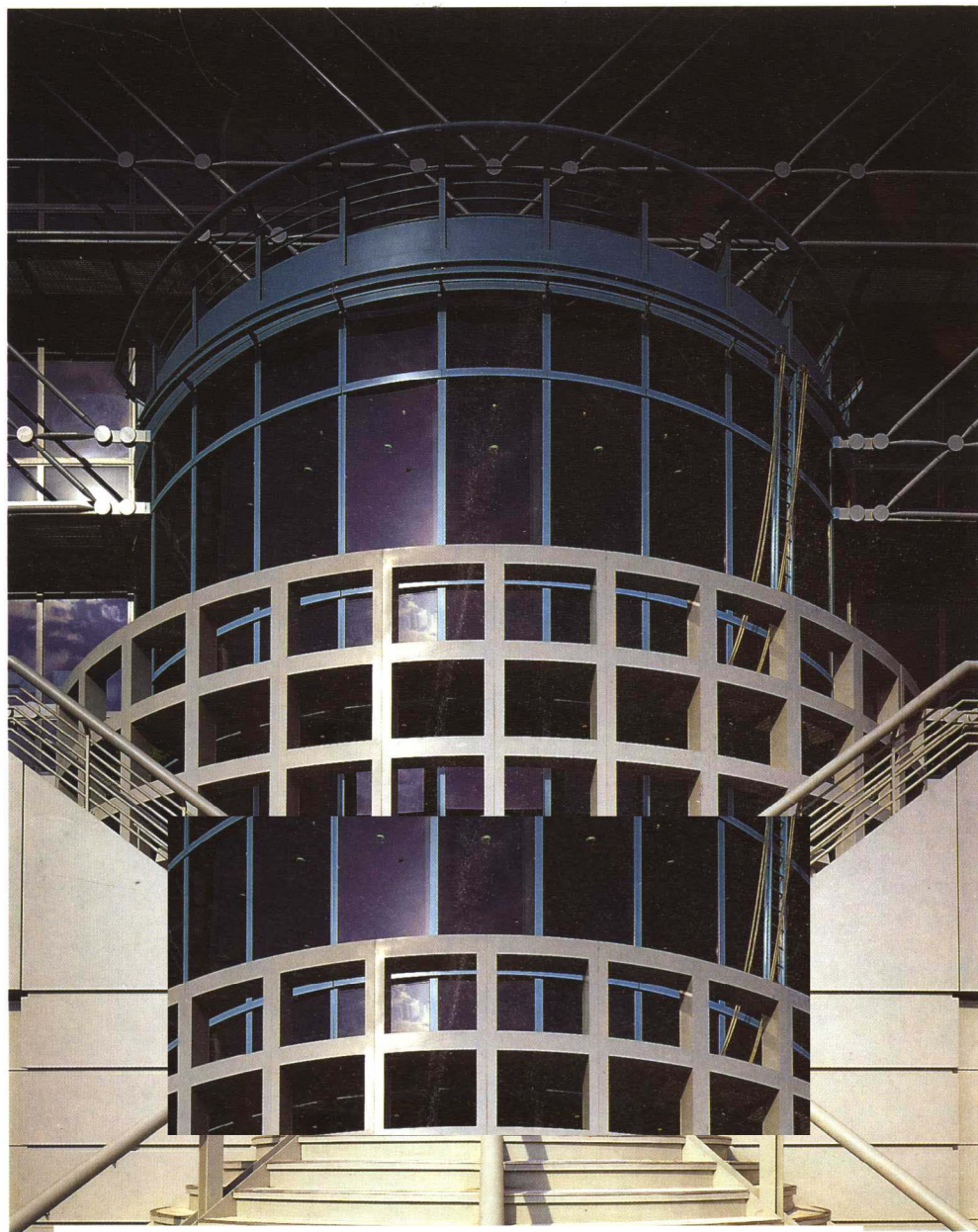
TERRY FARRELL

Selected and Current Works

世界建筑大师优秀作品集锦

特里·法雷尔

楚先锋 译



中国建筑工业出版社

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特里·法雷尔

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Introduction

An Interview with Terry Farrell
by Clare Melhuish

导 言

特里·法雷尔访谈录
克莱尔·梅尔休伊什



你曾经受训于都汉姆大学，也曾经在美国学习过，并且还在美国工作过一小段时期。你在美国的经历和观念会给你的工作带来什么样的影响，还有你是否相信它会使你的工作和这个国家的其他建筑师不同吗？

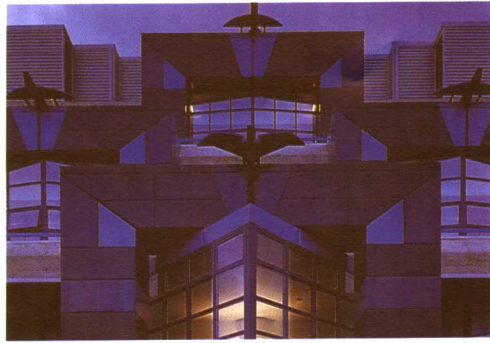
我呆在美国的时期，是一个美国文化不仅对英国甚至对全世界都具有极大的吸引力的时期。这是一个引人瞩目的时期，现代艺术运动、尤其是大众流行艺术运动创造了一种原创的美国文化，当许多关注城市的作家和思想家如路易斯·芒福德（Louis Mumford, 1895—1990，美国社会评论家和作家，他的著作谴责使人性丧失的技术并要求人道主义和道德价值观的回归，如《城市文化（1938年）》和《生活指南（1951年）》——译者注）、简·雅各布斯，或者在生态学领域的雷切尔·卡森，都对技术和城市膨胀引起的世界改变提出了质疑。这还是一个对建筑学提出质疑的时代，是在一种比欧洲最近所做的更为本质的层次上提出的质疑。巴克敏斯特·富勒、路易斯·康以及鲍勃·文丘里是我最感兴趣的三位当代大师。这些是我到美国去的所有原因，但是我不认为我比从前的一些人从美国带回来了更多的有关建筑的处理手法，我指的是诺曼·福斯特和理查德·罗杰斯，他们都和我在同一时期在美国求学，或者是吉姆·斯特林、科林·罗以及艾伦·科洪，他们也都访问过美国或在美国任过教。我们都带回来了我们各自不同的译码，我认为我带回来的是一种更全面欣赏和理解艺术和建筑的兴趣，而不是像在英国，刻意培养的艺术是一种仅为杰出的人所关注的事情。我还感觉到，在美国有一种更为有利的、对技术感兴趣的基础，尽管当布基·富勒、路易斯·康及密斯在晚年时才着眼于美国的技术及其潜力，但是这不同于同一个小男孩对技术的热爱，而我可以确切地说英国对于技术正是这种态度，而且这种态度在英国建筑界正逐渐变得明显起来。但是我认为对我产生最深远影响的是我在宾夕法尼亚大学、在由一些著名人物如路易斯·康任教的建筑和规划系里面，在非常优秀的城市设计项目中的学习经历。在同一时期，爱德华·培根斯为费城所做的工作本身就是个学习的工具和实践对象，这是一种典型的实践和教育之间的相互交换，这发生在美国是非常容易为大家接受的。这是一种领域非常丰富的学习经历。

总的来说，我认为我对美国的感觉以及我对美国的解译事实上从我去美国之前就开始有了。我认为它开始于都汉姆大学，这就是说，我不是伦敦那种受欧洲传统尤其是勒·柯布西耶影响的人，或者是受建筑的社会工程（social engineering，运用某种社会学原则来解决特定的社会问题——译者注）特点影响的人，而这种观点在伦敦的建筑学会之类的学院里面十分流行。在同一时期，都汉姆大学比南方的学院对斯堪的纳维亚建筑有更加浓厚的兴趣，斯堪的纳维亚建筑几乎可以说是阿尔托和阿斯普伦德对现代主义的修正，但是在美国，现代主义却是诸如西海岸的建筑师们在20世纪40年代和50年代的一些作品，加上路易斯·康，当然，还有其他一些人在60年代的作品。此外，我对无产阶级社会有兴趣，我认为它们是从我的根基——英格兰北部生长起来的，而南方仍然具有非常严重的阶级问题。这从它最优秀的建筑处理方法上可以很明显地看出来，具体表现在艺术理事会、英国皇家建筑师学会（RIBA）以及皇家美术委员会所担任的角色里面。从都汉姆去美国是我做的一件具有理性的事情。

You trained at Durham University and in the USA, and subsequently worked in the USA for a short period. What influence has your American experience/perspective brought to bear on your work, and do you believe it sets your work apart from that of other architects in this country?

I was in America at a time when cultural events in America were of great interest not only to the British but also throughout the world. It was a very strong time, when modern art, particularly the pop art movement, produced an original American culture, and when many writers and thinkers about the city, such as Louis Mumford, Jane Jacobs, or, in the field of ecology, Rachael Carson, were questioning the changes in our world produced by technology and urban growth. It was also a time of questioning in architecture at a more fundamental level than the Europeans had recently done. Buckminster Fuller, Louis Kahn and Bob Venturi were the three major contemporary figures that I was most interested in. These were all reasons for me to go to America, but I don't think that I brought back an American approach to architecture any more than did, say, Norman Foster and Richard Rogers, who were both students in America at the same time as I was, or Jim Stirling, Colin Rowe, and Alan Colquhoun, who were all visiting and teaching there. We each brought back our own different interpretations, and I think that what I brought back was an interest in a broader appreciation and understanding of art and architecture than the deliberate cultivation in Britain of art as an elitist concern. I also felt that there was a much more soundly based interest in technology in America, although while Bucky Fuller, Louis Kahn, or Mies in his later years looked at American technology and its potential, there was not the same little boy's love affair with technology that I would say identified the British attitude to it, and has gradually become more and more noticeable in British architecture. But the most profound influence on me, I think, was my learning experience on the extremely good urban design programme at the University of Pennsylvania, in an architecture and planning department run by people such as Louis Kahn. At the same time, Ed Bacon's work for the City of Philadelphia itself was a learning tool and experience, typical of the interchange between practice and education which takes place so readily in America. It was an enormously rich field of learning experience.

In conclusion I think that my feelings about America and my interpretation of America actually began before I ever went there. I think being at Durham University meant that I wasn't as influenced as people from London were by European traditions, particularly Le Corbusier, or the social engineering aspect of architecture that was so popular at London schools such as the Architectural Association. Durham was much more interested than southern schools at that time in Scandinavian architecture—the almost revisionist Modernism of Alto and Asplund—but also in American Modernism, such as the work of the west coast architects during the forties and fifties, plus Louis Kahn, of course, and others in the sixties. In addition I had an interest in a classless society which I think grew from my roots in the north of England, while the south still has a very strong class problem. This is visible in its elitist approach to architecture, embodied in the roles of the Arts Council, RIBA and Royal Fine Arts Commission. Going from Durham to America was a logical thing to do.



你的风格成型的年代是 20 世纪 60 年代，这是一个在建筑和城市观念以及社会普遍产生剧变的年代。无论是建筑界还是非建筑界的人士，谁是最能带给你和你的作品以创作灵感的人呢，同时在那一个时代你对未来的建筑持有哪一种观点呢？

路易斯·康是一位非常好的老师，到目前为止他是我所遇到的最伟大的建筑教育家。和费城一些作风严谨的人物——比如罗伯特·文丘里和丹尼斯·斯科特·布朗——的共处经历，以及和布基·富勒的几次会面都令人十分激动。我喜欢巴克不仅是因为他对高科技感兴趣，而且还因为他的激进、他的先驱性，他是一个“单个人的乐队”类型的激进主义分子。这和欧洲激进主义的信徒是十分不同的，在欧洲，为了改变某些事情，你不得不组成一个团体，像阿基格拉姆学派、战神组织或费边主义组织（Fabians，费边主义是指使用拖延方式以达到目标的、稳扎稳打的，1884 年在伦敦成立了费边社，主张以缓进的方法实现社会主义——译者注）。在美国，你会变得高度自立，而在实际上却不会成为性情古怪的人，每个人都在自己的领域里辛勤耕耘。但是，在建筑学院里面我最大的兴趣在于 20 世纪 50 年代的建筑，而且从那时起就一直是弗兰克·劳埃德·赖特，我认为他是在最近 100 年来最重要的建筑师。他脱离于所有主要的学院主义或极端主义，至今他仍然受到他周围世界中正在发生的所有事情的影响：他仅仅是在以他自己的方法在进行重新解释。我也喜欢萨里宁的作品，同时我也十分着迷于弗兰克·劳埃德·赖特的学生们的作品，比如布鲁斯·戈夫、赫布·格林以及许多其他中西部的有机主义建筑师。

我回来以后为科林·布坎南工作过一段时间，发现他那非常平易近人的感觉、城市规划方面简单的处理手法都令我十分着迷。我尤其是喜欢他在一些书籍——如《城市交通》以及他在那一段时间参与过的其他报告上所作的非常优秀的、非常漂亮的陈述。这种视觉上的辅助功能作为一种城市规划和城市设计的阐释方式使我们得到巨大的受益。其他一些有趣的人物是阿基格拉姆学派、斯特林以及高恩、塞德里克·普里斯。还有我要说的是，那是一个非常令人兴奋的时代，但是也存在一些真正的独立个体，他们对某些事情的改变是永远也赶不上心情的巨大改变的，这更像是一种大气候或一种环境，我们都是它们的一部分。无疑的，无论是在学校里面还是进行实践里面，我最大的兴趣是明确地表述我对改变的看法，并游离于主流之外。

我很满意早期在法雷尔和格雷姆肖合伙人事务所的工作，因为他对当时的观念提出了挑战。在英国的 20 世纪 50 和 60 年代，有这样一种基于非常沉重的预制混凝土构件的粗野主义，他们伪称这是非常“亲社会的”（pro-social，忠实或拘泥于既定社会道德准则的——译者注），以及是要将社会变得更好的。我认为它基本上是“反社会的”，尤其是混凝土的住宅区和学校，即所谓的福利国家的福利建筑，而且我发现这是一个非常令人厌恶的时期。我所满意的是我们提出了一种完全不同的处理方法。当我变得不再沉迷于此的时候，我逐渐在 70 年代乐意做高技术的学校，这是因为高技术逐渐为大家接受并成为一种主流，但是在这个过程中，一方面它变成了一种商人的建筑学，另一方面是像诸如威利斯·费伯·大仲马的建筑以及法雷尔和格雷姆肖联合事务所的工业大棚，以及一种具有礼拜建筑味道的建筑。它从一种服务性的工具和一种思维方式变成了

Your formative years were the 1960s, a time of great upheaval both in architectural and urban thinking and in society at large. Who, both in and outside architecture, were the most inspirational figures for you and your work; and what vision for the future of architecture did you have at that time?

Louis Kahn was an extraordinarily fine teacher, by far the greatest architectural educationalist I have ever come across. The experience of being with serious people in Philadelphia, such as Robert Venturi and Denise Scott Brown, and meeting Bucky Fuller several times was very inspiring. What I liked about Bucky was not only his interest in high-tech, but also his radicalism, his pioneering, one-man-band kind of radicalism. It was quite different to the European cult of radicalism, in which, in order to change things, you had to form a group like Archigram, the Mars Group or the Fabians. In America you get highly individual, not actually eccentric people, who really ploughed their own furrow. But my greatest interest in the fifties at architecture school and ever since has always been Frank Lloyd Wright, whom I consider the major architect of the last 100 years. He was outside all the major schools or extremes, yet he was greatly influenced by all that was going on in the world around him: he just re-interpreted it in a personal way. I also like the work of Saarinen and I was fascinated by the work of the students of Frank Lloyd Wright, such as Bruce Goff, Herb Green and many of those mid-west organic architects.

I came back and worked for a brief time for Colin Buchanan, and found his kind of very common-sense, simple approach to town planning fascinating. I particularly liked the excellence, and the quite beautiful presentation of books such as *Traffic in Towns* and other reports which he was involved in at the time. This use of the visual aid as a means of explanation in town planning and urban design has always been a great lesson to me. Other interesting characters were Archigram, Stirling and Gowan, and Cedric Price, and it was a very exciting time, but it was less that there were real individuals who were changing things, than a great mood of change, more like an atmosphere or an environment, that we were all part of. There is no doubt that both at school and in practice, my greatest interest was in formulating ideas about change and being outside the mainstream.

I enjoyed the early work at Farrell Grimshaw because it challenged the thinking of the day. In Britain in the fifties and sixties there was such a reliance upon heavyweight precast concrete brutalism, pretending to be very pro-social and changing society for the good. I thought it was basically anti-social, particularly the concrete housing estates and schools, the so-called rationalisation of the architecture of the welfare state, and I find it quite a disgusting period. What I enjoyed was proposing a different approach. When I got disenchanted, as I gradually did with the work of the high-tech school during the seventies, it was because it was becoming accepted as mainstream, but in the process becoming a businessman's architecture on the one hand, with buildings such as Willis Faber Dumas, and the industrial sheds of Farrell Grimshaw, and a cult architecture of taste on the other. It changed from being a servicing tool and a way of thinking to a much lesser thing. I particularly liked Ehrenkrantz's work at the time, which was almost anti-architecture, in comparison to the Pompidou Centre, which was an iconic thing, much more a



一种非常次要的东西。在那个时期，我尤其喜欢埃伦克兰茨的作品，和蓬皮杜中心相比而言，它几乎是反建筑的，它是一个形象标志，而更不像是一种风格的表述。在更多的情况下高科技变成了建筑业主所苛求的东西，而对功能的要求却很欠缺。我认为劳埃德大厦和蓬皮杜中心是极其不切实际的建筑物，而香港汇丰银行大厦也是一个令人惊讶的奢侈的办公建筑的表述。我受到我所反对的事物的影响，我也受到能够引起我注意的事物的影响，这二者在程度上是一样的，而且在这一点上，我更愿意将我自己看作是一位弗兰克·劳埃德·赖特的追随者，而不是将自己看作一个生活在 60 年代、狂热迷恋高技术的小男孩。

你在 1965 年和尼古拉斯·格雷姆肖成立了合伙人事务所，而且它运作了 15 年的时间。无论是你还是他，现在都被认为是当今英国建筑界最卓越的两位人物，但是在 20 世纪 80 年代，你们的工作看起来好像完全是分道扬镳、朝着不同的方向发展了。是什么共同的兴趣将你们两个人在 60 和 70 年代紧紧地联系在一起的呢，又是什么不同的观点使你们最终分开了呢？

我想这是对我在 20 世纪 60 年代和 70 年代在法雷尔和格雷姆肖合伙人事务所里面所做的工作的一种误解。一方面我十分着迷于大规模生产的效率，另一方面我也着迷于它在人格化和较大的个体自由度方面所具有的潜在能力，以及如何使这对矛盾发生作用。我不像许多高技派的建筑师那样变得喜爱大规模生产的东西。我相信大规模的生产能够提供一种方式，以得到和周围环境、文脉非常适应的能力以及一种对使用者非常人格化的回应。在 60 年代以及 70 年代的早期和中期，在学生宿舍、帕克路公寓以及木框架住宅等项目的背后隐藏着的正是这些观点。这确实在某种程度上使我们的合伙人事务所在这两种兴趣之间产生分歧，一方面是将建筑作为一种产品来进行设计，而另一方面我的处理方式却是另外一种，由此我们开始分开了。因此，多年以来我自己工作的发展是非常连续而自然的。我相信，许多表现出以一种特有的观念进行工作的人是因为他们的调色板一直没有改变，虽然在事实上他们已经激进地改变了他们的原则。对比而言，我却改变了我的调色板、材料以及方案的类型，从住宅项目到大型的城市项目和总体规划，但是我的原则却保持不变，仍然以相信技术的潜力能够丰富环境和建筑的用途为根基。

在 20 世纪 80 年代，当你完成 TVam 以后，你的名字事实上变成了后现代主义在英国的代名词。后现代主义本身现在已经被一些评论家宣称“死亡”了，也就是暗示它只不过是一种暂时的流行风格。那么，对于你来说，什么曾经是或者现在仍然还是后现代主义的优点呢，还有你是否认为英国对这个运动的批评是否不公正呢？

不同的地区、不同的评论家对后现代主义的诠释是完全不同的，而且这些分类和标签的本质也不是特别重要。重要的是作品的象征是什么。我的作品从来不太接近于美国的后现代主义，但是比某些欧洲的后现代主义建筑师——如吉姆·斯特林、霍莱因或者罗西——要接近一些。这在英国常常会有许多混淆，因为在文化制度上具有的强烈的反美主义，这种反美主义

statement of style. High-tech became very much something for the building owner to covet, with scant regard for function. I regard Lloyds and Pompidou as sublimely impractical buildings and the Hong Kong Shanghai Bank as an astonishingly extravagant statement for an office building. I am as much influenced by things I react against as I am by things that I am attracted by, and in this respect I like to see myself as much more a follower of Frank Lloyd Wright than a child of the sixties in the high-tech groupie sense.

You set up your partnership with Nicholas Grimshaw in 1965, and it lasted for 15 years. Both you and he are now recognised as two of the most prominent figures in current British architecture, but during the eighties your work seemed to diverge in entirely different directions. What were the common interests which united you both during the sixties and seventies, and what were the differences which eventually drew you apart?

I think there are many misunderstandings about the work I was doing during the sixties and seventies in the Farrell Grimshaw Partnership. I was fascinated by the power of mass production on the one hand, and on the other its potential for personalisation and greater individual freedom, and how to make this contradiction work. I wasn't in love with the mass-produced object as many high-tech architects have become. I believed mass production could provide the means for achieving great adaptability to context and a very personalised response to the user. It was these ideas which lay behind the projects for the student hostel, Park Road flats, and the timber-framed housing during the sixties and early to mid-seventies. It was really the extent to which the partnership diverged between these two interests, of architecture as product design on the one hand, and my approach on the other, that began the split. So the development of my own work has been quite consistent and natural over the years. I believe that many who appear to be working exclusively in one particular idiom do so because their palette has not changed, when actually they have radically changed their principles. By contrast, I have changed the palette, the materials, and the kind of programmes, moving from housing to large urban projects and master planning, but my principles have remained the same, based on a belief in the potential of technology to enrich the context and use of buildings.

During the eighties, after the realisation of TVam, your name became virtually synonymous with Post-Modernism in its British form. Post-Modernism itself has now been pronounced by some critics as “finished”, implying that it was little more than a transient fashion. What, for you, were or are the virtues of Post-Modernism, and do you feel British criticism of the movement was unjustified?

Post-Modernism is interpreted totally differently from place to place and from critic to critic, and the nature of these categories and labels is not of particular interest. What is of interest is what the work represents. My work has never been close to American Post-Modernism, but rather to that of some European Post-Modernists, such as Jim Stirling, Hollein, or Rossi. There is a lot of confusion in Britain because of the strong anti-Americanism of the cultural establishment, which is very deep-rooted, going back before the war, and often accounted for, I think, by the fact



是根深蒂固的，在世界大战前逐渐回潮，我想，这种情况通常可以由这样的实事而得到解释：英国总是将社会主义和现代主义联系起来，而美国的资本主义总是有几分敌对。相关的问题是公共部门相对应的私人性的工作问题。这使得在英国解读建筑时具有一种特别的偏见，我发现这是极端无聊的。基本上我一直说后现代主义只是一种看事物的方法，也认可现代主义的时代已经结束。作为一种风格，使我感兴趣的是“现代主义之后”而不是“后现代主义”。我在80年代的一些作品体现了一系列混合应用的解决方案，其中有一些确实是高技术的。在80年代，在某些方面我确实是一位先锋，使用了许多新的材料和建造方法，一直到今天我仍然还是。许多欧洲的和美国的评论家曾经说过，他们不理解为什么英国的评论家给我贴上后现代主义的标签，因为他们在我的作品和典型的英国人喜欢的建筑物之间发现许多相似之处。

后现代主义建筑时代的重要意义是改变了规则，它对现代主义建立起来的一套制度以及现代主义建筑师对当代建筑所持有的观点提出质疑——现代主义建筑师对当代建筑所持有的观点是：只要是以社会的出发点来考虑或者将建筑物当作产品来看待，它就是有益的。在这两种情况下，这些观点都是狭隘的真理，我认为在80年代它们有了一些改变，尤其是对城市的理解以及对城市主义的理解，而这些都是现代主义根本没有领会的东西。现代主义没有机会将它自己和都市规划联系起来，因为城市主义和文脉有关系，而文脉和过去、和历史有关系，它是过去的延续，而这正是现代主义于20世纪20年代创立时所反对的。

因此，现在，就像迈克尔·格雷夫斯最近所说的那样，我们所有的人都是后现代主义者：后现代主义的精神影响了所有的建筑师和他们的作品，而且从这种理解上说它征服了一切。我非常坚信，经过20世纪70年代后期和80年代以来的质疑，建筑师的工作现在已经变得十分充实。我从来没有真正地喜欢过后现代主义这种风格的本身，但另一方面我也不喜欢任何一种风靡一时的风格，和个人的兴趣相比，它更是一种对周围发生的事件的个人解释。正是这使吉姆·斯特林成为最引人关注的所谓的后现代主义建筑师之一，而马里奥·博塔、汉斯·霍莱因以及其他的一些人也创造出了非常令人激动的作品，但是却不是建立在以此为风格的基础上。我想，对美国流行风格的甄别仅仅是给美国人贴上标签的一种方法，事实上它是一种商业现象。它在伦敦产生了大量的二流作品，无论它是现代主义建筑师还是后现代主义建筑师或者任何其他派别的建筑师的作品。

在这个时期，你在装饰、拟人论以及视觉效果方面的兴趣明显地和你对工艺美术运动和新艺术运动的兴趣有关系，你所说的这两个运动都是从产品生产的方法中得到灵感的。在“视觉外观”和“技术在你的作品中的发展”这二者之间是如何联系起来的呢？

我的主要的目的是尽量由内及外并由外及内地进行设计。我的工作基本上是以建造、用途和功能为基础的，同时也受到人和场所等文脉关系的影响。在查灵交叉口、沃克斯豪尔交叉口或者任何其他建筑的内部程序和外部文脉关系之间都存在着强有力的综合关系。建筑师的任务是发展形式，而形式既要服从于功能又要服从于文脉。这不是一个在二者中择其一的问题，

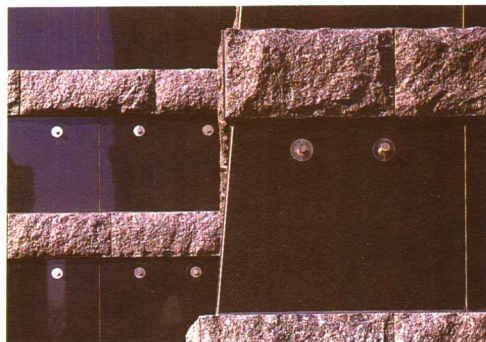
that Britain has always associated socialism with Modernism, and American capitalism as something of an enemy. Associated with that is the issue of working in the private versus the public sector. This gives a particular bias to readings of architecture in Britain which I find extremely tiresome. Basically I have always said that Post-Modernism is a way of seeing things, and recognising that the era of Modernism is over. It's "After-Modernism", not Post-Modernism, as a style that interested me. My work during the eighties represents a range of hybrid solutions, some of which are really quite high-tech. In some ways I was a pioneer during the eighties of many new materials and methods of construction and still am. Many a European and American critic has said that they can't understand why British critics have labelled me as a Post-Modernist because they see many parallels between my work and the typical British interest in construction.

The importance of the Post-Modernist era was to change the rules, to question the rut that Modernism had got into, and the idea that Modernists had that contemporary architecture could only be good if it was socially based or concerned with construction as product. In both cases these were only limited truths and I think that the eighties changed all that, in particular the understanding of the city and of urbanism, which Modernism had no grasp of at all. It did not have the scope to associate itself with Urbanism, because Urbanism involves context, and context involves the past and history, and it was the continuity of the past which was the very tenet Modernism set itself against in the 1920s.

So now, as Michael Graves said recently, we are all Post-Modernists: the spirit of Post-Modernism has influenced all architects and their work and in that sense it conquered all. I believe very strongly that the work of architects now has been enriched by the questioning that went on in the late seventies and eighties. I never really liked Post-Modernist style itself, but then I don't like any cult of a style; it is an individual's interpretation of what's going on around him which is much more interesting. It is this which makes Jim Stirling one of the most interesting so-called Post-Modernists, while Mario Botta, Hans Hollein and others also produced very exciting work which wasn't stylistically based. I think the identification of an American-style cult was just a way of labelling Americans; in fact it was a commercial phenomenon. It generated a lot of second-rate work in London, but then there is always second-rate work, whether it is Modernist or Post-Modernist or anything else.

Your interest in decoration, anthropomorphism, and the visual statement during this period clearly relates to your interest in the Arts and Crafts movement and Art Nouveau, which you state were inspired by the way things were made. How is this connection between visual appearance and technology developed in your own work?

My main aim is to try and design from the inside out as well as the outside in. My work is fundamentally based upon construction, use and function, as well as the influence of the context of the people and the place. At Charing Cross, Vauxhall Cross, or any of the other buildings there is a strong integration of the internal programme and the outer context. An architect's task is to develop form which follows function but also form following context. It is not a question of choosing between the two,



而是一个都要满足的问题，这就需要有更高的技巧和创造性。这样做将会创造出一种更为混杂的语言和一种具有文化交叉性的建筑类型，但是试图去创造一种仅仅服从于单一原则——无论是建筑上的还是功能上的建筑的做法都是在简单地逃避现实。这一种部分是风格上的偏见，但也是使问题过于简单化的一种方法：使它变得如此容易，以至于综合关系中的一个重要部分在事实上被消除了。

你曾经深入地参与到提高建筑保护的利益、建筑的再利用以及低技术的研究领域。和大部分其他正在以当代的观点做新建筑的建筑师相比较，有关你的工作有哪些内容？——你已经呼吁英国的建筑保护游说团，同时也使你被选定进行圣保罗大教堂周边的帕特诺斯特广场新方案的总体规划，甚至连查尔斯王子也对这项规划表示了极大的关注？

我热衷于能够引起支持、掌声和热爱等反应的建筑，通过建筑能够沟通精英分子和平民之间的隔阂。这正是弗兰克·劳埃德·赖特、伦尼·麦金托什、波罗米尼、米开朗琪罗、索恩、雷恩以及所有真正伟大的、不朽的建筑师们所做到的。但是，在本世纪，也许因为有太多的人曾经接受过艺术方面的教育，于是就有许多人感觉到需要使自己独立出来，以便具有某种优越感，宁愿故意地将建筑做成一件别人看不懂的艺术品。这是一种从一开始就追求故意使艺术的感染力受到限制的艺术。我对此不感兴趣，而对尽力寻求一种能够得到像这条街上的人一样的多的严肃的评论家的支持感兴趣，因为建筑是一种公共艺术，它是被各种各样的人——从大门口右侧的门卫直到董事室里面的主席——使用的，而且还有许多的建筑具有公众可达性，如学校、图书馆、艺术馆等等。专注于平民的问题以及高层次的文化是今天所面临的重大挑战。

我必须在此加一句，连续几任的英国皇家建筑师学会的会长和英国皇家建筑师学会的总干事都曾公开发表言论反对帕特诺斯特广场的设计，但是现在它在英国获得了1994年的美国建筑师学会的城市设计奖——从我的观点来看，这是对狭隘的英国观念的一次有力打击。

你曾经说过，建筑需要具有象征性的内涵。这是否代表对永远增长的物质文化的精神内涵的探索？然后还有对建筑的文化背景含义的探索。你现在正在为远东的一些项目进行工作，那么你想过没有，对于一位西方的建筑师来说，创造出一种具有非常不同的文化传统和价值系统、富涵东方文化象征内涵的作品，它有可能吗？

我认为建筑总是具有象征性的内涵的。没有得到充分认识的是建筑总是具有一种强有力的象征意义。这通常会被建筑师否认，尤其是现代主义组织的建筑师。他们看起来好像具有一种精神上的清教徒主义，这种清教徒主义拒绝感觉，这似乎是要通过拒绝形态上、颜色上和形状上的感官经验而实现的，同时它还夸大功利性功能或使用者的需求性功能的重要性，这是一种非常局限的观点，它将一个人从所有可能具有感官体验或象征性的作品阐释中解脱开来。这种作品在英国的量非常大，之所以是这样，是因为这个国家所具有的无组织性以及这个国家的人民所具有的宽容本性。

but of doing both, which requires more skill and creativity.

It produces a more hybrid language and a cross-cultural type of building, but to try to produce an architecture which follows only one rule, whether constructional or functional, is simply escapist. It is partly a preoccupation with style, but it is also a way of oversimplifying a problem: making it so easy that a very major part of the equation is actually eliminated.

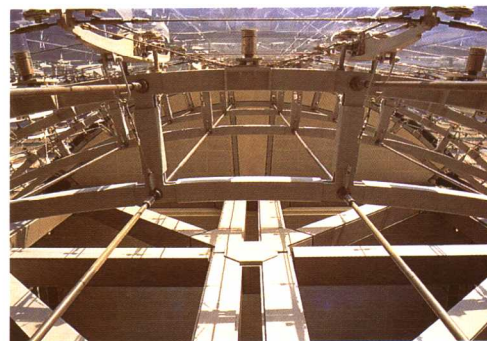
You have been closely involved with the rise of interest in conservation, the re-use of buildings and the exploration of low-tech. What is it about your work, in contrast to that of most other architects doing new architecture in a contemporary idiom, that has appealed to the conservation lobby in Britain, and led to your being appointed master planner for the new Paternoster Square scheme at St Paul's Cathedral, in which Prince Charles has taken some interest?

I am fascinated by an architecture that can raise a response of support, applause and love; by buildings that can bridge the gap between the elite and the populist causes. This is what Frank Lloyd Wright, Rennie Mackintosh, Borromini, Michelangelo, Soane, Wren and all the really great and enduring architects achieved. But in this century, perhaps because so many more people have been educated in the arts, many people have felt a need to set themselves apart and give themselves a sense of superiority by deliberately preferring an art that cannot be understood by others. It is this which started the search for an art of a deliberately limited appeal. I am not interested in that, but in trying to find an architecture which can be supported as much by the serious critic as the person in the street; because architecture is a public art, used by all kinds of people from the janitor on the door right up to the chairman in the boardroom, and there are so many more buildings that are publicly accessible—schools, libraries, art galleries and so on. To address populist issues as well as high culture is a major challenge of the day.

I must add here that the successive RIBA Presidents and the RIBA Director General spoke publicly against the Paternoster Square design, but it has now received, in the USA, the 1994 AIA Award for Urban Design—in my view a striking reflection of the parochial view of British taste.

You have spoken of the need for architecture to have symbolic content. Does this represent a search for the spiritual in an ever more material culture? And what, then, are the implications of cultural context for architecture? You are currently working in the Far East; do you think it is possible for a Western architect to create work rich in symbolic content for Eastern culture, with its very different cultural traditions and value systems?

I think that architecture always does have a symbolic content. What is not sufficiently recognised is that architecture always has a powerful symbolism. This is so often denied by architects, particularly by the Modernist establishment. They seem to have a kind of moral puritanism which sets out to deny the senses, as if by denying sensual experience in form, colour and shape, and exaggerating the importance of utilitarian function or a very limited view of user need, one frees oneself from any possible sensual or symbolic interpretation of one's work. There is much creativity in Britain which comes from the non-establishment and tolerant nature of the people here.



如果一个人认识到了这一点，以弗洛伊德学说的术语来说，在这个人的行为背后总是存在着一个原因、一个动机，这样一来，建筑的象征性含义就可以通过许多种不同的方式、甚至有些潜意识地来进行解释。建筑不应该只是具有一种有限的象征价值，不应该只是在简单地说“我是强大的”或者“我是聪明的”，而应该是一个丰富的、变化多端的东西，能够反映一定范围的文化和我们所生活的这个民主社会的多种需求。我一直对具有根深蒂固的象征性内涵的建筑具有浓厚的兴趣，而在这一点上，路易斯·康是一位特别有影响力的人。我认为他本身的犹太背景赋予他一种非常强烈的宗教性的建筑处理方法，它背后的丰富含义远非表面能够体现的。

建筑的基本元素——入口、屋面、墙体——是永恒不变的、普遍存在的，每一种元素都是由共同的文化表述来构成的。但是由于地区和地区的不同，每一种元素都会得到调整和重新解释。例如，当一个人在穿过远东地区进行旅行时，它会遇到各种不同的对“持久”这种观念的理解，因此建筑保护运动在西方所具有的含义会和东方有非常大的不同。这不是通过祖祖辈辈传承下来的建造形式的本身，而是象征性的形式：龙、瓷、茶道。日本神庙每20年就要推倒一次，表现了即使庙宇坍塌并被重建，心中的信仰仍然还活着。这非常明显地强调了象征性的东西是非常受欢迎的。它并不一定是说象征标志本身和西方文化的那些象征标志是根本不同的，而是指它所强调的内容是不同的。它使一个人对一些他从前总是想当然的事情具有了全新的理解，也对人类中存在的共同属性有了更深刻的认识，尽管存在着巨大的不同。一个人旅行得越远，他能得到的有关这些几乎是原始的基本元素的想法也就越多的，而这些基本的元素也就是建筑的本质。

最后，无论在哪里，他都要考虑到重力、围护结构、气候条件和社会传统。在香港看到一座火车站或者在里斯本看到一座火车站，并且发现它们尽管具有不同之处但同时它们又具有某些共同之处，这是非常令人兴奋的。在文脉环境上它们非常之不同，但是在普遍性和特殊性之间存在着交换、交叉，这在建筑上表现得非常有趣和令人激动。我们这个时代存在的真正问题是，在全球范围内文化之间的差异性正在逐渐受到侵蚀，当然它们也可以被解释为大规模的生产和大规模的文化。但是我不同意东方的价值系统和西方的价值系统具有根本上的不同。东方文化看起来好像可以通过好多种方式更迅速、更成功地适应西方的工业化和资本主义，可以说比欧洲国家的工人阶级更能适应工业化，因为经过19世纪的工业革命，欧洲国家的工人阶级反而变得孤立了。

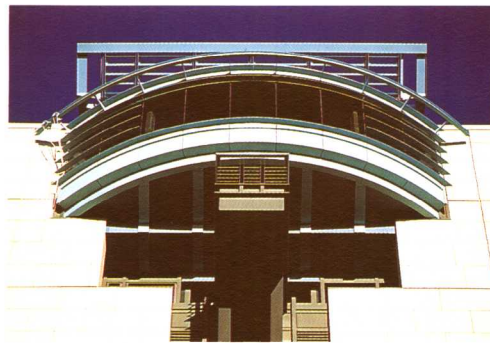
我想，一个人不得不考虑通过电视、人造卫星或者电影在大陆与大陆之间即时传送的、迅速从世界上的一个地区运输到另外一个地区的图像信息的含义。场所感被迅速地改变了：世界上的城市按照它们的特点被聚集在一起，世界上的建筑也是一样。这对建筑师来说是一个巨大的挑战和困难的抉择，因为尽管文脉在基本原则、传统、结构和材料方面仍然保持着不同的特性，但是真正的个性却正在被侵蚀掉。

If one recognises that, in Freudian terms, there is always a reason, a motive, behind one's actions, then the symbolic content of architecture should be capable of interpretation in many different ways, some subconscious. Architecture should not be of a limited symbolic value, saying simply "I am powerful", or "I am clever", but a rich and varied thing, reflecting the range of culture and diverse needs of the democratic world that we live in. I have always been fascinated in the deep-rooted symbolic content of architecture, and in this Louis Kahn was a particularly strong influence. I think his fundamental Jewish background gave him a very deeply religious approach to architecture, in the broadest rather than a literal sense.

The basic elements of architecture—doorways, roofs, walls—are eternal and universal, each having a common cultural statement to make. But each gets adjusted and reinterpreted from region to region. For example, as one travels through the Far East, one meets with a different approach to the idea of permanence, so that the conservation movement in the West means something very different in the East. There it is not the built form itself which is handed down through generations, but the symbolic form: the dragon, the urn, the tea ceremony. The Shinto temples are demolished every 20 years to signify that religion is alive even if the temples are taken down and rebuilt. This very overt emphasis on the symbolic is a welcome thing. It doesn't necessarily mean that the symbols themselves are fundamentally different from those of Western culture, but there is a difference of emphasis. It gives one a completely new understanding of things that one has always taken for granted, and a great awareness of the commonality amongst mankind, despite the great differences. The further one travels, the greater perspective one gains on these almost primeval fundamental forces that are the essence of architecture.

In the end one is dealing with gravity, enclosure, climate and social tradition wherever one is, and it is very exciting to look at a train station in Hong Kong or a train station in Lisbon and see what is common and yet at the same time different. There are extraordinary disparities in context but it is the interchange, the interaction, between the general and the particular which is so interesting and exciting in architecture. One of the real issues of our time is the gradual erosion of cultural differences on a global scale, certainly as they are interpreted by mass production and mass culture. But I don't agree that the value systems of the East are fundamentally different from those of the West. Eastern cultures seem to have adapted to Western industrialisation and capitalism in many ways more rapidly and successfully than, say, the working classes of European countries, who were alienated by the 19th century Industrial Revolution.

I think one has to consider the implications of instant transmission of images by television, satellite, or film from continent to continent, and rapid transport from one part of the world to another. Sense of place is radically changing; world cities are converging in their characteristics, and world architecture too. This is a great challenge and dilemma for the architect, since although the context remains different in its grammar, traditions, structures, and materials, the real identity is being eroded.



几乎是以同样的速度，人们也在尽力通过风俗习惯和传统来抓住一些连贯性的感觉以及自我识别性。建筑师需要表现这种需求。我不担心是向后看还是向前看。这不应该是二者择一的问题。紧紧地依附于过去不是一种妥协，而是一种对实事的表述，因为 50% 的事物是由从前直到现在组成的，而另外 50% 的内容则是未来可能发生的。想要猜测未来的建筑总是错误的。例如，20 世纪 30 年代的科学幻想就是轻率而错误的。出现在电影和杂志上面的未来建筑的景象现在来看则纯粹是那个时代自己的表现，而根本不是未来的时代的表现，我们在现在——也就是那时的未来——来看，就会发现它们是那样有趣的一些时代片断。

在英国和整个世界都处于一个建筑的低谷阶段时，你的工作曾经经历了一个在数量和级别上稳定增长的时期。你将你的成功归因于什么原因，你又对英国未来的建筑寄予什么样的希望呢？

我认为，由于在新项目减少数量的同时，对传统职业的保护也受到侵害，这导致在英国和美国的行业内都存在着一个消沉阶段。我认为这也不完全是坏事情。弗兰克·劳埃德·赖特故意将自己排除在这种职业之外，尽管他也曾经尽力说服自己回到这个职业俱乐部里面。许多主要的现代主义建筑师，像勒琴斯、麦金托什、勒·柯布西耶、路易斯·康或者吉姆·斯特林也都决非偶然的排除在这种职业之外，如果其他的人都是悲观主义者，也不一定就意味着对建筑有任何坏处。建筑经营的组织方式在今天正在面临着挑战，也许这样做是非常正确的——它对处于正在快速变化的世界中的这个协会是有益的。建筑师关心的是他的工作被项目管理者、质量检验员和其他人剥夺走了，他关心的这个问题的许多方面无疑都是真的。但是在另一方面，我想，当我们进入新千年，建筑是一种艺术这种观点将会逐渐得到承认，而且它还会对环境有更大的兴趣，这不仅仅是在绿色的层面上，而且是在文脉和城市个性的层面上。比较而言，无论是在伦敦还是在世界的其他地方，绘画、雕塑、当然还有音乐已经变得越来越垂暮。我对建筑这种高层次上的游戏非常乐观，它正在得到更加广泛的观众的欣赏，而且我相信，具有创造力的建筑师的地位在这个变革的过程中会继续得到提高。

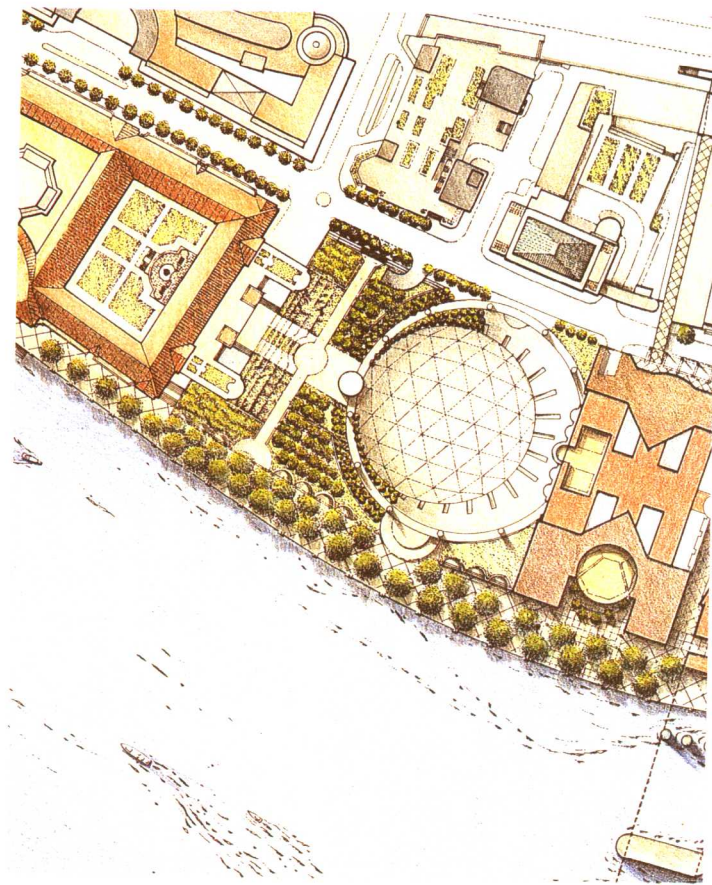
At almost exactly the same rate, people are also trying to grab hold of some sense of continuity and self-identity through custom or tradition. The architect needs to express this need. I am not afraid of looking backwards as well as forwards. It shouldn't be an either-or situation. Hanging onto what is past is not a compromise, but a statement about reality, since 50 per cent of what makes up the present comes from the past, just as the other 50 per cent concerns what is going to happen in the future. To guess about the future of architecture is invariably a mistake. The science fiction dreams of the 1930s, for example, were wildly wrong. The images of future architecture which appeared in films and magazines can now be seen purely as an expression of the time itself, not of the future time at all, and now in the future we simply find them rather amusing period pieces.

You have experienced a steady increase in the quantity and scale of your work during a very low period for architecture in Britain and all over the world. To what do you attribute your success, and what hopes do you have for the future of architecture in Britain?

I think there is depression in Britain and America professionally because of the erosion of the traditional professional protection at the same time as there is a reduction in new projects. I think this is not altogether a bad thing. Frank Lloyd Wright deliberately stood outside the profession, although it tried very hard to seduce him back into the club. Many major modern architects, such as Lutyens, Mackintosh, Le Corbusier, Louis Kahn, or Jim Stirling have stood significantly outside the profession and if the rest of them are pessimistic that doesn't necessarily mean anything bad for architecture. The way the business of architecture is organised is being challenged today, and probably quite rightly so—it is healthier for the institution in a rapidly changing world. It is undoubtedly true that many aspects of what an architect thought was his work have been taken away from him by project managers, quantity surveyors and others. But on the other hand, I think that, as we approach the millennium, architecture is becoming increasingly recognised as the major art, and there is a much greater interest in the environment as well, not only in the green sense, but also in the sense of the context and identity of cities. By comparison, both in London and in the rest of the world, painting, sculpture and indeed music have become more moribund of late. I am very optimistic about the high game of architecture being appreciated and understood by a wider audience, and I believe the status of the creative architect is continuously improving, though changing.

作品精选

Selected and Current Works



International Students Hostel

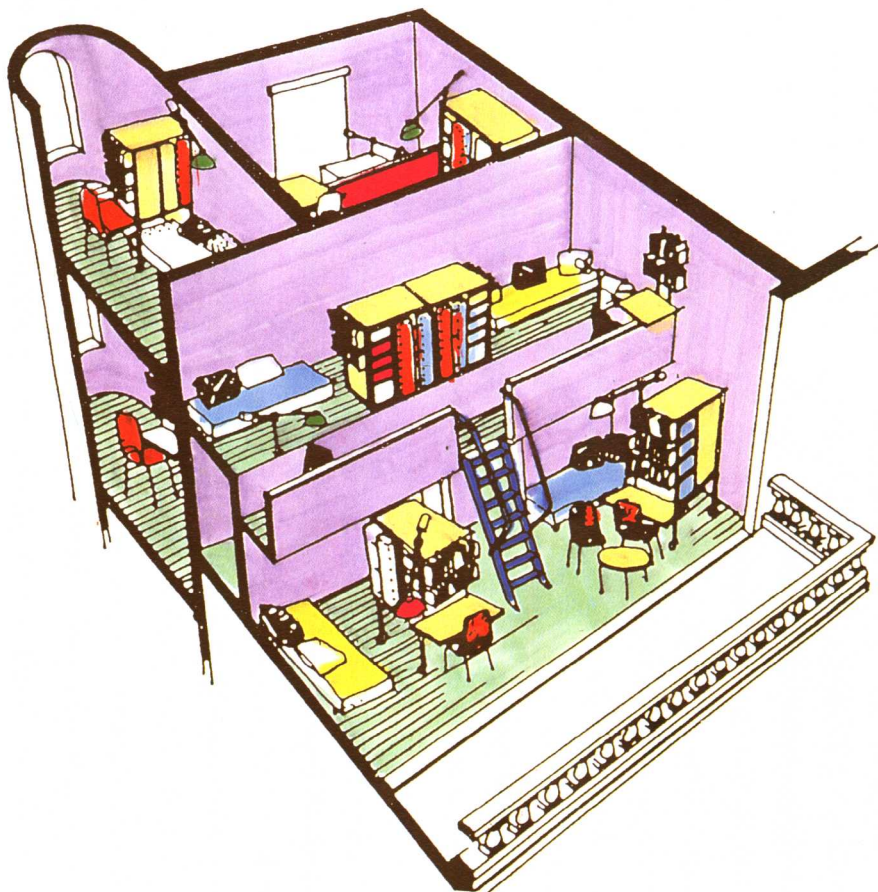
Design/Completion 1965/1968
Sussex Gardens, Paddington, London W2
International Students Club (Church of England)
Accommodation for 200 students
Conversion of existing terraced houses
Service tower: prefabricated steel core; glass fibre bathroom pods

国际学生宿舍

设计/完成：1965/1968
苏塞克斯公园，帕丁顿，伦敦 W2
国际学生俱乐部（英国国教会）
为 200 名学生提供住宿
原有台阶形住宅的改造
服务设施塔楼：预制钢结构核心；玻璃纤维浴室舱体

This project was for a very low-cost conversion of six large dilapidated but historically important Victorian houses into a Church of England hostel and club rooms for 200 students. All the spaces in the old buildings were converted into student rooms, with new bathrooms and kitchens located in a service tower to the rear. The variety and character of the fine existing rooms were exploited by constructing sleeping galleries at first-floor level, and providing a multi-purpose freestanding furniture trolley which made fitted furniture unnecessary. Attic rooms were also built.

这个项目是一个非常低造价的改造项目，它是将六个大型的、荒废的、但却是有重要历史性的维多利亚式住宅改造为一个宿舍和俱乐部，提供给英国国教会的 200 名学生。老建筑中的所有空间都被转变成为学生房间，新建的浴室和厨房位于背后的一栋服务设施塔楼里面。通过在下层建造休息陈列室将原有房间的完美多样性和特性发掘出来，同时也提供了一个多用途的独立式的家具平台，使它和一些多出的家具在尺寸上相匹配。



1

- 1 Gallery rooms on the first floor
- 2 Typical floor plan
- 3 Section through service tower
- 4 Student's room

- 1 底层的陈列室
- 2 标准层平面
- 3 服务设施塔楼剖视图
- 4 学生房间