

# 赫尔佐格与德梅隆全集

(第3卷·1992～1996年)

[德] 格哈德·马克 编著

刘捷 译

梁蕾 校

中国建筑工业出版社

**HERZOG & DE MEURON**

**赫尔佐格与德梅隆全集**

**(第3卷 · 1992 ~ 1996 年)**

[德] 格哈德·马克 编著  
刘捷 译  
梁蕾 校

**中国建筑工业出版社**

著作权合同登记图字：01-2006-1499 号

图书在版编目 ( CIP ) 数据

赫尔佐格与德梅隆全集 (第 3 卷 · 1992 ~ 1996 年) / (德) 马克编著, 刘捷译.  
北京: 中国建筑工业出版社, 2009  
ISBN 978-7-112-11363-7

I. 赫… II. ①马…②刘… III. 建筑设计 - 作品集 - 瑞士 - 现代 IV. TU206

中国版本图书馆 CIP 数据核字 (2009) 第 170299 号

Herzog & de Meuron 1992~1996: The Complete Works (Volume 3)/Gerhard Mack  
Copyright © 2005 Birkhäuser Verlag AG (Verlag für Architektur), P.O. Box 133, 4010 Basel,  
Switzerland

Chinese Translation Copyright © 2010 China Architecture & Building Press  
All rights reserved.

本书经 Birkhäuser Verlag AG 出版社授权我社翻译出版

责任编辑: 孙 炼  
责任设计: 郑秋菊 陈 旭  
责任校对: 袁艳玲 陈晶晶

赫尔佐格与德梅隆全集  
(第 3 卷 · 1992 ~ 1996 年)  
[德] 格哈德 · 马克 编著

刘捷 译  
梁蕾 校

\*

中国建筑工业出版社出版、发行 (北京西郊百万庄)  
各地新华书店、建筑书店经销  
北京嘉泰利德公司制版  
北京云浩印刷有限责任公司印刷

\*

开本: 880 × 1230 毫米 1/16 印张: 18 字数: 580 千字  
2010 年 10 月第一版 2010 年 10 月第一次印刷  
定价: 89.00 元  
ISBN 978-7-112-11363-7

(18396)

版权所有 翻印必究  
如有印装质量问题, 可寄本社退换  
(邮政编码 100037)

# 目 录

# Contents

## 导言

- 4 具有吸引力的建筑——对赫尔佐格与德梅隆建筑作品的思考

## 1992 ~ 1996 年的建筑与方案

- 22 No.94 利可乐—欧洲分公司，法国米卢斯  
32 No.96 克希林住宅，瑞士里恩  
44 No.100 罗氏公司实验楼 41/92，瑞士巴塞尔  
58 No.102 商业和公寓建筑，瑞士索洛图恩  
68 No.105 埃伯斯瓦尔德大学图书馆，德国埃伯斯瓦尔德  
80 No.113 朗多住宅，瑞士里恩  
82 No.119 中央信号站，瑞士巴塞尔  
90 No.126 泰特美术馆，英国伦敦  
114 No.128 鲁丁住宅，法国莱曼  
124 No.130 蓬皮杜文化中心雷米·佐格策划的赫尔佐格与德梅隆作品展，法国巴黎  
130 No.131 漫画博物馆，瑞士巴塞尔  
134 No.132 医药研究所，瑞士巴塞尔  
146 No.133 雷米·佐格工作室，法国米卢斯  
158 No.134 木屋，德国斯图加特  
162 No.137 多明莱斯葡萄酒厂，纳帕山谷，美国加利福尼亚  
180 No.141 苏黎世剧院文化中心，瑞士苏黎世  
184 No.142 赫恩大街商业与住宅建筑，德国慕尼黑  
192 No.108/143 城市中心改造，五个庭院，德国慕尼黑  
210 No.145 格罗特艺术收藏展览馆，德国波恩  
214 No.144/148 圣雅各布公园足球场商业中心和居住建筑，瑞士巴塞尔  
226 No.149 瑞士大街公寓建筑，法国巴黎  
234 No.151 库珀斯穆勒博物馆—格罗特收藏馆，德国杜伊斯堡

## 赫尔佐格与德梅隆的论述

- 244 坚固  
247 有关合作

## 附录

- 252 作品年表  
280 展览与获奖  
284 参考文献  
286 合作者名单  
287 生平介绍  
288 图片致谢

## Introduction

- 4 Architecture as Seduction  
Reflections on Some Aspects of the Buildings by Herzog & de Meuron

## Buildings and Projects 1992~1996

- 22 No. 94 Ricola-Europe, Mulhouse  
32 No. 96 Koechlin House, Riehen  
44 No. 100 Roche, Laboratory Buildings 41/92, Basel  
58 No. 102 Commercial and Apartment Building, Solothurn  
68 No. 105 Library of Eberswalde University, Eberswalde  
80 No. 113 Landolt House, Riehen  
82 No. 119 Central Signal Box, Basel  
90 No. 126 Tate Modern, London  
114 No. 128 Rudin House, Leymen  
124 No. 130 Herzog & de Meuron: An Exhibition Conceived by Rémy Zaugg, Centre Pompidou, Paris  
130 No. 131 Caricature and Cartoon Museum, Basel  
134 No. 132 Institute for Hospital Pharmaceuticals, Basel  
146 No. 133 Studio Rémy Zaugg, Mulhouse  
158 No. 134 Wood House, Stuttgart  
162 No. 137 Dominus Winery, Yountville, California  
180 No. 141 Schauspielhaus Zurich, Cultural and Workshop Center, Zurich  
184 No. 142 Commercial and Apartment Building Herrnstrasse, Munich  
192 No. 108/143 Five Courtyards, Project in the City Center, Munich  
210 No. 145 Art Box, Museum for the Grothe Collection, Bonn  
214 No. 144/148 St. Jakob Park, Football Stadium, Commercial Center and Residence, Basel  
226 No. 149 Apartment Buildings, Rue des Suisses, Paris  
234 No. 151 Küppersmühle Museum—Grothe Collection, Duisburg

## Texts by Herzog & de Meuron

- 244 Firmitas  
247 About Collaboration

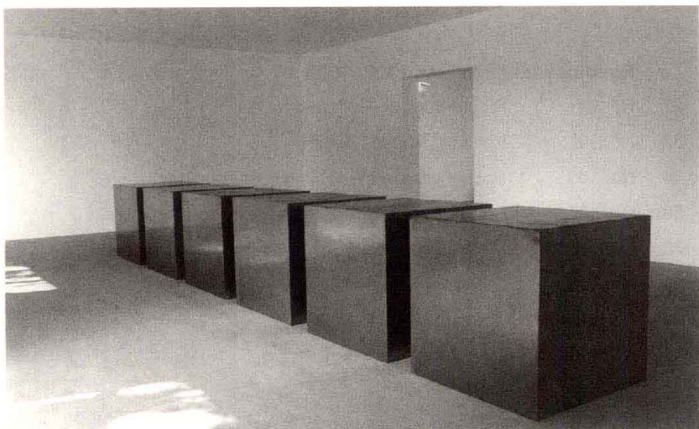
## Appendix

- 252 Work Chronology  
281 Exhibitions, Awards  
285 Bibliography  
286 Collaborators  
287 Biographies  
288 Illustration Credits



# 导言

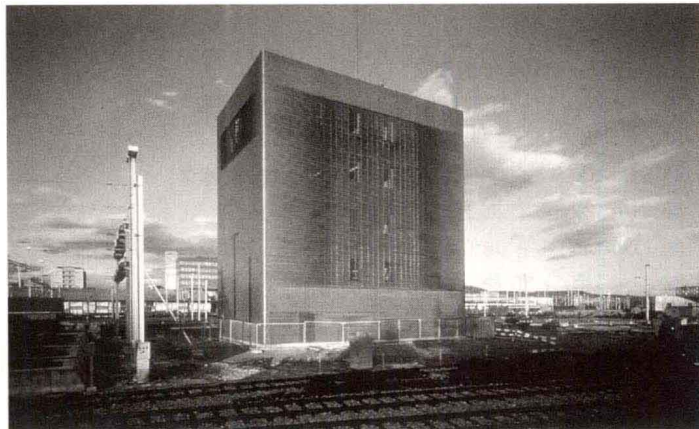
## 具有吸引力的建筑 ——对赫尔佐格与德梅隆建筑作品的思考 格哈德·马克



电影《定理》(Teorema)是著名导演皮埃尔·保罗·帕索里尼(Pier Paolo Pasolini)的作品,以戏剧性的手法讲述了一个年轻人进入一个家庭后的故事<sup>1</sup>:这位客人性格迷人且友好,家中每个人都十分喜欢他,他用不同的方式与不同的人相处,使每个人都迷上了他;当他离开的时候,这个家庭也随之破坏了。雅克·赫尔佐格和皮埃尔·德梅隆在苏黎世高等工业大学(ETH)跟随阿尔多·罗西(Aldo Rossi)学习的时候从费德里科·费利尼(Federico Fellini)和皮埃尔·保罗·帕索里尼执导电影的许多细节表达中理解了意大利1970年代的时代精神。1981年,雅克·赫尔佐格在他的论文《建筑的特殊功能》(The Specific Weight of Architectures)中,研究了一系列具有共性但也有细微差别的建筑管理者与他们工作的建筑之间的关系,他同帕索里尼一样对文化人类学有着强烈的好奇心,就像在《盗版书写》(Freibeuterschriften)<sup>2</sup>中表现的那样。赫尔佐格为《意大利生活》(Corriere della sera)社会批评专栏写了一系列文章,其中1973年1月7日的文章对长发的意义有不同见解,对当时意大利的文化有一定影响。赫尔佐格在他的文章里经常提到帕索里尼的作品,尽管他当时在欧洲被看成有异端思想的艺术。帕索里尼与他同时代的人不同,面对别人的抨击仍然捍卫自己的观点。直到现在,赫尔佐格与德梅隆用帕索里尼的激进理性来处理建筑设计问题的方式在有些人看来还是显得有些草率。但不可否认的是,他们有探索精神,那些见到他们作品的人都会被征服。这种魅力没有什么深奥的东西,不需要特别的解释,甚至无视建筑学的一些基本原则,但创造的结果却令人叹服。赫尔佐格和德梅隆的作品为理解不同类型的建筑和设计提供了范本,他们的设计手法不是简单的重复,因而我

# Introduction

## Architecture as Seduction Reflections on Some Aspects of the Buildings by Herzog & de Meuron



In *Teorema*, which exists as a theatrical production, a novel and a film, Pier Paolo Pasolini forces a young man to join a family.<sup>1</sup> The guest has a sympathetic character, and he integrates himself into the family in a friendly way and seduces each member of the family one after the other and all at the same time. He approaches each one in a different way, and each one of them submits to him as though it were self-evident. When he leaves, the family is destroyed. Jacques Herzog and Pierre de Meuron came to know the films of Federico Fellini and Pier Paolo Pasolini as well as the zeitgeist of the Italianita of the seventies in great detail during their studies at ETH Zurich following the advice of Aldo Rossi, one of their teachers. If in his essay "The specific Weight of Architectures" from 1981 Jacques Herzog, for example, establishes a connection between the suits and haircuts of the managers and the buildings in which they work, he is guided by a cultural/anthropological curiosity similar to the one Pasolini last made fertile in his *Freibeuterschriften*<sup>2</sup>, and the ones he wrote as socio-critical columns for the *Corriere della sera* and published on 7 January 1973 in a contribution about the changed meaning of long hair in the Italian subculture. By the way, in his essay Jacques Herzog mentions Pasolini's position, which was considered heretical by the left movement back then and which, more than any of his other works, made him famous throughout Europe. And still, it seems somewhat reckless to approach the architecture of Herzog & de Meuron with the radical intellectualism of Pasolini, who, like no other of his generation, defended the right of individual freedom against all attacks. An experience and a heuristic advantage are responsible for this procedure: those who see the buildings of Herzog & de Meuron in many cases feel a power of seduction that happens without a secret and yet escapes any explanation in its effect, that ignores the elementary rules of discipline and yet gives the impression of fulfilling them in the end in a convincing way. The figure of the seducer appropriately offers a model for understanding the difference of the buildings and designs without referring to the semiotic tautologies that slowly fall out of fashion.

们总能看到他们不断的追求。

帕索里尼电影中的征服者喜欢温暖湿润的皮肤、柔软又坚硬的身体；他吮吸自己的气味，陶醉于纺织品发出的沙沙声。在什么都没有的地方以运动展现着什么，在有东西的地方又遮挡起来。他崇拜麦当娜的身体和血统，农业工人把他看作无边的承诺和离奇的东西而躲避。《定理》整个是一个边缘的作品，一个由味道、声音构成的嘈杂映像。对于这位征服者而言，所有的东西都是瞬间的、现时的，也是超越时间的。对皮肤的触摸、对纺织品的印象、石头的温暖气息创造了具有吸引力且令人感动的空间。和这部电影一样，赫尔佐格与德梅隆用平常心面对目标，运用一切可能的手段来实现它，并敢于向第一流挑战。因此，他们创作的建筑空间是极富吸引力的，以很特别的

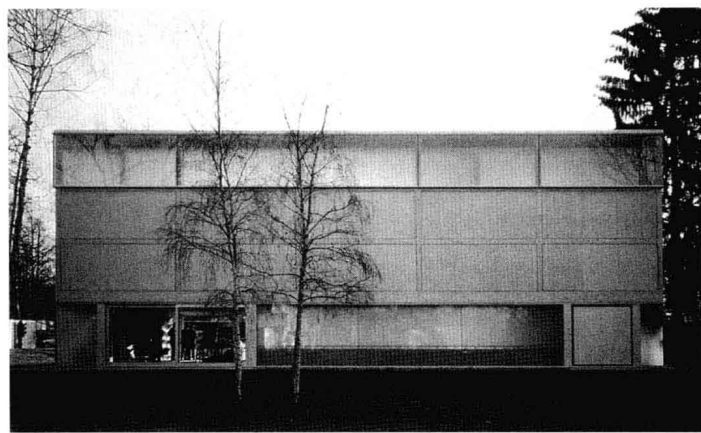


方式令人着迷：没有本体论的概念，没有机械的程序，没有空间，没有立面，没有所谓的理论，只有平等和开放。所有考虑、所有材料、所有设计都对整体有重要意义。当然，条件也非常重要，建筑师必须能认识到并且利用条件所包含的一切可能性，并且不会因为成功而沾沾自喜。他需要了解建筑学发展过程中一切宝贵的东西，以选择看似不显眼的方法达到特定环境和时间的目标。赫尔佐格和德梅隆因此成为现代主义的惟一成功延续，保存了其创新的精神。他们没有把现代主义看成是一个新纪元、一个纪念碑或是有规律性的结果，对他们而言，建筑是一种经历和可能的积累。为了当前的目标，他们综合运用已有的各种手法，他们的建筑就像一个集唐璜（Don Juan）、贾科莫·卡萨诺瓦（Giacomo Casanova）、圣母玛利亚的优点于一身的人。我们可以想像一个本来已经很有魅力的人汲取了唐璜、贾科莫·卡萨诺瓦、圣母玛利亚的优点会是什么样子。

## 建筑的艺术形式——魅力产生的原因

魅力有其产生的原因，电影《定理》中主人公的魅力产生于对熟悉和未知的恐惧。赫尔佐格与德梅隆建筑的魅力来自人们对觉得不可能的手法的运用和因此产生的强烈对比，他们为此采取了多种手法，与当代艺术的对话是很有帮助的，极少主义的艺术对他们产生了十分重要的影响，尤其是唐纳德·贾德（Donald Judd）的作品，他1965年发表的文章《特殊的目标》（Specific Objects）<sup>3</sup>是新艺术运动的主要代表作品，这篇文章分析了当时许多新的艺术观点，特别是他自己的立场与传统思潮的区别。《特殊的目标》观点是要运用恰当的材料来表现作品的特色，这些材

The seducer loves the warmth and the perspiration of the skin, the softness and hardness of the body, he drinks his smells and becomes intoxicated by the crackling and rustling of the textiles. Movements that reveal something where there is nothing, that veil everything where there is something, can be presumed to burn into his memory like icons. He adores Madonnas in flesh and blood and farmhands who evade him like the apparitions of promises from beyond. The world is a lip play, smells, sounds, a humming of images. Cosmetics would be much too permanent a term for the changing network of surfaces, and it would be too ponderous, like any current semantics. Everything that exists to the seducer becomes a moment, the present, and thus transcends time. The touch of skin, the glance at a textile, the warm smell of a stone creates spaces in which he moves with the seduced. The architecture of Herzog & de Meuron is also an architecture of seduction that is fascinating in such a singular way because it knows to set its goals and standards within the general intoxication of desire,



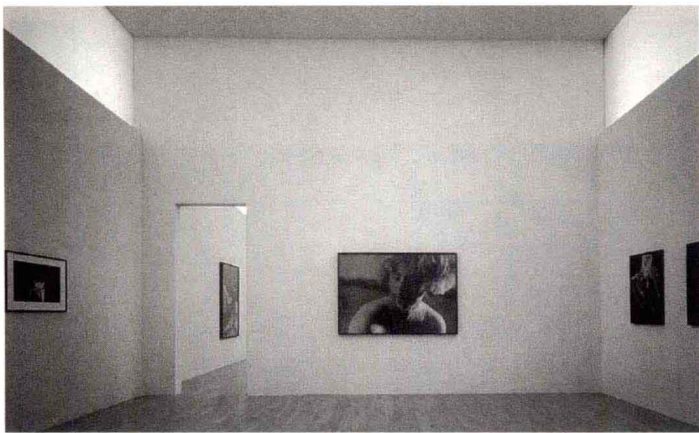
and because it utilizes all means to achieve them. Nothing has an ontological character; no procedure, no space, no façade, no theory is, as such, better than any other. There is absolute equality and openness. Every consideration, every material, every design, is strategic. The situation is decisive. The seducer has to be able to recognize and use the possibilities it contains. Otherwise, he will not be rewarded with success. He needs the entire repertory that the history of the discipline has developed in order to choose the one inconspicuous means that will achieve the goal at this particular location and time. The seducer therefore is the only successful continuation of Modernism who preserves something of its restlessness and freshness. He doesn't view it as an epoch, a monument or regularity. To him it is an arsenal of experiences and possibilities. By using it for his current purposes, he confuses the established structures. The fascination of figures like Don Juan, Giacomo Casanova or Madonna draws a good part of its power from this.

## Architectural Art Form: The Secret of the Seducer

Seduction requires a secret. The quality of the seducer in Pier Paolo Pasolini's *Teorema* results from the eeriness of familiarity and the unknown. Secrets develop from the impossibility of interpretation, the ambivalence of the symbols. Herzog & de Meuron have developed several strategies for this. The dialog with positions of contemporary art was helpful. For the pioneers of minimalist museum architecture, Minimal Art was of central importance, especially the work of Donald Judd. The main representative of the new art movement had published his essay "Specific Objects" in 1965 and in it distinguished a series of young positions of the art in those days, especially his own, from two traditional movements.<sup>3</sup> "Specific objects" belong "neither to painting nor sculpture" and they are characterized by an especially adequate use of materials that had not existed in the established art up to that point. Judd names Formica, aluminum, cold rolled steel, Plexiglas, red and regular brass etc. and calls them "specific." And: "If they are



料在之前的艺术作品中还没有成熟运用的先例。贾德命名了福米卡家具丽光板、铝、冷轧钢、树脂玻璃、红铜和黄铜等，称它们为“特殊的”材料。<sup>4</sup> 为了达到特殊的效果（所谓特殊也表明这种艺术与工业化风格的不同），贾德工作的目标是感知物质精神，为此必须避免与作品本身没有关系的联想。贾德的作品只是表达其本身的特点，历史的、心理的、社会的或是其他超越自身存在的意义、需要解释才能理解的东西都尽可能地避免了。为达到这样的效果，材料、形式、体量和位置需要处理得十分完美，因此贾德的作品创造了精神和感觉的空间，以一种独特的方式刺激人们的感官，人们体会到它的存在，并体验到一般艺术作品中感受不到的自由。贾德一直在实践着这样的手法，就像他在 1965 年的文章里所强调的，他追求的是艺术作品的心理感觉，其核心概

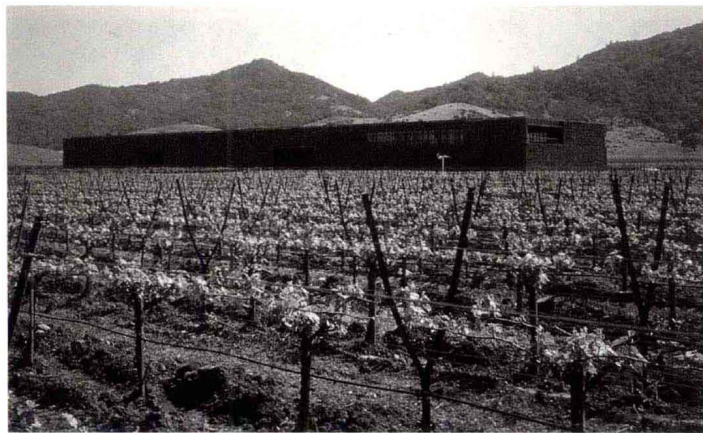


念是轮廓和体量。

20 世纪 70 年代中叶，唐纳德·贾德的作品在巴塞尔艺术博物馆展出，赫尔佐格和德梅隆受当时馆长弗朗茨·迈尔（Franz Meyer）的委托进行展览馆设计，他们开始思考唐纳德·贾德的认知方式。他们与艺术家雷米·佐格（Rémy Zaugg）保持长期友谊和合作关系（最近的合作有巴塞尔霍夫曼 - 罗氏公司实验室建筑、慕尼黑 Hypo 城市街区的重新设计等），受到他艺术思想的影响。雷米·佐格曾在 1973 年对贾德 1969 年的作品《无题——六个钢盒子》（Untitled, Six Steel Boxes, p.4 左图）进行过研究，雕塑由六个 1m 边长的同样正方体冷轧钢块组成，安放在一条线上，每两个相隔 25cm。他后来对“理解感知雕塑”作了全面的研究后，以此为副标题在 1982 年出版了《简单的策略》（The ruse of Innocence）一书<sup>5</sup>。佐格认为把感觉放在设计的突出地位并不十分妥当，并且贾德几乎只考虑物质和视觉上的认知条件，这会带来新的问题。

我们感兴趣的是这种极端的、令人备加关注的处理方式与建筑设计相关的一面。在与约瑟夫·鲍伊斯（Joseph Beuys，20 世纪德国艺术家——译者注）合作中，鲍伊斯对材料敏感的经验使赫尔佐格与德梅隆对建筑有了新的认识，从对待材料到建筑的远观效果，他们找到了表达这种建造艺术作品的多种方式，也正是这种处理方式使得赫尔佐格与德梅隆的建筑和贾德的艺术作品有相似之处，但区别于 20 世纪 80 年代建筑界存在的其他极少主义的立场观点。<sup>6</sup> 也许这也是贾德的建筑作品与艺术作品的区别，他的建筑表达独特，显得十分凝重，有一种古典风格，让人想起古希腊的艺术。赫尔佐格与德梅隆的建筑中也在逐渐摸索这种风

directly used they are even more specific.”<sup>4</sup> In order to get this effect of the specific (which also points to the atmosphere of the industrial as opposed to that of art), Judd's work entirely targets the physio-mental procedure of perception. It does everything to avoid associations that have nothing to do with themselves. They don't want to remind us of anything other than their own “specific” condition as it presents itself to the senses. Historical, psychological, social or other meanings that would go beyond their own immediate presence and are usually caught up by interpretations are avoided as much as possible. In order to achieve this effect, material, form, volume and placement have to be placed into a perfect relationship. Only then can they stimulate perception in a way that it stays with them and creates a mental and sensory space of presence and a feeling of freedom as it seems to no longer have been possible in painting – where Judd has his origins and, in a sense, has never left. His questions, as he emphasizes in the essay from 1965, are questions of painting and the psychology of perception



schooled in it, with the central notions of figure and ground.

Since the mid-seventies, Herzog & de Meuron have been dealing intensively with Donald Judd's way of thinking, after his work had been shown in the Basel Art Museum as an example, due to the commitment of Franz Meyer, the former director of the museum. Their contact with Rémy Zaugg was just as decisive. The artist with whom the architects have had a long-standing friendship and with whom they have repeatedly collaborated – up to recent projects like a laboratory building for Hoffmann La Roche AG in Basel or the redesign of an urban quarter in Munich's Hypo grounds – dedicated his first essay in 1973 to Judd's sculpture *Untitled, Six Steel Boxes* from 1969 (p.4 left). He subsequently complemented it in a magisterial examination about the perception of a sculpture – this was the subtitle – and presented it as a book in 1982 for Documenta 7 under the title *The ruse of Innocence*, which first had the working title *Le Sens de la transparence*.<sup>5</sup> The sculpture consists of six identical square volumes made of cold rolled steel with an edge length of one meter; they are positioned in a row with a distance of 25 centimeters between each. Zaugg moves the process of perception into the foreground in his careful, rather questioning approaches, and he is almost exclusively oriented towards the physical, visually recognizable conditions that raise new questions and are increasingly integrated into new contexts.

This – one is tempted to say, extremely exhausted – phenomenological approach has found a related side in the architects, which strangely enough was brought to life through the collaboration with Joseph Beuys and the experience of his sensibility for materials. It ranges from the treatment of materials to the view of the building volume, and it finds a variety of formulations in the constructed oeuvre. It is also this approach that has led to points of contact with Judd's artistic oeuvre and distinguishes the buildings of Herzog & de Meuron from some other minimalist positions that existed in the architecture of the eighties.<sup>6</sup> Perhaps this is also the dividing line with Judd's own architectural work, which, in contrast to his artistic positions, looks



格,像利可仓库、沃尔夫信号站 (p.4 右图) 以及戈茨收藏馆 (p.5 右图) 设计等等。

贾德对于特殊性作为一种属性的观念并不在原来的范畴之列,因此它是一种与原来(比如绘画和雕塑)相去甚远的新的第三种属性。对此,当赫尔佐格与德梅隆在1981年谈到建筑物体的特殊重量在一种主观的、艺术的层次上将它们同社会中的其他形式区别开来,而且并不能像元素的特殊重量一样成为公式的目标时,也使用过这个概念。

如果我们把贾德强调的两种特点与赫尔佐格和德梅隆的建筑对照一下,会发现赫尔佐格与德梅隆对传统现代主义及其追随者使用的一系列材料有着不同的认识。<sup>7</sup>简单举例,巴塞尔伯特明根(Bottmingen, Basel, p.5 左图)花园住宅中使用的夹板和木板,



弗雷摄影工作室中使用的屋面纸和焦油,塔沃莱住宅中用的天然石材,以及传统现代主义建筑在公共建筑上不看重的玻璃,在某种意义上都可以看成是对建筑最基本元素的研究,赫尔佐格与德梅隆通过与约瑟夫·鲍伊斯的合作对建筑材料变得敏感,重新发掘了一些建筑材料的特点。

除了这些,赫尔佐格和德梅隆设计的许多建筑显得很平常,有的甚至像座临时建筑,风格确定之前一直在变化,就像贾德的《特殊的目标》中表述的一样。这两位巴塞尔建筑师的一系列建筑在这个意义上一直反对用含糊的艺术形式作为表达建筑的手法。

这一点在他们最著名的极少主义建筑——慕尼黑戈茨收藏馆中表现得十分明显,收藏馆建成后成了当代博物馆设计的范本,直至今日仍被认为是一个成功的案例 (p.6 左图)。两层展览空间被分割成两三个小空间,都设计得十分简洁,只有镶木地板和白墙。展室利用侧面天窗采光,没有疏散通道的霓虹标记,没有影响整个形式完整性的插座、通风口等等,观众参观展出艺术作品的路线十分明确,一切设计得如此完美以至于参观者几乎感觉不到他们是在楼上还是楼下。没有强调建筑的层次感,建筑只是为艺术展品服务,给人的感觉像是艺术的一部分<sup>8</sup>,内部空间处理得十分完美,外观也表现出建筑的性质。戈茨收藏馆像慕尼黑郊区公园中的小品,同周围白桦树一样从土壤中发芽。玻璃、木头、玻璃形成三个层次,但看不出建筑的层数,也分不出建筑的立面。基础上的玻璃为地下室采光,上面悬浮的木质体量由两个混凝土柱子托起,整个建筑像一个放在地面上的浴盆,服务房间十分巧妙地布置在地下或隐藏起来,好像什么都和它应该表现的不一样。

solidified in a strange way and makes one miss the high classicism that provides his art with a kind of Greek antiquity and general validity. The latter is also strangely tangible in the buildings of Herzog & de Meuron – for example, in the Ricola storage building, the signal box Auf dem Wolf (p.4, right), the Goetz gallery (p.5 right) or the Dominus Winery, to name but a few.

In Judd's sense of the specific as a property that cancels and leaves behind categories that were thus far separated (like painting and sculpture) in a new third, Herzog & de Meuron used the term in 1981 for their architecture when they spoke of the specific weight of architectural objects that distinguishes them from other forms of social appropriation on a subjective, artistic level and not one that is objectifiable in a formula, similar to the specific weight of the elements.

If one transfers the two characteristics emphasized by Judd as descriptive terms to the architecture of Herzog & de Meuron, a multitude of common features can be found. The architects have



rediscovered a whole series of materials that were not part of the classic canon of Modernism and its epigones<sup>7</sup>: plywood and wood in the garden house in Bottmingen near Basel (p.5 left), roof paper and tar in the Frei photo studio, natural stone in the Tavole house and, finally, glass, which had become impossible due to the corporate buildings of a decayed Modernism – to name but a few. This architecture can thus be described with some right as a research about the basic conditions of the discipline, that rediscovers a sensuality in the building materials to which Jacques Herzog and Pierre de Meuron were sensitized through Joseph Beuys.

Beyond this, many buildings by the Basel architects are characterized by an ambivalence, an interim position, a changing before established categories, just as Judd made it the central criterion of his "specific objects." A whole series of buildings by Herzog & de Meuron are, in this sense, objects that employ the ambiguity of this art form as an architectural strategy.

This is obvious in their most famous minimalist building, the container for the Goetz Collection in Munich, that immediately advanced to become an icon of contemporary museum architecture and is still considered the most successful example to this day (p.6 left). The two or three spaces on the two exhibition floors are simple rectangular containers with parquet flooring and white walls. Daylight enters through lateral skylights. There are no neon signs for escape routes, no outlets or ventilation units that might disturb the integrity of the form. The visitor's concentration is completely directed at the works of art shown. This is done in such a perfected way that one can not even sense inside the rooms whether they are above ground level or below. Any hierarchy is avoided, although the lower floor had to be set into the ground due to the applicable building height regulations. The architecture steps behind the art, but this serving functionality is, in a sense, business, its self-evidence gains this attitude due to the fact that it creates a perfect container towards the inside that develops object qualities towards the outside that, at times, do not stand behind the



热爱艺术的参观者能感觉到这个看上去简单的建筑在对材料的处理上用了多种变化,在天气、距离和光线的作用下,立面上的玻璃、桦树和未加工的铝板彼此非常接近。那些来参观艺术作品的人可以把整个建筑作为艺术品来欣赏,赫尔佐格与德梅隆在这个设计中把建筑变成了一种感知的体验。

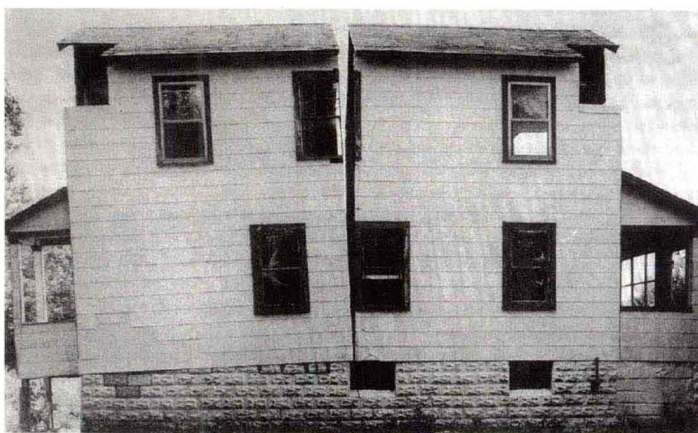
加利福尼亚州纳帕山谷的多明莱斯葡萄酒酿造厂也运用了这种方法(p.6 右图),尽管它看上去与戈茨收藏馆风格十分不同。在高速公路上看去,这个100多米长的体块像一个植入葡萄园的绿色与黑色雕塑,在建筑体量的1/3与2/3处有开口,界定了景观的起始点,简洁、明确地组织了景观。建筑创作参考了美国西部1970年代环境艺术雕塑的做法——令人想到迈克尔·黑泽尔(Michael Heizer)的“内华达项目”(Nevada Project, p.7



左图)或詹姆斯·特瑞尔(James Turrell)的“罗丹火山口”(Roden Crater)——把巨大的建筑体量放置环境当中以使从建筑形态感受到真实的环境和天空。在艺术层面上,多明莱斯葡萄酒酿造厂是对尺度感的挑战,人们不断获得新的尺度体验:越接近它,各体量之间的差别就越大。一方面,它是一个建筑,设计服从了酿酒功能的需要;另一方面,建筑采用了过去只在艺术作品中运用的细部做法,与实际功能没有任何关系。立面是一堆石头组成的墙,这堆本来只能用灰泥粘在一起的石头被装进铁篮子里,除了实现了墙的基本功能以外,还起到调节室内外温差的作用。封闭的体量分解成几个基本的部分,重新组合在一起,然后再次分解。参观者被建筑丰富的变化所吸引,光从石头之间的缝隙进入室内,在地面、顶棚和玻璃上产生有图案的光影效果,从而主导着空间;立面随着光线的作用延伸至室内,建筑内部获得了一种非物质的空间效果,这样的效果仅以材料本身是很难实现的。

如果说艺术(至少在极少主义的表达中)就是对自身的感受,如观众在看电视时能感受到自己的生活,多明莱斯葡萄酒酿造厂则达到了另一个境界,整个建筑的感觉就像是在不断变化的物体,变化就是建筑的特征。赫尔佐格与德梅隆的建筑接近于一个整体,考虑功能之外强调人的体验,产生的效果几乎不能用建筑学的规则和手法来解释。而建筑学的手法运用得越少,建筑也就越纯粹与开放。他们在处理装饰问题时也是这样做的,埃伯斯瓦尔德大学图书馆就是一个典型的例子(p.7 右图)。<sup>9</sup>

art shown at all.<sup>8</sup> The Goetz private museum is situated like a container in the villa park of a Munich suburb and yet grows out of the ground like the old birch trees around it. Three layers of glass, wood and glass follow. But the floors cannot be read nor can the construction of the façade. The glass base provides the light for the basement floor, the floating wooden volume above is jacked up on two concrete columns, and the whole is let into the ground as a concrete tub. The matte glass, the birch wood and raw aluminum in the façade all approach each other depending on the weather, just to distance themselves again with the next change of light. The box is, of course, only a box because the service rooms were cleverly added underground and hidden. Nothing is what it seems to be. The seemingly simple building offers a confusing variety of reading material and, in a sense, prepares the visitors for the art they will see inside. Or, in different words: those who come to look at the art first get the opportunity to recognize its home as an art object. Architecture is understood as a test of perception in this case.

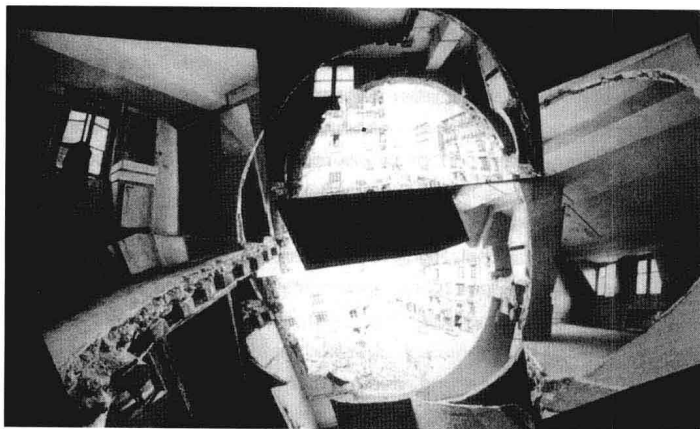


This strategy is also applied in a project that is seemingly so different: the Dominus Winery in California's Napa Valley (p.6 right). To passers-by on the highway, the over 100 meter long block looks like a black and green sculpture embedded in the vineyard, demarcating a threshold in the landscape: compact, clearly structured by two openings located at one and two thirds of the volume, it structures the space and gains its profile in front of it. This could be a sculpture in the tradition of the American environmental art that artists have been creating not too far away, in the vastness of the American West, since the seventies and that—if one thinks of Michael Heizer's *Nevada Project* (p.7, left) or James Turrell's *Roden Crater*—places huge architectures into the landscape in order to make the landscape and sky tangible in its architectural forms. This level of art, the challenge of perception, remains the carrying dimension that continuously communicates new experiences during an approach to the Dominus Winery. The closer one gets to it, the more differentiated the volume becomes: on one hand, it becomes a building that has nothing to do with art, that is designed in its details for the requirements of cultivating wine and submits to completely functional purposes, on the other hand, it preserves a freedom of detail that we only know from art objects that can do without functions pertaining to everyday life. For example, the façade turns out to be a wall of steel baskets filled with large stones, and it dissolves into a pile of stones that are not held together with any kind of mortar but still fulfill the functional form of a wall – it even serves to regulate the temperature between the inside and outside. The closed form disassembles into its elementary parts, reconstitutes itself and dissolves again. The observer is caught in an unending movement of figurative formation and dissolution that, inside the building, is finally transported into the realm of the immaterial. There, the façade continues into the space as a play of light that enters through the slits between the stones and creates drawings of shadow and light patterns on the floors, ceilings and glass installations, dominating the space in a way that material settings can hardly ever achieve.



## 装饰的魅力

在德国东部旧时风格为主的小城一个半野生公园中，人们的视线会被一个厚重体块所吸引，它好像完全被金属薄片包裹着，上面印着些图像。走近发现看上去包裹着金属外衣的体量实际上是一个建筑，一个由混凝土和玻璃面板组成的简单立方体，尽管远处看上去根本没经过装饰，其实上面印有经过挑选的图案。建筑没有做基础，像一个广告柱子从地面升起来。这个巨大的体量立在公园里，边缘明显，看上去极为厚重，但构造细致，好像飘浮在城市陌生的环境中，还没有确定是该像石头一样立在那里，还是像亚瑟王的妹妹变成的妖精一般消失得无影无踪。整个建筑就像一个诱惑之地——锋利的边缘和厚实的外墙有如刀子一样受到诱惑。



这个平常的建筑引起人们无限的遐想，参观者先看到的是展开的图案化表面，就像人的皮肤，然后可以辨别出每个图像的主题，这些图像事先印制在混凝土和玻璃面板上，形成 17 条水平带，像贝壳上的条纹覆在建筑表面。面板上的母题是由艺术家托马斯·吕夫（Thomas Ruff，1958 年生于德国，杜塞尔多夫学派的代表人物——译者注）挑选的，有的占了几排，有的在顶部和底部都有使用，每一个母题就像电影负片，重复 66 次。在远处并不能看出建筑有 3 层，窗子和材料的区别也不明显。建筑只开几个孔状小窗，图像化的外壳与混凝土体块结合得很好，在光线和天气作用下，外表不断发生变化。在一定的角度或雨天时看过去，混凝土上的图像十分粗糙，人们甚至可以认为这是过去排版车间的储藏室。晚上，光线穿过窗上的玻璃面板照向城市，窗上的母题形成巨大的图像。如果天气很冷或是光线足够强，玻璃和混凝土上的母题还能表现出一种类似草图的效果。

这个建筑使每个到这里的人都能体验到建筑表皮的不同表达方式。它满足了功能要求，在有限的预算下建造起来，获得了足够的美感，给颇受争议的极少主义艺术一个很好的回答。与赫尔佐格与德梅隆以往的作品都不同，他们在此把唐纳德·贾德绘画中表达的空间在真正的空间中实现了，这座很有特点的建筑是一个混凝土立方体，同时也是一幅画，不仅仅在绘画层面使人感受到想要表达的思想，建筑就像文了身，是一个面同时也是立体的，巨大而生动。图像融合进极少主义的体量，使混凝土板显得柔和，具体是什么图像并不重要。建筑在不断变换自己，设计的目标与建成的结果、表面与体量、历史与装饰、室外与室内、上与下、动与静、围合与通透、集中与分散在这里完美地结合，人们的眼

If art – at least in its minimalist formulation – is the place where perception can come to itself and the viewer can watch himself while perceiving, then buildings like the Dominus Winery bring the setting to yet another pinnacle: perception is staged as a fading phase of the solid and becomes the transporting characteristic of an elusive architecture. The more a building becomes an object, the more qualities of perception it releases aside from its functional purpose, and the less its effect can be described using the standard terminology of the discipline. And the less it seems to be within the terminology of architecture, the more thoroughly it opens the view towards the preconditions of the discourse within the discipline. Herzog & de Meuron last showed these facts very clearly when it came to the question of a contemporary ornamentation: the library of Eberswalde University is the most relevant example in a long line of projects (p.7 right).<sup>9</sup>



### The Seductive Beauty of the Ornamental

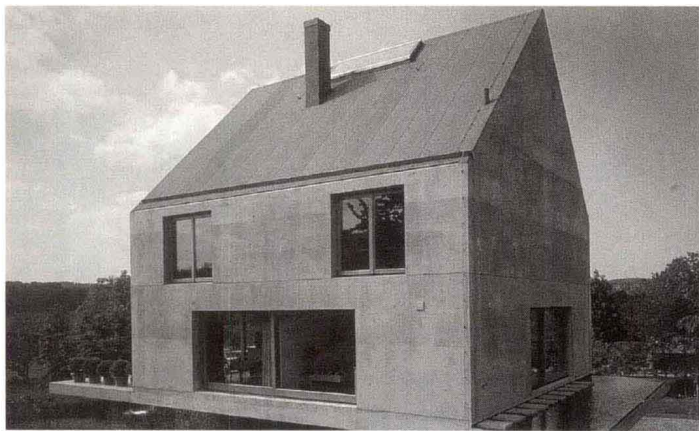
Between a semi-wild park and a small urban mixed development in the style of the old German East, the view of the passer-by strikes a massive block that seems to be completely wrapped with foil and imprinted with images. But the impression is deceptive. Those who approach the block will notice that the seeming foil is the building volume. A simple cube consisting of concrete and glass panels completely imprinted with screened images as though its surface were the skin of a native in the backwoods of Papua. Without a base and like an advertising pillar, the block rises from the ground. A structure can not be detected at first sight. It stands like a monolith in the fibrous urban network, massive yet filigree, at any rate, foreign and floating as though it has not quite decided whether it likes its solid shape or whether it prefers to dematerialize into a fata morgana of images. It seems to be a place of pure seduction whose sharp-edged building and hard walls receive the seduced like a knife.

But what elicits fantasy is really a matter-of-fact construction. The image surface that confronts the visitor first in a diffuse way, as a stretched skin, and then increasingly differentiated in its individual motifs and images, is mounted on top of prefabricated concrete and glass panels that surround the concrete core like a shell in seventeen horizontal strips. Each panel shows a photographic motif, selected by the artist Thomas Ruff. Some images stretch across several rows, one returns twice, on the top and the bottom, like a frame. Each motif is rolled off 66 times like the negatives of a film that is fixed to one setting. The sequence of the three floors and their skylights is hidden from a distance, as are the differences between the materials. The image shell joins the concrete block into a consistent volume that is perforated by a few narrow windows and – depending on the light and weather – changes its appearance. Viewed from an angle or during rain, the images in the concrete look so harsh that one believes one is looking upon a huge stockpile of printing plates from an old newspaper lead typesetting studio. At night, the motifs on the glass panels of the



睛和思想不断随建筑变化。

极少主义装饰的简单与巴洛克的华美，具体的体块和抽象的图案，空间和表面，这些元素的结合在过去是很难想像的，这是对传统的现代主义的巨大挑战。1908年，阿道夫·路斯（Adolf Loos）在他的《装饰与罪恶》一书中，对19世纪以来欧洲出现的装饰运动提出批评，随即产生了美国芝加哥学派的钢结构建筑。通常认为现代派建筑师对装饰是持否定态度的，现代派先锋路易斯·亨利·沙利文（Louis Henry Sullivan）曾提出“形式追随功能”的名言，然而他设计的超高层建筑也在钢铁骨架上外挂昂贵但华丽的石材（p.8 左图）。这种观点在波普艺术流行之后得到了根本的改变，罗伯特·文丘里（Robert Venturi）和后现代主义认为如果审美是体验事物的主要方式，那么装饰物应该对形式有所贡献，



装饰不带什么目的和内涵，只是为了表面的美观，同时承担一定的功能。美观在赫尔佐格与德梅隆的建筑中有着重要地位。<sup>10</sup>

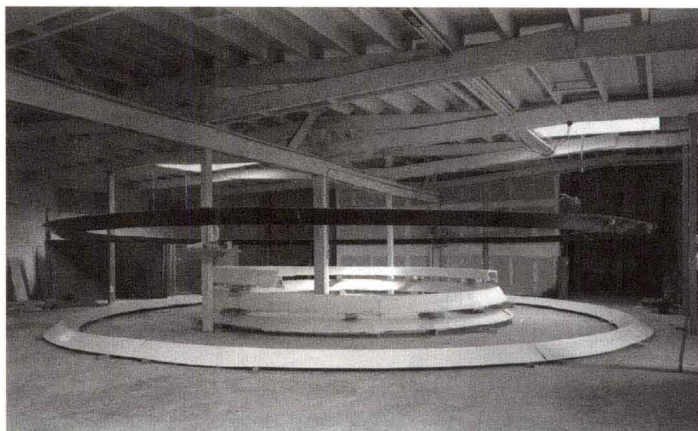
## 把建筑体量作为雕塑

除了受到贾德的影响，赫尔佐格与德梅隆还在建筑设计中运用了一系列的艺术手法，其中一个就是戈登·马塔-克拉克（Gordon Matta-Clark）的“开裂”概念。戈登·马塔·克拉克是画家罗伯特·塞巴斯蒂安·安东尼奥·马塔·克拉克（Roberto Sebastian Antonio Matta Echaurren）的儿子，父亲以抽象表现主义的超现实主义作品而著名。戈登·马塔·克拉克毕业于著名的康奈尔大学建筑系，1974年在纽约组织了建筑协会，从中认识到美国大都市功能主义现代建筑是一种社会现象。1970年代初，他运用“分裂”和“剪辑”的手法开始从事左翼建筑设计。他设计的第一座建筑是收藏家霍莉和霍勒斯·所罗门（Holly and Horace Solomon）的新泽西英格伍德住宅，他将这座郊区住宅设计成被锯成两半，锯开处产生楔形的裂缝，一侧的基础降低，因而向下倾斜（p.8 右图）。同年设计的纽约约翰·吉布森美术馆（New York's John Gibson Gallery）也用了这种手法，切去上层的四个角并且特意强调了这一点。

这种手法具有社会批判意义，戈登·马塔·克拉克的艺术观点和设计打破了私人空间和公共空间的界限（这是建筑中很重要的关系）。“我打破一座建筑，这直接破坏了几个社会潜规则：我打破了一种围合，这种围合对于我们来说不仅仅是有实用意义的，而且由于工业的迅速发展，城市和郊区的建筑单元需要保证其中居住者的安全，居民只能被动地适应，建筑设计应是对

skylights glow into the city like large images of light. If it is very cold or the light very bright, the motifs on concrete and glass take on an almost sketch-like quality.

The real provocation of the building is the unrestrainable movement between the different ways of experiencing its surface that every observer is subjected to. Isn't it strange that a functionally oriented building that was constructed with a very limited budget gains an aesthetic surplus that turns it into an answer to a dilemma in Minimal Art? The university library in Eberswalde has become a specific object – with which Donald Judd wanted to open up the space contained in a painting into the real space of the observer – like no other building in the existing oeuvre of Herzog & de Meuron. And it gains this characteristic not least via the object regaining this very pictorial level and serving the purpose of making perception ambivalent. The university library in Eberswalde is simultaneously a concrete cube and a pictorial. It is stereometric and a surface, monolithic



and lively like a tattooed body. The minimalist volume disturbs the images, the images soften up the volume. The concrete panels are heavy, the images almost immaterial. Eyes and mind aren't given a chance to rest. The building permanently changes its status. Object and building, surface and volume, history and decoration, exterior and interior, up and down, statics and movement, enclosure and perforation, mass and appearance – these are some of the parameters between which the comparing eye runs amok.

Minimalism and ornament, bareness and baroque richness, concrete box and image area, space and surface – this combination of what was for so long unthinkable together challenges the tradition of modernism. In 1908 Adolf Loos polemicized – with a tail wind from the United States and the steel construction method of the Chicago architects – against the blood-drained ornamentation at the end of the 19th century in Europe in his pamphlet “Ornament and Crime.” The classic Modernism of architecture is characterized by a negatively influenced ambivalence towards the ornament since its pioneer, Louis Henry Sullivan, proclaimed the consequential motto “form follows function” and yet couldn't be stopped from hanging stone facades of a wasteful pomp in front of the steel skeleton structures of his high-rise buildings (p.8, left). This attitude has fundamentally changed after Pop Art, Robert Venturi and Post-Modernism: if the aesthetic becomes the primary mode of experiencing reality, the ornament provides one of its forms, because it is an element of a beautiful appearance without any intention or meaning, which, however, can then again be functionalized. Beauty, *venustas*, is definitely outstripping *firmitas* with the fast rhythm of Casanova.<sup>10</sup>

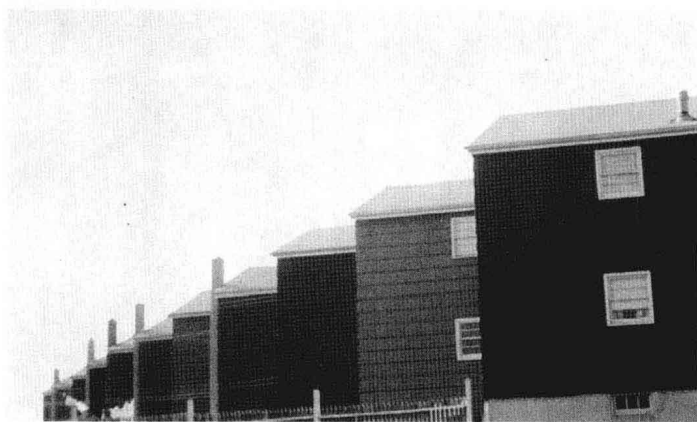
## The Building Volume as a Sculptural Mass

Aside from Donald Judd and the staging of the building as an object, a series of other artistic concepts that provide their buildings with a seductive secret are made fruitful by Herzog & de Meuron. One of these is the cuttings and splittings of Gordon Matta-Clark, who died



私密性和独立性的一种回答”。<sup>11</sup> 在现代主义建筑师中，彼得·埃森曼（Peter Eisenman）作出了适当的反应。他在马塔·克拉克 1976 年伸出学校的窗格悬挂南布朗克斯地区被下面的居民破坏的窗户照片（Window Blow-Out）<sup>12</sup> 时，将他逐出了纽约建筑与城市资源研究所。马塔·克拉克的出现对当时腐朽教条的功能主义现代建筑进行了根本性的攻击。

与此同时，戈登·马塔·克拉克在处理建筑时，并不考虑层次感和建筑与城市的关系，像是外科医生在做手术：“我对从遮盖到完全看见这个过程最感兴趣，不仅是层次感或不同材料的搭接等视觉效果，我想知道统一的表面是怎样创造出来的。”<sup>13</sup> 1975 年巴黎双年展最好地说明了城市的肌理的统一性。戈登·马塔·克拉克在面向埃菲尔铁塔和规划中的蓬皮杜文化中心的视觉



轴线上用了两个象征的符号打破历史，就像立体派抽象的拼贴画，后来被称为“巴黎之腹”（p.9 左图）。

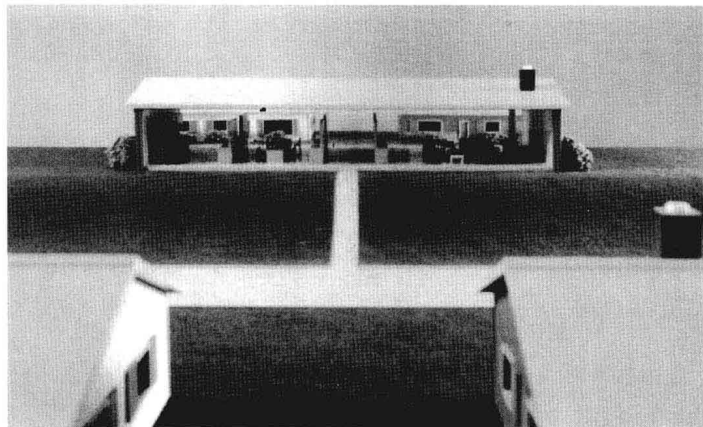
纯粹技术意义上来说，马塔·克拉克熟悉空间介入的多种方法，其中之一就是将已有建筑变为立体的结构并创造出多种感觉的效果。建筑成了一个可以供人进出的巨大雕塑，现代主义建筑老套的口号“阳光和空气”变成了“开放和渗透”。总而言之，他的设计展现的是可变的与暂时的空间。

在很早的时候，赫尔佐格与德梅隆就着迷于马塔·克拉克对待建筑的观点——把其看成可以按照雕刻的手法进行删减的体块，他们 1970 年代末开始在设计中逐渐使用了与之相关的一系列手法——延长、增加等等，巴塞尔附近里恩的朗多（Landolt）住宅设计将原来 L 形的建筑赋予了新的形式，细部转角处的窗运用了增加的手法；为使新建筑的轮廓适应街道十字转角，切掉了建筑的一边，产生一个锐利的转角。巴塞尔的 SUVA 建筑的改建和加建，赫尔佐格与德梅隆也运用了干涉主义的理念（p.9 右图）。

从此，从已有的体量或者设计中的体量增减空间的手法，在不同的工程中陆续实现，如阿尔萨斯的清水混凝土建筑莱曼（Leymen）住宅（p.10 左图）、斯图加特木建筑设计以及波恩的“艺术盒子”博物馆等等。这种手法在城市尺度的工程中也得到运用，如慕尼黑内城区 Hypo 的重新设计，赫尔佐格与德梅隆运用马塔·克拉克的干涉主义的开放自由空间思想，将经过几百年发展形成的多种功能建筑围合的街区自然切开，形成了几个庭院的序列，已有的建筑和新建的建筑像雕塑的体块一样围绕院子布置，就像在制作模具的石膏。布鲁斯·瑙曼（Bruce Nauman，观

in 1978 at the age of 35. The son of the painter Roberto Sebastián Antonio Matta Echaurren, who became famous through his surrealist paintings in the style of abstract expressionism, had finished his studies of architecture at the renowned Cornell School of Architecture in Ithaca; in 1974 he co-organized the Anarchitecture Show in New York, which perceived the functional modernist architecture of the US metropolis as a metaphor for society. In the early seventies, he began opening up the existing, mostly left-open houses and storage halls through so-called “splittings” and “cuttings.” For his first large project, he cut a typically American suburban house owned by the collectors Holly and Horace Solomon in Englewood, New Jersey, into two, lowered the foundation on one side and thus made one half of the house slightly tip over and expanded the cut into a wedge-shaped gap (p.8, right). Additionally, Matta-Clark cut out the four corners of the house on the upper floor and exhibited them that same year in New York’s John Gibson Gallery.

For one, this had a sociocritical meaning. With his artistic



intervention, Matta-Clark crossed the line between private and public space – which determined the architectural context – by his action. “If I open up a building, this gesture is directed against several social processes. At first, I break up a kind of enclosure that not only looks like one for practical reasons but also because the industry floods cities and suburbs with housing units that guarantee it a consumer who is as isolated as he is passive – in the end, he is a trapped observer. The question is a reaction to the endless conditions of privacy, private property and isolation.”<sup>11</sup> Peter Eisenman had the appropriate reaction and in 1976 threw Matta-Clark out of the Institute for Architecture and Urban Resources in New York, when the artist shot out the window panes of the school and hung pictures of windows from the South Bronx that had been destroyed by the inhabitants under them (“Window Blow-Out”).<sup>12</sup> Matta-Clark’s interventions were a radical attack on the decayed, functional and modernist architectural doctrine of the time.

At the same time, the artist uncovered hidden layers in buildings and urban networks with his operations, similar to a surgeon: “I was most interested in the narrow transition from what is covered up to what is made visible, perhaps more so than the view that it created (...) the layers, the overlaps, all the different things that are accounted for. Uncovering how such a uniform surface comes about.”<sup>13</sup> The uncovering of urban references became most clear in his contribution for the Paris Biennial in 1975. Back then, Matta-Clark drilled a conical funnel through two old Paris houses that opened the view onto the Eiffel Tower and the planned Centre Georges Pompidou, for which they were torn down a short time later. In a kind of cubist collage turned into negation, the artist put two symbols of progress in Paris into a visual context and at the same time pointed to the break with history manifested by the large-scale demolition of the old Paris Halls, the “belly of Paris” (p.9, left).

In a purely technical sense, Matta-Clark understood his intervention as a gesture in space with different means, one which inscribes a new stereometric structure into the existing architectural structures



念艺术的代表人物——译者注)用这种非惯例的手法处理古典雕刻材料。他的作品《Trenches》呈现出一种介于建筑和雕塑之间的状态，为建筑设计提供了一个范例 (p.10 右图)。赫尔佐格与德梅隆将慕尼黑 Hypo 这个从前很难接近的街区内部改造成公共空间，设计了咖啡厅、陈列室和艺术大厅，戈登·马塔·克拉克的思想在城市空间中延续。

另一个实例，新泰特美术馆，赫尔佐格与德梅隆将建筑向泰晤士河开敞，并运用很多种手法使原来的巨大砖结构建筑达到纪念碑式效果：汽轮机车间室内被清除至基础墙，在交叉处开放并且使之有渗透性；虽然保留了建筑的外皮，但进行了功能置换，原来的工厂转换为公共空间，成为伦敦最有魅力的休闲场所之一。这一根本的转变比起慕尼黑城市改造工程更接近马塔·克拉克关



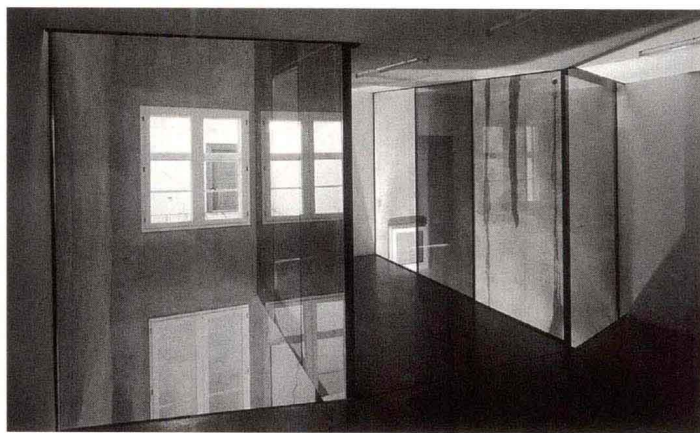
于转换的观点。在慕尼黑的工程中，建筑师的想法一方面可以直接实现，另一方面，也要符合投资者的兴趣。这两个实例赫尔佐格与德梅隆均运用了马塔·克拉克的学说，将他的分解、层次的消解和剥离等观点运用在建筑设计中。建筑师主要探讨了私密空间与公共空间的界线问题，目的是切实赢得公共空间，即使只能在一定程度上。

## 展现魅力的舞台——公共空间

在从事建筑设计的艺术家中，丹·格雷厄姆 (Dan Graham) 热衷于公共空间问题的研究。他生于 1942 年，作为先行者和思想家，对艺术发展起到了巨大的推动作用，1960 年代中期他在美国郊区进行了大量建筑研究，他沿着曼哈顿到新泽西的通勤者经常走的路线拍摄了一系列照片，出版了图文并茂的画册 (p.11 左图)。这些图片中的联排住宅就像是随意摆放在环境中的雕塑，好像在一个无边无际的场所中进行展示。格雷厄姆的这项工作受了《时尚先生》(Esquire) 和沃克·埃文斯 (Walker Evans) 照片的启发，以此说明极少主义艺术关心那些不被艺术家所关注的社会问题，起到了社会批判效果。工业化的连续生产以及战后加利福尼亚由军用产业至建筑业的转变使建筑师的观念产生转变，也影响到建筑类型、细部、颜色等选择，格雷厄姆建议在结构框架内，在一些功能需要的元素如阳台、楼梯、凸窗上加一些装饰，产生立面的变化和多样性，就像超级市场角落里的木桶造型一样。格雷厄姆将斯特拉的条纹概念用在住宅设计中，就像电影《Rock My Religion》中的 Shaker 住宅。格雷厄姆反对极少主义者对阿尔伯特·斯皮尔 (Albert Speer) 建筑拙劣的模仿，尽管他的建筑

and creates a multimedia field of perception. Architecture became a large walk-in sculpture and the decayed slogan of "light and air" from architectural Modernism was simultaneously met with openness and permeability. Above all, space was shown as changeable and became a temporal category.

At an early point in time, Herzog & de Meuron were fascinated by the artistic attitude of treating existing buildings as sculptural mass that can be treated in a subtractive sculptural procedure. A whole series of the many conversions, extensions and additions the architects realized since the late seventies and – if one considers the Landolt House in Riehen near Basel – still realize today, show just such a sculptural approach. For example, for the aforementioned house, an L-shaped building in the style of Neues Bauen was brought into a form whose object qualities are elaborated to the smallest detail of the window placement and design of the edges. On a larger scale, the architects were able to realize this interventionist practice for the first time in



the conversion and addition of the SUVA building in Basel when they cut off an edge of the building in order to profile the joint between the old and new structures as a pointed corner, which provides the street intersection with a sharpness that is additionally emphasized by the glass shell of the complex (p.9, right).

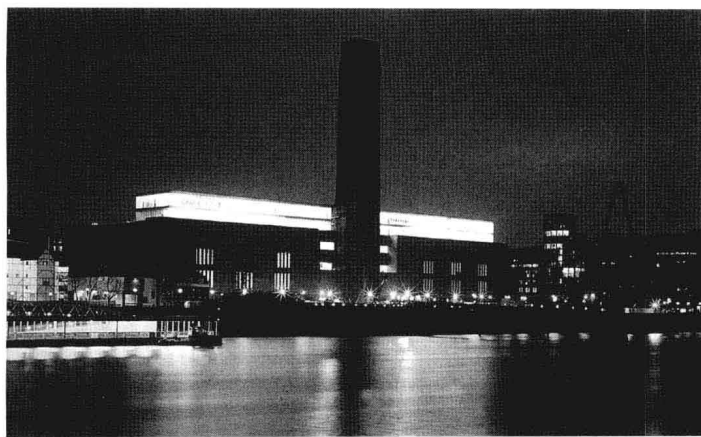
Since then, the idea of cutting out empty spaces from existing and imaginary volumes has returned in projects that are very different, like the realized concrete house in Leymen/Alsace (p.10, left), the design for a wooden house in Stuttgart or the design for KunstKiste in Bonn, which was conceived as a raw concrete block with openings and spaces cut out of it. This strategy currently comes to full effect in two urban large-scale projects. For the redesign of a quarter in Munich's inner city, the so-called Hypo Block, Herzog & de Meuron placed the idea of the open, free space that Matta-Clark created with his interventions, into the center. The inner area of the block that had grown closed through versatile use and throughout the centuries is cut open with a crude gesture in order to install a system of courtyards and passageways. The existing and new building volumes are arranged around these hollow spaces like sculptural masses, as though they were plaster used for moulds. Bruce Nauman used the classic sculpting material in this unusual way for his *Trenches* that – in a reversal of Herzog & de Meuron – have the status of models for architectures that would take on the interim status between architecture and sculpture in case of a realization (p.10, right). In Munich, the formerly inaccessible interior area of the block is transformed into public space which, however, is privately owned and framed with stores, cafés, showrooms and an art hall; the capitalization of space has not stopped since Gordon Matta-Clark.

Finally, in the case of the new Tate Modern that has just been opened on the banks of the Thames River, Herzog & de Meuron cut off all additions from the huge brick building that hindered its monumental effect and – literally – dug it up: the interior of the huge former turbine hall was cleared out down to the foundation walls, opened up with an



曾在美国产生过不小的影响，他觉得极少主义艺术家应该关注城市郊区的预制建筑。格雷厄姆嘲笑阿尔伯特·斯皮尔的自我满足，同时对他也并不是完全没有尊敬之心，他曾计划将自己的设计和规划以文字和字母图像的形式排列在极少主义抽象的方格子里，刊登在艺术杂志上。到了 1970 年代中期，格雷厄姆的思想改变了北美大城市建筑师在公共空间设计上的手法<sup>14</sup>，超高层建筑都设计中庭、城市广场、花园，满足了公众活动需要，很难严格区分公共与私人空间之间的界限。格雷厄姆还分析了大型公共建筑的立面中透明、不透明与镜面反射、观看与被看、公共与私密、展览与陈列等表达方式，将城市公共空间分为可以控制的与不可控制的空间，这在以往没有人研究过。

透明和反射也是城市和郊区的区别，1978 年丹·格雷厄姆



的“郊区住宅改造”中证明了这一点 (p.11 右图)。他在试验中将美国郊区典型住宅中面向街道的外墙和与之平行的内墙替换成玻璃和镜面玻璃，郊区住宅的私密空间因此被打破，内部向环境开敞。私人住宅成了一个舞台，居民们在里面进行日常生活，路过的人看上去（这十分令人不安），也同时看到了自己的生活。通过镜面和玻璃立面，城市生活侵入了郊区，破坏了这个安逸的状态。私人与公众空间混合起来，如同在城市里常见的一样，只是这个过程是在不知不觉中进行的，我们没能强烈地感受到。受到 1996 年丹·格雷厄姆在巴塞尔展览馆举办的展览影响<sup>15</sup>，赫尔佐格与德梅隆接受了他的观点，认为建筑、图像、符号的含糊与不明确性是城市的特征，郊区也逐渐放弃不反射的、“不光滑的”表面，人造的美破坏了那里“水晶般的纯净”。公共空间迅速变为视觉焦点以及人们对公共空间的渴望是城市发展的必然结果，沃尔特·本杰明 (Walter Benjamin) 描述的超现实空间在 20 世纪透过商店的橱窗和镜面玻璃变成了现实，人们从前只是看看商店里陈列的商品，现在还可以看见自己，并且经常能看到其他的过路人 (p.12 左图)。丹·格雷厄姆在他大量的建筑作品中重复运用了主题，创造了建筑和雕塑的混合体，这些作品不仅是经验和感觉的典范，还表明艺术家是社会的个体，他们关心建筑里面与外面的人，他们之间通过建筑这个充满吸引力的舞台相互凝视。<sup>16</sup>

赫尔佐格与德梅隆的城市规划和建筑设计对此进行了一些尝试，在巴塞尔漫画和卡通博物馆设计案例中，通过不同透明度的玻璃墙面使小的展览空间显得宽敞，室内与室外通过半透明的反射互相渗透 (p.12 右图)，类似格雷厄姆的作品。索洛图恩 (Solothurn) 商业和公寓建筑设计也是一个成功运用玻璃的公共

intersection, and made permeable. Although the outer shell was left, the radical act with which the architects made a private space into a public space, possibly the largest covered space in the metropolis of London, has more to do with the attitude of transformation of Gordon Matta-Clark than the Munich large-scale project, in which the procedure of the artists can, on one hand, be directly read but their intentions have been filtered, and on the other hand, by the interest of the investors. In all the cases mentioned above, the architecture has utilized the ideas of Matta-Clark; his procedure of disassembly, removing layers and uncovering was used in a constructive way. The fact that the borderline between the private and public space is questioned, that the issue is to gain space for the public, remains tangible – although to different extents.

### The Stage of Seduction: The Scenery of Public Space

This question about public space has not been addressed by any



other artist for architecture with a comparable precision than by Dan Graham. The thinker and initiator of much that moves today's art scene was born in 1942 and had already examined the mass architecture of the American suburb in the mid-sixties. He photographed suburbs along the commuter route from Manhattan to New Jersey and sampled a selection of the pictures for the image-text-piece *Homes for America* (p.11 left). The row houses with their set pieces almost look like sculptures that are placed into the landscape without any topographical reference, as though it were a huge exhibition space. Graham's work was oriented towards the reports by *Esquire* and the photographs of Walker Evans, but he did without a sociocritical pathos and showed how much Minimal Art was referring to a specific social situation that the artists had blocked out. The principles of industrial production, serial production and variation that housing had taken over from the Californian military industry after the end of the war were part of the concept of developments, down to the selection of types of houses, details and colors; with few variables, they suggested a diversity within a fixed setting. Balconies, stairs, oriels and entire facades became ornamental elements that owed their existence to a functionality similar to that of the stacked plastic tubs in the supermarkets around the corner. Whereas he would later place the early stripe concepts of Stella in relation to the building ornamentation of the Shaker houses in his film *Rock My Religion*, with *Homes for America* Graham guided the attention for the primary structures of the minimal artists back to the prefabricated building style of the suburban developments where the latter purchased their neon lights, woods and scrap metal. As Minimal Art parodied Albert Speer's architecture, which had gained an influence in the United States, Graham mocked the seeming selfcomplacency of Minimal Art; however, not without honoring it at the same time: the layout he had planned for his contribution, but that was changed by *Arts Magazine* (1966/67), took up the grid motif of the minimal artists and the suburban plans with its block grid consisting of texts, rows of letters and images. By the mid-seventies, Graham



建筑实例 (p.13 右图)。虽然玻璃在商业建筑中经常运用,但赫尔佐格和德梅隆创造了一些新的东西,使玻璃就像建筑的一层皮肤、一件外衣,在不同位置有不同功能,因而有不同的细部构造。镜面玻璃虽然看上去比较死板,却因时常映射出过路的行人而富有动感,通过巧妙的设计使立面与公共空间相适应,形成有个性的立面。赫尔佐格与德梅隆依照建筑设计的需要发展了丹·格雷厄姆的思想,在慕尼黑 Hypo 街区设计中,创造了一个玻璃的世界,这也是投资者所希望的供出租的空间形式。与此同时,他们设计了空中花园与这个空间呼应,建筑像一个玻璃缸,中间的地面产生聚焦镜和反射效果,细雨沿着光滑的玻璃流淌,就像从远古流到现在,原始的自然就这样进入了玻璃的世界。

伦敦泰特美术馆设计主要是景观展示,赫尔佐格与德梅隆充



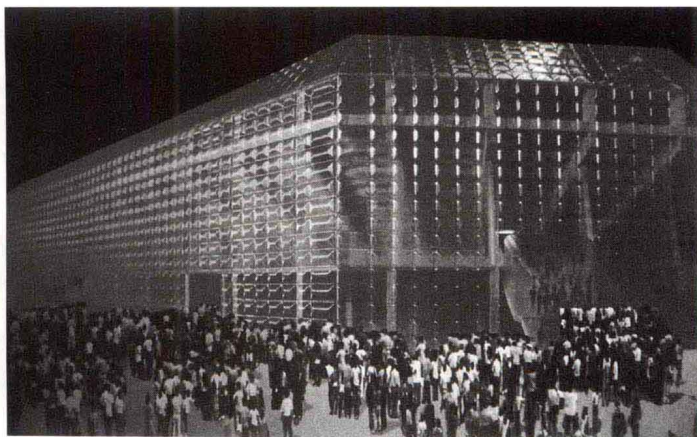
分利用了这座曾是砖结构厂房的纪念性,将其改造成一个展览建筑 (p.13 左图)。通过建筑与城市相互影响和作用,给参观者创造了互动的景观。乳白色玻璃构成的二层的水平体量像一盏灯笼,置于石头体量之上,与原来竖直的烟囱构成一座十字架。晚上玻璃梁发出的光照亮城市,白天在这不仅可以参观展览,还能欣赏城市的美景。从建筑看外界和从外界看建筑,都与城市肌理有密切联系,建筑师在内部通过轴线组织大空间,创造了地域感,教堂式的大厅吸引了上下层人们的视线 (p.14 左图),使之成为集中的空间:两个入口的坡道、河上的步行桥、开敞的空间里的楼梯和自动扶梯从某种意义上讲,都构成了独立的景观。

涡轮大厅改造的公共空间与比较私密的博物馆画廊的分界设计得十分巧妙,不仅起到墙面的围合作用,并且像两部分之间的玻璃膜,以完全不同的尺度实现了丹·格雷厄姆在他的“郊区住宅改造”中提出的概念。所谓的外部也是内部,相对私密的画廊也是“外部”空间,博物馆和大厅结合成一个统一体。泰特美术馆的空间像是大尺度的都市,这一侧看到的东西从另一侧也能看到,玻璃使得空间变得通透。窗子特殊的开启设计使其伸进大厅,像陈列橱一样展示在进入大厅的观众面前,就像外面挂在幕墙前的玻璃梁,好似朵朵白云,发出乳白色柔和的光。玻璃和钢创造了属于自己的空间。泰特美术馆成为城市标志,进入这座建筑的参观者体验到艺术空间的同时欣赏到陈列的艺术品,享受着视觉盛宴,由衷赞叹这座充满魅力的博物馆。

丹·格雷厄姆对于城市空间的分析也可以被理解为人们对公共空间的渴望和需求。多年来赫尔佐格与德梅隆以两种方式面对

had examined the corporate architecture of the north American big cities in a complementary change of perspective, under the aspect of the increasing privatization of public space.<sup>14</sup> With corporate atriums in large high-rise buildings he demonstrated how public space can be privatized and then, seemingly, be given back to the public in the form of squares, gardens, etc., subject to the conditions of the private owner. The boundaries between public and private space thus become increasingly harder to recognize. Here, Graham also categorized the glass façades of the corporate buildings that establish an almost incomprehensible setting of observation, being observed, visibility and secrecy, exhibition and exposure with their different degrees in transparency, opacity and mirrored glass; it makes the public urban space a space of controlled and uncontrolled appearances to a degree that had never before been seen.

Transparency and mirroring also determine the difference between the urban and suburban world. Dan Graham demonstrated it in



1978 in his model “Alteration to a Suburban House” (p.11, right). He removed the exterior wall facing the street and a parallel interior wall on a typical American suburban house and replaced them with glass and mirrored glass. The private world, the refuge of the suburb with its seemingly immovable light construction walls was cut open and turned inside out. The private home became a stage upon which the inhabitants acted out their daily lives while passers-by watched and – uncomfortably enough – could also see themselves at the same time. With mirrors and glass façades, the urban world of the cities intruded into the suburb, destroyed the image of coziness and created a zone in which the private and public intermixed, as always happens in the city, but without being tangible in such a model-like clarity. At the occasion of the 1996 Basel exhibition of Dan Graham<sup>15</sup>, Herzog & de Meuron wrote a text in which they emphasize this very aspect: they define the ambiguity of the symbols, images and buildings as the central characteristic of the contemporary city that pushes into the suburbs, tears open their non-reflecting, “matte façade surfaces” and is itself attacked by the suburbs and “scratched in its crystalline purity,” or “disintegrated in its artificial beauty.” The fact that public space increasingly becomes a jungle of views and the desire for withdrawal increases is a logical consequence. The world of the passage of the 19th century that Walter Benjamin described as the birth canal of the 20th century has become total with its shop windows, window displays and mirrored walls. If you look at the buildings (in earlier days, only the displayed goods) in the contemporary city, you always at least see yourself and, most of the time, other passers-by. Dan Graham made this the repeated theme in his meanwhile large number of built pavilions (p.12, left). A hybrid between architecture and sculpture, they represent models of experience and perception for the facts that the artist is socially, above all, interested in: “the observer on the inside and the observer outside, and how they stare at each other.”<sup>16</sup> This is the ideal stage for the seducer.

For Herzog & de Meuron, these model situations are only a test



这个问题，一方面只要有机会他们就尝试创造一个庭院，即使是在私人住宅设计中，这可以在建筑内部创造一个灵活的元素，并且形成一个公共空间。另一方面，他们希望建筑有一定象征意义。在这样的理念下，巴塞尔信号指挥中心具有建筑原型的特点，像黄色的邮局卡车，或是瑞士国家航空公司的标志，就像盖上了当代烙印的图章，有着极大的灵活性，同时得到了公众的认可。建筑通过轴线与所在区域联系在一起，而不是形式上相互一致。巴塞尔足球场设计也考虑了类似问题，这个大量人流聚集的公共空间与城市肌理呼应，建筑师设计了全新的体育建筑的形象（p.14 右图），就像遍布欧美的教堂一样，足球场和类似的体育建筑也有一些让人容易识别的共同特征，吸引人们的视线。



case for the base camps of their own urban space planning. In the case of the Museum for Caricature and Cartoons in Basel, (p.12, right) they provide the small exhibition spaces with more vastness through glass walls with differing degrees of transparency. Similar to Graham's pavilions, the real, reflected, semitransparent inner and outer spaces permeate each other. In projects like the apartment and commercial house in Solothurn (p.13 right), – the most recent model of corporate glass architecture – structural glazing is used in a way that the commonplace commercial use remains present but something new is created at the same time. The glass becomes a skin that fulfills various functions in different locations, as is the case with animals, and therefore has a differing structure. The harshness of the mirrored world exists, but it is broken up by passages with a view, a clever depth design that provides the façade with its own space and, not least, a very individual bend in the façade itself. The thicket of views staged by Dan Graham is utilized by Herzog & de Meuron according to the



## 魅力的控制

赫尔佐格与德梅隆的建筑设计以不同的手法创造了感知城市与建筑的方式。通常融入环境中的建筑在他们的设计中统治着环境，就像帕索里尼电影中的客人在不知不觉中控制了主人的家庭。19 世纪恩格达恩山谷（Engadine）的旅馆就是一个建筑居主导地位的例子（p.15 左图），与洛杉矶理查德·诺伊特拉的 Lovell 草原上的住宅或者是勒·柯布西耶孚日山上的朗香教堂一样获得了很高的评价。塔沃莱旅馆建筑（p.15 右图）像一个景点坐落在海边的利古里亚山脉，瑞士小城 Ermatingen 的住宅（p.16 左图）从山麓出挑至康斯坦茨湖上，尽管这两座建筑的成功不仅仅在于选址。纳帕山谷的多明莱斯葡萄酒酿造厂也是一个景观中成功选址的实例，高速公路上的司机可能认为这座建筑是当地常见的一个田园式小屋，就像大谷仓一样不太会引起人们的注意。

更值得一提的是，在利古里亚和康斯坦茨湖的这两幢建筑都有图像化的特点，这使其与环境建立了一种意想不到的关系。塔沃莱旅馆天然的石头墙与环境在当地传统的建筑形式彼此呼应，建筑与环境自然地结合在一起。一方面建筑面向周围的森林；另一方面，也成为森林的景观。尽管建筑形式是抽象、纯粹的，但表现出天然的状态，景观像是从内部生长出来，人们可以感受到空间与景观的融合，图案化的墙面是这种融合的载体，厚重的石头就像颜料色块一样形成了建筑与环境的对话。图案的支撑结构没有放在边缘而是位于图案的中轴线上，因此立面上看不到图案的边框。很多建筑师刻意追求的东西——手法、特征、与自然的协调等，在这里压根没有。变化的图案使建筑像在运动，就像水车让仓鼠不停地运动。康斯坦茨湖上的住宅也是如此，玻璃外表

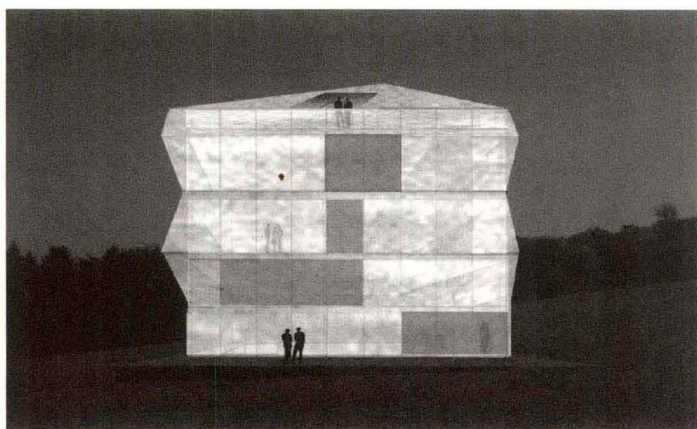
architectural requirements. In the design of the Munich Hypo area, the architects offered a glazed world of passages that investors expect for renting store spaces. At the same time, they are reacting to this with a hanging garden that makes the architecture recede like the glass of an aquarium; or with a focusing of mirror and reflective effects that receive a wet ground surface as their center; amidst a glazed landscape, trivial rain falls through the opening in the roof of a yard and looks like an archaic, almost obscene relict from a precultural epoch. Particles of primary nature enter into the world of glass, as the faceless buildings of the suburbs enter into the urban centers.

The staging of the view becomes a central means of direction in the Tate Modern in London (p.13. left). The monumental brick building of the former power plant was dug out by Herzog & de Meuron and turned into a gigantic exhibition object offering itself and the city to the view of the visitor in an oscillating interplay. A two-story beam made of milky glass is placed like a huge lantern atop the stone block and – together with the vertical chimney – provides the building with the symbol of an axis cross. At night it shines into the city; during the day visitors can look into the city from here and see many exhibition spaces. As the building looks to the outside and is looked at and thus, for the first time, truly linked with the urban texture, the architects structure the huge dimensions inside through zones and axes of perception: the cathedral-like hall (p.14 left) pulls the view up and down and yet instantly binds it to zones of spatial condensation, for example, the two central entrance areas – the ramp and the funnel from the river – or the pedestrian bridge, stairs and escalators that unfold their own topography in the open expanse, which is, in a sense, contrary to the building.

The separation between the public space of the turbine hall and the more private space in the museum's gallery rooms is appropriately not only designed as a closed wall but rather as a glass membrane that mediates between the two sections. What Dan Graham still presented in a conceptional way in his "Alteration to a Suburban House" has



面的建筑像一盏坐落在小山上的巨大灯笼，又像一座灯塔照亮湖面，让人想起日本的膜状建筑，特别是立面上的百叶窗，像织品一样在夏季的风中微微飘动，如同树上的叶子或动物的皮毛。图案效果让一些小的空间产生了意想不到的效果。巴塞尔射手大街的商业公寓建筑夹在两边的建筑之间（p.16 右图），面宽只有6m，立面设计参照了相邻建筑的尺度，但经过自由变换，与周围的建筑结合得很自然。虽然立面是狭小的一片，但感觉并不拥挤。赫尔佐格和德梅隆们认为这是个很有挑战性的项目，从地面至顶棚的落地窗使立面显得透明、明亮、开敞，为了安全和围合的需要，用厚重的铸铁作装饰。开敞和封闭、玻璃和铸铁、金属的笨重和织品的轻盈、遮挡和透明集中在一起，使这个紧凑的立面就像弹弓把建筑从狭小的周边弹出，建筑超越了环境的限制。立面就像



附着了一层金属薄片的艺术品，形成建筑的外部轮廓，使建筑具有特色，如果我们以感觉的角度来讲的话，类似绘画上的感觉二元性。

高级艺术学校也是一个吸引目光的艺术舞台，建筑群处理得比较一致，统治着周围的环境。

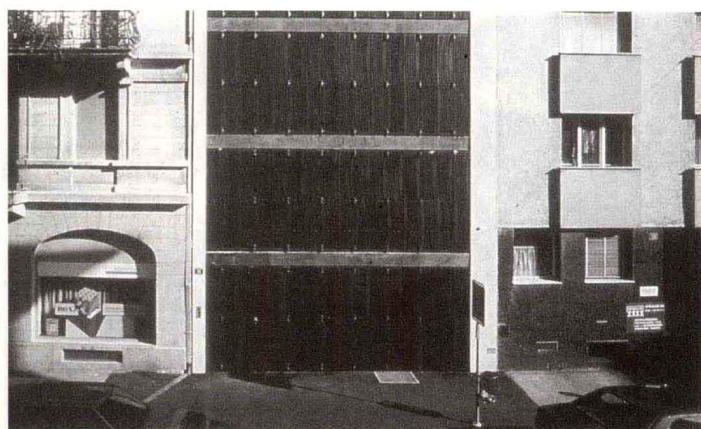
## 脱衣舞——展示与遮掩的游戏

赫尔佐格与德梅隆以其独特的建筑设计推动了现代建筑的发展，通过对透明的研究，他们扩大了被正统现代派所统治的研究领域，他们发现功能和材料上对透明的需要主要由玻璃来实现，而这种透明的材料还有其他方面的作用，例如可以实现建筑向外部环境的转变，这既是由于功能的需要，同时也因为玻璃的物理属性，当想要遮挡一下视线时，玻璃似乎是最好的选择。

赫尔佐格与德梅隆处理玻璃的方式与众不同，他们发掘了这种常见建筑材料的很多特性，而过去人们仅仅注意到它是透明的这一特点。对比一下密斯·凡·德·罗在伊利诺伊州的范斯沃斯住宅（p.17 左图）和赫尔佐格与德梅隆设计的加利福尼亚州纳帕山谷的克拉克利奇住宅（p.17 右图），就可以看出两幢建筑在运用玻璃上的区别。在密斯的作品中，玻璃是最简单的表达墙面的方式，形成自然的边界但没有从自然中分离，玻璃的位置说明了墙面所在，并产生了建筑与自然之间的流动。布林纳（Brünn）的吐根哈特别墅设计时，欧洲已能生产很大的玻璃面板，并可以使玻璃直接安装在地面上而使室内外空间互相流动，这种方式我们以前只在日本庙宇中的推拉门上看到过。范斯沃斯住宅创造了一个冥想空间，在这里可以专心感觉、体验自然。影像收藏家帕梅

become matter-of-fact here on a totally different scale. What is outside is at the same time inside, the inner, more private zone of the galleries is also an “outside” space. Museum and hall have been merged into a unity. Like the metropolis on a large scale, the Tate Modern unfolds as a space of views. Those looking from one side can be watched from another. No one-way glasses block the view as in the corporate buildings. Special window openings that cantilever into the turbine hall exhibit the viewers who enter it like in a showcase and function, similar to the glass beam outside, as milky shimmering lighting fixtures that seem to float like clouds of light high above in front of the glass wall. Glass and light receive their own immeasurable spatiality. With the Tate Modern, an arcade of the 21st century has been created as an urban model. Those entering the new house experience a gigantic play of exhibiting and seeing, which is followed, as a climax, by the art in their spaces. What a stage of seduction!

Dan Graham's analysis of urban space can also be understood



as an increasing privatization of the public, whose consequences are lamented by Richard Sennet since it entails a tremendous loss in orientation. Herzog & de Meuron have been reacting to this for a number of years with two strategies: on one hand, they are trying – wherever possible – to create yards even in private homes that will bring an element of vastness into the inner zone of the buildings. But, above all they suggest new symbols of collective identity that structure the public space. In this context, the three realized control boxes in Basel receive an archetypal character. They, like the yellow post office trucks or the national emblem of Swissair, need to be understood as signets of a contemporary branding that combines an increased mobility with recognition value. They could link geographic regions, mark axes and affiliations without being contextually occupied. Similar considerations have led to a participation in the new Basel football stadium under the management of a general planner (p.14, right). Central public sites that bring together people should – according to the architects – also be given an identifiable architectural profile in the urban network. Then they could be combined into new patterns of movement. Instead of going to the famous pilgrimage churches that have covered the Christian Occident with a network of routes, people would be on their way to football stadiums or similar centers and develop a piece of joint identity.

## The Control of the Seducer

Perhaps this high awareness for the shifts in perception in the urban space allows for the unusual degree of control Herzog & de Meuron gain over it in their buildings. The individual buildings generally integrate into their environment and yet dominate it like Pasolini's guest dominated the family he didn't even know. This can become instantly clear in cases where buildings are as dominantly placed as the hotel buildings from the 19th century in the Engadine (p.15 left) that often crown mountain projections similar to Richard Neutra's Lovell House above the plain of Los Angeles or Le Corbusier's chapel above the