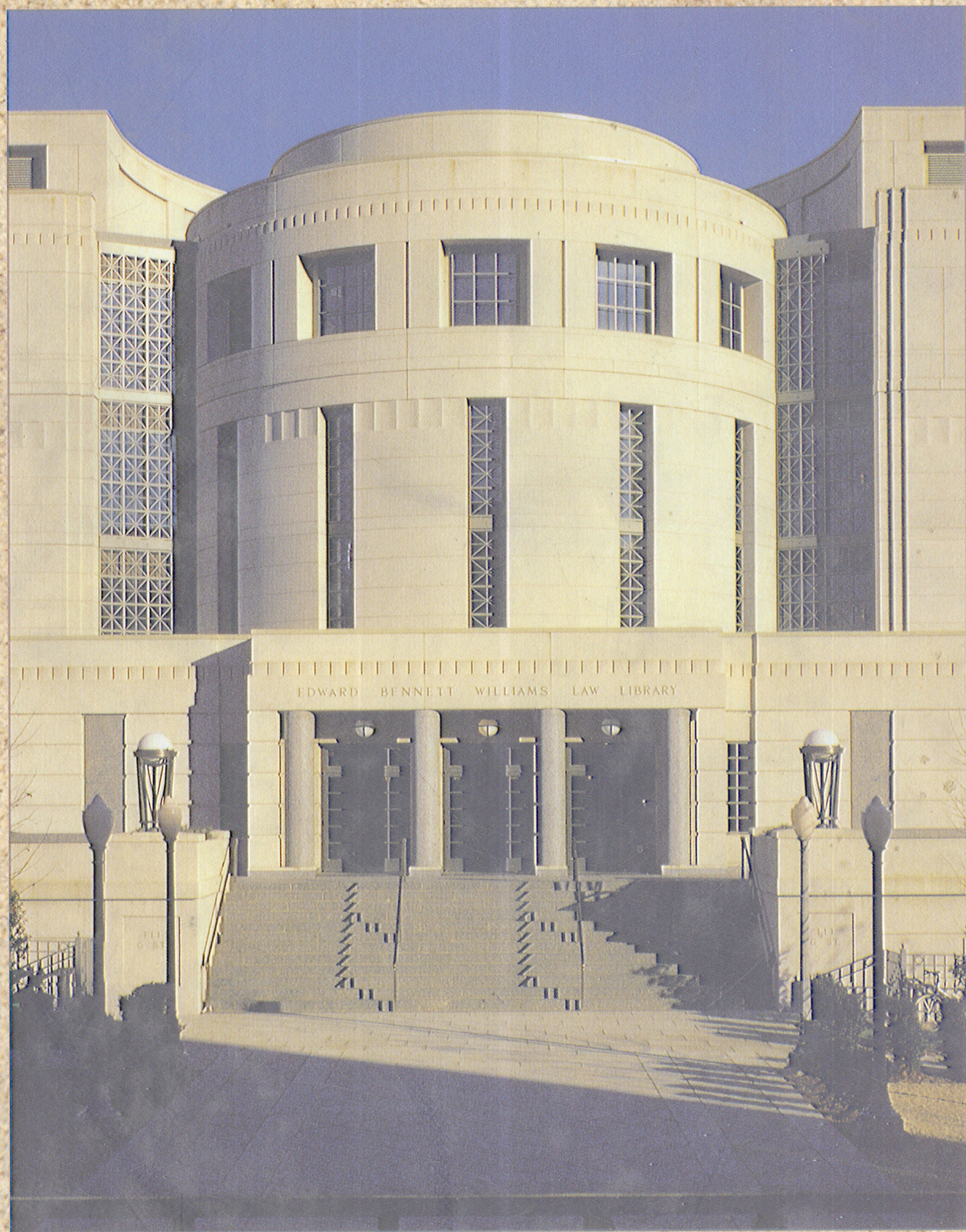


世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES

HARTMAN-COX

哈特曼－考克斯事务所



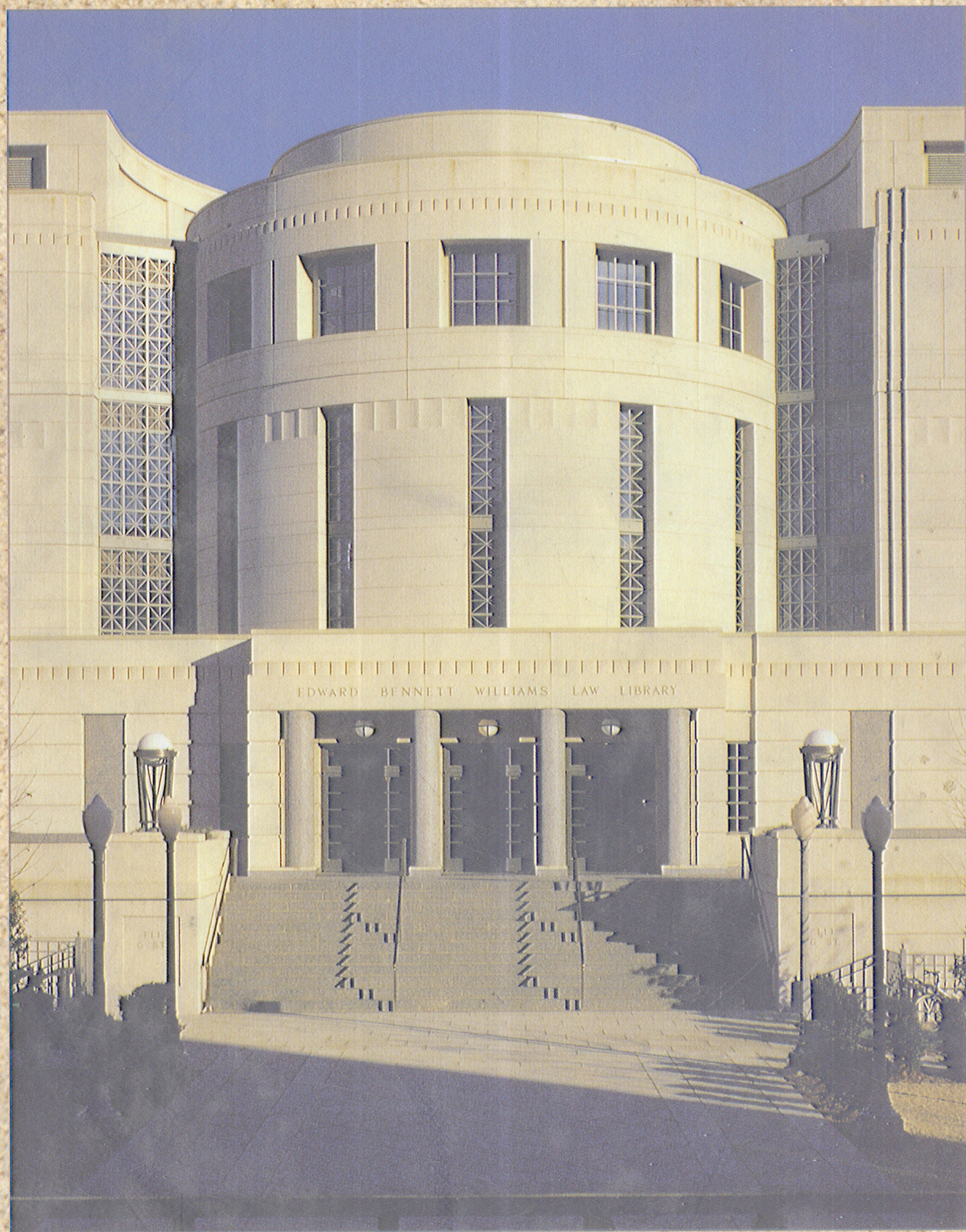
中国建筑工业出版社

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刘 静 译



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7 导言

理查德·盖伊·威尔逊

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Richard Guy Wilson, University of Virginia

This is an edited version of a longer essay by R.G. Wilson entitled 'Towards an Architecture of Civility, Competency and Context with Creativity – An Analysis of Hartman-Cox'.

乔治·哈特曼和沃伦·考克斯以及他们创办的哈特曼－考克斯事务所的作品，为20世纪末期美国建筑的特征提供了极具教育意义的注解。他们的作品从多方面讲，都与20世纪以来长期占统治地位的现代主义理念相对抗。换种说法讲，哈特曼－考克斯事务所似乎正在倒退，他们重新使传统形式与传统风格合理化，而这些元素本应早已掩埋于历史的垃圾箱中。

哈特曼－考克斯事务所的作品掀起支持派与反对派的激烈论战，辩论频频出现在建筑期刊和报纸的评论栏上。客户们给予他高度评价，许多客户甚至再次予以委托。在25年的实践里，他们获得了90多个设计奖项，在1988年，他们荣获美国建筑师学会最佳建筑设计团体奖。他们的建筑表现出一种优雅的风度和礼仪，因此备受尊崇；他们所实践的设计方法是尊重和延续历史文脉。由此可知，他们的作品使许多历史保护主义者和城市规划专家备感欢欣。

但仍有评论家严厉批评哈特曼－考克斯事务所的做法，认为他们偏重历史保护主义，拒绝接受现代主义思想。一些人觉得哈特曼－考克斯不使用普适的形式，表现出他们对自己的状态没有坚定的信念——只是简单地沿袭历史文脉。他们的一些作品，尤其个别重回古典主义的，已被贴上“极端保守主义”的标签。其中，市集广场大厦中，超大规模的五层的罗马多立克式的柱廊建筑，被一位评论家认为是走在“法西斯主义”的边缘。

这就是他们的位置：哈特曼－考克斯，团体里的少数派，背负着批评言论；他们扎根美国首都华盛顿，是这个孤单停滞的地区的地方主义者。有一个曾被称为“华盛顿学派”的团体，哈特曼－考克斯是其领导层成员，但现在他们的实践已扩大至全国。

面对诸多批评，事务所成员接受了一些，其他的则置之不理，以免受误导。沃伦·考克斯针对性地指出“在哈特曼－考克斯的作品中，当时可识别性的办公建筑风格的缺乏和事务所收到的各种回应，这些影响都已有意识地被标示出来。”关注他们受委任完成的诸多业务——从办公建筑到教堂、住宅和教育建筑——结合首都华盛顿的历史文脉，考克斯觉得他们是在竭力发扬建筑所在的特殊场所的优势，遵从客户的进程要求，而不是忽略甚至反对它们。“我们想做的是优秀的建筑，是与环境相和谐而不是破坏它们。”他们的方法是将城市的观点放入其中，而不是把建筑单独割裂出来看待。

虽然哈特曼－考克斯早期叛离正统的现代主义，并逐渐被认为是加入了后现代主义的阵营，但他们坚持拒绝与这项运动混在一起，也不加入任何建筑团体或是理论派别。

乔治·哈特曼和沃伦·考克斯把建筑视为一种服务行业：建筑师的职责是为客户服务的同时，也是在为更广大的社区做设计。建筑是一门艺术，但它有比表现创造者自我能力更高一级的目标：它是社区价值的体现。他们俩都活跃于演讲、评审以及访问各个大学作评论，但最主要的还是做建筑设计师。

理查德·盖伊·威尔逊，弗吉尼亚大学

剪辑自R·G·威尔逊所著《以创造力走向优雅、有力、连贯的建筑——剖析哈特曼－考克斯》

The work of George Hartman and Warren Cox and their firm Hartman-Cox provides an instructive commentary on the nature of American architecture in the late twentieth century. In many ways their work stands as a challenge to many of the modernist beliefs that have dominated much of the twentieth century. Listening to a different muse, Hartman-Cox appear to have gone backwards, and have relegitimized the use of historical imagery and style, those elements supposedly buried in the dustbins of history.

Hartman-Cox's work arouses passions—positive and negative. It appears regularly in architectural journals and newspaper critiques and is highly valued by their clients, many of whom return to the firm with subsequent commissions. In over 25 years of practice they have won over 90 design awards, and in 1988 they received the American Institute of Architects Architectural Firm Award. For many admirers their architecture represents good manners and civility; they practice a design approach which respects and enhances the context. Understandably, their work is a joy to many preservationists and urbanists.

Some critics, however, lambaste Hartman-Cox for their historicism and disavowal of modernist ideology. Some feel that Hartman-Cox's absence of a common look indicates they have no convictions about their stance—that they simply react to context. Some of their work, especially that which recalls classicism, has been labelled “radical conservative”, while their super-scale five-story Roman Doric peristyle at Market Square verges on “fascistic” according to one critic.

Then there is their location: Hartman-Cox play in the minor leagues charge some critics; they are regionalists located in Washington, DC, an isolated backwater. They are the leading members of a group sometimes called the “Washington School” although their practice is now a national one.

Of these criticisms, the partners accept a few and shrug off the others as misguided. Warren Cox pointedly asserts that “the work of Hartman-Cox is deliberately marked by the lack of a recognizable office style and by a variety of response.” Noting the variety of their commissions—from office buildings to churches, houses and educational buildings—and the historical context of Washington, DC, Cox claims that they attempt to honor the special sites of their buildings and the clients' programs, rather than ignore or oppose them. “We want to do buildings that are nice, that enhance environments rather than destroy them.” Their approach is to see the city as the object of concern instead of treating the building as an isolated object.

Although Hartman-Cox were early defectors from orthodox modernism and are frequently lumped with the post-modernists, they have resisted identification with that movement or with any specific architectural group or theoretical position.

George Hartman and Warren Cox view architecture as a service profession: the architect's duty is both to serve the client and to design for the larger community. Architecture is an art, but it serves higher goals than the creator's ego: it is a representation of community values. Contextualism to them means making buildings sensitive to their location. Both partners have been active on the lecture and jury circuit and have held visiting critic positions at various universities, but primarily they are designers.

事务所成立于1965年，当时除了两位主要负责人，还有一位主管人马里奥（Mario Boiardi）和两位合伙人，李·贝克（Lee Becker）和格雷厄姆·戴维森。他们的办公室位于乔治敦区，与其他一些建筑事务所相比，简朴得令人吃惊：没有雕琢着花纹的柱子，没有古典的细部或是精美壁柱装饰的图书室，只是基于节俭和简单的创办。

他们没有市场经理和商务经理；经营事务只在每星期的某个早晨或是午饭后，进行处理。合伙人们称这是种理想模式；他们整个删减掉了不必要且昂贵的管理群这一层面。建立至今，事务所的规模已经发生变动，20世纪80年代的建筑高峰期时团队共30人，现在则拥有18名建筑师，一位办公室经理——玛丽安·霍姆斯和一位秘书。他们一年大约接手五个主要项目，在更高层次上，他们甚至可以自己选择要进行的项目。事务所建立早期，他们做了几十个重建、加建和郊区住宅的项目。尽管两位合伙人坚持他们仍愿意设计私人住宅，但他们在许多注重建筑形象的发展商和文化教育机构的委托项目中独占鳌头。他们被赞誉为善于在敏感环境中进行设计的建筑师，因此被委以重任。

哈特曼－考克斯非常重视与客户的会谈。两位负责人共同计划每一次的会谈，并为设计策略和进程的拟定作全面的准备。会谈中，他们极力使客户相信他们将实现他所想的，因此在设计发展进程中客户将不会对建筑师的做法感到惊讶。他们引以为傲的是，他们是完全胜任所接项目的，并且是在客户乐于接受的情况下进行建筑的创作。

对于哈特曼－考克斯，设计计划是设计过程中的重要环节。作为现代功能主义的逻辑成果，设计计划包括系列的严格分析：客户的要求与需要，不同功能的内部关联等。哈特曼和考克斯觉得，设计计划使得客户必须负责在设计要求上添加一些规则，对建筑师而言，这也将降低设计过程中的可变性。如同沃伦·考克斯所说：“设计计划告诉你的远多于你对这个项目想要了解的。”但他也指出，设计的成功，有部分正是源自严格的设计计划研究，譬如国家人文学术中心和H·E·巴特公司总部。

在哈特曼－考克斯事务所，一个项目自始至终由同一梯队负责。设计进程不会从建造进程中分离，因此其公开性也会维持得更久。“建筑有时是会自我设计的，”沃伦·考克斯如是说。乔治·哈特曼觉得经验给了设计者自信心，可以接受事物的发生而不是强求一个结果。自信和为客户服务的概念意味着听取客户的想法。乔治·哈特曼坦率地回忆说，在设计Euram大厦时，原本打算选用混凝土和灰色玻璃，但业主坚持改用砖和普通玻璃。“他是对的，”哈特曼说，“混凝土在杜邦环线的一角会显得很可怕。”



对历史和先例的了解在设计过程中起着重要的作用。哈特曼和考克斯坚持学习历史，他们都曾有广泛的游历经验。历史不仅仅意味着某种风格，也是有关建筑形式和多种不同内涵的知识，这类知识提供了另一种联系文脉的线索。在接受像温特图尔博物馆扩建这类的项目时，一系列有关创作参考的原型的结论都被审查过。这个项目中，建筑原本就已是占地广大，形式松散，要继续扩建，同时不得不跨越溪流，自然而然使得该设计参考的基础在卢瓦尔河流经的一处山谷城堡（Chenonceaux）中得到了答案。当然山谷城堡只是一个原型，哈特曼-考克斯的设计还包含了其他特色，整个博物馆令人回忆起意大利风格的建筑和理查德·莫里斯·亨特在新港的 Goelet 住宅。

现在，事务所已经开始使用计算机，但最主要的设计方法仍靠手绘和制作模型。汇报评图或者在内部进行，或者面对外界的专业人士。哈特曼-考克斯的设计过程中，较为举足轻重的一环是模型制作。精致的场地模型制作还将包括四周环境。一个独到的设计所关注的，也许是对某双坡屋顶断面的研究，以及屋顶曲线如何与环境 and 天际线相融合。

设计和建造的联系引发了他们对建造工艺的极力关注：对材料及其可用之处与不可用之处的了解。这使得哈特曼-考克斯的作品建成质量极高，譬如乔治敦大学的爱德华·贝纳特·威廉姆斯法律图书馆，使用的材料是廉价的混凝土，却常被误认为是经切削的石灰石。在宾夕法尼亚大厦的设计中，使用了柔韧度高的聚氨酯橡胶模具帮助设计精致的预制混凝土板。哈特曼-考克斯对建造工艺的关注在他们的作品中显而易见，只要将宾夕法尼亚大厦与周围诸多的摩登邻居作比较，就会发现后者在细部上简直毫无协调感。

An understanding of history and precedent plays a large role in the design process. Both Hartman and Cox continue to study history and they have traveled extensively. History does not just mean styles, but also a knowledge of building types and their variations, which provides another contextual clue. When given a project such as the Winterthur Museum extension, a range of prototypical solutions were examined. In this case, the expansion of an already vastly expanded and rambling building, and the necessity of bridging a stream, made a design loosely based on a Loire Valley chateau (Chenonceaux) one answer. While Chenonceaux is a source, the Hartman-Cox design contains features reminiscent of Italianate buildings and also of Richard Morris Hunt's Goelet house in Newport.

Computers have been introduced into the office, but the major method of design comes through drawings and models. Presentation perspectives are made either in-house or by an outside professional. Much more central to design development at Hartman-Cox are models. Elaborate site models are created that include the surroundings. A design critique may involve studying the breaks in a mansard roof and how that curve meets the surroundings and the sky.

The linking of design and production has led to an intense interest in the craft of building: an understanding about materials, their possibilities and limitations. This permits Hartman-Cox to get high quality results, as with the Georgetown University Edward Bennett Williams Law Library, where the material might be mistaken for cut limestone rather than lowly concrete. Flexible urethane molds allow for the design of elaborate pre-cast concrete panels, as used in Pennsylvania Plaza. Hartman-Cox's interest in the craft of building is obvious when Pennsylvania Plaza is compared with many of its modern neighbors which lack any finesse in detail.



设计者们广泛地研究了许多细部及其制作过程——或是其来源。哈特曼-考克斯的作品显示出在细节与装饰的结合上的进步。追溯到20世纪70年代中期，他们的作品是那个时代的典范；细部简单且减至最少。事务所在1976年开始巨大的转变，当时他们正在进行福尔杰·莎士比亚图书馆的修复。图书馆于1928~1929年由保罗·克雷特（Paul Cret）设计，是首都华盛顿正统古典主义（格雷科式装饰派）模式的高峰代表作。在修补和复原的过程中，哈特曼-考克斯将克雷特设计的原有细部进行复制，并使其与新的加建部分相融合。新设计的细部有以下几种形式：橡木制的柱子，外部按照多立克柱式的做法进行复制；阅览室的桌腿，使用更新后的或者说是“自由古典主义”的手法，将多立克柱式按家具的比例进行缩减；此外，还有置换，将原本作为角石的石灰石涂上粗制的灰泥后向外暴露。

在乔治·哈特曼和沃伦·考克斯的大学时代，现代主义的思想正开始出现，也是在大学，两人开始形成他们自己的建筑思想。本科时，他俩学习的都是艺术史，也都同时经历了20世纪初期的政党推行路线，那是只有一个答案的时代：现代主义。但历史带来了一些问题：考克斯本科时写过一篇获奖的论文，是关于勒·柯布西耶的一个早期作品，瑞士的La Chaux-de-Fonds。那是并不为多数人熟知的作品，之后柯布西耶发表建筑是居住机器的理论并成为现代主义先锋，而那段历史也已被柯布西耶本人所遗忘。后来，考克斯于1960年在他参与编辑的《观察》（*Perspecta*）一刊中，发表了这个已被遗忘了的勒·柯布西耶传统风格时代的作品照片。

哈特曼在普林斯顿大学时，受到老师吉恩·拉巴蒂（Jean Labatut）个人推崇的后期装饰艺术传统的影响，并深受震撼。哈特曼回忆说，其实那时已经出名的“Laby”，不曾教过某种风格；却往往是强调探求建筑与环境之间的关系这条路线，他指出，“成千上万与其他事物的关联……使得建筑更加丰富。”同时，对哈特曼影响最深的是由恩里科·佩雷苏蒂（Enrico Peressutti）在意大利创办的BBPR事务所。佩雷苏蒂与他的合伙人欧内斯特·罗杰斯一起发起新自由主义运动，试图利用传统和地方风格建立另一种现代主义。佩雷苏蒂也加强了拉巴蒂有关场地和环境的思想，同时为建筑加上幽默感，增添了欢乐的意味；他相信建筑也可以做得很有趣。他也强调，建筑是真实的，不是纸上或是头脑空想出的一场运动，而是有关实实在在的砖和灰泥。



Details and how they are to be made—or supplied—are studied intensively by the designers. Hartman-Cox's work shows a progressive sophistication in detail and ornamentation. Up to the mid-1970s their work is typical of the time; details were both simple and minimal. The big shift for the firm began in 1976 when they started renovating the Folger Shakespeare Library. Designed by Paul Cret in 1928–29, the Folger was a high point of the classical moderne (Greco-Deco) mode in Washington, DC. During the process of restoration and rehabilitation, Hartman-Cox replicated the original details of Cret's building, and then adapted them for their new addition. Hartman-Cox's new details are of several types: explicit copy-book replications of Doric order for oak columns; reinterpreted or “free classical” Doric scaled down for reading room table legs; and transposition, taking what were originally limestone quoins and picking them out in rough plaster.

For George Hartman and Warren Cox, exposure to the idea of modernism began in college, where they began to form their architectural ideals. They both studied art history as undergraduates, and both heard the party line that when it came to the twentieth century, there was only one answer: modernism. But history brought up problems: Cox wrote his undergraduate honors thesis on Le Corbusier's early work at La Chaux-de-Fonds, Switzerland. This was the unknown Le Corbusier, the past he forgot when he discovered the machine and became a modernist. Cox later published photos of this forgotten and traditionalist Le Corbusier in *Perspecta* (1960), which he helped edit.

Princeton in Hartman's time was still under the sway of a late beaux-arts tradition personified by Jean Labatut. “Laby”, as he was known, did not teach a style, Hartman recalls; instead his direction was always the relationship with the surroundings, “the thousands of relationships with things . . . made the building richer.” The most important influence on Hartman was Enrico Peressutti of the Italian firm BBPR. With his partner, Ernesto Rogers, Peressutti founded the neo-liberty movement which tried to establish a modernism that drew upon tradition and local atmosphere. Peressutti reinforced Labatut's concern with site and surroundings, and at the same time had a diverting sense of humor; a belief that architecture could be fun. He also stressed that buildings were real, not just an exercise on paper or an idea, but brick and mortar.



罗杰斯（佩雷苏蒂的合伙人）也为在耶鲁学习的考克斯带去了有关新自由主义的讯息。那时，1920年代的耶鲁大学，充斥着各式各样的不同风格：都铎式，雅各布式，乔治式等等，并经常受到学术批评家们的指责。但罗杰斯却对这一现象表示赞赏，因而得到了学生们的热情拥戴。因为考克斯的父亲早年曾结识罗杰斯，考克斯得以在意大利的 BBPR 事务所工作过两个暑假。

在 20 世纪 60 年代中期，哈特曼和考克斯从学校毕业，在首都华盛顿开始了他们的实践工作，最初也是跟随着众多的潮流，而后才开始在美国建筑界脱颖而出。那些年，他们在“住宅后庭院设计比赛”中参与进行房屋的加建。他们钟爱雅致、简洁和抽象的画面，细节装饰极少，室内仅是粉刷白色的砖墙或是平直的木板。在设计波托马克的科南特之宅时，哈特曼－考克斯研究过的新柯布西耶风格的白色立方体建筑，现在又开始被理查德·迈耶和纽约学派等众人复兴了。尽管能看出受勒·柯布西耶影响的痕迹，哈特曼和考克斯还是表现出了他们的独创风格：长长的立面令人想起理查德·诺伊特拉设计的洛弗尔保健医院，而侧立面的大圆窗则是纯净的极简主义风格。

在 20 世纪 60 年代末 70 年代初，哈特曼－考克斯设计和建造的许多别的建筑中，开始出现不同的气象。那段时期书面上定义为混杂时期，经过压制的现代主义似乎传遍了美国，讽刺的是，它却又被称为地域风格。当时风行的设计注重形式上对斜线的利用，不论是平面还是立面、剖面。斜线，或者叫“华丽的线条”，一时街巷皆知，将美国建筑师们的想像力全部集中在无数的单坡屋顶、端头放大且斜置的入口道路，以及充斥着曲线的平面上。这些对斜线的狂热追求，原型来自阿尔瓦·阿尔托的后期作品，当时他的作品在美国非常受欢迎。从另一面说，这也是对严肃方整、全部由直角组成的国际风格的反击。当时颇具影响力的建筑还有 Sea Ranch，以及加利福尼亚的穆尔、林登、特恩布尔和惠特克的一些早期作品。哈特曼和考克斯现在还记得，当他们看到查尔斯·穆尔的一个早期作品时有多吃惊，那是一个旧金山海滩区的本土地域风格的复兴作品。

Rogers (Peressutti's partner) also brought the neo-liberty message to Cox at Yale. Rogers received a standing ovation from the students when he praised Yale's colleges of the 1920s which were in a variety of Tudor, Jacobean, Georgian and other styles and which were regularly lambasted by the studio critics. As a result of his father's earlier acquaintance with Rogers, Cox spent two summers in Italy working for BBPR.

Out of school and into practice by the mid-1960s in Washington, DC, Hartman and Cox followed many of the currents then prominent in American architecture. They did their share of additions to houses in the “backyard sweepstakes” of those years. Their preferred image was elegantly simple and abstract, detail was minimal, exteriors were white painted brick or flush board. The neo-Corbusian white box revived by Richard Meier and others and known as the New York School was investigated by Hartman-Cox in the Conant residence in Potomac. Although owing an obvious debt to Le Corbusier, Hartman and Cox also illustrated an independence of mind: the long side elevation is reminiscent of Richard Neutra's Lovell Health House, while the end elevation with the large circular window is pure minimalist art.

A different image began to appear in a number of other structures Hartman-Cox designed and built in the late 60s and early 70s. Stylistically these were hybrids, a low-key modernism that appeared across the country and ironically was claimed to be regional. The overall formalist strategy was the utilization of the diagonal in plan, elevation and section. The diagonal, or “zoot” as it was popularly known, captured the imagination of American architects during this period causing countless shed roofs, splayed and angular entrance ways, and contorted plans. The fascination with the diagonal had an origin in the late work of Alvar Aalto, who was very popular in America in these years; equally it was a reaction to the rigid ninety degree angle of the International Style. Also influential was Sea Ranch and the other early work of Moore, Lyndon, Turnbull and Whitaker in California. Both Hartman and Cox remember being amazed at Charles Moore's early work, a reinvigoration of a native San Francisco Bay Area regionalism.



这些思想，连同意大利的新自由主义，都在弗农山小教堂这个作品中得以表现，这个建筑在与场地的结合上处理得非常谨慎——那个场地是个陡峭的峡谷。正立面的某些特征，尤其是延续不断的短竖直线与长水平线，有弗兰克·劳埃德·赖特之风。哈特曼和考克斯花了很长时间，找了很多美国殖民地时期的教堂作为室内设计的参考，尽管使用了夸张的斜坡屋顶，又具有对外开敞性，但仍流露出这个空间的安详肃穆，重现了早期公理会教堂的空间感觉。这种带有地域特征的现代主义，在哈特曼-考克斯的另一个作品中也清晰可见，那是教堂附近的弗农山大学学生宿舍。

首都华盛顿杜邦环线路的 Euram 大厦和北卡罗来纳州的三角学术公园的国家人文学术中心已经显露出与改造后的地域性现代主义相似的特性。Euram 大厦反映出所在的奇怪场地（在华盛顿却是常见的）的文脉和邻近的砖砌建筑。砖与外露的混凝土柱子以及预应力钢桁架，多种材质之间的对比手法，仿自路易斯·康，但 Euram 大厦却逃离了那些年众多建筑师都陷入的抄袭怪圈。几年后，他们又为国家人文学术中心设计出极其优秀的总平面，实际上看上去像是平面组合被分解到三维层次上。

到了 20 世纪 70 年代中期，后现代主义的队伍已经登上了美国建筑界的舞台，但当时却无人赞同他们的观点，只有青年建筑师们——他们大都在 30~40 岁之间——把它作为一个战斗口号以此公开讥讽传统现代主义的虔诚信徒。

哈特曼-考克斯在国家恒久大厦这一作品中（1977 年于首都华盛顿），已经表现出比后现代主义，或是叫文脉主义浪潮更加前进了一步。大厦位于重要的宾夕法尼亚大道，从很远的地方就可以看到它，整个大厦比例和体块都很合适。考克斯形容它正是原创于新自由主义，同时在一定程度上，也有对 BBPR 以及早在 15 年前弗兰克·阿尔比尼作品的借鉴。但设计国家恒久大厦最重要的灵感，来自宾夕法尼亚大道边的另一个建筑，老的行政办公大楼（原为州政府，战备和海军使用），由阿尔弗雷德·B·米莱设计，建于 1871~1888 年。国家恒久大厦铺有斜向管道的斜屋顶、混凝土柱子，以及带有内凹窗的穿孔构件，都提炼自米莱的作品。



首都华盛顿

尽管在哈特曼-考克斯的发展历程中，如何使建筑适应地段环境是非常重要的环节，但还有一个关键，就是他们的作品的所在地：首都华盛顿。华盛顿不仅是一处地段，也是充满思想的地方。正如乔治·哈特曼所说：“它促进了思想。”当然，众所周知的是，华盛顿的规划初始属于法国巴洛克式风格，主要由皮埃尔·查尔斯·朗方设计，后来由伯纳姆、麦金和奥姆斯特德作修改。朗方采用放射线穿越格网的布局，因而分割出许多形状不规整的建筑场地——三角形、外凸或是内凹的地块，都要求建筑来与其相配，譬如由威廉·桑顿设计的八角大楼和 Euram 大厦。华盛顿宽阔的街道也为空间标志性的建筑提供了出场机会，不论是高塔、小塔楼或是带柱廊的建筑，都可成为长长的街景的阶段性的标志或是终点。

首都华盛顿启发了他们，正如沃伦·考克斯所说，“我们完成了工作，我们做的只是使之与老建筑的关系更好些。”在 20 世纪 60 年代中期，当时他正参与编辑《美国建筑师学会指南之首都华盛顿》，考克斯因此得到机会作华盛顿文物建筑的调查研究。“这将对那些恐怖的新古典主义、装饰艺术风格的华盛顿建筑，从 1895 年到联邦三角大楼的建成，给个断然的了结。”但据考克斯回忆，这一观点当时并不受人关注。在不同的评论界，两个哈特曼-考克斯的合伙人都在为强化这个观点尽心尽力，目的是为确定哪些才是应该建在这个特区的建筑。同时作为建筑师和评论家，两位合伙人开始提出问题，譬如乔治·哈特曼，就曾提问，“新建的是真的好过被拆掉的。”他们承认，比例不当、立面空洞的建筑，譬如就算是他们的 Euram 大厦，也根本无法与原有旧的部分媲美，还好有个惟一的救星，华盛顿的限高标准。关于 Euram 大厦，考克斯评论说：“要是它再大一些，简直就成了个噩梦。”到了 20 世纪 60 年代，文物建筑保护运动开始发展，这时他们才发现，Euram 大厦是新旧部分已然一体的建筑。

Washington, DC

Although changing architectural sensibilities played a role in the development of Hartman-Cox, another key to their development lies in the location of most of their work: Washington, DC. Washington is more than a place; it is a state of mind. As George Hartman says, “It enforces an attitude.” Well known, of course, is the plan of Washington by Major Pierre Charles L’Enfant, a French baroque scheme later modified by Burnham, McKim and Olmsted. L’Enfant’s plan of a grid crossed by radials created a variety of oddly shaped building sites—triangles, convex and concave lots that call for special adaptation, such as the Octagon by William Thornton or the Euram. Washington’s wide avenues provide an opportunity for the creation of spatial signifiers, for towers, turrets and porticos that measure or terminate vistas.

Washington, DC, became an eye-opener for, as Warren Cox remembers, “We ended up just liking the old buildings better.” Cox had the chance to investigate Washington’s older architecture in the mid-1960s when he co-edited the *AIA Guide to Washington, DC*. There was “a great stash of really terrific neo-classical, beaux-arts Washington buildings dating from about 1895 to the Federal Triangle,” which, as Cox recalls, nobody paid any attention to. Reinforcing this attitude was the service of both partners on different review boards, the approval of which was needed to put up any building in the District. Working both sides of the street, as architects and reviewers, they began to question, as George Hartman put it, “whether the building you are putting up is as good as the one you are taking down.” They recognized that the scaleless and blank facades of buildings such as their Euram did not stack up well against the older structures, and that the only thing that saved them was Washington’s height limit. On the Euram Building, Cox observes: “If it had been bigger, it would have been a nightmare.” They found themselves as natural allies in the growing preservation movement of the 1960s.

华盛顿强化了那些有心的建筑师们所持的上述观点，正如哈特曼所评述的：“我们有责任保证华盛顿不会成为迪斯尼乐园那样的地方，它也是与伦敦、巴黎、罗马不同的城市。”来自华盛顿的启示是有教养的启示，或者说是对历史文脉和当地地方风格的了解。哈特曼-考克斯得出的结论是，城市作为整体远比个体的独立建筑要重要得多。有太多的现代主义建筑师完全否认掉曾经发生的事物；他们总是在重新开始。哈特曼宣称“朗方的规划比任何一个个体建筑都更有价值，而且，有某些建筑和广场显然是比其他的更加重要。”

在进行华盛顿的城市项目时，哈特曼和考克斯发现，对多样性的追求是永无休止的，需要考虑的包括：美国城市都是由许多小片区域组合而成；有一些旧城的构成元素需要修复——譬如维多利亚风格的老城区景观构成元素之一——重要的街角建筑上的塔，因为那是一个区域的地标并标示着街道长短的尺度。

考克斯认为，在某些场所“毋须将我们的处理标示在外”。譬如在他们设计暑期补习学校综合馆时，并未宣扬他们自己的创造，而是竭力保持原来的街道尺度，并修复老街景中常有的复杂细部。考克斯解释说，“特别是在拥挤的城市空间……你几乎无法将东西做得太过细微。”若是和重要的文物建筑毗邻而起，新的部分必须是谦虚的；建筑师应当尽力不显露新的处理。

20世纪70年代中期起，一些开发商认识到一个出众的建筑外观将大大有助于提高租金——而楼越高，就越能带来更高利润。乔治·哈特曼认为这一现象很大程度应归功于菲利普·约翰逊。由开发商杰拉尔德投资、约翰逊设计的建筑得到公众的高度评价，他们告知世人，造价低廉的建筑外形应被取代，形象和使用质量才是最重要的。华盛顿的开发商开始意识到怎样使建筑看上去出类拔萃，他们开始关注立面、门厅和盥洗室等这些与使用者相关的方面。大多数的办公建筑设计，是在租约签订之后，再将室内空间进行划分并做装修设计。这时，人们开始越来越集中关注室内和门厅的设计。沃伦·考克斯却反其道而行之，在办公建筑的设计中，建筑师常常会成了“室外装修，或是外墙纸的设计师”；他们仿佛只是在做盒子的包装。

宾夕法尼亚大道1001号的外饰面是砖制的，基础、中部和檐口都仿自20世纪初的商业办公楼。沿中心剖开的断面在竖直方向上，可以看出凸窗以1-2-1的韵律排列——其中双凸窗处显现了框架中的柱子。建筑的临街立面，则同邻近的许多早于20世纪初出现的建筑立面十分和谐。

再沿宾夕法尼亚大道往前是市集广场大厦，这个建筑有着宏大的罗马式多立克柱廊，内部包含着办公、公寓和商业空间。它与众不同的立面形成有三个理由：其一，原建筑的建造目的是作为海军纪念馆；其二，它的对面即是约翰·罗素·蒲柏设计的国家档案馆（1935年）；其三，它是构成华盛顿最重要的街道景观的建筑之一，这一街景，以老的专利管理大楼为结束点。老专利管理大楼有着华丽的古希腊复兴式的立面，由罗伯特·米尔斯等人设计（1836年；现为国家肖像画美术馆）。

Washington enforced an attitude on the architects who paid attention; as Hartman observes: “We have an obligation to ensure that Washington doesn’t become Disneyland, and also that it is different from London, Paris, Rome.” The lesson of Washington is a lesson of civility, or understanding the context and the *genius loci*. The consequence for Hartman-Cox is that the totality of the city is more important than the individual building as an object. Too many modern architects completely denied anything that had come before; they were always beginning again. Hartman claims that “the L’Enfant plan is more valuable than any single building, and that some buildings and some squares are more important than others.”

What Hartman and Cox have discovered from their urban work in Washington is the constant need for variety: that the American city is made up of many small pieces; that elements of the older city—the Victorian city—such as the towers of prominent corner buildings, were worth reviving, that they marked location and measured distances.

In some circumstances “there shouldn’t be a statement,” says Cox. Instead of statements the key, as in their Sumner School complex, is keeping the scale of the street and reintroducing the intricate detail that any older streetscape contains. Cox notes that “especially in tight urban spaces . . . you can hardly make things too small.” In working with significant older buildings the new work must be reticent; the architect must hide the intervention.

Beginning in the mid-1970s a few developers realized that a sexy architectural image helped to lease space at a top price—a high profile design could earn money. George Hartman claims that a great deal of the credit must go to Philip Johnson. Johnson’s highly publicized work with the developer Gerald Hines showed others that instead of putting up the cheapest building imaginable, image and perceived quality could be important. In Washington developers became aware that how buildings looked was important: that the facade, lobby and wash rooms mattered to clients. Most office building design is unconcerned with the interior, which is divided up and designed after the lease is signed. Attention is concentrated on the exterior and the lobby. Warren Cox has heretically claimed that, in the case of office building, architects are often “exterior decorators, or wallpaper architects”; they simply wrap the box.

1001 Pennsylvania Avenue is a buff brick cloak that has a parentage of turn-of-the-century commercial office buildings with a base, middle and top (or cornice). The middle section, or the shaft, is articulated by a vertical 1-2-1 bay rhythm—projecting columns frame inset double bays. On its side street elevations the building also incorporates a number of facades from pre-existing turn-of-the-century buildings.

Further down Pennsylvania Avenue is Market Square with its giant Roman Doric colonnade, actually a curtain for offices, apartments and commercial space. The difference in outer dress is explained by three circumstances: it is a background for the Navy Memorial; it is across from John Russell Pope’s National Archives (1935); and it frames one of Washington’s most important vistas that terminates in the Old Patent Office Building with its magnificent Greek revival facade by Robert Mills and others (1836; now the National Portrait Gallery).



康涅狄格大道 4250 号是哈特曼 - 考克斯根据一系列不同的环境因素设计的另一个立方体建筑。外形非常雅致，大致看上去，令人联想到优美的远洋航轮，那种属于 20 世纪 30 年代现代航海中常见的景象。规整的钢筋混凝土框架外是浅黄色的砖饰面，与邻近的哥伦比亚特区大学校园相协调，同时，建筑上的艺术装饰条带则是为了与街对面一幢 20 世纪 30 年代的购物中心相呼应。该建筑延伸着的优美流线形外形，将康涅狄格大道沿线的交通流吸引到此。被作为地铁入口使用后，它的形象也就被更多的人所熟悉。

有关建筑格式

哈特曼 - 考克斯作品的发展过程中，设计中对建筑风格和时代精神的关注至关重要。20 世纪 70 年代，他们开始认识到，那时占据统领地位的现代主义风格是不存在的，真正的核心还未形成。美国建筑应确立新的统领思想，即在加入新的设计与创造的同时，保护好最优秀的建筑。在历史背景厚重的情况下，保护性的设计应是谦逊的，譬如暑期补习学校综合馆；在有需要凸显现代性的情况下，设计应是更具戏剧化突破的，譬如市集广场大厦。这就是哈特曼 - 考克斯事务所奉行的建筑核心思想。

哈特曼 - 考克斯事务所在首都华盛顿的设计作品，其核心思想在其他地域也得以实现。其中，一些项目几乎完全进行外形的拷贝，譬如，在设计布朗大学约翰·卡特·布朗图书馆的加建时，参考复制了老建筑的外立面和细部的形式。在为圣安东尼奥的 H·E·巴特食品百货公司设计总部大楼时，他们采用的虽是完全不同于布朗图书馆的手法，但仍是坚持一样的核心思想，即将原建筑——美国军队军械厂转换（与另一事务所合作）成类似大学校园风格的办公楼。

保持一致的风格，成了形成关联、孕育思想、标示立场的方法。在设计加建建筑时，了解原建筑的设计思想受到绝对的重视。

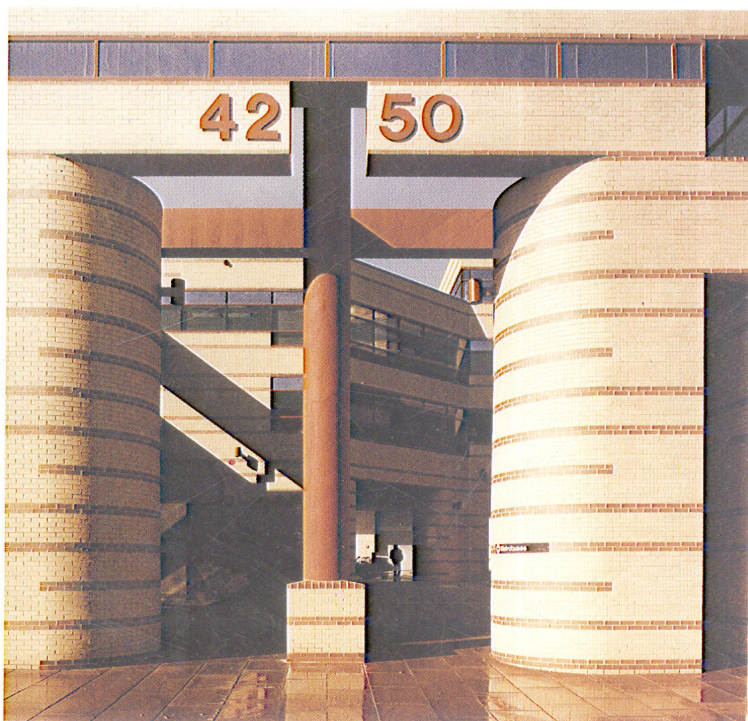
Another Washington box by Hartman-Cox is 4250 Connecticut Avenue which responds to a different set of circumstances. Stylistically in the streamlined mode, the stacked forms recall an abstract ocean liner, an image common to the 1930s nautical moderne. The standard concrete steel frame is wrapped with a buff brick, responding to the nearby University of the District of Columbia campus, while the art deco banding refers to a 1930s shopping center across the street. The long streamlined form picks up the flow of traffic along Connecticut at this point. Its massing has more articulation than many Washington boxes since it serves as a metro entrance.

Stylistic Matters

Notions of style and *zeitgeist* play an important role in Hartman-Cox's work as it has developed. They began to recognize in the 1970s that a controlling modern idiom did not exist, that the center had not held. The new reigning center for American architecture would be to preserve the best while designing and adding creatively. This seems to be the *zeitgeist* for Hartman-Cox: a self-effacing preservation design when the foreground is strong, such as at the Summer School complex, or more dramatic when there is a need for a statement, as at Market Square.

The consequence for Hartman-Cox of working in Washington, DC, has been an attitude that is applicable elsewhere. This has meant in some cases almost literal replication, as at Brown University where they duplicated the exterior form and details in an addition to the John Carter Brown Library. Different in overall approach, but with a similar respect for the original, was their conversion (in association with another firm) of a former US Army arsenal into a campus-like headquarters for the H.E. Butt Grocery Company in San Antonio.

Style becomes a tool for making relationships, for fostering attitudes and making statements. Understanding the original motivations becomes important when designing additions.



诺福克市的克莱斯勒博物馆的设计，正式体现了上述思想。建筑原本是设计成一所意大利式的博物馆，是20世纪30年代一位诺福克市本地建筑师的作品，可惜未能完全建造完成。20世纪60年代时，开始加建侧翼和一个塔楼。20世纪70年代完成的加建部分，则是当时盛兴的混凝土粗野主义风格，一时间导致博物馆陷入冷落荒凉，鲜人问津。哈特曼-考克斯的解决办法是，给这个收藏最具美国本土特点艺术的博物馆套上一些古典主义的外衣，显而易见，他们选择了回到博物馆最初的设计意图。

建筑立面的风格和形式之多样化成为美国城市的一大特色。哈特曼-考克斯接手宾夕法尼亚广场大厦时，面对的是一块极大的场地，若是在上面安上一个常用的为开发商所中意的立方体建筑，必定会破坏四周原有的复杂环境。这一教训，已经体现在毗邻的建筑上，其建筑师艾森曼·罗伯逊在设计时忽略了对周围环境的研究。哈特曼-考克斯采取的措施是，对于地段上的旧顶峰大厦（国家三角大楼中心座）及其邻近建筑，进行保护修复，并使它们和谐并存，他们尽力使每一栋建筑都保持自己的原有风格。业主要求哈特曼-考克斯将空间改造为居住和办公功能，因此他们在外形和空间功能划分上，将建筑截然一分为二。办公楼的部分，仿自19世纪意大利式的阁楼建筑，其结构框架由原来的铸铁结构改为新的预制板结构。公寓楼部分以红砖和黄砖饰面，墙面开设凸窗，山墙面以一高塔作为结束。这个建筑避免了大体量建筑的单调乏味，以丰富的立面处理和转折变化取胜。

尽管哈特曼-考克斯极力避免被冠以后现代主义之名，他们很明显地还是属于摆脱现代主义禁锢的一派。他们大都已经放弃了曾经被称为“连环漫画式的后现代主义”的建筑风格，但类似的相关特征还是出现在他们的一些作品中，譬如萨姆勒大厦新的平面化的入口片断。他们为华盛顿画廊街设计的楼梯，表现出楼层标高的奇怪变化。有时，他们也表现出讥讽或是故意反转的建筑特色，譬如在市集广场大厦的设计中，罗马多立克柱式的中间，照常理是柱间壁，却被改成了窗户。

哈特曼-考克斯非常自豪，因为他们能设计出优秀的建筑，他们的设计不但很好地服务于客户，为客户解决了问题，也对建筑所在的环境作出了贡献。他们的专长在于，正如考克斯所说，“我们做优秀的建筑。如果你有一个非常好的老建筑，又不愿再给它加重负担，让我们来为您做加建将是个好选择。”