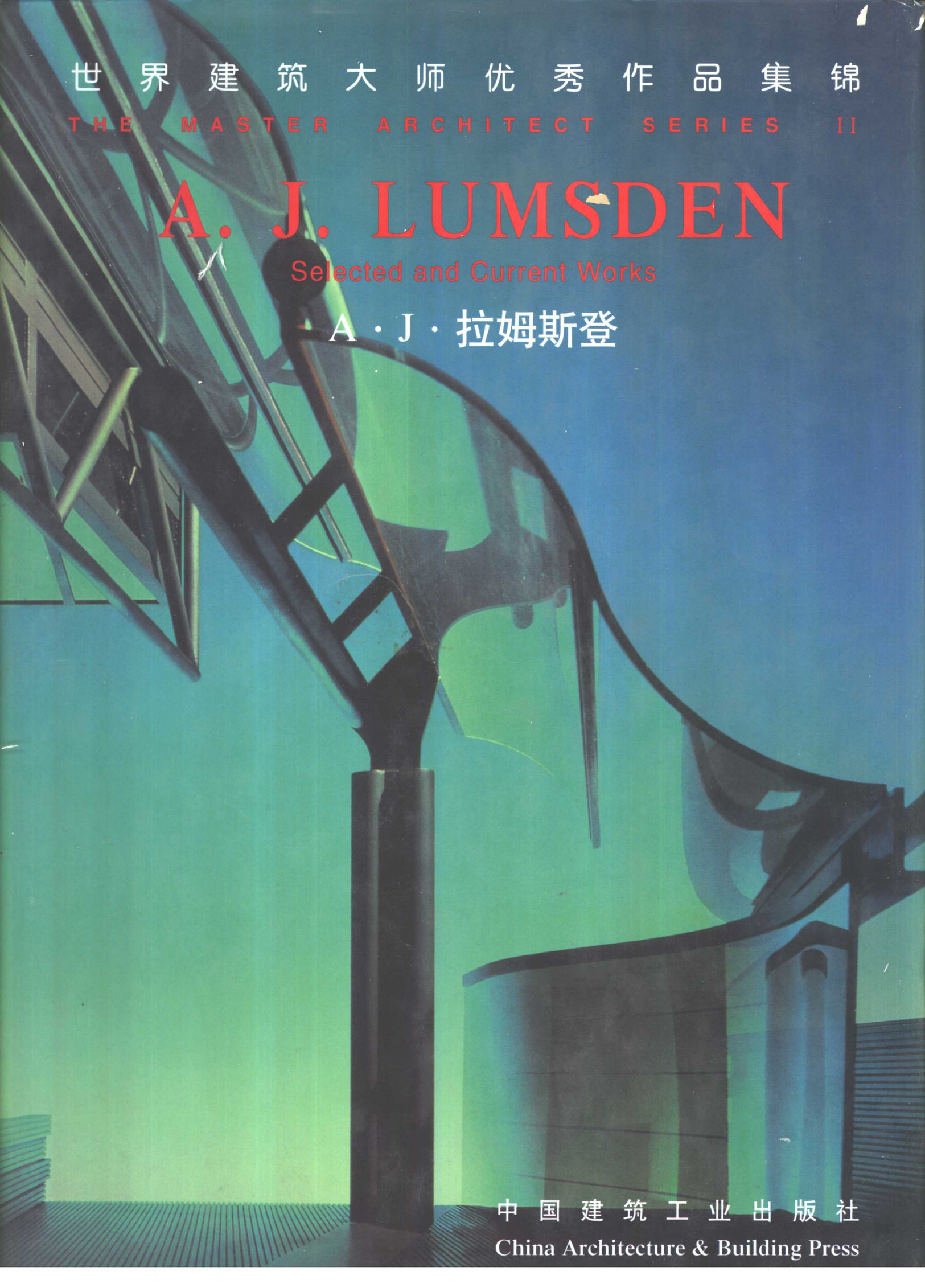
世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES II

A. J. LUMSDEN

Selected and Current Works

A·J·拉姆斯登



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刘宇波　涂慧君　译

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Anthony Lumsden: A Critical View

By Leon Whiteson

"Out of the crooked timber of humanity, no straight thing can ever be made," Immanuel Kant remarked, and it could be said that the struggle to create some "straight thing" in a highly confused era is the tension at the core of architectural Modernism in the troubled 20th century. At no time in the long history of architecture has there been such a deep chasm between a skewed cultural condition and the yearning for a clear formal expression; in truth, the challenge to any designer in the past century has been to create buildings that respond to the underlying social deformation with a clarity and coherence that does not absolutely deny the disorder from which they arise.

Over the past four decades, Anthony Lumsden has developed a way of making architecture that responds to this difficult challenge. By skillfully negotiating the tension between an honest technical logic and an expressive imagery, Lumsden has created a dynamic style all his own; one that marries reason and feeling to a remarkable degree. In Kant's terms, he has made straight things out of the crooked timber of Modernism by disregarding Modernism's formula of "form follows function" in the search for a style that is visually complex, aesthetically lucid, and emotionally appealing.

In *Towards a New Architecture*, Le Corbusier declared that the "Engineer's Aesthetic" and "Architecture" are two things that march together; while the engineer achieves harmony, the architect "realizes an order which is a pure creation of his spirit." In these terms, Lumsden has reimagined the ambitions of Modernism in his own highly individual architecture.

The surprising fact is that Lumsden achieved his personal style while working for 30 years within the confines of a bottom-line corporate structure, namely the Los Angeles-based architecture and engineering firm of Daniel, Mann, Johnson and Mendenhall (DMJM). Lumsden joined DMJM in 1964, together with Cesar Pelli, whom he met while working in Eero Saarinen's office in Bloomfield Hills, Michigan in the mid-1950s. As DMJM's Director of Design, Lumsden created a series of buildings and projects which clearly bear the signature of his particular techno-expressionism; that is, a technical logic charged by an expressive mannerism all his own. Since 1994, when he threw off the restraints imposed by DMJM and set up in independent practice as head of A.J. Lumsden & Associates in Los Angeles, Lumsden's talents have truly blossomed. In a series of projects located in South Korea, he has propelled his architecture to a rare height of skill and sophistication.

Educated in Australia, Lumsden traveled extensively in Europe after graduating from the University of Sydney's School of Architecture where he first encountered the work of Le Corbusier, particularly the classic Corbusien structures of the Villa Savoye, the Ronchamp Chapel, the monastery of La Tourette, and the Unite d'Habitation in Marseilles. Le Corbusier's architecture astonished him, Lumsden recalls, particularly the master's genius for creating strong, clear, formal frameworks as the organizing principle within which plan and sectional profiles and shapes could express a wide and eccentric variety. This was Corbusier's "Engineer's Aesthetic" and "Architecture" powerfully interacting to conjure up an order at once functional and spiritual; architecture that, in Corbusier's famous formulation, exhibits ingenuity and touches the heart.

安东尼·拉姆斯登：批判的视角

伊蒙内尔·康德曾指出"如果从扭曲的人性出发，便永远不能创造出正直的作品"。在不平静的20世纪这样变革的年代，可以说为创造"正直"的作品而奋斗，便是现代主义核心思想的关键。当时摇摇欲坠的社会文化同人们对清晰明确的形式的渴望有着巨大的分歧，事实上，对上一个世纪的设计师而言，最大的挑战便是要创造能反映潜在的社会变迁的建筑。新的社会文化应是清晰和统一的，却并不绝对否认其产生于混乱无序之中。

在过去的40年中，安东尼·拉姆斯登发展了自己的建筑之路来回应这艰难的挑战。通过巧妙的协调诚实的技术逻辑与富有表现力的形象之间的矛盾，拉姆斯登创造了自己独有的动态系统，它将理性和感性结合到了相当高的程度。借用康德的说法，拉姆斯登从扭曲的现代主义出发，却创造出了"正直"的作品。这是因为他抛弃了现代主义"形式追随功能"的僵化信条，不断探索自己的风格——它从视觉的角度讲是复杂的，从美学的角度讲是清晰的，从情感的角度讲是动人的。

在《走向新建筑》一书中，勒·柯布西耶强调"工程美学"和"建筑学"是两回事，但它们是共同发展的。工程师追求和谐，而建筑师却"认识到他的使命是纯粹精神上的创造"。从这个角度讲，拉姆斯登以其高度个人化的建筑重新唤起了现代主义的士气。

令人惊奇的是，拉姆斯登在高度合作化的公司体制下工作了30年，却创造了他的个人风格。这间公司叫做丹尼尔、曼、约翰逊、和门登霍尔洛杉矶建筑工程公司，简称DMJM，拉姆斯登在1964年同西萨·佩利一道加入DMJM，他们是50年代中期在位于密歇根州花地山上的埃罗·沙里宁公司中共同工作时结识的。作为DMJM的设计主管，拉姆斯登创造了一系列带有他鲜明个人风格的建筑项目。这种风格是技术表现主义的，也就是技术逻辑加上富有表现力的个人风格。从1994年开始，他摆脱了DMJM的束缚，在洛杉矶独立开设了以"A·J·拉姆斯登及合作者"命名的设计公司。这以后，他的天才才得以真正施展。在位于韩国的一系列项目中，他将他的建筑推进到了更加巧妙和老练的罕有高度。

拉姆斯登毕业于澳大利亚悉尼大学建筑学院，毕业后他周游欧洲，在那里他第一次接触到了勒·柯布西耶的作品，尤其是典型柯布西耶式风格的萨沃伊别墅、朗香教堂、拉土雷特修道院和马赛公寓。拉姆斯登回忆说，柯布西耶的天才使他惊讶，尤其是大师创造清晰有力的形式结构的天才。以这种形式结构为组织原则，可以使平面、剖面轮廓和建筑外形表达出异常广博多样的意义。正是柯布西耶的"工程美学"和"建筑学"强有力的相互作用，魔法般地实现了物质功能和精神需要的统一。柯布西耶的建筑以其著名的简洁手法展现了创造力，触及了人们的心灵。

在参观威尼斯时，拉姆斯登发现面向圣马可广场的各种房屋

Visiting Venice, Lumsden was impressed by the way in which the differing buildings fronting on St Mark's Square were ordered by a system of voids and solids, creating an overall homogeneity which allowed a lively diversity. He observed that here, as in Gothic cathedrals or Japanese temples, order is systematic, simultaneously relating to symbol, material, surface, structure, and function. Lumsden also noted that the elevations of the buildings not facing St Mark's Square were allowed to vary considerably, depending on the context each one confronted.Upon arrival in the United States he worked for several years in the office of Eero Saarinen and Associates and then the office of Roche Dinkeloo and Associates which the office became after Eero's premature death. The observations he made in Europe and the lessons he gradually absorbed from the work of Le Corbusier, Ludwig Mies van der Rohe, Louis Kahn, Alvar Aalto and Eero Saarinen, laid the foundation for the evolution of Lumsden's personal style.

Explorations of the Skin and Section

In the early 1970s, at DMJM, Lumsden began to explore the basic dynamic elements that have marked the evolution of his architecture over four decades: the skin as a flexible membrane and the section as a generator of form.

He was intrigued early on by the expressive possibilities of the non-structural skin or cladding system, one of Modernism's main strategies. Rather than follow the rectilinear formulas dictated by strict structural logic, he created curved and rolling surfaces in supple membranes with vivid sculptural qualities. In two Los Angeles office buildings on Wilshire Boulevard — One Park Plaza, completed in 1971, and Manufacturer's Bank (also known as Roxbury Plaza), completed in 1974 — Lumsden's "stressed skin" glass curtain walls broke free of their structural skeletons to generate flowing undulations. These sensuous surfaces, though arbitrary in a rigidly functional sense, relieved the glass box monotony of the standard office high-rise while providing the interior areas with distinctive spaces.

In the search for an expressive mannerism, Lumsden began to concentrate on the possibilities inherent in the sections of his buildings. Feeling that Modernism tended to favor the plan as a generator of form, Lumsden was attracted to the sectional profiles that offered an expansion of his design vocabulary. This exploration was inspired by his reading of historical examples, such as Gothic cathedrals or The Ise shrines, where a simple plan is enormously enhanced by the complexities of the section. "In great architecture it is the organization of the symbolic function rather than a slavish conformity to a structural system that provides the fundamental quality of the experience," Lumsden says, and this observation has profoundly informed his own endeavors.

Lumsden's earliest sectional explorations are manifest in two remarkable unbuilt projects: the Lugano Hotel and Convention Center in Switzerland (1972) and the Beverly Hills Hotel in California (1973). Both of these projects feature rolling, flowing forms generated by the functional and modular discipline of their structural systems. In Lugano, the repetitive guest rooms and larger public volumes shelter under a striking metal and glass roof skin which undulates like a wave. In the Beverly Hills Hotel, a rectangular, eight-story block containing the guest rooms is supplemented by a series of cylindrical glass forms enclosing the public spaces. While this design clearly

都被一种包括空间和实体的系统所统一，这种系统既创造了整体的统一性，又保存了活泼的多样性。拉姆斯登对这种组织方式留下了极深的印象。他发现在这里同哥特式教堂和日本庙宇一样，秩序是有系统的，同时和符号、材料、表面、结构和功能相关联。拉姆斯登也注意到那些没有面对圣马可广场的建筑立面变化多样，这些变化又是根据建筑各自的文脉要求而确定的。到美国之后，他在埃罗·沙里宁及其合伙人事务所工作了几年。沙里宁逝世之后，事务所更名为罗奇·丁克鲁及其合伙人事务所，拉姆斯登继续在其中工作。在欧洲的游历观察，以及他从勒·柯布西耶、密斯·凡·德·罗、路易斯·康、阿尔瓦·阿尔托和埃罗·沙里宁等大师的作品中逐渐吸取的营养，为拉姆斯登个人风格的形成发展打下了基础。

表皮和剖面的探索

70年代初，在DMJM工作时，拉姆斯登便开始了对基本动态元素的探索，即探索运用容易弯曲的薄膜般的表皮，同时把剖面作为形式的源泉。这是他40年建筑生涯中的一次革命性探索。

拉姆斯登早就打算探索非结构的表皮或蒙皮系统的表现力，这也是现代主义的一个主要的主张。他并不是亦步亦趋地按照严格的结构逻辑所要求的原则去做，而是通过运用柔软的薄膜来创造曲线的、富于动感的表现形式，使其具有生动的雕刻般的素质。他在洛杉矶的威尔舍尔林荫大道上设计了两座办公建筑，一座是公园广场，建成于1971年，另一座是制造业银行(又叫做罗克伯利广场)，建成于1974年。在这两座建筑中，拉姆斯登的"紧绷的表皮"式的玻璃幕墙自由地脱开了结构框架，产生了一种平滑波动的效果。这些给人以美感的表面，尽管从严谨的功能意义上讲是随意的，却减少了标准高层办公建筑玻璃盒子式的单调，同时也创造了富有特色的室内空间。

为了寻找富于表现力的形式，拉姆斯登开始集中力量探索建筑物剖面中所固有的表现力。他发觉现代主义喜爱从平面生成造型，而他自己却被剖面轮廓深深吸引。这扩展了他的设计语汇。建筑史上的成功范例鼓舞了他的探索，像哥特式的教堂和伊斯神庙，都拥有简单的平面，而复杂的剖面形式大大增强了它们的表现力。"在伟大的建筑中，是对精神功能的组织而不是对结构系统的盲从创造了基本的素质"。拉姆斯登说。这些观察极深地影响了他的探索。

拉姆斯登对剖面的最早探索见于两个值得注意的未建成方案：瑞士的卢加诺宾馆和会议中心(1972年)和加利福尼亚州的比华利山旅馆(1973年)。这两个方案都采用了富于流动感的形式，它们产生于功能的需要和模块化的结构系统。在卢加诺，重复的客房和大一些的公共空间都遮蔽在一个惊人的波浪般起伏的由金属和玻璃制成的屋顶之下。在比华利山旅馆，客房部分是一个八层高的矩形方盒子，前面又加上了一系列玻璃圆柱形形体构成的公共空间部分。尽管这两部分元素截然不同，它们所共同构成的轮廓却表达了一个高雅的富于流动性的意境。1979年，拉姆斯登

distinguishes between the two elements, the unified profile of Lugano provides a more elegant and fluid expression of the idea. In 1979 Lumsden designed an experimental model for a prototypical showroom for Best Products Inc., exhibited at New York's Museum of Modern Art, in which floating double curves exposed an energetic sectional profile.

The formal ideas explored in Lugano, Beverly Hills, and Best Products came to fruition in the early 1980s in the administration building for the Tillman Water Reclamation Plant in Los Angeles' Sepulveda Basin. Located in a Japanese garden, the building, which administers a plant that reclaims and recycles wastewater, was the first fully realized example of Lumsden's "extrusion aesthetic," in which the sectional profile is regarded somewhat like an industrial extrusion. Membranes of glass and aluminum, tucked and folded around the concrete frame, play off their sinuous shapes against bold overhead walkways and a long colonnade. This essentially poetic conceit gave Lumsden the freedom to vary the form, sides, and back of the building to create visual variety while responding to the differing contexts each elevation confronts. In Tillman, metaphor and function fuse to create curving glass and metal surfaces that cascade like waterfalls into the surrounding ponds.

Where the Manufacturer's Trust building was, in a sense, a one-dimensional exploration of the skin, and the Beverly Hills Hotel was a two-dimensional expression of skin and section, Tillman was a multi-dimensional composition which included the introduction of secondary elements into primary forms.

The Last Decade at DMJM

Tillman was a pivotal project in Lumsden's evolution as a designer. For the first time it fused the major elements of the architect's style — the stressed skin and the dynamic section — and raised them to a higher level of complexity and metaphoric power. In the final decade of his tenure as DMJM's Director of Design, from 1984 to 1994, Lumsden's confidence in his own style increased, resulting in a series of distinctive buildings.

The expansion and renovation of the Moscone Convention Center in San Francisco gave Lumsden a rare opportunity to relate to a highly urban context. Though not as remarkable as some of the other projects he was engaged in during this decade, Moscone radiates the crisp details and clear articulation of volumes that have become Lumsden's trademark. The most powerfully expressive group of structures the architect created in this period was located way out of public view, as part of the $2 billion program for upgrading the aging Hyperion Wastewater Treatment Plant in El Segundo, which treats most of the sewage generated in Greater Los Angeles. Using strong profiles, bold colors, and sculptured details, Lumsden created a muscular yet elegant mannerism superbly suited to the essential, if rather distasteful, functions these buildings serve.

Lumsden's design strategy in all of the Hyperion buildings was brilliantly simple. To keep costs low he developed a modular kit of parts, a series of repeated units that could be economically constructed by reusing the same concrete molds over and over. This modular repetition allowed him to develop elaborate structural profiles with concave and convex surfaces, providing a variety of shadows and highlights over extended elevations that would otherwise be visually boring. The 200-foot-long compressor/operations building, for

在纽约现代艺术博物馆展出了为百思得产品公司的展示空间设计的一个实验性的模型，它那流动的双曲线塑造了一个积极的剖面轮廓。

在卢加诺、比华利山和百思得产品公司这几个项目中探索的形式意念，80年代早期在泰尔曼水处理厂管理大楼的设计中取得了成就。该建筑位于洛杉矶塞坡威尔盆地中的一个日本式花园里，管理着这个回收和再循环废水的工厂。这座建筑是第一个充分实现了拉姆斯登“模压美学”的实例，它的剖面轮廓就好像工业模压制品一类的东西。由玻璃和铝制成“薄膜”表面在混凝土框架周围打褶折叠，沿着大胆的空中步道及长长的柱廊展示着它的弯弯曲曲的形状。这种构思实质上是诗意的狂想，它给拉姆斯登提供了自由，可以使建筑的正立面、侧立面和背立面差别显著，各方面都可以回应它所面对的周围环境。在蒂尔曼，意念上的隐喻同功能需要融为一体，共同创造了曲线形的金属和玻璃制成的表面，仿佛是一道能流进周围池塘的瀑布。

从某种意义上来讲，制造业信用银行大厦是对表皮的一维的探索，比华利山旅馆是对表皮的剖面的二维表达，而蒂尔曼大楼则是主要形式和辅助元素相结合的多维的构成。

在 DMJM 的最后十年

蒂尔曼大楼是拉姆斯登设计生涯中的一个关键的项目，它第一次综合了他建筑风格的主要元素——紧绷的“表皮”和动态的断面，并将其提高到了一个充满复杂性与隐喻性的更高水准。在拉姆斯登担任 DMJM 设计主管的最后 10 年，从 1984 年到 1994 年，他对自己设计风格的信心不断增长，因而产生了一系列出色的建筑。

旧金山的莫斯康会议中心改建和扩建工程为拉姆斯登提供了一个解决复杂城市文脉问题的少有的机会。这个项目虽然不如他在这 10 年中所致力的其它一些作品那样引人注目，但它却拥有新鲜的细节和清晰交接的体量，这些后来成为了拉姆斯登的商标。建筑师在这段时期设计的最富表现力的几组建筑往往位于公众的视野之外，例如为发展历史悠久的哈普林废水处理厂而进行的投资 20 亿美元的项目的一部分。这座位于伊尔色岗多的工厂负责处理整个洛杉矶产生的大部分废水。通过强有力的断面轮廓、大胆的色彩和富于雕塑感的细部处理，拉姆斯登创造了丰满而又优雅的风格，同时又极好地解决了这类建筑所固有的令人头疼的功能问题。

拉姆斯登对所有哈普林的建筑采取的设计策略可以称得上是“辉煌的简单”。为了保证造价，他发展了一套模块装备，即一系列可以通过重新使用混凝土模具而经济地建造的重复单元。这些模块的重复运用使他得以发展精细的结构轮廓，通过凹进与凸起的表面使得延伸的立面产生阴影与高光的效果，不然，这些立面将非常单调。例如 200 英尺长的水处理操作/实验大楼，通过富于动感的铝制层顶，暴露的管道上的环以及结尾处戏剧性的立面，这座建筑被提高到一个夺目的、幻想曲般的高度。混凝土外墙的

example, has been elaborated into an eye-catching fantasia with aluminum rooftop drumrolls and loops of exposed piping, terminating in a dramatic end elevation. The concrete-clad warehouse building is enlivened with sloped, metal-clad roof surfaces which sparkle in the sun, and the switchyard building features a sculptural profile with artful concrete and metal extrusions in bold primary colors. In Hyperion, Lumsden's techno-expressionism — a high-tech architecture infused with flowing shapes — expresses a romantic emotion even in buildings as mundane as these.

In the new terminal building for Ontario Airport — one of the last projects he designed at DMJM — Lumsden's dramatic sections and elevational variations are manifest on a massive scale. The main concourse is spanned by a metal-ribbed, coffered, demi-barrel vault, while the various frontages reflect the differing contexts they face. On the passenger arrival side, the blunt end of the vault is concealed by a glass and metal screen that is alternately solid and void. The prime concept here is the manipulation of light off surfaces of varied shaped and texture — an aesthetic quality central to Lumsden's design idiom. The effect is less strained than one finds in the buildings of Richard Rogers and Norman Foster, the British high-tech architects whom Lumsden admires; it is more structurally straightforward and less exaggeratedly mannerist. Ontario is a step forward in Lumsden's Corbusier-inspired strategy of a strong framework intercut by differing spaces and volumes; a strategy that has come to full flower since the architect departed from DMJM.

The Independent Architect

Lumsden's long tenure as DMJM's Director of Design has left him with some crucial strengths and some lingering regrets. Among the strengths is the discipline required to solve complex problems within tight budgets. On the other hand, the corporate constraints often resulted in buildings with a less forceful presence than Lumsden desired. At DMJM, Lumsden felt he was constantly having to push the envelope; since he has left the company and set up in practice on his own, his architecture has achieved an increased aesthetic clarity and coherence, along with an enhanced expressiveness. The spatial interactions are more sculptural, the shifts in plan and section are bolder, and there is greater modular variety and architectonic power.

These advances are immediately apparent in the projects located in South Korea. Perhaps the most accomplished of these is Yong Dong Area International Airport: a subtle and dynamic composition of rolling roofs covering varied levels of decks and mezzanines in a manner that harks back to the Lugano Hotel and Convention Center of 1972. In Yong Dong, however, the spatial interactions are more assured, the use of the "extrusion aesthetic" is bolder, and the sense of a building simultaneously at rest and in motion is more fully realized. These qualities are also evident in the proposal for the High-Speed Rail Station in Pusan, with its overarching glazed roof sweeping over dramatic rail platforms.

The Museum and Cultural Center for the Korea Electric and Power Company and the Korean Energy Management Center, both in Seoul, present variations of the same vivid techno-expressionism. Like Yong Dong and Pusan Rail Station, these projects are characterized by highly articulated plans which clearly demarcate the various functions, along with energetic sections within each

仓库由于运用了倾斜的、在阳光下闪闪发光的、外包金属的屋顶而显得活泼，而调车场大楼则由于运用了艺术的混凝土和鲜明原色的金属模压品而具有了雕塑般的轮廓。在哈普林即使是对于这样的工业建筑，拉姆斯登的技术表现主义仍然表达了一种浪漫的情感。

在安大略市机场新总站建筑——拉姆斯登在 DMJM 设计的最后一批项目之一——他的戏剧性的剖面和立面的变化被运用到了宏伟的尺度之上。主要的部分都罩在一个由金属肋支撑的半桶形圆顶之下，不同的立面回应了它们各自所面对的不同的周围环境。在旅客到达地，圆顶的终端被金属和玻璃制成的不断交替变幻的屏幕所遮蔽。这里主要的概念是对不同形状和肌理的表面所反射的光进行组织——拉姆斯登设计语汇的核心美学特质。这种效果比人们在理查·罗杰斯和诺曼·福斯特(拉姆斯登钦佩的英国高技派建筑师)那里所看到的要来得自然，更多的是结构的直接需要而较少夸张的矫饰。安大略市机场使拉姆斯登更加接近他得自于柯布西耶的设计策略——强有力的框架中穿插变化多样的空间和体量，这种策略使建筑师在离开 DMJM 之后得以迈向更完善的境界。

独立开业的建筑师

拉姆斯登在 DMJM 作为设计主管的生涯使他拥有了控制全局的能力，也给他留下了萦绕心头的遗憾。要想在有限的预算下使复杂的问题得以解决，纪律是必不可少的。但是合作制的强制要求经常导致建筑的效果不如拉姆斯登所期望的那样理想。在 DMJM 拉姆斯登感到他要不断地克服各种阻力；在他离开 DMJM 并开设自己的设计公司以后，他的建筑在审美上实现了更高的纯洁性和一致性，也有了更强的表现力。空间的穿插更富雕塑感，平面和剖面的变化更加大胆，模式有了更大的变化，也更加富有建筑力度。

这些进步立刻在位于韩国的项目中表现了出来。在这些项目中最完整的也许是永同区域国际机场：滚动屋顶的敏感的动态组合，屋顶下覆盖着不同标高的平台，令人回忆起 1972 年的卢加诺宾馆和会议中心。然而在这里，空间的穿插更加确定，“模压”美学的运用更为大胆，建筑给人的感受非常宁静却又能更深地触及人们的情感。这些素质在釜山的高速铁路车站计划中同样可以见到，例如伸出活动月台上空的光滑的拱顶。

韩国电力公司博物馆和文化中心以及韩国能源管理中心同样位于汉城，同样承生动的“技术表现主义”，却呈现了不同的外观。像永同机场及釜山车站一样，这些项目都具有以下特征：高度单元组合的平面严格划分了不同的功能分区，每一区都拥有充满活力的剖面。它们本身已经阐明了拉姆斯登的主张，即综合体的立面可以根据周围环境的不同而变化，从而产生了异常生动的建筑作品。同样的素质也表现在永金的大字交易所休息公寓设计中。建筑围绕中心庭园聚会空间布置，附属用房则位于一系列曲

zone. They illustrate Lumsden's perception that each elevation of the complex can vary in response to differing contexts, resulting in very lively architectural compositions. Similar qualities are manifest in the Daewoo Trade Retreat in Yongin. Organized around a central courtyard gathering space, the retreat disposes its facilities in a series of sweeping curves slicing through rectangles in a complex yet completely coherent parti. The dramatic impulse held in tension in all these projects bursts forth boldly in the counterpointed roof segments that zoom over the Tae Leung International Speed Skating Arena in Seoul, conjuring up recollections of Kenzo Tange's 1964 Olympic Stadium in Tokyo.

By their nature, the more conventional mixed-use urban commercial developments offer an architect fewer dramatic possibilities. However, in the X-Zone advanced electronic complex in Pusan, and the Jong-Ro Savoy Development and Dae Wang International Headquarters Building in Seoul, Lumsden has skillfully exploited elevational variation and sectional dynamism. In the X-Zone complex, the most accomplished of the commercial projects, a central atrium between the sculpted office high-rise and the low-rise retail section is intercut with levels and platforms in Lumsden's active manner, while every elevation offers a different response to its surroundings.

Lumsden's sophisticated Modernist projects in Korea reject any condescending attempt to mimic traditional Korean architecture with a Postmodern gloss. Rather, they accept the fact that developing countries like Korea want to acquire Modernist architecture as a symbol of their claim to belong to the contemporary global culture. For Koreans, Lumsden's buildings, with their clean lines and coherent forms, are "straight things" speaking of progress out of a condition of historic confusion and economic backwardness. They are images of technological efficiency and cultural advancement in the optimistic imagery of the country's expanding economy. Architecture is as much about symbols as function, and Lumsden's Korean buildings are powerfully symbolic of the nation's modern aspirations.

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线和矩形相切割形成的复杂却完全统一的形体之中。在这些项目之中一直压抑着的动态的冲动在汉城的国际速滑馆中爆发了，这个建筑拥有两片相对的屋顶部分，令人联想起丹下健三设计的1964年东京奥林匹克体育馆。

大多数传统城市商业综合体项目由于自身的特性很少给建筑师提供动态表现的机会。然而，在釜山“X”地带高级电力综合体项目和发展项目以及汉城的地王国际总部工程，拉姆斯登技巧地运用了立面的变化及剖面的动态化。在“X”地带综合体这个最完整的商业项目中，富于雕塑感的高层办公楼和低层零售商店之间设计了中心中庭，它的剖面按着拉姆斯登的方式被各层平台所切断。每个立面也根据各自的环境而不同。

拉姆斯登在韩国的成熟的现代主义建筑拒绝任何以后现代主义假象去模仿韩国传统建筑的屈就的尝试。而且他们都接受这样一个事实：像韩国这样的发展中国家希望得到现代主义的建筑来作为他们要求归属于当代全球文化的象征。对韩国人来说，拉姆斯登的带有清晰线条和组合形式的建筑是某种“正直的东西”，标志着从历史的困惑和经济衰退的条件下发展起来。建筑的象征性和它的功能一样重要，而拉姆斯登在韩国的建筑正是国家现代化愿望的强有力的象征。

莱恩·怀斯顿

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Preconception Analysis

By Anthony J. Lumsden

Historical architecture achieved built environments that are unmatched in the modern city. Compare drawings of medieval Florence depicting the city's remarkable collection of buildings and spaces with a photo of a new section of Paris taken from atop the Arc de Triomphe. This comparison is not unique; it applies to all old and new urban environments.

Limited by reductivist attitudes, our cities are distinguished by the paucity of their spatial concepts. The freestanding box building bounded by an urban grid street pattern allows little potential for developing buildings and spaces that will satisfy human psychological needs.

This is not an article for historical reproduction, nor for attachment of buildings in a historical way, although modifications to the current vehicular street grid that isolates buildings and pedestrians are essential. It is about reorienting the single-mindedness of art and minimalist aesthetics so that buildings are not controlled by biases that exclude important performance criteria. Museum art is generally based on the dominance of style and visual consistency, viewed as small objects seen instantaneously and with no concern for relationship or adjacency. Architecture, however, is a sequential experience and has important environmental and contextual prerequisites.

The omission of these concerns from contemporary architecture is partly due to the dominance of two aesthetic poles: the reductionist rule that "form follows function" and individual expressions of "architecture as art." Dogma such as "the outside is the result of the inside" and "the building is all one thing," and the assumption of a consistent aesthetic vocabulary, dictate that buildings are designed without regard for adjacent structures. By intent, the architect's visual system dissociates the project from adjacent structures.

The problem is that these dogmas are only sometimes and partly correct. It is necessary to develop an aesthetic methodology and organizational system that will allow the parts of the building that have important adjacency and environmental requirements to be modified so that buildings act collectively.

St Mark's Square in Venice is a wonderful urban space. Allusion is made to the homogeneity of the buildings constructed over 500 years in styles ranging from Byzantine to Renaissance. What is not noted is that all the buildings use the same organizational system. The pattern of voids in St Mark's facade facing the square is

A A C A A
B B D B B

The pattern of voids at the library is

F F F F F
E E E E E

The walls of the Doge's palace follow a

J J J
HH HH HH
G G G

pattern of voids. The commonality of the ordering system ensures the homogeneity of the buildings.

预想分析

传统建筑在现代城市中往往能够形成无可匹敌的建成环境。我们可以比较一下中世纪佛罗伦萨描写城市中引人注目的建筑空间的油画和从德方斯拱门上拍摄的巴黎新区的照片。这样比较并不出奇，它可以适用于所有的新老城市环境。

受到减少主义态度的限制，我们的城市以其空间概念的缺乏而著称。沿着方格网街道随意伫立的方盒子建筑已成为一种模式，这种模式扼杀了建筑与空间满足人们心理需要的潜力。

这不是一个传统建筑重建的问题，并不是要将建筑依附于传统的方式，尽管将建筑与行人分隔开的现代方格状交通路网必须修改。重要的是要进行艺术和审美的最低限度的再教育，使人们具有基本的意识，从而使建筑不仅仅受控于偏见而置重要的表现水准于不顾。博物馆艺术已渐渐地立足于占优势地位的风格和视觉上的一致性，结果被人认为是昙花一现微不足道的东西，对周围环境的关系毫无概念。建筑必须是一个连续性的体验，预先对重要的环境文脉的考虑是必不可少的。

当代建筑对上述概念的缺乏要部分地归因于两种极端美学观点的盛行：极少主义者的信条"形式追随功能"和个人表现主义的"建筑即艺术"。像"外部造型是内部空间的反映"和"建筑是一个整体"这样的教条，以及建筑语汇必须一致的假定，必然导致设计建筑时不考虑邻近的房子。建筑师的视觉系统有意识地将要设计的建筑与周围建筑分割开来。

问题在于这些教条只是在某些时候在某种程度上是正确的。有必要发展一种美学方法和构成系统，允许有特殊环境文脉要求的建筑做出修改从而使建筑能够融于环境。

威尼斯的圣马可广场是一个极为成功的城市空间。可以注意到经历 500 年建造的建筑虽然具有从拜占庭到文艺复兴等各种各样的风格，却极为统一。不被注意到的是所有这些建筑都运用同一种构成系统。在圣马可广场，面向广场的正立面所使用的空间模式是

A A C A A
B B C B B

而图书馆的空间模式是

F F F F F
E E E E E

总督府围墙的空间模式则为

J J J
H H H H H H
G G G

构成系统的艺性保证了建筑的统一。

哥特式教堂和日本神庙并不是同构的，它们的"艺术"在现

Gothic cathedrals and Japanese temples are not compositional, nor are they "art" in a contemporary sense. Historical buildings used a system of order that was generally repetitive and serial. Patterns of elements such as

AAA, ABAB, ABABCABAB, AAA, BBB, etc.

were common. Their order is systematic and relates to symbol, material, surface, structure, and function.

Nature embodies a system of development that is the opposite to preconception. In architectural terms, birds have similar "programs": beaks, wings, eyes, skeleton, heart, lungs, stomach. The whole class of creatures are internally programatically similar. The diversity among birds is related to environmental conditions. These exterior conditions cause the "selection" of a species that has adopted a mutation that "fits."

The exterior can be quite diverse based on the same interior functions. In nature the same internal functions, similarly placed but proportionally modified, allow for a whole multiplicity of creatures, from man to giraffe, mouse to camel, and elephant to whale. All vertebrates use a modification of the same skeletal system. Variation is achieved through a series of changes which are not necessarily "logical." Mutations occur at random and change precedes any established need. The biological analogy suggests a more creative method for developing architectural solutions: one which uses systematic analysis and testing combined with intuition to incorporate the "mutation effect." Evolution in nature relates to survival of those that fit rather than survival of the fittest. The ability to adapt is critical.

At various evolutionary phases, an adoption of form can occur before function (although the adapted surviving species is always "functional"). This exposes the narrowness of a conceptual process which is dictated by pseudo-functional minimalism and invites a fundamental reinterpretation of the design process. Form does not follow internal programmatic functional analysis.

The physical entities that are fundamental to life have evolved with no concern for humanity, or for human vision or art. Nature itself, trees, water, the sun, the universe, stars, and the seasons have no concern for art, beauty or man. The question, then, is whether esoteric art is inhibiting the development of a more important architecture that responds to the whole range of construction, functional, social, psychological, and contextual issues. It is probable that stimuli more diverse and prolific than art images will produce architecture of greater creativity, which will contribute positively to the built environment.

The two extremes of architecture today are repetitive boxes and radical art concepts. The problem, as propagated and practiced by these two polarities, is that architectural functionalism does not assess function in anything but reductionist, minimal terms; "architecture is art" has become the direct translation of art images into built form. The procrustean application of the reductivist bias, ironically concealed behind a misinterpretation of "form follows function," reduces functional expression to the minimalist box. At the other extreme, the imposition of *a priori* aesthetic preferences potentially excludes a whole variety of necessary performance criteria. These attitudes, if continued, will dissociate architecture from society.

代意义上讲也是不同的。传统建筑往往运用重复的或系列的构成系统，下列的元素模式是常见的：

AAA　ABAB　ABABCABAB　AAA　BBB 等等。

它们的构成是成系统的，关系到象征意义、材料、表面处理、结构和功能。

大自然往往使一个系统向预想的相反方向发展。从建筑的观点来看，鸟类拥有相同的“结构”：嘴、翅膀、眼睛、骨骼、心、肺、胃。所有这类的生物在内在结构上是相同的。其差异同环境条件有关。外部条件引起了生物种类的“物竞天择”从而实现“适者生存”。

基于相同的内部功能，外部造型的差异可以很大。在自然界，大多数生物都拥有相同的内部功能，相似的结构，只不过比例不同：从人到长颈鹿，从老鼠到骆驼，从大象到鲸鱼。所有的脊椎动物都拥有相似的骨骼系统，只是稍有不同。种类间的不同是通过一系列变化实现的，而这些变化并非完全是“合理”的。变异是随意发生的，变化往往发生在需要产生之前。这些生物学的现象为解决建筑问题提供了一种更富创造力的方法，一种运用系统分析，试图将直觉同因果分析结合成一体的方法。自然界的进化同“适者生存”有关，但并不是“最适者才能生存”。适应的能力才是决定性的。

在不同的发展阶段中，形式可以先于功能被采用(虽然被选中采用的形式必须是“合于功能要求”的)。这暴露了“伪功能”的极少主义者所倡导的概念化的设计程序的狭隘之处，引起人们对设计过程中基本原则的再思考。形式并不服从内部功能分析。

生命所必不可少的物质实体的发展并不由人性或者人的艺术观决定。大自然本身——树木、水、太阳、宇宙、星星、四季也并不由艺术、美或者人类来决定。那么，问题在于为什么某种秘传的艺术〔意指解构主义等建筑思潮——译者注〕却可以左右更为重要的建筑的发展。尽管比艺术想像更加丰富多变的刺激物有可能会给建筑带来更多的创造力，从而为建成环境做出积极的贡献，但归根到底，建筑的发展应该归因于包括结构、功能、社会心理和文化问题等在内的多种因素的综合作用。

当今建筑创作的两个极端是重复的方盒子与激进的艺术观念。这两种极端观念的传播与实践所带来的问题是：功能主义者只以极少主义的少得可怜的形式来解决功能问题；而“建筑即艺术”的观念则直接把艺术想像转化为建成形式。极少主义偏见的强求一致的运用是讽刺性地隐藏在对“形式服从功能”的曲解之后的，它把对功能的表现减少到极少主义的方盒子的程度。在另一个极端，所谓的“优先的”审美偏爱潜在地将所有多种多样的必要的评价标准排除在外。这种态度如果继续下去的话将使建筑与社会脱离。