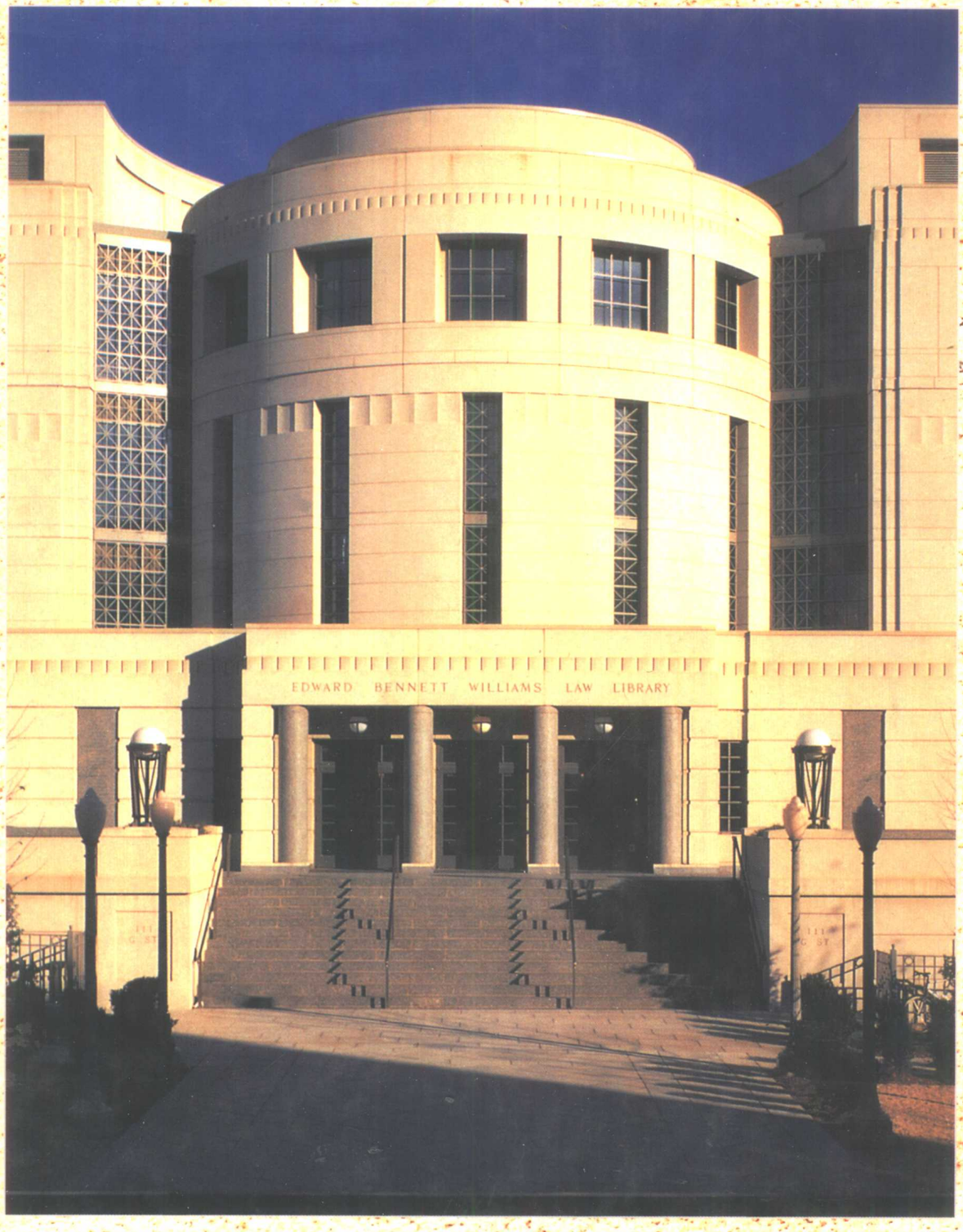
当代世界建筑经典精选(2)

哈特曼—考克斯

HARTMAN-COX

Selected and Current Works



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哈特曼－考克斯
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哈特曼　考克斯建筑设计公司是由建筑师乔治·哈特曼(George E. Hartman Jr)和沃伦·考克斯(Warren. J. Cox)于1965年开创的。这些年来,设计室共获得各类褒奖90余项,包括6项美国建筑学会的国家荣誉奖和16项历史保护奖。1988年,获得美国建筑学会的建筑企业奖,这是建筑企业可能获得的最高奖项。

哈特曼　考克斯公司的设计作品大多在美国首都华盛顿特区,而白宫所在地、市内最主要街道之一　宾夕法尼亚大街便拥有五座哈特曼　考克斯的杰作:MARKET 广场、APEX 大楼等。哈特曼说:"我们有责任保证华盛顿既不变成迪斯尼乐园,也绝不相似于伦敦、巴黎、罗马。"在华盛顿的城市规划设计中"不断地寻求变化是永恒的原则。"

哈特曼　考克斯公司的设计事业起步于私人住宅,此后逐步涉及文化、教育、商业各领域,如乔治唐大学法学院的图书馆、宾夕法尼亚广场、美国国家历史博物馆等。同时,修复、改建历史建筑也是该公司的杰出之处。APEX 大楼的改建工程,成功地将三座建于南北战争以前的具有历史意义的19世纪建筑合为一体,形成一个45000平方英尺规模的现代办公空间。从1988年起,公司还承担了林肯纪念堂、杰弗逊纪念馆等重要纪念性建筑的保护修缮工作。

哈特曼　考克斯公司的成功发展,对20世纪现代主义占统治地位的美国建筑界无疑是一种挑战。评论家严厉批评该公司复活古典主义、否认现代潮流的思想倾向,而历史保护主义者和城市规划专家则称赞哈特曼　考克斯的作品是一种享受,纷沓而至的业主的委托任务书更是对其成就无言的肯定与赞赏。所以,是否可以这样认为:哈特曼　考克斯的作品是一种真正时代精神的体现。

乔治·哈特曼1957年毕业于普林斯顿大学,1960年获建筑艺术硕士学位。除了从事建筑设计外,还授课于马里兰大学等。他是美国建筑学会的会员,还担任了各种建筑设计评奖委员会的评委。

沃伦·考克斯1957年毕业于耶鲁大学,并继续在该校深造,1961年获建筑硕士学位。此后,他曾担任专业杂志的技术编辑,除从事建筑设计外,还授课于耶鲁大学等。同时,他又担任了各种建筑设计评奖委员会的评委。

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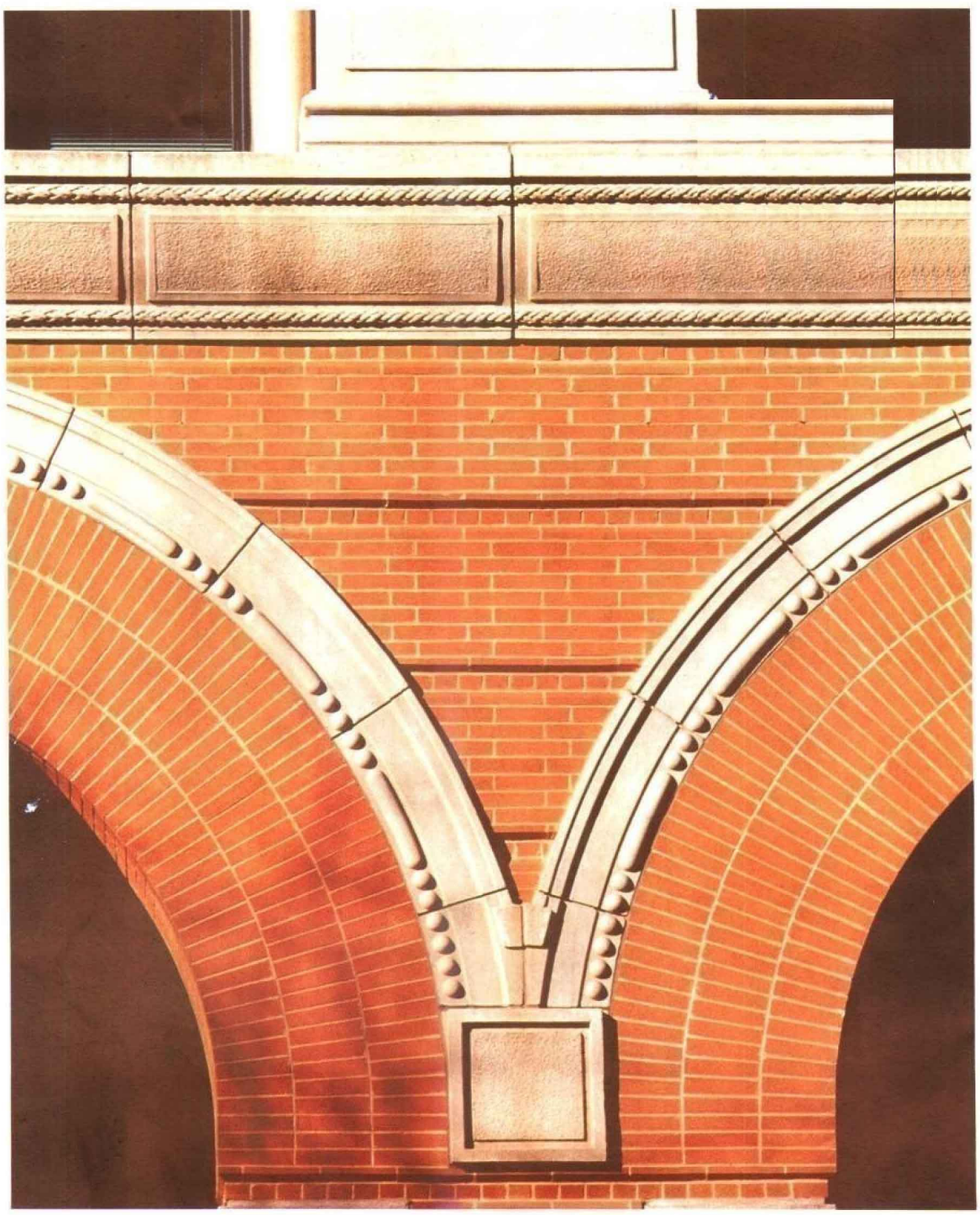

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Introduction

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'.

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.

The firm was established in 1965 and comprises the two senior partners, a junior partner, Mario Boiardi, and two associates, Lee Becker and Graham Davidson. Their offices in the Georgetown district are surprisingly modest in contrast to some architects' offices: no cut-out columns, classical details or fancy pilastered library, but rather simple and basic to the point of austerity.

They have no marketing or business manager; business is taken care of early in the morning or over lunch once a week. The partners claim this is ideal; it eliminates an entire level of unnecessary and expensive management. The size of the firm has varied, from a staff of 30 during the building boom of the 1980s to its current size of 18 architects, an office manager, Marian Holmes, and a secretary. They handle about five major projects a year and, to a large degree, can be selective about the projects they take on. In the early years of the firm they did dozens of remodelings, additions and suburban houses. Although both partners insist they would still do a private house, they have specialized in commissions for image-conscious developers and cultural and educational institutions. They are hired on the basis of their reputation as architects who can design in sensitive surroundings.

For Hartman-Cox the interview process is important. Both partners plan each interview and they prepare extensively, deciding on the design strategy and the scheme. In the interview the partners try to persuade the client they are doing what he wants, so the client will not be surprised as the design develops. They pride themselves on competent design and producing buildings with which the client is happy.

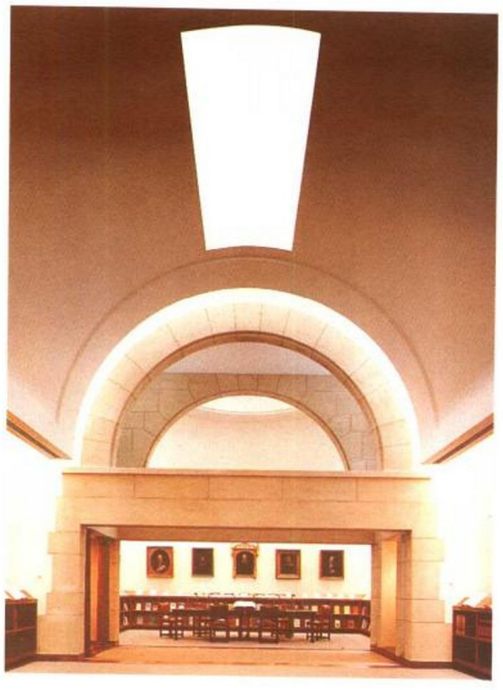
Programming is an important element of the design process for Hartman-Cox. In a sense the logical outcome of modern functionalism, programming involves the rigorous analysis of a client's demands and needs and the inter-relationships of the different functions. Hartman and Cox feel that programming puts a burden on the client to impose some order on their requirements, and for the architect it reduces the variables. As Warren Cox observes, "Programming tells you more than you ever wanted to know about a project", but he also points out that part of the success of designs such as the National Humanities Center or the H.E. Butt Headquarters comes from a rigorous programming study.

In the Hartman-Cox office the same team stays with a project from the beginning to the end. Design development is not separated from production and can therefore be left open much longer. "Buildings sometimes design themselves," explains Warren Cox. George Hartman feels that experience gives the designer confidence to allow things to happen rather than forcing a solution. Confidence and the concept of trying to serve the client mean that the client is listened to. With candor, George Hartman recalls that they originally designed the Euram Building in concrete and gray glass, but the owner insisted on changing it to brick and regular glass. "He was correct," Hartman claims, "Concrete would have been awful on the corner of Dupont Circle."

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.



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.

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.

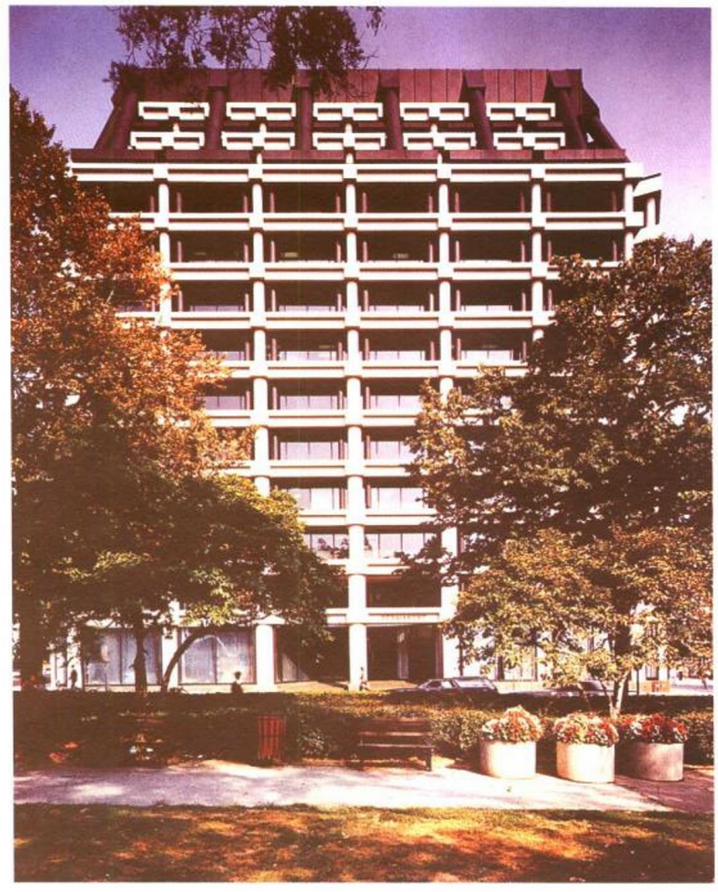
A different image began to appear in a number of other structures Hartman-Cox designed and built in the late 60s and early 70s. Stylistically these were hybrids, a low-key modernism that appeared across the country and ironically was claimed to be regional. The overall formalist strategy was the utilization 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.

These sources, along with the Italian neo-liberty, came together in a positive way at the Mount Vernon Chapel, which responds sensitively to its site—a steep ravine. Certain features of the front elevation, especially the continuous short vertical and long horizontal, are reminiscent of Frank Lloyd Wright. Hartman and Cox spent time looking at American colonial churches as a source for the interior which, in spite of its dramatically diagonal roof and opening to the exterior, exudes a peaceful calm, evoking the space of early Congregationalist churches. This regionalist modernism is also apparent at the nearby dormitories Hartman-Cox designed for Mount Vernon College.

The Euram Building at Dupont Circle, in Washington, DC, and the National Humanities Center at Research Triangle Park in North Carolina have traits similar to this low-key, regional modernism. The Euram Building reflects its oddly shaped site (common in Washington) and the adjacent brick structures. The contrast of brick and exposed concrete beams and post-tensioned girders is indebted to Louis Kahn, but the Euram escapes the trap of mimicry that bedeviled so many architects in those years. The National Humanities Center of a few years later has a dominant plan that works marvellously well, indeed it looks like a plan diagram exploded into three dimensions.

By the mid-1970s the term post-modernism had arrived on the American architectural scene and, while nobody could agree on its tenets, it served as a rallying cry among the younger generation—those in their 30s and 40s—to openly flout the traditional modernist pieties.

Hartman-Cox were already a step ahead of the post-modernist/contextualist wave, as can be seen in the National Permanent Building (Washington, DC, 1977). Located on a prominent Pennsylvania Avenue site which could be seen from a great distance, it called for an appropriate scale and massing. Cox describes it as very neo-liberty in origin, and to some degree it owes a debt in inspiration to BBPR and also to Franco Albini's work from 15 years earlier. But the immediate inspiration for National Permanent lay with a building one block away down Pennsylvania Avenue, the Old Executive Office Building (formerly State, War and Navy) by Alfred B. Mullett, 1871–88. The inclined roof with diagonal ducts, the concrete columns and perforated trusses with recessed windows are all abstractions of Mullett's creation.



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.

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).