

A MATTER OF ART

Contemporary Architecture in Switzerland

凝固的艺术 —— 当代瑞士建筑

大连理工大学出版社

每一历史时期都具备这一阶段特有的事件及由这一阶段的发展所带来的具体问题。在这方面，我们应特别注意这样一个事实：一方面，瑞士对于与其地理特点相呼应的“地方性”建筑情有独钟，认为这样的建筑可与周边的环境相协调，能够满足一致性的要求；另一方面，许多瑞士建筑师已得到国际建筑界的赞誉，越来越多的专业评论及其他出版物也开始关注瑞士建筑。这些迹象表明，单纯的地理分界线已被超越，而瑞士建筑的艺术品味正在产生影响。

Each period of time is marked by specific issues and problematic givens that are developed and built on. There is one particular fact to note in this respect. On the one hand, there seems to be a fascination in Switzerland with "local" architecture as a response to specific environments, to contextual data and to a quest for identity; on the other hand, the international acclaim enjoyed by a number of Swiss architects and the attention accorded to contemporary Swiss architecture in professional reviews and other publications would suggest that geographic boundaries have been transcended and that an artistic dimension has come into play.

瑞克拉欧洲生产和储存大厦，米路斯（法国），1992~1993。
建筑师：赫尔佐格与德·梅隆。

The Ricola-Europe Production and Storage Building, Mulhouse(France), 1992~1993.
Architects: Herzog & de Meuron.

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凝固的艺术 THE MATTER OF ART 当代瑞士建筑

雅克·卢肯 布鲁诺·马尔尚 著 姜欣 姜怡 姜贤民 译

A MATTER OF ART Contemporary Architecture in Switzerland

Jacques Lucan Bruno Marchand

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By J. Lucan and B. Marchand

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前言

FOREWORD

雅克·卢肯

本书旨在展现瑞士最新建筑的一个缩影，中心内容是介绍1997~2000年之间建造的十五栋建筑物。我们将以广阔的历史发展为背景对这一建筑层面加以探讨。本书以雅克·卢肯与马丁·施泰因曼的交谈、斯坦尼斯洛斯·范·莫斯、约瑟·艾布拉姆及布鲁诺·马尔尚的评论、随笔以及其他建筑工程和设计所呈现的具体主题思想为线索将内容展示给读者。

正如“缩影”这一术语所示，本书的目的并非要介绍瑞士现代建筑的全部内容。众所周知，选择恰当的编写材料是著书及展览的必经程序。那么，在编写这部目的是分析判断某些现代建筑成果到底集中体现了什么思想，而不是包罗万象的建筑大全时，我们就不得不对各种材料进行更加精心的筛选和编译。因此，我们没有寻求那些已被艰难地识别出的各种“潮流”间的平衡。同时，我们也不奢望描绘出一幅对于各个行政或语言区域而言都不偏不倚的地图。

瑞士建筑的历史并非呈直线形发展，也不是完全具备单纯的民族特色。更准确地说，它应该被认为是一系列不同历史时期（或一系列不同时期的组合）与相应的文化传统和地理或语言区域特色相结合的产物。一个足以说明问题的例子是，继纽斯·鲍恩的建筑特色之后，便是第二次世界大战后几年盛行的比较温和的现代主义，随即在70年代中期闪亮登场的是让人始料不及的提契诺阶段。经过若干年的发展变化之后，人们已经越来越清楚地认识到这一点：在瑞士，说德语的区域，建筑呈现出超比例的发展，这集中体现在出现于格劳班顿州的一批非凡的建筑群上。问题是，这些连续的“时期”是否呈周期性循环？我们也许可以这样假设，但是这尚需要进一步的深入探讨。

The purpose of this book is to provide a “section” of Switzerland’s most recent architecture, with a focus on fifteen buildings constructed between 1997 and 2000. Yet this “section” is nonetheless viewed within its broad historical context, through a conversation with Martin Steinmann, through essays by Stanislaus Von Moos, Joseph Abram and Bruno Marchand, and through specific themes in which other built works and projects are presented.

As the term “section” implies, our aim is not to show the complete works of contemporary Swiss architecture. Choices have to be made when compiling material for a book and exhibition, especially when the goal is not to set forth a comprehensive documentary but rather to offer subjective interpretation of what lies at the cutting edge of contemporary architectural output. That is why we have not sought to create a balance between the “trends” we have endeavoured to identify, nor have we attempted to paint a picture of geographic balance by according each canton or linguistic region its own slot.

The development of Swiss architecture cannot be explained in mere linear fashion, nor can it be postulated that it bears homogenous national features. Rather, it should be understood as a sequence or sharing of “moments” that often correspond to cultural traditions tied to geographic or linguistic areas. A case in point is the *Neues Bauen*, followed by the tempered modernism of the post-World War II years, then by the unexpected Ticino experience that was sparked in the mid-seventies. Over the past several years it has become abundantly clear that the architecture of German-speaking Switzerland has taken on preponderant proportions, with several remarkable buildings being spawned in the canton of Graubünden. The question is whether these successive “moments” can be compared to cycles. It might be assumed so, which thus calls for in-depth appraisal.

The first issue to tackle is whether contemporary Swiss architecture shares common characteristics. That is why we have drawn up a number of themes, basing our

第一个要抓住的问题是，同一时代的瑞士建筑是否具备相同的特性。正是为了这一目的，我们进行了各种不同的主题讨论，我们的研究基于这样的设想：每一历史时期都具备这一阶段特有的事件及由这一阶段的发展所带来的具体问题。在这方面，有一个事实需特别指出：一方面，瑞士对与其地理特点相呼应的“地方性”建筑情有独钟，认为这样的建筑可与周边的环境相协调，能够满足特色性的要求。另一方面，许多瑞士建筑师已受到国际建筑界赞誉。越来越多的人开始注意瑞士建筑在专业领域内及其他出版物中受到的评议。这些迹象表明，单纯的地理分界线已经被超越，而艺术品味正开始对建筑产生影响。

艺术，这的确是一个准确的术语。毕竟，这正是当代瑞士建筑之所以会引起如此广泛兴趣的原因之一：因为它恰好契合了建筑即是一种艺术形式的观念。在我们选择的建筑物中，建筑都是以其功能和特定的周边环境为基础所设计的。虽然这种做法并不是我们所习惯的，但它却可以为我们提供一个单纯的以建筑学理念来评价建筑的机会。因此，我们显然是在干一件全新的工作。我们正应邀在领悟、评价一栋建筑物的永恒特性。这意味着我们将从一个完全不同的视角审视这些建筑物，进而开拓审视观念的新天地。我们的目光将凝聚在建筑物上，惊叹于其所见的事实，从而产生新的现实观点。由此可见，我们的目的很清楚，所有的探讨都依然在建筑学的范畴之内进行。这样做的原因也很简单，因为在人们心目中，建筑是一门艺术。

research on the assumption that each period of time is marked by specific issues and problematic givens that are developed and built on. There is one particular fact to note in this respect. On the one hand, there seems to be a fascination in Switzerland with "local" architecture as a response to specific environments, to contextual data and to a quest for identity; on the other hand, the international acclaim enjoyed by a number of Swiss architects and the attention accorded to contemporary Swiss architecture in professional reviews and other publications would suggest that geographic boundaries have been transcended and that an artistic dimension has come into play.

Artistic is indeed the right term. After all, the reason why contemporary Swiss architecture has aroused so much interest is arguably because it projects the notion of architecture as an art form. In the buildings we have selected the architecture is underpinned by functional and contextual givens, enabling us to appreciate the architecture for itself, though not in a way we are accustomed to. We are hence clearly dealing with something new here. We are being invited to perceive the lasting nature of buildings, which means we see these buildings from a totally different angle, opening up new realms of awareness. Our gaze falls on the architecture and is shattered by what it sees, engendering a new type of reality. Our objective is thus clear: we have remained within the bounds of architecture quite simply because, to our mind, architecture is a matter of art.

We have deliberately chosen to show the works of architects who practise in Switzerland. Hence no reference has been made to a number of striking buildings constructed in Switzerland but by architects practising abroad. Among these should be cited Jean Nouvel's auditorium and conference centre in Luzern, together with the UEFA headquarters in Nyon by Patrick Berger. Equally, we have chosen not to feature buildings constructed by Swiss architects outside Switzerland. Consequently, works such as the Tate Gallery in London by Herzog & de Meuron and the art museum in Bregenz by Peter Zumthor are not presented.

魂牵梦萦

雅克·卢肯与马丁·施泰因曼一席谈

OBSESSIONS

Conversation between Jacques Lucan and Martin Steinmann

瑞士与现代建筑

雅克·卢肯：让我们从谈论瑞士建筑历史的最近插曲开始吧。首先，我想引述马赛尔·梅里的一段话。在谈到70年代的有关特点时，他说：“现代主义以前并未被认作是一个终究要被取代的新时段，而是对前期风格的一种继承。建筑学在很大程度上可以从现代主义的密切衔接中汲取活力，这一事实可能显得有些矛盾，但这正是这个国家在20世纪的历史特征之一。在瑞士，现代文化面对的阻力比邻国在这方面所遭受的不愉快要小得多。”

因此，梅里认为，瑞士建筑学从来没有真正与现代主义为敌。这一氛围营造出一种不断丰富且甚为具体的文化格局——各种学派、风格之间不存在相互拒绝，也没有总体上的分离。

马丁·施泰因曼：是的。原因之一无疑是瑞士幸免于两次世界大战，因此在发展历程中没有什么截然的割裂。当然这期间也有过回潮，而且也绝不能说每个人都在张开双臂毫无保留地欢迎现代主义建筑，但是它确实是从未被完全拒绝过。甚至早在1940年，艾佛烈·罗斯在他的著作《新建筑学》中就对这种现象做出过详细说明。他描述了诸如瑞士、瑞典和荷兰等民主国家设法或多或少地逃脱了现代建筑意识形态的情形。必须说明的是，在60年代，即在我的大学生活期间，地域性的建筑学相对来说仍鲜为人知，而我这一代人要做的事情之一就是使它们得以弘扬。

雅克·卢肯：一旦建筑师、历史学家和批评家（不过，历史学家和批评家也常是建筑师）开始问诸如此类的问题：“这些年来我们都造了些什么？”“为什么要这样建造”，他们的脑海里其实触动了一个想法。这一想法常常会激发一个行动，而这一行动的目的是要弄清我们在建筑发展史中所处的位置，并且估测出我们建筑成果的参数和标准。有趣的是，在某一具体的立足点上，这

Switzerland and Modern Architecture

J.L. – Let's start by talking about the most recent episodes in Swiss architectural history. First, I'd like to quote Marcel Meili, who referring to the seventies said: *"Modernism wasn't perceived as an epoch that needed to be overcome. Instead, it was received as an inheritance [...]. The fact that this architecture could derive its vitality in large measure from an unbroken intimacy with the Modern Movement might appear contradictory. It is one of the peculiarities of the history of this country in the 20th century that it suffered the offensives against modern culture to a much smaller degree than the neighboring lands."*

So, according to Meili, Swiss architecture never really turned its back on modernism. Which has given rise to an enriching and highly specific cultural status quo – no rejection, no total separation.

M.S. – That's right. One reason is undoubtedly that Switzerland was spared both world wars. So there was no break in continuity. Of course there were recessions, and of course modern architecture was not welcomed by everyone with open arms by any means. But it was never completely rejected. Even as early as 1940, Alfred Roth expounded this phenomenon in his book *La Nouvelle Architecture*, in which he described the situation of countries such as Switzerland, Sweden and Holland – democratic countries that managed to partially escape the "ideologisation" of modern architecture. It has to be said though that during the sixties – my university years – local architecture was relatively unknown, and one of the things my generation did was bring it back to light.

J.L. – Once architects, historians and critics – but historians and critics who are often architects – start asking questions such as *"What have we built in the last few years?"* and *"Why was it built that way?"* a certain thought process is triggered. The aim of this process is clearly to try and grasp where we stand in terms of architectural development, and to assess the parameters and criteria of architectural output. What is interesting is that at a given point attempts to understand architecture actually be-

种了解建筑发展脉络的尝试实际上常常本身就变成了一种创作过程。换句话说，设计也常常是理解和了解的工具，它要做到的就是把握这个方案的设计思想。所以说，有两个因素在其间起作用：其一是历史和批评方面的，其二是与设计相关的理论方面的。这样一来，事情就不同寻常了。但正是这种不同寻常代表了瑞士建筑今天的特色。我的意思是，我们的目的不单单只是建起巍峨壮美的建筑物，不，远不止如此。现在设计一个方案意味着对我们所信奉的建筑思想表明一种态度，它是一个承诺，而且建筑师们一般总是相当愿意对自己的方法和技术提出质疑的。

马丁·施泰因曼：谈到这一点，我想说，我们之所以回到20年代，是因为60年代的东西缺乏理论上的聚焦点。及时折回去正是为建筑学寻求一个理性的基础，一种对我们的根和传统的了解，就像西德朗纽布尔的建筑师们那样。同样，它表明了我们回归到理论基础之上，以期找到不同的工作方式，探明采取行动的方针。对纽斯·鲍恩的兴趣被再度点燃，与对符号学的兴趣同时出现，这也有着重要的意义。因此，这一切不仅仅只是牢牢把握传统的问题；更重要的是我们要把它们理解成一种构成语言意义的结构形式，意义极其重大，这一形式与“机械时代”有着神圣而又密切的关联。

从图像到图像的结构

雅克·卢肯：我们之所以对符号学发生兴趣，是因为它可以展现形式和意义，这使得我们能够对物体进行分析，这当然包括对建筑物体的分析。我们也许可能称它为构造主义方式，但是它不仅仅只限于物体本身，因为对于任何物体的了解都应参照其有关的经济、技术和社会因素的环境和背景。这意味着符号学与环境背景是紧密相连的。

马丁·施泰因曼：是的，它之所以产生主要是因为

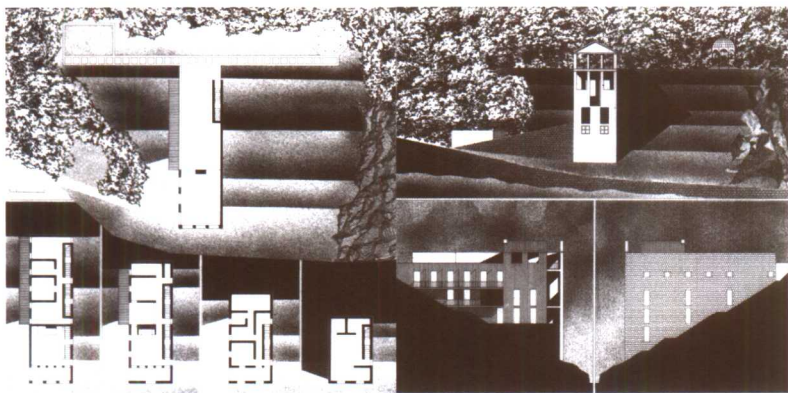
come part of the architectural creation itself; in other words, the very design becomes a tool of understanding. It's all about grasping how the project has been devised. So there are two factors at work here, one of which is historical and critical, while the other is theoretical, related to the design. It's quite an extraordinary situation really. And that's what characterizes Swiss architecture today – I mean insofar as the objective is not just to make decent buildings. It's more than that. Designing a scheme nowadays means taking a stance with respect to what we believe architecture to be. It's a commitment. And what's more, architects are quite happy to question their own methods and techniques.

M.S. – Thinking about it, the reason we reverted to the twenties is that there was no theoretical focus in the sixties. Turning back in time was a way of seeking a rational basis for architecture, of understanding our roots and traditions, such as those of the Siedlung Neubühl architects. Equally, it signalled a return to theoretical ground so as to find different ways of working, to chart the course for taking action as it were. It's also significant that interest in *Neues Bauen* was rekindled in parallel with an interest in semiology. So it wasn't just a question of coming to grips with our traditions; it was more about understanding them as a structure of forms making up a language and abounding with meanings, notably connected with “the age of mechanization”.

From Images to the Structure of Images

J.L. – This interest in semiology came about because it enables us to analyze objects, including of course, architectural objects. It lends form and meaning. We might call it a structuralist approach, but it isn't restricted to objects themselves because each object has to be understood in relation to a context made up of economic, technical and social factors. This means that semiology and contextualism are linked.

M.S. – Yes, the main reason it came about was that some architects refused to wipe the slate clean, to design schemes independently of their context; but they also re-



布鲁诺·雷克林、法比欧·雷纳特，Vezio别墅

一些建筑师不愿意“将色板擦干净”。也就是说，他们反对脱离周边的环境来独立地设计画面。但是他们同时也不愿意成为赤裸裸的本能主义者和浪漫派，全然依照所谓“当时当地的发现”进行绘图。他们寻求的是了解自己的设计将被置于怎样的框架以及被置于该框架后所呈现的效果。对符号学的兴趣正起源于此：从建筑学及文化和连续性的角度来观察、估量该建筑物所处的位置。由布鲁诺·雷克林和法比欧·雷纳特所设计的建筑物正体现了这样的建筑理念。我在这里要特别提一下他们1975年的Vezio别墅设计方案。这栋别墅的设计其实从未被真正实施和兴建过，但它却不失为一项设计典范，因为它是不同类别和形态风格相交融的产物，它可以体现出所有建在提契诺村庄近郊的各类风格住宅的迥异特色，全方位地展示其充满诗意的设计，与当时时尚的环境融入主义形成了强烈的对比。我们所说的环境融入主义是有评判意义的：它能够揭示出一些反映某一地域历史渊源的矛盾。

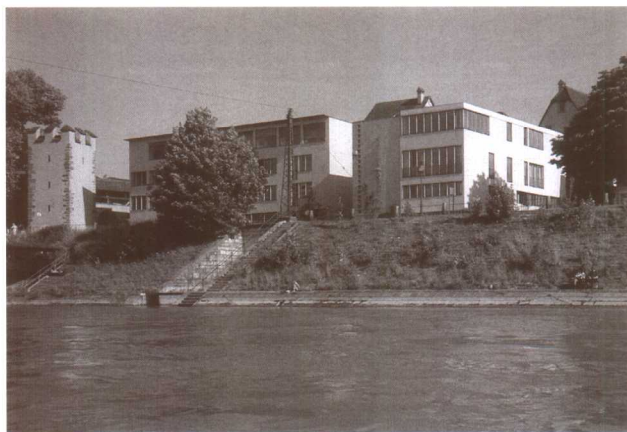
雅克·卢肯：你和布鲁诺·雷克林开展的符号学研究后来与迪纳与迪纳工作室和赫尔佐格与德·梅隆公司的早期建筑物产生了正面的接触，因为这些建筑事实上是从符号学和环境切入两个方面被解读的。我们以迪纳与迪纳工作室在莱茵河边的复合型建筑圣·奥尔本-Tal (1984~1986) 为例来说明这个问题。这一设计由几个不同部分组成，每一部分都不仅与其所在的都市风格相映生辉，而且与其深蕴的历史内涵也是一脉相承，各个部分网罗密布，成为一道美丽的风景线。然而，映入眼帘的却并非什么英雄式的历史摹写。相反，这是一幢颇具民俗气息的现代化摩登建筑。若不仔细端详，那种浑然天成的设计真能让你误以为它是30年代的建筑。因此，我们说迪纳与迪纳的这种观念从符号学的角度来看是可以理解的。

马丁·施泰因曼：我想，这正是圣奥尔本-Tal堪称一件灵感之作的原因。这件作品形成了一种解放的思潮。在这一思潮中，周边环境的概念不再被以常规方式全盘

fused to be overly intuitive and romantic, drawing solely on forms “found”, as it’s termed, on site. Instead, they sought to understand what framework the design was being inscribed in, as well as what framework the design was offering in return. The interest in semiology stemmed from that, from taking stock of the site in terms of its architectural, and hence cultural, continuity. The buildings designed by Bruno Reichlin and Fabio Reinhart exemplify this approach. I’m thinking in particular about their scheme for the Vezio house (1975) which was never built but is nonetheless a paradigmatic work due to its combination of different typological and morphological components, all characterizing dwellings that can be found on the outskirts of Ticino villages. The design lays bare the poetic process, sharply contrasting the naïve contextualism that reigned at the time. The contextualism we theorized about was critical: it revealed the contradictions that give us historical insight into a place.

J.L. – This semiological research that you and Bruno Reichlin carried out was later brought into face to face contact with the early buildings of Diener & Diener and Herzog & de Meuron, because these buildings can, in effect, be read on a semiological and contextual plane. Take the complex built in Basel by Diener & Diener at St. Alban-

迪纳与迪纳工作室，圣·奥尔本-Tal，巴塞尔





赫尔佐格与德·梅隆，弗雷尔画室，魏尔，德国

照搬而来。在圣奥尔本-Tal建成之后，迪纳与迪纳工作室又开始探索用一种更具概括性的风格来展现其建筑理念：他们要以一种融合的姿态与其所处的城市相协调，而不再是格格不入。²

雅克·卢肯：就是在那时，迪纳与迪纳工作室开始提出有关公共空间的问题，虽然很显然他们并未排除个性差异。正相反，个性差异的观念贯穿于每个方案，同时他们十分注意实际使用的方法和技术。

马丁·施泰因曼：赫尔佐格与德·梅隆公司的作品在这个方面也做得非常突出。特别值得一提的是位于魏尔的弗雷尔画室（1981~1982）。它由三种不同的覆层覆盖，每层对应建筑物不同的一面。其表现出的效果就像圣奥尔本-Tal一样，是一个不同种类的完整的统一体。我们意识到建筑形式的断续性与其环境的断续性是相对应的。同样重要的是，与某些后现代主义者在文字中寻找建筑艺术的固定框架的做法不同，赫尔佐格与德·梅隆公司是从现实生活的每一天中汲取创作源泉。总的来说，我认为赫尔佐格与德·梅隆一直以来都持有一种批评主义态度，虽然说这种批评主义随着符号式传达手段的日趋没落而变得更为复杂。这一点恰好体现在他们为一个在Therwil的艺术收藏家所设计的寓宅上（1985~1986）。这栋寓宅的房中“小屋”触目地突出于居住室。

Tal on the banks of the Rhine (1984–1986). The design is made up of several different parts, each one attuned not just to its urban surroundings but also to historic connotations, which are woven into a web of reference points. What greets the eye, though, is no heroic representation of history. No, it is a piece of modern architecture that seems almost vernacular, even to the point of appearing to date back to the thirties, if one doesn't look too closely. So we can say that this complex by Diener & Diener is semiologically intelligible.

M.S. – That's precisely why, to my mind, St. Alban-Tal is a paroxysm. It acted as a kind of liberating element, whereby context was no longer borrowed in the same way as quotations. For after St. Alban-Tal, Diener & Diener sought a more general lexical field, though one which allowed them to take just as much of a stance – not against the city, but for the city.²

J.L. – It was then that Diener & Diener began to address the issue of communal space, though obviously not precluding differences. On the contrary, the notion of difference runs throughout each scheme, spotlighting the actual methods and techniques employed.

M.S. – Herzog & de Meuron's works are also significant in this respect, notably the Frei atelier in Weil (1981–1982) which is covered in three different claddings, each one corresponding to a different side of the building. The re-



赫尔佐格与德·梅隆，Therwil的寓宅

正统的小屋结构（它对外宣称着“我是一栋小屋！”）与其绝对不应算是局外人的房主对房屋实际用途的需求形成了一对矛盾。就符号学的解释而言，这无异于把一只猫放在鸽群中，只会把事情搞砸。从这点出发，建筑工程的处理手段开始趋于中性。

雅克·卢肯：同样基于这点，建筑工程的处理只能从实际出发。

马丁·施泰因曼：这种处理手段能够产生一定意义，但显然是带有欺骗性的。我们认识到这不再是一个与周边环境相融合的问题，也不再是利用某些标记把建筑放到周围环境中去的问题；其实，这个问题正是如何把重要结构表现出来，独立于它实际要表达的意义之外。最后，作为结束语，我想说，建筑艺术的解读是仁者见仁，智者见智，主要取决于个人的不同经历。

建筑——人为的艺术

雅克·卢肯：将注意力从图像转移到图像的结构形

sult is a heterogeneous whole, like St. Alban-Tal, and we realize that the broken continuity of the building corresponds to the broken continuity of the context. What's also important is that unlike certain post-modernists who have looked for frames of reference in architecture with a capital A, Herzog & de Meuron look for them in the everyday world. Overall, I think Herzog & de Meuron have always had a critical approach, though it's an approach that grows more complex when symbolic vehicles lead to a dead end. That was the case with the house they designed for an art collector in Therwil (1985–1986); here, the image of a “shack” is effectively projected onto a residential quarter, and the contradiction between the formal structure which says “I am a shack” and the actual use of the house, whose occupants can hardly be called dropouts, sets the cat among the pigeons as far as any semiological interpretation is concerned. It's at this point that the engine starts running in neutral.

J.L. – It's also at this point that the engine can be taken for what it actually is.

M.S. – The engine generates meanings, but these are patently deceptive. We realize that it's no longer a question of contextualism, that it's no longer a question of inscribing the building into a context by drawing on signifiers; rather, it's all about rendering the signifiant structure visible, independently to what it actually signifies. At the end of the day, then, the building can be read in a host of different ways, depending on one's own personal experiences.

Architecture as an Artefact

J.L. – Shifting attention from the image to the structure of the image – some might call it shifting from the signifier to the signifiant – has resulted in a change in architectural thinking. Once again, though, this hinges on the underlying substance of architecture – the actual construction.

M.S. – There are several paradigmatic buildings in this regard – paradigmatic because they correspond to a time

式——一些人也把它称做从标记符号到意义表达的变迁——业已掀起了一次建筑艺术思考的改革。即便如此，这种转变是依靠建筑艺术的内在本质而发生改变的，也就是真真切切的建筑物本身。

马丁·施泰因曼：有几幢房屋的建筑便是这方面的极好例证。为什么呢？因为它们每一幢房屋都与一个关键时期相对应。由赫尔佐格与德·梅隆在罗夫恩设计的瑞克拉仓库便是典型的一例（1986~1987）（图见30页）。雅克斯·赫尔佐格每每把这一建筑的立面形象地比做是在乡村锯木厂的一堆层叠的厚木板或是破旧的采石厂的层层的石灰岩，仓库就建在采石场内。后来，他又提起几个典型例子，但清一色的运用了堆栈的结构效果。

雅克·卢肯：但是站在某些立场上看，所有这些供参考的典型例子只占一个次要位置。其核心问题是：这些堆栈如何构造？建筑的真实外表如何构建？仓库的立面如何搭建？这让我们有这样的感觉，好像我们正在进行建筑的深入分析处理，一砖一瓦都经过仔细斟酌、苦心经营而构成。符号表现的象征意义已变成次要问题。建筑是通过形式表现其本身。我想这正好解释了为什么赫尔佐格与德·梅隆公司未被列为后现代主义者，而且如今瑞士建筑艺术领域的几位领袖人物也同样不在其中的原因。那都是因为他们着重建筑结构的形象；他们超越了符号学的有关意义和参考的问题，并开始着手我认为是局部结构的诸方面。在这个关键环节上，我们应牢牢记住像布鲁诺·雷克林等重要人物在有关历史和理论的研究上所做出的努力。换句话说，就是建筑物的一种自我表达，如同前文提到的罗夫恩仓库一样。仓库的构造直观而易于理解，这与巴塞尔Hebelstrasse的木构建筑有共同之处（1984~1988）。

马丁·施泰因曼：赫尔佐格与德·梅隆给他们自己设定的目标并非纯属教条式的。他们利用建筑艺术成分去揭示蕴涵在结构组成中的建筑学与自然更为紧密的融合本质。这尤其反映在米路斯附近的第二幢瑞克拉建筑之中

of crisis. The Ricola warehouse constructed by Herzog & de Meuron in Laufen (1986–1987) is a case in point (→ p. 30). Jacques Herzog has often referred to the structure of the façade as an image, saying how it resembles stacks of planks piled up in the local sawmills or the layers of limestone in the old quarry that is home to the warehouse. So he calls up several images, but all of which are to do with the structural effect of stacking.

J.L. – Yet at one point or another all those referential images take a backseat role and the central question becomes: How was the stack made? How was the actual image of the building constituted? How was the warehouse façade built? We get the feeling that we're dealing with a highly analytical piece of architecture here, where everything is defined and where each component has been painstakingly assembled. Symbolization becomes secondary and the form of the building is revealed for what it is. As I see it, this explains why Herzog & de Meuron slip through the fingers of post-modernism, as do several other major protagonists in the Swiss architectural arena today. It all stems from their focus on structuring images; they've gone beyond semiological issues of meanings and references and have started to tackle what I would call syntax – and at this juncture it's important to remember the historical and theoretical work undertaken by such individuals as Bruno Reichlin. In other words, the buildings recount their own making, as demonstrated in the warehouse at Laufen. The warehouse is comprehensible, like the timber housing in Hebelstrasse in Basel (1984–1988).

M.S. – The goal that Herzog & de Meuron set themselves is not purely didactic. They make use of construction components to unveil the underlying structures in which architecture and nature are brought closer together. This is especially noticeable in the second Ricola building near Mulhouse (1992–1993), where the rainwater drips down the walls, patterning the concrete (→ pp. 31, 156). Though it's fair to say that an increasing number of architects are focusing on the making of architecture, in search of a more genuine language – one which does not convey symbols that only address a “learned” audi-

(1992~1993)。那里的建筑墙面上雨水顺势滴淌，在混凝土表面上自然形成图案（图见31，156页）。虽然，不夸张地说，日益增多的建筑师正潜心致力于建筑学的完善，寻找一种更朴素真切的语言，使之不是传播一些只讲给“内行人”听的符号语言。这种手法可以比做是纽斯·鲍恩的一贯作风，其中的传统形式被建筑过程中“自然”产生的形式所取代。但是，我们现在讨论的手法只停留在模糊状态。汉斯·福瑞将它恰当地解释为³：建筑的语言不是一种混合语；它需要听众有丰富的知识，并有能力吸纳建筑过程本身的基础规则。

雅克·卢肯：你说的这些话使我一下子想起具形艺术。事实上，1930年起草的具形艺术宣言就说过这样的话：“绘画必须完全由纯粹的可塑元素构成，也就是颜色和平坦的表面。一个图示元素的意义仅在于其本身，因而绘画的意义也仅在于其本身。”⁴ 马克斯·比尔后来又补充道：“它包含了给予观看者支配过程的机会，并向他们展示形成艺术品的方式。”⁵

马丁·施泰因曼：是的，艺术、建筑大师马克斯·比尔显然是这方面的重要人物，不过理查德·保罗·劳斯也同样显要，他认为人们理解他的创作所遵循的准则是十分重要的事情。用劳斯的话来说，这种理解是平民艺术的一个先决条件，因为它使得观看者能够重组画面，进而在某种程度上成为创造者。所以在作品本身范围之外不存在任何意义。在建筑学中，这意味着回归基础，这也解释了为何从符号学的角度看内容的问题已经过时了。后现代主义建筑学表现的建筑特色是舍去自身含义而追求其他内容，也同样不合时宜了。

但是，焦点从符号到形式的转变依然包含了建筑符号。比如，克利斯汀·苏米曾提到“从素材到素材的视觉效果”的转变。⁶ 因此，设计师苏米和玛丽安娜·伯克哈尔特在Turbenthal设计的林地小屋（1991~1993）中，用来遮蔽它外部隔热层的厚木板间的间距比通常技术更

ence. It's a strategy that can be compared to the *Neues Bauen* tradition, in which conventional forms are replaced by forms that are “naturally” generated by the construction process. However, the strategy we're talking about here rests on one ambiguity, as Hans Frei has aptly noted:³ the language of building is not a *lingua franca*; it demands a knowledgeable audience, capable of assimilating construction processes and their underpinning rules.

J.L. – What you're saying makes me think straightaway of Concrete Art. In fact, the manifesto of Concrete Art, drawn up in 1930, states the following: “*The painting must be composed entirely of pure plastic elements, i. e. of colours and planar surfaces. A pictorial element has no meaning other than itself and consequently the painting has no meaning other than itself.*”⁴ Max Bill later added: “*It involves giving viewers the chance to control the process and to show them the methods that sired the artwork.*”⁵

M.S. – Yes, Max Bill – an artist and architect – is obviously a major figure in this respect, but then so is Richard Paul Lohse, who considered it vital that the rules governing the creation of his work be understood. In Lohse's terms, such understanding is a prerequisite of democratic art, for it enables viewers to reconstruct the picture and thus become the creator in a way. So there is no meaning outside the scope of the work itself. In architecture, this means going back to basics, which is why from a semiological viewpoint the issue of context has become outmoded. Post-modern architecture, which contains architectural features that often represent something other than their own selves, is no longer topical.

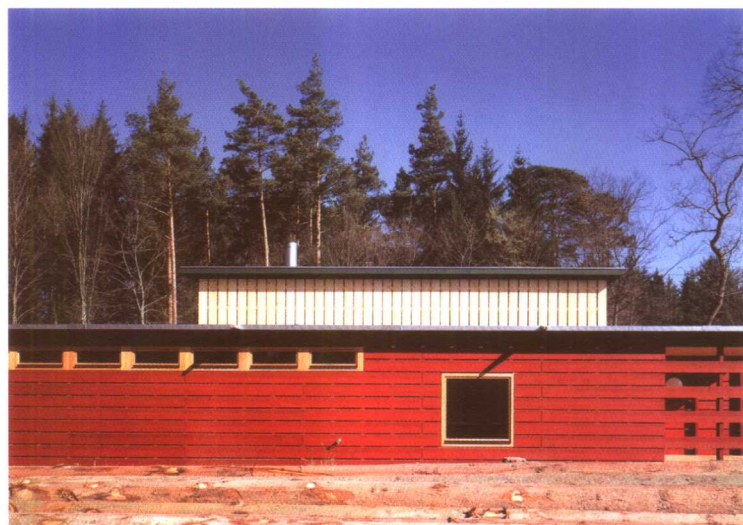
However, the shift of focus from symbols to forms also encompasses construction symbols. For instance, Christian Sumi speaks of switching “*from materials to the effect of materials.*”⁶ Hence, the planks that shield the external insulation of the forestry buildings in Turbenthal, which Sumi designed with Marianne Burkhalter (1991–1993), are placed at larger intervals than is technically necessary. We therefore perceive these planks as vertical and horizontal shapes that have nothing to do

大。由此我们察觉到这些纵横线条的厚木板与纯粹的建筑思考或者与实际木板的基本功能没有任何关系。相反，建筑师利用反衬的方法为建筑物的两部分分别营造出截然相反的对比效果——亦或竖直，亦或横平，以期反映出二重接缝的真实效果。

“强有力的形式”

雅克·卢肯：建筑物是从一系列的内在规定中创造出来的。我们解读它们的方式取决于它们是如何被建造出来的。这一点得从建筑的本义及其更重要的喻意去感受。但尽管这弥补了纯粹的环境融入主义，但它又面临着另一个危机。在最坏的情况下，这种艺术行为归根结底可能会导致一种修正表现主义的产生。要避免陷入这种危机，我们就不得不纳入其他的主题形式。十年前，你曾引入“强有力的形式”的主题。在此我想引用一下你说过的话：“在当代建筑学中，有一种潮流趋势将建筑设计推向简洁明了的几何外形。以简明的外形勾勒出线条、素材及颜色，使之独立于其他的建筑。通过寻求形式效果表现出这些设计的特色。”⁷在此，我们应当记住“强有力的形式”不只是简单的线条外观，而是比单纯的线条外观多得多的艺术形式。

马丁·施泰因曼：首先，我想引用罗伯特·莫里斯的话：简单的事物并不意味着它们只需用简单的眼光去感知。一个简单的形式不仅仅是单纯的数理、几何的描述。从根本上说，它是量的组合。简单形式的决定因素不在于它的简单或者是，用勒·柯布西耶的话来说，“迎合感官的外形”。事实上，使“强有力的形式”的观念产生危机的是建筑所传达的印象，这种印象不是孤立地建立在建筑的外观形状之上。以彼得·祖姆托尔在Sogn Benedetg所建的教堂为例(1985~1988)，它从绘画意义



伯克哈尔特、苏米，Turbenthal的林地小屋

with purely constructional considerations or with the basic function of the actual planks. Instead, the architects drew on contrasting effects to produce a different expression for each of the two parts of the building – either upright or laid down, thus reflecting the very act of felling.

“Forceful Forms”

J.L. – Buildings are created out of a set of intrinsic rules. The way we read them depends on how they are built, in both a literal and, more importantly, a metaphorical sense. Yet while this cancels out pure contextualism, it opens the door to another risk, which in the worst case scenario might boil down to producing a form of cobbled together expressionism. To escape this risk, other themes have to be included. Ten years ago, you introduced the theme of “forceful forms”. You said, and here I quote: “There is a trend in contemporary architecture to design buildings as simple, lucid geometric bodies – bodies whose simplicity spotlights shape, material and colour, without relating to any other building. [...] These schemes are characterized by a quest for forceful



彼得·祖姆托尔, Sogn Benedetg教堂

上表现出形式与材料之间的关系。原先的教堂毁于一次雪崩，所以建筑师把石堆废墟搁置在一旁，启用另一种材料——木材——来修建新的教堂。他这么做不是要营造田园风光，而是把废墟作为人们心中的一种凭吊，同时这种材料使他能够把教堂包围在曲线形结构中。更精确地说，祖姆托尔在建筑外表覆以松木条，使之经过长时间的日晒雨淋。这样一来，教堂会慢慢由灰色变为锈棕色，从而产生一种视觉印象，这就要看天气的阴晴变换了。再者，物质本性与形式也是密不可分的；它突出了形式的视觉印象。而形式使物质得以“表现本身”，并非表现诸如田园风光之类的其他东西。

forms.”⁷ And it is important to remember here that a “forceful form” is not just a simple shape, or rather it is much more than just a simple shape.

M.S. – First of all I’d like to cite Robert Morris: the fact that something is simple does not mean it should be perceived in a simple way. A simple form is more than just a mathematical or geometric description, composed primarily of volumes. What determines a simple form is not its simplicity or the purity of its “*shapes that satisfy our senses*” as Le Corbusier would have said. No, what is at stake in the notion of “forceful form” is the effect conveyed by a building, and this effect is not founded solely on the building’s outward shape. Take Sogn Benedetg chapel by Peter Zumthor (1985–1988), which is a building that graphically illustrates the relation between form and material. The old church was destroyed in an avalanche, so the architect left the stone ruins and used another material – timber – for the new chapel. In so doing he wasn’t trying to create a symbol of rural life, but rather to engrave the ruin in the memory of the local inhabitants and at the same time use a material that would allow him to envelope the chapel in a curved shape. To be a bit more precise, Zumthor clad the building in strips of larch which weather over time; so the chapel gradually changes from grey to rusty brown, depending on how sunny, windy or rainy it is, thereby heightening the effect of volume. Subsequently, materiality is inextricably linked with form here; it underscores the effect of form. And the form enables the material to “represent itself” rather than representing something else, such as the notion of rural life.

J.L. – It’s no longer an issue of knowing how those strips of larch are fastened to the structure – whether they’re nailed or whatever. The “forceful form”, which bears phenomenological overtones, goes beyond pure composition and sophisticated articulation; rather, it takes on a value that aims at unity.

M.S. – What’s important is effect, and this prevails over any kind of meaning, i.e. before the form becomes a symbol – which will happen anyway, as Roland Barthes