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Pugh + Scarpa



引言, 7页

- 项目研究
- 科罗拉多法院公寓, 23页
 - COop剪辑工作室, 41页
 - 生命之源项目, 59页
 - 迪瓦工作室, 67页
 - 橘林住宅, 77页
 - 北点住宅项目, 85页
 - Jigsaw公司, 95页
 - 太阳能伞住宅, 109页
 - 圣莫尼卡学院学生服务中心, 117页
 - 伯格莫特艺术家阁楼, 125页
 - 韦尔格兰特住宅, 139页
 - 音乐电影制作公司, 149页
 - XAP项目, 159页
 - Reactor电影工作室项目, 171页

建筑师年表, 181页

Introduction with Article Review, Page 7.

Project Survey Colorado Court Page 23. COop Editorial Page 41. Nascent Terrain Page 59. Diva Page 67. Orange Grove Page 77. North Point Page 85. Jigsaw Page 95. Solar Umbrella Page 109. SM College Student Service Center Page 117. Bergamot Loft Page 125. Vail Grant House Page 139. The Firm Page 149. XAP Page 159. Reactor Films Page 171. Chronology Page 181 & Bibliography



Introduction with Article Review, Page 7.

Project Survey Collection

Courtroom Coop Editions, a New York

Terrain, a Diva, an Orange Grove

North Point, a Jig for a Girl

Umbrella, a SM College Student

Service Center, a Bergson Loft

Vall Grant House, a Fire

XAP, a Season of Films

Chronology

Interview with Lawrence Scarpa

V5: Pugh + Scarpa has developed a fast response design studio which works closely with a wide range of trades. How does this work?

LS: Each project is different so the team and relationships change. In the case of our project "Inside Out", a renovation of a building built in the 1960's, the owner wanted to convert it into a place where they could do off-line editing. The first thing that really struck me was how the courtyards were buried internally within the offices, and we really wanted to make them part of the public space. I worked from the conditions that presented themselves. The found conditions were inspiring to me and something that has always been of great interest. A lot of the paneling and the exterior doors on the exterior were reused in the interior. We wound up reusing quite a bit of the materials that were already there by virtue of stripping and reconfiguring them.

V5: Did your team design all the built in furniture?

LS: Yes. We were using a lot of the materials that we found on the site for this as well.

V5: That requires a level of "hands on" evaluations as you go through a project.

LS: Absolutely. A lot of times we wind up changing our minds in the middle of things and having to deal with decisions that we have.

V5: Does that scare the client?

LS: Initially, yes. But we have gotten into a position where they are more comfortable with the interiors that we do by virtue of our past portfolio. But in the beginning it was very difficult.

V5: You are working with a very rich palette of materials; existing woods, metals, plaster and drywall. Is that hard to control?

LS: In this case, the materials stemmed from the existing wood in the office, so we used that as a base for our palette. The steel that you see is actually something that we developed with the fabricator, who is incidentally a great craftsman. We did probably a hundred samples of steel and this is just cold rolled, eighteen -gauge steel, we sandblasted it then started rubbing it with gun blue and copper.

V5: Did you make your own finish recipe?

LS: Yes, we developed our own recipe to come up with the kind of finish that is there. So what really interests me and has taken me a long time to learn is what you can find in simplicity. I have become less interested in form-making and more interested in space shaping and the experience of it. In fact, I taught a studio this past semester at Otis College with my wife, Angela Brooks, where we did an interiors project. Unlike most student projects, we did not concern ourselves with form making at all, but did material exercises. We looked at how we could turn the horizontal grains, how the verticals changed with subtle patterns, things you also see in steel as well as in wood.

问：皮尤+斯卡帕设计事务所已经发展成一个能做出快速反应的设计工作室，并和不同的行业进行着广泛而紧密的合作。它的具体运作情况是怎样的？

答：每个项目都有不同之处，所以团组以及它们之间的关系都会有所变化。在我们的项目 "Inside Out" ——一个20世纪60年代建筑的改建例子中，业主希望能把它变成一个可以适应做离线编辑的场所。这个项目给我印象最深的事情是如何在办公区内部设计一座庭院，当时我们真地想把它作为公共空间的一部分。我从现场的实际情况出发，发现现场非常令我振奋而且总是那么有趣。原有建筑外部的很多嵌板和门都在内部得以重新使用。我们通过剥离和改装利用了很多现有材料。

问：你的团队负责设计所有的家具吗？

答：是的，我们为此也利用了很多场地内原有的材料。

问：你们在项目过程中需要一定程度的实际操作来应对变化吗？

答：绝对是这样的。有很多次我们都落得在项目进展期间改变方案设想，并且不得不因此采取相应的对策。

问：这会吓着你们的客户吗？

答：开始的时候会这样。但是我们会通过以往的经验让他们对这些内部设计感到放心。当然，开始的时候还是很困难的。

问：你们使用了各种各样的材料：现有的木材、金属、塑料和干墙。控制起来困难吗？

答：在这个项目中，材料来源于办公室中现存的木材，我们以此为基础。你看到的钢材是我们和一个出色的工艺师共同开发的。我们可能开发了100多个钢材样本，这是冷轧的18号（直径为18）钢，我们在上面喷了沙，然后用金属染黑剂和铜进行了处理和打磨。

问：你们有自己的涂料配方吗？

答：是的。我们依据实际需要开发自己的解决方案。真正使我感兴趣并且让我花很长时间来学习的是简约的要素。我对形式已不那么感兴趣了，相反对空间塑造和体验更感兴趣。上个学期，我和妻子安吉拉·布鲁克斯在奥特斯艺术与设计学院教授设计课程，在那里我们完成了一个室内设计项目。与其他学生的方案不同，我们根本没有考虑形式创造，而是着重于材料实践。我们看到了横向的粒子是如何转变的，竖向的粒子是



V5: In your design process, how do you visualize these factors in order to bring that kind of decision-making information to the project?

LS: With this particular project we did do all drawings. Generally we try to do it differently for each project so that we get a fresh perspective each time. For example, I find that working in the same method over and over again, whether it is doing drawings or making models, will have a certain predictability of what the outcome is. We try to say, 'let's not do it the way we did it in the last project and let's try something completely different.' What that does is it makes us see things that we would not normally see.

V5: There is clarity of all the materials.

LS: Yes. That is an interest that repeats for us over and over, this kind of idea of surface wrapping or making space through surfaces that create a negative space. You can see things that penetrate through such as ceiling planes that turn into wall planes and connect to the floor planes. The materials are important. How can you put a material on the floor and wall that will work in both cases?

V5: It adds a level dynamic quality to the space, there is not a bottom, middle or top. It is not a classic language.

LS: Right. Which is what I am interested in and intrigued with. What we try to do is to make each piece extremely readable and the whole project will in some ways become more abstracted through readable pieces.

One of the things that really inspired me was something Robert Venturi said, "Familiar things seen in an unfamiliar way become both perceptually old and new at the same time." So when you are able to take things, for example, this (shipping) container, it already has a history or richness already built in it. So to weave in some piece, so to speak, of history or something that someone relates to, it already has a sort of richness to it. Then we transform it into something else. In the case of the (shipping) container, it has a incredible history of housing of goods, being moved from east to west, it has it's own baggage attached to it before you even touch it. Then when you alter it you develop an even richer meaning and story to it.

V5: It is very collage like in that the first reading of it is not a (shipping) container at all, it has been manipulated to a point that it is clearly something quite different.

LS: We are not interested in just taking down things and throwing them into the space.

V5: You have authorship of the design.

LS: Yes. We treat the things pretty seriously and one thing that we have become fairly good at as an office is the pragmatic issues. A lot of architects have a very poor sigma attached to them regarding cost and detailing. When we design a conference room, we make it acoustically sound. We try to

怎样变成微妙的图案，这些在钢和木材中都可以看见。

问：在你的设计过程中，视觉化因素是如何引入项目的决策性信息中的？

答：在重点项目里，我们的确做了所有部分的绘图工作。通常我们会努力使每一个项目的绘图方法都与众不同，这样的话，我们可以时刻更新自己的眼界。比如我发现无论是绘图还是制模，长期使用一种相同方式的结果都是可以预见的。我想说：“让我们不要重复以前项目的方法，让我们尝试完全不同的东西吧。”这使我们能够看到通常看不到的事物。

问：所有材料的使用都很明确吧？

答：是的，表层包裹或者通过表层包裹制造一个负空间的概念是不断吸引我们的一个原因。你可以通过材料看到顶棚、墙面和地面的结合。材料很重要，你怎样才能找到一个同时适用于地板和墙壁的材料呢？这很有挑战性。

问：这给空间加入了一定程度的活力。不存在底部、中间或者顶端的界限。传统的语言是不能诠释它的。

答：对。我所感兴趣和迷恋的就是这一点。我们努力做的就是使每一个元素都能被最大程度地理解，并且通过这些易懂的元素使整个项目从某种程度上变得更加抽象。罗伯特·文丘里(Robert Venturi)曾经说过一段给我带来极大的灵感的话：“一个原本为我们所熟悉的事物，经由新的方法改造过后，会带给人们新老并存的感觉。”所以，当你在拿起一样东西的时候，比如，看这个集装箱，要知道它已经拥有一段历史或者更多的含义。那么就把这些相关的历史、相关的人物都编织起来、表达出来吧。这样一来，我们就把它转化成为不同的事物。这个集装箱拥有神奇的货运历史，它从东方来到西方，在你触摸它以前，它曾装有自己的内容。然而当你改变它的时候，你也许会给予它更丰富的意义和故事。

问：刚看上去就像抽象拼贴画，一点也不像个集装箱。它已经被巧妙地处理成完全不同的东西了。

答：要知道，我们对卸下东西，然后把它们扔到空间中这种做法并不感兴趣。

问：你们拥有设计专利吗？

答：有。我们对此非常严肃。作为一个工作团体，我们解决实际问题的能力很强。很多

treat the budget and program quite seriously when we deal with the project. We take a lot of risks and many times we have to make amends for that, yet we treat it seriously. Gramercy Group Homes was a project that we did with some SCI-Arc students and this was a sixteen-unit rehab for single, teenage mothers, a non-profit group in the Crenshaw district of Los Angeles. We did a one-week study and built this project. This was actually one of my student's ideas, Wendy Bone. My client provided them with a space, since they had no money. SCI-Arc kicked in a few dollars and we were funded. The students built the furniture for the mothers as well. You can see the back of the structure and one of the interiors, a very small unit, about three hundred square feet each. Jackson, who works in my office, made all the furniture and we did these tables with a storage box on the side, it is a very large table so that they can do homework and dine. It has a little storage component with a door that flips down and this is the little kid's worktable. Of course, you get a lot of interest at first, but it wound up being a small, dedicated group of people that really did the work. This non-profit group built all this very inexpensively. I am quite proud of this work.

V5: Did these projects lead to the new residential projects that you are now working on?

LS: Partly. We have done work with the schools here where we have actually worked with the elementary school kids and art teachers where we actually have made tiles and plaques. Now they hang in the school hallways. Another collaboration-based project was the electric vehicle charging station; we did that in conjunction with Tony Louie, and John Ingersol. We wrote a grant through a state assembly bill for clean air project securing funding to build this project. Then we went to the City of Santa Monica, saying we have money to build this project, can you provide a site for us, and they did. So we are active in trying to create projects as well as waiting for projects to come to us. The kinds of projects we try to create are one that involve the community and reach out to other people. We did a housing complex project in South Central Los Angeles with Roger Sherman, which was an invited competition, we didn't win. It consisted of forty units of housing, a mixed-use project and we put together a design-build team, which included a non-profit developer and contractors, and was sponsored by First Interstate Bank.

V5: How many other participants were there in the competition?

LS: It started out open, they then pared it down to ten and then down to three.

V5: Is the project going forward?

LS: Yes, it is under construction now. Dan Solomon out of San Francisco won the competition. But

建筑师对于成本和细节问题不是很关注。当我们在设计一个会议室的时候，我们会使它的声学效果非常合理。我们非常认真地对待项目的预算和计划。为此我们冒了很大的风险，花了很多功夫进行修改工作。格拉默西家园（Gramercy Group Home）是一个我们和南加利福尼亚建筑学院学生合作的改建项目，它是洛杉矶克伦肖地区一个非赢利组织所属的专门为未成年的单身母亲设计的16个单元的住宅。我们用了一个星期进行调查，之后完成了这个项目。而项目的最初设想来自我的一个学生温迪·博恩（Wendy Bone）。因为这些未成年的单身母亲没有钱，我的业主给她们提供住处。南加利福尼亚建筑学院和我的事务所也给予了资助。学生们还为这些年轻的母亲设计了家具。你可以看到结构的后面和其中一个室内设计，那是一种很小的单元，每一个面积大概300平方英尺。我的一个同事杰克逊（Jackson）设计了所有的家具，桌子很大，可以用来做功课和用餐。这些桌子的一侧配有可以拉出的带门的小储存箱可作孩子们的作业桌。当然，你在一开始会非常感兴趣，但是，真正让我们感动的是这群年轻的无私奉献的学生。这个为非赢利组织建造的建筑成本低廉。我们为此感到非常骄傲。

问：是这些项目的成功给你们正在做的住宅项目带来了新的启示吗？

答：部分是。我们和这里的学校，主要是和初级学校的孩子和艺术教师进行了合作。另外一个合作项目是电动汽车充电站，那次的合作者是托尼·路易（Tony Louie）和约翰·因吉索（John Ingersol）。我们通过为空气净化项目制定的州议会提案而获得了足够的资金。然后，我们去了圣莫尼卡市，向他们表示我们已经拥有了足够的资金，希望他们能够给我们提供场地，最终我们获得了该市的支持。我们一边努力完成手中的项目，一边等待新的项目机会。我们一直在努力创造更多的关于社区一类的项目。我们曾经在洛杉矶中南部与罗杰·谢尔曼（Roger Sherman）合作一个复合型住房竞标项目，但没有中标。它是一个包括40个单元的混合功能住宅，我们的设计团队包括一个非赢利开发商和承包人，赞助商是第一州际银行。

问：总共有多少竞标者？

答：开始阶段不限竞标者数量，后来淘汰到10名，最后剩下3名。

问：这个项目还在继续吗？

our strategy was our belief in doing the right thing, making it home ownership, as opposed to rentals. We provided every single home with a private garden, so rather than it be condominiums with a balcony, on all levels every unit had a garden. That in turn made our project more expensive and we needed entitlements for it to get done, so it was a much more difficult undertaking than Dan Solomon's project. I think that was part of the reason why we didn't win but we obviously thought ours was a much better project.

V5: Did First Interstate Bank pay for your development costs?

LS: We did receive some money to prepare a design, which is unlike most competitions. It just means we lost that much less. (laughs)

V5: We just did an interview with Yo Hakomori and the team (HPST) that worked on the Beijing competition, and they spoke about how expensive in time and material it is. It is a fairly extraordinary undertaking. Do you find your studio doing competitions often?

LS: We do them, but try to be selective about them. We pick competitions based on what our real interests are. I think that helps our studio.

We talked about how the contractor is part of our team and we generally do things without bidding them, so it's negotiated in the budget, and we start construction often within the first week of design. We really work as a team. Our project "Click3xLA" started with the idea of a translucent wall. All the offices are clad in translucent corrugated fiberglass. We wanted it to glow. Many times you will go into large film companies and their offices are dismal, it's like they turn their back on them to make a kind of pretty form. They are dark, no light in them and are a terrible work environment. It's important for us to look at the offices as an important work place and getting natural light into it was part of it. So we were looking for ways to maintain privacy, which was very important to them, but also get light. The wall acts as a translucent filter, which also illuminates the space when the lights are on.

V5: Is the carpet of your design as well?

LS: Yes, the carpet, coffee table and reception desk we designed as well. This was done in a similar fashion where we take common carpets and stitch them together into patterns, which we can do very economically.

V5: Have you ever taken your furniture outside the context of a project and began to market it as a stand-alone product?

LS: No, we haven't, but right now we are working with Dave Scott, who we do the steel work with, we are just starting now to do some products. We are going to develop a new product line and expand it beyond furniture.

V5: It seems that you hire lots of young people into

答: 是的。现在还在施工。旧金山的丹·索罗门 (Dan Solomon) 胜出。但是我们相信我们的策略是正确的——让客户拥有自己的房屋而不是租赁。我们给每个单元房屋配备了私人花园而不是公共阳台, 不过这增加了项目造价, 从而比丹·索罗门的设计实施起来困难。我想这也许是我们为什么没有取胜的原因。但是我们依然认为自己的设计更加出色。

问: 第一州际银行承担了你们的开发费用吗?

答: 我们的确获得了一些钱来准备设计而不是像大多数竞标者得自己掏钱来准备设计。这意味着我们损失得更少了。(笑)

问: 我们刚采访了参加北京竞标的Yo Hakomori和他的团队HPST, 他们表示时间紧而且花费昂贵。这是一个相当特殊的任务, 你的工作室经常参加这类竞标吗?

答: 我们常参加。但是是有选择性的。我们会挑选自己真正感兴趣的竞标项目。我想这对工作室是有益的。

我们谈到项目承包者如何成为我们团队的一部分, 这通常是在预算上下功夫的结果。我们经常在设计的第一周开始施工, 而且团队协作地非常好。"CLICK3xLA"项目始于透明墙的概念, 所有的办公室都包上了波状玻璃纤维, 我们希望它能够发光。当走进大的电影公司时, 你会发现他们的办公室阴暗无光, 这是一个很糟糕的工作环境。办公室是非常重要的工作地点, 自然光线的进入是这个环境的一部分。我们要寻找一种设计方法来保护隐私, 这对他们非常重要, 同时保证足够的光线。墙壁就像一个透明的滤光器, 当光线进来时, 整个空间就亮了。

问: 你们也设计地毯吗?

答: 是的。我们设计地毯、咖啡桌和接待桌。我们把普通的地毯拼接起来, 使它图案化。这样做非常节省开支。

问: 你们是否曾经把自己设计的家具作为独立于项目的产品推向市场上去?

答: 没有。我们还没有这样做。不过我们现在正在和戴夫·斯科特 (Dave Scott) 一起进行钢制品的设计开发。我们刚开始做一些产品设计。我们打算开发一条新的生产线并扩展家具以外的领域。

问: 你的工作室任用了很多年轻人, 是吧?

答: 是的, 我们大都是年轻人。其中一



your studio.

LS: Yes, we are mostly young people. Some of the people I have known for a long time. For instance, Heather and Jackson were students of mine, and Tim is an SCI-Arc graduate and the most experienced person. Joe is an engineer and fresh out of school.

V5: What advice would you give a student?

LS: I tend to look for people who can acquire experience. There are some people who get ten years of experience in ten years; I look for the people who can get ten years of experience in two years. So being a thinker is important, I don't necessarily look for proven skills or experience, but people who think critically about what they do. I want people in our office who contribute and not just do whatever we tell them to do. To be able to bring to the table ideas and challenge our ideas and test them. We are also small enough that we care about architecture and try to operate it like a studio. You can see in our studio there is not a single door. (laughs) So our private meeting space is outside in the parking lot, that's where we conduct private meetings. (laughs) Everyone here can draw and we still draw a lot even though everyone has a computer. Freehand drawing is still an integral part of what we do. Everyone here is very versatile. We operate like a little kid's soccer team! The whole team follows the ball, so that's how we go, everyone is on a project then we jump to the next project. It is partly because we are in constant charted mode because of how fast we have to do projects. It is very intense, almost like doing a studio project, so we need people who can think quick and develop ideas quickly and implement them. I wish we had projects that we could spend two years on, but most of them are very short and intense, but extremely gratifying. We will work on a project and in three months or less, see it completely built. There is a certain beauty to that as opposed to a big house that takes five years to finish. One of my first collaborations was with David Hertz in 1989. He fabricated a concrete stair for us. This was my first project in Los Angeles that I was really excited about. This was the typical student project in the sense that I got so into it and detailed everything. What happened in the course of this project was the owner; a film director and a

些人我已经认识了很久了。例如：海德（Heater）和杰克逊（Jackson）都是我的学生，蒂姆（Tim）是南加利福尼亚建筑学院的研究生，他的经验最丰富。乔（Joe）是一名工程师，刚从学校毕业。

问：你对学生们有什么建议吗？

答：我在寻找有经验的人，有些人在10年间获得10年的经验；然而我需要找到在两年中就能得到10年经验的人。所以，善于思考非常重要。我不一定需要那些已被证实的经验或者技巧，我需要的是能够批判地看问题的人。我希望我的员工能够做出独特的贡献，而不仅仅去完成任务；他应该能够提出想法、挑战我们的想法并且去验证它们。同时，我们的工作室很小，以至于我们只关注于建筑本身，并努力按照工作室的模式去运作，你可以看到我们的工作室连一个门都没有（笑）。所以我们的私人会议在外面的停车场里进行（笑）。这里每个人都使用手绘，即使大家都有电脑。徒手绘制是我们工作中不可缺少的一部分。这里每个人都多才多艺。我们就像是一个小孩子的足球队！整个队伍跟着球奔跑。每个人都全力以赴地投身到项目中去，然后再跳到下个项目。因为我们需要极快地完成项目，所以大家都像永动机一样工作。工作非常密集，所以我们需要那些思维敏捷、能够快速的发展方案并有实施能力的人才。我当然希望我们能两年充分的时间来完成项目，但是大多数的项目周期都非常紧而且要求高。我们得在3个月甚至更少的时间内完成一个项目。比起用5年完成的大房子，它具有某种美感。我第一次与人合作是在1989年，合作对象是戴维·赫兹（David Hertz），他帮我们制作一个水泥台阶。这是我在洛杉矶的第一个项目，它让我感到兴奋。这是一个典型的类似学生项目的工作，我为此付出了巨大精力并且事必躬亲。然而在项目运作期间，我们的客户——一个非常有权势的电影导演——不断地为难我们。他扔掉了我设计的很多东西，破坏了我原先构想的形式，这使我非常生气。然而到了最后，项目居然完成得更

very high-powered guy kept stripping it. I was very angry that he was destroying my building by taking out all the stuff that I had designed. But in the end, it was a much better project, because he reduced it to its essence and I was surprised. It was a great lesson for me because I could then see the beauty in simplicity.

V5: You work with metal fabricators and all different types of craftspeople but David Hertz is an architect. Do you often work with other architects?

LS: I have always loved David's product. Then when I came to Los Angeles I was thinking of the possibilities of Syndecrete and was able to develop them in this project. We had to go very quickly. The client wanted a really strong image, so we took a simple idea of the stair to connect the two levels. I thought it should be a very powerful mass, yet how we could do this in budget and on time. I approached David with the idea of a spiral stair and said I need to make this thing while the building is under construction, so when the building is done, we can just assemble it there. We came up with the idea of three pieces, a sort of radius rail piece, and a tread and tread support. David worked with us and we made one prototype and then adjusted it. David went to town and had his guys start fabricating piece after piece, so there were about twenty sets of components. Then when we were ready they brought the parts to the job site and we bolted them into place. That was the first project we collaborated on.

V5: The heavy base of concrete stair and the very light system of metal for the walk is a very nice contrast.

LS: That is basically the idea. The concrete stair ties two levels together so they can interface. It really is an exciting place when they are doing casting calls because there is this incredible activity. I think what I am most proud of is that in almost ten years they have not altered this project in anyway. I'm most pleased that most of our projects have remained unaltered. It says that people like their environment.

V5: When you went back is there now a patina to the materials?

LS: Yes, in some ways it feels better because the Syndecrete material is wearing at the stairs. It is aging nicely now. It feels like an old place now. (laughs)

V5: You have taught at a range of different schools here. What do you think of the schools in the Los Angeles area? How much time do you spend teaching?

LS: I've taught at SCI-Arc, University of Florida, Mississippi State University, University of New Mexico, Otis College, and Woodbury University. At Woodbury I did a joint project with Jennifer Siegal, where we used a sixty-seven foot trailer that was donated by the Salvation Army for a client of mine, a non-profit group. I approached Jennifer and we

好, 因为剩下的东西都是精华, 这使我非常惊喜。这的确是个教训, 我从此看到了简约中蕴涵的美。

问: 你和金属制造商以及各种工艺师一起工作, 但是戴维·赫兹是一个建筑师, 你经常和其他建筑师合作吗?

答: 我一直很欣赏戴维的产品设计。当我来到洛杉矶的时候, 我正在思考采用合成可循环材料的可能性, 并打算将其发展并运用于项目。我们的动作必须要快。依据客户对形体坚固性的要求, 我有了一个关于连接上下两层的台阶形式的大致想法, 我想它应该是一个坚固的整体, 但如何依照时间和预算来实现它是个问题。于是, 我和戴维讨论螺旋式楼梯的可行性并且告诉他: 我需要在项目施工阶段提前做好它。当建筑一竣工, 我们就可以将其组装好。我们最终的方案是楼梯有三个组成部分: 辐射型栏杆、台阶和台阶支撑。我们一起做了个模型并修改到理想的形式。戴维带领他的手下回到城里逐一制作楼梯的各个部分。整个楼梯分成了20多个部分。完成后我们把各个部分带到施工现场并安装成功。这是我们第一次完满合作的项目。

问: 厚重的水泥台阶踏面和轻巧的金属扶手真是形成了鲜明的对比。

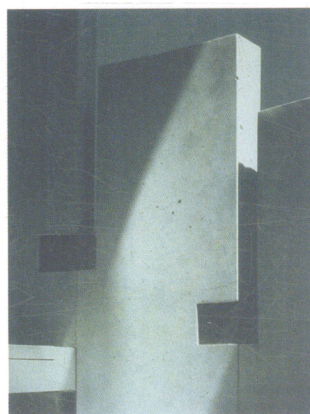
答: 这正是我们的理念所在。水泥台阶把两层连接在了一起。当他们在进行电影演员选角活动的时候, 场景真是妙极了。使我感到骄傲的是, 他们10年都没有改变建筑的原貌。我对此感到非常高兴。听说人们都很喜欢那里的环境。

问: 当你再次回到那里的时候, 有没有看到材料生锈呢?

答: 是的, 在某种意义上, 它更美了。楼梯上的合成材料虽然有些磨损, 但是却越来越漂亮, 看上去更像个老地方。(笑)

问: 你曾经在不同的学校任教。你怎么看洛杉矶的学校? 在教学上你大概花了多少时间?

答: 我曾经在南加利福尼亚建筑学院、佛罗里达大学、密西西比州立大学、新墨西哥大学、奥蒂斯艺术与设计学院和伍德伯里大学执教。在伍德伯里, 我和珍妮弗·西格尔(Jennifer Siegal)合作了一个教学项目。我们得到了一个67英尺长, 由非赢利救世军组织捐赠的活动拖车, 我和珍妮弗用一个夏天把它改造成了一个教学工作室建筑。我对教学很有兴趣, 以上只是其中一种方式。



talked about doing this as a studio and we did in one summer! So I'm interested in giving back as well and this is sort of one form of it.

V5: I think that is an amazing project, I have walked through some of the Los Angeles junior high and high schools and there are all these temporary buildings and really awful trailers set up that the students must spend six hours a day in. There is no quality grade given to schools.

LS: In the case of that trailer, for thirty-five hundred dollars, you can make these incredible things out of a very simple project with a singular move. So things become incredibly rich with very little in terms of the form. I think of the Salk Institute, if you look at the drawings for that and you give those to a student today, and present this as one of your second year projects, you would be failed as a student. But go see the building, it is awe-inspiring. There is a difference between looking at the form and experiencing the place.

V5: I have always thought that with Baragan's work. When you look at his work in plan, it does not seem extraordinary; there are not the clues that say this is going to be an amazing piece of architecture. Yet when you see it there is something that is just breathtaking. It is a little scary because we have to make so many judgments from plan form and sectional form and models and it is as though someone is seeing things that we are not able to.

LS: It's hard especially if you are early in your career. Our plans of our projects tend to be pretty boring, the plan is generally orthogonal. I guess the old adage of the plan as the determinate of form for us is really not of significance or an issue. We often get times when our clients will say, can't you rotate this nor do something in plan, and it's always work to convince them not to worry about what the plan is. That's not really important. It's the space that is really quite important, and the plan is just an outcome of your intentions. I try to teach one class a year, although I have taught the last three semesters in a row, which is a bit too much for me.

I like the energy of being around students and students contribute to make your work better. One of the beautiful things about Los Angeles is there are a hand full of really good schools and there is the opportunity to teach in several places.

V5: Do you find your interest more in line with certain programs.

LS: No, not particularly, since my interests vary so much. I am interested in the idea at the moment and although there are many common threads in our work, my interest lies in a wider array of experiences. What I do like tremendously about Woodbury University, the students there are incredible in the fact that they are extremely hard working. Most of the students are there because of circumstance, and not because of a great desire to

问: 我想这真是一个了不起的项目。我曾经在洛杉矶的中学里看到过临时建筑和糟糕透顶的活动房, 学生们一天得有6个小时呆在里面。这里没有好的建筑类型提供给学校。

答: 这个只花费了3 500美元建成的活动房项目让我们从一个非常简单、奇妙的项目里得到了令人难以置信的东西。所以说形式语言的简化使事物变得到更加富于内涵。如果你在今天看到索尔克学院项目的草图并把它交给学生, 让他将草图作为二年级课程设计的作业交给老师, 那么你恐怕会失败的。但是, 你让学生去看这个建筑, 它却是令人惊叹不已的。从图纸上看一个建筑和到现场实地体验之间有着很大的不同。

问: 在思考这个问题的时候, 我总是在想巴拉甘 (Baragan) 的作品。他的作品平面图看上去并没有什么特别之处, 并没有线索显示这将会是一个令人惊喜的作品。但是当你亲眼看到它, 它却让你感到激动不已。这有点令人头疼, 因为我们必须从平面图、剖面图和模型中作出很多的判断, 就好像别人看到了我们无法看到的东西。

答: 这的确很困难, 特别是在你从事这个职业的早期。我们的项目平面图就很乏味, 通常都描绘得很简单。我觉得图纸并不一定很重要。客户经常说: “你们不能多画点设计图吗?” 但我们常劝他们不用担心设计图的问题, 因为那并不是真正重要的事。空间本身才是最重要的, 设计图只是你意图的结论。我每年争取教一门课, 我刚连续教了三个学期, 这对我来说太重要了。

和学生们在一起使我充满了活力, 和学生的互动也使我的工作更出色。很美妙的是, 洛杉矶拥有很多很棒学校, 这为我提供了在不同的地方任教的良机。

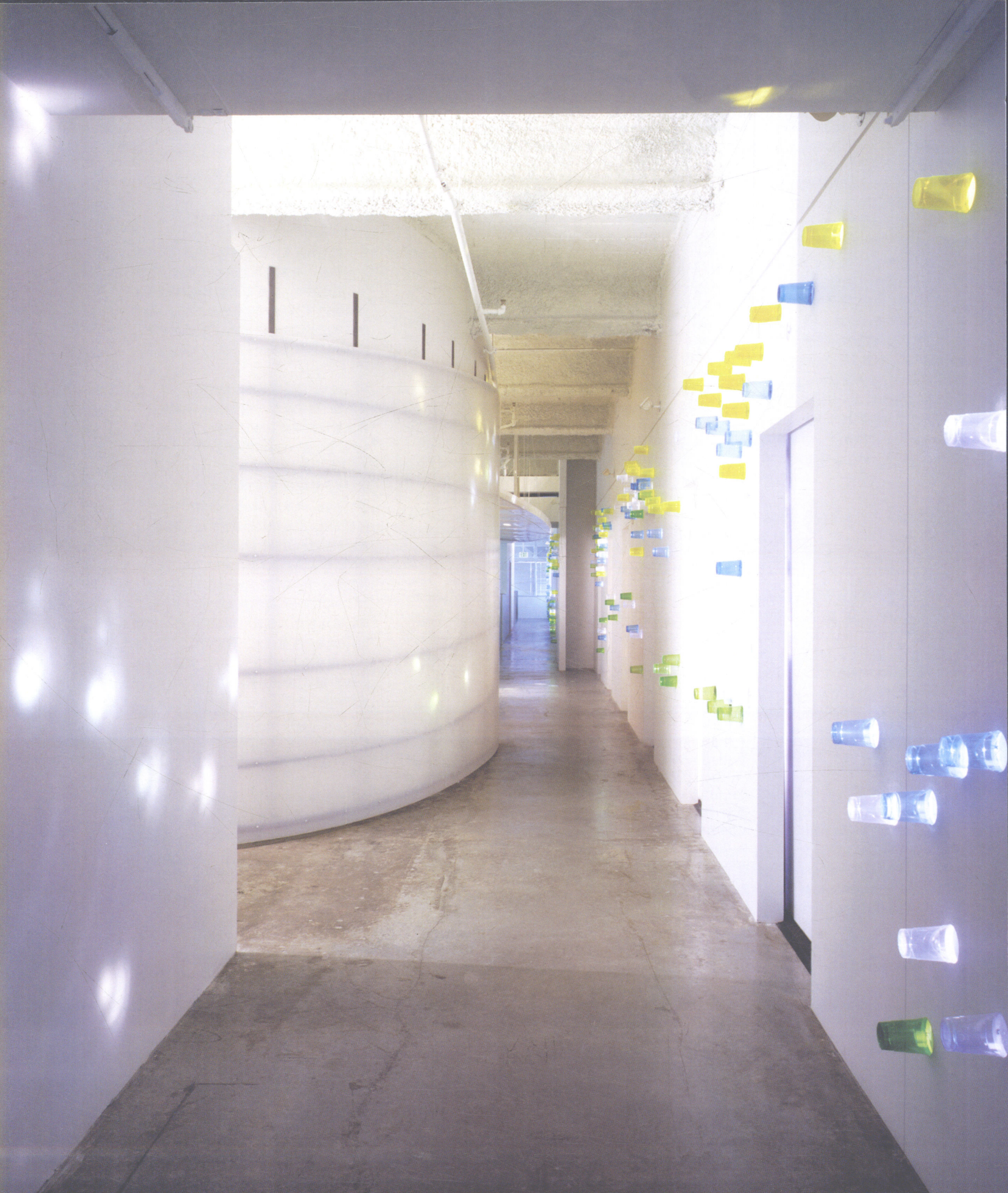
问: 你的个人兴趣集中在某类项目吗?

答: 不, 我的兴趣很广泛。我对瞬间的创意充满兴趣, 虽然我的作品中有很多普通的思路, 但是我的兴趣在于更广泛的体验。我特别喜爱伍德伯里大学, 那里的学生非常努力。大多数的学生选择伍德伯里是因为那里的氛围。他们如饥似渴地工作让我十分地感动。这使我想起: 在过去, 学生们趋之若鹜地进入南加利福尼亚建筑学院学习, 因为那里有出色的教学力量, 学生们动力十足。如今, 伍德伯里大学则是出类拔萃的领头者。

问: 听上去有点当仁不让么。(笑)

答: 学校非常进取。聪明的孩子们非常热衷于建筑事业。





go to Woodbury. They are hungry and hardworking and remind me in some ways of SCI-Arc in the old days where people went there because they could get into the school. There were incredible faculty and the students were driven, and I think Woodbury is that school now.

V5: It is scrappy. (laughs)

LS: Very, very scrappy, blue collar. Bright kids and very hungry for architecture.

V5: You get the sense teaching there that for about half of the students, it is their family's first generation into higher education. They are very hard working and a little scared.

LS: Right. Maybe that's partly why I like it there too because I'm the first generation, college educated in my family. Perhaps there is some kind of relationship.

V5: Where did you go to school?

LS: I went to school at the University of Florida. My father is an Italian immigrant and most of my family barely finished high school. When I grew up, we really didn't have too many books around the house other than Sports Illustrated. I always knew from a young age that I wanted to become an architect, but mainly because my father, who worked for the post office, used to do small construction jobs such as additions. I would hang out with him and get in his way, and that's what I thought architects did. (laughs)

V5: Maybe it is what architects do!

LS: I always wanted to become an architect and the interesting thing was my father had also always wanted to become an architect, but because of having four children, it just never happened.

V5: Was your family supportive of your education?

LS: Yes, but frankly, my parents really didn't know what to do. They were supportive about going to college, but had no idea what you do to get accepted to college. I wasn't the most stellar high school student, although I knew what I wanted to do at an early age. So I went to the local college my first year and took the only class that the college offered that resembled architecture, I think it was a drafting class. I was lucky enough that the guy who taught it asked me what I was doing there. I said I was going to be an architect, to which he replied, "You are in the wrong place". (laughs) He was the one who told me what I needed to do in order to go to architecture school and educated me on the process of becoming an architect. I didn't really wake up until my first year of college. I wound up transferring very quickly to Florida and upon graduation, I moved to New York and worked for Paul Rudolph. He was the guy who was a very big influence on me while I was in school.

V5: That's quite of jump. Did someone help you in college to get into the Rudolph office?

LS: No, but I worked summers with an architect, who I sort of forced myself upon until he

问：那里有一半的孩子都是你的学生。孩子们大都是他们家庭中第一代获得高等教育机会的人。他们努力学习，甚至很好胜。

答：对。我喜欢那里的部分原因也在于我是我家第一代受过高等教育的人。可能这有点关系。

问：你在哪儿上的学？

答：我上的是佛罗里达大学。我的父亲是意大利移民，我家里大部分的人都没上过高中。我小时候，家里除了体育画报就没什么可以读的书了。我父亲在邮局工作过，他曾经从事过小型的建筑工程。在他的影响下，我从小就打算从事这个行业。（笑）

问：也许这就是建筑师所做的事。

答：我一直想成为一名建筑师。有趣的是：我父亲以前也希望做建筑师，但是因为4个孩子，所以没有实现梦想。

问：是你的家庭承担了你的教育费用吗？

答：是的。但是坦率地说，我的父母能够支持我上学，但是对我能否被学校录取却没有数。虽然我知道自己的目标是什么，但是在中学的时候我并不是最出色的学生。所以，我在大学一年级上了本地的地方学院，我参加了学院惟一和建筑有关的课程——工艺课。幸运的是，任课老师问我为什么来上课，我说我打算成为一名建筑师，他回答说：“你来错地方了。”（笑）他建议我去上建筑学院，并且告诉我成为建筑师的过程是怎样的。我好像直到大学一年级才明白过来。于是我很快转学到佛罗里达大学并且在那里毕业。后来我来到纽约为保罗·鲁道夫工作。他对我的影响很大。

问：这的确是个飞跃。你所在的学校是否有人帮助过你进入鲁道夫事务所工作？

答：没有。但是我在暑期为一名建筑师工作过，他对我后来的工作起到了积极作用。

问：你在他门前的台阶上睡觉了吗？

答：我在高中打棒球的时候，球场挨着一个住宅小区。我们的球越过了栏杆，我得去把球捡回来。当我看到小区里奇妙的建筑时，简直被它迷住了。那是用预应力混凝土制成的。后来我查到了这个建筑的设计者。我说：我要为这个人工作。他最后也任用了我。他的名字是吉恩·李迪。我整个暑假都为他工作，直到暑期结束。直到今天我们仍是很好的朋友，他正好是保罗·鲁道夫在佛罗里达的第一个雇员。于是，吉恩向保罗推荐了我。