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冯+布拉特

美国亚洲艺术与设计协作联盟(AADCU)

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critical look at where we've been.

Michael Rosner Blatt
Alice Fung

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Fung + Blatt

引言, 8页

项目研究

建筑师访谈, 12页/142页

Jonathan Blatt 工作室, 14页

Dillon大街住宅, 20页

Schmalix住宅, 32页

Maunu项目, 46页

Walecka-Hunt住宅, 56页

公共储藏室, 62页

Sterrit工作室, 66页

Anderson住宅, 72页

Yale-Maclean住宅, 82页

Miyoshi住宅, 88页

Fung+Blatt住宅, 98页

变换-LAHC美术画廊, 116页

Kenner工作室, 124页

建筑师年表, 146页

Introduction page 8. Interview page 12, an interview with Fung + Blatt, through
page 142. Project Survey Jonathan Blatt Studio, page 14. Dillon
Street Residence, page 20. Schmalix Residence, page 32. Maunu
Projects, page 46. Walecka - Hunt Residence, page 56. Public Storage,
page 62. Sterrit Studio, page 66. Anderson Residence, page 72. Yale -
Maclean Residence, page 82. Miyoshi Residence, page 88. Fung + Blatt
Residence, page 98. Shift LAHC Fine Arts Gallery, page 116. Kenner
Studio, page 124. Chronology page 146 & Bibliography.

Introduction page8. **Interview** page12, an interview with Fung + Blatt through

page142. **Project Survey** Jonathan Blatt Studio, page14. **Dillon**

Street Residence, page20. **Schmalix Residence**, page32. **Maunu**

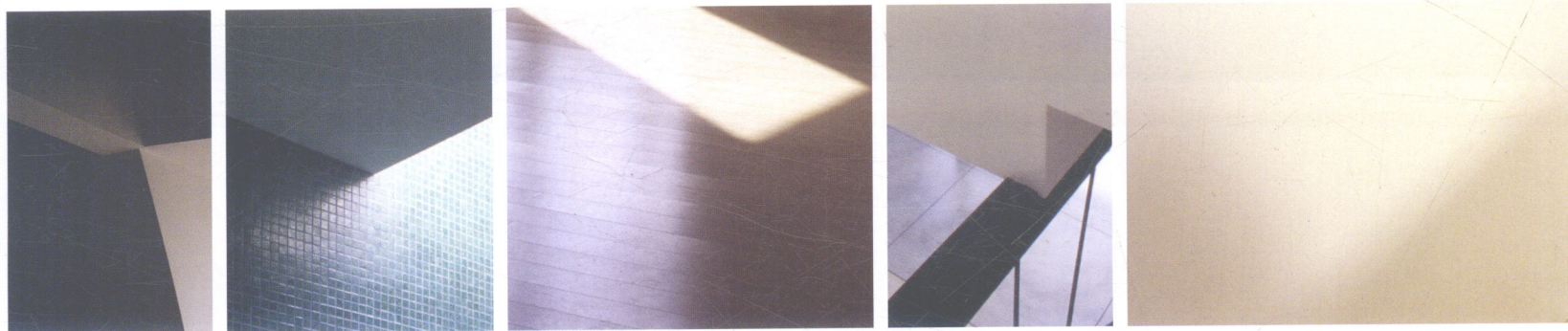
Projects, page46. **Walecka - Hunt Residence**, page56. **Public Storage**,

page62. **Sterrit Studio**, page66. **Anderson Residence**, page72. **Yale -**

Maclea Residence, page82. **Miyoshi Residence**, page88. **Fung + Blatt**

Residence, page98. **Shift LAHC Fine Arts Gallery**, page116. **Kenner**

Studio, page124. **Chronology** page146. **Bibliography**.



Formed in 1990 by Alice Fung and Michael Rosner Blatt, FUNG + BLATT Architects has gained international recognition for their innovative residential design. The firm has developed a substantial body of work in residential as well as multi-family and mix-used community-based projects. Coming from backgrounds in structural design and art, their work tests the boundary between structure, architecture, and the environmental context. FUNG + BLATT Architects see themselves as custodians of collaborative processes, each one a unique challenge. Their expertise in structure and code issues allows the pragmatic parameters to be addressed early on, freeing them up to develop creative solutions and follow them through into thoughtful, engaging and integrated places of habitation.

艾丽丝·冯和迈克尔·罗斯纳·布拉特创建的Fung+Blatt建筑设计事务所成立于1990年，事务所以其创新的住宅设计获得了国际上的认可。Fung 和Blatt的业务主体是住宅设计以及基于社区的多用户、多功能建筑项目。

借助于他们的结构设计和艺术背景，Fung+Blatt的工作是在结构，建筑和周边环境之间的边界进行探索。

Fung+Blatt把他们自己看成是合作过程中的管理者，每个过程都是一次特殊的挑战。他们在结构和业务规范方面的专业知识使得一些实际因素从一开始就能被考虑到，这使得他们能够提出创造性的解决方案，从而设计出独特的、迷人的整体居住场所。

On their approach to architecture, Fung + Blatt wrote:

Our process begins with the simultaneous investigation of several sets of concerns:

Perception + Experience

In our work, the choreography of the human experience precedes the genesis of form.

By raising questions that challenge conventional patterns, we redefine parameters for shaping space and experience; and in doing so, uncover new dimensions in the way that we relate to our physical environment.

Issues such as the inhabitants' rituals, the temporal variance in light and climate, and the tactile and acoustic qualities of materials are all explored for the ways in which they inflect upon one another in the creation of an integrated and visceral experience.

Architecture articulates spaces and activities; it also defines the transitions between them. It is in the transitions, the overlaps and the folds, that new experiences are shaped and where familiar ones are brought into new light.

Site + Structure

We believe in the responsible use of resources, and in the expression of material and structure as an integral part of how the environment is made. The analysis of the inherent and dynamic forces of the site, and of which forces are to be enhanced or balanced, lead to the more practical determination of what is to be physically accomplished, and what the available means are to achieve it.

This inquiry develops into a structural strategy within which a formal armature is discovered, and upon which spatial and programmatic experiences are organized.

Transformation + Relevance

Good design is about how people actually inhabit and relate to their environment through time. It grows out of an understanding of the inhabitants' past, while fulfilling their current needs, and anticipating their change and growth.

A responsible and relevant environment is well suited for its immediate intended use, and is also able to transcend the change or loss of its original function.

We are interested in creating environments that endure, and that inspire flexibility and a sense of freedom.

Fung+Blatt这样阐述他们的建筑理念：

我们的设计过程开始于一系列相关的同步调查研究。

洞察力+经验

在我们的作品中，形式的产生来源于对以往经验的总结。

通过提出一些向传统模式挑战的问题，我们重新定义了塑造空间的因素和经验；并且通过这种方式发现一些与物理环境相关的新尺度。

对居民习俗、光照和气候的暂时性变化，材料的触感和音质等问题进行探索，使得它们在整体和内在经验的创造中可以相互衬托。

建筑连接了空间和行为，它也定义了空间和行为的相互转换。只有在不断地转换，复合，重叠过程中才能形成新的体验，熟悉的事物才能以新的形象出现。

场地+结构

我们相信资源的有效利用，材料表现以及结构是组成环境的重要部分。

对位置的静态和动态力量的分析，以及对哪一种力量应当加强或平衡的分析，使得我们可以做出更加有效的决定以确定需要完成什么以及采用何种可行的方法去完成。

这些探索形成了一个结构策略，在这个策略中可以发现一种正式的骨架，并在这个策略基础上来组织空间和整个过程的体验。

变换+相关性

一个好的设计应当根据时间的变化，考虑到人们如何居住在中以及与环境产生何等的联系。虽然我们不知道居住者的过去是怎样的，但是满足他们目前的需要，并且预测他们未来的变化和发展却是我们可以办到的。

一个可靠恰当的环境不但应该非常适合当前的使用需要，而且也应当能够超越它原始功能的变化或消失。

我们的兴趣在于创造持久的环境，并且赋予它一定的灵活性和自由度。

Introduction, page 12, an interview with Fung + Blatt, through
page 142. **Project Survey** Jonathan Blatt Studio, page 14. **Dillon**
Street Residence, page 20. **Schmalix Residence**, page 32. **Maunu**
Projects, page 46. **Walecka - Hunt Residence**, page 56. **Public Storage**,
page 62. **Sterrit Studio**, page 66. **Anderson Residence**, page 72. **Yale -**
Macleam Residence, page 82. **Miyoshi Residence**, page 88. **Fung + Blatt**
Residence, page 98. **Shift LAHC Fine Arts Gallery**, page 116. **Kenner**
Studio, page 124. **Chronology**, page 125.

Fung + Blatt:

In the Architects' House

An interview by Paulette Singley

September 2004

Alice Fung, Michael Blatt, and I are sitting in the dining room of their house in the Mt. Washington neighborhood of northeast Los Angeles, beginning a discussion concerning the guiding principles of Fung + Blatt Architects. The house, completed in 2003, distills, however humbly, many of the themes and theoretical positions that we will be considering in the following discussion. To begin, the expressed structure of steel and concrete, as well as the clarity of interior spaces reflected in exterior volumes, clearly follows the tenets of orthodox modernism. Likewise the apertures, or openings in the walls, frame particular views that both disclose and conceal privileged moments that also might fall within the modernist practice of treating building facades as unique expressions of both interior needs as well as contextual forces. And yet, the house also betrays subtle idiosyncrasies that counter this initial reading and indicate that there is more lurking inside these walls than an idea about the free plan or a reductive kind of functionalism. The house speaks about a working idiom that shifts from conventional to stressed details, from a strict choreography of the body in space to the casual slippage of one function blurring into another -- a floor becomes a seating area, hallways become work areas, and private spaces leak into public spaces. Such shifts betray an interest in creating transcendental spaces where architecture moves us with details and forms as subtle as walls washed with indirect light or materials rendered to retain evidence of their making. Both Michael and Alice are interested in the possibility of architecture performing both overtly and covertly. To enter into the work of Fung + Blatt is to open Duchamp's door into a field of double-functioning elements that perform in multiple capacities, into a spatial milieu of the trace memories of lives lived and architecture's possible mutation over time beyond the abstract realm of pure form, and into the quotidian exigencies of dust, stains, scratches, or scuff marks that perform as significant found objects in the larger material field.

在位于洛杉矶市东北方向的华盛顿山上的艾丽丝·冯和罗斯纳·布拉特家的饭厅里，我与他们开始了关于Fung + Blatt建筑设计原则的对话。这间建成于2003年的住宅旁证了我们在以下的对话中涉及到的许多关于建筑的主题和理论性的观点。作为谈话的开始，钢筋混凝土结构以及反映在外部景观上的内部空间明晰性都明显地遵循了传统现代主义的风格。同样的，像缝隙或者墙上的开口，构成了反映或隐藏专有时刻独特的景观，这也是现代主义对于建筑表达内部需要和周边影响的独特方式。而且，该建筑也显示了精细的特性，该特性计算初次记数并在这些墙里体现了比自由设计思想或实用主义类型还要多的东西。该建筑也表现了从传统的操作到对细节的注重，从空间上的组织到一种功能的不经意的转移——地板成为坐椅，走廊变成工作区，以及私人区渗入公共区。这样的改变也显示了对创造超越性的空间的偏好，在这个空间里，建筑处处显示细节和格式，这与为显示建筑风格而使用间接光线或者材料一样的精细。迈克尔和艾丽丝都对使用那些公开或者隐藏建筑风格的可能性感兴趣。进入Fung + Blatt的作品就像是打开了一扇杜尚式的大门，进入了一个具有多重功效的双功能要素区域，进入了一个追寻旧日回忆的空间环境和超越建筑的抽象的纯形式的突变建筑，也进入灰尘、污点、擦痕等在更大的材料领域起着重要作用的区域。

Fung + Blatt 访谈

地点：Fung + Blatt住宅

被访问者：Fung + Blatt

访问者：Paulette Singley

时间：2004.9

PS: Why do you want to conduct an interview, a chorus of several voices, rather than an essay that merges your ideas into one voice?

AF: An interview makes sense for us because our work occurs from a process of constant dialogue. Such is the nature of our collaboration. At its worst, as when we first got started, our work bordered on schizophrenia (laugh). After years of honing our process, I would like to think that our work, at its best, strives to produce a tension that holds the architecture in a state of suspended balance. Our work expresses an aesthetic where the components remain distinct and play off of each other. The interview process facilitates a similar tension in the process of writing.

PS: 为什么要进行这次多种观点交融的访谈，而不是把你的想法写入一篇论文？

AF: 这次访问对我们很有意义，因为我们的工作来自不断的交流和对话的过程中的，这是我们合作的本质。最糟的情况就是，当我们刚刚开始时，我们的工作就与精神分裂症沾上边了（笑）。在经过多年的努力工作之后，我想说的是我们的工作就是要努力创造一种使建筑物处于一种暂时平衡的紧张状态。我们的工作是要表现一种美学，其中每个组成部分都要保持截然不同并相互衬托。访问也同样是这样一种类似的写作过程。

Designed and built by Michael Blatt for his father, this 350 ft² studio sits above an existing two car garage.

The double door opening above the driveway permits access for large materials and lets in western breezes and a view. Primary glazing to the North lets in ample even natural light. Three small wooden shutters to the South, control ventilation and southern light.

The city setback requirements have the second story shifted from the south to rear walls of the existing garage. Lateral forces at the front face of the garage are resisted by a braced strut which is tied to a concrete anchor.

The expressed structure, interpenetration of new and old, play with symmetry, proportioning within a major-minor module explored in this first project are themes that will find their way into later projects to come.

迈克尔·布拉特为他的父亲设计并建造了这个坐落在两个旧车库之上的350 平方英尺的画室。

车道上开着的双重门不仅可以通过大型的物件，同时还能带进微微西风，并欣赏到美丽的风景。北面的落地玻璃窗可以得到充足的自然光。南面3个小木制百叶窗调节着空气的流通和南面的阳光。

城市的退红线要求使建筑的第二层从南面移到了原有车库的后墙位置。车库正面的侧力由连接在混凝土挡土墙上的支柱所支撑。

在第一个项目中出现的这种新、旧建筑相互渗透、对称，主次有比例的结构表达方式在随后的工程中也能看到。