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Office dA

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Cutler: It's about the skin, an old idea that is cleverly done.
Jimenez: We're seduced by surface manipulation. There is a joy in the fabrication of the surfaces.

Hadid: It's a prop. The skin is like a temporary structure. It's like a house wearing an inexpensive dress. You can take it off and on, change it in time, The architect puts too much emphasis on the skin; it is disposable.

Hanganu: It's a trick, but a nice trick, to take the undulated metal and perforate it, which changes the materiality and makes it transparent.

Kennedy: I think the project is about image and iconography. I wish the detail they showed were actually crucial for making the project. It purports to be about tectonic issues and materials, and I'm not sure it really is. It's about image. My second concern is the back of the house. I would be enthusiastic about this project if it was all about skin and how it moves from the inside to the outside—a body wrap. But there's a loose arbitrary addition. This is a highly sophisticated project aesthetically. But the house itself, in terms of rooms, is completely conventional.

Architecture, April 1998 (Award Issue).

Office dA received a Progressive Architecture Award in 1998 for the Weston House. The jury's comments (reproduced above) give a fair idea of the standard reception of the work. It is typically ambivalent. The work's power is acknowledged, but not without some reservation: the jurors bestow the award but are compelled to express a concomitant disapproval or justify their choice in quasi-apologetic terms. When the skepticism is not overt, words like "sophisticated", "clever", "seduced" or "trick" hint at the architecture's deceitful charm, the critics' unwholesome indulgence.

The ambivalence is symptomatic of a pervasive attitude: an equal dissatisfaction with the drab iconoclasm of orthodox modernism and the frivolous rhetoric of Post-Modernism.

卡特勒：这是有关外壳的，一个古老概念的聪明阐释。

希门尼斯：我们完全被外表的处理迷惑了。在这外表的结构里有一种愉悦。

哈迪德：真是一次巨大的推进。外壳像一个临时结构。就像一栋房子穿了件廉价的衣服。你可以把她穿上去，脱下来。随着季节更换，建筑师在外表上花了这么多功夫了：它只是一次性的。

辛格努：这是个诡计，但是个很好的诡计，利用波形的金属，给它们打孔，改变了他们的物质属性，让他们变得透明了。

肯尼迪：我认为这个项目是关于形象和图解的，我希望他们展示的细节对于整个工程真的是至关重要的。它声称与构造问题和材料有关，但我却不大确定到底是什么，我认为这是关于形象的。我的第二点担心是房子的后面。如果这个项目完全是关于外表以及它是如何从内部转移到外部的话，我会更感兴趣。但这里有点任意的添加。从审美上看，这是一种高度复杂的工程。但房子本身却是很简单的，从房间来说，完全是传统的。

《建筑学》1998年4月号(颁奖专刊)

Office dA 1998年凭威士顿住宅荣获建筑进步奖。评委的以上评语说明了对这个作品的接受的过程。评语一般都比较含混。作品的表现力是被接受了，但却并不是无保留的：评委授了奖，但同时却不得不表达出一种否定或者说是对他们的判断带点歉疚的态度。当然，怀疑不是公开的，但诸如“复杂的”、“聪明的”、“迷惑”及“诡计”之类的用词就暗示着这一建筑虚妄的魅力以及批评家们过分的纵容。

这种矛盾的感情目前已成为一种通病：是对单调的

Office dA's projects suggests an intermediate course of action, "between language and matter," to use Graham Owen's formulation. The stock reactions to these proposals, whether in guilty approbation or reluctant condemnation, distill the tendencies of the current architectural debate and thus compel me to offer additional commentary. My aim is to define the general terms of the debate as much as clarify Office dA's particular position. If my remarks seem biased or my tone occasionally defensive it is because I was a former member of the Office dA team and my interest in the work, it's familiar past and promising future, is more than academic.

"The architect puts too much emphasis on the skin; it is disposable."

The polemics of the surface have kept two generations of critics busy since Post-Modernism's jubilant experiments in semiotics and later, through the postmodern infatuation with surface effects. Robert Venturi and Mark Wigley may have their differences but they concur in their profound appreciation of the superficial.

Theories of the surface have indeed been treated extensively and may very well be the most significant contribution to recent architectural criticism. There is no point in rehearsing here the lessons of Las Vegas and Nietzsche except to point out Office dA's own contribution to this line of research and re-open, at least momentarily, a debate which has apparently been closed, perhaps prematurely.

Judging from this jury's comments, it would seem that the proverbial pendulum of history has gone full swing and that the surface is again suspect, its legitimacy as a privileged site of architectural value is questioned. It is in short "disposable". The accusations are familiar; they have effectively served the modernist denigration of ornament with customary

反正统现代主义和后现代主义轻佻的表达同样的不满的结果。Office dA的整个项目都意味着一种行动的中间过程，用格雷姆·欧文(Graham Owen)的话说就是“介于语言和物质之间。”对这些提议的常见反应，不论是负疚的嘉许或是差强的指责，都映照出当前建筑业争论的趋势，于是我也想说说自己的意见。我的目的是试图弄清争辩的笼统概念，并且澄清一下Office dA的特定立场。如果我的话看上去有任何偏好，或是我的语调偶尔带有辩护性的话，那是因为我也曾是Office dA的一员，我写这篇文章的兴趣在于对以往的回忆及未来的憧憬，而并非学术性的。

“建筑师在外表上花了这么多功夫了：它只是一次性的。”

自后现代主义在符号学中的实验及随后对外表效果的醉心追求以来，对于建筑表面的争论已经让两代批评家忙得够呛了。罗伯特·文丘里(Robert Venturi)和马克·威格利(Mark Wigley)可能各有主张，但在深刻挖掘外部审美方面它们是一致的。

表皮理论历经广泛的研究，实际上很可能是近来建筑评论最重要的贡献。没有必要在此重复拉斯韦加斯和尼其柯两地的例子就可以证明Office dA对于这方面的研究的贡献，并且再次掀起一场可能是过早结束了的争论。

从评委的评语来看，似乎众所周知的历史摇锤完全偏到了一边，而外表也就再次受到质疑，它作为建筑价值上特别恩典的地位受到了挑战，成了“一次性的”。这些指责听起来很熟，人们在批评现代主义用惯例来贬低时尚、附属和女性的装饰时用的也是它们。明白了吗？我们现在要对付的不正是文化健忘症，抑或是羽翼丰满的现代主义的反冲？

references to fashion, to the accessory and the feminine. Déjà vu? Are we dealing here with some curious cultural amnesia or perhaps a full-fledged modernist backlash?

Populist investments in surface may simply have been too vulgar and the post-structuralist kind too arcane to merit serious and lasting attention. Granted, the mere existence of the Piazza d'Italia is reason enough to justify the moratorium on “façade.” But what about Herzog and deMeuron? They have built an entire career on ingenious and skillful surface treatments, they seldom fail to seduce traditionalists and avant-gardist alike and have yet to exhaust their creative potential in reinventing the elevation.

And what ever happened to the feminist/post-structuralist critique of the ornament. Already forgotten or never heard in the first place? Wigley recently demonstrated how white paint, the most immaterial of building revetments, was indispensable to the project of modern architecture. He may argue how whiteness, while representing the erasure of ornament, still functioned as a necessary ornamental substitute, but none of this will keep the Zaha Hadids from dismissing a whole building envelope as a “disposable” accessory.

Hadid's disdain for accessory cladding is all the more intriguing when provoked by a renovation project such as Office dA's Weston house: a project which by definition consists in supplementing an existing structure with new features, a design that is ostensibly most successful in integrating the new features into the existing framework. In fact, the consistency and coherence of the reclad house is such that an unsuspecting viewer would be hard pressed to ever distinguish the skeletal ghost of the original. The project in question is a renovation and addition to a suburban house in Weston, Massachusetts, a wood-frame building from the 1950's which conformed to conventional typology, in both matters of construction and iconography. The new design calls for a strategic redistribution of the room layout and circulation with intent on maximizing the programmatic potentials of the building with minimal alterations to the structural frame. A

民粹主义者在表皮上所下的功夫可能过于粗俗，而后结构主义之类又太神秘，难以得到严肃持久地关注。大家都承认，意大利比萨斜塔的存在就足以证明“正面”的迟延。那么赫尔佐格(Herzog)和德·梅隆(de Meuron)又怎样？他们整个的事业都建立在创造性、技巧性地处理外表上了，但他们却一直同时吸引着传统主义者和先锋派，至今还在为这一领域的不断创新倾注心力。

女权主义或是后结构主义对装饰物的批评后来怎么样了，是否还有人记得，或是根本就没听说过？威格利最近向人们证明了石灰这种最普通的材料在现代建筑中却是多么的不可或缺。他可能认为虽然白色意味着摒弃浮华，却仍然是一种必要的装饰替代品。但这些都不能阻止扎哈·哈迪德(Zaha Hadid)把整个建筑外壳消解为一个“一次性的”附属品。

哈迪德对附属品外壳的轻视使Office dA的威士顿住宅这个改建项目迸发出魅力：这是一个准确地说包含原有结构及其扩充结构的项目，其设计上的成功之处显然在于将新的特色融入到了原有框架中了。实际上，外层装修的一致性和连贯性是如此之好，以至于一个不知情的人很难辨别出原建筑的骨架身影。

我们讨论的建筑是对马萨诸塞州威士顿市一栋郊区住宅的翻新和扩建，这是一个20世纪50年代的木结构建筑，不论是在构造上还是形态上都很符合传统的类型学。新的设计需要对房间的布局 and 交通大规模调整，以期用尽量小的结构性改造获取最大的潜在实用空间。车库，同时可作为花房，是个重要的新特色。他的玻璃墙面和“房子本身垂落的金属形态”非常协调，组合成一种对照的效果。这个车库还更进一步地整合了建筑的平面形态：这个透明的几何体延伸到房子当中，成为中央大厅，而垂直交通也就成了一个可透视的流畅序列。但这个翻新的添

garage, which also functions as greenhouse, is an important new feature. Its glass-clad facets are coordinated with the "draped metal forms of the house itself," in a composition of contrasting effects. The new garage is furthermore integrated planimetrically: its crystalline geometry extends into the house to reorganize the central hall and the vertical circulation into a smooth sequence of perspectival effects. But the piece de resistance in this renovation is a new envelope, which transforms the external appearance of the house as much as the nature and quality of the living spaces within.

Short of total demolition and reconstruction any renovation project has to deal, more or less self-consciously with its accessory nature, with the fact that it is an add-on to an autonomous building. In the Weston House, no external traces are left of the old structure and no discernable seams lay bare the devices of the architectural "makeover". There are no attempts to represent the former autonomy (structural and formal) of the building, say by orchestrating a dialogue between old and new components. The original structure may still be supporting the roof, but it is totally masked—and subsumed—by the new features.

And this is precisely why the design is an offense to modernist orthodoxy: because it allows the supplement to overwhelm the structure and make reality a function of appearance. Far from being disposable, the new cladding represents the very essence of this house. Office dA may have designed only a "dress," to use the jury's term, but this dress substantiates the clothed body; there is no body, no architecture independent of the dress.

To invest so much in the superficial accessory, to give it a structural role in defining architectural character and identity, to therefore suggest that architecture is, in a major way, a function of cladding is typical of Office dA's work but also

加部件是个新的外壳，它不仅改变了建筑的外表，同样调整了内部生活空间的性质与品质。

由于不能整体的破坏和重建，任何一个翻修工程或多或少地都要面对附加物的属性问题，就是在一个独立的建筑上添加他物的问题。在Weston House的项目中，旧房子的外部特征全部被掩盖了，也看不到一处建筑“翻新”的痕迹。设计者根本就没打算表现原有建筑的独立性（不论是结构的还是形式的），比如说让新建筑和旧建筑对话之类的。原有结构仍然支撑着屋顶，但已被新建筑完全地遮盖——包围起来了。

这正是让正统的现代主义感到恼火的地方：因为它让增添物超越了结构，让本体变成了外观的一个功能。新的覆盖物代表的是这个建筑的本质，决不是“一次性的”。用评委的话说就是，Office dA可能只设计了件“外衣”，但这件外衣代替了穿外衣的身体：身体不存在了，外衣之外别无建筑。

在表层附属物上下如此大的功夫，把它变成定义建筑物特色和身份的主体角色，最终认定在很大程度上，建筑物就是外部表层的一个功能，这就是Office dA作品的典型特征，同时也是许多后现代主义实践的特点。Office dA作品中的一个鲜明因素是把外表当作建筑领域内的首要方面来对待：建筑物只是外壳的功能。在这个问题上，Office dA更符合高弗雷·森帕尔(Gottfried Semper)的理论，而不是文丘里的。装饰性的表面作为符号的或是语言的外表，不是被应用于现有的墙上，而是被理解，设计成空间构成元素，是表达建筑学和文化意义的一种途径。正如威格利所说：“没有装饰就

characteristic of a wide range of postmodern practices. The distinguishing factor in Office dA's work is the investigation of the surface as a primary field of construction: building as a function of cladding. In this capacity, Office dA is more in tune with Gottfried Semper's theories than Venturi's. The ornamental surface is not applied to a pre-existing solid wall as a symbolic or linguistic veneer. It is understood and designed as a constitutive spatial element as much as a vehicle to architectural and cultural signification. As Wigley would put it, "there is no building without decoration. It is decoration that builds."

"It purports to be about tectonic issues and materials, and I'm not sure it really is. It's about image."

"Tectonics" is one of those catch-all terms which can evoke a wide range of ideas and align with different, if not contradictory ideologies. Perhaps because of this resilient ambiguity and a convoluted—if not confusing—genealogy in architectural theory, "tectonics" can be now found at the core of a building mythology that is keen on anchoring architectural value in the "pure presence" of building matter.

Largely in reaction to the structuralist/post-structuralist infatuation with the free-floating signifier and the indeterminacy of meaning, the cult of architectural authenticity undermines "representation" in the pursuit of some onto-mystico-metaphysical presence or "presentation." Its rhetoric is fueled by Heideggerian clichés which architects have found particularly resonant in their allegorical reference to building and dwelling. What results is an iconoclastic brand of architectural criticism which persists on building a whole theoretical edifice on the precarious distinction between what is apparent and what is real—among other binary oppositions which phenomenology, ironically, had set to undermine.

没有建筑，装饰就是建筑。”

“它声称建构问题和材料有关，但我却不大确定到底是什么，我认为这是关于形象的。”

“建构”是个引人注目的词，它能让人联系起一系列不同的甚至是矛盾的观念。可能是因为这种充满弹性的模糊和令人费解的甚至是困惑的建筑学理论上的系谱，“建构”现在是建筑神话的核心，人们正热衷于把建筑的价值和建筑本身的“纯粹存在”联系起来。

主要受到结构主义者与后结构主义者所醉心的能指的滑动和意义的不确定性理论影响，建筑学专家们则迷恋于挖掘追求神秘的形而上之上的存在或“表现”的“表达法”。这一言辞来源于海德格尔主义的陈词滥调，建筑师们往往在他们隐喻式地谈论建筑物和居所时能产生特别的共鸣。结果带来建筑批评界偶像破坏的潮流，这些批评家们坚持要在难以区分的诸如什么是表象什么是真实及其他的二元对立基础上建立的整个理论大厦，而有讽刺意味的是，现象学已经开始对这些二元对立进行破坏了。

根据专家们的教诲，相对材料和构成来讲，影像学的、语言学的和修辞的问题都是次要的，甚至是不合逻辑的。因而当前的各种言论都太仓促地将“形象”和“建构”对立起来了，就仿佛它们的相互否定是不言而喻的。

而Office dA作品中最生动的主题就是修辞和构造的交替。同样地，细节正是将实际和可见的部分别出心裁地结合起来，把材料和建筑方法推向前所未有的高峰的领域。

比如“制造偶然”这个装置是受纽约现代艺术博物馆委托设计的，要安置在一个有关“建构”的展览上。在

According to the gospel of authenticity, issues of iconography, of language and rhetoric are secondary—if not inconsequential—to essential matters of materiality and fabrication. Hence, the current profusion of statements which all too readily contrast “image” and “tectonics,” as if their mutual antipathy is a self-evident truth.

Yet, one of the most productive themes in Office dA's work is the intersection of rhetoric and fabrication. Consistently, the detail is the field where the actual and the visible are reinvented in unexpected alliances which push both the material and method of construction to unprecedented limits.

Consider for instance “Fabricating Coincidences.” This installation was commissioned by the MoMA for an exhibition showcasing issues of fabrication. It was constructed—with indispensable assistance from CAD/CAM technology—from sheets of steel that were creased, pleated and folded into an elaborate sculptural form. The detail here speaks eloquently of the method of construction. Like a genetic code, it encapsulates the artifact's morphological structure and demonstrates the process of its realization. “Tell tale details” of the sort are sanctioned by “tectonicism,” never mind the fact that the overall image of the artifact hyperbolizes the process of fabrication in a quasi-rococo composition of pleated facets that puts Issey Myaki to shame. Things get a bit thorny when the anamorphic feature of the piece is considered, when an optical agenda displaces the work to the “suspect” realm of the image.

Viewed from a designated station across the MoMA's sculpture garden, the installation momentarily collapses into a flat plane. This singular optical event is an integral component of the piece and in many ways a generative factor in the design. The geometry and “tectonics” of the artifact were elaborated in the anticipation of this visual illusion which simultaneously contradict and reinforce the material and constructional principle of the detail. Here, image, geometry, material and fabrication process are coordinated into a tense hybrid of tactile and optical effects. Does the optical rhetoric

CAD/CAM的大力协助下，它把几块钢板弄皱，打褶最终折叠成一个精致的雕刻形象。这一细节在此充分展示了建筑方法。就像基因密码一样，它压缩了这一人工制品的形态结构，并展示了整个实现过程。这种“明示故事细节”的做法是被“建构主义”所禁止的，哪怕这种人工制品夸张的表现了整个制造过程，而且其折叠式的准洛可可构成风格的整体形象让三宅一生(Issey Myaki)也感到无地自容。如果加上这个作品的变形特征以及在光线变化作用下，整个作品会变成形象上可疑的领域的这两点，事情就变得更棘手了。

从纽约现代艺术博物馆的雕塑公园某一特定的视点看过去，这个装置会坍塌成一个平滑的面，这一起一落的光学现象是作品的内在构成，无论如何都是设计上创造性的因素。作品的几何形体和构造都是在对视觉错觉的期待中得到了精心阐述，这一错觉在材料和细节上的建筑原则既对比又补充。在此，形象、几何图形、材料和制造过程都统一在一个触觉和光学效果紧密结合的混合物当中。那么这个作品的光学修辞——被认为是构成的——及其对“平坦”的非物质化处理是否与它的所谓的“构造”的稳定性相符合呢？或者，反过来说，这一特别的构造品质来源于事实与错觉之间，来源于再现和被再现之间，来源于形象和物质结构之间的人为张力。

另一个因素将把这个问题弄得更复杂：钢质立面硬度并非完全仰仗于折叠，一根隐藏着的常规横梁作为折叠式楼梯的梁托保证了额外的支持和硬度。设计师可不想让你看出来，他们用一种看不见的诡计将你引入折叠这种“建构的”错觉当中。他们依赖的是视觉而不是细节的实际表现。重要的是它们看上去是什么而不是它们实际是起什么作用的。这种骗术肯定是让建构主义者感到厌恶的，尽管任何一个有经验的业内人士都看得出来它实际上是怎么回事：仅仅是个商业上的把戏而已。热尔曼·苏夫

of the piece—which proves to be constitutive—and its dematerialized representation of “flatness” compromise the soundness of its so-called “tectonics”? Or, on the contrary, does the particular tectonic quality of the piece emerge from the contrived tension between fact and illusion, between what is represented and what is presented, between the image and the material structure.

Another fact will complicate this picture even more: The rigidity of the steel facets is not entirely due to the fold; a hidden conventional beam acting as a template for the folded stairs provides additional support and stiffness. The architects want you to believe otherwise, they draw you into the “tectonic” illusion of the fold with an invisible trick. They count on the visual rather than actual performance of the detail. What is important is what things look like they are doing and not what they are actually doing. This sham is bound to put off the tectonicists although any experienced practitioner will recognize it for what it really is: a mere trick of the trade. Germain Soufflot had much use for it in Saite- Geneviève—one of the first self-consciously modern monuments where issues of tectonics were paramount. Hidden arches and elaborate steel reinforcement here assisted, covertly, in demonstrating the tectonic verity of the free-standing column and the simple rectilinear beam, the constitutive elements of Soufflot’s Gothic-inspired architecture. The building is most valued as a quintessential illustration of Rationalist structural principles; never mind that despite its copious provision of stealth supports the building would have long collapsed without the battery of additional tricks still being applied to this day. And speaking of the Gothic, what would the “tectonicist” make of the flying buttresses? They are ostensibly designed to sustain a structural illusion within the nave, an image of lightness and effortlessness that is contradictory to their prodigious display of structural gymnastics outside. Epitome of tectonic expression or shameless visual deception?

洛(Germain Soufflot)在Saite-Genevieve设计中就大用特用了这种手段——自觉的现代建构的里程碑之一，其中构造性的问题成为首要问题。隐蔽的拱门和复杂的钢梁暗中帮衬着自由立柱，简洁的横梁和苏夫洛其他受哥特式建筑影响的构件来证明其构造上的真实性。这个建筑最有价值的地方被认为是其对理性主义结构原则的精妙阐释，从没提到有这么多的隐形支撑，但倘若没有那一系列一直用到今天的额外窍门的话，这座建筑早就倒了。说到哥特式建筑，不知道“建构主义者”拿什么来制造飞拱？它们显然被设计成从中心来支撑的结构假象，一种轻盈的、毫不费力的形象，与它们在外部的巨大结构完全矛盾。这到底是构造表达的集中体现还是无耻的视觉欺骗？考虑到这种可能，欧文·帕洛夫斯基(Erwin Panofsky)建议说石头拱顶不需要额外的支撑，飞拱只是一种修辞而不是力学问题。飞拱——维奥莱·勒杜(Violet Leduc)如此珍爱的飞拱会欺骗我们，让我们以为它在玩结构的把戏。双重错觉：加倍的异端邪说？

更为清楚的是：形象和建构决不是对立的，Office dA探讨了他们的兼容性。Office dA有一大堆形象的光学逻辑渗透到建筑学触觉的原则当中去的例子。这可能是这家公司对建筑学所作的最大贡献了。威士顿住宅的幕墙因而就表达并解释了这栋建筑的魅力。又比如“Casa La Roca”的花园墙：花哨的波浪形的砖墙设计成一堵薄薄的结构完整的自由墙，看上去又脆弱又不稳固。就像是结构材料和视觉效果的矛盾还不够邪乎似的，幕墙整个看上去还平添了一种抽象的准超现实主义的色彩。

“从审美上看，这是一种高度复杂的工程。但房子本身却是很简单的，从房间来说，完全是

Consider the possibility, suggested by Erwin Panofsky, that the stone vaults did not actually require additional bracing, that the flying buttress was a matter of rhetoric rather than statics. The flying buttress—so dear to a Violet Leduc—would be tricking us into thinking that it is performing a structural trick. Twofold illusion; double heresy?

This much is clear: image and tectonics are far from enemies and Office dA capitalizes on their complicity. Instances where the optical logic of the image permeates the haptic principles of construction are indeed a staple of Office dA; they are perhaps the firm’s most consistent and original contribution to the poetics of building. The curtain-wall of the Weston House performs accordingly and accounts for much of the building’s appeal. Consider also the garden wall of “Casa La Roca”: the undulating filigree of bricks is designed to provide a thin free-standing wall with structural integrity but the visual impression is one of fragility and dramatic instability. And as if the contradiction between structural material and visual effect was not enough of a heresy, the overall image of a drawn curtain adds quasi-Surrealist touch of dematerialization.

“This is a highly sophisticated project aesthetically. But the house itself, in terms of rooms, is completely conventional.”

Most of Office dA’s buildings have conventional plans. They are conventional in their predominantly orthogonal geometry and in their conformity to established types. This is evidently the case in renovation/appropriation projects where the architects had to operate within pre-existing frameworks but also true of new structures where ostensibly benign plans seldom reproduce the flagrant inventiveness of the elevations.

There is no accident in Office dA’s interest in transforming

传统的。”

Office dA设计的大多数建筑都有着传统规划。它们的传统在于明显的正交几何图系列和对已有类型的迁就。这在翻新/扩建项目中就更明显了，建筑师只能在已有的框架内行事；但在一些新建结构中也是如此，因为这些表面上良好的规划中很少能复制有较大改进的新颖结构。

Office dA的兴趣绝不在于改造现有结构：他们要求建筑师完全地依赖剖面的和立面的规划，把它当作实现并超越规划的实用可能性的手段。多信仰教堂就是一个例子：包装的策略把一个没有窗户的房间变成了一个超凡脱俗的光感空间：完全的出人意料，决非常规的提升：一切都还只在原先那个四四方方的房间里发生的。为Murr Tower的设计展现了对一块巨型石头的模拟行动，这一次只有外部包装，没对设计作任何改动。

迈阿密的天桥项目也是Office dA式操作的一个实例：这次改造仅仅重做了一个功能性的装置，把它放在公共空间，让整个地区洋溢着令人幸福的复兴潜力。这个设计再次将一个尺度完全地覆盖了原有结构，而未对原有的平面和功能作任何变更。它引人注目的创新混合结构最为雄辩地说出了这次改造的转换力量。

因此，在威士顿住宅包装策略后面的设计抱负就是：“在波状的金属像皮盖一样包住现有房屋的同时，也期望着对房屋的观念、感觉和空间作一次重新表达。”当Office dA不用在现有结构上作“修补”工作时，这一趋势就表现在“一往直前”的平面配置和用常规的框架制造出非凡的景象上。这一设计是战术性的：“预制”的计划体现了日常建筑中传统和实用的方面，这些方面正受到非正统的垂直平面的挑战。平面期待和局部创新之间的矛盾催生了高度陌生的空间体验，包容并超越了那个平

existing structures: they allow the architects to rely exclusively on sectional and elevational strategies as a means to complement and transcend the pragmatic contingencies of the plan. The Inter-Faith Chapel is a case in point: the cladding strategy transforms a standard windowless room that is accessed from an institutional corridor into an otherworldly luminescent space: totally unexpected and far from conventional in elevation; still your run-of-mill rectangular room in plan. The design for the Murr Tower performs analogous operations on a concrete monolith, this time with exterior cladding and virtually no alterations to the plan.

The Miami Overpass project also exemplifies Office dA mode of operation: the elevations reinvent a merely functional piece of equipment into a public space which present a convincing potential for the revitalization of a whole district. Once again, the design strategy overlays a whole new dimension to the structure without ever disturbing its planimetric and functional logic. Barely recognizable in its reinvented section, the new hybrid structure speaks, perhaps most eloquently, of the transformative—and redemptive—power of the elevation.

Hence the design ambition behind the cladding strategy of the Weston House: “while the corrugated metal is wrapped around the existing house as a thin drape, it is also called on to re-formulate the idea, perception and space of the house.” But in situations where Office dA is not presented with existing structures for its “redemptive” process, the tendency is to rely on types or “straight-forward” planimetric configurations to set up conventional frameworks for highly unusual phenomena. The device is tactical: the “ready-made” plan embodies the conventional and pragmatic aspects of building-for-everyday-life that are challenged by the unorthodox vertical plane. The tension between planimetric expectations and sectional inventions yields a highly defamiliarized spatial experience, which accommodates and exceeds the commonplace.

What I have described is a general tendency and certainly not a

庸的建筑。

我所描述的只是个大致的趋势，绝非是office dA作品中的常数。有时候，这种变形的压力会在一个项目中，以另一种冲突形式表达出来。例如，Suchart别墅面临一个标准的形态上的抽象，是“让外形渗透甚至偶尔要颠覆结构”的象征性比喻。不变的是这个设计的变形结构：一个能满足居住的各方面需要的传统平台并为他们设计可提供弹性调整的方案。

Office dA的设计策略中有一个实用的逻辑和一个隐含的政治策略值得一提：实用主义在大多数的家庭项目中十分明显，为个性化的居住改进了传统的房间布局，这类设计的“形式上的弱化”让房子得以适应标准的家具，也最迎合个性化的生活方式和装饰的癖好。从政治上来讲，完全可以谈谈当前CAD/CAM技术让“整体设计”成为一种极具经济竞争力的选择，Office dA坚持类型下的独特性是一种观念上的作用，更是实用性的体现。

PS：“适宜”问题？

一个同事跟我谈到了最近在一个著名建筑大奖赛中作评委的经历。当他走进一座评奖候选名单上的大厦时，被管理员拦住不让进，因为他穿的鞋不对。这自然让他想起了阿道夫·路斯(Adolf Loos)对于Jugendstile——那个著名寓言的滑稽模仿。然而，在我们这个例子中，鞋子是安全方面的失职而不是设计样式上的。显然，大厦内带有坡度的地面是设计来展示这个重叠空间的美学和实用价值的，结果却只被证明为增加了滑倒的危险。在无辜的客人出现几次意外之后，保险公司规定赔偿的前提是强制使用橡胶底的鞋子。在被迫将美观的英国鞋换成为客人准备的阿迪达斯运动鞋之后，这个评委当然很难赞成——先锋建筑的固执追求的观念跳跃，这种翘曲的地

constant in Office dA's work. There are instances where the transformative tension is played out differently, among other conflicting features of the project. For instance, the Suchart House confronts typological abstraction with symbolic figuration "by allowing the figure to infiltrate and occasionally subvert the frame." What is consistent is the transformative structure of the design: a conventional platform accommodates for the mundane aspects of dwelling and provides a springboard for their transfiguration in design.

There is a pragmatic logic—and an implicit political agenda—in Office dA's design strategy which merits some attention. The pragmatism is most evident in domestic programs where conventional room layouts are streamlined for customization through inhabitation. The "weak form" of the generic plan can accommodate standard furnishings and is most amenable to individuated lifestyles and decorative whims. Of the political, suffice it now to mention that when CAD/CAM technology makes "total design" an economically competitive option, Office dA's insistence on setting the particular within the generic is a function of ideology as much as of practicality.

PS: a matter of "convenience"?

A colleague related to me an incident he recently had while serving on a jury for a prestigious architectural award. About to enter one of the buildings that was short-listed for the first prize, he was stopped by an attendant who denied him access because of his shoes. This evidently brings to mind Adolf Loos' parody of Jugendstil. In the case at hand, however, the shoes were delinquent in matters of security rather than style. Apparently, the ramping floors of the building which are designed to demonstrate the aesthetic and programmatic virtues of folded space have proven to be treacherously slippery. After several mishaps with unsuspecting visitors, The

面的优点和建筑师解放空间的理论——或者这是对资本流动的批评？这只让评委感到了失望。

Weston住宅或Office dA的任何其他作品在理性上和物质上都没有这样的问题，没有对锥子似的高跟鞋的禁止，也没有观念终结的解构声明。Weston住宅可能是“审美上的高度复杂工程”，但它仍然是个房子。显然，这不是一个“彻底传统”的房子，因为建筑师知道在什么地方应该技术地、机智地来遵守建筑物和住所的某些标准的同时，还要尽可能地挖掘创造的机会，这还不算是把专横的（在经济，实用和感觉方面）要求强加在客户身上。外形和技术上的独创性实证如拐角的处理毫无疑问不是传统的，但它不会让宜家的家具不能适应这个生活空间。

Office dA的策略在Casa La Roca中表现得很明显：创新最为激进的地方就是雕塑花园墙，它延展了建筑的主体。当建筑物在实际意义和象征意义上都从相对世俗的家庭职责中释放出来时，它就能承担更多的审美意向，这才是艺术追求中恰当的境界。

所以当莫尼卡·庞塞·德·利昂和纳德·特拉尼应邀为纽约现代艺术博物馆设计一个装置——一个真正的艺术品时，他们一点也不担心自己理论上和形式上的缺乏。即便是橡胶底的鞋子也不能保证去展览馆的人不被像剃刀一样锋利的边缘和诡异的欺骗眼睛的艺术所伤害，有什么理由要求他们面对这些奇怪的楼梯逞匹夫之勇呢？

“convenience”这个词并不能翻译成礼仪，它充满了对无聊的古老王朝宫廷礼仪的乏味的暗示，可

insurance company dictated the mandatory use of rubber-soled shoes within the premises. The building evidently did not fare well with the juror who, after exchanging his fine English shoes for the courtesy-to-visitors-Adidas, was ill-disposed for the leap of faith that avant-garde architecture so stubbornly demands. The virtues of the warped field and the architect's theories of emancipatory space—or was it the critique of capitalist flows?—left him cold.

Clearly no such challenges, intellectual or physical, are posed by the Weston House—or any other house by Office dA for that matter. No ban on Stiletto-heeled pumps; no claims for the deconstruction of ideological closure. The Weston House may be “a highly sophisticated project aesthetically,” but it is still a house. Obviously, this is not a “completely conventional” house because the architects, while knowing where to tactically—and tactfully—conform to certain norms of building and inhabitation, also exploit the many opportunities for invention which do not impose tyrannical demands (financial, practical or experiential) on the users. The demonstration of formal and technological ingenuity is unmistakable and far from conventional, say in the corner treatment, but that will not keep the living spaces from accommodating to IKEA furniture.

Office dA's tactics are clearly demonstrated in Casa La Roca: invention is most radical in the sculptural garden wall extending from the main body of the house. When architecture is here released, physically and symbolically, from its more mundane domestic duties, it can assume more aesthetically ambitious aims, ones that are rightfully held within the reach of art.

So when Mònica Ponce de León and Nader Tehrani are commissioned an installation for an exhibition at the MoMA—a bona-fide work of art—they are not shy of theoretical and

能早已过时了。然而，经过某些调整后，它可能完全可以用来描述Office dA作品中巧妙的设计调节战略，独创性的中庸之道，文化和材料环境的最终适应之道。

在Office dA的作品里，尤其在前卫实践中，我们只能用“品味”其作品的方式来替代给予他们一个价值判断标准。Office dA的作品雄辩地说明了对于“适宜”的精确感受，可以如何启迪智慧，刺激建筑上的创新。

formal exuberance. And even rubber soles will not protect the museum-goers from razor-sharp edges and treacherous trompe-l'oeil should they foolishly brave their bizarre stairs.

The term “convenience,” inadequately translated as decorum, comes loaded with wearisome allusions to stuffy Ancien-Regime codes of propriety and may be hopelessly antiquated. Yet, with some measure of adaptation, it may very well be suited to describe Office dA's ability to tactically calibrate the tone and intensity of their designs, to moderate their ingenuity, to suit particular cultural and material circumstances.

This ostensibly rudimentary faculty, which requires some measure of judgement—and a great deal of “taste”—currently seems to be blunted, especially in avant-garde practices. Office dA's work eloquently demonstrates how a keener sense of “convenience” can do much to sharpen the wit and poignancy of architectural invention.

Tongxian Art Beijing, China, 2001 to Present

Total square footage: 15,000 sq. ft. Project, Design: Mónica Ponce de León, Nader Tehrani; Project coordinators: Jeff Asanza, Timothy Clark; Design team: Hansy Luz Better, Christine Mueller, Chris Orsega, Tali Buchler, Abeer Seikaly, Chris Arner, Albert Garcia, Kristen Giannattasio, Achille Rossini, Hamad Al-Sultan, Hadijanto JoJo

Located 30 miles from Beijing, in an unsuspecting village that seems more like a rural out-back, lies an artist community that is thriving in the international arena—its population of over 200 Chinese artists being represented by major galleries in the United States, France, and Germany—among other places. While having achieved a critical notoriety at an international scale, the community still lacks any public institution or space that may act as a local magnet for interaction, a place for the presentation of art, or as a setting for receptions and openings. As a result, a

consortium of artists, critics and agents—the clients—that have joined forces to acquire a property and put together a program for Tongxian art and arts complex that will act as base for a visiting international audience. The arts center is to accommodate a gallery, studio spaces, housing for visiting artists, as well as administrative spaces. A multi-phase project, the completed Phase 1 consists of a gatehouse with housing and studio space for artists in residence. Phase 2 will house the public spaces and infrastructural needs of the institution.

