



Hodggetts + Fung

Report/2005

图书在版编目(CIP)数据

霍德盖茨+冯/蓝青主编, 美国亚洲艺术与设计协作联盟(AADCU).

北京: 中国建筑工业出版社, 2005

(美国当代著名建筑设计师工作室报告)

ISBN 7-112-07523-8

I.霍... II.蓝... III.建筑设计-作品集-美国-现代 IV.TU206

中国版本图书馆CIP数据核字(2005)第080878号

责任编辑: 张建 黄居正

美国当代著名建筑设计师工作室报告

霍德盖茨+冯

美国亚洲艺术与设计协作联盟(AADCU)

蓝青 主编

*

中国建筑工业出版社 出版、发行(北京西郊百万庄)

新华书店经销

北京华联印刷有限公司印刷

*

开本: 880×1230毫米 1/12 印张: 13

2005年8月第一版 2005年8月第一次印刷

定价: 128.00元

ISBN 7-112-07523-8

(13477)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)

本社网址: <http://www.china-abp.com.cn>

网上书店: <http://www.china-building.com.cn>

霍德盖茨+冯
Report / 2005

Acknowledgements

This publication has been made possible with the help and cooperation of many individuals and institutions. Grateful acknowledgement is made to Hodgetts+Fung, for its inspiring work and for its kind support in the preparation of this book on Hodgetts+Fung for the AADCU Book Series of Contemporary Architects Studio Report In The United States.

Photo Credits:

All photographs are by Hodgetts+Fung unless otherwise noted below.

Tom Bonner: 54, 55; Benny Chan: 114; Sally Painter: 60 (lower), 62 (center), 64 (center, right); Marvin Rand: 89, 93 (upper), 94 (left), 95, 103 (lower right), 105, 106-107; Alex Vertikoff: 35 (center), 36.

©Hodgetts + Fung

©All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by means, electronic, mechanical, photocopying, recording or otherwise, without the permission of AADCU.

Office of Publications:

United Asia Art & Design Cooperation
www.aadcu.org
info@aadcu.org

Project Director:

Bruce Q. Lan

Coordinator:

Robin Luo

Edited and published by:

Beijing Office, United Asia Art & Design Cooperation
bj-info@aadcu.org

China Architecture & Building Press

www.china-abp.com.cn

In collaboration with:

Hodgetts+Fung
www.hplusf.com

d-Lab & International Architecture Research

School of Architecture, Central Academy of Fine Arts

Curator/Editor in Chief:

Bruce Q. Lan

Translation:

Keren He, Yufang Zhou

Book Design:

Hodgetts+Fung
Design studio/AADCU

ISBN: 7-112-07523-8

©本书所有内容均由原著作权人授权美国亚洲艺术与设计协作联盟编辑出版，并仅限于本丛书使用。任何个人和团体不得以任何形式翻录。

出版事务处:

亚洲艺术与设计协作联盟 / 美国
www.aadcu.org
info@aadcu.org

编辑与出版:

亚洲艺术与设计协作联盟 / 美国
bj-info@aadcu.org

中国建筑工业出版社 / 北京

www.china-abp.com.cn

协同编辑:

霍德盖茨+冯
www.hplusf.com

国际建筑研究与设计中心 / 美国

中央美术学院建筑学院 / 北京

主编:

蓝青

协调人:

洛宾·罗, 斯坦福大学

翻译:

何可人, 周宇舫

书籍设计:

Hodgetts+Fung
Design studio/AADCU

Hodgetts + Fung

目录

6	迷惑与目眩:霍德盖茨+冯关于场所的即兴演奏 科特·W·福斯特	
12	身处其中的艺术	
18	道威尔图书馆,加利福尼亚大学	1991~1992
26	ZKT太阳能展览	1994~1995
	肌理	
34	穆林雕塑工作室,西方学院	1994~1997
38	查尔斯和雷·埃姆斯的世界展览	1994~2000
44	帕尔巴之城	1995
52	美国电影礼堂,埃及剧院	1995~1999
60	微软馆	1996
64	微软馆	1997
68	ZKT波状能展览	1997~1998
72	环球体验	1997~1999
	山野学校	
78	布鲁克林公园露天剧场	1999~2000
82	好莱坞碗形剧场	1999~2004
88	辛克莱馆,艺术中心设计学院	2000~2001
96	世界储备和贷款银行	2000~2002
100	萨尔玛图书馆	2000~2003
	细部	
110	虚拟住宅	2001~2007
114	海德公园图书馆	2001~2004
120	坦佩视觉与表演艺术中心	2002
126	加利福尼亚捐赠协会	2002
	生态世界	
132	国会图书馆/艾拉·格什温画廊,沃尔特·迪斯尼音乐厅	2002~2003
136	加维亚公园	2003
142	东京山野学校	2003~2007
148	建筑师小传	
150	主要参考书目	
152	精选项目	
153	精选奖项	
155	致谢	

Contents

6	Bedeviled and Bedazzled: Hodgetts+Fung's Improvisations on Locations Kurt W. Forster	
12	The Art of Being There	
18	Towell Library, University of California	1991-1992
26	ZKT Sun Power	1994-1995
	<i>Textures</i>	
34	Mullin Sculpture Studio, Occidental College	1994-1997
38	The World of Charles and Ray Eames	1994-2000
44	La Città Pulpa	1995
52	American Cinematheque at the Egyptian Theatre	1995-1999
60	Microsoft Pavilion	1996
64	Microsoft Pavilion	1997
68	ZKT Wave Power	1997-1998
72	Universal Experience	1997-1999
	<i>Yamano Gakuen</i>	
78	Brooklyn Park Amphitheatre, Minnesota Orchestral Association	1999-2000
82	The Hollywood Bowl	1999-2004
88	Sinclair Pavilion, Art Center College of Design	2000-2001
96	World Savings and Loan	2000-2002
100	Sylmar Library	2000-2003
	<i>Details</i>	
110	Virtual House	2001-2007
114	Hyde Park Library	2001-2004
120	Tempe Visual and Performing Arts Center	2002
126	The California Endowment	2002
	<i>World of Ecology</i>	
132	The Library of Congress/Ira Gershwin Gallery at Walt Disney Concert Hall	2002-2003
136	Parque de La Gavia	2003
142	Yamano Gakuen	2003-2007
148	Biographies	
150	Selected Bibliography	
152	Selected Projects	
153	Selected Awards	
155	Acknowledgements	

Bedeviled and Bedazzled: Hodgetts+Fung's Improvisations on Locations

Popular wisdom has God and the Devil contend one another over the details. What resides in the junctures is what holds the parts together. The joints, hinges, and edges of those parts are as precarious as the substance of the soul. If anything breaks (and hearts also do...), it is likely that the soul will fall apart too, since things with a soul break as easily as those that have none. But when they do go to pieces something of greater moment seems to crack.

What has been made instead of grown is almost always fitted together from parts. Joining makes an artifact. Even nanotechnology shuffles the particles of matter itself into new configurations. Buildings are such artifacts, locking together many parts and reaching such dimensions as the frame of our existence demands. Buildings can (and do) vary greatly: some are as small as doll houses, others as large, even gigantic, as aircraft hangars, factories, and bridges. Size matters, for the larger a building is, the more we need to shrink it in our imagination if we want to understand how it is made and how it works.

But size alone yields a poor measure, because modestly-scaled buildings can be so intricate as to defy one's imagination, while huge ones may be disappointingly simple. The large and the small coincide in the abstraction of a model. Ideally, models are made of few materials, none of them being those used in the actual building. Nothing appears in the model as it will in reality, though the rationale of its assembly and its intricacies are all brought within scope. True models—in contrast to small reproductions—incarnate the idea of a building rather than its body.

Buildings are never of a piece, even an igloo is put together from slabs of snow, and a pergola from timbers and bolts. Like the igloo, buildings tend to go the way of all things, sometimes decaying slowly,

sometimes being demolished in a hurry. What they do not take away with them as they disappear is the *idea* of the igloo or the pergola. It is these ideas that turn a mere assembly of parts into architecture. If there is a difference, even a fundamental one, between buildings and architecture, then it lies in the fact that buildings rarely outlast their utility and their materials, while architecture lives on as an idea in memory.

As something that exists beyond its parts, architecture still cannot come into being without them. While its heart continues to belong to the daddy of its ideas, it still makes a play for the Caddy: Architects need not be whores—as has been claimed with cynical defiance—but they do have to know the business. And what a business it is, requiring more hands and more things, more tools, technologies, plans, and parts than almost anything else outside of the operating room and the space launch. For the uninitiated, a building site remains a confusing place, and for the professional, one of the most expensive, complicated, and frustrating—matched only by its own travesty, the cinematic set. What the two share in common is a product of such illusory nature that while one sinks huge amounts of money into pure imagery, the other sublimates major investments in enduring impact.

Imagine standing on a street corner waiting for the bus. As you idle away your time, you look around and notice a cement wall bordering the sidewalk, plants and shrubs above it filling the setback to a building's plate glass facade. Only shadows hover inside and the glass reflects the onlooker. As the retaining wall switches back from the corner, it folds down into a bench, formed of a thin slab with smooth edges. Only a few feet across, the built-in bench abuts another setback. Empty paper cups, a straw, and coffee stains on the sidewalk betray the passage of frequent bus riders who loll in the outdoor "nook" of the library. Readers have left

even more obvious tracks. The entrance is at the far corner of the building, halfway between the parking lot and the sidewalk, where sliding doors give into a vestibule. A slanting wall of glass stands behind another, opening a scissor in space and locking it overhead with heavy cross beams.

As one enters off the sidewalk, rising a step or two, the cement gets smoother and cleaner, the light lower and the air cooler. Stepping inside feels almost as easy as folding the retaining wall into a bench at the street corner. Easy does it, and doing it is forgetting how unusual it is. Things are simple in this library and people come and go as if they were paying a call to a friend's house, shuffling back to the door or glancing at a poster, chatting all the way. The flow of readers eddies into nooks and spills into the children's corner. Nearby rooms await whatever use may be made of them. The foyer rises to the full height of the building, and its slanted walls seem to go straight through the roof.

This is only one of two branches of the public library system that **Hodgetts+Fung** have designed for the City of Los Angeles. It is located in a Latino community where books are scarce, but videos and newspapers, pamphlets and flyers surround patrons like a flock of gulls feeding on discards. The library turns into a trove, and the community embraces it as its own. As a building, it is numerous things: a quiet corner to wait for the bus, a tall, well-lit place to graze on the news, gravy for borrowers, and a cove to indulge the eyes. As architecture, the library shows how one can ply things, how they can be shifted and arranged before being locked into place. The smaller the parts, the more delicate they prove in the assembly of the whole, which is, of course, made of a great many different elements. Devilish details prey on the minds of the architects as they seek to save their ingenious ideas from being shredded by a mercilessly schematic translation into reality. Unassuming materials have long

attracted **Hodgetts+Fung**, but unconventional ways of using them even more. If their buildings betray a workaday character, it is because they chose to fit them into that gray range, but add color and a special touch.

Although both of their libraries were tailored to their communities and convey a lot about life in two particular places in the far-flung geography of the city, they couldn't cut a stronger contrast. One is gracious in its gestures, the other more guarded—even somewhat forbidding. In the outlying Latino neighborhood of Sylmar, the library is open for business with a certain ease. In predominantly African-American Hyde Park, the library also stands its ground, if somewhat less easily. Here, many businesses line the street, most sporting hand-painted signs that give the passers-by a holler over the cottage roofs. The library doesn't stand back. On its facade, a ceramic wall gives free play to shapes assembled artfully from shards of glazed clay in the same hues as the painted signs. The tiles hand-made by local youngsters were shattered before their fragments found their place in the wall along the sidewalk. One may not find a window through which to peer inside, but the library is looking to the street with steadfastness, facing the public with a tableau from the hand of a local artist.

Hodgetts+Fung dare to tread on treacherous ground, be it socially precarious or technically difficult. They have recently restored to Angelinos one of their landmark sites, saving its familiar appearance while totally rethinking its performance. The Hollywood Bowl is an outdoor venue for music that can only work its magic with highly elaborate electronic amplification. The stage is framed in concentric arches whose acoustical properties have never helped their purpose, however much they have endeared themselves to concert-goers. With more than sleight of hand, **Hodgetts+Fung** have salvaged the familiar appearance of the

music shed by inventing an intricate mechanism to pick up and disperse sound over the orchestra. Such suspended circular platforms have their unsuspected forerunner in the daring installation of a ring-shaped *cantoria* for singing youths which the Renaissance architect Brunelleschi hoisted under the dome of the Florentine church of San Felice in Piazza. Far from innocent in their guileless search for solutions, **Hodgetts+Fung** hit upon ingenious ways of handling even intractable problems.

Whether they hinge a door excentrically in a student lounge, with counterweights moving in calibrated motion, or mount an exhibition with brackets originally designed for altogether different purposes, they always restore a sense of amusement, in the original sense of the word suggesting serendipitous inspiration. When they need to conserve the image of an old movie theater while spiffing up its image and its technology, they zero in on the mechanics of their task and imagine ways of joining even incompatible parts. They obviously delight in chasing the Devil out of every impediment as they pursue a neat solution and add a glint to what they've taken in hand.

Hodgetts+Fung love to put things together, at home and in their office, in their heads and in their buildings. Atop a high ridge dividing the Los Angeles basin from the "Valley," they made themselves at home by putting discarded things to use: dismantled lettering from commercial signage is piled up to hold a glass table and a salvaged mechanical loom holds a collection of vintage vinyl LPs. The aluminum shelves of a highboy are held in place by industrial rubber bands. Only an inveterate tinkerer able to improvise a solution to any mechanical problem would stubbornly continue to drive a forty-year-old Italian car whose smoothly sculpted body has no use for awkward bumpers and no tolerance for potholes.

The art of assembly is the *techné* that answers to a spontaneous need for something practical, but originally sprang from the knack for putting things to (new) use. **Hodgetts+Fung** have been especially successful with temporary buildings and with places of spectacle. For an exhibition that reveled in the idea of assembly, Blueprints for Modern Living, Hodgetts+Fung found material after their heart's desire. Circumabulatory in its layout, the show sent visitors on a path through the post-war opportunities that turned whatever had been produced to new and often surprising use.

Adapting to a spirit that briefly spurred the post-war generation, our architects not only inhabit a genial glass house of the 1950s, but also cling to a spirit of exploration induced by a plethora of industrially-produced things. Impersonal objects, synthetic materials, and semi-finished products are the stuff of their imagination and fuel their ideas, but the heart also plays its part so that they don't turn out brittle or cold. Harking from the era of obsolescence, **Hodgetts+Fung**'s greatest strength lies in their capacity to rejuvenate things and improvise a future for them. In that old game with the Devil, they never cease to come up with new tricks and sly ways of keeping out of trouble.

Kurt W. Forster

迷惑与目眩：霍德盖茨 + 冯关于场所的即兴演奏

科特·W·福斯特

在公众的智慧中，上帝和魔鬼之争存在于细节之中。处于中间的东西起着连接各元素的作用。接缝、合页以及这些元素的边缘都是和灵魂本体一样不稳定的，如果有什么元素损坏了（本体中心也会损坏），就很有可能灵魂本体也会被破坏。虽然有灵魂的和没有灵魂的一样脆弱，但是当它们真的成为碎片的时候，一些更重要的东西就可能不存在了。

被制造而不是生长出来的东西几乎都是由元素组成的，经过连接后而形成人工制品。即使是微分子技术也是把物质的粒子重组，形成新的组合。房屋是人工制品，它把许多部分锁定起来，形成一定的人们生存所需求的尺度。房屋可以（也的确）有很大的不同：有些小如娃娃屋，有些则很大，甚至像停机库、工厂和桥梁一样巨大。尺寸是很重要的，因为一个房屋越大，我们就越需要把它缩小到我们的想像范围内，只有这样我们才能理解它是如何建造和运行的。

但是仅用尺寸作为衡量标准是很糟糕的，因为一个中等尺寸的房屋可以复杂到超出人们的想像力，而一个巨大的房屋则可能简单到令人失望。大和小的概念都能在模型中提炼出来。理想地说，模型是由少量的材料制成，这些材料都不是用于真实房屋的材料，在模型中展现的一切也不会现实中成立，但是房屋组成的逻辑关系和它的复杂性却能在此表现出来。和这种小比例复制品相对比的真实的模型，则是把房屋的理念具体物质化而并非只是复制它的形体。

房屋从来不只是一个部分，即使爱斯基摩人的冰屋也是由雪块、木料和铆钉制成的棚架所构成。像冰屋一样，房屋的所有部分都会逐渐消失，有些部分

缓慢地腐化，有些则很快地被拆除。但没有随之消失的则是冰屋或是棚架的概念。就是这些概念使它们成为建筑而不仅仅是一些物质的组合体。如果房屋和建筑之间有差别，哪怕只是最基本的，那就是房屋的用途和材料很少持续耐久，而建筑则是能存留于记忆中的一个概念。

虽然建筑的存在超越了它的组成部分，但是没有它们，建筑也不可能实现。即使在内心深处忠于理念，它们也会玩现实的游戏：尽管建筑师不需要变成娼妓，正如一些愤世嫉俗的人蔑视的那样，但是他们也应当懂得做生意。他们的这种生意需要更多的人力，更多的工具、技术、计划和部件，除了手术室和航天发射以外，他们需要的东西比任何其他行业都多。对于外行来说，建筑工地一直是一个令人迷惑的所在，对专业人士来说，是一个最昂贵、最复杂和最头疼的地方，只有它的拙劣仿制品——电影摄制棚，可以与之相媲美。两个场所的相同之处在于它们都是视觉想像的产物，不同之处在于一个是把大量的金钱投入到纯粹的想像中，而另一个则是使主要的投资升华形成一种持久性的影响。

设想你站在一个街角等汽车，当你为打发时间而四处张望的时候，你注意到人行道边的一堵水泥墙，上面的树和灌木一直填充到退在后面的建筑的玻璃立面前。玻璃里面只有阴影，反射着观察者的形象。当挡土墙从街角转过来的时候，向下折叠变成一个坐凳，由一块薄薄的边角光滑的板制成。坐凳只有几尺宽，衔接着另一边退后的红线。空纸杯，一个吸管和人行道上的咖啡印记暴露了经常等汽车的人们徘徊于此的行迹。来看书的人则留下了更明显的痕迹。入口在房子的远处转角，在停车场和人行道之间一半的距离内，从滑轨门进入一个门厅。

一片倾斜的玻璃墙站在另一片玻璃墙的后面，在空间形成一个剪刀状，在屋顶处用沉重的交叉梁锁定。

当你从人行道下来，走上一两步台阶，水泥墙变得更光滑干净，灯光更低，空气也更凉爽。进入室内就好像那堵挡土墙在街角变成坐凳那样轻松；看上去轻松，做起来就是要把它有多不寻常忘掉。图书馆里的一切都很简单，人们来来去去就好像给朋友家打电话一样，在门口驻足，看看海报，不停地聊天。读者人流在角落里盘旋或是涌入儿童阅览部分。旁边的房间可以用作各种用途。门厅是通高的，它的倾斜墙看上去像是直接穿过屋顶。

这是霍德盖茨+冯事务所为洛杉矶市设计的两个公立图书馆之一。它坐落在拉丁族聚居区，书籍不多，但是影像带、报纸、手册和传单包围着一群如觅食海鸥般的读者们。图书馆成为了一件珍宝，而社区接纳它为其中一部分。作为一幢房子，它是很多东西：一个等公共汽车的安静角落，一个高大明亮的看新闻的地方，借阅者的意外财富，或是一个饱眼福的角落。作为建筑，这个图书馆体现了建筑师如何使用物质，怎样在把东西锁定在空间之前转换和安排它们。元素越小，就被越精细地表现在总体中，这个总体当然是由许许多多不同的元素所组成。当建筑师们在把想法付诸于现实的时候，总是设法从无情的现实中拯救他们的天才灵感，同时极度的细节就会产生于他们的头脑中。霍德盖茨与冯长期以来一直对不常用的材料感兴趣，并且用不寻常的手法来运用。如果他们的作品暴露出乏味的特点，那也是他们意图融合那种灰色的范围，但不忘添加上一些颜色和手法。

尽管他们设计的两个图书馆都是为他们所在的社区度身定做的，它们在距离很远的城市的两端传递了很多的信息，在这点上，这两个图书馆所形成的对比是极其强烈的。一个落落大方，一个则保护性很强，甚至有点森严。拉丁族社区的萨尔玛图书馆运营起来有一定的轻松感，而在以非裔为主导的海德公园社区，图书馆也是同样稳稳地站立着，却不是那么轻松。在这里大多数商业建筑临街而设，许多沿街商业建筑在屋顶上都有夸张的手绘制的招牌。此图书馆也没有退街道红线，他的立面的一面墙由形状自由的釉面砖的碎片组成，砖的颜色和周围的手工招牌相一致。瓷砖是由当地年轻人手工制成，打碎后在图书馆临街的立面上拼贴起来。人们也许找不到一扇窗户可以从街边往里面看，只有图书馆默默地注视着街道，对着公众的是一幅由当地一个艺术家绘制的戏剧化场景。

霍德盖茨+冯事务所敢于进军不安全的领域，既有社会意义上的不稳定性，又有技术上的难度。他们最近改造了美国人的一个标志性场所，保留了它的外表而同时重新思考了它的用法。好莱坞之碗是一个室外音乐剧场，只有在强力的电声放大下才能展现它的魅力。舞台包容在同心的圆弧下，不管听音乐会的人多么倾心于这个形式，对声学来说起不到任何作用。经过很小的改动，霍德盖茨与冯保留了这个音乐舞台的外表，并且发明了一个复杂的机械装置，可以把乐团的声音收集起来并扩散到听众席去。这种悬挂的圆环有据可查，文艺复兴时期的建筑师伯鲁乃列斯基（Brunelleschi）就在他的佛罗伦萨穹顶下，为唱诗班大胆地装置了这样一个华盖。霍德盖茨与冯不只是在寻找诚实的答案，他们更多地是在为难以驾驭的问题设想天才的解决方法。

在学生中心他们把门偏心安装，重锤按刻度移动，或是用与初始目的完全不同的支架来安装展板，他们总是用原创的偶发灵感来表达一种幽默感。当他们需要注入新的设计和技术，同时又要保护一个老电影院的形象时，他们把技术设备用在最不显眼的地方，并且设想出把不兼容的部分结合在一起的方法。他们很明显地喜欢寻求一个干净利索的解决问题的方法，驱散遭遇难题所带来的不快，并且同时增添一些闪光点。

霍德盖茨与冯喜爱把各种物体结合起来，无论是在家里还是在办公室里，在他们的头脑里或是在他们的房子中，在分界洛杉矶盆地和“山谷”的山脊上，他们游刃有余地把一些废弃的物品重新利用：办公用剩的信纸被他们堆积起来支撑一个玻璃桌子，一个收集来的机械织布机被用来摆放一些经典的乙烯LPs。高橱柜的铝质隔板被工业用橡皮筋固定着。这好似只有很熟练的、能随心所欲地解决任何机械问题的修补匠，才会固执地开一辆使用了四十年的意大利车，车身光滑而具有雕塑感的老车无需保险杠，也经不住坑凹路面的颠簸。

装置艺术是一种对一些实用性的东西产生自发性的对策的技巧，但是最早是来源于改造旧东西，巧妙地赋予其新的用途。霍德盖茨与冯很擅长于临时性的、奇特的建筑。在一个有关装置艺术的展览——“现代生活的蓝图”上，他们找到了寻求已久的素材。展览成环形布置，参观者沿着战后的发展路线，可以有机会把任何东西改造成新奇的功能。

战后一代的建筑师受到的激励，不仅仅是1940年设计的玻璃房子，还有过量的工业产品所带来的影响。非人性化的物品、合成材料和半成品充满了他

们的想像，融入了他们的思想。然而他们内心仍是活跃的，因而才不至于变得冷酷和暴躁。霍德盖茨与冯从过去的时期汲取灵感，他们最大的力量在于他们对旧东西的更新，并赋予其新奇的未来。在避开麻烦的游戏里，他们从不停止新的花招和淘气的躲避。

The Art of Being There

With the digital order in the ascendant, massive transformations have occurred in nearly every aspect of our lives. These have triggered a renewed interest in the obscure and the arcane, low-tech and "slow" enterprises, while at the same time accelerating the trend toward devices and environments defined by digital technology. However, like it or not, the human body is an analogue device. We can neither see, hear, nor touch digital information without a prosthesis—a screen that translates a stream of digital Xs and Os to produce an image, or a speaker cone driven by an analogue signal derived from these Xs and Os. Our world, it turns out, is unremittingly analogue. We see that the glass is half empty and intuit how long it will take to fill it. We note the size of a container, assess its structure, and anticipate that it is either heavy or light. We do this with rooms and spaces, with staircases, chairs, drawers, and windows. Our first-person encounter with the world around us, unmediated by interpretive devices, defines our experience, and will, we suspect, well into the foreseeable future.

We embrace the digital revolution. Its impact on technology, design, and lifestyle cannot be overstated, and we are mesmerized by the degree to which it promises to liberate architecture from constraints that originated with the repetitive order of the industrial revolution. Promising speed which was unthinkable in the proto-digital world of Morse Code and accuracy beyond that attainable with the protractor and yardstick, digital tools can accomplish in seconds what Eiffel's draftsmen labored endlessly to produce. Yet, with all that power, digital tools and systems do not enable us to think more profoundly about the merits of our work. It is important, above all, to distinguish the physical reality of a building, an installation, or an object from the means of its conception and realization. For us, the highest value rests in the way disparate materials are assembled to form

a harmonious whole, or the manner in which an entirely new material technology finds its place in the hierarchy of spaces, geometries, and textures that frame experience. Our work has its roots in experience, rather than in any sort of formal principles or processes—digital or otherwise. Governed by the eye of the viewer and the dynamics of motion, our aim is to design spaces that impel physical interaction, injecting users into environments that re-animate the senses.

We are not interested in replicating the two-dimensional plane of the cinema or the plasma screen or the billboard. Nor are we satisfied with a picture-perfect environment whose sleek surfaces conceal no secrets. What interests us is the unique experience architecture shares with no other art, *the art of being there*, of being completely enveloped in spaces that are singular, appropriate, and purposefully orchestrated.

Observing cities and buildings, we find it impossible to separate foreground from background, building from context, or architecture from artifact. It was ever thus. Whether the street is filled with horses or automobiles, lined with telegraph cables or specimen trees, the eyes of people with their feet on the ground take in all things as a single, complex retinal image. And while the digital processor is capable of defining edges, assigning dimensions, and plotting locations, it is the analogue mind that assigns value and meaning to our surroundings, seeks out the character of the environment, and secures our place within it. Analogue experience is all about being there.

Architects, like other artists, are either the masters or the victims of their milieu. Led by enthusiasm for the new or nostalgia for the past, the result of their efforts in any one period can be seen as a field of supple shoots that waft to and fro in the winds of cultural and technological change. This is not a bad

thing. The gestation period of most buildings often results in the blurring of a decade or so of evolution. But given the rate of change driving today's cultural and intellectual engagements, and the superabundance of new materials that run the gamut from high-tech to recycled, it is a virtual certainty that any given building will no longer be framed by the same neighboring structures in a matter of ever fewer years. Mirrored glass that comfortably abuts pre-cast concrete will certainly have a new, perhaps less compatible neighbor in the proximate future, adding to the hurly-burly alchemy of the future urban environment.

The self-contained narrative that was once the province of heroic, freestanding architecture survives today for the most part in the museum, theatre, or concert hall, whose presence is intentionally monolithic and isolated in its refusal to merge with, or even recognize the existence of its urban surroundings. By contrast, in rejecting such an approach, our work represents a search for composite form and substance with which to embed the new in an existing urban framework. Distant views, the pulse of traffic, the immediacy of an historic artifact, and the delight of the user's sensibilities form a mosaic of references and inspirations that give purpose to our design. Like a system upgrade, these principles drive us to perform a nearly seamless intervention rather than proclaim the birth of a new order.

On the one hand, the often radical juxtapositions in our projects—extruded polycarbonate meshing with galvanized metal studs, or industrial steel grating bordering intricate faux-Egyptian motifs—reflect our philosophy of inclusion, and on the other hand, assert our conviction that the provenance of contemporary materials is no longer the main criterion for their use. In our practice as well as in our teaching, we assert the rise of a meritocracy in architectural design. Materials are no longer desirable primarily for their luxury status or exotic origin, nor is the hand of the artisan valued above the nozzle of a digital cutting machine. Mass-produced, off-the-shelf, and interchangeable components must pass through the same sieve as the refined and the rare before assuming a place in our buildings.

Given this level playing field, materials are chosen for their meaning, their aura, and their sympathetic

relation with the mission of the project, but this does not mean that we seek refuge in the past. The past is over. The lifestyles, politics, and technology that created past forms no longer apply. However, the destiny of architecture and of our future cities, we believe, will not—indeed cannot—be fulfilled by the seamless volumes and voids of the digital domain. Those images, compelling and deluxe beyond imagining, have found a secure niche in product design, wherein the superficial appeal of a shape is encoded with both status and value, but they remain "objectified." We love to look at them, rather than inhabit them, and it remains to be seen whether our increasingly diverse spatial appetites will be whetted by those voluptuous folds. Architecture of our time must reframe the dialogue between perception and intellect, take a step beyond the mere appropriation of digitally-inspired forms, and assess the manifold forces that will mold the architecture of the future.

Everything from manufacturing and industry to logistics, retail shopping to office work, education to recreation is being retooled as we write, yet many architects focus on digital dreams to the exclusion of tangible environments that can have a substantive effect on the way we live and work, on human interaction and engagement. It is a paradox that digital architecture, so effortlessly glowing on the display panel, all too often assumes a self-defining, and we believe, self-limiting role. Our expectations are foreshortened by the seeming congruity of the surfaces, the reflections, the lighting, and the animated/stilted postures of the digital inhabitants. Rather than plumbing the realities of myriad potential scenarios, we "buy" the image. Extracting plan, section, and elevation, we proceed to build a simulacrum of the digital image from permanent, intractable materials, eschewing practical constraints and challenging conventions.

The packed shelves of the merchandise mart, the endless commute, and the bleak stacks of office cubicles are about to be consigned to the dust bin of antiquity, as the compact appliances of future tasks mold themselves to our bodies, interface with our tasks, and guide our hands and machines to a more and more eloquent dance with substance. The surfaces once needed for writing, drawing, perusal of charts and maps, and manipulating data have outlived their usefulness. Likewise, from a certain perspective, the problem of high-density

information storage and retrieval has been liberated from the accompanying maze of aisles lined with the bookshelves, file cabinets, desks, tables, and lighting that we came to take for granted. What is left in both dwellings and workspaces are informal social spaces in which the configuration of walls and furniture is no longer defined by functionality, but rather derives from the congeniality of the space itself. Ambience, lighting, and the sensual, tactile qualities of social space need no longer be mitigated by the stubborn rectilinearity of a storage unit. Freed from the burden of gravity, floors and walls are able to assume new roles, flexing to offer better places to live, work, play, or simply relax.

In subtle ways, these changes are insinuating themselves into our lives as well as our work—as our work and our lives become utterly indistinguishable. As technology advances, spaces once cluttered with devices are purified; spaces for hygiene and sustenance, once deemed purely "functional," become more seductive, while formerly "dedicated" spaces are assigned provisional functions determined only by the nature of the portable accessories one brings to them. Some may argue that the average American family has become impossibly passive, immersed in food and TV. But we see it another way. We see American culture as dominated by an unfettered desire to escape conformity. The rhythms of hip hop, the jangle of bling bling, and the mechanics of the Internet jab at the seamlessness of the new aesthetics. It is clear that priorities are molding themselves to a new order in which the body and the environment are engaged in a primal *pax de deux*. Stripped down enclosures, shorn of specialized functions, are reassigned to a vague ceremonial or social mulch, perfect for *poseurs* and their *louche* companions.

Here we see an opportunity for a new architecture, as an accompaniment rather than a container, in which each space is a library of resources, differentiated by ambience rather than function. After all, if any space might be appropriated for any function (and present technology suggests that this will be the rule, rather than the exception), then it falls to the elements of a particular space to present an opportunity for transient use. The fit of enclosure to purpose might then parallel the meshing of the emotional resonance of the space to the tenor of the transaction.

We have built our design philosophy on the holistic view that every aspect of our surroundings, from tableware to thoroughfares, is a participant in the human experience, and that the architect, as master of the environment, has the right and the obligation to employ this arsenal of experience in the creation of a compelling environment. Imagine an architecture in which the mission is to achieve difference rather than uniformity, in which the hand of the architect confers a vigorous dissonance rather than a polite accord. We no longer ask our artists or musicians to play within a confining set of rules. Why, then, our architects? With the freedom to download and remix, to morph from streetwise to all business, to flaunt tattoos and piercings, SUV's and skateboards, our culture has staked out an age in which identity is forged by the individual who assumes it. Why not employ architecture as a catalyst, rather than a constraint? Why not embed the behavioral cues, the linguistics of posture, attitude, and action in the fabric of our structures, rather than pursuing an agenda of formal prescription? The diversity of our work attempts to confront this challenge.

Craig Hodgetts + Hsin-Ming Fung

随着数字化秩序的增强，在我们日常生活的几乎每一个方面，大规模的转化正在进行着。这种潮流激发了一种新的对那些模糊的、神秘的、低技术的、以及“缓慢”的产业的兴趣，并且在同时也加速了那种倾向于数字化技术设备及环境的潮流。然而，不管你喜欢与否，人体是一个类比性的装置，我们不能看、听或是触摸数字化的信息，而是要通过一个媒介、一个荧光屏，把一组数字的×和○转化成图像，或是由×和○所产生一个模拟信号来带动扬声器。我们的世界竟变成一个模拟的世界。我们看到一个半满的瓶子，然后分析出用多长时间能灌满它，我们注意到一个容器，估计它的结构，然后分析出它分量的轻重。于是我们用房间、空间、楼梯、椅子、抽屉和窗户来进行同样的分析。第一个接触我们周围的这个世界的人，在还没有被其他诠释性的装置影响之前，定义了他的体验，并且我们猜测这种体验将会被完整地带入到可预示的未来。

我们拥护数字化革命。它对技术、设计和生活方式的影响不容忽视。在某种程度上我们曾承诺过摆脱由于工业革命的重叠秩序所带来的对建筑的束缚。承诺在速度上，那种莫尔斯密码和电报时代所无法想像的速度；承诺在精确度上，那种超越了场地标志物和划分线的精确度；承诺的还有数字化的工具，埃菲尔的绘图员花费无数时间的成果在几秒钟内就可以达到。尽管数字化工具有如此强大的力量，但是它并不能使我们更深入地了解我们作品的优点，而且最重要的、高于一切的是分辨出一个建筑的实体特性，一个装置，或是从概念和认知的手段上得出的一个物体。对于我们来说，最高的价值体现于把不同的材料组合成一个和谐整体的方法，或者是把一种崭新的材料技术在体验空间、几何和材质的秩序中合理地运用。我们的作品植根于体验，而不是什么其他正统的数字化或者非数字化的原理和过程。由普通人的观察和活动所驱使，我们的目标是设计能激励人们身体力行的交流空间，刺激身处其中的使用者的感官。

我们设想的不是模仿二维的电影放映屏幕、全视角荧光屏或是广告牌之类的东西。我们也不满足于仅仅描绘一个上镜的环境画面，肤浅的表面其实一览无

余。我们感兴趣的是创造一种特殊的体验，是建筑不同于其他艺术所特有的一种身处其中的艺术。这种感觉是完全全被包裹在一个独特的、合理的、有目的地组织起来的空间中。

纵观城市和建筑，我们认为无法把前景和背景分开，把房屋和文脉分开，或是把建筑和工艺分开。不管街上走的是马车还是汽车，是架着电线还是行道树，从来没有改变过的事实是，站立在地上的人把用眼睛所包容的一切看作是一个独立的、复杂的画面。当数字化工具可以分割边界，标注尺寸和打印位置的时候，是类比的想像定义了我们周围环境的价值和意义，探询了环境的特性，然后把我们的位置安排其中。类比的体验本身就是身处其中的艺术。

建筑师——就像其他艺术家一样，或是他们自我世界的主人，或是受害者；或是被新事物的热情所驱使，或是被怀旧的情绪所影响。他们在任何一个阶段所努力的结果都可以看作是随着文化和技术的变化之风而摇摆。这不是一件坏事。大多数建筑的设计孕育时期都导致了一个或几个世纪的进化。但是促使当今世界文化和意识概念变化的速度是如此之快，加之全范围的、从高科技材料到回收材料的极度丰富的新材料选择；任何一个房屋周围邻里结构的改变，比起以前时间要短得多，这已经是不争的事实。镜面玻璃的房子可以很舒服地与预制混凝土房子相毗邻，它们将来的邻里环境肯定是一个较新而不太融合的结构，在未来都市环境喧嚣的熔炉中冶炼着。

以自我为中心的表述在以前曾是英雄式的独立建筑的领地，而今天则大多用于博物馆、剧院或音乐厅。这些建筑的存在是内在地以自我为中心，孤立地拒绝甚至不承认周围环境的存在。与之相反，我们的作品拒绝这种意向，而是表达了一种探求能融合到现有都市环境中的综合的形式和本质。视角研究、交通规律与历史文物古迹的关系，以及使用者感官的愉悦，都构成了我们设计目的的参考和灵感。就像对一个系统的更新，这些原则促使我们形成一个几乎不露痕迹的表现，而不是宣称又发明了一种新秩序。