

世界著名建筑师系列



墨菲西斯 **MORPHOSIS**

〔韩〕C3设计 周春林 译 张东辉 审校
河南科学技术出版社

世界著名建筑师系列

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Morphosis

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Thom Mayne received a Bachelor of Architecture from the University of Southern California and a Master of Architecture from Harvard University. He was a founder of the Southern California Institute of Architecture ^{SCI+ARC}, and he has taught at many universities in both the U.S. and Europe, including Harvard, Yale, Columbia, Cornell, and The Bartlett (London). He is currently a professor at UCLA. Morphosis has won 20 Progressive Architecture Awards and 38 American Institute of Architecture Awards. His work has been exhibited extensively in North and South America, Europe, and Asia and has been the subject of numerous publications and books, including three monographs by Rizzoli International Publications.

汤姆·梅恩在南加州大学取得了建筑学学士学位，又在哈佛大学获得了硕士学位。他是南加州大学建筑学院的创始人之一，曾在美国和欧洲的多所大学任教，包括哈佛、耶鲁、哥伦比亚、康奈尔和巴特利特大学（伦敦）。他现在是加利福尼亚大学洛杉矶分校的一名教授。墨菲西斯事务所曾荣获 20 余次建筑进步奖和 38 个美国建筑师协会奖。墨菲西斯的作品曾在南北美洲、欧洲和亚洲广泛展出，并且成为许多建筑书籍的重要内容，包括瑞宙丽国际出版公司的三本专著。

Recent Works 近期作品

A.S.E. Design Center 日月光设计中心
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Rockledge 凸岩住宅
Junipero Serra Shrine 朱尼皮罗·塞拉圣殿
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La Jolla Country Day School
拉·乔拉县日间学校
Frankfurt Waste Management
法兰克福废弃物处理场
Spreebogen: Berlin Parliament
斯布里博根：柏林议会大厦
Cranbrook Academy Gatehouse
克兰布鲁克学院传达室
Science Museum School 科学博物馆学校
Nara Convention Center 奈良会议中心
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MTV MTV 音乐电视台
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Princeton Humanities Building
普林斯顿大学人文学院大楼
Paris-Architecture et Utopie 巴黎—乌托邦建筑
Cedars-Sinai Comprehensive Cancer Center
雪松西奈山癌症综合中心
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Club Post Nuclear 核弹后俱乐部
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Furniture 家具

Val K. Warke
瓦尔·沃克

It has become more and more common for people in their public lives to disclose certain aspects of their private lives in order to allow the public to determine if any biases from the past might have bubbled to the surface of the present. Therefore, in the interest of fairness, I offer a personal disclosure.

It has been twenty years since Thom Mayne and I met, having grabbed two adjoining desks against the railing at the GSD. They don't let anyone sit alongside those railings in Gund Hall anymore. Fire codes, some say. Personally, I suspect they had just received too many complaints from those people sitting below: too many eraser crumbs raining down on drawings, models, and heads. Not that, as I recall, Thom erased very much. No, he managed to improvise a home for every errant line. And even then, mylar, his sketching material of choice, required just some rubber and spit.

We were both members of a second professional degree Master of Architecture class, in which all sixteen of us were evidently selected to accommodate some sense of geographic distribution. Thom Mayne represented Southern California and the University of Southern California. I represented New York State and Cornell. They are as distant as Seoul and Bangkok. We were not very much alike. And, aware of these roles, we tended to perform a bit as regional caricatures, rather suspicious of each other's work. I remember some of our conversations - often debates, really - on architecture. One of them centered on the concept of 'space', a concept that seems to be considered hopelessly passé today. I maintained that 'space' and 'void' were opposites. Thom was more phenomenological, insisting that they were the same, and that something like 'place' was what could produce identity in either one of them. Perhaps I was being too Zevian; perhaps he was being too Zen.

现在，人们越来越经常性地把自己个人生活的某些特定方面展露在大庭广众之下，目的是为了让人看清楚自己过去的某些倾向、爱好是否影响到了自己的现在（目前的生活）。因此，为了公平起见，我也向大家介绍一些汤姆·梅恩的个人情况。

20年前我和汤姆·梅恩初次相识，那时我们两个的座位相邻，紧靠着GSD的栏杆。后来却再也不让人靠着甘德堂的栏杆坐了，说是防火规范规定的。我个人认为是坐在栏杆下面的人向校方投诉太多：橡皮屑掉到他们的图纸上啦，掉在模型上啦，掉到头上啦，等等。但我记得事实不是这样的，汤姆并不经常用橡皮。在绘图时，他能把所有画错的线条派上新用场。不仅如此，他绘图时所选用的材料——聚酯薄膜，也只需要一丁点儿橡皮和唾沫就可以擦干净了。

那时，在我们这个建筑专业第二学位研究生班上一共有16个同学。校方在录取的时候，显然考虑到了地域分布的因素。因此，大家来自四面八方，这样我们就可以从地域差异中体会到一些特别的东西。汤姆·梅恩就代表了南加州和南加州大学，我则代表了纽约和康奈尔大学。对我们来说，这两地的距离就像汉城和曼谷一样远，我们俩也没有太多相似之处。明白了这一点，你就会发现我们当时的行为多少带有一些地域性的滑稽可笑的味道，我们对彼此的作品都很不以为然。我还记得我们当时的谈话都是关于建筑学的，经常是争论性的。记得有一次，我们争论的中心是有关“空间”的概念，这个概念现在早已过时了。当时，我坚持认为“空间”和“真空”是对立的；汤姆则站在现象学的角度，坚持认为这两者其实是一回事儿，两者的共同之处就在于一个“位置”的概念。或许当时我太现实，而他则太有些禅的味道。

那时我们都还年轻，他只获得了一两次建筑进步奖，但从此我就像着了魔一样追随着他的事

Of course, we were both young then. At that time, he had won only one or two Progressive Architecture Awards. I have since followed his career from my coast with a type of rattled fascination. For purposes of this essay, I shall attempt to sublimate this previous critical position.

In this most recent work of Morphosis, we see an earnest attempt to address some of high modernism's more persistent conventions: pilotis, roof gardens, strip windows, free plan; not that this was ever questioned, as well as some of the later innovations, like curtain walls and space frames. One can even detect some of the compound curves becoming less templated and more Corbusian, like at the Rockledge Residence, where the ellipsoids tend to reverse the spatial figure / ground of Le Corbusier's. These elements seem to be used in various unusual combinations, as though they've been fragmented, defunctionalized, renamed, and then collaged into some alien context that provokes them into redefinition.

Of course, this is not completely unusual in many of the more hip architectural productions occurring during this particular phase of postmodernism. What is unusual, and, I believe, the most remarkable aspect of this recent work, is its optimism. While the forms are somewhat familiar, thankfully, the myth of formal invention per se is not a goal of these works, they are used in a way that is evocative of neither a bleak nihilism nor a smug anarchism: When various planimetric gaps and discontinuities are opened up, they seem to occur, not so that the rest of us might be forced to snuggle up to an abyss, but so that our gazes might span across these discontinuities. - One thinks especially of the Hypobank. The acute angles in this work seem to be less 'agents of rupture' than suggestions of an intersection of mass with non-mass 'clipped by the hither plane', of an act of passage diffusing occupied volumes, of folds in the drawing. Rather than suggesting the 'shards of a broken mirror reflecting the tragic face of civilization',

业。我写这篇文章的目的就是想使我以前的那种判断理性化一些。

在墨菲西斯事务所最近的作品中,可以清楚地看到他试图迫切地表达具有高度现代主义思想且相当持久而稳固的要素:底层架空柱廊、屋顶花园、条形长窗、自由的平面,这样做并不是因为这一切和后来的革新——像幕墙及空间架构——受到了质疑。人们甚至可以察觉到弧形面变得不那么模式化了,而是更像柯布西耶的风格,就像是在凸岩住宅里所表现出来的特征一样。那些椭圆体像要把柯布西耶的空间图形和地面元素全都颠倒过来,再被应用到各种各样的不同常规的组合中。这些要素好像被完全打碎并被赋予新的功能和新的名称,然后被拼凑到新的环境中去,从而赋予它们新的意义。

当然,在独特的后现代主义阶段,这一点在那些更加新潮的建筑作品中并不是什么稀奇的事。我认为,在这本书中最不同寻常、最突出的一点就是乐观主义。尽管建筑的造型有些中规中矩——为每一个建筑都创造一个神话般的外形并不是这些作品的目的——但值得欣慰的是,这些造型所唤起的既不是令人沮丧的虚无主义,也不是自鸣得意的无政府主义:当艰难和险阻出现在我们面前时,它们不是要把我们推到深渊里,而是要让我们学会克服这些苦难——人们可以想一想海泊银行的例子,这座建筑的一大特点就是有许多锐角。这些角度并不是扮演着“断裂的代表”的角色,而更像是表示了一种被“平面所切割”的体块与非体块碎片的交叠,或是一堆散乱的使用空间的堆砌,也像是绘图纸上的一些褶皱。它们并不意味着用破镜子的碎片去反映出文明的悲剧性的一面,而是充满着自信的、积极的力量——尽管是僵化的——这一点可以从1966年普利茅斯翘立的尾鳍上看到,这是一种活生生的、立体的切割艺术。

they have the confident and enthusiastic - though petrified - dynamism one might find in the tail fins of a 1966 Plymouth. It is a stereotomy of animation.

Morphosis has even revived one of modernism's more utopian paradigms: the low-rise megastructural matrix building, the mat building that fascinated Shadrach Woods at Berlin Free University, and Le Corbusier at the Venice Hospital. These buildings become microcosms of urban situations, posing idealized versions of their real contexts while, internally, operating as self-contextualizing mechanisms. Morphosis' reuse of this formal typology for the school projects seems to be not only an extraordinarily inspired application of a type that had always been limited by its apparent directionlessness and boundlessness, but the strategy seems to introduce a new level of community and didacticism to the school function.

What could be the source of this optimism? For Thom Mayne, architecture apparently remains a possibility. Since this architecture always seems to disclose an imprint of its production, and this production is largely accumulative and always assertive, it seems that the idealism of this architectural design resides in the fact that it has remembered its production. The architecture is invigorated primarily by the rigor of its own formulation.

It seems that these buildings disclose specific cultural institutions only dimly, as they appear deeply embedded in those familiar forms that inevitably pop up in most contemporary products. Perhaps this partial homogenization of forms is what one should expect from modernism's global dispersal. Furthermore, one should expect an architect to operate within the formal idioms of his or her own cultural background, and could expect only nuanced inflections toward regionalism. When the analysis is complete, one would probably need to conclude that, just as most American movies are finally about Hollywood, it is likely that most Morphosis blockbusters are finally about contemporary culture in Los Angeles. Indeed, it is this Los Angeles of chronic embarkation, this

墨菲西斯事务所甚至还恢复了现代主义的一个更加理想化的典范: 规模巨大的低层板块建筑, 在柏林自由大学和威尼斯医院里像席子一样扁平的建筑分别吸引着沙得拉·伍兹和柯布西耶。这些建筑成为城市的缩影, 是现实状况的理想化版本, 同时也是内在的自我融合机制的表现。墨菲西斯在学校项目中对这种整齐均匀的造型的重新使用, 似乎不只是对一个一直受到其自身独特的方位和边界限制的类型的颇具灵感的应用, 同时也把学校所具有的社会性和教育性的功能提高到了一个新的水平。

这种乐观性的源泉是什么? 对于汤姆·梅恩来说, 建筑显然是一个可能的答案。既然这种建筑风格总是能展现其建筑作品的某一特点, 并且这类建筑作品主要是通过积累而成且还总是很自信, 那么这种风格的建筑设计的理想就应存在于这样一个事实中: 在其建筑作品上留下了自己的特点。正是在建筑设计中严密精确的规划赋予了建筑无穷的活力。

看起来这些建筑只是很模糊地揭示了特定的文化习俗, 因为它们深深地植根于那些常见的造型里, 而这些造型不可避免地出现在当代绝大多数建筑中。或许, 在现代主义盛行全球的今天, 对于这种在形式上或多或少的同质化的想像, 我们应该有所预料。此外, 我们也应预见到不同的建筑师会用带有自己文化背景的风格来进行设计。另一方面, 我们还应预见到由于地域差异所造成的建筑造型上的差异是极其微小的。在进行了以上的分析之后, 我们应该能得出这样的结论: 正如大多数美国电影最终都带有好莱坞的烙印, 墨菲西斯事务所引起轰动的作品也都产生在洛杉矶当代的文化环境中。的确, 正是由于长期浸润在洛杉矶的环境里, 这种无所不在的对车载电话大声叫喊“我正在失去你”的语言以一种疯狂的分离形式挤入到建筑里。其内部总是强调人工

ubiquitous 'I'm losing you' shouted into the car's cellular phone, that makes its way into the buildings as a form of manic decentralization, with the inward focus always on the artifact, and the outward focus always on the visually permeable - but spatially terminal - grids of boundary.

This is not a bad thing. Indeed, it is this duality of place - real and phenomenal - that gives the Morphosed building its resonant dialogical strength. And, whenever possible, these more recent buildings seem to balance introspection with circumspection, insisting in equal measure upon disclosing both their self-contained, private worlds and their adjacent, public environments. Interestingly, whereas the institution that is most legible in the majority of contemporary architectural production is that of the professional practice of architecture, the practice described by these buildings is clearly unique, a combination of guild and collaboration, more like that of a nineteenth century artisan's studio than a twentieth century architectural office.

Nevertheless, it is a clichéd criticism of the work of Morphosis that not only have their drawings been too complicated, but that so too have their buildings. Of course, buildings are always more complex than drawings. Therefore, complex drawings will beget very complex buildings. However, this complexity in the drawings of Morphosis is slightly misleading: each drawing discloses more of the building - situations beneath the floor, events overhead, legal boundaries, structural elements, 'construction' lines for the drawings, construction details for the building - than standard architectural drawings might normally reveal. Part of this excess is symptomatic of the euphoria that accompanies the process of 'illumination', not as lighting per se, but illumination as in the disclosure of important information, as a monk might with an illuminated manuscript. Convinced that it might aid in the comprehension of a text, the monk might denote an entire world within the letter 'T'. Still, what these drawings disclose is what a visitor to a building might observe: the viewer is offered a series of simultaneous experiences. The drawings are as

元素，而外部总是把重点放在视觉上的纵横交错的边界线——在空间上却是终点线。

这并非什么坏事。事实上，正是这种位置上的二元性——真实的和可感觉到的——赋予了墨菲西斯式建筑以引起共鸣的对话的力量。并且，只要有可能，这些近期建筑似乎都可以在内部结构和周围环境之间取得平衡，以均衡的尺度来展示它们独立的私人空间和邻近的公共环境。有趣的是，尽管在大多数当代建筑作品中最容易辨认出建筑的专业实践，但是这些建筑所反映的实践是非常独特的，是协同合作的结晶，这使它们倒更像一个19世纪时期的手艺人的作坊，而不像是一个20世纪的建筑事务所。

然而，有一些陈腐的评论说墨菲西斯事务所的作品不仅制图复杂，就连造出来的建筑也很复杂。当然，建造出来的真实的建筑总是比图纸上的设计更复杂一些，因此，复杂的制图往往会产生更复杂的建筑。然而，墨菲西斯事务所的设计图的复杂性有点容易让人产生误解：每一幅图都展示出了建筑中更多的信息——地板下面的情形、头顶上的状况、法定的边界、结构要素、制图中的施工线型、构造细节等——超过了标准建筑设计图应该提供的。这些额外成分中的一部分表明了伴随“启发”的过程所带来的欣喜，这个“启发”指的不是“照明”本身，而是展示重要信息时的解释与说明，就好像一个僧侣见到了一部富有禅意的手稿时的欣喜。在确信会对原文的理解有所帮助的前提下，这个僧侣会用字母“T”来表示整个世界。尽管如此，这些设计图既是抽象的，又是描述性的，它所展示出来的是一名游客所能观察到的东西：建筑为游客所提供的是一系列同步体验。如果有人想怀着相似的目的为约翰·索恩爵士住宅的早餐室制作一幅相似的设计图，那么这幅图至少会像海泊银行的任意一幅设计图一样复杂。当众多建筑师还在满足于建造一

cognitive as they are descriptive. If one were to produce a similar drawing, with similar goals, of the Breakfast Room at Sir John Soane's House, it would be at least as complex as any drawing of the Hypobank. Yet, at a time when many architects are content to produce buildings that are urbanistically reactive, docilely compliant with some imagined or nostalgic urban past, the Austrian Hypobank takes a grand initiative forward. It is perhaps one of Morphosis' most urbanistically enactive buildings. It does not simply trace elements of its surroundings, but seems to actually propose the further development of the town. Its highway edge is developed with the full anamorphic perspectivism that would make it comprehensible to rapidly passing automobiles, while its city edges propose one-point perspectives to project smaller streets into the building, or long, low curves to trace the sinewy secondary roads. All the time, the building seems to adjust its size and its scale appropriately, very much as Otto Wagner's Post Office Savings Bank did within the confines of its complex site in turn of the century Vienna.

But one must say more about drawings. In the past, the work of Morphosis - and of Thom Mayne in particular - was clearly the result of its own representational techniques: multiple overlaid drawings - plans, sections, elevations, axonometrics, sometimes even of other projects - were allowed to promiscuously intermingle. This intermingling projected the intrinsically two-dimensional drawings into an illusory three-dimensional realm. Similarly, many of these earlier works depended on one or more axonometrically-developed devices to ultimately propel these heavily wrought plans into three dimensionality. These were architectonic machines frozen in the midst of some mysterious, but inevitable reflexive task: their work was to inflate the voids, to delaminate the plans, to ratchet apart the various sections, so that we might occupy them. And all the while they appear to be busily inscribing the plans as in the Kate Mantilini Restaurant or denoting the sections as in the Comprehensive Cancer Care Center. Like the

些从城市规划上来说很能迎合一些想像中的或怀旧的城市历史的复古建筑时,奥地利的海泊银行却向前迈了一大步。海泊银行可能是墨菲西斯作品中最具有城市规划特点的建筑之一,它不仅仅契合了周围环境,还似乎为这座城市的进一步发展提出了规划。它靠近公路的边界是按照完全变形的透视规则建起来的,而靠近市区的边界则设计了一个点透视,把小街道投影到建筑上,或者把长长的低矮的建筑轮廓线投影到辅路上。这个建筑始终都在恰当地调整自己的大小和比例,就像在世纪之交时奥托·瓦格纳邮政储蓄银行在维也纳复杂的环境里所表现出来的那样。

我们还要再说说制图。过去,墨菲西斯的作品——尤其是汤姆·梅恩的作品——很明显地是通过一些独特的、有代表性的技巧来完成的:一层层叠加在一起的图形——平面图、剖面图、立面图、轴测图,甚至还有来自其他项目的图形,都被杂乱地混合在一起。这种混合性把本质上二维的图形投射到了让人眼花缭乱的三维领域。同样的,许多早期作品都依靠了一种或多种来自轴测图的设计技术,从而最终把这些经过精心制成的平面图做成三维立体图形。这些精巧的设计定格在有些神秘却又不断重复的任务之中:他们的工作就是把空间扩展,给设计分层,逐步画出不同的剖面,使其可以利用。他们始终都在忙碌,不在凯特·曼特雷尼餐厅忙着记下平面图,就在癌症综合中心忙着标注剖面图的各个部分。就像天曼表的表芯一样,他们似乎是象征性地替代了一些无法触及的、根本不存在的事物。但是现在,一层又一层的半透明的描图纸和聚酯薄膜大多已被电脑屏幕上清晰的数字模型图取代。有趣的是,这种透明性在早期项目中经常是建筑师的一种渴望,在最近的项目中却好像成了大家都可以熟练掌握的一种技巧了。当然,有人会说,尽管电脑的256个基本颜色可以通过调色按钮被调和成无限多的色调和颜色,而墨菲西斯事务所的建

Tinman's clockwork heart, they seemed to be symbolic substitutes for some intangible absence. But now, the translucency of layered tracing paper and mylar has largely been replaced by the digitally assigned translucency of volumes on the computer screen. Interestingly, this translucency - always an aspiration in the earlier works - seems to have become quite accomplished in these most recent projects. Of course, one might point out that, while the 256 basic colors of the computer can be combined in a virtual infinity of shades and hues with the turn of the color knob, the turn of the knob in the Morphosis studios seems to frequently find itself landing on the earthy-palleted colors similar to that of the earlier wood and cardboard models, which always looked like spottily gessoed battleships.

If one could expand upon translucency as a formal concept, much as Colin Rowe and Robert Slutzky had with transparency, it would probably have to do with the suggestion of mass through an apparently opaque plane. Think, for example, of Janet Leigh behind the shower curtain in *Psycho*: we know something's there, probably even a person. Light registers movement and volume on the milky surface of the curtain. The computer as a medium can certainly assist with this phenomenon. And Morphosis' computer images take full advantage of their capacity to locate the shadows of masses in space. In the Big Daddy Offices, walls and beams are internally illuminated so that they might reveal their internal structures. But the beam, for example, also tends to dematerialize the walls through which it passes. The white 'blades' throughout the A.S.E. Design Center tend to render the walls translucent as they pass, with all of the walls translucently suggesting the limits of the volume in which the center has been built. Certainly, the Sun Tower in Seoul is largely about translucency.

Translucency is, after all, a fundamental aspect of the design process itself. Typically, the layering of tracing paper legislates a design methodology based upon the incremental transformation of

建筑师们却总是把颜色调成早期木质和纸板模型的那种朴实的颜色,看起来就像是用斑斑点点的石膏造成的战舰。

如果你可以把这种半透明性扩展为一种正式的概念,就像柯林·罗和罗伯特·斯卢斯基曾经认为的,它很可能表现为物体通过一个外观上不透明的平面时的状况。例如,我们从心理分析的角度来设想一下珍妮特·李就站在浴帘后面的情景:我们知道有个什么东西一定在那儿,甚至可能会是一个人。光线可以使我们通过浴帘的乳白色表面感觉到物体的形状和它的移动。电脑作为一种媒介当然可以有助于描绘出类似的现象。墨菲西斯事务所的电脑图形充分利用了电脑的能力,使其为空间物体的阴影定位。在大亨办公室里,墙壁和梁柱的立面都有照明,这样就可以显示出屋子内部的结构。但是,有些物件,例如横梁,在穿过墙壁时也往往会使一堵墙丧失其物质实体的效果。贯穿整个日月光设计中心的白色“刀锋”穿过墙壁,使许多墙壁产生透明的效果。当所有的墙壁都变成“透明”的时候,也就标示出了日月光设计中心的边界线。当然,汉城的太阳大厦在很大程度上也是透明的。

毕竟,透明性是设计过程本身的一个基本方面。具有代表意义的是,描图纸的分层着色规范了一种基于描述某些特定形式的渐变过程的设计方法。然而,当一些描述在下层的图案不能与描述在表面上的图像直接照应时——就好像人们能在早期墨菲西斯事务所用墨水绘制的设计图中所能发现的那样——下面的这些图案就会被当作一种回忆,一种遗存。如此一来,图纸的半透明性就造成了设计过程本身的暂时性的崩溃,从而导致了一种体现对设计时尚化的重复曝光的记录的建筑。同样地,电脑可以记录一个设计的过程。它可以存储基本图形以及正式的图形组合,并可

some representation of form. However, when the representations below were only indirectly associated with what was being drawn on the surface - as one could detect in the earlier, inked drawings of Morphosis, - these lower images would be evoked as a kind of memory, a kind of afterimage. In this way, the translucency of the paper was responsible, not for the benediction of an ultimate form, but instead, for a type of temporal collapse of the design process itself, with the resultant construction embodying a multiply-exposed record of the act of fashioning a design. Similarly, a computer can 'remember' the history of a design process. It stores images of primitive shapes and formal compounds, prepared to mirror or rotate or relocate or multiply on command. In many programs, the computer even asks the designer to name the images, so that they might be recalled like friends in a Rolodex. Perhaps, then, what one identifies as the recombination, fragmentation, and renaming of modernism's conventions in the work of Morphosis is, at some level, the function of their manipulation of various computer operations.

Something else they seem to be transferring from the computer is this phenomenon of 'clipping', when the image goes beyond certain invisible planes - what the computer programs call, in a type of desperate poetics, the 'hither' and 'yon' planes - and gets inadvertently butchered. What this seems to do is suggest the presence of a definable, yet invisible picture plane located somewhere in space, where mass goes from being something to being nothing. The Long Beach School seems to have a number of 'clipped' lattices and wall segments. So do the details in the SHR interior, in the Mack House, and especially areas around the pool at the Blades House. The Science Museum School seems to be consistently interrupting its own picture planes. What could one make of this? It seems as though the observer of these buildings is being consistently displaced, as though any individual's traditional visual pyramid is implicitly dispersed across a series of such pyramids located all around the structure, both above and below

随时按照要求反转、旋转、重新定位或复制增加这些图样。在许多项目中，电脑甚至会要求设计师为这些图样命名，这样，这些图样就像罗拉得克斯通讯录里面朋友的名字一样让人容易想起来。那么，人们在墨菲西斯的作品中识别出来的符合现代主义惯例的重新组合、分割和重命名，在某种程度上，可能就是他们利用电脑操作完成的。

他们想从电脑技术中获取的是一种被称之为“剪贴物”的东西：当一个图形越过某种特定的隐性平面——计算机是这样叫他们的，以一种强烈的诗一般的语言，比如“忽此忽彼”之类的平面——会变得不经意的混乱。这仿佛暗示着一种明确的但又看不见的图画平面，它位于空间的某处，那里物质处于既是什么又不是什么的状态。被“剪贴”之后，长滩学校似乎就有一定数量的“剪贴物”——格子和墙的分割线。在 SHR 室内的细节上，在麦克住宅、尤其是在布拉德斯住宅游泳池周围的空间上，都是如此。科学博物馆学校似乎一直在打破它自己的成像面。人们能怎样解释这些呢？似乎就好像是研究这些建筑的人总是在不断变换，又好像一个人习惯上的视野被这一系列存在于建筑物顶部或底部的视觉焦点分散了。换句话说，就好像是这些层层堆积的设计图，最终找到了一种表达空间的方式，并最终找到了一种图片浏览器，或者最终建立了一种理想的超级观察器。当然，这些观察器是一直处于移动状态中的，通过设置垂直的通道和在中心位置的其他图标物体、或沿着不同的通道向外盘旋到周围，或许这就是某种未来主义者对活力或动态的某种欣喜。

或许，这也是一种使建筑始终处于建筑中心的努力。人们可以设想一下所有这个样式的教士礼拜堂，中间是粗大的圆柱承载着众多的拱肋，或者更有助于我们理解的是可以想一想拉内拉赫

the ground plane. In other words, it seems as though those layered drawings are finally finding a means of spatial expression, and finally addressing a viewer or, at least, constructing an ideal superviewer. And, of course, these viewers are kept mobile. By placing vertical circulation and other objects in the centers or along central spines within most of these buildings, the architects tend to force the observers along various paths spiralling outward to the periphery. Perhaps this is some type of latent futurist euphoria for dynamism.

Perhaps it is also an attempt to keep architecture always in the center of architecture. One thinks of all of those monastic chapter houses, with their fat central columns spouting fountains of ribs, or, perhaps more instrumentally, the eighteenth century Rotunda at Ranelagh Gardens, with its giant heating machine that consistently upstaged the orchestra. That column aggressively disrupting the cocktail hour at 72 Market Street, etched with its emblematic man worn by the column like a souvenir t-shirt, and with its steel lines drawn across the space of the ceiling that column remains perhaps the clearest glimpse of the hero that motivates these works.

This all points out the on going tendency for a Morphosis building to reveal itself primarily as a construction. By construction, I suppose I am not meaning it very much as a physical construction, although that, too, occurs: buildings are built. But the Morphosis buildings do not appear to be particularly concerned with revealing how they were built. Materials are clearly important, but techniques do not seem to be particularly relevant. There is even a tendency to sublimate the physical effects of gravity, to theatrically suspend the disbeliefs of the viewers along with the beams from the ceiling. These buildings reveal themselves as constructions in the way that a drawing might reveal that it has been constructed, that it is the disclosure of an intellected process. They communicate the optimism of their private lives into a public world that can only benefit from the disclosure.

花园里的18世纪的圆形大厅，大厅里巨大的供热机占据了乐队的位置。在市场大街72号，这类柱子盛气凌人地打破了鸡尾酒会般的情调，这些柱子已经风化了，就像穿着破旧的纪念T恤衫一样。一些钢铁线条穿过整个天花板，这些柱子则象征着创作这类作品的杰出人物。

这全都指出了正在进行的墨菲西式建筑展示其作为建筑物本身的一种倾向性。通过建造，我假设，我不是说它非得就是一个实实在在的建筑，尽管它也是造出来的建筑物。但墨菲西式建筑并不特别关注它们是如何被建的。显然，原材料很重要，但是技术与此并没有太大的关系。甚至还有一种要把中立的物理效果升华的倾向，以戏剧性地中止那些与天花板上的桁条相关的怀疑的看法。这些建筑物以这样一种方式——设计图可能揭示出它已经被建造了，这是一个才智非凡的过程——揭示了它们自己作为建筑物的本质。它们把自己的乐观性传达给了公众，使我们可以从这种展示中得到教益。

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