

世界著名建筑师系列



斯蒂文·霍尔  
**STEVEN HOLL**

〔韩〕C3设计 黄燕译 张东辉 王宁 审校  
河南科学技术出版社

## 世界著名建筑师系列

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# Steven Holl

Steven Holl, Architect in a Cabinet of Curiosities / Richard Ingersoll

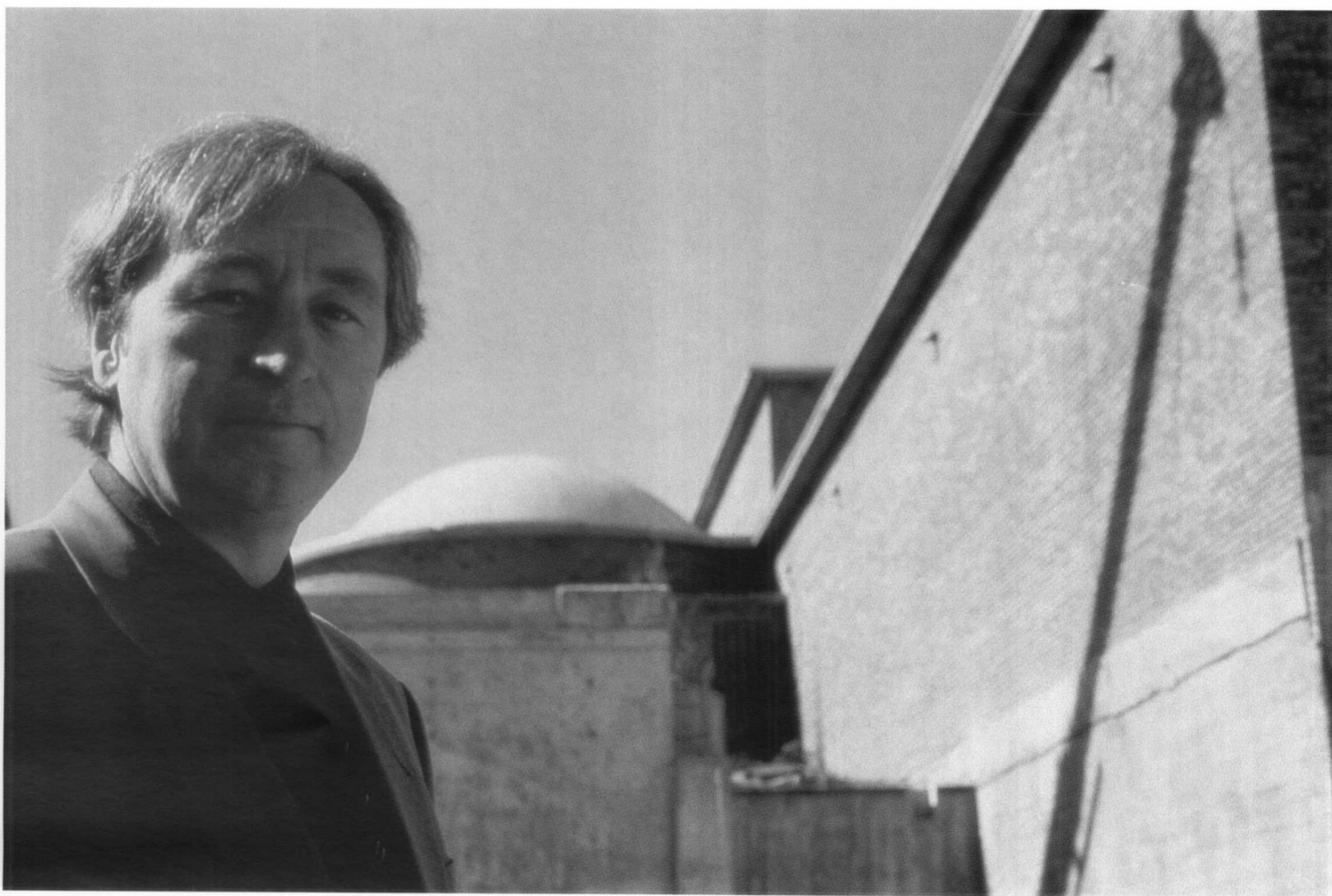
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## 斯蒂文·霍尔

斯蒂文·霍尔，古玩博物馆协会建筑师 / 理查德·英格索尔 8

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Born in Bremerton, Washington in 1947. Established Steven Holl Architects in New York in 1976. An honors graduate of the University of Washington. He studied architecture in Rome, Italy in 1970, and did post-graduate work at the Architectural Association in London in 1976. In 1989, the Museum of Modern Art presented his work in a special two-man show, purchasing several drawings for their permanent collection. In 1991, his work was featured in a solo exhibition at the Walker Art Center in Minneapolis, in the series entitled 'Architecture Tomorrow' curated by Mildred Friedman. This exhibition was moved to the Henry Art Gallery in Seattle, Washington and in 1992-3 exhibited throughout Europe. In 1992, received the National AIA Interiors Award for the offices of D.E. Shaw & Co. in New York City and in 1993 the National AIA Honor Award for Excellence in Design for 'Texas Stretto House' in Dallas, Texas. That same year, Steven Holl Architects was awarded the winning design among 516 entries in the competition for the new Museum of Contemporary Art, Helsinki. The project opened to the public in May 1998. Among his most recent honors are the 1996 Progressive Architecture Awards for Excellence in Design for 'Knut Hamsun Museum' in Hamarøy, Norway, and the 'Museum of the City' in Cassino, Italy. His Chapel of St. Ignatius in Seattle, Washington has been awarded the 1998 National A.I.A. award for Design Excellence, completed construction in March 1997.

**斯蒂文·霍尔简历:** 1947年出生于华盛顿州布雷默顿, 以优异成绩毕业于华盛顿大学, 1970年到意大利罗马攻读建筑学, 1976年到伦敦建筑学会读研究生, 同年, 在纽约创建斯蒂文·霍尔建筑设计工作室。1989年, 现代艺术博物馆在一双人特别展中推出他的作品, 并买下他的几幅绘画作为该馆的永久性收藏品。1991年, 明尼阿波利斯的沃克艺术中心推出“明日建筑”系列展, 斯蒂文·霍尔的个人作品是该系列展中的一部分。此次展览的组织者是米尔德里德·弗里德曼, 该展览后又到西雅图亨利艺术馆(华盛顿州)展出, 并于1992—1993年间在欧洲进行了巡回展。他为D.E. 肖氏公司(纽约市)所作的办公室设计, 荣膺美国建筑师协会颁发的1992年度全美室内装潢奖。他设计的得克萨斯和声住宅, 获美国建筑师协会颁发的1993年度全美优秀设计大奖; 同年, 斯蒂文·霍尔工作室设计的赫尔辛基当代艺术博物馆, 在516个参赛方案中脱颖而出, 一举中标。该博物馆于1998年5月对公众开放。斯蒂文·霍尔近期所获奖项包括: 为挪威汉姆雷镇设计的汉姆生博物馆, 为意大利卡西诺市设计的城市博物馆, 这两个项目双双荣获1996年度的高级建筑设计优秀奖; 于1997年3月竣工的华盛顿州西雅图大学圣伊格内修斯小礼拜堂荣获1998年度美国建筑师协会颁发的全美优秀设计大奖。

## Honors

1999 National AIA Design Award, Kiasma  
1998 Chrysler Award for Innovation in Design  
1998 Alvar Aalto Medal  
1998 National AIA Design Award, Chapel of St. Ignatius  
1997 New York A.I.A. Medal of Honor  
1990 Arnold W. Brunner Prize for Achievement in Architecture as an Art -  
American Academy and Institute of Arts and Letters

## Teaching

Columbia University Graduate School of Architecture and Planning, New York :  
Tenured Professor since 1989; Adjunct professor since 1981  
University of Washington, Seattle  
Pratt Institute, New York  
University of Pennsylvania, Philadelphia

## Commercial or Institutional Works

1996 Chapel of St. Ignatius, Seattle, Washington D.C.  
1993-97 Museum of Contemporary Art, Helsinki, Finland  
1993-96 Kaistrasse 18 Harborfront Offices, Lofts & Art Gallery, Düsseldorf, Germany  
1992-96 Makuhari Housing, Chiba, Japan  
1992 D.E. Shaw & Co. Offices and Computer Equipment Room, New York  
1991 D.E. Shaw & Co. Offices and Trading Facilities, New York  
1991-98 Institute of Science, Cranbrook Educational Community, Bloomfield Hills, Michigan  
1990 Anne Klein A. Line Showroom & Store Fixtures, New York  
1990 Palazzo del Cinema *Invited Competition*, Venice, Italy  
1990 The Glass Workshop, Development Facade, Brooklyn, NY  
1989 AGB Library *Winner, invited competition*, Berlin, Germany  
1989 28 Unit Apartment Building, Fukuoka, Japan  
1988-89 College of Architecture with Ellerbe Becket, Inc., Minneapolis, MN  
1987 Giada Clothing Shop, 904 Madison Ave., New York  
1989 Offices & Condominiums, Seaside FL  
1985 Pace Collection Showroom, 888 Madison Ave., New York

## Residential Works

1997 Residence, Catskill Mountains, New York  
1994-5 Residence, Millbrook, NY  
1993-4 Apt. Renovation, New York  
1989-91 Texas Stretto House, Dallas, Texas  
1989 Coop Renovation, 45 Christopher St., New York  
1988 Coop Renovation, Metropolitan Tower, New York  
1987 Coop Renovation, Tel-Aviv, Israel  
1987 Coop Renovation, Museum Tower Apt., New York  
1987 Residence, Martha's Vineyard, Massachusetts  
1984 Coop Renovation, 880 Fifth Ave., New York  
1983 Weekend House, East Hampton, NY  
1981 Pool House and Studio, Scarsdale, NY  
1980 Studio & Residence, Staten Island, NY

## 所获奖项

1999 年度 美国建筑师协会(AIA)全美设计奖, 获奖作品为赫尔辛基当代艺术博物馆  
1998 年度 克莱斯勒设计创新奖  
1998 年度 阿尔瓦·阿尔托奖  
1998 年度 美国建筑师协会(AIA)全美设计奖, 获奖作品为圣伊格内修斯小礼拜堂  
1997 年度 美国建筑师协会纽约分会奖  
1990 年度 以美国艺术研究院和文学艺术学院成员身份获布兰诺建筑成就奖

## 教学简历

纽约哥伦比亚大学建筑与城市规划研究生院  
自 1981 年起任副教授; 自 1989 年起任终身教授  
西雅图华盛顿大学  
纽约普莱特研究所  
费城宾夕法尼亚大学

## 商用及公共建筑设计作品

1996 年 圣伊格内修斯小礼拜堂, 西雅图, 华盛顿州  
1993—1997 年 当代艺术博物馆, 赫尔辛基, 芬兰  
1993—1996 年 顶层艺术陈列室, 杜塞尔多夫, 德国  
1992—1996 年 幕张住宅, 千叶, 日本  
1992 年 D.E. 肖氏公司办公室及计算机设备室, 纽约  
1991 年 D.E. 肖氏公司办公室及交易中心, 纽约  
1991—1998 年 克兰布鲁克自然科学博物院, 布卢姆菲尔德山, 密执安州  
1990 年 安妮·克兰线条艺术陈列暨收藏设备商店, 纽约  
1990 年 电影宫(应邀参赛方案), 威尼斯, 意大利  
1990 年 玻璃工作室建筑立面, 布鲁克林, 纽约  
1989 年 美国纪念图书馆(设计方案应邀参赛并获奖), 柏林, 德国  
1989 年 28 套单元房公寓楼, 福冈, 日本  
1988—1989 年 建筑学院(与艾乐伯·贝特公司合作), 明尼阿波利斯, 明尼苏达州  
1987 年 吉阿达服装店, 麦迪逊大道 904 号, 纽约  
1989 年 写字楼及住户自有公寓住宅, 佛罗里达海滨  
1985 年 培斯收藏品展览室, 麦迪逊大道 888 号, 纽约

## 住宅设计作品

1997 年 卡茨基尔山住宅, 纽约  
1994—1995 年 米尔布鲁克住宅, 纽约  
1993—1994 年 纽约公寓房改造  
1989—1991 年 得克萨斯和声住宅, 达拉斯  
1989 年 合作式住房翻修项目, 克里斯托弗街 45 号, 纽约  
1988 年 合作式住房翻修项目, 大都会塔, 纽约  
1987 年 合作式住房翻修项目, 特拉维夫, 以色列  
1987 年 合作式住房翻修项目, 博物馆塔楼公寓, 纽约  
1987 年 玛莎葡萄园住宅, 马萨诸塞州  
1984 年 合作式住房翻修项目, 第五大道 880 号, 纽约  
1983 年 周末度假屋, 东汉普顿, 纽约  
1981 年 弹子房及工作室, 斯卡斯代尔, 纽约  
1980 年 工作室和住宅, 斯塔滕岛, 纽约

## Steven Holl, Architect in a Cabinet of Curiosities

斯蒂文·霍尔，古玩博物馆协会建筑师

Richard Ingersoll  
理查德·英格索尔

In a world governed by corporate agendas and venal interests, Steven Holl remains a professional anomaly. Like an enlightened aristocrat from the 18th century he prefers to resist the system of universalizing culture and production by assuming the role of the perennial amateur who approaches architecture from a passionate rather than a practical perspective. Despite his increasing fame and the growing importance of his commissions, he refuses to submit to the industrial scale of architecture, maintaining a small office and cultivating a marginal, 'artistic' status within the profession. A bit like Louis I. Kahn he cherishes his role as a teacher as a means of remaining outside the system and as a source of creative renewal, and the few projects that his office undertakes are approached as the premise for research and as an educational process that has more than the completion of a building as its goal.

Holl's work has matured on the artistic and intellectual fringes, amid the counter-culture of San Francisco in the 1970s, where he initiated the Pamphlet Architecture series with his little tract Alphabet City, and the loft milieu of Manhattan in the 1980s, where he was involved in conceptual exhibitions, culminating in the fold-out facade designed for the Storefront for Architecture <sup>1992-93</sup>. Along the way he has collected a treasure of architectural paraphernalia, ranging from a private taxonomy of types to a folklorist's repertoire of craft. For every rational conclusion that is implied in his research on form, he entertains the irrational exception that comes from the sensual experience of handcrafted details. His sensibility is close to another passionate collector, Sir John Soane, who at the beginning of the 19th century gathered into his house-museum an architectural cabinet of curiosities with the didactic purpose of organizing functional and conventional typological knowledge into a working system of design while maintaining a Piranesian

在当今这个物欲横流、惟企业界的马首是瞻的世界上，斯蒂文·霍尔一直不为所动，成为一个另类建筑师。像18世纪受过启蒙洗礼的贵族一样，他讨厌并抵制文化生产中的系统性和一般性原则。长期以来，他一直扮演着一个业余建筑师的角色，以激情而非实用的眼光来对待建筑艺术。尽管名气越来越大，承担的设计任务也越来越重，但他依然拒绝规模化的建筑设计。他仅保有一间小小的设计室，期望能在建筑业圈内辟出一个角落，使“艺术的美感”在此获得一席之地。他有点像路易斯·康，十分看重自己的教师角色，认为这种角色使自己可以待在体制外面，源源不断地获得新的创意。其设计室所接手的设计项目数量有限，而进行项目筛选的前提是要有利于教学和研究。建造一栋大楼绝不是他惟一的目的。

霍尔的设计成熟于20世纪70年代，属于在旧金山反文化氛围中成长起来的边缘艺术。他于80年代在那里推出了以字母排序的“城市手册”和曼哈顿顶楼背景艺术，始创其“建筑手册系列”。他还参与了概念化设计展，其中当属他为1992—1993年度建筑店面展所设计的折叠式店面最为杰出。为捕捉设计灵感，霍尔还收藏各种有关的用具，从专用分类器，到民俗学者的手工艺制作，应有尽有。他对外部形式的研究体现出的是理性，而通过工艺细节表现出的特殊感官体验，则往往使其作品产生非理性的超凡魅力。霍尔敏锐的感受力可与另一位热情的收藏家约翰·索恩爵士媲美。19世纪初期，索恩爵士的家庭博物馆开辟了一个收集建筑艺术古董的专柜，希望将组织功能和传统分类知识系统化，使其成为有效的设计手段，同时保留意大利建筑师皮拉内西那份对崇高而又危险的事物的狂热迷恋。霍尔类似索恩的业余收藏癖好，使他在作品中既可描绘



fascination for the sublime and the dangerous. Holl's analogous amateurism cultivates the clutter of things near and the ponderousness of things far.

The pursuit of architecture as a realm of ideas and feelings rather than a normative institution has led Holl to a mythopoeic method of design. Each of his projects appeals to an allegorical narrative while respecting the basic continuum of architecture as a conventional language of forms and elements. In one of his first completed buildings, the Berkowitz House in Martha's Vineyard <sup>1984-88</sup>, the exposed stud-wall frame enclosing three sides of the long volume of the house relates to a tale in Herman Melville's [Moby Dick] that described Indian practices of stretching skins over the skeletons of whales for shelter. While such a narrative is not explicit in the finished house, it helps explain the rigor pursued in framing the building so that the regular bays of its structure extend from the interior to the pergola enclosing the southern and western elevations. The fanciful play of the railing struts placed obliquely within the frame seem like casually accumulated effluvia left behind by the outgoing tides.

In the project for the Helsinki Museum of Contemporary Art <sup>won in competition 1993, completed 1998</sup> the metaphorical concept of 'Kiasma' became so meaningful for the patrons they decided to change the name of the institution to this mysterious Greek term, which among other things means 'crossing over'. The historic center of Helsinki is neo-classical and boxy, with few dissensions from a strictly orthogonal order. Holl's design, a metamorphosis of a parallelepiped into a bulbous metal carapace, appears heretical to local architectural conventions but is quite deferential to the urban conditions - the orthogonal front strictly aligning to the city's grid, and the rounded rear shell defensively addressing the more indeterminate areas of the shoreline of

近在咫尺的混乱，又可反映遥远深邃的凝重。

霍尔的设计方法颇具神话色彩，因为他的建筑艺术对情感和概念的展示更多于对规范的遵循。他的每个设计都诉诸寓言式的叙述，与此同时，他也尊重建筑作为表现形式与环境的常规性语言所特有的连续性和统一性。玛莎葡萄园的伯克威兹住宅（1984—1988年）是他首批设计完成的建筑之一。这是一所长廊式的住宅建筑，搭在户外的立柱框架，围住了屋子的三面。这一设计灵感来自赫尔曼·梅尔维尔的小说《白鲸》，书中有印第安人把兽皮覆盖在鲸鱼骨上搭建房屋的描述。已完成的伯克威兹住宅并未使人产生直接的联想，但一根根间隔相等的立柱，整个围住了房子的南面和西面，从室内一直延伸到凉棚。建筑师在结构设计中的匠心独运，由此可见一斑。依倾斜的地形而顺势安放的立柱栏杆，就像退潮后不经意间留下的一道道盐霜，其间的想像力之丰富，的确令人惊叹。

他设计的芬兰赫尔辛基当代艺术博物馆（1993年应邀设计方案中标，1998年完工），将“交错”这一概念演绎得淋漓尽致，赞助商甚至决定将博物馆更名为“开斯玛”，因为这一神秘希腊术语的含义之一就是交错搭接。赫尔辛基市中心的历史建筑，属于新古典主义风格，结构呈箱形，严格按垂直相交布局，很少例外。霍尔的设计看起来好像秉承了当地建筑的传统风格。整个建筑为一超大平行结构，后部逐渐变异为郁金香球根状的金属外壳。博物馆正面为矩形，与赫尔辛基的棋盘式城市布局配合得天衣无缝，而后部的圆形金属壳，则与图罗湾公园连绵起伏的海岸线及下面的列车调车场十分协调。交错这一概念既可指遗传学里染色体的交换，亦可指语言学上词序

Töölö Bay park and the train yards below. Holl's conceit of Kiasma, a crossing over that can refer to an exchange of chromosomes in genetics or to a reversal of word order in linguistics, led to an intertwining of two geometrical genres that intersect dramatically in the entry foyer, where the complex curving slope of the irregular volume meets the flat wall of the more conventional box. The circulation from the various galleries passes through this space frequently, renewing the weaving idea from different perspectives.

To achieve the double curvature of the great bent wall of Kiasma required the advanced techniques of computerized graphics, yet behind the perceptual quality of the atrium space was Holl's preferred representational technique, the watercolor sketch. This arcane rendering device, another prerogative of the wilful amateur, has become part of Holl's artistic persona, and again serves as a means of resisting the brutal precision of the current system of production. To describe the complexities of interpenetrating spaces and surfaces in quaint watercolor tableaux, serves not just to indicate how light will behave in his projects, but also how soft, humane, and capable of flaws these places will become. The watercolor sketches for the unrealized Palazzo del Cinema at the Venice Biennale<sup>1990</sup> reached a paroxysm of reflectivity and convolutedness that enhanced the voluptuousness of the design. By suspending the four irregularly shaped polygonal theaters from a 'U' shaped frame \* boxy outer shell belonging to the Venetian 'fondego' palace type, Holl imagined a spectacular interior grotto, a watery piazza below the faceted hulls of the theaters fed by flickering light that pierced through the gaps between the polygons. The stained splotchiness of the perspective watercolors invite one to dream about the mutability of kaleidoscopic reflections.

的反转，而霍尔所演绎的“开斯玛”，却是将两种几何类型融为一体，大厅的入口成为融合的连接点，不规则物体斜面的复杂曲线，与更为传统的箱形建筑的扁平墙，在这里陡然相交。参观各个展厅的观众，必须频繁地穿越大厅入口，这使得他们可以从不同的角度体验交错搭接的概念。

要完成博物馆大弧度弯曲墙面的双曲线，就必须掌握先进的计算机绘图技术。然而，在大厅设计展示出的高质量认知经验的背后，还有霍尔喜欢的更具其代表性的技艺——水彩画。这种不可思议的表现手法，是霍尔执着于非专业化的另一特点，它如今已成为霍尔设计艺术的一个组成部分，同时也是他对抗系统化生产要求精确和整齐划一的工具。通过特殊的静态水彩画面，他描绘出空间和平面之间复杂的融会贯通，不仅展示出设计的灯光效果，同时也将这些部位具有的柔和、人性、甚至瑕疵的一面展示给世人。他作的威尼斯电影宫设计方案（1990年）未能中标，但他的水彩画所展示的深邃高远，却使得该设计更显其华贵的品质。霍尔的设计构想是，让四座呈不规则多边形形状的影院悬垂在一个U形（威尼斯“凡蒂宫”的箱形外表）的框架结构上。这是他想像中一个引人入胜的洞穴式影院，影院的外壳是凹凸不平的多面体，下方是一片水的广场，在闪烁的灯光下呈现出一派光怪陆离的景象。透视图中斑驳的色彩，令人陶醉于万花筒般绚丽多变的梦幻之中。

霍尔还借鉴启蒙时期业余收藏家的古董柜，为各式各样的私人收藏——如水晶制品、蝴蝶标本或任何罕见的物品——建立个性化的分类系统。霍尔的建筑古董收藏馆中有大量箱形建筑的模型。事实上，这些模型之间的差异甚小，均源自同样的直角形创意，但它们却随项目、建筑地点

The cabinet of curiosities for amateur collectors of the Enlightenment served as a private ordering system, a personal taxonomy for crystals, butterflies, engravings or whatever rarity was conserved. In Holl's virtual cabinet of architectural curiosities there is an immense collection of slightly different boxes of buildings that ascribe to an original orthogonal genotype that mutates throughout history according to program or site conditions. Each of his projects has a strong connection to the anonymous typological discourse in architecture, despite the obvious stretching of language in their execution. The familiarity of the type not only grounds Holl's architecture linguistically but implies a technical feasibility, and even suggests possibilities of reproducibility. The housing complex at Fukuoka, Japan<sup>1988-90</sup>, belongs to a recognizable multiple dwelling configuration, the 'comb' or spine with a series of projecting wings, and at first glance might seem undistinguishable from conventional models fed by the modern genotype of mass housing. The extraordinary complexity of the Fukuoka project, however, which offers 28 different apartment configurations within apparently identical volumes, is first hinted at on the short elevations with slight variations in the positions of the window notches; then one notices the irregular sections inscribed in the exposed concrete frame on the long elevations of the wings; and finally one is confronted on the block-long rear facade with the more perplexing irregularity of the fire escapes suspended like trapezes at varying heights from cantilevered I-beams. This attempt to use a city's established morphological vocabulary to express something seditiously innovative relates back to Holl's research in such utopian projects as the 'Bridge of Houses'<sup>1979-82</sup> and the 'Autonomous Artisans' Housing'<sup>1980-84</sup>, in which an infinite variety of character was offered within a repeated structural module.

以及历史条件的不同而发生了变异。虽然在实际操作中,他使建筑学无个性特征的分类学话语的涵义得到了延伸,但他的每项设计都依然与这类语言有着密切的联系。这种类型的相似性不仅奠定了霍尔建筑的语言风格,同时也反映出很强的实用技术的特征,甚至还显示出重复再现的可能性。日本福岡的公寓楼(1988—1990年)显然属于多户型结构设计,沿“中央”大楼的一侧共伸展出四栋翼楼,乍看之下,这与成片开发的现代化住房模式毫无二致。但是,福岡公寓楼的设计极为复杂,在表面看似相同的体积中,竟容纳了28套不同户型的住宅单元。其非同一般的复杂性表现在:一、透过短立面图可以看出,窗户开口的位置有些微小的变化;二、透过翼楼的长立面图可以看到,裸露混凝土框架内的预制模板呈不规则状;三、楼后部的防火梯从高度不同的工字钢悬臂上垂挂下来,就像秋千一样,其设计更为复杂,亦更不规则。霍尔早年曾对“桥屋”(1979—1982年)及“自治工匠住宅群”(1980—1984年)之类的理想化设计进行过研究,这些设计使复制的框架模块可以产生千变万化的结果。正是这些研究使他想利用一个城市现有的形态学语汇来真诚地表现创新。福岡公寓楼的多样性不仅表现在设计和模板的变化上,同时也体现在单元的结构上。每个单元都配备了活动隔墙,这些装在铰链上的彩色木墙板可以对室内空间进行重新配置。这种机动灵活的解决方案,是美国人发明的折叠床与日本人传统的推拉隔断结合的产物。

与欧洲相比,美国人享有的空间好像总是无限的。霍尔的研究中经常重复出现的一个主题是,如何在日益发展而不太为人所知的郊区环境中营造出一种地域感。位于菲尼克斯和达拉斯的两个著名的乌托邦式的建筑设计,为都市化过程中留下的冷漠乏味的外围地带提供了一种激情的选择。

The variety of the Fukuoka complex comes not just from changes in plan and section but in the furnishing of the apartments with moveable partitions, multicolored wooden walls that can be opened on hinges to reconfigure the interior space. This flexible solution combines the American invention of fold-out 'Murphy' beds with the Japanese custom of moveable shoji screens.

American space often seems limitless compared to European space, and one of the recurring questions in Holl's research is how to establish a sense of place in the growing suburban environment made of non-places. Two outstanding utopian projects for Phoenix and Dallas offer a passionate alternative to the relentlessly bland process of the urbanization of the periphery. The first project, known as 'Spatial Retaining Bars'<sup>1989</sup> was imagined for Phoenix, a low-density urban territory that sprawls over 100 square kilometers in the Southwestern desert. The bars are formed of 10x10 meter reinforced concrete sections that at grade wrap around 60 meter per side courtyards. At selected corners the section is extruded upwards 60 meters to create slender towers. The towers support aerial wings made from the same section that in some cases cross over one courtyard to the next. Envisioned as boundary frames for three of the region's outer districts, the chain-like sequence of bars would create a visible barrier like a habitable city wall that also offers unique points of view both toward the wilderness and back to the grid of the city.

The second suburban project, known as 'Spiral Sectors'<sup>1990</sup> for the Dallas-Fort Worth metroplex had a similar ideal of preserving the wild prairie lands at the edge of sprawl by creating intense points of urban focus connected to a high speed transit system serving the airport.

第一个项目叫做“空中护栏”(1989年),是特为菲尼克斯西南部人烟稀少的城市带所设计的,那里是一片绵延100平方千米的沙漠地区。护栏由10米×10米的钢筋混凝土预制板块组成,每个方形护坡庭院的边长为60米,在选定的拐角处,混凝土预制板构成的模块向上伸出近60米,形成细细的高塔。用同样的混凝土预制板构筑的翼楼,从一个护坡庭院一直连接到下一个护坡庭院,高塔支撑着这些空中翼楼。链环式的护栏就像一道可以住人的护城墙,从三面围住这一地区,形成一道看得见的防护屏障。这里景色独特,既可领略大漠风光,又可将市内纵横交错的大街小巷尽收眼底。

第二个郊区设计项目叫“螺旋堡”(1990年),是为达拉斯-沃思堡设计修建的。其设计理念同样是为了保护天然大草原。整个设计的构思是,把城市开发的重心与通往机场的高速公路结合起来,将包括住房在内的各种城市功能,全都放在一个巨大的框架结构内,沿郊区边缘的各战略要点——铺开(这一构思是19世纪初傅立叶设想的乌托邦式共居屋的变异)。所谓的螺旋堡指的是,由一圈圈呈螺旋状向上展开的正方形混凝土框架构成一座雄伟的堡垒,中间点缀以细细的高塔。这些螺旋堡既可成为该地区向外拓展的核心,又可营造一个无机机动车辆来往的独特生活空间,因为,只要将一个螺旋堡与高速公路连接起来,就可满足堡内所有的需求。此类乌托邦式的设计虽然有悖于美国重个人、轻集体的生活方式,但这种在定点区段绕庭院作螺旋式展开的设计理念,的确在以后的数个项目设计中得到了继承和发展。这些项目包括应选中标的柏林美国纪念图书馆的翻修工程(1989年),以及最近完成的克兰布鲁克自然科学博物院的扩建项目(1992—1998年)。

The complete variety of urban functions, including housing, are packed into a single enormous structure placed at strategic points on the suburban edge a variation on the utopian 'phalanstery' proposed by Charles Fourier in the early 19th century. The looping armatures follow a square spiral pattern and twist into monumental figures punctuated by a few narrow towers. These spiroid nuclei would pose focal points for the sprawl of the region while permitting a unique situation of automobile-free living since all needs are to be contained in a single structure connected to the outside by rapid transit. While such utopian projects are antithetical to the American way of life, which always prefers individual solutions over collective ones, the idea of the regular section that extends around courtyards and loops in a spiral supplied formal patrimony for several real projects, such as the winning competition entry for the Expansion of the American Library in Berlin<sup>1999</sup>, which resembles a scaled down 'spatial retaining bar', and the recently finished addition to the Cranbrook Institute of Science<sup>1992-99</sup>, which is vaguely reminiscent in its looping circulation to a 'spiroid sector'.

At Cranbrook, a pastoral academic campus near Detroit, Holl set the limits for a uniform cornice height and relatively narrow section consistent with the wings of the 'U' shaped original building designed by Eiel Saarinen in 1930. The looping trajectory of the new building's long volumes circumscribes a courtyard. A corner of the new wing is suspended several meters above allowing the inclined courtyard to spill down the hill. The plan follows an educated guess about the nature of science at the end of the 20th century. The staggered junction of its two 'U' shaped figures was inspired by Edward Lorenz's model for 'Strange Attractors' in chaos theory. While this analogy is purely metaphorical and will not lead anyone to recognize the principles of

其中柏林美国纪念图书馆的设计,就是一个向下展开的螺旋式空中护栏,而在克兰布鲁克自然科学博物院套环式的设计方案中,“螺旋堡”设计构思的痕迹也依稀可见。

克兰布鲁克自然科学博物院坐落在底特律附近,环境幽雅恬静,极富田园风光。霍尔在其设计中规定,所有的檐口高度必须一致,但截面相对要窄一些。他是想与沙里宁1930年设计的原U形大楼的侧翼保持一致的风格。新建的条状大楼环绕成一个庭院,新翼楼的一角悬空达数米,使倾斜的院落得以借山势自然下降。该设计规划的依据是20世纪末一个有关自然科学的猜想。U形大楼两翼的交错连接创意,源自爱德华·洛伦兹混沌理论中的“奇异吸引子”模式。不过,这纯粹是一种比喻,没有人能从中认出概括三维的混沌理论原则,但建筑师受其启发所设计的几个交叠节点却有助于改变线路循环的模式,来访者在节点处可感受到线路交叠带来的可选择性。站在售票厅,整个博物院的全景尽收眼底,可眺望斜对过中厅内的各种艺术造型,透过光滑透明的窗子,可以看到院内的水中美景,回头则可见“灯光实验室”(各种艺术镶嵌玻璃将不同类型的折射光打到入口的门厅内)。俯瞰较低一侧无遮拦的坡道,还可望见另一端的楼梯间,从这里同样可以走到较低的一侧。楼内到处建有宽阔的步行通道。设计并不仅仅通过空间架构提供美丽的景色,在每个供驻足小憩的地方,各种装饰材料的质地也使人获得一种享受:手工制作的黄铜门扣、折叠式的铜灯具、绞成麻花状的楼梯扶手、模压成波浪状的高抛光铝制长凳和栏杆扶手的搭配等等,均给人以舒适的视觉感受。

霍尔的作品十分重视视觉感受,他在制作模型时甚至要求表面要有铜锈。在同时代的建筑师

chaos theory outlined in three dimensions, it nonetheless helped loosen the patterns of circulation, introducing several nodal points from which the visitor perceives options of overlapping itineraries. In the ticket hall one is given a panoptic privilege to glimpse diagonally at the distant shapes in the main hall, to look out through the fully glazed window to the water events in the courtyard, to glance back at the 'light laboratory' *a mosaic of different art glass that projects different types of refraction in the entry foyer*, to overlook an exposed ramp leading to the lower level on one side, and to gaze in the other direction down a stairwell going to the same lower level. The architectural promenade winding in, under and over the building, not only provides pleasant views through frames of space but at each stop engages the other senses with material qualities with the mildly fetishistic treatment of handcrafted brass door clasps, folded brass light fixtures, hand railings twisted like taffee to meet the walls, and highly polished aluminum benches molded into undulating shapes that drape over the banisters.

This haptic dimension in Holl's work is announced already in the way he makes models with patina on the surfaces. His attention to the quality of touch, light, sound and even scent is unique among his peers and adds a ritual element that goes beyond the elite understanding of architecture, or the private hermeneutics of metaphor, to address a realm of cognition that is available to anyone. Before construction began on the Kiasma museum, for instance fires were built along the outline of the building, branding its plan into the site as a foundation performance ceremony. The sensual experience of detail is immediately apparent in the small St. Ignatius chapel <sup>1994-97</sup> designed for the Jesuit-run University of Seattle as one passes through the 15 centimeter thick rough-hewn oak door. The church sits as an enigmatic box, raised on a platform

中,他对触觉、光线、声音、甚至气味质量的关注极为独特,无人企及。而且,他的作品中还增加了一种连业内精英也难以理解的仪式性成分,或许他是用自己的方式,用每个人都具备的认知经验,对比喻进行着阐释。例如,在赫尔辛基当代艺术博物馆项目建设动工之前,他让人沿着博物馆的规划线路燃起火把,其含义是要将建筑规划烙刻在工地上,这就是霍尔式的奠基仪式。他为耶稣会士管理的西雅图大学设计了圣伊格内修斯小礼拜堂(1994—1997年),当人们通过厚15厘米、留有粗糙斧痕的橡木门时,会立刻领略到霍尔对细节感受的重视。这所教堂就像一个神秘的箱子,坐落在一个停车场上面的平台上,旁边是波光粼粼的池塘和一座高高矗立的钟塔。翘起的混凝土墙面好像是拼版游戏中的拼接块,上面有几个狭长的窗子开口。瑞士建筑师勒·柯布西耶在设计拉图海特小礼拜堂(1955—1960年)时,采用了瓶管式圣灵光的构思。霍尔从勒·柯布西耶的设计中获得了灵感,在他的设计中,各种滤光灯和反射灯通过屋顶的6个弧线形遮光板打下来,照亮不同的礼拜地点(教堂前厅、洗礼池、侧礼拜堂、唱诗班席、中殿教堂中心,以及忏悔室)。夜幕降临时,霍尔的“瓶管灯”发出的柔光,照亮了校园的每一个角落。礼拜堂内部的装潢庄严含蓄,在灯光的映照下,形成一幅幅流动的画面。从明亮的前廊,经过洗礼盘,转过中殿中心金碧辉煌的圣坛,直到神秘的边礼拜堂,所有的一切,都浸润在朦胧的红绿光之中。同样笼罩在灯光之下的,还有一段用链子悬吊在空中的树干,给人以神秘莫测之感;四周的墙上涂抹了一层香气四溢的蜂蜡。圣伊格内修斯小礼拜堂独创的建筑系统,装满瓶管灯的石匣展示出的强大威力,都通过丰富的感官体验达到了和谐的状态。这是在理智与信仰之间进行的一种和谐对话。

above a parking lot, set off by a reflecting pool and tall bell tower. The tilt-up concrete walls have been assembled like parts of a jigsaw puzzle, with a few slot windows at the seems. Inspired by Le Corbusier's light cannons at the chapel of La Tourette<sup>1955-60</sup>, various types of filtered and reflected light have been channeled through six curved hoods on the roof, to illuminate different elements of worship<sup>narthex, baptistry, side chapel, choir, main nave, and confessional</sup>. At night these 'light bottles', glow with radiant colors, visible across campus. The introverted interior permits a picturesque flow from the well-lit narthex, passed the baptismal font, cross-axially touching the nave with its golden lit altar, and on to the mysterious side chapel, dimly lit with diffused red and green light. It shelters an enigmatic tree trunk suspended in chains, surrounded by walls that have been coated in sweet-smelling bee's wax. The ingenious construction system and the powerful image of the box full of bottles of the St. Ignatius chapel is balanced by a wealth of sensual experience, like the dialogue between reason and faith.

Each Holl's works is like the result of an amorous adventure involving strategies of seduction that have been repeated in various positions. The notched light baffles first experimented to diffuse colored light in the penthouse offices of D.E. Shaw in New York<sup>1982</sup>, found their solemn place in the sanctuary of the St. Ignatius chapel. The staggered mullions framing the various types of glass in the light laboratory foyer at Cranbrook were flirted with at the corner gallery of the Pace Collection in New York<sup>1985</sup>. The acid stained brass panels lining the reveals of the great hood at Kiasma were found on the front door of the Stretto House in Dallas<sup>1989-92</sup>. These are the traces of the amateur, the sparks of his passion, as he builds a collection of places based on encounters with the realities of typology, program and tectonics.

霍尔的每个设计都像一次情感探险,精心策划的诱惑在不同的位置重复出现。在纽约D.E. 肖氏公司顶楼办公室设计(1992年)中,他首次进行了齿形灯光的试验,而这种肃穆庄严的灯光,也在圣伊格内修斯小礼拜堂的圣殿内找到了适宜的位置。克兰布鲁克自然科学博物院的灯光实验室大厅,曾采用交错搭接的竖框来镶嵌各色玻璃,而在纽约培斯收藏品陈列室(1985年),参观者会在其角落里发现同样的竖框。赫尔辛基当代艺术博物馆巨大挑檐的筒子板,用的是酸斑黄铜嵌板做衬垫,而达拉斯和声住宅(1989—1992年)的前门里也可找到同样材料的衬垫。霍尔在设计作品时,依据的是他在类型学、程序,以及构造学方面获得的实际经验,但上述这些例子展示的却是他非职业性的一面,他充满情感火花的一面。

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