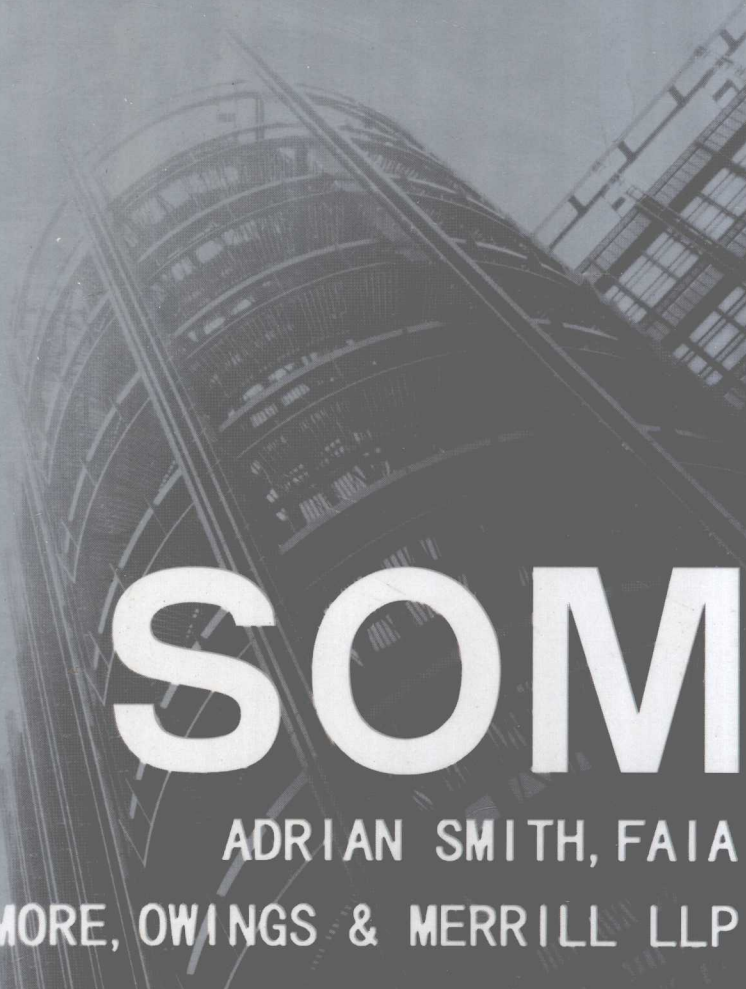



SOM

首席设计师

艾德里安·史密斯作品集

斯基德莫尔-奥因斯-梅里尔事务所编 / 张建华 译



SOM

ADRIAN SMITH, FAIA
OF SKIDMORE, OWINGS & MERRILL LLP

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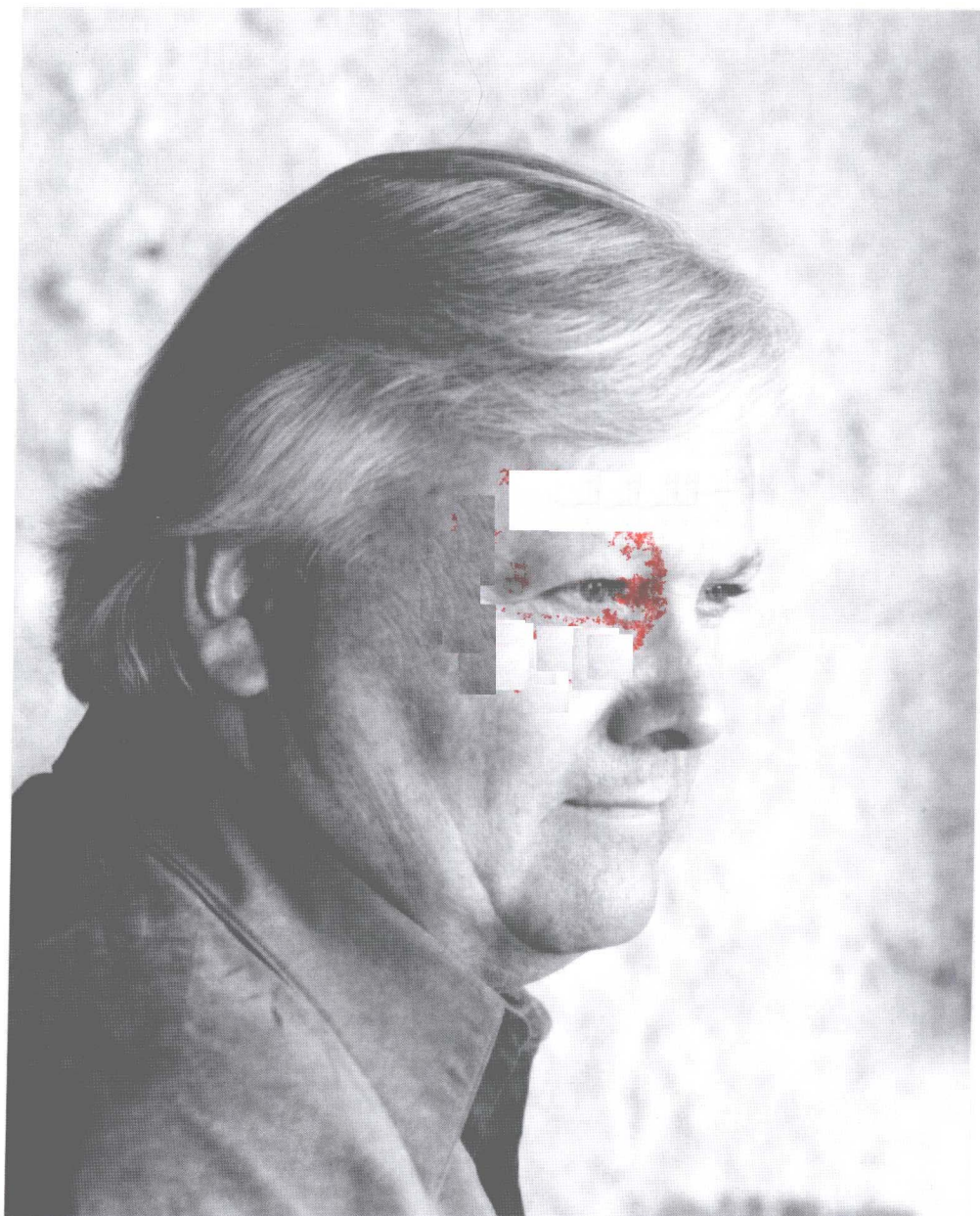
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CRITICAL ESSAY

W. Cecil Steward, FAIA

序评

W.塞西尔·斯图尔特，美国建筑师学会会员

“通过对材料、质地和色彩的选择，对光线和阴影对比的运用，对平面的倍增，以及必要时对雕刻和装饰的突出等，实际上，这个建筑师的确将他的建筑变成了一种特殊的图片，一个多面体的移动着的图片，它的特征随着时间和季节、随着旁观者和住户职能和作用而发生变化。同样，他在建筑中也能创造出独特的雕塑品，一个人们不仅仅是漫步于周围而是能步入其中的结构：一个只要旁穿过这个空间就体验到其艺术效果的结构，而这种效果在任何其他艺术领域中是无处可寻的”。

——刘易斯·芒福德，“建筑的象征和功能”

艾德里安·史密斯设计的建筑完成了芒福德有关将建筑作为艺术的定义，而且增添了新的内涵——艺术立足于具有特色的环境文脉并与之相联，这在同行中，特别是在大型公司范畴内，是一种极为罕见的建筑形式和功能。

对尊重并捕捉现有环境的标志和象征的主要建筑进行成功地研究在现代主义和后现代主义建筑史中一直绝无仅有的。透过他那双锐利的眼睛和对文化的敏感性，艾德里安·史密斯已经多次显示了建筑能够尊敬并反映一个地区的市区、社区、街道、环境或文化和文脉，它们还可以是制作精巧而优美的，象征着新社会的未来。通过他那杰出的设计天赋及综合的知识和建筑技术，他实现了表达环境文脉主义、“特殊的图片”、“强大的美学效应”的目的。

By his choice of materials and textures and colors, by the contrasting play of light and shade, by the multiplication of planes, by the accentuation, when necessary, of sculpture or ornament, the architect does in fact turn his building into a special kind of picture: a multidimensional moving picture, whose character changes with the hours and seasons, with the functions and actions of spectators and inhabitants. Similarly, he creates in a building a unique work of sculpture, a form one not merely walks around but walks into, a form in which the very movement of the spectator through space is one of the conditions under which the solids and voids of architecture have a powerful aesthetic effect, not known in any other art. *Lewis Mumford, Symbol and Function in Architecture*

[The Lewis Mumford Reader]

The architecture designed by Adrian Smith accomplishes the Mumford definition of architecture as art—and more. The more is art anchored in, and related to a distinguishable context—a form and function of architecture that is rare among his peers, especially in the practice domain of the large corporate firms.

Studied, and successful, designs for major buildings that respect and capture symbols of an existing context have been rare throughout both the architecture of modernism and postmodernism. Through his keen eye, and his cultural sensitivity, Adrian Smith has repeatedly demonstrated that buildings can be respectful, even reflective, of a local urban, community, street, environmental, or cultural context, and that they also can be beautiful and well-crafted symbols of new community futures. Through his exceptional design talent, and his knowledge of integrated systems and technologies of construction he achieves both contextualism and that special kind of picture that has powerful aesthetic effect.

The work exhibited here is the work of an architect who has developed a facility for cultural reading, and a process of interpretation of the many ways that express the culture's uniqueness. In this regard, the reader should especially take note of the Banco de Occidente building in Guatemala City for its interpretations of the local palate of light, shade, colors, textures, and

本书所展示的是一个建筑师的作品，他开创了一个便利的文化阅读的窗口、阐明了一个独特文化表现方法之过程。在这方面，读者应特别注意危地马拉的西方银行，因为它刻画了本地对光线、阴影、色彩、质地及建筑作为社交和舒适场所的喜好；联合海峽银行捕捉住了其文化的象征和形式，及建筑物对气候的有效调节；伦敦的 10 Ludgate 体现了街道环境的文脉；上海金茂大厦体现了作为独特文化雕塑的这一非常现代化的特征及在巨大的技术转变中其文化的象征意义。这些工程的每一个都是与众不同、非生搬硬套的文化和该特殊场所的艺术形式，不是一个简单的模仿和复制的表面形式；而是一人深思熟虑的探索——控制构成环境文脉的原则。

当然，艾德里安·史密斯是一个受国际尊重的且多次获奖的SOM公司的设计师。这家大公司已经从业65年，显示出超群的适应力和实践的持续性。它经常脱胎换骨重新塑造自己，并逐渐成为一个识别且颂扬个性才能和合作者力量的机构，该公司主要的信仰一直是寻求杰出而非凡的实践能力并将它继续发扬光大。

作为SOM主要的设计股东之一，艾德里安·史密斯的设计作品表现了创新地、持续地对卓越的追求，同时通过他自己的信念来建立公司的传统，鼓励公司中每个建筑师都从自己的原则出发来进行实践设计。在艾德里安·史密斯领导下的芝加哥事务所继续探索建筑尊重文化、城市遗产、气候和环境文脉的艺术及建筑物使用者和客户的社会需要。无论是在未来的社会中还是在过去的建筑历史中，这些作品充分证明了其设计的杰出性和持续性。

the building as social and comfort accommodation; the United Gulf Bank for its capture of cultural symbols and forms, and its effective mitigation of the effects of an extreme climate; the 10 Ludgate building in London for its skillful reading of the context of the street; and, the Jin Mao Tower in Shanghai for its very modern distinction as a unique cultural icon, and its symbolism for a culture in a dramatic technological shift. Each of these projects has been made a distinct, and non-transferable, art form of its culture and special place, not by a superficial attitude of copy or reproduction, but, by a deliberate search for the principles which comprise a whole context.

Adrian Smith is, of course, a design partner of the internationally respected and often awarded firm, Skidmore, Owings & Merrill. This large firm has now been in business more than sixty-five years, exhibiting a remarkable record of transformation and practice sustainability. It has often reinvented itself, and has evolved into an institution that recognizes and celebrates the individual talents and strengths of its partners and employees, without dictating a single corporate design ideology. The firm's primary ethos has been, and continues to be, the pursuit of practice excellence.

The design work of Adrian Smith, as one of the principal design partners of SOM, personifies the transformative, continuous quest for excellence while building upon the firm's heritage through his own convictions. Each of the design partners is encouraged to practice in corporate cooperation, but from his/her own set of aesthetic principles. The Chicago office, under Adrian Smith's leadership, continues to search for the art of architecture which will respect the contexts of culture, urban heritage, climate and the environment, and the social needs of its architecture's users and clientele. These exhibits give willful testimony to excellence and sustainable design as both the future and the past—as—prologue.

W. Cecil Steward, FAIA

Dean Emeritus, College of Architecture, University of Nebraska
President, Joslyn Castle Institute for Sustainable Communities

CONTEXTUALISM IN ARCHTECTURE

Adrian D. Smith

建筑中的文脉主义

艾德里安·史密斯

I. 文脉的干预：区域特色

周围建筑物的外观可精确地显示出城市里街道和公共场所的界限。建筑物的外墙是调和公共领域和私人领域的媒介因素。

一座城市建筑物应该通过保持或恢复公共与私人领域间的和谐平衡来建立与传统市区建筑物的联系。而外墙是建筑物与公共领域惟一共有的因素。如果一座建筑履行了这第一项义务，那么它就能继续完成其他使命——也许是空中一个富有浪漫色彩或别有情趣的轮廓、一个通向市区的大门、一个团体的形象、一个城市的象征等——但即使是最不显眼的“背景”建筑也必须力争建好，以提高整个城市的内聚力。

为了能与我们所要干预的环境相符，我们可以随意运用历史、文化及地区等差异使一个地方有别于另外一个地方。我们并不受这些影响和特点的限制，但我们可以从中汲取灵感。20世纪最伟大的诗人和评论家之一T.S.爱略特，在大约80年前写了一篇题为“传统与个人才能”的文章。文中，他坚持认为传统——即：文学“杰作”集——在新的作品出现之前是作为一个整体而存在的。为了能在新的作品介入之后继续生存，整个文章需要在作者以及读者的脑海中重新调整，使他们相互协调并具有时代特征。注重环境文脉的建筑师在处理新任务时对传统城市采取了与诗人对待传统作品同样的维护与尊重。一个人的思想、一个人的发明与发现都能够增添建筑的环境特色。但他们把这一地区看作是建筑集合物的一部分，以便增加而不是破坏市区环境的持续性。

在此，我认为，值得指出的是“有例外则证明有规律”，或正如罗伯特·文丘里所说：“要领会想象中的事物，必须承认现实中的事物。”文丘里——可能是第一个将T.S.爱略特的文学评论引入建筑论述中的建筑师——他从不认为现代运动本身是一件坏事。相反，在他看来，那种认为建筑中的“国际式”可以并应该运用到所有实例和环境中的设想是一种刚愎自用的想法。他赞赏现代运动中具有独特风格的建筑物，例如：位于纽约的密斯·凡·德·罗设

I. Contextual Intervention: A Sense of Place

The streets and public spaces of the city are defined by the facades of the buildings that surround them. The exterior wall is the element that mediates between the two—between the public realm, whose edges it defines, and the private realm, whose domain it encloses.

An urban building has the responsibility of making a connection to the traditional urban fabric by maintaining—or restoring—a proper hierarchical balance between the public and private realms. The exterior wall is the only element that a building has in common with the public realm. If a building fulfills this first responsibility, it can then be developed to fulfill its other responsibilities—possibly a romantic or picturesque silhouette on the skyline, a gateway to the city, a corporate image, a civic symbol—but even the most low-profile “background” building must strive to make a good background by contributing to this definition of public space, enhancing the cohesiveness of the city as a whole.

In responding to the context in which we are intervening, we are free to draw upon the historical, cultural, and regional differences that make one place unique from another. We are not bound by these influences and characteristics, but we can draw upon them for inspiration. T.S. Eliot, one of the 20th century's greatest poets and critics, wrote an essay some eighty years ago called “Tradition and the Individual Talent”. In this essay he asserts that The Tradition—the collected literary “monuments”—exists as a body of work, complete in itself before the arrival of the new work. For order to exist after the intervention of the new work, the whole context is readjusted in the minds of the writer, and the reader, so that it all fits together with a sense of continuity. The contextual architect approaches the new work with the same respect for the traditional city that the poet has for the tradition in which he is working. The thoughts one has, the inventions and discoveries one makes, can be additive to the built environment. But they assume their place as part of an assemblage of building so as to add to, not disrupt the continuity of the urban context.

Having said this, I think it is worth pointing out that there is always “the exception that proves the rule”, or as Robert Venturi has said, “To perceive the ideal, one must acknowledge the real.” Venturi—who is probably the first architect to introduce the literary criticism of T.S. Eliot into architectural discourse—never believed that the Modern Movement was a bad thing in and of itself. Rather, he thought that

计的西格拉姆大厦就是预先存在的一个例外；通过与市区建筑结构形成一个鲜明的对照，西格拉姆大厦增加了预先存在中的“想象”特点。但是，当模仿密斯式建筑出人意料地开始风行时，市区结构开始变得如此清晰，以至于现在规则面临灭绝的危险。而且，对照的力量逐渐减弱，从而使现代建筑中最好的也变得非常平凡。对大多数公众来说，所有的玻璃建筑看上去都很相似——密斯式建筑的意义没有得到人们的赏识——由于这种建筑越建越多并开始侵蚀传统结构，所以即使是它们中最好的看起来也不那么具有特色。同时，在大多数城市中，已没有多少传统结构可以被认为是“理想的”规则。文丘里呼吁“复杂而相互对立的建筑”就如同呼吁人类停止破坏以往的建筑成就一样，是在试图让人们注重现代建筑中真正的成就。

像所有的革命运动一样，现代运动成为一个反破坏的运动，并赋予道德上的责任。当然，建筑技术方面的发展是现代运动的主要力量之一，因此，对这场运动来说，建筑“语言”的“词汇”反映这些变化是至关重要的。但是，正如爱略特在“传统与个人才能”中所指出的，我们必须注意不要把孩子同洗澡水一起泼掉。正如爱略特解释的：“有人说，‘我们对无生命的作家不感兴趣，因为我们知道的东西比他们多得多’。确切地说，他们就是我们所了解的”。

我们可以用同样的词语来描绘“无生命的建筑师”。在建筑技术方面，我们的确比他们了解的要多。并且，我们还了解他们，而当今现代运动已成为我们历史的一部分，我们可以运用积累的所有知识来创新建筑。新技术在增添又一成分的同时还可以提供与传统相融的机会。它能够通过创建一个新方法保持传统生命力，使其跟上时代、使其更加高效和切实可行，并使其时代感再次得到肯定，以此来巩固传统。

本书所提供的实例不是古老建筑的复制品。它们是能满足当代需求的现代建筑。它们与历史一脉相承，但同时又为城市的持续发展增添了另外一部乐章。虽然在表现方式上有的非常“现代”，但是，它们都存在于某一特定

the presumption of an “International Style” as a way of making buildings that could and should be applied in all cases and in all contexts—was a wrong-headed approach. He admired individual landmarks of the Modern Movement such as Ludwig Mies van der Rohe’s Seagram Building in New York, as an exception to the pre-existing order; by its contrast with the urban fabric the Seagram Building enhanced the “ideal” quality of that pre-existing order. When imitations of Mies’ buildings started popping up all over, however, the urban fabric began to become unraveled to such a degree that the pre-existing order was in danger of extinction. Moreover, the power of contrast became diminished to the point where even the best of the modern buildings became trivialized. To most of the public, all glass boxes look alike—the significance of Mies is largely unappreciated, and as more of them were built and began to erode the traditional fabric, the less special even the best of them seemed to be. At the same time, there was too little left of the traditional fabric in most of our cities to be perceived as an “ideal” order. Venturi’s call for a “complex and contradictory” architecture was as much an attempt to call attention to the real achievements of modern architecture as it was an appeal to stop destroying all that had come before it.

Like all revolutionary movements, the Modern Movement became a crusade, complete with moral imperatives. Advances in building technology were among the major forces behind the Modern Movement, and it was therefore, crucial to the movement that the vocabulary of the architectural language reflect those changes. But as Eliot points out in “Tradition and the Individual Talent”, we must always take care not to throw out the baby along with the bath water. As Eliot explains, “Someone said, ‘The dead writers are remote from us because we know so much more than they did.’ Precisely, and they are that which we know.” The same can be said of the “dead architects”. We do know more than they did, in terms of building technology. But we also know them, and now the Modern Movement is part of our history, and we can utilize all of our accumulated knowledge to create architecture. New technology can offer opportunities to relate to the past while adding another element. It can reinforce tradition by establishing a new methodology for keeping tradition alive, bringing it up to date, making it more efficient and viable, and thereby reaffirming a sense of continuity.

The case studies presented here are not re-creations or imitation of old buildings. They are modern buildings which meet contemporary needs. They relate to the past, but they add another chapter to the continuing evolution of the city. Some of them are clearly “modern”

场所，并不代表一个适宜任何环境的“国际风格”。另外，还有一些能使人联想起“传统”或“历史”的建筑，而不是“现代”建筑，但这并不是对古老建筑的一种生搬硬套，也不仅仅是使用一些更加昂贵的材料和聘用一些技术高超的能工巧匠。相反，它们华丽、富有表现力、坚固、富有亲和力、并且安全而不可动摇。他们使用现代和传统原材料使其相互协调、并提供比采用单一传统方法和原材料更加高效节约的建筑手法。总之，他们所显示的是质量、永恒与承诺。他们不是短期的投资，而是长期的参与。

II. 多种族文化社会中的环境文脉主义

最早的建筑形式存在于7000多年前，当时人类通过壁画、雕刻及雕塑等装饰将原始洞穴变成了建筑物，这样，创建了维克多·雨果所说的“人类历史的一部巨著：人类表现其各个不同发展阶段的主要手段”的建筑。他曾经说：“在世界历史的最后几个世纪里，从印度斯坦人的塔时代到科隆的大教堂时期，所有建筑都记载着人类最伟大的思想。在这部巨著中不仅能找到各个宗教象征，而且每个人类思想也都能在此寻到它的页章。天生是诗人的他成为了一名建筑师。”雨果的杰作——巴黎圣母院——就是把建设一种表现民族文化的文学形式的先进思想作为其主要目标之一。英国作家约翰·拉斯金在他那部著名的“建筑史上的七盏灯”中声称：通过建筑师之手，一座建筑能够成为“一个民族的诗歌、生活、历史及宗教信仰的化身”。像雨果一样，拉斯金也认为“所有好的建筑都是民族文化和性格特征的表现形式”。

雨果和拉斯金所提倡的理论与理想的集中仅局限于西方文化与文明，因此，同当今世界框架结构之比又受到了限制。其思想观念结构的根源是商品、稳定与乐趣或者说是实用、结构与美观的三合一。所以，有必要将艺术成分（乐趣）与结构、机械和界限范围（商品与稳定）成分相联系以便创建有地方特色的建筑物。一个兼顾环境特色的建筑物既能体现实用性又能体现其艺术性。一个工艺建筑可以是文脉建筑，但并不是所有文脉建筑都需要有工艺

in their expression, but they are all site-specific and do not represent an “International Style” which can be appropriated for use in other contexts. Some of them, on the other hand, are more evocative of “traditional” or “historicist”, rather than “modern” architecture, but they are not pale or thin imitations of older more expensive materials and craftsmanship. Rather they are rich, expressive, solid, familiar, and reassuring. They use both modern and traditional materials in harmony with each other, to provide efficient construction methods and more economical use of materials than traditional materials and methods alone. In short, they speak of quality, permanence, and commitment. They are not short-term investments, they are long-term interventions.

II. Contextualism in a MultiCultural Society

The earliest forms of architecture existed some 7000 years ago when man transformed primitive cave shelters into architecture through embellishment by wall paintings, engravings and sculpture, thus establishing architecture as what Victor Hugo called, “The great book of the human race; Man’s principal means of expressing the various stages of his development.” He once said, “During the last several centuries of the world’s history, from the time of the pagoda of Hindustan to that of the Cathedral of Cologne, architecture has recorded the great ideas of the human race. Not only every religious symbol, but every human thought has its page in that vast book he who was born a poet became an architect.” Hugo’s masterpiece, Notre Dame de Paris, has as one of its chief aims the advancement of the idea that architecture was a form of literature expressing national culture. British writer John Ruskin proclaimed in his celebrated “Seven Lamps of Architecture” that a building could become “the embodiment of poetry, life, history and religious faith of nations” through an architect’s hands. Like Hugo, Ruskin believed that “all good architecture is the expression of national life and character.”

Both Hugo and Ruskin were advocating theories and ideals narrowly focused by the confines of Western culture and civilization, and therefore limited by comparison to today’s broad instant world framework. At the root of the conceptual structure of their thought was the Virtuvian triad of Commodity, Firmness, and Delight, or as one might say Utility, Structure, and Beauty. It is necessary to connect elements of art (Delight) with elements of utility of structure, mechanicals and enclosure (Commodity and Firmness) in order to create architecture which is connected to its place. A contextual architecture embodies utility as well as poetry. A tectonic architecture can be a contextual

性。对现代派要求将复杂变为简单与精华来说，文化即复杂又相互对立。像所有的革命运动一样，现代运动成为一个反破坏的运动，并赋予道德上的责任。当然，建筑技术方面的发展是现代运动的主要力量之一，因此，对这场运动来说，建筑“语言的词汇”反映这些变化是至关重要的。现在，现代运动成为我们历史的一部分，我们可以运用所积累的知识来创新建筑。新技术在增添又一成分的同时还可以提供与传统相融的机会。它通过创建一个新方法来保持传统生命力，使其跟上时代、使其更加高效和切实可行、并使其时代感再次得到肯定，以此来巩固传统。约瑟夫·乔万尼曾写到：“惟一真理的倡导者们忽略了问题的解决方法，其复杂性是形式、哲学、技术、意义与文化的丰富发源地。类似路易斯·巴拉根的建筑师们不是约束形式，而是将墨西哥式的墙壁、农场似的水沟和庭院变成一个蕴涵地方文化传统的当代建筑。巴拉根的形式有美感也富有意义。在建筑方面，形式并没有妨碍吸收文化风俗，而是担负着文化风俗促进剂的作用”。还应该指出：像大多数文脉主义建筑一样，巴拉根的建筑也富有区域特色，只适合于某一地区，并不可以随意照搬。

全球化现象已导致全球设计思想的重复出现，在这样一个逐渐被全球化所引起的多样性风格所主宰的环境里进行设计时就会陷入进退两难的窘境。城市的设计不再兼顾其地域的气候、地理、本地原材料、文化象征和文化风格的特殊需要。建筑师和建设者们而是将他们的方法全球化，根据其个性风格设计建筑，不考虑其所设计工程的区域和环境。从某种程度上说，情况一直是这样，但是，就像调整学院式建筑或殖民地时期建筑方法以使其适应新的环境一样，采用了本地原材料，也考虑到了太阳的冲击力。在都市建筑的现代社会中，城市正在失去其区域的独特风格。最近30~40年里的城市建筑，无论是建在克利夫兰还是在新加坡，看上去都非常相似。用来取暖和制冷的廉价的能源和高效的力学体系废弃了设计的基本标准之一，以便通过建筑来满足地方气候条件。建筑原料和方法也同样受到全球化的影响。现在，且很长时间以来，在瑞典、西

piece, but not all contextual architecture need be tectonic. Culture is complex and contradictory to the Modernist urge to reduce complexity to simplicity and essence. Joseph Giovannini wrote, "Advocates of one-and-only truths overlook solutions whose complexities are rich matrices of form, philosophy, technology, meaning and culture. Rather than repressing form, architects like Luis Barragan orchestrated the Mexican wall, farmlike troughs of water and courtyards, into a contemporary architecture embedded in traditions of local culture. Barragan's form has beauty and meaning. Form does not preclude culturalism; it acts, in architecture, as an instrument of culturalism." It should also be pointed out that Barragan's architecture is uniquely suited to the place and, like most great contextual architecture, is not literally transportable.

A dilemma exists when designing in an environment increasingly dominated by stylistic diversity brought on by globalization which has resulted in the replication of universal design thought. No longer are cities being designed for the particular needs of their regions with regard to climate, geography, local and indigenous materials, cultural symbolisms or cultural mannerisms. Instead, architects and builders are globalizing their practices and designing buildings to their idiosyncratic style, regardless of the place or context in which they are placing the work. To some extent this has always been the case; however, materials remained vernacular, as did the concern for solar impacts as Beaux Arts or Colonial approaches were adjusted in order to relate to their new surroundings. In the modern world of urban architecture, cities are losing their uniqueness of place. Many urban structures built in the last thirty to forty years appear the same, whether they are constructed in Cleveland, or Singapore. Cheap energy and efficient mechanical systems for heating and cooling have nullified one of the basic criteria for designing to meet localized climate conditions through architecture. Materials and construction practices have also become globalized. It is now less expensive, and has been for some time, to buy granite in Sweden, Spain or South America, ship it to Italy for fabrication and deliver it to almost anywhere in the world for installation, than it is to use the local stone traditionally quarried and fabricated nearby. Stone fabrication technology has advanced, making mass fabrication inexpensive and, thus rendering local or regional fabrication techniques obsolete.

Culture is a way of life, an ancestral history in which religious beliefs, rituals, economic status, mobility, habitat, and memory all play a role; a continuum from one generation to the next modified by new technology and invading cultures. Transition occurs as the assim-

班牙或南非购买花岗岩，将其运到意大利加工，然后运往世界任何一个建筑工地比传统采用附近开采和加工的本地石头要便宜得多。石头制作技术有了很大的提高，批量生产并不像以往那样昂贵，这就使本地的制作技术显得过时了。

文化是一种生活方式，一段历史，在这里宗教信仰、宗教仪式、经济状况、社会流动性、自然环境和记忆等都发挥着作用；文化是世代相传的连续统一体，在这个过程中新技术和外来文化不断地使其得到改进。由于出现了相对立文化的同化，所以产生过渡。当由于隔离、偏见或势不两立的信仰体制使同化受到抵制或阻碍时，失去约束力的转变就会导致出现一个多种族文化社会的体制，或相反，个性政治所引发的那种多种族文化风俗中的推动力就会打破主流文化的规范模式，使许多组成文化有了其各自的空间和合法的地位。建筑是一种文化象征，而且一直是如此。它表达了用户的喜好。它成为一个独特的表达方式的工具，不是创建一个相同类型的社会，而是要体现设计者对使用者的社会信仰的洞察力。这一时期的城市建筑大体由团体用户的基本原理塑造而成。它成为投资的一个经济杠杆。由于受到常态心理和从众心理的约束，其相同性已达到平稳状态，许多建筑变为普通的玻璃和石头饰面的遮蔽物，缺乏根深蒂固的环境意义。在为争取社会表现方式的斗争中，涌现出了一批对平淡无奇的设计不适应的人。在新兴的都市化城市里，所看到的建筑物没有历史根源、追寻不到本地历史所留下的记忆、没有吸取影响的范例，只是仿效一些短暂且普通的时尚。新兴的东京就是这样一个城市。在其追求成为现代派和改良革新模式的运动中，它缺乏乐趣，变得毫无情感，只剩下急功近利的本质。在东京传统的核心外，很难找到其区域特色。具有讽刺意味的是，日本文化即具有深深的传统同时又非常现代化。

只有通过历史、气候及大众文化对其地区意义进行探索，我们才能创建一个具有独特区域环境的建筑。城市的出现可以形成一个相互联系的本地建筑语言，并由于技术革新而不断地得到丰富，但并不能被其控制。由于增加

ilation of counter-cultures takes place. When assimilation is resisted or avoided due to segregation, bias, or irreconcilable belief systems, nullified transformation results in a multi-cultural social system, or conversely, the basic impulse in multi-culturalism brought on by the politics of identity is to break the normative molds of dominant cultures to allow the many constituent cultures their own space and legitimacy.

Architecture is and has always been a symbol of culture. It speaks about its users. It has become an individual tool of expression, not to build a homogenous society, but to exemplify the designer's perception of its owner's social beliefs. Urban architecture in this era has largely been shaped by the rationales of the corporate user. It has become an economic tool for investment. Its identity has been pacified by the constraints of normality and collective acceptability largely reduced to universal shelters of glass and stone facings void of rooted contextual meanings. In the struggle for social expression has emerged an expressionless series of misfits of blandness and contrivancy. Witness the new cities of urbanism where architecture has no roots in history or memory of the place; no paradigm of influence to draw upon, or only transient and fleeting universal stylistic fashions to emulate. The new Tokyo city is like this. In its drive to become a model of modernism and progressiveness, it is void of Delight and stripped down to its utilitarian essence. It has become unemotional. It is difficult to find a sense of place outside Tokyo's traditional core. Ironically, Japanese culture can be deeply traditional and thoroughly contemporary at the same time at home in its contradictory cultural paradigms.

Only by searching for the meaning of a place through its past, its climate, and its people's culture, can we forge an architecture which provides an environment of richness and collective identity—site specific architecture recognizing its place. Cities can emerge to achieve a connected indigenous vocabulary, constantly enriched by technological innovation, but not overcome by it. By an attitude of additive inventiveness, our cities can re-emerge with personalities expressive of their collective cultures, but not devastated by them. The Tall Building has always had a key role to play in establishing a city's identity—from the great Tower of Babel, the Pagoda structures of Hindustan, the Islamic minarets, the towers of commerce at San Gimignano, the bell towers of Europe, the spires of Gothic cathedrals to the super-tall edifices of our corporate culture today. The hope is to establish a set of constant parameters rooted in the history of the place, the memory of its people and especially its specific natural

了独创的设计，我们的城市能够以赋予表现集体文化的特色重新出现，却不会被其趋势所压倒。在创建一个城市身份过程中，高层建筑一直发挥着重要的作用——从雄伟的通天塔、印度斯坦的宝塔、伊斯兰教寺院的尖塔、欧洲的钟塔、哥特式大教堂的尖顶到今天的高层大厦。其希望就是要建立一套恒定的参数，使其在该地区的历史中、在人们的记忆中扎根。城市是第一位的，它的重要性要远远高于个别建筑和建筑师。所以要保持并巩固这些由该城市居民通过结构设计来表达文化而形成的自然环境。只有那时，建筑师个性化的方法才能逐步在都市环境的大框架范围内提供一个宏观表达方式。

我的设计哲学是鉴别一个地区及居住在那里的人们的自然特征和个性。最终，我设计建筑物和环境时，试图通过增加其环境背景使其特色得以加强。一方面，环境背景与周围的文化有相同之处；另一方面，它将一批新的词汇引入建筑语言，并支持这个特殊的环境。

许多城市都有多种特性。许多建筑风格也相互重叠。所以，我寻求的是一个地区的精髓、其时代气息、其风土人情，而且无论是从形式上还是文化方面，我都试图鉴别并使其保持独特和与众不同的本地特色。

我努力通过寻找记忆来巩固区域特色。但是，我也试图开发一个只能在当今世界、用现代技术才能实现的建筑。我尽可能增加熟悉事物的时代感，将过去与现在联系起来、将新环境的特征与常规环境特征联系起来。

许多因素对我的设计思想产生影响，其中包括一个地区以往的建筑材料、建筑形式和外观以及实用有效等。而且，我也对该地区的气候和文化进行分析。构成居民生活的宜人的地理环境会启发我的设计，垂直面光线的质量及该地区熟悉的特色同样对我的建筑产生影响。

III. 我的设计方法的来源

我对环境文脉方法的探索及对他们的适应到今天的运用要追溯到1975年，当时我第一次与里查德·里格莱特、Raul Ferrera及路易斯·巴拉根接触并一起在墨西哥的蒙特

characteristics. Put the city first, above the individual building or architect. Maintain and reinforce those elements shaped by the city's inhabitants which have expressed its culture in physical form. Only then should the personalized approaches of the architect be layered to provide a micro-expression within the larger framework of the urban habitat.

My design philosophy is about identifying the nature and the character of a place and the people that occupy that place. Ultimately, I design buildings and environments that attempt to strengthen character by adding context. On one hand, the context identifies with the culture of the surroundings. On the other hand, it brings a new vocabulary to the language of architecture and supports the particular environment.

Many cities have multiple characters. And through time, many architectural styles have been layered over each other. Those things considered, I look for the essence of a place, its spirit, its ethos, and I try to identify the indigenous aspects, both physical as well as cultural, which make it unique and different from other places.

I work to strengthen a sense of place by relating to its memory; a sense of familiarity. Yet, I attempt to develop a building in ways that could only be done in today's world with today's technology. I try to add time to the familiar and connect past to present, linking the identity of new environments to established ones.

My influences include indigenous materials, forms and surfaces derived from a region's past functional necessities. Also, the nature of the climate and the culture of the people are always analyzed. I am influenced by geographic amenities that formed the occupant's livelihood. The quality of light on vertical faces and idiosyncratic forms familiar to the region all have an influence on my architecture in a particular place.

III. My Origins Of The Contextual Approach

The origins of my search for contextual influences and their appropriate adaptation and application to today's needs date back to my first experiences with Ricardo Legorretta, Raul Ferrera and Luis Barragan in 1975 when we were engaged with them on the Grupo Industrial Headquarters project in Monterray, Mexico. During that time Ricardo would preach contextualism using influences of simple adobe houses as examples of a distilled architecture where climate, the sun, views and vistas, natural ventilation, local available materials, and topogra—

雷参与格鲁泊工业总部规划的设计。那时，里卡多极力宣扬文脉主义，将简易的砖坯房屋作为精华建筑的典范，在形成其自然环境中，其气候、阳光、风光景色、自然通风、当地现有的原材料及地形等都发挥了较大的作用。

他指出，那种国际风格的玻璃建筑对墨西哥这炎热干旱的气候是如何地放错了地方、对能量守恒来说是如何地无效。他用他的良师益友和先前的顾主路易斯·巴拉根的作品作为该地区注重环境建筑方法的例子，并说明如何通过采用现代建筑技术使建筑物既现代又与当地文化有着千丝万缕的联系，而且不生搬硬套。路易斯·巴拉根将我们领进他的房间，耐心地给我们讲述了在他的作品中如何体现他对原始文化极其影响的热爱。

GrupoIndustrialAlfa总部设施的设计不是采用源于北欧的无个性的国际风格，而是每个方案都用我们自己的方法，每个房间的设计都按比例进行，以适应其各自的空间。窗户的设置充分利用了每个方位的最佳视野，柱廊的设计使用户避免了炎热阳光的直射。我们将庭院空间设计成露天房间，柑橘林设计成风景优美的侧面庭院。我们所有的设计都具有墨西哥本土风格。

虽然没建成，但GrupoIndustrialAlfa的经历却是令人振奋的。以前我在SOM所接受的培训是由密斯·凡·德·罗学说发展而来的国际现代思想和原理，而这段经历却使我耳目一新，因为我接触了与以往完全不同的手法。

这之后不久，SOM就着手从事沙特阿拉伯吉达市的哈吉航空站的设计。虽然我没有参与该工程的设计——但我的合伙人，公司著名的建筑工程师费滋勒·卡恩，开始与纽约办事处的戈登·布恩沙弗特一起负责这项工作。他们研究的设计方案既有结构意义又能让人感悟到环境特色。帐篷结构的运用就极其适合游历沙特沙漠的贝督因人部落，从上方悬吊的受张力的织品的运用为自然通风提供了条件，使这100英亩的帐篷结构和下面的居民享受到了凉爽之气。费滋勒·卡恩开始更多地谈论建筑中环境的影响及与我们建筑的联系。

20世纪70年代，我们接受了为西方银行危地马拉地

phy played significant roles in forming these simple modest habitats.

He pointed out how misplaced the international style glass box was in Mexico's hot and arid climate, and how inefficient this style was in energy conservation. He used the work of Luis Barragan, his mentor and previous employer, as an example of a contextual approach to architecture in the region and how by using today's construction technology, architecture could be both modern, and have strong relevance to its culture without duplicating examples, but by using indigenous principals to inform its contemporary counterpart. Luis Barragan took us into his house and talked gently about his love of primitive cultures and their influences on his work.

At Grupo Industrial Alfa, the design of the Headquarters facility was done not in an anonymous international style of Northern European origins, but in our approach which took each program element, one by one and developed rooms with proportions to suit each space. We created window placements to take advantage of the best views from each place, and colonnades to shade users from hot sun. Our courtyard spaces became outdoor rooms with orange groves to landscape side yards. All of our designs were indigenous to Mexico.

The experience on Grupo International Alfa, although it was never built, was exhilarating. It was completely different from what I had been accustomed to at SOM, where my training was based on the international modernism, and principles developed from the teachings of Mies Van Der Rohe.

Shortly after this experience, SOM was engaged to design the Haj Terminal in Jeddah, Saudi Arabia and although I was not involved in this project—my partner to be, Fazler Kahn, the great structural engineer of the firm, started working with Gordon Bunshaft from the New York office. The scheme they developed was both contextual and structurally inspired. The use of tent structures was a perfect fit to the Bedouin tribes who roamed the Saudi deserts and the use of fabric in tension suspended from cables above allowed for natural ventilation to cool the 100 acre tent structure and its inhabitants below. Fazler Kahn began talking more about the influences of context in architecture, and its relevance in our architecture.

In the late 1970's, we were commissioned to design a bank building in the historic district of Guatemala for Banco De Occidente. Bruce Graham, initially the Design Partner on this project, and I, the Studio Head, went to Guatemala City. We saw this project as a great

区设计一个银行大楼的委托。作为工作室负责人的我和最初的设计合作人布鲁斯·格雷厄姆一起去了危地马拉城。我们把这项工程看作是将所学的巴拉根和莱格拉特的环境主义原理运用到实践中的一次绝妙的机会。在接下来的几年里，我们为西部银行设计了两个银行分行、一个总部，在设计过程中均采用了本地原材料、本土色调、太阳定向和自然通风的原理。当时布鲁斯·格雷厄姆说他感觉自己就是伯尔尼。而我感觉自己是个危地马拉人，运用身边的材料，并研究瞭望空间和进入房间的新的方法。这次奇妙的经历很大一部分应归功于我们的客户HurculanoAgierre，是他全心全意地接受了我们的设计理念。结果，我们设计的银行能够在没有空调的情况下、在断电的情况下正常运转。这些建筑并不需要过多地维护，且它们以一种独特的、自然的方式融入这里的环境中。

经历了观察研究这一地区的过程，就可以从蕴涵在这里的视觉上的活力和文化上的刺激中获取灵感并为此而进行设计。这的确令人陶醉，从那时起，它改变了我处理建筑的方法。我不再受一个特殊风格或流行做法的约束。我开始注重建筑物的地理位置，了解这个地方，有什么平凡之处，又有什么独特之所在，并研究如何使一个新的建筑既汲取精髓，又独巨匠心。

通过在巴林、波士顿、芝加哥、伦敦及中国的一系列委托，再加上各市开明客户的支持，我能够实践并发展环境文脉设计理论。我了解到接触过文脉主义设计的居民对此都非常熟悉和欣赏。这些作品以一种新的可以理解的方式超出了人们熟悉的范畴。这些城市中许多都存在着多层文化和文明。所以，提取自然历史成分中的精华，使它成为能创立一个改革和创新环境方法的学科，这就是我们所面临的挑战。

opportunity to apply the principles of contextualism that we had learned from Barragan & Legoretta. During the next several years, we designed two bank branches and a headquarters for Banco De Occidente using local materials, indigenous color palettes, solar orientation, and natural ventilation principles in the design process. Bruce Graham at the time stated that he felt like Bernini. I felt like a Guatemalan using what was at hand; developing new ways to see spaces and enter rooms. It was a wonderful experience, due in large part to our client Hurculano Agierre, who wholeheartedly embraced our concepts. As a result, the banks are able to operate without air conditioning and can function when power failures occur. The buildings need very little maintenance, and they blend into their context in a distinctive, natural way.

Experiencing the process of looking at the place, one designs for and obtains cues from the visual energy and cultural stimulation embodied in the site. It was intoxicating, and it changed my approach to architecture from that point on. No longer would I be bound by a particular style, or signature of current practice. I was beginning to see where my buildings would go; learning about the place, what was common, and what was unique, studying how a new building could draw upon these influences to add to what was already there.

Through a successive series of commissions in Bahrain, Boston, Chicago, London, and China, with enlightened clients in each city, I was able to practice and expand on the principles of contextual design. I learned that most contextual design by definition is familiar, if not in all cases, popular to the inhabitants who come into contact with it. The works transcend the familiar in a new way that is readable and understandable. Many of these cities have layers of culture and civilization to their context. The challenge is in distilling these elements of physical history into a subject that can create a contextual approach of innovation and invention.