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建筑与都市

中文版 08:10

Architecture and Urbanism

Chinese Edition 08:10

洛杉矶的新生态学——设计和技术 · 王昀——风景
The New Ecologies in Los Angeles – Design and Technology / Yun Wang – The Scenery

Maximilian's Schell / Ball-Nogues Studio / U.S.A

Hill House / Johnston Marklee & Associates / U.S.A

HL23 / Neil M. Denari Architects / U.S.A

Clubhouse of the Lushi Mountain Villa / Atelier Fronti / China

Middle School at Baiziwan / Atelier Fronti / China

洛杉矶的新生态学——设计和技术 The New Ecologies in Los Angeles – Design and Technology

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王昀——风景 Yun Wang – The Scenery

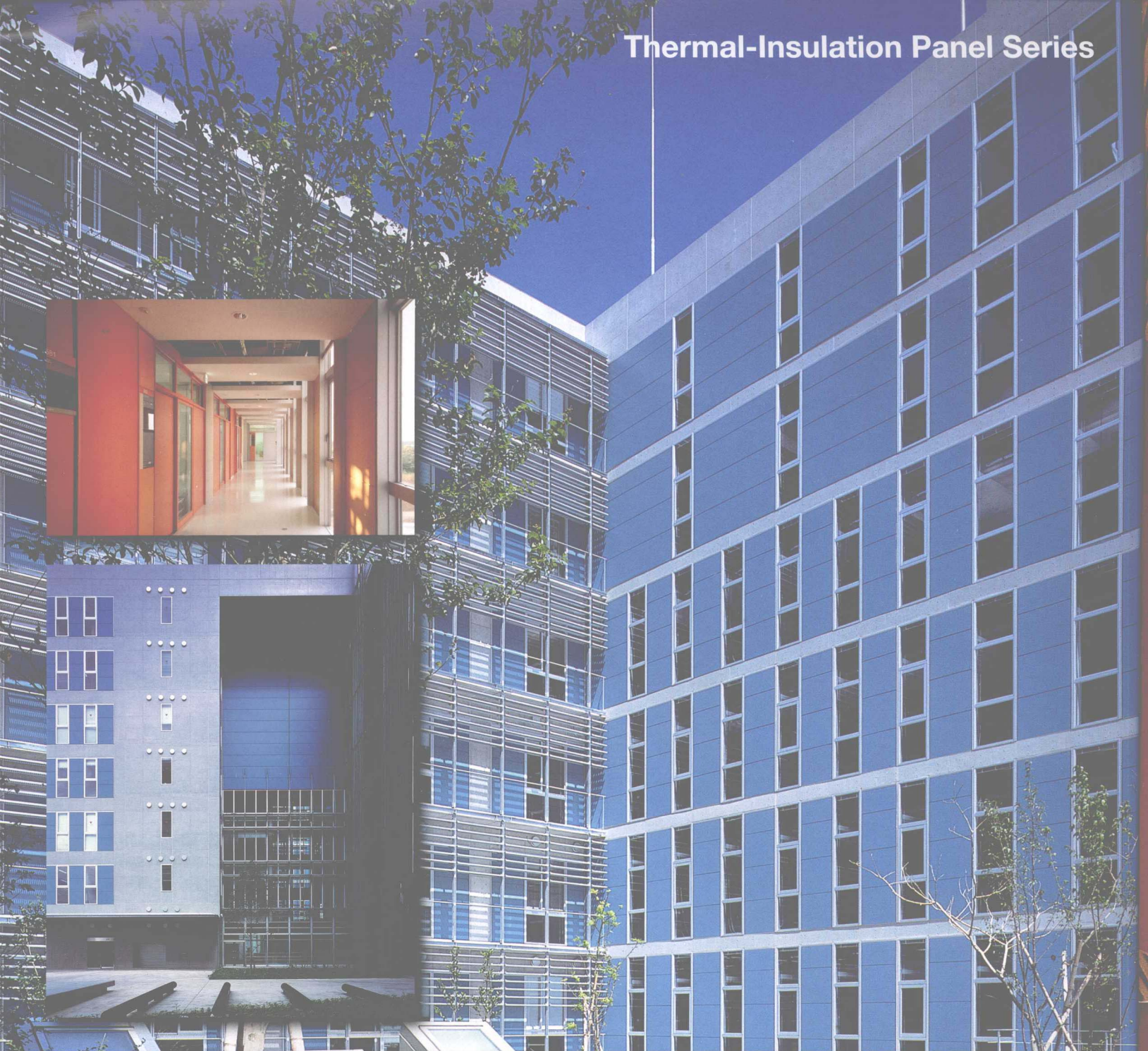
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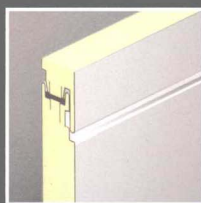
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Foster and Partners Design New Waterfront for Rimini, Italy

福斯特合伙人事务所设计意大利里米尼市的新滨水区



Foster and Partners presented designs for a new waterfront development in Rimini. The proposal is designed to strengthen the relationship between the town centre and the seafront and to create a year-round attraction for an international tourist industry. The scheme comprises a new seafront promenade with a mix of related activities and public spaces including a hotel tower, which will extend Rimini's historic beach culture and continue the existing urban grain. The waterfront will be pedestrianised at certain times and will link

directly to a linear public park – or green spine – which will provide much needed shade during the hotter months. This currently links the seafront to the historic city and will be enhanced with improved connections to the new promenade area. Its curving form anchors the wider project, while the building extends out to sea along a new 300 m long pier, continuing the dialogue between the city and the water and referring to Rimini's tradition of piers. The scheme will use new technologies, such as rainwater collection and photovoltaics, to

establish a long-term, sustainable commercial and environmental strategy for the town that is balanced with its rejuvenation in the short-term.

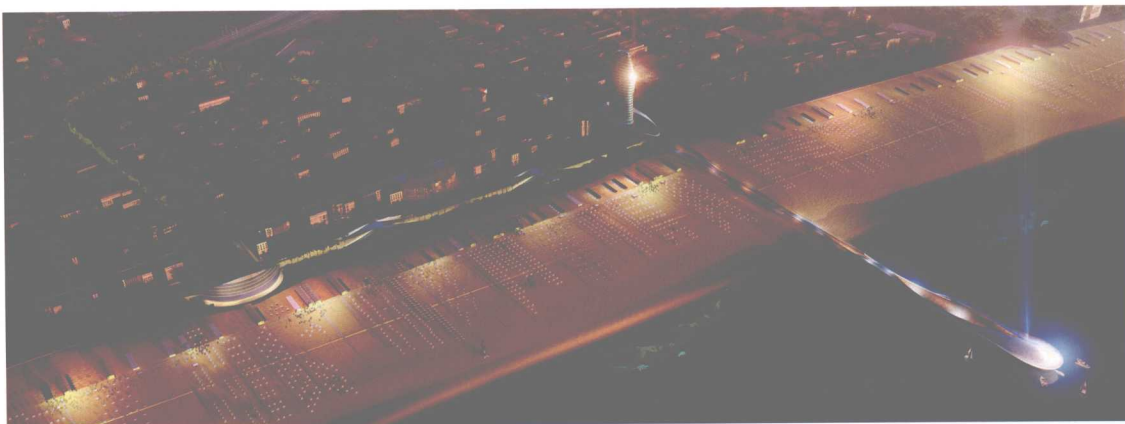
福斯特合伙人事务所公布了其为里米尼市设计的一个新滨水开发区的方案。该方案加强了市中心与海滨区之间的联系，并为国际旅游业的全年发展增添吸引力。

整个项目包括一个新的海滨长廊，混合活动区和包括一个酒店大厦在内的公共空间，不仅继承了里米尼市传统的海滩文化，而且延续了该市既有的都市绿色景观。新的滨水区将在特定时间成为纯粹的步行区，并将直接与一个带状公园（或称绿色长廊）相连，在炎热的季节为人们提供阴

凉的休息区。如此，既使得当下的海滨与古城相连，又将随着海滨区的发展而联系得更加紧密。

酒店建筑的曲线形态成为整个项目的鲜明标志，而且还拥有一条延至海面的长300m的细长平台，延续了城市与水之间的对话，也体现了里米尼的传统码头特色。

这个项目采用了最新的高科技，如雨水收集技术和太阳能光伏发电技术，以回应该市建设长期可持续发展的商业和都市环境的战略，使得在短期内得以复兴的古城获得平衡发展。



The Dynamic Tower by David Fisher in Dubai, UAE

戴维·费希尔设计阿联酋迪拜动态旋转大厦



The Dynamic Tower in Dubai is the first Building in Motion to be constructed in the world, and it will herald a new era of architecture and become a symbol of Dubai, the city of the future. Created by revolutionary architect David Fisher, the mixed use Dynamic Tower offers infinite design possibilities, as each floor rotates independently at different speeds, resulting in a unique and ever evolving structure that introduces a fourth dimension to architecture, Time.

The Dynamic Tower in Dubai will have 80 floors, and will be 420 m tall. Apartments will range in size from 124 m² to villas of 1,200 m² complete with a parking space inside the apartment. The first 20 floors will house offices, floors 21 to 35 will be a luxury hotel, floor 36 through 70 will be residential apartments, and the top 10 floors will be luxury villas located in a prime location in Dubai. It is destined to become the most prestigious building in the city. The Dynamic Tower in Dubai will be the first skyscraper to be entirely constructed in a factory from prefabricated parts. It will require only 600 people in the assembly facility and 80 technicians on the construction site instead of 2,000 workers on a similar size traditional construction site. Construction is scheduled to be completed by 2010.

这座位于迪拜的动态旋转大厦将是世界上即将施工的第一幢“会运动”的大楼，它将开辟建筑界的新时代，成为未来之城——迪拜的新标志。

这幢综合性旋转大厦由先锋建筑师戴维·费希尔设计，它挖掘了设计的无限可

能，大楼的每一个层以不同的速度自转，形成一个独特的前所未有的结构，也引入了建筑的第四维度——时间。

该大厦共有80层，420m高。公寓的大小从124m²至1,200m²的别墅不等，并在内部配有一个停车场。底下20层为办公楼，21-35层为豪华酒店，36-70层为公寓，最后10层为迪拜黄金地区的豪华别墅。该大厦注定成为迪拜市最辉煌的建筑，而且它还是第一座完全由预制构件建成的摩天大楼，相比传统建造所需的2,000个现场工人，它只需600个装配工和80个技术人员即可。大厦预计于2010年竣工。



Snøhetta Designs King Abdulaziz Center for Knowledge and Culture, Dhahran, Saudi Arabia

斯诺赫塔赢得沙特阿拉伯达兰的阿卜杜勒-阿齐兹国王知识与文化中心项目

The King Abdulaziz Center for Knowledge and Culture is a bold new initiative on the part of the Saudi Aramco Oil Company to promote cultural development within the Kingdom. Following an invited architectural design competition in 2007 Snøhetta has been selected to design this prestigious cultural facility. Located in Dhahran in the Eastern Province, the Cultural Center will provide for a wide range of activities serving the local population and becoming a cultural landmark on both a regional, national and global horizon. When completed, the project will contain some 45,000 m² of diverse cultural facilities, including an auditorium, cinema, library, exhibition hall, museum and archive. The auditorium will seat 1,000 visitors and will provide for a



wide range of events ranging from opera and symphony concerts to musicals and speeches. Together with the smaller cinema, this will be an unrivalled venue for the performing arts in the Kingdom. The library will become a center of learning, containing some 300,000 books on open access and catering to all ages and categories of users. The Cultural Center will be completed in 2011.

该中心是沙特阿拉伯国家石油公司采取的颇为大胆的新举措，旨在促进该国文化事业的发展。在这次始于2007年的邀请赛中，斯诺赫塔赢得了这项具有声望的文化设施的设计。

项目位于达兰的东部省区，为当地居民提供一个涉及范围广泛的活动空间，成



为一个在当地、国内乃至国际上的文化地标。完工后的项目将是一个拥有45,000m²的多文化设施，包含一个礼堂、影院、图书馆、展厅、博物馆和档案室。

礼堂有1,000个席位，可供各类活动所用，从话剧、交响音乐会到演唱会和演讲会皆可。它将和相对较小的影院一起，成为该国无与伦比的艺术表演区。

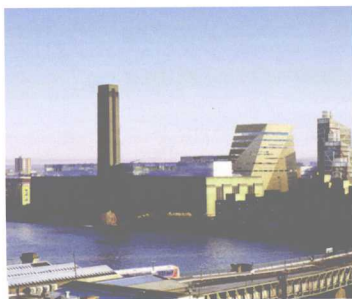
图书馆将是一个学习中心，有300,000册公开借阅的藏书，适合各个年龄、各种类型的人群。

该文化中心预计将于2011年竣工。

Transforming Tate Modern 2 by Herzog & de Meuron

赫尔佐格和德梅隆改造泰特现代美术馆二期

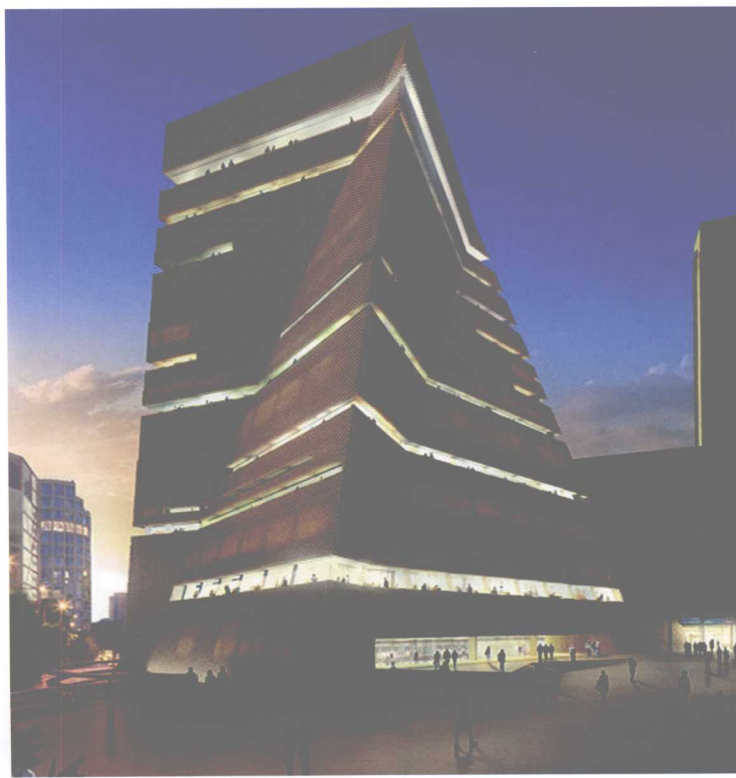
In just eight years Tate Modern has changed London and revitalized the South Bank of the Thames. Over the past two years the project, Transforming Tate Modern 2, aimed at establishing the full potential of the entire Tate Modern 2 site and surrounding areas, has been developed by a design team led by architects Herzog & de Meuron. Work will start on site in the middle of 2009 and it is intended that the new building will be completed in time for the London Olympic and Paralympics' Games in 2012.



短短8年，泰特现代美术馆改变了伦敦，复活了泰晤士河南岸区。在过去的2年多时间里，在由建筑师赫尔佐格和德梅隆为首的设计团队的努力下，泰特现代美术馆二期工程正不断发展中，致力于充分挖

掘项目基地及其周边环境的全部潜力。

该项目预计于2009年中期开始动工，并将如期完工以备2012年的伦敦奥运会和残奥会所用。



Opposite, top: Looking at hotel tower from pedestrianised waterfront. Opposite, middle above: Image of bird's eye view of the Waterfront. Opposite, middle left: Floor plan. Opposite, middle right: Image of section. Opposite, bottom: Image of general view. View of transformation. This page, top: Image of general view. This page, middle: Image of interior view. This page, bottom, 2 images: Image of new development of Tate Modern 2. Image by Hayes Davidson and Herzog & de Meuron. All images on pp. 6-8 except as noted courtesy of the architects.

左页，上：从海滨长廊看酒店大楼；中上：滨水开发区俯瞰；左中：平面图；右中：剖面效果图；下：整体外观效果图，大楼形体在旋转中的变化。本页，上：文化中心的外观；中：文化中心的内观；下，两图：泰特现代美术馆二期的最新进展。

China Merchants Bank Tower by RMJM

RMJM设计招商银行大厦, 上海

China Merchants Bank awarded RMJM the design of its new landmark headquarters beside the Huangpu River, Shanghai, following an international design competition.

Inspired by its prominent location and the client's history in shipping, the form of the building reflects a pair of curved sails, with an interior footprint based on the auspicious figure "eight", that enables the two towers to integrate intirely.

The design of the building incorporated an environmental strategy, using recycle sources, and maximising the use of light, shade and other aspects of the environment around the building. Besides, a large central sky garden that links the two towers provide a green oasis in the bustling central business district and a five storey high ceiling in the lobby, along with natural materials and open views, provide a peaceful and comfortable space.



招商银行位于上海浦东黄浦江畔的标志性总部大楼, 最终由RMJM赢得设计。

大楼的设计从其特殊的地理位置和客户传奇的船务历史中获得灵感, 其外形让人联想到扬帆出海的形态; 室内外设计处处布满了吉祥数字“八”的痕迹, 通过这一主题, 使被公共街道分离的两座塔楼浑然一体。

大厦的设计融入环保策略, 使用再生能源, 并最大限度地利用了地理位置本身的照明、阴影等环境因素。连接两座塔楼的大型中央空中花园为繁忙的商业中心区提供了一片宁静的绿洲。五层高天花板、天然材料和开阔的景观, 给大厦大堂和银行大厅带来安泰舒适的环境。

The 4th World Urban Forum will be hold in Nanjing

第4届世界城市论坛将于南京举行

Between 03 and 07, November, 2008 the Fourth Session of the World Urban Forum, hosted by the UN-Habitat and the Ministry of Housing and Urban-Rural Construction of China, will be hold at the Nanjing International Exhibition Center, with theme of Harmonious Urbanization.

The World Urban Forum is a biennial gathering that is attended by a wide range of partners, from non-governmental organizations, community-based organizations, urban professionals, academics, to governments.

Now since the fourth forum is to be held in China, the theme should reflect China's present goal of building a harmonious society. Through discussions at the top-rank international forum and intensive study of present urban problems, it is hoped to clarify the implications of "harmonious society", and find ways to achieve the goal.

第4届世界城市论坛将由联合国人居署、中华人民共和国住房和城乡建设部主办, 于2008年11月3日—6日在南京会议展览中心举办。本届论坛的主题为“和谐的城镇化”。世界城市论坛由联合国人居署设立创办, 每两年召开一次, 是联合国有关世界城市发展的国际最高端论坛, 也是全球人居问题第一大会。由于本届论坛在中国举行, 主题反映了中国当前建构和谐社会的目标, 通过对于当前城市问题的深入研究, 进一步明晰“和谐社会”的内涵以及为实现目标所付诸的行动。

The 13rd Asian Congress of Architects will be hold in Korea

第13届亚洲建筑师大会在韩国举行

The 13th Asian Congress of Architects (ACA-13), hosted by Korea Institute of Registered Architects (KIRA) and Architects Regional Council Asia (ARCASIA), will be held in Busan, Korea. The theme of ACA-13 is Boundary and Beyond: A Trans-Disciplinary Recharging of Architecture. This is a world-class conference and festival for all architects in Asian region.

由亚洲建筑师协会、韩国注册建筑师

学会联合主办的“第13届亚洲建筑师大会”将于2008年10月27日至11月1日在韩国釜山举办。大会主题是“界限与超越——多种专业融合的建筑”。它将成为整个亚洲地区的一次建筑师盛会。

Date: October 27 (Mon) - November 1 (Sat), 2008
Phone: +82-2-525-8378
Fax: +82-2-525-8379
email: dive530@gmail.com
url: www.aca-13.com

competitions

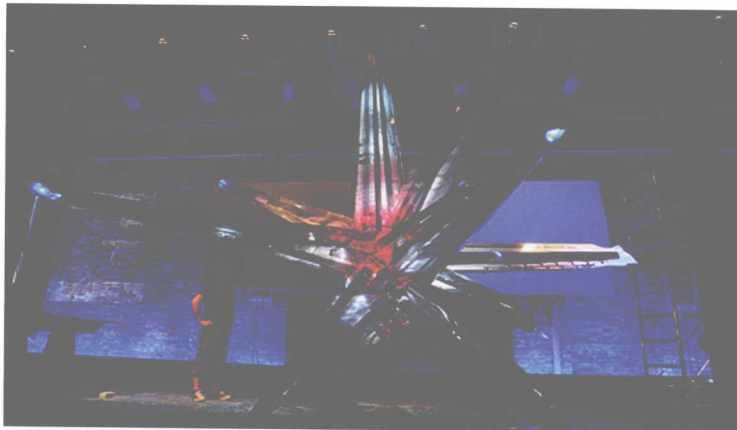
International Solar Building Design Competition

国际太阳能建筑设计竞赛

Combined with the reconstruction after Wenchuan earthquake in Sichuan Province, China, the competition with a theme of "Sunshine and Hope" is facing the whole world to collect design schemes of rural "Sunshine primary school", of which some of awarded submissions will be put into construction in the disaster area. By dedicating wisdom and passion, we design and reconstruct primary schools in the disaster area via integration with solar building technology. See website for further details.

本次竞赛将结合中国汶川地震的灾后重建工作, 以“阳光与希望”为主题, 向全球征集农村“阳光小学”设计方案, 并将部分获奖方案在灾区等地付诸建设。通过太阳能建筑技术, 用我们的专业才智和爱心, 来设计和建造灾区中学。详情请参见官方网站。

Host organization: China



Architectural Design & Research Group, China National Engineering Research Center for Human Settlements, Special Committee of Solar Buildings Chinese Renewable Energy Society

Registration deadline: December 1, 2008
Submission deadline: January 18, 2009
email: info@isbdc.cn
url: www.isbdc.cn

exhibitions

MAD's Superstar to Feature at the 11th Venice Biennale

MAD的“超级行星”亮相第11届威尼斯建筑双年展

A new project by MAD, 'Superstar: A Mobile China Town', will be featured in the exhibition 'Uneternal City' at the 11th Venice Biennale. The exhibition invites 12 young global architects to suggest interventions into an anonymous suburban area of Rome, which will exploit and represent new spaces and urban fabrics of a Rome of the future. MAD's proposal, 'The Superstar', takes the form of a New China Town. It's MAD's response to the redundant and increasingly out-of-date nature of the contemporary Chinatown. Rather than a sloppy patchwork of poor construction and nostalgia, the Superstar is a fully integrated, coherent, and above all modern upgrade of the 20th century Chinatown model. Equally important to what this neo-community contains is how it operates. Superstar: A Mobile China Town is a benevolent virus

that releases unknown energy in between unprincipled changes and principled steadiness. It can land at every corner of the world, exchanging the new Chinese energy with the environment where it stays. It's also self-sustaining. The Superstar is a dream that's home to 15,000 people: there is no hierarchy, no hyponymy, but a fusion of technology and nature, future and humanity.

The Superstar's first stop is the outskirt of Rome, providing an unexpected, ever-changing future imbedded in the Eternal past. Then, it'll land in New York, Dubai, Los Angeles and some unnamed island or forest.

MAD 的最新作品“超级行星——移动的中国城”将在第 11 届威尼斯建筑双年展的主题馆“非永恒城市”展出。该单元邀请了来自全世界包括 MAD、BIG、WEST 8 在内的 12 位青年建筑师，针对日益丧失活力和特征的罗马郊区，为它的未来提供新的城市肌体组织。MAD 的“超级行星”将在双年展的主展馆——Arsenal 的军械库展出，同场展出的还有蓝天组、扎哈·哈迪德、弗兰克·盖里等人的大型装置作品。

“超级行星”是 MAD 构想的一个整体、和谐、不断创新的未来中国城模型。它是一颗存在着丰富真实生活的行星，同时是一个由它所包含内容驱动整个系统运转的新型社会。“超级行星”在妥协地改变与固守原则的保守中爆发出未知的能量。它可以停留在世界任何一个角落，与它所处的环境交换全新的激情和能量。同时它还是一颗自给自足的行星，一个梦想家园，在那里没有等级制度，没有上下关系，而是一个技术与自然、未来与人文的混合体。

“超级行星”的第一站是罗马的郊区。它将带到这里永恒的去一个无法预知的永远变化的未来，随后它将降落在纽约、迪拜、洛杉矶或某个不知名的岛屿、丛林和草原。

César, An Anthology by Jean Nouvel

让·努维尔设计西萨作品展

The Fondation Cartier pour l'Art Contemporain
Until October 26

The Fondation Cartier presents a major exhibition of the work of French sculptor César on the tenth anniversary of his death. Jean Nouvel – the Fondation Cartier's architect and a close friend of the artist – has been invited to select the works as well as design their presentation. This

exhibition includes nearly one hundred of the most significant works.



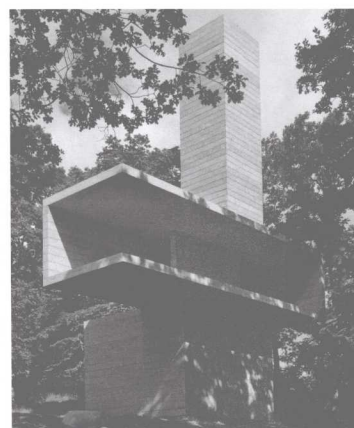
卡地亚当代艺术基金会为法国雕塑家西萨举办了一场盛大的作品展，以纪念西萨逝世 10 周年。卡地亚基金会御用建筑师兼这位艺术家的好朋友让·努维尔受邀选择参展作品并设计展区。这次展览包含了近 100 件重要作品。

Contact: 261, Boulevard Raspail,
75014 Paris, France
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email: cecile.chauvot@fondation.
cartier.com
url: fondation.cartier.com

Swedish Art Pavilion by David Chipperfield and Antony Gormley

大卫·切波菲尔德和安东尼·葛姆雷联手打造瑞典艺术展台

Kivik Art Centre
Until September 28



The 2008 pavilion for Kivik Art Centre in southeast Sweden, which has been designed by David Chipperfield and Antony Gormley, is open to the public until 28 September 2008. The pavilion, which was constructed in only two months, is a sculpture entirely in concrete. Formed of three interlocked 100 m³ volumes – ‘The Cave’, ‘The Stage’ and ‘The Tower’ – the pavilion offers three different ways of experiencing the nature and landscapes around Kivik.

位于瑞典东南角的基维克艺术中心 2008 展台，由大卫·切波菲尔德和安东尼·葛姆雷联手设计，将一直开放至 9 月 28 日。展台是一个完全由混凝土制造的雕塑，仅花了 2 个月完成。它由三个相互连接的、100m³ 大小的混凝土立方体组成，分别是“洞穴”、“舞台”和“塔楼”，参观者可以从这三个不同的角度欣赏基维克周边的自然美景。

Contact: c/o Kapplabacken 5, 277
30 Kivik, Sweden
phone: +46 733 900 182
email: cecile.chauvot@fondation.
cartier.com
url: fondation.cartier.com

Rogelio Salmons – Open Spaces

罗吉里奥·萨尔蒙纳——开放的空间

Galerie Taisei
September 8–November 21



This exhibition presents the achievement of Columbian architect Rogelio Salmons, who was the first Latin American to receive the Alvar Aalto Medal. It shows about 130 materials such as original sketches, models and movies, which is planned and manufactured by the Colombia Institute of Architects. This first exhibition in Japan shows his achievement in full and is held as a part of a cultural enterprise of the 100th anniversary of amity between Japan and Colombia.

这次展览展出的是拉丁美洲第一位阿尔瓦·阿尔托奖获得者、哥伦比亚建筑师罗吉里奥·萨尔蒙纳的成就，由哥伦比亚建筑师学会策划执行，共展示了约 130 件作品，包括作品的草稿、模型、动画等。

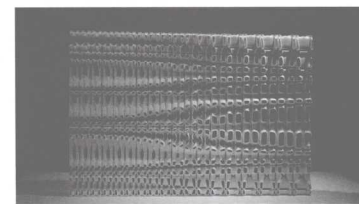
这位建筑师在日本的首次展览不仅全面展示了其成就，而且是日本和哥伦比亚友好文化交流 100 周年纪念活动的一部分。

Contact: 7F Shinjuku Center
Building, 1-25-1 Nishi-Shinjuku,
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phone: +81 3 5381 5510
fax: +81 3 3345 1386
email: galerie@pub.taisei.co.jp
url: www.taisei.co.jp

Home Delivery: Fabricating the Modern Dwelling

居家速递：制造现代家居

The Museum of Modern Art
Until October 20



Home Delivery: Fabricating the Modern Dwelling comprises a survey of the history of the prefabricated home and a building project of five contemporary prefabricated houses designed by several architects such as Kieran Timberlake Associates, Jeremy Edmiston and Douglas Gauthier.

这次展览有一份对装配式房屋历史的调查以及由 5 个预制住宅组成的一个建筑项目，该项目由几位建筑师联合设计，如基兰·汀布莱克建筑事务所，杰里米·艾德米斯顿和道格拉斯·高蒂尔。

Contact: 11 West 53 Street,
between Fifth and Sixth avenues,
New York, 10019-5497 NY, USA
phone: +1 212 708 9400
email: info@moma.org
url: www.moma.org

Opposite, middle left: Rendering of the exterior view of China Merchants Bank Tower at night; bottom: The superstar by MAD at Venice Biennale. This page, top, 2 images: The works of César. Photo on left by Patrick Gries. Photo on right by Aurelio Amendola. Middle left: General view of the Pavilion. Photo by Gerry Johansson. Middle right: Interior view of House of Rio Frio – Salmons's Own Weekend House. Photo by Yoshihiro Asada / Shinkenichiku-sha. Right: View of 'Migrating Formations' (2008) by Contemporary Architecture Practice / Ali Rahim, Hina Jamelle. Photo by Richard Barnes.

左页，左中：招商银行大楼外观夜景效果图；下：MAD 的超级行星在威尼斯双年展中展出现场。

本页，上，两图：雕塑家西萨的作品；左中：展台全景；右中：萨尔蒙纳的周末住宅——里奥·弗里奥住宅内景；右：当代建筑实践（阿里·拉希姆，希纳·詹姆利）设计的“迁移的构造”（2008）。

● 安藤忠雄建筑之旅

● 瑞士现代建筑水之旅

● 日本现代建筑巨匠之旅

● 西班牙建筑光与影之旅



上海市建筑学会
Architectural Society of Shanghai China



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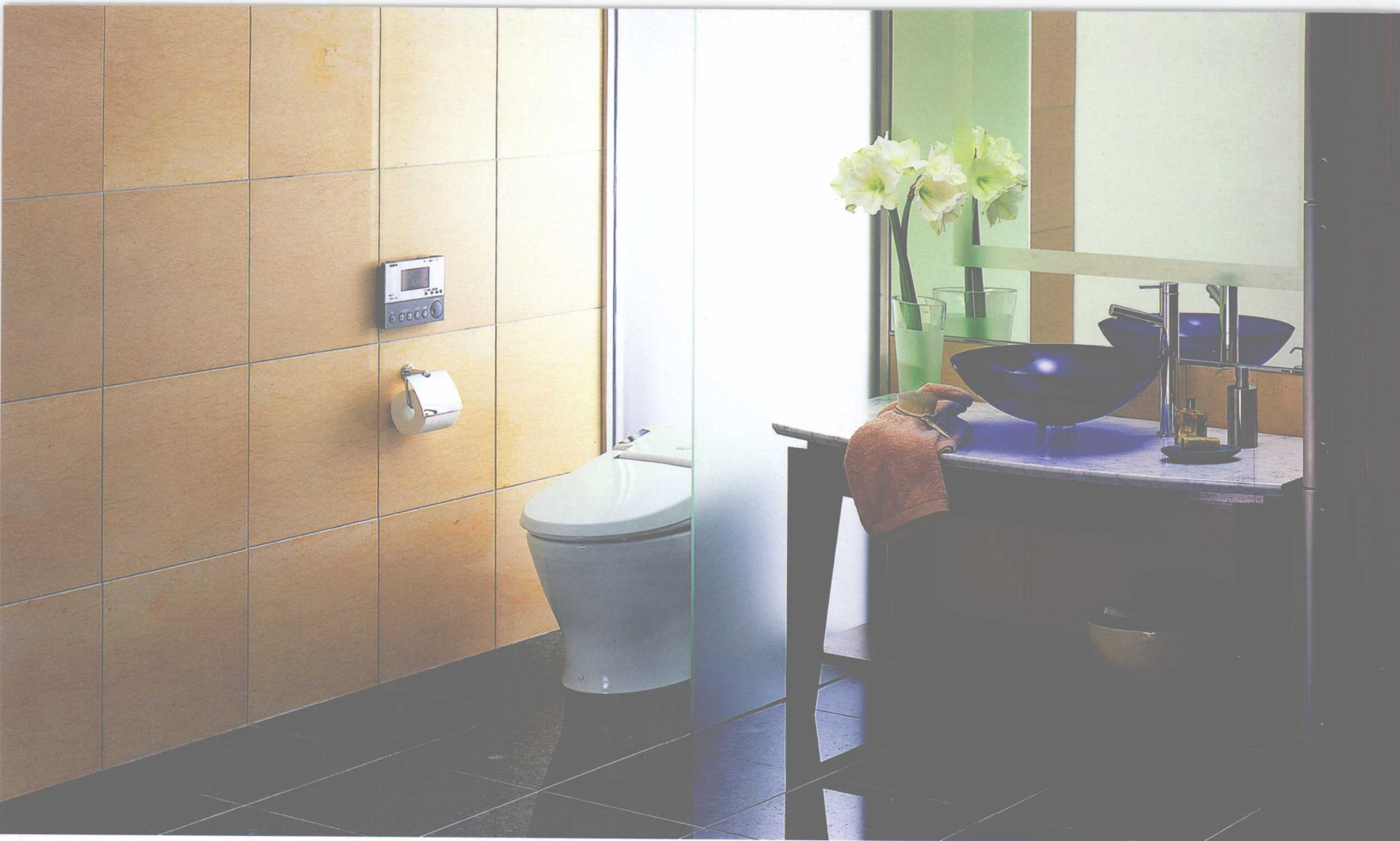
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Feature 1:

The New Ecologies in Los Angeles — Design and Technology

专辑一：

洛杉矶的新生态学——设计和技术

The New Ecologies in Los Angeles

Hitoshi Abe, Guest Editor

In different ways from Tokyo or Shanghai, Los Angeles is a city receptive to and actively nourishing many architectural experiments. The pursuit of explorations is evident across a broad spectrum. It can be found in kitsch roadside buildings, efforts by Frank Lloyd Wright, Rudolph Schindler, and Richard Neutra, the trials of Case Study Houses, John Lautner's activities, and the work of contemporaries such as Frank O. Gehry, Thom Mayne, Eric Owen Moss.

Experimentation emerges from the city as a site of extreme individualism. In this sense experimentation in Los Angeles is about self-reflection and independent individuals striving to extend their own capabilities and the limits of possibilities. Individual pursuits are subsequently tested within the larger context of society. Today, globalization and interconnectivity are transforming the meaning of individuals, and consequently change the meaning of experimentation in Los Angeles. This issue of A+U documents these shifts, introducing the new species of experiments developing in Los Angeles.

*Chair of the Department of Architecture and Urban Design,
School of Arts and Architecture, UCLA*

Essay:

An Architect is Not a Bee

Sylvia Lavin

论文:

建筑师不是蜜蜂

西尔维亚·拉文

Reyner Banham's rose colored rearview mirror image remains to this day the lens through which the world reads the architecture of Los Angeles – and thank god for that because before Banham there was no way to see Los Angeles through its haze of acid smog and endless sprawl. Instead of looking in vain for the monumental signs of downtowns and densities, Banham tracked footprints in the sand and gas stains along the freeways transforming as he did Los Angeles from a city manqué into a series of overlapping and ever fecund ecologies. And while his love of Los Angeles remains palpable today, his *Los Angeles: The Architecture of Four Ecologies* was less about urbanism as such than it was a theory of architectural production, of how an urban ecology rather than an urban plan or even an urban policy is the best terrain for growing the greatest variety of architectural species. In concluding his defense of the city's architecture, he marvels at how it could have produced in just over half a century the Gamble house, Disneyland, the Watts towers, the freeway system, the Eames house, the Xerox Data Systems complex ... and so on. Through this almost endless list, it is not the quantity of structures that is meant to astound the reader, nor their intrinsic quality, but rather their virtually infinite diversity.

One must also wonder if too much variety or variety for its own sake remains a useful concept. If a strange and for some horrifying form of urban spectacle when Banham was writing about Los Angeles in 1971, diversity today is a cliché at best and increasingly the expected and legislated norm in new urban developments from Dubai to the Pearl River Delta. Designed obsolescence, which helped generate today's cult of variety, has become heterogeneity by design. Ecologists indeed use biodiversity to measure the strength of an ecosystem, yet it is precisely in the equation of quantity with power that the analogy with design collapses. Ecology is useful in characterizing some important features of the Los Angeles architectural landscape: like an ecology, Los Angeles does not operate according to traditional notions of hierarchy or history, related logics both beloved by architects. There is too much coming and going of people, too many random mutations caused by proximity to other fields and sudden if sometimes brief access to fame, and there are no institutions of adequate authority to constrain and discipline experimentation and influence. The architectural culture of Los Angeles is a collective that works without the oversight of a superego like those created in other cities by the collaboration or collusion of newspapers, museums, governing bodies, professional organizations and so on that mete out power, assess value and locate centers. The net result is that it is meaningless to describe Los Angeles in terms used for

other places, like generations, schools or other hierarchical and stabilizing historical structures. Ego ecologies, which have orders like food chains with a top and a bottom, but do not have clear centers of power. Every link along the food chain has a role to play within its niche and the death of even an apparently minor species may cause the whole chain – and the ecosystem it generates – to collapse.

Los Angeles architects have celebrated Banham's ecological model of design's natural habitat because it promises to serve as a guarantor of absolute creative freedom and offers the appealing hope that the horizontal dispersion of the city will be mirrored in a utopian political democracy the way a lawn becomes isomorphic with the contours of a front yard. But just as Christopher Alexander argued that a city is not a tree, an architect is not a bee in an ecosystem fluttering unfettered from flower to flower and producing thereby more and more varied flowers. An architect who has too much undirected interaction with his surroundings that offer no resistance and only the siren call of endless options can lose his way. In a field of unlimited possibilities, radical relativism means anything goes and nothing can build up enough mass to matter. An uncontrolled id is not something you want to share with your neighbors and a metropolis full of them – or full of bees for that matter – is not good urban policy.

In order to keep what's useful about the notion of an ecology without falling prey to its overly simple love of natural law, I'm going to substitute chromology for ecology and argue that color is the principal territory where nature and culture collide. I will offer no false scientific justification for this rhetorical gambit: I have no idea if the interaction of topographies and socialities really does produce a distinctive color wheel. But I can say with utter confidence that the Inuit are able to discern myriad shades of white, Baroque Rome is said to be a dusty shade of orange, and Diana Vreeland called pink the navy blue of India, a crazy array of half-truths that make color a more than adequate theoretical tool for describing the character of places without too much essentialism. Color, color as such, not the material in which it is suspended or the technologies used to produce it, moves promiscuously around, has no pure state, blends with other colors to yield unexpected results, produces zones of shared sensibility and is organized by intensity rather than hierarchy, impact rather than power, effect rather than truth. If Los Angeles was once an architecture of four ecologies, today, Los Angeles has generated an architecture of four interactive chromologies, a particular conceptual palette where hues shift depending on the time of day, the tint of your sunglasses, the

时至今日，人们仍是通过雷纳·班汉姆的玫瑰色后视镜图像来解读洛杉矶的城市建筑——幸亏有了班汉姆，因之前并没有什么途径，可以让人透过洛杉矶朦胧的酸雾和无止境的城市扩张来审视这个城市。班汉姆没有去徒劳地考察市中心和人口密集区的纪念性标志，而是去追踪伴随着沙尘与空气污染而来的高速公路的发展足迹，正如他研究洛杉矶如何从单一型城市转变为一系列层叠而多样的生态学城市一样。今天人们仍可感受到他对洛杉矶的热爱，他的《洛杉矶：四种生态学建筑》与其说是关于都市主义的，不如说是一种关于建筑建造和城市生态学的理论，他认为能实现建筑种类多样化的沃土正是城市生态学，而非城市规划或城市政策。在为他城市建筑的拥护态度做总结时，他惊诧于如何在仅仅半个多世纪制造出如此繁多的建筑：盖博住宅、迪士尼乐园、华兹塔、高速公路系统、伊姆斯住宅、施乐数据系统综合体等等。这个看似无休无止的名单令读者吃惊之处，不在于建筑的数量或固有特色，而是其无尽的多样性。

人们一定会对过于多样或者多样性本身的概念是否仍有效产生疑虑。如果说早在1971年班汉姆写洛杉矶文章时，多样性是以某种奇异或惊人的都市场景呈现出来，那么今天的多样性最多只是陈词滥调，甚或说是从迪拜到珠江三角洲的城市新发展中被期许和设定的准则。计划中的衰退促使当今人们迷信多样化，这在设计的作用下成了异质的因素。生态学者确实在使用生物多样性来衡量生态系统的能量。然而在与设计的类比中，将数量等同于能量就行不通了。生态学对于展示洛杉矶建筑景观的一些重要特质很有用：如同生态学本身，洛杉矶的发展轨迹并未遵循等级化或历史化的传统观念，建筑师的情况也与此类似。太多的人你方唱罢我登场，太多任意的变化在与其他领域的接触中被催生出来，在这种背景下，如果人们猛然发觉这是一条成名的捷径，那么用来限制和规范实验及其影响的权威机构就形同虚设。洛杉矶的建筑文化是集体性的，它不会遗漏这种超级自我性，不像其他城市那样，通过报纸、博物馆、主管团体、专业组织等等的合作或串通，给出权力，评定建筑的价值及定位潮流中心。

由此我们得出结论，适于其他地方的词汇并不适用于洛杉矶，比如同时代人、学校、或其他具有等级性和稳定结构的历史词汇。自我性生态学的秩序与食物链相似，分最高级和最低级，不过没有明确的能量中心。食物链的每个环节都有自己的作用，哪怕最低级物种的灭亡，也可能致使整根链条及其组成的生态系统崩溃。