信息收集-形式背后的逻辑

设计前奏

Informed

Prelude to Design

[美] 莱斯·沃里克 编著
金雷 译

中国建筑工业出版社

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图书在版编目（CIP）数据

信息收集-形式背后的逻辑　设计前奏：汉英对照/［美］沃里克编著；金雷译. —北京：中国建筑工业出版社，2016.3
ISBN 978-7-112-19227-4

Ⅰ.① 信…　Ⅱ.① 沃…② 金…　Ⅲ.① 建筑设计-理论-汉、英　Ⅳ.① TU201

中国版本图书馆CIP数据核字（2016）第050064号

责任编辑：唐　旭　杨　晓
责任校对：陈晶晶　李美娜

信息收集-形式背后的逻辑　设计前奏
［美］莱斯·沃里克　编著
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中国建筑工业出版社出版、发行（北京西郊百万庄）
各地新华书店、建筑书店经销
北京锋尚制版有限公司制版
北京盛通印刷股份有限公司印刷
*
开本：889×1194毫米　1/20　印张：7⅕　字数：238千字
2016年7月第一版　2016年7月第一次印刷
定价：68.00元（含光盘）
ISBN 978-7-112-19227-4
（28468）
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如有印装质量问题，可寄本社退换
（邮政编码 100037）

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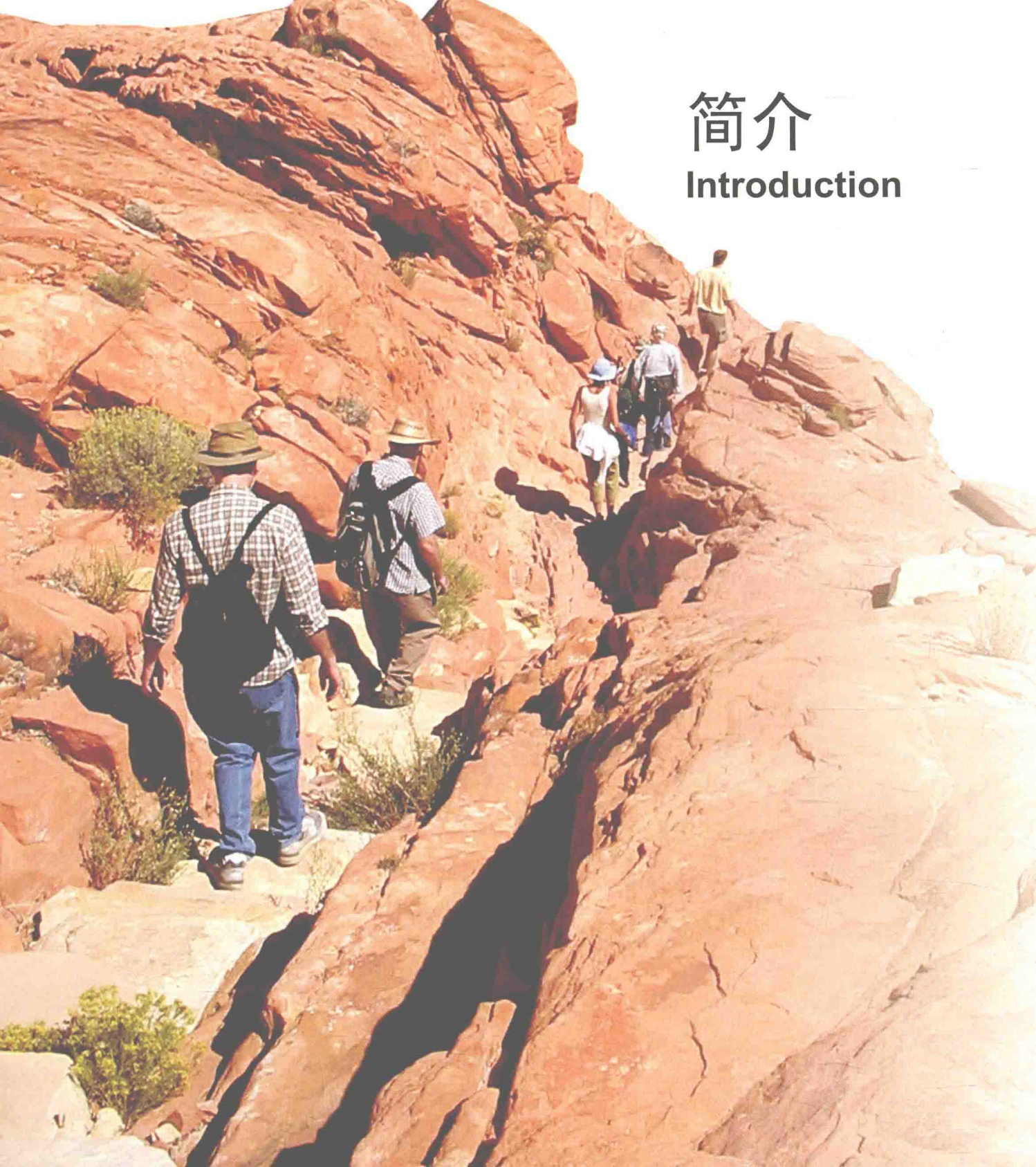
致谢
Acknowledgements

线和空间事务所关于将信息的收集和整理作为设计工作前奏的理论深受亚利桑那大学建筑学院爱德华·怀特教授的影响，他在教学中一再强调学会在解决问题前发现问题是优秀设计的关键。而怀特教授的这一理论则是受到了著名建筑师威廉·佩纳的影响，他强调通过“寻找问题”的方式去理解客户的需要。

感谢本书的版面设计者杰瑞德·罗格。并且还要特别感谢本书的翻译及顾问金雷先生以及线和空间的设计团队成员鲍勃·克莱门特先生、亨利·汤姆先生、约翰·博金班先生、麦克·安格林先生、艾米丽·斯塔斯女士、约翰·麦考恩先生以及曼尼·克洛普夫先生，他们的设计实践为本书提供了丰富的实例。另外还要感谢苏珊·沃里克女士对本书富有见地的评论。书中的照片由罗伯特·莱克、比尔·蒂默曼、维尔特、麦克·托雷、莱斯·沃里克、鲍勃·克莱门特、麦克·安格林、杰瑞德·罗格和亨利·汤姆提供。

The Line and Space method of becoming informed as a precursor to design was heavily influenced, by Edward T. White, Professor at the University of Arizona College of Architecture, who taught that identifying problems before solving them was fundamental to design excellence. Professor White, in turn, was affected by the famed, Architect, William M. Peña and his “Problem Seeking” approach to understanding client’s needs.

Thank you to Jared Logue our book designer, illustrator and editor. Thanks, also, to our translator and advisor, Lei Jin and the Line and Space team, Bob Clements, AIA, Henry Tom, AIA, Johnny Birkinbine, AIA, Michael Anglin, AIA, Emily Starace, RA, John McColgin and Manny Kropf, RA, who contributed greatly to the examples shown in this book and thanks to Susan Wallach for insightful commentary. Photography was by Robert Reck, Bill Timmerman, A. T. Willett, Mike Torrey, Les Wallach, Bob Clements, Michael Anglin, Jared Logue, and Henry Tom.



简介
Introduction

“信息收集–形式背后的逻辑”作为本书的标题，将本书的想法浓缩进一个组合词里，那就是说建筑设计、信息的收集整理以及最终呈现的形式是密不可分的整体。

这是一本有关如何制定设计任务的书，即试图去描述如何获得对于建造项目实际需要的一个清晰理解的过程。作为建筑师，在真正的设计工作开始之前，在设计任务的制定中，我们试图去寻找各种信息，可以将建筑设计的过程转化为解决问题的过程。这些信息可以被看作是片段的拼图，当问题解决后，就会将建筑师的哲学、直觉和情感同文化元素、社会学、经济学、环境当然还有人们的需要融入最终的建筑里。

我们会通过线和空间建筑师事务所的一些实际案例来说明如何定义问题，由成功项目中选取的任务书、图纸或是照片组成的插图进一步帮助强调出信息收集的价值。材料被分为五个章节，后面辅之以术语列表，以及一个包含有案例分析的附录。第一个章节，设计任务的制定，讨论制定可以成为创造成功建筑的保障性文案的必要性。本书接着会带领读者了解在制作设计任务文案之前所必须完成的三步工作：第一步，开始，在制定设计任务之前搞清楚需要完成的任务；下一步则是解释为什么场地是一个设计项目的主要决定因素；三步中的最后一步，对话，告诉读者如何从各个方面去定义出客户的需求。最后，以文案作为标题的章节，以实际的案例分析为基础，提供了一些组织和表达从设计任务的制定过程中收集到的信息的不同选择。

我们希望建筑师、设计师、业主、代理商，以及各个层级的客户都可以通过本书深刻了解线和空间事务所关于将信息的收集整理作为设计工作前奏的理论。《Informed》将会为如何设计出以客户需要为中心、以技术知识为基础、符合时代及场地要求的生态建筑提供有用的技巧。而这一理论也支撑了线和空间事务所超过35年的设计实践。

***in*formed**, the title, embodies the idea imbedded within a single word, that in building design, information and form are inseparable.

This book is about *Architectural Programming*; the process of gaining a clear understanding of building requirements. As architects, before beginning to design, through the act of programming, we are participating in a search for knowledge that will help us define creating the building as solving a problem. This information can be seen as the pieces of a puzzle which when solved, weaves the architect's philosophy, intuition and emotion together with elements of culture, sociology, economics, environment, and of course, peoples' goals, needs and wants into architecture.

The idea of problem definition is supported with a number of specific examples drawn from the work of the architecture firm Line and Space, llc. Illustrations using actual programs, drawings and photographs of successful projects help reinforce the value of being informed. Material is organized into five chapters followed by an appendix including case studies and a glossary defining terms. The first chapter, **Programming**, discusses the need for developing a document that becomes the umbrella for creating successful architecture. ***in*formed** then takes the reader through three steps that must be completed in advance of creating the program document. The first, **beginning**, makes clear the things to accomplish before programming can start. Next is an explanation of why **place** is a primary determinant for design of a project. The last of the three steps, **dialog**, takes the reader through all aspects of defining client requirements. Finally, the chapter titled **document** offers options, based upon case studies, for organizing and presenting the information gathered during the programming process.

It is hoped that architects, designers, owners, agencies, institutions and clients of all levels of sophistication gain insight into the Line and Space method of becoming informed as a prelude to design. ***in*formed** will provide useful techniques for creating a client focused, knowledge based, ecological architecture of its time and place. At Line and Space, llc for over 35 years, knowledge has illuminated design.

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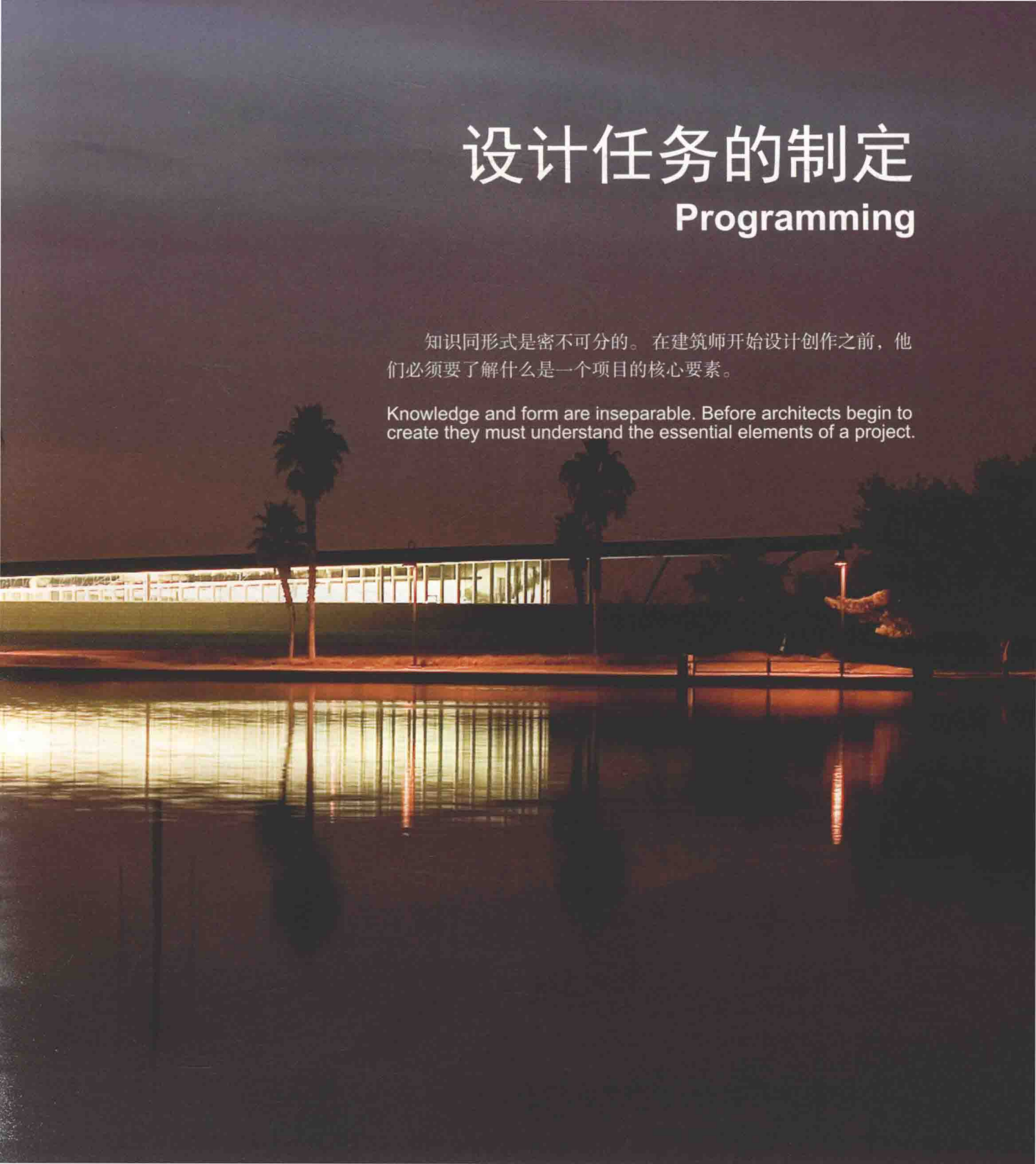

设计任务的制定
Programming

知识同形式是密不可分的。在建筑师开始设计创作之前，他们必须要了解什么是一个项目的核心要素。

Knowledge and form are inseparable. Before architects begin to create they must understand the essential elements of a project.

知识同形式是密不可分的。

在建筑师开始设计创作之前，他们必须要了解什么是一个项目的核心要素。建筑设计任务的制定，一个发现并记录下这些基本要素的过程，由两个基本的方面组成：场所，即建筑所处的场地及它所带有的其他所有信息（文脉、文化、地形、气候等）；对话，即以建议、目标或是事实陈述等各种不同形式所表现出的客户的需求。这两个同等重要有时甚至是互相矛盾的要素决定了建筑应该是什么样的。更简单地说，引用一句建筑教育中的经典名言："形式追随知识（功能）。"

建筑设计是关于解决问题的。但什么是问题呢？为了找出问题，建筑师会开始一个研究、质询和观察的过程。使用者在这个过程中会参与进来。他们会被问：你们是谁？你们是干什么的？你们是怎么工作的？你们需要什么？你们如何学习、教学和互动？以及更多的问题：离某些人或者地方近一点会提升你所做的事情吗？你是怎么到达的？你们的人员构成是怎样的？你需要和谁打交道？是群体还是个体，成年人还是儿童？这些人是谁？事情进展的如何？要花多少钱？为什么？什么时间？接下来如果有一个场地，那么微风从什么方向吹过来？是季节性的吗？夏天和冬天的太阳高度角有什么不同？最热的时候有多热？最冷的时候呢？地质条件如何？水文条件又是怎么样的？全球变暖的问题有考虑过吗？谁之前住在这儿？我们从他们身上能学到什么吗？颜色？质询的同时，问题被逐渐揭示出来。

Knowledge and form are inseparable.

Before architects begin to create they must understand the essential elements of a project. Architectural Programming, the process of discovering and documenting these fundamentals, is informed by two primary factors, **place**; the project site, along with all its forces (context, culture, terrain, climate, etc.) and **dialog**; the client's needs in the form of precepts, goals and facts. These two equally important and sometimes competing elements guide what the architecture shall be. More simply put and restating the teaching of an architecture master: *form follows knowledge*.

Architecture is about problem solving. But what is the problem? To find out, architects begin a process of research, inquiry and observation. Stakeholders are engaged. They are asked: Who are you? What do you do; how do you do it? What do you need? How do you learn, teach, and interact? And more questions: Is what you do enhanced by proximity to someone or someplace? How do you arrive? Who are your constituents? Do you deal with crowds or individuals; adults or children – who are these people? What's going on? How much? Why, when? And then there is place. Where does the breeze come from? Is it seasonal? What is the differential between winter and summer sun angles? How hot does it get? How cold? What is the geology? The hydrology? What about global warming? Who dwelled here before? What can we learn from them? Color? Questions are asked – the problem is revealed.

建筑设计任务制定的过程让建筑师有机会提出问题、创造对话，从而为指导设计提供深度的有价值的信息。
对于从对话过程中收集的信息及问题的回应被仔细记录在案。

The process of architectural programming allows the architect to ask questions, create dialog, and gain insight that will provide an invaluable resource that guides design.
Responses to questions and information gathered from dialog is carefully documented.

设计任务文案，是一个对于所有定义出的建筑问题信息的汇编，实际上就成为我们的设计手册。当“设计如何去满足项目的要求?”这样的问题出现时，这本手册将会同时为建筑师和业主提供答案。设计任务的制定可以保证无论最终的建筑以何种形式呈现，它都会去真实地满足项目的要求。在设计讨论的初期，有一点必须非常明确，即驱动设计的是预算、生态、功能需要——而不是风格或是时尚潮流。

我们经常会发现一些似乎是善意而为的设计其实并不能称之为“建筑”。更进一步讲，这些项目的设计是在没有提出足够多的问题、没有理解什么是对场地和客户最重要的因素的基础上做出的。诚然，作为一个设计师，很难抑制在有一个简单的概念前就去进行创作的冲动。但是，在我们收集到足够多的信息之前，这种冲动所带来的成果其实没什么实际意义。通常来说，对于一个设计师而言最难的事情是遵从这样的准则，即等到问题被清晰地定义出来之后再开始去寻找解决方案。

总而言之，在和建筑师沟通交流一个建筑项目的需求时，业主会遵循下面的四种方法。

按照详细程度来分，它们是：①纲要性的设计任务——在这个情景里业主向建筑师提供一份最精简的信息，期待着一个标志性的形式或是商业化的形象，而不去强调建筑的实际功能如何运作或是如何融入到场地中；②标准设计——在这里，业主会提供给建筑师适应当地要求的平面和立面，只需要建筑师进行一些必要的调整以满足当地的条例规范要求；③业主提供的设计任务

The program document, the compilation of all of the information defining the architectural problem, becomes, in fact, the *Design Manual*. It is here both the client and the architect go when question arise over how the design is meeting project requirements. The program provides assurance that no matter the form the architecture takes it is true to project aspirations. In early discussions, it must be made clear that budget, ecology, goals, needs, and wants drive the design —— not style or fashion.

It is not uncommon to find seemingly well-intentioned buildings that are simply not Architecture. Most assuredly, the project was designed without asking enough questions; without understanding the issues important to the site and the client. Admittedly, as a designer, before one has little more than mere notions, the temptation is to create. But until we are informed, the outcomes of those inclinations have little real meaning. Often, the hardest thing for a designer to do is to have the discipline to wait until the problem is defined to begin work on the solution.

Generally, to communicate the requirements of a building project to their architect, owners follow one of **four methodologies**.

These are, in order of detail: (1) **Outline Program -** In this scenario the owner provides a minimum amount of information to the architect, expecting an iconic form or marketable image with almost no emphasis on how the building actually functions or engages its site; (2) **Standard Design -** Here, the client provides the architect with floor plans and elevations to be adapted to a specific locality requesting only changes necessary to satisfy local codes and ordinances; (3) **Owner Provided Program -** This methodology, often preferred by institutions with

书——这种方法通常适用于配有相应管理部门的机构，他们会提供给建筑师一份由内部工作人员或是外部咨询机构所编纂的设计任务文案。在这种情况下，一个新被挑选的设计师会被任命去审核并且确认或者是扩充其中的内容。当然，最终最能够平衡好场地环境和客户利益之间关系的创造建筑的方法是：④建筑师主导制定出设计任务——为了保证定义问题和解决问题过程的连续性，建筑师主导制定设计任务的方法受到下列因素的影响，即所雇佣的建筑师事务所是否最符合客户的理念并且能够积极参与到客户制定项目发展计划的过程中。

纲要性的设计任务

在有些时候，建筑师会被要求在已知很少甚至是根本就没有设计任务信息的情况下设计一个建筑。在这种情况下是否可以创作出有意义的建筑作品是非常值得怀疑的事情。一般情况下，这样的压力通常来自开发机构或是团体，他们没有资金，但是需要靠一些“形象”来销售他们的项目或是筹募资金。对于前面一种情况而言，如果是开发商驱动的项目，那么我们对于未来空间实际的使用者的需求所知不多。我们会甄选出典型的使用者并赋予建筑一些一般性的功能定位，例如专卖店、办公室、工业厂房或者是综合体。这样的设计工作最终也可以转化为真正的建筑。为了这个目的，开发商必须要提供这种建筑类型中真实的功能和组织架构。另外，同其他所有的优秀建筑设计一样，建筑师需要充分地理解并恰当地回应建筑所处的场地。

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facility departments, provides the architect with a program document prepared by either in house resources or an outside consultant. In this case, a newly selected designer may be commissioned to review and confirm or expand its contents; and, finally, the most preferred methodology for creating buildings that best balance environmental and client's needs: (4) the **Architect Directed Program -** Assuring continuity between problem defining and problem solving, the architect directed program is effected by hiring the architecture firm most compatible with the client's philosophy and then participating with them as they facilitate the development of the building program.

Outline Program

There are situations when the architect may be asked to design a building with little or no programmatic information. This is a precarious situation for a meaningful architectural outcome. Most commonly, the pressure to design in this manner will come from the development community or groups who simply have no money but need an “image” to sell their project or raise funds. In the former case, if developer driven, it may be that little is known about the actual needs of the future space occupier. Generic tenants are identified and the building is deemed to be a general use such as retail, office, industrial or some combination of these. This type of work can become real architecture. In order for this to occur the developer must provide information on the functional and organizational realities of the building type. In addition, as with all good architecture, the architect must fully understand and respond to the site.

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