

莫斯建造手册

ERIC OWEN MOSS

CONSTRUCTION MANUAL

1988 - 2008



DESIGN
ENGINEERING
FABRICATION
CONSTRUCTION

ERIC OWEN MOSS

CONSTRUCTION MANUAL

1988 - 2008

江苏工业学院图书馆
藏书章

Emily Miller Addison Eric.....and they all lived happily ever after.

Special thanks to:

Eric McNevin
Jose Herrasti
Maria Fernanda Bento
Ashley Zarella

Brad Collins, Group C

ERIC OWEN MOSS

CONSTRUCTION MANUAL

1988 - 2008



DESIGN
ENGINEERING
FABRICATION
CONSTRUCTION

AADCU Publication
www.aadcu.org
info@aadcu.org

©Eric Owen Moss
©2009 AADCU

ISBN: 978-7-5609-5183-6

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by the means of, electronic, mechanical, photocopying, recording or otherwise, without the permission of AADCU.

Project Director: Bruce Q. Lan
Coordinator: Xiaoqu Luo / Stanford University
Curator / Editor In Chief: Bruce Q. Lan
Edited And Published by: Beijing Office / United Asia Art & Design Cooperation / bj-info@aadcu.org
In Collaboration With: Eric Owen Moss; d-Lab&International Architecture Research; °C Office®
Chinese Text Translation: Yunjia Wang / School of Design, University of Pennsylvania

©本书所有内容均由原著作权人授权美国亚洲艺术与设计协作联盟编辑出版,并仅限于本项目使用。任何个人和团体不得以任何媒介形式翻录。依照国际知识产权公约和世界知识产权组织(WIPO)公约,美国亚洲艺术与设计协作联盟出版项目将对在中国区域内发现的盗版行为向美国国家版权管理局和欧盟知识产权集体管理委员会提送告和取证,版权人所在国的知识产权管理机构拥有经由世界知识产权组织协调委员会向盗版所在国知识产权管理机构提起国际法律诉讼的权力。

编辑出版: 美国亚洲艺术与设计协作联盟\info@aadcu.org
协同合作: Eric Owen Moss\美国;国际建筑研究与设计中心\美国;零度事务\美国

学术策划: 蓝青
国际协调: 罗小渠\斯坦福大学
中文翻译: 王韵嘉\宾夕伐利亚大学设计学院

TABLE OF CONTENTS

- 1 Central Housing Office** - University of California, Irvine, USA (1986-88)
- 2 8522 National Boulevard Complex** Culver City, California, USA
- 3 Lindblade Tower** Culver City, California, USA (1987-89)
- 4 Paramount Laundry** Culver City, California, USA (1987-89)
- 5 Gary Group** Culver City, California, USA (1988-90)
- 6 Samitaur** Los Angeles, California, USA (1989-1996)
- 7 Lawson/Westen** West Los Angeles, California, USA (1989-1993)
- 8 Warner Theater** Culver City, California, USA (1990-2010)
- 9 The Box** Culver City, California, USA (1990-94)
- 10 Metafor** Culver City, California, USA (1991-1995)
- 11 Hayden Tower** Culver City, California, USA (1991-2009)
- 12 IRS** Culver City, California, USA (1993-94)
- 13 Stealth** Culver City, California, USA (1993-2001)
- 14 Pittard Sullivan** Culver City, California, USA (1994-1997)
- 15 Beehive** Culver City, California, USA (1994-2001)
- 16 Gasometer** Vienna, Austria (1995-1996)
- 17 Umbrella** Culver City, California, USA (1996-1999)
- 18 Jefferson Towers** Los Angeles, California, USA (1997-2011)
- 19 Trivida** Culver City, California, USA (1997-1998)
- 20 Dancing Bleachers** Wexner Center for the Arts, Columbus, Ohio, USA (1998)
- 21 Slash and Backslash** Culver City, California, USA (1998-1999)
- 22 Pterodactyl** Culver City, California, USA (1999-2010)
- 23 3505 Hayden** Culver City, California, USA (2000-2007)
- 24 Sagaponac House** Long Island, New York, USA (2000-2012)
- 25 Mariinsky Theater** St. Petersburg, Russia (2001- 2003)
- 26 Queens Museum of Art** Queens, New York, USA (2001- 2004)
- 27 Caterpillar** Los Angeles County Museum of Art (LACMA), USA (2001- 2002)
- 28 Grand Egyptian Museum** Giza, Egypt (2002)
- 29 Vienna Market** Vienna, Austria (2002)
- 30 Montreal Cultural and Administrative Complex** Montreal, Quebec, Canada (2002)
- 31 Biblioteca de Mexico - Jose Vasconcelos** Mexico City, Mexico (2003)
- 32 Smithsonian Institute Patent Office Building** Washington D.C., USA (2004)
- 33 Guangdong Provincial Museum** Guangzhou, China (2004)
- 34 3555 Hayden** Culver City, California, USA (2005-2007)
- 35 Gateway Art Tower** Culver City, California, USA (2005-2009)
- 36 Hong Kong Design Institute** Hong Kong, China (2006)
- 37 Border Fence** US/Mexico Border (2006)
- 38 Inmo Gallery** Downtown Los Angeles, California, USA (2006-2007)
- 39 Republic Square** Almaty, Kazakhstan (2006)
- 40 Perm Museum** Perm, Russia (2008)

A MAN FROM THE COUNTRY WHERE NO ONE ELSE LIVES

ERIC OWEN MOSS

WE CONTEMPLATING US

Culture is a studied look in a fun house mirror.
The image bends, and flexes.
We contemplating Us.
Sometimes crooked, rotund, or attenuated.
But never an empirical perspective.
Culture isn't evolution.
Culture isn't progress.
We gain.
We lose.
We move.
Reflections on our reflection move too.

ARCHITECTURE ON DEFENSE

Architecture on defense sustains a particular moment in the mirror, and insists that moment is enduring.

Architecture qua architecture interrogates the culture, contests the reflected view, builds not what the view in the mirror prescribes, but proscribes the view in the mirror.

Architecture qua architecture never ratifies the culture.
Architecture's duty today is to subvert pro forma form.

The world can always be other than it is.
New architecture can facilitate that re-imagining.

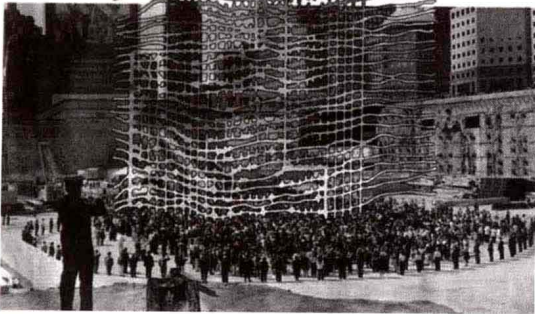
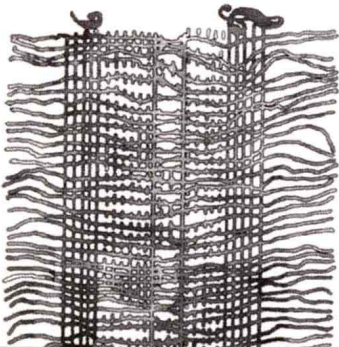
INSTINCT TO METHOD

Here's how it happens:
Somewhere there's an instinct.
The culture says, "no".

The architect insists, resists, begins to explore, evolves; becomes pragmatic, becomes experienced; becomes system, becomes method; becomes teachable, becomes learned, becomes culture.

A practiced pattern of practice replaces the original instinct.

What didn't exist,
Fumbles,
Tumbles,
Stumbles,
Doesn't crumble –
Stands, provisionally,
Unsteady to steady,
Unbalanced to balanced,
And comes to rest as a new pro forma.
Now the culture says, "yes".
Too late.



FROM I DON'T KNOW TO NOW I KNOW...

When I don't know becomes now I know,
Architecture's finished.

When last year's words become next year's words,
Architecture's done.

Style arrives.

...TO NOW I DON'T

Or, there's the provisional paradigm.

There's an instinct:

I explore.

I insist.

But simultaneously I understand the term limits of my conception, the limits of the durability of conception. So confidence joins self-deprecation at the outset of each project.

The truth is never an enduring paradigm but a provisional one, in tension between its aspirations and a realization of the limits of its aspirations.

Next year's words await another voice.

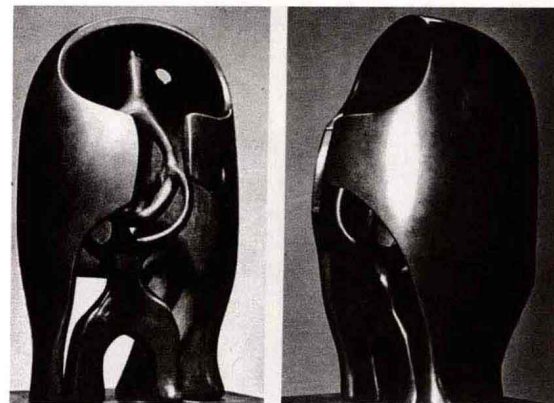
A race with a moving finish line.

THE HELMET

There's a sculpture, actually several sculptures, by Henry Moore called the Helmet.

The helmet convention we recognize belongs to Achilles, or Hector, or Sir Gawain – congruent, with the head it surrounds – eyes to eyes, nose to nose, ears to ears, shape of head to shape of head. The form and features of the helmet reiterate the form and features of the wearer's head.

Not so Moore's Helmet which obligates two disparate objects, one outside, one inside. There's an external shape, then an interior space, then an internal object, partially enclosed by, but utterly unlike and separate from the enclosing shape. The perimeter of the enclosure is the Outside of the Outside. That enclosing shape has a thickness. Its interior surface is the Inside of the Outside. Then there's a space between the inside of the enclosing shape and the outside of the enclosed shape. That space is called the Glue – the space of perpetual tension between two contradictory spatial possibilities, in proximity, but never touching. Then there's the interior object, the Outside of the Inside, and hollowed out of that, the Inside of the Inside.



THE MODEL OF NO MODEL

Outside of the Outside, Inside of the Outside, Glue, Outside of the Inside, Inside of the Inside, an obligatory spatial amalgamation, and an a priori model of no a priori model for architecture.

But the culture doesn't provide a model of no model.

That would mean a culture of no culture.

What architects have made available to architects over the last 100 years are a number of alleged authoritative premises which, if the architect accepts, serve to validate a form language of architecture. Each premise supplies architecture with the credentials of a newly pedigreed discipline that allows the architect/borrower to found a building conception that conforms to a pre-approved cultural model of progress.

Here are the pre-approved validators of 20th century architecture:

THE 4 VALIDATORS/GUILT BY ASSOCIATION

Architecture and Cubism.

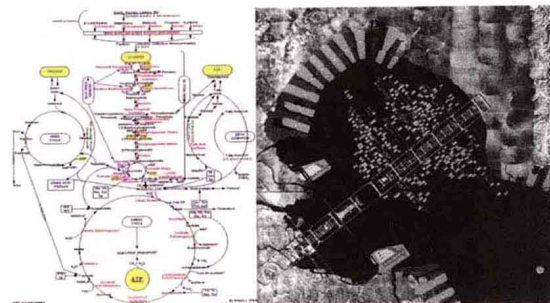
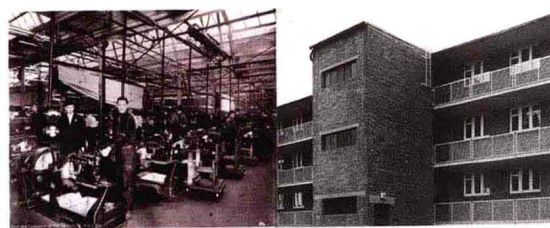
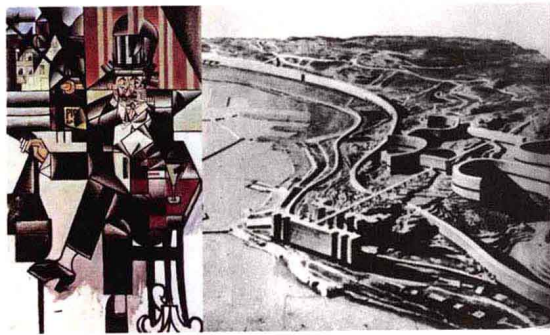
Juan Gris and le Corbusier in Algiers. Gris, Braque, and Picasso, adversaries of 19th century art motifs, pioneered a form language in painting. Early modern architecture adopted that research in art and made it a vocabulary of building shapes. The forms of art became the forms of architecture. The pedigreed presumption is that revolution in art connotes revolution in architecture.

Architecture and the Ford Motor Company Assembly Line.

Hannes Meyer and the prototype industrial assembly line. Meyer said architecture was simply function times economics. And function is manifest in the image of applied science – the technical tools to make the future, and the sense that the image of the future should replicate the image of the tools that will build the future – the ubiquitous machine. The North Sea oil rig as ideal: the prowess of industrial technique, and consequently the image that communicates the prowess of industrial technique. Not an equivocal image. A believer's image. Architecture's long and unfettered allegiance to the form language of industry and manufacturing. But technical means and visual ends are not necessarily synonyms.

Architecture and Metabolism.

The science of human metabolism and the Kenzo Tange plan for Tokyo Bay. First science and the machine. Now science and advances in the study of human physiology. Architecture again in pursuit of the image that reflects the prowess of science, this time in association with the circulation systems in the human body. The form language, the diagrams, the associations of parts of the human anatomy and the architects' quid pro quo: those diagrams of physiological inter-connection are used to describe the associations of the architecture parts to the architecture wholes.



Architecture and Deconstruction.

De Mann/Derrida/Deconstruction, and the Wexner. The analogue: Architecture understood as an exercise in interpretive reading. Investigatory work in the language of literature, meanings of language, the infinite variability of interpretive prospects in literature, the inability to articulate a durable, single intention in an author's work, and to insist on the enduring correctness of that interpretation – gone.

No single Moby Dick. Multiple Mobys. Multiple Dicks. Pieces of Moby. Pieces of Dick. Again the attempted quid pro quo in architecture: Architecture as entirely pieces. Architecture as piecemeal. Holes but no whole. No single interpretive pro forma. Rather multiple vantage points, infinite parts. No ultimate form of the form. Rather the disintegration of a durable concept of form, now form as deconstructed prototype to be endlessly interpreted.

I'm cognizant of the stultifying effects of the 4 validators. I resist. And I find myself in a state of irresolution. I accept my conceptual ideas provisionally. I'm comfortable being uncomfortable. And the architecture is rough as a consequence. The architecture is uneven. The adventure is filled with contradictory prospects in search of a conclusion the architect won't ultimately accept.

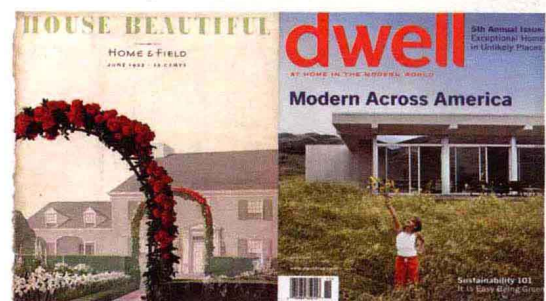
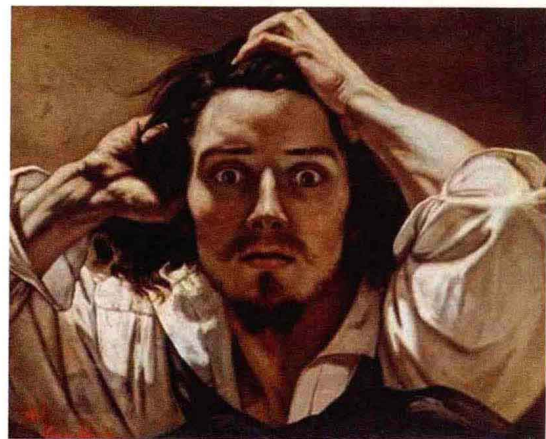
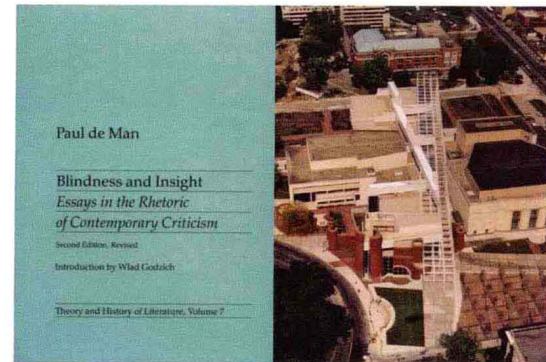
Comfortable being Uncomfortable: The inevitable unresolved conceptual state if the architect is unwilling to acknowledge any of the 4 Validators as establishing a priori credence for the work. I'm unwilling to adopt the aforementioned routes to credibility, unable to entirely separate myself entirely, but conscious of their how their limitations curtail discovery.

The generic human proposition seems to be comfortable being comfortable. We're uncomfortable being uncomfortable. But the provisional paradigm requires comfort with discomfort.

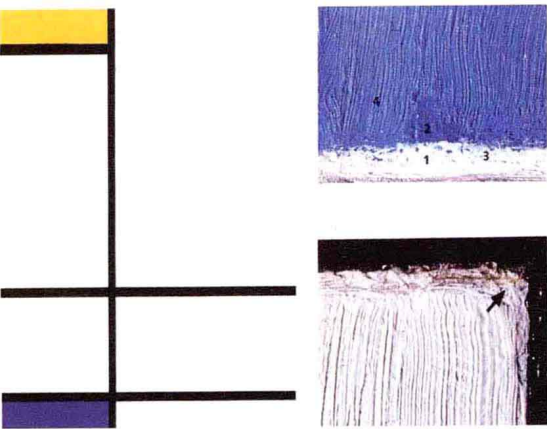
THE 7 INVALIDATORS

Architecture needs enemies. Modern Architecture, 1953: A fight for new conceptual ground with the editors of *House Beautiful*. Modern Architecture, 2008, no longer a fight. Grounds confirmed. Modern now as an accepted style. No longer any enemies, only allies. Modern Architecture 1953: critiqued as spartan, as austere, as ideologically narrow and constricting. Hearst defends the established American conservative pro forma against the perceived European ideological assault.

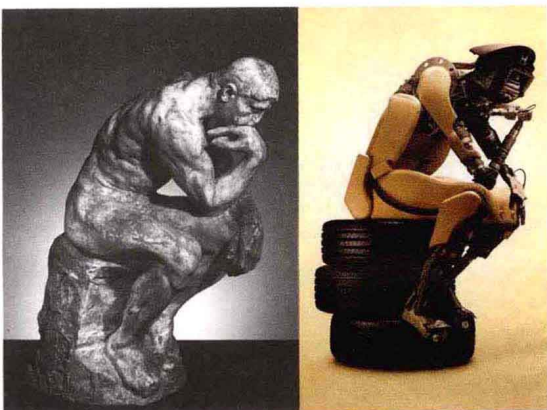
There is no polemic without an adversary. Modern Architecture in Hearst's *House Beautiful*, 1953, is understood as a fundamental challenge to the conventional American way of life. Architecture has to move convention to be architecture. The architecture that accepts convention isn't architecture any longer. It's style. *Dwell*, the contemporary design journal, makes palatable everything about modernism that once threatened the editors of *House Beautiful*. Modern Architecture today has no enemies.



"House Beautiful has decided to speak out and appeal to your common sense, because it is common sense that is mostly under attack. Two ways of life stretch before us. One leads to the richness of variety, to comfort and beauty. The other, the one we want fully to expose to you, retreats to poverty and unlivability. Worst of all, it contains a threat of cultural dictatorship." (Gordon, *House Beautiful*, April 1953, p. 127)

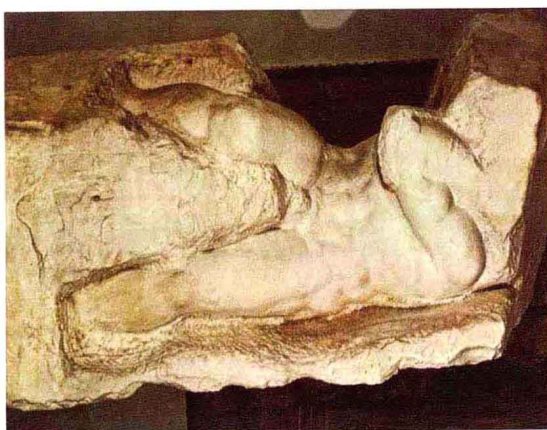


Remember the art history discourse that presented Mondrian as a 20th century ideogram of form and color essences. The ephemeral, the ethereal, the superfluous stripped away leaving...the red, blue, and yellow; the black, white, and grey, the straight line and the right angle.



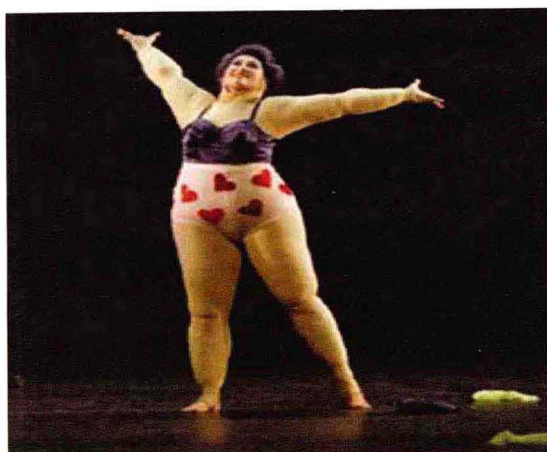
Broadway Boogie Woogie hangs on the wall of a New York apartment. Paint flakes. Paint discolored. Colored tapes hanging freely. Over time, Mondrian's art becomes the opposite of art historian's ideology. Straight lines aren't straight. Colors discolored. The essence is ephemeral. First the theory; then the allegiance; now the contrary physical results. A tangible physical manifestation of the limits of ideology. The limits of art as theory. Thesis and antithesis, unified on a New York wall. Mondrian claimed to be Sparta. Athens, more likely.

The story of the introvert and the extrovert. The unprecedented and the precedented. Rodin's Thinker, and an ad for Honda. Redundancy of image isn't redundancy of content. And repetition isn't learning. The Honda advertisement has no meaning without Rodin. But Honda is irrelevant to Rodin. The Stone and the Machine. Speculation as personal, one thinker at a time. And feigned speculation – I think I'll buy a Honda, with a pre-determined conclusion. Or, if I buy a Honda, I must be a thoughtful guy?



The Wounded Slave. No one knows whether Michelangelo simply got bored, or left this work as an unsteady state. Between two worlds. Between two conceptions. All one – the stone – and alternative prospects, simultaneously. Never done. Never finished. Back to the stone or forward to the slave or a perpetual tension between the two. The truth not as a resolution, but as a tension between possibilities. The quintessential provisional paradigm. Resolution, if there is any, in the poetry of the object, never in its ideology. A dialectical lyric is the provisional paradigm.

The Lyon Ballet, 2007. Dancers padded like the Michelin Man. What you see is not what you see. Or what you anticipate you will see is not what you, in fact, see. What you see means what you see, visually, and what you understand, conceptually. The Lyon dancers we know normally demonstrate their dexterous capacities with trim, slim, muscular bodies. But this is a dancer in pads. Physiology is camouflaged.



What you see is not what you get.
What you get isn't what you see.
What you get isn't what you thought you understood.

They begin to dance. High and low. Up and down. Flying across the stage. Over, around, and through one another. Entwined. Dexterous beyond belief. But the fat lady can't dance. We know that. Or do we? Can she? And at the end, they take off the pads, just to remind you, that what you saw isn't what you anticipated seeing. Ditto new architecture.

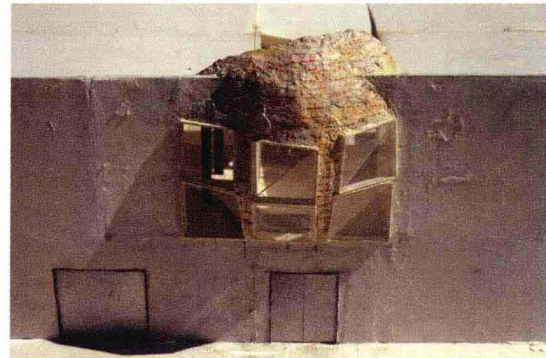
I hate history. Architecture should kill history. But it can't. Across the street from Hagia Sophia, down a concrete stair, far underground, the epiphany of historic architecture taking a bath – the old Roman cistern. A cavernous underground, supported on columns. Whose columns? What columns? The columns once belonged to a Greek temple nearby. The Romans demolished the temple. Took it apart. Took the pieces and reassembled them. The Greeks know. The Greeks are gone. The Romans know something different. Greek column capitals were Medusas. The cistern builders made the Medusas column bases. Inverted the column order. Then positioning the Medusa upside down, partially under water. Sacrilege. Medusa – from the column top to the column base, inverted, underwater. An old history and a new one. But strangely, even the inverse of the inverse doesn't kill the history. The new one defiles the old one. And the new one sustains the old one. Both.

An architect's study model, made with a lemon rind. A Romanized Medusa, and a Wounded Slave, and a padded Lyon ballerina. Those are my qualitative aspirations. Conceptual goals, but not images. Never used a lemon before. Never used a lemon since. An exploratory technique exploring exploratory techniques.

1000 modular blocks. 8" x 8" x 8". Concrete. Standard units. Each block the same. Each block cut differently. An effort to re-examine the arguments for modules, and prefabrication, and consistency, and simplicity, and ease of a standardized assembly. Trying to build something we don't know how to build. The design destination not enunciated a priori. Not clear, in fact, that we wanted to make something we didn't know how to make. That was only understood in retrospect. Looking for a rigor and a system where none exists. The result? Rough, unfinished, sometimes awkward. We learn as we go. And the results of that learning process are in evidence in the final result – Trivida.

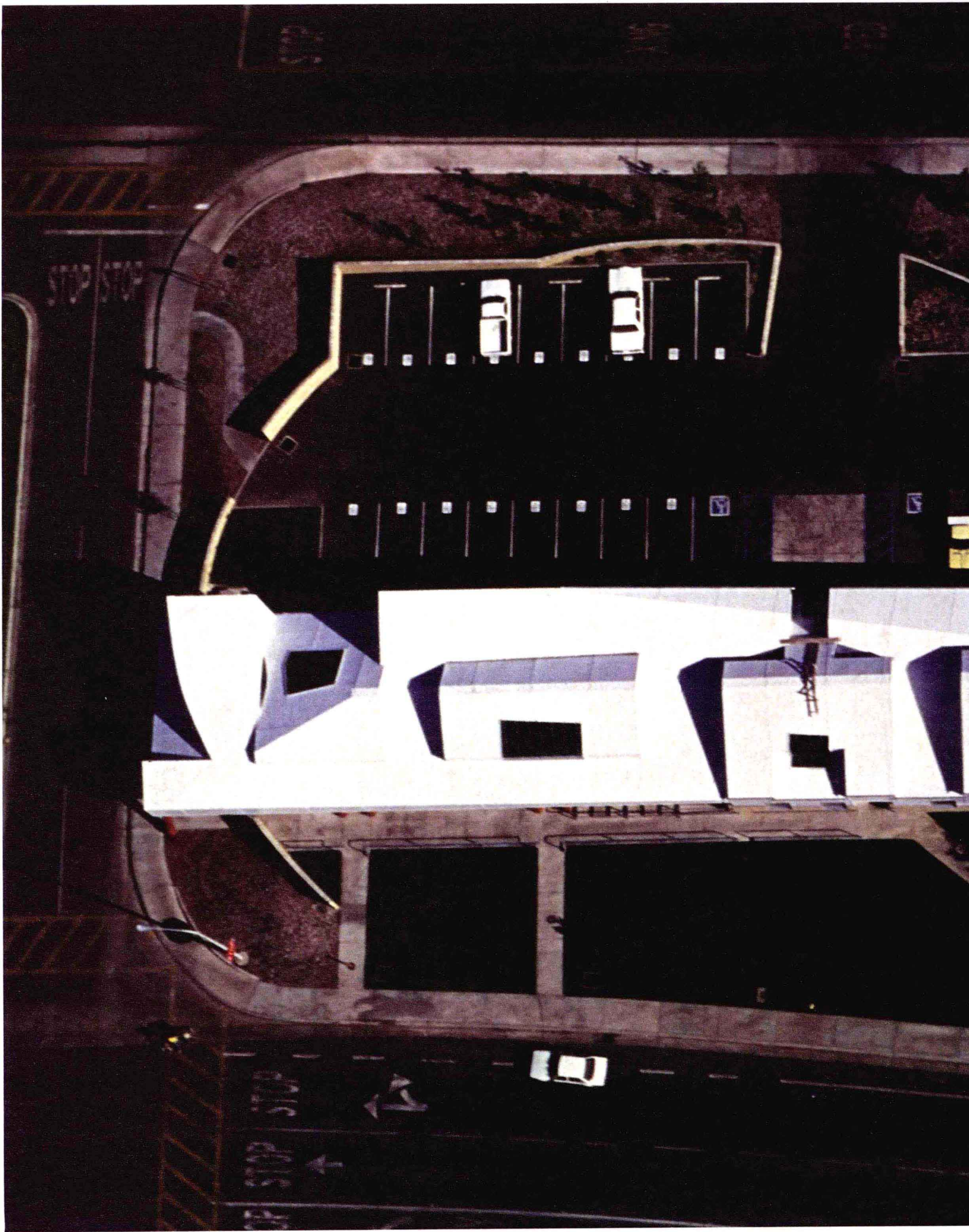
Intentions, understood in retrospect, confirm only a provisional conceptual intent. Authority belongs to the Architect-Cubists, to the aficionados of the ubiquitous machine, to the Metabolists, and to the Architect-Decon literary theorists. And to Medusa and Lyon and the Wounded Slave. Belongs to all and to none.

No durable signature is my signature.
My signature is never dry.









CENTRAL HOUSING OFFICE

UNIVERSITY OF CALIFORNIA, IRVINE, CA
1986-1988

The Central Housing Office Building at the University of California, Irvine, is located on a gradually south sloping site, facing a new campus entry point, a substantial distance from the historic, concentric ringed center of the campus. The building fronts on a pedestrian walk which connects the east, residential end of the campus with the administrative and academic buildings to the west. This walk rises about fifteen feet as it moves toward the central campus so that the administrative and academic center of the campus to the west of the site looks down on the roof of the Central Housing Office Building. The primacy of the roof design for the project is, in part, a response to that west campus view of the building from above.

The Central Housing Office directs the use of on-campus dormitories and apartments. The building is composed of four operational departments, each containing open office space, private offices, and meeting rooms. Lobby, cashiers, a large conference room, and parking for twenty-five cars complete the program.

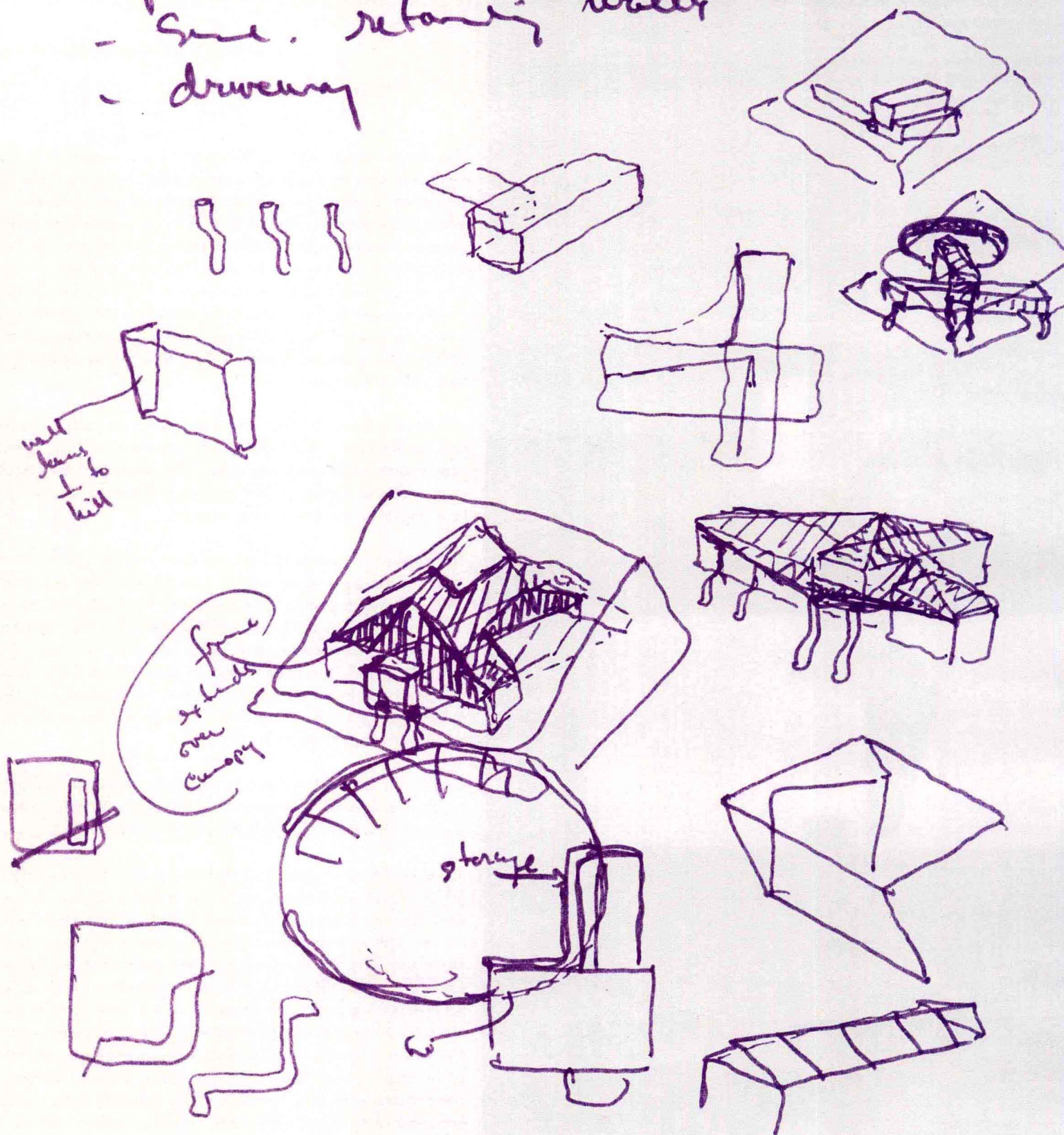
The building is positioned north-south on the site with the northwest corner of the building oriented to face the new auto and pedestrian campus entry point, about 500 feet away. Conceptually, the building forms the vertical axis of a partial ellipse site plan. The ellipse contains the building, which extends beyond the ellipse to the north and south, the parking, and a minimum landscape plan. The south elevation of the building marks the new campus entrance. Automobiles or pedestrians at that entry point view the end of the ellipse and the south end of the building directly in front of them.

Users of the Central Housing Office enter the building by walking up an outdoor, roof covered ramp, running half the length of the west building elevation, and move directly to the central building lobby.

The C.H.O.B. has a staff of twenty-five who assist faculty, students, and administrators with housing needs and related concerns. Two types of work spaces are provided throughout: open work stations, where the housing staff works and meets the public; and private executive offices. The internal organization of the project reflects the two office types. Conceptually the building is a spatial composite of two pitched roof volumes within a single plan rectangle. Each volume contains one of the two office programs types in the project: open work areas; private office space. Every working space is identifiable as part of one volumetric type or the other. The building lobby is included as one of the open office components, each of which has a large, clerestory skylight. The most important of the open work areas, Housing Support Services, is also identified with a clerestory window on the east elevation.

In longitudinal section from the north to south, along the axis of the ellipse, the building floors step in accord with the sloping site, terracing down from north to south. Ramps connect the levels. All interior work areas are defined conventionally in plan with an orthogonal system of dividing walls. In section, as a consequence of the varying roof shape, each working group or private office is an entirely unique office volume.

- Some retaining walls
- driveway



... It isn't the usual little boxy office... UCI 1

P. Viladas, Progressive Architecture Magazine