

城市创新与建筑设计

美国亚洲艺术与设计协作联盟 编 王韵嘉 译



辽宁科学技术出版社

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Participants: Frances Anderton
Buzz Yudell
John Ruble
James Mary O'Connor

FA: This Report contains your most contemporary built and unbuilt work. What are some of its dominant themes?

BY: There are themes that have been important for us throughout our careers—30 years or so—such as: how buildings have a dialogue with the landscape, and how buildings shape spaces that are crafted for the inhabitants. But now the question is: how can we maintain these same aspirations at much denser scales, particularly in China?

In some of the recent projects, where the scale was urban, like our student center in Cincinnati or the Tango Housing project, there was a challenge of making large buildings that also developed at more intimate scales. And now in some of the work in China there's a quantum jump. In a project like in Chongqing where we have several thousand units at a very, very high density with very tall towers, how do you create a sense of community? How do you create a sense of identity for individual inhabitants and their units? How do you create a sense of neighborhood, and even what do those things mean at that scale?

FA: And how do you?

BY: Well I think it's the accumulation of a series of endeavors. First there's reading the land, and by land I

mean the urban landscape, and trying to understand how there can be a particularity about the way the buildings engage at whatever scale they're at. So even if it's towers and mid-rises they can have a strong sense of connection to that landscape in the broad sense of the word. That's one element. I think another is always thinking about designing at multiple scales so you're thinking about how either an individual or small group inhabits a space, moves through a space, how the space is choreographed.

For example, there was an apartment building we did in one of the German social housing projects where we thought very carefully about the stairway as being a place filled with light, that had a shape, that felt good when you moved through it. Then two years later we were back there for an event and this couple came up to us and asked if we could sign a book they had made called *Unser Haus* ("Our House"). They used the word house to refer to the whole apartment block with multiple units, and they had pictures of all the events that had happened and they actually talked about how that stairway had become a party space. So those multiple scales end up being very important.

Then I think another element is actually the kind of tectonics, how you scale and manipulate materials and put them together in a way that people understand how they were made, or read how they were thought about. I think Tango is one that was quite successful, where the expression of the way it was both organized geometrically and built had a lot to do with how it sat in its urban form. So there was a certain urban presence that had one scale, one palette. And then there was a sense

参与者: 弗兰西斯·安德顿(FA)
巴兹·约德(BY)
约翰·乐伯(JR)
詹姆士·马力·奥康纳(JOC)

FA: 这份专集包含了你们最新的建成和未建成的项目。它的主题是什么?

BY: 这些主题贯穿了我们的职业生涯, 大概有30年左右, 比如建筑如何与景观对话, 以及建筑如何形成居民创造的空间。但现在的问题是: 我们怎样在更高的密度里延续这种理想, 尤其是在中国?

我们最近的一些项目, 比如在辛辛那提的学生中心或是“探戈”住宅项目中, 面临的挑战是在更亲切的尺度上建造大楼。但现在在中国的一些工作是个重大的飞跃。比如在重庆的一个项目, 我们要建几千个异常高密度的单元, 还有很高的塔楼, 那你怎么营造一种社区的感觉? 你怎么为那里的居民和单元营造独特身份的感觉? 你怎么营造邻里的感觉, 还有这些感觉在那种尺度上意味着什么?

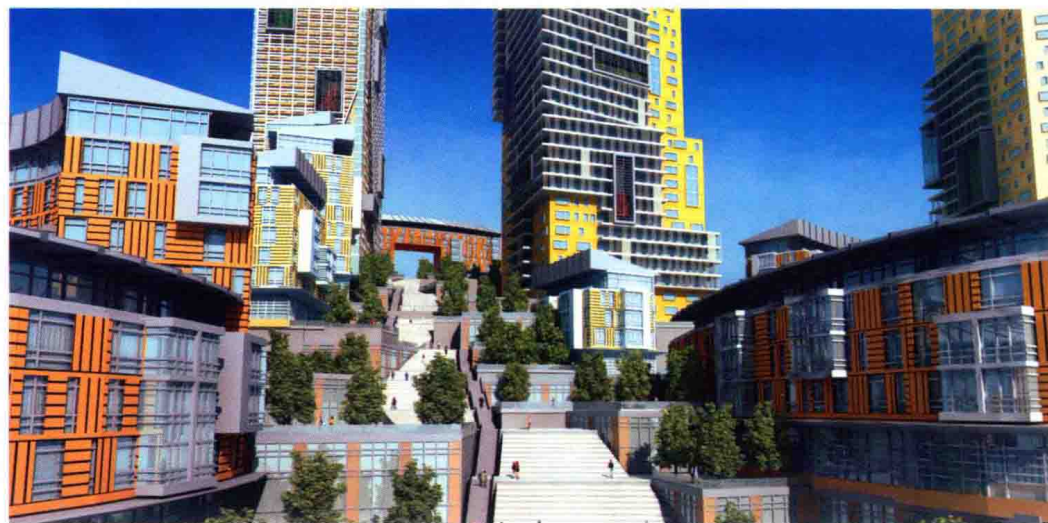
FA: 那你们是怎么做到的?

BY: 我觉得这是一系列努力的积累。首先要解读土地, 这里的土地是指城市地形和景观, 然后试着理解建筑在不同尺度上发挥作用的方式如何能有一种独特性。这样, 即使它是塔楼或是中高层, 也能与广义上的地景有很强的联系。这是一个要素。我想另一个要素是要一直考虑多重尺度上的设计, 这样你就得考虑一个人或一个小团体是如何在一个空间里居住、穿行, 以及这个空间是如何被精心策划设计的。

举例来说, 我们在德国的一个社会住宅项目里做过一个公

Frances Anderton conducted this interview at the studio of Moore Ruble Yudell on August 17, 2006 in Santa Monica, California.

2006年8月17日弗兰西斯·安德顿在加利福尼亚圣莫尼卡的摩尔乐伯约德工作室主持访谈。



of discovery and a completely different set of materials that had to do with the more intimate places inside.

FA: Have you found your clients in these new countries that you're working in, receptive to your approach, especially in Asia, where one might not necessarily expect that?

JOC: What's happening in Asia is extremely competitive. They invite Californian firms to show something completely different. We offer an alternative. Some foreign firms are proposing a kind of iconic architecture that doesn't connect to local place and culture. Some developers are offering a replica version of Orange County in China. We are looking at how to connect to the ancient culture in a contemporary way, without imitating it.

FA: But how do you create a sense of place in this culture that's moving so fast and eradicating so much of what's there?

JOC: When I first went to China I thought I'd find all these exotic places and wonderful places. So much of it's gone and transformed. We're very interested in how architecture can help to preserve human memory and engage with local culture. For example, on our particular site for the project in Chongqing, there is an ancient path where people have walked for thousands of years through the city to the riverfront. We decided that it would be interesting to keep that path running through the project as a main circulation spine for the new neighborhoods that we are creating. The ancient path will take on a new life for the future.

We also discovered there's a lot of existing rock formations on the site. The Chinese people have always had a strong connection between landscape and rock. In our discussions, we pointed to the government and said, listen, this is something you can keep, it's in your history, this connection with rock. All agreed. In Chongqing, we are trying to connect the past with the future. There's a real openness there. We're only just seeing the first wave of development in China. I think it's going to get more sophisticated as time progresses.

FA: You're a firm whose work is very thoughtful. But being in China where everything's happening on such a wild scale, do you ever feel a desire to be a bit more zany? You know, do the crazy icon buildings?

JR: Well there's no question, one reason to work in a place like that is to explore things you might not be able to do at home. There's a mission to create something extraordinary, however you define that, because, again, the big scale asks for that in some ways.

Probably the most striking example of that is a competition design we've submitted to some developers in Southeast China. It's a kind of resort housing project. And this project has a scale that really exceeds anything we've ever developed, in which a series of 40-50 story buildings literally define a kind of grand garden, mostly a water garden, and in the process of doing that you create a kind of micro-environment or a micro-climate probably, that will achieve an identity through architectural design entirely. The kind of community we can make is based largely on the visual identity of the project, and then, secondly, on the opportunities for social

寓楼，我们对楼梯间进行了十分仔细的考虑，希望它充满光，有形状，从中走过的时候感觉很好。两年后我们因事回去，有一对夫妇找到我们问我们是否可以为他们制作的一本书签名，书名叫做“我们的家”。他们用“家”这个字来指代这个拥有多重单元的公寓楼街区，他们有所有在这儿发生的事件的照片，而且他们确实谈到了那个楼梯间如何成为一个聚会的场所。所以说那些多重的尺度最终被证明是十分重要的。

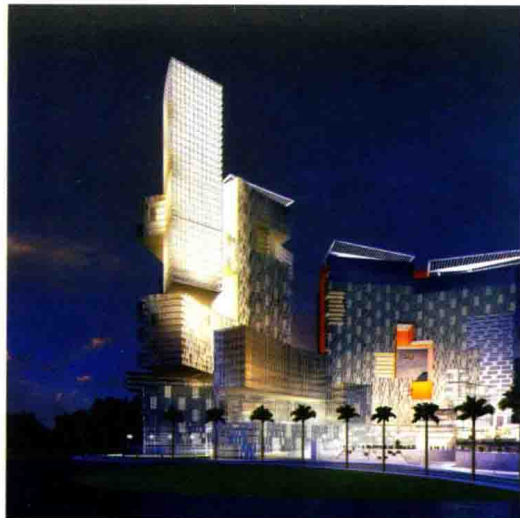
我想还有一个要素实际上是建造的方式，你如何衡量、利用建筑材料并把它们融合在一起，使人们明白它们是怎么建出来的，或者解读出它们是基于什么考虑的。我觉得“探戈”住宅是一个很成功的案例，它被几何地组织并建造起来，对这个过程的表达与它在城市形态中的位置是很有关系的。所以它就有自己独特的城市外观，有一种尺度和一种色彩。然后在内部更私密的空间里，又会有一种探索的感觉，发现一套完全不同的材料。

FA：在你们工作的这些新国家中，有没有发现对你们的方法表示接受的客户？尤其是在你们可能对此期望值不高的亚洲？

JOC：在亚洲发生的事情是非常有竞争力的。他们邀请加州的事务所来展示一些完全不同的东西。我们提供了另一种选择。一些国外事务所提倡一种标志性建筑，它们与当地的地段和文化没有联系。有些开发者只是把南加州橘郡住宅模式照搬到中国。而我们则在考虑如何以一种现代的方式与古老的文化建立联系，而不是模仿。

FA：但是在这个变化如此迅速并且根除了如此多原有东西的文化中，你们怎样营造出场所感呢？

JOC：我第一次去中国的时候，我以为我会看到这些异域的、奇妙的地方。其中太多的东西都已经消失和改变了。



interaction in this beautiful garden of sports facilities and spas and retail shopping, and all these goodies you might say, gathered in one place.

FA: So, do you think it is possible then to create a humanistic quality at a gigantic scale?

BY: I think you've hit on the core question. We are trying to figure out what are the strategies from a design point of view by which we can start to achieve that. I think somehow in the confluence of how the landscape is shaped, how the buildings become partners with the landscape, how there's an understanding of the hierarchies of scale, how there's an understanding of community; I think those all contribute to it.

JR: In the Southeast China project though, despite the large size of the buildings, they are not simply a collection of iconic forms. They are all rather purposefully bent to the creation of this common kind of community place that they're making. Which happens to be a beautiful kind of resort atmosphere, pleasure-garden. But nevertheless, I think the sense of the humanistic comes from the fact that the buildings are more interested in the space they're creating than they are in themselves individually.

FA: Your firm has a certain set of values. Do you find that your clients overseas are seeking your values? Are you changing your values in accordance with the different places that you're working in?

BY: I think there's essentially a cross-fertilization happening and the degree to which we're being influenced

and the degree to which we are contributing fresh ideas really changes from place to place.

Just to take one example from the social housing that we've done in Germany, we won a competition there and the next day there were headlines in the newspaper—because Berlin's a place where urban design stories make the headlines, which is amazing. And one of them said "California Dream," in German, *Kalifornische Traum*, and I thought well, maybe it's just a funny tagline, but it was actually because they saw our project as being less rigid, being a little bit more improvisatory, being more connected to the land and the elements, just to take that one example. The flip side of that is that we've always been interested in social issues, having matured as students during the late 60s. We've always cared a lot about issues of housing and social housing. But in the U.S. we hadn't had a lot of opportunities to flex our muscles, whereas in Germany and Sweden, that's such an established and supported part of the culture that we got to learn a tremendous amount about how to realize affordable housing or social housing that has a lot of dignity. So I think being immersed for years in that culture brought us a tremendous amount of understanding, not just of the ideas but how you actually can make them happen in the world. So it's always some kind of cross-fertilization, which is probably why we do it, why it's exciting and I think it's important that it be a two-way dialogue.

JOC: In China we sometimes find that we're offering social values to capitalistic entrepreneurs. Our values remain humanistic at the core.

我们感兴趣的是建筑物如何帮助保存人们的记忆并参与到当地的文化之中。比如说，在我们重庆项目的地段中，有一条人们已经走了几千年的古老通道穿城而过到达河边。我们认为在这个项目中保持这条通道，使它成为一个新建的邻里间的主要流通脊梁，是很有意思的。这条古老的通道在未来将获得新的生命。

我们还在地段上发现很多原有的岩石地层。中国人一直都把地形和岩石紧密地联系在一起。我们在与政府部门讨论的时候指出了这点，跟他们说，你看，这里和岩石的关系是你们可以保持的，这是你们的历史。他们都同意了。在重庆，我们在试着联系过去和未来。那里确实有一种开放性。我们只是在见证中国的第一个发展浪潮。我相信日后它将发展得更加成熟。

FA：你们事务所的工作考虑得非常周到。但是在中国，所有事情都发生在一个狂热的尺度上，你们有没有产生过欲望，也变得滑稽异常一些，比如说做那些疯狂的标志性建筑？

JR：毫无疑问，在这个地方工作的原因之一在于这里可以探求本土不能实现的东西。我们有使命去创造一些异常的东西，无论你怎么定义它，因为，再一次说明，大的尺度从某种意义上讲需要它。

可能最显著的案例是我们向东南中国的开发商提交的一个竞赛方案。这是一个旅游度假性质的住宅项目。这个项目的尺度大大超出了我们以前开发的任何案例，在这里，一系列的40-50层大楼精确地定义了一个大公园，基本上是个水公园，在这个过程中，你可能建立一种微环境或者微气候，通过建筑设计完全地获得一种特性。我们建造的社区类型，主要取决于这个项目的视觉特性，其次取决于在这个体育设施、温泉疗养、零售商业以及这些所有有趣的东西聚集在一起的漂亮公园里发生的社交互动。

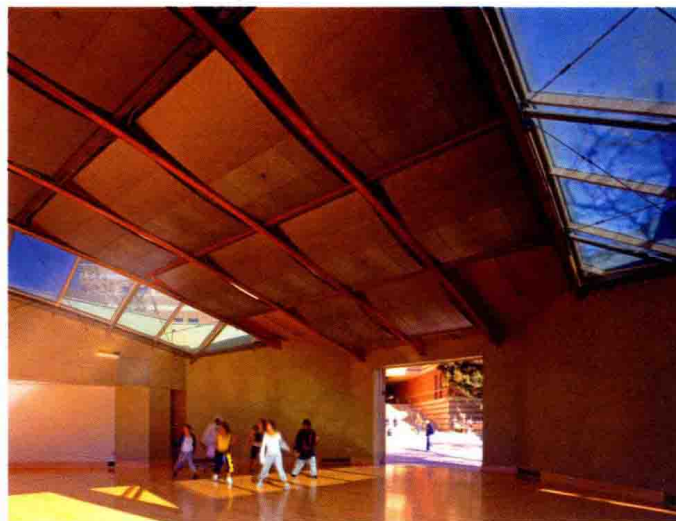


FA: And I'm also hearing that you're the humanists. Humanism used to be associated with Europeans. And now it's you that's bringing context to these old cultures. Doesn't it seem odd to be coming from California and telling people how to respect their heritage?

JR: But I think that's probably because the whole experience of living in North America is one of course of trying to manifest culture in a huge landscape where there isn't a human culture already, at least not the European kind. So I think we're much more oriented in the United States to preserving, creating, making places, trying to bring things together, trying to create some sense of urban place, although that's of course very contradictory because of all the highways we have in Los Angeles and so forth. But I do think that we want to make places, we want to reinforce places. We don't want to just create an architectural counterpoint to an historic context.

FA: And let's, since you've just mentioned North America, talk a bit about your projects here.

JR: Well we have generally been known here for our work in universities and institutional buildings, and we've done some work recently that we're very proud of in those areas. The Santa Monica Public Library, the Fresno Courthouse, some beautiful work at UCLA for Gloria Kaufman Hall, which was a very sensitive remodeling and reworking of an historic building. And I think that our work does show the full range of what we do, albeit it doesn't go into some of the extremes that we have gone into in Europe or Asia in terms of scale. But I think the opportunities to work close to home where we can take the work through all phases and do construc-



tion documents is very important to us and we ardently seek work in California.

FA: Does that mean you can't take your work through all the construction phases in some of your projects overseas?

JR: It's a different process and you know it's going to be somewhat more at arm's length so that is going to be a challenge.

FA: But your firm's work is known for its attention to detail and the really strong resolution of the ideas. Is it frustrating to be limited in that way?

JOC: Well, we have different kinds of collaborations in different countries. Like say in Sweden for the Tango project or the Potatisåkern project, you're taking two very good firms, SWECO and FFNS, that we worked with locally in Malmö, and ourselves. Putting the two together you're getting something very powerful, a high level of architecture. In China it's quite different. Coming from the old system they have the institutes that originally grew out of the university system. But there are all kinds of levels of ability. We'd never get involved in a process where we would hand over the drawings and say here you are, we've finished our design, good luck. We have to have it so that we're involved all the way through construction.

But it's hard. In Tianjin, which includes ten thousand units of housing in all, I remember a scene during one of our trips there for meetings. The Client wanted us to do the final review for all of the Construction Documents



FA: 那么，你认为有可能在一个巨大的尺度上营造人性的特质吗？

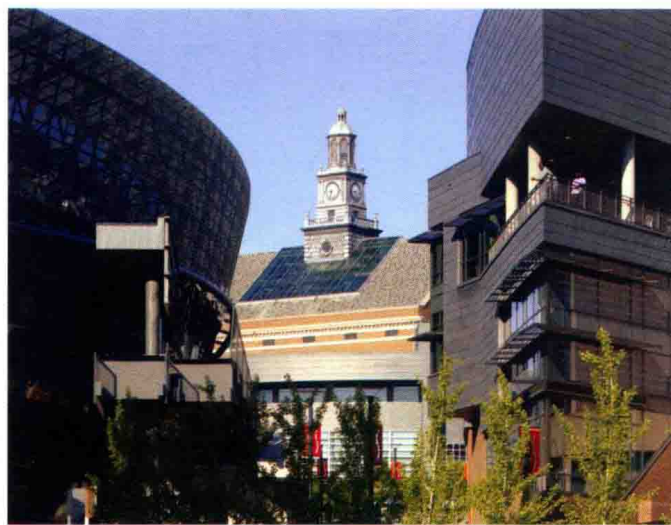
BY: 我觉得你提出了最关键的问题。我们正在试着找出可以达到这个目的的设计策略。我觉得这应该是几个问题的综合，比如地形是怎么形成的，建筑怎么与地形相协调，对尺度的层次怎么理解，对社区怎么理解等，这些都能解释这个问题。

JR: 在东南中国项目中，建筑尽管体量很大，却并不是简单的地标形式的汇集，它们都有意地屈从于它们所营造的这个普通社区，这个具有度假气息的漂亮乐园。但是，我认为人性的意义体现在这些建筑对于它们营造的空间，这比他们单独的本身更有兴趣。

FA: 你们的事务所有一套特殊的评判标准。你们觉得你们的海外客户是在寻求你们的标准吗？你们有没有为了和不同的工作地点取得一致而改变你们的标准？

BY: 我认为本质上是个互相交流的过程，我们受到影响的程度和我们贡献新想法的程度，在每个地方都是不一样的。

就拿我们在德国做的社会住宅来说，我们在竞赛中得了奖，第二天就上了报纸头条——因为在柏林，一个城市设计的故事就可以当头条，这很令人惊讶。其中一篇文章说到“加州梦想”，我就想，这可能只是个有趣的标签，但实际上是因为他们觉得我们的方案不那么死板，即兴的东西多一些，并且和土地及各种元素联系更紧密一些。从另一方面看这件事，由于我们成长于20世纪60年代，那时是我们的学生时代，一直都对社会问题感兴趣，而且一直很关注住宅和社会住宅的问题。但是在美国，我们没有太多机会施展才能，而在德国和瑞典则相反，这是他们文化中确定的并受到支持的一部分，所以我们要学很多，关于如



for the first phase, which is about 1,500 housing units. They decided that they couldn't send these construction drawings over to our offices in Santa Monica for review, because that process would take too long and they needed them right away. So they almost locked us up in a room for a week, with three architectural institutes, and 20 architects, lining up with sets of drawings, and told us, please correct them. Halil Dolan, Akai Yang and I would review the drawings, mark and redline them up, and they would come back the next day with the revised drawings for us to review again, and so on. Everything had to be done on the spot and it was an exhausting week of review and coordination.

FA: There are some issues that are common to architects in general, at present: sustainability, for example, large scale, densification of cities, materials, and the digital revolution. How are those factors affecting the—I don't want to use the word style—aesthetic approach in your work?

BY: Well, I'll just use one example of a project where we're having the opportunity to study those issues very carefully, which is the new Sloan School of Business for MIT, just now in Schematic Design. MIT is an interesting place because for a number of years, as you know, they have raised their aspirations about architecture and planning, with people like Bill Mitchell and others on campus. And now they're raising the level of ambition about what we loosely call Integrated Building Systems, which means thinking about the building very, very thoroughly from the beginning as an integration of a series of systems and materials and how that affects sustainability, affects performance, affects the experi-

ence of it, including all the systems, mechanical, electrical, plumbing, structural, landscape. We have this fellow, Marc Rosenbaum, who's one of the great sustainability consultants and is a spectacular consultant for all the mechanical systems. So in the end the building may not shout that this building is about sustainability, but it will be woven into the fabric of the building.

I think another one that has been quite interesting recently is the University of Cincinnati. They've been very ambitious with their architectural program, and having done a Frank Gehry building and an Eisenman and a whole series of adventurous buildings, they were at a point where they said we have wonderful new buildings but they're all icons. How do we make a place where the public spaces are at least as important as the buildings? And they brought in Thom Mayne and us and Charles Gwathmey and George Hargreaves.

The primary issue was how to shape community, and I think what was really fascinating there was to see three very strong buildings come out of it, and if you pulled each one out they could be iconic but your experience of it, even with Thom's building which is very dramatic and very beautiful sculpturally, is that you don't walk through and say, oh, there's a Morphosis icon, there's a Gwathmey icon. You walk through and you experience different kinds of community, different scales of opportunity, different sort of rhythms of how this, the campus heart, functions. It's been a chance to integrate these timeless humanistic principles with new and evolving ways of building.

JOC: You mentioned the digital revolution. Well, the older Santa Monica Library was always a quiet kind of place where people would go and you'd keep quiet.

何建造人们支付得起的，同时又有尊贵地位的住宅或社会住宅。所以我认为，在这样的文化中被浸染多年，不仅大大加深了我们对这种概念的理解，也让我们学会如何让这种概念在全世界实现。所以这通常都是一种互相交流，可能这就是我们为什么这么做，为什么它这么令人振奋的缘由。我认为双方面的对话是很重要的。

JOC: 在中国，我们有时发觉自己在为资本企业家提供社会价值。我们的价值在核心上依然是人性的。

FA: 我还听说你们是人性主义者。人性主义以前都是和欧洲人联系在一起的。而现在是你们给这些古老文化带来文脉。你们来自加州，告诉人们如何尊重他们的遗产，这不会感觉很怪吗？

JR: 但我认为，这可能是因为在北美生活的整个经历就是要在一个巨大的地形上试图表现出文化，那里原来并没有人类文化，至少不是欧洲那种。所以在美国，我们更多地是在保护、创造和营建空间，试图融会贯通，试图营造出城市空间的感觉，当然这也是矛盾的地方，因为在洛杉矶等地方有大量高速路。但我确信我们是想营建空间，加强空间。我们不想只是在历史文脉里建立一个对应的建筑物。

FA: 既然你刚刚提到北美，就来谈谈你在这儿的的项目吧。

JR: 我们在这里基本上以大学和公共机构建筑而出名，最近我们也在这些领域做了些我们很引以为傲的作品。像圣莫尼卡公立图书馆、弗雷斯诺法院，还有在UCLA的漂亮的Gloria Kaufman礼堂，这是对一个历史建筑非常敏感的重塑和改造。我认为我们的作品显示了我们工作的全部范畴，尽管我们没有像在欧洲和亚洲那样在尺度上走到极端。但我想在家的附近工作，我们可以经历一个项目的各个阶段并绘制施工文件，这个机会是非常重要的，而

above: View of Main Street with the Student Recreation Center (Morphosis), Student Center (Gwathmey-Siegel), and the Student Life Center at the University of Cincinnati

上图：主街上的学生娱乐中心(Morphosis)，学生中心(Gwathmey-Siegel)以及辛辛那提大学学生生活中心的景观图



Today kids are so used to a very interactive environment, downloading, iPoding, IMing, e-mailing each other, checking myspace, it's a very different kind of place. When we go to the library now, it's more of a meeting place, a room for interaction, a kind of community. That's kind of an exciting time for a building. Many people thought the library would actually disappear with new technology. In fact what's happening is that it is actually transforming it.

FA: Can you single out any other projects that are in some way pivotal for the firm?

JR: Well, I do feel the Santa Monica Library works that way. It's not entirely new in the sense of physical form, but for us I think it represents a very high level of bringing so many different considerations together.

We pride ourselves on being multi-valent, or building places that are kind of organic in the sense that they address many different considerations at once. Our work is not just about form. It's not just about cultural shock, or maybe it isn't at all about cultural shock. But it's definitely about creating whole places that have many attributes and I think the Library is a good example of that because I would say there is nothing in the building that is not in some way purposeful. We're striving for a Gold or at least a Silver LEED certification so it has many sustainable features, but I think above all, our hope is that it will turn out to be socially or culturally sustainable in the sense that people will care for it. And that's one of the things we're proudest of, that we've created places that people identify with so strongly and care about that they actually maintain them and invest a great deal in them

in that sense. That is what I think of as a kind of cultural sustainability, which I think, is extremely important.

JOC: A new project that we're doing is the Santa Monica Parking Structure. After we came back from Sweden, where we were learning a lot about sustainability, we were looking for projects in which we could use some of that, and along comes a project like Santa Monica Parking. You don't normally think of architecture when you think of a parking structure.

This one is a parking structure for 900 cars, right in the Civic Center, which will help to create a new gateway to the Civic Center. We talked to the City Client and asked if we could use this opportunity to design a sustainable parking structure. The City had just written their new sustainable green standards and we thought that the Parking Structure might reflect these newly developed standards. The roof will be clad in photovoltaic panels and this will shade the cars while generating electricity. The street level will have public uses; there will be a café at Civic Center Drive. The glass panels with different colors on the exteriors will harvest light into the structure, reduce the apparent scale of the building, and add a sense of syncopated movement to the building.

I think it'll be one of the first sustainable parking structures in the country. It extends architecture to the ordinary buildings that make up our cities.

FA: You say the parking structure was inspired by lessons learned in Sweden. What else have you brought back into the office from your overseas experiences?

且我们热切地寻找加州的项目。

FA: 你是说在国外的一些项目中你们的工作没有贯穿整个施工阶段?

JR: 那是一个不同的过程, 而且你知道那个过程比较难接触到, 所以这会是挑战。

FA: 但是你们事务所的工作是以对细节的关注和对概念的坚定决心而出名的。面对这样的限制没有挫败感吗?

JOC: 在不同的国家我们有不同方式的合作。比如说在瑞典的“探戈”项目和Potatisåkern项目中, 我们和两家非常好的公司——SWECO和FFNS合作, 后者我们曾在马尔默合作过。两者合在一起, 就能产生非常强大的力量及高水平的建筑。在中国就完全不同。由于旧体制的缘故, 他们有大学系统里发展出来的机构。但是能力却千差万别。我们不会参与这样的项目: 我们把图纸交上去说, 给你, 我们的设计完成了, 祝你好运。我们必须拥有图纸, 参与到施工的所有环节。

但这很难。在天津, 有个项目共包含一万个住宅单元, 我还记得我们有一次去开会的情景。客户想让我们对一期的施工图纸做最后的检查, 那大概是1500个住宅单元。他们觉得他们不能把这些施工图送到我们在圣莫尼卡的办公室去检查, 因为那个过程太花时间, 而他们马上要这些文件。于是他们几乎是把我们锁在一个屋子里一个星期, 一同的还有其他三个建筑机构的20多位建筑师以及一套套的施工图, 并告诉我们, 请把图纸改好。Halil Dolan, Akai Yang和我检查图纸, 用红笔作下修改记号, 然后他们第二天再拿着修改过的图纸来让我们再次检查, 以此类推。所有工作都在现场完成, 那真是劳累的检查和与合作的一周。

FA: 有一些问题对现在的建筑师来说是具有普遍性的:

above: Santa Monica Public Library, Santa Monica, California

上图: 加州圣莫尼卡的公共图书馆



JR: We're just about to have an exhibition early next year in the Santa Monica Library about Nordic modernism, mainly furniture and lighting design of the early post-war period into the current time, and also showing its influence on the design of the Library. So in one sense our experience in Sweden and Scandinavia has worked its way on us in terms of really developing a very, very strong feeling about that functional but beautiful approach to architecture and design.

FA: And James you've spent a lot of time in China. Does anything stand out that you've brought back or has changed you as an architect?

JOC: Working in China has really stretched me as an architect and as a human being. It has exerted incredibly high personal demands on me. China is certainly the future and it's certainly going through dramatic change. I think it's very early on in terms of where it's going to end up. I like to think that on our projects over there, we are bringing a sense of hope for the future.

FA: What do you think Charles Moore would have to say about Moore Ruble Yudell, 2007?

BY: Charles loved nothing better than interacting with other cultures and bringing back pieces of them and cross-fertilizing from culture to culture. So I think he would be excited about the interchange, the change that you experience in different cultures and the kind of energy that brings.

比如说可持续性、大型尺度、城市的高密度化、材料，还有数码的进步。这些因素是怎么影响你们作品的——我不想用“风格”这个词——那么美学手法呢？

BY: 我就用MIT的新斯隆商学院来举例吧。方案现在还处于概念设计阶段，在这个项目里我们就有机会十分仔细地研究这些问题。MIT是一个很有意思的地方，因为有几年，你知道，像Bill Mitchell以及其他一些人在校的时候，他们掀起了一股建筑和规划的浪潮。而现在，他们又提出了我们姑且称为“综合建筑系统”的野心，这是指从一开始就非常非常彻底地把建筑看作一系列系统和材料的综合体，并考虑它如何影响可持续性、人的行为、人对它的体验，以及所有的系统：机械、电力、水暖、结构和景观。我们这儿有一个人Marc Rosenbaum，他是最出色的可持续性的顾问之一，同时也是所有机械系统的杰出顾问。所以最后这个建筑可能没有对外宣称它是可持续的，但这一点已与建筑交织在一起。

我认为最近在辛辛那提大学的例子也很有趣。他们一直在他们的建筑项目上很有野心，在做了一个Frank Gehry大楼、一个Eisenman大楼还有整整一系列的冒险性建筑之后，他们现在的处境是，就像他们自己说的，“我们有很棒的建筑，但他们都是标志性的。我们如何营造一个地段，使那里的公共空间至少和那里的建筑一样重要？”然后，他们就找到Thom Mayne、Charles Gwathmey、George Hargreaves和我们。

最重要的问题是如何形成社区，我觉得吸引人的是：看到三幢非常强势的建筑拔地而起，你把其中哪一个单独拉出来，它都是标志性的，但你对它的体验并不是从中穿过然后说，噢，那有个Morphosis标志，这有个Gwathmey标志，即使对Thom的非常戏剧化、有雕塑感的建筑来说也是一样。你从中穿过，体验到的是不同种类的社区、不同尺度的机遇，还有这个校园的心脏发挥其作用的

不同节奏。这是一个把这些永恒的人性原则与新的、不断发展的建筑方式结合起来的机会。

JOC: 你提到了数码的进步。原先的圣莫尼卡图书馆一直是个安静的地方，人们去那里的时候，要保持安静。但现在孩子们已经习惯于有很强互动性的场所，他们在那里下载，用iPod、IM，给对方发邮件，查看个人空间等，这是一个完全不同类型的地方。现在如果我们去图书馆，那里就更多地成为一个会面的场所，一个互动的空间，一种社区。这对一幢建筑来说是激动人心的。很多人原以为图书馆会因为新技术而消失。实际上，新技术正在对它进行改造。

FA: 你们能挑选出几个对你们的公司来说起到关键作用的项目吗？

JR: 我确实觉得圣莫尼卡图书馆就是一例。从物质形态的角度来说它并不是全新的，但是我认为它是把许多不同的考虑放在一起的高水平体现。

我们是“多价”的，或者说我们在营造的空间是有机的，因为它们同时表达了许多不同的考虑，我们很为此自豪。我们的设计不只是关于形式的。它也不只是关于文化震撼，或者说可能它与文化震撼根本无关。但它肯定与营造具有多重性质的整体空间有关，我认为这个图书馆就是这样一个绝佳的案例，因为从某种角度讲，我可以说在这幢建筑里所有东西都是有目的的。我们在为获得LEED证明的金奖，或至少银奖而努力，所以这个建筑有很多可持续性的特征，但我想最重要的是，我们希望它最后成为社会上或文化上可持续的，即人们会对它加以关注。而这正是我们最自豪的事情之一，我们创造出来的空间得到人们强烈的认同和关注，他们继而保持着这些空间，在其中投入很多。我觉得这就是一种文化的持续性，我认为它是极其重要的。