

赫尔佐格与德梅隆全集

(第1卷·1978～1988年)

[德] 格哈德·马克 编著

吴志宏 译

梁蕾 校

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HERZOG & DE MEURON

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责任设计: 郑秋菊 陈 旭

责任校对: 赵 颖 王雪竹

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目 录

Contents

导言

- 4 后浪漫世界的建筑——赫尔佐格与德梅隆
1978 ~ 1988 年的设计

1978 ~ 1988 年的建筑与方案

- 19 No.3 集市广场设计方案, 瑞士巴塞尔
25 No.5 蓝屋, 瑞士巴塞尔附近的奥伯韦尔
31 No.7/37 穆赫累坦赫的室内和室外游泳池, 瑞士里恩
43 No.14 弗雷摄影工作室, 德国魏尔—莱茵
55 No.17 石屋, 意大利塔沃莱
67 No.22 兽医住宅, 瑞士达格默尔塞伦
77 No.23 剧院, 瑞士瓦莱州维斯普小镇
83 No.25 射手大街公寓, 瑞士巴塞尔
93 No.27 胶合板住宅, 瑞士巴塞尔附近的伯特明根
103 No.28 乐高巡回展览
107 No.29 分隔墙处的公寓, 瑞士巴塞尔
119 No.31 施维特商住公寓, 瑞士巴塞尔
129 No.34 艺术品收藏家住宅, 瑞士泰维尔
143 No.35 E,D,E,N, 亭, 伊甸园饭店, 瑞士莱茵费尔登
151 No.38 利可乐仓储建筑, 瑞士劳芬
163 No.40 综合博物馆, 奥地利维也纳集合广场
169 No.43 先锋大街住宅项目, 奥地利维也纳—阿斯本
181 No.44 施沃兹公园公寓和退休住宅, 瑞士巴塞尔
189 No.46 山德士技术发展中心, 瑞士巴塞尔
195 No.47 “建筑思维形式”展, 瑞士巴塞尔建筑博物馆

赫尔佐格与德梅隆的论述

- 202 建筑的特殊重力
206 自然中隐匿的几何学
212 雅克·赫尔佐格和西奥多拉·菲舍尔的对话

附录

- 219 作品年表
237 展览与获奖
238 参考文献
239 生平介绍
240 图片致谢

Introduction

- 4 Architecture in a Post-Romantic World About the designs by
Herzog & de Meuron 1978-1988

Buildings and Projects 1978-1988

- 19 No. 3 Proposals for the Market Square, Basel
25 No. 5 Blue House, Oberwil near Basel
31 No. 7/37 Indoor and Open-Air Swimming Pools at Mühleleichen, Riehen
43 No. 14 Photographic Studio Frei, Weil am Rhein
55 No. 17 Stone House, Tavole
67 No. 22 House for a Veterinary Surgeon, Dagmersellen
77 No. 23 Theater, Visp/Valais
83 No. 25 Apartment Building Schützenmattstrasse, Basel
93 No. 27 Plywood House, Bottmingen near Basel
103 No. 28 Lego Travelling Exhibition
107 No. 29 Apartment Building along a Partitioning Wall, Basel
119 No. 31 Schwitler Apartment and Office Building, Basel
129 No. 34 House for an Art Collector, Therwil
143 No. 35 E, D, E, N, Pavilion, Eden Hotel, Rheinfelden
151 No. 38 Ricola Storage Building, Laufen
163 No. 40 Various Museums, Messeplatz Vienna
169 No. 43 Housing Pilotengasse, Vienna-Aspern
181 No. 44 Apartment House and Retirement Residence Schwarz Park, Basel
189 No. 46 Technological Development Center Sandoz, Basel
195 No. 47 Architektur Denkform Exhibition, Architectural Museum Basel

Texts by Herzog & de Meuron

- 202 The Specific Gravity of Architectures
206 The Hidden Geometry of Nature
212 Conversation between Jacques Herzog and Theodora Vischer

Appendix

- 219 Work Chronology
237 Exhibitions, Awards
238 Bibliography
239 Biographies
240 Illustration Credits

后浪漫世界的建筑 ——赫尔佐格与德梅隆 1978 ~ 1988 年的设计

在 1978 年雅克·赫尔佐格和皮埃尔·德梅隆成立建筑事务所之前，他们和艺术家约瑟夫·鲍伊斯（Joseph Beuys）一起策划了一项行动。他们在苏黎世高等工业大学（ETH）师从阿尔多·罗西（Aldo Rossi）、多尔夫·施内布利（Dolf Schnebli）、路易吉·斯诺兹（Luigi Snozzi）和布鲁诺·赖希林（Bruno Reichlin），1975 年进行巴塞尔城市发展的研究并获得学位。1977 年巴塞尔当代艺术博物馆购买了他们的装置“1 号壁炉”（Fire Place 1, 1974）¹，并坚定地支持其在公开声明中所表达的对艺术的新的理解，而这在当时是很少能得到其他著名艺术机构的支持的。那时，这几个年轻建筑师是巴塞尔狂欢组织“昔日向度”（Old Direction）的一分子。在狂欢节期间，他们通过自己的作品与当代艺术惯用的反讽方式相对抗。这些项目后来成为约瑟夫·鲍伊斯现在的作品。在收藏家迪特尔·克普林（Dieter Koeplin）的支持下，赫尔佐格和德梅隆开始与艺术家约瑟夫·鲍伊斯接触。他们到杜塞尔多夫的工作室访问了他，答应在狂欢节上组织一个 70 人的队伍，每个人都身着毡布衣服，复制了“1 号壁炉”中所有的铜和铁的部分，并在狂欢节期间带着它们在巴塞尔四处游行。鲍伊斯则答应自己也将参加，并给他们提供了一件样衣，让狂欢组织者照做了 70 件。大部分衣服在狂欢节结束的时候已经变得破烂并被丢弃了，所剩下来的和一些新的衣服，则成了巴塞尔当代艺术馆的“2 号壁炉”装置中的毡布堆。雅克·赫尔佐格和皮埃尔·德梅隆曾不断提到与鲍伊斯的这次合作，认为这个事件所作的准备和行动的实施是一项重要的事件，对他们的建筑创作产生了影响。

鲍伊斯——开创者

初看上去，把这两位建筑师早期的艺术实践放在介绍赫尔佐格与德梅隆的文字说明的开头，似乎并不很恰当。然而，他们与艺术的密切接触，开启了他们建筑创作的方法，超越了对建筑的表达以及对总体语境的概述。如果回溯到大约 20 年前，在苏黎世高等工业大学他们二位作为阿尔多·罗西执教时期的助教时的那些经历，则可发现他们后来工作发展的一系列起点。与鲍伊斯的狂欢节游行并不能代表什么，他们后来的工作并不类似于这些早期的实践：游行自身已成为一个独立的实体，关注这个实践活动是为了回溯并理解早期的那些形式。狂欢节期间，一个古老的、基本的事件出现了：它意味着将自身从装扮及其他游行的行为之中根本性地区分出来，而又似乎与之十分和谐。巴塞尔狂欢节游行的规则变成了艺术过程的素材。对日常生活平凡的没有预设价值的选取，便逐渐发展成为赫尔佐格与德梅隆中

Architecture in a Post-Romantic World About the designs by Herzog & de Meuron 1978-1988

Before Jacques Herzog and Pierre de Meuron founded their own architectural office in 1978, they initiated an action with the artist Joseph Beuys. They had studied at the Swiss Federal Technical University (ETH) in Zurich with Aldo Rossi, Dolf Schnebli, Luigi Snozzi and Bruno Reichlin, and had finished their diploma in 1975 with a work on the urban development of Basel. The art museum in Basel had purchased the installation *Feuerstätte 1* [Fire Place 1] (1974) from the artist in 1977¹ and provoked a vehement protest with their public statement expressing a new understanding of art, which was hardly supported by other renowned art houses at the time. The young architects were part of the Basel carnival group *Alti Richtig* [Old Direction] and decided to confront the usual ironic fun made of contemporary art with a project of their own during the carnival season. This project would later become an actual work by Joseph Beuys. With the conservator Dieter Koeplin's support, they got in touch with the artist. Jacques Herzog and Pierre de Meuron visited him in his Düsseldorf studio and they agreed to provide the 70 members of the carnival parade with felt suits, to reproduce all copper and iron parts of the *Feuerstätte 1* and to carry them around the city of Basel during carnival. Beuys himself agreed to participate. He gave them a felt suit as a model and the tailor of the group made 70 pieces just like it. Most of them were tattered by the end of carnival and were discarded; the others, together with several new suits, formed the felt pile of the *Feuerstätte 2* installation in the Basel Museum of Contemporary Art. Jacques Herzog and Pierre de Meuron repeatedly described the cooperation with Beuys, the preparation for the event and the realization of the action as a key event that influenced their work as architects.

Beuys, the Initiator

At first glance, it may seem inappropriate to place the early engagement of the two architects with art at the beginning of a text on Herzog & de Meuron. On the other hand, their confrontation with art opens up an approach to their architectural work that goes beyond a description of the buildings and sketches a generic context. If one looks back – almost twenty years distant – to the early experience of the two university assistants teaching at the chair of Aldo Rossi at ETH Zurich, a series of starting points for the later development of their work can be recognized. The carnival parade with Beuys does not represent anything. It did not have a mimetic relationship with an earlier reality; it became its own independent entity, and in doing so, it retrograded to an earlier form and appropriated it. In the middle of carnival, an archaic, primary event occurred, the meaning of which radically distinguished it from the disguises and actions of other parades with which it seemed to fit in harmonically. The code of the Basel carnival parade became the material for an art process. The unpretentious and value-free



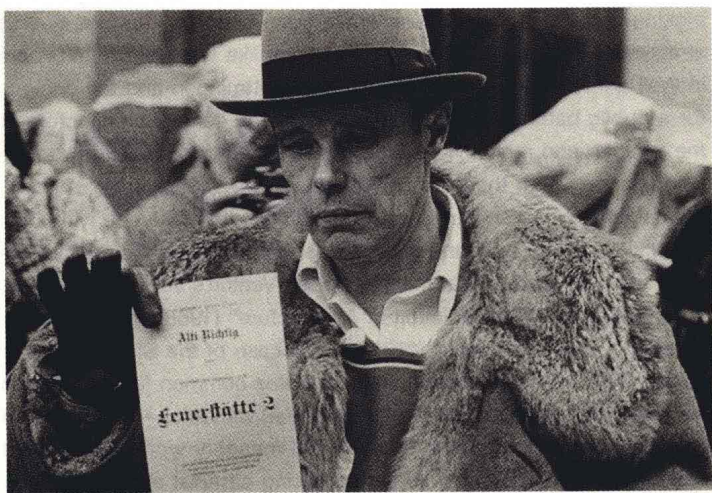
A

心的设计策略。比如在魏尔-莱茵 (Weil am Rhein) 的弗雷影像工作室 (Frei Photo Studio)、伯特明根 (Bottmingen) 的胶合板住宅, 以及里恩 (Riehen) 的公共浴室设计明显指涉了所处地点和区域的一般性建筑。浴室建筑、或者他们童年时代的木结构幼儿园以及邻里花园中的“低级建筑”都被再度引用。例如, 继续采用诸如屋面纤维板和胶合板这样的材料。然而, 这里并没有文丘里影响深远的著作《建筑的矛盾性与复杂性》(1966) 以及《向拉斯韦加斯学习》(1972) 一书中更加显著的实用主义式的 (programmatic) 姿态。位于意大利塔沃莱 (Tavole) 的石屋, 在那里很普遍的快速建造的方法——钢筋混凝土框架砖填充墙——被沿用但换成了天然石材砌筑。这个设计尤其清楚地反映了狂欢节中所运用的那个原则。将现存的普遍形式作为素材, 从中创造出新的、独立的东西。一方面, 现存的东西也能处于一个保持自明性的位置。另一方面, 新创造的东西则可以摆脱原有逻辑的操控。所赋予的这种关系并未变成一种真正的隶属关系。距离的保持、反讽的引用或者机械的抗拒并不存在; 然而, 却能发现一种基于尊重的态度。它并不取决于现存的建筑实体是美是丑, 设计是成功抑或失败。它存在的现实使其自身具有被利用的权利和尊严。

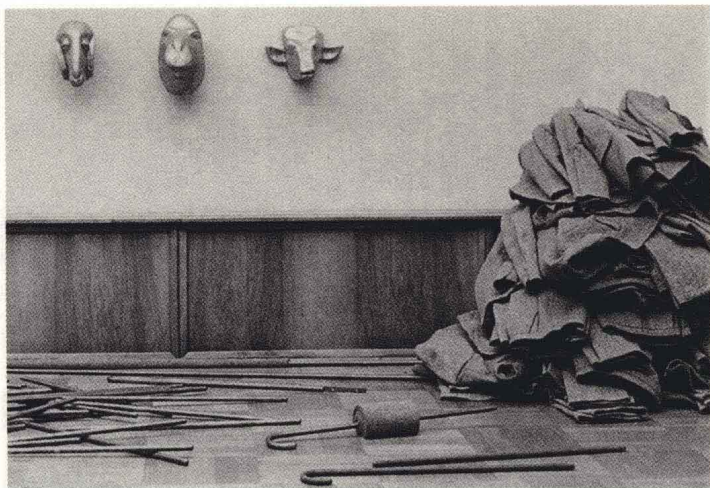
而在上面提到的赫尔佐格与德梅隆的早期作品, 也显示出鲍伊思思想对其的另一种影响。鲍伊思将一系列材料从它们通常的功能性语境中分离出来, 使它们成为艺术。脂肪和毡布只是最出名的例子。这种做法的前提是来自于一种视野, 它对现实世界产生基本的疑问, 因而能够发现素材中那些未形成标准化认知的属性。带着这种相对新鲜的眼光, 赫尔佐格与德梅隆为当代建筑重新发现了各式各样的材料, 赋予它们新的用途。他们早期一部分作品实际上可以说是一种注重细节的研究, 在每一个建筑中试验某种材料: 在伯特明根的胶合板住宅设计中, 对木材运用的可能性进行了深入的探究, 当时木材曾一度被大多数建筑师排除在建筑材料之外。这里, 他们不仅将木材运用在结构部分, 而且内外墙体都运用了木材。在这里周围环境中就有许多平常建筑的实例, 比如汉斯·伯恩诺利 (Hans Bernoulli) 的临时板屋。而设计不同以往的方面在于着意于对木材的多样性的使用。比如, 结构的支撑由悬挑和支撑构成。工业标准化的胶合板被第一次作为公寓住宅的建造材料而运用, 首先是外墙, 然后是隔板, 然后是穿孔格栅。室内的白桦板用来作为像毯子一样的隔墙, 或者木材从其功能中解放出来作为图像一样的元素, 获取了自明的设计力量。他们对材料的探索也可以从几年后在慕尼黑的戈茨收藏馆中对木板的探索中看出来, 将桦树的树干纹路“碾压”印制在墙上, 是为了使承重墙带有一种柱子在外表面展开的感觉, 使这种简单的材料变成了一个刺激的互相矛

picking up of everyday culture would soon become a central design strategy of Herzog & de Meuron. Buildings like the Frei Photo Studio in Weil am Rhein, the plywood house in Bottmingen and the designs for a public bath in Riehen clearly refer to the general architecture of the location and region. The architecture of bath houses, the wooden kindergartens from their own childhood, and the “low architecture” in the neighbor’s garden is revived. For example, it is taken up with such materials as roof paper and plywood panels. However, there is not the programmatic gesture that marked Robert Venturi’s influential writings, “Complexity and Contradiction in Architecture” (1966) and, above all, “Learning from Las Vegas” (1972). In the case of the Stone House in Tavole, the quick construction method that is common for the location – a steel-reinforced concrete framework filled with brick – was procured and filled instead with a layered natural masonry work. The project makes the principle that was tested during carnival especially clear. An existing generic form is used as a material, out of which something new and independent can be created. On the one hand, the existing is left in a position where it can remain self-evident. On the other, the new avoids being steered by this. The relationship to what is given does not become a real subject. Distance, ironic references, or defense mechanisms do not exist; rather, an attitude of loving respect can be noticed. And it does not depend on whether the existing building substance is ugly or beautiful or whether it is a successful or a bad design. The fact that it exists provides it with its own right and a dignity of usability.

The aforementioned early buildings by Herzog & de Meuron, however, also point to another influence of Beuys’ thinking. Beuys detached a whole series of materials from their usual functional contexts and offered them as art. Fat and felt are only the best-known examples. The precondition for this was a perspective that allowed for a basic questioning of the factual world and for discovering qualities in materials that were not yet canonized. With a comparably fresh glance, Herzog & de Meuron have rediscovered various materials for contemporary architecture or provided them with a new use. A part of their early oeuvre could actually be described as a meticulous research, a testing of certain materials in each building: the possibilities for using wood were most variously explored in the plywood house in Bottmingen. During a time when most architects largely eschewed wood as a building material, not only the constructive parts, but also the inside and outside walls were made of wood. There were examples in the everyday architecture of the surroundings, such as the barrack houses by Hans Bernoulli. What was new, however, was the intentional variety of use. The supporting construction, for example, consisted of suspended and supporting elements. The industrial-norm plywood panels that were venerated as a material in the apartment construction for the first time ever were first a terminating wall, then a screen, and then a porous grid. The birch veneers on the inside were carpet-like separating walls or picture elements that were almost freed from their function and had gained an autonomous design force. The extent of their questioning of the material could still be seen a few years later in their contemplation of having the wood panels of the Goetz collection building in Munich “rolled off” birch tree stems in order to give the bearing walls the expression of being columns rolled out into the surface. The simple material became a place of irritating ambivalence. The plywood house in Bottmingen resembles a barrack from the outside; from the inside it looks more like a precious chest. The apartment house along a separating wall is placed into a Basel backyard like a piece of furniture that is later turned back into a building by a terminating steel and glass level. The plywood boards of the Riehen pool project are a wood paneling and facade element; however, they also remind one of the scales of a fish. The more the materials are used in their physical, factual-corporeal quality, the less they seem to be limited and the stronger they motivate the power of association in



B



C

盾的场所。伯特明根的胶合板住宅在外部与临时板屋相似，内部更像是一个精致的柜子。这座公寓沿着分隔墙被放置于一个巴塞罗后院之中，就像一件家具后来在外缘添加了钢和玻璃而重新变回到一座建筑一样。里恩的水池设计中采用的木板是以一种木质面板作为基本元素，同时也是对鱼的尺度的一种提示。越多地对材料理性的、现实的物质性方面加以利用，它们就可能受到越少的限制，在观者中激发更强烈的联想力。

这种物体的品质是不断遭受批评的原因——受到批评最强烈的是第戎的学生住房，它被误认为是不人性的极少主义建筑雕塑，而没有考虑到客户那些极为严格的条件——这样的品质也能在许多其他建筑之中看到，早在对材料的探究开始就存在。材料绘画般的品质使得塔沃莱住宅的天然石材填充存在着一种新的矛盾性。石材像颜色或一层灰浆一样被运用，虽然它与功能基本无关，但与风景相遇，在自然与建筑之间创造了一个有深度的框架。比起建造在巴塞罗的射手大街商住公寓的幕式折叠百叶窗，这里铸铁的运用更加强调其重量感，这是不多见的。在泰维尔郊区的画廊住宅中，混凝土是主要的建筑材料。从原始材料到砾石，到彩色屋瓦，再到卫生间里切削的人工石材瓷砖，像一种音乐基调一样，多种空间的体验被组织在一起。从原先限定于一种材料的方式中解放出来，产生了一种意想不到的运用的多样性。他们在建筑创作中运用一种材料的方法逐渐减少，代之的是对各种材料的运用。

同时，在一些建筑创作里也可以看到把材料作为象征的方式渐渐增多，这与总是精力充沛的、信念坚定的鲍伊所采取的方式也很相似。其中一个例子是在奥伯韦尔（Oberwil）的蓝屋。因为烟囱管道要穿过屋顶，因而使用了电镀钢。为使雨水管能深入地下而运用了铜——这不仅因为在技术上感觉恰当，同时也是为了强调能源的传递方向。从上至下，地面与建筑边界清楚地分离，只通过一个楼梯与其连接，好像介于地面和生活区域之间的缝隙部分，通过一层群青色的涂料，表现了对伊夫·克莱因（Yves Klein）茫茫宇宙概念的引用。另一个例子是弗雷的影像工作室。最初的平面是将金色金属板采光管面向天空，为了把阳光转译成为材料的语言。

建筑与艺术之间的疆界

除了鲍伊的经验，他们在艺术领域的工作塑造了他们对材料的艺术敏感性。1979 ~ 1986 年间，在巴塞罗 Stampa 画廊，雅克·赫尔佐格曾四次展示了他的作品，这几个装置在日内瓦和苏黎世也展

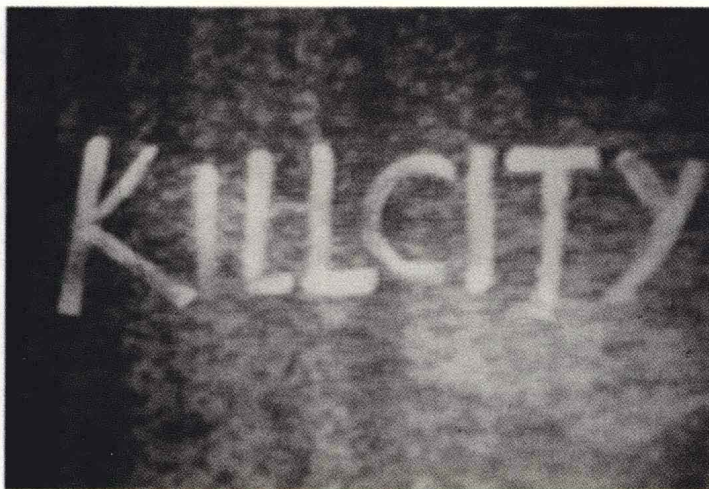
the observers.

These object qualities that over and over again were a reason for criticism – most strongly perhaps in the case of the student housing in Dijon that had been faulted for being an inhuman minimalist architectural sculpture without ever taking into consideration the very tightly framed conditions of the clients – can also be found in some other buildings which live entirely from the exploration of a material. The graphic quality of the material provides the natural stone filling of the house in Tavole with a new ambivalence. The stone is used like a color or a layer of plaster that, though it is for the most part functionally disconnected, encounters the landscape and creates a shell with spatial depth between nature and the house. Very rarely has cast iron been made more visible in its weight than in the curtain-like folding shutters of the office and apartment building in Basel's Schützenmattstrasse. Concrete is the central building material in the apartment and gallery building in the suburb of Therwil. From the raw material to gravel, to the colored roof tiles and the cut, artificial stone tiles in the bathrooms, it holds together a multitude of spatial experiences like a basic musical chord. The limitation to one material frees up an unexpected variety of utilization. One material was declined through all the cases and expanded into a complete alphabet.

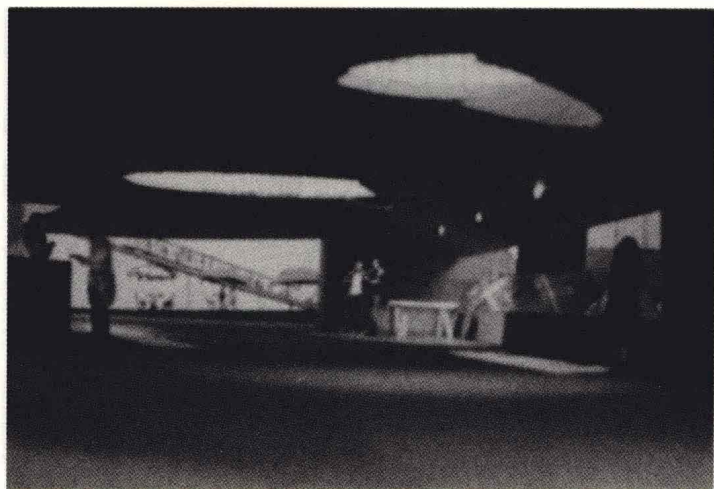
At the same time, a symbolic boost of the materials can be observed in some cases, similar to what Beuys did with his energetically determined cosmos. One example is given in the Blue House in Oberwil. For the chimney pipe going through the roof, hot-dip galvanized steel was used; for the rain gutters going into the ground, copper was used – not only because this was appropriate in a technical sense, but also in order to accentuate directions of energy. Above and below, the earth and the spherical realm are so clearly separated that the house is accessible only via a staircase, as though an interstitial part needed to mediate between the earth and the living section that, with its ultramarine blue layer of paint, cites the boundless cosmos of Yves Klein. Another example is the Frei Photo Studio. The original plan had been to face the light cubes on the roof reaching towards the sky with gold sheet metal in order to translate the affiliation with the solar sphere into the language of the materials.

In the Borderland between Architecture and Art

Aside from the Beuys experience, their own works in the realm of art fostered their aesthetic sensibility for the object quality of materials. Jacques Herzog had exhibited his work four times, from 1979 to 1986, in the Basel gallery Stampa. Several installations were also shown in Geneva and Zurich. The displayed works were not so much occupational studies of a young architect whose



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出过。在职业生涯开始时，赫尔何佐格并未充分展现出他的潜力，展出的作品并不完全是这个年轻建筑师职业范围内的研究。相反，超出自己的主业领域的那些实践，在艺术和建筑学之间的边界处发展出一种直观性的知识。以此为基础，后来逐渐形成与艺术家的合作。这种合作在维也纳—阿斯本地区的房屋发展计划（先锋大街发展计划，Pilotengasse development）中首次得到了实践的机会，赫尔穆特·费德勒（Helmut Federle）为其中两个住宅以及一个住宅的局部设计了颜色方案，尽管它由于业主和多数将来的居民的抗议而未能实施。²只有深谙其他领域的知识，才能使自己理解与本专业相关或有区别的方面。

所有装置艺术的一个共同点就是它们都对空间有着特别的兴趣，虽然有不同的视野，空间都成为不同设计的主题。录像短片《杀死城市》[与阿雷克斯·西尔博（Alex Silber）合作完成，1981年]表现了一个位于森林的纸屋，它与人体建立了某种关系。雅克·赫尔佐格接近一所房子并用舌头去舔舐，好像要进行一种古老的或许是一种复原的、仪式性的创新，类似那些我们业已熟知的西方神话。1982年在日内瓦展览空间“公寓”中展示的装置，是一个用纸带遮蔽的椅子一样的物体，纸带里面画上了图像，而用沥青覆盖着外表。墙壁被用过的胶带包裹起来，类似于劳伦斯·维纳（Lawrence Weiner）所说的，用大写字母写出“我爬上床，那里还有刚才情人的温度”。嗅觉、视觉和想像力，情感与理智，不同层次的表现，记忆与现实缠绕在一起。1983年在巴塞罗展览的文字说明中，提到了《美女蛇之面孔》（Face with the Siren）这幅图像通过挂毯的图案显现出来，随后又消失了，尽管席纹地面和挂毯的墙面，一个看上去是展开的，另一个则是封闭的；一个是弯曲的，而另一个是直立的，但并没有改变与故事讲述者的距离。主题将表面扩展到空间，确认了一个相反的方面，并似乎在其中消失——所有这些均未改变可视的外表。它以弗里德里希·施莱格尔（Friedrich Schlegel）的方式，试图诉说数个世纪以来的一种真正的浪漫体验。将对象带回到空间之中，使空间充满主观性，然后再排除主观性，使之具有客观性，这种方式主导了随后的装置设计以及大致在同一时期的建筑设计。在第一个十年之后，赫尔佐格与德梅隆将这种方式进一步拓展到更大的尺度和不同的物质性之中，或者有人会认为这仅仅是不同的表皮和对外立面的修饰。

1986年所做的胶合板盒子在形式上显示出了与唐纳德（Donald）作品的关联，他们首次开始研究表皮的空间性。水平立方体一样的木片层围合了一个方形的内部空间。但他们没有强化这

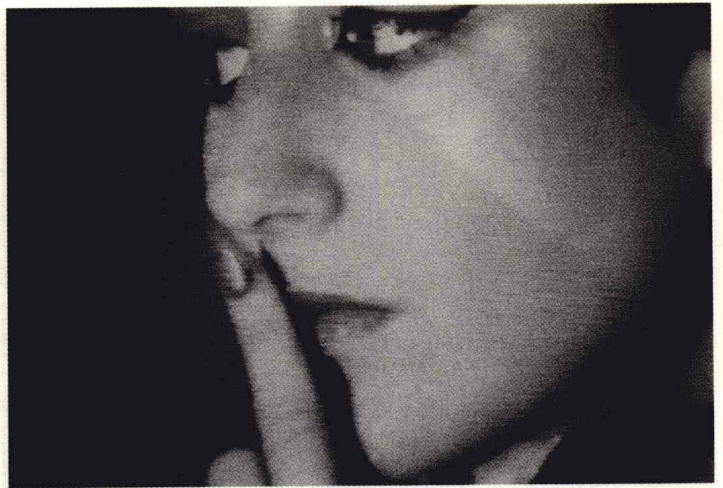
spiritual potential was not utilized to its full capacity at the beginning of his career. Rather, the excursions beyond his own terrain served to develop a feeling and an intuitive knowledge concerning the borderline between the disciplines of art and architecture. On the basis of this, a cooperation with artists could evolve later on. It found a first pinnacle in Helmut Federle's design for the coloring of two and one-half rows of houses in the Pilotengasse development in Vienna-Aspern, albeit the protests of the clients and the future inhabitants largely prevented its realization.² Only an intimate knowledge of the other discipline enabled a self-understood association, as well as a differentiation.

What was common to all artistic settings was a specific interest in the space, which, although with a different perspective, returns as a theme in various designs. The video "Kill City" (in cooperation with Alex Silber, 1981) showed small paper houses standing on a forest of rods and placed into a relationship with the human body. Jacques Herzog approaches a house and licks it with his tongue as though an archaic, perhaps healing, ritualistic invocation was to be performed, akin to those we may be familiar with from the myths of occidental cultural history. The Geneva installation in the exhibition space Apartement, 1982, consisted of an object-like veiling of a chair with paper strips that had drawings on the inside but were covered with tar on the outside. The walls were wrapped with an inscribed tape, similar to Lawrence Weiner: "I crawl into my bed still warm from the lovers that have been there before" could be read in large letters. The sense of smell, the visual and imaginative capacity, emotion and intellect, different levels of representation, memories and the present were all tied together. In a text for a 1983 exhibition in Basel, the appearance of an image, a "Face with the Siren", was mentioned, which becomes visible through the pattern of the tapestry and then disappears again, whereas the parquet floor and tapestry walls seem to open and close, bow and insist, without changing their distance to the storyteller. The subject expanded the surface into a space, recognized an opposite, and seemed to disappear within it – all this without changing the visible appearance. One is tempted to speak of a genuinely romantic experience throughout the centuries, in the sense of Friedrich Schlegel.

Taking the subject back into the space, charging the space with subjectivity and discharging it as an objective quantity determined the following installations as well as the buildings that were designed more or less at the same time. Herzog & de Meuron further developed all these things after the first decade in an expanded dimension and a different materiality if one thinks only of the different coatings and imprints of facades. With the Plywood Box from 1986, an object formally related to the work of Donald Judd, they began their first researches into the spatiality of a surface. Horizontal cuboid-like layers of wood enclosed a square interior. But they did not flourish



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个功能。它们构成一个体量，独立的（管状）体量在外端开放，墙体不止是一个外壳，还是一个被区分出来的、几乎是独立的不可控制的部分。两年前设计并建造的伯特明根的胶合板住宅显示出与这个作品的一些联系，不仅是因为对材料的运用与众不同，而且也因为围绕室内中心的一条凹室起到了像墙一样的分隔作用。然而凹室又具有独立的功能，好像它是被分离出来的一样。胶合板盒子令人吃惊的是这种空间概念的实验性的深层本质，与布鲁斯·瑙曼（Bruce Nauman）的管状作品《通道》有许多联系。另外一个例子是1983年赫尔佐格将一个形状像钻头一样、具有阳面和阴面打磨的体量的垂直的树干和倾斜的柱子放置到展览空间之中。似乎能透过顶棚瞥见它们。这个混合物包括了自然（树干）和技术（钻头），既是雕塑又是把空间变成雕塑的工具。它们楔入并支撑着雕塑。它们由泡沫聚苯乙烯制成，既粗糙又光滑，由于刷上了黑漆，看上去很坚硬。这个作品挑战了视觉、触觉，也挑战嗅觉和对物质的感知。不同的材料和空间品质网罗了参观者。通过不同的方式，它以可怕的密度重复了1988年赫尔佐格与德梅隆在巴塞尔建筑博物馆建造的作品。实际上，那些柱子并非像看上去那样仅仅只是一些柱子。它们发展成为后来1986年的“支柱”。它们将画廊划分成空间行列状的空间，或者是独立的空间，以凸凹的形式（越往上它们凸凹的幅度越大）来尝试不同的增高和支撑的方法、顶棚与地面之间不同的张力，以及确定空间的中心。两年前，这种做法以稍微不同的形式出现在那个沿着分隔墙体公寓建筑的竞赛之中（1988年完成），成为没有柱头和柱础的柱子。它们更多出于美学而非力学结构的考量，在建筑前部创造了一个有活力的空间，赋予装饰一种新的功能。为过去现代主义建筑语汇所不齿的非承重柱，这时被再度运用。

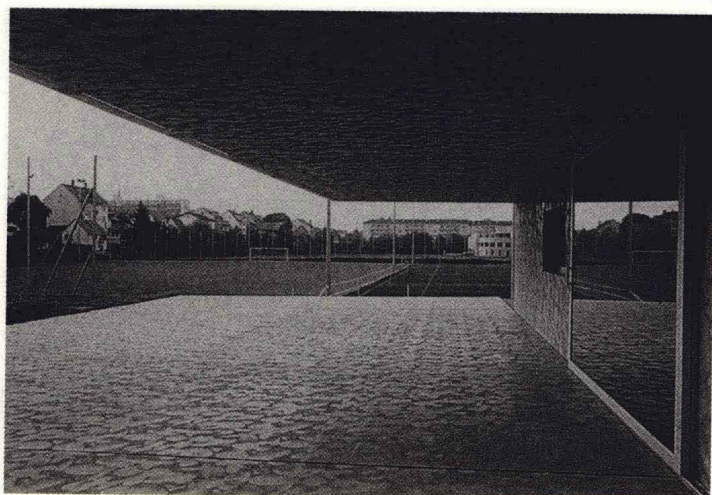
这个有活力的空间环绕着被感知到的物质空间，意象从这种空间客体中浮现出来，而空间客体似乎消失了，这间接地回到约瑟夫·鲍伊斯的做法。正如迪特尔·克平（Dieter Koeplling）在巴塞尔活动中的宣传单所写的，“著名的29根铜棒——象征导电的阴极连接着灯框架的铁质阳极——将在巴塞尔被携带三天，与铁轨摩擦，扔在步行区的混凝土砖上，为联系永恒的狂欢的巴塞尔创造必要的能量”。通过自己的行动、物体、雕塑和空间，鲍伊斯使战后艺术从学院的形式和材料的束缚中得以解放，为看待世界富有生气的视野的形成作出了根本性的贡献。这个视野的中心是运动、交换和变形。赫尔佐格与德梅隆在后鲍伊斯时代为建筑探寻可能性、策略、形式和态度，一方面，这个时代也许完全导向现象学的方式；另一方面，它也不会放弃

with this function. They formed a volume and remained independent (tube) volumes left open at the ends. The wall was not only a shell, but also a differentiated, almost separate uncontrolled area. The plywood house in Bottmingen that had been conceived and built two years earlier shows a relationship with this object not only due to the unusual material, but also because the strip of alcoves surrounding the central interior takes on the function of a wall in the sense of insulation. And yet it functions independently as though it were detached. The Plywood Box strikes one as an experimental substrate of this spatial concept, showing points of contact with Bruce Nauman's pipe-shaped "Tunnel" works. Another example: in 1983, Jacques Herzog placed a forest of perpendicular and slanted columns into an exhibition space. Shaped like drill bits, they had positive and negative milled volumes, but they also seemed capable of peeking through the ceiling. The mixed objects consisting of nature (stem) and technology (drill) were sculptures and tools that turned the accessible space into a sculpture. They wedged and supported it. Made of soft Styrofoam, they were both rough and smooth and appeared to be hard, a result of the black paint. They challenged the visual, haptic and physical perception; they also challenged the sense of smell. A web of different material and spatial qualities encircled the visitors. Through different means, its frightening density repeated the production that Herzog & de Meuron built into the architectural museum in Basel in 1988. The fact that columns were not just columns, were not what they seemed to be, led to the 1986 "stilted columns". They scanned the rooms of the gallery in rows or as independent pieces, tried out different ways of heightening and supporting in their convex or concave forms that increased towards the top, different ways of the tension between the ceiling and the floor, and the centering of the space. Two years earlier, they had appeared in a slightly different form in the competition project for an apartment building along a separating wall (finished in 1988) as pillars sans base or capital. Being more esthetic than static structures, they opened up an energetic space in front of the building's facade and provided the ornamental with a new function. The non-supporting column that had been discharged from Modernism's vocabulary was thus rehabilitated.

The energetic space that surrounds the physically experienced space, the space from which images rise and in which subjects seemingly disappear, indirectly refers back to Joseph Beuys. As Dieter Koeplling wrote in a flyer during the Basel action, "the wellknown 29 copper rods – symbols of electrically conductive femininity in polarity to the virile iron rods of the lantern frame – were carried through Basel for three days, were rubbed against tram rails, flung onto the concrete tiles in the pedestrian zone and (created) the energy necessary for a contact bridge to the eternal carnivalistic Basel." With his actions, objects, sculptures and spaces, Beuys had essentially contributed to the release



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探寻新的方向，即使它是维尔利奥（Virilio）“非常危险的停滞”或吕曼（Luhmann）的社会信息的增值系统或全球接入的网络空间的虚拟宇宙。对于赫尔佐格与德梅隆来说，他们激进的主张把鲍伊斯的解释和设计——它以普遍性为目标——置于中心的地位。以鲁道夫·斯坦纳（Rudolf Steiner）³ 的作品为媒介，它具有后浪漫主义的特征。

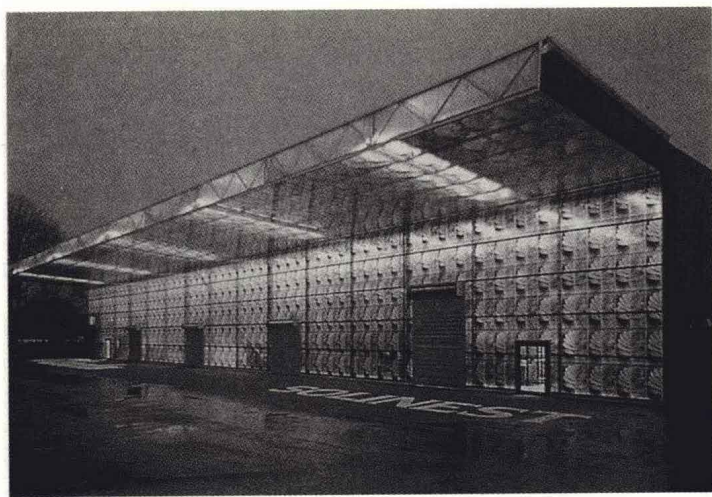
浪漫的姿态

在浪漫主义的不同立场看来，这只能意味着一种态度而不是新的开端。重点不是直接的参考或对历史主义的依赖，如同辛克尔（Schinkel）和森佩尔（Semper）那样。关键在于确定知觉和建筑设计密切关系，在每个不同历史情境呈现出不同的外观。如果将这种远景的区别作为一个基础，将产生令人惊讶的视点——除了在赫尔佐格与德梅隆的著作中不断提到的对新建筑（Neue Bauen）和 20 世纪五六十年代日常文化的暗示。它们可能被概述为赫尔佐格与德梅隆作品中浪漫的姿态。然而，弗雷德里希和奥古斯特·威廉·施莱格尔兄弟（Friedrich and August Wilhelm Schlegel）和诺瓦利斯（Novalis）都没有任何直接涉及建筑学的言论。严格结构化的规则是与“混乱”、“迷惑”、“矛盾”、“怪诞”和“分裂”的希望完全对立的，这是自 1797 年以来，早期浪漫主义的主要理论家已经形成的观念。但是他们有关诗和艺术的写作，继续了席勒划时代的“自然的”与“感情的”的辩证，并不限于将类型作为一种对世界划分的方式，而是对时代存在状态的一种诊断。极少的规则却足以暗示这种诊断的要旨。比如诺瓦利斯坚信“诗的感知”是一种对“未知的、神秘的、试图揭示”的事物的感知。他接着说道：“它表现不能够被表现的东西。它闻到不能够被闻到的气味，感觉到不能够被感觉的知觉，等等”，或者说，他说：“世界是精神的普遍的隐喻，是其中一个象征的图像。”⁴ 弗雷德里希·施莱格尔说道：“浪漫的艺术是用不充分的有限的方式来表现无限之物。”⁵ 他的较年长的兄弟奥古斯特·威廉问道：“无限如何能被明晰地表现出来？”⁶ 诺瓦利斯再一次总结道：“我们四处追寻确定性，但找到的只是各种存在的状态。”⁷ 有着类似言论的早期浪漫主义理论家，使得确定的秩序散失了，而历史更多地限于各种观点，需要被解释。迈克尔·福柯作出了卓越的贡献，他在这个既定的观念之下，对其缺失进行了研究，将此视为从客观存在彻底的退却，从而进入主观世界。这是一种解放，同时也产生惊人的结果——经由许多突破和转变——反映于 1988 年赫尔佐格与德梅隆在巴塞尔建筑博物馆展览中的主要表述：

of post-war art from the academic corset of forms and materials, and formulated an energetic world view. In its center lies movement, exchange and transformation. Herzog & de Meuron searched for possibilities, strategies, forms and attitudes for architecture in a post-Beuys world which, on one hand, would be completely scattered in a phenomenological way, and on the other hand, would not relinquish a horizon, even if it is the “breakneck standstill” of Virilio’s or Luhmann’s multiplying systems of an information society or the globally plugged-in virtual universe of cyberspace. For Herzog & de Meuron, the radical claim for explanations and design by Beuys, aimed at universality, shifted into the center. Mediated by the work of Rudolf Steiner³, it had post-romantic characteristics.

A Gesture of the Romantic

An attitude, not the epoch, has to be the meaning of this hint at various positions of romanticism. The point is not direct references or recourse to the historicism, for example, in Schinkel’s or Semper’s case. What is striking is an affinity of perception and architectural design, each time in the different garb of the historic situation. If one takes this distancing differentiation as a basis, surprising perspectives are the result – aside from the oft-mentioned hints to the Neue Bauen and the everyday culture of the fifties and sixties in the literature on Herzog & de Meuron. They could be summarized as a gesture of the romantic in Herzog & de Meuron’s work. However, neither the brothers Friedrich and August Wilhelm Schlegel nor Novalis made any statements referring directly to architecture. The discipline of the strictly structured would have been diametrically opposed to the desire for “chaos”, “confusion”, “the paradoxical” and “grotesque”, and for “fragments” that, from 1797 on, the leading theoreticians of early romanticism had formulated. But what they wrote about poetry and art, taking up Schiller’s epochal dichotomy of “naïve” and “sentimentalist”, was not limited to genres as a way of appropriating the world, and was a diagnosis of the state of the epoch. Some few formulations have to suffice to hint at the tenor of the diagnosis. Novalis, for example, determines the “sense of poetry” to be a “sense for the unknown, for the mysterious, for what is to be revealed”, and continues: “It represents what cannot be represented. It smells what cannot be smelled, feels what cannot be felt, etc.” Or he says: “The world is a universal tropus of the spirit, a symbolic picture thereof.”⁴ Friedrich Schlegel states: “Romantic art points to the infinite in the representation of the finite, insufficient.”⁵ His older brother August Wilhelm asks: “How can the infinite be brought to the surface, to evidence?”⁶ And again, Novalis concludes: “We are searching everywhere for the absolute, and all we find are conditions.”⁷ With statements like these, the theoreticians of early romanticism above all accounted for the loss of a given order in favor of history



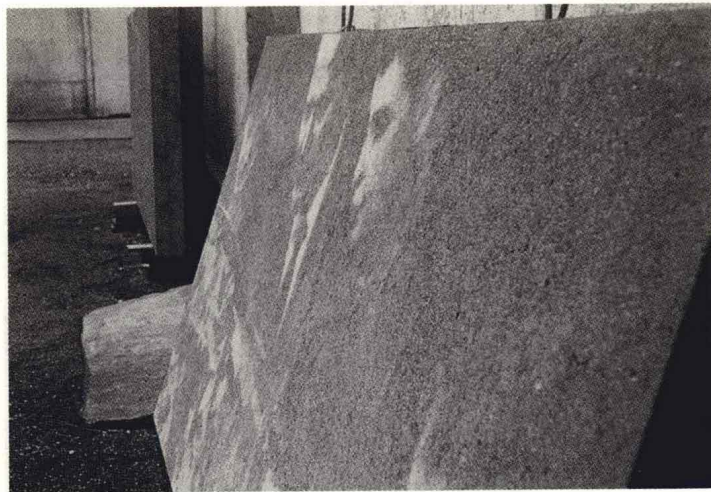
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“建筑的现实并非建筑被建造。在这种形式的存在状态之上——无论被建造与否——建筑的形式就是它的现实，等同于绘画或雕塑自明的现实。”⁸

因此我们所谓的现实不是实际上被建造；它不是触觉也不是材料。我们可以喜欢实实在在的物质，但是只有在（建筑的）工作整体背景下它才存在。我们喜欢它精神层面的品质，它非物质性的价值。”⁸

现在是否可能以这种建筑精神的观念，来替代建筑这种在旧有艺术之中最稳固的、最不可移动的艺术，将这种最能创造客观存在世界的艺术，置于现代哲学的根基之上重新审视——如同席勒所诊断的那样，它是一种假定主观和客观相分离的哲学。我们是否能被允许提出这样一个问题？

最终，需要消融和瓦解的是近两个世纪以来这种不断增添的确定性，它在我们相关的存在中已经变得如此根深蒂固。广义地讲，从维特鲁威（Vitruvius）一直到坚固（Firmitas）就是一种既定的原则。这不仅意味着总体趋向于一种轻质的建造结构或者是对一些新型有机建筑材料的运用。我们可能通过赫尔佐格与德梅隆的巴塞尔展览来了解正确的态度：他们通过使用丝网印刷的图像，运用到建筑的玻璃立面之上，这样它们变成一种媒介，显示出与城市环境密切的关系。而且这样它们似乎变成城市的一部分。规则变成了媒体，它所用的材料也是为了使它可见。它唤起这样的规则，诺瓦利斯称浪漫的诗是一只“小型望远镜”，世界会在其中每个适当焦距的色彩中出现。当然，赫尔佐格与德梅隆没有说明——这也不能过分强调——像浪漫主义理论家那样说明各种模式。也不存在这样一种元规则（metadiscipline），在其中所有其他的言论可以被消除、省思、综合成生活的表述，如果存在也很快呈现出宗教的属性。然而，一种去浪漫化的浪漫主义的态度提供不同的东西：通向现象的世界的语境不需要这种规则，甚至不能够确定这种规则。尤其在他们的第一个十年的全部作品中，赫尔佐格与德梅隆已经在各种不同的方面暗示这种暂时的情形。他们诊断了工匠传统所散失的东西，通过对建筑材料和建造技术的研究来作出应对。他们谈到风格的丧失，得益于与不同的艺术家的合作，他们为建筑发展出一种图像的性质，为异质城市和大尺度环境创造了一种规则。他们发展了设计——既牢记阿尔多·罗西建筑历史的印记，又与他的类型学保持距离——形成自然空间和文化空间的辩证，反对古典主义建筑的不断添加和聚集的同一性结构，这有时几乎是分裂的过程。这样，便形成了一种碎片的建筑学，碎片从



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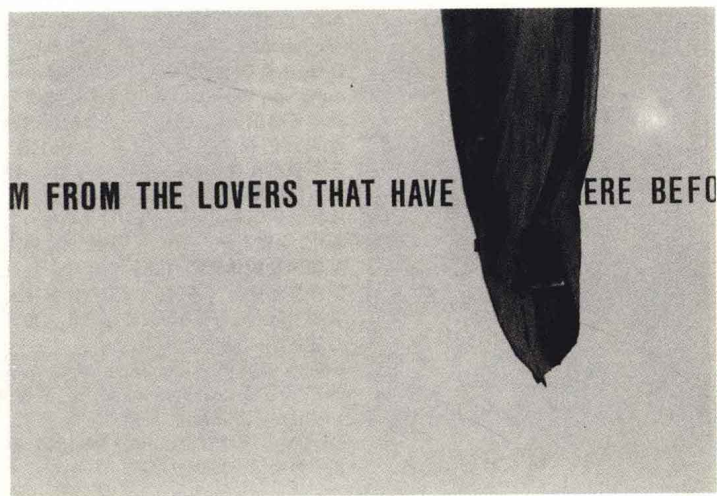
bound to perspective and in need of interpretation. Prominently, Michel Foucault has researched this loss under an institutional aspect, as a radical withdrawal of the objective world into the subjective. This had a releasing and at the same time frightening effect and – through many breaks and shifts – echoes in the central statement that Herzog & de Meuron inscribed onto their exhibition at the Basel architectural museum in 1988:

“The reality of architecture is not the built architecture. Beyond these conditional forms – built and not-built – architecture forms its own reality, comparable to the autonomous reality of a painting or a sculpture.

The reality we mean is therefore not that which is actually built; it's not the tactile and not the material. We may love this tangible substance, but only in a context that exists within the entire (architectural) work. We love its spiritual quality, its immaterial value.”⁸ Is it possible that the mental conception of this architecture now takes the firmest, most immovable art among the old arts, the art most dedicated to the tangible world, and places it onto the grounds of modern philosophy – a philosophy which presumes the separation of subjective and objective reality as diagnosed by Schiller?

And are we allowed to even ask this question?

After all, this dissolution and disintegration of possible certainties that has progressed continuously for two centuries has become so strong in our relational presence that it has even taken hold of the discipline which, in a broader sense, has been indebted to Firmitas ever since Vitruvius. This hints not only at the general tendency towards lightweight construction or the use of many new, organic building materials. We can stay right with the Basel exhibition of Herzog & de Meuron: they visualized their own buildings through the use of silk-screened pictures, applying them onto the glass facade of the building, whereby they became a medium through which the closer urban environment could be observed. And in this way they seemed to become a part of the latter. The discipline became the medium, which consisted of the material that was supposed to make it visible. This evokes formulations like Novalis' phrase that romantic poetry was a “small telescope” through which the world would appear in the color of each appropriate lens. Of course, Herzog & de Meuron did not state – and this cannot be stressed enough – an all-over pattern as the theoreticians of romanticism did. There is no metadiscipline in which all other statements could be canceled, reflected, and bundled into an expression of life as such, which would then quickly take on religious qualities. It is, however, an attitude of a long de-romanticized romanticism that provides something different: a context to the phenomenological world without wanting or even being able to determine it. Especially in the oeuvre of their first decade, Herzog &



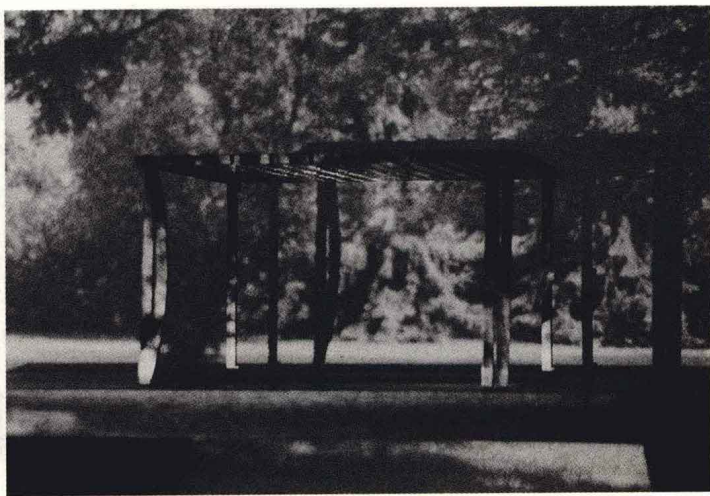
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一种客观的存在通向难以确定的境界，与施莱格尔和诺瓦利斯类似。或者也类似于鲍伊思，巴塞尔狂欢节行动中他试图用宇宙的能量使城市充满活力。

一种碎片式的建筑学

这个基本的态度表现在不同的设计程式和建筑之中。因此，赫尔佐格与德梅隆将建筑的整体分解为空间印象、方向和姿态。早期在里恩所做的游泳池的设计，是一次联系波纹和鱼之间的游戏。将木质走廊插入巨大的混凝土大厅，条状的更衣室看上去像能够活动的、像鱼鳞一样的更衣室。而弗雷影像工作室设计中将一个朝向天空的采光管置于一个位于后院之中的立方体上，表面构造材料依次采用屋面板、胶合板、玻璃、板筋。在达格默尔塞伦（Dagmersellen）的兽医住宅似乎对“住宅”这种类型的每一个元素都提出了疑问，为它们提出不同的布置方式。带形窗朝向山谷，玻璃阳台和玻璃门朝向花园，开向邻居的窗有时和外墙表面平齐，有时和墙内表面平齐，而在平台的位置墙面向山坡敞开，使用了各种可能的语汇。花园的楼梯分成钢和混凝土两个部分，对熟悉的建筑元素，令人吃惊地表现了一种哲学般的不确定性。而且，褐色后墙的色彩介于材料和油漆之间。与此相反，一些建筑则返回去使用最基本的材料。塔沃莱住宅回到石材的使用，伯特明根的花园住宅采用了胶合板，泰维尔的私人住宅则采用了混凝土。只有材料才能产生一种毫不含糊的确定性。它们自身的客观的属性被提出质疑，是因为它们指代了别的东西，正如诺瓦利斯的陈述，“我们所找到的都是一种存在的状态”，能够转化成为一个形体。在泰维尔住宅中，统一性和片段性的辩证关系同样被外壳一样的室内空间所强调，室内空间形成一个从地面至屋顶的连续体量，使房间成为一个置于其中的空间体。这种方法一直到最近的建筑设计中都能看到，只是它们采用了各种不同的外壳。这个建筑也表现出赫尔佐格与德梅隆许多建筑都具有绘画品质的矛盾性特征：从正面看是一座城堡；从侧面看是一个营房；从背面看则是一个棚屋。这似乎是根植于浪漫主义原则之中的矛盾和片断性，而且它受到视点的限制。由于只运用一种材料，这个原则显得更加清晰，或者几近如此，它不断地改变它的外形。

这种矛盾的方式，部分是因为它开启了建筑物的绘画品质，如同斯坦尼斯劳斯·冯·穆斯（Stanislaus von Moos）所认为的，赫尔佐格与德梅隆早期的设计中就具有这种品质。⁹在早期的作品中仍然能显示强烈的有机的形态：为巴塞尔动物园设计的一个饭店借用了一

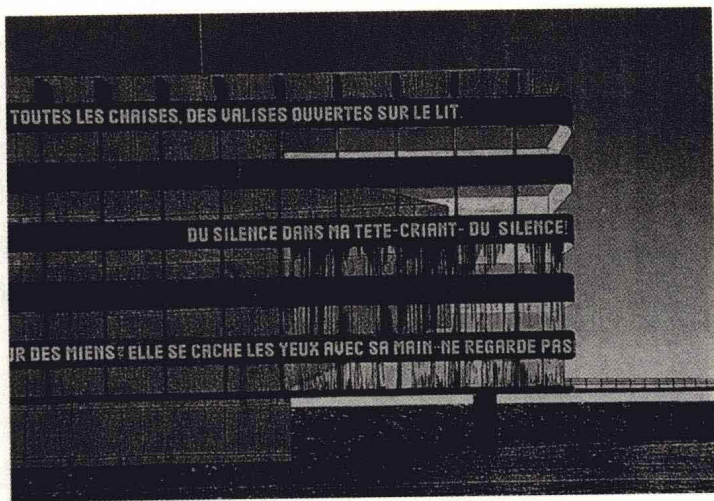


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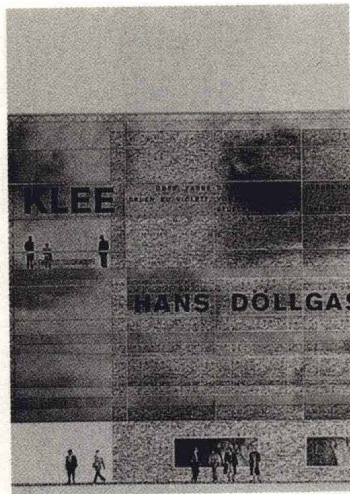
de Meuron have hinted at this interim situation under various aspects. They diagnosed the loss of the craftsman's tradition and reacted with a research of building materials and production technologies. They spoke of the loss of a style and, supported by their collaborations with various artists in their development of a pictorial quality, were able to open up the discipline of the heterogeneous urban and large-scale circumstances. They developed their designs – keeping in mind Aldo Rossi's historic anchoring of architecture and keeping a distance to his typifications – out of dialectics of natural and cultural space and opposed the classical mono-crystalline architecture with conglomerates and additive, sometimes almost fractal procedures. In this way, an architecture of the fragment came into being, where the fragment points in an objective way to an intangible horizon, similar to that of Schlegel or Novalis. Or similar to Beuys, who wanted to charge the city with cosmic energy during the Basel carnival action.

An Architecture of the Fragment

This basic attitude translates into the most varying procedures and buildings. Thus Herzog & de Meuron let the architectural unity fall apart into spatial impressions, directions, and gestures. The early design for the Riehen pool played with the associations of waves and fish. It wedded the large concrete hall with the wooden veranda that seemed to be mobile and a scale-like locker room tract. The related Frei Photo Studio in Weil places light cubes reaching skyward onto a cuboid of backyard character and went through a facade sequence of roof paper, plywood panels, glass and wooden lath. The veterinarian's house in Dagmersellen seems to question each element of the type “house” and presents it in different arrangements. The strip windows towards the valley, the glass veranda and the glass doors towards the garden, the window openings towards the neighbor that are at times level with the outside wall and at other times with the inside wall, and the wall left open at the terrace on the hillside level all spell out an alphabet of possibilities. The garden stairway separated into two parts, steel and concrete, strikes one as a philosophical uncertainty of the known architectural element. And the brown-painted back wall puts the color in between paint and material. Conversely, some buildings are guided back to primary materials; the house in Tavole returns to stone, the garden house in Bottmingen to plywood, and the private home in Therwil to concrete. Only the materials can provide an unequivocal kind of certainty. They are questioned about their objective nature. In doing so they point to something else, as though Novalis' statement “all we find are conditions” could be turned into a figure of transformation. In the case of the house in Therwil, the dichotomy of unity and fragment is also enhanced by the shell-character of the interior space that forms a continuous volume up to the roof and takes up the rooms as spatial



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A-C 约瑟夫·鲍伊斯：嘉年华游行 (Feuerstätte) 和 (壁炉 2)，1978
D-G 对录像图片的运用 (Die Verwendung von Videobildern)：《杀死城市》，赫尔佐格拍摄，1981(D)；里恩的室内泳池设计的视频图像，1979 ~ 1981(E)；乐高视频图像，1985 (F)；《歌唱》，赫尔佐格拍摄，1981 (G)
H-K 丝网印刷的图像：赫尔佐格所作的沥青片，公寓画廊，日内瓦，1982 (H)；普法芬霍尔兹的体育场，1989~1990(I)；利可乐库房米卢斯，1992(J)；埃伯斯瓦尔德大学图书馆 (托马斯·吕夫的摄影作为建筑的前立面) 1994(K)
L-O 对书写的运用：雅克·赫尔佐格的书法作品，Stampa 画廊，巴塞尔，1981(L)；E,D,E,N 亭，莱茵费尔登，1986(M)；布洛瓦文化中心 1991(N)；慕尼黑博物馆，1992 (O)

种柳叶形小鱼的形态；达格默尔塞伦住宅向上的隆起则像住宅后面小山上爬着的小猫；伯特明根胶合板住宅的楼板梁像伸入花园的手指。在后来的设计中，他们并没有停止这种对自然的参照；而绘画品质转变到另外一个不同的层面。巴塞尔附近的早期作品蓝屋已经预示了这种方向的转变：圆窗是从雅克·塔蒂 (Jacques Tati) 的电影《我的叔父》之中借用来的。然而，它们并不像在脸上的眼睛那样并排布置，这样住户在里面行走就像眼睛的瞳孔在活动；而是把它们分开，一个在前，另一个在后。在与外部相联系的空间中，这眼睛仍然存在，但是是一种隐喻的方式，比如像船的舷窗，或包括对塔蒂的电影记忆。

在为里恩公众浴场所做的两个设计中，这种转变尤为明显。第一个设计是 1979 年为一个包括室内和室外水池的浴所做的竞赛，它将复杂的功能表达为波浪 (大厅的屋顶) 以及鱼 (面向街道的建筑立面铺上像鱼鳞一样的板材，以及一些供小孩使用的小型水池的形状) 的形象。1986 年，他们将调整了尺度的室外水池设计成置于地面之上的盆，它将所有通常的条件反转过来：盆的序列使人联想到海滨的油轮，这样使得周围的地面变成了海洋。绘画的品质与建筑的功能有关；然而，它也清楚地表达了自身的意图。借喻的或隐喻的关系不再存在，建筑所唤起的图像独立地与其并置在一起，转化到结构的层面，使建筑图像的品质、媒质的特征成为一个主题。同时，建筑具备了物体的特征。

将外立面转换成图像的许多例子中，显示了这种方式在细部中可以有多种表现。在奥伯韦尔住宅的例子中，白色的混凝土块砌筑的墙壁被涂上了群青色——用了一种稀释的颜料。石头通常是用灰浆覆盖，或者在许多工业建筑中不加处理，变成上色表皮的载体，指涉了伊夫·克莱因的单色和他的后浪漫主义对人性与宇宙基本元素的渴望。在他为“空中 (空想) 的建筑”¹⁰ 所做的方案中，这种方式直接成为建筑的一种基本规则。塔沃莱石屋的天然石墙面对自然，仿佛一幅画面，石墙的惟一目的就是使自身成为画面；石头代替了颜料。在最近的设计方案中，比如埃伯斯瓦尔德大学图书馆 (1997 开始建造)，图像被用来作为建造空间的材料。

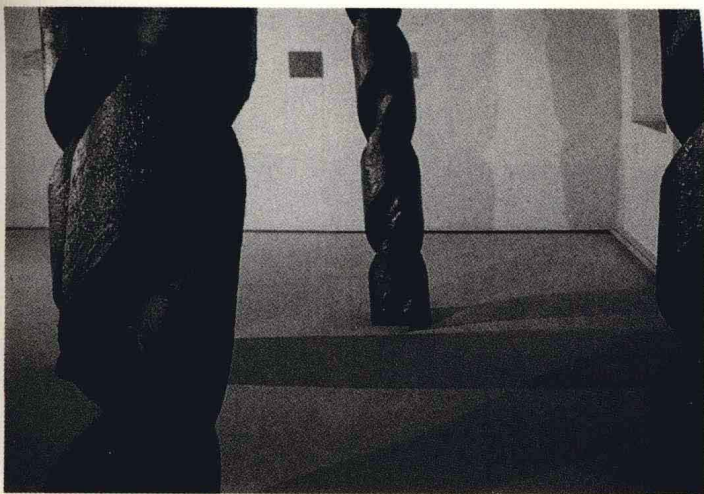
以上这所有的建筑引出了一种在空间体验中基本的不确定性，最有趣的是这种不确定性反映了一些与 19 世纪的建筑传统相关的参照点。这并不意味着那些早期浪漫主义的内涵在那时的建筑中就已经被实现了，在文学和艺术领域中也是这样。在寻求自由和回溯到历史的范例中的需求中，我们也许会发现历史主义努力对这个时代的不确定性作出反应。比起卡尔·弗雷德里希·辛克尔来，戈特弗里德

volumes placed into it. This is a procedure that can be observed up to the most recent buildings with their differentiation of the buildings' shells. The house also points to the ambivalence of the pictorial quality that characterizes many of Herzog & de Meuron's buildings: from the front, a castle; from the side, a barrack; from the rear, a shed. It seems to be anchored in a romantic principle of ambivalence and partiality, and it is bound to perspective. This principle becomes even clearer because only one material was used, or nearly so, and it constantly changes its appearance.

Part of this process of ambivalence is the opening up of the pictorial aspect of the buildings themselves, as was attributed to Herzog & de Meuron by Stanislaus von Moos at an early point in their career.⁹ In the early projects, strong biomorphic forms can still be discovered: the design for a restaurant on the grounds of the Basel Zoological Garden borrows from the shape of the small lancet fish. The Dagmersellen house hunches up like a cat in the horizontal line of the opposing hills. The floor beams, on which the Bottmingen plywood house is sitting, reach out like fingers into the garden. In later designs, they do not do away with this reference to nature; however, the pictorial quality moves to a different level. The early Blue House near Basel already points in the direction of this shift: the round windows are borrowed from Jacques Tati's movie *My Uncle*. They are, however, no longer placed side by side like a face within which the inhabitants move like pupils in eyes, but are separated – one on the front side and the other on the back. The eye remains present in the associative space, but its metaphoric use, e.g., as the portholes of a ship, or the memory of Tati's movie, is included. The unmistakable legibility steps back behind reference possibilities on different levels.

The shift becomes especially clear in the two designs for the Riehen public bath. The first project for an integrated open-air and indoor pool originates in a 1979 competition and translates the function of the complex into the pictures of waves (the hall's roof) and fish (the scaled plywood-facings of the facade facing the street and the shape of small kiddie pools). In 1986, they reacted to the redimensioned order for an outdoor pool with a basin placed onto the ground that turns all the usual conditions upside down: the sequence of basins reminds one of a stranded oil tanker and transforms the surrounding grounds into the ocean. The pictorial quality refers to the function of the building; however, it also spells out its own idea. A metonymical or metaphoric relationship no longer exists. The picture that is evoked by the building independently stands beside it, converts to a structural level and makes the pictorial quality, the medial character of the building, a theme. At the same time, the buildings attain the character of objects.

Several examples of transforming facades into pictures show how versatily this could be handled in the details. In case of the Oberwil



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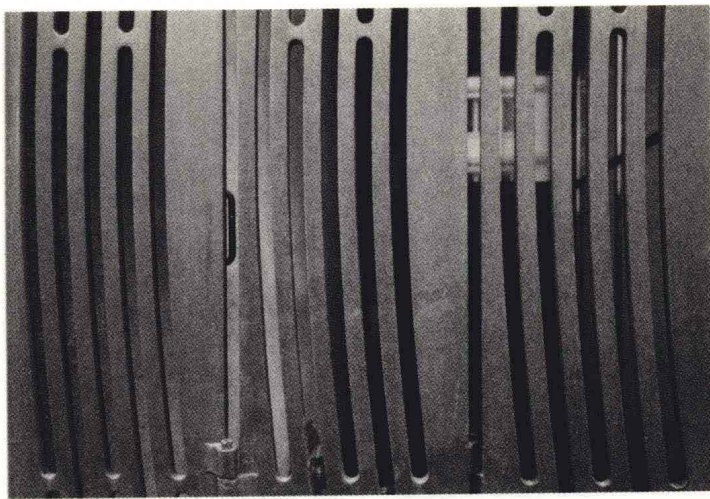
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(Gottfried) 对此显示出更多的敏感性。实际上，森佩尔将规划的皇家论坛的两个博物馆建筑置于维也纳——与赫尔佐格与德梅隆的博物馆设计的地点很接近——相同的外部体量彼此对应，他采用外立面的装饰来掩盖了支撑力和荷载力之间的关系，致使其中的人丧失了对可靠的空间体验真实的反应。一离开建筑就立刻再次与之面对。此外，产生安全感的垂直的线条不能够立刻被加以分类。这种体验类似于梦境，做梦的人无止境地不断萦绕同一个场景，发现他自己陷入不断重复之中，受到一系列连续图像的威胁。空间的任何支持都丧失了；只有符合自己身体能力，符合自身对平衡的感觉，才能获得安全的落脚点。蒂克 (Tieck)、霍夫曼 (Hoffmann) 或艾兴多夫 (Eichendorff) 的早期浪漫主义童话都充满了这种空间的矛盾。雅克·赫尔佐格和皮埃尔·德梅隆的确在继续着森佩尔的工作。毕竟，在森佩尔去维也纳之前¹¹，1974 年苏黎世高等工业大学为建筑学第一个教授也是待遇最高的建筑学教授举行了一个大型的研讨会（那时这两个未来的建筑师仍在学习中），实际上正是他创办了建筑系。首先，可以从他们的建筑看出来，一种空间的不稳定环境的意识已经体现在现实之中。内部和外部空间的区分不断被有意地加以模糊，比如，在伯特明根的胶合板住宅，或在泰维尔的混凝土住宅，都能看到内部与外部的关系被设计成一种流畅的过渡。里恩的室内水池设计则将人置于一个半水下的氛围。施维特商业和公寓建筑将建造的不同阶段并置在一起：以建筑技术的方式表述，平台部分作为一个外壳被保留下来。奥伯韦尔的蓝屋前面边沿因为锯齿状的石头而看起来像一道缝隙；墙面的曲线增加知觉的不确定性；蓝色的涂料带有的先验维度，强调了对坚固 (Firmitas) 的需要。

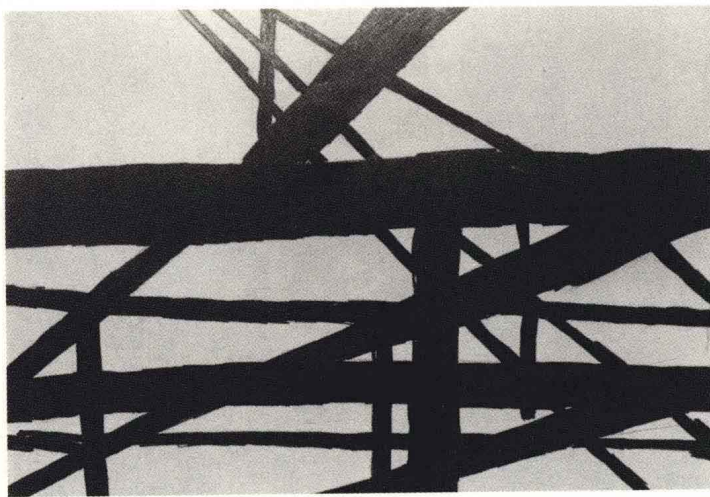
无论如何，墙体获得一个中央重要的位置。森佩尔早已经广泛地处理过这样的问题：住宅究竟可以成为什么？¹² 从人类的第一个文化贡献，对火塘的建造，住宅首先被赋予了保护火种的功能。其中，屋顶最初是最重要的元素；之后墙壁才被赋予了这样的功能。典型的亚洲住所为这个理论提供了一些证据：垫子和幕布可在地板或屋顶移动，起到内部活动隔墙的功能。森佩尔借由墙体 (Wand) 和衣服 (Gewand) 在语源学上的密切性，这些分隔是源于毡毯和光滑的陶器盘，因而成功地把“墙”归入到纺织品的种类之中。以此为基础，在对待与古代神庙着色有关的多色性的激烈争论时¹³，他开始诉说有关色彩的故事。在他看来，色彩只是毡毯中彩色图案所保留下来的遗迹。只是在墙体承担了承重功能之后，这一层图画才从墙体“前面”分离出来而成为独立的层。在这里所论述的超越时代情境的影响似乎

house, the white concrete block walls were painted ultramarine – with a very watered-down pigment. The stone that is usually covered with plaster, or is left untreated in many industrial buildings, was turned into the carrier of a color skin that referred to the monochromes by Yves Klein and his post-romantic longing for an elementary unit of humanity and cosmos. This found a direct architectural formulation in his project for an “airy architecture”.¹⁰ In the case of the Stone House in Tavole, the natural stone walls encounter nature as if they were paintings, their only task being to identify themselves as painting; the stone takes the place of the pigment. And in the most recent projects, such as the Eberswalde university library (start of construction: 1997), pictures are treated as building materials with which spaces can be built.

All the above leads to a basic uncertainty in the spatial experience which, most interestingly, indicates reference points with the architectural tradition of the 19th century. This does not mean that the program of early romanticism would have been realized in the architecture of that time. The same was as much the case in the realms of literature and fine arts. In freedom and the need to go back to historic examples we may, however, see an attempt of historicism to react to uncertainties of the epoch. A corresponding sensibility was certainly displayed more by Gottfried Semper than by Karl Friedrich Schinkel. The fact that Semper placed the two museum buildings of the planned Emperor's Forum in Vienna – in close vicinity to Herzog & de Meuron's planned museum quarter – as externally identical building volumes one opposite the other, or that he had used the facade ornamentation to cover up the relationship between the supporting and the bearing forces, brought about a removal of tried and true coordinates for a spatial experience by the visitors. One leaves a building and is immediately faced with it anew. Furthermore, the vertical lines that provide a feeling of security cannot be categorized right away. It is an experience similar to a dream, where the dreamer is endlessly haunted with the same situation over and over again, and finds himself stuck between repetitions and threatened with almost serial sequences of images. Any support in space is removed; a safe footing is possible only in accordance with the abilities of one's own body, one's own sense of balance. Tales from early romanticism by Tieck, Hoffmann or Eichendorff are full of such spatial ambivalence. Jacques Herzog and Pierre de Meuron have certainly dealt with Semper's work. After all, before Semper went to Vienna,¹¹ the ETH Zurich held a large symposium in 1974 – at a time when the two future architects were still studying – for its first and best-paid professor of architecture, the man who had in fact established the architectural department. Above all, a sensibility for the precarious circumstances of the space translated into the present can be found in their buildings. Over and over again, the difference between inside and outside space is intentionally made



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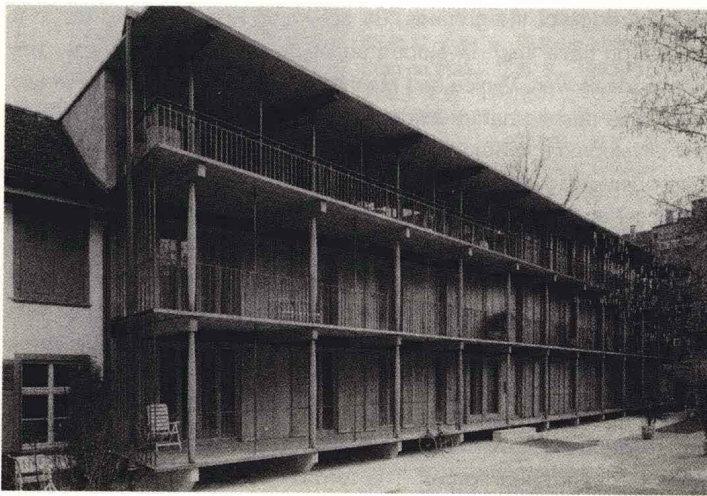
没有意义。有趣的是赫尔佐格与德梅隆以类似方式来给墙体分层，并且赋予墙体以织物的特质：例如蓝屋中以及之后他们开始给立面印上图像。他们使墙体分离并摆脱了束缚，从常规作为承重的功能或建筑空间的终止处这样的限制中解放出来。而且通过这种解放，他们使设计获得了新的可能性，这与森佩尔所说的建筑古老的起源无关，但与矛盾的、发散的、延伸的、不确定的空间存在着更多关联。例如，在赫贝尔大街后院之中的木制立面，像一块巨大的薄板一样被使用。或是在射手大街（Schützenmattstrasse）的狭窄建筑中的铸铁折叠百叶窗，有趣地利用致密度和透明度确定出空间的深度。在利可乐仓库建筑的例子中，堆叠而成的石棉水泥板构成的立面被设计成一个独立的空间。而对山德士新技术中心的最初设计中，玻璃外壳和建筑体量产生了多重的关系，外壳和墙体实际上在不断地相互转化。在1988年有关Gaba和施沃兹公园公寓设计的一篇文章里，赫尔佐格与德梅隆提出了这个问题：“墙体到底是什么？”他们为现在的建造方法得到一个结论，即将“过去的、确定的、连续的承重墙”作为一个图像维持下来，但这是一种“复制”——是对“可移动的支撑之上的遮蔽”。现代建造技术和相应的众多墙层及有机材料，在这种视野中，对于空间体验的不确定性起到了决定性的作用。

人工的自然

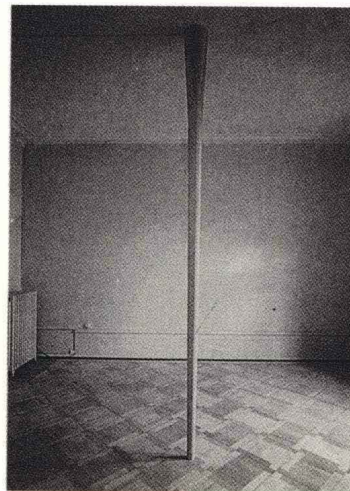
当空间很大程度上失去了它们所依赖的坐标时，它与自然的关系同样也改变了。诺瓦利斯在1799年强调：“艺术的秘密是使每一个自然现象、自然法则转换成一种规则——或者类似建造艺术。”¹⁴ 赫尔佐格和德梅隆在不同的方案中研究了人工的自然可能有哪些含义，在他们的论述中表达了比拟性的设计——“自然隐匿的几何”。施沃兹公园住宅被认为是表明了对斜坡边界的突破，并将砂石浅滩翻译成建筑形式。这个模型显示出令人印象深刻的、蜿蜒的体型，只有边缘作为参照点，因而使人能体验出河滩草甸和平原的不同。建筑本身被山谷一侧的层岩确定出来，提示出其中一条的轮廓线。内部的组织体现了Nagelfluh石材在重压下形成的固化岩层，其中不同的地质元素保持了各自结构。塔状元素部分位于内部，部分位于住宅的边缘，不同在于它们之间的区域，塔状元素用钢筋混凝土来建造。它们包含厨房、卫生区域……并且为公寓提供不同的核心，每个核心具有各自的空间氛围。这种对材料、区域和形态的聚合，不同于通常所接受的建造方法，它竖立起一座完整闭合的建筑整体，其中，建筑技术抑制了传统观念。

unclear, e.g., in the case of the plywood house in Bottmingen. Or it is designed as a flowing transition as can be seen in the Therwil concrete house. The indoor pool in Riehen was supposed to submerge the visitor in a sub-marine atmosphere. The Schwitler business and apartment building places different phases of construction next to one another: in terms of architectural technology, the terrace tract was left as a shell. The front side of the Blue House in Oberwil looks like a gaping wound due to the toothed stones; the curve in the wall serves to increase the uncertainty of perception; the blue paint with its metaphysical dimension intensifies the need for Firmitas.

At any rate, the wall obtains a position of central importance. Semper had already dealt extensively with the question of what a house really could be.¹² Proceeding from the first cultural contribution of mankind, the construction of hearths, he first gave it the function of shielding the fire. In this, the roof was initially the most important element; only later on were walls defined as components to this end. The typical Asian domicile provided some confirmation of this theory; its weavings and mats are removed from the floor and ceiling and function on the inside as movable partitioning walls. Semper, with a reference to the etymological closeness of wall [Wand] and apparel [Gewand], derived these partitions from carpets and glazed ceramic plates and succeeded in placing “wall” into the category of textiles. From this point onwards, in view of the fierce dispute over polychromatics with respect to the painting of antique temples,¹³ he began speaking about color. In his view, color was only preserved as a residue left behind by the colorful patterns in the carpets; the layer of paint had moved “in front” of the wall as a separating layer only after the wall had been given a bearing function. Speaking of an influence that transcends epochal situations would be nonsense at this point. It is interesting that Herzog & de Meuron layered the wall in a similar way and gave it a similar textile quality; for example, in the Blue House and later on when they began to imprint facades with images. They detach the wall and free it from its fetters, liberating it from the normal constraints of its function as a supporting framework or building termination. And through this release, they gain new design possibilities, which have little to do with Semper’s archaic derivations, but much with ambivalence, a fanning out, a deepening and an ambiguity of the space. As examples, the wooden facade in the Hebelstrasse backyard is used like a huge veneer. Or the folding cast-iron shutters of the narrow building in Schützenmattstrasse playfully encircle a spatial depth with both density and transparency. In the case of the Ricola storage building, the facade consisting of layered Eternit panels was designed into an independent space. And the original design for a new technology center of Sandoz put the glass shell and the building volume into a relationship in such a versatile way that the shell and wall actually shifted with reference to



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A-C Joseph Beuys: *Carneval Parade* and *"Feuerstätte 2" (Fire Site 2)* from 1978.
D-G The use of video images: *"Kill City"*, video by Jacques Herzog, 1981 (D); video still indoor pool Riehen 1979/81 (E); video still Lego, 1985 (F), *"Sing Song"*, video by Jacques Herzog, 1981 (G).
H-K The imprinting of images: tar piece by Jacques Herzog, Apartment gallery, Geneva 1982 (H); sports center Pfaffenholz, 1989/90 (I); Ricola Mulhouse 1992 (J); university library Eberswalde (photos for the facade by Thomas Ruff) 1994 (K).
L-O The use of script: script piece by Jacques Herzog, Stampa gallery, Basel 1981 (L); Pavilion E,D,E,N, Rheinfelden 1986 (M); Blois cultural center 1991 (N); Munich museums 1992 (O).

在 Gaba 莱茵河的施沃兹公园住宅方案和相关的住宅项目，显示出依照自然力量形成的形态可以被转译成建筑的象征物。在维也纳，赫尔佐格和德梅隆将这种策略扩展至整座建筑。在一个新博物馆区的竞赛中，他们提出的结构可使邻接地区坪的不同标高变得更加容易感知——把楼梯通向展览大厅顶部的屋顶花园。公寓层被放置在位于场地后部的现有防火墙之前。基于这种态度，赫尔佐格和德梅隆提出了整个发展概念。历史上著名的理想城市是威尼斯和曼哈顿；这两座城市的结构避开自然，填补了余下的空间。对于斯图加特-维森豪瑟广场这个新项目——它是沿着山脉走向而建的联排住宅。在他们 1991 ~ 1992 年的研究中，巴塞尔聚集区 (agglomerate) 的发展源自于莱茵河的环境、两侧山谷以及周围的山脉。而在维也纳-阿斯本的项目中，他们建立了一种形式，为这个平面中的公寓区域提供了一个核心——但没有使它变为中心。曲线的住宅就像洋葱的外皮一样，围绕着一个纺锤形的中心空间。它实际的中心远远位于这个综合体之外。现存的正交的通路和街道被曲线的动势所抵抗，保持了离心的力量。存在于两个力量中的张力使这个项目具有一种活力的平衡，不但尊重了公寓的平面，也保持了最低限度的统一性。没有结构体系的住区在一个不需要表达的统一形体之中获得了一种表达。

one another. "What exactly is a wall?" Herzog & de Meuron posed this question in a 1988 article in connection with the apartment projects for the Gaba and Schwarz Park Area. They came to the conclusion that for today's method of building, "the old, reliable, continuously bearing wall" is maintained as a image, but that it is a kind of "copy" that sits like "a shield on a movable support". Modern production technology, with its numerous wall layers and organic materials, decisively contributes to the uncertainty of the spatial experience in this perspective.

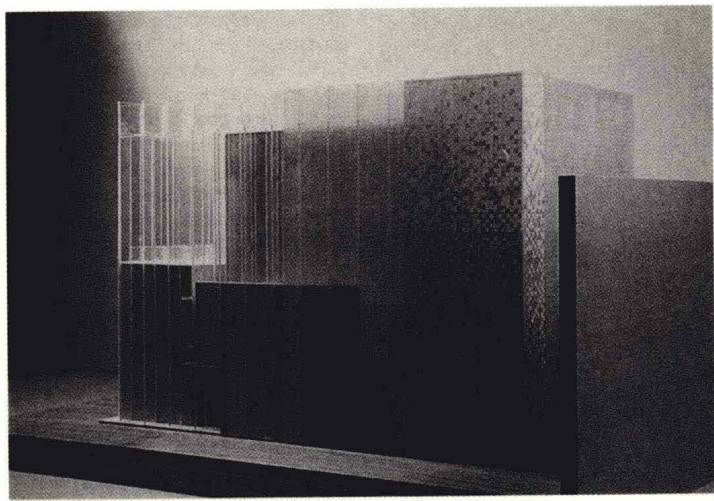
An Artificial Nature

Where space has lost its reliable coordinates to such a great extent, the relationship to nature also changes. "The secret of art is to make use of each natural phenomenon, each natural law, as a formula – or to analogously construct art"¹⁴ was what Novalis demanded in summer of 1799. Herzog & de Meuron researched in various projects what it could mean to create an artificial nature, and they supported analogous designs in their text, "The Hidden Geometry of Nature". The Schwarz Park residence was supposed to signal the break of the edge of a slope and translate the geological structure of the graveled moraine into an architectural form. The model shows an impressive, serpentine figure that has only the edge as a reference point and is the reason why we can experience the difference between the river meadow and the plateau. The building itself was to be measured on the valley side with layers of clinker, reminding one of contour lines. Its interior setup realized characteristics of the Nagelfluh-stones that, under high pressure, assimilated inclusions of differing geological elements which maintained their own structure. Tower-like elements that were to be situated partly inside and partly at the edge of the residence would have been built with materials different from those used for the steel-reinforced concrete areas stretched in between them. They would have housed kitchens, sanitary tracts, etc., and would have provided the apartments with separate cores, each with its own spatial atmosphere. This conglomerate of materials, zones, and shapes confronted generally accepted building method that has erected or simulated closed monolithic buildings where the architectural technology prevented a classical conception.

The Schwarz Park project and the related housing development on the Rhine River in Gaba revealed how shapes that came into being due to the play of natural forces could be translated into architecturally analogous ones. Herzog & de Meuron expanded this procedure to encompass an entire building ensemble in Vienna. In a competition for a new museum quarter, they suggested structures that would make tangible the different levels of the adjoining quarter's grounds. A staircase leads to a roof park on top of the large exhibition hall. A layer of apartments was to be placed in front of an existing firewall at

这个“然而”将偶然的无形性与形式的固有属性联系在一起，使得片断具有倾向性，可以这样说：它揭示了自身——在历史视野中也是如此，在莱茵费尔登的伊甸园饭店 (Eden spa) 公园中建筑小品的设计中表现得尤为明显。他们为这个公园构思了一个亭子，由于早先的许多改变，公园失去了最初明确性。它位于一块空旷地的边缘，它的出头格架屋顶以及水平草地几乎完全融合在周围的灌木和树丛中。然而，它却达成了一个多层次的精神空间：四棵支撑的柱子构成字母 E、D、E、N——以其逻辑和游戏的方式制造了意义，它们指涉了这个特定的场所，基督教天堂的神话以及概念系统，即语言本身。统一性被创造出来，忽隐忽现地被表达出来，由结构的综合和分解构成，或可到达或与公园游客分离，取决于游客所处的位置。它是参照系统的一部分，从中获得对人体和建筑体量互相揭示和不断改变的理解。这个亭子，像英式园林里半掩的胸像，具有作为巴特派眼泪 (Barthian Punctum) 的效果，为任意性和片断性提供了支持。这种偶然性，这种隐匿，代表着建筑的建造艺术最高的境界——这是一种天才的浪漫态度。

在赫尔佐格和德梅隆创作的第一个十年之中，有许多转变可以用这种敏感性来总结。当然，对于建筑领域通常要处理的问题来说，



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一方面建筑设计也是一种职业和谋生手段，因而就全体作品而言，人们不应过多苛求它们的意义。另一方面，在某些特定的时刻，赫尔佐格和德梅隆所正式列出的建筑作品清单之中，也存在着某些转变。存档的设计文件甚至表明在更早期的一些方案，其中有一个实施的住宅，就开始了某种转变。看上去他们的作品似乎起始于一种不太引人注目，甚至几乎是一种偶然的方式，来发展到它的顶点。对历史存在的转化和关注一直是赫尔佐格和德梅隆工作最重要的部分，一直到最近的大型项目，如在伦敦旧工厂区的新泰特美术馆（1994 ~ 1999 年）也是如此。在他们早期的转变中，公寓的设计尽可能显得更加大方和有生气。新建筑的要求在设计过程中以一种自明的方式呈现出来。建成的建筑即使在微小的细部之中，也显示出一种工匠的感觉。许多方案成为对“赫尔佐格和德梅隆不能设计建筑平面”的批评的反驳。相反，宽松空间的需求与许多出租公寓的小尺度相冲突，正如 1984 ~ 1985 年在巴塞尔 - Brisfelden 的工人住宅改造所表现出来的那样：两个只有三间卧室的小型公寓被连接成一个出租公寓，公寓的第一层延伸到地下室。在大多数公寓项目中能够发现，对起居空间的设计是他们的真正兴趣所在，在很长一段时间之内，它包括了对家具和灯具的设计，这在某些例子中得以实现。奥伯韦尔的蓝屋，室内设计包括了对装置的设计。顺便提及泰特美术馆，它几乎就是对原来旧发电厂巨大室内空间进行的彻底的重新设计。

同样，在他们的模型中，赫尔佐格和德梅隆提出了在解构主义的前提下，建筑语汇应该怎样定义的问题，这是最早描述早期浪漫美学的行动。当空间反映主观性达到了如此程度的时候，它不可能再以一种体量上的简化形式来表达了。在里恩，视频空格首度被用来表现室内泳池，以期表达室内的气氛。1985 年参加乐高巡回展览的作品用不同的表达媒介来表现不同层面的现实。住宅的可能性被设计成有机玻璃外壳，乐高砖只被用在阁楼之上，建筑师对其童年时代房间的记忆以视频图像的方式表现出来，有机玻璃表面印刷的文字增添了人们的省思。片断和历史被早期浪漫主义作为经验的两个核心，自从现代主义初创时期就已经被翻译成运动和物质性。这些模型并非要表达一种体量的完整性，它试图表明的是某些材料的视觉和触觉的品质、设计的结构、由建筑引起的空间体验，以及它变化多端的特征。因此，它们变成了对建筑思考的表达，完全来自于城市经验的生活，来自于这种经验唤起的图像和感觉，来自于这种经验各种零散的表现，以及来自于这种必然结果，这些经验几乎变成像电影一样的生活场景。它

the back edge of the grounds. By assuming this attitude, Herzog & de Meuron have also developed entire development concepts. The historic ideals were Venice and Manhattan; the structures of these two cities have pushed nature aside and filled the void left behind. For a new development in Stuttgart – Viesenhäuser Hof – the rows of houses were oriented towards the curves of the hill. In their 1991/92 study, the Basel agglomerate received a scenario for development derived from the circumstances of the Rhine River, its side valleys, and the surrounding mountains. For the Pilotengasse development in Vienna-Aspern, they found a form that provided the flat fields in the plane with a core – without making it a center. Curved rows of houses encircle a spindleshaped central void like the skin of an onion. Its actual center point is located far outside the complex. An orthogonal net of pathways and streets, whose existence is challenged by the circular movement, holds the centrifugal forces. The tension consisting of both forces provides the development with a lively balance that respects the flat plane and yet creates the minimum necessary coherence. A property with no structure found its expression in a figure that does not really want to be one.

This “yet” that encounters the coincidental formlessness with a tenacity for form, which furnishes the fragment with an orientation, so to speak, reveals itself – in its historic perspective as well – most clearly in the small operation in the park of the Eden spa hotel in Rheinfelden. A pavilion was conceived for the park, which had lost its former clarity due to various earlier conversions. It is situated at the edge of a clearing and, with its broken-through roof and flat grass surface, is almost completely absorbed by the structure of the surrounding bushes and trees. And yet, it claims a multi-layered intellectual space: the four supporting columns form the letters E, D, E, N. They refer to the location, the Christian myth of paradise and the terminology system, language itself, with its logical and playful possibilities of producing sense. Coherence is produced as a flicker, consisting of a condensation and dissolution of structure that becomes accessible or removes itself from park visitors, depending on where they are standing. It is part of a reference system that the perceiving human body and the building volume interactively open up and constantly change. The pavilion, like a semicovered bust in an English garden, has the effect of being a Barthesian Punctum that provides the arbitrary and fragmentary with a support. The coincidence, the inconspicuousness, stands as the highest test of the production art of architecture – this is a genuine romantic attitude.

The many conversions during Herzog & de Meuron's first decade can be summarized under this sensibility. Of course, they were the breadwinners and Exercitium in the daily questions of the field, and, taken in the context of the entire oeuvre, one should not burden them with any meaning. On the other hand, at some point Herzog & de Meuron will start their official list of works with a conversion. Archive documents show that there were a number of projects even earlier, among them a realized house. It seems as though their own oeuvre should start in an unspectacular, almost coincidental way in order to develop towards its apex. Conversions and concerns with a historical substance are still of essential importance to Herzog & de Meuron's work right up to and including the most recent large scale project, the new Tate Gallery, in an old power plant building in central London (1994-1999). In their early conversions, apartments were designed to be more generous and brighter, as far as that was possible. The demands of the Neues Bauen are present during the design process in a self-understood way. The realization shows, even in the small details, a sense for craftsmanship. And many projects serve to dispute the criticism that Herzog & de Meuron cannot design ground plans. Rather, the need for generosity conflicts with the small scale of many rental apartments, as the conversion of a workers' house in Basel-Birsfelden from 1984/85 demonstrates: two very small 3-bedroom apartments