

建築的史詩和寓言

Epics and Fables of Architecture in the 70s and 80s

展覽：建築與書的友誼：阿爾文·博亞爾斯基 + 約翰·黑達克

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AA 建築學院第九單元與伊利亞 | 黑達克的〈自殺者之屋〉：一段關於歷史和政治的故事 | 時間的崩塌

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of the Mother of the Suicide (roof plan)
@ James P. Williamson・
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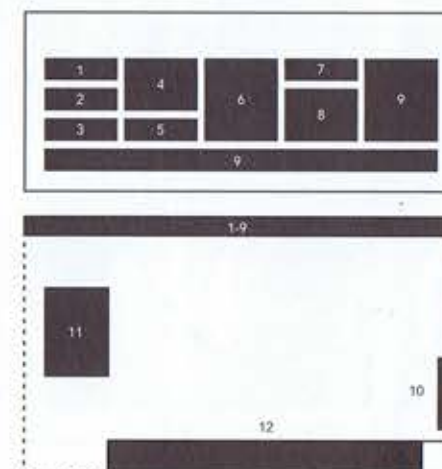
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今年（2020年）適逢紐約庫柏聯盟（The Cooper Union）前院長約翰·黑達克（John Hejduk, 1929-2000）逝世20週年，以及將倫敦建築聯盟（Architecture Association, AA）推向國際的前院長阿爾文·博亞爾斯基（Alvin Boyarsky, 1928-1990）逝世30週年，「Housing the Friendship: 建築與書的友誼」建築書展除了響應全世界各地舉辦的紀念活動，更藉由六十本應展而生的精選藏書，包含已絕版的當代建築師畫集 AA Folio 系列，搭配近三百本延伸書籍，揭露一段橫越大西洋兩岸、以書會友的動人情誼。經由兩位頂尖建築教育學者的前瞻視野，與現代設計對話，建構城市的文化印記，以此展望建築、書籍與藝術之間千絲萬縷的新頁。

論述

體制裡的雜音 Noise in the System

文：尼古拉斯·博亞爾斯基 Nicholas Boyarsky / Boyarsky Murphy 建築師事務所主持建築師 翻譯：吳介祺
圖片提供：Alvin Boyarsky Archive



1 國際設計學院人物肖像郵票
The stamps featured images of the participants of the IID. Image Courtesy of the Alvin Boyarsky Archive

1970年阿爾文·博亞爾斯基創立了國際設計學院（IID），於1970年到1972年的每個夏天，舉辦為期六週的課程。建築學者艾琳·蘇伍曾寫道：「阿爾文·博亞爾斯基在國際設計學院夏季課程中，試圖重新創造建築學院的型態，使其在國際化的尺度下，能持續介入並重整建築的實踐與思考……如同他所解釋的，利用控制與聯絡系統的概念……國際設計學院夏季課程的目標，就是將雜音置入系統中。」借用傳播學者馬歇爾·麥克魯漢的用語「交叉育種」來推動並引導建築論述與設計生產，特別是源自於1948年諾伯特·維納所提出融合控制的立論：「要了解一個社會別無他法，必須研究屬於這個社會的訊息與傳播方式。」麥克魯漢的「媒體即訊息」與「地球村」的概念引發阿爾文·博亞爾斯基去打造艾琳·蘇伍所說的：「學院本身即是媒體，傳播且維繫全球建築的交流網絡。」學院的夏季課程吸引了各種思想前衛的建築師與建築評論的關注，包括建築電訊的成員、塞卓克·普萊斯、雷納·班能、格拉姆·沙恩、布萊恩·安森、漢斯·

霍萊因、阿道夫·納塔利尼以及其他義大利超級工作室的成員、Gruppo Strum、義大利9999團體的法布里奇奧·福美，以及傑爾瑪諾·切蘭特、柯林·羅、詹姆斯·斯特林、艾奧尼爾·舍恩、尤納·弗萊德曼、阿納托爾·寇、伯納德·楚米、約翰·哈布拉肯、甘特·費爾斯坦、藍天組等人，加上建築實驗團體Missing Link等。夏季課程透過一系列的師生論壇、活動，對不同建築教育模型進行討論、提出評論。可以說阿爾文·博亞爾斯基在國際設計學院發展出來的觀念與策略，進而影響他後續在AA建築學院帶來的改革。

阿爾文·博亞爾斯基在國際設計學院三年中置入的「雜音」範圍極廣，它們包括：明信片或郵票等印製品、雜誌、錄音、影片與照片等。第一屆的夏季課程宣傳品包括由平面設計組合桑普森／費瑟設計的兩套郵票，當時被寄送到全世界的建築系，收件者可以在隨信寄到的空白海報上隨自己喜歡的方式貼上郵票。這兩套郵票的第一套內容是參與課程教學的人物肖像，有建築電訊的彼得·庫克、華

In 1970 Alvin Boyarsky launched the International Institute of Design (IID) which took the form of 6-week-long Summer Sessions held in London from 1970 to 1972. As Irene Sunwoo has written, 'Boyarsky sought to reinvent the institutional typology of the school of architecture, approaching it as an instrument that could continuously disrupt and recalibrate architectural practice and thinking at an international scale...as he explained, invoking cybernetic terminology...the aim of the IID Summer Sessions was, 'to put noise into the system': to fuel and redirect architectural discourse and production through 'cross-fertilisation' – a term he borrowed from Marshall McLuhan, 'This fusion of cybernetics, in particular Norbert Wiener's 1948 assertion that 'society can only be understood through a study of the messages and communication facilities which belong to it', with Marshall McLuhan's assertions that 'the medium was the message' and his concept of the 'Global Village' led Boyarsky to formulate that, as Sunwoo writes, 'The school itself was a medium, reconceived as a point of broadcast for establishing and maintaining a global network of architectural exchanges'. The Summer Sessions attracted a broad range of avant-garde architects and critics including Archigram members, Cedric Price, Reyner Banham, Graham Shane, Brian Anson, Hans Hollein, Adolfo Natalini and other members of Superstudio, Gruppo Strum, Fabrizio Fiume from 9999, Germano Celant, Colin Rowe, James Stirling, Ionel Schein, Yona Friedman, Anatole Kopp, Bernard Tschumi, John Habraken, Gunter Feuerstein, Coop Himmelblau, Missing Link and many others. High on the agenda was an ongoing critique of architectural education which played out in the organisation of the events and through a series of participants' forums in which students and teachers discussed different models. It is fair to say that many of the concepts and strategies that Alvin developed at the IID informed his approach to transforming the AA School of Architecture.

The noise that Alvin created during the three years of the IID included a remarkable range of printed ephemera, magazines, sound recordings, films and photographs. Publicity material for the first Summer Session included two sets of postage stamps designed by Sampson/Fether which were sent out to schools of architecture throughout the world alongside a blank poster onto which the stamps could

be stuck in whichever way the recipient wanted. The stamps, produced in two sets, featured images of the participants, including Peter Cook, Warren Chalk and Dennis Crompton from the Archigram Group, Cedric Price, Hans Hollein, Reyner Banham, Nicholas Habraken and Colin Rowe (Fig. 1). The second set featured information about the Summer Session and images of inflatables, pre-fabrication, Mick Jagger, and futuristic means of space travel. The medium of the stamp invited those interested to create a feedback loop by writing to Boyarsky who in turn would photocopy and mail out these expressions of interest as part of documents that he called 'In Progress'. For the 1971 Summer Session Boyarsky created a series of postcards that were mailed out in plastic holders alongside random vintage postcards from his personal collection. The medium, whether stamp, postcard (Fig. 2, 3) or poster, embodied and projected organisational strategies for the IID. This can be evidenced in a postcard designed by Sampson/Fether as a variation of the London Underground network with different coloured lines which describe, as Grahame Shane has noted, the different networks of the Summer Session topics and speakers. The pedagogical model is based on three subway lines that interchange at specific points – 'The On-going Line', 'The Workshop Line' and 'The Oracular Circle Line' with one additional line – 'The Continental Link Up' (Fig. 4).

The Collector

In his personal life Alvin was an inveterate collector and much of my childhood was spent accompanying him to street markets in London, Chicago and Paris where we hunted for vintage postcards, maps, prints, books, Baluchi rugs, furniture, Victorian plates and dishes and much else. Collections of ephemera such as postcards came to inform his emerging critique of architecture and urbanism in the late 1960s. An example of this practise can be seen in the issue of AD magazine that he edited and wrote in 1970. Chicago à la carte: The City as Energy System (Fig. 5) deploys postcards, maps and photographs to circumvent conventional methodologies of urban design to reconnect to popular myths and narratives of the American city and the individual citizen. The use of the postcard, and other ephemera, enabled Alvin to build upon the inherent nostalgia of the postcard and

倫·查爾克、丹尼斯·匡普敦，以及塞卓克·普萊斯、漢斯·霍萊因、雷納·班能、尼古拉斯·哈伯肯與柯林·羅（圖1）。第二套則是關於夏季課程資訊，與充氣物件、預製品、搖滾樂手米克·賈格蘭、未來太空旅行等的圖案。這些郵票設計的文宣品的目的是要吸引有興趣的人回函，阿爾文·博亞爾斯基後來將這些回函複印並再寄出，變成他稱為「進行中」文件的一部分。阿爾文·博亞爾斯基為1971年的夏季課程設計了一系列明信片，將它們隨機與自己收藏的經典明信片放在塑膠套裡一起寄出。不論是郵票、明信片（圖2、3）或海報，這些媒介都是國際設計學院計畫中的宣傳策略。這點可以從桑普森／費瑟設計的明信片中得到證明，該明信片是倫敦地鐵彩色路線系統圖案的變體，如同格拉姆·沙恩所說明的，明信片描繪著由彩色的路線所構成的不同網絡系統，代表了夏季課程主題與講者組成的多樣性。課程就像三條地鐵線，它們會在某些特定的地方交會：「進行線」、「工作坊線」、「演講與討論環線」，最後還有一條外加的「歐陸連線」（圖4）。

收藏者

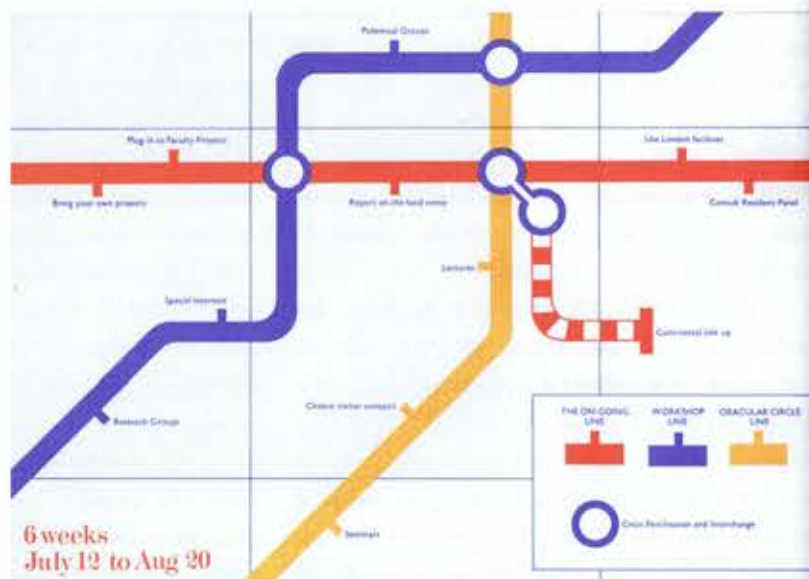
阿爾文是一位天生的收藏者。我童年時常跟他一起在倫敦、芝加哥、巴黎的街道市集尋找明信片、地圖、海報、書籍、俾路支地毯、傢俱、維多利亞時代的盤子等等，不勝枚舉。對明信片這類小物的收藏，緣起於1960年代後期他開始評論建築與都市計畫，1970年他替《建築設計》（*Architectural Design*）主編的專題〈芝加哥單點：都市作為一個能量系統〉（圖5）就用明信片與地圖，不落俗套地將美國都市的街談巷議與市井小民的日常重新



2



3



4

街接起來。這些明信片或宣傳品讓阿爾文得以回顧令人懷念的過往，又可利用檔案式的素材和超現實的詮釋來進行社會批判，並以多重敘事將令人意想不到的指涉與內容帶入其中，以擺脫傳統的都市論述法。

我們看到從1970年代早期，阿爾文對明信片的迷戀如何使他發展出對都市設計的銳利評論，以及如何利用它們將「雜音」帶進體制中以挑戰並重塑建築教育。他對收藏關於建築、都市、攝影與藝術的書籍或出版品的熱情也進一步影響他改造AA建築學院，使AA成為交互育種之地、全球建築交流與傳播的網絡平台。

書籍典藏

對阿爾文來說，藏書是對知識網絡的發現與連結，所以每本新添的藏書都能與架上其他書籍產

2、3

特別為國際設計學院設計的明信片
Promotional postcard for the International Institute of Design Summer Session, 1971. Image Courtesy of the Alvin Boyarsky Archive

4 課程地鐵線明信片

The postcard represented the pedagogical model of the I.I.D., it is based on three subway lines that interchange at specific points. Image Courtesy of the Alvin Boyarsky Archive

其 potential for surrealist interpretations alongside its documentary potential for social criticism, to fashion multiple narratives and bring to bear unexpected references and content into the discourse on the city that would break with tradition.

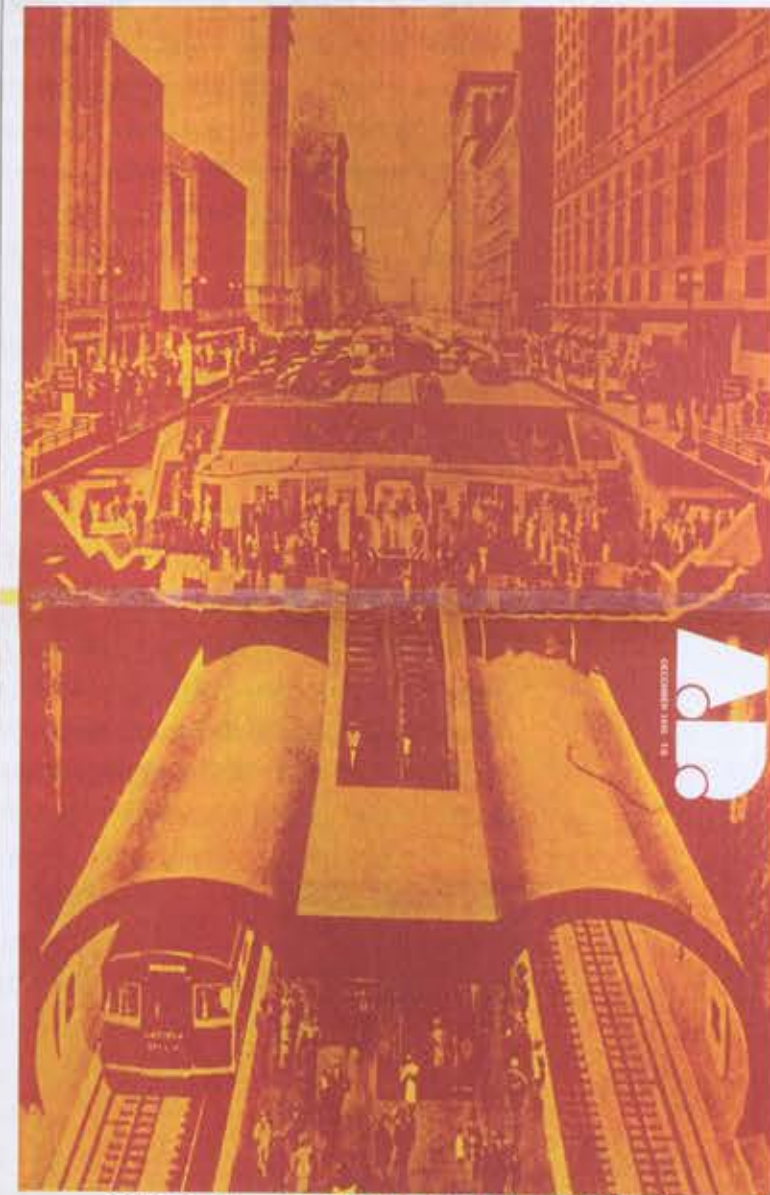
We have seen how, by the early 1970s, Alvin's fascinations with the postcard had led him to develop a radical critique of urban design and also become a tool to put noise into the system in order to challenge and refashion architectural education. His passion for collecting books and publications about architecture, the city, photography and art was to have a further impact in his project to transform the AA School into a site of cross-fertilisation and a medium to establish and broadcast to a global network of architectural exchanges.

Alvin's Library

Collecting books for Alvin meant discovering and connecting networks of knowledge that might only become apparent when each newly purchased item was placed in his library and began to enter into a dialogue with what new neighbours it might find itself sharing with. The range of the collection was both very wide and deep and it led to the discovery of obscure and forgotten 20th century modernist architects from countries such as Germany, Italy, America, South America and Scandinavia. Neue Sachlichkeit photography books revealed an intense project to research and document cities, buildings, bridges, artefacts and people. Magazines and small catalogues by Austrian and Italian radical architects of the 1970s rubbed shoulders with samizdat literature from behind the Iron Curtain. Books on gardens and the English house provided an extended context for living in the UK. Certain publications were of interest for their typographies, printing and binding and these influenced the design and feel of many of the AA publications.

AA Conversations

Thirteen years after launching the I.I.D. Summer Session with the series of stamps that we have already seen, Alvin Boyarsky initiated the Folio series with Folio 1. Daniel Libeskind's *Chamber Works: Architectural Meditations on Themes from Heraclitus* in 1983 (Fig. 6). Arguably the most influential of the



5

publications published under Alvin's direction (and these number almost 100 publications including seven distinct series of catalogues - Box, Folio, Mega, Text, Themes, Type and Works) the folios were conceived as a portable exhibition of drawings housed in a black LP sized clamshell box together with a catalogue. Thirteen Folios were produced during Alvin's lifetime featuring architects Daniel Libeskind, Zaha Hadid, Franco Purini, Peter Wilson, Peter Eisenman, Peter Cook, James Wines, Bernard Tschumi, Andrew Holmes, Eduardo Paolozzi, Günther Domenig, Shin Takamatsu, and Coop Himmelblau. The first folio was designed in collaboration with the West Coast graphic designer Lorraine Wild and they were all produced by Dennis Crompton and the AA Communications Studio. Each folio featured a collection of loose leaved plates

5 〈芝加哥單點：都市作為一個能量系統〉
Alvin Boyarsky, "Chicago à la Carte", *Architectural Design*, December 1970

生對話。他收藏的範圍深且廣，因此他能發掘很多20世紀不為人知的德國、義大利、美國、南美洲與北歐的現代主義建築師。例如，他的新即物主義攝影藏書揭露了一個高強度的計畫來研究並紀錄城市、建築物、橋樑、工藝品以及人群。還有在1970年代由奧地利與義大利的激進建築師所出版的雜誌、展出目錄，當時它們與鐵幕後的地下刊物互通聲息。以及關於庭園與英式住宅的書籍，提供英國住居文化的脈絡。有些書被收藏則是因為它們特有的字體、印刷與裝訂方式，這類書對AA建築學院出版品的設計有很大的影響。

AA建築學院裡的對話

在創立國際建築學院夏季課程與郵票系列的十三年之後，阿爾文·博亞爾斯基又發動了「作品集」系列，第一本出版品是1983年丹尼爾·里伯斯金的*Chamber Works: Architectural Meditations on Themes from Heraclitus* (圖6)。有人認為「作品集」系列是博亞爾斯基擔任AA建築學院院長時出版過最有影響力的書(博亞爾斯基在位期間的出版品將近一百種，包括「盒裝」系列、「作品集」系列、「大開本」系列、「文本」系列、「主題」系列、「類型」系列、「作品」系列七個系列)。

「作品集」是裝在黑膠唱片大小盒子裡的繪畫與附屬別冊，等於是可帶著走的展覽。其中由博亞爾斯基出版的「作品集」共十三部，作者分別為丹尼爾·里伯斯金、札哈·哈蒂、法蘭克·帕里尼、彼得·威爾森、彼得·艾森曼、彼得·庫克、詹姆斯·韋恩斯、伯納德·楚米、安德魯·霍姆斯、愛德華多·包洛奇、岡瑟·多梅尼格、高松伸與藍天組(第十四部毛綱毅編的「作品集」為博亞爾斯基去世後出版)。初期的「作品集」與來自美國西岸的設計師洛林·威德合作設計，並由丹尼斯·匡普敦和AA建築學院的傳播單元製作。每本「作品集」都有一疊未裝幀的圖面，可以隨意調換。每張繪圖在欣賞盒內作品的同時皆可獨立呈現、展示。

「作品集」的別冊通常包括邀請建築評論家撰寫的短文，以及作者與阿爾文的訪談。訪談包含了創作緣起、繪圖的發展、主要觀念，以及當時彼此關心的議題。我們在AA建築學院就讀的時候，這樣的對談及訪問有助於我們理解當時的AA，並瞭解這些出版品是如何隨著展覽、系列演講、學校前貝德福德廣場上的裝置，以及各單元師生們的創新作品，逐漸受到注目。對於世界上想法相近的建築學生或建築師們，這些對談不只界定了作品，構成更大的論述，同時也介紹了AA的教學模式，並推動

AA建築學院去挑戰傳統的建築教育環境。

1972年阿爾文接掌AA建築學院後，出版方向從1960年代嚮往系統性的巨型結構轉為以繪圖為中心，更富有想像力、更複雜且更幽微的對話。「我們創造非常肥沃的土壤，讓學生們可以成長、發展。我們以掛在牆上的繪畫對抗並競爭，在探求建築的路上，我們盡可能大膽地討論，盡可能把圖畫到最好，並展示它們。」

如果回顧1983年阿爾文描寫他1960年代中期與AA建築學院的首度接觸，將之與後來做比較，阿爾文徹底改造AA的影響就更明顯了：「(1960年代)走進AA建築學院，你會發現學生們沒有腳踏實地。他們穿著球鞋，似乎總是在離地三寸高的地方迅速移動，雖然很快，好像知道方向與正在做的事，但談論的都是不切實際的事物。當時如果你問學生們有沒有走過紐約的麥迪遜大道或巴黎的里沃利街，他們會覺得你一定是瘋子，因為過馬路可能會被撞死，更不用說還有那些車子排出的廢氣。」

禮物交換、才華交流

AA建築學院的出版品成為阿爾文啟動與年輕世代建築師對話與合作的平台，這些人大多曾在AA學習或授課，包括札哈·哈蒂、彼得·威爾森、彼得·薩爾特爾、克里斯·麥唐諾、奈傑爾·寇茲、安德魯·霍姆斯，或在阿爾文職掌AA期間受邀來授課的伯納德·楚米、丹尼爾·里伯斯金、達利伯·維斯利、彼得·庫克。他也在國際上邀集與AA建築學院志同道合的建築師們，如麥可·韋伯、藍天組、亞歷山大·布羅德斯基、伊利亞·烏特金、詹姆斯·韋恩斯、法蘭克·帕里尼、岡瑟·多梅尼格，以及高松伸。阿爾文也一直維繫他自1950年代就讀康乃爾大學時與柯林·羅、彼得·艾森曼，以及曾經是「德州遊騎兵」一員的庫柏聯盟院長約翰·黑達克的情誼。與他們的合作有些是出版計畫，有些是展覽，更多則是以展覽為出發點，跟某位建築師持續多年的出版合作。

舉例來說，與彼得·艾森曼的合作從1985年「作品集」系列的第五輯：《住宅探尋》(圖7)開始，之後是「盒裝」系列的第三本：《移動的前、情感與其他錯誤：不在場的建築》(圖8)。

of drawings that the owner was free to frame, display or simply to hold each one individually whilst perusing the box and its contents. The Folio catalogue typically featured brief essays by invited critics and an interview between the architect and Alvin which took the form of an extended conversation about the origins and development of the work drawing out key concepts and issues that were preoccupying both participants at the time. The conversational aspect of these interviews is critical to our understanding of the AA at the time and how the publications emerged alongside exhibitions, lecture series, installations in Bedford Square in front of the AA school, and the innovative work being carried out by students and unit tutors. Addressed to a global audience of like-minded students and architects these conversations framed the work and created a wider discourse to publicise the AA's educational model and its challenges to conventional architectural education.

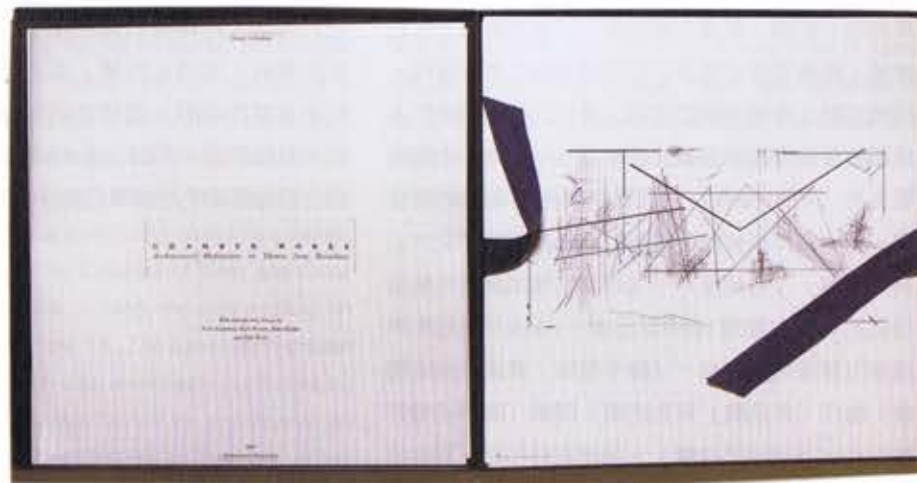
The AA publications marked a profound shift at the AA that Alvin initiated when he became chairman in 1972 from the systems-based megastructural dreams of the 1960s to more speculative, complex and nuanced conversations based around the drawing: 'We create a very rich compost for students to develop and grow from and we fight the battle with the drawings on the wall. We're in pursuit of architecture, we discuss it loudly, we draw it as well as we can and we exhibit it.'

It is revealing to compare this statement from 1983 to Alvin's description of his first encounters with the AA in the mid 1960s to understand how complete a transformation had been made: 'When you walked into the AA, students' feet never touched the ground.

They wore sneakers and were about three inches from the ground. They moved quickly, they knew where they were going and what they were doing and their conversation was all about decks. If you said to a student in those days 'Have you ever walked down Madison Avenue? What about the Rue de Rivoli?' They looked at you as if you were mad because if you crossed the street you might get killed and all those fumes from automobiles'.

Exchanges and Gifts

AA publications became a platform for Alvin to initiate conversations and collaborations with a younger generation of architects, many of whom had studied and then taught at the AA such as Zaha Hadid, Peter Wilson, Peter Salter and Chris Macdonald, Nigel Coates, and Andrew Holmes or, like Bernard Tschumi, Daniel Libeskind, Dalibor Veselý and Peter



6 Daniel Libeskind, *Chamber Works: Architectural Meditations on Themes from Heraclitus* (AA Folio 1), 1983. Image Courtesy of the Alvin Boyarsky Archive



7

《住宅探尋》由馬西莫·維格內利設計，以三種形式呈現繪畫：手冊裡的線性繪圖、盒中的全白紙雕繪圖以及全彩繪圖。其中紙雕繪圖與全彩繪圖搭配閱讀時，藉由凹凸刻印的相互參照，提供對設計的多元閱讀與詮釋方式。《移動的箭、情慾與其他錯誤》內容源自彼得·艾森曼在1985年獲獎的威尼斯雙年展作品。這個出版品以透明的醋酸纖維板以網版印刷出圖像，置放在與「作品集」系列相同尺寸的透明壓克力盒子內，視線可以輕易穿過盒蓋看見盒中交疊的作品。

阿爾文與庫柏聯盟學院自1975年到2000年期間的建築學院院長約翰·黑達克的友誼從1950年代晚期就開始了，1960年代後期他們因為關於出版品與小說的交流、交換而更加密切，一直到阿爾文於1990年去世。約翰·黑達克曾寫道：「我們最後一次見面時，照著我倆之間多年的習慣交換了書。當時，阿爾文臉上掛著招牌的笑容，邊從口袋裡掏出那本重要的著作。我凝視著他的動作——那是一本閃閃發亮的《飛船機庫》，接著輪到他看著我翻開書頁。」阿爾文與約翰·黑達克曾合作出版「文本」系列書籍：《罹難者》、《時間的崩塌與其他營造日記》，兩本都是1986年出版。1989年時他本來還要以黑達克的作品：《蘭卡斯特／漢諾威假面舞會》製作「作品集」系列的第十四輯（因博亞爾斯基於1990年逝世而中斷），後來由菲莉斯·蘭伯特

帶領的加拿大建築中心在1992年，以作品目錄的形式出版。其中，《時間的崩塌》一書紀錄了AA建築學院師生們在校園前所製作的大型裝置。

文章最後，可以用1990年黑達克在AA Files上刊載的文章——〈精神的感知〉文中的一段話作為結語：

「我想，書籍的製作與出版是他（博亞爾斯基）對於建築至深的喜愛，我將永遠記得他溫柔地捧著書本的樣子——對於如此神聖、非凡的事物懷無比的崇敬。他理解經典超越了時代而倖存；他知道書是文明的印記；他深知書本有著不可思議的能力，足以再現與更新；他知道書本是前人生命的證明，同時他也明白伴隨閱讀而來的歡愉和魔力。阿爾文總是透過他的新出版品帶給我們驚喜，他讓我們有所期待，也幫我們遠離刻板的傳統。他待在外圍，承受更多的風險，卻也有更寬廣的視野。我想他在邊睡會感覺更自在，而且見識更多。阿爾文在AA建築學院製作的書籍與出版品是如此的精準且美好。」

Cook, were teaching at the AA during his tenure. Alvin also reached out internationally to architects whom he considered part of a wider AA family and these included Michael Webb, Coop Himmelblau, Alexander Brodsky and Ilya Utkin, James Wines, Franco Purini, Gunter Domenig and Shin Takamatsu. He also built on long-standing friendships and relationships from his time at Cornell with Colin Rowe in the late 1950s – notably Peter Eisenman and the former Texas Ranger and Dean of Cooper Union John Hejduk. Some collaborations, in the form of publications and the exhibitions upon which many of the shows were based, were longstanding and would often extend over several years resulting in multiple publications with the same architect.

Peter Eisenman is a case in point first with Folio 5, *Fin d'Ou T Hou S* from 1985 (Fig. 7) and then Box 3 *Moving Arrows, Eros and Other Errors: An Architecture of Absence* from the following year (Fig. 8). *Fin d'Ou T Hou S*, designed by Massimo Vignelli, comprises drawings in three forms: line drawings within the booklet and in the Folio as embossed plates and finally full colour plates. The embossed plates form inscribed impressions and negative readings of the colour plates which, when read together provide for multiple readings and interpretations of the project. *Moving Arrows, Eros and Other Errors*, based on an exhibition of Eisenman's prize-winning drawings for the 1985 Venice Biennale, is an extraordinary publication comprising pure acetate plates onto which drawings have been silk-screened and then housed in a clear acrylic box which is of the same dimensions as the Folio series. The box and its contents are fully transparent.

Alvin's friendship with John Hejduk, Dean of the School of Architecture at Cooper Union from 1975 to 2000, stretched back to the late 1950s and was cemented by their exchange of publications and novels from the late 1960s until Alvin's death in 1990.

As Hejduk wrote in 1990: 'The last time we met we exchanged books, as was our habit to do over the years. He smiled his smile as he pulled yet another book from his packet. I observed him carefully and knew he was about to reveal another prime publication. It was the crystalline *Housing the Airship*. It was then his turn to observe me as I turned the pages'. Alvin produced two publications with John in the Text series, *Victims: A Work* and *The Collapse of Time and Other Diary Constructions* both in 1986. He was working on a further publication, Folio 14, *The Lancaster/Hanover Masque* in 1989 which was eventually published by Phyllis Lambert's Canadian Centre for Architecture as a catalogue in 1992. *The Collapse of Time* is a record

of a large scale installation that was built by students and staff in front of the AA School.

It is fitting to conclude this brief introduction with an excerpt from John Hejduk's text *A Sense of Spirit* published in *AA Files* in 1990:

'I think the fabrication of books in a way was his first architectural love. I always remember the way he held them gently and with deep reverence for something sacred and immortal. He knew books survived. He knew they were a record of civilization. He knew they had the uncanny ability to resurface and renew. He knew they were testaments of man, of women, and of institutions. And he knew they also gave pleasure and gave off magic.'



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Alvin always surprised us by his next publication. He kept us in anticipation and he kept us off centre. He was at the outer circumference, where there is more risk yet the curvature is larger. I think Alvin felt better to be at the edge. One sees more there. The books and publications which were produced by Alvin at the AA are precise and beautiful.'

7 《住宅探尋》
Peter Eisenman, *Fin d'Ou T Hou S* (AA Folio V), 1985.
Image Courtesy of the Alvin Boyarsky Archive

8 《移動的箭、情慾與其他錯誤：不在場的建築》
Peter Eisenman, *Moving Arrows, Eros and Other Errors* (AA Box 3), 1986.
Image Courtesy of the Alvin Boyarsky Archive

論述

AA 建築學院第九單元與伊利亞 Unit 9-Elia

文：彼得·威爾森 Peter L. Wilson / Bolles + Wilson 建築師事務所主持建築師 翻譯：吳介禎
攝影與圖片：Alvin Boyarsky Archive



為甚麼有人會在1973年選修伊利亞·攢該里斯第九單元的課？

那是AA建築學院成立單元系統的第一年，沒人知道跟著一個單元一整年會是什麼樣的情況。在那個政治辯論激烈的時代，阿爾文·博亞爾斯基期望AA建築學院裡的各單位分別代表不同的建築觀，以推翻建築的既定程序與傳統。伊利亞·攢該里斯在AA建築學院長期以來的教學素以嚴謹紮實的住宅規劃策略聞名，但這無法吸引我。當時傳聞他剛經歷了某種頓悟，並且跟一位叫雷姆的學生（被視為AA建築學院嬉皮氛圍下的「法西斯男孩」）共同創作了一篇隱喻故事〈建築的自願囚徒〉（*Casabella*，1973年6月）。這就很有意思了，在當時我們都是*Casabella*的忠實讀者，亦追逐著「激進建築」的腳步，「建築囚徒」聽起來像是在回應著「超級工作室」一般。伊利亞的第九單元另一個吸引人的地方是當時單元的助教，一位曾在斯特林事務所工作的年輕的盧森堡建築師——萊昂·卡里爾。

那年萊昂·卡里爾於學期剛開始時，在宛如超級市場般各單元的介紹會上發表的內容很極端，我們都覺得是對狂熱理性主義的高明諷刺（這話題在當時的AA建築學院有點燙手山芋）。我們剛加入就被分配給卡里爾指導，而且很快就發現他其實嚴肅的要死。當年我們是一群倡議不畏引起爭議的年輕人，所以死纏著他問各種問題：「萊昂，英國喬治王朝式的陽台算不算一種類型？地下室與人行道之間的下沉空間呢？這也算是都市空間嗎？」開學三週後，萊昂宣佈我們是不可教化的學生。就在我們快被丟回給伊利亞時，他的建築師哥哥羅伯·卡里爾卻出現在課堂上，跟萊昂坐在一起。突然間他拿出相機，一邊喃喃自語：「德國學生一定不敢相信這個。」到今天我還沒搞清楚他說的是我的「齊格·星塵」式的打扮，還是說我正在闢報的誇張作品。我一直記得伊利亞的教學，不管是什麼樣的作品放在他面前，他總是會有一種神奇的樂觀，就算是在最無可救藥、最敷衍的塗鴉裡，他都可以找到亮點。

Why did one sign up for Elia Zenghelis's Diploma Unit 9 in 1973?

It was the first year of the AA's unit system, no one knew what it meant to be closely associated to one tribe for a whole year. Alvin Boyarsky's idea was that each Unit represented a different position, a different take on architecture in those years of hot political debate and a throwing overboard of almost all architectural procedures and conventions. Elia already had a long track record at the AA as teacher of serious and solid housing strategies. This was not the attraction. It was also known that he had just experienced a sort of epiphany and, along with a student called Rem (known as the 'Boy Fascist' at the hippy AA), had recently authored a metaphoric story called the Voluntary Prisoners of Architecture (*Casabella*, June 1973). This was interesting, we were at that time avid readers of *Casabella* and followers of *Architettura Radicale*, and 'Prisoners' seemed to echo *Superstudio*. Another attraction of Elia's Unit 9 was his assistant that year, a young Luxembourgian who had recently been associated with the Stirling office.

Leon Krier's presentation at the year's start-up supermarket was so extreme we all thought it a brilliant perisillage of maniacal Rationalism (somewhat of a hot potato at the AA at that time). On enrolling we were ascribed to Leon and soon found out he was deadly serious. As young advocates of provocation we badgered him.... 'Is the English Georgian Terrace a typology Leon? What about the Area, the canyon between basement and pavement, is this also Urban Space? After three weeks Leon declared us un-teachable. Just before we were thrown back in the hands of Elia, Rob Krier appeared and sat in on my tutorial with Leon. Suddenly he pulled out a camera mumbling 'the students in Chermayr will not believe me'. I am still not sure if he meant my Ziggy Stardust getup or the lurid project I was presenting. From Elia's

teaching I now only remember that everything one put in front of him engendered enthusiasm, he had the wonderful talent to be unrelentingly optimistic - identifying germs of genius in even the most hopeless and untalented doodle.

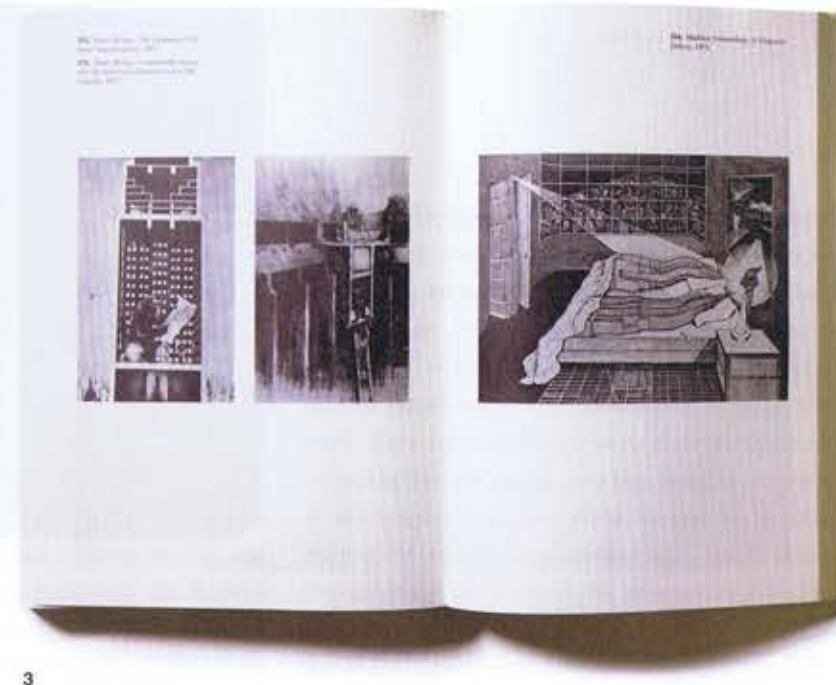
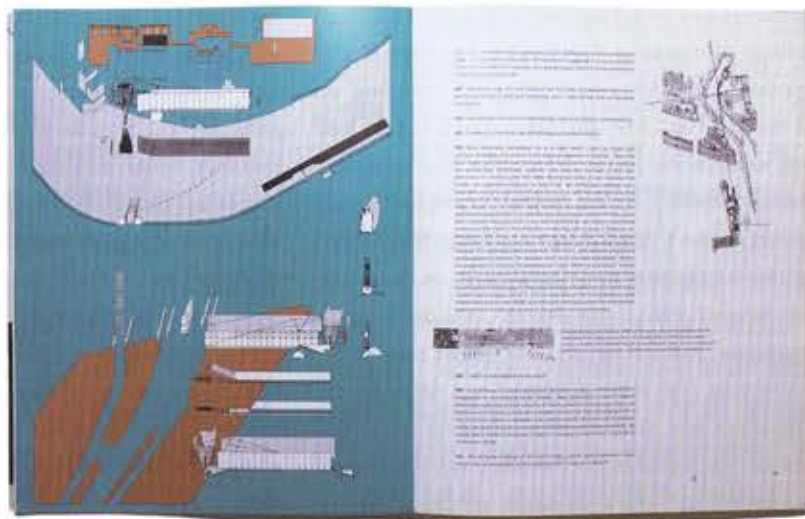
What were we supposed to be doing in Diploma Unit 9 - mutant forms of urbanism, new types of architectural scenarios, the rehabilitation of the metropolitan ideal and lifestyle, the restoration of mythical, literary, symbolic, oneiric, critical and popular functions of architecture. Students were asked to give an ideological base to their projects, a tall order for someone in their early twenties. More promising was the expectation for speculative types of architectural scenarios. This operative strategy spawned my apocalyptic project called The Second London Fire. (now in the AA Archive and recently given historiographic credentials by theoretician Isabelle Doucet). Perhaps as counterpoint to Krier's 'Reconstruction of the European City' London was tabula rasa wiped off the map in my scenario, through a smouldering red field (rendered in Dark Tan shoe polish) the Thames meandered, along it were strung 500 x 500 meter thematized Squares of Reconstruction. - each a metaphoric focussing and monumental depiction of the eccentricities of a particular and prevalent societal value - monumental industry, hierarchical housing, an encyclopaedia of garden types etc. Following this narrative foray we (Jeanne Sillett, and myself) concocted another architectural fiction, this time a heterogeneous collection of emblematic objects scattered across a Dorset landscape - one that at that time had just been abandoned by the military. Here as with the London reconstruction squares the drawings involved an emblematic and monumental eclecticism, seductive - if somewhat tongue in cheek protocols - like the ruined supermarket. The assembled Unit Masters of

1 Peter L. Wilson, *Bridgebuildings + The Shipshape* (AA Folio IV), 1984. Image Courtesy of the Alvin Boyarsky Archive.

我們在第9單元要做的事包括：變化的都市主義形式、建築情境的新類型、都市理念與生活的復原，以及建築在神話、文學、象徵、夢境、批判與流行文化等方面功能的重建。學生們要先提出自己作品的思想基礎，但這對二十歲出頭的人而言很困難。比較可能辦到的是對於建築情境類型的想像，這種操作型的設計策略催生了我末世般的作品「第二次倫敦大火」（這件作品由AA建築學院收藏，且不久前才被建築理論家伊莎貝爾·杜斯認為具有歷史價值）。我的提案可能是為了提出與萊昂·卡里爾「歐洲都市的重建」相對的觀點，把倫敦設定為沿著泰晤士河展開，一切都燃燒殆盡的荒地（我用深咖啡色鞋油表示），開闢出數個500公尺乘以500公尺見方的主題化重建廣場，每個廣場都蘊含不同的隱喻以及對奇特社會價值的紀念式表達，例如大尺度的工業、層級的住宅、如百科全書般的各式花園等等。沿用這種獨特的敘事手法，我和珍妮·西列特虛構了另一個建築故事，主題是當時在多塞特一個軍隊棄用後散落在地景上的各個象徵性物件。在這裡，如同我的倫敦「重建廣場」作品，那些關於象徵性與紀念性的折衷主義畫面——誘人甚至帶有一些諷刺意味地——有如那個廢墟的超市。文憑單元老師會議上，老師們激烈辯論這種反現實的宣言式設計是否屬於建築學的範疇，如果不是，我們會被當掉，但因為老師伊利亞的辯護，我們反而榮獲當年的畢業設計獎。

後來彼得·庫克邀我們去愛丁堡的果市藝廊所舉辦的會議上簡報我們的建築情境，結果彼得·史密斯森也質疑：「不知道為甚麼有人要做這種設計。」顯然在典範轉移的時刻，史密斯森夫婦還無法接受自己身為第一代現代主義建築師卻可能被晾在一邊。

第二學年（1974~75）我和珍妮回到伊利亞的設計單元，擔任他的助教。這時我們比較務實了，我們在教室裡一個喬治亞式壁爐的前方設計一個粉紅色的階梯。想像成群的學生坐在這個迷你的論壇上，歡樂地聆聽伊利亞與庫哈斯打越洋電話，討論他根據自己的咖啡機所設計的斯芬克斯飯店。當時「曼哈頓主義」的熱潮正在大流行，我和珍妮因此設計了80公分高、有著把手的帝國大廈與克萊斯勒大廈的造型餐盒。我們帶這些餐盒去斯托，在英倫風景下野餐。那種繪畫式的田園情趣是我們對曼哈頓症狀的競爭，也是巴舍拉式（詩意）的、對第9單元正大力提倡的現代主義的另類方案。那年我也以明暗對照法繪製了「鳥屋」與「水屋」，這是除了作為學生必要的作業外，我首組真正的建築作品。這兩個設計也更常被刊登，且在AA建築學院引起鉛筆陰影畫法的流行。甚至在第9單元旁邊另開自己中階單元的萊昂·卡里爾，都大方地幫我安排在莫里斯·庫特的《現代建築文件》雜誌上發表。另外透過伊利亞的聯繫，我們的畢業設計也被



the Diploma Committee debated hotly whether or not such counterfactual manifestos belonged to the genre of architecture. The choice was between us failing or, as it turned out due to Elia's defence, giving us the Diploma Prize for that year.

Not long after Peter Cook asked us to present our metaphoric stories at a conference in the Footmarket Gallery in Edinburgh, also speaking was Peter Smithson, who said of our work 'I don't know why anybody would want to do something like this'. Obviously a paradigm shift was underway and the Smithsons had great difficulty in accepting that they may be on the shelf as they themselves had relegated the first generation of modernists.

The following academic year (1974-5) Jeanne and myself found ourselves back at the AA as Elia's teaching assistants. Time to get real, a strategy we pursued by designing a pink staircase in front of the Georgian fireplace of the unit space. We imagined marshalling students onto this mini tribune to watch and cheer as Elia reported on transatlantic phone calls with Rem to design a Hotel Sphinx based on his coffee machine. An epidemic of Manhattanism was underway, Jeanne and I contributed by making 80 cm high Empire State and Chrysler lunch boxes complete with suitcase handles. We took them to Stowe for an English Landscape picnic, for us the picturesque and the bucolic was proving a serious rival to Manhattanism and a Bachelardian poetic a viable alternative to the ongoing project of modernism propagated by

Unit 9. That year I produced my heavily chiaroscuro drawings of The Bird House and The Water House - these as opposed to gestural student efforts were my first architectural works, they were subsequently much published and themselves instigated a pencil-shading epidemic at the AA. Even Leon Krier by then running his own Intermediate Unit in the room next to Dip.9 was kind enough to arrange for my drawings to be featured in Maurice Culot's AAM magazine, and through Elias Introduction our diploma scenarios were published in *Casabella* (cover images for issue 412 and 413 in 1976 - the last under Alessandro Mendini's editorship).

Manhattanism was further pursued in Diploma Unit 9 with the Roosevelt Island Housing Competition (at that time being transatlantically worked on by Elia and Rem) set as a student project. I not entirely un-subversively, around that time produced a drawing of King Kong comfortably enthroned on a giant WC inside a section of the Empire state Building, it later turned up without my permission in Manfred Tafuri's highly influential 'Sphere and Labyrinth' book (Fig. 3), to illustrate one assumes, what he referred to as Boudoir Architecture. This was the cause of much envy amongst other young AA assistants; Tafuri was the name of the moment in the late 1970's.

The culture of Elia's Diploma Unit 9 was also an umbrella for various AA visitors, in 1976 Anthony Vidler, who gave an eye-opening AA lecture series on his Boullée-Ledoux /Architecture Parlante researches. He

2 《西方物件與東方場域》這本書為1989年配合彼得·威爾森與其事務所在AA舉辦的展覽所出版的Mega系列Peter Wilson, *Western Objects Eastern Fields* (AA Mega XII) has been produced to accompany an exhibition of original drawings, models and photographs of the work of Peter Wilson and the Architekturbüro Bolles Wilson held at the Architectural Association in London from 4 October to 28 October 1989. Image Courtesy of the Alvin Boyarsky Archive

3 The Enigma of Cultural Appropriation, *Sphere and Labyrinth*, 1987



4

Casabella刊登(1976年第412與413期的封面，是該期刊總編輯亞歷山卓·麥迪尼卸任前最後負責的兩期)。

第九單元伊利亞與雷姆越洋合作紐約市羅斯福島的住宅競圖，進一步追求曼哈頓風格，也當作是學生的設計主題。我當時也不是很安分，所以繪製了一個在帝國大廈裡面快活地坐在巨型馬桶上的金剛。這幅畫後來在未經我同意下，被收錄在曼弗雷多·塔夫里具影響力的*Sphere and Labyrinth* (圖3)，並被作者歸納為「臥室建築」。塔夫里是1970年代後期的指標性人物，所以作品被他收錄，在建築學院的年輕人中是很令人欽羨的。

伊利亞的第九單元也邀請了許多人來AA建築學院授課，例如1976年安東尼·維德勒關於弗雷一勒杜的建築系列演講就讓我們大開眼界。他與第九單元有些淵源，而且對我的「水屋」系列有很深的影響。另一位是留著鬍子、從西雅圖來的研究生史蒂芬·霍爾。他後來與第九單元的學生約瑟·芬頓一起拿到1976年的日本新建築獎第三名(當時新建築獎是建築研究的重要指標，而當年的評審理查·邁爾把首獎給了彼得·史密斯森，二獎給了彼得·艾森曼、雷蒙德·亞伯拉罕以及AA建築學院的湯姆·海內漢，三獎除了史蒂芬·霍爾與約瑟·芬頓外，還有里卡多·斯科菲迪奧、利茲·迪勒、胡安·納瓦羅、鮑德維格，四獎為超級工作室、建築電訊的華倫·克爾克與建築聯盟學院的英格麗·莫里斯、我與珍妮·西列特的新案子；我重作的「水屋」，也獲當年的佳作)。進入環繞伊利亞的軌道，就是被介紹進入數位時代之前的建築網絡。

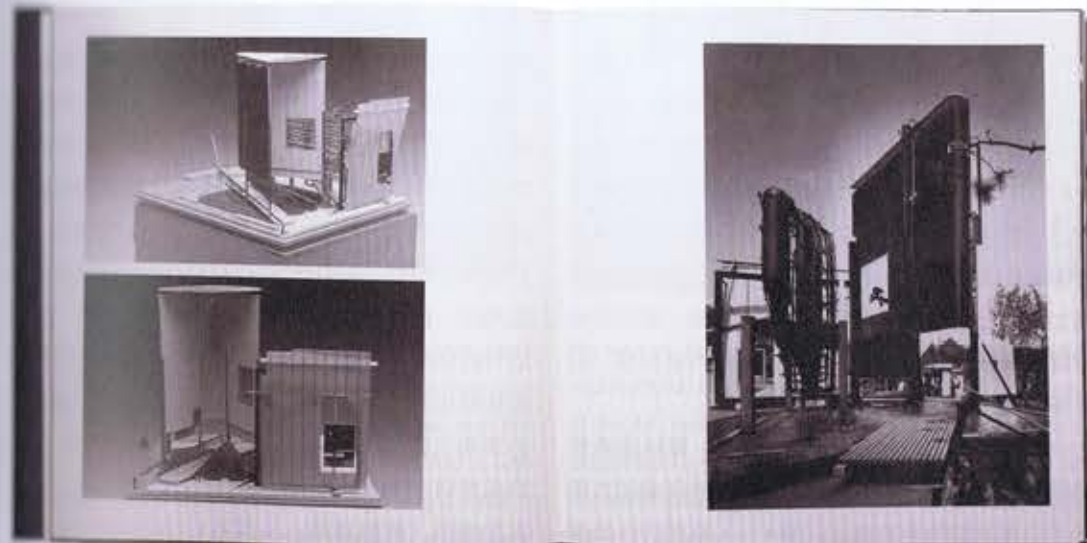
雷姆·庫哈斯在1975/76學年時從紐約回來成為第九單元的導師之一。《狂瀾紐約》出版後，曼哈頓風潮又被加上馬列維奇的構築手法(機能及物質上皆無法定義的建築雕塑)，學生們的設計作業開始出現對現代主義的回顧(指定題目)。雷姆·庫哈斯在邁阿密的房子也被當成學生作業，做這題的是托尼·費爾德曼與札哈·哈蒂。札哈把自己變身為構成主義原形，穿上層層釘在一起幾公尺長的絲布。但這意味著她到中午會突然消失，因為釘書針撐不了太久。札哈的畢業作品「十九世紀博物館」後來成為第九單元1977年的設計主題，另一個是札哈畢業時與雷姆和伊利亞合作的「荷蘭國會競圖」。幾年後伊利亞談到他們的工作方式是，身為現代主義者的他有效率地繪製圖面，札哈再把他圖從圖桌上拿起來，跟雷姆泣訴：「看伊利亞的圖，根本不是我的原意！」然後戲劇化地倒在沙發上。接下來雷姆會安慰她：「好啦好啦，札哈，伊利亞不是真的要這樣設計。」就這樣一來一往，像貝克特反覆迴圈的戲劇。

我與第五單元的合作結束於1976年，那些日子很像延長的研究時期，因為單元的目標是讓人最終能專注於一個理念，或者至少找到一種操作方式或專屬於單元的獨特表現法。在我跟麥可·古德與保羅·謝菲德於第五單元授課一段時間之後，阿爾文·博亞爾斯基(所有人的老師)不久就讓我教一個我自己的單元。學院內各單元之間的競爭，讓我們對第九單元的前同事既提防又尊重。儘管有段距離，我仍然持續關注著第九單元，1979年研究生朱莉亞·鮑爾斯做了一個在阿姆斯特丹大型彎曲梯狀的設計作為年終展覽的代表性作品，後來朱莉亞

was loosely attached to Dip. 9 and one must confess much influenced my Water House series. Another visitor was a bearded post-grad. student from Seattle. Steven Holl who together with Dip.9 student Joseph Farnon won 3rd prize in the 1976 JA Shinkenchiku Competition (the then barometer for architectural research - in that same year judge Richard Meier awarded first prize to Peter Smithson, and seconds to Peter Eisenman, Raimund Abraham, and to the AA's Ron Heneghan, thirds included Ricardo Scofidio and Lili Diller also Juan Navarro Baldeweg, the multiple Shinkenchiku 4th prizes included - Superstudio, Antigramer Warren Chalk with the AA's Ingrid Morris and also myself with Jeanne Sillett - our last joint project - my reformatted Water House also came in that year with an Honourable Mention). To be in Elia's orbit was an introduction to a pre-digital architectural network.

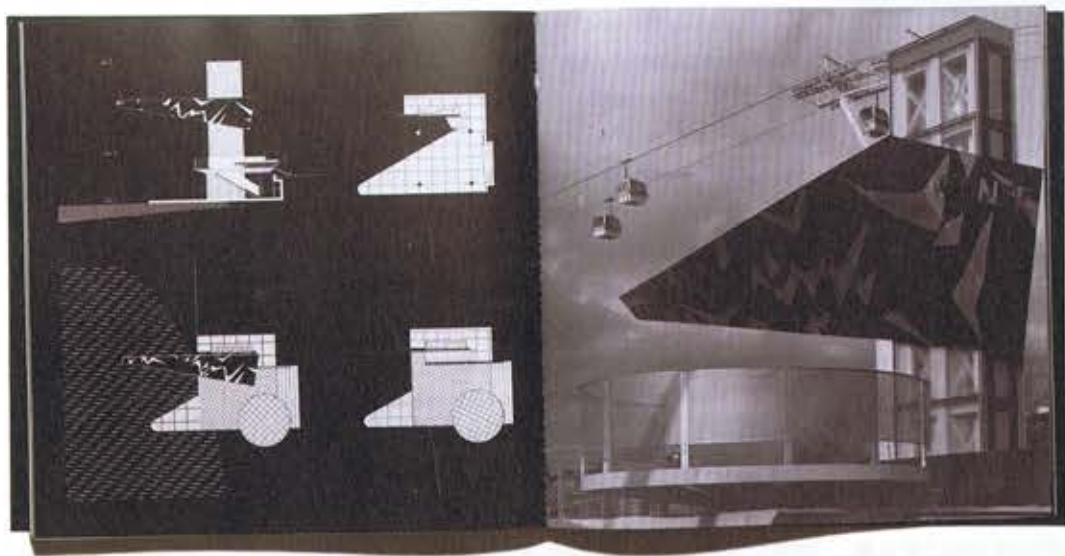
For the 1975/76 academic year Rem was back from New York and joined Dip.9 as joint Unit Master. *Delirious New York* had just been published and the Manhattanist epidemic was spiced with exercises

in interpreting Malevich's architectons (architectural sculptures undefined in terms of program or materiality), an episode of modernism retrospectively concretized in student projects (as the blurb prescribed). Rem's house in Miami was also set as a student project, undertaken by students Feldman and Hadid. Zaha metamorphosed into a proto-constructivist on joining Diploma Unit 9. She then dressed in meters of silk stapled together, which meant that around midday she would suddenly disappear - staple crisis. Zaha, whose Museum of the Nineteenth Century Diploma project became in 1977 the leitmotiv of latter-day Dip.9, collaborated on graduating with Rem and Elia for the Dutch Parliament competition. Elia, some years later described their working method. Elia the efficient modernist would draw something, Zaha would snatch the paper from the board, and burst into tears saying to Rem 'Look what Elia drew, that's not what I meant', and then melodramatically fall on the sofa - to be comforted by Rem saying 'there, there Zaha, Elia didn't really mean it'. A Beketian play that repeated like a film loop.



4 Cover of *Osaka Follies*, 1991. Image Courtesy of the Alvin Boyarsky Archive

5 彼得·威爾森，二號亭，*Osaka Follies* Peter L. Wilson, Folly 2, *Osaka Follies*. Image Courtesy of the Alvin Boyarsky Archive



6

就與我成立聯合事務所Bolles+Wilson。不久後，大家又都投入「愛爾蘭總理官邸」的競圖，這時札哈在這個競圖初試蹄聲，試圖超越她之前第九單元老師們的表現。當時其他的競圖案到現在已經成了神話，例如巴黎「拉維列特公園競圖」，聽AA建築學院的人說主要是伊利亞激勵的，同樣的還有香港太平山「山頂」俱樂部與住宅的競圖。當時我受阿爾文指派，撰寫刊登於AA Files的內部評論，紀錄學院師生們在國際舞台上的成就。

1990年在大阪我們又巧遇伊利亞，當時磯崎新集結一批建築新銳以不同的小型構築作品參加大阪的「花與綠國際博覽會」（圖4），我們的作品是一個鮮豔電綠色（接近螢光綠的顏色）的構造（圖5），伊利亞的作品則是由一根充滿水的柱子所舉起的構造（圖6），但沒有完全達到他想要的漂浮效果。1994年我們的事務所Bolles+Wilson與伊利亞的事務所Gigantes+Zenghelis在西班牙的El Croquis建築雜誌（圖7）以一期雙作品集出版時再度交會（第67期）。在那期雜誌中，終於正確

地將伊利亞標註為柏林查理檢查哨公寓的設計者（而不是如某些媒體誤植為庫哈斯），那時我們都是以德國為基地的事務所了。有年夏天伊利亞與埃萊尼·吉甘特斯從克雷費爾德來我們在明斯特的事務所時，我們和他們聊到我們小孩參與的「假日城市」活動，孩子們在這個模擬城市中扮演不同的角色，包括議員、清道夫、與商店主人等，伊利亞一如往常地對於這種都會情境感到興奮，他想到包括少年搶犯、穿短褲的警察以及他在OMA時的享樂主義情境。1990年代末期，那時我跟伊利亞都是瑞士門德里西奧建築學院的教授，當時他正大力提倡「絕對建築」，呼應AA建築學院早期的理念，也就是建築既能自成獨立學門，又須自我辯證。這是一個充滿熱誠且樂觀的典範，無視市場的荒謬，對我們卻深具啟發。

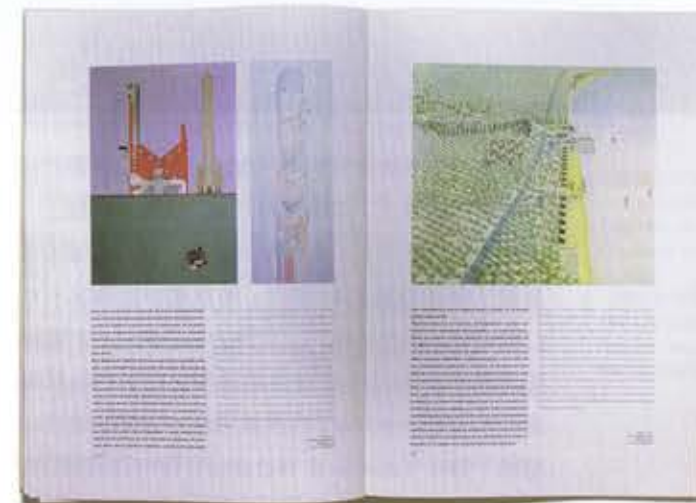
2015年，彼得·威爾森於明斯特。

My association with Diploma Unit 5 came to an end in 1976. It had been like a prolonged postgraduate phase and as the unit intended one had finally focused an ideology or at least a *modus operandi* and representational currency of one's own. Alvin Boyarsky (master for us all) soon gave me my own Unit (after a teaching stint with Mike Gold and Paul Shephard in diploma Unit 5). While inter-unit rivalry at the AA soon had us eying our ex-colleagues in Diploma unit 8 with both suspicion and respect. From this distance I followed their last year at the AA when in 1979 a grand and highly gridded project for an Amsterdam roundabout by post-graduate student Julia Bolles frustrated their end of year exhibition. This was the future other half of Architekturbüro Bolles+Wilson. Not long after everyone took part in the Irish Prime

a column of water which did not defy gravity to Elias satisfaction (Fig. 6). We met in print in 1994 when Bolles + Wilson shared a double monograph issue of *El Croquis* with Gigantes + Zenghelis (Fig. 7). There the Checkpoint Charlie building was correctly ascribed to Elia, by that time we were all German based. One summer when Eila and Eleni popped over from Krefeld to Münster we told them about a school holiday city our kids had taken part in. Kids taking on different roles in the simulated metropolis; parliament, street cleaners, shop proprietors - Elia as he always did with metropolitan scenarios got quite excited speculating.... about juvenile bank robbers, short trousered police and as in any OMA scenario other hedonistic activities. In the late 90's Elia and myself were both Professors at the Accademia della Architecture in Mendrisio.



7



Ministers House competition. It was there that Zaha had rehearsed vortexing, out gesturing her former Unit 5 mentors. Other competitions of that time are now the stuff of myth, La Villette which AA rumour had it was principally Elia's incentive and Hong Kong's Peak, I was the in house reviewer Alvin chose to write these up for the AA Files magazine, to document success on the international stage for masters of various AA Units, colleagues.

We again bumped into Elia in Osaka in 1990, where Arata Isozaki had assembled a gaggle of emerging names to scatter follies around an International Exhibition of Gardens and Greenery (Fig. 4). Ours was a poisonous electric green (Fig. 5), Elia's held aloft by

He was by this time high on what he called Absolute Architecture, a throwback to the early days of idealism at the AA, architecture claiming its own territory and its responsibility to self authenticate. An enthusiastic and optimistic paradigm, one oblivious to the comedies of the marketplace, an inspiration to us all.

Peter Wilson, Münster, 2015.

6 伊利亞·詹該里斯·十一號亭，Osaka Follies Elia Zenghelis, Folly 11, Osaka Follies. Image Courtesy of the Alvin Boyarsky Archive

7 El Croquis No. 67 Bolles/Wilson 1990-1994 Gigantes/Zenghelis 1987-1994, 1994

AA 建築學院的印記與 NATØ 雜誌

The AA Imprint and NATØ Magazine

文：奈傑爾·寇茲 Nigel Coates / Nigel Coates 工作室主持建築師 翻譯：吳介祺
攝影與圖片：Alvin Boyarsky Archive



1

在當時，出版是完全不一樣的觀念。文字要打在一條一條紙片上，再用機器上蠟，拼貼到頁面上。當時這些步驟看起來像是發展成熟、邁向新階段的象徵。早在狂飆的60年代，建築電訊以同名刊物打響名號，他們的期刊以鮮艷的色彩與活潑的觀點受到矚目。70年代早期我還是學生的時候，印刷品相對珍貴，1974年我畢業那年，我們的老師伯納德·楚米（Bernard Tschumi）有一個有趣的想法，他提議我們編一本畢業刊物以完整紀錄我們的畢業設計。這本刊物可以說是完全自製的。

我們把作品組合、印刷，並且盡可能專業地膠裝書頁。我記得我們做了兩百本，為了趕上畢業特展開幕，這數量做起來是挺吃力的。這本《都市政治紀》（圖2）是裝訂得很好的平裝書，有書脊，所以可以跟其他重要的書，如佩夫斯納（Pevsner）、李維史陀（Levi-Strauss）、依利希（Ivan Illich）的著作，或與《建築設計》雜誌（AD）與《Casabella》建築雜誌放在一起。除了我們的畢業作品，這本書記載了我們做過的旅行、見過面的重要建築師，例如在1月21日見到了彼得·德羅西（Pietro Derossi, Gruppo Strum的成員）、1月29日見到了保羅·德加內洛（Paulo Deganello），以及後來身為學生的我們與伯納

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2

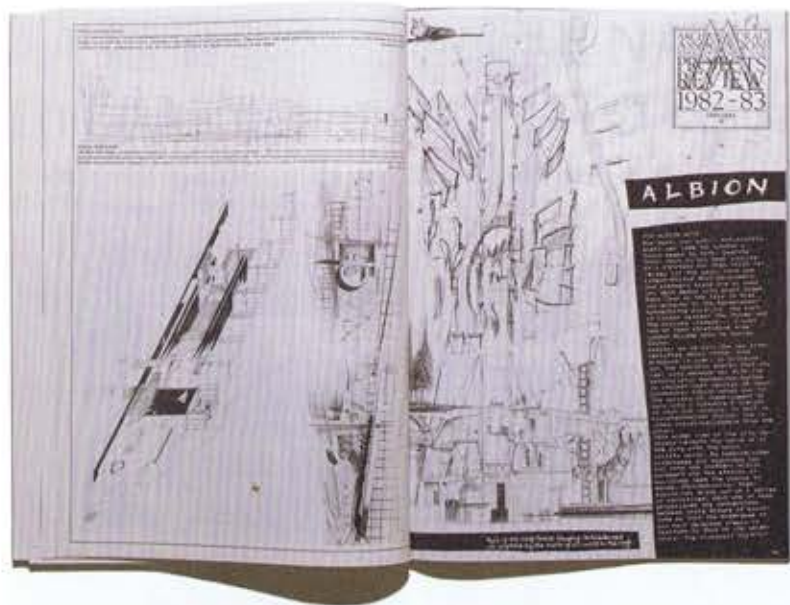
to produce its own publications — not the throwaway pamphlets that proliferated post '68, but beautifully made tomes that could celebrate the increasingly sophisticated output of the AA over a period of untrammelled experiment when the drawing was king.

At that impoverished time, the professional world of architecture seemed both inactive and downright boring, which nudged the cultural thrust of the school into a niche in which drawing was the currency. Most of us young teachers — myself, Peter Wilson and Zaha Hadid included — had grown up on a diet of experiment in which our drawings would deliberately sidestep tectonic skill in favour of an illustrative angle. Their representational stance was a means to amplify the message. Under the influence of Rem Koolhaas, Zaha was reworking the floating, anti-gravity shapes. They appeared to reconfigure as easily as ships coming into port or acrobats on a high wire. Unusually the school was hotbedding its teachers as well as its students. The mother ship was sailing into uncharted waters. On top of that, anyone who was anyone in the global architecture world would give talks at the school. There was a lot to tell, exhibitions to hang, competition wins to celebrate and whole streams of ideas to document.

From the mid-'70s onwards, the newly formed print room headed by Archigram member Dennis Crompton was getting more and more ambitious. Charming amateurism gave way to finer paper and print quality. Some of the books were meant as a mere record on a fast turnaround; others were intended as beautiful objects that last, both as acquisitions and as

1 設計單元評圖現場
Unit projects review. Image
Courtesy of the Alvin
Boyarsky Archive

2 《都市政治紀》
The Chronicle of Urban
Politics. Image Courtesy of
the Alvin Boyarsky Archive



3

中，都偏好以繪圖的角度思考更勝於對構造技術的強調。札哈因為受到雷姆·庫哈斯（Rem Koolhaas）的影響，致力於其漂浮、反重力的形式，輕巧地就像駛近港口的船，或在鋼索上表演體操一樣。學校非常熱烈地作為培養老師與學生的溫床，有如母船般帶領大家航向未知的水域。此外還會邀請世界各地在建築界有特色的人來校演講。學校當時充滿豐富的資訊，可以看到許多展覽、贏得競圖的慶祝活動，以及各種值得關注或紀錄的觀點。

70年代中期以後，由建築電訊的丹尼斯·匡普敦（Dennis Crompton）主導的出版團隊愈來愈有企圖心，由迷人的素人風格轉為專業、精緻的紙張與印刷品質的呈現。有些出版品原僅為了快速紀錄，有些則是精美製作以擁有長期留存價值，兩者後來都成了很有價值的文件。這些出版，一開始以獨特能量產出了顯而易見的學術支持，到後來成為學院運作的一部分。

80年代中期之後，學院的三角書店以驚人的速度湧入了「盒裝」系列與「作品集」系列的出版品，但是在這之前，已經有展覽目錄伴隨在學院會員展覽室（Members' Room）與一樓新藝廊的展覽持續出版。當時的展覽分成兩個系列，歷史人物如弗里德里希·魏因布倫納（Friedrich Weinbrenner, 1766~1826）與葛楚德·傑克爾（Gertrude Jekyll, 1843~1932）等，以及當代專業者如伊娃·吉里卡（Eva Jiricna）、塞卓克·普萊斯（Cedric Price）與里卡多·波菲爾（Ricardo Bofill）等，並畫龍點睛式的搭配學校稍微資深一點的老師們如彼得·庫克（Peter Cook）、雷姆·庫哈斯與伯納德·楚米。

除了上述的出版品，一個審視學校內單一教學

單元作品成果的新系列「主題」（阿爾文非常喜歡的系列）開始發行。對這些單元來說，他們的傳承與智慧透過出版，將能比展覽流傳更久，因此是一件非常光榮的事。「主題一」勾勒了達利伯·維斯利師生們燦爛的繪圖形式，「主題二」是關於彼得·庫克、羅恩·赫隆（Ron Herron）、克莉斯汀·霍利（Christine Hawley）這組教學陣容展現了建築電訊基因持續的影響力，令我們既驚喜又開心的是「主題三——事件的描述」中收錄著我的單元，雖然我從80年代初期就掌管這個單位，它的方向卻是伯納德·楚米奠定的，教學核心是「講記」、「表演藝術」、「敘事」，以及工業都市的更新。我們提出的議題理論大於現實，探討著如何體驗與再現空間，並深入了解空間的基本意義。我們的想法是找到某個與世界相連的新界面，游擊式的也好，影像紀錄或地下電台也罷，使科技得以翻轉權力重心，將其由權威機構移到有決心的個人，包括我們這些建築師們。

1983年7月，學期末時的一個轉折，讓我自己和學生都很震撼。當時「主題」展覽與出版都準備就緒，單元也發展出自己的新生命。1980至1981年時，我有半學年的時間待在紐約，當時是藝術界新表現主義的精神所激勵。畫家桑德羅·奇亞（Sandro Chia）、弗朗切斯科·克萊門特（Francesco Clemente）與朱利安·施納貝爾（Julian Schnabel）等人，感性又有張力的人類畫非常受到重視，所以我希望能將這種能量注入建築。我開始把空間與建築物像透過參照模糊影片的方式描繪，但顏色都很飽和。我在想，這種感性有沒有可能扭轉倫敦棄置的工業基地、郊區等地方。

現在回想起來，與啟發我的藝術家們相比，我的努力還是有點受限，無論如何，學生們對建築的思考與繪圖方法也不難受到他們的影響。那時我們的設計案基地設定為瑟里港區（多處已經填滿），這個過去為服務帝國而打造的設施，當時還不知道未來該如何發展。我和學生們以對當地進行社會考古學的方式構思並創造情境，以碼頭、倉庫倉儲、犯罪學與治理困難等為題材，如果在龐克文化中找到一種具有開拓性與獨立感的純粹形式。

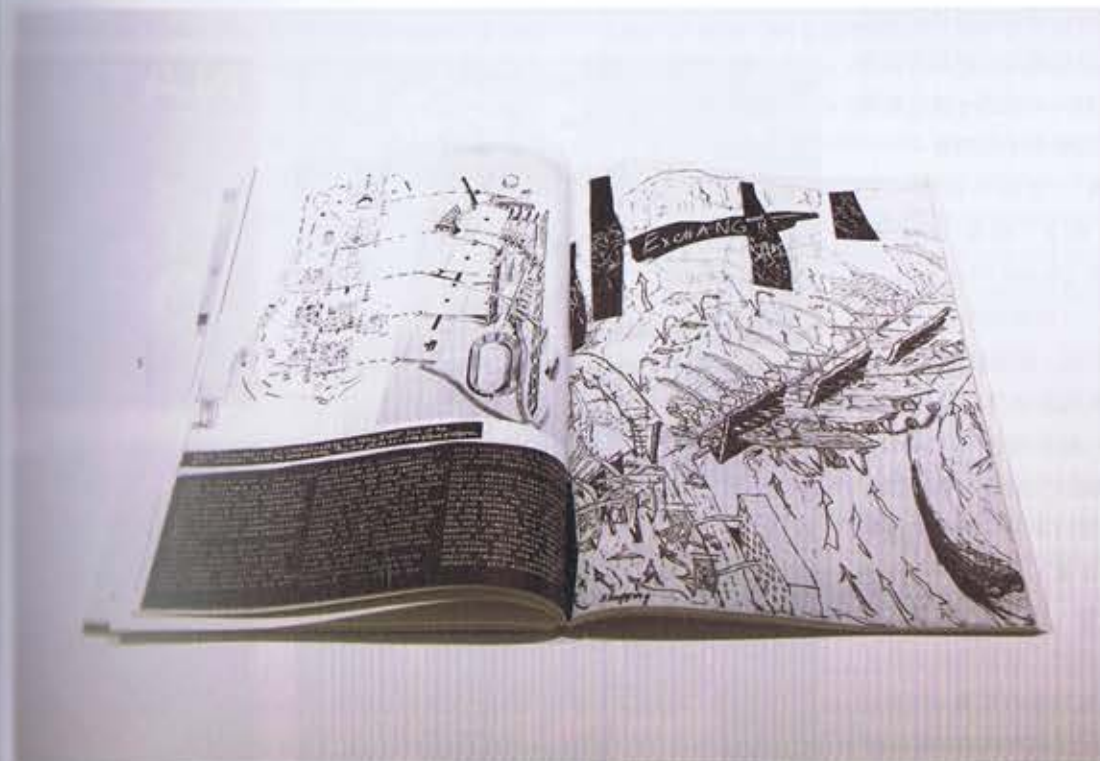
components of a valuable back catalogue. From visible support for a school with a unique energy and output, publications had become part of the operation.

During the mid to late '80s, the Box and Folio series of publications came flooding into the Triangle bookstore at an astonishing rate. But they were preceded by a steady stream of exhibition catalogues to accompany the shows that adorned the Members' Room of the new gallery on the ground floor. The exhibition programme switched between historical figures like Friedrich Weinbrenner and Gertrude Jekyll, current professionals like Eva Jiricna, Cedric Price and Ricardo Bofill, with a healthy smattering by elder faculty members Peter Cook, Rem Koolhaas and Bernard Tschumi.

A new series called Themes (Alvin loved a series) would examine the work of specific Units in the school. It was an honour for a Unit to be asked to package up their lineage and intellectual thrust in a publication that would outlive the gallery show. Themes 1 framed the rather smoky formation of Dalibor Vesely and his students; Themes 2 examined the ongoing influence of the Archigram DNA with Peter Cook, Ron Herron and Christine Hawley. To our surprise and delight Themes 3, what came to be the

Discourse of Events, would feature my Unit, which although by the early 80s was under my direction, had pursued the agenda set in place by Bernard Tschumi. Its substance was notation, performance, storytelling and the renewal of the industrial city. The propositions were more theoretical than actual, with programmes that delved into the fundamentals of space, on how to experience it and to represent it. Our thinking was seeking out a new interface with a world in which technology – whether guerrilla video or pirate radio – was taking power out of the hands of the establishment and into the hands of determined individuals, including architects like us.

A shock was in store for my students and I when at the end of the academic year in July 1983. With the Themes show and publication already put to bed, the Unit itself had taken on a life of its own. From 1980-81, I'd spent half of the academic year in New York, and had become very inspired by the new expressionistic mood in the art world. Painters like Sandro Chia, Francesco Clemente, and Julian Schnabel were enjoying a moment in the sun with their sensitive yet virile figuration. I wanted to transpose that same energy into architecture, and started drawing spaces



3、4

〈阿爾比恩〉，刊登於AA Projects Review 1982-83 Albion, AA Projects Review 1982-83

我要學生把厚重的法國哲學課本放一邊，仔細聆聽衝擊合唱團與性手槍樂團的歌詞。但對一些傳統人士而言，這樣的教學方式太狂野。畢業展已經佈展完成且經過學院內部審核，但在開幕之夜前的全校外審是最後一關。當時由詹姆斯·斯特林（James Stirling）與埃德·瓊（Ed Jones）負責審查第十單元的學生作品。

設計成果在內容與展示方法都打破前例，十五個設計都位於倫敦南部伯蒙德賽（被我們改稱為阿爾比恩）（圖3、圖4）的開放處。每件作品都表達對所屬領域獨立性的尊重，但是在實體與機能上又相互交織成一個都市願景。這個都市片段活在我們的想像力中，拉近放大後不同的視角代表不同的鄰里。每個學生進行設計的方法都是獨特的，但彼此間的差異賦予整體設計活力。繪圖不是掛在牆上，而是以奇怪的角度從天花垂下來。其中一件作品重新設計了住宅區加上屋頂的野生動物公園，展陳在可以走上去的壓克力板下方。

在最後的評圖會議上，斯特林與瓊宣布這些作品不可能稱作建築，並將整個單元當掉。大家一時了無頭緒，最後決定既然要全部重來，就必須找其他的評圖人來審查。就算這些作品違反慣例，他們跟空間有關嗎？能夠當作建築來討論嗎？兩個問題的答案都是肯定的，但消息早已當作頭條新聞傳了出去。

為了解決爭議，且為了挑戰既定的主流觀念，阿爾文的想法是出版一本書：「告訴他們這一切到底是甚麼。」這個挺進的決定讓人意志高昂，但不只是這樣而已。任何出版物都應反映造成這種破壞性能量的多種聲音和觀點。所以我邀請了對我們這個單元的特殊性有所貢獻的所有人，包括一些已經畢業的校友，在拉德伯克街底的學生中心開會。

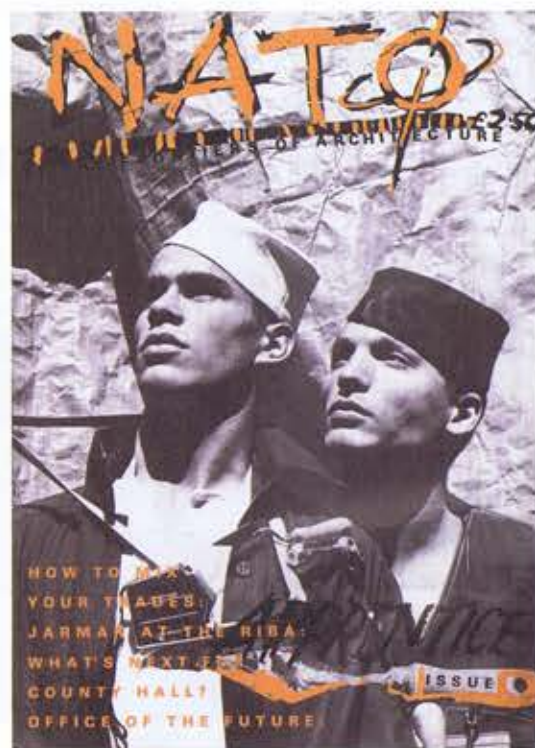
沒錯，所有人都來開會，包括卡崔娜·比佛（Catrina Beevor）、馬丁·班森（Martin Benson）、彼得·弗萊西格（Peter Fleissig）、羅伯·穆（Robert Mull）、克里斯蒂娜·諾頓（Christina Norton）、馬克·普里茲曼（Mark Prizeman）、梅蘭妮·塞恩斯伯里（Melanie Sainsbury）、卡洛斯·維拉紐瓦（Carlos Villanueva），與會者也贊成先創立一個團體。NATØ（今日敘事建築）是個好名字，我們目標是出版同名雜誌（而非僅是一本書），雜誌才是理想的媒介，讓每個人都可以發聲。我們九個人可以發揮藝術指導、編輯與撰述的長才，並且彼此合作。多元性會讓這本刊物更紮實也更值得閱讀。我本來可以不再扮演老師的角色，不過我得代表大家去跟老闆（阿爾文）溝通我們的想法。

雖然這個計畫只有大綱，阿爾文還是大力支持。AA建築學院將擔任出版單位，但風格由我們主導。我們從決定規格開始（A3大小，黑白上光），然後是分頁計畫、視覺語彙、調性，以及互為彼此的文章編輯。最後會由AA出版社整合，我們主控。

和其他AA的出版品一樣，NATØ（圖5）以圖形、尺寸與格式表達雜誌的展望與想法。當時的盒裝出版品是可以拆解的，例如丹尼爾·韋伊（Daniel Weil）創作的杜象式人造製品組合，表達他以「構件組合式」的設計方法。NATØ則是比照當時的生活雜誌，外觀上看似與建築沒有明顯關聯。

雖然當時建築的趨勢，例如9H建築雜誌就致力於在創造自我意象的都市中，期待能發揮正面的影響力。但NATØ卻以奇特的評論擾動建築實務。設計議題上則是著重衰退都市的矛盾，市民因此決定以自己的方法創造風格或消費。的確，當時的風氣是關於跨界而非詩意，它延伸到音樂和時尚等更為活躍的領域，每一個領域都伴隨著狂熱的粉絲出版。這樣的結果是很誇張的美學，遠離完美主義。這也反映在雜誌的內容裡，像是一張柏洛茲式的多層複寫，回收再製，但不重品質。在這種躁進的氣氛下，我們倡議自由，以擺脫幾世紀以來限制了建築與建築師的形式主義。一種自在不受束縛的精神。

我們的雜誌一共只出了三期，但每期都更加超出AA建築學院既定的形式。它帶我們進入倫敦的創意領域，進入了其他的學校、藝術圈，以及街頭文化。很快的NATØ就以民主化的方式，成功地瓦解



5



and buildings as though experienced through a blurry video screen with all the colours turned up to the point of saturation. Could this sensibility wrestle with post-industrial London's desertification? Docklands in particular had been laid to waste.

Looking back, my efforts were restrained in comparison to the artists who had inspired me, nevertheless it wouldn't take much to disrupt the way my students would think about and draw their architecture. Projects that year were set in Surrey (much of which had been filled in), a part of London built to service a now collapsed empire but with little direction in terms of what it might become. My students and I had set to work inventing scenarios rooted in the social archaeology of the area - the docks, the criminology, the warehousing, its ungraspability. We looked towards the buccaneering sense of independence we had found in its pure form at the recent advent of Punk.

I asked my students to set aside the French philosophical tomes and listen to the words in songs by the Clash and the Sex Pistols. For some tender traditionalists, the work was too wild at heart. The Diploma Show was already mounted and the work internally assessed; the school-wide visit of the external examiners would be the last hurdle before opening night. James Stirling and Ed Jones dutifully supervised the work of Unit 10.

The work was unconventional both in its content and how it was displayed. All fifteen projects were situated over a wide area of Bermondsey that we'd renamed as Albion (Fig. 3, 4), each respecting their territorial independence while interlocking physically and programmatically into one urban vision. This piece of city lived and breathed in our imagination. Zooming singles were chosen to represent each neighbourhood; every student had a distinct way of working, but their differences only added to the dynamism of the whole. Drawings did not hang on the walls, but from the ceiling, and at odd angles. One project of a repurposed housing block with a wild animal park on the roof was shown under Perspex you could walk on.

At the meeting convened at the end of the day, Stirling and Jones declared the work impossible to judge as architecture. Effectively they were failing it on purpose. Proceedings were thrown into confusion until it was decided that since the dismissal was so total, alternative examiners would be called upon to reassess it. Despite its lack of convention, was it spatial, and was it architecture? The final answer was affirmative on both counts, but it was already headline news.

As a way out of this controversy, and a challenge to consolidate the prevailing ideas, Alvin thought a new book was in order. "Tell them what all this is really about." This gauntlet was an exciting one to run with, but not alone; any publication should reflect the multiple voices and viewpoints that had created this show of disruptive energy. I invited everyone who had contributed to the Unit's unique impulse, including a couple of people who had already graduated, to a meeting at a student house at the top end of Ladbroke Grove.

Yes, everyone - that is Catrina Beevor, Martin Benson, Peter Fleissig, Robert Mull, Christina Norton, Mark Prizeman, Melanie Sainsbury, Carlos Villanueva - agreed to the idea of a group, that NATØ (Narrative Architecture Today) was a good name, and that we'd work collectively towards a magazine (rather than a book) of the same name. It would be the perfect vehicle, and would give everyone a voice. All nine of us could apply our special skills to art direction, editing and contributing. We'd work with, and across, each other. Multiple voices would make it stronger, more readable; I could step back from my tutor role but it was me who went to present the idea to the boss.

Alvin backed the idea even if it was only an outline. The AA would be the publisher, but the look and feel would be up to us. We set to work - on the format (A3, glossy black & white), the page plan, the visual vocabulary, the tone of the copy, and on editing each other's stories. It would be put together in the AA print room, but we alone would maintain control.

Like all other AA publications, NATØ (Fig. 5) expressed its outlook and ideas through its graphics, size and format. While each edition of the box series could literally be unpacked, like Daniel Weil's which contained a Duchampian mix of artefacts that added together, constituted his kit-of-parts approach to design, NATØ on the other hand aligned with lifestyle magazines that had no obvious connection to architecture.

While other architectural tendencies of the time - for example the 9H collective - wanted to influence a brighter future for cities built in their own image, NATØ set out to disrupt the practice of architecture with its outlandish broadsides. Its design episodes were built on the contradictions of a city in decline in which the citizens had decided to take style making and consumerism into their own hands. Indeed, the zeitgeist was all about crossover rather than poetry, extending to the much more active fields of music and fashion, each accompanied by a torrent of fanzines. The aesthetic was brash, and edged away from any



6

了建築實務中所繼承的脆弱形式主義。我們的口號之一是：「人人都可成為自己生命的建築師」。無奈從詹姆斯·斯特林開始，就有些評論者將NATO這種嘉年華式的玩法，誤解為對社會結構崩解的幸災樂禍。不過隨著時間過去，NATO所突顯的荒謬性、獨特性，以及後來刻意迂迴的多元價值都被證實發生在整個社會裡。

儘管強硬派人士反對，而且印刷量也不大（第一期只印了一千本），但NATO的影響力已經遍及AA建築學院。過去從沒有建築雜誌會把人物放在封面上，也不會把虛構的倫敦都市改造配上時尚攝影等有故事性的素材。但雜誌裡的設計無所不在，雖然很多內容是既有事物的拼湊，但依舊是高度設計的狀態。更特別的是，對這些事物的呈現是根據我們對社會運作的想像，因此我們發明新的運作方式，或模糊某些原有的習慣，例如模糊工作與家的界線，或休閒與生產的差別。拼裝是必要的，至少在我們的團隊裡不可或缺。

後現代主義晚期的過渡性元素，例如桶形拱頂、斜柱等90年代到處可見的建築物件，都是受這個團體的湊合與重塑的美學所啟發。我們也意外地扣合了威廉·吉布森（William Gibson）在1984年的科幻小說《神經喚術士》裡的數位敘事。我們對阿爾比恩在全球空間脈絡中的迷戀，預言了不斷全球化之下愈顯突出的在地價值。

當學院以外的機會不斷出現時，我們的想法就被散佈出去了。AA建築學院被公共藝術機構邀請展出，例如倫敦的AIR藝廊、愛丁堡的蔬果市場藝廊、波士頓的ICA等。NATO具有創造空間的特有美學、節奏與風格，不是傳統的建造方式，但可以引進一般住宅，又適合拍照刊登在雜誌上。我們的

鼎盛時期是在羅斯伯里大道上的AIR藝廊展出〈伽瑪城〉。這是我們最大的作品，觀眾可以進入兩層樓的藝廊體驗這個平行都市——一樓是市場，二樓是居家。在這個「伽瑪」倫敦，還穿插著其他建築繪圖及模型。另外還有大型笨重的家具，例如桌腳高得離譜的餐桌，或以摩托車座位改裝的椅子。

雖然我們沉浸在無政府主義的精神裡，雜誌卻嚴肅到以時尚雜誌的精緻程度為標準。對讀者愈茲在茲，我們特別重視細節。當受邀展覽時，我們會創作新的、可以刊登在雜誌上的作品。對於製作相關的議題，我們會以特別風格攝影。在室內設計案中，我們對龐克式的工藝敞開大門。同時還根據威廉·吉布森小說延請湯姆·迪臣替大家的朋友們製作桌椅。我們聲名遠播，就像到處被報導的流行樂團，除了英國的The Face雜誌有報導，還有日本的BRUTUS雜誌。我們甚至還被一輯義大利的時尚雜誌報導，拍照時我們全部穿上了亞曼尼的服裝。

AA建築學院持續出版精美的書籍，80年代後期更是產量大增。強棒如約翰·黑達克（John Hejduk）與藍天組（Coop Himmelblau）等的作品集在AA以獨特的藝術方式製作。另外還有自家栽培的明星如彼得·威爾森、札哈·哈蒂與伯納德·楚米等人的著作。整體而言，這些出版品，不論是盒裝系列、作品集系列、主題系列（圖6）、文本系列、展出目錄或雜誌AA Files，對AA影響力的對外延伸與校譽都是有助益的。它們不但讓思想遠播，也確保這個獨特的時代仍持續展現其深遠的影響力，並且得到世界的共鳴。

And this comes across on the pages of the magazine, a Burroughs like palimpsest of layering, reuse and cut-up that is anything but slick. Embedded in this bravado, we were advocating the freedom to break out of the formalism that had constrained architecture - and architects - for centuries. The spirit was free to roam.

In all we only succeeded in publishing three issues of the magazine, each one reaching further beyond the confines of the AA. It took us out into the creative heart of London, to other schools, to the art world and street culture. It soon became apparent that NATO had achieved its aim of dismantling the fragile formalism inherent in architectural practice in favour of democratising it. One of our slogans was "we can all be the architects of our lives". Nevertheless its carnival-like playfulness was mistakenly interpreted by some critics, like Stirling before them, to be willing the collapse of society's fragile edifice. But as time would tell, NATO's emphasis on the ludic, the individual and the wilfully oblique anticipated the pluralistic values that have since come to pervade society as a whole.

Despite the protests of the hardliners and only a modest print run (only a 1000 for the first issue) the effects of NATO were certainly widespread at the AA. No other architecture magazine had ever featured people on its cover or included a fashion shoot amongst the stories on life in its fictional reworking of London. Design itself was there in spades, even if much of it was collaged on top of what currently existed, more exceptionally, the look of things followed from how we imagined society to operate, to invent new rituals and blur others. Conventional segregation of work and home, leisure and industry were deliberately blurred. The bricolage approach was de rigueur, at least in our camp.

Make-shift elements in late postmodernism - the oblique tilted barrel vaults and squint columns in as many '90s developments up and down the land owe much to the group's make-do and reconfigure aesthetic. Inadvertently we paralleled the digital narratives first formulated by William Gibson in *Countdown* which came out in 1984. Our obsession with Albion in a global context anticipated the sharpening of tribal values in an increasingly globalised world.

Word was to spread and as the opportunities to show outside the school kept coming, what began at the AA was to be hosted at public art venues like the AIR Gallery in London, the Fruitmarket Gallery in Edinburgh and the ICA in Boston, Massachusetts. NATO had an aesthetic, a rap, a drawing style and

way of making spaces that even though not built in the traditional architectural sense, translated into the insides of our houses, and could be photographed for the magazine. The apotheosis was the Gamma City show at the AIR Gallery in Rosebery Avenue near Clerkenwell. It was our largest production; visitors would experience a parallel city disposed over the two floors of the gallery - the 'marketplace' on the ground level, and the 'boudoir' on the first floor. Drawn projects were interspersed with models of this other 'Gamma' London. Interspersed between them were large pieces of deliberately awkward 'furniture', like a dining table with impossibly long legs or a chair made from a reclaimed motorbike seat.

Although revelling in anarchic spirit, the magazine was a serious operation that encompassed a degree of counterfeit finesse we'd gleaned from fashion and lifestyle magazines. We thought about our reader and anguished over detail. When invited to exhibit, we would come up with new architectural projects that could then feature in the magazine. If the stories involved making, we'd style them and photograph them. In our more interior oriented output, we opened our doors onto punky artisanship; as well as the concurrence with Gibson, Tom Dixon was successfully arc welding his first tables and chairs for his, indeed our, friends. Notoriety spread; like a pop band we appeared in several other magazines including *The Face* in the UK and *Brutus* in Japan. There was even a shoot for an Italian fashion magazine in which we all conceded to wearing Armani.

Meanwhile AA publications carried on making beautiful books; in the late '80s the list expanded exponentially. Hard hitters like John Hejduk and Coop Himmelblau were celebrated in the AA's uniquely artful imprint, alongside homegrown celebrities like Peter Wilson, Zaha Hadid and Bernard Tschumi. As a whole all these publications - the Boxes, Folios, Themes (Fig. 6), Texts, catalogues and the magazine *AA files* - would extend the reach and reputation of the school, not only spreading the word, but ensuring that this unique era would continue to punch above its weight and resonate around the world.

6 奈傑爾·寇茲的學生作品，收錄於Themes 3 Student work of Nigel Coates' unit, Theme 3

論述

臺北之鏡——狂瞻紐約¹

文：林家如 Chia-Ju Lin／建築師，OMA 臺北表演藝術中心項目總監
攝影與圖片：OMA、Delirious New York



1

這是一個透過臺北之鏡來狂瞻紐約的寓言故事。

故事從三十年前的曼哈頓考古學日誌開始，作為2008臺北表演藝術中心（TPAC）的建築冒險指南，如何透過臺北之鏡重組現實的殘片，再現大都會現象學寓言的故事。當宣言成為跨越時間和空間的秘密通道，現實與虛幻雙重顯像的建築煉金術三部曲由此展開。

首部曲——三個劇場的建築學，大都會居民的生活隱喻

1978年雷姆·庫哈斯（Rem Koolhaas）出版的《狂瞻紐約》¹（*Delirious New York*）——作為曼哈頓的回溯性的宣言，是一部為20世紀大都會奇觀的謎之身世補寫的迭文軼事²。當時剛從AA建築學院（Architectural Association School of Architecture）畢業的庫哈斯，比起投入建築的建造行動，似乎更著迷於思考為何建築在曼哈頓擁有堆積如山的證據，卻缺少宣言的問題。他前往紐約進行對大都會現象的考古探險，並自告奮

勇地成為曼哈頓宣言的幽靈寫手，企圖拼湊大都會主義的藍圖——假設這個藍圖只存在於理論上的曼哈頓計畫，再現初始可見可信的片段。幽靈寫手發現了藍圖裡隱形墨水記載的實驗計畫。證據在於曼哈頓的度假勝地康尼島，作為曼哈頓大都會計畫執行的前傳，康尼島裡「月球公園」、「障礙騎行」、「夢境」等樂園中精心安排的奇觀原是大都會實驗的前導、現實的孵化器，然而，如此明確地暗示卻在歷史的更迭中被遺忘，因此，幽靈寫手必須仔細還原藍圖最原始的輪廓，對「夢境」進行深度解析。

「夢境」（Dream Land）位於海上，是州議員雷諾茲（William H. Reynolds）為康尼島上努力提供一種「愉悅所有社會階層的娛樂計畫」，在「夢境」裡，所有的景點都無法脫離它者的影響而存在。從夢境的平面推測，高潮在於世紀之交。訪客透過體驗三種不同的奇觀顯示之意義，見證到由創造和毀滅勢能共舞的曼哈頓消費文化的展演。

1 〈捉姦在床〉，馬德隆·弗里斯登普，《狂瞻紐約》，第160頁
Flagrant délit, Madelon Vriesendorp, *Delirious New York*, p. 160

2 「夢境」的平面，《狂瞻紐約》，第47頁
Plan of Dreamland, *Delirious New York*, p. 47

3 〈被捕捉的星球之城〉
City of the Captive Globe

4 臺北表演藝術中心
Taipei Performing Arts Center

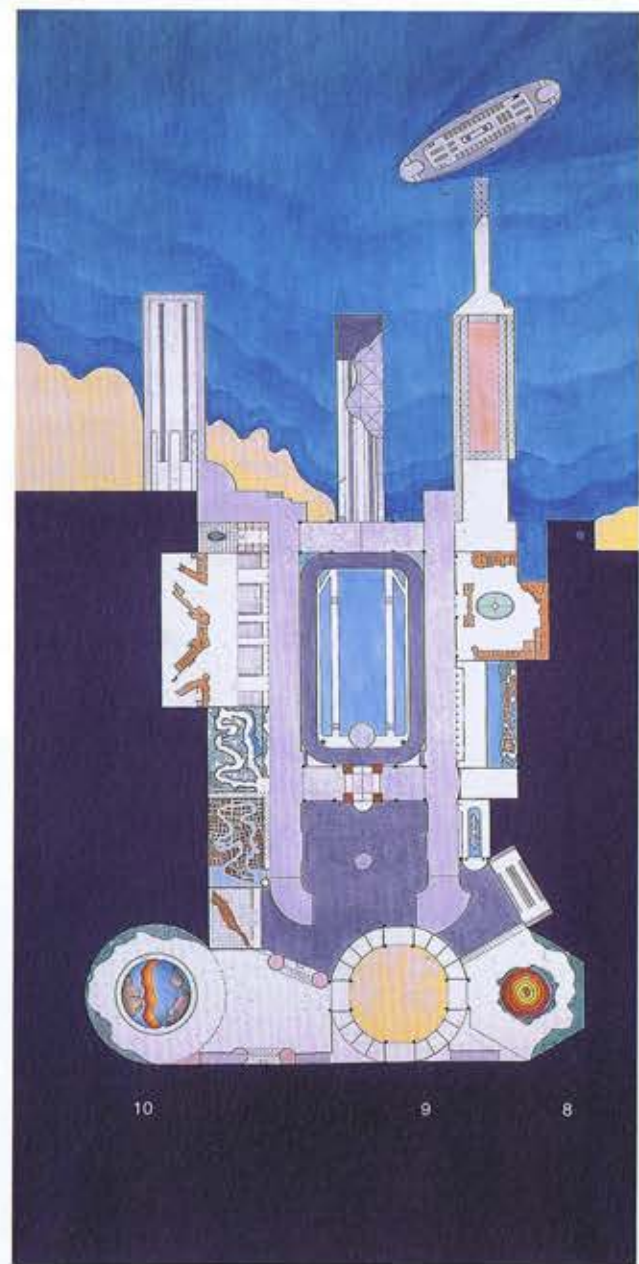


3



2

勇地呈現製圖學裡對「夢境」規劃方式的描述，奇觀第8號和奇觀第10號，也就是「世界末日」和「創世紀」的距離，只有150英尺之遙，中間還有第9號奇觀「馬戲團」（圖2）——功能著實將「地球上接受過訓練的動物」的集合場，並同時扮演著世界的開始和毀滅前的緩衝角色。「這三種奇觀各自獨立卻同時展開，透過舞台下前地下連通道串聯，演員（人）、道具、動物得以自由地來回穿梭其間，從一場表演退下，數秒鐘又出現在另一場景。線索在這裡出現，幽靈寫手對三個劇院的建築學下的定義：它們在地面上彼此分離的——通過不可見的連接組成了一個戲劇性的關係，一個劇組多台演出的雛形。地下交通引入了一種新的劇院經營模式，同一個劇組的編排可以完成無限次演出，每一齣戲即獨立於其它演出，又彼此互相呼應。精準地回應了曼哈頓的夢境，透過雷諾茲³的精心安排，成為大都會生活精準的隱喻——大都會的居民正是以單一的劇組上演著無數齣的大戲⁴。」（圖3）



2

二部曲——大都會的度假勝地，橫跨三個街區的戲劇魔毯

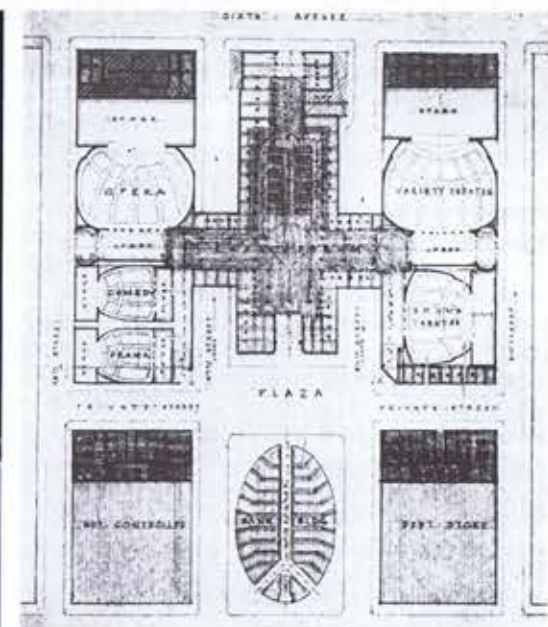
在書中揭露了紐約棋盤式街廓的城市規劃法則——透過限制平面的擴張，實現了大都會肆無忌憚的垂直發展，大都會擁塞文化催生的塔之城誕生後，〈完美能有多完美——洛克菲勒中心的誕生〉，幽靈寫手將目光投向挑戰網格系統的洛克菲勒計畫，一個大膽地跨越三個街區，需要結合建築師、施工方、工程師、地產商、金融家和律師，組成設計委員會的超級開發方案，一個「巨大」到可以將不相容之物相容的，有如康尼島成為度假聖地般容納了「月球公園」、「障礙騎行」、「夢境」，提供了一種遠離大都會的世外桃源。但洛克菲勒中心不同的是，這個世外桃源就在大都會自身的中心⁵。

為了向網格宣戰，設計委員會必須不斷調整和強化設計方案來增加對大都會居民的吸引力。即便原本開發計畫的初始動機——興建新的大都會歌劇院因財務考量而宣告終止後，委員會成員們仍著迷於劇場的魅力，甚至在後續提出的演化方案「2號項目」中（圖8），設計越來越多的劇院，美輪美奐地佔領全部的地面層空間。書中提到：「紅色天鵝絨的座椅如海洋般的充滿了三個街區，數英畝為單位的舞台和後舞台，幾哩長的投影幕的奇觀。」這裡儼然成為一個為表演而生的場域，七到八個演出可全面開展，橫跨三個街區的巨大懸吊屋頂下方的大廳將所有奇觀連結，讓衝擊在其中自由地擺盪，接受各自矛盾相異的語境同時存在，而這大廳裡，個別的觀眾融合成一個

消費的奇想集合體，成為被短暫催眠的社區⁶。隨後，在建案實現過程中，雖然戲劇魔毯尺寸縮了水，但僅存的無線電城音樂廳（Radio City Music Hall）堅守了最後的尊嚴，內部象徵「落日」般的巨型環球空間（圖5）使得當初雄心勃勃的計畫仍留下可被度量的線索。雖然無線電城音樂廳令人嘆為觀止的偉大戲劇探險（6200席），在開幕後不久即因演出的「舞台氣氛」被「巨大」所稀釋後面臨了大挫敗，一位評論家如此寫著：「很不幸的，這些表演都是二流貨色，在如此恢宏的建築和機械中間顯得格格不入……。」失去觀眾的音樂廳被改成電影院，精良的舞台機械設備無用之地的被荒置於後台，但，球形劇場仍充滿希望，默默地划行在曼哈頓的2028街區之中的方冊，尋找機會激盪出第三部曲的前奏。

第三部曲——臺北表演藝術中心，三個劇場的異地重逢

2008年OMA的臺北表演藝術中心的競圖方案（雷姆·庫哈斯與合夥人大衛·希艾萊特（David Gianotten）共同負責）中，由神秘的發光方形量體結合起來的，是外觀上造型各異，且朝著不同方向展開，看似獨立存在的三個漂浮劇場。面對捷運站的球形劇場繼承了無線電城音樂廳的「落日」奇觀，而改良版800席的座位卻相比無線電城來的更加親民，透過三個劇場的舞台攜手合作，可獨立運作也可合併演出（圖9），確保了靈活運用後台的樂觀主義。這裡提供觀眾兩種觀看表演的方式——購票進入劇場欣賞精心佈置的演出，

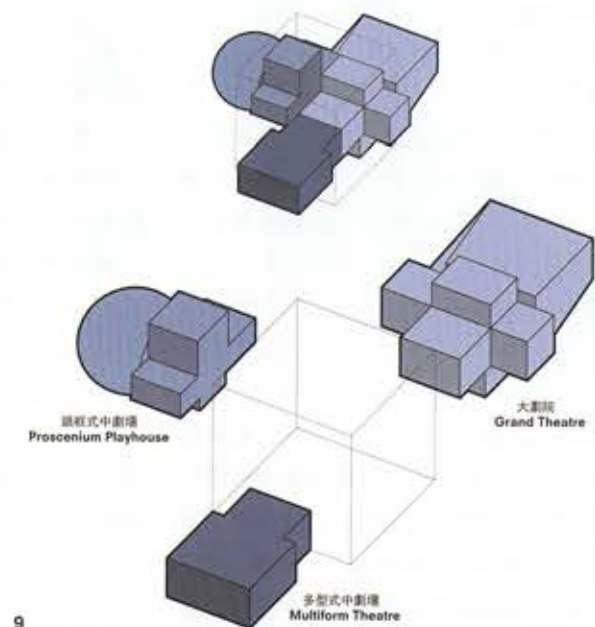


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或是選擇穿越後台空間的「公共參觀動線」，一覽表演的鏡射真實，和媲美前台風景的舞台機械們由地上演著純粹的偶發活動。

400席的多形式實驗劇場和1,500席的大劇場，在兩度狂歡的時刻結合，透過移動兩個劇場後方的圓形幕，一個可容納2,300人，70米長舞台的巨型大劇院華麗登場。這是洛克菲勒中心未曾面目的「雙重劇場」的遺腹子，在臺北士林夜市的鬧區中誕生，注定具有「將不相容的事物相容」的奇觀，並融入混雜有活力的臺北特有的都市密度中，臺北表演藝術中心成為擁塞文化生活裡的世外桃源，將從大都會宣言中誕生，具有將真實與虛幻雙重面相的臺北之鏡。

10



9

圖片來源：圖1、2、5、8 ©Delirious New York、圖3 ©OMA/Rem Koolhaas with Zoe Zenghelis、圖4 ©OMA by Chris Stowers、圖6 ©OMA/ ARTFACTORYLAB、圖7 ©OMA, photo by Frans Partheuis、圖9 ©OMA

註：

1. 「狂」紐約一詞來自費書章老師於1995年出版的評論文章對Delirious New York的翻譯版本，本文中筆者改用同音不同字的「癡」紐約，為呼應前句臺北之鏡的觀看行為。
 2. 維基百科：軼事，經常是基於一件真實的事情，涉及的人物無論是否有名都是真實存在的。然而，隨著時間的推移，軼事經過互相傳播逐漸被修改成脫離了它原本的意思，但仍編得「足夠真實」使人相信。
 3. 文字來源：Delirious New York, p. 45: "Reynolds is a former Republican state senator and real-estate promoter."
 4. 文字來源：Delirious New York, p. 53, CARTOGRAPHY
 5. 文字來源：Delirious New York, p. 199, Project #2
 6. 文字來源：Delirious New York, p. 198, Project #2, "Metropolitan resort."
- 本文內容有關Delirious New York內容多取自書中原文再進行編輯，中文翻譯則部分參考唐克揚建築師的簡體中文譯本。除非特別標註，本文取自Delirious New York書中的圖片，均取自The Monacelli Press於1994年出版的版本。



5



6

烏托邦構成中…… Utopia in Construction

文：劉彥均 Yen-Chun Liu / Jr.Gang Architectural Lab 協同主持人

以反作用力設施探索現實

在沙皇帝國的尾聲，俄國看著西方國家出現電影、無線電報、X光等跨時代的發明與發現，一位隱居農村的教師齊奧爾科夫斯基（Konstantin Tsiolkovsky）在1903年發表論文〈以反作用力設施探索宇宙空間〉，這不但為火箭設計提供理論基礎，更釋放了被地心引力侷限住的想像力。反重力（defying gravity）、飛行、探索地球之外的世界等，從前難以想像的畫面越來越清晰。科技的進展加上十月革命後劇烈的社會轉變，翻動著俄國前衛藝術家與建築師的思考，不論是至上主義或是構成主義，他們致力探索新的藝術表現方式，在20世紀的頭兩個十年提出多音複調（polyphony）的未來。

現代主義在70年代面對後現代浪潮的衝擊，雷姆·庫哈斯（Rem Koolhaas）在《狂瀾紐約》（*Delirious New York*）中，講述一群構成主義建築師以反作用力裝置——游泳池，作為逃離蘇聯的方舟，經過四十年橫渡大西洋尋找新世界的故事。（圖1）建築師們搭乘（掌舵）這艘具有浮力的社會凝聚器（social condenser），在抵達曼哈頓不久後，對於他們所見到的城市與人的行徑感到困惑，在經歷過三個月似曾相識卻又陌生的文化衝擊後，決定返航，卻在眾目睽睽之下，與漂浮在後現代浪潮上的仿製梅杜莎之筏（the Raft of the Medusa）相撞，撞擊的碎片混合著「從地球到群星絕非易事」的動章，彷彿四十年的航程，三個月的迷航，五分鐘前的下定決心，就為了這幕衝撞，70年代與20年代的時代對決¹。

在莫斯科的紐約，在倫敦的莫斯科

在故事中1923年設計的游泳池被描繪成「在莫斯科建成的一個曼哈頓街廓」（a Manhattan block realized in Moscow），根據庫哈斯的

說明，這個游泳池是引用列奧尼多夫（Ivan Leonidov）在呼特瑪斯（VKhUTEMAS）時的學生作品作為原型。出生在革命前俄國鄉村的列奧尼多夫，於內戰的尾聲來到睽違兩百年再次成為首都的莫斯科，當時俄國一片廢墟，新的美學也等待著被建立。列奧尼多夫在呼特瑪斯這所位於莫斯科的高等藝術與技術工作室，接受亞力山大·維斯寧（Alexander Vesnin）的指導學習建築，身為明星學生的他，畢業後也在學校任教直到學校解散。列奧尼多夫從學習建築、傳授建築，到創作建築的起步，都發生於這僅僅存在十年的學校，我們幾乎可以將他視為是呼特瑪斯教育理念下的成果。而身為構成主義團體OSA（當代建築師聯合會）重要成員的列奧尼多夫，卻也可以在他的畢業設計列寧研究中心（Lenin Institute, 1927），見到他受至上主義的影響²。無論是他規劃的線性城鎮（linear city）鋼鐵工業城（Magnitogorsk, 1930），或是他面對不同歷史並置的紅場（Red Square）所設計的重工業人民委員部（the Narkomtyazhprom, NKTP, 1934），在他的想像中未來將會繁忙的探索天空，建築設計也將被來自空中的視角俯瞰。在歷史中，列奧尼多夫並沒有成為泳池故事裡逃離蘇聯的構成主義建築師，但是他持續用創作來穿梭實踐在不同的現實之間。在70年代庫哈斯探索蘇俄這塊現代建築史遺漏篇章的同時，也補上了列奧尼多夫的啟發與想像。

庫哈斯對於俄國文化的初探是早在學習建築前就開始，原先是受在荷蘭台夫特（Delft）建築的朋友之邀演講電影，卻也因此認識當時正在策劃俄國構成主義建築展的奧特休斯（Gerrit Oortuys）。庫哈斯不但開始接觸了構成主義的建築，也與奧特休斯一起研究列奧尼多夫。在披頭四（The Beatles）於《白色專輯》（White

1 漂浮的游泳池，以反作用力的位移方式朝向曼哈頓
© Office for Metropolitan Architecture, Image Courtesy of OMA

2 香港「山頂」俱樂部設置的游泳池 Image Courtesy of the Alvin Boyarsky Archive

Album）中發表〈回到蘇聯〉（Back in the USSR）的那一年，庫哈斯開始在AA學習建築，而同時繼續訪問莫斯科，並將對列奧尼多夫的喜愛帶到倫敦，幾年後帶到紐約，之後繼續帶給庫哈斯的學生們。因此，我們看見在《狂瀾紐約》中，庫哈斯從1930年代開始啟航，來到曼哈頓的水岸邊，在新福利蘭的前面，在鹿特丹Boompjes的馬斯（Maas）河畔，更游向倫敦建築聯盟，甚至來到香港，指導（Zaha Hadid）設計的「山頂」（The Peak, 1983）（圖2），和故事中一樣，每回游泳池的再次出現，像是一支溫度計，要來測量一個城市對於「創新」追求的熱度。

1975年庫哈斯從紐約回到倫敦AA和伊利亞·贊格赫里斯（Elia Zenghelis）一起帶領第九文憑單元（Diploma Unit 9）。



2

帶著對於20年代俄羅斯的認識，庫哈斯將當時感興趣的主題（theme）納入教學中，如構築術（Tektonik）、都市池（Pools as Urban Type）、空間中的網格（Grid in Space）、橋的創作（the Bridge Programme）等³。札哈·哈蒂在他們的指導下，也用作品回探五十年前的實驗。哈蒂的作品〈馬列維奇的構造〉（Malevich's Tektonik）中，她將20年代馬列維奇（Kazimir Malevich）創作的抽象建築模型Arkhitikon，化作能讓身處在陌生城市的旅人找到熟悉感的旅館，橫跨在70年代的泰晤士河上，而構成這座旅館的元素，在哈蒂的構圖中，呈現至上主義繪畫的漂浮狀態。

飛越具象世界的小行星

20年代初期，在維特布斯克（Vitebsk）教書的馬列維奇用隨身攜帶的袖珍望遠鏡眺望天際，思索著三維的至上主義。馬列維奇對於火箭和太空旅行感到興趣，也相信人類終將前往探索宇宙，他創作出視覺無重力（visual weightlessness）的繪畫，提出建造在地球與月球之間的人造行星Sputnik的創作想法。1923年馬列維奇在列寧格勒（Leningrad）的藝術文化研究所（GINKhUK）正式著手創作出至上主義的建築設計——Arkhittekton，他以飛行視角繪製漂浮在空間中類似於水平狀的Arkhittekton，並稱作給人類的未來小行星（Future Planits for Earthlings），確立宇宙的主題（「cosmic」character）在至上主義的思想中扮演重要的角色⁴。

翻開庫哈斯給札哈·哈蒂的學生評語，可以看見他用充滿至上主義宇宙感的文字形容哈蒂的學

習表現，從一開始像火箭般地崛起，到成為擁有自己獨特軌道的行星⁵。哈蒂在「行星建築 2」（Planetary Architecture Two）（圖3）所展出的〈世界：89度〉（The world: 89 degrees, 1983），描繪被一道彎曲地平線所框住的星球，在這裡將她從學校到當時所有的創作凝聚在一起，而飛行的視角又將原本是視野能抵達最遠的地平線瓦解（dissolution）。

馬列維奇在至上主義宣言《從立體主義和未來主義到至上主義》寫到：「我破壞了環狀的地平線，並從具象的圈子逃脫，環狀的地平線內禁錮了藝術家和自然的形式。」⁶至上主義先從繪畫中打破形式的束縛，表達純粹的「重量、速度、與運動的方向」，如同脫離我們所熟知的重力條件在另一個現實飛行。

若我們飛越《狂瀾紐約》中的另一個故事〈被擄獲的星球之城〉（The City of the Captive

Globe），越過〈斯芬克斯酒店〉（Hotel Sphinx）的頭部看台，或是1980年OMA在鹿特丹所提出的馬斯河畔舊碼頭，皆可以尋找到列寧講台（Lenin Tribune, 1920）（圖4）的身影與各種現實並置。這項作品與它的作者埃爾·利西茨基（El Lissitzky）一樣，不但橫跨領域，也穿梭環境，成為將至上主義與構成主義設計準則連結起來的橋樑。

1919~21年曾經和馬列維奇同在維特布斯克的利西茨基透過他們的藝術團體UNOVIS（新藝術擁護者），將至上主義運用到日常生活空間中。從前受建築訓練的利西茨基，也創作許多平面的作品，他在內戰時期設計的海報〈以楔形打敗白軍〉（Beat the Whites with the Red Wedge, 1919-1920），以抽象的幾何形狀——白色三角形擊破被黑背景圍塑出的白色圓形，來表達鮮明的宣傳理念（圖5）。相似的幾何構圖理，也出現在札哈·哈蒂脫離OMA後的第一個圖——愛爾蘭總理官邸（Irish Prime Minister Residence, 1980）的設計中，哈蒂形容如此突破禁錮的邊界為「概念上的爆炸」（notion of explosion），從平面上看三角形的迎賓區境敵的原有的官邸庭園，國家級的公共將極度的隱匿釋放開來，新加入的賓客設施和主套房像是因壓力被釋放而輕盈飛散。（圖6）

在成為文化大使離開俄國（1922年）之前利西茨基便開始發展出一系列屬於他的三維至上主義——Proun（Project for the Affirmation of the New），系列中的第一幅作品〈Proun 10〉原名即為地球之上的房子（A House Above the Earth）。Proun的創作也標記了利西茨基走向構成主義的開始⁷。

眾聲喧嘩的休止符

回看五十年前的回看，《狂瀾紐約》中反作力游泳池拋開過去，像是遺失兩端的橋，漂浮尋找想像中新世界的海上，它的抵達對曼哈頓說並非遲來一步，而是為了撤下時代的碎片。

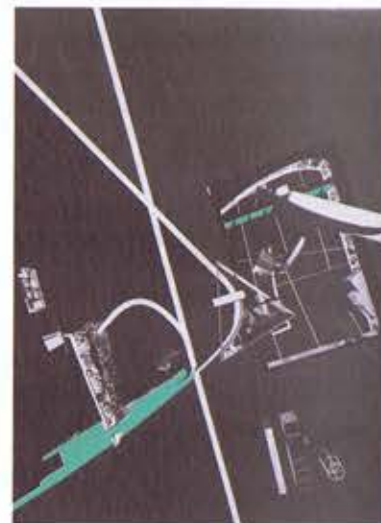
從弗拉基米爾·塔特林（Vladimir Tatlin）出會轉動的第三國際紀念碑（the Monument to the Third International, 1919-20）（又稱塔特林塔，Tatlin's Tower）開始，這座高塔不但代表訊將更廣泛、快速地傳播給人民，更成為構成



與建築標誌。雖然利西茨基反地心引力的列寧講台，但直到奧尼多夫高聳入天的圖書館還未被實現。但是1922年蘇霍夫無線電塔（Shukhov Tower）落成時震驚人心的狀態，反映了俄國以新穎而獨特的姿態展現文化發展的企圖心。

當共產黨重新分配資源，為了迎接新社會結構與集體生活，OSA的金茲堡（Museum Ginzburg）提出以社會凝聚力（social condenser）設計的納康芬公寓（Narkomfin Building, 1928-32），新型態的工會俱樂部（Workers' Club）大量出現，利西茨基設計在都市中平衡發展的摩天大樓（Wolkenbügel, Cloud Bügel, 1928），都試圖在莫斯科示範一個現代城市應有的生活想像。一直到20年代後期蘇聯五年計畫開始，俄羅斯迅速趕上西方工業化城市的步伐，並期待自己的文化能引領世界，許多工業、藝術的大型規劃競圖也因此展開。20年代的眾聲喧嘩在現代中一切轉向社會寫實主義（Socialist Realism）下，以多年後成為游泳池（Moscow Pool）的蘇維埃宮（Palace of the Soviets）畫下休止符。

然而，「俄國前衛運動的實驗是不結束的」，馬列維奇說。新世界的想像在許多次的時代衝擊下，已經成為跨越時空的烏托邦碎片（utopian fragments）散落在這個世界。（圖7）



註：

1. Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan*, New ed (New York: Monacelli Press, 1994), 307-10.
2. Andrei Gozak and Andrei Leonidov, *Ivan Leonidov: The Complete Works*, ed. Catherine Cooke (New York, NY: Rizzoli, 1988), 7-20.
3. Roberto Gargiani, *Rem Koolhaas: OMA: The Construction of Merveilles* (Lausanne: EPFL Press, 2019), 46-56.
4. Matthew Drutt, ed., *Kazimir Malevich - Suprematism* (New York, NY: Guggenheim Museum, 2003), 79-86.
5. Yukio Futagawa and Zaha Hadid, eds., *Zaha M. Hadid, Repr.* [der Ausg. 1986]. GA Architect 5 (Tokyo: A.D.A. Edit, 2014), 8-16.
6. Kazimir Malevich, "From Cubism and Futurism to Suprematism: The New Painterly Realism. (1915)," in *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934*, ed. and trans. John E. Bowlt, *The Documents of 20th-Century Art* (New York: Viking Press, 1976), 116-35.
7. Angela Lampe, ed., *Chagall, Lissitzky, Malevich: The Russian Avant-Garde in Vitebsk, 1918-1922* (Munich London New York: Prestel, 2018), 89-100.

3 札哈·哈蒂於展覽「行星建築 2」Image Courtesy of the Alvin Boyarsky Archive

4 列寧講台（Lenin Tribune, 1920）

5 以紅楔打敗白軍（Beat the Whites with the Red Wedge, 1919-1920）

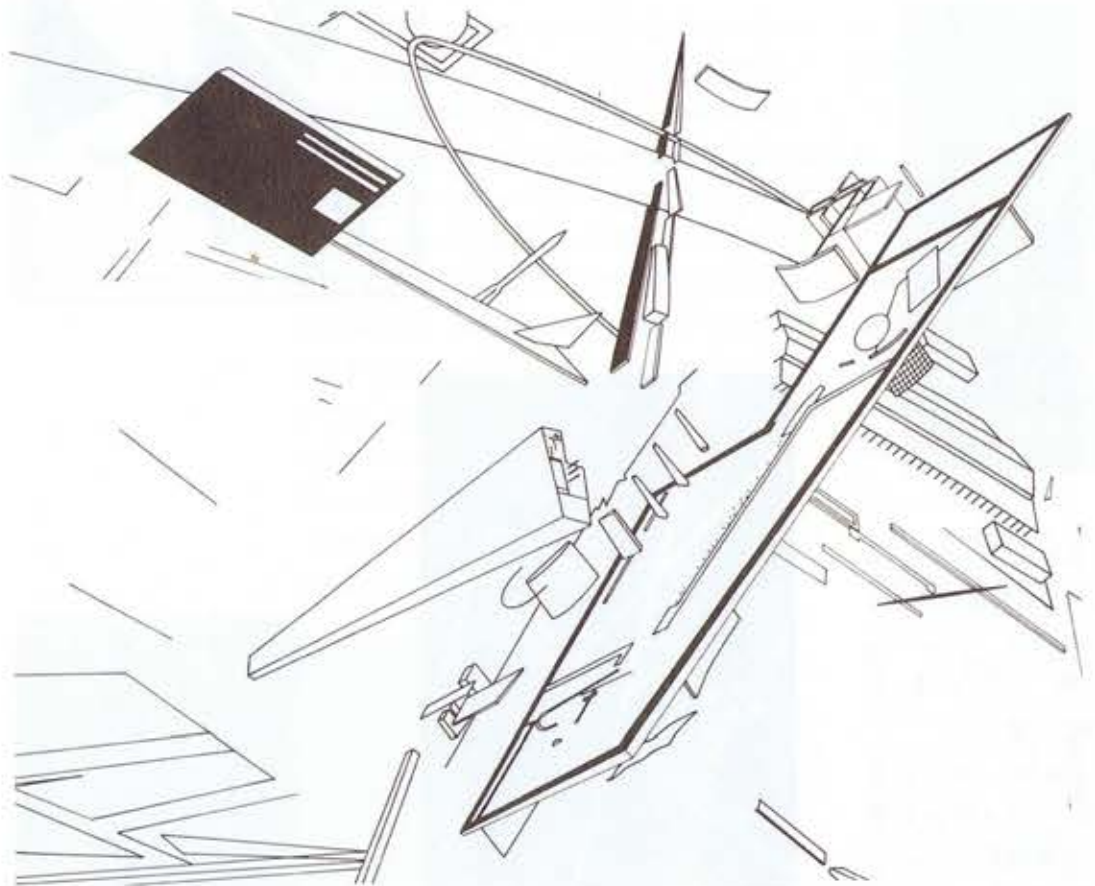
6 愛爾蘭總理官邸 Image Courtesy of the Alvin Boyarsky Archive

7 在港口撒下幾何地景碎片的「山頂」俱樂部 Image Courtesy of the Alvin Boyarsky Archive

對談

對話：《行星建築》 Dialogues: Planetary Architecture

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攝影與圖片：Alvin Boyarsky Archive



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尼古拉斯·博亞爾斯基 (NB)：今天我與麥可·沃夫森 (Michael Wolfson) 要討論札哈·哈蒂 (Zaha Hadid) 1983年AA建築學院的作品集《行星建築2》。我們會探討它的内容以及作品的細節。所以，麥可，我們可以先談談這個展覽與作品集的背景，以及在1983年贏得的香港太平山「山頂」競圖。

麥可·沃夫森 (MW)：當然，那是四十年以前的事了，卻也是很尋常的經歷。當時在AA建築學院就讀是很令人興奮的，我大四時是札哈的學生，在大五時被彼得·威爾森 (Peter Wilson) 教到，又在大五評圖時碰到札哈，我們兩人之間很有火花。我猜這是為什麼她邀我畢業後去她的事務所工作。

MW：1982年夏天我來到她的事務所，除了我就只有阿拉斯泰·史丹汀 (Alastair Standing)，他也是應屆畢業的學生。我們立刻著手準備「山頂」競圖。事務所其實就是札哈當時在南肯辛頓的小房子，我們拼命工作，希望能如期投件。這個競圖有很多人的幫忙，但那個夏天就只有我們三個，幾週之後札哈才找了一群人來支援。我記得有納比爾

(Nabil) 和強納森·當 (Jonathan Dunn)，他們一年前曾在札哈事務所工作。我記得溫蒂·葛威 (Wendy Galway) 也來幫忙畫圖。

MW：本來競圖的投件大部分都是黑白的線圖，也有張彩色透視圖，但我還是要看原稿才能確定。(圖2)

MW：我們在最後一刻投件，而且最近強納森提醒我，當時差點沒成功投件。那是完全沒有數位化的年代，所有投件資料都是郵寄的。倫敦聖馬巷附近、特拉法加廣場旁邊，有一個營業到晚上十二點的郵局，所以有車子的強納森載我衝到那去。我們到的時候，距離午夜真的只有幾分鐘，且強納森記得當我們走進郵局時，看到另外一群建築師也在那裡，準備寄出他們的競圖方案。

NB：後來的事就是歷史了。大家都知道札哈贏了競圖，所以我們要談談細節。也許可以談談札哈的執業過程，例如她如何工作。當時她還是離開不久的新鮮人，在跟雷姆 (Rem Koolhaas) 與利亞 (Elia Zenghelis) 學習之後，自己也開始上課。我記得那是你的第一年，很多人說札哈那段

Nicholas Boyarsky (NB)：I am here with Michael Wolfson, we are talking about *Planetary Architecture* Portfolio which Zaha Hadid produced through the AA in 1983. And we are going to explore the ideas within it and looking much more detailed at the process of the work within it. So maybe Michael, we could discuss the background to the exhibition and to the folio which, of course, was winning of The Peak in 1983.

Michael Wolfson (MW)：Of course, trying to remember everything going back 40 years, but it was quite a dramatic time. It was exciting to be at the AA then. And when I was a student, I was a student with Zaha at my 4th year and then with Peter Wilson at my 5th year, but had a critique with Zaha at my 5th year, which was very exciting for both of us. And I think it was really because of that she invited me to work with her when I graduated.

NB：Arriving at her studio in the Summer of 1982, I was just Alastair Standing and myself. Alastair was another student who had just finished. We were beginning to work on the Peak competition right then and there. I mentioned that the studio was Zaha's little mom's house in South Kensington. We worked very hard trying to get that submission on time. A number of people came into help with that Peak submission. This time, in the summer it was just Alastair, Zaha and myself. It was a matter of weeks that Zaha, Alastair and I were working on the project before she got another group in. I think it was Nabil and Jonathan Dunn who had been in Zaha's office a year before. They came in, Wendy Galway to help with some of the paintings. I believe...

MW：The initial competition submission was mainly black and white drawings, ink drawings. I think we did a lot of the perspectives in colour, but, I would have to see the original competition submission. (Fig. 2)

NB：So, it was submitted at the last minute. And Jonathan Dunn reminded me recently that we almost failed to submit the competition entry. What happened was in those days, you know, nothing was electronic. All architectural competitions were mailed. They were posted in. There was one post office in London in those days that stayed open until midnight and that was down by St Martins Lane. Yes, just off Trafalgar Square. So Jonathan Dunn, who had a car, and I, turned down there to submit the competition literally



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minutes before midnight. Jonathan remembered - we walked into the post office and there was another group, a number of other architects that we recognised, also submitting their projects. So that was that.

NB：So the rest is history. We know, Zaha won and we will get into that in much more detail. Maybe its interesting to talk a little about Zaha's practice. How she worked. I mean, obviously she was pretty much fresh out of the AA. Having studied with Rem and Elia and then beginning to teach on her own. I believe that was your first year. That period of Zaha which many would argue was most creative period. Certainly, in terms of drawings and also ideas and research. It was

1 《世界》線圖細部
Detail of The World. Image
Courtesy of the Alvin
Boyarsky Archive

2 香港「山頂」俱樂部黑白
線圖
Line drawing of The Peak.
Image Courtesy of the Alvin
Boyarsky Archive



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3 札哈·哈蒂在AA建築學院，正在準備「行星建築2」的展覽
Exhibition installation in progress, *Planetary Architecture Two*. Image Courtesy of the Alvin Boyarsky Archive

間最有創意。就繪圖、想法與研究的確是，跟我們現在所知道的札哈·哈蒂建築師事務所是很不一樣的——我們近來都是以一個國際企業的形象理解札哈的，她的事務所設計的建築物遍佈全球。回想我在1988與1989年間在他的事務所時，你當時應該也還在，那時與札哈做事情，她本人都會在。她會唱歌、會尖叫，也會大吼。我們連吃飯都一起吃。這種經驗可以說是「沉浸式」嗎？

MW：當然，就是那樣，就像我還是她的學生時，1970年代末期的AA建築學院都是這樣。當時我們很像家人，在那裡由你自己選擇單元，選擇自己的指導老師，然後相處一年，沒有其他課，只需偶爾去聽些演講。所以整天都沉浸在這樣的大家庭裡，包括你的老師與教授。

NB：當時的背景可以說是札哈從雷姆與伊利亞的課程出師後的新教學。還有彼得·威爾森，他的空間性繪圖很強調透視，與札哈的構成主義式繪圖相反。還有彼得·庫克（Peter Cook）與來自伯納德·楚米（Bernard Tschumi）第十文憑單元的奈傑爾·寇茲（Nigel Coates）。當時伯納德剛剛贏得巴黎拉維列特公園的競圖，跟「山頂」競圖同一年。所以我們聚集了這些繪圖風格完全不同的人，以不同觀點較量、討論、爭辯。

MW：嗯，不是真的像你說的「聚集」，因為每個單元都是很獨立的。我相信也是因為這樣，外部的人來評圖很困難，因為他們必須去解釋這些繪畫或繪畫性建築為什麼可以符合一個建築學院的要求。的確發生過這樣的事，但真的很有趣。

NB：那時札哈的作品有一種道理，就像阿爾文（博亞爾斯基）在導讀裡說的：「妳的製圖與繪畫似乎超越主題，成為一種研究的形式。」所以作

品裡有很多我們要體察的，重新回探現代主義，特別是構成主義與至上主義。我想到的是俄國構成主義建築師列奧尼多夫（Leonidov）、梅爾尼可夫（Melnikov）與利西茨基（El Lissitzky）等人，還有這作品集的標題「行星建築」，就是源自於構成主義與至上主義。我們也會討論尼邁耶（Niemeyer），也就是關於札哈這時期的「無重力」創作主題。

MW：可以參考札哈大四與大五的設計，例如泰晤士河上的「馬列維奇構造」。她之後的一個設計也與構成主義有關。

NB：所以這是當時的背景。札哈贏了「山頂」競圖，我記得整個學院，特別是阿爾文都很雀躍。當時氣氛很像整個學院齊心協助札哈的事業，所以在AA會員室展覽舉辦了一個大展。然後就是作品集，這也是阿爾文的提議。這是學院的第二作品集，第一本是同年出版的丹尼爾·里伯斯金（Daniel Libeskind）的*Chamber Works*。作品集的格式是由洛杉磯非常有名的平面設計師洛林·威德（Lorraine Wild）設計的。

NB：但是麥可，說一下當時的氣氛。我知道當時學院頂樓變成參展作品的繪圖間，這些繪圖後來變成〈世界〉，也就是作品集的封面。

MW：那時候的AA建築學院最特別的是，它跟別的大學都不一樣。我唸過康乃爾，在上大學前我看了好幾所美國的大學，他們都如同你想中的那種大學。但AA建築學院是倫敦市中心一棟十八世紀的街屋，空間就像個家。裡面還有吧和餐廳，是學院最主要的社交空間。在這裡以碰到教授或客座老師，當然還有學生們在這碰頭。還有一道主要的樓梯，不僅是大家都會過的地方，也是促成我與札哈最初的機緣。她是一個學生的朋友，其實自己也才剛畢業。所以過這個學生，我也跟她成為朋友。札哈很顯眼，非常具有個人特色，AA建築學院有不少人都是這樣。所以說，這些場合是學院的社交空間，家一般的工作場所，一天二十四小時都在這裡。著札哈贏了競圖，所以阿爾文……你的父親一給不知道的人提一下——與札哈很親，我想他感激札哈與其他建築師或師生們為學院帶來的貢獻。（圖3）

（阿爾文·博亞爾斯基的錄音檔）：札哈·哈蒂可以說是學院其他學生的模範，她回探1920年代畫家、雕塑家與建築師，並且從他們停下的地方起飛。札哈贏得香港「山頂」俱樂部的競圖，表著這群人的精神、活力與風格。

was different from the ZHA as we know today. Which is, you know, almost a corporate scale. We are looking at buildings going across the world. So, it is interesting to think about that, and also, when I did this later in 1988-1989, and I think you were still in the office. When you worked with Zaha, she was very much there. She would sing, she would scream, she would shout. We would sing with her. It was kind of, shall we say an immersive experience?

Alvin: Definitely. Yeah, I know. It was very much like that. It was even like that when I was a student of hers. I think the AA was like that in the late 70s. It was very much you were in a family. Your unit you chose. And you stayed with them for a year. And you did not have other classes. You had occasional lectures. But there were no other classes. We were immersed in that family, which was your tutor, and professor.

Alvin: Just as a background of what was going on, that was Zaha teaching fresh out of Rem and Elia's studio, shall we say, Peter Wilson, who was much more atmospheric drawings. Perspective based, as opposed to Zaha's kind of more constructivist based drawings. Peter Cook and his lot. Nigel Coates coming out of Bernard Tschumi's studio, Diploma Unit 10. Coincidentally, Bernard had just won Park De La Villette, the same year as The Peak. So we had this whole coming together of a lot of very different drawing styles. You know, and also the competitions, the discussions and the debates between these different positions.

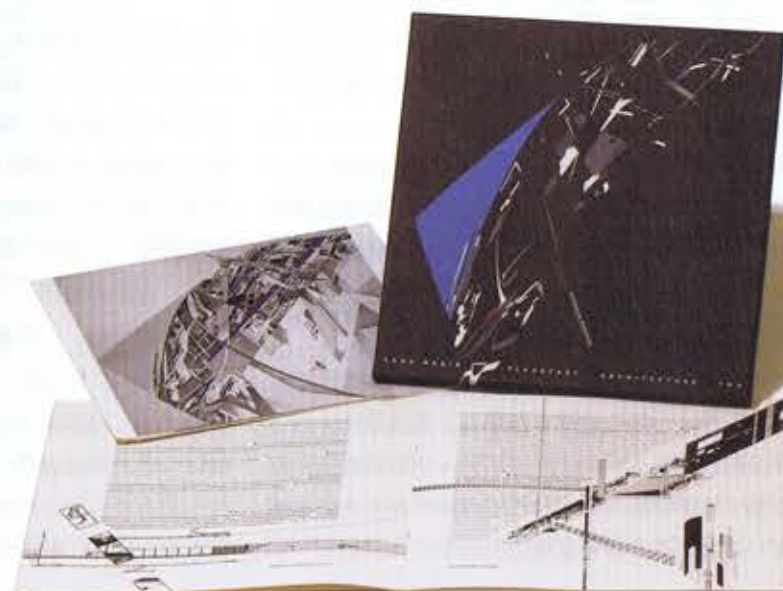
Alvin: Well, they did not come together. You used the words - coming together. They never came together because every unit was a very isolated experience.

And I am sure that made it very difficult for the external examiners. Because they had to start to address how these paintings and this painterly architecture was fulfilling the requirements of an architecture school. It was happening! But it was interesting!

NB: There is a real sense in Zaha's work of this period, and I think Alvin says it in the introduction - he said: "Your drawings and paintings seem to transcend the subject matter. They appear to be some form of research." So there was very much in the work we are going to be looking at, this notion of re-investigating Modernism. Looking in particular at all the constructivists and suprematists. I am thinking of Leonidov, Melnikov, El Lissitzky. And, obviously the title - Planetary Architecture. The folio comes direct from this. Also, we will be talking about Niemeyer as well. So there is something about weightlessness, zero degree of gravity that Zaha was looking at during this period.

MW: I think you can see that in her fourth year and fifth year architectural projects of her university projects. That Malevich Tekton over the Thames. In the way, in fact, the next project she did also related to this Constructivist format.

NB: Ok, so we have this background and stuff. And then, Zaha wins The Peak and at that moment, I think, Alvin particularly, the AA is galvanised. Everything goes into, all the resources it felt at that time that the AA went into helping her launch her career making a huge exhibition in the exhibition gallery and in the front members room. And, also, the folio. Which again, came out of Alvin's ideas of a publication. It was the second folio. The first one in the same year by Daniel Libeskind, called *Chamber Works*. And the basic format



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4 作品集與盒內裝的圖版、手冊
Folio, plates and catalogue



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MW: 所以……阿爾文希望這個展覽對札哈與AA都有重大意義，我知道他真心想要做展覽的作品集。他把樓上後方的空間都讓給我們，都讓給札哈用，備展的幾個月就當作她的工作室。背後難免有人議論，我可以想像。不過札哈與同事及學生們沒日沒夜的工作了一段時間之後，生產出大量展覽要用的繪圖。(圖4)

NB: 札哈的繪圖技術，我是說她自創的「tic-tics」與「whoosh」技巧，以及用底片膠卷盒裝差別很細微的灰階顏料。你會看到她用很精細的筆繪圖，用吹髮機吹乾墨水，或在展開的圖版上面加上水彩或壓克力顏料。

MW: 當時的創作過程——要記得喔，這是電腦以前的年代——我先把圖大致畫好，然後其他人把它轉印到水彩紙上，大小尺寸都有。水彩紙會鋪在圖版上，用膠帶固定好，我們把圖轉印過來後再繼續畫。大家用底片膠卷盒裝自己調配出來的顏料，不

只是灰色，各種顏色都有，所以到處都是底片膠卷盒，但我記得膠卷盒還是不夠用。就像你說的，大概有幾千個膠卷盒，但只要有人出門，札哈就會喊：「去相片店多帶一些底片膠卷盒回來……。」因為要用它們裝顏料。那時候真的很混亂。

NB: 所以麥可，1982年時你為札哈工作，先是「山頂」的競圖，然後是另一個大案子，〈世界〉，用在她作品集《行星建築 2》的封面。從各方面說這都是非常傑出的作品，也是札哈事業到當時的巔峰，以非常巧妙的方法把她七件作品拼貼在一起。這就像是說：「這是我的世界。」呈現出向前邁進的信心。你同意嗎？(圖5)

MW: 喔，完全同意。

NB: 你可以談談她形成這幅圖的想法？

MW: 想法來自這個小卻美的素描。我的確覺得奇怪札哈會想以她的設計作品來呈現世界，不過我們有很長的討論，關於我認為該如何呈現世界，畢竟

if the folio was designed together with a really well known graphic designer called Lorraine Wild out of LA. **NB:** But just speak a little bit, Michael, about that atmosphere. I know that the top floor became a painting studio to make the paintings for the exhibition and also turning to The World, which is on the cover of the folio.

MW: The interesting thing about the Architectural Association at that time was that it was not like any other university. I mean, I have been at Cornell. I remember when I went to look for what university I was going to I went to a number of schools in the US. They were all what you consider a university. The AA was three 18th century London townhouses that had been put together to create a school. In the middle of central London. So already, you are in a kind of family setting. There was a bar, and there was a restaurant. And these were really the hubs of the social activity at the AA. And you would have professors in there. You would have visiting tutors in there. And you would have students in there. Everyone would be jammed up together. There was one main staircase where everyone passed each other. In fact, that's where I remember seeing Zaha for the first time. She was actually a friend of one of the students. Because she had just graduated; the years were very close. But a friend I became a friend with was a friend of hers. He had been mentioning Zaha. She was very recognizable. Zaha had quite a strong character. As did a lot of people at the AA. So, you have got this hub of activity. This sort of wild family house that people are living in and working in and 24 hours in the studios. And then Zaha wins and Alvin... who is your father, just in those people do not make that connection. Zaha was very close to Alvin and I think he really appreciated what she was doing for the school, what all those architects were doing, all those people at the time. (Fig. 3)

Alvin Boyarsky's audio recording: Zaha Hadid, a student in the unit, perhaps is the best example of a large number of students who took on the problem of going back to the painters, sculptors, architects of the 1930s and taking off where they left. The Peak, a competition won by Zaha Hadid for a club in Hong Kong, is typical of the verve and energy and style of this group.

NB: But it was, you know.... He wanted this exhibition to be something that was important for Zaha and important for the AA. And I know he had in the back of his mind that he was going to do one of the folios on the work. For him to give us... he gave Zaha the entire upper floor of the rear of the building to have as

her private studio for a number of months. You know, it must have been a bit of scandal going on behind the scenes. I can only imagine! And there we were, working away 24/7 and that's when she really got a whole group of students and people to come in to work on paintings, because there were numerous paintings created for the exhibition and drawings. (Fig. 4)

NB: And the whole technique of painting, I mean there was a lot of Zaha talking about tic-tics and whoosh's and also all the different film canisters with slightly different shades of grey. And you would see Zaha with a delicate paint brush and a hair-dryer, water colouring or adding acrylic to stretched boards and things.

MW: The process at the time was, again, this is all pre-computer, the drawings, I did the majority of the drawings, and they would transfer using transfer carbon paper onto a stretched piece of water colour paper, huge or small, whatever the size. Sheets of the water colour paper were stretched onto boards, taped down. Then we'd transfer the drawings onto these and then they were painted. The painters used film canisters because they created their own colours. It was not just lots of shade of grey it was lots of shades of every colour, really.... The film canisters were just all over the place. And I remember every time there was always constant need for these canisters. As you say, there were thousands of them, it seems. Anytime anyone went out of the door Zaha would shout: "Go by the photograph shop and get some of the canisters...." Because they used film canisters that we would use for the paint. It was a pretty hectic time.

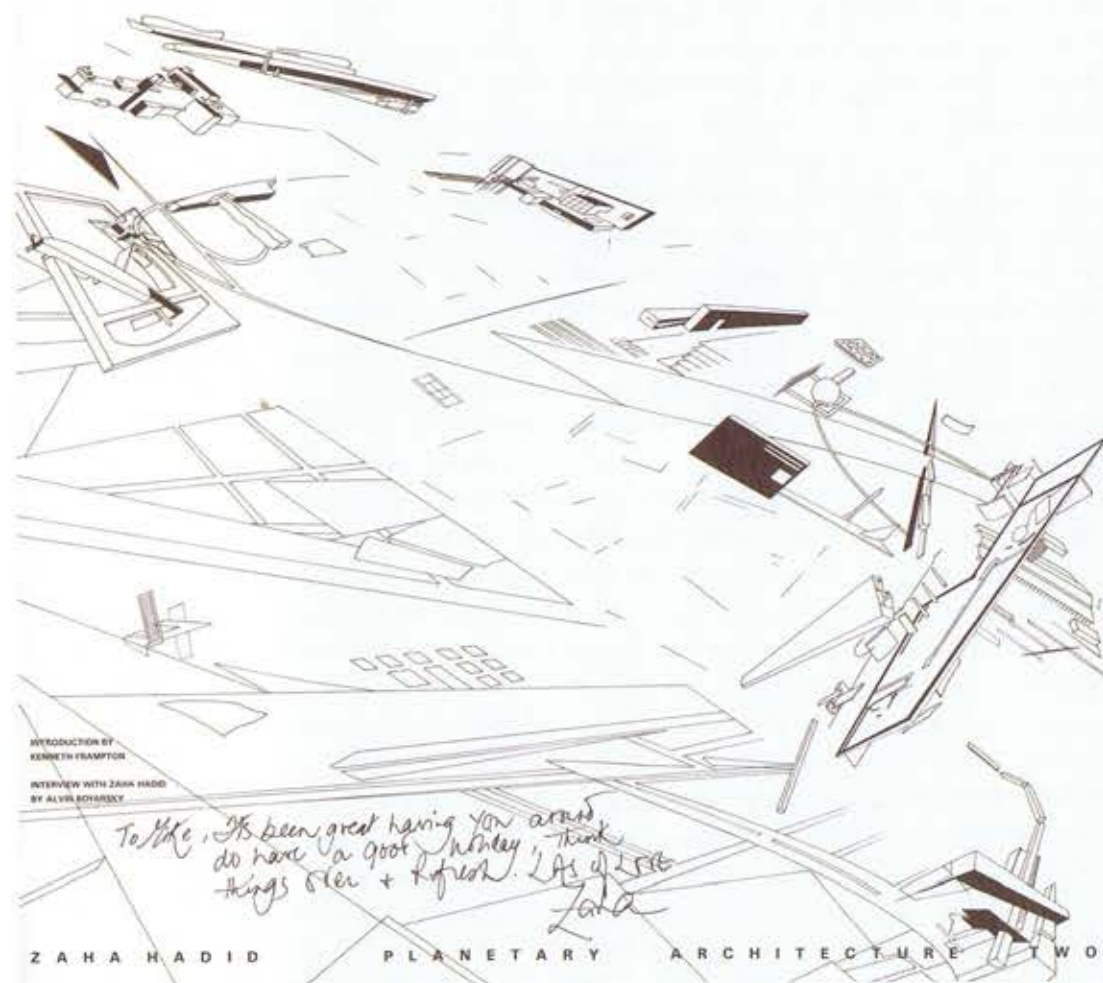
NB: So Michael, 1982, you were working with Zaha, you were working on the Peak and then one of the next big projects was the drawing of The World, which is the cover of *Planetary Architecture Two*. And this is a, you know, in many ways it's an extraordinary drawing. Its charting out Zaha's career to date, mentioning seven key projects, drawing them in a really interesting kind of collage way. And it is also like: 'This is my world'. It is a confidence in the drawing which talks about moving forward. Don't you agree? (Fig. 5)

MW: Oh, Completely.

NB: Could you talk through the project that she is showing in the drawing?

MW: The idea came from this beautiful, inspiring little post-it size sketch. I did think it rather strange that she wanted to do an image of the world with the Zaha projects. But, we had a long discussion about how I thought to set it out and to create the world because her image was just a part of the horizon. So, I believe the idea of cutting the earth and having it basically you

5 作品集盒裝封面：以色列方式呈現的〈世界〉
The World shown on the cover of the folio, *Planetary Architecture Two*. Image Courtesy of the Alvin Boyarsky Archive



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她的作品只是整個地平線景觀的一部分。所以我們決定切割地球，然後以曲線暗示這只是部分的地平線。這也回到我曾經想過的，地球是扁的，但每件事物都掉在地球的邊緣。所以我們利用留白來抽象化圖像並讓物件漂浮。當物件漂浮，就會有陰影。在畫面最左邊緣的是札哈「愛爾蘭總理官邸」競圖的設計。在最右邊是她學生時期的作品：〈十九世紀博物館〉。這博物館也跨越泰晤士河，但同樣落在世界的邊緣。主要的畫面是泰晤士河的景觀，接著河道穿越「拉維列特公園」。所以主要的構圖貌似「拉維列特公園」，但融入倫敦的地景。也就是從倫敦出發，變成巴黎拉維列特公園，一個景觀設計案。（圖6）

NB：這裡面也有札哈替她哥哥設計的住宅Eaton Place對吧？當然了，「山頂」在最左上。有趣的是，作品集裡阿爾文與札哈的訪談，談到作品與她的事業，以及她如何以繪圖作為研究方法，還有她對20世紀至上主義與構成主義的重新詮釋。札哈也提到對「爆炸」的研究。至於「愛爾蘭總理官邸」的設計，我認為是她離開OMA的轉型。她所

說的「爆炸」，是對飛散或漂浮物件的興趣，也就是無重力狀態。

MW：嗯，關於「爆炸」的概念，我不記得我們當時在她事務所或是在學院裡是用「爆炸」這個詞，因為主要的觀念其實是「動態」。如果你這樣想……爆炸的概念應該是想法的爆炸，實際上是物件互相碰撞，不過如果你要說爆炸我想也可以。不知道是什麼樣的心境讓爆炸這個詞這麼常出現，我們在做圖時常將等角圖「爆炸」、軸測圖「爆炸」，不過比較是剖開來的概念……在這裡爆炸指的不是危險與負面的因素，只著重正面效果。但，是的，這是一部分。

NB：對，很有趣，阿爾文問說：「你說的爆炸是什麼概念？」他們是在談關於愛爾蘭總理官邸的設計，她說：「就是我跟事物都撞在一起時，它們會在爆開的臨界。我一直想要做一件事……以某種被接受的形式去打破特定的屏障……。」我想她是要打破OMA的背景。我們去看她更早前期的圖，例如〈荷蘭國會〉，這作品也有收錄，她把爆炸軸測圖畫到了一個新的境界，不是嗎？

see the curve and yet the curve is implied in part of the landscape. But then its going back to something that I played with which is the idea the earth being flat and everything falls off the edge of the earth. So that's where that sort of void comes into play, which also allows us the opportunity to abstract the images and to play with the idea of elements floating. So that sort of line where everything is floating gives you the chance to cast shadows, as well. So, on the far left you will see her project for the Irish Prime Minister's house competition, which is sticking over the edge. And on the far right you have got Zaha's student's project - Museum of the Nineteenth century. Which is also crossing the Thames but again then falls off the edge of the world, as you will. The main landscape was sort of a composition that was used with the river Thames and then the waterway going through the site of the project parc La Villette. So the main landscape shows the sort of parc La Villette, which was used to merge with London. So left you have got London and as it starts to go across the landscape it starts to become parc La Villette, which was a landscape project. (Fig. 6)

NB：Are we also looking at the project for her brother, the Eaton Place? And that of course, the Peak is in the top left hand corner. Now, it is interesting, in the interview that Alvin has in the folio with Zaha they are going through the project they are going through the development of her career. They are talking about how she uses the drawings as research and she is looking into the suprematist, constructivist origins of the 20th century and how she kind of reinvigorates that. And then at some point she talks about this notion of researching explosions. And she is talking about the Irish Prime Minister's house, which to me, I think is key, it's like a shift from OMA. And she is talking about explosions. She is interested in things shattering and I guess floating around in some sort of zero gravity condition.

MW：Well, the idea of an explosion, well, I don't remember explosions as a term that we bandied about in the studio, either in the studio of her practice or the studio at the AA. Because it was all to do with movements. And if you think of the way...The idea of explosion is that it's more the idea of explosion of ideas and thoughts. The actual elements were the creation of objects intersecting and hitting each other. If you want to refer to it as an explosion I suppose it could be seen that way. I don't know that the mindset was so much explosion as the term was used - we did explode the isometrics, we did explode the axonometrics. It was more a matter of dissection rather than...the excitement of an explosion rather than the danger or negative

aspects. It was only looking at the positive aspects of explosion. And, yes, it was a part.

NB：Yes, it's interesting, Alvin says: "What do you mean when you talk about the notion of explosion?" This is talking about the PM's house. And she said: "It's in these moments when she collides things together when things begin to burst. I had a longing to do something which is... an accepted type to break certain barriers...." I guess, she is trying to break out of the background of OMA. If we look at the earlier drawings, like the Dutch Parliament, which is also in the catalogue. It is interesting it's kind of taking the exploded axo-iso to a new level. Isn't it?

MW：Absolutely! That was something that was really interesting about the drawings that were coming out of the OMA studio at the time and it was really, you know, stretching what an architectural drawing was all about and you know, it was taking the elements and almost isolating them so that you could really examine them. So, explosion was used. And we certainly exploded things but always it was a gravitational sense of the word explosion, rather than dynamite and fire.

NB：Kenneth Frampton writes some forward to the catalogue in the folio. And it is titled A Kufic-Suprematist. He is talking about the script, the Arab script. And he is suggesting that there is obviously a strong influence from the middle east, there is a kind of calligraphy of the plan and stuff. He is talking about how that she is plugging this background of growing up in the middle east, studying in Beirut, into her kind of critique of modernism, I guess. And he also talks about hedonism world. He talks about hedonism, the world of pleasure. The word that obviously came from Rem Koolhaas. There was a lot of talk about the metropolis, metropolitan world, hedonism. And then he also, and I think this is interesting because I think when we move to talk about The Peak its interesting to remember these things, that Kenneth Frampton also talks about some erotic implications in The Peak. He talks about the erotics of being suspended in a vast luxurious starlit void at night, above the distant panorama of the city and the sea...the scintillating paradise of the world. There is something about Zaha's work, engaging with city, engaging with a certain life style and engaging with possibilities. She loved flying. She loved the areal views....But there is also kind of architecture is extremely generous, I think in terms of engaging with the public and making public spaces, making public landscapes. I just wondered how this conversation maybe came around the Peak.

MW：It came around all of the work that we did in the early years of the practice. The landscape was always

這本畫集中的手冊封面，印著「爆炸」的〈世界〉，與札哈在繪圖時留下的文字與圖樣。
This cover of the catalogue, Planetary Architecture Two. Images Courtesy of the Alvin Boyarsky Archive.

MW：完全是！這就是從OMA事務所出來的圖真正精彩之處。重點是對建築製圖的延伸，把元素挑出來、獨立出來，然後仔細的檢視。這是為什麼我們用「爆炸」。我們確實有爆炸東西，不過是重力上的「爆炸」，不是用火藥炸的。

NB：肯尼斯·弗蘭姆普頓（Kenneth Frampton）也有替作品集的手冊寫前言，標題是「庫法體至上主義」，他提到阿拉伯文字的書寫。弗蘭姆普頓認為札哈的設計還是有明顯的中東文化影響，例如空間分佈就像阿拉伯文字的書法。他提到札哈如何將她在中東成長，在貝魯特求學的背景，囊括進她對現代主義的批判，我想是這樣。弗蘭姆普頓也提到「享樂主義」——這個字顯然是從雷姆·庫哈斯那裡來的——及關於都會的話題。然後他也……我覺得很有趣，因為會想到弗蘭姆普頓提到關於「山頂」競圖的情慾隱喻。他曾說那情慾源自於星空下的夜裡懸吊、俯瞰整個都市與海洋……世間的閃亮天堂。札哈的設計針對都市與某種生活方式投注心力，所以她重視種種可能性，她熱愛飛翔與鳥瞰視角。同時它也是一種極開放的建築，為大眾創造公共空間與景觀。但我不知道這些關於「山頂」競圖的對話是怎麼開始的。

MW：從我們早期的作品開始的。景觀就一直是我們研究的一部分，我曾是札哈的學生，當時是她獨立授課的第一年。我們的題目是都市的設計研究，我記得是柏林，我們當時還去了柏林。我記得其實是札哈第二年時，開始研究倫敦東邊的碼頭區的緣故，後來幾年這區成為她與學生們主要的研究對象。札哈的都市研究很重視大眾的可及性，所以她與她事務所的作品也是。「山頂」的設計中間的那個空洞主要是為了讓大家可以從聯外道路開車進去，沿路都有景觀可欣賞。這是原因之一，因為這是一個私人開發案，替一個私人俱樂部在山頂設計他們的建築，但民眾也可以上去賞景。那裡的景觀真的很美，所以札哈必然會想：「好，我要讓大家欣賞這個景色。」

NB：對，我是她學生的時候，她的確很強調都市、空間、可能性，以及都市的潛力，還有閒置場所、荒敗的空間等。我記得大四時我們規劃皇家碼頭，那裡現在是繁忙的機場，但當時是空的。札哈會找都市裡這些不為人知的地方，設法讓它們重回都市的懷抱。

MW：那是很早期的研究。我還是札哈學生的那一年她還沒開始這樣研究，我想他們是第二年開始的，她去了倫敦東區的碼頭之後。如同你說的，

當時那裡完全是荒棄的。學生們研究如何把這些被閒置的地區活化成可居住、有活力的都市空間。那些研究遍佈倫敦，並延伸到倫敦之外，我們還到漢堡參與一個邀請競圖，在當地碼頭重新開發進行研究。這的確是札哈會思考的主題，不論是哪一種設計，她都會考慮基地對大眾的意義。

NB：所以麥可，我們現在看到的是札哈作品集裡她大四的設計，非常……恩，這是重新繪製，非常生動，是她根據馬列維奇雕塑所轉化為跨越泰晤士河的橋。這個圖中有很多事情，不是嗎？

MW：這件特別有趣，因為札哈很直接的用馬列維奇的作品，將其轉化成建築物，並加入對城市有益的機能。我記得她說，她要設計泰晤士河上可以住的橋。真的有趣是因為15世紀時泰晤士河上的確有可以住的橋。而我認為有趣之處，在於它直接取材於馬列維奇的雕塑。雖然是第一次，也是唯一一次，但她確實將繪畫轉成三維的建築機能，是非常有趣的研究。（圖7）

NB：這跟「山頂」競圖很相似，這兩個案子是類似的機能。我在想平面，我想這是一個旅館、一個俱樂部和混合使用的功能，非常緊密的機能安排。下面左邊是怎麼回事？我們現在看到的是這些至主義漂浮的影像。

MW：我認為這部分是札哈先瓦解馬列維奇的結構，然後形成她自己的構圖，與她的設計本身無關。

NB：所以這是想像的，這又回到〈世界〉裡面一樣，先有一個作品或提案，接著再去探究到底她在其中做了甚麼，然後從另一個角度去看。

MW：有趣的是馬列維奇的雕塑被這樣的繪畫性理解並呈現。

NB：所以如果我們去看「山頂」的圖……當時札哈剛剛贏得競圖，你們團隊忙了整個夏天把所有的圖畫出來。我記得展覽時有一幅很大的畫，有公尺高對嗎？

MW：我想快三公尺。

NB：是的，根據你和阿拉斯泰站在它前面的照片（圖8）看來，真的是很巨大。我記得去看展覽時心裡想：「那個設計在哪裡？我現在看到的是什麼？」因為如果你仔細看，「山頂」的設計方案只有在圖面上方的一小點。所以這到底是什麼意思？這畫面代表什麼概念？

MW：「山頂」這幅畫在我印象中是從一張香港的照片開始。我幾十年沒再看到它了，不知道它在哪裡。札哈基本上是用這張照片的角度，我記得她說，「把這個畫面繪成爆炸等角透視圖之類的」，所有的東西。所以我將照片抽象化，去

a part of the study. I've mentioned I was a student of Zaha's. In fact, my year with Zaha was the first year of her teaching on her own. And the projects we did were urban projects. I remember we had Berlin, the city we went to. But I think it was the next year she began her in-depth studies of east-end, the dockland areas of London. And that was a major research project for her and her students for a number of years. Zaha's idea of urbanism included a very public access to the projects and I think that was really something that went through her work for many, many years of her studio. The Peak, one of the main reasons for that void in the middle, was to allow the public who would be coming along the access road, a view through to the view beyond. I mean, that was part of the reason to do it as private a project as you can get. It was a private club on the top of the mountain and at the very top of the peak the public went to look at the view. So you would have these closed off properties all the way up there and this one was one of the closest to the top. So the views were really stunning. For Zaha to think "Oh, this is going to be open and the landscape is going to be open to everyone to view" was quite a gesture to make.

NB：Yeah, I think certainly in her teaching work when I was a student with her, there was very much an emphasis on research into the city, the spaces, the possibilities, the potentials of the city, unused spaces, vacant areas. I remember, in my 4th year we worked in the Royal Docks which is now a busy airport in the south of the area. At the time it was empty. She was looking out these unknown bits of the city and trying to bring them back into the city.

MW：It was a very early research, as I mentioned, my year as her student they were not, she was not planning that. I believe they started examining that the next year when she really went into the east end of the docklands of London, which were completely abandoned areas, as you have mentioned. Those studies about how these urban landscapes, deserted landscapes could become an invigorated, lively, inhabited part of the city. Those studies went through, and beyond London. We went to Hamburg to do a project, an invited competition, to study the docklands there before they were developed. It was certainly a theme and a consideration that she took. How the ground condition would work with the public, no matter what the project was.

NB：So, Michael, when we look at the folio, we are looking at Zaha's 4th year project, which is very much... it's a re-drawing, an animation, shall we say, an animation of the Malevich tektonik that she turned into

a bridge structure that is crossing the Thames. There is a lot going on with this image. Isn't there?

MW：It's a particularly interesting project because of the way she took a very literal aspect of a Malevich painting and inserted into it an architectural program that would benefit the city and I think she said she was quite interested in how that program could work as an inhabited bridge over the river Thames. That's actually interesting because it is harking back to the 15th century, I believe, when there were inhabited bridges across the Thames. And I think what is exciting is that it's literally a Malevich Tekton. It's the only time she took that, but it's interesting that it's the first time that she literally tried to take the painting and turn it into a three-dimensional architectural program. A very interesting study. (Fig. 7)

NB：This is relevant when we talk about the Peak because it is packed with programs. I am thinking about the plans, I believe it's a hotel, it's a club, it's a mixed use, very densely programmed structure. But also what is going on at the bottom-left? We are looking at these floating suprematists images.

MW：I think what she's done there is literally deconstructed the Malevich construction. And created a composition of her own as a painting, because it does not relate to the project itself.

NB：So this is imagination, which would go back to the World where there is a project, proposal and then there is a kind of desire to research the speculation about

7 〈馬列維奇的構造〉
Malevich's Tektonik,
Planetary Architecture Two,
plate 1. Image Courtesy of
the Alvin Boyarsky Archive



掉自然並創造一個可以彰顯「山頂」座落在香港之上的景觀。後來札哈想到要把設計的各層平面圖爆炸開來，把它們放在建築物上方，指向海灣，沿著海灣展開。如果你仔細看會發現它的安排大致是根據相對高度的，左邊最高，然後往下到設計案的低處。我想沒有人真的會一看到圖就說：「喔，這就是那個設計。」這是以強烈表現法來強調這個設計帶領著整個城市。（圖9）

NB：我現在看著圖，看它被呈現與著色的方式等。當我在看札哈跟阿爾文的訪談，她提到關於「拉維列特公園」以及「山頂」時，她說：「我沒有特別喜歡自然，我認為景觀不僅限於公園。」搭飛機到達香港時，都會先看到被綠色植物覆蓋的山，這可以說是景觀天堂。我們再談一些關於露出的構築與只有幾何形狀的地景，其中的原因是什麼？

MW：原因很簡單，植物會掩蔽建築，所以沒必要畫進去。如果要把植物畫出來，就看不到「山頂」的設計了，只會看到從植物裡突出來的地方。70年代末到80年代初，樹不是那麼受建築師們重視，除非你曾經跟景觀建築師工作過，所以樹真的不是我們當時會考慮的，而且我在康乃爾接受過非常工程取向的建築訓練後，態度的確就是那樣。到了AA建築學院後，在札哈的單元裡，我們也沒學會要去擁抱自然，而是去掌控自然。所以這幅畫表現的是去處理景觀，而景觀是建立在「硬元素」的地面、土壤與石頭上。

NB：但這幅畫與作品集裡面其他的畫作裡，我相信還是有地理學上的探討，如石頭的形成。「山頂」的設計中，有些是嵌在石頭裡的，有些則是碎散、漂浮的。我看起來是這感覺。我們剛才也提到這幅畫的製作過程……不管是各種顏色、陰影——不管是札哈選擇的顏色——灰還是藍等等。這幅畫花多少時間完成？多少人在畫？進行的程序是？

MW：最多有幾個人可以趴在長九英尺、寬五英尺的板子上？我想這就是畫作從開始到完成時的情況。所有畫作都是從線圖開始，然後鋪上水彩紙，接著以A4大小的轉印紙鋪滿水彩紙，然後把線圖在轉印紙上面展開。這是非常費力的工作。描完了之後是畫家上場。札哈總是很清楚她要呈現怎樣的結果，「山頂」這案子她就明確要用藍色與橘色。從色彩研究可以看到顏色是如何被嘗試調查的。色調以灰、藍、橘為主。最後的效果如你所見。

NB：你也有做色彩研究，對嗎？對了，這裡可以看到色彩研究，非常累人的過程。我記得有非常多的版本。

MW：色彩的版本？

NB：對，有色彩的草圖和研究，是不斷重複的過程。

MW：通常是這樣沒錯，我是說色彩研究。這個案子做了四種版本，我這邊有兩個版本。另外兩個的成果不見了。最累的是大畫準備好了之後要決定色調時。（圖10、11）

NB：所以你說有多少人可以趴在那個板子上就有多少人參與。

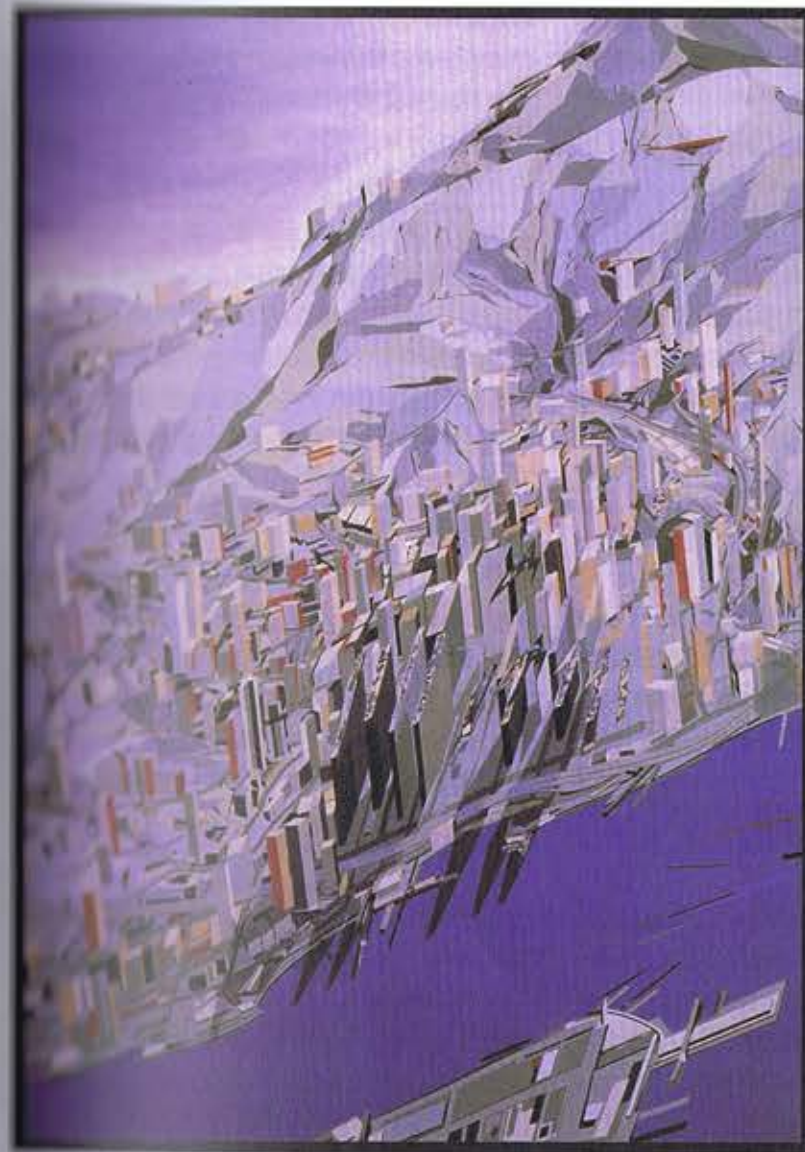
MW：對，我想我記得李楠（Nan Lee），尼基·考辛斯（Nicky Cousins）和溫蒂·葛爾威都有參與大畫布的繪圖。不確定還有誰，我記得還有幾位畫家。學院樓上後面的房間還有一堆人也在工作，很多人。

NB：真的是很驚人的畫面，一直印在我腦海裡多年。我們在畫其他畫作之前應該先看看平面圖。作品集裡的手冊還有一些平面圖，這是完全不同的語彙，不是嗎？這是札哈以爆炸等角透視圖創造的都市景觀，很浩大的景象。這些硬線的平面圖很精細而且有縝密的安排。它們是從草圖開始的，然後是一連串細緻化程序，從線條到標記、上色。但我們現在看到華麗、如書法般動態的圖，這些圖是如何繪製的？

MW：我們先決定樑與空間分佈，基地本身就會自然引導出對虛空間中元素的發展。那道彎曲的坡道通往基地，健身俱樂部主要在山坡上，鋸齒狀的邊緣也是基地規劃的一部分，是俱樂部要素之一。樑的部分主要是公寓，較低的兩層刻意規劃成複合式公寓，包含對外出售的樓層。而最上方兩層，一



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what she has done, which she then looks at in another way.

MW：And what is interesting is the deconstruction of the Malevich Tekton as a painterly presentation.

NB：So then if we go to the painting of The Peak, which... she just won the competition, you have been working all summer with a team of people making all these paintings and I remember it from the show, it was a really big painting. Like 2 meters tall?

MW：I think it's closer to 3 metres.

NB：Because of that photograph where you and Alastair are standing in front. (Fig. 8) So, it's a huge big painting. I remember coming to the exhibition, and thinking, "well, where is the project... what am I looking at?..." Because, when you look at it carefully, The Peak is a tiny little almost a blob at the top. So what is going on there, what was the idea behind this image?

MW：The Peak painting started from a photograph of Hong Kong. I remember, I have not seen it in decades, I don't know where it is. Zaha had this photograph of

圖10 繪畫與家可、沃夫森、阿爾文、奧丹汀於「山頂」展覽會場
Zaha Hadid with Michael Wolfson and Alastair Drummond. Image Courtesy of the Alvin Boyarsky Archive

圖11 繪畫與家可、沃夫森、阿爾文、奧丹汀於「山頂」展覽會場
The Peak. Image Courtesy of the Alvin Boyarsky Archive

Hong Kong basically looking at this aspect of it. And I remember she said - Lets make this into an exploded isometrics sort of view perspective - everything... so, I abstracted the photograph, obviously, got rid of the nature and created the landscape where we could show The Peak project in situ over Hong Kong and then Zaha had the idea to explode the floor plans of the project and place them over the buildings, over created buildings towards the bay, along the bay, just to show it. If you look at the drawing you can see that they are arranged according to, roughly, their height relation. So you have the highest elements at the left and as it goes down you are getting into the lower levels of the projects. No one, I think, really looks at it and says, "Oh, yes, there is the project." It's really meant to be just a very powerful presentation of the project commanding the whole city. (Fig. 9)

NB：I am looking at the painting, and I am looking at the way it has been rendered and coloured and stuff. And I am looking at her interview with Alvin where she says about, which is also about La Villette, which is also talking about the Peak. "I do not like nature very much. I think that a landscape is not purely to do with a park." And anybody who goes to Hong Kong when you fly in you see these mountains covered with green. In some way it is a kind of landscape paradise. Let's talk a little bit more about exposing the tectonics of the plates and the geometry of the landscape. What was behind that?

MW：A very simple - plants hide architecture. There is really no reason to draw... if we were to put plants in there you would never see the Peak project. All you would see is it peeking above the peak. In the late 70s early 80s architects did not think that much of the trees, unless you have been working with a landscape architect somewhere. But, it really wasn't something we considered. And I certainly was of that view, having studied at Cornell where it was about an engineering style of architecture. Moving on to the AA we did not learn, especially in Zaha's unit, to love nature. It was dealing with the control of nature. And so the painting, it was dealing with the landscape. And the landscape is based on the hard elements of the ground and the earth and the rocks.

NB：But also, I think, there was something in this and the other painting in the folio, there is something geological about it - its about rock formations. And the Peak is partly embedded into the rock. And partly shattered and floating above. There is something about that which reads here.

Now, we talked also, earlier, about the production of this painting a little bit... the number of different



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層是給業主家人的家，最高的一層則是業主自己的家。

NB：還有別的，例如曲線。我在看作品集的手冊，首先看到的是「拉維列特公園」的平面圖，下面是「山頂」的平面圖。不同的尺度，但可以在景觀上閱讀出來。下方有建築物。

NB：你記得曲線板嗎？或是我們以前用的雲形尺？

MW：我們當時有一個。我們單元去巴黎時在一家店裡找到的。它是我們辦公室裡的公用曲線板，我只用過那個，而且我只許大家用那個。我們當時把那家店裡有的都買光了，

還有兩個比較大的，可是沒有那麼好用。用這個曲線板你可以畫出任何想要的曲線。

NB：我記得這是要畫出完美線條的過程……所以其實有讓線條非常精準的方法，對嗎？

MW：針筆圖是建築師特有的藝術。

NB：平面圖裡也是，有點像……墨點……從小冊裡看不清楚，應該有很多札哈自創的「whooshing」。墨點形成大的面積。

MW：「Whoosh」是創造動態的繪圖技巧，從實分解成虛。你可以用筆創造一個實體，然後以點描法做出逐漸散開的點，創造出動態感，這就是「whooshing」。

NB：所以也來談談另一個標示平面圖的技法，就是札哈稱為「tic-tics」的。後來還有她在做不同尺度設計時用的，例如她跟你一起設計家具時的方法，不過我總覺得那個方法是從「tic-tics」延伸出來的，有點像空間裡的速記。

MW：「Tic-tics」或「洋芋片」，我們這樣說……不是用在平面圖上，而是例如「山頂」頂樓的透視圖。有兩個可以說是漂浮的物件在上方像棚子一樣，一個在水池邊，一個在較高處的空中。札哈叫它們作「洋芋片」，因為它們的形狀。

NB：所以作品集裡的那張畫，上面有橘色與綠色的重疊，非常抽象，不是嗎？可以說是種對設計的解構，只呈現非常少的元素。我想它叫做……

MW：〈業主頂樓的家與跳水板〉。

NB：那個又怎麼說？

MW：沒有怎麼說。我們只是為業主設計一個頂樓的家與跳水板的景觀，很簡單。你可以看到它是一個我說的「洋芋片」，漂浮著，當然不是真的在漂浮，是一個懸臂的平台兼棚架，可以提供業主居住空間外面的部分遮蔭。他們還有一個無邊際泳池和一個跳水板。我就略去不講跳水板的建造細節了，反正就是在那裡設置一個跳水板。

NB：實在有趣。所以這些……不算是透視圖……這些效果圖跟我們現在用電腦做模型然後再切圖看的方法完全是天壤之別。從圖版八和圖版九可以看到有多不同，這是兩個相似的視野，角度相似但不一樣，我猜是從岩石間仰望「山頂」。

MW：這是一個被開挖的地方。我們沿著基地線開挖，也就是挖出通往山頂的道路，在基地背面往下挖到最低。我們現在在圖版八看到的叫做「虛空間的元素」，基本上觀看者是站在這個設計最低處，從坡道下方往上看，坡道則是從市區開車到建築物的道路。你可以看到左側是入口的平台。右邊漂浮的元素是圖書館。上面還有一個橋，那是游泳池。

NB：圖版九，乍看很相似，其實完全不同的位置，對嗎？

MW：位置有點不一樣，對。圖版九是對虛空間元素更近的觀察。有趣的是，你也知道，這些都不是電腦做的，你不能轉過來一點或拉近幾呎來看看。沒辦法像電腦軟體那樣用。在電腦時代之前，所有的觀察都是肉眼。當我看著建築物時，我必須先想像該如何以繪圖來詮釋它。札哈會說，我們再來看看虛空間的元素，我想再從更多角度看。我們還在描圖紙上。我會跟札哈討論，然後她會說，好，我們這樣做那樣做。（圖12）

NB：這些不是傳統的透視圖。我記得以前要繪這種圖面時，會有一條水平線，圖上每個物件依據這條線，還有一種用網格的畫法。這種作法比較直覺，印象式的方法。

MW：我想這不是只有以前有，如果你要畫很精確的透視圖，一直是、且依舊是得這麼做。我們教導圖上應該有兩個或三個消失點……我在學裡學的，很久以前，所以這不是問題。但是我想要傳達的是在建築的動態感，也是這些奇特形狀與形狀想要表達的。所以我讓這些東西變形，讓它們的畫面可以傳達動態與力量。也可以點出他們想要測試的事情。

MW：「山頂」的競圖案之後很多年，有一次我跟札哈去Ove Arup的辦公室，我們一開始就跟他們

討論，the number of different shades. The grey or blue, whatever that Zaha worked with. How long did the painting take to make? And how many people were involved in it? What was the process?

NB: How many people can you fit crawling on top of a 3 foot by 5 foot panel? I think that is basically what it came down to at the end of the day. The process with all of the paintings was to create a line drawing first. And then stretch a water-colour paper onto a board. And then use carbon transfer paper, which came in the size which was spread out all over the stretched water colour paper. Unroll the line drawing on top of it and trace over the whole thing. So it was a rather laborious process. And then the painters came in. And Zaha would always have her idea in her head what she wanted the image to convey. And with the Peak she had these strong ideas about the blues and oranges. And you can see in the colour studies how that was examined. The sort of grey tones and oranges and blues. And the final result was as you see.

NB: And you have some of these colour studies, don't you? Yes, you can see the colour studies here. And this was an exhaustive process. My memory is that many many many iterations were made.

NB: Of the colour?

NB: Yes, of the colour sketches and studies and stuff. That was an iterative process.

NB: Usually, yes. I mean of the colour studies, there were four of these studies done. I have two of them. The other two have disappeared. What was exhaustive was developing all of the tones once the painting, the large ones especially, were ready. (Fig. 10, 11)

NB: So you said as many people as could crawl all over a huge board.

NB: Yes, I think, I know Nan (Lee) and Nicky (Goumas) and Wendy (Galway) were all working on that large canvas. I am not sure who else was there. I think there were a couple of other painters involved. There were a lot of people upstairs of the AA in that back room where we were working away. A lot of people.

NB: Well, it is certainly an amazing image. It has certainly burnt itself into my retina years ago. Before we look at other paintings I think it's interesting to look at the plans. In the catalogue to the folio there are a few floor plans. This is another language entirely. Isn't it while we have got Zaha, you know, making these enclosed isos and creating an urban landscape, a very expansive vision. The plans are highly detailed and choreographed, inked. I know they came out of sketches. There is a process of refining them and inking it and marking it and painting it. But we are

looking at incredibly ornate calligraphies of movement. How these drawings were drawn?

MW: Well, we had the beams and we had the program. The site itself led to the development of the elements in the void. The curved ramp that led you into the project. The program of the health club mainly was set into the hillside. If you look at the jagged edges that come out of the part of the plans there - those are the elements of the health club. The beams mainly were the apartments. The two lower levels were meant to be duplex apartments and then a level of apartments for sale. The upper two beams, the pen-ultimate beam, was for the promoter's families. And the top beam was the promoter's penthouse.

NB: There are other things going on, like curvatures. I am looking in the catalogue, first of all they lay out the plans of parc La Villette. And underneath that the plan of the Peak. It's a different scale but you can read the landscape proposal. There is the building below.

NB: Do you remember those pistolet's or perroquet, the french curves we used to have?

MW: There was one. One french curve which we found on a unit trip to Paris. It was from a shop in Paris. And it was the office 'perroquet' - we called it. And it's the only one that I ever used. And it was the only one I allowed people to use. I think we bought up the whole shop. There were a couple of larger ones but they were never quite as good. You could always create any curve, no matter how long, using this one particular perroquet.

NB: I remember that was the process of inking the



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10、11
「山頂」的色彩研究
The color studies of
The Peak, Image
Courtesy of the Alvin
Boyarsky Archive

合作。札哈所有的案子都找他們合作，他們會以我們之前提供的資料，利用電腦製作透視圖來測試。我們不是用電腦傳圖給他們，我們把圖帶給他們，讓他們掃進電腦裡。這些圖會佔滿他們的辦公室，然後他們會把透視圖印出來。我不記得我們是為了哪個案子去的，重點是，當時我們看了電腦輸出的透視圖後，我與札哈對看一眼，然後一起搖頭說，謝謝。當時電腦無法傳達我們要的扭曲效果，無法取代手工。現在當然要怎樣扭都可以，但那時候不行。

NB: 你提醒了我作品集手冊裡阿爾文的訪談。他對這個無重力或對抗重力建築開玩笑，但談到「山頂」時，札哈說：「這案子對我來說是在特定空間裡漂浮的元素……。」她還說：「我幾乎相信有無重力的東西，相信這建築可以漂浮。我知道它們不會，但我幾乎相信它們可以。」

NB: 這來自於純粹的構成主義，純粹的馬列維奇（至上主義）之類的。漂浮在這個世界裡的元素，互相關聯，它們是被規劃好的，只是無重力。

MW: 這是札哈要創造的建築，而且也有可能。如果「山頂」有被蓋出來，會是當時非常出色的作品。

NB: 麥可，這個作品集裡我最喜歡的一個，也是最接近人的尺度的景，就是跳水的人。兩個人從一個樑下沉往水裡去。這真的符合札哈當時作品的享樂主義，也就是弗蘭姆普頓說的。他說這種從一個平面跳到另一個平面，進入虛空間，是詩

意且挑逗的暗示，這個畫面真的很經典。跟我們多談談其中的意義，還有你的看法。

MW: 在學校裡時，這對對我來說《狂瀾紐約》是很重要的書，非常有啟發性。書中有一幅圖是我最喜歡的，馬德隆·弗里森多普（Madelon Vriesendorp）的〈戴拳擊手套裸身吃生蠔〉。大家一定會問，這跟建築有什麼關係？但這真的很具啟發性，從我還是學生的時候，就一直記得這個畫面。一直到我們在整合太平山公園「山頂」競圖時都還記得。我當時覺得把這個水池加上會非常精彩，你知道，札哈一向喜歡跟水有關的主題。這其實是她從跨越泰晤士河的馬列維奇橋以來的主題，她持續了好多年，所以札哈第一個在倫敦蓋出來的作品是奧運游泳池。對我來說，當我們在準備「山頂」競圖時，我想要表達水的本質，其中一道樑就是泳池，這點子讓人雀躍。我們把更衣室放在樑的另一頭，在作品裡另一張透視圖可以看得見。現實裡跳水的人不會這樣跳，但吃生蠔的人也不會戴著拳擊手套吃生蠔啊。這其中有一種自由，屬於蠻抽象的跳法。在右上方我做了一個尖角的開口，這是健身中心。是興建於山上的健身中心的元素，變成泳池的樑大致沒什麼不對……跳水的人是無中生有，沒有人會真的這樣跳水的。我想札哈很喜歡，她畫了好幾個根據這個的衍生版。（圖13）

NB: 你提到《狂瀾紐約》很有趣，還有那幅健身中心裡健身中心的繪畫。某種程度上來說，它的規劃是一樣的。另外一點就是札哈很多作品是明顯受到OMA的影響，不只是雷姆的影響。伊利亞（攢該里斯）、柔伊·攢該里斯（Zoe Zenghelis）、馬德隆·弗里森多普對整個文化發展的影響也都在其中。

NB: 「山頂」的畫已經擺脫了OMA相對比較硬派的風格，它們偏敘事，視角固定。但這裡你看到的是開放、動態、具空間感的構圖躍然紙上。在我的印象中，這張圖好像是札哈那個時期唯一一有人物的畫。

MW: 我們通常沒有放在畫中，因為我們知道在我們設計的空間裡會很愉快，我們的作品是可行的。

lines perfectly... So there was an incredible precision about realising this line work. Isn't there?

MW: Ink drawings was an architect's art.

NB: In the plans also, kind of like, the ink, it's hard to see in the booklet, there is a lot of kind of whooshing. What Zaha used to call whooshing. Dots would then turn up and become bigger fields of ink.

MW: The 'whoosh' was a graphic technique to create a movement. It was a breakdown from solid to void. You would take the pen, create a solid and then already a pointillist technique to gradually disperse the dots, which creates a sense of movements. That was whooshing.

NB: Which is also interesting to talk about the other art markings on the plan which I think she called them 'tic-tics'. And then, at another scale of her work she was looking at, and with you I think, developing furniture pieces, which I have always thought were generated from those tic-tics, as a kind of short-hand of how you occupy the space.

MW: Tic-tics, potato-chips, we called it... it is not on the plan, but you can see it in the perspective of the top floor of the Peak. There are two, sort of floating atmospheric forms which were canopies over... One was at the one end over pool the other was above the space in the upper area. Anyway, Zaha referred to them as potato chips. The forms.

NB: So that plate, which is in the folio, which is covered with some orange and green on, is extremely abstracted, isn't it? It's a kind of deconstruction of the project to just show a very few elements. I think it's called, the title of it is....

MW: Promoter's penthouse and diving board.

NB: What was the conversation on it?

MW: No conversation. We just wanted to get a view of the Promoter's penthouse and the diving board. Very simple. And you can see that it's a, the potato chip that I was referring to, was a floating, not literally obviously, but it was a cantilevered platform-canopy, that would cover part of the area outside the living space of the promoter's suite (apartment). And he had an infinity edge pool and the diving board. I did not bother to show the details of how the diving board was constructed. But, that's basically the placement of the diving board.

NB: That's really interesting. So these, they are not quite perspectives, but these renderings of the images of the project are worlds away from our current practice which is to make a computer model and then go out through and take views. This is something very different which we can see in plates eight and nine. Where we are looking at two similar views, similar

viewpoints but different. I guess, somewhere in the rock looking up at the Peak.

MW: It's an excavated area. We excavated the site along the site boundary, the road that goes up to the peak. So we dropped, excavated it all to the lowest level in that back area. So actually, what you are looking at there, in number eight - It's called the Elements of the Void, and you are standing at the lowest level of the project basically. And you are looking up underneath the ramp that you drive across to get into the building from the street, and you see the platforms, the entrance platform which is on the left. The right floating element there is the library. And there are the beams above... the one beam that is a swimming pool.

NB: Then we look at plate nine, which superficially looks quite similar, but it's actually a completely different positioning. Isn't it?

MW: It's a slightly different positioning, yes. Plate nine is just to examine a little bit more closely those elements in the void. They are a bit more detailed. And, what is interesting, of course, is that you know, as these were not done on a computer, you have the luxury today of deciding: let's take the view here and let's take it from a couple of feet over and you can get it like that (snap!). But, obviously, pre-computer, it was all done by eye. When I was looking at the building I would have to imagine, well, first of all, what am I trying to explain in the drawing here. You know, Zaha would say let's try to look into the void more. There would be a number of perspective points that I would try to take, sketching out on a trace paper. And I would discuss this with Zaha, and she would say - No, let's go with this one or with that one. (Fig. 12)

NB: They were not classically constructed perspectives. And I remember, when you'd try to do these in those days, there is a horizon line, and you'd extract everything out, and there was a kind of detailed grid. These are a more intuitive, impressionistic type.

MW: I don't think it's a matter of those days, I think there is a way of doing perspectives which was always done and still is done if you want to construct an accurate proper perspective. You are taught that there are vanishing points, either two points or three points... And so, I learned those techniques in school, way back in school. That wasn't the question. But what I was trying to do was to convey a sense of the movement of the architecture. The gestures that we were trying to convey with these dramatic forms and shapes and... so I distorted things as I felt would give movement and power to the image. And also, would be to point out what we were trying to examine.



12 圖版九，坡道下方近距離觀看「山頂」
The Peak, Planetary Architecture Two, Plate 9, Image Courtesy of the Alvin Boyarsky Archive



MW: A number of years after The Peak competition Zaha and I went to the offices of Ove Arup, who we had been working with from day one. She'd always have all the projects with them. And they were testing how their computers would create a perspective view. We sent them the information before. Not via computers, we actually did not email the drawings. We took printed drawings to them. They then plotted these drawings into their computers, which were filling an entire room. And they came up with this print of a perspective view. I can't remember what the project was. We looked at it. Zaha and I both looked at each other, and we shook our heads and said thank you. The computer, in those days, wasn't able to create the distortions that the human hand can do. Today, of course, you can program whatever distortions you want. Then it wasn't possible.

NB: You remind me of the interview with Alvin in the catalogue (folio). He is teasing out this notion of weightlessness, gravity-defying architecture. She then talks about the Peak and she says: "The project for me is the notion of floating elements within a given space"... and then she goes on to say "I almost believed that there is such a thing as zero gravity. I can actually now believe that buildings can float. I know they don't, but I almost believe it".

NB: It is coming from pure Constructivism. Pure Malevich and stuff. The elements are floating in the world, they are connected, they are programmed. But they are weightless.

MW: It was an architecture she wanted to create. And, it was possible. It would have been possible. Had the Peak project gone ahead it would have been an impressive construction for its time.

NB: So, Michael, there is a particular favourite of mine in the folio, which is a really intimate view, it's the view of the Divers. Right at the end of, two divers plunging off one of the beams into a beam of water. It really encapsulates, you know, a lot about the hedonism that Zaha's work involved at the time that Frampton talks about. He talks again about this kind of poetic and erotic implications of diving off one plane into another, into the void. It is a really iconic image. Tell us a bit about what was behind it, what were you thinking.

MW: For me, at university, it was very important, the book *Delirious New York*. It was a very powerful and inspiring tool. And one of my favourite images in that book was the painting by Madelon Vriesendorp 'Boxers eating Oysters' ("Eating oysters with boxing gloves, naked"). How is this architecture, one has to ask? Yet, it is so inspiring. And that has always been in my mind since I was a student, that's always been

in my mind. And when we were putting together these images for the Peak. I just thought it would be really exciting to show this pool, you know, Zaha always loved the idea of water. In fact, it was in her work since she started working on the Thames with the Malevich project. She carried on over the years dealing with that. And you can see that of course in her first major London architecture built project which was the Olympic pools. So for me, when we were doing these Peak drawings, I wanted to capture the essence of the water. The idea that one of those beams was a swimming pool was just, you know, pretty exciting. We put changing rooms all along one edge of that beam, which you can see in one of the other perspective views in the folio. Obviously, your divers are not going to be diving like this but neither are your boxers going to be eating oysters with boxing gloves on. There is a certain amount of liberty that one can take. This view is quite abstracted. Obviously, I am showing the angular mouth, in the upper right, that's the health club. That's the elements of the club that were built into the mountain side. The pool beam is roughly in relation to the... it's not that wrong... The divers come out of nowhere. Obviously, your divers are not going to be diving in that position. That's the way they appeared. And I think Zaha loved it, because she did a couple of painted variations of this piece. (Fig. 13)

NB: It's interesting that you have mentioned *Delirious New York*. And that amazing image of the Downtown Athletic Club. It's the same programming in a sense. Also it is interesting because obviously a lot of Zaha's work was influenced so much by OMA not just Rem but I think Elia (Zenghelis) and Madelon Vriesendorp, Zoe Zenghelis, the whole development of this culture came to it.

NB: This Peak painting I think is a departure from the OMA type of drawings which I find quite stiff, they are very narrative, they are very fixed views and here I think you see a really open ended, dynamic and spatial composition coming into the painting. I think this is one of the very few drawings that we actually see a person. It's the only drawing that I can recall where we see a person in any of Zaha's drawings of that period.

MW: We didn't put people in... We knew they'd have a good time... And it would work.

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