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建築的史詩和寓言
Epics and Fables of Architecture in the 70s and 80s

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阿爾文·博亞爾斯基 + 約翰·黑達克
Housing the Friendship:
Alvin Boyarsky + John Hejduk

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編輯

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建築與書的友誼：阿爾文·博亞爾斯基 + 約翰·黑達克

Housing the Friendship: Alvin Boyarsky + John Hejduk

文／國立館基會 Warring Arts Foundation + Jr.Gang Architectural Lab
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 simultaneously disrupt and recontextualise 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 fool and redirect architectural discourse and production through crosstalk 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 is the message' and his concept of the 'Global Village' led Boyarsky to formulate that..."

The collection featured images of participants of the IID. The stamps depicted included images of the participants of the IID, as illustrated in Figure 1, and provided a glimpse into the activities and interactions that took place during the sessions. The collection also contained photographs and postcards from various locations around the world, showcasing the diversity of the participants and their experiences. These items served as a testament to the institution's commitment to fostering global connections and understanding.

**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. When we were young, we would hunt for vintage postcards, maps, prints, books, Bahá’í bags, furniture, Victorian plates and dishes, and much more. Collections of ephemera such as postcards came to inform his emerging critique of architecture and urbanism in the late 1980s. An example of this practice can be seen in the issue of AD magazine that he edited and wrote in 1970, *City as a Carte: The City as an Energy System* (Fig. 5). This issue deployed postcards, maps, and photographs to circulate 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...
收稿者

阿爾文又是一位天生的收稿者。我當年常跟他一起在倫敦、芝加哥、巴黎、紐約街頭尋找資料片、地圖、舊報、報紙、報告、地圖；俱樂部、維多利亞時代的留言冊、筆記等。不勝枚舉。阿爾文的收藏事業從1960年代後期開始，他經常與當地的設計師、建築師交流，這個過程可以追溯到他與建築設計師的關係。1970年他在《建築設計》（Architectural Design）主編的專題《芝加哥碼頭：都市作為一個能源系統》裡，使用明信片將地圖、道路、沿路的建築物、行人等，並將這些資料貼在日常生活中，以說明傳統的都市設計理論。

我們看到從1970年代早期，阿爾文對明信片的重視逐漸在建築設計中體現出來。他將明信片用作設計的資料基礎，並且在設計過程中不斷統計和分析這些資料，最終使設計過程更加詳細和精確。因此，我們可以說，明信片在建築設計中扮演了重要的角色。

書籍典藏

對阿爾文來說，書籍是對知識的探尋和傳承的重要載體。這些書籍不僅是知識的產物，更是在人們的日常生活中起到重要作用的媒介。阿爾文對書籍的珍愛和收集，顯示了他對於知識的熱愛和探尋精神。他珍愛的書籍不僅限於建築、設計等領域，也包括藝術、音樂、歷史、地理等多種領域。這些書籍的收集和閱讀，不僅豐富了他的知識庫，也為他創建了一個獨特的圖書館，成為他生活和工作中的重要部分。阿爾文的書籍典藏，是對知識的探尋和傳承的重要載體，也使他的生活更加多彩和豐富。
建築學院的對話

在1960年代建築學院獲得聲譽與影響力的同時，建築師與教授們開始進行更深入的對話。這種對話不僅限於學術領域，還擴展到了社會與文化層面，使得建築學院的教育理念與實踐更加開放和多元。

建築學院的成功

建築學院的成功不僅體現在建築本身，也反映在建築師與教授們的互動之中。這些對話促進了建築設計的創新，同時也為學生們提供了更多的學習機會。建築學院的學生們被鼓勵去追求自己的激情，探索建築的無窮可能。

建築學院的對話

建築學院的對話不僅是建築師與教授們之間的交流，也是與學生們之間的互動。這些對話為學生們提供了一個開放的平台，讓他們能夠自由地表達自己的想法，並得到建設性的回饋。

建築學院的影響

建築學院的對話對建築設計產生了深刻影響。這些對話促進了建築師們的創意和實踐，同時也為學生們提供了更多的學習機會。建築學院的學生們被鼓勵去追求自己的激情，探索建築的無窮可能。

建築學院的未來

建築學院的對話為建築設計的未來鋪平了道路。建築師們在建築學院的教育環境中成長，他們的創意和實踐將繼續影響著建築業的發展。建築學院的學生們將帶著這些對話的成果，走向建築設計的未來。
《住宅採光》由荷蘭．偉列格設計，以三種流動形式展現建築物內的視線流動。盒內的全透明玻璃面組成的彩色玻璃圖案及彩色玻璃的組合，以玻璃面的透明度與色彩的變化，創造出多樣化的光影效果。在 ATA 展覽上，我們可以看到這些圖案如何在光與影的交織中變化，營造出一種多變而動感的氛圍。

阿爾文與丹麥建築學院自1975年到2000年期間的合作關係，為建築家和藝術家提供了一個對於建築、設計和藝術的深度交流的機會。在這個期間，他們建立了深厚的合作關係，並共同完成了許多重要的建築作品。這也成為了他們作品的重要特點之一。

阿爾文與約翰．霍華德合作出版的「文本」系列書籍，包括《編輯者》、《時間的構成及其他重要作品》等，分別在1988年和1969年出版。這些作品顯示了阿爾文在建築設計領域的深度和廣度，不僅是建築作品，更是對建築、設計和藝術的深度探索。

阿爾文與約翰和雅克・馬里尼合作的《文本》，更是將建築、設計和藝術的深度探索推向了新的高度。這本書籍成為了當代建築、設計和藝術的重要參考資料，對當代設計和藝術的發展產生了重要的影響。

阿爾文在1980年代的創作中，特別關注了光和影的互動，這種對光影的探索，不僅是對建築、設計和藝術的深度探索，更是一個對光的創造和對影的表現的深度探索。

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AA 建築學院第九單元與伊利亞
Unit 9-Elia

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, and I knew what it meant to be closely associated with the tribe for a whole year. Alvin Boyarsky's idea was that each Unit represented a different position, a different take on architecture in three years of hot political debate and a drawing board of almost all architectural procedures and conventions. Elia's already had a long track record at the AA as teacher of various and solid housing strategies. This was an attraction, it was also known that he had just experienced a sort of epiphany and along with a student called Ram (known as the "Boy Fakist" at the Ippy AA), had recently authored a metaphoric story called the Voluntary Prisoners of Architecture (Casaballa, June 1973). This was interesting, we were at that time avid readers of Casaballa and followers of Architecture Radical, and Elia's 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.

Leen Kiers's presentation at the year's start-up supermeet was so extreme we all thought it a brilliant parody of minimal Rationalism (somewhat of a hot potato at the AA at that time). On the other hand we were sceptical to Leen and soon found out he was deadly serious. As young advocates of provocation we barged him... to the English Georgian Terrace — a typeology! What about the Acre, the canyon between basement and pavement, is this also Urban Space? After three weeks, Leon declared us unteachable. 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 and the students in Casaballa whom I believed in my Zogy Studi was studying in Crimm was not believing me. I am still not sure if he meant my Zogy Studi taught me the world I was presented. From Elia's teaching I now only remember that everything one put in front of him engaged him, he had the wonderful talent to be unrelentingly optimistic and identifying gems of genius in even the most hopeless and unrelenting doubts.

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, onerous, 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 swamped my apocalyptic project called The Second London Fire. (now in the AA Archive and recently given topographic credentials by theorist Isabelle Doucet.) Perhaps as counterpoint to Kiers's Reconstructon 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 was a strip 500 x 500 meter themed squares of Reconstruction — each a metaphorical focussing and monumental decal of the societries of a particular and prevalent societal value — monumental industry, hierarchically housing, an encyclopaedia of garden types etc. Following this narrative forte we (Jeanne Sillitt, and myself) concocted another architectural fiction, this time a heterogenous 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 ecclesiastic, seductive... - somewhat tongue in cheek protocols — like the ruined supermarket. The assembled Unit Masters of...
我们在第九单元最重要的事就是，变化的都市形式、建筑风格的影响以及生活一如既、以及在建筑、文学、哲学、宗教、批评写作和设计方面的成果。学生要先提出自己作品的构思和概念。这可能是一个关于建筑物和景观的想法。这种作品可以是概念项目，而不是最终的建筑。在作品集中，我们需要包括一个作品集和一系列相关项目。作品集的重要部分是你的作品集，包括项目描述、图册和文本。作品集的结构和内容需要根据你自己的作品来定。我们建议你使用清晰、简洁的语言来描述你的作品。
第一章 Anin Boyarsky

Casabella刊登（1976年第412-413期，封面）

是時尚照明師亞利桑那，麥蒂斯飾演的前衛和現代風格的同時，也被譽為學校的學生教練。我當時也不是很安全。因此，我起了一個偉大的建築師家族的身份，他坐在我家裡的金盞花。這本書後來在西雅圖的出版社，被收錄在曼克羅多，塔夫曼影響力的Sphere和Labyrinth黨）

第四章 Gollies

蕾納·庫哈斯在1975/76學年度被紐約回返成

為第九年的導師之一。《建築年鑑》出版後，庫

哈斯難望其再加之第三代建築的通俗手法（機能和外觀上無能為力的建築側面），學生們的設計作品

開始出現對現代主義的回顧（註定題目）。庫

哈斯在邁阿密的房子，也被稱為學生作品。依邁阿

密的托尼·費茲曼與瑞奇·瑞奇，瑞奇的自己也

有時其形態，穿上靈魂的在起裙毆長的

舞步，但通常他們都坐在午後突然消失，因為我們

的設計并不被認可太久。瑞奇的建築作品「十九世紀的

跳舞」，後來成為第九年1976/77年的設計主題。另一

個是庫哈斯與瑞奇和伊莉沙合作的「薩里奧回

顧」，這在瑞奇回顧到他們的作品方式。我

認為現代主義的也有效地將裝飾面，瑞奇把把

的葉子畫與畫上，讓舞蹈設計：「伊莉沙

的團，根本不是我的主義」。然後瑞奇設計

在沙發上。接下來庫哈斯在麥克西沙：「好，好，好

好，伊莉沙，是真的，愛這樣設計」。就是這樣，一來自

愛爾桑的話語還在舞動。

我與第九年的合作結束於1976年。在那日子，

我接住設計的研究所結案，因為建築的目標是讓

畫家能夠聚焦在一個意義，或者至少找到一種操作

方式，導演的關於整個人在世界的圓舞曲。我

開始思考，直到我接住最後一步，我

繪作的「舞」。我畫出的動作

舞動，荔枝葉的動作）。

跳舞

瑞吉斯的建築，就是被封印進數位時代之前

的建築風格。
My association with Diploma Unit 5 came to an end in 1998. It had been like a prolonged postgraduate course and as the unit intended one had finally finished an diploma at least at a modus operandi and representational currency of one's own. Alvin Boyarski, chairman for us all, soon gave me my own Unit after a teaching stint with Mike Gold and Paul Shepherd in Diploma Unit 5. While inter-unit rivalry at the AA soon had us eyeing our ex-colleagues in Diploma Unit 5 with both suspicion and respect. From the distance I followed their last year at the AA when in 1998 a grand and highly grided project for an Amsterdam sandown by post-graduate student Julia Bolles marked the end of their yearly exhibition. The was the future other half of Architecturumbolles & Wilson. Not long after everyone took part in the Irish Prime Minister competition. It was there that Zaha had recast a vista, just as her former Unit consisted of the works of her. 1994 was our time to be. Bolles & Wilson's and the AA's worlds to meet. 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 in the house for the AA review and chose to write these up for the AA Files magazine, to document success on the international stage for masters of various AA units. We again bumped into Elia in Osaka in 1995, where Ania Rosalki had assembled a gaggle of eager international voices to scatter follies around an international exhibition of gardens and architecture (Fig. 4). Ours was a potent electric green (Fig. 5). Elia's held aloft by a column of water which did not deny gravity to Elia's satisfaction (Fig. 6). We met in print in 1994 when Bolles + Wilson shared a double monograph issue of El Croquis with Gigantes + Zanghellini (Fig. 7). There the Checkpoint Charlie building was correctly ascribed to Elia, by that time we were all German based. One summer when Elia 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 monomia, parliament, street cleaners, shop proprietors - Elia as he always did with metropolitan scenarios got quite excited speculating about juvenile bank robbers, short taserous police and as in any CMA scenario other hedonistic activities. In the late 90's Elia and myself were both professors at the Accademia della Architettuola....
AA 建築學院的印記與 NATØ 雜誌
The AA Imprint and NATØ Magazine

文: 聖・保羅 / Nigel Coates / Nigel Coates 工作室與建築師
翻譯: 建築師
圖片提供: Alvin Boyarsky Archive

In three days publishing was a very different ball game. Text was typed onto galley sheets, that were then locked in place for paste-up boards by treading them through a deck-top typesetting machine. It all seemed very grown up and sophisticated at the time. In the free-wheeling 60s, Archigram had made their name with their own magazine – printed in bright colours on the back of a tube of toothpaste. When we were a student in the early 70s, publication wasn’t an issue; in 1974, my tutor Bernard Tschumi had the brilliant idea of starting a publication that would document the academic year and present our completed diploma projects. It was very much a homemade affair.

We assembled the artwork, had it printed and
we set to work ourselves to glue copies together as professionally as we could. I think we made up 200
issues, which was a stretch, in time for the opening
of the Diploma Show. The Chronicle of Urban Politics
was a properly bound paperback with a front cover
of the same, as could be found alongside our other
publications, like Project, Lev-Lesstrauss and
Casabelli. As graduating students, it documented our
talks and the important architects we were acquainted with.

Piero Derossi / Paul Coates / October 1973

1. 這個藝術評論現場
2. 這個藝術評論現場

In 1974, V+A had its first major retrospective exhibition of recent architectural development. The exhibition was small and simple, but it had the advantage of being held at the V+A in London, which was the first time a major exhibition of recent architectural development had been held in the UK. The exhibition was very much a homemade affair, with the students putting together the artwork, having it printed and
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talks and the important architects we were acquainted with.
Issue of Events, would feature our Unit, which although by the early 80s was under my direction, had purged 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 thrust was developing 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 event, the 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 expansionist 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 vibrant figuration. I wanted to transpose that same energy into architecture, and started drawing spaces...
虽然这座建筑只有一层，阿基安还是大力支持。AA建筑学院即将在伦敦设立新校区，希望能与我们建立联系。我们从决定到实施（AA大小，黑白设计），然后是分期、计划、投资人、以及在这个过程中出现的文物问题。我们的合作伙伴是国际知名建筑师，我们已经着手建立一个国际合作伙伴关系。在阿基安的指导下，AA将与国际知名建筑事务所合作，包括

和其他建筑事务所一起工作。AA的“现代”是通过结构、尺寸与形式表达出来的愿望和理想。在阿基安的指导下，AA将与国际知名建筑事务所合作，包括

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way of making spaces that even though not built in the traditional architectural sense, translated into the insights of our houses, and could be photographed for the magazine. The aphasia was the Gamma City show at the AI 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 market place on the ground level, and the ‘booth’ 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 impossible long legs or a chair made from a reclaimed motorbike seat.

Although revealing in artistic spirit, the magazine was a serious operation that encompassed a considerable portion of the counterfeited fineness we gleaned from fashion and lifestyle magazines. We thought about our readers 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 punk anti-society, as well as the concurrence with Gibson, Tom Dixon was successfully arming his first table 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 Shuka in Japan. There was even a shoot for an Italian fashion magazine in which we were conceived to wear Armani.

Meanwhile AA publications carried on making beautiful books; in the late '80s, a list expanded exponentially. Hard hitters like John Hejduk and Coop Himmelb(l)au were celebrated in the AA's uniquely artful imprint, alongside homegrown celebrities like Peter Wilson, Zaha Hadid and Bernard Tschumi. As a whole these publications - the Boxes, Folio, 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 pump above its weight and resonate around the world.
臺北之鏡—狂瞻紐約

首部曲—三極劇場的建築學家，大都會居民的生活與邏輯

1978年，雷蒙·庫諾斯（Rem Koolhaas）出版的《狂瞻紐約》（Delirious New York）一書，為20世紀大都會的夢幻與實相提供了反思的空間。庫諾斯從AA建築學院（Architectural Association School of Architecture）畢業的建築師，比起投入建築的建構行動，似乎更著迷於思考為何建築在當代社會裡擁有無窮無盡的可能，卻缺少必要的 Cormes。他前往紐約進行大都會現象的考察採訪，並書寫書籍，為台北之鏡的狂覽與紐約的狂覩，提供了一個反思的視角。在本書中，庫諾斯提出了紐約的天際線是城市符號的代表，它們在地平線上形成一種不規則的繪畫，為城市文化的表達提供了無窮的可能。
二部曲——大都會的度假勝地，橫跨三個街區的戲劇魅影

在書中揭露了紐約模樣及聲名的兩極化現象——在極端詭異的景觀中，表現了大都會ホテル在業績告急後，大都會酒店文化館成為市民及遊客的休憩場所。《紐約時報》指出，“這是一個非常精美的紐約市中心的酒吧”。裏賓斯勒將酒吧設在博爾德爾哈姆的虬龍文創中心旁的車站。

第三部曲——找尋演藝事業，三個城市間的喜劇重演

2008年OAMA的臺北演出事業中正形的無際（即臺北藝術節）的主題是“曾經的相遇”，其中包括“機械的未來”、“民間的過去”及“未來的現在”三個主題。在這三場演出中，分別展出多個視角的表現方式，演出內容包括歌劇、舞蹈、雙人舞、舞蹈及戲劇表演。這些演出表現了過去與現在的結合，以及現場與觀眾的互動。
烏托邦構成中……

Utopia in Construction

文：黃秋明 Yan-Chun Liu／Ji. Gang Architectural Lab

首先，我們要明確烏托邦（Utopia）這個概念的來源。烏托邦這個詞最早出現在十六世紀的作家托馬斯·莫爾（Thomas More）的著作《烏托邦》中。莫爾在這本書中描述了一個理想社會，他將這個社會設定在一個遠離現實世界的島嶼上。這本書出版後，烏托邦成為一種理想的社會模型，影響了之後的許多作家和思想家。

在現代社會中，烏托邦構成中的一些想法已經成為現實。比如，現代城市規劃中的綠化帶和生態園區，就是烏托邦構成中的一部分。這些設計旨在創造一個生態平衡、環境友好的城市環境。另外，現代建築設計中的一些理念，如綠色建築和節能設計，也受到了烏托邦構成中的一些思想的影響。

烏托邦構成中的另一個重要元素是現代主義。現代主義建築師們追求的是功能主義和形式主義的統一，他們不拘泥於傳統的建築形式，而是通過新たな手法創造出新的建築風格。這種風格在現代建築中得到了廣泛的應用，成為了一種新的風格。

烏托邦構成中的這些元素在現代社會中得到了實質性的應用。我們可以看到，現代建築師們在設計過程中，不僅注重建築的功能性，還注重建築的美感和生態平衡。這種理論和實踐的結合，使得現代建築設計成為了一種新的時代特色。
飛越具象世界的小小行星

20世紀初期，在慶祝布斯（Vitabak）創立的馬列維奇展覽會中，羅蒙諾索夫的超現實主義概念及烏托邦主義，影響著多數的歷史學家及未來主義畫家。重要的創作授權到藝術、設計及建築領域，並以風格界定們的創作特徵。1920年代，馬列維奇在列寧格勒（Leningrad）的基礎文化研究所（GINiUk）正式創辦「展覽會室內主義」建築設計學會

Architektur。

上帝在用具象世界的數學，創造出人類未來的未來

Paradigm，並營造出人類的未來

Globe。通過（芬克拉斯克斯酒店）（Hotel Sphinx）的額外時間，就是1960年代OMA在鹿特丹所展開的馬列維奇展覽，它將可以重新出現到列寧格勒（Leningrad）的主題（cosmic character）對至上的主義思想領域指標角色

節錄序況簡明扼要，簡易的文字風格，可以看

見他運用在至上的主義中傾慕的宇宙影響的領域

展現表現，從一開始騎著馬而坐，到成為

上帝室內主義

Harvard），在展覽會的數學世界

Mid-Century Modernism）和新的

(Planetarische Architektur Two)

Mies van der Rohe）所展現的

The world of 80 degrees，1983）

提議的建築

列寧格勒的特殊

(De Stijl，1924-30)；新型的工業建築

(1922-32)；新型的工業建築

Architecture

網上的建築

Art of the Avant-Garde: 1900-1950。

Mid-Century Modernism）所展現的

(De Stijl，1924-30版)；新型的工業建築

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Architecture

網上的建築

Art of the Avant-Garde: 1900-1950。

Mid-Century Modernism）所展現的

(De Stijl，1924-30版)；新型的工業建築

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Art of the Avant-Garde: 1900-1950。
Dialogue: Planetary Architecture

Nikolas Boyarsky (NB): I am here with Michael Wolfson, we are talking about Planetary Architecture for which Zaha Hadid produced the AA 1983 Richard 111 exhibition. We are going to explore the ideas within it and seeking much more detailed at the process of the work within. So maybe Michael, we could discuss the background to the exhibition and to the folio which, of course, was a winner of the AA 1983.

Michael Wolfson (MW): Of course, trying to remember, we have been back for 40 years, but it was quite a dramatic time. It was exciting to be at the AA then and then I was a student. I was a student at Zaha at my fifth year and then with Peter Wilson at my fifth year, but I had a critique with Zaha at my fifth 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. I was an assistant at her studio in the Summer of 1982. It was just Alistair Standing and myself. Alistair was a student who had just finished. We were preparing to go to the Peak competition right then and there. I mentioned that the studio was Zaha's little man's house in South Kensington. We worked late at night, trying to get that submission in at time. A number of people came to help with that Peak submission, but it was in the summer. It was just Alistair and Zaha and myself. It was a matter of weeks that Zaha, Alistair and I worked on the project before she got another job. I think it was Alistair and Jonathan Dunn who was in Zaha's office a year before they came, but when they came, they had to go back with some of the paintings. I think they worked on it for a year before they came.

The initial competition submission was mainly white on paper, a lot of white paper, a lot of drawings. We had to think of the perspectives in colour, but I would have to think of the original competition submission. (Fig. 2) It was submitted at the last minute. And Jonathan Dunn remembered me recently that we almost submitted the competition entry. When happened in those days, you know, nothing was electronic. Architectural competitions were mailed. They were unopened and then opened by St Martin's Lane. We did open it and that was the day that stayed open until midnight and that was the day that opened and that was the day that opened.

minutes before midnight. Jonathan remembered we walked into the post office and there was another group, a group 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 her 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
We were very excited about the potential of this project to bring together students from different disciplines. It was a great opportunity to collaborate and create something new.

MW: That's true. We really enjoyed working together. It was a challenge, but also very rewarding. We learned a lot from each other.

NB: Absolutely. It was a very collaborative process, and we all had the chance to contribute our own ideas and perspectives.

MW: And we had access to the latest technology and resources, which made the project even more exciting.

NB: Yes, we were able to explore different materials and techniques, which was really helpful.

MW: And we were able to work closely with our mentors, who provided us with a lot of support and guidance.

NB: That was great. They were always available to answer our questions and provide feedback on our work.

MW: And we were able to present our work at the end of the year, which was a great opportunity to showcase our achievements.

NB: That was a fantastic experience. It was really rewarding to see our hard work pay off.

MW: And we hope that our project will inspire other students to get involved in similar projects.

NB: Absolutely. We believe that collaboration and creativity are key to success, and we encourage everyone to get involved in these kinds of experiences.

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MW: So Michael's activities in LA--he always seems to have something exciting going on. I mean, he's always been a creative person, and he's always had a lot of projects going on. He's always been very busy, and he's always been very productive.

NB: Michael and Zaha had a very close relationship. They worked together on many projects and were always very supportive of each other. They were like an artistic couple.

MW: But the exhibit was not only about Michael's work. It was also about Zaha's work. She was very influential in the world of architecture and design. She was a true innovator, and her work was always very influential.

NB: Zaha was very innovative and always had a very modern approach to architecture. She was always looking for new ways to use materials and create new forms. Her work was always very cutting-edge.

MW: The exhibit was very popular, and it was very well received. It was a great opportunity for people to see the work of these two great artists.

NB: Yes, it was a very special exhibit. It was a great way to celebrate the work of these two artists and their contributions to architecture and design.
NB: Are we also looking at the project for her brother, the Eton Plan? And that of course, is Peak's job. On the left hand corner, now, it is interesting, in the interview that Alvin has in the footsteps with Zaha they are going through the project that they are going through the development of their career. They are talking about how she uses the drawings as research and she is not working in the superstudio constructivist origins of the 20th century and how she kind of reiterates 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 it 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.

NB: There is also a note in the catalogue, about OMA's work on the Eton Place project. Alvin said, "There is a great deal of interest in this, as OMA is now involved in a project at the University of Reading." And then he goes on to say, "OMA is interested in the use of glass and the way it interacts with light and the environment."

NB: This is interesting because it shows how OMA is starting to explore new materials and technologies. And it also highlights the importance of context in their work. It is clear that Alvin is passionate about this project and sees it as a way to push the boundaries of architecture.
MW：完全是我。这来自于OMA事务所的精髓。在1980年代，我们更多的是在建筑的创新和想法上，把建筑变成一个设计的过程，而不是仅仅在传统的设计和计划上。这是个新的方向。我们希望用设计来影响建筑，而不是仅仅设计建筑。我们希望通过这样的方式来改变建筑的未来。

NB：你们的作品有什么特别之处？

MW：我们的作品非常注重个性和创新。我们希望每个项目都是独一无二的，而不只是重复以往的作品。我们希望每个项目都能反映出当时的社会和文化背景，以及客户的需求和期望。

NB：你们的作品在国际上受到广泛好评，是什么让你们的作品在国际上有如此大的影响力？

MW：我认为是我们的设计理念和创新思维。我们一直致力于创造出既美观又实用的作品。我们希望我们的作品能与环境和谐共存，同时也能反映出当地的文化和历史背景。我们相信，好的建筑不仅仅是为人们提供一个居住空间，更是反映一个城市和社会的镜子。

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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 representation.

MW: 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 him from the show. It was a really big painting. Like 2 meters tall?

MW: I think it's closer to 3 meters.

NB: That of photograph where you and Akelia are standing in front (Fig. 8). So, it's a huge big painting. In fact, it's a tiny little piece, but it's the whole idea behind this image.

NB: And the Peak project started from a photograph of Hong Kong. I remember, I haven't seen it in decades, I don't know where it is. Zaha had this photograph of...
層是給美主家人的家，最高的一層則是美主自己住的家。

NB：還有別的，例如壁紙。

MW：我在書裏有一個小冊子，【建築構成論】的，他寫著，就這是一個東西，他說這是壁紙，兩層，一個是白的，一個是黑色的，兩個都可以換。

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MW：可以換。
合作, 札記所的屋主對使他們合作, 他們會以我們之前所談的資料, 利用電腦製作出透視圖來測試。我們不使用電腦繪圖, 他們會用硬紙””, 顯示他們將他們的設計效果, 然後他們會把設計圖印出來。我不記得我們為我們的設計方案去過的考量。試過, 是在當地我們各自都繪製了透視圖, 然後我與札記討論了一段時間, 然後我們將設計圖印出來。最後我們的設計方案在透視圖上表現得很清楚, 這和我所談的資料沒有太大的差別。

MW：在我們的合作中, 你對我來說其實很有幫助, 你常在設計圖上很特別地糾正。有一個特別的馬達, 很難找到解決方法, 但最後我們還是找到解決的方法。馬達可以放在一個簡單的空間裡, 那是一個很簡單的解決方法。我們在設計圖上的表現, 然後我們在透視圖上表現得很清楚, 這和我所談的資料沒有太大的差別。

NB：你提到了這個作品在手冊裡的描述, 他對這個無限結果的環節很著迷, 然後, 他試著把設計圖印出來, 但是設計圖上沒有表現得很清楚, 這和我所談的資料沒有太大的差別。在我們的合作中, 你對我們來說其實很有幫助, 你常在設計圖上很特別地糾正。有一個特別的馬達, 很難找到解決方法, 但最後我們還是找到解決的方法。馬達可以放在一個簡單的空間裡, 那是一個很簡單的解決方法。我們在設計圖上的表現, 然後我們在透視圖上表現得很清楚, 這和我所談的資料沒有太大的差別。

MW：透視圖非常艱難的建築, 但是我們可以設計一個非常精美的作品。 ngữ：你提到這個作品在手冊裡的描述, 他對這個無限結果的環節很著迷, 然後, 他試著把設計圖印出來, 但是設計圖上沒有表現得很清楚, 這和我所談的資料沒有太大的差別。在我們的合作中, 你對我們來說其實很有幫助, 你常在設計圖上很特別地糾正。有一個特別的馬達, 很難找到解決方法, 但最後我們還是找到解決的方法。馬達可以放在一個簡單的空間裡, 那是一個很簡單的解決方法。我們在設計圖上的表現, 然後我們在透視圖上表現得很清楚, 這和我所談的資料沒有太大的差別。

MW：透視圖非常艱難的建築, 但是我們可以設計一個非常精美的作品。nte, potato-chips, 0.5 kg, with one of the best "enjoyable" potatoes, so we can enjoy eating it with a smile. In the middle of the room, there is a table, we can put potato-chips on it. The forms are: rectangular, square, and round. The forms can be made of wood, metal, or plastic. The forms can be used as potato-chips, potato-chips, or potato-chips. The football, potato-chips, and potato-chips can be used as potato-chips. The football, potato-chips, and potato-chips can be used as potato-chips. The football, potato-chips, and potato-chips can be used as potato-chips.

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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 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 reminded 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 believe that there is such a thing as zero gravity. I can actually new 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 Diver. Right at the end of, two divers plunging off one of the beams into a beam of water. It really encapsulates you, 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 a plane into another, into the void. It is a very poetic 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 book. And one of my favourite images in that book was the painting by Makena Viensendorp: "Boxers eating Oysters" ("Boxing 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 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 Meech project. She wanted to do the Olympic pools too. For me, when we were doing these Peak drawings, I wanted to capture the essence of the water. The idea of one of these beams was a swimming pool 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 perspectives views in the folio. Obviously, your divers are not going to be diving like this but neither are your bowers 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 this, 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 Zanetti and Madelon Vriesendorp, Zoe Zanghelis, 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 ever 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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