

INTERTWINING ART 艺术交织

ARCHITECTURE IS ART OF EXPERIENCE

建筑是经验的艺术

斯蒂文·霍尔是当今最伟大的建筑艺术家之一，是思想、理论和实践完美结合的实践者。

回想与斯蒂文·霍尔之间的友谊与交往，越发能感悟到他对建筑艺术的执迷与热爱。前些年，我在哥伦比亚大学 Advance 工作室执教，除了参加彼此工作室的评图外，总会有闲暇见面、聊天、吃饭。有时，课后先到他的住所，再到楼下有趣的饭馆吃饭。令我印象最深的就是铺满卧室、客厅、餐厅的铅笔水彩草图，每一张都生动地记录着他建筑创作瞬间的思考，“他不是为生活而画，是为画而生”。

大多数评论家都试图从现象学的角度来挖掘斯蒂文·霍尔作品背后的理论基础，但，作为建筑师，我本能地更想从斯蒂文·霍尔作为艺术家的角度，感受他的创作过程。建筑是艺术，他深信不疑，但建筑不仅是视觉艺术，更是经验的、感悟的艺术，这种认知，就决定了他的作品观念。在认识论层面上，几十年来一以贯之，那就是：场地与建筑之间的血缘关系，是物理空间与主观经验的相互缠绕，尽管在建筑形式上的变化多样。这种“场地与根源”的探究，这种“时间与经验”的主观感受，让人联想到保罗·塞尚“用双眼绘画”的艺术自主原则，以及对现代绘画的革命性的阐述。

Steven Holl is one of the greatest architectural artists of today and a practitioner of the perfect combination of thought, theory, and practice.

As I recalled my friendship with Steven Holl, I realize more and more his obsession and love for architecture. A few years ago, I taught Advance Studio at Columbia University. In addition to participating in the reviews of each other's studio, there was always free time to meet, chat, and eat together. Sometimes, I would go to his residence for a drink first and then go downstairs restaurant to eat. What impressed me most were his watercolor sketches that were present everywhere throughout the bedroom, living room, and dining room. Each drawing vividly recorded the thoughts of his architectural creations. "He did not paint for a living; he lived for paint".

Most critics have been trying to dig further into the theoretical foundation behind Steven Holl's work from the perspective of phenomenology. However, as an architect, I instinctively wanted to feel his creative process from the perspective of Steven Holl as an artist. Without a doubt, he firmly believes that architecture is art, but architecture is not only visual art but more the art of experience and perception. These kinds of perceptions determined Steven Holl's concept of work. On the epistemological level, it has been consistent for decades, despite the variety of different architectural forms. It is the blood relationship between the site and the building, the intertwining of physical space and subjective experience. This study of "site and root," and this subjective feeling of "time and

1989 年，《锚固》及 1996 年《交织》两本著作的出版，清晰地表明了斯蒂文·霍尔是一位批判的现代主义者，内心深爱着现代主义的基本理念，但又试图超越现代主义所倡导的建筑本体对技术和功能的原始崇拜。他用类型学和现象学的方法，探索建立建筑与环境内在联系的创作途径。场地、想法、体验、材料和细部是贯穿斯蒂文·霍尔几十年建筑实践的四个核心理念。

斯蒂文·霍尔也是对中国当代建筑实践产生重要影响的西方建筑师之一，无论是有着亨利·马蒂斯“舞者”意向的 MoMA 现代城，还是“水平摩天楼”的万科总部，都映射出他对东方自然观的感悟和中国当代文化敏锐观察力。

《压缩》的出版，集中反映了斯蒂文·霍尔近十几年的建筑创作思考与实践，再次向人们展示了他对建筑艺术深邃而独特的认知，我们期待斯蒂文·霍尔更多伟大作品的诞生。

experience" is reminiscent of the artistic autonomy of Paul Cézanne's "painting with two eyes" and his revolutionary interpretation of Modern painting.

The two publications, "Anchoring" 1989 and "Intertwining" 1996, clearly showed that he was a critical modernist. He deeply loved the fundamental values and beliefs of modernism but also tried to transcend the primitive worship of technology and functionality of the architectural ontology advocated by modernism. He applies the methods of typology and phenomenology to explore the ways of creation in which architecture and nature establish intrinsic connections. Site, idea, parallax, material and detail have been the four core ideas of Steven Holl's architectural practice for many decades.

Steven Holl is also one of the Western architects who has had a significant influence on contemporary Chinese architectural practice. Whether it be a "Linked Hybrid" in Beijing with the image of Henri Matisse's work "The Dance" or the Vanke headquarters of the "Horizontal Skyscraper," they both reflect his perception of Chinese conception on nature and the keen observation of contemporary Chinese culture.

The publication of "Compression" intensively reflects Steven Holl's revolutionary architectural thinking in his creations and practice in the past decade and once again, showed his deep and unique understanding of architectural art. We look forward to the birth of more magnificent works by Steven Holl.