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# 建筑大师弗兰克·盖里

当世最杰出的建筑大师慨谈建筑业的重要性，以及公务机的重要性

## ARCHITECT Frank Gehry

One of architecture's greatest minds talks about why that field matters—and why business jets do, too.

作者: by Matt Thurber

“我认为好奇心是成功之母。所谓好奇心，就是我们注意身边发生了什么，并且想了解它为什么会发生。”

10年前，建筑大师弗兰克·盖里（Frank Gehry）最受世人宠爱的建筑作品之一——迪士尼音乐大厅终于开业。这部作品凝聚了设计师和建筑人长达16年的心血与汗水，它的施工期几经波折，工程险些搁浅。音乐厅坐落于洛杉矶市中心，在统一造型的高楼大厦丛林之中，它仿佛疾风过境，使人眼前一亮。全金属外观极为独特，无论是本地人，还是外来客，都能将它一眼认出。但鲜有人知的是，已有84岁高龄的建筑大师本人就居住在音乐厅以西不过数英里之遥的海滨小城圣莫尼卡，现在他已经把澎湃的工作热情投入了一个全新的方案——海洋大道项目（Ocean Avenue Project）。这个项目被描述为“世界一流的酒店与博物馆区”，落成后将成为这个以懒怠拓张而出名的海滨小城的第一个建筑巨作。

虽然海洋大道项目很可能把大师的声誉提升至一个新的高度，但大师此时已经不怎么需要世人的喝彩了，他已经创作出了许多标志性的建筑杰作，如西班牙毕尔巴鄂市的古根海姆博物馆、捷克布拉格市的跳舞的房子。2005年《名利场》杂志发起了一场对90位顶尖建筑师和建筑学教师的投票，超过半数的投票者认为古根海姆博物馆是1980年以来全球最重要的新建筑。所以《名利场》杂志将普利兹克奖得主弗兰克·盖里誉为“当世最重要的建筑师”。而建筑学领域另一位巨人——已故的菲利普·约翰逊（Philip Johnson）则评价他为“当今最伟大的建筑师”。

在弗兰克·盖里的伟大成就中，永无休止的好奇心无疑发挥了巨大的作用。早在14岁时，少年盖里就已经展现了强烈的好奇心。当时他想做一个高中的化学实验——氢气氧气混合后用火催化，在钟型玻璃罩下生成水。但因为缺少合适的实验仪器，他直接用火点燃了玻璃烧杯内的混合气体。“我把火柴扔了进去，本以为只会听到一声闷响，”他回忆道，“幸好我转过了身！玻璃碎片炸进了我的屁股里，飞得满屋都是。街上的人敲门问到底发生了什么事。可把我吓坏了！这件事狠狠地教育了我，学那些政治家不了解事情可能的后果就贸然行动会吃到什么样的苦头。”

弗兰克·盖里从这个教训中受益良多。他的作品被人形容为“皱掉的纸”，但这种形容只是个内部玩笑，出自弗兰克·盖里在电视长剧《辛普森一家》2005年“The Seven-Beer Snitch”一集中的自嘲。在这一集里，弗兰克·盖里的动画角色弄皱了一张纸，并以它为原型设计了迪士尼音乐厅。实际上，只要参观一次洛杉矶的盖里建筑事务所（Gehry Partners），我们就可以看出盖里的创作过程是非常复杂的。在事务所里，有百十名建筑师埋首于不同的设计思路，这些思路先被画在纸上，后来又被制成实际模型，其复杂程度总是一步步地往上叠加。

弗兰克·盖里的照片摄影师均为 CHAD SLATTERY

ALL PHOTOS OF FRANK GEHRY BY CHAD SLATTERY

TEN YEARS AGO, AFTER A TUMULTUOUS 16-YEAR design and construction effort that was nearly derailed, one of architect Frank Gehry's favorite buildings finally opened. Perched like gusty puffs of air among the rectilinear towers of downtown Los Angeles, his metal-skinned Walt Disney Concert Hall made his unique vision concrete for thousands of locals and visitors. Little do they probably know that the 84-year-old Gehry lives just a few miles west in the coastal enclave of Santa Monica, where his passion is taking a new form in the Ocean Avenue Project. Described as a “world-class hotel and museum campus,” it will be his first big design for the famously reluctant-to-expand beachside city.

Though Ocean Avenue seems likely to further enhance the architect's reputation, the creator of such landmarks as the Guggenheim Museum in Bilbao, Spain, and the Dancing House in Prague, Czech Republic, doesn't exactly need plaudits at this point. When *Vanity Fair* polled 90 leading architects and architecture teachers and critics in 2005, more than half named the Guggenheim in Bilbao as the most important work completed anywhere in the world since 1980. That led the magazine to call the Pritzker Prize-winning Gehry “the most important architect of our age.” The late Philip Johnson, another hugely significant figure in the field, proclaimed him “the greatest architect we have today.”

Gehry's insatiable curiosity undoubtedly plays a role in his greatness. This inquisitiveness was already evident at age 14, when he decided to replicate a high-school experiment where hydrogen and oxygen were combined and catalyzed with fire to make water, under a bell jar. Lacking the proper equipment, Gehry set fire to the combustible atmosphere inside the glass beaker. “I threw the match in, thinking I would have a pop,” he recalled recently. “Luckily, I turned around. I had glass pieces in my butt and all the way across the room. People on the street knocked on the door to find out what happened. I was terrified. It was a good lesson in leaping into something without having a sense of the possible consequences, like our politicians do.”

Gehry learned the lesson well. His work has been described as “crumpled paper,” but that's an inside joke, deriving from his self-parody in a 2005 episode of the long-running TV show *The Simpsons* (“The Seven-Beer Snitch”). In that episode, Gehry's cartoon character crumples a piece of paper that forms the basis of the Disney Hall design. In fact—as a visit to the Gehry Partners studio in Los Angeles reveals—his creative process is far more involved. Dozens of architects work on various ideas that begin on paper, then morph into models of ever-increasing complexity.

“I THINK CURIOSITY LEADS TO SUCCESS.  
CURIOSITY MEANS YOU'RE PAYING ATTENTION  
TO WHAT'S GOING ON AROUND YOU AND  
YOU'RE WONDERING WHY IT'S HAPPENING.”





位于加利福尼亚州洛杉矶市的迪士尼音乐厅  
Walt Disney Concert Hall, Los Angeles

### 您会为海洋大道项目而激动吗？

当然！我们的设计尚未完工，但请大家拭目以待吧！

### 您使最高处远离边缘，给四边留出了空间。

我觉得人们对高度心怀畏惧。他们害怕圣莫尼卡变成另一个曼哈顿，虽然要走到这一步还有很远的距离，但我认为，一旦打开防洪闸，这个城市中必将树起无数高楼大厦。从60年代起，我就一直生活在圣莫尼卡，我也不喜欢看到它变成另一个曼哈顿，但我觉得市议会和民众有足够的约束力，能够避免它走到这一步。每个城市中都会有一些我们不得不讨论的特例，于是风险随之而来，因为我们只要（把地区规划特别许可）给了一个人，那肯定也得给其它人。与我一起工作的都是圣莫尼卡的长住居民，他们也有相同的感受，所以他们要求我们必须谨慎再谨慎，他们不想胡搭乱建，除非一个项目真的很特别。

### 您是庞巴迪的品牌代言人。您是否想过亲手设计一架飞机？

我们曾经为Tom Pritzker（普利兹克集团主席及CEO）和Larry Ruvo（慈善家与红酒专家）设计过一架飞机，就是Challenger 600，也曾经为巴拿马航空公司（Copa Airlines）设计过一架飞机。

### 您乘公务机出行么？

是的，短途的话。如果要去中国或欧洲，就不乘公务机了，太麻烦了。在美国国内或者欧洲之内旅行的话，我会选择公务机，它能节约大量时间。私人飞机可以把一周的旅行时间缩减为三天。

### 你最喜欢哪种型号的公务机？

Xojet公司有Challenger系列，也有Citation X，我都喜欢。我的朋友Sydney Pollack（一位已故的电影导演）有一架飞机，过去我常与他一起飞行。但我最喜欢的是庞巴迪的Challenger 300，只要有Challenger 300，我都会选它，因为它真的是非常舒适。

### 您如何利用多出来的时间？

有了公务机，我们可以带几个人在飞机上工作，于是就有了大量安静的时间——没有电话的干扰，不过我们有使用Wi-Fi。长途飞行的话，绝对物超所值。

### 您觉得公务机的设计有哪些方面需要更改吗？

我倾向于接受事物原来的样子。如果有机会参与飞机的设计，我会帮忙深挖改进的空间，我很乐意。

### Are you excited about the Ocean Avenue Project?

Yes! We don't have a finished design, but you can see what could happen.

### You've focused the tallest part away from the edges to open up the sides.

I think that people are afraid of height. They're afraid of the Manhattanization of Santa Monica, which is a long way off, but I suppose if you opened the floodgates you could get a lot of towers. I've lived in Santa Monica since the '60s and I'd hate to see it Manhattanized, but I think there are enough constraints through the [city] council and the public in Santa Monica to not let that happen. You have to argue for special cases in every city, and that gets dicey, because you let one guy do it [get a zoning variance] and you've got to let the other guy do it. People I'm working with are also long-term residents of Santa Monica and they have similar feelings, so they've urged us to be real careful, and they don't want to build it unless it's special.

### You're a brand ambassador for Bombardier.

### Have you ever wanted to design an airplane?

We've painted airplanes for [Pritzker Organization chairman and CEO] Tom Pritzker and [philanthropist and wine expert] Larry Ruvo, a Challenger 600. And we did an [airplane for an] airline from Panama [Copa Airlines].

### Do you travel by business jet?

Yes, on short hauls. To China or Europe I don't. It's hard to justify. I use it around the U.S. and [within] Europe and it saves a lot of time. I can cut a week trip to three days by flying around private.

### What models do you prefer?

Xojet uses Challengers and has the Citation X, which I love. My friend [the late film director] Sydney Pollack used to have one. I used to fly with him. But I love the [Bombardier Challenger] 300. Whenever we can get a 300 I opt for it because it's very comfortable.

### How do you use the extra time?

It allows you to bring a couple of people and work on the plane, so you get a lot of quiet time—no telephones, although we use the Wi-Fi. In the long run it pays for itself.

### Are there aspects of the jets' designs that you'd like to change?

I tend to accept conditions the way they are. If there was a chance to dig in and help them design it, I would. I would love to.

### Ever want to become a pilot?

I've logged time as a student pilot [pulls out logbook]. This was on a Citation II. I did turns, landings, takeoffs and cross-country. I have a logbook from the '40s when I was taking lessons in a Waco

## 基本概况

**姓名：**弗兰克·盖里

**出生：**1929年2月28日生于多伦多（现年85岁）

**职业：**盖里建筑事务所（Frank Gehry Partners, LLP）合伙人

**教育程度：**南加州大学建筑学院学士学位

**交通工具：**庞巴迪 Challenger 300、赛斯纳 Citation X

**个人情况：**配偶为Berta Isabel Aguilera，两人有四个孩子。热爱曲棍球运动，曾为世界杯曲棍球赛设计了奖杯。

## Fast Facts

**NAME:** Frank Gehry

**BORN:** Feb. 28, 1929, in Toronto (age 85)

**POSITION:** Partner, architecture firm Frank Gehry Partners, LLP

**EDUCATION:** Bachelor's degree, University of Southern California, School of Architecture

**TRANSPORTATION:** Bombardier Challenger 300, Cessna Citation X

**PERSONAL:** Married to Berta Isabel Aguilera and has four children. Huge hockey fan; designed the World Cup of Hockey trophy.

### 您是否想过成为一名飞行员？

我曾经学过驾驶，有飞行记录的（取出日志）。当时开的是Citation II，我完成了转弯、降落、起飞、和转场。我的飞行记录从40年代开始，当时学的是韦科双翼飞机。我们曾在Van Nuys机场做特技飞行，在那个著名的跑道上（16R跑道）起落，当时我才18岁。高中时我参加了少年空军，大学时参加了空军预备役军官训练营，所以我对飞行是非常痴迷的。但我从未单独飞行。我曾经尝试过学单飞，但我怕自己无法集中精力。我的注意力全在建筑学上面。

### 为什么建筑学很重要？

在我们所居住的建筑物中，98%与建筑学无关。也许建筑学不过是人类一代又一代传下来的自负而已。有时候我们不由心生疑问：为什么它是必需的呢？全球的各种文化使它变得如此平凡而琐碎。但对我而言，它却是至关重要的，因为我已经把此生全部献给了它。但现在人们好像并不真正对建筑学感兴趣。它没有得到世人足够的重视，这一点让我很难过。

对于建筑师而言，小项目也常常能产生巨大的影响，这就是建筑学的妙处。与同时期建筑物相比，古根海姆博物馆身姿比较娇小，但它却对这个城市产生了巨大的影响，为它带来了源源不断的收入。

### 古根海姆博物馆是否可以当作接近预算的一个例子？

是的，我们的预算是1亿美元，实际上花了9700万，比预算略低。迪士尼音乐厅的预算是2.07亿美元，实际上花了2.07-2.08亿美元，基本贴合预算。我是非常重视预算控制的。

### 这在建筑业领域并不常见，是吧？

在我看来，做好预算是非常重要的。如果预算不贴合实际，我会提出质疑，有时我们甚至会放弃这个工作。比如说有次在德国汉堡，需要设计一个音乐厅，预算为1.35亿欧元。我告诉他们用这个预算是建不起来音乐厅的，实际上可能要花8亿欧元，而现在预算却只有1亿多欧元。但另一位建筑师接受了这个预算，我不知道为什么。也许他们需要这个工作。我也需要工作，但它已经超出了我的底线，可能会使我蒙受损失。

### 你会把这一点教给你工作的人吗？

是的，这是一个原则问题。我并不认为往建筑上砸钱就能让它变成更好的建筑。这是市场问题，劳动力和材料都是商品，相关成本会有起伏。我们必须要小心谨慎，这些因素是超出建筑师及客户的掌控范围的。我们需要追踪人工成本，所以经常雇佣成本分析师分析建筑成本，如果说他们实际花费可能不会超出预算，我们会坚持不超出预算。如果其它人能做到这一点，那我们也能做到。

### 你为什么会把鱼的图案嵌入设计当中？

有一种思潮对历史重构带来了强烈的冲击，我们把它称为后现代主义。人们又开始把希腊神庙当成模型。这让我很失望，于是我说：“好吧，既然希腊神庙是拟人化的，我们何不回到3亿年前鱼尚未进化成人的时期！”我当时只是随口一说。

后来它真的变成了一个象征性图案。画图时我都会把鱼的图案嵌进去，它勾起了许多人的兴趣。

biplane. We used to do aerobatics over Van Nuys Airport and land on that famous runway [16 Right]. I was 18 years old. I was an air cadet in high school and Air Force ROTC in college, so I have a fascination with flight and I love it. I've never soloed. I've attempted to take lessons but I'm just worried that I wouldn't focus. I'm all focused on architecture.

### Why is architecture important?

Ninety-eight percent of the buildings that we live with are not architecture. Maybe architecture is a human conceit that's been handed down through the ages. Sometimes you wonder why it's necessary. It's so trivialized by world cultures. It's important to me because I spent my life doing it. There doesn't seem to be much...real interest in architecture today. I'm frustrated that it's not taken more seriously.

For an architect, small [projects] can often have a big impact. That's the nice thing about architecture. Bilbao is a relatively small building compared with the scale of things that were being built at the same time, and it had a huge impact in bringing revenue to the city.

### Wasn't Bilbao an example of being close to budget?

Yes, the budget was \$100 million and we came in at \$97 million, slightly under. Disney Hall was \$207 million and we came in at \$207 million to \$208 million, somewhere in there. I'm fastidious about budget control.

### Is that unusual in the architecture business?

To me it's serious. If the budgets aren't realistic going in, I challenge them, and sometimes we don't get the job. Like in Hamburg [Germany], we were offered the concert hall for 135 million euros. And I told them you couldn't build it [for that]; it was going to be more like 800 million, and it's now over a billion. [Another] architect accepted the budget. I don't know why. Maybe they needed the work. I needed the work, too, but that's where I draw lines, and maybe to my own detriment.



位于捷克布拉格市的跳舞的房子  
Dancing House, Prague, Czech Republic

摄影师: PEDRO SZEKEY





但开始这样做之后，我认识到我想从建筑学中寻找的是运动的一种表达方式，一如希腊人，也如印度雕刻家。我造了一个基于鱼形的房间，它拥有运动的感觉。这种感觉很明显，别人看到了它，然后它渐渐成为了建筑的尺度。它打开了一扇大门。我并不打算建造这样的鱼形房间和其它建筑。它只是打开了一扇通往一种表达方式的门，这种表达方式超越了纯粹的直线造型，是对运动的表达。

#### 所以你对脑海中闪现的灵感持开放态度？

这里牵涉到一个谁是艺术家，什么是艺术家的问题。与大多数普通人比较，艺术家更倾向于使用和信任直觉。我在非常成功的商人身上屡次看到这个现象，他们像艺术家一样信任直觉。所以灵感并不是突然闪现的，它其实是我们的日常生活的产物，是对实际事物的反应。

唯一的问题是，为什么多数人并不好奇呢？我生于一个犹太家庭。虽然我不信教，但我学习过犹太法典。书中论事皆以“为什么”打头。犹太人在儿童的早期教育中嵌入了一种好奇心培养模式。

犹太教对好奇心的培养倾向成为了我一生中最宝贵的资产。我认为好奇心是成功之母。所谓好奇心，就是我们注意身边发生了什么，并且想了解它为什么会发生。下一步是提出问题：“如果我们这样做，会怎样呢？”我们需要信任刹那间闪现的直觉，这个问题的产物有时会带我们通向一种表达方式，它可以体现在绘画、雕刻、建筑、音乐、科学、和飞机建造上面。

#### 你认为建筑能激发好奇心吗？

是的，我是这样认为的。遥想从现在起的50年内，只要有人到毕尔巴鄂，他们都会说：“天哪，那到底是什么？为什么会是这个样子？”然后他们会听到答案：“那是艺术博物馆。”然后接下来的话是：“那些人对艺术感兴趣？真的吗？我不明白。”然后人们可能就会生出好奇心，这个建筑是如何诞生的。它来自巴斯克自制区的文化部长、商业部长、市长、和主席决心重振经济的商业决策。这是商业决策，这一点非常有趣。■

#### Is this something that you teach people who come to work for you?

Yeah, it's a discipline. I don't think throwing money at a building makes it a better building. There is a marketplace and a labor force and materials that are commodities and [the costs of] those go up and down. You have to be careful, and those are beyond the reach of an architect or a client. We track labor costs, and we usually hire cost analysts to analyze what it would cost to build a building, and if they say it's possible [to do within the budget], then we stick to that budget. If somebody else can do it, we can do it.

#### What led to your interest in the fish motif that you incorporate into your designs?

There was a backlash to historic reconstruction. We called it post-modernism. And people started to use Greek temples as models again. I was disappointed and I said, “Well, since Greek temples are anthropomorphic, why not, if you've gotta go back, go back 300 million years before man to fish!” I just said it off the cuff.

So then it became a symbol. When I would draw I would put the fish in it. It piqued the interest of a lot of people.

But once I got into it, I realized that what I was looking for in architecture was a way to express movement like the Greeks did, like the sculptors in India. I made a room that was based on a fish shape and it had that sense of movement. It was obvious, other people saw it and it was beginning to be an architectural scale. That opened the door. I wasn't intending to build fish rooms and stuff like that. It opened a door to a language that went beyond just pure rectilinear shapes and did express movement.

#### So you have to be open to things popping up?

This is where we get into the territory of who's an artist and what's an artist, and artists tend to use and trust in intuition more than a lot of people do. I've experienced this phenomenon with very successful businesspeople; they trust their intuition like an artist does. So it's not that these things pop up—these things are a product of the reality of your everyday life and the response to it.

The only thing that you gotta wonder is why more people aren't curious. I was raised in a Jewish family. I'm not religious, but I studied Talmud. Talmud starts everything with “why?” There's a sort of built-in model for curiosity in the early education of a Jewish kid.

The tendency in the Jewish religion for curiosity has been a great asset in my life. I think curiosity leads to success. Curiosity means you're paying attention to what's going on around you and you're wondering why it's happening. The next step is to say, “What if you did this?” That's trusting your intuition for one millisecond, and the product of “what if you did this?” sometimes leads to an expression that represents itself in painting, sculpture, architecture, music, science, building airplanes.

#### Do you think architecture can stimulate curiosity?

Yes, I think it can. I imagine 50 years from now people going to Bilbao and saying, “What the hell is that? Why is it?” And then being told, “That's the art museum.” And then the next response would be, “These people were interested in art, weren't they? I wonder why.” And then it might lead to some curiosity of how that really happened, that it was a commercial decision by the minister of culture, the minister of commerce, mayor, president of Basque Country, to resurrect their economy. It was a business decision. Very interesting. ■