

重要的建筑

未来的荷兰设计

ARCHITECTURE OF CONSEQUENCE

Dutch Designs on the Future

序言

INTRODUCTION

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当每件事情都进展的很顺利的时候，以下这些就成了空洞而乏味的陈词滥调。1、人们必定需要足量的水和食物。2、我能看出来人们向往健康。3、从逻辑上讲，没有了能源人们根本无法生存。4、当然，人们需要足够的空间来处理废弃物。5、人们还会尽一切办法在生活中用充足的时间来表达自己的想法。6、无需多说，如果有许多人生活在一起，使他们能和谐相处是很重要的。7、如果那些人想和其他人做交换来获得上述所有情形的好处，那么自然地本专辑就要在其中保持平衡。

不幸的是，目前这些情形没有一个是被认为理所当然的，但在另一方面，我们没有生活在一个和平的时代，并被接踵而来的一连串灾难紧紧尾随。1、食物链受到了破坏。2、公共健康经受着考验。3、能源即将耗尽。4、在很多地方，空间正变得拥挤不堪。5、生活中那些宝贵的时光也正离开我们缓缓逝去。6、社会的凝聚力逐步下降。7、最后，我们正逐步认识到长期以来，我们一直在私有化自己所得到的，而社会化自己所失去的，这就导致了经济系统的严重危机。与此同时，总是谈论那些对行星生存所构成的威胁也几乎成了一种老生常谈。无需多久那些灾难就会变成我们习以为常的平庸之词。

在这个遍布多重危机的令人担忧的时代，我们献上了这样一个关于建筑的专辑。这听上去像是一种轻率的转换，即在一个危机日益滋长的时代驻足凝视一幢美丽建筑的宏伟与安宁。但对于建筑这个行业来说，就没有这样的空闲了，回顾往昔，显而易见的是建筑需要在这大范围全球危机中有所作为。如果建筑想要说明它的附加价值，并摆脱它所背负的罪过的话，那就需要它拿出更好的论点而不是提供庇护的能力。

仔细检查就会发现，建筑所背负的罪过比比皆是。端详那些记录下危机的画面，你就会看到全都是建筑：堵塞的马路，拥挤不堪的机场，自动的转运中心，巨大的牛棚，现代化的养鸡场、养猪场，肉联厂，速食连锁店，百货中心，超市以及检疫站，世界范围的物资运输，城市扩张，亚利桑那荒漠中的共管城市（Condominium City），禁区和安保墙，还有像底特律，或者塞塞尼亚·努埃沃这样的幽灵城市中的那些被遗弃的房屋。这些全因建筑而起，但这种观点具有两面性。难道这些昭示危机的画面是直到最近才被视为全球化取得了空前成功的标志吗？试想一位受到国际赞誉的建筑师，不停地穿梭于世界各地，竭尽所能的设计那些事后有助于形成令人艳羡的旅游业的独特建筑。这些远道而来被一次性完成的建筑果真能把这座城市标记在世界地图上吗？这种实践会使建筑师攀上无与伦比的名誉巅峰吗？而这座巅峰又将怎样成为文化濒临破产前夜的象征呢？

这个问题的原因只能在对危机同样快速的认知中得以发现。建筑、设计和结构逐渐地被看做是构成这个问题的一部分。这个部分组织和展现自己的方式现在常常被认为缺乏对社会效益的考虑，并被称作是社会负债型的建筑（social debit - buildings），因为我们没有考虑它们如何被实施和评估，也没有顾及它们对社会的贡献，它们怎样被采用，怎样减少化石燃料的消耗，以及它们所使用材料的来源，在建筑过程中的效率和它们在未来的管理。有的人已经看到了隐约闪现在这个整体上不怎么负责的行业中的幽灵，它只专注于不计后果地一味抬高市场价格。如果一个行业把自己的努力全都付诸于通过创造少数奇迹来博得其在文化上的尊重，那这将是十分危险的。

解铃仍需系铃人，作为罪人的建筑师只能通过把自己当做勇于面对挑战的救世主来实现自我的救赎。

这正是本专辑要特别介绍荷兰建筑的原因。对于目前的这场危机来说，荷兰在某些方面受到的冲击要超出平均的水平，而且它比大多数的其他国家都更迫切地寻找着解决的途径。如果这个国家无视所面临的挑战，那么它将无法维

系。没有了创新，荷兰注定将作为一个独立的国家而销声匿迹。只消看看以下这些事实：居高不下的人口密度已经使荷兰成为了食品加工产业化的领袖；老龄化的人口对荷兰的卫生保健构成了威胁；如果没有了能源的持久供应，整个国家就会被吞没。它需要新的土地来缓解人口造成的压力，和迎合正在改变的生活方式；它需要时间来证明创新的价值；它需要社会稳定来追求其众多的欲望。作为一场由资本主义所带来的严峻考验，与其他的国家相比，荷兰在全球经济体系的新标准中卷入更深，也获利更多。在这些压力之下，如果荷兰无法想出点新的东西，那么新的东西就会给它提出些什么。

现在的问题是荷兰的建筑是否能够胜任这项任务。这绝非一个预知的结论。毕竟，迫使其步履蹒跚的压力还有很多。举例来说，行业内的很多精力都浪费在了一些旧有的争执上。比如源于现代主义和传统主义者之间的有关建筑的本质是风格，还是外部形式的争论。建筑师也因此而选择他或她渴望归属的学校，它们是现代的，或者只是为了满足客户的需求。这些推测的你死我活的争斗到目前为止已经持续了大半个世纪。

较近的观念认为，如果一个建筑物体现了睿智的观点，并且建立在对文脉和项目的大量分析，以及当今建筑和哲学领域的争论之上，那么它就能被称为建筑。荷兰建筑不正是凭借超级荷兰（SuperDutch）而驰名世界的吗？那一代人的作品通过空前的观念性力量来展示自己。这种方式的确使一帮卓越的设计师出了名，但对于一般的建筑来说，它是否值得继续遵守仍然是个疑问。荷兰的建筑行业现在是否具有扭转局势和抓住新机遇的能力也尚存疑虑。一项由荷兰皇家建筑师协会所做的调查显示：有1/3的建筑公司在不到10个月的时间内就向危机屈服了，而且政府首席建筑师也已经公布了一个紧急预案，它旨在阻止由于经济衰退和行业不景气所导致的失落一代的出现。这个专辑里出现的建筑在这种意义上既不同于典型的荷兰建筑，也跟上述紧急预案无甚瓜葛。它的目的无外乎想成为解决途径中最根本的一个部分。本专辑中的建筑给出了解决问题的办法，它们具有如下的特征，即都比建筑所涵盖

的范围要大,但又都必须用建筑的方式予以解决。这些建筑既不关注某些渴望得到的形式,也不为了某种可能的分析。它们首先看重的是必要性,即建筑自身是否有解决紧迫问题的能力。这些建筑不会因为像“建筑师是否能找到工作”这样的市场现状而分神,它们是展望未来来的蓝图,而且还需要使这张蓝图保持锐丽。因此,该专辑包括了具有此类想法的青年和老年建筑师们的大胆思考及他们的设计研究。

这个专辑的开始与结束都已超越了建筑本身,它给今天的建筑指出了独特的机遇,对社会基本需求的重新发现将不断地催生出意义非凡的建筑。这些时机在历史上十分罕见,它们只在新老体系青黄不接的时候发生。危机本身就是一个具有非常重要价值的机遇,不容有任何闪失。它使建筑重新回到了原点,即如何去创造性的组织生活空间,而非选择(建筑)风格,或进行观念分析;如何去鉴别新的空间排列组合,而非根据给定项目所做的空间安排和调适;如何有助于在多种项目中营造和组织空间,而非在空间中制造什么;以及如何按照时间来安排流程;简言之就是在执行而非目标。建筑只关于结果而非表面的华丽。最终,建筑将被证明是一块无可比拟的创新试验场所。

这种洞察对于读者来说很可能是一个惊喜,因为任何对当代的创新理论有过涉猎的人,都会很快注意到那些对未来社会将有突破性进展,并由此取得经济繁荣的期望,在很大程度上取

决于高科技,比如信息技术、生物技术、纳米技术和神经技术,换句话说就是字节、基因、原子和神经元。这里正是大量的研究资源积聚的地方,也是社会广为关注和重视的所在。在这个全球的知识场中,没有人还会把赌注押在建筑这个摆弄石头、泥土、空间和慢动作的行业上。像早期的技术革命对教堂、宫殿、工厂、车站、银行这些建筑所做的贡献一样,上边所提到的在技术领域所取得的突破也会顺理成章地对建筑产生直接的影响。在今天,建筑怎样才能从基因科学和纳米技术中受益呢?建筑不仅遭遇了经济危机,还遭遇了来自动机的危机。如果长久地持续下去,它还会遇到人才的危机。

建筑该做些什么才能避免这个糟糕的故事情节,并将其目前的社会角色和未来的使命联系在一起呢?简而言之,它一定要从“什么是必要的”开始做起。这要胜过用于解决与食物链、医疗保健、能量流、空间短缺、时间管理,社会紧张和目前经济体系这类问题相关的任何新或旧的建筑技术。

现在需要的是对空间的组织,它让人们再一次完成自给;它创造了更加健康的环境;它可以生产而不仅仅是消耗能源;它并非耗费空间或时间而是创造它们;它还促进了整合,因为空间组织的价值被定义成为一个结合了设计、建筑和维护的统一过程。这个任务有着阿波罗工程般的吸引力,或者更加符合荷兰人的体验,它具备三角洲工程那样的象征力。建筑正在获

得千载难逢的机遇。

集中探讨有关强化和组合的多种可能性的建筑是一个较为现实的提议。不同于那些只关注专项领域,单一问题空间和分区规划图,以及高度个体性而又无法重复陈述的建筑,以后的建筑将会从空间、服务、能源、运输、公共土地以及价值的分享中获得持续的发展,它必将通过分享呈现出全新的类型。

本专辑中收录了诸多此类建筑的范例,它们不一而足:从碳中和到实现能源自产的建筑和景观设计,从为低收入群体设计的高品质建筑到用废弃物建造的别墅,从拆迁点的临时安置场所到对现有社会住房的再利用,从区域性单独的商业联盟到包含当地居民在内的协作生产团队。

诚如本专辑所要说明的,建筑正在向未来传达这种观念。加入本专辑的建筑师,在日常生活中常常是竞争对手,但在他们的职业理想中却显示出了惊人的一致。他们的这种共识并非指那种所有人都必须思想一致的协议,或是运动,而是一场参与者在同样创新动机驱使下的竞赛。他们的行业已经着手解决其所产生的问题。关于未来的想象,实现那些想象的动力,以及到达那里的策略,甚至是履行这些策略的信念力,你全都能在这个专辑中找到。唯一欠缺的是决策者的有效执行。我希望本专辑能对此有所助益。(崔阳 译)

When everything is proceeding smoothly, they are all dull and empty platitudes. 1: People need enough water and food: certainly. 2: They want to be healthy: I can see that. 3: They cannot manage without energy: logical. 4: They need to have sufficient room at their disposal: of course. 5: They also need enough time in their lives to manifest themselves: by all means. 6: And if a number of people are involved, it is important for them to be able to get on well together: that goes without saying. 7: If those people also want to trade with one another to reap the benefit of all those conditions, the books must balance: naturally.

Unfortunately, none of these conditions can be taken for granted at the moment. But then, we are not living in a peaceful era. We are dogged by one catastrophe after another. 1: Food chains are undermined. 2: Public health is at risk. 3: Energy is running out. 4: The space is becoming cramped at many points. 5: The valuable time of our lives is slipping away. 6: Social cohesion is in decline. 7: And finally, we are increasingly coming to realize that for far too long we have been privatizing the gains and socializing the losses, resulting in an intense crisis of the economic system. In the meantime it has almost become a cliché to talk about the threat to the major planetary structures of subsistence. It would not take much for the ca-

tastrophe to become a dull platitude that we take for granted as well.

In this fraught period of multiple emergencies we are presenting a book about architecture. This may sound like a flippant diversion, a pause to contemplate the magnificence and reassurance of a beautiful building in an era that is growing more and more menacing. But the profession has no time for such relaxation as it is evident in retrospect that architecture has contributed mightily to a spread of global crises. If architecture is to demonstrate its added value, and to shed its burden of guilt, it needs better arguments than its ability to offer shelter.

Upon closer inspection that burden turns out to be massive. Conjure up images of the crisis and what you see is architecture: jammed roads, packed airports, automated transshipment centres, vast cowsheds, battery farms for pigs and chickens, meat factories, fast food outlets, shopping malls, hypermarkets and quarantine zones, worldwide material transportation, urban sprawl, condominium cities in the desert of Arizona, no-go areas and security walls, abandoned homes in ghost towns like Detroit or Sesena Nuevo. And it all started with design. But here the argument cuts both ways. Couldn't these images of the crisis

until recently be considered as exemplars of the unprecedented success of globalization? And still. Think of an internationally acclaimed architect who is constantly jetting around the world, designing as many unique buildings as possible that in turn help generate an admiring mass tourism. Isn't this the one-off architecture that comes from far away to put the city on the world map? Hasn't this practice brought architects to a pinnacle of unparalleled fame? How can that pinnacle become an overnight symbol of cultural bankruptcy? The reason for this can only be found in the equally rapid awareness of the crisis. Architecture, design and construction are increasingly seen as part of the problem. The way in which this branch organizes and presents itself is now often taken to be a social debit - buildings that pay no heed to how they can be reached or accessed nor to what they contribute to society, how they can be adapted for use, the reduction of fossil fuel consumption, the provenance of their materials, the efficiency of the building process and their future management. Some people can already see the looming spectre of a totally irresponsible profession that seems bent on pricing itself out of the market, whatever the consequences. A profession that bases its efforts to win cultural respect on mere spectacle is living dangerously.

But the solution cannot dispense with architecture. The architect as sinner can only be redeemed by the architect as saviour, in the person of an architect who faces up to the challenge.

That is why this book is in particular about Dutch architecture. The Netherlands is in some respects harder hit than the average by the present crisis and will have to strive more than most other countries to find a solution. If this country ignores the challenge it will cease to exist. Without innovation the Netherlands is doomed to disappear as an independent country. Just look at the facts. The high population density has forced the Netherlands to become a leader in the industrialization of food production. The growing elderly population is a challenge to health care. Without a permanent supply of energy the country will be flooded. It needs new land to accommodate demographic pressure and to cater for changing lifestyles. It needs time to prove the value of innovations. It needs social peace to pursue its many desires. And as a crucible of capitalism, it is involved in and stands to gain more than any other country from a new benchmarking of the global economic system. If the Netherlands, under all this pressure, fails to think up something new, what is new will come up with something for the Netherlands.

The question now is whether Dutch architecture is up to the task. That is by no means a foregone conclusion. After all, the pressure just to keep plodding on is enormous. For example, a lot of energy in professional circles is still wasted on old feuds such as that between the modernists and the traditionalists, a controversy rooted in the notion that the essence of architecture is about style, external form, and that the architect therefore opts for the school to which he or she wants to belong, that of the modern era or that of providing 'what the customer wants'. This supposedly life-and-death struggle has been dragging on for most of a century by now.

A more recent notion is that a building can only be architecture if it is the embodiment of an intelligent concept, based on an extensive analysis of context, programme and the current architectural and philosophical debate. Didn't Dutch architecture become world famous with SuperDutch, the work of a generation that profiled itself with an unprecedented conceptual strength? This approach has certainly made a group of extremely intelligent designers famous, but it is debatable whether this is reason enough for architecture in general to continue along the same lines in future. Now it is doubtful whether the architectural profession in the Netherlands has enough resilience to turn the tide and seize new opportunities. According to a recent investigation by the Royal Institute of Dutch Architects (BNA), one third of the architectural firms have succumbed to the crisis in less than ten months, and the Chief Government Architect has announced an emergency programme to prevent the emergence of a lost

generation as a result of the economic depression and the drastic cuts that are taking place in the building sector. The architecture in this book has little in common with typical Dutch architecture in this sense, neither does it have any connection with an emergency programme. Its aim is nothing less than to be a radical part of the solution. This architecture presents solutions to questions that are both much larger than architecture and impossible to tackle without architecture. This architecture is not about the desired form or the possible analysis. It is above all about necessity, about architecture's capacity to resolve pressing problems. This architecture is not distracted by the current market situation, in which the question is whether there is work for architects. It is about a vision of the future and the focus that is required to keep that picture sharp. So it is also about the speculative minds of architects young and old which are essential for a vision of this kind and about their design research.

This book begins and ends beyond architecture, presenting a unique opportunity for architecture today, the rediscovery of a social necessity that consistently produces worthwhile architecture. Such moments are historically rare. They occur only when the old procedures are no longer adequate and the new ones have not yet arrived on the scene. This crisis is too valuable an opportunity to let slip by, a chance to turn back to where architecture starts, in the creative spatial organisation of life – not in style choices or concept analyses, but in the identification of new spatial constellations; not in the spatial allocation and accommodation of a given programme, but in helping to create a spatial organization for multiple programmes; not in making things in space, but in organizing processes in time; in short, not in the object, but in performance. This architecture is not about superficial beauty, but about results. Eventually, architecture turns out to be an unparalleled field of innovation.

This insight probably comes as a surprise to the reader. Anyone who explores contemporary theories of innovation will soon notice that expectations about future social breakthroughs and thus future economic prosperity are mainly concentrated on high tech: information technology, biotechnology, nanotechnology and neurotechnology. In other words, bits, genes, atoms and neurons. That is where the vast resources for research are concentrated, where social relevance and social respect are located. Nobody in this global knowledge field is still betting on architecture – the profession of stones, soil, space and slowness. Neither is it logical to expect that breakthroughs in the technologies mentioned above will have immediate architectural outcomes as earlier technological revolutions did: the church, the palace, the factory, the station, the bank. How can architecture today benefit from progress in genetics and nanotechnology? Architecture is not just suffering from an economic crisis but also threatened by a

crisis of motivation. If that lasts too long it will be faced with a crisis of talent too.

What can architecture do to avert this scenario and unite its social role in the present with its future mission? Simply put, it must start with what is necessary. More than any new technology the old technology of architecture provides solutions to problems associated with food chains, health-care, energy flows, lack of space, time management, social tensions and the present economic system.

What is needed is a spatial organization that allows people to achieve self-sufficiency again, that constructs healthier environments, that produces energy rather than merely consuming it, that does not cost space or time but creates them, that promotes cohesion, a spatial organization whose value is defined as a unified process of design, building and maintenance. This is an assignment with the appeal of an Apollo project, or, in the Dutch experience, the symbolic force of the Delta works project. Architecture has been presented with an opportunity that is seldom available.

An architecture that focuses on the many possibilities of intensification and combination is a realistic proposal. Rather than an architecture of mono-programmatic zones, single issue spaces, zoning plans and highly individual, unrepeatable statements, it would be an architecture that derives sustainability from the sharing of space, services, energy, transport, the public domain and of values, an architecture that through that sharing achieves wholly new typologies.

This book is full of examples of that kind of architecture, from CO₂-neutral to energy-producing buildings and landscapes, from high quality architecture for lower income groups to a villa made from refuse, from temporary hotels in demolition zones to the redevelopment of existing social housing, from unique business alliances at the regional level to cooperative, productive teams involving local residents.

Architecture is already presenting this vision for the future, as this book demonstrates. The architects presented here, though often rivals in daily life, display a striking unanimity in their ambitions for their profession. There is not a pact or movement in which all noses have to point in the same direction, but rather a competition in which the participants are driven by the same innovative motivation – their profession has set out to solve the problems it helped create. Visions of the future, images to lend force to that vision, strategies for getting there, the force of conviction to follow those strategies can all be found in this book. The only thing missing is effective implementation by decision makers. We hope that this book will help to find them.

Anne Holtrop 建筑事务所

Office

Anne Holtrop

环境装置

ENVIRONMENTAL INSTALLATIONS

Anne Holtrop根据他遇到的环境状况发展出了一种基于特定环境的住宅模式。景观是整个设计过程中最重要的原则。他利用室内组织了对室内外环境的交换的强调，创造了体验周围环境的新方式。

Anne Holtrop develops unique housing typologies primarily on the basis of the spatial circumstances that he encounters at a chosen location. The landscape is the guiding principle of the entire design process. He uses the internal organization of the homes to reinforce the exchange between private and public, which produces new ways of experiencing the immediate surroundings.

2009年的崔勒住宅 (Trail House) 是为荷兰的新城埃米尔几个空地中的其中之一设计的。几年后一个自发的通路在这个地块的绿地中产生，因为这里的居民经常穿越这里。崔勒住宅的总平面就是由这条路的轮廓生成的。现存的道路预示着人活动的方向。不同的住宅功能通过部分无墙的房间区分。在昏暗走廊的最后是浴室。更远处被分为工作区和厨房。

(Photo: Bas Princen)



在世界的中心，积累了许多废料。没有人去推动它。但在晚上，你会坐在你的床边去想象它。——弗朗茨·卡夫卡

“如卡夫卡所说，试图去推动它而解决我们这个时代，这个世界的中心，这个紧急而重要的问题是徒劳的。建筑师不是一个在任意地区都能使用的银行卡。现在展示的两个设计反映了一个散发出无限可能的空间的宣言。建筑坐在自己的窗边想象自己，为了通过建筑它而成为自己环境的中心。

漂浮花园和崔勒住宅是在精神和物质上都构筑在它的环境中的构筑物。建筑首先提供了窗、墙、门、楼梯，创造了人的活动和故事可以

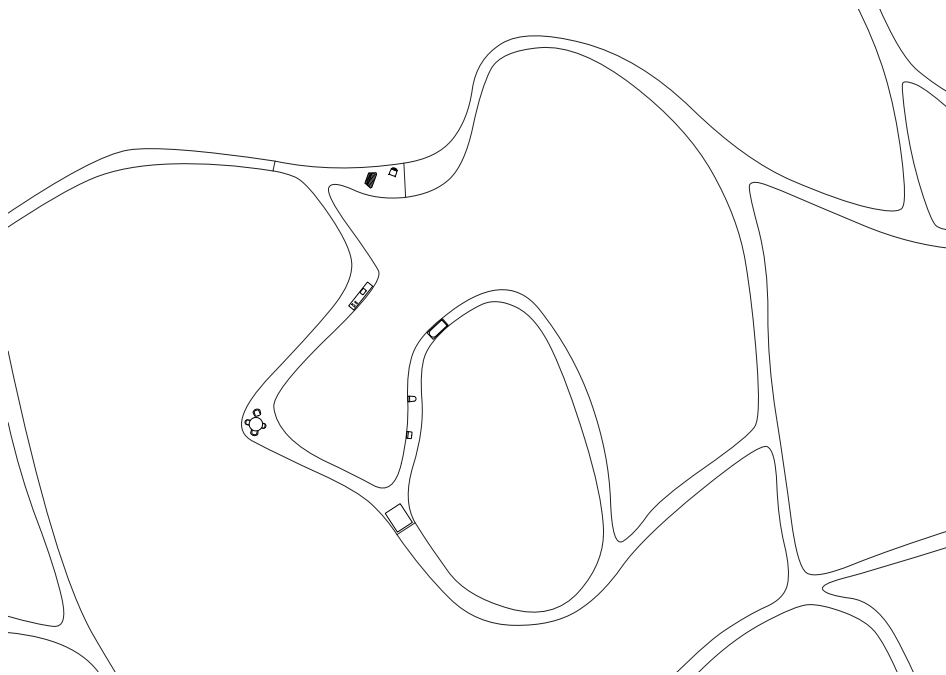
发生的场所。在这两个项目中，建筑师创造了能激发与众不同的生活方式的建筑。它使住在其中的人们成为他们环境中的先锋。也许我们认为先锋属于一个更早的时期，但谁又能没有一丝先锋感受而生活呢？

在漂浮花园中水是建筑的基础。建筑师创造了一种你可以走在水上的幻觉。房屋在漂浮，是景观中不能居住的框架。绿地是分散而自由生长的，建筑周围看到的视线是充满了花园的。不论谁住在这里往窗外看都看到水和绿地，心中对世界的可视性和可触性充满了满足。

在崔勒住宅地表被植物和灌木覆盖，因此要在建筑外做一条通路。通过早期的道路的排列，

居住着不可避免的成为了新景观中的一个元素，一个没有人来到过的环境。在一个如埃米尔一般的人造新城。环境中可达的区域成为一座建筑，之后又成为一个从未被涉足的环境中的独立环境。在这两个案例中，建筑被看做从废墟中可达的地区。建筑不是一个必须要被验证的银行卡，而是一个使旅途需要短暂停息的阻碍。”（郑晴兰 译）

——Anne Holtrop (architecture) and Christophe van Gerrewey (text)



The centre of the world, piled high and full of sediment. No one pushes his way through [...] But you sit at your window and imagine it, when evening comes.——Franz Kafka

‘It is futile, as Kafka wrote, to want to push one’s way through to the problems of our time, to the centre of the world, to what is considered urgent or important. Architecture cannot be identified with solutions; architecture is not a visa to a country where utility holds sway. The two designs presented here issue a spatial statement which opens possibilities. Architecture sits at its window and tries to imagine itself - in order to approach the

centre of its environment by constructing it.

The Floating Gardens and the Trail House are environmental installations in that they install environments that are both mental and physical. The architecture first provides windows, walls, thresholds and steps, creating the environment in which human activities and stories can take place. In these two projects the architecture stimulates the development of a life like no other. It makes the residents themselves pioneers in their new environment. We think of pioneers as belonging to an earlier era, but who can get through life without feeling a bit of a pioneer?

In the Floating Gardens design the water is a surface on which a floating environment can be constructed. The architecture presents the illusion that you can walk on the water. The houses are floating, inhabitable climbing frames for the landscape. The planted vegetation is discontinuous and rampant, the view of the surroundings is filtered by the gardens. Whoever lives here and looks out the window sees a water and vegetation which gratifies the human desire for a world that is visible and tangible.

In the Trail House the soil that has been covered by plants and shrubs has to be made accessible as a landscape after a house has been built on the well-trodden paths. Through the alignment of earlier paths the occupier inevitably becomes an element in the new landscape, an environment in which nobody has ever set foot before - and that in an artificial new town like Almere. The accessible parts of the environment become a house, and soon afterwards that same house makes an independent environment of what was previously untrodden. In both cases, the house is seen as literally making the context accessible starting from scratch. Architecture is not the visa that has to be verified, but the barrier that brings a brief routine pause to the journey.’

- Anne Holtrop (architecture) and Christophe van Gerrewey (text)

漂浮花园(Spa)的设计 (2009至今) 构想了一个配备Spa设施的浮动岛屿。建筑的外形由非晶体样式的形状和小面天花板构成, 并形成了岛屿上的山丘和谷地。建筑的内部和外部也采用了同样的形式。室内遵循了景观设计的反向形式。访客将会在各个房间中穿行而过, 并依次体验浴室、全景桑拿浴室、理疗室和休息室。在室内, 窗户框定了风景, 透过它可以眺望到外面的绿地和泳池。位于其上小径在山丘和谷地蜿蜒, 并借助风景将不同的空间串联起来, 使室内、室外、风景和建筑融为一体。

Photo: Anne Holtrop



CONCEPT 0031 建筑事务所

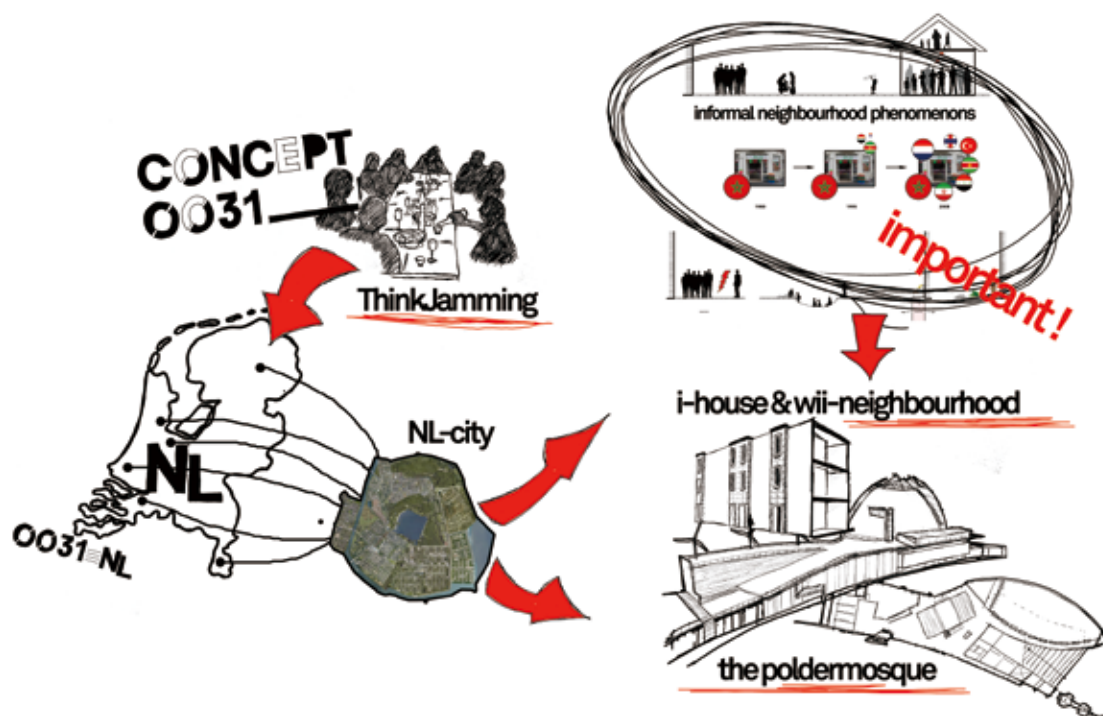
Office
CONCEPT 0031

典型荷兰

TYPICALLY NL

对于CONCEPT 0031, 非正式的利用空间是整个设计过程基本的出发点。在对当地生活方式渗入式的调查之后, 一个紧密地符合当地需求的一般特色的, 将来自不同文化背景的人团结起来的规划就被设想出来。

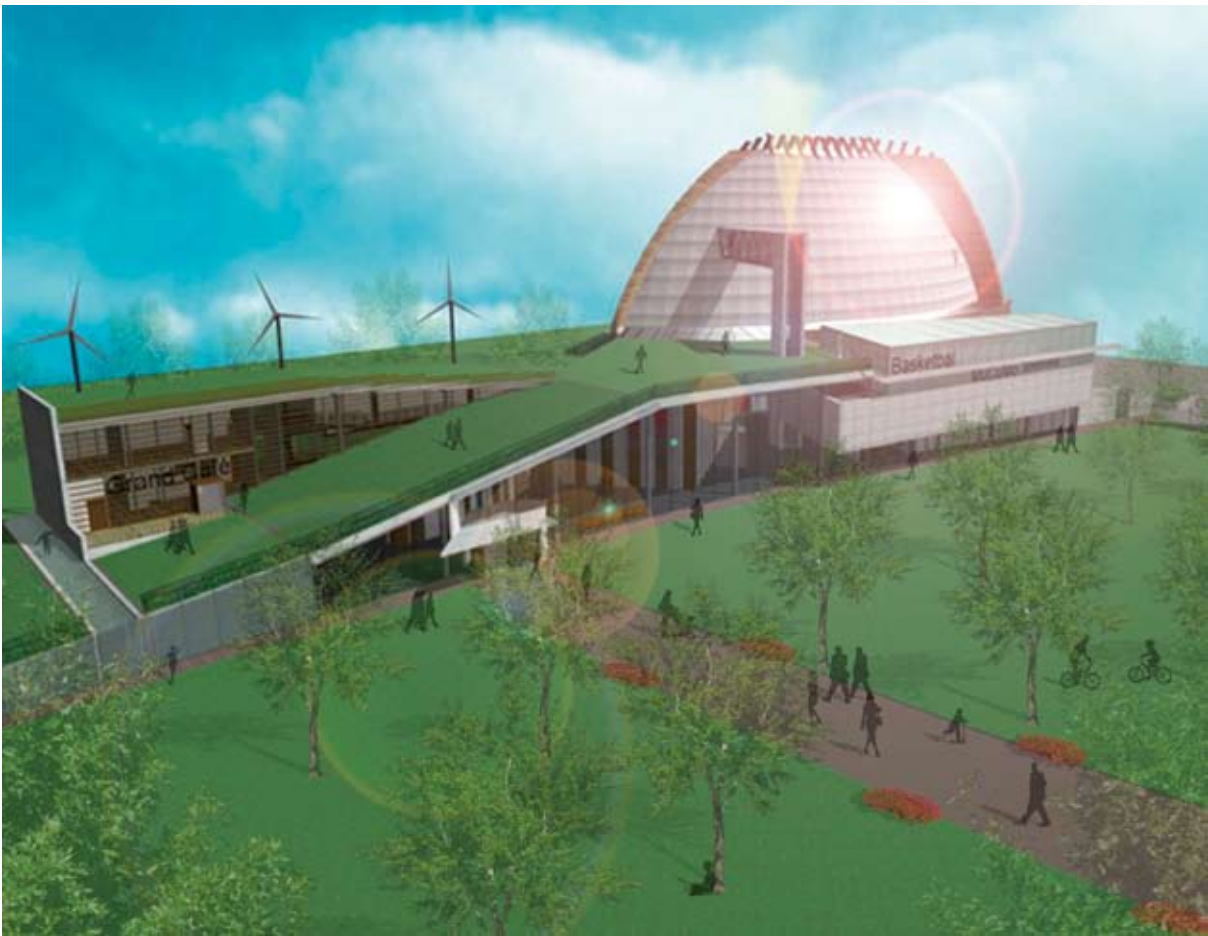
For CONCEPT 0031 informal use of space is the primary starting point of the entire design process. After research by infiltration into local lifestyles, a programme is conceived that closely matches the common characteristics of local demand, bringing together people from different cultures.



NL-city——最难处理的城市, 由荷兰现存的问题地区组成——是一座物质的新城市, 从而给CONCEPT0031提供调查、设计和denkjamz的案例。因为他们不从多元社会结构出发, 一个错误的身份在城市发展规划中就被创造出来。那些地区被不公正的说成异化的或极端的。非正式的存货暴露这些地区的居民和游客是怎样应对私人 and 公共用地。这就导致了正式规划的区域和非正式经验区。这项研究的一个特殊解决方案是37俱乐部和圩田清真寺。

圩田清真寺，一个宽敞的、开放的建筑，有屋顶草坪和风车，包含不同功能，例如一个提供给祈祷者的椭圆形场地，一座包含休息室、市场、办公和教室，一间豪华咖啡厅，一间宴会厅和一间蒸气浴室的饭店。它的目标一是为穆斯林教徒，通常是在传统的清真寺感觉不自在的年轻人提供属于自己的地方，二是通过各种各样的功能吸引其他穆斯林教徒和非穆斯林教徒。这些功能会随着时间而改变以迎合需求和要求的变化。

In cooperation with
MEMAR, DUTCH
Photo: CONCEPT 0031



“做个描述! 酷。好, 那么怎么做呢?”

因为我认为提供深入思维过程优于写限定要求的文章, 所以我提出我们的工作连同一些在公司对参数和讨论的深入思考。就是这样。

在很长一段时间“多种文化社会”一直是一个像人们嘴里的口香糖的概念。他们一直嚼啊嚼, 直到所有的香味都没有了就把它吐掉。但是社会不只是根据种族背景分类, 多元化社会是根据年龄、健康状况、性取向、穿衣风格、生活水平、音乐风格等等分类的。这才是“多元化社会”!

不是粉饰社会, 建筑应该为多样化社会的活力提供范围。在这种情况下, 建筑师应该交给客户他想要的而不是他要求的。这是本质上的不同! 客户并不总是明白自己想要什么。我们要去使他们相信, 我们是接受过训练的专家, 我们在不同的文化背景下长大, 在不同的宗教信仰环境中, 从街区上升最终成为荷兰建筑的代表。多么值得骄傲啊!

‘Make a statement! Cool. OK, how then?’

By providing insight into the thought process that precedes writing the article that has been requested, I present the content of our work accompanied by some insight into the arguments and discussions in the firm. Yes!

For a long time ‘the multicultural society’ has been a concept people put into their mouths like chewing gum. They chewed and chewed until all the flavour had gone and then spat it out. But society is more than classification by ethnic background – the pluricultural society is categorized by age, health, sexual preference, dress style, standard of living, music style... That is ‘the pluricultural society’!

Instead of whitewashing society, architecture should provide scope for the dynamism of the pluriform society. In doing so, the architect should give the client not what he asks for but what he wants. There’s an essential difference! The client doesn’t always know...We have to convince; we are the trained specialists and we have grown up in different cultures, among different religions,

所以, 解决办法在哪里? 每个设计必须是一种社会美景、方案要求和视觉表达的组合。我们希望我们的成果会被评为最优秀的, 从而驱使我们行动, 激起人们的参与。有不同背景的承担义务的人在非正式的环境下一起开会讨论各种种类的社会问题。“denkjamz”的结果构成了随后进行的设计、讨论或者出版物的基础。在描绘多样化的真实时, 结果不仅涉及计划的地区而且还涉及到有经验的地区。一个非正式设备和活动的清单提供了一个有趣的新观点, 关于在城市中日常生活现实, 因此也是关于真正多样化社会的环境。

我们的项目展现了我们工作方式的特殊之处。它们从清真寺到同性恋俱乐部, 既是典型的荷兰风格也是典型的concept 0031。”(王奕涵 译)

——Ergün Erkoçu

risen from the street to eventually become representatives of Dutch architecture.

So.. where do the solutions lie? Every design has to be a combination of a vision of society, programmatic demands and visual expression. We want our work to be critical above all else, to provoke reactions and to involve people. The results of the ‘denkjamz’ – meetings in which committed people from different backgrounds discuss all kinds of social issues in an informal setting – form the basis for the followup designs, debates or publications. In charting the pluricultural reality, it turns out to involve not only the district that is planned but the district that is experienced. An inventory of informal facilities and activities offers an interesting new perspective on everyday reality in the city and thereby on the real context of the pluricultural society.

Our projects show what is special about how we work. They range from a mosque to a gay club, which is typically Dutch and typically concept 0031.’

—Ergün Erkoçu

Jan Konings 建筑事务所

Office
Jan Konings

生意盎然的公共领域

AN ANIMATED PUBLIC DOMAIN

Jan Konings 现行的项目显示出那些处于转换时期的区段的潜能。相较于一连串无功能性的过渡阶段, Konings 赋予这些区域独特的可能性去充分利用它们。一个项目的过去和现在是有关联的, 甚至在一个新计划完成之前, 整体就能反映出一个积极的景象。

The temporary projects of Jan Konings show the potential of areas in transformation. Instead of going through a functionless interim phase, Konings' interventions free up such areas to offer unique possibilities for their use. Past and present are linked, and even before the implementation of the new plan the image delivers a positive impulse.

作为Hague Transvaal地区大规模转换的结果, Transvaal旅馆就将那些起媒介作用的空间充实起来。没有被卖出的空房子和平地都被设计成了1至5星的套间。当套件售出或者当那些损坏的建筑确实被拆撞得时候, 旅馆的房间就要重新安置。Transvaal旅馆充分利用了周围已有的便利设施。当你走在这个区段时, 可以看见一个干洗店、理发店、自助洗衣店、面包屋、沙龙、旅馆、洗浴、会议间、酒吧、夜店、上网咖啡馆、电话亭、游泳池、网球场、休闲中心、小食店和餐馆。一个烟草零售店就作为接待处。





“公共领域正处于危机之中，它越来越管理化和私有化，并且越来越缺乏功能性。它就像是一个项目必不可少的储物柜一样，将关注的重点置于排水、管线、停车场、人行道、路标、减速带、日常开会场所、宠物厕所而非公共领域。每件事都被完美的组织着，每件事情都被充分考虑到了，所以没什么能发生的。公共生活好像发生在别处，有时甚至发生在室内。

被限制和规划的公共领域就像主题公园一样。去到Efteling（荷兰南部的一个童话主题公园）的游客一整天都在寻找纸张、塑料、空瓶子和

其他垃圾。他们很乐意将他们找到到的垃圾投入到Paper Gobbler的嘴里——一个拥有肥大肚子的土地神，嘴里总是唠叨着：“纸、纸、纸”。很多人都志愿参加公共活动。这个公园总是干净整洁。在Efteling，这种现象被称之为“填充式吸引”。这种吸引与那些主要吸引游客的噱头相比看似是无关紧要 and 毫无缘由的，但实际上，它们显现出与整体必要的联系，是绝佳的“粘合元素”。

Efteling主题公园中人为的部分功能上完备。但是与那些高度管理的公共领域不同，Efteling是一

个充满生气的地方；公众被激励着参与其中。公共领域在这个完全私有化的环境中被重新界定和使用，“填充式吸引”在整个过程中扮演至关重要的角色。在高效率、高规划的要求下，“填充式吸引”的加入创造出了更具吸引及活化作用的时刻和场景。正因如此，在不同公众之间，在公众与事物之间，在公众与即时的环境之间建立起了一种联系。“填充式吸引”创造出了可以产生新型公共领域的条件。”（白旭麓 译）

—— Jan Konings

‘The public domain is at risk. It is becoming increasingly regulated and privatized, while at the same time becoming increasingly dysfunctional. It is a storage cupboard for the programme that is considered necessary, in which more importance is attached to drainage, cables and pipes, parking lots, pavements, roads, traffic signs, speed ramps, anti-parking bollards, informal meeting places and dog toilets than to the public domain as such. Everything is perfectly organized, everything has been taken into account, and nothing can happen. Public life is something that happens elsewhere, sometimes even indoors.

The planned and controlled world of the public domain resembles that of the theme park. Visitors to the Efteling, the fairy-tale theme park in the

south of the Netherlands, spend all day looking for paper, plastic, empty bottles and other rubbish. They enjoy putting the waste they have found into the mouth of the Paper Gobbler, a gnome with a fat belly who repeats the recorded message ‘Paper here, paper here...’ Masses of people take part in this voluntary form of public participation. The park is always clean and tidy. In the Efteling this is called an infill attraction. Infill attractions appear to be insignificant and gratuitous additions between the main attractions that grab most attention in the theme park, but they turn out to be essential links in providing cohesion for the whole. They are excellent cohesive elements.

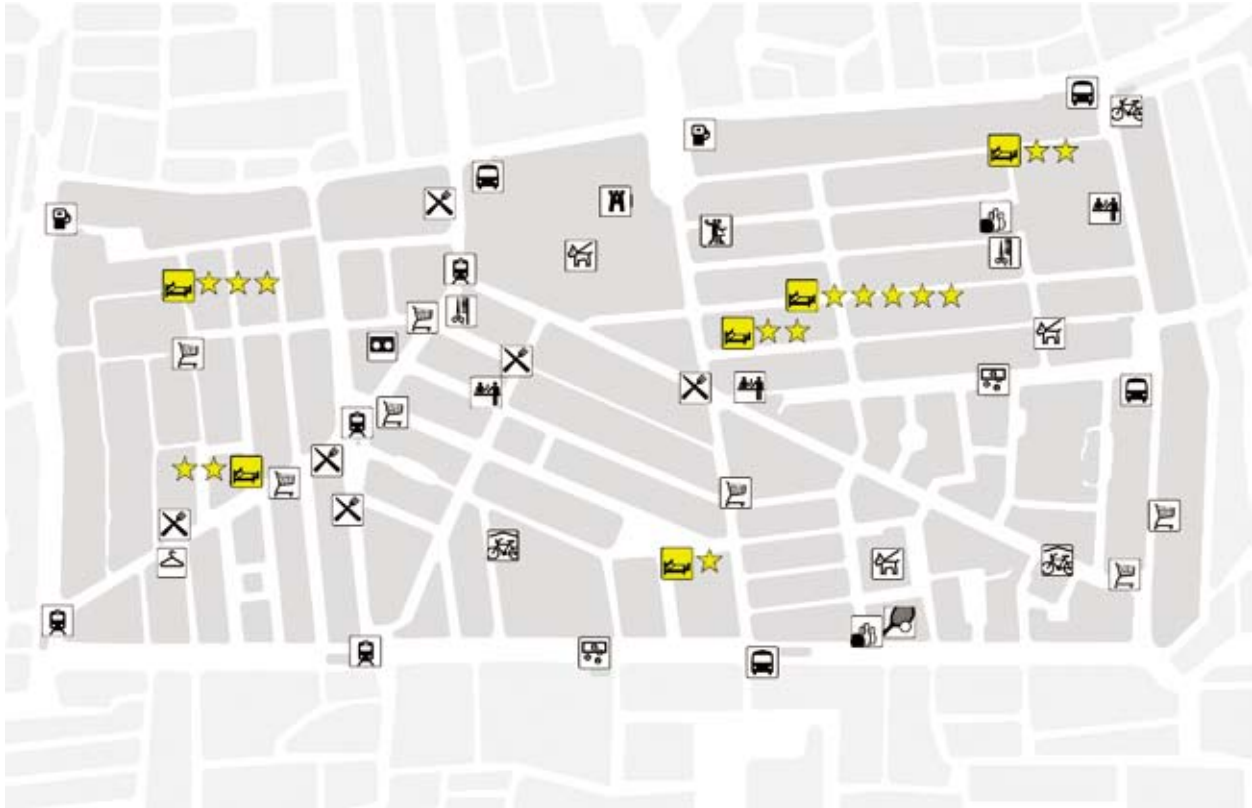
The artificial world of the Efteling theme park seems to function well. Unlike the regulated pub-

lic domain, the Efteling is animated; the public is encouraged to take an active part. The public domain is reinvented in this completely private environment and infill attractions are crucial in that process. The addition of infill attractions to the public domain makes it possible to create moments and places of seduction and activation within the demands of efficiency and planning. It is there that a link is forged between different publics, between the public and the object, and between the public and its immediate surroundings. Infill attractions create the conditions that can give rise to a new public domain.’

- Jan Konings

Experimenta是一个轻质的项目，由泡沫组成而且容易运输。它是位于阿姆斯特丹IJ河道北岸的一个临时旅馆——一个房间，一个双人床和良好的景观视野。其他的设施和服务放置在其他地方。四周的环境和上述实体一起形成了这个旅馆：街道是旅馆的走廊，居民是旅馆的员工，每一个人都带有他们的独特之处。你必须出门去吃早餐或者是去洗手间、盥洗室、淋浴间、电视房、餐馆和桑拿。旅馆的首层平面显示出那些设施和服务区具体分布在哪里。这一切都取决于居民们会提供些什么，它们每天都在变化。此外，每一个新的位置都有它鲜明的个性和改变的可能性，所以，旅馆的外观将会持续处于改变之中。

Photo: Jan Konings



激活地方生产潜能

RADICALIZE LOCAL PRODUCTION

互惠的原则在Jeanne van Heeswijk 和 Dennis Kaspori的 Freehouse概念中是决定性的。包括居民、企业家和社区教育机构的团队合作将产生一种不一样的企业行为，给我们带来了新产品，新服务和贴心的训练设施。这些合作产品将促进经济自给自足和文化的自我意识，促进一个地区的社会凝聚力。

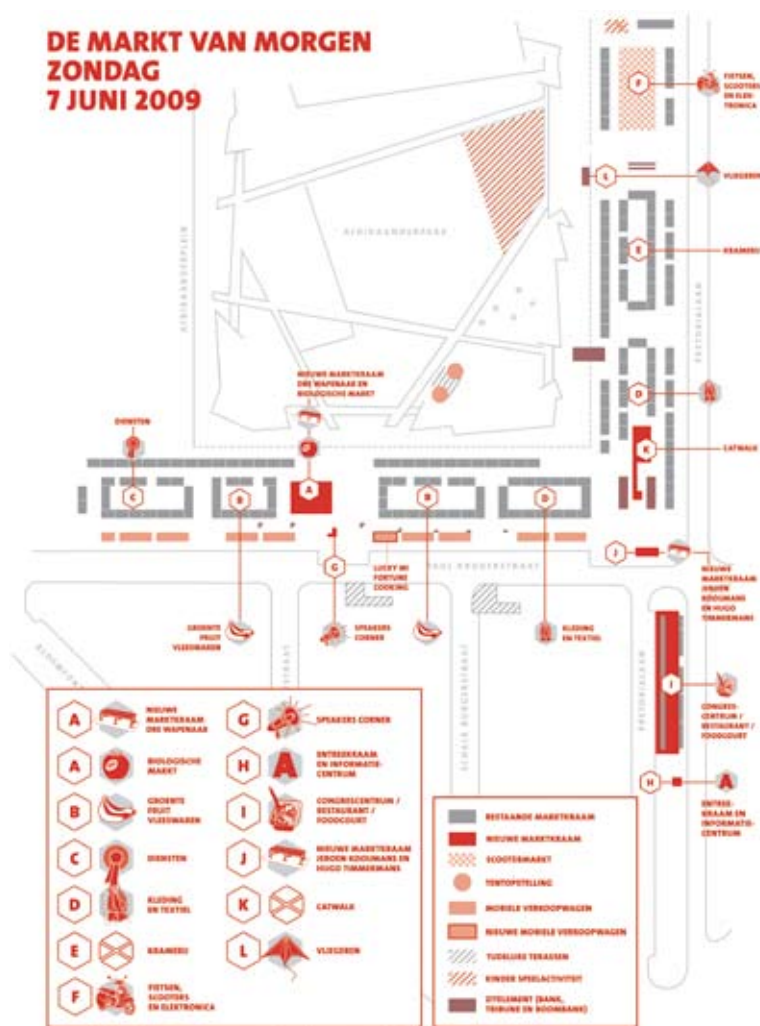
The principle of reciprocity is decisive in the Freehouse concept of Jeanne van Heeswijk and Dennis Kaspori. Cooperative teams involving residents, entrepreneurs and educational institutions within the boundaries of a neighbourhood lead to a different kind of entrepreneurship with new products, services and hands-on training facilities. These coproductions promote economic self-sufficiency and cultural self-awareness, contributing to the social cohesion of an area.

Afrikaander 市场

Afrikaander区将在未来几年经历一个重大转变。正在附近开发建设的两个面向中产阶级家庭的住区将改变整个Feijenoord地区人口的社会和经济结构。在2008—2009年，Freehouse模型曾应用于Rotterdam—South的事件对Afrikaander区给予了极大地促进，使生活在那里的人民都可以分享重建带来的经济效益。

以一个规模1:1的模型为宣言

一个详细生动的未来市场示意图，将投入更多的关注在商品、服务、文化表现形式，新市场和新市场的摊位组织以及对可用的空间相当大的重新布置。



分支选择：主题区被引进来扩大范围从而实现质量平衡，并削减廉价纺织品和蔬菜市场。主题区则可以额外关注到产品，相关服务和功能之间的联系。

市场分类：片面品种是在现有的档位与更高品质的产品和生物产品的新摊位扩大。

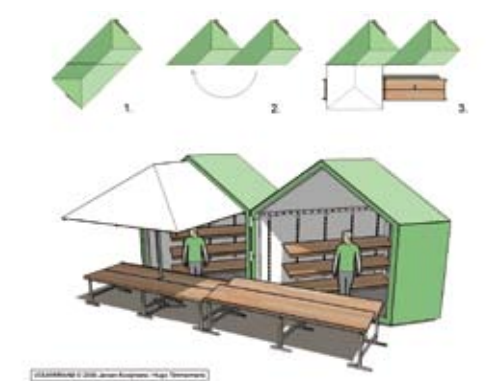
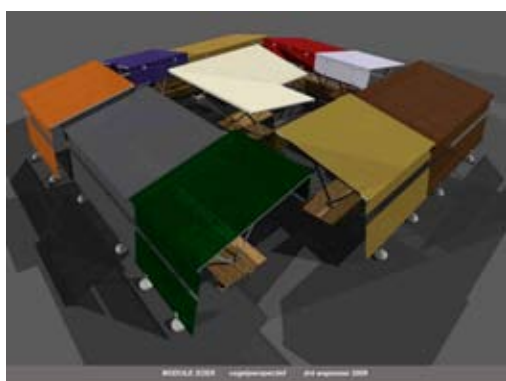
演示：一个具有吸引力的产品介绍可以使销量增加。在‘Tomorrow’s Market’通过使用设计师及设计形象家的专业技能来将更多注意力放在改善摊位的演示。

本地生产：设计师Cindy van den Bremen和当地缝纫和手工艺群体的妇女做服装及小饰品用的面料和服饰用品都是来自Afrikaander市场。这些‘Suit Yourself’产品就在这些女性自己运营的Freehouse摊位销售。食物设计师Debra Solomon和本地餐饮企业家正在开发一个合作的本地餐厅，这个餐厅是带有国际菜单的。‘Lucky Mi Fortune Cooking’的配料是在当地购买的，当地企业家面临的挑战是要利用他们的技能来扩张产品服务的内容和品种，从生薑啤酒到土耳其炸肉小吃。

新的市场摊位：为了加强演示和零售的机会，Dré Wapenaar and Jeroen Kooijmans/Hugo Timmermans设计了一个新的市场摊位原型，这将影响未来的市场组织。这些摊位可以打开和关闭，也可以组合来形成例如一个有屋顶的平台。

设施和服务：联合制作的设施和/或服务与产品的组合是以明确形式展示给人家的，例如，女企业家群体在一个摊位销售围巾时示范一个头巾结。缝纫及维修服务被添加到一个二手服装摊位。

会议平台：红地毯以及市场上能找得到的商品被用在了展示由诸如Modehippies和Roffa 5314本地年轻设计师设计的服装的时装表演上。市场呼吁者Lennart Pieters表示，他对未来的预期是乐观的，员工将被提供不同寻常的产品，而每个人都能被邀请来提议关于该区的想法。



“Freehouse创造了空间，让当地的企业家、年轻人、居民、艺术家、设计师都能有机会面对面交流知识、经验和想法，这个空间既是比喻的，也是实在的。合作将经济资本和文化资本联系起来，加强了各参与方的经济地位，也使发明和应用新产品的文化过程变得清晰可见。

Freehouse，或者说Freihaus，是一个起源于中世纪的模型。它为一群活跃在非主流经济体中的局外人，或者说在传统的政治和经济活动中被排斥的人提供了处所。这种模型的当代形式承认其它模型在公共空间和地区文化上的积极贡献，但它本身注重一种以地区为中心的方式。地区合作使得公共文化生产变得开放，而开放又成为改变本地区的一股主导力量。

Afrikaander集市的300多个铺位提供了在Rotterdam能找到的最有异域风情的产品。这些年来，Afrikaander集市一直在衰退。营业额不断下降，产品种类减少，越来越多贸易商选择离开。为了强调Afrikaander地区及其市场与周围其它地区不同，文化多样、规模小的特点，自由房子与Kosmopolis Rotterdam 让企业家、居民、市场小贩、文化创作者、社会服务组织和政客们参与各种在文化实业方面的合作。所有利益相关人的需要、意愿、见解以及当地各种不同形式的资本（经济的、社会的、文化的）都能通过这种小规模干预变得清晰可见。在这个过程中，可能出现的创新产品都可以的到试验。

在这些设想变成现实的过程中，我们必须彻

底重新审视现有规章制度。例如，现行规章下，人们无法将产品与服务结合起来，也就是说，对一个地区来说很重要的生产过程被市场所禁止，比如服装摊位无法提供衣服缝补服务，在食品铺不能进行食品准备工作或就地消费。

知识系统与生产作坊已经建立起来，刺激当地的文化合作，以达到将本地产品投放市场的目的。Afrikaanderplein周围的企业家们迎接挑战，共同致力于该市场的发展，使它成为当地小规模零售商的商品集散中心。”（黄倩 译）

——Jeanne van Heeswijk and Dennis Kaspori

‘Freehouse creates space, both literally and metaphorically, for encounters between local entrepreneurs, young people, local residents, artists and designers to exchange knowledge, experience and ideas. The linking of economic and cultural capital in a form of co-production reinforces the economic position of the parties involved and makes visible the cultural process of devising and implementing new products.

‘Free House’, or ‘Freihaus’, a model with medieval origins, offered space to groups of outsiders active in alternative economies, people ill-disposed to conventional means of political and social participation. The contemporary form of this model recognizes the positive contribution of others to public space and local culture, but it concentrates

on a locally-orientated approach. The result of local cooperation can be seen in the openness of public cultural production that in turn becomes a driving force for change in the locality.

The Afrikaander Market, whose 300 or so stalls offer the most exotic range of produce to be found in Rotterdam, has been in decline for several years; turnover is falling, range is decreasing and market traders are increasingly staying away. To accentuate the culturally diverse and small-scale character which distinguishes the Afrikaander district and its market from the surrounding districts, Freehouse and Kosmopolis Rotterdam involved entrepreneurs, residents, market traders, cultural producers, social service organizations and policy makers in various co-productions in

the field of cultural entrepreneurship. The needs, wishes and insights of all the stakeholders and the different forms of capital (economic, social and cultural) in the district were made visible each week by means of a series of small-scale interventions in which possible innovations could be tested.

As these initiatives were being realized it became clear that it was high time for a radical review of the policy and regulations that apply to the markets in Rotterdam. For instance, at the moment it is not possible to combine products and services on the same stall, meaning that production processes important for the district, such as a sewing and repair service at a clothes stall or the preparation and consumption of food on location in a food court with a terrace is forbidden in the market.

Knowledge trajectories and production workshops were set up to stimulate local cultural co-operation to bring local production to the market. Entrepreneurs from around the Afrikaanderplein were challenged to take a more active part in the development to help make the market a network hub for local small-scale retailers.’

– Jeanne van Heeswijk and Dennis Kaspori



Photo: Freehouse
(Jeanne van Heeswijk & Dennis Kaspori)

多产的空间

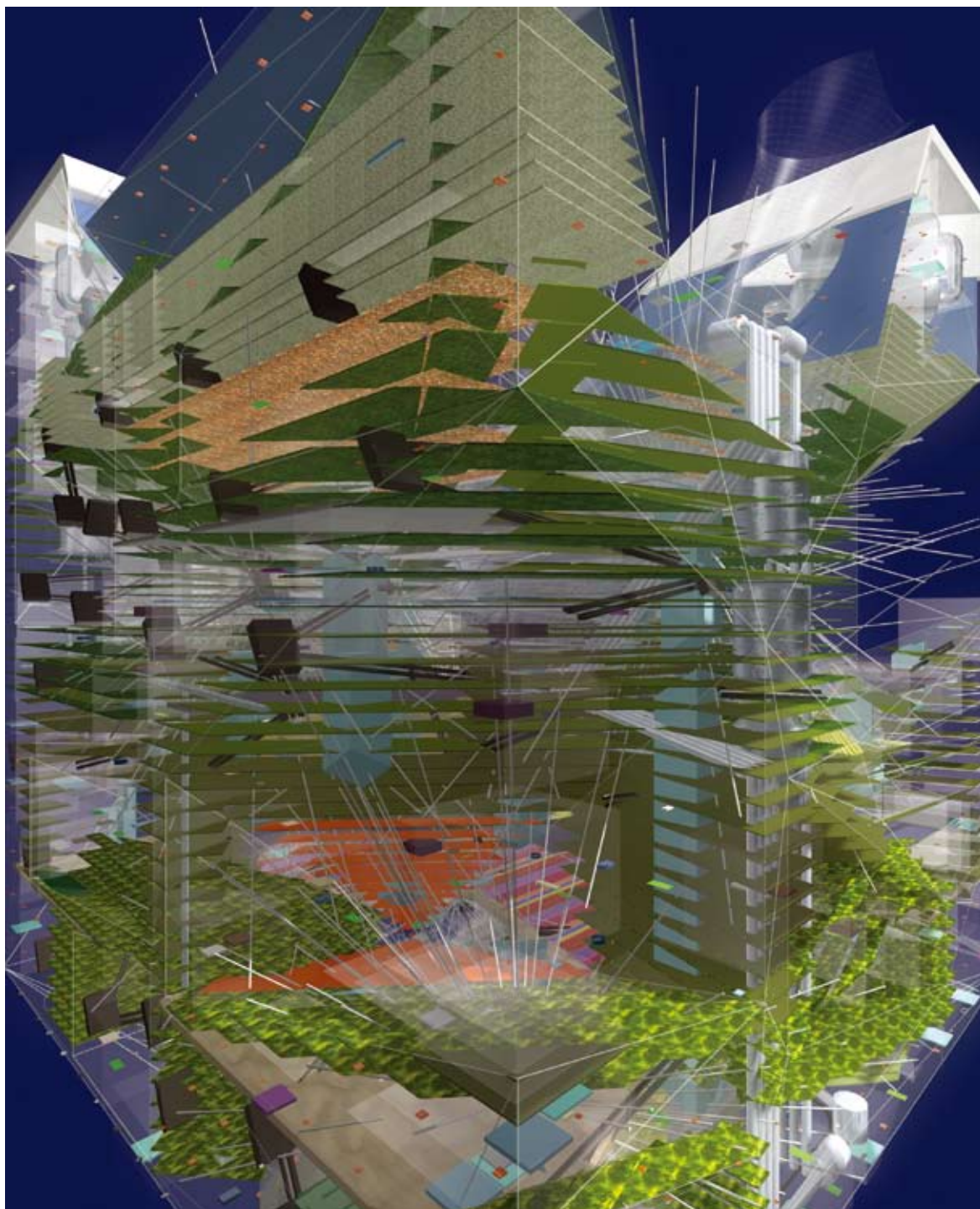
HARVESTING SPACE

减少对原材料和能源的使用是不足以阻碍气候变化的。MVRDV的建筑提供了补偿我们消费者行为的消极影响的可选性。对空间、能源和其它资源的多元化利用将会增加净收益,而不仅仅减少损耗浪费。

Reducing the use of raw materials and energy is not enough to counteract climate change. The architecture of MVRDV offers alternatives to compensate for the negative consequences of our consumer behaviour. Multiple use of space, energy and other resources must lead to a net gain rather than merely a reduction of waste.

1、立方公里 (KM3), 立方体, 是一个小城市的研究 (2000-2005)。基于荷兰统计, 这个研究设想100万人的空间需求。一个3.37km的立方体包含了所有需要的项目规划, 包括工业区周围的所需的缓冲区。居住和办公占用的空间比预期的小; 该立方体的空间20%作为食品生产用地保留和45%为氧气。这项研究着重于在这些领域运作的需求, 这正是建筑和城市规划传统严重忽视的。

KM3项目: MVRDV/贝尔拉格学院/Wieland & Gouwens



“在19世纪的某些时候,我们失去了‘二氧化碳的清白’,像德国哲学家Peter Sloterdijk最近所说的那样。今天没有人再为更有效率和生产力的需要而争执了,比如土地の利用。自从我们无论如何消耗了太多,我们必须决定是减少消耗或者更加有效率地利用地球的表面,可以理解为农业。我们仍然可以拥有更多,而不仅仅是减少消耗。荷兰人习惯于建设土地(迁田)和提高每平方米的生产力,不过我们仍然没有达到研究结合功能如何能转化为综合设计在建筑生产周期的极限。

“最近越来越多的邻近社区已通过综合可再生能源设施的设计,如放置在屋顶或者公共场合的太阳能电池板、太阳能锅炉和风力涡轮机,减少他们自己的能源。污水循环再用和净化能够被整合,尽管这个有时需要大量的空间。然而,如果居住者能清楚是什么产生了干净的水,这个效果将会是很有启发的。这些邻近社区有时变得很有效以致于他们甚至开自己的公司来卖他们产生的剩余能源。

“这将会非常有意思看到,我们能拓宽建筑师和城市规划师的专业领域,从创造文化和功能上的有效设计到做能源生产性的设计。如果必要,这些方面能简单地转化为预算,不过这将会变得更有趣如果所需的生产力能够与设计联系起来——农业方面,植物和动物的生命(如猪城),漂浮城市或者通过利用人类自身产生的能源,像他们的身体热量、运动和行为。

“发展一种能够允许能源、空间多利用的小型的设计是当前目标。通过根本的系统的调研和对复杂数据结构的利用能最终影响我们生活方式,当前的设计过程可以促使设计的整合,它能为本专辑所提出的问题提供解决途径”(彭颖睿 译)

——Winy Maas, Jacob van Rijs en Nathalie de Vries



2



3

‘At some point in the nineteenth century we lost our ‘CO₂ innocence’, as the German philosopher Peter Sloterdijk recently put it. Nobody today argues against the need to be more efficient and productive in, for example, land use. Since we consume too much anyway, we have to decide either to reduce consumption, or to use the earth’s surface in a more efficient way, which could be thought of as farming. Instead of merely consuming less, we can still have more. The Dutch are used to creating land (polders) and to being highly productive per square metre, but we still have not reached the limits of researching how combined functions can be transformed into integrated designs in which buildings produce cycles within themselves.

Recently more and more neighbourhoods have been designed to produce their own energy by integrating renewable energy devices such as solar panels, solar boilers and wind turbines which are placed on the rooftops or on public land. Water recycling and purification can be integrated, though this sometimes requires a large amount of space. If, however, the occupants are made aware of what it takes to produce clean water the effect is eye-opening. These neighbourhoods sometimes become so effective that they even start their own company to sell off the surplus energy they have generated.

It would be interesting to see if we can broaden the profession of architects and urban designers from creating culturally and functionally efficacious designs to making productive designs as well. Some of these aspects could be simply translated into briefs and, if necessary, into budgets, but it becomes even more interesting if the desired productivity can be associated with the design – agricultural aspects, the lives of plants and animals (Pig City), floating cities, or by using energy produced by humans themselves through their body heat, movements and activity.

The goal is to develop smart contemporary designs which allow the multiple use of resources, space included. Through radical, methodical research and the use of the complex bodies of data that result from the way we live, the contemporary design process can lead to integrated designs that offer solutions to the issues raised in this publication.

– Winy Maas, Jacob van Rijs en Nathalie de Vries

2、2000年的德国汉诺威世博会上的荷兰馆是一个堆满荷兰景观的集合,设想作为一个科技与自然的完美结合。

Photo:Joop Van Reeken

3、Spijkenisse公共图书馆(Spijkenisse,the Netherlands,2003–2012)设计成一本在玻璃壳下书本的山,为阅读做广告。虽然用了玻璃,这个建筑符合了最高的能源效率标准。

Photo:MVRDV



4、猪城

荷兰是欧洲最大的猪肉出口国家。改变有机农业的部门将导致该国家75%的表面积致力于猪肉的生产。猪城（鹿特丹港，荷兰）是一个有40个有机猪肉农场，一个屠宰场和相关内部能源和食物生产的的高层建筑，这能解决在一个生态产业中的很多问题，其中对动物的残忍和对农场空间的利用、运输、能源生产和动物饲料生产。

Photo,MVRDV

5、在生态城Montecorvo (Logrono, 西班牙, 2008—2014)

56公顷场地只有10%用作了3000个社会居住单元和公共设施，像堆积的体量在场地中蜿蜒着，提供了全景和在场地为能源生产、污水收集和污水净化留出了空间。这个能源公园是为休闲娱乐和能源生产而设计的，代表了一种新的公共空间的类型，它每年减少了6000吨二氧化碳的排放。一个现场研究中心和博物馆将会收集和宣传可再生能源的知识。

Photo,MVRDV/GRAS



平等·不平等

EQUAL · UNEQUAL



为了解决地域均衡发展的问题，NEXT architects事务所将注意力集中于广泛多样性和正面差别待遇的形式，从而形成多方位发展。事务所通过提高每个地域的内在质量，创造了一个能为不同人群提供各种服务的多元化生活环境。这个做法将可以应用于从室内到景观的每一个层面。

To counter the uniformity of an area's development, NEXT architects deliberately put their stake on inequality in the form of wide diversity and positive discrimination. By magnifying the intrinsic qualities of each location a multifaceted living environment is created that has something to offer people of all kinds. This principle can be applied at every scale level, from interior to landscape.

21世纪的工作环境将由工作场所的多样性和其具有的质量和参数组成。对此，事务所将这项研究成果运用于为Wieden+Kennedy国际广告公司所做的设计中。正如公司的口号所言“如果只是感觉上在工作，这并不是在工作”。此理念与将工作场所作为竞争、休闲和工作场所的看法是完全一致的。

在项目中，这个工作场所被设计成一个可以适应多种活动的，具有可变性的环境。Wieden+Kennedy国际广告公司的工作重点——网络、团队合作和思维协作，乃是这项工作场所设计的指导原则。

21世纪的工作环境将由Erik Wiersema, Joost Mulder, Claudia Linders en Rink Drost的合作所构筑。

Photography: Iwan Baan

“虽然西方社会的基本价值观是平等的权利和机会, 但是为了追求平等的空间, 设计往往被做得平庸与单调。荷兰是一个每一寸土地都在为持续增长和繁荣服务, 并被控制欲所主导的国家。

一个单方向的思维方式在荷兰政府的易达性政策被暴露无遗。该改善城乡易达性的政策拉平了地区和城市之间的差异。而结果却是耐人寻味的矛盾: 一个国家由于面积太小, 以致不能通过提高土地的易达性, 从而扩大国土面积, 但是作为结果, 人们实际上体验到的是国家规模的缩小。如今城乡差异的正在消失, 乡村和田园风光正在被城市所湮灭。

在NEXT architects事务所看来, 一个把保持差异性作为指导原则的国家, 一个接受并丰富多样

性的国家, 是以上问题的唯一解决方法。活跃的城市化进程正面临当代处女地难以开垦的困难, 但是这恰好放缓了城市化进程的速率。

这个进程阐明了NEXT architects事务所的观点: 分化被认为是一个关键概念, 每一个受空间限制的挑战被看做是呼吁强调地域或条件的特征。为了控制地域的条件, 事务所采用参数化设计的方法, 强调在适当的建筑中反应适当的设计和适当的地域特征的重要性。

在‘21世纪的工作环境’的项目研究中, 正好体现了这种设计方法, 因为这项长远的研究项目探索了正在变化的社会和其工作环境所带来的空间限制的影响。人际关系之间的交流正在发展和加速, 个人化的持续进程和追求更美好生活的目标, 正在影响我们的现实生活和工作方法。

如今, 公司的职能, 如单凭一人就能操作的网络, 有着更大的重要性。一种新型经济的概念正在产生, 这种概念强调了创造力的重要性, 是在社会发展中新型工作环境的必然要求。

目前, 工作场所的环境质量体现了人们对休闲与专注, 创造力与效率并行的需求。由此事务所的研究将这种具有创造力的工作环境描述为不同形式的工作与环境的自然融合。丰富工作场所的多样性已经成为这项研究的主要目标。这已成为评判工作环境条件优劣的新参数。” (覃洁 译)

——Bart Reuser, Marijn Schenk and Michel Schreinemachers

‘While equal rights and equal opportunities are basic values in Western societies, aiming for equality in spatial design all too often results in mediocrity and monotony. The Netherlands is a country where every centimetre of land is at the service of ongoing growth and prosperity and is subject to a desire for control.

A unilateral way of thinking is painfully evident in Dutch government policy on accessibility. The goal of improved accessibility has levelled out the differences between regions and cities. The result is a curious paradox: a country that is too small to begin with tries to become bigger by improving access to the land, but as a result people actually experience a reduction in its size. The contrasts between countryside and city disappear and the countryside degenerates into an urban conglomerate with rural attractions.

As NEXT architects see it, the alternative is a country that attempts to hang on to contrasts by adopting inequality as a guiding principle, a country that welcomes diversity and even tries to

enhance it. A dynamic urbanism is confronted with a contemporary virgin territory, more difficult to move around in but offering the relief of a slower pace.

This procedure illustrates the ideas of NEXT, in which differentiation is regarded as a key concept and every spatial challenge is seen as an appeal to reinforce the identity of a location or condition. To grasp the conditions of a location the firm has developed parameters, underlying values that direct the creation of the right identity in the right design in the right building.

This method can be seen in the study ‘Landscape of labour for the 21st century’, a visionary study that investigates the spatial consequences of a changing society and with it a changing work environment. The growth and acceleration of communication flows, the ongoing process of individualization, and the goal of even greater wellbeing are changing our everyday reality and how we work.

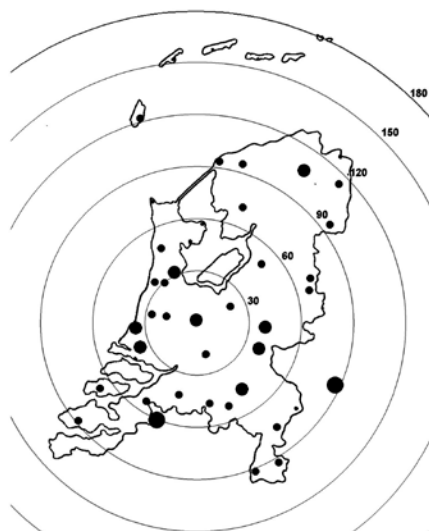
Companies today function as flexible networks in which the individual, the solitary figure who operates in those networks has greater importance. A new Economy of Ideas that assigns a more important role to creativity is emerging, in developments that call for a new work environment.

The NEXT study describes that work environment as a creative landscape in which different forms of work dovetail naturally with their surroundings. The primary aim is to enhance the diversity of the work environment. New demands, such as relaxation versus concentration and creativity versus efficiency, are imposed on the quality of the environment in this work landscape. These are the new parameters by which places of work will be judged.’

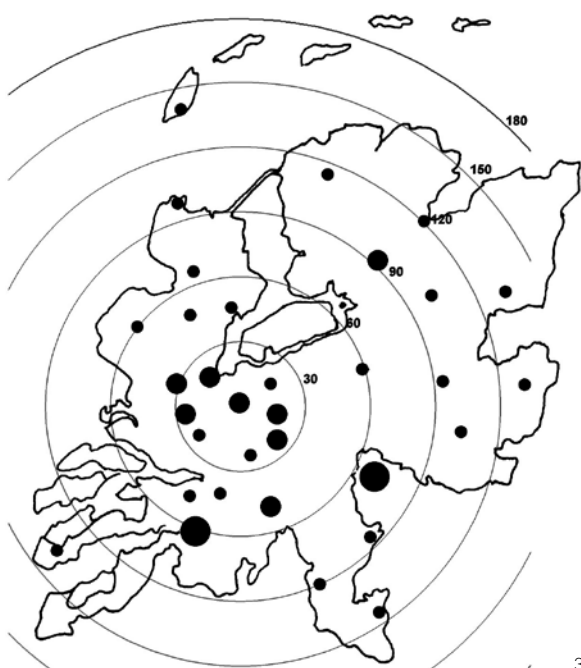
- Bart Reuser, Marijn Schenk and Michel Schreinemachers



1



2



此速率图表反应了每分钟从中心的行进距离，而不是每公里的行进距离。同时还说明了荷兰平等的易达性，然而一个理想的国家却是一个有着更多差异性的国家。

- 1 荷兰地图
- 2 交通速率图
- 3 理想状态图

海洋的力量

ZEEKRACHT

考虑到全球能源供应的重组，当今世界急需一个超越国界划分的计划。对此，大都会建筑事务所在多种层面上将科学与建筑结合，在欧洲施行以工业与生态可持续发展的战略措施。

Recognizing that the necessary reorganization of the global energy supply calls for plans that transcend national borders, OMA combines science and architecture on various scales, resulting in a strategy which a sustainable relation between industry and ecology in Europe.

北海总体规划

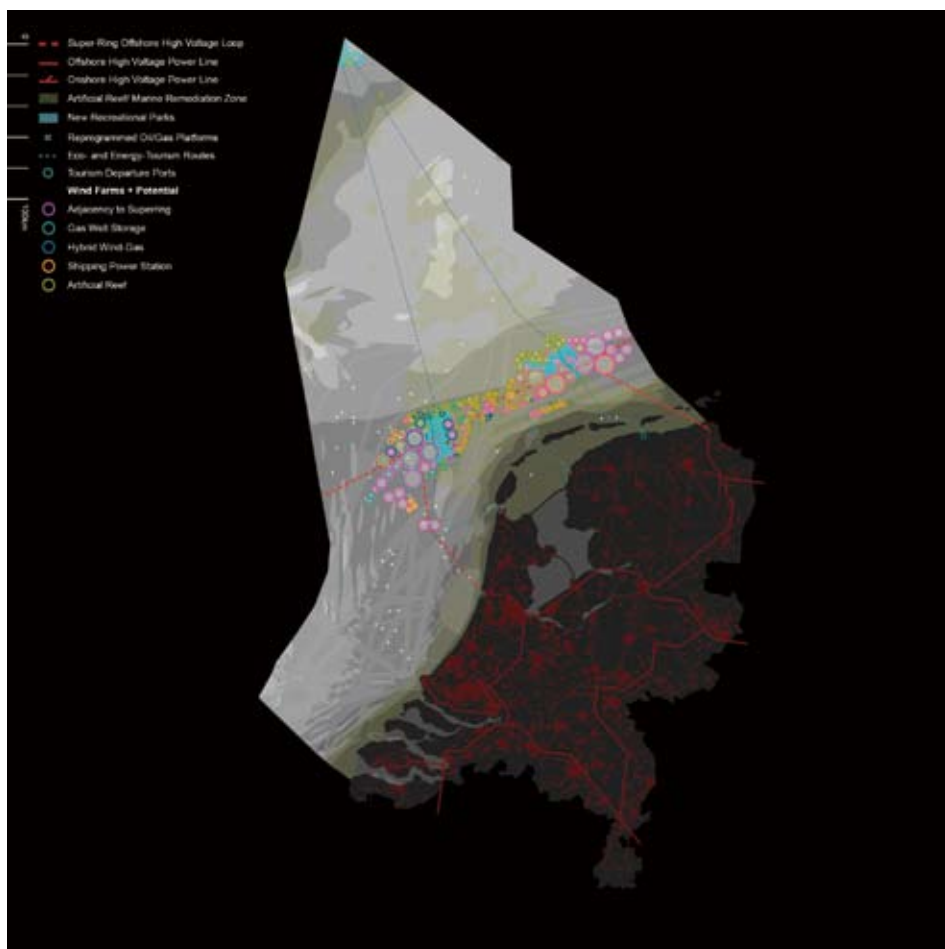
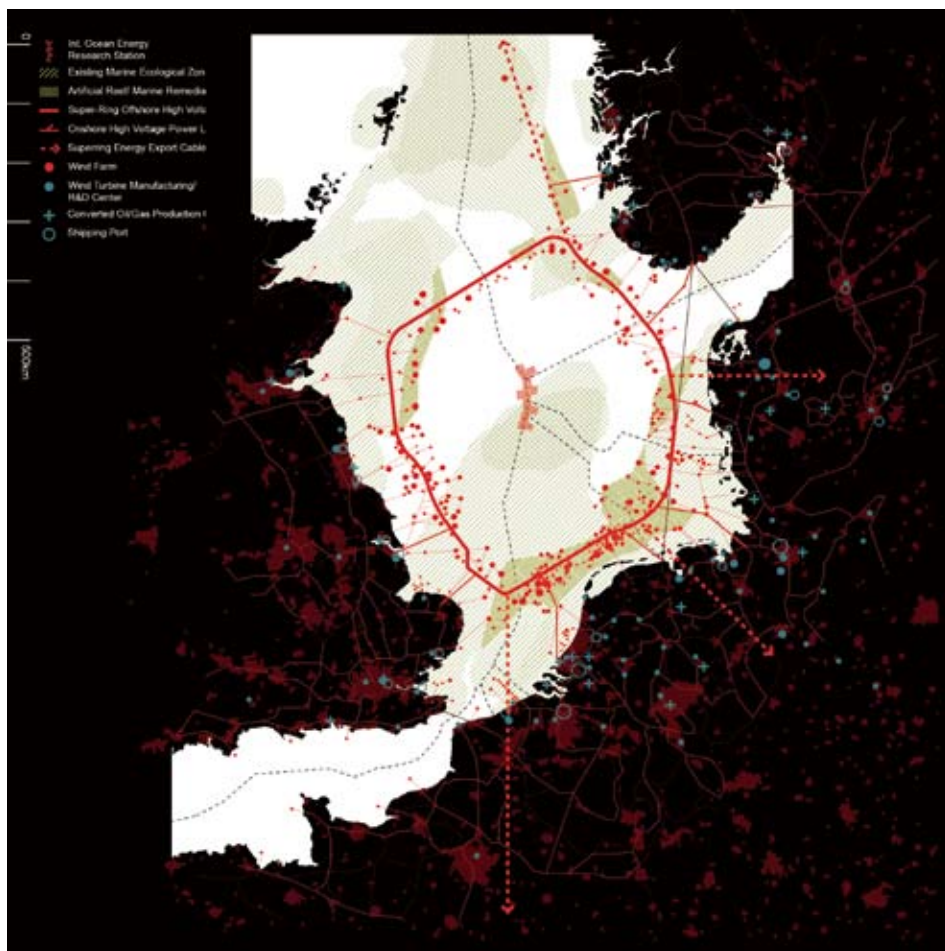
北海总体规划是以北海可再生能源生产潜力最大化为前提的战略蓝图。总体规划以在未来数十年中形成大型能源锁链为目的，基于目前和未来的海上风田，创造可持续发展与扩张，并能为周边国家或更大范围国家提供可再生能源的来源。

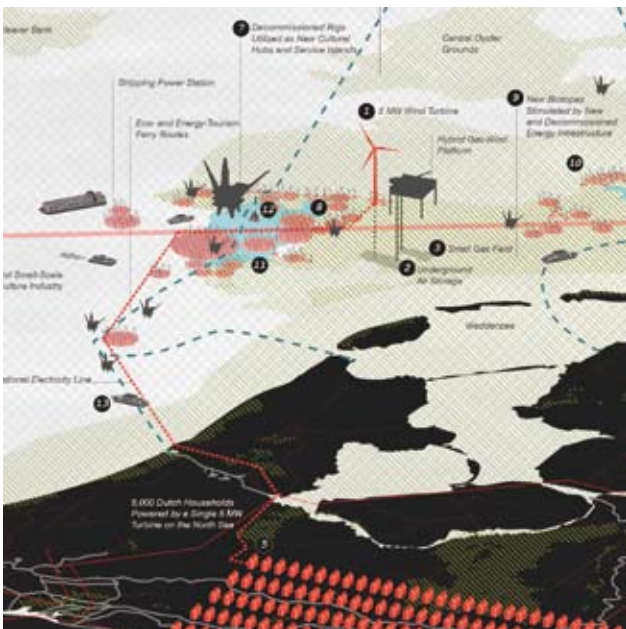
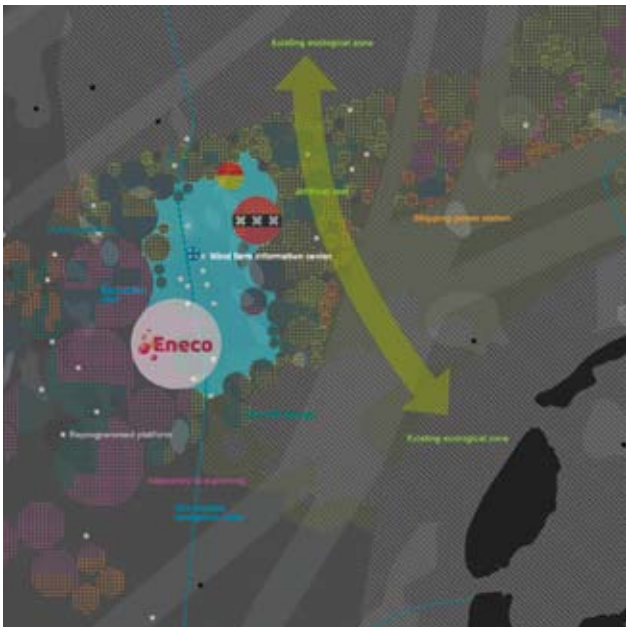
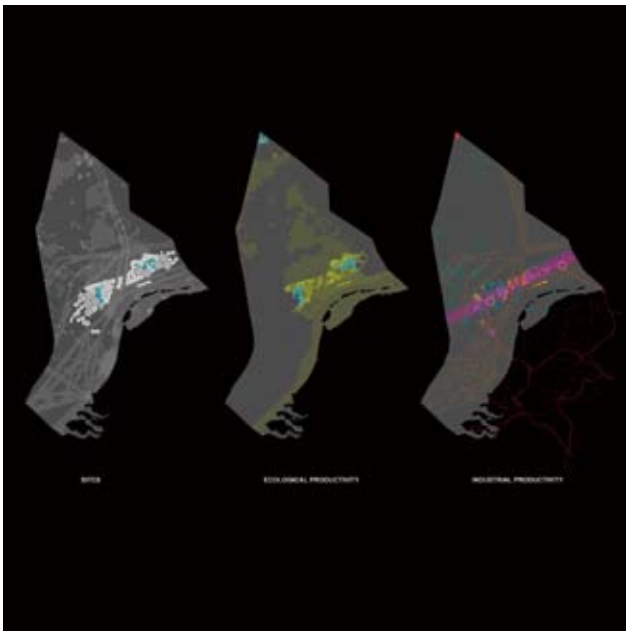
这条生产线（蓝色标注）调动周边国家的产业资源，同时人工渔礁（绿色标注）扩大和刺激当地的海洋生态系统。目前国际研究中心作为类似于国际空间站的共享平台，集中专业技术和促进研究开发海洋可再生能源。

荷兰海总体规划

凭借在荷兰海总体规划中其与海洋的长期合作关系和将产业资源、专业知识、工业潜力、地理位置相结合的能力，荷兰在推动海洋可持续能源发展中注定起主导作用。

在国家范围内，总体规划设计以在2020年满足可再生能源刺激目前荷兰郊区的利用——如北海为目标。风田的发展是活动的多功能集合群，共同创造一个全新的、动态的海上景观。





“对可持续能源与安全能源的迫切需要，呼吁智慧和雄心的集体动员，这种方式将超越只是解决气候问题的零碎方式。”

Zeekracht北海总体规划描绘了一个巨大的可再生能源基础设施的蓝图，这将不仅仅造福于周边国家，甚至潜在的更大范围的国家，通过超越民族的努力，有益于今后数十年全球的协调发展。

Zeekracht总体规划的重要组成部分包括海上风田的大型能源锁链，这已成为能源供应、高效配送和战略增长的主要基础设施。重要组成部分还包括生产线——陆地工业和体制基础设施的配套制造和研究；人工渔礁——通过刺激现有海洋生物与风力涡轮机等其他设备的运作，整合生态与工业发展；国际研究中心——促进合作、创新、共享的科学发展。

由于北海的高速持续的风速、浅水域，并与高度发达的能源基础设施所匹配的知识密集型人群，北海可以说是世界上最好的大型海上风田场所。

每年从北海生产的可再生能源的产量目前已经接近在海湾生产的化石燃料产量。在21世纪，随着对新能源的迫切需要，北海可以，或者必须成为全球能源生产的支点。

北海总体规划的内容并不是一成不变的。这个规划被定位为一个互动的系统，受技术、产业发展和欧洲范围内政策的影响，同时牵制于地方决策，民众参与和支持程度。对于这样一个大规模多层次的规划，目前状况是不恰当的限制。为了呼应可再生能源的发展，必须由潜在价值引导发展。

不同于建立在冲突较少领域上的一般规划，北海总体规划表明了一种建立于多维的优化潜在性能的方法之上。如果要使海上风田的生产力和盈利能力得到加强，荷兰可以结合现有的北海海上活动，如海运、石油和天然气开采，以及诸如生态旅游等等，制定新的计划。

北海区域国家的独特地理环境为追求优化和从海洋可再生能源的研究与发展中获益提供了良好条件。通过汇集资源和专门知识，北海国家可以提前发展远远超出今天标准的科学技术，并创造可再生能源基础设施，让欧洲在21世纪最具有争议性的产业中处于世界领先地位。”（覃洁 译）

——OMA

优化性能

为了优化性能，总体规划实行环形风田——一种可以清晰地将风田定义为建筑场所的结构，并凭借环形风田的位置让辅助功能融入场地，以达到共存的目的。从而通过人工渔礁的繁殖和产业资源与系统的推动促进相互间的生产，并扩大和优化海洋生态系统。

荷兰海总体规划：微观

更详细地研究环形风田场地，涡轮机的个体表现和其所参与的潜力变得清晰起来。某些特殊的场地可以是隶属于实体，如合作社，城市，企业等等。为了解决对生态造成的负面影响、海域竞争与邻避主义等问题，总体规划尝试重新定位风田发展战略，作为对当前文化挑战的积极有效的回应。

整合的系统

风力涡轮机的循环整合系统与大型能源锁链相结合——包括天然气和石油平台，运输路线，以及当地的生态环境。这样，总体规划建立了全新的、同时具象并真实的、供人类探索与居住的海上景观。

Zeekracht Master plan (2008),
Office for Metropolitan
Architecture, Rem Koolhaas, Art
Zaaijer, Terri Chiao, Talia Dorsey,
Christopher Parlato, Franziska
Singer, Mark Veldman

Zeekracht总体规划(2008)大都会
建筑事务所, Rem Koolhaas, Art
Zaaijer, Terri Chiao, Talia Dorsey,
Christopher Parlato, Franziska
Singer, Mark Veldman

'The urgent need for sustainable and secure energy calls for a collective mobilization of intelligence and ambition that transcends standard piecemeal solutions to climate change.

Zeekracht, a master plan for the North Sea, maps out a massive renewable energy infrastructure that engages all the surrounding countries – and potentially those beyond – in a supranational effort that will be both immediately viable and conducive to decades of coordinated development.

The primary components of the Zeekracht master plan include an Energy Super-Ring of offshore wind farms – the main infrastructure for energy supply, efficient distribution, and strategic growth; the Production Belt – an on-land industrial and institutional infrastructure supporting manufacturing and research; the Reefs – integrating ecology and industry by stimulating existing marine life alongside wind turbines and other installations; and an International Research Centre – promoting cooperation, innovation and shared scientific development.

Due to its high and consistent wind speeds, shallow waters, and dense surrounding populations with highly developed energy infrastructure and knowledge, the North Sea is arguably the world's best site for large-scale offshore wind farming.

The renewable energy that could be harvested from the North Sea annually approaches that currently produced by fossil fuels in the Gulf. With the increasingly desperate need for new sources

of energy in the 21st century, the North Sea could – must – become a fulcrum of global energy production.

A master plan for the North Sea cannot be a fixed prescription. The project is conceived as a reciprocal system, fed and reinforced from the top down in technology, industrial development and Europe-wide policy; and from the bottom up in local decision-making, popular involvement and support. For such a multi-layered undertaking on a scale as large as the North Sea, the present is an inappropriate limit. Echoing the ethos of renewable energy, potential must drive development.

Unlike the usual planning methods based on least-conflict zoning, the master plan suggests a multi-dimensional approach based on optimizing potential. The productivity and profitability of offshore wind farms can be enhanced if they synergize with existing North Sea activities such as shipping and oil and gas extraction, as well as new programmes such as eco-stimulation and tourism.

The North Sea countries are uniquely positioned to pursue, promote and benefit from research and development in offshore renewable energies – from wind to wave to tidal to biomass. By pooling resources and expertise, the North Sea countries can advance these technologies far beyond today's standards and create a renewable energy infrastructure that places Europe at the forefront of the 21st century's most critical industry.'

– OMA

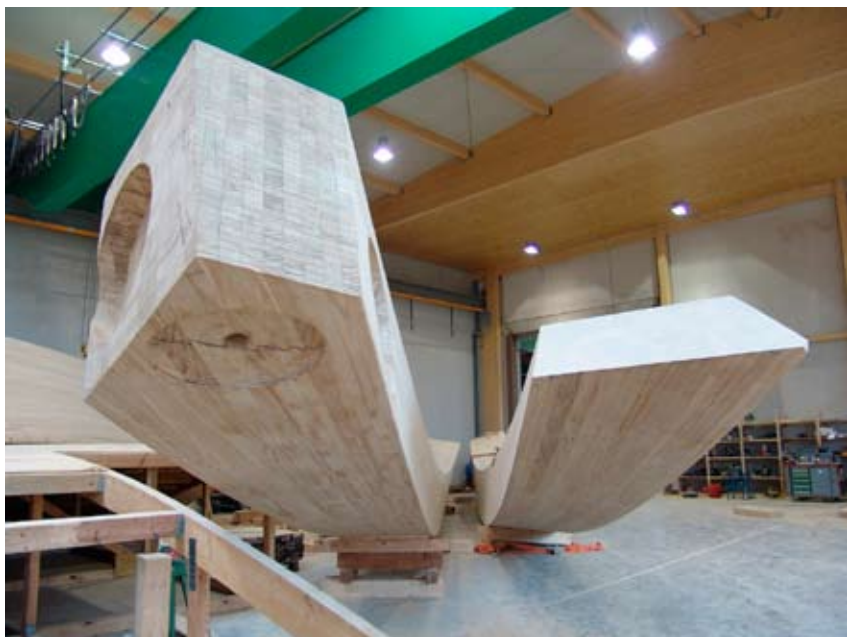


自然建筑

A NATURING ARCHITECTURE

设计可选择性的生活环境和新技术的应用往往确保了Onix事务所在工作中对未来的展望。而设计与当地居民和其历史习俗相融合的建筑，会产生令人惊讶和具有识别性的相互作用。

Designing alternative living environments and applying new techniques that are often handicrafts ensures that the work of Onix looks to the future. Detailed architecture that connects with local history and customs as well as with residents produces an exciting interplay of recognition and astonishment.



斯内克（荷兰城市）公路大桥
在斯内克公路桥梁的设计中，建筑师将基础设施、结构、艺术和建筑合为一体。桥的轮廓让人联想起被覆盖着传统奶酪的弗里斯兰省（荷兰）农舍，而大桥的结构反映了目前在历史悠久的小镇中仍存在着丰富的建筑专业知识。这个犹如船只的木桁架结构大桥让人想起了斯内克乃是荷兰北部卓越的水上娱乐休闲城市。这些方面都使这座大桥成为在繁忙交通中第一座无盖顶的木结构桥梁。

这座大桥不仅仅在荷兰成为一处极其新颖的建筑，而且在加拿大、挪威和瑞士等以廊桥为传统的国家中也不存在这样的先例。大桥采用固雅木木材，一种乙酰



木材（改进的辐射松，一种更好地适应了当今生活节奏的快速生长的树种），一年多三前已经在阿纳姆（荷兰）的新工厂开始加工。

木材乙酰化是一项新型可持续发展的技术，几乎完全呈现木材的耐腐蚀性。木材是一种可再生的材料，从而标志着生态解决方案的诞生。

Design: OAK (Onix
Achterbosch Kunstwerken, a
collaboration between Onix
and Achterbosch Architectuur)
Photo top: OAK
Photo bottom: Karel Zwaneveld

“建筑开始于对当地条件、传统、工艺品甚至民间风俗的透彻观察。通过揭示这些元素于当代全球普遍的影响，人们所熟悉的和陌生的新鲜组合将被创建，一种熟悉陌生建筑由此诞生。

我们不是寻找一种只具有地方特色的静态的想法，而是探索一种动态的环境，希望能不断地引起用户的多种体验。为了探索这种环境，与用户的互动是设计过程的重要组成部分，因为没有他们项目将是不可行的。这些建筑物和环境都是为了改变，而且都能让用户简单的适应，使它们能够与时俱进。

为了实现这些目标，项目将与尽可能多的方式联系，如不仅仅是概念上而且是行为上与环境发生联系。它形成一种介于个人空间和社区公共空间两者之间的空间，让用户弥合社会差异并分享空间的使用。

这些空间获得了作为社会行动区的意义。最初

的建筑设想对于这种逃避先入为主的行为来说仍是开放和易于接受的。因此这个未加修饰的顶棚是一个不完整的建筑，它将被赋予不同的用途，其特性是不固定的，而是通过建筑物的使用而创建。

我们将设计概念运用于居住环境设计中，而不只是为了追求一个完美的概念空间。通过包容和混合的方法，创造了一种既光滑又粗糙，普遍又特殊，自然与人为并存的空间，避免了意识形态的流动性和资本主义的排他性。目前由于材料的不恰当使用，建筑实体的构造自治权被剥夺，然而这种具有冲击力的概念形成了对建筑实体的想象与可触性之间的平衡。

由于即兴创作，随机性、特殊性和不可预见性影响着材料的选择。这些未经处理的细节设计将手工艺与工业化重新结合在一起，并且这些细节处理在最大程度上基于可再生能源和地方天然材料的利用，让人们产生用手感觉建筑的愿望。

ness are prevented by an inclusive and hybrid approach to space – a space that is rough and smooth, generic and specific, natural and artificial. This bush-hammering of the concept results in a balance between the image and the tactile quality of the building, which is stripped of tectonic autonomy by the rough, informal use of materials.

The random, the exceptional and the unexpected influence the choice of materials through improvisation. This dirty detailing brings craftsmanship and industrialization back together and is based as far as possible on renewable, local natural materials that make you want to feel a building with your hands.

This approach to architecture is critical of contemporary culture and of the effects of globalization. Taking one's time, however, is not a principle of slowing down, but a quality-orientated strategy that is opposed to architecture as a commercial consumer article and promotes a personal exclusiveness that is accessible to all. In this non-contemporary attitude we find alternatives for living in the world of the future, which we see reflected in the infinite diversity of architecture, in innovating from project to project and in an intuitive approach to each assignment.

In that future world each project is based on a development of its own. Architecture contributes to the authentic story that people tell about it. The result is a maturing architecture, to which people can relate and which reflects the perfect imperfection of a healthy environment.'

- Alex van de Beld and Haiko Meijer

在建筑上的这种做法对于当代文化与由全球化所造成影响是持批判态度的。然而这不是一个减缓的原则，而是一个以质量为导向的策略，它反对把建筑当做商业的消费品，而是提倡一种易于接受一切事物的个体排他性。在这种非现代的态度中，我们发现了未来生活的另一种形式。这种形式在世界建筑的无限多样性中，在项目的创新中和在每项设计直观的设计方法中反映出来。

在未来的世界里，每一个项目都是基于其自身发展而发展。建筑为人们所阐述的真实故事做出贡献。一个与人们相关，并反映健康环境的完美缺陷的自然建筑，成为此项目的最终结果。”（覃洁 译）

——Alex van de Beld and Haiko Meijer

Egenes公园，住宅

当地情况、传统习俗、工艺品——尤其是木材加工——甚至是民间风俗，都受到当今全球化的影响。其结果是既熟悉又陌生的斯塔万格（挪威）阴影。

建筑被设计成可适应的（其中某些建筑由临时酒店改造）和多功能的（某些房屋可作为幼儿园）。在建筑比例、材料与表达上，该项目与现有的木镇和体育公园相联系，重现了传统的挪威木结构建筑。

由居民、幼儿园的客户和利用体育设施的人群决定廊道、过渡空间的使用，然而部分空间的使用仍未被定义。此项目同时具备完整与缺陷、传统与现代、城市与农村的特性，代表了一种地域性和普遍性共存的建筑。

目前，该项目利用了挪威当地木材和基于挪威传统设计模式的细节设计，并采用最先进的建造技术，使细节设计被重新解读。

In cooperation with HLM Arkitektur AS (NO)



Rietveld 景观设计事务所

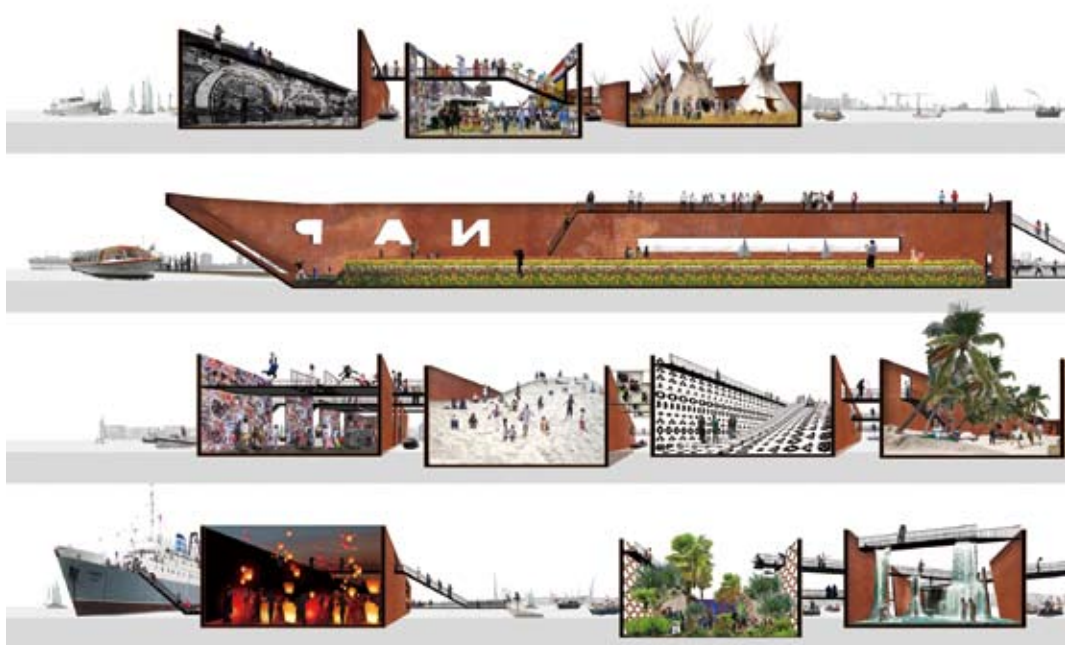
Office
Rietveld Landscape

战略干涉的需要

A CALL FOR STRATEGIC INTERVENTIONS

考虑到城市, 景观和社会的当代复杂性, 紧迫的社会任务要求一个完整的, 多学科的方法。Rietveld Landscape的战略干预重点利用现有的发展和进程的力量。这种设计方法给景观, 建筑, 公共领域, 生态, 休闲和经济活动创造了新机会。

Given the contemporary complexity of cities, landscape and society, urgent social tasks call for an integral, multidisciplinary approach. Rietveld Landscape's strategic interventions focus and use the forces of existing developments and processes. This design method creates new opportunities for landscape, architecture, the public domain, ecology, recreation and economic activity.



新阿姆斯特丹公园是一个新的在水面上的阿姆斯特丹公共领域的宣言。这是出于一个在海港公园岛上居民的愿望, 即计划建设一个栈桥, 为解决内陆内河交通, 防洪潮问题, 以及在KNSM岛旁的一个永久性公园岛的持续性争论。这个浮动的临时公园有3种类型的空间: 水的街道和广场, 大型驳船的内部世界, 以及跨越驳船上部的路径。公园的某些单元为亚文化的运用定期设计。各单元公园之间的景色, 架空线路和一个简单而有效的公众集会场所范围使人们有可能探索其他亚文化的习惯。该驳船高度的灵活性使园区可以作为一个公共领域的实验室使用。

设计: Rietveld Landscape | Atelier de Lyon



If landscape architecture really wants to make a relevant contribution to the big problems society faces, it is necessary to enter into alliances with researchers, interested parties and specialists. Depending on the assignment, these might be coastal morphologists, historians of architecture or urban geographers. The landscape architect integrates the relevant knowledge at different scale levels and translates this into strategic interventions using a broad set of design skills.

Strategic interventions are precisely chosen and carefully designed urban or landscape interventions that set desired developments in motion. They use the forces of large-scale developments and processes to generate a new context and meaning for qualities that are already present. Apparently contradictory interests and elements on diverse scale levels are linked with one another. The real opportunities for change often lie on a higher scale (such as the regional,

“如果风景园林建筑真的想对社会面临的重大问题做出贡献，那么它就有必要与有关的研究人员联盟。根据不同的任务，这可能是沿海形态学者，建筑历史学家或者城市地理学家。景观建筑师融入不同领域的相关知识并用大量的设计手段将其转化为战略干预。

战略性的干预，正是为精心选择和仔细设计的城市或景观设置运动发展所需的干预措施。它们使用大范围发展项目和进程的力量，产生一个新的背景和已经存在的特性意义。看似矛盾的利益和不同范围的元素被联系在一起。变革的真正的机会经常在一个更高的规模（如地区，国家或国际级），或者延长客户长期的雄心。在战略层面准确的可能性分析，能够创造干涉的空间和一个社会的重要附属品。我们设计的意义，内容和质量是部分基于与这些较大的社会问题的关系的。不同用户群体的角色和经验在设计中是很重要的。干预措施能够刺激地方的主动性或自发的使用，并留下空间在以后的阶段中填充。从共同利益的亚文化的角度展示，（而不是种族背景），这些设计使不同团体的成员一起以积极和灵活的方式工作。这种设计方法可能导致意外性，有时会形成自相矛盾的景观和重要的公共空间。”（黄希文 译）

—— Ronald and Erik Rietveld

national or international level), or in extending the long-term ambitions of the client. Sharp analyses of the possibilities at this strategic level create room for interventions with an important spin-off for society. The meaning, content and quality of our designs is partly based on their relationship with these larger societal issues. The role and experience of various user groups is important in the designs. The interventions stimulate local initiatives or spontaneous use and leave space to be filled in at a later stage. By setting out from sub-cultures (instead of ethnic backgrounds) with shared interests and concerns, the design brings members of different groups together in a positive and flexible way. This design method leads to unexpected, sometimes paradoxical landscapes and vital public spaces.”

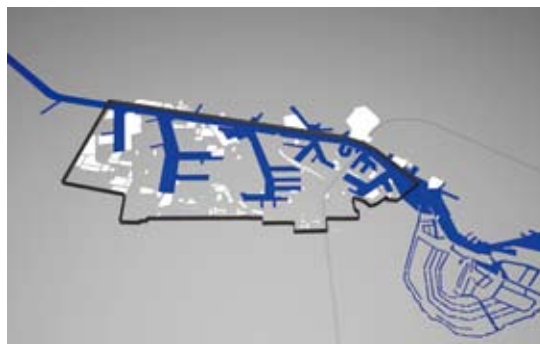
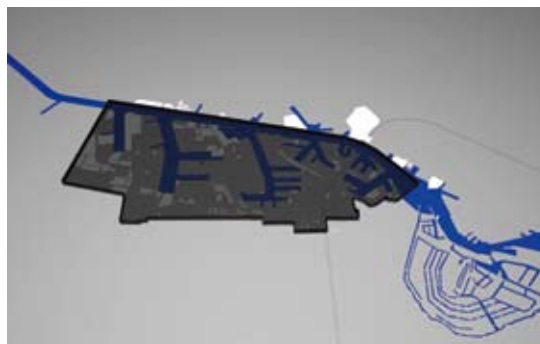
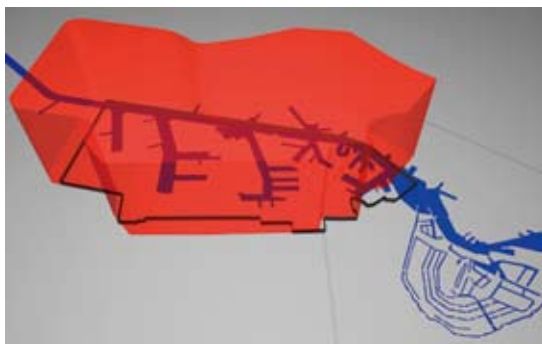
- Ronald and Erik Rietveld

生成沙丘景色利用了这个地区一些巨大的景观，这个地区是北海运河流入北海的地方，并参考了本地区现有城市规划：海港盈余的沙（每年140万立方米）；通过 Hoogovens炼钢炉使工业热残余可可持续再利用的计划（包括一个余热公司的设立）；在IJmuiden附近重建 Rivierenbuurt，以及建设世界上最大的船闸。这些发展创造一个整体干预和三方战略干预的条件。该地区的许多空用地用于大型沙丘一带，创建了肯尼默国家沙丘公园和城市地区之间特有的共生关系。设置靠着Hoogovens火炉的预言世界末日的装饰，热气腾腾的掩体和肯尼默沙丘，使得这个温泉将成为西欧第一个冬天的温泉浴场。船闸的复杂将成为一个矛盾景观，因为各种不同类型的保护鸟类发现它们新的温床旁边通过着超级油轮和游船。新的沙丘景观需要新形式的城市设计和建筑，如沙墙区。



该项目出于战略考虑暂时开放是基于阿姆斯特丹的野心，即成为欧洲最具创意城市之一。这需要一个实验的温床。为此，阿姆斯特丹港务局使现有的大型临时公寓更加便宜，并有一个临时基地来激励年轻人才。它们可能是废弃的货物中转棚或工厂厅，办公室，港口流域，船或地形延伸。港口安全和环保法规是定期计划的障碍，但讽刺的是，这些法规建立了一个使创意自由得天独厚的条件。例如，人们在港口地区可以24小时制造尽可能多的响声。此外，在这个港口背后的Westerpark港口，建筑高度上有没有限制。一个神秘的不明飞行物舰队漂浮在港口上空，作为自由港的移动发电机。总之，在这方面的大量规则可以变成优势。这个港口将成为一个年轻的创新型人才的自由实验地区。

设计: Rietveld Landscape | Atelier de Lyon



地堡599+603

这个项目揭开了NDW (New Dutch Waterline) 的两个秘密，它从1815年起就被用作军事防御，直到1940年它还通过蓄意制造泛滥的方式保卫着梅顿、乌特勒支、弗雷斯维克和霍林赫姆这4座城市。

一座从表面上看来坚不可破的，犹如纪念碑般的地堡被从中劈开，因此，这样的设计开启了NDW近700座地堡的内部世界，它们的内部与外部世界完全隔绝，另外，我们用一条长长的木板路贯穿了这个极其浩大的建筑工程。它指引访客到泛滥区，并通向临近自然保护区的小路。支撑这条路的墩柱和桩子提醒着它们，那些环绕着它们的水并不是由于清除了沙子造成的，而是一个浅水塘，它是战时泛滥遗留的印迹。

那个被劈开的地堡吸引了到访游客的注意。同时它也能在A2高速路上被看到，另外每天它也可以被上万个过路人看到。这个项目是Rietveld Landscape全面战略的一部分，该战略将使游客们对荷兰的这一独特的历史片段有所了解 and 接触。

Client: DLG (The Dutch Service for Land and Water Management)

Designers: Rietveld Landscape | Atelier de Lyon

Location: Diefdijk — Highway A2

Status: completion 2010

给自然更多的空间生存

GIVE NATURE MORE SPACE TO SURVIVE

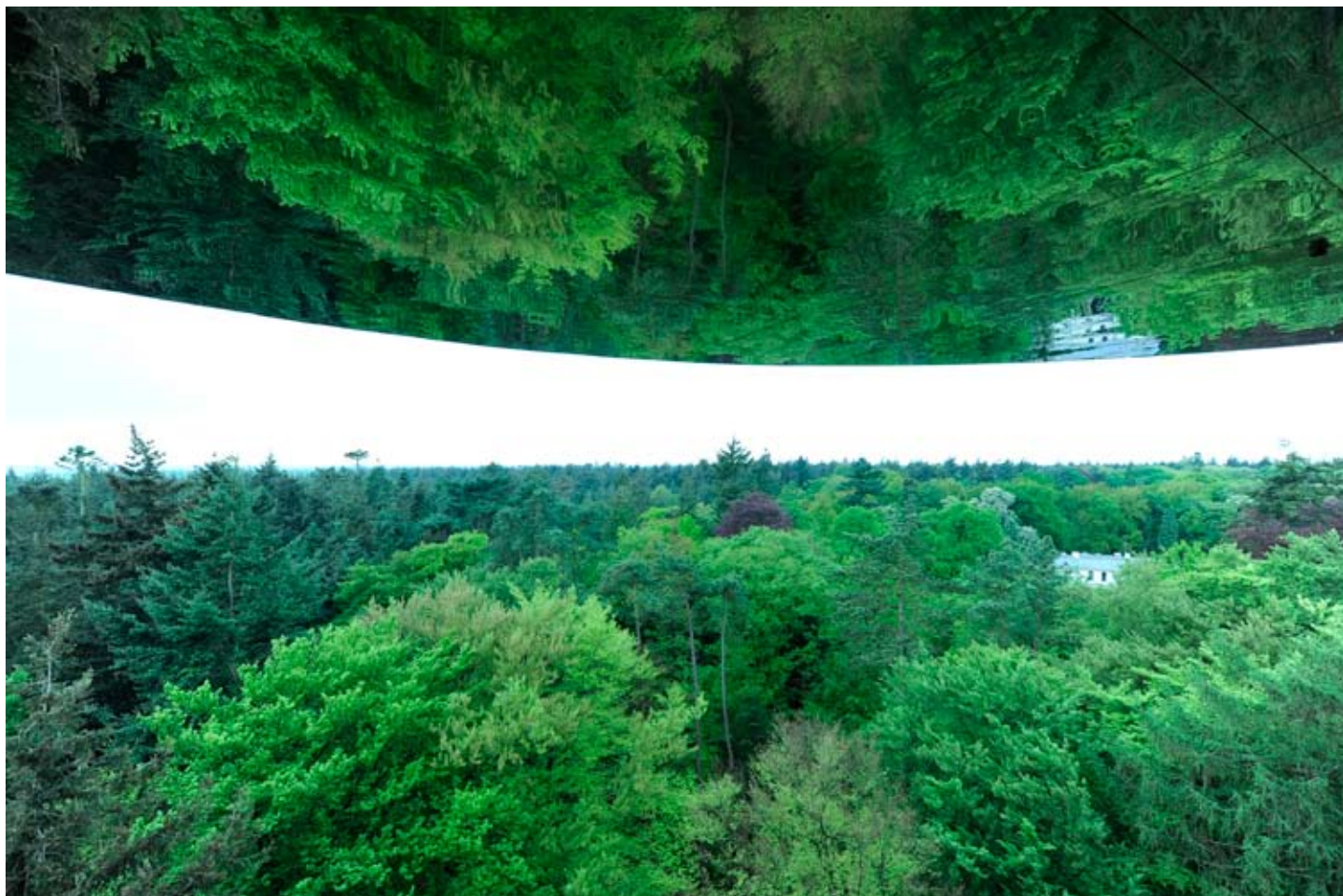
现在和将来，农村是我们日常生活的中心。SeARCH行动是为了保卫我们宝贵的绿化，并为农村寻求新的空间和途径，通过模糊建筑与自然之间的界限来创造一个对景观的更深刻的认识。

Now and in the future, the countryside deserves to be central to our everyday lives. SeARCH acts to defend our valuable green areas and seeks out alternative space for the countryside and ways to create a greater awareness of the landscape by blurring the boundaries between architecture and nature.



Putten的森林塔是作为漫步在树林路径中的焦点设计，而不是作为一个垂直爬升物。塔的分支容纳各种不同的角度的路径。有时候你看到的是天空，有时候你看到分支，地面，或者全景。在高出地面30m的地方，你可以攀登过网，享受一场比小剧院里精彩一点的表现。道路的尽头不是天文台预测的平台，而是新的树林道，在那里你可以体验针叶树并进一步攀爬至更高的地方。

Photographer: Jeroen Musch



“每个SeARCH项目都被看作是一种景观——在设计中最重要和慷慨的元素。景观是无国界，无止境并且开放的，它们可以与城市建筑，室内与室外相连。通过对景观的重视，SeARCH促进了可持续发展，并在其项目中注意环境意识和高度自治。作为荷兰的设计师，他们都十分清醒地认识到土地的稀缺，并强烈意识到必须要在使用这些资源的时候更加智能化，以便提供更多的空间让自然生存。

当涉及到思想的时候，日常生活是一个繁荣的号角。SeARCH的战略是务实的。这个事务所把资料汇编成册，并在它们之间建立一种新型关系。其结果是一个非常特殊的建筑物集合，它与历史和功能相吻合。内容是已经存在的出发点，而不是一个权威的指南。SeARCH想通过加强规章制度，即使其不可预测和不证自明，也使得建筑更加自由。

建筑师应着眼于创造民主、理解、可持续和宽容的空间和城市。这听起来很简单，但事实并非如此。SeARCH对现代城市十分明显的优点和积弊提出问题。该办公室试图将人工文化与真正的自然元素联系起来。

为了找到结果你必须探索。”（黄希文 译）

——SeARCH

‘Each SeARCH project is conceived as a landscape – the most essential and generous element in the design. Without boundaries, landscapes are endless and open; they connect architecture with the urban, interior with exterior. Through the emphasis on landscapes, SeARCH promotes a high degree of sustainability and environmental awareness in its projects. Being Dutch, the designers are well aware of the scarcity of land and strongly believe in using this resource more intelligently in order to give nature more space to survive.

When it comes to ideas, everyday life is a horn of plenty. The strategy of SeARCH is pragmatic. The office assembles information and form to establish a novel relationship between them. The outcome is a collection of highly specific buildings that dovetail with history and function. The context is what already exists, a starting point rather than an authoritative guidebook. SeARCH wants to free architecture from imposed rules and regulations by making it both unpredictable and self-evident.

Architects should focus on creating spaces and cities that are democratic, sensitive, sustainable and tolerant. It sounds simple and obvious, but it



isn't. SeARCH questions the merits and banalities of modern civilization that are so obvious in the contemporary city. The office tries to reconnect cultural artefacts with genuinely natural elements.

In order to find you have to SeARCH.'

- SeARCH



VenhoevenCS 建筑事务所

Office
VenhoevenCS

共同生活在全球化时代

LIVING TOGETHER IN THE ERA OF
GLOBALIZATION

VenhoevenCS事务所致力于使自给自足的城市生活在可持续发展问题与多元文化社会的要求紧密结合的条件下成为可能。而现有的社会结构已经为我们提供了一种低消费、高生产的生活环境。

VenhoevenCS aims to enable autarkic urban life in which the question of sustainability is closely linked with the demands of the multicultural society. Existing social structures are served by a low-consumption, productive living environment.





Sportplaza Mercator是阿姆斯特丹Baarsjes地区一个多元文化的新象征。这栋建筑被设计成一个社会的缩影，一个提供全套社区服务的城市。它的内部看起来就像一个拥有许多小巷、框架视角及类似于包含浴池治疗的室内游泳池、健身中心、聚会厅、咖啡馆或肯德基等不同功能的都市网络。身在其中的游客由于可以看见彼此不同的活动，而自然而然地被引领到这些不同的文化与活动中去。此外，由于这栋建筑的外表面被植被覆盖，所以它成为邻近的Rembrandt公园的延伸。

Photography: Luuk Kramer

“为了更有效地处理可用空间与能源资源, 建筑师不得不寻找一些新的解决办法以摆脱那些看似不可改变的设计传统。低能耗的建筑物和可持续材料不仅对我们寻找解决当下的环境问题来说是必不可少的, 而且它更是一种真正意义上的自给自足的城市生活的必需品。城市和公共空间必须更加有吸引力, 繁荣的会议场所也必须综合设计师的文化、技术和组织创新。

交通工具会被削减以消除它们带来的噪音和污染。交通噪音的减少以及更加可持续机械化的交通运输体系会有效地减少CO₂的排放, 并且对世界的健康有所贡献。我们可以通过综合城市生活的各个功能以及促进城市生产食物与能源来减少城市中机械化交通的运输量。

‘To deal more efficiently with the available space and sources of energy, architects will have to shed immutable design traditions in a search for new solutions. Low-energy buildings and sustainable materials are essential if we are to find a solution to today’s environmental problems, but more is needed for a genuinely self-sufficient urban life. Cities and public spaces must be made attractive, productive and prosperous meeting places again by combining designers’ cultural, technical and organizational innovations.

Traffic movements could be made redundant to eliminate the noise and pollution they cause. A reduced volume of traffic and more sustainable mechanized transport would slash CO₂ emissions and contribute to world health. We can achieve a reduction in the volume of mechanized transport by combining all the functions of city life and by making cities produce food and energy.

在世界历史上各种成功的替代品无论是长期的、机动的还是偶然遇到的都可以被发现, 例如拥有较短的步行距离和当地粮食生产、罗马浴室以及一些世界性的城市智能化基础设施和紧凑的棚户区混合结构的中世纪城市。但未来可持续的城市环境不再是过去的同性质城市, 而是会变得更加国际化。国际交流、贸易、旅游和移民的增加意味着我们必须学会处理文化的多样性。

当不同的人群聚集到一起, 传统、准则以及价值观念就不再是一成不变的, 可持续发展的城市也将因此对其有了不同的认识。VenhoevenCS事务所在多元文化融合而形成的顺畅的功能整体中设计城市、公共建筑以及公共空间, 为此, 我们将公共建筑设计成拥有一层表皮的国际化微型城市。由于不同的人在这里

拥有不同的生活方式, 所以社会将变得更具活力。这些建筑的外表可以用不同方式进行描述, 而其中关于其它空间、文化以及使用者的复杂而本质的观点是我们首要关注的。

在空间和文化方面, VenhoevenCS事务所设计的可持续发展的城市和建筑是不同文化的整合, 是一个生动的国际化整体, 也是一个行人的理想群落。通过将一个地区所有的包括食品和能源生产、医疗保健和高密度地区的废物处理等城市功能结合起来, 这个地区会变得自给自足并且在城市的周边可以创建新的自然景观区。”(王一丁 译)

——Ton Venhoeven

Various successful alternatives can be found in world history for housing, mobility and encounter. Examples include the medieval cities with their short walking distances and local food production, Roman baths, the intelligent infrastructure of some cosmopolitan cities and the compact, mixed structure of favelas. But the sustainable urban environments of tomorrow are no longer the homogeneous cities of the past. They have become much more cosmopolitan. The increase in international communication, trade, tourism and migration means we must learn to deal with cultural diversity.

Traditions, norms and values can no longer be taken for granted when different population groups come together. Sustainable cities will therefore have a different look about them. VenhoevenCS designs cities, public buildings and public spaces in which the multicultural society is blended to form a smoothly functioning whole. To

that end we design public buildings as cosmopolitan miniature cities clad in a skin. Society can be rejuvenated here by encounters with people who would otherwise live completely separate lives. The external appearance of these buildings can be interpreted in a variety of ways, while in the complex interior the view of other spaces, cultures and users is the prime focus.

In spatial and cultural terms, the sustainable designed cities and buildings of VenhoevenCS are a patchwork of different cultures, a lively cosmopolitan whole and an ideal biotope for pedestrians. By combining all urban functions including food and energy production, health care and waste processing in high-density locations, regions can become self-sufficient and new areas of natural beauty can be created close to the cities.’

—Ton Venhoeven





城中之城, 韩国

在韩国Chungcheongnam的新城提议——城中之城, 村落、城镇和都市环境被集中在一个只占73平方公里中的18平方公里的区域内, 自然占据周边环境的主要地位。城市设计的发展旨在发现如何使城市在长远角度达到完全自足和零排放。城市结构是由各个不同的城市分区组成的, 其中每一个分区不仅是那一部分的中心, 同时更是一个涵盖各种不同功能的完全成熟的无车村落或城镇。为了防止无计划的的城市扩张, 增长只发生在城市允许范围内。

VenhoevenCS与Ton Schaap(Dienst Ruimtelijke Ordening 阿姆斯特丹), Herman Zonderland (Dienst Ruimtelijke Ordening 阿姆斯特丹), René Kuiken, Cees van Giessen合作

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