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摩尔·乐伯·约德建筑事务所 编 贺丽 译

MOORE RUBLE YUDELL

未来空间

FUTURE

O

PLACE

辽宁科学技术出版社



**MOORE RUBLE YUDELL**



### 图书在版编目(CIP)数据

未来空间 / (美国) 摩尔·乐伯·约德建筑事务所编; 贺  
丽译. --沈阳: 辽宁科学技术出版社, 2011.3  
ISBN 978-7-5381-6561-6

I. ①未… II. ①摩… ②贺… III. ①空间设计—作  
品集—美国—现代 IV. ①TU206

中国版本图书馆CIP数据核字(2011)第249628号

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出版发行: 辽宁科学技术出版社

(地址: 沈阳市和平区十一纬路29号 邮编: 110003)

印刷者: 利丰雅高印刷(深圳)有限公司

经销者: 各地新华书店

幅面尺寸: 240mm × 290mm

印 张: 24.5

插 页: 4

字 数: 50千字

印 数: 1~1200

出版时间: 2011年3月第1版

印刷时间: 2011年3月第1次印刷

责任编辑: 陈慈良

封面设计: 杨春玲

版式设计: 张 迪

责任校对: 周 文

---

书 号: ISBN 978-7-5381-6561-6

定 价: 288.00元

联系电话: 024-23284360

邮购热线: 024-23284502

E-mail: lnkjc@126.com

<http://www.lnkj.com.cn>

本书网址: [www.lnkj.cn/uri.sh/6561](http://www.lnkj.cn/uri.sh/6561)

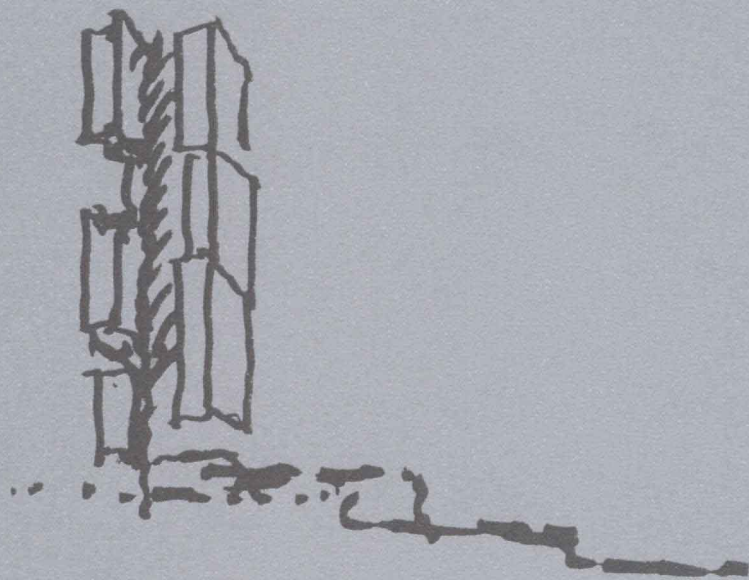


# MOORE RUBLE YUDELL

THE FUTURE OF PLACE

## 未来空间

摩尔·乐伯·约德建筑事务所 编  
贺丽 译



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十多年来，摩尔·乐伯·约德建筑事务所的设计师们一直秉承该事务所创办人查尔斯·摩尔精致、细腻的设计理念，并将这一优秀的设计精髓传承给年轻一代的建筑师。我个人认为，设计精英通过精诚合作、分享当代建筑理念和观点，保持鲜活、积极的设计状态是一个建筑成功设计的前提。成为一名建筑师, 应该没有比这更吸引人的理由了吧？

本书中介绍了来自世界各地的多样化功能型建筑，并向读者证明一个细腻、周密的建筑价值体系能够使客户、用户或空间的要求得到满足。在摩尔·乐伯·约德建筑事务所看来，“空间”始终是设计的出发点：涉及对空间的了解、定义、衔接、打造和欣赏。建筑是人类幸福生活开始的地方。

摩尔·乐伯·约德建筑事务所通过对世界各地建筑的研究，熟谙不同文化背景下的建筑特色，汲取公众和个人的建筑智慧。他们深知将建筑与人类建筑价值理念的结合方式、正确表达这些价值观的路径，因此，对每一个项目的设计都做到仔细、缜密，从不武断，也从不仅仅为营造某种神秘效果而进行晦涩的空间布局。因建筑担负了为人类提供居住、生活、共享历史、分享个人回忆空间的重任，因此，在设计的过程中须将这些因素进行缜密研究，而这也成为设计中最强大的挑战之一。

摩尔·乐伯·约德建筑事务所的部分项目设计根据类型学进行划分。例如，图书馆建筑，强调空间的配置和形态、构成图书馆的基本材料以及所呈现的功能关系等。此外，设计师还对类型学的文化意义进行深入研究，涉及建筑周围环境所扮演的角色、城市规模以及一种类型建筑的诗意向度等。图书馆的诗意向度将为读者的生活产生何种影响？图书馆将会为读者的生活带来何种启发？如何令原建筑重新被赋予新的内涵，焕发活力？这些问题时刻萦绕在摩尔·乐伯·约德建筑事务所设计师的耳畔。本书为这些问题进行了完美诠释。



The architects of Moore Ruble Yudell are reflective designers. In a practice that has spanned more than 30 years, the principals have expanded on the valuable lessons they learned from their teacher, Charles Moore, and have passed them on to younger generations of architects. This, to me, is how architecture should be practiced: a collaboration of talented people who continue to evolve a set of shared beliefs and values about architecture in response to contemporary life, keeping that vision alive for architects that will follow. What better reason is there to be an architect?

This book contains a range of recent projects of functional variety and from all over the world. It demonstrates that a carefully considered architectural value system can be adapted and suitable for virtually any client, use, or place. "Place" continues to be the bedrock of MRY's approach to architecture: the making of place, defining it, articulating in, inventing it, celebrating it. These architects see architecture as a place for human life to unfold.

MRY has studied architecture all over the world, attentive to the ways that human beings make themselves at home, in their culture, amid the collected wisdom of the civic and private worlds. MRY understands how architectural form connects with human worth—how architecture speaks to these values, articulates these values, and gives form to them. Because the architects understand how architecture helps us to make a place in the world, MRY's designs never appear arbitrary, or configured just for some arcane effect, or engage just with other architects. One senses in these buildings that architecture is always in service to larger ideas about living, about inhabiting, about making a place in the world to call your own—one connected to shared communal history and personal memory. It is, in short, one of the most demanding and challenging ways to design.

Part of MRY's place-making is aided with an understanding of typology's poetic power. This transforms typology from the way we usually understand it—the "type" of a library, for example, its configuration of spaces and forms, the materials that a library typically is composed of, the functional relationships that a library often displays. MRY also considers the cultural significance of typology—the role of the building in a neighborhood, or at the scale of the city—as well as the poetic weight of a type. What poetic dimension does the library bring to the reader's life? What fantasies does the library make possible in the reader's life? And, MRY asks, how can the type be reinvented to embody new meaning and give new life to the architectural assumptions about a type? The architecture here shows inventive responses to those questions.

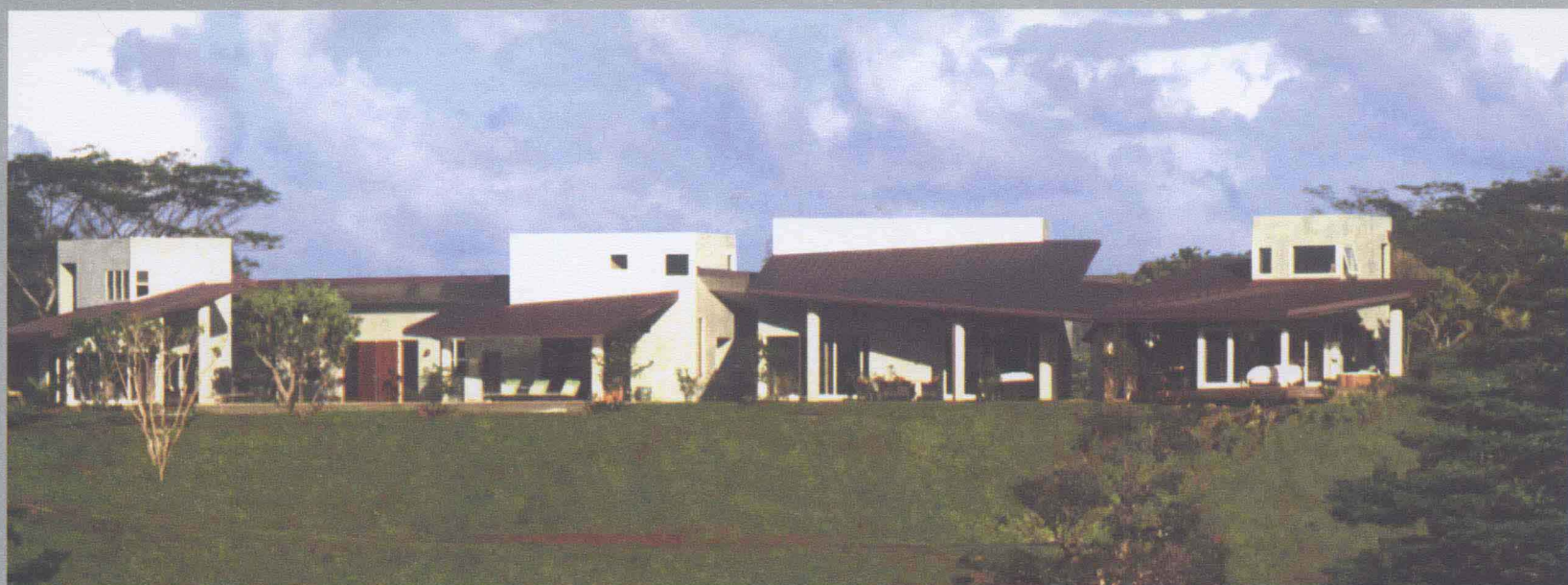


书中介绍了四个建筑类型，我从每个类型中挑选出两个项目进行重点分析，希望能够体现出摩尔·乐伯·约德建筑事务所多年来的设计精髓。

住宅建筑是摩尔·乐伯·约德建筑事务所所有项目设计类型的试金石。哪里有房子，哪里就有建筑的存在。拉德尔家庭住宅（图1）是住宅设计的成功典范。从环境方面考虑，该建筑充分利用了所在地独特的地形条件，沿着小山的陡坡，向阳伸展开来。设计师约翰·乐伯和巴兹·约德对建筑中的凉亭在历史上扮演的角色（在遮篷下方勾勒出一方空间）进行了周密研究。实际上，拉德尔家庭住宅是一个对凉亭空间的研究成果。6个凉亭与自然环境和谐交融、错落有致，有效加强空间的通风、采光。室内外空间结合巧妙，没有尖锐的界限划分，“你中有我、我中有你”（其他项目中亦可见）。随着一天时间、温度、景致的变化，室内室外的定义及互动，一直在改变着。

位于美国加州的利弗莫尔家庭住宅（图2）的设计主题与拉德尔住宅类似。通过通风亭的精心设置，以及占地72,843,416平方米自然保护区的衬托，呈现出自然、和谐之美。泳池附近的杂色石雕在光影的变幻中呈现出万千姿态；镀锌屋顶在蓝天的映衬下分外抢眼；通风亭由结实的花旗松廊柱进行支撑；裸露的横梁天花板与硬朗的木纹地板遥相呼应。

fig. 1





From the well of this book's excellent projects, I have drawn eight that I believe capture the essence of such themes and their variations, pursued by MRY for many years. They neatly break down into two projects from each of the four typological realms that structure this book.

Residential Architecture has been a touchstone for MRY for all kinds of projects, residential or not. The house is the place where architecture starts. The Ruddell House (fig. 1) is rich in so many ways. Environmentally, it responds to its spectacular topical site. The house stretches out along the bluff of a hill, facing the sun. John Ruble and Buzz Yudell have reflected thoughtfully about the historical role of the pavilion in architecture—its power to define the place below a sheltering roof. Ruddell is a study in pavilion making. Six of them are tuned to the natural environment, catching prevailing breezes, sunlight, and views. There is also a game here of indoor and outdoor space (seen in many of their other projects) where one blends into the other, challenging us to find the line between the two. The game is never the same, as the time of day, the temperature, the views, and the inhabitants and their activities keep shifting the lines of what is outside and what is inside.

The Livermore House (fig. 2) in California contains some of the same themes as Ruddell, with a strong presence of materials. Throughout this arrangement of pavilions, which in turn are surrounded by an 18,000-acre nature reserve, one finds the celebration of natural materials. The rustic and variegated stonework near the pool is a play of light and shadow throughout the day; zinc roofs capture and reflect the hue of the blue sky; the pavilions are supported in some cases by stout columns of Douglas fir; exposed wood-beam ceilings are a counterpoint to the tight-grained wood floor below your feet.

fig. 2





美国加利福尼亚州贝克斯菲市法院大楼 (图3)，将我们的注意力从住宅设计转移到城市建筑，该项目阐释了二者之间的关系。入口附近的一个弧形混凝土墙彰显出小法院的公共建筑特色。室内设计与当地建筑风格保持一致。大堂的规模 (作为一个室内外空间的中间地带) 经由一个衔接流畅的木质天花板和木质与玻璃纹理的墙体完美界定出来，与美丽的湖景遥遥相望。

另一个公共建筑项目，美国驻圣多明各大使馆 (图4) 与多米尼加共和国的城市背景自然融为一体。与美国的其他前哨基地建筑不同，该建筑反映了所在城市的现代气息，并伴有一丝西班牙风采。在这里，摩尔·乐伯·约德建筑事务所的设计师探讨了雕塑的主题将其置于白色石灰岩幕墙之间。

一所大学的建筑是其公共特性的象征。美国弗吉尼亚大学由美国第3任总统托马斯·杰斐逊创办，声名显赫。在这个总统学府的旁边增设一个综合性建筑无疑是一项巨大的设计挑战。对于弗吉尼亚大学艺术与科学中心的设计，设计师并没有对杰斐逊“学术村”一味地效仿，而是巧妙打造了一个中央公共空间，与周围建筑自然衔接的同时，彰显自身特色。(图5)

摩尔·乐伯·约德建筑事务所为加利福尼亚州的伯克利大学分校校园中的斯普劳尔广场 (图6) 提供了一个崭新的总体规划方案，将大学和南端的社区衔接之后向北部的溪流和河岸生态系统进行延伸。在该项目的设计过程中，设计师注重与学生和教师员工之间的互动，听取他们的意见和建议，力图打造一个富有特色的个性化建筑。

fig. 3

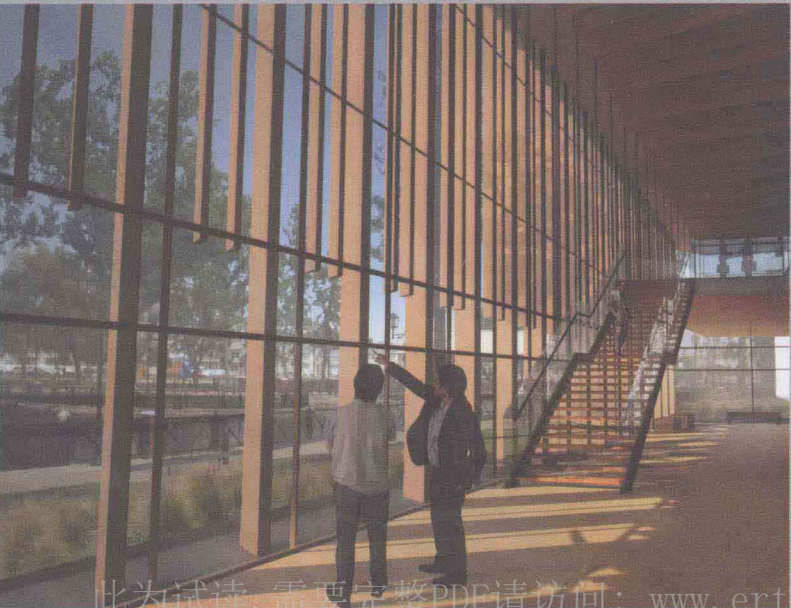


fig. 4





The design of the U.S. Courthouse in Bakersfield, California (fig. 3), shifts our focus from residential to civic architecture, but the connections between the two are explored in this project. This small courthouse has a civic presence, expressed in a monumental curved concrete wall near the entrance. The interior has a strong sense of domestic architecture, which seems entirely appropriate. The scale of the large lobby—an outdoor/indoor space—is carefully modulated with an articulated wood ceiling and a textured wall of wood and glass, which overlooks a lake.

Another civic project, the U.S. Embassy in Santo Domingo (fig. 4), speaks to the architectural context and sense of place of this Dominican Republic city. Rather than an outpost of U.S. architecture, the embassy reflects the presence of modern architecture in this city, albeit with a Spanish accent. Here, MRY explores a theme of sculpted volumes that slide past each other between screen walls of white limestone.

The architecture of a university is its public identity. The University of Virginia is known primarily through its architecture by Thomas Jefferson, and what could be more intimidating than adding a complex of buildings in close proximity to America's President-Architect? For a new College of Arts and Sciences Center, instead of recreating a miniature version of Jefferson's Great Lawn, MRY distilled UVA's DNA of pavilions on a green, punctuated by a circular central commons (fig. 5).

The identity of the University of California at Berkeley over the past 50 years has been that of an institution engaged with its surrounding community. MRY's re-designed master plan for Sproul Plaza on the Berkeley campus (fig. 6) forges a stronger connection between the university and the community to the south, and extends out to a creek and riparian ecosystem to the north. MRY maintains that its design sensitivity is a product of careful listening. For this project, workshops with students, faculty, and the community helped to define the project and its characteristics.

fig. 5



fig. 6





美国加州大学圣巴巴拉分校曼泽尼特村学生公寓（图7）的设计模式与斯普劳尔广场相似，不过在规模上有所差距。此外，也同样采用了可持续设计理念，向原有景观全方位延伸。建筑周围的开放空间角度不同，景致也各异。曼泽尼特村学生公寓的中央设置了一个开阔的中央广场，用来举办各种团体活动。

曼泽尼特村巧妙地运用不同的色彩将生活区和社区区分开来。在瑞典马尔默市的探戈住宅项目（图8）中，色彩扮演了一系列地标的角色。该住宅规划通过一个外墙与周围的城市环境进行完美衔接。内部庭院则作为生动的社区交流舞台。8个塔楼高度各异、色调迥异，犹如舞台上8个鲜活的人物角色。每个单元中的起居室呈堆叠状设计，用户则成为这个内外空间游戏的主角。在我看来，该项目可以被称之为住宅项目设计的成功典范。

随着中国经济的飞速发展和城市化进程的不断加快，中国的建筑已经全面进入高景气度时期，但有些建筑脱离了中国建筑尺度的传统。摩尔·乐伯·约德建筑事务所设计的天津新河总体规划（图9）展现了设计师对建筑尺度的独到理解以及室内外空间衔接的巧妙处理。该规划定义了两个活动中心：一个城市中心和一个商务中心，二者由一条蜿蜒的滨水散步长廊衔接在一起。附近的住宅区则沿着这条长廊向东西两侧延伸。这种滨水步行社区将可成为未来中国发展模式的典范。

今天，建筑的理念大多倾向于形式、古典主义、节能主义以及自由主义，似乎没有多余的空间去考虑空间的独特性、社区的协同性、材料运用的巧妙性、地域性以及建筑与周围环境的互融性。摩尔·乐伯·约德建筑事务所设计的作品告诉我们，建筑从外观上给人的感觉并不重要，重要的是能否真正解决用户的居住问题，能否为人们提供展开幸福生活的舞台。难道这种观点真的过时了吗？本书中的建筑给了我们答案。

fig. 7



fig. 8





At a different scale than Sproul, the Manzanita Residential Village at U.C. Santa Barbara (fig. 7) possesses a likewise visceral sense of place. Like Sproul, it is designed to be sustainable. It reaches out in all directions to the existing landscape. The open spaces around which the buildings meander are carefully designed to give the different quads their own unique identity. The central plaza at the heart of the village has the welcoming scale and sense of place of a small seaport village, where locals gather to celebrate community events.

Manzanita uses color to distinguish between living and community space. At Tango (fig. 8) in Malmö, Sweden, color is iconic as a series of vertical landmarks. This housing development has an outside wall that relates to the surrounding urban context. Its interior courtyard is a vibrant stage for community interaction. Eight towers in varying heights, each an intense color, step out like characters in a play. Containing stacked living rooms for each ring of units, the towers play the game of inside/outside space, and put the residents on stage as well. I can't think of a better place for a remake of "Rear Window".

The pace of development in China is break-neck, and the scale of much of this new building has been inhuman, disconnected from China's tradition of exquisitely scaled architecture. MRY's competition-winning master plan for the Tianjin Xin-He residential community (fig. 9) displays the firm's trademark sensitivity to scale and to indoor/outdoor connections. The plan defines two activity centers: a town center and a business center, connected by a meandering promenade along a river. Residential neighborhoods extend east and west from the promenade. Such walkable communities woven along a river could be models for future Chinese development.

Today the discipline of architecture seems all too fascinated with a mixture of formal blobism, recycled classicism, fascistic asceticism, and nihilistic sameness. There appears to be little room for the timeless human need for creating place, celebrating community, honoring materials, learning from the vernacular, building with the environment. The work of Moore Rubel Yudell shows us that great architecture needn't be monumental or self-conscious. Architecture is at its very best when it designed, first and foremost, as a theater for human existence. Have we already reached a point where such a notion is too passé?

The architecture herein says we have not.



fig. 9



Time and space appear to be shrinking under the influence of new technologies. Travel and electronic communication are transforming our lives—our relationships to one another and to place. The culture of architecture reflects this new globalization.

Aspects of this are energizing: cross-cultural understanding, communities of collaboration, extraordinary technologies, a vast array of cultural and environmental experiences.

Yet there are ominous trends in this period of transition. The globalization of architecture can default into the branding of place, the erasure of difference and the co-modification of the environment. How can we work creatively in a manner which embraces the energy of global transformation while celebrating the differences of place and the continuities of culture?

One effective approach is a region-based practice. Architects we greatly admire such as Kengo Kuma, Alvaro Siza, Glenn Murcutt, and Lake Flato have created powerful contemporary works that are inspired by continuities of place and culture.

Moore Ruble Yudell has taken a different path, pursuing an international practice based on a contemporary celebration of place, climate, context and regional culture. Even as we practice globally, our work is inseparable from its site, climate and context. While we explore contemporary ways of building and responding to evolving needs, we seek continuity with the specificity of culture and place. We are connecting to timeless lessons while creating places which nurture present communities and are flexible for future transformations.

The diversity of our practice presented in this volume are recent and current projects, each of which presents its own particular responses, all centered by a commitment to humanistic place making.

### Respecting Heritage and Renewing Place

In certain contexts where a highly sensitive historic language of architecture and landscape has been nurtured, we have explored ways of building with great respect for these traditions, reinterpreting their principles with both traditional and contemporary expression.

At the University of Virginia, our South Lawn project revives the historic axis to distant mountains, which Jefferson had begun, only to have it later obstructed. The experience of the new building and landscape connects to the historic campus through classically inspired proportions and planning, yet surprises with an unfolding choreography of contemporary, light-filled places.

At Dartmouth College, we carefully studied the most successful patterns of historic buildings and landscape. Our new academic and residential buildings resonate with the proportions and cadences of the original campus. While the material palette connects to the historic fabric, subtle shifts in form and detail signal the newer rhythm of twenty-first century campus life.

未来空间：  
延续与转型  
约翰·乐伯与巴兹·约德

日新月异的科技发展正在逐渐使时间缩短，空间变小。旅游和电子通讯正在改变我们的生活、我们与他人或空间之间的关系。建筑文化将这种全球化新趋势彰显得淋漓尽致。

这种建筑文化主要表现为跨文化的认知、社区的合作、非凡的技术、广阔的文化与环境体验。

然而，在这个过渡时期也存在着一些不利影响：建筑全球化可能会导致区域独特性的缺失、环境的商品化等等。那么，我们如何才能开展创造性的工作方式，既能够符合能源全球化的发展趋势，又能够令空间具有独特性和文化的延续性？有效的措施之一是从项目所在地的实际出发。著名建筑设计师隈研吾、阿尔瓦罗·西扎、格伦·莫卡特以及莱克·弗拉托所打造的优秀建筑作品从地点和文化的实际出发，为当代建筑设计提供了成功典范。

摩尔·乐伯·约德建筑事务所独辟蹊径，力图打造一个从地点、气候、环境和区域文化出发的放之四海而皆准的设计理念，强调建筑与地点、气候和环境的完美结合。我们在开发新建筑设计方法、应对不断变化的需求的同时，探索地方与文化的特殊性和连续性，在为社区打造独一无二空间的同时，确保其能够灵活变幻、历久弥新。本书中所呈现的多样化设计作品，均以自身所在的独特地理环境为出发点，采用了人性化设计理念。

### 尊重历史遗产与空间的翻新

在那些高度敏感的历史性建筑和景观设计中，我们非常注重对传统的尊重，并将其奉行的原则用传统和现代的手法进行诠释。

在弗吉尼亚大学艺术与科学学院南罗恩学术中心的设计过程中，我们受所在地面积和规划以及现代、明亮的空间特色的启发，将新建筑和景观与历史校园有机衔接在一起。

在达特茅斯学院，我们对最成功的历史建筑和景观设计方式进行了仔细研究。新学术和住宅楼与原校园的比例和节奏相得益彰。材料的选用强调与历史结构的和谐统一，通过微妙的形态和细节设计赋予校园以崭新的二十一世纪新气象。



### 尊重传统与空间的改造

一些历史环境为传统的传承与空间的改造提供了机遇。在加州大学洛杉矶分校，世界艺术与文化大厅项目包括对历史建筑的翻新、空间及户外花园剧场馆等灵活空间的改造。互动的对比元素犹如一个节奏和主题相同的爵士乐章，各具表现力。整体空间通过当地艺术形态和新兴当代艺术探索的完美结合，有力彰显出学术研究方案的丰富性。

### 新空间—新典范

多样化的建筑文化背景以及丰富的建筑类型促使我们对设计手法进行不断探索，力求打造更新、更多的建筑典范。

瑞典的马尔默探戈住宅是环保项目设计的先锋。行人专用区的设计为一个衰败的工业用地注入了无限生机，并使该地的生态环境质量得以大大改善。该项目巧妙地将先进的环保技术和持续的低层、高密度、城市生活模式完美结合，作为设想中的城市实验室，在整个城市环境和设计中扮演了极为重要的角色。

此外，春森彼岸住宅总体规划面临着一个巨大的挑战，即如何在一个高密度聚居区打造一个人性化住宅。通常，这种人口高密度地区项目采用空间悬浮式结构，将没有特色的空间留在街面。我们的项目利用多层和高层建筑与地平面进行衔接。庭院、花园、小径和街道强调社区与环境的连接。新城市规划中还融入了历史古道和所在地的地质情况等元素。即使在一个人口密度更大的地点，对社区意识和空间独特性的塑造也是必不可少的。

在辛辛那提大学，我们与校园建筑师和同仁（包括Morphosis设计事务所、Gwathmey Siegel设计事务所、哈格里夫斯联合公司）进行合作，打造一个崭新的24/7学生生活中心。该校园刚刚建成了一系列标志性建筑（由著名设计师艾斯曼、盖里、格雷夫斯、裴·科布·弗莱德联合打造）。客户认为下一个挑战是如何打造出同样杰出的建筑，并使之互相协调统一，突出建筑与社区之间衔接的重要性。这一“协调性”设计过程包括建筑设计之前方案的拟定和整体规划的实施。经过周密的探讨和研究，我们最终创建了一个生动、活动的当代建筑群，被评为自弗吉尼亚

### Respecting Tradition and Transforming Place

Some historic settings have provided the opportunity to be both respectful and transformative. At UCLA, the new home for World Arts and Cultures comprises components of historic restoration, adaptively renewed spaces and flexible contemporary places such as the new Kaufman Family Garden Theater. The contrasting elements interact like a jazz composition with shared rhythms and themes, but highly varied expressions. The ensemble reflects the richness of the academic program which embraces a range of art from vernacular to emerging contemporary exploration.

### New Places—New Paradigms

Working across many cultures and building types has allowed us to explore evolving paradigms in place-making.

The Tango Housing in Malmö, Sweden is part of a pioneering environmental project. A pedestrian-oriented district was designed to restore vitality and environmental health to a degraded industrial site. The project employed both cutting-edge environmental technology and timeless patterns of low-rise, high-density, urban living. It was envisioned as an urban laboratory and has become a place of pilgrimage for its enlightened environmental and urban design.

On a much larger scale, new housing in the Chun Sen Bi An project in China takes on a daunting contemporary challenge: how to build humane housing at very high density. Typically, projects at this density have created repetitive monoliths which float in space, leaving anonymous and undefined spaces at the street level. Our project uses mid-rise and high-rise buildings to shape and connect the ground plane. Courtyards, gardens, paths and streets emphasize social and environmental connections. The historical pathways and geology of the site are recognized in the new urban planning. Even at great density, there is a strong sense of community and of specificity of place.

At the University of Cincinnati, we collaborated with campus architects and colleagues (Morphosis, Gwathmey Siegel, Hargreaves Associates) to create a new 24/7 center of student life. The campus had recently completed a series of iconic buildings by distinguished architects (Eiseman, Gehry, Graves, Pei Cobb Freed). The client felt that the next challenge was to build equally distinguished buildings but to plan them collaboratively so that the spaces between buildings and the places of community would be more important than the individual buildings. This collaborative process involved programming and masterplanning prior to building design. The result has been such a vibrant contemporary ensemble, that critics have considered it the most successful integrated piece of campus planning and design since Thomas Jefferson's Lawn at the University of Virginia.



### New Places to Nurture Community

Each new project is a chance to shape places which in turn nurture community. At the Santa Monica Public Library, a quiet courtyard building is configured to welcome study and activity at many scales, from the single patron to large community gatherings. The building is shaped for environmental response, optimizing daylight and coastal breezes with a flow of interior and exterior space.

At a much larger scale, the new town center of Camana Bay creates a vibrant pedestrian-oriented mixed-use core, based on an extrapolation from the environmental wisdom of traditional building types. Computer modeling and contemporary materials raise the performance and comfort of buildings. Outside spaces are shaped for community and environmentally tempered by the architecture and landscape, allowing a broad range of 24/7 activity in a tropical climate.

### New Places in Harmony with Nature

From the town center of Camana Bay to single-family houses, our architecture adapts to its environment and celebrates the specific qualities of its site. From tropical environments in the Caribbean and Hawaii to temperate sites in California and harsher climates of Scandinavia, we welcome the diversity of climate, landscape and culture. Understanding the specificity of places helps us to engage in a dynamic dialogue with the fundamental qualities of the context. This in turn creates new places which have meaningful and specific connections to nature.

In the Ruddell House in Kauai, the connection to precise views and sun angles informs the gently skewed geometry of the house's pavilions. In Malmö, Sweden, the apartments of the Tango Housing jostle like photo-tropic plants to gather the precious sunlight.

The diversity of our work is an expression of the diversity of place and culture, and of our on-going collaboration with clients and colleagues. We continue to approach each project as part of an evolving exploration, guided by humanistic principles.

Equally important, we understand that each work makes its own particular contribution to places that already exist—respecting, enriching, and sometimes transforming—but always recognizing the defining qualities of each context and setting. In that spirit, projects presented in *The Future of Place* are titled according to their location—a geographic perspective for architecture that is above all a celebration of place.

大学托马斯·杰斐逊“学术村”建立以来最成功的校园规划和设计作品。

### 社区新空间的建设

每一个新项目的设计将为空间塑造带来一个崭新的机遇，同时也为促进社区的合作提供新的平台。在圣莫尼卡公共图书馆项目中，一个静谧的庭院式建筑为学习、个人及社区活动提供一个良好的空间环境。该建筑的外观根据周围环境条件、室内外采光和通风效果进行设计。

此外，开曼湾新城市中心的总体规划打造了一个充满活力的行人专用多用途核心区，其设计灵感源自对传统建筑类型生态策略的参考。计算机模拟运用和现代材料的良好性能使建筑空间更加舒适、宜人。外部空间根据社区以及建筑和景观的环境背景而设计，确保与热带气候相协调。

### 打造与自然和谐的新空间

无论是开曼湾新城市中心总体规划项目，还是单体家庭住宅设计，我们的建筑在打造独特空间的同时，一直强调建筑与周围环境的自然融合。无论是热带气候的加勒比海和夏威夷，还是温和湿润的加利福尼亚州或是寒冷的斯堪的纳维亚半岛，我们一直注重气候、景观与文化之间的联系。了解地域的特殊性能够帮助我们与建筑环境的基本特性之间搭建桥梁。从而创造出的新空间能够与自然之间形成独特的联系。

在考艾岛拉德德尔住宅中，周围自然景观以及采光角度巧妙地塑造了平缓的几何形状的亭阁外观；而瑞典马尔默探戈住宅公寓犹如一簇簇向阳植物，争先恐后地汲取太阳光。

作品的丰富性是地点和文化的多样化以及我们与客户和同仁不断合作的有力诠释。每个新项目的设计都是人性化理念引导下的一个崭新的设计尝试。与此同时，我们深知和谐处理新建筑与原建筑关系的重要性——坚持尊重、充实、转变的理念，并强调每个环境和背景的独特性，因此，《未来空间》中呈现的项目根据其所在地而命名——毕竟，地理角度在空间的设计中扮演了极其重要的角色。