

Public Space Reconfigure

公共建筑改造

[意] 福克萨斯建筑设计事务所等 | 编
大连理工大学出版社

建筑立场系列丛书 No. 76

Architecture
Contemporary

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王京 于风军 孙探春 牡丹 罗茜 王晴 | 译

大连理工大学出版社

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图书在版编目(CIP)数据

公共建筑改造 / 意大利福克萨斯建筑设计事务所等
编 ; 王京等译. — 大连 : 大连理工大学出版社,
2017. 11
(建筑立场系列丛书)
ISBN 978-7-5685-1112-4

I. ①公… II. ①意… ②王… III. ①公共建筑—技
术改造 IV. ①TU242

中国版本图书馆CIP数据核字(2017)第265905号

出版发行:大连理工大学出版社

(地址:大连市软件园路80号 邮编:116023)

印 刷:上海锦良印刷厂

幅面尺寸:225mm×300mm

印 张:14.25

出版时间:2017年11月第1版

印刷时间:2017年11月第1次印刷

出 版 人:金英伟

统 筹:房 磊

责任编辑:杨 丹

封面设计:王志峰

责任校对:张昕焱

书 号:978-7-5685-1112-4

定 价:258.00元

发 行:0411-84708842

传 真:0411-84701466

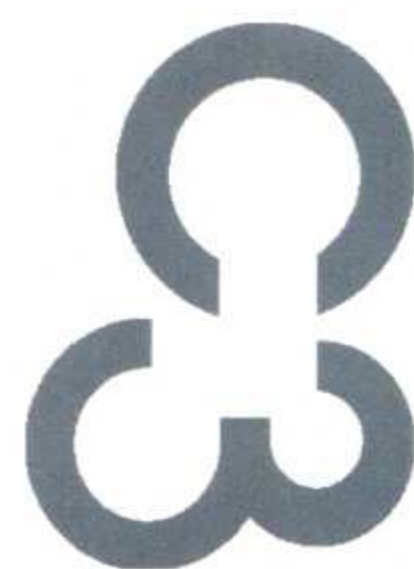
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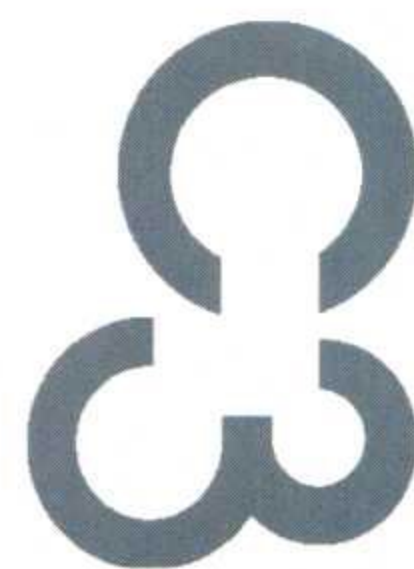
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Space figure

全球变暖时代的公共空间_Public Space in the Age of Global Warming / Richard Ingersoll

公共建筑；城市社会基础设施_Public Buildings: Urban Social Infrastructure / Isabel Potworowski

全球变暖时代的公共空间

尽管美国最近有一位非常有影响力的反气候变化论者当权,但所有的可靠信息都显示地球已经进入了一个新的地质时期。保罗·克鲁岑称之为人类世。人造气体排放到大气中两个世纪之后,气温逐渐升高,极端暴风雨天气加剧,主要城市地区受到雨水过多或者过少的威胁。飓风卡特里娜摧毁了新奥尔良,而达卡每年洪水泛滥则使公共空间变得更加稀少。太平洋基里巴斯岛上10万居民则成为首批气候变暖的受害者,海平面上升淹没了他们的土地。在设计和规划新的城市或者重建城市的过程中,我们很少考虑全球变暖对公共空间造成的影响。然而不幸的是,在21世纪,随着海平面上升0.2m至2m甚至更多,世界上多达70%的大城市将遗憾地发现其公共空间受到威胁。

说到当代的公共空间,主要会涉及犯罪、人与人之间的冷漠和机动车交通问题。简·雅各布斯在《美国大城市的生与死》(1961年)中,威廉·H·怀特在《小城市空间的社会生活》(1980年)中以及扬·盖尔在《公共空间·公共生活》(1996年)中都谈论过这些问题。他们提出了暂时解决上述问题的方法,如把街道变窄使小汽车无法通过,规划多条带有公共景点的人行通道,设计一些有长椅、喷泉和植被的舒适区以及安装电子警察监视点等。这些暂时解决问题的方法在成功规划现代空间中发挥了价值和作用,如博堡蓬皮杜中心(皮亚诺和罗杰斯,1976年)、巴塞罗那兰布拉大街(Carles Diaz, Xavier Sust, Oscar Tusquets 和 Lluís Clotet, 1999年)

Public Space in the Age of Global Warming

Although a very influential climate-change-denier recently assumed power in the USA, all knowledgeable sources agree that the planet has entered a new geological phase, defined by Paul Crutzen as the Anthropocene. After two centuries of intense human-produced gases released into the atmosphere, the climate is incrementally warming up, freak storms intensifying, and either excess water or lack of it threatens major urban areas. Hurricane Katrina devastated the New Orleans, while the annual inundations in Dhaka make the option of public space tenuous. The 100,000 inhabitants of the Kiribati Islands in the Pacific will be the first climate victims to surrender their land to rising waters. In the design and programming of new or restructured urban areas the effect of global warming on public spaces is rarely considered. Yet as many as 70% of the world's great cities will unfortunately find their open spaces threatened as the waters rise from 0.2 to 2 meters or more during the 21st century.

When considering contemporary public space, the issues addressed by Jane Jacobs (*The Death and Life of Great American Cities*, 1961), William H. Whyte (*The Social Life of Small Urban Spaces*, 1980) and Jan Gehl (*Public Spaces, Public Life*, 1996), mostly involved crime, apathy, and motor traffic. Palliative solutions, such as narrowing streets to discourage cars, planning multiple pedestrian access points with a series of desirable goals in public view, designing comfortable zones with benches, fountains and vegetation, and installing soft-cop surveillance points, proved their merit in planning successful modern spaces such as Place Beaubourg at Center Pompidou (Piano & Rogers, 1976), the Rambla del Raval in Barcelona (Carles Diaz, Xavier Sust, Oscar Tusquets and Lluís Clotet, 1999), or the Piazza Gae Aulenti in Milan (Pelli Clark Pelli, 2013). Adherence to the theory of social triangulation – a

以及米兰 Gae Aulenti 广场 (Pelli Clark Pelli 建筑师事务所, 2013 年)。遵守社会三角关系理论——一个项目至少具有三种不同的功能, 也为公共空间相互交叉找个借口——对不久的将来来说可能是个好主意, 虽然这样做人们会受到影响, 甚至可能与专注于看手机的人发生冲突。

21 世纪, 手机在生活中的盛行成为影响公共空间未来的另一个不可阻挡的因素, 其对未来公共空间产生的影响可能比气候变化带来的影响更大。虚拟世界的变化速度好像比涨潮的速度还快, 覆盖了人们聚集的公共空间。目前的数据显示, 每 100 个人当中, 96 个人都有手机; 而在 15 年前, 每 100 个人当中, 有手机的仅有 17 人。这告诉所有人一个明确的事实: 手机控制了我们的生活。在世界各地, 公共机构和私营企业都以在公共空间拉网线提供免费 Wi-Fi 服务为荣, 这项服务变得比街头卫生、城市照明、治安维护等还重要。更重要的是, 这种广泛的联系正在对人类产生更大的影响。数字入侵并不是将人们排除在公共空间之外, 而是使他们无论是否在公共场所中都不受空间的限制。作家雪莉·图克尔贴切地把这种现象称为“一起孤独”(2012 年)。当今在城市中到处都是 Wi-Fi, 并且通过 Wi-Fi, 人与人之间的社交关系被虚拟社交媒体所取代。或许当代公共空间的理想选择是提供“禁止 Wi-Fi”专区而不是提供“免费 Wi-Fi”区域, 就像指定的吸烟区, 它们已经成为最活跃的城市区域。

program with at least three different functions creating pretexts to cross public space – will probably remain a good idea for the near future, even if one has to get his feet wet in doing so, or even more likely collide with someone concentrating on his cell phone messages.

The prevalence of cell phones in 21st-century life introduces another inexorable factor pecking at the future of public space that may have even greater repercussions than climate change. Virtualism seems to be racing faster than the rising tides to cover the spaces where people congregate. The current statistic of 96 cell phones contracting per 100 people, versus that of 17 to 100 only 15 years ago tells the story evident to all: phones are controlling us. Throughout the world public agencies and private businesses have proudly been cabling to guarantee free Wi-Fi in public space, a service that has become more important than street cleaning, lighting, police protection, and so on. More importantly, universal connection is exerting evolutionary consequences on humanity. The digital invasion does not necessarily exclude people from public space, but rather subjects them to despatialization, whether they are in public or not. One author, Julie Turkle, aptly calls this phenomenon “Alone Together” (2012). It is next to impossible to be in urban settings today without witnessing mass Wi-Fi addiction, and with it the displacement of person to person social relations by virtual social media. Perhaps a desirable option for contemporary public space, would be to create sanctuary areas that are “Wi-Fi free” instead of the “free Wi-Fi”, something like the designated smoking areas, which have become the most lively urban spaces. During the 1980s it was quite evident that major political and financial interests, despite the lessons of Jane Jacobs and others, intentionally attempted to reduce the use of public space, for questions of maintenance and

在 20 世纪 80 年代, 尽管简·雅各布斯等人著书立说总结了许多经验教训, 但出于重大的政治和经济利益考虑, 打着关注维护与安全问题的旗号故意减少公共空间的企图仍十分明显。一个明显的例子就是位于辛辛那提市中心的宝洁总部的两个景观广场 (科恩·彼得森·福克斯, 1982—1985 年)。尽管其校园般的外观十分具有吸引力, 带有美丽的绿廊和葡萄藤, 但它仍然是一个专有的私人空间, 被兢兢业业的保安守卫着, 禁止不相关的人员进入。设计也能激发反社会的效应, 阿尔多·罗西设计的位于佩鲁贾的 Bacio 广场就是如此。该项目开始于 1983 年, 竣工于 20 世纪 90 年代, 其原址是制作 Bacio Perugia 巧克力的工厂。虽然它在形状、规模和特点上都算得上是一个好的意大利广场, 并且靠近中央火车站, 看起来应该很有吸引力, 但是它一直闲置着, 有很多深影, 就像建筑师所欣赏的乔治·德·基里科的画一样。人们不愿进入这个广场的一个原因是它被抬高了 20 个台阶, 限制了人们的视野; 另外一个原因是周边建筑物的主入口没有一个是对着广场的。与此同时, 在西边政府大楼底层, 规划的商店都深陷在建筑物的底部, 几乎看不到, 所以这些商店也很快就停业了。这些情况属于“城市无人”综合征。当今, 出现广场无人的情况部分原因是日益严峻的环境变化造成的, 但更主要的却是因为盛行的数字化渗透已经侵入了真实空间。

尽管有这样的阻碍, 但是很多人仍然想去公共空间见面会友、购物、游玩、使用手机, 必要的时候去示威游行。在过去的 20 年中, 文化机构, 特别是博物馆、剧院和图书馆, 在营造公共空间方面成为主角。这让人想起弗兰克·盖里设计的位于毕尔巴鄂的古根海姆博物馆 (1997 年), 或伦佐·皮亚诺设计的位于罗马的 Parco della Musica 音乐馆 (2002 年, 由三个音乐厅组成) 的

security. A clear case is the two-block landscaped plaza provided by Procter & Gamble Headquarters in downtown Cincinnati (Kohn Pedersen Fox, 1982-85). Despite its attractive campus-like appearance, with lovely pergolas and vines, it remains an exclusive private space, assiduously guarded by private police to keep all unwanted users out. Such an anti-social effect can be provoked by design as well, seen in Aldo Rossi's Piazza del Bacio in Perugia, a space planned in 1983 and realized in the 1990s on the site of the factory where Bacio Perugia chocolates were once made. Although it has the shape, scale, and characteristics of a good Italian piazza, and its proximity to the central train station would seem a certain attraction, it is consistently empty – full of deep shadows like the Giorgio de Chirico paintings admired by the architect. One thing that keeps people away is that it is raised 20 steps above grade, which limits visual access; another is that none of the principal entries to the buildings give on to the piazza. Meanwhile the shops planned for the ground level of the government building on the western edge were tucked deep into the base of the building, nearly impossible to see, and they soon went out of business. Such episodes belong to the “cities-without-people” syndrome. Today this seems to be occurring by default partly due to impending environmental changes but mostly because of the prevalence of the digital infiltration of real space.

Despite such deterrents many people still desire to go into public space to see each other, to shop, to play, to use their cell phones, and when necessary to demonstrate. During the last 20 years cultural institutions, especially museums, theaters, and libraries, have been the major protagonists in generating public spaces. One thinks of the entry to Frank Gehry's Guggenheim Museum in Bilbao (1997), or the amphitheater-shaped piazza

圆形广场,再或者是位于巴黎的法国国家图书馆(多米尼克·佩罗,1994年)那卓越超群的露天平台。但是这一代的公共空间功能上仍然很单一,与人们日常生活关系不大,看起来更像是临时展示区或接待区而非人们的聚集之所。

气候变化的到来让人们不得不重新考虑不久的将来公共空间的功能。有明确的迹象表明,全球在着手应对气候变化:在2015年12月巴黎召开的第21届联合国气候变化大会(COP21)上提议并于2016年4月22日“地球日”由175个国家签署的协定指出,各方有责任把气温升高的幅度控制在 2°C 之内,最好是控制在 1.5°C 之内。大多数人认为这并不可行。在过去的两个世纪里,二氧化碳碳酸和甲烷气体已经对地球上的冰川和极地冰盖造成了不可逆转的破坏,冰川和冰盖已经减少了三分之一以上,造成了水位升高,暴雨增加,导致海岸线发生明显的变化。2016年6月巴黎发生的洪涝灾害似乎是对COP21人们所关注的问题的回应,也说明了公共空间有多么脆弱。

在未来部分被淹没的城市里还可能有公共空间的存在吗?通常的预测是,到2050年,地球上70%的人口会居住在城市,但是这一预测并没有考虑上述水力失衡问题。在不到一个世纪的时间里,威尼斯的水位上涨了28cm,经常遭受洪涝灾害,人们开始了两栖生活模式。在涨潮期间,威尼斯主要的公共空间都铺上了1m高的木板。从长远的计划来看,解决洪涝的传统办法是抬高堤坝。然而最近,这种“聪明”的方法受到了“摩西工程”的挑战,该方法是在泻湖的三个湖口处筑三座巨大的可调节的堤坝。

of Renzo Piano's Parco della Musica for three concert halls in Rome (2002), or the sublime deck of the National Library of France in Paris (Dominique Perrault, 1994). But the public spaces of this generation, remain monofunctional and marginal to daily life functions and seem more like spaces of momentary display or reception rather than places to gather.

The advent of climate change may offer a compelling reason to rethink the function of public space in the near future. There are clear signs that the world is getting ready: the UN's COP21 statement compiled in Paris in December 2015, and signed by 175 nations on Earth Day April 22, 2016, broadcasts the commitment to arrest climate increase to below 2 degrees, specifically to 1.5 degrees centigrade, which by most accounts does not seem feasible. The impact of CO_2 , carbonic acid and CH_4 methane gas during the past 2 centuries has irreversibly damaged the planet's glaciers and polar icecaps which have receded by over one third. This has influenced the rise in water levels and the increase of torrential rainfall, leading to already perceptible changes in shorelines. The floods in Paris in June, 2016, seem to have echoed the concerns of COP21 and demonstrate how fragile public space can be.

Will public space in the partially submerged urban environment of the future be possible? The often cited prediction that 70% of the planet's population will be urban by 2050 does not seem to take into account this hydraulic imbalance. Venice, where the water has risen 28 centimeters in less than a century and which experiences regular inundations, resorts to a model of amphibious adaptation. During periods of acqua alta networks of one-meter-high planks are stretched out over her major public spaces. In terms of long-term plan, the tradi-



国际空间站第四探险队成员观测到的基里巴斯岛
Kiritimati Island as seen by the crew of Expedition 4 aboard the International Space Station



新奥尔良洪水, 美国, 2005年
The flood of New Orleans, USA, 2005



蓬皮杜中心广场, 从巴黎圣梅里路看到的景象
Esplanade of the Center Georges-Pompidou, seen from rue Saint-Merri Paris



Carles Diaz, Xavier Sust, Oscar Tusquets和Lluís Clotet设计的兰布拉大街, 巴塞罗那, 1999年
Rambla del Raval by Carles Diaz, Xavier Sust, Oscar Tusquets and Lluís Clotet, Barcelona, 1999



Pelli Clark Pelli建筑师事务所设计的Gae Aulenti广场, 米兰, 2013年
Piazza Gae Aulenti by Pelli Clark Pelli Architects, Milan, 2013



泰晤士河水闸, 伦敦, 1984年
Thames Barrier, London, 1984



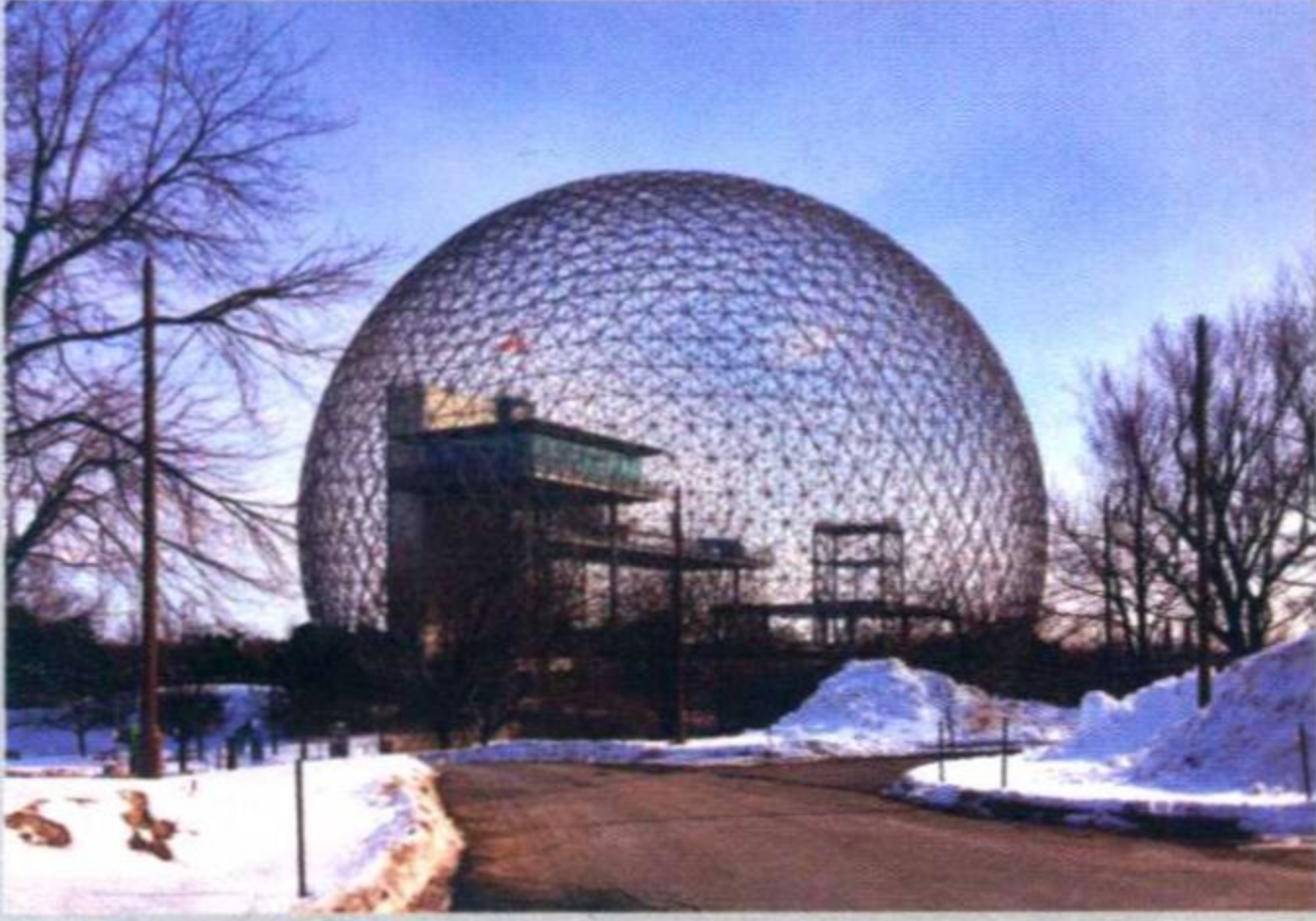
遭遇洪水的圣马可广场, 威尼斯
Flooded Piazza San Marco, Venice



弗兰克·盖里设计的毕尔巴鄂古根海姆博物馆, 1997年
Guggenheim Museum Bilbao by Frank Gehry, 1997



多米尼克·佩罗建筑事务所设计的法国国家图书馆, 巴黎, 1994年
National Library of France by Dominique Perrault Architecture, Paris, 1994



巴克敏斯特·富勒设计的蒙特利尔生态球, 1967年
Montreal Biosphere by Buckminster Fuller, 1967



Bang Pa In 漂浮馆, 泰国
Bang Pa In Floating Pavilion, Thailand



De Urbanisten设计的Bentemplein广场, 2013年
Water Square Bentemplein by De Urbanisten, Rotterdam, 2013



NLE建筑师事务所设计的马科科漂浮学校, 拉各斯, 2012年
Makoko Floating School by NLE Architects, Lagos, 2012

Michel Corajoud、Pierre Gangnet设计的水镜广场, 波尔多, 2006年
Water Mirror by Michel Corajoud, Pierre Gangnet, Bordeaux, 2006



该项目于 2003 年开始实施, 但是两年前由于重大的腐败丑闻而中断, 55 亿欧元预算中的 10 亿被用作政治回扣。如果“摩西工程”能完工的话, 到时候, 这一工程将会控制调节海平面上升 1m 以上可能发生的变化, 但是这个海平面变化调节范围的预期到本世纪末可能已经不够应对海平面上升的速度了。似乎其他城市将支付不起像“摩西工程”或其仿效的模式——伦敦泰晤士河水闸 (1984 年) 这样昂贵的解决方案, 因为它们都需要极高的运营和维护成本。此外, 在许多国家, 不仅仅在意大利, 预算越大, 腐败就越有可能发生。所以, 或许早期的逐渐调整适应的方式更可取: 如果你愿意冒险, 不怕湿身, 偶发的洪水也自有其乐趣。

鹿特丹市就是一个较好的例证, 非常具有启发性。从城市建立之初到现在, 鹿特丹市都处于海平面以下, 海平面平均高出城市 2m。在这里, 我们看到这个欧洲最大的港口非常重视海平面发生的巨大变化, 对此认真设计规划。在过去的五年中, 气候变化适应策略已经开始起作用。纽约市甚至聘请了鹿特丹三角洲城市工程的规划人员来预估这个伟大城市的水患难题。在众多的设计解决方案中, 有一个方案建议把公共空间当作城市海绵。位于市区并距中央火车站不远的 Benthemplein 广场 (De Urbanisten, 2013 年) 能够把雨水收集到三个不同的蓄水池中, 用于引导洪水, 并且最多能储存 36 个小时的暴雨雨量。这里的雨水通过渗透装置缓慢地渗入地面, 而周边更大范围的雨水则被输送到开阔的水域。

鹿特丹的另外一个项目提出了未来公共空间也可以是浮动的这样的设计。2014 年, 由公共领域建筑事务所设计的、位于鹿特丹 Kop van Zuid 区的浮动应对气候变化馆就建在浮动码头结构上。该建筑可以随着潮位上升和下降而上下起落 2m。根据巴

tional solution to flooding was to raise the embankments. Recently however, the wisdom of this tactic was challenged with the introduction of MOSE, a project for three gigantic adjustable dikes at the three mouths of the lagoon. Construction began in 2003 but was interrupted two years ago by major corruption scandals in which a billion euro of the 5.5 billion budget was siphoned off in political kickbacks. If and when completed MOSE will hold back a bit more than a one-meter change in sea levels, which will probably not be sufficient by the end of the century. It seems unlikely that other cities will be able to afford such expensive solutions as MOSE, or its model, the Thames Barrier in London (1984), both of which have exceptionally high operating and maintenance costs. Furthermore, in many countries, not just in Italy, the bigger the budget the more likely there will be corruption. So perhaps the earlier manner of slow adaptation is more desirable: temporary flooding has its joys if you are willing to risk getting a bit wet.

A better example of inspired adaptation, comes from Rotterdam, which since its origins has been on the average of 2 meters below sea level. Here we find the Europe's largest port seriously planning for the dramatic changes in sea levels. The Climate Adaptation Strategy during the past 5 years has begun to take effect. New York City has indeed hired planners from the Rotterdam Delta Cities program to anticipate that great city's aquatic dilemma. Among the design solutions, one design firm proposes public space as an urban sponge. The Benthemplein Square (De Urbanisten, 2013), set in an urban quarter not far from the central station, has been designed to catch run-off water in three different basins, steering the flood and delaying the storm water for a maximum of 36 hours. The local water is slowly released into the ground via infiltration and the water from