

Nederlandse Architecten 8
Dutch Architects

荷兰建筑师作品集 第八卷



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Nederlandse spots

Architecten 8

荷兰建筑师、室内设计师、城市规划师和景观设计师近期在建项目大全。

*Documentation of recently executed projects of Dutch architects,
interior architects, urban planners and landscape architects.*

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《荷兰建筑师作品集 第八卷》描述了一个与荷兰历史紧密相连的主题：陆地与水的斗争。水之平衡是这样一个主题：建筑师、城市规划师和景观设计师们在开发建筑环境时更多地考虑水平面上升的问题。水上居所在水平面高的时候也上升就是一个这样的例子。在本书的前言中，David Keuning鼓励建筑师们从现在开始，用相同的热情来处理未来的艰巨任务，例如海平面的上升问题等。这股热情曾促使他们在概念层面上获得国际性的成功。

在《荷兰建筑师作品集 第八卷》中，你将会看到超过100位荷兰建筑师、室内建筑师、城市规划师和景观设计师新近建成的或新设计的项目。本书展示了荷兰建筑的博大气象，并向读者呈现了荷兰建筑师们国内与国外的最新建筑项目。我希望在这本书今后的版本里，仍然能寻找到“与水斗争”这个古老战斗与非凡挑战主题的新答案。

所有在本书中出现的设计师都可以在为荷兰建筑师设立的ArchiNed搜索网站www.architectenkeuze.nl上找到。本书提供了一个经过验证的方法，该方法使你能快速地获得多家公司的项目和标志性风格的总的第一印象，同时一些你还不甚熟悉的建筑师的设计也会给你带来惊喜。很多方法都是与适当的建筑相匹配的。你已经有这本书了，我希望你也能通过www.archi-tectenkeuze.nl用你的方法找到一个适合你和你的任务的建筑师。

Rudolf van Wezel
BIS 出版社

Voorwoord

前言

Preface

The cover of this eighth edition of Dutch Architects depicts a theme that is strongly connected with Dutch history: the battle between land and water. Water balance is a theme that architects, urban planners and landscape architects can take up by giving more consideration to the rising level of water in their development of the built environment than they do now. Dwellings on water that rise when the water is high is one example of this. In his introduction to this book, David Keuning encourages architects to now start dealing with the great tasks of the future, such as the rising sea level, with the same enthusiasm that has brought them international success on the conceptual level.

In Dutch Architects 8 you will find the recently realised and new 'drawing board' projects of over 100 Dutch architects, interior architects, urban planners and landscape architects. The book shows the quality of the breadth of Dutch architecture and acquaints the reader with the latest projects within the Netherlands

and abroad. I hope that in future editions of this book the fantastic challenge of finding new answers to the age-old battle against water will also be visible.

All of the designers presenting themselves in this book can also be found on www.architectenkeuze.nl, the ArchiNed search website for Dutch architects. The book offers a tested way for you to quickly gain an overall first impression of the projects and signature styles of many firms and also to be surprised by the designs of architects with whom you are not yet familiar. Many are the ways which lead to a match with the proper architect. You already have the book, and I hope that you will also find your way to www.architectenkeuze.nl in your search for an architect who fits you and your assignment.

Rudolf van Wezel
publisher of BIS Publishers



在过去的几年里，人们把越来越多的注意力投向景观设计在荷兰建筑实践中所扮演的角色上来。在《荷兰建筑师作品集 第八卷》前一版的前言中，Olaf Koekebakker对以往的新式居住街区的常规形式与理性的荷兰景观作了比较。在2004年出版的《临时搭建的平台》（False Flat）一书中，Aron Betsky以一次穿越鹿特丹亚历山大圩田的自行车旅行为基础，解释了荷兰设计的成功之处。这种讨论方式通常是有历史渊源的：作者以一个假设的国家特征（几乎从未如此命名）为基础，诠释了目前的设计实践行为，这种国家特征根源于我们祖先的与水之间的充满英雄主义色彩的斗争。值得注意的是这种倾向几乎总是关系到设计的概念层面。Ben van Berkel在最近DIF的一次采访中表示，有些建筑师“越来

作者 David Keuning

Zoden aan de dijk 海边堤岸 Shores up the dikes

By David Keuning

Over the last few years increasing attention has been paid to the role of landscape design in Dutch architectural practice. In his introduction to the previous edition of Dutch Architects, Olaf Koekebakker compared the order and regularity of the new residential districts to the rational Dutch landscape, and in False Flat in 2004, Aron Betsky explained the success of Dutch design on the basis of a bicycle trip through Rotterdam's Alexander polder. The approach in such discussions is usually historical: the authors interpret current design practice on the basis of a supposed national character (but almost never named as such) which has its roots in the heroic battle that our forefathers waged against the water.

越倾向于把他们的建筑看作景观，而景观也几乎沦为建筑的装饰。”圩田模式和国际化倾向通常也解释了设计者们的成功是来自于传统的。植根于荷兰传统环境规划基础之中的水资源管理的实践层面，以及我们如何设计建筑的最终结果被给予了短暂的承认。但建筑师通过他们的设计来为一个干燥并且安全的居住环境作贡献的理念还没有被广泛地接受。甚至连发生在世界其他地方的洪灾，例如新奥尔良的由卡特里娜飓风引起的洪水，到目前为止似乎也还没有唤起建筑师的任何危机感。水资源管理是街区水资源管理委员会要考虑的事情，舆论同样关心此事，而建筑师也应该为此献计献策。

然而在国家范围内，是有例外的，这些例外的出现引起了社会对这个话题的更广泛的关注。2006年，美国人Al

Gore在他的电影《一个麻烦的真相》中把自己变成了一个环境行动主义者。这部电影反映了全球变暖的现象及引起该现象的人类活动对其产生的影响。同年3月，荷兰VPRO电视台播出了Adriaan Geuze拍摄的纪录片《圩田上的新奥尔良》。这两部电影都是呼吁人类与环境以不同方式互动的极好的宣言。他们都有着完美的背景——一个几乎成为美国总统，另一个是杰出的景观设计师，他们都选择了超越自身领域的主题、回归自然的形象，并强调了这一典型变革的重要性，这对建筑师们也同样重要。

人口密度与综合功能

历史联系也开始涉足其他领域了。战后的城乡规划传统是由居住功能与工作功能的现代主义划分决定的，同时

建筑师通过他们的设计来为一个干燥并且安全的居住环境作贡献的理念还没有被广泛地接受。
The idea that architects could contribute through their designs to a dry and safe living environment is not yet widely accepted.

What is remarkable is that this comparison almost always refers to the conceptual aspect of the design. Ben van Berkel declared in a recent interview in DIF that some architects "are more and more inclined to see their buildings as landscapes, and the landscape almost as camouflage for their buildings." The polder model and an international orientation also often serve as explanations for the success of designers coming from this tradition. The practical aspects of water management, which lie at the foundation of Dutch environmental planning tradition, and the eventual consequences for how we design buildings, are given short shrift, however. The idea that architects could contribute through their designs to a dry and safe living environment is not yet widely accepted.

Even disastrous flooding elsewhere in the world such as caused by Hurricane Katrina in New Orleans does not seem to have created any feeling of urgency amongst architects thus far. Water management is the concern of district water boards, the consensus seems to be, and architects are there to provide the concepts.

Nationally there are exceptions, and those exceptions appear to be in keeping with a wider social interest in the subject. In 2006 the American Al Gore revealed himself to be an environmental activist with his film, An Inconvenient Truth, on global warming and the influence of human activity in causing it. In March of that same year on Dutch television, VPRO broadcasted the documentary New

也由作为新建中心城市延伸的卫星城的建设所决定。这些卫星城坐落在远离中心城市的地方，例如Purmerend、Almere、Spijkenisse和CapelleaandenIJssse。隐藏在这种分散后面的理念，是在城市居住区所及的范围之内尽可能地保持自然原状，以避免大规模的城市化。这种城市与乡村之间的妥协最终导致了无休止的、不伦不类的Vinex街区（城市扩张区）的形成，但是对很多居民来说，它还是值得住下去的地方。然而，这种居住与工作功能的分离同时也导致了意想不到的副作用。不断升级的交通堵塞就是最重要的一点。这不仅引起人们广泛的不适感，同时也影响了经济。未来几年内，大规模的城市发展项目将会出现在具有密集人口和综合功能的地区。各种各样的大规模项目，例如格罗宁根的“紧凑城市”项目、Almere的中心地区再发展（OMA承建）、Lelystad项目（West 8承建）、阿姆斯特丹的Westelijke Tuinsteden街区重组和鹿特丹的Hoogvliet项目，都以创造性的姿态为这一目标作着各自的贡献。

特丹的Westelijke Tuinsteden街区重组和鹿特丹的Hoogvliet项目，都以创造性的姿态为这一目标作着各自的贡献。

医疗卫生

中央规划局对荷兰及其他地区人口增长减慢的预测对建筑活动产生了影响。为卫生机构设计的建筑与为老年人和病人设计的建筑也已经发生了变化。由Hoogervorst在2006年引进的新的医疗卫生法正激起卫生机构之间的竞争。同年，因无力偿还债务而破产的阿姆斯特丹Slotervaartziekenhuis医院成为荷兰第一家私人医院。医院的新主人必须创建医疗卫生概念，以说服消费者选择Slotervaart。建筑和室内设计在这个新战略中扮演着重要角色。医院必

未来几年内，大规模的城市发展项目将会出现在具有密集人口和综合功能的地区。各种各样的大规模项目，例如格罗宁根的“紧凑城市”项目、Almere的中心地区再发展（OMA阿姆斯特丹的Westelijke Tuinsteden街区重组和鹿特丹的Hoogvliet项目，都以创造性的姿态为这

The large urban development tasks for Various large-scale projects, such as the areas of Almere (by OMA) and Lelystad in Amsterdam and Hoogvliet in Rotter

Orleans in the Polder by Adriaan Geuze. Both films are inspired manifestos calling for humanity to interact with its environment in a different way. What with their impeccable backgrounds – one almost President of the United States, the other a prominent landscape architect – the filmmakers elevate the subject above its fringe, back-to-nature image and underscore the importance of a paradigmatic change, also for architects.

Density and the Mixing of Functions

Historical ties are also beginning to pinch in another area. The postwar town-and-country planning tradition was determined by a modernistic division of residential and work functions and by the construction of new towns as

centres of urban expansion – satellite towns situated relatively far away from the mother city, such as Purmerend, Almere, Spijkenisse and Capelle aan den IJssel. The idea behind this dispersal was to keep nature as much as possible within the reach of city dwellers and to prevent large-scale urbanization. This compromise between city and country has ultimately led to endless Vinex (urban expansion) districts, which are neither fish nor fowl, but nonetheless valued by many residents as places to live. The division between living and working functions which is a result of this has also led to undesirable side effects, however. Growing traffic jams is the most important of these. They not only add to a general feeling of malaise, but also harm the economy. The large urban development

须从毫无特色的大规模医疗工厂转变为注重个性的机构，在这里精神健康扮演着和物理治疗同样重要的角色。举例来说，最近，阿姆斯特丹SintLucasAndreasZiekenhuis医院的妇产中心的产妇就不再使用标准产房了，而是使用主题产房。患者可以从“一千零一夜”、“四要素”、“摩登设计”中选择一个主题。很多医院，包括鹿特丹EGM architecten设计的Erasmus医疗中心，最近都在发展大规模的新式住院部，里面设有一体化的同时兼具时尚和高科技程序的后勤设施。针对老年人的居住区域也有了很大的改变。传统的老年人之家已经渐渐演变成全面发展的城市发展项目，由Teeken BeckersArchitecten承建的位于马斯特里赫特的Lenculenhof及由Arons en Gelauff承建的位于阿姆斯特丹的Plussen-burgh就是证明。

生活方式与情感

医疗卫生部门的这些变化是一种更广泛发展的例证。早在1967年，Guy Debort就在他的《社会奇观》一书中指出现实生活造就了生活方式和消费产品。今天他的分析似乎比任何时候都更流行。情感越发在公共领域中占有显著的地位，而建筑同样需要为用户提供身份证明，就像服装、电影、汽车甚至食品一样。于是，去购物中心购物变成了一次探险之旅，而参观博物馆则变成了一次互动体验。NeutelingsRiedijkArchitecten承建的荷兰声像研究院就是一个例子，这个旧时的广播博物馆已经被一个媒体体验中心所代替。建筑师通过引入诸如建筑功能之间的联系、建筑周围的环境，或者该建筑所在地的历史等来界定它的身份特征。这个声像研究院的立面由大量剧照组成，它们

承建)、Lelystad项目(West 8承建)、
一目标作着各自的贡献。

the coming years lie in the area of density and the mixing of functions. 'Intense City' project in Groningen, the redevelopment of the central (by West 8), and the restructuring of districts like the Westelijke Tuinsteden dam, contribute to these objectives in a creative manner.

tasks for the coming years therefore lie in the area of density and the mixing of functions. Various large-scale projects, such as the 'Intense City' project in Groningen, the redevelopment of the central areas of Almere (by OMA) and Lelystad (by West 8), and the restructuring of districts like the Westelijke Tuinsteden in Amsterdam and Hoogvliet in Rotterdam, contribute to these objectives in a creative manner.

Health Care

The greying of the population foreseen by the Central Planning Bureau for the Netherlands and others has consequences for building assignments. Architecture designed for care institutions, both for seniors and

people who are ill, is already changing. The new health care law introduced by Hoogervorst in 2006 is stirring up competition between care institutions. In that same year the insolvent Slotervaartziekenhuis in Amsterdam became the first Dutch hospital to be privatized. The new owner has developed care concepts that must convince consumers to choose the Slotervaart. Architecture and interior design play an important role in this new strategy. Hospitals must transform from anonymous large-scale care factories into institutions geared to the individual, in which mental well-being plays as important a role as physical intervention. Since recently, for example, deliveries in the childbirth centre of the Sint Lucas Andreas Ziekenhuis in Amsterdam no longer take place in standard delivery

共同形成了代表荷兰电视业历史的图像。用这种方式，这个建筑就变成了一个巨大的广告牌。改造于2007年初的阿姆斯特丹Sandberg研究所，变成了一个显示商务信息、学院信息和个人信息的巨大的广告柱，它就是这类发展的一个明智的体现。

对情感化设计的需要，是商业化进程的直接结果，而该商业化进程在大部分公共生活中占主导地位。对更多参观者的追求导致了诸如博物馆和商店等经典的建筑类型的巨大变化。建筑师是可以选择如何处理这些问题的。他们可以拒绝这种方法，也可以有思想有品位地运用方法，还可以把建筑完全融入到它的服务功能中去。但是不管是什么样的案例，他们都必须考虑建筑所处的位置。

这种商业化进程的另一个结果就是对室内设计的解放，使其达到一种充分发展的状态，这种状态把建筑与设计融为一体。产品设计者变得更为广大公众所知，建筑师也更频繁地参与到产品设计中去。设计师的名字变成了“商标”，制造商可以利用设计师的影响来推销产品。Norman Foster是2006年的头条人物，时代杂志推断说如果客户想说一个建筑是由“Norman Foster”而不是他的工作室“Foster & Partners”设计的话，他就可以要求更多的报酬。冠上他的名字将会多花这个客户大概相当于工程总造价的1%的钱。很明显，Foster对时代精神了解得很透彻，但荷兰的设计师们还没有像他走得那么远。

更重要的是，荷兰的设计师们获得了良好的海外声誉。最初的时候Droog设计团队是主要的推动者，但是现

建筑同样需要为使用者提供身份证明，就像服装、
于是去购物中心购物变成了一次探险之旅，而参

*Buildings too must
A mall becomes a*

rooms, but in themed rooms. The client can choose from 'a thousand and one nights', 'the four elements', or 'modern design'. A great many hospitals, including the Erasmus Medical Centre in Rotterdam by EGM architecten, are currently developing large-scale new accommodations in which the complicated logistics inherent to the assignment are solved in an integral fashion both technically and in terms of process. Much is also changing in the area of housing for the elderly. The traditional old people's home is increasingly becoming a full-fledged urban development assignment, as evidenced by the Lenculenhof in Maastricht by Teeken Beckers Architecten and the Plussenburgh in Rotterdam by Arons en Gelauff.

Lifestyle and Emotion

These changes in the care sector also serve as an example for a broader development. As far back as 1967, Guy Debort noted in *The Society of the Spectacle* that real life had made way for lifestyles and consumer goods. Today his analysis seems more current than ever. Emotion is being given an increasingly prominent place in the public domain and buildings too must lend identity to their users, just like clothing, films, cars and even food. A mall thus becomes a shopping adventure and a museum an interactive experience. A recent example is the Netherlands Institute for Sound and Vision by Neutelings Riedijk Architecten, where the former broadcasting museum has been replaced by a media experience. Architects provide

在像Marcel Wanders、Jurgen Bey、Richard Hutten和Hella Jongerius等人都可以在海外公众中独享盛誉。如此的成功对于荷兰这样一个小国家来说是值得称赞的。被认为具有“典型荷兰”性格的是20世纪90年代赢得海外声誉的那代建筑师，他们被称为“超级荷兰人”；他们以不断地提出概念论、不合传统的态度和严肃的性格而著称。这使得荷兰设计成为一种具有经济意义的出口商品。

理想主义与机会主义

荷兰人在填海造地和排水方面所展现出的创造力，仍然是荷兰建筑的特征。荷兰人神秘的民族性格对解释荷兰设计师在国际上的成功有很大帮助。然而问题是，这种导致了其在概念领域成功的创造力，在遇到涉及未来的设计

问题的时候，是否就足够了呢？毕竟，超级现代主义、数据库和人造项目在面对日益增长的交通堵塞和上升的海平面时，并没起到多大作用。或者它们将来会有作用？如果建筑师们用同样的热情寻找方法来解决这些未来的大问题就好了。这样，他们就不必成为平民主义者，而在公众眼中，他们的作品也将会被赋予合理性。这种理想主义与机会主义的结合在过去产生了很好的结果。

电影、汽车甚至食品一样。

观博物馆则变成了一次互动体验。

lend identity to their users, just like clothing, films, cars and even food. shopping adventure and a museum an interactive experience.

such identity by introducing a connection between the function of the building and, for instance, its surroundings, or the history of the institution that it houses. The façade of the Institute for Sound and Vision is composed of a great number of video stills, which together form a stylized image of Dutch television history. As such, the building becomes one huge billboard. The Sandberg Institute in Amsterdam, which was transformed during the first weeks of 2007 into an enormous advertising pillar with messages from businesses, institutions and individuals, was a nimble illustration of this development.

The need for emotionally laden designs is a direct consequence of the commercialization that holds sway

over large parts of public life. The goal of ever more visitors is leading to major changes in classic types of buildings such as museums and stores. Architects can choose how to deal with this. They can reject such an approach, apply it with thought and taste, or put themselves entirely at its service. Whatever the case, they must think about the stance they wish to take.

Another consequence of this commercialization is the emancipation of interior design into a full-fledged discipline, one which integrates with the design of the building. Product designers are becoming more well-known amongst the greater public, and architects are more often venturing into product design. Names of

被认为具有“典型荷兰”性格的是20世纪90年代赢得海外声誉的那代建筑师，他们被称为他们以不断地提出概念论、不合传统的态度和严肃的性格而著称。

What is especially considered of architects that gained fame carried out conceptualism, a

designers thus become 'brands' that manufacturers can deploy when marketing their product. Norman Foster made headlines in 2006 when the Times alleged he would demand more money if a client wanted to say that the building had been designed by 'Norman Foster' instead of his office, 'Foster & Partners'. Mentioning that name would cost the client approximately an extra one percent of the total construction costs. Foster obviously understands the spirit of the times very well, but luckily Dutch designers have not yet gone so far as he.

What's more, Dutch design is gaining a reputation abroad. At first the Droog Design collective was the

principal reason for this, but nowadays designers like Marcel Wanders, Jurgen Bey, Richard Hutten and Hella Jongerius are able to reach a broad public on their own. This success is remarkable for a small country like the Netherlands. What is especially considered 'typically Dutch' are the characteristics typical of the generation of architects that gained fame abroad in the nineties under the name 'Superdutch': a consistently carried out conceptualism, a nonconformist attitude and a sober mentality. This has turned Dutch design into an export article of economic significance.

“超级荷兰人”；

‘typically Dutch’ are the characteristics typical of the generation abroad in the nineties under the name ‘Superdutch’: a consistently nonconformist attitude and a sober mentality.

Idealism and Opportunism

The inventivity that the Dutch once exhibited in holding back the sea and draining the land is still a characteristic of Dutch architecture. The myth of a Dutch national character is a handy aid in explaining the international success of Dutch designers. The question, however, is whether that inventivity, which above all leads to success in the conceptual sphere, will be sufficient when it comes to tackling the design issues of the future. After all, super modernism, datascares and built up programmes won't do much good when it comes to growing traffic jams and a rising sea level. Or will they? It would be wonderful if architects approach the great assignments of the future with the same enthusiasm. It would lend legitimacy to

their task in the eyes of the general public without having to be populist. This combination of idealism and opportunism has also led to excellent results in the past.