

世界著名建筑师系列



维尔·阿雷兹
WIEL ARETS

〔韩〕C3设计 沈其旺 译 张东辉 审校
河南科学技术出版社

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Wiel Arets

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Wiel Arets 维尔·阿雷兹

- 1955 Born in Heerlen, the Netherlands
出生于荷兰海尔蒙
- 1983 Graduates from Technical University Eindhoven
毕业于埃因霍温技术大学
- 1984 Establishes architectural office 'ir Wiel Arets Architect & Associates' in Heerlen
在海尔蒙设立维尔·阿雷兹建筑师及合伙人工作室
- 1984-1985 Travels in Russia, Japan, America, Europe
游历俄罗斯、日本、美国和欧洲
- 1986-1989 Teaches at Academy of Architecture, Amsterdam and Rotterdam
任教于阿姆斯特丹和鹿特丹的建筑学院
- 1986 Founding-member of Wiederhall
维德哈勒的创始成员
- 1987 Victor de Stuers Award for Fashionshop Beltgens, Maastricht
获马斯特里赫特贝尔根茨时尚坊杰出成就奖
- 1988 Charlotte Köhler Award
获夏洛特·科尔奖
- 1988-1992 Diplome Unit Master at Architectural Association, London
于伦敦建筑学会获硕士文凭
- 1989 Rotterdam Maaskant Award
获鹿特丹马斯坎特奖
- 1991-1992 Visiting Professor at Columbia University, New York
任纽约哥伦比亚大学客座教授
- 1991 Edmund Hustinx Award
获埃德蒙德·胡斯汀奖
- 1992-1994 Visiting Professor at Berlage Institute, Postgraduate School of Architecture, Amsterdam
阿姆斯特丹贝尔拉格学院建筑学研究生院客座教授
- 1992 Visiting Professor at Cooper Union, New York
任纽约库珀联合学院客座教授
- 1994 Visiting Professor at the Hochschule für Angewandte Kunst, Vienna
任维也纳实用艺术大学客座教授
- 1994 Visiting Professor at the Royal Danish Academy of Fine Arts, Copenhagen
任哥本哈根丹麦皇家工艺美术学院客座教授
- 1994 Victor de Stuers Award for Academy of Art and Architecture, Maastricht
获马斯特里赫特艺术和建筑学院杰出成就奖
- 1994 Mies van der Rohe Pavilion Award for European Architecture, special mention for Academy of Art and Architecture, Maastricht
获欧洲建筑学奖，特别提及马斯特里赫特艺术和建筑学院的设计
- 1995 Concrete Award for Academy of Art and Architecture, Maastricht
获马斯特里赫特艺术和建筑学院康克瑞特奖
- 1995-2001 Dean Berlage Institute, Postgraduate Laboratory of Architecture, Amsterdam
任阿姆斯特丹贝尔拉格学院建筑学研究生院实验室主任
- 1997 Establishes architectural office 'ir Wiel Arets Architect & Associates' in Maastricht
在马斯特里赫特设立维尔·阿雷兹建筑师及合伙人工作室
- 1998 UIA nomination of the Academy of Art and Architecture, Maastricht as one of world's thousand best buildings of the twentieth century
由于马斯特里赫特艺术和建筑学院的设计入选 20 世纪千座最佳建筑而获 UIA 提名
- 1999 Member of the jury for the EEC European Prize in Architecture by the Mies van der Rohe Foundation in Barcelona
巴塞罗那米斯·范·德·洛赫基金会 EEC (欧洲经济共同体) 欧洲建筑价格评委会成员

Tower for Atuatuca Tungrorum', Tongeren (temporary completed) 1994-97 Police Station, Cuijk (completed) 1994 Gallery for Contemporary Art, Leipzig (competition, third prize) 1994 71 Apartments and Shops, Leipzig 1994-97 Urban Plan, Doetinchem 1994-97 Office Building, Doetinchem 1994-97 20 Apartments, Doetinchem 1994 Pharmacy 'De Waag', Breda (completed) 1994-97 Police Station, Bostel (completed) 1994 Social Housing, Amsterdam (competition) 1994-99 Police Station, Heerlen (under construction) 1995 48 Apartments, Eupen 1995 Study for the Stubaital, Innsbruck 1995 Study for Rotterdam 2045, Laurenskwartier, Rotterdam 1995 420 Apartments and Shops Hofplein, Rotterdam 1995-97 104 Apartments Jacobsplaats, Rotterdam 1995 Railway Station, Erfurt (competition) 1995 Academy of Art, Münster (competition, first prize) 1995 Police Headquarters, Berlin (competition) 1995 Body House, Münster 1995-98 House Geurten, Heerlen (completed) 1996-97 AZL Pension Fund, Heerlen (completed) 1996 KPN-officebuilding, The Hague 1996 Urban study Jacobsplaats Rotterdam 1996 Urban study Venlo 1996-98 Restoration 'ULO-school' into AZL-officebuilding, Heerlen 1996-2000 Social Housing Hazendans, Maastricht (under construction) 1996 Proposal for 'Schloßplatz' Berlin 1996 Stealth Office Furniture Line, produced by Lensvelt (in production) 1997-99 Offices and Factory Building Lensvelt, Breda (under construction) 1997-99 House van Zanten, Lisse (under construction) 1997 Extension 2e Kamer, Den Haag (competition) 1997 Museum of Modern Art, New York (competition) 1997-2001 University Library Utrecht 1997 Theater Basel (competition) 1998-2000 Cinema Groningen 1998-2001 Cathedral for Ghana 1998 Theater Almere (competition) 1998-2001 School with sports centre, Leidsche Rijn 1998-99 Takeo Kikuchi Store, restaurant, office, Tokyo 1998-99 House, Marbella 1998-2008 Urban Development Europark, Groningen 1998-2001 Soccer stadium, Groningen 1999-2002 Bijenkorf Apartment Tower, Rotterdam

Kenneth Frampton

肯奈斯·弗哈姆普顿

Since his receipt of the Maaskant Prize in 1989, Wiel Arets has emerged as a vibrant personality on the Dutch architectural scene, not to mention his equally sudden rise as a figure of international prominence following the completion of his masterly Maastricht Academy of Art and Architecture in 1995. Arets's preoccupation with the translucent membrane as an ineffable surface that is capable of transforming itself under the impact of light corresponds to that immaterial minimalism that Greg Lynn identified as a conscious re-working of the Dutch modern tradition. However, Lynn was perspicacious enough to recognize that this minimalist approach incorporated a latent contextualism that was largely absent from the work of many of Arets's peers; namely an aggressive degree zero architecture, the Miesian *beinahe nichts*, that was capable of responding to local contingencies in a flexible way. As Arets himself put it, "We want our building to fit into the existing context, yet to remain flexible and open to change." Lynn would characterise this contextual stance as a penchant for 'intensive disappearance,' and it is that distinguishes Arets's work from the current, more colourful revival of the Dutch modern tradition. The regional aspect of all this was perhaps more local since Arets's model was the inter-war Heerlen modernist, F.P.J. Peutz, for whom Arets felt such an affinity as to write a book on his work, in collaboration with Wim van den Bergh and William Graatsma.

Arets's early architecture gravitated towards a monochromatic *mise en scène*; symptomatic of the architect's particular affinity for film and photographic imagery, that is for the mediatic par excellence, a fixation that, once more, put him in a class of his own. Thus Arets tended to represent his work in filmic or photographic terms as though light sensitive film was of more con-

自1989年获得马斯坎特奖后，维尔·阿雷兹以其充满活力的性格在荷兰建筑界崭露头角，而1995年赢得马斯特里赫特艺术和建筑学院大奖后更是在国际上声名鹊起。阿雷兹率先将半透明薄膜用作一种难以形容的建筑物的表面，这种表面在光的照射下会自我发生变化。这符合格雷格·林对荷兰现代主义传统自我再加工的非实体最简式抽象派艺术所作的定义。然而，林敏锐地认识到这种最简式抽象派艺术与一种隐含的关联性十分接近，这在阿雷兹同辈的作品中很难看到。林所说的建筑是一种进攻性的零度建筑，能够对当地偶发事件做出灵活响应。正如阿雷兹所言，“我们要让建筑适合现有环境，而又具有灵活性，留有改变余地”。林把这种以关联性为出发点的做法的特征归结为对“内涵缺失”的偏爱，正是这一特征使得阿雷兹的作品有别于当今再现荷兰近代传统的色彩更丰富的作品。所有这些涉及地区的方面可能更具有当地性，因为阿雷兹把两次战争之间的海尔伦的现代主义大师F.P.J. 帕斯视作自己的榜样，并与威姆·范·登·博格和威廉·格哈兹玛合作，写了一本关于帕斯作品的书，由此可见对他的喜爱程度。

阿雷兹的早期作品倾向于采用黑白色调的背景，反映了建筑师对胶片和摄影图像的情有独钟，正是这种杰出的方式、这种偏爱使得他再一次独树一帜。因此，阿雷兹倾向于用胶片或摄影术语来表现作品，在他看来对光敏感的胶片仿佛比建筑的形式更为重要。这种偏爱也许能解释获得马斯坎特奖时阿雷兹作品的分裂特征。好像从一开始他的作品就有两种倾向：一方面，偏爱于夸张的透视，而且由于采用的表现技巧具有瞬态性而使其更令人难以置信；另一方面，醒

sequence to him than built form. This fixation may perhaps explain the schismatic character of Arets's architecture at the time of the Maaskant Prize, it seems to have been divided at the outset between, on the one hand, a penchant for exaggerated perspectival views, made all the more unconvincing by the ephemerality of the rendering technique adopted and, on the other, evocatively austere black and white close-ups which effectively translated the tectonic images into abstract constructions. Thus Arets represented the pharmacies of his early period as though they were symmetrically framed stills taken from a film by Chantal Ackerman. These images insisted on the hardness of the things themselves and on the absence of the human subject. In a monograph published on the occasion of the Maaskant Prize, this idiom attained its apotheosis in a photograph entitled, Apotheek wherein interpenetrating translucent and transparent surfaces were overlaid with an image of spotlights reflected in a black table top and a sheet of glass. On the glass lay the architect's dark glasses casually poised like the signature of a film director.

The realization of the Maastricht Academy transformed the nature of Arets's practice, to revitalize an existing institution within the old urban core in such a way as to transform both the institution and the urban fabric. This was the essence of Arets's 'knight's move,' where a leap-frogging institution was inserted into the existing street formation in such a way as to engender multiple social and operative valencies on every side. All of this was achieved without abandoning for the moment the minimalist expression of an architecture degree zero, derived in part from Sol Le Witt and in part from Tadao Ando. Arets's lucid description reveals only to clarify what he hoped to achieve by his so-called 'incision' in the city.

目、简单的黑白特写镜头，有效地把建筑图像转换为抽象建筑。因此在早期的制药厂作品中，阿雷兹将其表现得仿佛是取自香达·阿克曼电影中的整齐的定格画面。这些图像执着地表现事物本身的强度，而淡化了人的主题。在颁发马斯坎特奖时出版的一部专著中，这种风格在一幅题为 Apotheek 的照片中达到了极致。照片中，具有穿透力的半透明表面和透明表面交错，上面映照由黑色桌面和玻璃板反射的聚光灯影。玻璃上很随意地放置了建筑师的墨镜，随意得就如同是电影导演的签名。

设计马斯特里赫特艺术和建筑学院时，阿雷兹改变了创作风格，他以改造建筑设施和城市结构的方式使老城中心区已有的建筑设施获得新的生机。这是阿雷兹“走马”（国际象棋用语——译者注）方法的实质，他在已有的街道构成中插入了交替起伏的建筑设施，在每一侧都产生了多重的社会性和功能性效用。他取得如此成绩，却片刻没有放弃索·勒·维特和安藤忠雄所提出的零度建筑的最简表现。阿雷兹描述清晰，阐明了他通过所谓的在城市“切口”所要达到的效果。

马斯特里赫特这座城市有着小规模社区，社区内的建筑主要是用砖和石灰岩砌筑的。由于在城市的历史街区中插入了艺术学院，从而在城市中心区新建了一处名为赫登金斯普莱因的广场。该项目包括位于城市中心的艺术学院的扩建，扩建后和建筑学院连为一体。与原有建筑紧邻的是扩建工程的第一部分，包括礼堂、图书馆和酒吧等公共空间。这些场所之间有坡道联结，通达树荫掩映下的人行天桥，天桥横跨整个场地，并将第二部分与第一部分连接起来。在

By the intervention of this project in the historical part of the city; a city of small scale neighborhoods in which buildings are constructed mainly of brick and limestone, a new square is established in the centre of the city by the name Herdenkingsplein. The project consists of the extension of the Academy of Arts in the city-center of Maastricht, integrated with the Academy of Architecture. Immediately adjacent to the old building is the first part of the extension containing common functions such as the auditorium, library and bar. The ramp connecting these functions arrives at the pedestrian bridge passing through the trees, spanning the site and linking with the second part of the extension. Situated here, behind façades of glass bricks, are the new workshops. A sculpture garden is located in the adjacent patio. The circulation system dominates the design, providing the opportunity for interaction between students along their route through the building of which all the innerwalls are constructed as steel frames filled with glass. The total complex of four existing and two new buildings has only one entrance created by an intervention in the main existing element housing the main lecture rooms. By this intervention one has visual access through the new lobby space from the Herdenkingsplein to the historical innercourt. Arriving from the Vrijthof, the main town square, one passes the sculpture garden tangentially and trespasses, penetrates and cuts through the building over the workshop with its glassblock ceiling to reach the newly described square. The project is dealing with physical and mental incisions as well as trying to create a building of which the thickness of skin in all its aspects is the main point of departure.

We are still fixated on the skin but the membrane now has become more substantial and plas-

玻璃砖立面的后部是新建的工作室，临近的庭院中有一处雕塑花园。交通系统在设计中起着主导作用，为在建筑中行走的学生进行交流提供了机会。建筑中所有内墙都采用钢框架镶玻璃样式建造。整座综合楼由四栋原有建筑和两栋新建筑组成，而入口只有一处，插入到一座容纳着主要教室的原有建筑中。在这个插入的位置，可以通过新的门厅从赫登金斯普莱因广场一直望到有历史意义的内庭之中。从城市的主广场弗里吉霍夫广场走来的行人会不经意中穿越雕塑花园，穿行于有着玻璃钢屋顶的工作室，尔后到达这个新设计的广场。该项目所处理的是关于物质和精神两个层面的“切入”关系，同时试图创建一座把所有面的表层厚度当做设计主要出发点的建筑。

我们依然关注于表层，不过，这个“膜层”比原来预想的更坚固，在塑性变化上更易引起共鸣。而且，建筑的立体空间形式从结构构造上说是一种魔幻般的系统，这种结构是产生表层发光体所有色彩的基础。

阿雷兹近来为荷兰国内设计的作品已不再固守这种建筑风格，为的是在表层的观感质量与空间的对应潜能之间达到更精准的平衡。这一理念在他设计的“主体房舍”中体现得尤为突出，这是1995年规划在明斯特建造的两层娄曼别墅。在这件作品中，阿雷兹极力使住户和建筑主体实现强力互动。尽管我们难以称之为新密西安，不过它所采用的高贵的材料和它对其所处的郊区环境的挑战让人联想起它的德国房主。同时，人们也注意到这里的确吸取了安藤忠雄的建筑思想，尤其是联想到在特大城市的混乱的迷宫似的背景下的一套内省式缩影房屋。该作品最为

tically resonant compared than what it was in the perspectives. Moreover, the building's cubic space-form is obsessively systematic in terms of its structural frame which proves to be as essential to the poesis of the whole as the luminosity of the skin.

Arets's recent domestic work has distanced itself somewhat from such tectonic rigor in order to arrive at a more nuanced balance between the phenomenological quality of the skin and the contrapuntal capacity of the space. This seems to be particularly true of his Body House, the two story Villa Lohmann projected in 1995 for Münster. In this house Arets sought to achieve a focused interplay between the occupants of the house and the body of the building. While we can hardly call this Neo-Miesian it is nonetheless reminiscent of the German master in its use of noble materials and in the challenge it makes to the suburban context in which it is situated. At the same time, one notes a certain debt to Ando here, particularly in the suggestion of an introspective microcosmos set against the chaotic labyrinth of the megalopolis. What is perhaps most remarkable about this work is its consistent dialogical organization; its articulation in terms of opposing poles, such as; 1) suburban versus urban, 2) podium versus mass, 3) front versus back along with the division of the plan into longitudinal halves, 4) the stone-faced top versus the glazed bottom and finally 5) the division of perimeter into opaque versus transparent surfaces.

The two story, stuccoed Villa Geurten realized on Arets's home turf on Heerlen, in 1998, is an exercise in a similar vein but with a much more modest budget. It is as though one half of the Villa Lohmann were built on top of three interconnected transverse prisms. Once again, the podium/garden has been excavated at the entry in order to provide a partially open

突出的一点可能是其始终如一的对话式结构：它所表达的是两个极端，如：（1）郊区对应城区，（2）乐队指挥台对应大众，（3）前对应后，沿纵向将平面一分为二，（4）石面顶部对应釉面底部，（5）周边分成不透明对应透明表面。

1998年阿雷兹在他家乡海尔伦建造的戈尔登别墅是一栋涂以灰泥的两层建筑，风格没什么变化，但造价更适中些。看起来好像是把娄曼别墅的一半建在了三座互相联结的横切的棱柱体建筑之上。这一次，他又在入口处将墩座墙和庭园挖空，以提供部分敞开的停车位、车库，1956年的勒·柯布西耶大厦也是这样的。典雅的阿雷兹—西斯特曼住宅是1997年他给自己和家人建造的，位于马斯特里赫特郊区，是这个系列作品中的第三件。这是一座三层的生活和工作两用的寓所，与前两个作品主题相同。人们会注意到楼上的极简风格的木质贴面，通过调整墩座墙和庭园关系所实现的房屋的空间位移，在同一平面的气派的前面入口，以及房子后部面向一个露台和一个位于顶部有吊灯照明的建筑师办公室上方的水池敞开。

世纪之交，人们感到阿雷兹会像荷兰的有些建筑师一样，因声名显赫而使事业受损。精打细算而又急功近利的客户会让建筑师疲于招架、应付。这种弊端在1995年建于马斯特里赫特的印第高写字楼中有所体现。按照安藤忠雄的标准来看，这件混凝土作品平淡无奇，阿雷兹自己肯定也会心中有数。在投机性的作品中，比如1996年建于阿姆斯特丹的KNSM高层公寓，人们会更明显地体会到建筑师所承受的压力。

显然，迄今为止阿雷兹设计的最好的公共建筑作品当推马斯特里赫特学院，紧随其后的是

carport/garage as in Le Corbusier's Maison Jaoul of 1956. The elegant Arets/Sijsermans House, realized in suburban Maastricht for the architect and his family in 1997, is the third essay in this sequence. This is a three story, live/work dwelling that returns us to the themes of the other two houses. One notes the minimalist, timber-clad upper story, the spatial displacement of the house through manipulating the podium/garden relationship, the monumental front entrance at grade and the way in which the house opens out at the rear onto a terrace and a pool situated above a top-lit architect's office.

As the century comes to a close, one senses that Arets like many other architects in the Netherlands, runs the risk of becoming a victim of his own success; of being asked to work too fast by impatient, cost-cutting clients, pushing the architect to his breaking point. One senses this limitation in the otherwise impressive Indigo Office Building in Maastricht of 1995 where the concrete work is mediocre by Ando's standards, to whom Arets must inevitably compare himself. One feels these pressures even more in such speculative works as the KNSM apartment tower in Amsterdam of 1996.

It is clear that Arets's best public work to date is the Maastricht Academy and with the Police Stations at Boxtel and Cuijk of 1997 coming a close second, although these works are hardly civic. Indeed, the hyperspace they embody seems oddly antithetical to any kind of human appropriation. The anti-masonry rhetoric of Maastricht is taken to another dimension, although the membrane is no longer glass block but structural glass, spanning clear from floor to floor. As in Maastricht, an alchemical play is indulged in by introducing transparent metal-framed window openings within a translucent cast glass wall. This game is taken further in the case of the

1997年的博克斯特尔警察局和克伊克警察局，尽管说这些作品很难归为民用。的确，和所有类型的投资项目相比，他们作品中所表现出的极度空间看上去十分怪异。马斯特里赫特学院这件不用砖石的作品装饰被赋予了另外的特点，其“薄膜”不再是玻璃砖，而是采用了建筑用的玻璃，一层一层地完整地覆盖。正如在马斯特里赫特学院这件作品所表现的那样，通过在半透明玻璃幕墙中加入透明的、金属框架的窗口而收到奇效。更进一步的效果与采用半透明建筑玻璃有关，不像采用不透明玻璃那样层层相接，而是有种接入不透明的地面的感觉。在这件作品中，建筑师必须满足精确的日光传送要求，这就使得在确定窗口位置时，建筑师如同是做一个随机性的游戏。

近期出自阿雷兹工作室的最激动人心的作品之一是他为尤特赫其特大学设计的一座新图书馆。这件作品有望和马斯特里赫特学院那件作品同样出色，尽管这件作品是在一个极为拥挤的大学校园内插入一个灵活的空间形体。拟建的图书馆采用的形式是在剩余的场地插入一个相当长的矩形建筑物，用桥将其和北面及西面已有的校园设施相连，东面则经桥和一座四层的车库相连。空间动感通过对书库墙体的设计来实现。设计应使这些墙体起纵深梁的作用，清晰跨越开放书架与阅览室之间空隙处的长段距离。通过这种方式，阿雷兹就能够创造出一系列的动感间隙空间，在其社会空间意图方面与雷姆·库哈斯在巴黎拟建的国家和研究图书馆等实验性图书馆近似，只不过在阿雷兹的图书馆中，拥挤显得更加理性，更加冷静。他对外壳的迷恋在这座建筑的制成标准件的“薄膜”中仍然得以保留，混凝土预制板以一种音乐切分的方式和建筑

translucent structural glass in that, unlike its opaque counterpart, it does not span from floor to floor, but is somehow spliced into the opaque ground. The fact that the architect had to meet exacting sun transmission standards in this work, enabled him to indulge in a stochastic game when positioning the window openings.

One of the most compelling projects to come from the Arets office in recent times is his project for a new library of the University of Utrecht. This promises to be equal to the prowess of Maastricht, through the insertion of an ingenious space-form within a highly congested university campus. The proposed library takes the form of a rather long rectangle inserted into the left-over site and linked by bridges, on its northern and western faces to existing university facilities and further connected on its eastern face to a four-story garage. The spatial dynamic turns upon the device of arranging for the walls of the book stacks to function as deep beams spanning clear for great distances over the interstitial open stack space and reading rooms. Through this stratagem, Arets has been able to create a dynamic sequence of interstitial spaces comparable in their socio-spatial intention to the experimental libraries proposed by Rem Koolhaas for the Bibliothèque Nationale and the Jussieu in Paris. In Arets's library, however, congestion will be attained with greater rationality and calm. His obsession with the skin still promises to remain in the modular membrane of the building, wherein pre-cast concrete panels are combined with structural glass in a syncopated way, echoing the mass-form of the whole. With this as yet unrealized work, Arets has distanced himself from the phenomenological obsessions of his early career, with losing his capacity for differentiating between different luminosities to delicately poetic ends.

用的玻璃结合起来,使得整个建筑浑然一体。从这件尚未完成的作品可以看出,阿雷兹已远离了其早期对现象学的迷恋,失去了他细腻如诗地区分不同亮度的潜力。

Kenneth Frampton 肯奈斯·弗哈姆普顿

Kenneth Frampton was born in 1930 and trained as an architect at the Architects Association School of Architecture, London. He has worked as an architect and as an architectural historian in England, Israel and the United States. He is currently Ware Professor at the Graduate School of Architecture, Planning and Preservation at Columbia University, New York. He has taught at a number of leading institutions in the field, including the Royal College of Art in London, the ETH in Zürich, the Berlage Institute in Amsterdam, the EPFL in Lausanne and currently the Accademia di Architettura in Mendrisio. He served from 1986 to 1990 as President of the jury for the EEC European Prize in Architecture, given under the auspices of the Mies van der Rohe foundation in Barcelona. He is currently a member of the international jury for the Carlsberg Prize and the Alvar Aalto medal. His books include, [Studies in Tectonic Culture] and [American Masterworks], 1995 as well as, [Modern Architecture: A Critical History] and [Modern Architecture and the Critical Present], 1980.

肯奈斯·弗哈姆普顿生于1930年,建筑师,曾就读于伦敦的建筑师联合学院。先后在英国、以色列和美国从事建筑师职业和建筑史研究。他目前是纽约的哥伦比亚大学建筑设计、规划及保护研究生院的华尔教授,曾在多所顶尖的建筑设计研究机构执教,其中包括伦敦的皇家艺术学院,苏黎世的ETH,阿姆斯特丹的贝尔拉格学院,洛桑的EPFL和目前所在的蒙德里斯奥建筑研究院。1986年至1990年,担任巴塞罗那米斯·范·德·洛赫基金会EEC(欧洲经济共同体)欧洲建筑价格评委会主席。肯奈斯·弗哈姆普顿目前还是卡尔斯堡奖和阿勒瓦·阿勒托勋章国际评委会委员。其著作有:1995年的《构造文化研究》和《美国建筑大师作品选》,另外还有1980年的《现代建筑批评史》和《现代建筑与当前批评》。

Police Station, Boxtel

警察局，博克斯特尔

Photographs by Kim Zwarts



