



# Jennifer Siegal

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珍妮弗·西格尔

美国亚洲艺术与设计协作联盟(AADCU)

蓝青 主编

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珍妮弗·西格尔  
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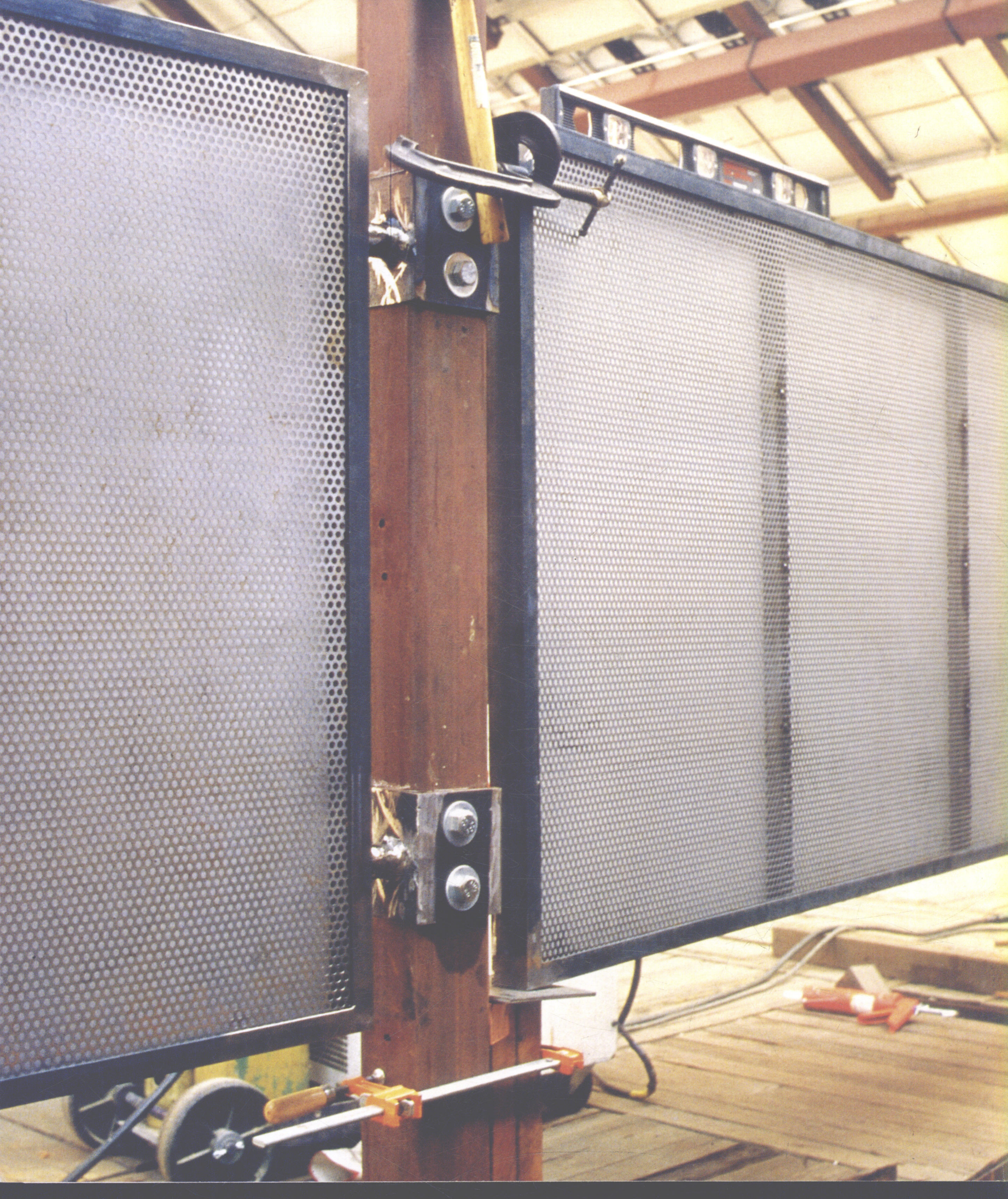
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SERIES OF CONTEMPORARY ARCHITECTS STUDIO REPORT IN THE UNITED STATES

# Jennifer Siegal







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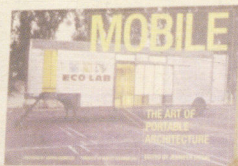
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SIX WORKSHOPS  
FOR 14-17 YEAR OLDS  
JUNE 23-27 2003

GEARING  
MOVING  
WEARING  
MORPHING  
EATING  
DWELLING

JENNIFER CARPENTER  
COLLETT GARDNER  
KATHLEEN HARRIS  
PAT HENRIS  
DAVID KRAMER  
REBECCA STRONG  
LOVE ORLO  
J. MORGAN PUEY  
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PAUL ZIM

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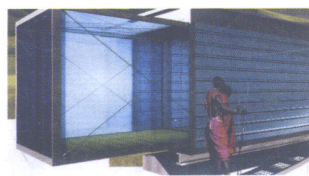
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Jennifer Siegal,  
The Best and Brightest  
ESQUIRE December 2003



Architecture that doesn't move—physically pick up and move—is just so second millennium. We're living in a mobile world, and if not just individuals but entire communities can't keep up when they need to, then what good are they?

JENNIFER SIEGAL is fed up with architecture that can't fit on the back of a flatbed truck. We live in a world of cell phones, PDAs, in-car e-mail, and Triscuit-thin Internet-equipped laptops. Our existences are increasingly mobile, as our odometers attest, but architecture has remained stubbornly anchored to the ground. If Siegal has anything to do with it, that's about to change. Jennifer Siegal and her Los Angeles-based firm, office of Mobile Design, have invented the trailer home of the future: cheap, high-tech, eco-friendly, and—here's the shocker—pretty to look at. Erase from your mind the trailers you've seen behind pantsless drunken guys on Cops. Siegal's trailers—called Portable Houses—are Pleasantly light and airy; the walls are made of special translucent plastic with air pockets that act as insulation. The other building materials sound like something from the menu of a macrobiotic restaurant: compressed sunflower-seed hulls and Plyboo, a good-for-the-environment bamboo product. And Portable Houses are surprisingly cheap: Each is pieced together in a factory from prefab parts, which means a 720-square-foot model runs about \$80,000.

Siegal—who grew up in New Hampshire, spent her teen years in Israel, and worked a mobile hot-dog stand to help pay for architecture school—has a grand scheme for the future: cities in which any empty lot is fair game for a mobile unit to park, plug in, juice up, and pull out. It's a world for the growing group she calls the New Nomads.

Her first mobile-home village will soon become a reality—an artists' community called Eco-Ville. A handful of what will be forty Portable Houses will make the trek from a factory in Rancho Cucamonga, California, to the 2.5-acre plot in downtown L.A. Siegal designed a special prototype for Eco-Ville, a set of two modular units stacked to allow a roof garden on one side and a shaded garage on the other. These homes will be fairly permanent once they take up their places in Eco-Ville, a seeming

building that won't move, whether it's raised or moved, a thousand years from now. Today, we live in a mobile world, and if not just individuals but entire communities can't keep up when they need to, then what good are they?

珍妮弗·西格尔厌烦了装不上拖车的建筑。我们生活在一个充满手机、商务通、车载电子邮件和能上网的超薄笔记本电脑的世界。人类的生存变得越来越充满动感，我们车中的里程表能够证明这一点。然而，我们的建筑依然顽固不化地钉在地面上。西格尔要对此做出改变。她和她在洛杉矶的移动设计事务所（Mobile Design）已经成功发明了未来的房车——便宜、高科技、环保，而且令人惊奇的是外观非常漂亮。那种住着衣衫不整的醉鬼的房车也许将会从你的记忆中消失。西格尔房车被称作是便携式房屋，非常轻便通风；墙壁由配有隔热气囊的特殊透明塑料制成。其他的材料听上去就像来自一个益寿延年的菜谱，压缩向日葵籽壳、环保竹产品。便携式房屋的价格惊人的低廉，一个720平方英尺的房子只需80 000美元。

西格尔在新罕布什尔州出生，在以色列度过其少女时代。她曾经在一个活动热狗摊工作以支付在建筑学院的学费，这为她将来的设计打下了基础。城市中任一空间都给予移动房屋停驻、安装、活跃和离去的机会。她称这是一个新流浪者的世界。

她的第一个房车村落将诞生，一个称作生态村的艺术社区。40辆房车将从加州的一个工厂中生产出来，运往洛杉矶市中心的一个占地2.5英亩的地区。西格尔为生态村设计了一个特别的原型：两个挨在一起的单元，一边有顶楼花园，另一边有遮蔽式车库。这些房屋将永久

Rebecca Dorr



珍妮弗·西格尔  
最出色和最聪明的建筑师

contradiction that doesn't have Siegal all that worried: "It's about living lighter on the land with smarter architecture."

The Portable House is just one in a line of Siegal's mobile buildings. The Mobile Eco Lab, an early project, turned a retired cargo trailer into an environmental classroom on wheels. For the Haagen-Daz Pleasure Mobile, Siegal designed a portable ice-cream-bar-cum-mobile-theater in which you can order sorbet cocktails and screen films. In the future, she may escape the unmoving nature of land altogether: Her newest designs are for technologically advanced homes—for the ocean.

性驻扎在生态村，这是一个看上去有些矛盾的形式。但是西格尔并不担心，她说：“这是更聪明的建筑，它是地球上的生命之光。”

便携式房屋只是西格尔设计的移动建筑之一。在较早的移动生态实验室项目中，西格尔把一个废弃的货箱转变成环保的轮子上的教室。西格尔还设计了哈根达斯移动售货服务站，那是一个移动的冰激凌吧兼电影院，你可以在里面点果汁、冰糕和鸡尾酒，也可以欣赏最新的电影。在将来，西格尔也许会逃离不动的大陆。她最新的高科技设计将在海洋中实现。



Right: rendering of mobile event city

移动城市效果图

## The New Mobility

“HOME IS WHERE YOU PAER IT.” So goes the bumper-sticker philosophy stuck on recreational vehicles motoring down America’s highways. It’s not entirely trite: Some 2.8 million Americans are estimated to be fulltime Rvers, a vast mobile population that, until recently, the U.S Census didn’t quite know how to classify (much less find), simply labeling its members the “affluent homeless.”

The bulk of these nomads would not profess to be part of some avant-garde design movement, and the houses-on-wheels they pilot don’t capture the imagination of most architects. These barriers may be beginning to fall. There’s a new energy in the field of mobile ity and prefabrication, driven by new materials and technologies, the changing social conditions imposed by the 24/7, “just-in-time” global economy and an expanding interest among various demographic groups in a mobile lifestyle. As Jennifer Siegal, head of Siegal Office of Mobile Design(OMD)in Venice, Calif, and one of the most prominent of the new mobility proponents, writes in her book, *mobile: The Art of portable Architecture* (Princeton Architectural Press, 2002), “Architecture today rolls, flows, inflates, breathes, expands, multiplies and contracts, finally hoisting itself up, as O predicted in the early 1960s, to go in search of its next user.”

This movement isn’t just a string of verbs on paper. Active members include FIL Design Engineering Studio, which specializes in lightweight and deployable constructions such as the Carlos Moseley Music Pavilion, a traveling performance venue designed for a number of New York cultural institutions. Concocting a fabric for the pavilion, whose shape is based on acoustic and sheltering needs, the firm raises the Corbusian question: “When is a structure a machine and when is it a building.” Then there’s the Mark Fisher Studio, a group responsible for the Rolling Stone’s Steel Wheels set—a vast, post-industrial apparatus that represents the largest-ever traveling stage. The firm Festo has created what it calls “the first building in the world to be constructed with a cubic interior”(supporting structure built with air-inflated chambers). The humble steel or aluminum shipping container, the ubiquitous conveyance of globalization, is now appearing in so many projects—from LOT/EK to OMD to Wes Jones Partners—that

“你停靠的地方就是你的家。”这贴在穿梭于美国高速公路上的休闲车车尾标签上的口号是对移动人群的最好诠释。估计有280万美国人是这样生活的。这是一个巨大的移动人群。直到现在，美国的调查机构也不知道该如何给这些人群分类，只是简单地称其为“富足的流浪汉”。

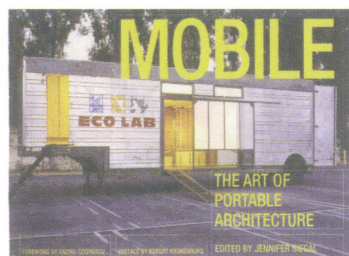
大量这样的流浪者未曾能吸引前卫的设计运动，轮子上的房屋也不曾吸引建筑师的目光。而现在，这些障碍正在被打破，移动建筑领域出现了一股新的力量。对新材料和新技术，变幻莫测的社会和经济环境，以及对拥有不同生活方式人群的兴趣驱使建筑师们不无兴奋地重新表达移动建筑的概念。加利福尼亚州威尼斯动感设计事务所(OMD)的总设计师珍妮弗·西格尔，一位著名的新移动建筑的拥护者，在其所著的《移动：便携式建筑的艺术》（普林斯顿建筑出版社2002年出版）一书中这样说：“今天的建筑能够滚动、飘扬、膨胀、呼吸、扩展、复合和缩减，最后再升起来，就像20世纪60年代人们预测的那样，去寻找它的下一个使用者。”

这种运动并不只是一纸空谈。积极从事此类活动的还包括FTL设计工程工作室。他们专门从事轻型的可展开建筑的设计工作，曾成功地地为众多的纽约文化机构设计了一个称作卡罗斯莫斯利音乐亭的旅行表演舞台。亭子的形状根据听觉和遮蔽的需要来设计，这家工作室提出了这样一个“柯布西耶式（Corbusian）”的问题：“结构什么时候是一架机器，什么时候是一座建筑？”后来，马克·费舍尔（Mark Fisher）工作室设计了滚石钢轮系列，一个巨大的后工业设备：最大的旅行舞

Tom Vanderbilt



## 最新的移动



it doesn't seem gratuitous to wonder, as pre fab(Gibbs Smith Publisher, 2002) authors Allison Arieff and Bryan Burkhart do. Whether it might become the 21<sup>st</sup>-century brick, which is what Paul Rudolph suggested the mobile home would be for the previous century.

The idea of mobile architecture and its corollary, prefab architecture, has long haunted the dreams and sketchbooks of the most visionary architects—from Buckminster Fuller's 1929 Dymaxion house, whose components could be reduced to a tube (eight of which could fit on a standard railway car). To Frank Lloyd Wright's inflatable rubber Airhouse, built for U.S. Rubber at the 1959 International Home Exposition. Due to technological flaws, production costs or lack of popular acceptance, these schemes rarely made headway. Most mobile architecture has emerged on the fly out of economic or strategic necessity (like the Quonset hut developed at the eve of World War II by the George A. Fuller Construction Co.), or by nomadic societies (the igloo, for example, can be fashioned in one hour by a skilled Inuit using the packed snow from a single snowfall.)

Arieff and Burkhart point out that "the majority of housing built in the United States and built in the United States and abroad is, to some degree, prefabricated." So are most of the commercial structures—the fast-food chains, big-box stores, motels—that define the new American settlements. They note that most of these building types are architecturally uninspired—simply ersatz versions of traditional "stick-built" structures—and nonspecific, breeding an instant homogeneity and monotony, the 1960s dream of avant-garde architectural collective Archigram's "Plug-in Cities" come back as placeless night mares. There's no theory attached to these instant landscapes; rather, they're simply a physical expression of the most brutalistic economic imperatives.

"Mobile homes" (a misnomer because more than 90 percent of such structures are mobile only once—from factory to housing location) are becoming a landscape fixture particularly in the fastest-growing regions of the country. According to the 2002 State of the Nation's Housing report from Housing Studies "Manufactured housing was responsible for 35 percent of the

台代表。费斯通 (Festo) 创建了被称为 "世界第一个在立方体内部建造的建筑" (在一个充气室里建造的支架结构)。在全球化运输中很普及的钢制铝制集装箱, 现在出现在很多项目中, 从 "LOT/EK" 到 "动感设计事务所" 再到 "威斯琼斯合伙人"。《便携式构造》一书的作者阿里森·阿瑞夫 (Allison Arieff) 和布莱恩·伯克哈特 (Bryan Burkhart) 都深信不疑地认为可移动建筑是21世纪的主导。保罗·鲁道夫曾认为这种建筑在上个世纪就已经绽放无限光彩。

移动建筑以及它的分支——组装式房屋的概念一直缠绕在建筑师的梦想中和写生簿里。在1929年巴克敏斯特·富勒 (Buckminster Fuller) 的节能住宅项目里, 建筑部件被减少到一个小包厢 (8个这样的包厢能够安装成一个标准铁路客车)。1959年的国际房屋展中, 弗兰克·劳埃德·赖特 (Frank Lloyd Wright) 为美国橡胶公司建造了一个橡胶充气屋。但因为技术的缺陷, 制造成本或者公众的接受程度问题, 这些几乎都进展不顺利。大多数移动建筑的出现都缘于经济和战略的需要, 比如二战前期乔治·A·富勒建筑公司开发的匡西特活动房屋 (一种用预制构件搭成的长拱形活动房屋)。还有游牧社会建造的类似房屋, 比如, 因纽特人能够在一个小时的下雪时间内用积雪建起一座圆顶建筑。

阿里森·阿瑞夫和布莱恩·伯克哈特指出: "美国和国外大多数建筑在一定程度上是预制安装的。" 很多商业房屋也是如此, 快餐连锁店、仓储式超市和汽车旅馆定义着新的美国建筑风格。他们表示, 大多数这类建筑是缺乏创见的, 它们只是传统拼合组装建筑的翻版。这



growth in homeownership in non-metropolitan areas and 23 percent of the gains among very low-income households.” Most impressively, the report noted, “Manufactured housing’s share of growth in the South was 30 percent overall and fully 63 percent in rural areas.”

The manufactured house, now representing two out of every 10 new home purchases overall, hasn’t entirely managed to shed the perception that its popularity is limited to two demographic categories—the newly wed or the nearly dead. After all, many countries have a long-standing cultural bias against nomadism—property confers legitimacy, social standing, even voting rights. As the catalog for the recent Vitra Design Museum exhibition *Living in Motion* puts it, “The distinction that our culture has made since biblical times between nomads and settlers has resulted in our exclusion of huts tents or igloos from our conception of architecture, just as we don’t regard baskets, hammocks or pillows to be furniture. “The bulk of manufactured housing, moreover, still feels dictated more by the exigencies of the assembly line than by appreciations of space and movement. And yet, as the writer J.B. Jackson, in his essay “The Mobile Home on the Range.” Once suggested, “It almost seems as if these shortcomings, which the critics never tire of mentioning—the lack of individuality, the functional incompleteness, the dependence on outside services and amenities, and even the lack of traditional architectural qualities as firmness, commodity and delight—are what make the trailer useful and attractive to many of its occupants.”

Why, despite the social bias, is there a new turn toward mobility? Notably, the phrase “mobile architecture” most commonly refers to the net-working systems of mobile phones and PDAs. The semantic coincidence. “While information has been developing at a rapid rate—cells, portables, laptops, imagery—the space in which these experiences occur was not being looked at,” Siegal says. “The slow of information was leaving the flow of the body experience behind.” The proliferation of Wi-Fi is bringing a new ubiquity of electronic communications coverage to spaces—from entire cities to the single home—before architects and planners have had a chance to consider how this flurry of chat might reorder environments. As Siegal notes of a recent trip to

种千篇一律、没有特点的建筑非常令人失望，感觉就像是20世纪60年代的前卫建筑阿基格拉姆的“插入式城市”的噩梦又回来一样。这些即时建筑不带有理论基础，只是大多数经济疯狂发展的物理表达。

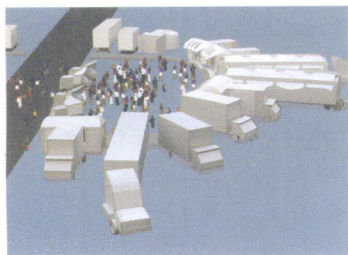
“移动的家”（一个不当的用词，因为9.0%的此类建筑总共只会从工厂到目的地移动一次）正在成为一种景点装置，特别是在国家发展最快的地区。根据哈佛大学房屋研究联合中心在2002年的全国房屋报告：“预制式住宅促进了非城市地区房屋拥有量35%的增长和低收入家庭23%的收入增长。”令人印象最深的是，报告指出“南部预制式住宅的增长达到30%，其中农村地区占了63%。”

10栋新房子中有2栋是预制式住宅，但是这不能完全掩盖这个事实——它主要在新婚或者老年人群中比较受欢迎。总之，很多国家对流浪主义有很大的偏见，他们认为不动产赋予了人的合法性、社会地位甚至选举权。最近，威特拉设计博物馆的展览“移动中的生活”这样表示：“从游牧时期到安居时期，我们的文化中显现的不同使人们将木屋、帐篷或者圆顶房屋从自己的概念中排除掉了，就像我们不再把篮子、吊床或者枕头看作是家具一样。”规模巨大的预制式住宅依然受到生产线的主导，而不是出于对空间和运动的欣赏。作家J·B·杰克逊在他的文章《并列的移动房屋》中说：“下列缺点总是受到批评：缺少个性、功能的不完善、依靠外界的服务和娱乐设施，甚至缺少传统建筑的坚固、舒适和方便”。尽管如此，移动房屋对很多居住者来说是有用而且吸引人的。



Cambodia and Laos: "Guess what? Internet cafes in the jungles and in cities with no infrastructure."

Mobility, it might be said, is here to stay. While for some it might represent the ultimate freedom of choice, it's the only choice of those who have lost their freedom. The English firm LDA, winner of a competition sponsored by Architecture for Humanity and the United Nations High Commission for Refugees, created a mobile prefab shelter (motivated by the war in Bosnia) that uses local materials—including rubble. "Our shelter was designed to be constructed with bare hands for situations where there's unskilled labor and no tools," LDA partner Mike Lawless says. "It's secure, wind-and watertight, which would allow people to live reasonably while they reconstruct their house. The idea is that the system is a product, one from which they can solve the problems of their particular location."



Architecture for Humanity recently oversaw another mobile-architecture competition, a mobile AIDS clinic designed for use in sub-Saharan Africa. Siegal, who served as a juror, says that the designers of many submissions seemed to cleave to ideas of static architecture simply transported, rather than creating structures whose very form derived from mobility. "It was hard to convince the more traditional architects that a purely mobile structure could be built at a reasonable cost, perform all the duties that it needed to and be an interesting place to work out of and experience," She says. "The project I liked the best—Bubblebug—was terrific, but not taken seriously by many of the jury members, as they couldn't understand the technology—how it was cooled, heated inflated, etc."

Extreme mobility tends to characterize either the very poor or the very rich—the transnational migrants (sometimes, ironically, hiding in shipping containers) seeking better wages, or the permanent leisure class living onboard *The World*, a cruise ship with permanent living units, which constantly sails the globe (recalling Fuller's speculative floating "Triton City"). Others are investigating mobility as a way of life. Some see the annual countercultural Burning Man Festival in Nevada as a kind of Archigram-like "instant city." But given its temporary nature like-minded group

除了社会偏见，对于移动的概念有没有一种新的趋势呢？很明显，“移动建筑”最常指手机和商务通的网络工作系统。语义上的类似其实不仅是个巧合。西格尔这样说：“随着信息迅速地发展，手机、商务通、笔记本电脑等工具层出不穷，然而出现这些事物的空间却不被人重视。信息流正在把身体体验的潮流落在后面了。”在建筑师和规划者有考虑环境问题的机会之前，Wi-Fi无线技术的发展为生活空间——无论是整个城市还是单个家庭都带来了普及的新的电子化交流。西格尔谈到了最近到柬埔寨和老挝的旅行经历：“你猜怎么着？网吧都在丛林里，城市里根本都没有基本设施。”

移动，也许有人会说就呆在这里。对一些人来说它代表着最高的自由，它是那些失去自由的人的惟一选择。人道主义建筑组织和联合国难民救济总署资助的人道主义建筑设计竞赛冠军——英国公司LDA创建了一个移动预制式避难所（因波斯尼亚战争），他们使用了当地的材料，包括橡胶。LDA的合伙人迈克·劳里斯（Mike Lawless）说：“避难所的设计考虑到安装时需要徒手而没有任何工具的情况。这很安全，不漏风不漏雨。当人们重建他们的房子时，能够住得合理舒适。该系统是通过这个产品，使人们能够解决特殊环境的问题。”

人道主义建筑组织最近参与了另一个移动建筑竞赛，是为撒哈拉沙漠的非洲地区建造的移动艾滋病诊所。作为评委的西格尔表示，很多设计者似乎只会将静止的建筑简单地做成可以运输的方式，而不是创造形式源于运动本身的建筑。她说：“传统的建筑师总是不相信：一



of residents, inhospitable state-owned surroundings (the citizens must live on imported supplies), Burning Man is a mirage of a city—a place of fleeting reinvention that strangely parallels its glittering pro-consumerist neighbor to the south—that would collapse on its own internal contradictions.

A more realistic evocation of what a mobile community might look like is found in California, in “Slab City,” a collection of trailers and other mobile structures parked on the concrete slabs of a former Army base located in the desert. An amorphous, shifting collection of transients and “residents”—a town but not a town—Slab City is off-the-grid urbanism existing on state-owned land, a place where people have gathered to get lost. Similarly, artist and designer Andrea Zittel has personified of the West with her “A-Z Homestead Unit.” Smaller than 120 square feet and built on five-acre plots near Joshua Tree, Calif. (originally given free by the government to those who would “improve” them), the temporary structures are considered outside of zoning laws.

It has been more than a century since the American frontier was declared closed, thus putting a putative end to our dreams of endless expansion and unfettered mobility. At the same time, many of us continue to dwell in a kind of accidental mobility—we build new fixed constellations of ex-urban sprawl that we’ll inhabit only temporarily, while our cars, presumed harbingers of mobility, begin to resemble houses, with their increased interior spaces (including oversized cup holders designed to hold food containers), proliferating entertainment and communication options, and increased “dwell time.” Mobility today isn’t as simple as roaming unconquered frontier or hitting the open road for exotic new destinations. Mobility today is about responding to the pulse of global capitalism, about inhabiting the “space of flows,” those interstices of money, commerce and information—or even about slipping between the cracks, but we continue to adhere to illusions of permanence. The architects of the “New Mobilism” are working to give a new shape to this movement, creating structures that guarantee that no matter where you are, you’re always home.

(Written by Tom Vanderbilt, the contributing editor of I.D.)

个真正的移动建筑的造价可以非常合理、低廉，能够拥有所需的所有功能并且是一个有趣的工作和体验的地方。我最喜欢的作品是Bubblebug。它真是太棒了。但是其他很多评委并不重视它。因为他们不能理解其中的技术：如何制冷、供热和充气等等。

极致的移动者既有穷人也有富人，寻找更好薪水的跨国移民（有时很讽刺地藏在集装箱里），以及生活优裕的上层人士经常出海旅游（想想福勒设计的华丽、浮游的“海神城”）。另外的人把迁移作为一种生活的方式。一些人把内华达州野蛮的焚人节看作一种具有Archigram(20世纪60年代在英国崛起的“披头六”建筑团体)派特点的“即时城市”。但是考虑到它的暂时性质、居民的相似思维、周围不友好的环境（居民以进口物资为生），焚人是这个城市的幻境，一个短暂的彻底改造一切的地方，它奇怪地使其与南部强大的邻居取得了一种平等，同时也解决内部的纷争。

一个更现实的体现移动社区特色的实例在加州被发现。这是个“板城”。一系列房车和其他移动装置被停放在沙漠中某个过去驻军基地的水泥板上。一个无定形的、游离的瞬间和“居民”：一个小镇但又不是真正的小镇。“板城”脱离了存在于国有土地上的城市主义。在这片土地上，聚集的人们迷失了方向。与其类似，艺术家兼设计师安德里亚·基特尔（Andrea Zittel）在她的“A-Z家园”中将西部游牧主义和自给自足的生活方式人格化。这座建筑占地小于120平方英尺，建在临近加州约书亚树附近的5英亩的土地上（该地区的人被政府给予自由，因为他们能够



“改善”自己)。临时的建筑被置于地区法律之外。

自美国边境宣布关闭以来已有一个世纪。我们进行无尽扩张和不羁迁移的梦想也就终止了。同时，我们中的很多人继续进行意外的移动，建立新的向城市外延伸的格局。我们只临时性地居住，我们的汽车预示着迁移，我们开始组装房屋并充分利用它们的内部空间（包括设计用来支撑食品容器的特大杯座），我们创造更多的娱乐和交流方式并增加“停留时间”。如今的移动并不是像在边境漫游或者沿着马路寻找新目的地那么简单了，而是一种对全球资本主义发展脉搏的反应。它与“流动空间”中的生活，那些金钱、商业和信息的空隙，甚至是空隙之间的移动有关。我们现在都是流浪者，但是我们也继续坚持对永恒的幻想。“新移动主义”的建筑师正在努力塑造这个运动的新外形，创造一种能够保证无论你在何处，总是在家的建筑。

（本文由美国I.D.杂志主编汤姆·范德比特撰写）



Left: the view of Jennifer Siegal's exhibition at Harvard University  
珍妮弗·西格尔在哈佛大学的作品展览现场