



国际新锐景观事务所作品集

stossLU

C3 Landscape

大连理工大学出版社

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Chris Reed is Principal of Stoss, a Boston-based strategic design and planning studio. He holds an AB cum laude in Urban Studies from Harvard College and an MLA from the University of Pennsylvania. Reed teaches regularly at the University of Pennsylvania and has also taught at the Harvard Design School, the University of Virginia, the Rhode Island School of Design, the University of Toronto, the University of Wisconsin-Milwaukee, and Florida International University.

Reed's firm Stoss has won national and international recognition for landscape and urbanism projects rooted in infrastructure, functionality, and ecology. The firm specializes in strategic design and planning projects on public waterfronts, brownfields, contaminated properties, and large-scale open spaces. Stoss was selected to participate in the first Biennale of Landscape Urbanism in Bat Yam, Israel, which opens spring 2008; recently won the Erie Street Plaza international design competition for a new sustainable open space in the emerging Third Ward of Milwaukee, Wisconsin; and was chosen to create a garden for the 7th International Garden Festival at Jardins de Metis/Refod Gardens, Grand-Metis, Quebec. Other recent honors include an Award of Merit from the American Society of Landscape Architects and a Citation in Urban Design in the 51st Annual P/A (Progressive Architecture) Awards, both for the Silresim Superfund Redevelopment Study in Lowell, Massachusetts. Stoss has also been selected to participate in a number of invited international design competitions, including the Lower Don Lands Innovative Design Competition in Toronto, Canada; Sugar House Trail in Salt Lake City, Utah, in collaboration with

Stoss 公司在以基础设施、功能及生态为基础的景观城市化工程项目已经赢得了国内外人士的认可。公司的作品主要是在滨水区、“棕地”、污染区及大规模的户外空间所做的策略性的设计和规划。Stoss 公司被评选参加 2008 年春季在以色列 Bat Yam 举行的第一届景观城市化作品双年展。最近又因为在威斯康星州新建的密尔沃基市区设计的可持续发展型的户外空间而赢得了伊利街广场国际设计大赛奖杯；被选中为在魁北克 Grand-Metis, Jardins de Metis (里福得花园) 举办的第七届国际花园节进行设计。其他奖项包括：美国社会景观建筑优秀奖；第 51 届城市规划样板工程年度 P/A (建筑进步奖) 奖，两次获奖都是因为马萨诸塞州的洛厄尔 Silresim Superfund 重建计划。Stoss 还被推荐参加很多国家的设计邀请赛，例如在加拿大多伦多举办的 Lower Don Lands 创新设计大赛；与 Charles Waldheim 合作参加在犹他州盐湖城举办的 Sugar House Trail 比赛；与鹿特丹的 MVRDV 公司及纽约 Leaser 建筑事务所合作参加的纽约皇后区 2012 年的奥林匹克村创新设计工程大赛；公司作品被大量媒体争相刊登，其中包括 Architecture (《建筑》杂志)、Architectural Record (《建筑实录》杂志)、Landscape Architecture (《景观建筑》杂志)、Topos (《Topos》杂志)、Metropolis (《大都市》杂志)、

Charles Waldheim; and the NYC2012 Olympic Village Innovative Design Study in Queens New York, with MVRDV of Rotterdam and Leaser Architecture of New York. The firm's work has appeared in Architecture, Architectural Record, Landscape Architecture, Topos, Metropolis, Praxis 4, 306090, ArchitectureBoston, and LandForum magazines and journals, as well as various publications in Europe and Asia.

Stoss's recent and current work includes the new Harvard University Art Center in Allston, Massachusetts; planning, urban design, and full landscape architecture services for the \$16 million Fox Riverfront in downtown Green Bay, Wisconsin, a combination of an intensely programmed urban boardwalk and stormwater/wetland terraces; road, open space, recreation trail, development, and sustainability planning and design for Central Oneida, Wisconsin, for the Oneida Tribe of Indians; and planning and landscape design for Readville Commons, a new sustainable development on a 161874m² contaminated railyard in Dedham and Boston, Massachusetts. Reed's writings on urbanism and brownfields have been published in the journals 306090 09: Regarding Public Space (Princeton Architectural Press, 2005) and LandForum 12 (2002), and his essay "Public Works Practices" appears in Charles Waldheim's Landscape Urbanism Reader, published by Princeton Architectural Press in 2006.

Reed is a Fellow on the Van Alen Institute's New York Prize Fellowship Council, and he is a member of the Editorial Board of ArchitectureBoston. Reed is a registered landscape architect in Massachusetts, New York, Rhode Island, Wisconsin, and Arizona.

Praxis 4, 306090, Architecture Boston (《波士顿建筑》)及 Land Forum (《土地论坛》)等杂志和期刊，另外欧洲和亚洲也有大量出版物。

Stoss 公司新近及当前的作品包括位于马萨诸塞州艾尔斯顿新建的哈佛大学艺术中心，为在威斯康星州郊区的绿湾投资 16 亿、密集分布木板桥和排水系统的工程项目提供规划、城市设计和景观建筑的全方面服务，为印第安奥奈达部落位于威斯康星州的中央奥奈达工程的道路、户外空间、娱乐场所及可持续发展做规划设计，为修建马萨诸塞州的 Dedham 镇和波士顿市 161874m² 被污染的铁路大院的 Readville Commons 工程做规划和景观设计。Reed 关于城市化和“棕地”的作品发表在 09 期《306090》：“关于公共空间”（普林斯顿建筑出版社，2005）和《土地论坛》12（2002）上。他的论文“公共作品时间”被发表在普林斯顿建筑出版社 2006 年出版的、由 Charles Waldheim 主编的《景观城市化读者》上。

Reed 还是范艾伦学院纽约获奖会员委员会的会员，《波士顿建筑》杂志编委会编委，同时也是马萨诸塞州、纽约州、罗德岛州、威斯康星州和亚利桑那州的注册景观建筑师。

stossLANDSCAPEURBANISM

stoss \ˈstäs\ (from [Ger.] stoss, stossen: to push, kick, as in “kick in the pants”; anstossen: to initiate, activate) that side of a land mass which faces the direction from which an overriding glacier approaches; the impact end of a glacial landform.

Stoss is a Boston-based critical, collaborative design and planning studio that operates at the juncture of landscape architecture, urban design, and planning-in an emerging field known as landscape urbanism. This field addresses sites in relation to the broader ecological, environmental, infrastructural, and social-cultural processes and systems that constitute them; it understands sites as caught up in landscape process, civic life, and the cultural imagination. As a professional practice, Stoss is unique in the ways it looks to bring these issues to bear in the design of new open spaces and in the framing of civic, institutional, and landscape strategies.

Stoss was founded in 2000 by Chris Reed as an intentionally small but flexible studio, equipped to expand and contract as project cycles and broader economic trends ebb and flow. Our practice is networked to other design and engineering firms; to experts in academia that are advancing the fields of ecology and urbanism; and to research centers conducting field experiments in emerging brownfields technologies, for instance. Parts of these coalitions coalesce, formally or informally, as specific projects demand; they allow us to both expand resources and tailor expertise to the issues at hand. And they form the basis for imaginative and multi-disciplinary collaborations that better address the complexities of contemporary projects.

Our landscape urbanist approach takes on three core issues of scale, time, and flexibility. We believe landscapes must be conceived and positioned relative to large-scale geographical, environmental, and infrastructural systems, no matter if the landscape in question is small or large. Landscapes

Stoss 景观城市化

Stoss \ˈstäs\ (来自 [德语] stoss, stossen; 意为推、敲, 例如 “kick in the pants”; anstossen 意为发起、发动)。这里指大陆板块面向冰川接近的一面, 也指冰川地形的冲撞面。

Stoss 公司是一家以波士顿建筑风格为基础的、具有批判性和协作性的设计规划工作室。它是根据由景观建筑学、城市设计、规划学形成的一门边缘学科来运行的, 这一边缘学科新兴领域被称为景观城市化。景观城市化是由生态、环境、基础设施及社会文化等一系列与之相关的体系和系统所形成的; 它将景观设计理解为追求城市生活和文化想象的过程。作为专业化的实体, Stoss 用它独有的方式在设计新型户外空间、市民、制度取景和景观策略过程中将这些问题暴露出来。Chris Reed 于 2000 年创建了 Stoss 公司。他创意地将 Stoss 公司设计为一个规模小但却具有灵活性的工作室, 其目的是根据工程周期及更广范围内的经济趋势的变化浮动而改变策略。公司与其他工程设计公司是呈网状相连的, 比如那些致力于改善生态、提高城市化的学术专家; 在新兴的“棕地”技术领域做实地试验的科研中心等等。根据具体项目的需要, 这些结合体的组成部分可以被正式或非正式地重组, 这样我们便可以扩大信息资源或是采用专家建议来解决眼前的问题。这些组成部分为想象中的多边学科相结合打下了基础, 更好地诠释了当代工程建筑的灵活性。

这里所说的景观城市化围绕三个核心概念: 规模、时间和灵活性。

must tap into the evolving dynamics of ecological and civic or social systems in order to remain healthy and resilient. And landscapes must set up conditions for a wide range of uses and appropriations, for both those we can imagine now and those we cannot, in order to be viable immediately and for years to come.

To achieve these ends, we favor a performance-based approach over one that is primarily physical, spatial, or visual. We are especially interested in how landscapes work: how they function urbanistically, socially, hydrologically, environmentally; how they reinforce existing city frameworks and how they invent new ones; and how they may support a range of complementary and sometimes contradictory civic programs across a multifaceted, layered, and thickened urban field. Such an approach requires inventive analysis of the performance and programmatic requirements of social spaces and infrastructural or environmental systems: how big? how does it operate? what are the parts? how are they configured or oriented? what are the independent logics of each of the competing or overlapping systems? how are they different? and where are there opportunities for coincidence? And it invokes wide-ranging, creative brainstorming and research-based methodologies that open up possibilities and potentials and allow for discoveries made along the way.

Such an approach yields new types of open space, landscape, infrastructure, and urbanistic strategies that are able to address multiple functional, fiscal, and social/cultural goals simultaneously - in essence, forging a renewed agenda for contemporary public works practice. These strategies are thoroughly grounded in the particularities of local conditions, yet they are inventive and thickly layered in order to tap into broader trends and larger systems. And they privilege a regenerative approach to civic space and urban landscapes as complex, living, and evolving entities that are socially, ecologically, and fiscally sustainable through time.

景观不论大小, 在构思与定位的时候必须考虑大环境下的地理、环境及基础设施系统等因素。景观设计必须注入生态、城市或社会系统等动力才能保持其健康与活力。设计景观时, 为了现在或将来的实用性也必须预想可能产生的拆迁移动。

为了达到这些目的, 对比原始的物理、空间及视觉方法, 我们更倾向于以实践为基础的方法。我们尤其感兴趣的是: 景观是如何起作用的? 它对城市化、社会化、水系统及环境系统起着怎样的作用? 它是如何强化原有的社会结构, 又是如何创造新的社会结构? 它怎样支撑那些褒贬不一、密集分布的城市项目? 以实验为基础的方法需要对社会空间、设施或环境系统的可行性规划要求做创造性分析, 这个系统有多大? 它是如何运行的? 它是由哪些部分组成的? 这些部分是如何被定位和定向的? 这些相互竞争或重叠的系统各自有着怎样独立的逻辑性? 由此引发了大范围的具有创新意义的“头脑风暴”和以科研为基础的一套方法, 这为解决提供了可能性, 并且一路走来已硕果累累。这种新方法能够产生新的户外空间类型、景观、基础设施和城市化策略, 它们能够同时阐释多功能的、财政的和社会/文化的目标——从根本上来说, 将当代公共作品实践提上了议程。这些设计策略完全以当地情况的特殊性为基础来进行。为了融入大趋势、大环境, 这些策略是创意而多层次化的, 为复杂、自然、进化的城市空间和景观实体提供具有社会、财政和生态长期可持续性的新方法。

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From the left: Jill Desimini, Scott Bishop, Arthur Pepin, Kristin Malone, Sarah Wright, Chris Reed, Carl Frushour
左起：Jill Desimini, Scott Bishop, Arthur Pepin, Kristin Malone, Sarah Wright, Chris Reed, Carl Frushour

Performance Practices¹

行为实践¹

Material practices (ecology or engineering for example) are concerned with the behavior of large scale assemblages over time. They do not work primarily with images or meaning, or even with objects, but with performance: energy inputs and outputs, the calibration of force and resistance. They are less concerned with what things look like and more concerned with what they can do. - Stan Allen, "Infrastructural Urbanism"²

Contemporary public practices should no longer be concerned primarily with a search for meaning or even for form. The concern here is not about geometries or spatial relationships, nor about absolute cultural ideas. Rather, the radically revamped contemporary condition - defined most broadly - is characterized by globalization, deregulation, privatization, and mobility.³ With regard to public space and public works, this revamped condition demands a search for new agendas, new working methodologies and approaches that better account for these changed circumstances.

For us, this search focuses on new structures and new logics, on setting up frameworks for negotiation, on performance criteria, and on open-ended armatures for the playing out of sometimes unknowable futures. Far from the hyper-controlled, inflexible, and myopic master plan, these new practices can account for contingency and disturbance. They respond to input and change, yet they demonstrate long-term resilience as an evolving set of systems and relationships.

More than just a conceptual or theoretical approach, such ideas are grounded in the realities of public life, in the day-to-

物质实践（以生态学或工程等学为例）无一例外都与一个群体长期的行为息息相关。群体的工作主要围绕的不是想象或含义，更不是对象，而是一种行为：能量的输入与输出，推力与阻力的衡量。它们更关注的是事物所起的作用而不是事物外观形象。摘自 Stan Allen 的“基础设施城市化”²

当代公共实践不应当再以追寻含义或形式为主要目标了。追寻的不应该是几何概念或空间关系，也不是单纯的文化观念。事实上，完全翻新的当代建筑，从广义上定义都是以国际化、不规则化、私有化和移动性为主要特点。³ 关于公共空间和公共建筑作品，我们需要对这些改建计划做新的研究，寻找新的工作方法和途径，以求更好完善这些改建的环境。

对我们来说，这些调研主要围绕建立新的结构和新的逻辑思维，制定供大家讨论的基本规则、时间标准，解决未来可能出现的种种情况的讨论方案。与高度被控制、缺少灵活性及远见的计划相比，这些新的实践能更好地适应偶发的特殊情况。

day normalcies of how we interact with cities and public agencies - with stakeholders and constituents - and in the devising of strategies for renewing and re-occupying public lands, particularly in urban and metropolitan settings. Here, we're entrenched in the fluctuations of regional and global commerce and exchange, of local and national politics, and in the complexities of multiple and diverse voices demanding to be heard. These forces-in-play establish a baseline for engagement, even agitation; they both shape and are shaped by emerging project agendas.

Here, too, especially in degraded urban environments, we are often most concerned with the very basics of life - with nourishment and maintenance, with resilience and survival. So much of what we all do in life - feeding, bathing, cleaning house, washing dishes, grooming, working out, making love - is devoted to continuous maintenance and survival regimes. Yet these are not ancillary to life - they are central, necessary in order to survive. By extension, the sites we encounter and often the spaces we are asked to create are engaged in basic struggles for survival. Thus, the actors within them - plants, animals, humans - must achieve or be allowed to exhibit a great degree of resiliency and adaptability.

In a seemingly distant but related field, microbiologists Lynn Margulis and Dorion Sagan explore this idea as it relates to the very smallest life forms:

To be alive, an entity must first be autopoietic - that is, it must actively maintain itself against the mischief of the world.

这些想法绝非仅仅是概念的或理论的，而是被社会生活现实验证了的：在日常生活中我们如何与城市和社会群体相交互，包括在多样化的更新策略中重新规划公共土地，尤其是在城市及大都市建设方面。在这种情况下，我们要面对地方和全球经济变化的影响；地方和国家政策的影响；还有需要多方面考虑的复杂因素的影响。这些发挥作用的因素为稳定或不稳定形成了一条基准；它们影响了新的项目计划同时也被这些新的项目所影响。

这里也这样，特别是在那些环境日益恶化的城市中，我们最为关心的是人们的基本生活和可持续性的发展。我们生活中所做的一切——吃饭、洗浴、打扫房间、刷洗碗碟、扫地、外出工作……无一例外都属于维持生存的范围。这些因素不是生活的辅助，而是人类生存所必须的。广义上来讲，我们的建筑及要求创造的空间都是为了最基本的生存。因此，这些因素——植物、动物、人类——必须展现高度的灵活性和适应性。

在表面上看起来关系不大，但事实上是密切相关的领域，微生物学家 Lynn Margulis 和 Dorion Sagan 创立了这一思想并将其与最小的生命形式联系起来。

要想生存，生命实体首先必须自己创生，也就是说，它必须积极地应对世界上的各种灾难，以求维持生存。生命

Life responds to disturbance, using matter and energy to stay intact. An organism constantly exchanges its parts, replacing its component chemicals without ever losing its identity. This modulating, “holistic” phenomenon of autopoiesis, of active self-maintenance, is at the basis of all known life.....⁴

Microorganisms, then, are not programmed with the answers and solutions to the situations they may encounter; rather, they are endowed with mechanisms for response and engagement. They may exchange parts, adapting form and physical make-up to circumstance, but they retain identity through their actions and functions. What is excessive or merely decorative is discarded or, more accurately, never part of the picture.

Public space, defined broadly, hosts such activities for a wide range of organisms - vegetal, animal, human, microbial. In doing so, it must set up conditions for action and exchange, for encounter and experimentation. Public spaces should be conceived as active fields that may best cultivate and tune plants', animals', humans' and microbes' innate tendencies toward adaptability. Projects themselves must be conceived as flexible and resilient, able to absorb new uses and activities, new inputs and economies, while continuing to adapt to and thrive within sometimes radically altered circumstances. In this way, public space is made meaningful through the actions and activities it fosters and sustains, not in the formal or intellectual relationships it establishes. Public spaces must perform biologically, socially, ecologically, technically, fiscally

对外界干扰做出本能反应，利用物质和能量来保持安全完整状态。一个生物体不断交换它的组成部分，替换它的化学组成部分而从来不失去它的本来身份。这种自己创生的“历史”现象指的是积极的自我维护，是建立在所谓的生命的基础之上的。⁴

微生物体并非是为了解答和解决可能出现的环境而被提前设计出来的。它们实质上是被赋予了某种构造来适应其所在的环境。为了适应环境，它们有可能改变某些身体部位、适应形式或物理组成部分，但是通过它们的行为和作用，我们知道它们的本性并未改变。摒弃夸张、点缀的东西。

公共空间，从广义上定义涵盖了一系列生物体——植物、动物、人类及微生物体的活动。为了应对可能遇到的种种情况和试验，公共空间必须为这些行为和交换提供条件。公共空间应该被理解为活跃的领域，培养和调整植物、动物、人类和微生物适应能力的本能。建筑本身必须具有灵活性和伸缩性，能够适应新的用途和社会活动，新的投入和新的经济类型，同时繁荣发展、继续适应在某一阶段内发生巨大改变的环境。这样，公共空间通过其自身形成和维持的行为活动而变得有意义，而不是通过它建立的形式或智能关系体现出来的。公共空间必须是从生物、社会、生态、科技、

and administratively.

Such spaces and the practices they engender require a new kind of practitioner - provocateur and entrepreneur as well as designer and planner. Contemporary projects and practices can be understood as actors and instigators in and of themselves, concerned as much with management as with design, catalysts for revitalized public places and renewed civic life.

Now, other fields already operate with an understanding of dynamic, networked and flexible systems. Ecologists in the last twenty years have revamped the basic underpinnings of their fields, leaving behind models of ecosystems that attempt to achieve balance and stability in favor of models that are constantly in states of change, responding to inputs and disturbances on a microbial, local and global scale.⁵

In a parallel but distinct world, large-scale project management over the past half-century has been fundamentally transformed as military and public works projects have expanded in scope and complexity beyond the capacity for a specialized government agency to single-handedly manage and develop. Projects such as the Atlas missile project and the ARPANET, the predecessor to the internet, have broadened the range of active participants to include networked coalitions of public, private and institutional / academic organizations and individuals. Likewise, project managers have been replaced by "system builders", whose purview now includes project conception, political stage - setting, design, engineering, construction

财政和行政各方面发挥它的作用。

这样的空间和实践需要新的从业者和企业家以及新的设计师和规划师。当代建筑实践可以被理解为是那些被认为与管理 and 设计具有同等重要地位的激进者们对社会场所和城市生活掀起的一场复兴活动。

现在其他领域已经建立了动态的、网络化和具有灵活性的系统。在过去的 20 年里，生态学家们对他们的工作领域有了新的基本认识，摒弃了借助固有模式求得平衡和稳定的思想，因为生态系统在不断地被尝试改变，需要对输入进来的信息和来自微观、当地甚至世界范围内的突发事件的干扰做出回应。⁵

在这样一个类似但却个性鲜明的世界里，过去半个世纪的大规模建筑作品已经被极大地改变了，像军事和公共建筑作品在规模和复杂程度上已经超出了某一专业化部门单独管理和发展的能力。以 Atlas 导弹工程和 ARPANET 为例，因特网的先辈就为扩大智囊团做出了贡献，其中包括社会的、个人的、公共机构的学术组织，也包括一些个体。同样，建筑管理者现在已经被“系统建造者”所取代，这些“系统建造者”的权力包括构思项目、处理政府关系、做好设计和工程、建设管理、行政和长期监管。⁶