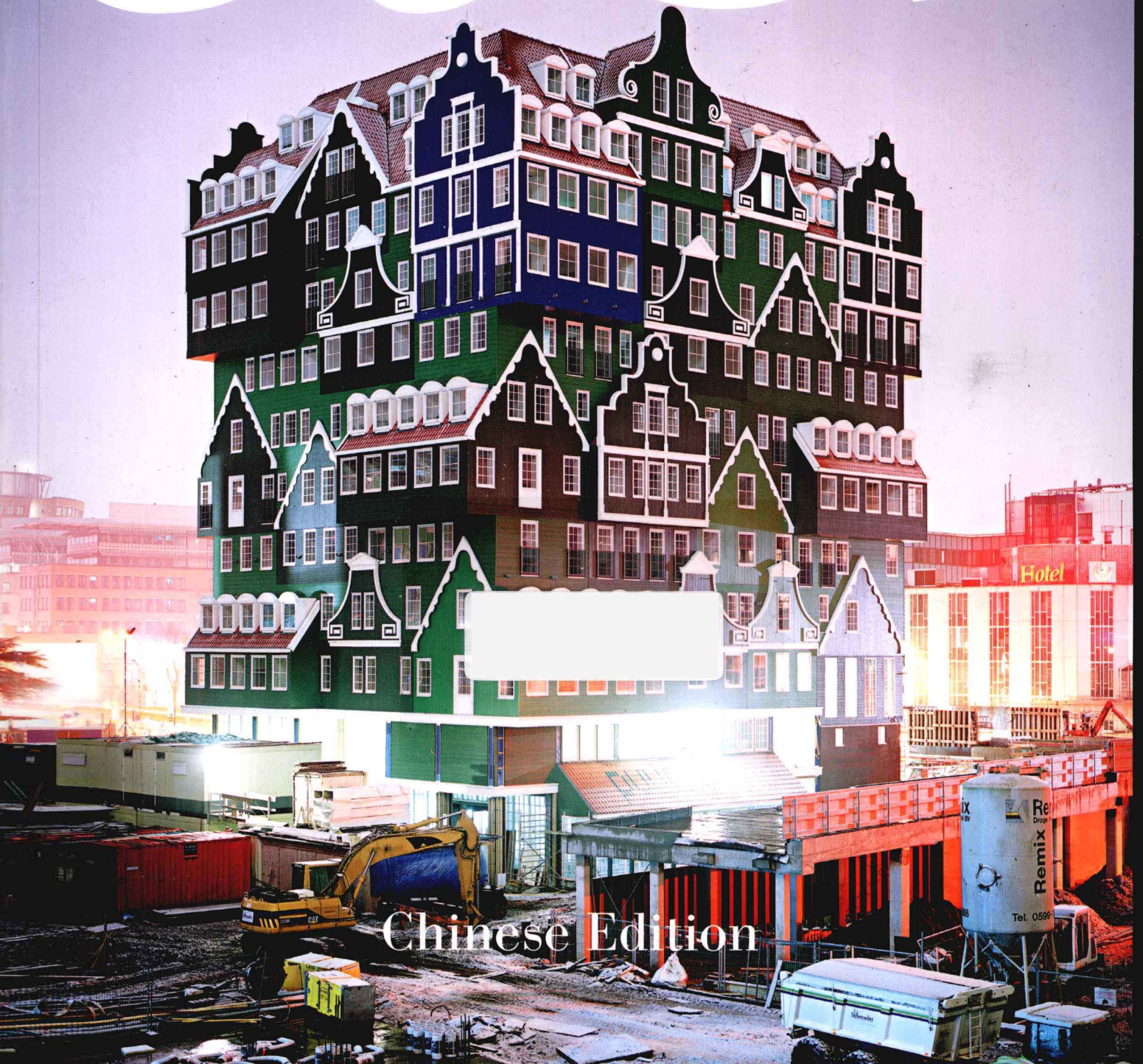


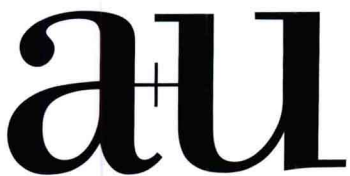
AAU



Chinese Edition

Architecture in the Netherlands 2000–2011

荷兰建筑 2000–2011



Architecture and Urbanism
Chinese Edition
2012:06 No.043

日文版

发行人/主编：
吉田信之

设计顾问：
麦西莫·维格奈里

顾问：
安藤忠雄，大阪
杰克士·赫尔佐格，巴塞尔
伊东丰雄，东京
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让-路易·柯芬，巴黎
森俊子，坎布里奇
莫什·莫斯塔法维，坎布里奇
西泽立卫，东京

中文版

主编：阮海洪

执行主编：王娜

英文编辑：孔慧丽

英文翻译：陈霜 / 肖靖 / 张墨嫒

市场总监：付力

广告总监：李金鹏

图书在版编目 (CIP) 数据

建筑与都市. 荷兰建筑 2000-2011 / 《建筑与都市》中文版编辑部编.
—武汉: 华中科技大学出版社, 2012.7
ISBN 978-7-5609-7864-2

I. 建… II. 建… III. 建筑设计—作品集—荷兰 IV. TU206

中国版本图书馆CIP数据核字 (2012) 第069293号

建筑与都市

荷兰建筑 2000-2011

《建筑与都市》中文版编辑部 编

(原版由A+U Publishing Co., Ltd.编辑与出版)

出版发行：华中科技大学出版社 (中国·武汉)

地 址：武汉市武昌珞喻路1037号 (邮编：430074)

出 版 人：阮海洪

责任编辑：王 娜

责任校对：孔慧丽

责任监印：秦 英

印 刷：上海当纳利印刷有限公司

开 本：965 mm × 1270 mm 1/16

印 张：11.25

字 数：90千字

版 次：2012年7月第1版 第1次印刷

定 价：98.00元

台湾地区总代理：恩楷股份有限公司

电话：(02) 23121566

网址：www.archi-online.com



订阅热线：13752301270

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Architecture and Urbanism

Chinese Edition

2012:06 No.043

Publisher/Editor:
Nobuyuki Yoshida

Design Consultant:
Massimo Vignelli

Advisers:
Tadao Ando, Osaka
Jacques Herzog, Basel
Toyo Ito, Tokyo
Rem Koolhaas, Rotterdam
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Jean-Louis Cohen, Paris
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Chinese Edition

Editor-in-Chief:
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English Editor:
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Translator:
Shuang Chen/Jing Xiao/Layla Zhang

Marketing Manager:
Aaron Fu

Advertising Director:
Jinpeng Li

Cover: Inntel Hotels Amsterdam-Zaandam
by WAM architecten.
Photo: Roel Backaert.

Original edition
A+U Publishing Co., Ltd. Tokyo, Japan

Chinese Edition
Architecture Branch of Huazhong University of
Science and Technology Press
Tel: +8613752301270
Email: auchina@126.com
http://www.hustpas.com

Feature:

Architecture in the Netherlands 2000–2011

专辑:

荷兰建筑 2000—2011

This issue features architecture mainly completed in the Netherlands from 2000 to 2011 and trends in the architecture of the Netherlands over the past 10 years. The works in this issue were selected by guest editor Ole Bouman, Director of the Netherlands Architecture Institute (NAi), and the NAi editorial team (Bouman, Chris Luth and Marten Kuijpers). In addition to the 30 featured works, 100 works are listed and indicated on the maps at the front of the issue.

Architecture designed by Dutch firms such as OMA and MVRDV has appeared frequently in the architectural media since the 1980s. Phrases like “programmatic” and “SuperDutch” have dominated the discussion and served as watchwords for new design methods. At that time, there was probably no other movement that exerted such a strong influence on architectural students and young architects.

So what is the state of Dutch architecture recently?

We visited NAi in Rotterdam in the summer of 2011. From the meeting space in the NAi building, located in the museum park, a few high-rise buildings under construction and a couple of cranes could be seen. Ole Bouman said, “Once these buildings have been completed, we will probably not be seeing new cranes for a while,” explaining the effect of the global financial crisis on architecture in the Netherlands. But, he continued, “That is why something interesting has happened.”

The works in this issue were classified into three categories: architecture aiming at an emotional or intellectual response; architecture focusing on craftsmanship and precision; and performative architecture. The editorial team calls the third “architecture of consequence” and portrays its practitioners as urban activists. Henk WJ Ovink explains in his essay that alliances with politics, development, investment, and education are essential. It seems that architects in the Netherlands have started something new again, expanding the role of architects and opening up new possibilities.

We would like to express our special thanks to the NAi editorial team, the authors of the articles, and all of the architects who contributed to this issue.

(a+u)

本专辑介绍了 2000 – 2011 年期间荷兰的建筑项目，以及这十年来荷兰建筑界的发展趋势。本期所刊载的建筑项目由特邀编辑、荷兰建筑协会 (NAi) 会长奥雷·波曼协同其同事克里斯·鲁思及马丁·库珀斯甄选和确定。本期开篇列出 100 件荷兰建筑作品（包括后文中详细介绍的 30 个项目在内），并一一在地图上予以标注。

20 世纪 80 年代以来，以 OMA 和 MVRDV 为代表的荷兰建筑师事务所设计的作品频频见诸报章媒体。“程序化” (programmatic) 和“超级荷兰” (SuperDutch) 的字眼主导了业界的评述论调，并成为引领新潮设计体系的标语口号。彼时的荷兰建筑锋头刚健，一时无二，强力影响着建筑学子和青年建筑师们。时隔十载，今天的荷兰建筑状况何如？

2011 年夏，我们远赴鹿特丹，专程造访荷兰建筑协会 (NAi)。NAi 坐落于博物馆园区，从会客室眺望出去，几幢高层建筑正在施工，若干塔吊赫然在目。奥雷说，荷兰建筑未能幸免全球经济危机的影响，“等这几幢高楼竣工以后，恐怕有好一阵子不会再看见塔吊了。”然而，他随即又说，“也正因此，建筑界出现了一些饶有趣味的创新探索。”

本期选登的项目分为三类：注重感性或理性表达的建筑、力求精良技术工艺的建筑、效能建筑。NAi 编辑团队将第三类又称为“责任建筑”，认为其建筑师担当了城市活动家的职责。亨克·欧文克为本期撰文，阐述了建筑需与政治、发展、投资和教育建立紧密联系。时至今日，荷兰建筑业又已掀开新的历史篇章，着眼于逐步拓展建筑师的职责范围，探索发掘创新源泉。

最后，本刊特向 NAi 编辑团队、论文作者和项目建筑师们致以诚挚谢意。








(编者)

the Netherlands

荷兰

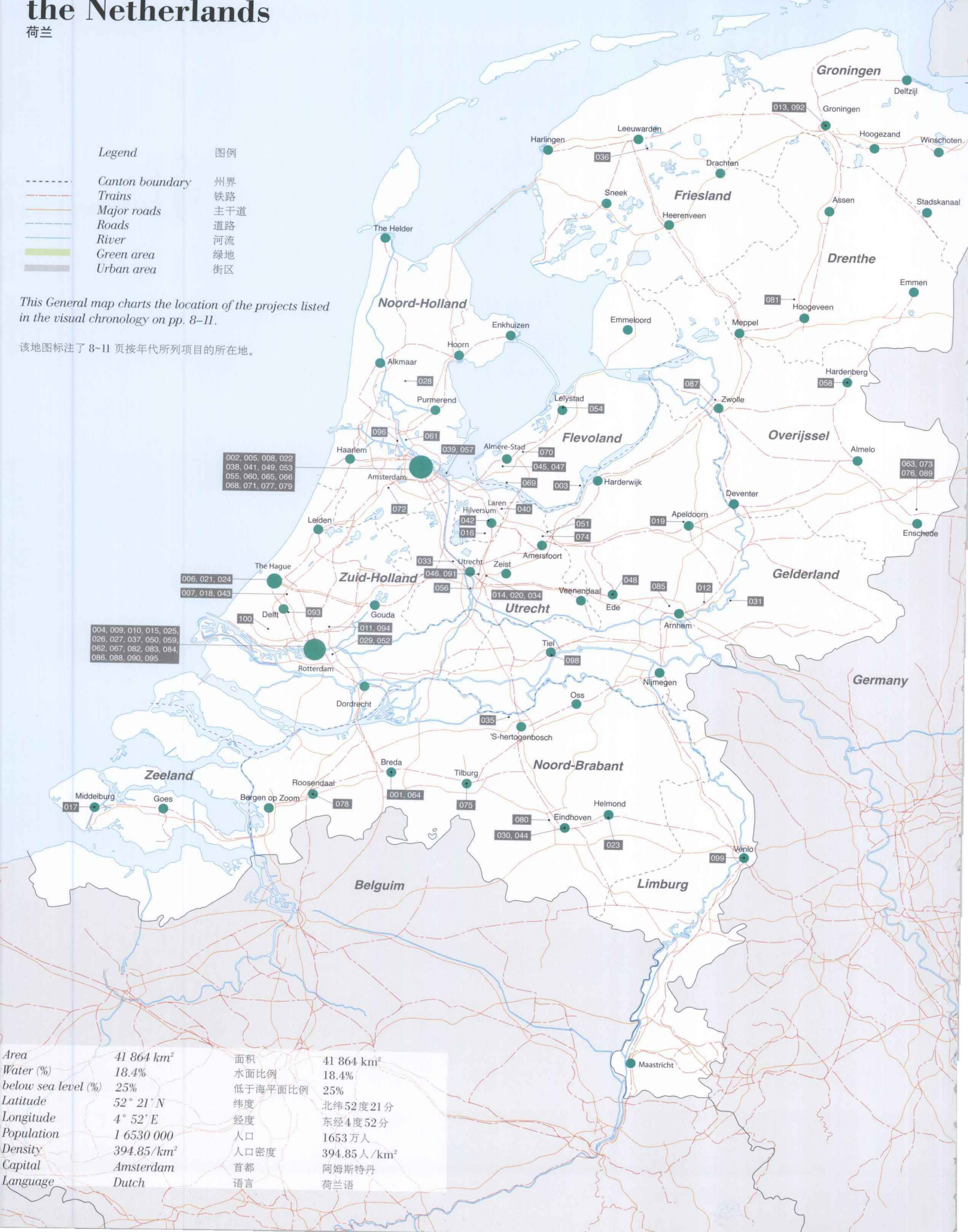
Legend

图例

-  Canton boundary 州界
-  Trains 铁路
-  Major roads 主干道
-  Roads 道路
-  River 河流
-  Green area 绿地
-  Urban area 街区

This General map charts the location of the projects listed in the visual chronology on pp. 8-11.

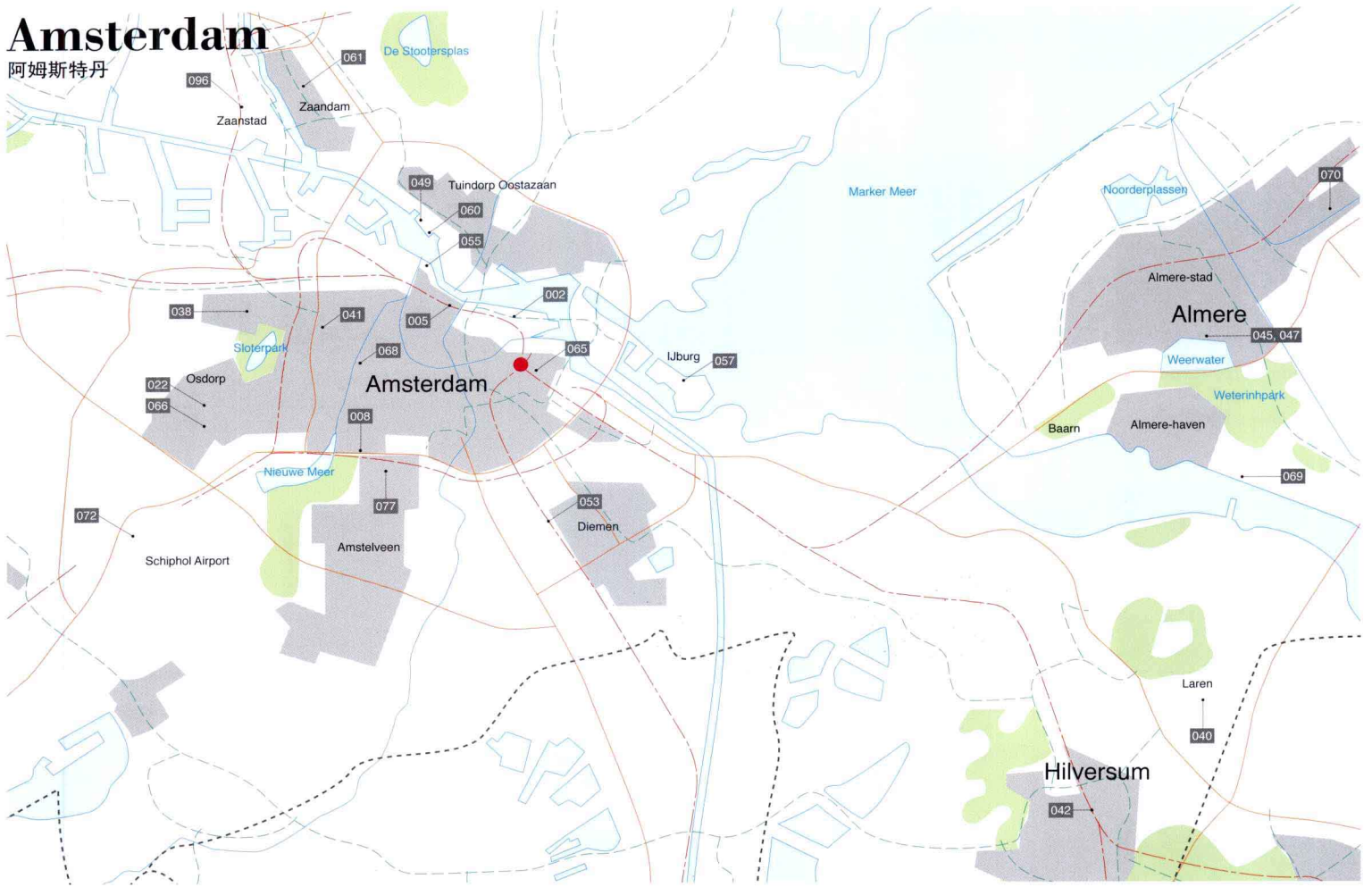
该地图标注了 8-11 页按年代所列项目的所在地。



Area	41 864 km ²	面积	41 864 km ²
Water (%)	18.4%	水面比例	18.4%
below sea level (%)	25%	低于海平面比例	25%
Latitude	52° 21' N	纬度	北纬 52 度 21 分
Longitude	4° 52' E	经度	东经 4 度 52 分
Population	1 6530 000	人口	1653 万人
Density	394.85/km ²	人口密度	394.85 人/km ²
Capital	Amsterdam	首都	阿姆斯特丹
Language	Dutch	语言	荷兰语

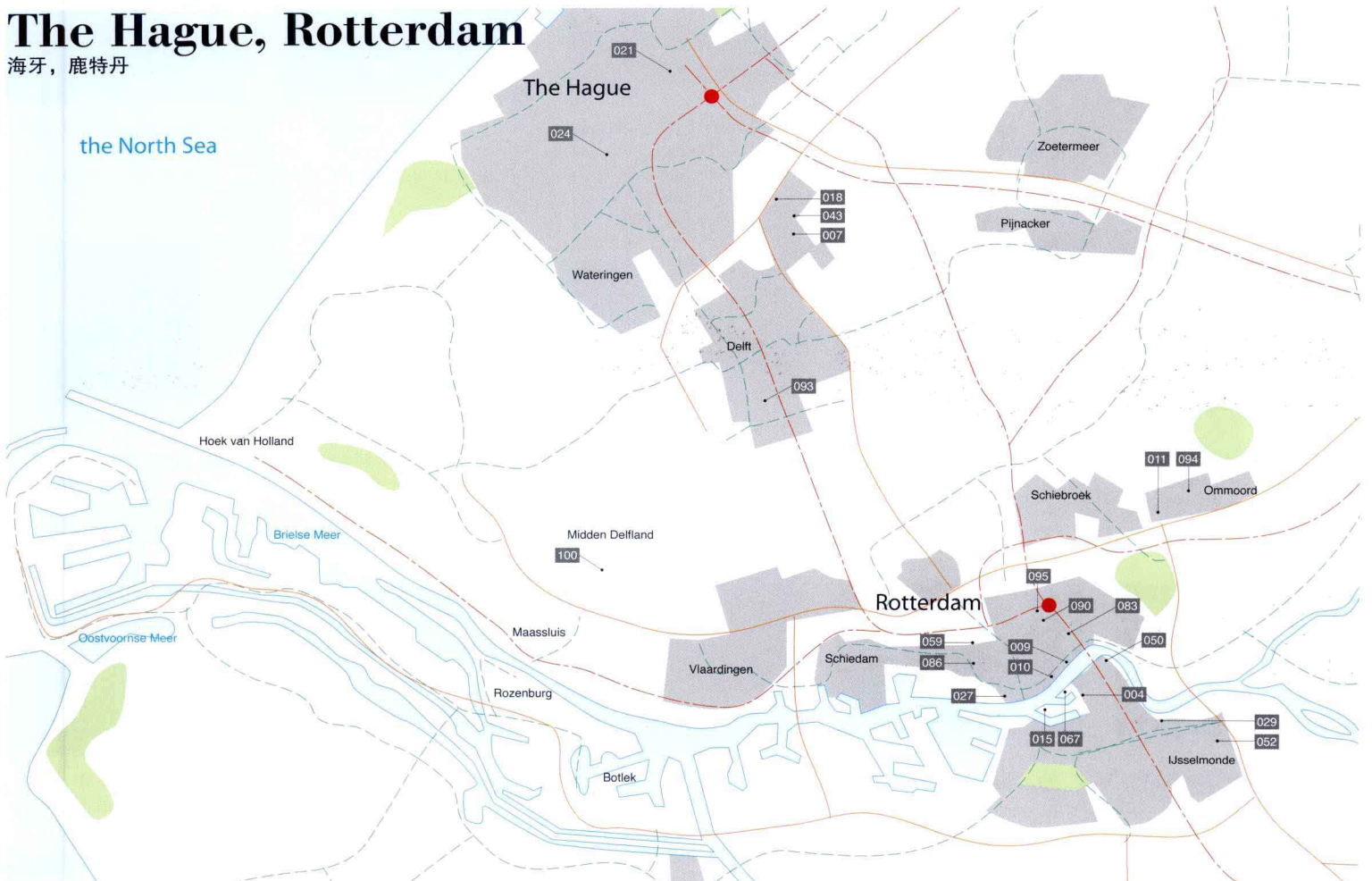
Amsterdam

阿姆斯特丹



The Hague, Rotterdam

海牙, 鹿特丹



The maps on pp. 6-7 were made by a+u, based on the map courtesy of Netherlands Board of Tourism & Conventions

100 Selected Works in the Netherlands 2000–2011

2000—2011 年荷兰建筑作品精选 100 件



1. Breda Carré Building
OMA
Breda, 2000



2. The Whale Housing
De Architecten Cie
Amsterdam, 2000



3. Kunstpaviljoen de Verbeelding
René van Zuuk
Zeevolde, 2000



4. INHolland University
Erick van Egeraat Associated
Architects (EEA)
Rotterdam, 2000



5. Bicycle Storage
VMX
Amsterdam, 2001



6. De Resident
Rob Krier·Christoph Kohl·
Architekten
The Hague, 2001



7. Hageneiland
MVRDV
The Hague, 2001



8. ING Hoofdkantoor
Meyer en Van Schooten
Architects (MVSA)
Amsterdam, 2002



9. Paviljoen Strand aan de Maas
Monadnock
Rotterdam, 2002



10. Aanlegpontoon Fast Ferry
DaF-architecten
Rotterdam, 2002



11. Nieuw Terbregge
Mecanoo
Rotterdam, 2002



12. Posbank
Architectengroep Rijnbouwt
Ruijsenaars Hendriks van
Gameren Mastenbroek bv
Rheden, 2002



13. Schots 1 & 2, CiBoGa Terrain
S333 Architecture +
Urbanism
Groningen, 2003



14. The BasketBar
NL Architects
Utrecht, 2003



15. Housing Katendrecht
DKV
Rotterdam, 2003



16. Sanatorium Zonnestraal
Hubert-Jan Henket + Wessel
de Jonge
Hilversum, 2003



17. Bridgehouse
BAR architecten
Middelburg, 2004



18. Netherlands Forensic Institute
Claus en Kaan
The Hague, 2004



19. CODA Apeldoorn
Herman Herzberger
Apeldoorn, 2004



20. University Library, Utrecht
Wiel Arets
Utrecht, 2004



21. Souterrain Tram Tunnel
OMA
The Hague, 2004



22. Parkrand, Osdorp
De Nijl
Amsterdam, 2004



23. De Veste, Brandevoort, Blok 16
Rob Krier·Christoph Kohl·
Architekten
Helmond, 2004



24. Community School Het Spectrum
Architectenbureau Marlies
Rohmer
The Hague, 2005



25. WORM
2012 Architecten
Rotterdam, 2005



26. WORM-interieur
2012 Architecten
Rotterdam, 2005



27. STC
Neutelings Riedijk
Architecten
Rotterdam, 2005



28. Cheesfactory Cono Kaasmakers
Bastiaan Jongerius
architecten
Westbeemster, 2005



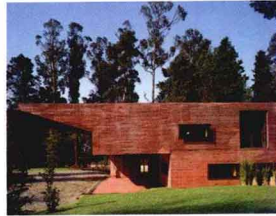
29. Veranda Car Park
Paul de Ruiter
Rotterdam, 2005



30. Dynamo Cultural Youth Centre
Diederer-Dirrix
Eindhoven, 2005



31. Quay on the river IJssel at Doesburg
OKRA
Doesburg (p. 17), 2005



32. Royal Netherlands Embassy
Dick van Gameren and Bjarne Mastenbroek
Addis Ababa, Ethiopia, 2005



33. Hessing Cockpit
ONL
Utrecht, 2005



34. WKK Energy Plant
Liesbeth van der Pol, Dok
Architecten
Utrecht, 2005



35. Castle Leliënhuize
Soeters Van Eldonk
Architecten
Den Bosch, 2005



36. Dogma House
ONIX
Leeuwarden, 2005



37. Van Nelle Factory, renovation
Wessel de Jonge
Rotterdam, 2005



38. Parkrand
MVRDV
Amsterdam, 2006



39. S-House
VMX
Amsterdam, 2006



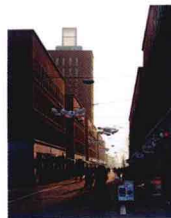
40. Kantoorgebouw in 't Gooi
Koen van Velsen
Laren, 2006



41. Sportplaza Mercator
Venhoeven CS
Amsterdam, 2006



42. Netherlands Institute for Sound and Vision
Neutelings Riedijk
Architecten
Hilversum, 2006



43. Ypenburg Centre
Rapp + Rapp
The Hague, 2006



44. Vesteda Toren
Jo Coenen & Co Architecten
Eindhoven, 2006



45. De Citadel
Christian de Portzamparc
Almere, 2006



46. The Bolwerk Apartmentbuilding
AWG, Antwerpen
Utrecht, 2006



47. Stadstheater Almere
SANAA
Almere, 2007



48. Villa 1
Powerhouse Company
Ede, 2007



49. Kraanspoor*
OTH
Amsterdam, 2007



50. Kantoor 'De Brug'
JHK
Rotterdam, 2007



51. Cultureelcentrum De Kamers
Korteknie Stuhlmacher
Amersfoort, 2007



52. Swinging apartments for the Elderly, De Plussenburgh
Arons en Gelauff architecten
Rotterdam, 2007



53. Station Amsterdam Bijlmer Arena
Jan van Belkum + Neven Sidor
Amsterdam, 2007



54. Theatre Agora
UN Studio
Lelystad, 2007



55. La Grande Cour
Meyer en Van Schooten Architects (MVSA)
Amsterdam, 2007



56. Westraven
Cepezed Architects
Utrecht, 2007



57. Bureau IJburg
Claus en Kaan
Amsterdam, 2007



58. De Matrix Community School
Architectenbureau Marlies Rohmer
Hardenberg, 2007



59. Wallisblok
Hulshof Architecten
Rotterdam, 2007



60. NDSM Studio City
Dynamo Architecten
Amsterdam, 2007



61. Sportdome
CUSTMR
Zaandam, 2007



62. St. Jobsveem
Mei Architecten en Stednbouwers / Wessel de Jonge
Rotterdam, 2007



63. Eekenhof
Claus en Kaan
Enschede, 2008



64. Office Grosfeld van der Velde
Architecten
Grosfeld van der Velde
Breda, 2008



65. Het Kasteel
HVDN architecten
Amsterdam, 2008



66. 23 TOWN HOUSES
Atelier Kempe Thill
Amsterdam, 2008



67. Penthouse Las Palmas
Benthem Crouwel Architecten
Rotterdam, 2008



68. De Zevenster
ANA Architecten
Amsterdam, 2008



69. Villa Overgooi
NEXT Architects
Almere, 2008



70. FPC de Oostvaarderskliniek
Martien Jansen (Studio M10)
Almere, 2008



71. Student Housing Zuiderzeeweg
Fact Architects
Amsterdam, 2008



72. CitizenM Hotel
Concrete
Amsterdam, 2008



73. Rebuilding Roombeek
Pi de Bruijn, de Architecten Cie.
Enschede, 2008



74. Ecohuis
Jan Husslage
Kattenbroek, 2008



75. Witbrant West
JMW
Tilburg, 2008

The projects with * were published in a+u Chinese Edition 10:08 featuring "Architecture in Belgium and the Netherlands".

标有 * 的建筑刊登于《建筑与都市》(中文版) 10: 08 专辑: 比利时与荷兰的建筑。



76. Cultuurcluster Roombeek
SeARCH
Enschede, 2008



77. Crystal Court*
Tangram Architecten
Amsterdam, 2009



78. Pavilion in Roosendaal*
René van Zuuk
Roosendaal, 2009



79. Westerdokseiland, apartments and office space
Jeroen Schipper Architecten
Amsterdam, 2009



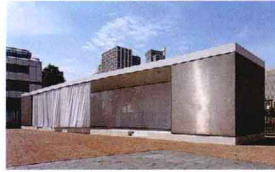
80. The V Tower
Wiel Arets
Eindhoven, 2009



81. Merry-Go-Round
Bureau Ira Koers
Ruinen, 2009



82. Parksite
Doepel Strijkers Architects
ism Lex-Architecten
Rotterdam, 2009



83. Urban Activator*
Atelier Kempe Thill
Rotterdam, 2009



84. The Red Apple
KCAP
Rotterdam, 2009



85. Rehabilitation Clinic Groot Klimmendaal
Koen van Velsen
Arnhem, 2009



86. Le Medi
Geurst & Schulze Architecten
Rotterdam, 2009



87. Hiphouse
Atelier Kempe Thill
Zwolle, 2009



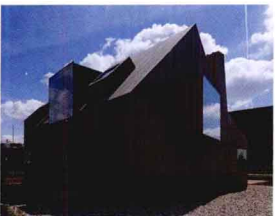
88. Office and Architect's Dwelling on Boomgaardsstraat
Kühne & Co
Rotterdam, 2009



89. Villa Welpeloo
2012Architecten
Enschede, 2009



90. Schieblock
Zones Urbaines Sensibles
Rotterdam, 2009



91. Woonhuis Bierings*
Rocha Tombal Architecten
Utrecht, 2009



92. University of Groningen Faculty of Life Sciences
Rudy Uytengaak
Groningen, 2009



93. BK City
Braaksma & Roos, Fokkema architecten, Kossman de Jong, Octatube Int. B.V., MVRDV
Delft, 2009



94. Knikflats
Biq Stadsontwerp
Rotterdam, 2010



95. Recycle Office - HAKA building
Doepel Strijkers Architects
Rotterdam, 2010



96. Intel Hotels Amsterdam-Zaandam
WAM architecten
Amsterdam, 2010



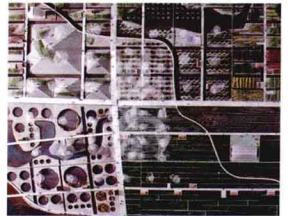
97. Vacant NL, where architecture meets ideas
Rietveld Landscape
Venice Architecture Biennale, Italy, 2010



98. Living above industrial premises
2by4-architects
Tiel, 2007-



99. Klavertje 4
Studio Marco Vermeulen
Venlo, 2007-



100. Park Supermarket
Van Bergen Kolpa
Midden Delfland, Design -2011

Essay:
Dutch Architecture at the Crossroads
Ole Bouman

论文:
荷兰建筑: 徘徊在十字路口
奥雷·波曼

It is an honor to introduce a special issue of this most respected magazine, which I have had the privilege to follow for many years now. As former editor of the *Archis* magazine for instance, I enjoyed an exchange subscription for more than a decade, allowing me to follow the way Japanese architectural culture has seen global architecture. *a+u* made me see western architecture with eastern eyes. A gaze I would first of all call rather aesthetical. But thinking about it more reflexively, I would perhaps call it most of all poetical. Thinking back to those moments receiving *a+u* and browsing through it, I remember the delight in perceiving architecture in the most self-confident way possible. As if no ordinary life could affect it; as if no realism could spoil it. Architecture, as the gods would have meant it. No wonder that this magazine helped so many people to keep the faith in this beloved discipline. Or even helped them to make architecture absolute.

I wonder how the current reader will understand the following pages. I expect a different sentiment to emerge. A feeling of blessed uncertainty. Presenting ten years of Dutch architecture is of course partly a play back of historical glory. Again you will encounter the abundance of talent as exemplified by built form. You will find several projects that still can claim this laconic and timeless quality throughout a very fruitful first decade of the 21st century. And through the photography they do. But slowly but surely, other energies will come to light as well. For many readers it may still come as a surprise to see Dutch architecture with lots of traditionalist features. Or with a strong focus on craftsmanship. Or as results of a very collaborative spirit. Although we still see many highly individualistic, highly conceptual and highly modernist projects, it becomes clear that this production is only part of the story of Dutch architecture today and in the recent past. Dutch architecture is rich in form, content, scope and technique in what serves the only real common denominator: the relentless pursuit of relevance. Functionally, symbolically, disciplinary. In sum, this issue presents a very productive decade, highlighting the work of a vast array of talents who achieved amazing success.

But...
The reader will ask...
If success is the effect, what has been the cause?

Beyond self congratulation it is, for any respectable artistic field, pivotal to understand the causes of certain practices. Understanding what you are doing is the prerequisite of any new insight. No pain, no glory. And if we achieve glory, it is always important to inflict some new pain to ensure that the glory will be continued. So the question is: are we still strong enough to endure this pain?

Naturally, the first and foremost feature of any success is the availability of talent and perseverance. It is not difficult to prove that the last 20 years of Dutch architecture have shown the abundance of design talent. Not only did we enjoy the emergence of many great designers who acquired global fame (from OMA to Droog Design, from MVRDV to Piet Oudolf), but we also witnessed the rise of a design culture in which the organization of talent became a deliberate act. Offices, big or small, became very smart in connecting with an international population of trainees, interns and project architects who, apparently, were prepared to give their best to Dutch practice. Beyond its own abundance of talent, the country benefitted from a huge brain gain.

Why did the Netherlands become disposed to pick those brains so actively? Because they could gain so much themselves. In the mid nineties it became clear that the country was heading for some bright Golden Years. The economy went well, even catapulted into high speed by the sudden rise of an almost American debt culture. Innovative startups could find venture capital very easily. Clients were all too happy to invest and experiment in risk seeking architecture in which hardly anything remained the same. The national government reached out to one more big wave of investments, in train stations, cultural institutions, parks and public spaces. And on top of all this, these were also the years of a full blown architectural policy that fostered opportunities for almost anyone involved in his or her environment. Citizens could ask for subsidies to improve neighbourhoods and clients asked for architectural advice. In design culture itself, several stimulation tools came to the fore, such as a variety of stipends, a centre of excellence, a special architecture fund, a set of big prizes and, last but not least, the full disclosure of the biggest architecture centre in the world: the Netherlands Architecture Institute, running a huge archive,

此次应邀在拜读多年的顶尖建筑杂志上主持本期的编辑工作着实备感荣幸。早前，我曾担任《Archis》杂志主编，与 a+u 交换订阅十余载。这十多年来，a+u 给了我一双东方的眼睛，告诉我日本建筑是如何看待西方建筑和世界建筑的。这双眼睛富有高超的审美品位，甚至可以说是“极具诗意”。忆往昔，每当收到新的一期 a+u，我便迫切翻阅浏览。至今犹记那些喜悦的时刻，是在以一种最为自信的姿态来观察建筑，仿佛不食人间烟火，仿佛不受现实侵蚀——建筑就是建筑，神圣不可侵扰。无怪乎大批业界同仁得助于这本杂志，坚定地忠于心爱的事业，甚至走向纯粹建筑的道路。

我很想知道读者将会如何解读本期内容。我期待着不同凡响的感想和意见。一种可喜的不确定感。显然，回顾过去十多年的荷兰建筑简直像是重温一段光辉岁月，那时，荷兰建筑人才济济、佳作云集。21 世纪的第一个十年里，荷兰建筑硕果累累，颇多项目可圈可点，其简单而永恒的品质至今令人称道。从照片看来，确乎如此。假以时日，这些建筑蕴含的其他能量也将慢慢地绽放异彩。当今荷兰建筑呈现大量的传统特征，许多读者也许会为此讶异不已。它们或专注于工艺技术，或致力于团队合作。尽管今天仍然有许多高度个性化、高度概念化和高度现代派的项目涌现，但它们只代表着荷兰建筑的一部分。荷兰建筑形式多样、内容丰富、范围宽广、技术多元，唯一的共通点在于对“建筑真义”的不懈追求，包括在功能性、象征性和学术性等多个方面。总之，本期概述了一个多产的时代，介绍了一批代表性的荷兰建筑，建筑师们各有所长，才华横溢，卓有建树。

然而……

读者会问……

如果成功是果，那什么是因？

在任何严肃的艺术创造领域，其发展要义在于深刻反思和了解自身行业的目标、理想和动机，而非沉湎于沾沾自喜。认清行业本质，才有可能提出创新洞见。一分耕耘，一分收获。获得成功的荣誉之后，更应再接再厉、披荆斩棘，力求更上一层楼。因此，荷兰建筑必须自问：

a large museum and a conference centre, next to many other facilities. How you could you NOT love this culture of faith in architecture?

Now, as anyone can imagine, in 2012 this culture is not so vital anymore. Major changes in the financial, institutional and also the disciplinary landscape are underway. Some of the changes are clearly the result of the global financial crisis that has been stifling the world economy for some years now. Other are clearly related to a certain fatigue of the kind in which glory starts to forget its causes. Whatever the reasons, the results are devastating. Joblessness has reached peak levels unseen anytime before. Clients no longer particularly like risks and start hiring the same architects for the same jobs all the time, shackling them in strict contracts for much lower fees. Schools are suffering from major budget cuts. Architectural criticism has become a very rare profession. Under these conditions one shouldn't be surprised to see architecture losing much of its self esteem.

Unless the tide can be turned.

And so, right now, as you can see in this issue, it becomes increasingly clear that Dutch designers are starting to recalibrate. Not by going back to paper architecture, as was the case many times in the past when the economy turned bad. This time it is about resetting architecture from being part of the problem to becoming part of the solution. Architects are increasingly aware of presenting their surplus value not in terms of symbolic power, but in terms of the performative power. The power to make a difference by solving what others cannot solve. Architecture, put this way does start to yield great solutions again. This is what might be called an Architecture of Consequence. This issue ends with many examples of this new emerging practice, recognizable by many other countries in the process of reinventing architecture. We hope that this issue is also inspirational to them.

Ole Bouman is the director of the Netherlands Architecture Institute, globally the largest institute of its kind. Prior to this appointment he was the editor-in-chief of *Volume*, the independent magazine for architecture, for pushing its limits and finding new roles in society. *Volume* is a project of the Archis Foundation, the think tank AMO and the Graduate School of Architecture, Planning and Preservation of Columbia University. He also was the director of the Archis Foundation, active in publishing, consultancy and, as an NGO, establishing connections between local design communities in need of expertise and the Archis global knowledge network.



The Netherlands Architecture Institute, Rotterdam, 1993, Jo Coenen. Renovation and extension in 2010–2011 by Jo Coenen & Co. Photo by Carel van Hees.

荷兰建筑协会，鹿特丹，1993年由乔·柯尔南设计；2010–2011年由乔·柯尔南建筑师事务所进行改造与扩建。

我们是否足够强大，能够不畏艰苦、继续前行？

诚然，才华和毅力是成功的首要保证。无可置疑，过去 20 年来，荷兰建筑界人力资源充足。我们不仅乐见多位著名设计师享誉全球（从 OMA 到德鲁格，从 MVRDV 到皮耶特·奥多夫），更是亲眼目睹了荷兰设计文化的崛起。业界逐渐注重网罗人才，大大小小的建筑师事务所都敞开心胸，延揽来自世界各地的研究生、实习生及项目建筑师；而这些外来人才全力以赴，为荷兰建筑事业添砖加瓦。所以说，除了本国设计人才丰富，荷兰建筑还受益于全球性的人力资源。

荷兰为何如此欢迎外来人才呢？答案是：外来人才对荷兰贡献良多。20 世纪 90 年代中期，荷兰经济锋头正劲，昂首迈入辉煌的黄金岁月。类似于美国信贷文化骤然兴起，荷兰经济欣欣向荣，甚至高速发展。新兴企业很容易获得启动资金。项目方都乐意投资，参与风险性和颠覆性的实验建筑项目。此外，荷兰政府也出手豪迈，掀起又一波巨大的建设浪潮，火车站、文化设施、公园和其他公共场所项目纷纷上马。而重中之重更在于扶持性建设政策的全面出台，为所有业界人士提供了创业机会。公民可以申请补贴，用来整修和改造社区；项目方可以寻求专业咨询。此外，还有若干激励措施颁布实施，例如名目繁多的津贴、一流研究机构、专项基金和奖励机制；更有甚者，全球最大规模的建筑行业组织——荷兰建筑协会全面对公众开放，该协会拥有一所浩大的档案资料库、一座大型博物馆、一家会议中心及其他设施。如此热衷于建筑的文化，你怎么可能不热爱它？

众所周知，时至今日，这样的设计文化已不复存在。2012 年正经历着各种财政性和机构性的重大变故，建筑界的学科形态也在变化。原因之一显然缘自近年来的全球金融危机。另一方面，行业不景气也部分归咎于倦怠感，长年累月荣耀加身，于是渐渐忘乎所以。无论出于何种原因，其后果都是灾难性的。失业率之高前所未有的。客户不再求新求变，在所有项目上都倾向于谨慎保守，同类项目便沿用同家设计单位，合约严苛，费用低廉。学校预算大幅削减。建筑评论行情惨淡，无人问津。境遇如此，无怪乎建筑界几乎颜面尽失。

除非我们逆流而上。

因此，本期读者会发现，荷兰设计师目前已经开始调整步伐、重新定位。历史上，每逢经济衰退，建筑师们总是龟缩到“纸面建筑”的象牙塔中去。此次不然，我们开始尝试着重新建构，将建筑变成解决方案的一部分，而不是问题的一部分。建筑师们渐渐意识到建筑设计的附加价值并非停留在象征层面，而应通过实际效能表现出来，也就是说，力求解决别人解决不了的难题。这就是我们称之为“责任建筑”的新理念，以提高效能为宗旨，近来杰作连连，成果日益丰厚。本期最后一部分篇幅专门介绍“责任建筑”实例，我们看到，这一类型已越加广泛地得到世界各国的认同。我们衷心希望本期专辑对大家都有所启迪，有所鼓舞。

（陈霜译）

欧雷·波曼现任荷兰建筑协会会长，该机构的规模在全球同类组织中位居首位。此前，波曼担任《Volume》杂志主编，该杂志为独立经营的建筑期刊，旨在推动建筑行业超越自我、积极发挥社会性职能。《Volume》杂志由阿奇斯基金会、哥伦比亚大学建筑规划与保护研究生院以及 AMO（OMA 建筑工作室）联合创办。波曼兼任阿奇斯基金会会长，活跃于出版、咨询和非政府组织等活动，致力于将阿奇斯的全球知识网络输送到亟需专业知识的当地设计单位。

Architectural Attitude

建筑态度

In assessing the architectural wealth accumulated by a decade of production, the question is raised how to qualify the many hundreds of excellent buildings and projects. Getting a grip on an epoch demands such qualification. We have chosen to categorise on the basis of architectural attitude. Three basic positions are described in this edition. Focussing on attitude gives a starting point to think about the role of the architect – a question that has resurfaced in this turbulent start of the new millennium.

Chris Luth

荷兰建筑这十年来硕果累累，要进行综合评述，关键在于如何描述和判别数量如此繁多的优秀建筑或项目方案。要对一个时代作出总结，必须先建立一套评判标准。最终，我们决定根据建筑态度来进行分类。本期阐述了三种基本立场。从建筑态度着眼，我们能够逐步深入考察建筑师的职责——在风起云涌的新世纪之初，这个旧话重提的议题再度摆在我们面前。

克里斯·鲁斯

(陈霜译)