

鬼才建筑大师 MAURICE NIO

城市环境是至关重要的  
不合常理是其设计方法的精髓所在

如何创建令人惊奇的基础设施

推销马力诺

两个人的天堂

无法用言语表达的创建

都市反思 | 城市新思路

大卫和绿巨人

世界著名建筑设计事务所

# NIO ARCHITECTEN

## 建筑事务所作品集

令人不安的现状

阴影下的祈祷

(荷) 卡塔 (Carta.S.) 编

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# Urban Presences

Nio Architecten | Complete Works 2000–2011

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# Disquieting Presences

## Maurice Nio, Urban Presences

Silvio Carta

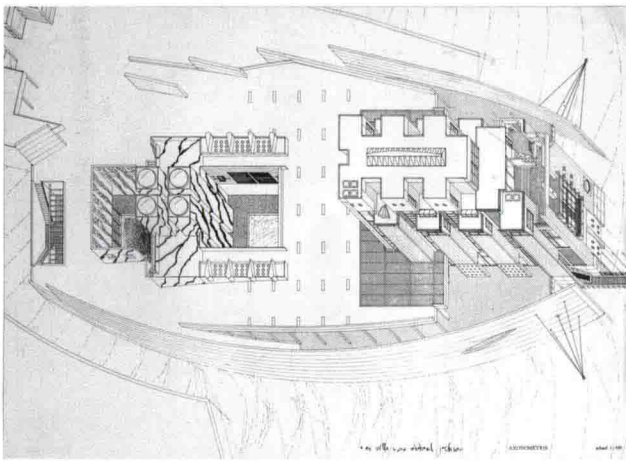
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## 令人不安的现状

Maurice Nio, 都市存在

Silvio Carta

Silvio Carta Ph.D., Doctor Europaeus, architect and critic based in Rotterdam. Lives and works among The Netherlands, Spain and Italy. Finalist in the press/Tmagazine competition for Young Critics 2007 and 2009 edition. Awarded in 2009 for the best Italian critic essay about new trends in architecture – unpublished category by the press/Tmagazine critics competition. He regularly writes about architecture in the Netherlands, Italy, Korea and abroad in a diverse set of architecture magazines, newspaper and other media with reviews and critical essays. His writings have appeared in Antitesi, NewItalianblood, PresS/Tletter, Arch'it, A10 new European architecture, Mark Another Architecture, Frame, C3-Korea, Bouw&lt, Since 2008 he is editor-at-large for C3-Korea magazine and books. He is currently researcher at the Faculty of Architecture - Cagliari (IT) and guest researcher at the Faculty of Architecture TUDelft (NL). He is involved in academic activities like inter-faculty researches, studios, seminars, workshops and lectures about contemporary architecture in different schools of architecture. He is currently carrying out a research about the role of criticism in architectural design. In 2008 he founded in Rotterdam the collective of critics The Critical Agency | Europe. In January 2011 he founded the online magazine TheArchHive, a Critical Archive of Architecture.



Nio's final thesis work 1- "The Villa for Michael Jackson"

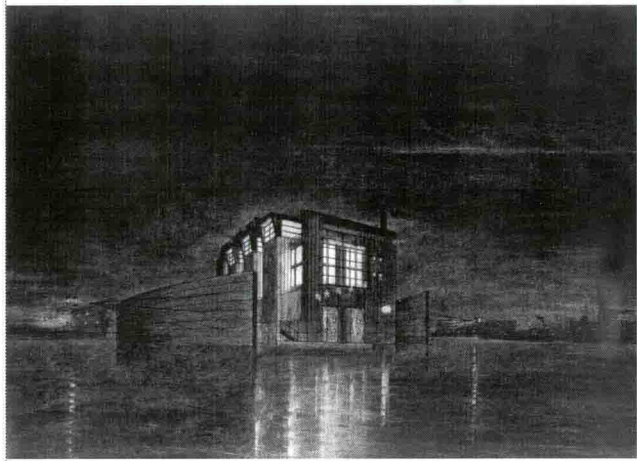
## A Generic Panorama

Paul Virilio was one of the first intellectuals to depict the change of the urban condition from a planned system to a deregulated one<sup>1</sup>. In 1989, he described the contemporary city as "overexposed"<sup>2</sup> by reflecting on the configuration and meaning of the boundaries in the cities of the time<sup>3</sup>. The seminal (and various) cultural works of the intellectuals of so-called postmodernity by the end of the nineties had brought such a level of doubt concerning views of the world that society had become ready to look at the world as something continuously changing. Because reality was uncertain, the relationship between reality and its manifestations was considered a spiky question, difficult and dubious in the approaching.

From a cultural point of view, society was ready to welcome, or at least tolerate, a certain amount of doubt in terms of looking at the world. The modern principle of a world "conceivable as something objective" was definitely over and almost abandoned. It is worth noting that in 1989<sup>4</sup>, it was relatively easy for young architects to feel comfortable in a world composed of the doubts, contradictions and complexities of the society.

In the same period, a distinctive sort of consciousness was emerging in various parts of the world. Passing through the reflection of several intellectuals such as—amongst others—British theorist Terry Eagleton, cultural considerations of the post-post modern condition were framed by a neologism coined by the French anthropologist Marc Augé.<sup>5</sup> The lucky expression Non-Lieux (1992) ended up being employed to indicate those places burgeoning from the supermodern society which were afterwards dismissed as generic. In his essay "Generic City,"<sup>6</sup> Koolhaas introduced that term in 1995 as a description of a contemporary city that Tschumi had appraised as "deregulated"<sup>7</sup>. Generic denotes that "general urban condition" which is "happening everywhere" and whose "very characterlessness provides the best context for living."<sup>8</sup> This particular adjective assumed a fundamental role in forthcoming architectural productions and theories. "Generic" are those places in which the (super)modern person gets lost<sup>9</sup> or has the feeling of being nowhere.<sup>10</sup>

In the Netherlands some years later, Dutch critic Hans Ibelings, in his essay "Supermodernism" (1998),<sup>11</sup> drew an outline of the architecture of supermodernity, an approach to architecture featuring a "sensitivity to the neutral, the undefined, the implicit; qualities that are not confined to architectural substance but also find powerful expression in a new spatial sensibility."<sup>12</sup>



Nio's final thesis work 2- "The Villa for Michael Jackson"

## Maurice Nio

Having clarified this generic scenario, we can consider where and how to place—although with some careful precautions—the figure of Maurice Nio.

Nio studied at the Faculty of Architecture at Delft University of Technology for about ten years. During this period, he cast doubts on what architecture really was. "I actually did not want to be an architect after my first year at the TUDelft," he says. "I wanted to be a film director, but stayed at the university. The first year, I started as a regular student, following the prescribed program, but in the second year it became clear that architecture was merely about... designing buildings. The extra was maybe some kind of social sauce to distract one from the fact that it was an empty discipline. Nothing exciting."<sup>13</sup>

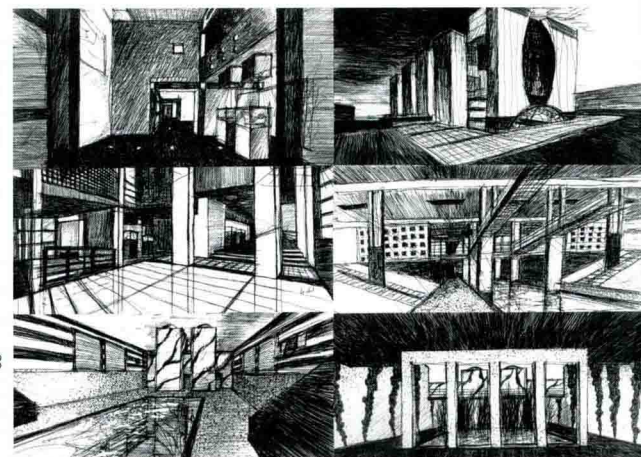
The diffused perception of architecture as something truly ineffable soon became for Nio a primary reason for finding his own way in the architectural field. "It was impossible to 'learn' architecture, not in the university, not from good architects outside of the university." For this reason, Nio sought cultural references in other cultural fields:

"We as students had to develop our own program. The official architecture program took five years. We (some friends and I) created an unofficial program which also lasted five years, consisting in understanding philosophy (reading Foucault, Deleuze, Baudrillard, all exciting French writers, but also German writers like Nietzsche, Benjamin, Kafka, Canetti), translating books like *Les Strategies* Fatales of Baudrillard, experimenting with time-related media-like video."

Maurice Nio's reaction to the difficulties of understanding a continuously changing reality and producing architecture with a unique system of values would translate into an attempt to enlarge the range of elements in architecture. "Before architecture can exist, it can be understood" he explains, "there should be first the understanding of culture and the position of architecture in culture. During my ten years of study, the most problematic thing was to bring theory and practice (architecture) together."

Nio's final project at TUDelft represents an important landmark in his work. As he was initially more interested in filming rather than building, his first proposal for the graduation project was "to design the setting for a movie, but my teacher said that it was not possible: it should be a building with construction and details," he explains. "So I decided to make a design for the villa of Michael Jackson (which is almost a setting for a movie)."

After his degree, Nio “saw a chance to be an architect in a ‘liberated’ way, where theory and architecture (even on a commercial, social, functional level) are not opposed but intertwined in an ambiguous way.” As a consequence, he became involved in the cultural atmosphere of the Netherlands.<sup>14</sup> Nio is locally known for his translation of Baudrillard’s book *Amerique*. What Nio reports from this period is a reflection on the coherence behind the architect’s work. “An enormous weight fell off my shoulders—the weight of coherence... the desire for coherence is anywhere and always tangible, especially within the circle of writers, artists, architects, etc.”<sup>15</sup> Within the construction of the picture of a fragmented and elusive reality which other intellectuals were working on, Nio speculated about consistency in the work of the architect. “Where most of the architects have managed to build a beautiful coherent style, with me every project seems to erase the memory of the image of the previous one”.<sup>16</sup> Finally Nio reaches a conclusion which can be seen as a guideline he would follow in his forthcoming works: “I understood that coherence could not be found in style, form and the explicit, but in method, structure and the implicit.”<sup>17</sup>



Nio’s final thesis work 3- “The Villa for Michael Jackson”

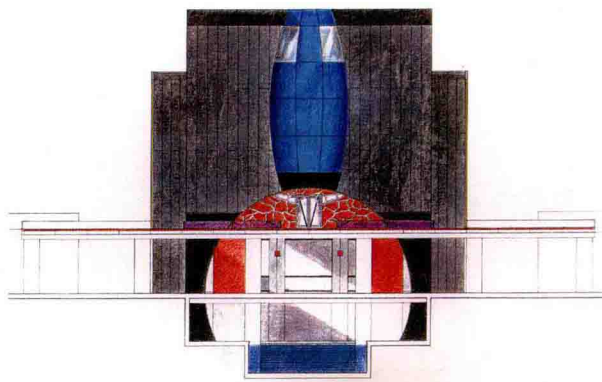
### Visions and Technical Concerns

If method, structure and the implicit are key points for Nio in design, it is understandable that his architectural productions will not present similarities in terms of language or elements.<sup>18</sup> The coherence—if we wish to label it such—or the red thread running through Nio’s work, has to be found in the intention to confer on each project its own identity. Whereas Nio’s background picture of the world is of such a fast and changeable (unpredictable) reality as to make cities generic and buildings blurred in a new panorama each day, he reacts by staking his position in all that. To try to confer a univocal identity upon each project means to pop the building out of a generic background. Maurice Nio’s answer to Koolhaas’ generic city is a city dotted by presences. From *The Hulk* to *The Betty Blue*, each of his projects has its own name and—if you like—its own story to tell.<sup>19</sup> Each project starts with a fascination, an image or a sequence which leads the project to its final result.<sup>20</sup> The method implied by Nio consists of two parallel paths in which the design proceeds. On the one hand, there is the initial image, the “beginning fascination” which gives the first sparkle and which appears several times during the process as a “moment of truth” (key) to verify the coherence (used literally) of all the developments; and the initial fascination is eventually used to confront the found outcome. The name of the project closes the circle by compressing all the phases within a meaning, suggested by a name. The name is of course not coined by the architect: he needs his project to refer to a story which already exists as embodied in its title. The name thus stands for the

meaning that Nio wants to confer upon the project. Each name is thus chosen for its evocative power.<sup>21</sup>

The second direction the projects follow stems from technical concerns. On the one hand, if the fascination issue leads and directs the project from scratch to the end, its feasibility, on the other hand, makes the project buildable and thus possible. Nio’s team pays a great deal of attention to technical aspects in every project. The structure and the air conditioning have to work “as a project within a project,” as “a machine.” Nio knows that a visionary project can be trusted (by clients, tenants, investors, city halls...) and thus rendered only if it comes with a clear and precise engineeristic (pragmatic) system of solutions. If the vision pushes the design over the conventional boundaries, the technical system brings it back to the world of city regulations, budgets and physical materials, and thus makes it possible. The more a vision is needed to explore a mutating reality, the more a working system of (technical) solutions makes it happen. The two main directions run at the same speed in Maurice Nio’s office, although sometimes one may outstrip the other. In *The Fire Emperor*—the competition for Rotterdam’s new market hall—for instance, the images Nio creates describe a world deformed by the presence of food in all its declinations and possible forms. He explains: “The supply of food and drink are often a reason to go out of the house, into the city. Everybody has to eat every day. For some, this daily routine of buying, cooking and eating has even become a ritual. All these routines and actualities we want to bring closely together, so the intimacy and cultural richness of the food become clearer, more visible. That is where the public and the private life can tolerate each other wonderfully.”

As a counterpart, several of Nio’s projects realized in leftover spaces (often in correspondence with a flyover) can be called into consideration. In these examples, the intention to recover and reuse a leftover space, say a leftover condition created amongst the main urban and infrastructural elements—streets, train ways, parking and so on—is clearly visible. In such projects, a spatial and pragmatic need demands a vision able to revitalize particular urban spots. The usefulness and the requirements lead the project, whereas—somehow—the vision aspect makes it possible and desirable for investors, municipalities and clients in general.



Nio’s final thesis work 4- “The Villa for Michael Jackson”

### Seeking an Identity

It should be emphasized, however, that the two main strategies (or tools) Nio employs in his work have the construction of identity as a final goal. This aspect is the result of the combination of three factors. The first

is—as we have seen—related to his education and cultural background—his studies of the cultural atmosphere in which he started to ask himself which direction to follow—an intense and complex period in which Paul Virilio, Rem Koolhaas, Bernard Tschumi, Jean Baudrillard, Noam Chomsky, Jacques Derrida were just a small part of a wide corpus of intellectuals of reference.

The second aspect stems from the position Nio decided to take within that cultural framework. Feeling, and subsequently taking as a starting point, the consciousness of an elusive, anonymous architecture, he decided to set the trend on its head by challenging it with an architecture featuring an extreme identity.

The third point is intimately related to Nio's peculiar character and his personality. It seems to be among his personal intentions to focus on contradictions within reality. Contradictions reveal the fallibility of the interpretative tools we use in understanding reality, in full accord with the conditions of postmodern culture.<sup>22</sup> The importance of revealing the contradictions was something that had already been declared by Robert Venturi in 1966.<sup>23</sup> However, Nio seems interested in investigating those contradictions and using that investigation to react to generic-ness. Working with contradictions means undermining certainty. In other words, it means breaking the quietness of a clearly understandable and measured scenario. The presences Nio places in the city are thus disquieting. They need to present a certain amount of oddness to work properly.

Considering the type of projects Nio has dealt with can also assist in this understanding. The list ranges from incinerators to movable bridges, from flyovers to sound-barrier housings. In terms of visions, he combines animals (the appearance of beasts) such as wolves (The Monkfish and the Waterwolf), birds (the competition for Oristano), whales (the Amazing Whale Jaw) or flora, as with the White Orchid. He even involves fantasy forms like the half moon in the extension of the Museo Pecci in Prato (Italy) or the X-men. In any case, he builds perfectly working machines out of his visionary forms. The Garzetta bird for Oristano becomes a remarkably elegant urban object in which the wings are the car ramps to access the first floor of the car park and the beak (the tower of the bus terminal) is an air duct. Moreover, the oblong horn placed in the middle of the semi-circular sharp volume of the Pecci extension works as a structural element. This last example is emblematic. The weirdly protruding horn shape may appear gratuitous at first sight, but it confers on the new Pecci Museum a globally recognizable (yet elegant) identity while at the same time addressing technical concerns: "It is an antenna, horn or sensor. It scans the waves of the future. And in a practical and functional sense, it is the stabilizer when an earthquake will occur," Nio explains. The horn is representative of the design method of Maurice Nio. In a sense, it is the essence of his architecture.

A further aspect should be highlighted at this point. The plants, animals, and shapes Nio uses in his design are chosen in an ambiguous light. The animals are wolves, praying mantises, reluctant or ferocious species caught in extremely elegant or proud poses. The clearest example of this tendency is the stuffed pelican whose beak is impending a few centimeters from the meeting table at his office in Rotterdam. A meeting in his office starts with this bizarre yet elegant image from nature.

Shapes, originally basic shapes, during the design process are deformed, corrupted, disfigured—whereupon the elegant yet intriguing appears. The interest is heightened

by the lack of clarity: a building suggests a significance through its shapes and name, but does not declare it openly. Stories in Nio's projects are hinted at, but not definitively explained. This difficulty makes the stories unclear or—better—quasi-clear, which is the quality that inspires curiosity and attention. His projects are allusive, indeterminate and therefore ambiguous and disquieting at the same time, especially placed as they are against the background of a generic urban panorama.



Poggiomarino - "Basic instructions before designing the train station Vesuvio Est."

### What is the Value of Maurice Nio's Work in Contemporary Architecture?

The question which necessarily closes a presentation of Nio's work concerns the results he has thus far achieved as he pursues his conception of architecture. Having clarified the premises of his research as executed through his several projects, we may speculate as to what he achieved in his buildings and other built identities—but to venture a final answer is premature. In 2011, Nio has a great many projects to work on and—as we have seen—his approach to design is under continuous development.

The beginnings of an answer, however, can be articulated as follows. Some architects realize extremely precise buildings, highly technological or intelligent, sustainable and almost self-sufficient, buildings with the aim of representation or honoring cultural heritage, or even buildings that are experiments in new ways of living. Amid all this, Nio does not focus on one building as a part of his personal way of conceiving of architecture.<sup>24</sup> Rather, he has built over the years a family of monsters based on flora, fauna and inanimate objects—an entire world of presences created to disturb tranquility and constantly raise questions and doubts about the way we see reality every day, because our contemporary reality is doubtful. Will these disquieting presences finally emerge from the generic panorama?

#### Captions:

<sup>1</sup> Cf. Bernard Tschumi, "De-, Dis-, Ex-," in B. Kruger and P. Mariani, (eds.), *Remaking History* (Seattle: Bay Press, 1989).

<sup>2</sup> "The urban has lost its form, with the sole exception of the form image without dimension, the point or punctum which is everywhere, while the measurable length is nowhere. In the manner of the nodal or Pascalian mode, this center which rejects all circumference and even the very concept of periphery is the uncertainty principle applied to the world geomorphological continuum." Paul Virilio, "The Overexposed City" ("La ville surexposée"), from *L'espace Critique* (Paris: Christian Bourgeois, 1984); translated by Astrid Hustvedt in *Zone 1-2* (New York: Urzone, 1986).

<sup>3</sup> For further readings, see Paul Virilio, *L'espace critique*, op. cit and Bernard Tschumi, "De-, Dis-, Ex-," op. cit.

<sup>4</sup> The date corresponds to "De-, Dis-, Ex-," Bernard Tschumi's essay, but it is also quite important to remember that on November 9 of the same year

the Berlin Wall officially fell, initiating a re-configuration of the world's arrangements and initiating a new balance among nations.

<sup>5</sup> Marc Augé, *Non-Lieux: Introduction à Une Anthropologie de la Surmodernité*, Le Seuil, 1992.

<sup>6</sup> "The Generic City" is the concluding chapter of the book *S, M, L, XL* by Rem Koolhaas and Bruce Mau, published by Monacelli Press in 1995 in New York.

<sup>7</sup> Bernard Tschumi, "De-, Dis-, Ex-, " op.cit.

<sup>8</sup> Rem Koolhaas, "From Bauhaus to Koolhaas," interview in *Wired* 4.07, July 1996.

<sup>9</sup> Cf. the film *Crash*, 2004, directed by Paul Haggis, and *Concrete Island*, a 1974 English novel by J. G. Ballard.

<sup>10</sup> We might say "elsewhere": cf. Marc Augé, "Near and Elsewhere," in Marc Augé, *Non-Lieux: Introduction à Une Anthropologie de la Surmodernité*, (Le Seuil, 1992), English translation: John Howe, (*Non-Places: Introduction to an Anthropology of Supermodernity*), Verso, London, 1995.

<sup>11</sup> Hans Ibelings, *Supermodernism: Architecture in the Age of Globalization*, Nai Publishers, Rotterdam, 1998.

<sup>12</sup> Ibidem.

<sup>13</sup> All quotes from Maurice Nio in this text, except those from the Peak publication, are from interviews with the author between December 2010 and January 2011.

<sup>14</sup> During the eighties the Netherlands recognized the necessity of opening its architecture to the "cultural component of architecture." Cf. Bart Lootsma, "SuperDutch Afterthoughts," in *Post.Rotterdam*, 010 Publisher, Rotterdam, 2001.

<sup>15</sup> NIO Architecten: 02 Design Peak, Equal Books, Korea, 2010.

<sup>16</sup> Ibidem.

<sup>17</sup> Ibidem.

<sup>18</sup> The work of several architects is recognizable for the presence of key elements or features that are part of the architect's vocabulary. One example is the use in the oeuvre of Aldo Rossi of certain shapes which he inherited from his childhood.

<sup>19</sup> The relationship between the name of the film and the specific project can be found in Nio's explanation: "The titles of the projects are not always titles of films. Sometimes we dream a film. In a way all projects are stories, as all films are dealing with a narrative line." (From an interview with the author in January 2011).

<sup>20</sup> Maurice Nio explains concerning the genesis of a project that "there is not really a start. The projects were already started. We just jumped in, on a moving train. If we are lucky we find an image we can hold on to, but most of the time we are puzzled and lost in the process. If we are lucky we understand the project when it is built, but sometimes we still cannot grasp its meaning. We can communicate with clients and contractors (of course) but we do that in the language which everybody understands." (From an interview with the author in January 2011)

<sup>21</sup> The Incredible Hulk, named for the Marvel Comics character, suggests the features of the Waste Incinerator in Twente (NL): an enormous monster that performs superhuman feats like pulverizing and consuming garbage. ("Hulk crush!" the character says in the Hollywood movie.) The monster is—obviously—lit by strong green lights.

<sup>22</sup> Although PoMo has early origins, the cultural scenario described in the first part of this text can be seen as one of the consequences of the PoMo period.

<sup>23</sup> The book *Complexity and Contradiction in Architecture* was published by The Museum of Modern Art Press in New York in 1966.

<sup>24</sup> To do so is precisely what Nio denied by calling it "style"; cf. the interview in 02 Design Peak, Equal Books, op. cit.

Note: from above, the images of Nio's final thesis work and Poggiomarino are provided by Maurice Nio.

## 通属概论

Paul Virilio是最早关注城市从规划系统解放出来之后的环境变化的学者。早在1989年,他就提出当代城市因城市边界线的形状和意义而被“过度曝光”的观点。20世纪90年代末,许多有影响力的后现代文学作品都提出了“社会已经准备好接受世界的不间断变迁”的观点。现实及其表象之间的关系由于前者的不确定性而变得尖锐,从而备受质疑。

从文化的角度来看,社会对此持欢迎态度,至少能够以容忍和部分怀疑的态度看待这个世界。“相信客观世界”的现代原则几乎被人们摒弃。值得注意的是,在1989年,年轻的建筑师相对容易适应充满怀疑、矛盾和复杂性的社会。

与此同时,世界各地的学者提出了各种不同的见解。英国理论家Terry Eagleton、法国人类学家Marc Augé通过新的词汇建构了后现代文化之后的文化因素。*Non-Lieux* (1992年)指出超现实社会中迅速发展起来的各种场所普遍走向消解。Rem Koolhaas (1995年)在他的文章《通属城市》中介绍了这个用来描述当代城市的概念。Bernard Tschumi曾用“放松管制”来形容术语。“通属”指的是“无处不在”的“城市的总体条件”“以毫无特征的方式提供了最好的生活环境”。“通属”这个形容词假定了未来建筑实践和理论的基础性作用。在一个“通属”的超现实社会中,人们会迷失自我,不知身在何处。

数年后,荷兰评论家Hans Ibelings在他的文章《超现实主义》(1998年)中描绘了超现实主义建筑的轮廓,这种建筑“对中性、不确定性和模糊性非常敏感;建筑的特质不会受限于建筑物本身,它以一种全新的空间敏感性找到了有力的空间表达形式。”

## Maurice Nio

在解释完“通属”这一概念后,我们可以通过Maurice Nio的经历得知这一概念是如何变成现实的。

Nio曾在代尔夫特理工大学建筑学院学习了十年。在此期间,他对建筑的本质产生了怀疑。“在进行完第一学年的课程后,我当时并不想成为建筑师。”他说,“我想成为一名电影导演,但最终还是留在了学校。第一年我仅仅完成了规定课程,但在第二年我觉得建筑的概念变得清晰起来,它们是凝结设计师奇思妙想的房子。那些额外的社会因素会分散人们的注意力,但建筑本质上是一个空洞的学科,没有什么激动人心的地方。”

建筑的发散思维确实是不可言喻的,Nio很快就找到自己的建筑之路。由于“建筑是无法从大学和优秀建筑师那里‘习得’的”,Nio开始从其他文化领域寻求答案:

“当学生的时候,我们要学会发展自己的方案。正式的建筑方案需要用五年的时间完成,我和几个朋友做非正式的方案也用了五年,我们看哲学书,读了法国作家Foucault、Deleuze、Baudrillard的作品,还有Nietzsche、Benjamin、Kafka和Canetti等德国作家的著作,翻译了Baudrillard的《致命的策略》,进行视频制作这类与时间有关的媒体试验。”

不断变化的现实理解起来困难重重,用与众不同的价值体系思考建筑也实属不易,Maurice Nio尝试通过扩大建筑元素的范围来解决这些问题。他解释道:“在建筑盖起来以前,我们就可以理解它们。首先要理解文化和建筑在社会文化中的地位。在我十多年的研究中,最棘手的事情就是将理论与实践(建筑)结合在一起。”

Nio的在代尔夫特理工大学的毕业设计是他个人作品的一个重要里程碑。当年他对电影的兴趣超过了建筑,他曾设想以电影场景作为毕业设计。但这一提议被老师拒绝了:必须设计一座有结构、有细部的建筑。他解释说:“所以,我决定为迈克尔·杰克逊设计一座别墅(这几乎是一个电影场景)。”

毕业之后,Nio“得到了以‘解放’的方式做建筑的机会,理论和实践(即使在商业、社会 and 功能的层面上)本不应该对立,而应该以模糊的方式交织在一起”。因此,他加入了荷兰的文化界。Nio因翻译了Jean Baudrillard的《美》而声名鹊起。在他自己的一系列作品中贯穿了同一条主线:“一个重担压在了我的肩膀上,我要

在作品中体现一致性……这一要求对于作家、艺术家和建筑师更为明确。”别的学者都在研究纷繁复杂且不断变化的现实世界，Nio却一直在思考如何在建筑作品中保持一致性。“大部分建筑师已成功地建立起自己的风格，而我的每一个项目似乎都要抹去前一个作品的印记”。最终，Nio形成了自己在作品创作中的准则，这些准则会体现在其下一个作品上：“作品的一致性不应体现在风格、形式等明确的表象上，而应体现在设计方法、建筑结构和某些不言自明的东西上。”

### 想象力和技术

如果设计方法、建筑结构和某些不言自明的东西是理解Nio作品的关键，那么他的建筑作品在设计元素或语言上就没有相似之处。Nio作品中的连贯性，或者说贯穿始终的主线赋予每一个建筑以个性。然而，快速变化的世界充满了不可预知性，新建筑的形象模糊在普通城市中，Nio努力划清自己与它们的界限。赋予每个建筑以明确的身份就要让它们从普通城市的背景中跳出来。Nio用散点式的城市景观回应Rem Koolhaas的“通属城市”。从废弃的船到巴黎野玫瑰，他的每个项目都有自己的名字和故事。他的建筑要么开始于一个传说，要么有一个建筑场景贯穿始终。Nio的设计作品立意与技术并重。最初的建筑场景给他灵感，并在设计过程中数次出现，作为“建筑真相或关键时刻”见证了所有发展阶段的一致性并导致最终的设计结果。项目的名称用简练的词语道出了建筑的意义，这个名字当然不是建筑师凭空创造出来的：他会参考能够体现项目主题的故事，并使用故事的名字。这个名字就代表着Nio想要赋予项目的意义，它们会唤起建筑内在的力量。

除此之外，项目还必须遵循技术原则。如果说神话故事贯穿于方案设计的全过程，那么方案的可行性就使得项目的建成成为可能。Nio的团队十分关注每个项目的技术层面，建筑的结构和空调系统是“项目中的子工程”，是为建筑服务的“机器”。Nio深知，一个建筑方案可以得到客户、租户、投资者和政府的认可，但只有通过清晰、明确的实施方案才能将其变为现实。如果说想象力使方案设计突破了传统的束缚，那么技术系统就把方案带回了城市法规、预算和建筑材料的世界，并使之成为现实。想象力创造的世界与现实差距越大，将其实现所需要的技术支持就越多。在Nio的工作室里，这两条主线不一定同步发展，但却同等重要。例如在鹿特丹的新市场方案竞赛中，Nio提出了热情的皇帝的设计方案，他用建筑形体的倾斜和其他形式表现了因食品现状而变化的世界。他解释说：

“人们每天都要吃饭，食品和饮料的供应应该走出建筑而进入城市。对一些人来说，购买、烹饪和品尝食物已经成为一种仪式。所有这些过程都应该紧密结合起来，丰富的食品文化会因此而变得更加清晰。这样一来，公共生活和私人生活也可以巧妙地结合起来。”

Nio有相当一部分作品位于被人们遗忘的角落（通常与高架公路相关），他对这些建筑有很深的思考。在这些例子中，我们可以很明显地感受到设计师试图恢复和重新使用那些剩余的空间，例如，街道、铁轨、停车场等城市中的基础设施。在这些项目中，功能上的需要要求建筑师用想象力恢复特定地段的活力，而那些想象同时要具有可操作性以说服投资者、政府当局和委托人。

### 寻找建筑的个性

应该强调的是，Nio在工作中使用的这两种策略（或工具）都是为了创造建筑的个性。三个因素导致了这个目标的提出。首先是他本人的教育和文化背景，他在对文化氛围的研究中寻找自己的方向。在一段紧张且复杂的时期中，Nio吸收了很多人的思想，包括Paul Virilio、Rem Koolhaas、Bernard Tschumi、Jean Baudrillard、Noam Chomsky和Jacques Derrida等。

第二个因素源于Nio在文化中所汲取的东西。一般的设计过程通常是在获得灵感后立即选取一个切入点，在一种难以捉摸的感觉下产生一幢毫无特色的建筑。Nio则运用独具特色的建筑挑战这种创作过程。

第三个因素与Nio独特的性格特征密切相关。它似乎天生关注现实中的矛盾。这些矛盾揭示了我们对现实的错误解读，这些误解与后现代文化的实际情况完全吻合。罗伯特文·丘里已经

在1966年揭示了一些矛盾，然而Nio似乎想用这些调查反击“普遍性”，换句话说，他想打破已经被多数人理解和接受的事实。Nio眼中的城市现状令人担忧，他认为城市中需要引入一些异质物，人们才能正常工作。

Nio所做的项目类型也有助于我们理解这一点。他的项目包括垃圾焚烧场、可移动桥梁、公路立交桥和隔声建筑。在建筑外观上，他将动植物的外表与建筑结合起来，例如，贪婪的动物（安康鱼和Waterwolf）、鸟类（Oristano设计竞赛）、鲸（令人惊异的鲸鱼颚）或白兰花。他甚至在意大利普拉托的Museo Pecci扩建项目中使用了半月形和X战警的形式。在任何情况下，他都能从建筑外观出发设计完美的机器。Oristano设计竞赛中的白鹭方案优雅而引人注目：白鹭的翅膀是通往一层停车场的汽车坡道，鸟喙（塔的终端）则是一个风道。长方形的喇叭作为结构的一部分与Pecci延伸部分的半圆形的体量相连。这个例子具有象征意义，那些古怪的形状乍看起来似乎没什么道理，但它赋予了Museo Pecci整个建筑以优雅的个性，同时解决了技术问题。Nio解释道：“这是天线、喇叭和传感器，它会扫描到未来的波。在地震发生的时候，这里还可当做避难所。”这个喇叭代表了Maurice Nio的设计方法，是整幢建筑的精髓所在。

另一个应该强调的问题是Nio在设计中选用的动植物形象都较为抽象。这些狼和螳螂的形象很优雅，完全没有捕食者的凶残。最好的例证是鹿特丹的一座办公楼，一只饱腹鹈鹕的喙部距离办公桌仅有几厘米的距离，在这间办公室里进行的会议要从这个奇怪却不失优雅的形象开始。

在设计过程中，最初的几何形经过变形，最终优雅而又耐人寻味。建筑的趣味源自其不确定性：建筑的形状和名称暗示了它的重要性，但建筑本身并没有公开宣扬这一点，Nio的建筑就是如此。这使得建筑的故事不那么明确，只能靠高质量的空间才能引发人们的好奇心和注意力。他的建筑具有间接性和不确定性，特别是将它们置于通用城市的背景中时，更会令人感到含糊不清和不安。

### Maurice Nio的作品在当代建筑中的价值

我们用这个问题来结束对Nio作品的描述，转而谈一谈他对建筑观念的贡献。历数这些年来他曾经研究过和已实施的项目，我们认为他在创造建筑个性方面有一定的贡献，虽然这么说似乎还为时过早，因为2011年，Nio还有很多方案要实施，他的设计方法还处于不断发展中。

然而这个问题的答案并不简单。建筑师实现了一座具体建筑的设计方案，这些建筑要么是高智能建筑，要么是可持续建筑（在能源上可以自给自足），要么是对文化遗产的保护，有些甚至是实现新生活方式的实验性建筑。但Nio的建筑并不是为了实现自己的建筑构思，相反，他以植物、动物和无生命的物体为基础，制造了很多“怪物”来扰乱世界的安宁，质疑我们生活的现实世界，因为在他眼中，当代的现实是难以预料的。这些令人不安的现状是否会出现普通场景中呢？

备注：中文翻译没有罗列原文中部分内容的引用来源，如有阅读需要，请参考英文引用索引。



# Landscape Vitality

## Spring the Territory

### 景观活力

萌动的领域

The Cyclops

Flower Power

From the Cities of Nine

Ground Control

Midnight Oil

A Rose Is a Rose Is a Rose

Il Sale Marino

The Thread of Liverpool

Volcano High

The Wave and the Whirlwind

Il Giardino di Limoni

# THE CYCLOPS

12 Soundbarrier Houses in Diependaal, Hilversum

Address: Charley Tooropstraat, Hilversum, Holland

Design: VHP s+a+I/NIO Architecten

Client: Slokker Vastgoed bv

Contractor: Slokker Bouwgroep bv

Structural engineer: Adviesbureau Steens

Design team: Remco Arnold, Eric Lucas, Maurice Nio, Jaakko van 't Spijker

Start design: 1997

Completion: 2001

Costs: euro 1,495,450.00

## 独眼巨人

希佛萨姆第潘达的12座隔音住宅

Photo credit: Andrew Thurlow, Rob Ponsen

