

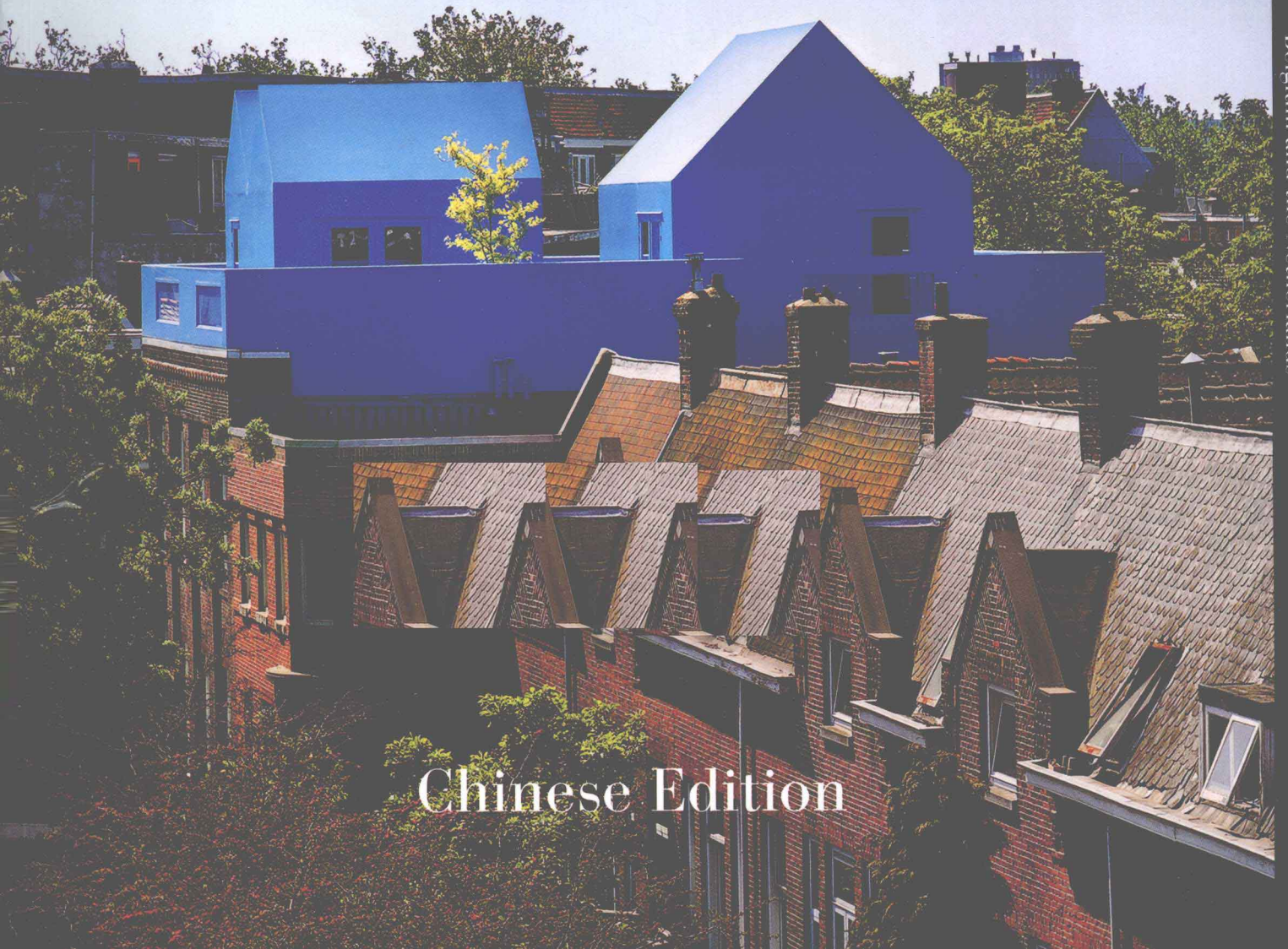
AAU

建筑与都市 中文版
Architecture and Urbanism
10:08

032

Feature:
Architecture in
Belgium and the Netherlands

专题：
比利时与荷兰的建筑



Chinese Edition

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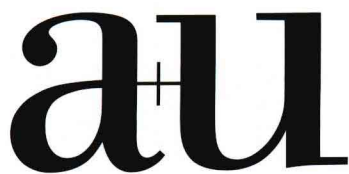
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Architecture and Urbanism

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SHoP Architects to Design Botswana Innovation Hub SHoP 建筑师事务所设计博茨瓦纳“创新中心”

SHoP Architects has been selected, through an international design competition, to design the Botswana Innovation Hub, a new 270,000 sq ft office and research building in Gaborone, Botswana. The Botswana Innovation Hub will provide office and laboratory space for technology-driven and

knowledge-intensive foreign and local businesses, as well as research and advanced training institutes. The building will be an iconic symbol of Botswana's support for research and development and the promotion of innovation and entrepreneurship, acting as a nexus for knowledge creation and innovation. SHoP's design uses a variety of sustainable techniques; including a concept that SHoP deems the "Energy Blanket" roofscape,

which combines passive and active sustainable energy techniques. The roof design of the Botswana Innovation Hub incorporates large overhangs to passively shade the building's interior volumes, mechanisms to collect and re-use water, and both passive and active photovoltaic systems to harness solar energy. The combination of these technologies will offset at least half of the building's operational energy costs. Where the roof slope

prevents optimal solar collection, a low-maintenance roof garden collects and filters rainwater. This harvested water supports both the roof garden and the bioswales downstream in the courtyards.

SHoP 建筑师事务所在国际设计竞赛中获胜，将为博茨瓦纳的首都哈博罗内设计一个建筑面积达 270 000 平方英尺的用作办公与科研的新的“创新中心”。这个“创新中心”将为技术型和知识型的国内外企业、研究所、高端培训机构提供办公与科研场所。它将作为知识创新与革新的纽带，成为博茨瓦纳支持研究与开发，促进创新与创业的标志性建筑。

SHoP 的设计采用了多种可持续技术，包括 SHoP 称作“能源毯”的屋顶，该屋顶采用了主动和被动的可持续技术，包括可被动地为室内遮荫的宽阔的屋檐、将水回收和再利用的机械装置，以及主动与被动地利用太阳能的光电系统。这些节能技术至少能为这幢建筑节约一半的运作能源。能够最大限度地阻止太阳光的倾斜屋顶处是低维护成本的屋顶花园，能够收集与过滤雨水，然后用作屋顶花园的灌溉和中庭的人工溪流。

MVRDV and ADEPT Win Competition for House of Culture and Movement MVRDV 和 ADEPT 在文化体验馆的设计竞赛中获胜

MVRDV and ADEPT were recently announced as the winners of the House of Culture and Movement competition in Frederiksberg, Denmark. The building is a new urban typology with a mix of programs – community center, exhibition and performance space, playground, park and health center. The House of Culture and Movement is aimed at engaging the population of Frederiksberg in a healthy and active lifestyle. The 4,000 m² building is set in the midst of 4,500 m² of public gardens and is the first in a series of three buildings. The first phase is to be completed in 2015 and has a total budget of 17 million euros.

The House of Culture and Movement is to be a rectangular glass volume containing six stacked programmatic elements. The space between can be programmed flexibly as a “play

zone” with various activities and a main circulation. The stacked elements will hold more specific uses such as a theater, a health zone, food zone and a fitness and activity center. The theater is flexible and can be used in different stage and audience settings. Its large window also allows it to be used as an open-air theater where the public stays in the garden. Climate and energy strategies are based on reliable technologies such as solar panels, natural ventilation and underground hot and cool storage,

resulting in a highly efficient low energy building.

MVRDV 和 ADEPT 在丹麦菲特烈堡郡文化体验馆的设计竞赛中获胜。这座建筑是一个容纳社区中心、展演中心、操场以及公园和医疗中心等设施的新型城市综合体，其目标是为菲特烈堡郡的人们提供健康和积极的生活方式。这座 4000 m² 的建筑坐落在一个 4500 m² 的公共花园内，是一系列的三座建筑中的第一座。该项目一期工程将在 2015 年完成，总预算为 1700 万欧元。

文化体验馆是一个矩形玻璃结构，由

6 个堆叠的单元体组成，单元体之间的空间可灵活地用作体验各种活动的“游乐区”和交通动线。单元体内将容纳更多的功能空间，如剧院、健康园地、美食区、健身房和活动中心。剧院非常灵活，拥有多样化的舞台和观众席。其大型窗户的设计使之也可用作户外剧场。室内环境与能源策略基于太阳能板、自然通风、地下储藏等成熟技术，使其成为一个非常高效的低能耗建筑。



Erick van Egeraat Wins Competition for VTB Arena Stadium in Moscow

埃里克·范·埃格拉特建筑师事务所在莫斯科 VTB 体育场设计竞赛中获胜

Erick van Egeraat associated architects (EEA) has been awarded the first prize in a closed international design competition for VTB Arena Park in Moscow at the initiative of the VTB Bank. The VTB Arena Park is one of the largest projects that will be developed in the Russian Federation in the coming years. VTB Bank will provide an investment of approximately 500 million euros for the development of this large-scale project.

VTB Arena Park comprises the redevelopment of the Dynamo Moscow stadium and its surrounding park. EEA proposed a contemporary multifunctional urban regenerator that will play a key role in transforming its wider surroundings. EEA's 300,000 m² multifunctional culture, health and sports centre will be developed on a 116,000 m² site and will comprise a 45,000 seat stadium arena for Dynamo

Moscow, a 10,000 seat arena hall, a retail and entertainment complex, restaurants, parking and other facilities.

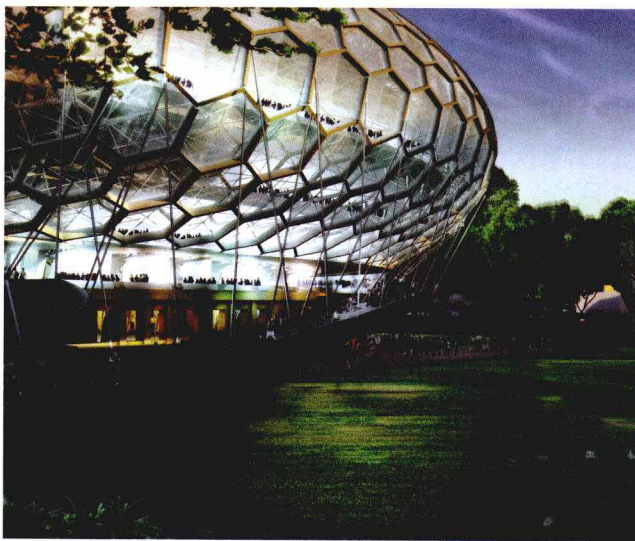
The existing park is also to be completely preserved as a public green area. Parking facilities will be included underground while sports training facilities will be included above ground, with the park continuing over the roof of these functions. The combination of retail, parking and the metro next to the Leningradskiy Prospekt make the project an excellent transportation hub. Not only will this allow the parking facilities to be fully utilized, but will also help to alleviate road congestion in the city.

埃里克·范·埃格拉特建筑师事务所 (EEA) 在 VTB 银行主办的莫斯科 VTB 体育场公园非公开国际设计竞赛中获得第一名。VTB 体育场公园是俄罗斯联邦在未来几年将开发的大型项目之一。VTB 银行将为此大型项目提供约 5 亿欧元。

VTB 体育场公园项目包括莫斯科迪纳摩体育场和周围公园的再开发。EEA 的方案是一个将对周边广阔环境的变化起关键作用的能够促进都市再生的现代多功能建筑。300 000 m² 的多功能文化·健康·运

动中心将建于 116 000 m² 的场地上, 包括 45 000 席的体育场、1000 席的竞技场、零售与娱乐设施、餐厅、停车场和其他设施。

既存公园将完全保留, 用作公共绿地。停车场设于地下, 运动训练设施设于地上。临近列宁格勒斯基大街的零售店、停车场与地铁站相结合, 形成一个良好的交通枢纽。它不仅使停车设施得以充分利用, 而且可以缓解城市道路的拥挤问题。



announcements

UK Pavilion at World Expo 2010 in Shanghai wins RIBA Lubetkin Prize

2010 年上海世博会英国馆获英国皇家建筑师学会莱伯金建筑奖

The UK Pavilion (*a+u* 10:07) at the World Expo 2010 in Shanghai by Heatherwick Studio has scooped the Royal Institute of British Architects' (RIBA) prestigious RIBA Lubetkin Prize. The UK's pavilion at the Shanghai Expo, named the "Seed Cathedral", is constructed from 60,000 7.5 metre long slender acrylic-tipped aluminum rods suspended in a timber frame which sits upon a landscaped area designed to look like a creased piece of paper. The UK Pavilion beat out two other shortlisted buildings Timberyard Social Housing, Dublin by O'Donnell + Tuomey Architects and the Anchorage Museum at Rasmuson Center, Alaska by David Chipperfield.

赫斯维克建筑事务所设计的 2010 年上海世博会英国馆 (*a+u* 10:07) 荣获享有

盛誉的英国皇家建筑师协会 (RIBA) "莱伯金建筑奖"。上海世博会英国馆名为"种子圣殿", 它由约 6 万只 7.5 m 长的细长亚克力端铝合金杆组成, 这些触须悬置在一个木质框架中, 坐落于如同一张褶皱的纸一般的景观区域之上。英国馆在激烈的竞争中击败了另外两个劲敌: 奥康奈尔与托梅建筑师事务所设计的都柏林"伐木场"集合住宅以及大卫·奇普菲尔德事务所设计的位于阿拉斯加州阿克雷奇博物馆。

obituary

Professor Dennis Sharp Passes Away 丹尼斯·夏普教授逝世

Dennis Sharp, internationally acclaimed author, pedagogue, critic and architect recently passed away at the age of 76. Born in 1933 into a family of building contractors, architects and surveyors, he initiated his architectural studies at the Architectural Association School of Architecture (AA) in London and later at the University of Liverpool. With close to 50 published books to his credit, his bibliography also includes

innumerable contributions to international and UK publications. The 1968-1982 AA Quarterly Journals which he founded and edited remain to this day an outstanding reference series with valid contributions from many architectural luminaries of the period.

著名作家、教育家、评论家与建筑师丹尼斯·夏普逝世, 享年 76 岁。他 1933 年出生于建筑承包商、建筑师和测量师的家庭, 先后在英国 AA 建筑学院和利物浦大学学习建筑学。为国内外多家出版社撰稿, 出版图书近 50 册。他于 1968—1982 年创办与编辑的 AA 季刊收到当时众多建筑界杰出人士的来稿, 至今仍是十分优秀的书刊。



Opposite, above: Aerial view of Botswana Innovation Hub. Opposite, below: General view of House of Culture and Movement. This page, above: View of Dynamo Moscow Stadium. This page, below: Portrait of the late Prof. Sharp. Portrait courtesy of Richard England. All images on pp. 6-7 except as noted courtesy of the architects. p. 8, above: Image of the National Congress designed by Oscar Niemeyer. Photo by Nicolau Drey. p. 8, below: The Schiller (later Garrick) Theater, Chicago, 1891-1892. Photo by John Szarkowski.

左页, 上: 博茨瓦纳"创新中心"鸟瞰图; 下: 文化活动馆全景。

本页, 上: 莫斯科迪纳摩体育场; 下: 丹尼斯·夏普教授。8 页, 上: 奥斯卡·尼迈耶设计的国会大厦; 下: 席勒剧院(后来改为加利克剧院), 芝加哥, 1891—1892 年。

competitions

Royal Parks Foundation Drinking Fountain Competition 皇家公园基金会饮水设施设计竞赛

The Royal Institute of British Architects (RIBA) present an international open design competition on behalf of The Royal Parks Foundation and Tiffany & Co. Foundation for the design of a new drinking fountain that can then be installed throughout the Royal Parks in London. The competition is part of the program, Tiffany – Across the Water, which focuses on ornamental and drinking fountains in the capital's Royal Parks and will see the creation of a new fountain in St James's Park and restoration of the Italian Gardens in Kensington Gardens, benefiting the Royal Parks' 37 million visitors each year.

英国皇家建筑师学会代表英国皇家公园基金会和蒂芙尼公司基金会举办了国际公开设计竞赛，为伦敦皇家公园设置的新饮水设施征集方案。本次设计竞赛是“蒂芙尼——在水一方”项目的一部分，该项目聚焦于伦敦皇家公园的装饰性饮水设施，将创建圣·詹姆斯公园的新饮水设施，修复肯辛顿花园中的意式庭院，为皇家公园每年3700万的来访者提供服务。

Host organization: RIBA Competitions, 6 Melbourne Street, Leeds LS2 7PS, UK
Submission deadline: September 22
email: riba.competitions@inst.riba.org
url: www.architecture.com/competitions

Design Against The Elements 2010 适应环境的设计 2010

The challenge is to develop a master plan and detailed design while considering the effects of the development towards the community, environment and its biodiversity, to develop a high performance structure with an extended life cycle and a design that is appropriate to the changing climate to withstand the rigors of the Philippines' typhoons and consequent flooding.

该国际设计竞赛需考虑社会、环境及其多样性，设计生命周期长的高性能建筑，可适应气候的变化，抵御菲律宾的台风和

随之而来的洪水，并提出总体规划和详细设计。

Host organization: United Architects of the Philippines, 53 Scout Rallos Street, Diliman, Quezon City, 1103 Philippines
Registration deadline: September 24
Submission deadline: November 19
email: date_secretariat@yahoo.com
url: http://designagainsttheelements.org

exhibitions

Swarm Intelligence: architectures of multi-agent systems “群体智能：多智能体系统建筑” 国际建筑展

architecture SH, The University of Hong Kong, Shanghai Study Centre
July 17–August 20

The international exhibition named Swarm Intelligence: architectures of multi-agent systems is initiated by Vivi Ying He, curator of architecture SH, curated by USC Prof. Neil Leach and Roland Snooks, and supported by Ralph Lerner, Dean of faculty of architecture, The University of Hong Kong and Ma Qingyun, Dean of faculty of architecture, The University of South California. Swarm Intelligence is a revolutionary new theory for explaining how the world operates. It has already transformed a number of disciplines from biology to economics. But how can it contribute to the discipline of architecture? And what can architects learn from those working in Swarm Intelligence in other disciplines? This important exhibition brings together some of the world's leading architects, engineers, students and artists to address this question for the first time, including: Zaha Hadid Architects; Kokkugia architects; Alisa Andrasek, architect; Francois Roche, architect, R&S(n); Cecil Balmont, engineer; Casey Reas, artist, Los Angeles; Architectural Association and Foster+Partners. It showcases some of the freshest and most inspirational digital design work to have emerged in recent months.

“群体智能：多智能体系统建筑”国际建筑展由 architecture SH 策展人何莹发起，南加州大学教授尼尔·林奇和罗兰德·斯努克斯客座策展，并得到了香港大学建筑学院院长亮华飞及南加州大学建筑学院院长马清运的大力支持。

群体智能对于我们解释世界的运行方式来说是一个革命性的新理论。它已经改变了从生物学到经济学等众多领域。但是我们怎样才能利用它为建筑学做出贡献呢？这次重要展览汇聚了位于世界前沿的一批建筑师、工程师、学生和艺术家，第一次回答了这个问题。他们包括扎哈·哈迪德建筑师事务所、科库吉亚建筑师事务所、建筑师阿利萨·安德拉赛克、建筑师弗朗索瓦·罗氏、R&S(n)、工程师塞西尔·巴尔蒙德、艺术家凯西·里斯，建筑联盟和福斯特建筑师事务所。这次展览展示了最近几个月中最新鲜、最有启发性的数字化设计作品。

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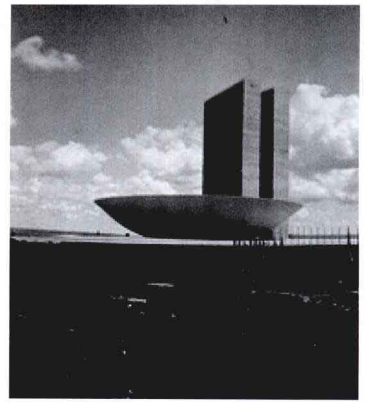
Brasilia 巴西利亚展

1500 Gallery
September 9–November 27

The images in the Brasilia exhibition highlight the idealism of Juscelino Kubitschek's socialist government and its team of visionary urban planners, architects and landscape designers including Lucio Costa, Oscar Niemeyer and Roberto Burle Marx. The nine images in the exhibition include a portrait of Oscar Niemeyer, pictures of workers cutting steel and laying beams, an aerial view of the Esplanade under construction, and several images of the National Congress.

巴西利亚展的图片展示了朱塞利诺·库比契克社会主义政府的理想及其有远见的城市规划师、建筑师和景观设计师团队，包括卢西奥·科斯塔、奥斯卡·尼迈耶和罗伯特·伯利·马克斯。展览的图片中还有奥斯卡·尼迈耶的肖像、切断钢梁的工人的照片、建造中的滨海艺术中心鸟瞰图和几张国会的照片。

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Looking After Louis Sullivan: Photographs, Drawings, and Fragments

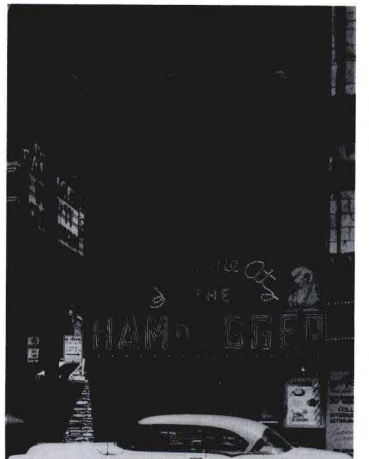
追随路易斯·沙利文：照片、图纸和其他断片

The Art Institute of Chicago
Until December 12

The Art Institute of Chicago has organized an innovative exhibition that explores the work of Louis Sullivan through the lenses of legendary photographers John Szarkowski, Aaron Siskind, and Richard Nickel. These photographers employed their cameras to document and interpret Louis Sullivan's architecture and, in the process, helped shape his legacy.

芝加哥美术馆举办了通过著名摄影师约翰·扎科夫斯基、阿伦·希斯金德和理查德·尼克的摄影作品展示路易斯·沙利文的作品展览。三位摄影师通过他们的相机记录和阐述了路易斯·沙利文的建筑，并在这个过程中使其更加明确化。

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Feature:

Architecture in Belgium and the Netherlands

专辑:

比利时与荷兰的建筑

In 2003 and 2004, *a+u* devoted special issues did features on the architecture of Belgium (*a+u* 03:05 and 03:06) and the Netherlands (*a+u* 04:05). Since then, significant changes have occurred in the context that makes architecture possible there. In the autumn of 2009, we visited 20 architects in Belgium and the Netherlands for a look at the current state of architecture in these two countries.

Formerly it was said in Belgium that good architecture was built mainly in suburbs. Now, due to rapid urbanization, the focus is moving toward city centers. While retaining traditional elements, current architecture employs new materials and new construction methods to create distinctive buildings. In the Netherlands, the global recession has brought an end to the erstwhile surge in development projects. But new currents are emerging, as innovative ideas and an uncompromising pursuit of quality are applied to extensions and renovations. The changes currently underway in Belgium and the Netherlands can be traced through the statements of identity at the top of the contributions from the architects, and through the essays by Koen Van Synghel and Egbert Koster, which explore the milieu of architecture in these two countries. (*a+u*)
Translated from Japanese by Thomas Donahue.

a+u 曾在 2003 年和 2004 年做过比利时建筑专辑 (*a+u* 03 : 05、03 : 06) 和荷兰建筑专辑 (*a+u* 04 : 05)。在那之后, 两国建筑的背景发生了翻天覆地的变化。2009 年秋, 我们走访了比利时和荷兰的 20 位建筑师, 以了解两国建筑的现状。

“优秀建筑都集中于市郊”的比利时建筑, 现如今已随着城市化进程逐渐向市中心转移, 保留传统元素的同时, 如今的建筑采用新型材料和建造方法, 以期创造出一些别具一格的建筑。在荷兰, 全球性的经济衰退为一度涌现的开发项目画上休止符, 但同时也显露出一些新的趋势, 如扩建和修复项目中的创新性思维和对品质的不懈追求。

本专辑通过建筑师作品中对个性的阐述, 以及柯恩·范·辛格和埃格伯特·科斯特对比利时和荷兰建筑背景的论述, 充分体现了两国建筑的现状。

(编者)

Essay:

Belgian Architecture

Koen Van Synghel

论文:

比利时建筑

柯恩·范·辛格尔

In recent years, Belgian architecture has been more and more defined by the perspectives of the different cultural backgrounds of the country, namely those of the Flemish, Walloon and German community. Although there is a bigger and more diverse architectural production in Flanders, the architecture in the Walloon region does not differ that much.

Nevertheless, Flanders is more influenced by experimental Dutch architecture, whereas in Wallonia, important architects like Charles Vandenhove keep traditional architecture alive, fertilized with contemporary art.

For decades, the architecture of Belgium, and especially of Flanders, was viewed under the flag of the commonplace. The commonplace embodies the historical, social, imaginary, cultural and psychological dimensions of the Belgian construction culture; its ambiguities, its vague position between inferiority and complacency, between the schizophrenia of that which is allowed to be seen and that which should remain hidden. The commonplace can be seen as a “juggling with banality”. But from the point of view of architecture critic Geert Bekaert, it is not synonymous with mediocrity.

With the cry “resume - invent - economy”, the architects Henk De Smet & Paul Vermeulen attach a concrete meaning to the commonplace. In the case of the offices of the Flemish Environment Agency in Aalst, their reflection on cultural and social themes such as memory and sustainable construction techniques results in a building that both conforms to the spatial context and reacts against it. As this building houses the headquarters of an environment agency, durability and green techniques were imposed. It was also symbolically important to graft the building upon a natural element, an old tree. The work of the Brussels based office, noA. architecten identifies less with the notion of the commonplace, but they are strong in reinterpreting existing forms and structures. One of their exemplary buildings is the spectacular but delicate renovation of the Town Hall in Menen. In this project they managed to harmonize the mastery of abstract shapes and space with the peculiar character of historic buildings. Architecture, craftsmanship, elegance to an almost graphical clarity – all these elements combine to achieve an unprecedented renovation.

Individualism

If there is one theme that characterizes Belgian architecture, it is individualism. Individualism is the reason why the average Belgian buys or constructs his or her own house. The individual terraced house is therefore in the standard vocabulary of most Belgian architects. This typological innovation is evident in the terraced house designed by Huiswerk

Architecten during the eradication of slums in Antwerp. As an element of urban renovation, it contributed to typological innovation by separating the exterior and interior with a split-level staircase that extends right across the width of the house. Apart from the terraced house, the detached house is also an example of Belgian individual identity. The Ghent-based architects Compagnie-O designed (in collaboration with Geert Pauwels in 2007) House Van Colen for a homebuilder. Rather than a traditional house in bricks, the architects designed a shed, like traditional stables and barns. Under this stack, the homebuilder built his own “bel-étage house”, constructing the rooms brick by brick. Here the commonplace of the utilitarian shed is reinvented as symbolic roof for a house with a free plan for a free homebuilder.

Technology and Surrealism

Typical of Belgium is a clash between contemporary architecture that aspires to authentic innovation, and architecture that resorts to traditional concepts and images from the past. This dichotomy often results in contradictory or surreal architecture. And it explains why architecture that is based on engineering techniques hardly exists in Belgium.

Of course there is the import of engineered architecture by the Spanish architect Santiago Calatrava. In Liège he designed, in his well-known language, a biomorphic structure for the new railway station. The canopy of the railway station of Leuven designed by the engineer-architect, Philippe Samyn, shows another form of engineering, echoing the high-tech language of Norman Foster and Richard Rogers. However, his artistic ambitions make his fractal structural language more of a hybrid. Apart from Samyn, there are the engineers René Greisch and Laurent Ney, who developed remarkable bridges in Kortrijk, Stalhille and Zeebrugge. Ney sculpts the structures as if he wants to reveal the lines of gravity.

Although architecture anchored in extreme technological innovation has not caught on in Belgium, many architects seek cheap, low-tech solutions. The architectural duo Jan De Vylder and Trice Hofkens used industrial greenhouse doors for the conversion of their studio and private home. This “improper” use of low-tech elements was put to good use for the renovation of a small house in Ghent: depending on the weather, a sliding greenhouse roof can be opened or closed, which turns the backyard into either in a garden or a greenhouse. De Vylder also develops his interest in architecture as a permanent state of construction, like in the design of cultural institutions Les Ballets C de la B and LOD (*a+u* current issue) in Ghent and Het Toneelhuis in Antwerp.



近年来，比利时建筑越来越强调国内不同的文化背景，如佛莱芒族、瓦隆族和德语文化圈。虽说在佛兰德斯可以见到大量形形色色的建筑，但瓦隆地区的建筑并未与之存在多大差异。

尽管如此，佛兰德斯更多地受到荷兰实验性建筑的影响，而在瓦隆区，那些权威建筑师，如查理斯·范登霍夫，却执着于赋予传统建筑新生，凭借当代艺术让其焕发光彩。

几十年里，比利时的建筑，特别是佛兰德斯的建筑，一直看上去中规中矩。这种平凡述说着比利时建筑文化在历史、社会、想象、文化以及精神等层面上的要素，还体现了一种在自卑和自得之间模棱两可的模糊定位，以及直白和遮掩并存的分裂状态。平凡可以被视为“充斥着平庸”，但建筑评论家格尔特·贝卡特却认为，平凡并非是平庸的代名词。

随着对“再生—创造—经济”的呼吁，建筑师亨克·德斯梅特和保罗·弗莫伦为平凡添加了实质性的内涵。在位于阿尔斯特的佛莱芒环境署办公楼案例中，建筑师对文化和社会主题的考量，如记忆和可持续建造技术，使得建筑在空间上既与周遭环境和谐相处，同时又产生了鲜明对比。作为环境署总部的办公楼，其突出了耐久性和环保技术，并象征性地与自然元素——一棵老树有机结合。

在位于布鲁塞尔的办公楼项目中，noA 建筑师事务所减少了“平凡”的意向，突出对既存结构与形态的再诠释。其代表作曼嫩市政厅改造项目，雄壮却不失精巧。其成功地将抽象的形式和空间与历史建筑的特有属性融为一体。建筑、手工艺和优美典雅的构图——所有这些元素相辅相成，为世人呈现出一个史无前例的翻修项目。

个人主义

如果用一个主题去描述比利时建筑特性的话，那一定就是个人主义。个人主义促使比利时民众购买或建造自己的房屋。

单人排屋因而也成了大多数比利时建筑师使用的基本词汇。在安特卫普贫民区拆除项目中，胡伊维斯建筑师事务所设计的排屋清晰地展示了在类型学上的革新。它作为城市改造的一个要素，利用横贯整个房屋的错层楼梯分隔内外区域。除了排屋，独立式住宅同样也是比利时个人特性的体现。位于根特的柯姆普尼·奥建筑师事务所（2007 年与格尔特·保福斯合作）为一个住宅施工者设计了住宅——凡·科伦住宅。与传统砖结构的房屋不同，建筑师设计了一种类似传统马厩和谷仓的屋棚。这位住宅施工者就在这个屋棚下一砖一砖地垒出了一栋“bel-étage house”。看似实用而普通的小屋，其屋顶的改造极具象征性，荫蔽了屋檐下一个自由住宅工人的自由平面。

工艺和超现实主义

追求真正创新的当代建筑与保持传统概念和形象的建筑之间的对立是比利时建筑界常有的。这种分裂时常导致自相矛盾或超越现实的建筑式样，同时也解释了为何在比利时鲜有能够体现先进工程技术的建筑。

诚然，它们有引进西班牙建筑师圣地亚哥·卡拉特拉瓦先进的工程技术。他以其举世闻名的建筑语言设计了有机形态的列日

新火车站。建筑工程师菲利普·萨敏设计的鲁汶火车站天棚，则模仿诺曼·福斯特和理查德·罗杰斯的高技派语言，体现了另一种形式的工程技术，但是其艺术抱负让他的分形结构语言变得更像是一个杂交产物。除了萨敏，工程师瑞内·格莱士和洛朗·内也在科特里克、斯达希勒和泽布勒赫建造了令人叹为观止的桥梁。内在塑造这些建筑时，似乎有意使重心线可视化。

极端的技术革新并没有在比利时流行起来，许多建筑师依旧采用廉价低科技的方案。建筑师二人组扬·德·维尔德和特利斯·霍夫肯斯便采用工业用温室门将其工作室和私宅一分为二。这种对低科技元素的“误用”却在根特的小型住宅翻修上大放异彩：可移动的温室屋顶根据天气状况打开闭合，后院便时而成为花园时而成为温室。杨·德·维尔德还对让建筑一直处于施工状态产生了浓厚兴趣，因此在根特的阿兰·普拉特尔芭蕾舞团和 LOD 音乐剧场（本期 a+u）以及安特卫普的剧院等项目的设计中都有所体现。

优美的尸骸

在原酿造厂 LAMOT/文化会展中心的改造项目（a+u 05:04）中，51N4E 采用了一种超现实主义的手法——“优美的尸骸”。这种手法类似拼贴艺术，多人共同完成的一幅画或者一首诗，虽然无论是从字面还是从形象上看，都只是一种支离破碎的堆砌，但结果却如此的不可思议。

51N4E 的年轻队伍着手处理酿造厂的结构和砖石建筑时，试图创造一件优美的尸骸。但由于这是一个改造项目，他们并未通过切割来塑造建筑本体，也未使之成为一篇独立的建筑上的记叙文，而使之成为一幅融合多种形状、材料和建筑手法的拼贴艺术，让空间具有强烈的个性，以期这个剧院建筑获得多种功能。

“优美的尸骸”这种手法也应用于沙勒罗瓦摄影博物馆扩建项目中，不同建筑风格和表达方式的组合虽不那么极端却更为矛盾。该项目由布鲁塞尔的埃斯科建筑事务所和工程师伊夫·怀南德联合设计，在年久的砖石修道院旁增加了一排轻量的架空柱，好似悬浮空中，脱离地心引力。建筑内设摄影展厅、“电影院”、图书馆和食堂。该建筑并未追求特立独行，而似乎只是在用不同的语言讲述着不同的故事。

布鲁塞尔国家剧院也体现出更多共性，该建筑由埃斯科建筑事务所和吉戈涅设计师事务所联合设计。尽管它看上去犹如竖立在布鲁塞尔大街上的一张光滑的白幕，剧场和门厅却完全不同。剧场是传统意大利式剧场，但门厅和办公处却是一个充满白色和光亮的建筑，带有一种后阿尔瓦·阿尔托的北欧风格，相比之下，剧场好似躲进一个普通的黑盒子里。

Cadavre exquis – Exquisite corpse

In the renovation of the former brewery LAMOT™ / cultural convention center (*a+u* 05:04), 51N4E resorts to the surrealist technique of the cadavre exquis. An exquisite corpse is a collage, a single drawing or poem by multiple hands that is literally and figuratively an incoherent pile-up, and is therefore particularly surprising.

The young team of 51N4E approached the structure and the brick construction of the brewery as if they had to create a cadavre exquis. But as this was a renovation, they did not so much construct the body as chop and cut it. The result is not an autonomous, tectonic narrative, but a collage of shapes, materials and construction methods that lend the spaces an eccentric identity, in the hope that this theatrical architecture results in multi-functionality.

Less extreme and more ambivalent in putting together different styles and expressions of architecture, one can discover the technique of cadaver exquis in the new extension of the Musée de Photographie in Charleroi. This project, by the Brussels office L'Escaut in collaboration with the engineer Yves Weinand, adds to an old monolithic cloister in brick, a lightweight volume on pilotis, almost floating in the air, as if gravity is challenged. The building houses galleries for photographs, and also a "cineam", a library and cafeteria. The building does not seek a single identity. It appears as if different stories had to be told in different languages.

More homogeneous is the Théâtre Nationale in Brussels, also designed by L'Escaut, but in collaboration with Architectes Associés et Gigogne. Although this building appears like a white silky screen in the streets of Brussels, it shows a clear cut dichotomy between the theater and the foyer. The theater is a traditional theater à l'italienne, but the foyers and offices are designed with a kind of post-Alvar Aalto, Scandinavian flair, an architecture of white and light, whereas the theater itself withdraws into the generic image of a black box.

Building, Dwelling, Thinking

The authentic method of building, characterized by restraint and an independent view, results in an architecture that builds theory rather than writes it and is also typical of one of the major contradictions of Belgian architecture.

With "Searching, Thinking, Living", Christian Kieckens paraphrases Martin Heidegger's "Building, Dwelling, Thinking". Philosophy, language, the visual arts – for Kieckens, architecture is an intellectual discipline that is anchored in a broad cultural basis. As such, the renovation and refurbishing of an old house and its transformation into the architect's office is founded on a conscious reevaluation of space.

Pierre Hebbelinck has a similar profile, although Hebbelinck's research and oeuvre is less influenced by art and language and more a study of architectural forms and expressions. With *Le Manège* in Mons, he designed a new theater that takes a position between the interiorized space of a theater and the exterior, public space. Concrete and glass are shaped in surprising forms, like the cantilevered structure of the theater hall. Although the structure might be audacious, it is at the scale of man, which brings this building into balance and in relation with the city. Yet, with regard to the obsessive dissection of buildings as a tectonic process, where Bauwille is stronger than Formwille, Coussée & Goris manage to distill poetry from economic industrial building systems like no other architect in Flanders. In their youth and sports center, *The Boerekreek*, built in a preserved polder landscape with dykes and creeks, the architects designed sleeping accommodation for youngsters, a restaurant,

and above all, a manège (a riding school). This part of the building especially shows how a detailed study of the structure (in collaboration with architect-engineer Guy Mouton) can culminate in a sculptural and functional space.

Mannerism

The preservation of a certain style characterized by a sense of exaggeration is typical of the late-modernist architecture of Stéphane Beel. In a headstrong but also virtuoso manner, he moulds the legacy of the great modernist, Ludwig Mies van der Rohe, to his liking. In the Museum M in Leuven, one discovers traces of modernist obsessions, like the fetish travertine. But the building finds its quality in the geometrical weaving of interior and exterior space, of old and new built volumes, of vistas and enclosures. Museum M accommodates all these apparent contradictions with great ease. The only drawback is that this building is very rich in colors, textures and shapes on an urbanistic level, but the interiors disappear in a kind of generic lack of identity.

The architects Robbrecht en Daem Architecten and Marie-José Van Hee develop a more sensuous mannerism.

For Robbrecht en Daem, art has become second nature. They turn architecture into the mother of all arts, using it to blow up and frame light, painting, photography, music or dance. One of their most recent projects is the design of their own studio. Starting from an existing industrial shelter – a wooden laminated hall constructed after the Second World War – Robbrecht en Daem envisioned the huge hall open as a kind of arboretum and organized the offices in a functional strip with the services on the ground floor and the design studios on the second floor. The landscape offices, which are divided by low cupboards, create working islands in a panoramic relation with the hall.

The office also houses Marie-José Van Hee, who has her own firm, but regularly works together with Robbrecht en Daem. Van Hee stands for an architecture that transcends the "now". She is unmatched in the way she adapts the quality of traditional houses to contemporary ones. If Adolf Loos had not invented the Raumplan, Van Hee would have. In the Leeuws-Croes residence, Van Hee combines the intimacy of a house with the intimacy of the historical city center. Furthermore, in her work we see a radical rejection of architecture as a machine. She does not create an alienating architecture, but buildings that engraft themselves on life and nature, both in the city and the countryside.

Contemporary architecture in Belgium exists between mannerism and minimalism, between the newest objectivity and spectacle. Between local and cosmopolitan, between contextualism and "creatio ex nihilo", between art and economy, between prose and poetry.

Koen Van Syngel studied architecture history and theory at the Katholieke Universiteit Leuven (KU Leuven). Since 1990, he has been working as an independent architect, scenographer and critic. Van Syngel was the co-curator of *Time Festival 2007* in Ghent and curator of the exhibition *Schets of Schim*, about architecture and intuition in Museum dr. Guislain, Ghent. Van Syngel is currently pursuing a PhD about fundamental architecture criticism in the praxis of contemporary artists. He is also teaching architecture criticism at KU Leuven and Artesis Hogeschool Antwerpen.

柯恩·范·辛格尔曾在鲁汶天主教大学 (KU 鲁汶) 研修建筑历史和理论。自 1990 年起, 他便成为独立建筑师、舞台设计师和评论家。范·辛格尔是根特“2007 年时代节”的联合策展人, 根特盖斯兰博士博物馆 *Schets of Schim* 展览 (主题为建筑与直觉) 的策展人。范·辛格尔现在正在攻读博士学位, 研究方向为当代艺术家实践中的基础建筑评论。他同时还在鲁汶天主教大学和安特卫普应用科学大学教授建筑评论。

建筑·住宅·思考

真正的建造行为以克制和独立的视角为特色，让建筑构筑理论而非书写理论，这也是比利时建筑一个矛盾。

克里斯蒂安·奇肯斯用“寻找·思考·生活”改写了马丁·海德格尔的“建筑·居住·思考”。在奇肯斯看来，建筑学即是有着宽泛文化根基的知识学科——哲学、语言和视觉艺术。因此，对于老宅的改造翻新及其变身成为建筑师工作室都是基于对空间的清醒的重新审视。

皮埃尔·赫伯林克也有类似的理念，虽然赫伯林克的研究和作品更多地受到建筑形式和表达方式研究的影响，而非艺术和语言的影响。在蒙斯的勒·马尼奇剧院中，他设计的新剧场占据剧场内部空间和外部公共区域之间的位置。混凝土和玻璃构成出人意料的形状，好似剧场大厅的悬吊结构。这样的结构看似大胆，但参考了人体比例，使得整个建筑保持平衡，并与整个城市调协关联。

然而，就对建筑的构造过程强行分解而言，当“建筑的意志”强于“形式的意志”时，库塞和戈里建筑师事务所成功地将诗情画意从经济的工业建筑体系中提取出来，这是在佛兰德斯前所未有的。青年运动中心伯勒河运动中心建在一片风景如画的围垦地上，有堤坝围绕，有溪水潺潺。建筑师们为其设计了青年宿舍、餐馆，以及一个马术学校。马术学校体现了对结构（与建筑师兼工程师盖伊·穆顿合作）的研究可以在极具雕塑感的实用空间上取得登峰造极的效果。

风格主义

夸张风格是后现代主义建筑师斯蒂芬·比尔的惯用手法。他按自己的意愿，以一种刚愎自用但却足见大师风范的方式模仿伟大的现代主义建筑师密斯·范·德·罗。在鲁汶的M博物馆，参观者可以发现其对现代主义痴迷的蛛丝马迹，比如对石灰华的狂热。这个建筑的内外部空间、新旧建筑体量，以及远景和围合空间都充满了几何学。M博物馆轻而易举地将所有这些显而易见的对立面融于一体。唯一的遗憾之处在于从城市规划的角度看来，建筑的色彩、质地以及形状极为丰富，但内部空间缺乏个性，如浮光掠影。

罗布列席和戴姆建筑师事务所和玛丽-约斯·范·西创造了一种更具感官刺激的风格主义。

在罗布列席和戴姆眼中，艺术已经成为了第二天性。他们将建筑转变成所有艺术的根源，将其放大，进而构造出光影、绘画、摄影、音乐或者舞蹈。他们最近的一个作品便是其事务所。以一个现存的工业用仓库（建于第二次世界大战之后的一个木板结构大厅）为基础，罗布列席和戴姆保留巨大的开放式空间，将其设计为一座树木园，狭长的区域作为办公区域，一楼为接待区，二楼为设计室。景观设计办公室由矮柜分隔，从大厅望去，各工作区宛若一座座孤岛。

玛丽-约斯·范·西的事务所也在此办公楼，她常与罗布列席和戴姆合作。范·西的建筑理念是超越“当下”。她对传统房屋特性的

把握，在当代无人能及。如果阿道夫·鲁斯没有创造出“空间体量设计”，那范·西一定会。她设计的利乌-克罗住宅兼具住宅的亲切感与古老城市中心的亲和性。此外，我们也能在她的作品中发现她对“建筑即是机器”这个概念的彻底否决。她设计的建筑毫无距离感，将建筑本身融于城市和乡村的生活和自然之中。

比利时的当代建筑介于风格主义和极少主义之间，介于时新的客观主义和壮观的场面之间，介于地域性和全球性之间，介于脉络主义和“creatio ex nihilo（无中创造）”之间，介于艺术和经济之间，还介于散文和诗歌之间。

（张彦译）

p. 10, from left: Flemish Environment Agency by Henk De Smet & Paul Vermeulen. Town Hall in Menen by noA. architecten. Photos by Frederik Vercruyse/OWI. The terraced house by Huiswerk Architecten. Photo by Tanja van Eetveld. House Van Colen by Compagnie-O. Photo by Frederik Vercruyse/OWI. This page, from left: Musée de Photographie by L'Escaut. Photo by Filip Dujardin/OWI. Le Manège by Pierre Hebbelinck. Photo by Marie-Noëlle Dailly. Museum M by Stéphane Beel. Photo by Jan Kempnaers/OWI. Leeuw-Croes by Marie-José Van Hee. Photo by Kristien Daem.

10页，左起：亨克·德斯梅特和保罗·弗莫伦设计的佛莱芒环境署；noA. 建筑师事务所设计的曼嫩市政厅；胡伊斯特维建筑师事务所设计的排屋；科姆普尼·奥建筑师事务所设计的凡·科伦住宅。

本页，左起：埃斯科建筑事务所设计的摄影博物馆；皮埃尔·赫伯林克设计的勒·马尼奇剧院；斯蒂芬·比尔设计M博物馆；玛丽-约斯·范·西设计的利乌-克罗住宅。



Xaveer De Geyter Architecten and Stéphane Beel

Ghent University Campus – Economy Building and UFO Building
Ghent, Belgium 2000–2006

哈维·德·盖特建筑师事务所和斯蒂芬·比尔
根特大学校园——经济系大楼和UFO大楼
比利时，根特 2000–2006



Feature:
Architecture in
Belgium and the Netherlands

Xavier De Geveer, Architecten and Stéphane
Beel, Ghent University Campus – Economy
Building and UFO Building, Ghent, Belgium



Street Building

The university campus stretches over 800 m along the Schelde River on its lower side and along a higher, sloping street on the other. It is situated inside the city and it profits from a dazzling topography. The campus mainly houses old textile industry buildings and a few 1970s concrete buildings. It links all the buildings and a series of gardens, squares and an existing roof surface. The succession of open spaces and newly inserted buildings intends to open up the campus towards the city and to reveal the exciting spatial relation to the river.

Economy Building

The campus path that crosses the building, the topography, the nearby existing Economy Building, and the new program together generate the form of the building. The path leads down from the street towards the roof of the existing building. On one side are all the vertical circulation shafts of the new building, and on the other side is a double height foyer, accessed from the path. The auditorium is situated above it and accessed through a main stair. On the top level, a library is organized around a patio, combined with offices. The front and back facades are in glass and cantilever outwards; two lateral facades are in concrete, one of them is a screen of 20 m high concrete fins.

UFO Building

This building is the main gathering area for the university. It houses offices, laboratories, a 1,000 seat auditorium dividable into two smaller ones, a large scale foyer with an information stand, congress facilities, a tele-center and a car park. Vertically, the building consists of three parts: a semi-sunken volume, a transparent foyer level and a top volume which is divided into three programmatic parts. The auditorium, flanked by the offices and laboratories on each side, sinks down to the foyer. Underneath, a large stairway leads to a lower garden behind the building, providing a view towards the river from the main street and across the foyer. The rather static composition features a 70 m long media panel on street level and a vertically moving dividing wall for the auditorium appearing on top of the building. The auditorium is a closed concrete box inside a simple glass building.

街道建筑

整个大学校园横跨 800 余米，从谢尔德河岸到带有坡度的街道，地势一路向上。大学位于城市中，拥有丰富的地貌。校园内主要建筑为一些老旧纺织厂大楼和 20 世纪 70 年代的混凝土建筑。所有建筑，以及一系列的庭院、广场和一个现存的屋顶表面都被紧密相连。开放空间和新造建筑的相辅相成，使得校园向整个城市敞开，也展现出水体带给空间的丰富体验。

经济系大楼

围绕大楼的校园小径、地形地貌、附近现有的经济系大楼，以及新建筑共同构成了整体建筑的形态。小径从街道一路延伸至现有大楼的屋顶。一侧是新大楼的垂直交通动线，另一侧是两层高的大厅，与小径相连。大礼堂位于上层，由主楼梯进入。顶层为图书馆，旁有露台以及办公区。正立面和背立面采用玻璃和悬臂结构；两侧立面为混凝土结构，其中一侧为 20 m 高的混凝土飞翼结构幕墙。

UFO 大楼

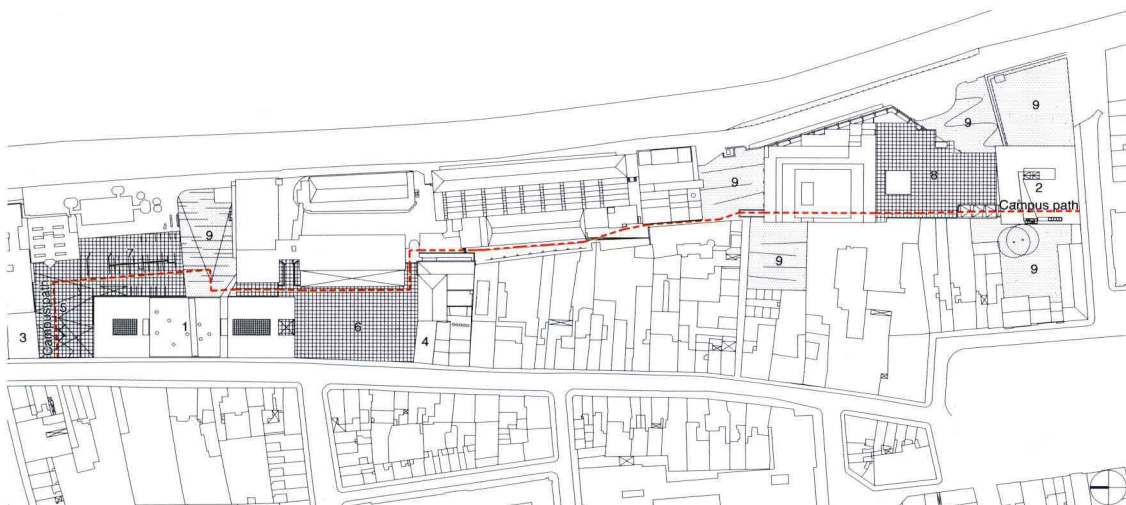
该大楼是大学的主要集会区域，内设办公室、实验室、可一分为二的千人礼堂、带咨询台的大型门厅、会议室、远程计算机中心和停车场。大

楼自下而上依次为：半下沉式体量、透明门厅以及由三个部分构成的顶部体量。礼堂向门厅下沉，两侧分别为办公室和实验室。在地下部分，一个大型台阶通向大楼背后的下沉庭院，在台阶上，视线能够穿过门厅，一览水景。相对静止的构图更突出了街道上长 70 m 的多媒体面板以及建筑顶端用于分隔礼堂的垂直移动墙。礼堂是简洁的玻璃建筑内一个封闭的混凝土匣子。

(张彦译)

pp. 14-15: Aerial view of UFO Building from the southwest. Opposite, above: View of the south facade of the Economy Building. Opposite, below: View of the north facade of the UFO Building. All photos on pp. 14-21 except as noted by Frederik Verduytsse/OWI.

14-15 页：自西南侧鸟瞰 UFO 大楼。右页，上：经济系大楼南立面；下：UFO 大楼北立面。



Site plan (scale: 1/3000) / 总平面图 (比例: 1/3000)

Legend: 1) UFO Building (new), 2) Economy Building (new), 3) Rector's Secretariat of Board of Directors' Secretariat (extension), 4) Student restaurant (extension), 5) Rector's Square, 6) Students' Square, 7) Parking, 8) Economics Square, 9) Gardens.

图例：1. UFO 大楼（新建），2. 经济系大楼（新建），3. 院长秘书处（扩建），4. 学生食堂（扩建），5. 院长广场，6. 学生广场，7. 停车场，8. 经济系广场，9. 庭园。