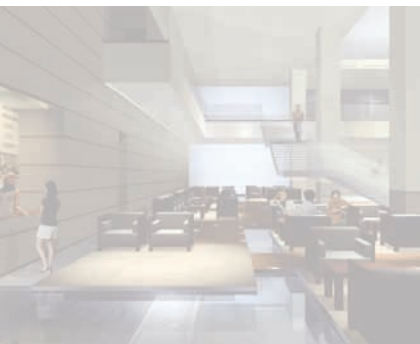


# 以人为本的设计

波捷特公司的设计作品

*design  
on a human scale*

Progetto CMR's Architecture



概念和设计 | Idea & Project  
Massimo Roj

作者 | Author  
Massimo Roj

出版协助 | Publishing Coordinators  
Marina Monguzzi  
Adele Vitale

绘图设计 | Graphic design  
Margherita Moretti

译者 | Translation by  
Wu Chaoquan 吴超权

封面设计 | Cover  
Liu Xiaoxiang 刘晓翔

出版社 | Publisher  
Tianjin University Press  
天津大学出版社

责任编辑 | Editor  
Liu Daxin 刘大馨

图书在版编目 (CIP) 数据  
以人为本的设计/马达利著. —天津: 天津大学出版社,  
2007. 10  
ISBN 978-7-5618-2562-4  
I. 以… II. 马… III. 建筑设计 IV. TU2  
中国版本图书馆CIP数据核字 (2007) 第157028号

出版发行	天津大学出版社
出版人	杨欢
地址	天津市卫津路92号天津大学内 (邮编:300072)
电话	发行部:022-27403647 邮购部:022-27402742
印刷	北京雅昌彩色印刷有限公司
经销	全国各地新华书店
开本	210mm×210mm
印张	17
字数	450千
版次	2007年10月第1版
印次	2007年10月第1次
印数	1-1 500
定价	160.00元

鸣谢 | Thanks to  
Silvia Criscione  
Darren De Good  
Giovanni Giacobone  
Antonio Grisci  
Peter Xin 信翔

摄影者名单 | Photographic Credits  
Federico Brunetti  
Lorenzo Ceva  
Matteo Cirenei  
Gianluca Destro  
Ramak Fazel  
Lucia Ferrario  
Luca Miserocchi  
Simona Pesarini  
Alice Pedroletti  
Matteo Piazza  
Beppe Raso  
Alessandro Roj  
Giorgio Rossi  
Sabine Schweigert  
Studio Life  
Stefano Topuntoli  
Miro Zagnoli  
Marco Zanca  
Nick Wood

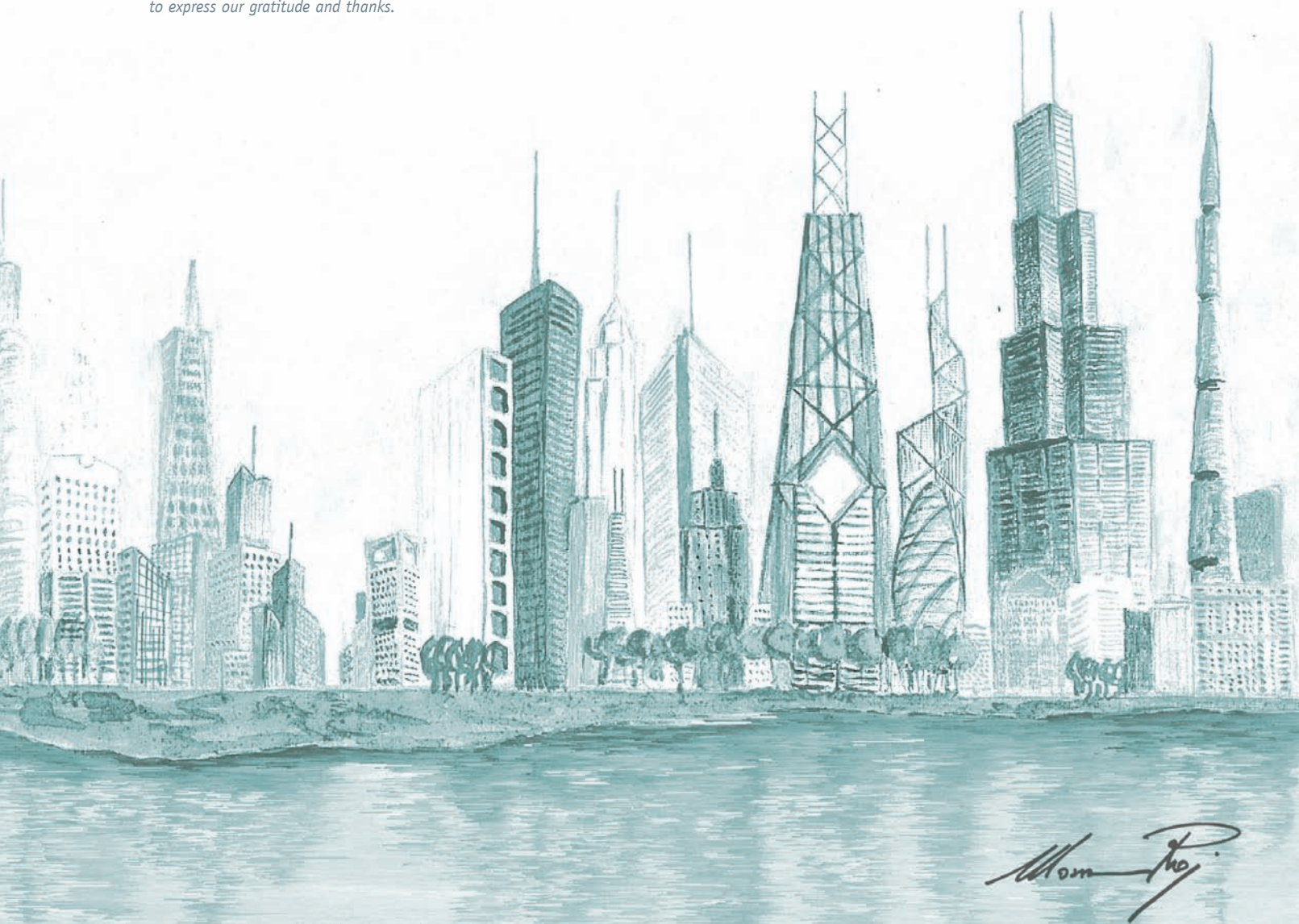


© Progetto CMR Engineering Integrated Services Srl

著作版权所有, 一切权利均予以保留。未经拥有版权的出版社的同意和授权,  
著作内容任何部分禁止翻录或以电子影像等任何形式进行传播。  
All rights reserved. No part of this publication may be reproduced, stored in or introduced to a retrieval system or  
transmitted in any form or by any means, electronic or otherwise, without the prior permission of the publishers.

自1994年波捷特公司诞生以来，  
公司的成长得益于这些年来与我们并肩合作的各位  
同人的努力和对本公司的热情支持。  
我们借此机会表达诚挚的感谢。

*The growth of Progetto CMR, since its inception  
in 1994, is due to the commitment and  
enthusiasm of all those who have collaborated  
with us over the years. We take this opportunity  
to express our gratitude and thanks.*



# 设计项目的价值

## The Value of a Project

马西莫·罗依的建筑使命完全包含在他所宣称的设计目的中，即“以人为中心”。波捷特公司应用了一条基本原则：“空间”既不能设定管理行为的规范，又不能设定管理设施的规范。相反，确定建筑物的设计要依据的原则应当是用户的舒适与实际必要性。上述原则是显而易见的，但是在实际中必须结合廉价与创造、美学与伦理、实用与对话，当然还有专业与承诺。

要设计一项围绕人的实际需求的项目同样意味着创新、价值与激情的构思与应用。创新作为满足动态参考条件；价值作为适应社会潜在的经济和结构的变化；激情作为对于所有参与者以及他们的实际需求的关注。


能够证明有效性的永远都是历史与记忆：莱昂纳多·达·芬奇的维特鲁威人是“万物的尺度”，同时文艺复兴时期的人们发展了项目的静态观点，期望一个非常现代的焦点对象：即个人的舒适（“在选

Massimo Roj's architectural mission is all in his declared intent: to place "Man at the Centre". Progetto CMR is based on the principle that the "container" cannot set the rules for the behaviour or the system of services within it; it is instead the well-being of the user that must dictate the principles upon which the architectural organism is designed, based on the user's actual needs. However, an apparently obvious design principle like the one above must then in practice be able to virtuously combine inexpensiveness and creativity, aesthetics and ethics, helpfulness and dialogue and, obviously, professionalism and commitment. To design an architectural project around the real needs of its users also implies creating innovation, value and passion. Innovation meaning a solution designed to respond to dynamic reference conditions; value as a solution to the possible economic and structural changes of society; passion as the attention to all the players involved and their real and actual needs.

As it invariably happens, history and memory can prove helpful: Leonardo's Vitruvian man is "the measure of all things", while the Renaissance man

择环境之时，最好能确保它的方方面面都受到居住者的欢迎”，阿尔伯蒂的《论建筑》）。最后是柯布西耶（Le Corbusier）的“模数”（Modular），确定了同样可以适用到设计领域中的各种参数。不过在当今这个年代，人只被当作产品与空间的消费者来看待。因此，就像我们在波捷特公司的作品中可以观察到的那样，有必要对人做更切合实际的关注，因为人不但不可避免地物质世界的三个维度互相接触，而且也不可避免地接触时间的维度，它成了一种新的衡量参数。

伊塔洛·卡尔维诺（Italo Calvino）写道：“当今文化看世界的方法中存在着一种趋势：世界诸多方面被看成是离散的而不是连续的。我使用‘离散’一词是因其在数学中的含义，即由多个单独部分组成”。波捷特公司对这些考量的统一回答是经过一次仔细认真的规划活动所得到的结果。它不单是关于建筑设计与室内设计，也不只



expands the static point of view of the project anticipating the crucial theme of individual well-being (as Leon Battista Alberti put it in his *De re aedificatoria*, “*In the choice of the environment it is best to mind that it is welcome by its inhabitants from every point of view*”). Then came Le Corbusier’s Modular, defining parameters that are also applied in the field of design. Today, however, man is merely seen as a consumer of goods and spaces. It is therefore necessary, as can be observed in the work of Progetto CMR, to return to a higher consideration of the user, who cannot avoid confrontation not only with the three dimensions of the physical world, but also with the fourth dimension of time, which becomes a new measure of reference. Italo Calvino wrote: “*There is a tendency today in the manner in which culture views the world, emerging at once from various sources: the world, in its many facets, is seen all the more as discrete rather than continuous. I use the term ‘discrete’ in the mathematical sense, that is, that which is composed by separate parts*”. The unifying answer of Progetto CMR to this consideration is the result of a complex and committed planning activity, which does not

是关于对空间与人的优化与管理，而是将所有这些问题都当成一个整体来对待。这种复杂性因来自不同领域（建筑、工程、安全与舒适）专家的积极参与而被驾驭。每位专家都掌握相关领域的知识与技能，都朝着一个统一而且有战略意义、有组织、有管理的目标努力。

综合学科研究法，按一个更丰富、更仔细、更复杂的整体观中所具体要求的方法，应用一个关于该过程中所涉及的不同学科的横向项目方法。一个说明了从最初的想法到最终的规划结果的所有规划阶段的方法。这意味着要做精明的策略性抉择、大量的经济投入、对各类风险因素的仔细评估以及对具体操作的深入理解。

罗依在他的新人文主义观念中是这么做的：构思并设计新式的室内和建筑，使人不再因传统建筑的等级划分感到压抑，而使他们从中感受到信心、创造、舒适与对话的动力。

丹尼洛·普雷莫利

deal with architectural and interior design alone, nor with the sole optimization and management of spaces and people, but with all of these issues as a whole. This complexity is dominated by the active involvement of different professionals with various specializations - architecture, engineering, safety, and well-being - each with their specific knowledge and competences, but all sharing a vision that is unified and strategic, organized and managed. This approach is based on a planning methodology involving different disciplines and considering all of the stages of a project - from the idea to the usage - in exact proportions and within a wider and more complex unitary vision. All of this within an activity that implies shrewd strategic choices, substantial economic commitment, a careful evaluation of risk factors, and a deep understanding of the operation. Massimo Røj, in his neo-humanist vision, has been able to think and design buildings and interiors within which Man is no longer constrained by spaces designed according to traditional hierarchical schemes, but, on the contrary, receives from those essential stimuli for positiveness, creativity, well-being and dialogue.

Daniilo Premoli

马西莫·罗依 \_ Massimo Roj

# 我们的过去， 我们的现在，我们的将来

## How we were... how we are... how we will be!

在1993年7月20日，一件大事改变了我的生命：我女儿瓦伦蒂娜出生了，她是我三个小孩中的第一个（另外两个分别叫安德里亚与罗伯特）。

一个多月之后，在9月3日，也就是我生日的前一天，我收到公司总经理的一封信，在信中，总经理跟我解释说由于公司正处于一个困难时期，因为业务量少，因此被迫削减成本。在这家公司任职七年之后，我必须得找一份新的工作。

在这段煎熬的日子里，一位跟我共事过的朋友安东尼拉对我说：“老马，我们为什么不自己干呢？我有位朋友在一家跨国公司上班，他们需要翻新他们的办公室。”因此，我们同另一位旧日同事开始寻找我们的第一位客户。

我们的想法就是利用我们在办公室设计领域所积累的成熟经验，给那个时期萧条的意大利市场提供一种新的理念：即对办公场所进行合理化与最优化。

On July 20th, 1993 an incredible event changed my life: the birth of my daughter Valentina, the first of my three children (soon to be followed by Andrea and Roberto).

A few months later, on September 3rd, the day before my birthday, I received a letter from the GM of the company where I was working, explaining that the company was going through a difficult moment and, due to lack of work, was forced to cut costs. Therefore, after seven years, I now had to find a new job. In the midst of this difficult and emotionally testing period, a former colleague and friend, Antonella, said to me, "Massimo, why don't we try to work on our own? I have a friend who works for a multinational company planning to renew their offices". And so the two of us, together with another former colleague, were ready to find our first client.

Our idea was to apply the experience matured in the field of office design, and offer the Italian market, then struck by an economic crisis, something new: the rationalization and optimization of working space.

1994年初，在这些预想基础上，波捷特公司诞生了，这是三位建筑师朋友的共同项目，我们都为着一个共同的目标奋斗：努力设计出新的办公空间，让所有人都能够有更好的工作环境。

在经过数月的压力与希望交织之后，1994年6月终于盼来了第一个任务，一家大型跨国公司——摩根大通给我们提供了证明我们的信念与能力的机会。

从过去七年工作中所总结出来的一个想法那时清晰地出现在我脑海：因为机构变化与科技创新的冲击，办公环境领域是非常复杂的，而且还将持续发展。因此，我们需要采用一种综合学科方法：组成一个由来自不同领域、拥有不同经验的专业人士组成的专业团队。

这就是梦想……

方法是集成设计！

马尔科是工程师，也是我中学时候的同班同学，他的到来给我们带来了新的经验与技能：技术系统



This was the basis upon which, at the beginning of 1994, Progetto CMR was born: the project of three architects and friends who shared the ambitious goal of designing new spaces allowing everyone to work better. A friend, Edoardo, offered us a place to work, then the first help arrived: a young architect from Turin named Marco. Our first job arrived in June, after months of tensions and hope: a large multinational company, JP Morgan, offered us the opportunity to show what we believed in and what we could do. The past seven years had led me to a clear consideration: due to the impact of organizational changes and technological innovations, the office environment was very complex and constantly developing, therefore needing a multidisciplinary approach: different professionals with different experience, working together as a team. This was our dream... Integrated Design our means! The arrival of Marco, a middle school classmate and now an engineer, brought a new experience and expertise to the group: technological systems' design and the application of Health and Safety

的设计以及健康与安全法规中有关工作环境的规定。

1997年，对开发能够帮助改善工作环境的产品的需要促成了第四个部门的诞生，即在建筑部、工程部和健康安全部之后，我们又设置了工业设计部。不久之后，为管理不断增加的工程数量与愈加复杂的工程内容，我们又完成了流程管理部的设置，处理客户服务、项目管理与工作指挥等相关事宜。

为了控制与确保工作的质量，其自然结果便是建立组织系统以组织协调我们的工作，并获得了质量证明书，让我们成为意大利首批获得这种证书的设计公司。我们的规模一直在持续迅速地扩大：超过一百名的专业人员队伍稳固了波捷特公司在意大利设计领域中的领先地位。罗马和雅典办事处的设立，HOK公司（全世界三大领先设计公司之一）邀请我们加入最重要的欧洲建筑网络，以及2004年10月中国总部在北京的设立，还有天津办事处的设立都证明我们的梦想已经实现，事实上，我们的成就已远远超出了我们最初的梦想！

我们有许多来自不同国家、不同城市的同人，有些结婚了，有些生儿育女了，有些离开了。我们都成长了，也为公司的成长做出了不同的贡献，带来了不同的观念、新的能量与新的技能，我们总能找到新的解决方案，满足客户的需求。

感谢每一位为公司的成长添砖加瓦的人。

马西莫·罗依

legislation in the work environment.

In 1997 the need to develop objects that could help improve the work environment lead to the birth of a fourth department: after Architecture, Engineering, and Health and Safety, there came Industrial Design. Soon afterwards, the need to manage the growing number and complexity of projects lead to the creation of the department of Process Management, dealing with customer service, project management and the direction of works.

In order to control and guarantee the quality of our work, an organizational system was created ultimately leading to a Quality Certification, which we were among the first design firms in Italy to obtain. Our growth has been constant and rapid: over 100 professionals now secure Progetto CMR's place among the leading design companies in Italy. The opening of the Rome and Athens offices, the invitation of HOK (one of the top three design firms in the world) to join the most important European architectural network, and in October 2004 the opening of the Chinese headquarters in Beijing and of the Tianjin office: our dream has already come true, in fact, the reality has gone far beyond the dream!

Many people from different cities and different countries have worked with us; some have married, some have had children, others have left. Everyone has grown and given their own contribution to the growth of the company, bringing different ideas, new abilities and renewed energy to find new solutions and give birth to functional, rational projects that respond to our clients' needs.

Thanks to everyone for all that you have done and what you will do.

Massimo Roj





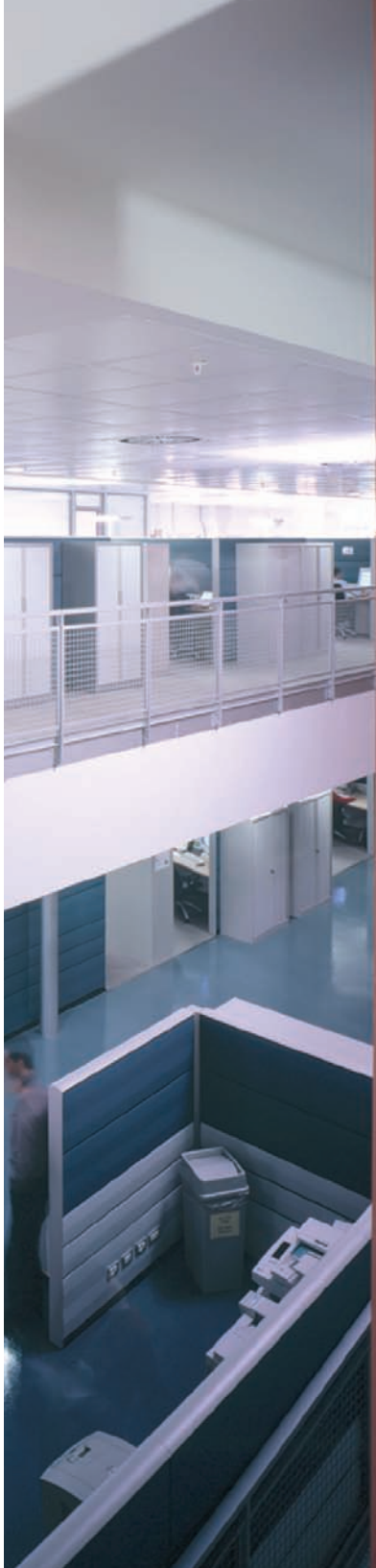
马西莫·罗依 \_ Massimo Roj

# 以人为本的设计

## Design on a Human Scale

在1994年的时候我有个想法：去帮助那些在经济衰退时期努力节约开支的公司。波捷特公司就这样诞生了，它以确保建筑物管理成本的控制作为自身的明确目的。所有这些都使采用一个非常清楚的方法达到该目的成为可能，即通过对工作环境进行合理化与最优化设计：办公空间规划。

In 1994 I had an idea: to reach out to companies trying to contain costs during economic downturns. Progetto CMR was born with the clear intent of designing buildings with lower management costs. This was made possible thanks to a clear methodological approach based on the rationalization and optimization of work environments: Office Space Planning.



## 空间规划， 一门持续发展的学科

空间规划与其他具有泰勒式逻辑结论、旨在提高生产机构效率的各种发展公司管理学科一同于20世纪30年代在美国诞生。

空间规划的主要目标是在经济与功能两方面对工作场所进行正确管理。

自诞生到战后的十几年中，这门学科的第一批信徒，被称作“空间规划者”，为这门学科设置了理论基础。

空间规划是建立在对工作所进行的职能与定量分析以及对保证空间合理使用所必要的程序与标准进行确定的基础之上。

但一直到20世纪50年代末，空间规划才得到了文化界的认同，在建筑规划这门更广泛的学科内取得了重要地位，并作为工作场所环境质量的理想改善工具而得到认可。

空间规划的学科基础得以完善的文化背景主要以20世纪60年代的盎格鲁-萨克森进步主义为代表，盎格鲁-萨克森进步主义认为，工作场所除了主要为生产服务之外，它还是对个人民主加以确认的一个潜在衡量标尺。

事实上，规划办公空间是基于功能和社会的双重基础，而成为工作场所进步观点的基石，一方面注重工作场所的最高效用，另一方面注重个人的生活质量。

正是办公室工作社会性一面的出现赋予了这门学科趋同于城市规划的特性；办公环境几乎达到城市环境的复杂性。

## Space Planning, a Constantly Evolving Discipline

Space Planning was born in the 1930s in the United States together with other evolved company management disciplines, as a logical consequence of Taylor's economic models aimed at improving the efficiency of productive organizations.

The primary goal of Space Planning was to enable the correct economic and functional management of working spaces. From the first years since its inception until the post-war period, the first architects who adopted this approach – subsequently known as Space Planners – set the theoretical foundations of the discipline: Space Planning was to be based on the functional and quantitative analysis of work and the definition of procedures and standards aimed at guaranteeing the rational use of space.

Yet it was only towards the end of the 1950s that Space Planning gained a cultural identity, achieving a crucial role in the architectural planning field and characterizing itself as the ideal tool to improve the environmental quality of working spaces.

The cultural background against which the theoretical foundations of Space Planning were fine-tuned is the Anglo-Saxon Progressivism of the 1960s, according to which the working space, whilst primarily intended for production, was also a potential dimension for the democratic affirmation of the individual.

Indeed, Office Space Planning, based on this double functional and sociological foundation, became a cornerstone of the progressive view of the workplace, focusing both on the optimization of space usage and on the quality of life of the individuals within. It is indeed the sociological side of office work that determines the discipline's similarity with urban planning: in other words, the office environment reaches a complexity comparable to that of a city. The most prominent examples of office space

事实上，20世纪60年代和70年代有关办公空间设计的最显著事例突出了办公空间设计有意识地向城市规划靠拢。其中对工作区与社交区的划分，对路线与信息传达以及对人员聚集与公共办公区的关注都证明了这两种学科之间相当紧密的联系。在这种背景下，办公室变成了互动场所。它被划分为会议区、私人区、服务与接待区。的确，正是因为对互动所做的正确（有时是想象性的）规划，才完成了该时期最成功的工程项目。

上文所述的过程可视为设计经验的逐步积累或通过办公空间规划逐渐获得的一种城市规划的文化理论：从城市这个宏观体系到办公场所这个微观体系，各个区域都成为人类相互交往的场所。

工作规模的扩展使空间规划大大充实了其方法论基础，使其成为生产单位对人类关系进行社会管理的一种战略工具。

自20世纪80年代初以来，信息技术与信息交流体系的快速发展逐渐而根本地改变了人类生活方式，同时也对工作环境产生了巨大的影响。新技术信息与交流体系改变了管理组织机构运行的机制，改变了它的时间尺度。这个改变影响了大型跨国公司、小型乡镇企业、自由职业者，还有国家与地方的公共行政管理部门。空间与时间进入了一个由科技体系所构成的新格局，在这种新格局中，各种关系的发生可以完全不受时间与地点的限制。

新的建筑物 / 城市不再只是融合功能与社会规划的一个成功典范，而是回到成为全球交流体系中的一个因素。

现代信息技术使每个工作场所

architecture from the 1960s and 1970s highlight this conscious methodological tension towards city planning. The emphasis on the distribution of work and socialization areas, the design of paths and communication flows, the aggregation of individual and collective working areas all bear witness to the similarity between the two disciplines. In this context the office becomes a forum for social interaction, structured into meeting areas, private rooms, and service and reception areas. In fact, it is the correct (and sometimes visionary) planning of interactions that brings about the most significant experiences of this period.

This process can be considered a gradual focusing of design experience, whereby the cultural heritage of city planning is progressively acquired by Space Planning: from the urban macro-system to the office micro-system, locations invariably become forums for human interaction.

The increase in size allows space planning to enrich its methodological foundations, becoming a strategic tool for productive organization and the social management of human relations.

The formidable development of information technology and communication systems has progressively and radically transformed life on the planet since the early 1980s, with an equally striking effect on work environments. The new information and communication systems have changed the mechanisms that govern the functioning of organizations, transforming their very temporal dimension. This change has affected large multinationals as well as small suburban firms, single freelancers as well as public administration departments, both national and local. Space and time have entered a new paradigm structured by technological systems, where relationships occur at times and in places that are significantly different and innovative.

The new building/city is no longer just a successful example of functional and social planning onto itself, but becomes part of a global communication system.

Modern information technology allows for the

都能实现完全的虚拟化，同时对日常的生活与办公提出了新的课题。

在过去十年中，空间规划得到了进一步发展，主要聚焦于因现代信息与交流技术而产生的各种关系体系上。它开始面对全新的空间单位（呼叫中心、网吧、办公室共享等），不断进步的工作方法，绝对灵活的空间使用参数。不过最重要的是，它开始面对大规模的城市化过程：世界大都会的迅猛增长以及远东地区大城市的激增。

办公空间规划以其多年发展的成功经验，成为城市规划的组成部分，更重要的是，将新人文主义理念引入到城市空间规划中：城市的人性化是基于工作场所的人性化。这样，空间规划的文明特性可以得到完全理解：目的是要改善生活质量，强调“以人为本”的理念。

complete virtualization of working spaces whilst posing new questions to everyday life and office work.

In the past decade, Space Planning further evolved, now focusing on relational systems brought about by modern information and communication technologies. It started dealing with completely new spatial units (call centers, cyber cafés, office sharing and so on), constantly evolving work practices, absolutely flexible parameters of spatial use, but most importantly it faced the emergence of urban life, with the spasmodic growth of the world's metropolises and the explosion of urban conglomerates in the Far East.

Office Space Planning has become a component of urban planning, enriching it with a successfully tested, multi-year experience that, most importantly, is still substantially anchored to a neo-humanistic vision of living spaces: the humanization of cities is based on the humanization of the workplace. In this dimension, the civic aspect of the discipline can be fully understood, with its tension towards the quality of life: an element that remains its essential anthropocentric foundation.

## 现代办公

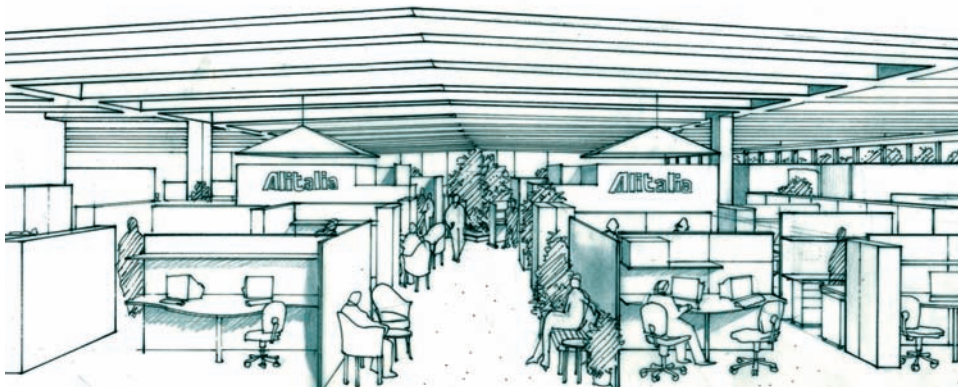
工作场所必须应对不断的变化和新技术。

“外包、精简、知识管理、信息共享”这些是影响公司重组趋势的新兴操作模式，注重更高的效率和必要的适应性。这些过程必然允许不同活动的发展：帮助集中注意力和保证判断力的封闭区域，增加互动和团队合作的开发区域；还有需要知识共享的不定时对话和联系的整合区域。事实上，这种方法是建立在共享知识是当代真正的财富这一点上。

为设计如此复杂的新环境，项目经理就有必要组织并协调一个工作小组，由空间规划者、各种技术体系与专家、建筑师、室内设计师与结构工程师等组成。根据个别项目的复杂性，还可以召集其他方面的专家：安全专家、设备经理、信息系统设计师、人体工程学家、环境心理学家与工作场所医生等。

该专家小组必须着眼于最终用户舒适方面的问题，将“人”视为各种环境（无论是工作、娱乐，还是生活环境）设计与管理的中心。

尽管新人文观念支持着城市和发展，所应用的专业态度却是最为不统一的。建筑师的能力是要将该过程中所涉及的所有技能和经验都集中体现出来。



## The Office Today

Working spaces have to deal with the recurring themes of constant change and new technologies.

Outsourcing, down-sizing, knowledge management, desk sharing are but some of the emerging operational models that affect the reorganization of a company, aimed at greater efficiency and inevitable flexibility. These processes must allow for the development of different activities: closed spaces, which allow for greater concentration and guarantee discretion; open spaces to promote interaction and team work; and undifferentiated spaces for dialogue and interaction when the sharing of knowledge is required. In fact, this approach is based on the belief that shared knowledge is the true wealth of contemporary age.

In order to plan a new environment as complex as this, it is necessary that the project manager coordinate a working team composed of space planners, experts in technological systems, architects, interior designers and structural engineers; based on the complexity of the project, other experts may be called upon such as security experts, facility managers, information systems designers, ergonomists, environmental psychologists and workplace doctors. The task force thus created must focus their efforts on the health and well-being of the final users, taking Man as the central object of the design and management of the environment, being it a working, recreational or living one.

The neo-humanistic vision supporting the development of cities and architecture is paradoxically coupled with a professional attitude whereby the architect must be able to epitomize all of the components and experiences involved in the process.



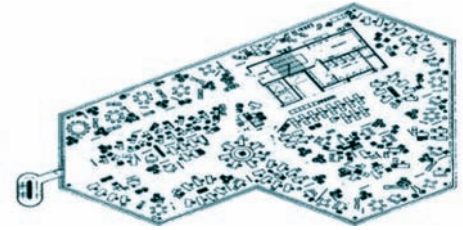
1940



1950



1960



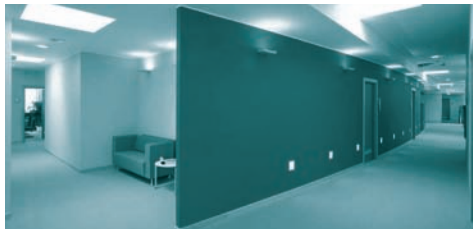
1970



团队协作 teamwork



舒适的地方 comfortable places



形象 image



上班去 going to work

当代城市是种种强烈矛盾与社会文化压力的滋生地。它是对人类未来以及记忆与历史根源位置的标志，是对人类控制其自身发展能力的一种公正反映。

城市建筑印证了历史、文化与各种革新趋势；城市景观讲述了抱负与思想的历程，综合了居住者的人性特征。在这种复杂的城市环境中，办公建筑扮演着越来越有趣的角色：它们是迅速取得时代标志地位的现代办公场所，它们是对人生的一种综合，它们带有种种城市符号。往往，这种不同因素的混合很少会产生非常吸引人的特性。

尽管如此，还从来没有过哪个时代像当今时代这样具有如此的高水平建筑，能创造出如此众多“漂亮”、“精良”，既高贵又高效的办公特征来。

多种因素决定了设计师、建筑师与投资者体内的一种发展动力：高科技的作用、新的社会要求、生态意识的提高、诸如市场策略这种通过设计形象所传达出来的新理念的出現。这是一种综合推动力，它跨越了不同地域和文化，尽管各地发展程度参差不齐，但凭借现代金融与信息全球化的支持，使其成为一种独特的前进动力。

随着时间的推移，房地产行业对这些发展推动力的反应已集中在提高环境质量上，尽管生产体系发展存在严重滞后，有些地方抵制规划方法，对建筑一直存在着扭曲的理解（艺术或商品，却没有这种干预）。

Contemporary cities are characterized by fierce contradictions and socio-cultural tensions. They are, simultaneously, a vision of the future of humanity and a place with memory and historical roots, an impartial mirror of man's ability to manage its development. Their architecture bears witness to their history, culture and innovative tensions; their scenery reflects the aspirations, ideas and personality of their inhabitants. In this complex urban scenario, office buildings play an increasingly intriguing role: they are modern offices that have rapidly acquired the status of monuments of their time, a synthesis of the lives within them and the urban symbolisms they carry. This mix of elements often results in rather unattractive buildings; yet in spite of that, in no other time as the contemporary age has high-level architecture produced such a large number of office buildings that are both aesthetically pleasant and efficient. This evolutionary drive in designers, builders and investors alike was determined by a series of factors: the impact of technology, new social requirements, greater environmental awareness, the emergence of new concepts such as marketing strategies that are also based on the architectural image. A composite drive that crosses continents and cultures, characterized by varying degrees of development, yet able to distinguish itself as a propulsive drive favored by the modern globalization of finance and information. The reaction of the construction industry to this evolutionary drive has focused over time on improving environmental quality, often in spite of the significant backwardness of the production system, and despite the endemic resistance to the introduction of planning methods and the persistence of a distorted idea of architecture (art or commodity, without mediation).

然而某些因素似乎决定了这种趋势，包括：过多的老式建筑，通常不适应现代需求；能源问题的过分紧张，尤其在有生态意识与充分立法的文化与地理环境中；以及信息技术对机构所形成的改革冲击。

第一个因素显然受到了大量已有建筑的限制，由于投机缘故，这些建筑的增长通常超出了市场的实际需求；这些建筑也造成了城市规划与经济问题，限制了许多现代都市的发展。在西方，除了新式建筑的“英雄壮举”（通常与宏观投资相联系）之外，建筑翻新几乎是改造当代城市的主要途径，通常也是改造城市的唯一机会。这种情况在亚洲，尤其是在中国，则被完全颠覆：在中国，旧式建筑被视为对地方城市都市化与大都会发展的一种障碍。因此，老式建筑都被拆除，为越来越多的新项目腾出空间。

第二个因素与能源问题相关，因此必须在国际社会对降临于地球上的紧急环境事故逐渐承认的过程中进行考虑。

从《京都议定书》（1997年）到《欧洲规则》（2002年），有关降低建筑物能源消耗的问题已不容再忽视。

在意大利，为执行2002/91/CE规则而于2005年8月18日所颁布的192号政府法令标志着工程项目的环境意识发生了根本转变。

最后，第三个决定性因素是指在过去十年中对社会变革产生最重要影响的一种现象：因信息技术的推广而实现的重大变化，这个变化的主要特征就是信息与交流技术的广泛使用。

信息技术使工作方法、组织模式、人与人之间的交流、公司之间

Some factors, however, seem determining in this tendency: the over-abundance of pre-existing buildings, often unsuitable to modern needs; the ever-urgent energy issues, especially in cultural and geographic contexts where there is an environmental awareness and adequate legislation; and the impact of the transformations brought about by information technology.

The first factor is clearly conditioned by a real estate often excessively developed compared to market demand, as a result of speculation; this poses planning and economic problems with no simple solution for modern metropolises. In the West, next to the "heroic acts" of new architecture (linked all the more often to macroscopic investment scenarios), renovation is the primary, and often the only feasible opportunity for transforming contemporary cities. The opposite is true in Asia, and China in particular, where existing buildings are seen as an obstacle to the evolution and urbanization of local cities and megalopolises and are therefore demolished to make way for an ever-increasing number of new developments.

The second factor is related to energy issues, and must therefore be considered within the framework of the growing environmental awareness on the part of the international community.

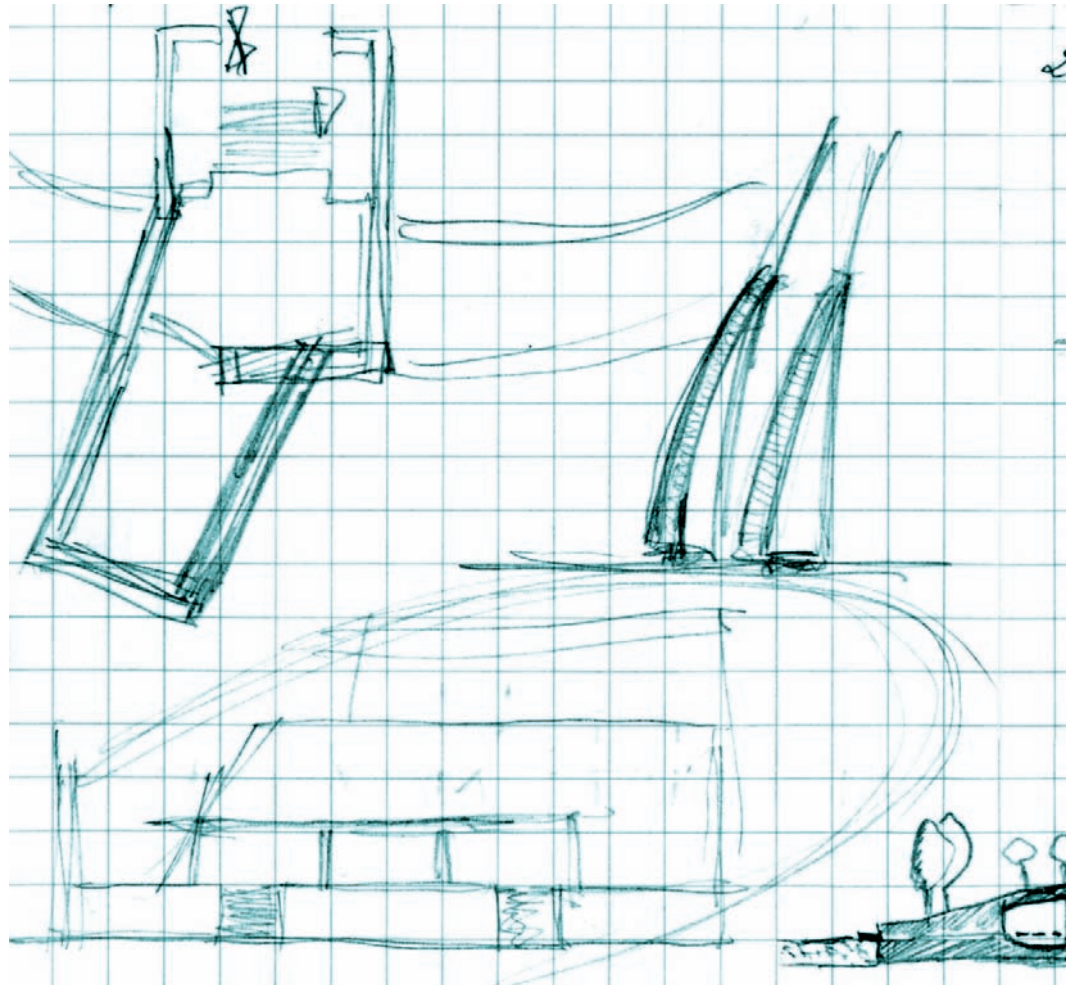
From the Kyoto Protocol (1997) to the European Regulations (2002), the need to reduce the energy consumption of buildings can no longer be neglected. In Italy the Ministerial Decree 192 of August 18th, 2005 in fulfillment of 2002/91/CE regulation, became a milestone in the process of progressive environmental awareness in architecture.

The third determining factor refers to one of the phenomena that have most affected the transformation of society in the past decade: the massive change brought about by the introduction, penetration and widespread use of information and communication technologies. Information technology has deeply affected working practices,

的交流以及等级机构体系发生了意义深远的变化。

空间与时间概念已经变得很灵活，给工作场所、建筑与城市提供了一种不同的计划评估方法。

organization models, interpersonal and corporate communication as well as hierarchical organization systems. The very concepts of space and time have become flexible, imposing a different approach to the planning of working spaces, to architecture, and to cities.





## 从内部到外部

在对一座陈旧且不适应现代需求的已有建筑进行翻新时，我们需要对现在仍被极力推崇的旧式建筑模式与建筑类型的历史蕴意进行理解。

要使建筑翻新与城市翻新规划能适应当前的市场需求，就必须将人们一直以来对环境建筑与技术革新这类主题所给予的更大关注考虑进去。

盎格鲁-萨克森“核壳”型建筑概念突出了20世纪60年代与70年代的投机性建筑，而且似乎保证了那些建筑的灵活性空间特征，开始为它们适应未来的生存做准备。

如果现代建筑物体系所提供的灵活的空间，至少在理论上，确实允许对环境进行自由配置与重新配置，这种理论上的可能性在当今来说仍旧是不够的。而且考虑到空间质量的提高以及控制需求的不断增长就更是如此了。

很明显从房产中获取最大经济效益的这个原则是建筑投机性质的一个固有因素，尤其是考虑到土地面积和可建筑面积的比例。但是，在面积与数量的增长之后必须对建筑物的环境质量进行提高。无论这些建筑物是用于办公、商业、还是居住目的，都必须对它们进行技术层面的必要改进。

诺曼·福斯特 (Norman Foster)

## From the Inside to the Outside

The process of renovation of existing buildings that are often obsolete and inadequate to modern demands requires an historical understanding of a development model and specific architectural typology developed in the past and now fashionable again. The growing emphasis on the environmental sustainability of buildings and technological innovation must be taken into consideration in order to initiate processes of building and urban redevelopment that responds to present market needs. The Anglo-Saxon concept of “shell and core” buildings, that characterized the speculative architecture of the Sixties and Seventies, seemed to guarantee spatial flexibility, a concept that began to be seen as a possibility to ensure the future survival of the buildings. Indeed, if the availability of flexible space provided by modern building systems allows, at least in theory, for the free configuration and reconfiguration of the environment, this theoretical possibility has still proven to be insufficient today, all the more so in light of the increasing demand for the improvement and control of the quality of the space planned. Obviously the principle of achieving maximum economic returns from property is an inherent aspect of the speculative nature of construction (particularly considering the plot ratio). Yet growth in size and quantity must be coupled with improvement in environmental quality, then with a progressive and necessary development of the technological component of buildings whether they are intended for office, commercial or residential use. The first application of these

很有远见卓识。在1975年，他将一座位于伊普斯威奇（Ipswich）的古典建筑完全改造成Willis Faber & Dumas的总部办公大楼。该建筑的外部遮盖物为平行六面体，变成了外形柔和的有机雕塑，分别配合了不同的交通路线。在建筑物内部，服务“核心”内容得到了增加与提高：豪华的电动扶梯出现了（在很大程度上定义了福斯特的机械住宅观念），为进一步在一座全封闭式的建筑内创造新的呼吸与互动空间做出了贡献。附属功能与服务改造了工作区、过道区与休息区相互间的关系。此外，为了完善内外部之间的现代主义关系，福斯特给这座建筑物的外部——非透明玻璃的完全覆盖——赋予了双重角色：一方面，在日间保证建筑物内不受外部干扰与阳光照射；另一方面，在夜间向外界展示建筑物内部具有活力的灯光，以显示公司的生产效率。最后花园式屋顶——专门为公务散步或同事间休闲放松所设计的英式草坪——把这类建筑风格推向了高潮。这种建筑风格既有戏剧性、又有示范性，抓住了未来办公设计的主题。

我们于2005年和2006年在上海为漕河泾新兴技术开发区、在米兰为Pirelli地产、在天津为天津浙江经济建设促进会、在塘沽为世纪集团等所做的项目都是这些概念自然发展的结果。这些项目所采用的建筑设计方法都是以人为本，注重环境元素的保护与维持，即使在人口密集的城镇地区也是如此。

principles came with Norman Foster who, in 1975, operated a complete transformation of a classic office building for Willis Faber & Dumas in Ipswich. The external structure, a parallelepiped, became an organic sculpture with soft shapes that follows traffic paths; within the building, the service “core” is expanded and enriched, with luxury escalators (playing a crucial role in Foster’s definition of the mechanical nature of living), further contributing to the creation of new living and interaction spaces within a building that still remains completely enclosed. Collateral functions and services recreated the links between working areas, corridors and rest areas. Furthermore, to improve the modernist relationship between the internal and the external dimensions, Foster assigned the external surface of the building – made of opaque glass – a double role: that to guarantee a certain degree of privacy as well as protection from sunlight during the day, and, at night, to reveal to the outside world the light and productivity of the organization within. The final touch of the rooftop garden – a real English-style lawn for business walks or simple flirts between colleagues – is the epiphany of its architecture, both theatrical and exemplary in capturing the themes that would characterize the future of workplace architecture. The projects we developed in 2005 and 2006 for the Caohejing Hi-Tech Park Group in Shanghai, for Pirelli RE in Milan in the Bicocca area, for Tianjin Zhejiang Economic Development Association and for Century Group in Tangu are a natural evolution of these concepts. They are a logical consequence of an approach that holds human beings as the central reference point of architectural design and considers the environment an element to be preserved and maintained even within a densely populated urban fabric.