

Image: Hester Scheurwater

缓慢前行

Slow Forward



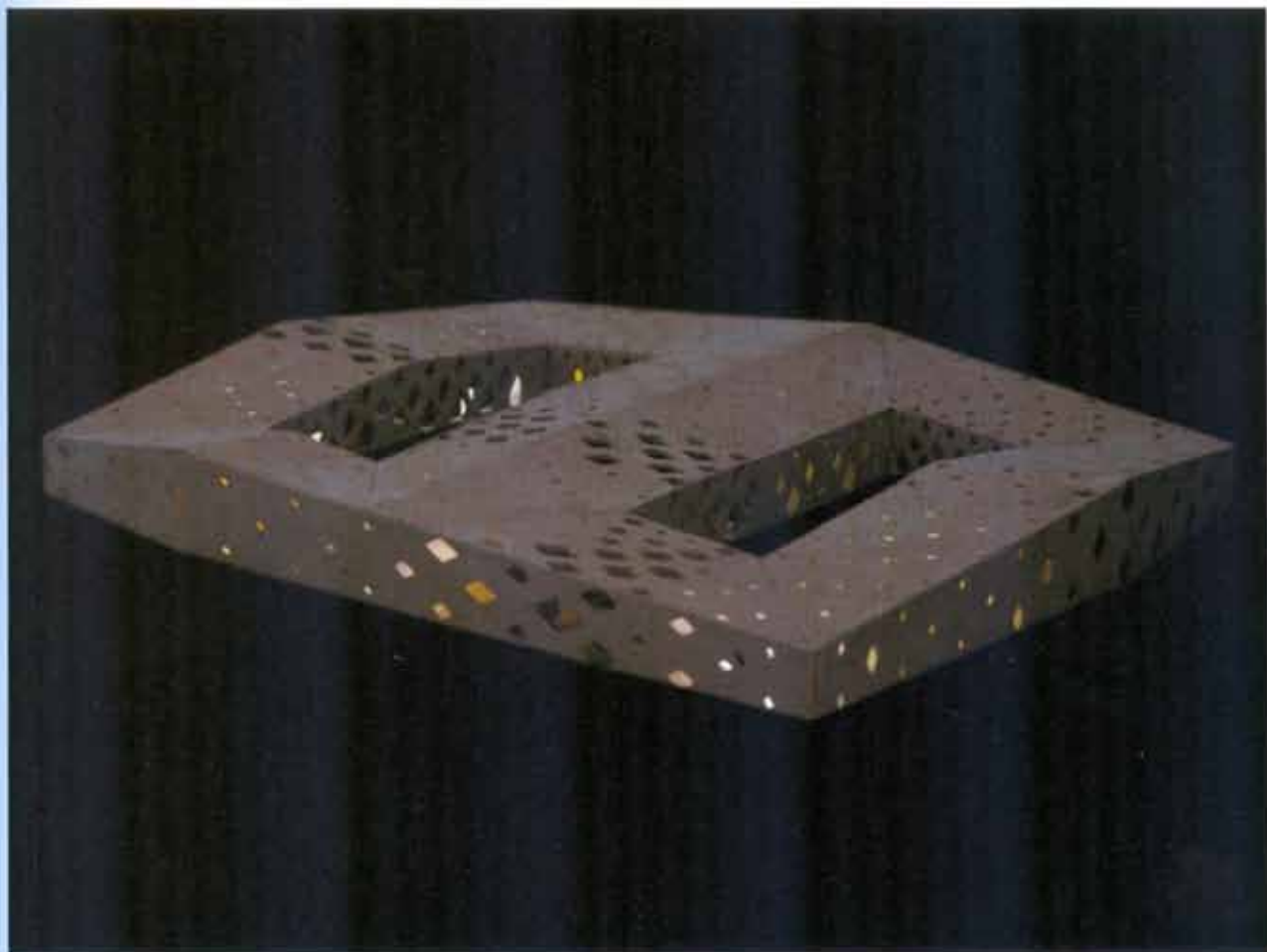
多耶普·斯特伊克
Doepel Strijkers

建筑师 Architects



这个由埃兰·斯特伊克（1969年出生于荷兰维斯普）和杜赞·多耶普（1971年出生于南非约翰内斯堡）领导的独立建筑公司以其概念手法所呈现的极简美学和可持续元素而出名。他们在墨西哥所建造的龙舌兰酒厂，从酒的生产过程到厂房建筑都坚持贯彻环保理念。最近，他们完成了阿姆斯特丹Stills flagship旗舰店和鹿特丹Haka再生办公室两个项目。

The bureau headed up by Eline Strijkers (Weesp, 1969) and Duzan Doepel (Johannesburg, 1971) is known for its conceptual approach in which a minimalist aesthetic is combined with sustainable solutions. They have made a forward-thinking design for an organic tequila distillery in Mexico where both the tequila production and the building itself are climate-neutral. They recently realised the interiors of the *Stills flagship* store in Amsterdam and the *Haka Recycle Office* in Rotterdam.



多耶普·斯特伊克建筑公司以其高度概念性的设计方法见称。在概念展示店、办公室内装和娱乐设施等众多项目中，无处不见极简美学、可持续手段与高科技的运用。

Doepel Strijkers Architects has become well known for its highly conceptual approach to design, with statement shops, office interiors and leisure facilities among the many projects that often ally minimal aesthetics and sustainable, high-tech solutions.



Macuil Tochtli酒庄

动画制作/发行: DANZON, Pierre Derks

Macuil-Tochtli项目还原传统的龙舌兰酒生产步骤，并以手工酿制。这个概念酒庄拥有完整循环系统，充分利用当地的自然资源。

年份: 2010/2011

Macuil Tochtli by Doepel Strijkers Architects

Production and animation: DANZON, Pierre Derks

The Macuil-Tochtli Project recovers traditional tequila production methods and implements them using state of the art technology. The entire complex has a circular metabolism optimising the use of local resources.

Year: 2010/2011

Macuil-Tochtli酒庄

年代: 2010

尺寸: 70(长)×50(宽)×2.5(高)cm

摄影: 丹尼斯·杰森

Macuil-Tochtli Hacienda

Year: 2010

Size: 70(L)×50(W)×2.5(H) cm

Photo: Dennis Jansen

付诸实践

加布里埃尔·肯尼迪

来自鹿特丹的建筑师埃兰·斯特伊克(Eline Strijkers)和杜赞·多耶普(Duzan Doepel)热爱各种不同领域间的联姻。从这种整体观出发,他们有时会用时尚来为自己的设计增加厚度。他们的作品是自然环境的延伸,同时反映其内在和外在特质。这一对建筑师的设计确实是两种思维的融合。15年前,他们在MVRDV时发现彼此合作间的默契。斯特伊克主攻室内设计,而多耶普则专注于外部结构的建造。他们一直相信其工作方式为所从事的职业增添了完整性,使之更有意义。多耶普说:“从某一方面来说,我们的原则是要比别人所设想的多做一步。”同时,他们的工作方式重视分析的作用。其作品的美感在于设计的真挚,而非单纯的制式美学。更多时候,他们是在为各式各样的问题提供解决方案。他们的设计有机地结合了光、便捷性和建筑的周边环境,而非将它们硬生生的拒于作品之外。斯特伊克说道,“我们喜欢从根本出发去解决这些问题。”

为他们正在进行的Macuil-Tochtli龙舌兰工厂项目(位于墨西哥哈利斯科州),斯特伊克和多耶普必须在这片被热浪和烈日熏烤得寸草不生的荒凉之地进行工作。这个项目的客户维克多·巴萨多野心勃勃、乐于尝试、具有领袖精神,是每一个建筑师的理想客户。这位荷兰人热衷于有机龙舌兰酒的制作。借由这个项目,两位建筑师也得以一尝佳酿。

“有机龙舌兰的味道非常不一样”,多耶普形容道,“就像顶级雪茄一样,有没有添加成分对雪茄的档次有极大的影响。”

巴萨多计划建造一个传统的大酒庄,以古老工艺制作龙

舌兰酒。他希望酒厂可以和周遭的环境融为一体,并且成为当地社区的有机组成部分之一。巴萨多希望脱离墨西哥的现代龙舌兰生产模式,因为这种垄断模式中涉及对当地社区的剥削和损害。

这是个很好的理想。但是,依据巴萨多的需求做设计具有挑战性。斯特伊克说:“巴萨多主意很多,而且他希望这个建筑中可以看到他个人的宗教信仰,以及对政治和社会的态度。”

两位建筑师对传统酒庄的运作方式进行了研究。斯特伊克表示:“我们十分清楚如何轻松地优化酒庄的运行,但我们想做的不止这些。”

项目从最初开始便只使用当地的原材料以及当地的技术。随着工作的深入,一些基本问题逐步迎刃而解,作品的美感开始显现出来。斯特伊克进一步解释道:“当我们逐步解决各种问题时,我们才能开始考虑美感的问题。”多耶普承认:“这确实是一个耗费精力的项目。我们称之为‘漏斗形工作法’。在开始的时候,我们取一个大方向,然后随着工作的深入将之细化。”

他们首个需要攻克的难题是墨西哥的气候。“我们希望通过巧妙的设计达到节能的效果。比如说,利用通风走廊代替空调来降低室内温度”,斯特伊克介绍说。这样一来,建筑的各项功能都得以良好的运行:收集雨水、遮阳、太阳能发电、副产品发酵等。

斯特伊克说:“项目运行中,我们发现可以建造一个完整的循环圈。也就是说,所有生产过程中产生的废弃物

都可以被回收利用投入到新的生产链中。”

比如说，建筑师将用龙舌兰生产过程中产生的纤维在酒庄的侧楼中制作家具和服装。这里还将生产蜂蜜和香水。巴萨多计划只聘用当地员工，酒庄由此发挥了其社会作用。因此，这座综合建筑中还将有一座小教堂、16位修女的住所和实验室。

多耶普解释道：“这些附加的社会功能对巴萨多来说非常重要。他希望酒庄可以促进当地经济的发展，为酒庄员工的子女提供教育，对当地社会有所贡献。”

他继续说道：“我们发现这个项目确实有各种潜力。如果说所生产的是利用传统工艺制作的100%有机龙舌兰，而且整个生产过程零污染。那何不让这座建筑本身也贯彻这样的理念呢？这有可能成为一个创举。我们听说过零污染建筑和节能建筑，但这座酒庄则是集两者于一身。生产过程和建筑本身都将保证零污染。”

这个理念在酒瓶中也将会体现。龙舌兰酒瓶由巴萨多亲自设计，并由一家德国公司生产。这种铝制酒瓶采用双层隔热结构，这样一来，在酒去瓶空之后，酒瓶就可以作为保温瓶循环使用。

多耶普和斯特伊克认为在这个项目中，巴萨多对他们来说更像是合作伙伴，而不是纯粹的雇佣者。“酒庄就像我们的孩子一样，”斯特伊克形容道。

他们对建筑完整循环圈的研究，以及对社会性设计的关注也为他们引来了其他客户的关注。无论是什么项目，他们都依据各自的特长负责不同的部分，但是总的规划永远是两人合作完成的。多耶普总是这样评价自己的搭档：“她在室内设计方面略胜一筹，她的设计触感强烈。在这一方面，我的这位搭档经验丰富。”当评价自己时，他则说道：“我想我更多地是负责宏观的整体理念和建筑的结构轮廓。我觉得我们的合作天衣无缝。”

斯特伊克补充说：“现在我们接手的案子许多都与已有

建筑的改造有关。因此，我们必须一起工作。”

另一个对他们影响巨大的因素则是荷兰完善的管理系统。对斯特伊克和多耶普来说，这些规章制度是他们设计的出发点，而不是设计过程中的阻碍。

斯特伊克为我们举了个例子：“设想一下，如果你想要将一个救护车库改造成一座住宅。根据法令，设计师就不得不考虑到这个纵深30米的建筑所具有的采光和通风问题。不过有的时候，你可以通过对设计的解释和定义绕过这些问题。在规范之内，还是可以有斡旋空间的。”

2010年，他们完成了另一个案子——位于鹿特丹HAKA大厦内的《再生办公室》。Vestia地产公司非常欣赏多耶普和斯特伊克的完整循环设计。于是，该公司邀请两位设计师在这座刚刚买下的废弃大楼底层打造一个多功能活动空间。这座老式建筑在1931年刚刚开幕时，曾被用来分装进口粮食。

据斯特伊克所说：“直至Vestia决定将这座大楼打造成运用可再生能源和洁净技术的环保大楼时，这座大厦已经空置20年了。”

自项目开始以来，多耶普和斯特伊克便严密监控改造过程中的每一个步骤。而改造所需的建筑材料则来自鹿特丹的各个废弃工地。他们的首要准则是利用尽可能少的材料，并最终尽量做到零污染。“我们精确地记录了我们运输途中所用的时间，和施工过程所用的时间等等。如果需要，我们可以准确计算出整个项目的二氧化碳排放量，”斯特伊克保证说。

除此之外，这个项目中所使用的人力全部来自“重归社会计划”。这个计划帮助刚刚刑满出狱的人员获得社会工作。这是该项目以己之力为社会所作的一份贡献。多耶普说：“这种做法和传统的施工公司不太一样。我们尝试一下将工资分发给一个不同的群体。与其让这些人在家依靠社会福利生活，不如给他们一个机会，让他们自力更生。”

斯特伊克畅想：“荷兰有许多空置的办公空间。想着如何运用新的商业模式重新将这些空间投入使用非常有意思。”

使用此类劳动力意味着布置的工作不能太过技术化，这对建造过程也是一个挑战。斯特伊克说：“我们很早就决定简化建造过程，仅涉及一些不停重复使用的简单技术。另外，我们并没有对所用的材料进行任何打磨处理，我们希望能从它们粗糙的表面看到它们的出处。”

对于隔音壁的处理，两位也提出了自己的方式。他们并没有使用常规的多孔材料，而是搜集了8吨旧衣物，将其清洗、按颜色分类后制成2.4米高的厚实隔音壁。此外，他们还在板凳、隔板、座椅和展览区域使用了不同色调的木材作为制作材料。

最后建成的是一个名符其实的多功能空间：它可以作为大礼堂，也可以通过可移动部件轻松转换成研讨会空间。内部空间的变化性是这个建筑作品的关键所在。在设计的时候，两位建筑师也将整座大楼改造完工后，这个空间在整体建筑中的作用列入考虑之中。

整个项目耗费了大量的时间。斯特伊克和多耶普表示再也不会接手一个像这样的项目了。但是，他们肯定这个项目的理念是可以重复利用的，关键在于如何提高实施过程的效率和可行性。斯特伊克又说：“这是次很有趣的尝试。当然，如果我们可以找到一家集中公司负责到废弃工地收集材料，这样我们就可以直接从他们那里获取材料，节省大量的人力物力。现在也有途径可以获取这些材料，但是与之相关的碳排放信息就不得而知了。没有人会告诉你这些材料是通过何种方式搜集的。在我们看来，这一点非常重要，它能够帮助人们提升环保意识。比如说，当知道回收使用一扇门可以减少20千克的二氧化碳排放时，人们对环保的关注就会所增加。”

雇佣刑满出狱的人员不仅是一种理想主义的方式，同时也是一种冒险。多耶普和斯特伊克在施工现场安装了探头，每三分钟都会自动拍摄照片，用来记录工人的工作进程。斯特伊克无奈地说：“在最后，所有的探头包括

一些施工器材都失窃了。对此，我们无可奈何。”

同年，他们完成了另一个室内设计项目——位于阿姆斯特丹的高端商店SPRMRKT STH。在女装部，他们运用了一种弹性布料（触感犹如厚丝袜）和裸体假人模特对其进行布置，使假人模特在弹性布料的覆盖下若隐若现。商店最终呈现的效果有点惊悚、又有点挑衅，但却非常符合店中陈列品牌的前沿风格。

斯特伊克解释说，之所以这样设计店内空间，是想要通过显露完美的不规则性、或是不完美中的完美来阐述他们对时尚的定义。他们觉得在这里，空间就是服装，而其中的人们就是与衣物相贴的皮肤。

这个空间设计起来并不容易，它只有100平方米的面积，形状狭长，而且布满了直立结构。“而且，考虑到这是一个时尚品牌店，我们必须保证这个空间是在无须大型施工的情况下就能轻松变换的。我们给店增添的这层‘皮肤’不仅让它独一无二，而且也让其富于变化。”

他们巧妙地解决了快节奏时尚产业不可持续、欠缺环保性的问题。随着每一季新系列的发布，许多时尚店都需要对整个内装来次大换血，这一现象在业界极为普遍。与之相伴的，当然就是一车又一车的建筑垃圾。“这个商店拥有灵活多变的结构，可以在几年内利用同一批内饰做出多种不同的变化。由弹性布料制成的墙体拆除起来非常方便。拆下来的材料也可以重新循环利用。”多耶普介绍说。

位于地下室的男装部相比之下则简朴许多。白色的墙壁和两个镜面模块保证顾客在店里时，无论从任何方位、任何角度都可以看到自己。多耶普继续介绍：“这对男士来说非常实在直接，这样的设计让人从头到脚都展露无遗。你看到的就是你自己，未经任何美化的、真实的自己。”

这一点正符合大众对当代荷兰设计的普遍定义。

IMPLEMENTED THOUGHTS

By Gabrielle Kennedy

Rotterdam-based architects Duzan Doepel and Eline Strijkers are fascinated by the marriage of disciplines. Their holistic approach sees fashion, for example, as an added layer to their work. Their buildings are an extension of the natural environment and reflect both its outer and inner realities. The couple's practice is a genuine merging of minds. They first started working together 15 years ago at MVRDV, where they found strength in collaboration. Strijkers focuses on interiors while Doepel concentrates on exteriors. Their approach, they feel, gives a more integrated and meaningful quality to what they do. "In a way it is about being more literal than what is expected," says Doepel. It is also about being analytical. The beauty in their work stems from an honesty rather than any prescribed aesthetic. Most of the time, it's the result of simple problem solving. Light, accessibility, and physical surroundings are factors that are incorporated organically rather than blocked out artificially. "We like to tackle these issues by working from the inside out," explains Strijkers.

For their current *Macuil-Tochtli* project in Jalisco, Mexico, Doepel and Strijkers are dealing with a bare piece of land in the "middle of nowhere" that is exposed to intense heat and light. The client is an architect's dream: charismatic, ambitious, willing, but also a little bit mad. Victor Basurto, who resides in the Netherlands, is passionate about organic tequila—a taste his architects have since acquired.

"Organic tequila definitely tastes different," Doepel says. "Just like in a top end cigar, when there are no additives it makes a big difference to the quality."

Basurto is looking to create a traditional hacienda that produces tequila using ancient methods. He wants the

factory to blend seamlessly into the immediate environment, and operate as a meaningful part of the local community. Basurto is seeking to depart from the country's modern method of tequila production, which is typically run by cartels while exploiting the local community.

It's an ideal vision. But designing it to Basurto's specifications was never going to be easy. "He has a lot of opinions and he wanted to include a lot of his more esoteric and spiritual beliefs," says Strijkers. "The design also had to reference his political and social agenda."

The couple analyzed how a traditional hacienda works. "We knew we could improve on the typology and make the running more optimal, but it had to go beyond just that," says Strijkers.

They started with all local materials, using only local technology. As with all their work, the aesthetics came together after basic problems were solved. "It's only when we start dealing with the problems that we start integrating any aesthetic priorities," says Strijkers. "It is a pretty labor intensive way of working," adds Doepel. "We think of it as a funnel approach. We start broad and work our way in."

So they began by considering the harsh climate in Mexico. "We wanted to reduce energy consumption through smart design. Things like creating wind corridors to passively cool the building rather than air conditioning," says Strijkers.

In this way, the building not only houses a number of

functions, but carries them out as well. It creates shade, collects rainwater, generates solar energy, and ferments byproducts.

"Midway through the design we realized that we were going to be able to close all the cycles," says Strijkers. "That means all the waste produced can be inputted back into new chains of production."

Tequila production creates cellulose fibers, which the architects will recycle. It will be used in a wing of the hacienda to produce textiles for furniture and clothing. Honey and perfume can also be manufactured there. Because Basurto plans to employ only locals, the hacienda will also play a social role: the complex will provide accommodation for sixteen local nuns, and house a chapel and studios for experimentation.

"These added social goals were really important to Basurto. He wants to be able to educate the children of the employees and to make sure the local economy is stimulated and benefits from this," says Doepel.

"I think we got to a point where it became clear that so much more is possible," he continues. "If the tequila was going to be 100 percent organic, made in a strictly traditional way and with zero waste, then why not also work to ensure that the building espoused the same principles? I think it might even be a first. We have heard of energy neutral and waste neutral, but this is going to be both—the production process and the building will be zero waste."

And that extends right down to the bottle itself. Designed by Basurto and made in Germany, the tequila will be contained in double-skin aluminum, so that it can be reused as a thermos.

Doepel and Strijkers believe so fundamentally in this project that they have chosen to become partners in it, rather than just be paid for it. "It is our baby," says Strijkers.

The pair's research into closed cycle buildings and their awareness of social design has since piqued the interest of other clients. On each project, they rely on individual expertise, but planning is always done in collaboration. "She is stronger when it comes to interiors and she is more tactile and experiential," Doepel says, referring to his partner. "I guess I'm more about the larger lines and the

overall concept. I think we actually make each other better."

"Commissions these days are often dealing with existing structures," adds Strijkers. "That is why it makes sense to work together."

Another factor that influences their work is Holland's strictly regulated environment. But Strijkers and Doepel say they embrace the rules as a starting point rather than seeing them as a hindrance.

"Imagine having to turn an ambulance garage into a house. It is 30 meters deep so you really have to think about daylight and ventilation, otherwise you won't get a permit to build," says Strijkers. "But even then, it often comes down to how you explain things and how you name them because there are always ways to work within the rules."

Another project completed in 2010 is the *Recycle Office* in the HAKA building in Rotterdam. Housing company Vestia liked the research Doepel and Strijkers were doing on closing material cycles. So it asked them to create a flexible event space on the first floor of an old abandoned building they had purchased. When it first opened in 1931, the building was used to repackage imported grain.

"It has been empty for 20 years," Strijkers says. "Vestia came up with a concept to develop the building in a way that focused on renewable energy using cleaner technology."

From the very start, Doepel and Strijkers monitored and mapped everything that happened. Materials were sourced from various demolition sites around Rotterdam. The priority was always on using as little as possible, while creating next to no waste. "We knew exactly how many man hours of transport we used, how many hours of drilling... we could quite accurately calculate the carbon footprint of the work," says Strijkers.

On top of that, there was the added social benefit of relying entirely on labor from the Reintegration Plan, a subsidized program that gives former prisoners an opportunity to work. "It is an alternative to using traditional construction companies and we saw it as an attempt to distribute money in a different way," says Doepel. "We also think it is good to provide these people with real work rather than having them sit at home on benefits."

"There is a lot of unused office space in the Netherlands," adds Strijkers. "I think it is really interesting to think about ways it can be redeveloped into housing using a new business model."

The challenge to using such labor is that the work cannot be too technical. "We decided early on to go for something very simple. Ideally it would be something that could be endlessly repeated," Strijkers says. "We also wanted to be able to reveal the history of the materials used so it had to be honest and not made smooth just for the sake of it."

For the acoustic wall, which is usually made from perforated material, Strijkers collected eight tons of donated clothes, washed them, and then spent hours classifying them according to color. She then used it to build a thick wall, 2.4 meters high. Different-toned wood was used for benches, dividers, seating, and exhibition areas.

The overall effect is a flexible space that can function as an auditorium but just as easily morph into workshop spaces by shifting the mobile elements. Adaptability was key. The design also took into account how the building would function when more floors are completed.

The project ended up being hugely time-consuming and Strijkers and Doepel says they would not do a job like that again. Still, they say the concept could be made more efficient and therefore viable. "It was a really interesting experiment. It would be better if a central company, for example, could collect materials from demolition sites that we could then access directly," Strijkers says. "Of course, you can access materials now, but with zero information about the carbon footprint. Nobody tells you anything about how it was collected. It makes a big difference and helps people to be more aware if they know that each door that is reused saves 20 kilograms of carbon dioxide."

While it was idealistic, employing former prisoners for the job was also a risk. Doepel and Strijkers had set up cameras to record the process of their work, taking still shots every three minutes to create a record of what was done. "It was all stolen at the end of the project. Some tools too, but that's just how it goes," shrugs Strijkers.

Another interior project the two completed that year was the interior of SPRMRKT STH, a high-end fashion retail

space in Amsterdam. For the women's floor, the couple erected a sheath of elasticized textile (like thick stocking) then positioned naked mannequins behind it, their body parts pushing through the material. The effect was intimidating and a bit in-your-face, but reflected the edgy brands the boutique stocks.

Strijkers says they wanted to make a statement about the meaning of fashion by revealing the irregularities in perfection or the perfection of imperfection. "The space is the clothes and the people are the skins," she says.

It was a difficult space to work with—only 100 square meters, and long and narrow with strong vertical elements. "And because this is fashion, you need to be able to change it quickly without tearing down all the basic structures," Strijkers adds. "A skin gives the store an identity and it can be removed and changed quite easily."

It's a clever solution to the unsustainable reality of fashion's fast pace. It is not uncommon for entire interiors to be revamped each season, creating truckloads of garbage. "With this shop, we wanted to make a flexible structure that could transform in a few years without having to throw away the entire innards of the space," says Doepel. "The textile wall can easily be dismantled and replaced and the old fabric can be recycled."

In the basement of the shop, menswear is displayed in a starker environment: basic white walls and two mirrored blocks ensure shoppers get constant views of themselves from all angles and sides. "It is far more literal for the men," Doepel says. "You can see your feet and even the bald part of your head. You are what you are; nothing is beautified."

It's an almost dictionary definition of contemporary Dutch design.

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