

在城市中转换  
Variation and Transition

中文版

韩国C3出版公社 | 编  
大连理工大学出版社

C3:Variation and Transition

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# 在城市中转换 Variation and Transition

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韩国C3出版公社 | 编

于风军 王凤霞 王平 刘小玲 郑海荣 帕丽扎提·阿不都热合曼 | 译

大连理工大学出版社

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## 森林 \_Atelier WHY

美国建筑师协会底特律分会的城市优先事物委员会(AIA-UPC)最近宣布了底特律河滨设计竞赛的获奖者名单,韩国设计师HyunTek Yoon和SooBum You(WHY工作室)的作品荣获一等奖。充分合理利用每一寸空间是城市发展规划的美德,也成为底特律的象征。城市的快速发展就是努力充分合理利用每一寸空间的结果。项目地点位于整个放射性街道规划的节点上,目前这里充斥着树木和小山丘,杂乱无章。森林给城市带来了无穷的遐想,这个森林公园拥有自然元素以及像树木和小山丘这些可以利用的公共空间。空间尺度变化和各种各样的活动将给人们带来丰富多样的体验。

### 林墙环绕

整个森林公园的边缘将由高大的树木紧



密环绕,构成与城市文脉强烈的对比效果。稠密的树木给整个森林公园蒙上一层神秘的面纱,将使人们无法看到树木另一边的风景,激起人们的好奇心和诗情画意般的想象力,使他们感到仿佛置身于仙境或未知的世界。从根本上说,很难用像城市街道上一些标示、入口或人行道之类的任何做法来控制游客的行进路线。人们会慢慢地走在蜿蜒穿过森林的小步道上,踩着松软的泥土,悠闲而漫无边际。郁郁葱葱的森林在规模上会让通行于公园边上宽敞的主要街道或杰佛逊大道上的人们感受到强大的视觉冲击力。

### 林中音乐会

你曾想象过在大树下聆听一场小型演唱会吗?柔和的阳光洒满小径,空气中回荡着从三角钢琴中溢出的甜蜜而经典的旋律,音乐家和观众共同感受到令人无比愉悦的视听盛宴。音乐会会场经过精心设计,与森林的自然环境和谐相融。首先,音乐会座椅被设计成层层波浪般的树根,就好像周围大树的树根沿着小路自然舒展延伸,细致入微的纹理和造型营造出梦幻中或童话故事里才有的古老森林的氛围。另外,一座窄窄的木结构小桥架于小路之上,人



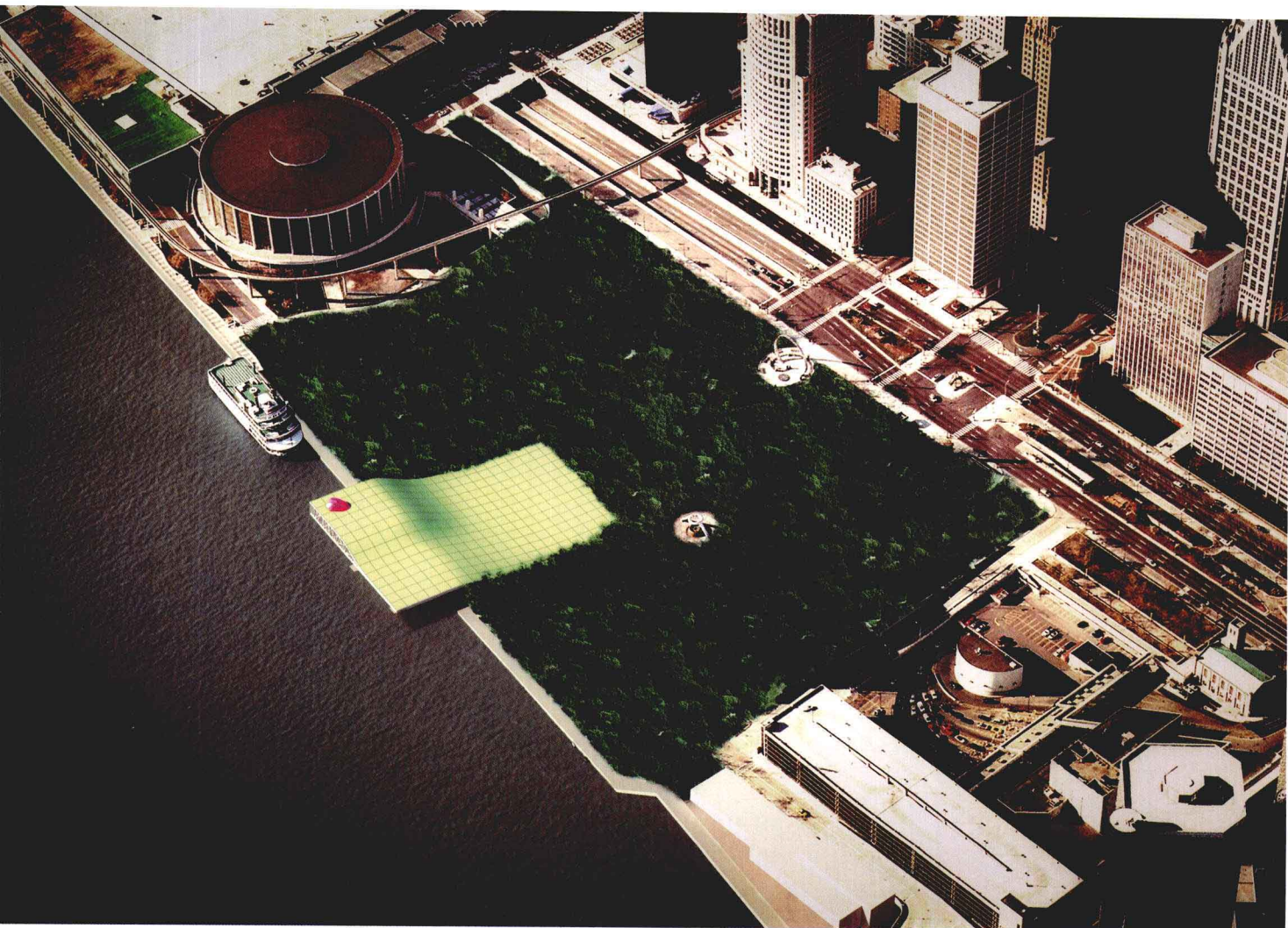
们可以在上面休息放松和观赏演出。

### 野口雕塑

艺术家野口勇的两个雕塑将被用于装饰历史和文化空间。喷泉所使用的材料和设计的形状都非常独特,低于林中小路约2.7m,位于一个下沉花园和小型圆形剧场之内,四周由一圈圆形结构包围。随风摆动的窗帘将营造一种诗意的氛围,让游客联想到野口勇喷泉雕塑的水帘。同时,地下室有餐馆和零售商店等商业设施。

### 小山丘观景台和观景台下面

小山丘将被用作室外剧场、公共集市和举行文化活动之所。观景台提供了一处如雨





篷一般的半封闭空间, 可以作为门厅和遮风挡雨的地方。特别是在雨雪天气里, 这里就可以替代森林中和小山丘上的室外空间了。此外, 这里也将成为市民和游客最活跃的晚上活动空间。自动扶梯直接通到小山丘屋顶的观景台, 给游客一种前所未有的非凡体验。

#### 森林和河滨

小山丘观景台将森林与河滨连为一体, 从森林到大湖边, 让人们体验到时空的变换。小山丘观景台是整个景观的一部分, 但又是河滨的标志性建筑。在这里, 人们不仅有线性体验, 还将有垂直和水平的空间体验, 但人们体验的空间美感将取决于身处何处和所做什么事。这个观景台将被用作森林公园的游客中心、小礼堂和公园后勤保障处。

#### The Forest

American Institute of Architects Detroit's Urban Priorities Committee (AIA-UPC) has recently announced the winners of the Detroit by Design 2012 Detroit Riverfront Competition and Korean architects Hyun-Tek Yoon and SooBum You (Atelier WHY) have received the first prize.

The act of "filling" is the virtue of urban development and those became the symbol of Detroit. A rapid pace of growth is the result of such efforts to fill space. The site is located at the node of the radial street plan. Currently, the site is filled with voids, such as trees and the knoll. The forest creates rich stories with the city. The site has natural elements and a public space that is represented by the trees and the knoll. People will have diverse experiences based on the spa-



tial scale variation and variety of activities.

#### Edge-Forest Wall

On the edge of the park, the area will be filled with tall trees to create a deep contrast with the urban context. People will not be able to notice what is going to be

unfolded to them beyond the forest due to the density of trees. This will arouse curiosity and poetic imagination in people as if they are in Wonderland or in unknown world. Radically, it will be difficult to establish any attempts to control the movement



of visitors such as signs and entrances or pedestrian roads on the street. People will meander slowly on small trails through the forest, which will be covered with soil and dirt without any determined direction. The density of the forest provides people who approach the park along the wide main streets or Jefferson Avenue with a strong reversal of perception in terms of scale.

#### Concert in the Forest

Have you ever imagined a small concert under big trees? Soft sunlight fills the trails and a sweet classical melody from a grand piano resonates with the space to stimulate the emotional sensitivity of both musicians and spectators. The concert facilities are sophisticatedly designed to be in harmony with the forest's contextual nature. First, concert seats are designed as if they are the wavy roots of big trees and are distributed naturally along the trails. There concrete textured shapes create an atmosphere of an old forest that existed in fantasy lands or in fairy tales. Also, a thin bridge composed of a wood structure will string itself over a trail on which people can relax and enjoy the performances.

#### Noguchi's Sculpture

Isamu Noguchi's two sculptures will be used as historical and cultural spaces. The fountain, with its unique shape and material, will be moved down nine feet under the trail level and will be located within a sunken garden and a small amphitheater surrounded by another circle structure. The movement of the curtain will create a poetic atmosphere and remind visitors of

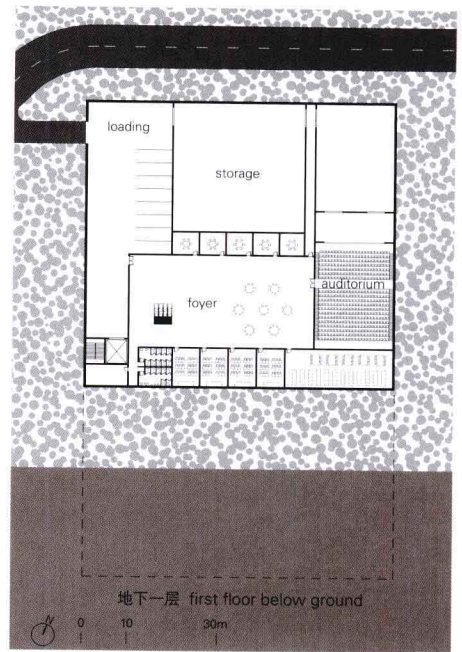
the falling water of Noguchi's sculpture. Also, the basement has commercial facilities such as restaurants and retail shops.

#### The Knoll and Under the Knoll

The knoll will be used as exterior theater, public market, and cultural activities. The knoll provides a semi-exterior space like a canopy. This space will be used as a shelter and a foyer. In particular, in rainy and snowy weather, this space can be an alternative area of exterior space in the forest and in the knoll. In addition, it will be the most active space for night venues. The escalator is connected directly with the roof of the knoll. This spatial transition gives a radical and extraordinary experience.

#### Forest and Riverfront

The knoll will integrate the forest and Riverfront. People will experience a spatial transition from the forest to the Great Lake. The knoll is part of the landscape, but at the waterfront, it is read as an iconic building itself. People will have vertical and horizontal experiences, as well as linear experiences. The image of space that people experience will depend on where they are located and what they are doing. This building will be used as a visitor center, small auditorium, and back of house for the Forest.



项目名称: The Forest

地点: Hart Plaza, Detroit, Michigan, USA

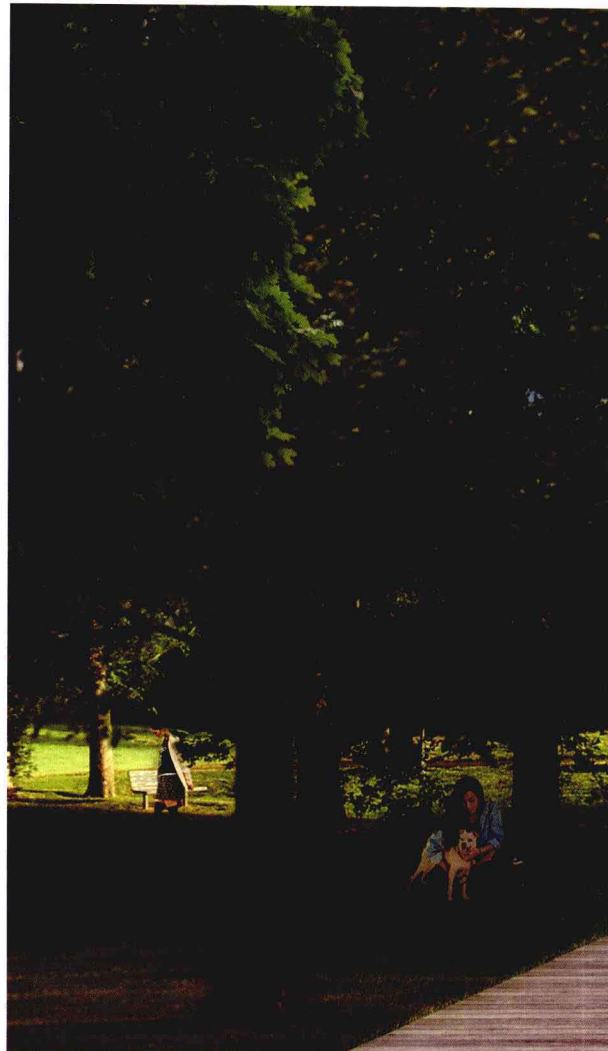
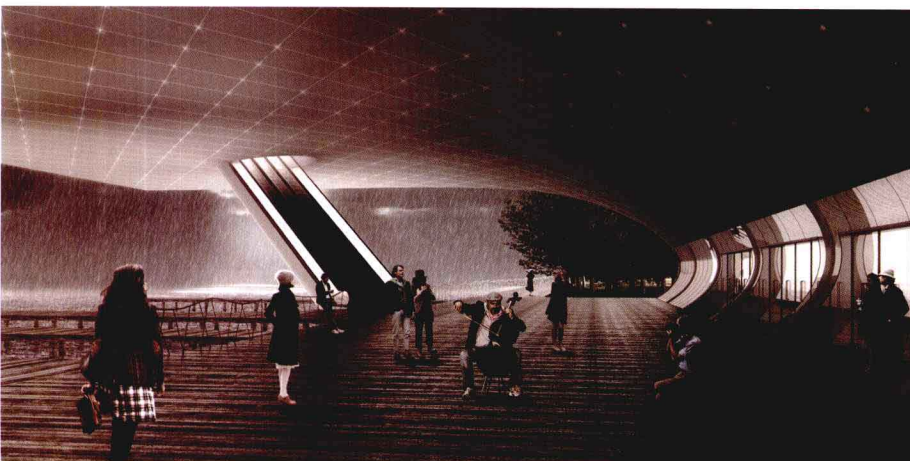
建筑师: HyunTek Yoon, SooBum You (Atelier WHY)

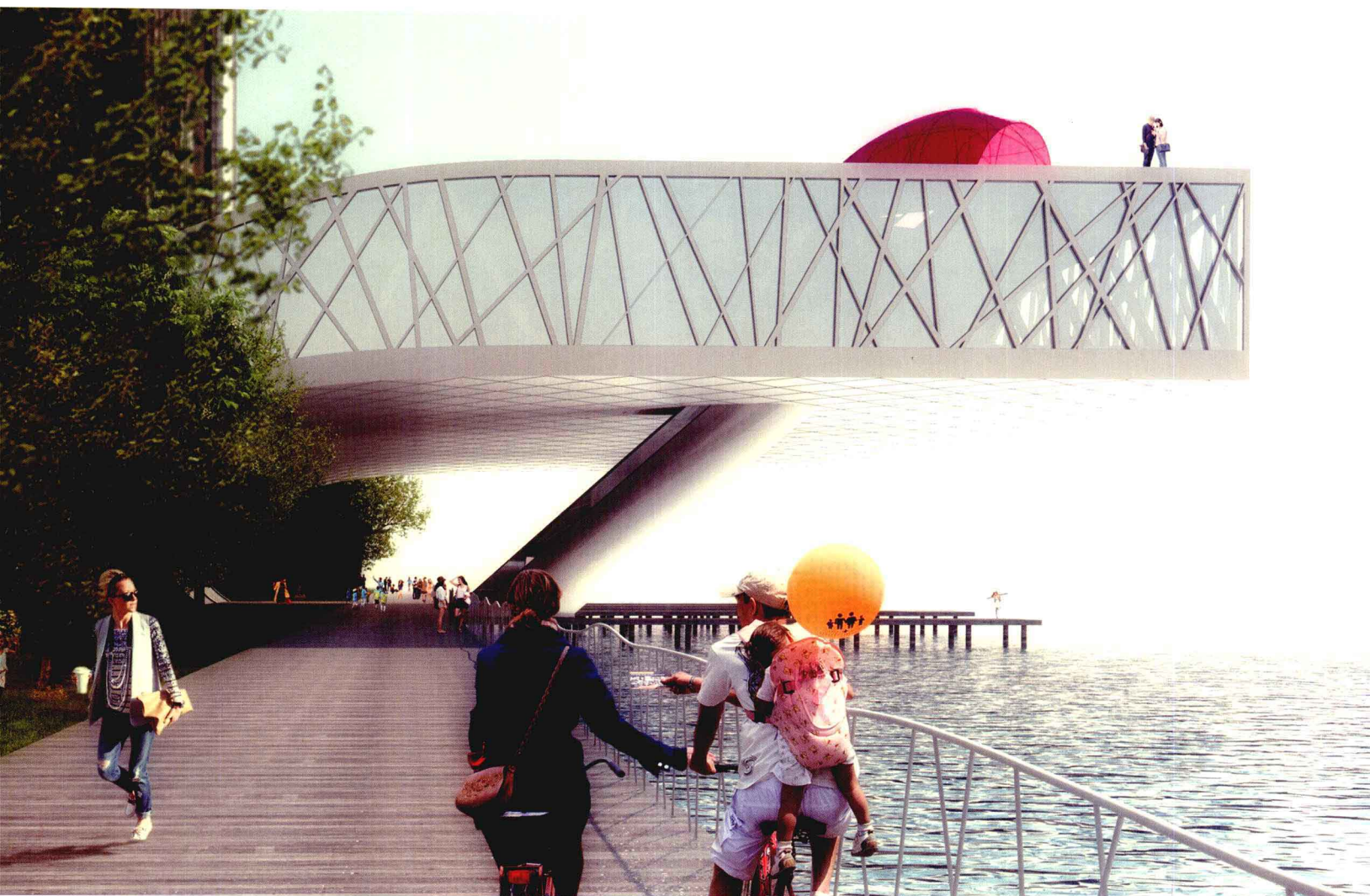
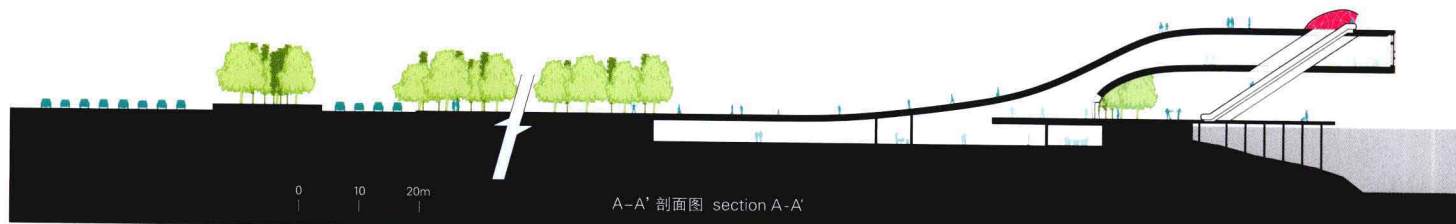
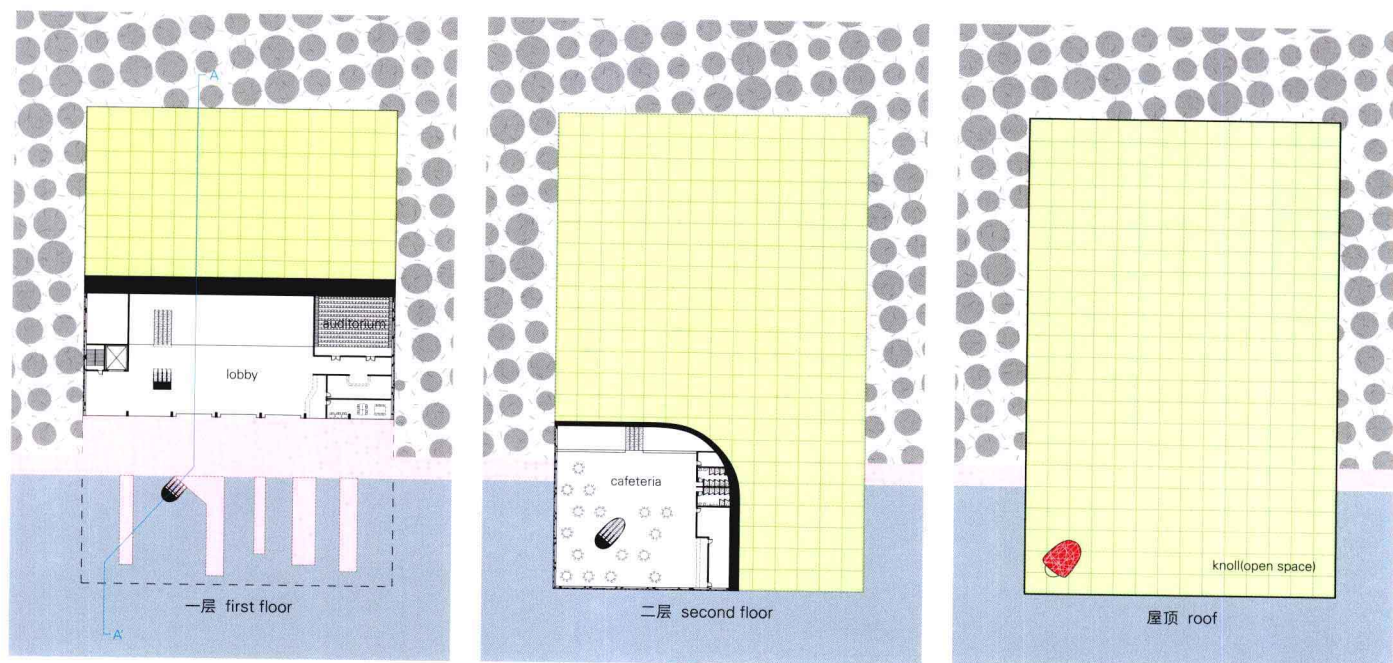
用途: multipurpose public space

用地面积: 65,500m<sup>2</sup>

建筑面积: 6,000m<sup>2</sup>

总建筑面积: 8,050m<sup>2</sup>





# 同一屋檐下 \_Kengo Kuma & Associates + Holzer Kobler Architekturen



日本建筑公司Kengo Kuma & Associates连同苏黎世Holzer Kobler建筑师事务所一起赢得了2012年所举办的为洛桑联邦理工大学(Espaces et pavillons sur la place Cosandey)设计一个科桑德广场(Cosandey Square)的建筑设计大赛。获奖项目“同一屋檐下”将一个实验性艺术与科学的空间和一个展馆设置在与蒙特勒爵士音乐实验室同一个长条状石质屋檐下。

该项目位于一大片草地上，是洛桑联邦理工大学校园中央的一块空地。该项目将校园的北面区域(游憩广场、校园社交中心以及有轨电车站)和南面的学生公寓分隔开来。同样，它还将结构密集的西面区域与围绕着各种各样的学习中心迅速发展起来的东面区域分隔开来。由于项目基地的面积广阔，因此展馆的位置和结构可有多种选择。建筑师们决定把三个要修建的展馆集于一体，建成一个

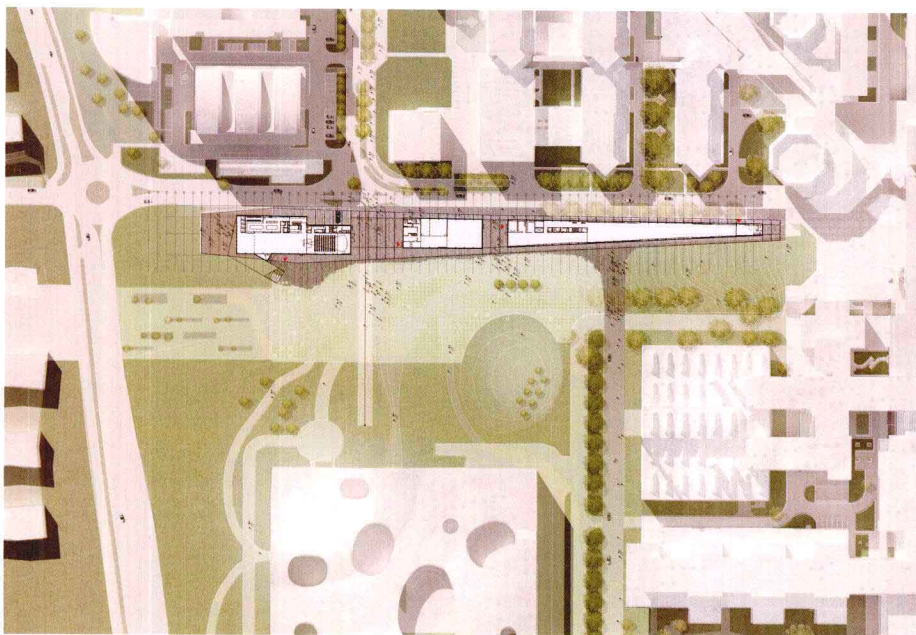
非常狭长的建筑，把原来毫无功能可言的中央空地转变成为一个校园连接枢纽：

一整个屋顶全长270m，北接游憩广场，南连学生公寓，学生一天几次穿行于二者之间，可以利用该屋顶遮风挡雨。

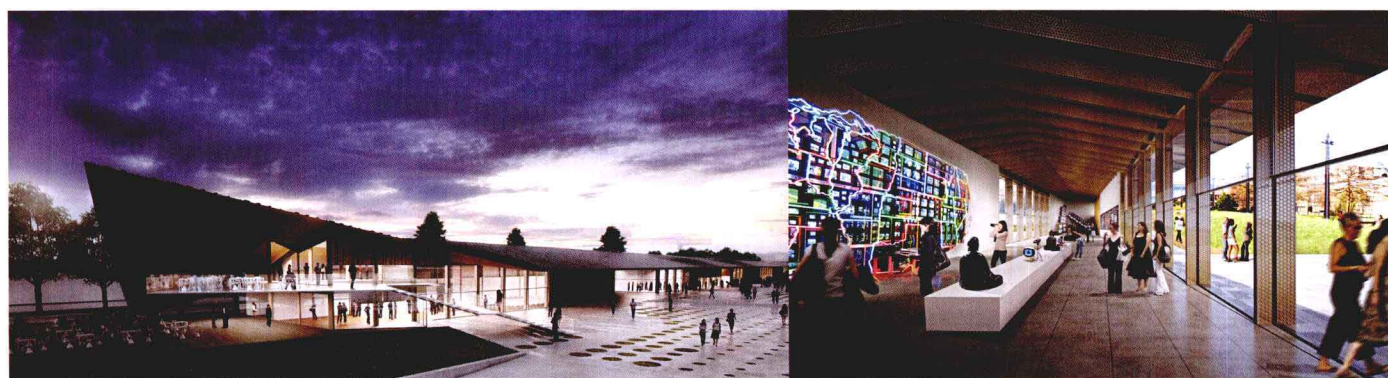
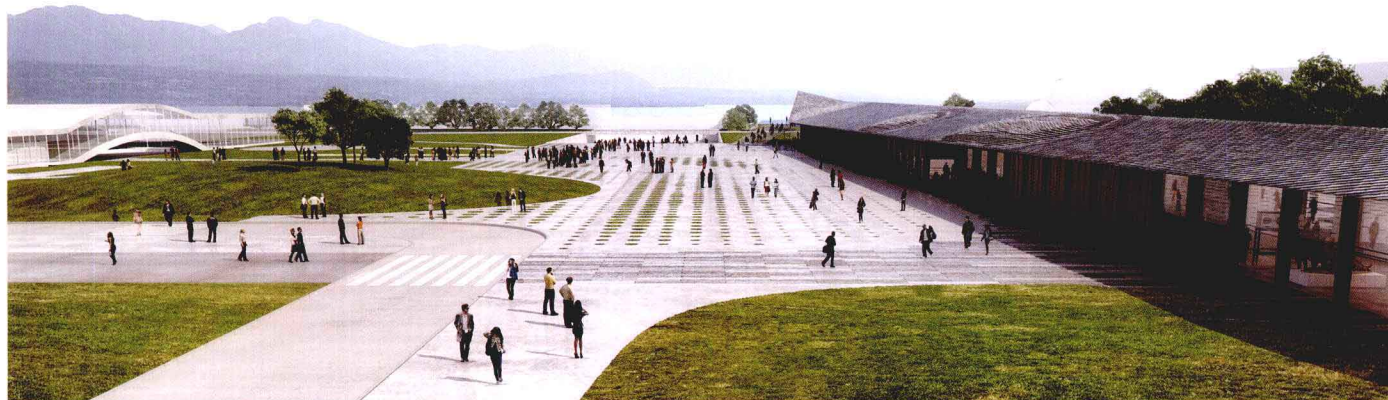
一屋顶下的门廊位于两座体量之间，对应西面的主道，通向主要的公共停车区域，以及东面目前正在施工中的林荫大道。因此，门廊使该建筑具有了通透性，它吸引并连接着校园两侧的区域。

通过改造，“同一屋檐下”变成了学生、教授和游客每天愉快经过之地，可以欣赏这儿举行的新鲜丰富的文化活动。整个区域将成为校园的中央枢纽，丰富洛桑联邦理工大学的社交性和文化性。

该展馆将于2013年春季由总承包商Marti S.A.负责建造，并计划于2014年秋季对外开放。



项目名称: Under One Roof  
地点: Lausanne, Switzerland  
建筑师: Kengo Kuma & Associates, Holzer Kobler Architekturen  
项目规划: reception venue, exhibition space, music hall, restaurant  
总建筑面积: 3,500m<sup>2</sup>



### Under One Roof

The Japanese architectural firm Kengo Kuma & Associates, together with Holzer Kobler Architekturen from Zurich, won the architectural design competition launched in 2012 to develop Cosandey Square at EPFL (Espaces et pavillons sur la place Cosandey). The winning project, "Under One Roof," will unite an experimental Art & Sciences space and a demonstration pavilion under a single, long stone roof at the Montreux Jazz Lab.

The project site is a vast lawn, a void in the middle of the EPFL campus. It disconnects the North side of the campus (where the Esplanade plaza, social heart of the campus, and the tram station are) from the students' residential area on the South. Also it separates the dense west part of the cam-

pus with the currently evolving East side that is articulated around the impressive presence of the Learning Center.

This vast project site enables the pavilions in many possible locations and configurations. The architects decided to gather the three required pavilions into one very long and thin building that would transform the site from being a dysfunctional void into a campus connection hub:

- The 270 m long roof will shelter and go along with the students walking flow from the north Esplanade plaza down South to their residences several times a day.
- The porches provided between the volumes under the roof will be aligned to the main street coming from the West side, leading to the main public parking areas, and to the new tree avenue coming from

the East, currently under construction. Therefore, the porches will provide permeability through the building attracting and connecting these both sides of the campus. By transforming the site into a place where students, professors and visitors will pleasantly pass by everyday enjoying the new cultural activities that will take place under this roof. This whole area will become a central hub within the campus and will bring a more social and cultural dimension to the EPFL.

The construction of the pavilion will be carried out by the general contractor Marti S.A. and will begin in the spring of 2013, and its doors are scheduled to open in the autumn of 2014.



## 阿富汗国家博物馆 \_AV62 Arquitectos

阿富汗信息和文化产业部与美国驻喀布尔大使馆已经评选出AV62建筑师事务所作为为阿富汗国家博物馆国际建筑设计竞赛的获奖者。

建筑的规模和扩建以及变革的速度都在迅猛增长，这些都是源于科学和技术的进步。尽管这种现状充满着挑战，且在其他人无法选择或理解的情况下，建筑师最终设计出晦涩难懂、与世孤立和背离主题的作品。

在某种程度上，这使他们认为，因为不同的原因，在几乎完全不一样的背景下，他们在世界上所面临的挑战与阿富汗正面临的挑战是一样的：在构建他们的生活中，无法获得一种高效且有慈悲情怀的知识。



19世纪文化设施的概念是为公民提供一个稳定而封闭的空间来获得广泛认可的学术知识，现在是时候创建另一种空间形式了。这一空间将有助于人们真正聚在一起分享他们所获得的各个层面的知识，包括智力方面的、经验的、审美的、情感的。在这里，人们集体为了全人类的福祉，进行富有象征意义的图像和信息的创作和传播，从中获得理解他们想要改变的世界的工具。

博物馆的主要目的是培养能够充分关注所居住环境并积极参与其中的人。

要提高语言代码的读写能力，构建我们共同的未来，就有必要帮助人们理解语言代码从过去发展到现在的过程。建筑总是重建，每个社会都需要知道重新开始需要的东西。就阿富汗来说，这一点更加富有戏剧性，更加紧急。

该项目的首要目标就是提高建筑物的开放性与互动性。建筑师认为，这个建筑不应被视作一个空间密集的、封闭的、自我指涉和先验代表的建筑。他们必须想出一个策略，如何使人们经过这个空间就能将它认出来。这一想法也让建筑师们想到这样一个空间，在

这一空间里，建筑不会从一开始就只是一个形式。灵活的空间能够随着时间的流逝而进行改变，建筑师们不停地思考，并以像科尔多瓦清真寺这样的一个地方作为参照。

围墙也许看起来不受欢迎，但为确保安全又必不可少，是确定清晰边界的关键元素，使建筑师们可以创建一个完整的室内世界，可以把四合院或清真寺的传统结合起来。四周的围墙可以把自然和生命保护在这一方寸空间内，远离充满敌意的环境。

围墙之内，是像清真寺、集市和四合院一样灵活的拓扑结构，因为构建的是一个个结构模块，因此可以对原来没有预料到的要求做出快速响应。

屋顶的作用是包容和保护不能裸露于外界的东西，相当于花园里的树木，博物馆的屋顶设计从空中看确实如此。镶有瓷砖的屋顶替代了自然，它用几何图形表示着大自然，阐释着大自然。

### Afghanistan National Museum

The Afghan Ministry of Information and Culture and the US Embassy in Kabul has



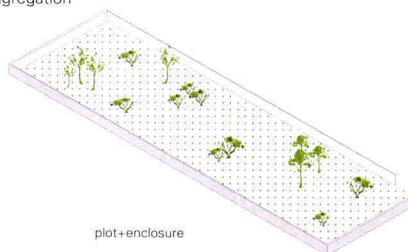
chosen AV62 Arquitectos as the winner of the International Architectural Competition for the National Museum of Afghanistan.

The size and proliferation of data, the speed of the changes resulting from advances in science and technology is growing exponentially. This situation, although challenging, led the architect to the opacity, the isolation and the irrelevance, by our inability to select and therefore to understand.

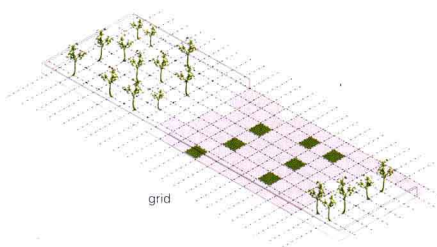
Somehow this leads them to think that, for different reasons, and in almost opposite contexts, the challenges they face in the world are the same ones Afghanistan is facing: inability to access to a knowledge capable of accompany with efficiency and compassion in the construction of their lives.

Exceeded the nineteenth-century concept of cultural facilities that make available to the citizen an agreed academic knowledge, stable and closed, it's time to make spaces for meeting and debate where is conducive the real meeting of people and sharing of knowledge at various levels including intellectual, experiential, aesthetic, emotional factors. Places for collective work for creation and dissemination of symbolic images and messages that allow us to begin to draw tools for the under-

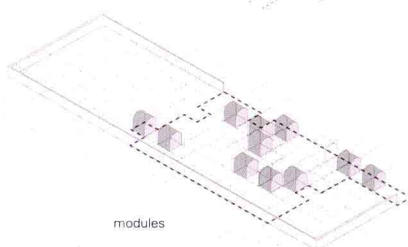
aggregation



plot+enclosure



grid



modules



nature+enclosure

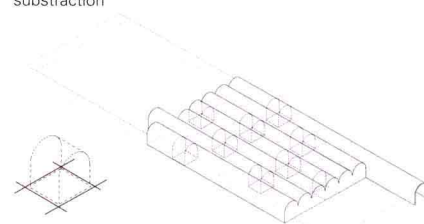


pillar system

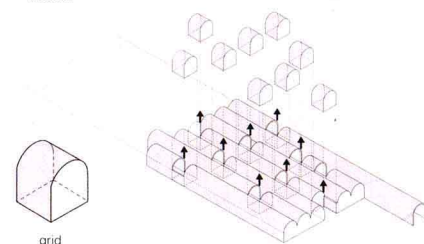


roof plan

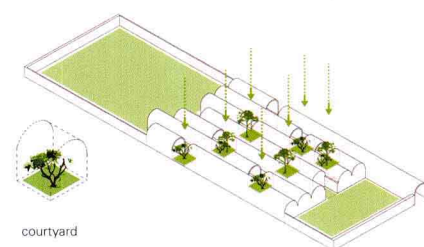
subtraction



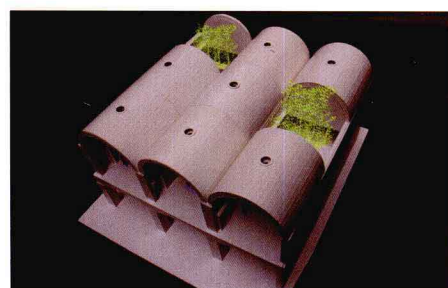
module



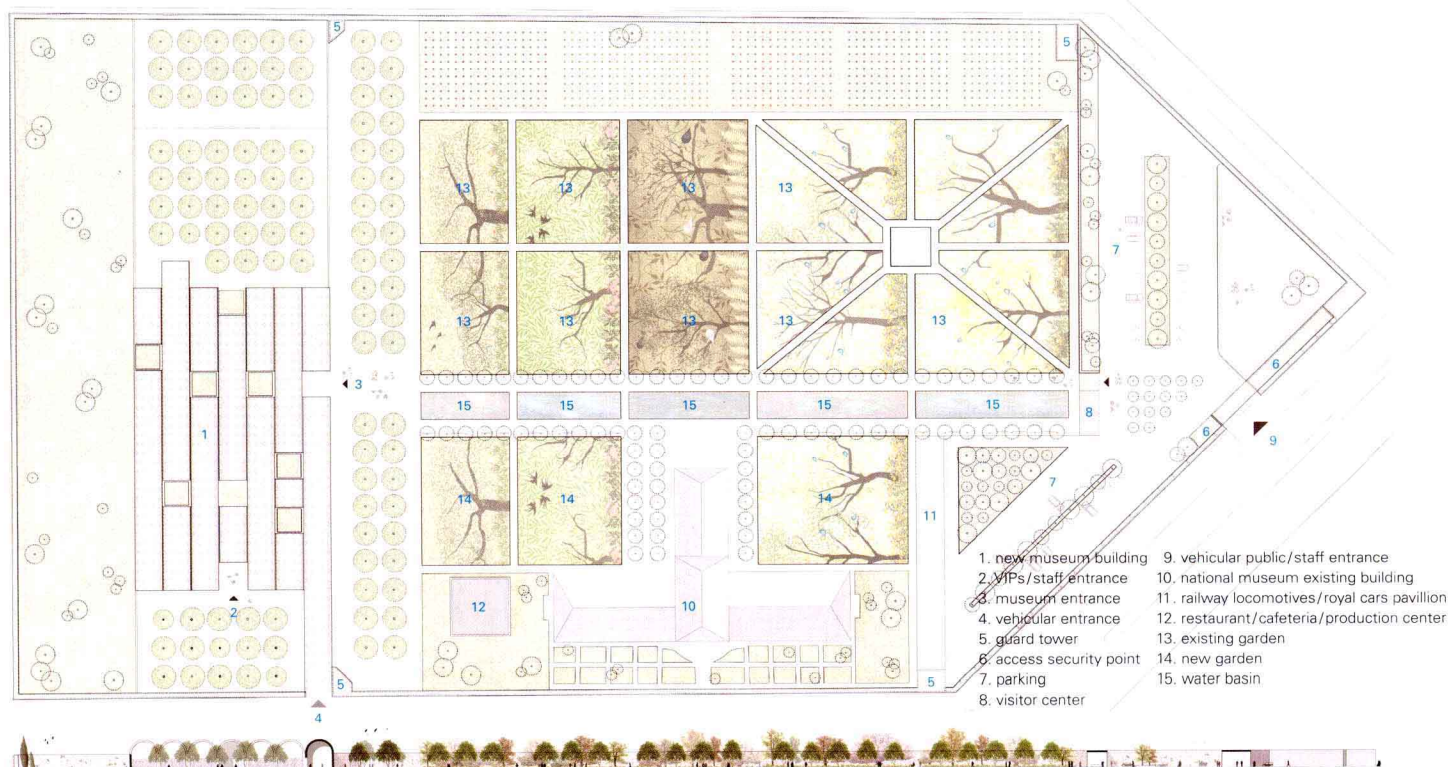
grid



courtyard



0 20 50m



standing of a world they want to transform for the benefit of all.

The main purpose of a museum will be the training of persons who could be active and conscious part of their environment.

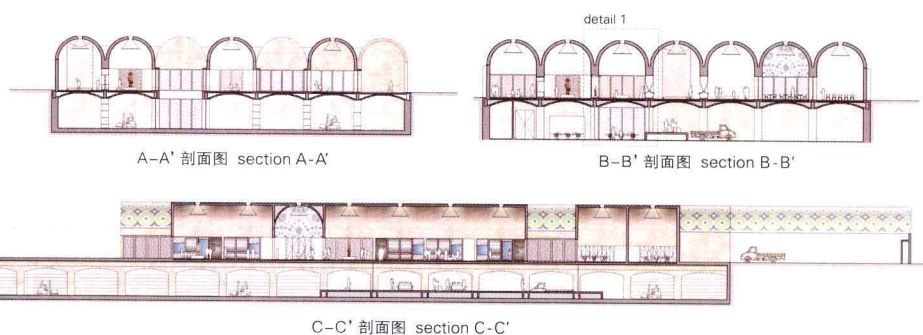
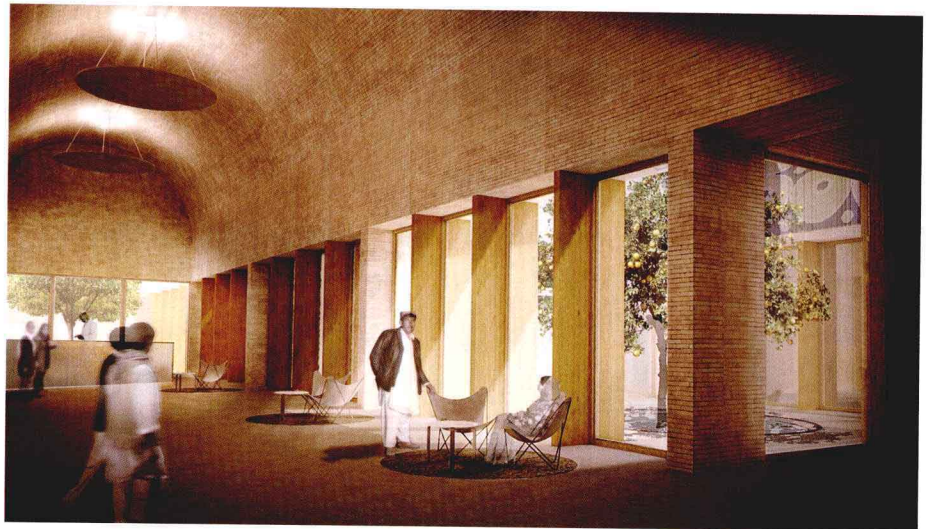
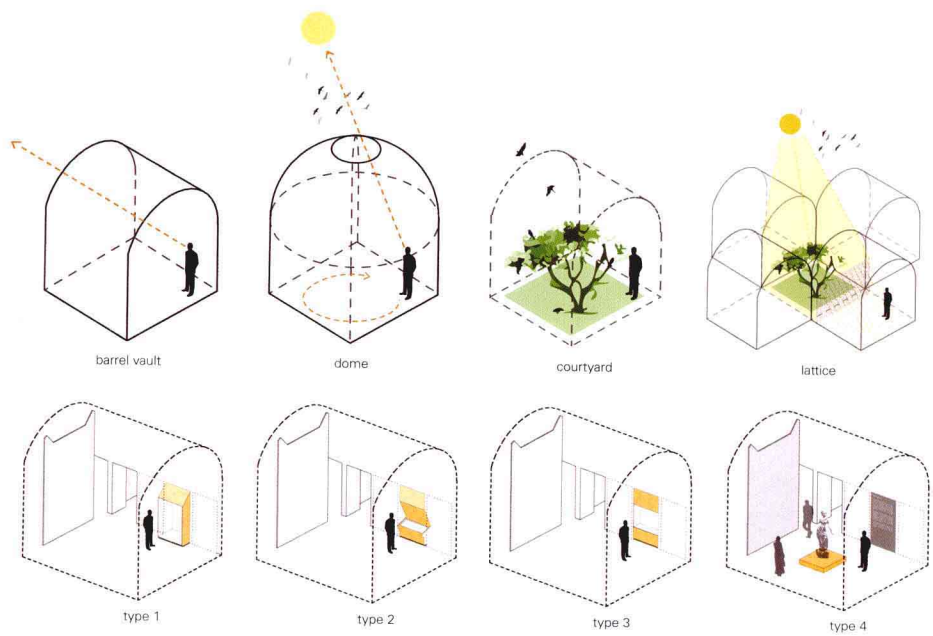
To facilitate literacy in the language codes that are to build our shared future, it is necessary to facilitate the understanding of what shapes them into the present from the past. The construction is always re-building, and every society needs to know what is available to start over. In the case of Afghanistan it is even more dramatic and urgent.

The first and most important objective of this project is to increase the openness and dialogue of the building. The architect thinks that this building should not be thought of as a tight, closed, self-referential and a priori representative object. They must think of a strategy of occupying space that allows them to recognize the space as you go by. This also leads them to think of a space in which architecture doesn't aspired to be a form from the beginning. Flexible spaces capable to be adapted to the passing of time and we can not stop thinking about a place like the Mosque of Cordoba as a referent.

The enclosing wall might seem undesirable imperative linked to security, but is to them a key element for defining a clear boundary and allows them to create a complete interior universe. This allows them connecting with the tradition of the courtyard house or the mosque. A perimeter that allows them confining nature and life to preserve and protect it from a hostile environment.

Within this wall the flexible topologies like the ones of mosques, markets and courtyard houses, which can respond quickly because of the establishment of a structural module to the unexpected requirements.

The cover is the element that contains and protects the program that is not developed in the open air. The cover is equivalent to the trees of the garden and so is seen from the sky. A covering of ceramic tile, which interprets and geometrizes the nature it is replacing.



项目名称: Museo Nacional de Afghanistan, Kabul

地点: Kabul, Afghanistan

建筑师: AV62 Arquitectos

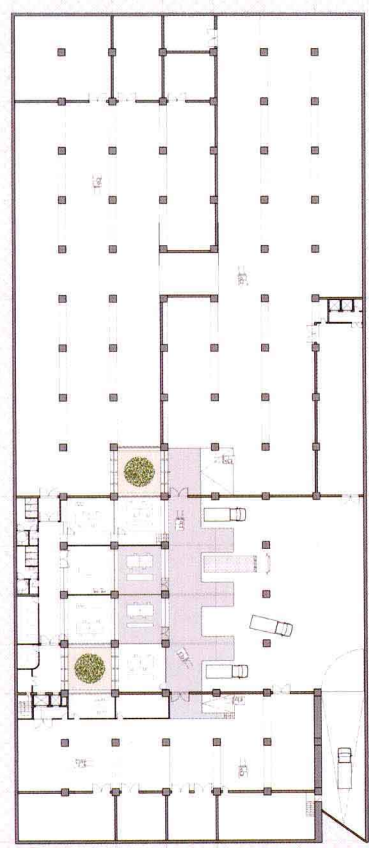
项目团队: Stefano Carnelli, Blanca Pujals, Itziar Imaz, Samantha Sgueglia, Nuno Lopes

效果图: Luis de la Fuente

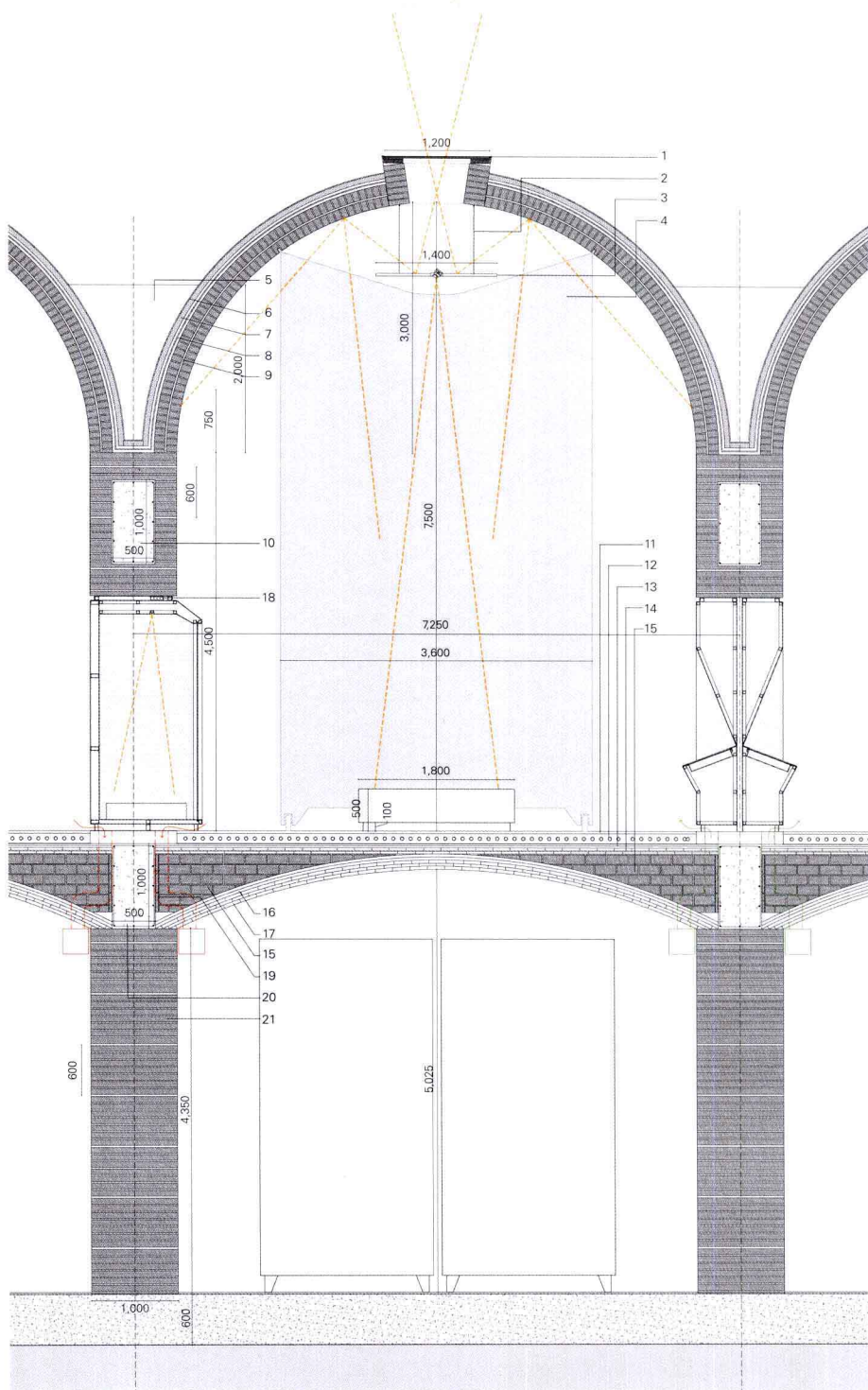
机械与电气工程师: BIS arquitectes

用地面积: 15,000m<sup>2</sup>

建筑面积: 9,300m<sup>2</sup>



地下一层 first floor below ground



详图1 detail 1

1. support and insulation structure for skylight (diameter 1,200mm), "climalit" 4+4/7/5+5
2. wires to support the circular structure
3. circular structure which allows indirect natural illumination, as well as adjustable artificial light
4. mobile structure for division and organization of the exhibition space
5. sinus stuffed vaults, brick
6. coating in ceramic tiled
7. thermal natural isolation
8. layers of compression reinforced concrete
9. two layers of bricks on edge with mortar
10. mixed pillars of brick and reinforced concrete, the ceramic involves and serves as the concrete formwork
11. continuous terrazzo/afghan limestone
12. radiating floor: a system of buried flexible pipes provides either heating or cooling for thermal comfort of the users. It is a high efficiency and high comfort system, can uniform temperature distributing thanks to radiating floor. The whole floor acts as radiation element.
13. layers of compression reinforced concrete mesh
14. two layers of ceramic tongued
15. solid brick wall
16. layers of compression reinforced concrete
17. timber vault: three layers of tiled vault with mortar joints
18. canal for facilities, sprinklers/security cameras
19. ceramic formwork
20. reinforced concrete main beam
21. mixed pillars of brick and reinforced concrete, the ceramic involves and serves as the concrete formwork. brick modules:
  - main structural ceramics: 24x12x6cm
  - timber vault ceramics: 24x12x3cm

## 生命之家 \_Tomas Ghisellini Architects

这是一个全新的城市殡仪馆和社会基础设施综合体的设计方案,由Tomas Ghisellini建筑师事务所设计,赢得了生命之家(Domus Vitae)的设计一等奖。该项目旨在重新解读众多城市问题中的一个,也许这个问题更密切地植根于人们心里对他们的城市所持有的印象。这个项目将重新建造属于埃斯特家族的漂亮的Delizie住宅(一栋拥有大大花园的乡间别墅)。

代表建筑物边界的墙经过凿刻,可以说是透明的,无论是步行或骑自行车,路人都会禁不住好奇地从外面窥探一下这一大型绿色空间,这成为他们经历的一部分。历史上著名的费拉拉花园,原来是围墙包围的一个与世隔离、排斥外界的地方,现在发展成为人们可以在此相聚交流的社交空间,或者说是一块流畅的公共城市地毯。

新建筑是一种连续而多孔的建筑形式:阳台、门廊、天井、露台、悬臂结构和悬挑体量等能够捕捉或放大自然光线,形成大气质量良好的空间,大气质量是其关键性的附加效果。

紧挨着南部边缘的一座现有建筑,嵌入了一条线性技术服务带,包括对建筑综合体来说所有必需的技术设备和服务功能(寄存处、储藏室、技术箱、卫生间、机械设备间、垂直交通和服务入口)。主入口位于新旧建筑之间,沐浴在上方照射下来的自然光之中,为员

工专设进出通道,让人联想到具有浓郁历史风情的小巷。

现有的南侧建筑能够显示出其北立面的内部布局,其中设有接待室、观察室、尸体分析储存室以及员工行政、管理和保障室。工作人员的娱乐设施位于建筑东侧,靠近一个小型的公共空间,可以从外部直接进入,其中包含一个咖啡店和一个小吃店,到此的哀悼者和偶尔经过的访客可以在此小憩。此外,居民晚上可以在这里聚在一起聊天,喝杯咖啡,或者只是默默地坐在花园里放松身心。

原有的圆形旧矿坑现在被建成一个大型的矿物室外天井,成为新建筑的重心,并使这里成为最引人注目的室外公共聚会区域,哀悼者可以在此相聚。接待处在一楼,设有接受和移交遗骸的地方,还有用于准备遗骸告别仪式的房间。环绕双层高的门厅,面对着天井和东面历史上著名的城池防御墙,楼梯间和升降机间从地下室直上直下一直通到最高处,没有游客,也不会接触到员工。

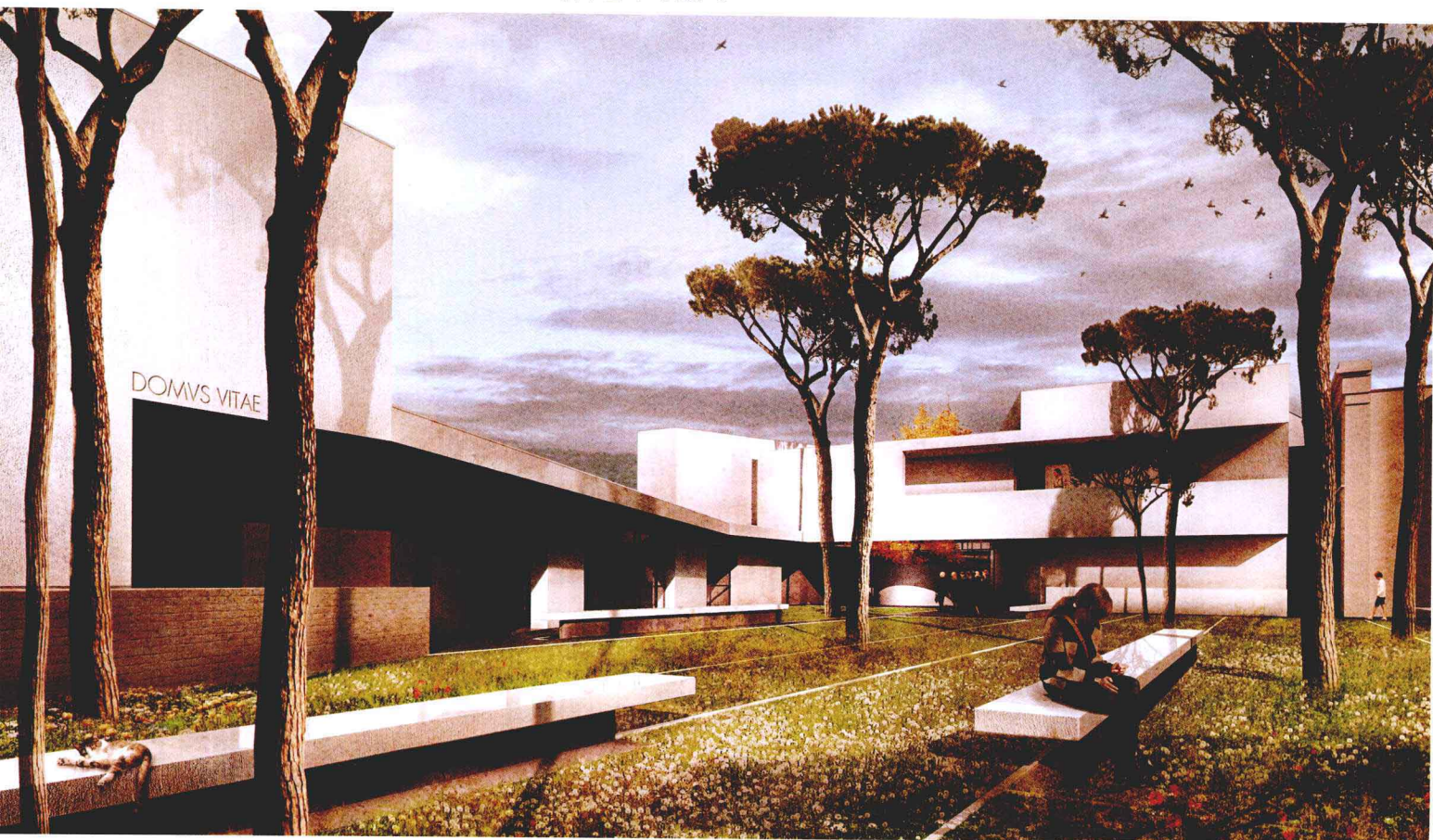
守夜者的空间在这个项目中被设计成充满阳光的房间,摆脱了西方传统中守夜者空间的全封闭式特点,同时又确保人们在自省时不会受到打扰:一整面墙全是玻璃,从里面可以看到美丽的向天空开放的带有空中花园的双层秘密天井,有花有树。这五个情感空间环境都让哀悼者感到亲切,给哀悼者痛苦的经历留下些许“安慰”。

每个秘密天井里都有一位当代艺术家的作品;太平间建有情感分享的地方,多亏有了艺术语言,人们生活的空间才变得具有诗意。

一条室外空中“通道”,穿过矿物天井,通到没有其他方式可以到达的一个神秘的户外瞭望台。瞭望台面对花园,可以看到文艺复兴时期的城墙的轮廓。这一特别的冥想空间专为个人独处和沉思默祷设计。悬浮在透明的建筑立面正对面,面对冉冉升起的太阳,这一悬浮建筑体环绕着庭院,漂浮在空中,拥抱着访客。

在原有的古老圆形矿坑处种植一颗神圣的树再合适不过,在所有文化和宗教信仰中,树都是生命和重生的象征,所以在此人们举行死亡仪式不是把死亡看作生命的终结,而仅仅是生命形式的转换。因此,我们把它叫作Domus Vitae——生命之家。

项目名称: Domus Vitae  
地点: Ferrara, Italy  
建筑师: Tomas Ghisellini Architects  
合作者: Michele Marchi, Alice Marzola  
结构: Beatrice Bergamini  
设备与消防安全: Nicola Gallini  
可持续性 & LEED 评估: Violeta Archer  
甲方: Municipality of Ferrara  
用地面积: 9,730m<sup>2</sup>  
建筑面积: 1,560m<sup>2</sup>  
总建筑面积: new+recovery - 1,290m<sup>2</sup>, underground 1,590m<sup>2</sup>  
项目规划: city morgue, social facilities complex  
竣工时间: 2016



## Home for Life

Designed by Tomas Ghisellini Architects, the first prize winning proposal for the Domus Vitae, a new city morgue and social facilities complex, is aimed at reinterpreting one of the urban issues perhaps more intimately rooted into the mental image that people keep of their city. This project is the regeneration of wonderful Delizie (a country house with huge gardens) of the Este Family.

The border wall is carved and made literally transparent; passersby, on foot or by bicycle, intrigued by the opportunity to spy on the large green space from the outside, becoming part of the experience. The historic Ferrara walled garden, from a territory of separation and exclusion, evolves into a social space to meet, a collective and fluid urban carpet.

The new architectural presence is a continuous but porous body: balconies, porches, patios, terraces, overhangs and suspended volumes capture, tame or magnify natural light, creating spaces for which the atmospheric quality is supposed to be a decisive added value.

Flanked to one of the existing buildings along the southern edge, a plug-linear technology spine incorporates all the technical equipments and service functions necessary to the complex (deposits, storages, technical boxes, toilets, plant rooms, vertical connections, service entrances) and the approach-gap conserved between old and new, illuminated by natural light raining from above, distributes the spaces reserved for the sole employees arousing the perceptive suggestion of a historic alley.

The existing southern building shows to the these inner distributions its north elevation. It hosts

