建筑立场系列丛书 No.10

空间与场所之间

Urban How

Between Spaces and Places

中文版

韩国C3出版公社 | 编

大连理工大学出版社

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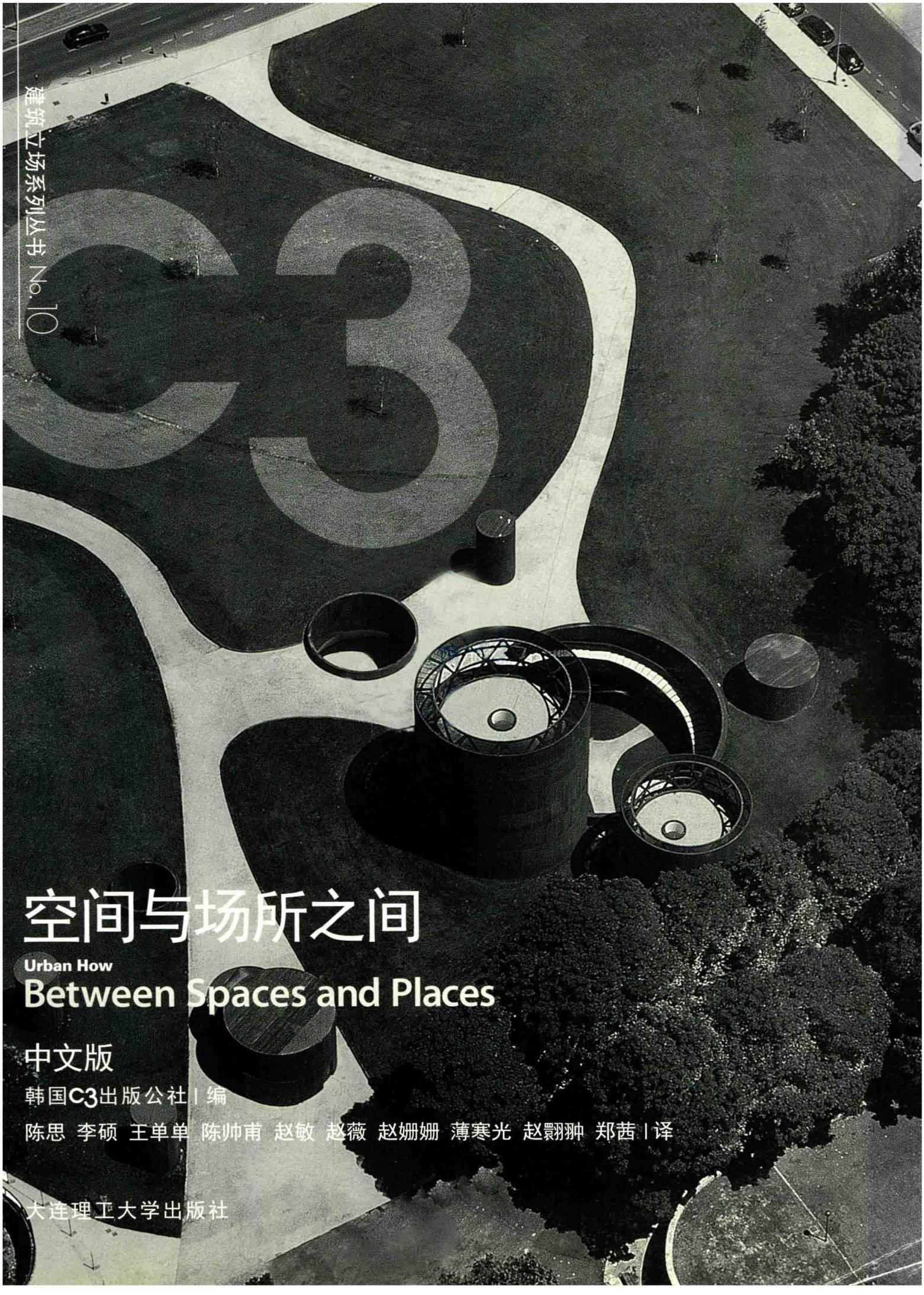

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陈思 李硕 王单单 陈帅甫 赵敏 赵薇 赵姗姗 薄寒光 赵翾翀 郑茜 | 译

大连理工大学出版社

宝马古根海姆实验室

未来六年，宝马古根海姆实验室将前往世界九大城市，就城市生活问题进行开放式交流，并提供免费的规划和公共研讨会。活动将现场及网上的观众与世界各个领域中满怀信心的思想家聚集起来，其中包括来自建筑、艺术、设计、教育、科学及技术领域的专家。宝马古根海姆实验室将提高对重要问题的意识，对个别城市形成具体的思路，从事可持续发展的设计，并使世界各地的城市获得持久的收益。

发展

宝马古根海姆实验室将连续三次举办该活动，每次活动周期为两年，每一期都有自己的主题和专门设计的移动实验室。每一周期的结构形式都会由不同的建筑师设计，并会前往世界各地的三座城市进行巡展。

首次巡展与计划

古根海姆实验室首次巡展的三座城市分别为纽约、柏林和孟买。该实验室第一个周期的主题“重塑舒适”包括100多个不同系列的项目，旨在探索如何使城市环境更加满足人们的需求，如何平衡个人舒适生活与集体舒适生活这两种概念，以及如何满足环境与社会责任感的迫切需求。巡展方案包括城市学，即一种可以在现场及网上参与的大型互动游戏，还包括专题讨论会、实验、讨论、放映及非现场观摩活动。

建筑和互动标志

宝马古根海姆实验室的首次巡展的移动实验室结构由位于东京的Bow-Wow工作室设计，该结构是一个两层的轻质、简洁的“旅行工具箱”，外表覆以一层闪闪发光的半透明钢筋网。

面积为204m²的宝马古根海姆实验室可以被轻松地安置在建筑物密集的居民区，并且能够在城市之间移动。在纽约，该结构坐落在一个T形场地上的两座建筑楼之间，这个场地面积为0.75英亩。在其南边的尽头，它面向一处风景宜人的室外公共区域和咖啡厅。这是在建筑设计中第一次使用由碳纤维组成的框架结构，这种碳纤维是一种重量极轻的材料，通常应用于自行车、网球拍、钓鱼杆和船身。按照平均磅数换算，碳纤维的强度是钢的五倍。

该结构的底层是一个开放空间，可以将其进行改装来满足特殊规划的需要。该空间可以从一个带有讲台的正式演讲场合，转变为一个庆祝聚会的现场或一个有手动实验台的操作车间。该结构的上层，即“工具箱”的那部分，是由两层半透明的钢筋网松散地包裹而成，这样就使建筑外观上的图案不断变换，从而创造了一种云纹效果。游客们能够透过它，看见其中的大型“工具”装置，这个“工具箱”可以针对不同的项目规划利用绳索将其升高或降低。

设计师在宝马古根海姆实验室的主体结构附近安置了一系列较小的单层木质结构，里面设有咖啡厅、休息室等设施。尽管主体结构以独特的方式运用了创新材料，并在规划方式上显示了高度的城市化特点，但休息室与咖啡厅的永恒木质结构设计一直在乡村及城市的诸多环境中得以应用。这样，木质结构与宝马古根海姆实验室的主体空间就共同组成了一种临时性的21世纪整体效果，可以在每一座城市组建一个特别的城市空间。

在宝马古根海姆实验室的网站首页上，针对在三大城市举办的首次巡展主题“重塑舒适”，游客们受邀就如何改善城市的舒适度问题发表自己的见解，并将他们的回应张贴在宝马古根海姆实验室的互动标志上。宝马古根海姆实验室的标志有别于传统的商标，它将随着时间的推移而持续地发生变化，以反映该项目的动态属性。宝马古根海姆实验室的互动标志和平面标志是由位于首尔的平面设计师Sulki & Min设计而成。

项目名称：BMW Guggenheim Lab
共同发起人：BMW Group and Solomon R. Guggenheim Foundation
管理者：David van der Leer, Maria Nicanor
咨询委员会：Daniel Barenboim, Elizabeth Diller, Nicholas Humphrey, Muchadeyi Ashton Masunda, Enrique Peñalosa, Juliet Schor, Rirkrit Tiravanija, Wang Shi
设计建筑师：Atelier Bow-Wow – Yoshiharu Tsukamoto, Momoyo Kaijima
平面设计师：Sulki & Min - Sulki Choi, Min Choi
宝马古根海姆实验室团队：Omar Freilla, Charles Montgomery, Olatunbosun Obayomi, Elma van Boxel and Kristian Koreman
合作者：Cognitive Neuroscience, FreedomLab Future Studies, I Meditate NY, Latin American and Caribbean Lab, Poiesis Fellowship, spurse
结构工程师：NUSSLI Group, Arup
地点：First Park, Houston at 2nd Avenue, New York
摄影师：courtesy of Solomon R. Guggenheim Foundation ©Kristopher McKay - p.4$^{\text{bottom - right}}$ / ©Paul Warchol - p.4$^{\text{left}}$, 5$^{\text{middle}}$ / ©Roger Kisby - p.5$^{\text{top, bottom}}$

BMW Guggenheim Lab

Over the next six years, the BMW Guggenheim Lab will travel to nine cities around the world, offering free programs and a public forum for an open exchange of ideas related to urban life. Bringing together on-site and online audiences with ambitious thinkers from the worlds of architecture, art, design, education, science, and technology, the BMW Guggenheim Lab will raise awareness of important issues, generate specific ideas for particular cities, and engage with sustainable designs, yielding lasting benefits for cities around the world.

Process

The BMW Guggenheim Lab will have three successive two-year cycles, each with its own theme and specially designed mobile Lab structure. For each cycle, the structure will be designed by a different architect and will travel to three cities around the world.

First Cycle & Program

Guggenheim Lab's first three-city tour is to New York, Berlin, and Mumbai. A diverse range of more than 100 programs will address the theme for the BMW Guggenheim Lab's first cycle, Confronting Comfort, exploring how urban environments can be made more responsive to people's needs, how a balance can be found between notions of individual versus collective comfort, and how the urgent need for environmental and social responsibility can be met. Programs include Urbanology, a large-scale interactive group game that can be played both on-site and online, as well as workshops, experiments, discussions, screenings, and off-site tours.

Architecture and Interactive Logo

The mobile structure for the first cycle of the BMW Guggenheim Lab has been designed by the Tokyo-based Atelier Bow-Wow as a two-story lightweight and compact "traveling toolbox" wrapped in a shimmering semitransparent mesh.

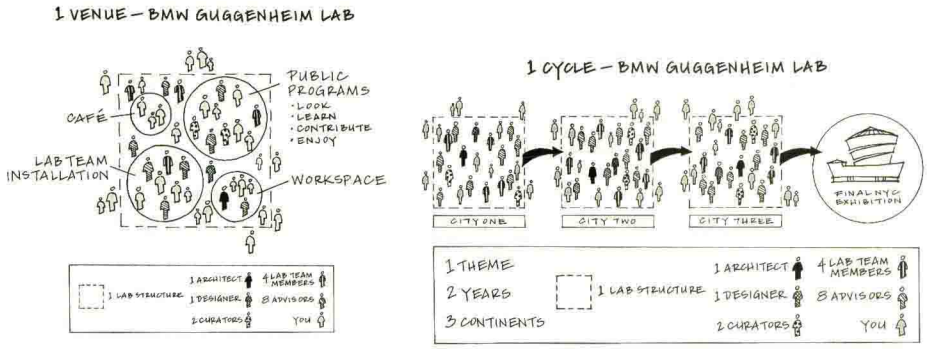
The about 204m² BMW Guggenheim Lab can easily fit into dense neighborhoods and be transported from city to city. In New York, the structure is nestled between two buildings on a three quarter-acre T-shaped site; at its southern end, it opens out onto an inviting outdoor landscaped public space and cafe. This is the first building designed with a structural framework composed of carbon fiber, an extremely lightweight material most commonly found in bicycles, tennis rackets, fishing rods and boat hulls. Pound for pound, carbon fiber has five times the strength of steel.

The lower level of the structure is an open space that can be configured to meet the needs of particular programs. It can shift from a formal lecture setting with a stage to the scene for a celebratory gathering or a workshop with tables for hands-on experiments.

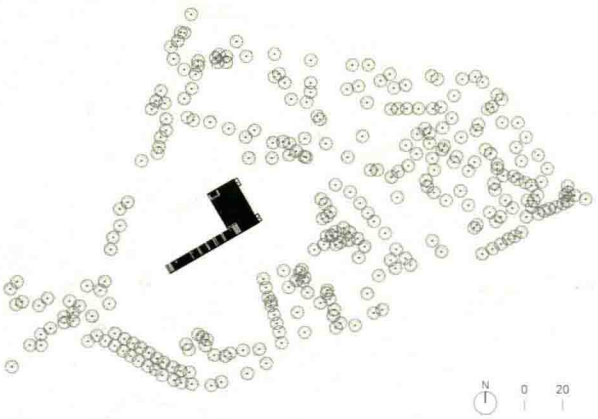
The upper level, the "toolbox" portion of the structure, is loosely wrapped in two layers of semitransparent mesh, which creates a moiré effect resulting in constantly shifting patterns on the facade. Visitors are able to catch glimpses of the extensive apparatus of "tools" contained within, which can be raised or lowered on a rigging system as needed for the various programs.

A series of smaller single-story wooden structures placed in close proximity to the main BMW Guggenheim Lab structure provide space for a cafe and restroom. While the main structure uses innovative materials in unusual ways and is highly urban in its programmatic approach, the design of the restrooms and cafe references timeless timber construction that has been used in many settings, both rural and urban. Together, the wooden structures and the main BMW Guggenheim Lab form a temporary twenty-first century ensemble in each city that will frame a particular urban void.

On the website's home page, visitors are invited to reflect on "Confronting Comfort", the theme for the BMW Guggenheim Lab's first three-city cycle, by submitting their thoughts on how they would improve comfort in the city and having their response posted to an interactive BMW Guggenheim Lab logo. Unlike traditional logos, the BMW Guggenheim Lab logo will continue to evolve over time, reflecting the dynamic nature of the project. The interactive logo and graphic identity of the BMW Guggenheim Lab have been designed by Seoul-based graphic designers Sulki & Min.



99号稻草剧院



照片提供：courtesy of the architect (©Karli Luik)

99号稻草剧院这座建筑物的突出特点在于它一方面是一个纯粹的功能箱，另一方面它又是一座艺术性设施。这座稻草剧院建于塔林成为欧洲文化中心之际，建造它是为了服务于2011年5月至10月在99号剧院举行的一次特殊的夏季项目活动。因此，它是一座临时性建筑，只运营了半年，是为特殊的目的、项目和地点而建。

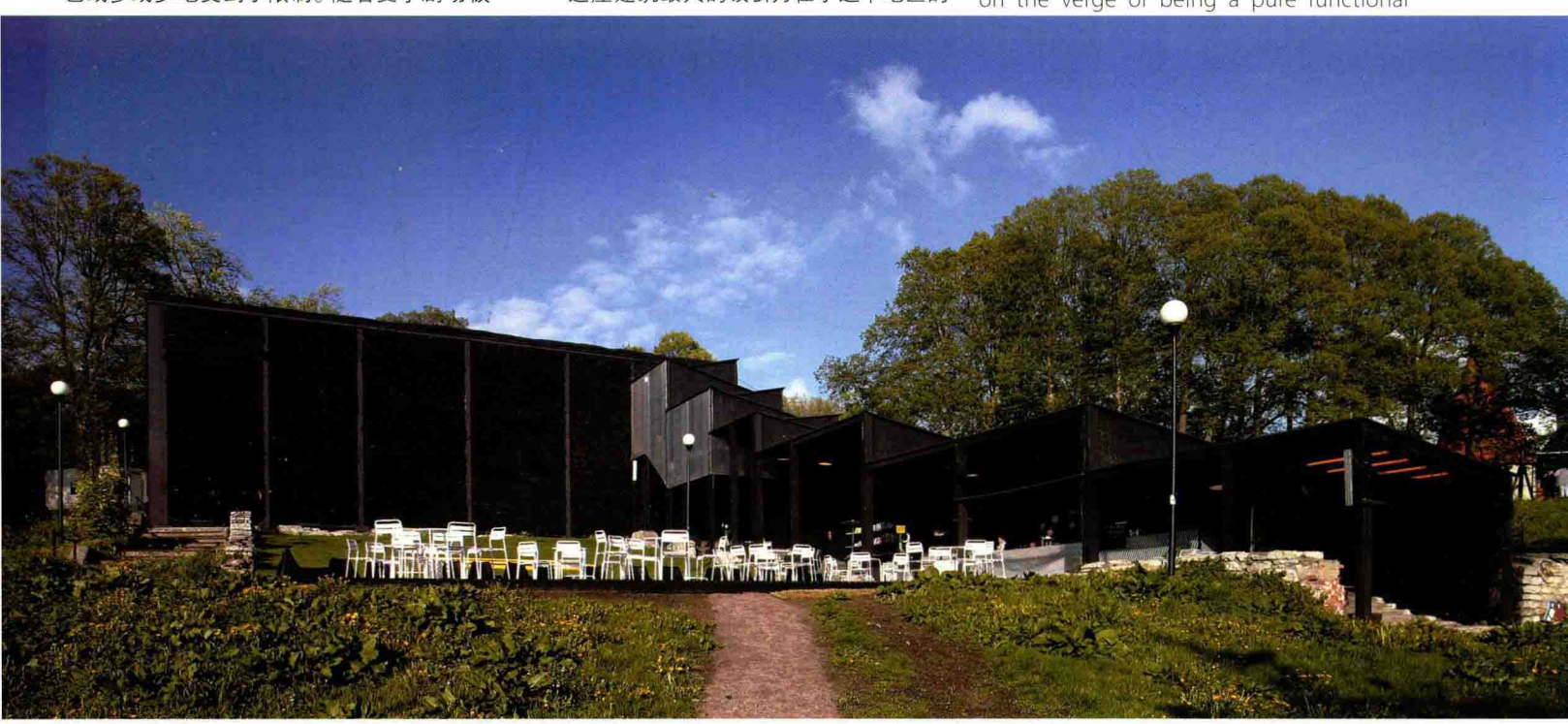
这座稻草剧院位于塔林市中心，建在以前的史克奴堡垒上面，这座堡垒是塔林市保存最好的一座具有巴洛克艺术风格的防御工事。在20世纪初期，这座堡垒作为一个公园对外开放；在苏维埃时代，它上面又被建造了一个木质的夏季剧场和一个公园，作为苏维埃海军的娱乐场所，但这个场所的娱乐活动也或多或少地受到了限制。随着夏季剧场被烧毁和苏维埃军队的解体，这座位于城镇中心的堡垒在过去的20年一直处于关闭和被忽视的状态，这个地区也一直存在地产争议，有一些大规模的发展计划也失败了。在这种环境下，这座稻草剧院的建造是为了尝试改变这个地区，使其暂时恢复活力，也检测一下它的潜力并重新使用它，同时还对这个地区的历史底蕴给予了应有的尊重。

这座剧院的矩形主要空间与原先海军夏季剧场的地点完全吻合，后者的一处下行的楼梯正好被用作一条隐蔽的通道，并作为稻草剧场的入口区。这座建筑的周围围绕着各种各样的娱乐设施，包括一个极大的国际象棋棋盘、网球场、秋千和一个烘箱，所有这些都是非商业性的，给人一种愉快的低调感。

这座建筑最大的吸引力在于这个地区的背景环境以及建筑的黑色外观，与其棱角分明的屋顶上的那条下行的“尾巴”形成对比，却没有明显地减弱主空间的效果。当然，人们也不能忽略材料的作用——无覆盖的稻草捆和黑色喷漆。这座稻草剧院是一座独特的建筑，在该项目中稻草被用来建造公共建筑，并使其具有优雅的建筑形式。为了达到加固的目的，设计师采用桁架来支撑稻草墙，这种建筑形式以前从未使用过。由于这座建筑是临时的，因此就没有像普通的稻草建筑那样进行保温处理，而是强调感受材料未经加工的触觉品质这一过程，突出这种可持续材料生命周期的象征层面。

NO99 Straw Theater_Salto AB

NO99 Straw Theater is an object standing on the verge of being a pure functional



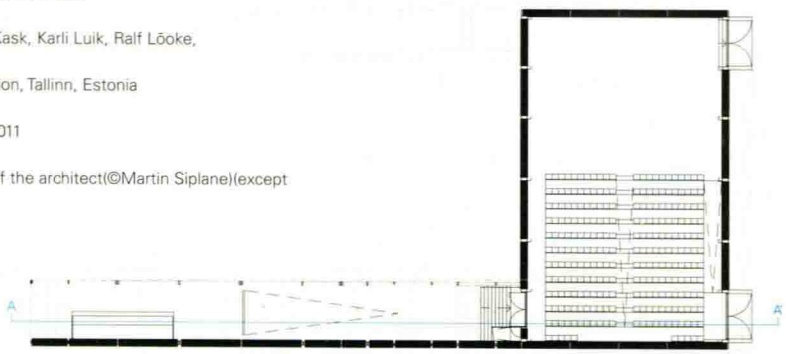
container on one hand, and an art installation on the other. The Straw Theater is built on the occasion of Tallinn being the European Capital of Culture, to house a special summer season program of theater NO99, lasting from May to October 2011. Thus it is a temporary building, operating for half year, built for a specific purpose, program and location.

The Straw Theater is built in central Tallinn, on top of the former Skoone bastion, one of the best preserved baroque fortifications of Tallinn. At the beginning of the 20th century, the bastion worked as a public garden; and during the Soviet era, it was a more or less restricted recreational area for the Soviet navy with a wooden summer theater and a park on top. With the summer theater having been burnt down and the Soviet troops gone, for the last 20 years the bastion has remained a closed and neglected spot in the center of town with real estate controversies and several failed large-scale development plans. In such a context, the Straw Theater is an attempt to acknowledge and temporarily reactivate the location, test its potential and bring it back to use, doing all this with equally due respect to all historical layers of the site.

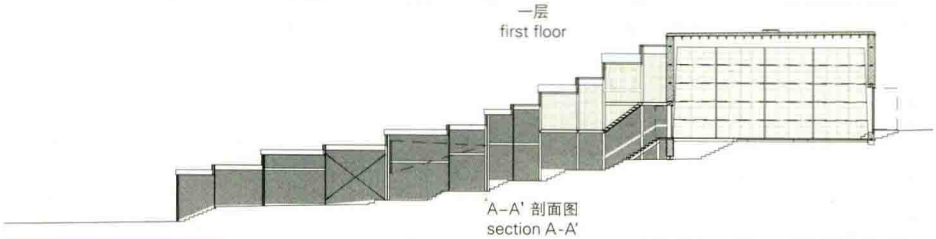
The rectangular main volume of the theater is situated exactly on the same spot as the navy summer theater, and one descending flight of stairs of the latter is used as a covered walkway and entrance area to the Straw Theater. The building is surrounded by various outdoor recreational functions including an oversized chess board, table tennis, swings, and a baking oven, all with a non-commercial and pleasantly low-key feel.

The dramatic appeal of the building stems from its contextual setting on the site and its black, uncompromisingly mute main volume contrasting with a descending "tail" with an articulate angular roof. And of course one cannot escape the effect of the material – uncovered straw bales, spraypainted black. The Straw Theater is a unique occasion where straw has been used for a large public building and adjusted to a refined architectural form. For reinforcement purposes, the straw walls have been secured with trusses, which is a type of construction previously unused. As the building is temporary, it has not been insulated as normal straw construction would require but has been kept open to experience the raw tactile qualities of the material and accentuate the symbolic level of the life cycle of this sustainable material.

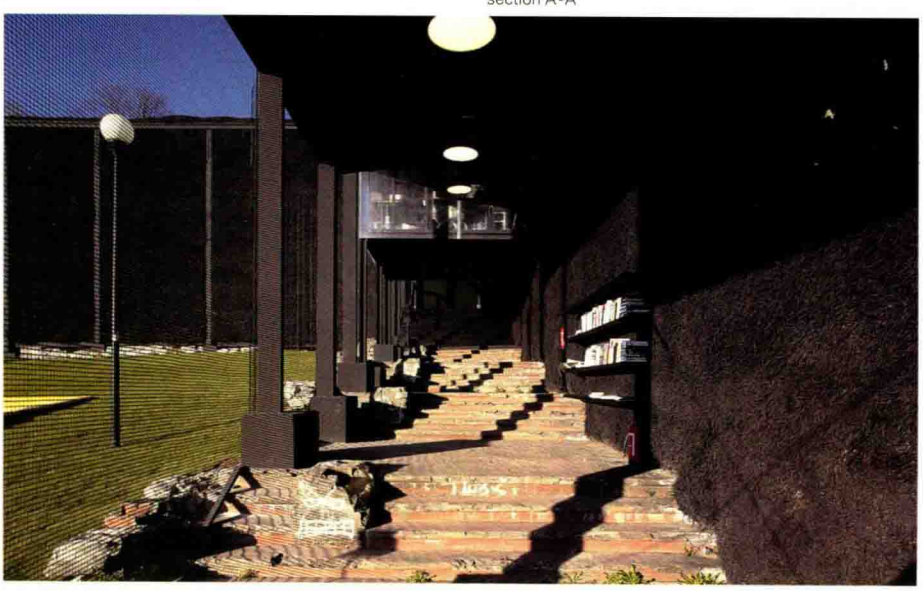
项目名称：NO99 Straw Theater
建筑师：Salto AB
项目团队：Maarja Kask, Karli Luik, Ralf Lõoke, Pelle-Sten Viiburg
地点：Skoone Bastion, Tallinn, Estonia
建筑面积：440m²
施工时间：2010—2011
竣工时间：2011
摄影师：courtesy of the architect(©Martin Siplane)(except as noted)



一层
first floor



A–A' 剖面图
section A-A'



ZA11亭子

该项目最初是由一群有雄心壮志的学生按照1:1的比例进行设计和制造的一个一流的亭子，目的是为了迎接在罗马尼亚的克鲁日市举行的ZA11建筑演讲会。该项目在与周围历史环境相结合的同时，还力争使其具有强大的代表力以达到它的主要目的，即吸引路人参与到亭里所举办的活动中。该建筑尝试将新的本体论变得更加清晰，本体论在计算式建筑风格的规定下，展现了亭子设计的不同进程。同时，这个亭子为举办与建筑节日有关的各种社会活动提供了一个遮蔽空间。

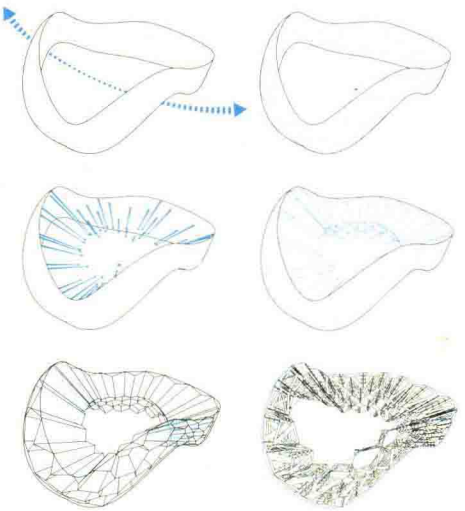
该亭子的设计在参数设计的研讨方面是煞费苦心的，特别是在该项目快要落成的时候。设计师面临着一个严峻的考验，那就是使用赞助商提供的材料和工具来设计一个施工方案，同时还要按照预期的那样，尽量降低成本。因此，设计师对这个创造性的探索项目进行了修改，将其变成一个相对有限的设计方法，重要的是该方法在材料和制造工艺方面更加可行。最终设计包括746个独立的部分，将这些部分装配起来就形成了一个不规则的环形物，环形物可以进一步划分，形成一些六边形结构。这个独特的几何形结构能够用来举办不同的活动，同时以其不同寻常的惊人外形激发人们的好奇心。设计的实现得力于使用了先进的参数设计技术，在这种技术的帮助下，整个过程从精确几何形状的生成到部件的标记、装配逻辑和实际制造都在控制中。

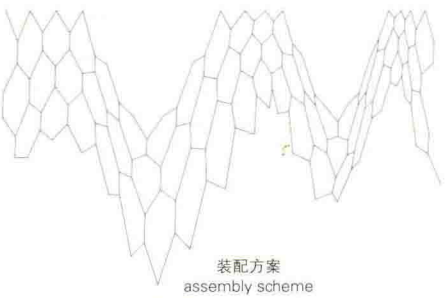
学生志愿者在实际的装配过程中发挥了很大的作用。作为一次有教育意义的实践，这个团队完成了设计，而且这一过程被证实在实际理解和克服现实生活中存在的限制条件等方面拥有无可估量的价值。不同的材料厚度、后续的更大的灵活性需求、较低的接头刚度以及抵抗风雨方面的难题都对建造过程构成了挑战，而这些挑战必须在现场尽快解决，以保证装配的定期完成。

ZA11亭子是作为一个城市强有力的吸引人的建筑而出现的，力图吸引各个层次的当地社团。当地的年轻市民和年长者、建筑方面的专业人士和非专业人士，都对这个建成的亭子及其建造过程表现出了极大的兴趣，这都证明了它不仅仅是一个无关紧要的临时遮蔽物。此外，它成功地为不同活动（临时书店、露天电影、茶话会、即兴音乐演奏会、小型音乐会和日光下的小憩）的开展提供了一个灵活、舒适的空间。

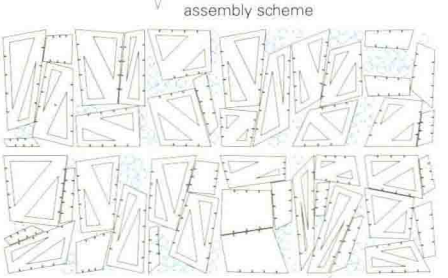
这种类型的建筑在罗马尼亚是第一个，ZA11亭子可以说是一次成功的建筑尝试。这座建筑完全由学生设计和装配（只在初始阶段接受了一点外部帮助），它成功地达到了各项预期指标，并将前卫的设计技术与低预算和备受争议的专业背景协调起来，从而证明了它在此方面所拥有的不可估量的实践价值。

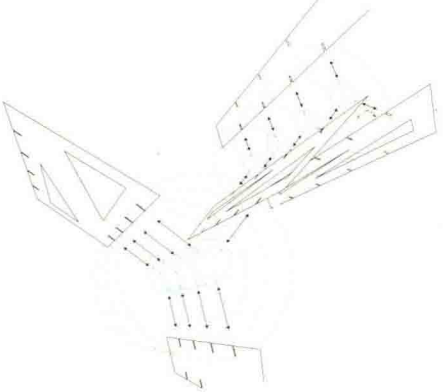
项目名称：ZA11 Pavilion
建筑师：Dimitrie Stefanescu, Patrick Bedarf, Bogdan Hambasan
项目团队：Ciprian Colda, Anamaria Androne, Razvan Sencu, Madalin Gheorghe
装配团队：Bogdan Badila, Vlad Pop, Georgiana Hlihor, Denisa Lula, Robert Veber, Zoltan Vaida, Imre Vekove, Ciprian Colda, Mihai Pascalau, Calin Negret, Bogdan Borbei, Iustin Nechiti, Dan Ioanici, Razvan Luca, Stefan Grosariu, Ioana Suceava, Alexandra Man, Andreea Darac, Irina Mates, Oana Bogatan, Andrei Varga, Radu Badila, Elza Sandor, Alex Greceniuc, Oana Matei, Alex Vladovici, Marcel Oprean, Ioan Pop, Vlad Rusu, Ioana Tomoioaga
地点：Cluj, Romania
竣工时间：2011
摄影师：
Courtesy of the architect(©Patrick Bedarf)-p.9[top]
Courtesy of the architect(©Georgeta Macovei)-p.9[bottom]





装配方案
assembly scheme





ZA11 Pavilion_Dimitrie Stefanescu, Patrick Bedarf, Bogdan Hambasan

The project started out as an ambitious student-powered endeavor to design and fabricate the flagship pavilion at a 1:1 scale for the ZA11 Speaking Architecture event in Cluj, Romania. While integrating into its historically-charged context, the design boasts a strong representational power which was much needed in order to fulfill its main goal: attracting passers-by to the event. The object tries to make the new ontology legible which is slowly defined by computational architecture and is a showcase for the processes empowered by it. At the same time, the pavilion offers a sheltered space for the unfolding of different social events pertaining to the corresponding architecture festival.

The design was elaborated during a parametric design workshop, specifically geared towards its production. We were faced with the harsh requirements of creating an actual working design with the material and tools available from sponsors, while at the same time fitting inside a budget dwarfed by its expectations. Therefore we constrained the creative exploration agenda to a relatively limited approach which, most importantly, was scalable in terms of materials and fabrication techniques. The final design consists of 746 unique pieces, which, once assembled, create a free-form ring which is subdivided into deep hexagons. This particular geometrical configuration is allowed for the sheltering of the different planned events while at the same time inciting curiosity through its unusual, spectacular form. The realization of the design was made possible by advanced use of parametric design techniques, with the help of which the whole process was controlled from exact geometry generation to piece labeling, assembly logic and actual fabrication (CNC milling).

The actual assembly process wouldn't have been possible without the team of students who volunteered to help. As an educational exercise, it completed the design phase and proved to be invaluable in terms of actual understanding and working with the constraints encountered in real-life. Varying material thickness and subsequent extra flexibility and less joint stiffness, rain and wind posed many challenges which had to be resolved on-site as quickly as possible so as to meet the assembly deadline.

The ZA11 Pavilion emerged as a powerful urban attractor which managed to engage the local society on all levels. Interest was aroused in both young and senior citizens, both professionals and non-architects by the completed pavilion as well as during the act of its construction, thus it was proved to be more than an indifferent temporary shelter. Furthermore, it successfully provided a flexible and comfortable space for the different events pertaining to the event (temporary bookshop, open-air cinema, tea party, jam sessions and a small concert + sleeping in the sun) to unfold.

As the first kind in Romania, the ZA11 Pavilion can be definitively called a successful architectural experiment. Designed and assembled only by students (with little preliminary outside help), it successfully met all expectations and proved to be an invaluable experience in blending avant-garde design techniques with a low budget and a skeptical professional context. Dimitrie Stefanescu

洋槐木塔

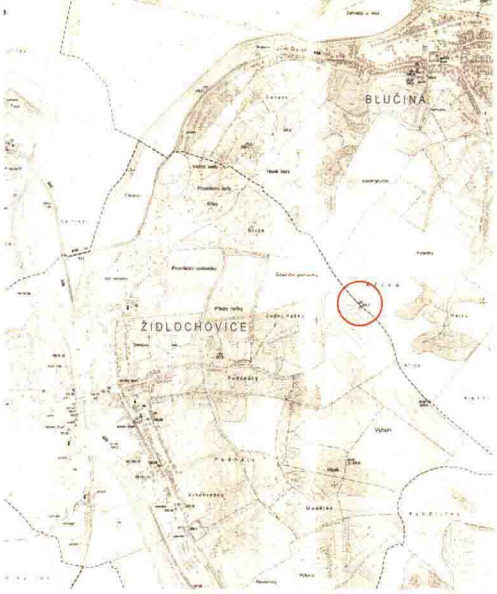
不论是从建造位置（Výhon山）还是建筑意图（瞭望塔）上来讲，这座塔都有其相当独到之处，它足以诱使一个人拿它来炫耀，在发明和建造某物时尝试其极限所在，也可以使他滥用任务的可能性，或做一部分有策划的广告。

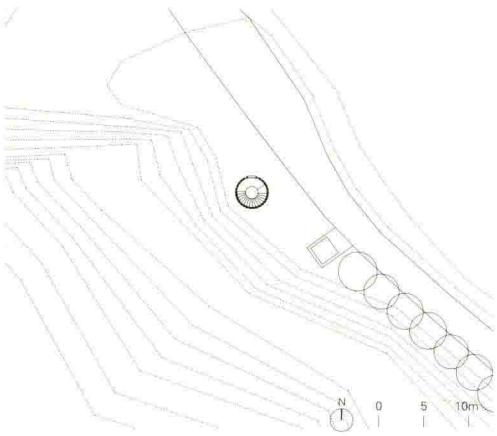
尽管具有这些吸引人之处，这座建筑的目的却是建造一座建筑物，它不需要吸引人们的注意，也不需要用不规则的形状来引起人们的惊叹，它需要的仅仅就是曲面的几何形状或者一种崭新的材料。这座建筑的目的不是为了寻求新的、必须不同的或类似于现代建筑风格的建筑，也不是为了挖掘历史建筑形式，建筑物最后的形状仅仅就是反映了建造过程中使用的原则。这座建筑物想要努力达到的目标是建造一座普通的、适当的建筑物，它不会显示我们能够做什么（在农村），而是我们认为合理的形式。

这座塔的设计很常规，使用了30根洋槐树做成的柱子。这座建筑物的圆形设计充分考虑了当地地形，提供了一个360° 的完整视角，同时，这种圆形轮廓也保证了抵抗大风水平冲击的能力。每一根洋槐树柱子由一些厚木板制成，木板的数量随着柱子高度的增加而减少。稀疏的框架与内部阶梯一致，呈螺旋状；登塔的过程中，从完全封闭的基座一直到最顶端开阔的视角，视野是逐渐打开的。

稀疏的承重框架充分考虑了材料较低的张力，基架承载了大量的沉重负荷，而到了塔顶却只有一个不承重的、拥有良好组件的栏杆。内部阶梯遵循结构要求——承重柱子的一块块厚木板构成了一级级阶梯。空间的螺旋状是由相互连接的托臂打造而成的，该形状可以加固这个结构；内部空间的顶部中心是空的，能够透光。在柱子间的木质抗压构件的辅助下，建筑外面的钢质箍环能够保证环形横截面的空间坚固性（人们也利用同样的方法制作在山下地窖里使用的酒桶）。

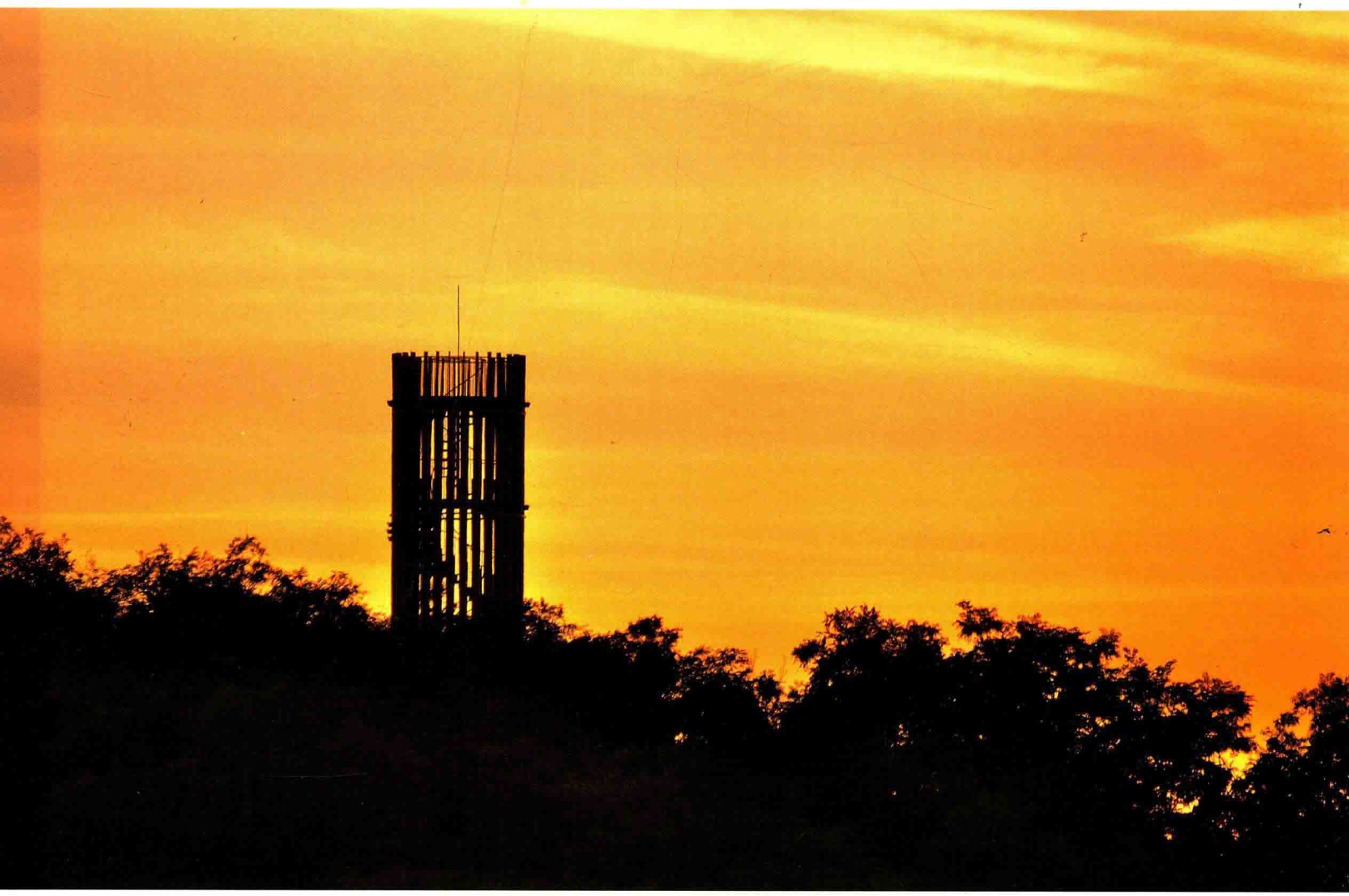
这种洋槐是典型的当地树种，常被用来制作木质框架，通常厚度为40mm。钢质组件只需要进行电镀，不需要进一步的表面加工。在设计和建造过程中扮演着重要角色的是整个建筑结构，而不是其细节问题，毕竟，一些细节问题是由建筑条例预先规定好的。

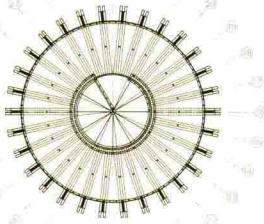




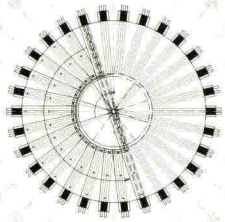
Locust Tower_Pavel Jura

Both the location (the hill of Výhon) and the

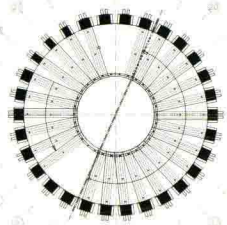




标高14.40 level 14.40



标高11.52 level 11.52



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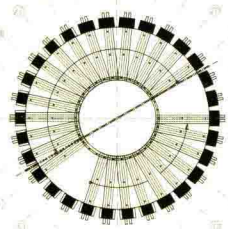
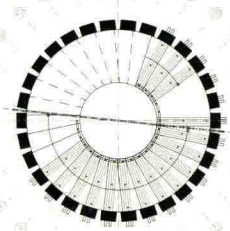
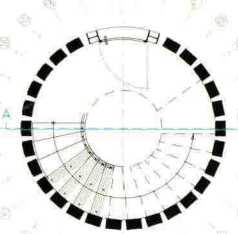


标高5.76 level 5.76

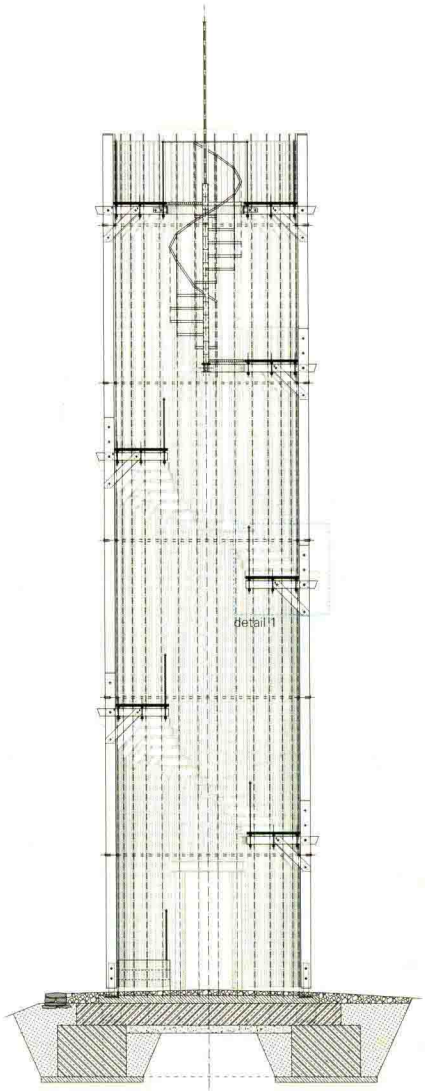


标高2.88 level 2.88

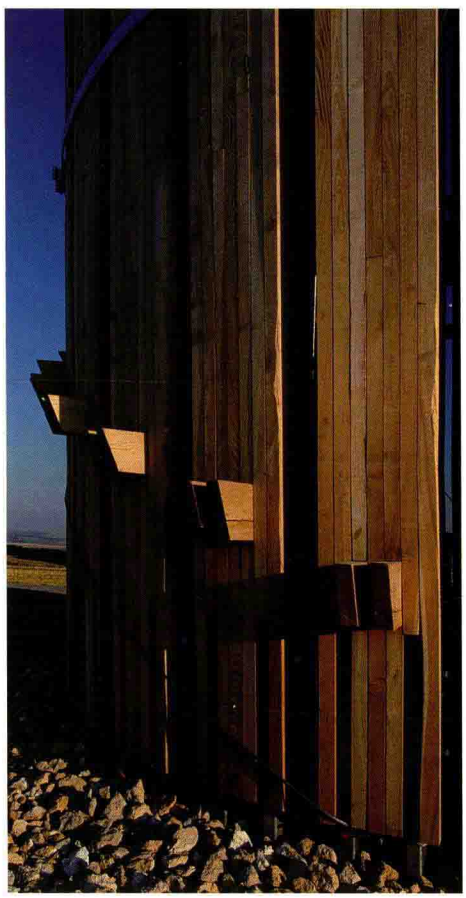


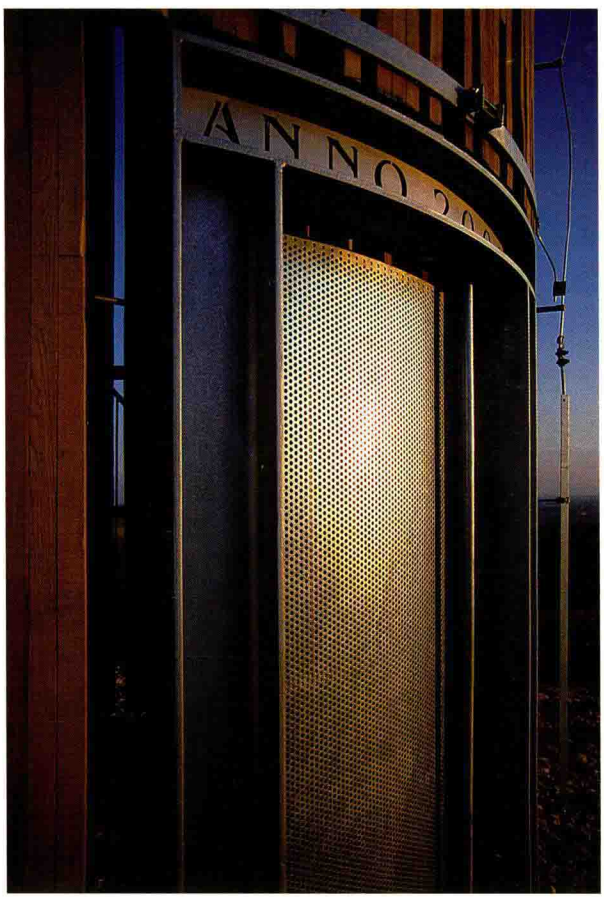
标高0.00 level 0.00

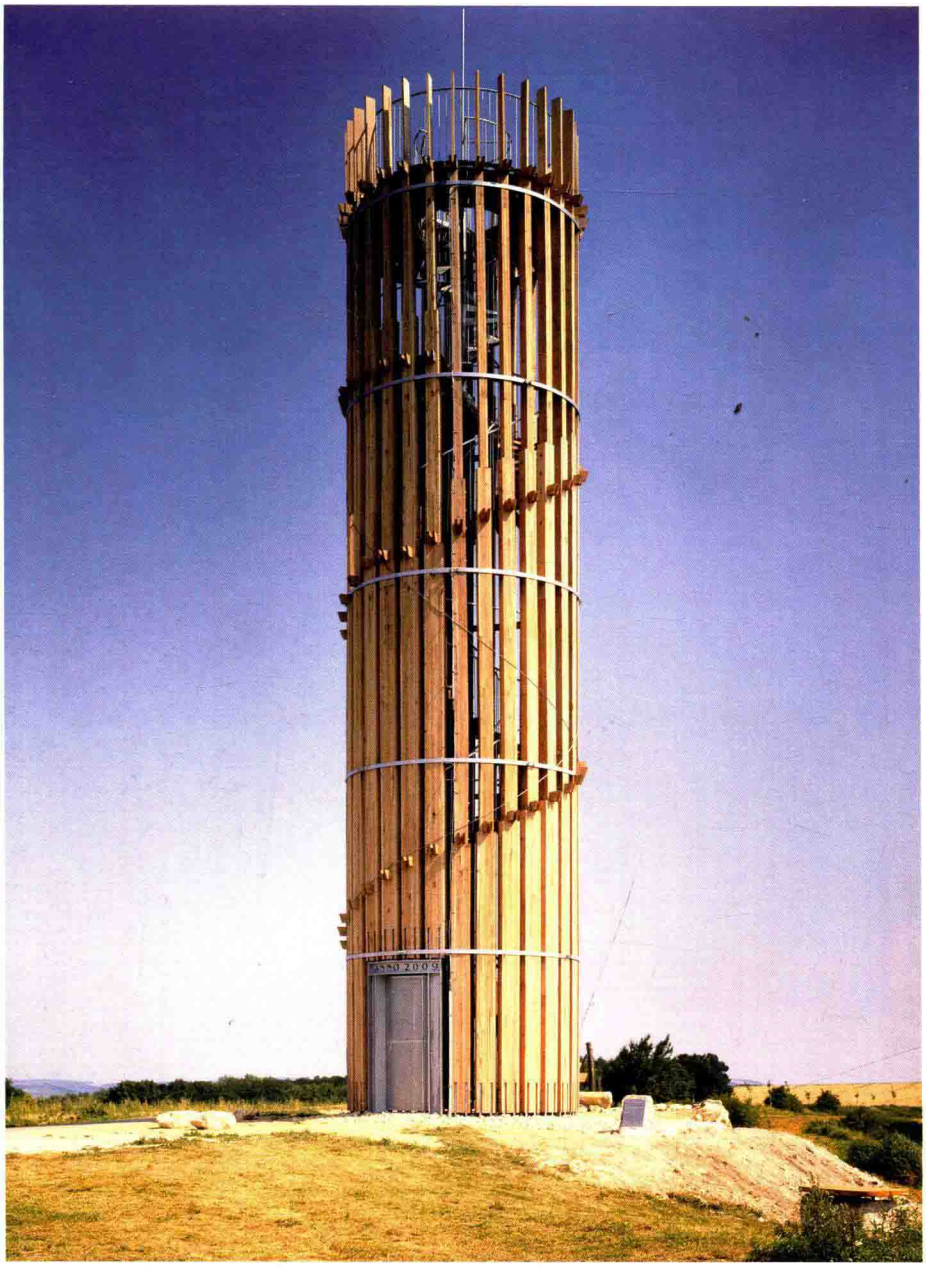
北立面 north elevation



A–A' 剖面图 section A-A'



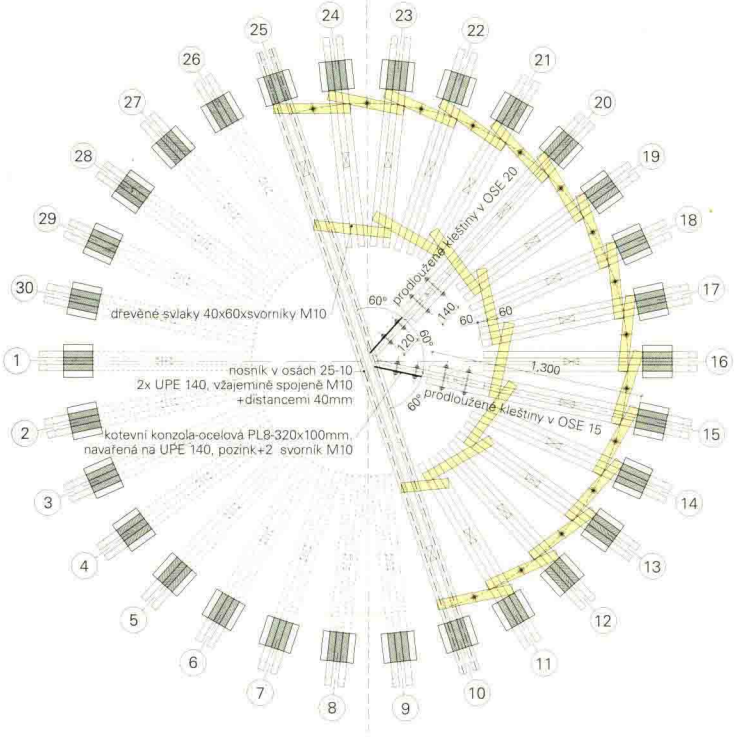


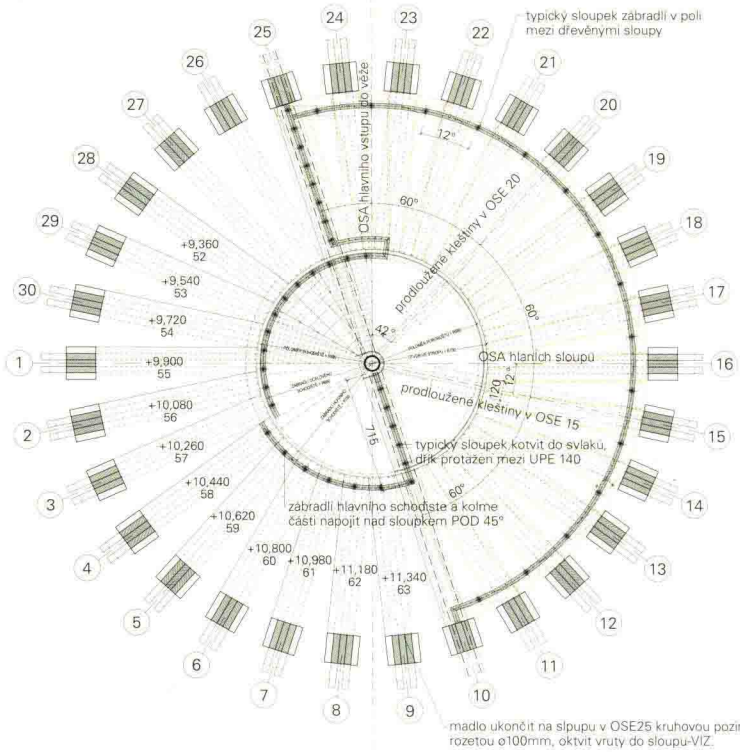


intention of construction (lookout tower) form quite extraordinary circumstances which could tempt one to show off, to try where the limits are when inventing and constructing something, to misuse the assignment possibilities, to do a piece of intentional advertising.

The aim was, in spite of these tempting circumstances, to erect a structure without the need to attract attention, or to shock by an abnormal shape, only formally curved geometry or a completely new material used. Neither was the aim to search for a new, necessarily different or similarly modern style of architecture. And, nor was the aim to disinter historical construction forms; the final shape of the structure cannot be expected to do more than mirror the principles used during the construction. The aim of the endeavor was to erect a normal and appropriate structure which would not show what we are capable of doing (in the countryside), but what we regard as reasonable.

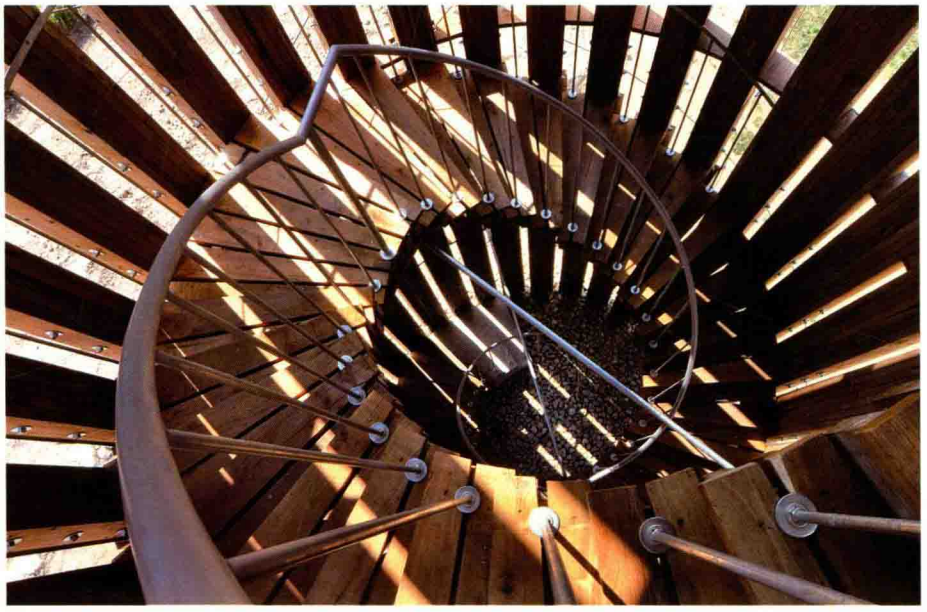
The tower is designed on a regular plan of thirty locust tree pillars. The circular plan of the structure respects the location's topography offering a full 360° view; at the same time, the circular profile ensures durability against horizontal impact of wind. Each locust tree pillar is made of several planks, the number of which lowers upwards the pillar. Thinning of the frame follows the twining spiral of the inner stairway; the view opens little by little when ascending the tower – from an almost closed pedestal all the way

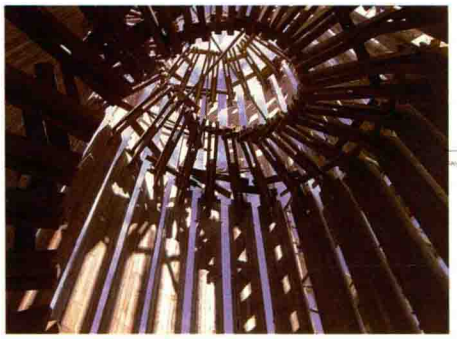


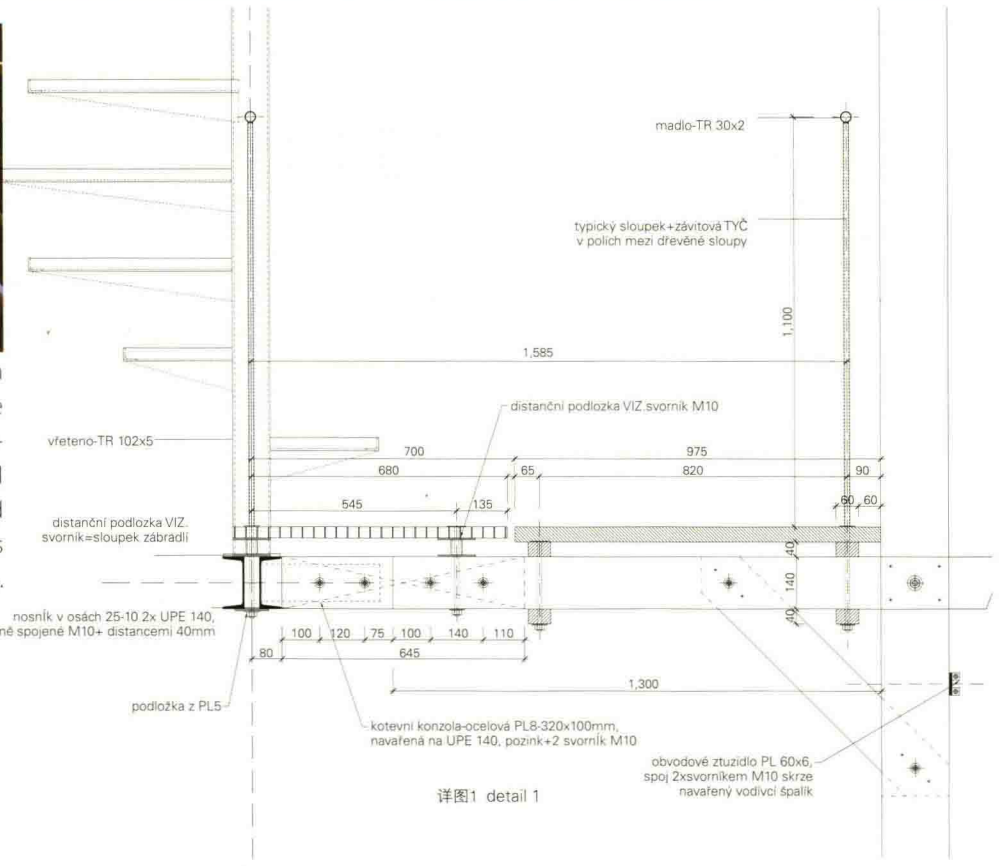


to the open viewpoint at the topmost level. Thinning of the load-bearing frame corresponds to the lowering tension in the material, from the heavily loaded massive pedestal to the tower's top–a balustrade of fine components bearing no load. The inner stairway follows the order of the structure–a console of planks from the load-bearing pillar forms each stair. A spatial spiral made of interconnecting consoles toughens the structure, and defines the inner space with an empty core lightened from the above. Steel hoops ensure the spatial toughness of the circular cross-section (such as they do to wine barrels in the cellar under the hill), with the help of wooden struts between the pillars.

The locust, a typical local tree, was used to make the wooden frame, with a uniform thickness of 40mm. Steel components are galvanized, without any further surface finish. The whole structure rather than a detail played a central role during the design and the erection; after all, a number of details were pre-defined by the construction rules.







详图1 detail 1

项目名称: Locust Tower
建筑师: Pavel Jura
地点: Výhon hill, Žlidlochovice, Slovakia
建筑面积: 10m²
竣工时间: 2009

海恩堡的马丁路德教堂

在不到一年的时间内，下奥地利镇海恩堡中心就建成了一座新教教堂，连同一个圣所、一个教堂大厅及其辅助空间，该地点的前身教堂自17世纪后就不存在了。

建筑的外形犹如一张大型的“桌子”，建筑的整个屋顶结构是由“桌子”的四条腿（即四根钢质支柱）支撑的。另一个主要元素是祈祷室里的天花板：它的设计语言源自于附近罗马风格的藏骨堂的弧形屋顶——设计师通过现代数码工具，将这座拥有百年历史的古老建筑的几何形状，转换成一种符合时代潮流的造型。

这个项目的特殊之处在于对光和透明度的利用。光来自于建筑上方：屋顶上三个大型的弯曲开口将光线引入室内。天窗的数量“三”与基督教的三位一体概念之间的关联，可以被诠释成为一种“蓄意的巧合”。

教堂内部本身不仅仅是一个神秘、宁静的地方，在这个快节奏的媒体时代，它也可以为社区提供一个开放的空间。

圣所中有一条通向儿童区的通道，该区域由玻璃覆盖，可自然采光，也可以容纳洗礼池。实际的社区会堂位于其背后：通长的折叠门连接了两个主要厅堂，将折叠门打开可使两个空间合二为一。另一侧的折叠玻璃立面则将室内空间向街道开放。第三个建筑元素是一个沿着侧面小巷的纵向条形建筑，它位于两个主要空间的侧面，其中设有圣器收藏室、牧师办公室、小型厨房和其他辅助房间。在三个建筑结构中间的残疾人坡道可通往高地的教堂花园。位于前院的雕塑般的钟楼成了建筑群的第四个元素。

与Coop Himmelb(l)au的其他项目一样，教堂的屋顶构造是在造船厂组装的。只有造船行业的技术可以进行这种复杂的几何金属加工与制造。在提到造船的同时，也使人联想到了一位重要的楷模——勒•柯布西耶（尤其是他所设计的拉图雷特修道院项目）。

Martin Luther Church Hainburg_ Coop Himmelb(l)au

In less than a year, a protestant church together with a sanctuary, a church hall and supplementary spaces was built in the center of the Lower Austrian town Hainburg, at the site of a predecessor church that doesn't exist anymore since the 17th century.

The shape of the building is derived from that of a huge "table", with its entire roof construction resting on the legs of the "table" – four steel columns. Another key element is the ceiling of the prayer room: its design language has been developed from the shape of the curved roof of a neighboring Romanesque ossuary – the geometry of this century-old building is translated into a form, in line with the times, via today's digital instruments.

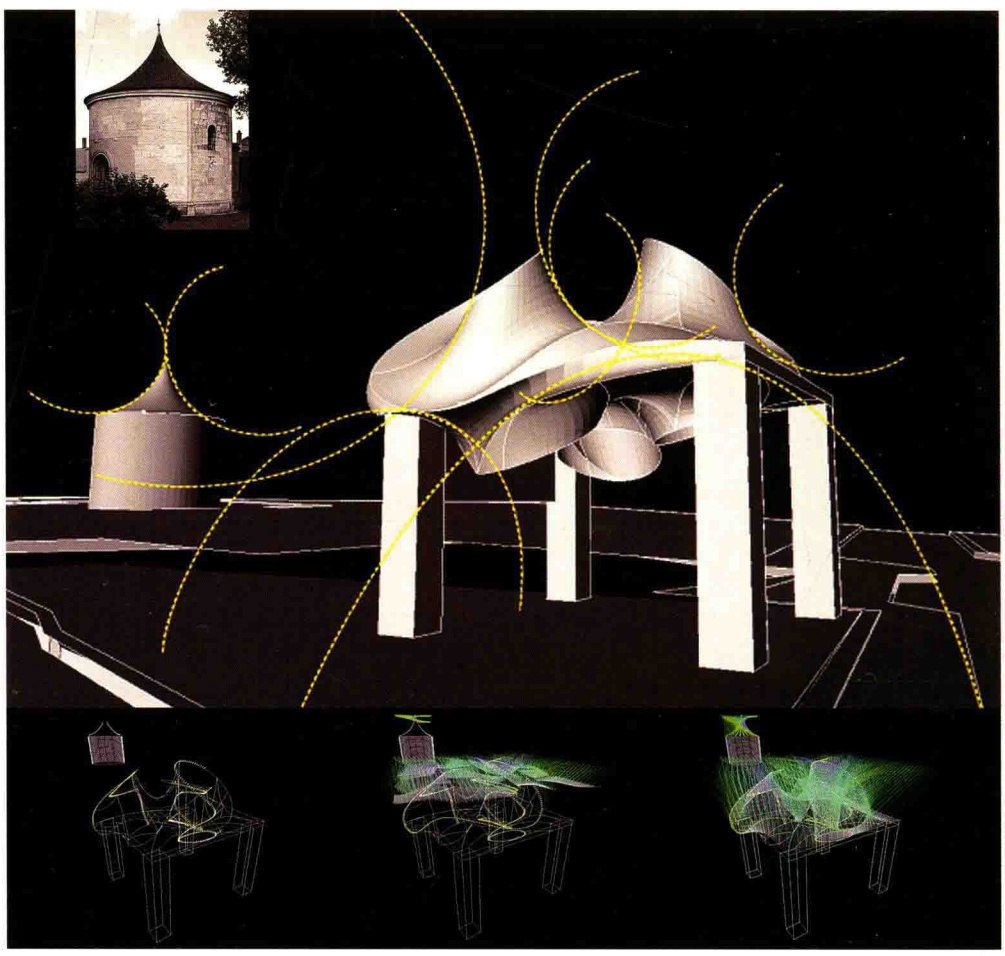
The play with light and transparency has a special place in this project. The light comes from above: three large winding openings in the roof guide it into the interior. The correlation of the number three to the concept of Trinity in the Christian theology can be interpreted as a "deliberate coincidence".

The church interior itself is not only a place of mysticism and quietude – as an antithesis of our rather fast and media-dominated times – but also an open space for the community.

The sanctuary gives access to the glass-covered children's corner, illuminated by daylight, which accommodates also the baptistery. The actual community hall is situated behind it: folding doors on the entire length of the space between the two main chambers allow for combining them to one continuous spatial sequence. A folded glass facade on the opposite side opens the space towards the street.

The third building element, a longitudinal slab building along a small side alley, flanks both main spaces and comprises the sacristy, the pastor's office, a small kitchen and other ancillary rooms. A handicapped accessible ramp among the three building components accesses the church garden on higher ground. The sculptural bell tower at the forecourt constitutes the fourth element of the building ensemble.

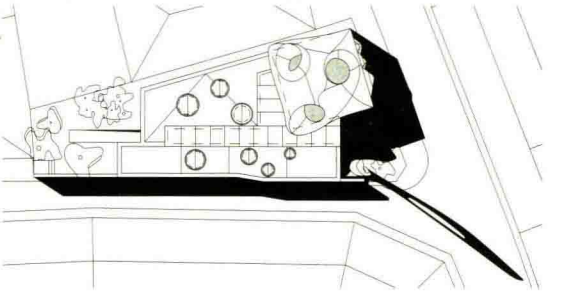
Like other projects of Coop Himmelb(l)-au, the roof elements of the church building were assembled in a shipyard. The implementation of the intricate geometries required specific technologies of metal-processing and manufacturing only available in shipbuilding industry. The reference to shipbuilding is at the same time also reminiscent of Le Corbusier who served as an important role model, not least because of his La Tourette monastery.



一层 first floor

1. 祈祷室
2. 教堂大厅
3. 办公室
3. 厨房
4. 圣器收藏室
5. 社区花园

1. prayer room
2. church hall
3. office
3. kitchen
4. sacristy
5. community garden



屋顶 roof