

建筑立场系列丛书 No. 41

都市与社区

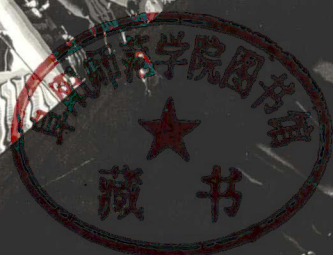
Community and the City

中文版

(韩语版第357期)

韩国C3出版公社 | 编
大连理工大学出版社

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时真妹 曹硕 栾一斐 张琳娜 于风军 王莹 时跃 周一 郭薇 | 编

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社区复兴调查

Investigating the Re-birth of the Community

感知实际上不仅仅是感觉。感知是一个积极的过程，通过它我们可以了解周围的世界。

——布莱恩·劳森，《空间的语言》，2001年

本书探讨的是建筑与社区概念的关系。焦点在于从社区的规模上来感知建筑物——也就是使用者以及居住者与周围建筑的互动。首先，简要介绍一下社区的概念以及在社区环境中的建筑设计方法，这将会建立起这种跨学科设计方法的界限，然后看一看与此主题有关的几个项目。

社区的概念在城市研究中经常出现，一般用于参照城市中社会生活的各个方面。传统上，社区这一概念被人类学家、社会学家、地理学家和城市规划者使用，用来指在一定的界限、地点或地域内发生的一系列社会关系。在关于城市和社会的研究中，社区是个最具争议的概念。虽然按照惯例，社区的概念是用来描述某一特定地点的特征的，但它也被当成一种更接近意识形态的词语，藉此来证实一种特殊的身份，或是促进一个特殊的政治项目。总体上，可以定义为四种广泛的方法。第一种认为社区是出现在明显空间化的地理环境中的一系列社会关系。从该词语的这个角度来讲，有大量的集中于这种具体社区的形式和功能的著作。第二种方法将社区的概念定义为个体或社会群体的特殊社会互动模式的产物。这种方法的前提是假设存在不同程度的一致以及矛盾，它将社区看成了社会成员之间持续协商的产物。第三种意义上的社区用来描述个体与社会之间特殊的社会关系。这个观点和传统意义上对社区的理解最为接近，因为它唤起了社区的传统概念，即对归属感的追求，以及想成为社会群体一员的愿望。第四种方法着眼于社区的基本性质如何随着通信系统和电脑科技使用的变革而得到了彻底的转变。根据这一观点，通信技术的发展从根本上破坏了社区的传统概念，在很大程度上改变了个人和社会群体之间建立归属关系的方式。

"Perception is actually more than just sensation. Perception is an active process through which we make sense of the world around us." - Bryan Lawson, *Language of Space*, 2001.

The issue deals with the relationship of architecture and the idea of community. The focus lies on the perception of buildings at the scale of communities – thus the interaction of users and inhabitants with the surrounding architecture. Before taking a look at several projects related to this topic, a brief introduction on the idea of community and the means of architecture in this context will build up the scope of this interdisciplinary approach.

The concept of community has appeared regularly throughout urban studies and is generally employed in reference to all aspects of the social life of cities. Traditionally used by anthropologists, sociologists, geographers and urban planners to signify a set of social relationships operating within a specific boundary, location, or territory, community is arguably one of the most contested concepts used in the study of the city and society. Although conventionally evoked to describe the characteristics of a specific locality or area, the idea of community has also been used in far more ideological terms as a means by which to substantiate a particular identity or to further a specific political project. In general four broad approaches can be identified. The first approach conceives of community as a set of social relations occurring within a distinctly spatialized and geographical setting. There exists a rich body of work that has focused upon the form and function of specific communities in this sense of the term. A second approach conceptualizes community as the outcome of a particular mode of social interaction among individuals or social groups. Premised upon varying degrees of consensus and conflict, this approach essentially views community to be the product of ongoing negotiation between social actors. Community has been used in a third sense to describe a particular type of social relationship between the individual and society. This perspective is perhaps closest to a commonsense interpretation of community, as it evokes the notion of community as a search for belonging and desire for group membership. The fourth approach looks at how the foundational nature of community has been decisively altered by innovations in the use of communications and computer technology. According to this view, developments in communicative technology have fundamentally undermined more traditional conceptualizations of community and radically altered the means by which individuals and social groups generate bonds of attachment.

关于这一主题的广义范围的调查只能在这一环境中进行探讨。例如，芝加哥大学城市社会学院提出了这样一个城市研究的观点：城市是以“各种小世界拼成”的一种综合的形式。对于一些特殊的社会群体、邻里之间、职业工作（比如土匪、街头混混、出租车司机，及许多其他职业）方面的人类学探索研究，显示出了具有明显公共情绪的特殊的文化领地。对于城市增长和发展的分析重心就是人类生态学观点的应用，这一观点认为，持续不断的移民入侵使城市系统持续发展和扩大。芝加哥学院派的关键观点就是认识到了当地和社区层面上的流动性对城市的整体结构有着重要的影响。另外，许多信仰马克思主义的批判型学者论证得出了全球资本主义的崛起对当代城市环境中社区的实现也有不利的影响。他们认为，正是全球资本主义的霸权才导致了城市生活中的社区被取代，这样的观点表明社区与资本世界的秩序是相对立的。这样的讨论多在关于中产阶级化和城市新兴阶级的争辩中进行。并且，国际移民也从根本上改变了当前全球城市中的社区的构成。以维持跨国的个人和经济关系网为特征的当代移民社区有利于全球的社交和科技革新，在移民的祖国和移居国之间形成了联系。

在当代的城市研究中使用社区的概念时，可以看出三个广泛的趋势。第一个趋势包含在关于公民接触的社群主义辩论中。如果对于特定社区的认同依赖于归属感的培养，那么公民结社和当地社区网络的复兴就是必不可少的。将社区的重要性和公民权的重要性结合在一起，就很容易理解社群主义者的立场。他们的立场挑战了个体自主性和个人成就实现方面的自由主义的重要性。

第二种趋势表明，随着越来越多个人因为相同的观点、品味和生活方式而聚集在一起，社区的本质已经成为更加接近唯意志论心理学的社会契约方式。在这种意义上，社区受到了特定的身份或兴趣追求的性质的严格限制，其特征是社区成员的标准具有相对流动性和暂时性的特点。

The broad range of research related to this topic can only be broached in this context. For example, the Chicago School of Urban Sociology proposed a vision of urban study in which the city was revealed as a composite "mosaic of little worlds". Ethnographic explorations of everything from particular social groups, neighborhood locales, and occupational niches (e.g., gangs, street corners, taxi-cab drivers, and many others) revealed distinct socio-cultural enclaves of communal sentiment. Central to that analysis of urban growth and development was the employment of a human ecology perspective in which the city was seen to develop and expand organically due to ongoing waves of immigrant invasion and succession. A key insight of Chicago School scholarship was the recognition that dynamics occurring at the local and community level had significant impact upon the overall structure of the city. Additionally, many critically and Marxist oriented scholars have argued that the rise of global capitalism has proven detrimental to the realization of community in contemporary urban settings. Arguing that the hegemony of global capitalism has led to the displacement of community in city life, such perspectives suggest community to be antithetical to the logic of a capitalist world order. Many such discussions have been conducted within the context of debates on gentrification and urban regeneration. Furthermore, international migration has also fundamentally altered the constitution of community in the contemporary global city. Characterized by the maintenance of transnational personal and economic networks, contemporary immigrant communities avail of the communicative and technological innovations of globalization to forge links between homeland and host country.

Three broad trends can be discerned when considering the utility of the concept of community in contemporary urban studies. A first trend is contained in communitarian debates regarding civic engagement. If identification with a particular community is dependent upon the cultivation of a sense of belonging, the revival of civic associations and local community networks are deemed essential. Combining an emphasis on the importance of community with a stress on citizenship, the communitarian position is most clearly understood when conceived of as a position that challenges the liberal emphasis placed upon individual autonomy and achievement of personal fulfillment.

A second trend suggests that the nature of community has become a far more voluntaristic means of social engagement as individuals come together on the basis of similarity of ideas, taste and lifestyle. In this view, community is heavily circumscribed by the nature of the particular identity or interest pursuit, and characterized by relatively fluid and transient criteria of membership.

第三, 因为多媒体和通信科技的发展, 社区的社会互动不再局限于当地的地理位置, 这从根本上改变了社区构成的方式。从这个意义上讲, 社区已经不再依赖于面对面的社会交流, 而是更依赖于互动的虚拟网络。

从这个关系上来说, 建筑设计的方式和角色就必须得到仔细检查了。总体上, 建筑设计即指建筑师设计的建成环境, 也指这一职业的综合名称。这一基本概念因掺入了很多要素而被复杂化, 尤其是“恰如其分的”建筑分类也充满了争议和抗争, 就像设计者争取被认可为建筑师的权力一样复杂。将建筑实践设置于特定的城市背景、政治体制和资本模式当中, 这种研究使建筑更难于从这些过程中获得自主权。这个职业的立场介于艺术、美学与对具有社会意义的形式和空间的创造之间, 对后者更为关注, 也关注材料问题的功能反馈, 就这一点而言, 其职业的立场是重要的考虑因素。例如, 关于后现代主义的建筑学讨论主要用于重新引发对于建筑的社会意义的探讨, 尤其是开启建筑的空间多重解读的潜力, 展示建筑传统风格的多元化。换句话说, 建筑的形式对使用者和其他的市民意义重大, 是城市空间的标志, 也是不同范围的社会实体的反映。同时, 聚焦于建筑能够支撑不同社会意义的能力的争论通常是对不平等的权力关系的批判为代价的, 这种权力关系支撑着建筑的社会生产。在本书中列出的项目显示出了在互动的基础上联系社区和建筑的尝试。这一系列项目包括个人规模的 (例如, Romera y Ruiz建筑师事务所的埃拉索社区中心)、社区规模的 (例如du Besset-Lyon建筑师事务所的隆勒索涅城市媒体中心) 和城市规模的 (例如千秋新井城市建筑设计事务所的Akiha Ward文化中心)。

Thirdly, the dis-embedding of community from local sites of social interaction, due to developments in media and communicative technology, has decisively altered the means by which community is constituted. In this view, community has become less dependent upon face-to-face forms of social interaction and more upon virtual networks of connectivity.

In this relation, the means and role of architecture have to be scrutinized critically. In general architecture refers both to those parts of the built environment that are designed by architects and the collective designation of the profession. This basic definition is complicated by a number of factors, not least of which is the fact that the types of buildings that can “properly” be considered architecture are of significant controversy and struggle, as are the right of designers to be recognized as architects. Research that situates architectural practice within particular urban contexts, political regimes, and capitalist models problematizes architecture’s claims to autonomy from these processes. The profession’s position somewhere between an art, primarily concerned with aesthetics and the creation of socially meaningful forms and spaces, and as a primarily functional response to material issues, is an important consideration in this regard. For example, the architectural discourse of postmodernism served to reinvigorate discussion of architecture’s social meaning, not least by opening up the potential for multiple readings of buildings and spaces, and by celebrating a plurality of stylistic traditions. In other words, the built forms of architecture become meaningful to users and other citizens as markers of urban space and as reflections of a diverse range of social realities. At the same time, a primary focus on architecture’s capacity to support diverse social meanings can often be at the expense of a deeper critique of the unequal power relations that underpin the social production of architecture. The projects outlined in this issue show the attempt to link community and architecture on the basis of interaction. The range includes projects on personal scale (i.e. El Lasso Community Center from Romera y Ruiz Arquitectos), on community scale (i.e. Lons-le-Saunier Mediatheque from du Besset-Lyon Architectes) and on urban scale (i.e. Akiha Ward Cultural Center from Chiaki Arai Urban and Architecture Design). Andreas Marx

Building Gathering

如果你留意到外界关于建筑以及它与社区关系的众多观点，就会发现到处都是充斥着人们复杂情感的各种各样的激烈讨论。不仅因为“社区”一词本身涉及大量的多维含义，更多的是因为它在建筑中建立了公共机构的职能，而这无关建筑能否解决社会问题。

本章所述的项目以社区设施的形式分布在世界各地，它们都遵从社区的“使命”和期望，是人们集会的首选地点。这种集会行为是几个世纪以来人们一直践行的，集会的人群成为建筑类型多样化的推动力，并促使这种活动发展为一种仪式。社区中心进行着这些活动并不断产生新花样，它们融汇了过去和现在，有助于促进社区的团结，激励人们参与其中，相互认识。同时，全球化使人们开始警觉自己的身份，生怕失去它。本章展示四个项目证明，地区差异仍然存在，建筑与社区的关系要求建筑行业不仅要注意周边的建设环境，也要重视其内涵。

If we take a look at the numerous opinions out there on architecture and its relationship to community, we can observe that a colorful debate is ongoing and sentiments are very mixed. Not only because the word “community” itself covers a number of meanings and diverse scales, but most certainly because it brings up the role of public authorities in architecture and whether architecture can be a solution to sociological questions or not.

The projects described in this chapter are forms of community facilities, located in different corners of the world. They all come with their community “missions” and aspirations, but they are first and foremost places where people gather. The act of gathering is something we have been doing for centuries and the assembly of people has been a driver for both the development of certain architectural types as well as sets of actions that can be referred to as rituals. Community centers embody these rituals and give birth to new ones. In doing so they blend past and present, help community bonds grow, increase participation and stimulate encounters. Whilst globalization makes us wary of our identity and instils the fear of losing it, the four projects shown here demonstrate that regional otherness still occurs and that the relationship between architecture and the notion of community commands for architectural practices that commit not only to the form of the built environment, but also its content.

胜利街居委会_Victory Street Community Center/Scenic Architecture

埃拉索社区中心_El Lasso Community Center/Romera y Ruiz Arquitectos

达普托圣公会教堂礼堂_Dapto Anglican Church Auditorium/Silvester Fuller

内谢尔战争纪念馆_Nesher Memorial/SO Architecture

营造集会空间_Building Gathering Spaces/Tom Van Malderen

Spaces

建筑与社区概念之间的活跃关系总是能让人抒发大量的情感，表达丰富多样的观点。无论追溯20世纪的大量文献还是浏览近期的文章、博客帖子和社会媒体的大肆宣传，都会发现人们对于建筑之于社区角色和责任的讨论非常激烈。这些观点多种多样，有些积极乐观，有些疑问重重。社区一词的含义可谓包罗万象，从特定群体到国际社会，从物理区域到概念表征、心理归属感。仔细看看本章关于社区建筑的案例，它们以多种组合形式出现，展现了许多新鲜观点，为建筑与社区的关系注入了丰富内涵。

大多数社区建设项目都是由政府当局发起、委任并提供赞助的。这种政府支持的形式与此同时成了争论的焦点，引起社会各界的争议。一方面人们觉得这将形成一个由“开明的”设计师组织建设社区的自上而下的便捷途径，而在这个过程中，这些政府赞助的工程就会被指绕过了所有的参与流程和社区决策框架。另一方面，私人开发商门前也一直有游说团体在反对政府当局赞助社区建设。他们指控这是社交工程的尝试，并称之为集体主义思想的残余，虽然这种思想在几十年前曾风靡一

The relationship between architecture and the notion of community has always been a very animated one, bringing up bags of sentiments and diverse opinions. Whether we trace back in time to the many 20th century manifestos or look for more recent essays, blogs posts or social media blurbs, we find a very rich and active debate about architectures' role, promise and responsibility towards community. The opinions out there are very diverse and the tone ranges from the very optimistic to the very problematic. The meaning of the word community itself covers a wide variety of scales and levels, from identifying a very specific group to the idea of an all-encompassing world community, and from referring to a physically defined area to a conceptual representation or psychological sense of community. When taking a closer look at the built examples of community architecture in this chapter, these multiple levels and scales come to the foreground in a variety of combinations, and add to the rich relationship between architecture and the notion of community and the many opinions towards it.

Most community building projects are initiated, commissioned and sponsored by a form of public authority. This support by a form of authority is at the same time also a point of contention that raises criticism from all ends of the spectrum. On the one hand the argument is being raised that it forms part of a top-down approach with the “enlightened” architects in charge of helping the community through their work. And in doing so these author-

ity sponsored works are criticized of bypassing any participatory processes or community-based decision framework. On the other hand there is the ongoing lobby from the private developers' front against the same public sponsored community architecture. They accuse it of being social engineering attempts and call it a remainder of the large state-collectivist ideas that were in fashion up to a few decades ago and often failed.

建筑是否能够或应该解决社会问题，将成为长期存在的争议。曾经有段时间人们不再认为社区是社会的产物，越来越多的人把它当成社会的特定部分，其中新兴的封闭式社区或许是最让人担忧的变化。这类社区在真正意义上只注重私人空间，对社区空间毫无兴趣，更不用说创造集会或偶遇的可能了。

集会空间是本章将要仔细讨论的四个项目的共同特点。埃拉索社区中心和内谢尔战争纪念馆是和风景融为一体的户外集会场所；达普托圣公会教堂礼堂利用一些室内空间组织聚会；而胜利街居委会则是交织而成的一个集群空间。

当然，这些中心也有其基本的公共议程、任务或期望，虽然给人一种超定的第一印象，但它们却是集会场所悠久传统的一部分。启动这些项目的政府必然希望这些场所能够掩盖社会丑恶现象、对抗异化、减少贫困、抑制公共暴力。然而，其最初动机不是要改变人们的行为，或强调一种趋势，而是使这些场所成为人们长久以来习惯的聚会仪式的基础设

It is continuous to be one of the great debates whether architecture can or should solve sociological issues or not. Certainly at a time where the idea of “community” is less and less considered to be a product of society; but instead increasingly used to refer to very specific parts of that same society. Amongst these parts the rising popularity of the gated community is probably the most uneasy one. Paradoxically, this is a community that is predominant about private space with little to no interest towards community space in the real sense, let alone space for gathering or accidental encounters.

Space for gathering is something that the four projects we will take a closer look at in this chapter all have in common. El Lasso Community Center and Nesher Memorial have outdoor gathering spaces carved out of the landscape. Dapto Anglican Church Auditorium organizes the gathering through a set of indoor spaces, whilst Victory Street Community Center stitches and weaves a whole cluster of gathering spaces together.

Of course these centers also have their underlying “public” agen-

施。这些设施将回溯如希腊集会这样的古建筑，甚至超越它们。

集会的各项活动要根据仪式按固定顺序进行，仪式是大多数国家和文化的特色之一。与季节、灯光、地势、材料、工艺和场地一样，建筑通常在仪式当中担当活性剂的角色。现今的仪式也许和过去极其相似，只是隐约在人们的行为中有所体现，甚至被忽略掉。不过，它们扩大了物理空间，为建筑内涵提供了更深一层的意义。所以，不可否认建筑可以诞生当代的仪式。

位于格拉纳达的埃拉索社区中心的建筑风格反映出许多种文化符号，无论是古老的还是新兴的仪式，都有所关联。为了在建筑物和大海之间设计集会场所，建筑师拆毁了岛屿地形的内部花园，这类似于祖辈们为了种植而留出一片土地，修建挡风墙以防止水土流失。虽然Romera y Ruiz建筑师事务所在其作品中通常用色谨慎，不过将对这个户外社区花园的立面大胆利用彩色。这样的设计如同彩虹，迎合了现代社会宽容、平等的象征。

本章所提到的几个项目都体现了过去和现在的融合。社区的黏合度

das, missions or expectations and can even come across as a little over-determined at first glance, but they all form part of a long tradition of building gathering spaces. The authorities that started off these projects may sure hope these centers mask certain shortcomings within their society, fight alienation, make poverty bearable or suppress public violence. However, their first motive is not to be found in changing behavior, nor in addressing a passing trend but in being part of infrastructures that cater for a centuries-old habit or ritual of gathering. These infrastructures go back to longstanding constructs like the Greek agora and way beyond.

Gathering holds a close affinity to the sequence of activities or sets of actions and movements that are inherent to rituals. Rituals feature in most societies and cultures. Together with seasons, light, topography, material, crafts and occupation, architecture has always been an active agent in the process of ritual. Nowadays, rituals may feel very much like something from the past and only faintly resonate in our actions or even go unnoticed. Nonetheless they expand the physical space and can provide a deeper layer of meaning to a building. In fact, we shouldn't exclude that architecture can give birth to contemporary rituals.

El Lasso Community Center in Granada reflects many cultural identifiers that relate to rituals, both old and new ones. For the creation of the gathering space between the building and the sea, the architects scraped the inner garden out of the islands' topography, similar to the way their ancestors prepared the fields for cultivation and protected them with stone walls to break the wind

需要花时间去磨合，同样建筑本身也需要时间得到关爱，并赋予社区一种自尊和骄傲。这就是建筑的美之所在，一种视觉形式开始有所贡献，可见审美水平和物理品质对于社会工程的重要价值不可否认。建筑能够提供一物理空间，而社区通常希望这个物理空间能得到社会的认可。

Silvester Fuller建筑师事务所在设计达普托圣公会教堂礼堂时，这里没有足够的实际空间。一旦新建筑周边的建筑体量得到了确定，那么流通空间就可以零零散散地分布在其中。连接着礼堂、现存教堂和幼儿园大楼的流通区域在宽敞与紧密之间保持着一种微妙的平衡，成为一个和谐的社交场所，里面一部分区域朝向户外风景，一部分则完全封闭。建筑体量和空隙看上去就像海绵状组织，不断与周围的环境进行交流。

由山水秀建筑事务所设计的胜利街居委会的流通布局成功地体现了微观城市规模的理念。该项目位于上海市青浦区的一个水乡，利用了将流通场所交织在一起的传统方法。这不仅是为了完成此历史保护区的设计规划，也是希望和附近的古建筑开启对话。建筑师沉溺于一种特别的外形设计当中，使灯火闪耀，静谧无声的庭院有编织交错的感觉。他们

and avoid erosion. And although Romera y Ruiz Arquitectos often employ selected colors in their work, for the facade bordering the outdoor community garden they chose to incorporate a play on all the colors. In doing so, it reflects a rainbow and echoes the contemporary symbol for social tolerance and equality.

The presented projects all make use of a dialogue between past and present. Community bonds will take time to grow, the same way it will take time for the building to be loved and contribute to the self-esteem and pride of a neighborhood. This is where the beauty of a building, its visual form starts to contribute. Aesthetic and physical quality are important values to a social projects that shouldn't be forgotten. Architecture can offer a physical space and a group or community often needs a physical space to be recognized in a society.

There was not much physical space available to Silvester Fuller Architects when they were invited to design Dapto Anglican Church Auditorium. Once the perimeter mass of the new building was defined, circulation spaces were carved out of the mass. Circulation connects the auditorium with the existing church and preschool building to create an integrated community space with a delicate balance between generosity and intimacy; with some spaces open to the landscape and others completely sealed from it. The masses and voids become like a spongy tissue, defined in a continuous exchange with its surroundings.

Also in Victory Street Community Center, designed by Scenic Architecture the circulation layout takes up a crucial role on the mi-

所追求的不是在其他项目上已经取得成功的现代方法，而是那些几乎要消失的社区中的紧凑结构。用建筑师的话说：“山水秀建筑事务所坚信建筑的精髓在于人们怎样看待自然与生存的基础。我们通过建筑来探索空间和时间如何相通相融，以及怎样才能人类、自然和社会三者之间建立起和谐有机的关系。”

社区中心组织利用实际空间的另一个方式就是通过平衡地区间的集会场所分布而设计私人空间。公共场所和私人空间的衔接促进了人们在社区的相遇和交流，这种民主大众化的场所意味着为彼此陌生的人们创建了一个公开交流的论坛。与私人 and 公共场所的特色与规模之间的交融以及过渡对社区建筑来说正是至关重要的。

内谢尔战争纪念馆是由政府邀请SO Architecture设计公司精心设计的，全年都可以聚会。建筑师在馆内建了一个礼堂，供公共演讲、青少年活动和电影放映时使用，再添加一个观景平台和一个看台，连接了社区的儿童游乐场，一改往日附近广场的安静场面。在这个集会场所中有一个极易使人陷入沉思的空间，叫“记忆箱”。这里的窗户给人一种亲密

cro urban scale. This project is located in a water-town in Qingpu, Shanghai, and makes use of the traditional approach of lacing circulations together, not only to address the planning regulations of this historical preservation district, but to reassure a dialogue with the aged neighboring buildings. The architects indulged in a configuration of threading and knitting the courtyard spaces with the rhythm of light and silence. They did not pursue a contemporary approach which they successfully apply in their other projects but the tight and intimate structure of these quickly disappearing communities. To quote the architects: *"Scenic Architecture believes that the spirit of architecture exists in how people perceive the basics of nature and living. We use architecture to explore how space and time stimulate and absorb each other, and how to establish balanced and dynamic relevance among human, nature and society."*

Another way the community centers organize the physical space is by balancing the gathering spaces with areas designed for personal space. The transitions between the communal or public spaces and more private spaces encourages encounters and strengthens communities. Democratic space means creating a forum for "strangers" to interact. Playing with the character and scale of these private and public spaces and the transition between them are essential to community buildings.

In Nesher, SO Architecture was invited by the municipality to rethink a memorial place, and give the place a meaning for gathering throughout the whole year. The architects included an auditorium that runs a public program of lectures, youth events and

感，人们更愿意把这里作为私人空间进行冥思和怀念。

严格地说，这里介绍的四个项目的设计工作并没有经过包括小型社区联盟、公共机构、非正式工作团队和个体讨论在内的完整的参与过程，但是它们致力于使建筑最终能体现出交流性品质。这四个项目也证明了地区差异仍然存在，并影响着社区组织设计的方式，以及所选择的外形和材料。近来，有人议论设计师只负责建筑环境而不管内部设计。这些项目正是成功的范例，向人们证明建筑师并没有不负责任地忽视项目将带来的影响。而且当人们探求建筑与社区之间的关系时，无疑会发现其中蕴含的建筑与政治的关系。

film screenings, and transformed the adjacent square by adding a viewing platform, a grandstand and improving the connection with the neighbourhood children's playground. Amidst the gathering spaces there is also a more contemplative space called the Memory Box. The windows used for this memory space produce a sense of intimacy and provide for a more personal space to reflect and commemorate.

So whilst the four projects shown here, strictly speaking, haven't been designed by means of a full participatory process including small neighbourhood associations, institutions, informal working teams and individuals themselves; the built results all engage participation in their use and show proof of communicative qualities in their architecture. The four projects also demonstrate that regional differences continue to exist, and that regional otherness and identity influence the manner in which the communities are organized, form finds its shape and materials are applied. Only recently, it was argued that architects are in charge of the form of the built environment, not its content. These projects show excellent examples from architectural practices that don't try to absolve themselves of the responsibility for the full range of implications of their projects. When looking for the relationship between architecture and the notion of community, one undoubtedly comes across the relationship between architecture and politics.

Tom Van Malderen



胜利街居委会

Scenic Architecture

