

# 城市公共建筑

威廉姆·罗恩联合建筑事务所作品集

WILLIAM RAWN ASSOCIATES  
ARCHITECTS

(美) 威廉姆·罗恩联合建筑事务所 编著

李慧 译



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## 精英制度

为了向美国公众表示尊重和敬意，威廉姆·罗恩联合建筑事务所的建筑师们一直将寻找最贴近人们心灵的美国理想作为自己的致力方向：即以精英制度以及机会均等的价值观为基础，建造民主、易懂的建筑。我们希望，经过自己设计建造的建筑能够明确而含蓄地包含这些对于美国民众体验来说尤为重要的品质。我们的市政建筑、大学及校园建筑、文化及演出建筑、宗教建筑，甚至酒店建筑都在尽最大可能力图强调这一承诺。同样，我们的项目也直接呈现了公共地点的基本品质：公众使用、公众理解以及公众可达性。我们的建筑必须与公众接触，并告诉大家：“欢迎来到这里——在这样的地方，你会感到自己的重要性。”我们致力于建造民主、精英、可达的建筑——这些建筑代表着机遇的开放性，这对于一个民主国家来说是最为基本的内容。

我们在办公室中的工作也拥有类似的性质。对于威廉姆·罗恩联合建筑事务所来说，办公室是一个非常明确的由行业精英进行管理的地方——在这里，建筑师的能力由其对公司的贡献来决定，而非从哪个名校毕业或者来自何方。实际上，公司内的绝大多数成员都并非新英格兰本土人士。他们来到波士顿是为了寻求发展的机遇。我们也希望这些加入团队的建筑师能够和公司一样，恪守明确的精英制度的承诺。

简而言之，我们相信，成功的建筑通过与城市环境的积极参与，会将多样性、精英性以及对于民主体验非常重要的参与性的价值培养起来。这一点对于威廉姆·罗恩联合建筑事务所来说是最根本的。



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# Patterns of Place

## 地方类型

William L. Rawn, FAIA  
Principal

威廉姆·L·罗恩，美国建筑师协会资深会员

For us, architecture is fundamentally about the 'making of place.' It is about creating and celebrating places that are engaging and inviting to everyone. It is about strengthening the sense that one place is unique compared with any other place—about capturing the idea of particularity that makes a place memorable and real. Guided by this understanding of what we call 'Patterns of Place,' we are then able to bring our contemporary designs seamlessly into settings that are long cherished and historically complex—settings that hold special meaning for a broad public. And we are able to create places that, albeit new, connect with people's emotional attachments.

'Patterns of Place' applies across projects of every scale and type. We are most interested in its application to the public qualities of American cities and American campuses. Cities are made up of a system of streets, parks, civic buildings, retail districts, residential districts. These are designed by architects. As part of an ensemble, these buildings establish the 'place' of a city, a particular district or neighborhood, or even a city block.

Similarly, on a college campus the historical core often is well recognized and much beloved. At its best, this intrinsic sense of place can extend outward to adjacent campus precincts and to buildings of different uses, sizes, and styles. A distinct character sets one

campus apart from the next; recognizing this is important. At best, that character represents an evolution of a campus over time, acknowledging inevitable change while still giving that campus a richness that is powerful — and not necessarily homogenous.

Architecture is, without question, a public art. An ensemble of buildings stands as an even higher form of civic art. Architecture should not be self-centered or self-absorbed. Rather, it carries with it the responsibility of creating, responding to and strengthening a sense of community. The principal concern of the architect, then, is how buildings relate to the public—the most important audience. People often have strong, visceral





Left to Right: Seiji Ozawa Hall at Tanglewood; Williams College, '62 Center for Theatre and Dance

responses to a place. They may like it; they may dislike it. Those opinions can be heartfelt and emotional. A place might make a person feel comfortable. Or safe. Or excited. Or simply happy and at peace.

As architects, we should immerse ourselves in 'Patterns of Place' long before we begin specific building designs. Through rigorous early exploration, we develop a nuanced point of view about a place, one that anchors the rest of the design process. Defining the abstract qualities of a place is essential to this search. What is the spirit of a community or an institution? What is the essence of a city, a town, or a university? What is the ethos of a college or a cultural organization? How can the history and

traditions of a place shape its future?

Moreover, 'Patterns of Place' is about defining something 'special'—identifying the characteristics that make one setting unlike any other. It is about capturing the commonalities of a place and simultaneously determining how it might be different. To be certain, 'Patterns of Place' is not about copying something nearby or next-door. Rather, it is a process of discovery that revels in the ability to add complexity—and special characteristics—to a place.

Seiji Ozawa Hall at Tanglewood. The Tanglewood site is organized with two manor houses located at the prow of the hill overlooking Stockbridge Bowl.

Eliel Saarinen placed his Music Shed of 1938 down the backside of the hill, set back from the prow. Our contemporary curved-roof Concert Hall is similarly positioned. Thus both music buildings—like typical workaday farm buildings—defer to the primacy of the manor houses, emphasizing that everyone is a guest on these estates.

Williams College, '62 Center for Theatre and Dance. This project could have overwhelmed Williams' quintessential New England campus, but we positioned the building so that its narrow facade faces Main Street, mirroring the pattern of narrow campus buildings along this street and enabling our new, contemporary building to fit seamlessly





within Williams' cherished campus landscape.

Swarthmore College, Alice Paul and David Kemp Residence Halls. These two residence halls bring contemporary design to a campus of traditional ashlar stone buildings. Made of crisply cut stone to lock in their connections to the campus, the buildings are organized around a three-sided courtyard, mirroring the pattern of three-sided courtyards that dominates the campus while also reflecting the College's outward-looking Quaker character.

Temple Beth Elohim. Like many synagogues, Temple Beth Elohim is

organized as a procession. One first moves through a well-defined 70' x 70' outdoor courtyard, with walls of Jerusalem limestone that anchor the space in its spiritual past. The procession culminates in a 70' x 70' glass-enclosed sanctuary—a decidedly contemporary space that connects to its ancient Israeli precedents. Inside, the sanctuary space is defined by curved benches that can be arranged circularly or rectangularly, which allows congregants to see one another and strengthens the community's bonds.

University of Virginia, Caplin Theatre. This project was first conceived as part of

our Master Plan for an Arts Precinct, not far from Jefferson's Lawn. Centered on a steep slope, the new theater addition and its surrounding brick buildings (including the Smith Band Building, also designed by our firm) create a well-defined 'UVA space.' The theater, a very glassy and contemporary structure built into the hillside, pushes out slightly into the Quadrangle and creates a subtle but powerful focal point for the new precinct.





Left to Right: Cambridge Public Library; Swarthmore College, Alice Paul and David Kemp Residence Halls; Temple Beth Elohim; University of Virginia, Caplin Theatre

对于我们来说，建筑从根本上来讲，是“制造一个地方”。建筑是制造一个对于每个人来说既迷人又富有魅力的地方。是对一个地方与其他地方相比的独特之处的强化——是捕捉到让这些地方令人难忘而真实的特别之处的灵感。在这种我们将其称为“地方类型”的理解的引导下，我们的建筑师才能将自己的现代设计与自古以来便很复杂的珍贵城市环境无缝地结合在一起。这样的城市环境对于广大公众来说具有特殊的意义。我们的建筑师有能力设计出虽然是新建的，但却能够与人们的情感依附紧密相连的地方。

在我们设计的所有规模和类型的项目中，都应用到了“地方类型”。尤其是在美国城市和美国校园的公用设施设计中，建筑师更加愿意使用这个方法。城市是由道路、公园、市政建筑、商业区和住宅区构成的系统。这些都是建筑师设计的。作为整体中的一部分，这些建筑建立了一座城市、一个同样特别的区域或社区，甚至是城市街区的“地方”。

同样，在大学校园项目中，具有历史意义的核心往往会得到认可和喜爱。在最好的情况下，这种固有

的地方感会向外部延伸到毗邻的校园区域和其他不同功能、规模及风格的建筑中去。鲜明的个性会使一座校园与其相邻的学校迅速区分开来。认识到这一点非常重要。更为乐观的是，这种个性也体现了一个校园在历史淬炼中的进化过程，向众人展示着不可避免的变化的同时仍旧赋予校园一种丰富感——充满力量，但却并不让人觉得雷同。

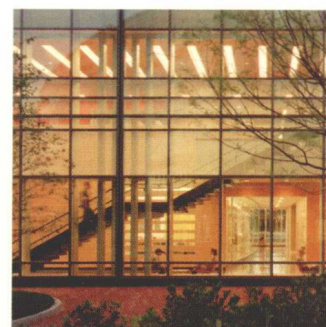
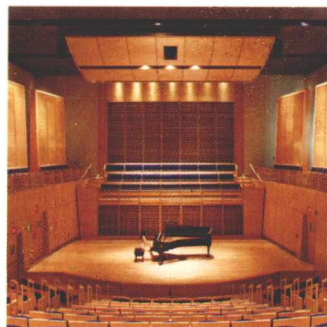
毫无疑问，建筑是一种公众艺术。各种建筑形成的总体效果甚至代表了一种更高层次的城市艺术。建筑不应该以自我为中心或固执己见。相反，它应当肩负创造、响应及加强社区感的责任。因此，一名建筑师所要关注的最基本的事情应当是建筑是怎样与公众联系起来的——公众才是建筑最重要的观众。普罗大众往往对一个地方有着强烈的、出于本能的回应。他们会喜欢一个地方，也会讨厌一个地方。这些观点是内心真实情感的表露。一个地方可能让人们感到舒服、安全、激动，或者仅仅是开心和祥和。

作为建筑师，在开始某个建筑的设计前，我们应该

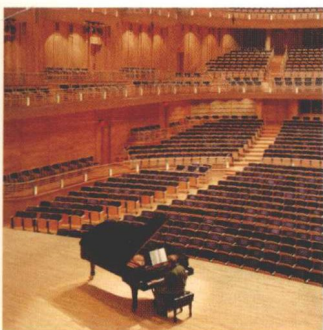
将自己沉浸在“地方类型”之中。通过严格的早期研究，我们会形成对一个地方较为微妙的想法，这种想法将会主导接下来的设计过程。对于这个研究过程来说，确定一个地方的抽象品质尤为重要。某个社区或学校的精神是什么？一座城市、一个小镇或一所大学的精髓在哪里？一个学院或文化组织的气质如何？一个地方的历史和传统是如何决定着它未来的模样的？

此外，“地方类型”也是找出那些“与众不同”之处的关键——确定让一个环境与其他地方相区分的独特个性。这需要找出一个地方与其他地方的共同之处，同时便能发现它的独特之处。更确切地说，“地方类型”并不是让我们去抄袭周边地区或毗邻建筑的模式。相反，它是一个发现的过程，是建筑师为一个地方增加复杂性和独特品质的能力。









## RECENT PROJECTS

### 近期项目