

社区建筑 In the Community

汉英对照
(韩语版第365期)

韩国C3出版公社 | 编
大连理工大学出版社

丛书 No. 179

社区建筑 In the Community

汉英对照

(韩语版第365期)

韩国C3出版公社 | 编

党振发 楚立峰 李思逸 蒋丽 张琳娜 周一 | 译

大连理工大学出版社

C3, Issue 2015.1

All Rights Reserved. Authorized translation from the Korean-
English language edition published by C3 Publishing Co., Seoul.

© 2015大连理工大学出版社

著作权合同登记06-2015年第09号

版权所有·侵权必究

图书在版编目(CIP)数据

社区建筑 : 汉英对照 / 韩国C3出版公社编 ;
党振发等译著. —大连: 大连理工大学出版社, 2015. 3
(C3建筑立场系列丛书)
书名原文: C3 In the Community
ISBN 978-7-5611-9793-6

I. ①社… II. ①韩… ②党… III. ①社区—建筑设计—汉、英 IV. ①TU984.12

中国版本图书馆CIP数据核字(2015)第055782号

出版发行: 大连理工大学出版社

(地址: 大连市软件园路 80 号 邮编: 116023)

印 刷: 上海锦良印刷厂

幅面尺寸: 225mm×300mm

印 张: 12

出版时间: 2015 年 3 月第 1 版

印刷时间: 2015 年 3 月第 1 次印刷

出 版 人: 金英伟

统 筹: 房 磊

责任编辑: 许建宁

封面设计: 王志峰

责任校对: 高 文

书 号: 978-7-5611-9793-6

定 价: 228.00 元

发 行: 0411-84708842

传 真: 0411-84701466

E-mail: 12282980@qq.com

URL: <http://www.dutp.cn>



4 社区建筑

公共建筑与机构

- 006 社区规模建筑的大变化 _ *Douglas Murphy*
- 012 本迪戈图书馆 _ *MGS Architects*
- 022 斯泰普尔顿分馆 _ *Andrew Berman Architect*
- 032 Vennesla图书馆和文化中心 _ *Arkitektfirma Helen & Hard AS*
- 046 Cooroy图书馆 _ *Brewster Hjorth Architects*
- 054 巴达霍斯精品艺术博物馆 _ *Estudio Arquitectura Hago*
- 066 沃特福德中世纪博物馆 _ *Waterford City Council Architects*
- 076 手工造纸博物馆 _ *TAO*
- 090 澳大利亚恐龙时代博物馆 _ *Cox Rayner Architects*

100

个性化建筑

- 100 机构模式 _ *Alison Killing*
- 106 Råå日托中心 _ *Dorte Mandrup Arkitekter*
- 114 农场幼儿园 _ *Vo Trong Nghia Architects*
- 126 Pies Descalzos学校 _ *Mazzanti Arquitectos*
- 136 Zugliano的某所学校 _ *5+1AA Alfonso Femia Gianluca Peluffo*
- 144 El Guadual儿童早期发展中心 _ *Daniel Feldman & Iván Dario Quiñones*
- 158 木质牙科诊所 _ *Kohki Hiranuma Architect & Associates*
- 168 哥本哈根癌症防治与康复中心 _ *Nord Architects*
- 178 利迈健康中心 _ *Atelier Zündel Cristea*
- 188 建筑师索引

In the Community



The Public and Institutional Buildings

006 *The Changing Face of Community-Scale Architecture* _ Douglas Murphy

012 Bendigo Library _ MGS Architects

022 Stapleton Branch Library _ Andrew Berman Architect

032 Vennesla Library and Culture House _ Arkitektfirma Helen & Hard AS

046 Cooroy Library _ Brewster Hjorth Architects

054 Badajoz Fine Arts Museum _ Estudio Arquitectura Hago

066 Waterford Medieval Museum _ Waterford City Council Architects

076 Museum of Handcraft Paper _ TAO

090 Australian Age of Dinosaurs Museum _ Cox Rayner Architects

The Individuality and the Institution

100 *Institutional Patterns* _ Alison Killing

106 Råå Day Care Center _ Dorte Mandrup Arkitekter

114 Farming Kindergarten _ Vo Trong Nghia Architects

126 Pies Descalzos School _ Mazzanti Arquitectos

136 School Complex in Zugliano _ 5+1AA Alfonso Femia Gianluca Peluffo

144 El Guadual Early Childhood Development Center _ Daniel Feldman & Iván Dario Quiñones

158 Timber Dentistry _ Kohki Hiranuma Architect & Associates

168 Copenhagen Center for Cancer and Health _ Nord Architects

178 Medical Care Center in Limay _ Atelier Zündel Cristea

188 Index

社区书 No.179

社区建筑 In the Community

汉英对照

(韩语版第365期)

韩国C3出版公社 | 编

党振发 楚立峰 李思逸 蒋丽 张琳娜 周一 | 译

大连理工大学出版社



4 社区建筑

公共建筑与机构

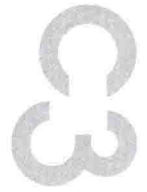
- 006 社区规模建筑的大变化 _ *Douglas Murphy*
- 012 本迪戈图书馆 _ *MGS Architects*
- 022 斯泰普尔顿分馆 _ *Andrew Berman Architect*
- 032 Vennesla图书馆和文化中心 _ *Arkitektfirma Helen & Hard AS*
- 046 Cooroy图书馆 _ *Brewster Hjorth Architects*
- 054 巴达霍斯精品艺术博物馆 _ *Estudio Arquitectura Hago*
- 066 沃特福德中世纪博物馆 _ *Waterford City Council Architects*
- 076 手工造纸博物馆 _ *TAO*
- 090 澳大利亚恐龙时代博物馆 _ *Cox Rayner Architects*

100 个性化建筑

- 100 机构模式 _ *Alison Killing*
- 106 Råå日托中心 _ *Dorte Mandrup Arkitekter*
- 114 农场幼儿园 _ *Vo Trong Nghia Architects*
- 126 Pies Descalzos学校 _ *Mazzanti Arquitectos*
- 136 Zugliano的某所学校 _ *5+1AA Alfonso Femia Gianluca Peluffo*
- 144 El Guadual儿童早期发展中心 _ *Daniel Feldman & Iván Dario Quiñones*
- 158 木质牙科诊所 _ *Kohki Hiranuma Architect & Associates*
- 168 哥本哈根癌症防治与康复中心 _ *Nord Architects*
- 178 利迈健康中心 _ *Atelier Zündel Cristea*
- 188 建筑师索引

4

In the Community



No. 49
In the Community

The Public and Institutional Buildings

006 *The Changing Face of Community-Scale Architecture* _ Douglas Murphy

012 Bendigo Library _ MGS Architects

022 Stapleton Branch Library _ Andrew Berman Architect

032 Vennesla Library and Culture House _ Arkitektfirma Helen & Hard AS

046 Cooroy Library _ Brewster Hjorth Architects

054 Badajoz Fine Arts Museum _ Estudio Arquitectura Hago

066 Waterford Medieval Museum _ Waterford City Council Architects

076 Museum of Handcraft Paper _ TAO

090 Australian Age of Dinosaurs Museum _ Cox Rayner Architects

100

The Individuality and the Institution

100 *Institutional Patterns* _ Alison Killing

106 Råå Day Care Center _ Dorte Mandrup Arkitekter

114 Farming Kindergarten _ Vo Trong Nghia Architects

126 Pies Descalzos School _ Mazzanti Arquitectos

136 School Complex in Zugliano _ 5+1AA Alfonso Femia Gianluca Peluffo

144 El Guadual Early Childhood Development Center _ Daniel Feldman & Iván Dario Quiñones

158 Timber Dentistry _ Kohki Hiranuma Architect & Associates

168 Copenhagen Center for Cancer and Health _ Nord Architects

178 Medical Care Center in Limay _ Atelier Zündel Cristea

188 Index

社区建筑

In the Co

本期要为读者介绍的是社区公共建筑。这里包含了四种类型的公共建筑：博物馆、图书馆、医疗建筑和教学建筑。C3丛书之前曾经探讨过类似的建筑，社区本身作为一项功能融入其中，成为其存在的理由，例如“都市与社区”（41期）主题中介绍的社区中心。然而，本期将要探讨的公共建筑则具备了更加细化的功能。它们的规模相对较小，为所在地区或居民服务。

本期主要涉及为地方社区建造的两种小规模公共建筑。

第一章“公共建筑与机构”中介绍博物馆和图书馆。借由网络途径就能够实现的日益增多的知识资源共享，以及日渐涌现的大规模博物馆建筑正在严重威胁小型图书馆或者博物馆的基本生存问题。这一章将向读者展示小型社区建筑是如何回应这些挑战的。它们也许不能像大规模建筑那样成为地标，但是它们能够更深层次地融入居民的生活之中，与社区发展友好的关系。

This issue introduces public buildings for the community. There are four types of public buildings here: museums, libraries, and health and education buildings. C3 has previously looked at cases in which the community itself became functionally subsumed into the building's *raison d'être*, like a community center in the theme of "Community and the City" (#41). This time, however, public buildings that have more accurate functions are examined. They are relatively small in scale, being for local areas or residents.

This issue deals with two categories of small-scale public buildings for such local communities. The first chapter "The Public and Institutional Buildings" introduces museums and libraries. The expansion of information sharing via the Internet and the emergence of more and more large-scale museums are threatening the very survival of small libraries or museums. This part shows how small community buildings are responding to such challenges. That is, rather than presenting themselves

公共建筑与机构 The Public and Institutional Buildings

个性化建筑 The Individuality and the Institution

community

第二章“个性化建筑”谈及了与医疗和教学功能相关的建筑。

这两类建筑有一些非常重要的共同点。它们作为基础设施运营机构，都为当地社区提供必要的服务。与同类设施一样，它们也要为机构安排的组织活动提供空间，因此会显得缺乏个性化，风格千篇一律。

在这样组织有序的机构体系中，空间的安排反映了其注重效率的中心需求。然而，隐于建筑之中的个性元素也正因此而被发现。这一章节将向读者介绍几例通常乏于展示个性机会的建筑，是如何逐渐实现自我转变，与居民形成新关系的。

as landmarks as might large-scale buildings, they get involved in residents' life at a deeper level to develop friendly relationships with the community.

The second chapter "The Individual and the Institution" ranges over health and education buildings. These two types of buildings have a few, quite significant things in common. They function as facility operating institutions to provide essential services to the local community. Being such they also share any such facility's institutionally arranged organization of space, with its implications for lack of personalisation and monotonous style.

The arrangement of space in such rationally organized institutional systems reflects the centrality of the need to focus on efficiency. And yet, withal, the element of the personal is somewhere to be found within. This chapter introduces some cases in which buildings that used to lack opportunities for personalisation gradually transformed themselves, forming new relationships with residents.

公共建筑与机构

The Public and Institutional Buildings

当今世界, 小型社区建筑的作用是什么? 20世纪, 交通运输的发展使诸如购物商场一类建筑的功能大大集中。但近年来, 社会变成了数字化社会, 这一转变使另一类活动变得集中, 即借助于互联网零售和社会传媒活动来改变人们与其居住的城市之间的互动方式。尽管人们对住房、工作空间和娱乐的需求一直很大, 但可供选择的服务和功能越来越少。在本篇文章中, 我们将研究一些小型或中型新建筑, 每一座建筑都展现了解决建筑问题所运用的不同方式。

或许在功能方面, 受到威胁最大的是小型公共图书馆。由于印刷资料数字化且从网上很容易获取的特征, 图书馆的传统功能变得越来越不重要。尽管图书馆这一概念仍受很多大众喜爱, 但作为新类型, 图书馆必须以新形象示人, 即给人们提供更多的空间, 把休闲和保健设施融入到结构中。在本文中我们将了解不同的图书馆建筑, 有的作为传统的延续, 有的体现地方图书馆功能的新理念。

小型博物馆不易受欢迎的部分原因是因为一些著名的大型博物馆和收藏市场的大幅度扩张。如果说全球知名博物馆建筑是最后一代最引人注目的、最驰名的建筑, 那么这种情况对小型的、使人感到更亲近的博物馆造成了什么样的影响呢? 我们来看一看某些新建的小型博物馆, 它们与社区的关系比与那些更有魅力的“表亲”建筑的关系更复杂、更微妙, 从而与图书馆诠释给人们的形象形成有趣的对比。

What role do small community buildings play in today's world? In the 20th century developments in transportation led to a great centralisation of functions in typologies such as the shopping mall, but in recent years the transition to a digital society is beginning to enact another centralisation of activity, with Internet retail and social media all promising to change the way that people interact with their city. While housing, workspace and entertainment all continue to have great demands, all manner of alternative services and functions are in decline. Here we will examine a number of different new small-medium sized buildings, each one of which points to different ways in which architecture addresses this problem.

Perhaps the most threatened function is the small public library. As printed information becomes digitised and more easily available online, the functions traditionally offered by these buildings become less and less vital. While there is great public affection for the concept of the library, as typologies they are having to reinvent themselves as more social spaces, often bringing in leisure and care facilities into their structures. We will look at a series of varied library buildings which range from continuation of the tradition to new ideas of how a local library should function.

Small museums are also vulnerable to a decline in popularity, partly due to an expansion of the market for blockbuster museums and collections. If large, globally branded museum buildings have provided some of the most dramatic and celebrated architecture of the last generation, how does this effect the design of smaller, more intimate museum buildings? Here we will consider a number of new small museum buildings which have more complex and subtle relationships to their community than their more glamorous cousins, and which offer an interesting contrast to the attitudes put forward by the libraries themselves.

onal Buildings

本迪戈图书馆_Bendigo Library/MGS Architects
 斯泰普尔顿分馆_Stapleton Branch Library/Andrew Berman Architect
 Vennesla图书馆和文化中心_Vennesla Library and Culture House/
 Arkitektfirma Helen & Hard AS
 Cooroy图书馆_Cooroy Library/Brewster Hjorth Architects
 巴达霍斯精品艺术博物馆_Badajoz Fine Arts Museum/
 Estudio Arquitectura Hago
 沃特福德中世纪博物馆_Waterford Medieval Museum/
 Waterford City Council Architects
 手工造纸博物馆_Museum of Handcraft Paper/TAO
 澳大利亚恐龙时代博物馆_Australian Age of Dinosaurs Museum/
 Cox Rayner Architects

社区规模建筑的大变化_The Changing Face of Community-Scale Architecture/
 Douglas Murphy

社区规模建筑的大变化

在当今由数字化连接而成的世界,人们有时感觉到建筑的种类呈下降趋势。例如,在20世纪,主要街道因为室内商场的开发而遭到破坏,且街道旁的空置空间被商店挤占,车辆可以进入这些空间,由此达到了当地的一些小企业无法与其匹敌的效率。但是现在,21世纪技术的进步对这些实体店构成了威胁,迫使它们搬迁,只留下储存货物的仓库或外销产品的销售网络。有时人们会感觉到,他们唯一能看见的建筑就是自己的家或工作地,因为越来越多的活动都是在网上进行的。

或许最明显的衰退就是公共图书馆。自从有了文字作品,图书馆便出现了。公共图书馆起源于19世纪中叶,出现在英国和美国。它们当时是慈善和教育力量的标志。安德鲁·卡内基和帕斯莫·爱德华兹等实业家捐赠巨资给数以千计的图书馆,旨在“改善”大众的生活。他们认为这是社会富有阶层人士的公民和道德义务。后来,在20世纪的战后时代,图

书馆成为与国家慈善相关的一类建筑。慈善家贯彻慈爱的理念,并且建造了许多大大小小的图书馆。

随着千禧年的到来,公共图书馆笼罩在过时的阴影中。大量档案资料变成了数字形式,严重削弱了图书馆的使用价值。即使尚未被迫关门,但已进入困境,在社会和技术环境千变万化的形势下,图书馆必须重塑其公共建筑的形象。在伦敦,David Adjaye于2005年提出了著名的“概念店”。它是一种通过引进各种教育和社会活动来重振图书馆的意义的重大尝试。显然,作为旨在扩大公共范围的机构,“图书馆”这个名字已经从机构的名单中去除。而且,或许也疏远了本身与人们在不同历史时期对公共信息的需求的关系。

当然,世界各地仍在有条不紊地建图书馆。但是,作为一种建筑,我们可以看出,它们正在努力地利用不同的方式来与当今的生活方式密切相关。由安德鲁·伯曼建筑师事务所在美国的斯坦顿岛建造的斯泰普尔

The Changing Face of Community-Scale Architecture

In today's digitally connected world, it can sometimes feel as though there is a constant decline in the variety of different types of buildings. For example, high streets suffered in the 20th century due to the development of the indoor mall, whose blank serviced space into which any shop could insert itself, all accessible by car, led to efficiencies that small local enterprises couldn't compete with. But now, the technological advances of the 21st century are even threatening to remove even the physical environments of shopping, leaving nothing but warehouses for storage and the distribution networks which bring the products to out doors. It can sometimes feel as though the only buildings people encounter now are their homes and their work places, as more and more activities take place online.

Perhaps the most obviously declining typology is that of the public library. While libraries have existed for as long as there has been writing, in the mid-late 19th century, originating in the UK and the USA, the public library became a symbol of philanthropy and the power of education. Industrialists such as Andrew Carnegie or Passmore Edwards spent sizable amounts of their fortunes endowing thousands of public libraries for the “improvement” of

ordinary people, in the belief that this was their civic and moral duty as wealthy members of society. Later, during the post-war era of the 20th century, the library was one of the architectural typologies most associated with the beneficent powers of the state, who carried on the philanthropic ideal, building many important buildings, both large and small.

But since around the millenium a cloud of obsolescence has been hovering over the public library, whose usefulness has been undercut primarily by ongoing transfer of much archive information into digital forms. If they haven't already been forced to close by now, they have been forced into the difficult situation of trying to reinvent their purpose as civic buildings in a changing social and technological landscape. David Adjaye's celebrated “Idea Store” of 2005 in London was a significant attempt to reinvigorate the typology by introducing all kinds of educational and social activities. Tellingly, the name “Library” was omitted from the institution, as an attempt to broaden its civic scope, but also perhaps to distance itself from the associations with a different historical need of the people to public information.

Of course, libraries are still regularly built across the world, but in the building as it exists now we can see many different ways of

顿分馆就是一个典型的例子。该分馆合并了1907年建的卡内基图书馆，对其内部进行了翻新，使扩建后的图书馆的规模是原来的两倍之多，且新老建筑相连。

建筑师们表示，“该图书馆被设计成开放、方便利用，使人感到亲近的建筑。”首先，它反映了一直未解决的方便利用的问题。出于种种原因，图书馆未能成为全体大众都可以利用的设施。在过去的十年中，图书馆所做的大部分工作就是增强其吸引力。无论图书馆规模的大小，通过木质的结构和某些裸露的饰面，它都给人一种亲近感。这种新式建筑回应了原有建筑的装饰风格，给人一种有机的、温馨的感觉。这种在街道一侧全部镶嵌玻璃，在某种程度较为正式的设计暗示出这类项目内在的“公共特征”。

最近，另一座图书馆竭力将现代设计手法融入到传统的建筑中。它位于挪威的文内斯拉小镇。建筑师海伦和哈德沿着这个小镇的主要大街建造了一座非常醒目的新图书馆。它面朝广场，以展现其作为传统的公

共建筑的重要性。大型玻璃立面使建筑成为公共空间的延伸结构。面向街道的立面上的大面积阶梯式结构营造出一种增高的效果。图书馆内部设计更加新颖，穿过图书馆的、两侧的木质结构入口之间的空间布满了书架、照明设备、通风设备和其他服务设施。一个入口是常规的结构，而另一个入口形成了上空空间。这两个入口为一系列的曲形带状结构，带有圆形的墙角、奶油色的漫射光，给人以愉悦之感，具有复古未来的吸引力。人们途径此处都能感受到每一个构件独一无二的特色。木质结构彰显了斯堪的纳维亚的建筑传统。海伦和哈德的作品在风格方面又独具匠心，和地方环境紧紧融为一体。

在这些小社区的背景下，这种新图书馆的大胆建筑风格是常见的手法。它们不求庞大，建造为社区内的所有人带来益处的机构，这种尝试引领了其他类似的建筑手法。由MGS建筑师事务所在澳大利亚的维多利亚建造的本迪戈图书馆合并了之前的20世纪80年代的图书馆。这座老建筑被改造成一座低矮的二层建筑，带有大进深平面，由屋顶天窗进行照

trying to keep the typology relevant to today's lifestyles. A typical example of this would be the Stapleton Library extension by Andrew Berman Architects, on Staten Island in the USA. This project works with an existing Carnegie Library of 1907, with an interior refurbishment connecting to an extension over double the size of the original building.

The architects state that “the library is designed to be an open, accessible, and intimate building.” Firstly, this reflects the ongoing problem of access for whatever reasons, libraries had come to be facilities whose users were unreflective of the population as a whole, and a large part of much library work over the last ten years has been the attempt to widen the appeal of the institutions. Despite the size of the building, a sense of intimacy has been achieved through the use of timber for the structure and certain exposed finishes, the new construction echoing the existing building's decorative work, and also having an organic warm quality. The scheme is fully glazed to the street, and is organised in a somewhat formal manner, hinting at the civic qualities inherent to a project of this kind.

Another recent library which attempts to add a modern twist to the traditional type can be found in the small town of Vennesla in Norway. Here, architects Helen and Hard have built a striking new

library building along the town's main street. The library faces the square, asserting the traditional civic importance of the building, while its large glazed facade is there to allow the building to be seen as an extension of this public space, an effect which is heightened by the provision of extensive benching on the facade, facing the square. Inside, though, the building is more innovative. The bookshelves, lighting, ventilation and other services are all contained in the spaces created by gaps between two timber portals which stretch right across the building. One portal is structural, whereas the other creates the void spaces, but together they read as a series of curved banded structures with an agreeable retro-futuristic appeal, with rounded corners and milky-diffused light, each one unique as they pass across the irregular site. With its timber construction it can claim to be within the Scandinavian building tradition, but Helen & Hard's work is stylistically innovative, a strong addition to the local environment.

Within the context of small communities, the architectural boldness of these new libraries is a common strategy. Without relying on monumentality, the attempt to create an institution capable of providing something for all members of the community results in similar architectural approaches. The Bendigo Library by MGS Architects in Victoria, Australia, incorporates a previous 1980s library



照片提供: ©Andrew Berman
Architect(Naho Kubota)

斯泰普尔顿分馆, 纽约, 美国
Stapleton Branch Library in New York, USA

明。这种设计是典型的超越了传统的图书馆的案例, 其独特之处是它含有咖啡厅、艺术馆、志愿者服务台、研究设施和网络设施。

建筑师的目的建造一座“灵活的、包罗万象的图书馆”。它也是一个会议交流场所, 其设计选择松散自由的平面, 但材料色彩明亮, 设计语言生硬, 这种将多种材料和形式融合到一起且不太在意结果的设计就是我们所说的“墨尔本学校”人员(诸如建筑师Lyons, Hassell或NH)的风格。他们的作品给人一种幻觉, 但这种手法意在营造使人放松的空间。

在澳大利亚的其他地方, 如昆士兰州的Cooroy, Brewster Hjorth建筑师事务所运用了类似的设计手法将一座新图书馆与地方环境紧密结合。新图书馆弯曲的两翼结构使小镇的主要大街与艺术馆产生层次变化(艺术馆场地原为工业用地), 且其再次被视为社交中心。社区的所有人都聚集于此。咖啡厅、数码广场、休息厅、社交空间都采用五彩缤纷的、柔和的材料装饰, 而图书馆试图吸引社区老少来到此处公共空间。

这些图书馆建筑的一个普遍特点就是不要把这一机构变成永久性

building, which has been reworked into a shallow two-storey building with a very deep plan lit by rooflights. The programme is typically expanded beyond a conventional library, and now features cafes, galleries, volunteering services, research and internet facilities.

The architects' stated aim is for a “flexible and inclusive library”, a space for meeting and exchange, and its design sets out to achieve this not only with its loose and freely formed plan, but with its brightly coloured material choices and angular design language. The carefree juxtaposition of so many materials and forms is typical of what we might call the “Melbourne School” (architects such as Lyons, Hassell, or NH), whose public work sometimes borders on the psychedelic, but here the approach works towards creating a space which is relaxed and informal.

Elsewhere in Australia, in Cooroy, Queensland, Brewster Hjorth Architects use a similar design strategy to tie a new library into its local environment. Consisting of two curved wings which bridge a change in level between the main street of the town and an art gallery (which occupies a site previously occupied by industrial uses), the new library is again conceived as a social hub, where all parts of the community come together. Again, cafes and digital suites, lounges and social spaces are dressed in colourful, friendly

的纪念物。在这处小型社区团体的背景下, 图书馆试图摒弃其过时的功能——在固定期限内借阅图书, 而是成为类似于市政厅或社区中心的建筑, 不断地将社交和娱乐功能融入到设计方案中。但是, 如果我们来看另一种类型——与纪念物有很强历史联系的博物馆, 我们就会发现在不同的小社区内建造的建筑是如何解决相似的问题的。

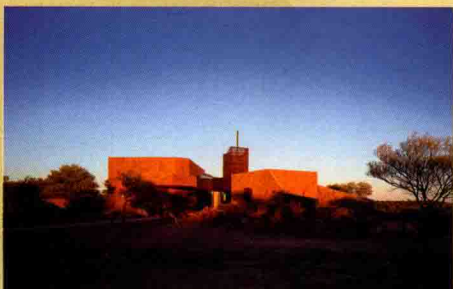
像图书馆一样, 博物馆在19世纪的帝国时代得到了巨大发展。那时, 改革者们试图给刚刚自我觉醒的大众提供教育和信息。与图书馆不同的是, 现在, 博物馆仍然那么强大, 那么受欢迎。在很多情况下, 它是建筑师的使命。通常, 当博物馆处于主导地位, 在全球都有重大影响, 成为建筑与其藏品都同样重要的一个大型旅游景点时, 其受欢迎程度便会达到顶峰。那么这种设计方式能够按照比例缩减吗?

在澳大利亚, 澳大利亚恐龙时代博物馆是由Cox Rayner建筑师事务所设计的, 它展现了一个完全不同的设计方法。这座建筑设有古生物展览区, 是受一个出让土地来探索化石遗迹的农场家庭的委托。这座小建

materials, as the library attempts to attract the youth and elderly of the town into its civic spaces.

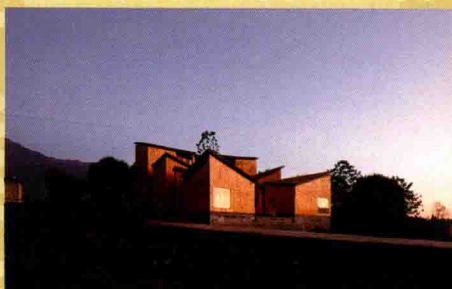
A common strand in these library buildings is an attempt to de-monumentalise the institution. Within the context of smaller community groups, they attempt to remove what might be seen as an archaic function of libraries – the borrowing of books for a finite period of time – and to become something more akin to a town hall or a community centre, frequently incorporating social and entertainment functions into their programmes. But if we consider another typology – the museum – which also has a strong historical relationship to monumentality, we can see how different small community oriented buildings approach similar problems.

Like libraries, museums are a typology which experienced a massive growth in the imperial age of the 19th century, when reformers attempted to provide education and information to the newly self-conscious masses. Unlike library, however, the museum today is still a powerful and popular experience, and in many cases it is the ultimate commission for an architect. But often the museum is at its most popular when it is a dominant, globally significant building, a large scale tourist attraction whose architecture is as important as its contents. Can this approach be scaled down?



照片提供: ©Cox Rayner (Christopher Frederick Jones)

澳大利亚温顿恐龙时代博物馆, 昆士兰
Australian Age of Dinosaurs Museum in Winton, Queensland



照片提供: ©TAO(Shu He)

腾冲手工造纸博物馆, 云南, 中国
Museum of Handcraft Paper in Tengchong, Yunnan, China

筑建在峡谷之上, 几乎和从岩石中生长出来的一样。呈现出一种它是由(周围挖掘的土制成的)夯土墙建成的强烈效果。与使人感到亲近、五彩缤纷, 且与周围环境分开以成为当地焦点的图书馆不同, 这座博物馆几乎不像是一处场所。

恐龙博物馆完全由那些无偿奉献时间的顾问和承包商们建造而成。他们聚到一起, 共同致力于为他们认为值得的项目服务。使用类似的合作设计方式的建筑还有中国云南省的手工造纸博物馆。它由TAO·迹建筑事务所设计。该博物馆只用了当地的材料和技术, 包括在展会上展出的剪纸技术, 来试图与环境分离开来。像许多近年走出中国的更多的建成建筑那样, 这个项目完全采用了当代设计手法(不规则的几组盒式房间, 无框架的玻璃, 以及朴素的材料), 并且让它们直接与本地特点相结合, 创造出一座带有本地原生态特色的建筑。在这里, 建筑师必须创造一套复杂的实体模型, 以便让那些看不懂建筑图纸的工匠们按图建造。

然而, 不同形式的模仿也同样奏效。尤其是从1997年毕尔巴鄂的古

根海姆博物馆建造以来, 大型博物馆的一个典型特色就是其空旷的建筑场地, 它们通常建在废弃的空地上, 其设计目的也异常新奇。但建在复杂场地的小型博物馆也有很多工作要做, 对周围环境的智能反应通常比一味的大胆更重要。西班牙巴达霍斯的精品艺术博物馆是由Estudio Arquitectura Hago设计的。它不仅扮演原有的新古典风格博物馆的扩建结构的角色, 还要同那些被历史建筑包围的L形场地争辉。该建筑是面向一个庭院开放的, 两座建筑连接而成的一个综合体。其设计用心且风格柔和——充分尊重了周围建筑的高度和立面。建筑内外选择了白色多孔板作为主材料, 现代而不奢华。总体来说, 设计主要集中在室内, 且在外围护结构内建造一系列不同的空间, 引进光线, 按照建筑师的想法, “该建筑无需组合设计, 就会与城市融为一体。”

类似的建筑环境下的更多组合型建筑, 便是爱尔兰的沃特福德中世纪博物馆的风格。它由一支来自沃特福德市政厅的团队设计。这个团队现在组成了ROJO工作室来进行设计。这个场地处于一个尴尬的内角区域, 面向各种建筑, 包括正对面的新古典主义教堂, 环境非常复杂。教

Remaining in Australia, the Australian Age of Dinosaurs Museum by Cox Rayner Architects represents a completely different approach. Containing an exhibition of paleontology, and commissioned by a family of ranchers who have given over their land to explore its fossilised relics, this small building is built out over a chasm and appears almost to have grown directly from the rocks, an effect heightened by the fact it has been built from rammed-earth walls excavated from the surrounding soil. Unlike the friendly and colourful library buildings, which set themselves apart from their surroundings to act as focal points for their locale, this museum could hardly be more of its location.

The Dinosaur Museum was built entirely by consultants and contractors who donated their time for free, coming together to work on what they considered to be a worthwhile project. A similar form of collaborative design went into the Museum of Handcraft Paper, in Yunnan Province, China, designed by Trace Architecture Office. This building too, attempts to become completely of its context, in this case by utilising nothing but local materials and techniques, including some of the paper technologies on show in its exhibitions. Like much of the more accomplished architecture coming out of China in recent years, it takes contemporary design tropes (irregular clusters of box-like rooms, frameless glazing,

unadorned materials) and juxtaposes them directly with the vernacular, creating a building which wears its crudeness as a virtue. Here, the architects had to create a complex set of physical models in order for the craftsmen, who could not read architectural drawings, to be able to build the scheme at all.

Mimesis can work in other ways as well, however. One of the defining characteristics of the blockbuster museum, especially those built since the Guggenheim Bilbao of 1997, has been the blankness of their sites. Frequently built on empty or derelict land, their architectural purpose is usually to be radically new. But smaller museums on more complicated sites have more work to do, and an intelligent response to their surroundings is often more important than simple boldness. The Fine Arts Museum in Badajoz, Spain, by Estudio Arquitectura Hago, not only has to act as an extension of an existing museum building in a neoclassical style, but has to contend with a L-shaped site hemmed in by historic buildings. The architectural response is an interconnected complex of two buildings opening up to a courtyard, with the design careful and muted – the existing heights and facades of the neighbouring buildings are respected, with a perforated white panel as the primary material choice inside and out, a modern but not exuberant choice. Overall the design is turned to the interior, with a range of



巴达霍斯精品艺术博物馆, 西班牙
Fine Arts Museum in Badajoz, Spain



巴达霍斯精品艺术博物馆, 西班牙
Fine Arts Museum in Badajoz, Spain

照片提供:
© Estudio Arquitectura Hago(Fernando Alaj)

照片提供:
© Estudio Arquitectura Hago(Fernando Alaj)

堂的下面是中世纪的古迹, 它们是该教堂的一部分, 同时也是其展品。建筑师说他们想法是“在强化其历史肌理的特点的同时也要创造一些新的东西”, 许多精力已经投入到它的立面设计中——突出的弧形结构, 饰面为当地暖色调的石灰石 (暗示埋藏在里面的遗迹), 加上一系列不规则的带状结构, 使该建筑妙趣横生、对比鲜明。这栋建筑暗示了20世纪60年代现代主义所占的分量。入口有一层楼高, 用玻璃装饰, 打断了立面和悬臂结构的设计。内部的设计将新建筑与腐朽的历史结构结合为统一体。

一方面, 这些图书馆和博物馆的设计手法完全不同。图书馆是一种无法确定其公共职能的类型的建筑, 通常设计大胆, 从它们所在的居民区和商业区中脱颖而出, 成为类似于21世纪的会议厅或市政中心。另一方面, 博物馆出于一种强烈的辨识意识来开发其建筑手法, 无论是从里面手工艺品的特点和材料, 还是博物馆开发的当地建筑环境的角度。博物馆以其自身的方式展出大胆的设计, 但是却大范围地与环境相适应, 而这种差异性至少可以部分由博物馆较少的不确定环境来解释。综合

different qualities of space and light created within the envelope, with the architects' intention for "the building to be integrated into the city without resorting to a compositional exercise."

More compositional, but dealing with a similar context, is the Medieval Museum in Waterford, Ireland, designed by a team from the Waterford City Council whose are now practicing as ROJO-Studio. The site, again, is an awkward inside corner, facing a variety of buildings including a neoclassical cathedral directly opposite, a situation complicated by the presence of medieval remains underneath which were to become part of the building and its exhibits. The architects state that their intention was to "strengthen the characteristic of the historic tissue while, at the same time, creating something new", and much of the energy has gone into the facade, which is a remarkable curved structure, faced in a warm local limestone (hinting at the ruins embedded within), with a series of irregular bands adding interest and contrast. The building has a hint of the weight of 1960s modernism, with a single storey glazed entrance level undermining the facade and its cantilevers, while the interior revels in the juxtaposition of new construction and decayed historical structures.

On the one hand, the approaches of these libraries and museums are completely different. The strategy for the libraries, a typology

考虑, 所有的建筑都会展示当代设计方法运用到小型社区中, 并且依然保留其强大的影响力的方法。

which is incredibly unsure of its civic function at this time, frequently attempts to make the buildings bold, standing out from the residential or commercial communities in which they are situated, and becoming something like a 21st century meeting hall or civic centre. The museums, on the other hand, develop their architectural approach from a strong sense of identification, whether it be with the character and materiality of the artefacts, or the local architectural context from which the buildings develop. The museums are in their way equally bold, but in a more intensely contextual fashion, and this difference might be at least partially explained by the less precarious situation for the museum typology at this point. But considered together, all of the buildings demonstrate ways that contemporary design methodologies can be brought down to a smaller community scale, and still retain their power. Douglas Murphy

本迪戈图书馆

MGS Architects

改建的本迪戈图书馆（目前是维多利亚第二大图书馆）提供了最先进的图书馆服务，并且设有社区活动和会客空间、静室、咖啡厅、一个志愿者服务中心、一座儿童图书馆以及“游乐小天地”。此外还有艺术品展区，展示了本迪戈的历史及社区艺术项目，并且建筑师为本迪戈地区档案中心阅览室配备了升级的研究设施，此外，大量的互联网接口还增强了其容纳更多社区休闲和学习活动的的能力。

这个再开发项目面积约为4000m²，共有两层功能区。甲方希望提供一个更加灵活且包容的图书馆，设计满足了这种的设想，人们可以在这里会面，交流思想，彼此互动。

这个项目将原有的1984年建造的建筑与位于本迪戈历史中心的公共公园的前方结合起来，使之重新成为一种当代的建筑风格和室内设计，实现了公众参与程度的最大化。一个智能建筑管理系统能够跟踪能源的使用情况，并将此信息实时传送给公共场所的管理人，让参观者有机会切实感受到周围能源的使用情况。

这个再开发项目关注三个核心理念，它们结合为一处崭新的环境，拥有本迪戈市民中心的背景，场所的传承价值，公园斜对齐的交界面，以及适当缩放的、直视市政大楼的视野。

增加的脚步设计又将公园重新调整成为一处更加私密的空间。甲方希望图书馆的内部空间环绕着一条内部街道建造，街道又连接着Hargraves大街和Littleton Terrace所在地，而这些增加的设计正是基于此产生的。

通过更好地处理与馆内空间的关系，同时为参观者提供更多随意“浏览”的机会，设计使图书馆前面与公园的氛围更加活跃起来。一间咖啡厅和儿童活动区域令北门前的空间活跃起来。大面积使用的宽大、明亮的落地窗户在图书馆与公园之间产生了透明性，而较接的、向立面翻转的天篷提供了遮阴。

受原有双高空间的启发，设计师将建筑屋顶向北延伸，并且在两层的上空空间悬挂一个“灯笼”式结构，以在通过内部街道的这段行程内

