

建筑立场系列丛书 No. 53

办公景观
The Changing Landscape of the Office Interior



汉英对照
(韩语版第369期)

韩国C3出版公社 | 编
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史虹涛 刘九菊 时真妹 马莉 栾一斐 高翔 周一 | 译

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C3, Issue 2015.5

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English language edition published by C3 Publishing Co., Seoul.

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图书在版编目(CIP)数据

办公室景观 : 汉英对照 / 韩国C3出版公社编 ; 史
虹涛等译. — 大连 : 大连理工大学出版社, 2015. 9

(C3建筑立场系列丛书)

书名原文: C3 The Changing Landscape of the
Office Interior

ISBN 978-7-5685-0134-7

I. ①办… II. ①韩… ②史… III. ①办公室—建筑
设计—汉、英 IV. ①TU243

中国版本图书馆CIP数据核字(2015)第222791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: 11.5

出版时间: 2015 年 9 月第 1 版

印刷时间: 2015 年 9 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: 王 伟

书 号: 978-7-5685-0134-7

定 价: 228.00 元

发 行: 0411-84708842

传 真: 0411-84701466

E-mail: 12282980@qq.com

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

4

遗迹，集体纪念碑

- 004 遗迹，集体纪念碑_Nelson Mota
- 008 DOMunder地下博物馆_JDdVarchitects
- 014 巨石堆砌的空间转换器_Estudi d'arquitectura Toni Gironès
- 026 圣莫里斯修道院考古遗址的覆层_Savioz Fabrizzi Architectes

34

另辟蹊径的文化建筑

- 034 另辟蹊径的文化建筑_Douglas Murphy
- 040 汇流博物馆_Coop Himmelb(l)au
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- 070 乌特勒支音乐宫_architectuurstudio HH + NL Architects
+ Jo Coenen Architects & Urbanists + Thijs Asselbergs
- 084 维加斯·阿尔塔斯会议中心和礼堂_Pancorbo + de Villar + Chacón + Martín Robles

104

办公室景观

- 104 办公室景观_Heidi Saarinen
- 110 空中食宿公司都柏林办公室_Heneghan Peng Architects
- 118 Sound Cloud总部办公室_KINZO
- 124 Kashiwanoha开放创意实验室_Naruse Inokuma Architects
- 130 Crosswater办公室_Threefold Architects
- 138 马德里马塔德罗文化工厂_Office for Strategic Spaces
- 148 IBC创意工厂_Schmidt Hammer Lassen Architects
- 154 Lowe Campbell Ewald总部_Neumann/Smith Architecture
- 164 1305工作室_1305 Studio
- 172 CDLE办公室_R-Zero Arquitectos
- 180 建筑师索引



4

Ruins as Collective Monuments

004 *Ruins as Collective Monuments* _ Nelson Mota

008 DOMunder _ JDdVarchitects

014 Space Transmitter of the Mound _ Estudi d'arquitectura Toni Gironès

026 Coverage of Archaeological Ruins of the Abbey of St-Maurice _ Savioz Fabrizzi Architectes

34

Alternatives Strategies for Culture Buildings

034 *Alternatives Strategies for Culture Buildings* _ Douglas Murphy

040 Confluences Museum _ Coop Himmelb(l)au

058 Mons International Congress Xperience _ Studio Libeskind + H2a Architecte & Associés

070 Utrecht Music Palace _ architectuurstudio HH + NL Architects

+ Jo Coenen Architects & Urbanists + Thijs Asselbergs

084 Vegas Altas Congress Center and Auditorium _ Pancorbo + de Villar + Chacón + Martín Robles

104

The Changing Landscape of the Office Interior

104 *The Changing Landscape of the Office Interior* _ Heidi Saarinen

110 Airbnb Dublin Office _ Heneghan Peng Architects

118 Sound Cloud Headquarters _ KINZO

124 Kashiwanoha Open Innovation.Lab _ Naruse Inokuma Architects

130 Crosswater's Office _ Threefold Architects

138 Cultural Factory in Matadero Madrid _ Office for Strategic Spaces

148 IBC Innovation Factory _ Schmidt Hammer Lassen Architects

154 Lowe Campbell Ewald Headquarters _ Neumann/Smith Architecture

164 1305 Studio Office _ 1305 Studio

172 CDLE Office _ R-Zero Arquitectos

180 Index

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- 148 IBC创意工厂_Schmidt Hammer Lassen Architects
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148 IBC Innovation Factory _ Schmidt Hammer Lassen Architects

154 Lowe Campbell Ewald Headquarters _ Neumann/Smith Architecture

164 1305 Studio Office _ 1305 Studio

172 CDLE Office _ R-Zero Arquitectos

180 Index

3

No. 53 The Changing Landscape of the Office Interior

遗迹, 集体纪念碑

Ruins as Collective Monuments

遗迹是反映我们现在环境的镜子, 让我们更全面地认识自己和身居的世界。它们是激活我们集体记忆的要素。然而, 我们需要一个物质或精神框架来搭建与遗迹交流的桥梁。介质是我们与遗迹交流的必要条件, 它可使我们之间保持临界距离。艺术和建筑就是介质。事实上, 艺术作品中常不乏对遗迹的描绘 (例如, 18和19世纪的绘画作品中遗迹比比皆是)。当前, 尽管算不上是最关键的特性, 但也不影响其成为建筑设计中不可或缺的一部分。

1961年Paul Zucker写到对遗迹的艺术处理有三种美学态度。这三种态度都涉及过去与现在的辩证关系。有的趋于将历史浪漫化; 有的试图铭刻历史; 还有的仅仅是想重现历史。然而, Zucker指出, 采用单一美学理念的情况很少见, 通常这些美学理念会相互结合使用, 形成“美学混合体”。

现在在那些受到现存遗迹深刻影响的建筑设计作品中都能够发现美学混合体的影子。在这种情况下, 建筑要多程度地将遗迹改造为设施, 才能使之激发出我们对所处世界的理解? 这个问题越来越挑战建筑协调过去与未来的尺度。与考古学家一样, 建筑师必须能够知晓隐藏在表面下的不同层次, 越过表象构建现实。运用这种能力, 建筑师激活我们的集体记忆。

Ruins perform as mirrors of our current condition, from which we learn a great deal about ourselves, and the world we live in. They are powerful elements to activate our collective memory. However, we often need a physical or intellectual framework to mediate our interaction with them. We seldom interact with ruins without an intermediary device, one that establishes a critical distance between them and us. Art and Architecture are some of these intermediary devices. Indeed, ruins are often depicted in works of art (they were omnipresent in 18th and 19th centuries painting, for example), and are nowadays a recurrent component, if not the main feature, in architectural commissions.

In 1961, Paul Zucker wrote that there were three aesthetic attitudes regarding the artistic approach to ruins. They were all related with a dialectical relation between the present and the past. In some cases there was a tendency to romanticize the past; in other cases the driving force was documenting the past; finally there were those interested in simply reviving the past. However, as Zucker points out, there are few cases in which one can find a pure aesthetic attitude. Rather, they are usually combined, creating “aesthetic hybrids”.

It is this aesthetic hybridity that we can find today in architectural operations that are heavily influenced by the presence of ruins. In this context, thus, to what extent can architecture transform ruins into devices to activate our understanding of the world we live in? This is a question that increasingly challenges the architecture discipline in asserting its mediating role between the past and the future. Like an archaeologist, to go beyond the shallow layer that configures our reality, the architect has to understand the different strata hidden under the surface. Using this capacity, architects activate our collective memory.

DOMunder地下博物馆_DOMunder/JDdVarchitecten
 巨石堆砌的空间转换器_Space Transmitter of the Mound/Estudi d'arquitectura Toni Gironès
 圣莫里斯修道院考古遗址的覆层_Coverage of Archaeological Ruins of the Abbey of St-Maurice/
 Savioz Fabrizzi Architectes

遗迹, 集体纪念碑_Ruins as Collective Monuments/Nelson Mota

在1961年发表的论文《遗迹, 美学混合体》中, Paul Zucker强调欧洲现代艺术史中遗迹对美学理念发展的重要性。¹然而, 遗迹的重要性不仅局限于美学领域。事实上, 正如美国地理学家J.B. Jackson在1980年发表的《遗迹的必要性》一文中说的, 遗迹是联系过去的媒介, 这比文物的美学价值和美学意义还重要。²Jackson声称, 我们与历史的联系不是政治上的, 而是民间乡土的过往。毕竟, 我们真正珍视的是那些没有记载确切年代的日常生活琐碎。

在Jackson看来, 遗迹是集体的纪念碑, 因其能够唤起回忆。但是, 和其他纪念品不同, 作为集体纪念碑, 遗迹与不同的历史时期相联系, “不是历史书上描述的历史, 而是民间历史, 是黄金时代, 没有日期, 没有姓名, 满载着对以往生活的感知, 是一部日常生活的编年史。”³

前面讲到的项目涉及的三种建筑方法将遗迹当作集体纪念碑。这三种方法可以呈现旧貌, 让我们一睹过去的日常生活。这些项目的共同目的是将历史片段带到当下, 在Paul Zucker所说的“美学理念”方面, 它们

之间进行了区分。

铭刻历史

DOMunder地下博物馆由JDdVarchitecten设计, 位于荷兰乌特勒支市。它挖掘出了部分神秘的Domplein主教广场, 以展现拥有2000多年历史的遗迹。1674年, 乌特勒支Domkerk哥特式教堂的中殿被损毁, 留下的空地便是现在的主教广场。飓风席卷之后, 这座昔日荷兰最大的教堂只剩下高塔(主教塔), 圣坛和耳堂。四百多年来, 中殿一直存在于想象中。现在, DOMunder地下博物馆使大教堂隐藏的部分重见天日。这项考古尝试展示了罗马城堡的遗迹, 使更久远的文物重获生机。JDdVarchitecten的规划设计具有两面性。一方面, 它的构造十分隐蔽, 在广场方向很难发现, 入口的标志仅仅是一段考顿钢条栅栏, 这些钢条栅栏隐藏在广场地砖中间, 与地面浑然一体, 因而与广场空间布局之间的交界面达到最小。而在地下, 效果却大相径庭。参观者从广场入口进入到地下, 沿着步

In his essay “Ruins. An Aesthetic Hybrid”, published in 1961, Paul Zucker stressed the importance of ruins for the development of aesthetic attitudes in European modern art history.¹ The importance of ruins, however, goes beyond the world of aesthetics. In fact, as the American geographer J.B. Jackson put it in his 1980 essay “The Necessity for Ruins”, the ruins are a vehicle to create an association with the past, which goes beyond the artefact’s aesthetic value or interest.² Jackson contended that in our relation with the past “the association seems to be not with our politically historical past, but with a kind of vernacular past”. Indeed, according to Jackson “what we cherish are mementos of a bygone daily existence without a definite date.”

For Jackson the ruin was thus a collective monument for its power to remind. However, differently from monumental art, the ruin as a collective monument creates a link with a different past, “not the past history books describe, but a vernacular past, a golden age where there are no dates or names, simply a sense of the way it used to be, and a history as the chronicle of everyday existence.”³ In the projects featured ahead we can thus recognize three architectural approaches in which ruins perform as collective monuments. We can indeed observe three schemes that attempt to show us how it used to be, to give us glimpses of a bygone everyday life. While these projects share a common drive to exhibit and re-configure fragments of the past confronting them with our

present circumstance, they can nevertheless be differentiated as to their “aesthetic attitude” as Paul Zucker would put it.

Documenting the Past

The project “DOMunder”, designed by JDdVarchitecten for the Dutch city of Utrecht, excavates a part of the enigmatic Domplein, the Cathedral’s square, to reveal remnants of twenty centuries of history. The Domplein is nothing but the void created by the destruction, in 1674, of the central nave of Utrecht’s gothic cathedral, the Domkerk. After being wiped out by a tornado, the only remnants of the once largest cathedral of the Netherlands were the tower (the Domtoren), the choir and the transept. For more than four centuries, the presence of the absent nave was only virtual or ephemeral. Now, with the “DOMunder” project some hidden parts of the cathedral were brought to existence. Furthermore, this archaeological endeavour gave life to findings that go even further in time, unveiling remnants of the Roman forts. The scheme designed by JDdVarchitecten is somewhat ambivalent. On one hand they devised a structure that is barely perceptible from the square, signalled only by an access hatch made out of corten steel elements that can be integrated into the ground in such a way as to camouflage them with the square’s brick pavement. They thus create a minimal interference with the spatial configuration of the square. Under the ground, the effect is di-

道，穿梭于古迹之间，不必担心会影响到它们。事实上，单体的考顿钢架在聚集了众多历史层面的空间里显得非常宏伟，DOMunder地下博物馆的目的很明确，铭刻历史，让参观者在“考顿钢之手”的指引下，探访古迹。

将历史浪漫化

和乌特勒支主教广场的DOMunder地下博物馆低调的表现形式相反，Estudi d'arquitectura Toni Gironès设计的巨石堆砌的空间转换器在西班牙小村庄Seró的景观内颇为引人注目。尽管建筑很显眼，但是它还是小心地融入当地地貌，巧妙地与周围建筑和自然景观融为一体。新建筑的主要目的是建造一座博物馆，展示和保护距今已有近5000年历史的、最近才被挖掘的墓葬和巨石结构，因为这是修建该建筑的主要原因，因此其功能和用途都有所拓展，并且该建筑成为小型文化设施和社交中心，包括多功能室和空间，以展示和出售当地社区制造的产品。建筑设计对材料的使用独具匠心，就地取材，与野兽派美学一脉相承。钢筋混凝土和陶瓷材料比比皆是，与酷似在建大楼外部使用的钢条的钢铁

verse, though. From the square's access point the visitor goes underground and follows a pathway and moves between the archaeological findings not being afraid of competing with these. In fact, the corten steel monocoque is an imposing element in a space already populated with so many historical layers. The DOMunder shows a clear intention to document the past taking the visitor in an archaeological expedition guided by a "hand of corten steel".

Romanticizing the Past

As opposed to the inconspicuous presence of the DOMunder in Utrecht's Domplein, Estudi d'arquitectura Toni Gironès's project for the "Space Transmitter of the Mound" creates a noticeable element in the landscape of the small Spanish village of Seró. Although its presence is evident, it is nevertheless carefully integrated on the site's topography and cleverly articulated with the surrounding elements, both built and natural. The main purpose of the new building is creating a museological space to show and protect a tomb and megalithic structures with almost five millennia that were discovered recently. While this was the driving force to commission the building, its function and purpose were expanded and it became a small cultural building and a social center including multipurpose rooms and spaces to display and sell products made by the local community. The design of the building shows a cunning use of materials that bears affinities

元素交织在一起。Toni Gironès使用了一系列的材料（粘土、铁、表层土和花岗岩石子），打造多重触觉体验。此外，房间的空间结构设计营造出一种漫步式建筑，不断挑战参观者的感官。通过考古遗迹、砖石混凝土墙体和印有每一位参观者足迹的粘土步道的完美结合，巨石堆砌的空间转换器建筑将短暂与永恒融为一体。

遗迹激发了大胆的设计主题，而Toni Gironès则重新定义了展示遗迹的浪漫方法。就像一个浪漫派画家，通过营造枯石与生长的植被的色彩反差，让光、影、细微变化的色彩有机会形成精彩的互动。⁴

重现历史

从考古和美学的角度来看，相对遗址进行了浪漫化处理，我们发现对其进行美学方面的处理则趋向于重现历史，激发空间想象，强调建筑和谐，比如空间和体积的关系，如Savioz Fabrizzi建筑师事务所设计的圣莫里斯修道院考古遗址的覆层。

圣莫里斯修道院有1500年的历史，其间，滑坡和山上的坠石不断地破坏这些建筑。然而修道院遗址改建工程并未将遗迹遮掩起来，修道

with the aesthetics of brutalism in its unhindered exhibition of materials "as found". The use of reinforced concrete and ceramic is pervasive, intertwined with steel elements that look like reinforcement bars of an unfinished structure. In the building's pavements Toni Gironès uses a sequence of materials (clay, iron, topsoil, and granite gravel) to generate multiple tactile experiences. Furthermore, the spatial configuration of the rooms was designed in such a way as to create a promenade architecture in which the senses of the visitor are constantly challenged. The building for the Space Transmitter of the Mound combines transiency with timelessness, integrating seamlessly the archaeological ruins with brick and concrete walls and clay powder pavements that record the footprints of the visitors.

Toni Gironès reconceptualises a romantic approach to the exhibition of ruins that stimulates motifs of design bravura and, like a romantic painter, creates "opportunities for the scintillating interplay of light and shadow, of nuances of color, provided for by the interesting contrasts between the tonal values of withered stones and growing vegetation."⁴

Reviving the Past

In contrast with the romantic approach to ruins we can find aesthetic approaches driven to revive the past and stimulate our spatial imagination, emphasizing architectural harmonies such as the relation between space and volume, from an archaeological or

院与悬崖相对,而悬崖上的巨石是摧毁修道院的原因,其作为该考古场地内的主角之一,与遗址争辉。这一效果是通过一个从悬崖边悬拉出的与修道院等高的屋顶来实现的,这个屋顶对遗址起到保护的作用。这个设计使新结构成为修道院的一部分,地面与遗址之间的交界面所产生的影响微乎其微,只有薄薄的木板小路蜿蜒穿过考古遗址,并与围合空间的雅致的金属墙相连。半透明悬空的屋顶进一步激活了那些“建造”遗址的事件的记忆。屋顶上仍堆放着170吨的岩石,以保护结构,抵御大风,这也寓意着这些岩石是造成损毁的罪魁祸首。通过遮挡修道院遗址的石头屋顶,设计者巧妙地将功能要求和强烈的象征意义相结合,他们说:“它暗示场地内这一持续的危险暴露在人们眼前。”历史就这样以含蓄而又有力的方式被复原和重构。

美学混合体

所有这些作品中都有精心设计的穿越遗迹的步道,而这些遗迹组成了整个项目的材料和本体。在这种双重属性中,遗迹是界定嵌入空间布局的关键因素,同时,遗迹还是展览的主体。模糊化的处理激发参观

even aesthetical viewpoint. This is the case of the project for the Coverage of Archaeological Ruins of the Abbey of St-Maurice, designed by Savioz Fabrizzi Architectes.

This project bluntly exposes the ruins of the parts of the 1500 years old Abbey of St-Maurice destroyed by landslides and rock falls over its lifetime. The cause of this destruction, the steep cliff against which the Abbey was built, competes with the ruins as one of the main protagonists in the archaeological site. This effect is achieved by a design decision to protect the ruins with a roof suspended from the cliff at the same height of the Abbey. This design makes the new structure part and parcel of the volume of the Abbey. At ground level, the interference with the ruins is reduced to a bare minimum, with only a slender wooden deck that meanders through the archaeological site and connects with the discreet metallic wall that encloses the space. The translucent suspended roof further activates the memory of the events that “created” the ruins. The 170 tons of rocks that were put on its top to protect the structure against windblasts becomes an allegoric representation of the agent of destruction. The designers playfully combine functional requirements with the strong symbolism conveyed by the “stone-roof” that covers the archaeological ruins of the Abbey. “It expresses”, they argue, “the ever lasting hazard the site has been exposed to.” The past is thus revived and reconstructed in a subtle yet powerful manner.

者来理解遗迹的不同历史层面。

事实上,上述项目展示了将遗迹作为历史文物进行处理的三种不同的美学理念。

DOMunder 地下博物馆主要记录了过去的时光,巨石堆砌的空间转换器创造了将历史浪漫化的方法,圣莫里斯修道院考古遗址的覆层优雅地再现了历史。然而,没有一个项目使用的是单一的或者纯粹的美学方法,三个项目都混杂了大量的、不同的美学观点。这些项目是美学混合体,用料考究,空间布局精巧,激发了我们的集体记忆,并且帮助我们理解所处的世界。

Aesthetic Hybrids

In all these works there is a carefully planned promenade through the ruins, which are both the material and the object of the project. In this dual capacity, they are crucial elements to define the spatial configuration of the intervention and, at the same time, they stand as the main pieces displayed in the exhibition. Sparked by this ambiguity, the observer is challenged to make sense of the different historical layers.

Indeed, the projects discussed above show three different aesthetic attitudes in dealing with the ruins as artifacts.

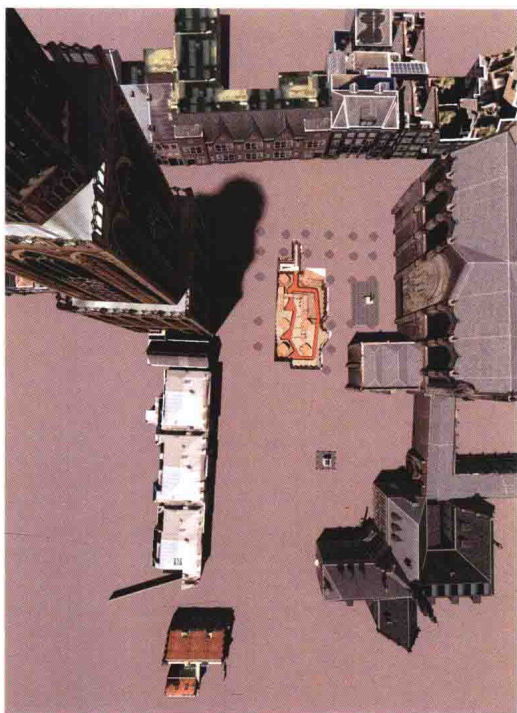
The DOMunder is chiefly engaged with documenting a bygone time, the Space Transmitter of the Mound creates a new way of romanticizing history, and the Coverage of Archaeological Ruins of the Abbey of St. Maurice gracefully revives the past. None of them is, however, pure or monolithic in its aesthetical approach. There is a great deal of contamination in all of them, mixing and negotiating different aesthetic attitudes. These projects are aesthetic hybrids that show a careful use of materials and spatial configurations to activate our collective memory and to help us in making sense of the world in which we live in. Nelson Mota

1. Paul Zucker, “Ruins: An Aesthetic Hybrid”, *The Journal of Aesthetics and Art Criticism* 20, no.2 (December 1961), p.119–130.

2. John Brinckerhoff Jackson, “The Necessity for Ruins”, *The Necessity for Ruins, and Other Topics* (Amherst: The University of Massachusetts Press, 1980), p.89–102.

3. *Ibid.*, p.94–95, Emphasis original.

4. Paul Zucker, “Ruins: An Aesthetic Hybrid”, p.120.



DOMMunder地下博物馆

JDdVarchitecten

位于荷兰乌特勒支历史中心的DOMMunder地下博物馆是一个新建的考古体验中心。其设计意图是通过重新挖掘考古遗迹来建造地下公共区域，使主教广场的隐秘历史重新展示在公众面前。

早期文物检测挖掘工作的文献材料都是以岩石层或栩栩如生的图画的形式保存下来的，基于对这类材料的广泛且综合的研究，一个虚拟的三维重构建筑在原有结构的上面展现出来。

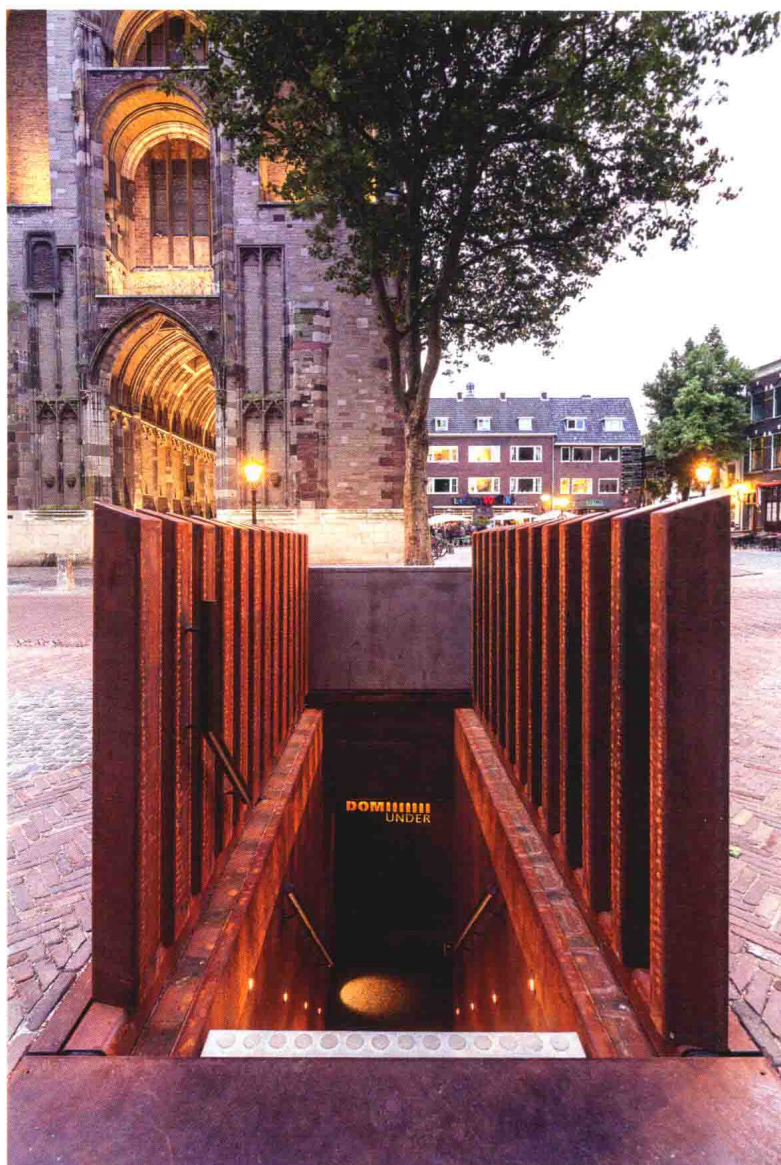
主教广场方向的地下博物馆入口是由一系列的考顿钢条组成的，钢条折叠起来形成封闭的表面和开口。一段单独的楼梯井通往地下空间。楼梯演变成一段小道，而这段小道又演变成通往更低层空间的台阶。

由于哥特式柱子的柱石扎根于约5.5m深的地表之下，因此在挖掘过程中，人们随处可见不同时期遗留下来的元素和残骸，且其地面轮廓和地基变得几乎清晰可见。可持续使用的板材建成的一段步行通道，其材料特质正好适应湿度在75%以上的气候条件。

这段通道一方面可以指引参观者沿着一段多媒体墙壁行走，另一方面，参观者还可以通过一段真实可触摸的考古体验来感受其不可磨灭的荣耀历史。考顿钢衬上布满了数控技术打孔形成的小孔，成百上千，大小不一。通过背景光的照射，光线汇聚形成一幅点彩画，来展现历史的图景。这种设置与投影相结合，产生了极好的效果，为DOMMunder博物馆的地下探索之旅增添了一种动态的、刺激的空间特性。

来到DOMMunder地下博物馆的参观者使用专门开发的交互式手电（基于红外线和3D技术制成），下至地下探寻考古遗迹，听它们讲述主教广场两千年的历史传奇。

参观者带着一个手电筒来到地下，并且进入了考古学家的角色。成



为一个时间旅者。他们通过这种方式来探索这个广场的神奇历史故事。另一个值得一提的视听特色是“可怕的风暴”，这是参观者身处地下期间不得不承受的不适之感。仿佛1674年那场损毁中殿的风暴再次侵袭了广场。通过最先进的电脑动画、照明和音效技术，参观者重临了这次历史性的风暴。

将该项目由设想转化为现实，不仅仅要依靠现代科技，还要依靠传统工艺的知识与技巧。比如，利用光点成像的绘图技术实际上已经过时了。然而，要想建造拥有独特外形的衬层和过道一侧的栏杆，仅依靠现代科技是不足以将其转化为独特的三维形式的。只有经验丰富的专业人士才能够运用技艺将板材制作成复杂的外形，使其看起来是将材料从二维形态弯折成三维形态的。

DOMunder

DOMunder is a new archaeological experience center in the historical heart of Utrecht. The purpose of DOMunder is to make the concealed history of the Domplein accessible and perceptible, by creating subterranean public areas by way of re-excavating archaeological remains.

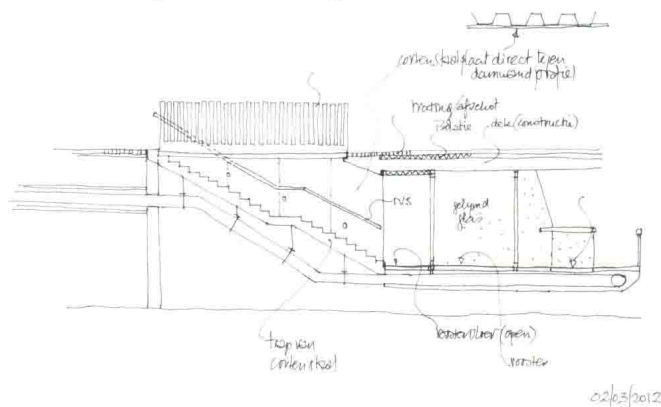
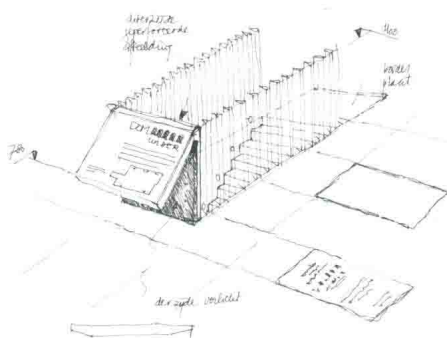
On the basis of an extensive and comprehensive research of documentation materials of the earlier test excavation(s) in the form of

stratigraphy and photographs amongst other things, a virtual 3D reconstruction was made of the original mass that was present.

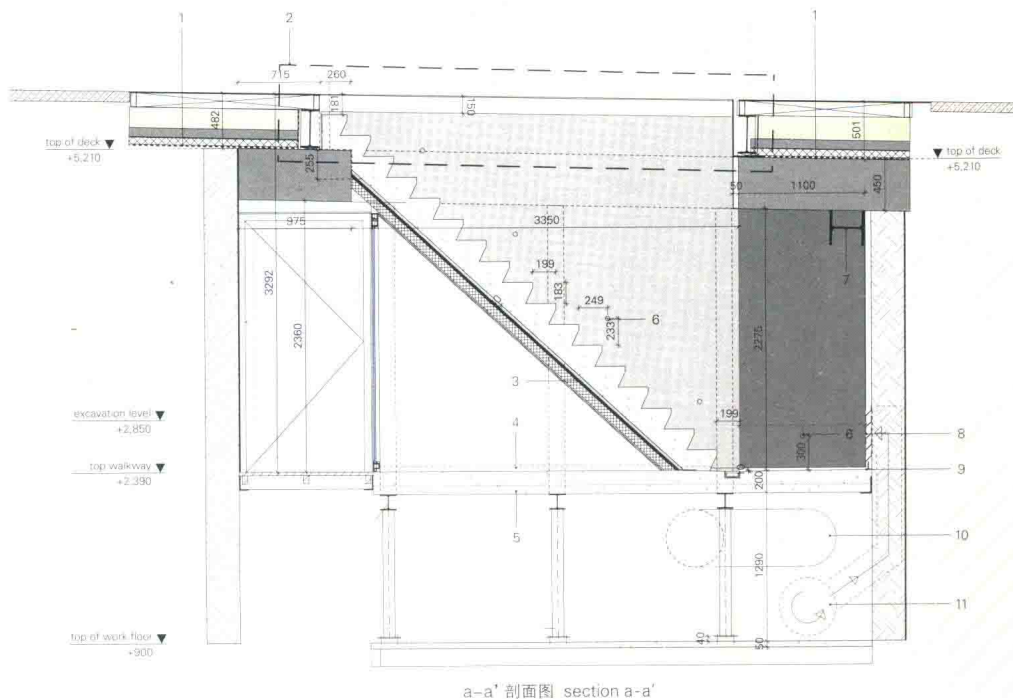
To enable access from the Domplein, an entrance was designed which consists of a series of Corten steel fingers which, having been folded together, form a closed surface and hatch. The underground space is accessible by way of a single stairwell. The stairwell becomes a pathway, and the path in turn is formed into steps to an even lower pathway.

Since the Gothic pillars have their mainstays on solid ground at more or less 5.5m below the surface level, the ground profiles and foundations of all the layers of time became visible during the excavations, with different elements and remains of different periods at every place. A walking route was developed of sustainable sheeting material well suited for climatic conditions of 75% or more humidity.

On one side this pathway guides the visitor along a multimedia wall, and on the other side along the directly tangible archaeology in all its undiluted glory. This corten lining is perforated with a numerically controlled range of hundreds of thousands of dif-

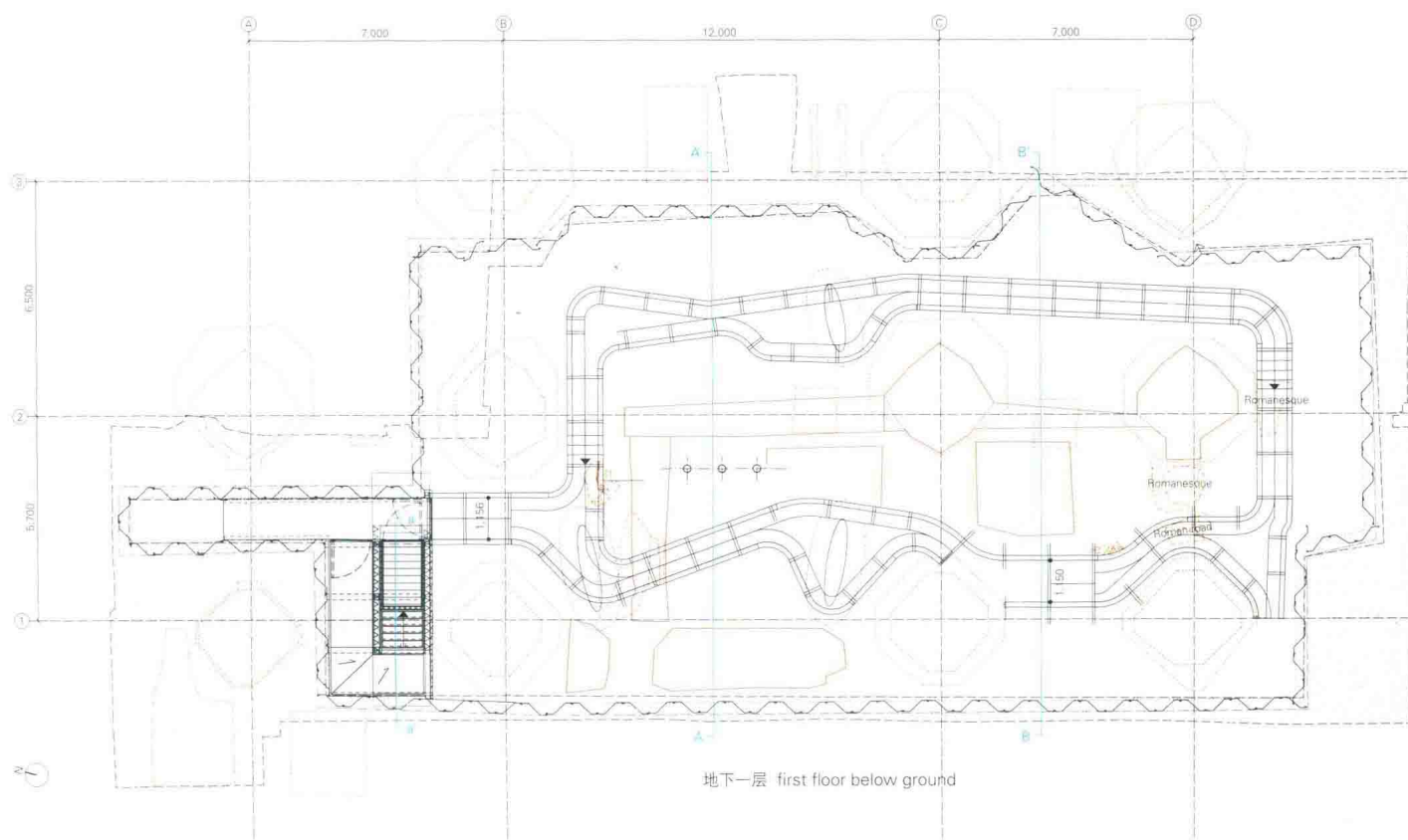


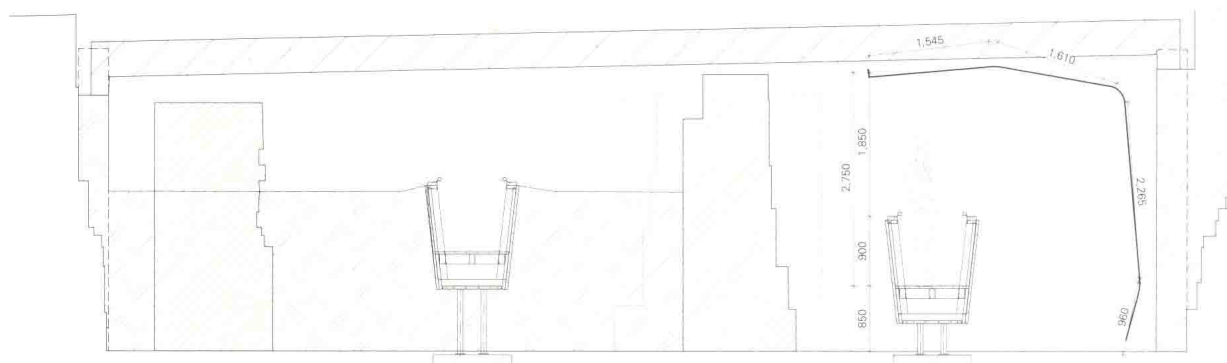
项目名称: DOMunder
地点: Domplein, 3512 Utrecht, the Netherlands
建筑师: JDDvArchitecten / 体验设计: Tinker imagineers
施工承包商: Aannemersbedrijf Van Zoelen
地面施工单位: Theo Pouw Groep / 施工单位: ABT
设施安装和气候控制: LBP
施工管理: Aestate
有效楼层面积: 350m²
设计时间: 2005—2014 / 施工时间: 2012—2014
摄影师:
©Mike Bink (courtesy of the architect) - p.11, p.13^{top}
©Oliver Schuh (courtesy of the architect) - p.8, p.10, p.12, p.13^{top}



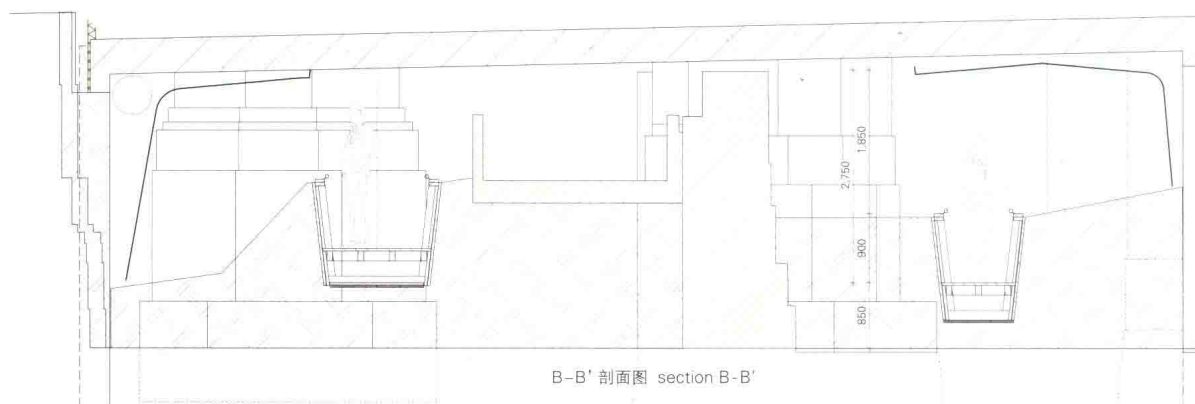
1. build-up of roofing structure in conformity with Hollanddak regulations/standards
2. elaboration of access hatch to be coordinated with Nering Bögel
3. space for drainage 30mm/insulation t.b.a./bitumen/drainage gutter
4. option: installation of pressure-resistant insulation with hard topping on concrete floor
5. floor: concrete on ComFlor 75
6. lighting in corten steel
7. temporary brace
8. profiled corten steel for positive pressure air outlet
9. steel strip for affixing bitumen
10. return ø500
11. positive pressure ø500







A-A' 剖面图 section A-A'



B-B' 剖面图 section B-B'

