建筑立场系列丛书 No.87

# 都市知识工厂

# Urban Factories of the Knowledge

[美]斯蒂文·霍尔建筑师事务所等 | 编

大连理工大学出版社

建筑立场系列丛书 No.87

# 都市知识工厂

# Urban Factories of the Knowledge

藏书专用章

[美]斯蒂文·霍尔建筑师事务所等 | 编

曹麟 周荃 | 译

大连理工大学出版社

© 2018大连理工大学出版社

版权所有 · 侵权必究

图书在版编目(CIP)数据

都市知识工厂 / 斯蒂文·霍尔建筑师事务所等编 ；曹麟，周荃译. — 大连 ： 大连理工大学出版社，2018.10

（建筑立场系列丛书）

ISBN 978-7-5685-1758-4

Ⅰ. ①都… Ⅱ. ①斯… ②曹… ③周… Ⅲ. ①建筑设计 Ⅳ. ①TU2

中国版本图书馆CIP数据核字(2018)第235855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：12.75
出版时间：2018年10月第 1 版
印刷时间：2018年10月第 1 次印刷
出 版 人：金英伟
统 筹：房 磊
责任编辑：张昕焱
封面设计：王志峰
责任校对：杨 丹
书 号：978-7-5685-1758-4
定 价：258.00元

发 行：0411-84708842
传 真：0411-84701466
E-mail：12282980@qq.com
URL：http://dutp.dlut.edu.cn

本书如有印装质量问题，请与我社发行部联系更换。

建筑立场系列丛书 No.87

# 都市知识工厂

# Urban Factories of the Knowledge

[美] 斯蒂文·霍尔建筑师事务所等 | 编

曹麟 周荃 | 译

大连理工大学出版社

C3 建筑立场系列丛书 No.87

# 今天的图书馆

## 信息连续体中的建筑设计


004 信息连续体中的建筑设计_Davide Pisu

010 维特罗勒媒体图书馆_Jean-Pierre Lott

022 亚历克西斯·德·托克维尔多媒体图书馆_OMA + Barcode Architects

032 天津滨海图书馆_MVRDV


# 墨西哥混凝土


044 墨西哥的混凝土传统_Alejandro Hernández Gálvez

048 Teopanzolco文化中心_Isaac Broid + PRODUCTORA

064 瓦哈卡历史档案馆_Mendaro Arquitectos

078 福罗·博卡音乐厅_Rojkind Arquitectos


# 都市知识工厂


094 都市知识工厂_Aldo Vanini

100 康奈尔理工分校总体规划_Skidmore, Owings & Merrill LLP

106 康奈尔理工分校彭博中心_Morphosis Architects

118 康奈尔理工分校The Bridge大楼_Weiss/Manfredi

128 匈牙利中欧大学_O'Donnell + Tuomey

146 墨西哥中央大学_TEN Arquitectos

156 普林斯顿大学路易斯艺术中心_Steven Holl Architects

174 罗伊和戴安娜·瓦格洛斯教育中心_Diller Scofidio + Renfro

186 南犹他州艺术博物馆_Brooks + Scarpa

200 建筑师索引


试读结束：需要全本请在线购买： www.ertongbook.com

C3 No. 87 Urban Factories of the Knowledge

# Library Today

**Architecture in the Information Continuum**

004 Architecture in the Information Continuum_Davide Pisu

010 Vitrolles Media Library_Jean-Pierre Lott

022 Alexis de Tocqueville Multimedia Library_OMA + Barcode Architects

032 Tianjin Binhai Library_MVRDV

# Mexican Concrete

044 Mexican Concrete Inheritance_Alejandro Hernández Gálvez

048 Teopanzolco Cultural Center_Isaac Broid + PRODUCTORA

064 Oaxaca's Historical Archive Building_Mendaro Arquitectos

078 Foro Boca_Rojkind Arquitectos

# Urban Factories of the Knowledge

094 Urban Factories of the Knowledge_Aldo Vanini

100 Cornell Tech Masterplan_Skidmore, Owings & Merrill LLP

106 Cornell Tech - The Bloomberg Center_Morphosis Architects

118 Cornell Tech - The Bridge_Weiss/Manfredi

128 Central European University_O'Donnell + Tuomey

146 CENTRO_TEN Arquitectos

156 Lewis Arts Complex, Princeton University_Steven Holl Architects

174 Roy and Diana Vagelos Education Center, Columbia University_Diller Scofidio + Renfro

186 Southern Utah Museum of Art_Brooks + Scarpa

200 Index

## 今天的图书馆

# Library

本篇的重点在于作为传统图书馆发展成果的媒体图书馆的最新设计发展。文章通过对自20世纪90年代初即存在的“过渡性”项目的描述，即从空间中存在的强大的几何体信息组织形式过渡为与信息检索系统或万维网的组合性有关的、流动的自由形式几何体，重新梳理了图书馆的空间特征与信息获取途径的基本思路这两者之间的联系。为了达到这一目的，它着重强调这类建筑的三个具体特征：与公众的联系，以及通过对相邻公共空间和立面的利用来联系更为广阔的城市环境；内部书架、书桌和路径的几何形式设计；电子设备的使用作为显示、研究和组织的手段。随后文章对三个当代项目进行了分析，以突出设计师对待各种不同环境下的项目所采取的策略及其对信息技术的态度的不同之处。因此，文章从社会维度上描述并分析了设计师为这类民用建筑设施未来的发展趋势而唤起的情景。

This feature focuses on the recent development in the design of media libraries as an evolution of the traditional library. The paper retraces the connections between the spatial traits of the libraries and the underlying idea of access to information through the description of "transitional" projects from the beginning of the 1990s, namely the transition from strong geometric organization of information in the space as in the loci method and in the theatre of memory to flowing and freeform geometries related to the combinatoriality of information retrieval systems or the World Wide Web. For this purpose it focuses on three specific features of such buildings: the connection to the public and their approach to the wider context of the city through the use of adjacent public spaces and facades; the internal geometry of shelves, desks and paths and the usage of electronic devices as means of display, research and organization. Subsequently three contemporary projects are analyzed to highlight the different strategies of the designers in relation to their context and their attitude towards Information Technologies. As a conclusion, the scenarios they evoke for the future developments of such facilities are described and analyzed in their social dimension as civic buildings.

# Today

## 信息连续体中的建筑设计

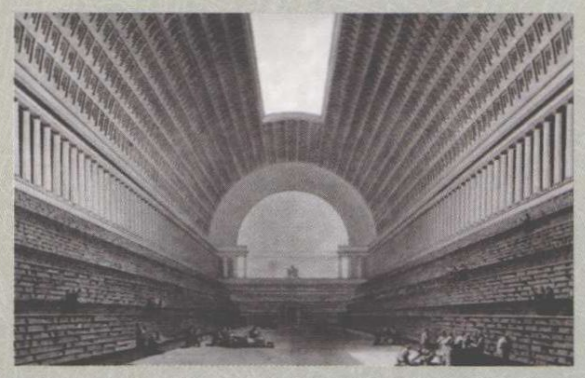
## Architecture in the Information Continuum

**Davide Pisu**

如果我们要设计一座图书馆，比如说时间定在20世纪50年代，那么它的目的与当代图书馆项目会否存在明显的差异？很显然，用户必须能够进入，找到一本书和一个舒适的地方就座。还有些差异是显而易见的：特别是图书馆在大约30年前就开始收集除书本以外的许多其他材料，最初是盒式磁带、VHS和后来的DVD以及其他的非物质类的内容，如电影或电子书。乍一看，这些轻微的改变并没有促使设计师采用与埃蒂安–路易斯·布雷设计的巴黎皇家图书馆不同的形式设计方法。尽管这是看似无可辩驳的推理，但图书馆的设计经历了许多时而明显、时而隐晦的结构性调整。至少最初，图书馆的名字就发生了最重要的变化：20世纪90年代初，突然间，传统的“图书馆”似乎不足以承载其他媒体，因此许多机构都迫切地希望将自己的名字改为被普遍认为更为合适的“媒体中心”。至少我们总会看到，没有任何其他媒介比书籍更容易被新技术的炒作所拖累。[1]

布雷设计的图书馆的空间设计方案是一个相当古老的案例，基于这种设计思想：将空间当成能够产生秩序、增进理解的设施。这一思想又源于记忆的轨迹或殿堂的设计方法。它包含了在一系列条理分明的精神空间中对信息碎片的虚拟配置，在脑海中一点一滴地构建一座恰当的宫殿、一个记忆的殿堂，能够随心所欲地唤起人们旧时的记忆。这种理念可以追溯到文艺复兴时期，当时，柏拉图的

If we were to design a library, let's say in the 1950s, would there be evident differences in its purposes with a contemporary library project? Apparently, users have to step in, find a book and a comfortable place to sit. Yet some differences are clear: notably, libraries began, some 30 years ago, to collect many other materials other than books, initially cassette tapes and VHS and later DVDs and immaterial contents such as films or ebooks. Those slight changes shouldn't at first glance entail a different formal approach to their design than Étienne-Louis Boullée's Royal Library in Paris. Despite this seemingly irreproachable reasoning, the library design underwent a variety of more or less evident and structured adjustments. At least initially, the most important changes happened in the name: suddenly, at the beginning of the 1990s the traditional "library" seemed inadequate to host other media, and a number of institutions felt the urge to change their names to what was deemed more proper, "mediatheque", in at least one case without having any other media than books, dragged by new technologies' hype.[1]
The case for Boullée library's spatial scheme is a rather ancient one, based on the idea of space as a device that can generate order and comprehension. This idea, in turn, derives from the method of loci or palace of memory. It consists in the virtual placement of slivers of information in a series of organized mental spaces, building piece by piece a proper palace in one's mind, a palace of memory, to recall at one's will. It was during the renaissance, when Plato's philosophic ideals thrived back among intellectuals that the palace of memory served as a philosophic support for Giulio Camillo and his conception of the Theatre of Memory. This device was unfortunately



巴黎皇家图书馆效果图，埃蒂安-路易斯·布雷，1785年
impression of the Royal Library in Paris by Étienne-Louis Boullée, 1785

斯德哥尔摩公共图书馆，古纳尔·阿斯普朗德，1928年
Stockholm Public Library by Gunnar Asplund, 1928

© Andrea Serio

哲学理想重新在知识分子当中发扬光大，记忆殿堂的理念就成了朱利奥·卡米洛及其对“回忆剧院”的设想的理论支撑。很可惜，这座剧院一直也没能付诸实现，而作者也从来没有完成这本描述其特征的书。我们所知道的只是，它应该是一个由七个台阶和七条进出通道组成的剧院，它们代表着七颗行星。在朱利奥·卡米洛的剧院里没有观众，唯一的观众由一位学者代表，他站在舞台上，随意使用包含在各个不同区域中的聪明才智。这种完美的秩序本身就是信息记忆的秘密所在。这其中蕴含的观点是，所有的知识都可以被划分在有限的分类之中，这与柏拉图的概念有关，即在某个地方仍然存在我们必须发现和使用的某一类知识的概念。[2]

布雷的图书馆获悉了这个有序的空间方案，并很明显地从拉斐尔的名画《雅典学院》中获得了启发，这也揭示出他获益于文艺复兴时期新柏拉图式的理念。在他的设计中，书籍是按部就班地排列在书架上的，而空旷的中央空间使读者一眼扫过去就能找到他需要的书的位置，徜徉在知识的海洋里。它采用了与古纳尔·阿斯普朗德设计的斯德哥尔摩公共图书馆或路易斯·康设计的埃克塞特图书馆等各种图书馆建筑相同的方案。

当然也有例外，但这种模式的意义在其他模式出现之前仍然是完整无缺的。例外主要体现在两个时间点相近的项目中，这两个项目构成了实际的设计思考模式的转变，因为它们在媒体技术的持续发展方面具有重要的意义，并且在重新定义图书馆方面也起到了关键作用。

伊东丰雄在1995年设计的仙台媒体中心与可以追溯到1992年、由OMA设计但最终未建成的朱西厄校园图书馆都采用了三种方法，两者虽然结果不同，但从根本上批判了上述的模式。

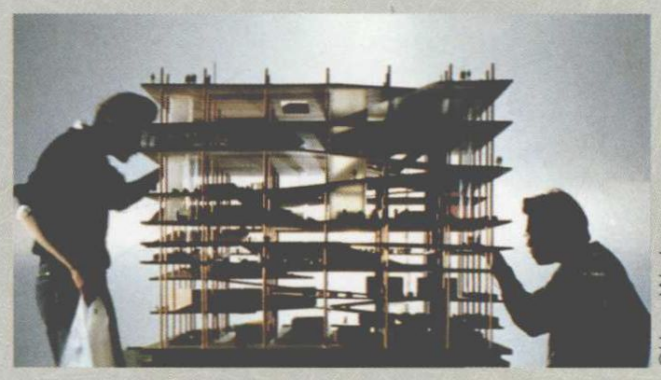
never realized, and his author never completed the book in which it should have been descripted. What we know is that it should have been a theater formed by seven steps and seven gangways, representing the seven planets. In Giulio Camillo's theater there's no crowd, and the only audience is represented by the scholar, who stands in the stage and accesses at will the wisdom contained in the various sectors. This perfect order is itself the secret for the memorization of information. In it lies the idea that all the knowledge can be organised in a finite categorisation, related to platonic conception that somewhere still exists the idea of a certain category of knowledge that we have to discover and use.[2]

Boullée's library is informed of this ordered spatial scheme, and is clearly inspired to Raphael's painting The School of Athens, revealing his debt to renaissance's neo-platonic ideals. In his design, books are organized on steps in the shelves and an empty central space allows for users to embrace all the knowledge contained in it in just one sight. It is the same scheme of a variety of library buildings, such as Gunnar Asplund's Stockholm Public Library, or Louis I. Kahn's Exeter Library.

Of course there are exceptions, but the significance of this model remains intact until the emergence of another pattern, embodied in two temporally close projects that, for their importance in regards to the continuous changes in media technologies and for their pivotal role in redefining what a library should be, constitute an actual paradigm shift.

Toyo Ito's Sendai Mediatheque designed in 1995 and the unbuilt Jussieu Campus Library by OMA whose project dates back to 1992, adopt three approaches that, even with different outcomes, radically criticize the aforementioned model.

The first approach is represented by a strong openness toward the public space, obtained in Sendai through the use of transparent facades and a ground floor open to the city and in Jussieu through the cut and bending of the slabs, creating a continuous space that replicates the urban environment. The second strategy consists of the per-


©Hans Werlemann

朱西厄校园图书馆，OMA，巴黎，1992年
Jussieu – Two Libraries by OMA, Paris, 1992

©Miyagi Prefecture Sightseeing Section

仙台媒体中心，伊东丰雄，宫城县，2001年
Sendai Mediatheque by Toyo Ito, Miyagi, 2001

第一种方法体现在对公共空间的强烈的开放性上，仙台的项目利用了透明立面和面向城市开放的一层平面设计，而在朱西厄项目中则通过切割和弯曲楼板的方式创造了一个复制城市环境的连续空间。第二种设计策略包括对室内的世俗秩序的微调，直到改动给图书馆空间带来生气：而在仙台，家具和隔断都采用了圆形的设计，它们散布于室内，只是在盒子结构的笔直边界处中断。朱西厄项目是由碎片空间构成的：两个图书馆都运用了连续表面的隔离和嵌入理念：使用者可以从一个空间跳到另一个空间，就好像他们是超文本一样。第三种方法在于建筑空间与数字技术的整合：仙台项目中的每一层都专门用于某个特定的用途，并通过虫洞式的竖井连接起来，而朱西厄项目则顺着碎片结构将不同的用途分离开来。要理解这些变化对图书馆设计的重要性，最重要的是要强调它们保留的广泛可能性以及由此产生的各种策略。以下项目展示了如何能以不同的设计方法来采用这些特征，甚至是与布雷的设计模型相融合。

维特罗勒媒体图书馆是由让-皮埃尔·洛特（10页）设计的，它的特色在于一层的平面设计比较规则，面向城市展示其空间的公众性，从而鼓励人们进入图书馆。这里也是自助餐厅、展览空间和礼堂的所在地，在外部空间和图书馆的大部分公共设施之间形成了一个流动的连续体。

整体建筑外形为L形体量，入口和通高的大堂空间位于构成建筑主体结构的两个体量的交叉点处，从大堂可以清楚地看到上层的波形楼板通过一条小径与宽大的楼梯相连，这样的设计可以鼓励使用者四处走动，去发现各个不同的区域。

与一层透明而规则的特点相反，上层是由不固定的几何形体组成的，其特色是从下层隆起的波状型材，外面覆盖了符合曲线形平面设计轮廓的实心混凝土面板。尖锐、起伏和受控的曲线形几何形体的存在制造出了各种各样的空间，室内布局也遵循碎片化的原

turbation of the interior, secular order that until that point informed the library space: while in Sendai furnitures and partitions are scattered and rounded, interrupted just at the straight borders of the box. Jussieu is a composition of fragmented spaces: both libraries are dealing with the idea of isolation and insertion of portions of continuous surfaces: users are able to jump from one space to another as if they were hypertexts. The third approach resides in the integration of digital technologies within architectural space: in Sendai every floor is dedicated to a specific use and connected through wormhole-like shafts, while Jussieu separates the different uses along its fragments.

To understand the importance of these changes for libraries design, it is paramount to stress the wide range of possibilities they leave open, and the various strategies that descend from them. The following projects illustrate how those features can be adopted with different approaches and even hybridised with Boullée's model.

The Vitrolles Media Library, designed by Jean-Pierre Lott (p.10), features a relatively regular plan at the ground floor, opened to the city that shows the publicity of the space encouraging its access. This is also where the cafeteria, exhibition space and auditorium are located, establishing a flowing continuum between the outer space and the most public services of the library.

The overall form consists in an L-shaped volume, and at the intersection of the two solids of which the building is composed, are located the entrances and the floor-to-ceiling space that clearly displays the upper floor undulated slab connected to the monumental staircase by a catwalk, encouraging the users to wander around to discover the various areas.

By contrast with the transparent regularity of the ground floor, the upper floor is composed by unstable geometries, characterised by an undulating profile protruding from the lower level, cased in solid concrete panels that follow the curved profiles of the plan. The presence of sharp, undulated and controlled curve geometries generates a wide variety of spaces, and the internal arrangement follows the principle of fragmentation that allows for

则，可用于许多不同的灯光、景象和噪声氛围，为电子设备的使用提供了足够的空间，可以举办不同类型的展览活动或指导活动。

在某些情况下，这种碎片空间是由三维形式定义的，例如悬挑于门厅上方的蛋形房间，或锥形电梯竖井，这些都有助于增强体现在上层混凝土面板中的雕塑感，通过这种设计，建筑物将其特定的性质传达给周围环境。

OMA在卡昂设计的亚历克西斯·德·托克维尔图书馆（22页）对环境采取了不同的方法。该图书馆坐落在市中心，整体看上去如同一个大写的X形，每一座翼楼都指向一个重要的城市地标，但在视觉上却没有这种指向感。镶嵌了透明和白色面板的连续立面包裹着大楼，突出了为不同的空间而采用的各种视觉策略。X形创造了四个庭院，其中两个庭院专门用于入口和公共用途。这座图书馆的独特之处在于中间楼层，一层和上层的玻璃窗上下两侧分别有不透明带状结构，而中间楼层的特色是透明玻璃面板从地板延伸到天花板，让人能够360度欣赏城市观景，产生与其余的立面不同的效果，其中轻微的翘曲变形令人不禁想起了玻璃鱼缸。这是图书馆的核心部分，仿佛城市观景台，它的公共性不是通过如朱西厄项目中的物理连续性体现的，而是通过视觉传达的方式，就像伊东丰雄在仙台媒体中心中的设计。这个形状可以在四个部分中进行项目功能的划分，但是书架和书桌无论外形如何都是按照一种无差别的分散布置原则摆放的，确保了空间的延续性。书架上电子书与印刷书籍并排摆放，而没有使用以信息连续性为主的电子书和实体书分别摆放的方式。

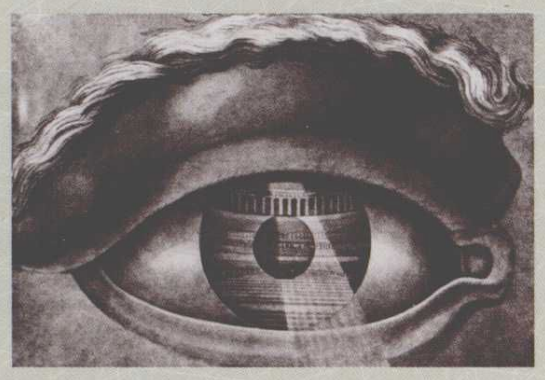
还有一个完全不同的案例就是MVRDV设计的天津滨海图书馆（32页）。它由一个围绕中心球体礼堂的大厅组成，光线从圆形天窗洒进室内，而书籍都整齐地排列在蜿蜒的书架上。很显然，这在很大程度上借鉴的是布雷的设计模式，但让人好奇的是，中央球体和

a number of radically different lights, sights and noise atmospheres, granting adequate space for the usage of electronic devices, the staging of different kinds of exhibitions or guided activities.

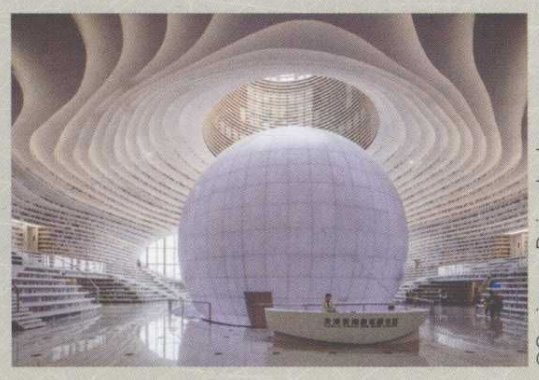
In some cases such fragments are well defined by a three-dimensional form, such as an egg-shaped room suspended above the foyer, or the conical elevator shaft that contributes to enhance the sculptural attitude embodied in the concrete panels at the upper-floor by which the building communicates its particular nature to the surroundings.

OMA's Alexis de Tocqueville Library in Caen (p.22) bears a different approach to the context. Situated in the city center, it features an overall X shape with every wing pointing towards a significant city landmark without visually aiming at it. A continuous facade with transparent and white panels encases the building, highlighting the visual strategies adopted for the various spaces. The X shape creates four courts, two of them being devoted to entrances and public use. The distinctive feature of the library resides in the middle floor: while the ground and upper floor have respectively a top and a lower opaque ribbons on the glazing, the middle features floor to ceiling transparent glass panels, allowing a 360° view of the city with a different score than the rest of the facade and a slight warp that produces a suggestive fishbowl effect. This is the core of the library, operating like a mirador on the city, enforcing its publicness not through physical continuity as in Jussieu, but through visual communication, as in Toyo Ito's Sendai. The shape allows for a programmatic division in four sections, but the shelves and tables are organized around an undifferentiated scattering principle making the space continuous despite the shape. On the shelves are both ebooks and printed books side by side, deposing the digital/physical dichotomy in the information continuum.

A quite different one is MVRDV's Tianjin Binhai Library (p.32). It consists of a big hall organized around a central spherical auditorium with light descending from a circular skylight and the books organised around in sinuous bookshelves. Apparently profoundly in debt with Boullée's model, curiously, the central sphere and the oval shaped facade resemble another notable architecture parlante project, namely Ledoux's eye drawing of the



贝桑松剧院室内设计，眼睛中的景象图景，克劳德–尼古拉斯·勒杜，1784年
interior of the Besançon Theater, seen in the mirror of an eye by Claude-Nicolas Ledoux, 1784



©Ossip van Duivenbode

天津滨海图书馆，中国
Tianjin Binhai Library, China

椭圆形的立面却类似另一座著名的建筑——帕兰特项目，也就是勒杜所绘的眼睛中的贝桑松剧院，暗示着与德尔米尼奥设计的剧院和普世知识的概念有着密切的联系。然而，其中的一系列元素又显示了与第一代数字时代图书馆模式的相似之处。

大厅的蜿蜒书架在与笔直的立面几何形式直接接触之处，出其不意地打破了它们的流动性。这种设计表明了，这个类似于仙台媒体中心的平面设计或朱西厄项目的碎片式设计的空间，可能只是更为宽阔的建筑形体的一部分，它向外部的城市空间延伸，并以某种方式凝聚在以几何形式为主的中央礼堂区域。此外，即使站在中央空间可以扫视一排排的馆内藏书，但那连绵起伏的书架也并不能让书本中的知识按照容易读取的顺序来排列。

因为该项目是在一个很短的时间内实现的，因此它会有一些缺陷，比较严重的缺陷就是上层书架的藏书都是无法获取的，到目前为止这一部分的藏书实际上只是印在铝箔上的书籍图案。虽然它可能在暗示未来的图书馆将利用无人机来辅助工作，有了无人机，无障碍的人类环境就不再是必需的了，但在最初的设计里，这些书架本来是可以从另一侧的房间和小隔间进入的。

这些项目反映了图书馆的新角色：作为日常生活中可见的各种现象的集合体。信息的获取可以通过各种各样的设备来实现，固定的和手持式的设备使公共空间的每一个角落都成为潜在的网络空间，那就是人类尚未建成的巴别塔图书馆。这种非物质化的趋势导致图书馆的角色明显丧失，作为交换，图书馆的设计试图吸引越来越活跃的公众空间，一方面成为更大的包罗万象的场所的一部分，另一方面则是尽量与外部世界产生更紧密的联系。在这种设计过程中，建筑师拒绝了“中心”和“保护外壳”的概念，希望让不可复制的知识成为开放的玻璃盒子，与城市生活相连，并接受它们作为社区代表性建筑的角色。

Theater of Besançon, suggesting a deep connection with Delminio's theater and the idea of universal knowledge. A serie of elements, though, show a hybrid position with the first digital age library model.
The sinuous shelves of the hall abruptly interrupt their flow at the contact with the straight geometries of the facade, suggesting that, similarly to the plans of Sendai or to the fragments of Jussieu, the space can be just a portion of a wider figure that extends its continuum in the outer space of the city and somehow coagulates in the central, geometrically dominant, spot of the auditorium. In addition, even if the central space grants an overlook of the book collections, the undulating, continuous shelves don't allow for a spontaneously readable order of the knowledge contained in it.
Having been realized in a really short time, it carries some deficiencies, the greater of them being the impossibility to access to the upper shelves' books, which are to date just printed on an aluminium foil. Though it may suggest a futuristic drone-led library, in which human accessibility is not a requirement, it was initially thought of as accessible from the other sides, in which rooms and cubicles are located.
These projects reflect a new role for libraries as aggregations of phenomena yet visible in everyday reality. Access to information is granted by a wide variety of devices, both fixed and handheld making every portion of the public space a potential space for the access to the web, mankind's in fieri library of Babel. This dematerialisation entails an apparent loss of role for libraries which, in exchange, sought to attract an increasingly vibrant public space becoming on the one hand, portions of a bigger everything and on the other hand, the more connected to the outer world as possible. In making this, they somehow rejected the notion of centrality, of protective shell for an unreproducible knowledge to become open glass boxes, connected to the city's life, and to embrace their role as community representative buildings.

1. V.Boisdon, Le printemps des Médiathèques in Urbanisme, april 1993 n° 262, pp.53-56
2. F.Yates, The art of memory, 1966, Routledge, London. A full account of Delminio's ideas are declinated in an architectural context by M. Dade-Robertson, The architecture of information, 2011, Routledge, London

# 维特罗勒媒体图书馆

Jean-Pierre Lott

由让–皮埃尔·洛特建筑事务所设计的维特罗勒媒体图书馆象征着对城市中心区的更新。维特罗勒像其他许多大都会周边的城市一样，有着过快的增长速度。作为20世纪60年代城市化的受害者，这座小镇从拥有约一千居民的普罗旺斯小村庄变成了由毫无灵魂的公寓大楼组成的近郊住宅区。

媒体图书馆具有双重立面：图书馆的一层与街道在同一水平面上，使用了全玻璃的幕墙，以开放的形式吸引市民进入；而建筑的上部采用了白色水泥浇筑的波浪形态立面，如同一张面纱，立面中的洞口如网格结构一般。整个立面在阅读的隐喻中体现了运动与轻盈之感。该项目就是从这两种立面材质的对比之中汲取力量的。

从建筑一侧的广场可以进入完全透明的底层空间。通透的玻璃外墙向行人清晰地展示了图书馆的入口、展览空间、咖啡厅和礼堂，整个建筑仿佛从它的框架上凸显出来。悬挑于人行道和书刊资料开架阅览区上方的上部楼层保证了直射入室内的自然采光。在这里，建筑师在

阅览室的设计中采用了大量的曲线形态，具有很大的流动性。同时建筑师对光线的处理给予了特别的关注：面向广场的南立面上只开有少数的洞口以避免阳光直射，而光源都被安置在北端的空间内以保证整座建筑中均匀的直射光线效果。

如同面纱一般的动感建筑外立面给媒体图书馆带来了不断变化的外观形式。在光线的作用下，无论观众身处什么地点，无论是白天还是黑夜，建筑在他们面前都能呈现出不同的面貌。

儿童区域位于底层，直接与接待区和开放空间相连。室内陈设决定了空间的布局，而中间区域的采光井保证了良好的照明。

室外花园相当于房间的延伸，为孩子们提供了户外活动的可能性。在接待区上空盘旋的“童话时光”房间，其外形令人不禁联想起天空中的繁星，这是一个点亮梦想的讲故事区域，也是整个布局的重点。

小说收藏区和文献中心都位于二层的同一个开放空间之内。一条宏伟的楼梯通向优雅、开阔的走廊，而这些走廊衔接了各个不同的空间。地面是开放式的，室内陈设的位置可以根据需要改变。北端的大型采光井保证了光线的质量，有利于阅读。三层则包含内部设备区，可通过专用服务电梯前往阅览楼层和入口。

## Vitrolles Media Library

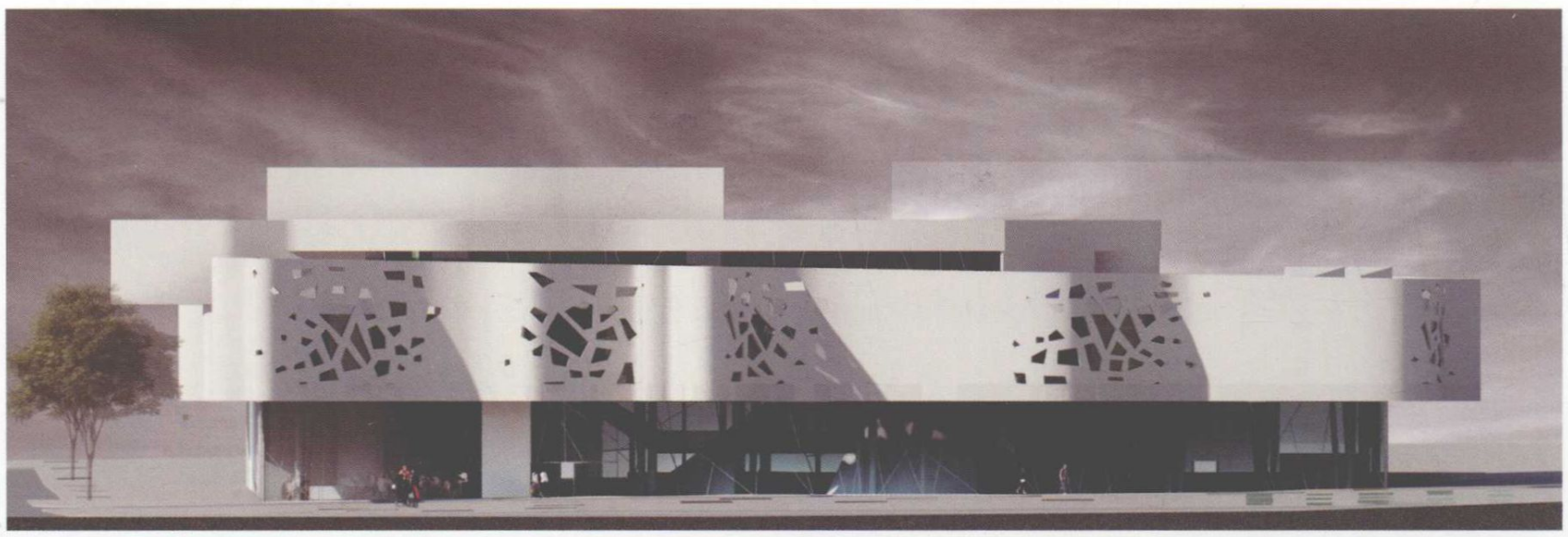
The new media library of Vitrolles, designed by the architect Jean-Pierre Lott, symbolizes the renewal of the town center. Vitrolles, like many cities on the periphery of great metropolises, grew too quickly. Once a victim of the urbanization of the 1960s, it went from the status of little Provençal village with about a thousand inhabitants to a bedroom community comprised of soulless apartment buildings.

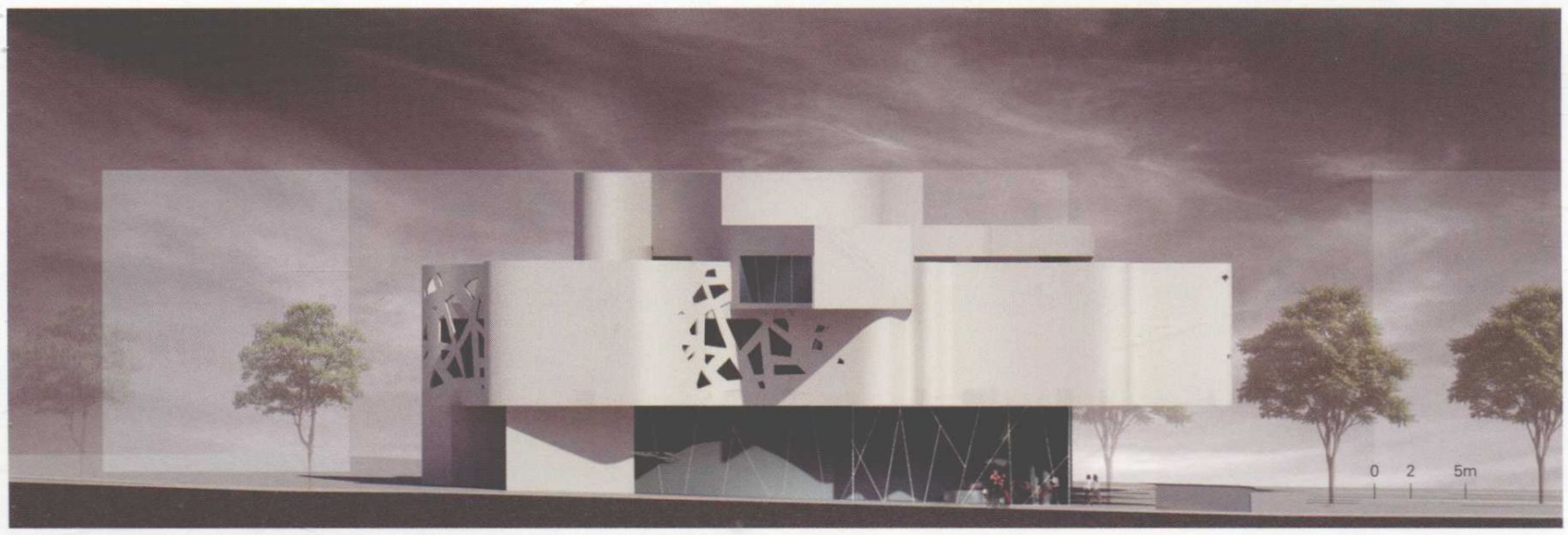
ZONE
30

The media library has a dual facade: a ground floor aligned with the street – exterior wall all in glass – an open invitation to enter, and a floor above comprised of a great undulating veil of white concrete with openings resembling latticework, the whole expressing movement and lightness in a metaphor for reading. The project draws its strength from the contrast of these two faces.

The transparent base opening onto the square offers pedestrians a clear view of the entrance, the exhibition spaces, the café, and the auditorium, causing the building to emerge from its framework. The upper floor, overhanging the sidewalk and the areas of open access to books and materials ensures the direct sunlight. Here, where the reading rooms

项目名称：Vitrolles Media Library / 地点：1 place de la liberté, avenue des Salyens, 13127 Vitrolles, France / 建筑师：Jean-Pierre Lott
TCE工程顾问：OTEIS / HQE工程顾问：OASIIS / 声效工程顾问：ACOUSTB
环境认证：BDM Building, Silver level / 客户：City of Vitrolles / 建筑面积：3,990m² / 造价：10 M€ (excluding VAT)
设计时间：2012 / 施工时间：2013—2015 / 竣工时间：2016 / 摄影师：©Aldo Amoretti (courtesy of the architect)






试读结束：需要全本请在线购买： www.ertongbook.com