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# 文化与公共建筑 Cultural and Public

中文版

韩国C3出版公社 | 编  
大连理工大学出版社



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张琳娜 张杰 薄寒光 高清泉 高文 李硕 赵薇 陈帅甫 王单单 | 译

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## LIFT11城市装置节

LIFT11城市装置节于2011年6月12日至10月22日在塔林举行，它是文化之都的一部分，为该地区公共场所增添了特色。

城市安装涉及城市空间中的艺术品、建筑、景观建筑或临时设置的设计模式，这些建筑对象与周围环境相结合，旨在为人们提供一个感受立体空间的机会，或者以一种批判或幽默的方式来评论城市环境。

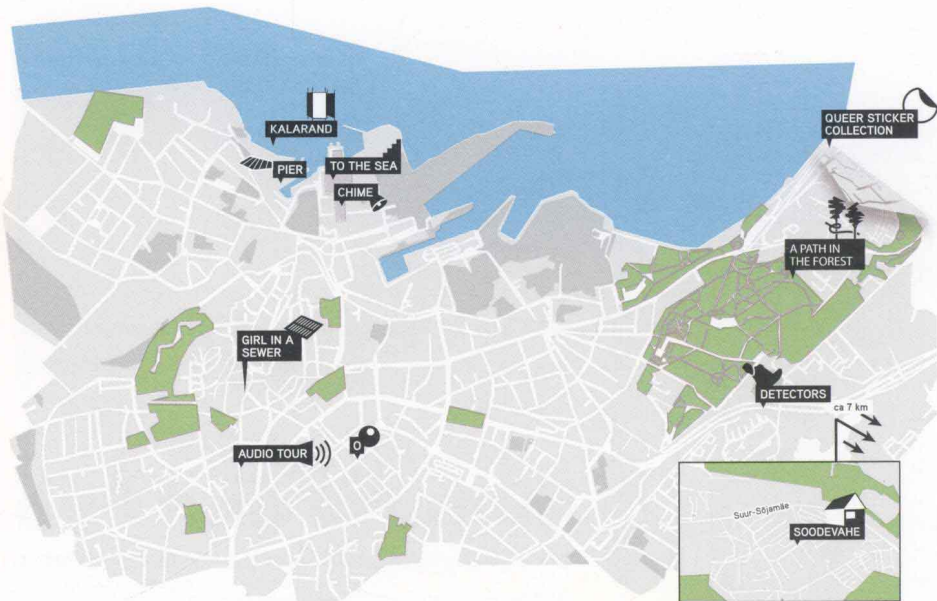
2010年秋季举行的公开比赛产生了129个项目，其中10个作品入选，将于2011年夏季建立，并作为此次节日的一部分。

这些需要特定位置的作品被建在了塔林的不同地点，与塔林在明信片中的形象形成对比，突出了这些建筑的基地和角度，并满足了当地居民与游客的需求。从一个更广的范围来说，LIFT11试图打破人们对公共空间里的当代艺术的偏见，并将注意力集中在大量使用城市空间的机会上来。这个节日是由非营利性协会MTÜ KAOS组织的。

### LIFT11 Urban Installations Festival

The LIFT11 urban installations festival, part of the Capital of Culture, added character to the public space in Tallinn from 12 June to 22 October 2011.

Urban installations are objects of art, architecture, landscape architecture or design



temporarily set up in the city space which are, in conjunction with their surroundings, intended to offer a spatial experience or to comment on the urban environment in a critical or humorous manner.

An open competition held in autumn 2010 resulted in 129 projects, of which 10 works were selected to be set up in summer 2011 as part of the festival.

These location-specific works created at various locations in Tallinn highlighted

sites and angles in contrast with the "postcard" image of Tallinn, addressing local residents as well as visitors. On a wider scale, LIFT11 attempts to break down prejudice towards contemporary art in public space and draw attention to the ample array of opportunities for using city space. The festival is organized by the non-profit association MTÜ KAOS.

Materials by the courtesy of LIFT11

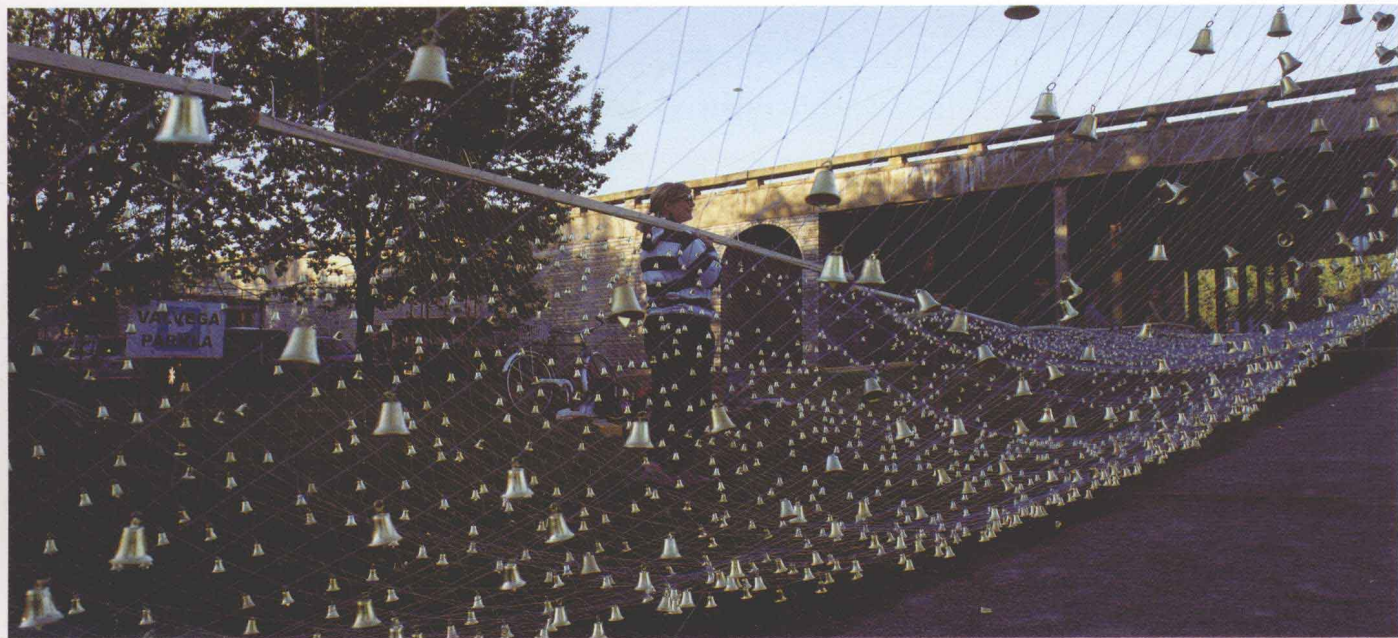
### Juhan Rohtla、Joel Kopli、Koit Ojaliiv设计的铃铛

#### Chime by Juhan Rohtla, Joel Kopli, Koit Ojaliiv

地点: Passageway under the Linnahall concert hall (Mere puiestee 20)  
施工时间: 5 June—22 October, 2011

音乐会不再在Linnahall举办了，而是等待更好的机会，但是今年夏天，由10 000个慈善捐助的铃铛所组成的声音装置被固定在建筑物下面通道的顶棚上。这个通道长50m，宽30m。这样一来，即使这座建筑的内部已不再具有公共使用价值，但是这座提前“退休”的建筑仍可以为人们提供一场听觉盛宴，并为贫困者提供帮助。这种和谐且热情洋溢的“铃铛”装置也是“文化公里”这座建筑的灵感来源，该建筑是为今年的夏季节日而建造的。

Concerts are no longer organized in the Linnahall, which is waiting for better times, but this summer, a sound installation consisting of 10,000 charity chimes was attached to the ceiling of the passageway under the building. The passageway is 50 meters long and 30 meters wide. In this manner, the prematurely retired building could offer a sound experience and help the needy even though its interior is no longer available for public use. The chiming and glowing installation "Chime" was also the imaginary starting point of the Culture Kilometer built for this summer.



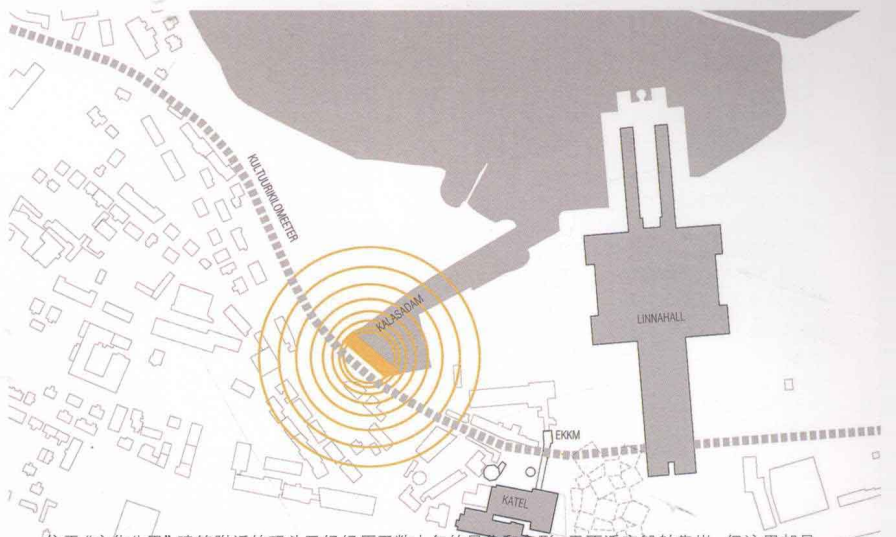
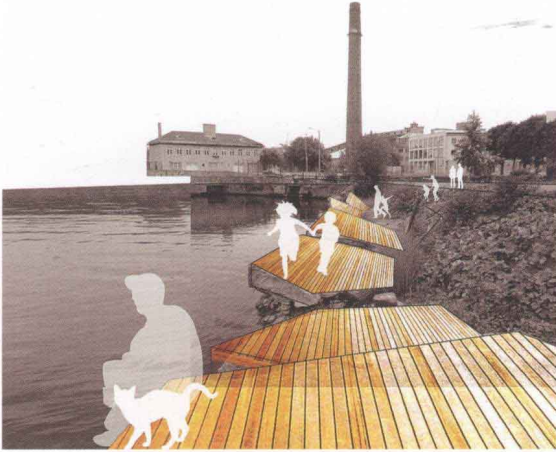


## Siiri Vallner, Indrek Peil设计的码头

### The Pier by Siiri Vallner, Indrek Peil

地点: Kalaranna 1 (in Kalamaja district)

施工时间: 5 June—22 October, 2011



位于“文化公里”建筑附近的码头已经经历了数十年的风化和变形，已不适宜船舶靠岸。但这里却是人们休息、娱乐的好地方。在现有的条件下，对这里稍加修饰（对倾斜的混凝土平面进行保护和加固，并在上面覆盖阳台板）就可以使其重新投入使用。板制的表面可以显示出混凝土板裂变后的形状。这样一来，这个废弃的、破碎的结构就可以作为现代城市空间的一部分而重新恢复活力，并向当地居民及游客开放塔林的海滨区域。

The pier located by the Culture Kilometer has weathered and deformed over decades and becomes unfit for landing boats. However, it would be perfect for sitting, relaxing and having a good time. It could be made usable in its present condition with just a few touches, by conserving and reinforcing the slanting concrete faces and covering them with terrace boards. The boarded surfaces reflected the shapes of concrete slabs created upon disintegration. In this way, a derelict and crumbling object could be revived as part of the modern city space, opening up the seaside area of Tallinn for local people and visitors.



照片提供: ©Grete Veski



照片提供: ©Reio Avaste



## Raul Kalvo 设计的“发觉者” Detectors by Raul Kalvo

地点: Lasnamäe district, near the intersection of J.Smuuli Street and Laagna Street  
施工时间: 22 August—22 October, 2011

位于Lasnamäe高速公路两侧的两座巨型雕塑,唤起了人们对平凡事物的注意;这些事物不具备旅游价值,只不过是当地日常生活环境中的一部分。“发觉者”雕塑是根据真人“克隆”而成的:首先使用3D扫描仪对一个真人身体进行扫描,再用电脑程序对其进行简化,使其变成多个小面,最后将这些面组合加工成雕塑。所以,在该项目中,这座雕塑在观察着每位参观者,同时,这些参观者的注意力也被这座人体造型的雕塑吸引着。而这座雕塑的存在也凸显了这一特定位置。

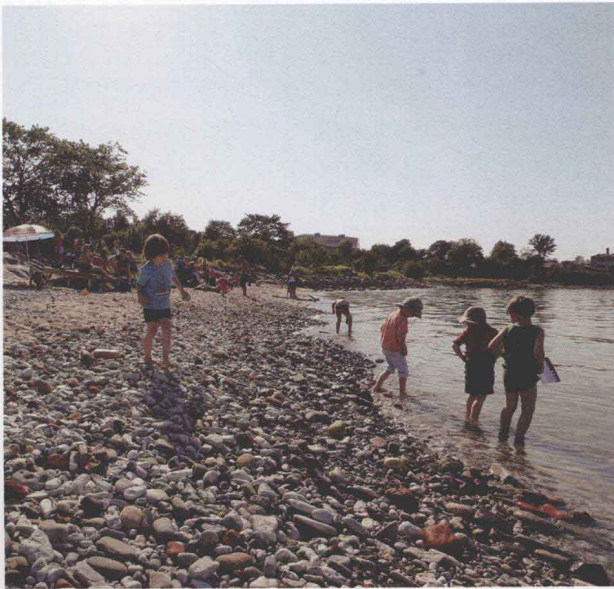
The two massive sculptures that appeared on the banks of the Lasnamäe motorway emphasize the ordinary: something that lacks the tourism value and is simply part of the everyday environment for the locals as well. The detectors are “cloned” from real people: a form taken from a human body using a 3D scanner was simplified and faceted by means of a computer program; then the facets were produced and assembled into sculptures. Hence, in this project, the viewer is someone under observation and, at the same time, a finder whose attention is drawn to the human form of the object, and the particular site is highlighted by the presence of the sculpture.



照片提供: ©Margit Aule

## Toomas Paaver, Teele Pehk和Triin Talk设计的Kalarand Kalarand by Toomas Paaver, Teele Pehk and Triin Talk

地点: Kalaranna 1 (in Kalamaja district)  
施工时间: 12 June—22 October, 2011



照片提供: ©Reio Avaste

Kalarand (“渔人海滩”)位于Linnahall和Patarei海上堡垒之间的海岸的延伸区域。它是一个简易的海滩,现在已成为深受当地居民欢迎的海滨浴场。尽管传言该区域已经受到污染,但事实证明该区的水质非常干净,是一个适合洗浴的天然场所。

在2010年夏天,该作品的设计者在Kalarand做了一次小规模试验,在此处建造了一间更衣室。在2011年夏天,这一创新又重新上演,不过这次的规模更大,设计师建造了一个小木屋、长椅和露台。夏季,海滩还为人们提供垃圾桶。浴场收集了水样本,并将水质分析结果张贴在小木屋的墙壁上。改造后的Kalarand仍不会被列为官方海滩。因为该海滩没有救生服务,下海游泳的游客要为自己的行为承担风险。Kalarand的改造工程和作为“游泳后果自负的海滩”的形象是想尝试吸引整个区域计划的注意力,旨在开发一个大型的住宅和港口两用区。由于Kalamaja当地居民的反对,因此这项拟议计划还没有通过。将海滨用作休闲海滩和公共空间并不会影响住宅建筑和港口设施的开发,因为该区域的陆地和海洋面积巨大并暗藏无数商机。

Kalarand (“Fishermen’s Beach”), located on a stretch of shore between the Linnahall and the Patarei fortress, is an improvised beach which has become a popular bathing spot among local people. Regardless of the widespread assumption that the site is polluted, practice has shown that the water is clean and the location is naturally suitable for bathing.

In summer 2010, the authors of the installation did a pilot test, setting up a changing cubicle at Kalarand. In summer 2011, the same initiative was repeated on a somewhat grander scale by building a cabin, bench and terraces. Dustbins are provided for the summer season. Water samples were taken and analysis results are posted on the wall of the cabin. Regardless of the refurbishments, Kalarand will not be listed as an official beach, and people going into the water there will be at their own risk. There will be no lifeguard service. The refurbishment and presentation of Kalarand as a “swim-at-your-own-risk beach” will attempt to draw attention to the plans that concern the entire area and are aimed at developing a large residential and port area there. The residents of Kalamaja contested the proposed plan and it has not been adopted so far. The use of seashore as a beach and public space will not preclude the development of residential buildings or port facilities because that area of land and sea is quite large and holds various opportunities.

## Kadri Klementi设计的语音向导 Audio Tour by Kadri Klementi

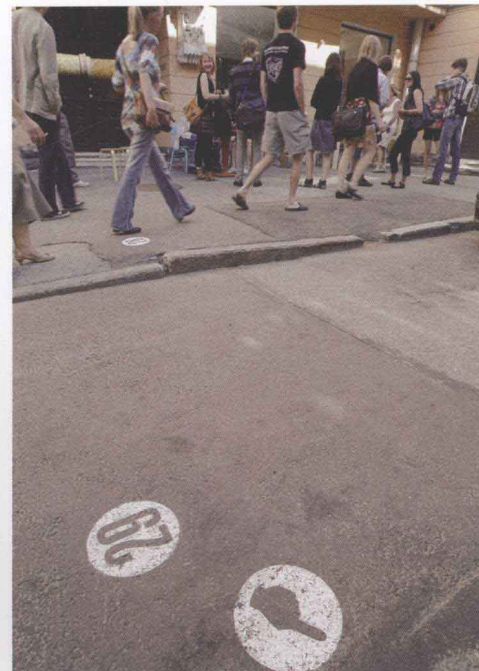
地点: Roosikrantsi Street (in the city centre)  
施工时间: 30 June—22 October, 2011



照片提供: ©Reio Avaste

语音向导向人们介绍了塔林所特有的建筑空间, Roosikrantsi街是典型的代表,该向导逐个地向人们阐述了街道的构成要素。它的录音在日常交通经常忽视的方面起到了重要作用;比如细节丰富的街道空间、运动速度与空间的关系、街道的符号学(如将街道作为一个信息的背景)、街道的语法学(交通控制系统的结构)等等。

The audio tour offers an introduction to an architectural space characteristic of Tallinn, exemplified by Roosikrantsi Street, highlighting and explaining, one by one, the constituent elements of the street. The recording features aspects that often go unnoticed in daily traffic: for example, the street space rich in details, the interrelationship between the speed of movement and space, the semiotics of the street (e.g. street as a context to a message), the grammar of the street (the structure of traffic control systems), etc..



照片提供: ©Reio Avaste



## Tomomi Hayashi设计的“通向海边” To The Sea by Tomomi Hayashi

结构工程师: Mihkel Sagar

地点: Roof of the Linnahall concert hall (Mere puiestee 20)

施工时间: 15 July—15 October, 2011

Linnahall是为了举办1980年的塔林奥林匹克帆船赛而建造的,是前苏联时期老百姓在市中心去海边的第一条也是唯一一条路径。Linnahall的周边区域一直是处于关闭状态,因此人们需要横穿屋顶才能到达。如今,虽然从市中心的其他地方也能到达海边,但是Linnahall独特的地理位置和建筑设计为人们提供了一个观景台,置身其上可以给人带来一种难以忘怀的体验,同时它还设有可供人们散步的楼梯和区域。该建筑采用了低矮的石室坟墓结构,这一设计的目的是为了保留从塔林湾看到的老城景色。由Raine Karp和Riina Altmäe设计的Linnahall仍然给人一种清新和现代的感觉。

但是由于建筑的质量差以及功能的局限性,如缺少乐池和舞台塔位置过低,使得音乐厅闲置起来,亟待改造和投资。它的楼梯和屋顶仍对公众开放, Linnahall也依然是一个受欢迎的集会场所,特别是在气候温暖的季节。

作品的灵感来源于它的地理位置和Linnahall的建筑理念。通过引进临时搭建的观景平台结构,这个作品强调了它对视野和自由的向往。鉴于这些不懈的努力和官方关于“(重新)开启通往海边的塔林”这一文化资源的说辞,该作品要实现与Linnahall昨天、今天的对话,当然我们也希望,它还可以与Linnahall的未来对话。

The Linnahall, built for the Tallinn Olympic Regatta held in 1980, was the first and only place offering common people access to the sea within the centre of the city during the Soviet era. The area by the Linnahall used to be closed, and therefore people had to walk across the roof. Nowadays the sea is also accessible from elsewhere in the city centre but the unique location of the Linnahall combined with its architectural design produced a viewing platform for unforgettable experience along with a system of stairs and areas for strolling. The low mastaba-like structure of the building was designed to preserve a view of the Old Town from Tallinn Bay. The design of the Linnahall, by Raine Karp and Riina Altmäe, still appears fresh and modern.

However, because of poor construction quality and some functional peculiarities, such as the absence of an orchestra pit and the fly tower being too low, the concert hall is in hibernation today, waiting for the winds of change and investments. The stairs and the roof are still open to the public, and the Linnahall continues to be a popular meeting place, especially in the warm season.

Installation derives from its location and the architectural concept of the Linnahall. By introducing the temporary structures of the viewing platforms, this installation emphasizes a desire to move on towards the horizon and freedom. Addressing these universal strivings and the official rhetoric of the capital of culture about “(re)opening Tallinn towards the sea”, the installation engages in a dialogue with the Linnahall’s recent past, present and, as we also hope, future.



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## Timo Toots设计的Soodevahe区 Soodevahe District by Timo Toots

地点: Soodevahe district (near the airport)

施工时间: 19 June—22 October, 2011



照片提供: ©Margit Aule



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这个项目聚焦于Soodevahe村,它毗邻机场,是塔林最特别的地区之一,它已经慢慢地演化成一个非法的季节性棚户区和农业区。2011年夏天,该区域会被纳入城区规划,为其他城区的居民和Soodevahe本地居民服务,并配备相应的基础设施和功能体系。

由于它是一片极具环境和文化价值的区域,并且“木瓦建筑”是其一大特色,因此LIFT11所包含的发展和建设计划都秉承了当地的传统。Soodevahe建起了新的公共设施,吸引人们来发现塔林这个默默无闻的地区。SoMu (Soodevahe博物馆和信息点)已经建成,起到了信息点和聚会点的作用,为描述该区的历史变迁和发展前景提供了各种材料。

之前,Timo Toots已经为一小部分人在Soodevahe建造了Linnujaam——一个飞机观看中心(它的名字是由爱沙尼亚文中一个叫lennujaam的文字游戏中得来的,意思是“机场”)。现在该中心已经向所有的飞机观看者开放。为了适应不断增加的游客,该处又先后建造了一个DIY酒店BALDAHIIN、酒吧和Cotton剧院。2011年,当地居民可以参加Soodevahe“最激动人心的花园比赛”。比赛将持续整个夏天,并在秋天被推向高潮。

2011年5月,该区的业主透露了他的计划:拆除该区的大部分建筑,以扩建机场。当地居民可以在秋季进行收割,随后推土机就会将这里夷为平地。因此,在今年夏天,感兴趣的人还有最后一次机会来Soodevahe木瓦村体验它的原生态。

This project focuses on one of Tallinn’s most unique regions, Soodevahe Village, which has evolved at the discretion of its creators as an illegal seasonal shanty town and agricultural area next to the airport. The region will be “mapped” in summer 2011 both for the residents of other city districts and for the “locals” of Soodevahe, regarding it as a real city district that has its own infrastructure and logic of functioning.

As it is an area of environmental and cultural value, characterised by its “shingle architecture”, the development and construction planned within the framework of LIFT11 stick to the local traditions. New public installations were set up in Soodevahe, inviting people to come and discover this unknown area of Tallinn. SoMu (Soodevahe museum and information point) has been established to serve as an information and meeting point, offering various materials which describe the historical development and future prospects of the district.

Already earlier, Timo Toots has established the Linnujaam, a plane-watching centre in Soodevahe for a narrower circle of people (the name being a word play based on the Estonian word lennujaam, which means “airport”). Now the centre has opened its doors to all plane-watchers. To accommodate the growing number of tourists, a DIY hotel BALDAHIIN, Bar and Cotton Theatre have been set up. The local people can participate in the Competition for the Most Exciting Garden in Soodevahe 2011, which will last throughout the summer and climax in the autumn.

In May 2011, the owner of the plot disclosed his plan to demolish a large part of the area to give way to the expanding airport: the locals have a chance to collect their harvest in autumn and then the bulldozers will roll in. Therefore, anyone interested will probably have the last chance to experience the shingle village of Soodevahe in its present form this summer.



## Tetsuo Kondo建筑事务所设计的“林间小路”

## A Path In The FOREST by Tetsuo Kondo Architects

结构工程师SAPS (Sasaki and Partners): Mutsuro Sasaki, Yoshiyuki Hiraiwa

地点: Kadriorg Park (near Japanese garden)

施工时间: 24 September—22 October, 2011

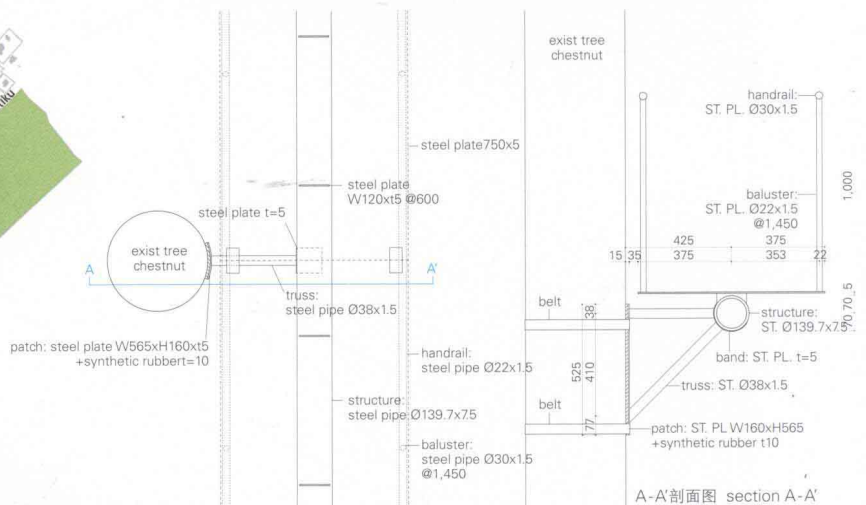
LIFT11的另外十个作品已入选公众设计大赛,与此同时,Tetsuo Kondo的第十一个作品“林间小路”也受到了大会的邀请。

LIFT11的其他需要特定位置的作品,是由当地艺术家来挑选位置的。Tetsuo Kondo是一位来自日本的建筑师。因此,塔林的Kadriorg公园就成为展示他作品的最佳地点,因为该公园是由外地人用国际的设计语言建造出来的。设计者分析了公园的位置,并考虑了它的独特性和气氛,因此,这个地点可以说是为该作品量身定做的。

和其他的LIFT11作品一样,“林间小路”将观众引领到一个他们不经常去的地方:在树丛中漫步,从另一个角度去观赏公园和周围的景色。该作品在秋季完成,届时邀请了人们去感知自然的变迁、树木的凋谢以及树叶的凋零。在白色的小路上散步就如同在品读一本现代的日本小说。我们就这样踏上了一个奇幻之旅,在那里,一切似曾相识,却又从未相见,仿佛似梦似醒。

While the other ten works of LIFT11 were selected in a public design contest, the eleventh installation “A Path In The Forest” by Tetsuo Kondo was made by invitation.

Locations for the other site-specific works of LIFT11 were selected by local artists. Tetsuo Kondo is an architect from Tokyo, and therefore Tallinn’s Kadriorg park, created in an international design language by non-locals, became the right location for his installation. This work was site-specific by how the author has read the place and taken in its distinctness and atmosphere. Like other works of LIFT11, “A Path In The Forest” brought the audience to where one does not usually happen to be: to a walk in the midst of the trees, looking at the park and the surroundings from another angle. The installation was ready in the autumn, inviting people to perceive how the nature is changing, how the trees are changing color and eventually dropping their leaves altogether. Walking on this white path was like reading a modern Japanese novel. We are asked to join in a curious and extraordinary journey, where the atmosphere is recognizably familiar and at the same time fascinatingly strange, making the border between a dream and wakefulness disappear.







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## Anna-Stina Treumund和Jaanus Samma设计的Queer Sticker-Collection

### Queer Sticker-Collection by Anna-Stina Treumund, Jaanus Samma

地点: variable

施工时间: variable

The Queer Sticker-Collection是一本24页的酷儿贴纸书籍。它的十个设计者或设计团队的背景各异(艺术家、研究者、社会活动家和作家)。贴纸共有150张,包括图片和文字,上面印有鼓舞人心的信息,它们皆来源于“不想继续忍受”这一想法:是时候表明立场了! 贴纸意味着将城市空间标记为领土,即使是害羞的人也可以使用贴纸,以一种开玩笑的方式来简单地表达他们的态度,使城市环境更个性化。

The Queer Sticker-Collection is a book containing 24 pages of queer stickers designed by ten persons or groups of different backgrounds (artists, researchers, activists, writers). Stickers, 150 all in all, include pictures and texts whose encouraging message stems from the idea that it is enough to just tolerate: it is time to take a stand! The stickers are meant for marking the city space as territory, and even shy persons can use them to playfully and simply express their attitude and personalise the urban environment.



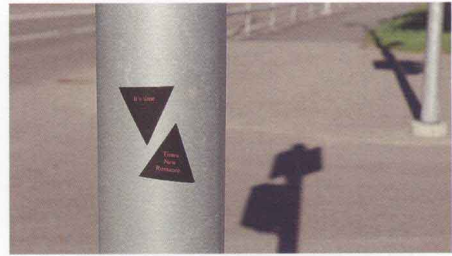
照片提供: ©Grete Veski



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## Aet Ader, Andra Aaloe, Kaarel Künnap, Grete Soosalu和Flo Kasearu设计的O

### O by Aet Ader, Andra Aaloe, Kaarel Künnap, Grete Soosalu, Flo Kasearu

地点: variable

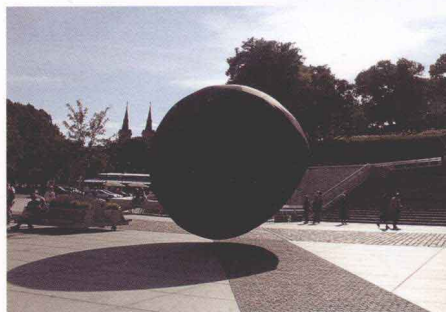
施工时间: variable

整个夏天,在塔林的任何地方,O既是一个事件,又是一个对象,对于周边的环境来说,它是一种参考标尺。作为一个黑色球体,它在其周围的环境中和观众的心中探寻交替的意义。在一个窄小空间中或与人体相比时,它巨大无比;在一个巨大的开阔空间中或毗邻一幢公寓时,它又显得微不足道;与一团烟雾相比,它厚重硕大;与花岗岩雕塑相比,它又转瞬即逝;当在风中飘荡时,它是半瘪的,就像是失控的自然灾害;与四季的变幻相比,它是一个巨大的惊喜;对于以一种与城市交通相协调的步伐在街上穿行的路人来说,在哲学层面上,它是一个不可预知期限的缓慢过程。

O was both an event and an object in various places all over Tallinn throughout this summer, serving as a reference to, and a yardstick for, its surroundings. As a monochrome black sphere, O searched for its alternating meaning in the environment around it and on the minds of its viewers. Within a narrow space or in comparison to the human body, it was big; in a large open space or next to a block of flats, it appeared small; it was thick and massive when compared to a cloud of smoke; it was ephemeral when compared to a granite statue; fluttering in the wind, half-deflated, it was like a natural disaster out of control; compared to the changing of seasons, it was a blasting surprise; for passers-by who moved in tune with the city traffic, it was a philosophically slow process of an unpredictable duration.



照片提供: ©Reino Avaste



照片提供: ©Margit Argus



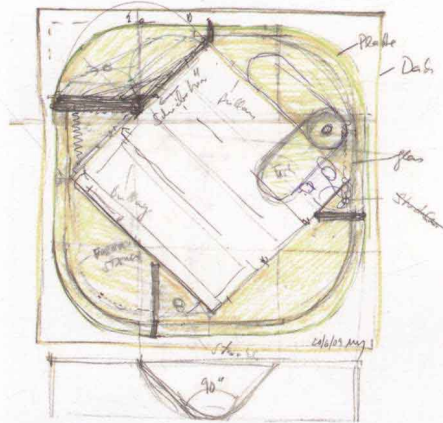
## Claras Baumhaus树屋

Claras Baumhaus不同于普通的树屋，它是花园里的一个袖珍结构，用来取悦成人和孩子。每个人都可以通过一系列已经测试的指令，将复杂的几何图形组合起来，并从中获得乐趣。这一形式是来源于一个2m×2m的床垫，然后设计师将其旋转45°，以使其可以放置下一个小板凳。这个小木屋有一个绿色屋顶，这使它可以融入到任何一个花园中，而且这种设计还可以使它安全、轻盈地悬挂在树枝之间。木屋是用防风雨的粘合板建造而成的，该木板是由21mm厚的WISA云杉木板制成的，极具审美价值。大块的丙烯酸玻璃加强了结构的稳定性，透过玻璃，人们可以欣赏到周围的壮美景色。无论是夏天还是冬天，树屋都吸引着人们来此漫步、玩耍甚至是过夜。

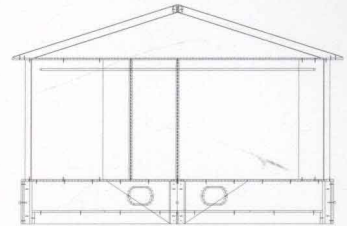
### Claras Baumhaus \_ Schneider + Schumacher

Claras Baumhaus is not just like any tree house – it is a pocket-sized architecture for the garden to delight both adults and children. Everyone can join in the fun of putting together its sophisticated geometry using a set of tried-and-tested instructions. The form derives from a 2x2m square mattress, which is then

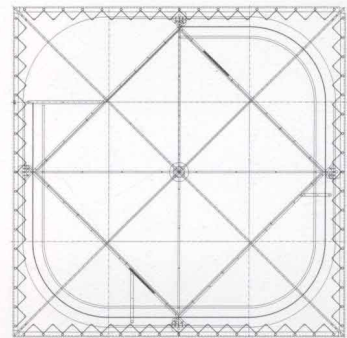
rotated by 45 degrees in order to fit in a small bench. The little wooden house with its green roof fits unobtrusively into any garden and is designed to be suspended safely and airily between branches. It is constructed using weather-proof bonded wood panels made out of 21mm thick WISA Spruce, which has wonderful aesthetic qualities. Generous acrylic glazing reinforces the structure and allows sublime views over the surroundings. In both summer and winter, the tree house beckons one to linger, play, or even spend the night there.



项目名称: Claras Baumhaus  
 建筑师: Michael Schumacher, Edwin Heimberg  
 地点: Solingen, Germany  
 总体积: 13m³ (L 3.40m x W 3.40m x H 2.30m)  
 竣工时间: 2009  
 造价: approx. EUR 8,500, special spring edition EUR 5,790



立面 elevation



一层 first floor





## 红茶茶馆



在公园的南端，红茶茶馆倒映在阴暗的小湖中。精心设计的大型花园独树一帜，与旁边的松树林融为一体；湖的南端呈S形，岸边覆盖幽绿的草坪，使茶馆坐落在这美丽的风景中。茶馆仅仅是精心设计的景色中的一部分。从茶馆望去，无论是茶馆的主人还是宾客，都将这美好的湖景尽收眼底，无不赞叹。在这个小茶馆里，客人可以与朋友小聚，品一杯茶。

茶馆内部空间可以通过滑动门进行调整，这样可以对附近的景观有不同层次的了解。客人可以在茶馆里将自己偏爱的湖景镶嵌成画。当茶馆关闭的时候，阳光仿佛在天边镀了一层金。整个茶馆的内部装饰有西沙尔麻绳编织成的锥形几何体天花板底部。壁炉是整个屋子的中心点，空间向宽阔的阳台延展，阳台的材质为落叶松板材。阳台是唯一能看到湖水和水里生物的地方。在茶馆内，天花板底部的针织锥形体的旁边还有另一个重要的建筑主体，即一个陶土灰浆制成的圆形墙体，镶嵌着三个竹花瓶，这让人想起著名的日本壁龕——用于放置鲜花和书法作品的地方。

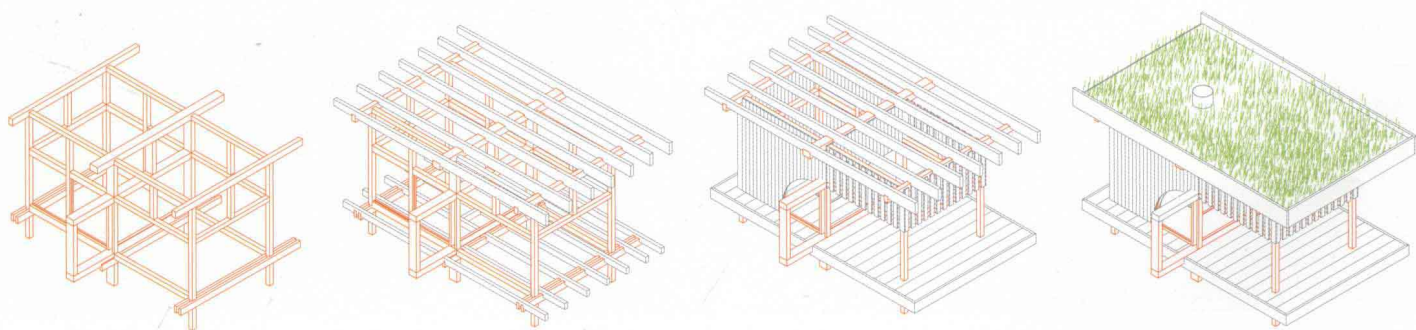
经过精心设计，茶馆成为周围自然景观的一部分，绿色屋顶也因此融入到郁郁葱葱的环境中。

整个房屋都被烧焦的落叶松木所覆盖。

## Black Teahouse \_ A1 Architects

On the southern edge of garden the Black Teahouse reflects itself in water level of small dark lake. Large and exceptionally cultivated garden becomes a natural part of nearby pine forest and its southern edge defined by S-shaped lake with grassy banks makes beautiful surroundings of the family house. And the Teahouse is just a part of this carefully designed scenery. There is fabulous view of the lake, which could be admired by the host and guests from the teahouse. It

项目名称: Black Teahouse  
 建筑师: Lenka Křemenová, David Maštálka  
 木工: Vojtěch Bilišič, Slovakia  
 地点: Česká Lipa, Czech Republic  
 内部区域面积: 3.5m<sup>2</sup>  
 阳台区域面积: 10m<sup>2</sup>  
 竣工时间: 2011





is a small place to gather, and a place for a cup of tea.

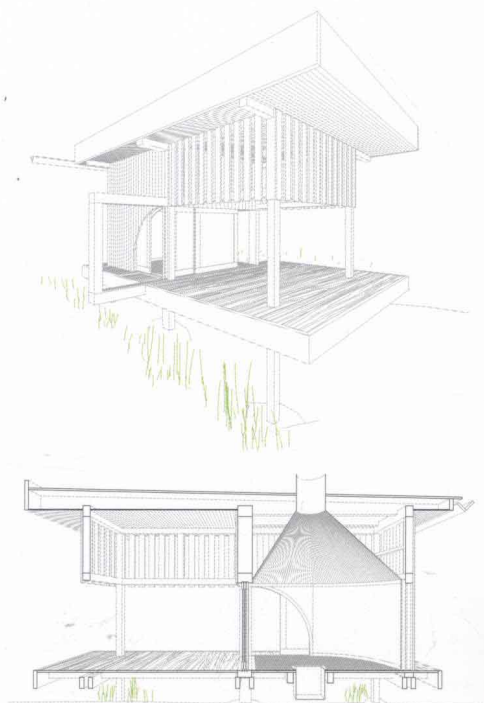
The inner space of the teahouse could be adjusted by the sliding doors, so there are more levels of perception of nearby landscape. One could enframe his own preferred view as a painting in the interior. There is a play of sunbeams in gilded skylight, when the teahouse is closed.

The whole interior is crowned with knitted geometry of cone soffit made out of sisal ropes. The hearth is the central point of the room, from which the space flows to large veranda built with larch planks. The

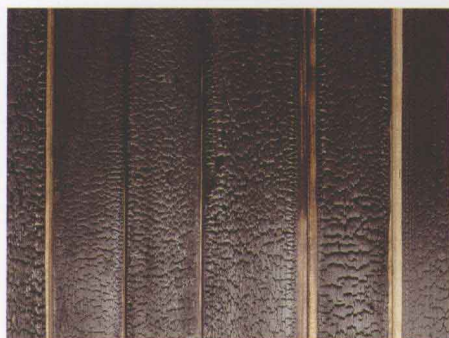
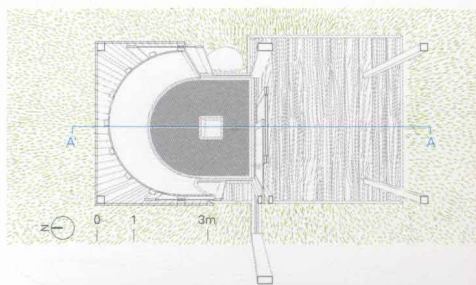
veranda is a unique space for watching the water level and the life beneath. There is another important motif next to the knitted soffit in the interior, it is a rounded wall with clay plaster which integrates three bamboo vases as a reminiscence of famous Japanese Tokonoma – the niche for flowers and calligraphy.

The Teahouse is carefully designed to become a natural part of the landscape and the green roof is a fragment of grassy surroundings.

The whole house is covered with charred larch facing.



A-A'剖面图 section A-A'





## 文化与公共建筑

# Cultural and Public

文化设施已开始出现,并成为现代公共空间的一个重要组成部分。在过去的二十年里,文化设施是如何改变的以及为什么文化场所会成为如今城市的最重要部分成为两个主要的讨论主题。对11座新建社区建筑的环境概念、特性以及与周围环境的关系分析表明两个平行的趋势正在蔓延。一方面,看待一座建筑和其场址两者之间的联系有很多种方法,其方式也随着规划、地点和已存在的建筑而变化。另一方面,设计中普遍存在的感受性也可以识别出来,即注重用户的个人经历。可以证实这种主观思想不仅影响了项目所覆盖的区域,同时也影响到了整个城市形象定义的更广泛的领域。最后所形成的想法是让场地成为充满所有回忆的地方,且单个的回忆部分重叠在一起<sup>1</sup>。

Cultural facilities have emerged as one of the key elements for the contemporary public space. How this has changed over the last two decades and why the most vital parts for the city nowadays are the cultural venues are two main subjects of discussion. The analysis of eleven recent community buildings through the concepts of context, identity and relationship with the surroundings suggests that two parallel trends are ongoing. On one hand there is a diversity of methods to look at the connection between a building and a site, with approaches changing according to program, place, and pre-existing structures. On the other hand, a common sensibility in the design can be identified: the focus on the personal experience of the user. It can be argued that this subjectivity has effects not only within the area covered by the project, but also in the wider field of the city image definition. Finally, the idea that arises is that a site becomes a place through the sum of these partially overlapping monadic memories<sup>1</sup>.

### 在文化设施中体验公共空间

20世纪90年代开始的公共空间变革,在21世纪有了清晰的定义。然而其采用的方法和产生的结果迥然不同,因此要清晰地定义其主流特征极具挑战性。然而,与之相关的是,在我们生活的城市中的文化设施,在提高生活质量方面发挥着重要作用。

在工业时期到现代时期的城市布局中,通过许多欧洲殖民地的改建工程,这些城市地区在城市整体形象的建设上变得极其与之相关。建筑翻新的进程中产生的城镇建设策略经过改进后,传播到世界的不同地区,并融入到当地的实际情况中。毫无疑问的是,其中最重要的普遍因素之一就是文化设想为社会活动的推动者,使之影响到社会的很大一部分。

确实,文化作为休闲和学习的结合体,成为现代公共空间建设的一个关键词,与纯粹的社交或贸易这样的传统活动不再有严格的关联。我们在业余时间的追求变得越发与快乐有关,并且与有相同爱好的人们分享这一份快乐。因此,随之而来的结果并不令人惊讶,比起从前,现在更多的公共空间包括一些限时开放的地方,并且部分向公众开放,收取入场费且有一定人数的吸引力。然而,它们对城市的影响力比预计的要广泛得多,实际上,正如巴特·洛茨玛所说:“娱乐产业主

### Experiencing Public Space in Cultural Facility

The transformation of public space, ongoing since the nineties, in the 21st Century is yet to achieve a clear definition, being so disparate in terms of approach and outcome, thus making it challenging to identify clear mainstream characteristics. However, what is relevant is the important role played by the cultural facilities in the improvement of the quality of life in our cities.

These urban areas have started to become extremely relevant conceptually in the construction of the overall image of the city through the conversion projects of many European settlements, from the industrial period configurations to the contemporary ones. The renovation processes have created urban strategies that have been improved and spread to diverse regions of the world, adapting them according to the local realities. Almost certainly one of most relevant common factors among them is the assumption of culture as the promoter of social activities that involves a large part of the society.

Indeed, culture as a combination of leisure and learning is a keyword for the construction of a modern public space, which is no longer strictly linked to traditional activities like pure socialising or trading. Our free-time pursuits have become more connected to pleasure, and the sharing of it with those that have the same interests. Hence as a consequence of this, it is not surprising that, more often than in the past, public spaces are including places that have limited opening hours, are partially open to the public,



梅里达工厂青年活动中心/Selgascano  
 MUSEVI博物馆/TEN Arquitectos  
 Infanta Doña Elena礼堂和会展中心/Estudio Barozzi Veiga  
 Harpa-Reykjavik音乐大厅和会议中心/Henning Larsen Architects  
 特乌拉达市政会堂/Francisco Mangado  
 阿尔蒙特新剧院/Donaire Arquitectos  
 文尼多夫社区礼堂/SAM Architekten und Partner AG  
 Za-Koenji公共剧院/Toyo Ito & Associates, Architects  
 公园中的皇后剧院/Caples Jefferson Architects  
 在文化设施中体验公共空间/ Simone Corda

Mérida Factory Youth Movement/Selgascano  
 MUSEVI/TEN Arquitectos  
 Infanta Doña Elena Auditorium and Congress Palace  
 /Estudio Barozzi Veiga  
 Harpa-Reykjavik Concert and Conference Center  
 /Henning Larsen Architects  
 Teulada Municipal Auditorium/Francisco Mangado  
 Almonte New Theater/Donaire Arquitectos  
 Männedorf Community Hall/SAM Architekten und Partner AG  
 Za-Koenji Public Theater/Toyo Ito & Associates, Architects  
 Queens Theater in the Park/Caples Jefferson Architects  
 Experiencing Public Space in Cultural Facility / Simone Corda

要集中于提供人们设备”<sup>2</sup>，有时这些设备被不同的市民以一种创新的方式使用着。

Stephen Carr等人写到“公共生活具有这样的可能性，将不同的团体聚集到一起，让他们互相学习，也许这是一个多阶层、多文化的多元社会中最丰富的品质”<sup>3</sup>。出于这样的目的，文化设施应该得到社会的认可，认为这些文化设施具有吸引力，同时能使人心情愉悦。为了达成这一目标，一些城市环境设计者积极地考虑意境、特性以及与周围环境的关系。

位于比利亚埃尔莫萨（墨西哥）的一座新建博物馆，尽管坐落于城市的中心地带，但其在设计时融入了自然景观。TEN建筑事务所建造的远不止一个简单的展览空间，实际上，MUSEVI博物馆作为Tomás Garrido公园的一项基础设施，起到了一座陆桥的作用，用于连接两个被主干道隔开的湖。博物馆连同下方的圆形剧场一起，成为了聚会的地方，人们能够在湖边享受不同的乐趣，欣赏国际艺术展览，参加会议或者仅仅只是休息。在晚上，主展厅的外墙上的一个平台通过拉杆悬挂在混凝土支柱上，可用于照明，对于剧场的观众和司机来说其又变成了一块耐人寻味的屏幕。

一个即将建造的工程取决于其所在区域，现有建筑的规模和他

charge an entrance fee and have a limited demographic appeal. Nevertheless their effect on the city is broader than what had been planned, in fact as stated by Bart Lootsma: “leisure industry is mainly focused on giving people equipment”<sup>2</sup>, which sometimes is used by different kinds of citizens and in a creative way as well.

“A public life has the potential of bringing diverse groups together so that they learn from each other, perhaps the richest quality of a multiclass, multicultural, heterogeneous society”<sup>3</sup> as written by Stephen Carr ... [et al.]. With this intention, cultural facilities need to be recognized as engaging and, at the same time, pleasant places by the community. In order to achieve that, in some urban situations designers have proactively considered context, identity and relationship with the surroundings.

The new Museum in Villahermosa (Mexico) has been designed to engage a natural landscape, even though located in the central area of the city. TEN Arquitectos created more than a simple exhibition space, in fact the MUSEVI is an infrastructural object in Tomás Garrido Park that acts as an out-and-out overpass connecting two lakes separated by a major road. Together with the amphitheater below, the museum creates a place of gathering, where people can enjoy different perspectives towards the water, admire international art collections, attend events or simply have a rest. At night, the skin cladding of the main gallery, a platform hung on tension rods to a concrete pillar, can be floodlit and

们所构成的视觉特征具有重要的参考价值，这两点是必须考虑的。这是2010年Caples Jefferson建筑事务所为纽约的公园中的皇后剧院建造的会客室，这里的建筑原本是由菲利普·约翰逊和理查德·福斯特设计用于1964年世界博览会的，无论从具体角度还是概念角度来说，原有建筑都是强有力的存在印证。圆形基座结构的高度抽象化具有一种图标易识别性，这种易识别性排除了周围原有建筑之外的所有其他建筑。因此，新剧院项目遵循原有建筑的结构构造，虽然与原有设计风格有些差异。事实上，出现在新旧建筑中的相同元素，如圆柱、圆形建筑体量以及处于张力状态下的屋顶都是出于洞察力而非理想的几何理论考虑集合在一起的。这样的事实导致两种主要结果：一是与周围环境的联系，二是新公共设施所发挥的作用。从城市的角度来说，人们可以注意到的是具有明显特征的周围环境并不能排除给人完全不同感觉的建筑的聚集。其次，且更为重要的一点是将注意力从建筑本身向使用者和他们的经历方面转移。参观者通过外部长长的斜坡进入一个空间“消失”了的房间，该空间在建筑物众多弧线的交叉处重获新生。

在大多数情况下，将一个公共设施嵌入到某种环境中并不需要与原有建筑的识别特性达成一致。例如，伊东丰雄（联合）建筑事务

transformed into an intriguing screen for the amphitheater viewers and the drivers.

Depending on the area in which the project will take place, the dimension of the existent objects and their visual features constitute a strong reference that must be considered. This is the case of the 2010 Caples Jefferson Architects' project for the Queens Theater in The Park reception room in New York, where the buildings originally designed by Philip Johnson and Richard Foster for the World's Fair in 1964 have been a powerful presence both from a physical and conceptual point of view. The high level of abstraction of the circular based structures conceives an iconic recognizability that excludes from the surroundings any other kind of architecture but theirs. Therefore the new theater project followed the composition suggestion of the pre-existing structures, albeit with a twist. In fact the same elements present in the new and the old parts, columns, circular volume and tension based roof, are assembled according to perception considerations and not to ideal geometric theories. This fact has two main consequences: one that regards the relationship with the context, the other the role of the new public facilities. From the urban point of view it can be noted that a burly context does not preclude the accumulation of architectures that have a completely different sensibility. Secondly, and more importantly, it is the change of the focus from the object to the user and his experience. Engaged by the long external ramps the visitor is led into a room whose space