

法国亦西文化(ICI CONSULTANTS) 筹划
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URBAN FURNITURE

城市小品

A New City Life 创造城市新生活



辽宁科学技术出版社

图书在版编目 (C I P) 数据

城市小品 / 简嘉玲编. -- 沈阳: 辽宁科学技术出版社,
2010.9
ISBN 978-7-5381-6593-7

I. ①城… II. ①简… III. ①城市—景观—环境设计—
作品集—世界 IV. ①TU-856

中国版本图书馆CIP数据核字 (2010) 第174683号

出版发行: 辽宁科学技术出版社

(地址: 沈阳市和平区十一纬路29号 邮编: 110003)

印 刷 者: 利丰雅高印刷 (深圳) 有限公司

经 销 者: 各地新华书店

幅面尺寸: 240mm × 260mm

印 张: 26 $\frac{2}{3}$

插 页: 4

字 数: 100千字

印 数: 1~1500

出版时间: 2010年9月第1版

印刷时间: 2010年9月第1次印刷

责任编辑: 陈慈良

封面设计: 张 迪

版式设计: 张 迪

责任校对: 周 文

书 号: ISBN 978-7-5381-6593-7

定 价: 258.00元

联系电话: 024-23284360

邮购热线: 024-23284502

E-mail: lnkjc@126.com

http://www.lnkj.com.cn

本书网址: www.lnkj.cn/uri.sh/6593

创 造 城 市 新 生 活

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urban furniture for a new city life



法国亦西文化(ICI CONSULTANTS) 筹划
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Graphic Design & Layout 版式设计&排版: Linh VU 霖瑜

创 造 城 市 新 生 活

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前言 preface

和丽女神喷泉外衣 /
dresses for Wallace fountains - 2009
Collectif France Tricot / Solène Couturier (法国)
page 2

鱼之喷泉 /
the fish fountain - 2008
BIBI (法国)
Agence Tagada / Magnum (法国)
Fêtes des Lumières, Lyon (法国)
Page 4

投射 / reprojected - 2006
Mader Stubic Wiermann (德国)
Osram light consulting (德国)
在慕尼黑的欧司朗总部大厦前，七个6米高的巨大
屏幕装配着功能强大的二极管液晶系统，它们
好像中国的皮影戏一样，投射出不同大小的人
体侧影。这些侧影似乎与观望着它们的真实路人
一样在街上行走着，路人们借助其身影的呈现
参与了这个现实与虚幻界面的形成。
Installed in front of the Osram head office in
Munich, 7 screens 6 m high use a sophisticated
system based on LEDs. They project different
sized silhouettes of characters like shadow
puppets, giving the impression that they are
also walking in the street, like the real passers-
by who watch them and who participate
through their presence in the interface
between reality and artifice.
Pages 6 & 7

城市小品泛指安置在城市公共空间的各种元素与设施，为居民提供不同的服务和功能。今天的城市小品拥有多样的类型，并且经常彼此相互组合，例如座椅和垃圾箱的结合、照明系统和信息牌、广告牌的结合，又或者喷泉、游戏设施、交通指示、自行车支架、路牌、花架、遮蔽棚以及多种其他保护措施，形成多种可能性的组合。

本书收集了400多个展现城市小品的物件和方案，目的不在于详尽包揽最大量讯息，而是带着展望未来的眼光，以最新最具改革性的案例来广泛呈现当代创作在这个领域的面貌。人口统计学者宣布，到2026年，工业国家中84%的人口将居住在大城市中，在这个城市空间规划与我们越来越相关的今天，城市小品设计的适当性成为一个令人无法回避的主题，无论其所涉及的是形式的、美学的，还是功能的或趣味的层面。

Urban furniture groups together the elements and systems installed in the public space, offering different services and functions to users. Today, within its richly varied typology one finds seating and waste bins, lighting and means of information and communication, as well as fountains, playground apparatus, signage systems, bike racks, road signs and plant containers, shelters and other types of protection.

In bringing together 400 objects and projects and illustrating them, this book doesn't see itself as exhaustive but as prospective - a panorama of contemporary creation in this field, showing the most recent and innovative aspects. The relevance of the design of this type of furniture, whether it is formal, aesthetic, functional, or even playful, cannot be ignored at a time when urban planning concerns us more and more, with demographers announcing that in 2026 84% of the population of industrialised countries will be living in the large cities!

许多城市在经历几个世纪的演变与沉积后，已经形成了自己独一无二的特色。进入现代时期后，各城市在有利于其进一步发展的户外空间整治当中，个别建立出了一种划历史的城市小品风格。然而，随着时间的流逝，城市小品所具有的统一性格经常由于各种因素而丧失，例如因为基地、使用功能和安全规范的演变而造成的不适用和损毁、陈旧，使得城市空间看来像是各种异质元素附加叠聚的结果，不再具有任何意义。

城市是一个多重的反射体，映射了它环境中道德的、美学的、政治的、经济的和社会的状况，是一个汇集了现今社会所有重大课题的挑战性场所，而这些课题，经常会在大众分享的公共空间里找到解决的方法。但如今这些城市空间通常被过分规范化了，它们应该重新成为一个共享和接纳的场所，拾回这两个被遗失的重要特质，为实现共同生活的愿望而面临挑战。为了达成这个转变，城市小品作为社会新功能和新发展方向的载体，是一个相当关键的元素。

Cities have forged their identity over the centuries. And in the modern era they have defined a style for this planning of their exterior spaces, a component in their development that can be qualified as historic. But, over time, this unity is frequently degraded by parameters such as wear and tear, and the deterioration or evolution of sites, uses and security standards. As a result the urban space often resembles a motley collection of heterogeneous objects that doesn't make any sense.

The focus of various debates on its ethical, aesthetic, political, economical and social environment, the city represents a primordial challenge that assembles all the current problematics, and which often finds solutions in the public space, the space for everyone. A world that is too often standardised, it must again become a place of sharing and hospitality, two dimensions that it has lost, thus raising the stakes in our willingness to live together. For this mutation to be successful, urban furniture is one of the key elements in the city's transformation, the carrier of new functions and new directions for our societies.

飞翔 / flight- 2008

Sophie Barbaux (法国) & Roberto Cabot (巴西)
França.br 2009 (法国)

“飞翔”是对两位巴西人物的致意之作：航空技术创始人阿尔贝托·桑托斯·杜蒙，和同时身为植物学家、景观设计师和艺术家的罗伯特·布雷·马克思。

Flight is a tribute to two Brazilian personalities, Alberto Santos Dumont, aviation pioneer and Roberto Burle Marx, botanist, landscape architect and artist.

page 8

音素 / phonemes - 2006

Vincent Bècheau & Marie-Laure Bourgeois (法国)
Atelier des Bois Perennes (法国)

这个名为“音素”的作品，将人体姿态的曲线和长椅的基本形式相结合，使用皂荚木作为材料创造了一组提供多样使用性的建筑小品，成为城市中的交往场所，同时也是一个集合多种功能的空间。

Taking forms borrowed from the postures of the body and the syntax of the bench, Phonemes deploy their architecture in acacia wood for several different uses, both as a place for meetings and for transversality in the city.

page 9





城市建设的业主们肩负着一个令人关注、振奋的任务，那就是借助设计师、艺术家、建筑师和景观师的参与，回应城市精神层面的发展变化，使城市重新充满活力与魅力。这些设计者和艺术家是场所精神的传承者和风格形式的创造者，对于重新建立一个具有积极意义的场所识别性而言，是不可或缺的角色。

今天，科技的发展成为不可逆转的趋势，人们对生态和自然的渴望也愈加强烈，他们则将这些新技术和新愿望逐渐融入城市空间的改造当中。为了使公共空间成为新使用方式的诞生地，设计师们必须最大限度地释放空间，将不同功能和各种服务集中在同一个设施上，或者使其具有活动性。这就是本书通过这些已经或者未建成的方案设计展现给人们的视角和观点，这些方案在在显示了人们对未来城市面貌的恒常质询。

The powers that be therefore have the exciting task of restoring charm to the world by responding to the change in mentality, using the skills of designers, artists, architects, landscape architects... These people are both the bearers of the spirit of place and the creators of stylistic forms that are very diverse, an essential factor in the rediscovery of identity in the true sense of the term.

They are also progressively integrating the new technologies that are impossible to ignore, and the pressing need for ecology and nature. So that the city can accommodate new practices that have yet to be born, they free up the space to a maximum by bringing together several functions or services in a single object or by making it mobile. It is these new approaches that we find in this book, in the form of projects that may or may not have been made real, but that are all reflections of a permanent questioning on what the city of tomorrow may be.

情绪墙 / moodwall – 2009
Remco Wilcke / CUBE & Jasper Klinkhamer / Studio Klink (荷兰)
Hans van Helden and Matthijs ten Berge / Illuminate & Matthias Oostrik (荷兰)
Ville d'Amsterdam (荷兰)

在阿姆斯特丹，这项试验性的设计通过一片装有发光二极管和感应器的互动性墙面将一段乏味的地下过道装饰起来，因而营造出一种安全的氛围。

“情绪墙”可以随着路人任何微小的移动，创造出具有模仿效果的彩色波动，具有消除焦虑的效果。

In Amsterdam, this pilot project gives an underground passageway an interactive wall with LEDs and presence detectors, thus creating a feeling of security. Moodwall accompanies the slightest movement of passers-by with a calming, mimetic wave of colours.

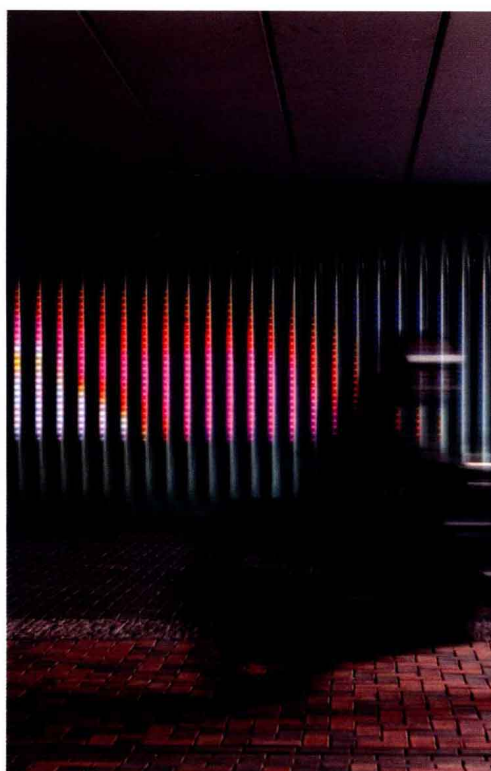
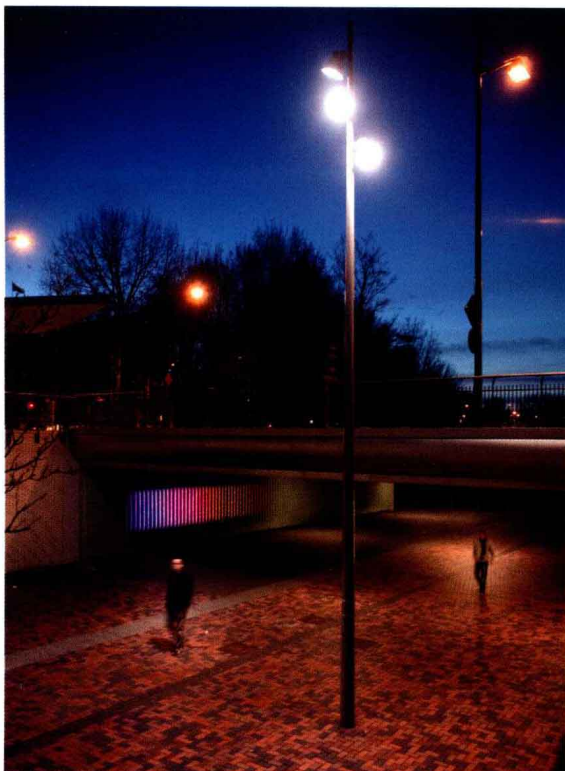
Page 10

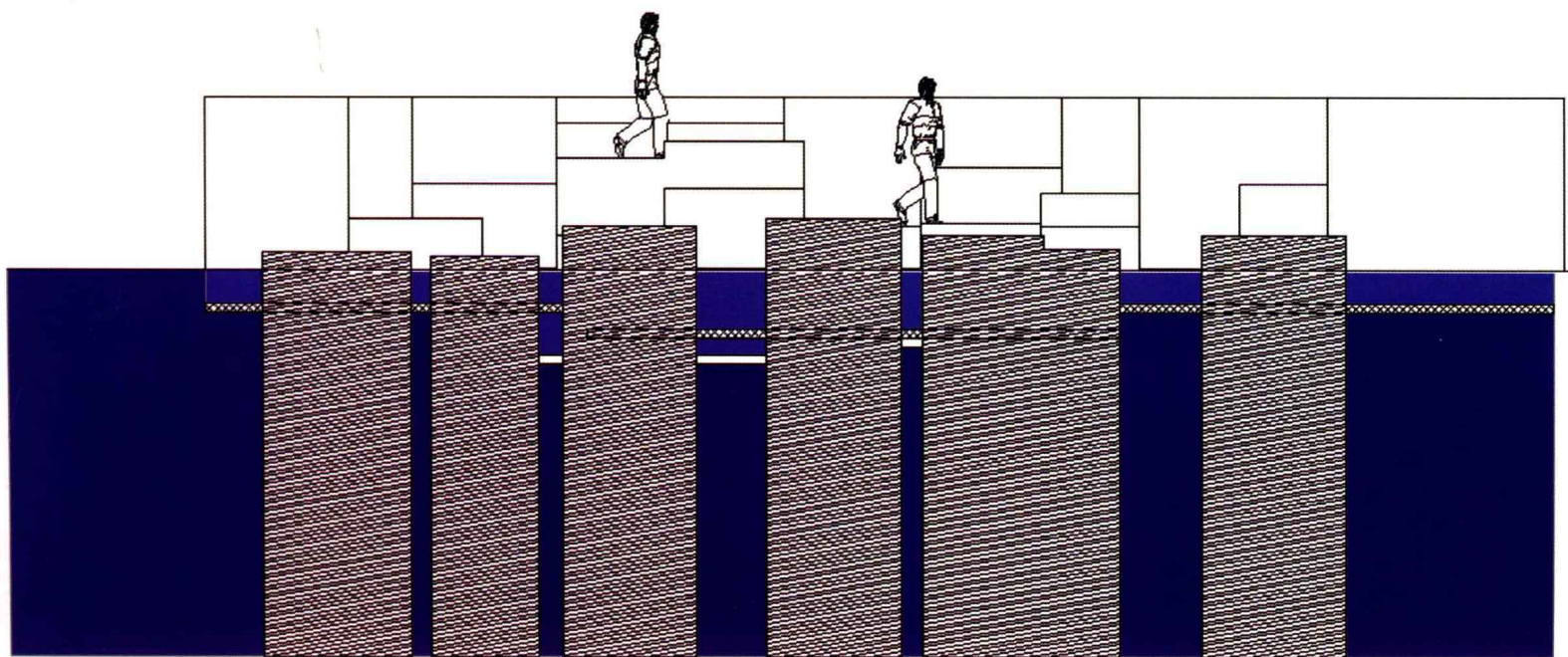
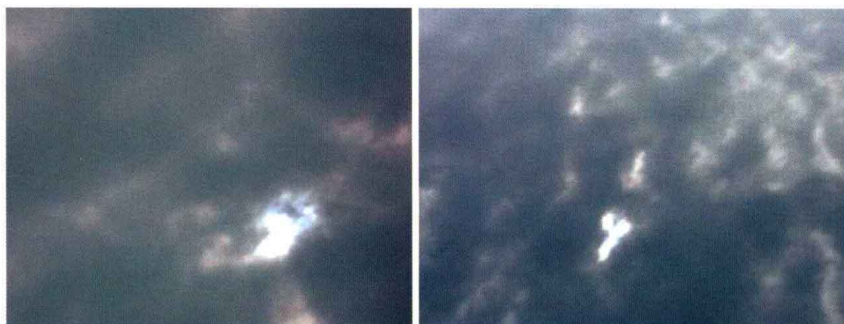
镶嵌 / boxing - 2008
Sarah Bittel (瑞士)
Workshop Mobilier Urbain / HEAD Genève (瑞士)

为了给难以接近的日内瓦的罗纳河设立一个直接入口，“镶嵌”以一个凹凸方格结构的形态出现，不同高度的木质铺地和浅浅的水池穿插交替在一起，让人们既得以尽情享受罗纳河畔的风景，也能够不同区域之间漫步。

In Geneva, to create one of the rare direct access points to the water of the Rhône, Boxing unfolds a checkerboard structure, alternating wooden decking of different heights and shallow pools, allowing one to enjoy the river and to walk from one island to another.

Page 11







Legoville
瑞士

Fonds d'art contemporain (Fmac)
Service d'aménagement urbain et
de la mobilité, Geneva

瑞士

Editions Dasein
法国

城市植物学 urban botanics

这个方案以日内瓦堡垒公园作为研究和展览的基地，建立了一个井井有条的城市小品清点名册，并创建了一个艺术性和科学性相结合的分类系统。这份清单一共收入了二十几个城市小品，并分别赋予每个小品一个拉丁文名称，就好像它们都是共同属于 *Mobilia urbana*（城市家具）这个新科目的“植物”。每个物种的历史都被深入研究，并记录在一个信息板上，以供那些好奇的路人阅读。一本研究手册伴随着这个趣味横生的目录，见证了城市空间和其管理策略的演变，行人、动物和车辆之间的对峙与平衡，以及各种公共服务设施网络的建立。

Taking the Castle Park in Geneva as its study and exhibition site, this project establishes a methodical inventory of urban furniture and creates an artistic-scientific classification. A score of objects is identified and a Latin name is given to each, as if it was a plant belonging to a new family, *Mobilia urbana*. The history of each species is thus described in an erudite manner on an information panel offered to curious walkers. A botanical manual accompanies this juicy nomenclature, testifying to the evolution of human space and strategies to control it, the confrontation of pedestrians, animals and vehicles and the putting in place of different networks of public services.



节选自
《城市植物学手册，城市小品类别的插图与评述》

作者Legoville
出版社Dasein
巴黎，2008

历史

尽管*Mobilia urbana*（城市小品）科最早的种类在古罗马时期就已出现在美索布达米亚的城邦里，但“城市小品”这个用词直到1960年代才开始普及。我们可以把这个名词的普及归功于法国实业家让-克洛德·德高，他将新事物引荐到法国领土，同时也是一位创作者。虽然公共空间中安置的设施在19世纪便已经经历了大规模的发展，但并没有被结集在一种归类之下。

很难描述最早的城市设施的原型，因为规划师、历史学家、地理学者和其他涉及到城市空间范畴的科学工作者在过去从未关注过这个领域，也没有资料记载它的发展轨迹。在中世纪，某些街道设施以混乱的状态自行发展，以致于在城市内部产生冲突与矛盾，直到现代工业时期，城市设施才第一次得以大规模地被推展。19世纪大量铺设的人行道成为城市小品作为“街道摆设物件”而诞生的最具决定性的推手。这些设施的发展与公共交通的发展以及迫切的卫生要求也密切相关，尤其是1832年和1849年霍乱大规模肆虐欧洲之后。在巴黎乔治·欧仁·奥斯曼（Georges Eugène Haussmann）掌政时期，已经出现大量新的“道路配套设施”，这位塞纳省的行政长官在沿线种植树木的大街和带有小公园的广场里引进了具有保护作用的雨篷、座椅、报亭、公共厕所。借着建筑师达维乌、希托夫和巴尔塔的构思设计，全新一代的城市家具开始出现在法国首都的人行道上。

Extracted from *Manuel de Botanique Urbaine, Les espèces du mobilier urbain illustrées et commentée* (Manual of Urban Botany, Species of urban furniture illustrated and annotated)

Legoville
Editions Dasein Paris, 2008

History

Though the first species of the family *Mobilia urbana* appeared in the cities of Antiquity, in Mesopotamia, it wasn't until the 1960s that the term "urban furniture" came into general use. We can attribute this locution to the French entrepreneur Jean-Claude Decaux, the creator and introducer of new varieties to the French soil. In the 19th century, despite their significant expansion, objects implanted in the public space were not grouped under a generic term.

It is very difficult to trace the origins of the first urban furniture because town planners, historians, geographers and other scientists concerned with the cultivation of urban species have never cared to document the evolution of this family. If, in the Middle Ages, certain species developed in an anarchic way, generating situations of conflict inside cities, we must place the first great expansion of this family in the modern and industrial era.

The widespread use of pavements in the 19th century was a determining factor in the birth of urban furniture, as "objects of the street". The development of these fixtures was also linked to the revolution in public transport, and to imperatives of public health – particularly following the cholera pandemics that spread through Europe in 1832 and 1849.

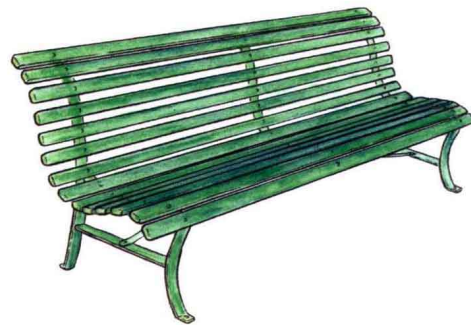
In Paris, the era of Georges Eugène Haussmann was fecund with new "street accessories". This prefect of the Seine département introduced protective awnings, benches, bandstands, and "chalets of necessity" along the tree-planted avenues and newly created squares. Thanks to the work of his architects Davioud, Hittorff and Baltard, a whole generation of new urban furniture appeared on the pavements of the French capital.

“有如将根系深植到城市记忆中的亘古现象，城市小品是城市场景的忠实反映，同时也是城市与它居民之间日常关系最直接的表达。”

米歇尔·卡尔莫纳

"An immemorial phenomenon, which plunges its roots into the memory of cities, urban furniture forms the faithful mirror of the city's decor at the same time as the most direct expression of the daily relationships which unify the city and its inhabitants."

Michel Carmona



1
已经不复存在的设施，比如示众刑柱、绞刑架和断头台，根据形势需要而设置。这些设施是权力的象征，它们经年累月地存在以警告那些试图扰乱公共秩序的人。当它们不再具有实际用途的时候，这种类型的设施就只能成为具有象征意味的城市小品。

Species that are already extinct, like the stocks, the gallows, the scaffold and the guillotine, were put up as the circumstances demanded: this furniture, linked to the representation of power, often remained in place for years to warn those who might be tempted to disrupt public order. When they were not being used, these species thus became an urban furniture with a symbolic purpose.

2
米歇尔·卡尔莫纳，《城市小品》，第107页

2
Michel Carmona, *Le mobilier urbain* (Urban Furniture), p.107

3
米歇尔·卡尔莫纳，《城市小品》，第6页

3
Michel Carmona, op. cit., p.6

在伦敦，从18世纪开始，保证交通流畅的顾虑影响了几乎所有与道路相关的决定。作为初期交通规则而设置的交通标志以及人行道的强制建设为新类别街道小品的到来准备好了肥沃的土壤。在19世纪初的工业城市，原始种类的设施开始消失殆尽¹，新类型的设施则根据理性化和统一化的标准开始发展。不断增长的社会和个人需求推动了它们在全世界的推广。专家们毫不犹豫地将城市小品看作“都市景观规划的主要元素”²。

1960年代，“道路配套设施”在德高的工程推动下在法国取得合法的身份，并被输出到世界各地，这个时期可以被称为“城市小品的第二次大规模发展”³。20世纪末，从大都市到那些不是很重要的城市似乎都开始致力于发展一种多样化、特属于自己城市的小品类型。街道设施越来越多样化并成为广告的媒介，甚至引起了法律性的争议。其他众多现象也纷纷出现，例如在满足功能舒适之余又要加上美学的要求、文化遗产的问题被提出来、政府部门管理城市设施的能力成为他们被评荐的准则之一，等等。如同人口过剩和无序等城市诟病，面对城市设施增长带来的问题，管理者们正在试图寻找能够适应当地条件的安置方式。

In London, concern to get traffic flowing impregnated all decisions relating to streets from the 18th century onwards. Road signage, the first rules of the road and the obligation to build pavements fertilised the ground for the arrival of new species.

In the industrial city of the beginning of the 19th century, if primitive species gradually disappeared¹, new types of fixtures grew according to criteria of rationalisation and standardisation. The increase in the number of social and individual needs brought about their global expansion. Thus the specialists are quick to admit that urban furniture has become a “major element in the development of the urban landscape”.²

In the 1960s, in what you could call “the second coming of urban furniture”, “street accessories” were given a legal status in France following the momentum given them by Decaux’s works, using concepts exported all over the world”.³

At the end of the 20th century, urban areas from metropolises down to the smallest town seemed anxious to develop their own and varied typology. Fixtures diversified, became supports for advertising and generated legal controversy. The comfort function was mixed with that of aesthetics, the question of heritage rose up and municipal administrations were judged according to their management of urban furniture. Confronted with the problems linked to its expansion, like overpopulation and mess, the ruling bodies looked to organise the implantations by adapting them to local conditions.

