

Iberian Passage  
post-industrial conversion

# 景观的转换

伊比利亚通道  
后工业时代的转变

No.1



architectural landscape

中文版

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# Iberian Passage

## Post-Industrial Conversion



architectural landscape

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韩国C3出版公社 编

李硕、胡筱狄、薄寒光、王单单、王伟、黄中浩 译

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**Seafront of Benidorm**

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# Agenda for contemporary Iberian cities a public space agenda

当代伊比利亚城市的公共空间项目议程表



## 当代伊比利亚城市的公共空间

# A public space agenda for contemporary Iberian cities

João Pedro T. A Costa

本书的第一部分介绍了十年来伊比利亚半岛内建造的九个不同项目，它们均展示了交通道路，并且成为这座城市的一个特点。这些质量较高的工程印证了先前关于交通道路布局的论断在理论上和实际中均适用于这些工程：规划和目标、与场地之间的关系、作为新公共空间的体量以及对构造和植被的选择。一项旧规划工程，如罗马式轴线景观，在与列车、汽车、有轨电车设施、廊道、小区、海滨、水位线、防护墙、自行车道或人行道相关的重建项目中，交通道路在后工业城市区中变得更加复杂。

作为城市的第一个特征，交通道路简单地被理解为一供穿梭、到达另一目标场所、连接各地点之间的方式。它是连接空间，呈线性结构，但也可能包含一个横向的连接结构，连接原来未连接的一侧道路，如被基础设施划分开的相对的建筑结构。因此，主要的纵向车流还考虑到所处的横向连接点；否则屏障效应就会产生，或者持续发生。交通道路明显是一条流通过程，尽管在特殊情况下会成为滞留场所；以此观点来看，它不仅是一个“中间空间”或“运输途中的空间”，而且还是一个独立的空间，与某些边界相互作用，适应特定的场地特征。

交通道路因其结构维度，成为强化本地特征的一个契机。因此，考虑到道路方向的多样性，其所交叉的空间也因此提高了场地的级别。这些项目需要在规划和功能范围、构造选择上做出正确的决策。

实际上，决定何时建设一个低姿态的项目、突出该场地原有的特征，且何时使其更具影响力，形成该区域

The first part of the book meets nine different projects, accomplished in the Iberian Peninsula throughout the last ten years, presenting transit paths as a common characteristic. As quality projects, their common presentation justifies a previous reflection about this transit path typology, both theoretically and applied to the projects: their programs and objectives; their relation to the sites; their capacities as new public spaces and their architectonic and vegetation options. Being an old program – e.g., the Roman axis landscapes – transit paths acquired much more complexity on postindustrial urban areas, in regeneration interventions associated to train, car, or tram infrastructure corridors, neighborhoods, waterfronts, water lines, defensive walls, cycling or pedestrian promenades.

As a first idea on its characteristics, transit paths might be simply understood as a way through and into a target space, linking node areas. A transit path is a connection space, which tends to have a linear form; but it might also include a transversal linking structure, joining its former disconnected sides, such as opposite urban tissues divided by infrastructures. The dominating longitudinal fluxes should therefore also consider located transversal connections; otherwise, a barrier effect might be continued or created. It is clearly circulation filigree, although it might be, on specific moments, a space to stay; thus, depending on the perspective, a "space in between" or a "space in transit", but also a space in itself, interacting with some border types and being adapted to specific site characteristics.

Due to its structural dimension, transit paths become an opportunity to reinforce local identity under quality patterns. Crossing spaces can therefore, become simultaneously site upgrades, considering multiple orientations; projects have decisions to make, both on the program and functional sphere, as well as architectonic options.

In fact, the sense on the decision when to assume a low profile interven-



tion, with emphasis on the existing characteristics of the site, and when to assume a stronger impact, generating a new identity in the area, is a key decision. Theoretically, a more neutral role should be assumed when the site landscape has itself much to offer; a more "communicative" language is in need, when the site really needs it. The application of this principle to public spaces can be observed in different approaches, such as, in some cases, the use of local building materials and vegetation species, and the reuse of former elements in the new spaces, reinforcing the memory of its former activities –e.g., industrial pieces, ports, fishing or water elements. Some proposals have the sensitivity to develop minimalist projects, focus on detail, and reinforce site characteristics; on the contrary, uncharacterized areas might better receive "exogenous" architecture and landscape languages, new projects speak loudly. At this level, a less careful project decision might generate good architecture objects and interesting landscapes on the wrong site. On both cases, to intervene on public space is about projecting the emptiness, carefully creating the adequate environmental characteristics, not only fulfilling it with unnecessary objects and building structures.

Also, due to its structural dimension, transit paths are opportunities to upgrade city infrastructures, not only accessibilities, but also water drainage systems, green networks, cycling and pedestrian networks, public facilities and local commerce integration. It might even become a first step to start an urban rehabilitation processes within the urban shores and qualify heritage buildings and infrastructure elements; commonly, back stores and dirty facades benefit from unexpected new high quality public spaces.

The integration of infrastructure and mechanic elements with the natural and urban landscape is another common issue for transit paths. Technology and nature can live well together, although depending on a specific resolution in each case. Also frequently, transit paths meet heri-

的一个崭新构造,是非常关键的。理论上说,当场地景观丰富多样时,此项目应该是处于中立地带的结构;场地需要能够“交流”的建筑。将这项建筑原则应用于公共空间,并且可以通过不同方式体现出来,如在某些项目案例中,当地建筑材料和植被物种的应用、新空间原来结构元素的重新利用,都加强了人们对场地之前的情景的印象,如工业遗迹、港口、渔业或海水等情景因素。某些项目规划比较适于建设极简抽象的建筑,将重点放在细节上,强化场地的特征;相反,无任何特征的区域可能会更适于建设“外地性”的建筑和景观,新项目占据主导地位。从这种观点出发,关注甚少的项目反而会在错误的场地上建成良好的建筑结构和有趣的景观。从这两方面来看,在公共空间建造项目即在创造空旷感,谨慎地创造出足够的环境特征,不只是用不必要的元素和建筑结构充实这片场地。

此外,由于其结构维度,建设交通道路是将城市基础设施升级的机遇,不仅发挥了连通两地的作用,而且还促进了排水系统、绿色网络、自行车和人行道网络、公共设施和当地贸易的融合,甚至还可以作为城市海岸线内重建工程的第一步,并成为合格的建筑遗产和基础设施;一般来说,后院小店和肮脏的外立面都因为出人意料的公共空间而得到改善。

基础设施和机械元素与自然景观和城市景观的融合是建设交通道路的另一个常见问题。技术和自然可以很好地共存,尽管这还取决于每个项目案例的特殊性。而且,一般来说,交通道路会让位于建筑遗产(如市区、建筑或建筑遗迹等)。在这种情况下,特殊的项目议





蒙特惠奇山峰  
Montjuïc Heights

照片提供: Forgas Arquitectes

程表会提出新项目出现的问题,如实行最终保护措施的需要、建筑场地物价的稳定、人们对项目成为城市环境一部分的理解及交通元素。

最后,交通道路还与时间因素有关。公共空间并非与建筑一样具有同等的关注度,以此来维护其设施。所以,需要考虑气候、多功能公共用途等因素。这些提案如何处理与时间之间的关系成了关键问题,本书介绍的都是“刚刚完成”的项目案例。人们必须想象出经历冬夏两季之后的项目状态;其中某些项目整体或构造将会发生变化,最终形状可能与最初的状态不完全相同。

因此,我们将其中一些概念问题实际应用到书中介绍的交通道路项目中。

由Forgas Arquitectes设计的巴塞罗那蒙特惠奇山峰项目是一个极具凝聚力的结构,它使人们可以到达山脉的顶峰。这个项目穿过这座山脉的中间部分,解决了地势的难题。通过采用脊状结构,该项目强化了横向的手指状起伏结构,使人们看见光线反射的瞬间,并且可以欣赏山下港口和海洋的全景。根据自然地势建造的项目必须融入直接可达的楼梯廊道,且楼梯呈波状,可以连续地跨越。设计师特别关注了细节部分,如混凝土路面的处理就采用不同方案,以在倾斜的步行空间路面提供了更好的摩擦力。

由José María Urzelai Fernández和Eduardo de Miguel Arbonés设计、位于西班牙Serra Grossa的1路有轨电车沿线景观项目就是通过在原有场地新增结构元素而融于当地环境的一个典型例子。该项目是一条纵向的人行道空间,夹在有轨电车路线与海滨公路之间,项

tage elements, such as urban areas, buildings, or architectonic remains. In these cases, a particular agenda introduces new project issues, such as its eventual need of protection, the valorization of the archeological site, its understanding as part of the urban context and the introduction of communication elements.

Finally, transit paths also deal with time. Public spaces are not supposed to have the same maintenance attention as buildings, so they have to consider adaptation to aspects as the climate or the multifunctional public use. How the proposals can deal with time becomes a central question, since the book presents images of "just finished" works. One must imagine the same area after two winters and summers, after people's appropriation; some of the projects or their elements will change, adopting a final form which might not correspond exactly to the initial one.

Therefore, let's apply some of these conceptual issues to the presented projects on transit paths.

The Montjuïc Heights in Barcelona, by Forgas Arquitectes, is a cohesive structure, allowing accessibility to this part of the mountain. It deals with the difficulties of topography, crossing the mountain at a mid level. By adopting a spine structure, the project reinforces the importance of transversal fingers, by introducing reflective moments and allowing panoramic view-points over the port and the sea, located bellow. Building with nature on topography obliges to mix the direct stairs corridor with a dancing structure of ramps, continuously crossing it. A special attention was made to the detail, e.g., the concrete surface treatment, adopting different solutions to provide a better friction on this inclined walking space.

Tram Line 1 Landscaping in Serra Grossa, Spain, by José María Urzelai Fernández and Eduardo de Miguel Arbonés, is a very clear example of local integration through the increase of existing site identity elements.



Being a longitudinal pedestrian space, splinted between a tram line and a car waterfront corridor, the project seemed a prolongation of the mountain to the borders of the infrastructure, as if no architect was needed and the mountain itself created the space. The local sedimentary stone prevails on this very sensitive public space: in the mountain, on its rustic form, but also in the bridges, built structures, pavements, ramps and walls, through concrete and stone constructions, naturally receiving the local pine tree vegetation and urban furniture. Integrated in the strong stone natural color, the infrastructure impact almost disappears. A balance between a "game of ramps", both to circulate natural spaces, combined with the creation of spaces to sit and stay, characterizes the project. The less integrated element is part of the infrastructure itself: tram stations design obeys to logics of continuity, not to the site's specific characterization. In the detail, as Mies van der Rohe would like, we clearly understand the presence of the architect. The ramps and platforms do not directly touch the mountain; it is separated by a transition space; a longitudinal corridor in a lower shadow, solving the water drainage, or an "in-the-between" area filled with rolled stones.

The Castelo Novo's Castle in Portugal, by Comoco Arquitectos, starts with a respect for the site, proposing a light structure orientated for specific objectives: the visitors reception and the circuit of functional distribution, as if the granite stone basis of the mountain was a beach dune with sensitive vegetation, proposing to pedestrians to walk above it. The building elements, black painting and corten steel, are light and removable structures, prevailing the intention of identifying the differences between the preexistent remains and the new project; it adopts, therefore, within its general organization, the principals of the Venice Chart. Perhaps the option for corten finishing on some metal surfaces unnecessarily generates a very strong object, imposing itself to the pre-existent elements which it is supposed to serve. On the contrary, to



Serra Grossa的1路有轨电车沿线，阿里坎特  
Tram Line 1 in Serra Grossa, Alicante

图片提供: Fernández + Arbones

目延伸至公共设施的边缘，如同山的绵延部分，仿佛没有建筑师设计，而是山体本身创造的空间。当地沉积的石头在这个极其敏感的公共空间内逐渐裸露出来：外形粗糙，常在山中、桥上、建筑结构、路面、坡道及墙壁上出现，这些地方都是由混凝土和石头建造而成。与石头的自然色彩相融合，公共设施给人带来的影响力几乎消失殆尽。自然空间周围的“坡道结构”间的平衡与提供休息的空间结合起来，成为该项目的特征。项目各元素之间也没有完全整合：有轨电车车站的设计原则遵从连续性，而不是所在场地的特殊特征。具体来说，如Mies van der Rohe希望的那样，设计师清楚地了解这些建筑的形式。坡道和平台并不直接与山脉相接触，山体由过渡空间分隔开：如在低处解决排水问题的纵向廊道，或者填充碾压碎石的“中间”区。

由Comoco Arquitectos设计的葡萄牙卡斯特洛诺城堡项目源自建筑师对该场地的敬仰而建造，计划出于特殊目的而设计一个轻质的结构：接待中心和划分功能区的环道，仿佛这座以花岗岩为基础构成的山体是一个海岸沙丘，上面种植着较为敏感的植物，使行人可以在上面行走。建筑构成、黑色涂料和科尔顿钢材都是轻质、可移动的结构，可以辨别出原来结构和新项目。因此，其全部结构都采用了威尼斯城设计图纸中的原则。或许偶然在某些金属表面上采用科尔顿钢材做饰面，将其强加在原来存在的结构上，能够产生非常坚固的结构体。相反，为达到相同的目的，黑色的钢质环道结构项目仍然使场地保持中立地带的立场。

由Roberto Ercilla与Miguel Angel Campo设计的维





卡斯特洛诺城堡  
Castelo Novo's Castle

多里亚旧城中心坡道上的电动扶梯主要针对的是一个完全同心的历史区域，项目位于一个坡道地势的小山上，主要突出的是横向的城市结构，即“行政区”。该项目构成了公共的环道，将其中心位置与两边的场地连接起来，覆盖物是钢质的构架和玻璃。这个项目的建造逐渐增加了到达这里的可能性，这对项目与所处场地之间的关系带来了三层问题。首先是历史场地上的扶梯：这是一种可以接受的设计选择，因为其历史特征不能冻结过去和现在、将来仍存在的特征。将重点放在与具有城市遗产价值相关的场地上这个问题应该进行重新调整：如何将扶梯的统一倾斜度与街道变化的坡度结合在一起？新结构应该放置在原有的公共空间结构上方，使其在下方清晰可见，还是介入原有空间，挖取中央部分，从而将原有结构破坏？其次是扶梯遮盖物的问题：考虑到城市冬天的气候问题，这也是一种有效的措施，使其在雨天也可以舒适地使用。此外，问题不在于“什么材料”上，而是在于“如何解决问题”上：即项目作为一个物体如何能够获得良好的解决方案，而且还作为这个有价值的场所上的一个构成元素。第三个问题，也是最具争议的问题，是将其作为一个内部空间，冬季里什么东西才能给人们带来高度的舒适感也可能成为夏季令人感到不舒适的因素，这就很难达到一个平衡的方案。但这不只是一个舒适度的问题，而且，“如何解决问题”又成为了关键因素。这样，雕塑性结构体比较有意义：钢结构元素的强度清晰地缩短了与毗邻的城市环境之间的关系；内部则呈现廊道、隧道的感觉。从室外看，覆层结构占据了街道；透明的项目仿佛是一座建筑，而

achieve the same goal, black steel circulation elements maintain a more neutral impact on the site.

The Electric Ramps at the Old Center in Vitoria-Gasteiz, by Roberto Ercilla and Miguel Angel Campo, deal with a clear concentrically historical area, located on a small topographic hill, focusing on the transversal urban structures, the "cantons". The project consists of a public circuit, connecting its core to both sites, covered with a steel skeleton and glass. The objective of increasing accessibility introduces a three layer question on the relation of the project with the site. First of all, the presence of mechanic ramps on historical sites: it is an acceptable option, since its historical characteristic can not be frozen in the past and those are also present and future areas. The question should be reoriented, focusing on site relation with the urban heritage values: how to combine the uniform inclination of the mechanic ramps with the variable inclination of the streets? Should the new structure be placed above the preexistent public space structure, leaving it legible bellow, or should it interfere with it, breaking it by excavating its middle section? Second, there's the question of covering the ramps: attending to the winter conditions of the city, it is also a valid option, allowing a comfortable use on rainy days. Again, the question should not be the "what", but the "how": the ability of the project to achieve a good solution, as an object, but also as an integrated element on the valuable site. The third and most controversial one is the question of making it an interior space, in spite of having some transversal respiration: what could be a quality comfort during the winter might also be uncomfortable in the summer, being very difficult to achieve a balanced solution. But it's not only a comfort issue and, again, the "how" factor becomes central. In this case, being interesting as a sculpture object; the intensity of the structural steel elements clearly shortens the relation with the immediate urban environment; when inside, prevails a corridor lecture, a tube. Viewed from outside, the cover-



ing structure dominates the street; the perspective of an architecture project prevails, as if it was a building and not public space. Being so, the project's intention of camouflaging the machine engine, bringing more attention to the site wasn't achieved; however, on the contrary, the skeleton structure generated a strongest object, competing with it. Again, the time question must be asked: what will happen when the glass isn't crystalline anymore, but brown with everyday dust?

Historic Center of Banyoles by Josep Miàs MiAS Arquitectes, successfully combines urbanism and public space project, applied into practice. It generates a sensitive rule for the design of the streets and squares, by adopting the local travertine stone, opening some areas of the water system and innovating the pavement design details and urban elements. Historical buildings, public space stone and sand are all the same material with different configurations, marking the city's landscape identity. This strong common rule allows some exception moments, which occur both by introducing urban infrastructure and furniture, and in the design of the pavement pieces: conceived in detail, it verifies small located "incidents", physical events on the ground which generate local spaces, including the presence of the water elements, not in a decorative form, but as part of the city's living system.

Seafront of Benidorm by OAB - Office of Architecture in Barcelona, is inspired by an abstract linear curve combination and a color composition. It generates a new waterfront profile, integrating a city promenade, a system of ramps, a curve wall and a beach wooden platform, in contact with the sand. Together with the force of the curve composition, which generates the spaces, the introduction of a color palette gives the promenade a strong presence in the city seafront, simultaneously allowing the local identification of its parts. This option of the authors, with the project assuming "a life of its own", can be understood within the city context: a massive industry of leisure and tourism, with an extremely



维多利亚旧城中心坡道上的电动扶梯  
Electric Ramps at the Old Center in Vitoria-Gasteiz

照片提供: courtesy of Ercilia + Campo

并非公共空间。这样,项目掩饰机械结构的目的一一即吸引更多的人来到此地,就无法达到;但是,相反,这种构架形成了一个最坚固的结构体,与其相匹敌。关于时间的问题再一次需要问及:如果玻璃不再透明,而是因为日积月累的灰尘而变得模糊,那又会导致什么样的结果呢?

由Josep Miàs MiAS Arquitectes设计的班约莱斯历史中心成功地将都市与公共空间项目结合在一起,应用于实践中。这产生了一个敏感的规则,供街道和广场的设计所使用,采用当地的石灰华石,使一些区域补给了供水系统,创立了路面设计细节和城市构成。历史性建筑、公共空间石材和沙子都是具有不同构造的相同材料,标志着城市景观的特性。这种非常常见的规则存在某些例外,这些例外情况在引进城市公共设施和设备时,在设计路面时就会发生:它们都隐藏在细节当中,证实了微小“事件”的存在,地面上的物理事件形成了当地的空间,包括水以装饰作用而非作为城市生活系统一部分的存在。

由OAB-Office of Architecture in Barcelona设计的贝尼多姆海滨项目是受抽象的线性曲线组合和色彩构成的灵感激发设计而成的。这个项目构成了一个海滨结构轮廓,将城市长廊、坡道系统、弯曲的墙壁和海滩木质平台融合进去,与沙滩相接触。五颜六色的色彩和弯曲结构的弯力共同形成了这些空间,赋予了城市海滨区廊道以鲜明的外表,同时还成为当地具有标志性的结构。对于作者的这种选择及其将项目定义为“以自己的方式”建造,人们可以在城市范围内进行理解:大规



模的休闲、旅游观光业分布非常密集,通过反复建造的现代建筑和高楼大厦而构成。面临缺乏优质建筑环境的问题,公共空间项目试图形成一个崭新的景象,成为城市中最重要空间的一个崭新标志结构。项目的细节部分设法延续了项目的设计理念,如,当陶瓷结构采用圆形图案时。考虑到植被的种类选择,成批的棕榈树沿着海滩上原有的公路划分出平台。在曲线结构的其余空间,除了棕榈树,还种植着其他树种。这个步行廊道以没有影子为特征,突出了其作为交通流线的特征,不允许滞留。

由Julio Pérez Domínguez和Daniel Fernández-Carracedo Pérez设计、位于萨莫拉的中世纪城墙是一个属于考古学领域的项目。项目的目标在于保留原有城墙作为建筑遗产的资格,这对建筑遗产议程提出了质疑。这样一来,就不再需要对建筑遗产进行特殊保护;而是可以只将其视作空间的一部分。考古遗址融合了附近墙壁的所有延伸部分,这样,就需要建造公共通道来达到教育目的。毫无疑问,毗邻建筑侧向外立面用具有教育意义的铺砖方式设计是一项成功的举措。该项目试图将考古遗址作为该区域的重点。新的建筑项目非常有趣,它看似赋予了此处一种崭新的、不必要的序列;坡道是一个简单的美学因素,它使原有的小路更易被人们采用;遮蔽结构看起来也具有装饰性。这处场所和考古遗迹是否需要这样一个坚固的结构?或者,它是否吸引了更小的项目在此开发,给考古遗址预留出空间?

由Pitágoras Arquitectos设计的吉马良斯住宅的景观设计项目通过将步行廊道与向上的行车通道结合起来,设计成一个私人花园。倾斜的地势为项目指明了

high density, built through the repetition of modern buildings' blocks and towers. Confronted with a lack of quality of the architecture environment, the public space project tries to generate a new image, a new identity element for the city's most important space. The detail tries to continue the project's concept, e.g., when the ceramic piece uses a circular pattern. Considering the vegetation options, groups of palm trees mark the platform along the car infrastructure corridor, the same existing on the beach. In the residual spaces of the curves composition they are combined with other species. The lack of shadow characterizes this pedestrian corridor, emphasizing its circulation characteristic and not encouraging staying areas.

The Intervention of the Medieval City Walls in Zamora by Julio Pérez Domínguez and Daniel Fernández-Carracedo Pérez, is a project within an archeological context. Having as objective the qualification of the existing wall remains, it questions the heritage agenda. In this case, no special protection was needed for the heritage piece; it could simply be part of the space. The archeological site integrates complete extensions of the near wall so public communication elements were needed for an educational function. Undoubtedly, the handling of the side facades of the neighbor buildings with the informative tiles was a successful option. The project attempts to make the archeological site into the main focus of the area. The new architectonic piece, as interesting as it is, seems to impose to the place a new unnecessary order; the ramp is a simple aesthetic element, being easier to use the existent path; the shadow structure also seems decorative. Could it be that the place and the archeological remains needed such a strong structure? Or should it have appealed for a more minimal intervention, giving room to the archeological piece?

The Guimarães House Landscape Design by Pitágoras Arquitectos, designs a private garden by combining a pedestrian promenade with a car access upstream. The single plot sloping orientates the project





贝尼多姆海滨概念草图  
Benidorm Seafront concept sketch



施工中的站台地基  
platform foundation under construction

图片提供: OAB-Office of Architecture in Barcelona

guidelines, looking for a gentle way to the car accessibility and for a more direct access to pedestrians. A second orientation seems to be the respect and maintenance of the preexistent natural landscape, dominated by the trees' density and the earth presence. The intervention introduces the path ways, a water circuit – ending on a small lake downstream, some grass areas, and a game of walls built on corten steel. Maybe its strangest moments are the treatment of the fountain and the bridge over the lake, when the white stone and the gray painted steel are introduced on the site; both constitute unnecessary strange elements, starting to seem like a catalogue of materials and textures and breaking the identity built on the rest of this exterior space.

Finally, the Masterplan for the Coastal Road in Leça da Palmeira, by Álvaro Siza, constitutes a public space and accessibility infrastructure intervention on a site where the architect had some important projects of the beginning of its carrier, e.g. the Tea House of Boa Nova. As he teaches us to do, Siza understood the site in its all dimensions and provides a very sensitive intervention by respecting its characteristics, e.g. integrating the sea rocks, or using local materials such as the granitic stone – which also resists well to the aggression of the maritime condition and the hardest uses of public space. He combines the need to discipline the traffic flows with the attractiveness of the pedestrian promenade. Locally, introduces car parking areas and integrates seafront uses such as the restaurant and the sea tides swimming pool. The detail is a key moment of its project, e.g., the careful design of the stone on pavements and urban furniture or the introducing of lighting. In this project, the new landscape clearly reflects the senses of the local ocean shoreline, being the grass areas the single strange element.

Nevertheless, there's nothing better than inviting the readers to have their own considerations regarding the nine transit path quality projects presented, examples of a public space agenda for contemporary cities.

João Pedro T. A Costa

设计方向,寻找一种适中的方式令汽车通行,及一条人行道。另外一个方向仿佛是对原有自然景观的尊重和维护,以密集树丛和土壤为主。这个项目带来了小路、在下游小湖处终止的循环水、一些草丛区及科尔顿钢结构上的墙壁。或许最奇怪的在于对泉水和湖上桥梁的处理,白色石头和涂成灰色的钢都出现在这个场地上;两者构成了奇怪的因素,逐渐开始看似成为一种类型的材料和质地,与外部空间的其余部分不统一。

最后,由Álvaro Siza设计的莱萨达帕尔梅拉滨海大道总体规划项目构成了一个公共空间及该处场地的可到达的公共设施项目,建筑师曾在这里建造了很多重要的项目作为开端,如波诺瓦茶室。正如西扎(Siza)教给人们的那样,他从所有角度对场地充分了解,设计出了一个非常敏感的项目,尊重了场地的特征,如,将海中的岩石融合在建筑中,或采用当地的材料,如花岗石,这种石头可以很好地抵御海洋环境的侵蚀,增强公共空间的耐用性。他将规范交通流的需求和人行廊道的吸引力结合起来。局部地引进停车场,结合滨海用途,如餐厅和海潮游泳馆。细节是该项目的关键,如,人行道上石头的细致设计,及城市设施或照明的设计。在这个项目中,新景观清晰地体现了当地海岸线的意义,草丛区成为一个陌生的构成。

尽管如此,没有什么比让读者自己思考这九个作为当代城市公共空间设计议程范例的交通道路优质项目更加有意义了。





该项目位于阿里坎特市Serra Grossa山坡脚下。这里具有极大的景观开发潜力，景观特征带有过去工业的明显印迹。这座山壮观的断口反映出多年前此处一个采石场进行的大规模开采，岩石上部的痕迹显示着坎普萨石油公司（CAMPESA）原仓库的遗迹；该仓库曾隶属于La Británica旧冶炼厂，并于1966年停止了运营。

这个工业生产基地区用于储存、配送和利用从原油中提取的材料，其设施一部分位于地上，其余位于地下，通过在岩石中挖掘隧道、地道来开通通道并进行布局。该地下工厂围绕中央一个大型矩形空间排布，而这个空间即是入口大厅。这里由三条主要地道构成：一条位于中央位置，两端通向直径为20m的圆形车间，另外两条周边的地道也通向两个直径12m的圆形车间。这三条地道与七条二级地道相交，构成网状结构，通向原来放置不同汽油桶的宽敞拱顶空间。

随着穿过Serra Grossa山的1路有轨电车的建造，这个景观设计项目得以产生。基础设施的发展是这块废弃场地重建的契机，使它可以被用作公共场所，可以对公众开放，还可以重新审视已被人们遗忘的遗迹的价值，从而使蕴藏的壮观遗迹重见天日。该项目的规模极小，以避免破坏这个地块的特色。

首先，项目计划重建公园中的旧采石场，使其成为阿里坎特市中心与Serra Grossa山之间的纽带。重建工作通过恢复及重新审视此处原有工业遗迹的价值，将这个现今荒废的空间转变成一个公众可达的、适于开展各种公共活动的空间。工业遗迹有令人印象深刻的圆柱形油罐，建在直径约40m的山石和上文描述的地下设施中。另一方面，在la Sangueta建造的平台形成了林木茂盛的广场；一条散步通道从这里发端，涵盖了铁轨和宏伟的山石墙壁之间的区域。该项目所采用的材料试图融入周围环境：墙壁和人行道采用的材料是粗糙的浅色混凝土和采自当地采石场的干石块砌石，覆盖了电车轨道装置；原有的土坡上有几处长满了当地的植

José María Urzelai Fernández + Eduardo de Miguel Arbonés

# Tram Line 1 Landscaping

## 1路有轨电车沿线景观设计



项目名称: Tram Line 1 Landscaping  
建筑师: José María Urzelai Fernández, Eduardo de Miguel Arbonés  
建筑总承包商: UTE Tranvía Goteta, Cyes/Cobra 1/Inservias  
开发商: GTP. Ente Gestor de la Red de Transporte y Puertos,  
Generalitat Valenciana  
造价: EUR 5,200,000(EUR 433.33/m²)  
地点: Avenida de Villajoyosa s/n, Alicante, Spain  
面积: 12,000m²  
设计时间: 2005—2006  
施工时间: 2006—2009  
竣工时间: 2009  
摄影师: ©Duccio Malagamba(except as noted)

被。人造灯光增加了海滨的夜景效果，突出了其岩石结构形状；灯光成为一种不同凡响的因素，使该地成为阿里坎特市一处素雅而富有魅力的景观。所有这些设计的目的在于使有轨电车成为感觉舒适的公共交通基础设施，并完全融入Serra Grossa山的景观。

The intervention is realized in an area placed at the foot of the hillside of the Serra Grossa in the city of Alicante. It is a space with a great landscaping potential, whose character is clearly defined by its industrial past. The spectacular cuts of the mountain are the reflection of the numerous extractions carried out in a quarry placed there years ago, and the marks above the rock display the traces of the former warehouses of CAMPSA, that once belonged to the old refinery La Británica, that was running until 1966.

The industrial complex, addressed to warehousing, distribution and utilization of materials derived from crude oil, consisted of one part of its installations placed on the surface and the rest placed underground, organized by tunnels and galleries dugged in the rock that allowed its access and arrangement. The underground factory was distributed around a large central space with a rectangular shape that acted as a entrance hall. It consists of three main galleries, one central that distributes both sides to spaces of circular plant of 20 meters of diameter, and two perimetral galleries that access also to circular plant spaces of 12 meters of diameter. These three galleries intersect with seven secondary galleries in order to create a grid that allows the access to the spacious and vaulted spaces that once accommodated different petrol tanks.

The project emerges as a consequence of the construction of the tram line 1 when it passes trough the Serra Grossa. The development of this infrastructure meant the suitable opportunity to restructure an abandoned place in a space for the pub-

lic use, approachable to the population and capable of reconsider the value of the forgotten remains in order to recover a magnificent hidden heritage. It is an intervention of minimum things in order not to destroy the character of this land.

First of all it is proposed as the restructure of the old quarry in a park that, acting as a hinge between the urban center of the city of Alicante and the Serra Grossa, and is able to transform this strategic space, nowadays obsolete, in a space accessible and suitable to the development of different kinds of public activities through the restoration and the reconsideration of the value of the industrial heritage existing in this place, an impressive cylindrical tank built-in the mountain of approximately 40 meters of diameter and the underground installations described before. On the other hand, the construction of the halt in la Sangueta, allows the creation of a wooden plaza that shows the beginning of an esplanade that covers the space between the railway tracks and the impressive stone wall of the mountain. The materials used in the project look for the integration into the environment: the walls and the pavements use a rough, harsh and light-colored concrete, dry-stone masonry coming from the local quarries cover the structure of the tramway installations, and the several existing earth slopes are covered with autochthonous vegetation. About the artificial light, it has been searched the night enhancement of the coastal seafront, highlighting the presence of the rocky formation in order to become an outstanding element with a discreet and attractive scenic presence from the city of Alicante. All these with the intention of achieving the Tram to become an infrastructure of public transport pleasantly and completely integrated into the landscape of the Serra Grossa.

José María Urzelai Fernández + Eduardo de Miguel Arbonés