

AAU

建筑与都市 中文版
Architecture and Urbanism
14:06

055

Feature:
Revitalization of Modernization Heritage

专辑:
近代建筑遗产的复兴

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专辑：近代建筑遗产的复兴

8
论文：超越单体建筑设计的城市复兴
尔格·苏尔寿

10
BIG
丹麦国家海事博物馆

26
拉克东与瓦萨尔建筑师事务所
北加莱海峡大区的FRAC

42
海梅·J·费雷尔·福雷斯
坎·里巴斯

52
坎纳塔与费尔南德斯建筑师事务所
景观实验室

62
斯蒂芬·泰勒建筑师事务所
肖特威尔农场

70
论文：作为画布的后工业建筑遗址
加布里埃拉·坎波尼里

76
霍沃斯与汤普金斯建筑师事务所
红棚

84
克鲁兹与奥尔蒂斯建筑师事务所
新国家博物馆

98
曼努埃尔·奥卡纳
地中海中心总部

106
雅各布+麦克法兰
FRAC中心

114
HLPS建筑师事务所
瓦尔帕莱索文化公园

POLIS

Future Architects Design Competition

POLIS未来建筑师设计竞赛

命题：暮年安居

THEME: A COUNTRY FOR THE AGED

自1999年以来，中国已开始迈入老龄化社会。截至2014年2月，中国60岁以上老年人数量已超过2亿，到2050年左右，老年人口将达到峰值，即全国人口的三分之一。面对庞大的老年人群体，社会建筑该如何与这样的发展相适应？40年后，我们也会老去，那时的建筑和城市将会是什么样？你希望那时自己的生活在怎样的空间中？2054年，怎样的建筑和城市能为年迈的你提供所需要的社交氛围、满足暮年生活的情感需求？

设计内容：

以前瞻的眼光设计“40年后”任意功能空间（住宅、商业、医院、文化类建筑或其它城市公共空间等，不限），探索未来的建筑或城市如何更好地成为老年人生活的媒介、为老年生活带来活力和便利，创造属于老年人充满生机和希望的生活方式。

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以个人或小组形式参赛，每组成员不超过2人

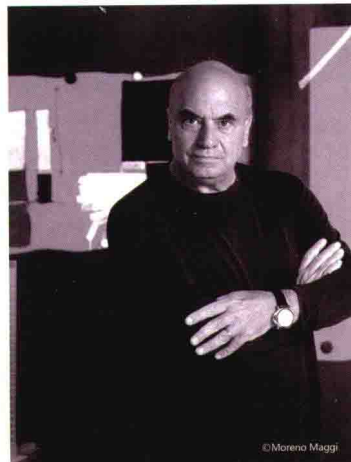
Participants (teams) may take part in the competition if they meet the following requirements:

Participants taking part in the competition shall be architecture students in China
Open to full-time undergraduate students and graduate students.

All members participating as a team (2 persons at most) must be architecture students in China.

评审会主席

福克萨斯



Jury Committee Chairman
**MASSIMILIANO
FUKSAS**

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Feature: Revitalization of Modernization Heritage

8
Essay: Urban Revitalization is more than architectural design of
solitary buildings

Jürg Sulzer

10
BIG
Danish National Maritime Museum

26
Lacaton & Vassal
FRAC of Nord Pas-de-Calais

42
Jaime J. Ferrer Forés
Can Ribas

52
Cannatà & Fernandes
Landscape Laboratory

62
Stephen Taylor Architects
Shatwell Farm

70
Essay: Post-Industrial Sites as Canvas
Gabriela Campagnol

76
Haworth Tompkins
The Shed

84
Cruz y Ortiz Arquitectos
The New Rijksmuseum

98
Manuel Ocaña
Casa Mediterráneo Headquarters

106
Jakob + MacFarlane
The Turbulences FRAC Centre

114
HLPS Arquitectos
Valparaíso Cultural Park

Feature:

Revitalization of Modernization Heritage

专辑:

近代建筑遗产的复兴

The development of industry and culture in the modern period has created buildings suited for the particular system. As the industry declines, followed by the population change, these buildings have lost their original purpose. Instead of demolishing them and building from scratch, many are renovated to become the bases for regional revitalization. This edition of *a+u* introduces such examples of revitalization of modernization heritage which, by taking advantage of their system derived from function, are able to assume new role in the society. The featured works include a shipyard located on the coast, a factory that supported the town's industry, as well as a railway terminal and military facility. These buildings constructed for the purpose of modernization have supported the regional development and influenced the formation of urban structure. Their next role is to provide a new hub in response to the region's structure.

How would these modernization heritage – constructed based on the function – react as the objective shifts to the soft side such as people or place? The featured works present various responses specific to their own location. (a+u)

近代工业与文化的发展留下了许多具有时代特征的建筑。随着相关工业的衰落和其后人口的变迁，这些建筑已经丧失了原本的用途。许多旧建筑经过活化改造后成为区域复兴的基础，而不是拆毁和新建。本期介绍了近代建筑遗产复兴的实例，那些源于旧建筑用途的系统被赋予了适应时代的新角色。

本期收录的作品包括海岸边的船坞、小镇上的工厂、铁路枢纽和军事基地。这些在近代化过程中建造的建筑曾推动了区域发展，影响了城市肌理的形成。它们接下来的角色是成为新城市肌理的中心。

当代建筑的用途已经转向软的一面，例如人或者场所，这些基于使用功能而建造的近代建筑遗产如何去适应新的需要呢？专辑中的作品因应其特定的地理位置提供了多种改造策略。

(编者)



© Maritime Museum of Denmark

Danish National Maritime Museum

BIG
Helsingør, Denmark
From dry dock to museum
1882 (Helsingør shipyard opened)
pp. 10–25



© Communauté Urbaine de Dunkerque

FRAC of Nord Pas-de-Calais
Lacaton & Vassal
Dunkirk, France
From boat warehouse to museum
1945
pp. 26–41



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Can Ribas
Jaime J. Ferrer Forés
Palma de Majorca, Spain
From wool blanket factory to public spaces and social housing
1851
pp. 42–51



Photo courtesy of the architect.

Landscape Laboratory
Cannatà & Fernandes
Guimarães, Portugal
From factory to laboratory
1850s
pp. 52–61



Photo courtesy of the architect.

Shatwell Farm
Stephen Taylor Architects
Somerset, UK
Farm
Late 17th century
pp. 62–69



Photo courtesy of the architect.

The Shed
Haworth Tompkins
London, UK
Extension of National Theatre
1963 (opened)
pp. 76–83



© Rijksmuseum

The New Rijksmuseum
Cruz y Ortiz Arquitectos
Amsterdam, the Netherlands
Museum
1885 (opened)
pp. 84–97



Photo courtesy of the architect.

Casa Mediterráneo Headquarters
Manuel Ocaña
Alicante, Spain
From station to headquarter of diplomatic institution
1889 (opened)
pp. 98–105



Photo by Th.G. courtesy of Municipal Archives of Orleans. Reference number 2F11291.

The Turbulences FRAC Centre
Jakob + MacFarlane
Orléans, France
From military barracks for storing army goods to museum
1837–1842 and 1890's
pp. 106–113

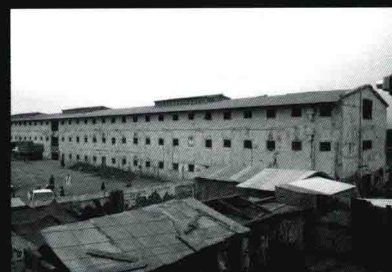


Photo courtesy of the architect.

Valparaíso Cultural Park
HLPS Arquitectos
Valparaíso, Chile
From prison to cultural park
1808 (construction of power keg)
1843–1999 (cell block in use)
pp. 114–125

Essay:

Urban Revitalization is more than architectural design of solitary buildings

Jürg Sulzer

论文:

超越单体建筑设计的城市复兴

尔格·苏尔寿

Certainly the new construction of the Guggenheim Museum Bilbao by Frank O. Gehry brought an upgrade of Spanish city Bilbao. In regard to integration within the traditional city structure, however, the architecturally spectacular building behaves almost autistic. It could be placed in almost any city as it does not develop any readable relationship to the urban history through its design. Such architectural staging does not make a sustainable urban revitalization. Countless other cities have been seduced to copy the notorious “Bilbao-effect”. Belief was that a drastically appearing, seemingly unique building by a star architect, which is featured in the columns of all architectural magazines, would enhance the long-term social and economic situation. Today we know that such architectural extravagances could become quickly outdated, losing its glamour at once. In so far such cities did not go bankrupt already due to the construction of such structures, they have to carry the burden of usually enormous running costs. But cities cannot afford this kindly extra burden and are forced thus to neglect their social functions.

However, in recent years, sophisticated examples which deal aptly with historical elements and add value with design esprit are found. Such additions indicate a groundbreaking architectural attitude which dialogues in depth with historic heritage, and sensitively links to existing buildings or their ensembles. These examples, nonetheless, still pay much attention to the individual building, and often there is no organic link to the development of the city in historical context.

A future-oriented revitalization of the city clearly distinguishes itself from above mentioned, object-based attitude in architectural design. It rather focuses on the historical context on all levels of urban development. Revitalization then means the creation of new buildings and urban structures that are capable of being memorized. The notion “revitalization” is to be defined within the context of sustainable urban renovation and urban monument preservation. Revitalization contains various aspects of preservation, renovation, and revitalization of historical quarters and of public urban space.*

Sustainable revitalization of the European cities describes the process of re-constructing memorable urban ensembles in those

places where they are lost. Anonymous city quarters and houses devoid of expression, which were constructed especially during the 1960s and 1970s across Europe, are to be re-designed step by step as memorable and identifiable urban areas. Only that way will provide the citizens clues for identification with their city in the long run. In times of accelerating globalization and the concurrent citizen’s feeling of having lost “home” in anonymous cities, creating more identity when building in its historical context is essential. In the last 60 years of architectural history, however, this has rarely been the case. Urban revitalization is far more than only staging individual buildings, neither of autistic architecture by star-architects, nor of sensitive additions to historically valuable complexes. A sustainable approach to urban revitalisation, again, takes the historical context on all levels of urban development as its main focus.

That demands a new type of star-architecture. It asks for buildings that are designed with special sensitivity and emotion in order to insert them into the inherited urban fabric, or to create especially memorable places within the urban agglomeration. This implies a labor-intensive and creative dialogue with the given urban space and found urban architecture. Revitalization of cities is a permanent task with sustainable effect, for the sake of identity-creating urban transformation and unique city-architecture in the urban ensemble.

Note

*“*RENOVATING CITY, inventing city, testing, renewing*”, a series of urban development and caring cultural heritage, (Jovis, Berlin, 2010, p.160)

Jürg Sulzer studied architecture and urban planning at Berlin University of the Arts and Technical University of Berlin. He received a doctorate from TU Berlin. He was director of urban planning of city Bern in Switzerland from 1983 until 2004. Since 2004 he is professor of urban remodeling and urban research at Technical University of Dresden, and head of Revitalizing Urban Planning center in Görlitz. Since 2009 he is president of the national research project NFP65 “New Urban Quality”, Swiss national fund for science research.

毫无疑问，弗兰克·盖里设计的古根海姆博物馆提高了西班牙城市毕尔巴鄂的形象。然而，在与城市传统肌理结合方面，这座蔚为壮观的建筑无疑是相当自闭的。因为没有与城市历史发生任何可识别的关系，所以它几乎可以被建造在任何一座城市中。这种建筑策划并不能创造可持续的城市复兴。无数的城市受到诱惑，企图复制这个声名狼藉的“毕尔巴鄂现象”。他们相信，一座明星建筑师设计的、刊登于众多建筑杂志专栏、吸引眼球并看上去独一无二的建筑可以提升城市长远的社会经济状况。我们现在知道，这种穷奢极侈的建筑可能会迅速过时，瞬间丧失魅力。到目前为止，还没有哪座城市因为建造这种建筑而破产，但是它们不得不背上沉重的运营负担。那些财政能力有限的城市因而被迫疏忽了社会责任。

近些年来，恰切地与历史元素发生联系、通过设计智慧提升价值的优秀建筑改造案例浮现出来。这些案例提供了开创性的建筑思维，与历史遗产发生深度对话并与旧建筑或旧建筑群慎重地联系起来。然而，这些案例仍然过多地把注意力放在独栋建筑身上，缺乏与历史城区发展的有机关联。

面向未来的城市复兴思维与上述基于对象的建筑设计态度不一样。它更侧重于城市发展各个层面的历史文脉。复兴意味着创造能够留在人们记忆中的新建筑和城市肌理。复兴应该在可持续发展的城市更新与城市遗址保护的脉络中定义。复兴包括了历史街区与公共城市空间保护、更新和复兴的各个方面。*

欧洲城市的可持续复兴意味着在被遗忘的城区重建能够被记住的建筑群落。那些“陌生”的欧洲城区和毫无特色可言的房子，特别是建造于20世纪60年代到70年代之间的，需要一步一步重建为具有可识别性的、能够留在人们记忆里的城市街区。只有这样，才能长远地给市民提供可识别的城市形象。在全球化加速的时期，生活于“陌生”城市里面的市民倍感失落，在历史城区改造的时候保留和创建可识别性变得尤为可贵。过去60年的建筑历史中，这一点并没有获得

足够的重视。城市复兴远不是策划单体建筑，不是明星建筑师专注于自我的建筑，也不是历史遗产的慎重增建。可持续的城市复兴应该把焦点放在城市发展各个层面的历史文脉上面。

这需要新的明星建筑。它们要特别敏感，特别有感情，这样才能相容于历史城市文脉，或者在城市街区创建出带给人们记忆的场所。它们要与城市空间和建筑建立细致的、创造性的对话。城市的复兴是一项长期的任务，它必须具备可持续性，在城市改造中创建可识别的形象，在城市街区里面创建独一无二的建筑。

(陈贺昌译)

注释：

* 参见尔格·苏尔寿编，城市发展与文化遗产保护系列《复兴城市，创造城市，检验，更新》(Jovis出版社，柏林，2010年，160页)。

尔格·苏尔寿曾经在柏林艺术大学和柏林工业大学学习建筑学和城市规划。他从柏林工业大学获得了博士学位。1983—2004年，他是瑞士伯尔尼市的城市规划主任。2004年以来，他担任德累斯顿工业大学城市更新与城市研究教授，同时也是格尔利茨市城市复兴规划中心主任。2009年至今，他还担任了瑞士国家科学基金支持的NFP65“新城市质量”国家研究课题组组长。

BIG

Danish National Maritime Museum
Helsingør, Denmark 2013

BIG
丹麦国家海事博物馆
丹麦，赫尔辛格 2013



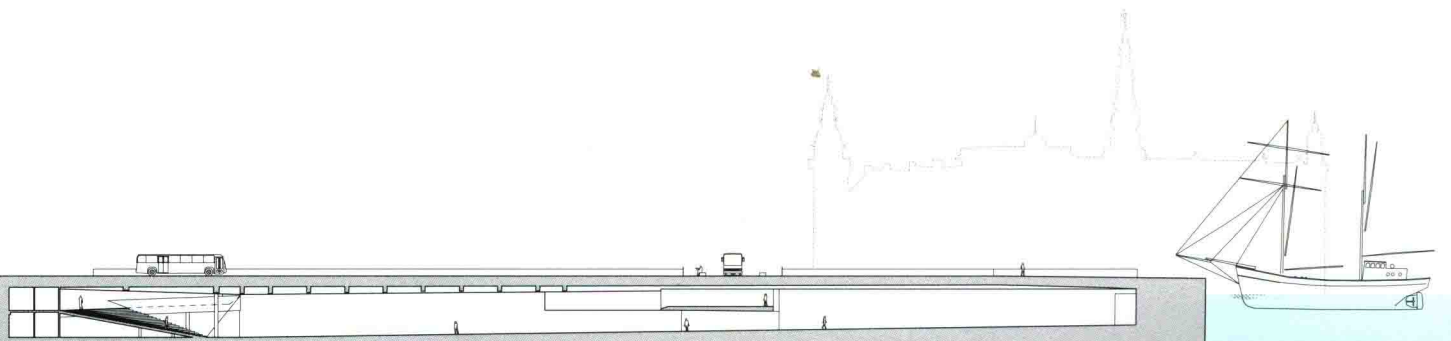




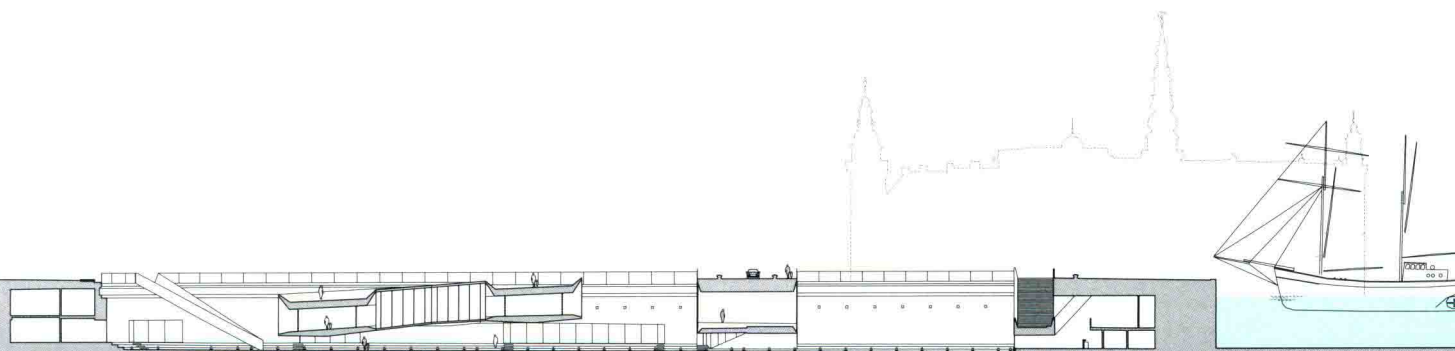
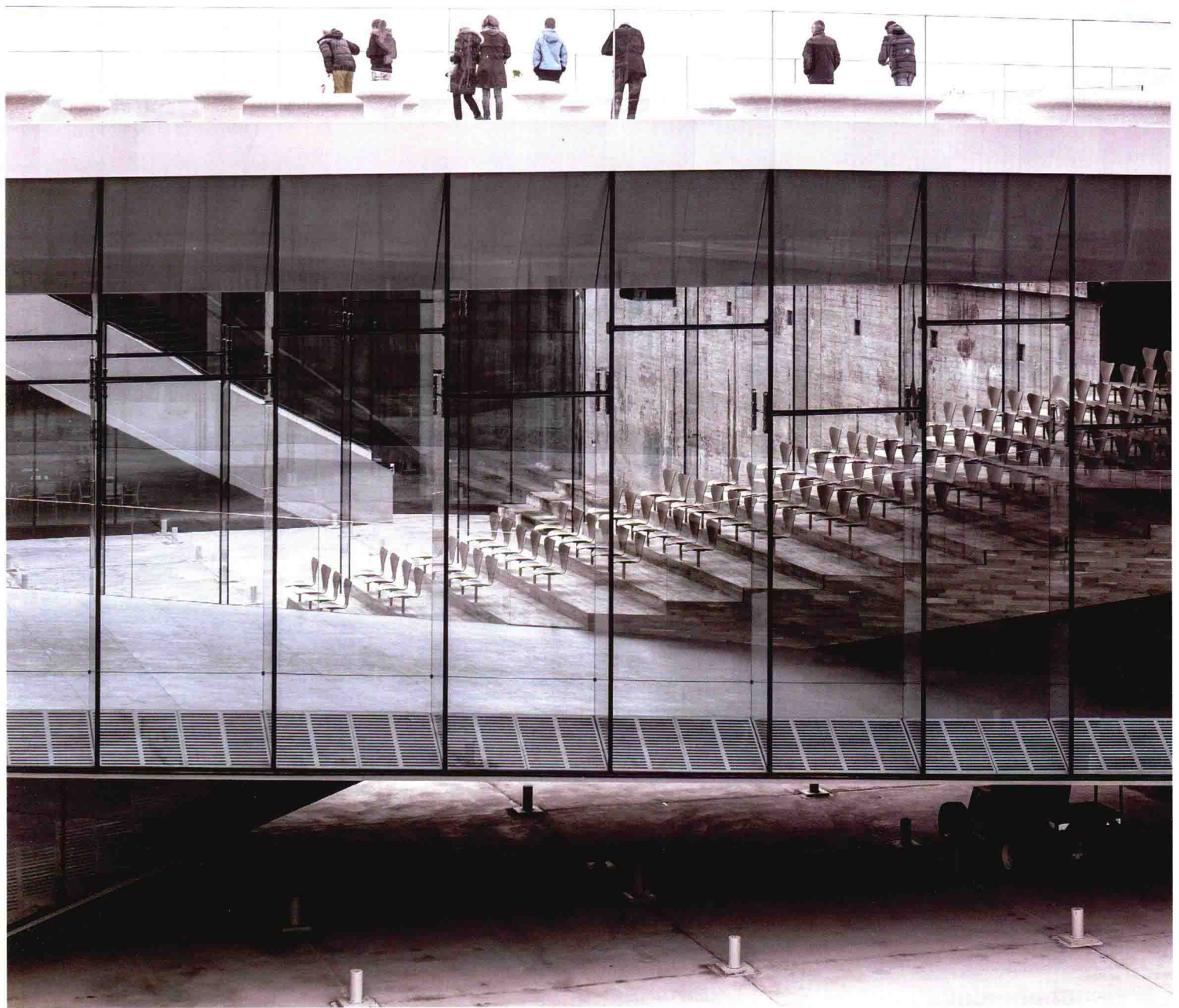
pp. 10–11: View from the northwest. Kronborg Castle can be seen to the east side. pp. 12–13: The Kronborg road connects to bridge towards main entrance. p. 14: Kronborg Bridge leads visitors to Kronborg Castle. p. 15: New parts of this building are constructed under the ground. Auditorium and classroom are contained in Kronborg Bridge. All photos on pp. 10–21 except as noted by Rasmus Hjortshøj.

10~11 页：从西北方向所见。克伦堡宫坐落在东侧。
12~13 页：克伦堡路与通往主入口的桥连接在一起。
14 页：通往克伦堡宫的克伦堡桥。
15 页：博物馆的新建部分设计在地下。报告厅和教室安排在克伦堡桥下。





Longitudinal section of exhibition space (scale: 1/1,000) / 展览空间纵向剖面图 (比例: 1/1000)



Longitudinal section of dry dock / 干船坞纵向剖面图