

GREENDO

生态栖居

Green Building  
An Ecology Building



建筑立场系列丛书 No.73

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生态栖居

An Ecology Building

Green Future



[英] 苏珊·帕汉姆等 | 编  
蒋丽 周荃 | 译

大连理工大学出版社

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### 图书在版编目(CIP)数据

生态栖居：英汉对照 / (英) 苏珊·帕汉姆等编；  
蒋丽，周荃译. — 大连：大连理工大学出版社，2017.8  
(建筑立场系列丛书)  
ISBN 978-7-5685-1074-5

I. ①生… II. ①苏… ②蒋… ③周… III. ①生态建  
筑—建筑设计—汉、英 IV. ①TU18

中国版本图书馆CIP数据核字(2017)第208719号

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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：12.25

出版时间：2017年8月第1版

印刷时间：2017年8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：张媛媛

书 号：978-7-5685-1074-5

定 价：258.00元

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发 行：0411-84708842

传 真：0411-84701466

E-mail: 12282980@qq.com

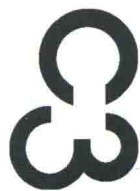
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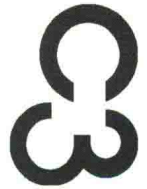




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No. 73 An Ecology of Living

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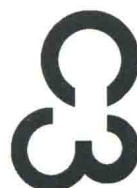
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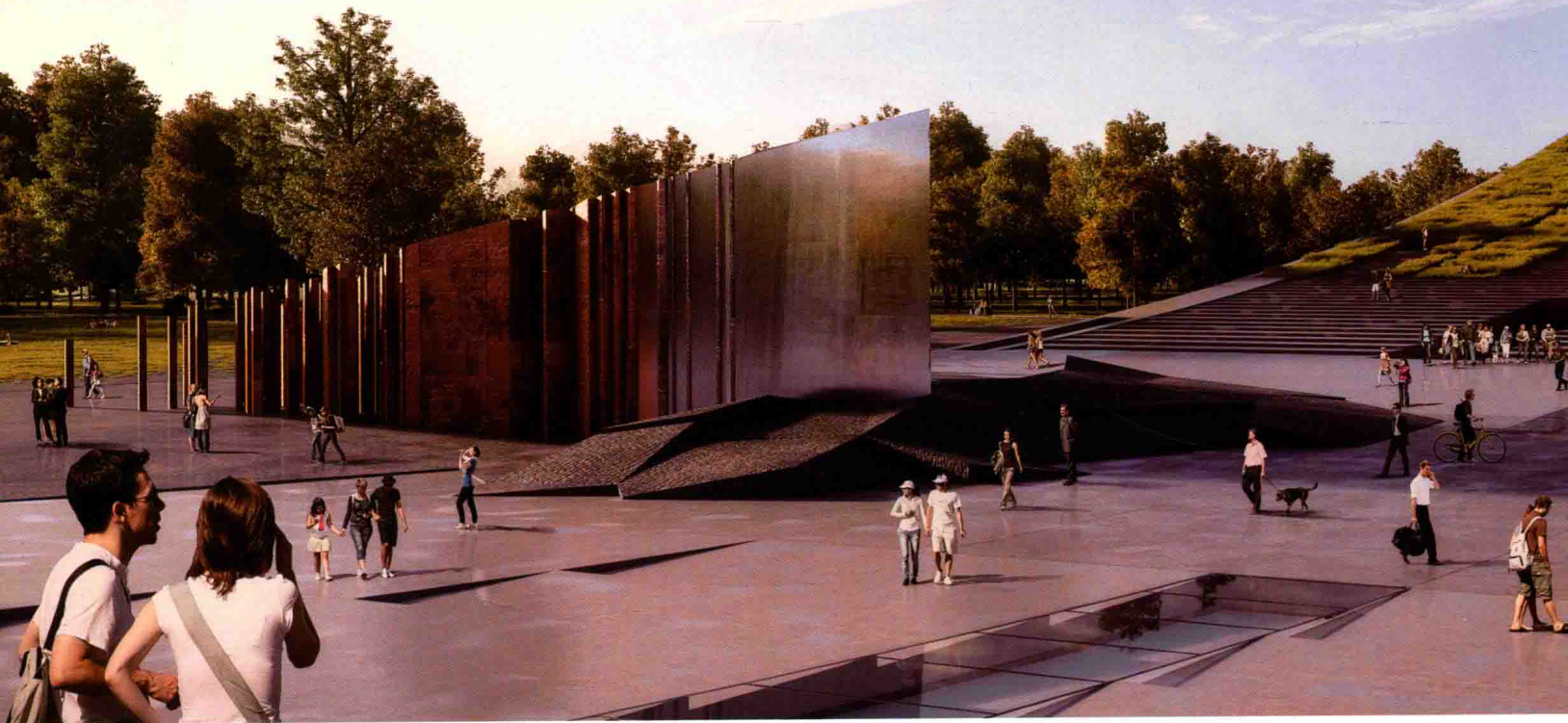
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## 布达佩斯民族志博物馆 \_NAPUR Architect



Napur 建筑师事务所赢得了设计位于匈牙利布达佩斯的民族志博物馆的竞赛。

城市公园的门户就是该场所的正确形态。

这次改造工程以同样的方式重塑土壤和大地，使得内外、上下之间的相互关系清晰可辨。经过改造的表面为此处规划的预期功能提供了空间和框架。

这个城市公园门户是一座弧形建筑，典藏着过去和当下的文化，供后人参考。它是匈牙利和国际价值观的传达者。它是一个浓缩智慧的场所，但在实际上是完全对外开放的。作为历史名城和历史名园之间的连接点，它象征着一条新的文化轴线，也是一个新的文化交叉点。该建筑结构的每个点都与决定其本质的表面区域直接相连，因此可以直接通往每一个功能区域。该城市公园门户提供了一种独辟蹊径的门户体验：它融合了自然元素和建造环境，同时将 1956 年修建的纪念碑的周边环境变成具有一定限制的形态，以作为城市公园的一个入口，并将先前的游行广场归还给游客，改造成了公园。该城市公园门户是为了纪念 1956 年的匈牙利事件：它改变了位于纪念碑周围的先前游行广场的性质，并且将这片场地空了出来。新建的 56 纪念广场是一个没有限制的、自由的场所，为纪念活动提供了充足的空间，也为举办活动创造了机会。建筑被分为实际和视觉这两部分，即表达基本功能的二元性，也反映了周边的城市结构。连接建筑内部空间的弧形楼梯在不同的功能区之间建立了直接连接，并消除了内部和外部的界限。行走在楼梯上，访客将看到面前有一个结构不断发生变化的空间，并体验内部和

外部之间的关系。他们明确知道自己身在何处，不会迷失方向：建筑本身和人在建筑中的运动形成的空间联系影射了这样一个网络：它从时间和空间上联系着个体文化以及该文化所理解并坚信的世界观。

展览区是本项目的功能和智能核心，其外表面结构可以实现灵活的分区。这个可视化储藏室位于固定和临时展区之间，起到了智能和视觉核心的作用。该城市公园门户内部设计和外部形象体现了该机构拥有先进的前瞻性思想，它是不同文化和时代之间永恒的传递者，并且增强了建筑的存在感。外部材料的应用表现出对于能同时反映我们的过去、现在和将来的民族志博物馆所收藏的特殊的国际和匈牙利本国藏品的双重价值保护功能。作为一座历史园林以及反思历史之所的建筑，新建筑的绿色表面被设计成一个 21 世纪巴洛克风格的框架。而将巨大的建筑体量划分为不同的层次，能够形象地体现建筑师知识的积淀。

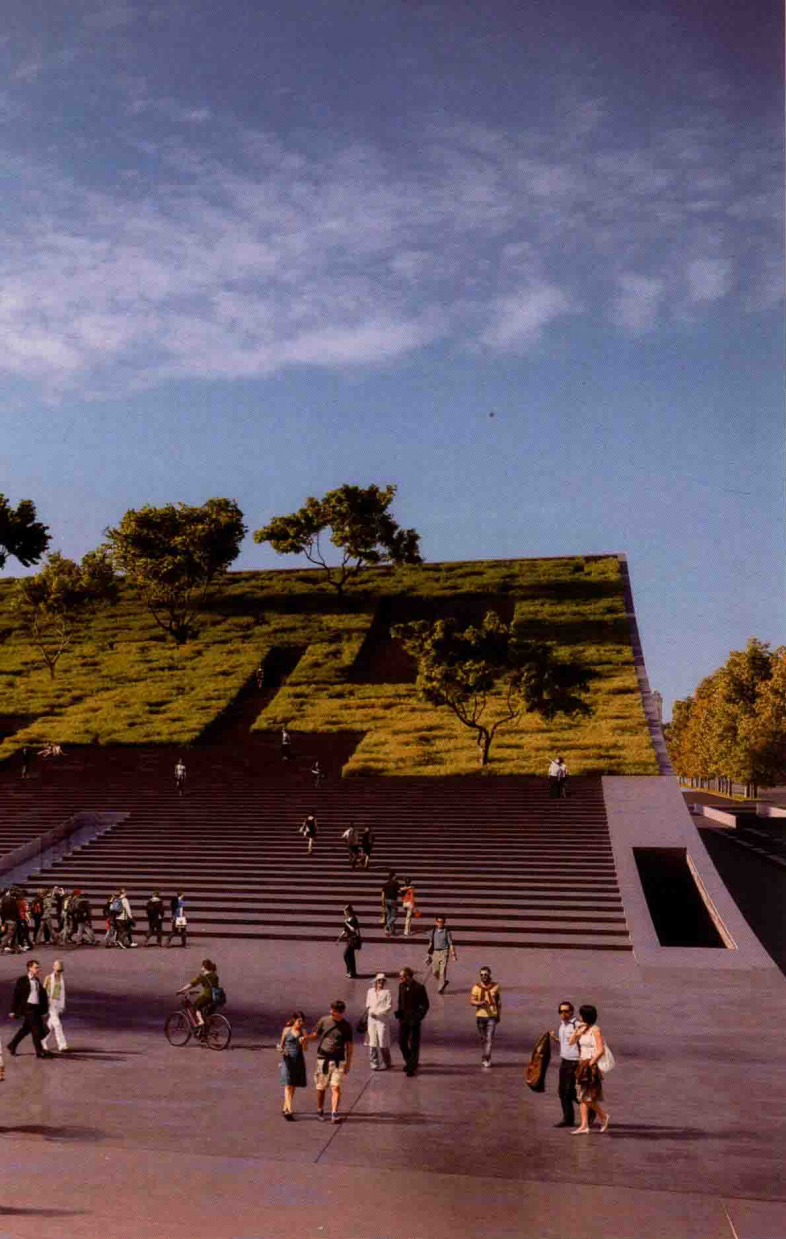
### Museum of Ethnography, Budapest

Napur Architect has won the competition to design the Museum of Ethnography in Budapest, Hungary.

The Gate of the City Park, the correct form of the place.

Transformations that reshape soil and earth alike, which make interrelationships between inside and outside, up and down





绿化屋顶  
约7200m<sup>2</sup>  
green roof  
ca. 7.200m<sup>2</sup>

纪念碑的重建  
rebuild of the monument

预应力钢筋混凝土屋顶  
400~1200mm  
prestressed reinforced concrete roof  
400~1200mm

立面系统  
facade system

钢桁架围护结构  
steel truss perimeter structure

钢筋混凝土展示楼梯  
reinforced concrete  
exhibition stair

预应力钢筋混凝土板 350~400mm  
prestressed reinforced  
concrete slabs  
350~400mm

钢筋混凝土垂直核心  
reinforced concrete  
vertical cores

开挖与基础  
excavation and foundation

设计边界  
design boundary

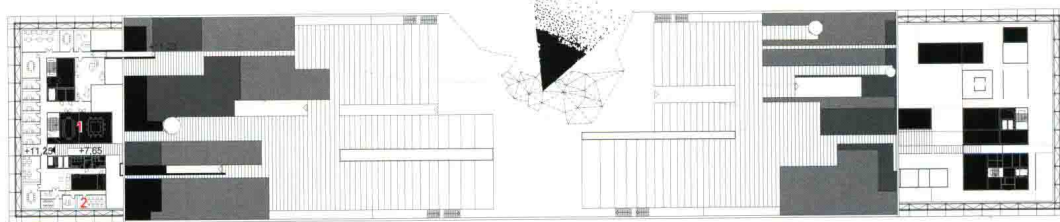
纪念碑的临时移动  
temporary removal  
of the monument

visible. The transformed surface provides space and frame for the expected functions to be planned here.

The Gate of the City Park is an arc, which preserves the knowledge of the past and present for the future. It is a transmitter of Hungarian and international values. It is a place that is condensed in intellectual but wide open in physical terms. A link at the connection point of the Historical City and the Historical Garden, which indicates a new cultural axis and intersection. A tectonic structure, every point of which is directly linked to its own surface area that determines its very essence, therefore it can provide direct access to every function. The Gate of the City Park offers an alternative gate experience: an experience that as a combination of elements in natural and built environment arranges and at the same time transforms the surroundings of the 1956 Monument into its finite form, serves as an entrance to the City Park, and also returns the former Procession Square to the visitors to the park. The Gate of the City Park commemorates the people of 1956: it transubstantiates and liberates the former Procession



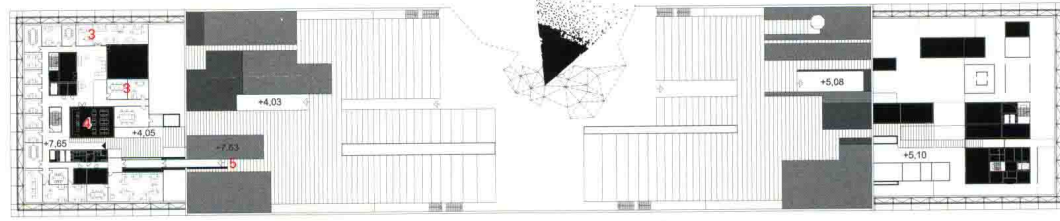




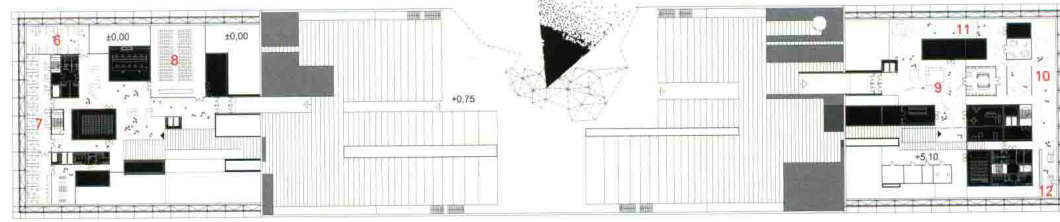
四层 third floor

- 1. 会议室
- 2. 办公室
- 3. 分格式办公室
- 4. 厨房
- 5. 办公室入口
- 6. 档案室/研究室
- 7. 图书馆
- 8. 演讲厅
- 9. 操场
- 10. 交互式展厅
- 11. 艺术品展厅
- 12. 创意工作坊
- 13. 主入口
- 14. 自行车存放处
- 15. 美食花园
- 16. 游客中心大堂
- 17. 办公室
- 18. 商店游客入口
- 19. 其他商店
- 20. 展览楼梯
- 21. 活动空间
- 22. 广场
- 23. 网上图书馆
- 24. 博物馆商店
- 25. 餐厅
- 26. 信息处
- 27. 入口门厅
- 28. 博物馆入口

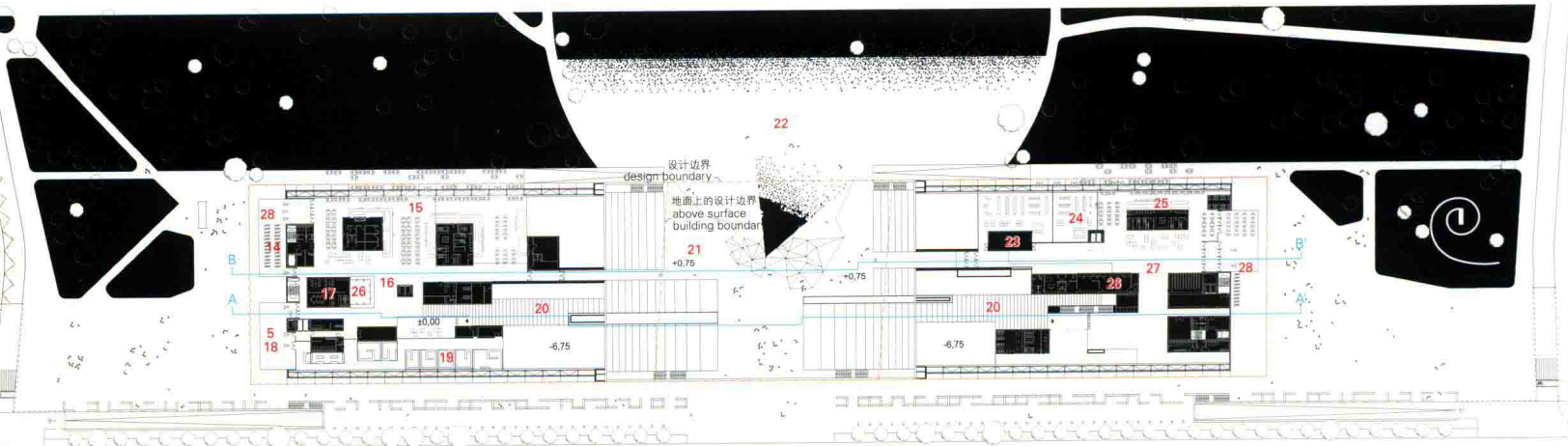
- 1. meeting room
- 2. office
- 3. cellular offices
- 4. kitchen
- 5. office entrance
- 6. archives/research
- 7. library
- 8. lecture hall
- 9. playground
- 10. interactive exhibition hall
- 11. exhibition for artworks
- 12. creative workshop
- 13. main ent.
- 14. bicycle storage
- 15. food court
- 16. visitor center hall
- 17. office
- 18. shops visitor ent.
- 19. other shops
- 20. exhibition stair
- 21. event space
- 22. square
- 23. online library
- 24. museum shop
- 25. restaurant
- 26. info
- 27. entrance hall
- 28. museum ent.



三层 second floor

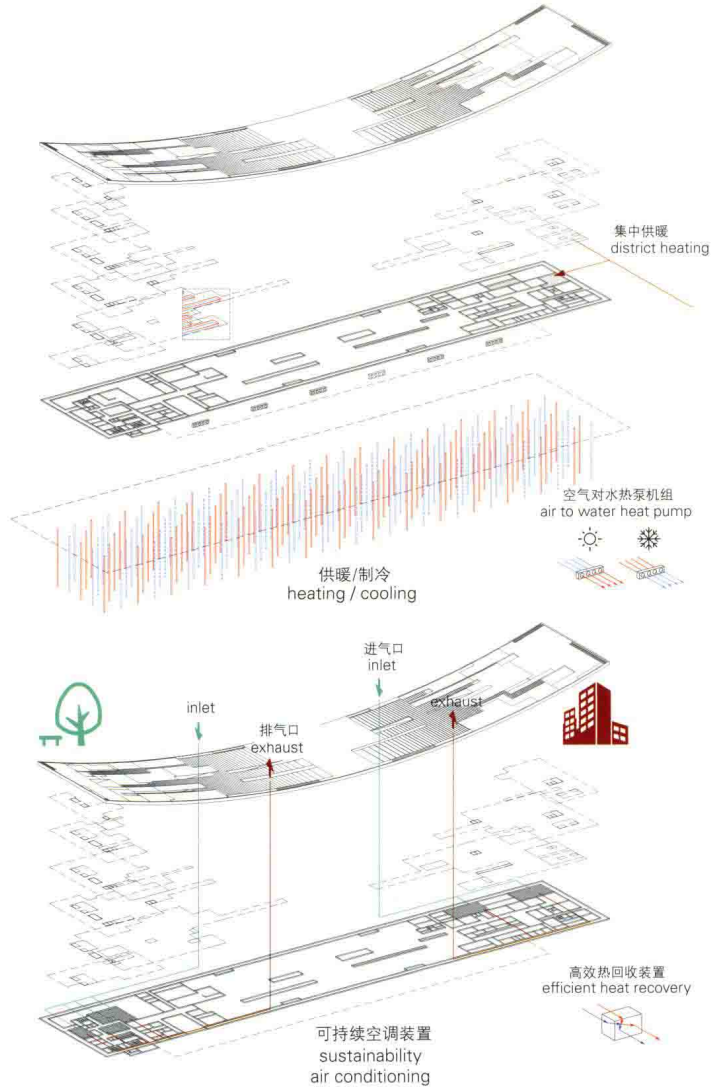
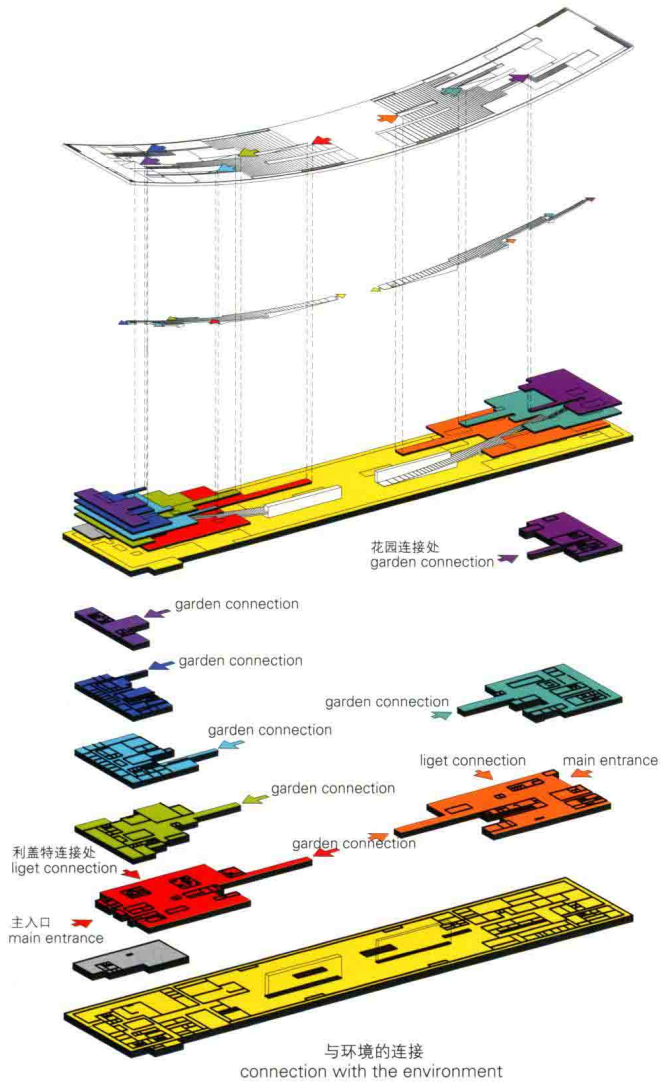


二层 first floor



一层 ground floor



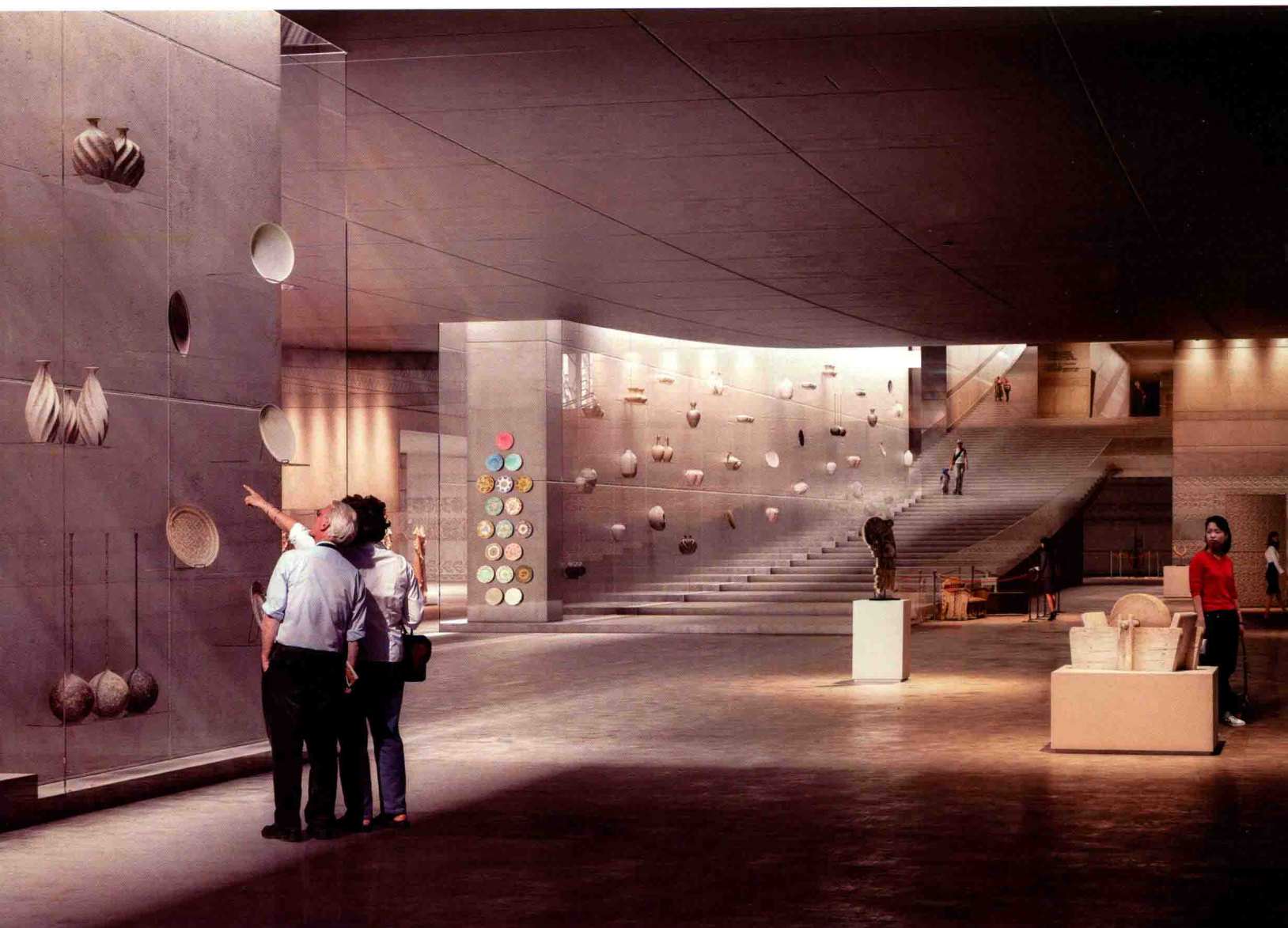




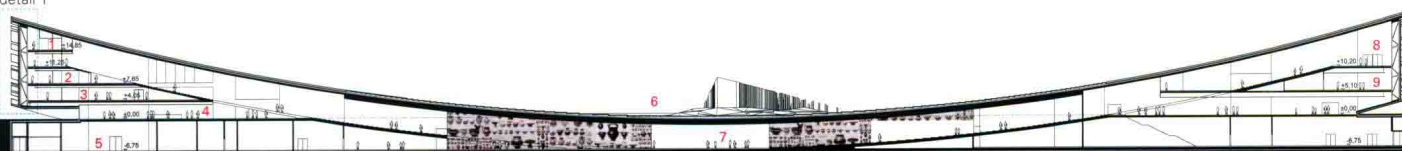
Square in the surroundings of the monument. The new 56-osok Square is the place of unlimited and free take-off, which provides a worthy space and opportunity for commemoration. The physical and visual division of the building into two parts expresses the duality of the basic function, and also reflects the surrounding city fabric. The arc-shaped stairs connecting the inner spaces of the building provide a direct link between the different functions, and dissolve the boundaries between inside and outside. Visitors walking on the stairs may see the space of a changing structure ahead, and experience the relationship between internal and external. They do know where they are, they do not lose their way: the space connection created by the building itself and human's movement on the building are projections of the network which link in time and space individual cultures and the world conceptions that such cultures perceive and believe.

The functional and intellectual center of gravity of the build-

ing is provided by the exhibition area constructed under the surface which may be divided in a flexible way. The visual storeroom located between the areas of permanent and temporary exhibitions serves as an intellectual and visual center of gravity. The internal and external representation of the Gate of the City Park reflects the progressive, forward-looking thinking of the institution, with its role as a timeless mediator between different cultures and times, and enhances the identification of its existence. The external material use indicates the dual value preservation function of the exceptional international and Hungarian collection of the Museum of Ethnography, which reflects our past, present and future at the same time. As a historical garden-reflection, the new green surface forms a 21st century Baroque frame. The great mass divided into different layers is the living symbol of the knowledge accumulated here.



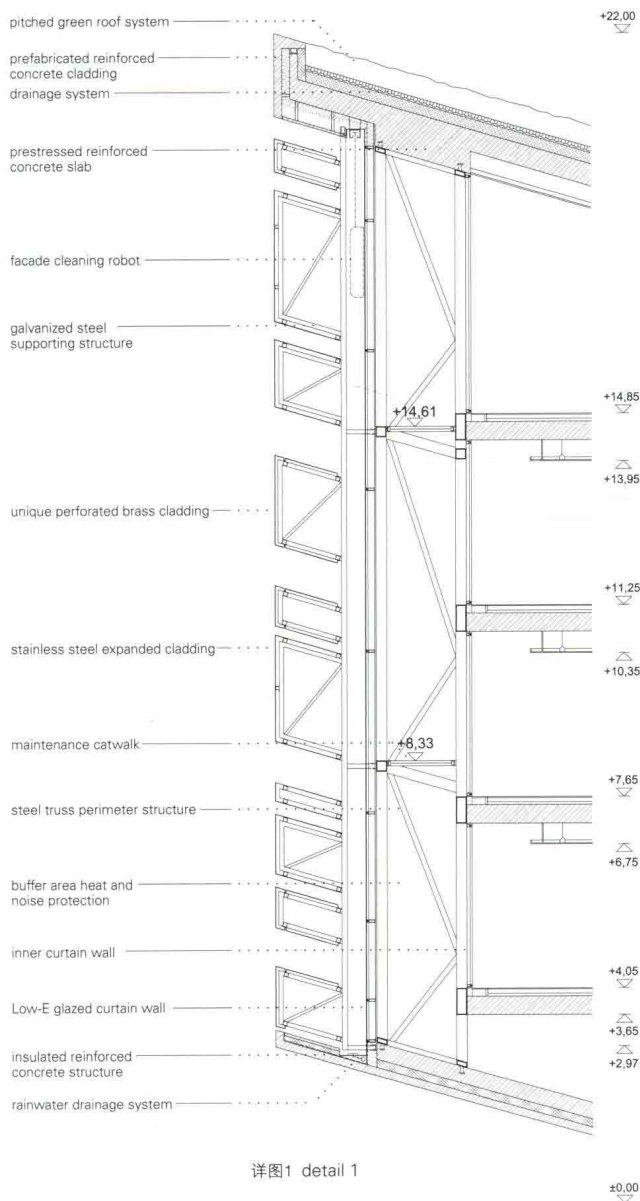
详图1  
detail 1



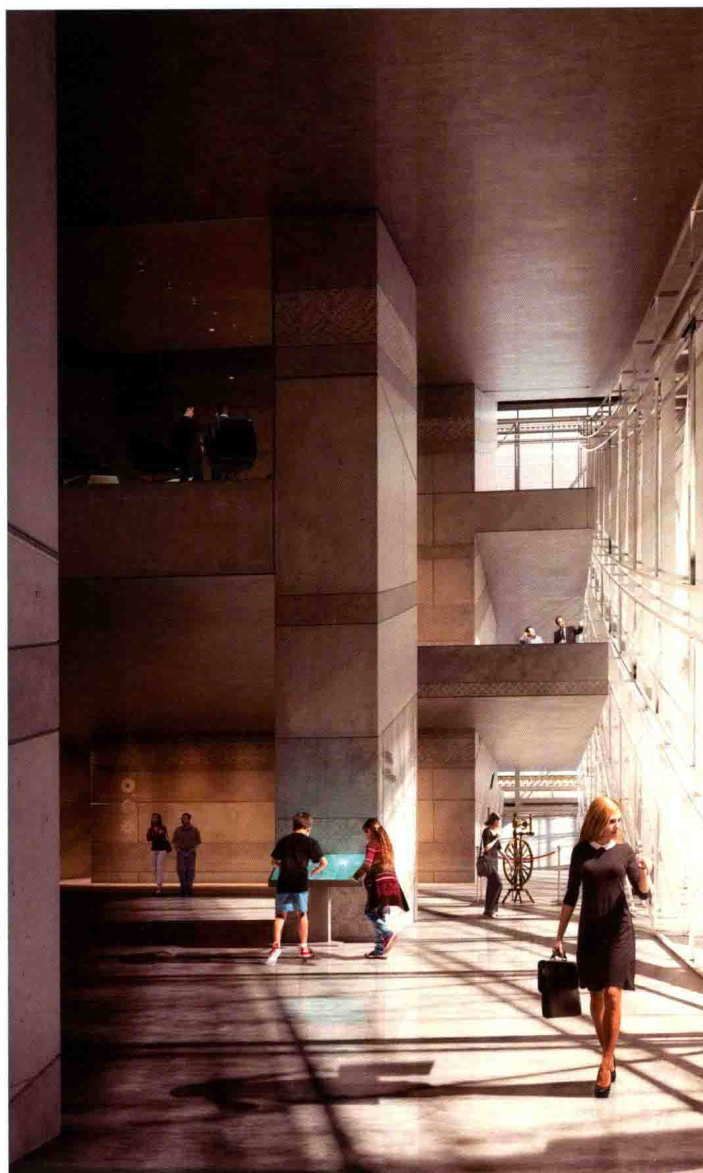
1. 餐厅 2. 办公室 3. 研究室 4. 游客中心 5. 主入口 6. 活动空间 7. 临时/永久展厅 8. 活动大厅 9. 儿童博物馆  
 1. restaurant 2. office 3. research 4. visitor center 5. main entrance  
 6. event space 7. temporary/permanent exhibition 8. event hall 9. museum for children  
 A-A' 剖面图 section A-A'



1. 露台 2. 办公室 3. 会议室 4. 图书馆门厅 5. 演讲厅 6. 游客中心 7. 游客中心入口 8. 图书馆储藏室 9. 档案储藏室  
 10. 永久展厅 11. 民族志博物馆入口 12. 活动大厅 13. 儿童博物馆 14. 博物馆教育区  
 1. terrace 2. office 3. meeting rooms 4. library foyer 5. lecture hall 6. visitor center 7. visitor center entrance 8. library storage 9. document storage  
 10. permanent exhibition 11. museum of ethnography entrance 12. event hall 13. museum for children 14. museum education  
 B-B' 剖面图 section B-B'



详图1 detail 1





## ARoS奥胡斯艺术博物馆扩建项目——“新起步” \_Schmidt Hammer Lassen Architects



位于丹麦、耗资 4000 万欧元、雄心勃勃的 ARoS 奥胡斯艺术博物馆扩建项目——“新起步”设计于 2015 年，如今对外公布了方案设计，它由来自美国的世界著名艺术家詹姆斯·特里尔设计，将是迄今为止规模最大的博物馆艺术项目。新扩建项目将包含几个新设施，其中有一个 1200m<sup>2</sup> 的地下画廊和巨大的半地下艺术装置——“巨蛋”。

“新起步”项目引导艺术迈向全新的表达方式，并能将艺术和建筑融入到一种全新的公民体验当中。作为 ARoS 在 2004 年的最初设计者，Schmidt Hammer Lassen 建筑师事务所一直与这家博物馆有着千丝万缕的联系。

该项目将与现有建筑物相连，相比现有的纵向体量，扩建项目实现

了博物馆在水平方向上的开发，并与城市从河流至奥胡斯音乐厅广场之间的自然连贯相呼应。这一设计借鉴了博物馆建筑的主要建筑设计理念，其设计形成了一条穿过博物馆的公共路线，将建筑转变成一座连接城市两个文化中心的桥梁。

扩建结构将为访客创造一次具有全新维度的行程。在色彩和灯光的体验中，访客将被带入一系列在“巨蛋”结构下方绵延约 120m 的美术馆和展览空间。凭借 40m 的直径设计，“巨蛋”将成为有史以来最壮观的艺术博物馆建筑空间之一。

从外部，“新起步”从 ARoS 当前的主入口垂直通往毗邻的“Officerspladsen”广场的正前方。“巨蛋”将高出地面 9m。而前两个地





## ARoS Aarhus Art Museum Expansion, “The Next Level”

The AROS Aarhus Art Museum in Denmark ambitious EUR 40 million expansion plan, Next Level, was presented in 2015 and now the design of what will be the largest museum art project by world-renowned American artist James Turrell has been revealed. The new extension will contain several new facilities including a 1,200m<sup>2</sup> subterranean gallery and the gigantic semi-subterranean art installation “The Dome”. The Next Level project is leading art towards new ways of expressions and content that will merge art and architecture into a new civic experience. As the original designers of AROS in 2004, Schmidt Hammer Lassen have had a continuous relationship with the museum.

The project will connect to the existing building developing the museum horizontally in contrast to the existing vertical movement and working with the natural flow of the city from the river to the square of the Aarhus Music Hall. This references the main architectural concept of the museum building which created a public route through the museum that transforms the building into a bridge linking two of the city’s cultural centers.

The extension will allow visitors to make a journey in a completely new dimension. An experience in color and light that brings the visitor into a string of galleries and exhibition spaces, stretching almost 120m below the surface to the Dome structure. With its 40m diameter the Dome will form one of the most spectacular spaces ever built into an art museum. From the outside, The Next Level is extending perpendicularly from AROS’s current main entrance to the forecourt of the neighbouring ‘Officerspladsen’ square. The Dome will rise 9m above ground level. Whilst the first two underground galleries are almost completely hidden, only a change in the landscape hints at the larger building hidden under the ramp.

James Turrell is one of the world’s leading artists working with light and colors with permanent installations in over 26 countries. His works have the common feature that they embrace the audience through light and color effects. Turrell’s colorful room installations are reminiscent of three-dimensional light paintings, where he connects the earthly with the heavenly and body and sense with the mind and thought. The Next Level is his biggest project within a museum context.

下美术馆采用了几乎完全隐藏式的设计，只有景观上的变化暗示斜坡之下隐藏着规模更大的建筑。

詹姆斯·特里尔是运用灯光和色彩设计永久艺术装置的世界著名艺术家之一，其设计作品遍布 26 个国家。他的作品都有一个共同的特点，那就是通过灯光和色彩效果来感染观者。特里尔的彩色房间装置能使人联想到三维光影画，他的作品结合了世俗与神圣，并且将身体和感觉与心灵和思想结合在一起。而“新起步”是他在博物馆环境中设计的最大项目。



