



Stadtlounge St. Gallen

圣加仑“城市之庭”

步入Vadianstrasse，Schreinerstrasse，Gartenstrasse 和 Kornhausstrasse的中心地带，人还未至，景色已经扑面而来。重新设计后的赖夫艾森区迫不及待地向你展示其设计理念的主要表现：一种红艳似火、踩上去极其柔软的颗粒橡胶铺地大胆地吸引着来访者的眼球，它突破了场地原有的含蓄与参差，体现了热情奔放的欢迎姿态。赖夫艾森总是让人印象深刻，一个支离破碎的残留物的聚合体，被整齐划一的新铺地所颠覆，其交通功能也在不断发生着变化。它覆盖了街区的每一个广场和空地，其引力范围甚至延伸至人行道，使得整个街区成为一个统一的整体。

“地毯”尤其能够彰显其标志性的特点，让人愉悦和舒适，这样的铺装营造出热情洋溢的氛围。在这一点上，平易近人的“公共会客厅”成



项目名称：圣加仑“城市之庭”
项目地址：赖夫艾森普拉茨，瑞士圣加仑
占地面积：4 600 m²
项目委托：圣加仑市圣加伦赖夫艾森银行
景观设计：Carlos Martinez Architekten & Pipilotti Rist
建筑师：Carlos Martinez Architekten, Widnau
Artist Pipilotti Rist Sisters, Zürich
设计团队：Carlos Martinez, Pipilotti Rist, Roland Schneider, Konstantin Lauber
路灯 GFK: Scobalit, Kaspar Moos AG
电力规划: Vogt & Partner, Büchel & Hiestand AG
混凝土: Paluselli
道路建设：A. Müller AG
设计时间：2004年~2005年
完成时间：2005年
摄影师：Marc Wetli / Hannes Thalmann



为其设计主题，在致力于营造和谐统一的氛围同时，充分确保其作为市中心附近访客友好型休闲场所的品质。其他城市家具设施例如座椅，围栏和桌子自由地从地毯涌出。统一的地面仿佛一匹布，在所有的设施之上铺展开来，尽管它有弹性，却又是如此流畅，让你的每一次触摸都充满诱惑。

除了具有地毯柔软舒适的触感，环境家具形成的不定形轮廓也与周围建成环境的死板与生硬形成了鲜明的对比。

地毯传递了“会客厅”的理念，并将这种悠闲的格调一直延伸至两旁建筑的立面。室内与室外的关系似乎发生了置换，沿街建筑的外立面仿佛变成了“会客厅”内壁的墙纸。

至少从这一点讲，“会客厅”的理念通过给

街道、广场、公园添加统一的覆盖层从而不再局限于这些易于理解的形式，彻底挣脱了传统公共空间概念的束缚。临时搭建的标志牌稳固的嵌入地面，不仅起到美化作用同时给人一种虚幻的感觉，使现有杂乱无章的标志相形见绌，更使自己很好地融入了整个“会客厅”。

选择这个方案的原因有二，一方面，它出于哲学的内涵采用了4棵高大的银杏树从而减少了种植量，另一方面则因为银杏树的叶子颜色鲜明。夏日，所有树叶呈现出均匀的，亮丽的绿，一入秋季它们仿佛在一瞬间都披上了亮黄的外衣，随风飘飘荡荡滑落枝头。此外，体量巨大、形态各异的照明设施，在做好本职工作的同时，也为赖夫艾森街区营造了独一无二的璀璨光芒。它们被悬挂在街区上空的钢索上，仿佛漂浮在空

中的光之雕塑，照亮了整个赖夫艾森的夜空。这些循环出现的奇特元素与色调统一的地面覆盖相映生辉。

从不同的街道视角和轴线遥望赖夫艾森街区，整个“斯丹特会客厅”（城市之庭）宛如沐浴在奇妙的、神圣的光芒中。事实上，会客厅可根据时间和季节提供多种不同主题的照明方案，同时可针对区内举办的活动，游客和行人的人流进行调节。更甚的是，这些气泡一样的照明设施能发出五颜六色的光芒，包括了天空色系中除了绿色的所有颜色。

作为布景的城市之庭

与真正的会客厅有不同的使用区域相类似，赖夫艾森街区也由一系列的基调和功能各异的分



4. 喷泉夜景
5. 孩童嬉戏
6. 树木细部
7. 夜景
4. Fountain night
5. Child playing
6. Tree Detail
7. Bussi Night

区组成，如衣帽间、接待室、商务厅和休息室等。尽管重建后街区的统一性要向一连串的指导性原则妥协，部分区域的现有特点（如毗连建筑的户外空间、绿化树木、公交线路以及艺术品）在项目实施时都得到了充分的考虑。

休闲区与行车道之间界限的视觉模糊，以及地面铺装本身的特点，都使得司机从心理上放慢行驶速度。因为它们将司机的注意力集中到行人身上，并使他们对自己的行驶速度有更清醒的认识。通过提高司机的行为意识来放慢其行驶速度，反过来也是提高该区作为户外活动空间质量的关键手段。就此而言，通过提高品质为原有街区注入活力，使它与周边街区的联系变得更加紧密。赖夫艾森区现已通过吸引公众体验这个“城市起居室”来实现真正的开放。在这里，是人而不是车辆充当着街区生活的主角。

作为一种构建精神的颠覆

该项目的设计理念打破了艺术介入与城市空间设计之间的界限。因此“城市之庭”的理念不仅融入了城市空间和公众生活的艺术性挖掘，同时使场地的特质得到了很好的表达。这个理念绝不是要通过讽刺性的艺术手段来自找麻烦。

正如前面所提到的，“城市之庭”这个理念最根本的原则就是要打破传统的视觉习惯。这种形式的“颠覆”实际上是一个艺术公理，即唤醒人对熟悉物体的回忆但在呈现之时却予以改变，从而在游客心中呈现一副全新的画面。例如，当你走在“斯塔特之庭”的橡胶颗粒铺地上时，你首先想到的是运动场，但环顾四周，喧哗的商业区环境以及各种公共设施又会使你不禁在头脑中回忆起鲜红地毯的画面。两种感觉结合在一起给人带来前所未有的奇特空间体验。

这种双重体验和记忆源于最初鼓励来访者有意无意从精神层面欣赏该区的想法，而这一点则是通过多种不同的，独立的方式来诠释其新的再设计理念而实现的。该项目绝非提倡一种教条或提纲性的意识体系，而是要抵制任何单一论，否定所谓的“正确”诠释。

停车场设置在在橡胶颗粒毯之下，其所在的停车位永远不能作他用，装饰一新的标识和其一样珠联璧合地融入了颠覆传统的理念。空间的再定义在此被强调，因为在这些车转换成了供人们停留或坐躺的设施。运动的物体变成了静止的城市家具，汽车在城市空间中所扮演最重要的角色被完全掩埋在了地毯之下。然而车身轮廓的隐约可见也同样重要，因为奢侈品的使用再次引起了不确定性的思考。■（涂一译，李晓娟 校）



Once you enter the area between the Vadianstrasse, Schreinerstrasse, Gartenstrasse and Kornhausstrasse, the redesigned Raiffeisen quarter reveals one of the main objectives of its concept before you have even set foot in it: a blazing red, surprisingly soft floor covering made of granulated rubber boldly attracts the visitor's attention, embodying the welcoming gesture of breaking up the introverted, heterogeneous character of the district. The perception of the Raiffeisen quarter as a once fissured conglomerate of leftover areas and traffic functionalities has undergone a lasting change, with the new flooring unifying every square and spared spot into a homogeneous whole whose inviting extension goes as far as the pedestrian zone. A particularly identity-building feature is its function as a haptically pleasant, cosy carpet, which allows the covering to create a convivial atmosphere. In this light, the idea of a publicly accessible 'lounge' forms the underlying leitmotif, with the aim of establishing harmony and consistency as well as duly assuring the quality of the quarter as a visitor-friendly place close to downtown. Furnishing elements such

as seats, banks and tables emerge from the carpet covering as free forms. The uniform surface of the flooring resembles a cloth that unfolds over the entire furniture and that, despite its resilience, is smooth and charming to every single touch. With its soft, pleasing material haptics, the amorphous silhouettes of the furniture present a deliberate contrast to the hard precision of the built surroundings. The carpet conveys the idea of a lounge, carrying its ambiance as far as the façades of the buildings. The relation between interior and exterior seems to be inverted since the external fronts of the buildings may at the same time be understood as internal façades or wallpapers of the lounge. At this point at the latest, the concept breaks with common notions of public space – which are all too often limited to graspable categories such as 'street', 'square' and 'park' - by blurring them with a homogeneous covering. The refining effect and the feigned impression that the firmly anchored signposts have been set up provisionally does not only ironies the existing jungle of signs, but also makes it an overall acceptable part

of the lounge. It has been opted for reduced planting with four tall Ginkgo trees on philosophical grounds and because of the clear-coloured leafage of this tree species. In summer, the leaves show themselves in an even, beautiful green, whereas in autumn, they turn bright yellow virtually in the twinkling of an eye and fall off almost at the same time. Oversized, shapeless luminous elements generate both the indispensable and scenic light within the quarter. Suspended on steel cables hanging above the streets, they appear to float like light sculptures that capture the upward space. In a way, these elements, which are recurrent throughout the quarter, form a counter-level to the uniformity of the floor covering. Far beyond the different angles of view and street axes of the quarter, the Stadtlounge (urban lounge) is bathed in a scenic, unusual light. In fact, the lounge offers several light scenarios according to daytimes and seasons, which may also be adjusted to events and streams of visitors and passers-by in the area. Finally, these 'bubbles' shine in a sky-like colour spectrum, which does not include green.



The Stadtlounge seen as a scenography
Analogous to the different areas of use of a lounge, the quarter presents itself as a succession of zones devoted to basic themes and functions such as the cloakroom, the reception, the business lounge or the foyer. Despite the compliance with a superordinate catalogue of measures aiming at a consistent redesign of the quarter, existing characteristics of partial spaces (e.g. outdoor spaces adjacent to buildings, trees, access roads, works of art) have been taken into account during the realisation of the project. Both the visual blurredness of the boundaries between spaces of leisure and traffic and the intrinsic value of the floor covering serve as a psychological brake for drivers because they draw the latters' attention to the pedestrians and heighten the awareness of their own speed. Slowing down the flows of motion through sensitising traffic participants is, in turn, an essential means to increase the quality of the quarter's outdoor space. In this regard, animating this piece of urban space by improving its quality results in interlocking it with the neighbouring districts. The Raiffeisen quarter now opens up to the outside by inviting the public to

enter an urban living room in which no longer traffic, but man himself is the centre of attention.

Subversion as a mental principle of construction
The concept of this project refrains from distinguishing between artistic intervention and urban space design. Hence, the idea of an urban lounge embodies the artistic exploration not only of the subjects of urban space and public life, but also of the specific features of a given place. It is not least by using the stylistic device of irony that the concept intends to call itself into question to a certain extent. As already mentioned, one of the fundamental principles of the concept is to break with common visual habits. This form of 'subversion' is to be understood as the artistic axiom of calling up familiar associations while at the same time altering them in order to evoke new images in the visitor's and user's mind's eye. For example, if you walk on the red granulated rubber floor of the Stadtlounge, you may at first think of a sports field, but as soon as you look at the downtown environment and the emphasised shapes of the public facilities, you will recall the image

of a glitzy red carpet. Both sensations, combined, create a new, never experienced spatiality. The polyvalency of such perceptions and memories arises from the a priori idea of encouraging every visitor to appropriate the spot intellectually – consciously or unconsciously – by interpreting its redesign in as many different, individual ways as possible. Far from didactic or programmatic ideologies, the project means to undermine any monistic, let alone 'correct' interpretation. The refined and thereby modified signs and signposts integrate just as seamlessly into the concept of subversion as does the car that has been covered with granulated rubber, making the parking space it occupies permanently 'useless'. The redefinition of space is accented here because the body of the car is designed to invite people to stay, sit or lie down. The once mobile object has turned into an immovable piece of furniture, its predominant role in urban space has been literally 'swept under the carpet'. Nevertheless, the recognisability of the car's silhouette remains of importance as the use of a luxury object elicits, once again, ambiguity. ■