

堂 Wooden Pavilion #2– an experiment of archetype

▼项目外观 Project Facade © Liu Songkai



项目名称 堂 · 关于空间原型的实验（二）

设计单位 LIN architecture 亼建筑设计事务所 (www.lin.archi) 联系(lin@lin.archi)

项目地点 江苏镇江江心洲五套村

建成时间 2021 年 12 月

建筑面积 50 平方米

用地面积 200 平方米

主持设计师：林立峰 (Finn Lam) 、柴宗睿

教学研究支持及物料支持：RAC studio (www.racstudio.cn)

木材与钢结构加工与建造指导：上海木乐康木结构建筑工程有限公司

技术顾问：邵应宏、胡红满、

业主以及场地提供：江苏镇江江心洲五套村，奥雅设计

文字以及部分图纸绘制：奚秩华、胡馨文、李焕阳

设计参与以及现场施工建造：陈宇威、奚秩华、胡馨文、李焕阳、王思捷、简蕾骥、许

若欣、叶星彤、严湛林、魏清源、王天旭、吴子乐、虞婷婷、林焜宇

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Project Name: Wooden Pavilion #2— an experiment of archetype

Design Firm: LIN Architects (www.lin.archi) Design Contact (lin@lin.archi)

Project location: Wutao Village, Jiangxinzhou, Zhenjiang, Jiangsu

Area: 50 m²

Year: 2021, Dec

Land area : 200 m²

Lead Architects: Lin Lifeng, Zongrui Chai

Teaching research support and Materials Support: RAC Studio
(www.racstudio.cn)

Construction guidance: Shanghai Mule Kangle Wood Structure Co., LTD

Technical Consultants: Shao Yinghong, Hu Hongman, Xie Gong

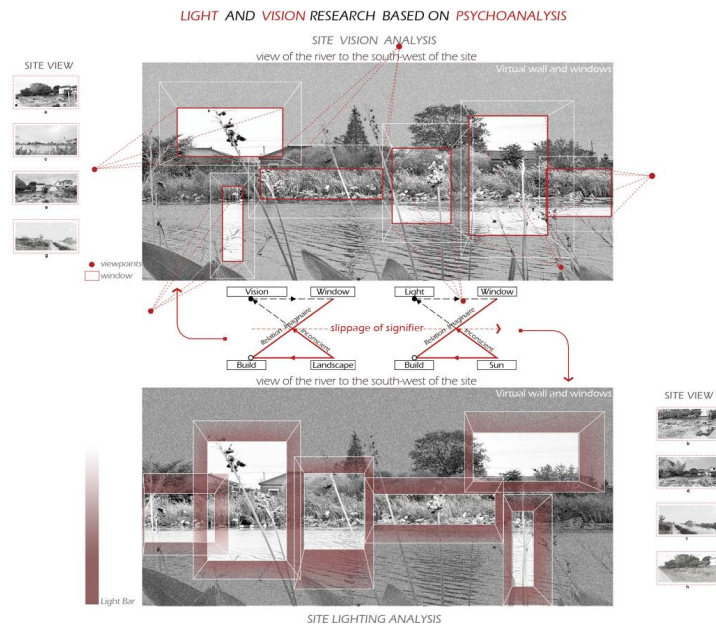
Owner and venue: Aoya Design, Jiangxinzhou Wutao Village,

Drawings and words: Hu Xinwen, Xi Zhihua, Lihuanyang

Design participation and site construction: Hu Xinwen, Xi Zhihua, Li Huanyang,

Wang Sijie, Jian Jilei, Xu Ruoxin, Ye Xingtong, Yan Zhanlin, Wei Qingyuan, Wang

Tianxu, Wu Zile, Yu Tingting, Lin Tianyu



▲ Site status © LIN Architecture

动态的空间关系学：关系与空间 Proxemics: relationship and space

如何用临时性的微型建筑激发场地中的活动，项目的设计研究者们回归的建筑的空间诉求，从宏观场地环境和微观的人体活动行为进行理论探讨。正如凯文林奇之节点，在小的尺度上增加人与人的社交可能性，再在宏观的角度上激活社区的活力。

The project is a spacial experiment on using small-scaled temporary buildings to stimulate the site. The research comes from the original architectural aspirations, and theoretically explore them from macro and micro perspectives. The properties of the building changes based on demands, and the material basis determines its property: from the primitive hut that realizes the basic needs of human living, to the church that holds the common faith and provides the earliest formal gathering spaces; the current living space has

to enhance the quality of life of users, further to meet the spiritual needs. This requires a new approach in architecture, to find the macroscopic urban problems and propose systems to correct them by means of architecture. On a small scale, it raises the communication opportunities of people, and further activate the vitality of the community at a macro level.



Primitive Hut
Simplest form of architecture
Provides a roof to stay

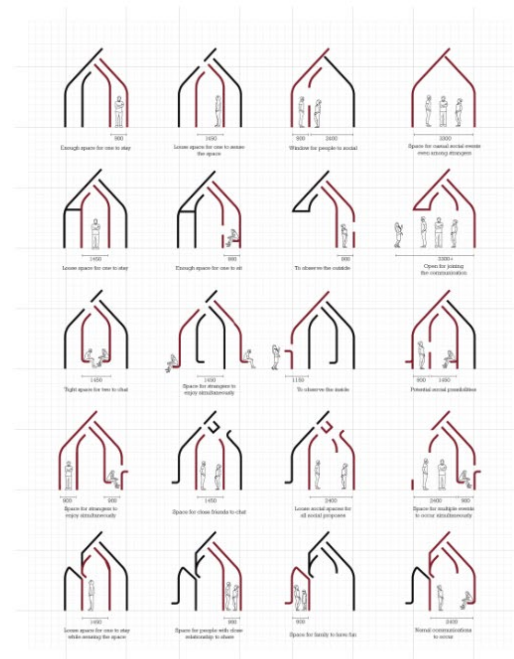
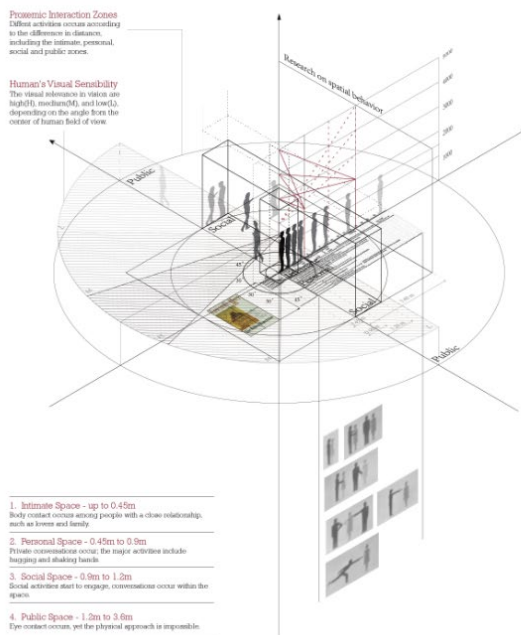


Gothic Architecture Orders
The significant parts to create the
spacial senses and brings in the light



Emergence in Communication
To have the pavilion serve to bring
relationship between people close

PROXEMIC ANALYSIS DIAGRAM

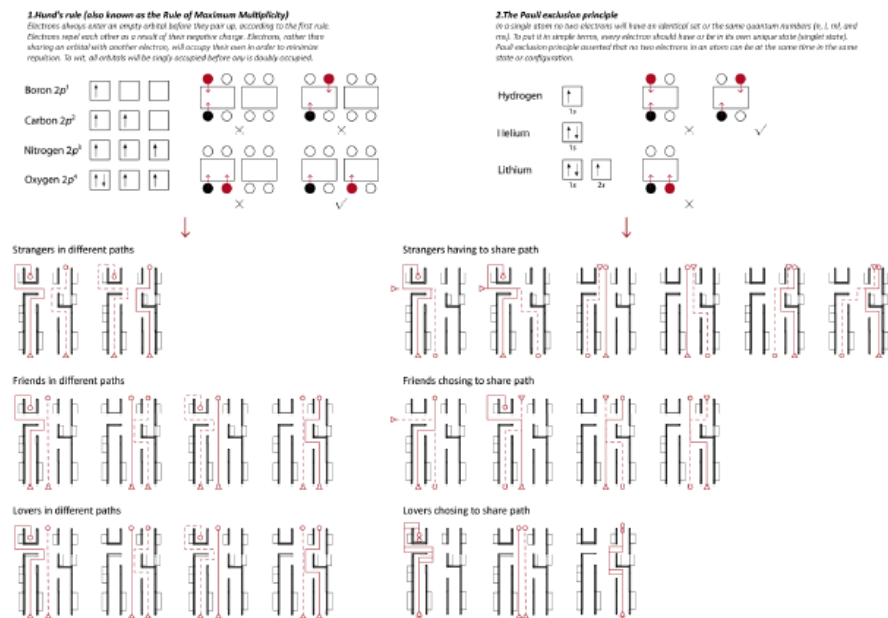


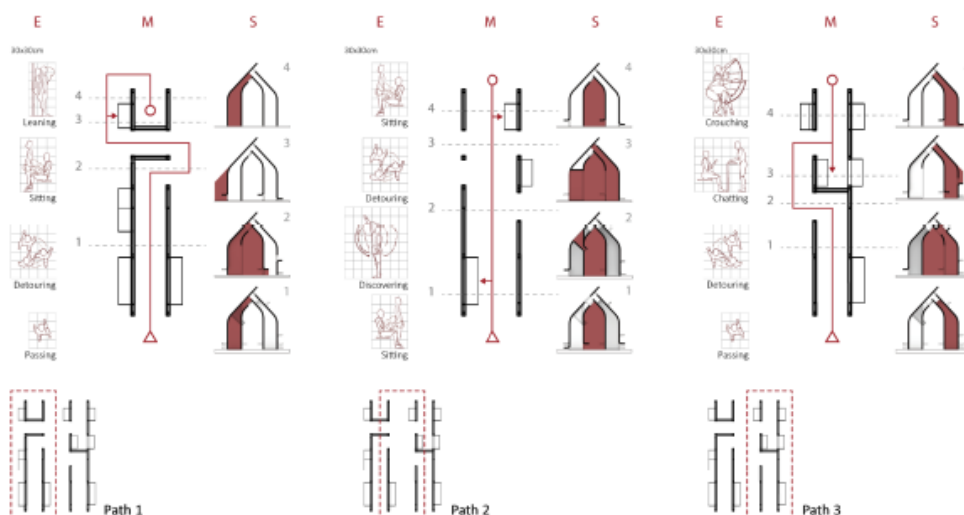
在《隐秘的维度》一书中，爱德华霍顿用距离来丈量微观尺度上人的亲密关系，进而用类型学的分类总结出了人类的空间关系学。从近到远，几种社交关系可以被分类为：亲密（0 到 18 英寸）、私人（18 英寸到 4 英尺）、社交（4 到 10 英尺）、公共（10 英尺以上）；交流者之间的社会关系影响着社交距离的生成。换言之，通过设定人与人之间的社交距离，可以相对应地致使其使用者在空间中的生成特定的感觉及行为。

In *The Hidden Dimension*, Edward Horton used distance to measure human intimacy on a microscopic scale, which topologically classified the behaviorology. According to the distance, several social relationships can be classified as: intimate (0 to 18 inches), private (18 inches to 4 feet), social (4 to 10 feet), and public (more than 10 feet); the social relationship between individuals influences the generation of social distance and social relationships. In other words, by setting the social distances between people, it can correspondingly cause its users to generate specific feelings and behaviors in the space.

基于以上的研究，“堂”基于人体尺度，用“切片”的概念，设定不同空间指引人和人的交往模式。从具体的设计而言，“堂”的设计方针先是从人的尺度出发；再结合空间关系学、人类行为学与人体工学，进一步设定游览者在空间中的具体路径及行为。故而人在不同的切片尺度中进行多样的社交活动，并与西面河流的自然环境与东面村落的人文环境相和谐。

Based on the previous theoretical researches, *Wooden Pavilion #2* is a prototype of the combination between theory and practice: based on human scale, each section of the pavilion is used to set different spaces to guide people and their interaction patterns. In terms of the specific design process, the formation strategy of *Wooden Pavilion #2* starts from the human scale; then combines proxemics, behaviorology, and ergonomics to further set up the specific path and behavior of visitors in the space. Therefore, people carry out various social activities in the various sections of the pavilion, and enjoy the harmonious natural environment of the river in the west and the humanistic environment of the village in the east.



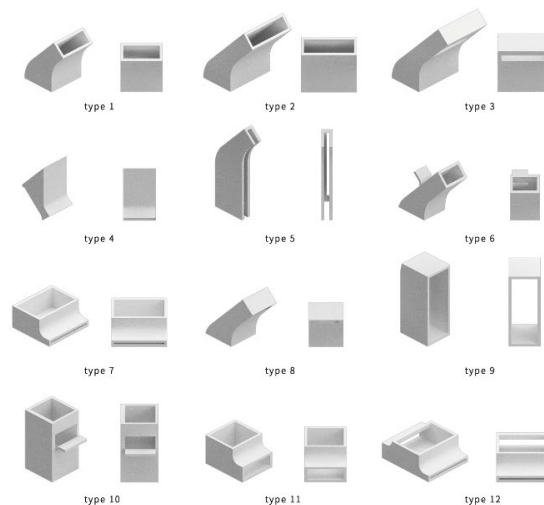
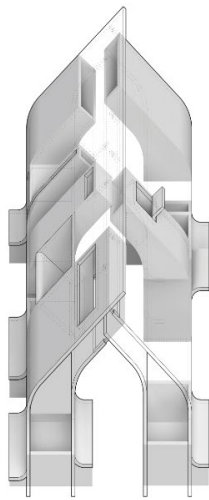


▲ 空间的事件 event and movement © LIN Architecture

此前，周边村子中长期缺少宜人实用的公共空间。而此建筑不仅与村落传统建筑形式产生对话，也为村民服务。闲暇之余，村民们在此进行公共性社交，享受体验建筑空间与周边自然环境之间融洽和谐的关系。空间与人社交关系的理论性，在村民们的实际使用得到了注解，成为激发周边社区活力的重要公共空间节点。并且，“堂”也成为了游客们打卡的必经之地，作为乡村经济重要组成部分的乡村旅游，也因为“堂”项目的建成而受益。

Previously, there was a long-standing lack of pleasant and functional public spaces in the surrounding villages. *Wooden Pavilion #2* not only creates a dialogue with the traditional architectural forms of the village, but also serves the local residents. In their leisure time, they can communicate and to enjoy the harmonious relationship between the architectural space and the surrounding nature. The theoretical nature of the social relationship between

space and people is illustrated by the villagers' actual use of the building, which becomes an important public space node to stimulate the vitality of the surrounding community. In addition, *Wooden Pavilion #2* has become a must-see destination for tourists, acts significantly as an important part of the rural economy.



▲ 空间的采光通道 light wells © LIN Architecture

材料与结构 MATERIALS and structure

Architects are ventriloquists then. The real craftsmanship in architecture is the crafting of a good story, which depends on a prior story about the way a certain kind of craftsmanship, a certain way of assembling building materials, talks. The precision of a building detail is the precision of a point in an argument.

Mark Wigley, "Story-Time" (1995)

马克威格利在“故事时间” Mark Wigley, “Story-Time” (1995) 一篇文章中描述

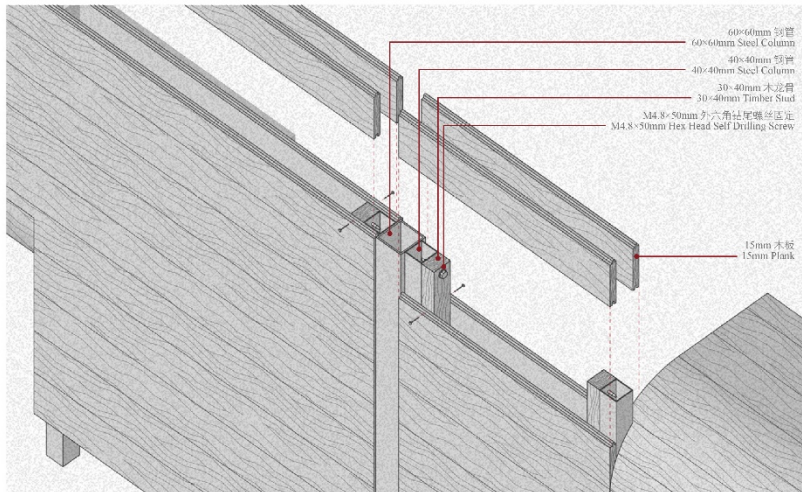
到，“那么建筑物就矗立在那里，与走过的人交谈，将建筑师的信息传递给世界。建

筑师是腹语者。建筑中真正的工艺是制作一个好故事，这取决于一个关于某种工艺、某种组装建筑材料的方式、谈话的先前故事 “

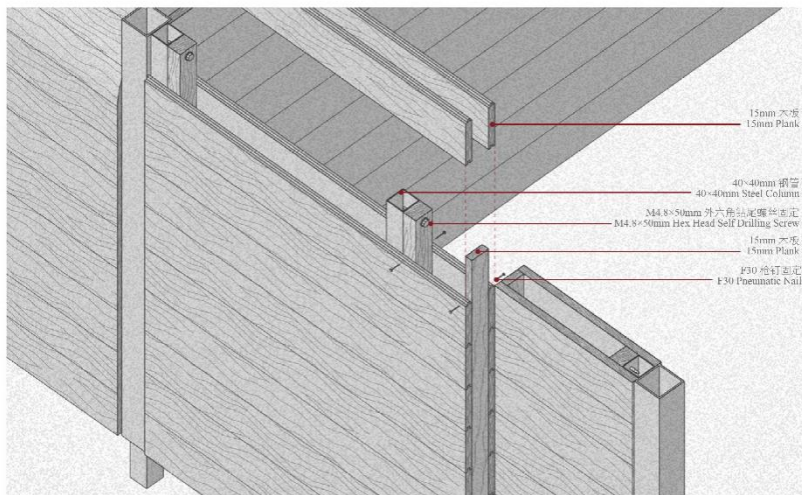
作为项目的材料，木材是非常好的对话要素，木材的肌理和特性与周边环境要素互动，产生新的痕迹。

The materials were steel and wood, prefabricated in factory and welded on site. Steel was hot-bent to shape the major structure, and wooden keel is the secondary structure. The texture of wood interacted with the surrounding environmental elements, producing a new environmental sense to the local landscape.

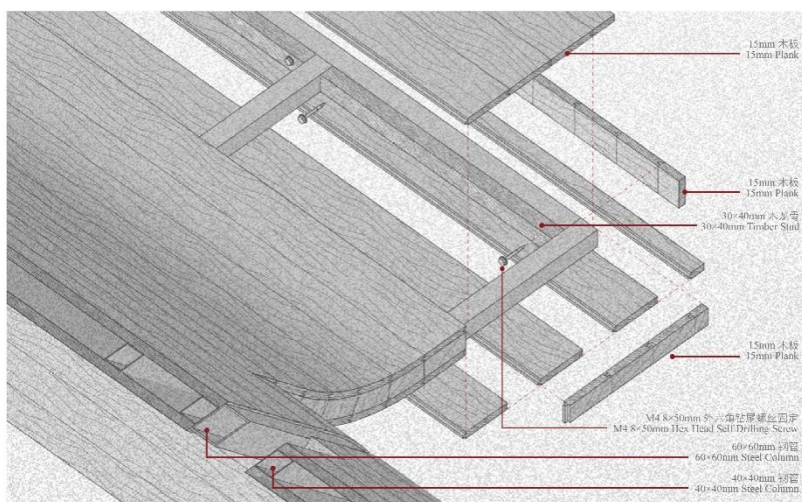
▼ 钢结构细节 steel structure © LIN architecture



实木板与钢柱节点 Plank Joint to Steel Column



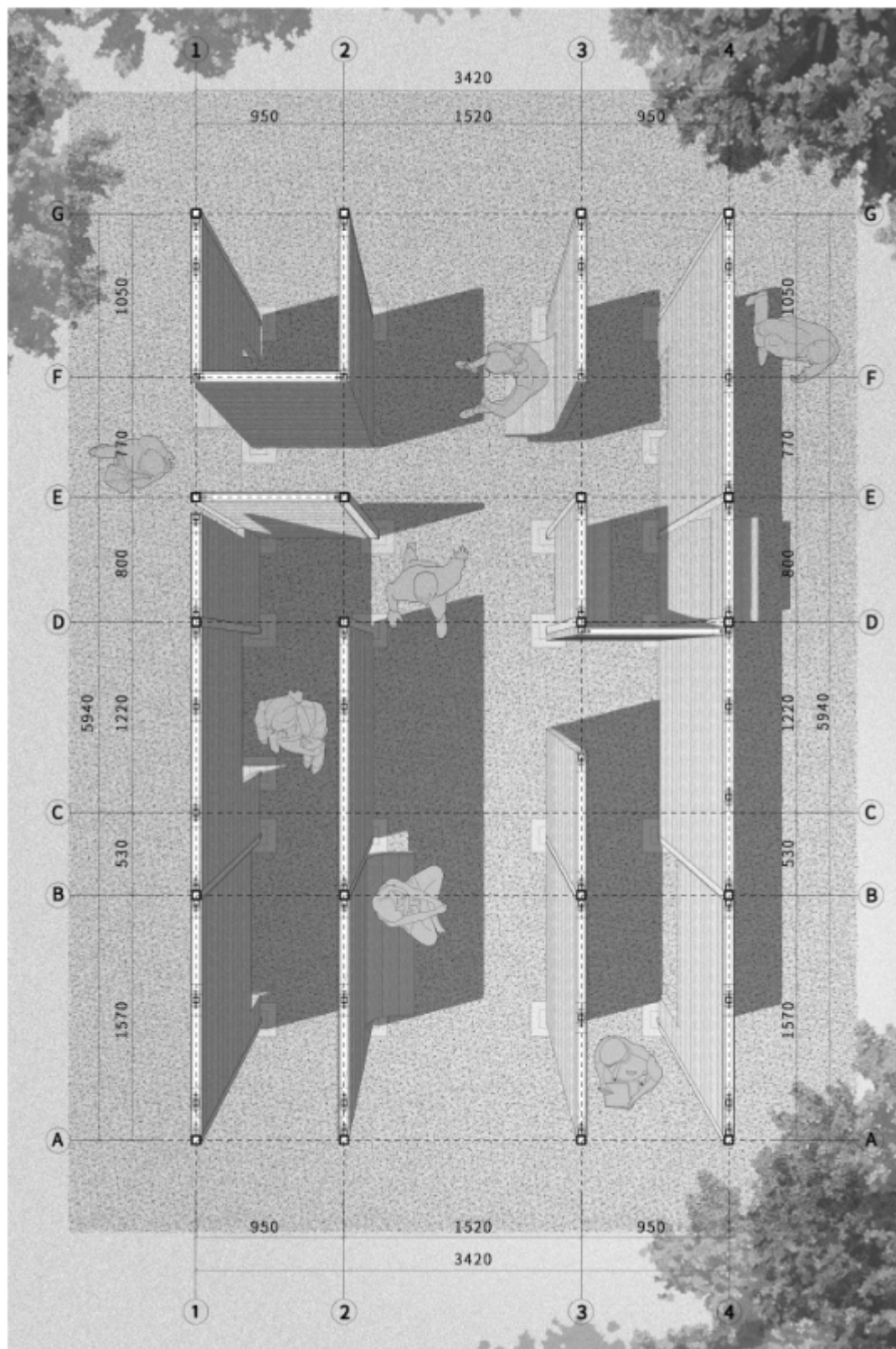
封边节点 Edge Sealing Detail



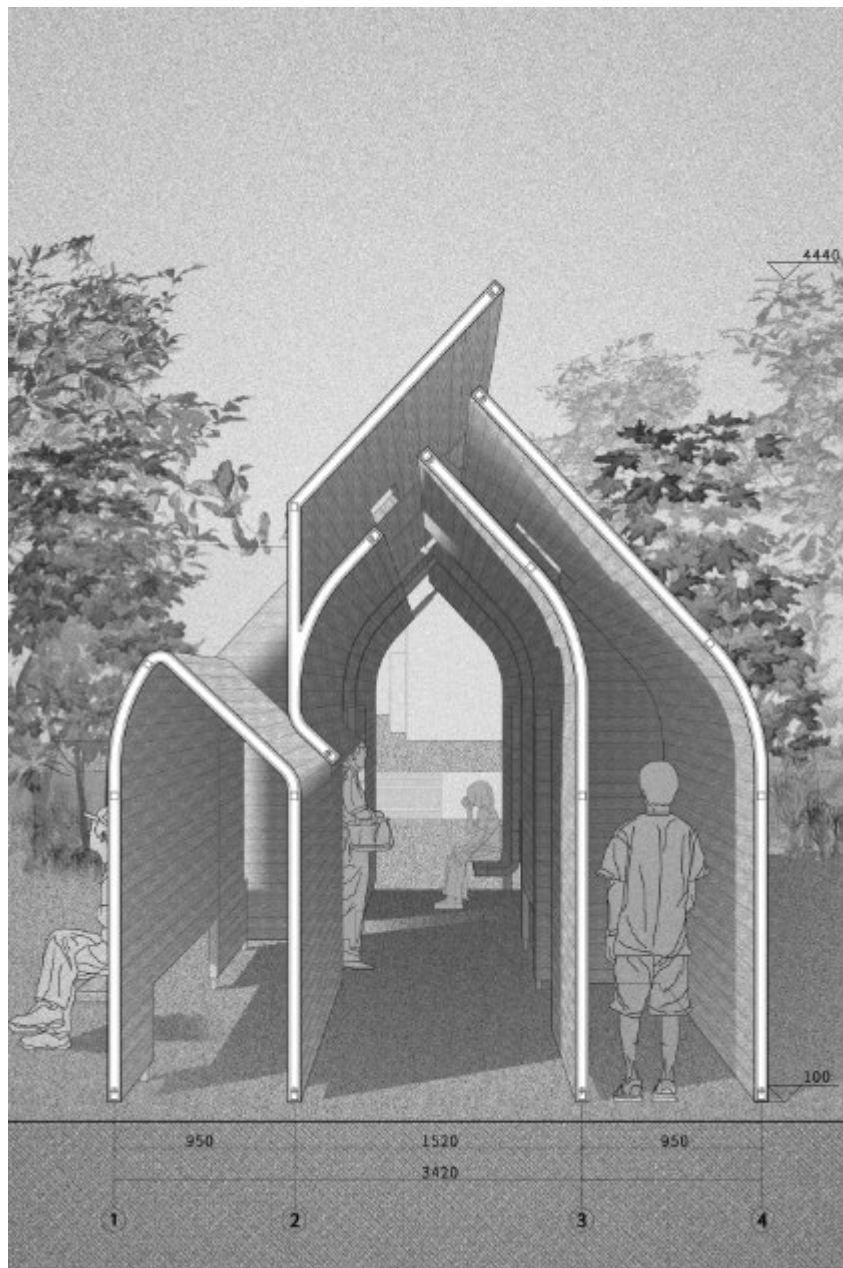
座椅节点 Seat Detail

技术图纸 PROFESSIONAL DRAWINGS

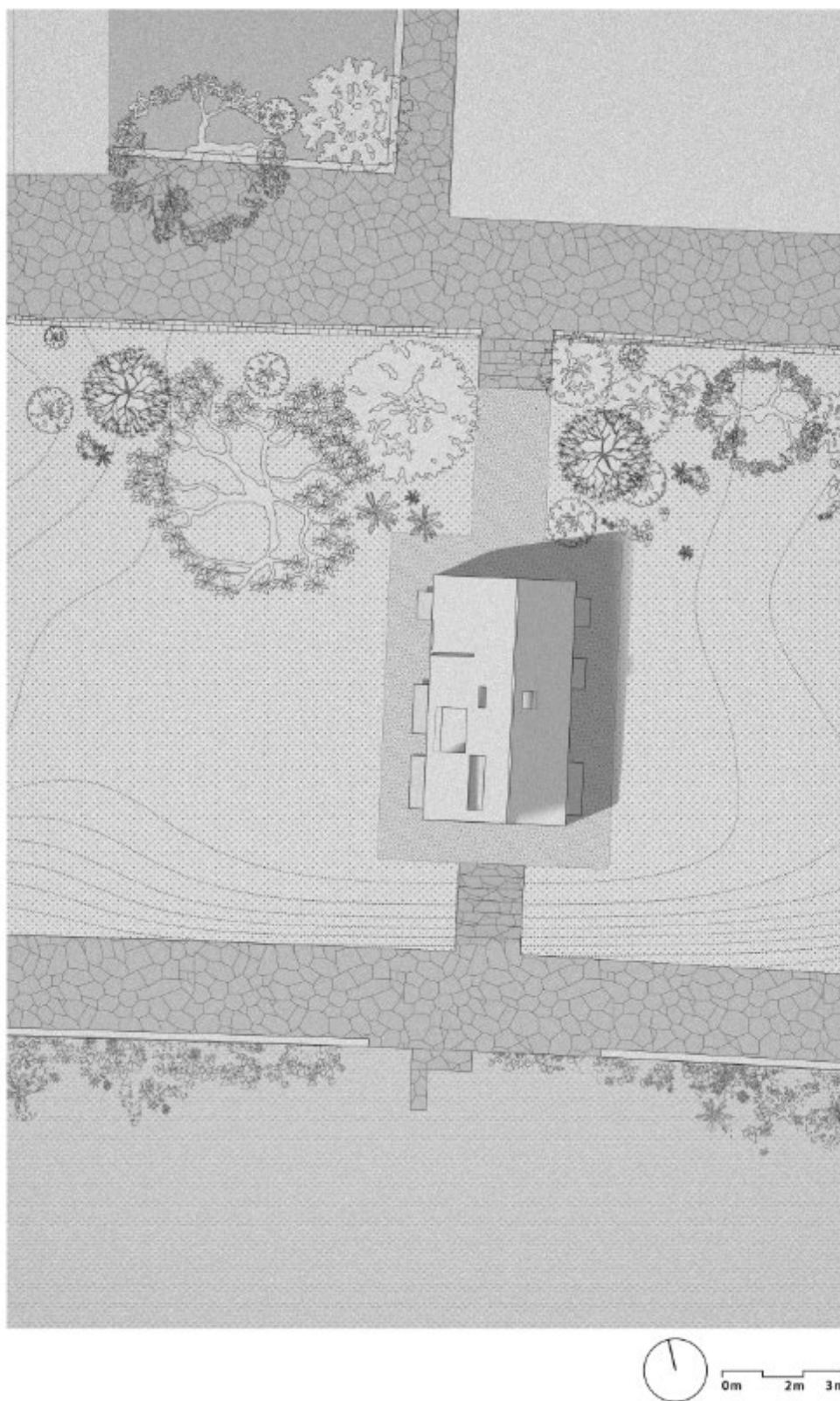
▼平面图 Plan © LIN architecture



▼剖面图 section drawing© LIN architecture

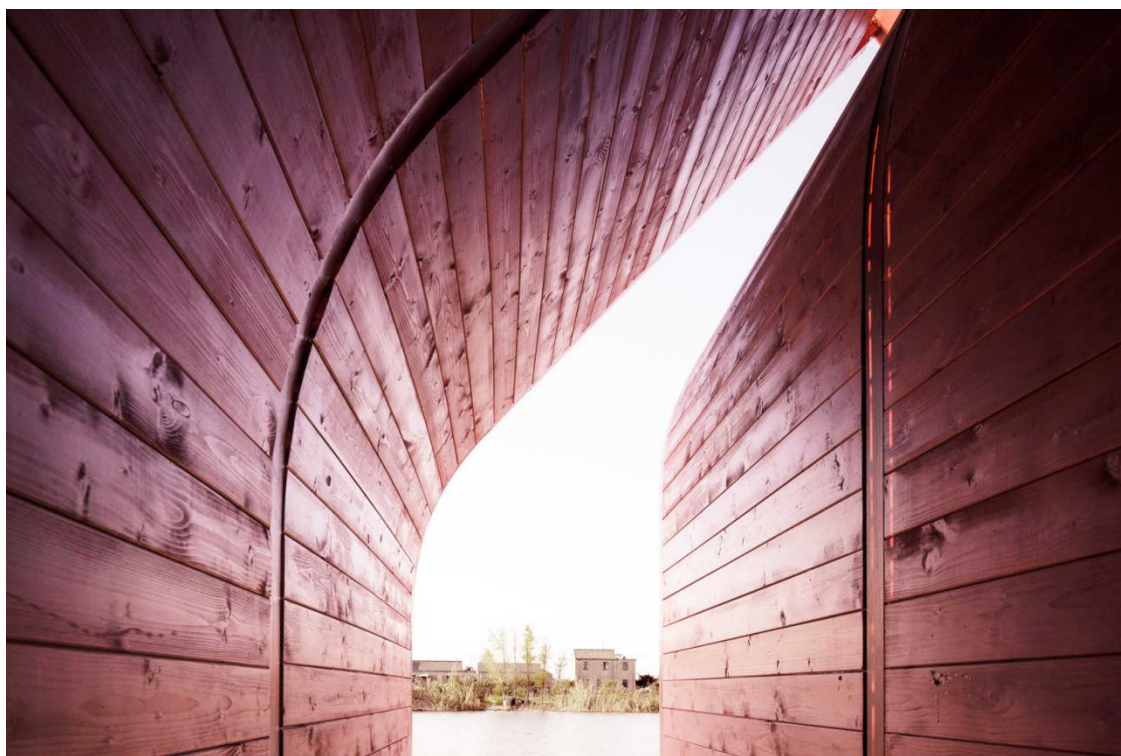


▼总平面图 siteplan drawing© LIN architecture

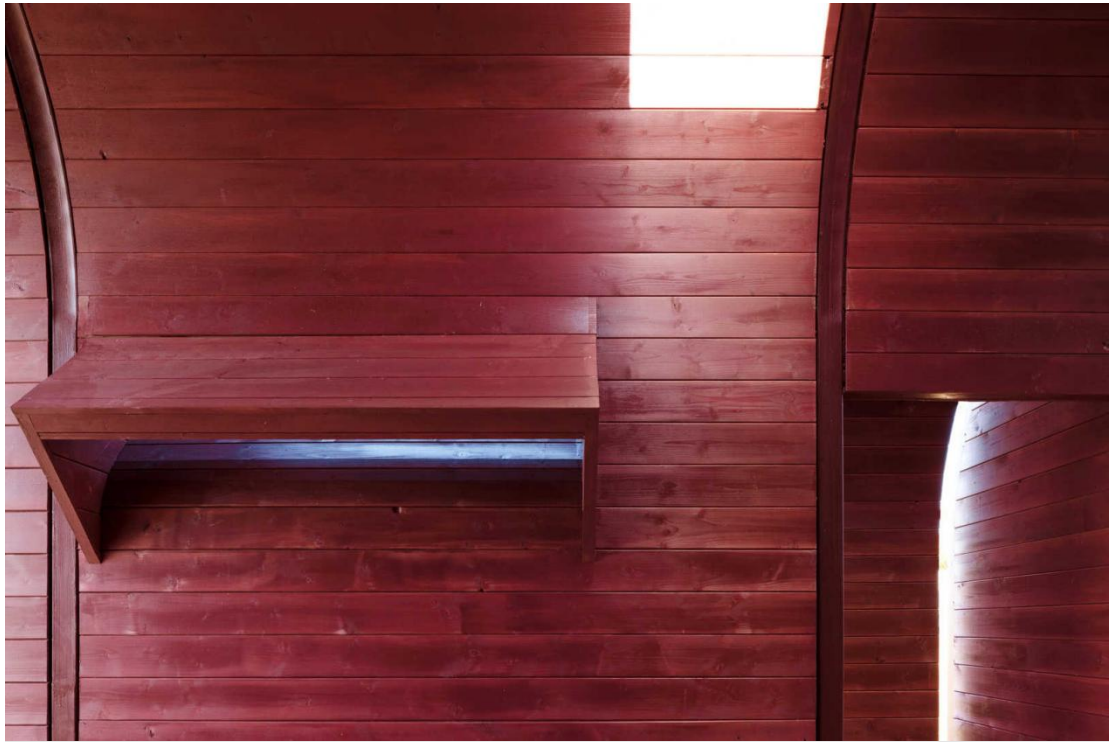


空间漫游 SPACE ODYSSEY

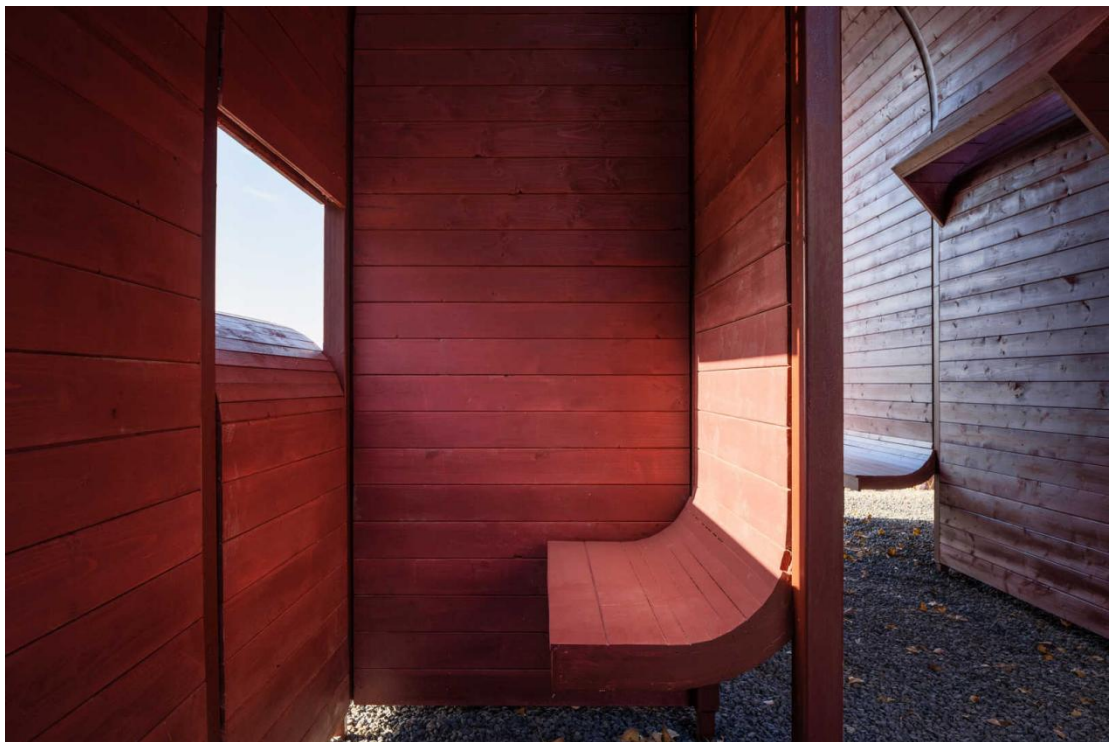
▼小尺度之雄伟 Sublimity at a small scale © LIU Songkai



▼水平与垂直的瞭望窗 The Parallel and Vertical Observation Window ©LIU Songkai



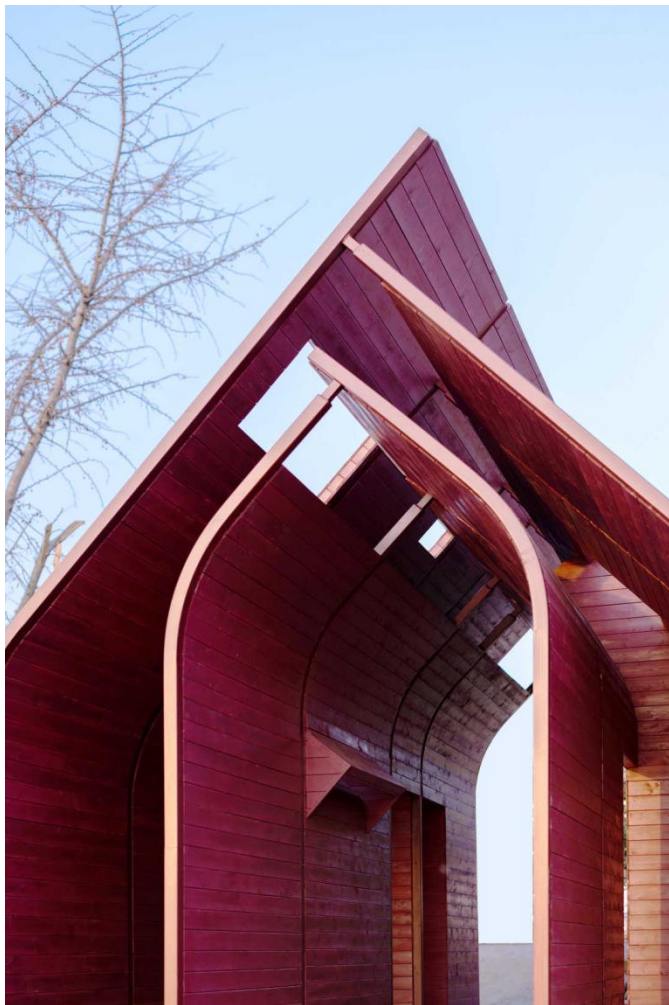
▼内与外的交流 The Communication Between the Inner and Outer Spaces ©LIU Songkai



▼冥想，观察，冥想 Meditation, observation, meditation ©LIU Songkai



▼自然与人造之对话 The communication between the nature and the man-made ©LIU Songkai



▼ 坚直与柔软 Stiffness versus fluffiness ©LIU Songkai



▼ 人体尺度之“原始小屋” The primitivism hut of the human dimension ©LIU Songkai



▼ 开阔与封闭的交互 The intersection between openness and enclosure ©LIU Songkai



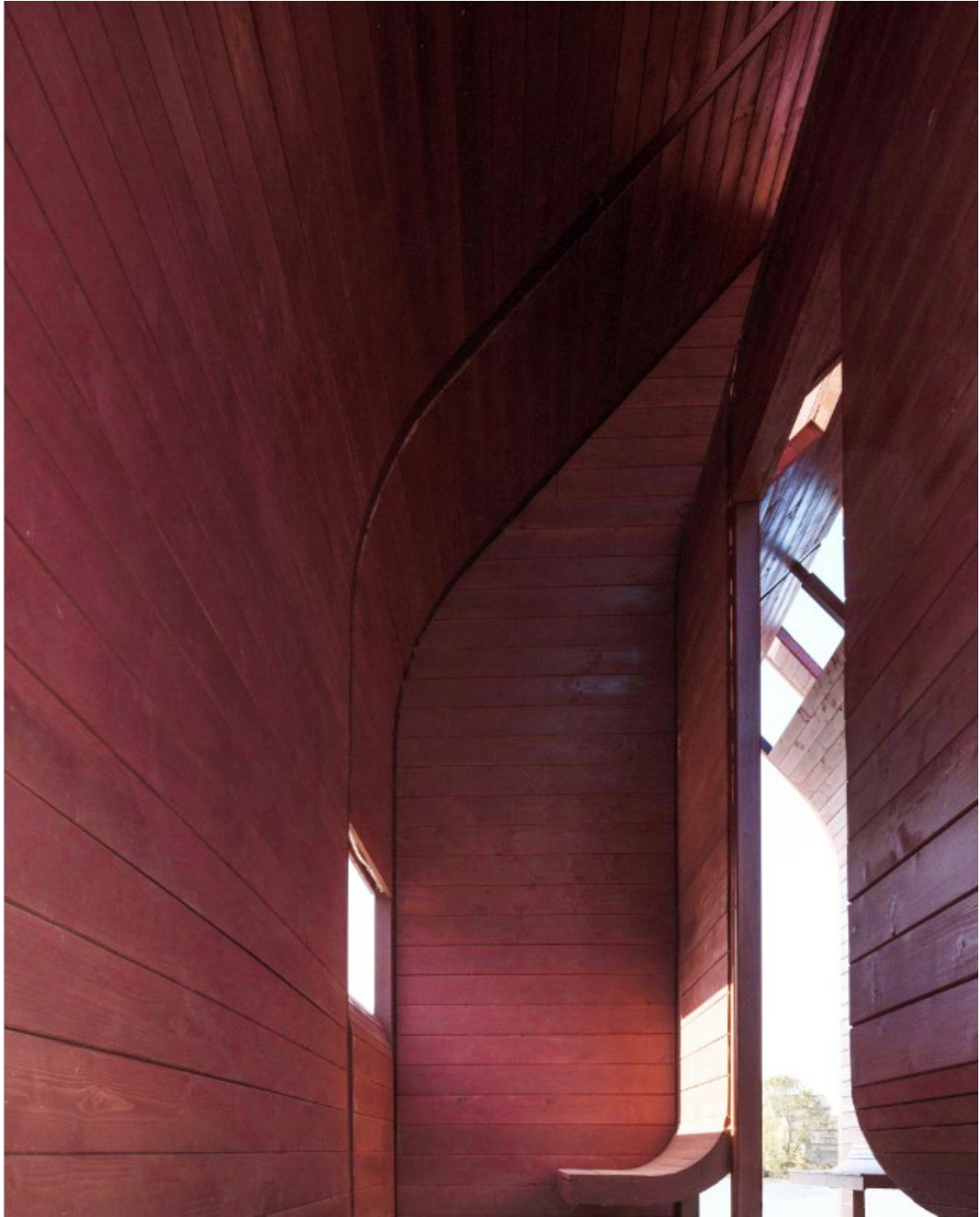
▼ 清晨，从侧廊望向江边 Looking towards the river from the side porch ©LIU Songkai



▼傍晚天色渐暗 darkening in the evening ©LIU Songkai



▼一个停留腔体 stand by ©LIU Songkai



▼天窗 sky window ©LIU Songkai



▼ 闲聊的角落 chatting corner ©LIU Songkai

