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## 向公众展现 当地历史之璀璨

——西班牙达洛卡考古场地设计

**Show the Richness of Its  
Own Past to the Public**  
— Archaeological Space in  
Daroca, Spain

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### 摘要 ……

这座达洛卡古宅的地面以类似折纸的形式被掀起，以向公众展示其埋藏的璀璨历史。建成后，此场地成为了这座城市中的一个标志设计，并非出于对历史遗迹单方面的保护，而是源于设计师对场地精神的深刻理解。达洛卡考古场地因人们对它的尊重而活络，犹如一片静默历史的层层缩影。

### 关键词 ……

建筑；重写本；考古；达洛卡；博物馆

### Abstract …

The ground of the historical villa of Daroca folds and lifts to show the richness of its past to the public. A single image is generated within the city, a silent palimpsest born from the respect for it, not from a mere conservation strategy but understanding the place.

### Key words …

Architecture; Palimpsest; Archaeology; Daroca; Museum

1. 从明戈特斯大街望向达洛卡考古场地 © Fotoespacios  
1. View from Mingotes Street © Fotoespacios

**项目地址:** 西班牙萨拉戈萨省达洛卡地区  
**项目面积:** 350m<sup>2</sup>  
**项目委托:** 达洛卡地区政府  
**建筑设计:** Sergio Sebastián Franco建筑设计工作室  
**项目团队:** Fernando Muñoz、Miriam Tambo、Jesús Molinos、María Jesús Velázquez、Pablo Sebastián、José Delgado、José Ignacio Royo Guillén、Beatriz Gimeno Frontera  
**项目施工:** Construcciones Miguel Gay sI建筑工程公司(一期)  
 Pleamares Pleamares Producciones sI建筑工程公司(二期)  
 Construcciones Rubio Morte SL建筑工程公司(三期)  
**设计时间:** 2007年  
**建成时间:** 2012年  
**所获奖项:** 2014DOMUS国际修复与保护项目金奖  
 2014反思未来作品一等奖  
 第34届里卡多-马格达莱纳建筑设计大奖

**Location:** Daroca, Zaragoza, Spain  
**Area (size):** 350 m<sup>2</sup>  
**Client:** Comarca Campo de Daroca  
**Architecture:** Sergio Sebastián Franco  
**Project Team:** Fernando Muñoz, Miriam Tambo, Jesús Molinos, María Jesús Velázquez, Pablo Sebastián, José Delgado, José Ignacio Royo Guillén, Beatriz Gimeno Frontera  
**Builders:** Construcciones Miguel Gay SL (phase I)  
 Pleamares Producciones SL (phase II)  
 Construcciones Rubio Morte SL (phase III)  
**Design Period:** 2007  
**Completion Time:** 2012  
**Awards:** Gold Medal, DOMUS International Award for Restoration and Preservation, 2014  
 First Prize of Rethinking the Future 2014 Awards  
 First Prize XXXIV Ricardo Magdalena Trophy for Architecture

这座达洛卡古宅的地面以类似折纸的形式被掀起，以向公众展示其埋藏的璀璨历史。

抬升的地面犹如一张被轻轻掀开的封面，面对街道揭开珍藏于其底部的考古遗迹。建筑遵从城市肌理而生，成为一处新的公共空间，遮盖并保护着城市的历史留存；同时它也是如今该地地方政府的一项标志性工程。

这些遗迹的发现，使达洛卡的建城时间由假说的中世纪提前到了凯尔特伊比利亚时期，早了9个世纪。鉴于此，当地政府发起了一场概念竞赛，以期平衡最初在这片地块建立停车场的需求和目前考古发现



之间的关系，他们认为其对该项目所采取的态度或许能为当地私人开发者所借鉴。

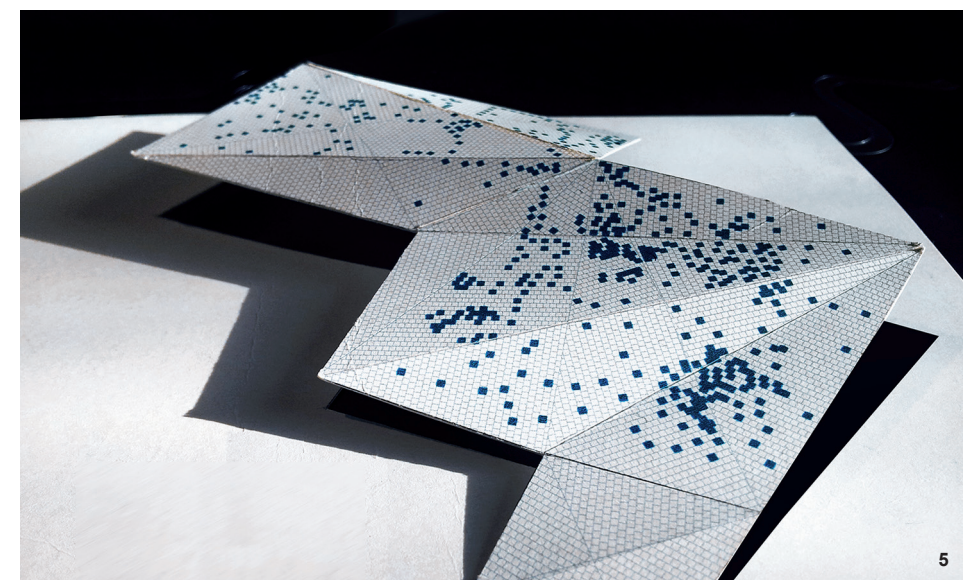
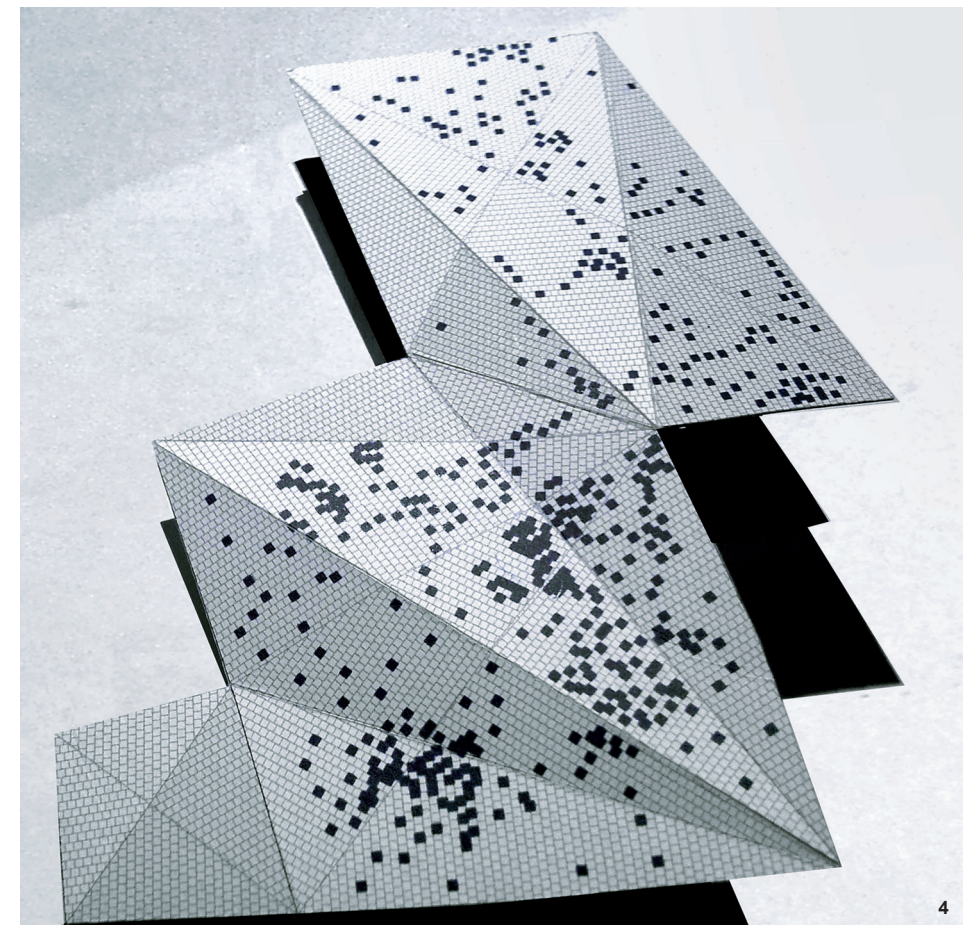
最终的获胜方案在此处建成了一个新的公共空间。它可以被理解为是过去的2000年间各时期“历史图层”的交叠，其价值不在于某个独立的“图层”，而在于这种整体叠加、调和产生的新意义；作为一座坐落于街道之间、向人们揭示出当地历史之璀璨的博物馆。

考古团队发掘出了一些来自两座10世纪中世纪时期伊斯兰房屋的墙壁、5个可能是来自阿尔穆迪宫（一座传说中的15世纪中世纪建筑，此为首次发现）的拱门、一段重要的罗马堤道，以及两个建于1世纪的凯尔特伊比利亚筒仓。

在与历史遗迹的深入对话中，设计师创造出一个多层空间，其中包含一间会议厅（位于一层）、一个由拱门围合起来的可供特殊会议使用的空间（位于底层），和一个用于收藏发掘过程中找到的藏宝箱（内有陶器、硬币等小物件）的小型博物馆（位于底层）。因此，该项目并不是要重现过去，而是为了找到一种与历史和谐共存的方式。

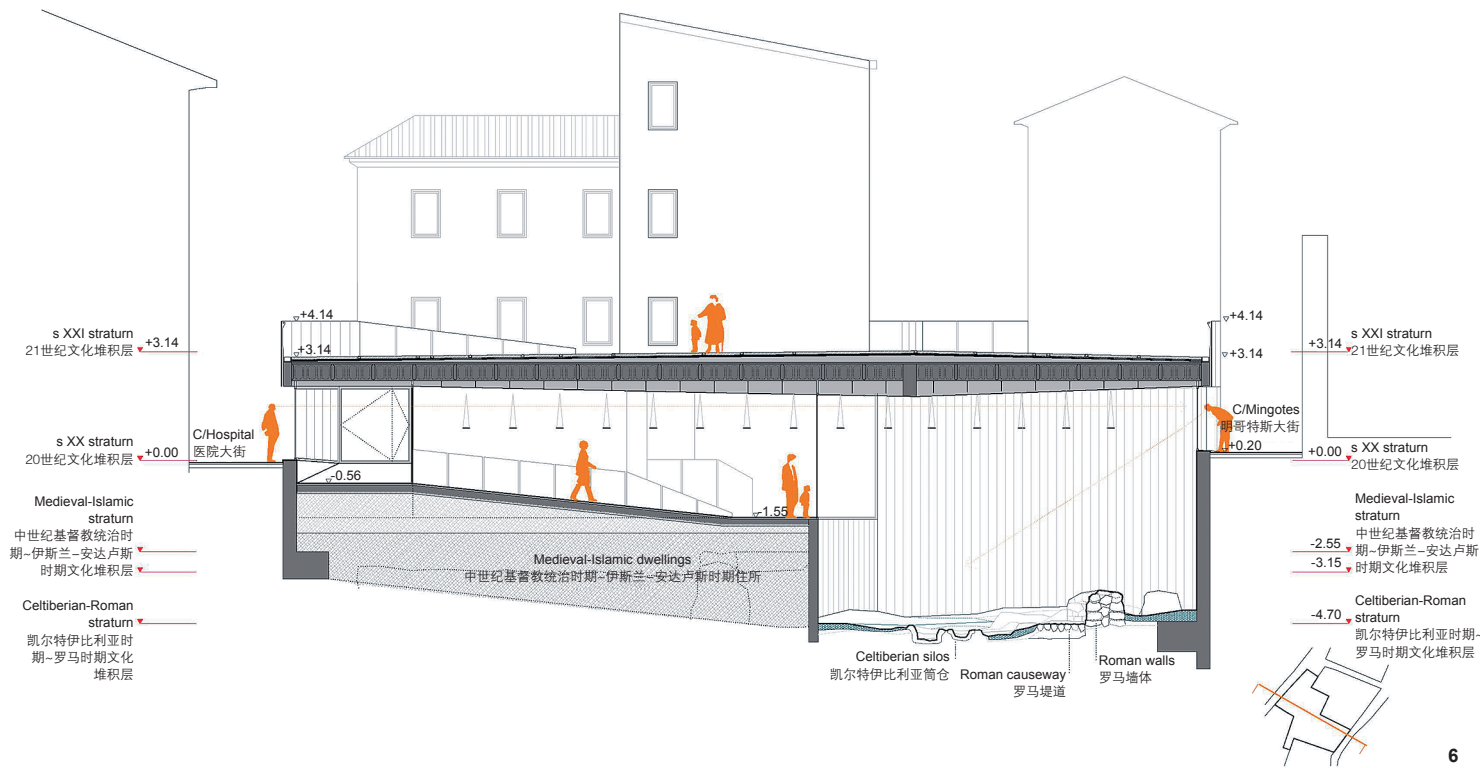
掀起的“甲板广场”在遮盖和保护遗迹的同时，结合了周边的地方政府办公功能，并提供了临时停车位。广场作为建筑的主立面，通过采用相同纹理的石材，延续了古城窄巷的风格。同时，设计师还运用五彩斑斓的灯光使广场在夜间焕发别样魅力，以当代手法诠释了广场下层的古代墙垣。

在古城中进行建设，不仅需要谨慎地选择与使用材料，更重要的是要采取正确的态度。在这个案例中，设计师选择了与历史共存而非模仿历史，虽以钢筋混凝土进行建造，但设计师对场地精神保持敏锐、关注历史记忆，并满足当代人们的需求。坚固的水泥外壳保护着建筑的内部空间，使得发掘工作能够不受外力干扰，得以顺利进行。而这些发掘出来的遗迹自然地成了内部空间的肌理。考顿钢的使用则在分隔空间、连接步道的同时，还保护了发掘出来的遗迹。

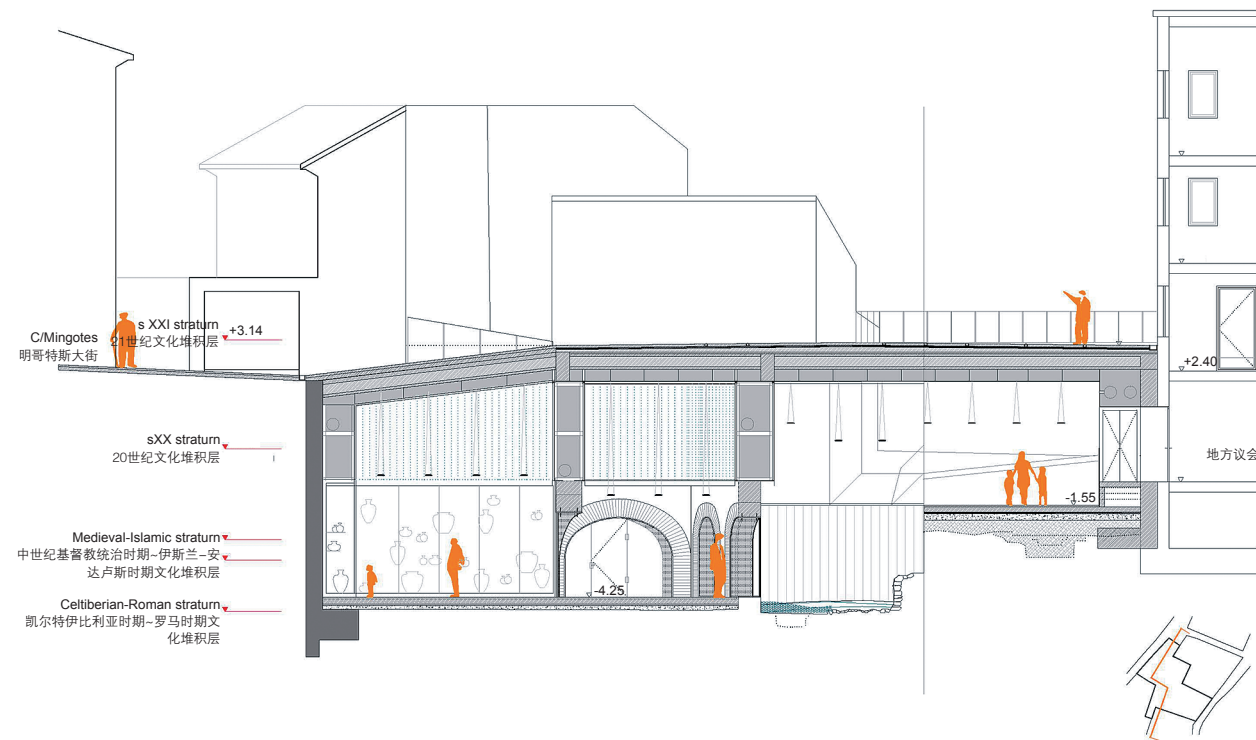


建成后，此场地成为了这座城市中的一个标志设计，并非单单出于对历史遗迹的保护，而是源于设计师对场地精神的深刻理解。达洛卡考古场地因人们对其的尊重而活络，犹如一片静默历史的层层缩影。LAF

2. 场地区位图
3. 场地考古遗迹叠加地图
- 4, 5. 模型
2. Site location
3. Overlapping map of archaeological remains
- 4, 5. Model



6



7

6, 7. 剖面图  
8-1. 考古学家测绘手稿 © S. Sebastián  
8-2, 8-3. 建造过程  
6, 7. Sections  
8-1. Archaeologist's sketches © S. Sebastián  
8-2, 8-3. Construction process



The ground of the historical villa of Daroca folds and lifts to show the richness of its past to the public.

The surface layer rises like a great cover revealing its core from the street — the valuable archaeological remains which have appeared under it. The building is generated from the urban fabric, as a new public space which covers and protects the history of this city and the representative character of the regional institution founded above this former place.

The historical relevance of the remains allows to date back the city foundation nine centuries before, from medieval hypothesis origin to Celtiberian Period. Due to this the institution promoted an ideas competition, with the aim to solve the relation between the initial need of a parking area and the presence of the archaeological findings, considering that this attitude could be an example for the private local promoters.

The winning project built a new public place in the village, understood as an overlapping of layers that belong to different times, since 2,000 years ago until now, where

the relevance of them is not in each one but in their conciliated addition; as a museum open to the street, that shows to the citizen the richness of its past.

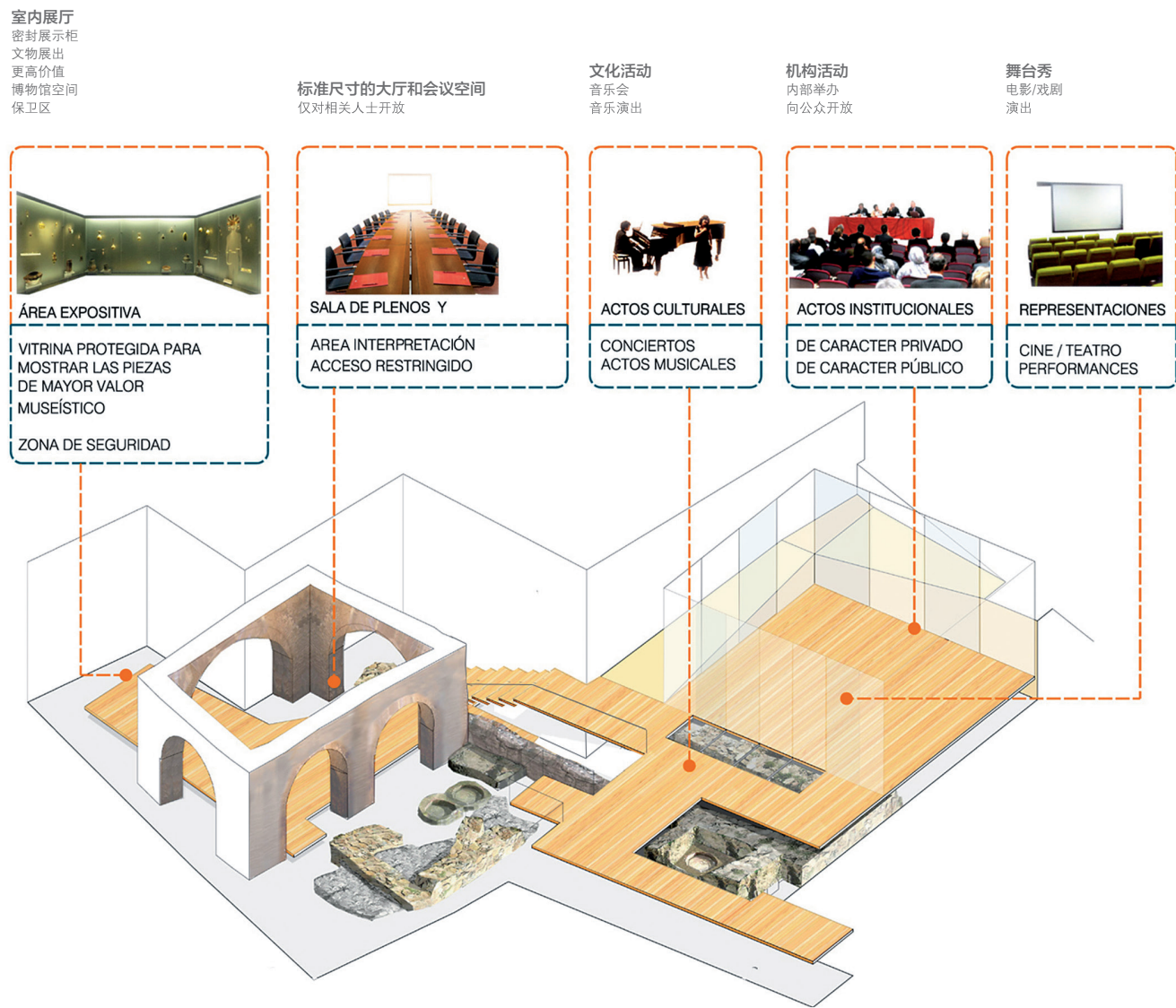
The archaeologist team found the walls of two tenth-century medieval Islamic houses, five arches that probably took part of

Almudi's Palace (a mythical fifteenth-century medieval construction not founded until then), a piece of an important Roman causeway, and two Celtiberian silos from the first century.

The new institutional programs established a rich dialogue with these historical structures, sculpting a multilevel space that



8-3



9. 室内空间使用示意图  
10. 游人可通过透明玻璃地板看到考古遗存 © S. Sebastián  
11. 坡道入口 © Fotoespacios  
12. 该多功能大厅可提供演出及演讲空间 © JA García  
13. 多功能大厅楼梯 © Fotoespacios

14. 多功能大厅 © Fotoespacios  
9. Internal uses diagram  
10. Visitor can see the archaeological remains through the glass floor © S. Sebastián  
11. Access ramp © Fotoespacios

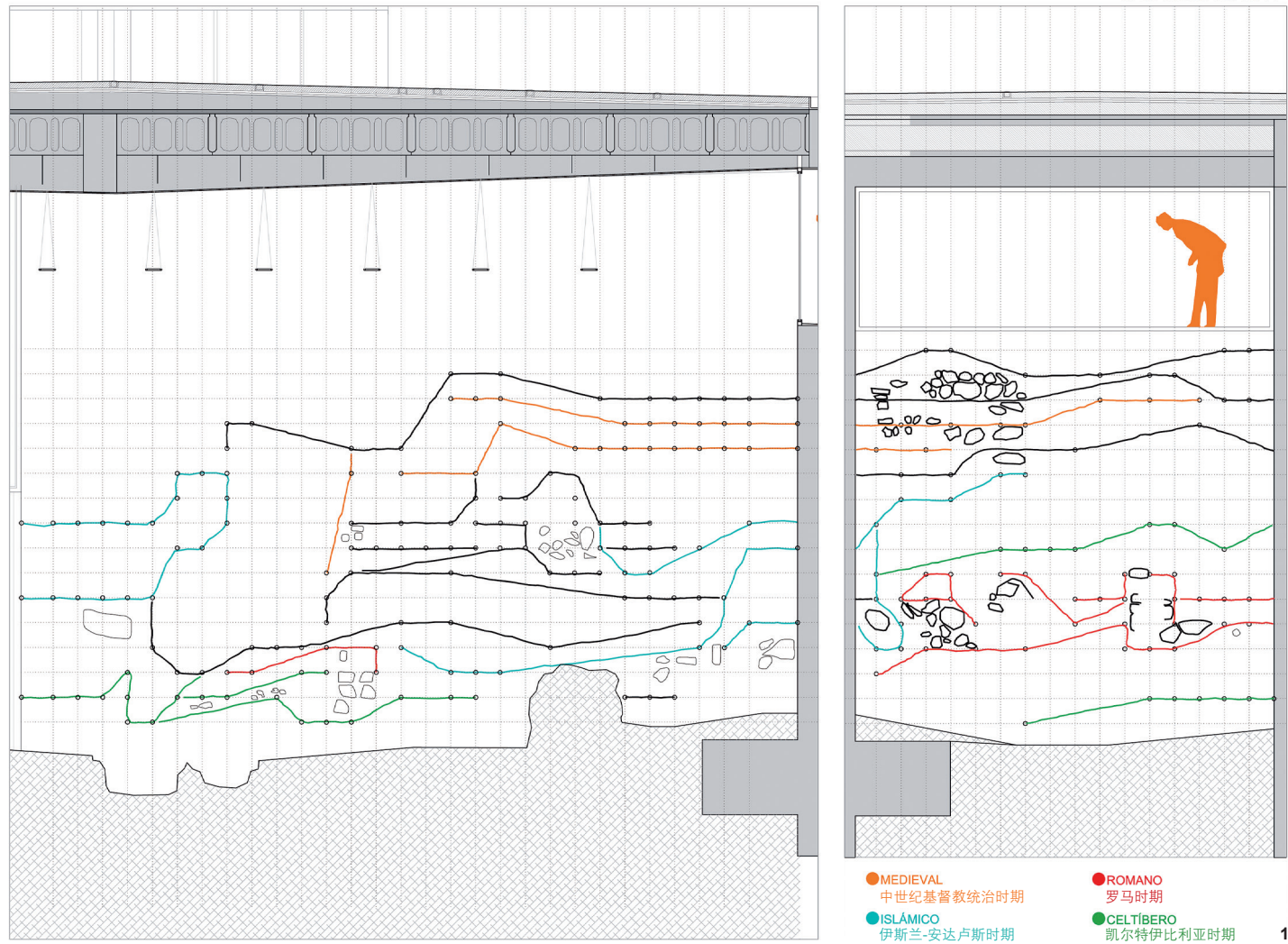
12. The multipurpose hall provides space for performance and lectures © JA García  
13. Stairs of the multipurpose hall © Fotoespacios  
14. The multipurpose hall © Fotoespacios



12

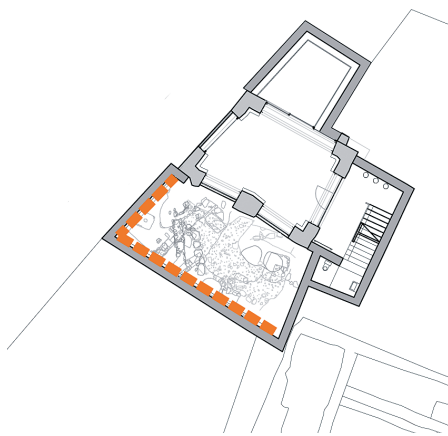
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14



15

15, 16. 不同颜色的金属薄板灯光标识出不同年代的考古遗存。  
 17, 18. 考古遗存空间 © JA Garcia  
 15, 16. Metal sheets lighting reproducing archaeological sections.  
 17, 18. Archaeological remain space © JA Garcia



金属薄板灯光的安装位置  
 Installation location of the metal sheets lighting

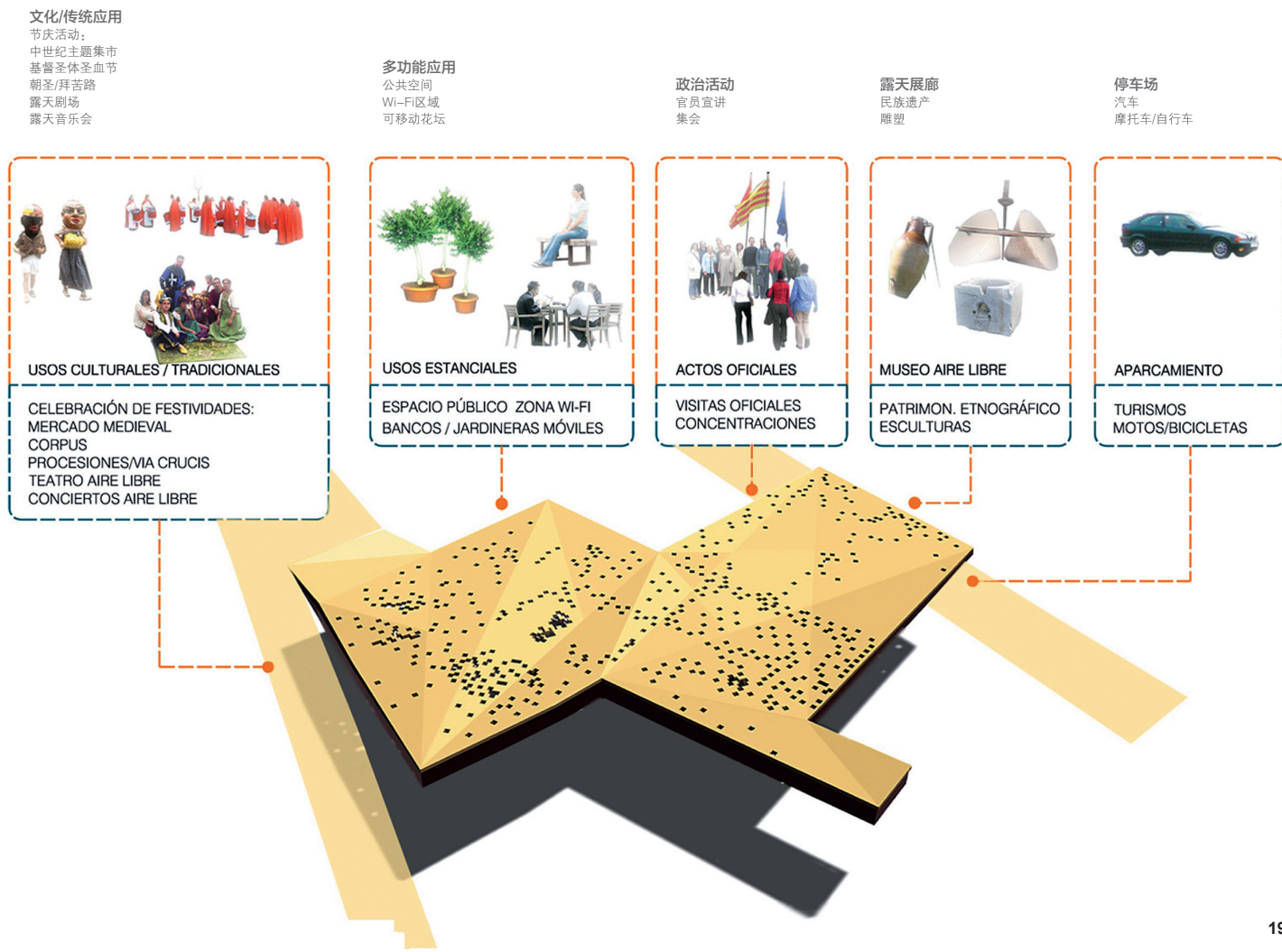
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21



22

23

19. 室外广场空间使用示意图  
 20. 行人可通过玻璃墙看见考古遗存。© Fotoespacios  
 21. 广场 © Fotoespacios  
 22. 主入口 © Fotoespacios  
 23. “七巧板”可移动座椅 © JA García  
 19. External square uses diagram  
 20. People can see the archaeological remains through the glass facade. © Fotoespacios  
 21. Square © Fotoespacios  
 22. Main entrance © Fotoespacios  
 23. Tangram mobile benches © JA García



24



25

generates a conference hall on the first level, a room for special meetings into the space of arches and a little museum for the treasure chest that contained the small pieces (ceramic, coins, etc.) founded in the excavation, both on the lower level. It is not a question of bringing the past to our time, but is about finding a way to live with it.

Covering and protecting all, the deck-square incorporates the outside uses of the regional head offices and a temporary parking. Conceived as the main facade of the building, it is developed in continuity with the narrow streets of the historical city, expanding their same stone texture in a new public square, and integrating a contemporary interpretation of the ancient walls of the layers below, by lights that appear at night coloring the place.

To build in a historical city demands a meticulous choice and use of material, and more importantly, the adoption of an attitude about it. The attitude in this case is the choice of coexistence instead of mimicry, from a construction of concrete and steel that is sensitive with the place, attentive with the historical memory, and coherent with contemporary needs. A strong concrete shell protects the inside, and allowed to complete the excavation comfortably outstanding the perimeter forces. Its effort is shown naturally as the interior texture. The use of corten steel flats allows to delimitate the area, to articulate the walkarounds, and to preserve the findings.

A single image is generated within the city — a silent palimpsest born from the respect for it — not from a mere conservation strategy but understanding the place. **LAF**

24, 25. 位于医院大街上的主入口 © Fotoespacios  
26. 广场夜景 © Fotoespacios  
24,25. Main entrance at Hospital Street © Fotoespacios  
26. Square night view © Fotoespacios



26