

博卡音乐厅，博卡德尔里奥，韦拉克鲁斯，墨西哥 Foro Boca, Boca del Rio, Veracruz, Mexico, 2017

建筑设计：Rojkind建筑师事务所

Architects: Rojkind Arquitectos



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近年来，墨西哥韦拉克鲁斯州博卡德尔里奥市的音乐和文化生活日益丰富。2014年，博卡德尔里奥爱乐乐团成立，通过一系列表演吸引了众多音乐爱好者，以及来自本地和海外的音乐家。爱乐乐团由此成为了该市文化生活的中心。

不仅在墨西哥，博卡德尔里奥爱乐乐团在全世界都是独一无二的。乐团的活动有3条主线：每年一次的管弦音乐会，每月一次的室内音乐表演，以及名为“谱写和谐”的针对低收入家庭儿童的课外社会发展项目。在乐团的活动推动了社会与文化的发展的同时，乐团也需要一个新的社交场所作为乐团及其活动的新家。

博卡音乐厅的建设契合博卡德尔里奥市制定的振兴城市衰退区域的整体规划。音乐厅坐落于河口地带，这个地点不仅定义了地方性，而且有着深厚的历史与美食传统。

项目基地位于将河流与大海分隔开的防浪堤旁，处在文森特·福克斯滨海大道的尽端与萨莫拉大道交汇的地方，众多本地餐馆在此一字排开。

博卡音乐厅的位置旨在更清晰地传达城市中心与滨海大道之间的互动关系，并且也为激发该区域的现代性带来了更多驱动力。项目本身为城市这一区域的基础设施及城市形象的重塑与更新提供了条件。

音乐厅的设计从防波堤的乱石基础获得灵感，通过混凝土立方体量传达其具有的永恒特征。建筑吸取了场地的特质，通过清晰的混凝土体量对场地元素进行再表达，形成多个大小各异的体块，其中包含着音乐厅的空间。

音乐厅的室内是国外与本地专家在剧场声学、力学等方面的技术知识的综合呈现。音乐厅所配备的先进设备使其跻身墨西哥顶级音乐厅行列。

在建筑功能方面，音乐厅拥有996个观众席，不仅满足古典、传统、流行音乐的表演需求，也可用于舞蹈表演、戏剧表演及电影放映。此外，建筑包含一个拥有150个观众席的排练厅，可用于录像音乐会、舞台剧表演、电影放映及现代舞表演。

音乐厅的后台区主要服务于爱乐乐团，设有打

击乐演奏者、钢琴演奏者、独奏者的排练厅和一间录音室，此外还设有公共更衣室及为导演、表演嘉宾和乐团指挥提供的私人更衣室。

这些区域将乐团的日常生活需求与其他活动需求结合在一起，例如戏剧表演等。此外，建筑还设有办公区和音乐图书馆，图书馆可用作工作坊、课程及各种节庆活动的场地。

建筑的公共空间包括一个3层通高的前厅，它连接了各楼层及开放空间，提供了通往各个大厅的路径。建筑最高层设有露天平台，人们可在此俯瞰河流与大海。建筑中还设有咖啡厅和餐厅。前厅的各楼层平台也可用作独奏会、录像音乐会、舞蹈表演和现代戏剧表演的场地。

博卡音乐厅在室外也创造了一处公共空间，它是防波堤区域的人口广场的延伸，提供了多处休闲娱乐聚集地，完善了音乐厅的公共生活功能。此外，建筑的外立面装有视听投影系统，旨在创造一个社交场所以增强该区域的公共氛围。（母卓尔译）

1 外景/Exterior view



2 外景/Exterior view

During recent years there has been a clear enrichment of the musical and cultural life in Boca del Rio, Veracruz. In 2014, the Boca del Rio Philharmonic Orchestra was formed and through its performances it has attracted diverse musical expressions; local and foreign musicians, making it the heart of the cultural life of the city.

The Philharmonic Orchestra is unique not only in Mexico, but worldwide. Through three lines of action, consisting of a yearly season of Orchestral Concerts, as well as monthly Chamber Music performances and finally, an after-school social development programme for low-income children named "Orquestando Armonia"; the dynamics and activities of the orchestra have had a successful social and cultural development, and have demonstrated the need to create a new social enclosure to serve as the new home for the orchestra and its programmes.

Foro Boca fits within a master plan that seeks to revitalise an urban area that is currently deteriorated. It is located in the estuary of the river, a location that not only gives name to the locality, but also has a rich history and culinary tradition.

The piece of land is located beside the breakwater dividing the river and the sea; the end of the Coastal Avenue Vicente Fox and its point of convergence with Avenue Zamora, where all the local restaurants are lined up.

The Foro Boca's location is intended to articulate the dynamics of the central part of the city with the coastal avenue and has the goal of functioning as an urban detonator capable of inciting modernity in the area. The forum itself is a tool that has permitted the reconstruction and renovation of the infrastructure and urban image of this part of the city.

The building appropriates the timeless expression of the concrete cubes formed by ripraps in the breakwater, assimilating them as its origin and re-interpreting them in a building made of apparent concrete, forming various areas of volume that contain the concert hall.

In its interior, the concert hall unfolds the technical knowledge of foreign and local specialists in acoustics, isoptics and theatrical mechanics.



3 首层平面/Ground floor plan
4 二层平面/First floor plan

项目信息/Credits and Data

地点/Location: Boca del Río, Veracruz, Mexico
 建筑设计/Architects: Rojkind Arquitectos
 主持建筑师/Principal Architect: Michel Rojkind
 团队/Team: Agustin Pereyra, Arturo Ortiz (技术经理/Technical Manager), Adrián Aguilar, Sandra Carvajal, Fernanda Casar, Salvador Cortéz, Diego Díaz Lezama, Paulina Elizalde, Rubén García, Daniel Gaytán, Lorena García-Cordero, Paulina Goycoolea, Jorge González R., Alfredo Hernández, Laura Hernández, Pablo Herrera, Julieta Inclán, Carsten Lemme, Andrea León, Félix Mendoza, Gerardo Salinas, Julio Serralde, Alfonso Paz, Cynthia Ponce, Víctor Velázquez, Ditter Vergara, Beatriz Zavala, Dinorah Martínez Schulte, Norma Jiménez Fernández (传媒/Media)
 结构工程/Structural Engineering: EMRSA: Enrique Martínez, Elsa Serrano, José Martínez Vargas
 声学顾问/Acoustic Consultants: Akustics: Paul Scarbrough, Auerbach Pollock Friedlander, Tom Neville, Kevin MacPhearson; Seamonk: Cristian Ezcurdia, Itzel Alba, Jorge Romero, Lincoln Aguirre
 机电工程师及其他专业/MEP Engineer & Specialties: Galte S.C., Germán Muñoz, David Pastor, Barbara Gaytán
 照明顾问/Lighting Consultant: Artec3: Maurici Ginés, Jose Cardona
 室内设计/Interior Design: Mutuo Studio: Paola Ruíz de Chávez, Geysell Capetillo
 施工方/Builder: Ingeniería y Desarrollo Arquitectónico S.A. de C.V. (Ing. Ricardo del Río Santiestéban)
 效果图/Rendering: PRTSARCH, Rojkind Arquitectos
 功能/Programme: 音乐厅/Concert Hall
 建成面积/Construction Area: 5410m²
 设计时间/Design Time: 2014
 建成时间/Completion Time: 2017
 摄影/Photos: Jaime Navarro (fig. 1,5,9,12), Paul Rivera (fig. 2,8,10), Iker Gill (fig. 11,13)

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|---------------------------------|-------------------------|
| 1-广场/Plaza | 20-后台/Backstage |
| 2-防浪堤/Breakwater | 21-演员休息室/Green room |
| 3-主入口/Main access | 22-乐师休息室/Musicians room |
| 4-乐团入口/Orchestra access | 23-排练室/Rehearsal |
| 5-平台/Platform | 24-排练室/Rehearsal |
| 6-大堂/Lobby | 25-卫生间/Bathrooms |
| 7-售票处/Ticket office | 26-管理办公室/Management |
| 8-衣帽间/Wardrobe | 27-技术人员办公室/Technicians |
| 9-咖啡厅/Coffee shop | 28-库房/Warehouse |
| 10-主厅/Main room | 29-机房/Machines |
| 11-水闸/Floodgate | 30-糖果店/Candy shop |
| 12-排练室/Rehearsal room | 31-酒吧/Bar |
| 13-控制室/Control room | 32-音乐厅/Forum |
| 14-控制入口/Control access | 33-露台/Terrace |
| 15-图书馆/Library | 34-音频室/Audio |
| 16-垃圾站/Trash | 35-灯光控制/Dimmers |
| 17-化妆间/Dressing room | 36-照明/Lighting |
| 18-嘉宾化妆间/Guest dressing room | 37-花园/Garden |
| 19-导演化妆间/Director dressing room | |

It possesses the equipment to become the most sophisticated concert hall in the country.

The architectural programme considers a concert hall for classical, traditional and popular music for an audience of 966, also having the possibility of presenting shows involving dance and theatre, as well as cinema. Additionally, the forum has a rehearsal hall that serves for camera concerts, floor theatre plays, cinema and contemporary dance presentations. The hall can seat 150 spectators.

The Back of the House area of the forum responds primarily to the needs of the philharmonic orchestra. It features rehearsal halls for percussionists, pianists, solo performers and a recording studio. It has general changing rooms, private changing rooms for directors, guest performers and the philharmonic's director.

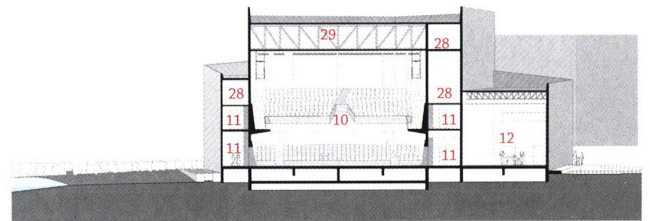
These areas were conceived to combine the daily routines of the orchestra with the needs of the other activities, such as theatrical performances. The building also holds an office area and a musical library, where the forum can offer workshops, courses and various festivals.

The public area of the building features a three-storey height vestibule combining the floors and voids creating the access to the halls. The final floor fits a terrace overlooking the river and the sea. The building also has a cafeteria and a restaurant. Within the platforms of the vestibule, spaces are formed where solo concerts, camera concerts, dance performance and contemporary theatre plays can be held.

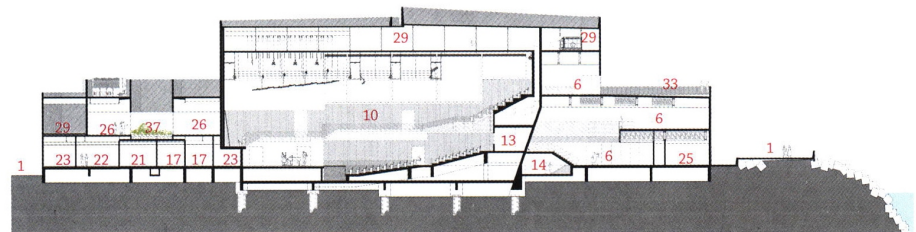
The Foro Boca generates a public space on its exterior that permits the extension of the access plaza throughout the breakwater area, creating points of entertainment or ludic spaces that complement the public life of the hall. There is also an audio and visual projection system screened on the exterior façade of the building, with the intention of consolidating a social enclosure that builds the public sphere of the area. □



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5 外景/Exterior view
6.7 剖面/Sections

- 1-广场/Plaza
- 2-防浪堤/Breakwater
- 3-主入口/Main access
- 4-乐团入口/Orchestra access
- 5-平台/Platform
- 6-大堂/Lobby
- 7-售票处/Ticket office
- 8-衣帽间/Wardrobe
- 9-咖啡厅/Coffee shop

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- 35-灯光控制/Dimmers
- 36-照明/Lighting
- 37-花园/Garden



评论

裴钊：这个项目的优点和缺点是同一个：太像海边的一堆石头了。项目与拉斐尔·莫内欧的库赛尔音乐厅项目所面临的任务一样，以文化和公共建筑在城市与滨海间建立联系，建筑形式语言也接近，但两个项目设计水平差距十分明显。项目在混凝土和建筑体量感上确实延续了某种拉美现代建筑传统，但却丢失了拉美现代建筑中最重要的一个特性，建筑空间的公共性（建筑底层封闭的墙体像岩石一样同时拒绝了大海和城市；虽然设计师对地面景观和建筑门厅有所处理，但延伸到海里的长堤变成了建筑后花园中的小径）。此外，对于露石混凝土来讲，海边的高盐高湿度空气是一种灾难。

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戴维·巴苏尔托：博卡音乐厅的加入，使曾经被忽视的滨水区成为博卡德里奥市的一个活跃的公共空间。这座雕塑感强烈的混凝土建筑，就像海边嶙峋的岩石，用以承载一支青年爱乐乐团的表演。它在应对复杂功能的同时，兼具了服务于教育和社区的多样空间。精致的混凝土表皮能够调节这座大型建筑的体量感，大多时候是整体的，而外立面的动态演出也令其是打开的，具有强大的公共功能属性。

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8 夜景/Night view
9 内景/Interior view



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10-13 内景/Interior views

Comments

PEI Zhao: The advantage and disadvantage of this project coincided: its great similarity to a pile of stones by the sea. The project faces the same task as Rafael Moneo's Couser Concert Hall project: to establish a connection between the city and the coast with cultural and public buildings. The languages of the architectural form are also close to each other, but the gap between the design levels of the two projects is very obvious. The project does continue a certain tradition of Latin American modern architecture in terms of concrete and architectural volume, but it loses one of the most important characteristics of it: the publicity of the building space (the closed wall on the ground floor of the building rejected the sea and the city at the same time like a rock. Although the designer has dealt with the ground landscape and the building's hallway, the long embankment extending into the sea has become a path in the back garden of the building). In addition, the high salt and high humidity air at the seaside is a disaster for exposed concrete. (Translated by XU Ziyi)

David Basulto: A once neglected waterfront becomes an active public space for the city of Boca del Rio thanks to the addition of the Boca Forum. The sculptural concrete building, resembling a rock emerging from the sea, houses a youth philharmonic orchestra, dealing with the intrinsic complexities of such programme while at the same time incorporating diverse spaces for education and the community. The beautifully crafted concrete skin regulates the scale of the massive building. At times monolithic, the concrete box opens through the dynamic use of its façades during performances, serving a strong public function.