



مرکز تخصصی معماری ایران

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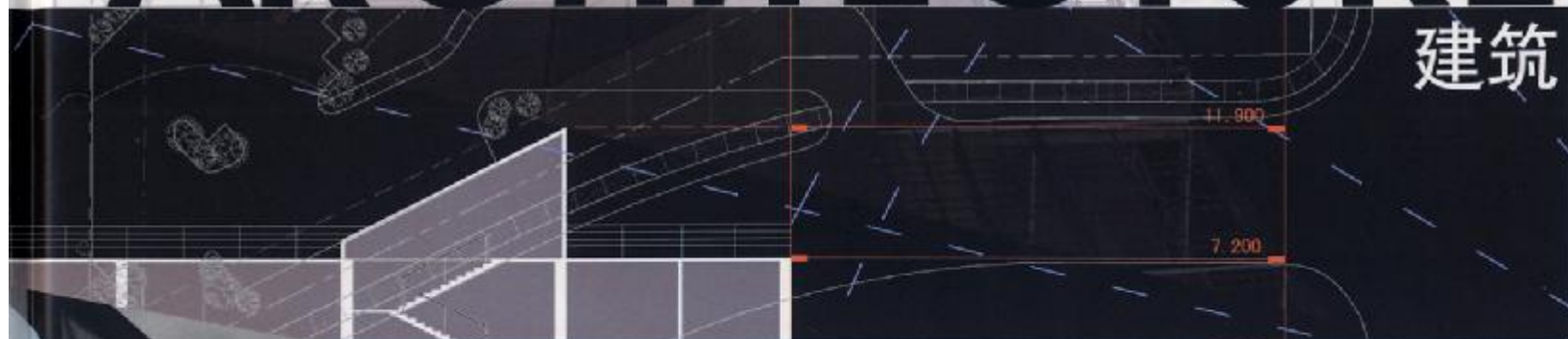
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公共空間 PUBLIC SPACE

服務空間 RECREATIONAL SPACE

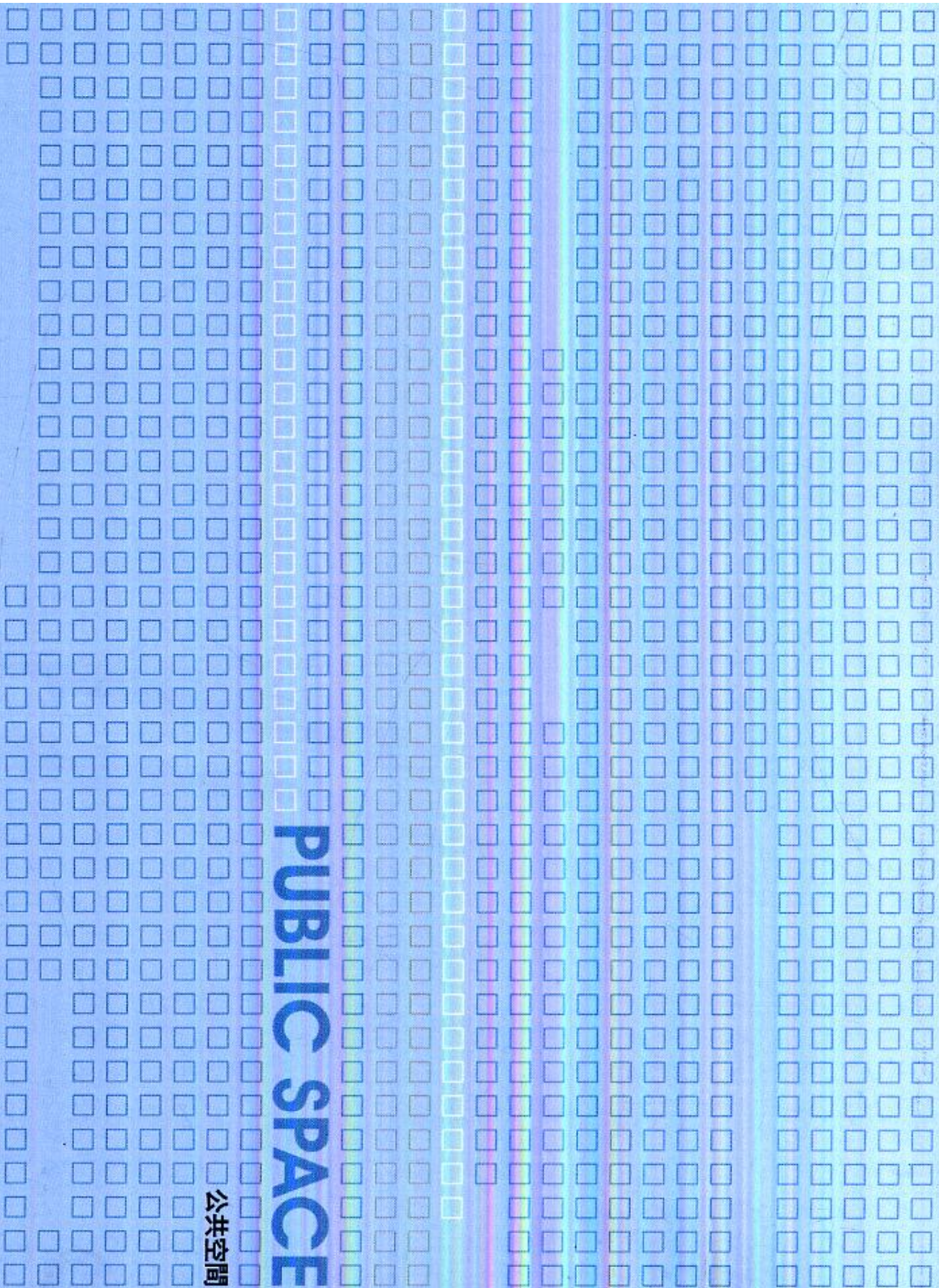
# 360° ARCHITECTURE

建筑



# PUBLIC SPACE

公共空間



Project: Austrian Research Centers, Vienna

Design Team: An\_architects (Austria)

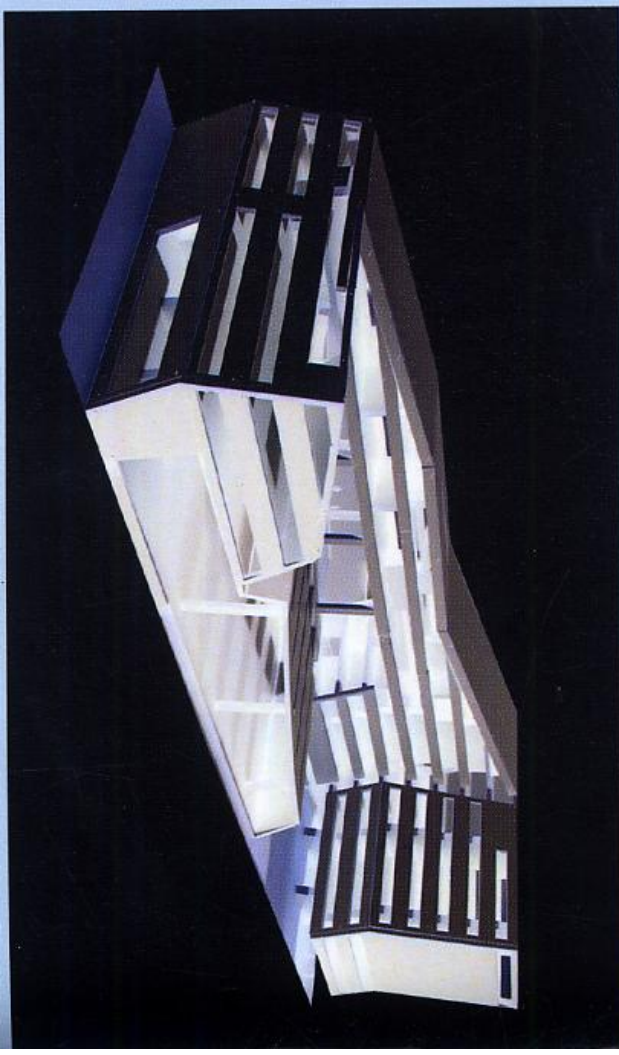
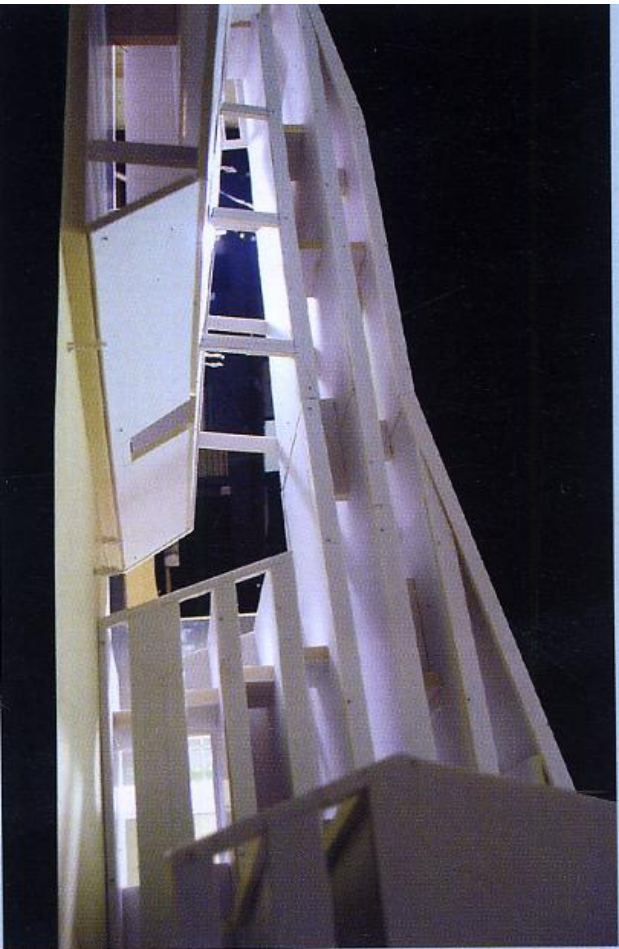
Area: 13,500 square metres

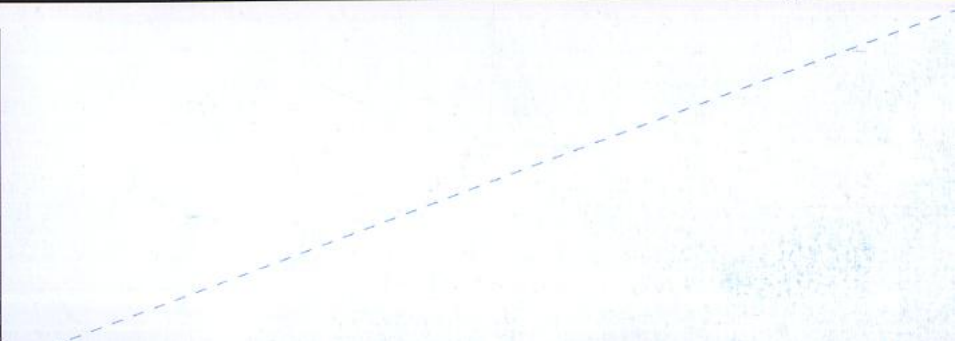
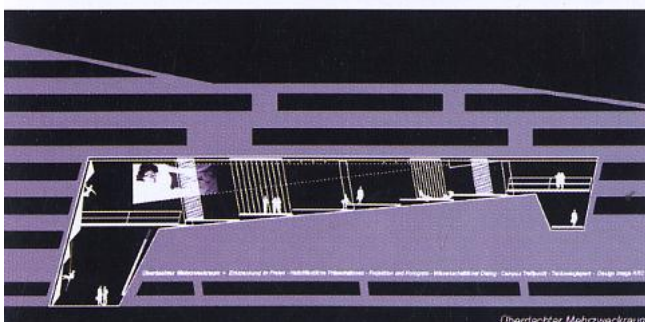
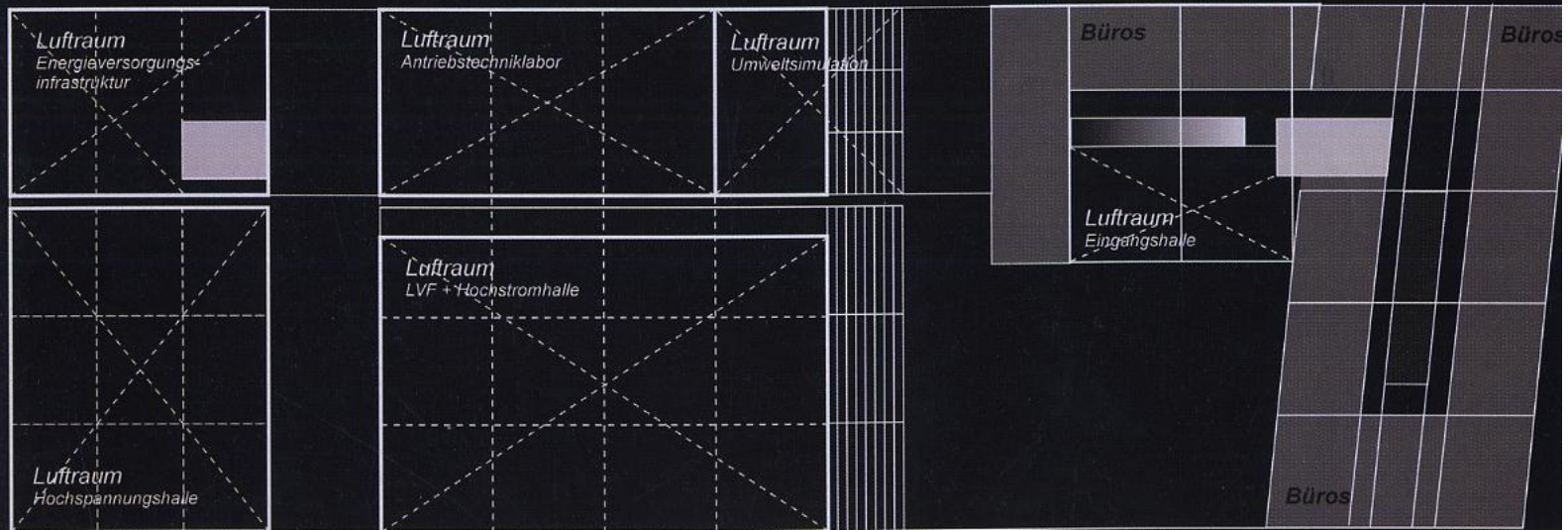
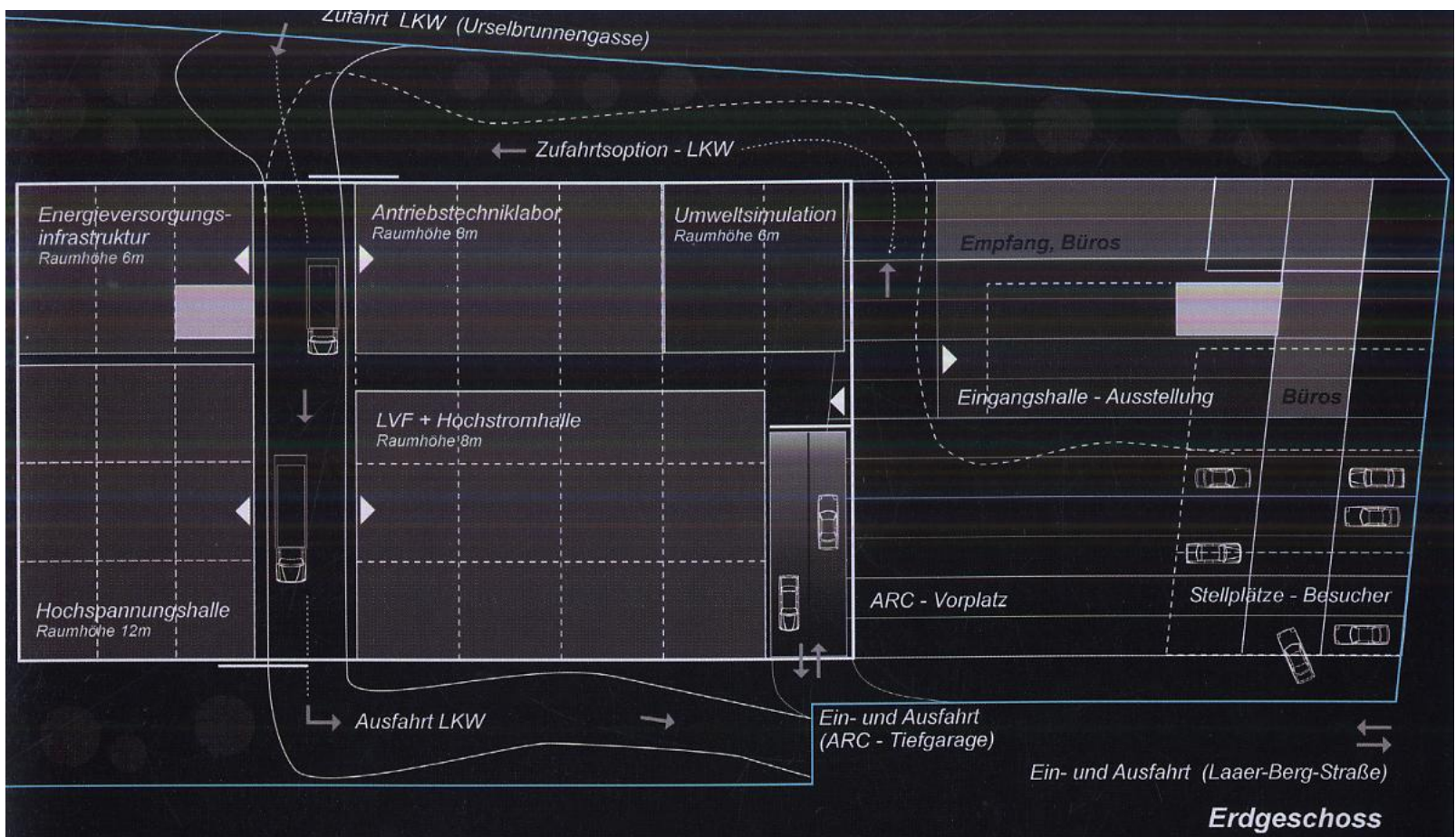
項目名稱：奧地利研究中，維也納

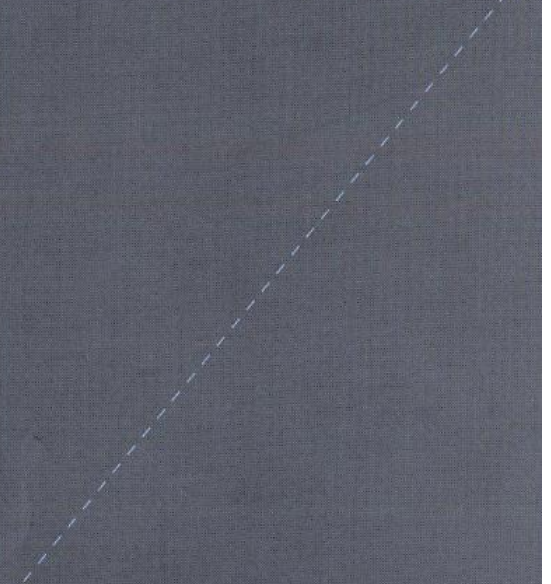
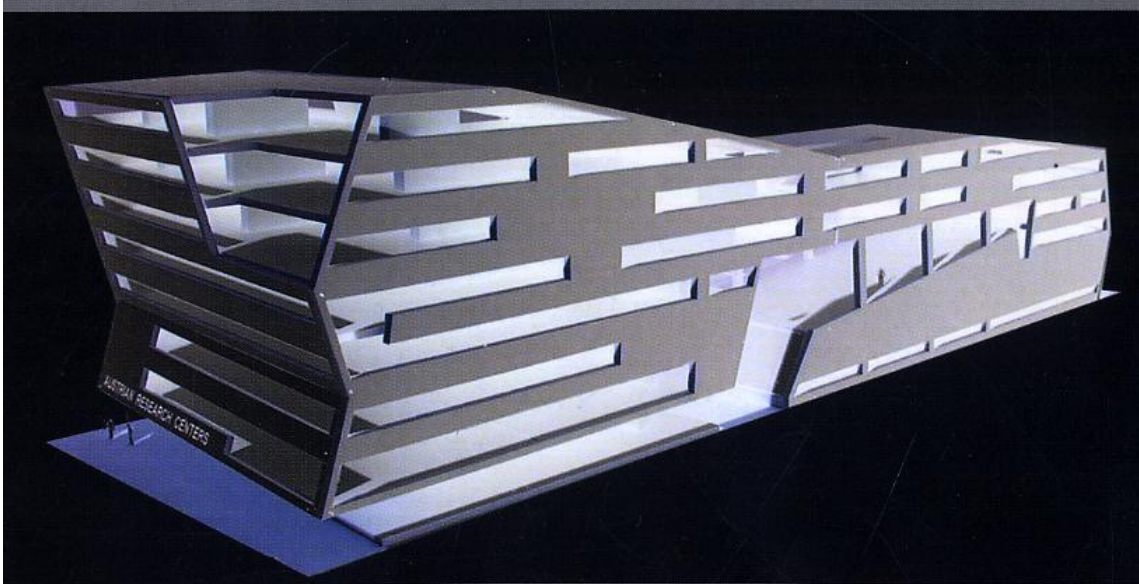
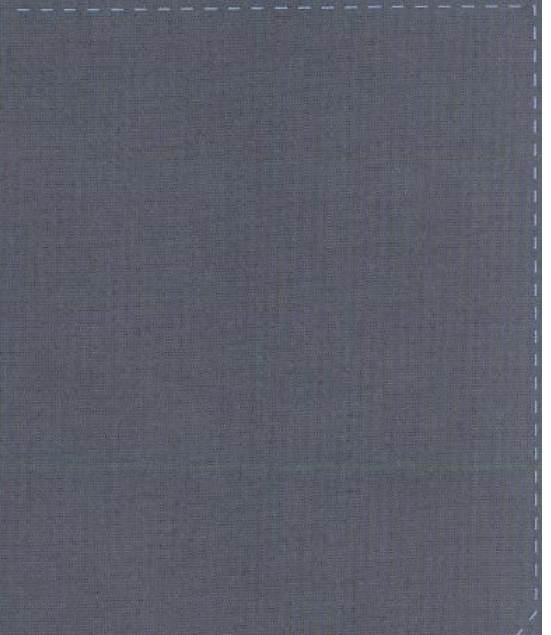
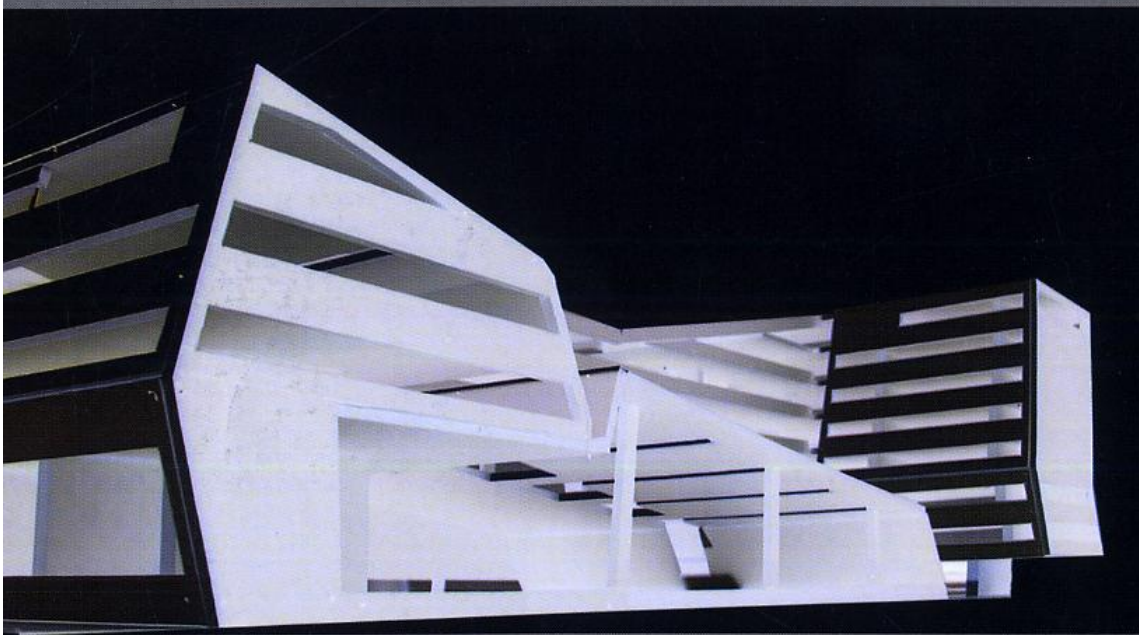
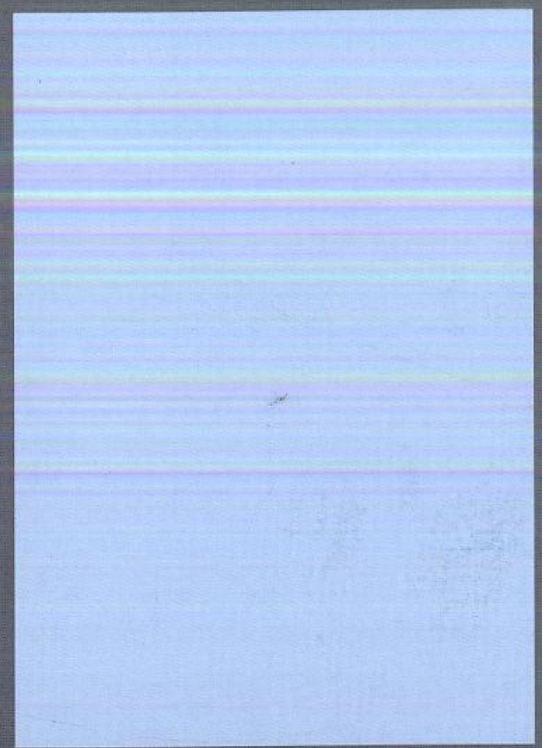
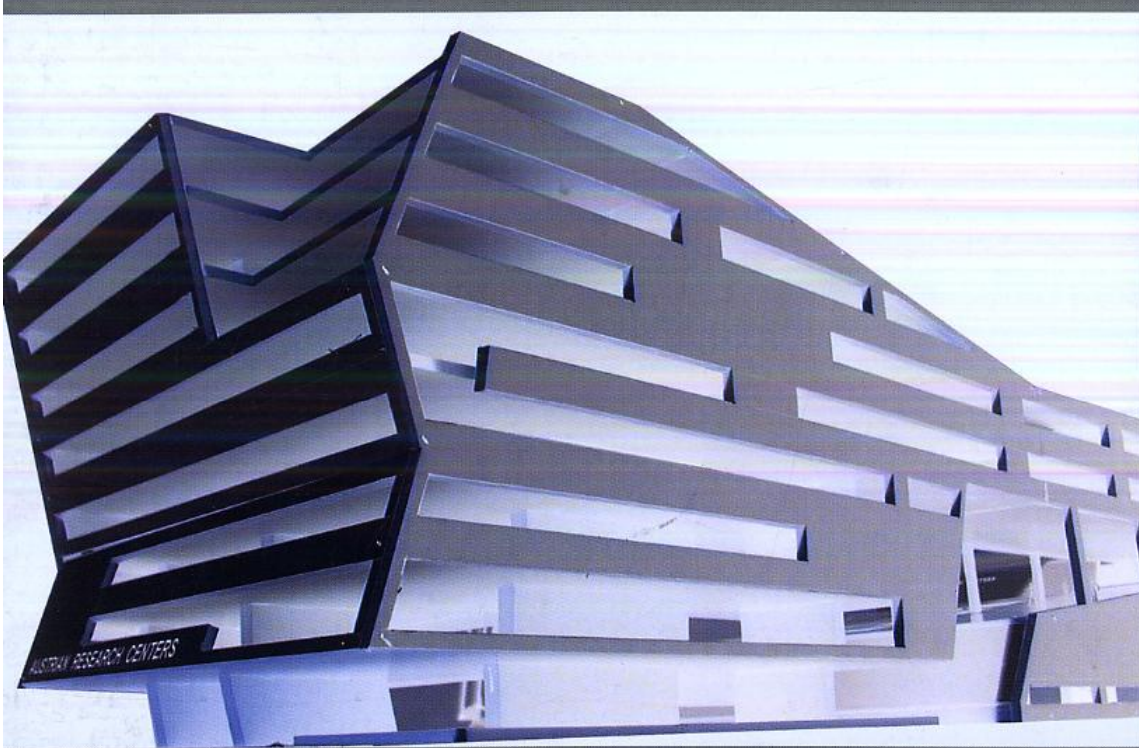
設計團隊：An\_architects（奧地利）

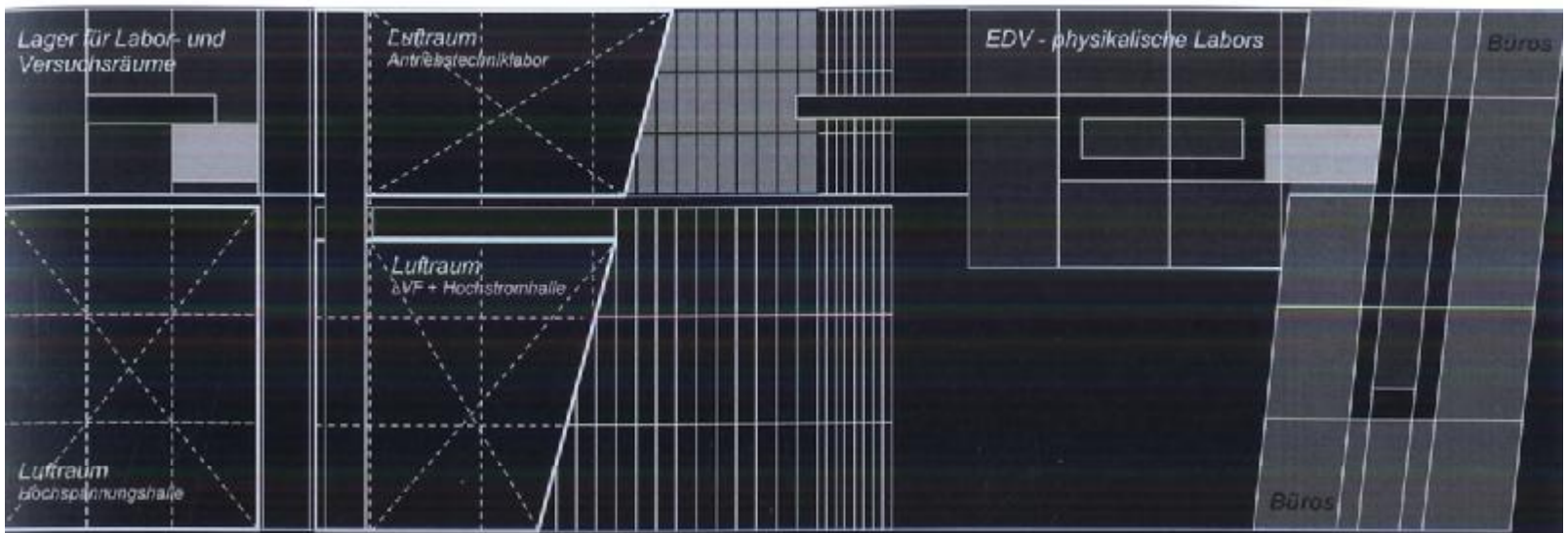
項目規模：13,500平方米

# AUSTRIAN RESEARCH CENTERS

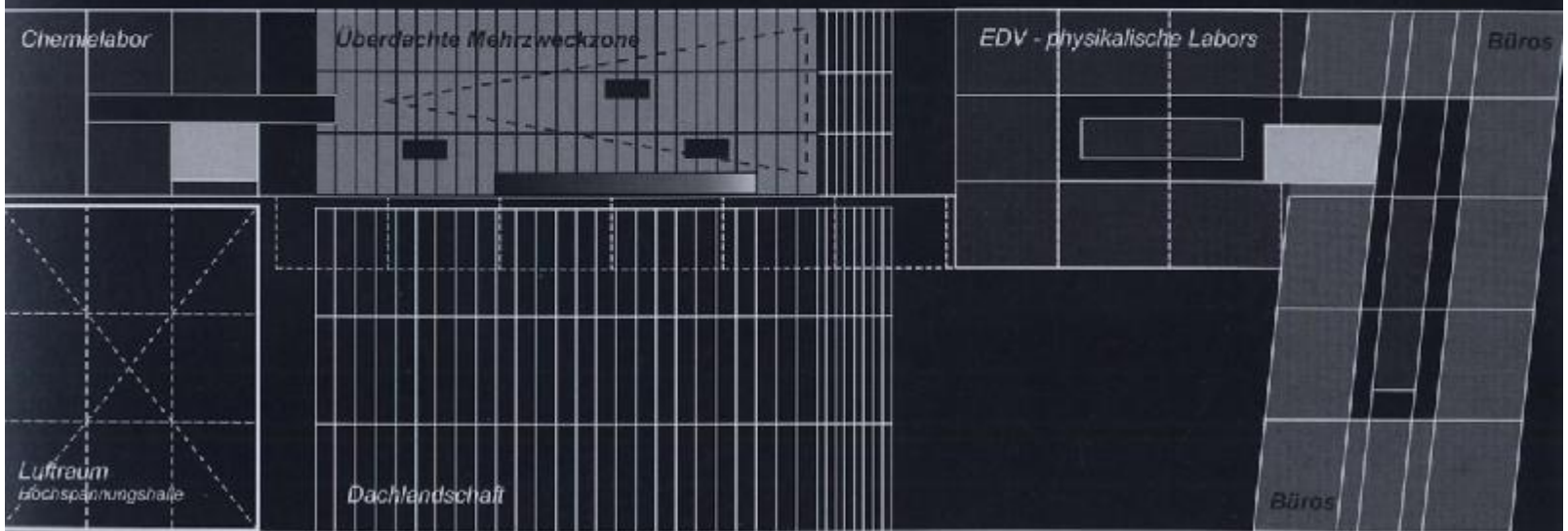








2. Obergeschoss



3. Obergeschoss



Project: Skating Rink Hall Tivoli-Neu, Innsbruck

Design Team: An\_architects (Austria)

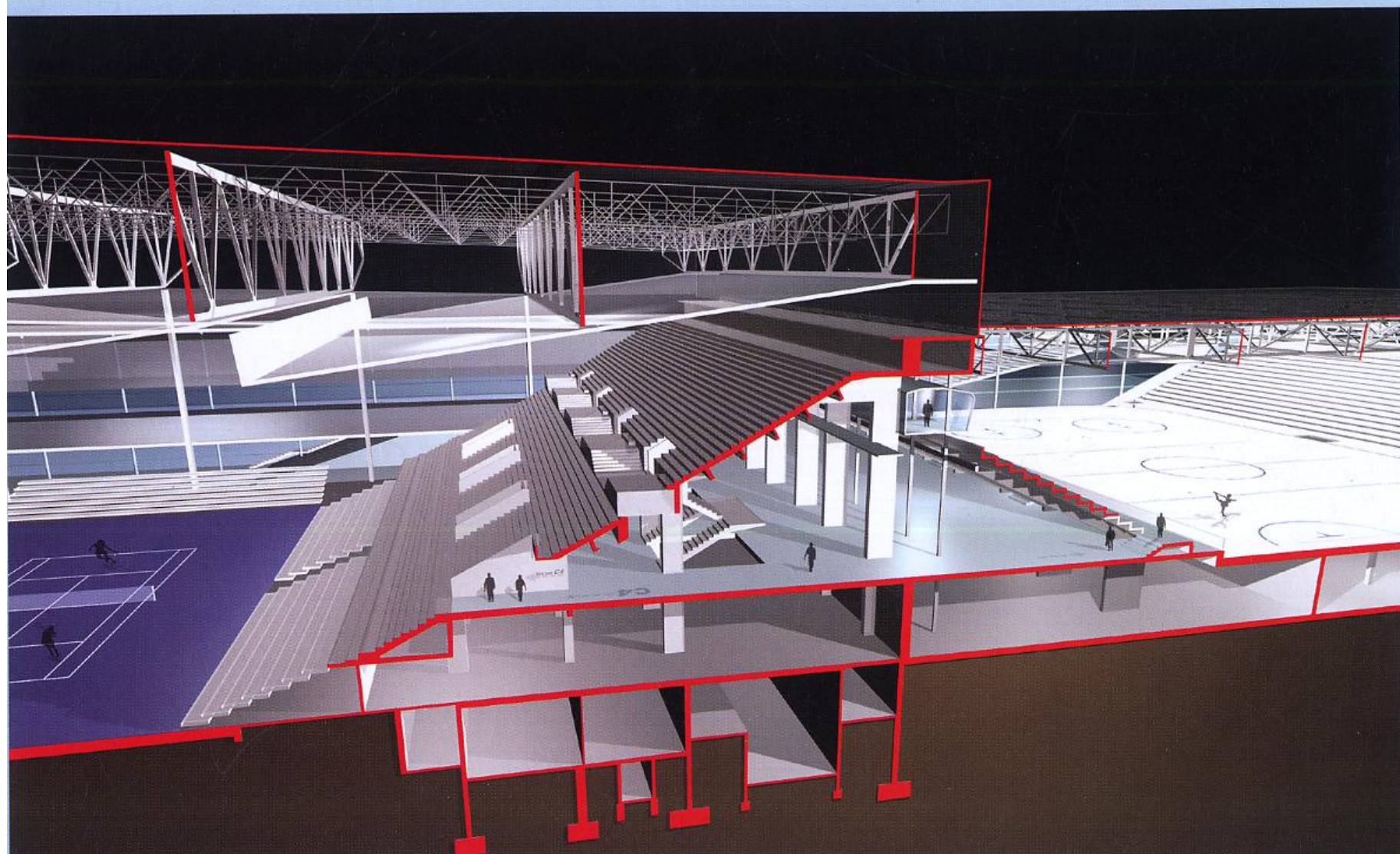
Area: 33,446 square metres

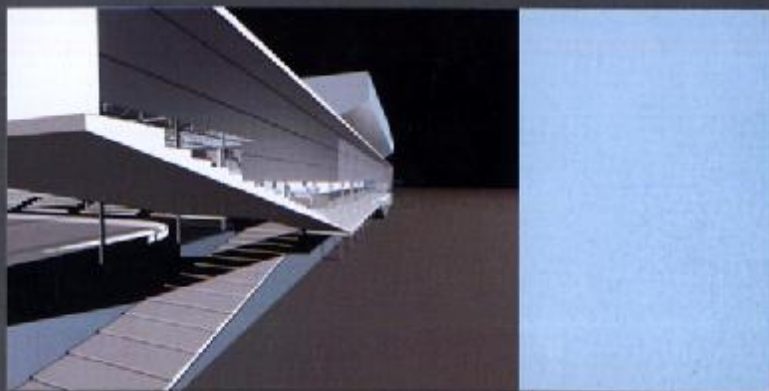
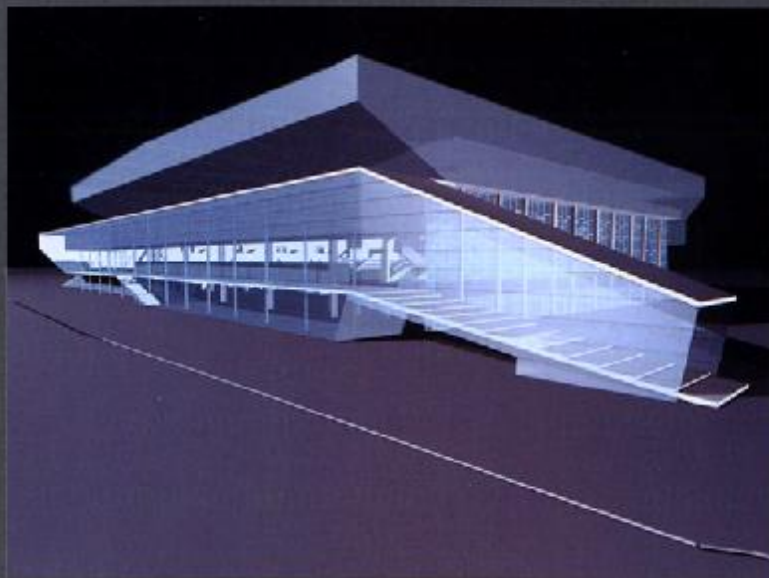
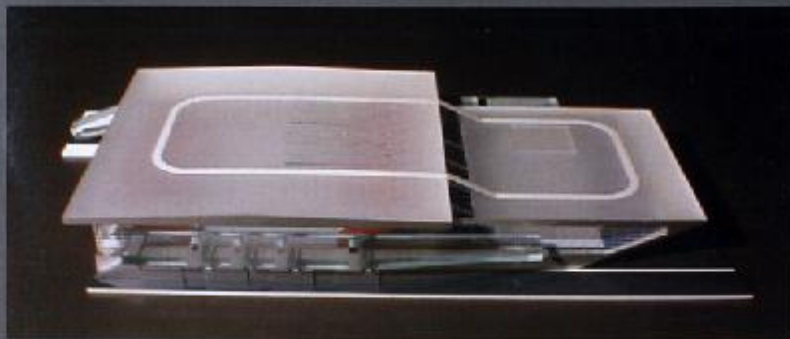
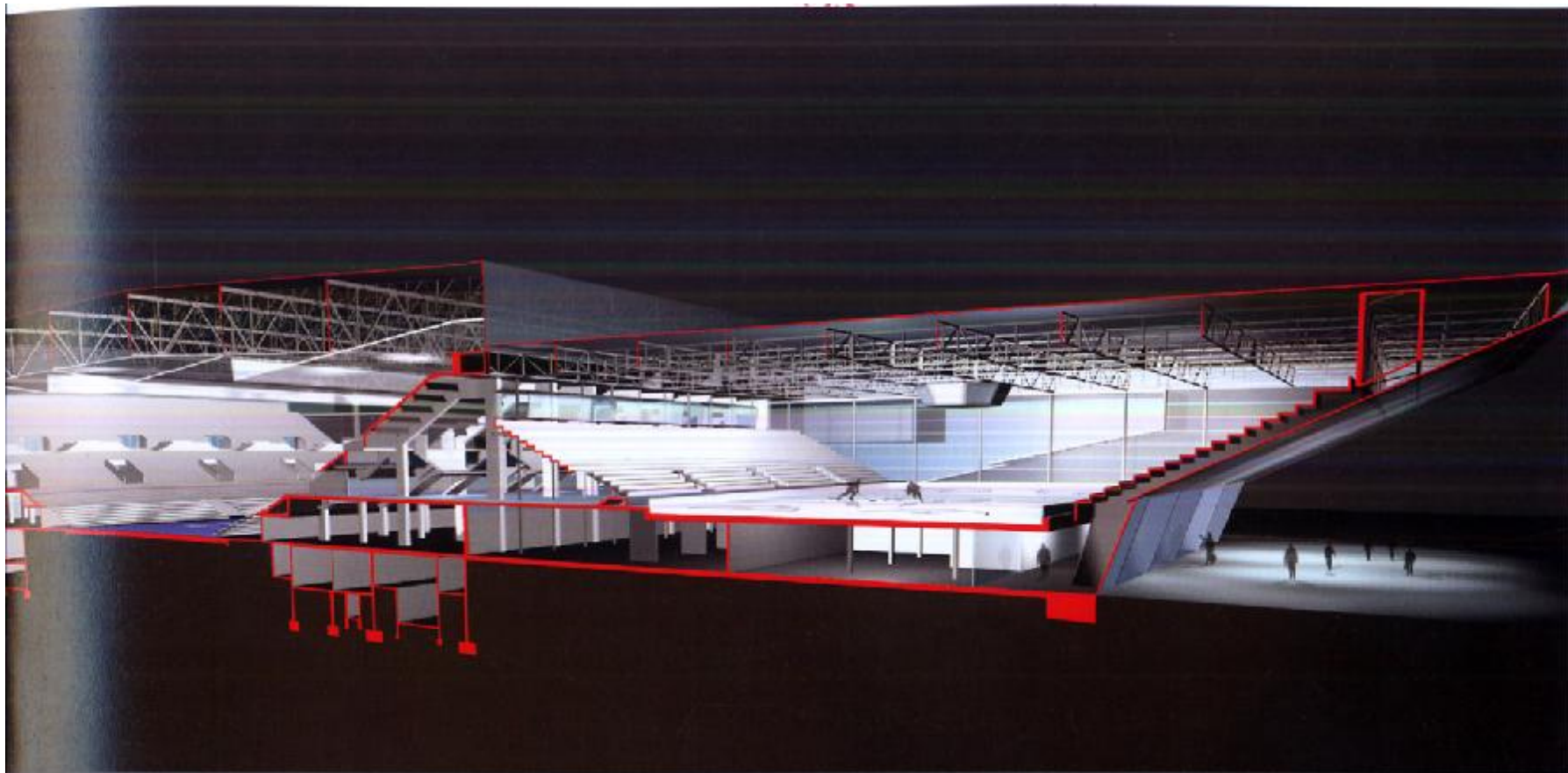
項目名稱：茵斯布魯克Tivoli-Neu室內溜冰館

設計團隊：An\_architects（奧地利）

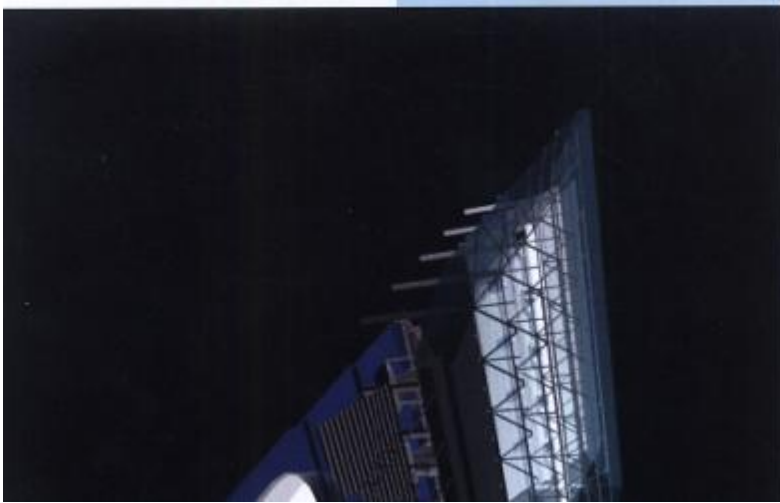
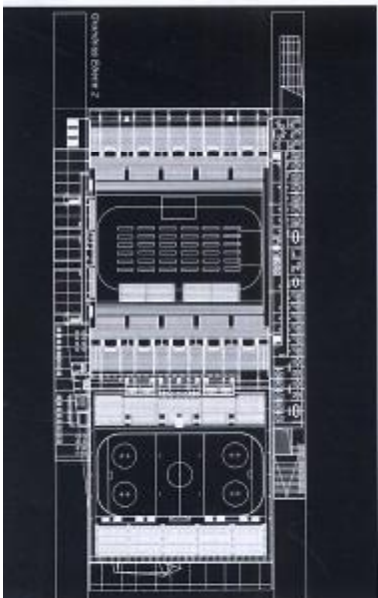
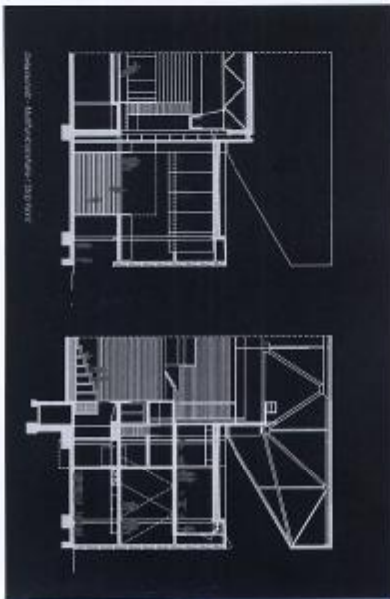
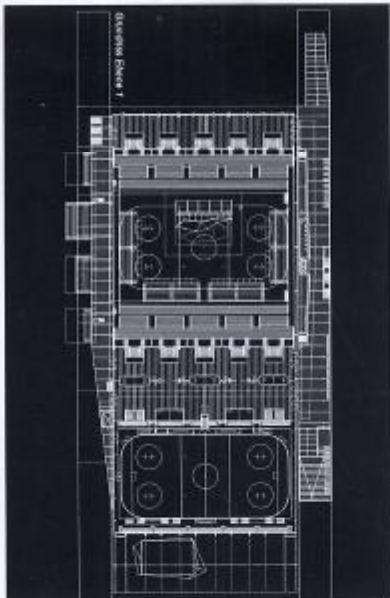
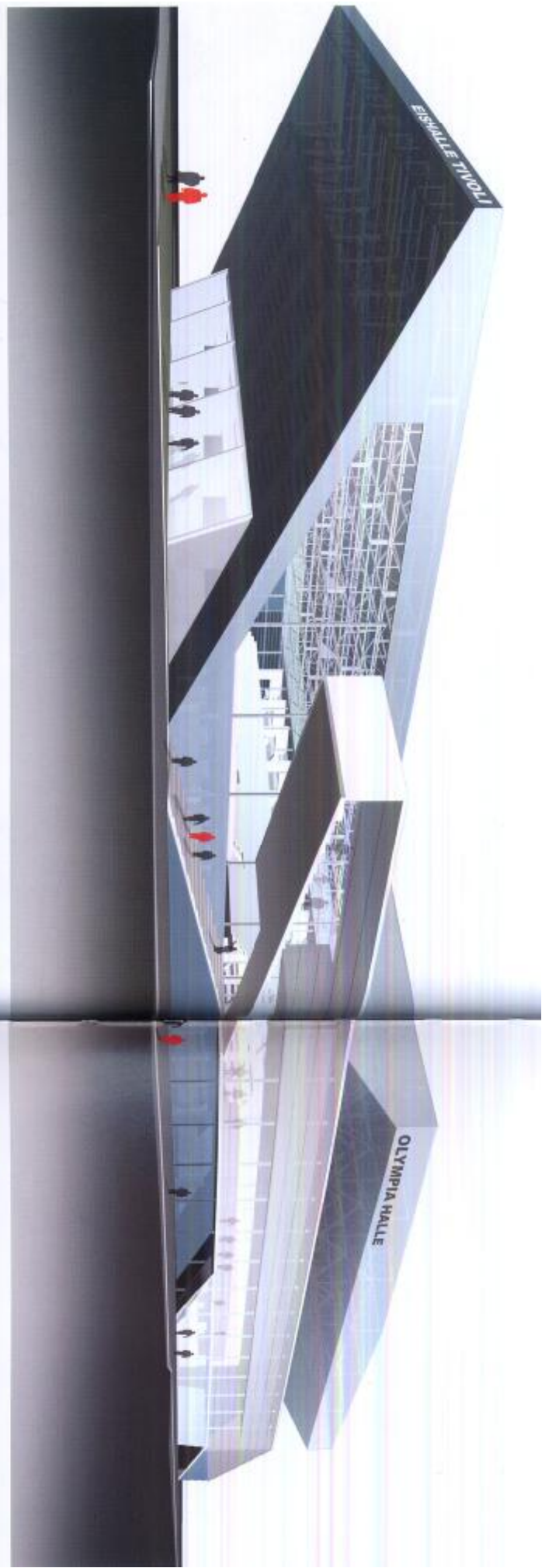
項目規模：33,446平方米

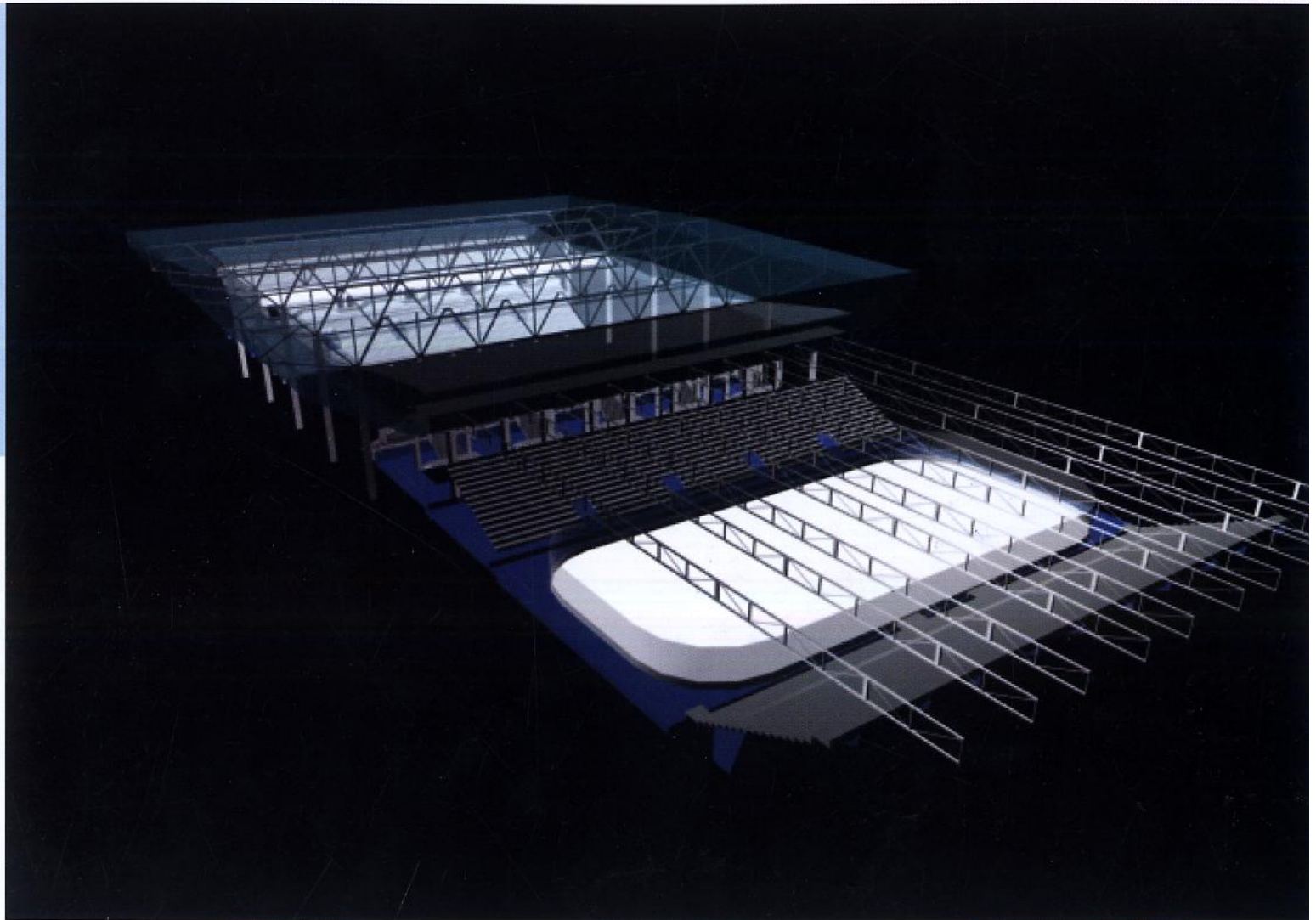
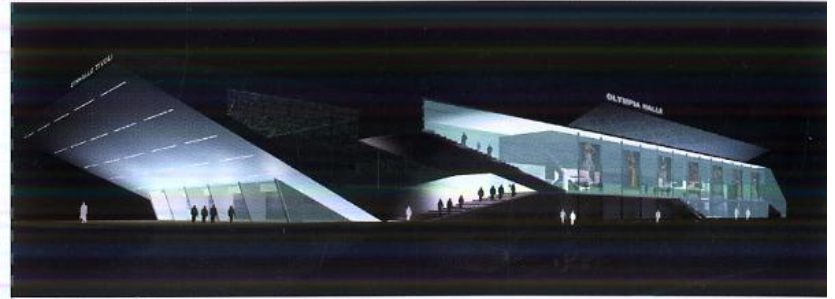
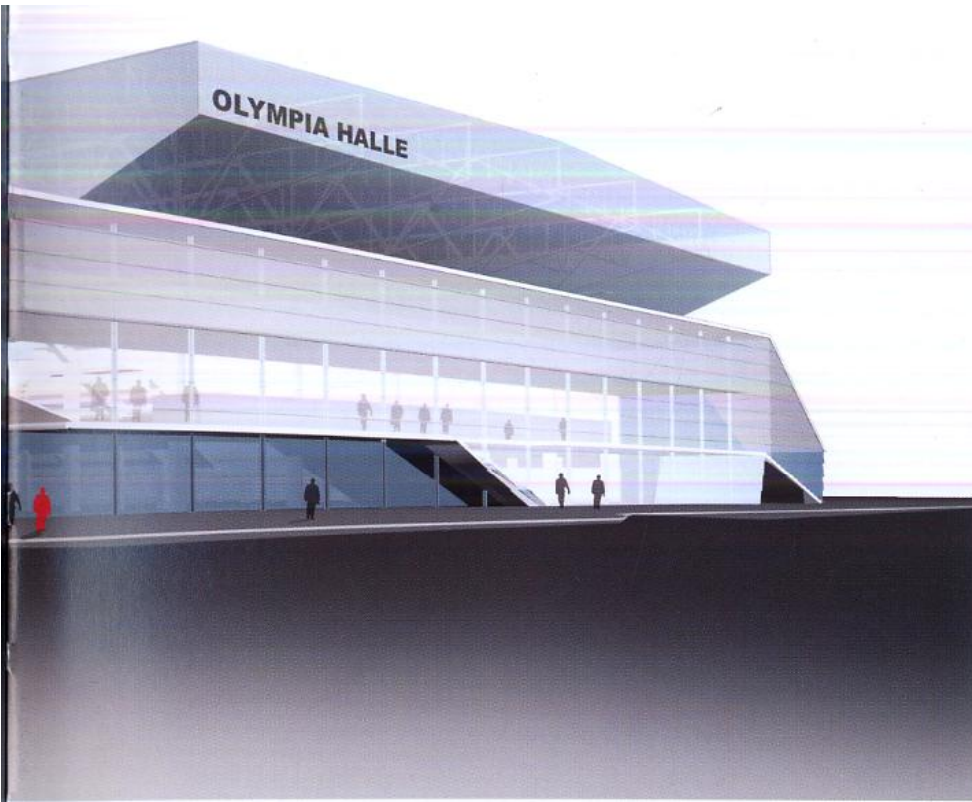
# SKATING RINK HALL TIVOLI-NEU







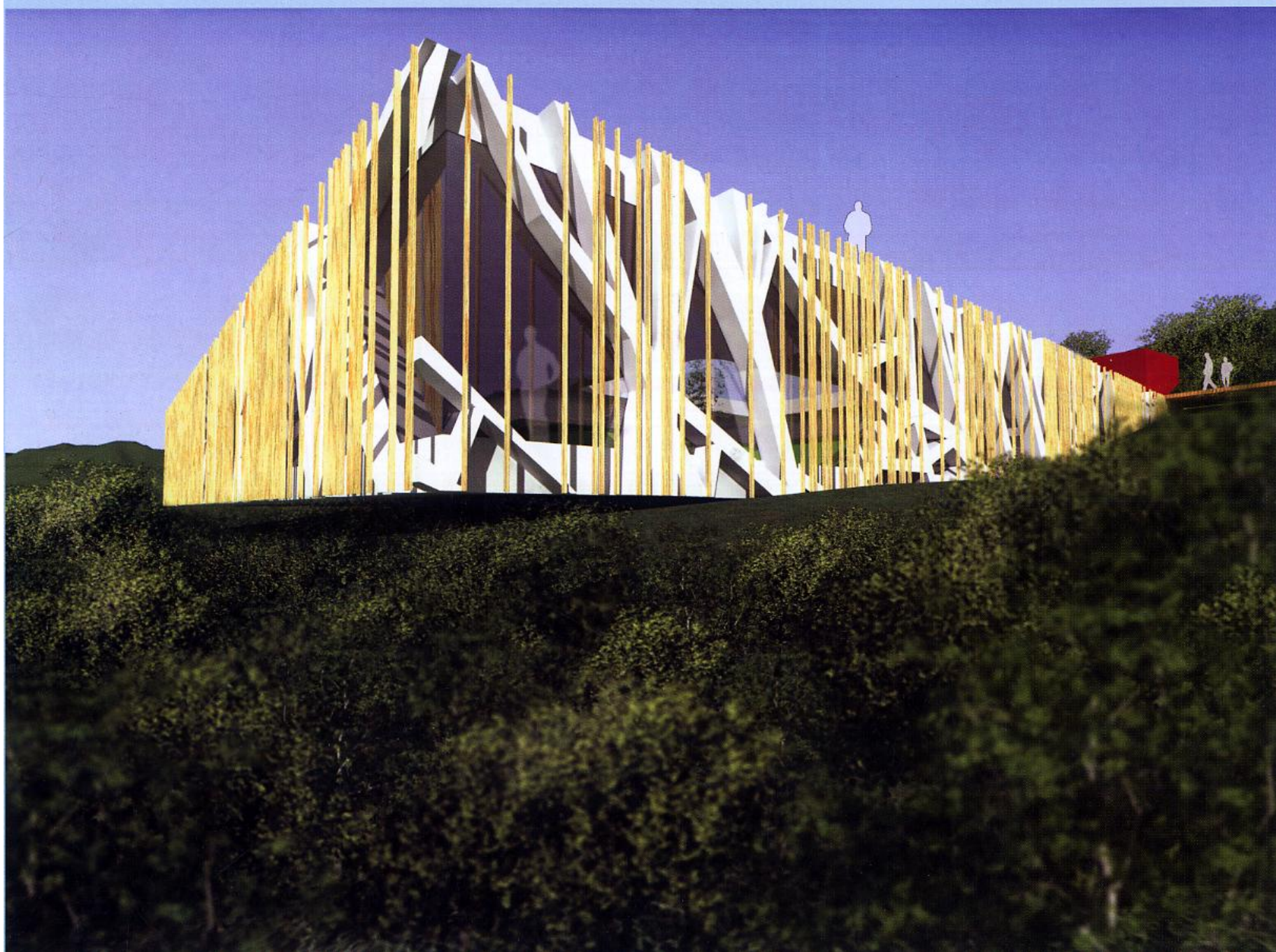


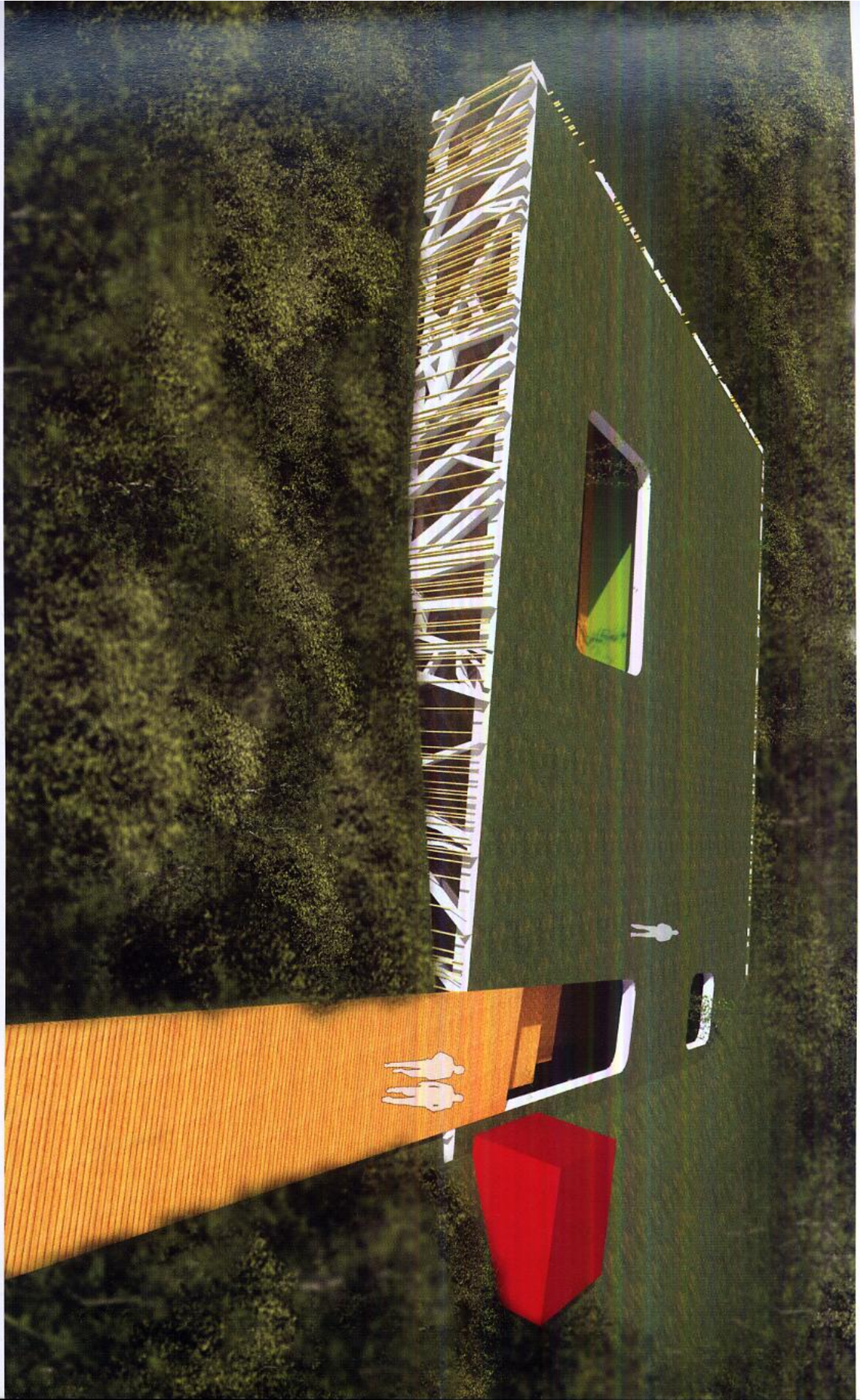
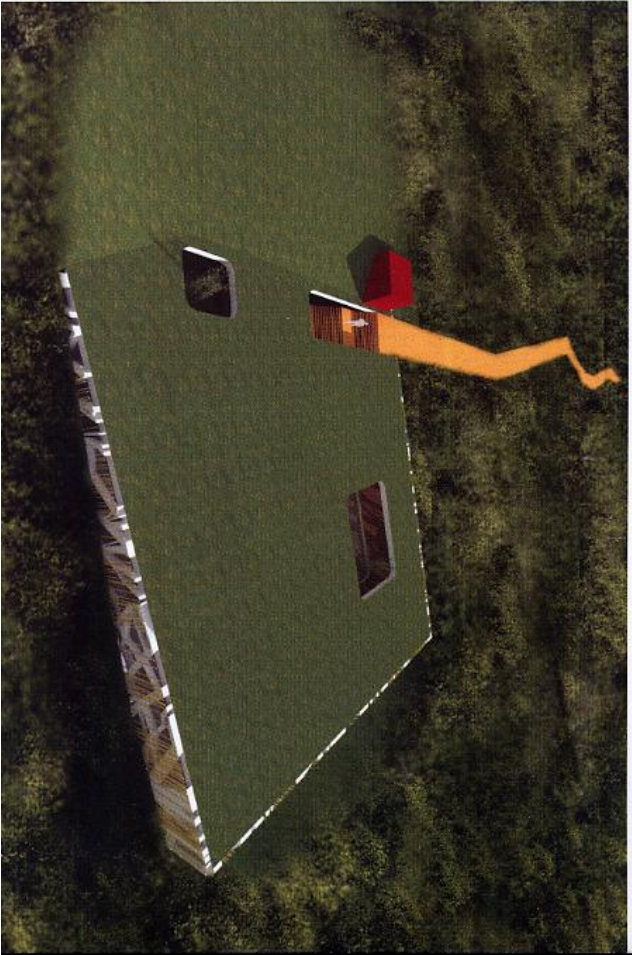
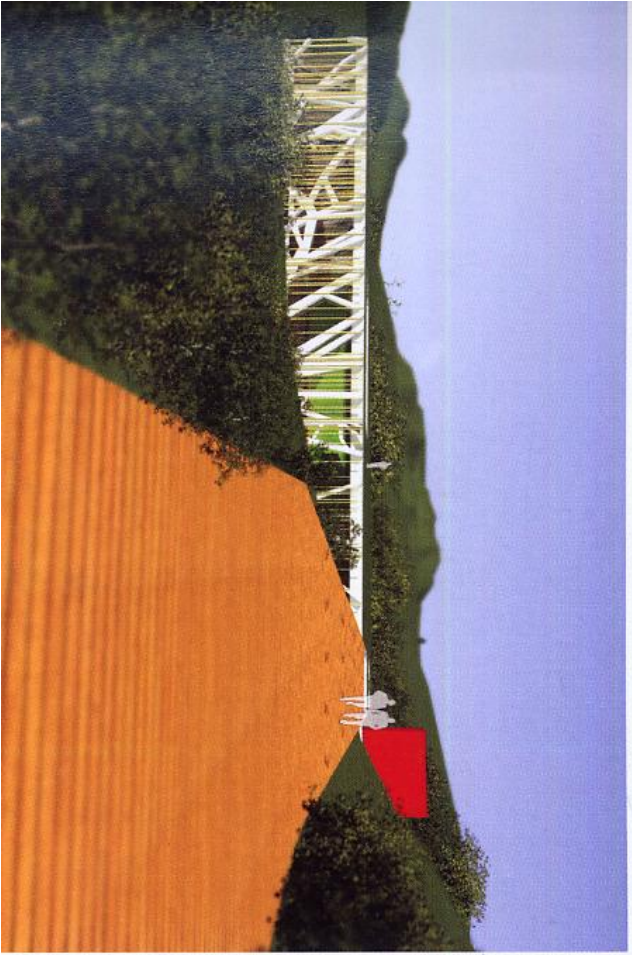


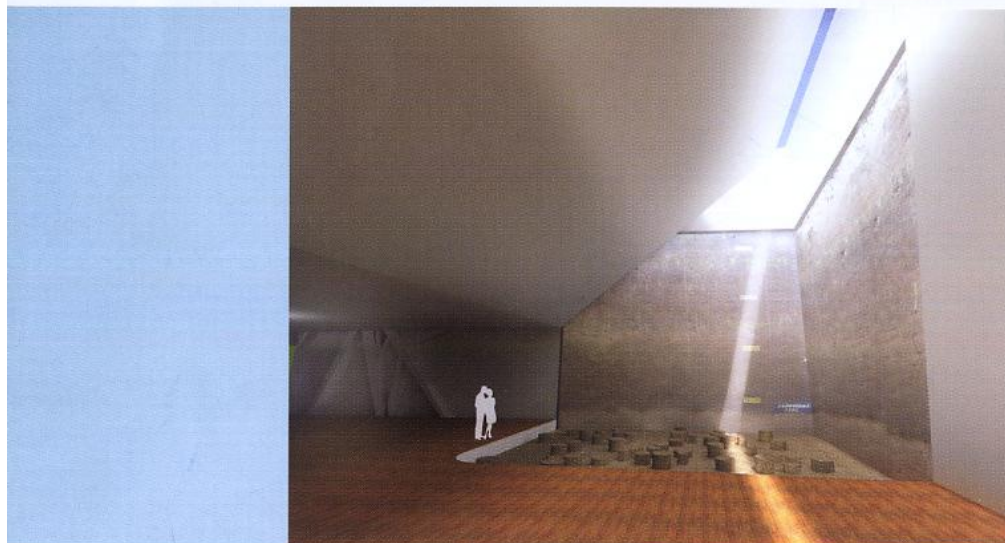
Project: Prehistory Museum, Korea  
Design Team: Andrew Maynard Architects (Australia)  
Architects: Andrew Maynard, Matt McClurg

項目名稱：韓國史前博物館  
設計團隊：Andrew Maynard Architects ( 澳大利亞 )  
建築師：Andrew Maynard, Matt McClurg

# PREHISTORY MUSEUM, KOREA









#### 韓國史前博物館：把考古過程作為建築隱喻

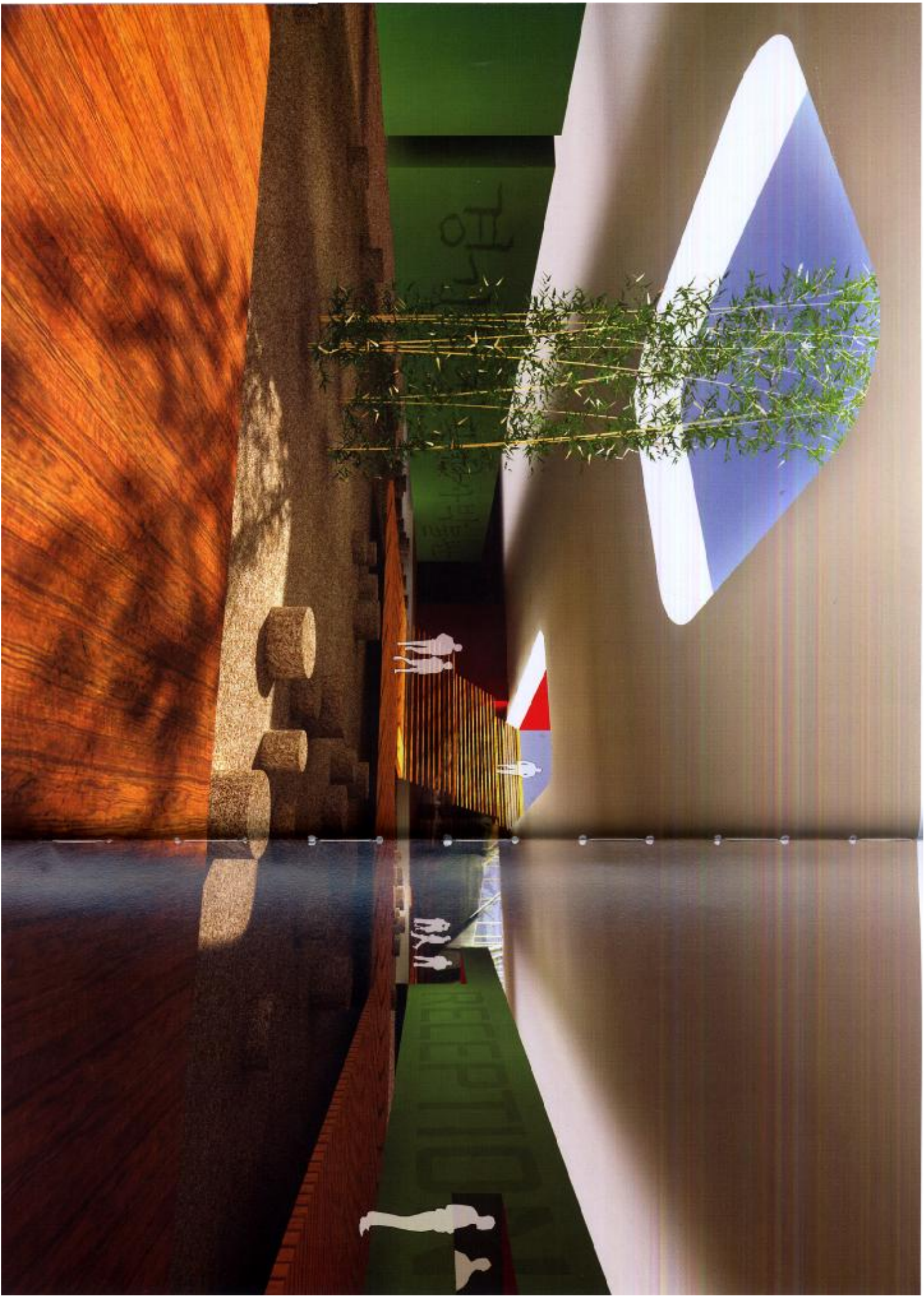
考古的兩個基本過程是初期觀察和最終挖掘。博物館是這兩個過程的展示。前者透過屋頂的天窗展示出幾許線索，透過天窗下面就是一個重大發現。後者通過博物館立面上的樹根覆面展示出一個簡單，奇異的實體，突出于地面之上。從觀念上說，韓國史前博物館部分展物是地下出土的有考古價值的人工制品。

博物館是文物古器物的收藏場所，可以在這裏保護和展示文化遺產。博物館作為文化慶典場所的重大意義又反過來使其本身成為重要的文物古器物。史前博物館看起來更是一個考古挖掘的建築物，同時也是具有重要意義的文物館，用于存放重要文物。

#### Prehistory Museum, Korea: The Archeological Process as Architectural Metaphor

The 2 basic processes of archeology are the initial survey and the resultant excavation. The museum is a representation of these 2 processes. The initial survey is represented by the roof skylights, a small clue that there may be a large, more significant find below. The excavation is represented by tree root clad facades of the museum, a simple, almost alien object protruding from the landscape. Conceptually the museum is a long lost, partly unearthed artifact, entwined in tree roots.

Museums are homes to our cultural artifacts. They allow us to preserve and celebrate our cultural heritage. The museums' significance as a place of cultural celebration in turn makes the museum itself a significant cultural artifact. The Gyeonggi-do Jeongok Prehistory Museum conceptually appears as a partially excavated historical archeological artifact. While housing important cultural items, it is a significant cultural object.







Project: Westchester Library  
Design Team: Aleks Istanbulu Architects (USA)  
Architect: Aleks Istanbulu  
Area: 12,500 square feet  
Photography: Tom Bonner

項目名稱: Westchester圖書館  
設計團隊: Aleks Istanbulu Architects (美國)  
建築師: Aleks Istanbulu  
項目規模: 12,500平方英尺  
攝影: Tom Bonner

# WESTCHESTER LIBRARY





圖書館由兩個分支組成，滿足了12家小學、4家中學以及當地居民的閱讀需要。項目把重點放在開放式的書架、幽靜的閱讀區、計算機終端服務、兒童區、諮詢臺、書籍流通區、員工辦公室和會議室，把圖書館建設成為迎合人們各種需要而且讓人倍感親切的公共服務場所。圖書館的設計引進了環保的建築設施，如太陽能電池板和雨水收集系統等等。

建築採用虛實結合的設計手法。懸臂式的鋁金屬遮蓬一直延伸到休息廳和大堂——長120尺、高24尺的寬敞空間。這個高闊的空間貫穿整個建築。兩邊大面積的窗戶讓戶外的景觀直接進入室內，實現內外結合。大堂是整個圖書館的中心和形象展示的主要空間，同時服務於書籍流通區和兒童閱讀區。

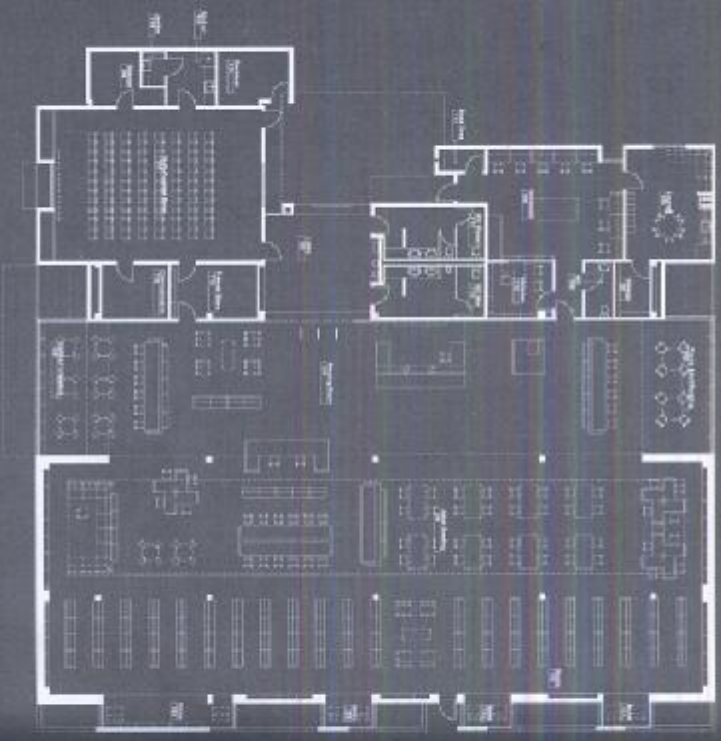
楓木是營造溫暖、親切的私密閱讀空間的主要材料，在牆壁、天花、書架、家具和流通諮詢臺都大量使用，它們體現的寧靜感覺與橙色綢、綠色地毯形成鮮明的對比。流通諮詢臺面和上方的大型遮蓬對應地使用了鋁金屬材料。

與其他圖書館不同，Westchester圖書館的兒童區沒有用炫耀、鮮明的顏色裝飾，祇是適當地調整了書架和書桌的尺寸，體現兒童的智慧而不是天真。

參與合作的設計師Jill d' Angelica沿用了一系列的絲綢印刷牆面板，他針對社區的居民作調查研究，詢問他們喜愛的書籍，然後把受歡迎的書籍信息用平面圖像表達出來，這些平面作品用在西面木板和大堂的天花上。

The new building combines two branch libraries and serves 12 elementary schools, four junior high and high schools, and the large local population. Featuring open stacks, reading nooks, computer terminals, children's area, information desk, circulation desk, staff offices, and a meeting room, the new library is a civic building that meets diverse needs while providing a sense of intimacy for its users. State-of-the-art sustainable technologies, including solar collectors and storm-water retention systems, are incorporated into the design strategy.

The building is an interplay of forms, both solid and transparent. A cantilevered aluminum-clad canopy leads to an intimately scaled foyer and the main hall—a soaring 120-foot-long and 24-foot-high space. The double-height space runs laterally across the entire building. Large windows on either end afford clear views through the building from outside, thus reinforcing the play of interior and exterior. The main hall forms the central and symbolic core of the library and accommodates the circulation desk and children's reading areas. Maple wood is the predominant material used to create a warm and receptive inner sanctuary. The walls, ceilings, stacks, furniture, and circulation and information desks of maple and a serene counterpart to the dense orange accents and green carpeting. Aluminum is brought back inside on the tops of the desks and in the form of a great awning over the circulation desk. Unlike in many libraries, the children's area is not decorated with garish characters and bright colors. In only changing the scale of the stacks and tables, the architect respects the natural intelligence of children. Working in collaboration with the architect, artist Jill of Angelica created a sequence of silk-screened portraits for the wood paneling. D'Angelica interviewed neighborhood people about their favorite books, and then used the information in interpretive portraits of them. The graphics appear on the wood panels on west wall and ceiling of the main hall.





Project: Rehabilitation of the "Maison de Radio France"

Design Team: AS Architecture-Studio (France)

Engineer: Jacobs France (TCE)

Area: 110, 000 square metres

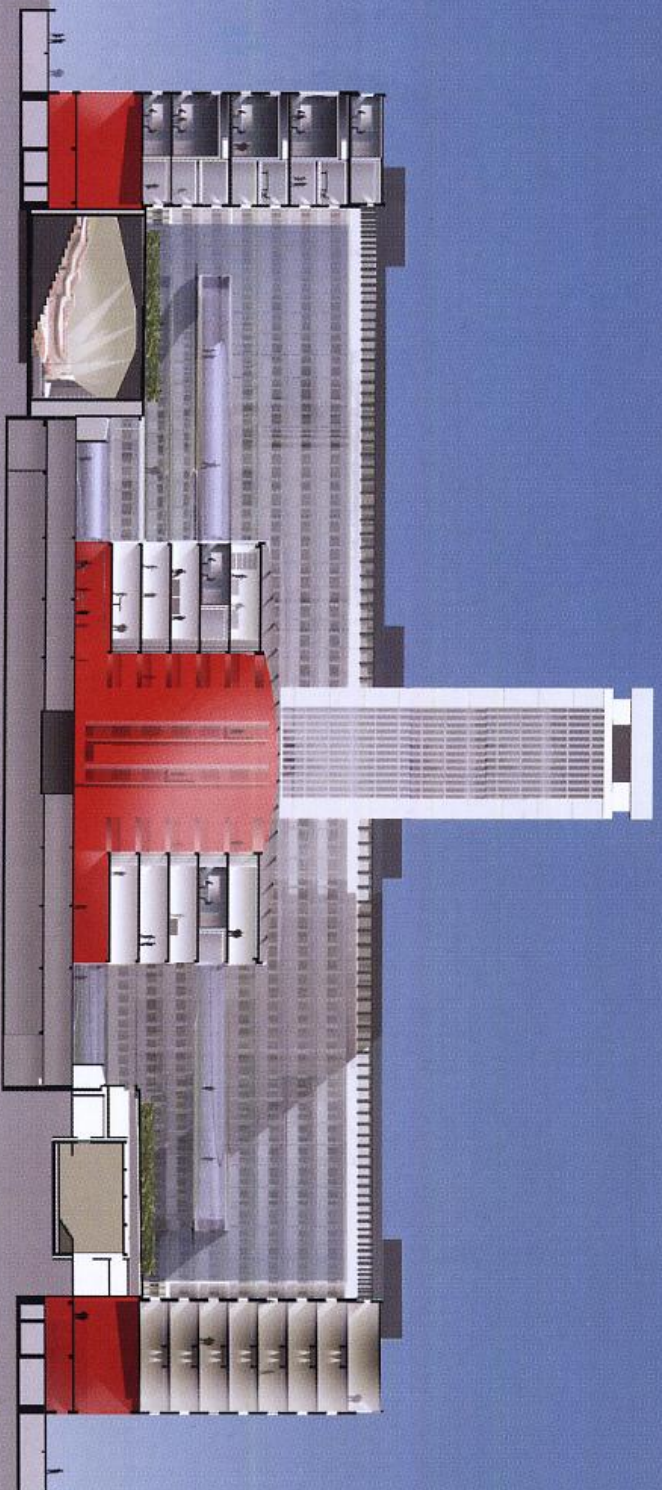
項目名稱：法國廣播大廈改建工程

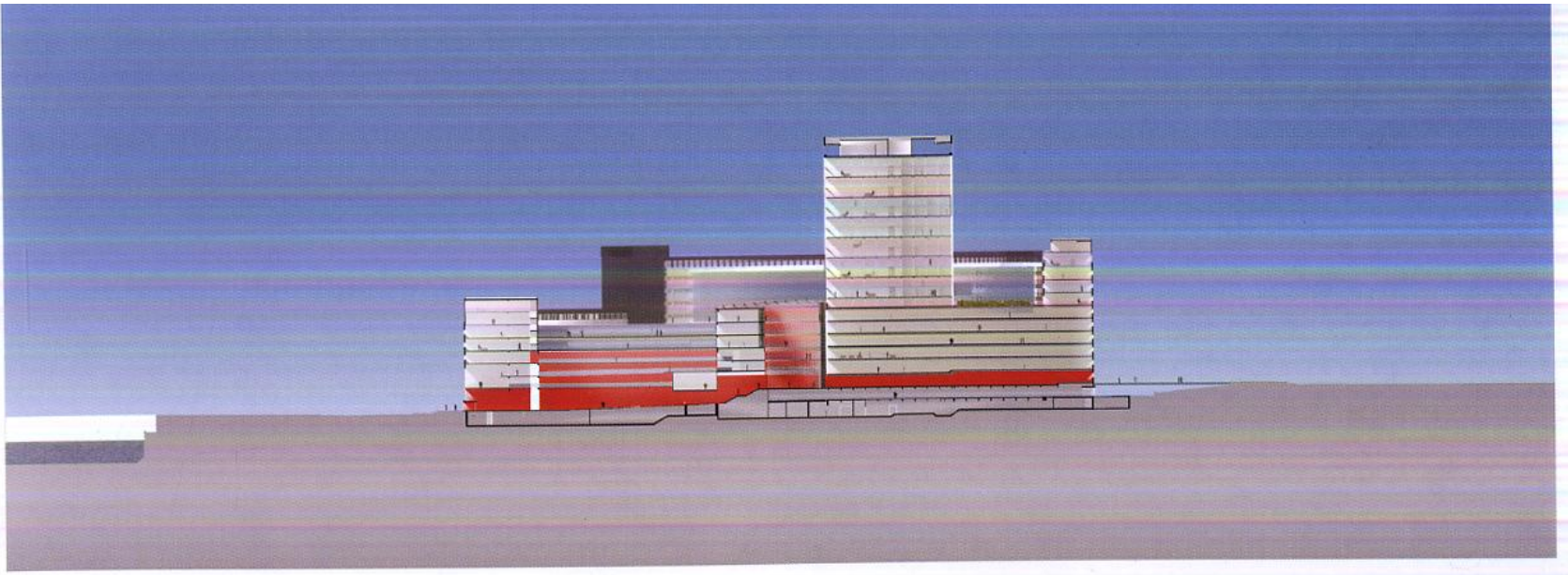
設計團隊：AS建築工作室（法國）

工程師：Jacobs France (TCE)

項目規模：110, 000平方米

# REHABILITATION OF THE "MAISON DE RADIO FRANCE"



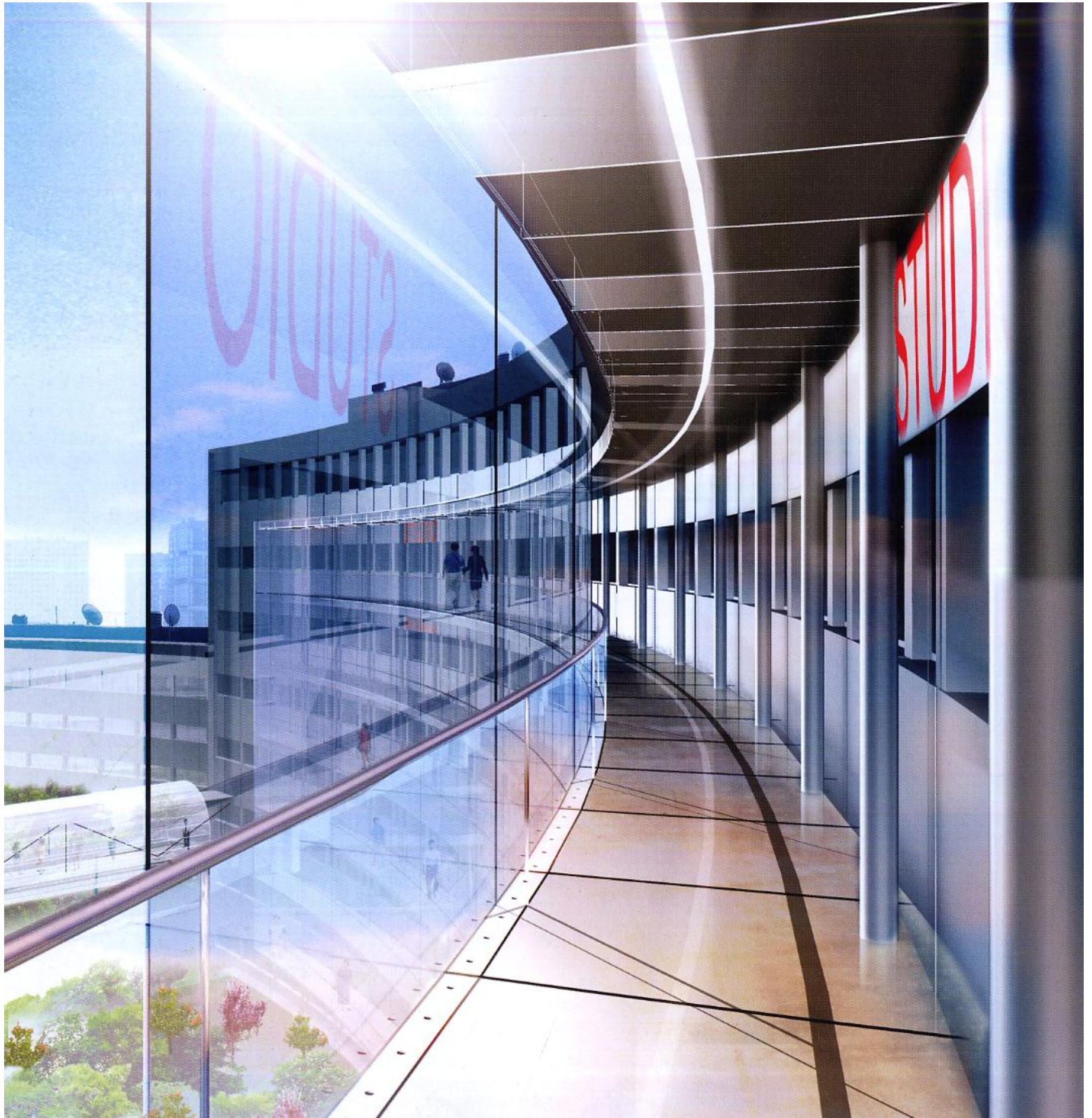


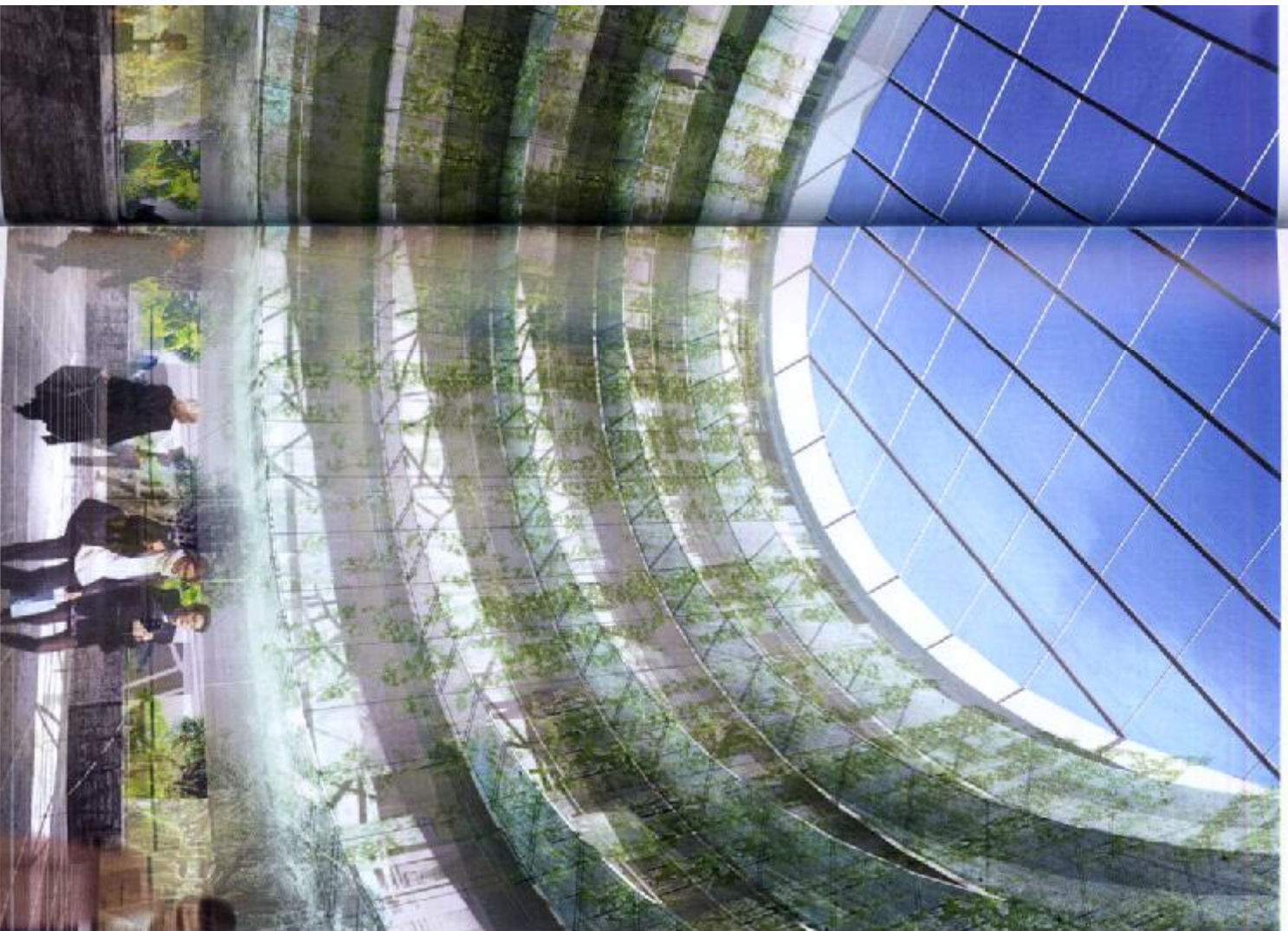
法國廣播電臺的改建工程，包括一座擁有1500個座位的戲劇院以及停車場。法國AS建築工作室成功成為法國廣播大廈改建工程的中標設計方。該項目預算為2億4千萬歐元，即24億人民幣。

此項目無疑是法國現今最大的建築工程，在保留其原有風格的基礎上進行翻新改建，不僅給文化傳播注入了新的活力，同時亦象徵了法國廣播電臺對公眾開放自由民主的精神。

The project includes: rehabilitation of the Maison de Radio France, redistribution of the circulations, 1500-seat theatre and car park. The programme is complex: it associates working spaces with communication spaces, historical spaces with modern spaces, crossing spaces with spaces of presence, closed and open spaces.

The rehabilitation of the Maison de Radio France must deal with several tasks, in particular the one to be realised within a used site, and with no interruption of radio programmes. The Maison de Radio France is a building that continues its symbol whilst being turned towards the future. The building reflects an area; the intervention margin is fine and the architectural stakes are primordial.





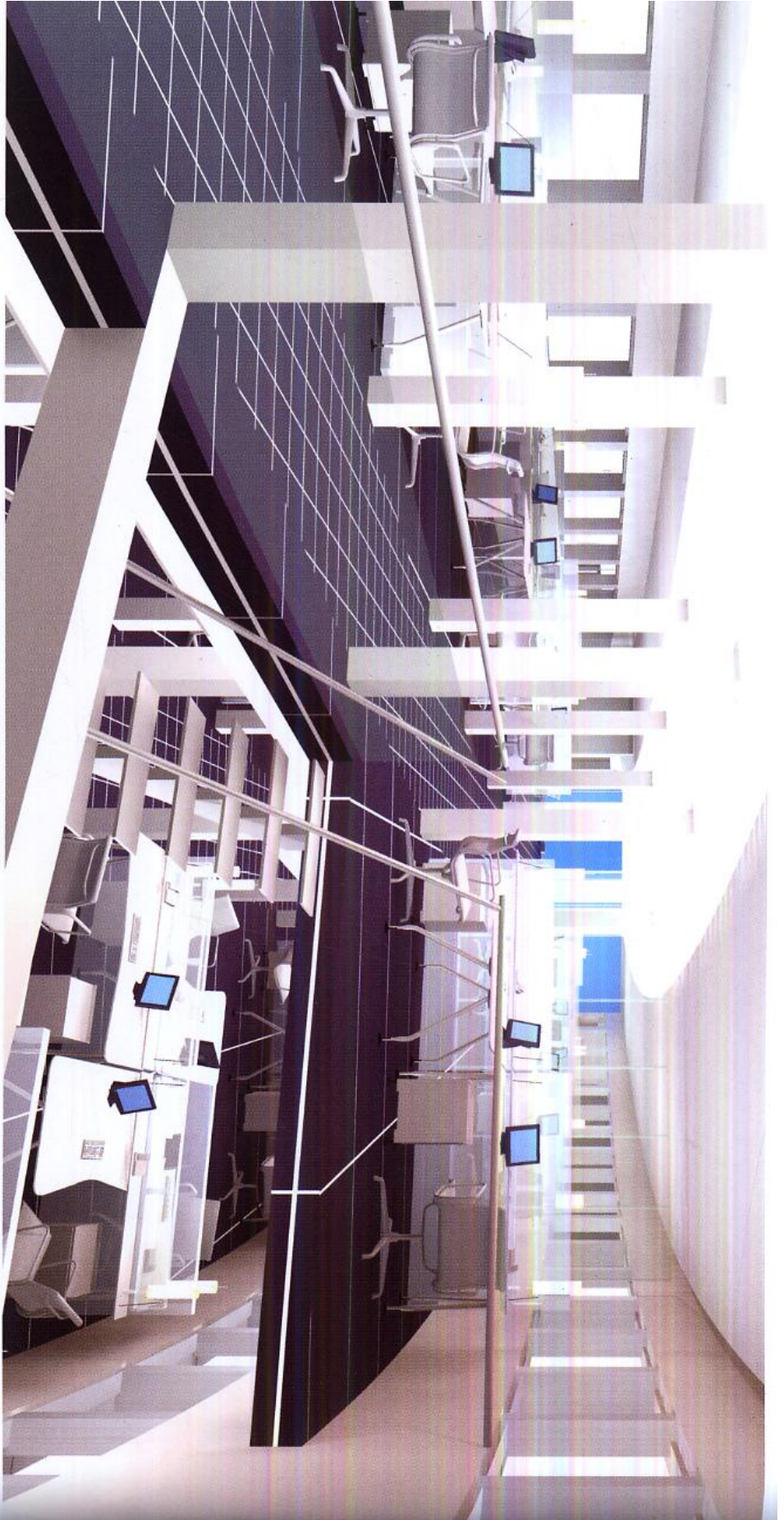
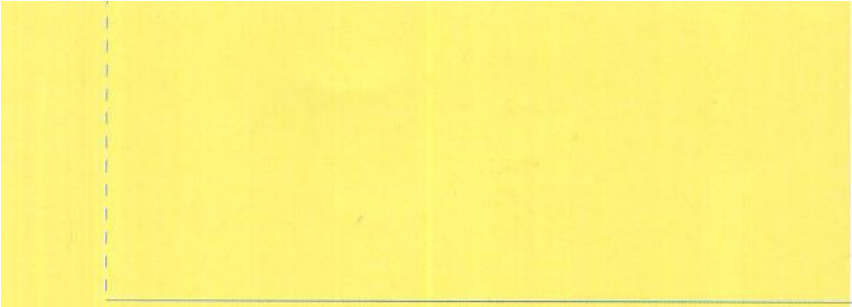
法國AS建築工作室保留了Henry Bernard設計的法國廣播臺原有建築的標志性形象，在此基礎上重新定義了城市與建築的關係，并對室內設計作了一系列的創意，使其使用價值以及運作效率更適合當今廣播傳播的需要。

建築的主入口重新裝飾後，入口前的廣場面向一直延伸到塞納河的青尼迪總統大街。地下室庫的創意設計，實現了法國廣播臺圍繞于花園中的規劃，并大大提供了人員進出的便利性。

建立于大廈正中心的中庭，已經成爲了建築物新的核心，它解決了廣播大廈內部定位與長廊人員流動的問題。以羅盤形排列的玻璃制長廊將中庭及環形建築物內側有序地連接起來，整體設計爲改建的大廈提供了純自然的光線，無障礙的流通以及一個開放的中心花園。中庭內鑲嵌着感光板的形玻璃，也同時被賦予了能量循環再生的功能。







The programme respects the architectural quality of Henry Bernard's project, in order to improve the quality of use of the building and to reinforce its insertion within the site.

The atrium, created in the centre of the building, becomes the new heart of the edifice and solutions to the difficulties of identification and of circulation. Bright galleries made of glass link the atrium to the gangways placed on the facade of the interior ring.

The whole of these circulations represents a contribution of natural light, a legibility of the paths and an opening onto the central garden. The glass roof of the atrium, integrating photovoltaic cells, is conceived like an exceptional source of renewable energy.

This important rehabilitation of Radio France preserves the spirit of the place whilst renewing it, giving it more cultural dynamics and symbolises the will to be open to the public of the Maison de Radio France. Until 2012, a new auditorium will be inaugurated along with a main hall which will host a museum, temporary exhibition areas, a restaurant, a cafeteria and shops...



Project: Psychiatric Hospital Department, Arras  
Design team: AS.Architecture–Studio (France)  
Engineer: Euro Ingénierie  
Area: 7, 400 square metres

項目名稱：阿哈斯精神病醫院  
設計團隊：AS建築工作室（法國）  
技術監督：Euro Ingénierie  
項目規模：7, 400平方米

# PSYCHIATRIC HOSPITAL DEPARTMENT

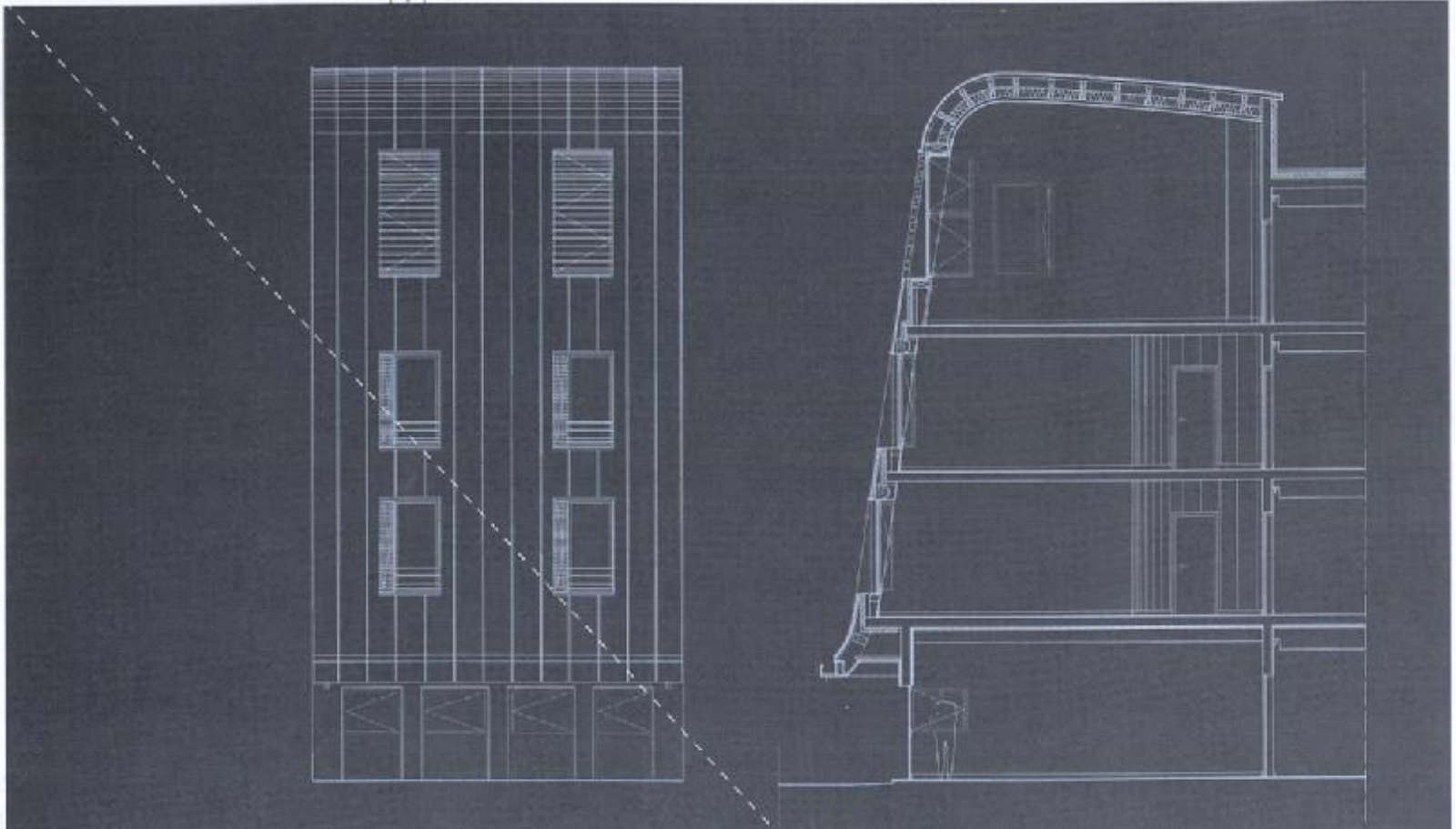
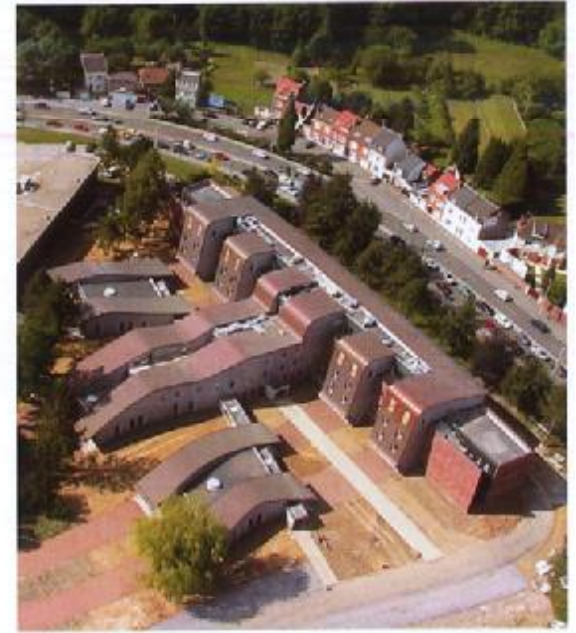
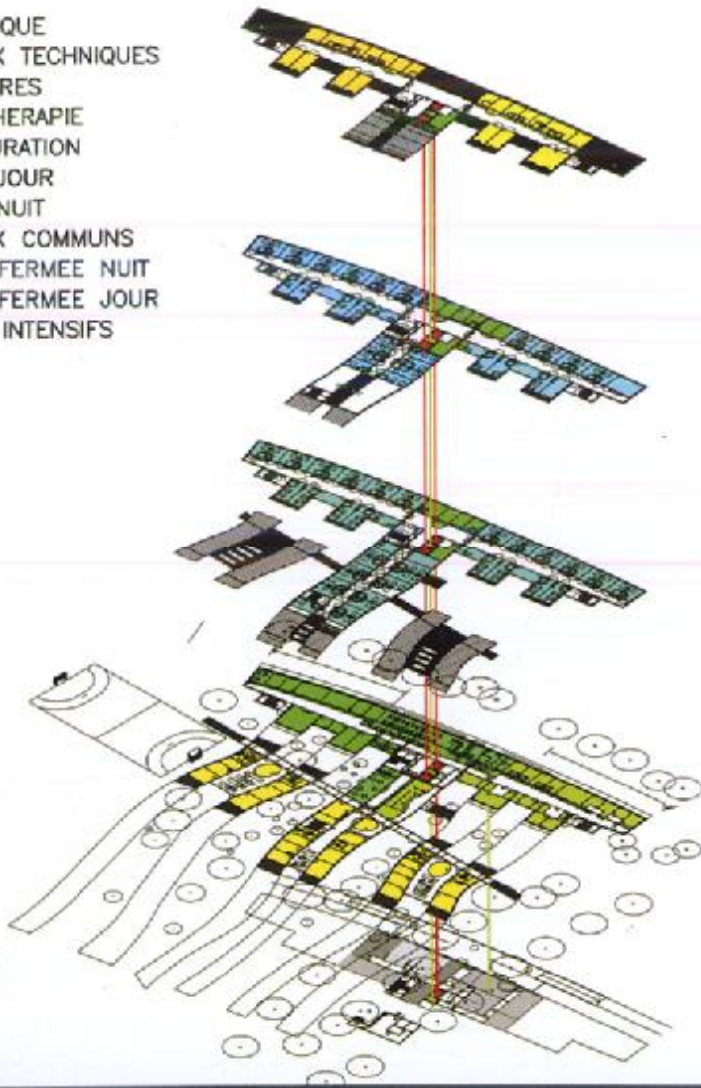




可容納107張病床的精神病醫院，內設接待處、封閉療養區和強化治療區。同時還有診斷中心、活動室、行政樓以及一個咖啡廳。Aloïse Corbaz診所的建築風格致力於改變人們對精神病院的固有印象，並使其融入周圍城市的環境中。

Psychiatric Hospital of 107 beds with three 24-hour multifunctional units includes a locked block, a reception block and a high level care block, as well as a surgery block, activity premises, administrative premises and a cafeteria. The architecture of the Aloïse Corbaz Psychiatric Hospital Department aims at changing the image of the psychiatric hospital and giving it a place back in the urban environment.

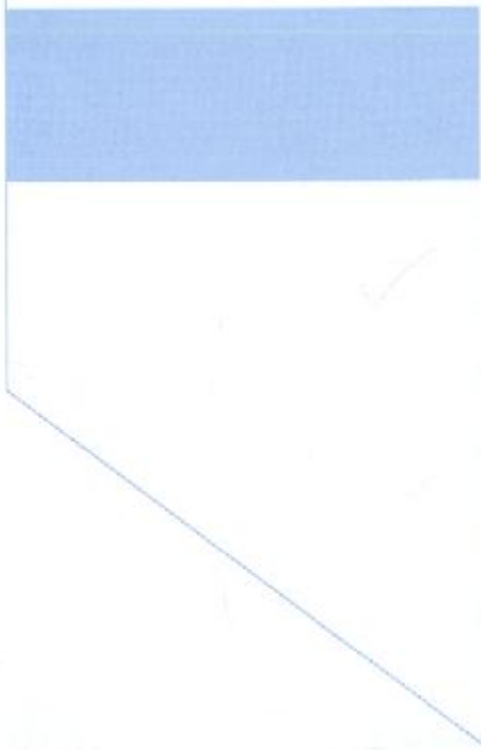
- LOGISTIQUE
- LOCAUX TECHNIQUES
- VESTIAIRES
- ERGOTHERAPIE
- RESTAURATION
- U. P. JOUR
- U. P. NUIT
- LOCAUX COMMUNS
- UNITE FERMEE NUIT
- UNITE FERMEE JOUR
- SOINS INTENSIFS

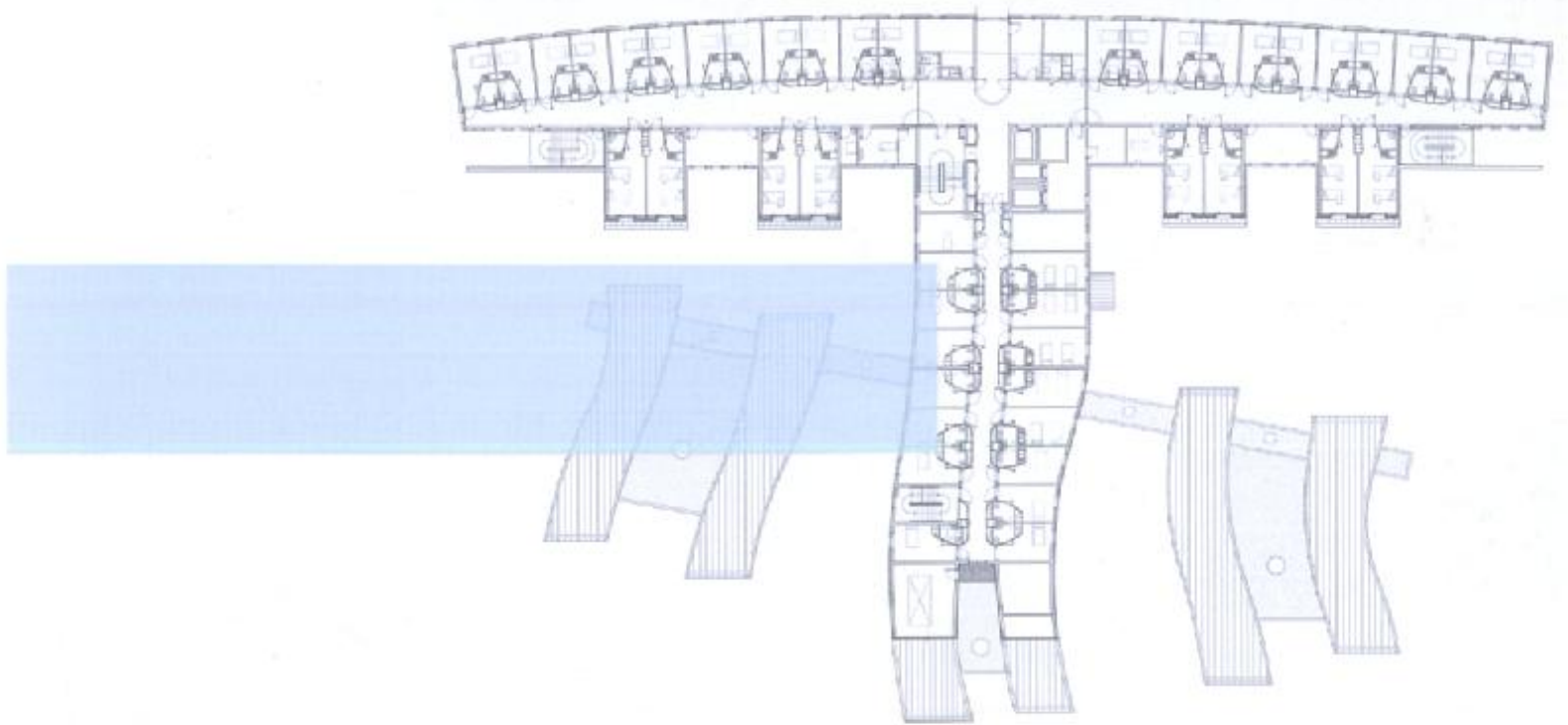


正常的生活節奏：阿哈斯精神病醫院的設計構思正體現了該醫院治療體系的特殊之處：它把所有治療中心分為兩大整體，即晝夜系統。其目的在於讓病人重新學習自然界的晝夜規律，獲得對生活、社會及時間的概念。夜晚系統一邊，所有房屋都分布在一個彎曲形的保護屏障後面。白天系統這一邊，房屋都與周圍環境透明，一些小的風景花園穿插其間，並與醫院的公園相連。建築整體體現了現代醫學在這一領域的發展趨向。

At the pace of life: The design of the building translates the medical directions and has the particularity to subdivide the different care units between the day shift and the night shift, in order to get the patients to learn again the nycthemeral rhythm as well as human, social and time references. At night, rooms are organised behind a protective envelope, slightly curved. During the day, the building becomes open to its environment, irrigated by landscape gardens that stretch into the park of the hospital.







新形象：今天的精神病院正逐漸變為一個轉折過渡的區域——從以前對待病人的封閉和監督到現在的開放和保護。建築物也從視覺上體現了這一現代精神病院的新形象。醫院外部向周圍敞開；建築內部，中庭、走廊、公共空間等為病人提供了交流活動的場所。

為了鼓勵病人打破封閉的思維走出病房，我們為建築物內部設計的散步路線串聯了各個不同區域：咖啡廳、客廳、活動室、大堂、花園，使醫院呈現出開放的，活躍的環境氛圍。

A new image of psychiatry: Nowadays, the psychiatric hospital is a place of transition and passage. Openness and protection have replaced imprisonment and supervision. To translate this contemporary vision of psychiatry, the building opens itself to its environment and offers to all the living areas an exterior of reference. Inside, halls, circulations and common areas, are the living arteries of the building and embody the movement of life for patients.

Conceived as a walk punctuated by multiple stations: cafeteria, living rooms, activities rooms, halls, gardens... the building encourages the patients in their exposure to the exterior world, to movement and to event, to give him/her back the desire of leaving his/her bedroom, thus breaking the logic of imprisonment.



Project: Onassis House of Letters and Fine Arts, Athens

Design Team: AS Architecture–Studio (France)

Co–design: AETER

Area: 20, 000 square metres

項目名稱：奧納西思文學美術館，雅典

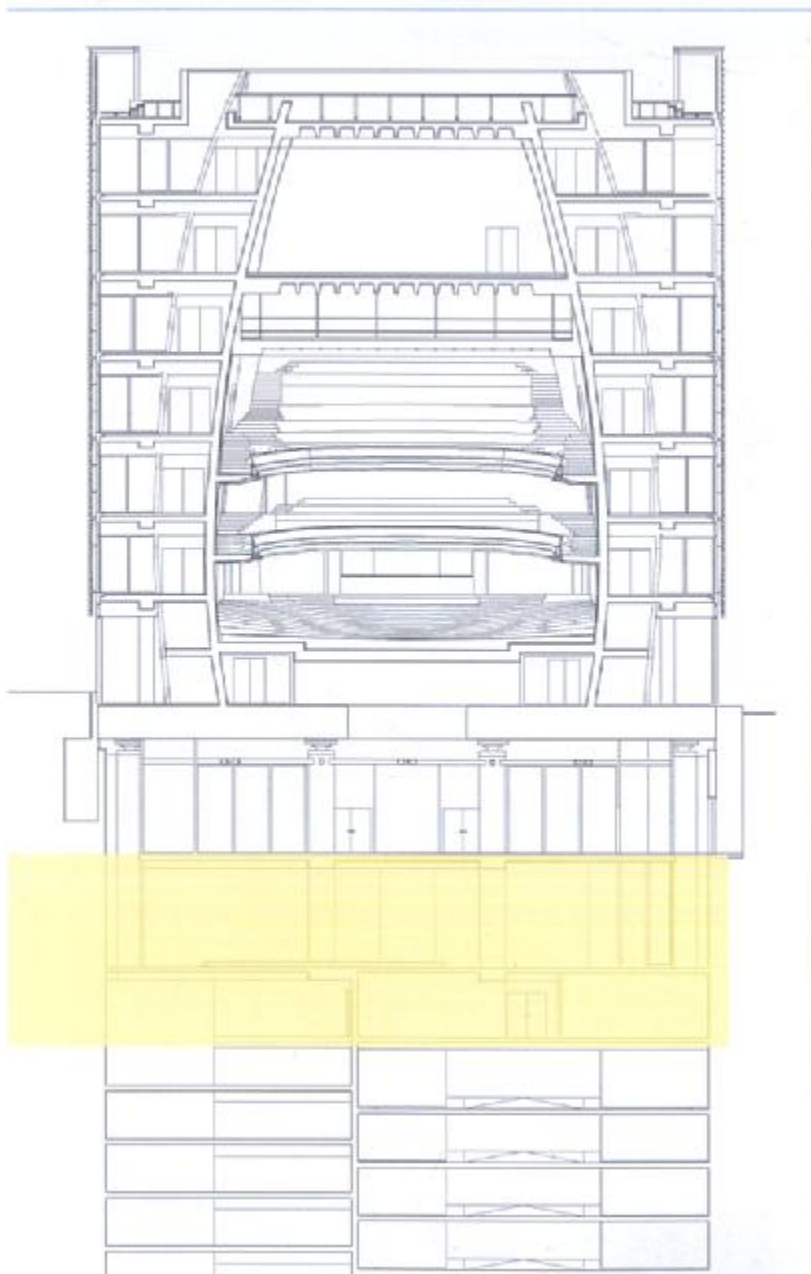
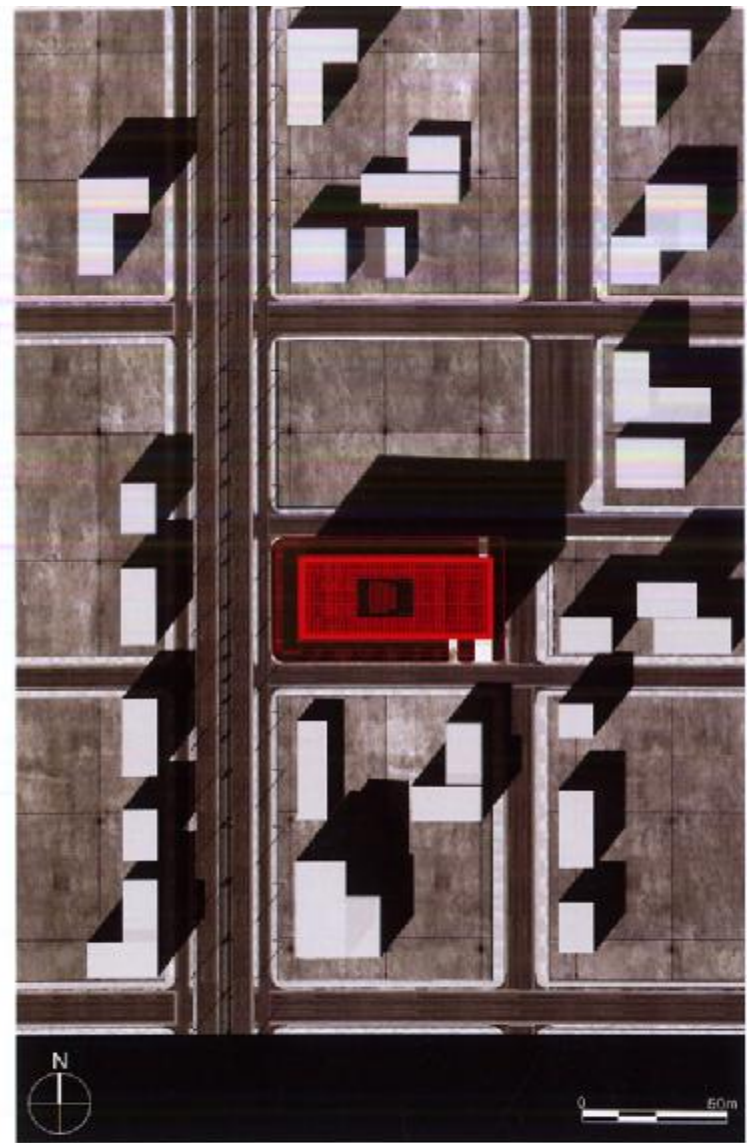
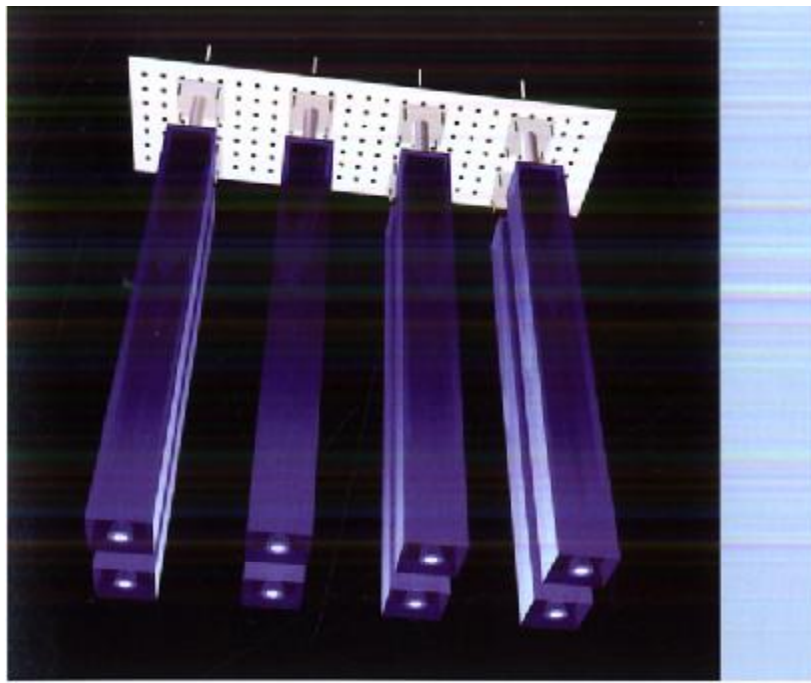
設計團隊：AS建築工作室（法國）

聯合設計：AETER

項目規模：20,000平方米

# ONASSIS HOUSE OF LETTERS AND FINE ARTS



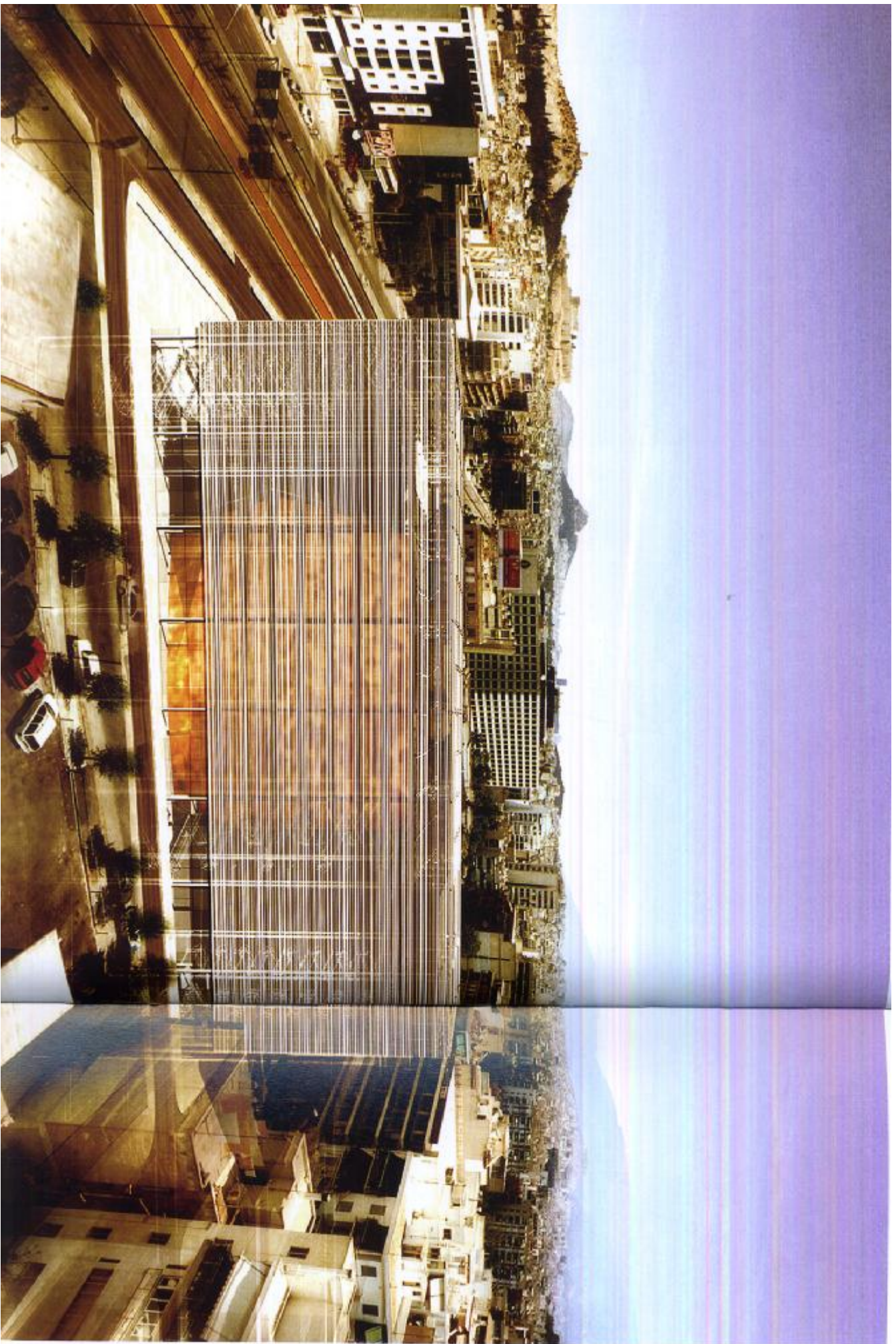


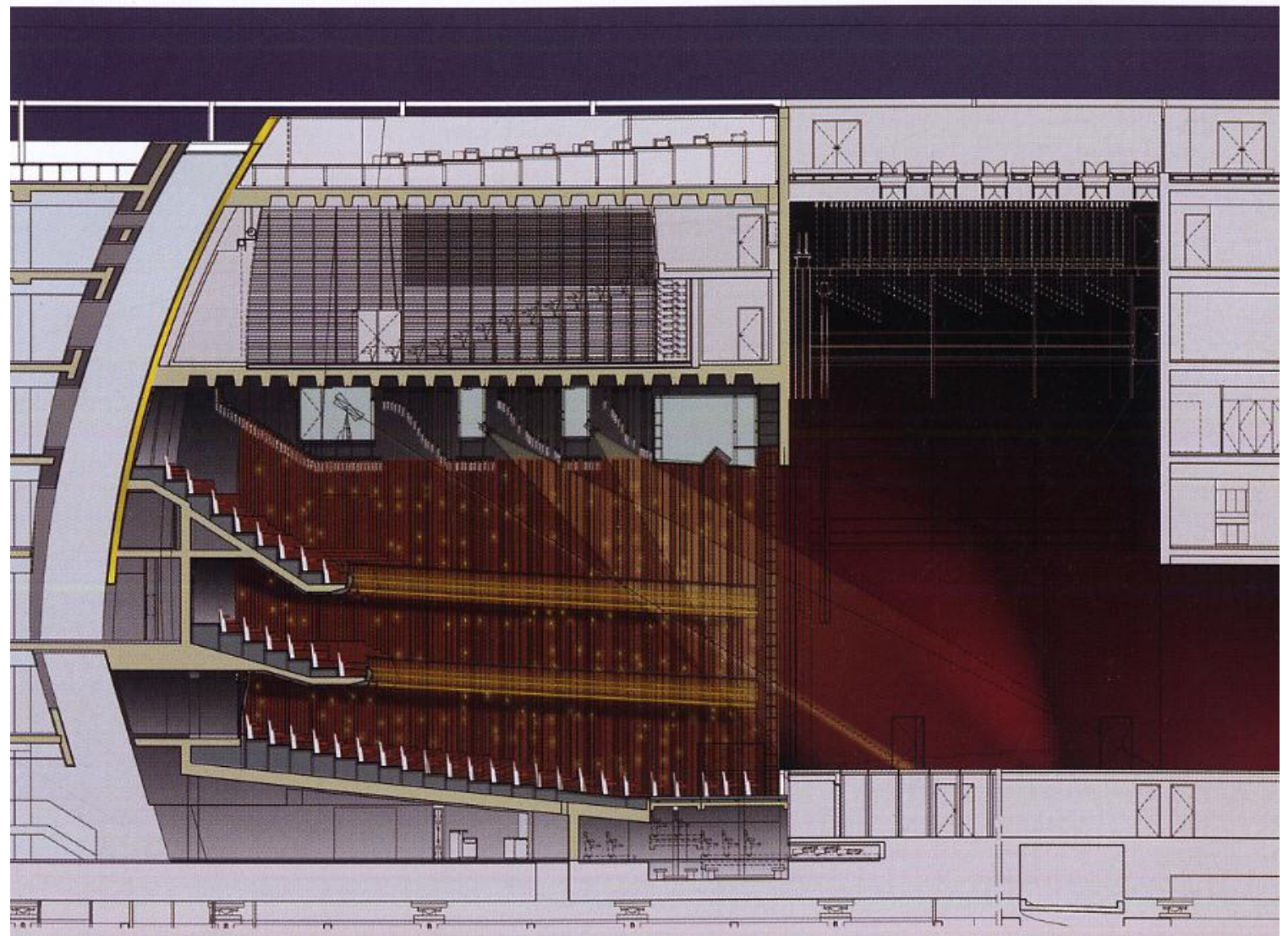
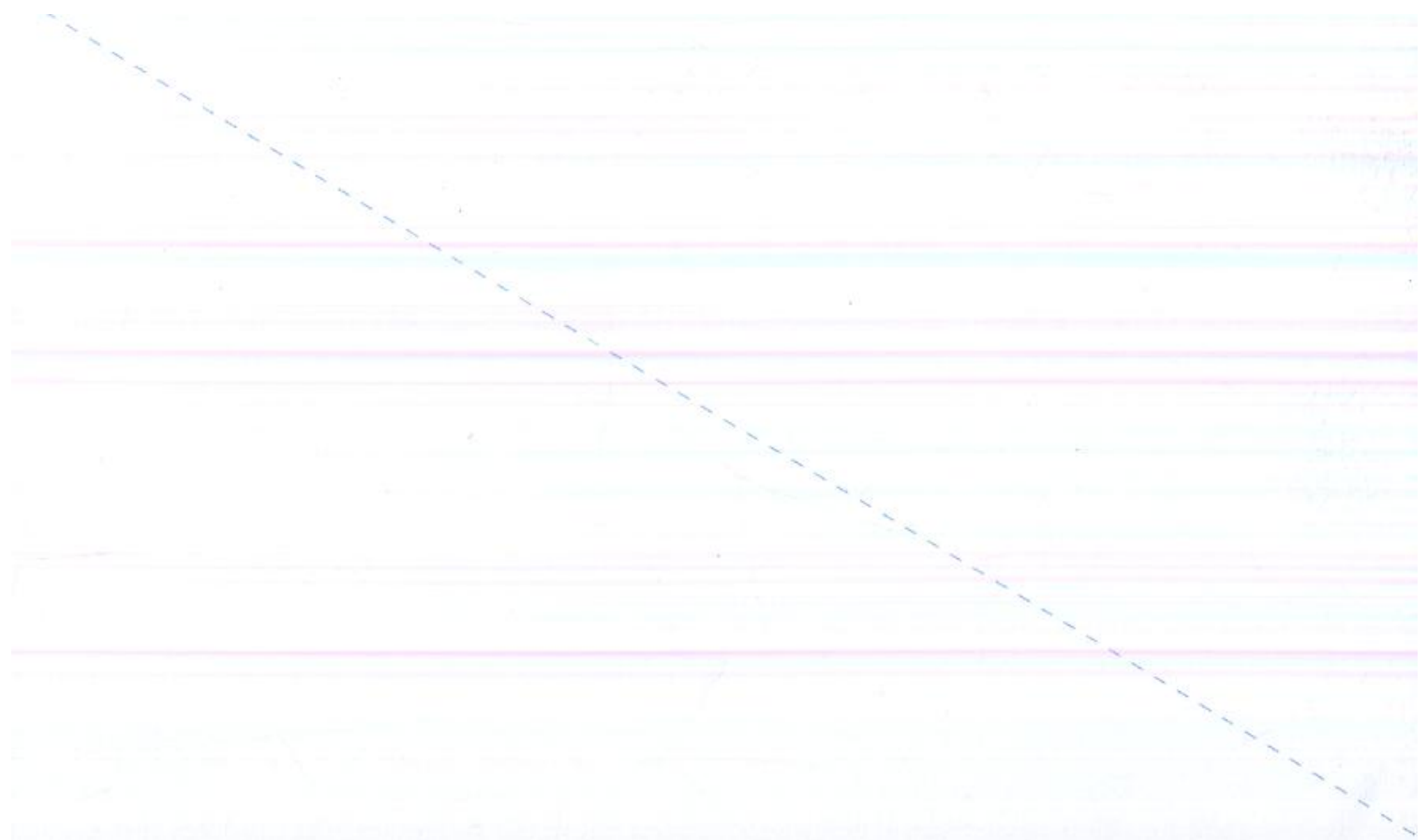
項目包括一座可容納1000人的歌劇院、一座可容納200人的音樂廳、一間可容納200人的露天階梯教室、一個圖書館、一個餐廳、一個展覽廳。

奧納西斯文學美術館由建在玻璃底座上的達索大理石構成，外形簡潔大方、呈半透明狀。牆體立面的近景與遠景皆呈現出透明與半透明的透視效果，特殊的建材組合使整個建築充滿動感。不規則的實體石材與規則透明的玻璃體取得了和諧的平衡。

Foundation including an opera house/theatre of 1000 seats, an auditorium conference hall/cinema of 200 seats, an open air amphitheatre of 200 seats, a library, a restaurant and an exhibition hall.

The building is designed as a simple, diaphanous volume built of Thassos marble, elevated over a glass base. The facades are simultaneously opaque and transparent depending on whether one perceives them from near or afar. The project is revealed in the movement, the approach towards the building. The opacity of the stone is balanced by transparency, rhythm and the materials.







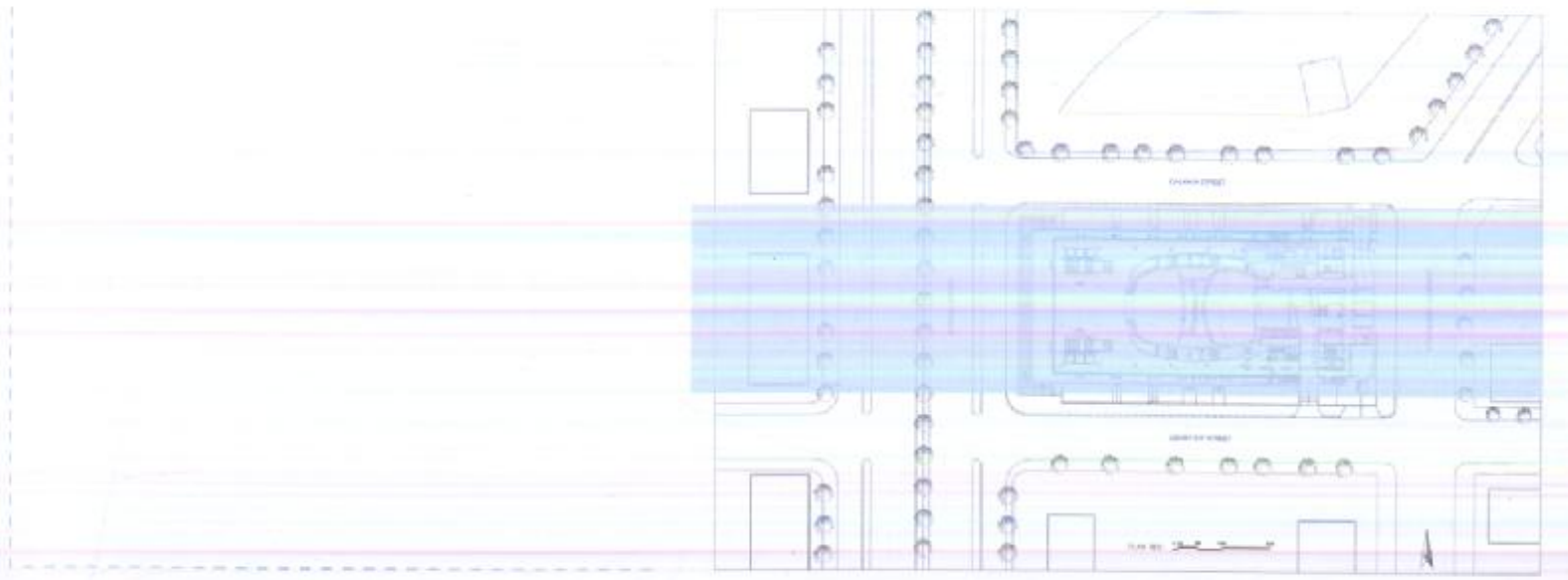
如同城市舞臺一般，奧納西斯文學美術館以其獨特的外牆線條處理，向雅典和全世界展示着她無限的活力。用精煉的建築語言，表達出簡潔輪廓，創造了宏偉與壯觀。

建築裏面的內側，3個功能廳由一核心小品設計貫穿，從而有機地連接了整個建築並定下了該建築的基調。由於美術館四周的空曠，將其亮麗的外形相應地襯托出來，成為了雅典一道閃亮的城市風景。

This urban scenography is based on the treatment of the building's facades as a living, responsive membrane, reflecting the activities of the Foundation itself and its openness onto the city and the world. The simplicity of the volume and the abstraction of architectural expression create the monumental aspect that the restricted size of the plot would seem to make difficult.

Inside this frame of facades, a precious and surprising object that groups the three auditoriums crosses the entire construction. This is the heart of the project. Magnified by the void surrounding it, its envelope forms the ideal staging medium for the Foundation's events, whose presence is marked at the scale of the building and city.

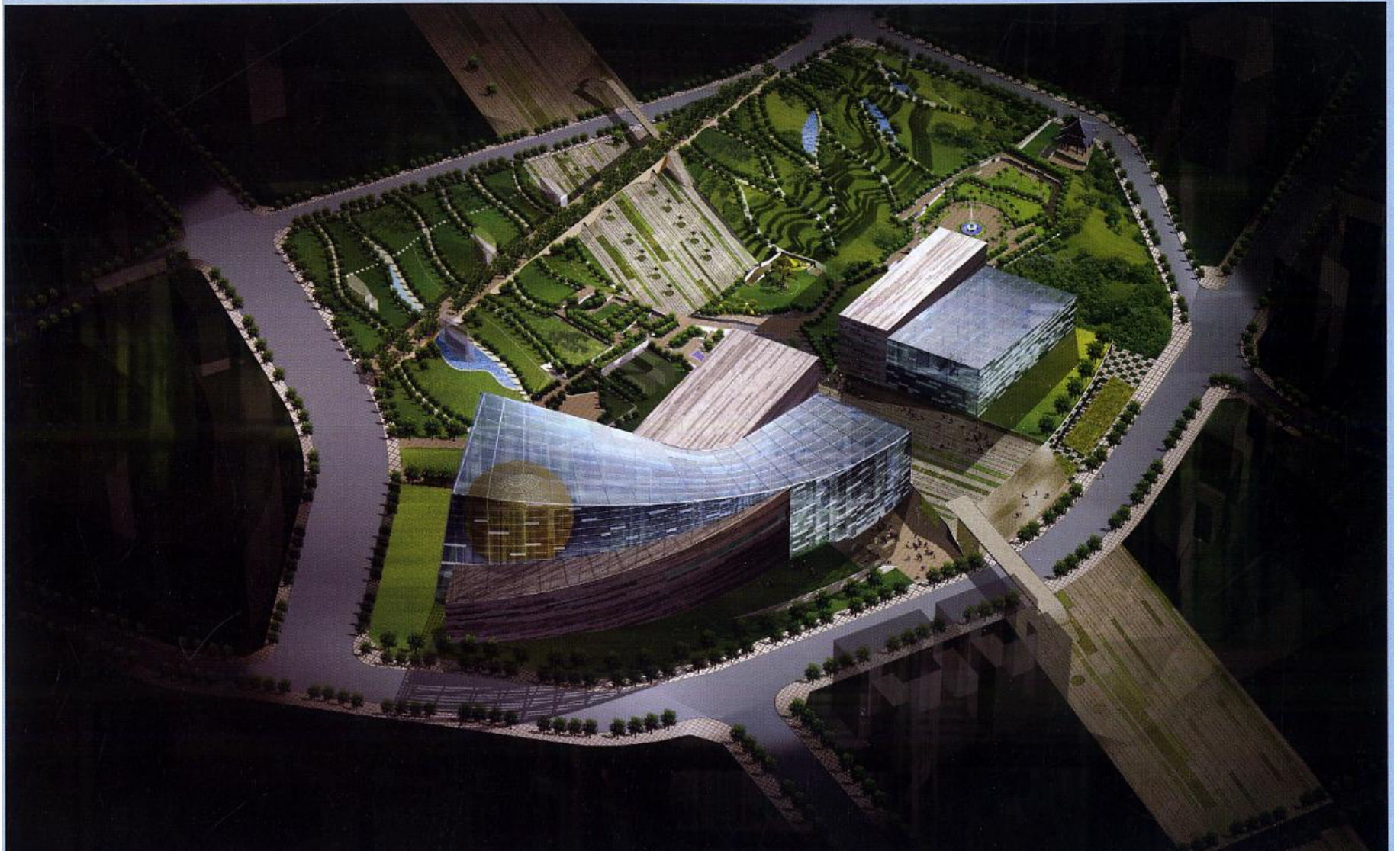


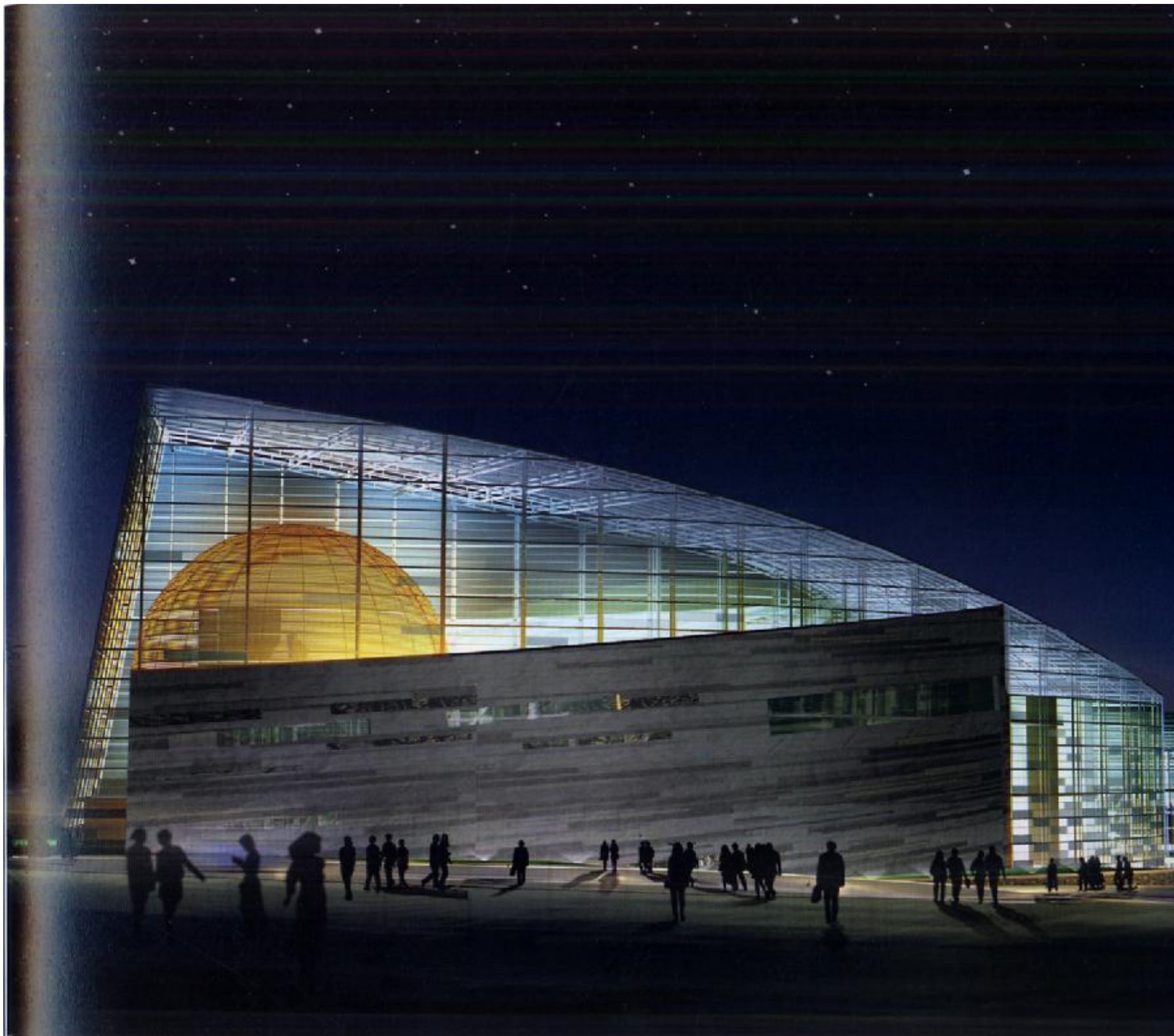


Project: Scientific & Technical Center, Chongqing  
Design Team: AS.Architecture-Studio (France)  
Co-design: Chongqing Architecture Institute  
Area: 40, 000 square metres

項目名稱：重慶科技館  
設計團隊：AS建築工作室（法國）  
聯合設計：中國重慶市設計院  
項目規模：40，000平方米

# SCIENTIFIC & TECHNICAL CENTER



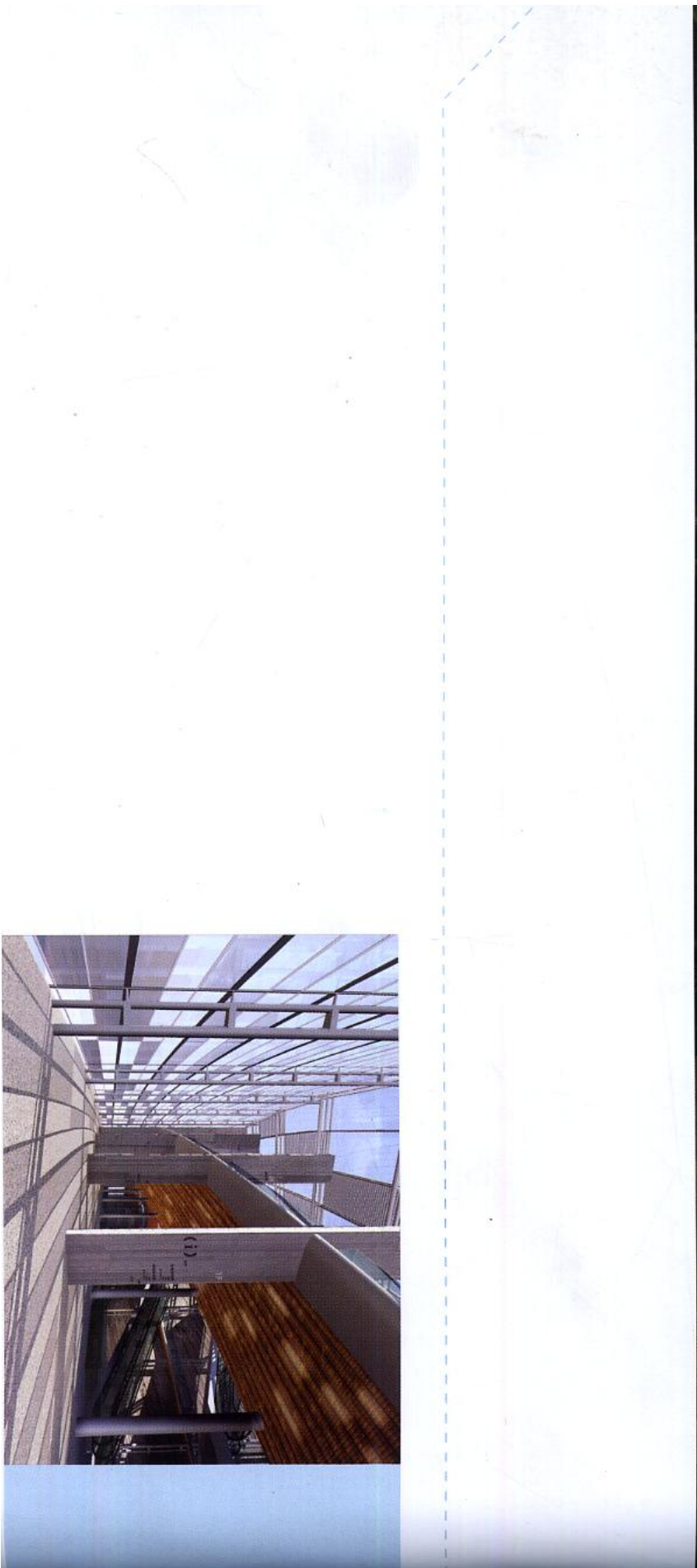
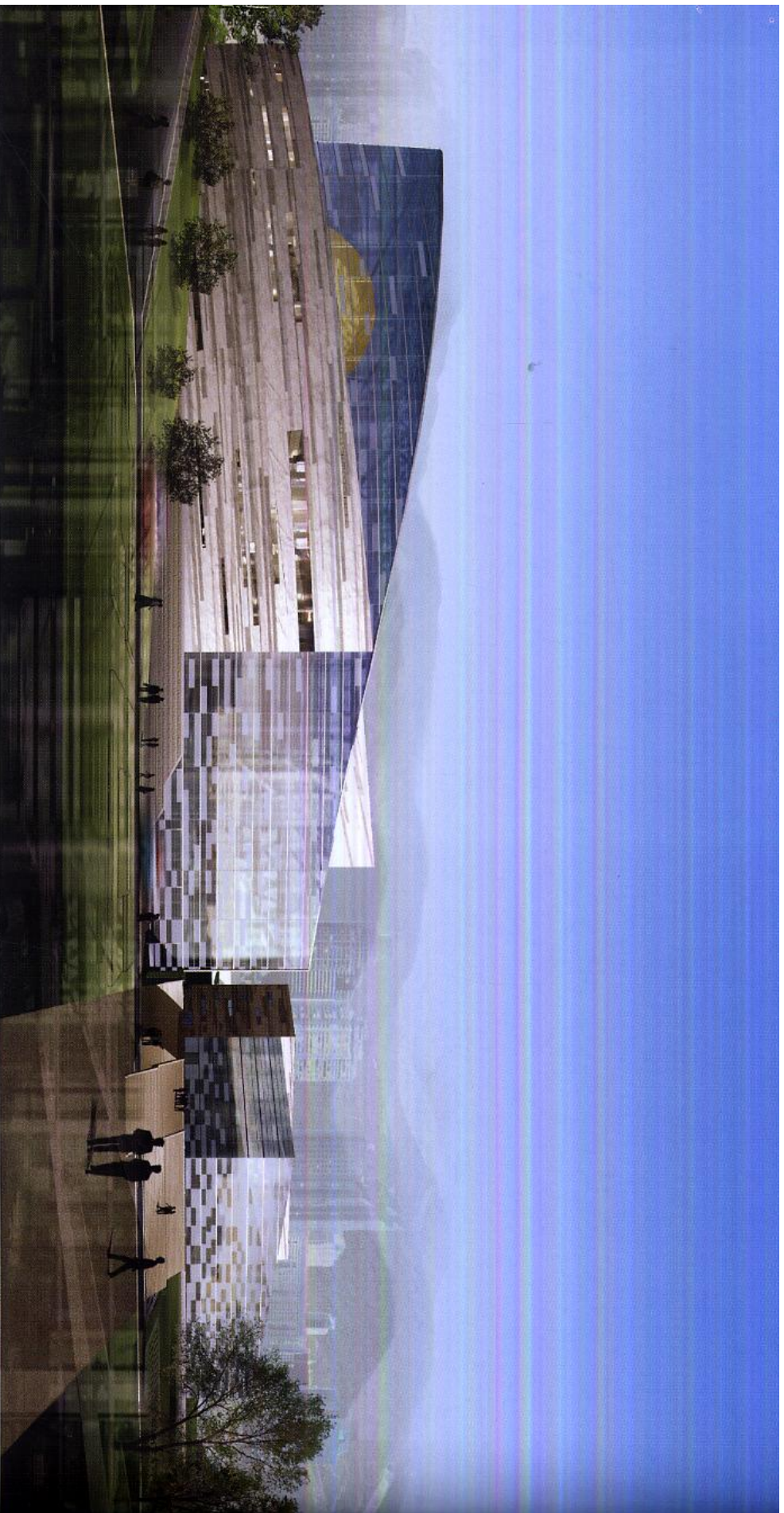


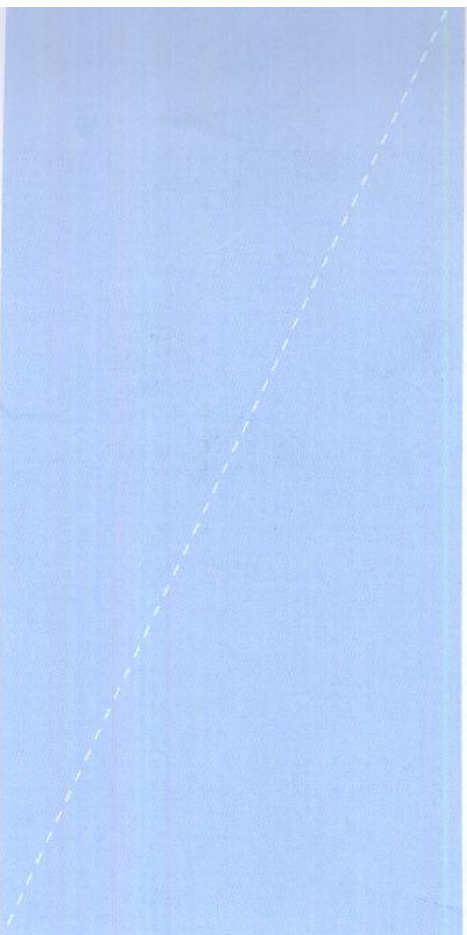
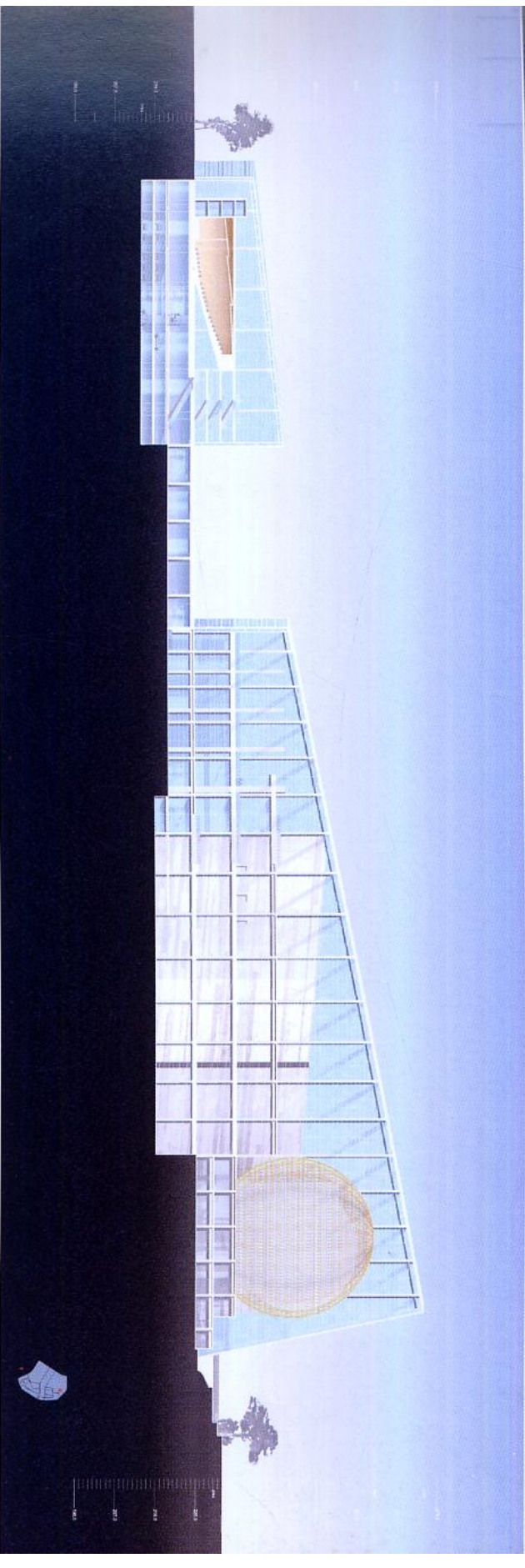
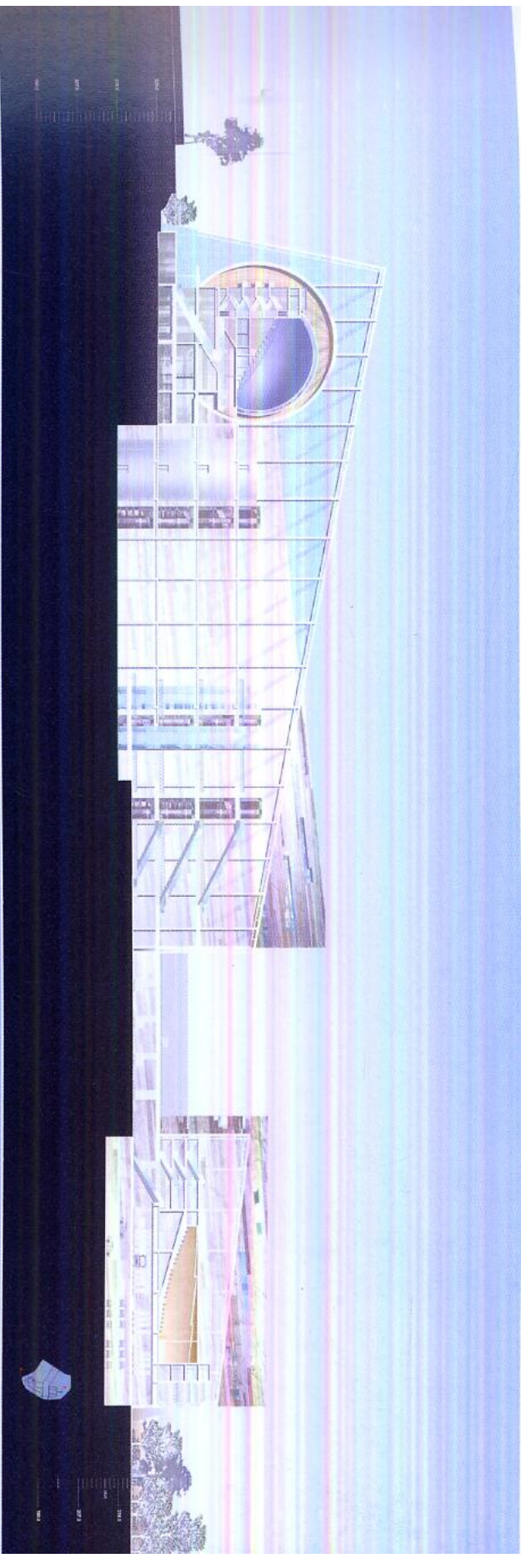
重慶科技館包括一個有天文館、水族館、火箭館、一個電影院、一個兒童城的永久會展廳、幾個臨時會展廳——一個大型會議室和一個賓館服務區。

重慶科技館位于長江口岸渝中半島的西北，建築面積有40,000m<sup>2</sup>，是城市十大主要公共設施之一。建在重慶市中心的科技城不僅帶動了周圍地塊的發展，也促進了整個城市的進步。

The Scientific & Technical Centre includes a permanent exhibition room with a planetarium, a fish tank and a rocket, a cinema, a children centre, several temporary exhibition rooms, a conference centre and a restaurant. Located to the North-East of Yuzhong peninsula which is formed by the Yangze River, on a 40,000-square metre land, the Scientific & Technical Centre is one of the ten major installations of the city. Right in the heart of Chongqing, it brings out neighboring lands and participates in the development of the city.







重慶科技館之所以成爲城市不可缺少的一部分，是因爲它與周圍環境的和諧統一。其建築格調融入了科技創新的現代理念。其建築構思通過運用各種建築手法力圖使重慶科技館成爲重慶市的象徵。

爲了滿足可持續發展的要求，達到節約能源的目的，重慶科技館的設計和建造也考慮到城市環保的特點。

The Scientific & Technical Centre was designed like an organic component of the city in order to represent a certain harmony with its environment. The style holds the rational and well ordered characteristics of scientific causes as well as of technological creativity. Translated by strong architectural elements, these concepts offer the opportunity to transform the Scientific & Technical Centre into a symbol of the city of Chongqing.

Project: GMW Gerätewerk Mautrei

Design Team: ATP Architects and Engineers (Austria)

Area: 11,300 square metres

Photography: Thomas Jantscher

項目名稱: GMW Gerätewerk Mautrei

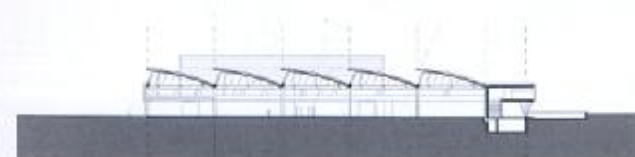
設計團隊: ATP Architects and Engineers ( 奧地利 )

項目規模: 11,300平方米

攝影: Thomas Jantscher

# GMW GERÄTEWERK MATREI



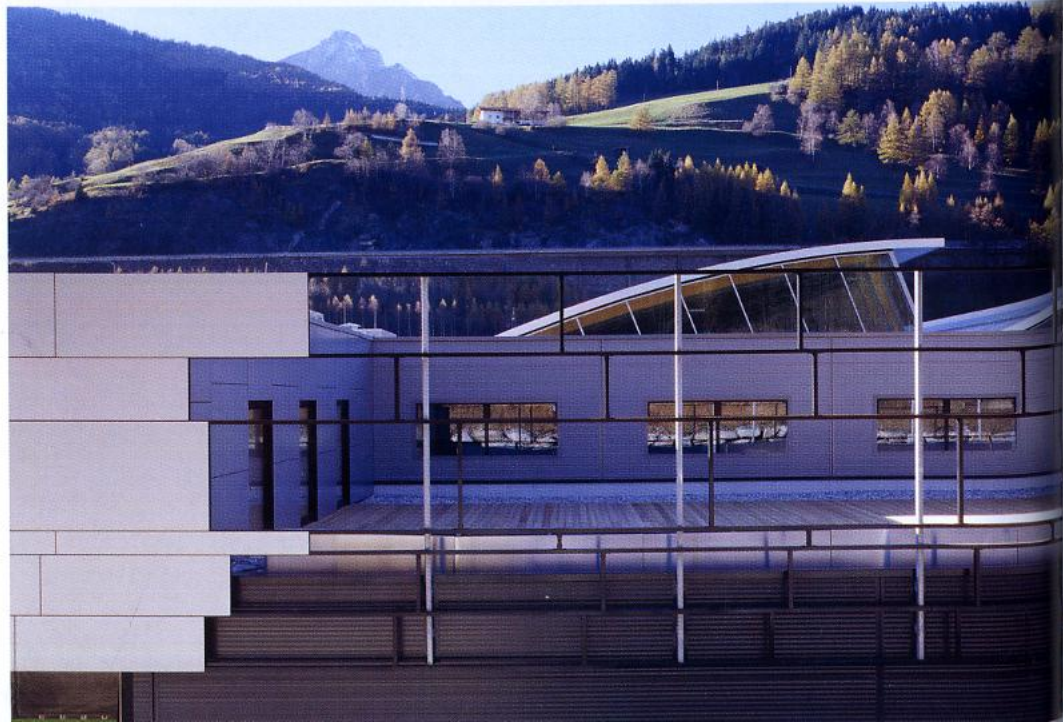
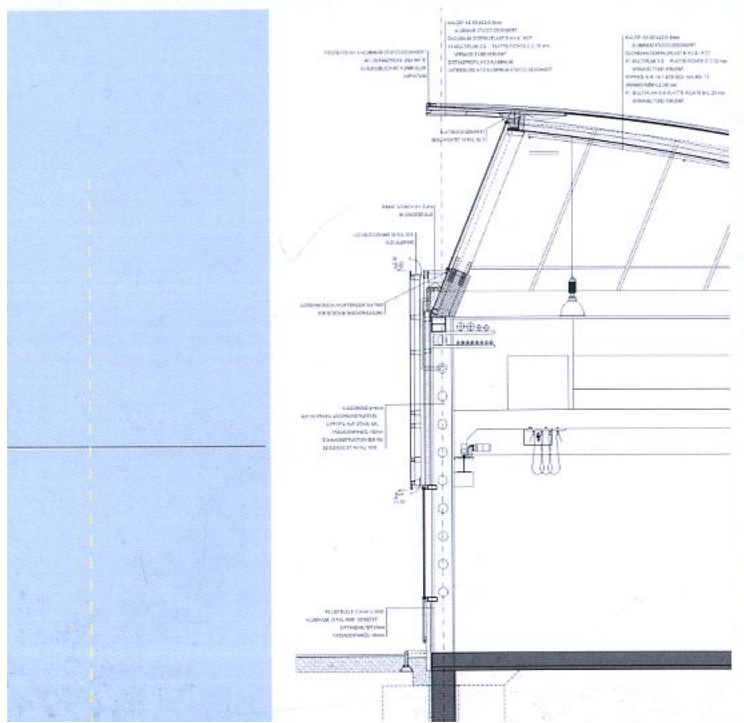


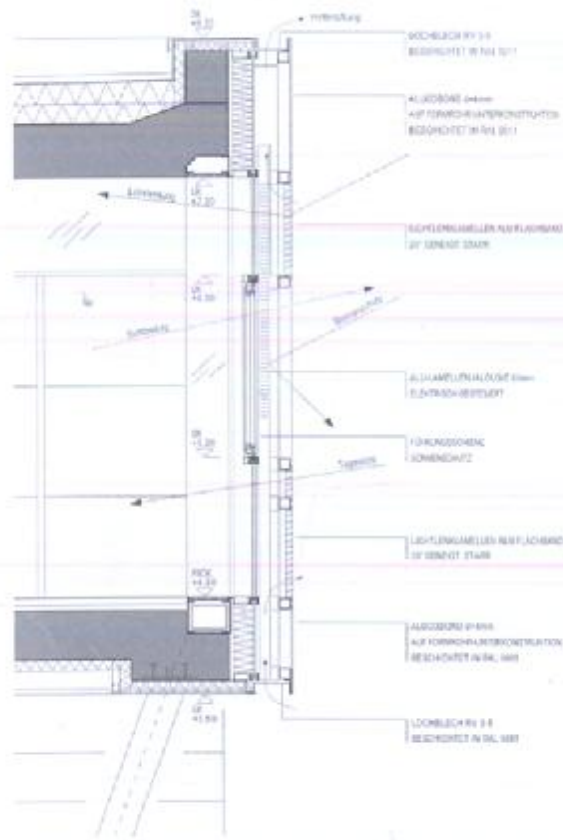
1948年, GWM在瑪特萊(Matrei)成立, 現今已成為全球知名的烹飪和加熱設備生產商。因應迅速發展的業務需要, 公司決定把陳舊的廠房翻新為統一的、全新的、富有藝術性的設備中心。

廠房面積達6,600平方米, 涵蓋了從金屬片切割到精密設備組裝的各個工序。東面的15米高的無煙煤着色高頂倉庫與樹木繁多的堤岸融合在一起。倉庫與生產車間之間的區域用作支持後勤服務、實驗室和職員設備, 加上朝南的辦公室和接待區, 完善了空間的功能和布局。

Founded in 1948 and based in Matrei on the Brenner Pass, GWM is a globally active manufacturer of heating and cooking equipment. Facing pressure to expand, the rapidly growing company took the inevitable decision to consolidate production from several outdated plants into a single, new, state-of-the-art facility.

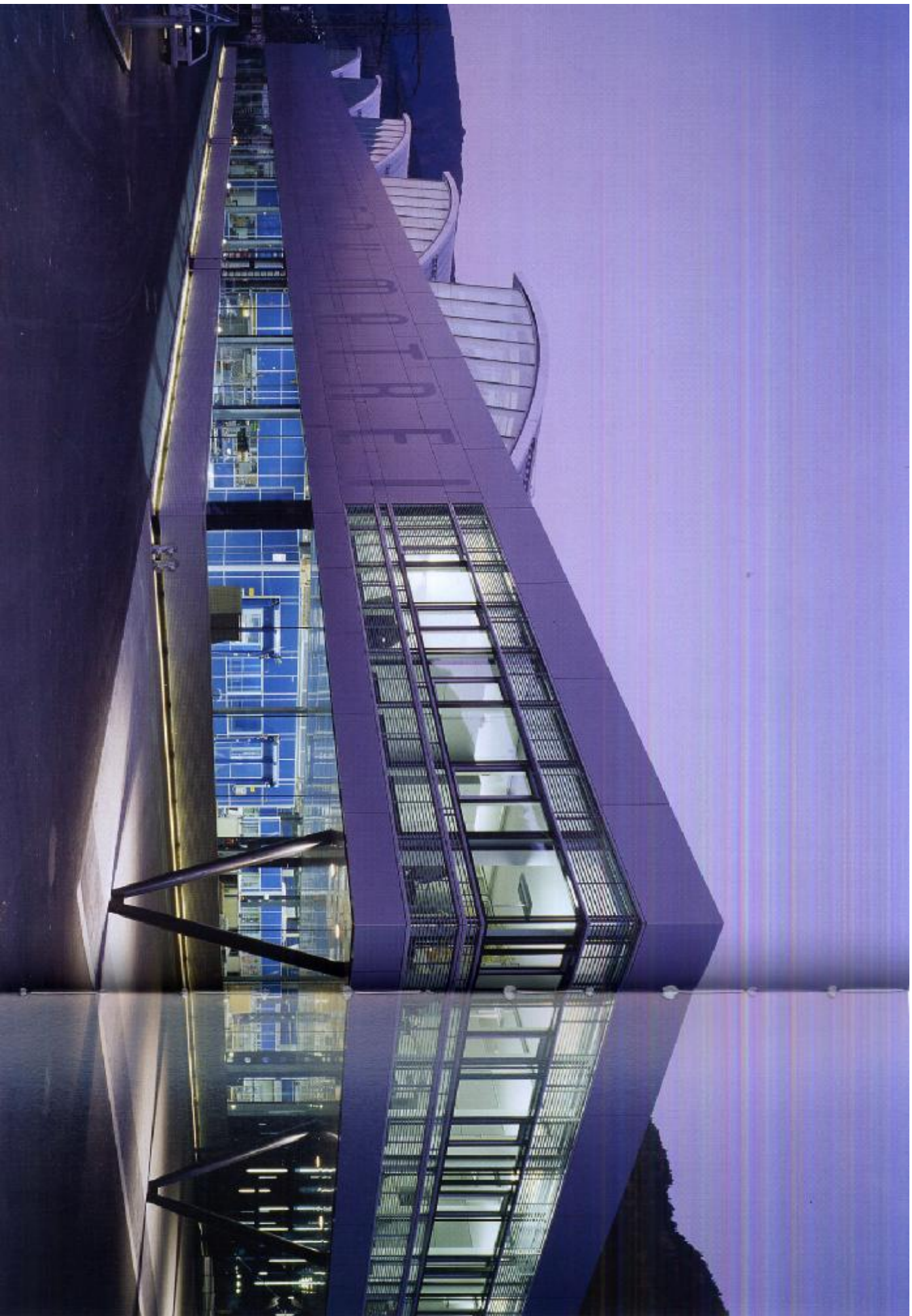
The heart of the plant is a 6,600 production hall covering the entire process from sheet metal cutting to the assembly of sophisticated equipment. To the east, the 15m high anthracite colored high-shelving warehouse becomes almost invisible as it merges into the thickly wooded embankment. A small volume between warehouse and production hall accommodates logistics, laboratory and personnel facilities and the ensemble is completed by the sweep of the south-facing office and reception block.

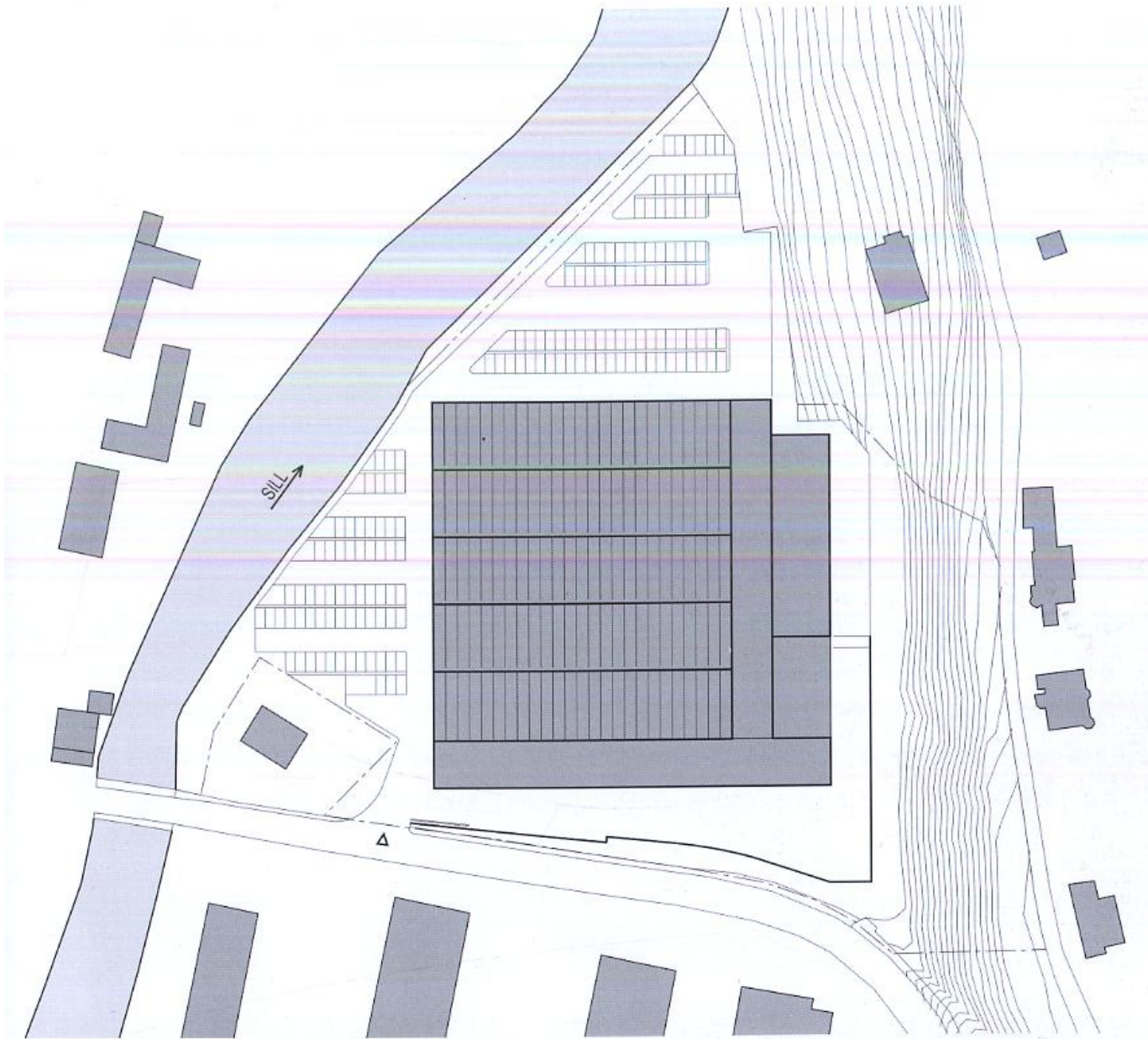




The key to the design was to integrate into the site a group of buildings unusual for Tirol in both their scale and the fact that they are primarily viewed from above. A key to creating an appropriate "fifth facade" was the treatment of the production hall as five slim volumes with aluminium vaulted shed rooves.

這樣大型的建築物群體在蒂洛爾州較少見，設計的關鍵是要把這些建築物群體融入到整個環境當中。把生產車間分為5個狹長的組成空間，其單面斜頂很好地實現了屋頂“第五立面”的美學和實用功能。





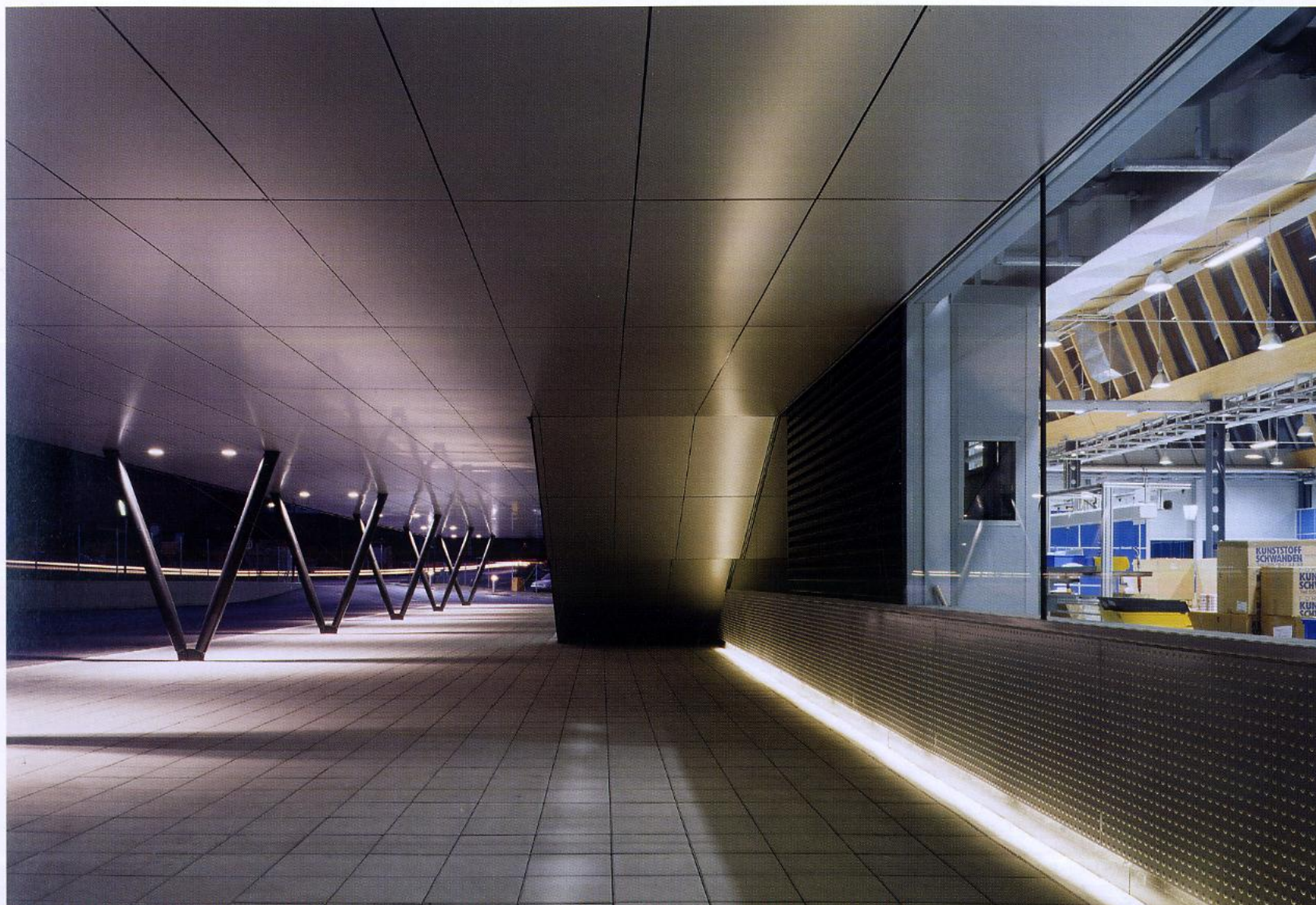






鋼柱支撐整個拱形的建築結構和外露的木材天花、輕質木材房頂。由于北向，車間可以獲得均勻、充足的自然光照射。天窗的采光更加使空間糅合了金屬、機器的冰冷和天花木材的溫暖。

Steel columns on a grid of 16.75m × 10.50m carry the vaulted structure and exposed timber ceiling of the light timber roof. Due to the northern orientation the production hall can be flooded with even, glare-free natural lighting. Clerestory windows complete the impression of a light-flooded volume floating between the cool metal of the machinery and the warm timber of the ceiling.







除了滿足各種實用功能以外，建築還要體現企業的文化。建築的設計象徵了團結協作、分擔責任和卓越品質。

In addition to fully meeting all requirements for functionality and flexibility, the architects were also concerned to create a building which embodied the corporate culture of the client. The form of the building aims to symbolize the collective ideal and such values as togetherness and shared responsibility, while also appropriately representing the notion of top quality metalwork.

Project: 3900 Walnut Street

Design Team: Deborah Berke & Partners Architects LLP (USA)

項目名稱：3900胡桃街

設計團隊：Deborah Berke & Partners Architects LLP (美國)

# 3900 WALNUT STREET





Deborah Berke & Partners Architects LLP 創造的3900 胡桃街宿舍的設計來自于所處地點的城市環境。費城建有大型的大學建築群，兩層或是三層商務樓和上流階層的住宅，表現出層次建築物各自的特點。新建築物的布置和集中是爲了與這些不同層次的建築相協調。

正對着校園綠化區的庭院是Penn校園和整個城市的重要連接，形成了一條南北向的新軸線。

在對出的街道上是一座兩層樓高的兼作零售與辦公用途的建築。住宅區分兩個部分：長方形的四層樓房和包括庭院在內的L形六層樓房。零售空間在兩個住宅樓之間，頂上高高聳立着“綠色平臺式房頂”。

DBPA' s design for the 3900 Walnut Street dormitory grows out of the urban conditions of the site. The Philadelphia surroundings present a striking juxtaposition of scales, made up of large university buildings, two- storey and three- storey commercial buildings, and brownstone residences. The placement and massing of the new building is intended to work with each of these various scales.

A primary courtyard facing the campus green space makes an important connection between the Penn Campus and the city, defining a new north- south axis.

The mixed- use proposal has a two- level retail/ office block on the street level. The residential space is divided in two sections: a four- storey bar building, and a six- storey 'L' -shaped building bracketing the courtyard. A 'green roof terrace' tops the retail space between the two residential buildings.



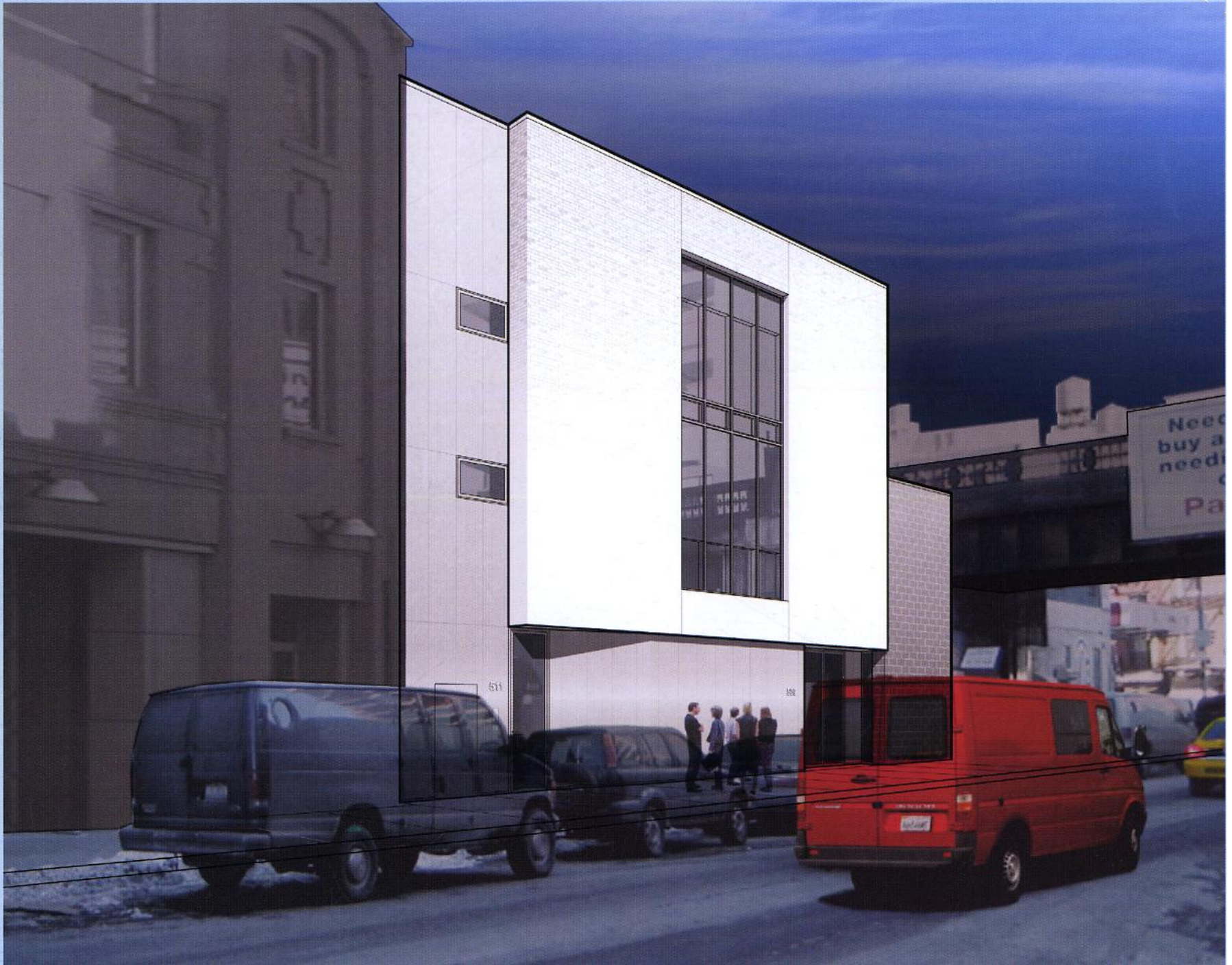




Project: Marianne Boesky Gallery  
Design Team: Deborah Berke & Partners Architects LLP (USA)  
Area: 10, 000 square feet

項目名稱：Marianne Boesky畫廊  
設計團隊：Deborah Berke & Partners Architects LLP (美國)  
項目規模：10, 000平方米

# MARIANNE BOESKY GALLERY



Marianne Boesky展覽廳正在建設中，位於曼哈頓的切爾西西區，建築面積為10,000平方英尺，包括兩層藝術設計和展覽空間，行政辦公區域和管理員住房。

建築物毗鄰由廢棄高架路新建的公共林蔭路，沿着這一共享路綫，建築的二層受到阻礙。建解決方法 是將建築部分結構升高，由此造成了其獨特的形狀以及明亮的頂層露臺。巨型的砌體結構猶如漂浮在街道上空俯視着內部空間，與一樓、二樓相呼應。方形石造建築既擁有來自天空的充足光照，又保持私密性而不受下面街道的幹擾。

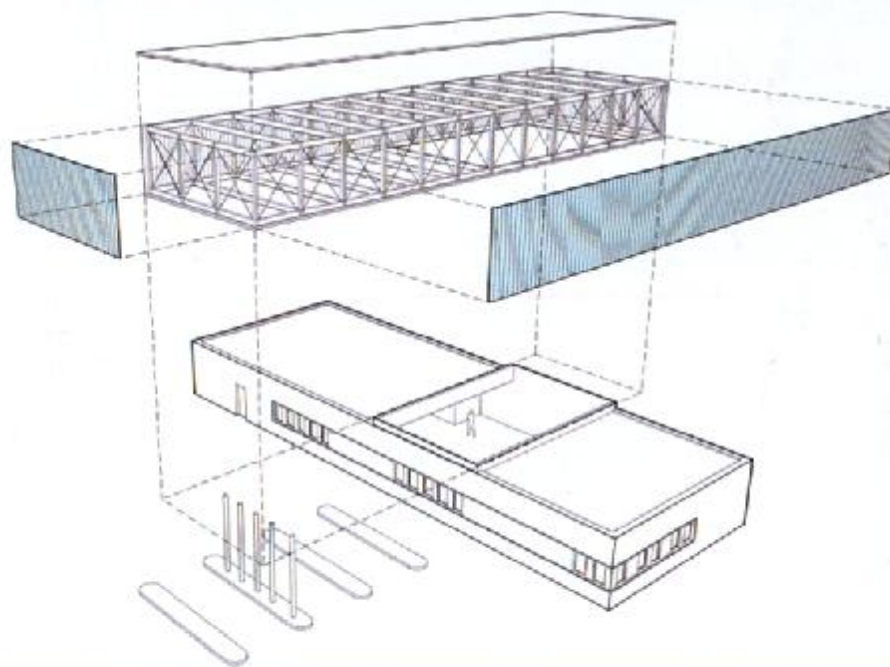
Currently under construction in Manhattan's West Chelsea area, the 10,000 square foot Marianne Boesky Gallery features two floors of art preparation and gallery space, administrative offices, and a caretaker's apartment.

The building's adjacency to the High Line, an abandoned elevated railroad slated to be the city's newest public greenway, mandates a setback at the second floor of the building along the shared property line. The result is the building's unique asymmetrical elevation and a light-filled roof terrace. Seemingly floating above the street, a generous cubic volume of masonry corresponds to the first floor and second floor viewing spaces inside. The masonry box accommodates both the requirement for abundant natural light from the sky above as well as privacy from the street below.



0 1 2 3 4 5 6 7

- 1 lobby
- 2 small gallery
- 3 large gallery
- 4 office
- 5 conference
- 6 art handling
- 7 caretaker's apartment



Project: Sports Hall of La Riveraine  
Design Team: Geninasca Delefortrie (Switzerland)  
Architect: Pierre Bernasconi  
Photography: Thomas Jantscher

項目名稱: La Riveraine體育館  
設計團隊: Geninasca Delefortrie (瑞士)  
建築師: Pierre Bernasconi  
攝影: Thomas Jantscher

# SPORTS HALL OF LA RIVERAINE

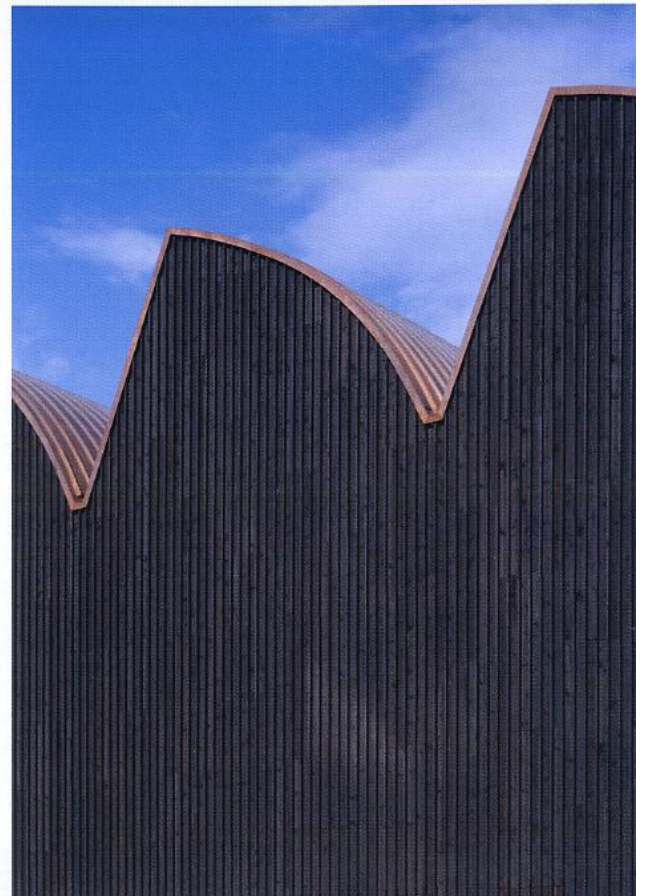
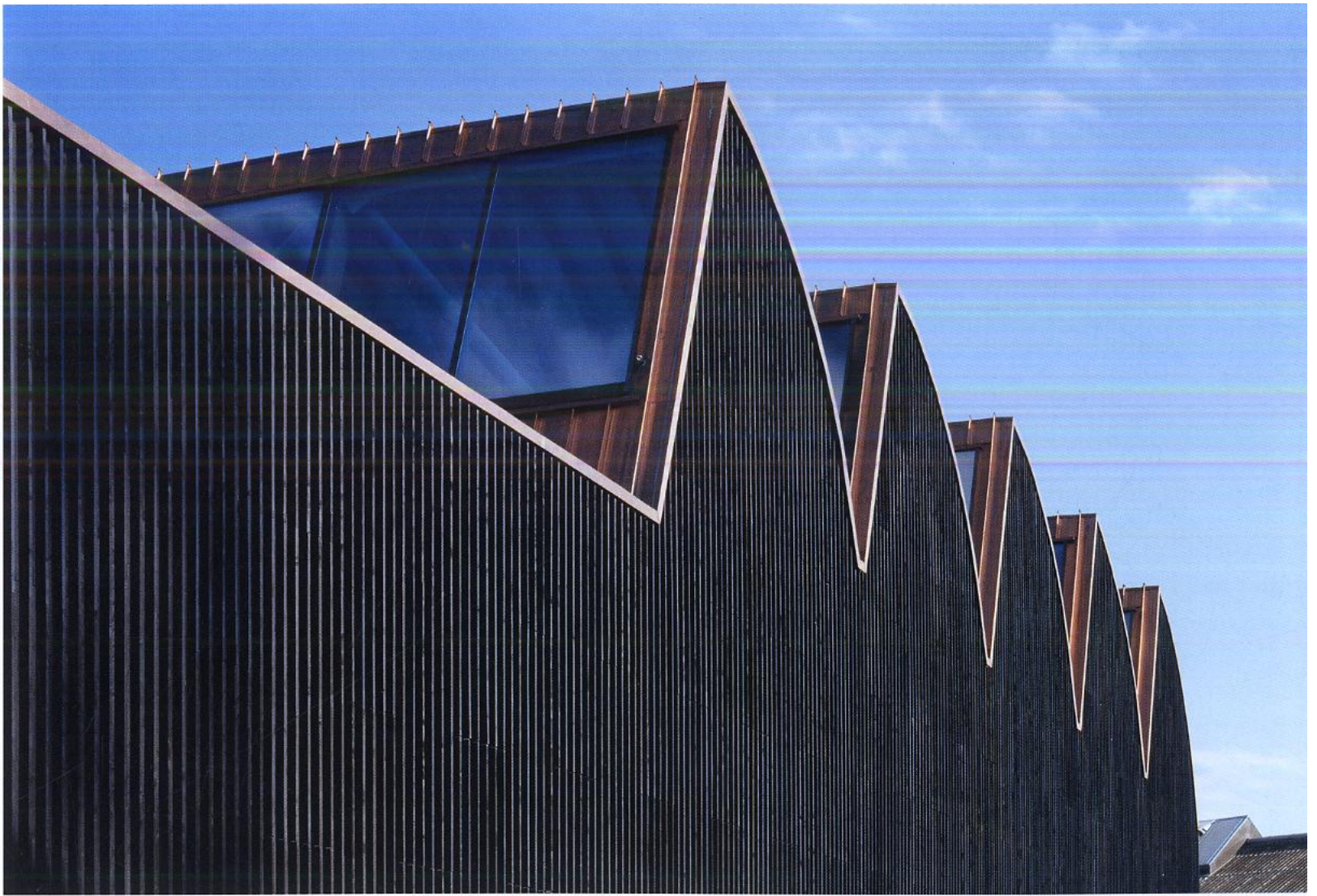


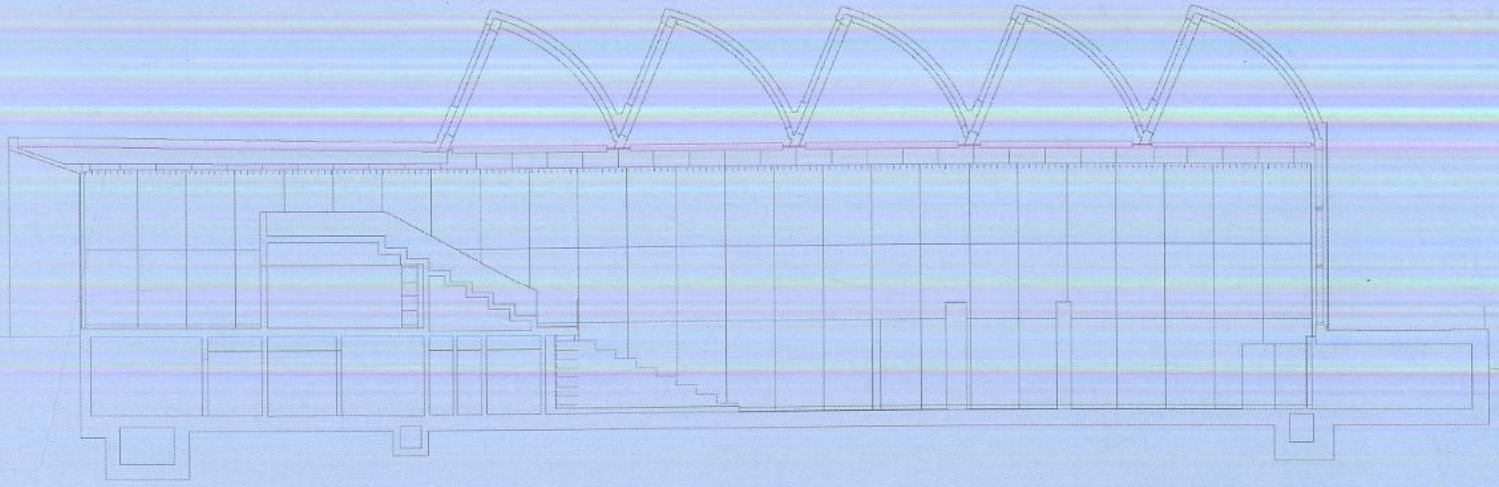
**RESPIRESELLE RESPIRENOUS RESPIRONSVOUS RESPIREZILS RESPIRENT**



**RETU RESPIRESELLE RESPIRENOUS RESPIRONSVOUS RESPIREZILS RESPIRENT**

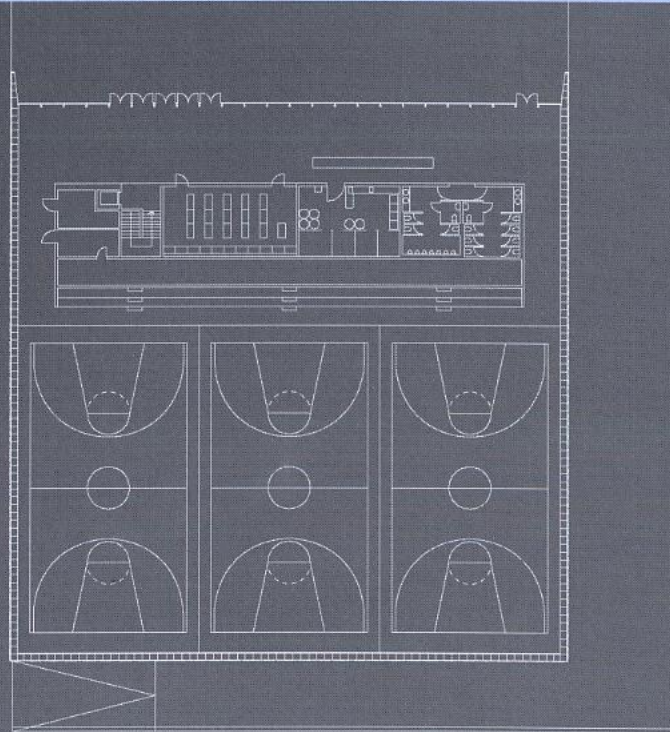
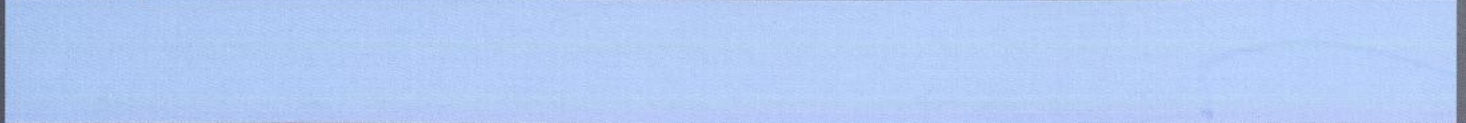




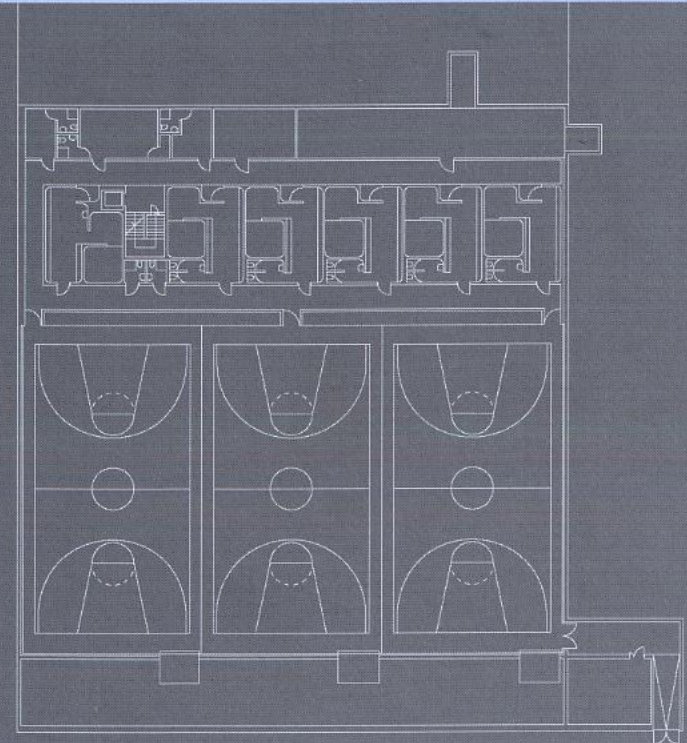


Coupe nord-sud





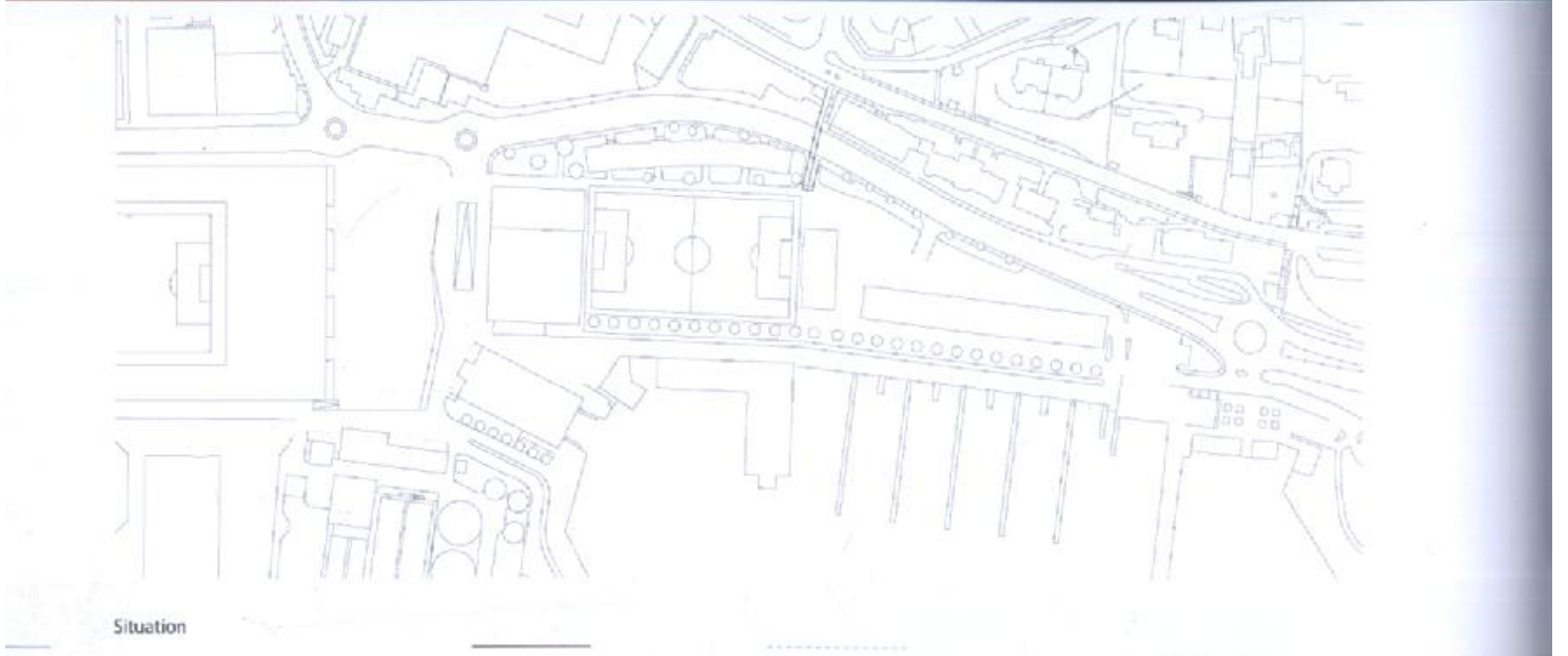
Rez-de-chaussée



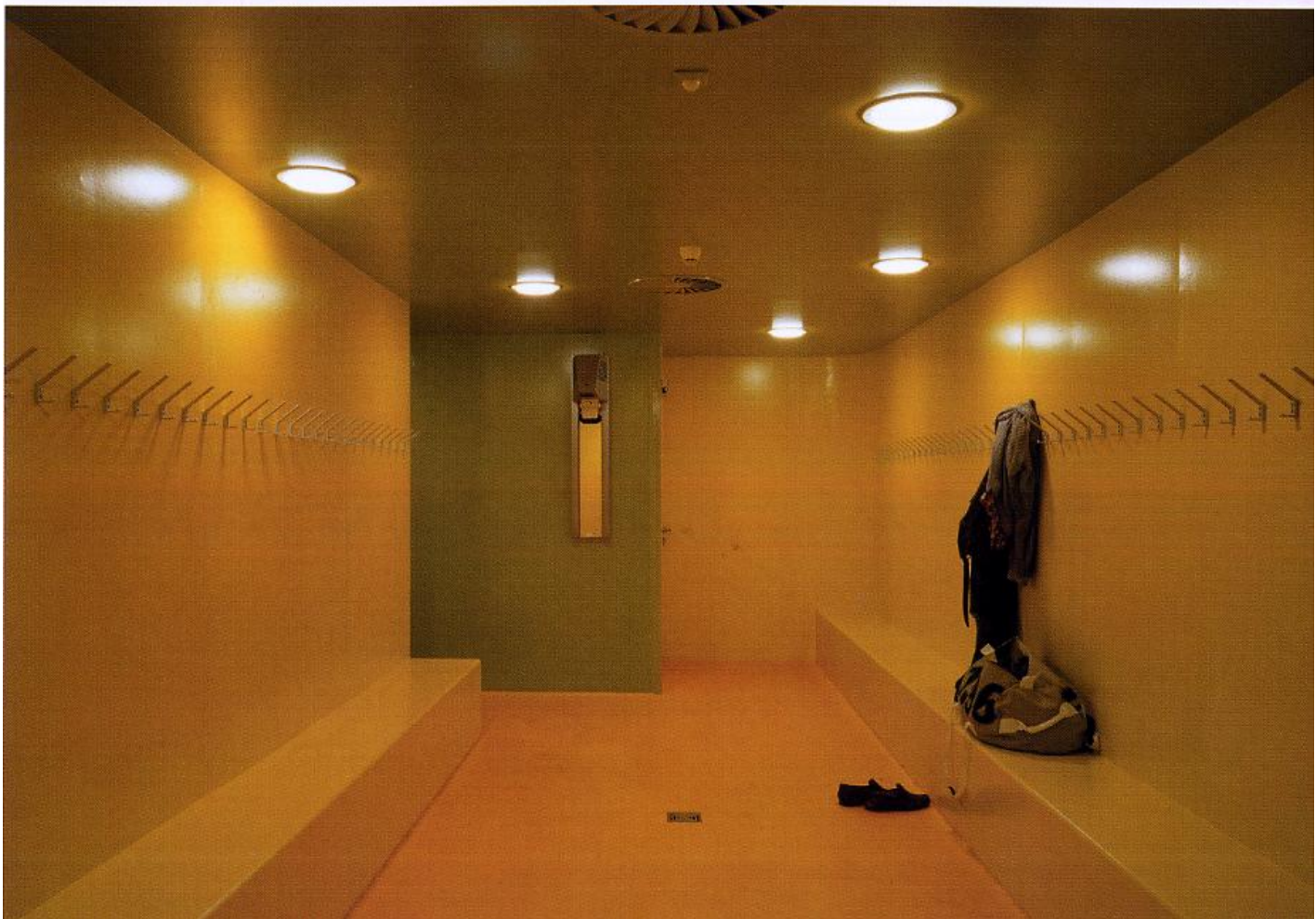
Sous-sol







Situation

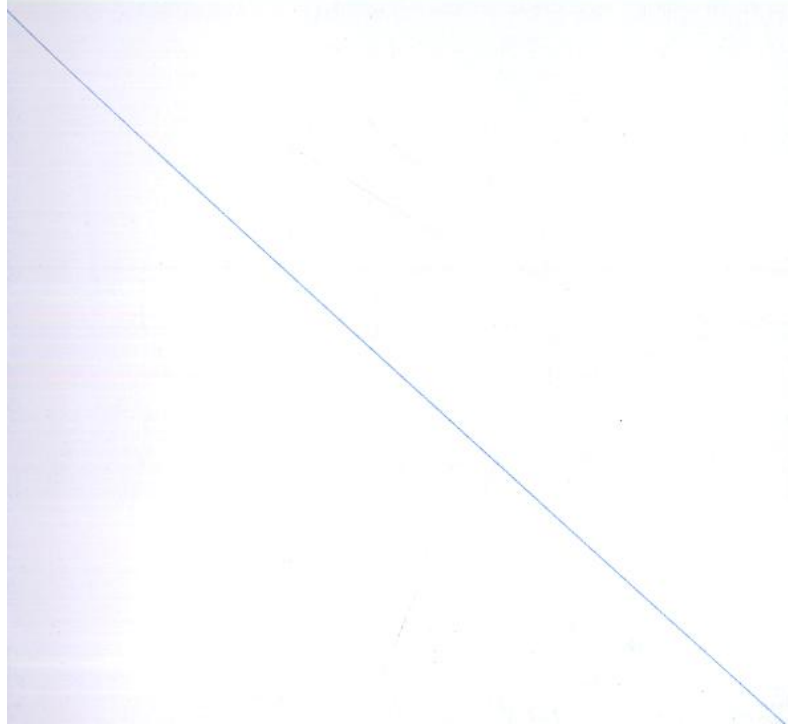


Project: Children School of Bevaix  
Design Team: Geninascas Delefortrie (Switzerland)  
Architect: Joel Affolter  
Photography: Thomas Jantscher

項目名稱: Bevaix兒童學校  
設計團隊: Geninascas Delefortrie (瑞士)  
建築師: Joel Affolter  
攝影: Thomas Jantscher

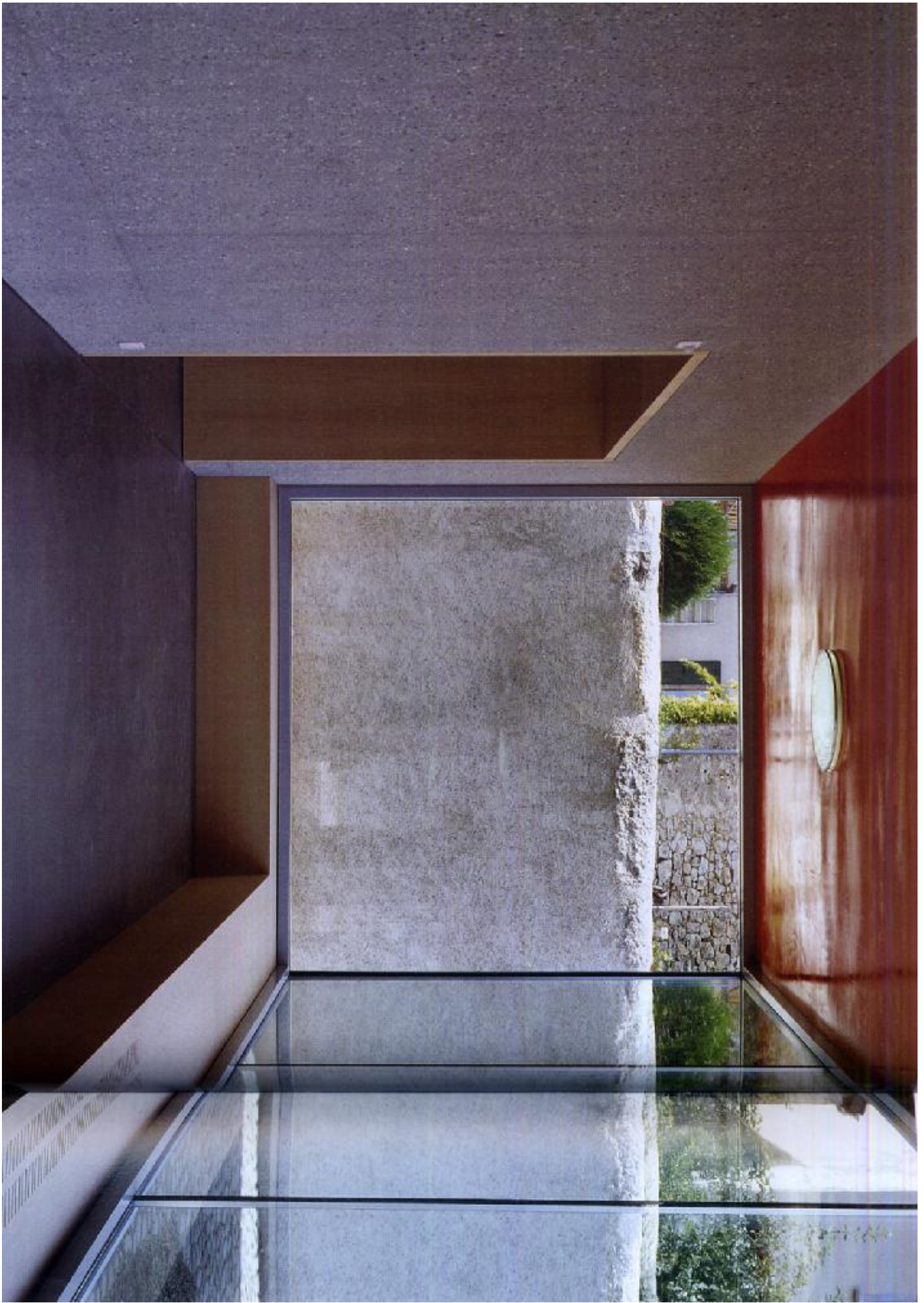
# CHILDREN SCHOOL OF BEVAIX

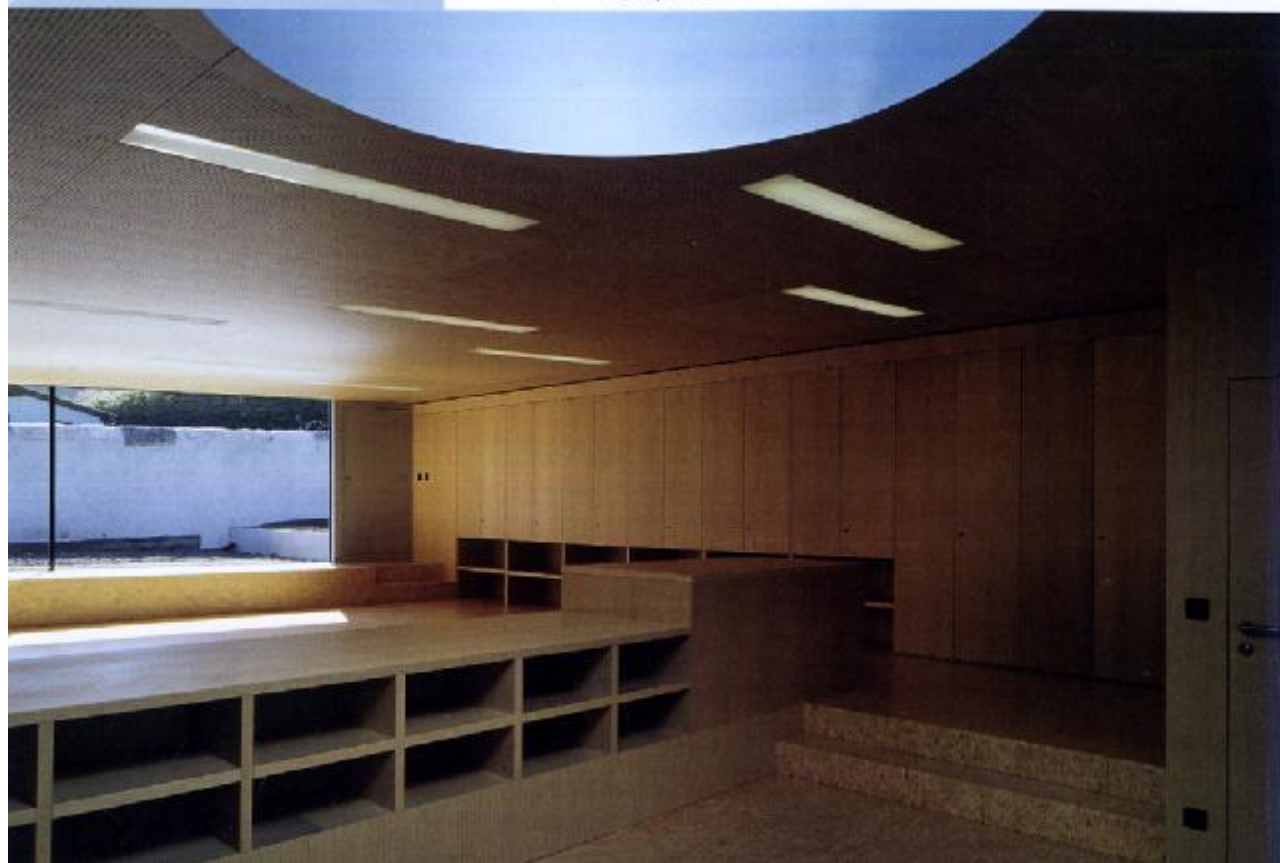
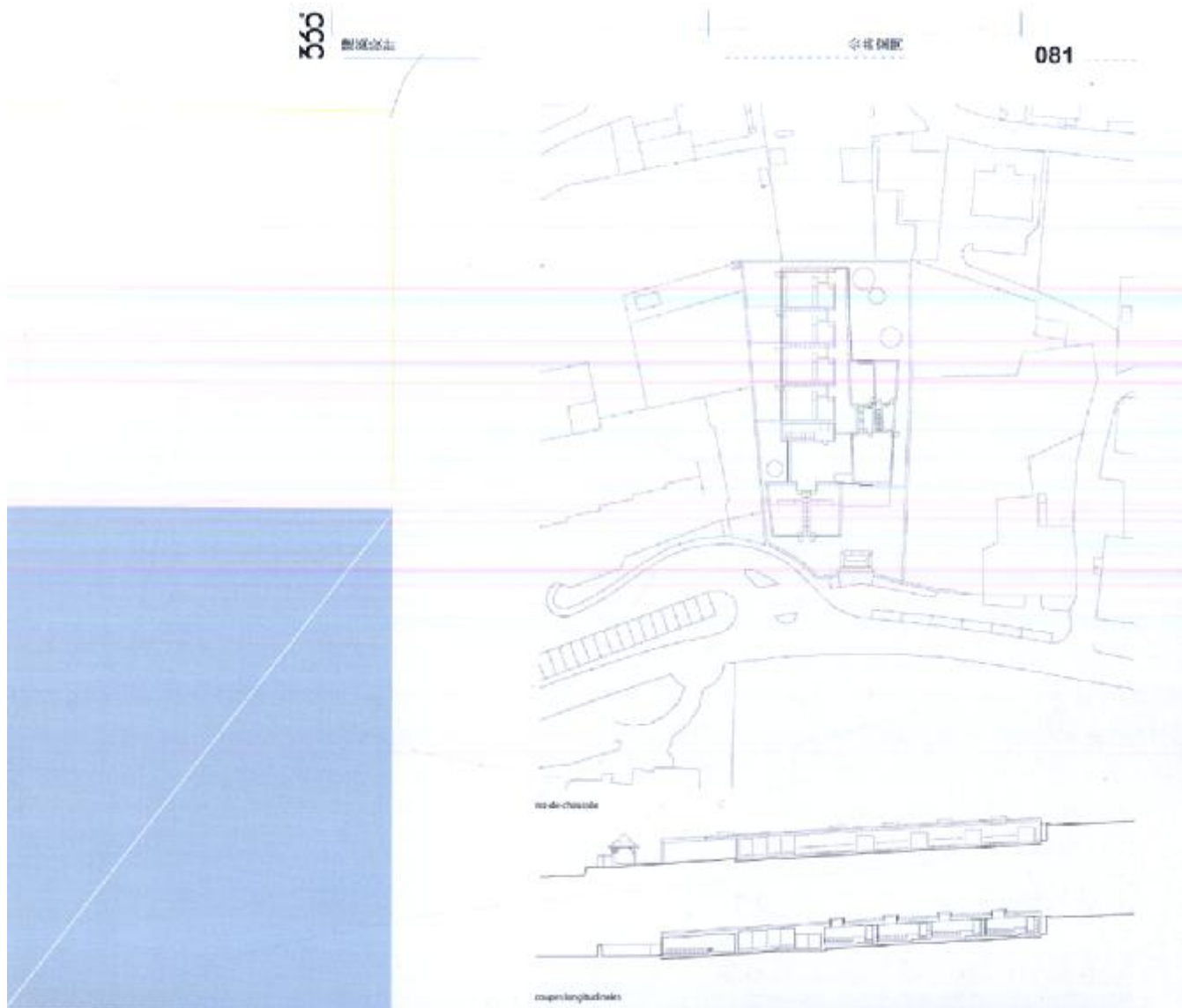














Project: F-bldg

Design Team: Hiroataka Satoh Architecture & Design (Japan)

Architect: Hiroataka Satoh

Area: 595.24 square metres

Photography: Hiroyuki Hirai

項目名稱: F-bldg

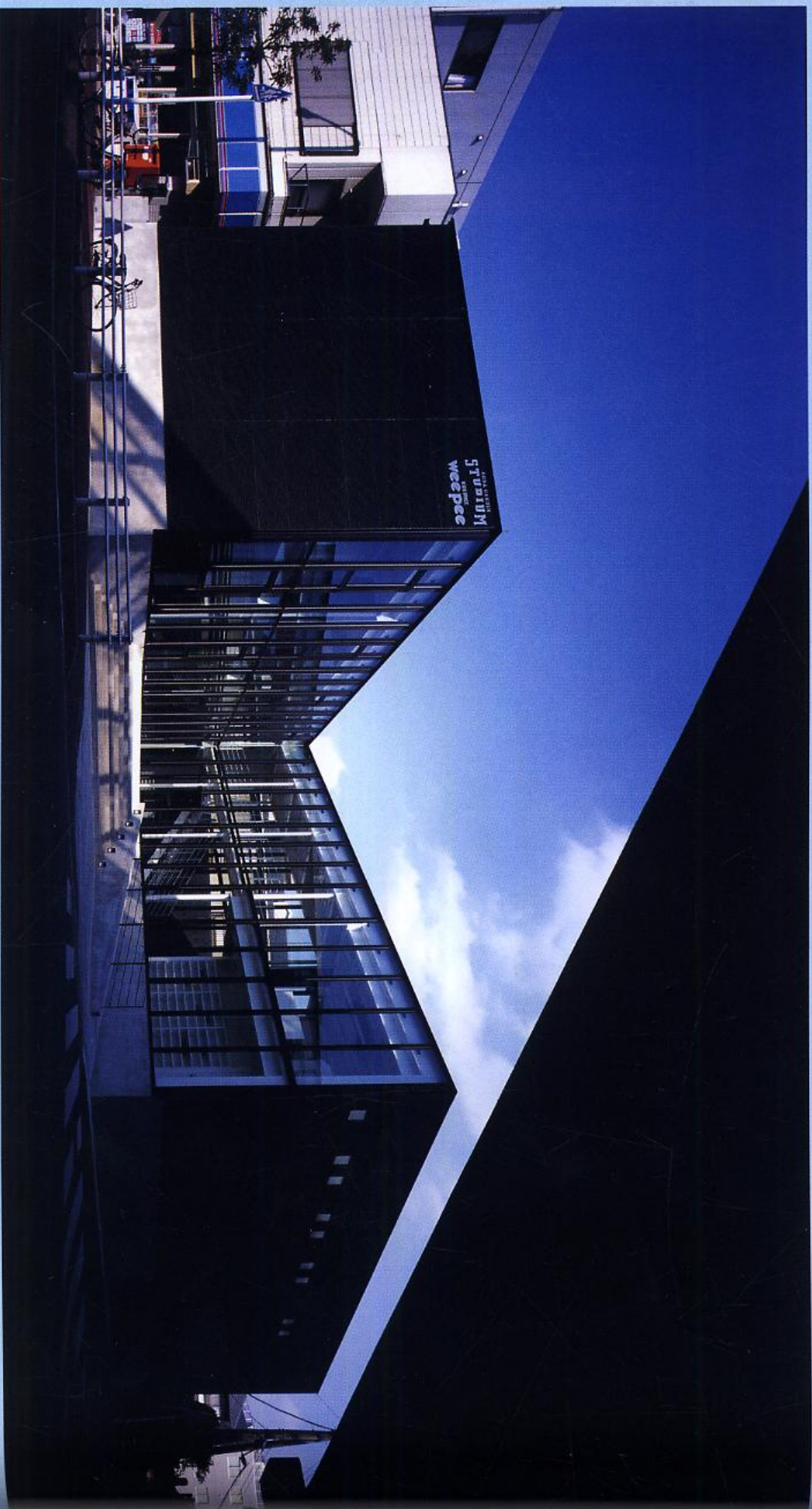
設計團隊: 佐藤宏尚建築設計事務所(日本)

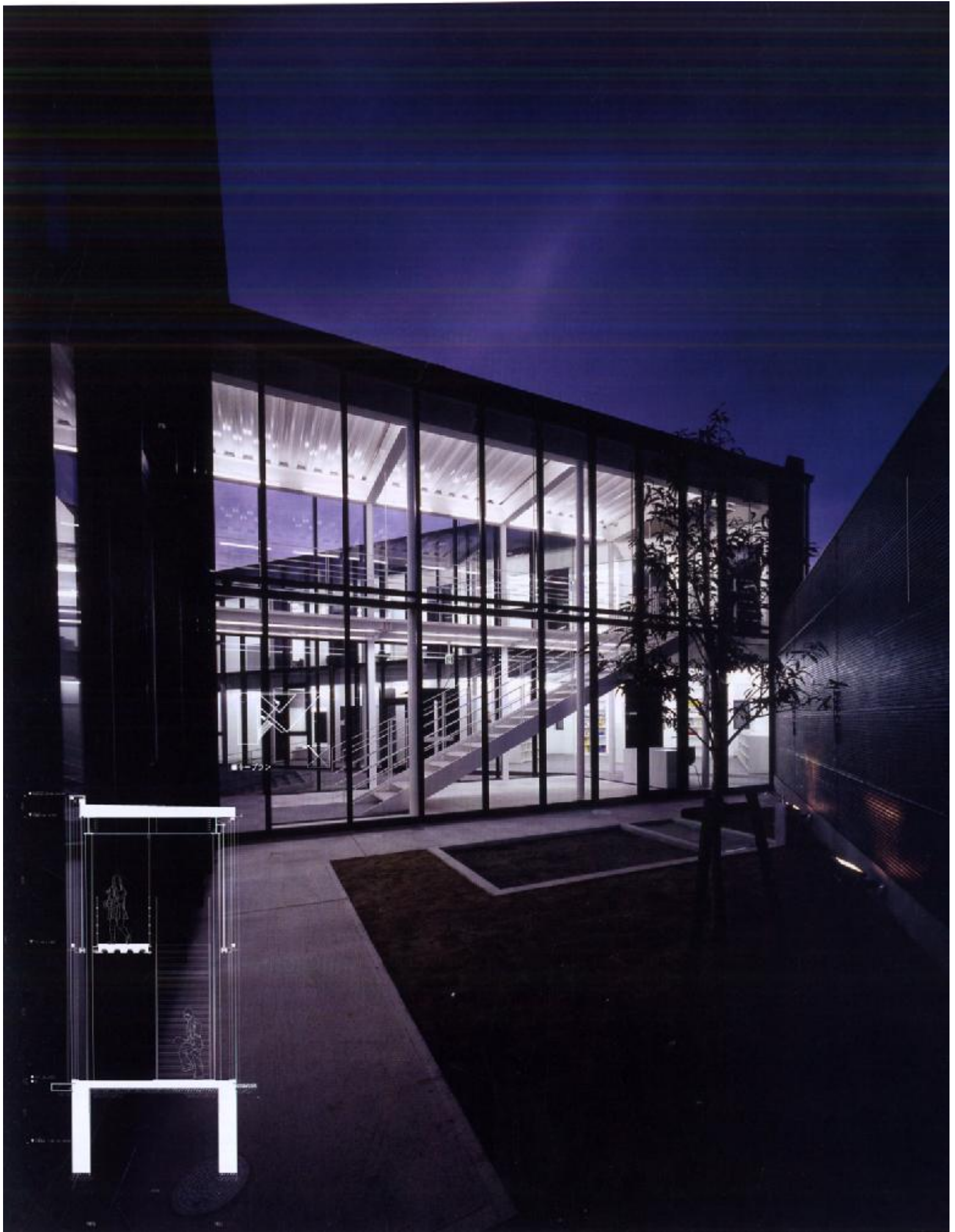
建築師: 佐藤宏尚

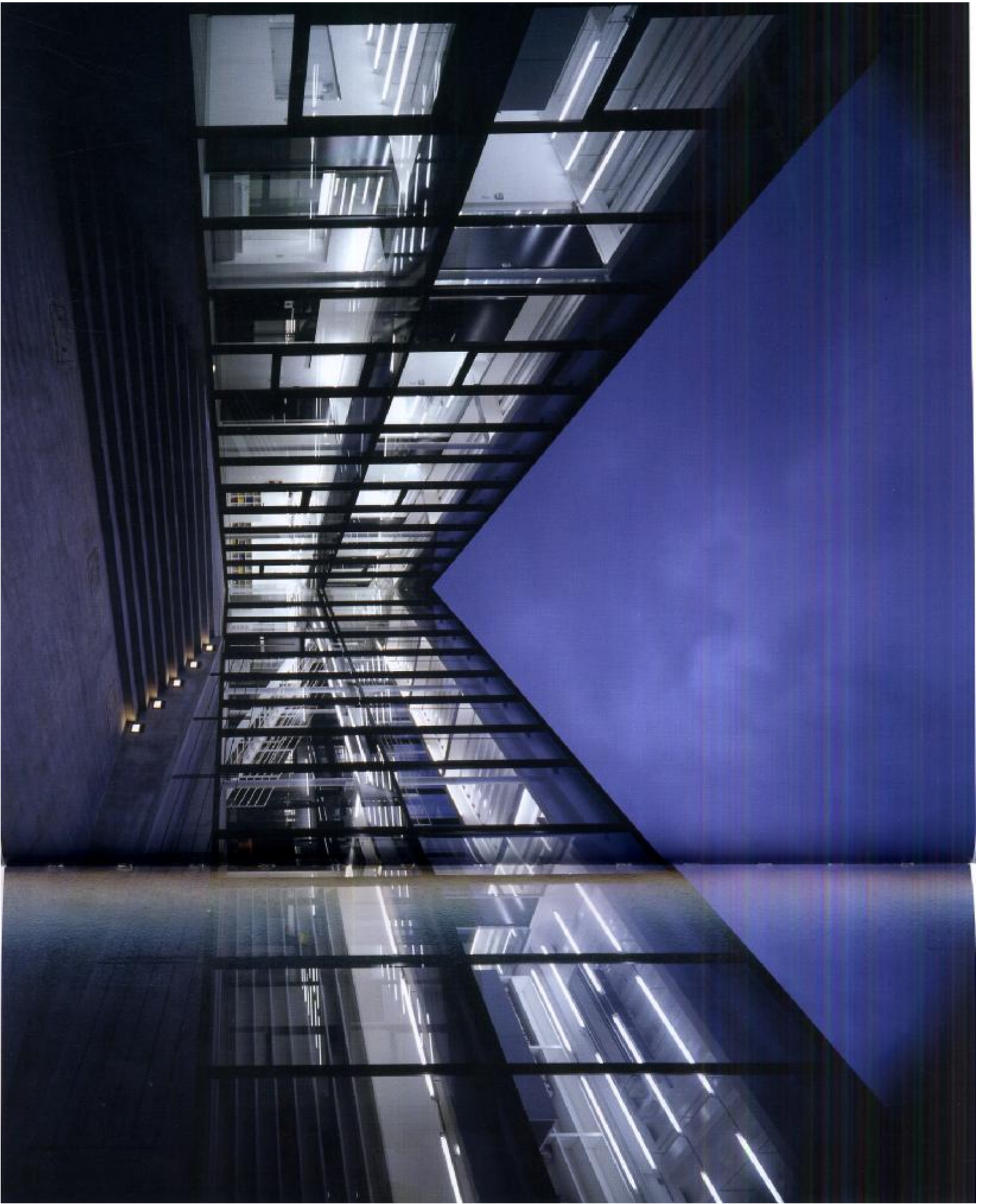
項目規模: 595.24平方米

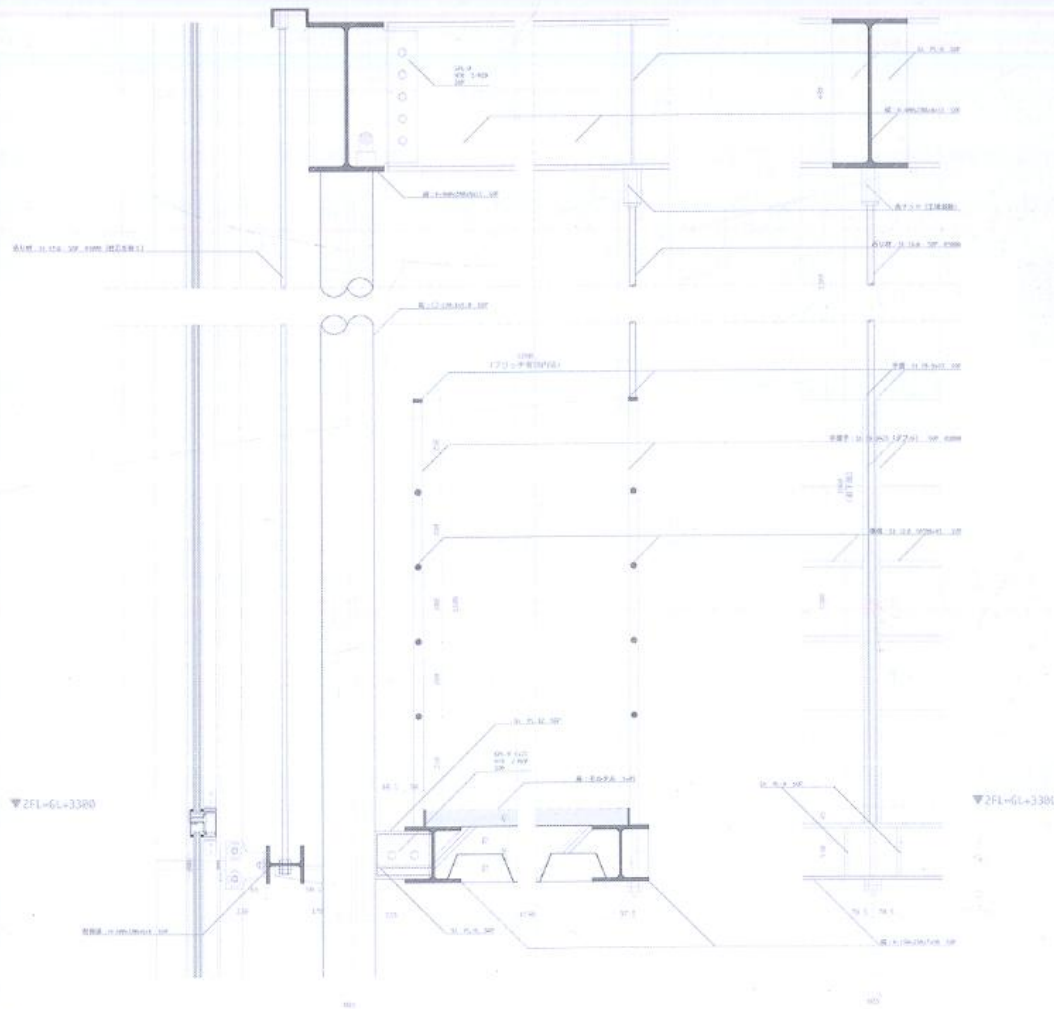
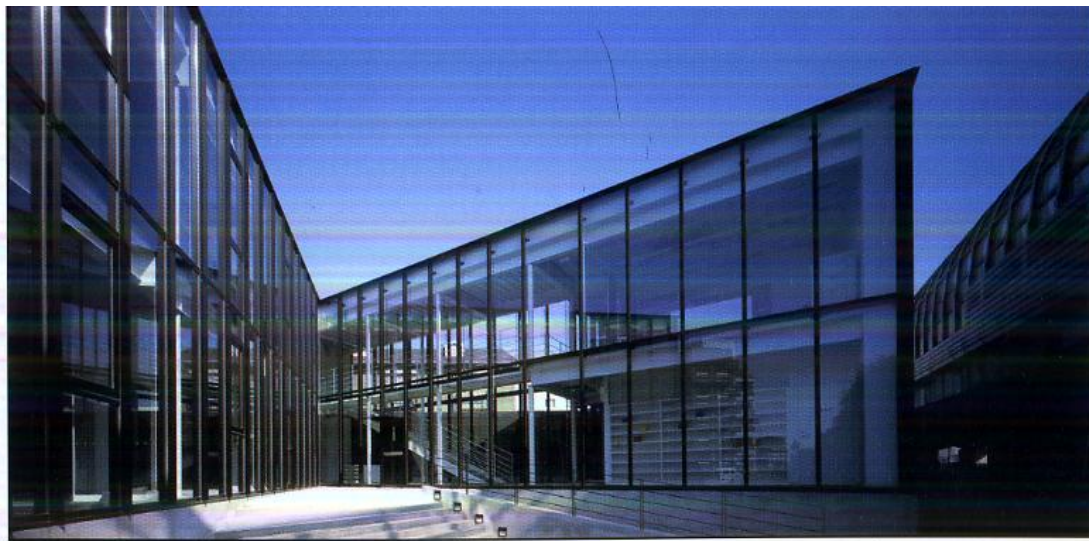
攝 影: Hiroyuki Hirai

# F-BLDG









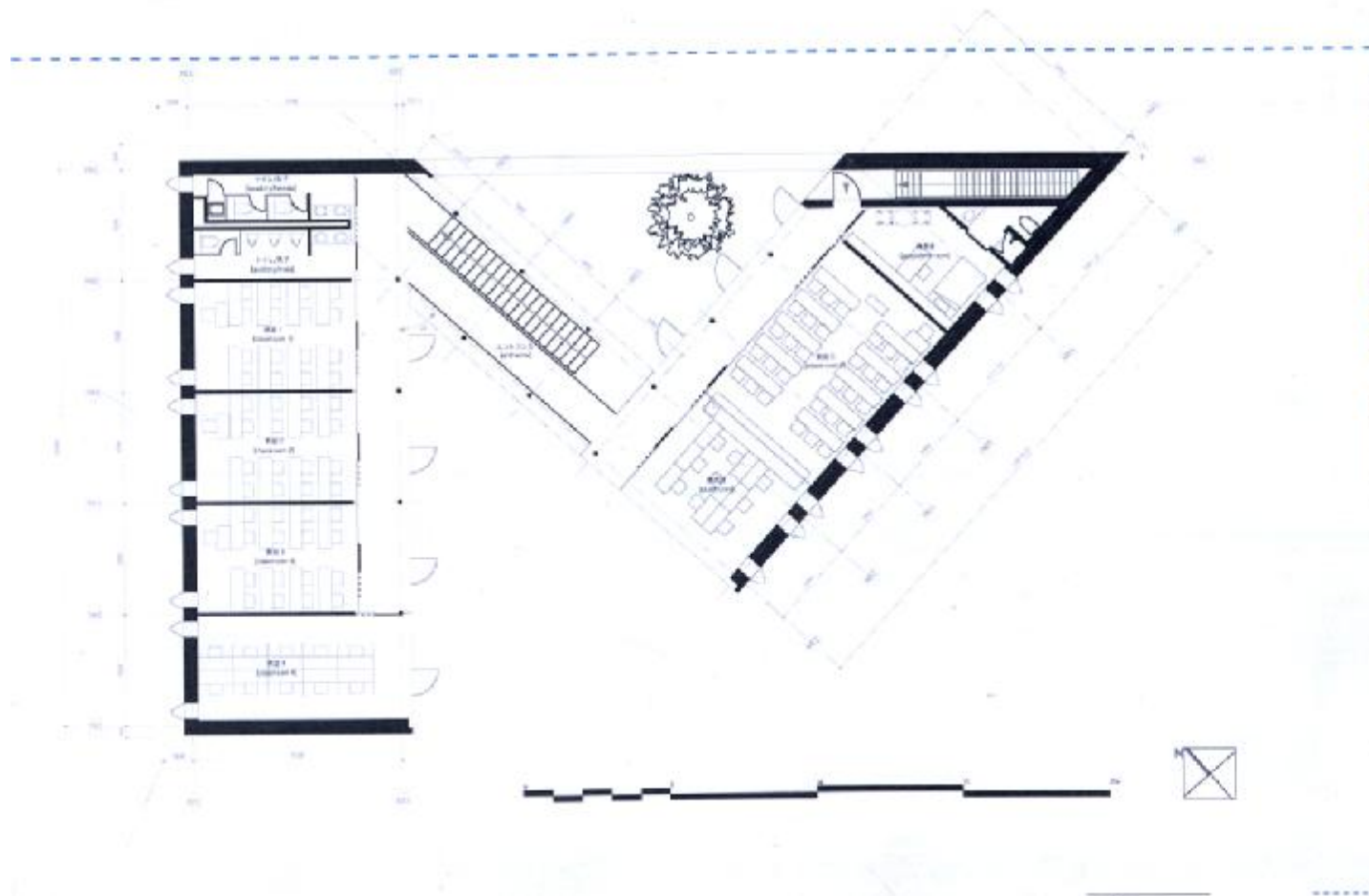
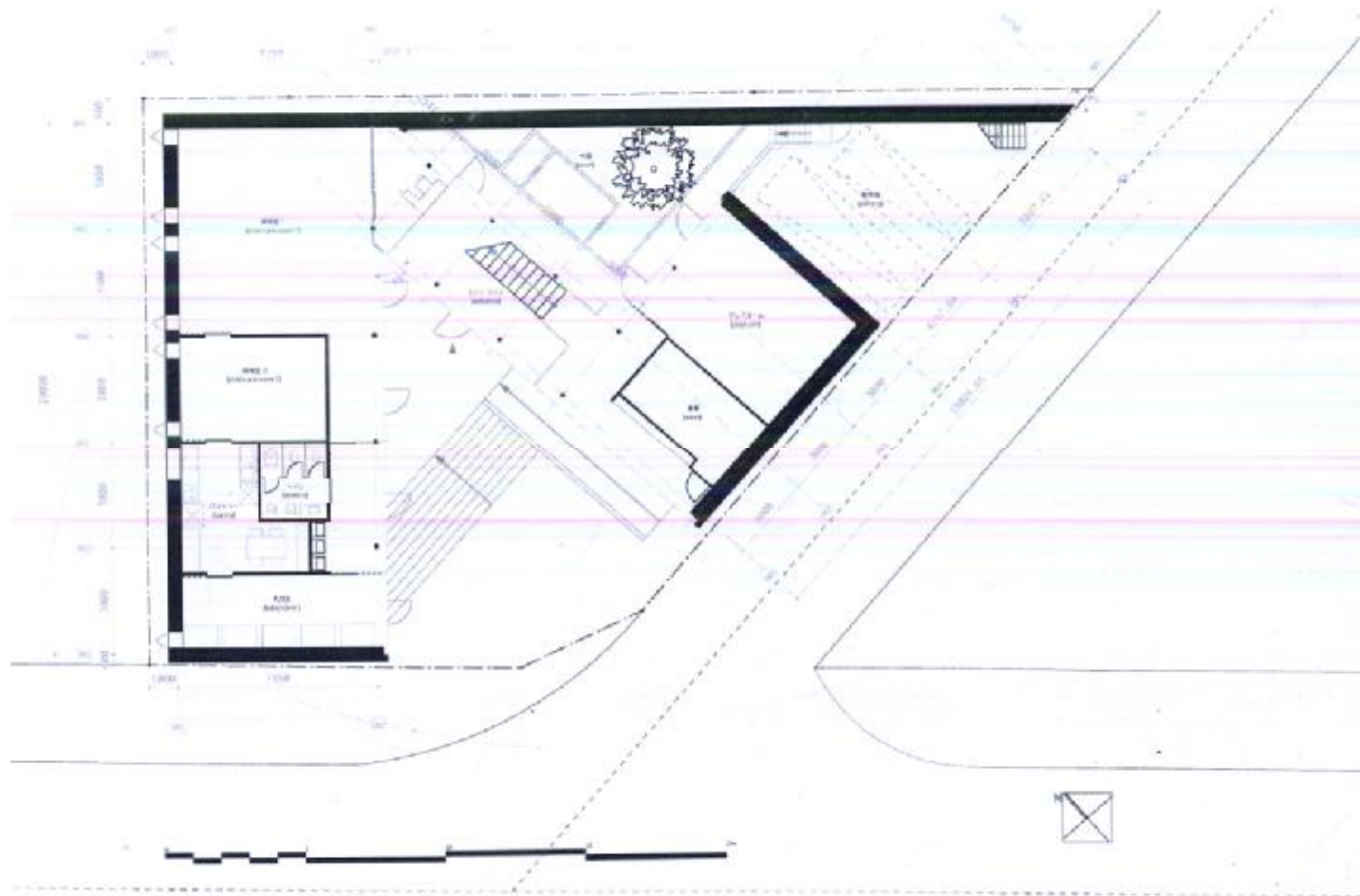
[エントランス (サッシ-ブリッジ) 断面詳細図 S-1/5]

[ブリッジ立面詳細図 S-1/5]



這棟擁有兩個樓層的建築包括了一個兒童護理中心和一所學校。位於一樓的是嬰兒室、兒童護理室、娛樂室和進食室等等。中心一樓的入口將前院和建築背後幽靜的後院隔開。二樓有五間課室、員工室和校長室。玻璃幕牆和玻璃隔斷使整個建築通透、明朗。

This steel framed two-storey building consists of a childcare center and a school. On the first floor, there are the baby room, childcare room, playroom and pantry etc. The entrance at the center of the first floor separates the front yard and the quiet courtyard at the back of the building. On the second floor, there are five classrooms, the staff room and the president room. With the glass facade and partitions, the whole building is clean and transparent.





Project: Guangxi Travel Information Center, Nanning

Design Team: Himalaya Space Design

Architect: Zhang Zaiyuan

項目名稱：廣西旅游信息傳播中心，南寧

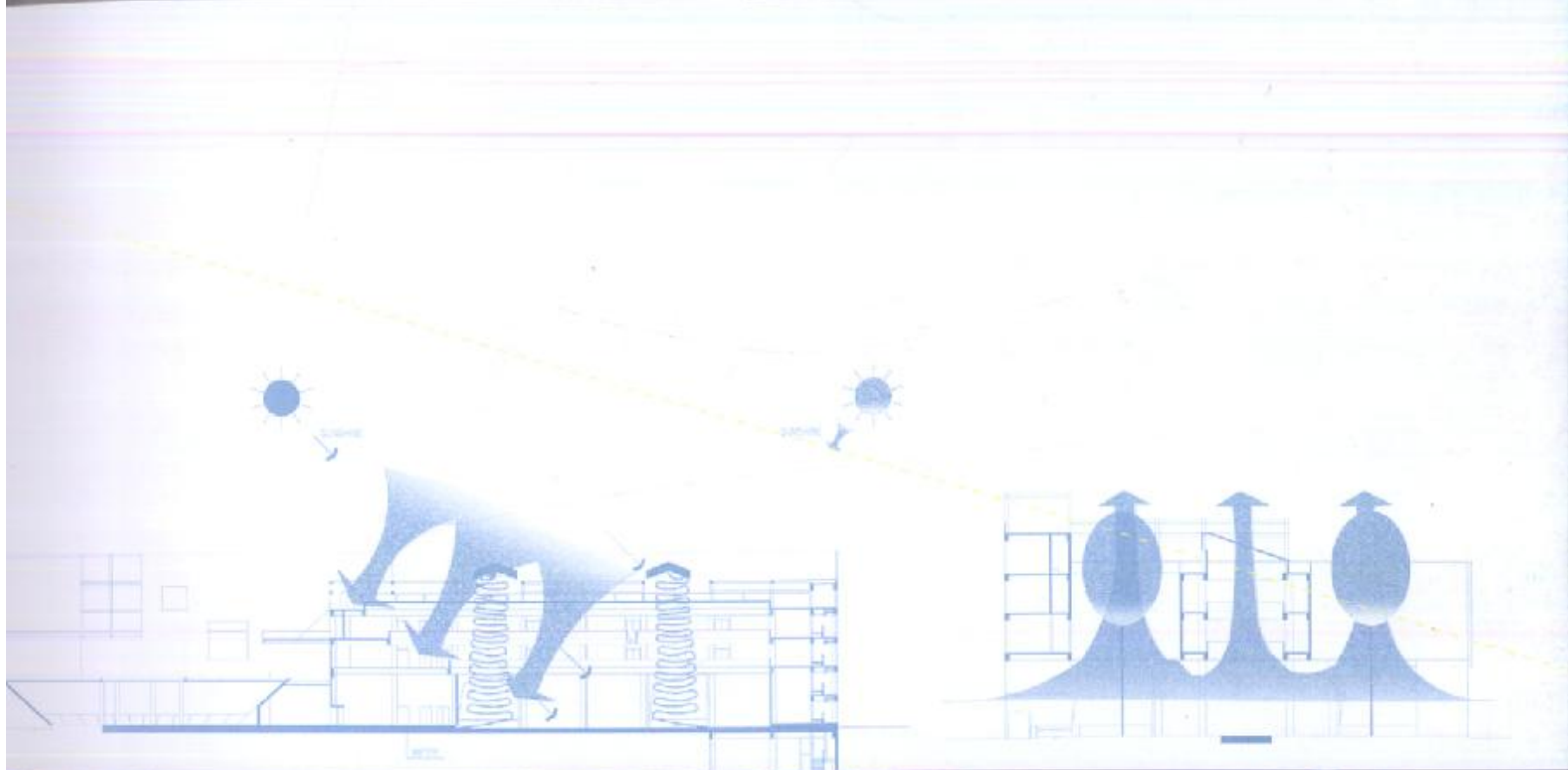
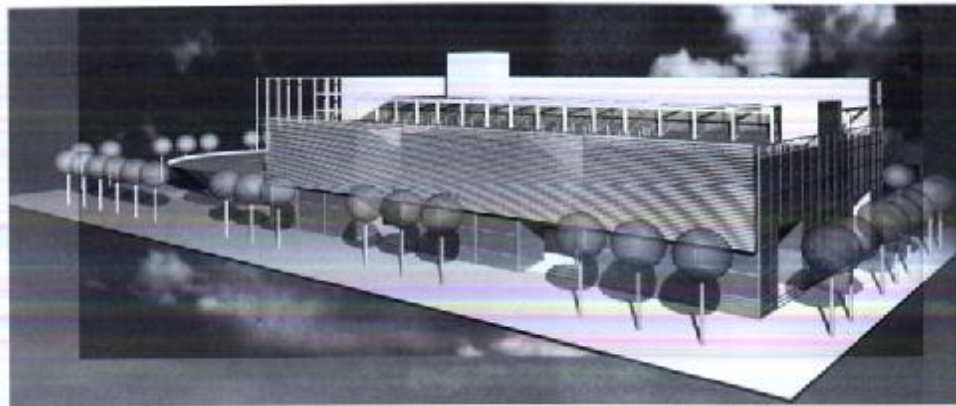
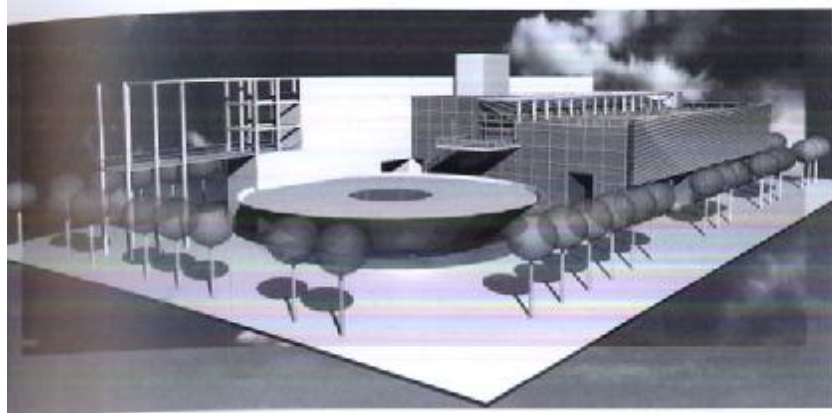
設計團隊：喜馬拉雅空間設計

設計師：張在元

# GUANGXI TRAVEL INFORMATION CENTER

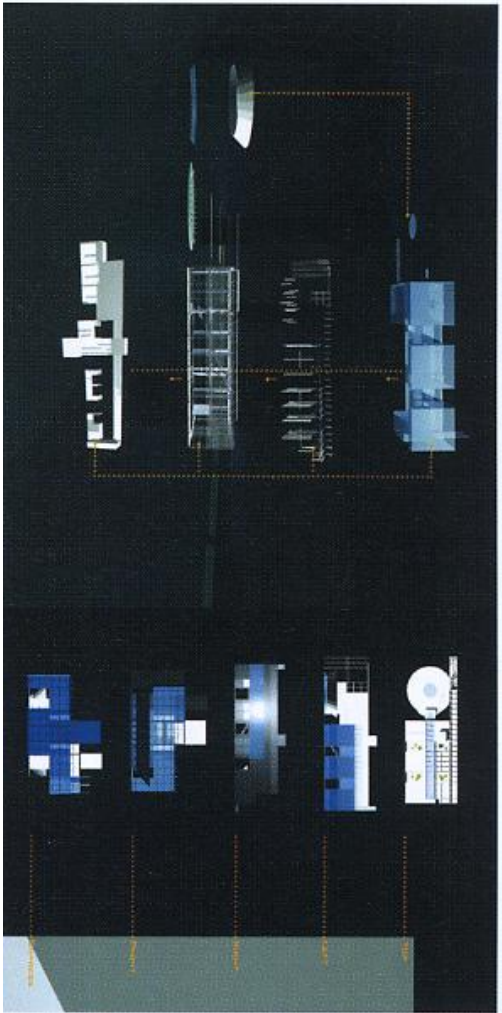


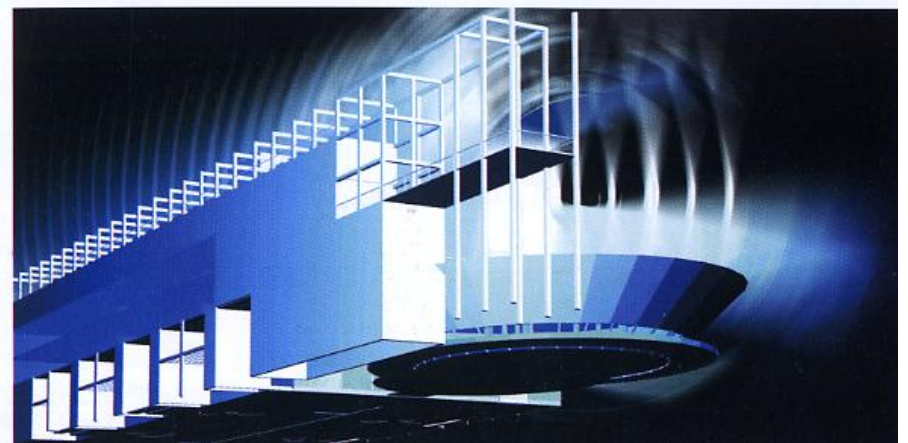
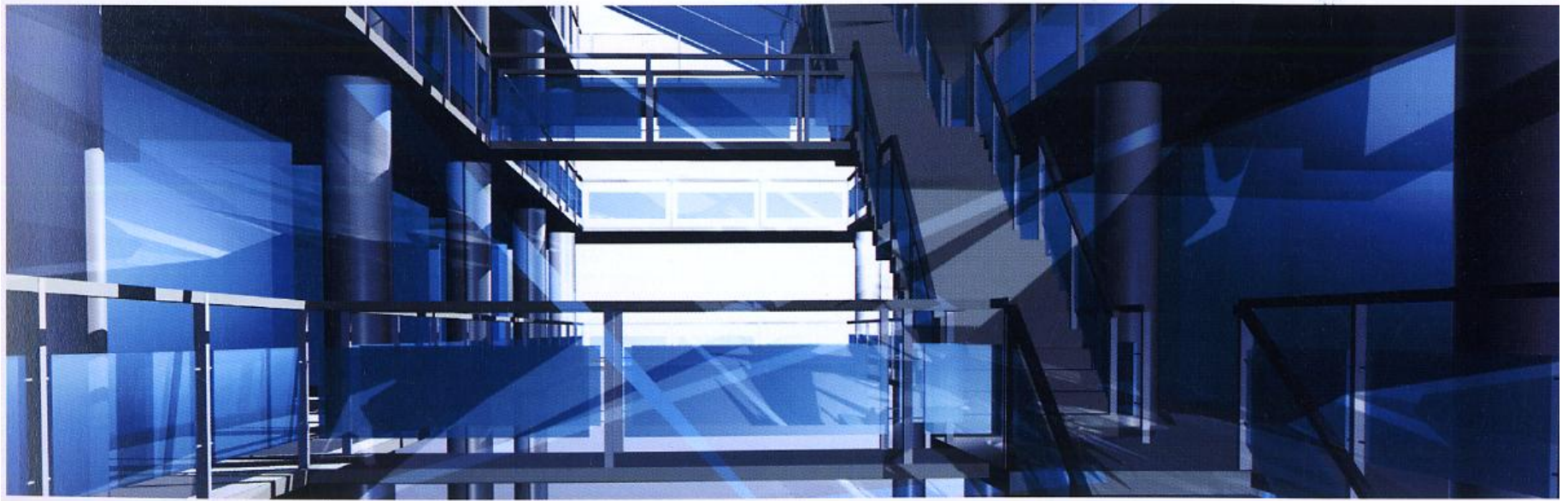
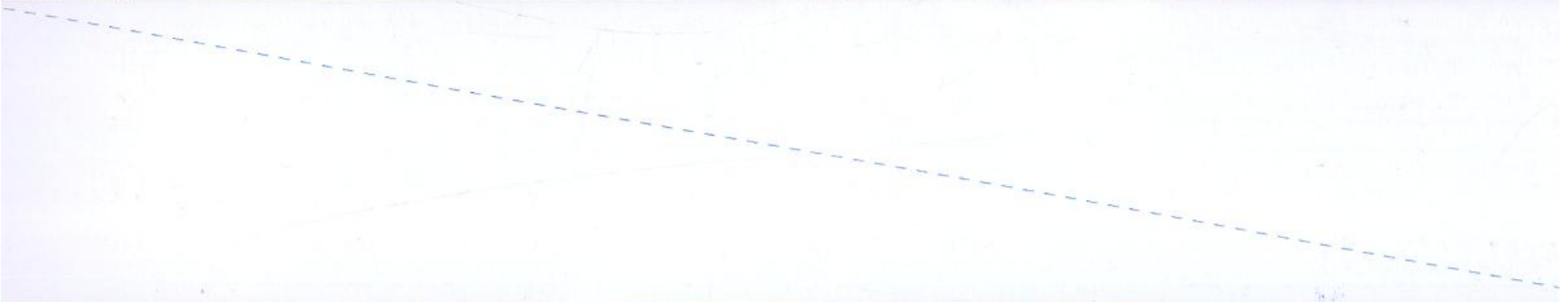
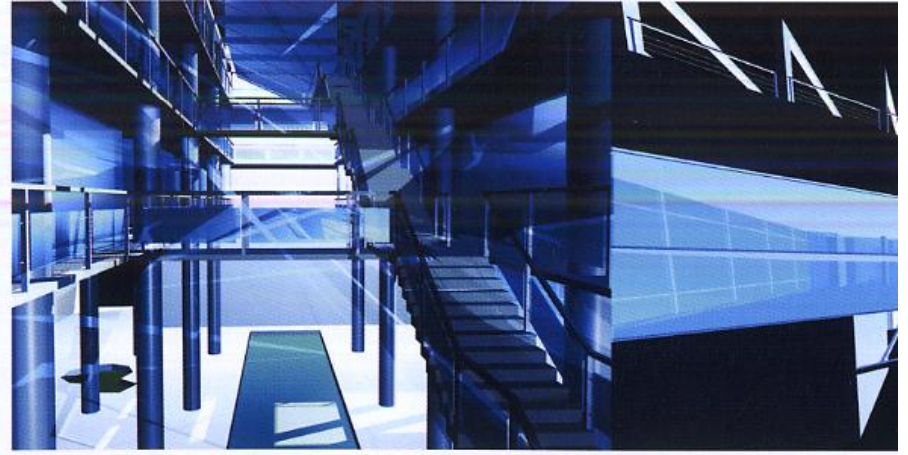
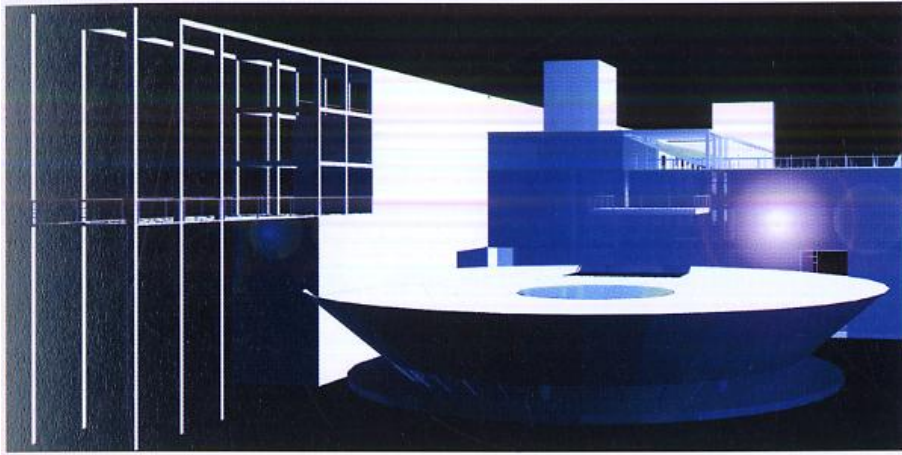


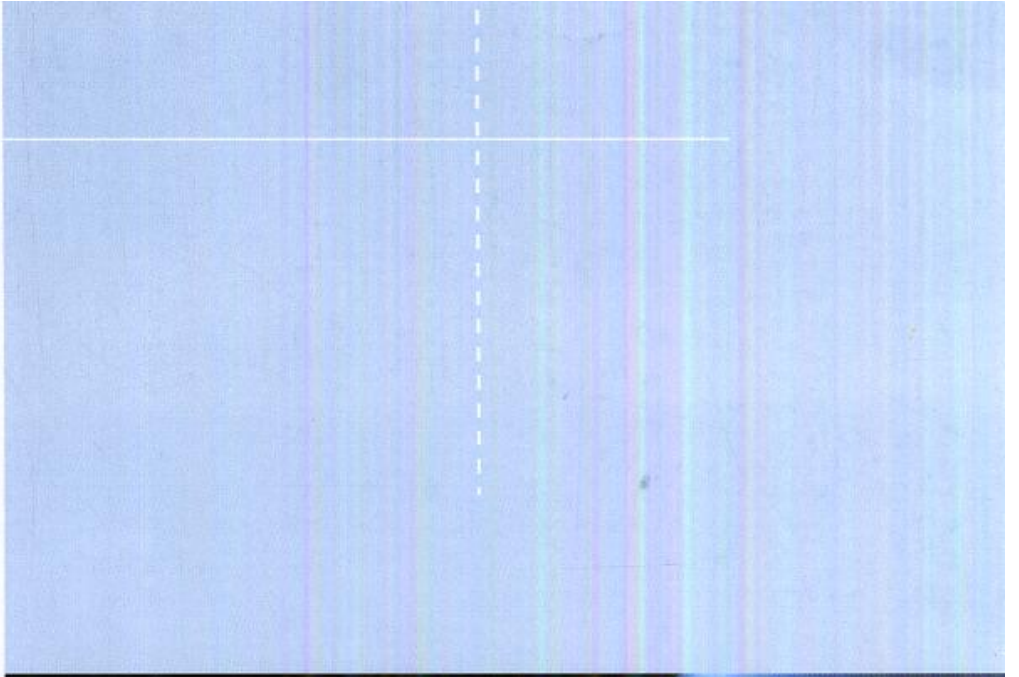
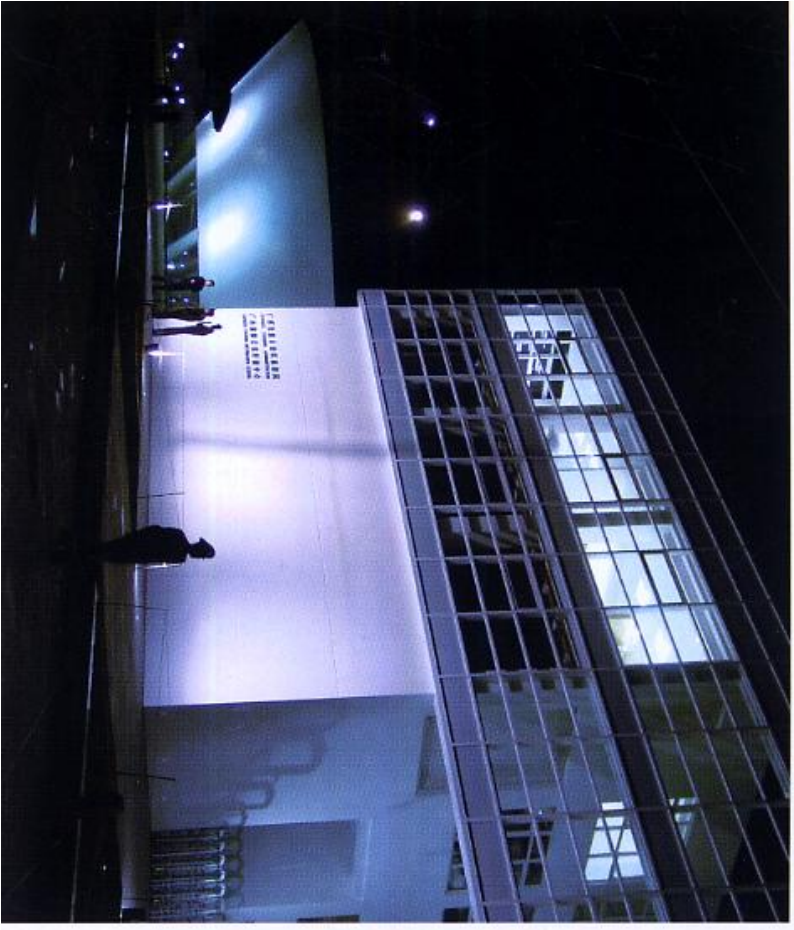


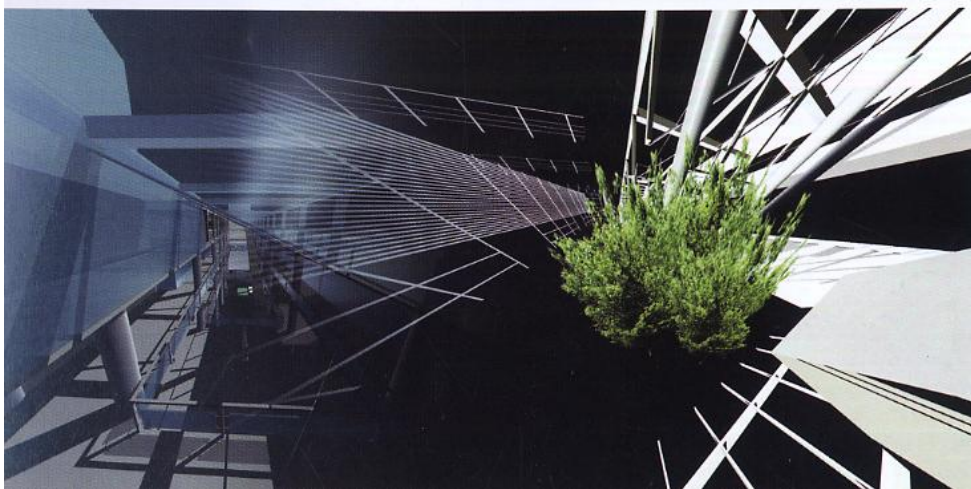
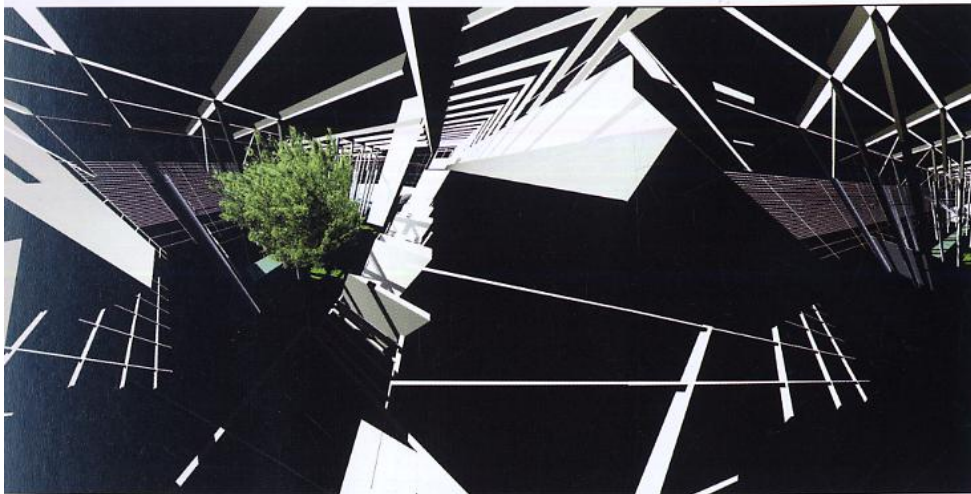
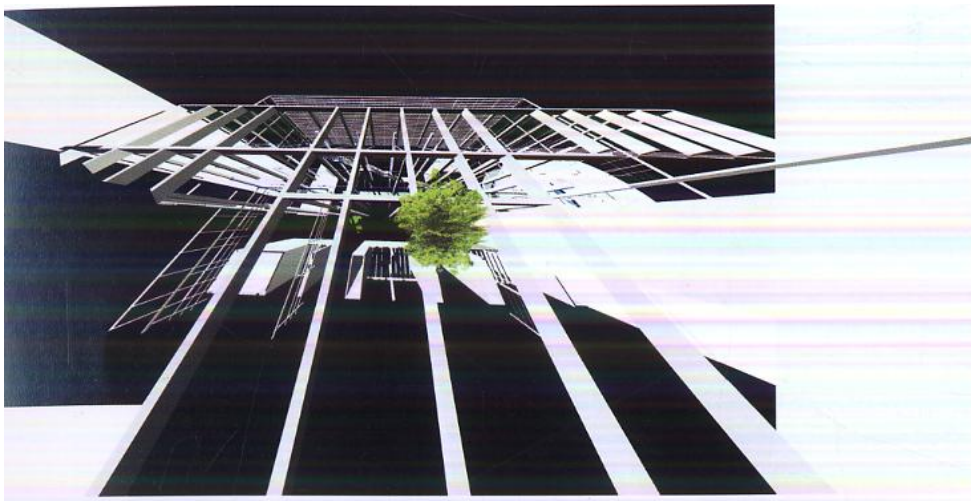
廣西旅遊局陳聽正局長援外多年，對於世界各地建築藝術深有感觸與體驗。經歷了多項設計方案的比較，陳聽正局長還是意猶未盡、難以拍板。經學友推薦，他與張在元博士相識，第一輪溝通雙方頓感相見恨晚。不久，張在元博士和喜馬拉雅空間設計的助手提出旅遊信息傳播中心設計方案，順利獲得陳聽正局長與南寧市規劃局批准。2003年建成。

Chen Tingzhang, General Director of Guangxi Travel Bureau, has been traveling abroad for many years and has his own thoughts about architecture in different countries. With proposals of the Guangxi Travel Information Center on his working desk, Director Chen couldn't find a proper one. Soon after his meeting with Dr. Zhang, Zhang together with the Himalaya Space Design proposed a unique solution that Director Chen and Urban Planning Bureau of Nanning approved.



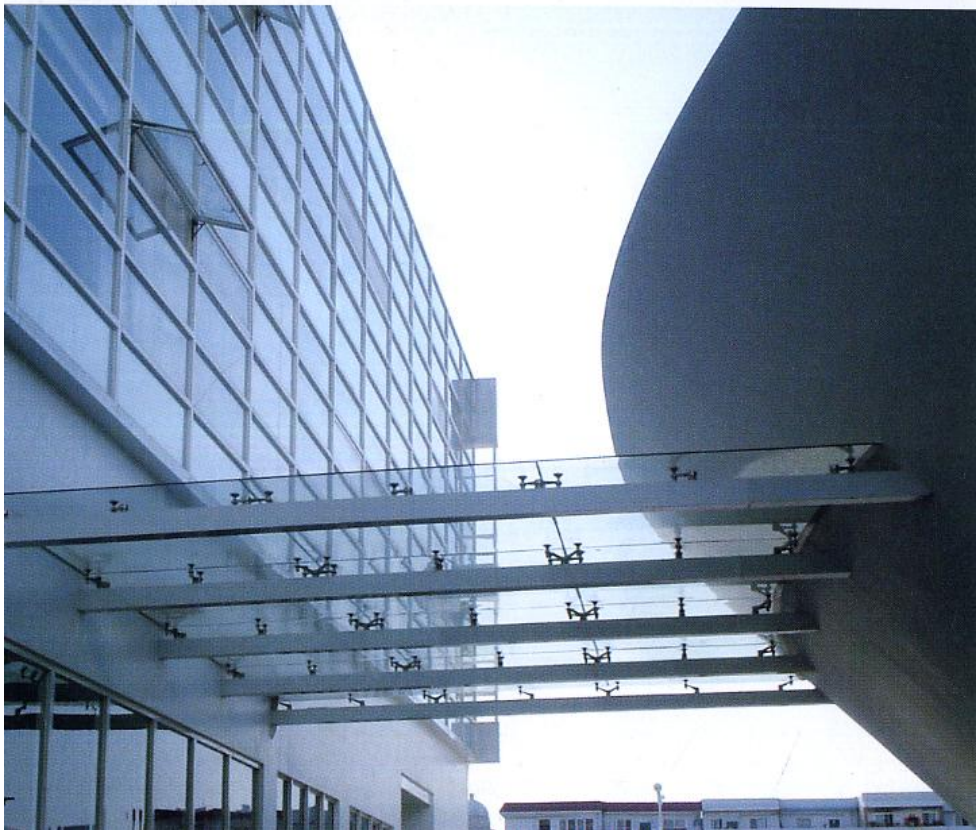
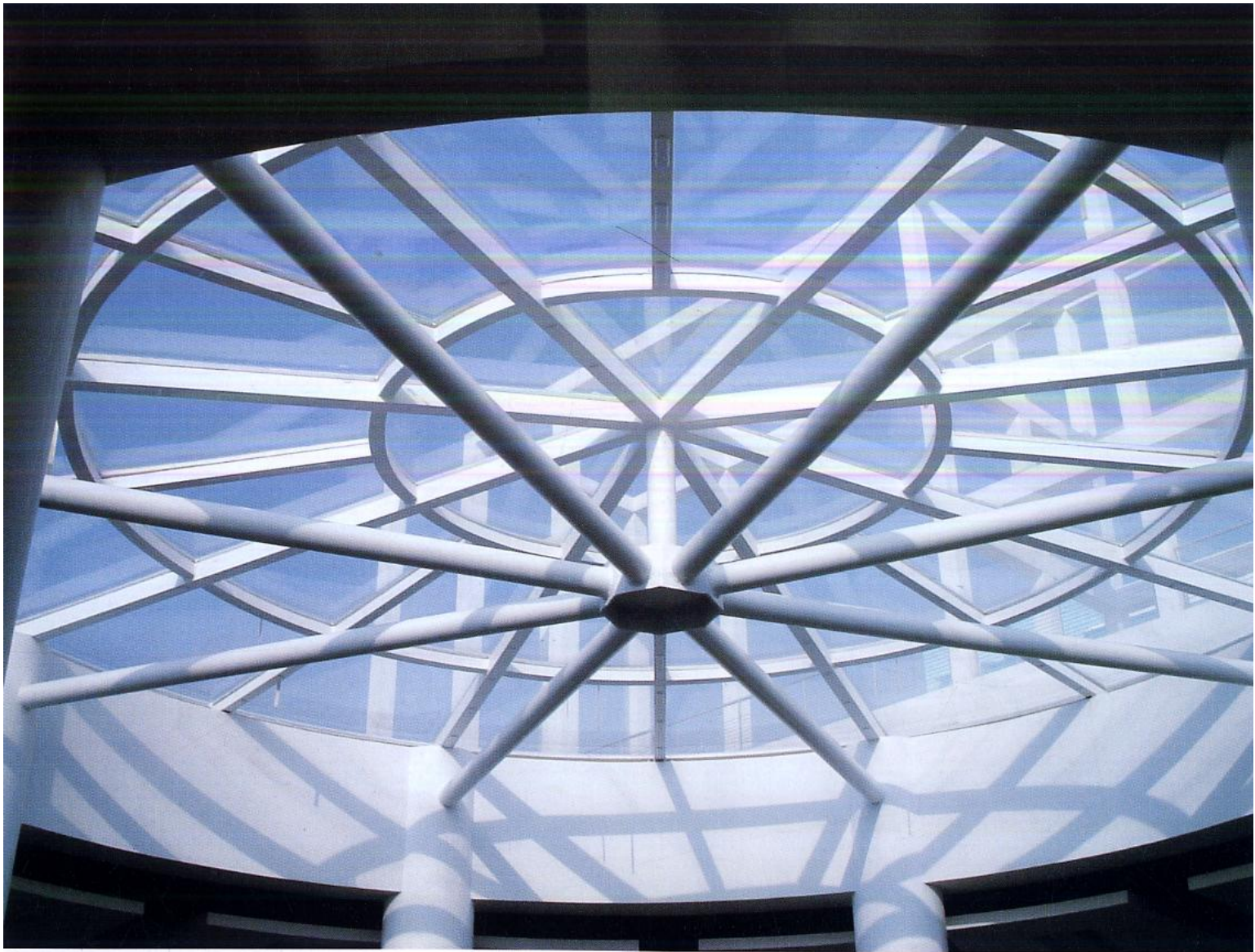


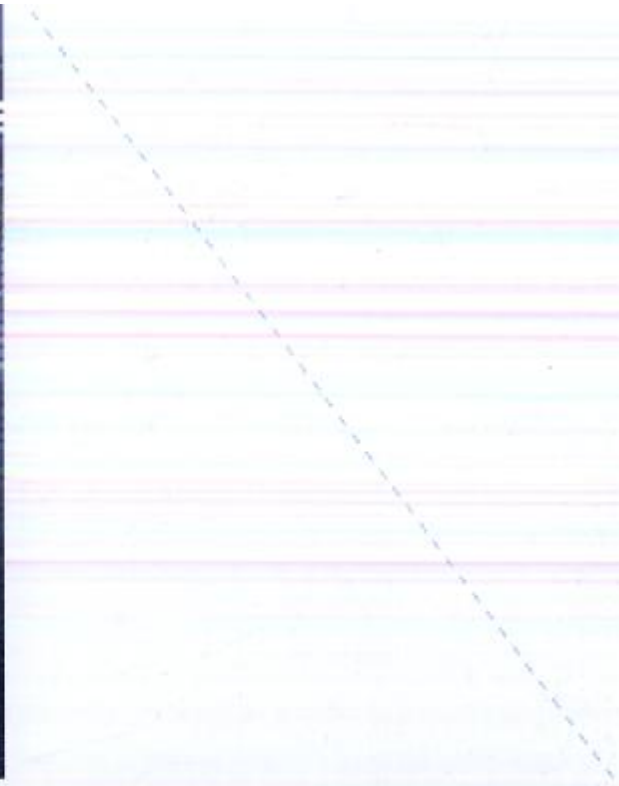




張在元博士第一次去南寧，便沉浸于當地鬱鬱蔥蔥的桉樹林景色。旅游信息傳播中心設計構思隨之醞釀誕生：桉樹林中的帳篷——整體建築以開放式綠色空間為基本支撐體。

Dr. Zhang was overwhelmed by the landscape of lush eucalyptus trees, which inspired the design for the the Guangxi Travel Information Center——pavilion inside the eucalyptus forest.











Project: Burda Multi-Storey Car Park, Offenburg  
Design Team: Ingenhoven Architekten GmbH (Germany)  
Photography: H. G. Esch

項目名稱：奧芬堡Burda多層停車場  
設計團隊：Ingenhoven Architekten GmbH（德國）  
攝影：H. G. Esch

# BURDA MULTI-STOREY CAR PARK



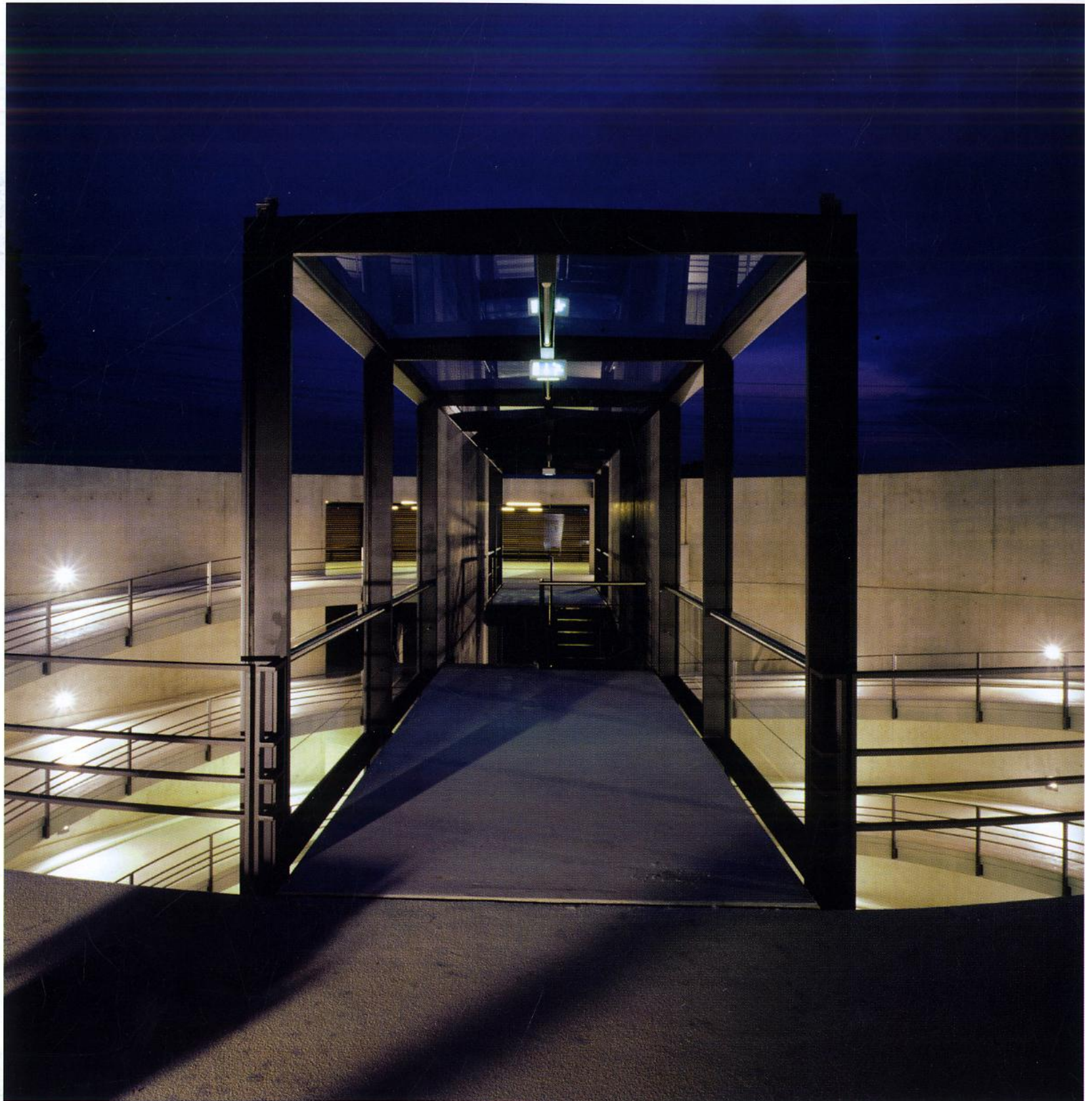
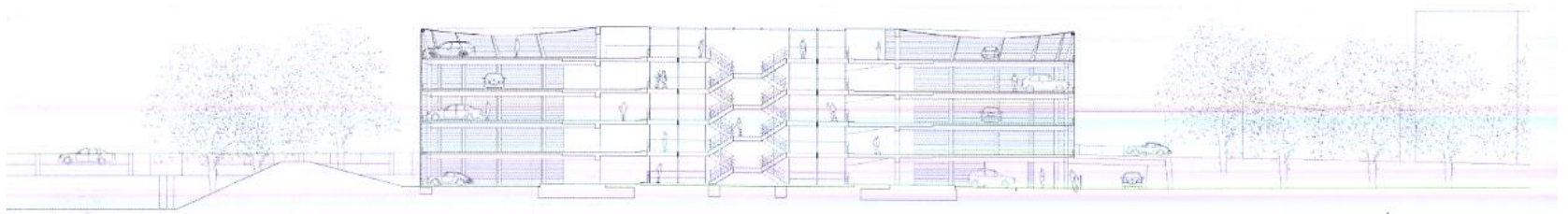


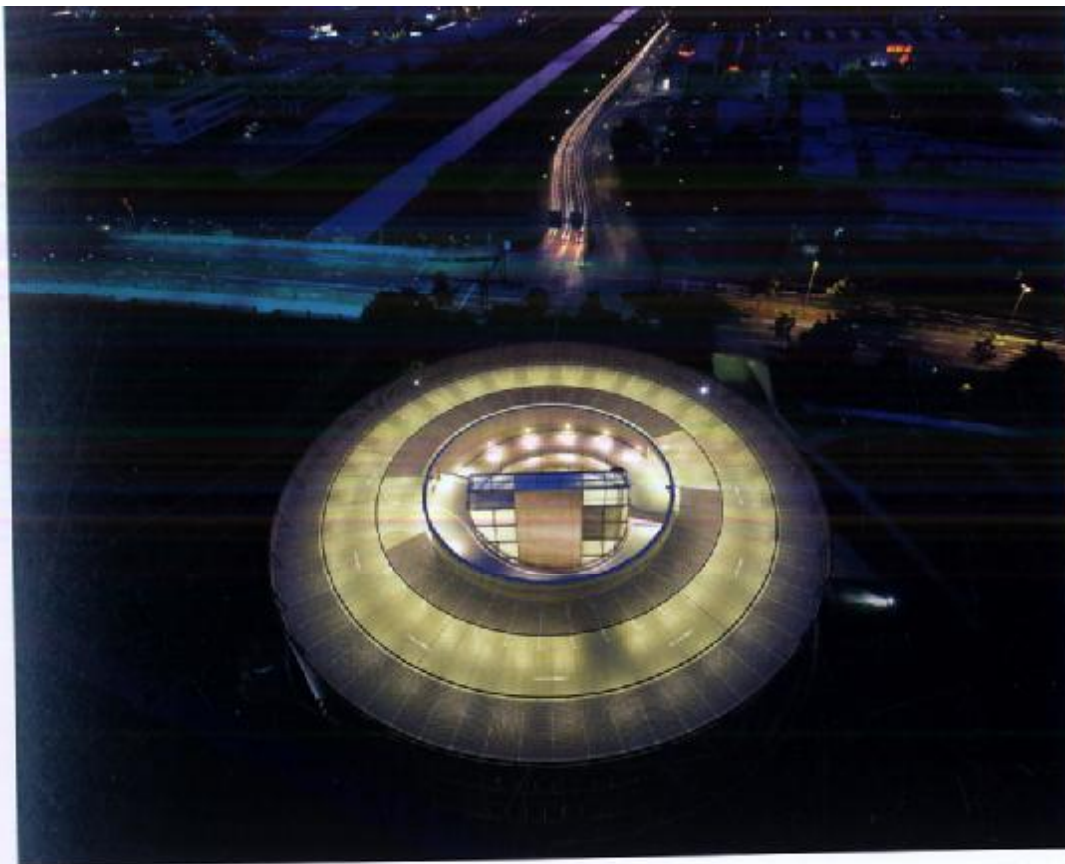
Burda媒體園以及城市內一些其他場所的建造使得公司對停車空間的需求大增。為此，在公司建築的四周針對工作區域和鄰近的附件進行勘測。

很快，選定了一個靠近城市入口、在Hauptstraße和一棟建築之間的地方作為停車場用地。項目處于城市入口的顯著位置，輕盈、精細的設計使建築融入整個景觀當中。

Upon completion of the Burda Media Park and concentration of several locations from Offenburg and Baden-Baden the demand of the publishing house for parking space increased. In direct surrounding of the new building different possibilities were examined on the working site and adjoining properties.

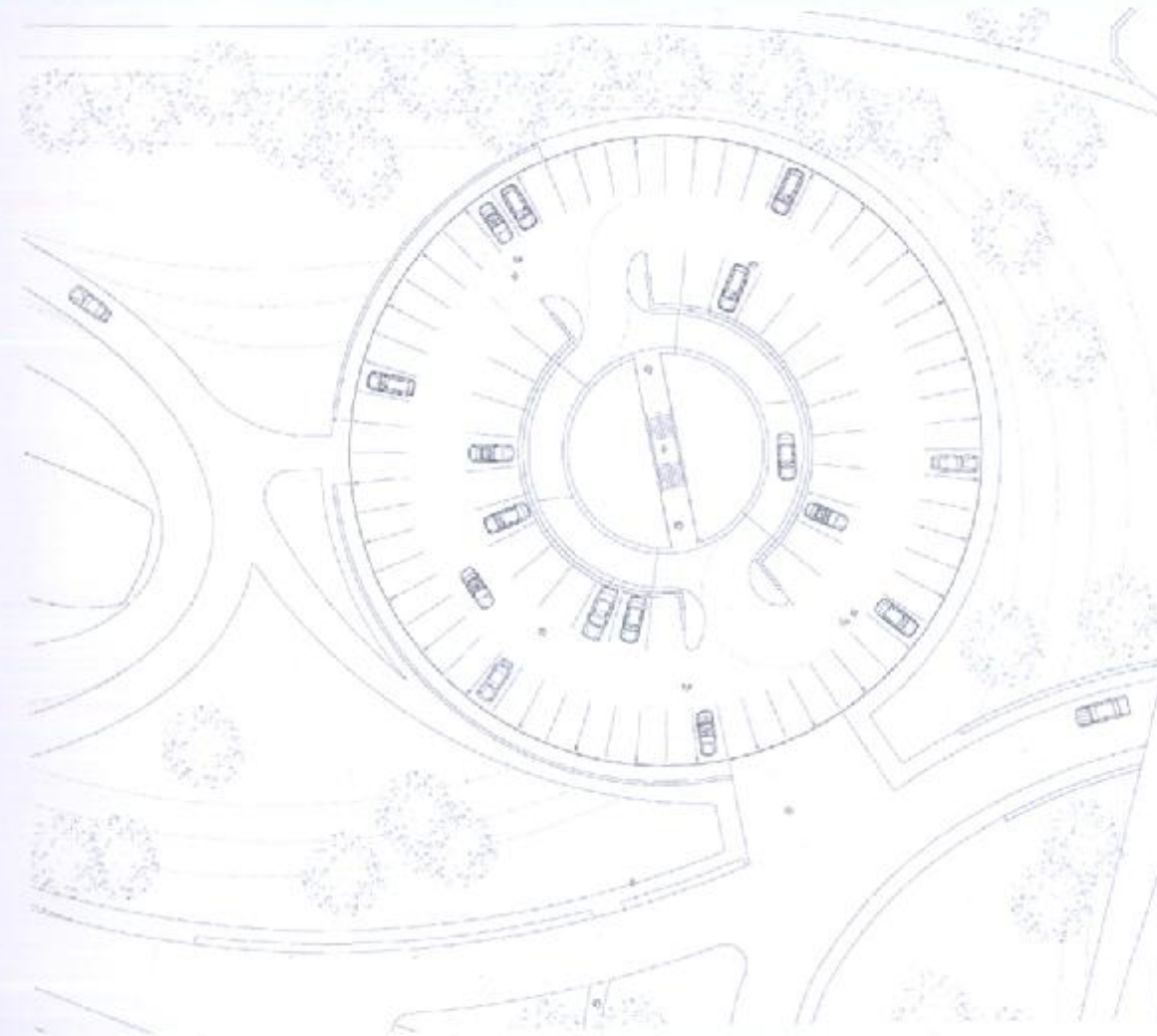
Quite expeditiously, the undeveloped area near the entrance of Offenburg between Hauptstraße and the high-rise, which is currently under refurbishment by Ingenhoven Architects as well, turned out to be a convenient place. There, in a prominent position at the entrance of the city, a light and subtle solution has been found, fitting the project full-scale into the landscape.





半透明、懸掛的繩索構成了如面紗般的建築立面。預制的繩索懸掛在圓形的、由支架支撐的俄勒岡州松木結構上。木材由於長年直接暴露於空氣中已變為銀灰色。

Like a veil the semi-transparent suspended cable façade covers the building. The façade consists of prefabricated cable elements, hanging in round timbers prepared by system holders. The round timbers are made of Oregon pine, turning into a silvergrey colour over the years due to being directly exposed to weather. The pergola is constructed analog to the façade.

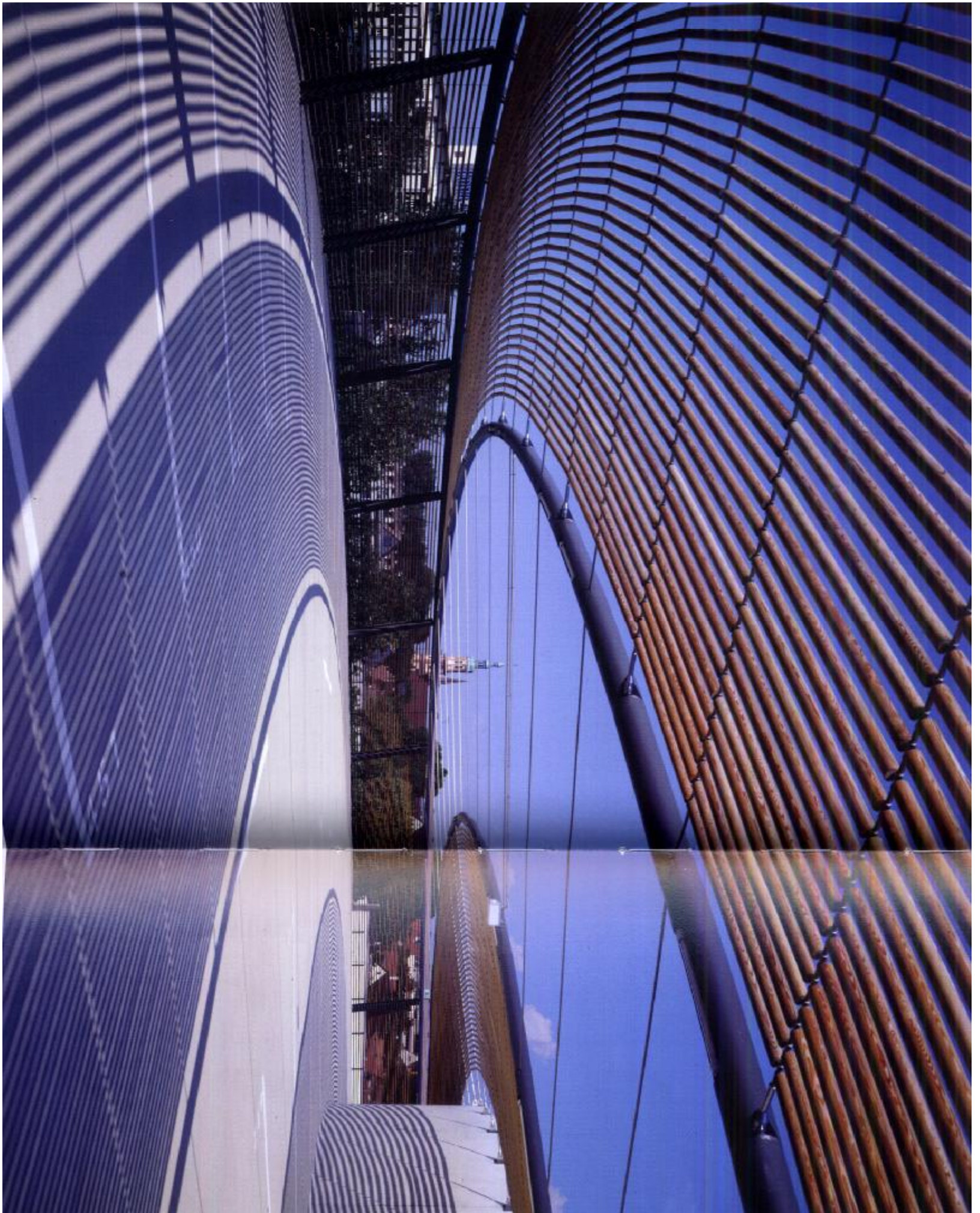


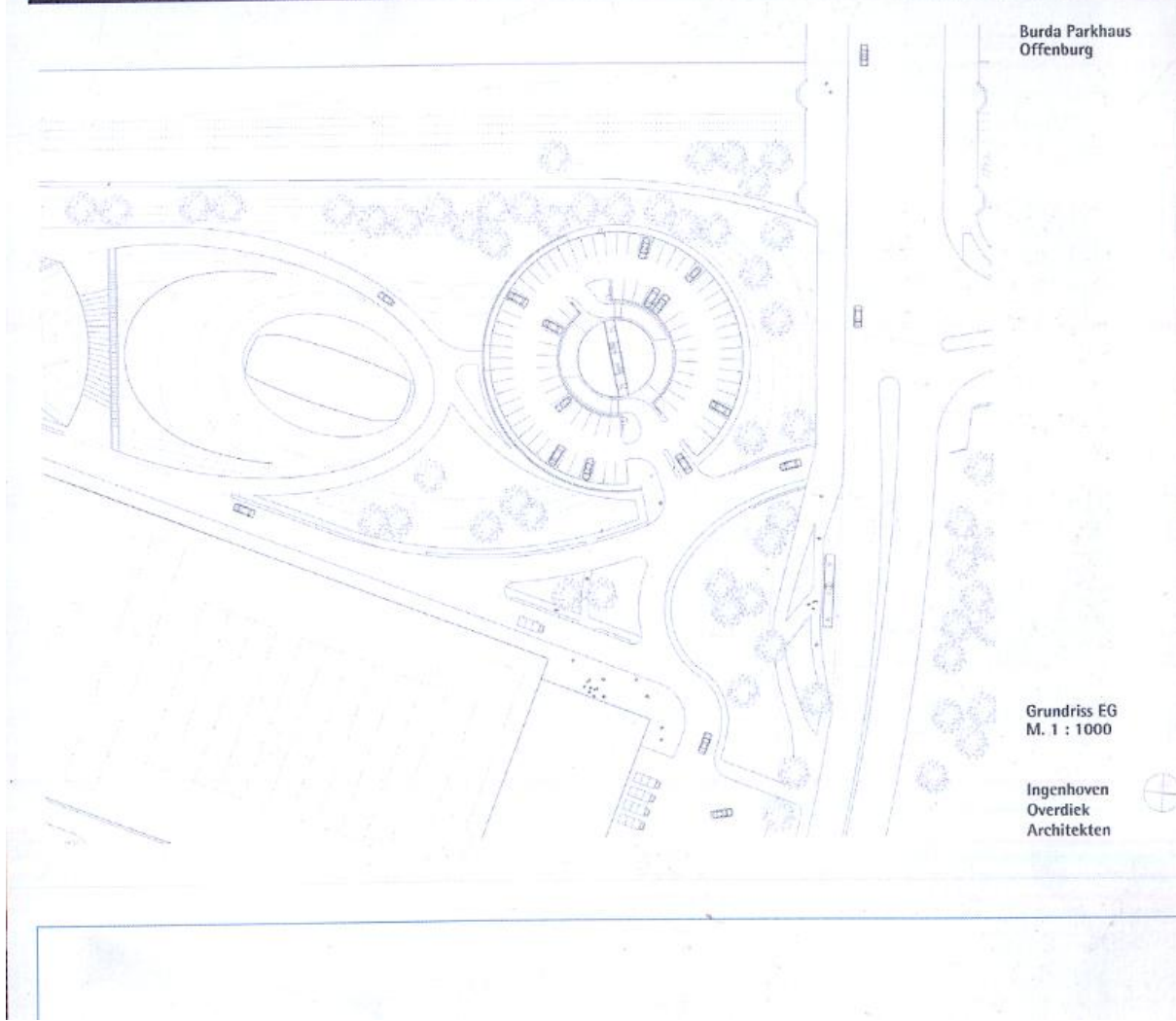
**Burda Parkhaus  
Offenburg**

Grundriss 2.0G - 3.0G  
M. 1 : 500

Ingenhoven  
Overdiek  
Architekten

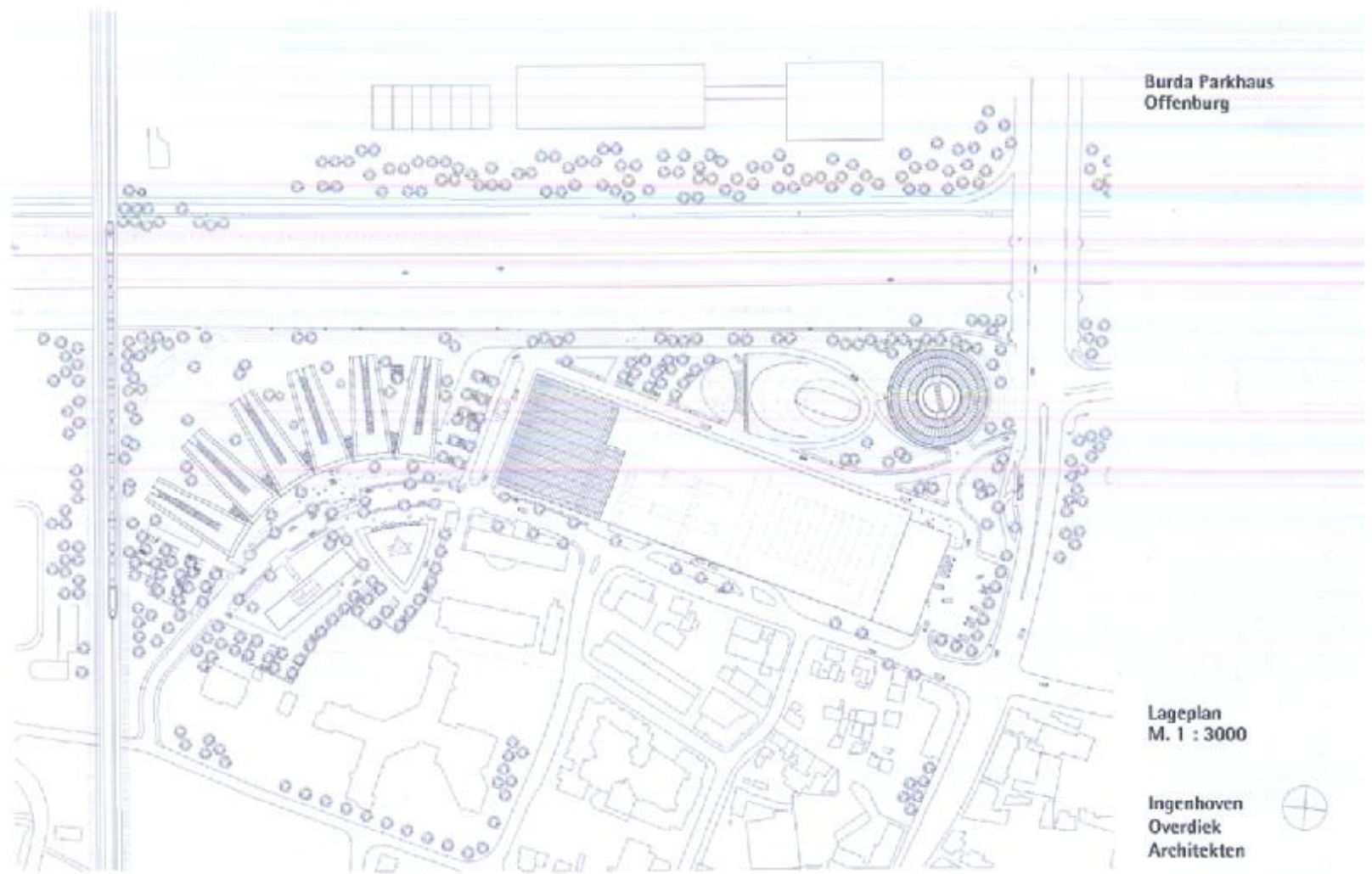












混凝土核心部分使建築堅固。不同的停車層用預制的鋼材柱子和橫梁構成建構系統，柱子和橫梁呈放射狀地圍繞核心成 $11.25^\circ$ 角分布。

地板材料是用鋼筋混凝土預制的。建構系統使建築能夠高效、高質量地完成，而且降低了成本。

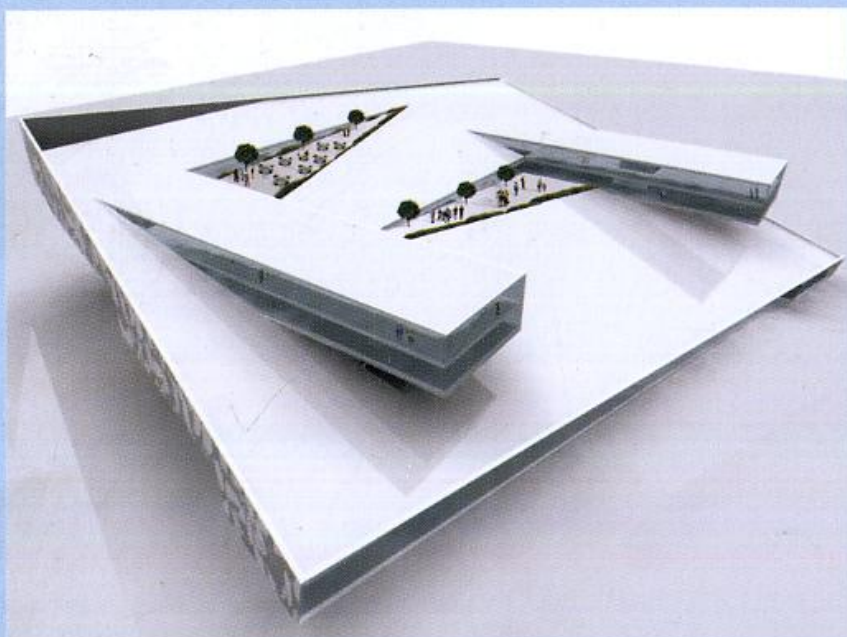
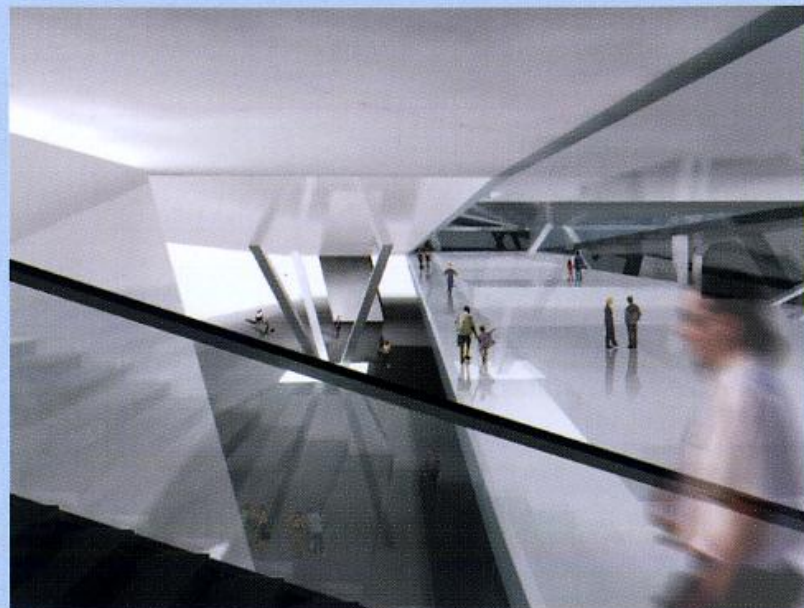
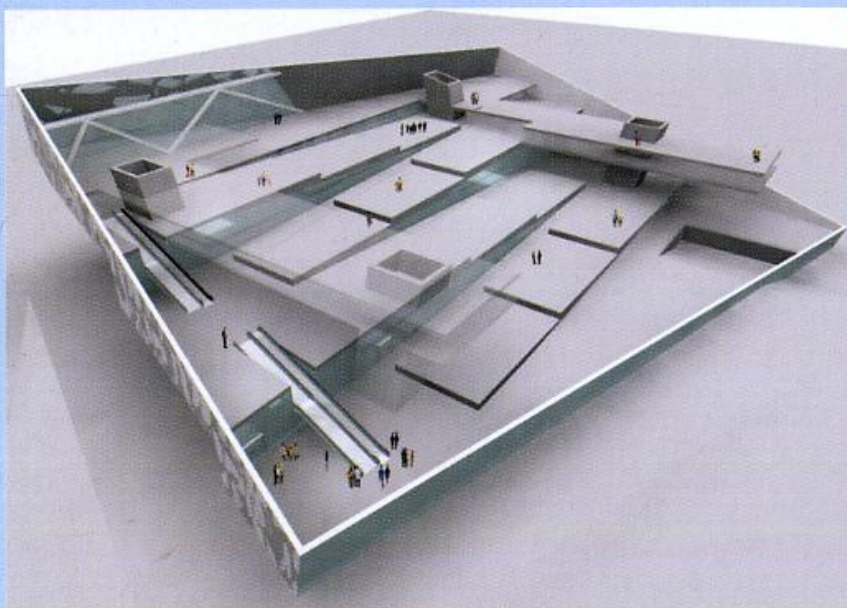
The core also serves the stiffening of the building. The different parking decks are made in system construction from prefabricated steel columns and beams, which are arranged radially in an angle of  $11.25^\circ$  around the concrete core.

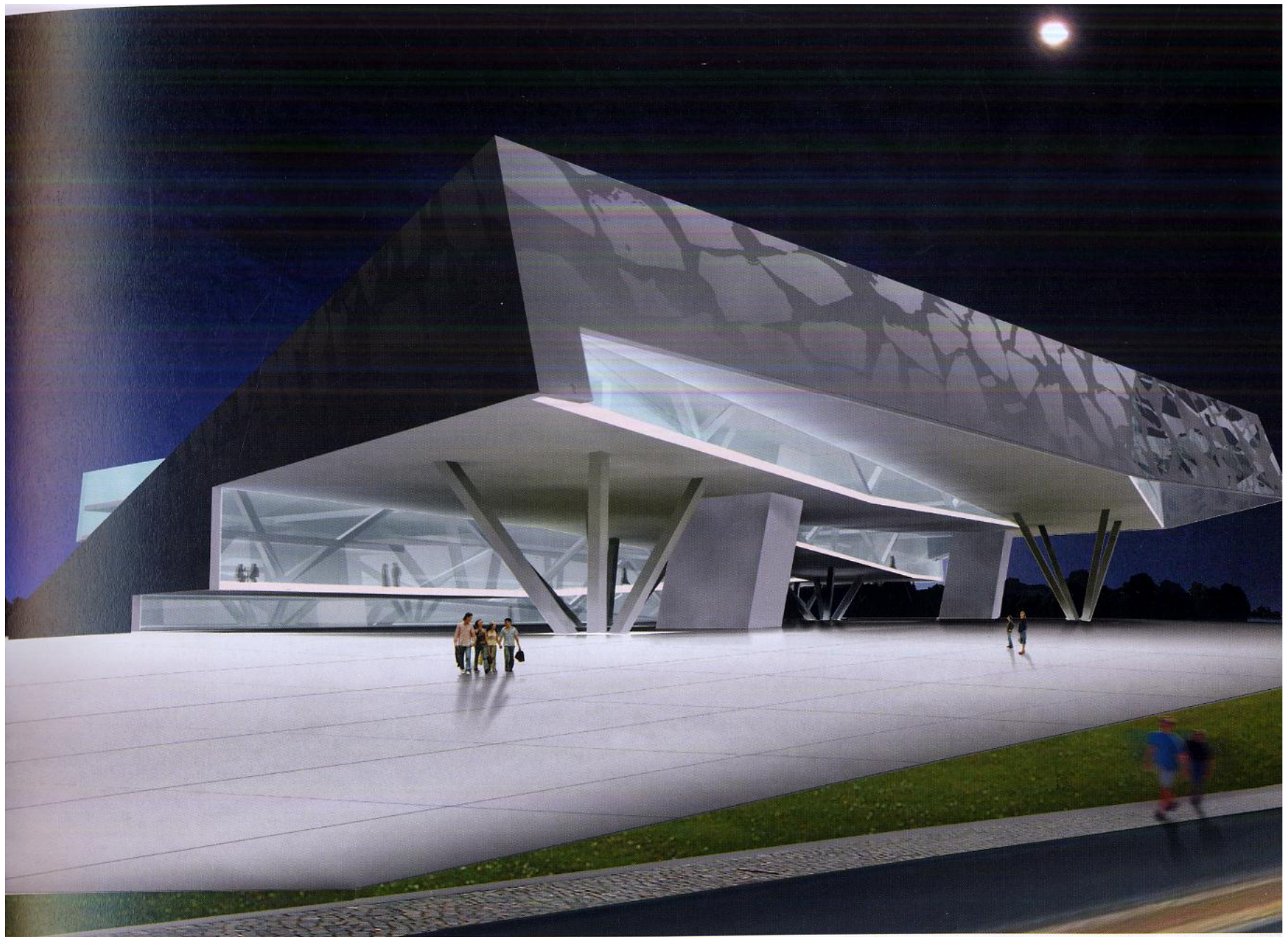
The floor slabs are fabricated as built-up construction of prefabricated elements of reinforced concrete. Basing on system construction elements the building could be realized quickly and economically fulfilling high designing requirements.

Project: Estonian National Museum  
Design Team: Leeser Architecture (USA)  
Area: 28,600 square metres

項目名稱：愛沙尼亞國家博物館  
設計團隊：Leeser Architecture (美國)  
項目規模：28,600平方米

# ESTONIAN NATIONAL MUSEUM



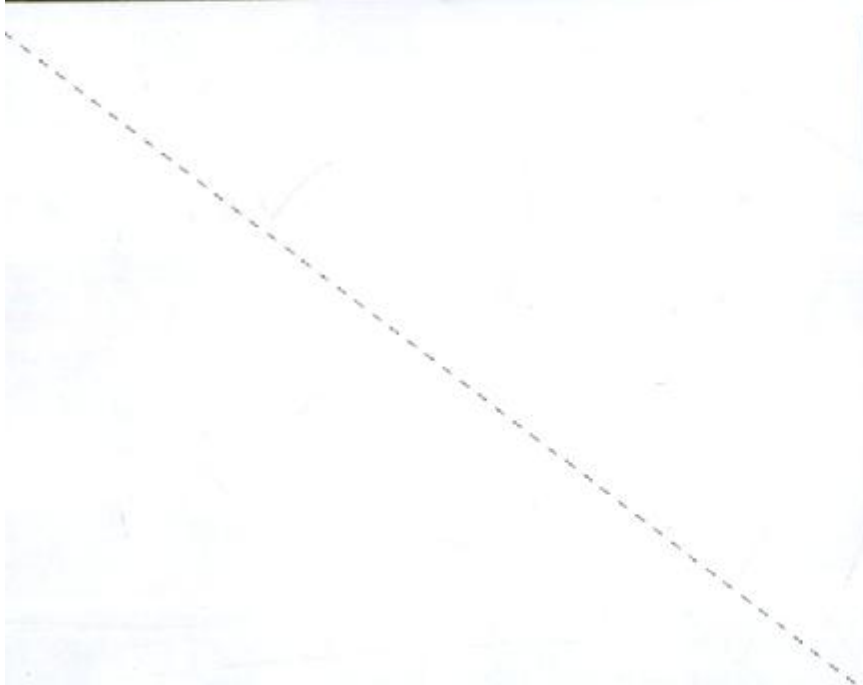


位于塔爾圖地區的愛沙尼亞國家博物館，闡述愛沙尼亞歷史和自然遺產，展現塔爾圖地區文化和經濟的新轉變趨勢。博物館不祇是陳列收藏品，而且會催生新的文化和記憶。

愛沙尼亞國家博物館的設計需要充分考慮其位置和環境——地區的外圍、城鎮和鄉村之間。通過一系列的挖掘、綠化、雕塑造型等設計安排，四周的地面環境已融入到博物館的景觀當中。

The Estonian National Museum, charged with housing Estonia's history and natural heritage, would serve to delineate new directions for cultural and ecological transformation of the Tartu region, in which it is located. More than a collection of objects, the ENM complex would serve to generate culture and trigger memory.

At the periphery of this region, in between town and countryside, the new ENM complex demanded design thinking at the scale of the territory. Through a series of strategic excavations, plantings, and topographic sculpting, the entire ground has been claimed as part of the ENM complex.





從地面升起的空間強調了建築作為地標的重要性。這個被“掀開”的建築物向人們展示埋藏在歷史裏的事實，展現、定格正在被續寫或者改寫的歷史篇章。建築立面和頂部運用切割和打磨的混合石材修建，顯示地標建築的重要性。博物館面向街道的一面升起，外形扁平，然而樓層較高，讓參觀者可以登高遠眺。

儘管部分結構升起，博物館的地基還是深深埋于地下，這體現了愛沙尼亞的文化和人民。從建築的底面可以觀察其內部，裏面的參觀者使建築富有生氣——人們在斜綫的樓梯平臺和斜坡上觀看展品。扶手電梯穿過平臺，形成陳列室和下層廣場交錯的視野，博物館內部、外面街道和地面的人們成為不同空間的組成部分。

An elevated slice of the landscape jutting out of the ground marks this place of importance. A building peeled up to reveal what is hidden, to expose and frame a history that is continuously being written and re-written. The facade and roof are constructed from the ground out of which the building rises, a local aggregate of stone and rock, cut and polished to signify the importance of the land. It is a non-hierarchical plane that is lifted towards the street, simultaneously flat, yet of considerable height, allowing a view onto the distant horizon. This building/landscape is elevated but rooted, presenting and representing the culture and people of Estonia. The underside of the building reveals its contents and is activated by people from within— you see visitors viewing objects, artifacts, and art within flexible exhibition and circulation areas shaped by the diagonals of stepped platforms and ramps. An escalator cuts through the platforms and allows alternating views into the galleries and to the plaza below. The visitors themselves form part of the edge between the museum's interiority and the exteriority of the street and grounds of the complex.

Project: Guangzhou International Biological Island Solar Plaza  
(Winner of 2005 International Competition)

Design Team: MAD Office

Collaborator: Ove & Arup

Designers: Ma Yansong, Yosuke Hayano, Dang Qun, Yu Kui, Yao Mengyao, Li Guojin,  
Shen Jun, Florian Pucher, Yi Wenzhen, Li Juankun, Zhao Fan, Hao Yi

Site Area: 107,076 square metres

Building Area: 73,000 square metres

項目名稱：廣州國際生物島太陽系廣場 2005 國際競賽中標 (正在深化設計中)

設計團隊：北京MAD建築師事務所

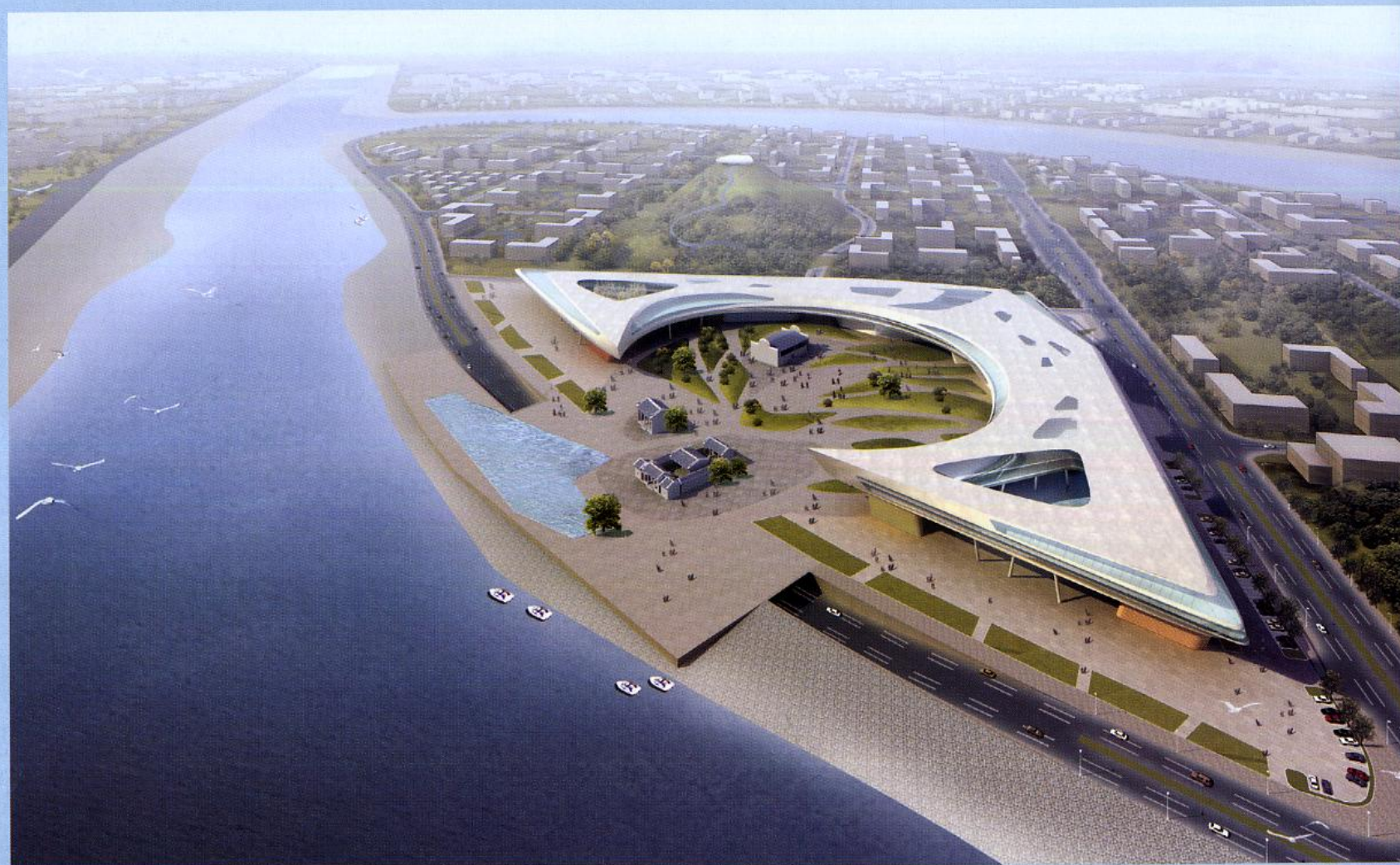
合作單位：Ove & Arup 結構事務所北京辦公室

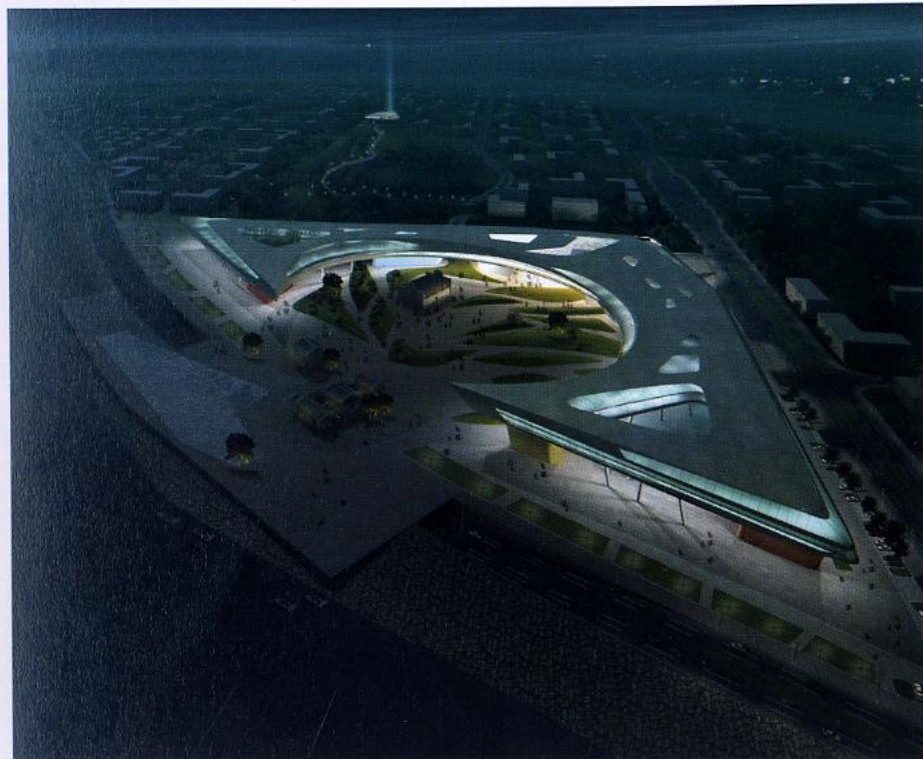
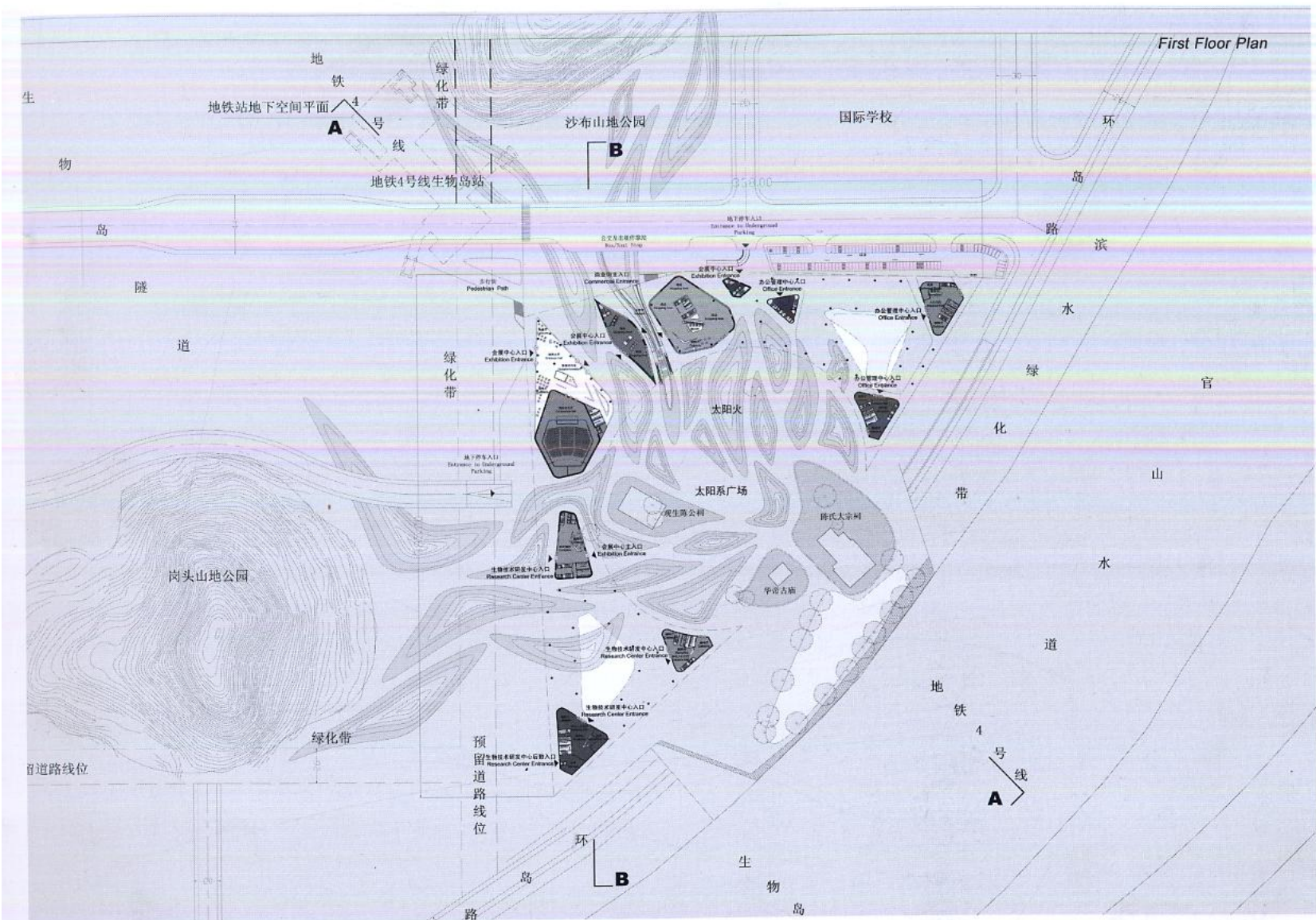
設計師：馬岩鬆，早野洋介，黨群，于魁，婁夢瑤，李國進，  
沈軍，Florian Pucher，易文真，李娟坤，趙凡，郝奕

基地面積：107,076 平方米

建築面積：73,000 平方米

# GUANGZHOU INTERNATIONAL BIOLOGICAL ISLAND SOLAR PLAZA





廣州國際生物島是一個以生物產業為主導的高新科技開發區。太陽系廣場作為廣州國際生物島技術及服務支撐體系的主要構成部分，有力提升了生物島的整體環境形象。太陽系廣場建設基地位于生物島中部，鄰近官山水道，與廣場大學城中心區處於同一軸線上，兩者隔江相望。太陽系廣場總用地面積107,076平方米，其中廣場約占40,000平方米，是國際生物島的景觀中心、會議展覽中心、技術服務和生活服務中心，建成後將成為廣州市又一地標性建築。

Guangzhou International Biological Island is a center of high-end technology development. The primary technological supporting area, the Solar System Plaza, stands out from the overall environment. It occupies the central part of the island, with the Guanshan Watercourse in the neighbourhood and the University Town on the opposite bank of the river. The total site area of the plaza is 107,076 square metres, and the main functional part area is 40,000 square metres. The Solar System Plaza is a place housing meetings, exhibitions and services. It will become a new landmark of Guangzhou.



東立面  
East Elevation 1:500



南立面  
South Elevation 1:500



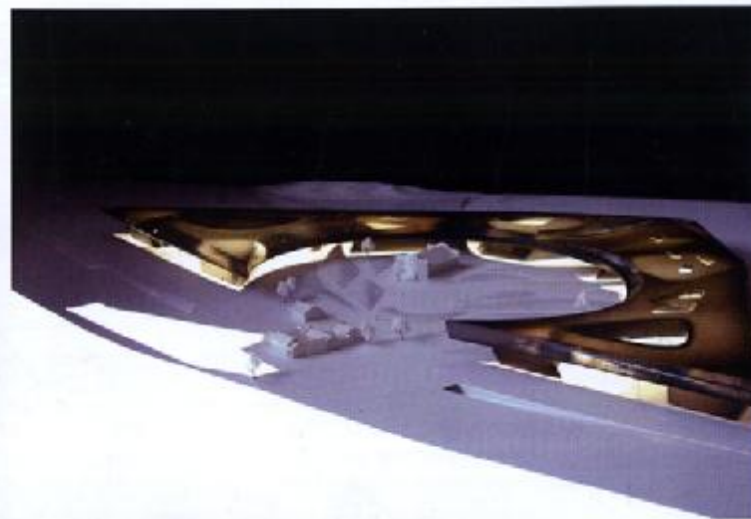
西立面  
West Elevation 1:500



北立面  
North Elevation 1:500

太陽系廣場像一片流動起伏的水面，將會議展覽中心、技術服務與生活服務中心銜接成一個連續的整體。太陽系廣場由9個核心筒以及辦公、商業、會展、科研4大功能區組成，單體建築的概念在這裏被淡化了。這是一個立體的組織方式，不但在平面上實現了各自的獨立和室外公共空間的共享，而且在立體空間關係上創造了兩個層面plaza：地面的自然景觀系統和上層的城市尺度的建築景觀平臺。

The Solar System Plaza is composed of nine major parts, divided into four different areas: offices, business, exhibitions, and scientific research. Each unit works independently with an outdoor public space. The building offers natural scenery on the ground floor and urban architectural landscape on the upper level.







A-A 剖面 1:500  
A-A Section 1/500



B-B 剖面 1:500  
B-B Section 1/500

Project: Shanghai Digital Media Training Camp

Design Team: MAD Office

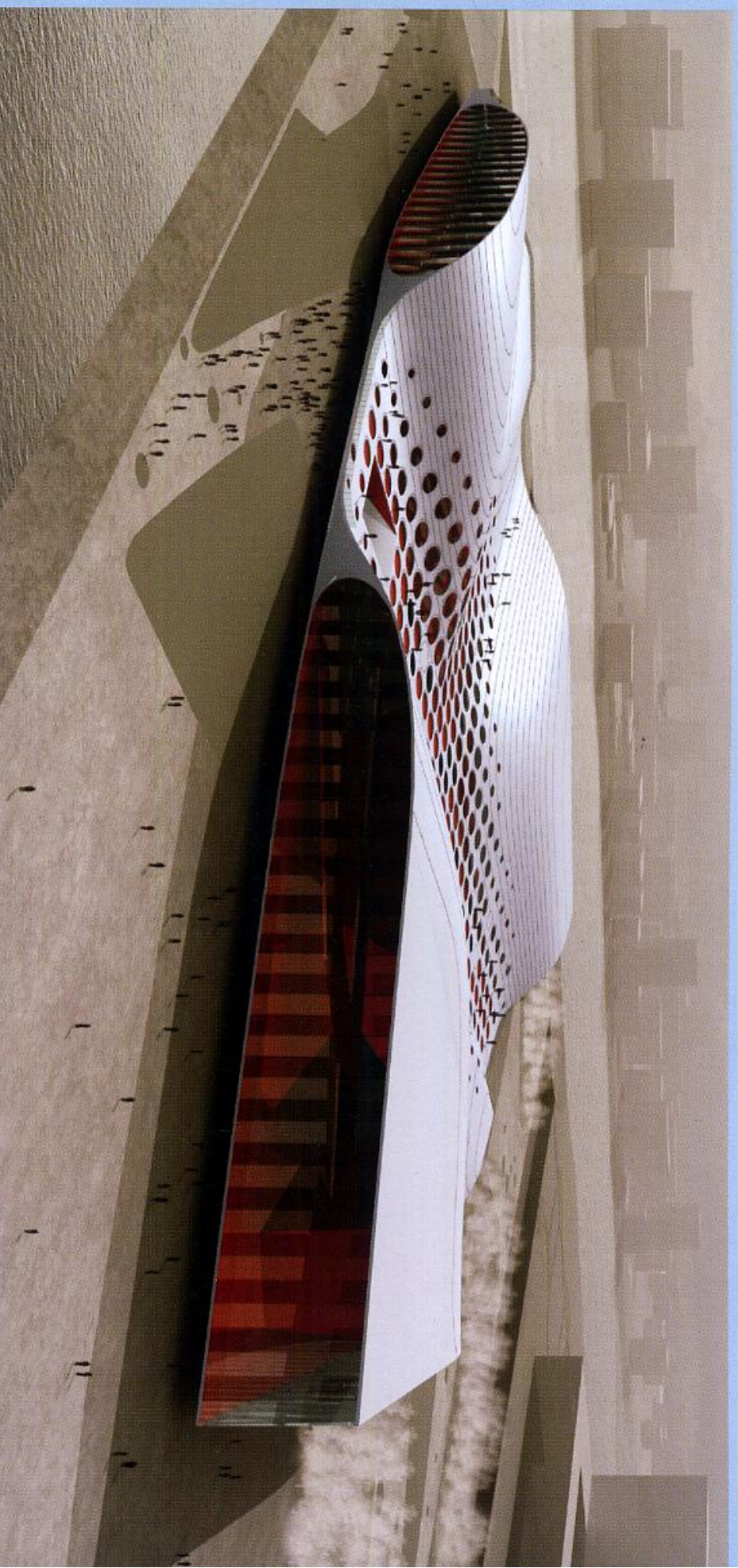
Designers: Ma Yansong, Yosuke Hayano

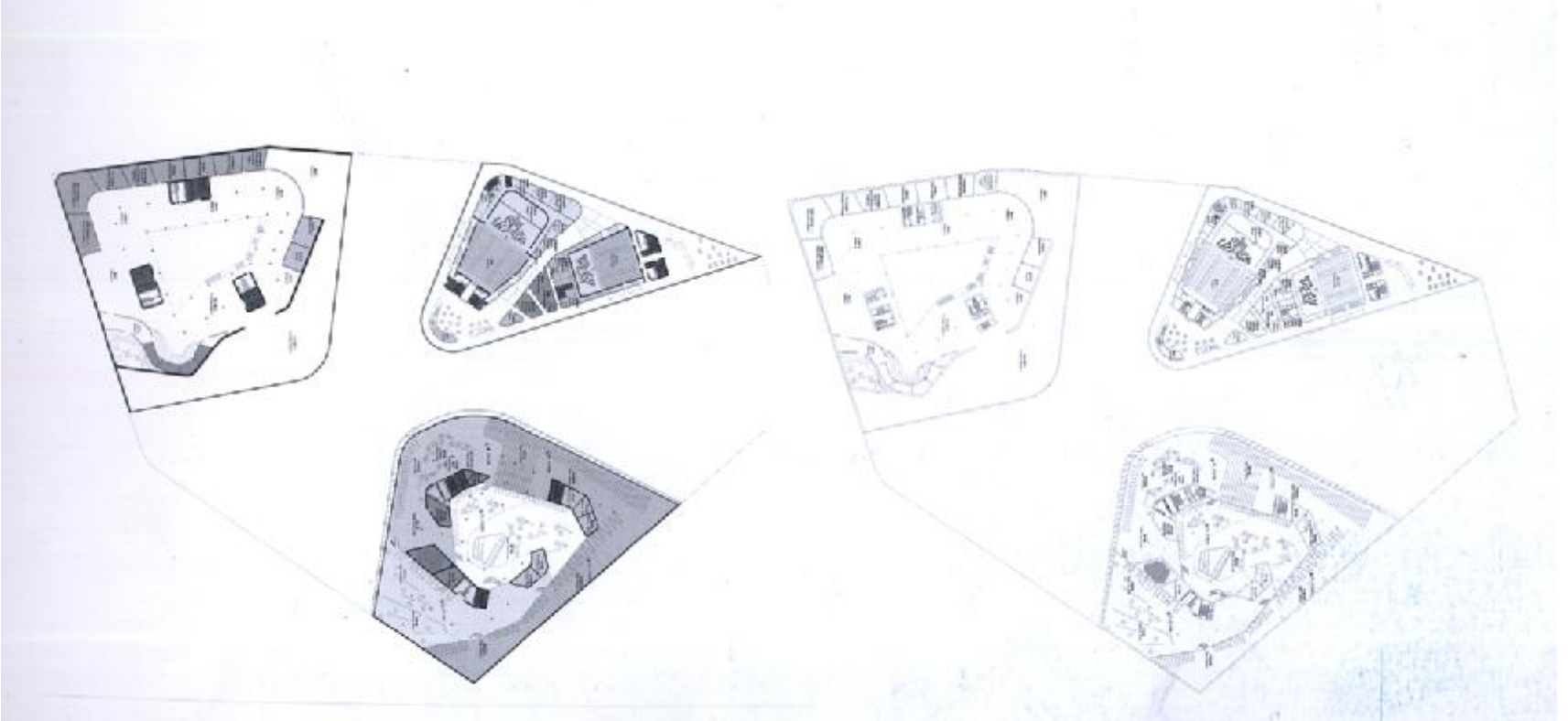
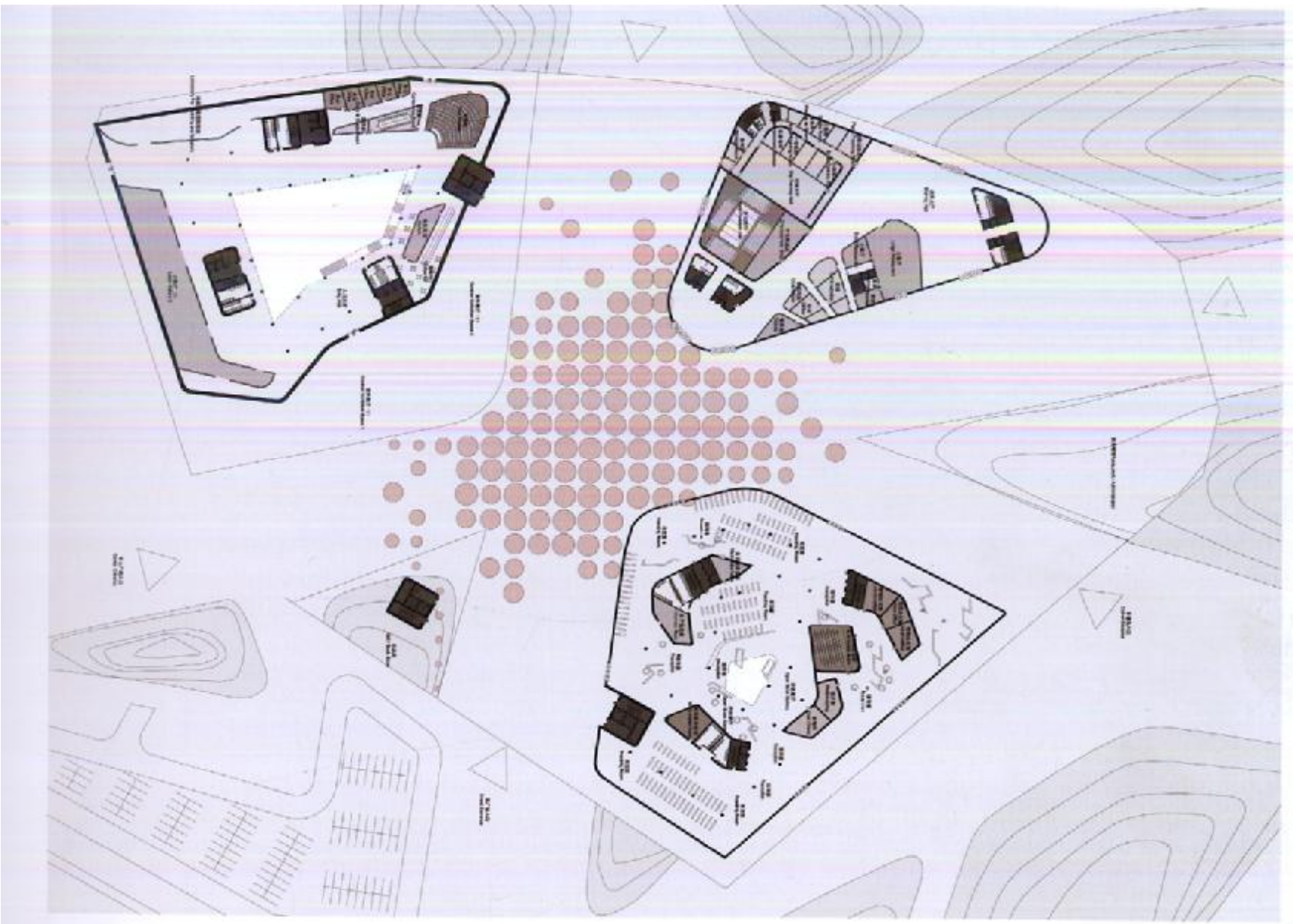
項目名稱：上海數碼媒體公共實訓基地

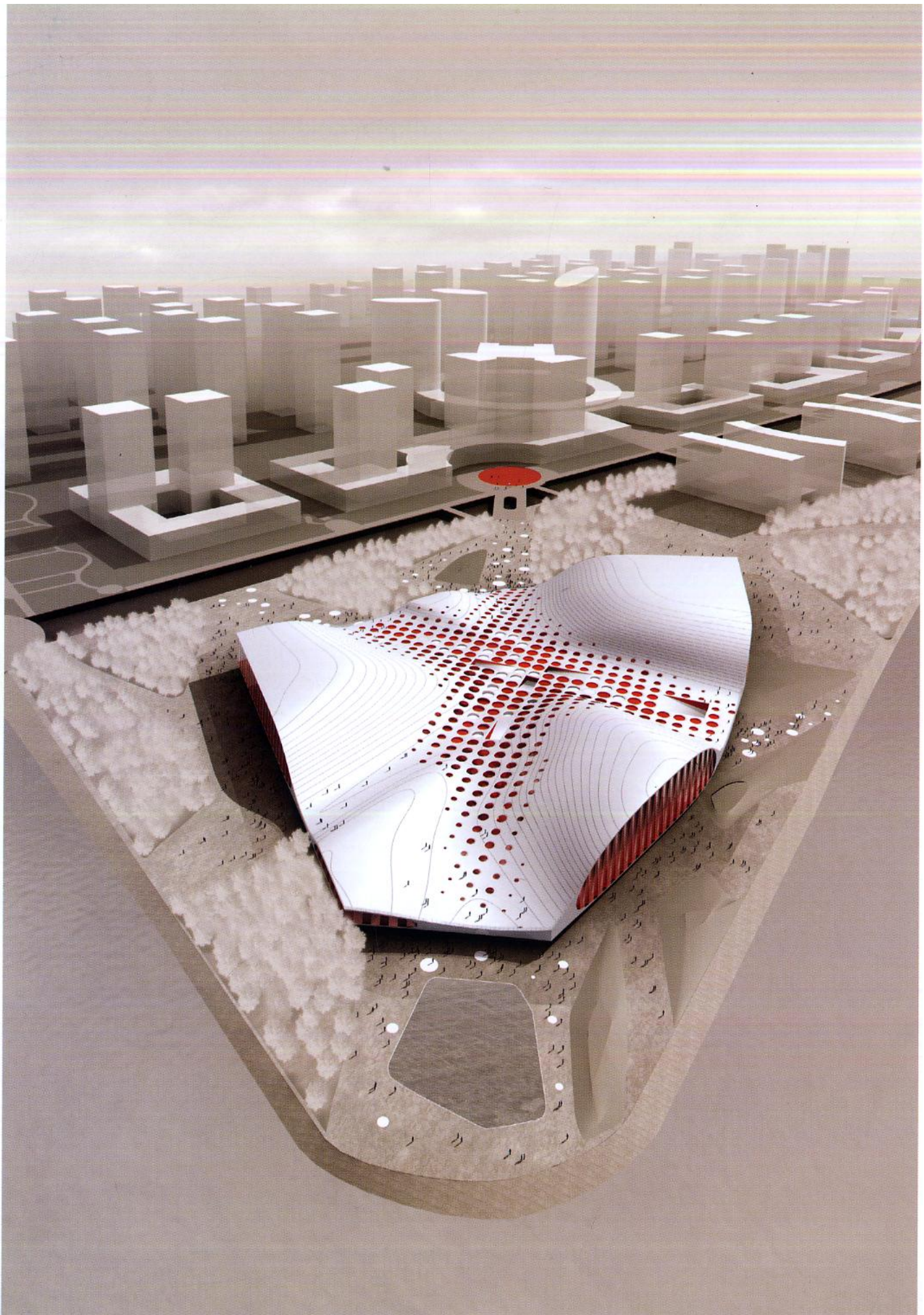
設計團隊：北京MAD建築師事務所

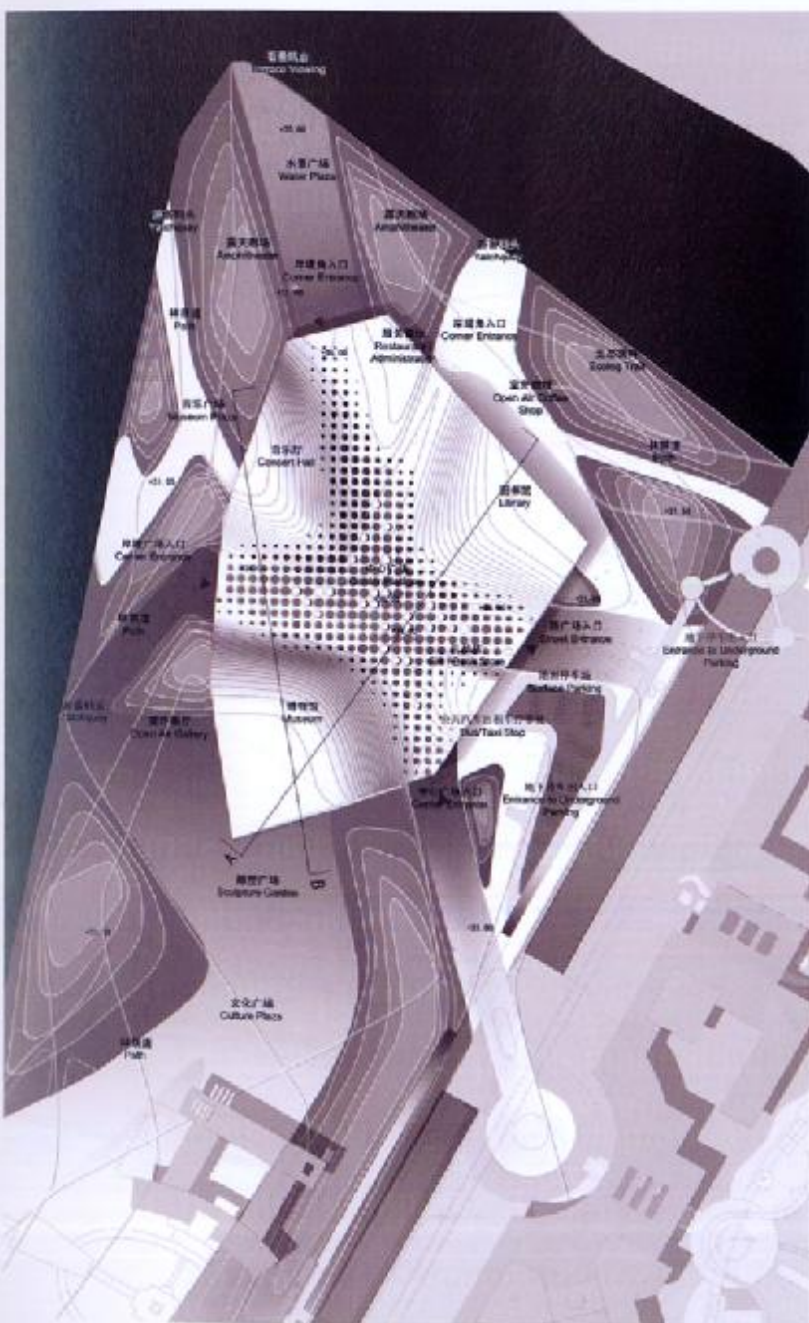
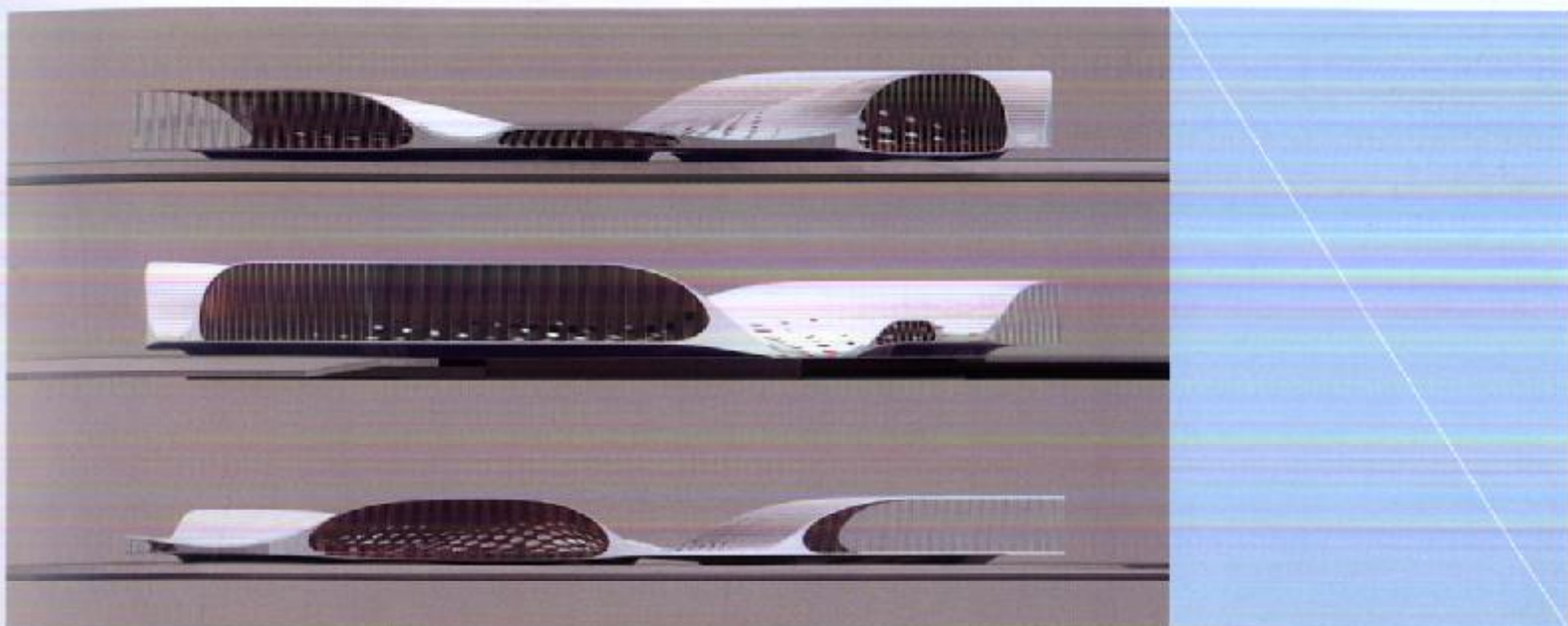
設計師：馬岩鬆, 早野洋介

# SHANGHAI DIGITAL MEDIA TRAINING CAMP





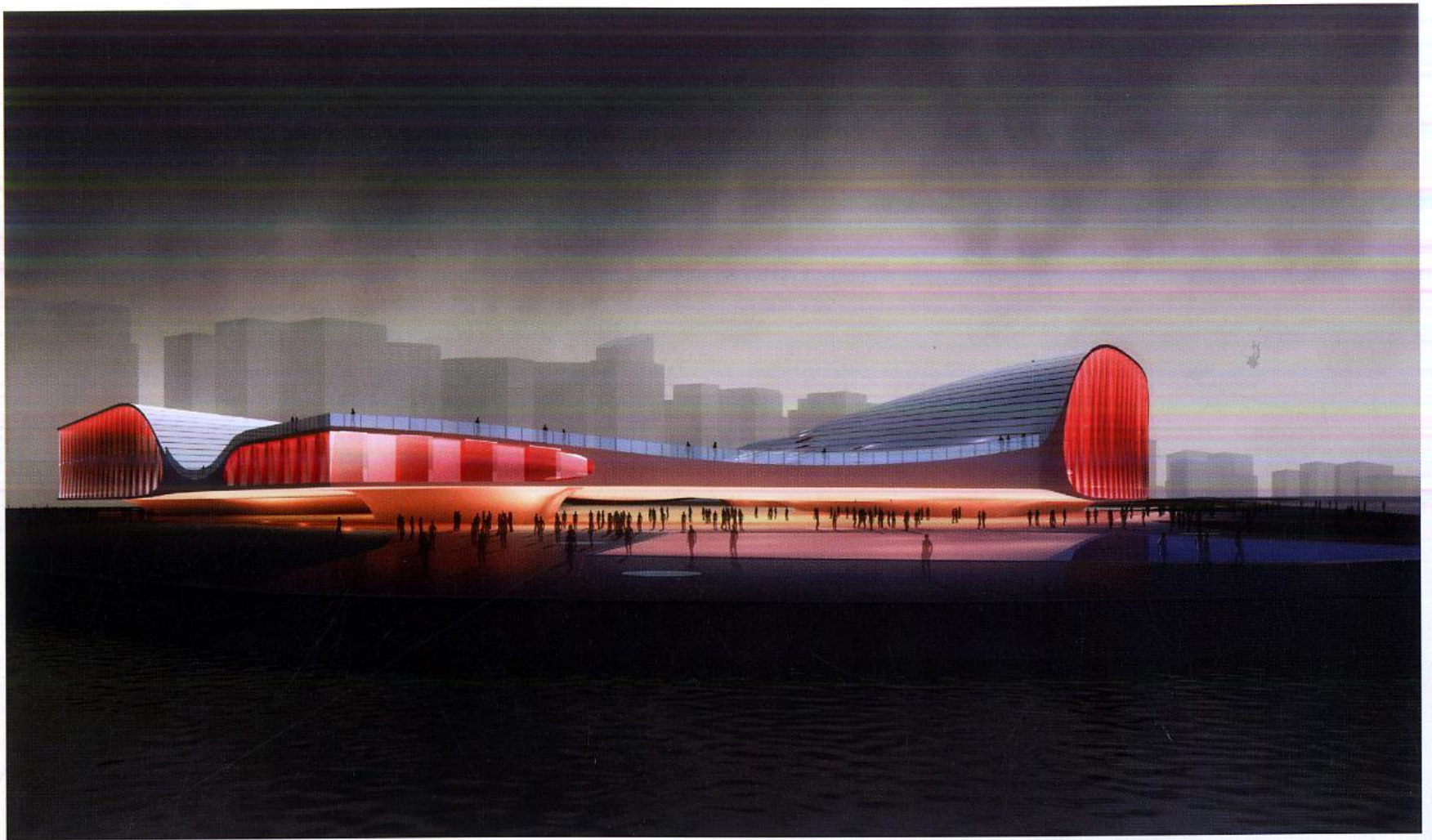




三大主力空間統一在一個建築外殼內，我們用3個體塊來容納三種不同類型的功能，專業技能實訓、綜合制作實訓與創作研習實訓，都歸屬和圍繞數碼藝術這一核心，這正是我們的建築所體現的關係，既使得整個建築和諧包容，又有空間明確的標識性及自身的靈活性。藝術的世界是一個自由而無限的空間，我們的實訓基地迎接各種各種的藝術家，他們既渴望專業性，獨立性，也渴望交流和團體。這裏為他們提供了一個數碼藝術行業的歸屬地。數碼形象為一點——紅色。我們希望在視覺上用一種現代簡潔的語言來表現數碼藝術這一行業超前、無限的特點。點，作為形成視覺的最小元素，它簡潔也代表無限；作為所有圖像與影像原始的狀態，為數碼藝術家們所熟悉；它從視覺上傳達着數碼的信號。紅色，在所有的顏色裏最容易攝入目光，打動人心；它活躍衝突的個性象徵着數碼藝術裏的活躍和多元；紅色也是表現時尚，永不落伍的主流色，它在摩登的世界裏必不可少。

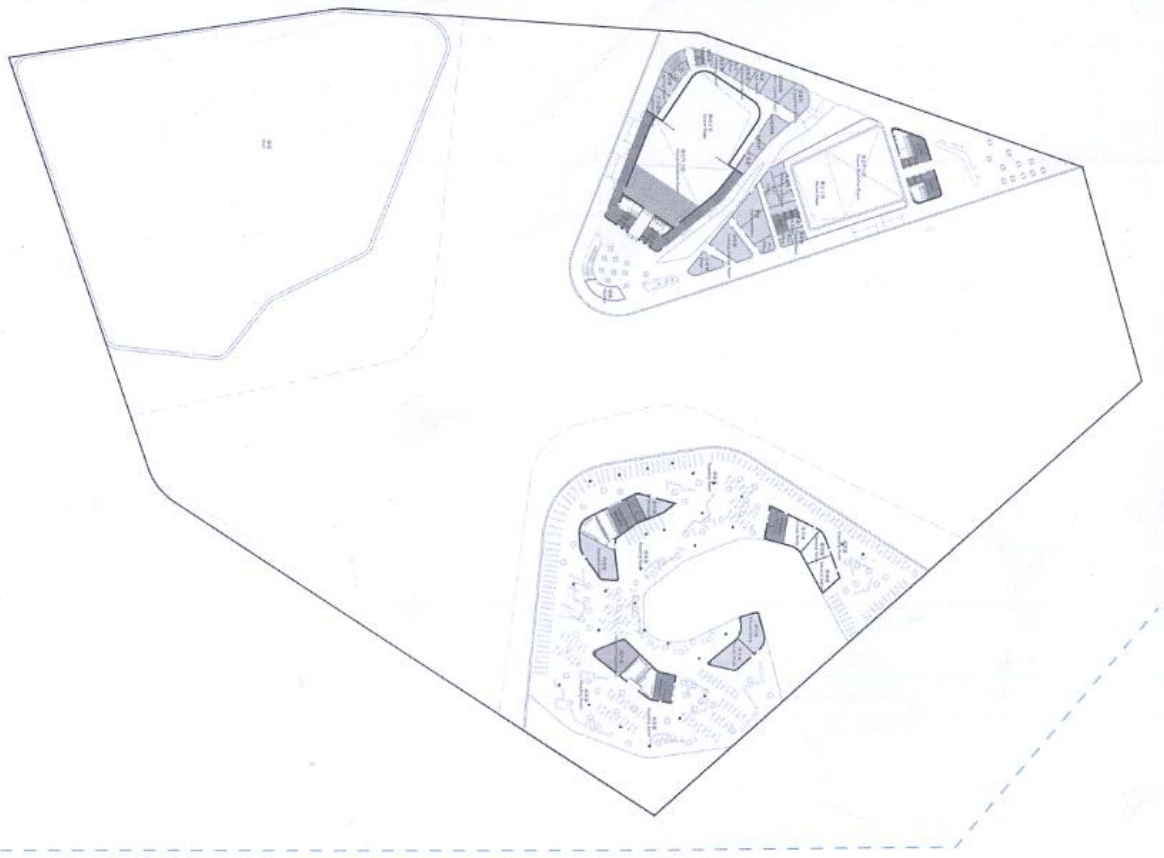
The building includes 3 main parts: Skill Training, Comprehensive Practice, Creation and Study. All the 3 different components are focused on digital art. The training camp is designed for artists with various characteristics, who long for specialty, independence and communication.

The red dots on the building symbolize the basic element of digital art. They are simple, yet attractive.



該項目同時又是景觀交流平臺。建築是一個獨立的主體，在整個環境中，沒有混亂與混淆，祇有統一于中心，景觀和建築合二為一。建築作為一個人為的藝術品擺放在景觀裏，本身也是景觀的一部分。屋頂景觀平臺將室內的藝術性延展到室外，除了在這一人為藝術品內部工作人們還可以在其頂部展開活動，這樣一個外部空間為人們的聚會、展覽、交流增加了更多的藝術性和專業化氛圍。它有着標識性和豐富性的雙重含義。

The project also involves landscape design. As an independent construction, the building is however integrated into the environment. An artistic space is created on the roof, which is also a place for meetings, exhibitions and activities. It serves as a landmark and adds fun to the site.





Project: Casa da Música

Design Team: Office for Metropolitan Architecture (The Netherlands)

Photography: Nicolas Firket, Charlie Koolhaas, Charles Peronnin

項目名稱: Casa da Música 音樂廳

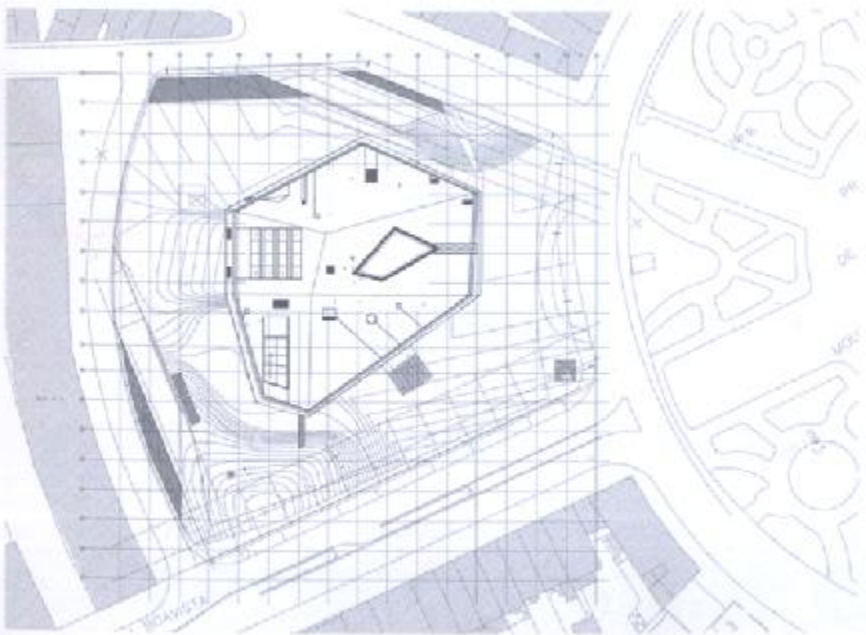
設計團隊: Office for Metropolitan Architecture (荷蘭)

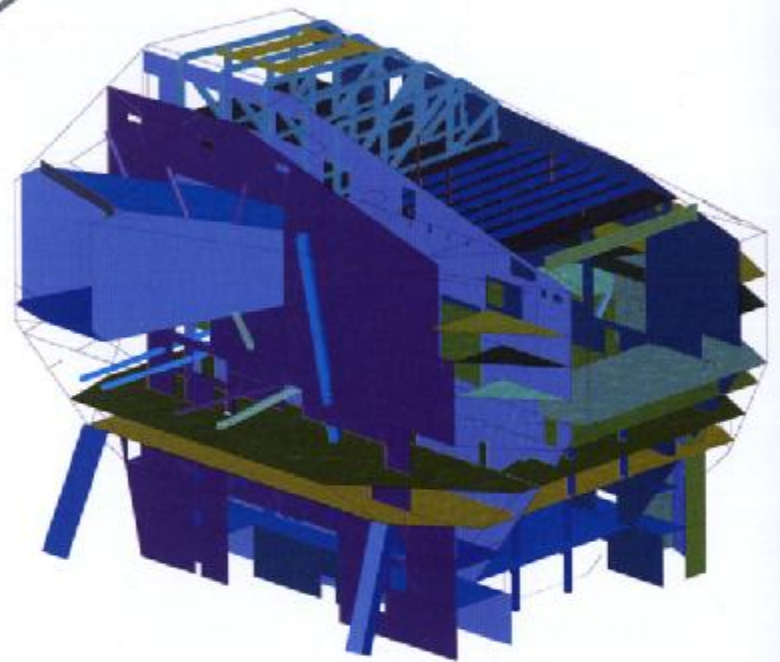
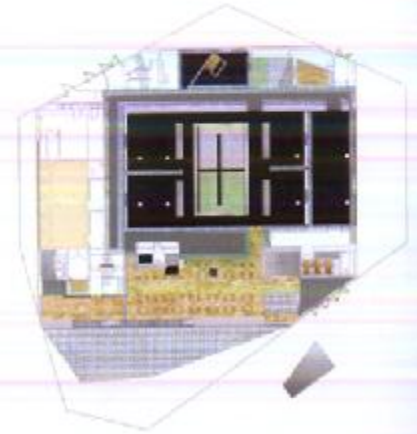
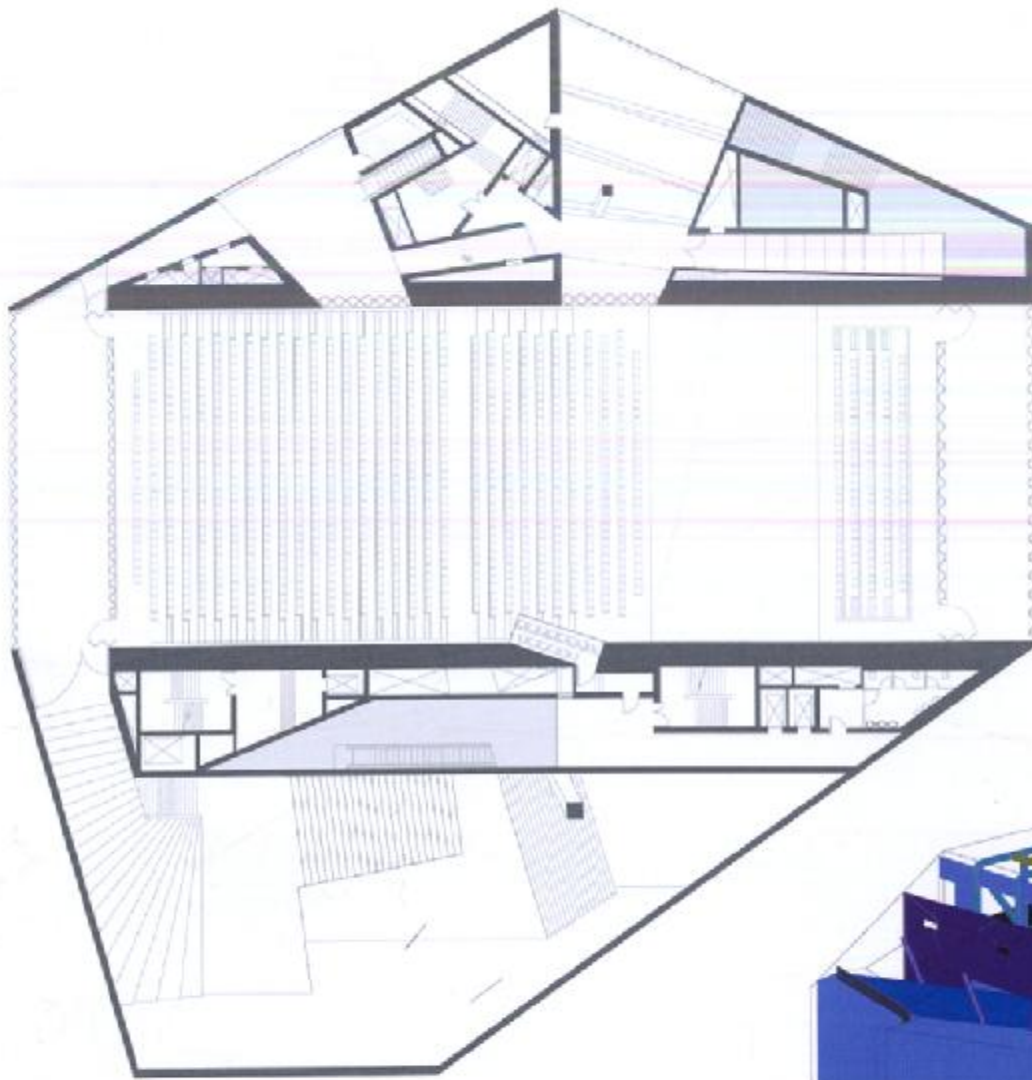
攝影: Nicolas Firket, Charlie Koolhaas, Charles Peronnin

# CASA DA MÚSICA







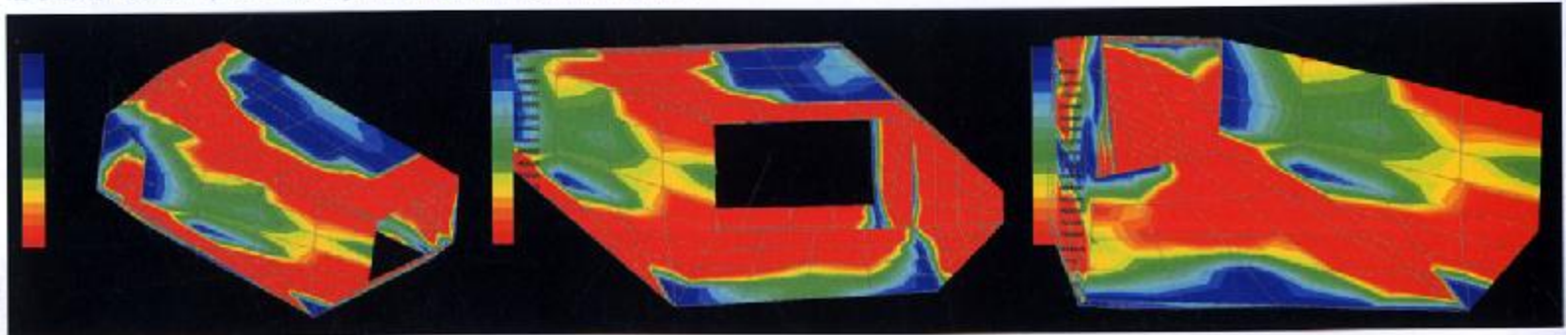


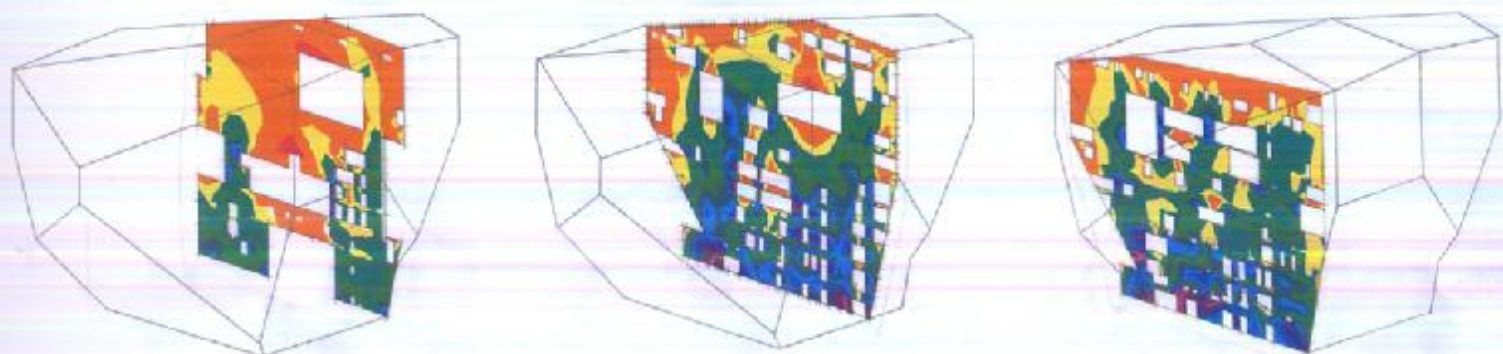
Casa da Música音樂廳是國家葡萄牙管弦樂隊的演奏會場，裏面包括一個1,300的演奏廳、一個350座的多功能會堂、入口、VIP房、天井、階梯、小餐館、教育廳以及輔助性的預演、錄制、行政、員工的設備。地下一層的停車場可以停放600輛汽車。

Casa da Música音樂廳最突出的特色是其結構，不僅在於晶體形狀的外形，其室內空間的布局也十分獨特。

The client brief for Casa da Música, the home of the National Orchestra of Porto (Portugal), consisted of a 1,300-seat Concert Hall, a 350-seat multi-functional auditorium, entrance, VIP room, patio, terrace, snack bar, educational room and associated rehearsal, recording, administrative and staff facilities. In addition, a basement for 600 cars was required.

The structure of Casa da Musica defines the building. It defines not only its exterior faceted quartz-like object, but also all the interior spaces.

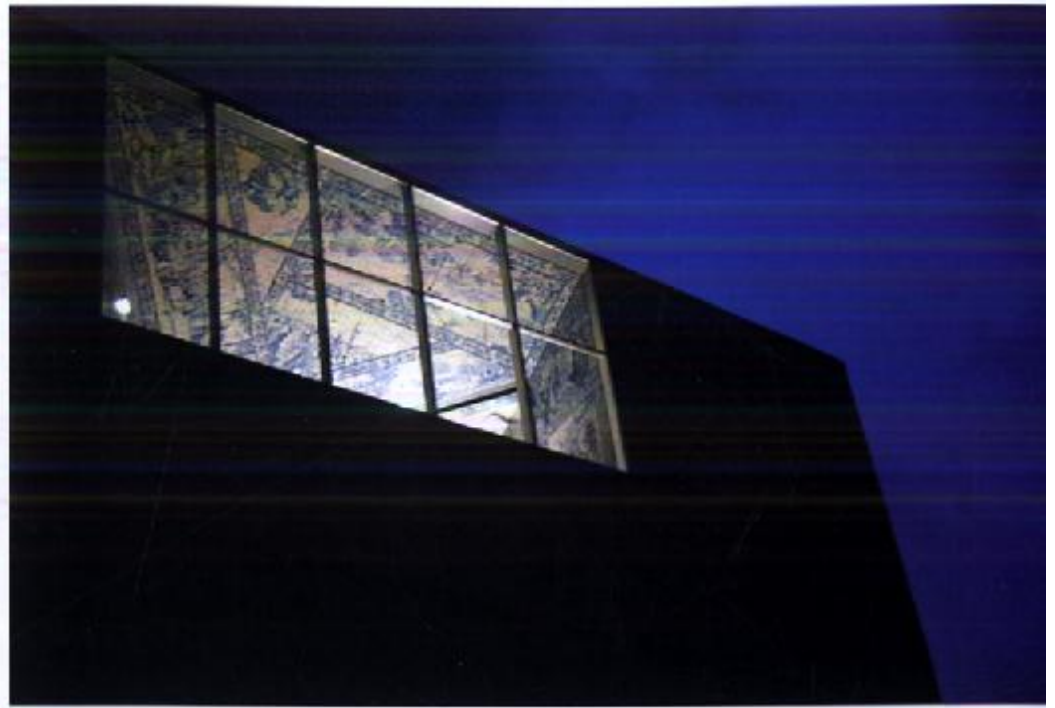
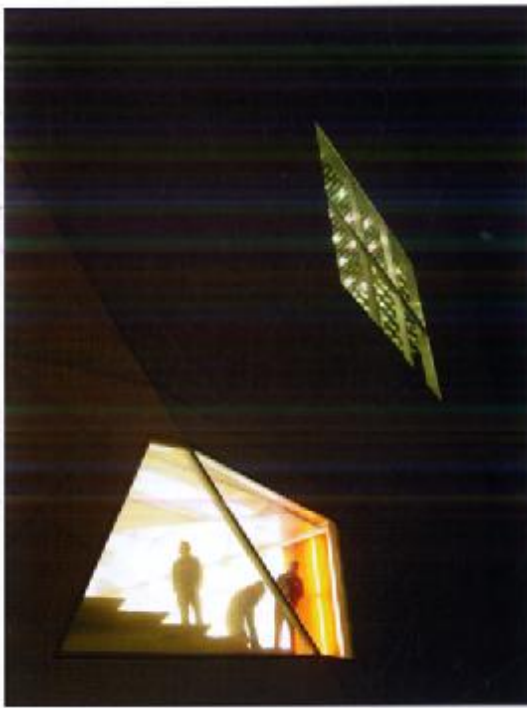




音樂廳的最主要荷載和穩定系統由一個400毫米厚的多面體外殼和兩面分別在會堂兩邊的1米厚落地縱向牆構成。兩面縱向牆是外殼的加固橫隔板，而且把外殼連接在一起。外殼和縱向牆壁承托了整個建築70%的重力，使建築堅固。為了使荷載系統更牢固，另外附加了一些不影響系統整體設計的結構。內部的地板除了承載壓力以外，還為外殼提供橫向水平的加勁杆。從入口大廳和樓層北邊較擁擠的位置可以觀察到，當橫隔板牆壁和外殼之間的跨度太大時，就採用懸空的支柱連接。

The primary load carrying and stability system for the Casa da Musica consists of its 400mm thick outer faceted shell, and two internal full-height 1m thick longitudinal walls on either side of the main auditorium which support and tie the shell together in the longitudinal direction and act as two internal stiffening diaphragms to the shell. The shell and main auditorium walls carry about 70% of the building's gravity loads and provide stability to this building. To assist the primary system there are a number of structural 'interventions' which ensured exceptions did not govern the design of the primary system. Internally the floors of the building carry floor loads and also act as horizontal stiffeners to the shell. Flying struts/columns were introduced where large shell panels or long span internal floors are unable to span between the internal stiffening wall and the shell. These are clearly visible in the entrance foyer and also in the warren of floors on the north side.



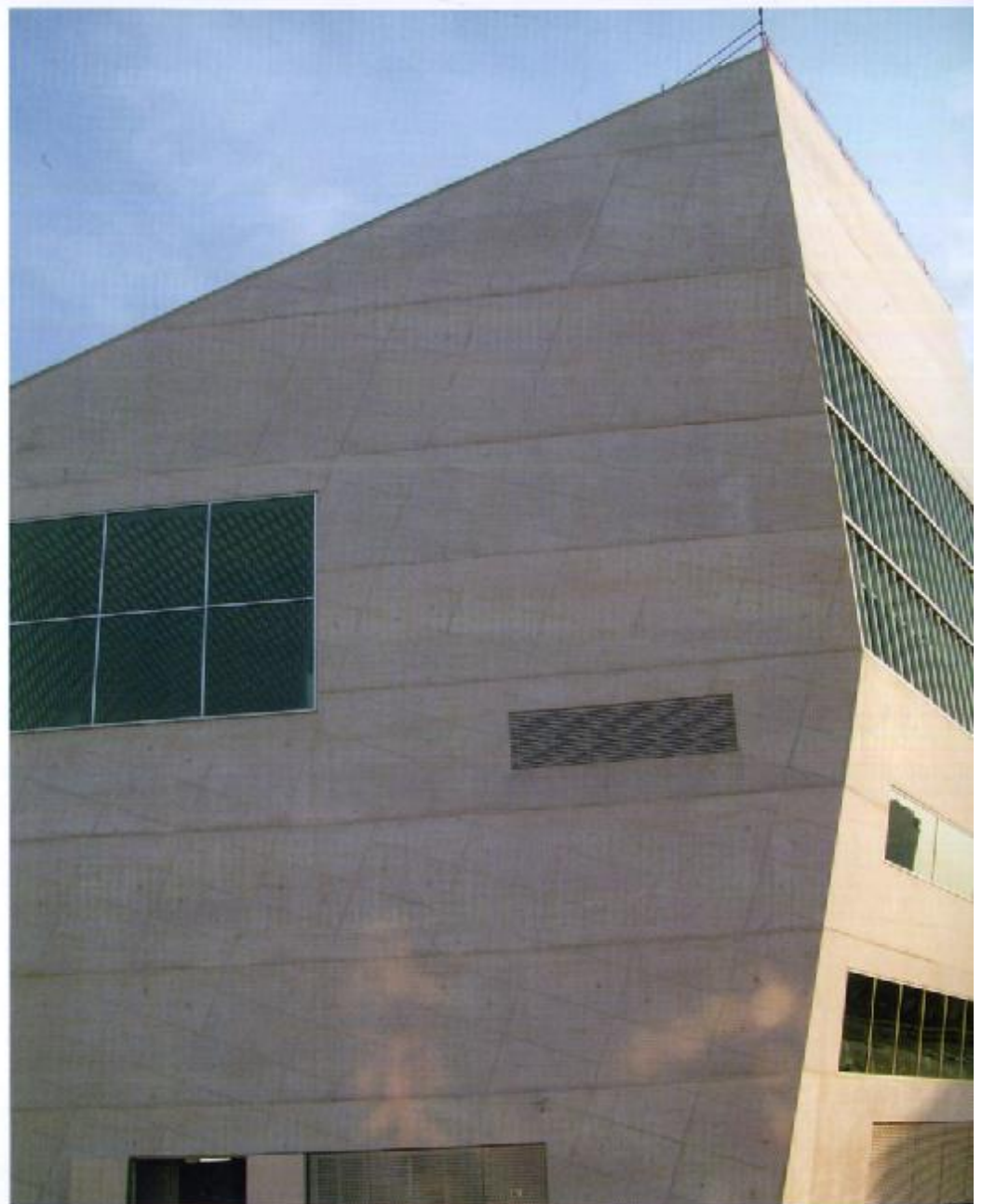


主會堂的設計採用了“盒中盒”的建築結構。外層是混凝土“盒子”，內層是隔音鋼材“盒子”。頻率低於10赫茲的巨型彈力系統，使隔音效果得以實現。

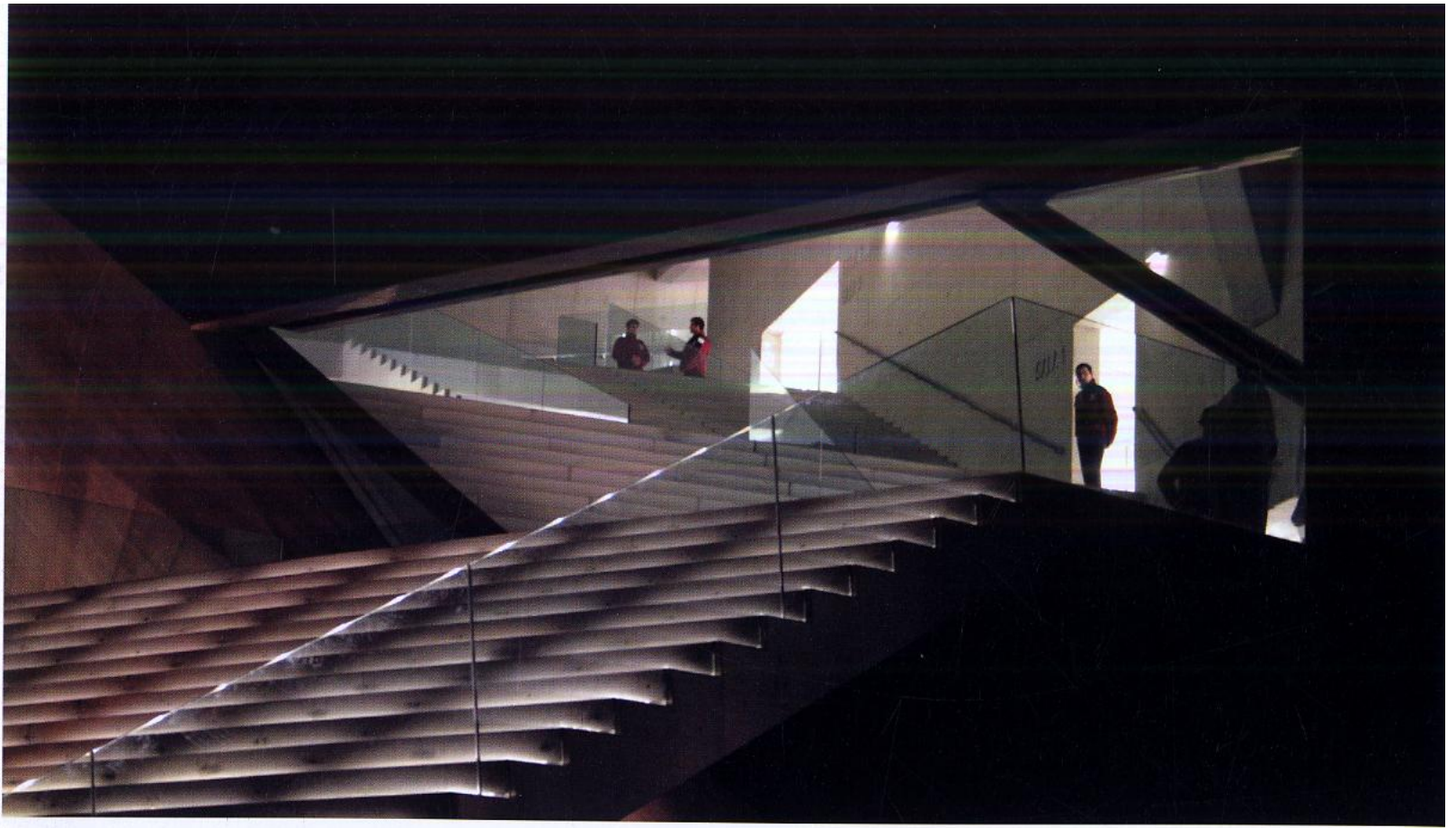
主會堂下面的樓層採用的是傳統的板梁、板柱建築結構。在會堂上面的餐廳樓層由複合鋼桁架構成，由於結構足夠穩固而去掉了桁架中間面板的對角線。

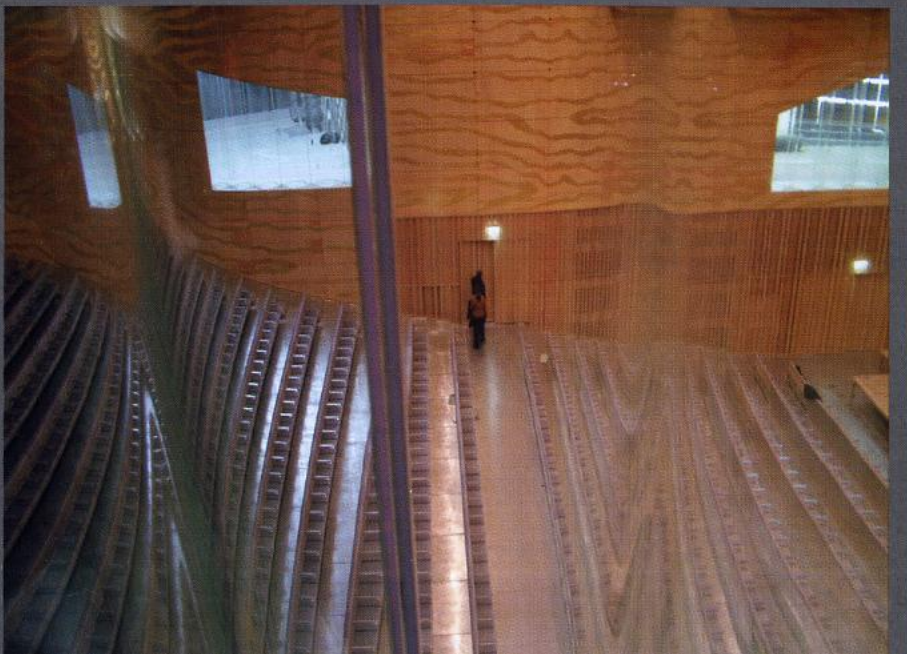
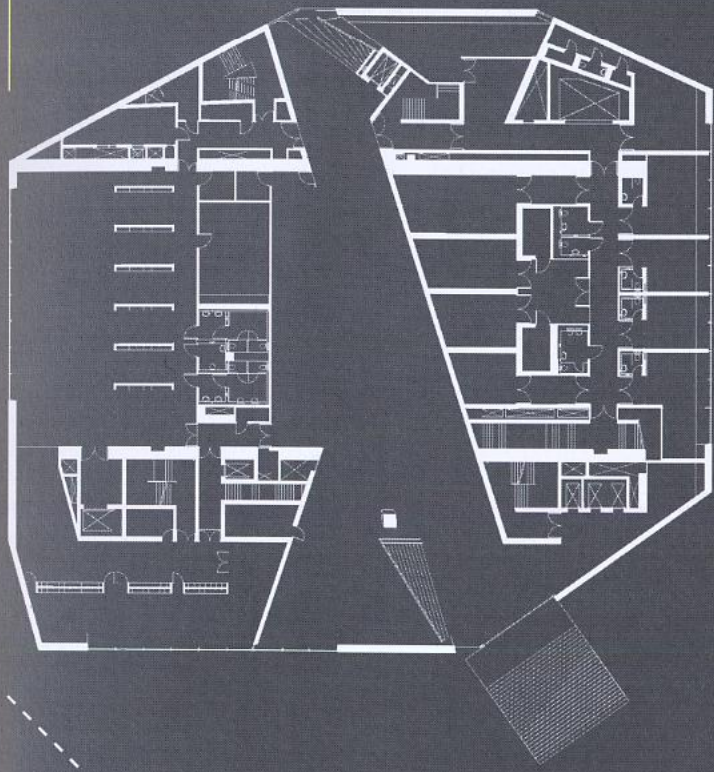
The main auditorium is of a box-in-box construction with the outer box being the concrete building and the inner box formed by acoustically isolated steel box. The box-in-box acoustic isolation is provided by load bearings such that the frequency of the mass spring system is less than 10Hz.

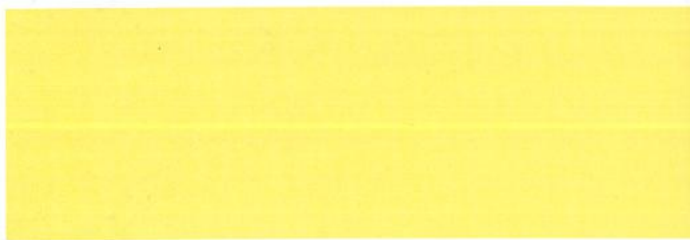
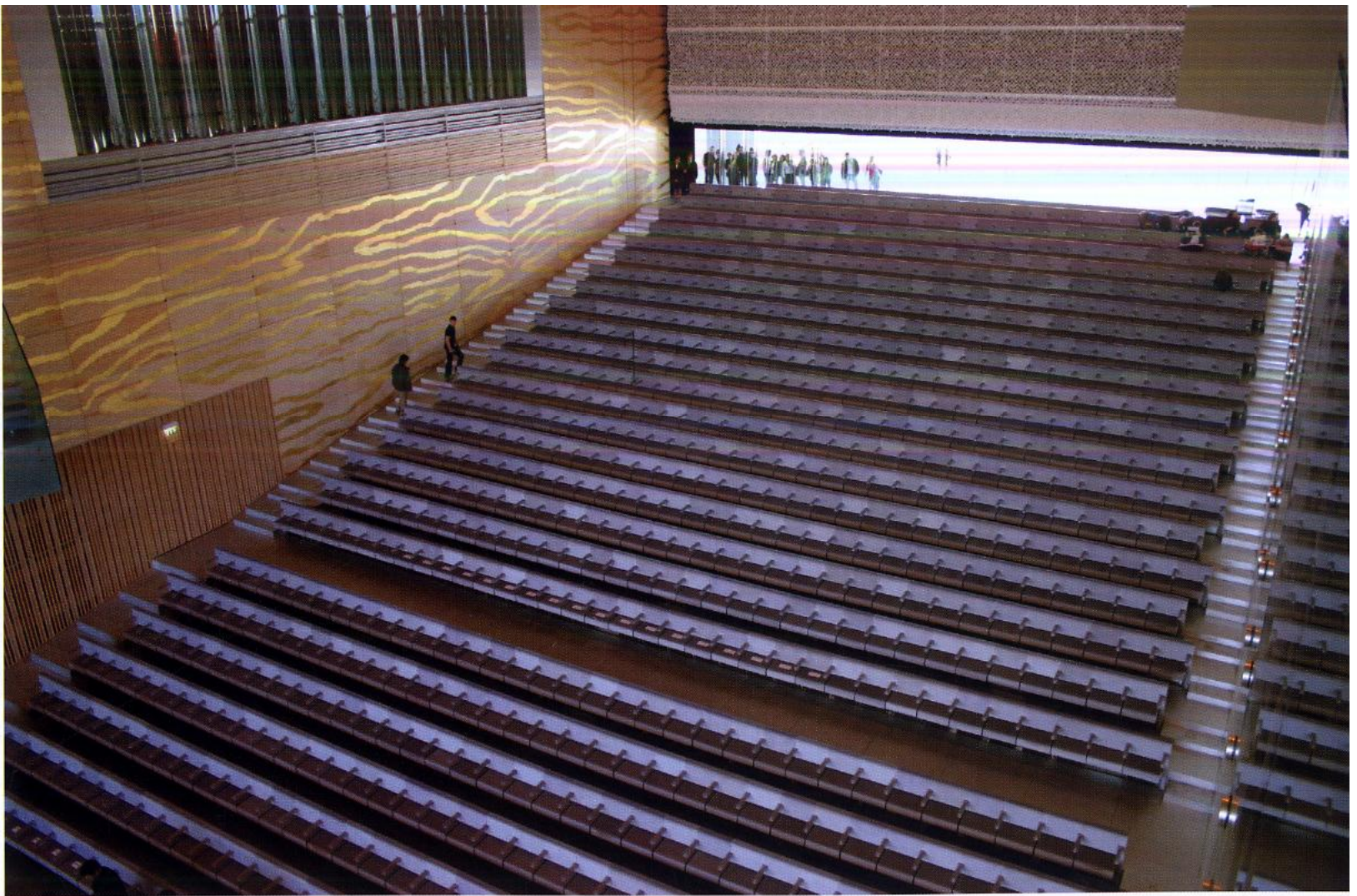
The lower floors of the building below the main auditorium are of a conventional slab beam column construction. The restaurant floor above the main auditorium is formed by composite steel trusses whose central panel has had the diagonal removed as the trusses are in balance most of the time.



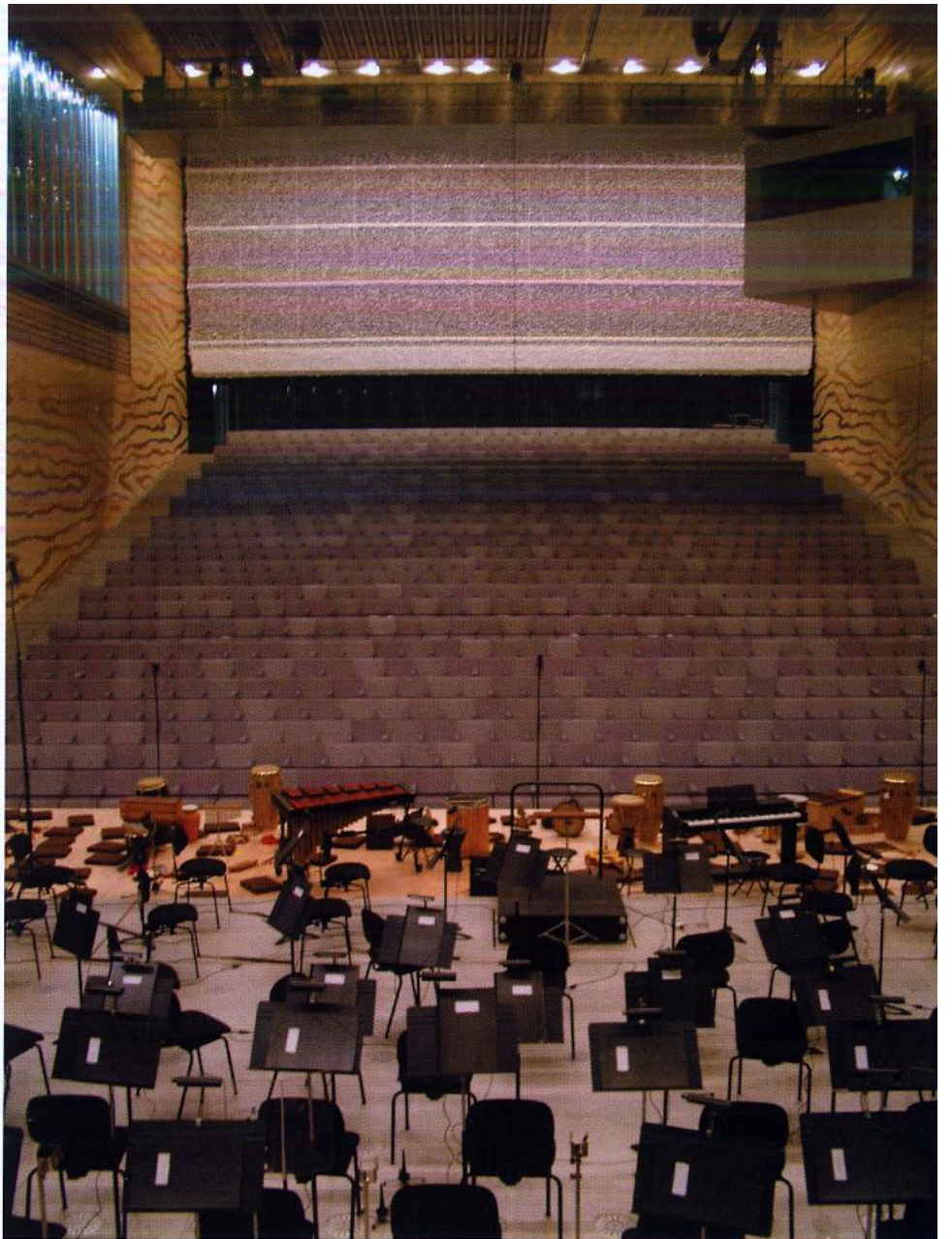
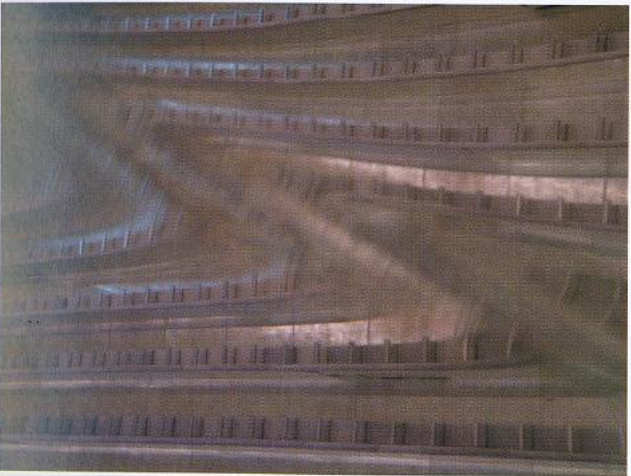








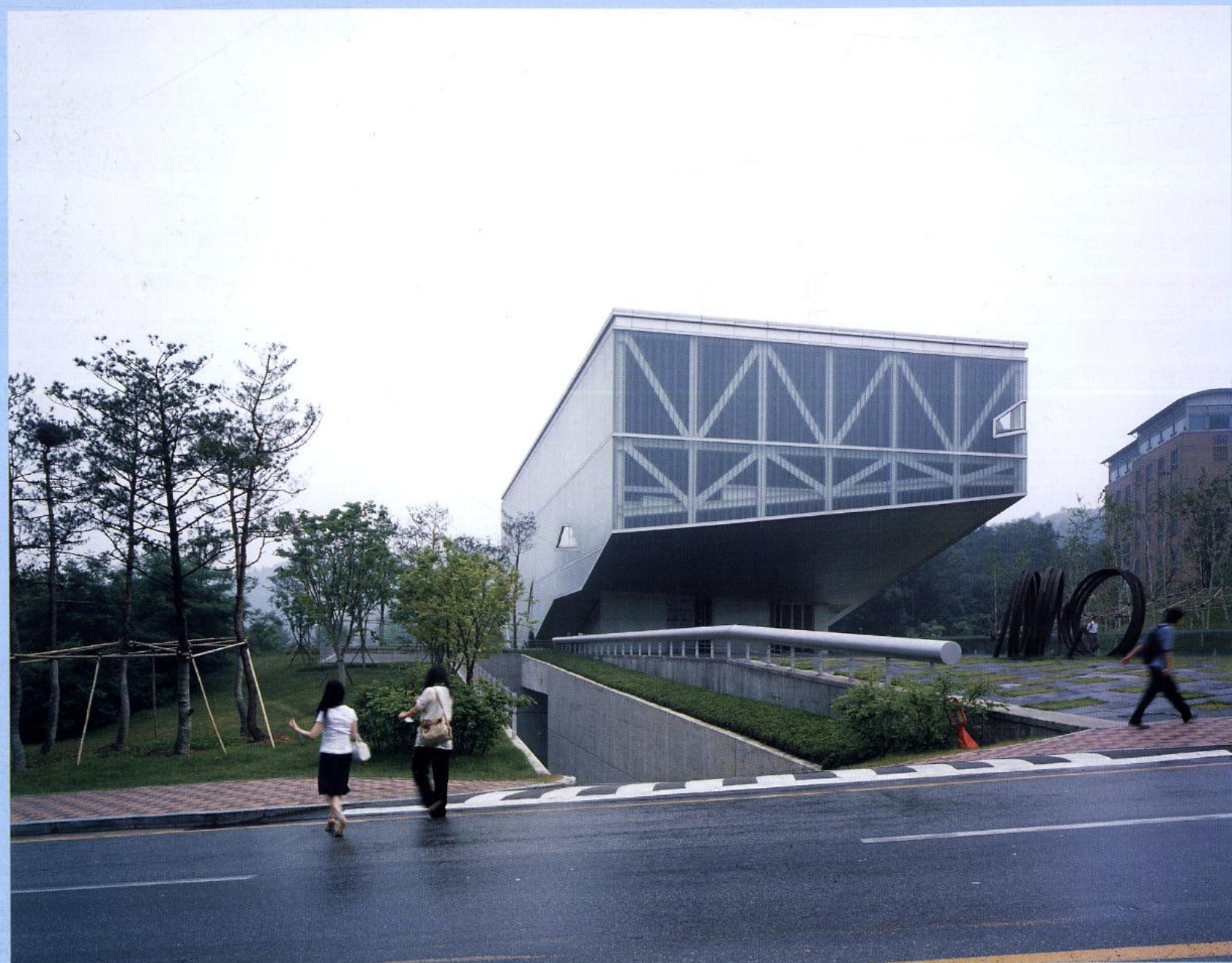


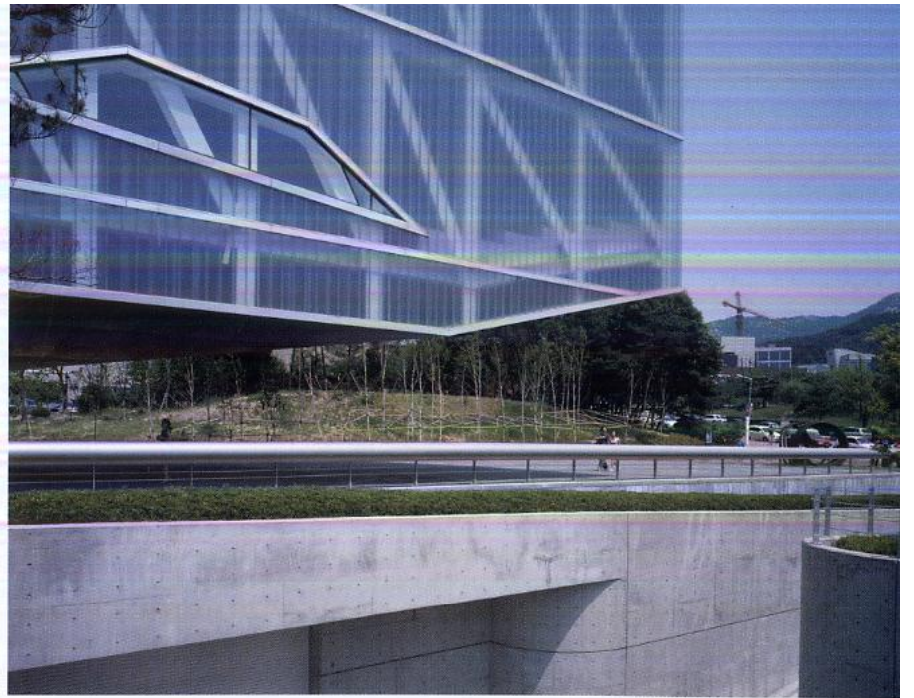
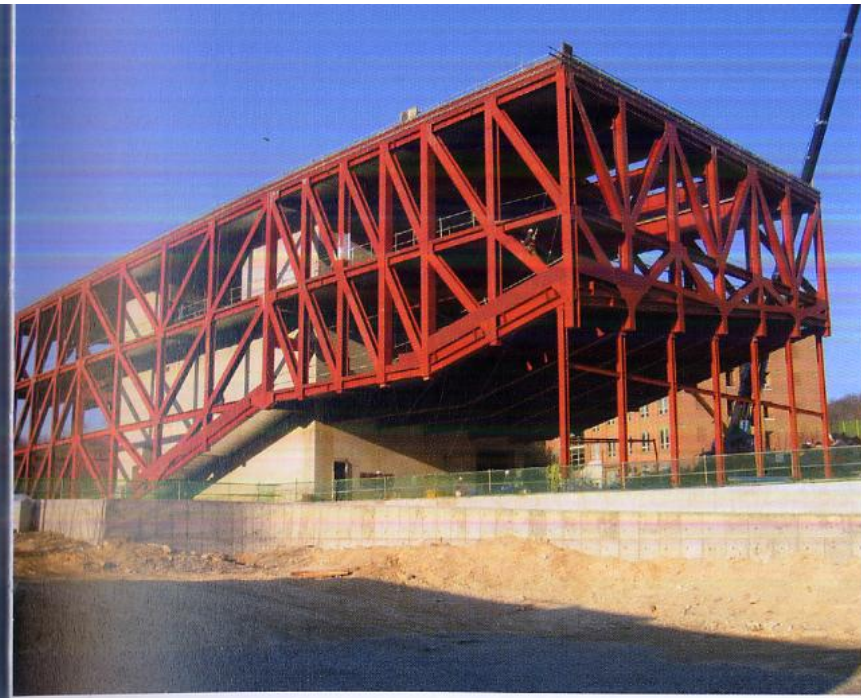


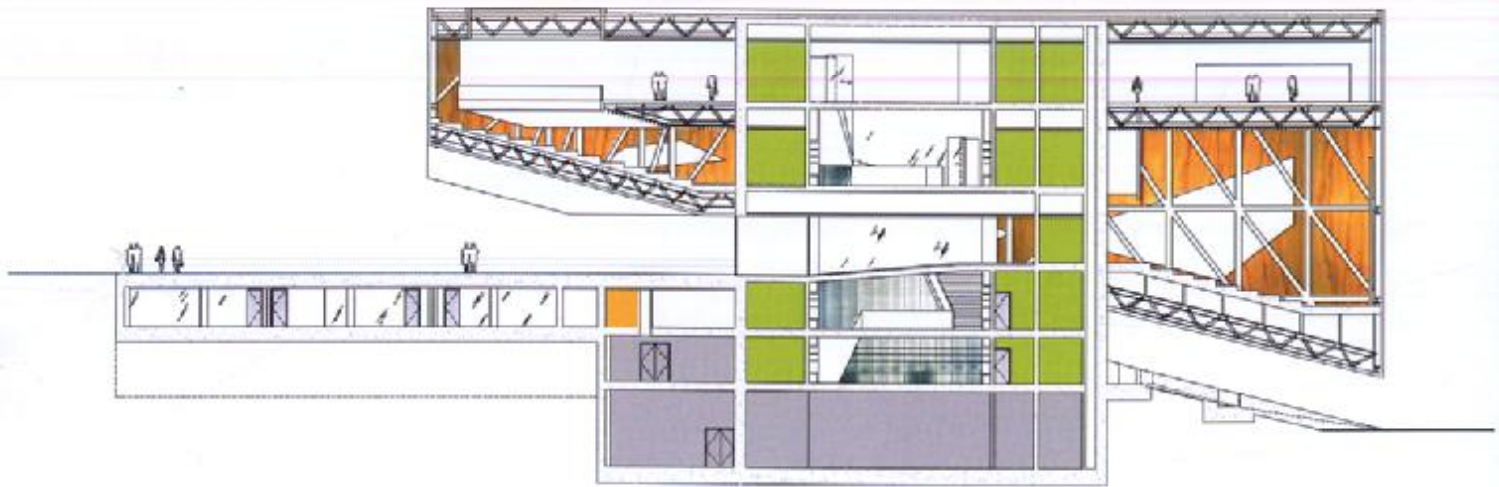
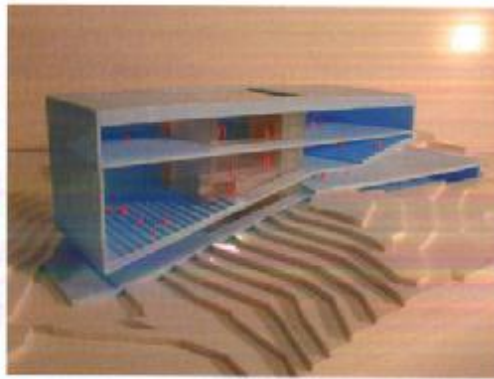
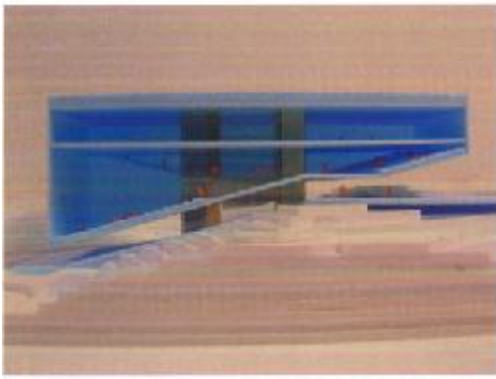
Project: Seoul National University Museum  
Design Team: Office for Metropolitan Architecture (The Netherlands)  
Area: 4,478 square metres  
Photography: Hectic Pictures, Hans Werlemann

項目名稱：首爾國家大學博物館  
設計團隊：Office for Metropolitan Architecture（荷蘭）  
項目規模：4,478平方米  
攝影：Hectic Pictures, Hans Werlemann

# SEOUL NATIONAL UNIVERSITY MUSEUM







polycarbonate



stucco



plywood



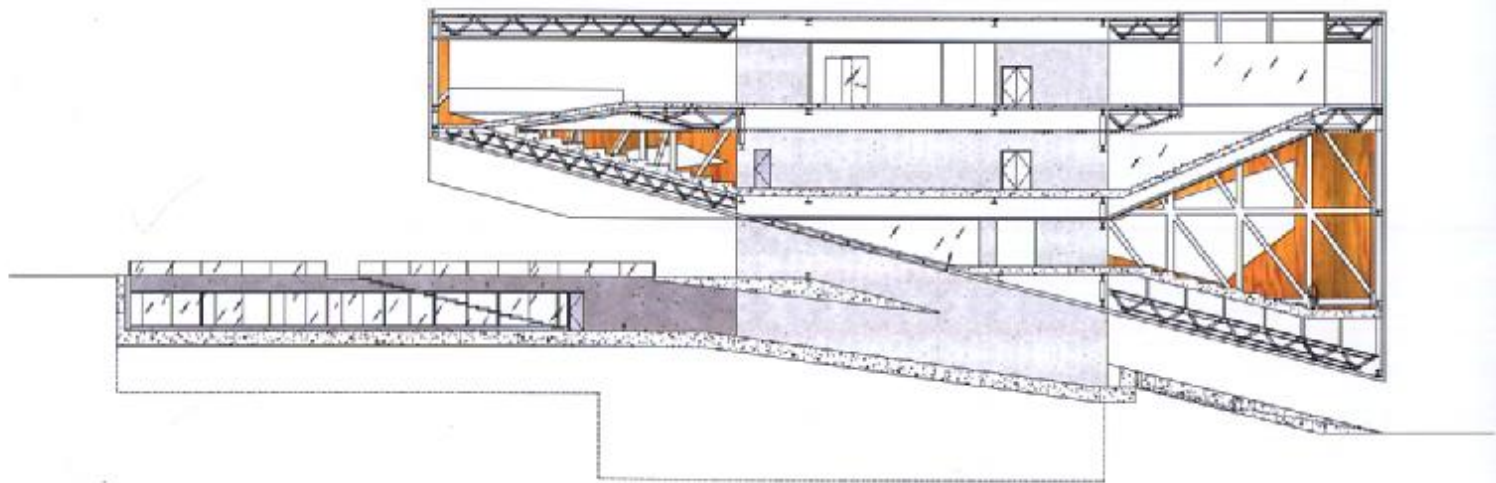
white painted  
gypsum board



steel



poured  
synthetic



exposed concrete



white concrete



plywood



white painted  
gypsum board

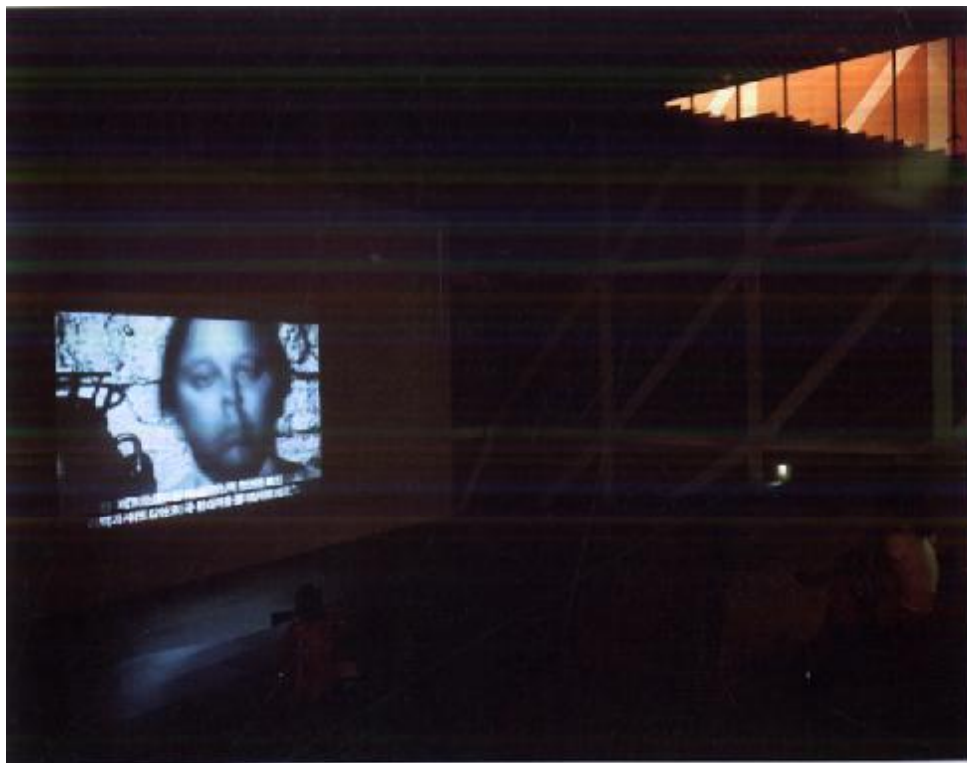


steel



그들 둘은 서로 예로부터 관계 |  
신적인 교감 같은 것을 통해 극 |

없었지만  
! 것 같아요.

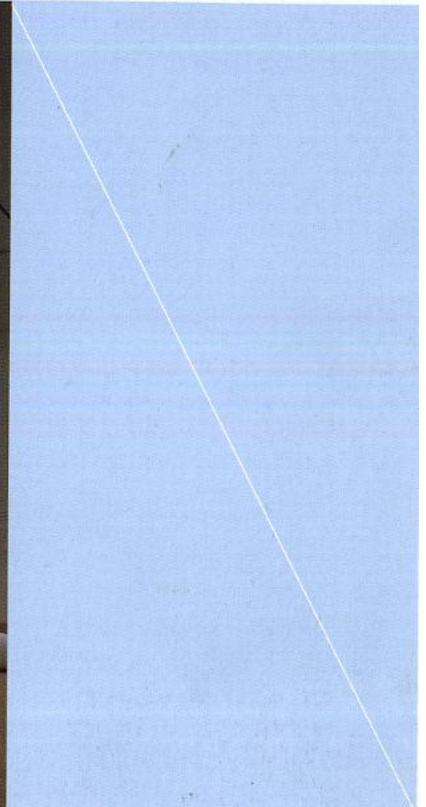


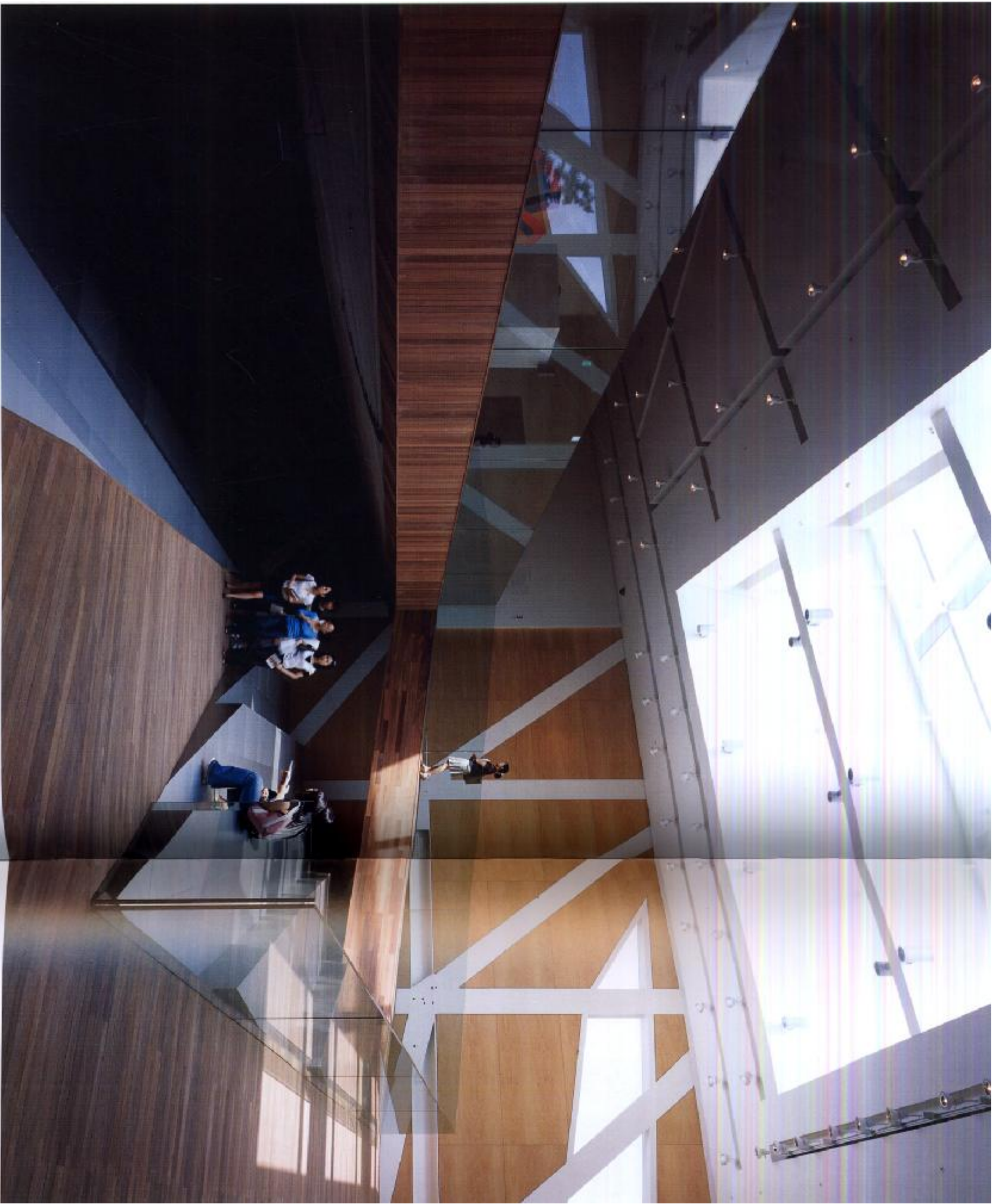
項目的設計反映并加緊了學校和社區之間的密切聯系，這種聯系是方案的主旨。博物館由混凝土核心，加上懸臂式結構外殼組合而成。

博物館內分為4個主要區域：展覽區、教育區、圖書館和業務區。教育區裏斜面的結構有利于講座會堂裏階梯座位的布局。展覽區是博物館的最重要的空間，位于頂層。周圍和中央的樓梯和通道形成了兩個“回”形的上升空間，在當中實現各項目的接合。

材料和修飾手法符合了博物館的建造和功能需要。







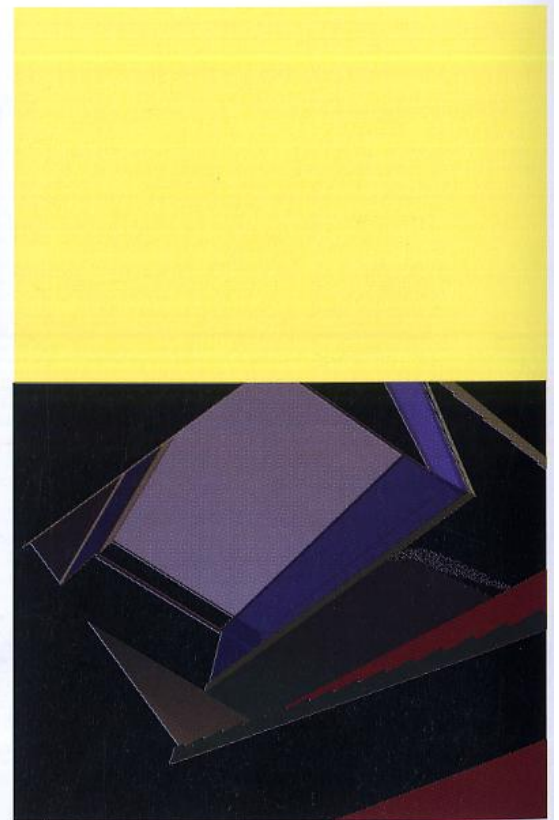
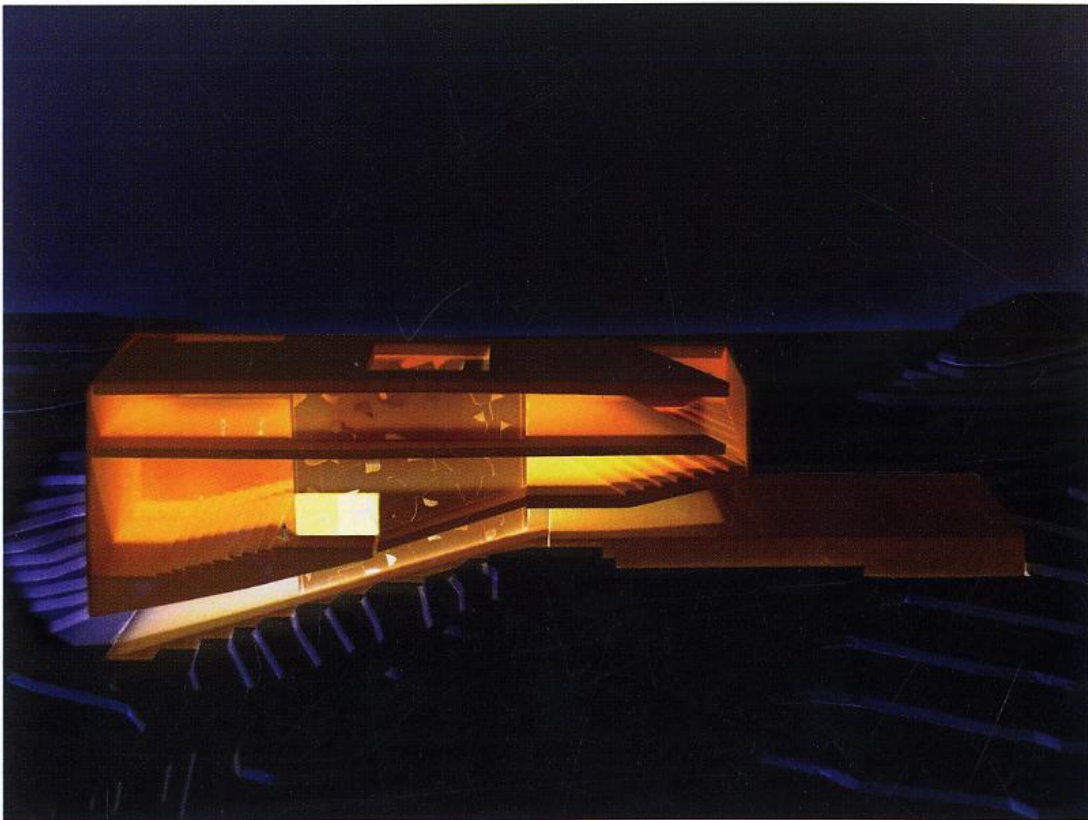
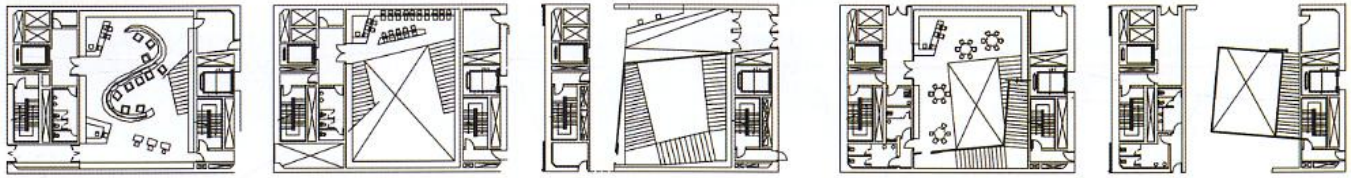
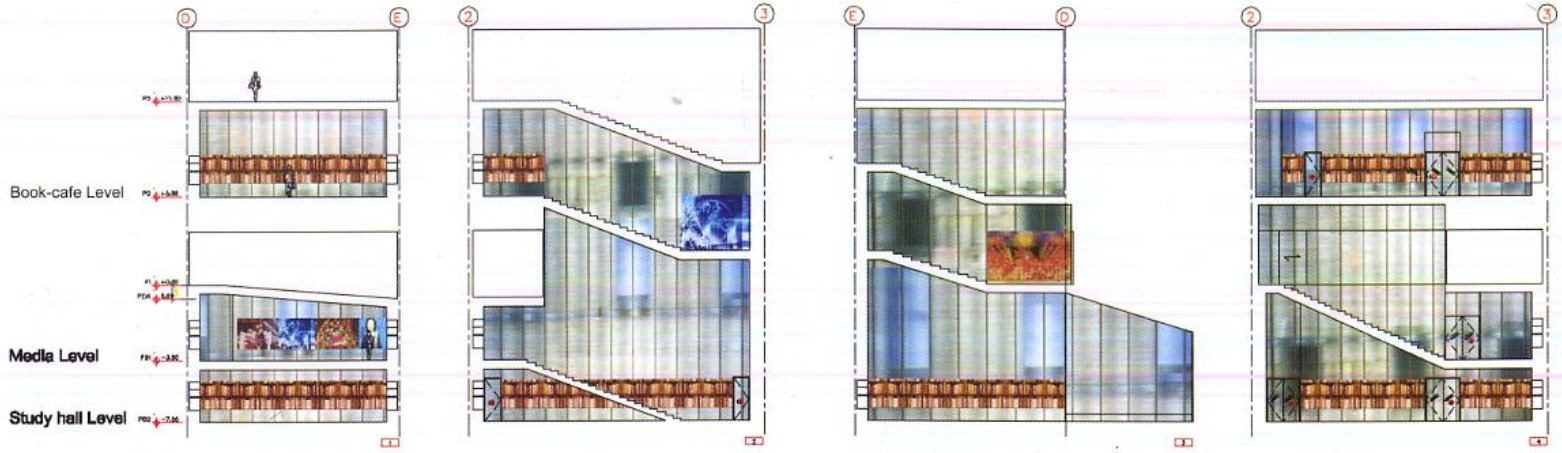


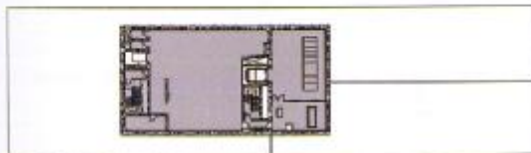
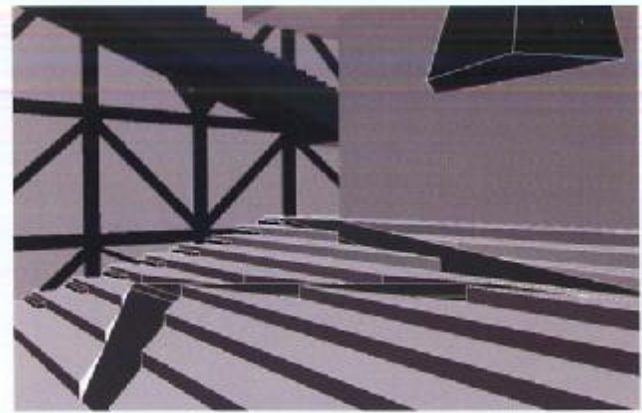
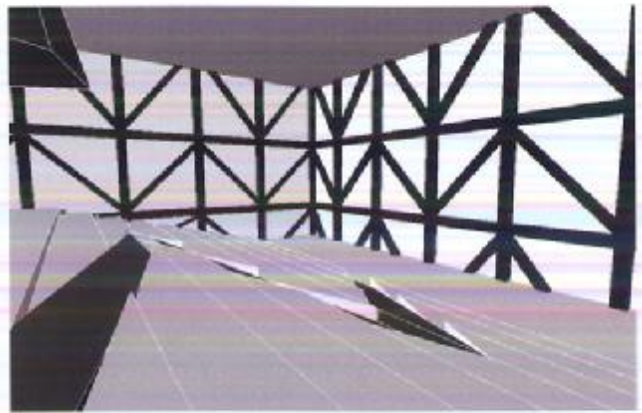
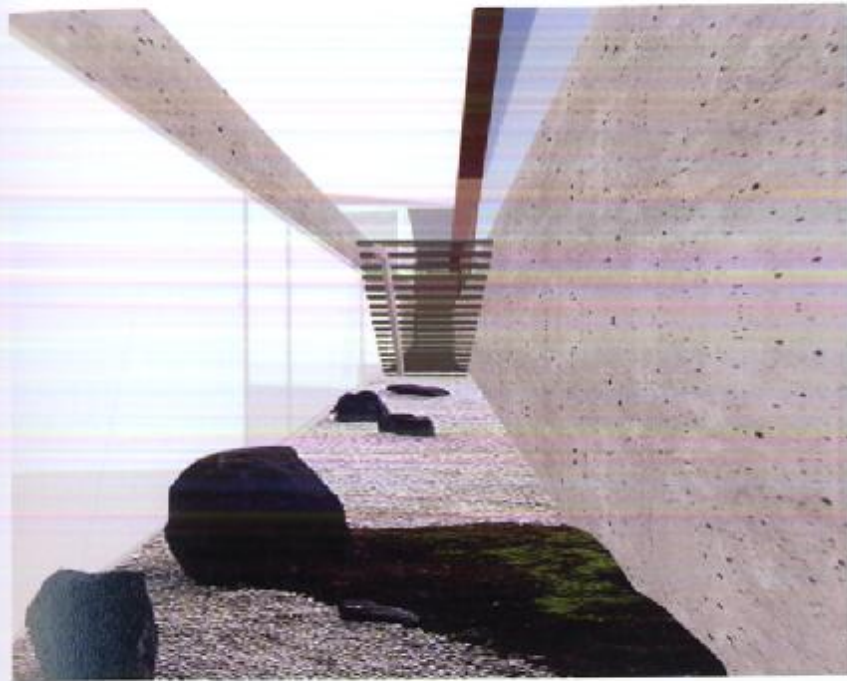


The design for the Seoul National University Museum is driven by the relationship of the campus to the community and serves as a link between them. This linkage is the defining operation behind the project's morphology. The building is a cantilevered structural steel shell bearing on a concrete core.

There are four basic program areas in the museum: Exhibition, Education, Library and Operations. The educational spaces—the lecture hall and auditorium—benefit from the slope and accommodate ramped seating. The library inhabits the center and structural core of the building. The exhibition area is the primary space in the museum and it is located at the top of the building. Peripheral and central stairs and passageways create two spiraling loops, which allow program contiguity in the building.

The building is further defined by a selection of finishes and materials, which articulate its compositional elements and functional requirements.





PB-3 Mechanical level



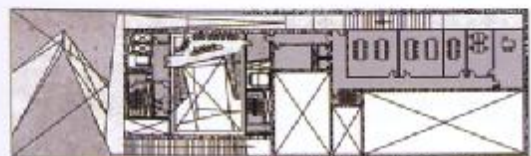
P-1 Entrance level



PB-2 Library entrance level



P-2 Lecture level



PB-1 Operations level



P-3 Exhibition level



white concrete



exposed concrete



hard wood floor



brushed aluminium

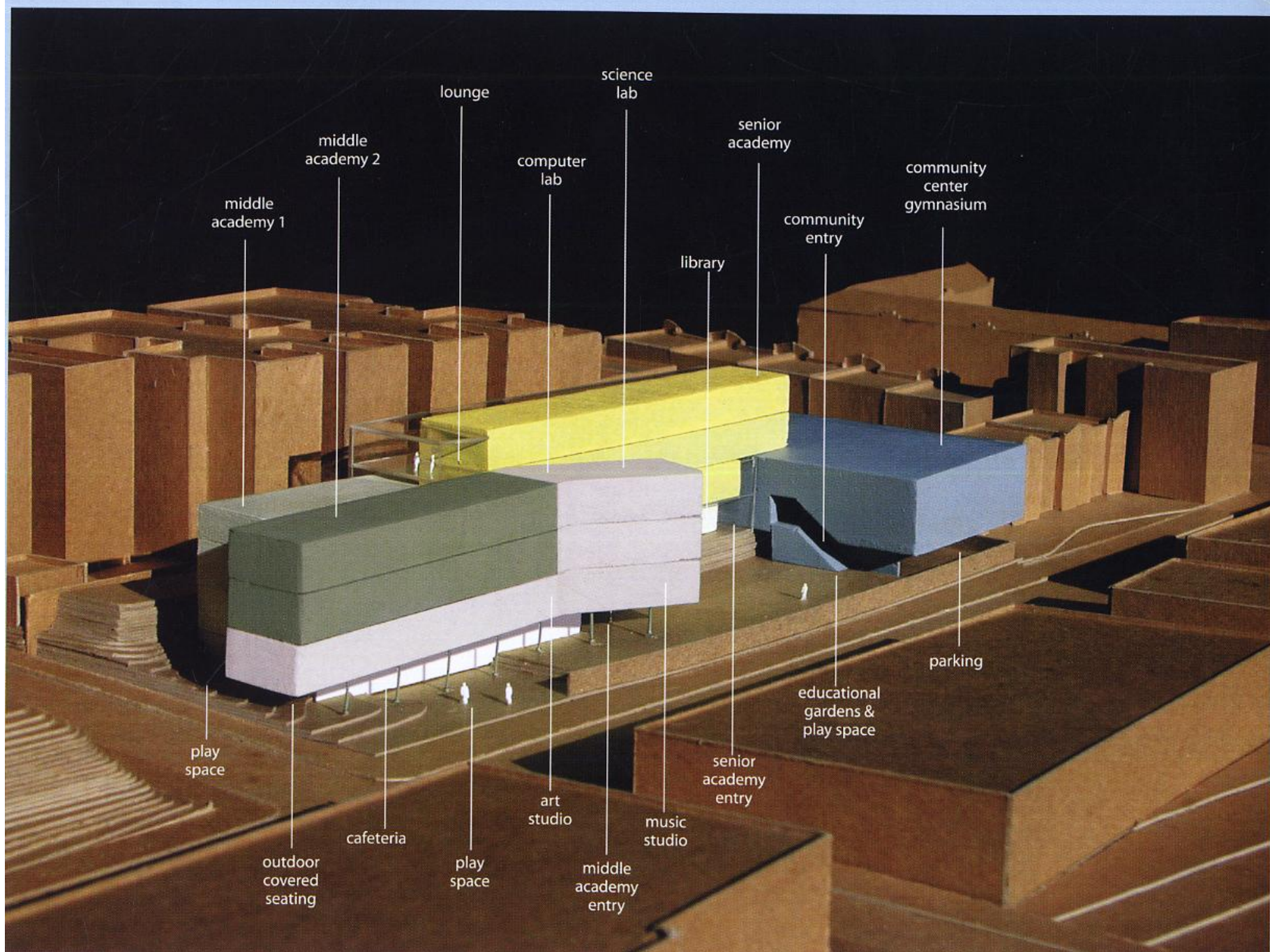


poured synthetic floor

Project: Bronx Preparatory Charter School  
Design Team: Peter L. Gluck and Partners (USA)  
Area: 70,000 square feet  
Photography: Amy Barkow

項目名稱: Bronx公立預備學校  
設計團隊: Peter L. Gluck and Partners (美國)  
項目規模: 70,000平方英尺  
攝影: Amy Barkow

# BRONX PREPARATORY CHARTER SCHOOL

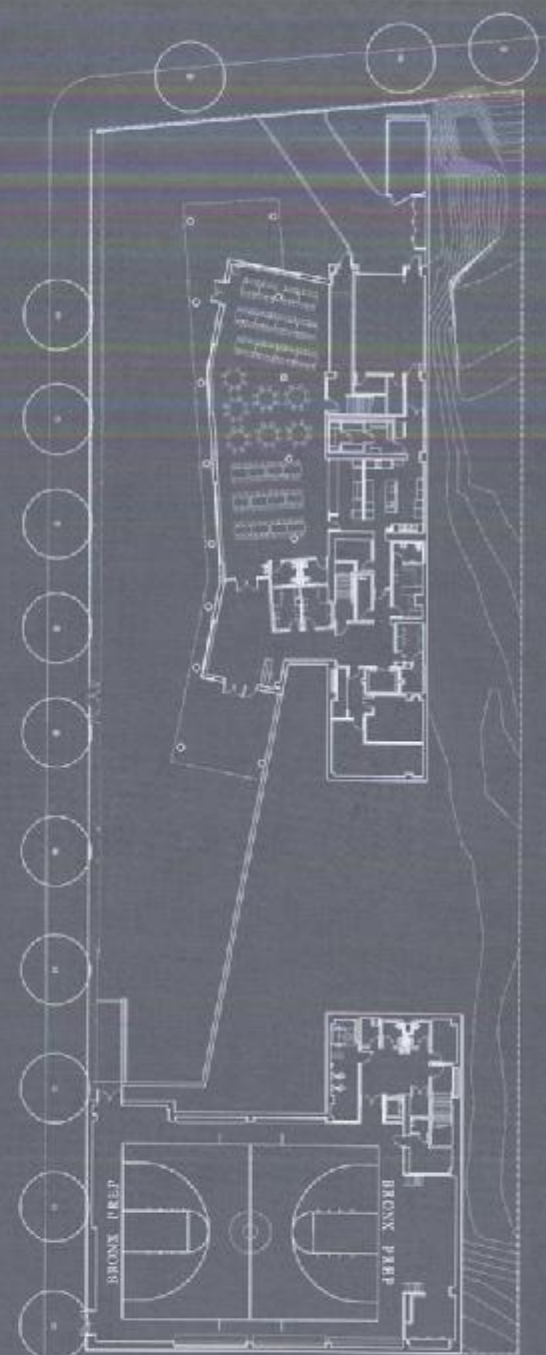




學校建築在傾斜而且不平的地面上，學校後面比前面的街道高出超過15尺。沿着斜坡鋪上一系列線性的臺階模塊，以此來劃分不同的校區，這不同于普通的方塊式教學樓布局，而且針對學生的特點設計合適、美觀的尺寸。此設計方案避免了昂貴的爆破作業和圍牆的修葺，在花園、操場、集合地的模塊之間創造了不同的戶外活動區域。體育館和科技圖書館的模塊有不同的入口，方便課後向社區開放。

建築結構運用了預制混凝土和鋼材，因為這些材料較實惠、快捷，結合外露的構造，能構建出較高的樓層和寬敞的教室。建築用輕質的工業金屬覆層代替傳統昂貴的砌石外立面，不同顏色的外牆用于區分不同的校區。公共音樂室和科學室用增大的藍色光面瓷磚和玻璃標識，是學校實現其教育志向的標志。

The site is steep and rocky, with more than fifteen feet in elevation change from the street to the rear. The architects stepped a series of linear forms up the steep slope, identifying each of them as a separate "academy" to



avoid the usual box-like cavern of school buildings and to make the scale "student-friendly" and inviting. This stepping strategy made expensive blasting and retaining walls unnecessary and also created varied outdoor spaces between the forms for gardens, play, and gathering places. The form that houses the competition-size gym and high-tech library has separate entrances for community use during after-school hours.

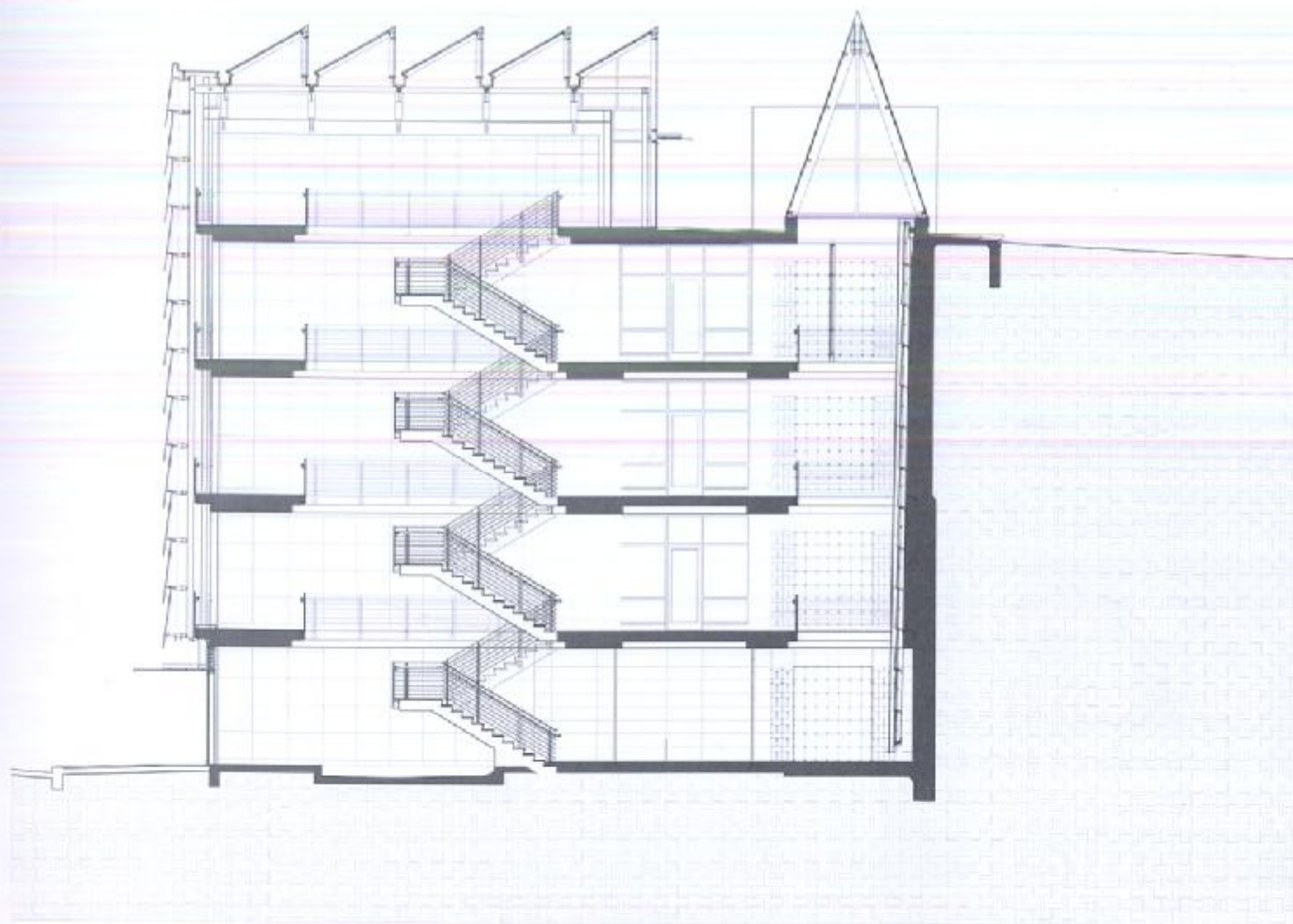
Precast concrete plank and steel was used for the structural system because it was less expensive, faster to build, and, in conjunction with exposed mechanical systems, allowed for higher ceilings and more spacious classrooms. Instead of the conventional and costly masonry exterior, light-weight industrial metal cladding painted in different colors were chosen to mark the different academies. A small expanse of blue polished tile and glass highlights the special shared rooms for music and science, which are an educational beacon for the ambitions of the school.

Project: Green-Wood Hillside Mausoleum  
Design Team: Platt Byard Dovell White Architects ( USA )  
Area: 18,500 square feet  
Photography: Jonathan Wallen

項目名稱：綠林半山公墓  
設計團隊：Platt Byard Dovell White Architects ( 美國 )  
項目規模：18,500平方英尺  
攝影：Jonathan Wallen

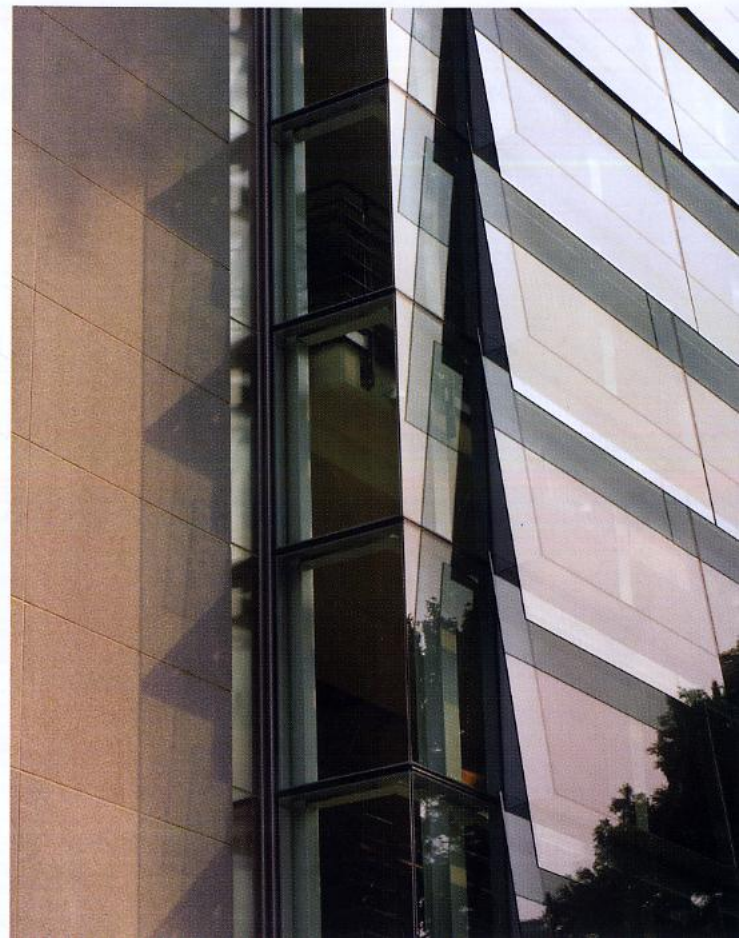
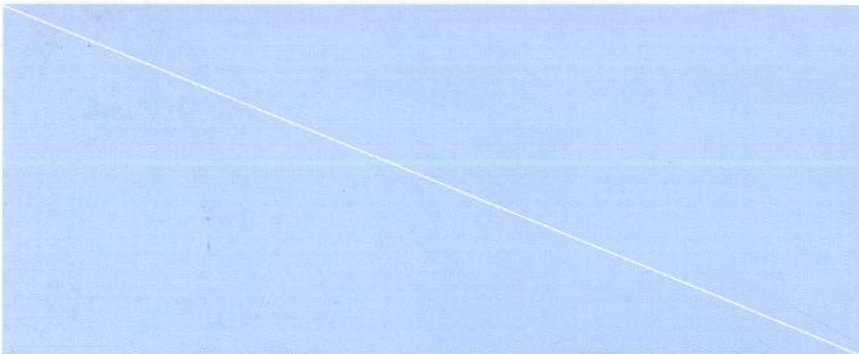
# GREEN-WOOD HILLSIDE MAUSOLEUM





于1838年在纽约建成的格林半山公墓是國家重要的田園公墓。公墓需要重新建設，以符合其歷史和社會的價值。

New York's 1838 National Landmark Green-Wood Cemetery is one of the nation's most important pastoral cemeteries. After experiencing the impact of conventional designs, the cemetery undertook to develop a prototype that would be worthy of the human experience it serves and extend the human service of its priceless historic landscape.









項目建築在山坡上，在鋸齒形的玻璃天窗下形成兩個“室外”的玻璃前庭。山坡高處的紀念碑拆分為不同的塊體和金字塔形狀，以符合空間的設計和紀念碑的歷史感。沿着中庭的立面，層疊的玻璃把外面的景觀和晚上的夜空導入室內。四層樓高的室內瀑布慢慢流淌于藍色皺紋玻璃表面，使中庭富有生氣。鋪上尼泊爾地毯的休息間，給人們提供靜心冥想的空間。

At Hillside, three granite-clad "stele" of crypts cut deep into a sharp slope make two "outdoor" atria glazed in clear glass under saw-toothed greenhouse skylights. Monumental below, the top of Hillside is broken up in blocks and pyramids to fit the scale and character of the old monuments. Down the facades of its atria, cascades of structural glass shingles bring the landscape into the interior, reflecting the evening sky with some of the mourning of an evergreen. Inside, four story waterfalls of shingled blue corrugated glass animate the atria with a slow-moving moiré of descending water. Along the way, islands of Nepalese carpet provide places for repose and contemplation.







公墓對自然、死亡和哀悼的沉思使其常青。玻璃窗把外景映入室內。鋸齒形天窗實現自然通風，沒有任何人工的氣候調控。Hillside' s meditation on nature, death and mourning is itself "green", single-glazed volumes of "outdoors" brought just inside and thermally stabilized by the mass of its crypts with no mechanical climate systems other than ventilators in the saw-tooth skylight.



Project: Saginaw Art Museum Addition

Design Team: Platt Byard Dovell White Architects ( USA )

Area: 18,744 square feet

Photography: Gene Meadows

項目名稱：薩吉諾美術館擴建

設計團隊：Platt Byard Dovell White Architects ( 美國 )

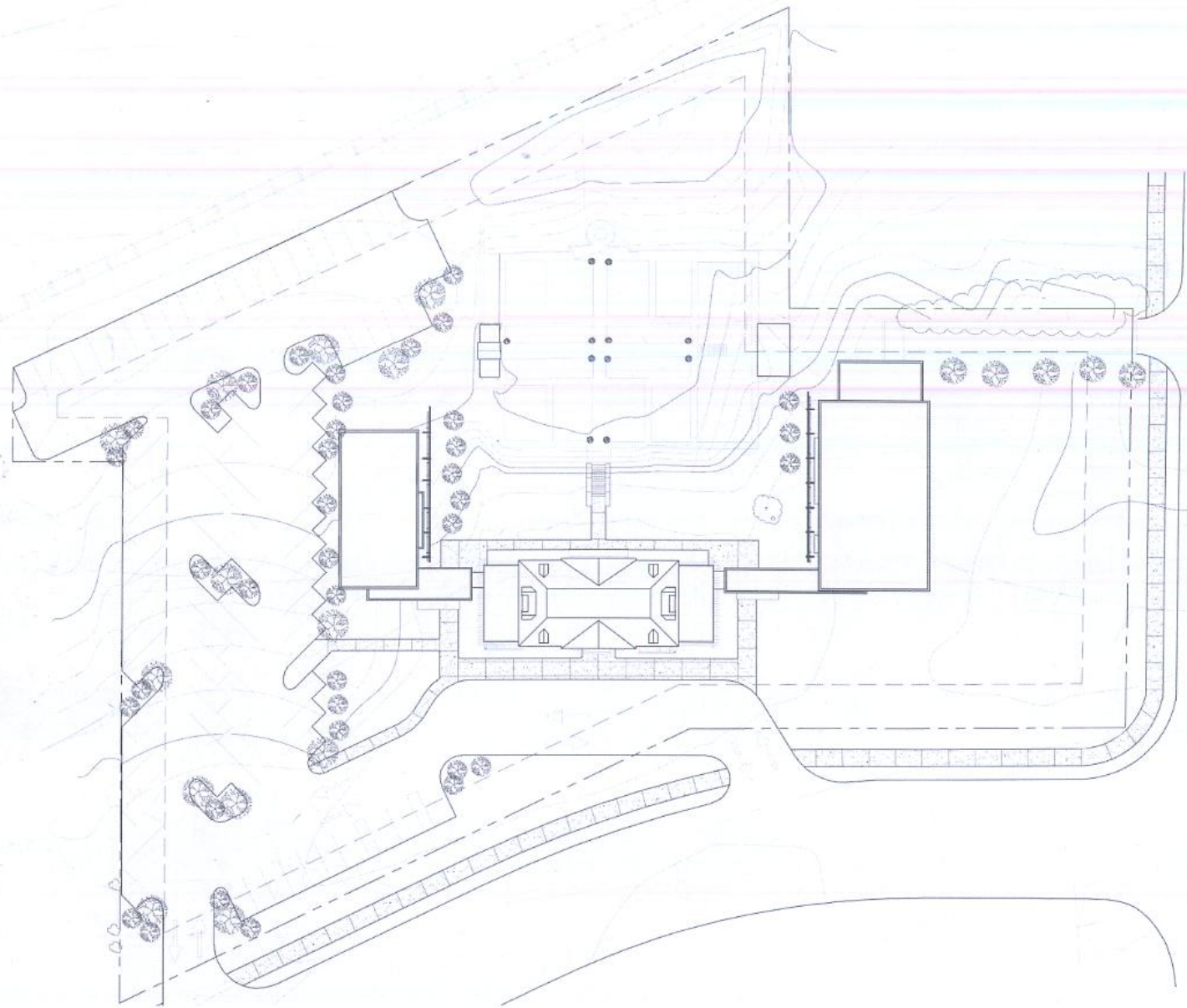
項目規模：18,744平方英尺

攝影：Gene Meadows

# SAGINAW ART MUSEUM ADDITION



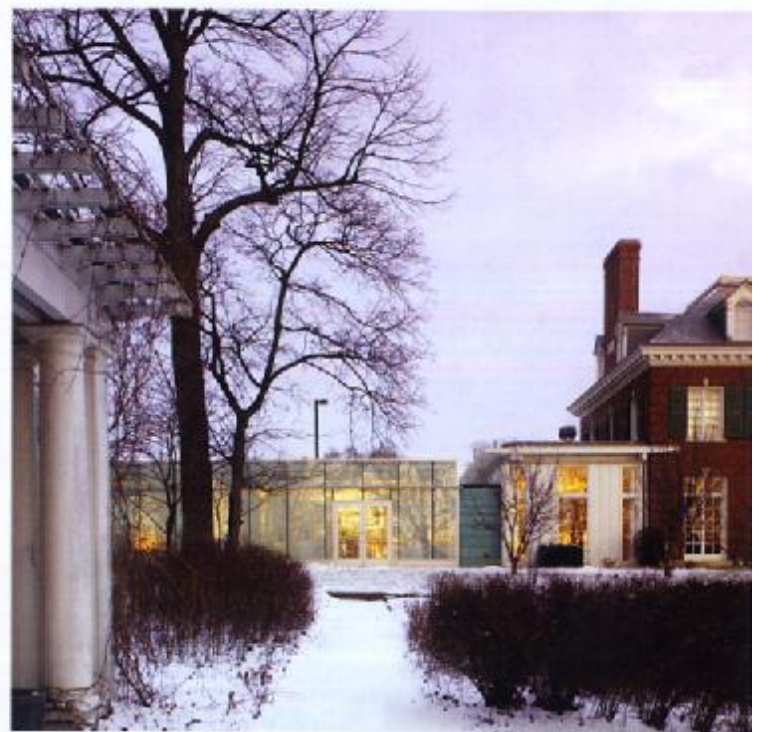


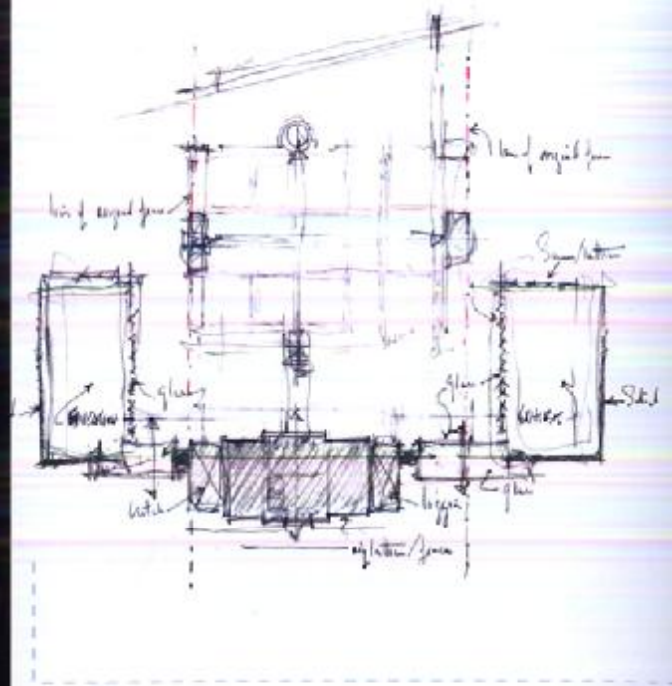
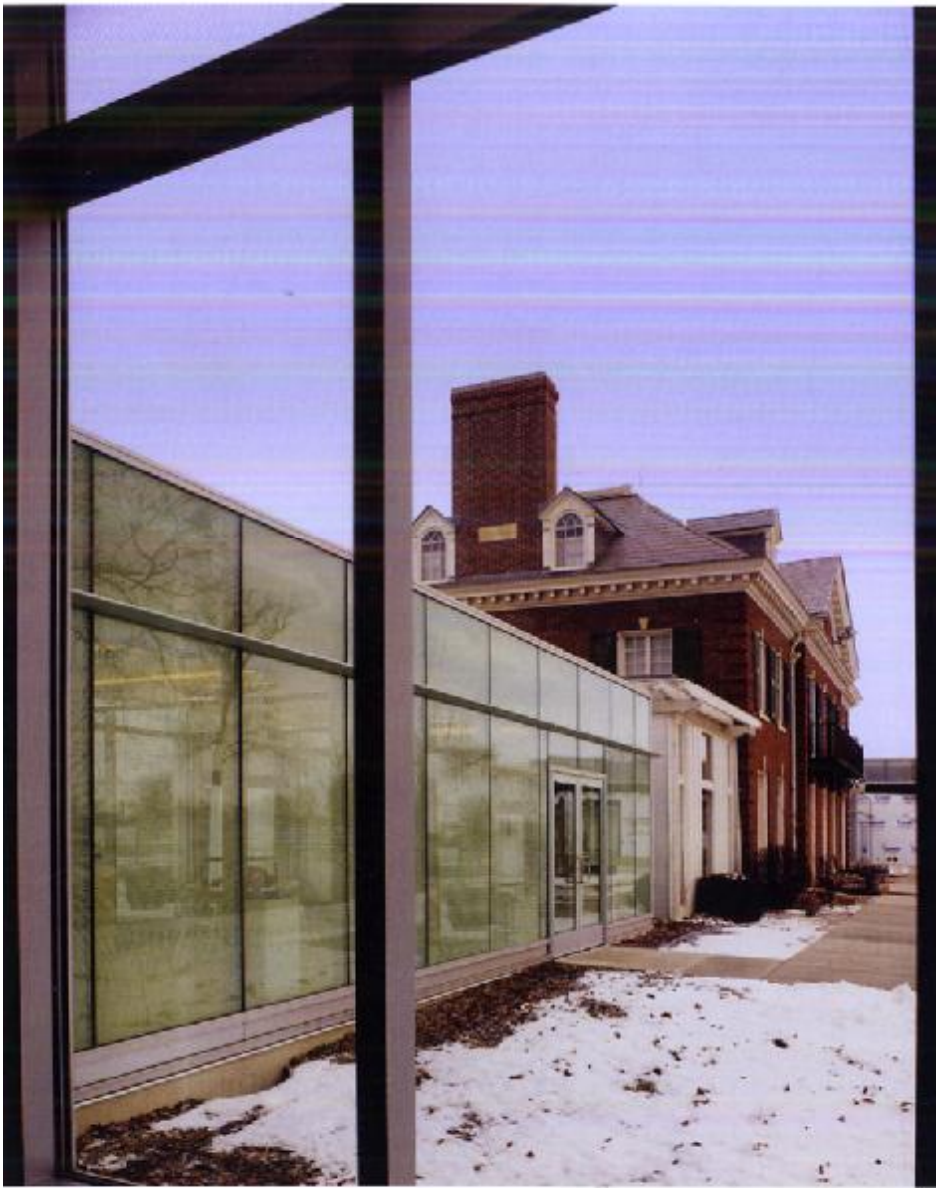


薩吉諾美術館位于市中心，爲了迎合國際藝術發展的需要，美術館開展了其擴建計劃。原本面積爲5,000平方英尺的美術館限制了展覽和教育的空間，不能給裏面的藝術品提供合適的展現空間。

Located in a downtown environment, the Saginaw Art Museum began an ambitious plan for expansion that was a necessary step to enabling the exhibition of an expanded world of art. The 5,000-square-foot existing building limited the exhibition and education spaces, and it could not allow for the proper handling of fine art.







方案保留了1904年喬治亞州建築及其意大利花園的風味，保護了這一有歷史意義的建築，也增加了獨立的展覽空間和側旁的教育區域。把擴建的部分劃為翼樓，以舊建築為中心對稱布局，圍繞着花園。保持正門處于中間位置以及舊建築的首要地位。

由于受到項目成本的限制，項目祇能採用裸露結構和簡單的裝飾。周邊的天窗、銅制的覆面、木材、花園的格子屏風和玻璃連接物，使美術館煥然一新。項目中選用的材料和建築形式加強了原美術館的核心地位。燒結的玻璃和綠銹青銅覆面使建築外部的材料與室內的喬治亞州風格的細部之間有一個戲劇性的連接。

The desire to preserve the existing 1904 Georgian house and its Italian garden, both designed by the original architect, led a team of architects to develop a design preserving the historic building while adding separate exhibition and education wings. The designers, a team that included the grandson of the original architect. Found a way to split the program into separate wings that could respond to the symmetry of the old house and embrace the garden, while keeping the front door in the middle and the old house at the top of the hierarchy of the composition.

The design concept, limited by budget, ultimately called for the use of exposed structure and simple interior and exterior finishes. The perimeter skylighting of the gallery, the copper cladding, the wood, lattice-screen garden enclosure and glazed connectors reset the house as the heart of a promising arts institution. The project incorporates a palette of materials and forms that reinforce the original museum as the central focus. The fritted glass and the pre-patinaed copper cladding provide dramatic interface with the exterior materials and detailing found on the Georgian style house.

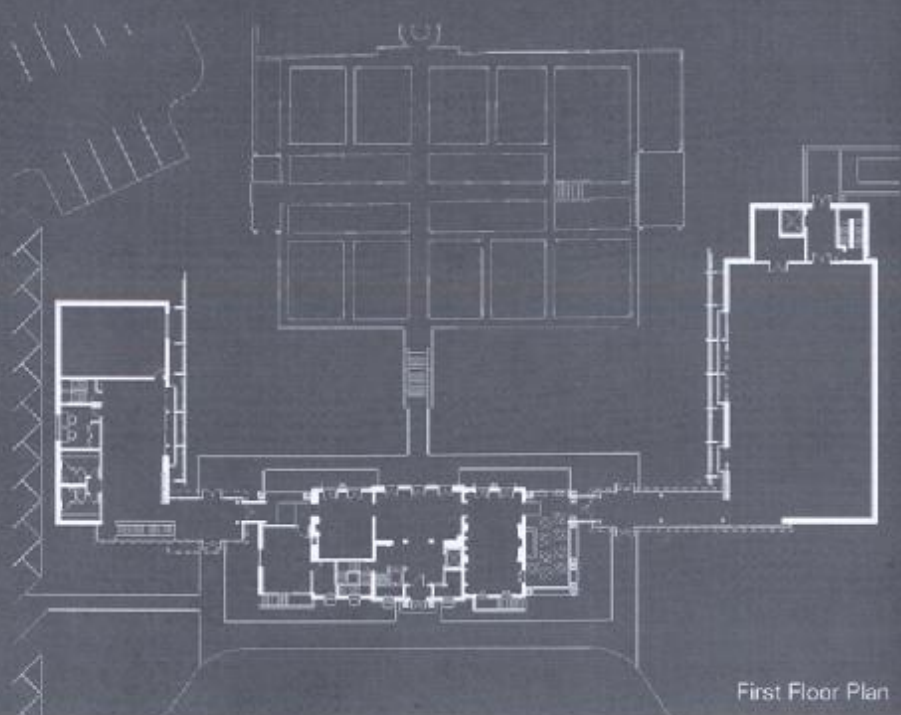






從舊建築到其兩側的擴建，美術館實現了從歷史到現代的過渡。通過合理的安排和布局，新增加的面積為18,744平方英尺的空間，使美術館能夠展示、儲藏大型的藝術展品。

The completed project welcomes visitors to a prominent structure that flows from its historic home to its modern, versatile wings. With the proper spaces and systems, which add another 18,744 square feet of space, the museum now offers the ability to receive, store and display major art exhibits.



First Floor Plan

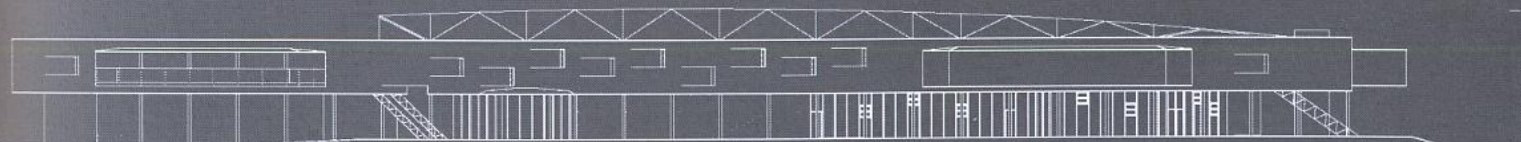


Project: Slowtecture S  
Design Team: Shuhei Endo Architect Institute (Japan)  
Architect: Shuhei Endo  
Area: 1,430 square metres  
Photography: Yoshiharu Matsumura

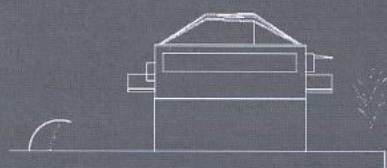
項目名稱: Slowtecture S  
設計團隊: Shuhei Endo Architect Institute (日本)  
建築師: Shuhei Endo  
項目規模: 1,430平方米  
攝影: Yoshiharu Matsumura

# SLOWTECTURE S

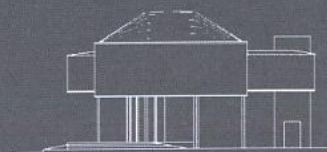




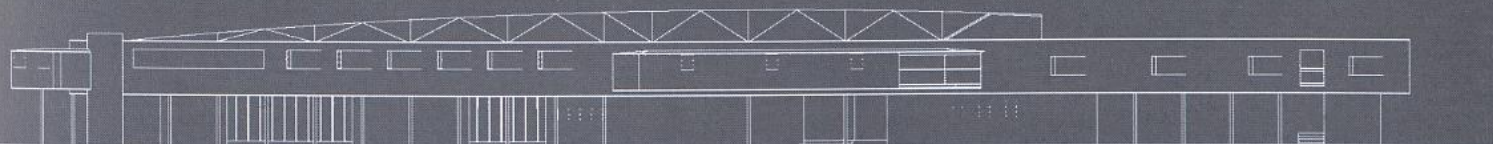
SOUTH ELEVATION S=1/600



WEST ELEVATION S=1/600



EAST ELEVATION S=1/600



NORTH ELEVATION S=1/600



SECTION 4

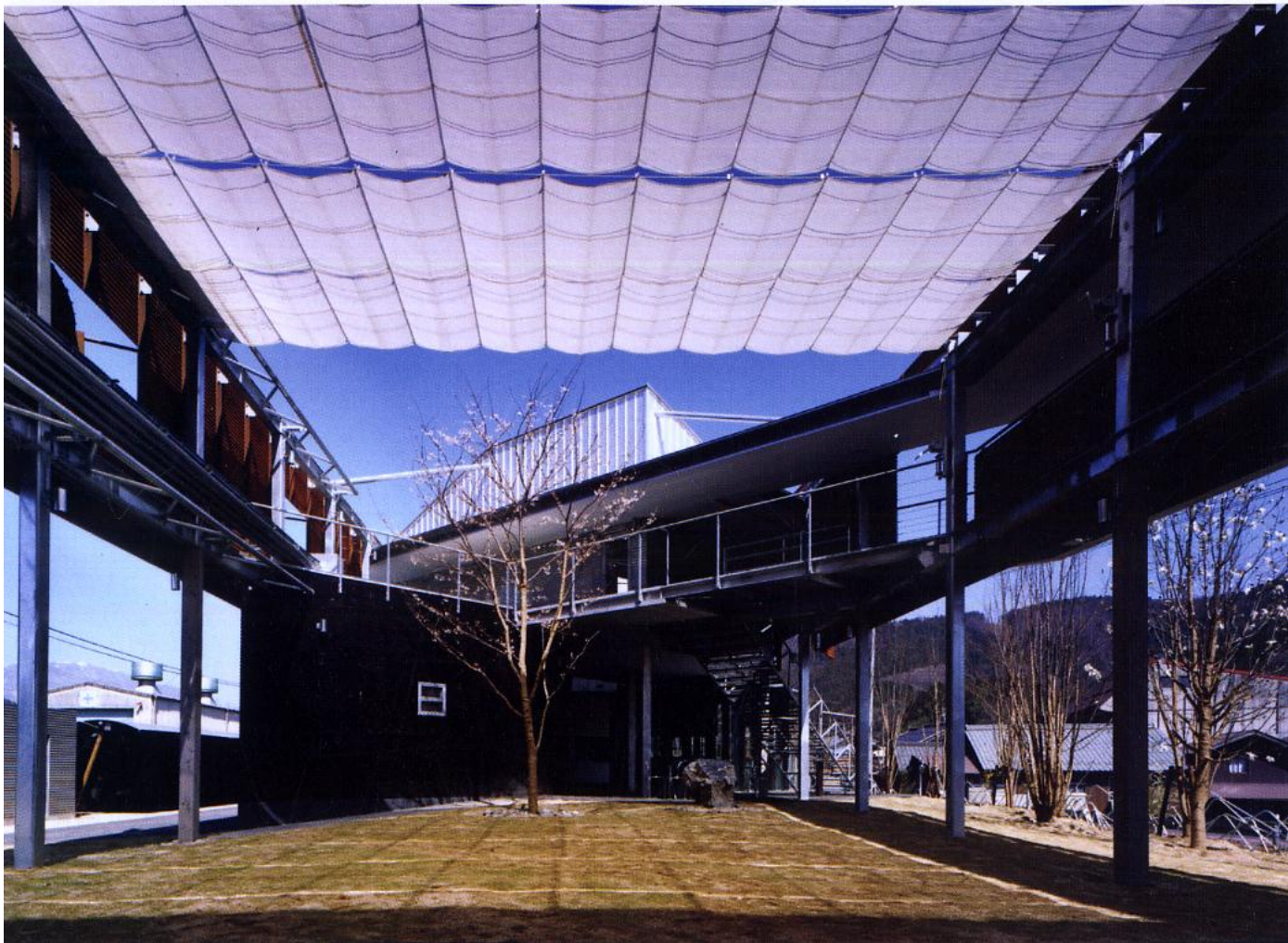


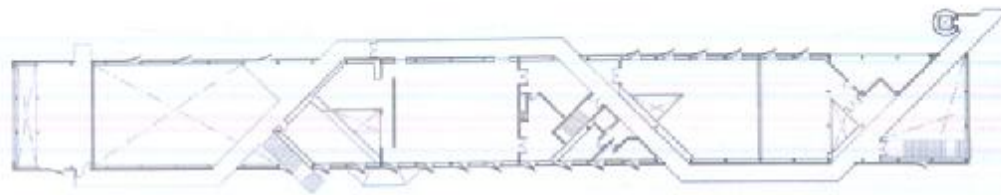


項目場地呈狹長狀，東西延伸150米，南北縱寬20米，被高速公路截斷，與鐵路並行。南面是歷史上著名的Nakasendo高速公路（建於Edo時期的5條大道之一）和一條新的高速公路。Samegai 房屋為東西走向，旁邊一條水道有充沛的泉水，本項目反映出隨着時間的流逝，交通技術發展的巨大變化。這一變化是對速度不懈追求的歷史見證。

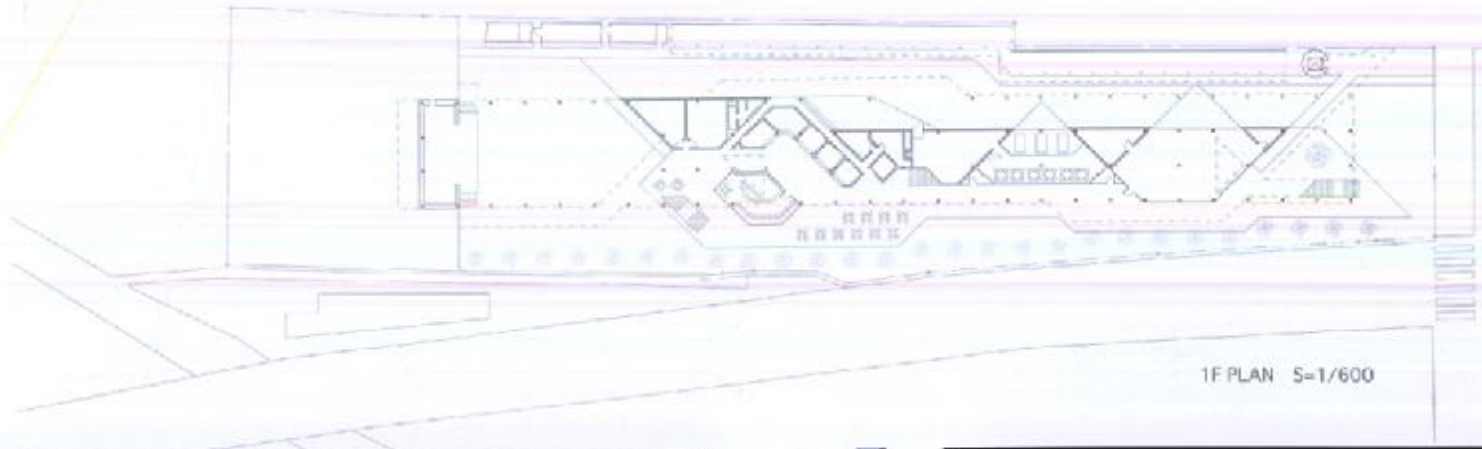
外部結構要求設計經濟實用且不需要維護，採用帶有波紋的鋼板以防風雨。本項目有兩種用途。一層被一家當地公司用於出售商品，二層用於開展城鎮自身經營的實踐型的訓練項目。兩者都充分利用交通便利的優勢，傳播地方文化，促進當地居民與外來人員的溝通。



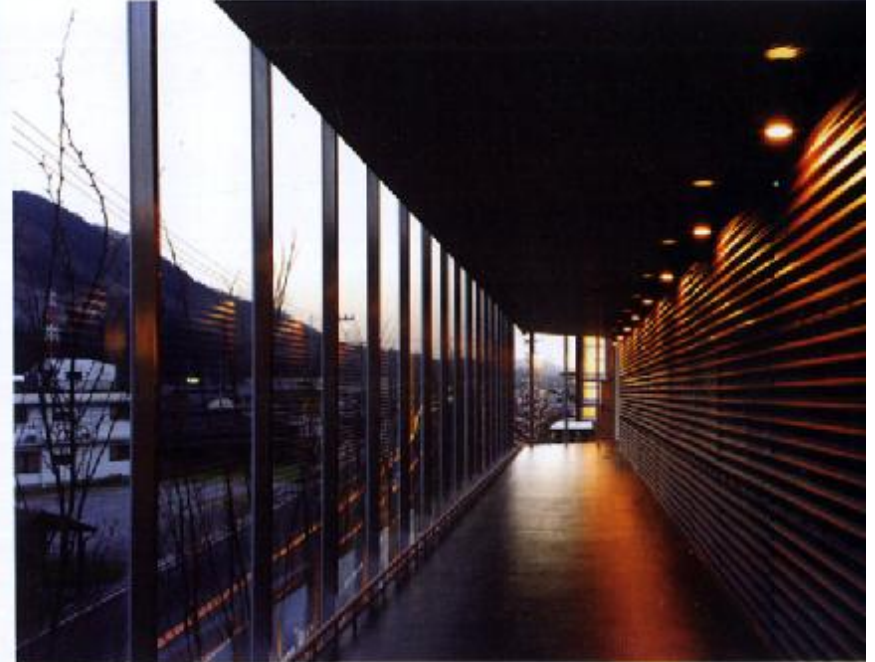




2F PLAN S=1/600

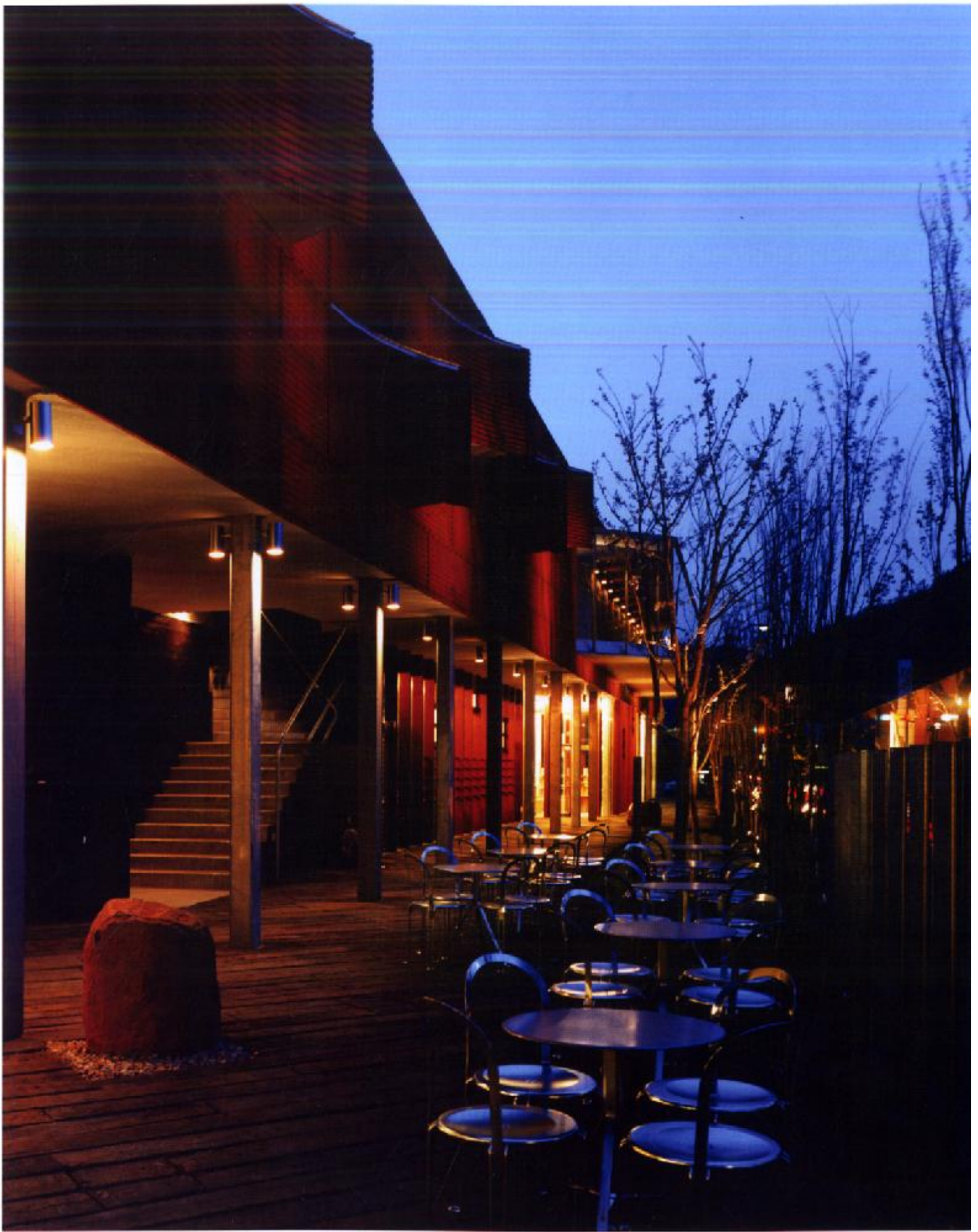


1F PLAN S=1/600



The site is a strip cut off by the highway, parallel with the railway line. Long and narrow, it extends 150 meters east and west and 20 meters north and south from the plaza in front of the station. A little to the south are the historic Nakasendo highway, one of five major thoroughfares built during the Edo period, and a new expressway. The houses of Samegai define a line running east and west; abundant springs form a watercourse beside them. This site is, then, distinctive in showing the transformations in transport technologies over time. Its changes are historic evidence of the constant pursuit of greater speed, of acceleration.

The exterior of this structure uses weatherproof steel sheet with a standard ripple pattern. It is a practical choice that has resulted from seeking an economical and maintenance-free structure. This building has, broadly, two types of uses. The first floor is used for selling goods by a local company and the second is for a hands-on training program operated by the town. Both are intended, as facilities in a transportation nexus, to communicate the local culture and encourage interaction between local people and the outsiders.





Project: Springecture O-T

Design Team: Shuhei Endo Architect Institute (Japan)

Architect: Shuhei Endo

Area: 283 square metres

Photography: Yoshiharu Matsumura

項目名稱: Springecture O-T

設計團隊: Shuhei Endo Architect Institute (日本)

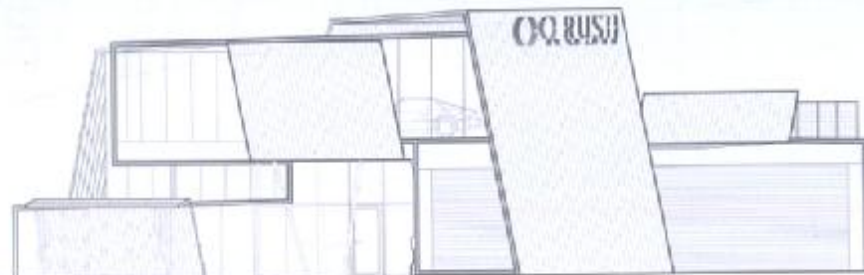
建築師: Shuhei Endo

項目規模: 283平方米

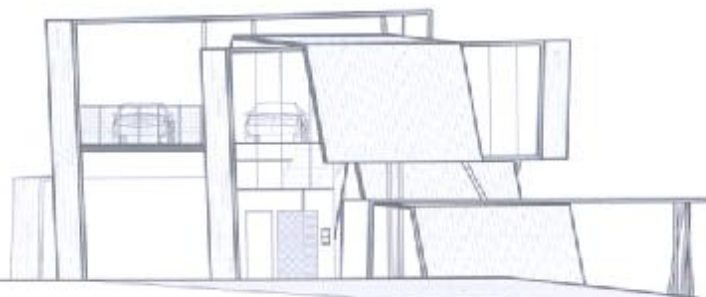
攝影: Yoshiharu Matsumura

# SPRINGTECTURE O-T





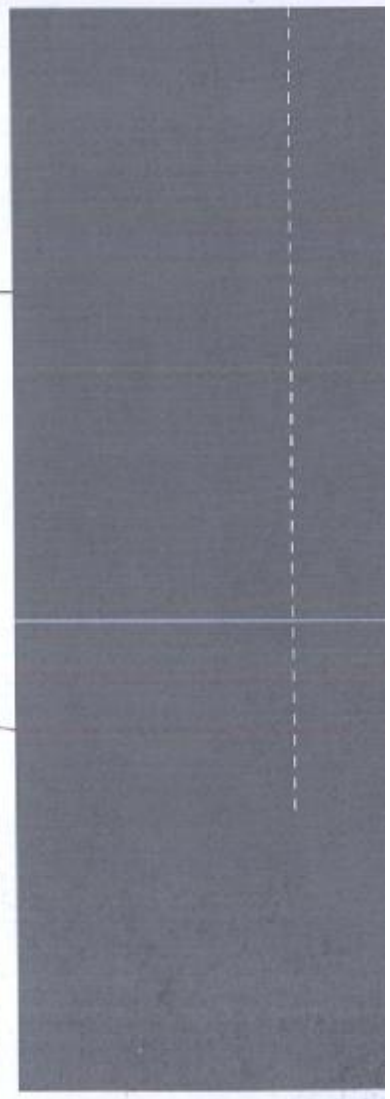
East Elevation S=1/200

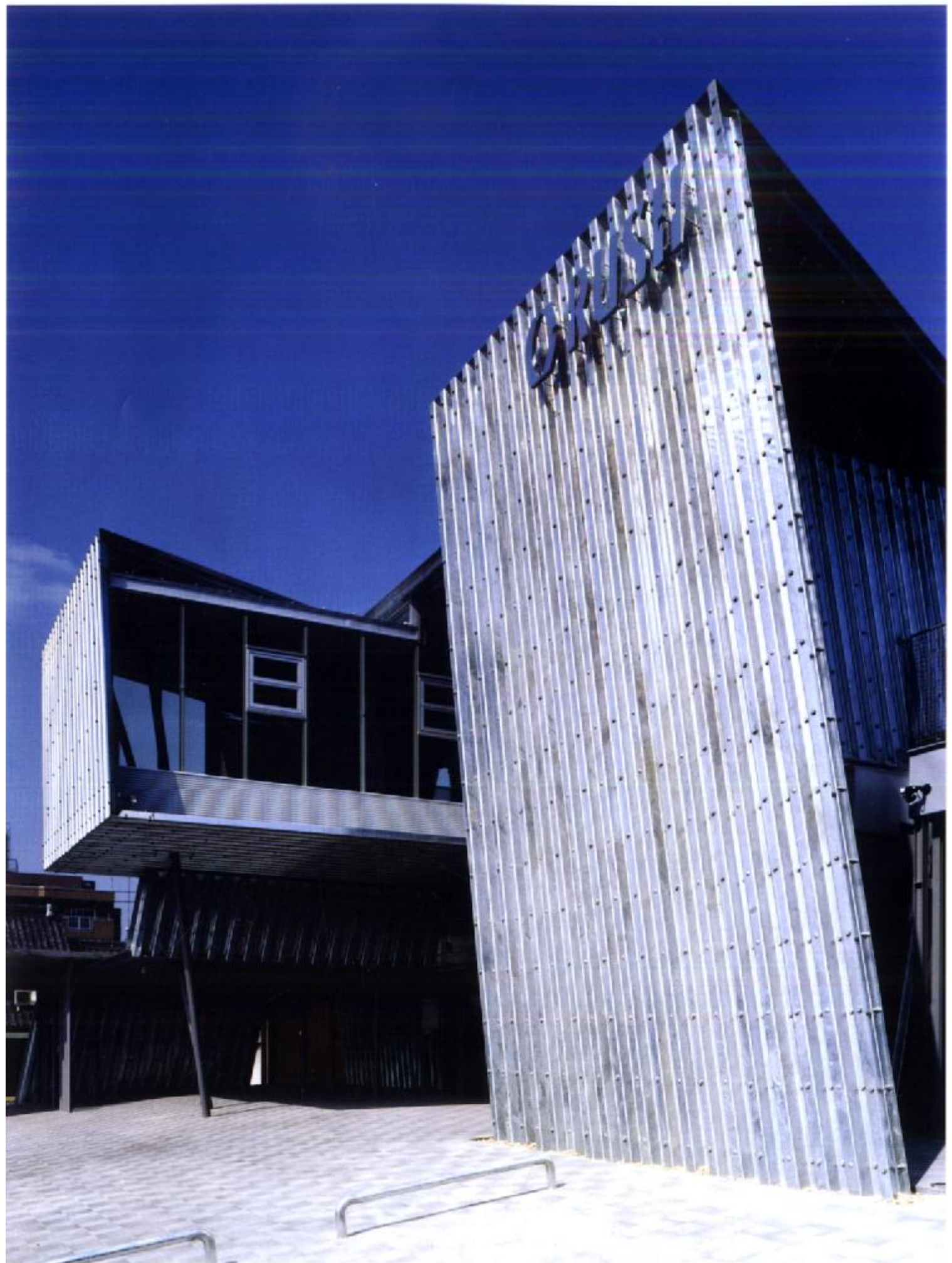


North Elevation S=1/200

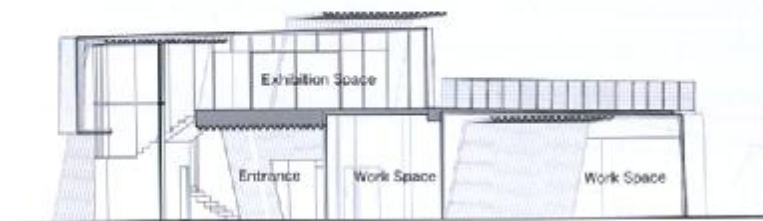
"Springecture" 用延展的帶狀結構形成地板、天花和房頂。雙層表面的滲透性和可逆性充分體現內部和外部之間的聯系，而不需任何生硬的布置來區分內部與外部。因此，"Springecture"實現了開放和封閉的多種結構之間的轉換，與周圍的城鎮景觀形成鮮明的對照。

"Springecture" forms space as the continuous band that moves to define floor, ceiling, and roof simultaneously. This continuity and reversal of the double-faced surface allow for a connection between outside and inside without any abrupt differentiation. As a result, "Springecture" achieves a variable structure of openness and closure, in contrast with the surrounding homogeneous townscape.





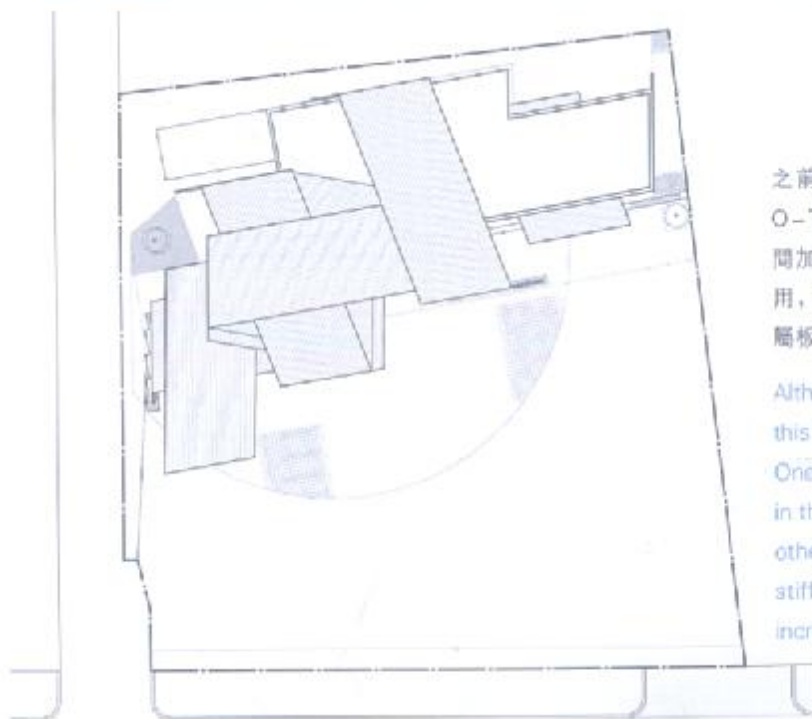




Section A 1/200

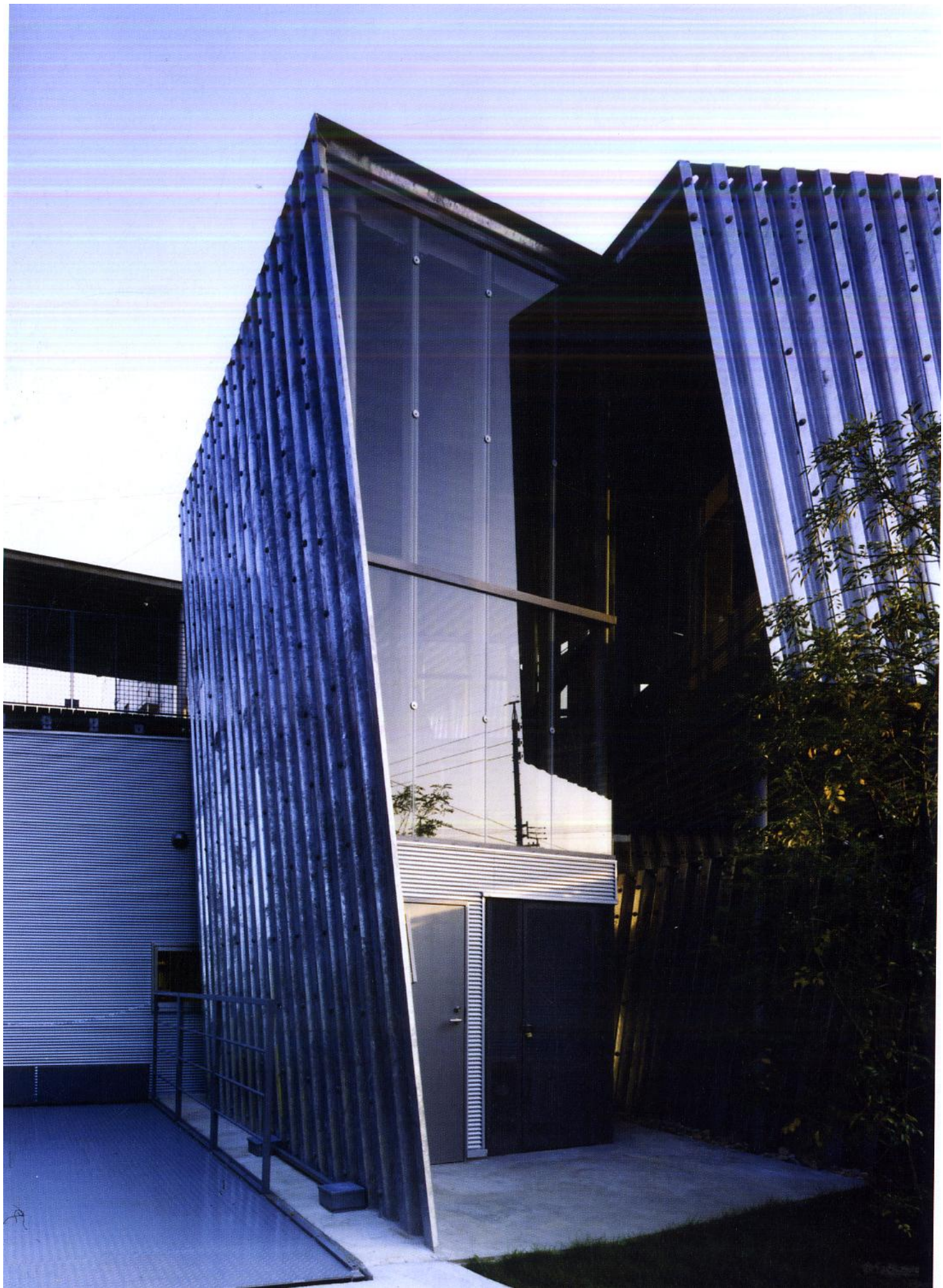


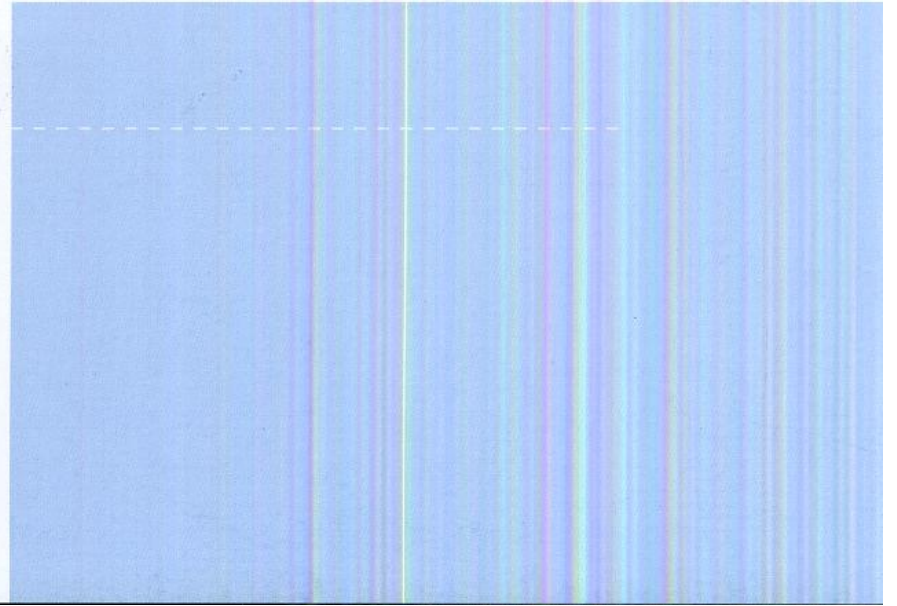
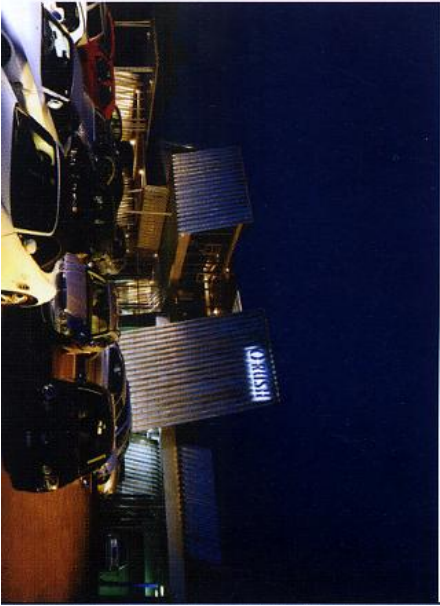
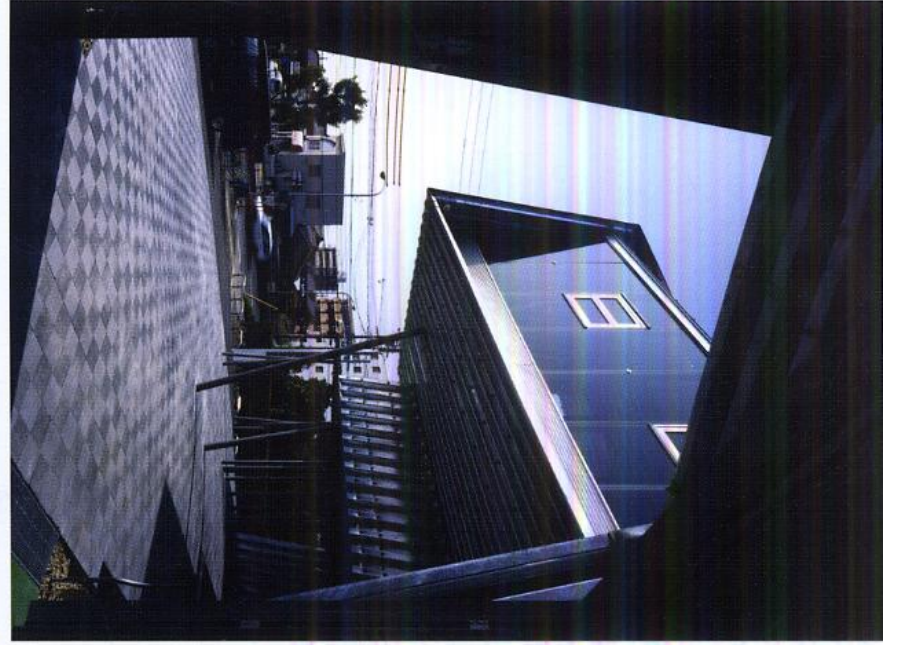
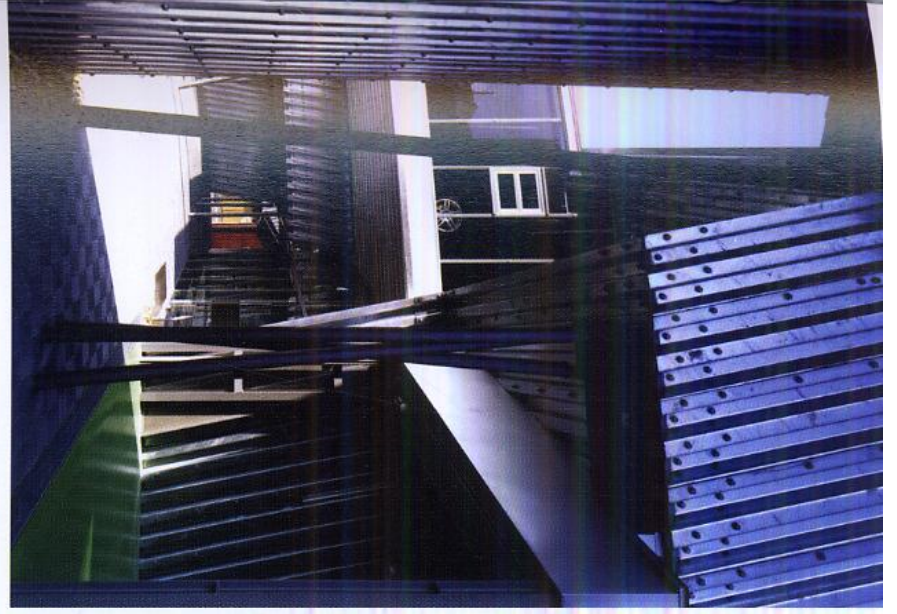
Section B 1/200



之前的“Springtecture”由單一的帶狀物形成，但新的設計“Springtecture O-T”則由兩個垂直相交的帶狀物組成。原因之一是車庫的規劃要求對不同的空間加以區分，單一的帶狀物難以實現這一要求。另一個原因是兩個帶狀物相互作用，達到加固結構的效果，在擴大的建築規模當中，支撐承托能力較弱的折疊金屬板。

Although the previous “Springtecture” was composed of a single continuous belt, this “Springtecture”, O-RUSH Tenpaku, is composed of two perpendicular bands. One reason is that the garage program required a significant amount of differentiation in the types of space. This is something not easily attained by a single band. The other reason is that the two bands work together to achieve increased structural stiffness. This is required to support the weak axis of the folded plates at the increased building scale.

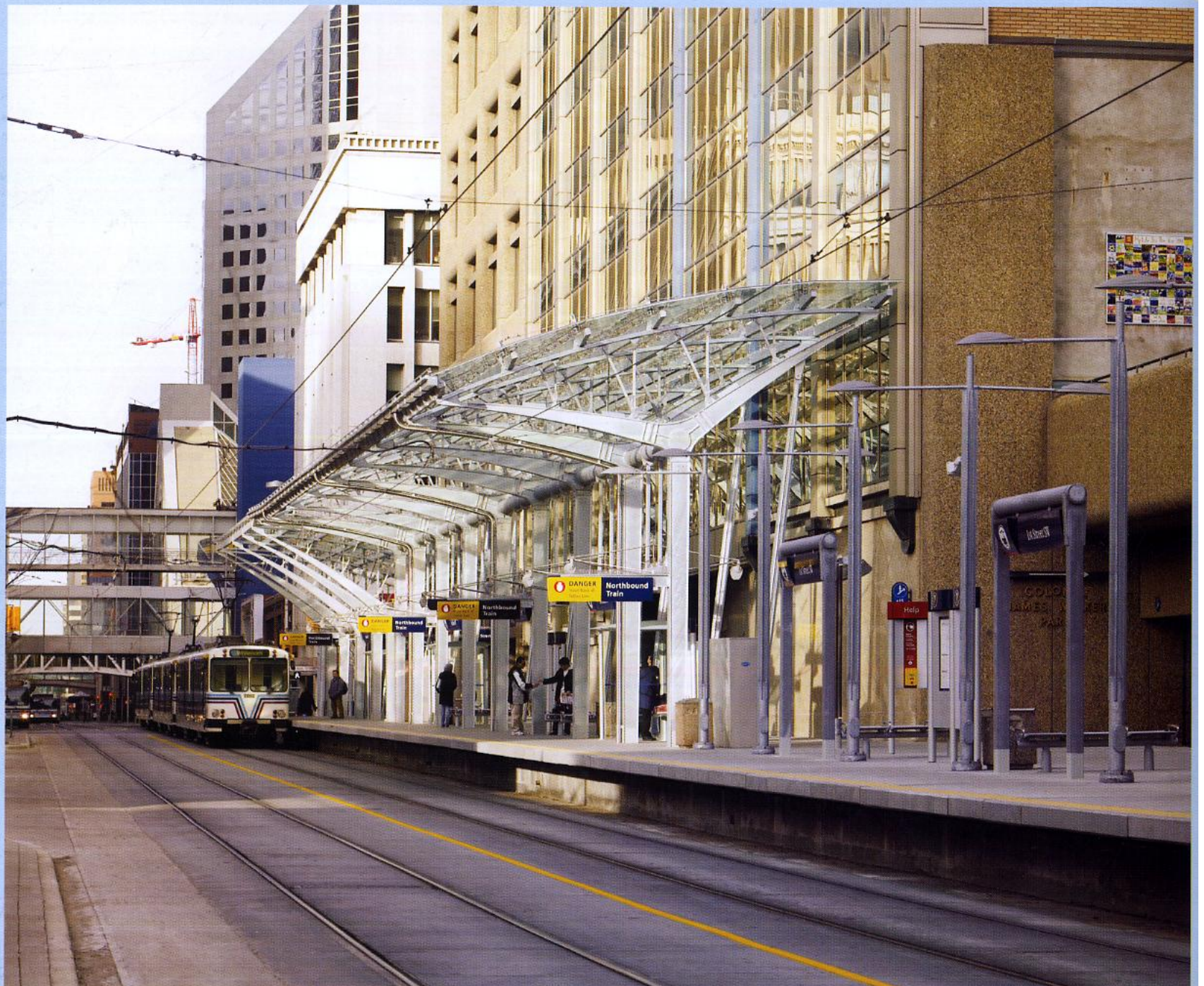




Project: 7th Avenue LRT Transit and Pedestrian Upgrades Study and 1st Street Station  
Design Team: Sturgess Architecture and Graham Edmunds Cartier (Canada)  
Photography: Robert Lemermeyer

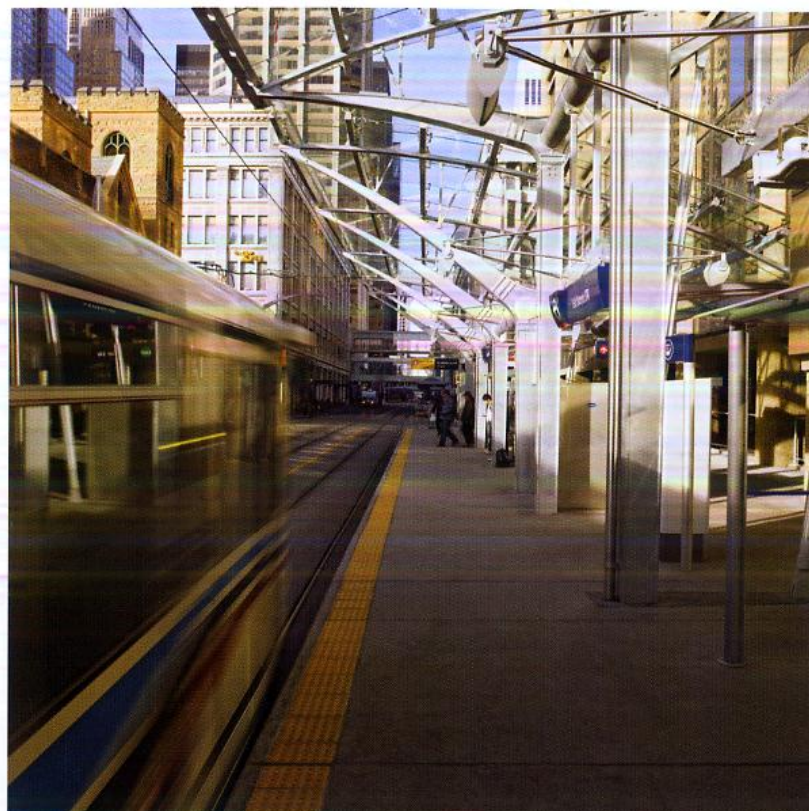
項目名稱：第7大街輕軌交通系統的車站和行人通道設計  
設計團隊：Sturgess Architecture, Graham Edmunds Cartier (加拿大)  
攝影：Robert Lemermeyer

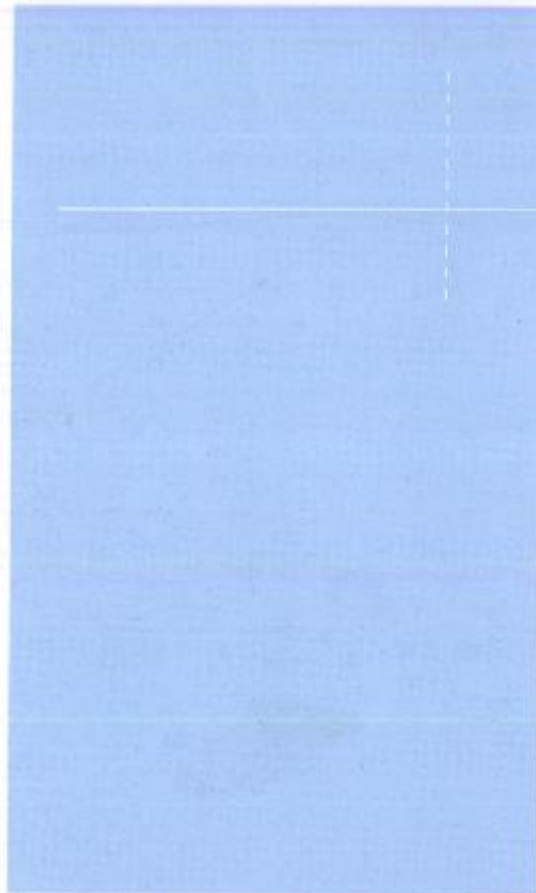
# 7TH AVENUE LRT TRANSIT AND PEDESTRIAN UPGRADES STUDY AND 1ST STREET STATION



加拿大卡爾加里城市規劃部門和交通部門邀請Sturgess和 Graham Edmunds Cartier兩家建築公司合作完成市中心第7大街輕軌交通系統的10個車站和行人通道的重新設計。

The City of Calgary Planning Department and Calgary Transit hired the collaborative of Sturgess Architecture and Graham Edmunds Cartier Architecture to redesign the ten stations and pedestrian environment of the 7th Avenue LRT transit corridor in a 16-block area of downtown Calgary.





設計理念是使所有車站盡量統一，以及建造一個開放式的綠色街區環境。為此，之前進行了調查研究，其中包括整體規劃位於千禧公園和卡爾加里城堡之間的第7街全路段，評估公共空間、主要車道和人行道之間的連接方式，並為配合延長列車站臺和提升人行道高度而考慮重新設定車站的位置。新車站將成為第7街的“地標”。

A study was conducted and included a master plan for the entire length of 7th Avenue between Millennium Park and Fort Calgary. The concept includes twinning the stations wherever possible and developing a pattern of open green blocks. Links to open space and dominant vehicular and pedestrian connections were evaluated. Consideration was given to the relocation of stations where appropriate in order to accommodate longer platforms for four-car trains and to raise the height of adjacent sidewalks. The new stations will effectively function as recognizable 'places' along 7th Avenue.

 **DANGER**  
Stand Back of  
Yellow Line

**Northbound  
Train**

 **DANGER**  
Stand Back of  
Yellow Line

**Northbound  
Train**

 **DANGER**  
Stand Back of  
Yellow Line

**Northbound  
Train**

 **DANGER**  
Stand Back of  
Yellow Line

**Northbound  
Train**

**Help**



Medical  
Emergency  
Verdacht  
Pannegest  
Hilfsdienst  
Feuer  
Feuer

Find help  
near you  
by tapping



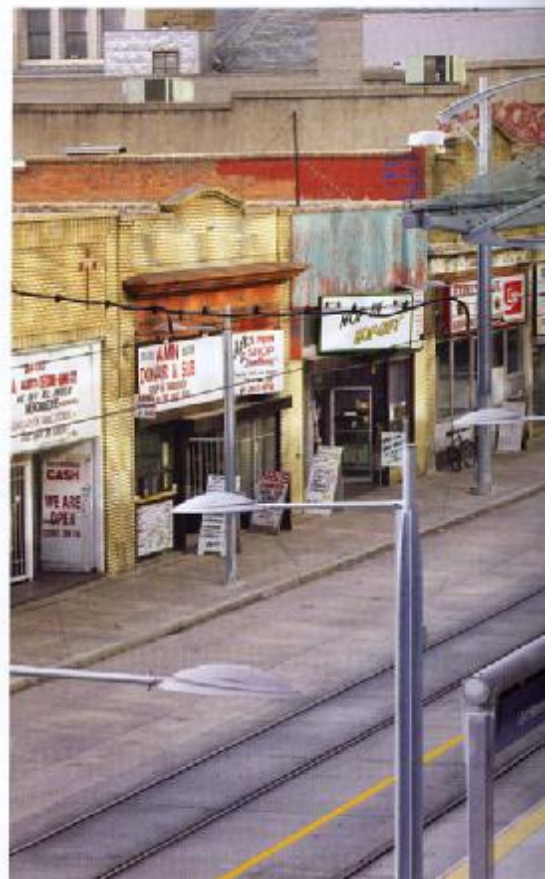


大範圍的綠化帶將從東面的卡爾加里城堡一直延伸到西面的千禧公園，連接第7街沿路的公園和其他主要的公共場所，如世紀花園、法院和奧林匹克廣場等。

新車站的搖籃採用玻璃和鋼材，塑造出一種輕質和通透的整體效果，最大限度地展現卡爾加里的萬裏晴空。

Major parks and open spaces along 7th avenue, including Century Gardens, the courthouses and Olympic Plaza will be literally and figuratively connected by the continuation of trees and other plantings along the avenue, "anchored" by Fort Calgary to the east and Millennium Park to the west.

For all the new station designs, the dominant canopy and shelter structures will be glass and steel. These materials will impart an overall feel of lightness and transparency, taking advantage of Calgary's predominantly blue sunny skies.





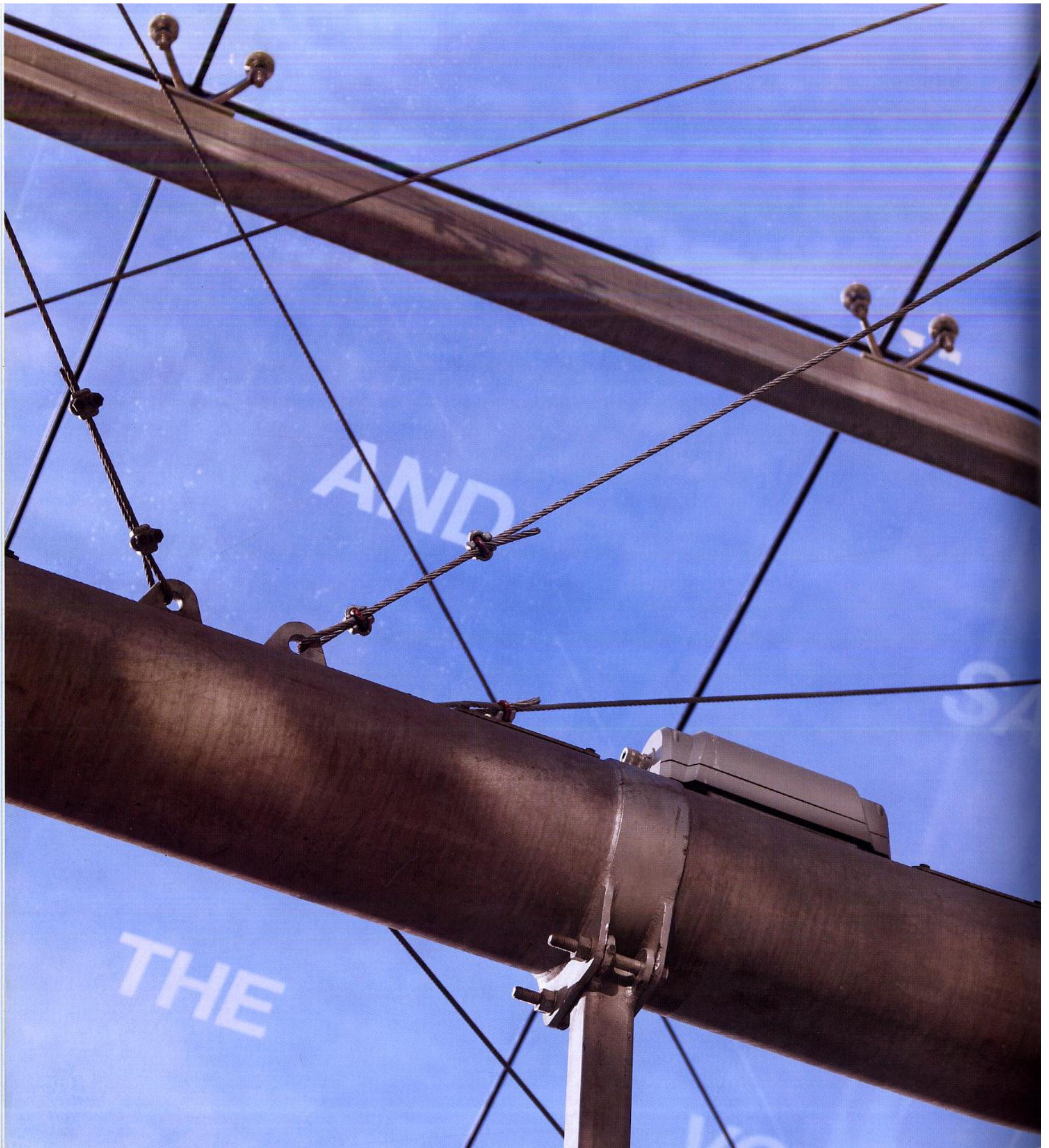
大範圍的綠化帶將從東面的卡爾加里城壁一直延伸向西面的千禧公園，連接第7街沿線的公園和其他主要的公共場所，如世紀花園、法院和奧林匹克廣場等。

新車站的牆面採用玻璃和鋼材，營造出一種輕質和通透的整體效果，最大限度地展現卡爾加裏的風采時空。

Major parks and open spaces along 7th avenue, including Century Gardens, the courthouses and Olympic Plaza will be literally and figuratively connected by the continuation of trees and other plantings along the avenue, "anchored" by Fort Calgary to the east and Millennium Park to the west.

For all the new station designs, the dominant canopy and shelter structures will be glass and steel. These materials will impart an overall feel of lightness and transparency, taking advantage of Calgary's predominantly blue sunny skies.







為迎合日漸增加的客流量，人行道將拓寬至原來的兩倍，並且人行區域與候車區域之間有明晰的劃分。街道底下有完善、複雜的地下工程建構，樹木栽種在特定的溝槽內，路面整潔有序。

The sidewalks will widen wherever possible to double their current width in order to accommodate a greater pedestrian population. A clear delineation was made between the active pedestrian "walking" realm and the areas dedicated to transit related waiting whether for the LRT or bus stations. Trees are accommodated in tree trenches, a complicated technical feat given the wealth of infrastructure beneath the Avenue.

Project: Changzhou Wujin Bus Station  
Design Team: Shanghai Sunyat Architecture Design Institute  
Designer: Yu Yan  
Area: 82, 000 square metres

項目名稱：常州武進汽車客運站  
設計團隊：上海三益建築設計事務所  
設計師：俞揚  
項目規模：82, 000平方米

# CHANGZHOU WUJIN BUS STATION



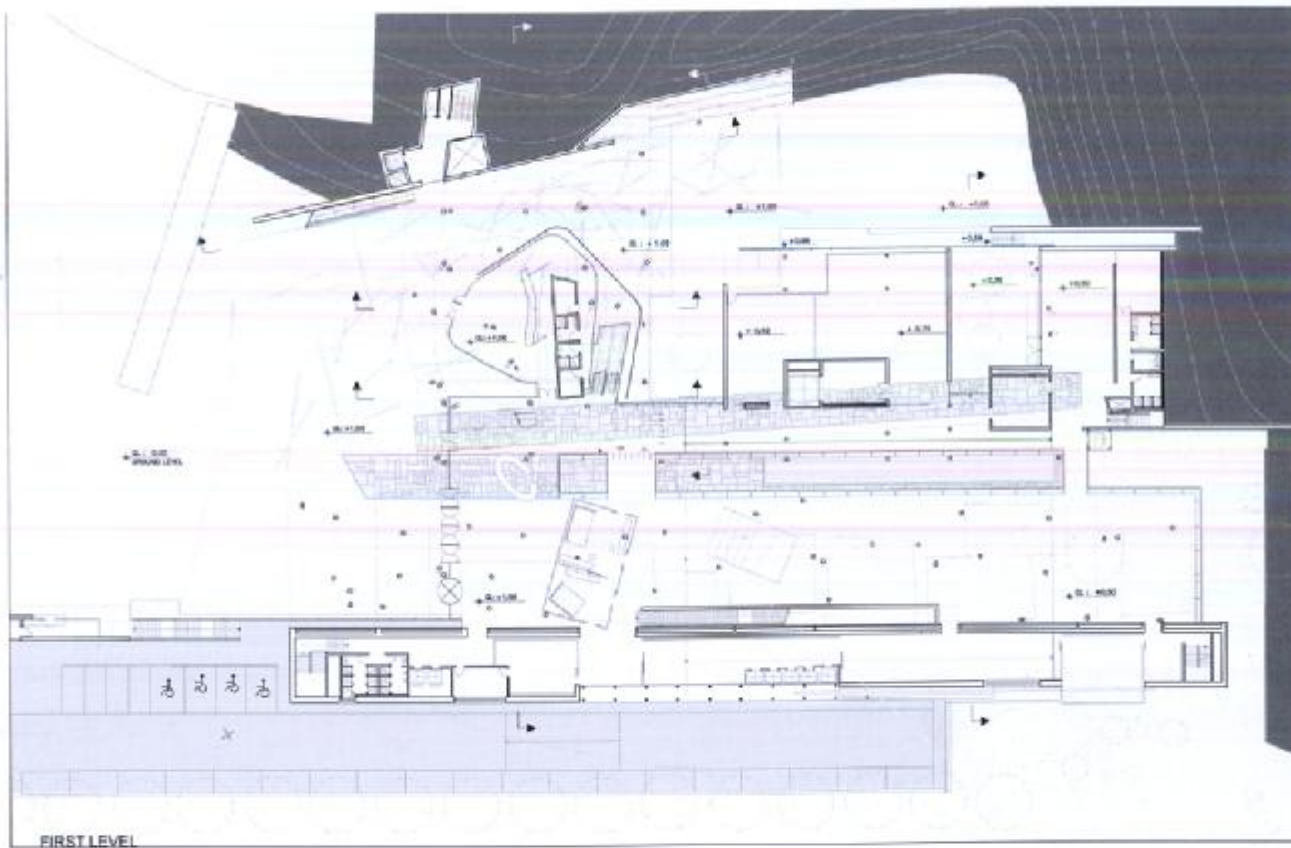


Project: Children's Museum in Kyonggi, South Korea  
Architects: Studio Schiattarella, Giovanni Bulian (Italy),  
Hahn Gi Lee, Yetap Architects (South Korea)  
Area: 10,000 square metres  
Photography: Jesam Tech Ltd

項目名稱：韓國京畿兒童博物館  
建築師：Studio Schiattarella, Giovanni Bulian (意大利),  
Hahn Gi Lee, Yetap Architects (韓國)  
項目規模：10,000平方米  
攝影：Jesam Tech Ltd

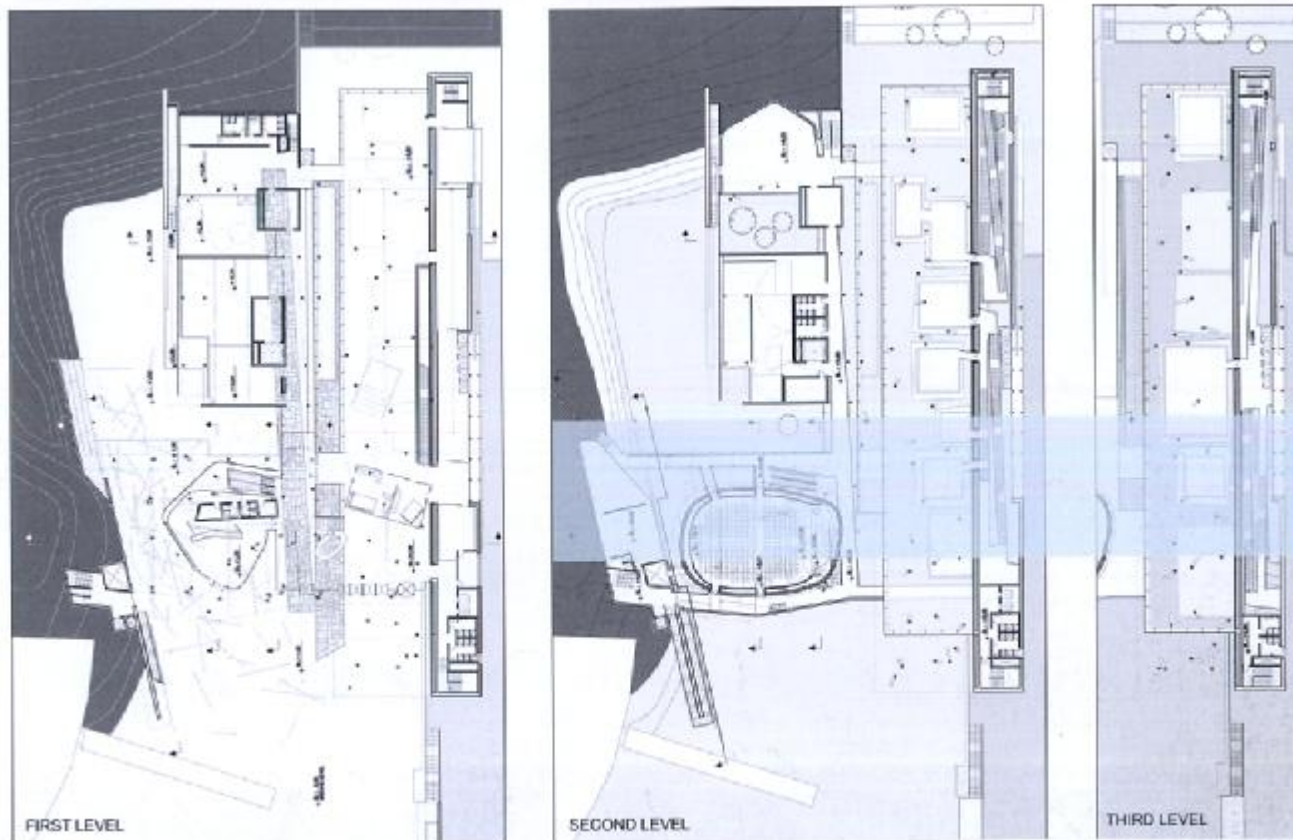
# CHILDREN'S MUSEUM IN KYONGGI





該項目選擇建築在半山裏比較平整、沒有樹的土地上，以免破壞原有的山林景色。建築很好地與四周的環境相融合，外形簡潔，由一個水平面、垂直柱子和三個玻璃立面組合而成。

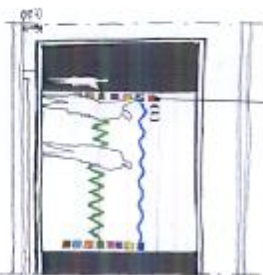
The design intention was first of all to respect the existing hill so the whole building was supposed to be in the flat part of the area where there are no trees. Once the building is completed, it will be well integrated with the environment. The block also has a very simple shape, composed by a horizontal plate and a vertical volume with three glass sides.



## The nature of color

LEONIE 1 COLORT

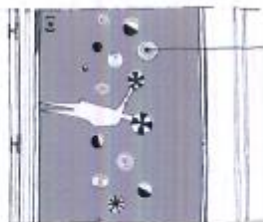
STARTING WITH  
MISSILE SENSORS



2a

DISCHI IN B/N

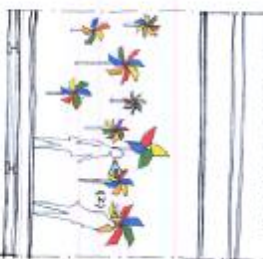
MECHANICAL SYSTEM  
TO PAPER IN THE CORNER OF DESK



2b

GIRANDOLE COLORATE

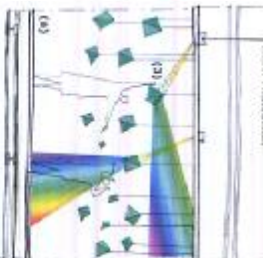
TO MOVE IN THE CENTRE OF WIND TALL  
PRESSURE SENSORS AND MOTORS PAIR



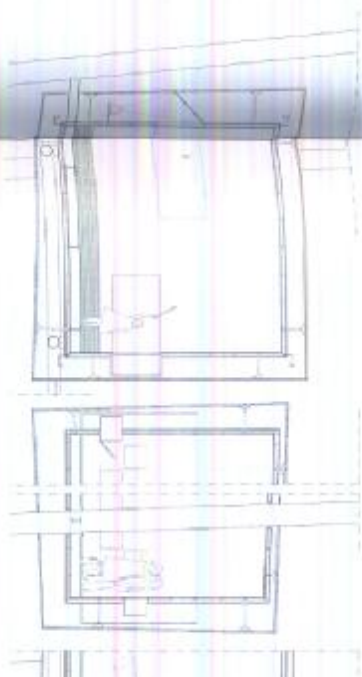
2c

GIL SPETTINI COLORATI

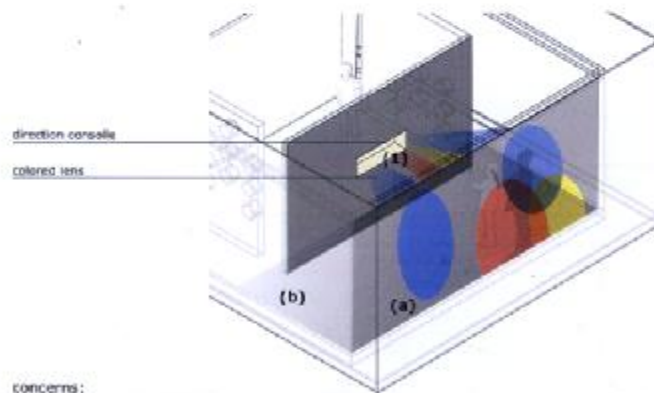
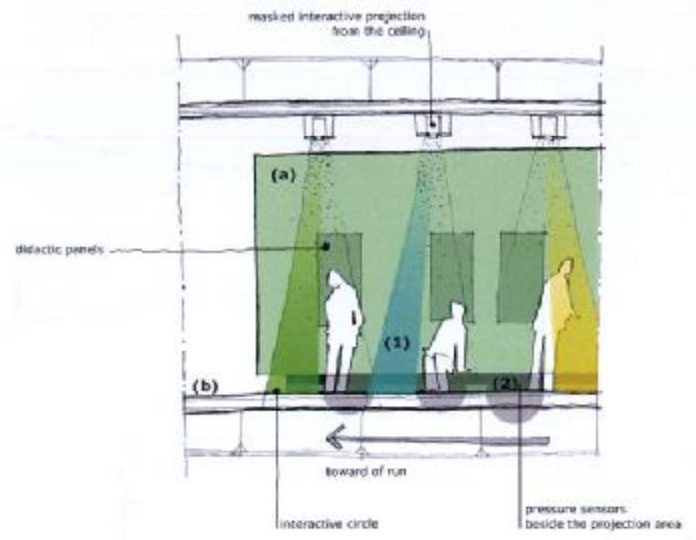
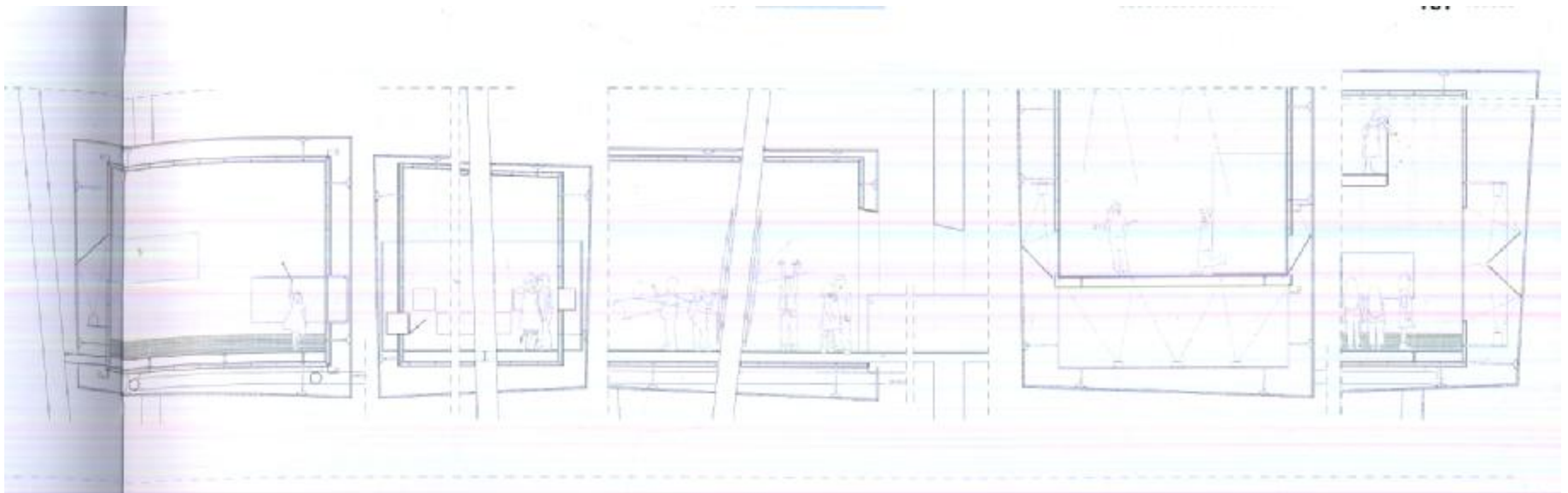
TO TOUCH THE SKY  
LIGHT PROJECTION



2d

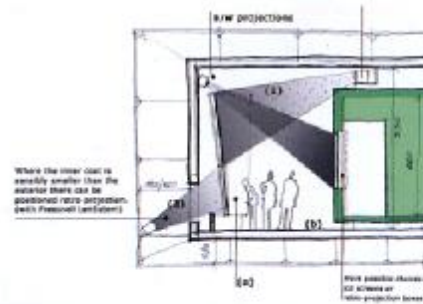
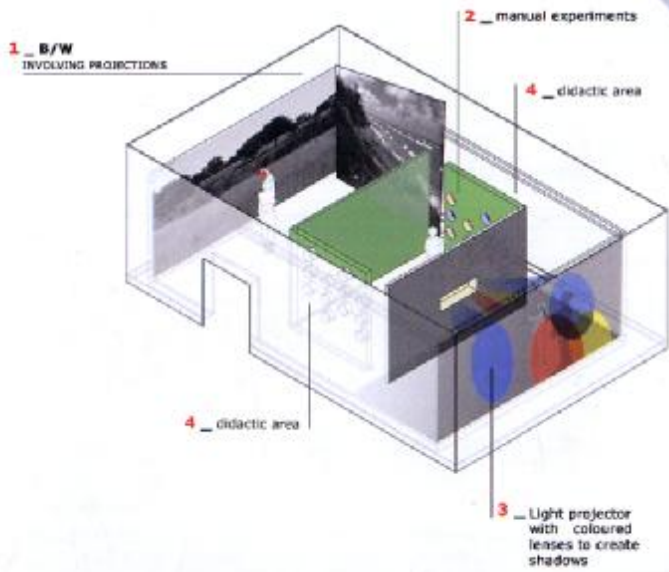
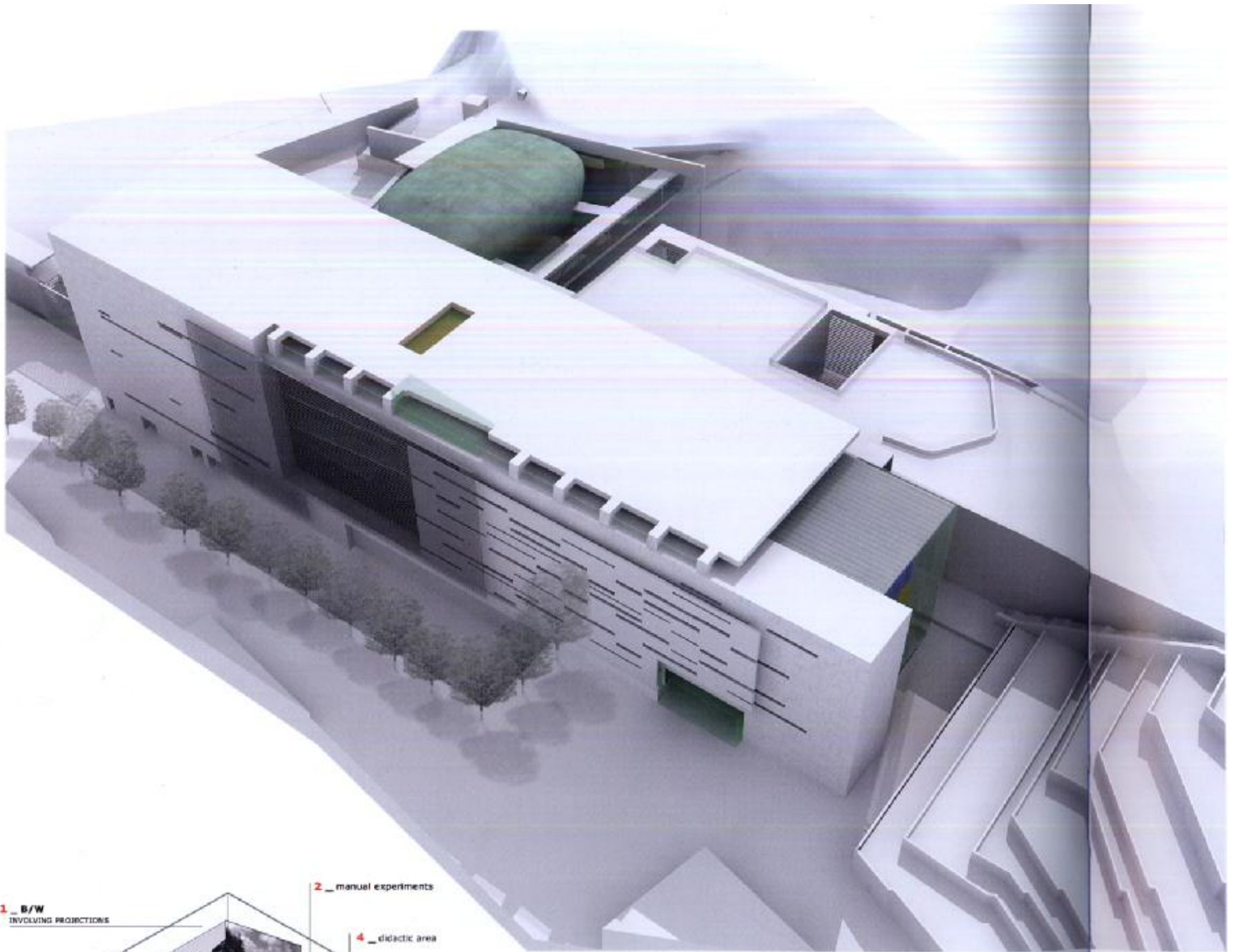


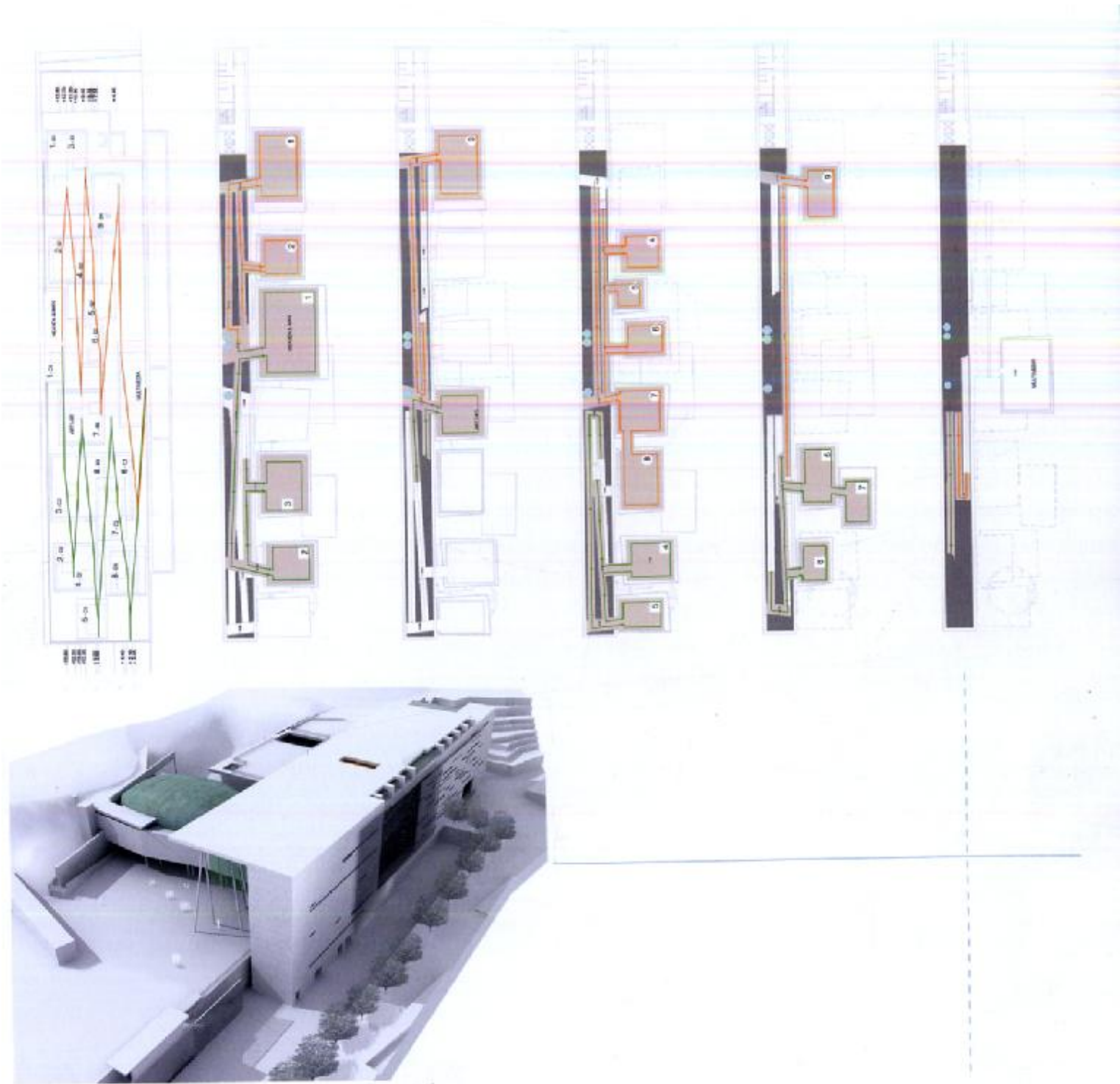




concerns:







博物館內有數個天井，植有綠樹，把自然元素引進展覽路線當中。這種自然元素會陸續呈現，模糊室內和室外的界線。一個大約18米高的大型綠化溫室完善了空間的通透感。

長期的展覽安排在懸浮於室內的彩色玻璃箱裏；玻璃箱像被陽光照射或是人工照明的着色立方體，如遊戲般吸引人們的眼球。3條不同的展覽參觀路線，在“細曲”空間內把玻璃箱連接起來，通過不同的斜坡和透明觀光電梯，參觀者可穿梭於玻璃箱展場之間。

The plate is deeply cut by some patios with trees which bring the natural elements inside the exhibition route. The presence of nature will be continuous so it will be hard to catch the edge between inside and outside. A large greenhouse (about 18 meters high) with trees completes the glazed space.

The exhibits of the permanent exhibition are inside coloured glass boxes, which float inside the large glazed space: they will be evident from outside like a game of stained, cubic boxes which lighten with the sun light or with internal artificial light. Three different routes, one for each section of permanent exhibition, connect the boxes within the so-called warp space: through different slopes and glazed elevators the visitors will follow the exhibition route from one box to the other.



臨時展覽廳接近入口，方便訪客參觀，同時也靠近咖啡廳。參觀者可從臨時展覽廳直接去到室外展覽區觀賞展品。

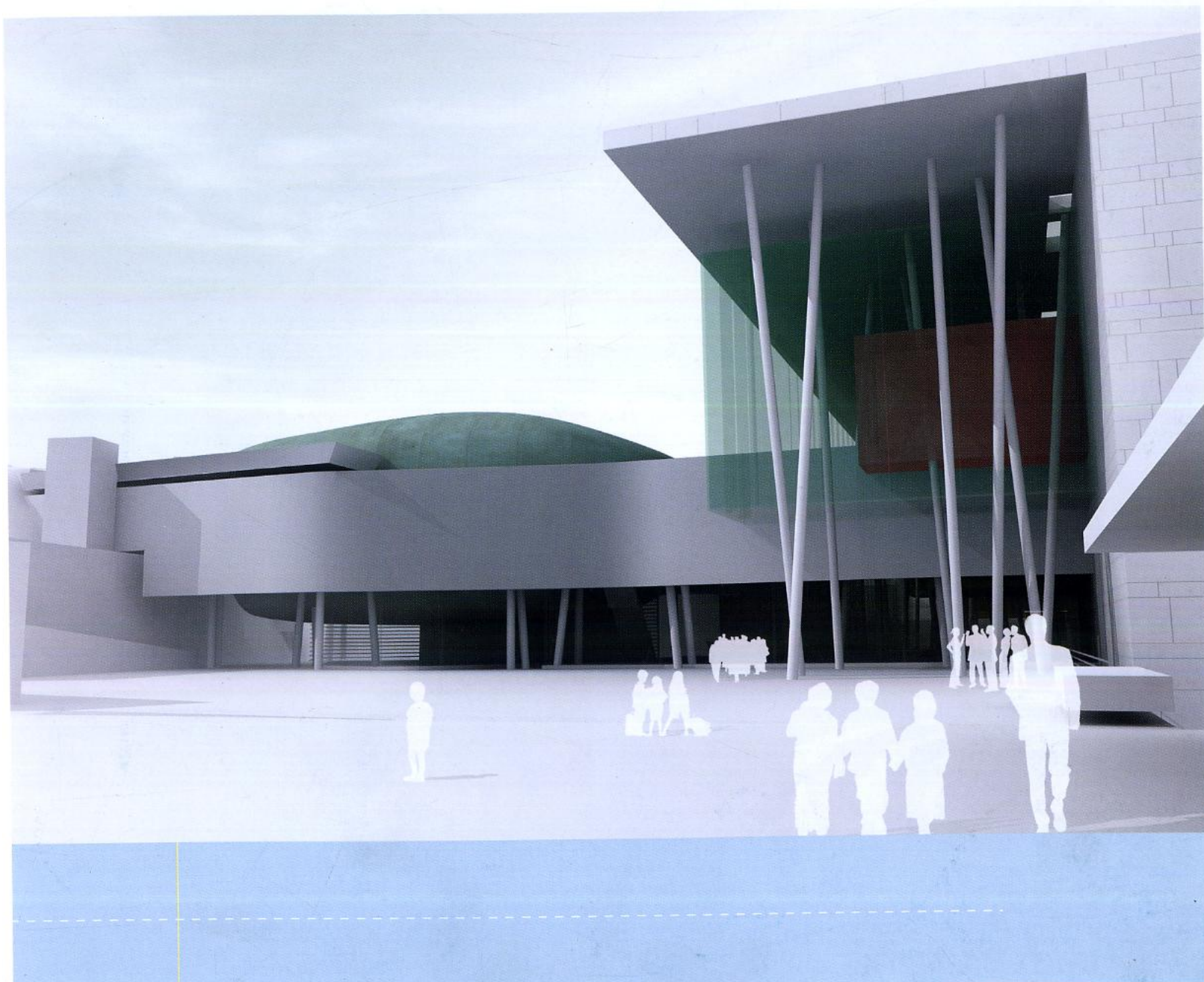
沿着參觀路線安插教育區，目的是融合展覽和教育兩種功能，從而為孩子創造難忘的參觀經歷。

材料方面，表面和翹曲塊體選用白色大理石，展覽箱運用彩色玻璃，首層的臨時展廳和實驗室則主要用木板。

The temporary exhibition rooms are close to the entrance so it's easy to get in, see the temporary exhibits and go out. They are also close to the café-shop. From the temporary exhibition rooms, visitors can also directly reach the outdoor space for outdoor exhibitions.

The educational areas spread along the exhibition route in order to mix the two functions of the museum in a unique way to create memorable experiences for kids.

Materials chosen are white marble for the exterior and warp block, coloured glass for the boxes, and wood finished boards for the temporary exhibition hall and laboratories in the ground floor.



Project: Shanxi Yuci District Cultural Center  
Design Team: Shanghai Tongji Interior Design Engineering Co., Ltd  
Designer: Zhao Hui  
Site Area: 14, 000 square metres; Floor Area: 21,205 square metres

項目名稱：山西榆次區文化中心  
設計團隊：上海同濟室內設計工程有限公司  
設計師：趙輝  
項目規模：用地14, 000平方米，總建築面積21, 205平方米

# SHANXI YUCI DISTRICT CULTURAL CENTER





榆次文化中心位于山西省晋中榆次區,是山西省重要的文化活動場所,本工程的內裝修包括大劇場、中劇場及小電影院、五音廣場、陽光中庭、音樂茶室、6個主要空間及部分附屬空間。

Located in Yuci District, Jinzhong, Shangxi Province, Yuci Cultural Center is an important site for cultural activities. The brief was to design the interiors for the six major parts (a large theater, a medium theater, a small cinema, the Five Number Piazza, Sunlight Atrium and Music Tearoom), and the accessory spaces.







設計力求體現文化建築的特徵，結合當地有特色的文化底蘊，強調文化性、樂感、動感、現代化。在劇場設計中，使用傳統の木質和布藝材料，符合劇場空間的特殊音響效果，但在形態上採用現代簡潔的手法，甚至于一種抽象的圖案組織，例如中劇場的牆面，頂面處理。在五音廣場設計中，材料上大面積使用山西特有的石材——常家山莊土磚與玻璃加以對比，融入水池與流水壁的效果，既體現了古老石材的雄厚又體現了現代建築技術的精美。音樂茶室的設計強調現代感，青石板的簡潔有力，與頂部暖色發光石文相呼應，既讓人感到有文化味，又不失現代感。

*Rooted in local culture, the design expresses the characteristics of this construction which emphasize culture, music sense, dynamic sense and modernization. Traditional materials are used, such as timber, fabric and stone, and yet the interior design is simple and modern. The design of the Music Tearoom features modernity with a sense of culture. The bluestone sheets make a contrast with the luminous stones in warm colors.*

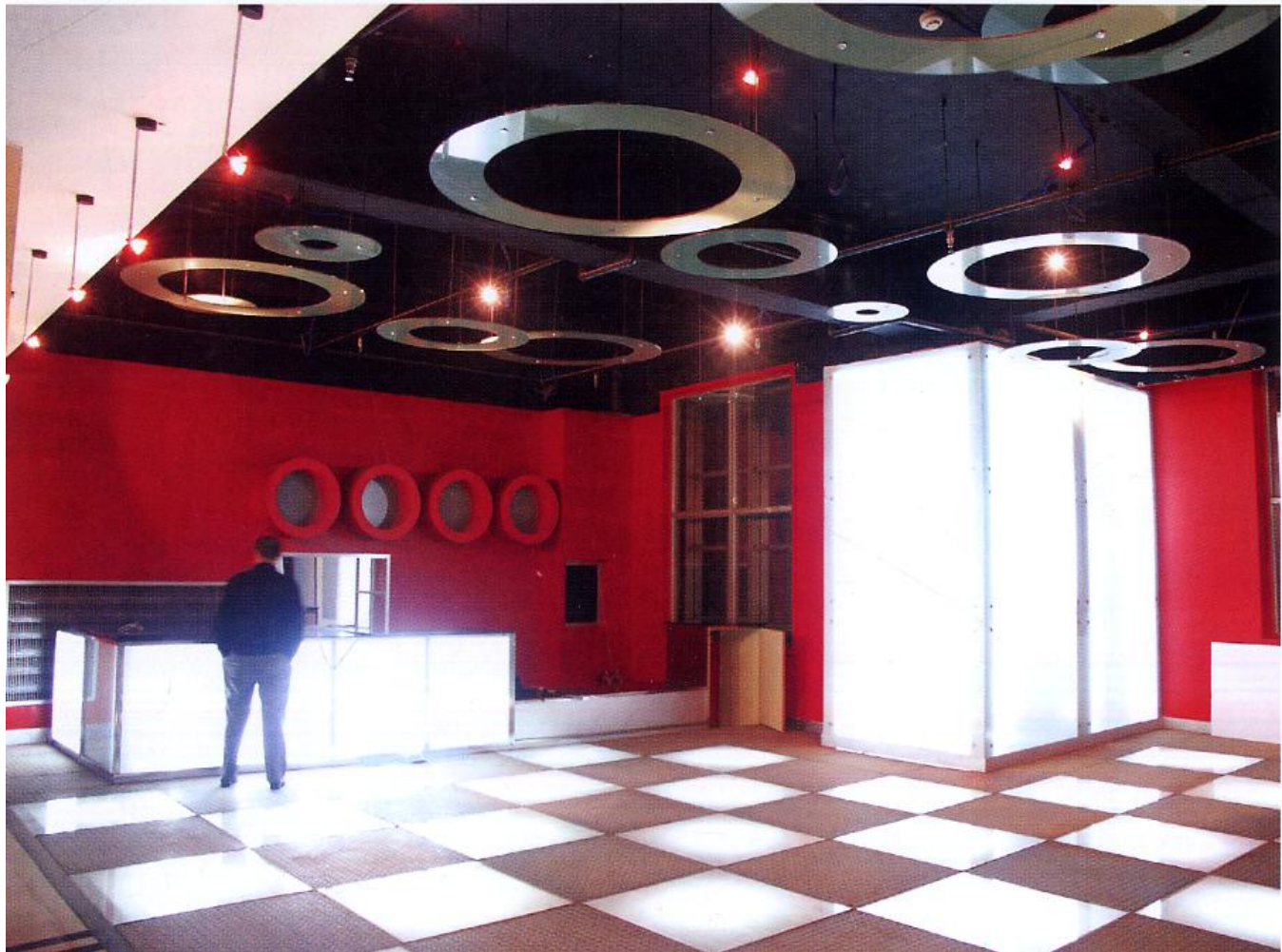




本工程投資造價2000萬元，主材選擇當地有特色的材料，結合高新技術，使得空間多層次、多角度、多變化，營造多維度的模式。

The cost of the project is RMB 20 million. The use of local materials and the application of high technology are the main characters.







Project: Shaoguan College

Design Team: Wang Shaobin Designer Studio

Designer: Tang Jian, Wang Shaobin

Area: 28, 600 square metres

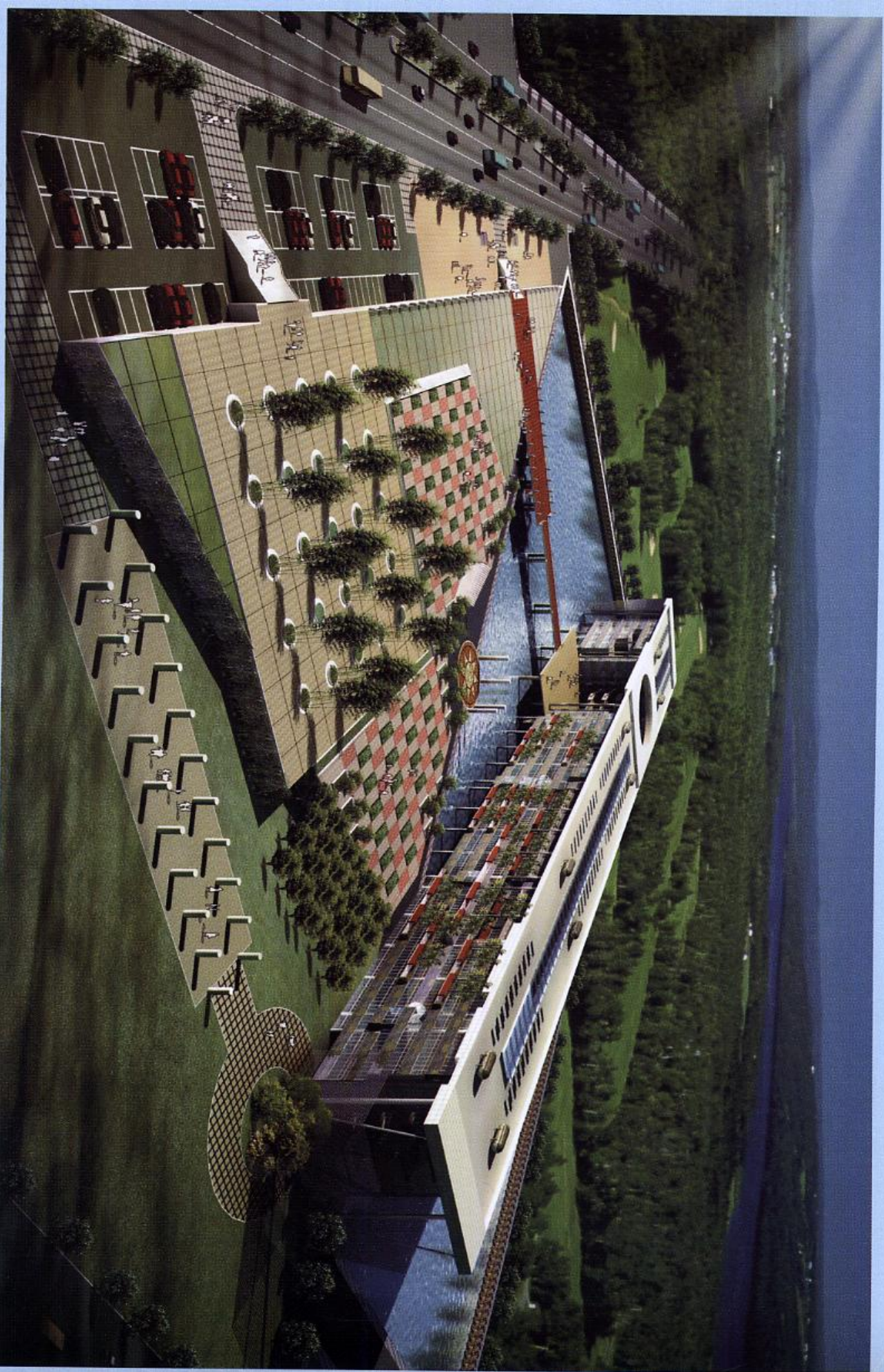
項目名稱：韶關學院

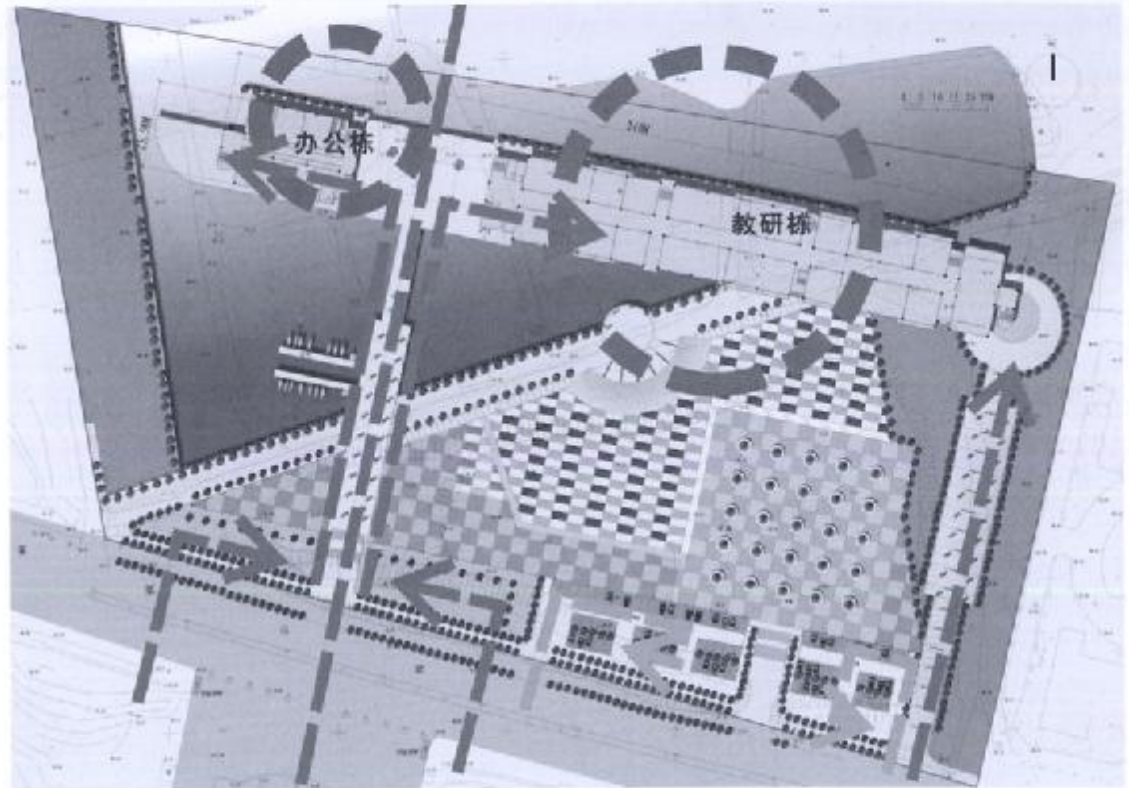
設計團隊：王少斌設計師工作室

設計師：唐堅、王少斌

項目規模：28,600平方米

# SHAOGUAN COLLEGE





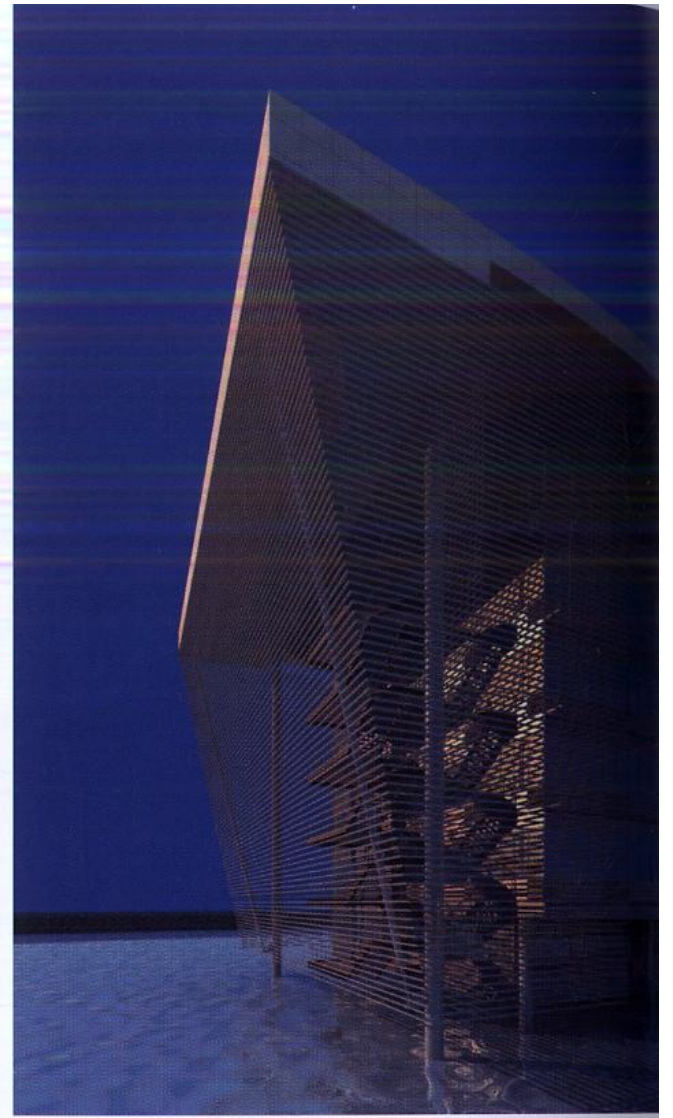
規劃環境設計的要點主要是合理考慮原有地形地貌，對地面、水面不同高差進行了妥當配置。

在對校園周邊環境考察、分析中體現文脈繼承：建築處于紹興大學文教區圖書館的中軸綫。

在景觀設計上以人性化為主，運用學科前沿景觀設計手法：摒棄大廣場的做法，精心設計出符合現代校園環境、建築、景觀融合的新景觀，並設置退街地道，實現人車分流，並合理組織辦公和學生人流及靜態交通。

The key point to the environment planning is to consider the original terrain and to deal with different ground and water levels.

Researches were conducted on the environment as well as the cultural context. The project was built on the central line of the plan of Shaoquan College library. With the most advanced landscape design approaches, the planning is thoughtful. A modern campus was created with buildings and the landscape integrating with each other. Underground passages assure the pedestrians and vehicles go on different ways. Administrative area and Student area are properly arranged.



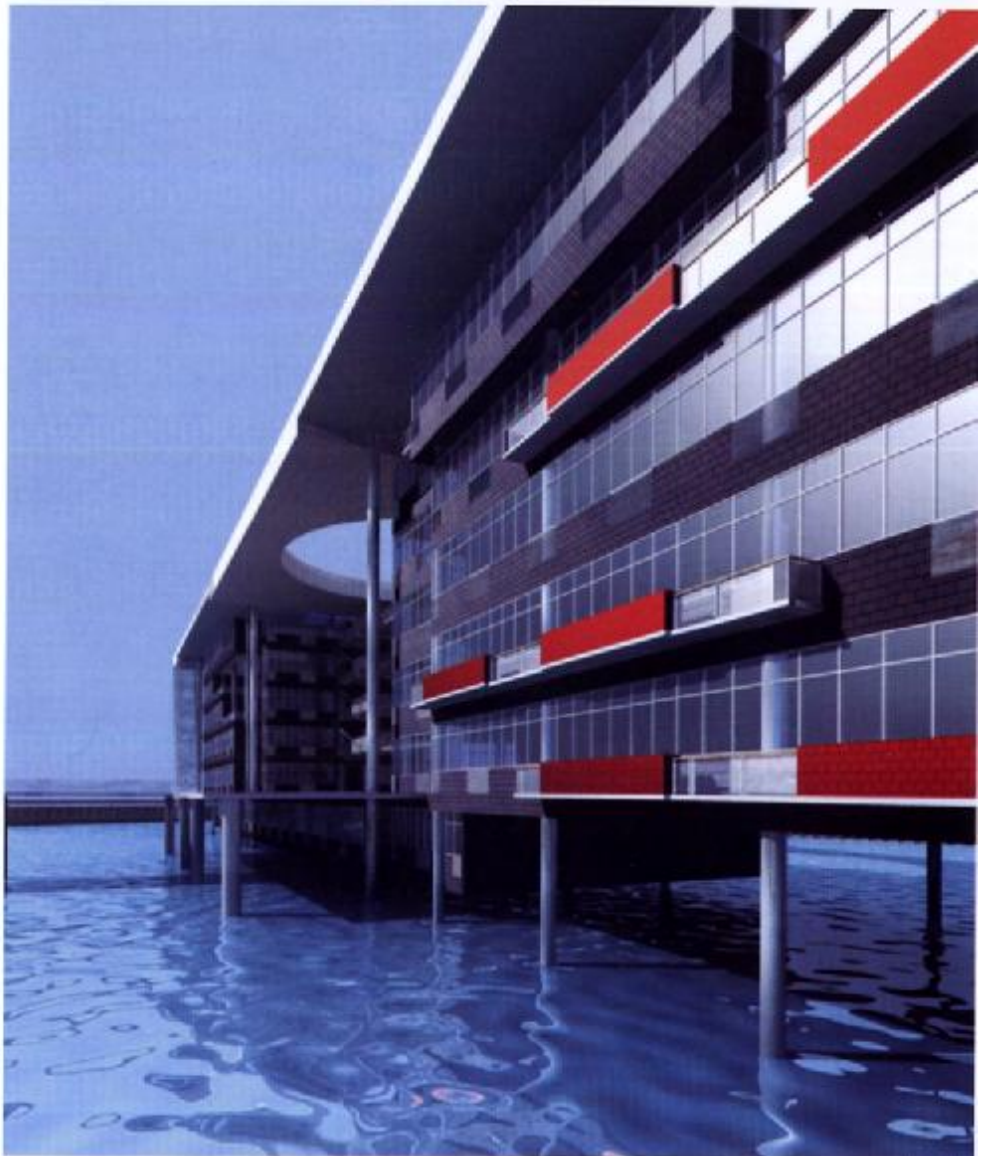
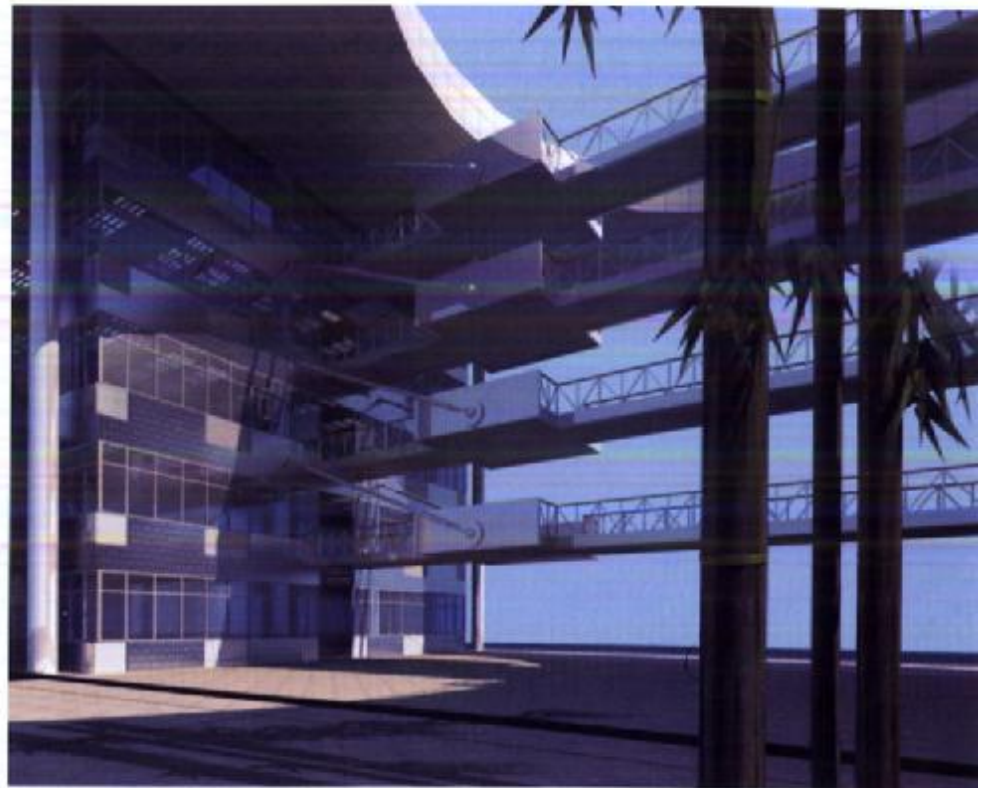


從功能上分析，教學樓分為辦公棟和教研棟，中間空出共享空間與圖書館文教區中軸綫對應。在確定體塊和軸網之後，據不同功能面積大小合理排布。教師辦公樓造型規整，教學研究樓則有集成的景觀組團以及豐富和發展個性的創造力。

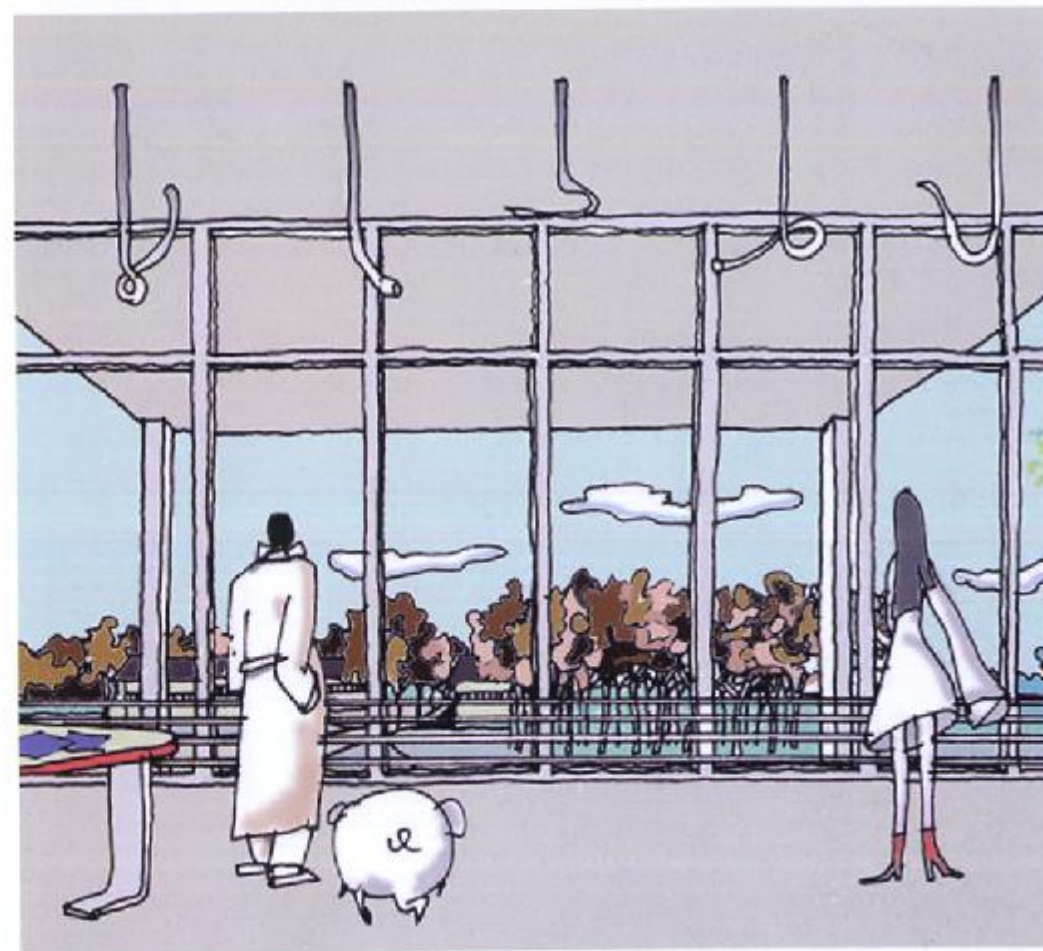
在集成體建築和環境共生技術的基礎上，針對紹興的氣候特點，設置了多個挑臺、種植竹林，夏季遮陰，秋冬落葉。這些集成體塊統一在一個屋蓋下，與圖書館及周邊建築呼應。屋蓋上設置植被屋面、太陽能電池板和中水系統的水櫃。針對教室進深大的特點，設置了“中庭+內廊”的內部交通方式，活用煙囪效應和溫室效應。東西設置金屬遮陽板。

The teaching construction is functionally divided into two parts: office building and teaching & research building. The communal space between them corresponds to the central line of the library. The layout is arranged according to different functions.

The design of the office building for teachers is clear and neat, while the teaching & research building is designed with originality. Technology is used to integrate the composite construction and its environment. Given the climate of Shaoguan, cantilever platforms are built and bamboos are planted to form shades protecting people from the sun in summer; the fallen leaves cover the ground in autumn and winter. The roof is covered by vegetation, solar battery board and the container of water supply system. With the prominent feature of huge depth, the classrooms are connected by the atriums and corridors. The metal sunbreakers are installed on the west and east.







我們利用合理的結構體系，針對不同區域區分運用受壓和受拉構件。在門廳共享空間處採用懸挂體系解決40米連廊的跨度。對於梁板區分跨度和荷載進行厚薄不同的設計，形成一種集成塊狀的外觀。

另外，我們在建築的性能方面，考慮了智能布線、網絡子設備間和網絡中心的設置。

The reasonable structural system consists of different components of pressure and pull, which are used in different areas. The suspended system in the shared space of the hall is used to support the 40-meter span of the corridor. The thickness of beams and slab differs according to the span and load stress, thus forming an integrated appearance.

As for the function of the building, intelligent wiring, network sections and network center are included in the project.

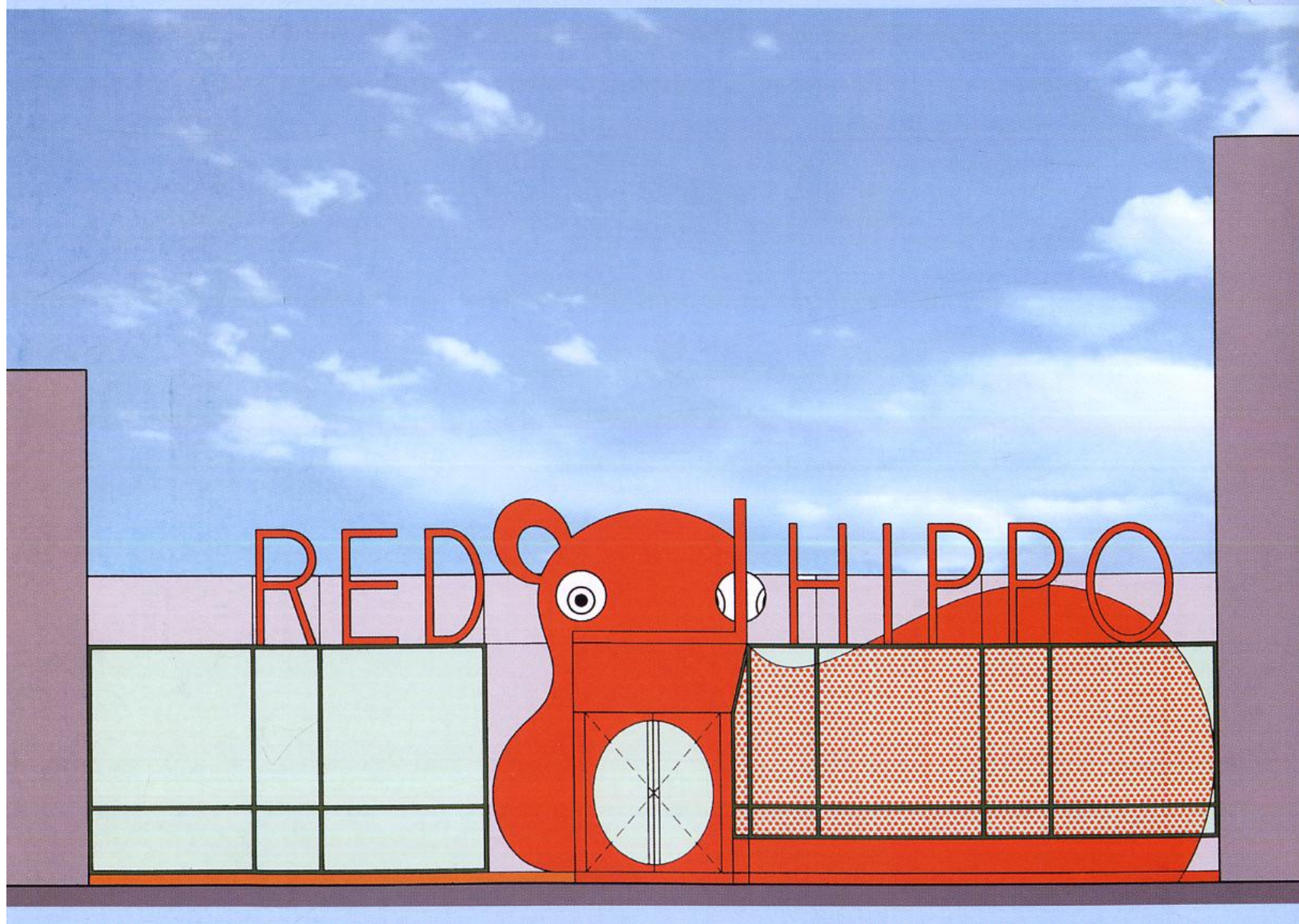
Project: Red Hippo

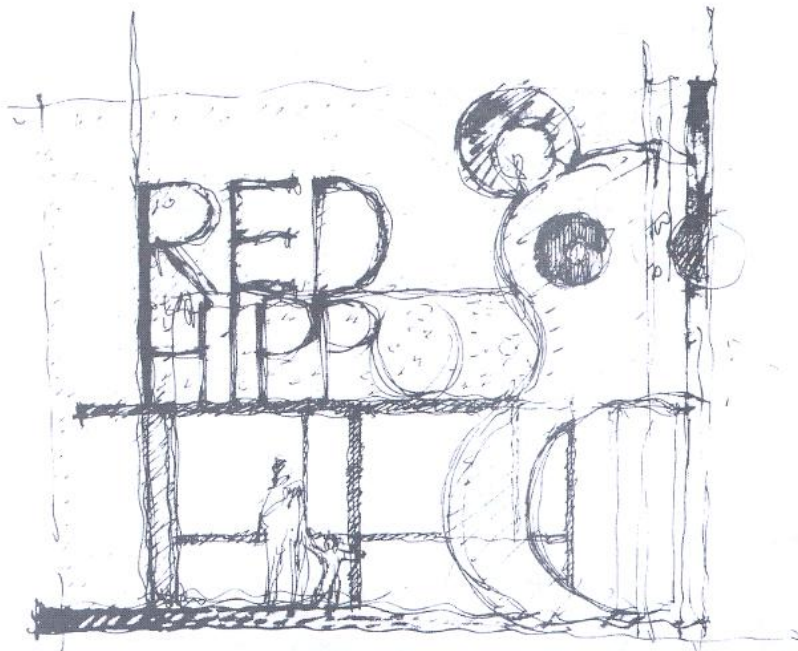
Design Team: Paul Cha Architect (USA)

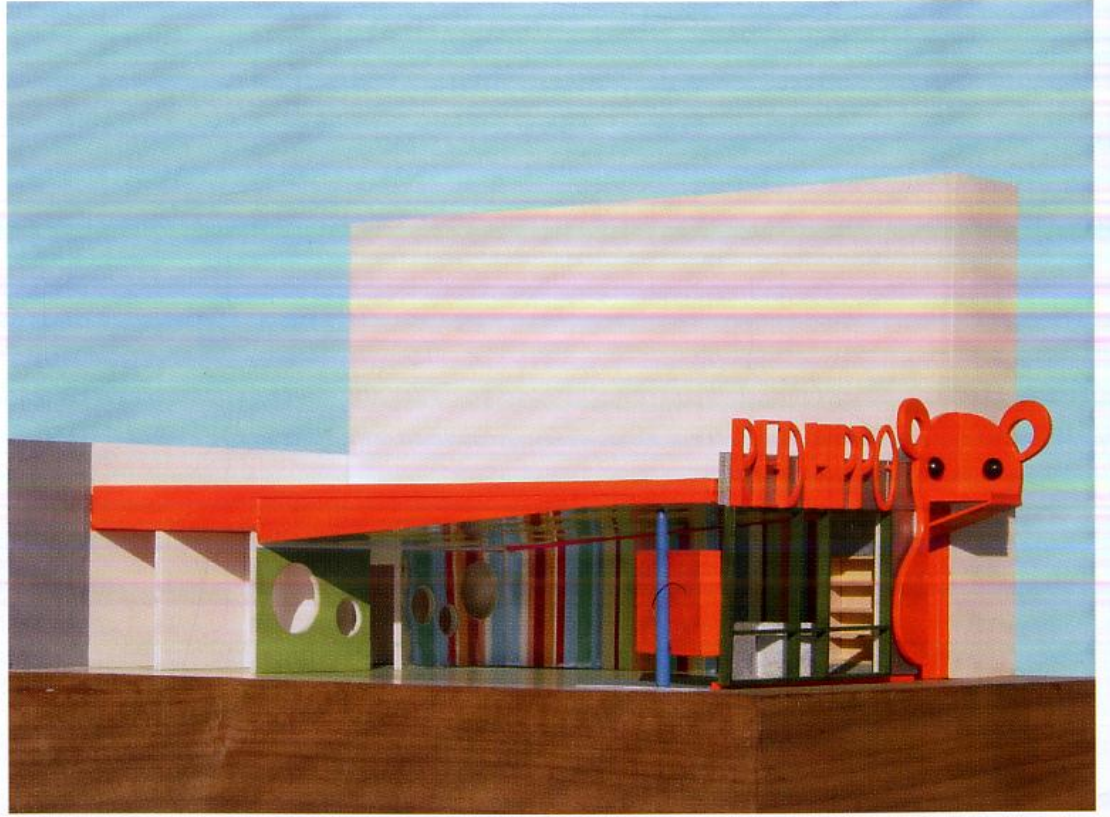
項目名稱：紅色河馬

設計團隊：Paul Cha Architect (美國)

# RED HIPPO

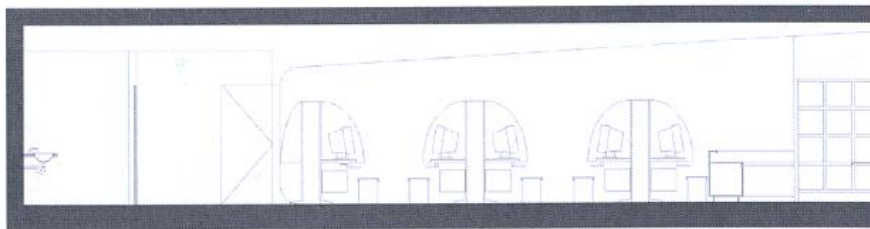




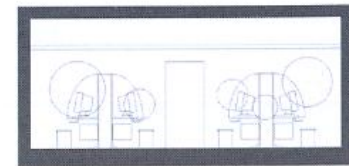
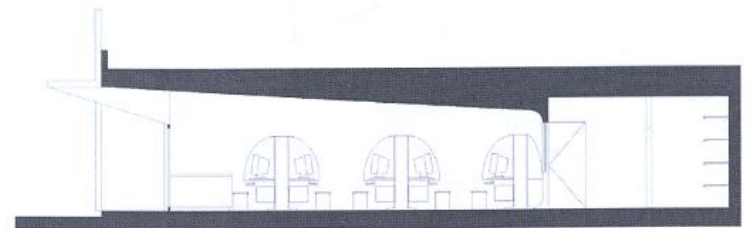


“紅色河馬”是由美國Cha & Innerhofer建築+設計公司，為中國兒童早期教育創作的西式教學設施，目的是讓孩子們在交互學習中感受學習的樂趣，該計劃在北京和上海試點。

Red Hippo is an innovative western educational facility dedicated to making learning fun and interactive for the children's early learning market in China. Two prototypical facilities are proposed in Beijing and Shanghai, China.



0' 5' 10' 20' 30' FEET  
0 5 9 METERS



0' 5' 10' 20' 30' FEET  
0 5 9 METERS

設計師親自參與從建築施工到內部裝飾的整個創作過程。這樣就確保了原有設計理念的完美實現，并把建築看作是人性化的空間表達，注重細節和工藝，他們巧妙運用最簡單最樸素的建築元素，創作出在形狀、質地、比例、色澤、光線等方面都耐人尋味的經典作品。

不同于中國傳統的學習模式，“紅色河馬”會讓孩子們體驗西方開放和強調自我啓發的學習模式。順應這種西式教學模式，整個設施的前端是開放靈活的學習場所，而其他的房間和功能室在建築的後部。

寓教於樂，整個學習場所(包括入口、接待室、放映廳和電腦室)被有趣的折紙點綴着，形成了充滿互動的牆壁、地面和天花板。從建築的正面可以看到室內的活動空間。入口處紅色河馬的標識呈兩蓬形狀，與整個街景融為一體。建築的後端集中了辦公室、儲存室、會議廳和衛生間，布局講求功能性。

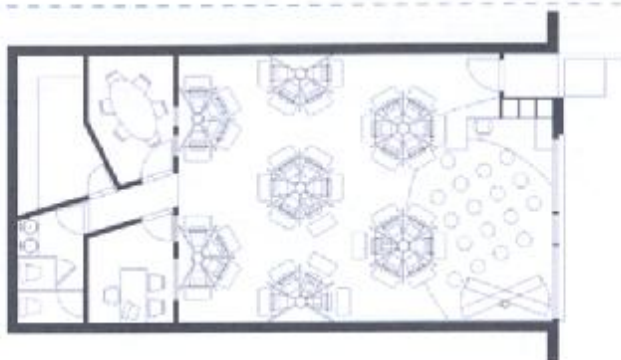
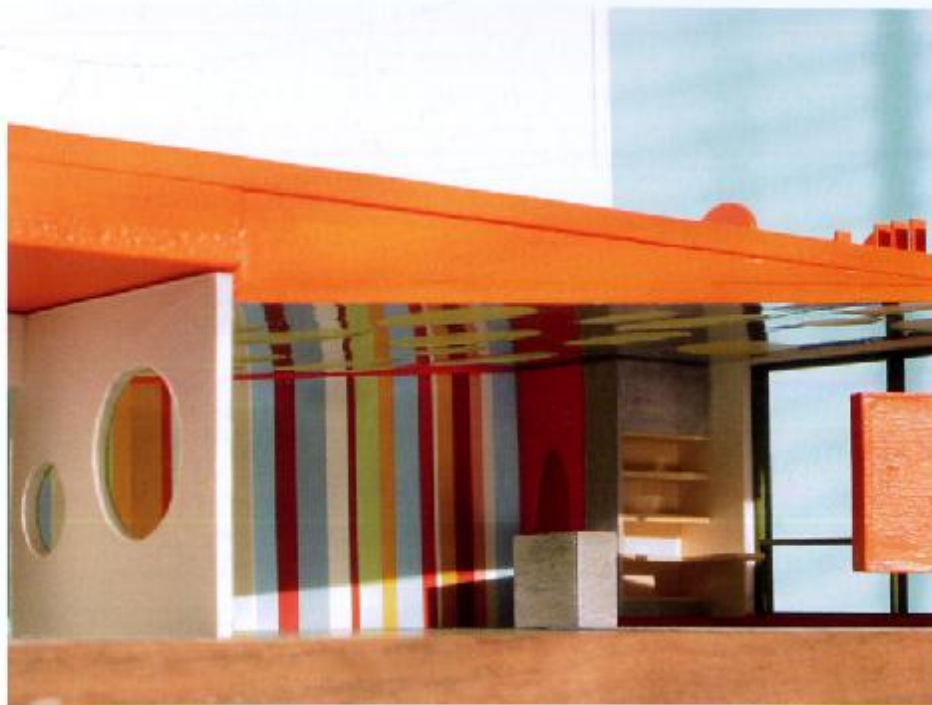
“紅色河馬”這個項目順應中國社會富裕程度不斷提升的現實和中國一貫重教的傳統，旨在促進中國下一代對西方文化的認知，更好地參與未來世界事務。

The design team maintains a streamlined approach and accepts a select number of commissions. This enables the firm to give each project the Principals' full attention. They are involved in all phases of the creative process, from architectural construction to interior decoration. This ensures a faithful execution of the original design vision. Using architectural components in their simplest and purest forms, they create timeless sophisticated spaces where it is possible to enjoy form, texture, proportion, color, light and tranquility.

In contrast to the traditional Chinese hierarchical and regimented learning methods, Red Hippo is designed to immerse Chinese children in modern Western open and self-motivated learning methods. The program calls for open and flexible learning spaces out front, while the supporting rooms and private functions are to be located toward the rear.

Combining education with entertainment, the learning spaces, which include the entry, reception, video viewing and computer learning areas, are enclosed by playful "origami" like interacting walls, ceilings and floor planes. The facade incorporates signage and a viewing framework for the activities inside, while the Red Hippo logo mediates the streetscape by becoming a welcoming entry canopy. The rear supporting rooms, composed of offices, bathrooms, a storage room and conference room, are arranged for maximum efficiency.

With the new Chinese society's growing affluence and its traditional emphasis on learning, the project anticipates China's future generations' participation in the world with a western cultural understanding.





# RECREATIONAL SPACE

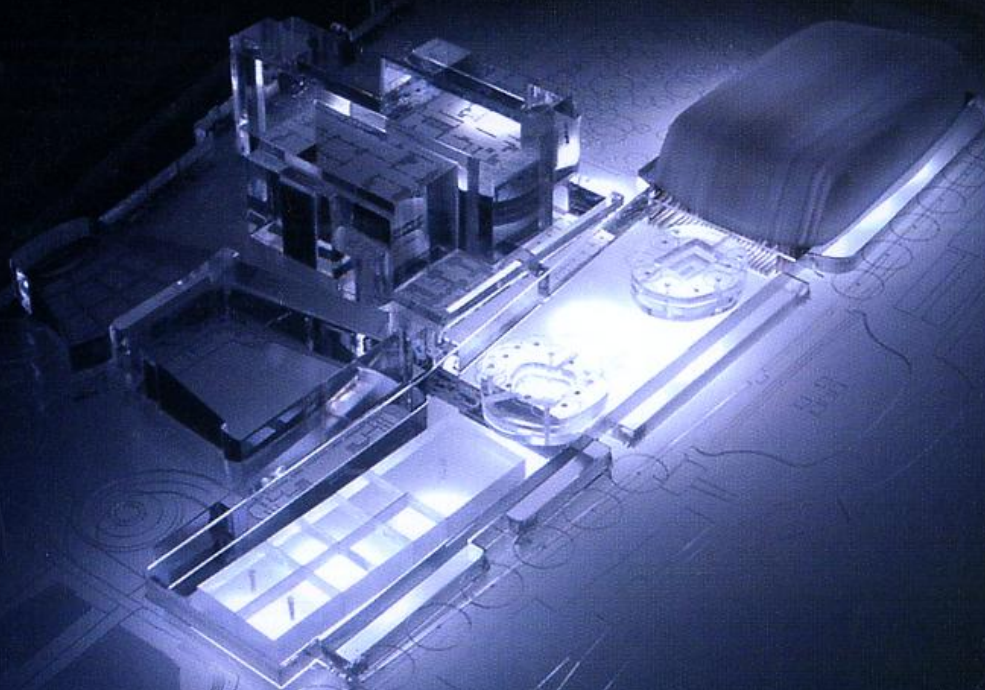
服務性空間

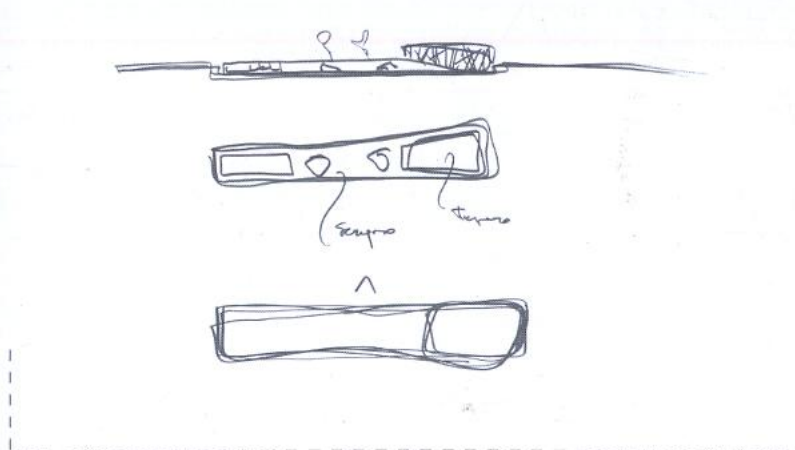
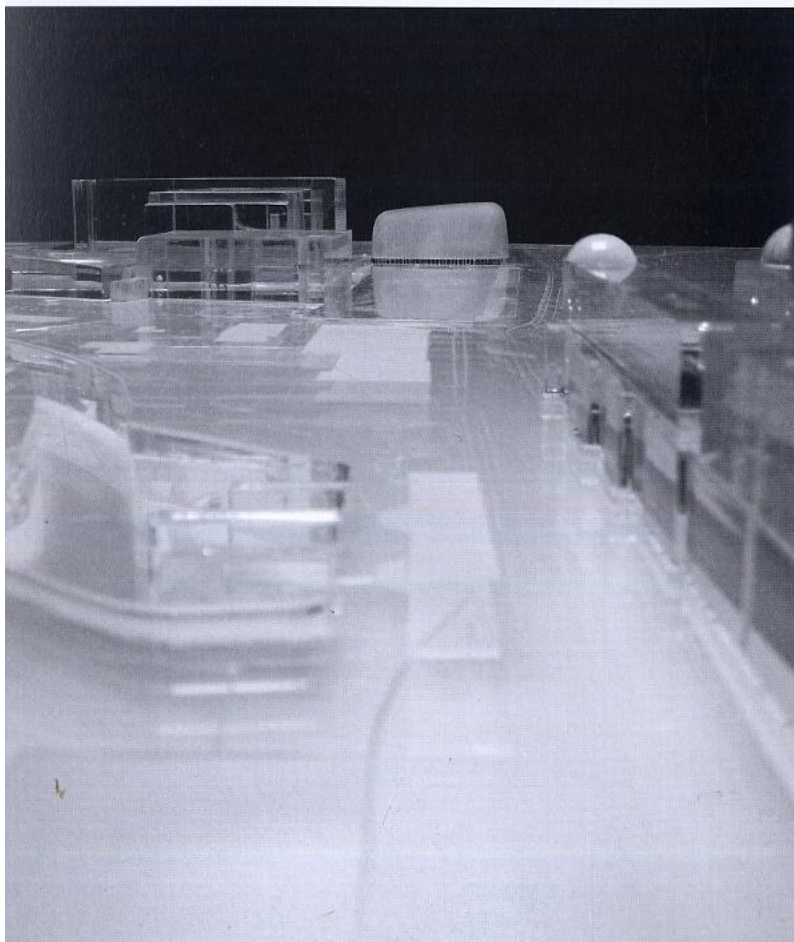
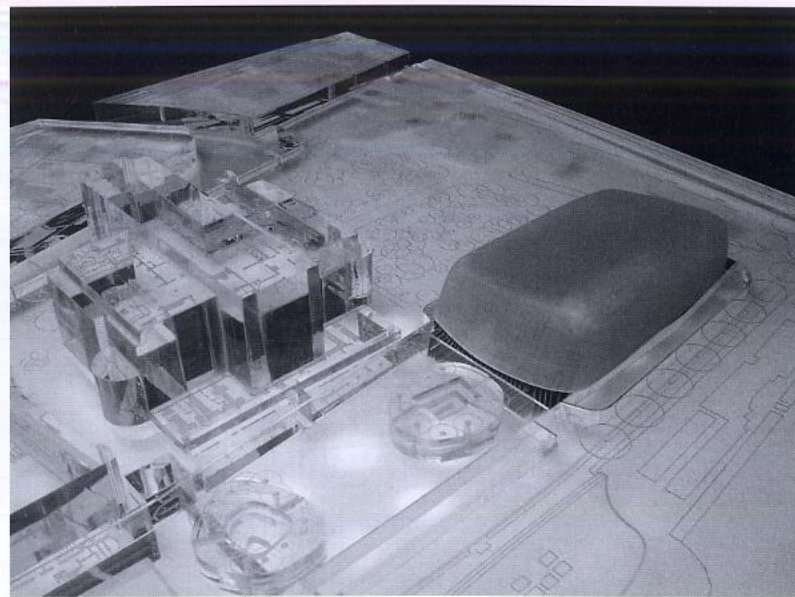


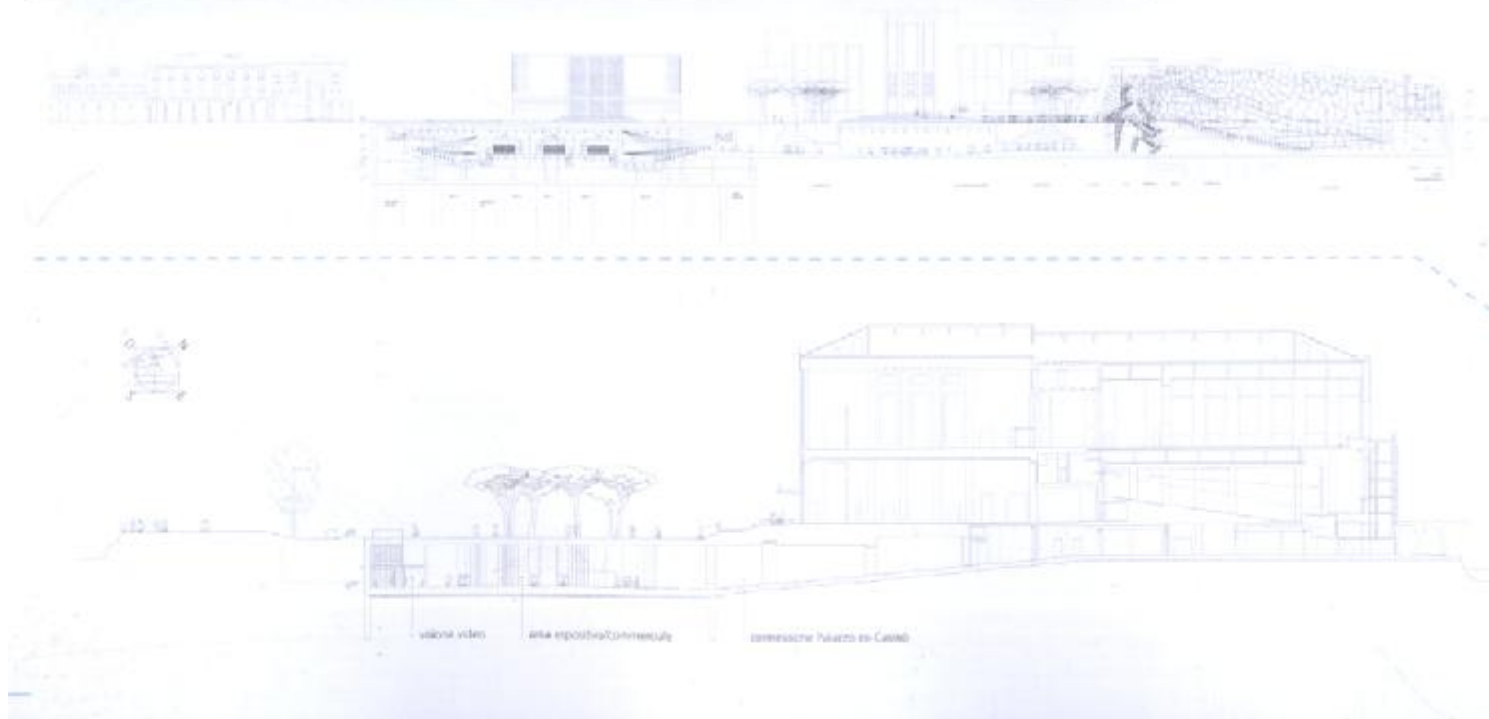
Project: New Cinema Palace, Venice  
Design Team: 5+1AA (Italy)

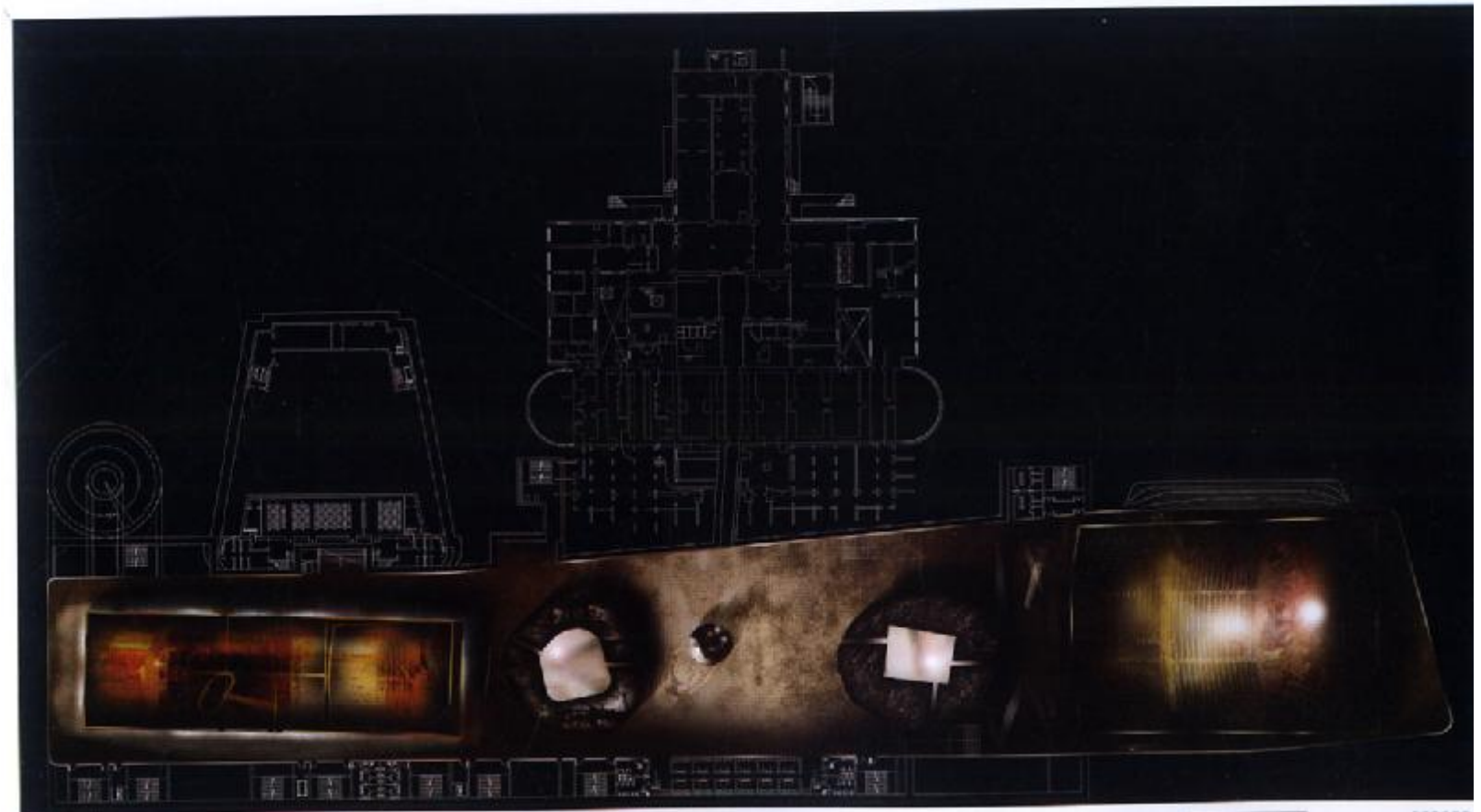
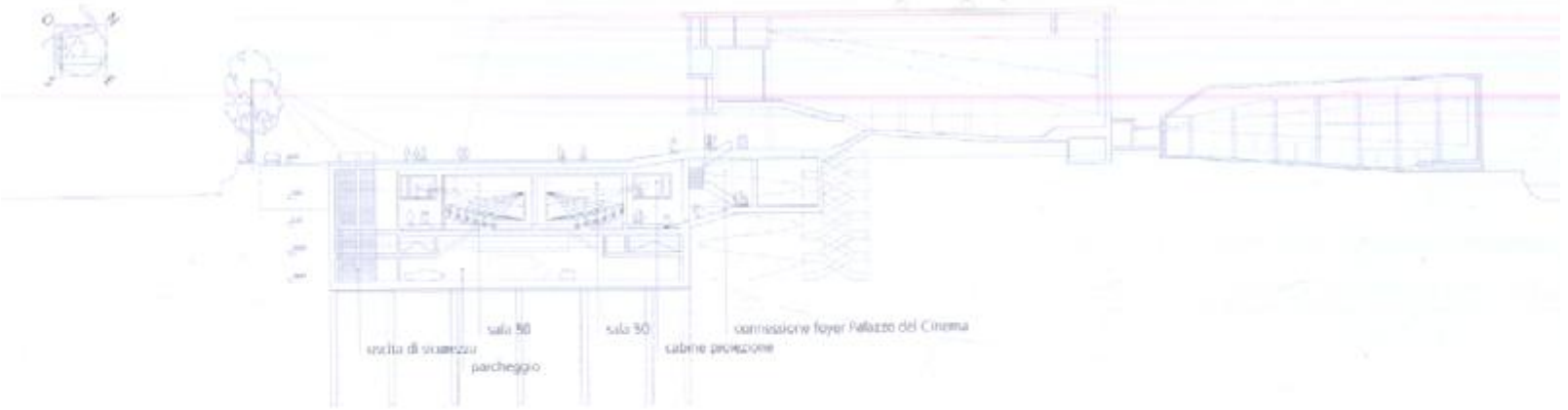
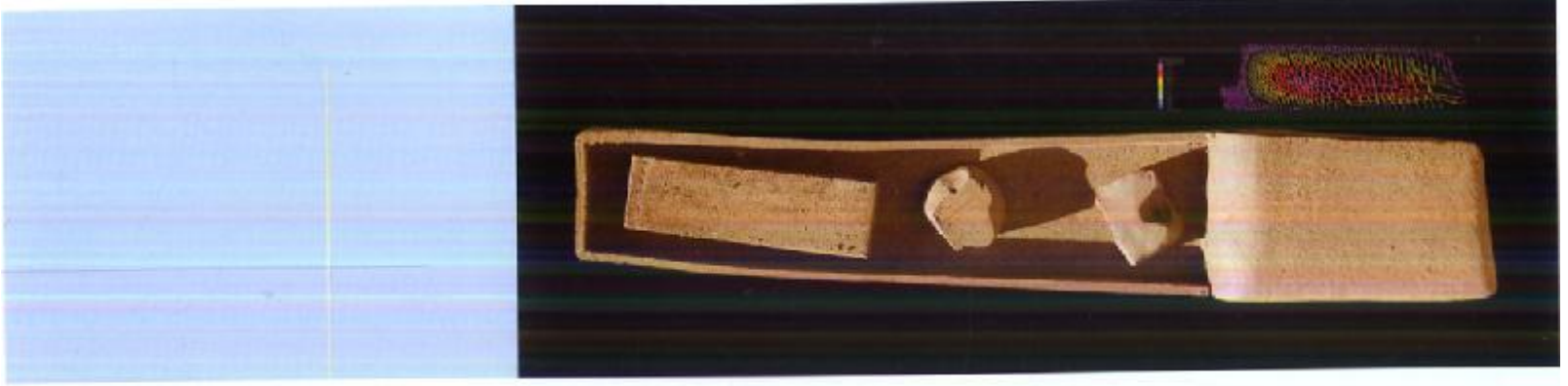
項目名稱：新威尼斯影院  
設計團隊：5+1AA (意大利)

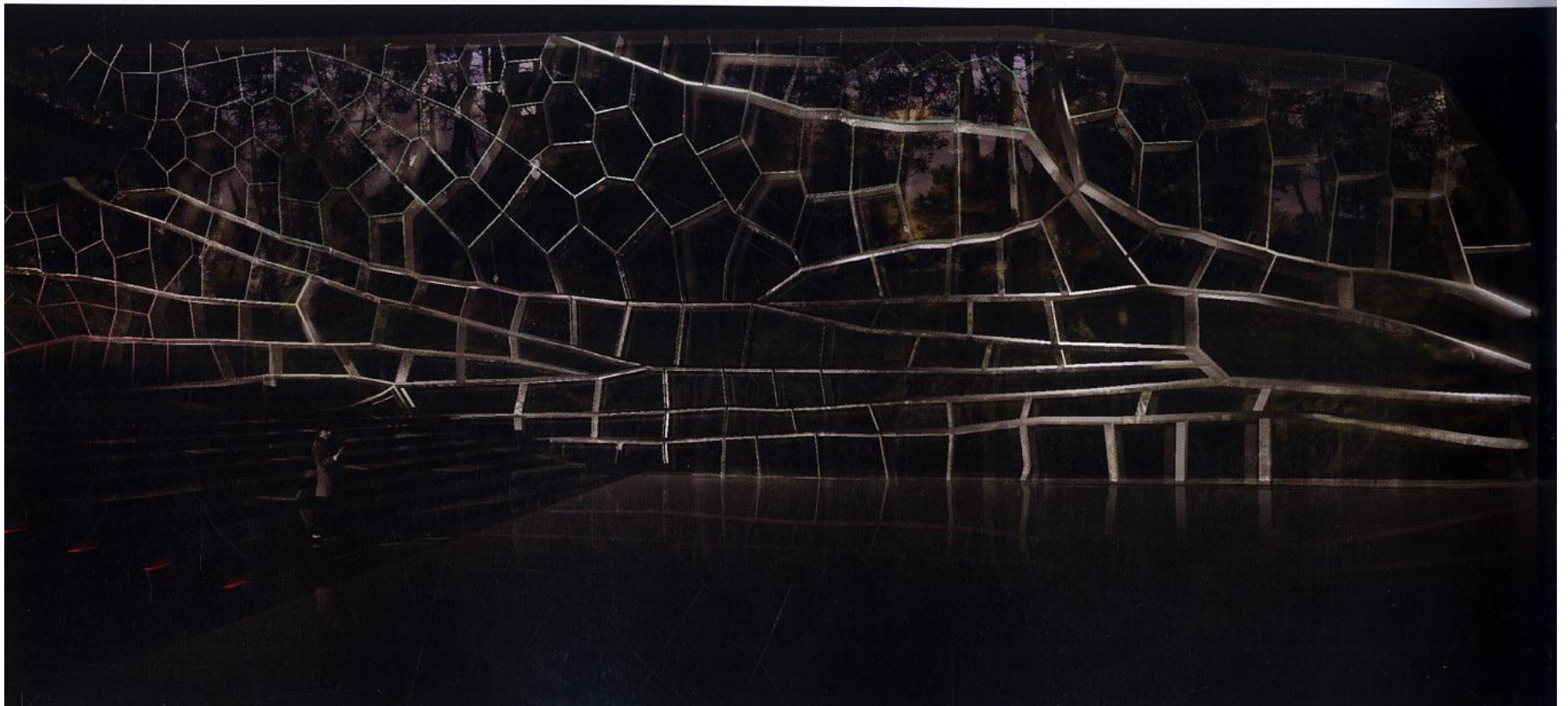
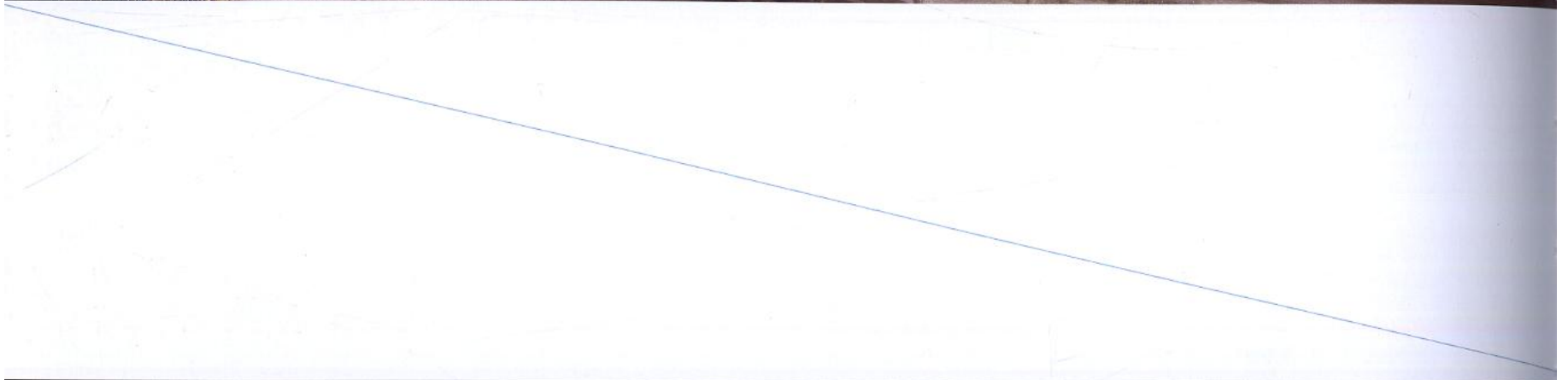
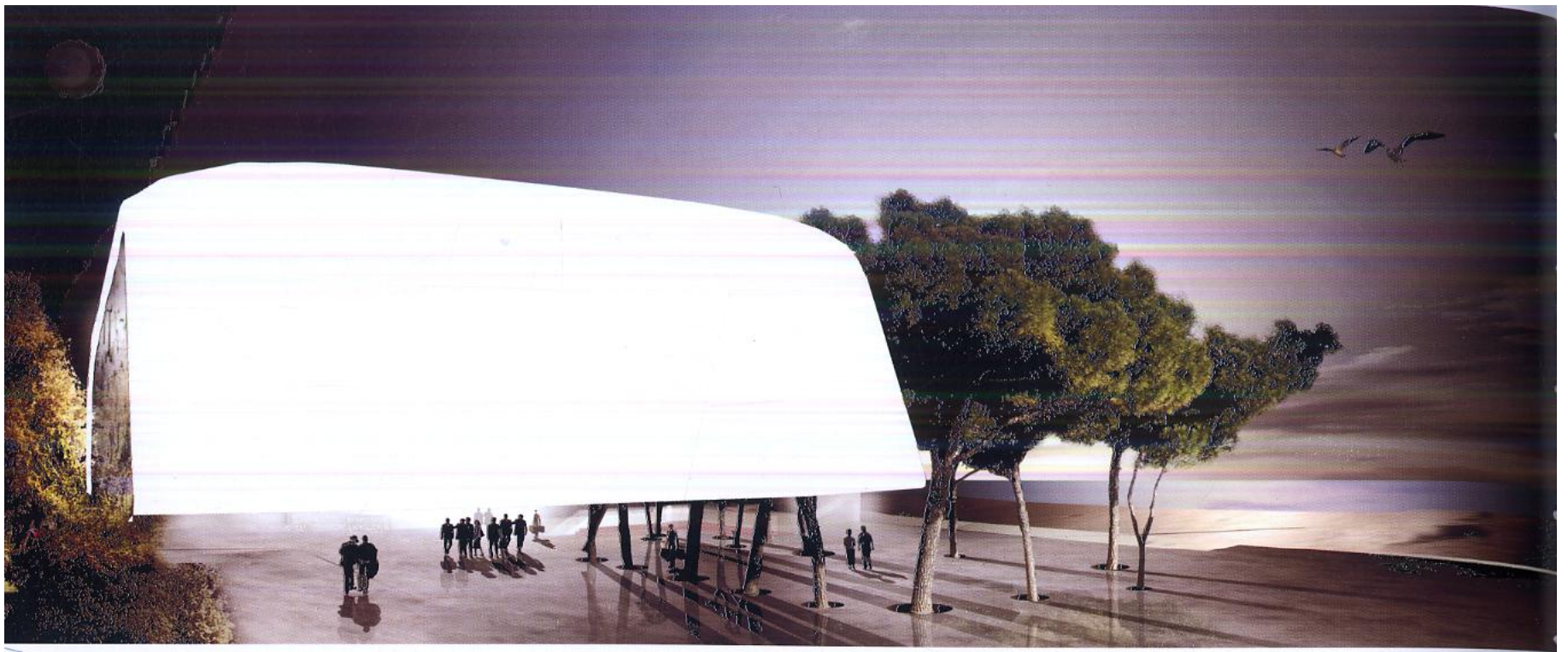
# NEW CINEMA PALACE

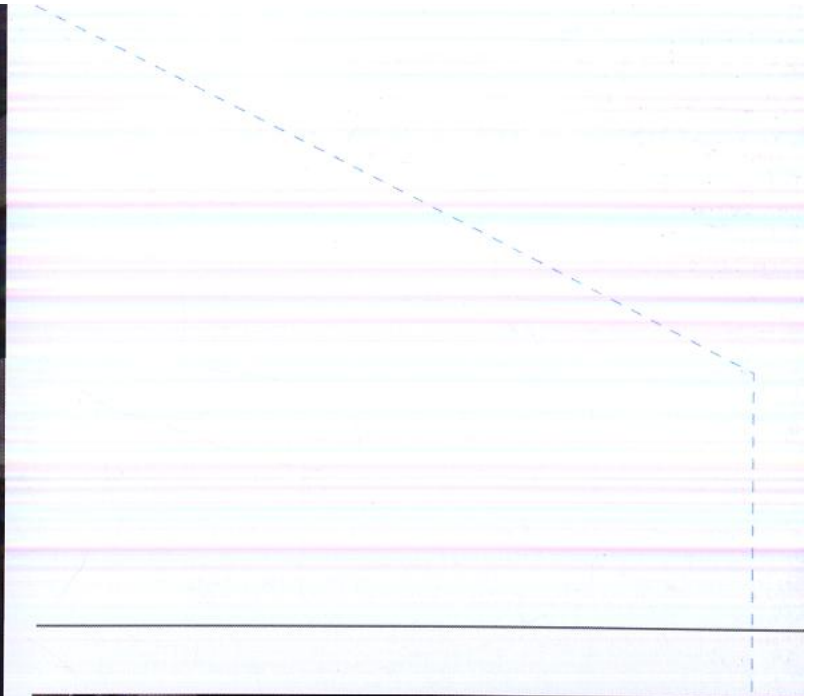
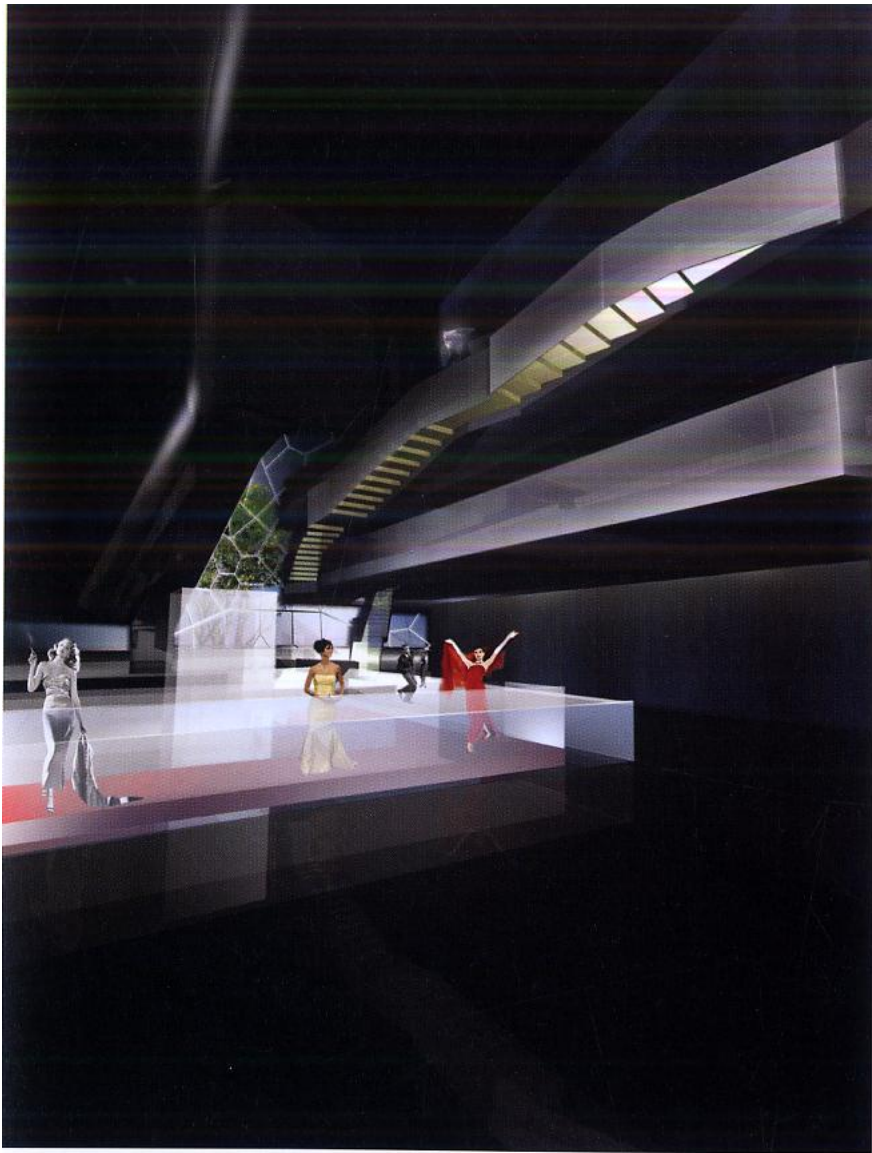












Project: Hot Springs (Thermal Center), Bad Gleichenberg

Design Team: An\_architects (Austria)

Area: 4,982 square metres

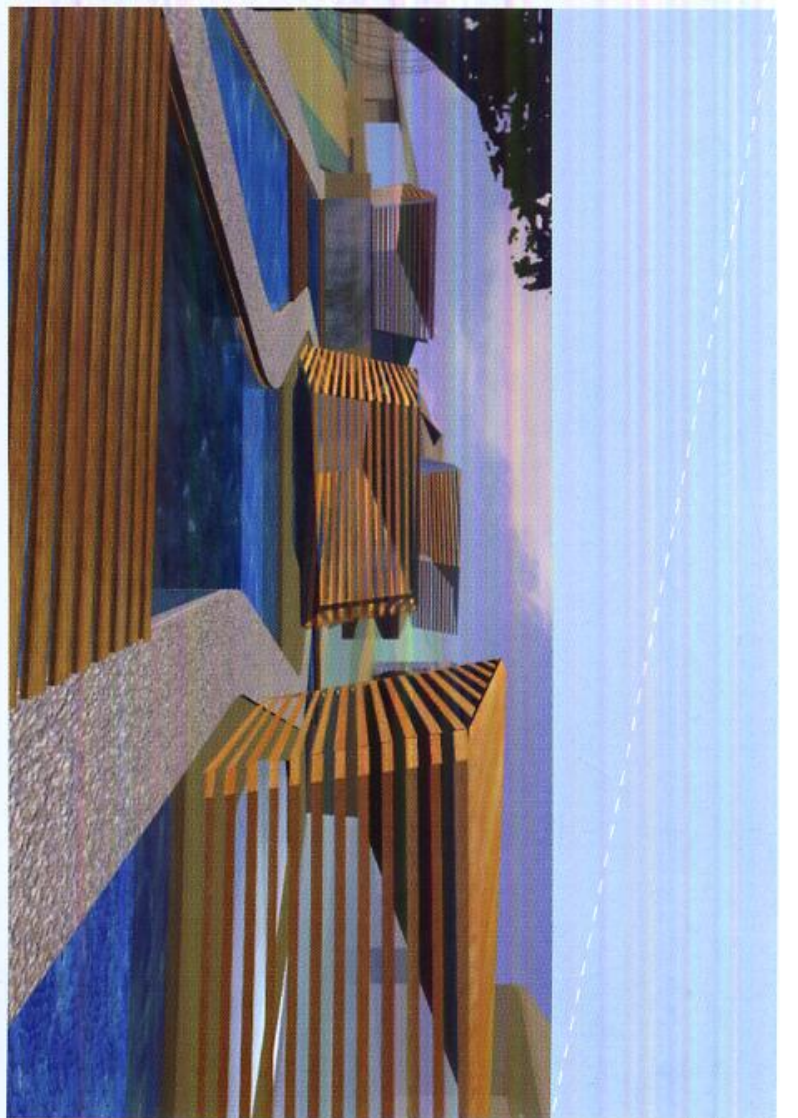
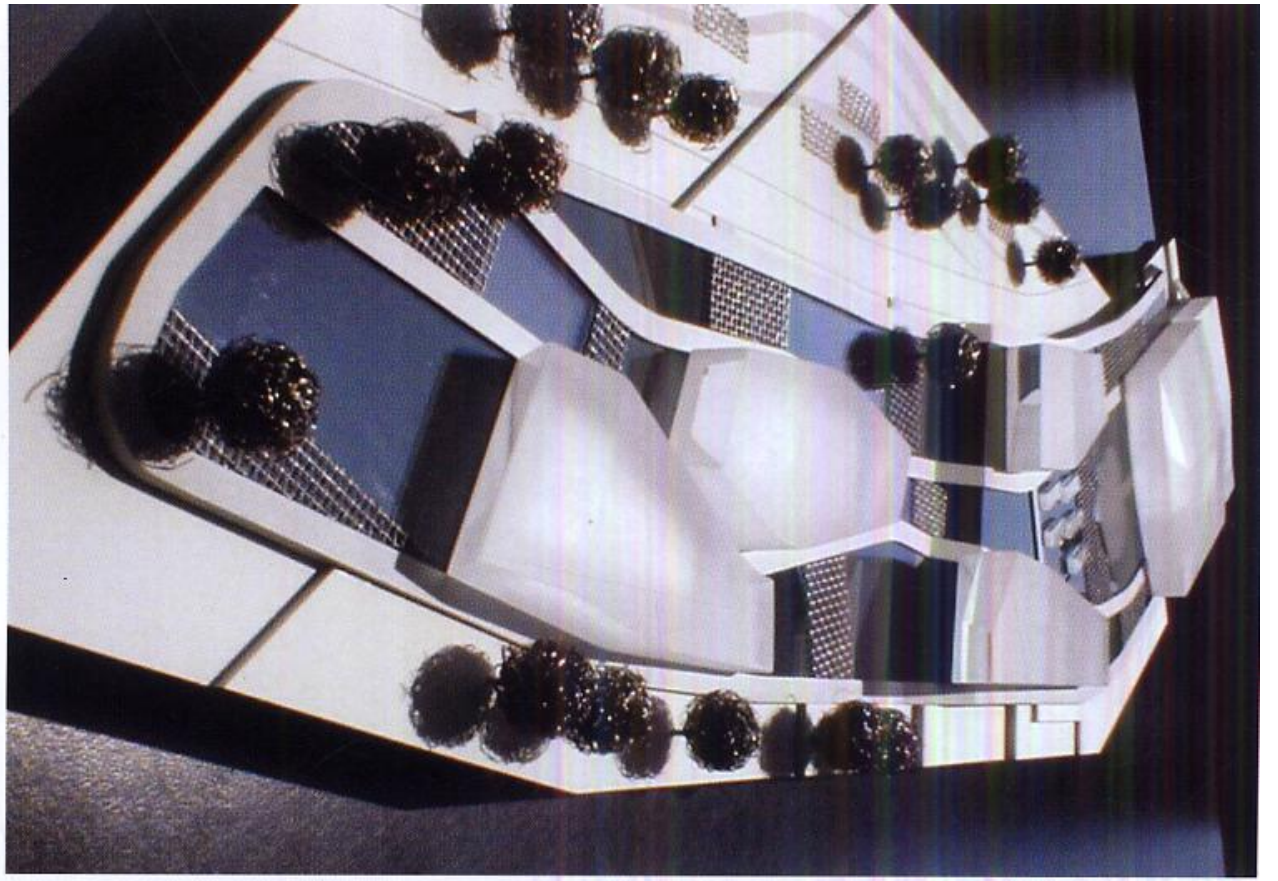
項目名稱：巴德-格萊辛貝爾格溫泉

設計團隊：An\_architects（奧地利）

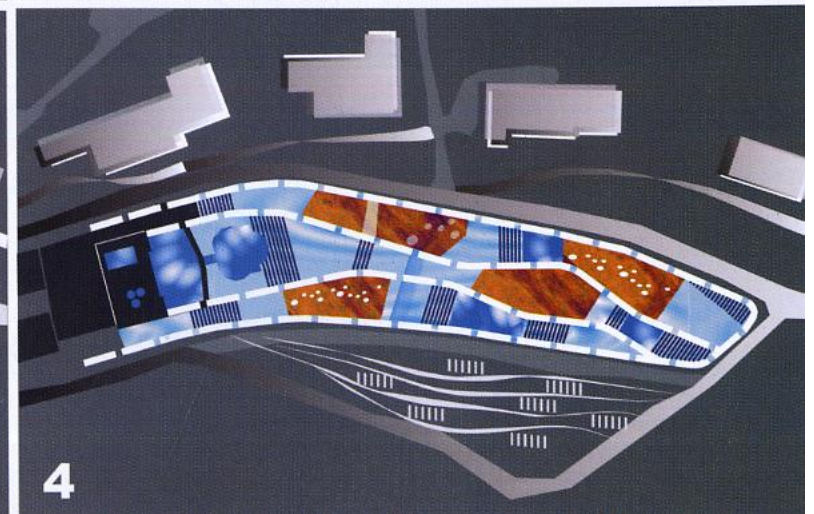
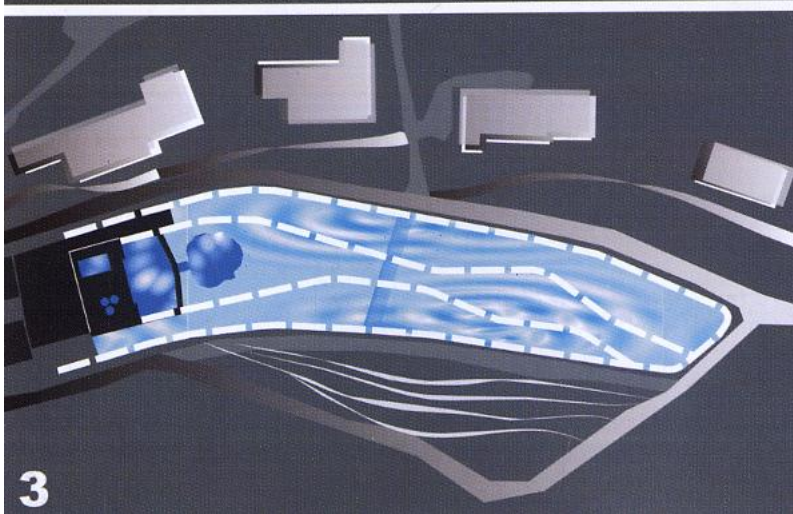
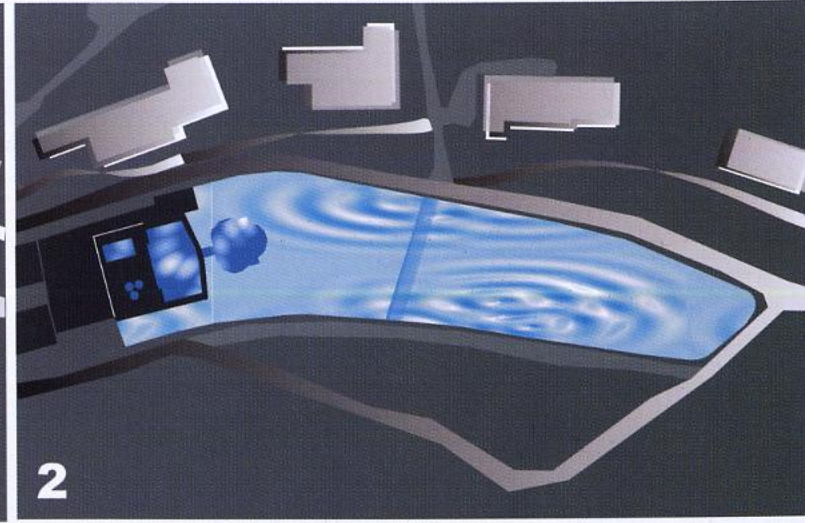
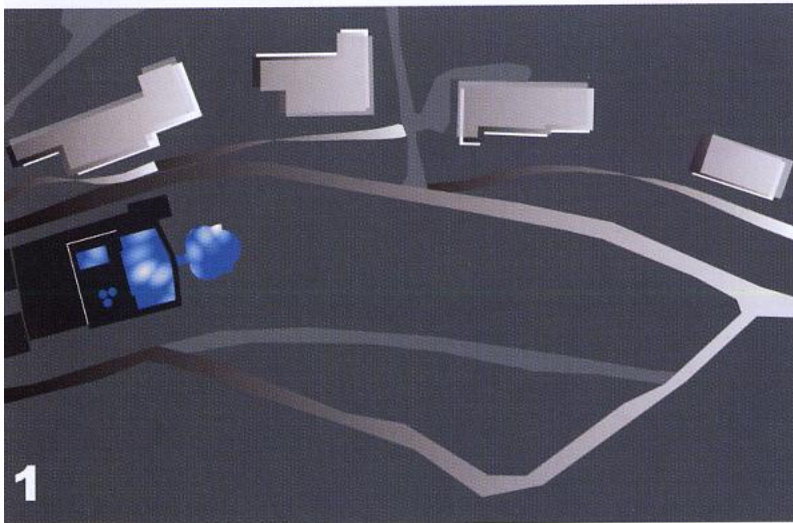
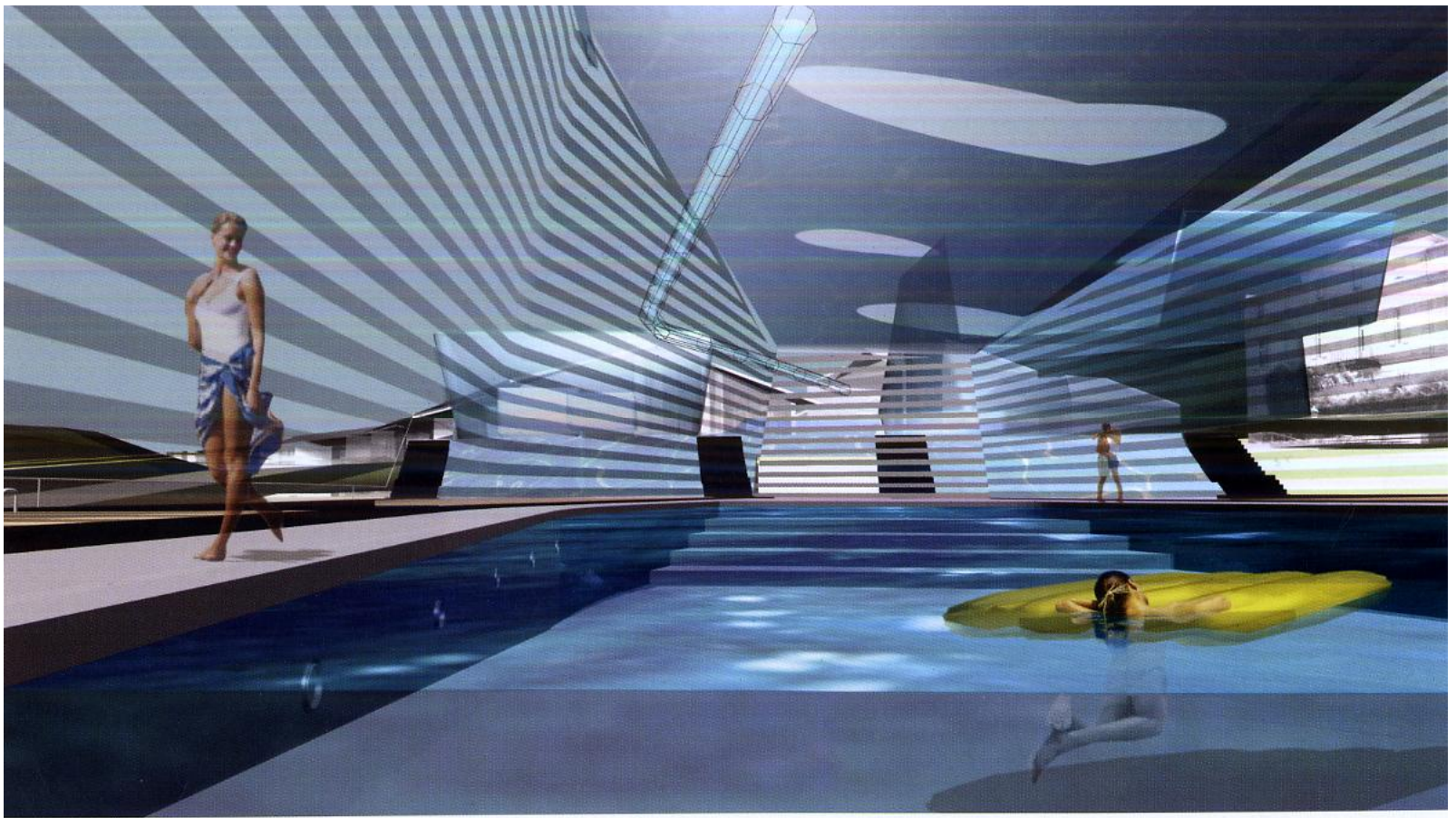
項目規模：4,982平方米

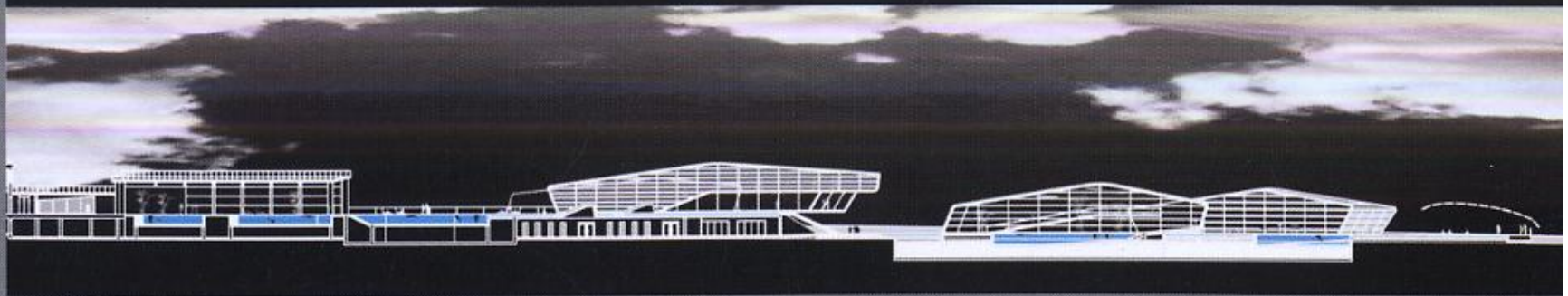
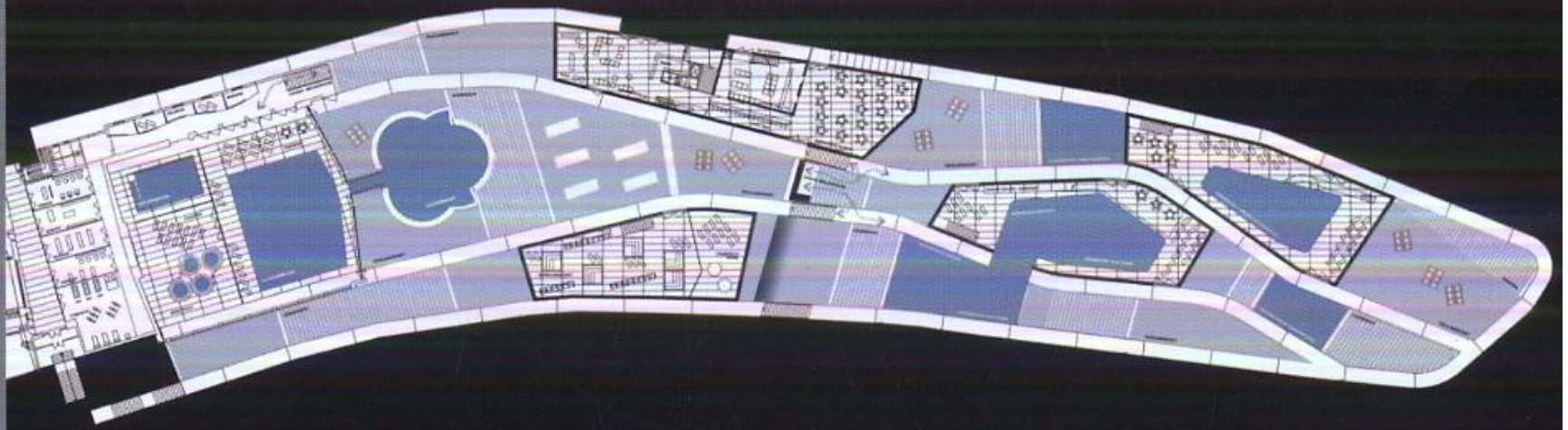
# HOT SPRINGS, BAD GLEICHENBERG











Verbindungswege



Wassererlebnis



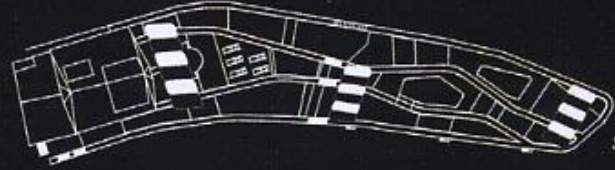
Aussenbecken



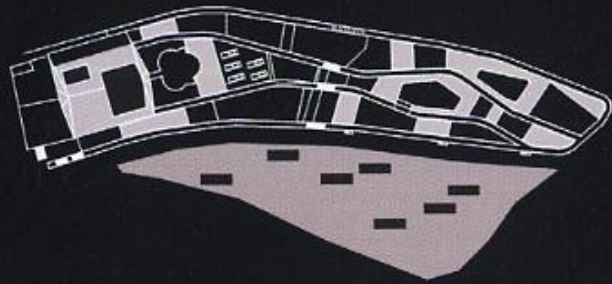
Erlebnisbereiche  
Ticketsystem



Innenbecken



Schattenbereiche



Liegeflächen



Haustechnik  
Systemeinheiten

Project: Seaford Lifesaving Club

Design Team: Andrew Maynard Architects (Australia)

Architects: Andrew Maynard, Matt McClurg

Area: 500 square metres

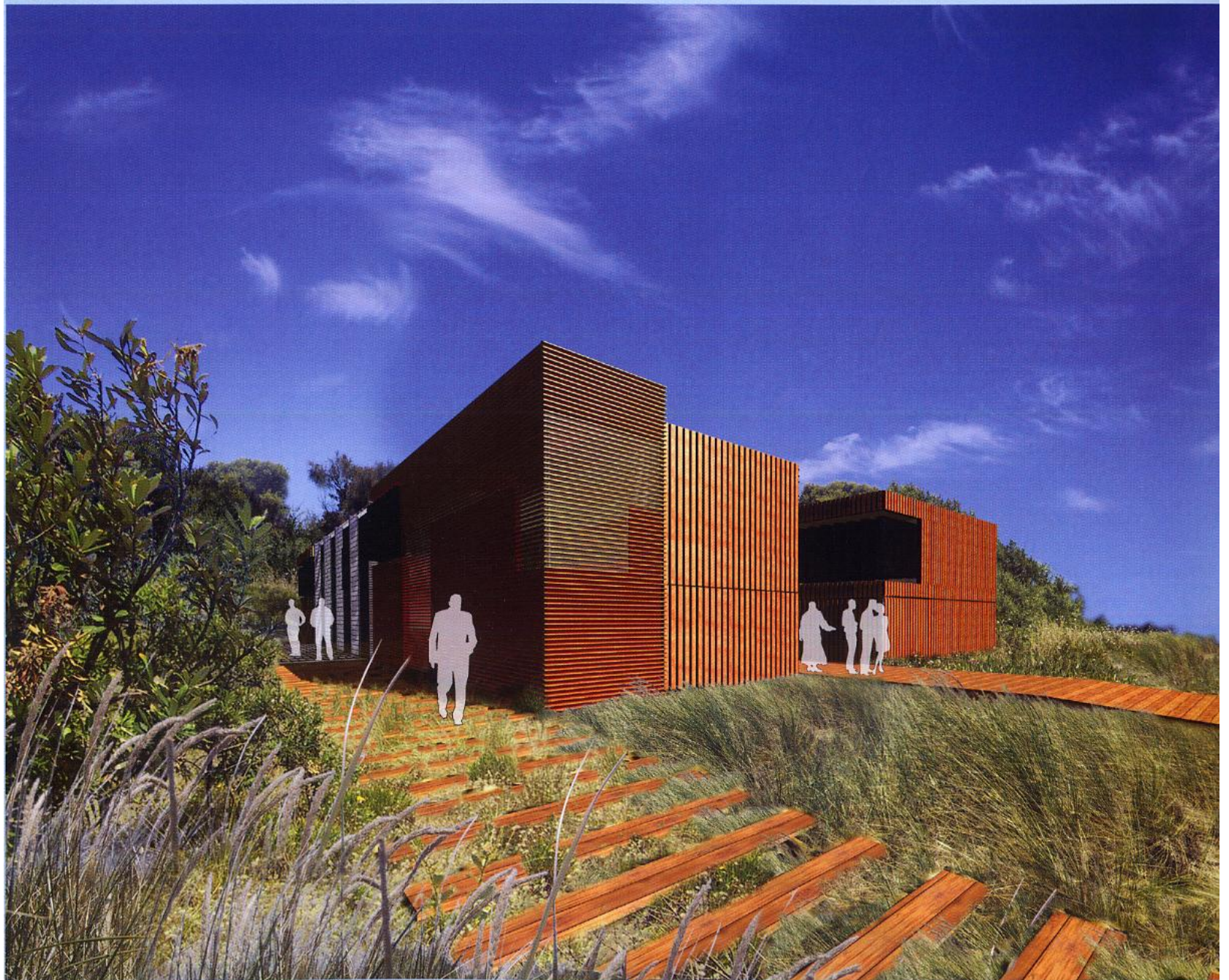
項目名稱: Seaford救生俱樂部

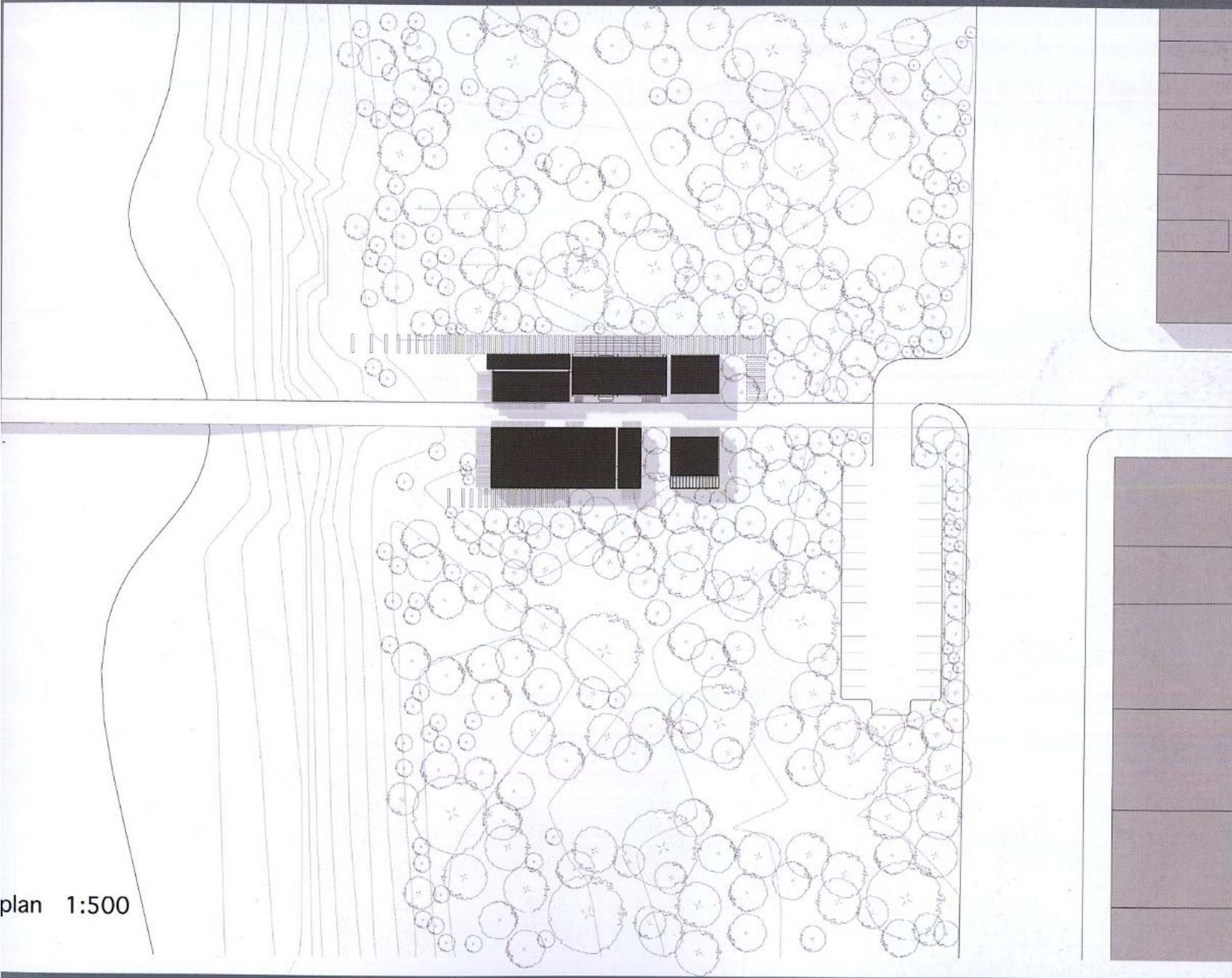
設計團隊: Andrew Maynard Architects ( 澳大利亞 )

建築師: Andrew Maynard, Matt McClurg

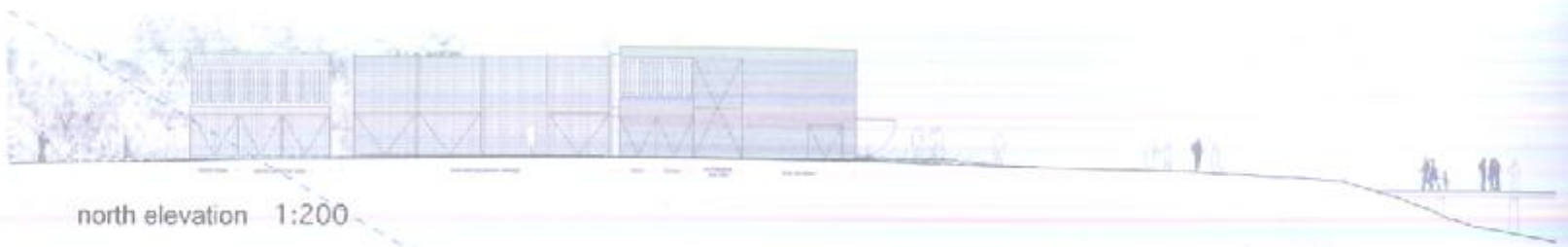
項目規模: 500平方米

# SEAFORD LIFESAVING CLUB

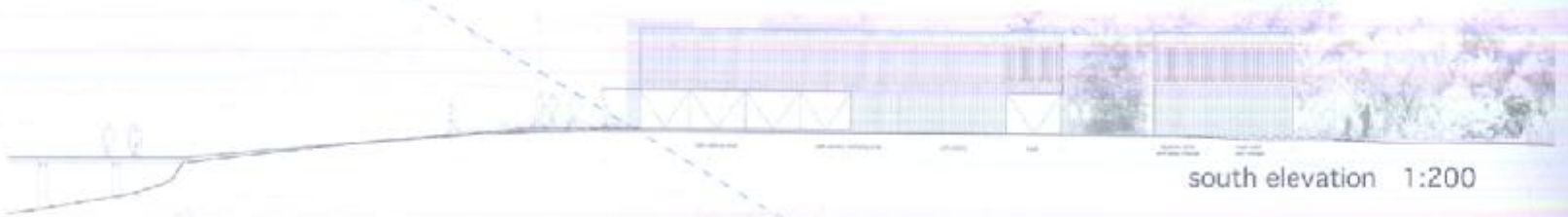




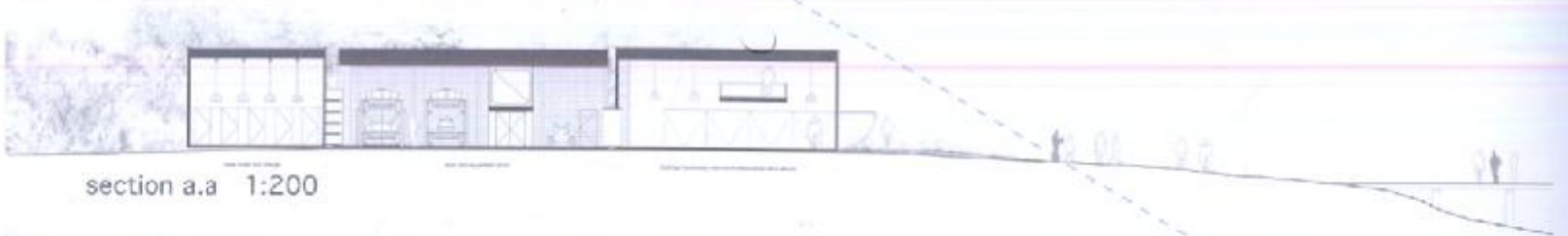
plan 1:500



north elevation 1:200



south elevation 1:200



section a.a 1:200



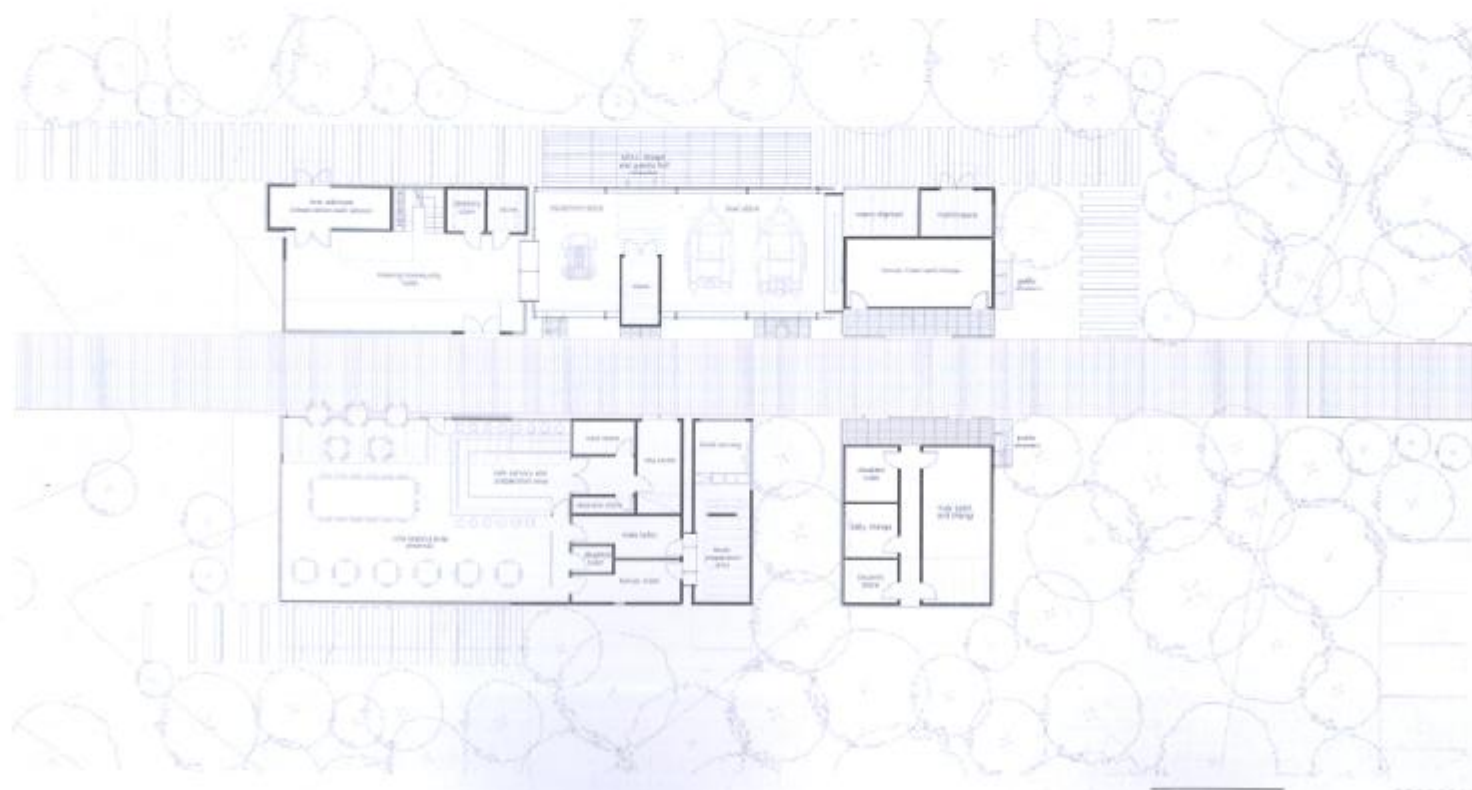
section b.b 1:200

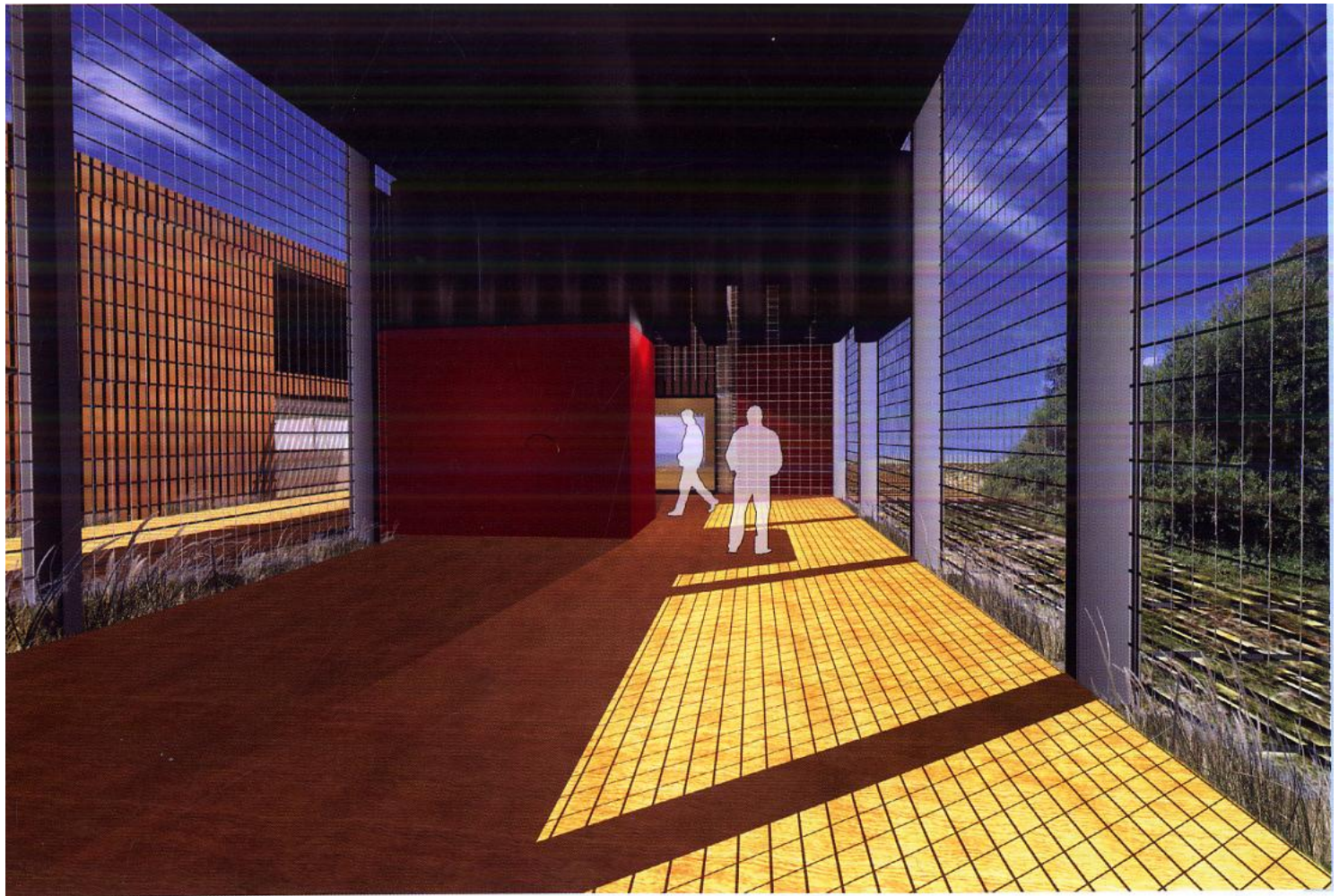




俱樂部內新增加的設施和元素要把各不相同的組成部分聯系起來，並且使建築物融入其所處的海岸自然生態景觀當中。

The new facilities for the Seaford Lifesaving Club need to bring together the existing disparate buildings, and provide a community facility integrated into the sensitive and ecologically significant coastal landscape.







**colour**  
The external skin of the building is clad in recycled hardwoods while the internal spaces are clad in a mix of recycled and fanned timbers. Within the life saving club there are red objects which, when affected by the yellow of the plantation forest pine staining, adopt the colours of the tree.



**solar power**  
The roof of the structure is clad in solar cells that supply supplementary, if not replacing, reliance on the conventional power supply.



open good weather, mild wind, awnings for sun control. Allows the boundary between internal and external to be blurred.



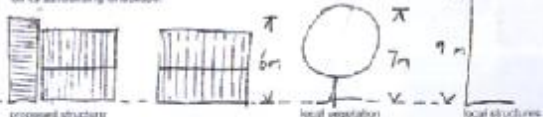
closed bad weather, separate internal and external spaces.



partly open directional protection to allow building to turn its back on the weather.

**environment control**  
The external skin of much of the structure is adaptable allowing sun protection, water proofing and wind protection to be expanded flexibly allowing the skin of the building to adapt to any weather conditions. This therefore reduces the need for mechanical thermal control.

**scale**  
The proposed structure is around 6 metres high. This allows internal spaces to be generous rich areas. However it is low enough to avoid intruding on its surrounding landscape.



設計要求是建設一個低耗能、環保、少污染、有效利用材料的項目。為了盡量減少建築場地的廢物，選擇用船祇運載預制的建築材料。

方案把碼頭延伸，穿過建築場地，一直到火車站，使建築物與附件的歷史碼頭景觀融合起來，避免對自然景觀造成人為損壞，也使整個環境統一和連貫起來。

The strong sustainability focus of the brief called for a project that demonstrated the successful integration of energy efficient and ecological sustainable design, waste minimization and sensitive use of materials. The construction method proposed addressed all these issues by bringing prefab sections to the site by boat, eliminating waste on-site.

The design integrates the new buildings with the historical pier, by continuing the pier through the site to the train station, reducing the human impact on the fragile dune system and giving the entire area a sense of coherence and unity.



Project: Hotel Varese

Design Team: Andrea Tognon Architecture (Italy)

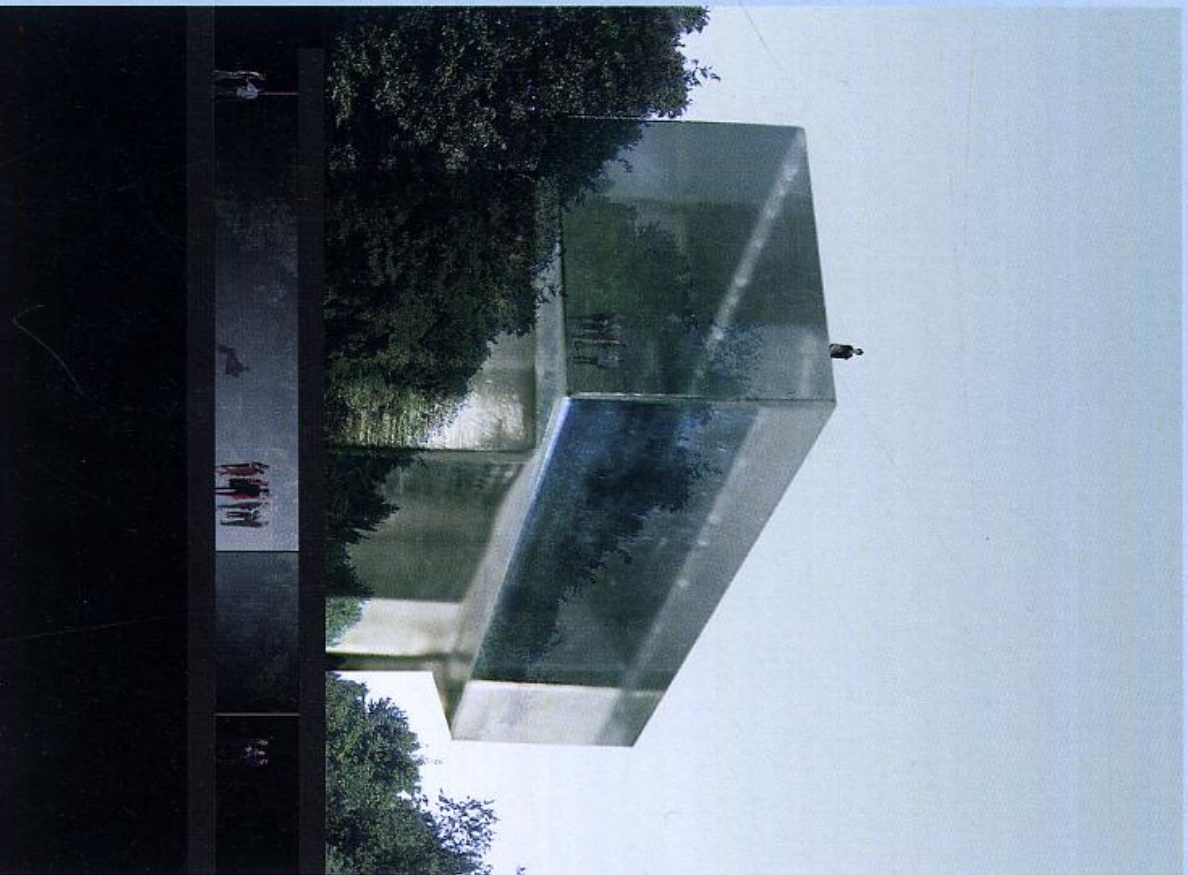
Architect: Andrea Tognon

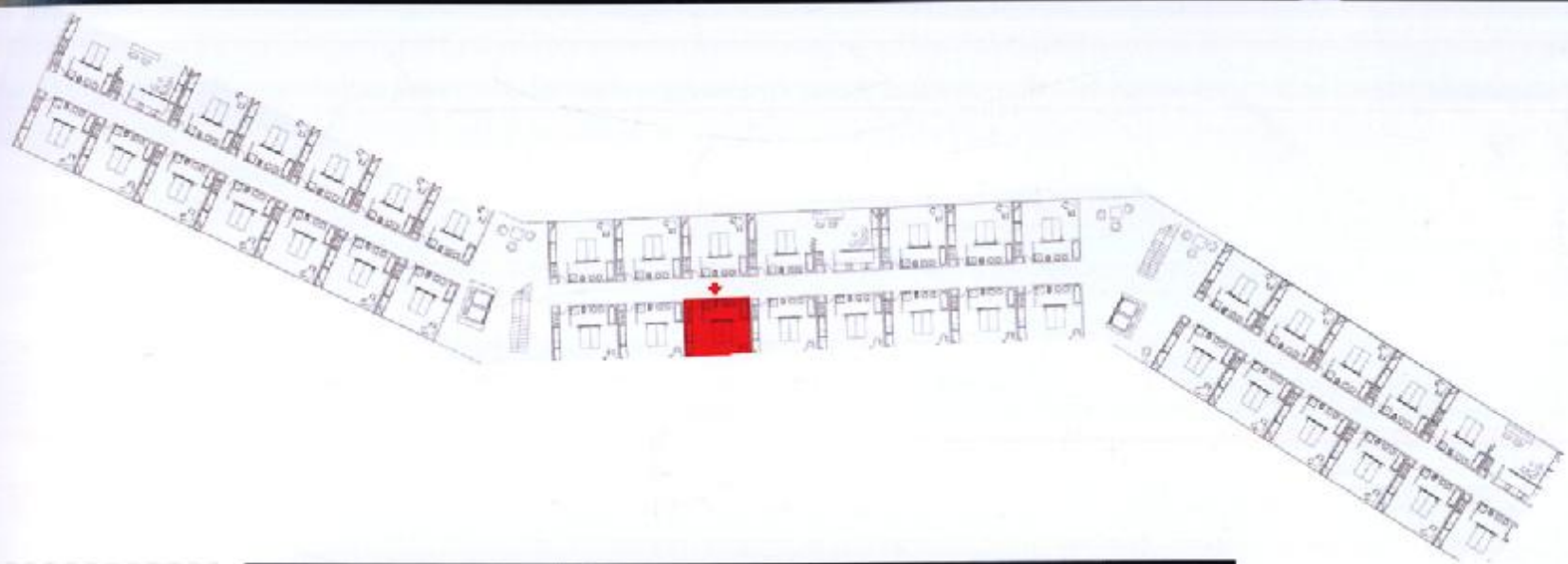
項目名稱： Varese賓館

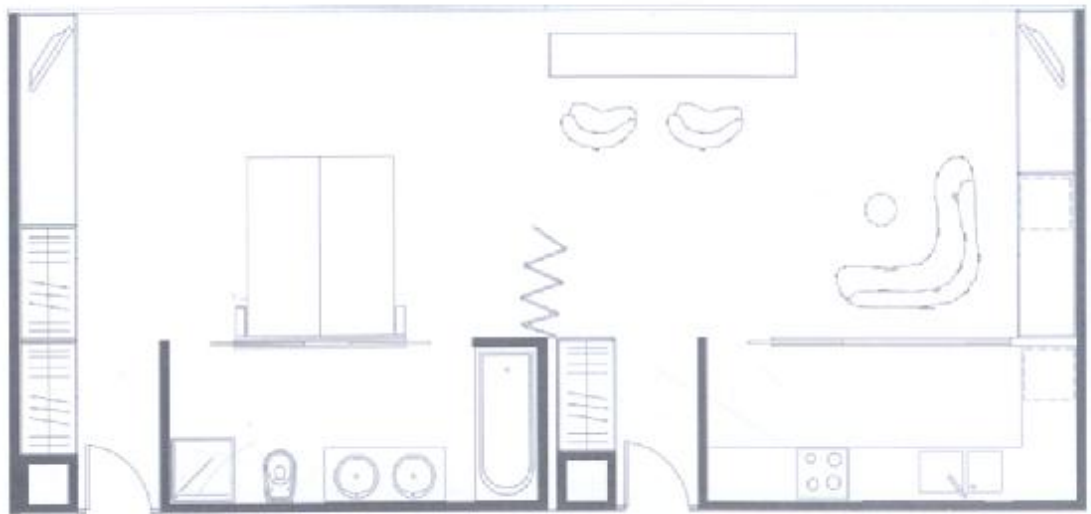
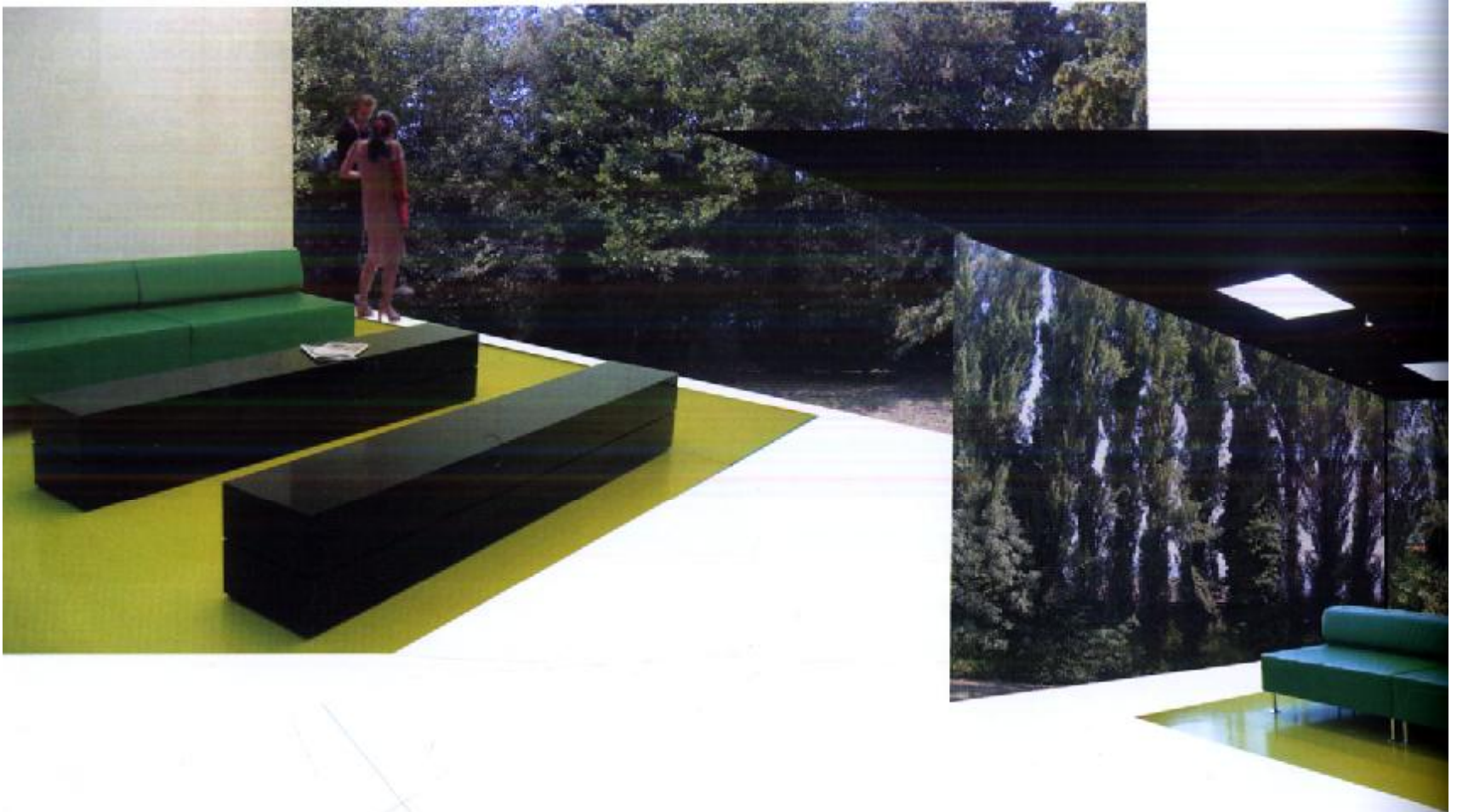
設計團隊： Andrea Tognon Architecture (意大利)

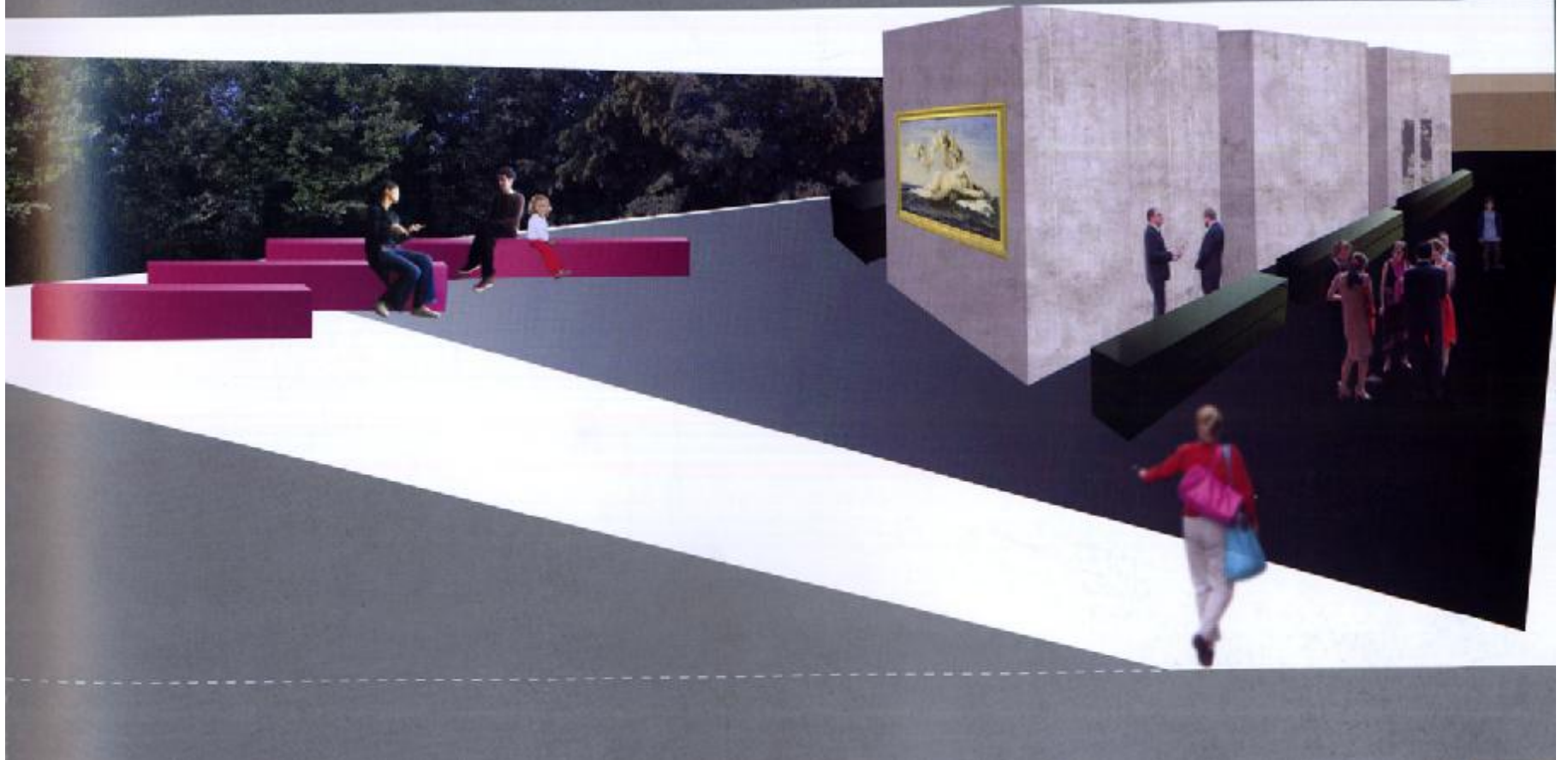
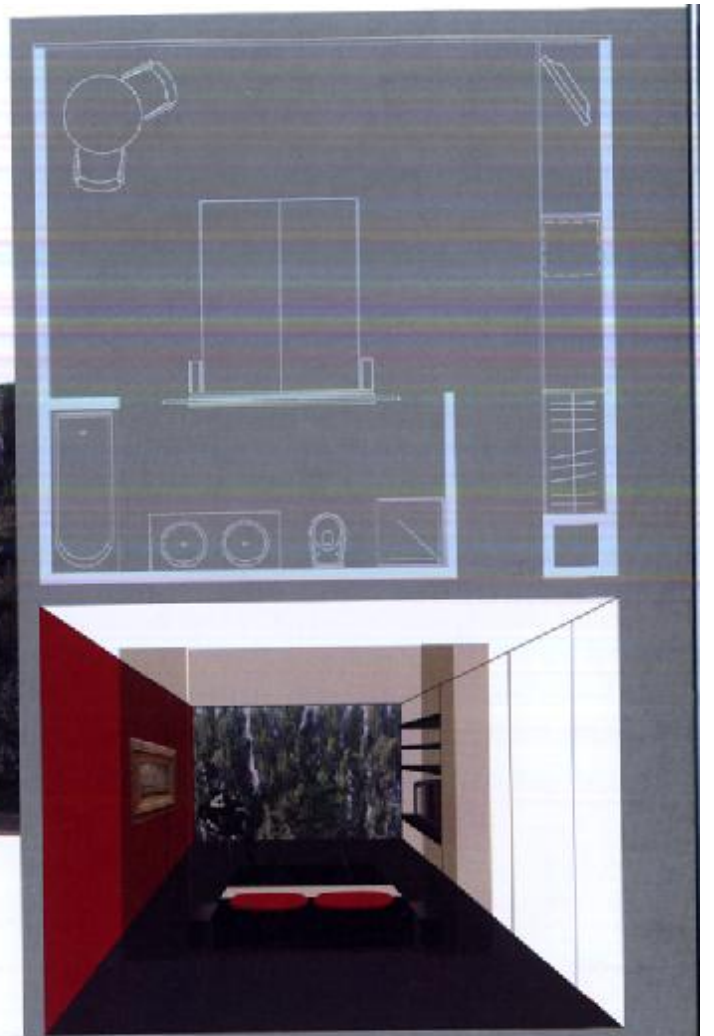
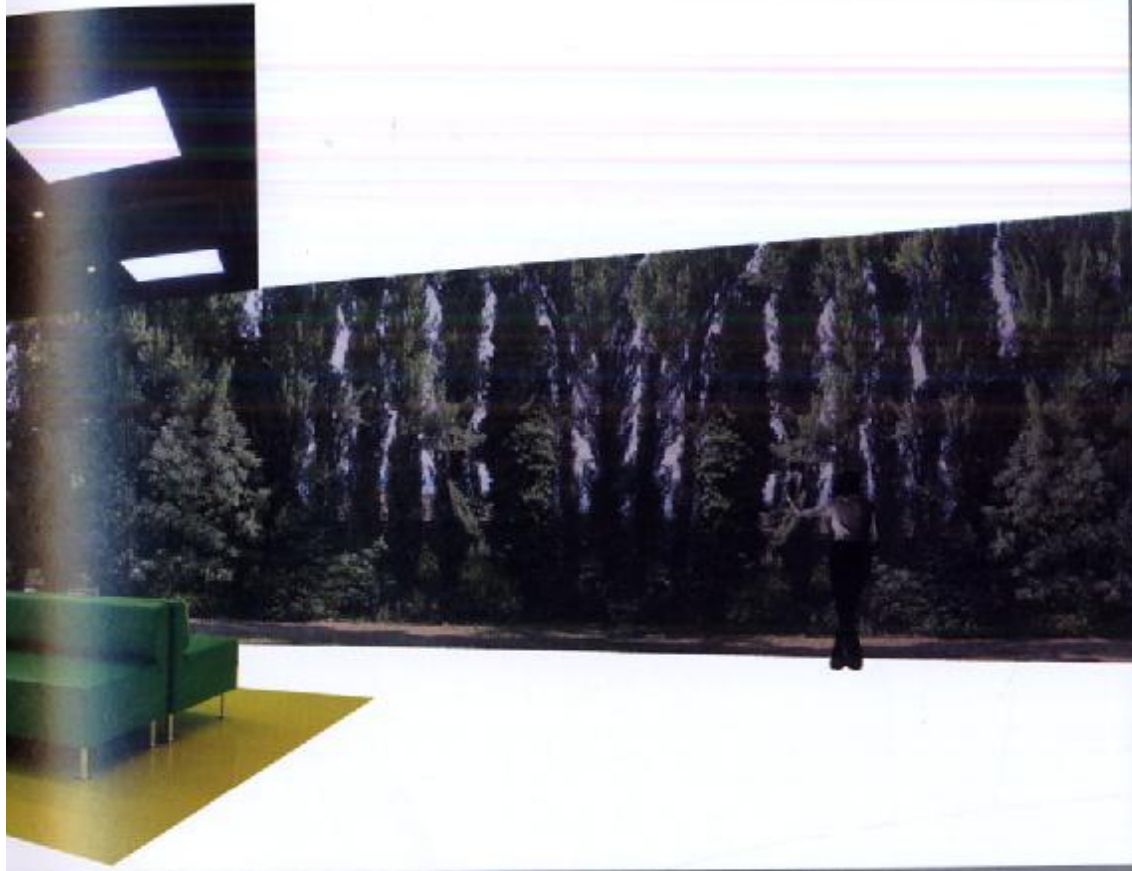
設計師： Andrea Tognon

# HOTEL VARESE





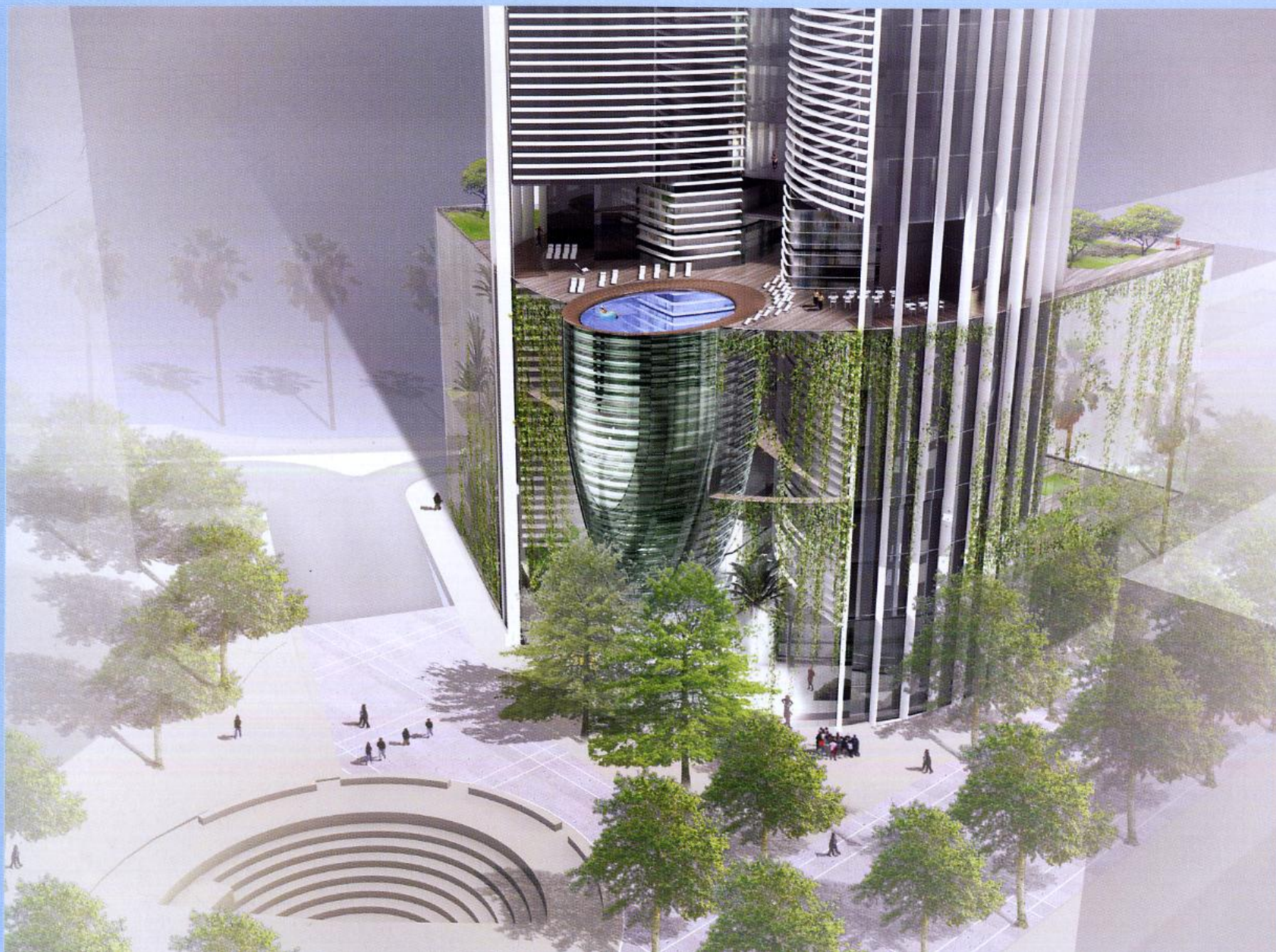




Project: Rotana Hotel Mansion, Amman  
Design Team: AS.Architecture-Studio (France)  
Area: 45,265 square metres

項目名稱：阿布達裏Rotana酒店大廈，安曼  
設計團隊：AS建築工作室（法國）  
項目規模：45,265平方米

# ROTANA HOTEL MANSION



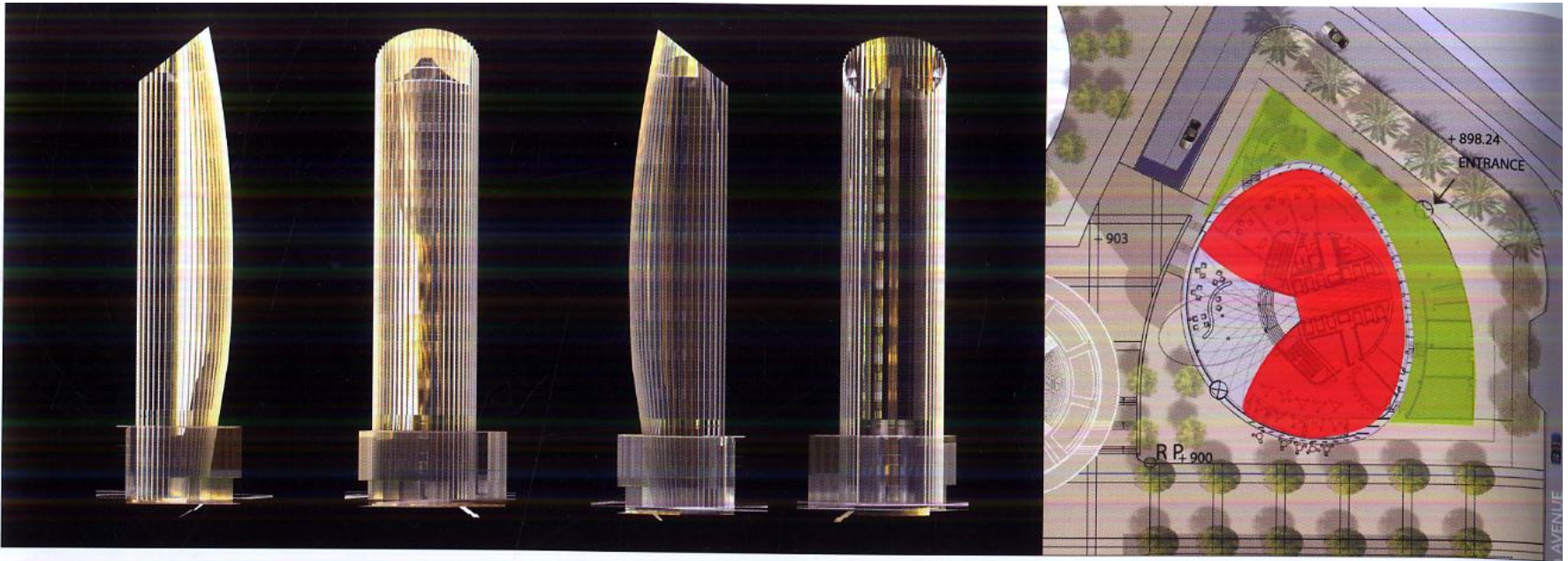


設計任務：包括中庭、咖啡館、餐館、游泳池、玻璃花房和露天酒吧的  
酒店。

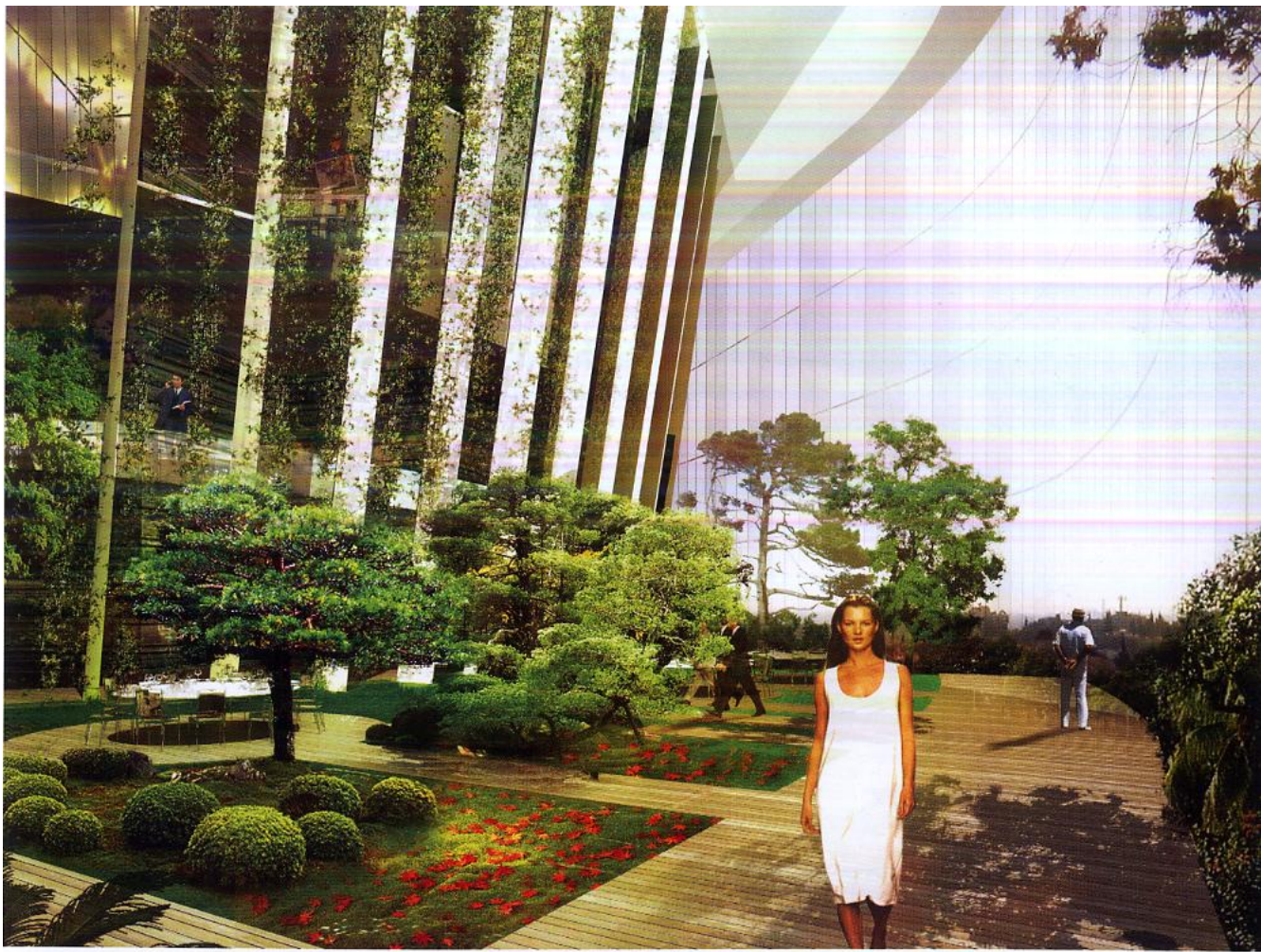
Rotana酒店大廈是安曼新建市中心的標志性建築——3座IT產業大廈之一。它的設計既要區別於其它兩座辦公大廈，又要加強整個建築群的協調統一并展現它們的共性。

3座大廈的相互關聯通過多個因素來體現。首先，它們都以透明底座拔地而起。頂端樓層都被朝向中間下沉的階梯式廣場的傾斜面所截斷，以此來顯示它們與階梯式的整體同一性效果。其次，雖然3座大廈的體積和高度有所不同，但它們都是圓柱形的。從外部觀望，3座大廈都各有一側面明顯向階梯會議中心廣場彎曲。

建築的高科技特點由其立面和建築材料來體現：大量上光材料組成的玻璃幕牆由外部鋁合金遮陽板來為其隔光遮陽。透明底座與底座以上樓體的區分營造出不同的氛圍。酒店的大門入口是一座栽種有異國植被的玻璃花房。因此，一進酒店大門，客人眼前就呈現出一片愜意的綠色海洋。



The hotel includes the atrium, café house, restaurant, swimming pool, glass ceiling and outdoor bar. As one of the three IT buildings, the mansion of Rotana Hotel is a landmark of the newly built city center in Amman. The layout of Rotana Hotel is distinguished from the rest by its unique quality, but the unity is underscoped within the buildings. The relationship between the three IT buildings is demonstrated by elements. All the buildings are built on the transparent pedestal. In order to express the coherence of the setback type and the storeys above, the top storeys are cut by the inclined plane which is faced to the falling setback square located in the midst. With the shape of cylinder, the three IT buildings are different in volume and height. The three buildings inspected from the exterior all have one side to be curved to the setback conference center. The high-tech point of the building is illustrated by its façade and architectural materials. The glass curtain wall made by a great deal of glazing material is protected against the sun by the outside sunshading board made by aluminum alloy. Images from the distinction between the transparent pedestal and the building upon it are created. At the entrance of the hotel stands a glass greenhouse where exotic plants are planted. The thick plants are in sight of visitors, when they enter the entrance of the hotel.



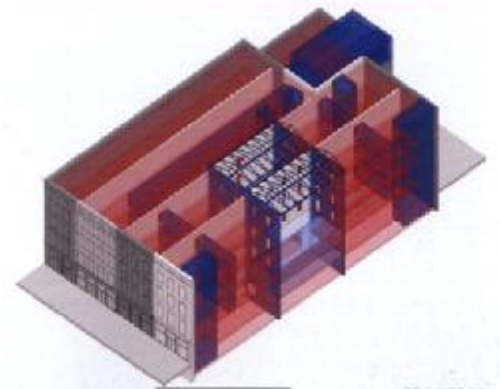
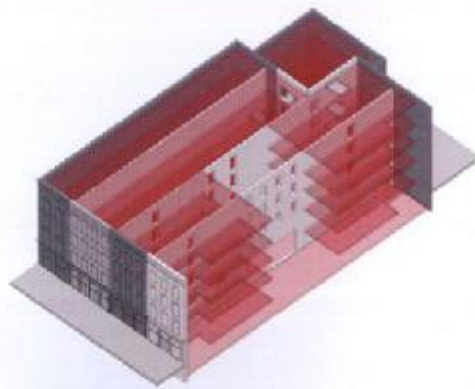
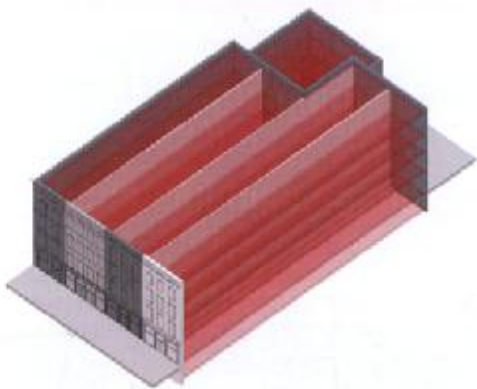


Project: 21C Museum Hotel  
Design Team: Deborah Berke & Partners Architects LLP (USA)  
Photography: Annie Schlechter, Catherine Tighe

項目名稱: 21C 博物館酒店  
設計團隊: Deborah Berke & Partners Architects LLP (美國)  
攝影: Annie Schlechter, Catherine Tighe

# 21C MUSEUM HOTEL









富有路易斯維爾市中心懷舊氣息的21C 博物館酒店是一家混合型豪華酒店，不斷為長期居住的藝術家顧客提供展覽的舉辦場所，布置獨特的展示廳裏展出Steve Wilson和Laura Lee Brown豐富的現代藝術收藏品。此項目位於國家保護的歷史文化區內，把5個鄰近的18世紀後期的磚牆、鑄鐵建築改建為一個占地100,000平方英尺的博物館酒店。

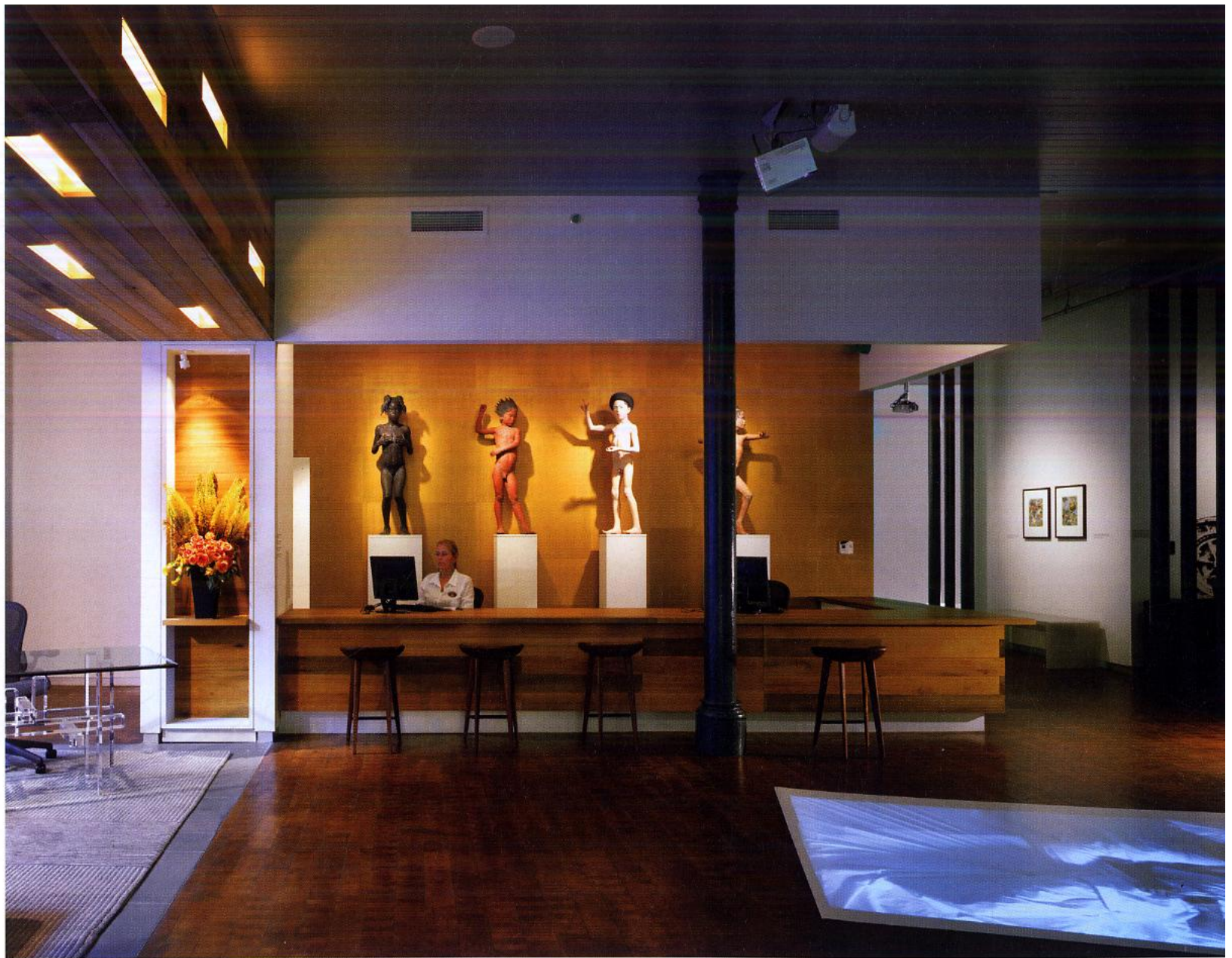
Envisioned as a catalyst for a renaissance of Louisville's struggling downtown, 21C is a mixed-use luxury hotel that hosts free, ongoing exhibits by prominent living artists and provides clients Steve Wilson and Laura Lee Brown a unique setting to share their extensive collection of contemporary art. For this project, five, contiguous, late 18th century brick and cast iron buildings within a nationally registered historic district were transformed into a 100,000-square-foot hotel and museum.



Courtyard plan

Atrium plan

Guestroom plan



房間、餐廳、會議廳和陳列室是外加進原有建築裏的。從地下室分割出來的陳列室由一座大型的樓梯導入，頂部由結實的鋼架支撐，以減輕原來承重磚牆的負荷。房間透過陳列室上面的室內天井獲取自然光。天井內保留了一面承重磚牆，用彩色熒光燈作點綴。

Partially funded by the National Historic Preservation Tax Credit, guest rooms, restaurant, meeting rooms, and gallery spaces were inserted into the existing buildings. The main gallery, carved out of the basement, is topped by a massive steel truss that distributes the weight of the original load-bearing brick walls and is accessed by a grand staircase. Above this main gallery is an internal skylit courtyard that provides daylight to the guestrooms. One of the original brick bearing walls has been preserved in this courtyard, punctuated with new openings and infilled with tubes of colored fluorescent lights.







The guestrooms feature residential-style custom furniture rendered in rich woods and fabrics. The comfortable rooms help to bridge the gap between the exposed brick and structure of the former warehouse buildings and the avant-garde art collection displayed throughout the building. The wooden headboards have a tackable surface made from recycled plastic bottles where art posters, commissioned by the museum are displayed and reinforce the hotel's motto "sleep with art".

房間裏採用具有家居風格的家具，主要以木製和布藝家具為主。房間的舒適性使裸露的磚牆和結構等原倉庫建築的元素與前衛的藝術展品之間達到和諧。木床頭板上方的材料是用再生塑料制成的，把藝術海報和作品用大頭釘固定在上面，真正貫徹了酒店“與藝術同眠”的宗旨。







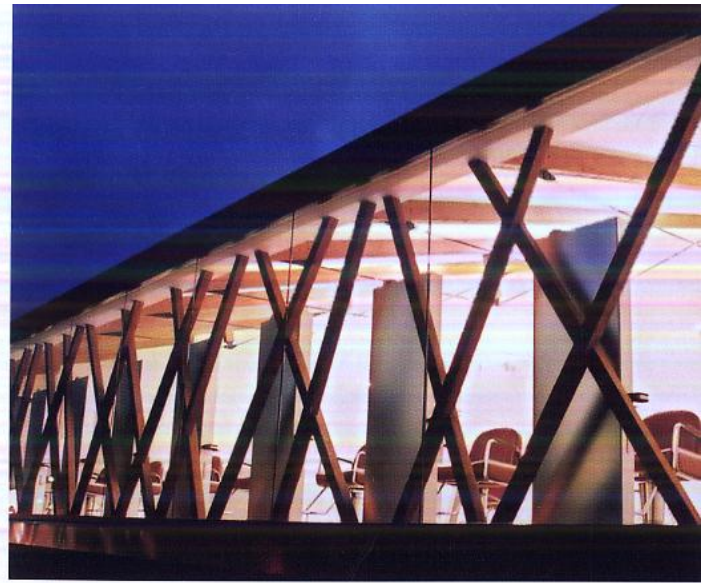
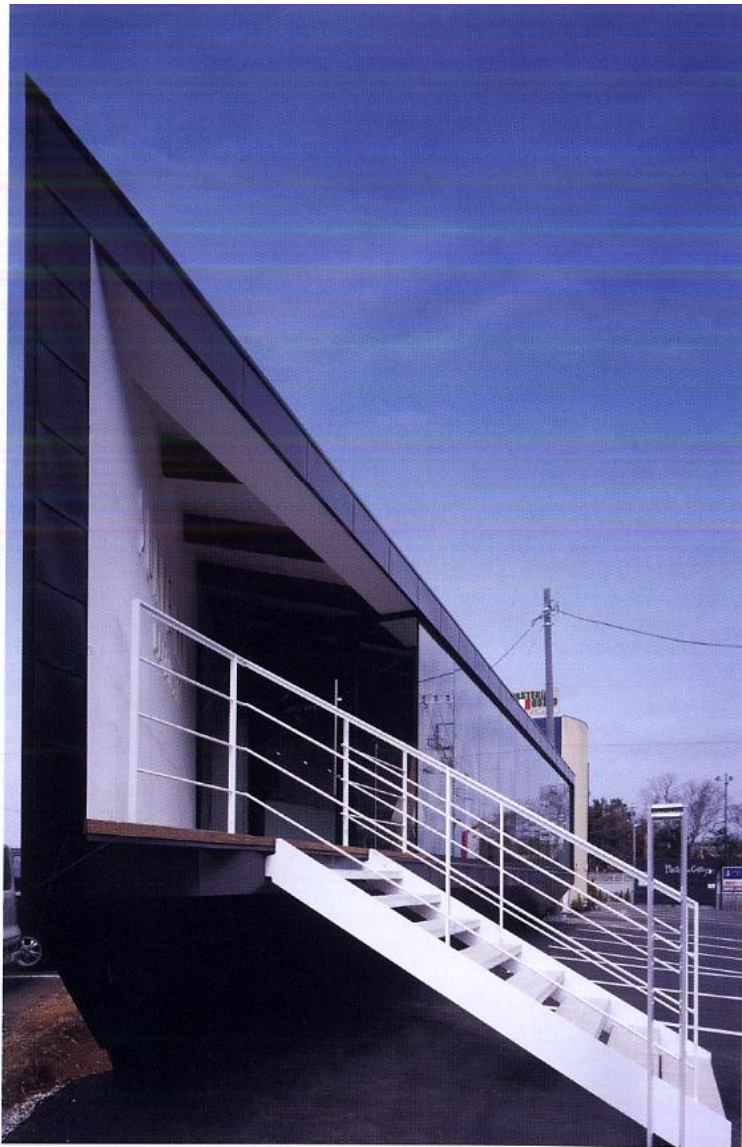
Project: SUAVE Hair Salon  
Design Team: Hirotaka Satoh Architecture & Design (Japan)  
Architect: Hirotaka Satoh  
Area: 122.89 square metres  
Photography: Nacasa & Partners

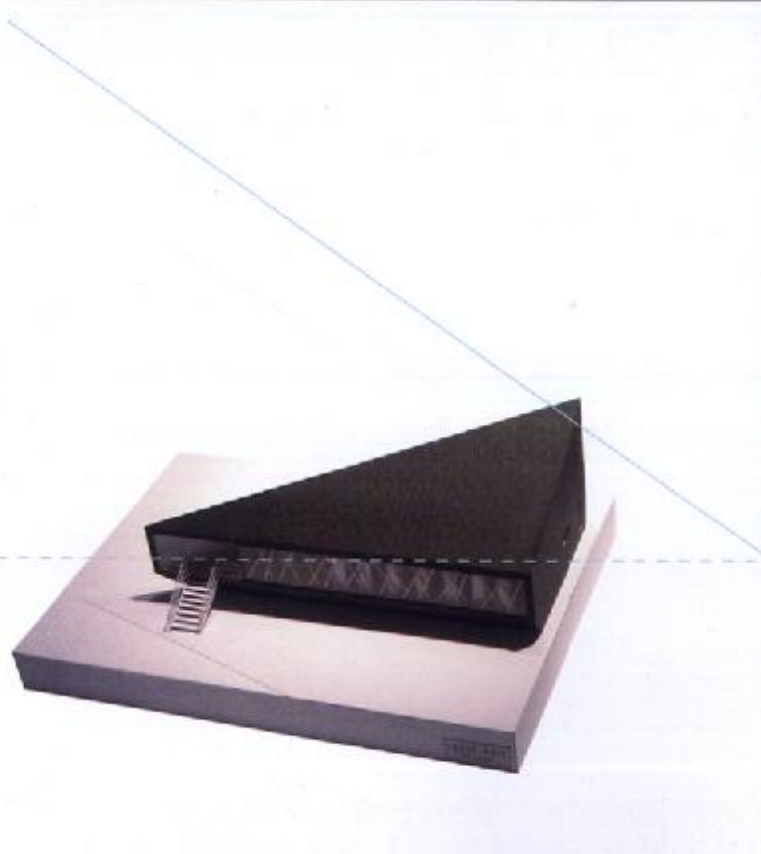
項目名稱：SUAVE發廊  
設計團隊：佐藤宏尚建築事務所（日本）  
建築師：佐藤宏尚  
項目規模：122.89平方米  
攝影：Nacasa & Partners

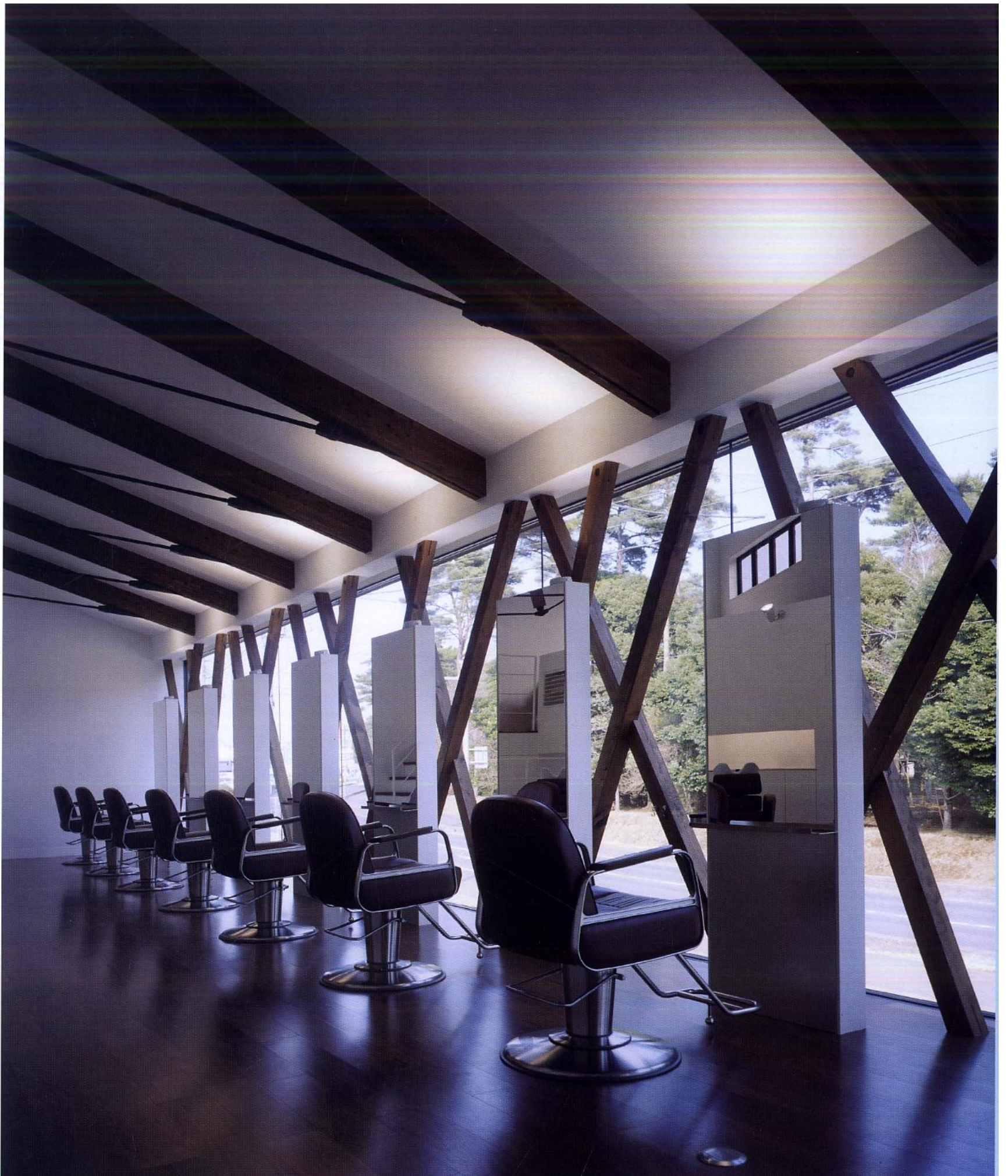
# SUAVE HAIR SALON

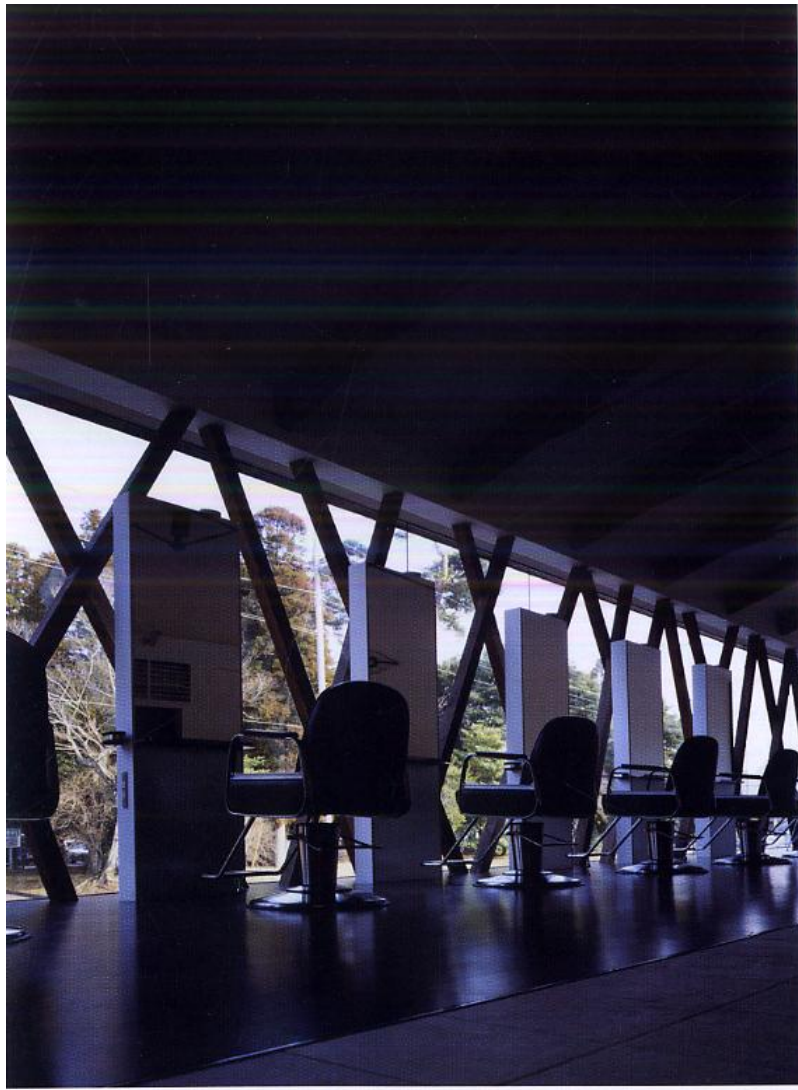


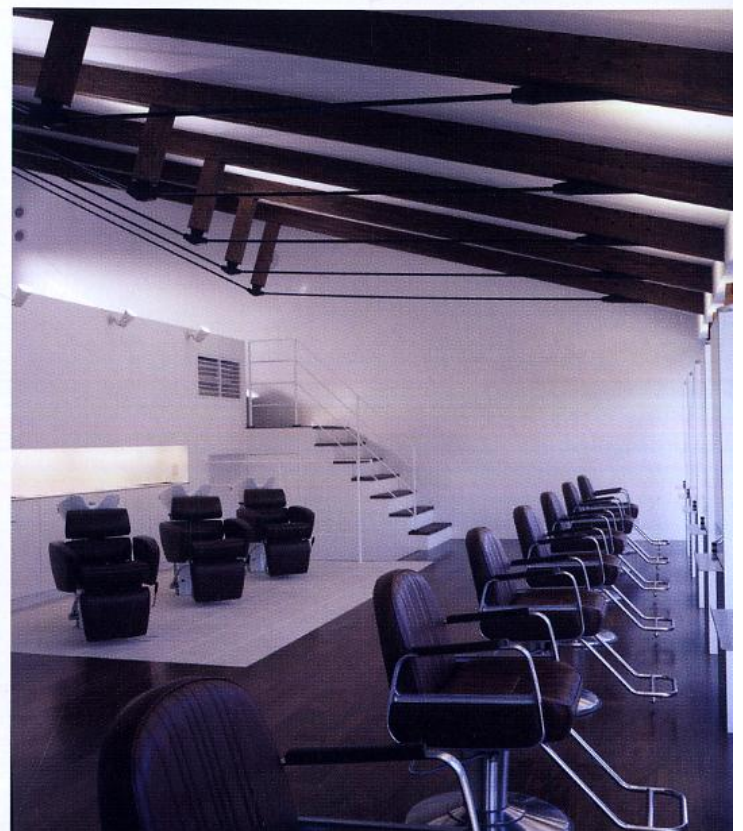
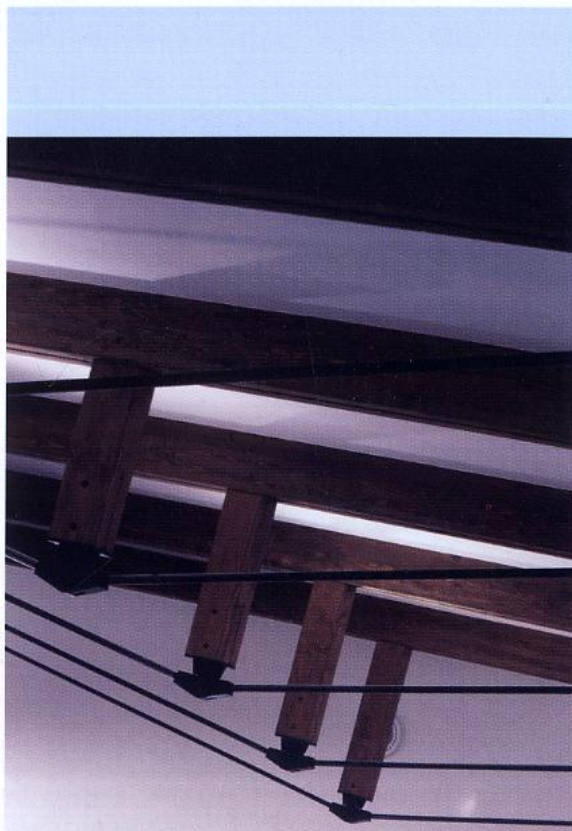
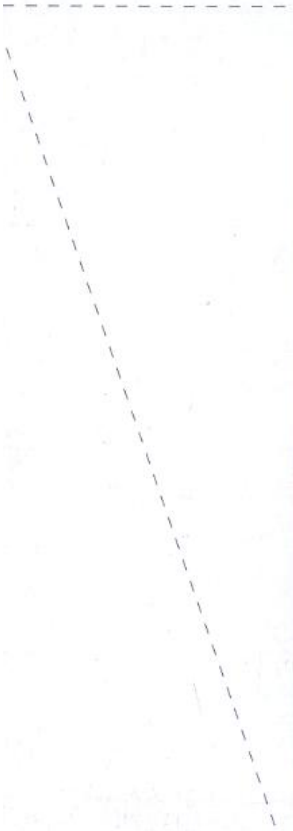
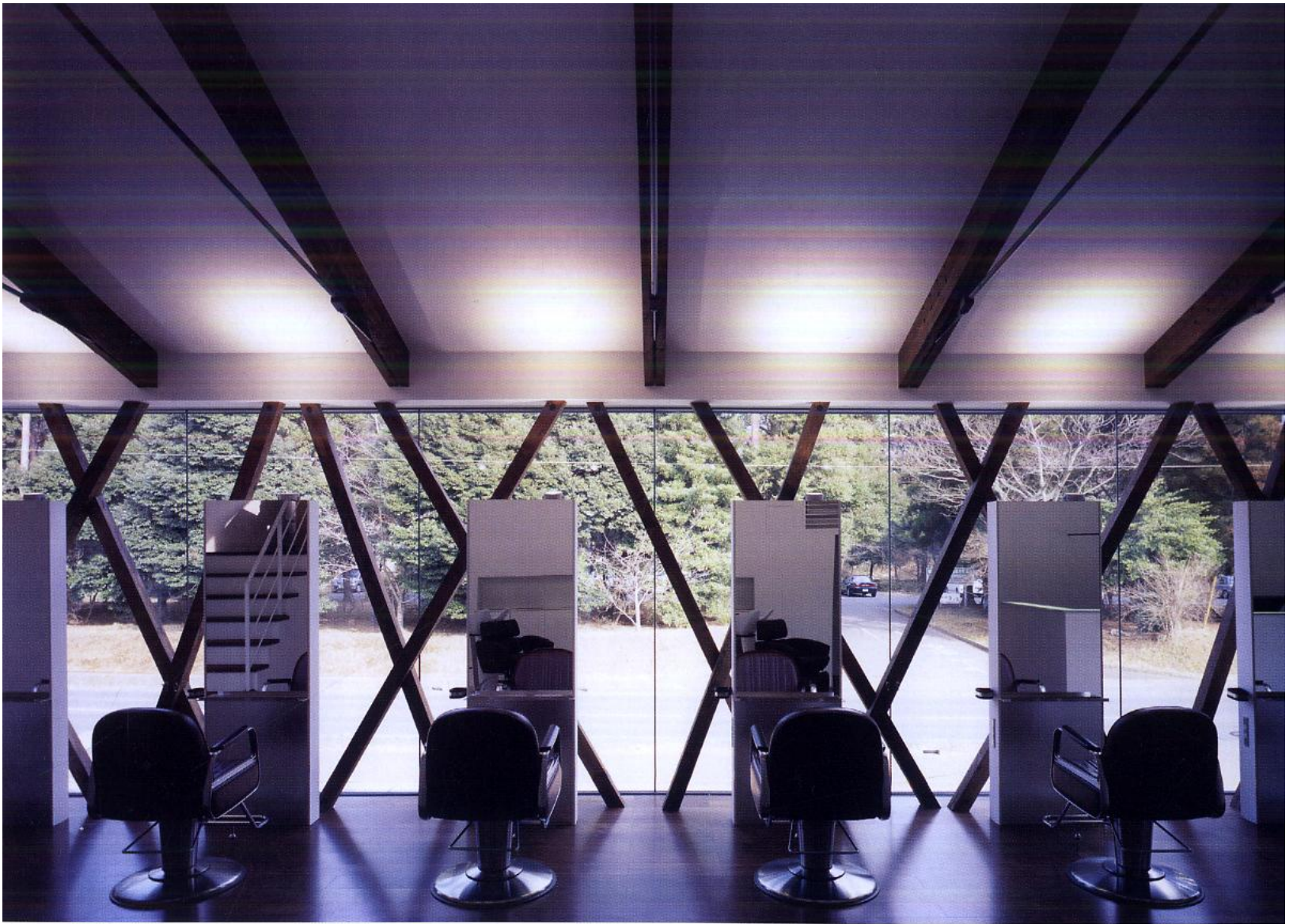














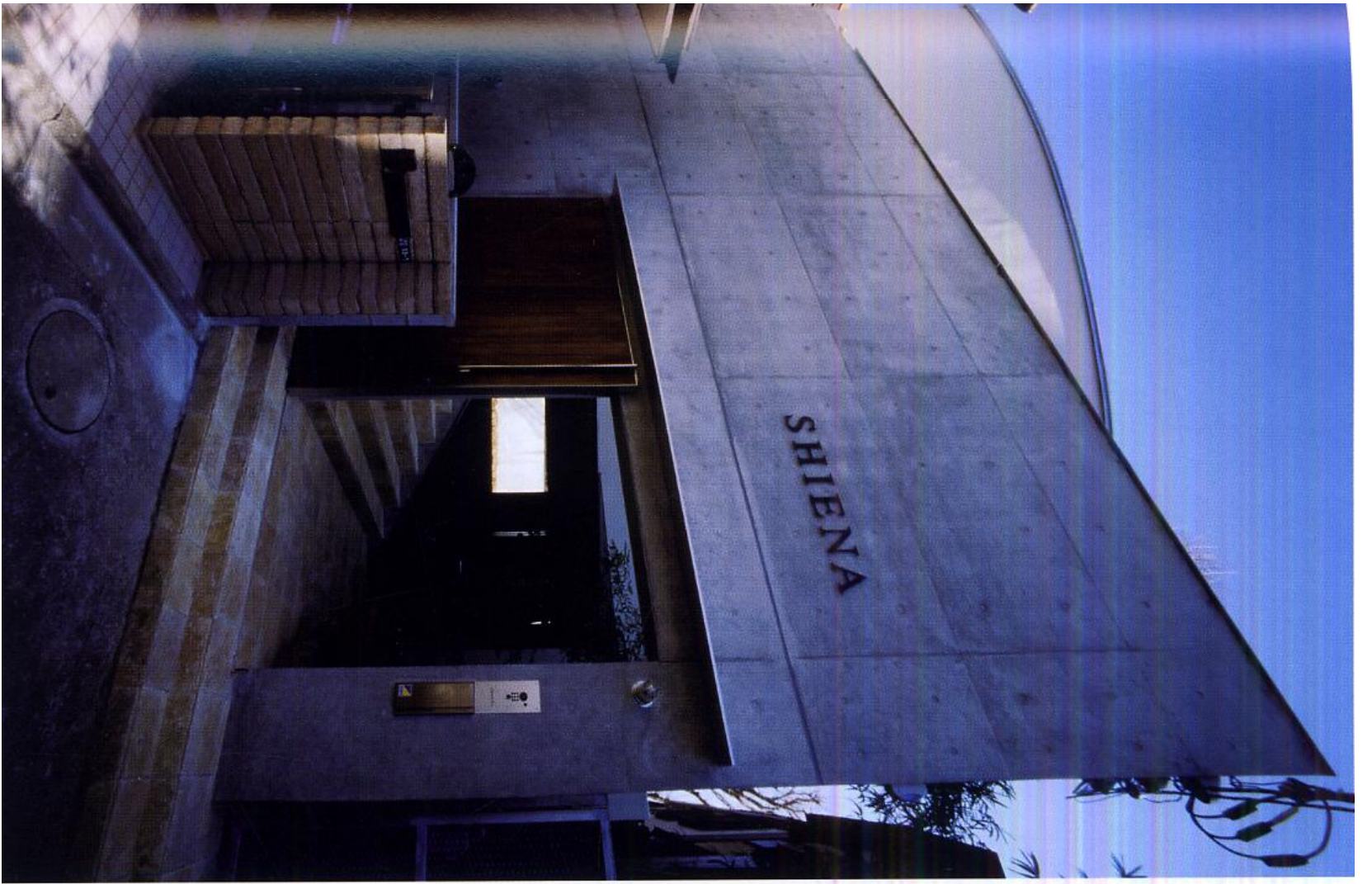


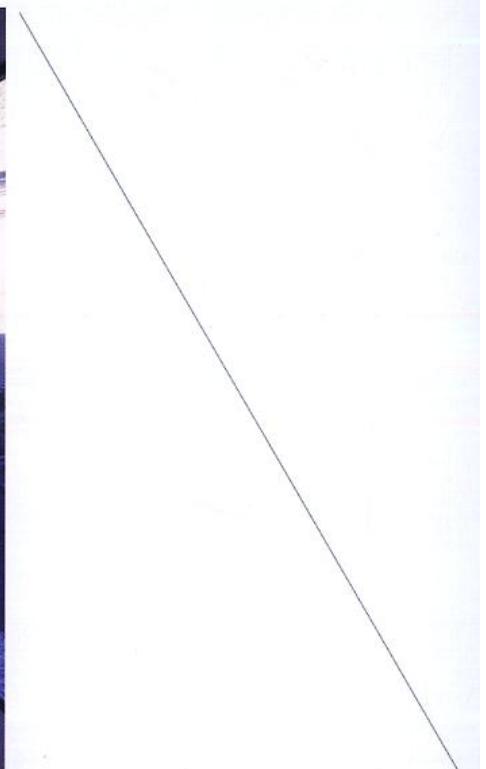
Project: SHIENA Esthetics Salon & Residence  
Design Team: Hirōtaka Satoh Architecture & Design (Japan)  
Architect: Hirotaka Satoh  
Area: 123.61 square metres  
Photography: Hiroyuki Hirai

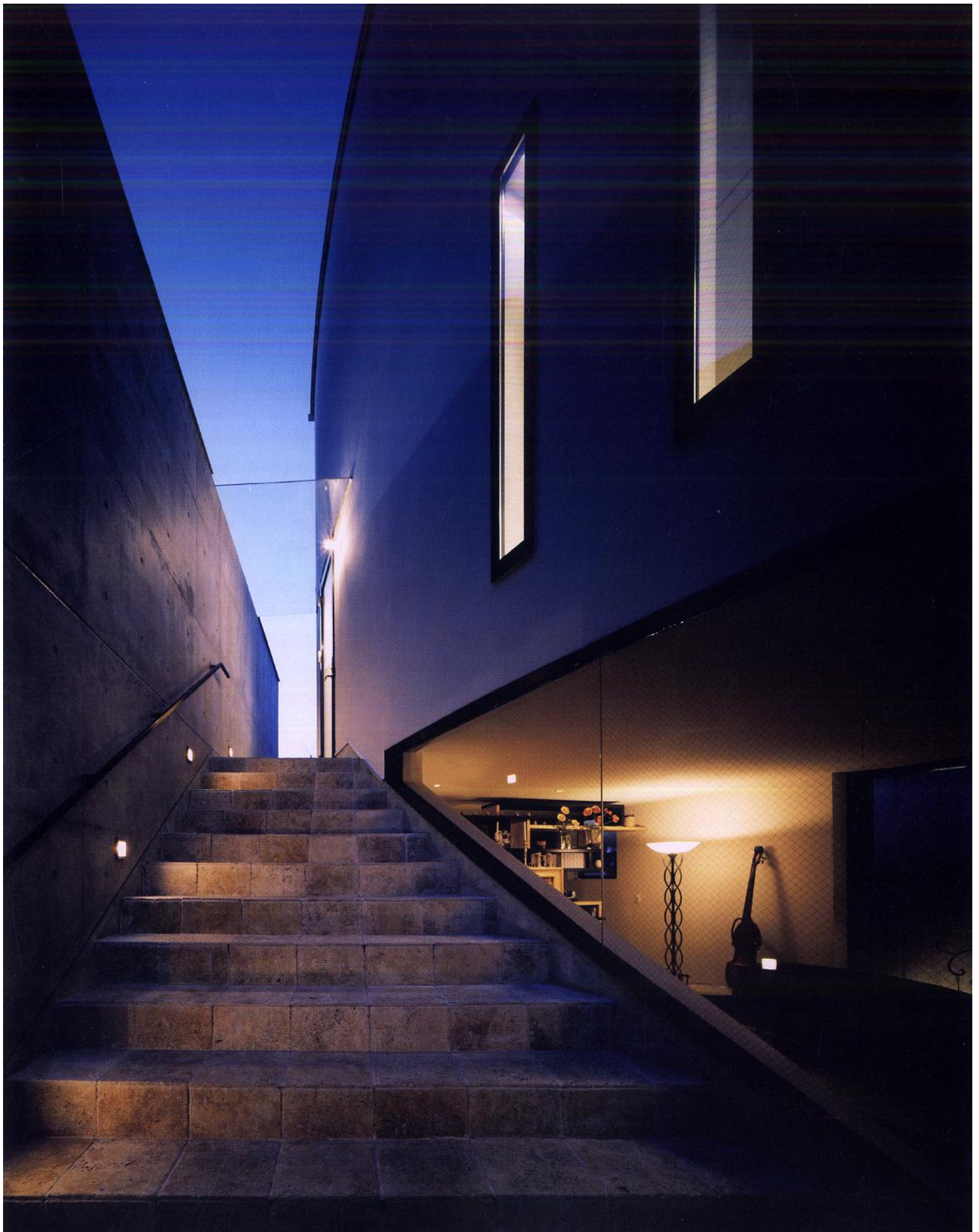
項目名稱：SHIENA美學沙龍與住宅  
設計團隊：佐藤宏尚建築事務所（日本）  
建築師：佐藤宏尚  
項目規模：123.61平方米  
攝影：Hiroyuki Hirai

# SHIENA ESTHETICS SALON & RESIDENCE

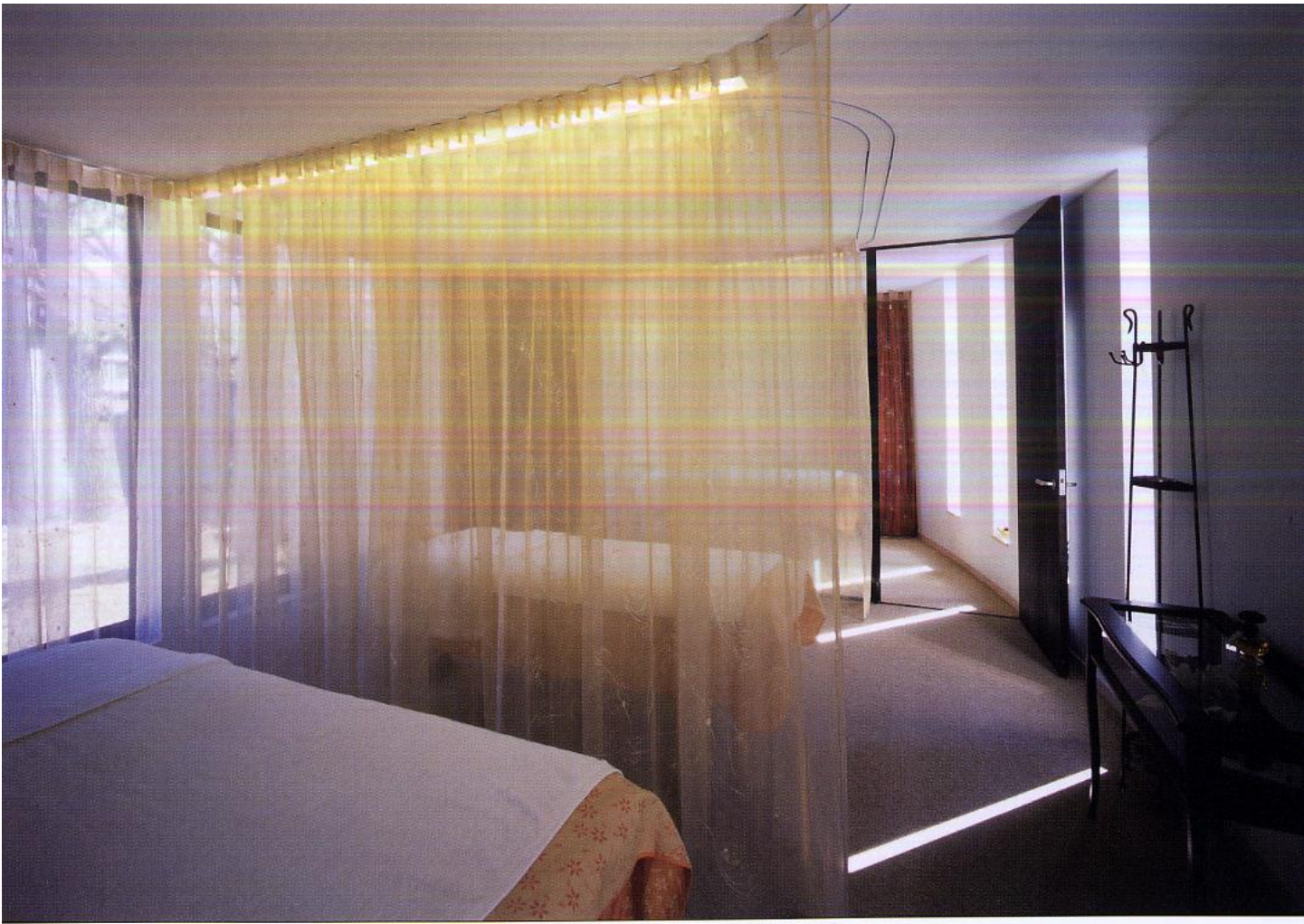












Project: Shenzhen Honey Lake Chamber  
Design Team: Shenzhen Heilong Interior Design Co., Ltd.  
Designer: Wang Heilong

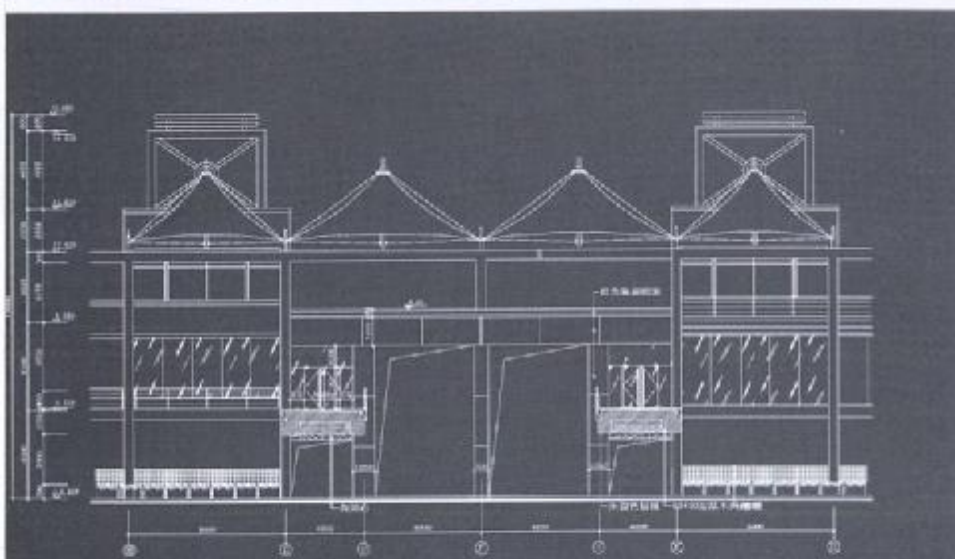
項目名稱：深圳香蜜湖·水榭花都會所  
設計團隊：深圳市黑龍室內設計有限公司  
設計師：王黑龍

# SHENZHEN HONEY LAKE CHAMBER

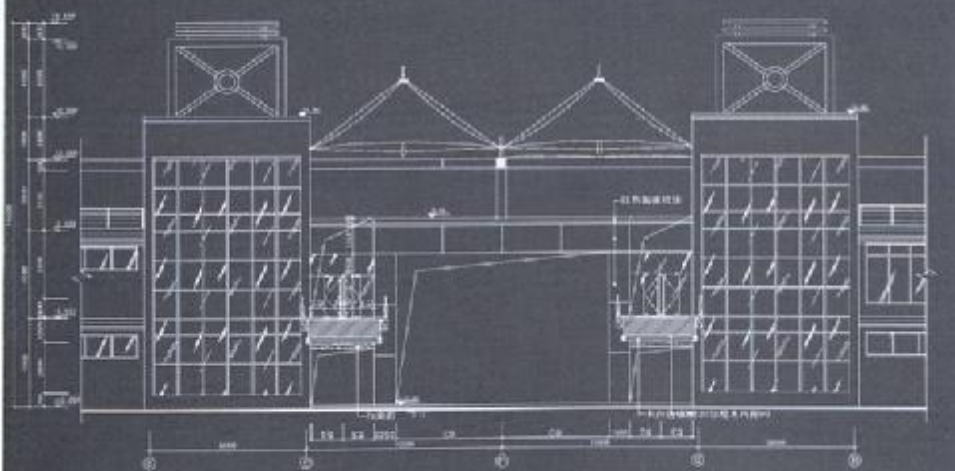








大堂①-②剖面图 1: 100



大堂③-④剖面图 1: 100

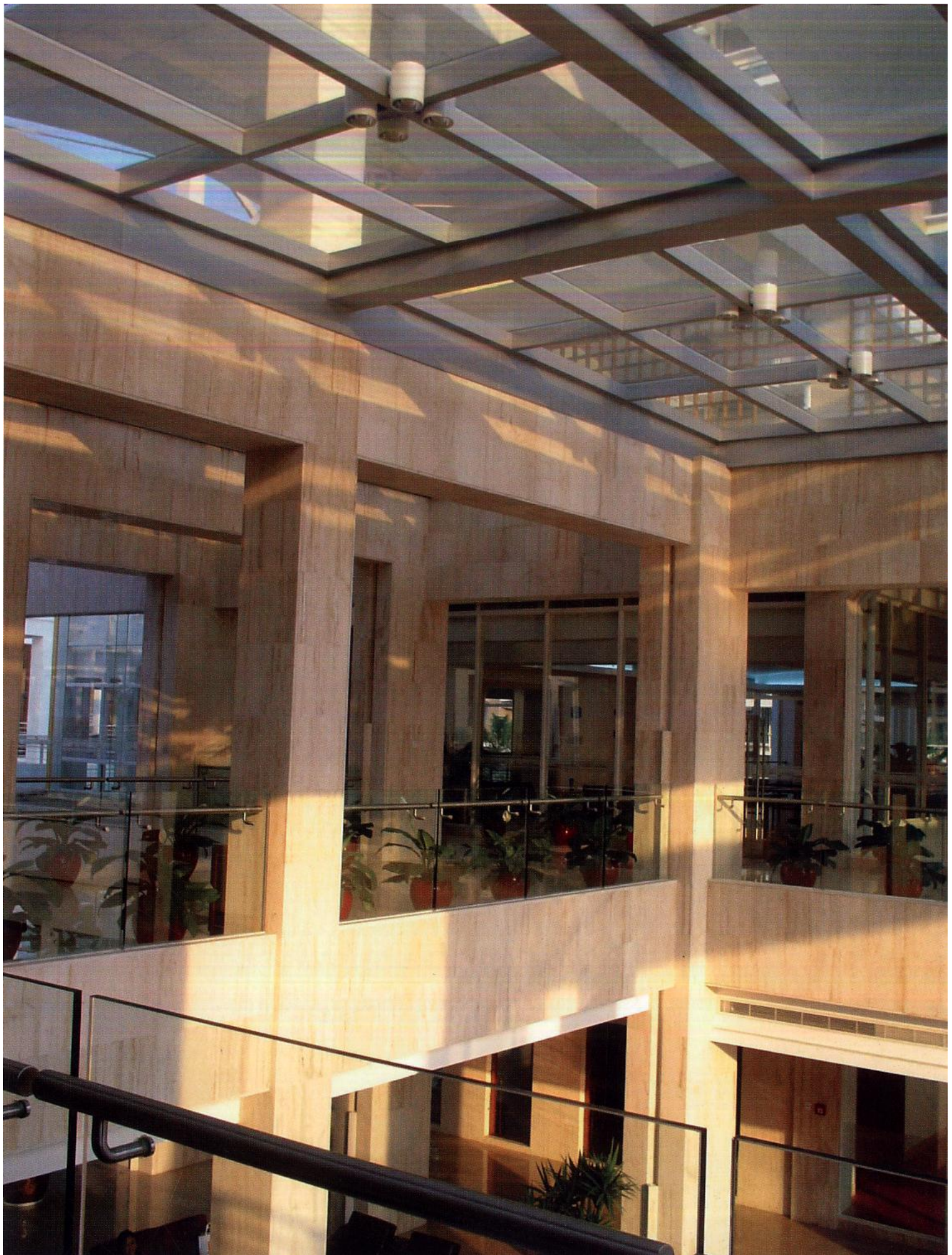
整個方案設計的切入點一是小區入口及步行長廊，二是原建築不存在的會所大堂。于是就有了“紅地毯”、“夾心餅乾”和“親水長廊”3個概念。

“紅地毯”將入口延伸進入，感覺隆重而喜慶，一條紅色的寬闊路面貫通整個長廊，直抵會所大堂，在整體平面的結構上也強化了中軸線。

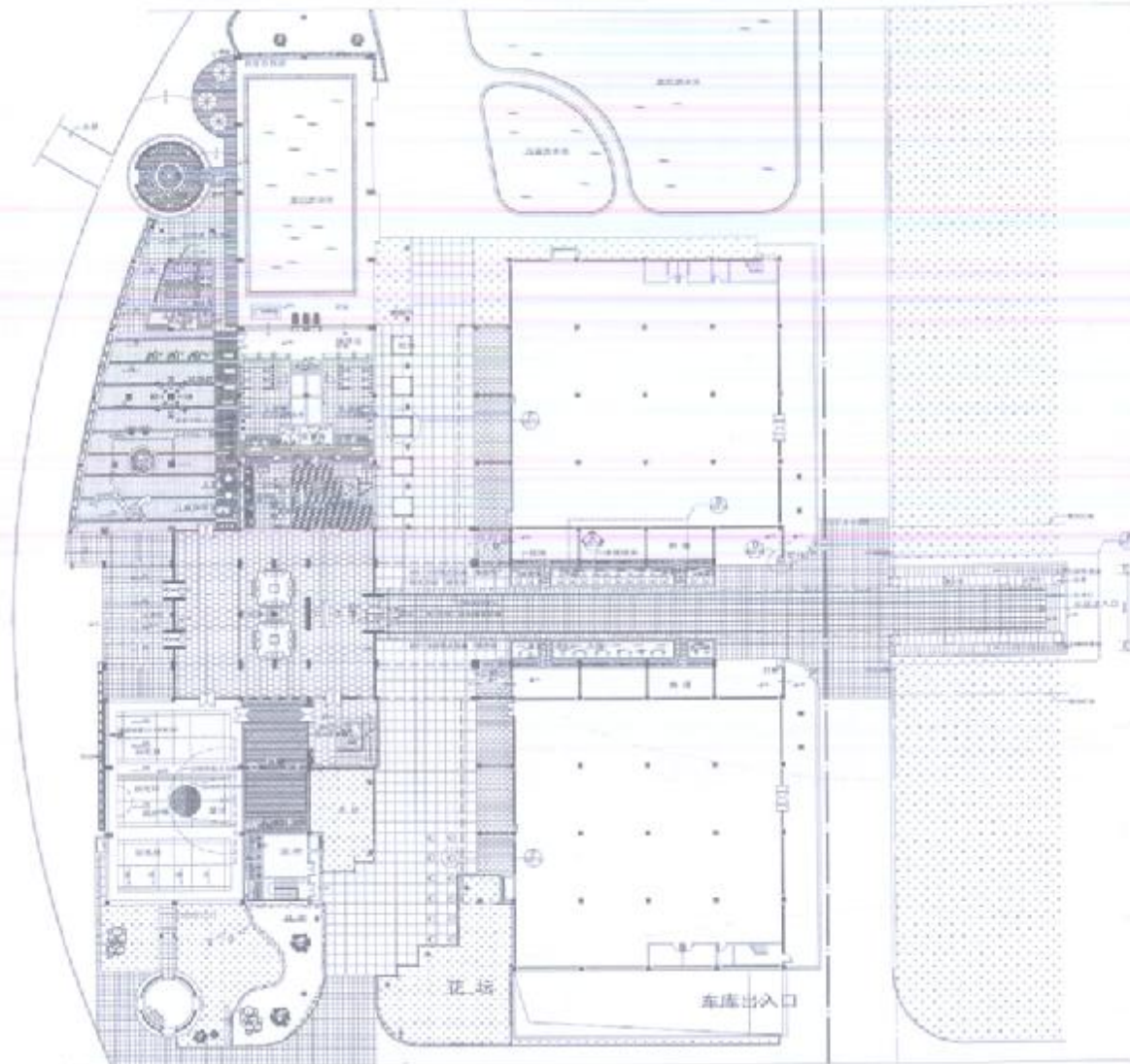
“夾心餅乾”是在立柱中間嵌入燈帶，并在上空連接成門拱，形成非常序列化的造型，并為夜行者提供了照明。

“親水長廊”是一個非常趣味性的做法，拾級而上，步道入口兩側光潔的大溢水盆次第排列，帶有明確的指向性，至夜，暗藏燈使之通體發光，晶瑩剔透，也成了夜歸人的照明。

我們採用了波光噴泉，在特殊的壓力下噴泉噴射高度為3米，跨度8米，由14跨晶瑩剔透的LAMINAR STREAMS構築一組綫性的水體雕塑，不間斷地從頭頂躍過的水流，形成序列的拱廊，人在水體下穿行隨手可以觸摸，軟的水感與周邊建築物的硬的質感相映襯，成為目前國內最大跨度的綫性波光噴泉。







會所大堂的方案充分地考慮了建築的現狀，開放而通透的首層方形平面，完整地實現了小區和會所樞紐功能，二層則利用“十”字形結構。空出的四角恰好避開了與原建築玻璃幕牆的连接。

前室運用斑馬木鑲板，金色牆紙飾面的壁龕和背屏，葉片狀的特色頂紙作天花藻井，加上歐式地中海元素的水百葉。咖啡吧的二級式天花上滿鋪盧梭的熱帶叢林的畫面，吧台鋪貼了古埃及風格的馬賽克圖案，吧臺上空的鏤空裝飾帶暗藏燈槽，背牆上嵌新藝術風格的橄欖花飾，加上呼應前室的歐式地中海元素的水百葉，間隔空間、調節視覺、隔而不圍。



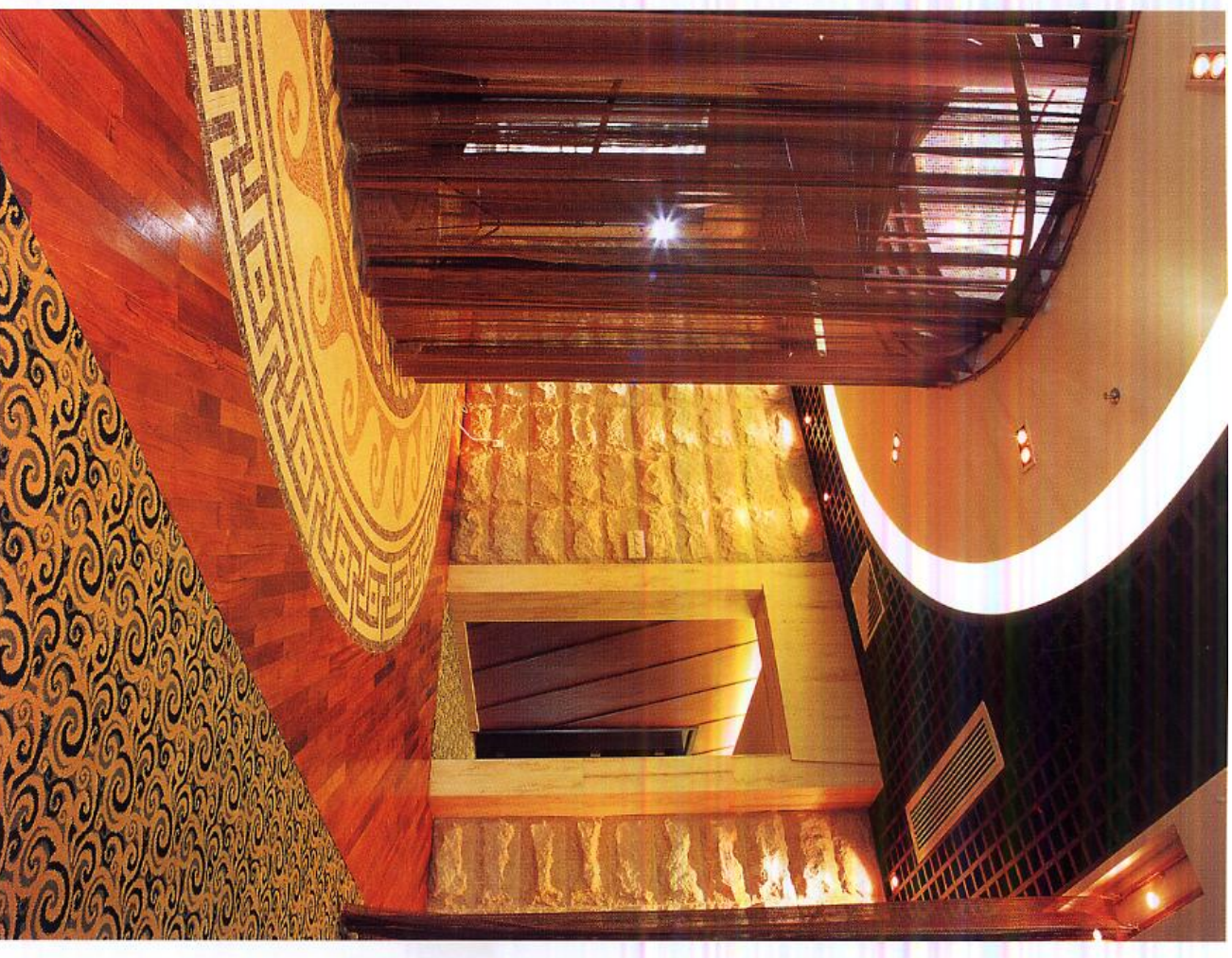
The design highlights two spots: one is the entrance of the housing unit area and the walkway corridor; the other is the chamber hall. The designers came up with the following conceptual design—"Red carpet", "Cookies with Filling" and Fountain Corridor.

"Red Carpet" creates a ceremonious atmosphere. The long corridor is covered by red carpet, which highlights the structure of the hall.

"Cookies with Filling": light blets in between the poles form an arch above. It provides lighting during the night.

Fountain Corridor is an extremely fancy design. The big overflow basins on both sides of pedestrain corridor are orderly arranged.





The fountains are three meters high with a span to eight meters. A group of sculptures are lined in the water.

The open planning of the first floor contains the main functions. The structure of the second floor is in a "cross" shape.

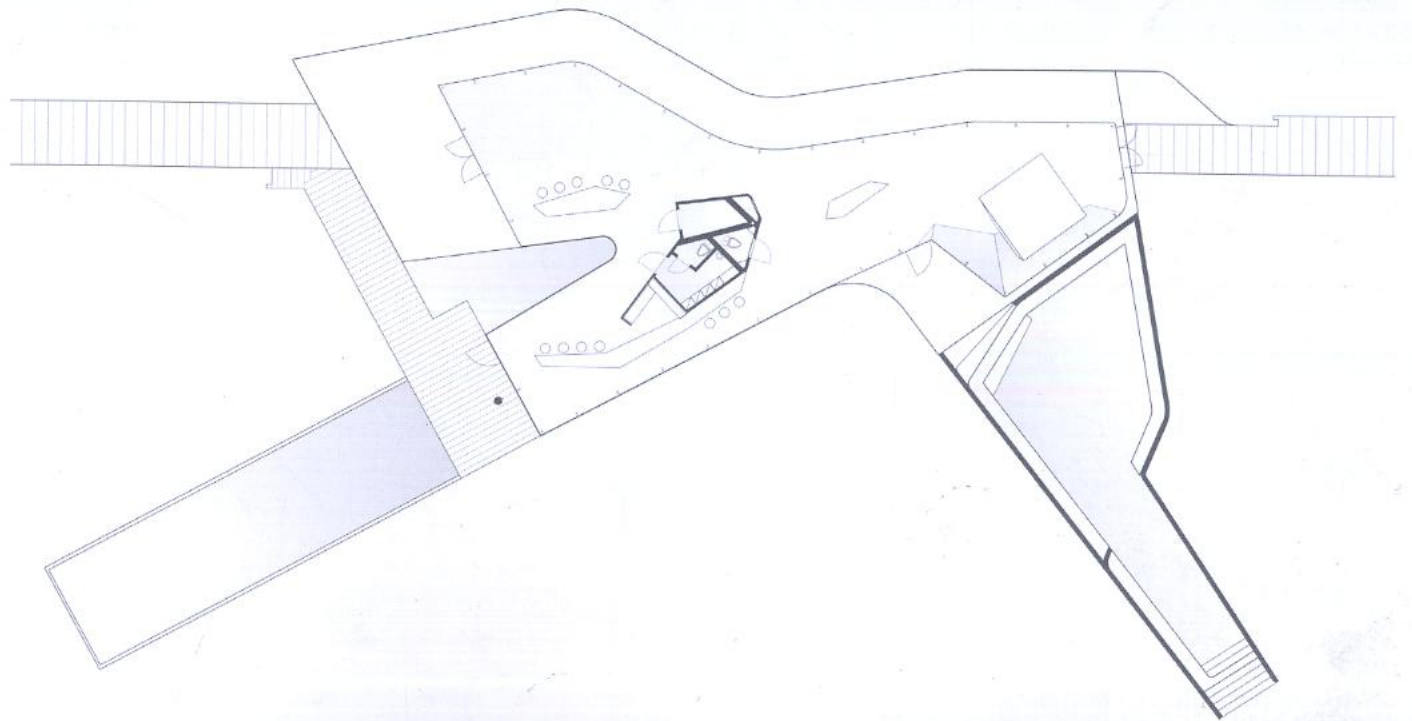
Zebra wood panel, golden wallpaper, as well as European wooden louvres in Mediterranean style decorate the front room. The ceiling of the cafe is covered by Rouseau's drawings while the bar counters are covered by mosaic patterns of ancient Egyptian style. Concealed light troughs are installed above the bar counters. The forging iron ornament on the back cupboard and the European wooden louvres give the space a fresh look.

Project: Hongluo Club House  
Design Team: MAD Office  
Designers: Ma Yansong, Yosuke Hayano, Shen Jun,  
Marco Zuttioni, Yu Kui  
Architect: Florian Pucher  
Area: 487 square metres

項目名稱：紅螺會所  
設計團隊：MAD建築師事務所  
設計師：馬岩鬆、早野洋介、沈軍、  
Marco Zuttioni、于魁  
項目建築師：Florian Pucher  
項目規模：487平方米

# HONGLUO CLUB HOUSE







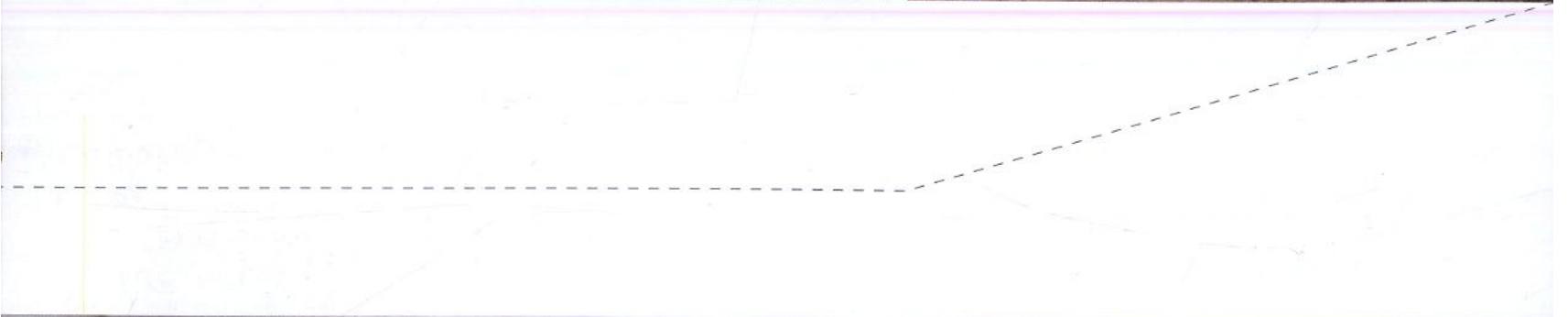
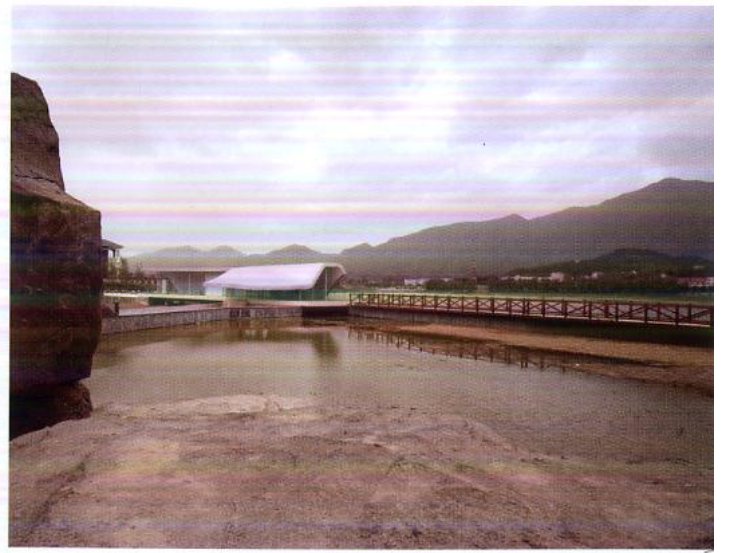


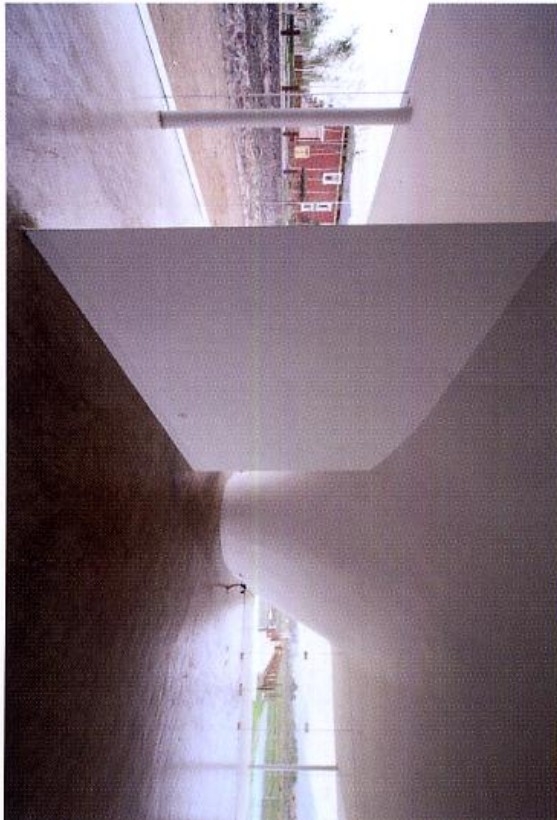
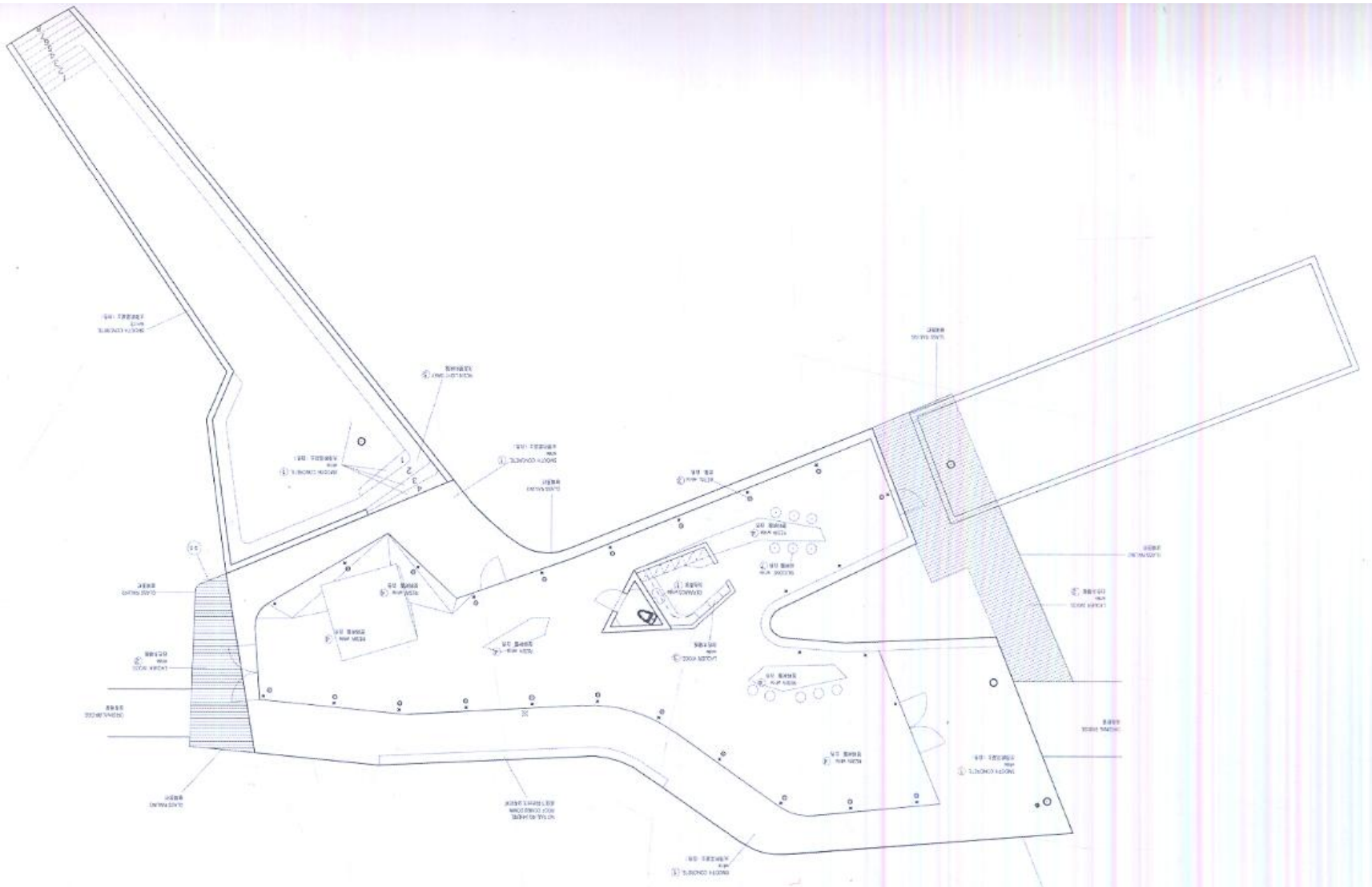


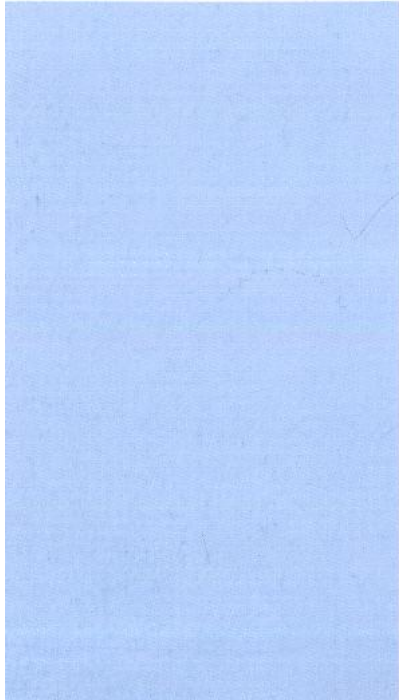
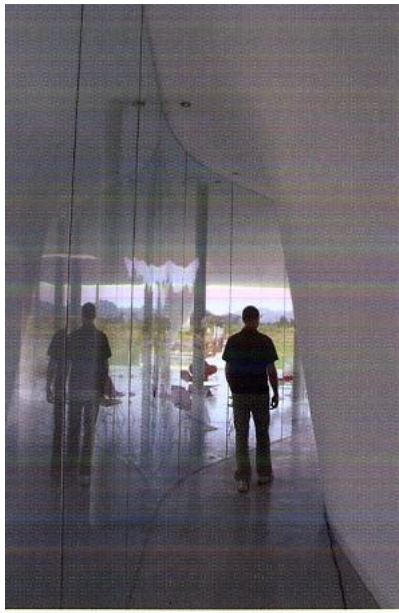
北京經濟和地域的發展和影響在過去幾年中極大拉動了周邊地區，同時也促進了中國第一個空間地形的發展和城市群（或綜合體）的形成。在北京北部的密雲地區，距京城僅一小時車程的紅雲湖別墅區成爲了一個具有幽雅自然環境的居住區。湖址分布在紅雲湖邊，映襯着四圍環山的景觀。

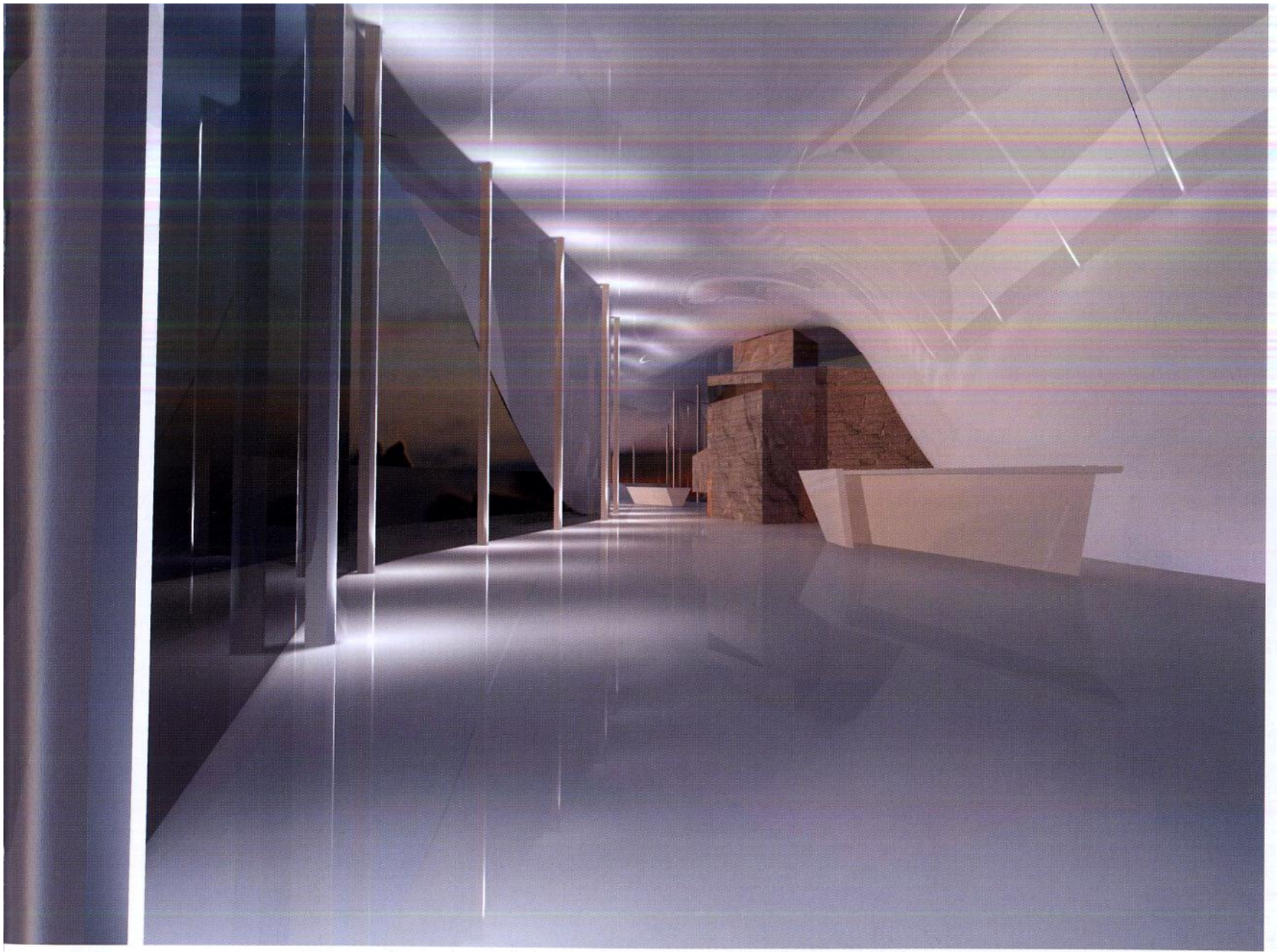
The expansion of Beijing city has greatly accelerated the development of its periphery area for the last few years.

Surrounded by beautiful natural scenery, Hongyulo Lake Villa Housing Units are popular in Beijing. It is only one hour's drive from the downtown area. The resort by Hongyulo Lake is a huge attraction for potential buyers.









紅螺會所建造在一個1300平方米的不規則的漂浮在湖面的平臺上，主體仿佛由流動的水凝固而成，不規則三維曲面組成了連成一體的屋頂和牆面。一座步行橋穿過建築，建築的另外兩個分支形成了一個水平面下的平臺和一個漂浮在湖水中的游泳池。其中兩條主要路線在中間主體處匯合，加上一個變幻莫測的水表面，形成一個向上生長的頂部結構，表現一種由液體向固體的轉變，並與其空間構成和功能自然地聯繫起來。作品探討的是在大都市中生活的人如何理解自然的問題，紅螺會所是一個不停變幻的建築空間，它不僅反應了其周邊環境，還成爲了人與自然的交會點。山和水帶給了生活在水泥叢林裏的人們以希望和啓發。

Hongluo Club House is built on a 13,000-square-metre platform floating on the lake. With this building, architects explore the city dwellers' understanding of nature.

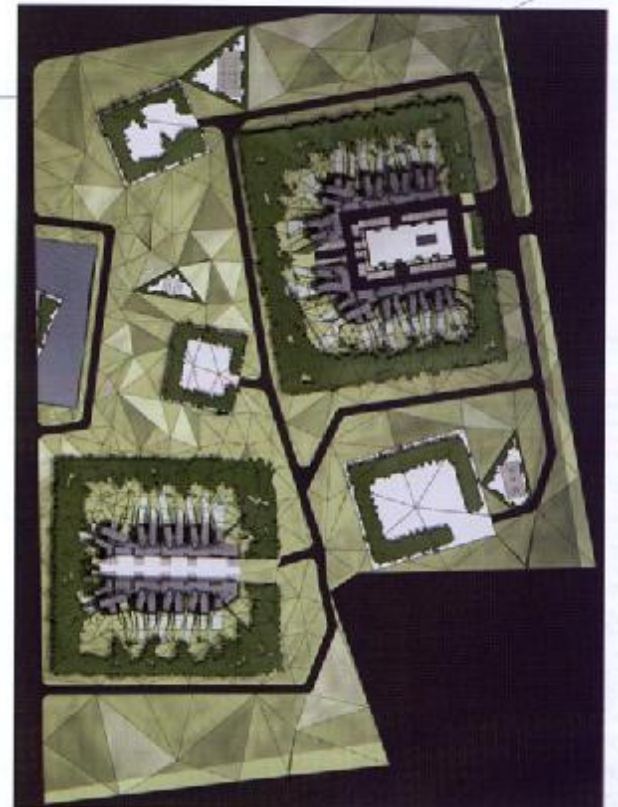
Hongluo Club House creates an ever changing space that echoes with the surroundings. The mountain and lake bring us hope and inspiration.

Project: Xingong Club House  
Design Team: MAD Office  
Designers: Ma Yansong, Yosuke Hayano,  
Li Juankun, Nico Bornman, Tang Junze  
Site Area: 24,300 square metres  
Building Area: 11,280 square metres

項目名稱：新宮綠蔭體育健身休閒園  
設計團隊：MAD建築師事務所  
設計師：馬岩鬆、早野洋介  
李娟坤，Nico Bornman，唐俊澤  
基地面積：24,300平方米  
建築面積：11,280平方米

# XINGONG CLUB HOUSE

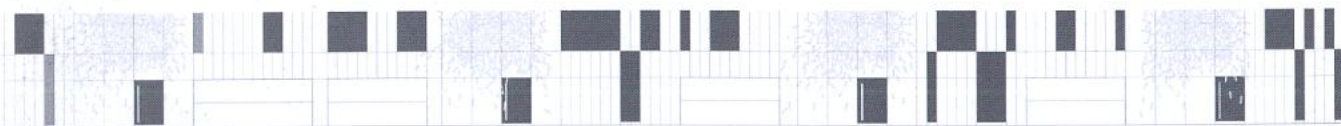
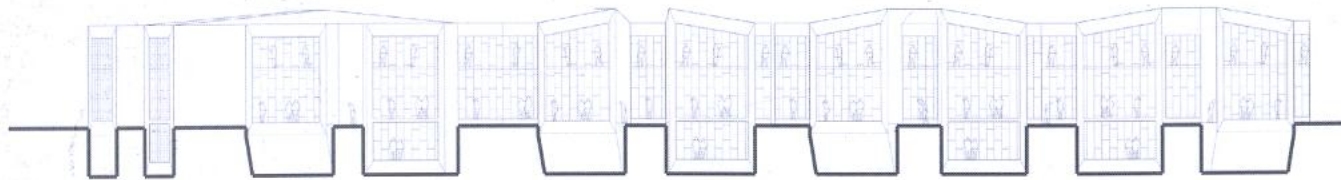




新宮會所是兩組坐落在公園裏的低密度建築群，一方面要以一種獨特的方式與自然和景觀融為一體，另一方面這兩個建築群需要插接到城市文脈中，成為城市文脈和自然文脈的過渡。所以我們必須重新考慮“邊界”的問題，“內”和“外”在不同的區域需要被處理成不同的關係，我們在探討在一個單體上將兩者強烈區分和實現模糊性的可能。

Xingong Club is composed of two architectural groups situated inside a park with natural scenery, so the main design task is to incorporate the natural element into the architectural space.



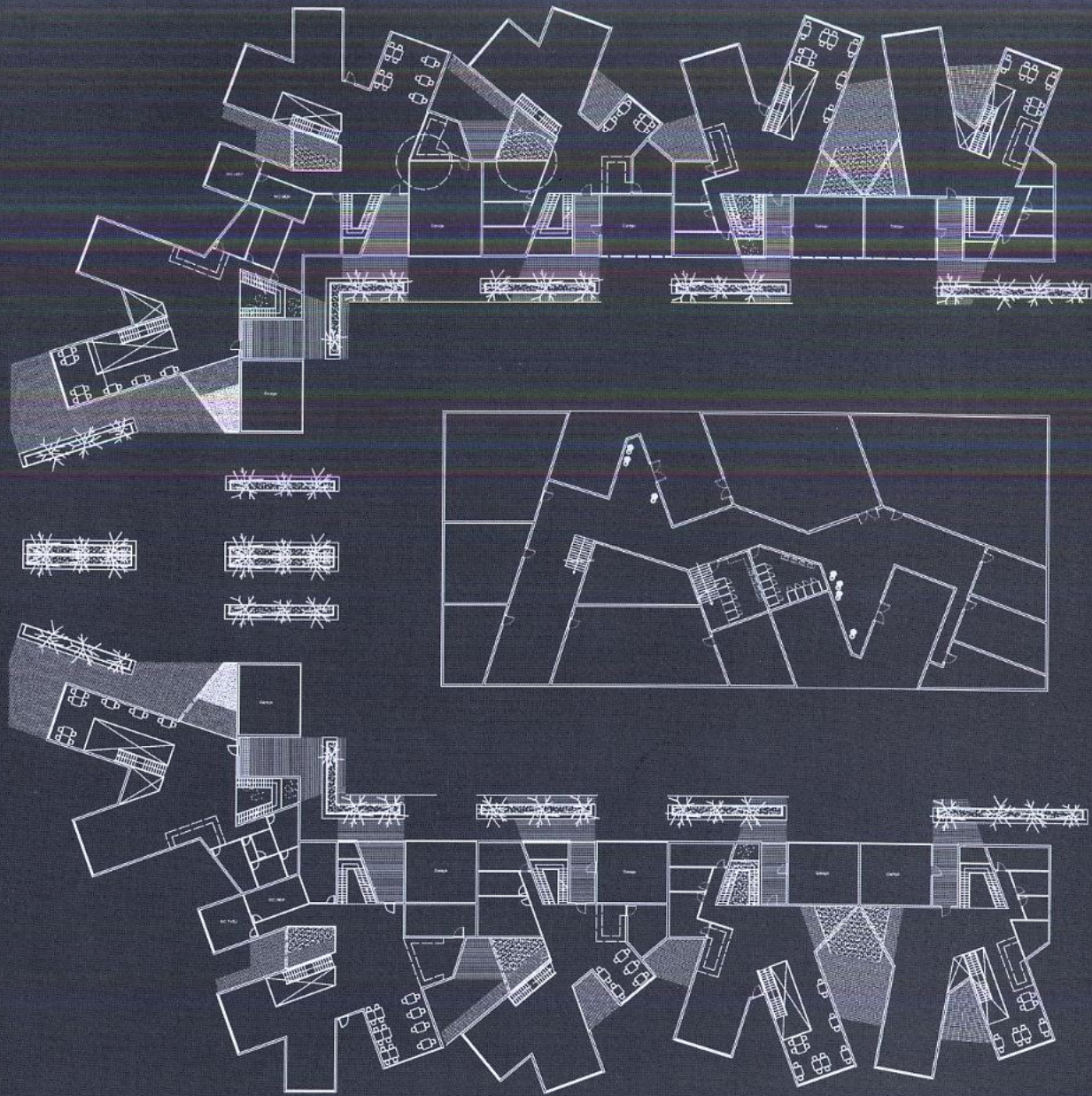


新宮俱樂部的設計包括兩個主要區域，為溫泉療養等新興休閒運動場所。這兩個區域的主要入口處是一個中心庭院，并有樹枝般體系在功能上和建築實體上將其與後面的自然環境聯繫起來。

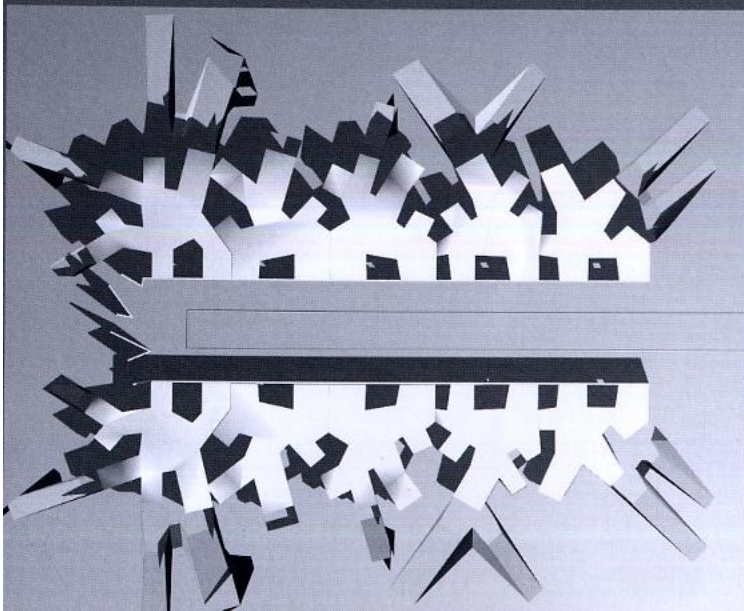
建築的造型向外延伸，從而形成一個不規則的自然庭院，其中的空間和這個放射狀的庭院暗示了內部的獨立空間構成。同時在空間的角度上也解決了深層建築難以滿足自然光照射的問題。

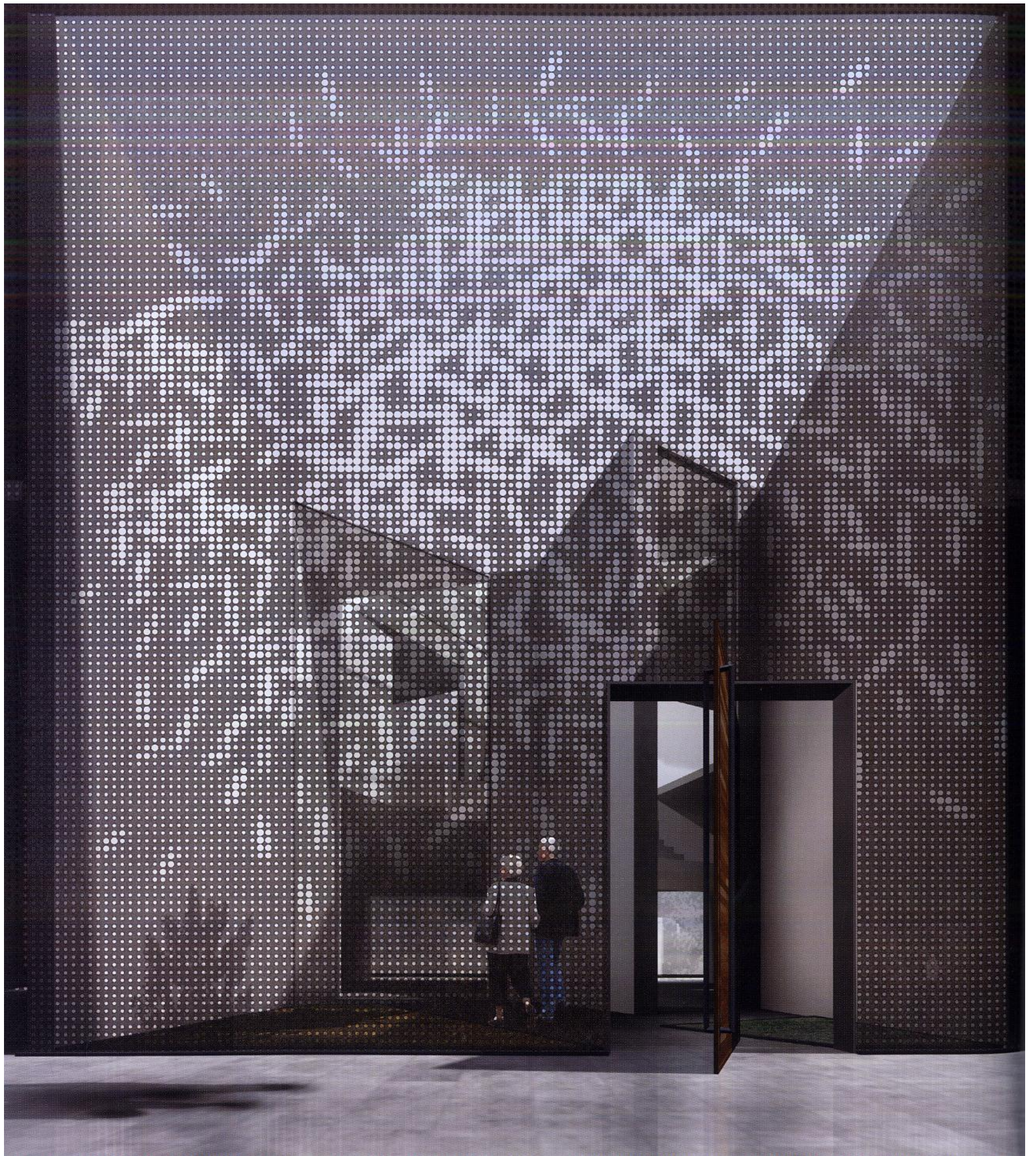
Xingong Club consists of two major zones, and offers a variety of services like hot spring, spa, etc. The main access of these two architectural groups is a courtyard which is laid out like branches to join its natural surroundings.

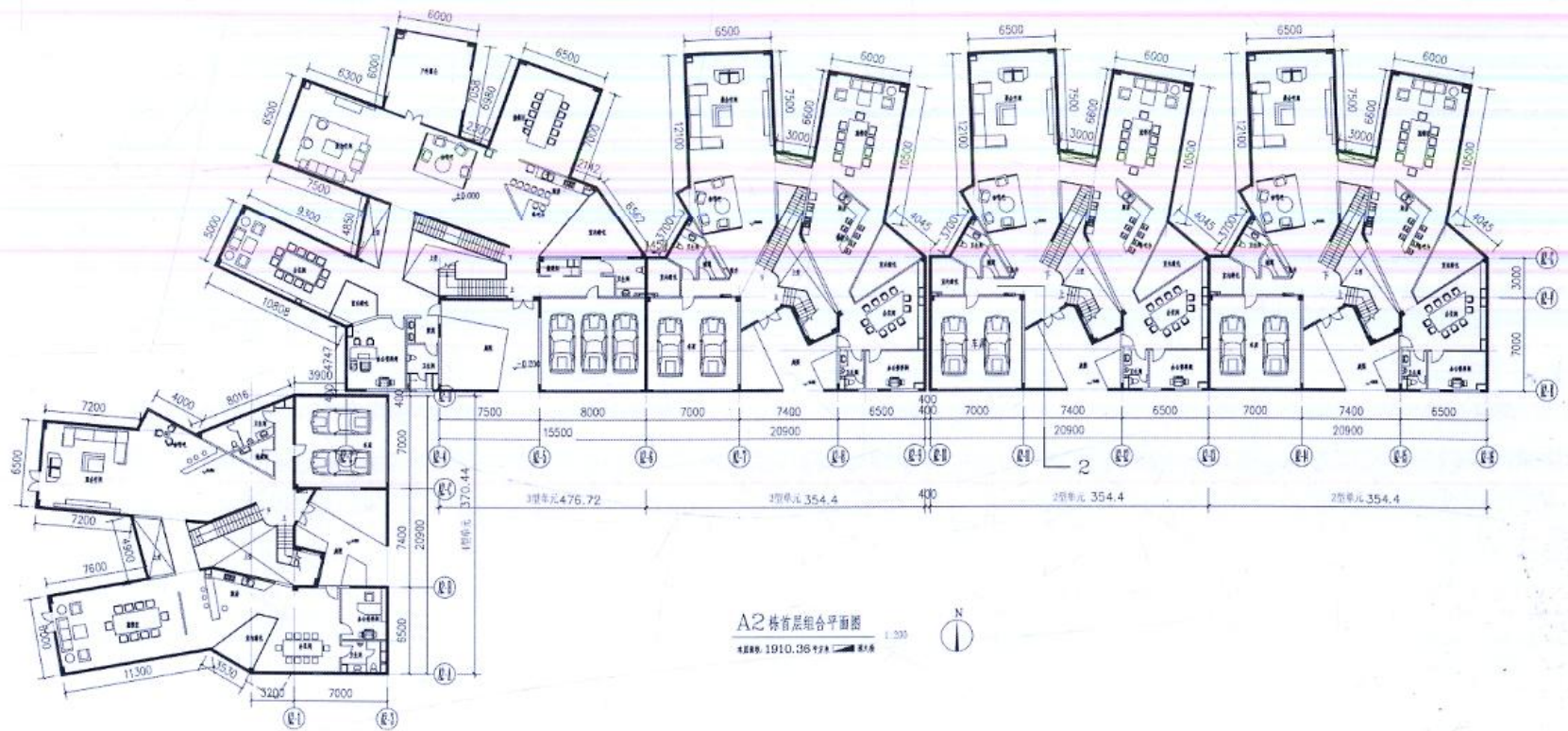
The building extends out like branches, creating a courtyard of an irregular shape. The courtyard and its internal space imply the independence of each room. Natural lighting has also been brought into the interior.



A Ground Floor





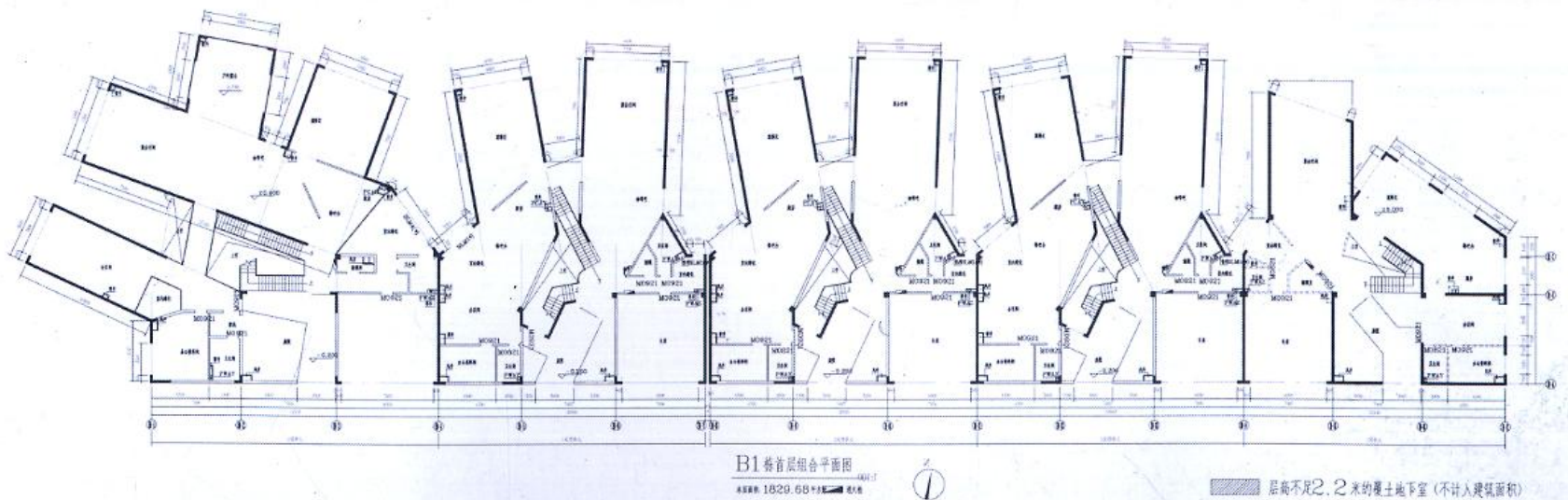


每一種造型的單元均有幾個不同的分支，從而為客人們在不同的空間展現不同的景色。同時在建築之間延伸出去的幾個有玻璃頂的庭院使整個設計在三維空間上與周圍的自然環境容為了一體。建築的頂部採用三角造型，聯系在一起形成一條不規則的屋頂綫，并延伸到周圍的景觀設計當中，豐富了每個獨立設計空間與周圍環境的關係。

因此，新宮俱樂部的設計體現了一種嶄新的自然與建築之間的關聯，并豐富了在自然環境中空間構成的可能。

Each unit is composed of several branches that provide different views in different spaces. Meanwhile, several glass-roofed courtyards between the branches are well integrated with the natural surroundings, and the roofs of the buildings are triangulated to create an irregular roof line. The roof line extending to the surrounding landscape serves as a connection between each space and the environment.

Thus Xingong Club establishes a new relationship between environment and architecture.

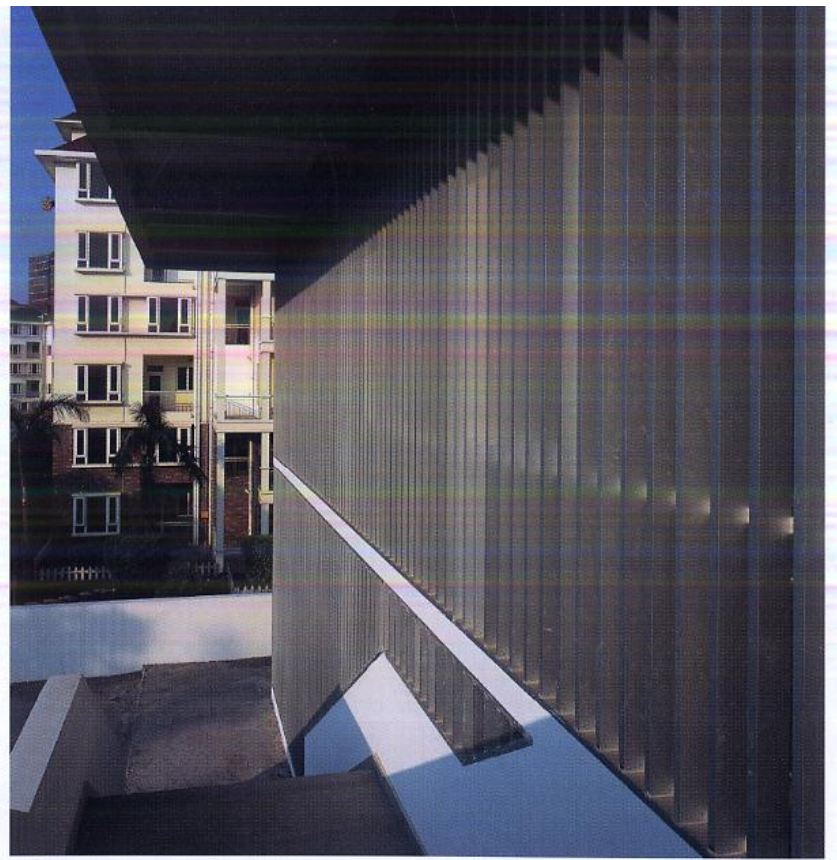


Project: Nanhai Mutianzi Country Villa Chamber  
Design Team: Guangzhou Turen Landscape Planning Co., Ltd.  
Designer: Pang Wei, Zhang Jian, Ruan Liuzhi, Huang Zhijian, Chen Liang  
Area: 3,740 square metres

項目名稱：南海穆天子山莊小會所  
設計團隊：廣州土人景觀顧問有限公司  
設計師：龐偉，張健，阮柳植，黃志堅，陳亮  
項目規模：3,740平方米

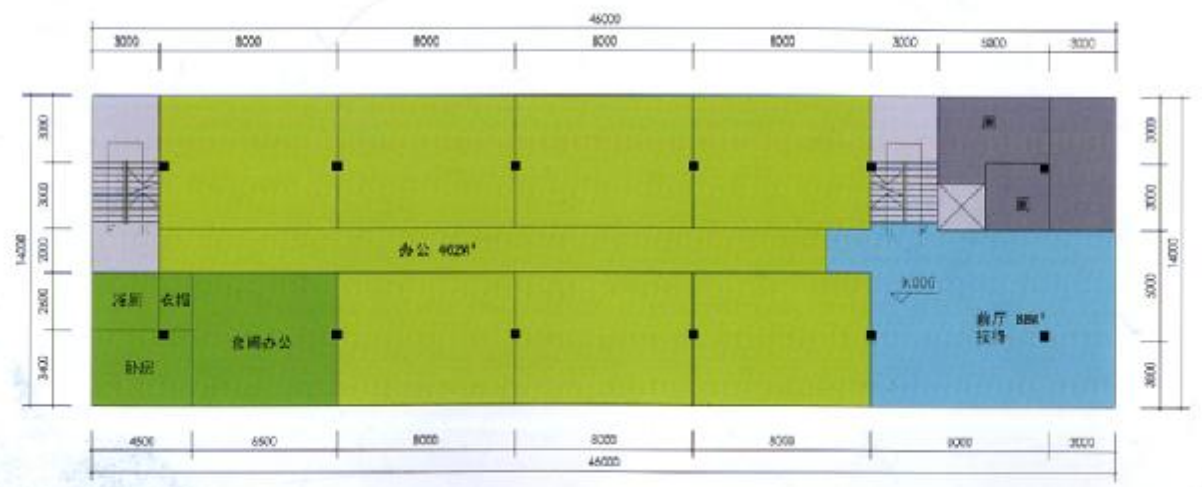
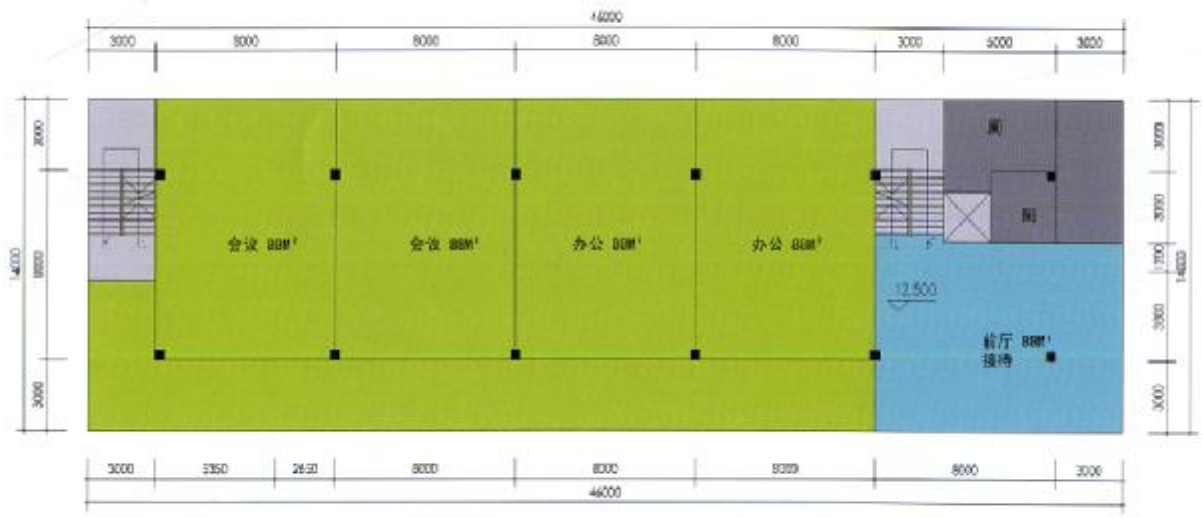
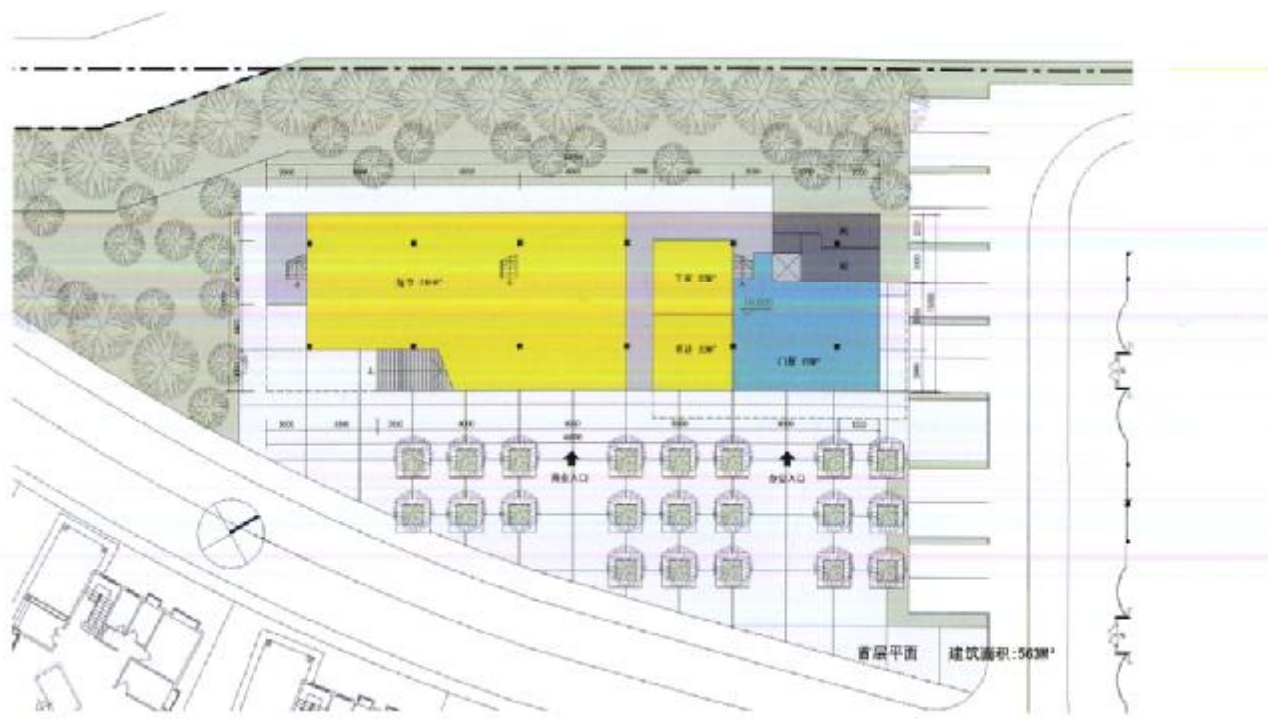
# NANHAI MUTIANZI COUNTRY VILLA CHAMBER

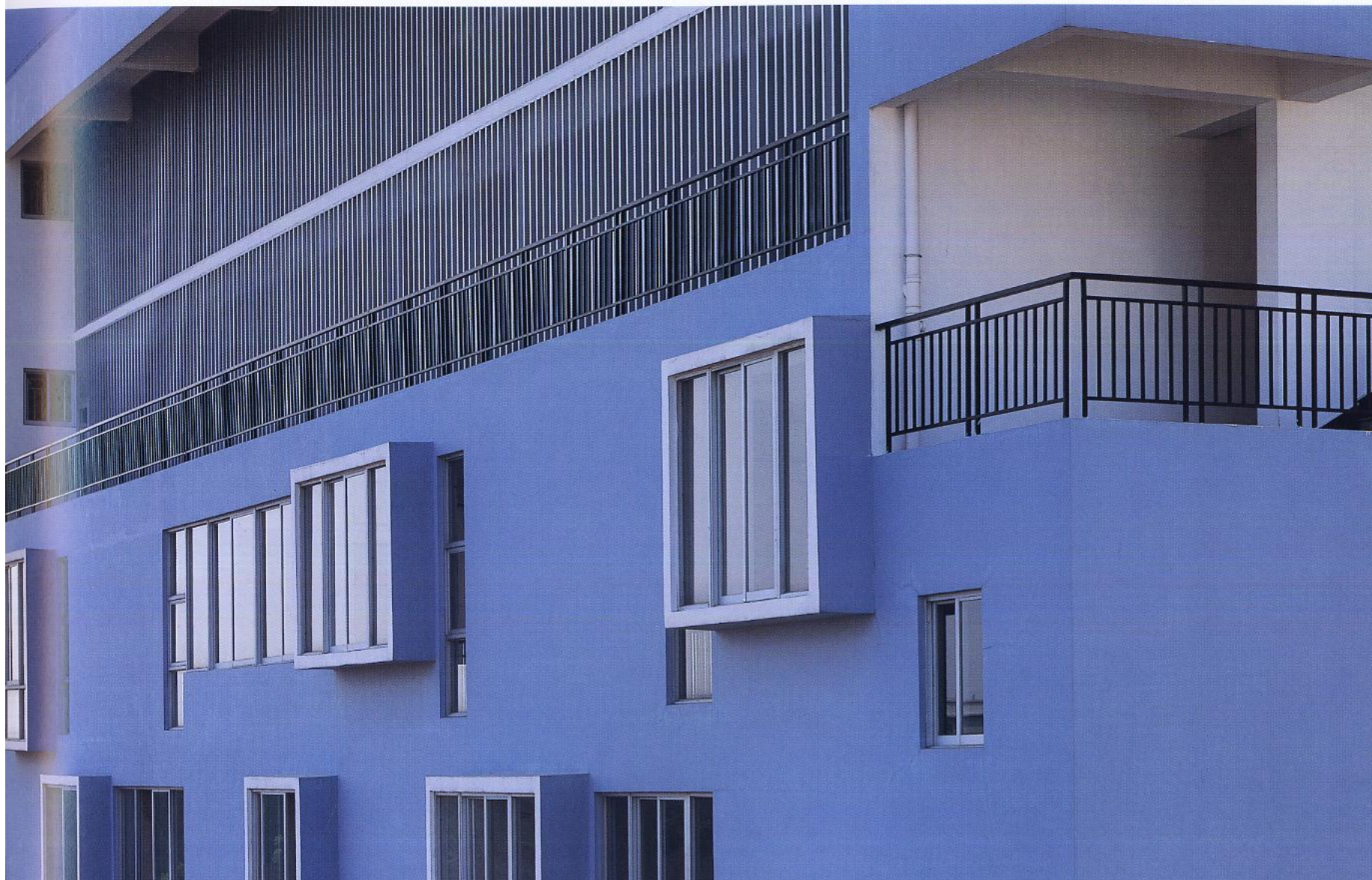
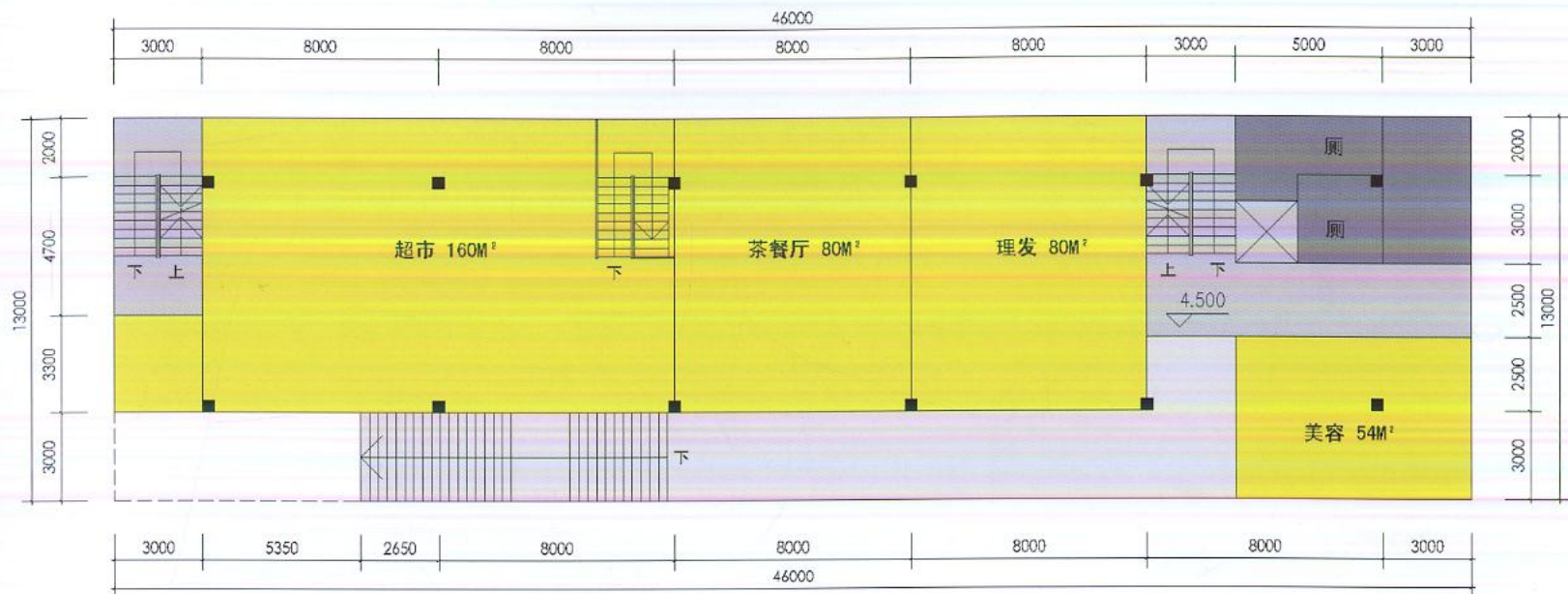




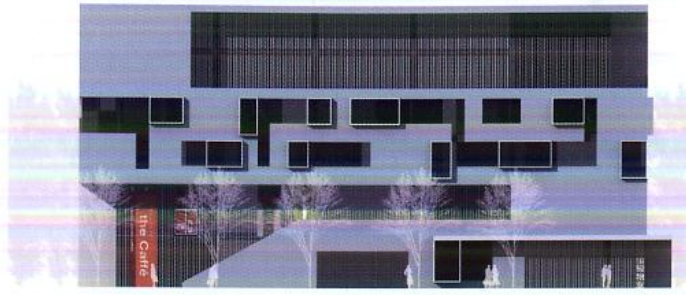
- A. 以常規的建築手段和技術、材料達到不太常規的建築視覺力量；
- B. 饒有興趣地工作；
- C. 不嫌項目小；
- D. 低造價。

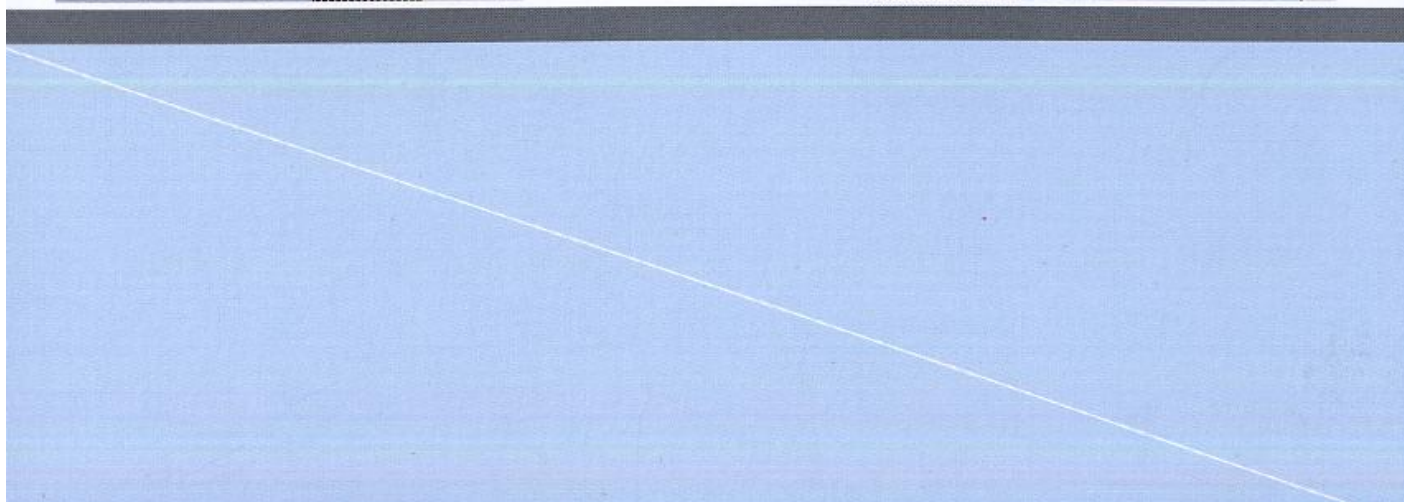
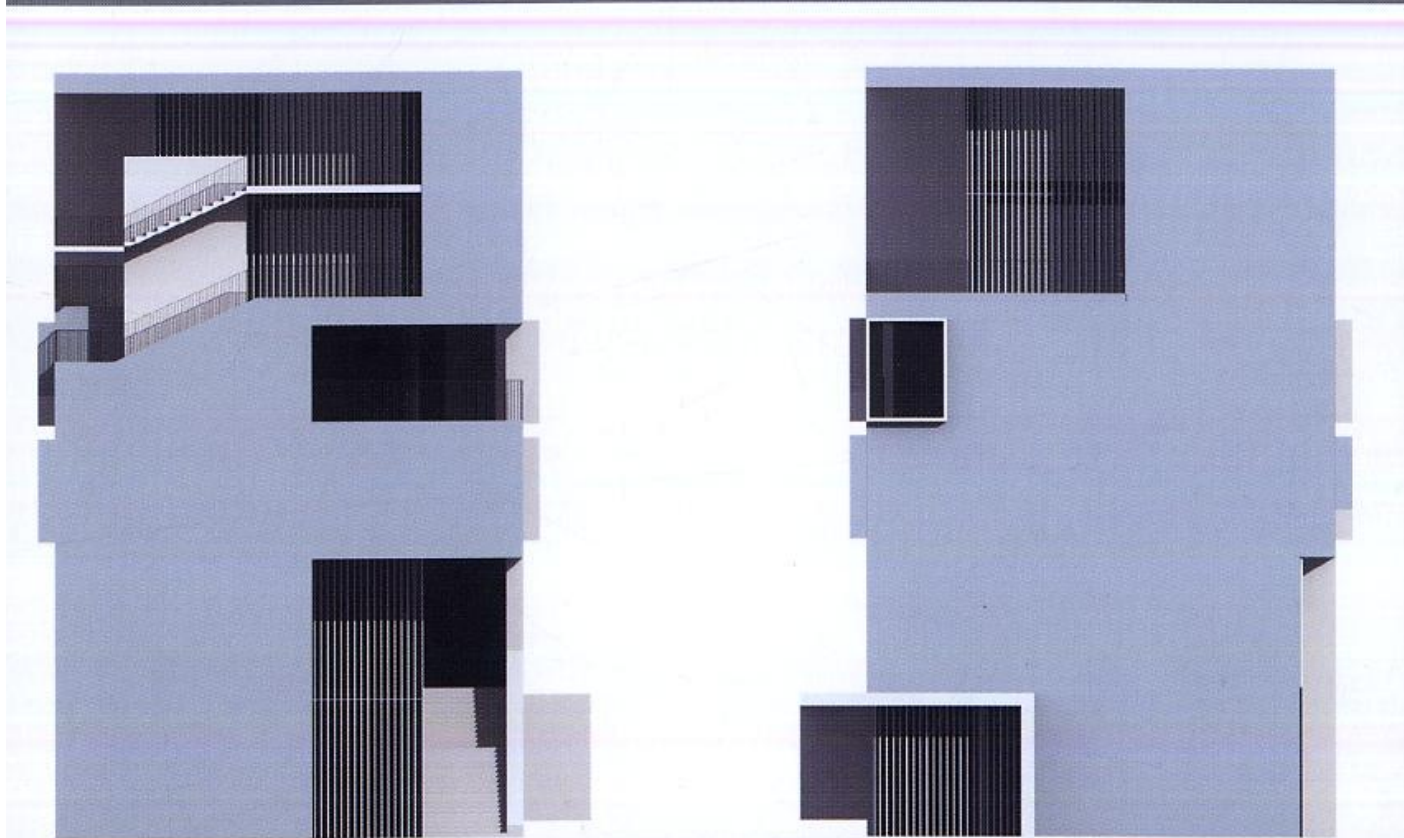
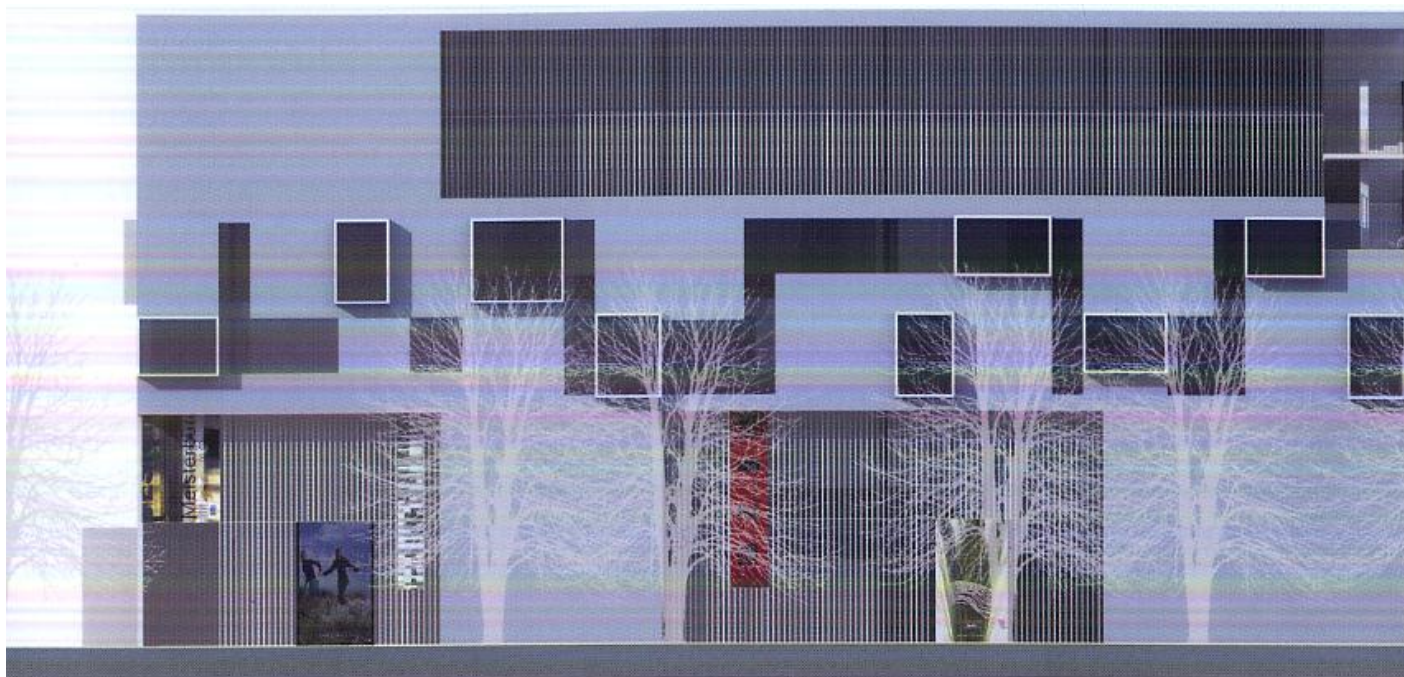
- A. The combination of ordinary architectural , techniques and materials produces an unusual visual effect.
- B. The project is done with enthusiasm.
- C. Although it is a small project, it is done in the best way.
- D. It is a low-cost project.











Project: West Lake Golf Club  
Design Team: Shanghai Xiao's Design Decoration Co., Ltd  
Designers: Xiao Aibin, Xiao Aihua

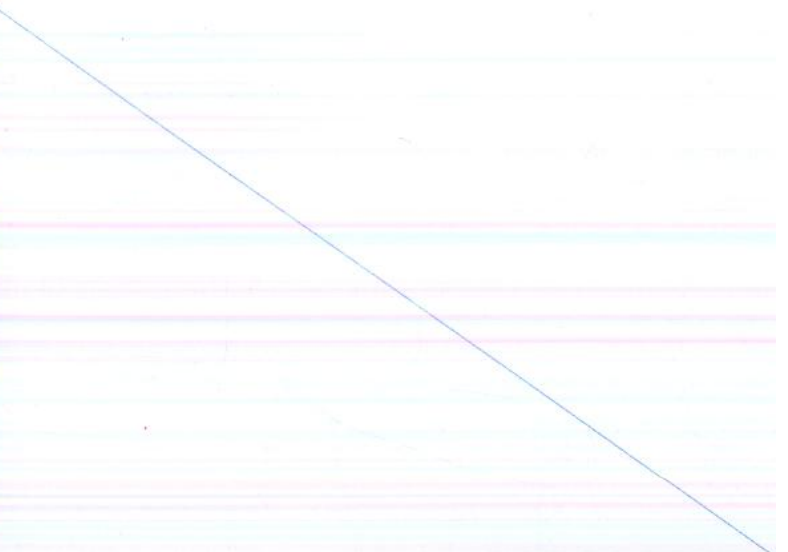
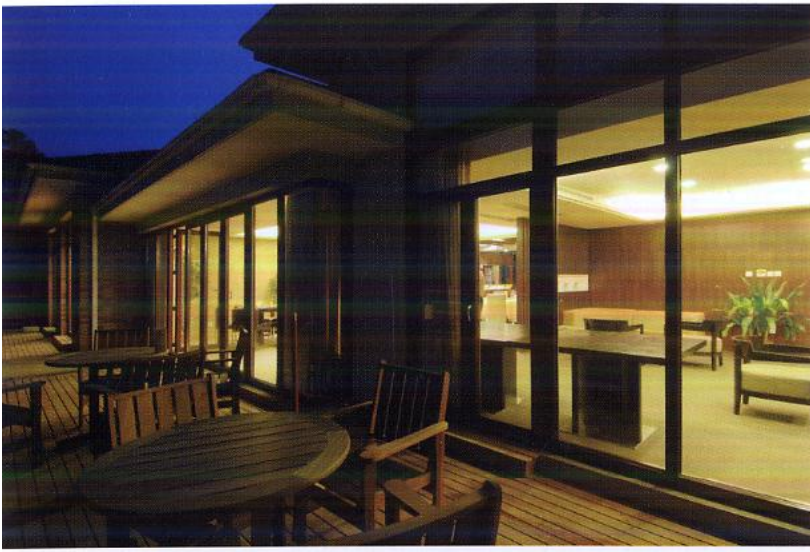
項目名稱：西湖高爾夫會所  
設計團隊：上海蕭視設計裝飾有限公司  
設計師：蕭愛彬 蕭愛華

# WEST LAKE GOLF CLUB





作為公共設施的會所，它的功能必須完善：氛圍持重、檔次高、外觀優雅、有品位、整體視野開闊，當然，這些祇是基本要求和框架的基礎。進入實質階段的設計後，項目十分注重區域的劃分，提供了滿足悠閑生活所需要的各種要求和功能，有包括游泳池在內的健身房、高級餐廳、精緻咖啡吧，以及適合私人會談的區域等等。區域間大量採用柔性隔斷，比如可自由伸縮的木質鏤空門，既保證空間私密性又不導致壓抑感，雖然這也屬家裝中的慣用手法。









Function is the key word for the design of clubs. A well-designed club should have the following features: elegant exterior, cozy atmosphere and wide views.

The cozy and comfortable chamber houses a gym with a swimming pool, high-class restaurants, coffee house and private zones. Many "soft" partitions are set between different sections. For example, the wooden hollowed-out door can freely stretch out and be drawn back, which protects privacy without creating uncomfortable feelings.





Project: Island-Waterhouse

Design Team: Himalaya Space Design

Architect: Zhang Zaiyuan

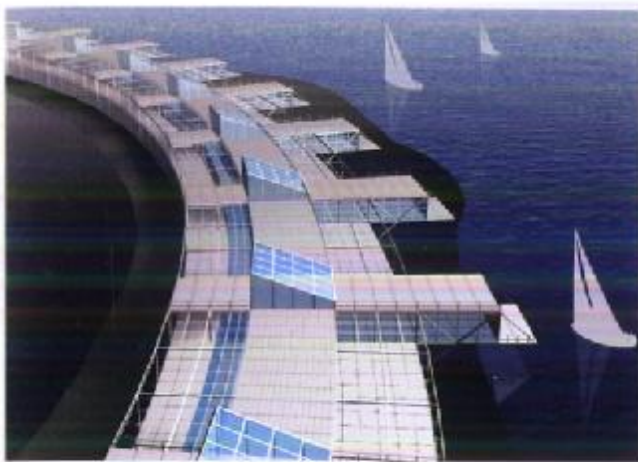
項目名稱：廣東惠州大亞灣千帆閣

設計團隊：喜馬拉雅空間設計

設計師：張在元

# ISLAND-WATERHOUSE



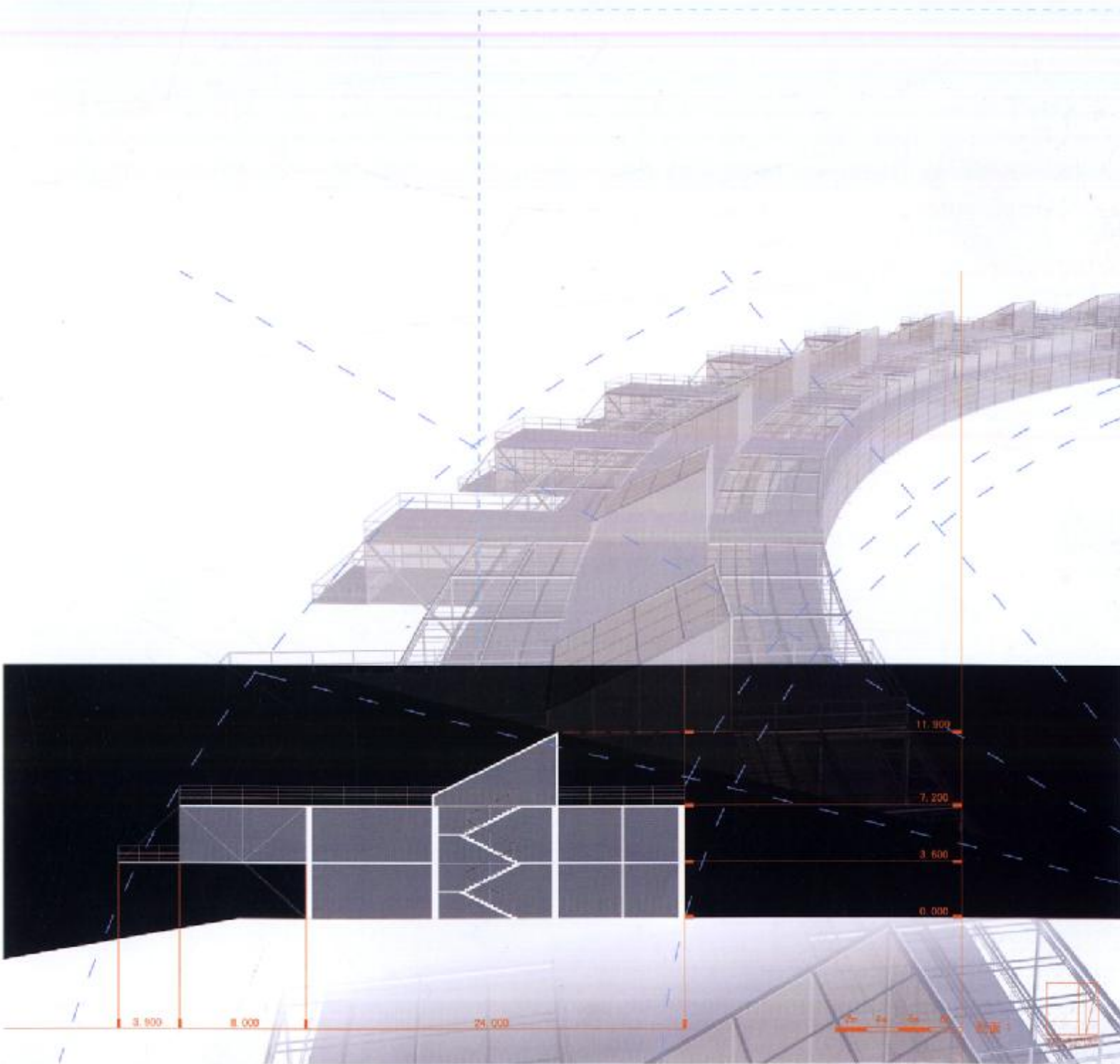


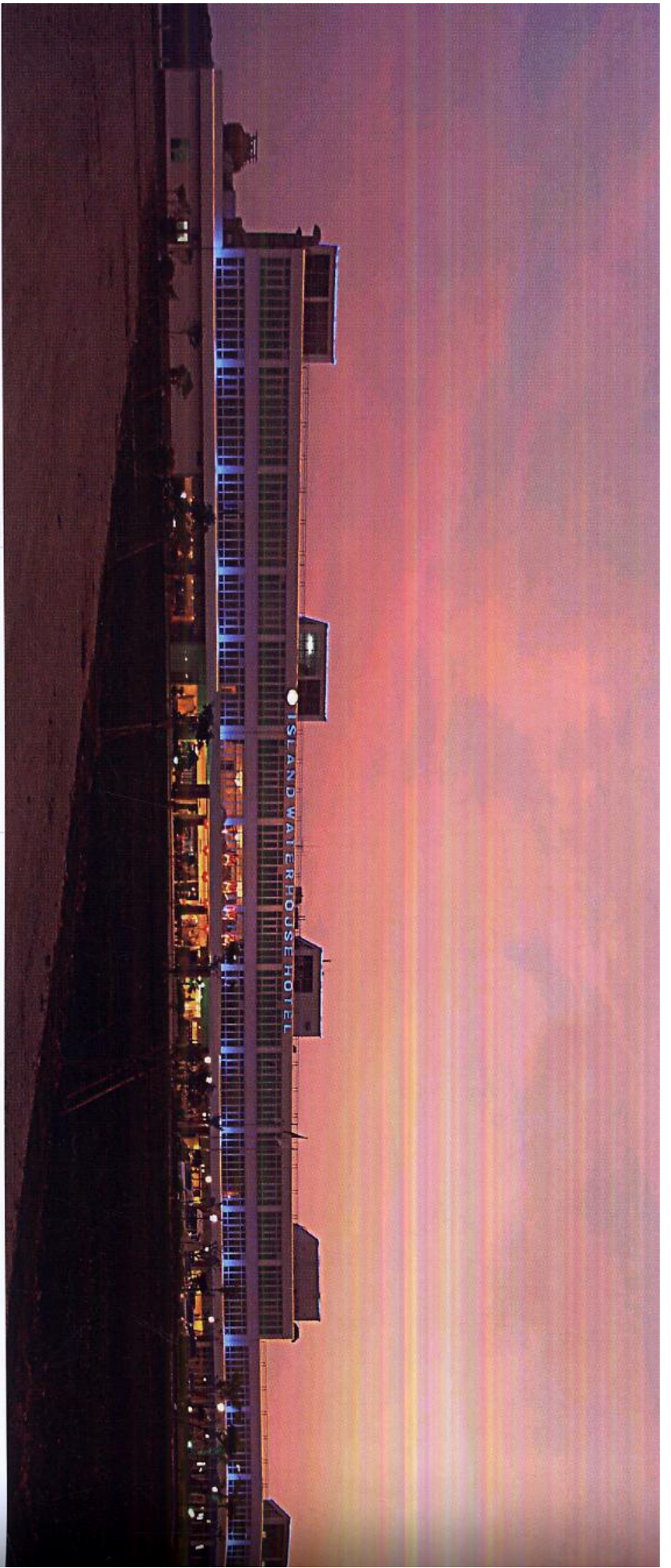
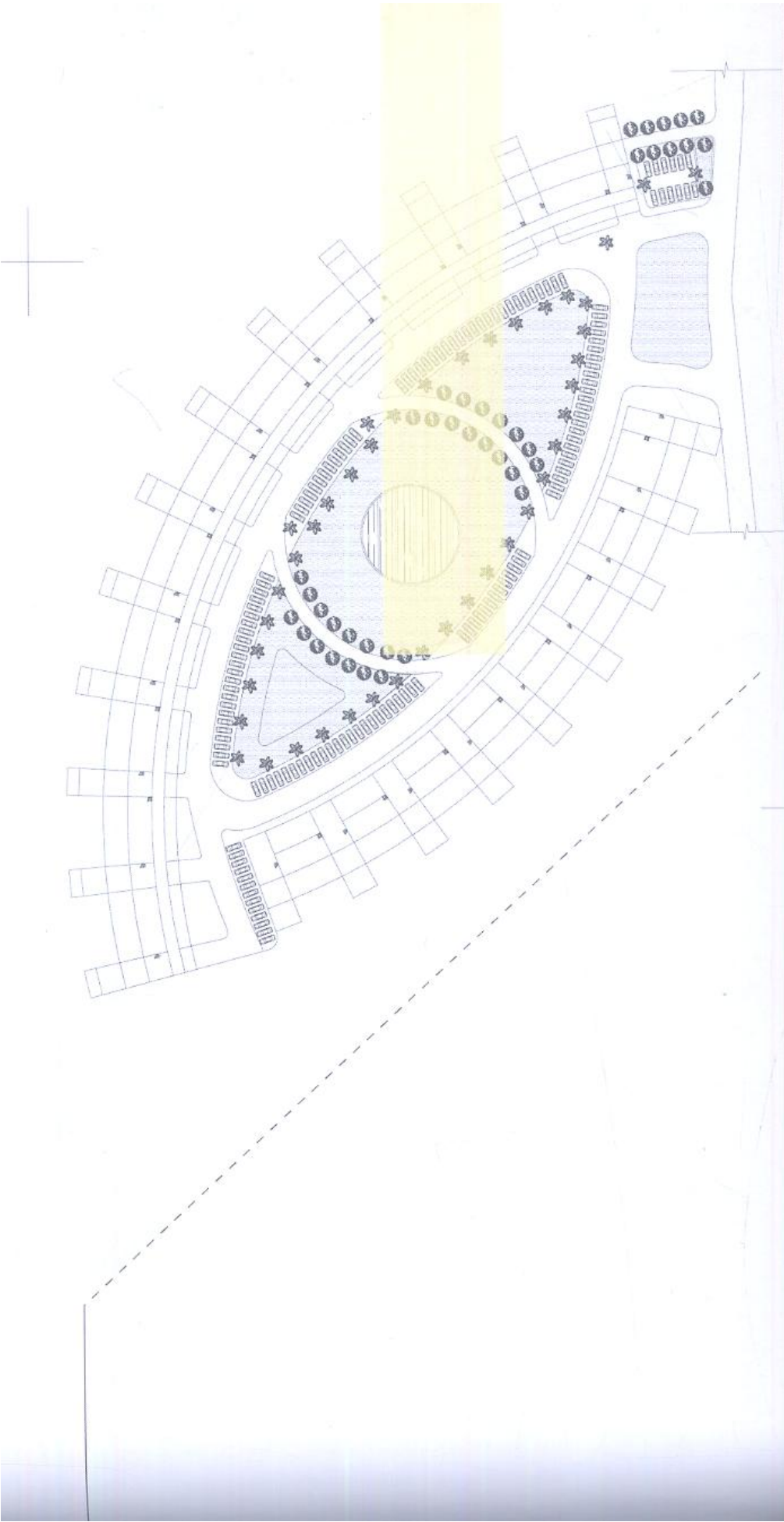
位于半岛的“千帆阁”酒店面对浩瀚南海，渔帆点点、天水相连，酒店也像是泊于海湾的一葉扁舟、一片帆，静悄悄地融入這片海面的千帆畫面。

整體建築布局猶如漁舟擱淺于半島上，第一期建築外沿與半島基地邊界自然吻合，建築整體至局部尺度以與半島規模協調適當為構成原則；為適應當地氣候，底層以騎樓貫通；建築外部色彩基調為乳白色，以此寓意“千帆閣”的“白帆意境”。

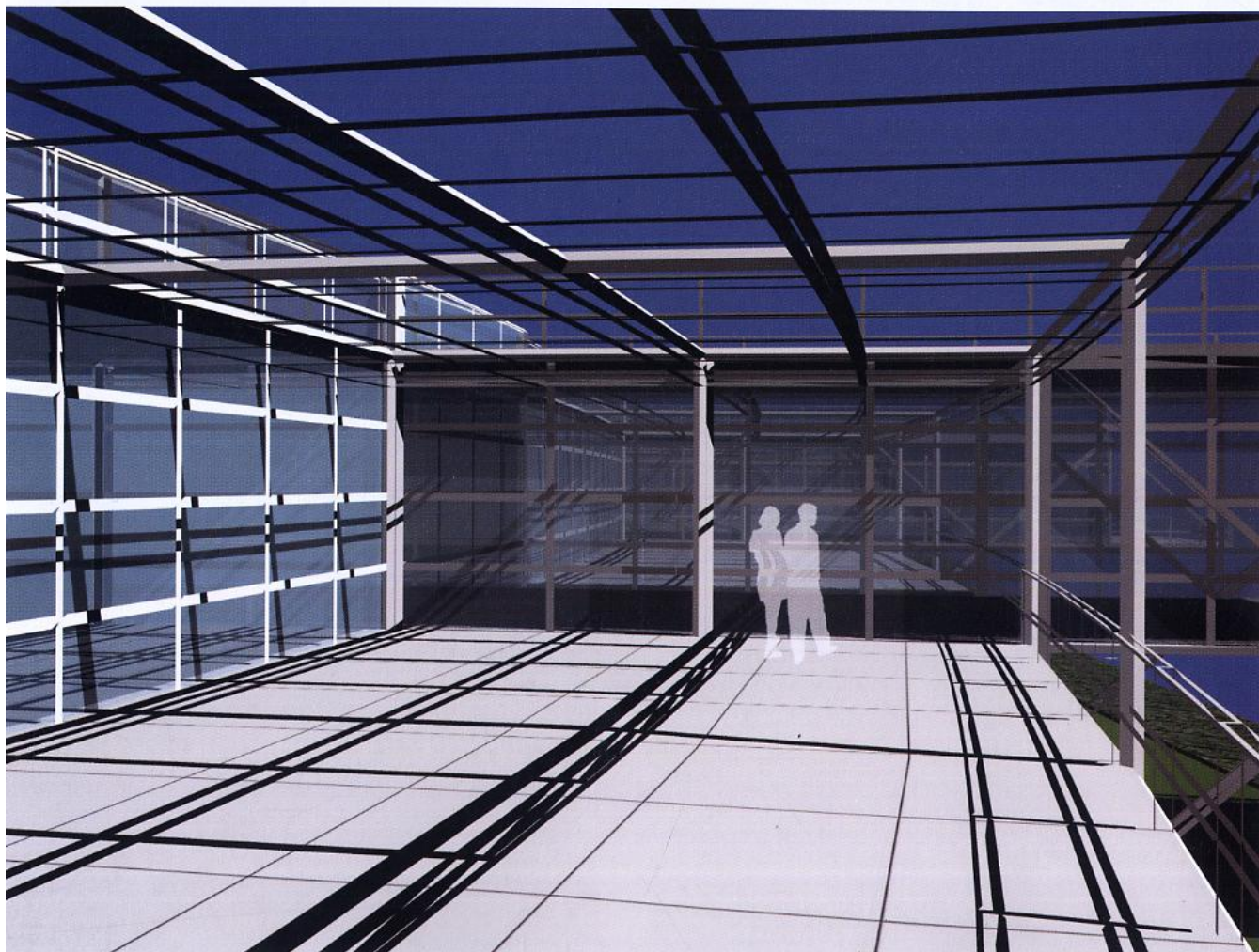
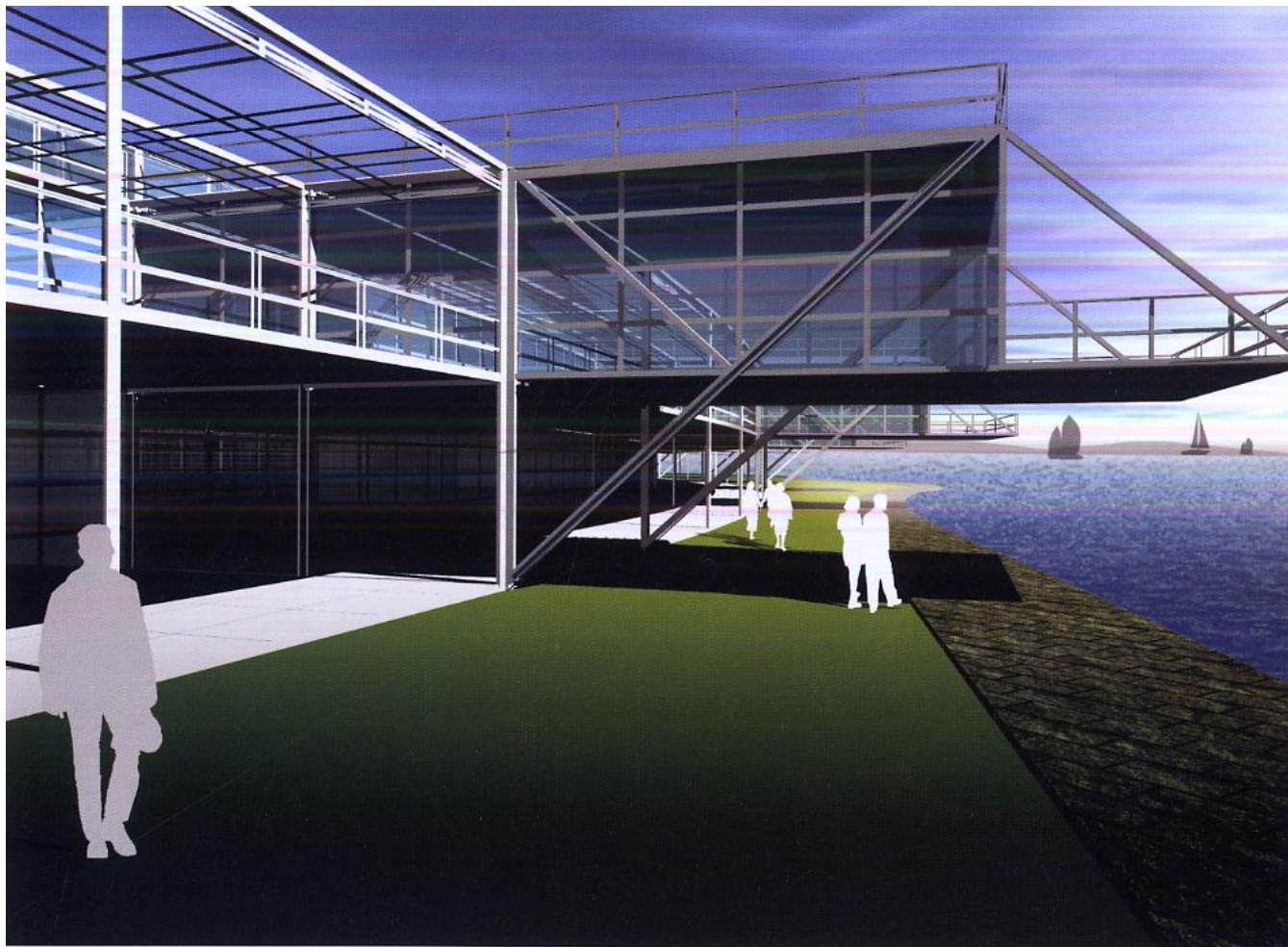
Facing the expansive South Sea, the hotel is standing silently like a sailing boat.

The periphery of the Phase 1 Buildings marks the boundary of the peninsular. The local weather condition has been taken into consideration, and sotto portico has been built consequently. Ivory is used as the main exterior color to symbolize the sails.







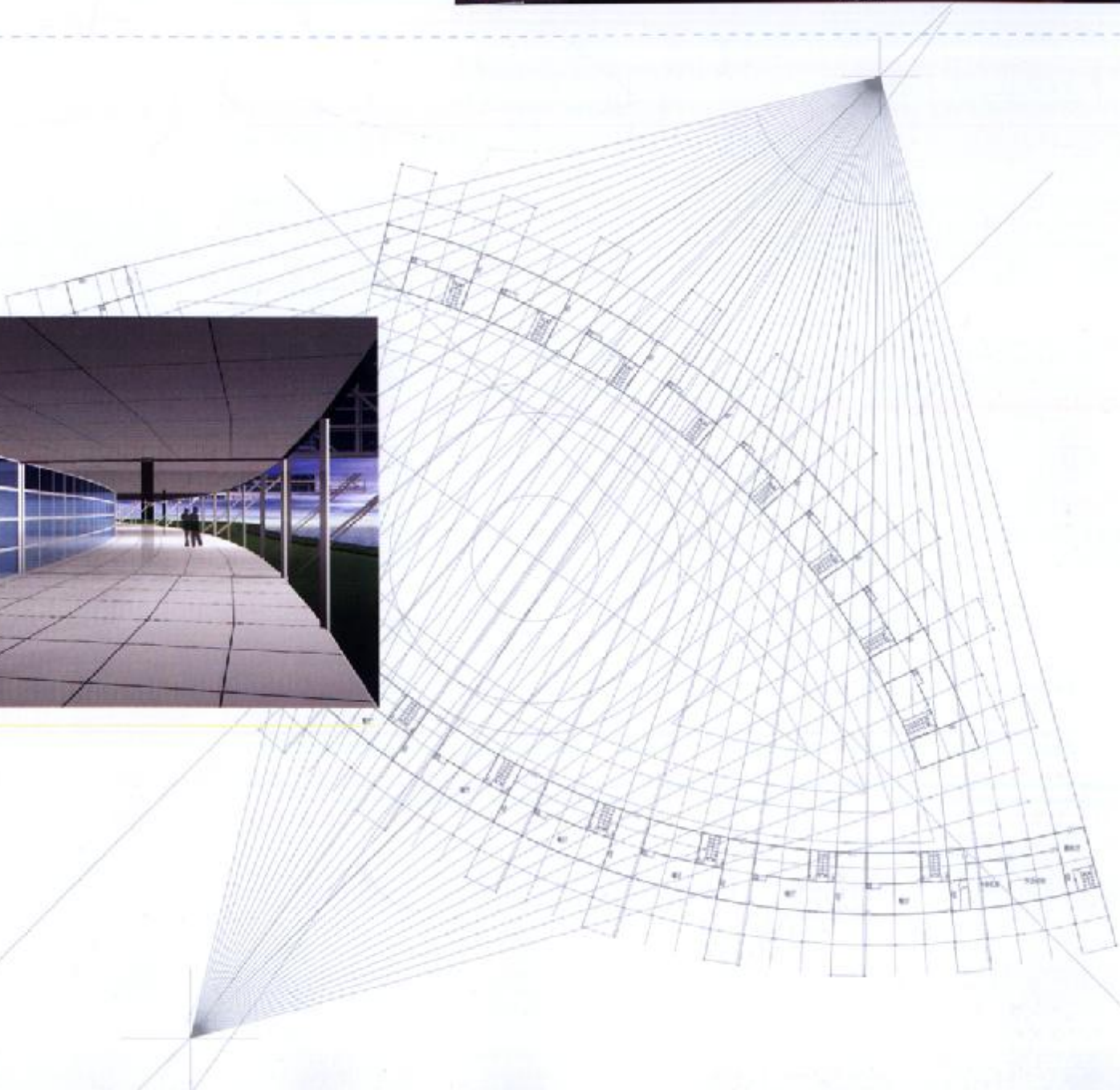
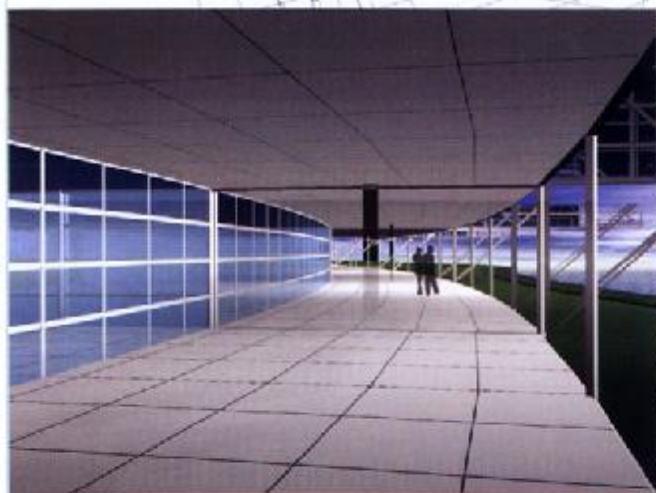


惠州淡水海濱一處約 0.8 平方公里的半島，一家當地民營企業決定投資興建一座接待與度假式酒店。

惠州正在興建一大規模海濱石油化學基地，一批批來自荷蘭的專家希望就近在海濱尋找一處海景宜人的居住地，這完全可以理解為荷蘭人的一種海洋情結。當這座海濱酒店立項開始規劃設計，酒店名稱難住了項目投資開發者。張在元為這座位於半島的接待與度假式酒店命名為“千帆閣”。在一群“富豪酒店”、“銀都酒店”、“金山酒店”的包圍中，“千帆閣”顯得質樸、貼切并擁有地方文化特色。

The hotel is built on the freshwater shore of Huizhou.

The municipal government is building a large petrochemistry base near the shore. Groups of Dutch experts have come to Huizhou, who seek for residence with pleasant seascape. Doctor Zhang named the Hotel as "Island-Waterhouse", which is simple but distinctive.



Project: Beihu Lake No.9 Business Restaurant

Design Team: Newsdays Interior Design & Construction

Designers: Liang Jianguo, Cai Wengqi, Lin Xueming, Chen Xiangjing, Zeng Zhijun, Zhang Ning

Photography: Zeng Zhijun, Huang Xi

項目名稱：“北湖九號主題商務餐廳”

設計團隊：廣州集美組室內設計工程有限公司

設計師：梁建國 蔡文齊 林學明 陳向京 曾芷君 張寧

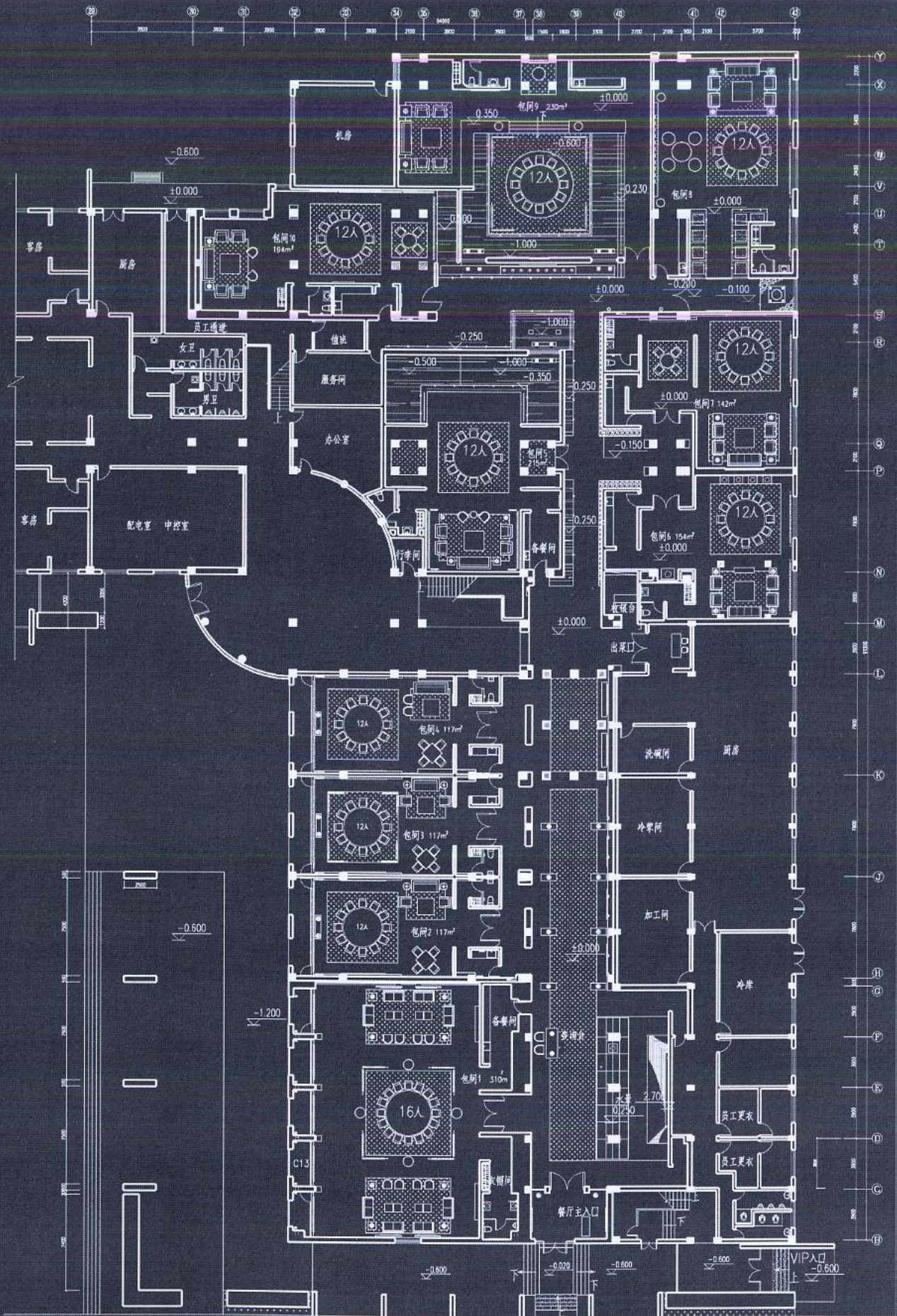
攝影：曾芷君 黃曦

# BEIHU LAKE NO.9 BUSINESS RESTAURANT









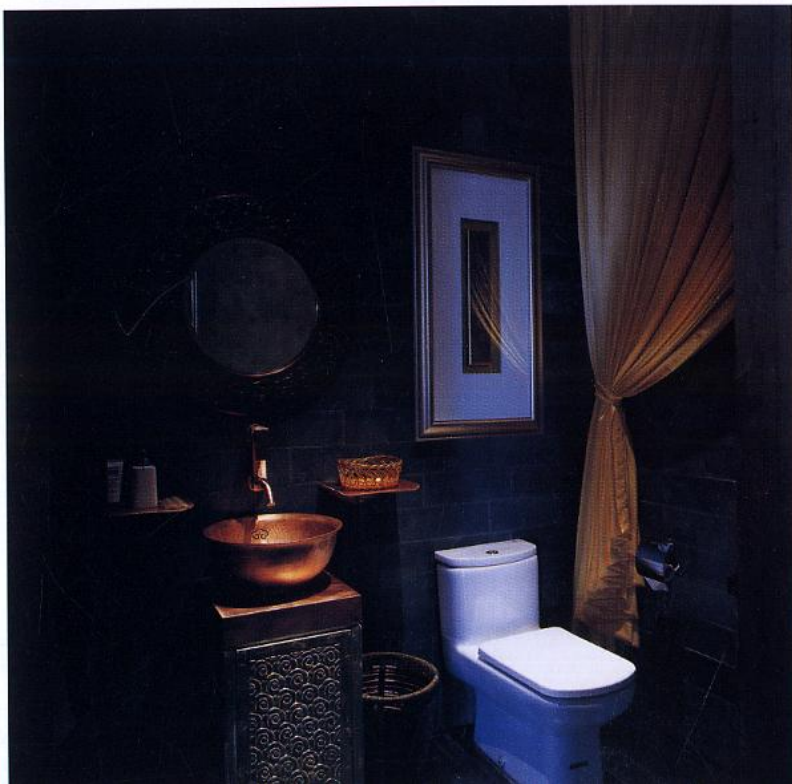






The project is part of the development of the Golf Club, rebuilding an old building in the neighborhood of the golf course. The restaurant displays its deep root in local culture. Each of the ten large private dining rooms as well as the public dining area has its own theme. The designers adopt modern design approach to define space, use simple lines and colors, and select classic and traditional decoration to create a distinctive environment. The combination of localization and internalization is impressive.









“北湖九城主題商務餐廳”一期工程為高爾夫球會總體開發的一部分，利用與球場相鄰的一座舊建築改造而成。由於完全改變了原建築的使用功能、內部布局和外觀形象，成為包涵建築、結構、設備、室內及陳設的綜合設計項目。本項目由10個大型餐廳廂房和公共區域組成，室內空間分別以“龍袍”、“玉璽”、“綉片”、“景泰藍”、“紫砂”、“活字”、“蓮蓬”、“臉譜”、“剪紙”、“門神”等作為裝飾主題，展現強烈的中華地域風格。設計完全放棄模仿傳統造型元素的做法，採取現代主義理念組合空間，運用簡約潔淨的語言處理天地、牆面，選擇經典的傳統建築材料來表達地域特色，具有濃鬱中國特色的陳設、藝術品把室內的風格與氛圍統一起來。其主題飾品皆以傳統內容工藝和現代裝裱陳列方式重新組合，令民族題材呈現嶄新形象，是一次國際化與地域化有機融合的嘗試。



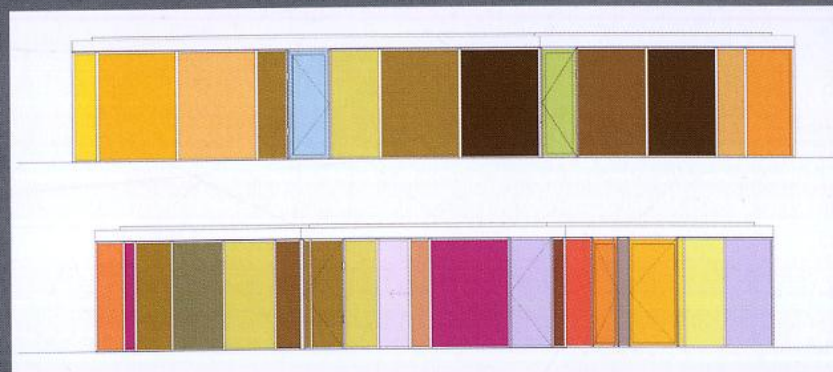
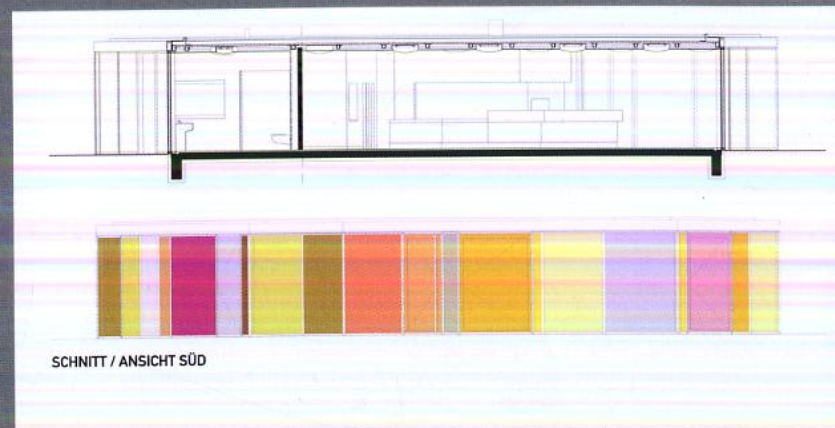
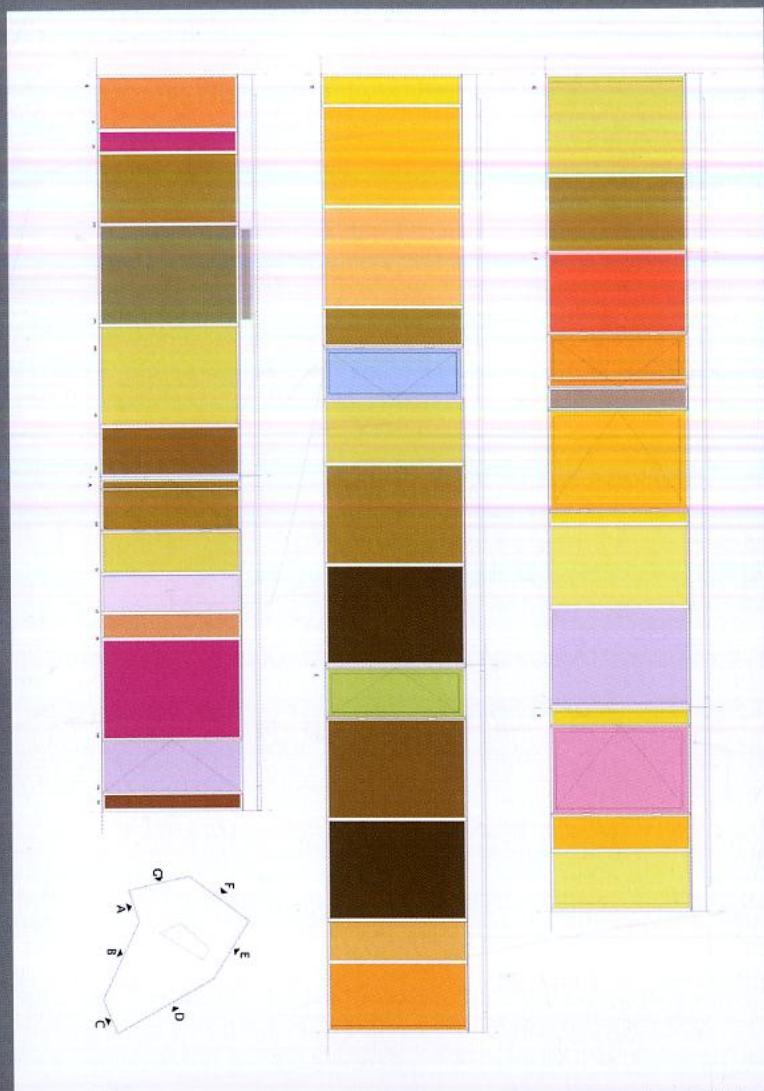


Project: Pavilion at Riesbach Harbour in Zurich  
Design Team: Andreas Fuhrmann Gabrielle Hachler  
Architects ETH BSA SIA (Switzerland)  
Area: 184 square metres  
Photography: Andreas Fuhrmann Gabrielle Hachler

項目名稱：蘇黎世Riesbach港休息廳  
設計團隊：Andreas Fuhrmann Gabrielle Hachler Architects ETH BSA SIA (瑞士)  
項目規模：184平方米  
攝影：Andreas Fuhrmann Gabrielle Hachler

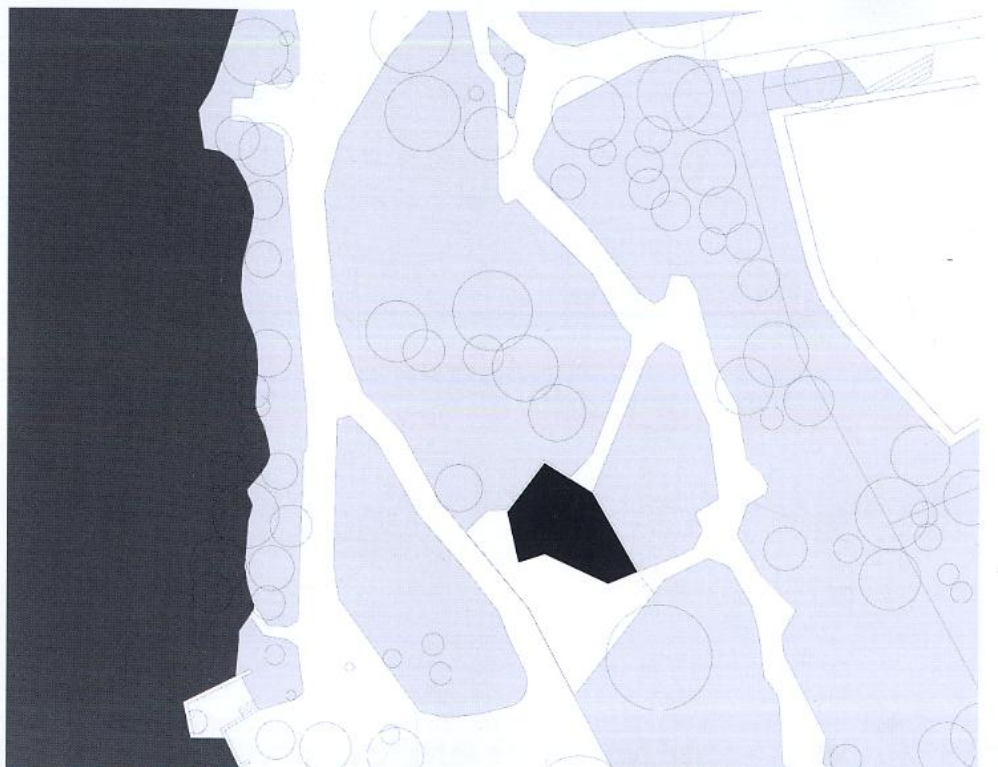
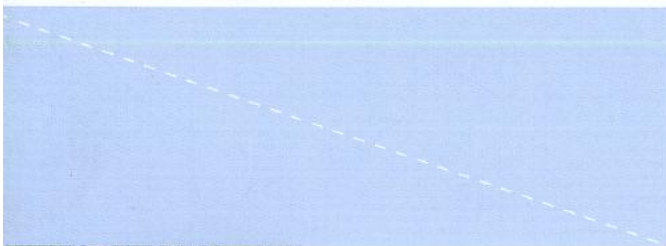
# PAVILION AT RIESBACH HARBOUR IN ZURICH





項目構思是設計一個位于湖邊公園裏，綠樹環繞的休息場所。作為沿湖景觀以及休閒娛樂場所的延伸。項目主要運用整體手法處理立面，設計與眾不同的雕刻式外觀造型。休息廳採用鋼材結構突出建築物的輕巧、透明。立面上使用的絕緣玻璃材料不僅易于清潔污垢，而且可以有效防止破壞。彩色的透明玻璃窗格使得休息廳在晚上燈火通明，吸引晚間散步的人駐足。玻璃的色彩賦予了休息廳地中海風格和獨一無二的特色。建築的平面布局為多邊形，通過簡單的方式與外部連接。凹立面和臨湖的坐向強調了休息廳的主入口及主入口前的室外就餐區。銷售服務區可根據不同需要調整，在夏天採用寬敞、開闊的布局。特別的空間布局使公共衛生間的入口與餐廳的工作區相隔離。多邊形的空間打破常規，令空間的結構、銜接更加柔和。

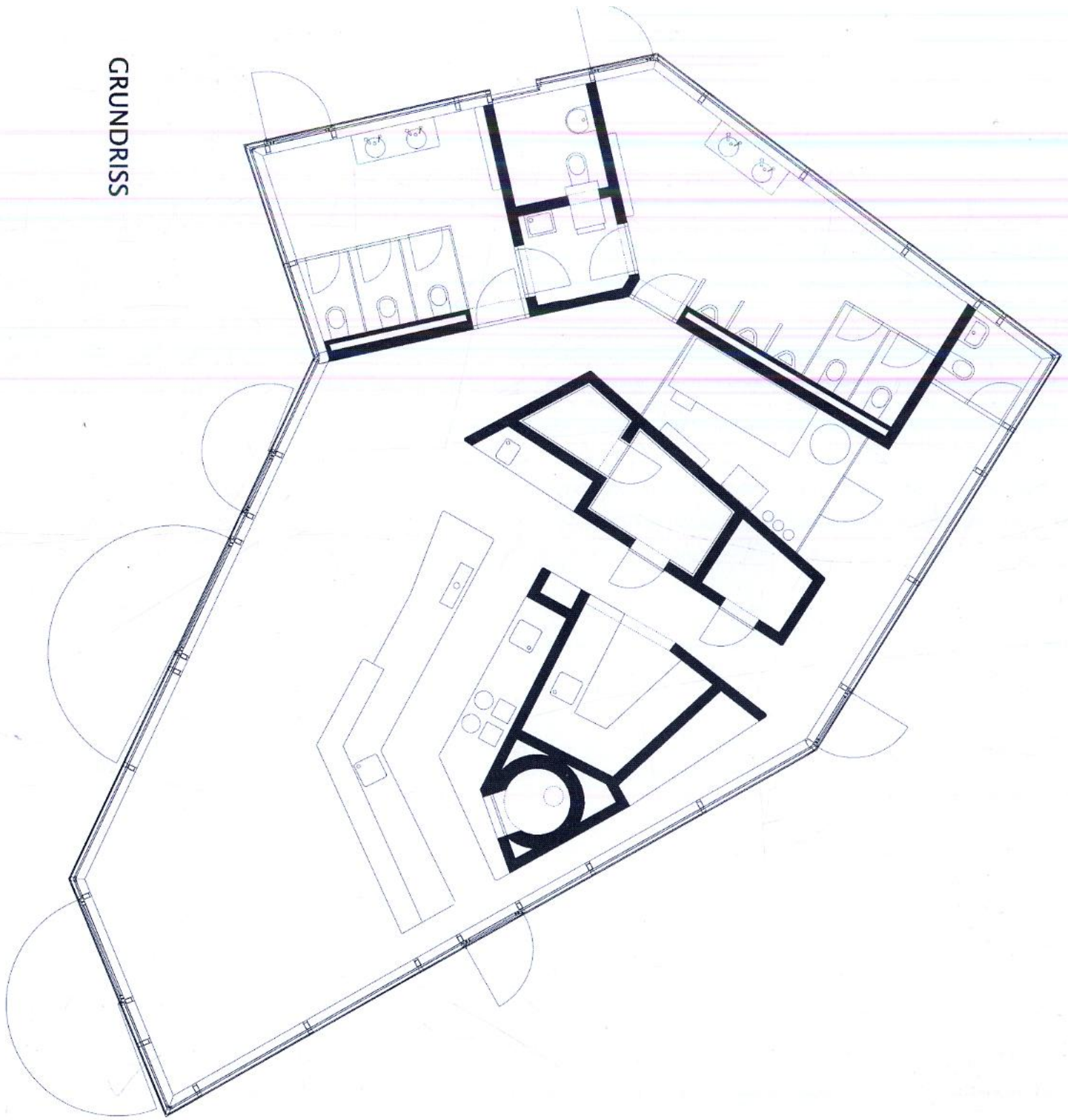




The new kiosk is conceived as a pavilion amongst the trees in the listed park by the lake, as an object that is a further link in the chain of leisure amenities stretching along the lakeside landscape. In principle the aim was an integrated treatment of the façades and to largely dispense with the usual differentiation of the front and the back in order to obtain an object-like and sculptural appearance. The new building is principally fabricated as a steel construction so as to generate lightness and transparency. To counter vandalism and dirt, insulation glass was used as a façade material because it is simple to clean and graffiti can be easily removed from it. The individual panes are coloured and more or less transparent, making the kiosk an illuminated object at night and an attraction for evening strollers. The colouring gives the pavilion a Mediterranean flair and lends it a specific identity. Due to the polygonal form of its plan, the volume of the new building articulates external connections using simple means. The main entrance of the kiosk and the exterior forecourt for summer restaurant use are emphasized by the concave course of the façade and the orientation towards the lake.



# GRUNDRISS



The kiosk consists of a transversable sales area that can be spaciouly opened up in summer. The entrances to the public toilets are separated from the workings of the restaurant by the specific geometry of the building and allow a good measure of social control. The polygonal building volume is not intended to be understood as a piece of formal vocabulary but as a working material that allows a soft and situative handling of space, programme and context.



Project: Rebuilding the Facades of No. 4 and 8 Guesthouse Buildings  
of Jin Memorial Hall

Design Team: Shanghai Tongji Interior Design Engineering Co., Ltd.

Designer: Zhao Hui

Area: 5, 000 square metres

項目名稱：晉祠國賓館4、8號樓外立面改造

設計團隊：上海同濟室內設計工程有限公司

設計師：趙輝

項目規模：5, 000平方米

# JIN MEMORIAL HALL





本案為山西晉祠國賓館4號樓外立面改建工程，在保留原建築結構體系的情況下，對立面輪廓進行改建裝飾。原建築立面因年代已久已不符合國賓館的要求，因此本次設計充分利用現代材料及先進的技術工藝，提煉出簡潔現代又不失國賓館內涵文化的設計作品。考慮山西是個擁有深刻文化背景的地區，外立面主材我們選用青色小面磚，主入口處則設計成圓形玻璃體，沉着穩重的材料搭配具有強烈現代感的玻璃鋼架，呈現古今結合的建築外觀。

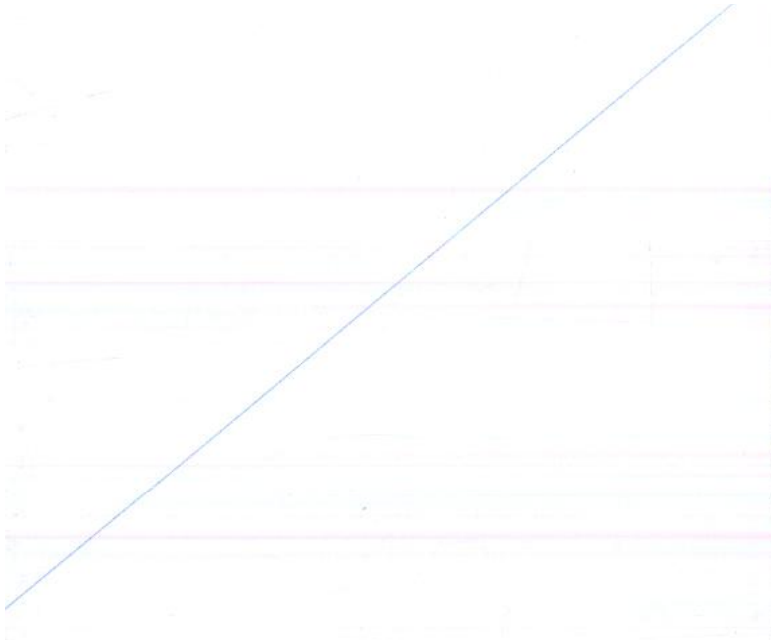
8號樓原建築為二層單體。本次設計對原建築平面及立面進行改造裝修，改造後功能仍為賓館客房，面積約2000平方米。

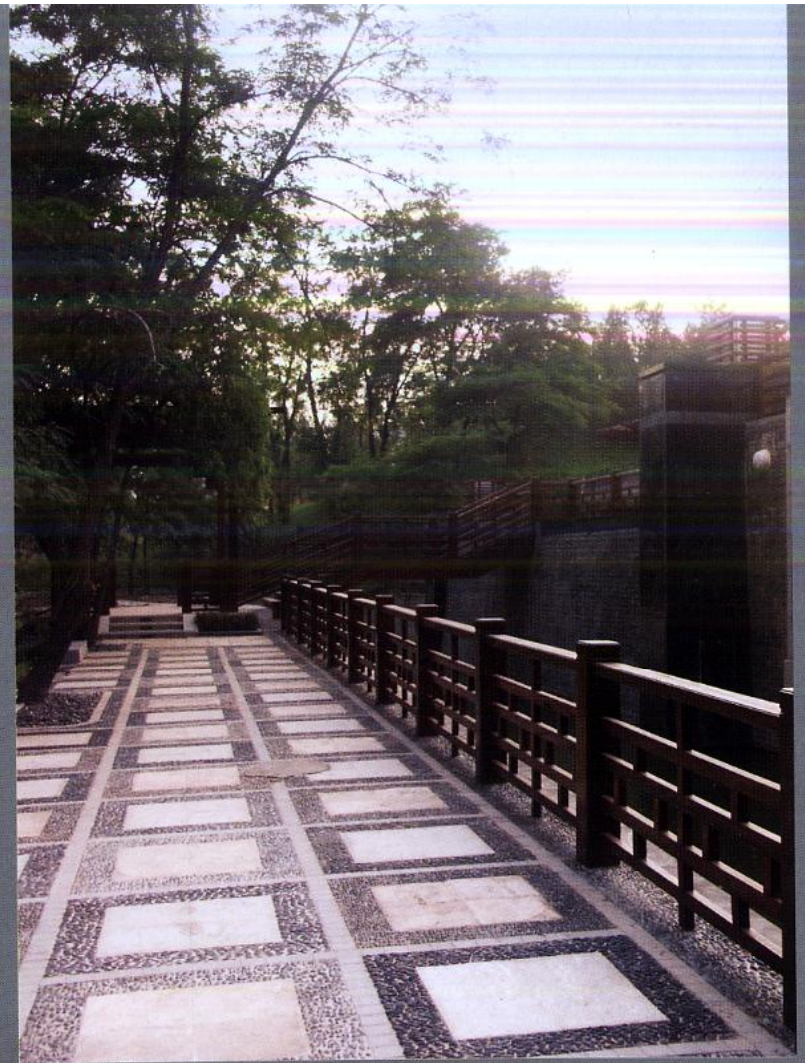
For rebuilding the facade of No. 4 building, Jin Memorial Hall, Shanxi, the original architectural structure is remained and the facade is restructured and decorated. The existing facade is outdated over a long period of time. Therefore, modern materials and advanced technology are used for the rebuilding. The main material of the facade is tiles. The rebuilding realizes the perfect combination of tradition and modernity.

The original No. 8 building is a two-storey unit. The design is aimed at the makeover of the original facade and the building still serves as a guest house, with an area of 2,000 square metres









建築外立面造型充分體現了古建築形象。蘊涵着古典比例的歐式化裝飾風格，體現建築協調、壯觀、端莊、穩重的內涵特徵。

After reconstruction, the buiding looks elegant and stately.



Project: Hai Yun Xuan. Hotel

Design Team: Wang Shaolin Designer Studio

Area: 3, 000 square metres

Designer: Huang Yibing

項目名稱：海雲軒酒店

設計團隊：王少斌設計師工作室

項目規模：3, 000平方米

設計師：黃一兵

# HAIYUNXUAN HOTEL





