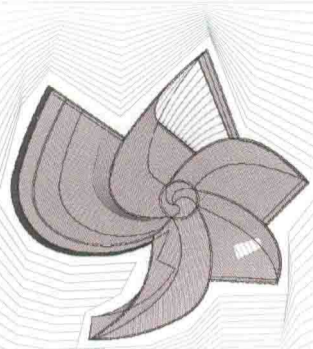
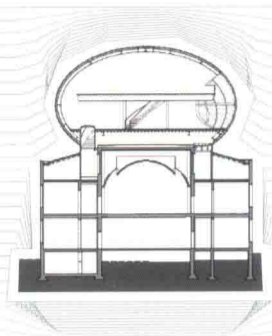


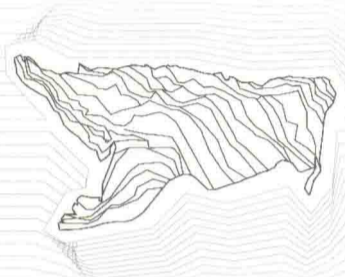
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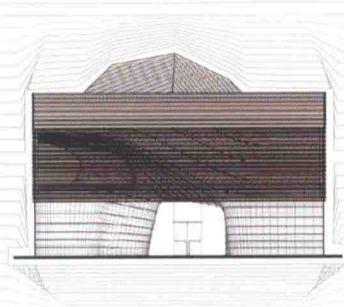
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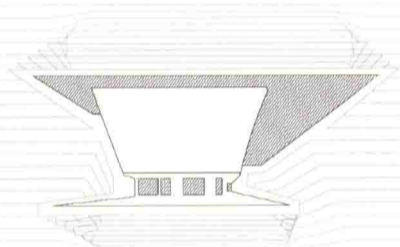
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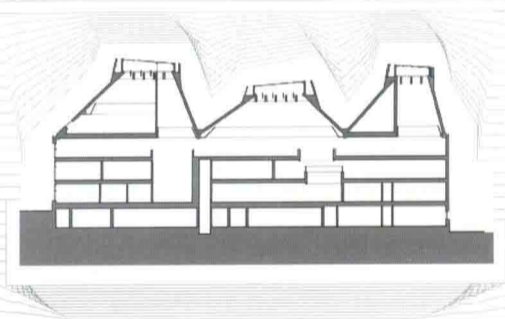
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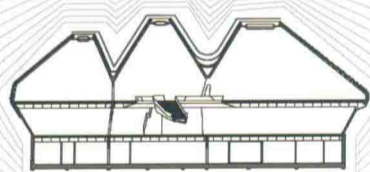
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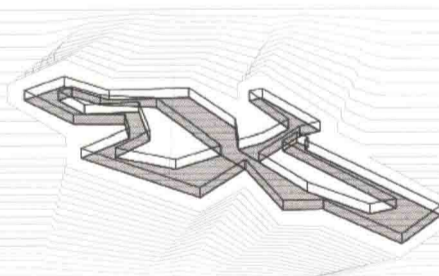
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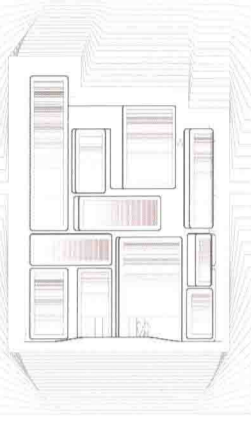
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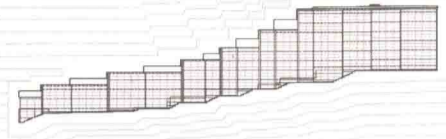
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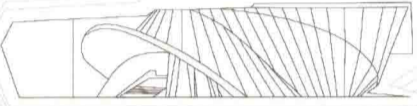
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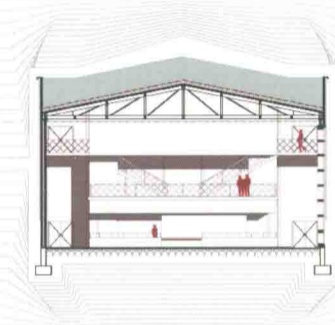
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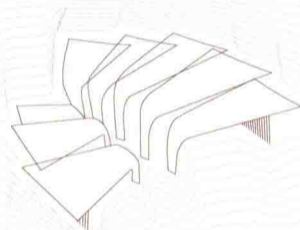
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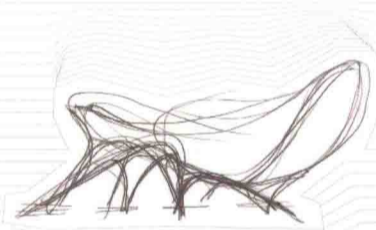
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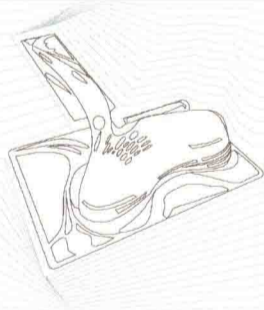
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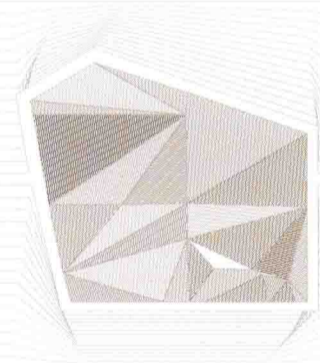
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126 TAICHUNG METROPOLITAN OPERA HOUSE
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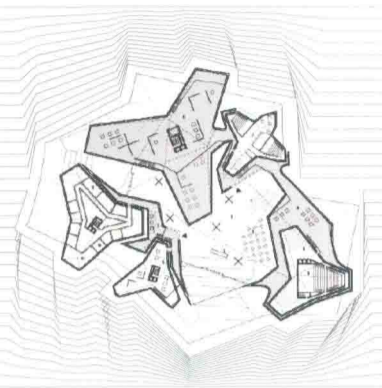
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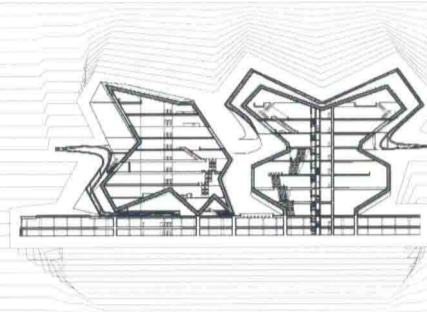
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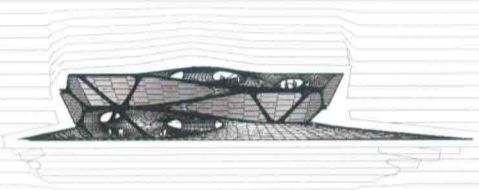
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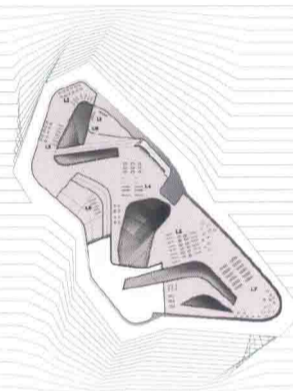
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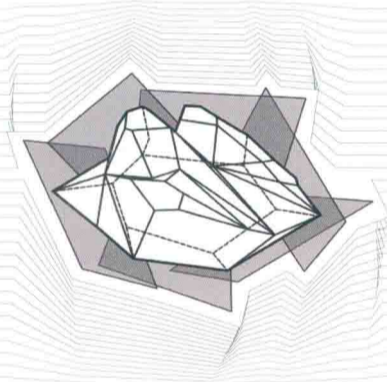
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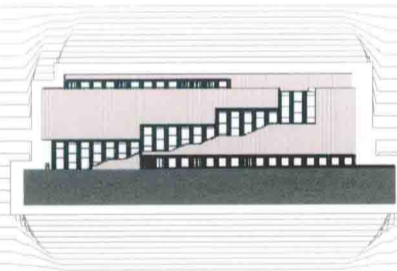
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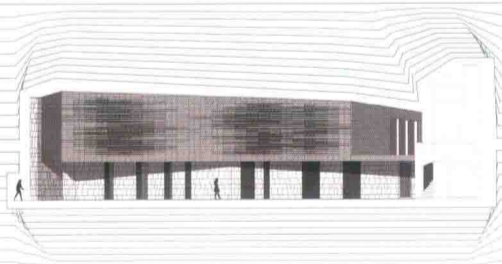
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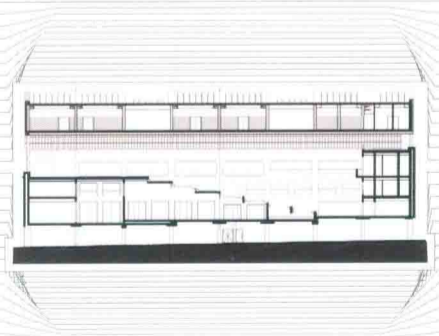
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182 123 DAEGU GOSAN PUBLIC LIBRARY
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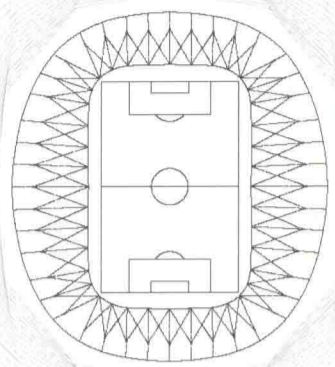
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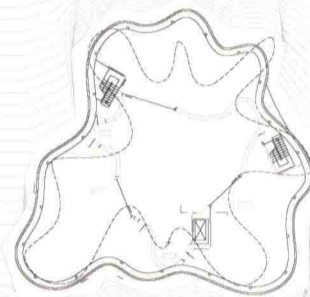
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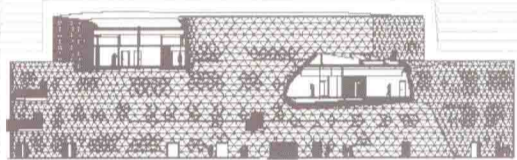
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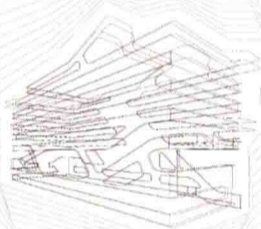
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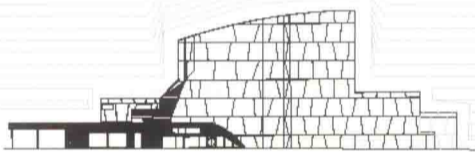
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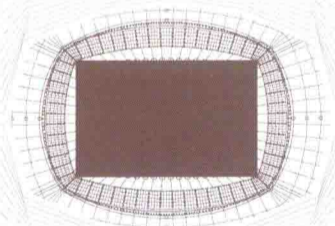
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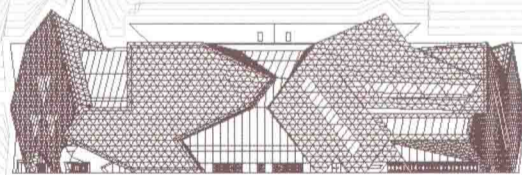
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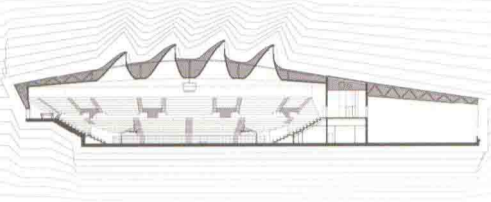
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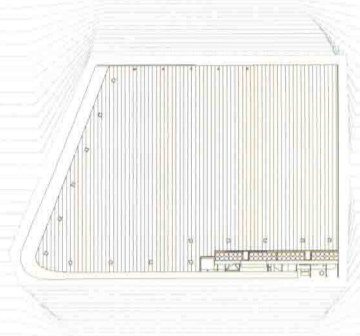
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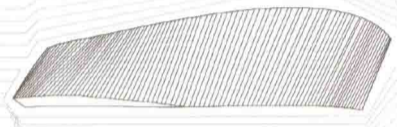
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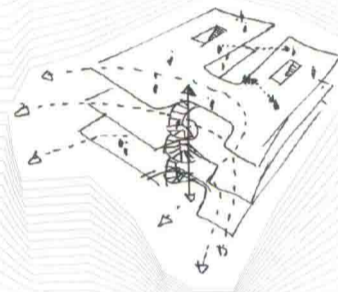
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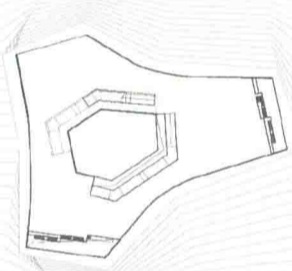
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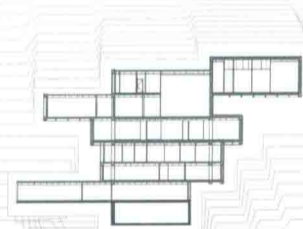
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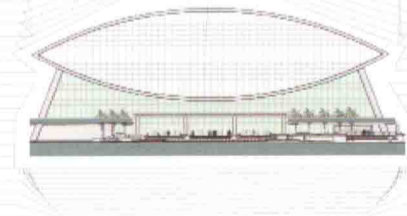
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FROZEN CULTURE

凝固的文化



HKASP | 先锋空间 主编

广州市百翊文化传播有限公司 策划

PREFACE

序言

SHAPE & SKIN

In the beginning of architecture, when it was invented as a means to shelter the human body, we can assume that it was by definition pure envelope or skin. Later, we can speculate that shape and appearance will have begun to play a more important role, ultimately leading to that which distinguishes architecture from mere building: concept and meaning.

It is important to remember that, just like the proverbial human, a building should never be judged by its exterior alone – beauty is only skin deep. Or, differently put, for architecture it applies that it is not primarily about what it looks like, but just as importantly what it does.

Despite this basic maxim, the shape and appearance of structures are typically what attracts the most attention and debate, and not necessarily just out of a superficial regard: shape and skin are the primary ways in which buildings interact and communicate with their surroundings, and quite often simply become synonymous with the design itself.

So even though they may not fully reflect the deeper meaning of architecture, both form and envelope remain ever-important aspects of the architectural discourse; because of the way, they so directly engage our visual perception. Indeed, we can see them subject to innovative experiments, driven by equal parts image, i.e. the ambition to achieve the unique feature which is impacted by any built structure, good or bad, and must therefore be equally considered when judging a design.

Today, a new paradigm for form and skin is pushing these experiments ever further, and has led to a surprising overlay of new technologies and ancient vernacular wisdom: the drive for sustainable solutions, not least the passive climate controlling and energy conservation in buildings. Just as shape and skin are ways of communicating, they also define the way architecture climatically interacts with its surroundings, and are therefore a key feature to design the low-energy and liveable structures we should all strive to build.

The surprise element is that many of the new techniques in no small part consist of re-discovery or refinement of age-old knowledge of materials and shapes. In combination with cutting-edge building technology, they can become quite powerful tools to regulate and optimize the energy exchange between interior and exterior and this in turn is what determines indoor climate, energy loads, quality of daylight, and whether or not it will ultimately be a healthy building.

So if architecture must be judged by its face value, presence and performance should go hand-in-hand for a welcoming and well-tempered built environment.

造型与表皮

建筑在最初发明之时是被用来保护人类身体的，我们可以认为它是纯粹意义上的保护层或表皮。随后，我们推测造型和外观开始发挥更重要的作用，最终使得建筑在概念和意义上有别于纯粹的楼房。

众所周知，评判一个建筑不仅仅靠其外观，美丽只是表面上的东西，记住这些是很重要的。或者换句话说，对建筑来讲重要的不是它看起来像什么，而是它是什么。

虽然有这个基本准则，结构的造型和外观还是引起了大量的关注和争论，这并不是说人们认识肤浅，因为造型和表皮是建筑与周围环境互动和交流的基本方式，经常成为设计本身的代名词。

因此，即使它们可能不会完全反映建筑的深层含义，造型和表皮仍然是建筑行业永恒的话题，因为它们直接影响我们视觉感知的方式。事实上，我们可以看到它们受到创新实验的影响，由等量的形象驱动，彰显其自身的独特性，这些公共领域受到一些良莠不齐的建筑结构的影响，因此在评判一个设计时必须均衡考虑。

如今，一种创新型的造型与表皮推动这些实验的进一步发展，使新技术和古代民间智慧得以广泛传播：可持续解决方案的推动，尤其是建筑设计过程中被动的气候控制和能源节约。正如造型和表皮是一种交流方式，它们不仅明确了建筑在气候上与周围环境互动的方式，还是我们都应努力打造的低能和宜居型建筑结构的一个主要特征。

出其不意的元素在很大程度上是运用新技术将古老的材料和造型改进而成的。结合先进的建筑技术，它们可以成为相当有力的工具来调节和优化内外部之间的能量交换，这反过来决定室内气候、能源负荷、光线的质量及最终是否是有益于建筑的可持续发展。

因此，即使建筑必须依据外观来判断其价值，风采和性能对创建受欢迎且适宜的建筑环境的作用仍然不容小觑。

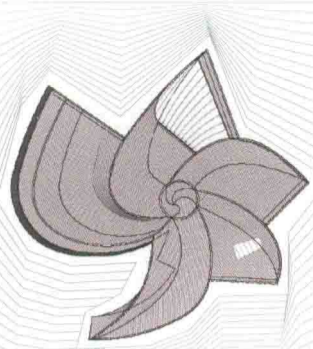
Julian Weyer
Partner, Architect
C.F.Møller Architects

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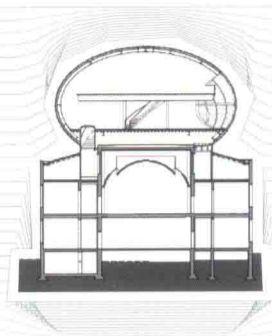
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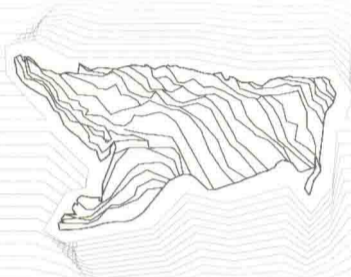
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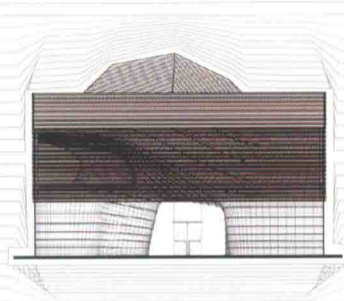
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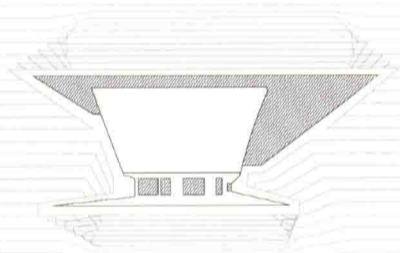
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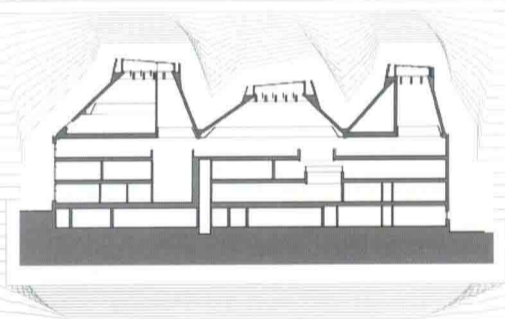
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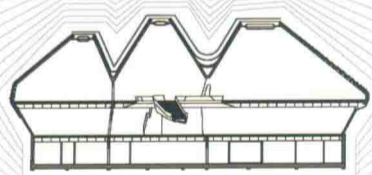
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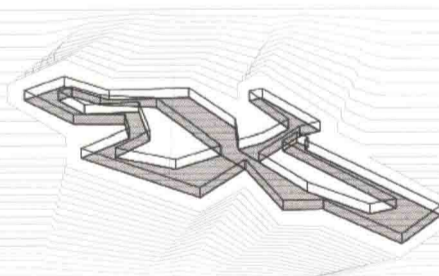
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“蓝色行星”水族馆（丹麦）

024 A COMET OVER MILAN
米兰的“彗星”

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阿姆斯特丹市立博物馆扩建及翻新

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ALGIERS, ALGERIA
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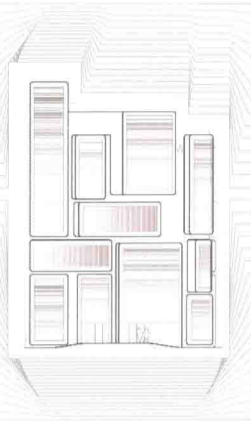
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路易斯安那州立博物馆及体育名人堂

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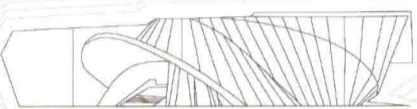
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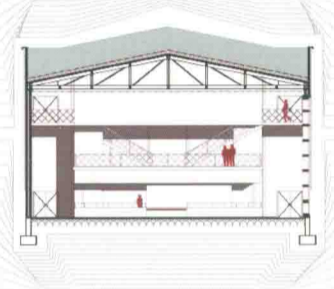
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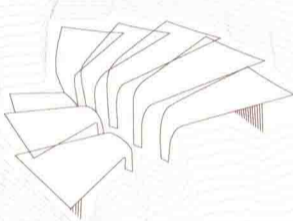
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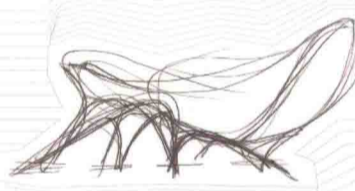
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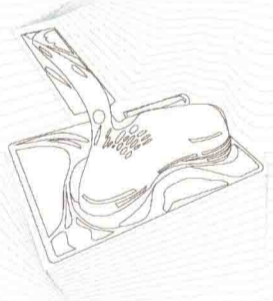
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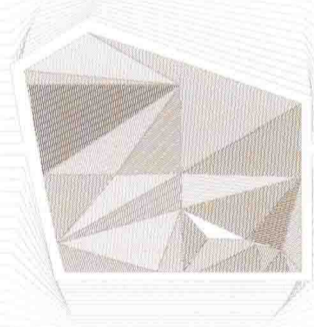
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108 WUXI GRAND THEATRE
无锡大剧院

126 TAICHUNG METROPOLITAN OPERA HOUSE
台中大都会歌剧院

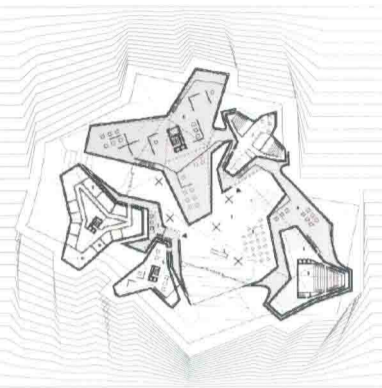
134 NO99 STRAW THEATRE
NO99 稻草剧院

140 CONCEPTION AND REALIZATION
OF THE JEAN-CLAUDE CARRIERE THEATRE
Jean-Claude Carriere 剧院设计概念与实施

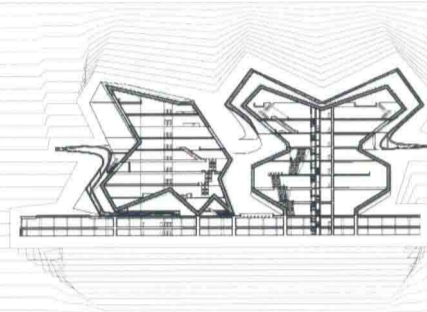
154 THE ARC-RIVER CULTURE MULTIMEDIA
THEATRE PAVILION DAEGU SOUTH KOREA
韩国大邱河流文化展览馆

164 CENTRO CULTURAL
ROBERTO CANTORAL
罗伯托 Cantoral 文化中心

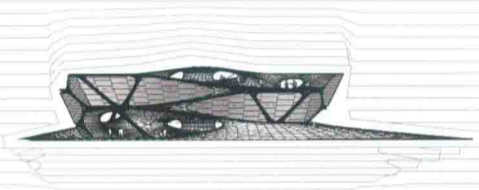
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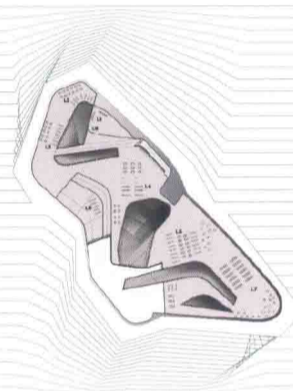
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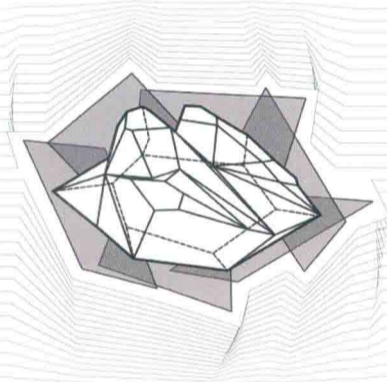
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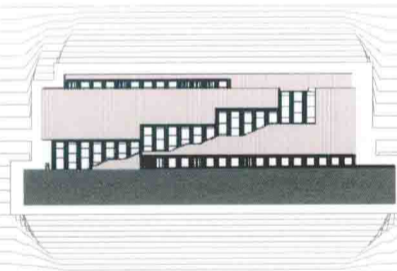
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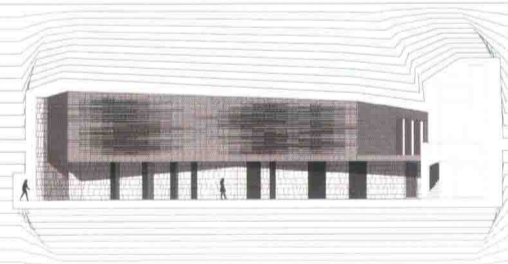
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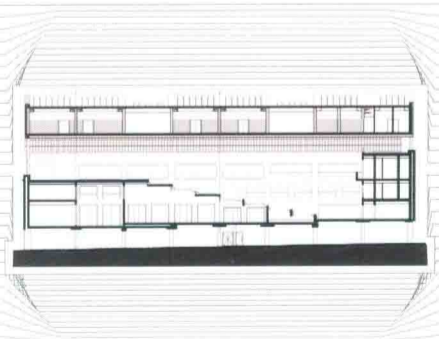
222



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176 NATIONAL CENTRE FOR CONTEMPORARY ARTS MOSCOW, RUSSIA
俄罗斯莫斯科国家当代艺术中心

182 123 DAEGU GOSAN PUBLIC LIBRARY
123 大邱 Gosan 公共图书馆

194 DIAMOND CITY
钻石城

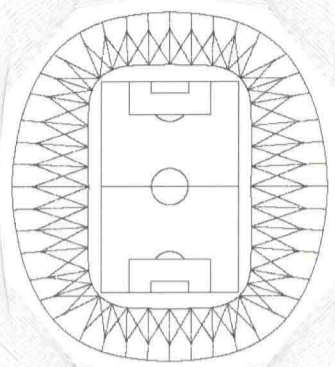
200 NEW MUNICIPAL LIBRARY IN GREVE IN CHIANTI, FLORENCE, TUSCANY, ITALY
意大利托斯卡纳佛罗伦萨基安蒂格雷夫市立图书馆

208 TAICHUNG CITY CULTURAL CLUB, TAICHUNG, TAIWAN
台中城市文化馆 (台湾)

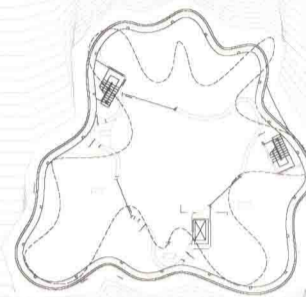
216 TAICHUNG CITY CULTURAL CENTRE, TAICHUNG, TAIWAN
台中市文化中心 (台湾)

222 ROZET, ARNHEM, THE NETHERLANDS
荷兰阿纳姆罗塞特

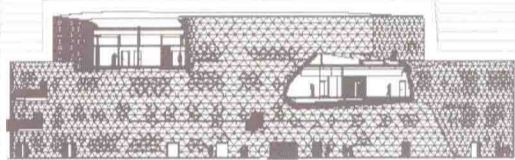
232 LIBRARY, MUSEUM, AND ART SCHOOL- "EEMHUIS"
集图书馆、博物馆、艺术学校于一体的 "Eemhuis"



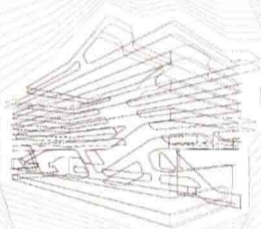
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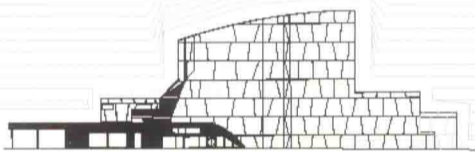
284



252



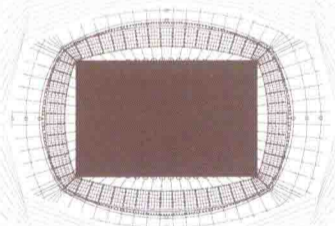
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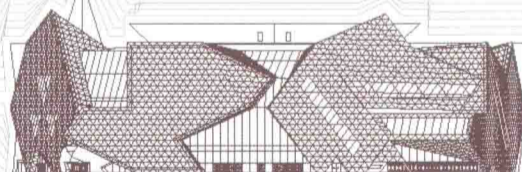
266



294



276



302

FOOTBALL STADIUM
ARENA BORISOV
242 鲍里索夫县足球场

GEORGES-FRECHE SCHOOL OF HOTEL
MANAGEMENT, MONTPELLIER, FRANCE
252 法国蒙特利埃新的乔治-弗兰彻酒店管理学院

NIIGATA CITY KONAN WARD
CULTURAL CENTRE
266 新潟市江南区文化会馆

NATIONAL STADIUM WARSAW, POLAND
276 波兰华沙国家体育馆

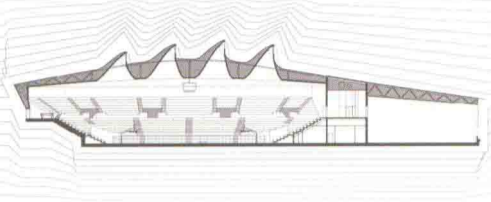
284 THE HOUSE OF
PRAYER AND LEARNING
祷告和学习的圣殿

290 NEW BUILDING FOR THE FOM HOCHSCHULE,
DUSSELDORF, GERMANY
德国 FOM 埃森经济管理应用技术大学
杜塞尔多夫分校新教学楼

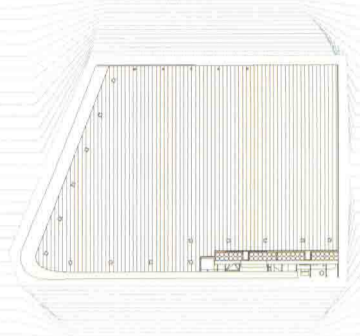
294 HOLY ROSARY CHURCH COMPLEX
玫瑰圣母大教堂

302 PERTH ARENA, AUSTRALIA
珀斯游乐场(澳大利亚)

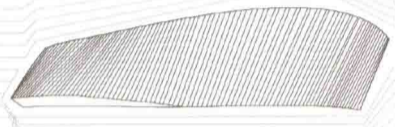
312



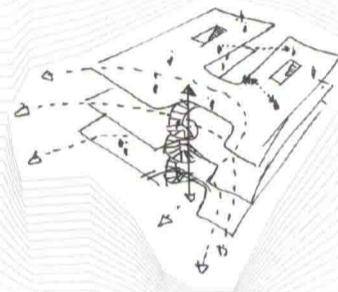
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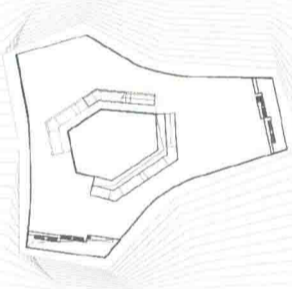
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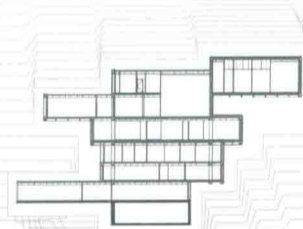
348



326



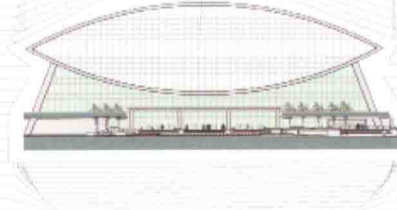
356



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312 G3S-GRAND SPORTS ARENA, BREST
宏伟的体育馆——布雷斯特
G3S 体育馆

318 COPENHAGEN ARENA
哥本哈根综合体育馆

326 LIBRARY INFORMATION CENTRE OF
JIAXING UNIVERSITY
嘉兴学院图书信息中心

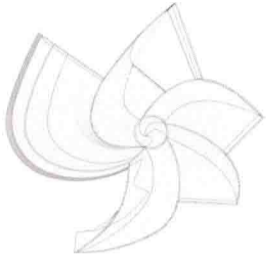
334 NATIONAL STADIUM AND
SPORTS VILLAGE, ETHIOPIA
埃塞俄比亚国际体育场及体育村

342 NEW ICE RINK OF LIÈGE
列日市冰上运动场

348 BIOVAF RESEARCH CENTRE
BIOVAF——丹麦科技大学研发中心

356 ASHKELON MUSIC AND DANCE CENTRE
阿什克伦音乐舞蹈中心

362 MALL OF ASIA ARENA
亚洲购物中心体育馆



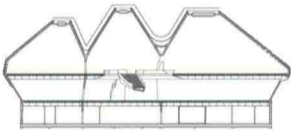
The Whirlpool, Danmark
“蓝色行星”水族馆（丹麦）



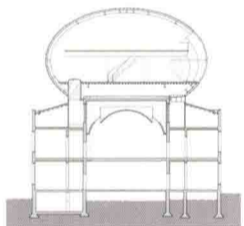
A Comet over Milan
米兰的“彗星”



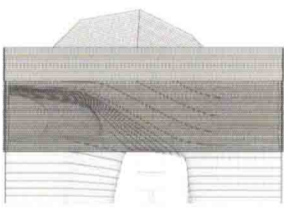
Stedelijk Museum Expansion-Renovation, Amsterdam
阿姆斯特丹市立博物馆扩建及翻新



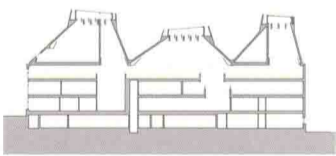
Grand Musée de l'Afrique, Algiers, Algeria
阿尔及尔非洲大博物馆（阿尔及利亚）



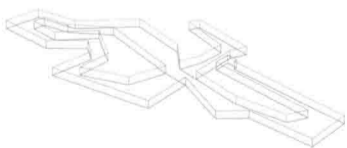
Extension of Museum De Fundatie
De Fundatie 博物馆扩建



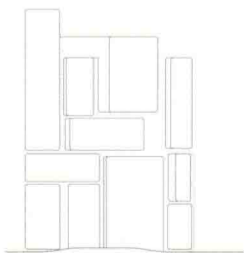
Louisiana State Museum and Sports Hall of Fame
路易斯安那州立博物馆及体育名人堂



The Hive
“蜂巢”



Open-Air Exhibition Grounds of the Estonian Road Museum
爱沙尼亚公路博物馆室外展览中心



Chungha Building
Chungha 大厦

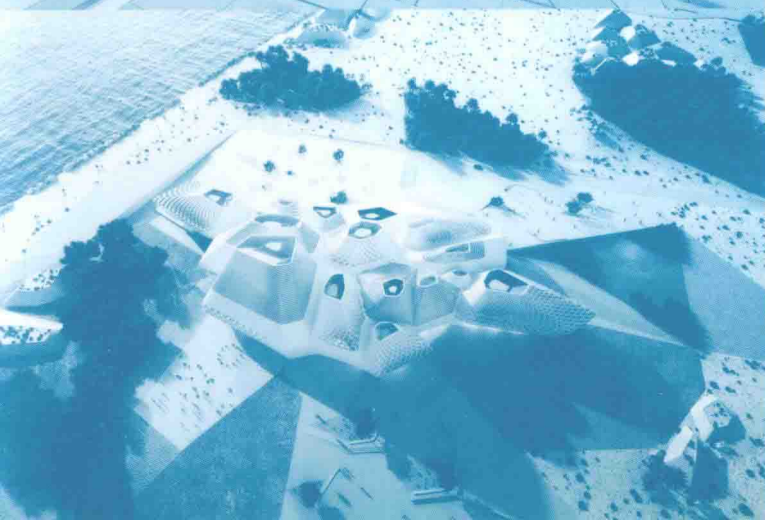
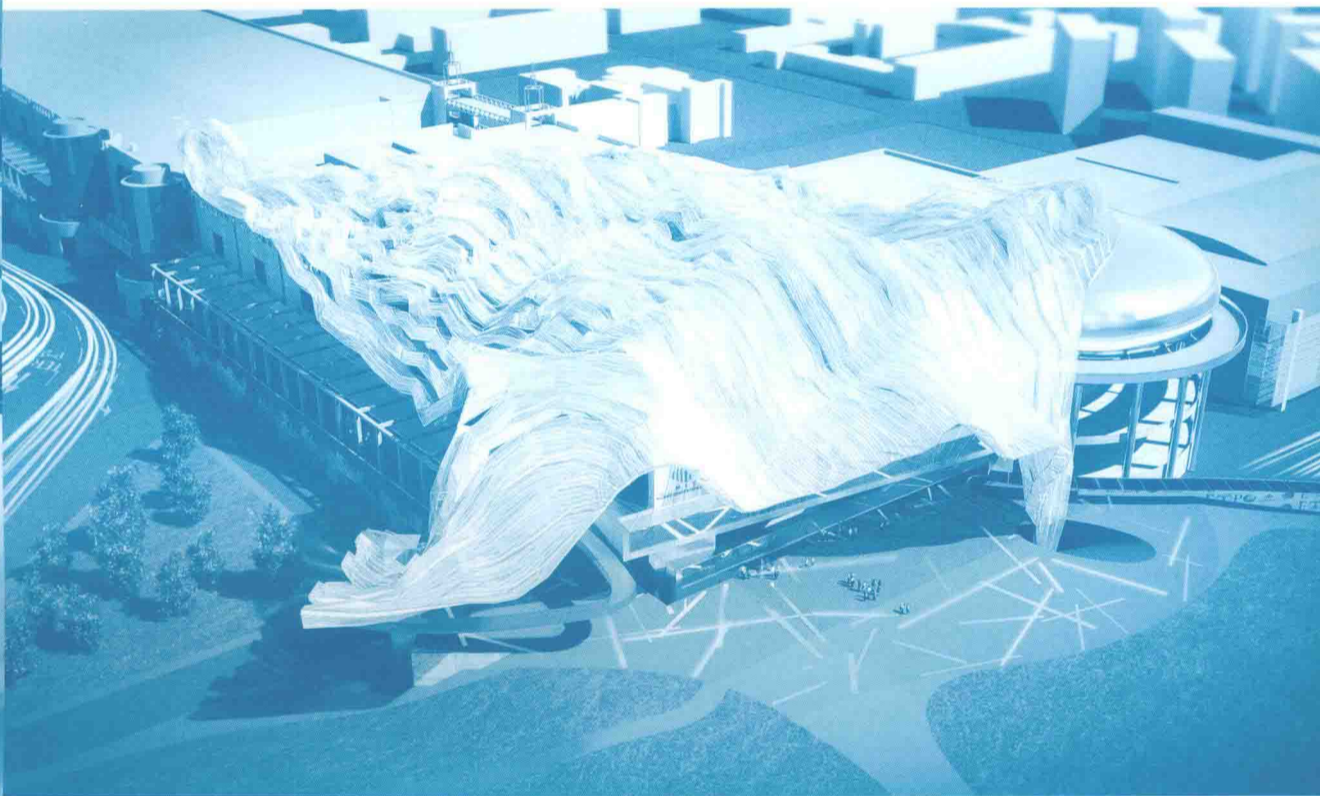
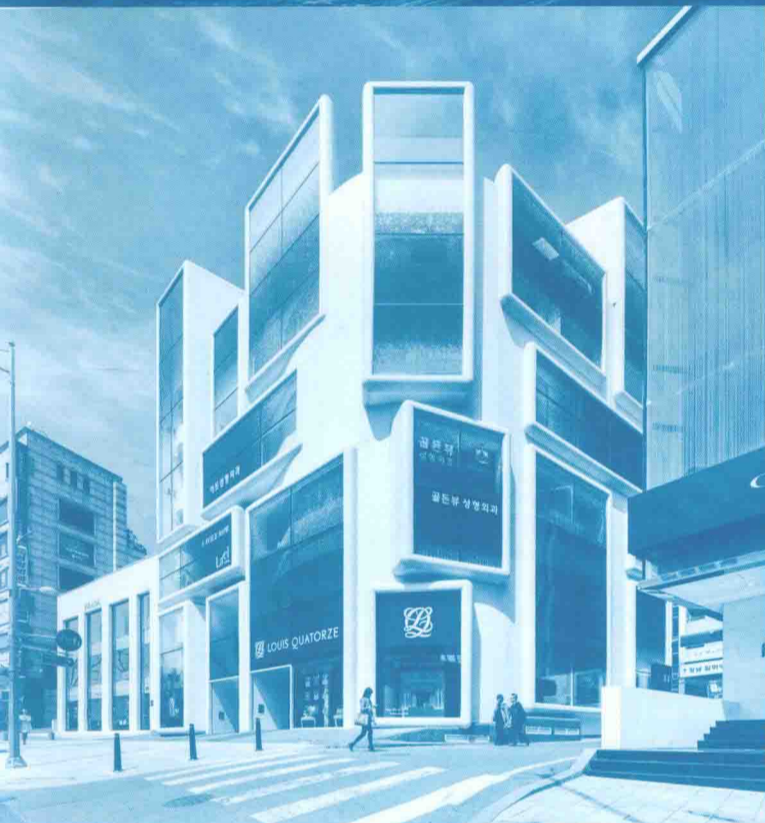


Museum of Contemporary Art & Planning Exhibition, Shenzhen
深圳当代艺术及城市规划展览馆



MUSEUM

博物馆



THE WHIRLPOOL, DANMARK

“蓝色行星”水族馆（丹麦）

Architect: 3XN A/S

设计公司：3XN A/S

Client: Bygningsfonden Den Blå Planet

Location: Copenhagen, Danmark

Area: 10,000 m²

客户：Bygningsfonden Den Blå Planet

项目地点：丹麦哥本哈根

项目面积：10 000 m²

SHAPE FEATURES

Blue Planet is shaped as a great whirlpool. From the air, almost entirely white, its contours are reminiscent of a starfish. From the front, the building's organic lines are evocative of silverygrey waves or a vast sea creature, and on closer inspection, the facade patterning is reminiscent of fish scales.

造型特点

“蓝色行星”水族馆的外形就像一个巨大的漩涡，从天空往下看，整体一片白的外形使人联想到海星；从正面看，建筑的有机线条如同激起的银灰色海浪或一头巨大的海洋动物；靠近细看，表面图案又像鱼鳞。