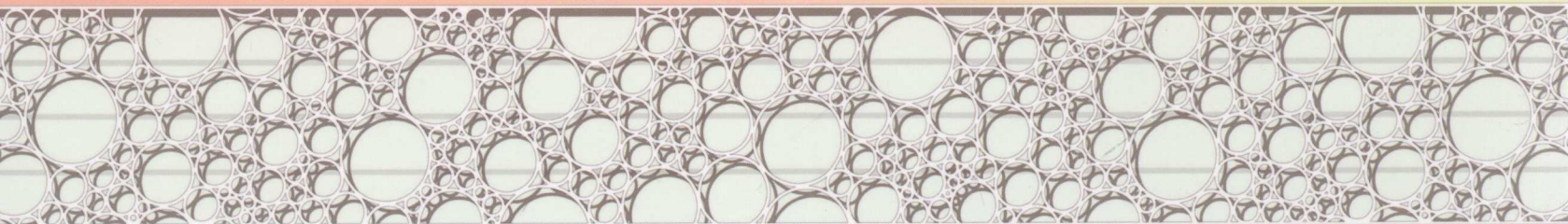
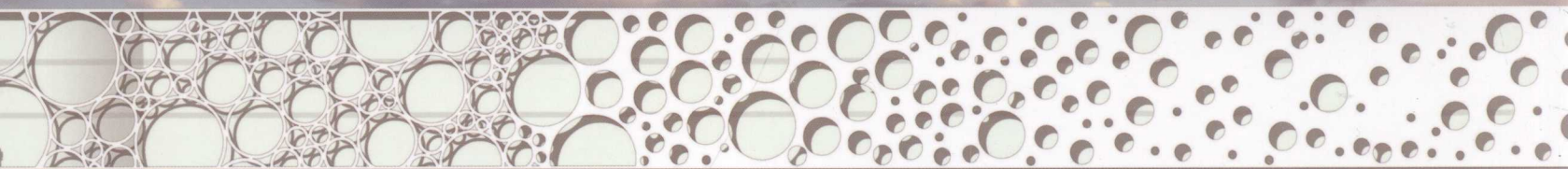


# A+C

## Architecture+Conception

### A+C 建筑+方案

凤凰空间·上海 编



江苏人民出版社

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# 序言 Preface

作为中国主导性景观建筑出版机构之一，《国际新景观》杂志社与世界建筑协会网强强联手，共同推出本书。书中汇集了世界各地优秀建筑师的各类建筑设计作品，与此同时，嵌入一定的中国图书特色元素，为世界建筑设计界提供了又一精彩的参考读本。

世界建筑协会，成立于2008年3月1日。该协会由包括Hans Hollein、Mario Botta以及Fumihiko Maki在内的200位名誉成员组成。世界建筑协会建立了世界上首个互动式资料库，为世界各地的建筑师提供一个展示自己作品的平台，以获取全世界建筑界的认可。通过建议、讨论、修改、评价和共享他们的建筑作品，这一展示平台的独特功能为它的所有成员将来新的建筑思想的诞生奠定了一定的基础。

设立世界建筑协会奖的目的在于突出和展示卓越的建筑作品，以避免这些优秀的建筑作品被国际建筑界所忽视，同时，激发整个国际建筑界就当代建筑这一话题展开讨论，并通过讨论提出一些振奋人心的见解。

《国际新景观》杂志社不仅为国际景观设计界的互动与交流做出了卓著的贡献，对国际建筑界也贡献颇多，曾陆续出版若干册优秀建筑图书。

在此，笔者谨代表世界建筑协会期待着《国际新景观》及其读者们对世界建筑事业的更多关注与支持。

International New Landscape collaborates with Online World Architecture Community initiatively as a leading architectural publisher of China to publish this Book. Embracing Chinese culture is sine qua non for the Community's prospect of connecting architects from all countries in a common platform.

World Architecture Community launched on March 1, with 200 honorary members including Hans Hollein, Mario Botta, and Fumihiko Maki, is probably the first interactive database created to provide an opportunity for all local practices to become internationally recognized. Unique features of this portal enable all members to contribute in the making of the future of architectural thought by submitting, discussing, editing, rating, sharing their work.

The aim of the WA Community Awards is to highlight and publish remarkable projects that might otherwise remain unnoticed by the international public but have the potential to inspire exciting questions about contemporary architectural discourse.

The mission of International New Landscape is especially illustrating in this respect: focusing on landscape not only as an addition of architecture but as the very essence of it.

We expect that you and your readers play active roles in developing World Architecture Community.

Dr. Suha Özkan, 美国建筑师协会 名誉理事



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Project Team: Ângela Frias and Gonalo Dias, architects

# 500 Cubic Meters — The Perfect Embodiment of the Architectural Art

## 500立方米——建筑艺术的完美体现

Given the program of creating a new and renewed area for cultural development, within the city of Beijing, the concept brings forward the idea of individualizing every kind of art and every kind of artist, whatever their craft. Thus, the buildings that are exactly 500 cubic metres in space are slightly separated between them. An objective approach to a bigger urban scheme is also the fact that this separation creates visual and light connections that allow the public to briefly interact with the dwelling of the artists and their work.

More spaces are created beside the courtyards of the houses, for exhibitions that are more public, vaster. These can bring together several kinds of work in a single space.

The concept of the individual is subverted in the interior of the houses. Each has the same arrangement of rooms, with small alterations on the length of the rooms themselves, always

reflecting the size of the shell. They are presented in three different kinds of sizes, although maintaining the same cubic area. Each of the sizes also varies in three different ways. This is presented in both the size of the rooms and the layout and size of the windows. The ground floor, access level is a presentation room, accessible through a ramp; this is used as a showroom to each of the artist's work. The ramp exists because the houses are one metre bellow, so they can use their terrace and maintain the 10-metre rule for the façade.

The first floor is a workshop, a place for the development of the art itself, where the person will be able to create freely, in an open space, and then quickly interact with the rest of the ground floor scheme, as well. This open space is only interrupted for the volume of the bathroom and the closet space.

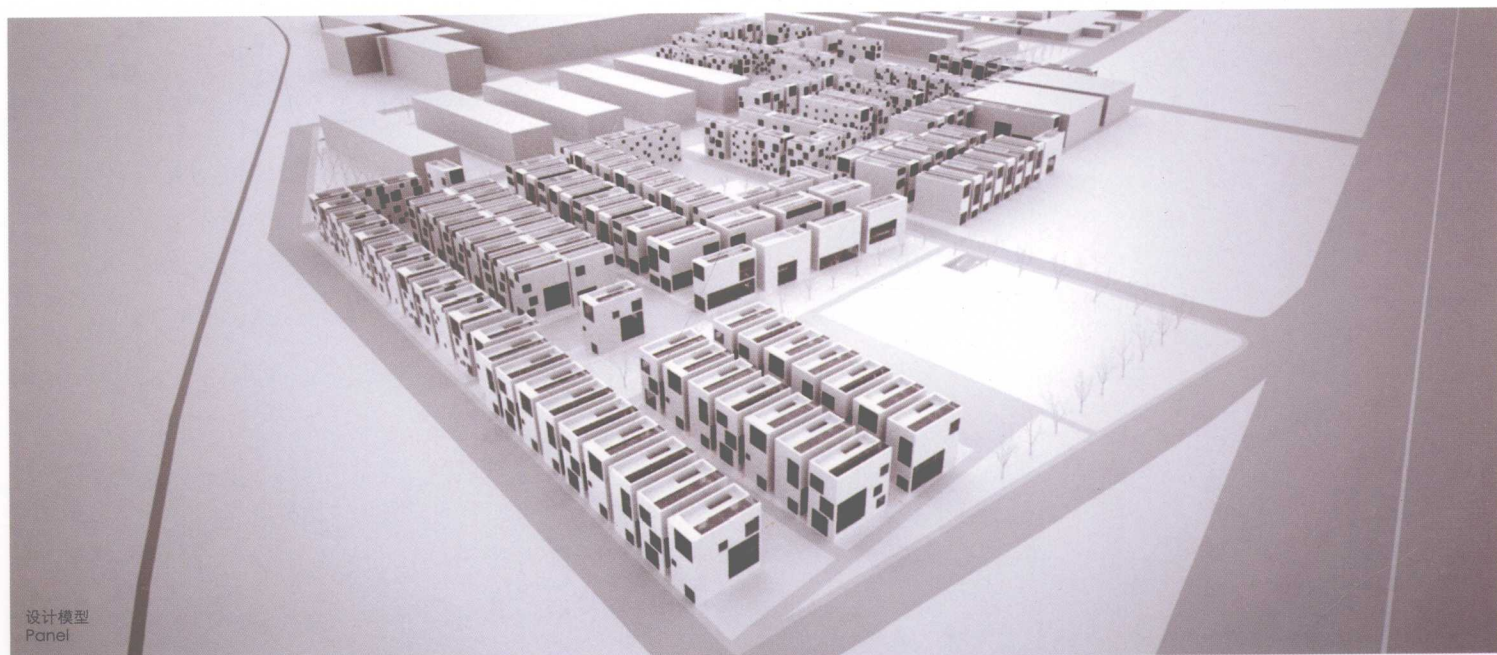
The second floor is a subtle arrangement of one

volume that creates a room structure separated from the circulation and living room, by sliding panels. The rest of the second floor is an open space as well, that allows the artist to arrange his own personal objects.

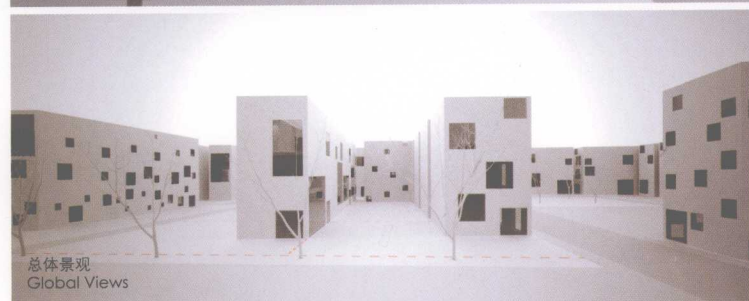
All the volumes have a private swimming pool on the rooftop. Someone for afar will look at this scenery as a big lake, interrupted here and there by the spaces between the houses and the concrete roof slabs.

From the inside these swimming pools will provide lighting as well since their floor is partly transparent and someone inside the bedroom can enjoy the calming effect of waving water.

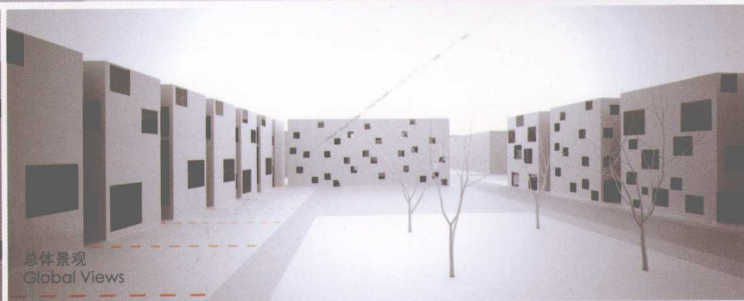
Different arts, different artists, different houses. We make distinguished facades to announce the several artists, each house, and each art. Meanwhile the interior is equal for all houses.



设计模型  
Panel



总体景观  
Global Views



总体景观  
Global Views



A B C D

# 500m<sup>3</sup>.ARTiculate 用語

500 cubic metres

**Concept**  
Given the program of creating a new and renewed area for cultural development, within the city of Beijing, the concept brings forward the idea of subdividing every kind of art and every kind of artist, whatever their craft. Thus, the buildings that are nearly 500 cubic metres in space are tightly separated between them. An objective approach to a larger urban scheme is also the fact that this separation creates visual and light connections that allow the public to identify interest with the dwelling of the artist and their work.  
Here spaces are created inside the courtyard of the houses, for exhibitions that are more public, visible, the volume of the exhibition is more public, visible. These can bring together several kinds of work in a single space.

**The houses**  
The concept of the individual is subverted in the array of the houses. Each has the same arrangement of rooms, with small alterations on the length of the rooms themselves, always reflecting the size of the work. They are presented in three different kinds of sizes, although maintaining the same cubic area. Each of the sizes also varies in three different ways. This is presented in both the size of the rooms and the layout and size of the windows. The ground floor, actual level is a presentation room, accessible through a ramp, this is used as a showroom to each of the artist's works. The ramp works because the rooms are one metre below, so they can use their terrace and maintain the 1:6 safety rule for the handicapped. The first floor, is a workshop, a place for the development of the art itself, where the person will be able to create freely, in an open space, and then quietly interact with the rest of the ground floor scheme, as well. This open space is only interrupted for the volume of the bathroom and the toilet space. The second floor is a subtle arrangement of one volume that creates a room structure apart from the circulation and living room, by using panels. The rest of the second floor is an open space as well, that allows the artist to arrange his own personal objects.

All the volumes have a private swimming pool on the rooftop. Someone for after will look at this scenery as a log line, interrupted here and there by the space between the houses and the concrete roof slabs. From the inside these swimming pools will provide lighting as well since their floor is partly transparent and someone inside the bath can enjoy the 'cubing effect' of seeing water.

500 立方米

**概念**  
根据北京新建和改造文化开发计划，此概念将每一种艺术和每一种艺术家，无论其工艺如何，都紧密地联系在一起。因此，这些建筑的空间几乎是500立方米，它们被紧密地分隔开。一个客观的方法是，更大的城市方案也是事实，这种分隔创造了视觉和光线联系，使公众能够识别与艺术家及其作品的兴趣。  
在这里，空间是在庭院中创造的，用于更公共、更可见的展览，展览的体积是更公共、更可见的。这些可以聚集多种作品在一个空间中。

**房屋**  
个人概念在房屋阵列中被颠覆。每个房屋具有相同的房间布置，只有房间长度上的微小变化，始终反映作品的大小。它们以三种不同的尺寸呈现，尽管保持相同的立方体面积。每个尺寸也在三个方面有所不同。这体现在房间尺寸、布局和窗户大小上。一楼，实际楼层是一个展示空间，通过斜坡可达，用作每位艺术家的作品展厅。斜坡之所以可行，是因为房间位于一楼以下一米，因此可以使用露台并保持1:6的安全规范。二楼是一个工作室，是艺术发展的地方，人们可以自由创作，然后安静地与一楼空间互动。二楼空间仅被卫生间和厕所的体积打断。三楼是一个微妙的一体化空间结构，通过面板实现，与客厅和卧室分离。三楼的其余部分也是一个开放空间，允许艺术家布置自己的个人物品。

所有体块都在屋顶设有私人泳池。未来人们可能会将此景观视为一条被空间打断的日志线，房屋之间和混凝土屋顶板之间。从内部，这些泳池将提供照明，因为它们的地板部分是透明的，浴缸内的人可以欣赏到“立方体”的水光效果。

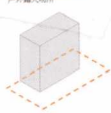
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A B C D

# 500m<sup>3</sup>.ARTiculate 用語

EXTERNAL OPEN SPACE  
户外露天场所



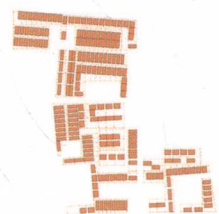
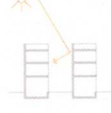
CIRCULATION  
流通



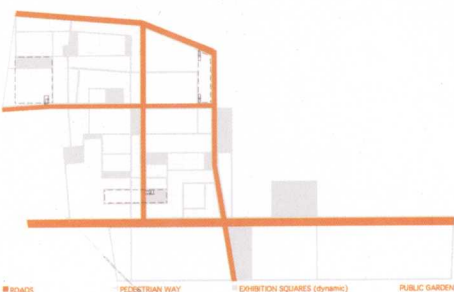
ROADWAY PARKING  
道路停车场



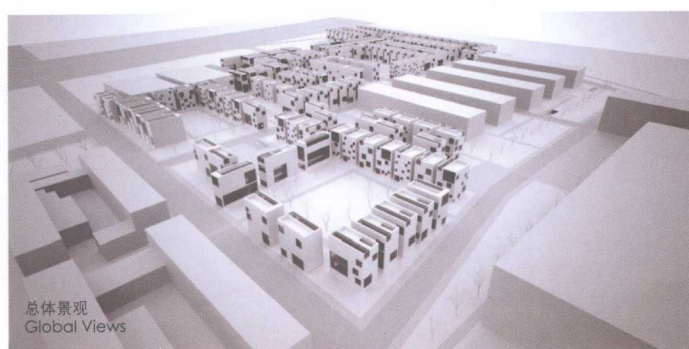
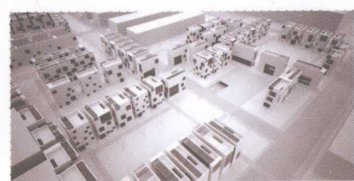
LIGHT  
灯光



200 x 500m



ROADS 道路  
PEDESTRIAN WAY 人行路  
EXHIBITION SQUARES (dynamic) 展览广场 (动态)  
PUBLIC GARDEN 公园



总体景观  
Global Views

A B C D

500m<sup>3</sup>.ARTiculate  
用语

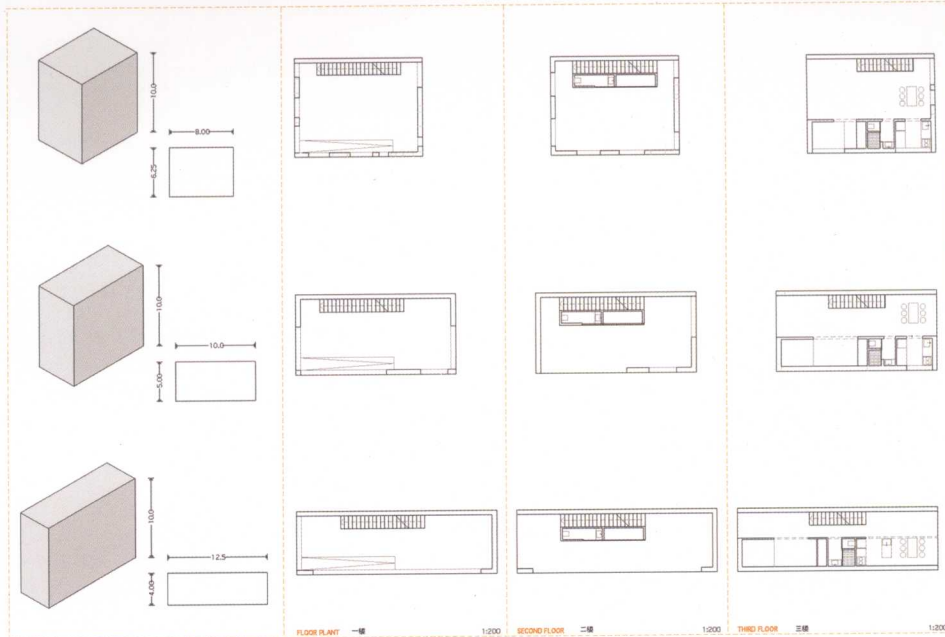
PUBLIC EXHIBITION SPACE  
公共展览空间



STUDIO SPACE  
工作室



LIVING SPACE  
生活空间



PRIVATE GARDEN  
私人花园



STAIRS  
楼梯



SPACES  
空间



SUN WINDOW  
阳光窗



EXHIBITION POOL  
展览池



TRANSLUCENT MATERIAL  
(SHIMMERING EFFECT)  
(半透明材质)  
(特殊效果)



TECHNICAL LIVING BOX  
家居技术装置

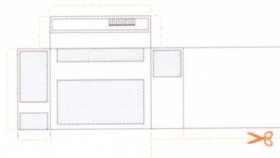
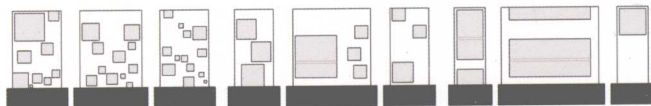


GRASSING  
PC



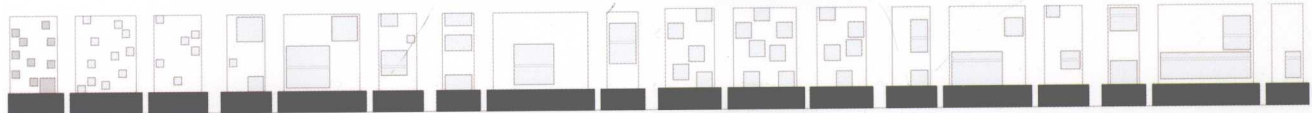
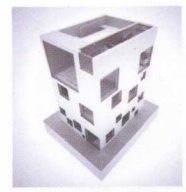
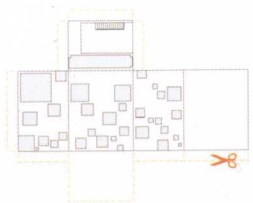
Different arts, different artists, different houses.  
我们设计不同的艺术装置，不同的艺术装置具有不同的特色。  
We make distinguishable facilities to announce  
the artist's art, each house, and each art.  
我们设计不同的艺术装置，不同的艺术装置具有不同的特色。  
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设计模型  
Panel



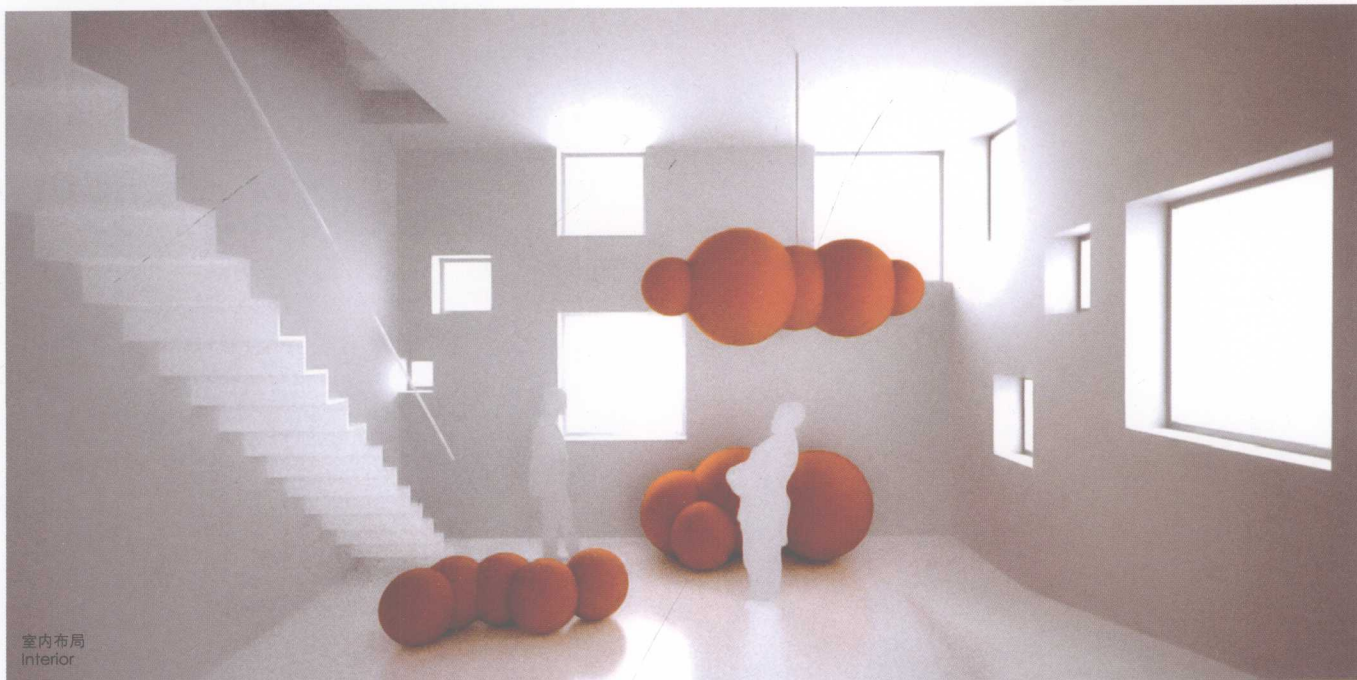
A B C D

500m<sup>3</sup>.ARTiculate  
用语



设计模型  
Panel



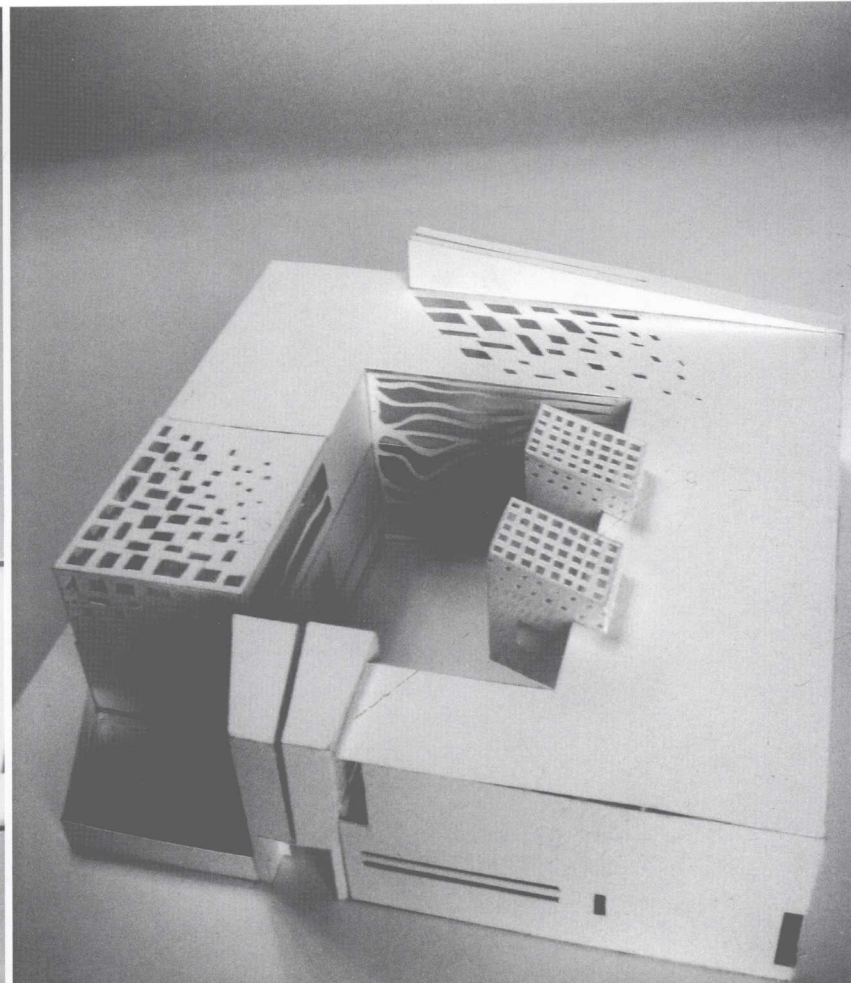
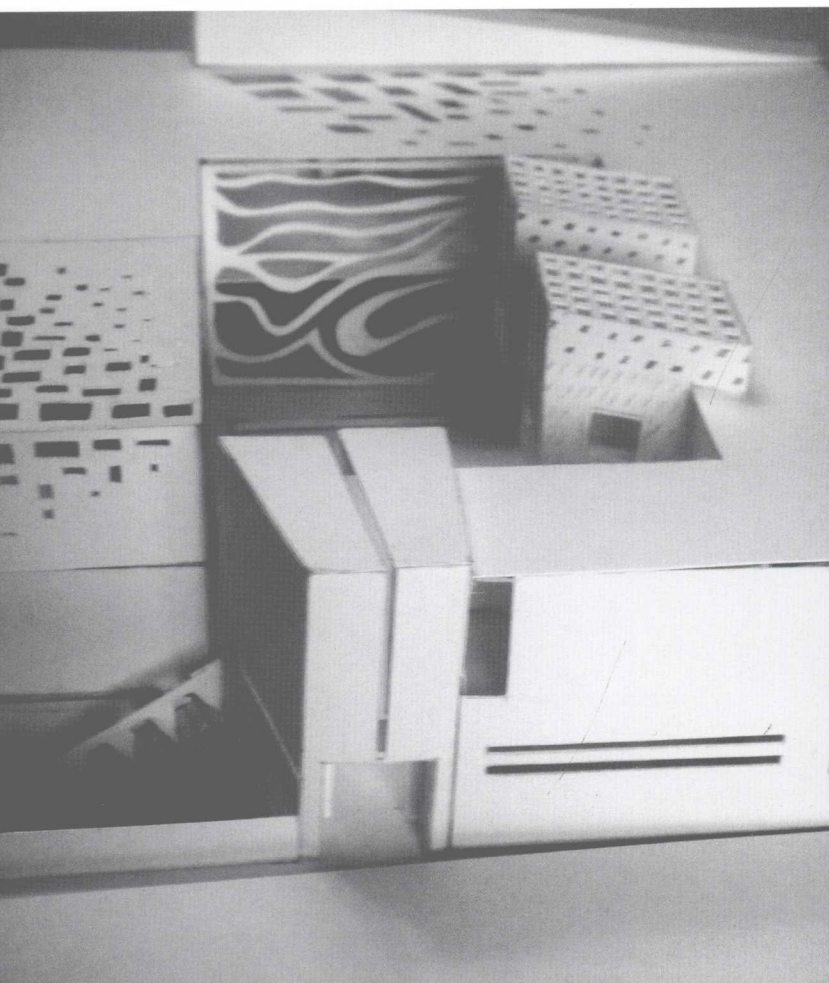
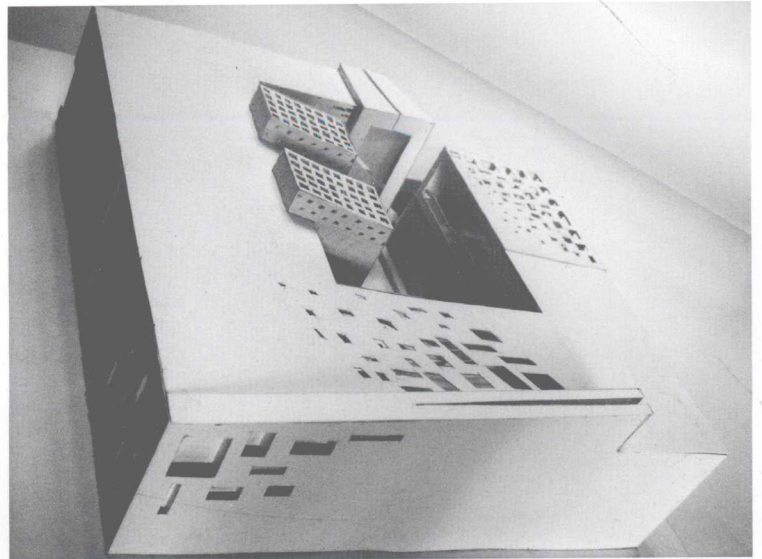




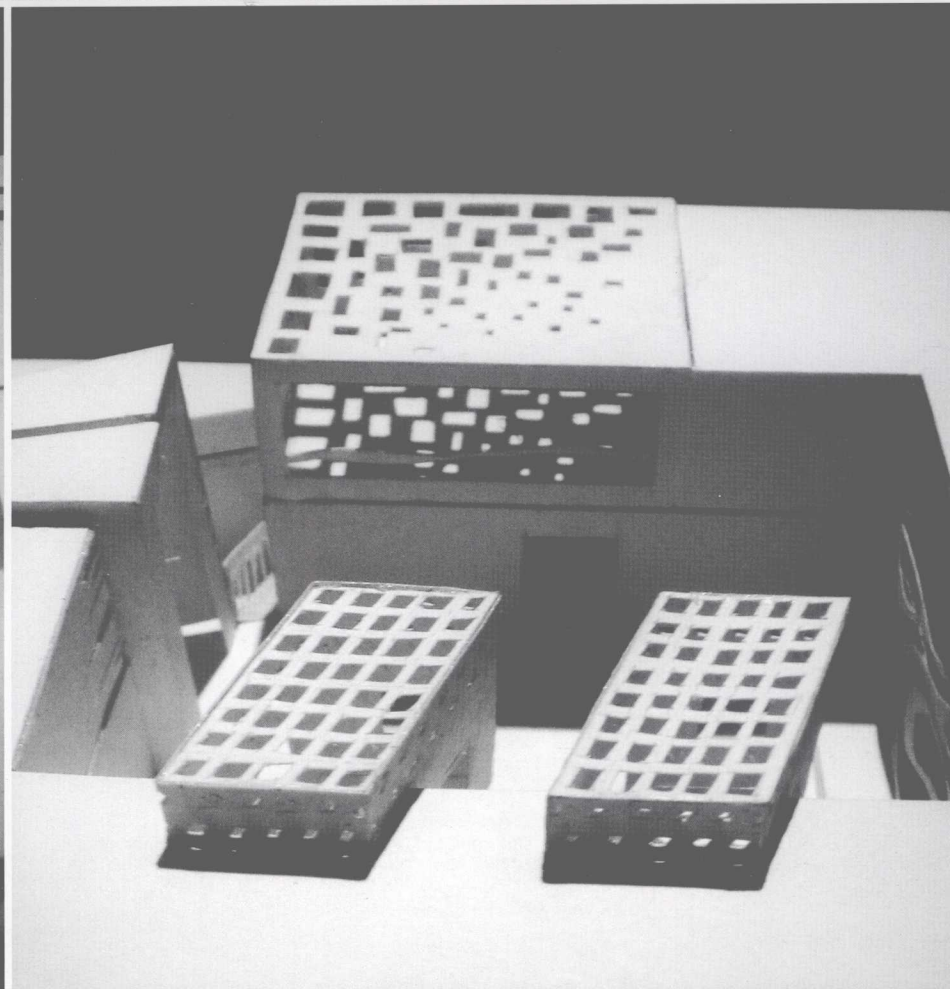
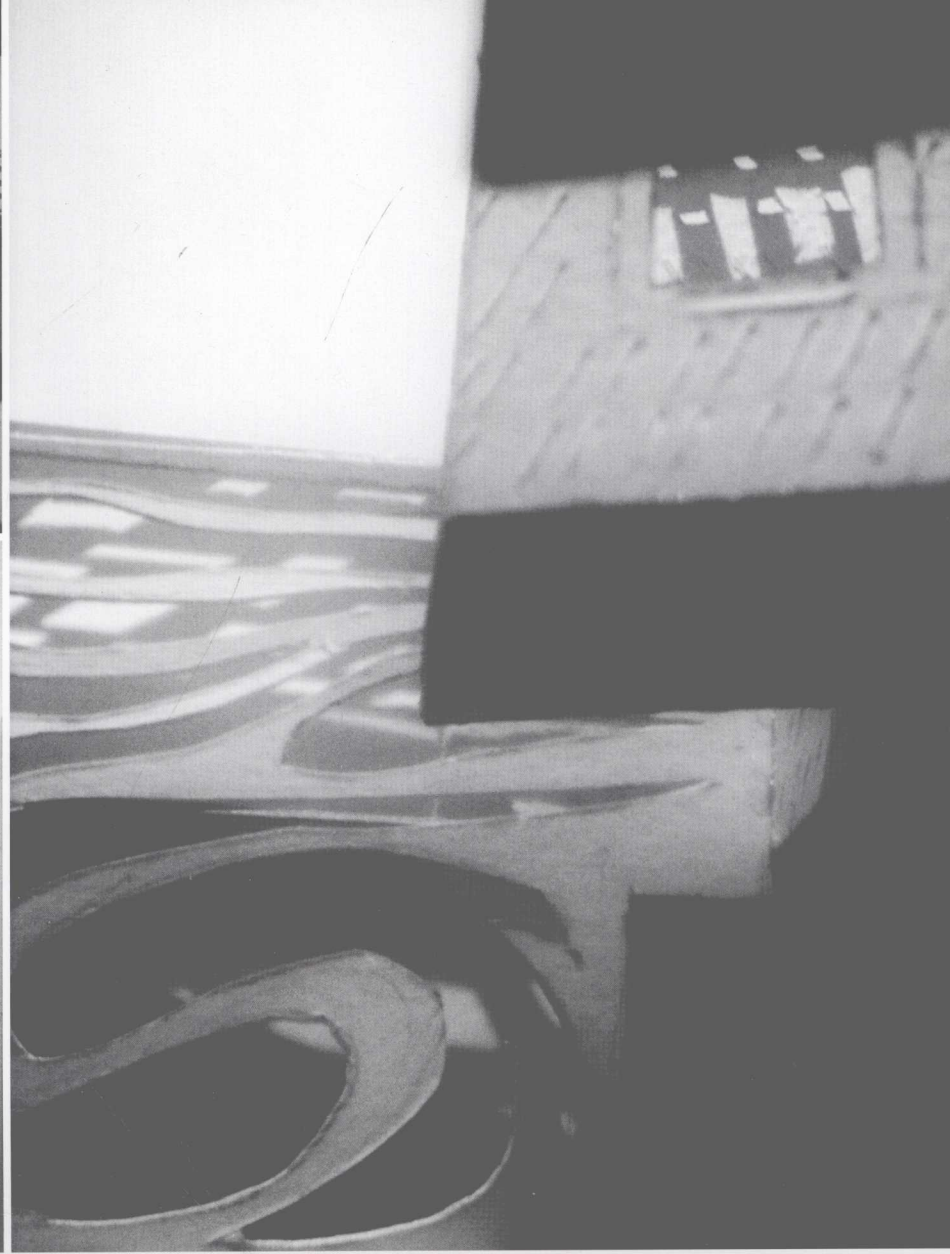
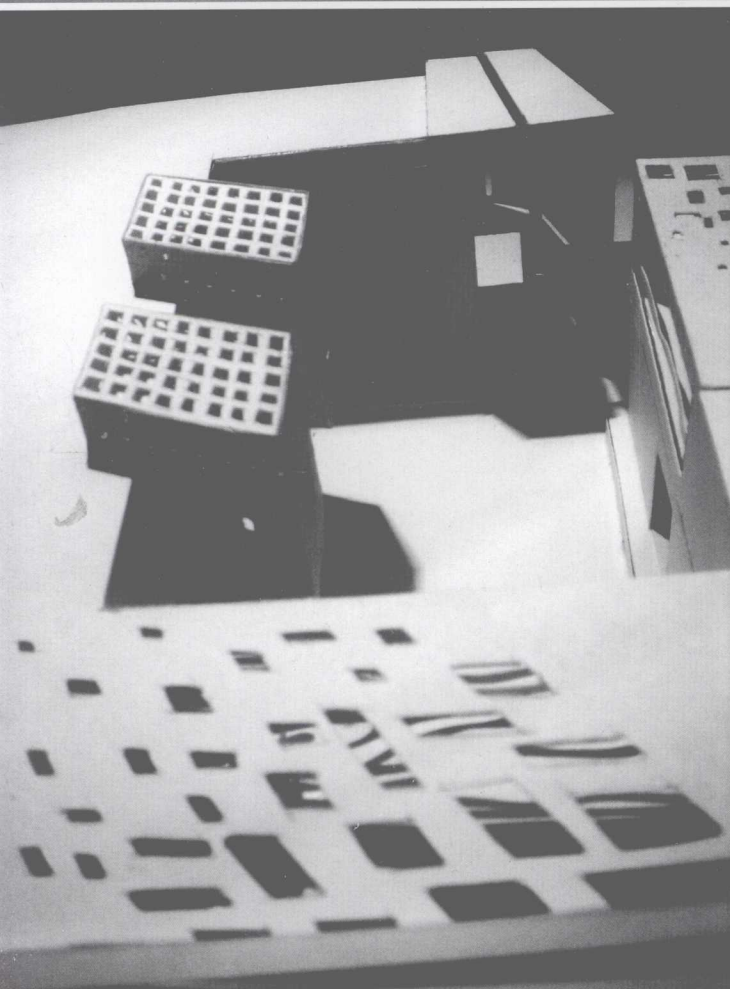
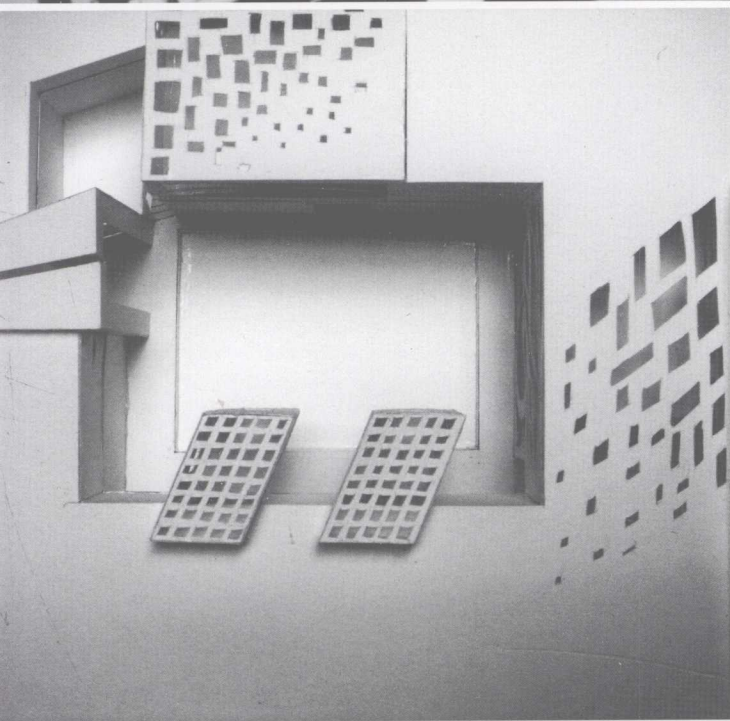
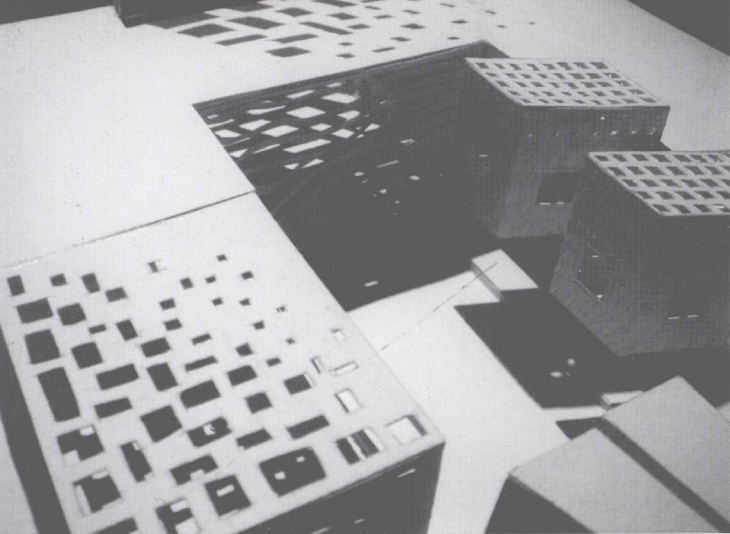
# A House in Jeddah

## 吉达住宅

The house is to be built on a 28m by 30m site in Jeddah. The design is an attempt to exploit some of the spatial, form vocabulary rooted in local traditional architecture, and use it in a modern context. Paradigms like "Roshan" (bay-window) and open courtyard are merged with "facade painting", terraces and light-shade articulation.









Project Team: Alessandro Calvi Rollino, Micaela Tolio

# A Kindergarten pedagogical Building Filled with Naiveness

## 童趣十足的幼儿园教学楼

The requirement for this project was to build a 6-classroom kindergarten, to be completed in two phases, giving prominence to the existing natural landscape, to the environmental impact, to sustainable building solutions and to pedagogical issues.

The architectural design is strictly influenced by the surrounding landscape; the entire building with its main façade, is oriented toward South because of bioclimatic reasons (radiant heating and solar photovoltaic modules); the space between the façade and an opposite green artificial hill, creates a corridor toward the agricultural

landscape. Outdoor space flowing into the school has a psycho-pedagogical function, since children feel comfortable with the view of a familiar landscape: Learning is made easier. The school is a symbolic centre for the life of the children and it becomes a landmark because of the Rainbow Façade, an element for playing and a stimulus for the fantasy.

Materials and colors have some pedagogical purposes with particular interest to visual, acoustic, haptic, olfactory and ecological qualities. The activity rooms are set into a higher glass curving volume; their structure is made of timber while the

envelope is made of rough lime plaster and the finishing floor is linoleum; common floor spaces are covered with solid Oak (indoor) and Ipê (outdoor); cladding for the facilities spaces is made of reddish brown copper. Each activity inside the school has an own peculiar space for color and material so that the children easily understand differences and hierarchies among the spaces. The building develops horizontally throughout the allotment: the high glass volume acts as a plaza for common activities while the activity rooms and the facilities spaces (service department, teacher office, parent room, storage) are set into it.



教学楼整体外观  
Cover Image for the Rainbow School