



2011
Architecture
Competition Annual

2011 建筑竞技年鉴 5



ARCHIWORLD

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Introduction

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Publisher Jeong, Kwang -young

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Culture & Exhibition •
Welfare Facility • Physical Facility

Publisher: Jeong, Kwong-young

Reporter: Beatrice Choi
Park So-young
Han Ji-myoung
Lee Hyun-ji

Designer: Cho, Jea - hyon
Kwon, Toe-nom

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CONTENTS

Culture & Exhibition Facility

8	The New Cable 8
14	Daejeon Doan Complex Culture Center
20	SAEMANGEUM Exhibition Center_1 st prize
24	SAEMANGEUM Exhibition Center_2st prize
28	SAEMANGEUM Exhibition Center_3st prize
32	Taipei Pop Music Center
38	Eunpyeong Eco-Museum
44	Gorang Port and 1.21 Infiltration Route Theme Park
50	National Institute of Nakdong River Biological Resources
56	Daegu Eco Highschool Eco Park
62	Museum of The World War IT
66	Hangeul Museum
72	The Observatory Design for Yi-sun-sin's The Great Battle of Myeongrang Triumph Square
76	Black Meadow
80	New Cultural Center of Meudon-La-Foret
86	Jeju Air and Space Museum
92	Chungcheongbuk-do Education & Intelligence Service
98	Kristiansund Opera and Culture Center
102	Community Church
106	Sulsaem Museum
112	The Vanishing Mosque
118	Multi Mill
122	Cultural Center Stjordal
126	Traditional Culture Experience Hall
130	The Daegu Cultural Creation Center
136	Silent memorial - absent monument
140	Nobel Peace Prize Memorial Hall

Welfare Facility

148	Baebang-eup Administration Complex
154	An Extension of Busan National University Hospital B-Dong
160	Dormitory of Sungwon Dormitory-type High School
166	Woncheon-dong Residents Center
170	A New Ferry Terminal in Stockholm
176	Busan Jung-gu Daecheong-dong Hillside-drive Parking Facility
180	Gyeongui Railroad Gangmae Station
186	Community Center of Janggi-2-dong, Gimpo City
190	The Respiratory Disease Center of Chungbuk National University Hospital
196	Geoje Community Social Welfare Center
202	Yeongi-gun Rehabilitation Center
208	Ansan College Student Dormitory Extension
214	Gangbukgu Senior Welfare Center
220	Gyeongchun Railroad Line Byeolnae Station Building
226	New Cruise Terminal in Lisbon
232	Cottages at Fallingwater
238	18 Steps

Physical Facility

246	Mun-hak Swimming Stadium - WATER MAN
252	Gyeyang Stadium - In Flow
258	Namdong Stadium - In Flow
264	Seonhak Stadium
270	Dalian Football Stadium, China
276	'Waves Park'. Olympic Complex, Mostaganem, Algeria.
282	Seongnam General Sport Center
288	Song-lim Volleyball Stadium - Z-TRANSFORM
294	Velenje Sports Park

文化及展览设施

新光缆 8 号	8
大田多安文化中心综合大楼	14
新万金展览中心第一名	20
新万金展览中心第二名	24
新万金展览中心第三名	28
台北流行音乐中心	32
恩平生态博物馆	38
Gorang 港和 1.21 渗透路线主题公园	44
洛东江国立生物资源	50
大邱生态高级中学生态公园	56
世界大战博物馆	62
朝鲜文字博物馆	66
Myeongrang 大捷纪念牌广场天文台设计	72
黑草地	76
Meudon-La-Forêt 新文化中心	80
济州航空航天博物馆	86
忠清北道教育及情报服务	92
克里斯蒂安歌剧院和文化中心	98
社区教会	102
塞勒姆博物馆	106
消失的清真寺	112
多转盘	118
Stjordal 文化中心	122
传统文化体验馆	126
大邱文化创作中心	130
无声的追思 - 无字碑	136
诺贝尔和平奖纪念馆	140

福利设施

排芳邑行政大楼	148
釜山国立大学医院扩建 B 栋	154
盛文寄宿高中	160
远川洞居民中心	166
斯德哥尔摩新客运码头	170
釜山中区大清洞坡驱动停车设施	176
京义铁路站	180
金浦市社区中心	186
忠北国立大学医院呼吸病中心	190
巨济社区社会福利中心	196
燕岐郡康复中心	202
安山书院学生宿舍扩建	208
江北谷高级福利中心	214
京春线 Byeolnae 铁路车站大楼	220
里斯本新邮轮码头	226
流水别墅	232
18 级	238

体育设施

文鹤体育场游泳 - 水人	246
桂阳体育场	252
南洞球场	258
仙鹤体育场	264
大连足球体育场, 中国	270
'水波公园' 奥林匹克中心, 穆斯塔加奈姆, 阿尔及利亚	276
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简介

建筑竞技是为了通过申请者之间的竞争来为目标项目选择最为合适的设计。另外，也是为了选择一位能够理解并按照客户的建筑目的来执行的建筑师。真正的建筑始于从各种竞赛中选择合适的设计和设计师。

建筑竞技是建筑学的一种方法，在世界范围内得到广泛实施。这种方法同时也对近来和当代的建筑学产生了深刻的影响。我们出版《建筑竞技年鉴》第五卷和第六卷，这两卷包含了建筑竞技的各种数据。这是我们的第13卷年鉴，我们每年出版两卷。该书的信条旨在提升数据的价值，因为数据成为了比较和分析获奖设计作品以及具有独创性的应用设计作品的依据。此外，数据提供了评判当代建筑学的公共标准。

随着时间的推移，《建筑竞技年鉴》在中国，东南亚，欧洲，美国以及韩国都获得了很高的评价，结果显示韩国建筑学水平得到了很大改善。《建筑竞技年鉴》2011计划从104件申请参加2010年建筑竞赛的作品中选出精彩的项目，并在5,6卷中出版。我们希望通过《建筑竞技年鉴》看到建筑学的风采。非常感谢为我们出版这些年鉴提供信息和数据的设计师和设计公司。

出版商 郑光瑛

CONTENTS

Culture & Exhibition Facility

8	The New Cable 8
14	Daejeon Doan Complex Culture Center
20	SAEMANGEUM Exhibition Center_1 st prize
24	SAEMANGEUM Exhibition Center_2st prize
28	SAEMANGEUM Exhibition Center_3st prize
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56	Daegu Eco Highschool Eco Park
62	Museum of The World War IT
66	Hangeul Museum
72	The Observatory Design for Yi-sun-sin's The Great Battle of Myeongrang Triumph Square
76	Black Meadow
80	New Cultural Center of Meudon-La-Forêt
86	Jeju Air and Space Museum
92	Chungcheongbuk-do Education & Intelligence Service
98	Kristiansund Opera and Culture Center
102	Community Church
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112	The Vanishing Mosque
118	Multi Mill
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126	Traditional Culture Experience Hall
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朝鲜文字博物馆	66
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克里斯蒂安歌剧院和文化中心	98
社区教会	102
塞勒姆博物馆	106
消失的清真寺	112
多转盘	118
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安山书院学生宿舍扩建	208
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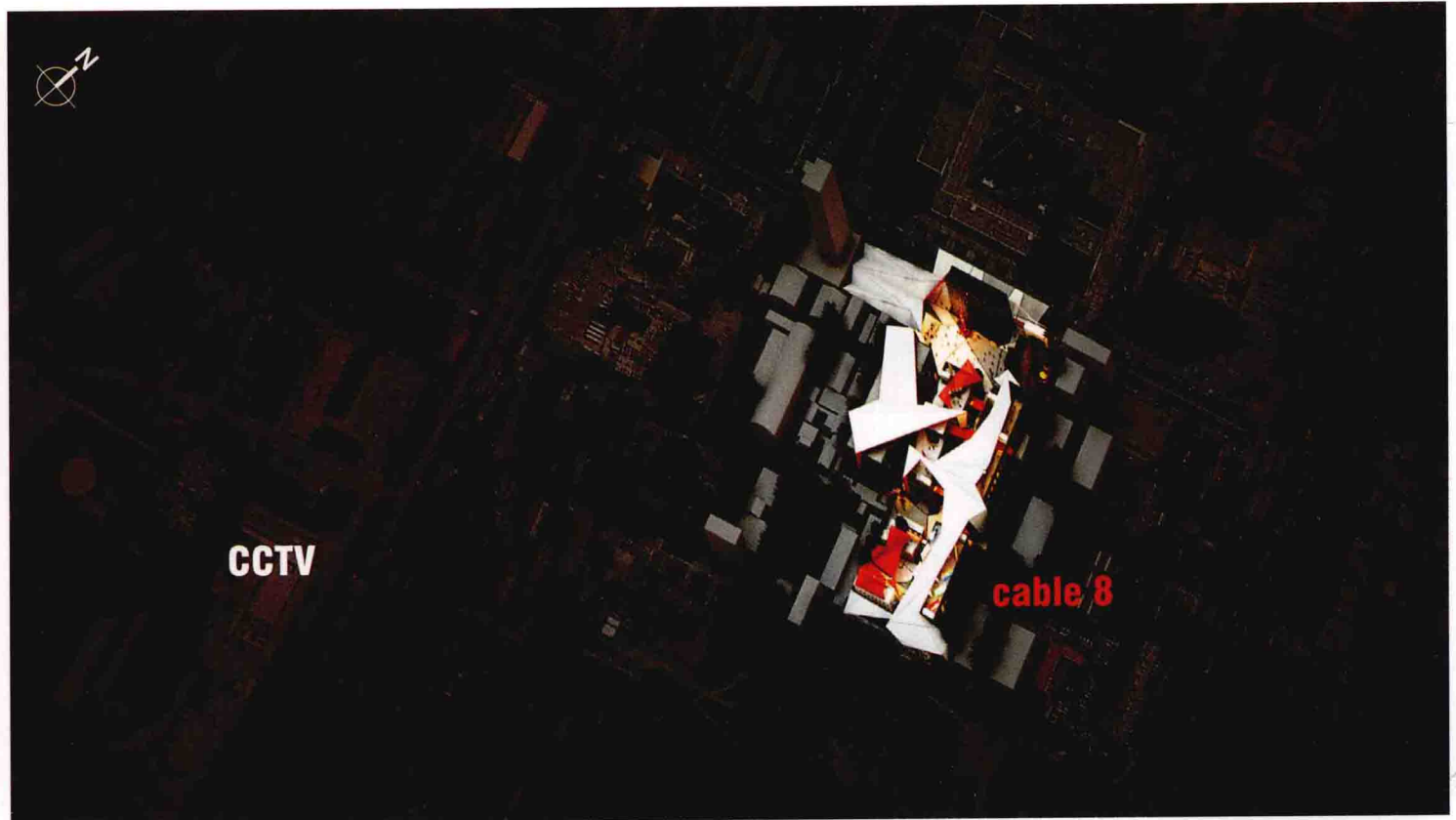
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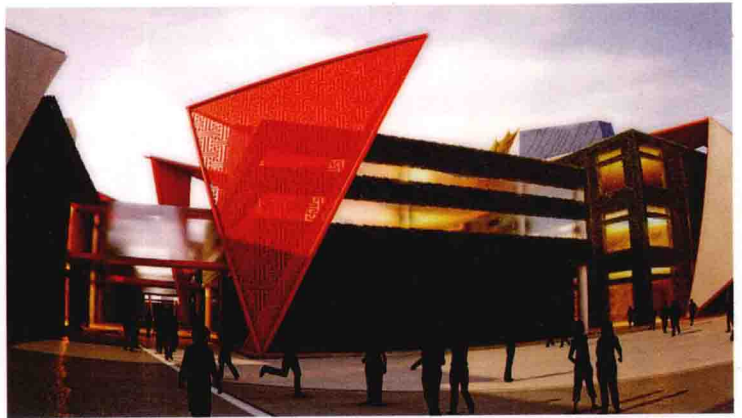
The New Cable 8

新光缆 8 号

3D Design Plus, Inc / Andrei Lucian Rusu



Site plan



Location: Beijing, China | Function: Culture facility | Site area : 34,000m² | Bldg. area : 10,500m² | Total floor area : 30,000m² | Landscape area: 7,350m² | Stories: 3FL | Rendering: Andrei Lucian Rusu
Landscape design: Andrei Lucian Rusu



The new Cable 8 proposal combines the preservation of historical buildings that already have an iconic meaning for the city, with creating public social interaction in a place where this relationship existed in the past by working in the same location, the cable factory. The new sustainable solution of development blends in the rehabilitation of the old factory with a new architecture inspired by traditional art elements. Most of the buildings are being kept as they are and reconditioned with some structural changes to accommodate the new design and only a few structures are proposed for demolition and replaced with new pedestrian plaza and parking. The reconversion of the space keeps the spirit of the old factory alive through the sustainable process of the rehabilitation of the factory by keeping the old materials, vegetation and recycling the cable reels existing at the site creating seating and artwork in the public plaza and throughout the site. There was also a connection needed in the whole complex, and that is made by introducing a new dominant element in the composition, the origami wrap. The origami wrap resembles of the old Japanese paper folding art that has its origins in China and is acting as a big sculpture at an urban level, as a roof at the building level, as a shading device at elevation level and as heat retardant at the roof top terrace level. The perforations are a modern interpretation of traditional Chinese fretwork providing natural light transmittance through the fenestration and creating shade in the public spaces. The visual impact of the origami wrap to the street is announcing the entrance in the plaza by folding in the portal of the new gate. The pattern of the flooring done in the same folding paper style is present from the exterior of the complex and it extends over the street. The changing of the texture of the street is not only marking the presence of the complex but

is implying vehicular speed reduction creating a more pedestrian friendly area at the entrance level. The entrance to the site becomes more transparent by replacing the old building with the plaza and amphitheater.

The ground level belongs to the fashion industry and restaurants. Walking through the new covered walkways carved out from the factory walls, the patrons have a complete accessibility through the buildings. The access can be made through the central lobby or from each individual lobby regardless if the destination is business culture or entertainment. At the second level the buildings are connected by a main bridge cutting through the lobbies and dominating the other three glass bridges which are linking the exhibition areas from separate buildings unifying them as whole. The business area and the entertainment industry are connected by the museum articulation. Announcing the exterior space on second floor is made by pushing the exterior inside the building in the business area creating a pleasant working environment for the offices located at the third floor. The reversal of spaces is taken to another level by extracting the interior space out of the building extending the exhibition area on the third level. The exterior exhibition space is not a spectacle only for the visitors attending to the museum, the outdoor movie theater or the digital museum; it also creates interconnectivity between the city and the Cable 8. The presence of The New Cable 8 creates a refuge area from the everyday city life while coexisting with the natural function of the city simultaneously being open to the new surrounding developments by its versatility and interconnection with the city.



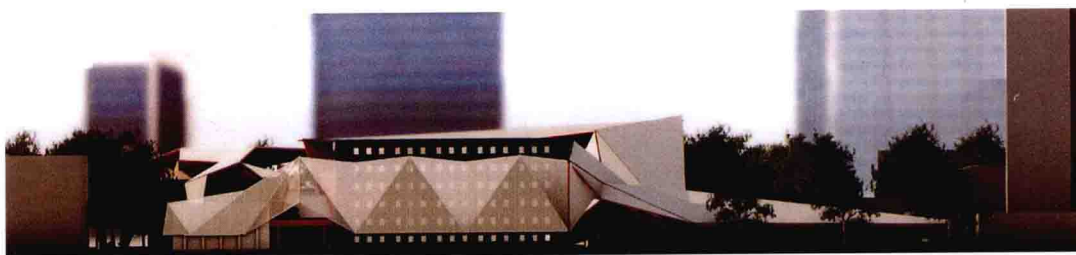


新的 Cable 8 设计将保存对城市具有标志性意义的历史建筑,同时创造一种公共社会交互作用,这种作用过去就存在于电缆厂。将一种新型的可持续发展解决方案融入进旧厂的修复中,这种新型建筑的灵感来源于传统的艺术元素。

为了与新设计相融合,多数建筑都保留其原有状态或者做一些结构上的改动,只有少数结构被建议拆毁或者被新型步行街和停车场所替代。通过可持续方式进行工厂修复,保留旧址上原有材料,植被,循环利用电缆盘,在整个旧址的公共广场上建造座位和艺术作品,该场所的修复保留了旧工厂的风貌。同时,在整个建筑群中也需要一个连接点。这一需求通过往建筑群中引入一种首要元素:折纸包装而得到解决。折纸包装模仿起源于中国的日本折纸艺术。折纸包装成为了城市的大型雕塑,成为了建筑的屋顶,成为了高处的遮阳装置,成为了屋顶高处平台的隔热物。穿孔是传统中国蜂巢结构的现代演绎,使自然光通过开窗术透过来并且在公共区域创造出阴影。从大街上看,大门处折纸包装的视觉效果表明了广场的入口处。采用同样的这只风格形成的地板式样从建筑群外部开始呈现,一直延伸至街道上。街上纹理的改变

不仅表明建筑群的存在,而且还暗示出车速减缓在入口区域创造出融洽的行人专区。将旧建筑用露天广场和圆形露天剧场替换后,该地的入口变得更加明显。

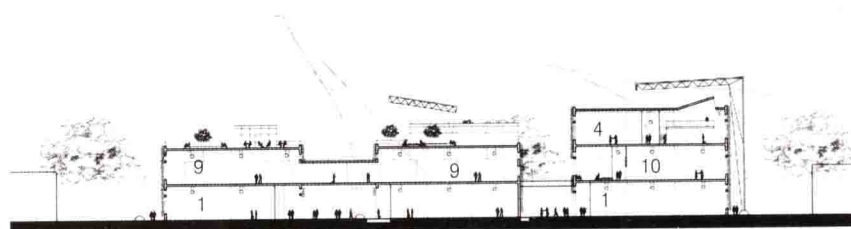
地面一层属于时尚业和餐厅。走在新铺的从工厂墙面开出的人行通道上,即使在建筑群中,顾客也会有完全的可达性。不管是通往商务文化还是娱乐区,入口都可以从开在中央走廊或者各个走廊上。第二层的建筑用一座穿过走廊的主桥连接起来,主桥同时控制其他三座玻璃桥,将分散的建筑和展览区连接起来,形成一个整体。博物馆将商务办公区和娱乐业衔接起来。将二楼外部景观连入商务办公区的建筑内,为位于三层的办公室创造了良好的工作环境。第三层建筑的内部区域将延伸至展览区,这将空间转换提到了另一个水平。外部展览区不仅是进入博物馆,户外电影院或者电子博物馆观众眼中的景观,它也创造出城市与电缆 8 号之间的互联性。新电缆 8 号的存在为日常的城市生活提供了一个庇护区,同时,它的多功能性,与城市间的互联性以及其对周围发展的开放性使其与城市的自然功能相互共存。



East elevation



South elevation



Section



First floor plan