

ARCHITECTURAL Competition Works

建筑竞标方案·超越

凤凰空间·上海 编



江苏人民出版社

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Foreword 序言

“The architect must be a prophet ... a prophet in the true sense of the term”

—Frank Lloyd Wright

Architectural design competitions date back almost as far as that of recorded architectural history. One such significant competition was that of the dome for the Florence Cathedral, won by Filippo Brunelleschi in 1419. Afraid to show his competitors the structural system for his dome, he cracked one end of an egg to make it stand upright on a marble pedestal as a metaphor for the dome. More recently, the architectural design competition in 2003 for the 9/11 Memorial in New York City garnered over 5,000 entries from around the world, expressing tribute to the men and women killed in the terrorist attacks on the World Trade Center. The architectural competition has become an integral part of the culture and profession of architecture, enabling architects and designers to foster their ideas about architecture and to push the envelope in terms of public acceptance and build ability.

For many architects, winning a competition becomes the impetus to launch their own firms, while others see it as an opportunity to enter into new markets or break out of a routine project typology. The amount of creative freedom competitions encourage is often lacking in the daily life of many architecture firms. Competitions can become a way to reignite the creative process and provide an opportunity for architects to return to what brought them into the discipline to begin with. They can break away from the stress and pressures of the real-world profession and be free to design from the heart. Competitions can also serve as a stage for generating ideas, experimentation, and challenges to conventional norms, or simply to play and have fun, as Adolf Loos accomplished with his “Iconic Column Tower” entry for the 1922 Chicago Tribune Tower competition.

The following pages present an admirable collection of recent competition entries from around the world. Some are winning entries, while others are not. All, however, are fine examples of excellent design and fresh ideas. While there are many approaches to design competitions and entries, the editors of this book chose to offer a sample based on project type, size and approach to the entry presentation. Many of the projects presented here are fairly large in scale, with a juxtaposition of master planning, architecture and landscape design, which blurs and expands the boundaries of architecture to that of the “designed environment”. Current advances in digital technology capabilities have leveled the field of competitions in terms of firm size and allowed the practice of architecture to transcend the confines of an office in a specific location. The book offers up a nice selection of work by firms from around the globe, including small up and coming firms as well as internationally known firms such as COOP HIMMELB(L)AU in Austria, Bjarke Ingels Group (BIG) and JDS both out of Denmark and J. Mayer H. from Germany.

The book is not structured sequentially, but rather as a compilation of ideas presented graphically. It becomes a source of reference and catalyst to further research of the selected firms and discovery of what drives their work. The book posits a number of questions about architectural design itself: What makes an excellent architectural idea? How might one put forth such ideas? How might these ideas be further translated into other realms? What makes a successful architectural design competition entry? The architecture firms whose work is presented here must be recognized for their contributions to the book, but also, and more importantly, for their thoughts on the nature of architecture as seen through design competitions and what that means for the future of the discipline and profession of architecture.

“建筑师肯定是位预言家……可以预知建筑领域的真谛”

——弗兰克·劳埃德·赖特

建筑设计竞赛的历史源远流长，这几乎要从建筑出现的历史说起。1419年，菲利波·布鲁内莱斯基在佛罗伦萨圣母百花大教堂的穹顶设计比赛中胜出，为建筑设计竞赛史留下划时代的一笔。当时，菲利波为了向其他参赛者保守秘密，不透露自己的设计方案，便打了个比喻：将鸡蛋一端打破，这样它便可以立起来。再近一些便是纽约2003年的9·11纪念碑设计竞赛，收集了来自世界各地5000多份作品，以最优秀的形式表达对世贸中心恐怖袭击中遇难民众的悼念。建筑设计竞赛已经成为建筑与文化产业不可分割的一部分，它鼓励建筑师与设计师孕育新的设计理念，并尽可能得到公众认可，提高实际可操作性。

对于许多建筑师来说，赢得一次竞赛将成为他们创建自己的事务所的动力；也有一部分建筑师则将其看作开拓新市场的机会。许多建筑事务所平时就是缺乏来自创造性自由竞赛的鼓励；然而，殊不知，竞赛可以再次点燃建筑师最初的设计欲望，激起创造力。它们可以将建筑师从现实的压力中解脱出来，发自内心地、专注地投入设计。竞赛还可以成为开阔思路、进行试验、挑战传统的舞台，甚至就是一种轻松娱乐的方式，正如1922年阿道夫·路斯在芝加哥论坛报大厦设计方案赛中的作品——柱状大楼。

本书收录了近年来世界各地各大方案赛中涌现出的优秀方案。无论是否中标，这些方案都是经过编辑们精心挑选、散发着智慧与创新思想的宝贵作品。这些项目或规模宏大，或精致非凡，建筑、规划与景观同时出现，模糊了建筑与环境之间的界线，自然地融为一体。当今世界先进的数码科技已使得建筑方案竞赛不再局限于某一个地区的事务所，它将比

赛延伸至世界各地。本书精选了来自世界各地的作品，包括潜力无限的小事务所与国际知名事务所，例如奥地利的蓝天组、丹麦的BIG建筑事务所与JDS建筑事务所，以及德国的J. Mayer H. 建筑事务所。

本书将对一直困扰建筑师的问题给出答案：优秀的设计理念是如何形成的？设计师是如何提出这些理念的？这些理念又是如何被驾驭并运用到其他领域的？优秀设计师是如何成功赢得竞赛的？本书不仅是对作品入选事务所的认可，更是对他们在建筑方案赛中所表达的思想的认可，这对建筑领域未来的发展意义重大。

本书结构清晰，深层次地展现了建筑师的设计理念，可作为诸多建筑事务所深入研究的参考书。

Deidre Regan
Christian Kienapfel
Marcus Brown

Paravant Architects

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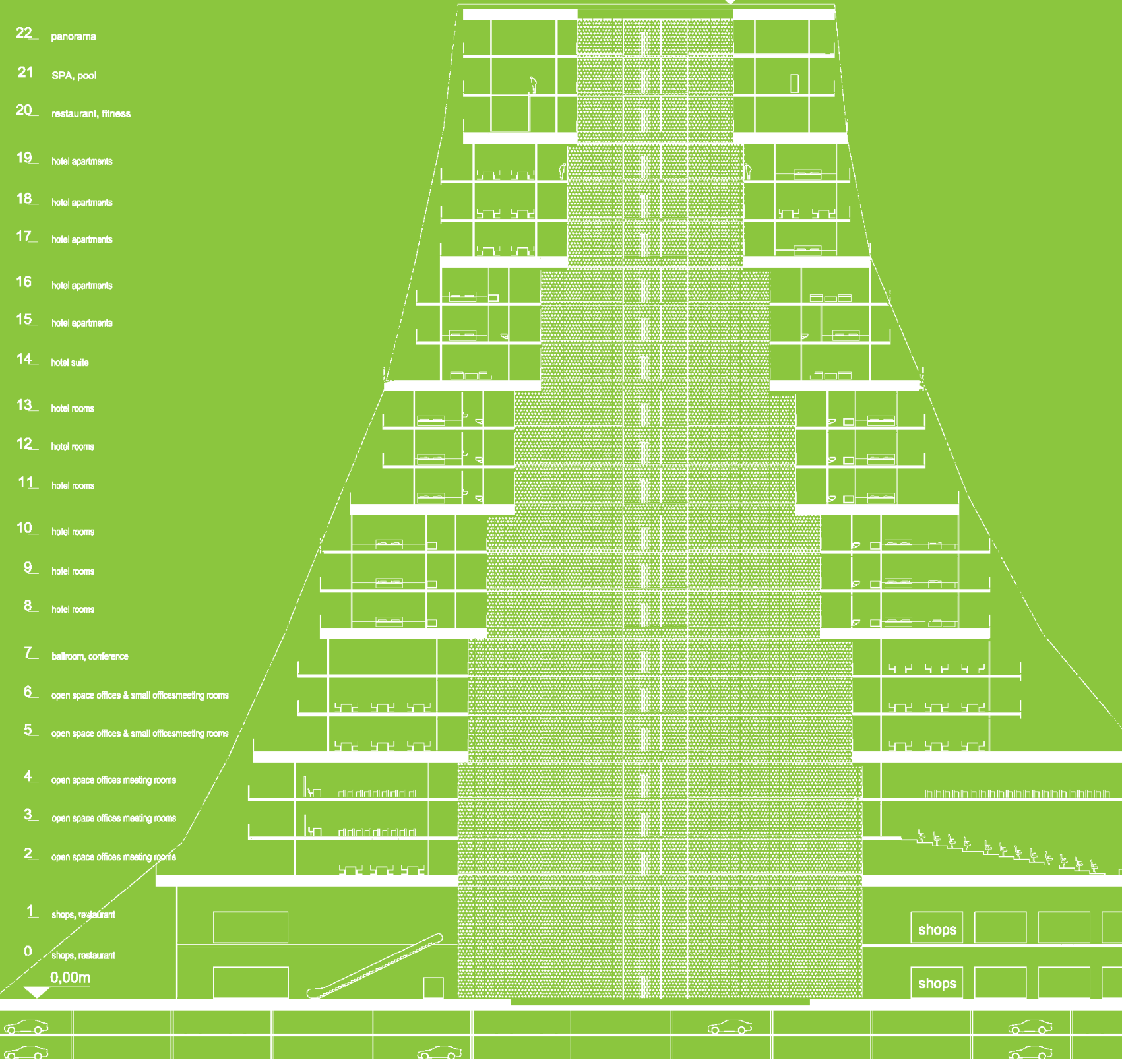
298 G3S—Grand Sports Arena
G3S 体育竞技场

TOWER A

96,50m

- 22 panorama
- 21 SPA, pool
- 20 restaurant, fitness
- 19 hotel apartments
- 18 hotel apartments
- 17 hotel apartments
- 16 hotel apartments
- 15 hotel apartments
- 14 hotel suite
- 13 hotel rooms
- 12 hotel rooms
- 11 hotel rooms
- 10 hotel rooms
- 9 hotel rooms
- 8 hotel rooms
- 7 ballroom, conference
- 6 open space offices & small offices/meeting rooms
- 5 open space offices & small offices/meeting rooms
- 4 open space offices meeting rooms
- 3 open space offices meeting rooms
- 2 open space offices meeting rooms
- 1 shops, restaurant
- 0 shops, restaurant

0,00m

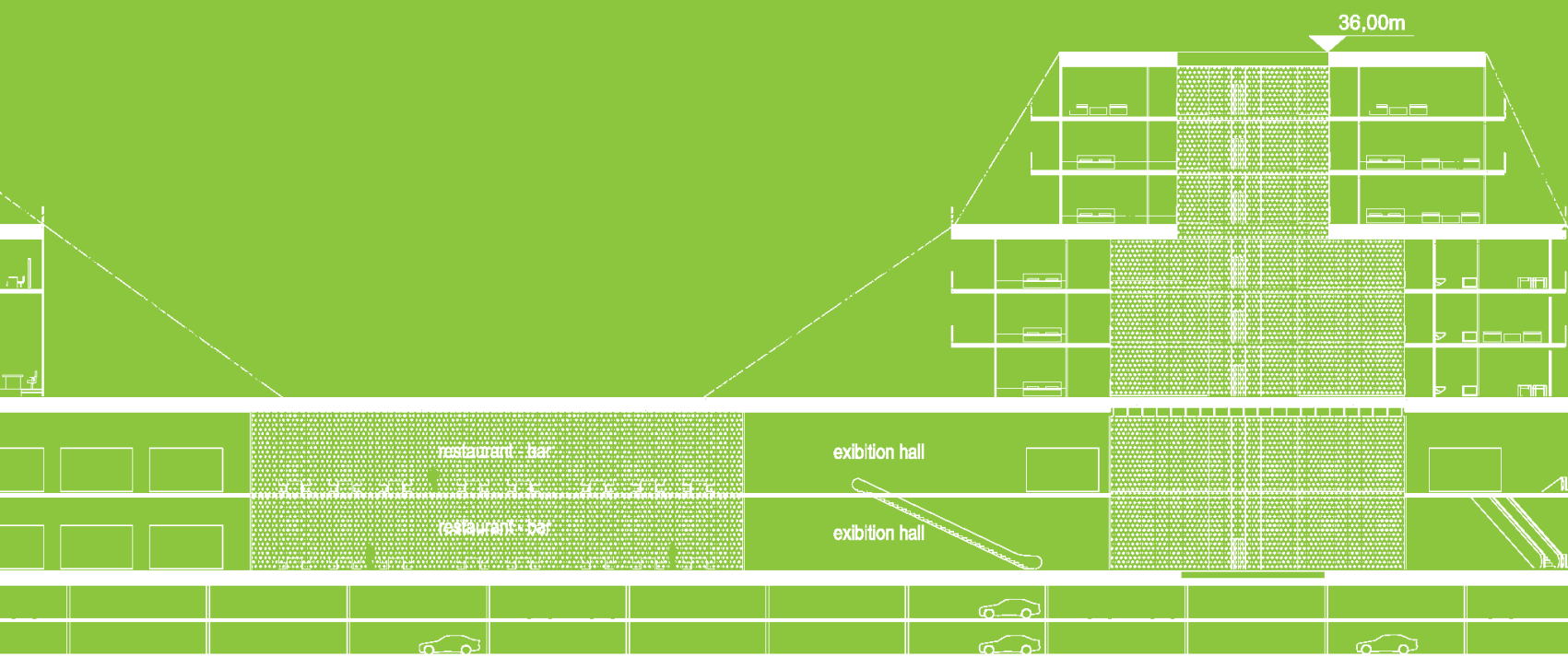


Commercial

商业

商业建筑的形成是社会文明进步的综合产物。商业关系着经济的发展，成功的商业建筑可以活跃市场、繁荣经济。如何灵活运用商业建筑的布局，吸引商机，成为商业建筑竞标的目标。

Commercial building is an inevitable product of social civilization. Business is closely related with economic development; excellent commercial buildings design can activate the market. The competitions can offer a reasonable way to take advantage of the commercial buildings' layout to attract more business.





4 Seasons Tent Tower— 梅赛德斯奔驰酒店大楼

Mercedes Benz Hotel Tower

表皮采用金属网镂空的两座大楼呈阶梯状拔地而起，纵览整个城市的风景

Credits

Location: Yerevan, Armenia

Type: Hotel, Commercial, Offices

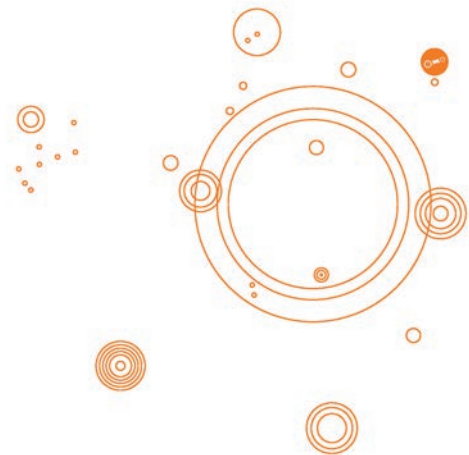
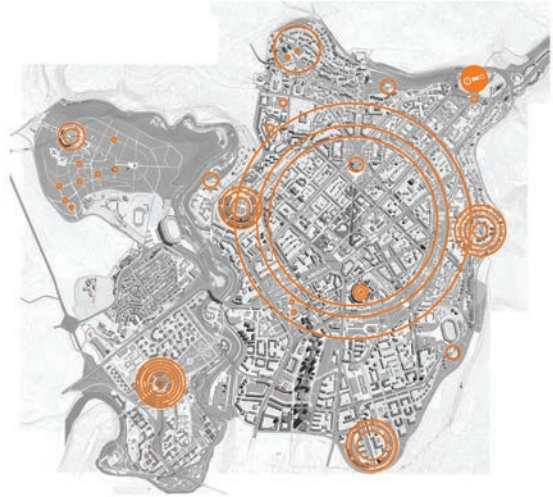
Architects: OFIS

















Project Team: Rok Oman, Spela Videcnik, Robert Janez, Janez Martincic, Janja Del Linz, Katja Aljaz, Andrej Gregoric

Status: Competition Entry, 2010



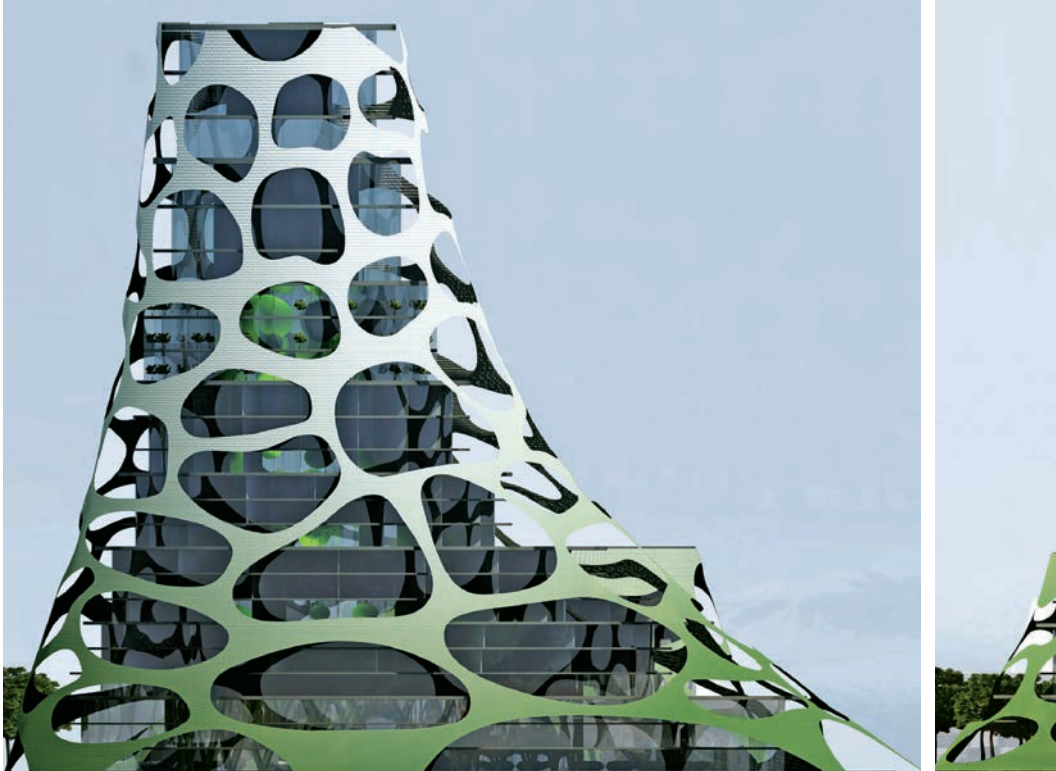
circles inside Yerevan



		<p>2-4</p>  <p>business center communications 1 FLOOR 2740m² 2-4 FLOOR Σ 8.220m²</p>	 <p>housing flats communications 1 FLOOR 1136m² 2-4 FLOOR Σ 3.408m²</p>	<p>11-13</p>  <p>hotel complex communications 1 FLOOR 1730m² 11-13 FLOOR Σ 5.190m²</p>	<p>21</p>  <p>hotel complex communications 1 FLOOR 940m²</p>	
<p>-1-2</p>  <p>garage NO OF PARKING SPACES 1.420 1 garage 12,500m² 1+2 garage Σ 25,500m²</p>	<p>5-7</p>  <p>business center communications 1 FLOOR 2150m² 5-6 FLOOR Σ 4.300m²</p>	 <p>housing flats communications 1 FLOOR 779m² 5-6 FLOOR Σ 1.558m²</p>	<p>14-16</p>  <p>hotel complex communications 1 FLOOR 1520m² 14-16 FLOOR Σ 4.560m²</p>	<p>22</p>  <p>hotel complex communications 1 FLOOR 940m²</p>		
<p>0</p>  <p>shops, hall hotel 3.720 communications restaurant bar 1.450 SERVICES 2.215</p>	<p>7</p>  <p>business center communications 1 FLOOR 2.150m²</p>	 <p>housing flats communications 1 FLOOR 779m²</p>	<p>17-19</p>  <p>hotel complex communications 1 FLOOR 1180m² 17-19 FLOOR Σ 3.540m²</p>			
<p>1</p>  <p>shops, hall hotel 3.720 communications SERVICES, RESTAURANTS 1.450 exhibition hall 2.215</p>	<p>8-10</p>  <p>hotel complex communications 1 FLOOR 1945m² 8-10 FLOOR Σ 5.835m²</p>		<p>20</p>  <p>hotel complex communications 1 FLOOR 940m²</p>			

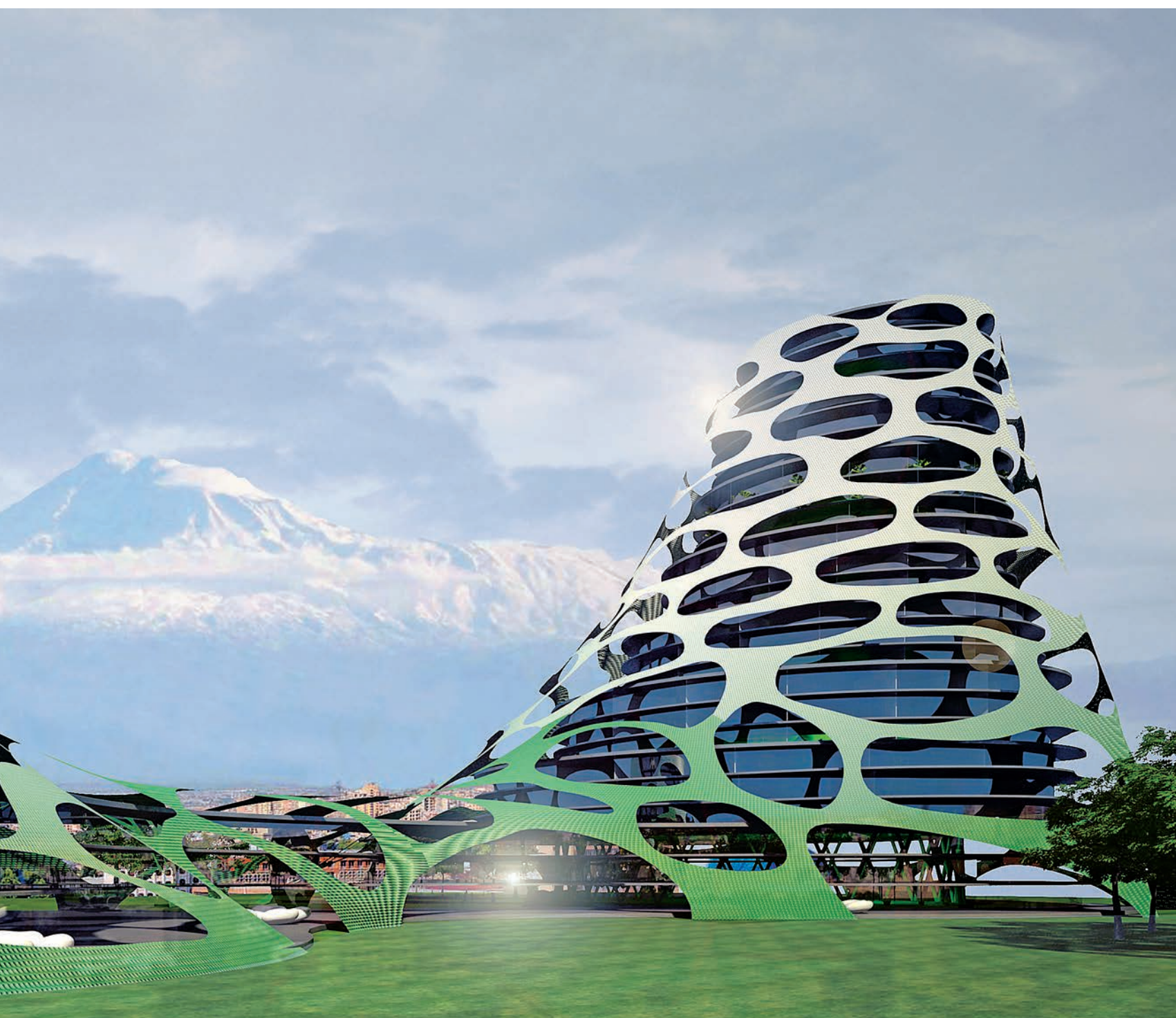
结构性的表皮覆盖两个塔楼，创造出开口空间和结构元素。
表皮由金属网面组成，象征着远处的景观元素

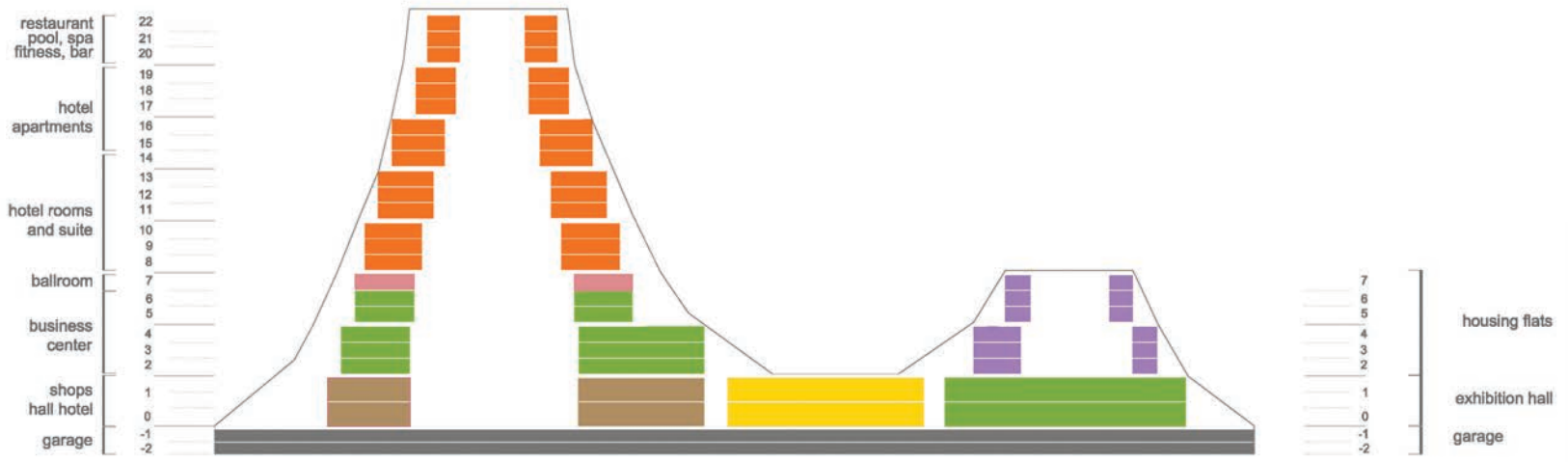
The structural skin, made of metal network, create the opening space and structural elements to symbolize the landscape in distance



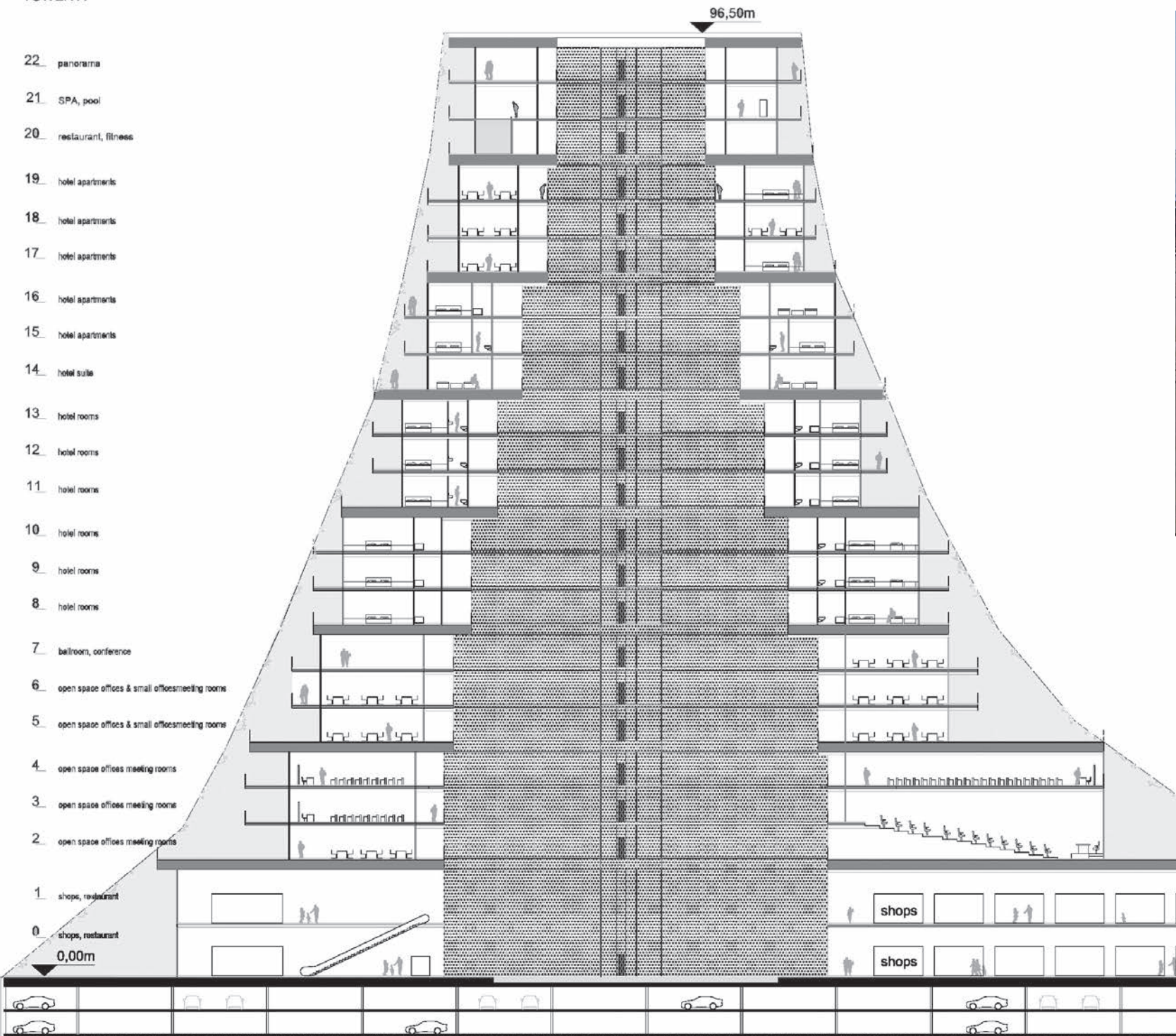
本次竞赛的目的是在亚美尼亚首都耶烈万创建一个包含博物馆和酒店的国际性商业中心。竞赛区域以其显著的地理位置和突出的地位，迫切需要一个能展示其身份的独一无二的设计以成为耶烈万城一个地标性的当代建筑。空间内部各功能区及其关系的规划组织需要兼顾内部和外部，大楼的形状象征着圣经中的亚拉拉特山。两座阶梯状的塔楼在底层相连，高的那幢是酒店和商业中心，矮的那幢为公寓。两幢大楼间的公共区域连接酒店大堂和商场入口，内设购物、展览和餐饮区域。停车场主要设在地下，供出租车或者公共交通暂时停靠的区域位于建筑外部。两座塔楼均被覆上具有特殊结构的外壳，在封闭结构中添加了镂空元素。大楼立面采用了升腾而起的金属网眼来体现景观元素。大楼有两种不同的外观：夏天，网眼被种植在阶梯栅栏中的绿色植物所覆盖，呈绿色；冬天，局部被雪覆盖，呈白色。花园的休憩区中有一个咖啡馆，被阳光照亮的窗户从背后反射出一种欢快的景象。塔楼的圆形形状符合了耶烈万城特殊的圆形地表结构。两座塔楼的底部是商业区，展示区和出入口，楼下的水池反射了上面的楼层。A塔是办公室和酒店，顶层有一个餐馆和水疗房。B塔则是公寓。两座塔楼在整个城市中展示出卓越非凡的视觉景观。较高的塔楼在特严街的酒店中占据主导。背靠着亚拉拉特山，建筑实现了一种实体与影子之间的对话。在大楼的任何地方都可以观赏到整个城市及其周边地区的壮观景象。

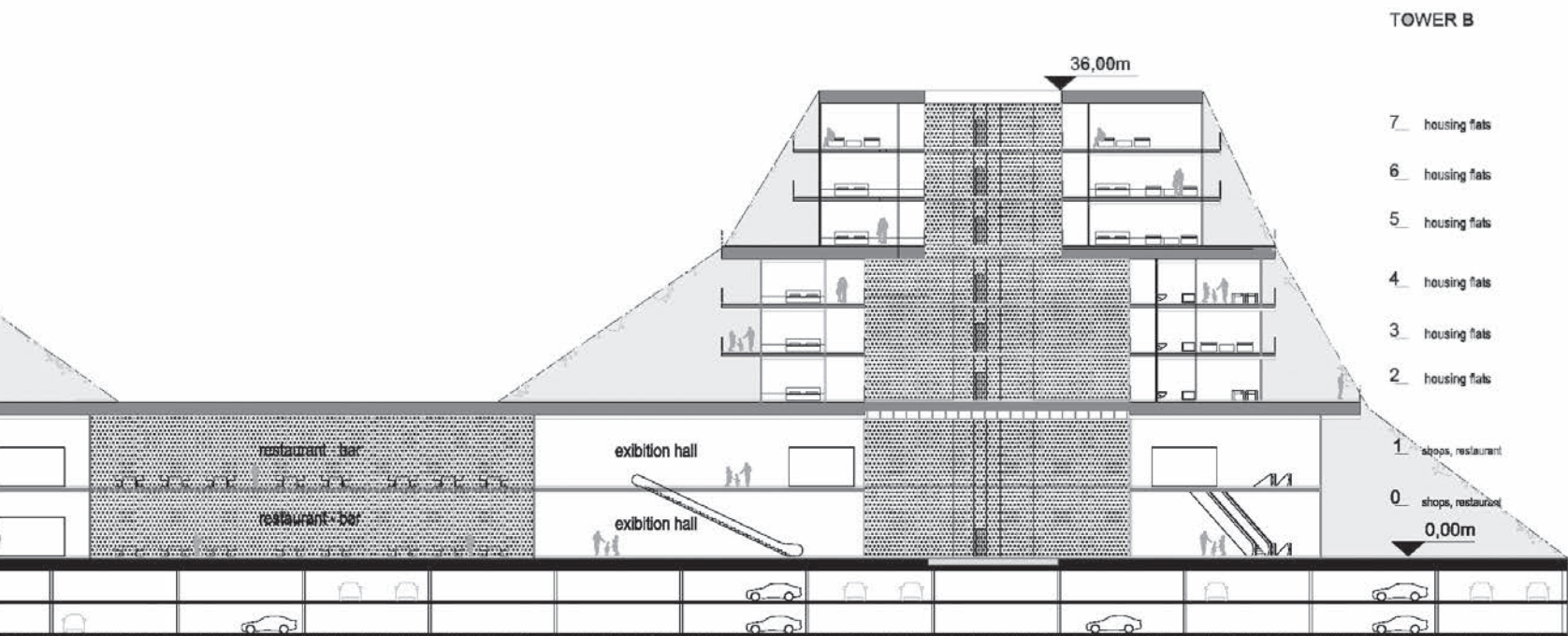
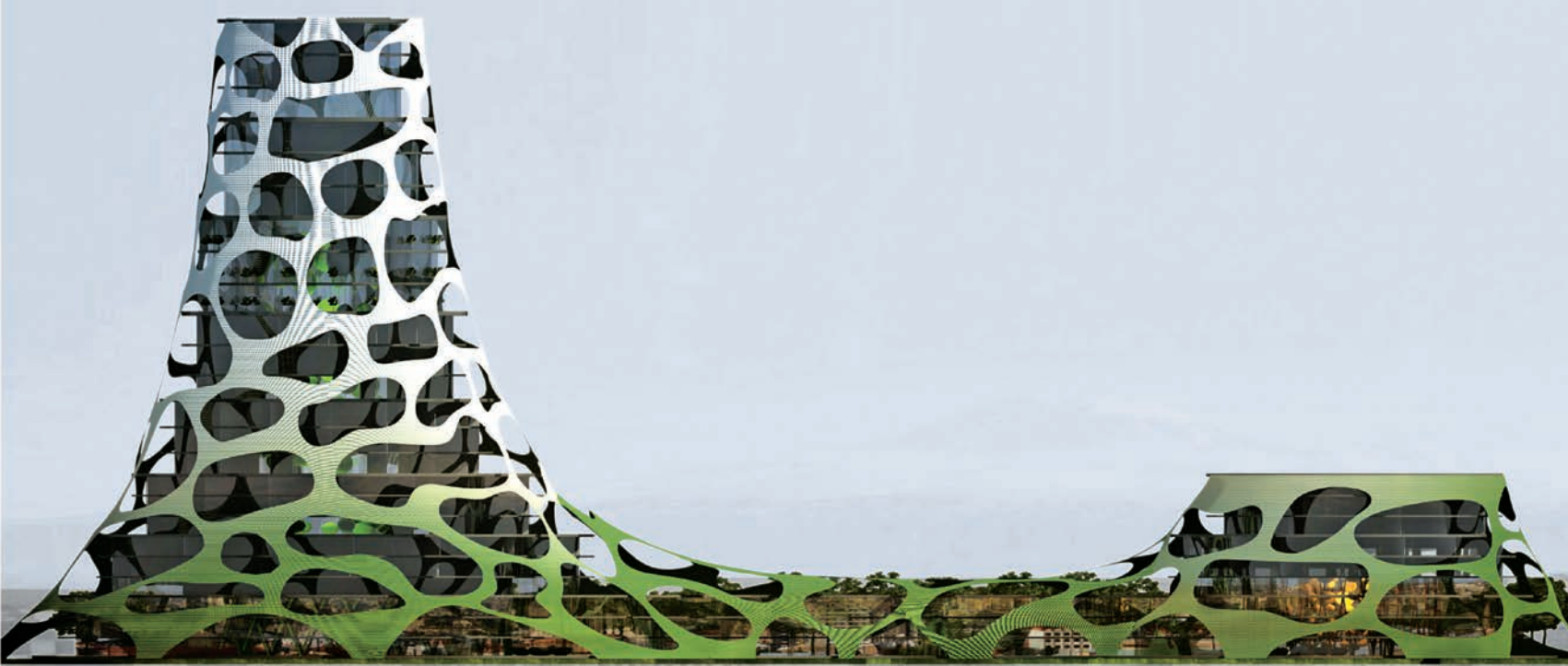






TOWER A









The competition was held to create an international business center containing a museum and hotel in Yerevan. The prominent location and dominating position of the competition area represents a chance for a unique arrangement with its own identity and could become a symbol or landmark of contemporary architecture in the city of Yerevan. The mixture of programs and relations inside the space calls for complex organization—both inside and outside. The shape of the building symbolically represents the biblical Mt. Ararat. It takes the idea of two terraced cylindrical towers connected at the ground floor. The higher tower is a hotel and business center and the lower is occupied with apartments. The two towers are connected by the public area which includes, shopping, exhibition and restaurants combined with the hotel lobby and business entrance. Parking is located mainly in the garage under the ground floor, with part of the fast parking and taxi/bus drop off outside at the Plateau. The structural facade skin covers the terraces of both towers, creating openings and full-structural elements. The facade is a metal mesh which represents the landscape element rising from the Plateau. It contain two faces: In summer the mesh is covered by greenery that is planted at the fence of the terraces. In winter it is white and partially covered with snow. In the garden a cafe is

