

# panorama

## architecture newspaper

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万象当代建筑<sup>10</sup>

<sup>10</sup>



《未来建筑》编辑部  
future arquitecturas s.l. 编

多一些道德，少一些审美  
More ethics, less aesthetics

以及  
SPEECH超班基金会  
APPAREIL临时展馆  
TONKIN LIU彩虹门  
AND  
SPEECH WITH TCHOBAN FOUNDATION  
APPAREIL WITH TEMPORARY PAVILION  
TONKIN LIU WITH RAINBOW GATE

天津大学出版社  
TIANJIN UNIVERSITY PRESS

翻译：王坤



# PAINTING THE ARCHITECTURE

architecture newspaper



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# 万象当代建筑 10

panorama architecture newspaper 10



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future 未来  
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# 木制摩天大楼

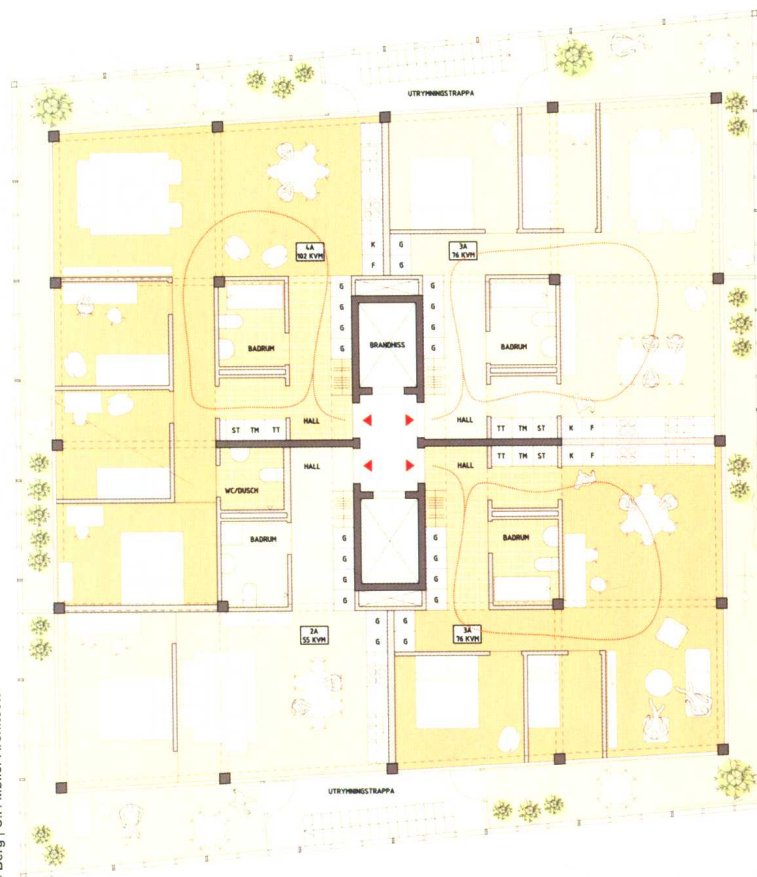
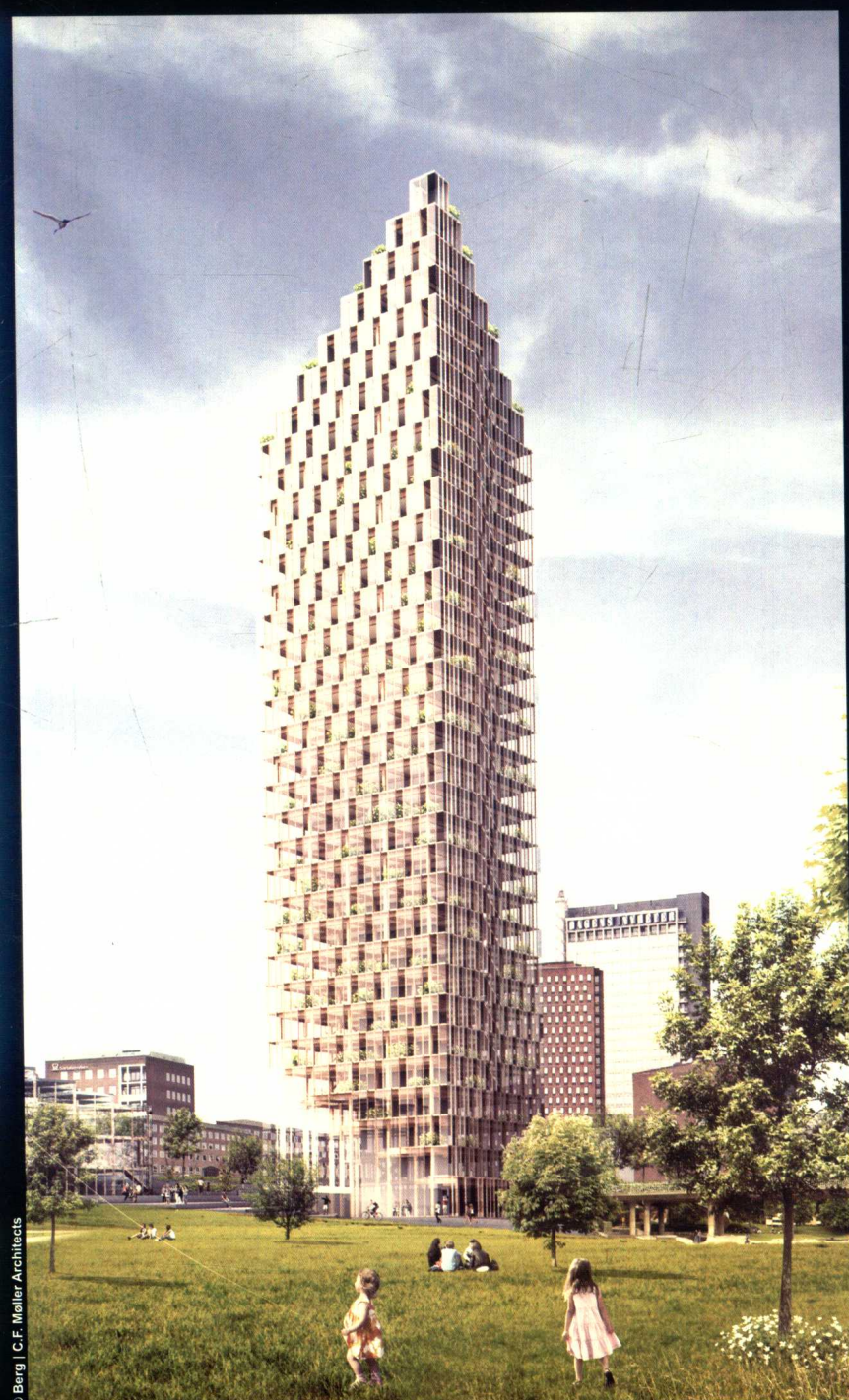
三组建筑师团队为“2023年HSB斯德哥尔摩建筑竞赛”提供了未来私人住宅创新型设计方案，这些住宅分别位于斯德哥尔摩市中心的三个不同场所。

冰山——C.F.默勒建筑师事务所、迪奈尔·约翰森建筑师事务所和泰伦斯建筑顾问事务所合作完成了此项参赛设计方案。该团队决定使建筑向上发展，因此设计了一座34层楼高的住宅建筑。该建筑将采用木制框架结构和混凝土核心，其中柱子与横梁均采用实木制成。在房间内部，所有墙壁、天花板和窗框均由木材制成，而且在户外通过宽大的窗户清晰可见。

## WOODEN SKYSCRAPER

For HSB Stockholm's architectural competition 2023, three teams of architects have produced innovative proposals for private residences of the future at three different locations in the centre of Stockholm.

Berg | C.F. Møller Architects are working in partnership with architects Dinell Johansson and consultants Tyréns on their entry. The team has chosen to build upwards, and has designed a 34-storey residential building. The building will be built over a wooden construction with a concrete core. The pillars and beams are made of solid wood. Inside the apartments, all the walls, ceilings and window frames are made of wood as well and will be visible from the exterior through the large windows.



© Berg | C.F. Møller Architects

思维景观 THINKSCAPE	02
焦点 ZOOM	06
细部 IN DETAIL	44
住宅 RESIDENTIAL	54
设计 DESIGN	82
奖项 AWARDS	90



# 木制摩天大楼

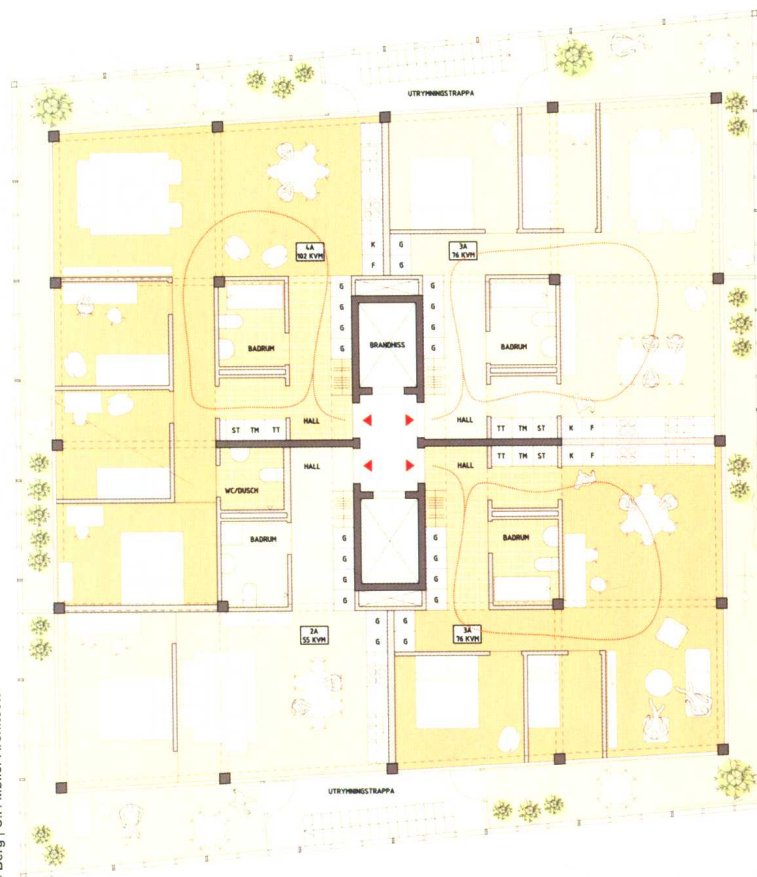
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# 思维景观 THINKSCAPE





## 访阿波罗联合建筑师事务所建筑师黑崎敏

### A short conversation with Satoshi Kurosaki / APOLLO Architects & Associates

**您是否认为金融危机已经对全球建筑行业进行了重组？**

这是建筑行业的命运，取决于所处时代的经济状况。

在上海，我经常走访我们的项目。我曾经遇到过一位西班牙建筑师和一位意大利建筑师，他们在整个亚洲地区到处奔走工作，看起来金融危机似乎与他们毫无关系。建筑无国界，而且全球越来越多的建筑师开始享受到处奔走，从事建筑设计等工作。换句话说，长期的金融危机使工作国际化，建筑业在当今时代正在开始进行再次重组。

**您如何看待建筑行业在中国等迅速发展的国家以及其他国家将来的发展前景？**

中国沿海地区建筑行业迅速发展，但其发展速度已经开始逐渐放缓。建筑行业看起来正在中国内地快速发展。由于中国内地土地辽阔，因此中国内地建筑项目的规模也相对较大，并且要求借鉴沿海地区建筑项目积累的经验，开发更多高品质项目。与国内情况相同，国外建筑办公室的工作条件也已经完善，这就是为什么我们将要在海外建立办公室的原因。韩国和中国台湾等亚洲地区对日本的建筑技术非常感兴趣，因此有许多日本建筑师又将办公室迁回到了那里。略带讽刺意味的是，人们可能会说：除了日本，亚洲各个地区都在变得更加具有吸引力。

**奢华建筑时代是否终结？**

奢华建筑的时期已经结束了，但是每个时代都会有此类建筑。我们无法否认能源和图像是建造建筑物的实际资源，而且能够为人们提供动力。因此，奢华建筑还将继续存在。人类社会正在发生的事情很好地反映了这一情况。

**您认为未来建筑是否有一种趋势？**

你可以从各种媒体上看到建筑行业的发展趋势。作为一名建筑师，我无法将这种发展趋势直接体现到我的设计当中，但是我们必须注意到这种趋势，因为有些客户会要求我们在设计中体现这种发展趋势。当抓住了行业精髓，发展趋势常常会变成一项关键因素。与时俱进的精神还可以强

调并且向我们展示通用的行业精髓。

**您如何保持设计激情？**

与来自世界各地的客户见面，我们彼此之间可以互相分享相同的价值观。没有顾客的存在，我无法保持我的设计热情。

**生态学和可持续性发展在您的工作中是扮演何种角色的？**

在设计过程中，我们始终会考虑用户人群以及周边环境。如果人们可以非常小心地使用某建筑，我们就可以实现建筑的生态和可持续性。

**您对“明星建筑师”这个标签有什么样的看法？**

“明星建筑师”的称号本身并没有多大意义，我认为建筑师应该更加具有典型性，在社会环境中发挥积极作用。这种称号没有任何意义，只不过是某些建筑师成为明星罢了。

**您认为当前行业内的建筑大师有哪些？**

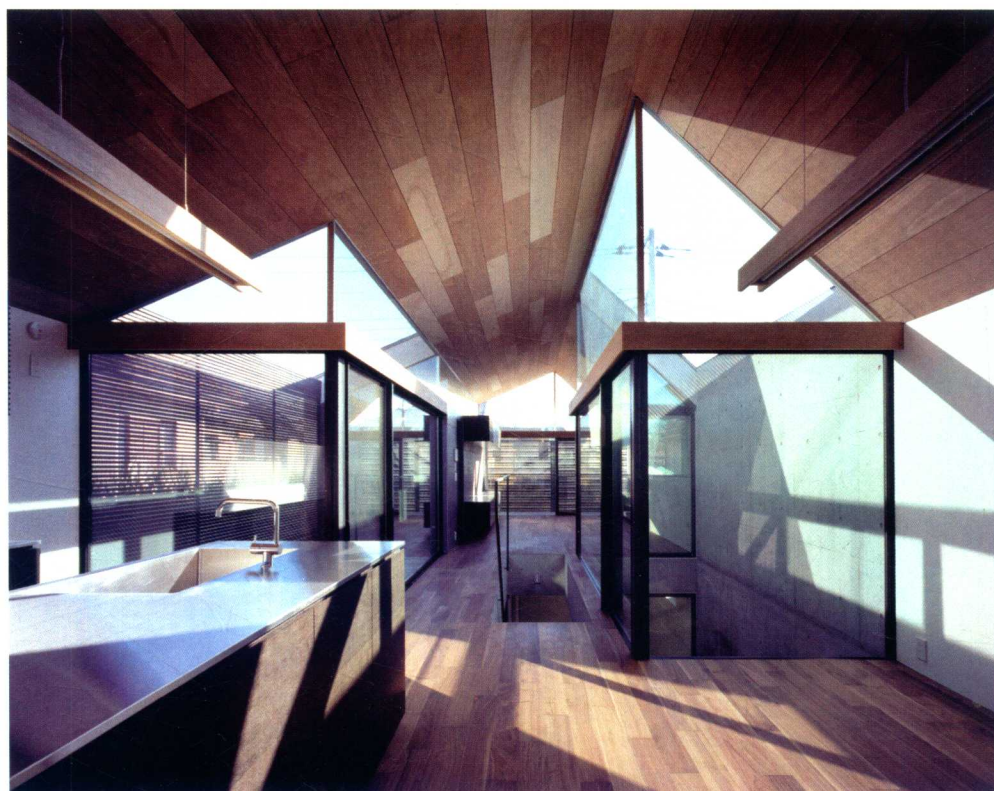
考虑到我以前曾经工作过的公司以及我目前的老板，我已经找到了自我。此外，我的客户遍布全球，他们对我来说也非常重要。

**您床头放着哪些书籍？**

谷崎润一郎所著的《影子的赞歌》。

**选择：严肃或者文雅？**

文雅和同情是最重要的东西。





### Do you think the financial crisis has reshaped global architecture?

It is architecture's destiny, being dependent on economy at any era.

In Shanghai where I visit our projects from time to time, I met a Spanish architect and an Italian architect working flexibly and dynamically in all Asian areas and it looked as if they had nothing to do with financial crisis. There are no boundaries between countries when it comes to architecture anymore and more architects around the world enjoy moving to places where they can build architecture. In other words, chronic financial crisis has brought generality about working internationally — architecture in our time is starting to get remixed.

### How do you see the future in booming countries such as China? And in the rest of the world?

Building rush along the coast area of China, with its rapid growth, has gradually slowed down for an end. It seems like it's growing more in the inland region. Because of its massive land, projects in inland region are bigger and require more high quality development using knowledge achieved through projects in the coast area. Working conditions for foreign architectural offices like us is already organized that is why we are going to establish an office there. In Asia, as well as in Korea and Taiwan of china, they have high interest towards architectural skills of Japanese that is why there are many Japanese architects relocating themselves there. Ironically one can say that everywhere in Asia is becoming an exciting place except for Japan.

### Are the days of ostentatious architecture at an end?

Ostentatious architecture is at an end, however, ostentatious architecture will exist in any era. We cannot deny the fact that power and image are the actual sources to build architecture and they give energy to people. So ostentatious architecture will stay. What's happening to humankind just reflects it.

### Do you think there is a trend for the architecture of the future?

There is a trend in architecture as you can see from all sorts of media. As an architect, I cannot just quote it directly to my design, however we have to be aware of it because there are clients who ask us to include such trend. A trend usually becomes a key essence when cap-

turing the essential. Being trendy can also highlight and reveal to us what's really a universal essence.

### What keeps your emotion of design?

Meeting clients from around the world with whom we can share same values. I cannot keep my passion without clients' existence.

### How do ecology and sustainability play a role in your work?

When designing we always think hard about who will be using the building and its society. And if people use architecture with great care that would lead to ecology and sustainability.

### What do you think about the label "star architect"?

The label "star architect" itself does not mean much, however, I think architects should be more symbolic and play active role in their society. It does not mean anything, only that certain architects act as stars.

### Who are your masters in architecture? And at this moment?

Because of the company where I belonged once and the bosses I had there, I am where I am. Also, my clients who are everywhere in the world are very important masters to me.

### What books do you have on your bedside table?

*In Praise of Shadows* by Junichiro Tanizaki.

### Choose: Be political or be polite?

To be polite and have compassion is the most important thing.









# 焦点 ZOOM





Moussafir Architects

"La Luciole Concert Hall", Alençon, France

“萤火虫音乐厅”，阿朗松，法国

# 从矩形转变成圆柱形

## From rectangular to cylindrical



区块位置 site plan

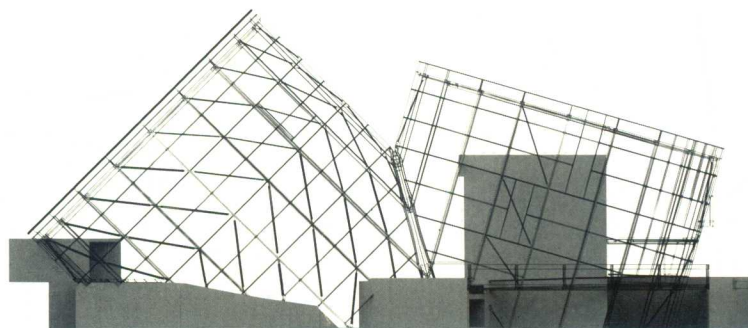
该项目由两个倾斜的圆柱体组成，相交处形成一个椭圆的弧形结构。这座新建的“萤火虫音乐厅”已经成为一座城市的灯塔，作为该市西部地区一个独特的地标性建筑，成功地满足了当地议会的规划要求。新音乐厅是一个从地面陡然升起的极简抽象派艺术作品。白

天，建筑外部的金属包层映衬出诺曼底天空中的朵朵白云；夜晚，环形的帆布可以作为投影屏，为人们呈现音乐厅内音乐节奏的动感画面。

Comprised of two tilted cylinders whose intersection forms an elliptical arc, the new La Luciole acts as an urban beacon – a response to the local council's desire for a powerful signal marking the town's western sector. The new concert facility is a minimalist object emerging from the ground. By day, the building's metal cladding echoes the clouds in the

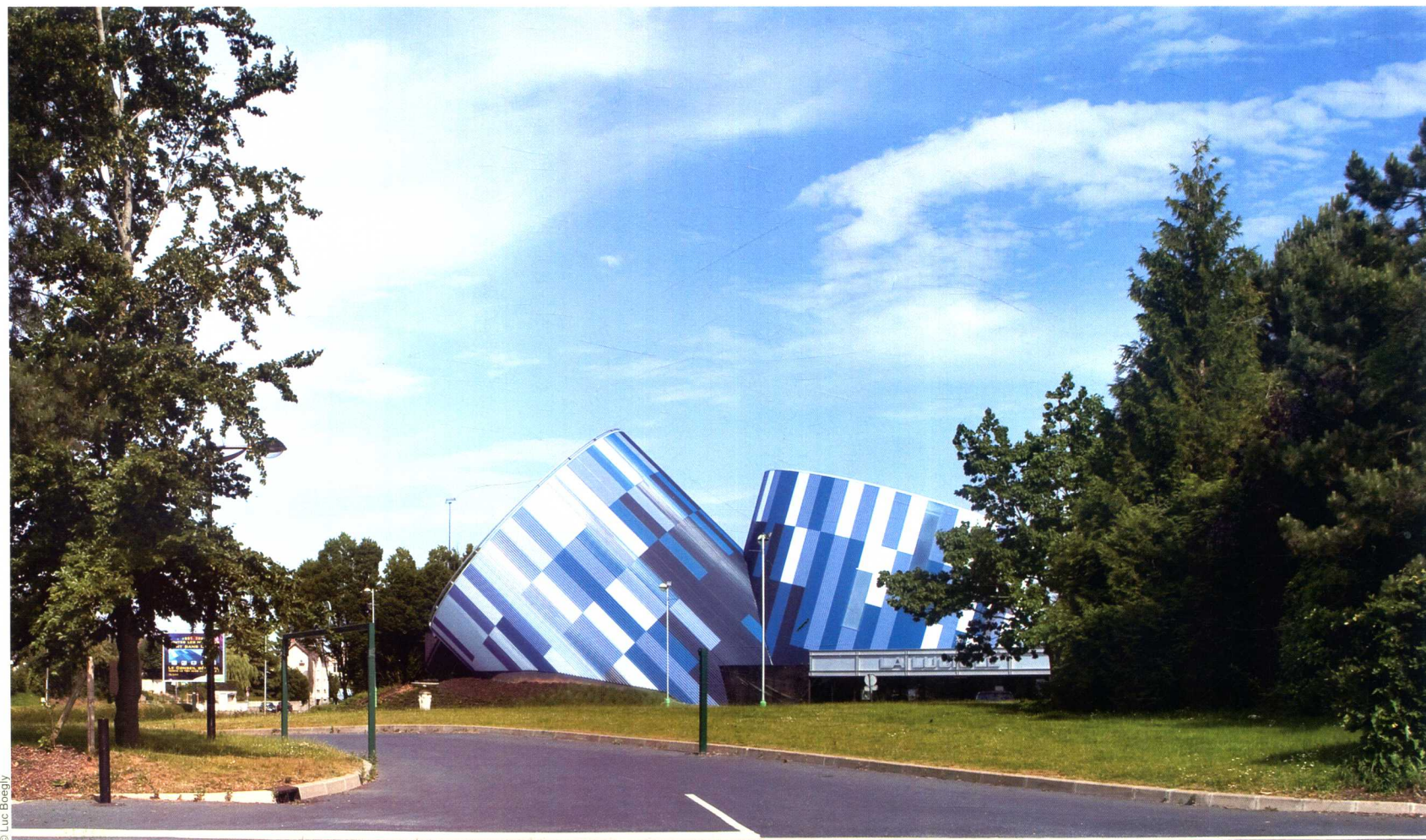
*Structurally, the project consists of two cylindrical steel frames*

Normandy's sky. By night, the circular canvas can serve as a projection screen for images generated by the musical pulse coming from inside of the Luciole.

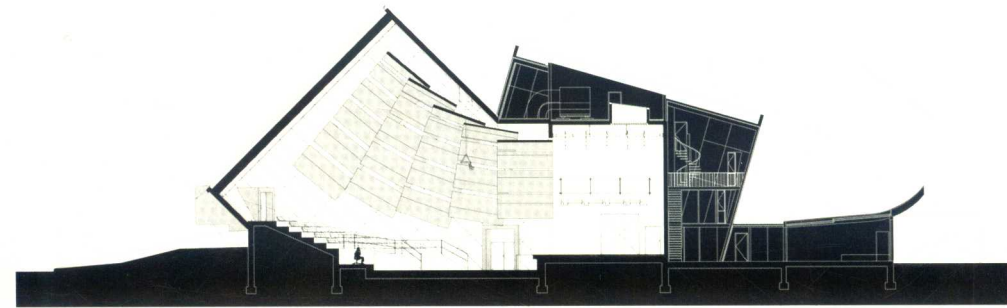


立面图 elevation

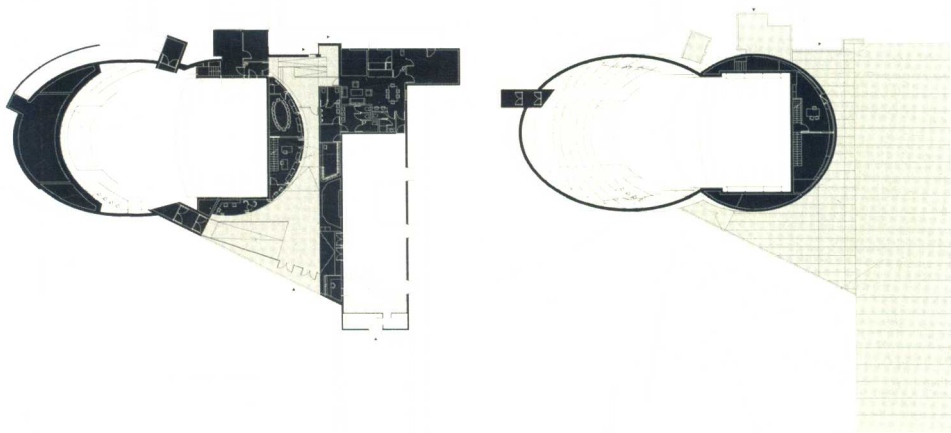
该项目由两个圆柱形钢架结构组成



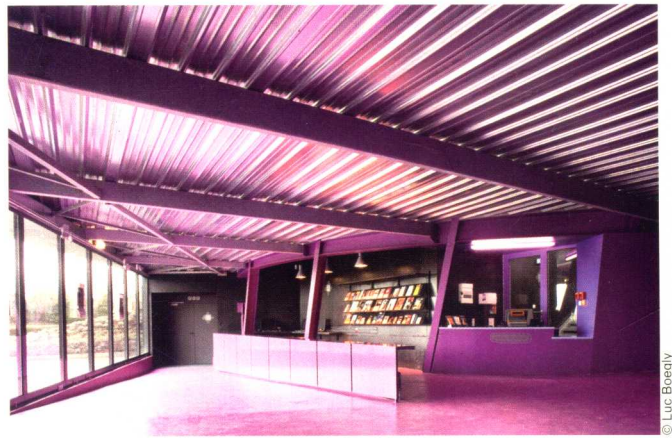




剖面图 section



平面图 plans



© Luc Boegly



© Luc Boegly



© Luc Boegly



MGA | Michael Green Architecture Inc  
 "Wood Innovation Design Centre (WIDC)",  
 Prince George, British Columbia, Canada  
 "木材创新设计中心(WIDC)", 乔治王子城,  
 不列颠哥伦比亚, 加拿大

木材创新设计中心的主体为100%木制结构, 将用于展览不列颠哥伦比亚省作为行业领导者在木材施工、设计以及工程木制品方面的专门技术和全球荣誉。设计团队致力于打造一项可重复的设计方案, 使其能够应用于其他建筑项目。该

The centre, of which 100 per cent of the primary structure will be wood, is expected to showcase British Columbia's expertise and global reputation as a leader in wood construction and design and engineered wood products. The team focused on creating a repeatable design solution that could be replicated in other building

木材创新设计中心高度为27.5米(90 英尺), 是北美洲地区最高的当代木制建筑

*The WIDC will stand 27.5 metres (90 feet) tall, making it North America's tallest contemporary wood structure*

设计具有高灵活性、低成本以及可重复性等特点。

projects. The design is flexible and cost-effective to enhance repeatability.

# 100%木制建筑

## 100% wood





# 雕塑式立面

## Sculptural façade



ISSHO Architects

"Yufutoku Restaurant Renovation", Tokyo, Japan

"Yufutoku餐馆翻新项目"，东京，日本

建筑立面采用町屋风格的木制百叶窗，让人们联想起日本传统城镇的住宅形式。

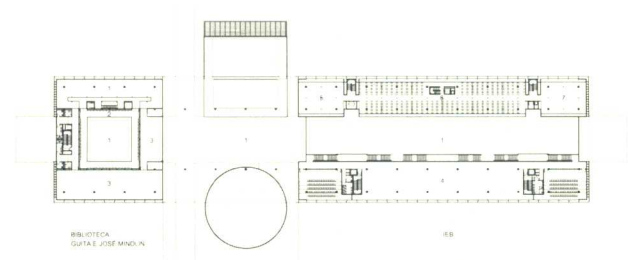
The building implements machiya-style wooden louvers to its façade, evoking forms seen within traditional Japanese townhomes.

始终以不断变化的样式反射日光

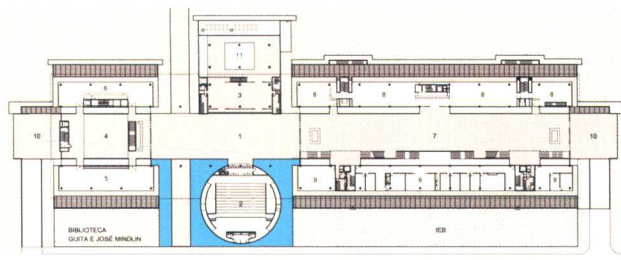
*It reflects daylight in a constantly changing pattern*



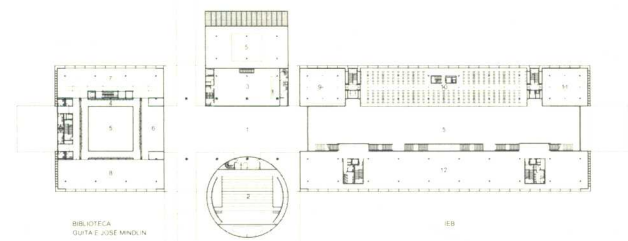




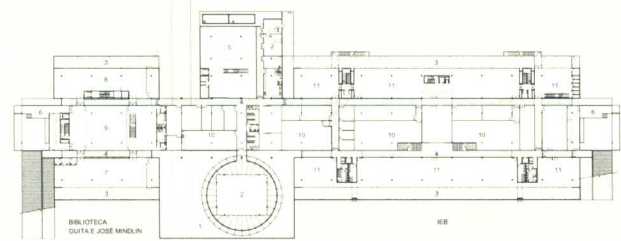
三层平面图 second floor plan



底层平面图 ground floor plan



二层平面图 first floor plan



地下一层平面图 basement plan

# 庞大的建筑结构

## Voluminous structure

Rodrigo Mindlin Loeb + Eduardo de Almeida

"Brasiliana Library at USP Campus", Sao Paulo, Brazil  
"圣保罗大学巴西利亚图书馆", 圣保罗, 巴西

该图书馆建筑面积超过2万平方米，将珍藏有关巴西的17 000多种珍贵书籍，这些书籍全部由图书收藏者乔瑟·厄伊姆·敏德利捐赠。所有空间通过一个大型独立屋顶结构彼此连接，从而实现良好的自然采光和节能效果。

根据最严格的技术要求进行设计

The building, with more than 20,000 m<sup>2</sup>, will house a rare books collection of 17 thousand titles about Brazil, donated by the books collector José Ehim Mindli. All spaces are connected by a large independent roof structure, allowing natural light and saving energy.

*It was designed according to the most rigorous technical requirements*

