建筑立场系列丛书 No.66

创意办公

The Creative Workplace

让·努维尔建筑师事务所等 | 编

大连理工大学出版社

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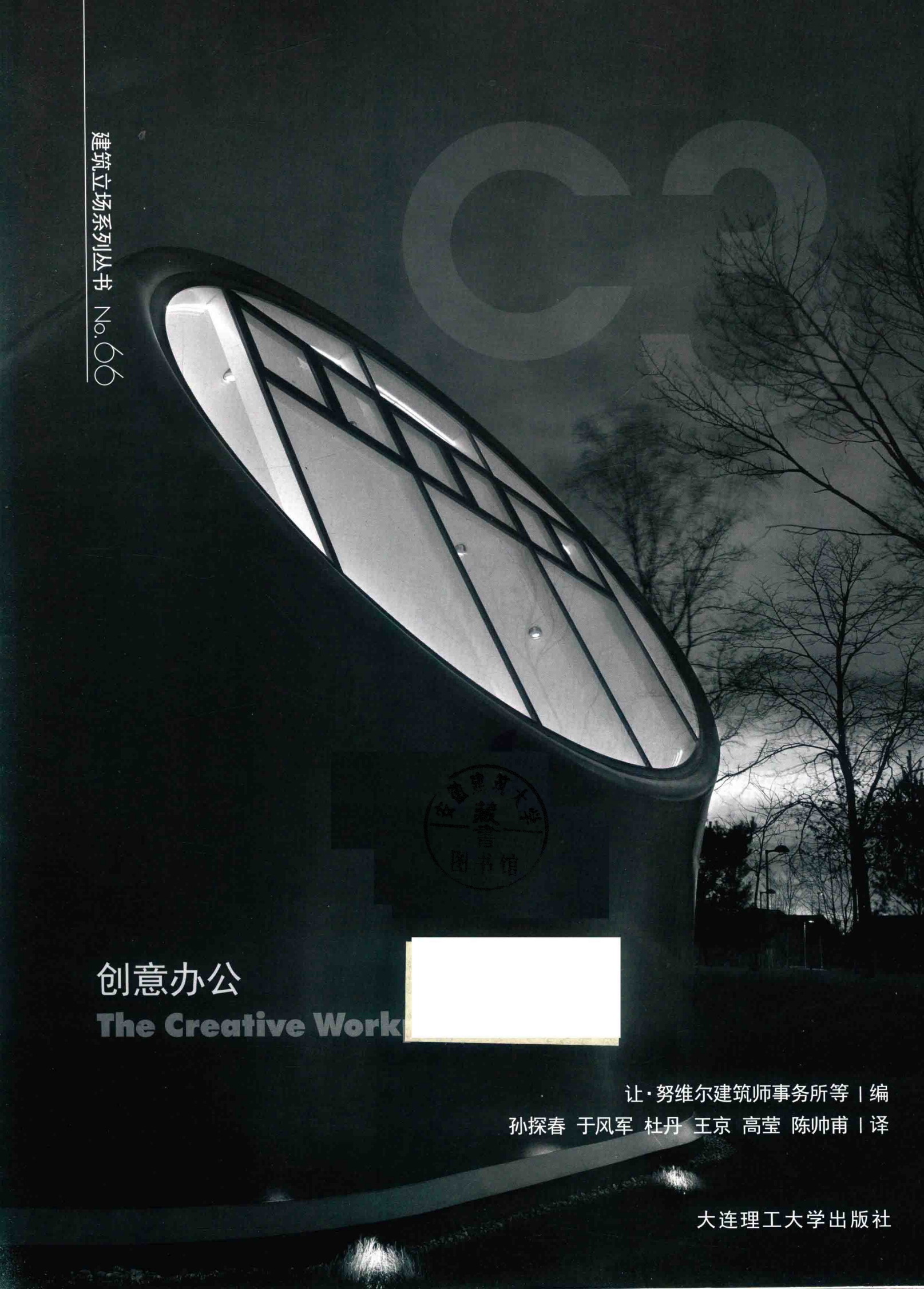

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图书在版编目(CIP)数据

创意办公 : 汉英对照 / 法国让·努维尔建筑师事务所等编 ; 孙探春等译. — 大连 : 大连理工大学出版社, 2017.3

（建筑立场系列丛书）

ISBN 978-7-5685-0747-9

Ⅰ. ①创… Ⅱ. ①法… ②孙… Ⅲ. ①办公建筑－建筑设计－汉、英 Ⅳ. ①TU243

中国版本图书馆CIP数据核字(2017)第055590号

出版发行:大连理工大学出版社

（地址:大连市软件园路80号 邮编:116023）

印 刷:上海锦良印刷厂

幅面尺寸:225mm×300mm

印 张:11.75

出版时间:2017年3月第1版

印刷时间:2017年3月第1次印刷

出 版 人:金英伟

统 筹:房 磊

责任编辑:张昕焱

封面设计:王志峰

责任校对:张媛媛

书 号:978-7-5685-0747-9

定 价:258.00元

发 行:0411-84708842

传 真:0411-84701466

E-mail:12282980@qq.com

URL: http://www.dutp.cn

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Office Design for the Knowledge Economy

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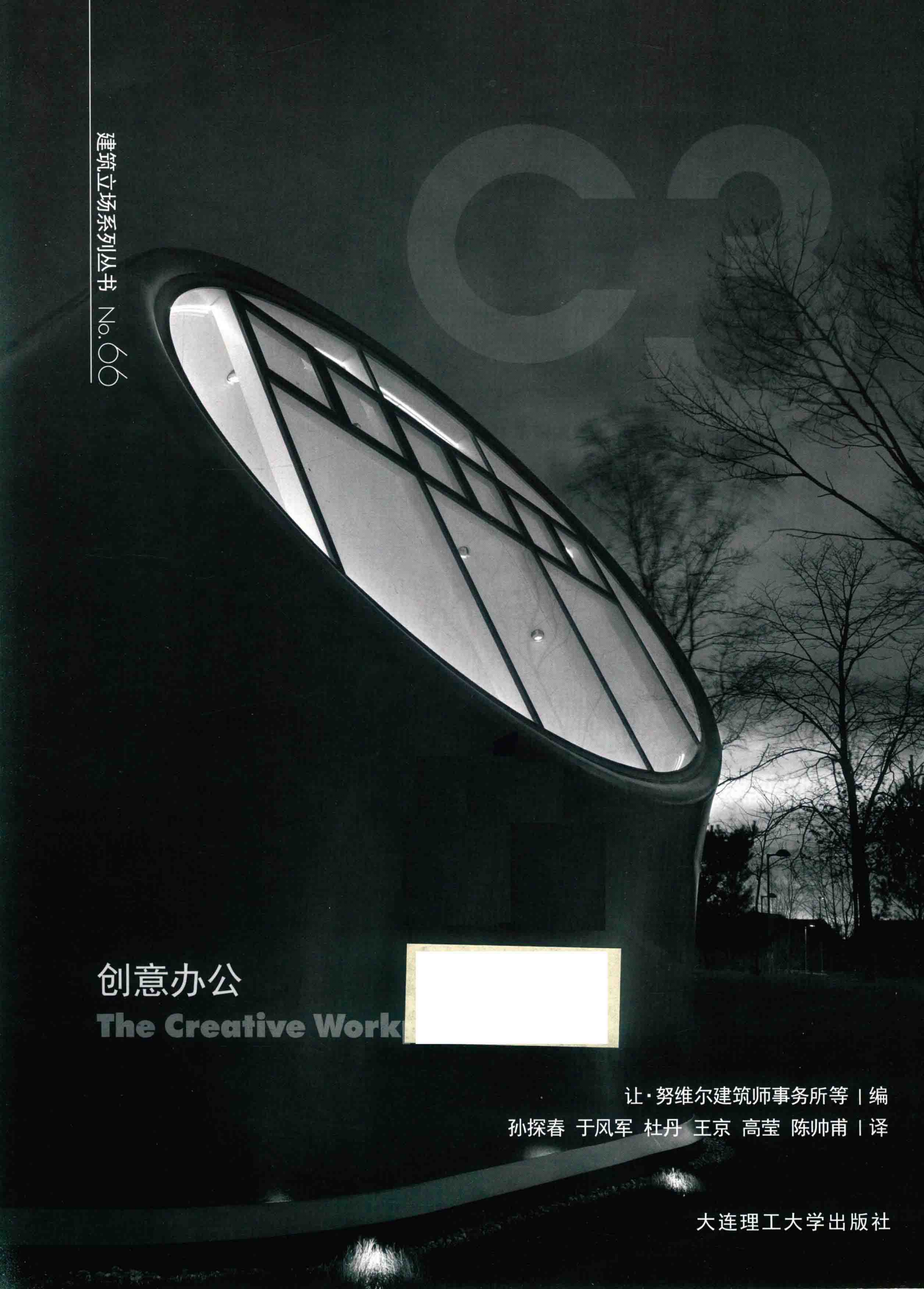

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Office Design for the Knowledge Economy

垃圾焚烧发电厂 _Schmidt Hammer Lassen Architects + Gottlieb Paludan Architects

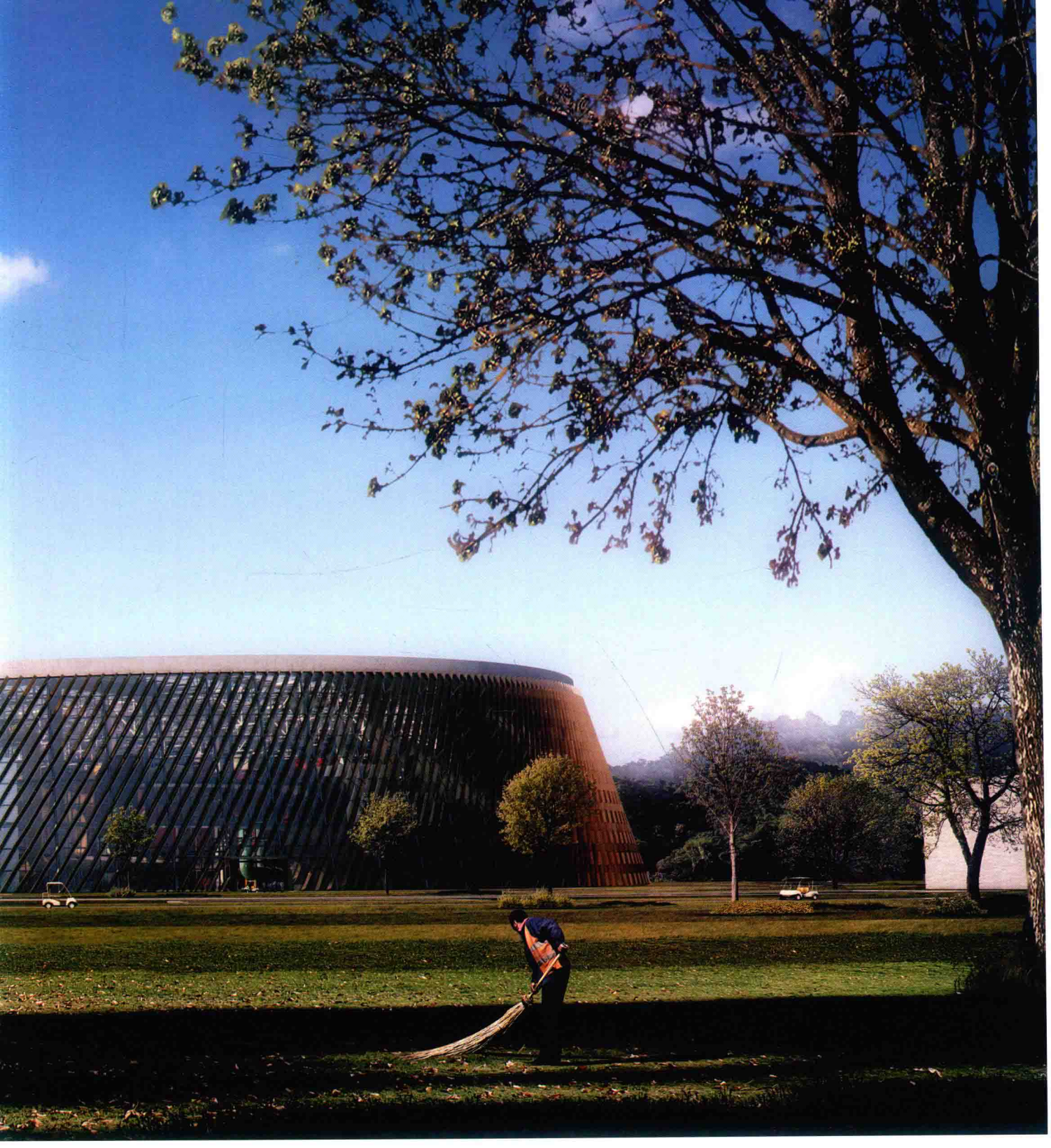
丹麦施密特-哈默-拉森建筑师事务所的团队与戈特利布·帕卢丹建筑师事务所赢得了世界上最大的垃圾焚烧发电厂的国际设计竞赛。新建成的深圳东部垃圾焚烧发电厂坐落于深圳市山岭起伏的市郊，每天将焚烧5000吨垃圾，这相当于深圳的2000万市民每年生产垃圾总量的三分之一。该发电厂将采用最先进的垃圾焚烧与发电技术，同时也担负起培养深圳市民环保意识的教育责任。

获胜设计在一座圆形建筑内系统规划了整个发电厂，包含附属建筑，打破了传统工业厂房长方形布局的印象。这种清晰的圆形使发电厂的占地面积最小化，也就减少了现场必要的土方挖掘量。

公众游客先是穿过一座园景公园，再进入发电厂，走过一条入口桥，这座桥架起在前厅门前的两根大烟囱与游客中心之间，俯瞰着发电厂的机械设备。一条内部环形路径与通道环绕着发电厂，向人们说明了每一道工序，最后将人们带到了屋顶一条1.5km长的全景公共通道，在这里可俯瞰周边美景以及深圳市容。

建筑面积为66000m²的屋顶上面覆盖了多达44000m²的太阳能板，因而该发电厂不仅能以更加清洁的方式处理城市垃圾，也能对这座城市的再生能源供应做出贡献。

发电厂有意识地展示了垃圾焚烧发电的工序，将此作为一个重要的技术过程，既适合解决日益增多的垃圾问题，也能找到更加环保的发电方式。与此同时，游客也了解到了人们每天制造越来越多垃圾所带来的挑战，并且得到了教育，愿意积极主动减少他们自己每天制造的垃圾量。



深化设计工作在2016年年初展开，发电厂预期将于2020年投入运行。

Waste-to-Energy Plant

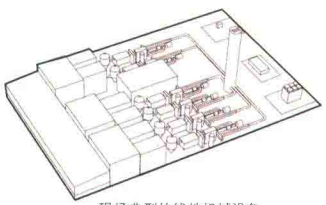
The team of Schmidt Hammer Lassen Architects and Gottlieb Paludan Architects has won an international competition to design the largest waste-to-energy plant in the world. Located on the mountainous outskirts of Shenzhen, the new Shenzhen East Waste-to-Energy Plant will incinerate 5,000 tonnes of waste per day - equaling one third of the waste generated by Shenzhen's 20 million inhabitants every year. The plant will utilize the most advanced technology in waste incineration and power generation, whilst at the same time act as a source of education for the citizens of Shenzhen. The winning design organizes the entire plant, including auxiliary buildings, into one circular building - breaking with the traditional rectangular layout of industrial facilities. By proposing a clear circular form, the footprint of the plant is minimised and it reduces the amount of excavation required to build on the site.

Public visitors are invited into the plant through a landscaped park, via an entrance bridge that rises between the stacks to an entrance lobby and visitor center overlooking the plant machinery. An internal circular path and walkway circle the plant explaining each process, before leading up to a 1.5km panoramic public walkway on the roof overlooking the surrounding landscape and the city of Shenzhen.

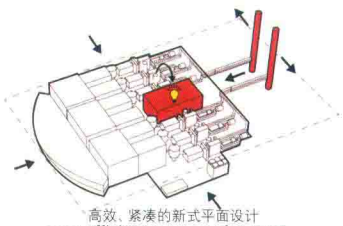
The 66,000m^2 roof is designed to be covered by up to 44,000m^2 of photovoltaic panels providing the opportunity for the plant not only to provide a cleaner way to deal with the city's waste but also to contribute to the renewable energy provision for the city.

The plant is intended to showcase the waste-to-energy production as an important technical process that is geared to deal with the issues of growing waste, as well as the issue of finding more environmentally friendly ways of generating electricity. At the same time visitors become informed on the challenge of the growing amounts of waste we produce every day and are also educated on initiatives on how to reduce their own amount of daily waste.

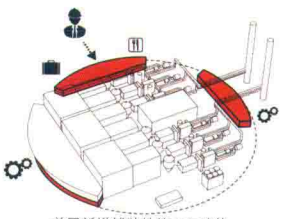
Detailed design work is about to begin in early 2016, and the plant is scheduled to start operating in 2020.



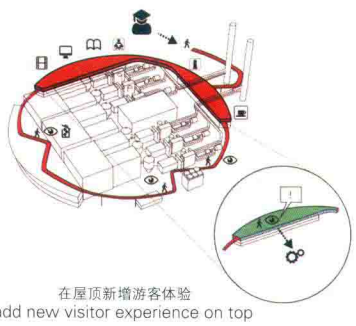
现场典型的线性机械设备
standard linear machinery on site



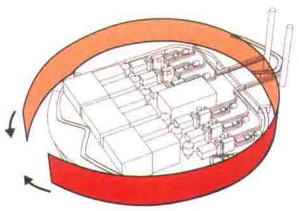
高效、紧凑的新式平面设计
new efficient compact footprint



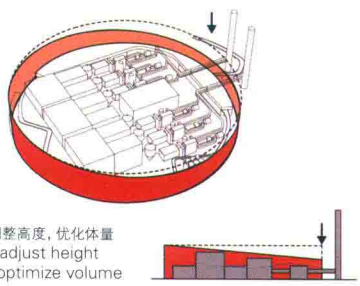
首层新增辅助性的工厂功能
added supporting factory functions on the ground floor



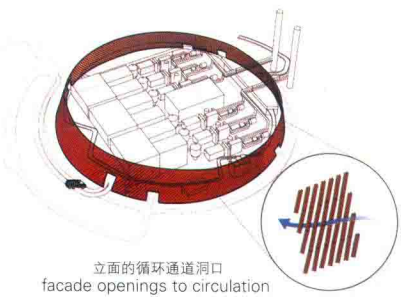
在屋顶新增游客体验
add new visitor experience on top



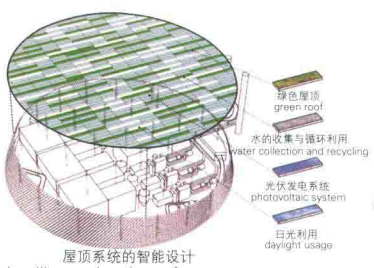
立面外围护
facade wrap



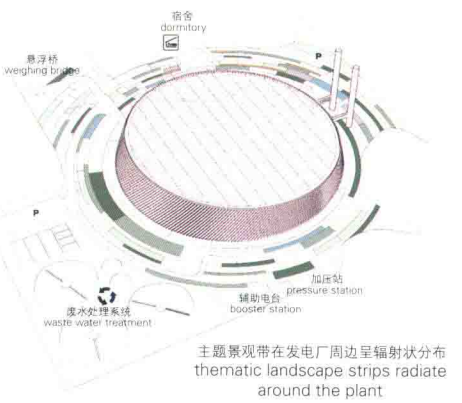
调整高度，优化体量
adjust height
to optimize volume



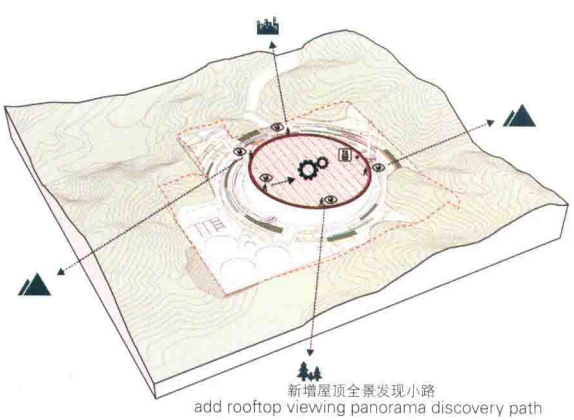
立面的循环通道洞口
facade openings to circulation



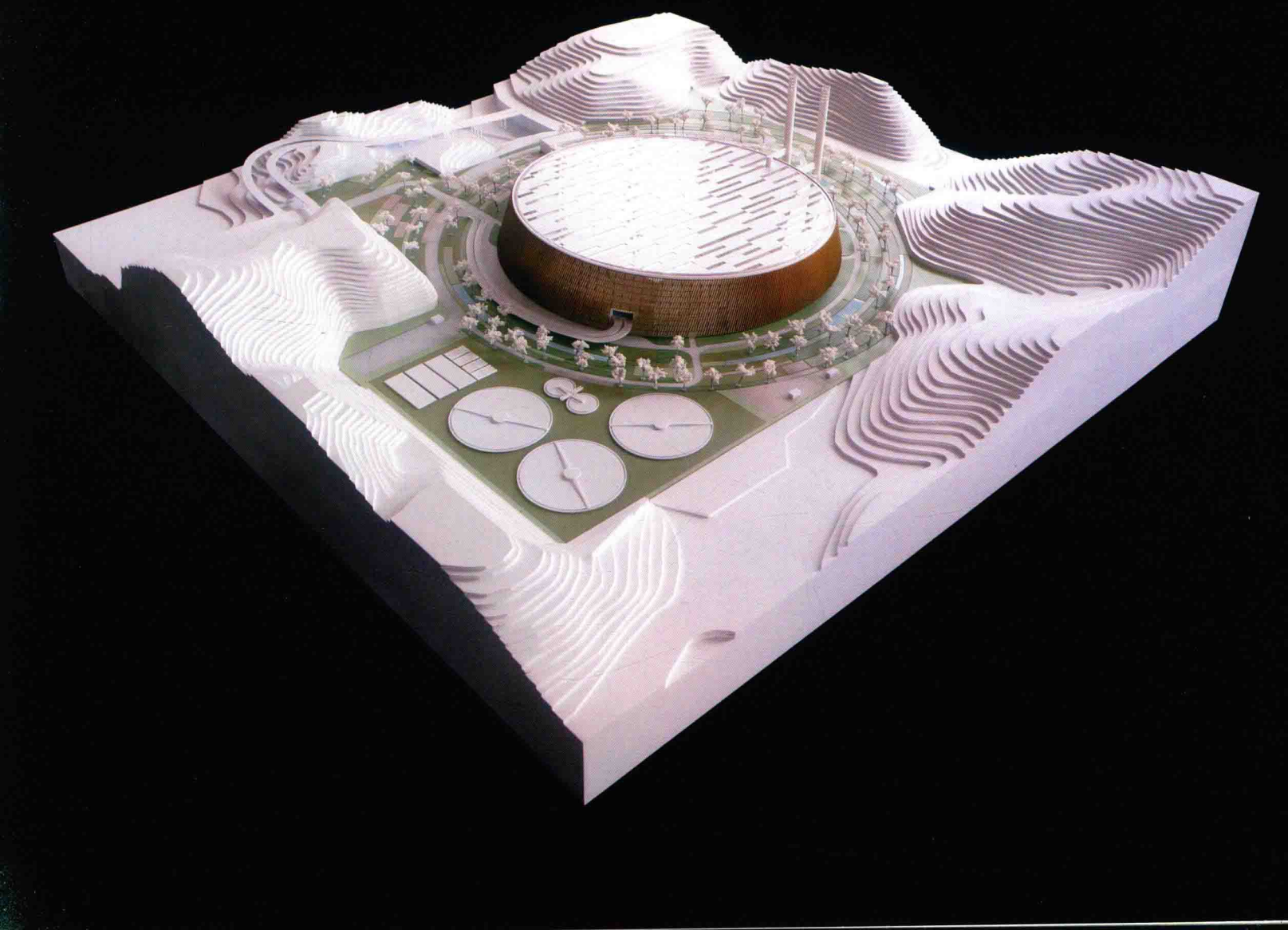
屋顶系统的智能设计
intelligent plug-in roof system



主题景观带在发电厂周边呈辐射状分布
thematic landscape strips radiate
around the plant



新增屋顶全景发现小路
add rooftop viewing panorama discovery path



可持续建筑之家_hiperstudio

本项目是“巴西可持续建筑之家国家建筑设计竞赛”的获胜者。此活动由坎皮纳斯市市政厅发起，由IAB|SP负责组织。项目建于坎皮纳斯市塔夸拉尔公园内即将建造的一座可持续性的机构场馆之内。

身临该项目其境，人们相信，设计这一行为不仅仅要考虑功能和美学这两个方面的问题，还要在建筑形式中体现社会和环境的重要性，需要敏感和人性化的设计方法。

这一项目设计致力于探索可持续性这一问题，以超越人们惯常理解的“可持续性”的意思。人们通常把可持续性建筑与绿色建筑联系在一起，即建筑墙体后面所隐藏的一套程序和技术机制。然而，这一设计的目标远非如此。该项目旨在调整可持续性这一理念中本身所固有的人体尺寸，注重用户体验，即人们真正能感受到的东西，从而最终让人们重新思考在环境中的作用以及如何与环境相处。

该设计方案主要基于一种永恒的建筑理念：将建筑人行漫步道作为项目的一种设计姿态。作为设计理念和策略，人行漫步道从建筑的主入口就呈现在人们眼前。从此处，人们沿着精心设计的小路开始了步行体验，去发现与周围景观融为一体的建筑形式。

在建筑与环境共生共栖的关系中，建筑在人们对周围自然环境沉思冥想的过程中起到了实际支持的作用。场馆结构内包含了各种各样的主题活动，精心设计的小路环绕四周，一直延伸到屋顶。人们可在与树顶齐高的屋顶继续畅游，直到登上更高的平台，饱览塔夸拉尔公园的风景。

因此，小路对使用者而言起着诲人不倦的作用，使人们认识到自然环境和人造环境之间存在着充满诗意的互动。其中，建筑是配角，对主角——公园的景色充满敬畏。

最后，该项目被认为是可持续性建筑的典范，其中包含了一系列能保证环保性能相互协调的系统和设计解决方案。该建筑设计方案达到

了客户关于建筑要具有标志性形象的要求，而且还使用了必要而经济的构件，使建筑简洁而富有表现力，没有形式上的扭曲或者是材料上的奢侈浪费。

House of Sustainability

This project was selected as the winner of a National Architecture Competition for the House of Sustainability, promoted by Campinas City Hall and organized by IAB | SP. It consists in a sustainable institutional pavilion to be built in Taquaral Park, Campinas.

In the premises of this project, there is the belief that the act of designing does not operate only between the functional and aesthetic issues, but also seeks to translate social and environmental significance in the built form, requiring a sensitive and humane approach.

This proposal seeks to explore the issue of sustainability in order to transcend its meaning more commonly associated with green architecture, i.e., a mere set of procedures and technological mechanisms hidden behind the walls. More than that, the project aims to rescue the human dimension intrinsic to the very notion of sustainability, focused on the user experience, something he can actually feel and sense,

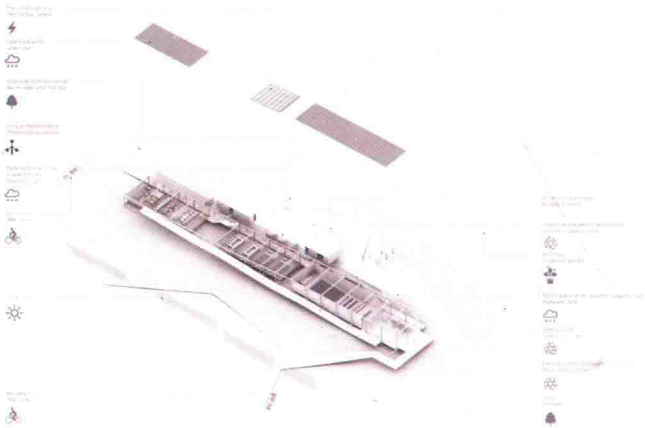
and consequently, rethink his role and his way of relating to the environment.

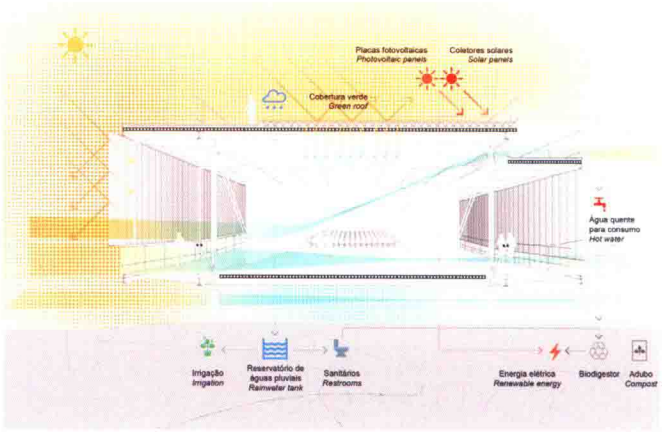
The main idea behind the design proposal is based on one of the timeless concepts of architecture: the architectural promenade as a designing gesture of the project. The promenade as a conceptual strategy is evidenced since the main access of the building site, where the walking experience along the proposed path begins, leading to the discovery of the architectural form integrated with the landscape.

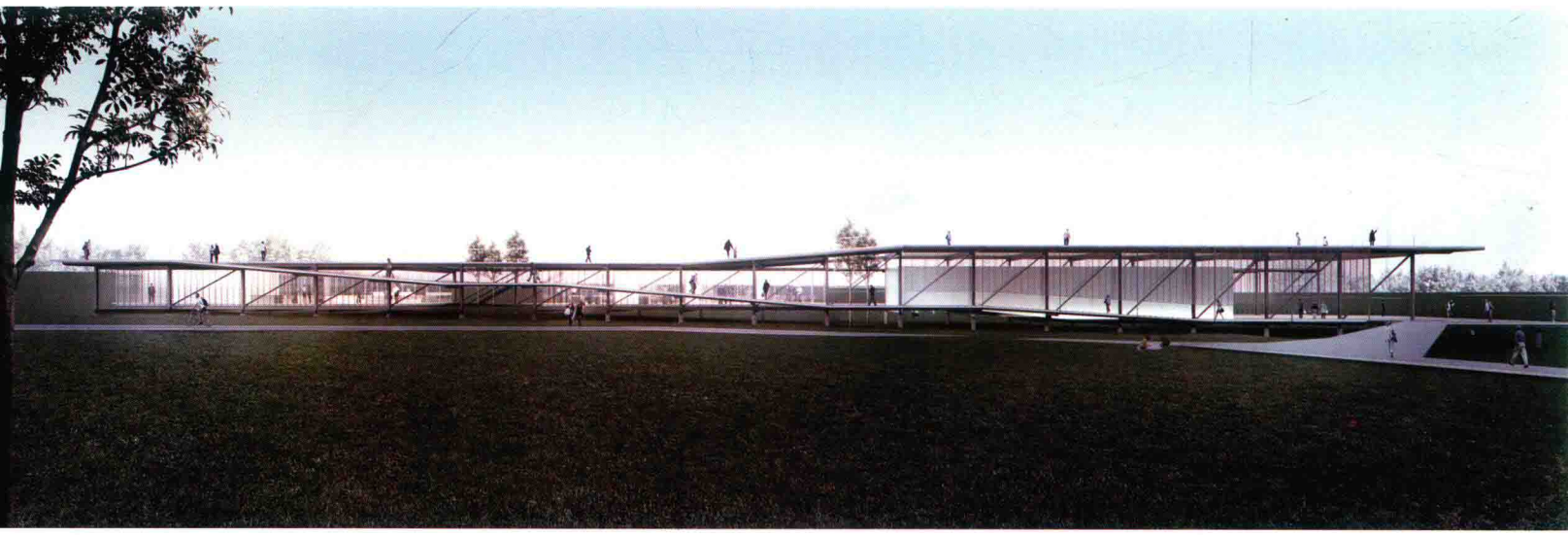
In that symbiotic relationship, the architecture acts as a physical support for the contemplation of the natural surroundings. The proposed path unfolds along the pavilion that contains all the required programmatic activities, rising up to the roof where the tour continues at the height of the treetops, culminating in a higher terrace that allows privileged views of Taquaral Park.

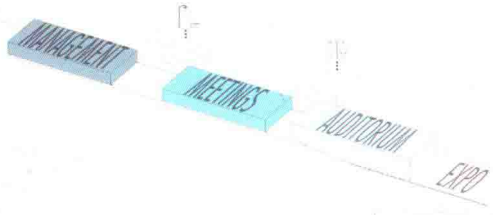
Thus, the path plays a didactic role for the users, raising the awareness towards the poetic interaction between the natural and built environment, in which architecture is resigned to a supporting role in a gesture of reverence to the protagonist, the landscape of the Park.

Lastly, the project is conceived as a paradigmatic prototype of sustainable architecture, containing a series of systems and design solutions that ensure an integrated environmental performance. The architectural proposal responds to the demands of the client about the iconic character, yet with constructive simplicity and expressiveness found in essential and economic elements, without formal contortions or extravagant materiality.

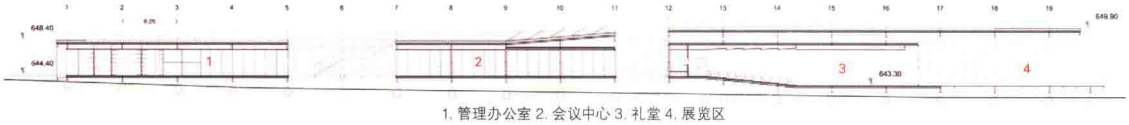








1. 管理办公室 2. 会议中心 3. 礼堂 4. 展览区 5. 循环区域 6. 卫生间/更衣室 7. 公共卫生间/厨房/储藏室 8.门廊
1. management 2. convention center 3. auditorium 4. exhibition area
5. circulation area 6. restrooms/changing rooms 7. public restroom/kitchen/storage 8. porch
一层 ground floor



1. 管理办公室 2. 会议中心 3. 礼堂 4. 展览区
1. management 2. convention center 3. auditorium 4. exhibition area
A–A' 剖面图 section A-A'

加拿大独木舟博物馆 _Heneghan Peng Architects

建筑师遴选委员会的委员和加拿大独木舟博物馆董事会共同宣布赫尼根&彭建筑师事务所（爱尔兰都柏林）和卡恩斯·曼奇尼建筑师事务所（加拿大多伦多）最终赢得了加拿大独木舟博物馆国际设计竞赛大奖。新建的加拿大独木舟博物馆位于1904年修建的彼德堡水闸国家历史遗址上，选址宏伟而庄严，建设经费达3000万欧元。

经过两个阶段的国际竞赛，最后的获胜方案设计了一个优雅、蜿蜒曲折的玻璃亭子，顶部为2英亩（约合8093.7m²）的屋顶花园。建成后，这里将成为世界上最大的独木舟和皮划艇收藏博物馆。本设计令人耳目一新，在特伦特—塞文水道旁的鼓丘开始，蜿蜒曲折，设计做得系统而大胆。博物馆设计心系社区，为了社区，充分体现了土著居民的智慧：在大地上轻松地生活，轻松地（不过度地）建造。

赫尼根&彭建筑师事务所和卡恩斯·曼奇尼建筑师事务所的设计方案从其他设计方案中脱颖而出，因为他们的设计有机地与当地的环境融为一体，而非凌驾于周围环境之上。处于当今气候变化的时代，该设计打动设计评审委员会的不仅仅是其地热供暖/制冷系统设计以及降低能源成本的方式，而且设计中体现的可持续发展方面的智慧也给评委留下了深刻的印象。在这一嵌入式的设计中，只有东面和南面的玻璃墙暴露在外，因而设计本身就降低了运营成本。博物馆只有一层，内部面积有7500m²，平面布局可以非常灵活，为观众带来各种不同的体验和服务，适应各种变化的预期改造需要和不断发展的技术要求。

这种有机造型的建筑体量嵌入鼓丘，顶部边缘使用当地硬木铺设，如同一条飘逸的丝带。这样，博物馆中对光敏感的藏品，如可以追溯到18世纪80年代、具有历史意义的桦树皮独木舟以及土著手工艺品，就可以放置在被动式节能的自然避光的地方。博物馆的大面积绿