



# TOP ARCHITECTS

美国顶级建筑师

# USA

ARCHIWORLD公司 编

大连理工大学出版社





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► ARCHIWORLD公司 编  
► 赵 欣 译

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Top Architects USA

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我爱上了建筑。

我所发现的世界中充满了美。

世界中任何微小的事物都能够在建筑中反映出来。

建筑代表了人类所有的情感：像欢乐、幸福、悲伤、愤怒和痛苦。在书中，你将感受到整个世界。

引领这个世纪的世界著名建筑师，被挑选出来加入到《顶级建筑师》这套书中。建筑世界将指引你穿过建筑的现在和未来，并且把你带入顶级建筑师的世界里。

现在，该是感受那些为人类创造空间的建筑师们的呼吸的时候了。

## I am in love with architecture.

The universe I find is full of beauty.

Every little thing in it can be reflected in architecture.

Architecture is the representation of the universe that holds all kinds of human emotions like joy, happiness, sadness, anger and pain. In this book, you will be able to feel the universe.

World-renowned architects who are leading this century have been chosen for Top Architects. Archiworld will guide you through the present and future of architecture and introduce you to the world of leading architects.

Now, it's time to feel the breath of the architects who creates a space for human being.



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穆尔河之岛  
Mur Island





**Site:** A river that runs through the city.

**Project:** A twist in the river, a node in the river, a circulation-route in the middle of the river. The circulation-route is an island; the island is a dome that morphs into a bowl that morphs into a dome.

The bowl functions as a theater; the inside of the bowl is lined with bleachers - transparent bleachers, made of grating or perforated metal - that step down to a stage at the bottom of the bowl. When the bowl is not being used as a theater, it functions as a public space, a plaza, in the middle of the river; each line of bleachers waves in and out, it expands and contracts instead of sitting straight ahead, facing front, you can sit face-to-face, for everyday conversation.

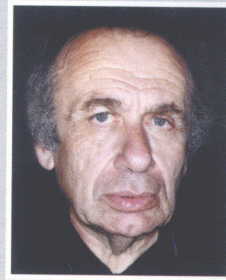
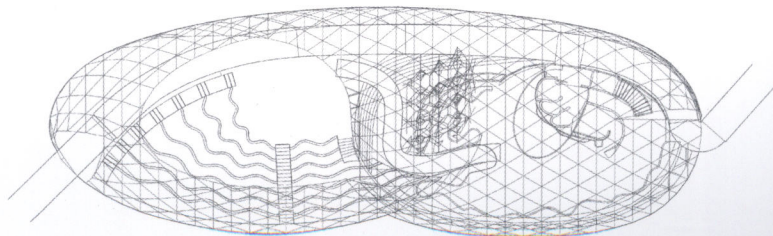
The dome functions as a café/restaurant. You enter from above, onto a terrace, or from below, into the restaurant/bar. A canopy above the downstairs entrance twists down to make lounge seats around the edge of the dome. Curved triangular tables can be used separately, for two people, or joined together, as tables for four or six or eight; curved triangular seats can be placed around the table, or joined with the fixed seating around the perimeter. The rubber edge of the

terrace above twists down to make multiple bar counters, at different heights. Behind the bar, the wall is sucked in to make shelves for bottles, and for a cash register. Above, the perimeter of the terrace is made of tables and seats that swirl back into the interior. Water pours down the shell of the dome, into the river; up on the terrace, you sit closer to the waterfall over the dome.

Where the dome morphs into a bowl, and vice versa, a playground is formed by the warp. This in-between space is a three-dimensional grid, like a space frame, that functions as monkey bars, a field to climb up and crawl through and hang onto; a slide cuts through the grid.

Functions are mixed on this island. In the theater, the backdrop of the stage is the playground; as you sit in the bleachers and focus on the stage, there's a playground of screaming children in the background. In the café, the playground forms a wall and ceiling; a child climbs above you as you take another drink.

Light streams up from beneath the bleachers, in the bowl, and down from the roof structure, in the dome.



维托·阿孔奇

阿孔奇工作室 (美国)

- 2000年 纽约艺术基金, 建筑协会
- 2004年 纽约建筑奖
- 2005年 2005年迈阿密+海滩双年国际建筑在线竞赛/穆尔河之岛, 格拉茨
- 2006年 纽约康尼岛第八街地铁站项目的立面









立面图

地址：奥地利，格拉茨  
总建筑面积：10 310平方英尺  
外部处理：钢、玻璃、橡胶、沥青  
摄影：阿孔奇工作室

**位置：**穿过城市的一条河流。

**项目：**河流中的一个转折，河流中的一个节点，河流中央的一条循环路线。这条循环路线是一座小岛；该小岛形成碗的一个圆屋顶，而碗又形成一个圆屋顶。

碗作为一座剧院；里面有成排的露天看台——透明的看台，由花格板或凿孔的金属制成——顺着看台可以走到碗底部的一个舞台上。当没有用来做剧院的时候，它就是一个公共场所，河流中央的一个广场；露天看台的每一排都呈波浪形，它不断地延伸、收缩，而不是面朝前方直直地排列，这样你便可以面对面坐着进行日常的对话。

圆屋顶可作为咖啡馆/饭店使用。你可以从上面进入一个阳台，或者从下面进入饭店/酒吧。楼下入口上面的天棚向下弯曲，并在屋顶的边缘处形成了休息室的坐椅。弯曲的三角形桌能够供两个人单独使用，也可以连在一起供四个人、六个人或八个人使用；弯曲的三角形坐椅能够围绕桌子摆放，或者与周围固定的坐椅连在一起。上面阳台的橡胶边缘向下扭曲着形成多个不同高度的吧台。在吧台

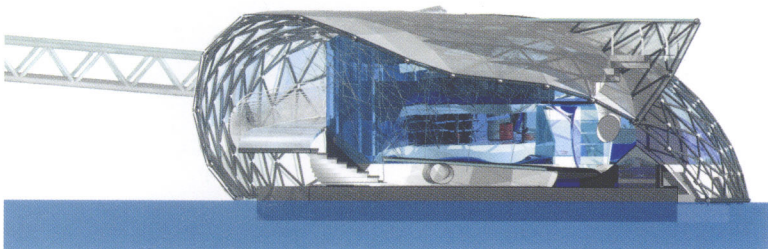
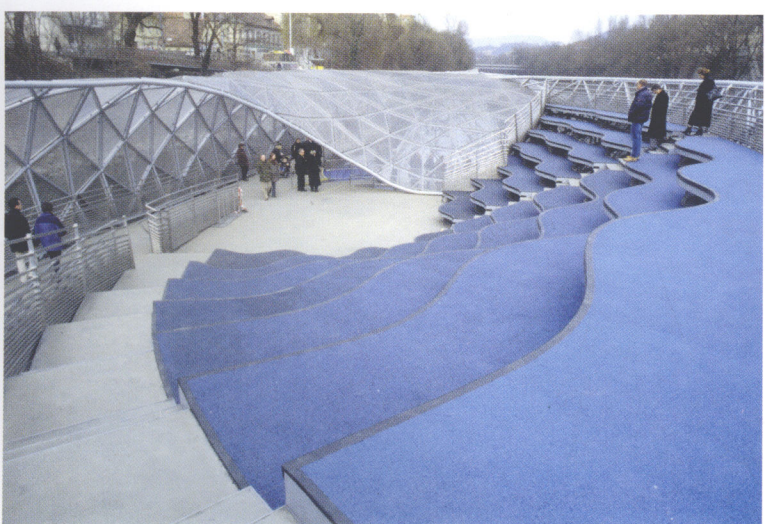
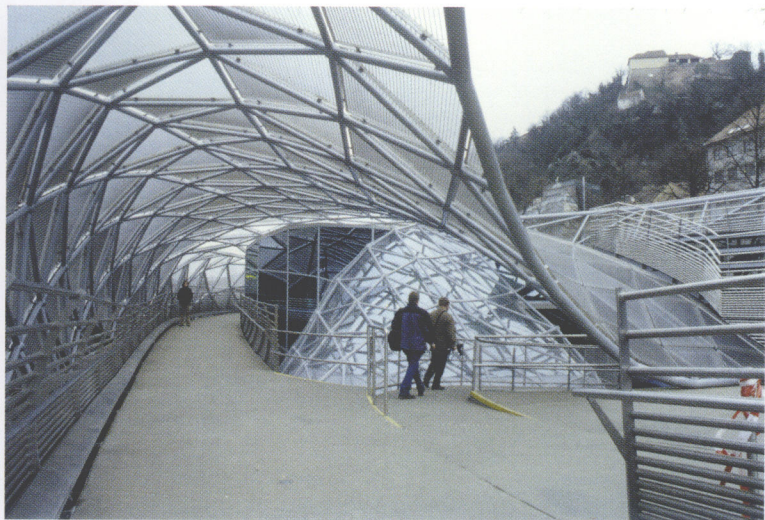
后面，墙壁内陷构成了架子，用于放置瓶子和一台收银机。在上面，阳台的周界是由向后旋转进入到室内的桌子和坐椅构成的。水顺着屋顶的外壳向下倾泻进河流中；在阳台上，你可以坐得离屋顶的瀑布更近。

屋顶构成一个碗的形状，而这个碗正是剧院的屋顶，也成为了一个游乐场。中间场所是一个三维的格栅，就像是一种猴栅的空间分割物，可以借此爬上爬下，钻来钻去或悬在上面；一条滑道穿过格栅，将其分隔开。

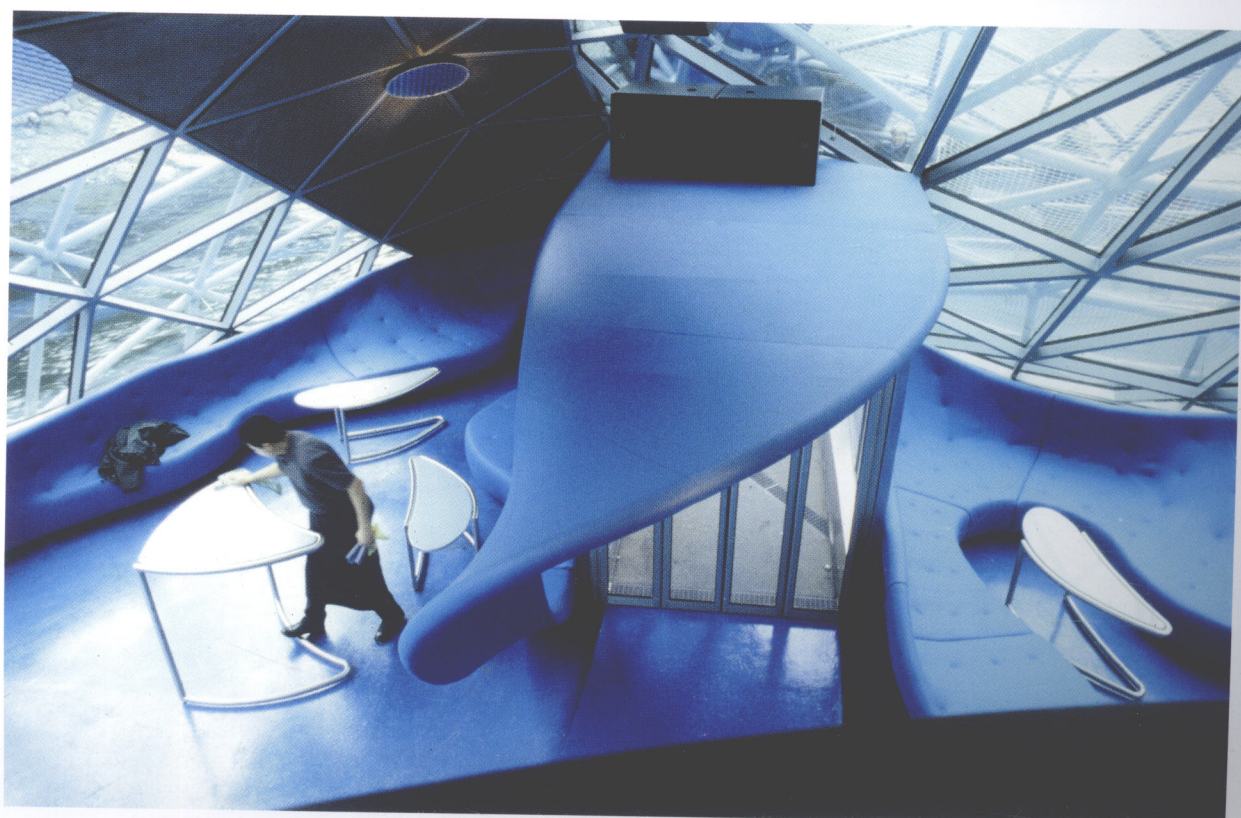
在这个小岛上各种功能是混合在一起的。在剧院里，舞台的背景是游乐场；当你坐在看台上，关注着舞台的时候，背景里就会有一群在游乐场上尖叫的孩子。在咖啡馆里，游乐场又形成了一面墙壁和天花板；当你在喝饮料的时候，就会看到有孩子在你上面爬。

灯光从碗里面看台的下方向上涌现出来，并从屋顶的房顶结构向下涌现出来。











为可能遭洪水侵害的岛屿设计的表演艺术中心  
Performing Arts Center for a Floodable Island



立面图



**THE DROWNED WORLD.** The floodable base of the island is turned into a curve on the river, a compound curve like the top of the earth. But this isn't the earth, and there's no earth here, no soil, no green. The floodable base of the island is a landscape of no-landscape, it should have the stark otherworldly beauty of an alien planet. Barren, yes, but abstracted and pure; greenless, yes, but suffused with some other color: the color should change with the light, the color should shift with the contours of its curved surface – a red that becomes purple that become pink... It's other-worldly but not untouchable; it's usable, walkable you walk in and out of craters and crevices, you sit inside the craters, it's a surface of ins and outs, there's plenty to do here but at the same time nothing to do, there's no need to do anything, you can only experience the end of the world here, or the beginning of a new world. It's an exhilarating transition, an ecstatic trauma... The floodable base of the island is a world on water (tentative, tentative) and, at the same time, a world under a world, it's under a spaceship, it's a world in the shadow of a spaceship.

**THE HOVERING WORLD.** The Performing Arts Center proper is rotated on the floodable base of the island; it's cantilevered off the base, it escapes floods, it hovers above the water like a spacecraft. Picture a surface that expands and curves and wraps itself up to become a three-dimensional ellipse, a bullet, a bomb, a blimp, a blimp that's been concentrated, contracted, to fit the size required for the Performing Arts Center.

**A SPACESHIP OF MULTI-SPACE.** The surface of the spaceship is mirrored; the spaceship is sheathed by reflections - reflections of city and river and sky,

reflections of the cratered landscape and the people moving over it... The mirror is perforated: the interior of the spaceship, the people inside, mix with the reflections from outside.

**A SURFACE THAT EATS ITSELF.** The surface is sucked in, into the spaceship... Push in the surface: the surface stretches inside like a balloon...

**COME INTO THE BLADDER.** Where the Hangyang Bridge crosses the island, the spaceship is sucked in: a hole in the island, a tunnel through the middle of the Performing Arts Center. By car or bus or on foot, you enter the Performing Arts Center. (Between the two sides of the bridge, an elevated rail could support another means of transportation, a monorail or a tram.)

**TUBE-TO-TUBE, VEIN-TO-VEIN.** The skin of the access tube is sucked into the body of the spaceship; the pull makes a circulation-tube. The skin of one tube is sucked in, pulled in, to make another; the tubes take you up and down and across the spaceship, as if through the circulation-systems of the body.

**STRANDED IN THE JUNGLE.** The circulation-tubes cross through public parks, in-between the programmed spaces. 'Park' is a euphemism here, a formality, a decoy; these parks are un-parks, they're overgrown, sprawling, spreading like weeds, these jungles grow inside the building. The jungles fill the in-between spaces, between programmed spaces and circulation-tubes; the jungles stretch vertically, horizontally, diagonally. You might have come here just for the parks, or you stop off here for a while on your way to a theater; you enter on different levels, it's as if you're floating through the jungle.

**AN INSIDE OF OUTSIDE.** The perforated surface of the spaceship lets sunlight in, into the parks. It rains and snows inside the parks.

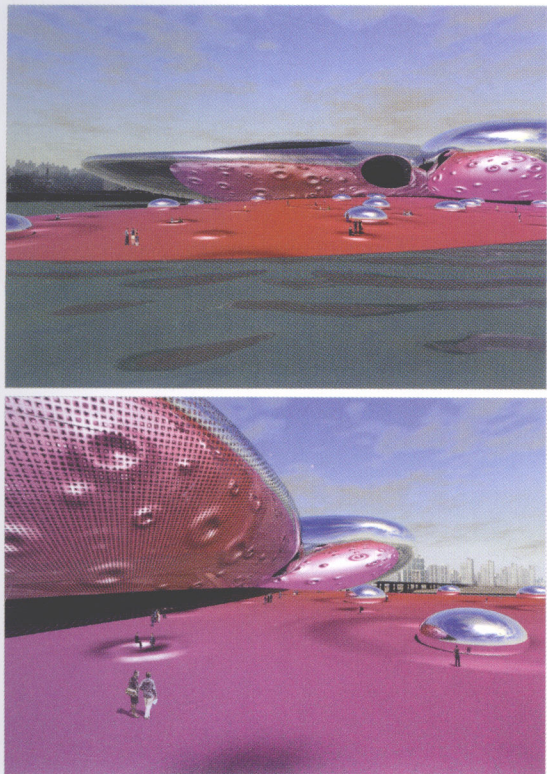
**BLOWING BALLOONS.** The skin of a circulation-tube is sucked in, stretched, to make the opera house, the concert hall.

**THE GAPING WORLD.** At the south end of the spaceship, the skin is sucked in and the top of the spaceship rises like a mouth. The skin is pulled in to make a sock, a sock that makes the outdoor concert-hall. At the top, the skin makes a roof, to protect against inclement weather and to hold a projection-screen. As the skin curves around, from top to bottom, it makes audience seating. At the bottom, the skin stretches out almost flat to make the stage. The backdrop for the stage is the river and the city.

**COMING IN OUT OF THE WATER.** If you don't want to walk or drive or take public transportation, you can come to the island by boat; you dock your boat in a crater, on the floodable base of the island. The largest craters here are filled: they're filled with capsules, that function as hotel rooms; the hotel is scattered throughout the floodable base of the island.

**GOING OUT INTO THE WATER.** When the river floods, the floodable part of the island is unaffected; there's no greenery to spoil, no buildings to wash away. The hotel capsules are tethered to the craters on pistons; when the river floods, the hotel capsules float.





**浸入水中的世界。**该小岛的可浸水底部变成了河面上的一条曲线，就像地面顶端的复合曲线一样。但是这不是地面，而且这里也没有地面，没有土壤和绿色植物。该小岛的可浸水底部就是一处没有地貌的风景，它应该拥有来自一个陌生星球的完全属于来世的美丽。这里的确很单调，但是很有吸引力而且很纯洁；没有绿色，但是充满了其他的色彩：色彩随着灯光而变化，色彩随着弧形表面的轮廓而变化——红色变成紫色，紫色又可以变成粉色……这是属于来世的，但并不是不可触摸的；它可以使用，可以行走，你可以走进或走出这些大坑和雕刻品，你可以坐在大坑里面，它有凹凸的表面。在这里可以做很多事情，但同时又没有什么可以做，没有必要去做任何事情，你只需在这里体验世界的结束，或者一个新世界的开始。这是一种令人为之震撼的转变，一种令人心醉神迷的伤痛……小岛的可浸水底部是一个水上的世界（尝试性的），同时也是一个水下的世界，它在一艘宇宙飞船的下面，它就是处于宇宙飞船影子里面的一个世界。

**悬浮的世界。**表演艺术中心是在小岛可浸水底部上旋转而建；它旋转着离开底部，逃离洪水，就像宇宙飞船般悬浮在水面上。其表面可以延展、弯曲，并将自己包裹起来形成一个三维的椭圆、一颗子弹、一枚炸弹、一艘小型飞船、一艘曾经被浓缩或压缩以满足表演艺术中心规格要求的小飞船。

**一艘多空间的宇宙飞船。**该宇宙飞船的表面像镜面；它被倒影覆盖着——城市、河流和天空的倒影、坑坑洼洼的景色以及在上面活动的人们的倒影……镜子是有孔的：宇宙飞船的内部以及里面的人们，与外面的倒影混合在一起。

**一个会吃掉自己的表面。**该表面被吸入进去，吸入到宇宙飞船里面……表面的推力：表面从里拉伸就像一个气球……

**进入到气泡中。**在Hangyang桥跨过小岛的地方，宇宙飞船被吸入进去：小岛上有一个洞，一条隧道穿过表演艺术中心的中央。你可以自己开车、乘坐公共汽车或步行，从而进入表演艺术中心。（在桥两端之间，一条高架铁轨能够支撑另外一种交通方式——单轨铁路或者有轨电车。）

**管道到管道，脉络到脉络。**入口管道会被吸入到宇宙飞船体内；拉力会形成一条循环的管道。一条管道的外壳被吸入或拉入从而形成另外一条管道；这些管道可以带着你上下穿越或横穿宇宙飞船，就像穿过它体内的循环系统一样。

**在丛林中进退两难。**循环管道可以穿过位于程序化空间之间的公共花园。“花园”在这里就是一种委婉的说法，一种仪式，一种圈套；这些花园其实不是花园，它们就像野草一样长得过快，且四处蔓延。这些丛林生长在建筑物的内部，它们填充了在程序化空间和循环管道之间的中间场所；这些丛林或垂直、或水平、或对角地延伸着。你可能仅仅

是为了看花园才来这里的，或者你在去剧院的路上在这里停留了一会；你会进入不同的层次，就好像你正漂浮着穿过丛林一样。

**外部的内部世界。**宇宙飞船有孔的表面可以让阳光进入到花园中。因此花园里面也会下雨、下雪。

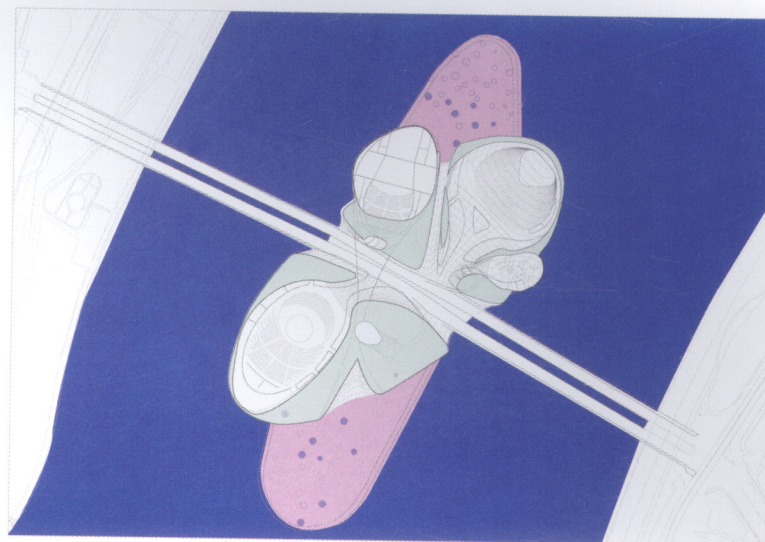
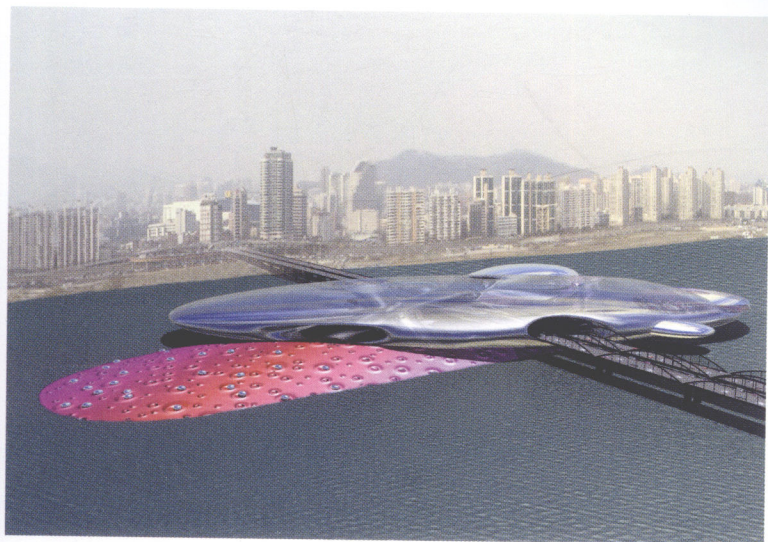
**吹气球。**一条循环管道的外壳被吸入、拉伸，从而形成戏剧厅、音乐会大厅。

**多洞穴的世界。**在宇宙飞船的南端，外壳被吸入进来，而飞船的顶部就像嘴巴一样上升着。外壳被拉进来形成袜子的形状，形成了户外的音乐厅。在顶部，外壳形成屋顶来抵御严酷的天气，并支撑着一个投射屏。由于外壳从顶部到底部都在周围蜿蜒，使得观众可以在此就坐。在底部，外壳几乎向外拉伸成平面从而构成了舞台。舞台的背景就是河流和城市。

**从水中进入。**如果你不想行走或驾驶或采用公共交通工具，你可以乘船来到小岛；你将小船停泊在小岛可浸水底部上的一个坑里。这里最大的几个坑已经填满了：它们是被舱式旅馆填满的；旅馆遍布在整个小岛的可浸水底部。

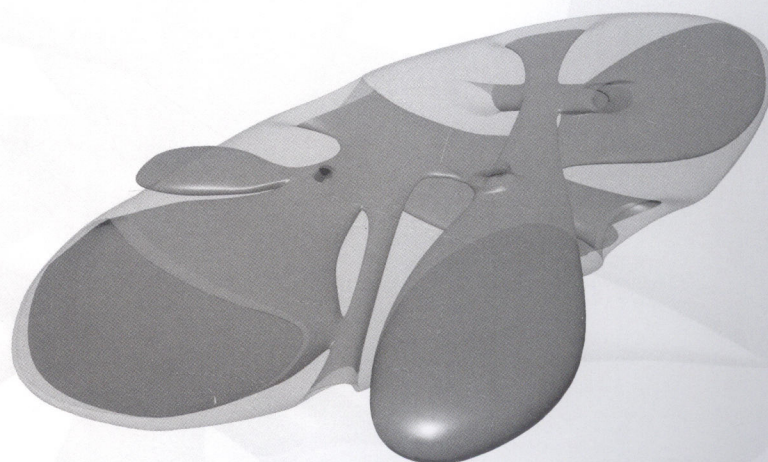
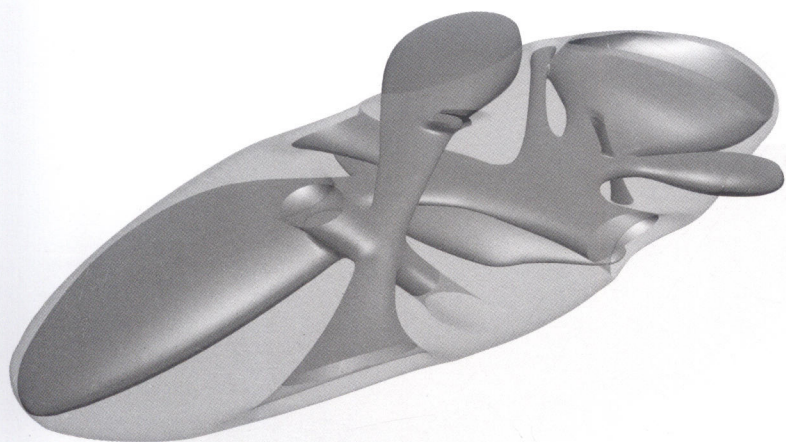
**走出去，进入水中。**当河流遭遇洪水的时候，小岛可浸水部分是不会受到影响的；在这里，没有绿色植物会被破坏，没有建筑物会被冲走。舱式旅馆通过活塞与大坑拴在一起；当河流遭遇洪水的时候，舱式旅馆就会漂浮起来。





总平面图

地址：韩国，首尔  
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