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现代世界建筑与景观(2)

Global Architecture & Landscape Today

韩国C3出版公社

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编
译



雷尼国际出版有限公司

大连理工大学出版社

图书在版编目(CIP)数据

现代世界建筑与景观. 1、2、3/韩国C3出版公社编. —大连: 大连理工大学出版社, 2008.9
ISBN 978-7-5611-4290-5

I. 建… II. ①韩… III. 景观-园林设计-作品集-世界
IV. TU986.2

中国版本图书馆CIP数据核字(2008)第101303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: 上海美雅延中印刷有限公司
幅面尺寸: 225mm × 300mm
印 张: 45.5
出版时间: 2008 年 9 月第 1 版
印刷时间: 2008 年 9 月第 1 次印刷
策 划: 彭蓉蓉
责任编辑: 方 柘
封面设计: 苏儒光
版面制作: 雷尼国际出版有限公司
责任校对: 毕 晔 王 培 刘红颖 张昕焱

书 号: ISBN 978-7-5611-4290-5
定 价: 648.00 元(共 3 册)

发 行: 0411-84708842
传 真: 0411-84701466
E-mail: a_detail@dutp.cn
URL: <http://www.dutp.cn>

韩国语版

发行人兼编辑人：李在烘

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打图：金珉征，田惠正，千惠景

电脑设计：韩贤贞

写真：金钟五

广告部：李昌秀 金昌镐

读者管理部：智曳仙

KOREAN EDITION

Publisher: JaeHong Lee

Editorial Director: Uje Lee

Managing Editor: JaeWon Lee

Editor: YuMi Hyun, JungHa Bae, JooEun YeeOh, YoonKyoung Bae

Editorial Dept.: JeongSeon Lee, Jun Choi

Editorial Designer: MinJung Kim, HyeJung Jun, HyeKyoung Cheon, MiNa Kim

Computer Graphic Designer: HyunJung Han

Photographer: JongOh Kim,

Advertisement Dept.: ChangSoo Lee, ChangHo Kim, YounJung Mun

International Marketing: SangMin Lee

Reader Service: YeSun Ji

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220/Exhibition Center in Angola

安哥拉展览中心

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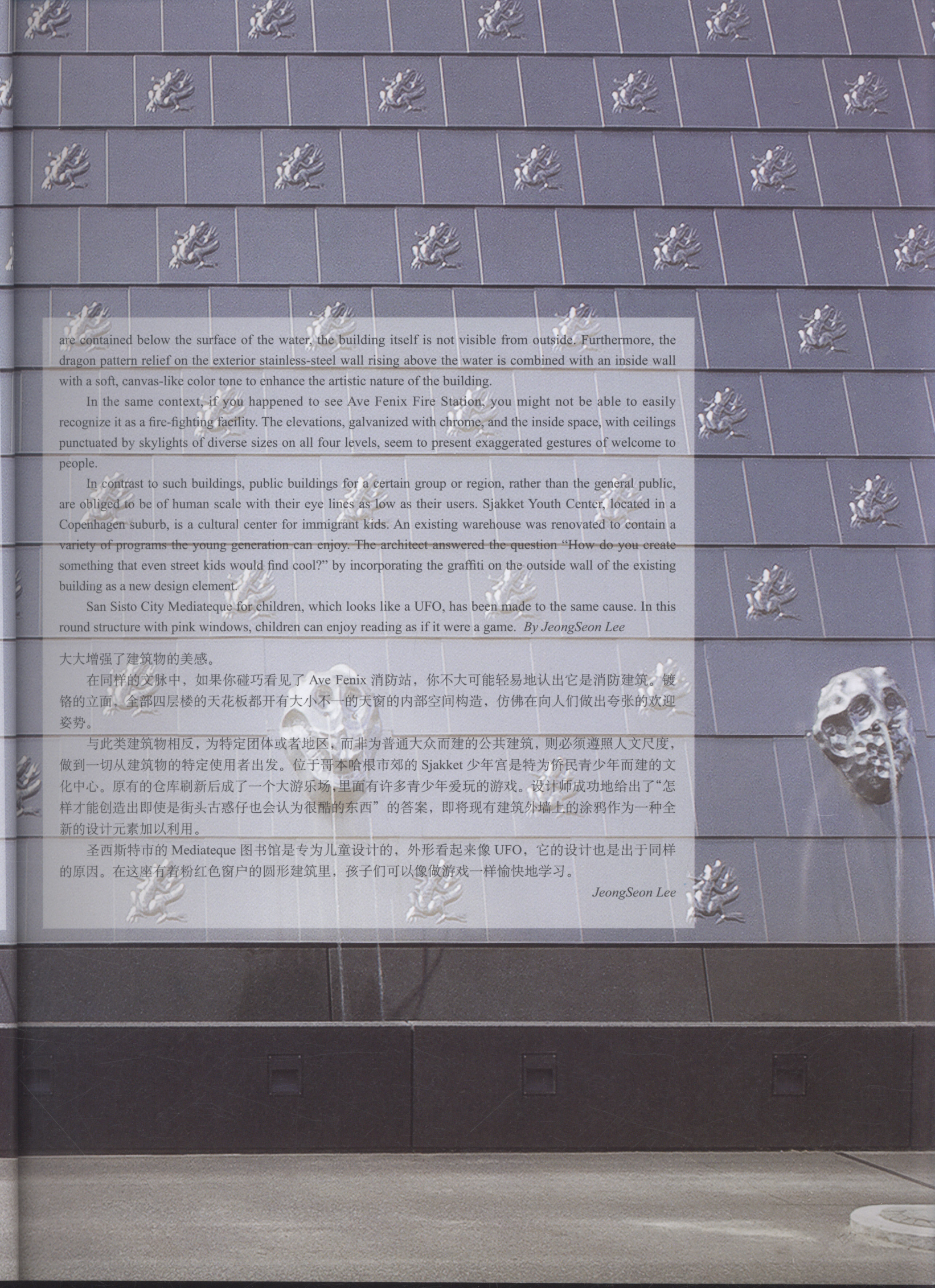
Amusing Service 有趣的服务型建筑

The French Revolution in the 18th century led to the declaration, "Every power of a nation comes from her citizens," but it was only very recently that public buildings came to be established as genuine service facilities for citizens. Public buildings, which were formerly closed, overwhelming, and dominating symbols of national authorities, have now become friendly places, appealing to citizens with such catch phrases as public interest, openness and transparency. The glazed dome of the Reichstag, designed by Norman Foster, is an eloquent example of a contemporary public building that contrasts sharply with public buildings of earlier times. The glazed dome functions as an observatory, with commanding views of Berlin's downtown area. The dome also symbolizes the nation's services to its citizens. On the other hand, the Czech National Library, designed by Future Systems, which recently won an international competition, tenaciously challenges conventional ideas about public buildings. The library is quite different from conventional national libraries representing their nation's knowledge. Its form and colors are rather revolutionary. Such a global trend forms the background for diverse proposals for public buildings.

The plinth building added to the Walter Bos Complex, which is the largest branches of Netherlands Central Tax Office, look quite different to the vertical towers of authoritarian public offices. Since most of the facilities

早在 18 世纪，法国大革命就宣称：“一个国家的每一项权力都来自于它的民众”，而公共建筑却是在最近才确定下诚恳地为市民服务的方针。公共建筑一向被视做国家权威的象征，现在它一改往日封闭、强势和独裁的作风，开始向着与市民友好的方向发展，用公众利益、开放和透明等巧妙的宣传词来吸引市民的注意力。当代的公共建筑与早期的公共建筑有着鲜明的对比，诺曼·福斯特为德国国会大厦设计的玻璃穹顶就是其中一个雄辩的案例。穹顶上是气象台，从这能俯瞰整个柏林市区的风光。同时，穹顶还是国家为国民服务的象征。另一方面，由未来系统（Future Systems）——该设计事务所最近还赢得了一项国际性竞赛——设计的捷克国家图书馆也在不屈不挠地向公共建筑的传统理念进行挑战。此图书馆与代表国家知识的传统国家图书馆迥然不同。它的形式和色彩更像是一场革命。这种全球化的趋势构成了公共建筑多样化建筑理念的背景。

作为荷兰中央税务局最大部门的办公楼，Walter Bos 联合大厦附属的长柱脚式建筑使得它与其他塔式公共办事处建筑的独裁风格相去甚远。由于柱脚建筑的大部分设施都被置于水面之下，致使它本身从外部看起来并不显眼。此外，露出水面的上饰龙形浮雕的不锈钢墙面与内部柔和的油画色调一起，更是

The background of the entire page is a close-up photograph of a wall. It features a grid of dark, rectangular panels. Each panel is adorned with a raised, metallic relief of a dragon, likely a Chinese dragon, arranged in a repeating pattern. The dragons are depicted in various poses, some facing left, some right, and some looking forward. The lighting is soft, highlighting the texture of the wall and the details of the dragon reliefs.

are contained below the surface of the water, the building itself is not visible from outside. Furthermore, the dragon pattern relief on the exterior stainless-steel wall rising above the water is combined with an inside wall with a soft, canvas-like color tone to enhance the artistic nature of the building.

In the same context, if you happened to see Ave Fenix Fire Station, you might not be able to easily recognize it as a fire-fighting facility. The elevations, galvanized with chrome, and the inside space, with ceilings punctuated by skylights of diverse sizes on all four levels, seem to present exaggerated gestures of welcome to people.

In contrast to such buildings, public buildings for a certain group or region, rather than the general public, are obliged to be of human scale with their eye lines as low as their users. Sjakket Youth Center, located in a Copenhagen suburb, is a cultural center for immigrant kids. An existing warehouse was renovated to contain a variety of programs the young generation can enjoy. The architect answered the question “How do you create something that even street kids would find cool?” by incorporating the graffiti on the outside wall of the existing building as a new design element.

San Sisto City Mediateque for children, which looks like a UFO, has been made to the same cause. In this round structure with pink windows, children can enjoy reading as if it were a game. *By JeongSeon Lee*

大大增强了建筑物的美感。

在同样的文脉中，如果你碰巧看见了 Ave Fenix 消防站，你不大可能轻易地认出它是消防建筑。镀铬的立面，全部四层楼的天花板都开有大小不一的天窗的内部空间构造，仿佛在向人们做出夸张的欢迎姿势。

与此类建筑物相反，为特定团体或者地区，而非为普通大众而建的公共建筑，则必须遵照人文尺度，做到一切从建筑物的特定使用者出发。位于哥本哈根市郊的 Sjakket 少年宫是为为侨民青少年而建的文化中心。原有的仓库刷新后成了一个大游乐场，里面有许多青少年爱玩的游戏。设计师成功地给出了“怎样才能创造出即使是街头古惑仔也会认为很酷的东西”的答案，即将现有建筑外墙上的涂鸦作为一种全新的设计元素加以利用。

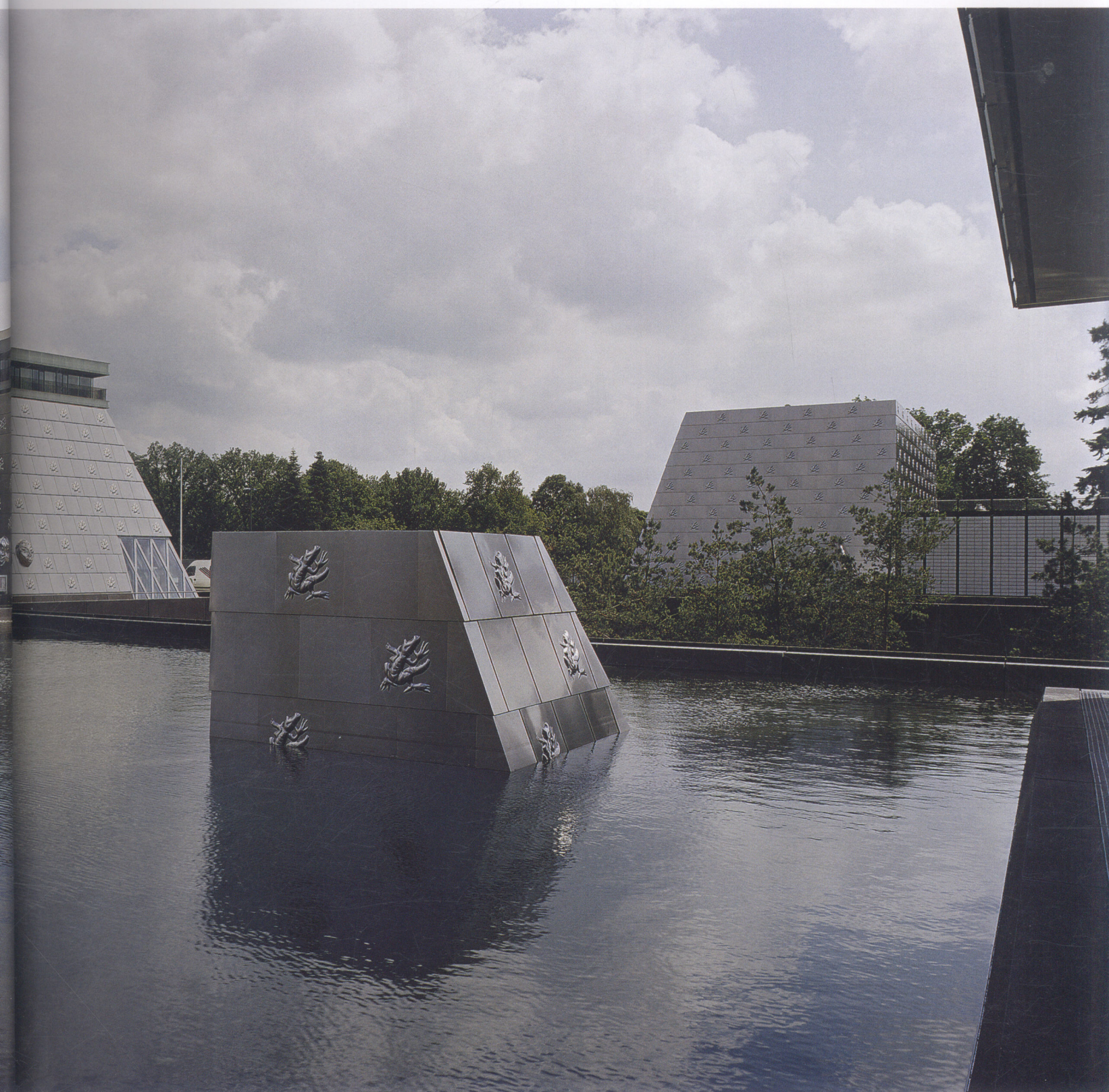
圣西斯特市的 Mediateque 图书馆是专为儿童设计的，外形看起来像 UFO，它的设计也是出于同样的原因。在这座有着粉红色窗户的圆形建筑里，孩子们可以像做游戏一样愉快地学习。

JeongSeon Lee

Walter Bos Complex Walter Bos 联合大厦

Neutelings Riedijk Architects
Neutelings Riedijk 建筑师事务所



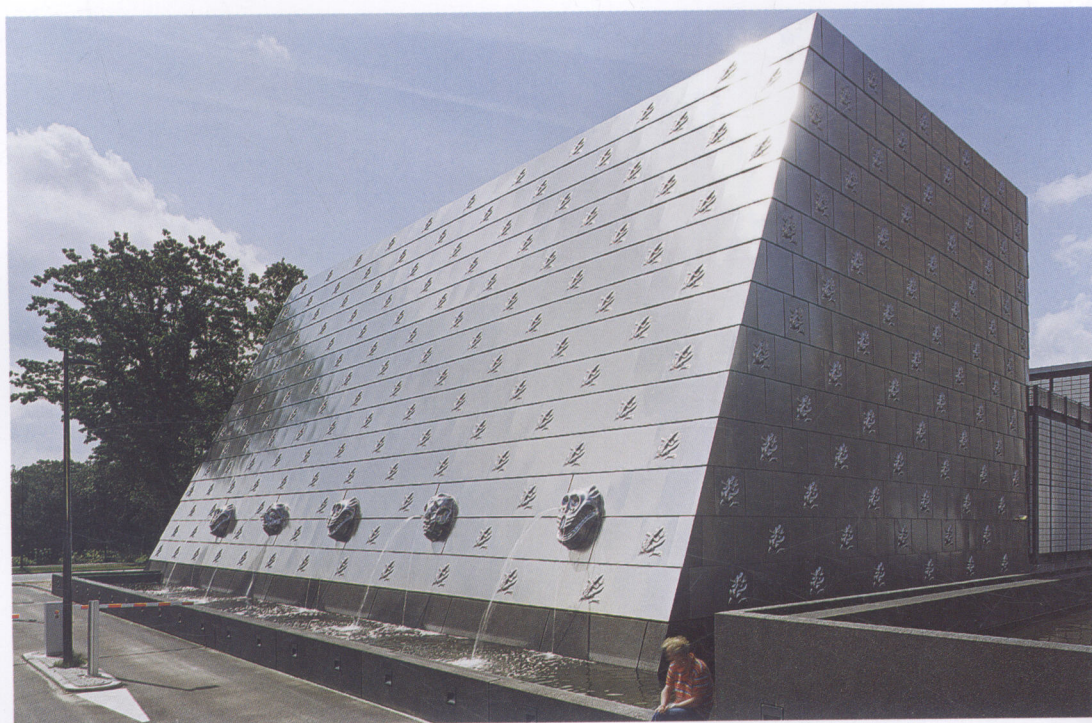


The Walter Bos complex houses are one of the largest branches of the Netherlands Central Tax Office. The original ensemble was built in the 1960s and consisted of four office towers surrounded by parking bays and temporary buildings. By the late 1990s, the complex needed bringing up-to-date and a new masterplan was commissioned. Our brief was to extend all non-office areas, establish a clear circulation system between departments, reorganize the logistical and technical infrastructure and create additional collective services for staff and public such as restaurants, conference rooms, a library, a sports and training centre and parking facilities. About 3,500 people are to work in the complex.

The masterplan added two new office towers to the four existing ones. To unite the six towers in a single comprehensive ensemble, we proposed a long plinth building stitching the towers together and housing all collective services for the staff. In order to retain the open character of the site, we designed the plinth building as a sunken structure that opens up at two large underground patio gardens. The roof of the sunken building is covered by an expanse of water, a reflecting pool that gives the grounds a natural base and extends the park surrounding the complex. All central facilities are located beneath the pool, around the two large sunken gardens, as is the promenade link between the towers.

Since the building is below ground level, there are no facades. The main architectural element to be seen from the street is the large reflecting pool with a clutch of stainless steel clad cones rising from it. These cones introduce compelling sight lines and diagonals to the complex and bring daylight into the underground areas. Their steel skin has a relief imprint of dragons designed by the Dutch artist Rob Birza as part of the commissioned artwork. The underground facades facing the garden are of black textured concrete, a strong frame for the green gardens. Inside, floors, ceilings and walls are of fully prefabricated panels with a continuous stone facing. Against this hard stone backdrop, wall furnishings also designed by Rob Birza present a soft colourful finish. The cones are intimate spaces with warm wood panelling and zenithal light.

The public entrance to the complex is centrally located at ground level amidst the water landscape. The reflecting pool works as a barrier to protect the high-security grounds from intruders. At the same time, the water is a buffer tank used for cooling the building. Internal routing for the staff is organized as a promenade along the sunken gardens, much like the cloister walk of a monastery. In this way, staff can always find their bearings when moving through the vast complex. The elevator bays of the towers are located at points along this route. Besides the circulation for staff, there is a secondary logistic route of rear corridors for goods and catering. These corridors connect to the loading bays, kitchens, storage and archive areas without interfering with the staff routing. A third circulation system is the infrastructure for the data systems, the most important element in Tax Office operations. The enormous bundles of data cable are organized in a separate underground duct corridor linking the central computer building to the various office towers.

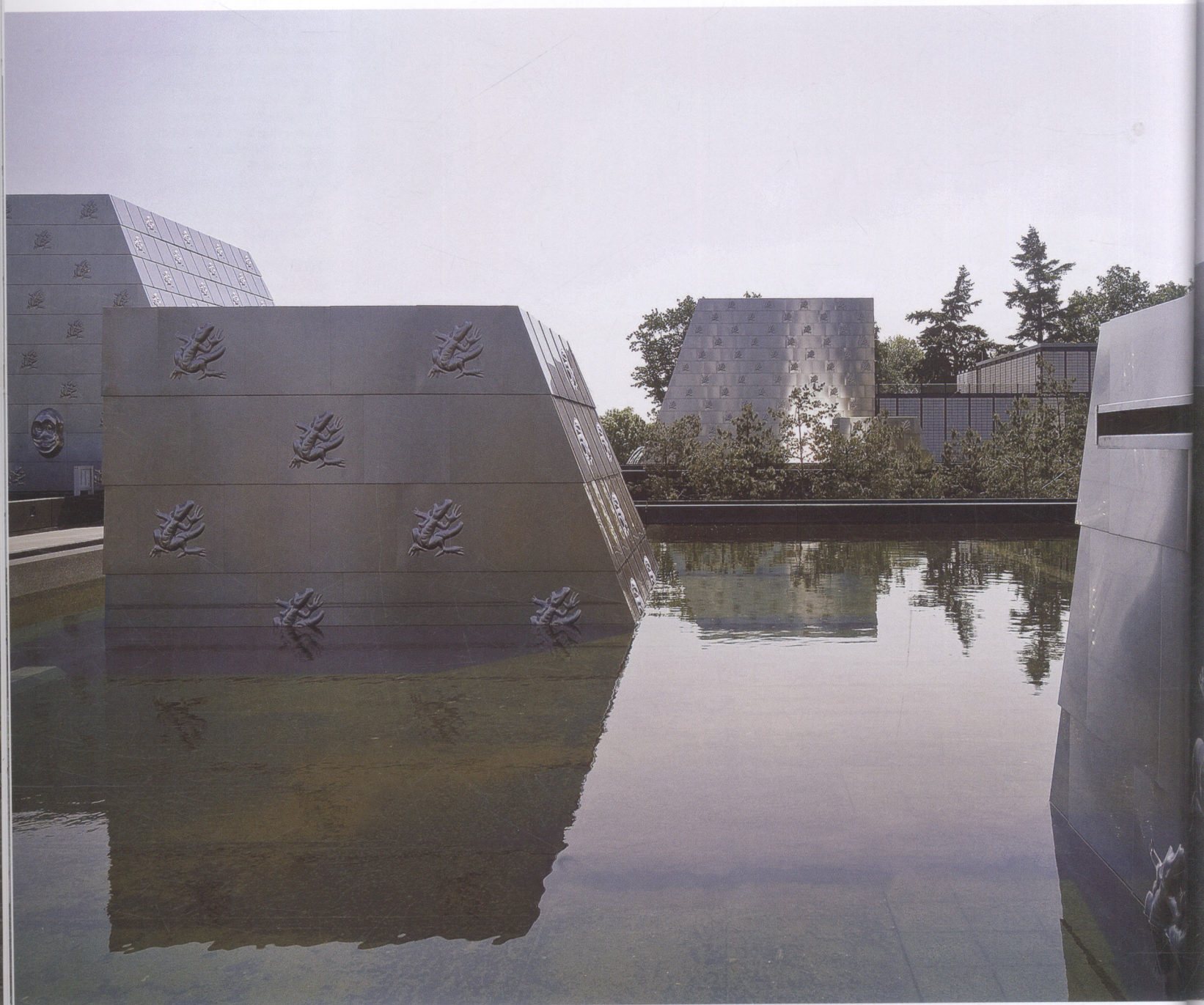




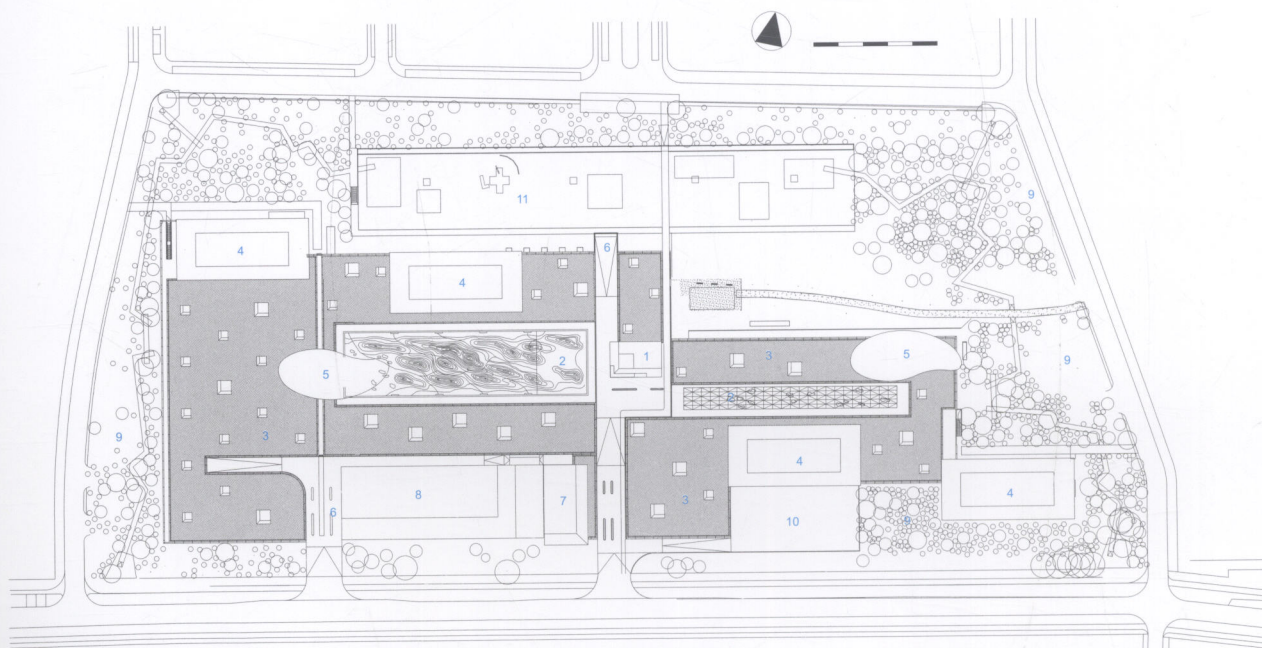
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 Constructor : BAM Utiliteitsbouw
 Client : Netherlands Ministry of Housing, Spatial
 Planning and the Environment, Government
 Buildings Agency, Mr. Jan Brinkhuis
 Location : Waltersingel, Apeldoorn,
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 Gloss floor area : 45,000m²
 Design : 2000
 Completion : 2007
 Photographs : Daria Scagliola and Stijn Brakkee

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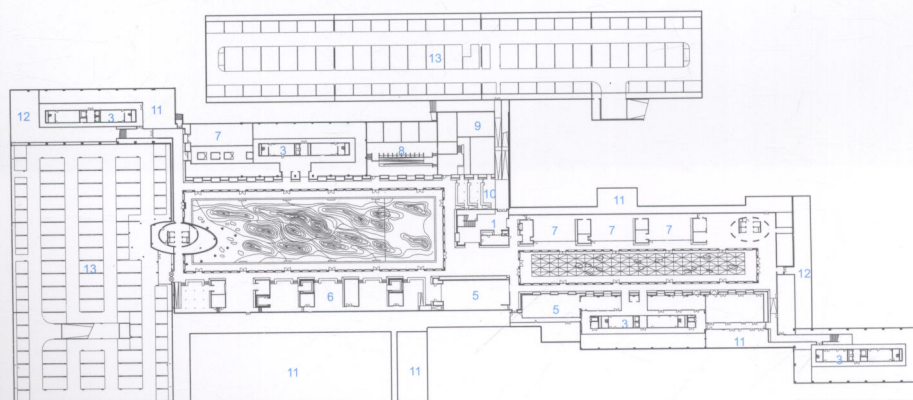






1. 入口大楼 entrance building 2. 地下天井花园 underground patio gardens 3. 锥形的水面屋顶 water roof with light cones 4. 原有办公楼 existing towers
5. 新增办公楼 new office towers 6. 停车库入口 entrance to parking garage 7. 机房 energy building 8. 计算机大楼 computer building 9. 花园 gardens
10. 楼前区域 forwarding area 11. 雕塑花园 sculpture garden

一层 first floor



1. 入口大楼 entrance building 2. 地下天井花园 underground patio gardens 3. 厨房 (旧楼) kitchen (existing towers) 4. 厨房 (新楼) kitchen (new towers)
5. 厨房区 kitchen area 6. 饭店 restaurant 7. 会议中心 meeting centre 8. 学习中心 learning centre 9. 运动中心 sports centre
10. 图书馆多媒体中心 library multimedia centre 11. 技术空间 technical spaces 12. 自行车停车场 bicycle parking 13. 车库 parking garage

地下二层 second floor below ground

Walter Bos 联合大厦是荷兰中央税务局最大部门的办公楼。原楼建于 20 世纪 60 年代，由四座小办公楼组成，四周是停车场和临时性建筑。到了 90 年代末，联合大厦为了跟上时代的脚步，向外委托进行总体规划设计。主要的设计思想是扩展一切非办公面积，在部门之间建立畅通的往来交流系统，从物流和技术的角度组织基础构造，为员工和公众建造附属集体服务机构，比如饭店、会议室、图书馆、运动健身中心、停车场等等。大厦里的工作人员总共约有 3500 人。

根据总体规划设计，最终在四座原有办公楼基础上又增加了两座新的办公楼。为了把六座楼结合成一个整体，提出了建造长柱脚式建筑的方案，它们既能把各个大楼连接在一起，还能作为员工集体服务机构的场地。为了保留原有的开放特征，柱脚式建筑采用的是凹陷型的构造，它的地下部分是两个巨大的天井花园。凹陷建筑的顶部被倒影池宽阔的水面覆盖，倒影池使地面看起来很自然，同时还增加了联合大厦周围的停车场面积。建筑所有重要的设施都设置在池下，位于两座大型下陷花园的周围，作为办公楼之间的步行通道。

因为建筑位于地下，也就无所谓立面存在。从街上能看到的主要建筑部分是大型的倒影池和看似从池中长出的不锈钢锥体。这些锥体能紧紧抓住人的视线，并将其引向斜对角的联合大厦，同时它们还能把日光引进地下区域。锥体的钢铁表面有龙的浮雕，这些浮雕由荷兰艺术家 Rob Birza 设计，是被委托制作的艺术品的一部分。地下部分的正面朝向花园，由黑色粗糙的混凝土构成，显示出绿色花园结实的框架。在内部，地板、天花板、墙体都是带砌石护面的预制板。与坚硬的石质背景相反，墙上的装饰——也由 Rob Birza 设计，却显得柔和华美。

联合大厦的入口位于这片水体风光中，处于地面中央。倒影池像栅栏一样保护这个高安全性场所不受骚扰。同时，水池像一个缓冲水箱，能给建筑降温。内部的员工通道沿着凹陷花园而设，极似修道院的回廊。有了这些通道，员工们在穿越这座巨型大厦时总能找准自己的方位。办公楼的电梯口位于通道的各端。除了员工往来通道，还设有二级物流路线，它由后面的走廊组成，用于货物和给养运送。这些走廊与进料台、厨房、仓库、档案库相连，与员工的出入路线互不干扰。第三级的通道是数据系统的基础设施，也是保证税务局正常运转的最重要的部分。庞大的数据同步传输电缆束安装在独立的地下通道中，连接着中央计算机大楼和其他办公楼。



Ave Fenix Fire Station Ave Fenix 消防站

At 103

At 103 事务所

English writer Thomas Quincy talked in his classic (*Confessions of an English opium-eater*) of the pleasure that, after making sure all possible victims and risk were absent a burning building can provide one century after Austrian pyromaniacs of Coop-Himmelblau used fire as a material in their firsts architectural interventions and Swiss French Bernard Tschumi theorized, radical architecture that produced a pyrotechnical pleasure so useful, he stated, as lighting matches.

Reality, tragic in itself, provides us with less extreme pleasures than those written by the confessed opium eater Englishman and the neo avant-garde European architects, but probably more useful. Without avoiding some justice symbolism, state and municipal officials in Mexico City have decided to build, in the same site left by a terrible fire that left behind no good memories, a fire station and they have also wisely selected the project by and invitation only contest. To the symbolic gesture we have to add, the usefulness of intervening in Insurgentes Avenue, one of the Mexico City's most important with urban equipment that, again-after many years of, in the best of cases, esthetic neglect-has been proposed as a contemporary architectural gesture conscious of it's conditions and of it's possible effects.

Due to the site's conditions and the program, which includes besides the proper said fire station a space meant for capacitating and consulting for the general public, the chosen project for the station presents itself to the exterior like a simple elevated box that almost disappears behind a facade that appropriates it's context in a game of reflections, floating over the maneuver and tank-truck area, this last one extends towards the street or, in the inverse lecture, incorporates the urban space while generating it throughout the analyses of the truck movements.

Inside the chromed box, both uses alternate and complement each other, organizing themselves through planes with perforations that vary in size providing light sources as well as communication between floor levels, as well as the classic steel tubes where the firemen slide down during an emergency. That way, making them share space thanks to the crossed sights in the patios but without mixing them the proposed solution achieves to intertwine both uses - the station and the so-called curiously bomberoteca (library for fire men) - also connecting them, thanks to the height of the first level to the street and whatever happens there. Once built the fire station, and emergency call will come and with a less guilty pleasure than the one Thomas Quincy had with a burning house, watch with delight the complete and complex performance of this urban piece that takes the most needed urban equipment as a reflection and architectural action theme.

Written by Alejandro Hernandez

