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建筑手册

设计「」概念「」脚本「」过程

# ARCH-MANUAL

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# arch-manual

DESIGN+CONCEPT+SCRIPT+PROCESS

Architects index(A to Z):

Alejandro Aravena, aceboxalonso, AION/Ocean, AMID(Cero9), Assadi & Pulido Architects, AVA(Atelier Veloso Architects), BIG, Christ & Gantenbein Architects, Dieguez Fridman, Estudio Barozzi Veiga, Francisco José Mangado, Fasch & Fuchs, Foreign Office Architects, Giancarlo Mazzanti Arquitectos, Greg Lynn FORM, Group IAD, iwamotoscott, J. Mayer H., Jakob + Macfarlane, JDS, Jensen & Skodvin Architects, Juan Herreros Arquiteqtos, Jarmund & Vigsnæs AS, Manuelle Gautrand, Mass Studies(Minsuk Cho), Micheal Maltzan, modostudio, Njiric+ Arhitekti, NL Architects, NO.MAD Arquitectos, Office dA, OFFICE Kersten Geers David Van Severen, OFIS, PlanB Arquitectos, Preston Scott Cohen, Productora, S & Aa, Sadar Vuga Arhitekti, Selgascano, SERERO Architects, Sleth, Tatiana Bilbao, UNStudio, Vicente Gauliart, Xefirotarch

Curated and Edited by Bruce Q. Lan AADCU Program

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# ARCH-MANUAL

DESIGN
CONCEPT
SCRIPT
PROCESS

VOLUME 008

# DCSP

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# preface

Arch-Manual: Design+Concept+Script+Process is an invaluable resource book for everyone concerned with architecture today, and is conceived as a case study manual, in which each study provides incisive analyses through a unique perspectives on contemporary architecture and its inspiration. The diverse approaches of the 45 architects featured in this book, some well established and others fast emerging, it signals new and exceptional investigations and built realities in an unconventional global presentation, and are concerned with the rigour involved in working through new ideas, offering readers some strong stimulations in thinking about our current and future building environment.

Arch-Manual is published one or two times a year, and is structured in a characterized theme involving new areas of contemporary architectural production. This volume represents AADCU's efforts to develop an international network to engage both well established and fast emerging architects into a lasting and evolutionary conversation.

建筑手册：设计，概念，脚本，过程——以独特的视角在全球范围内精选了45位活跃在建筑设计前沿的著名建筑师的最新设计项目。这些设计项目作为细节化的个案研究体现了当代建筑设计最新变化和潮流，并以此透视当代国际建筑设计的前沿状态和灵感源泉。这些全新的现实主题和设计理念融入了近20年来国际建筑学的革新和突破，从中可以窥探未来建筑学和与之相关的人居环境的发展方向。

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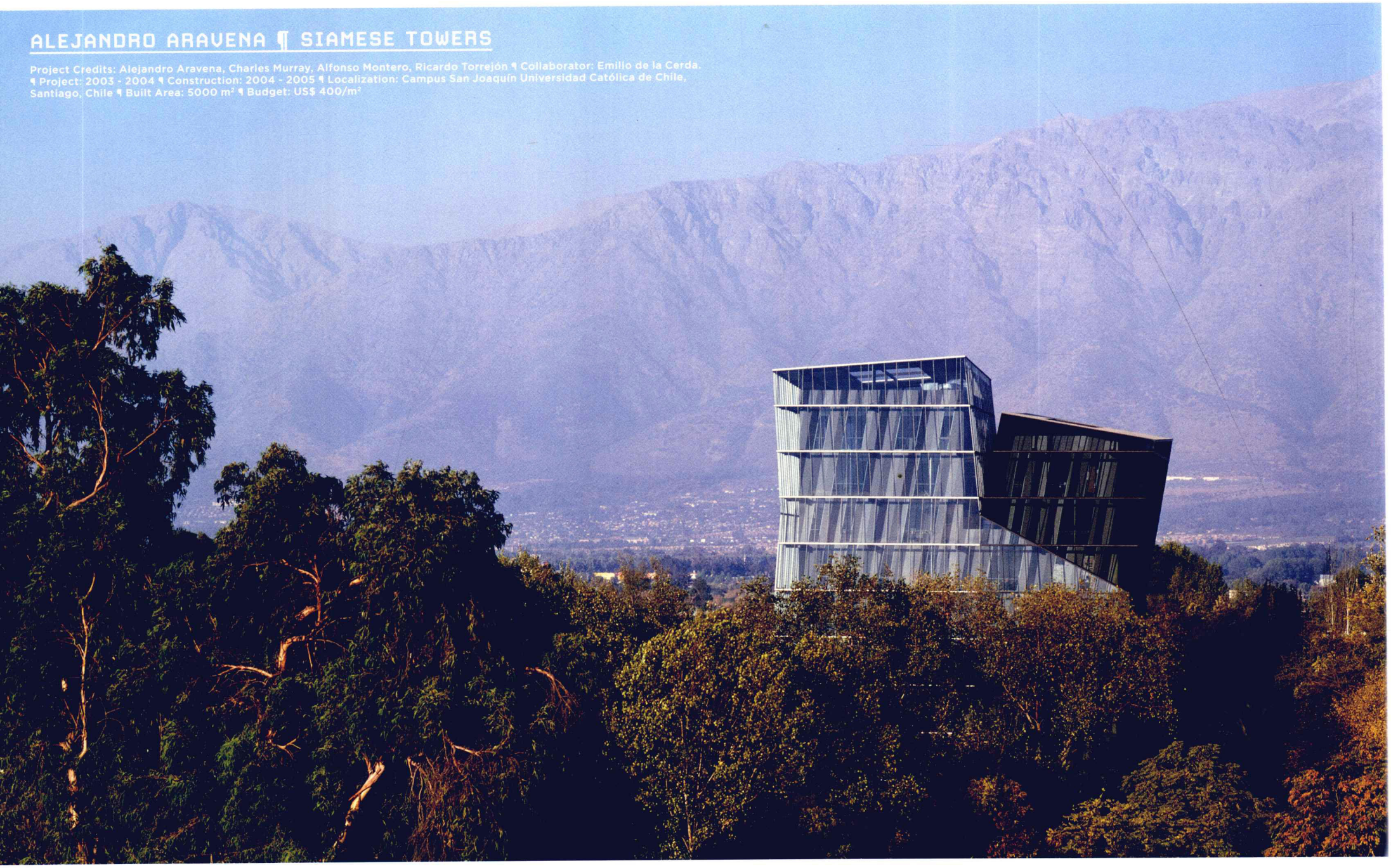
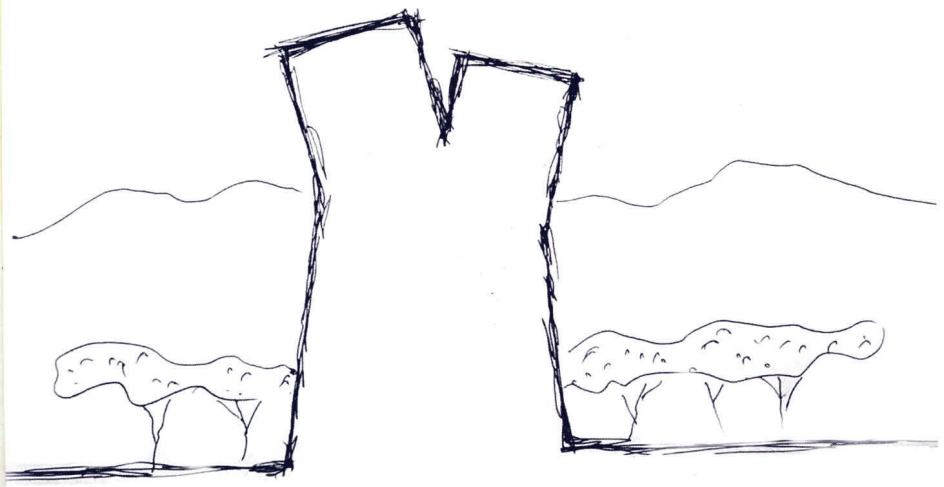
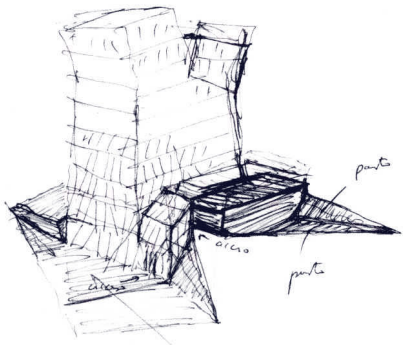
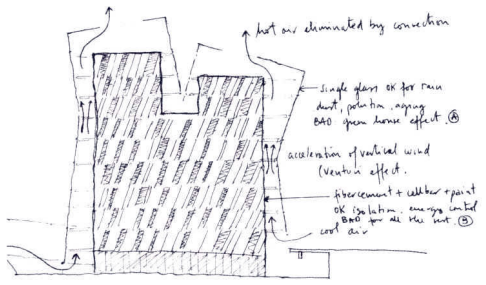
# ALEJANDRO ARAVENA ¶ SIAMESE TOWERS

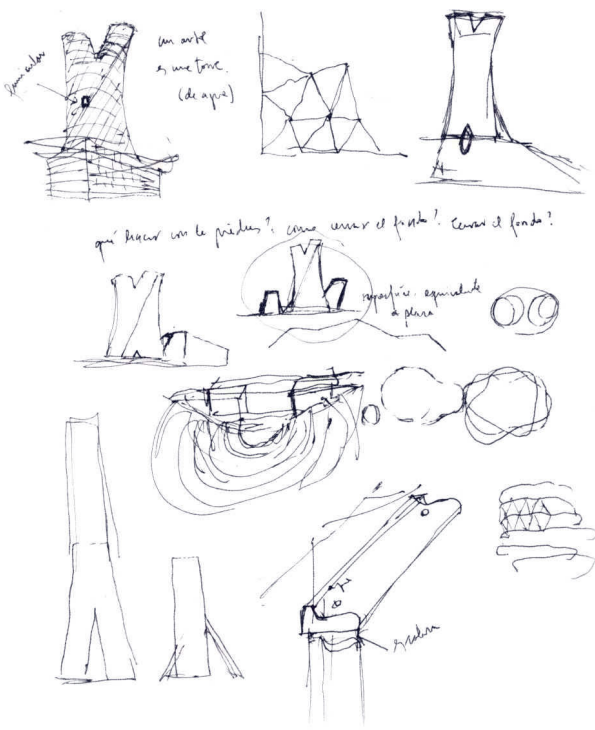
Project Credits: Alejandro Aravena, Charles Murray, Alfonso Montero, Ricardo Torrejón ¶ Collaborator: Emilio de la Cerda. ¶ Project: 2003 - 2004 ¶ Construction: 2004 - 2005 ¶ Localization: Campus San Joaquín Universidad Católica de Chile, Santiago, Chile ¶ Built Area: 5000 m² ¶ Budget: US$ 400/m²

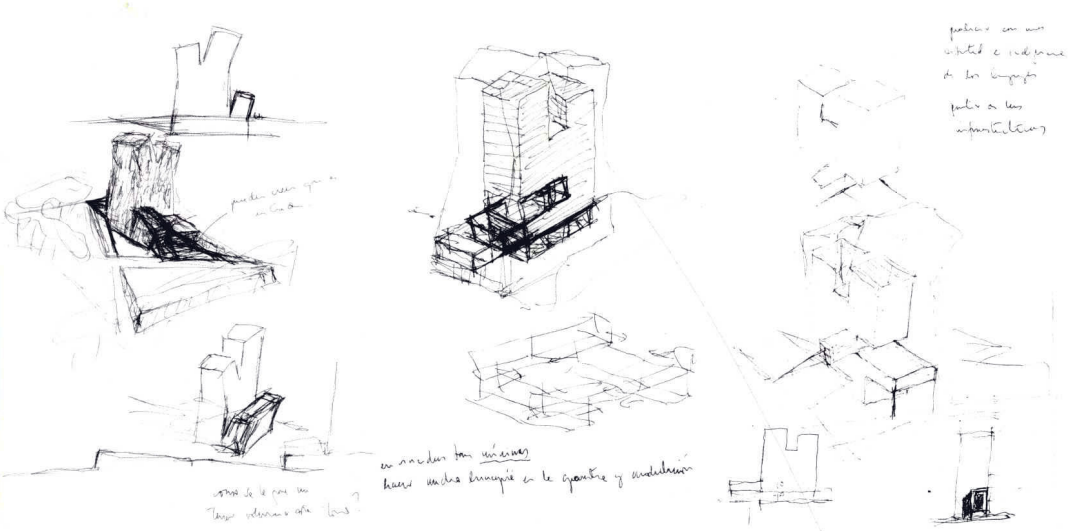








We were asked to build a glass tower to host everything that had to do with computers in the university. ¶ We saw 3 problems in this: the computers, the glass and the tower. ¶ The university asked us to question the type of architecture required for teaching now that everything depends on digital technology. Should architecture change now that we have computers? Does the notion of room (be it for work or for attending a class) still make sense? ¶ Our answer was, of course, Yes and No. ¶ Yes, because the paradigm for working spaces has been reversed; if until now a good room, was the one that had a good natural light (library, classroom, etc), now that we work on screens, a good space is the one that has achieved a good half-light (to avoid uncomfortable reflections). This fact led us to explore a relatively hermetic volume, with very controlled perforations towards the outside. ¶ But on the other hand, we were not that optimistic regarding computers and their influence in education, or the transmission of knowledge; in the end nothing will defeat a good conversation of two persons (be it between a professor and a student, or between students) under a good shadow, drinking a nice cup of coffee or having a casual conversation in a corridor. (We had in mind Louis Kahn's old notion of institution in this case that of a school). In a way, formal education is taken care by building codes: light, acoustics, ventilation, etc. but nobody takes care of informal education and there we saw a design opportunity. So, instead of moving forward thinking about the next step in education, we thought we had to move back as much as possible, to more archaic and primitive ways of being. Wood slopes, a natural public bench, or a 10 storey high corridor were those spaces where we expected old good conversations to take place.

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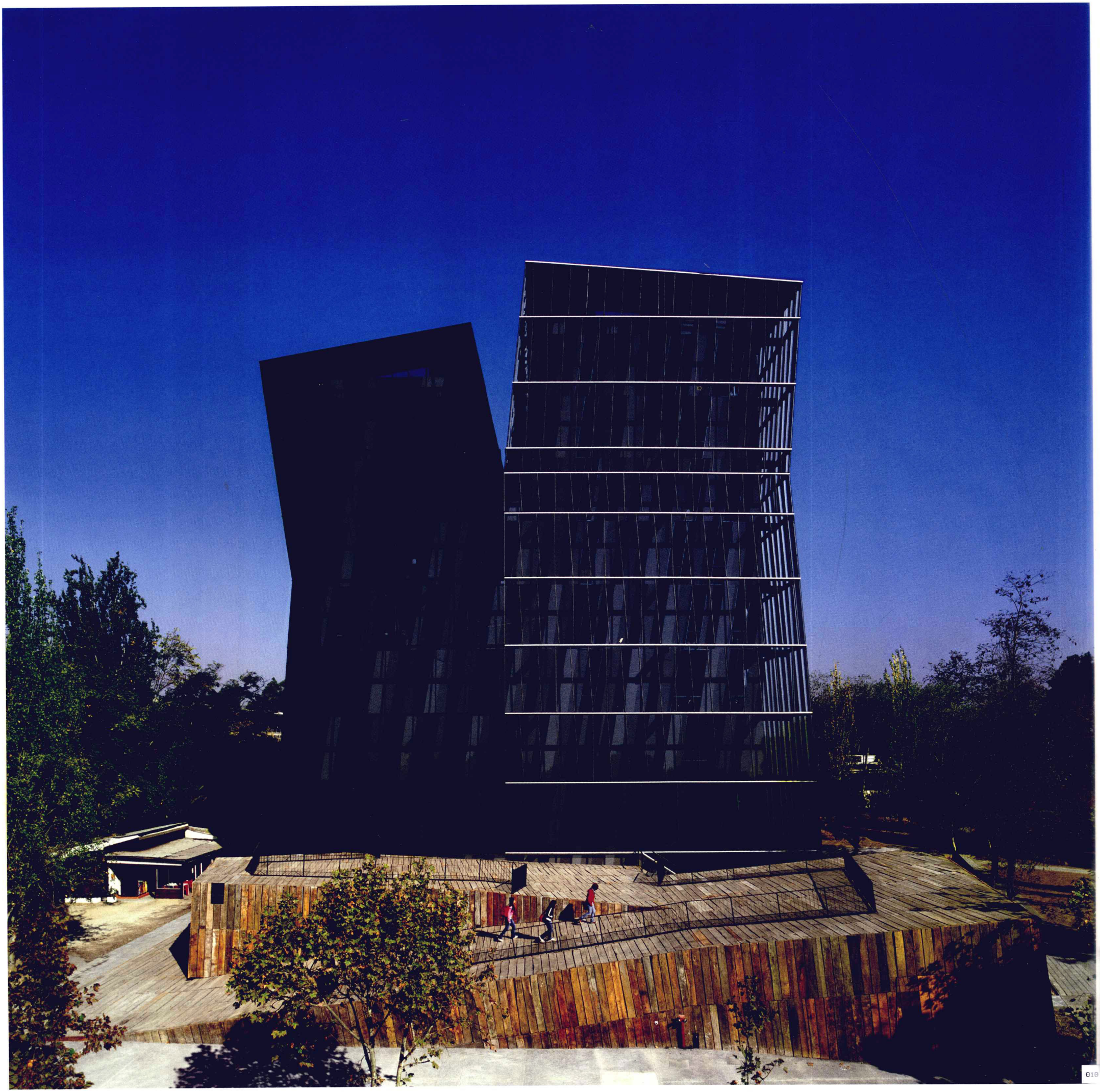
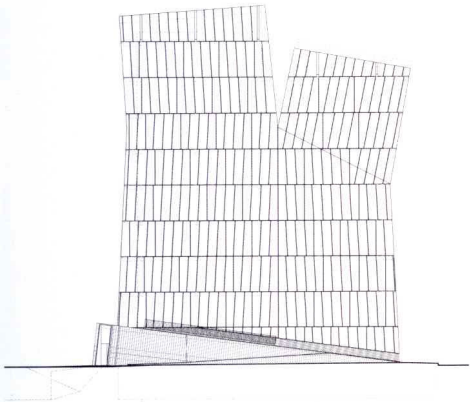
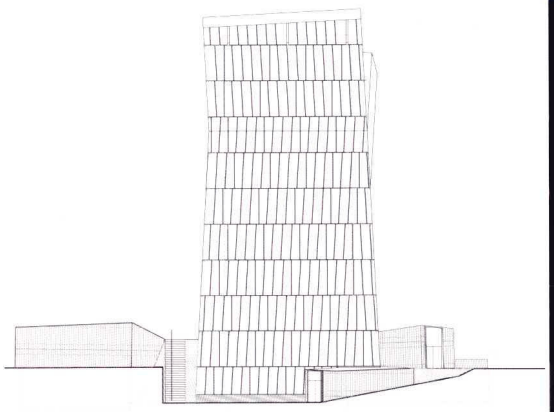




ELEVACION PONIENTE (ACCESO TORRE)



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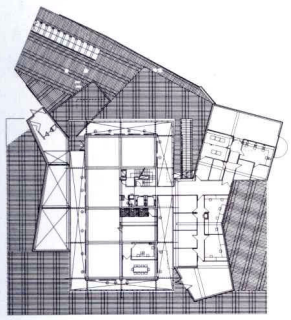
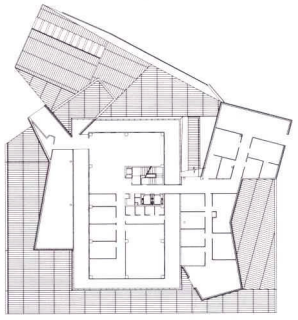
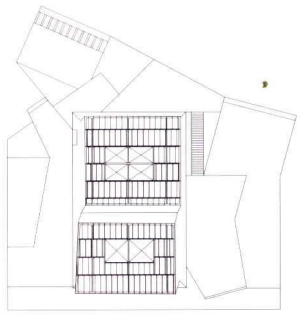
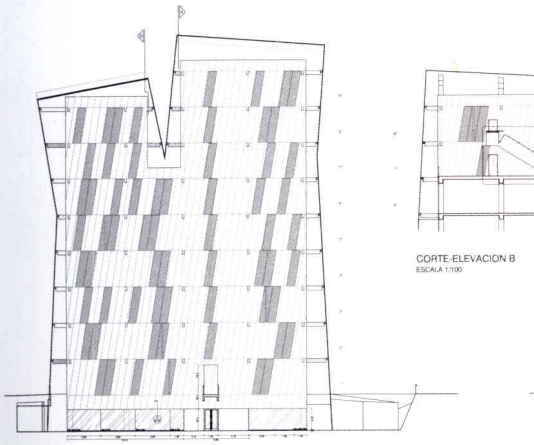
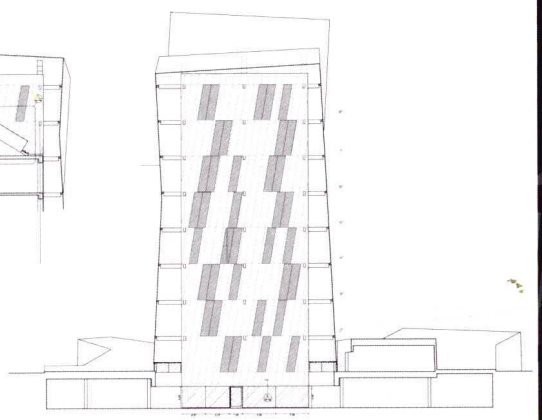






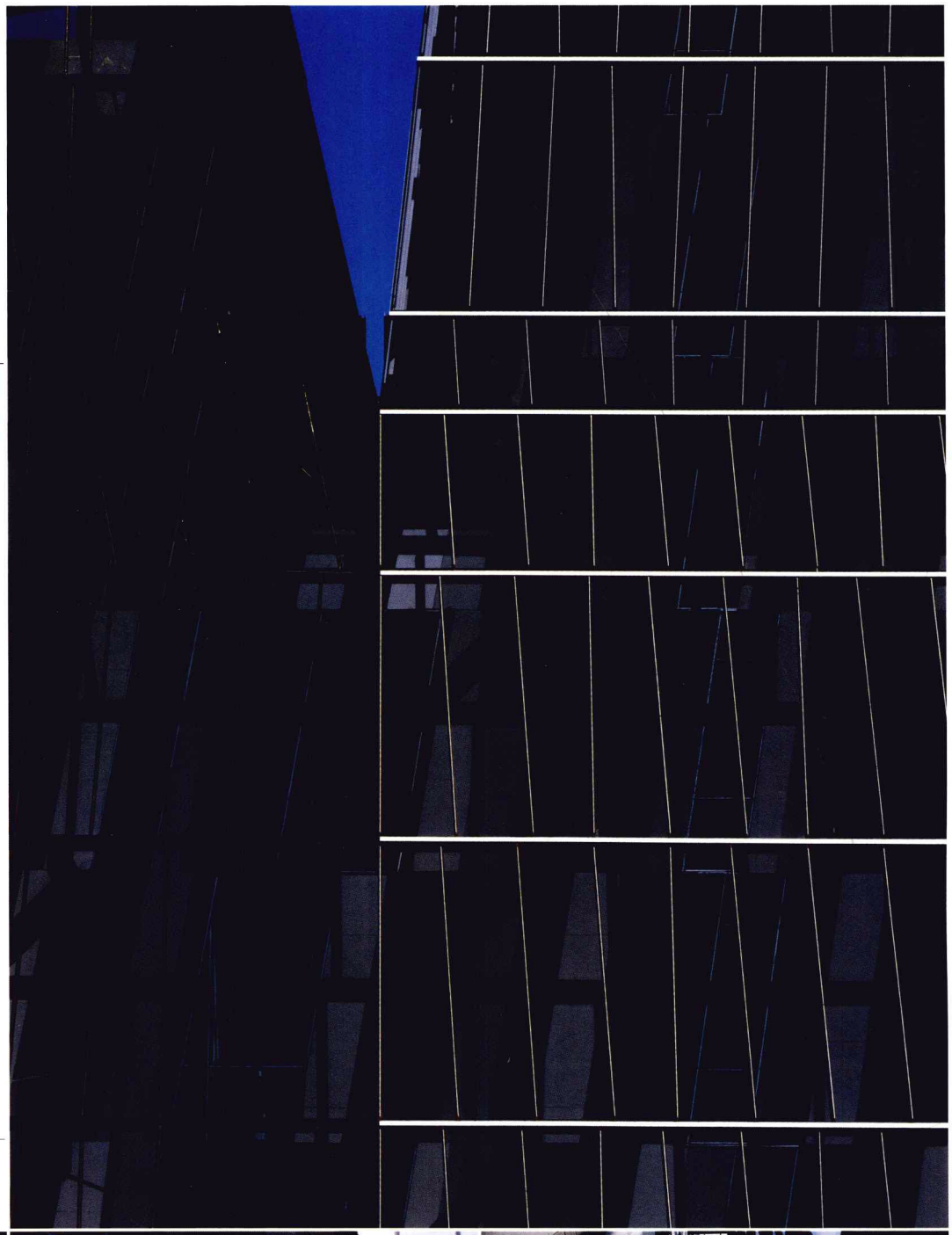


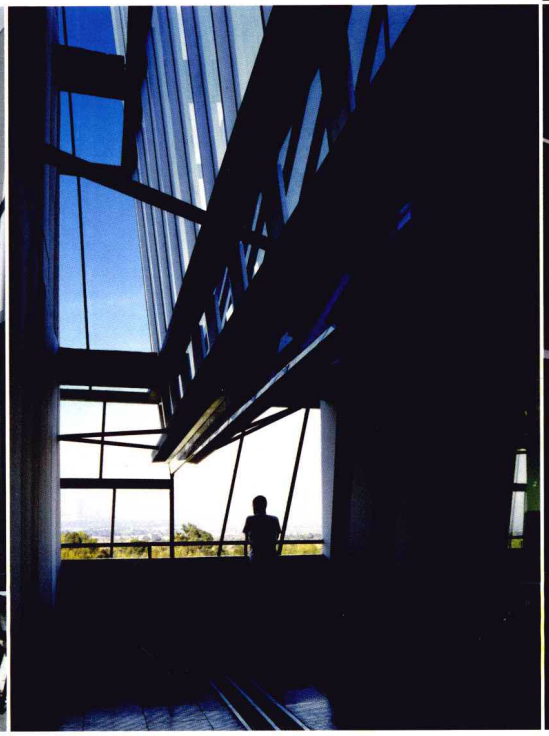
CORTE-ELEVACION B
ESCALA 1/100

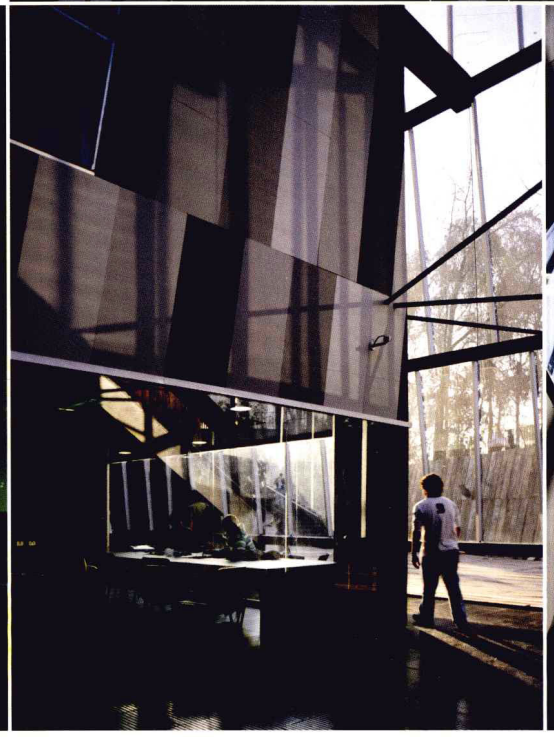


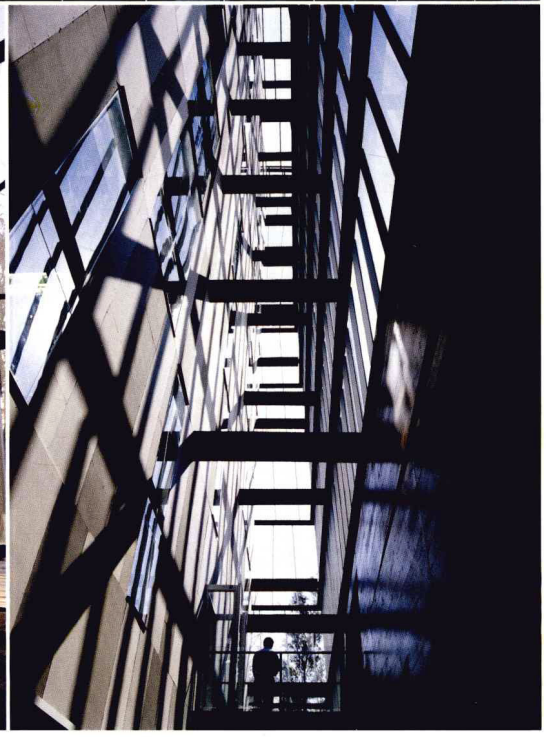
CORTE T-T (ELEV. INTERIOR ORIENTE)
ESCALA 1/100

CORTE U-U (ELEV. INTERIOR SUR)
ESCALA 1/100

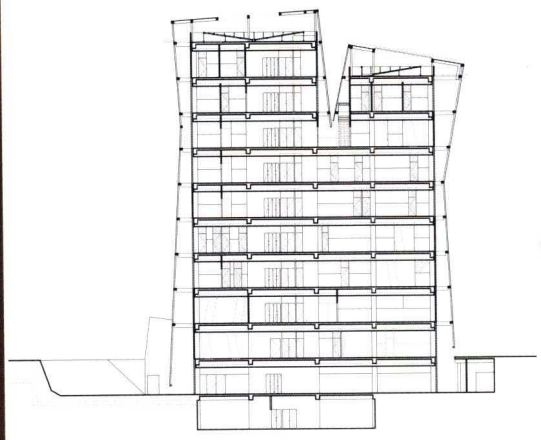


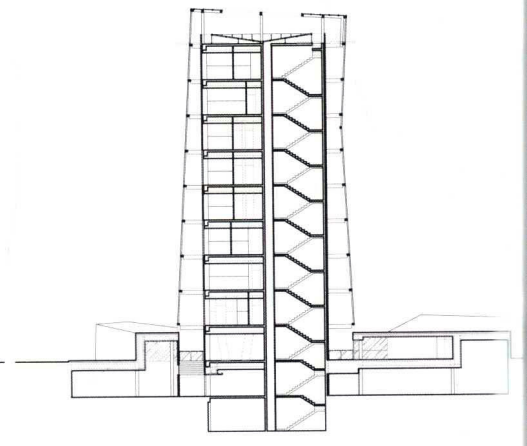


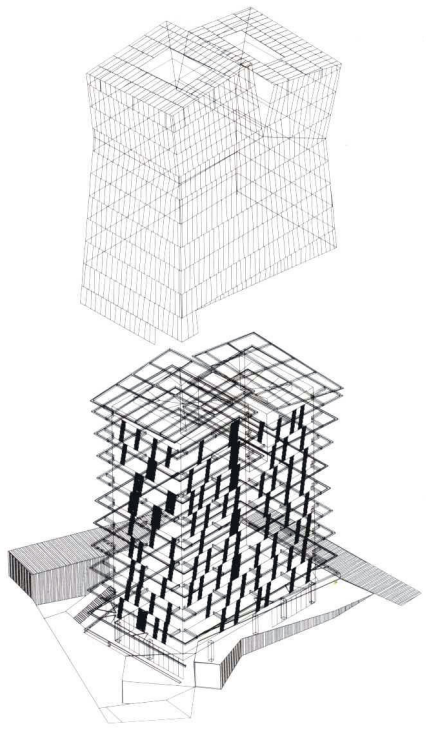


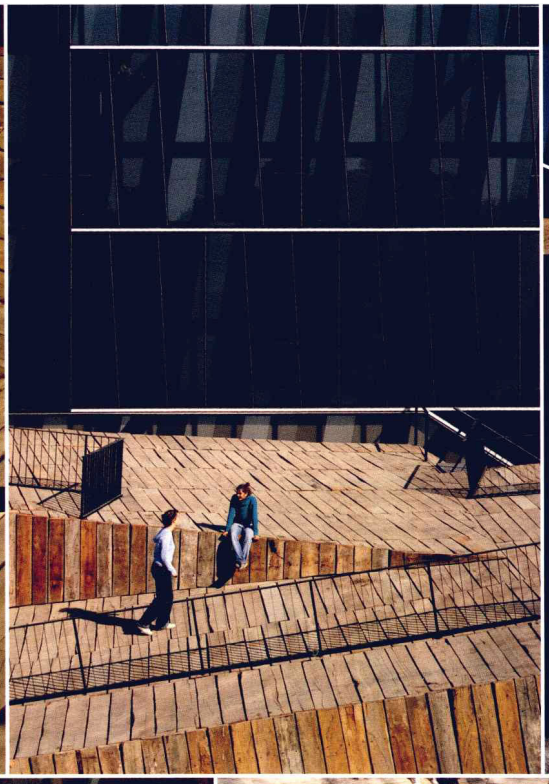


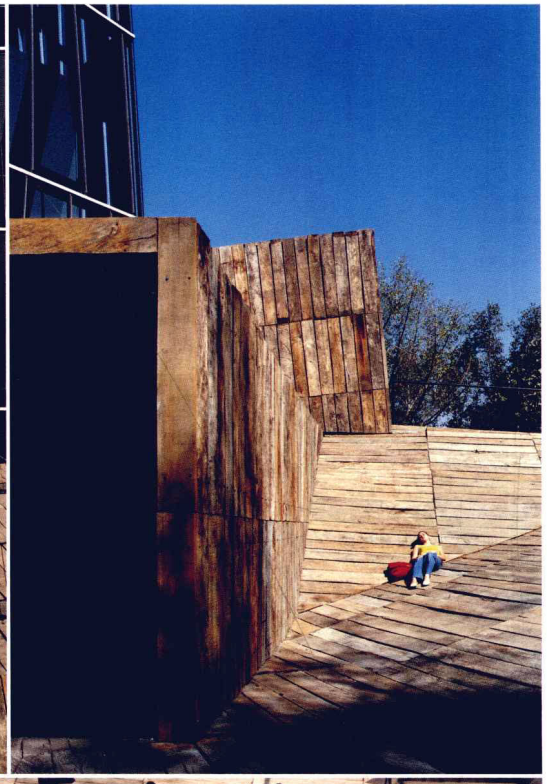
Regarding the glass, the problem was that building a glass tower in Santiago, means automatically to take care of the greenhouse effect. We had no money for a curtain-wall, able to solve all the issues in 1 single skin (double, reflective and colored glass). Even if we had the money, the amount of energy that has to be spent afterwards for air conditioning is obscene. Finally we did not like mirror glass for the façade, because it is vulgar. ¶ So instead of thinking about a skin capable of doing all the job (protection against dust, rain, smog, weathering and greenhouse effect) which costs around US $120xm2, we thought that it would be cheaper to do several skins, each of them doing well 1 thing at a time. So we designed an outer single glass skin, very bad in energetic terms, but very good against weathering and then an internal building made out of fiber-cement, bad against weathering but energetic wise. In between them: air. All we had to do, was to avoid the greenhouse effect generated after the sun trespassed the glass, before it reached the second building inside. So, we allowed the space in between the 2 buildings to perform as a perimeter chimney, letting the hot air to leave the system, ascending by convection to a void in the top. A constant and natural vertical wind, helped by the Venturi effect created by the waists will eliminate the greenhouse effect. The sum of the two buildings, because they were more specific in their performances, was 30% cheaper . We also expect to spend much less energy during it's useful life. ¶ Finally, there was the problem of trying to have a tower, because we had just 5000 m2 to achieve it. Didn't matter how much we reduced the surface of each floor, the resulting figure was pretty chubby; it was a high building, but it didn't look like a tower. So the only solution we thought of, was to cut the volume in two from the 7th floor up. For each of the resulting parts we used almost width-less aluminum pieces of slight different colors. So if seen from the front, the building was a unique bi-chepalus volume, but seen as a foreshortened figure, the color difference could show a couple of really vertical figures, that happened to share great part of their bodies, as if they were Siamese creatures.

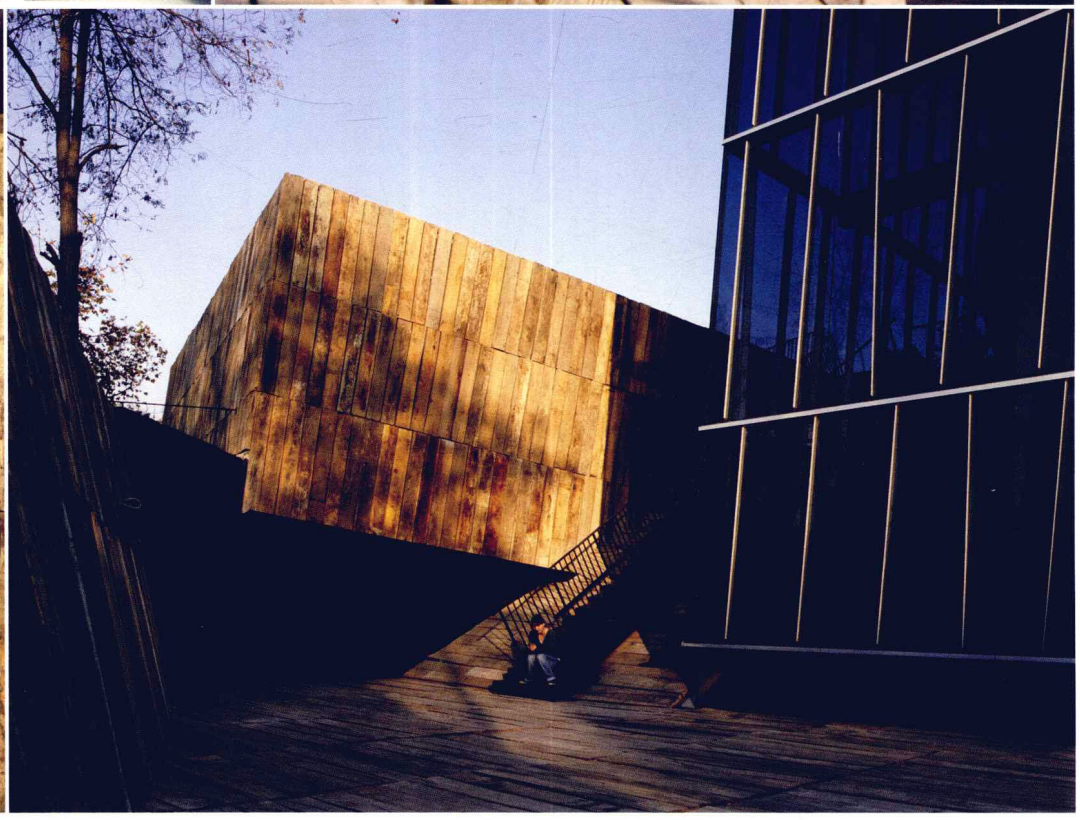






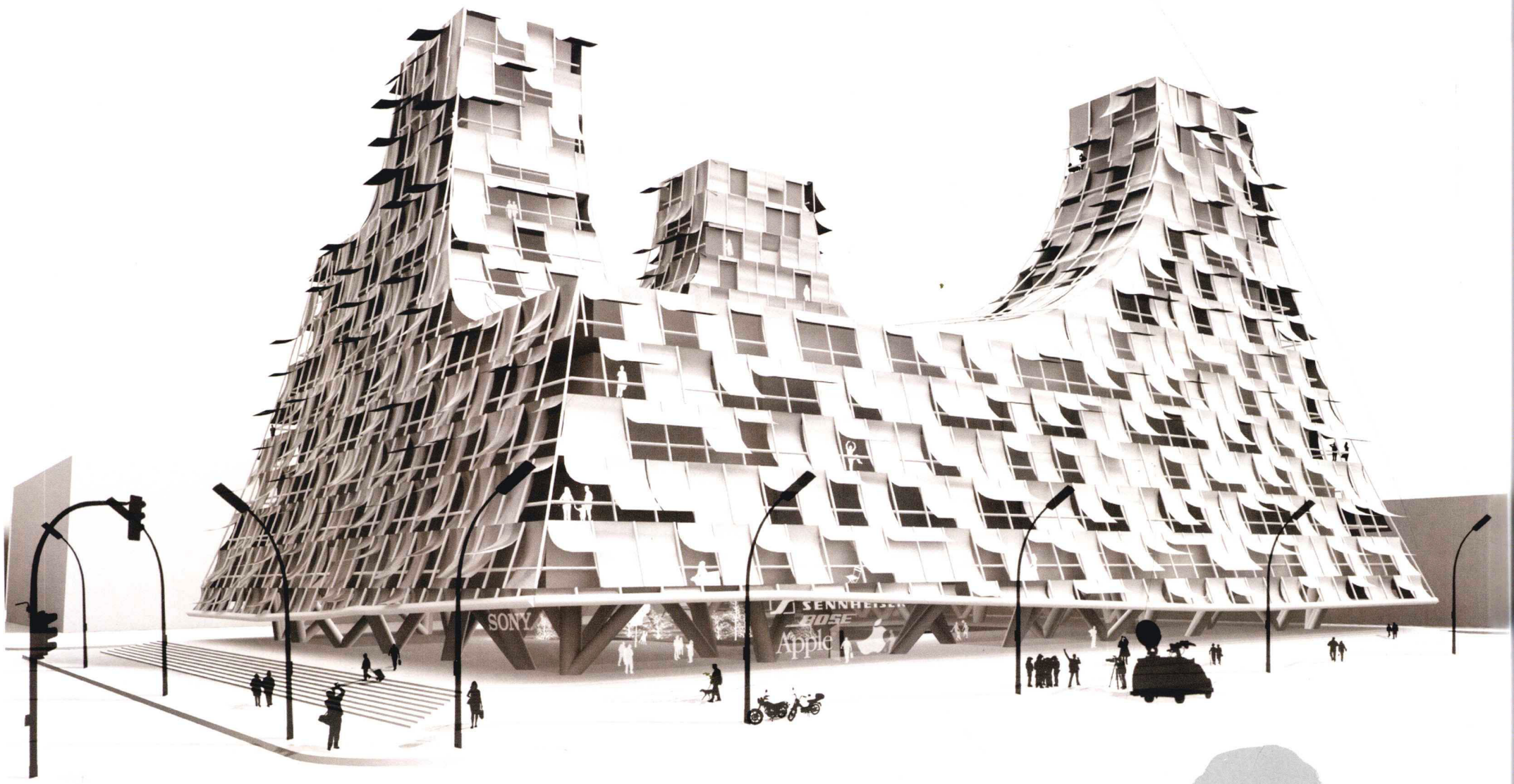


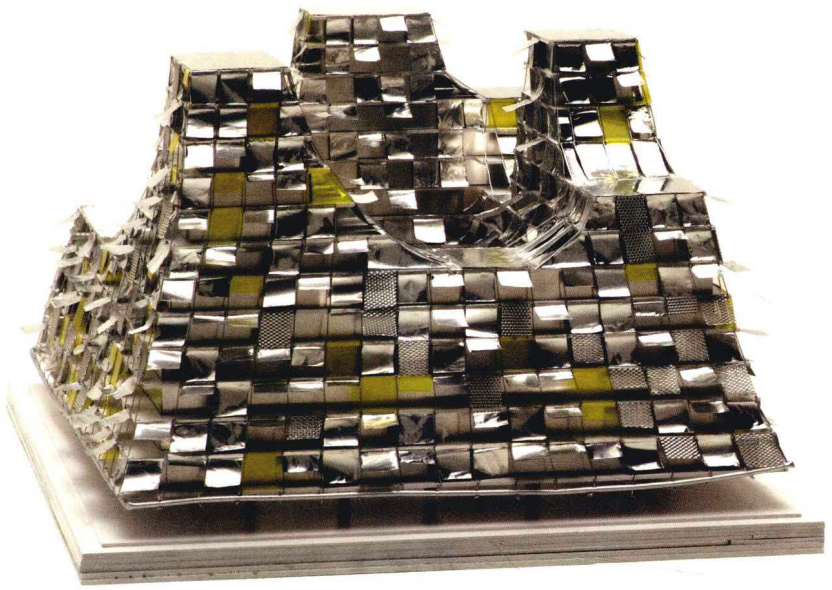




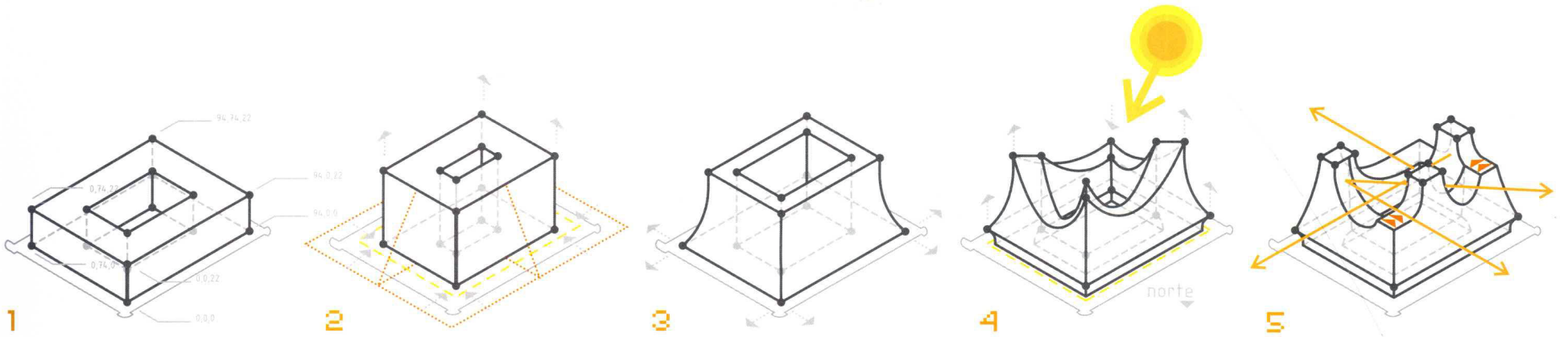
# ACEBOXALONSO ¶ BIUR HOUSING

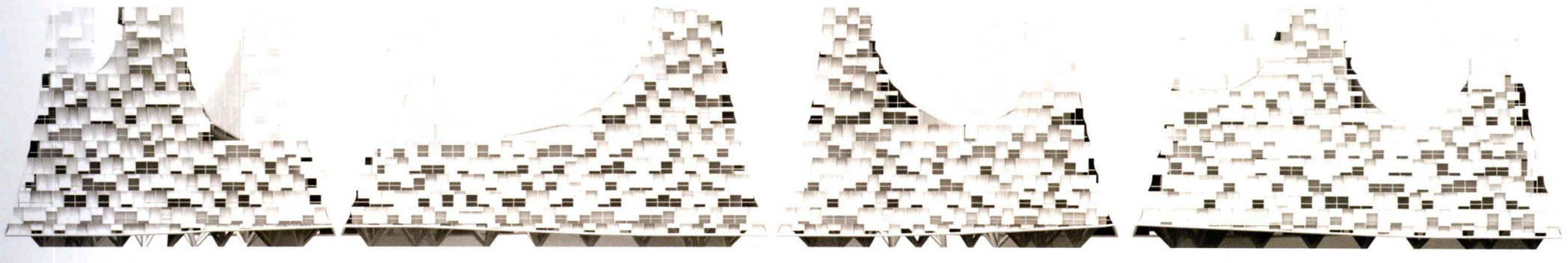
Architects: Victoria Acebo & Ángel Alonso ¶ Project location: Huelva, España ¶ Collaborator: Gonzalo del Val

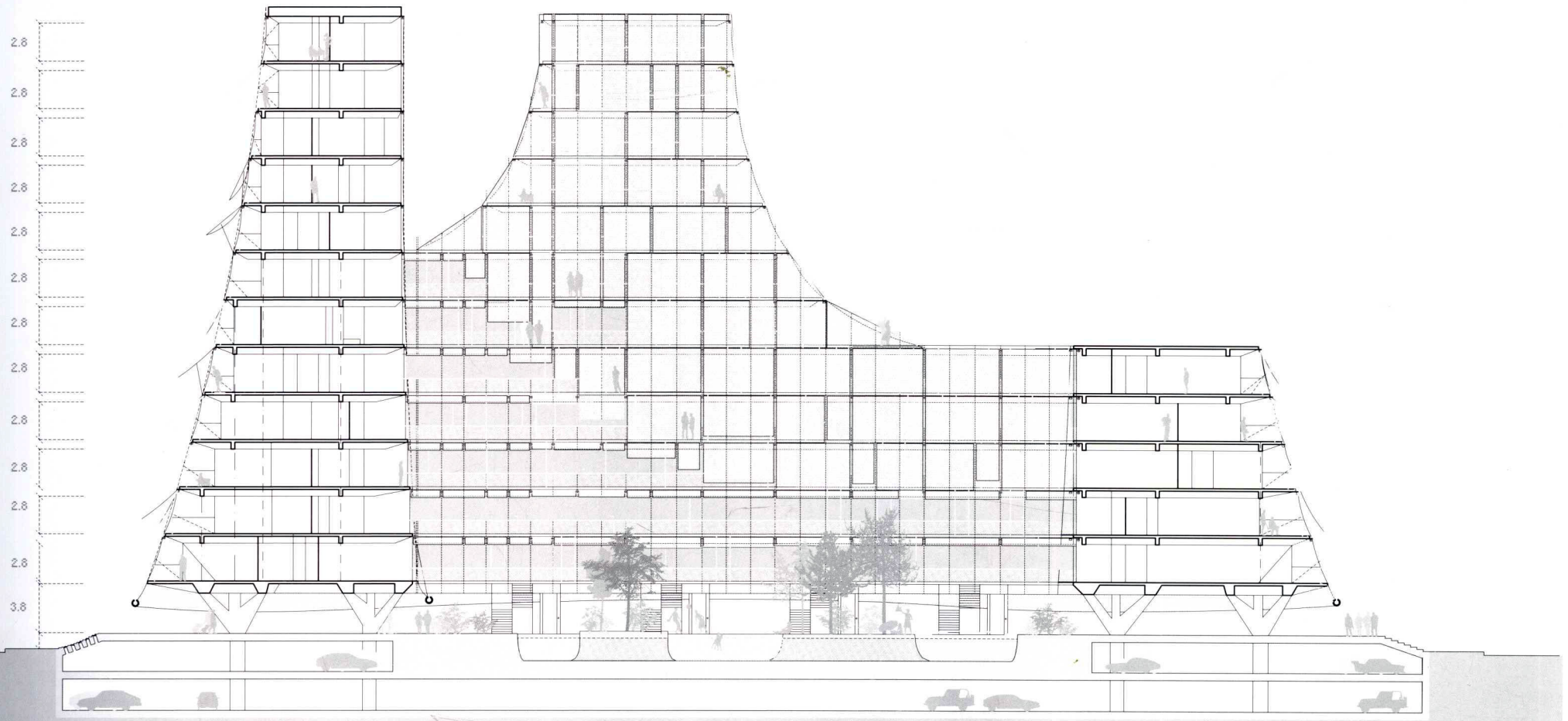


This project essentially confronts us with the issue of form. The least enjoyable aspect of our profession is actually working within preset limits. The housing block, for example. This well stablished structure in the profitable expansion areas of Spanish cities has been stablished as the rule that homogeneises the urban landscape. This is not the case with other models such as the free-standing block or the large scale dwelling. Our project explores the extent to which the conditions can restrict or encourage the expressions of this urban structure. ¶ Using obvious conditions as the basis, our project uses the judo technique to defeat the adversary. ¶ 1. -For example, the regulations. A slanting line for the block height/street width ratio defines the profile of the street grid. If we apply the resulting diagonal line strictly, we get a sloping outline that replaces the usual setback solution, resulting in a new, inclined, convergent perceptive plane. The regulations are used as an excuse to shape a new sloping profile, which is generated by setting back the terraces of a block formed by three different typologies, all arranged in a decreasing height order, making the most of the maximum construction ratio. ¶ 2. - For example, the sunlighting. The commercial street grid arrangement neglects the potential of the apartment's block operation, and produces a radial arrangement of the space that is polarised towards the south. The façade's profile arises from adapting the roof line to a form that maximises the sunlighting for the apartments on the north face, cutting down the frontage profile and permitting a minimum of six hours of sunlighting for every apartment. ¶ 3. - For example, representativeness. Each one of the three developers is embodied in one of the three tall areas, inappropriately called towers, which acts as a radical form from the street grid. The rupture of the roof lines produces more façade surface area, increasing the quality of the higher apartments which are consequently more expensive. ¶ 4. - For example, the materials. Further from what we planned, we prefer to design with what is not there. We have seen hundreds of dwellings where facades undergo tuning by their inhabitants in an attempt to resolve the architect's oversights. Anticipating the decision by the inhabitants to defend their terraces from the sun with post-market awnings, we decided to face the problem. The project's sunshading has become a natural image for the building with a specific awning design that is managed intelligently by a centralised sunlight, rain and wind detector.





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