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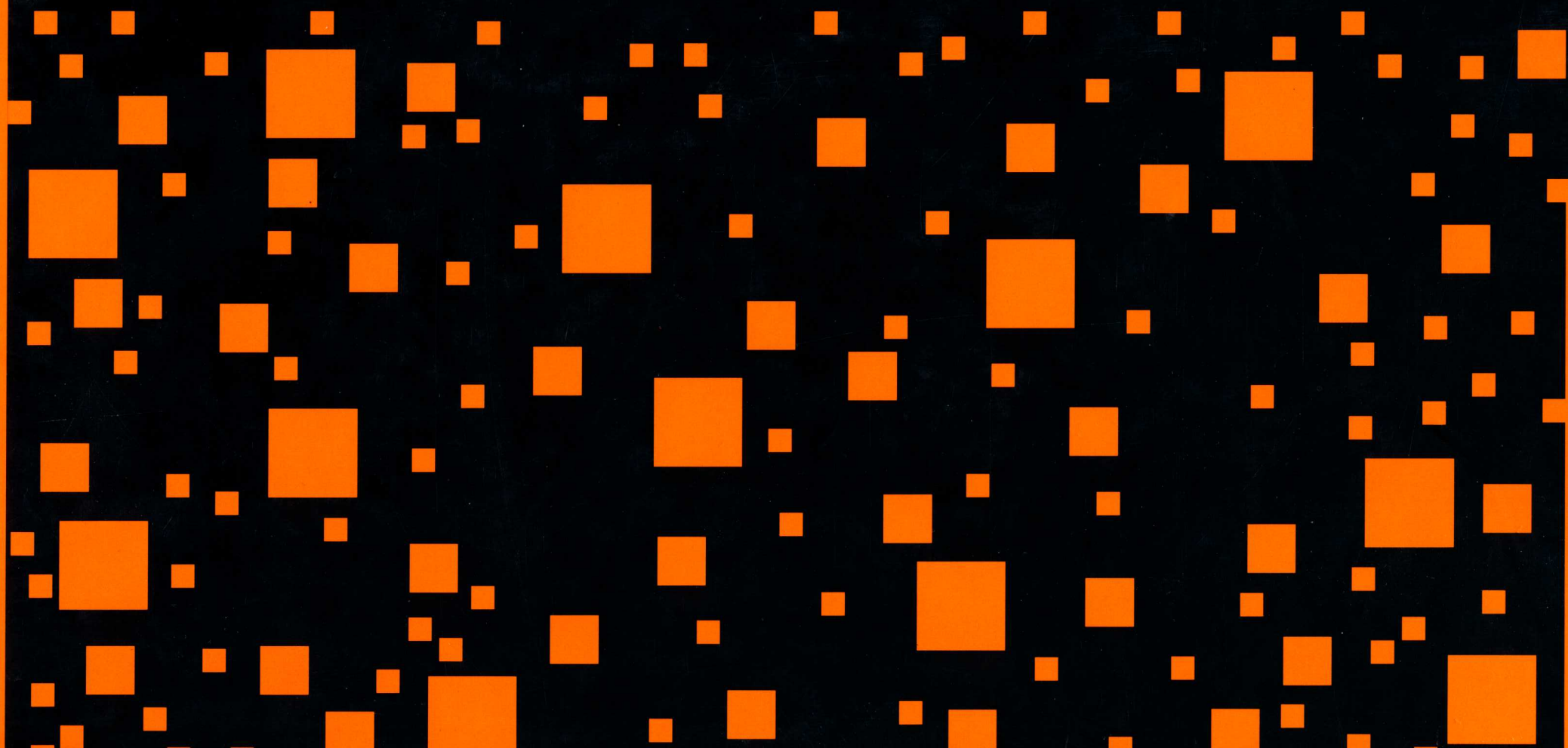
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Soon, desperately, that XXIst century tries to help the planet and humanism to survive. It is a gigantic task to build a clear awareness of the situation, sometimes unacceptable and heart rending and sometimes luminous and brotherly.

Let us situate our built landscapes within the contemporary turmoil, for, to remain sincere, they must exist in relation to their contexts: present, future and past.

Despite the miraculous progress achieved in philosophy, creative arts, scientific knowledge and human freedom, the infernal 19th century still throws its shadow across us, for it was dominated by industrial and planetary self-colonisation and turned its back on its own prophets.

The more recent 20th century saw two atrocious world wars, which ended with concentration camps, bureaucratic massacres, Hiroshima, the "civil" atomic industry, and finally with the "thirty glorious years" which succeeded in breaking down the planet and the world's health.

In parallel, urban design and architecture became criminogene and subliminal anti cultural instruments of domination ("lets forget the past", they said...). In response, today, the great social housing schemes are burning and exploding. Their system of separating the activities and repeating prefabricated elements, despises the diversity of the families and mutilate their personal and social expression. Then, they take refuge in the decoration of the inner side of their loggias and balconies without ever overstepping the line separating the private from the public realm of their houses.

At last, the XXIst century arrived and nearly in time, got aware of the slow suicide of mankind. Then, with hope and anguish they try to adopt ecology. Fundamentally, ecology is made exclusively by humanism. But Humanism has recently been beaten by Technology (which is not the remedy but the culprit...). An alter-

technology regains slowly its innocence within the strict measure to limit itself to save humanism and to abandon the "libido" of the engineer when creating an irresponsible new technology.

Soon, desperately, that XXIst century tries to help the planet and humanism to survive. It is a gigantic task to build a clear awareness of the situation, sometimes unacceptable and heart rending and sometimes luminous and brotherly.

Some propose to "invite nature in cities" but, what could it be anything else than a theatrical spectacle and an alibi: let's rather leave our towns choosing freely natural forms and not again mechanical devices. When people group themselves spontaneously around an action, a dwelling, a discussion, they form round shapes but never ranks... The forms of the Italian utopian Renaissance cities had always been nothing else than war machineries and their beautiful forms, tools to kill the enemies. The civilian cities have built themselves slowly by empathic additions and without violence: they constitute master pieces of humanism.

One doesn't impose ecology by decree: so, never hesitate to organise local "think tanks" and direct user's participation that gives the architects and urban planners a set of complex intentions. Otherwise, how do you imagine people could get enthusiastic of complete decarbonisation and of sustainable decrease? Doing so, we avoid these hateable compassionate architectures as well as these big machineries, those parking's for proletarianised families.

There is a blocked hinge between the list of unskilled user's proposals and the desire of the last century's architect to

impose his technological or narcissist "concept" that makes him deaf and blind. We have to ask to the users to help us in a friendly way to exorcise it. The two bases of ecology: hart and reason, combine themselves in that precise hierarchy.

Urgently, let's organise global sustainable neighbourhoods; this means favour the natural social behaviour. On one side, they will tackle all the questions and combine them simultaneously all together and on the other side, more than in any laboratory specialised in unrelated items we will adopt the alone way to construct a know-how in these tragic circumstances: "in order to learn to walk, just walk"... No industrial exists that applies a new fabrication process without testing it in a pilot-plant. That experience (wrong or right) will be indispensable when panic will invade us all and force us to improvise immediately anything?

Discreetly, some experiences are tempted with users in order to guarantee that human complexity: heterogeneous, all different, mixed use, transformability, evolving: open building avoids the complete demolition when a building is outdated: it is each time, an ecological scandal.

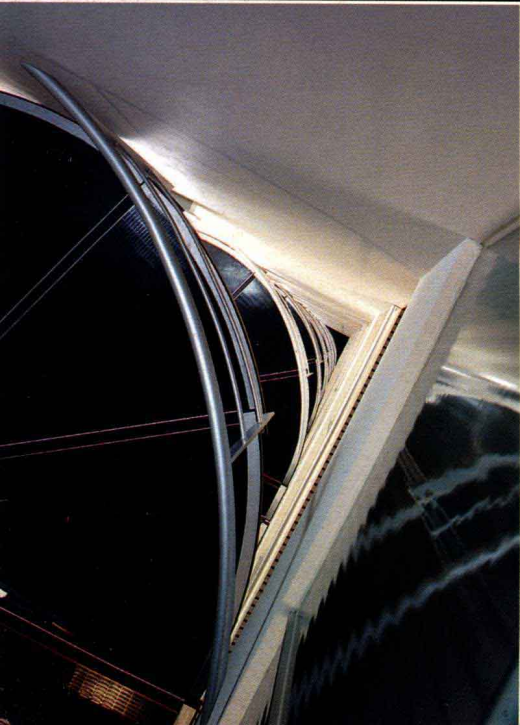
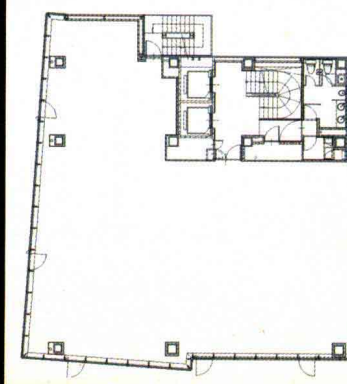
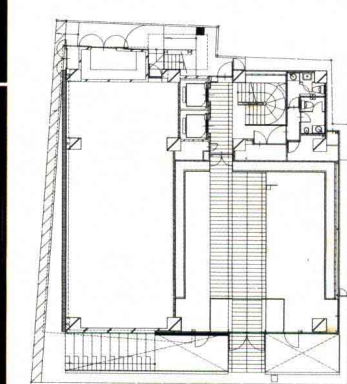
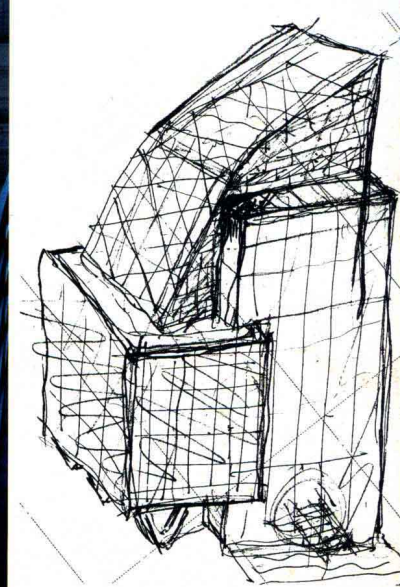
This is the optimistic sense I give to publications that address to all the contradictory attempts to design sustainable habitable landscapes with trials and errors....

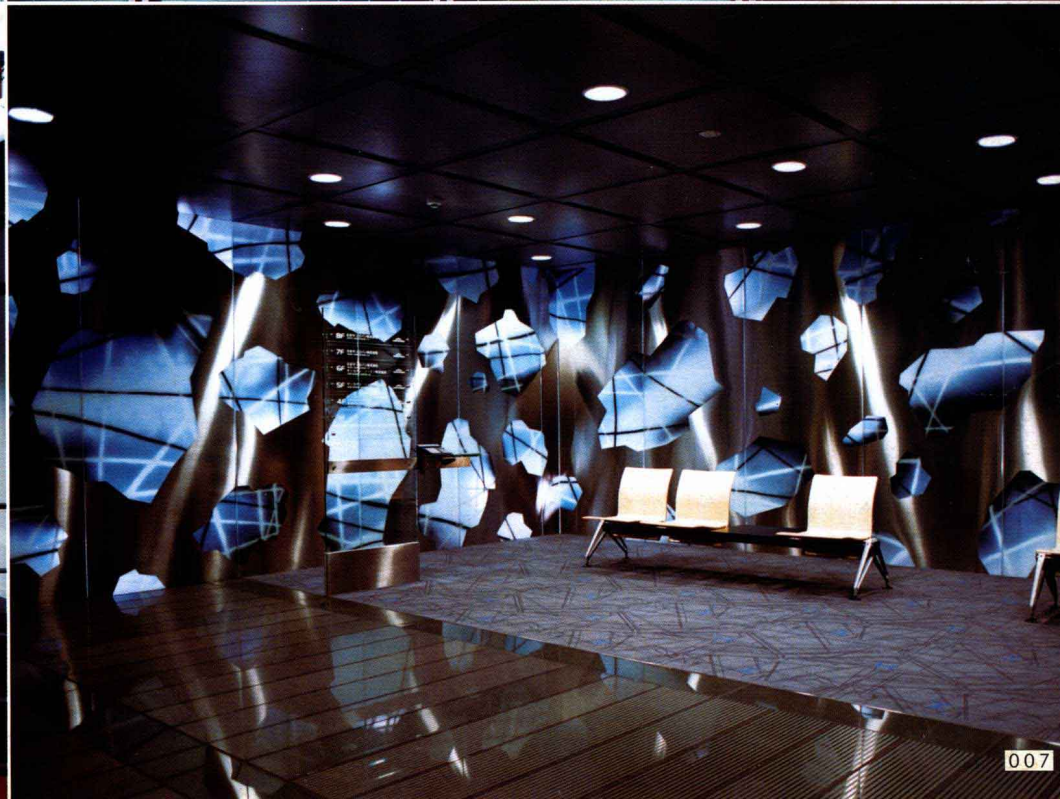
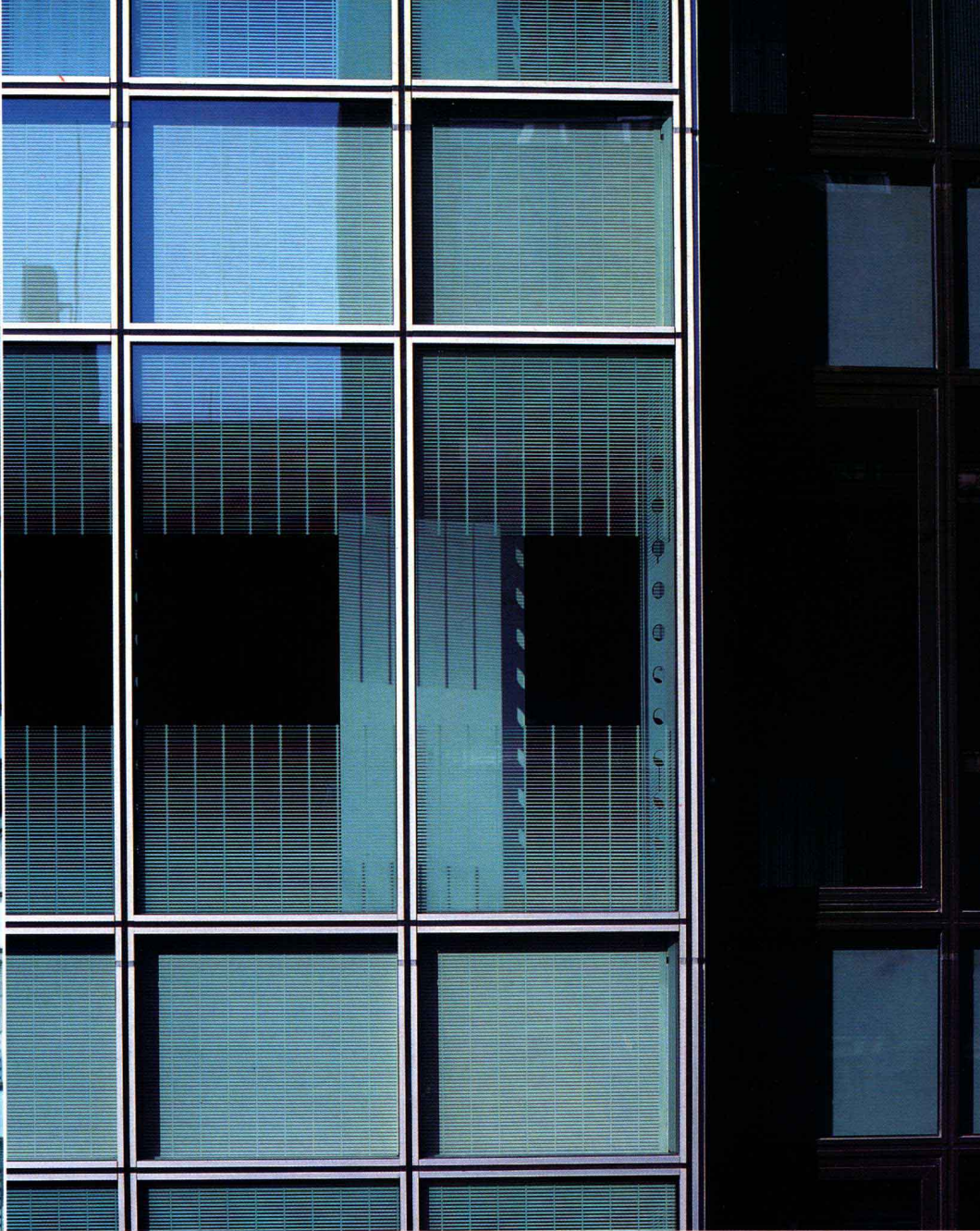
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毗臨皇宮很近的聖戈班總部由兩個不同城市風格的建築構成。從一個微小的角度看，它們相互交錯，並與橢圓形網格的皇宮形成切綫效果。因此，總部建築的高度與兩根不同方向的柱子在水平面上相得益影，因為由不同的玻璃構成，所以每根柱子日夜都會變換顏色。

總部的建築會充分利用高度的規則來表現建築特色。作為著名玻璃製造商聖戈班的總部，這個建築在室內外充分利用了各式玻璃。特別是坐落在七樓的管理辦公室，並在七樓配備了一個在玻璃管中水平和豎直方向的電動故障系統。這個建築各式各樣的顏色和紋理都是從玻璃的歷史面板中得到的。建築隔斷過程中採用 Master Roy 型號玻璃，並在其背面塗上一層銀塗層，使得玻璃表面具有金屬效果。在建築外牆上用的純白色絲網也可採用同樣的模式。



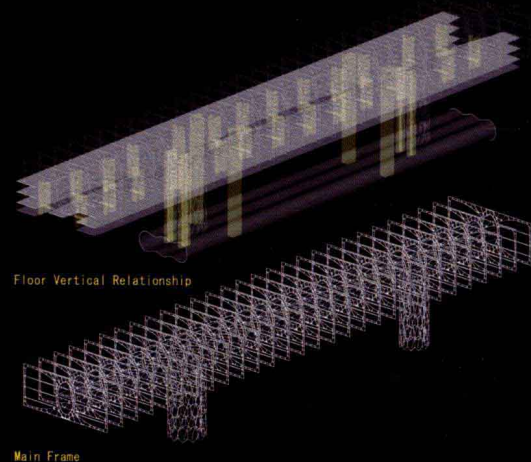
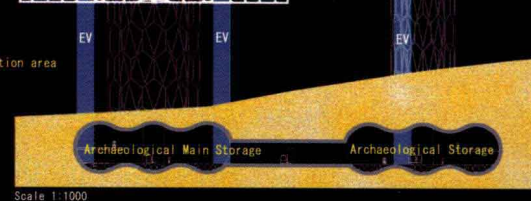
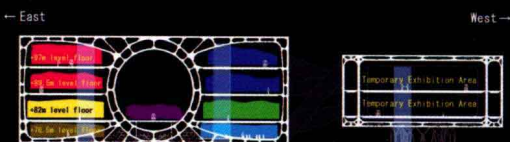
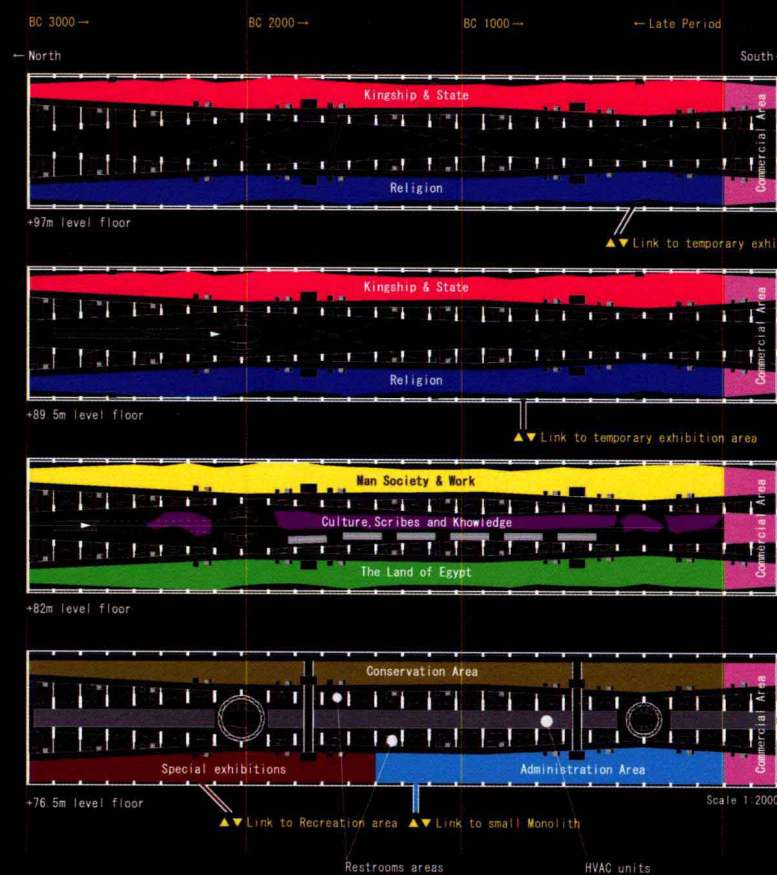
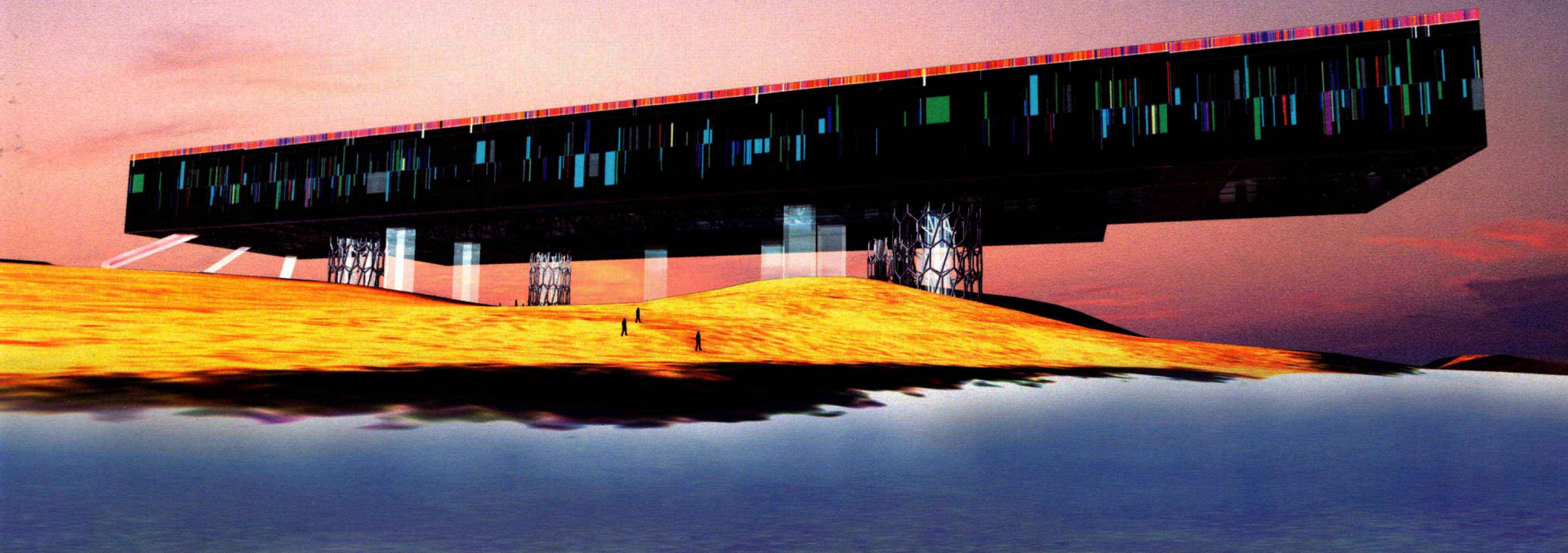


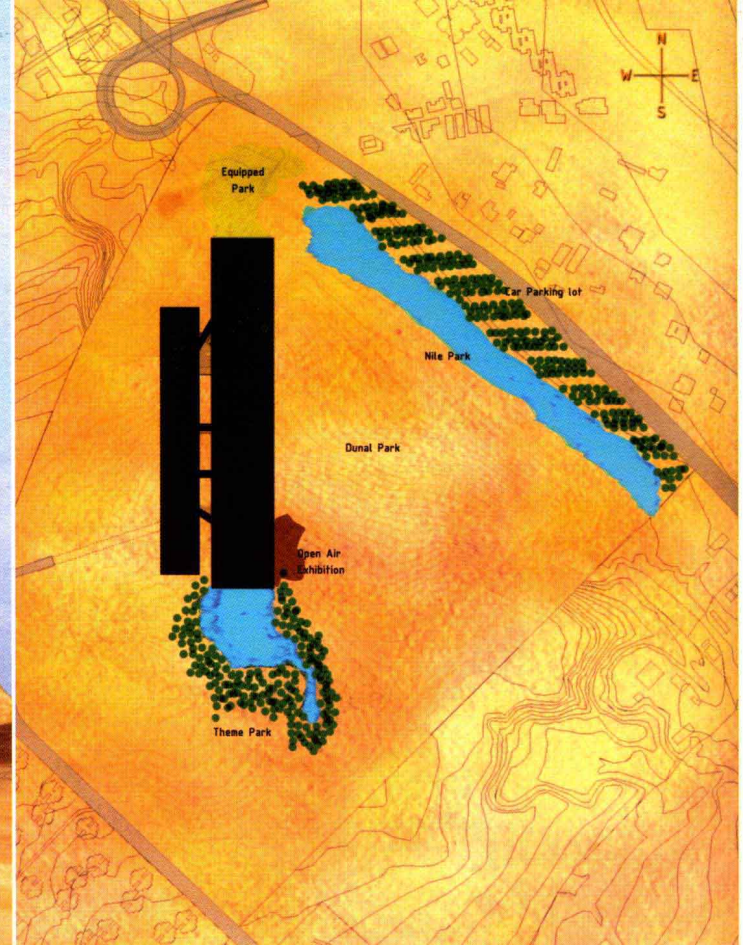
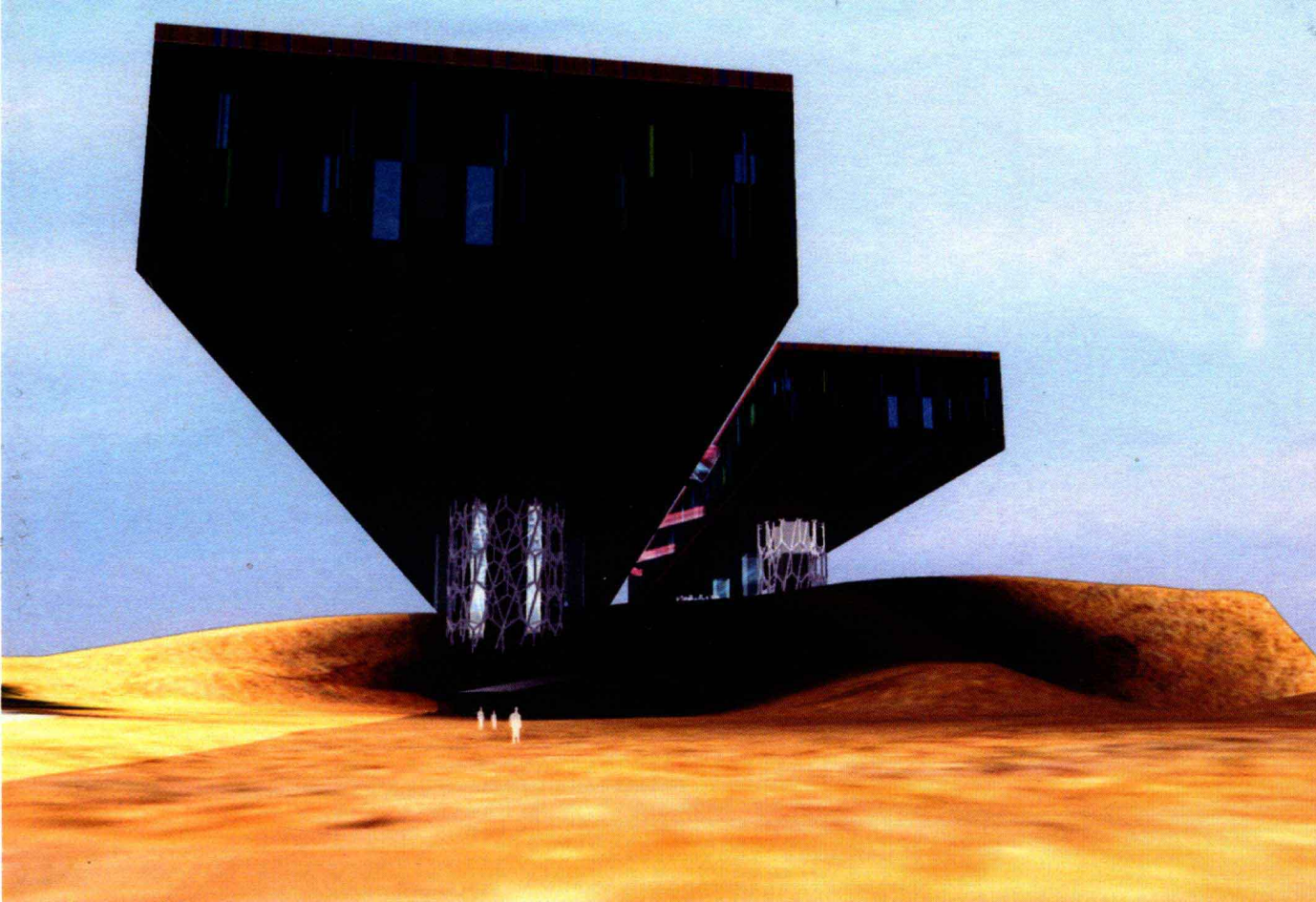
SHISEIDO HEADQUARTERS RENOVATION, GINZA, TOKYO,
JAPAN / ALBERT ABUT ARCHITECTURE





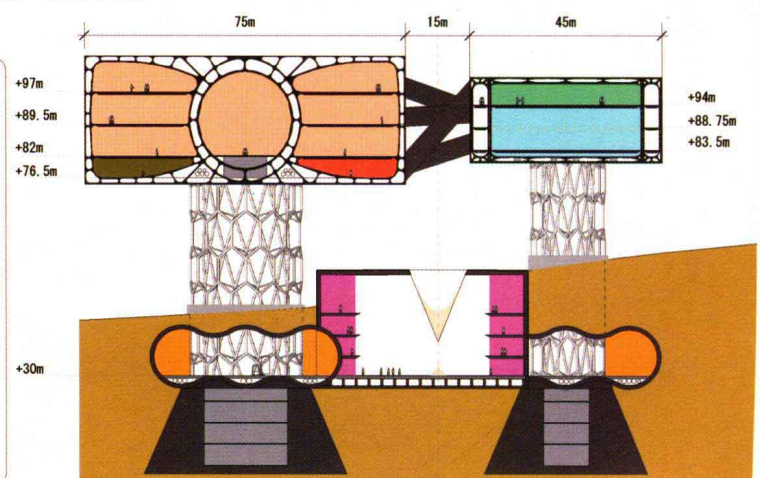
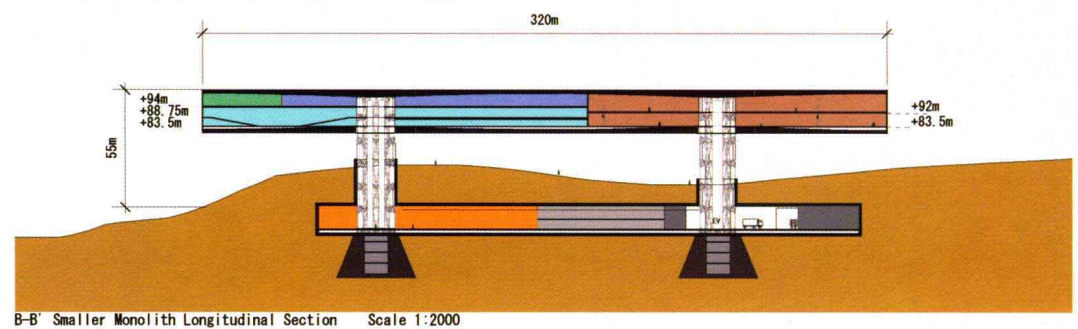
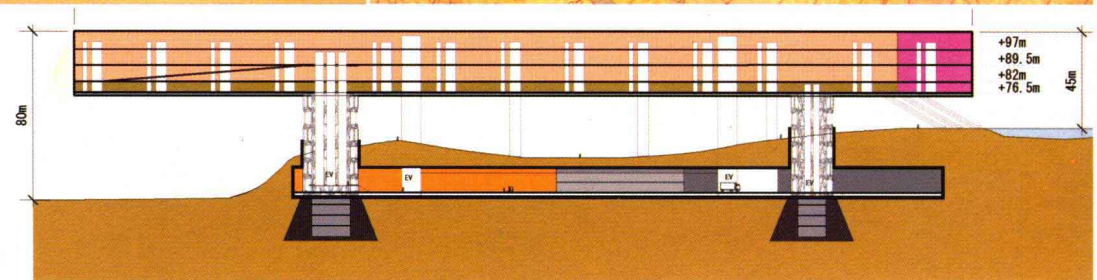
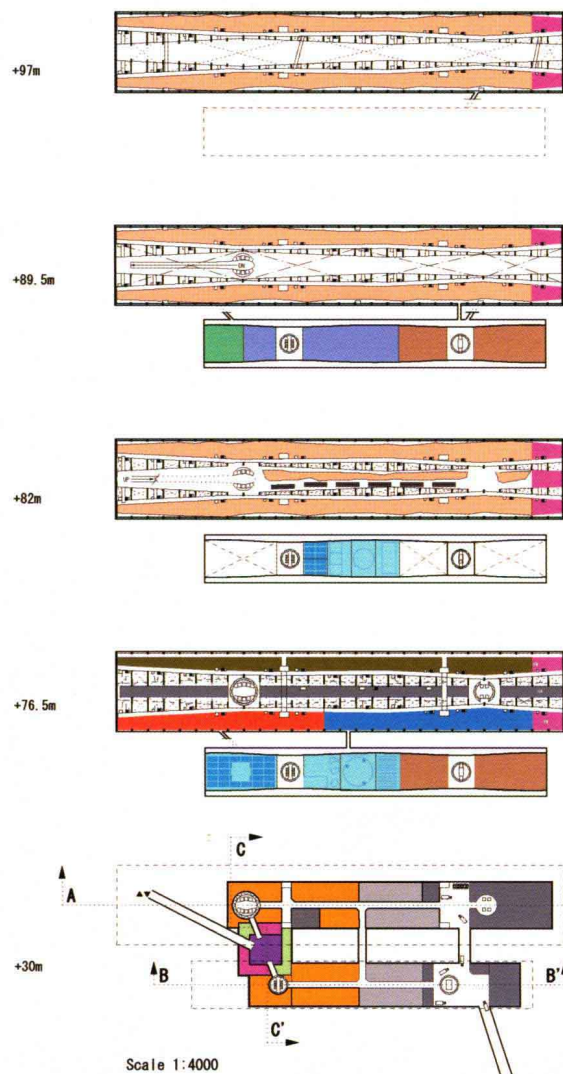
資生堂的翻修項目，在法國餐廳Losier規劃期間委托給艾伯特·阿巴特（Albert Abut）。此項目在整個方案中占了很大的比重，并與整個方案相輔相成。它意在使位于東京銀座區著名的miki Dori街（相當于法國巴黎的de la Paix）占地面積為8000 m²的化妝品巨頭資生堂總部三座相鄰的大樓面貌一新。該公司成立於1872年，永久性辦公室也於20世紀80年代和90年代成立。此次翻修將三座大樓內外連接起來，從而提供了一個展示化妝新產品的公共空間。三座大樓的連接融合了現代建築元素的風格和20世紀初的建築細節（是資生堂基于法國藝術裝飾派塑造自身形象的時候），意在創造出一種銀翼殺手的效果。在內部構造上，大廳入口（以前是在東區大樓地下室）和三幢建築所有的水平通道和交通系統已被改裝并集中在整個建築的中央。通往上層的垂直通道及上層的水平流通體系也被改裝，使其更為高效。整個翻修工程的實施并没有中斷公司的經營活動，只是將各個部門搬入這三幢建築內。

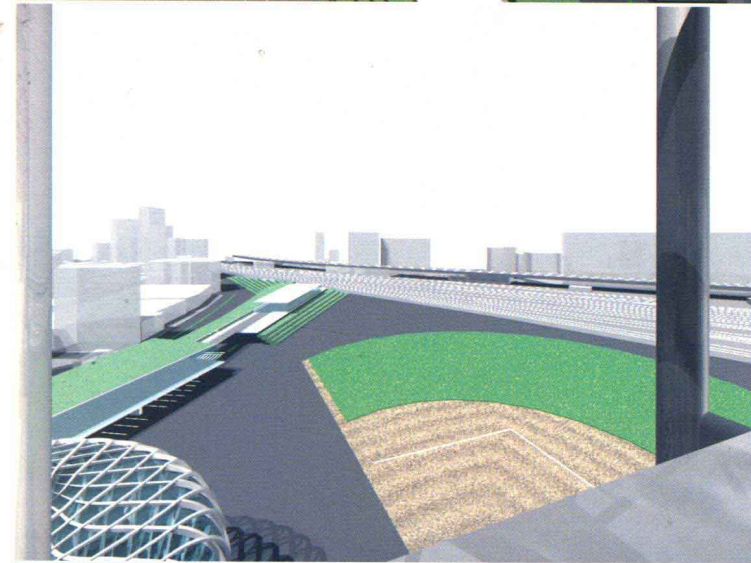
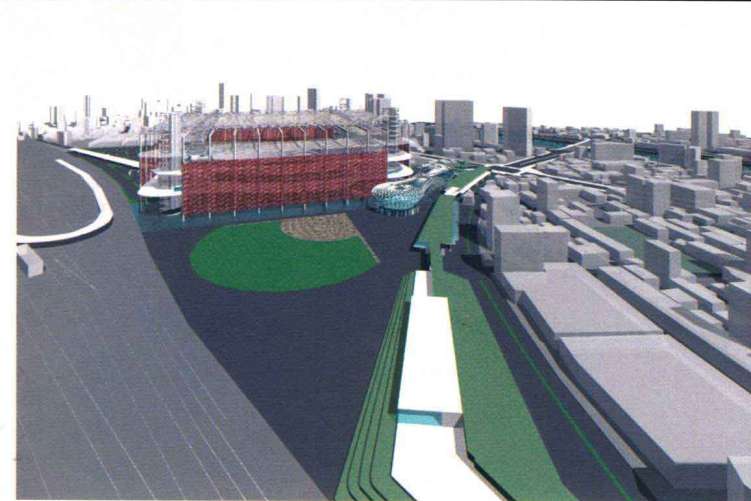




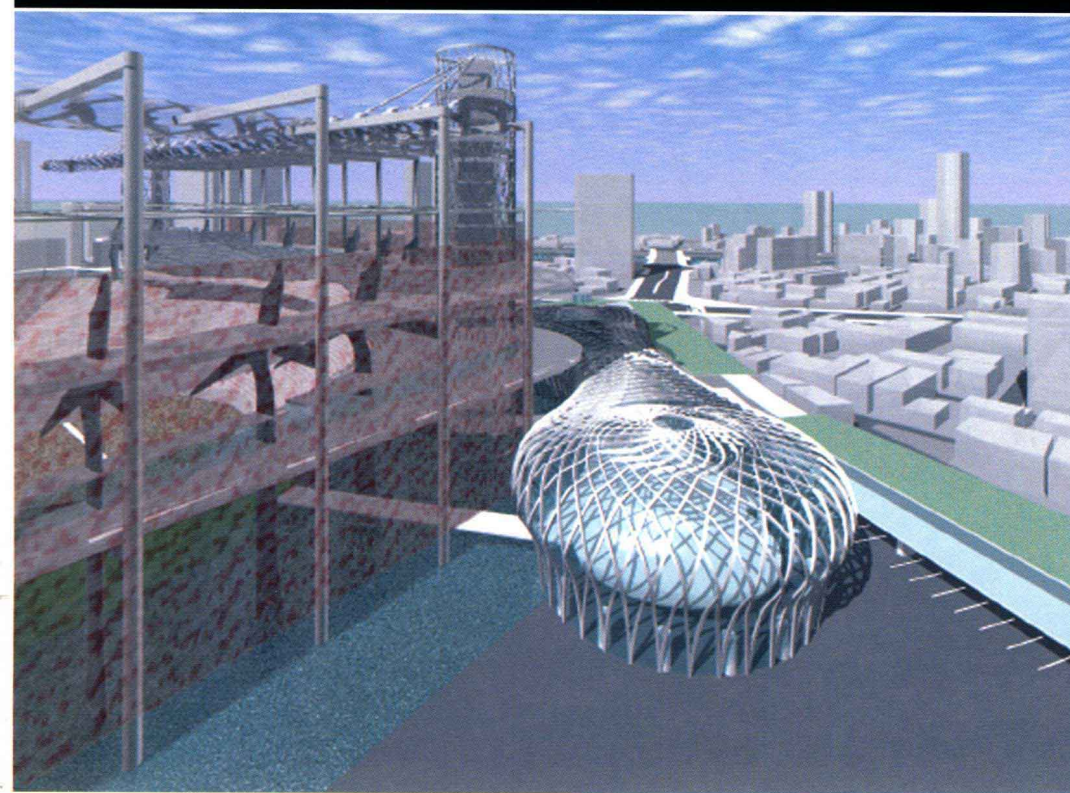
該建築在反映埃及特色這一歷史使命上，以其前所未有的風格與方式扮演著中心角色。它超越歷史、超越時間，向現代人展示了一個除金字塔外的歷史勝地。這象徵了全球文明的到來，並以21世紀人類的眼光和科技來展示古埃及建築的宏偉之處。在這裏，建築師探索著幾千年的人類歷史，為人類共同的歷史遺產和不朽的將來而欣喜。

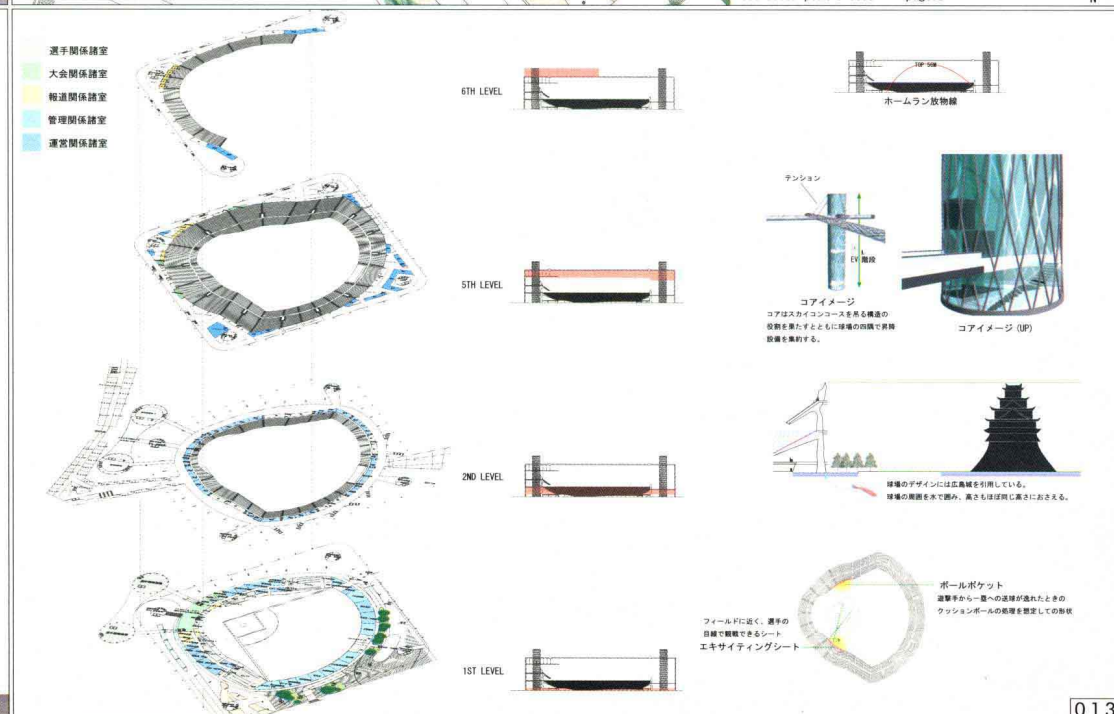
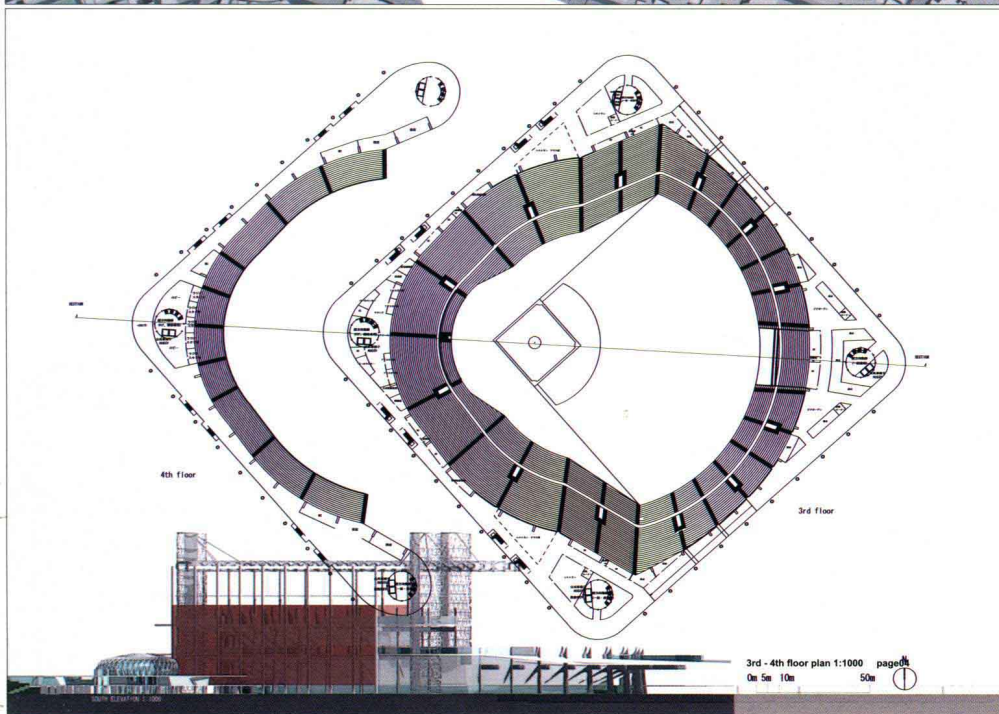
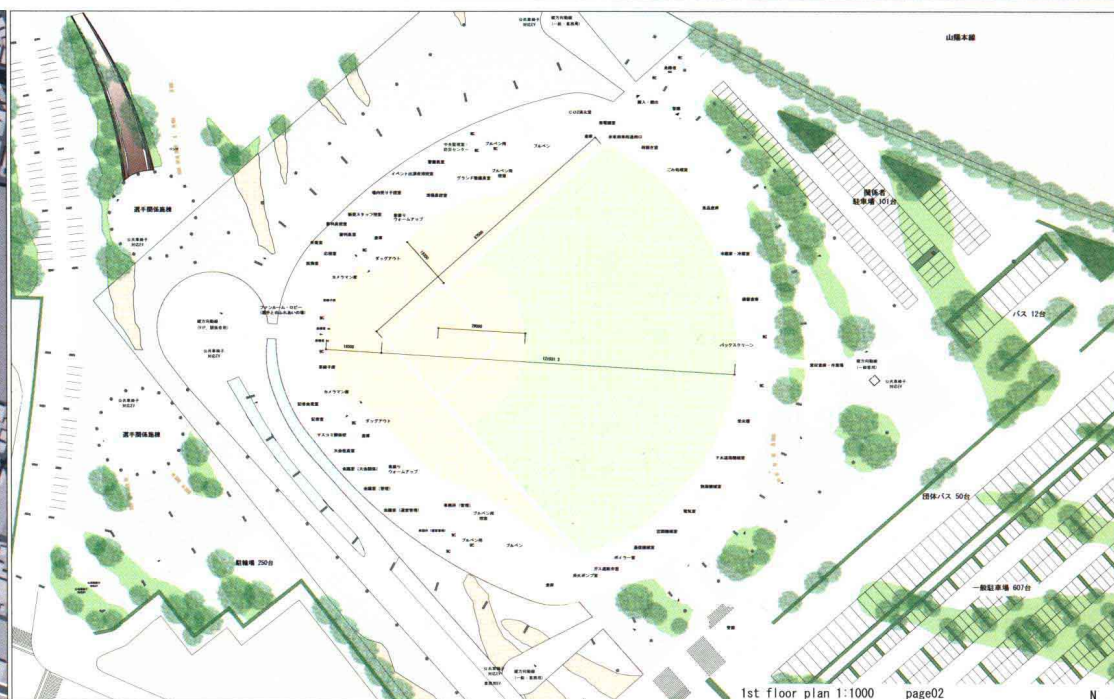
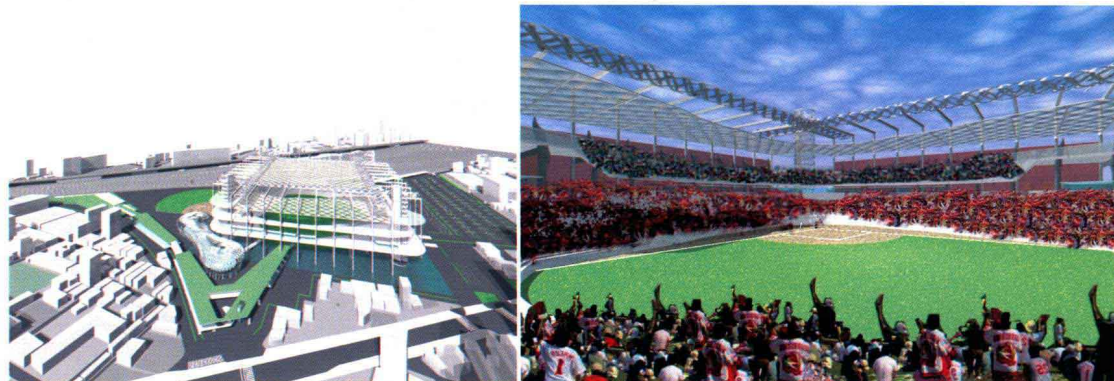
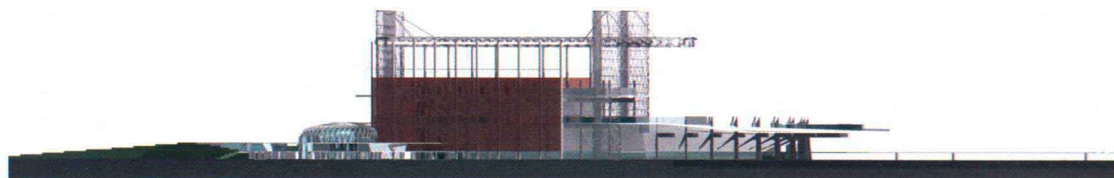
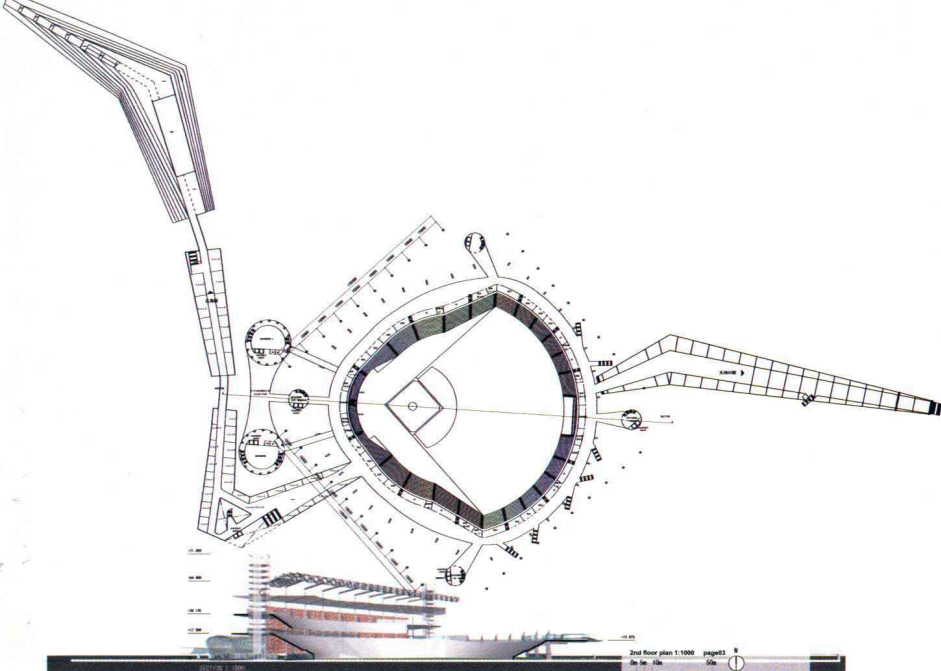
大埃及博物館由兩座深藍色的巨石組成，象徵了宇宙及其奧秘。它們巍然地矗立在那兒，沉默卻不容忽視。它們集太陽和周圍沙漠的能量於一身，猶如漂浮在靜謐的風景畫裏的黑洞。彷彿置若天外，建築師密切關注著這片土地上那緩慢而又永無止盡的變化。石碑的正面樣式象徵了拉美西斯二世的基因序列，而稍小一點的那塊巨石則象徵圖坦卡門 (Tutankhamun)。實際上，除了它們的象徵意義外，那兩塊巨石頂部和正面的嵌板還具有重要的實用功能。它能夠精確利用並控制自然光線。從視覺上看，這些永恆的建築與祖瑪大金字塔和整個古埃及融合於一片沙漠海洋中。它們共同遵循著由方向關係所指引的理念。

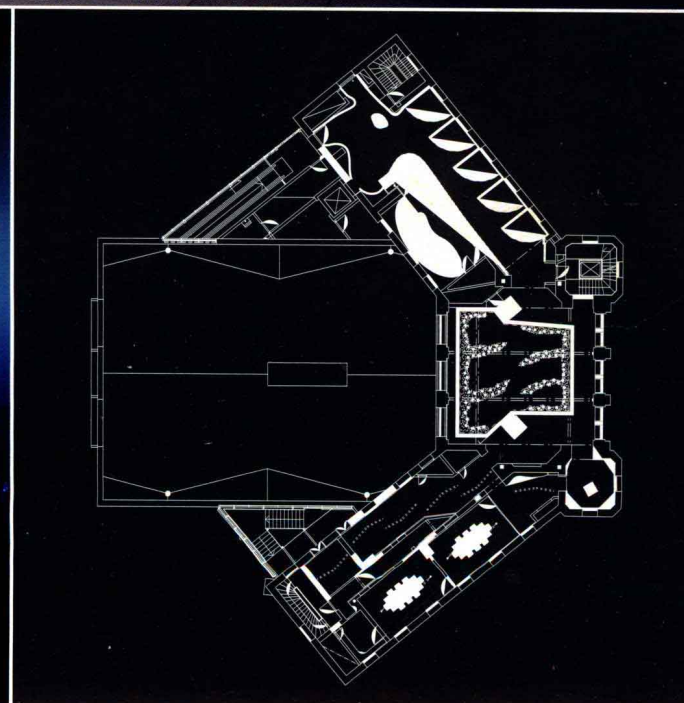
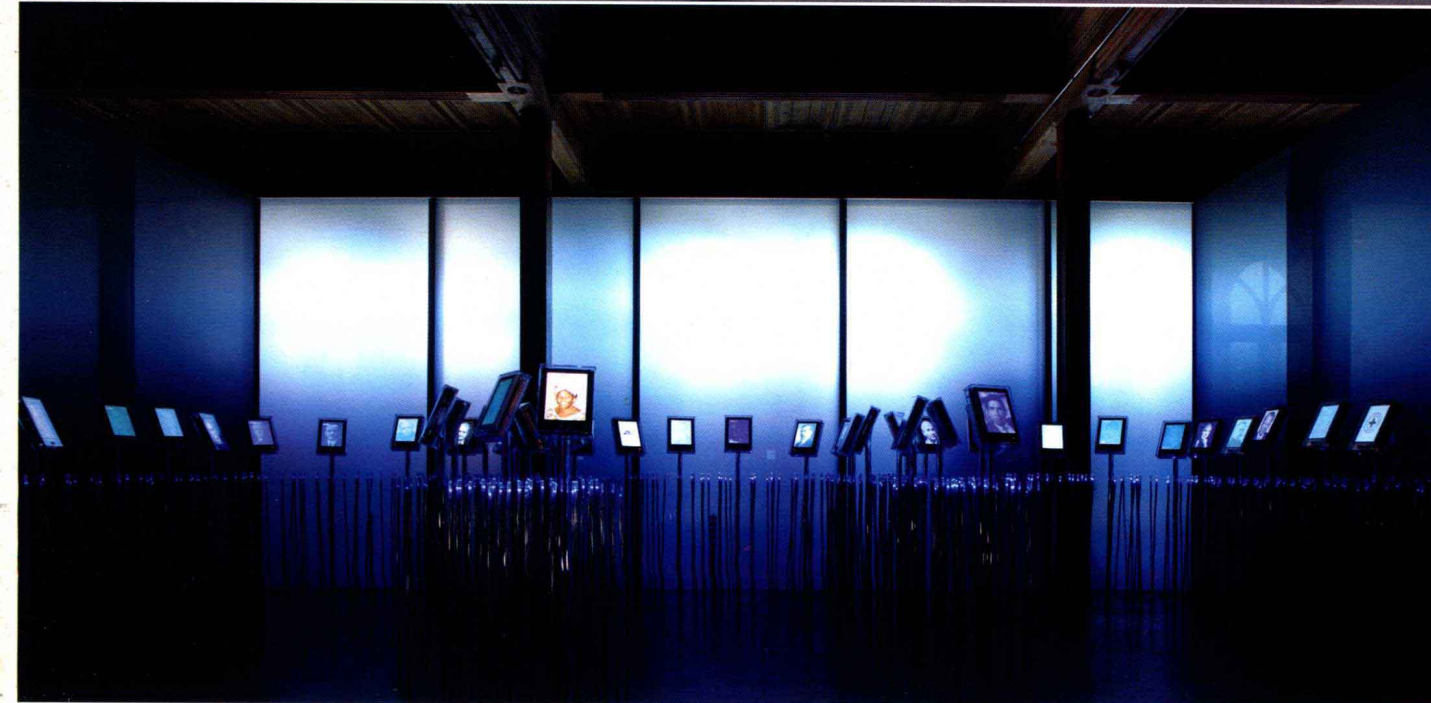




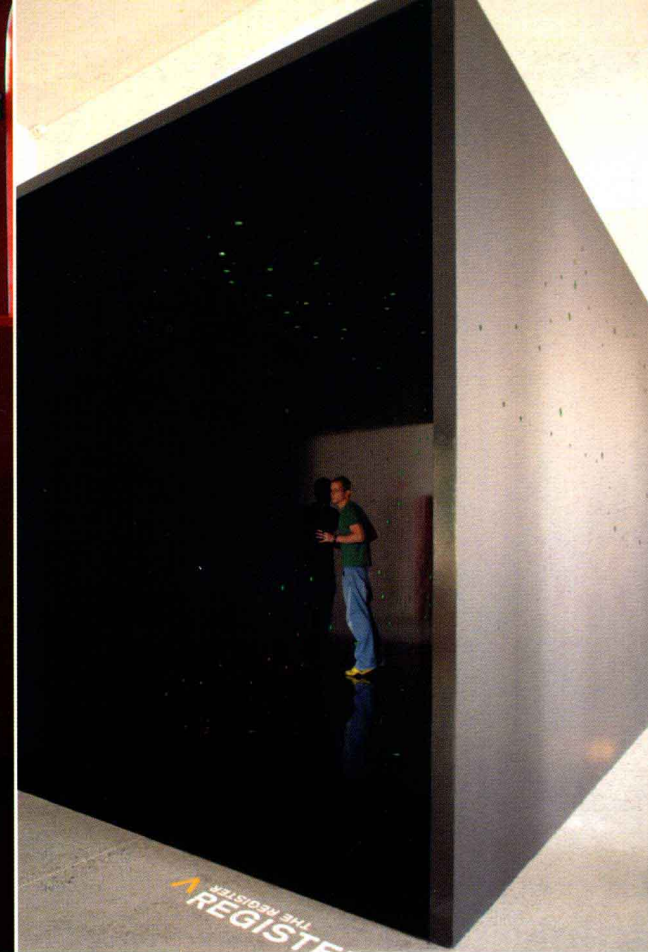
設計師首先關心的是把這個龐大複雜的建築體系融入到歷史名城廣島的城市建築網絡中。這個矩形的主建築最終形成一個方形結構。艾伯特·阿巴特 (Albert Abut) 不想再次設計一個飛碟形的球場，他的目的是為了方便行人、私家車、公共汽車、卡車，好讓參觀者、運動員以及他們的團隊成員。該體育場的工作人員和運送人員出入便捷。道路及停車場橫跨兩條大街，並和兩個火車站相連，在道路的两端圍繞體育館螺旋架起了高架橋。高架與運動場館相切，懸在購物中心和溫泉療養地的頂部。該建築縱向和橫向的管狀結構為鋼結構，並具有由聚乙烯合成的可伸縮充氣屋蓋體系。下面的預制混凝土結構支柱，低於廣島城堡，整個結構被水平包裹，猶如戴了一條“寬腰帶”。“寬腰帶”由玻璃鋼板制成，它的設計靈感來自於鯉魚皮。當眼前的建築讓你想到廣島的“鯉魚”棒球隊的時候，你就置身于廣島棒球場了。











諾貝爾和平中心呈現了諾貝爾獎的歷史並且闡述了獲得者的事迹。負責計劃階段方案的Grete Jarmund說道：“我們早就認為它不應該是一座用來展示人工作品的博物館。我們的方法是給公眾帶來大大小小的衝擊。”諾貝爾和平獎的全球化差異，以及創造一個活力與美相結合的中心的願望，同樣支持着這個決定。方案的重點包括市政廳廣場入口的天篷、展示諾貝爾區域的交互式登記處、一個展示所有獲獎者的數碼裝置和展示本屆獲獎者事迹的榮譽通道。和平咖啡屋裏的名作——Earth Minor Major in Yellow and Green，是一幅由克裏斯·奧弗裏特殊授權的壁畫。樓上是一系列彎曲的走廊和展覽空間。它成功地採用了新的結構並結合了現有的建築，使Adjaye/Associates能够研究并結合新技術和相互作用以增強游客的體驗。

