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ARCHITECTS
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序

甲方 乙方

改革开放倏忽三十载，回眸，发现变化最大的是城市景观。应了那句老话——“时势造英雄”，空前的建设机遇和开放的市场成就了一批民营建筑设计企业，浙江绿城东方建筑设计有限公司（以下简称绿城东方）就是其中一则故事。

据我所知，绿城东方最早是做住宅设计起家的，和这一时期同类事务所有着相似的历程。住房商品化政策推行不过十多年的工夫，“居住改变中国”已是不争的事实。说起有特色的地产设计，我们很容易想起万科和SOHO中国，一个在充满活力的深圳，一个在文化高地北京，一南一北，个性鲜明。按照当代风土学的解释，杭州安逸闲适的节奏、平实中见精致的格调，为当地的建筑铺陈了底色。

本书是绿城东方成立十年以来的作品回顾。早期作品多为城市住宅、城郊别墅，以及地产开发的配套公共建筑，如学校、会所等。近年来，羽翼渐丰的绿城东方逐步扩大了经营范围，我们能看到其他类型的作品渐次落成，如医院、办公、商务园区等。继承了住宅时代的美德——对，美德——它们外表低调，平实地满足各项功能和日常需求，而较少有设计师的个人表现。这些案例在追捧“先锋”的媒体视野中很少出现，可正是它们构成了城市的背景，并且反映了行业的真实状况。

从这个意义上说，绿城东方的这番自我回顾是很有价值的，它不仅是设计企业的阶段工作报告，也从另一层面促使读者（假定为那些从事或打算从事建筑行业的人们）反思对“日常建筑”、“大多数建筑”的基本看法。本书呈现的是“学院”、“先锋”以外的一个真实世界，是“纸上建筑”、“媒体建筑”之余的某种补充。

一 市场意识与身份认同

绿城东方成立于1998年，听名字不禁让人想起地产界大亨绿城集团。事实上，绿城东方的前身确实是绿城集团麾下的设计团队，亦即“甲方建筑师”。设计界甲方与乙方关系素来难缠，先按下不表，这里说一个细节：点开绿城东方的网页，flash动画之后，鼠标箭头立刻变成Auto CAD界面中十字定位光标的形状。这个小动作让身为同行的我不禁莞尔，其实，这个细节提示了绿城东方的身份认同——他们是一群职业建筑师，具有职业素养，坚持职业操守。独立之后的绿城东方，一部分项目源仍要仰仗老东家，却也取得了更大的自主权和更广的业务范围。正是这份建筑师的认同感，成就了绿城东方的品质和业绩。

和整个中国的改革开放事业一样，中国房地产市场以及相关产业的发展也充满了中国特色，而且这种特色还包括鲜明的地域特征。浙江省原有国有企业相对弱小，在房地产业发展的初期，民营资本就占据了半壁江山，民营企业没有旧体制的累赘，更愿意以市场化的方式来运作。这是一个有利于民营设计机构发展的大环境，也是“浙商”模式得以涌现的重要原因。而浙商的刻意低调、经营平实、政治稳健等特征也体现在浙江的建筑业界。

绿城东方在创业之初之所以能生存并且发展起来，最重要的原因就是它有意识地了解并适应市场运作模式，换言之，就是有效介入项目发展的全过程。在20世纪90年代末期传统设计院体制之中，设计院在项目运作中的角色其实很弱势，而建筑师在设计院体系中获得的话语权也很有限。在从计划经济到市场经济转型的过程中，民营设计企业积极反思和变更了自己的行业角色。在地产开发项目的定位阶段，他们即以专家的身份参与策划，而不是坐等开发商把任务书思考停当后在绘图桌前完成图纸。唯有如此，才能把项目定位阶段所设定的理念和目标充分融入设计之中。当初绿城东方所以能够在市场上争得一席之地，在于找到了建筑师在项目推进过程中的位置，用当下时尚的话语，就是找到了一个“抓手”。否则，若以综合实力计算，以绿城东方草创之初十余人的规模、配置不全的工种、丙级的资质……断然难与承建

制的大型设计院竞争。

日趋激烈的市场竞争使得传统设计院式的匿名工作方式变得不再可行，为了不使自己的产品泯然众人，20世纪90年代末的民营开发商普遍认识到“设计”的价值，他们有意识地选择与设计师合作以树立鲜明的品牌形象。不同的开发商有着各自不同的合作模式：或面向境外资源，或立足国内资源；有的长时间保持稳定关系，有的针对个别项目打游击战。更有甚者以相当大的力度“包装”其主设计师，而在大众传播的途中，更是演化成了对“设计风格”的鼓吹和追捧，一知半解的辞藻的堆砌：你“古典”，我便“现代”；你“豪华”，我则“简约”……千方百计诱导或迎合作为消费大众的新兴中产阶级对彼岸和未来的想象。我有时打趣地想，中国商品房发展可以写一部“风格”编年史：从早期构造简陋的“欧陆风”，到渐渐有板有眼的“地中海”、“西班牙”，再到“现代中式”的种种尝试，勾勒出商业地产的轮廓。而绿城东方的几则经典作品，正是在这个“泥沙俱下”的黄金时代中诞生的。在杭州《今日早报》评选的“杭州楼市黄金10年的最佳代表”的8个楼盘中，由绿城东方设计的两个项目——桂花城和春江花月——名列其中，这一方面反映了绿城东方的市场认可度，一方面也肯定了它在业界的影响和地位。

在经历了这样一个波澜壮阔的黄金十年之后，不仅是中国的房地产市场和房地产企业面临着重新调整定位的问题，设计企业和建筑师也同样面临这样的挑战。一方面，传统大院大多已完成了改制，运作机制也都有了很大的调整，正以一种强势的姿态介入市场竞争，同时，随着整体收费标准的提高，越来越多的境外公司进入中国市场，而且运作这些境外设计公司的，有很多是有国内和国外双重教育背景和工作经历的人士。随着市场规模及容量的扩大，传统大院和境外机构所施加的影响和占据的市场份额就越大。对于有着十年发展经历的民营设计公司而言，眼下面临的形势和十年之前已大不相同。虽然市场的机会更多，市场的容量更大，但像当年那样的市场空白点已经很少了，想以避实就虚的战略来谋生存，恐怕已难以行得通了。

面对这样的新局面，我们应该如何去面对过去的历程，如何去总结其中的经验和教训，又如何让这些经验和教训变成推动和指导设计市场和设计机构健康发展的动力，是一个很有价值的课题。

把绿城东方的成长轨迹迭合到中国设计市场这个大背景之上，我们看到在设计机构以中国传统的模式向市场模式转化的过程中，既有经营体制的改变，也有工作模式的改变，甚至还包括设计理念的改变。而所有这些改变的核心是如何促进项目得到完美的实现，这就要求在项目启动的时候，建筑师就必须着力于在用地条件、政府规章、业主的意愿及业主的投入能力等诸多因素中找到一条通往完美结果的道路。通过图纸、文字说明、交谈、实地考察等方式让业主以及项目的有关参与者来了解、支持并参与推动项目在这条道路上逐渐成为现实。

时至今日，市场的发展和社会的多元化使建筑师得以依据自己的判断来寻找职业定位，而不是被动地接受外界强加的角色，在专业分工程度越来越高的背景下，有独立判断能力的服务型专家才会有机会在这个竞争越来越激烈的市场中得到生存和发展的空间，这就要求建筑师不仅要拥有很好的专业素养，还要有开阔的视野。每一个项目都有不同方面的专业设计人员提供服务，建筑师在这样的团队群中居于一个很特别的位置，形象地说，建筑师更像是乐队的指挥，策划和规划是作曲，景观和室内装饰则是乐队的乐手。因为策划和规划很少触及营造的层面，建筑师虽然参与营造，但其最重要的工作并不是在具体的层面，而是规范和指导与营造相关的专业设计工作。绿城东方的同仁很早就认识到这一点，并且在实际的工作之中建立和强化了在这方面的优势，公司的运作和管理机制也是以强化项目责任建筑师的作用为目的，经过多年的努力，建立起了一个有效率的设计团队，为责任建筑师提供各方面的专业支持，这样才有条件让设计团队把注意力放在与业主充分沟通、深化和完善设计构思和提供全面的现场指导服务等方面。

二 作品解读

绿城东方的建成作品大多数是城市住宅、乡间别墅以及住区配套公共建筑，作品类型取决于创业之初的民营事务所对地产开发商的依赖，于是也不可避免地因循所谓“新古典主义”的路线。尽管我们可能先入为主地排斥西方古典装饰元素在当代中国的滥用，可是当你亲自造访位于杭州蒋村商住区的桂花城，徜徉在曲折有致的步道上，感受着宜人的尺度、得体的细部、亲切的邻里环境带来的愉悦，你会暂时放下成见，尽情观赏四时分明的景观林木，体验从容不迫的生活气息。

“宜居”是杭州引以为豪的城市特征，绿城东方的一系列作品为这个称号添加了完美的注脚。而建筑师的秘诀，我认为可以从“整体-细部-场景”三个层次来解读。

整体-气氛

绿城东方的设计作品的最大特征是和谐，这份和谐来自每个组成部分都有恰当的分量，彼此之间又有精准而微妙的启承转合与相互照应，给人一种整体感的惬意，好比一支合作默契的乐队，每一件乐器都在适当的时候发出适当的声音。可贵的是，虽然设计师们依照产品线的设计原则处理大批的项目，然而落实到不同时期、不同地域的具体作品，却总能给人以新意。这些新意或是来自于主题场景的变更，或是装饰细部的改动，或是尺度体量的调整，或是色彩调性的变化……建筑师犹如古时候的游吟诗人，总能把同一个故事讲出不同的效果。

桂花城系列有着最多的衍生版本，每个版本都有不相同的典型场景：杭州桂花城的氛围像是一个数代同堂的和睦大家庭，当你走进小区的大门，即刻便卸下了因生计而僵直了一天的体态，彻底放松身心，享受回家的快乐；长沙桂花城的氛围有一种淡定的慵然，幽静的花径更适合三两知己一边散步，一边交谈，不知不觉，夕阳已落在山后疏朗的树枝后面，家里的窗户透出暖白色的灯光；而大蜀山麓的合肥桂花园又是另一番景致，当你独自一人坐在倒映着山影的溪边，会感觉到大自然的隐形双臂把你紧紧地拥抱。人生的戏剧在建筑这座舞台上演，于是乎设计空间场景就像是设计舞台，好的舞美设计使观者和演员容易“入戏”，身处其中，人们很容易产生情感的共鸣。

尽管一种类型的设计出现在不同规模和地域的项目中，但并不只是简单的移植，依照不同的用地条件、开发强度和市场定位，那些看上去似乎相同的元素和手法也会有特定的组合方式，所以，对特定唯一的整体感的追求，是好的设计的起点。

细部-完成度

阿道夫·卢斯憎恨19世纪末建筑立面上繁缛的装饰滞后于时代精神，现代主义救世主的美学一路继承了他的脾气与立场，然而现代建筑史的案例——比如密斯的柏林美术馆——却告诉人们“少”的美学要付出更多代价。古典主义立面在楼盘中的盛行在话语圈中习惯于遭到批判和回避，然而站在执业建筑师的具体工作条件考量，则会得出另外的解释：古典主义立面细部是建筑师在造价低、工期短的行业大环境下最为便捷而有效的权宜之计，它有一种实用的智慧。而从一开始对图像的拟仿，发展到后来对完成度的追求，技术自身的逻辑使这种（在一开始不够理直气壮的）行为得以成立并逐渐形成一些发展方向。

丰富而且到位的细部是绿城东方设计作品中非常典型的特征，在他们的设计中并不会出现很多的装饰，对一些风格化很强的手法持谨慎的态度。细部设计是对设计创意的展开，这个环节的薄弱会把一个天才的创意变成空洞且粗陋的房子。反之，高水准的细节设计能把一个平常的创意变成很有品质感的成果。许多欧洲小城的街道令人流连忘返，那些丰富的细部给徜徉于其中的人们以欢愉的体验。同样，细节的研究推敲过程也是整个设计工作中既愉快又富于挑战的阶段，需要建筑师投入巨大的精力来完成这项工作。然而在当前高强度大规模的开发进程中，能在这个方面做到一定水准之上是很困难的。许多仓促建成的建筑以堆砌的装饰来掩饰细节的贫乏，而结果常常是适得其反。细节不等同于装饰，只有融入整体之中的细节才能起到提升整体品质的作用。在绿城东方的设计中，在看到丰富细节的同时，我们还能看到设计者在运用这些细节时所表现出来的节制和控制力。

场景-生活

居住类项目在绿城东方设计的作品中占有很大比重，在这个领域他们有很好的声誉。然而，商业开发类型的居住项目要做好并不容易，有规范条例、用地条件、投资水平及市场预期等诸多方面的限制，留给建筑师的发挥空间很有限，要为每一处特定的用地找出最恰当的设计表达，建筑师必须把工作的着力点从单体建筑的层面上跳出来，而放到整体居住氛围的创造上。从许多自发形成的聚落形态中，我们看到了似乎是无穷尽的变化的可能，虽然就单体而言彼此非常相似。所以在居住类项目这个领域里，建筑师需要有更广泛的能力，尤其是对于聚落的形态和某些特定的形态结构可能引发的生活行为之间的关联要有深入的认识，更重要的是知道如何把生活的常识转化为指导设计的原则。绿城东方把这方面的设计原则概括为对生活化的场景的创造，所有相关的单体建筑、景园等设计原则均应由这个大原则导出。另外，以生活为导向的设计过程，设计和设计者都不应成为强势的一方，过去十几年在我们居住的城市里所发生的事件直观地告诉我们，一个有活力的场所是多么脆弱，又有多少的破坏就来自于由设计所指导的行为。在这里，设计要有所包涵而不是排斥，所遵循的是发现尽可能多的可能性而不是寻求唯一的原则。

三 结语

成稿之日，适逢全球经济低迷，不妨将这段时间看做一个自我反思的机会。在投入市场竞争的前十年，事务所全力完成“职业化”、“商品化”的转型，在效率和产品输出层面获得了可观的成果。伴随着城市面貌的脱胎换骨、欣欣向荣，是逐渐消失的生活质感和无所适从的价值取向。有一点我们恐怕不得不承认，在地产虚荣的这些年，建筑师扮演的角色在相当程度上只是以专业技能为权力和资本捉刀，尽管作品遍地开花，手法精进纯熟，而关于居住、关于生存的真正问题却往往被遮蔽。诚如2007年《时代建筑》举办的“浙江现象——公众认同的现象和实质”建筑师沙龙中，浙江大学的余健教授指出的“今天杭州的房产商缺乏的不是对住户的考虑（事实上他们对市场需求的调查比研究者更为细腻），而是他们的建筑对城市的贡献很少”。

建筑师多多少少是一群理想主义者，面对市场起落、潮流变化，如要坚持这份事业，“莫忘初衷”是一句箴言。希望绿城东方在下一个十年能够更积极、有效、全面地介入社会，而不是沉溺于“闺房里的建筑学”或只满足于“甲方/乙方”的市场双赢。虽然泛泛的道德指涉、学院派的天真迂阔难脱风凉话之嫌疑，毕竟这是牵涉城市规划、制度建设等层面的话题，难以一蹴而就。路漫漫其修远，祝愿绿城东方更上一层楼！

支文军

2008年仲秋 于同济园

Preface

Client and Contractor

Thirty years have passed before one realizes it since China carried out reform and opening-up. Over the past three decades, the greatest change that we have witnessed has taken place in city landscape. Just like the old saying "times made hero", the unprecedented opportunity for construction and the open market have made a host of private architectural design enterprises, one of which is Greentown Oriental Architectural (GOA) Design Co., Ltd.

As far as I know, the GOA started by designing residences, which was as the same as the similar firms in that period. The policy of housing commercialization has been undertaken merely for ten or more years, while "Housing Remodel China" has been an indisputable fact. When we are talking about distinctive design of real estate, we may easily bring to mind Vanke and SOHO China, among which one is at the dynamic city Shenzhen, the other is at the culture highland Beijing. While the gentle pace of living and the delicate life style in Hangzhou set the tone for the local architectures.

This collection is a review of the works in the ten years since the GOA was established. Most of the early works are urban residences, villas and public facilities such as school and club house. In recent years, GOA has gradually expanded its business scope, including hospitals, offices, commercial zones and so on. With a low profile appearance, they simply satisfy the various functions and everyday needs, rather than reflect the individualities of architects. It is these architectures, rarely found in the media that pursue the avant-garde, which constitute the background of the city and reflect the true state of the architectural industry.

In this sense, the review of GOA is of great value. It is not only a progress report of the design enterprise, but it also urges the readers (who are assumed to be engaged or ready to be engaged in architectural industry) to have a rethink on their views on "Vernacular Architectures" and "Majority Architectures". This book opens up a real world beyond academicism and avant-garde, which is a kind of supplement to "Architecture on Paper" and "Media Architecture".

1 Market Consciousness and Self Identity

GOA was established in 1998. Its name is suggestive of one of the leading property developers in China "Greentown Group". In fact, GOA was formerly the design team under Greentown Group, or "Client Architect". The relationship between client and contractor has always been complicated. As shown on the website of GOA, the cursor turns into cross shape just as the cursor in Auto CAD interface. This detail is suggestive of the self identity of GOA, that is, they are a group of professional architects with professional attainments and personal integrities. After the independence, GOA has gained more autonomy and broader scope of business, although many of the projects are subcontracted from the Group. It is the architect identity that attains the high quality and outstanding achievements of GOA.

The most important reason why GOA can survive and grow up since the beginning of its establishment is that it has consciously known and adjusted to the market operation mode, in other words, it has been effectively involved in the whole process of the project development. In the system of traditional design institutes since the end of 1990s, the design institutes play a limited role in project operation, while architects also have little voice in the system of design institutes. During the transition from planned economy to market economy, private design firms have actively rethought and changed their roles in the industry. From the positioning phase of a property development project, they have participated in the planning as experts, rather than just completed the blueprint after the developers decided the project commission. Only in this way, can they fully integrate the idea and objective set in the positioning phase into the designing work.

When there has been an increasingly fierce competition in the market, it is no longer feasible to work anonymously like the traditional design institutes. In the late 1990s, private developers are generally aware of the value of design, which urge them to cooperate with architects in order to build their distinctive brand images. Different developers have various cooperative modes: some are looking for the overseas resources, some are based on the domestic resources; some are keeping a long term partnership, some just cooperate on single project. Some even highly sensationalize the chief architect, which attracts great concern on the style of design by the mass media. From the early Continent Style to Mediterranean Style, Hispanic Style and Modern-Chinese Style, the Chinese commodity house has experienced a rapid development during the past decade, when the several representative works by GOA were completed. Among the eight "Best Properties in the Golden Ten Years in Hangzhou" selected by Today Morning Express, two projects of GOA "*Osmanthus Flowers Town*" and "*Chun Jiang Hua Yue*" were listed, which reflected the market acceptance of GOA and recognized its influence and position in the industry.

After the Golden Ten Years, not only Chinese real estate market and enterprises, but also design enterprises and architects are facing the challenge of repositioning. Traditional domestic design institutes after adjusting their operation mechanism, and overseas design enterprises are occupying a larger market share. The private design enterprises are now confronted with a fierce market competition, which urges them to change their business models, the way they work and even the design concepts.

Today, the market development and social diversity allow architects to seek their career position by their own judgments rather than accept the roles imposed by the outside. This requires that architects should have not only the professional attainments but also the broad vision.

2 Interpretation of GOA Works

"Livable" is one of the most remarkable features of Hangzhou, which is perfectly reflected in a series of works by GOA. I will interpret these works from three dimensions: "the whole-the detail-the scene".

The Whole- Atmosphere

The main feature of the GOA works is harmony, which springs from the proper proportions of each part, and the precise and subtle links between each other. What is more, though the architects of GOA design a large number of projects on the principle of assembly line, according to specific projects in different times and locations, they can always bring something new by changing the themes, or altering the details of decoration, or adjusting the scale, or varying the tones of colors...

The Detail-Completion

Rich and proper detail design is one of the typical features of the GOA works. Rather than use a lot of decorations, architects make great efforts in detail design that can be integrated into the whole architecture and improve the overall quality. Besides the rich details in the design by GOA, we can also see architects' efforts in controlling when they are arranging these details.

The Scene-Life

The residential projects take up a large proportion of the GOA works. GOA enjoys an excellent reputation in this field. However, it is not easy to do it well when developing commercial residential projects. Restricted by standards and regulations, conditions of lands, level of investments and market expectation, architects are not given so much flexibility to design. They must focus their attention to the overall atmosphere of living, which is the key principle of design of GOA.

3 Conclusion

The final draft is finished at the time when the world is confronted with the economic depression. We might as well take this occasion to introspect ourselves. In the first decade of participation in market competition, the private design firms make their endeavors to be professionalized and commercialized, which results in remarkable achievements in improving efficiency and production output. However, along with the dynamic changes and the flourish of the cities, the quality of life is gradually disappearing and the value orientation is at a loss. We have to admit that in these years' bubble boom of property market, the real problems in respect of living and survival were neglected. Just as Professor Yu Jian of Zhejiang University pointed out at the architects' salon on "Zhejiang Scenario: Phenomena and Hypostases of Public Recognition" sponsored by Time Architect in 2007, "what the real estate developers in Hangzhou lack is not the concern about the house holders, but the limited contribution of their architectures to the city".

Architects are somewhat a group of idealists, who should persist with their career by firmly keeping their original intentions when facing the market fluctuation and the changes of the world trends. I hope that GOA can participate in the development of society more actively, effectively and fully, rather than addict to "L'Architecture dans le Boudoir" or just be content with the win-win situation for "Client and Contractor" in the market, although it is difficult to accomplish in one move because it involves a lot of issues in terms of urban planning and establishment of systems. The way ahead is long, wish GOA a better future!

Wenjun Zhi

Mid-autumn 2008 at Tongji University

桂花城系列 Osmanthus Town Series

“桂花城”系列住宅项目，缘起于公司的早期代表作杭州桂花城。后续项目在杭州桂花城的基础上有或多或少的调整与变化，但仍秉承了其规划理念及设计精髓。

规划结构：“桂花城”系列项目的物业形态以普通多层公寓为主，依照用地规模和市场情况也会有少量别墅或小高层公寓。由于居住人口密度相对较低，小区级交通采用人车混行的组织方式，组团内部为人车分流。为了消除在普通住宅区里常见的“无归属感”空间，组团内的单体建筑以两幢或数幢建筑结合一个相对封闭的庭院，形成一个相互紧密关联的整体。以居住者日常活动的动线为脉络来组织户外道路系统和运动及娱乐设施，其余部分则以高密度的植被作为上述场所的围合或背景。利用建筑幢间空间设置半地下停车库，使大多数住宅不受机动车交通的干扰。

景园系统：区内通常会有一处较大规模的集中公共活动场地，该场地与机动车交通以及住宅楼宇有明显的分隔，除了安定和安全方面的考虑之外，在这里发生的活动既不会干扰到住户，也没有被住户“注视”的不安。将组团停车放在地下，用造园的手法组织组团内的环境空间及人行交通系统。

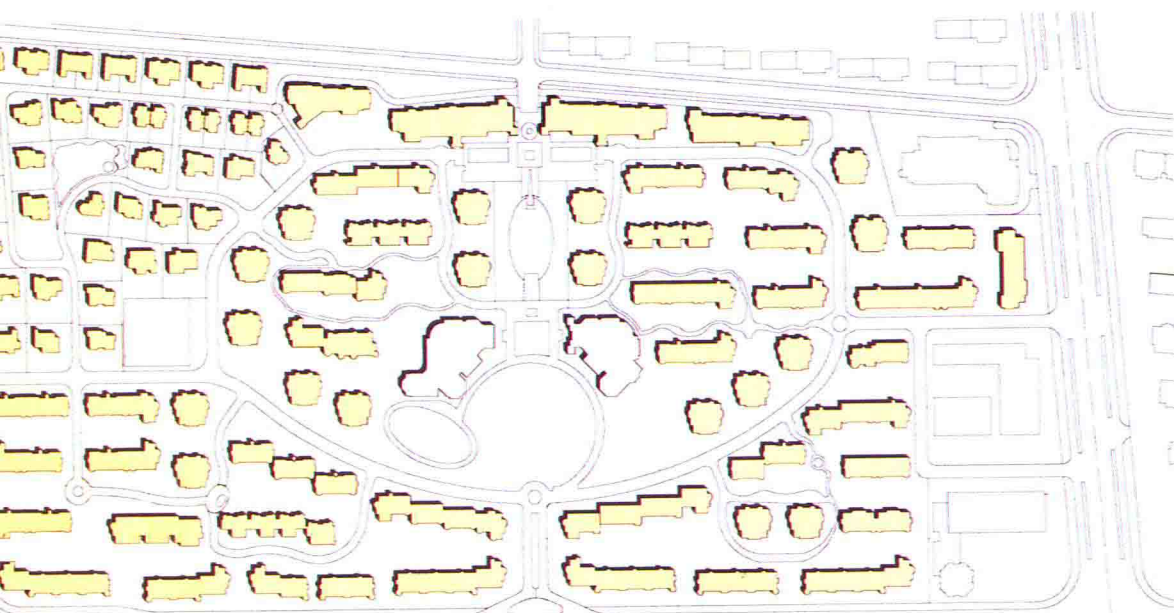
单体设计：建筑设计注重单体建筑的完整性，在强调每一幢建筑不同形象的同时，更关注于通过建筑的饰面材料、色彩和细节设计的类似来达成群体的整体感。选择民居建筑中常用的面砖与涂料饰面，形成朴素、典雅的建筑风格，既有欧式建筑的神韵，但又摒弃了符号化的装饰构件。

The *Osmanthus Town Series* residential buildings came from one of the company's early signature works, *Hangzhou Osmanthus Town*. The series has adjusted and changed more or less based on the original project while maintaining its design concept and core philosophy.

Plan Structure: The *Osmanthus Town Series* consists mostly of low-rise residential buildings. Depending on land usage and market demand, there are also small number of houses and medium-rise buildings. Due to a relatively low population density, roads at the community level are shared by both pedestrians and vehicles while inside each cluster walkways and driveways are separate. The problem of "ownerless" space often exists in regular communities. To solve that, two or more individual buildings within a same cluster, together with a relatively confined courtyard, are formed into a highly integrated unit. Road systems and amenities are designed around the routes of residents' daily activities. The rest of the space takes advantage of high green coverage as background or enclosure. Semi-underground parking garages are designed to utilize the space between buildings. This keeps most residences away from motor vehicle noises.

Amenities: Usually each community has a large-scale public recreation area. It is separated from buildings and driveways. Besides safety concerns, activities in the area will not disturb residents living nearby, nor will people inside the recreation area feel uneasy being "stared at" by them. Inside each block, parking garages are built underground. Landscaping is designed to optimize space and traffic.

Unit Design: Unit design emphasizes the integrity of each individual building. While each building is different, much attention is paid to make sure those buildings within the same group share similarities. These similarities are achieved via veneer materials selection, color scheme and detail design. By choosing bricks and paint that are commonly used for the exteriors of residence buildings, a simple yet elegant style is formed. It reflects the spirit of European style architecture without those ornamental symbolic elements.



杭州桂花城
地点：浙江杭州
设计/竣工：1998-2004
建筑规模：19万m²
Hangzhou Osmanthus Town
Location: Hangzhou
Design/Deliver: 1998-2004
GFA: 190 000 m²

总平面图 Site Plan
0 10 20 50m





