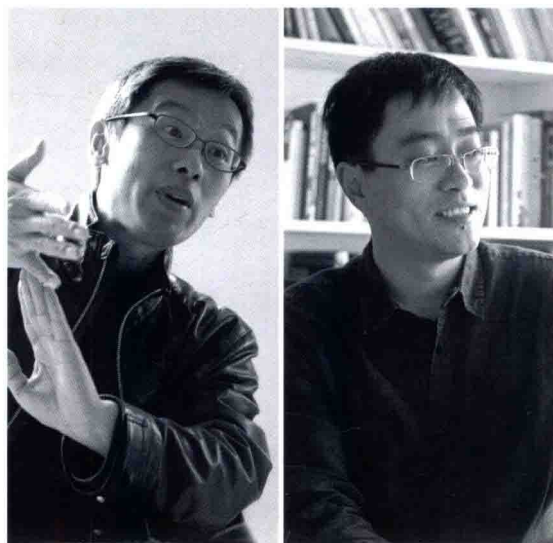


大舍

中国建筑工业出版社

当代建筑师系列



大舍
ATELIER DESHAUS

大舍 编著



中国建筑工业出版社

图书在版编目(CIP)数据

大舍/大舍编著. —北京: 中国建筑工业出版社, 2012.7

(当代建筑师系列)

ISBN 978-7-112-14275-0

I. ①大… II. ①大… III. ①建筑设计—作品集—中国—现代②建筑艺术—作品—评论—中国—现代 IV. ①TU206 ②TU-862

中国版本图书馆 CIP 数据核字 (2012) 第 085860 号

整体策划: 陆新之

责任编辑: 徐冉 刘丹

责任设计: 赵明霞

责任校对: 张颖 陈晶晶



感谢山东金晶科技股份有限公司大力支持

当代建筑师系列

大舍

大舍 编著

*

中国建筑工业出版社出版、发行 (北京西郊百万庄)

各地新华书店、建筑书店经销

北京嘉泰利德公司制版

北京顺诚彩色印刷有限公司

*

开本: 965 × 1270 毫米 1/16 印张: 10 $\frac{1}{4}$ 字数: 286 千字

2012 年 8 月第一版 2012 年 8 月第一次印刷

定价: 98.00 元

ISBN 978-7-112-14275-0

(22344)

版权所有 翻印必究

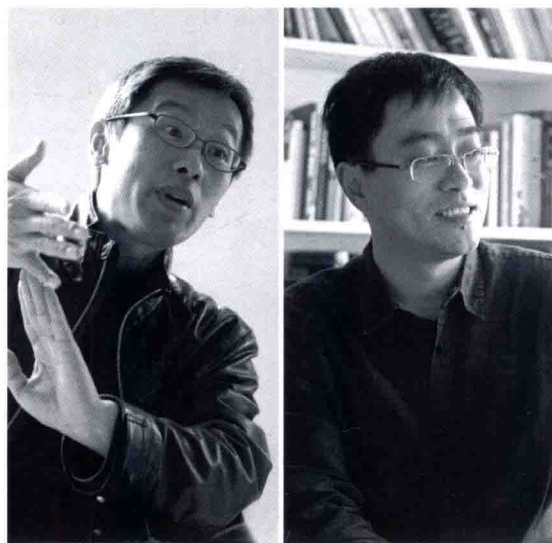
如有印装质量问题, 可寄本社退换

(邮政编码 100037)

目 录 Contents

大舍印象	4	Portrait
青浦青少年活动中心	8	Youth Center of Qingpu
螺旋艺廊 I & II	26	Spiral Art Gallery I & II
嘉定新城幼儿园	50	Kindergarten of Jiading New Town
嘉定新城区燃气管理站	68	Administration Building of Gas Company in Jiading
江苏软件园吉山基地 6 号地块 & 茶室	78	Plot 6 & Tea House in Jiangsu Software Park
青浦区私营企业协会办公与接待中心	96	Office Building of Qingpu Private-owned Enterprise Association
夏雨幼儿园	108	Xiayu Kindergarten
三联宅	124	Tri-house
大裕艺术家村	134	Dayu Artist Village
老岳工作室及住宅	138	Yue's House and Studio
西溪湿地艺术村 E 酒店	142	E Hotel of Art Village in Xixi Wetland
朱氏会所	146	Zhu's Clubhouse
大舍访谈	150	Interview
作品年表	156	Chronology of Works
获奖	162	Awards
参展	162	Exhibitions
历年成员	163	Members
大舍简介	164	Profile

当代建筑师系列



大舍
ATELIER DESHAUS

大舍 编著

中国建筑工业出版社

图书在版编目(CIP)数据

大舍/大舍编著. —北京: 中国建筑工业出版社, 2012.7

(当代建筑师系列)

ISBN 978-7-112-14275-0

I. ①大… II. ①大… III. ①建筑设计—作品集—中国—现代②建筑
艺术—作品—评论—中国—现代 IV. ① TU206 ② TU-862

中国版本图书馆 CIP 数据核字 (2012) 第 085860 号

整体策划: 陆新之

责任编辑: 徐冉 刘丹

责任设计: 赵明霞

责任校对: 张颖 陈晶晶



感谢山东金晶科技股份有限公司大力支持

当代建筑师系列

大舍

大舍 编著

*

中国建筑工业出版社出版、发行 (北京西郊百万庄)

各地新华书店、建筑书店经销

北京嘉泰利德公司制版

北京顺诚彩色印刷有限公司

*

开本: 965 × 1270 毫米 1/16 印张: 10 $\frac{1}{4}$ 字数: 286 千字

2012 年 8 月第一版 2012 年 8 月第一次印刷

定价: 98.00 元

ISBN 978-7-112-14275-0

(22344)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)

目 录 Contents

大舍印象	4	Portrait
青浦青少年活动中心	8	Youth Center of Qingpu
螺旋艺廊 I & II	26	Spiral Art Gallery I & II
嘉定新城幼儿园	50	Kindergarten of Jiading New Town
嘉定新城区燃气管理站	68	Administration Building of Gas Company in Jiading
江苏软件园吉山基地 6 号地块 & 茶室	78	Plot 6 & Tea House in Jiangsu Software Park
青浦区私营企业协会办公与接待中心	96	Office Building of Qingpu Private-owned Enterprise Association
夏雨幼儿园	108	Xiayu Kindergarten
三联宅	124	Tri-house
大裕艺术家村	134	Dayu Artist Village
老岳工作室及住宅	138	Yue's House and Studio
西溪湿地艺术村 E 酒店	142	E Hotel of Art Village in Xixi Wetland
朱氏会所	146	Zhu's Clubhouse
大舍访谈	150	Interview
作品年表	156	Chronology of Works
获奖	162	Awards
参展	162	Exhibitions
历年成员	163	Members
大舍简介	164	Profile

大舍印象

文 / 黄元炤

柳亦春，1969 年出生；陈屹峰，1972 年出生。两人皆毕业于同济大学建筑系，先后进入同济大学建筑设计研究院工作过，柳亦春还曾于广州市建筑设计院有过工作经历。2001 年，两人于上海和庄慎一起成立大舍建筑工作室，2004 年被中华人民共和国建设部批准为大舍建筑设计事务所。大舍，取名德语的 DESHAUS，意为房子的所属格“和房子有关的”，关注建筑的基本与现实问题。近年来，大舍为他们的建筑实践总结出三个关键词——“边界”、“离”与“并置”。这关乎一种理念与方法，同时他们不希望抛弃传统，他们希望能建立一个与传统相关的基础，然后站在当代的立场上，去展开一个再创造的过程。

几何体量之间的关系，是大舍在设计中所关注到的一个重点，也是一种倾向性，这个倾向性可能是无意识的，但也是一种态度的流露，而他们更关注的则是关系。他们认为假如几何体量本身是简单的、是纯粹的话，那么关系就更能从中凸显出来，能够更清楚地展现关系背后的意义，于是几何体量本身的形退居为次要的表现性，所以，大舍的几何体量是为了清楚地表述某种关系。几何体量之于个中关系，是大舍在设计中的一种抽象概念。

江苏昆山三连宅，就是一种几何体量的虚实对比的关系，它反映在形体与阳台之间，且在一、二层处理的方式各不同。首层为共享空间，二层则是各自独立的空间，在空间的引导方向上是 90° 正交的，所以，形成了上下叠加的并置关系，同时通过材料把上下关系表达清楚。除此之外，这个项目也带有点当地性，在材料上使用了片石与方形砖，空间上则以内部的合院内向性天井为特征，所以可以认为是用传统材料与形制去跟传统的文化建立起了某种关系。

上海青浦夏雨幼儿园，仍是用几何体量去表述某种关系，他们更多关注的是园林空间与平面组织，就是假如可以有一个关于园林的故事，那么它如何可以在当代文化中体现出来？他们试图去设计一条路径，来体现园

林中的曲折回转，让人在行动中去感知园林在当代的时间与空间，是一个关乎空间的体验。园林可以说是大舍长久以来一直所关注的命题。另外，他们也关注几何体和几何体之间的空间组合关系，他们试图用“并置”来概括这种关系。他们用空间密度的不同去丈量上下的关系，用材料的不同去聚合彼此的关系，用上下不同的组合去表述一种并置的关系，用几何的方与路径的曲直对比去表述一种并置的关系，这样既使体量简单与干净，也能带来建筑的丰富性。

从建筑学的视点看，大舍所表述的几何体量其实偏向于纯粹主义中所说的几何造型的体现，一种单纯表现几何形体的纯粹美感的再现，也有点偏向于极少主义所说的形式抽象化、暗喻抽象化，让形体回复至最简单、最单纯、最纯粹的物件。

皮层，是大舍作品中另一个明显的表征，这是一种表象性的建筑语言。大舍在长期的实践中发展出一套材料在建筑立面上的精密处理，一种平面化的纹理，可以说是材料的皮层性运用，有的是结构及构造方式与皮层相结合，有的是将皮层从既有结构中的墙柱分离系统中解放出来，有的将结构系统隐藏于皮层之内，并与窗复合性地使用，使皮层成为内外领域之间的一层厚或者薄的膜，皮层成为感知的界面。

表象性，可分为一个是皮层—单面（单层·双层）的设计倾向，一个是皮层—空间的设计倾向。在皮层—单面（单层·双层）的设计倾向中，主要将视点关注于皮层在立面上单纯的表述，而不涉及内部空间，它分为单层与双层的不同形态，手法趋近于切割、复制与拼贴，材料呈现多选择性，皮层在此时已强化为视觉感官上的感受。比如在上海青浦夏雨幼儿园的曲线外墙上，大舍以树枝状的细缝处理。在东莞理工学院电子系馆的外立面上，以 U 形玻璃与百叶窗作上下错落的分层分列随机搭配，这样的皮层体现出分层分列辅以不同材料的围护思考。在东莞理工学院文科系馆中，大舍在皮层的表

述上得到了一种升华。他们将皮层处理得更纯粹与利落，体现在U形玻璃与U形玻璃的接合上，加上廊道上的栏杆与底层架空，体量处理得更轻盈，可以明显看到是一种若隐若现的皮层，而皮层的内层就是一个开放式深度的廊道空间。在上海青浦私营企业协会办公与接待中心，大舍建筑将帷幕上的皮层掺杂了两种网纹——冰裂纹与蜻蜓翅状网纹，是种叠加的双层皮层的表述，在透明、半透明与不透明的玻璃形式上展现着，丰富了原本纯粹的玻璃本质。在江苏软件园吉山基地6号地块中，大舍在各个单体建筑的墙上开出有机自由散落的方形开洞，与二、三层的深棕色木质遮阳结构，形成了不同形态的立面皮层运用。在上海嘉定新城区燃气管理站，大舍仍旧关注到皮层于立面上单面的运用，错落有机排列的竖向细缝开洞，体现出预除锈钢板表面与小模板混凝土凹凸有致的肌理表述。

在皮层一空间的倾向中，主要探讨皮层的空间性，皮层与建筑内外部空间产生相互对应的关系，而内外部空间也成为皮层延伸性的表述，皮层有了深度感，它跟内外部空间是结合的，所以，不再只是皮层单面的叠加语法，而是一种皮层空间的透视延伸，可以借由皮层感受到空间的创造。在上海青浦私营企业协会办公与接待中心，大舍将皮层的意义一分为二，扩大化为基地的边界，增加了建筑皮层到基地边界的距离，成为了一个虚化、围合住建筑的框架体，这是他们将皮层扩大且虚化的处理手法。而虚化部分创造出一个建筑外与基地内的外部空间，做景观处理，缓冲了建筑物与周遭环境的冲突，这是个皮层—外空间的设计倾向。在上海嘉定新城幼儿园中，大舍在立面上挖出许多大小不一的几何方块窗，其后放置了一些内凹的空间，与内部的坡道、教室与中庭等空间，结合成皮层与内部坡道之间相互渗透与对应的空间体验过程，这是个皮层—内空间的设计倾向。

综观以上这些作品，不管是在体量的完整与独立、或是体量上下错落的排列、或是体量之间的脱离上，都是在一个几何体量的基础上来尝试做表象性语言的运用，或者是从中找寻一种对比、一种关系。就如同大舍所认知的，

由于几何体量的简单与纯粹，更能去突显与形塑出一种关系的呼应，更能清楚阐述一种关系背后的意义。然而就建筑学的视点，大舍的几何体量倾向于纯粹性，而皮层于立面上的表述倾向于一种表象性，他们相互运用着。另外，大舍认为皮层是当代消费社会的产物，因为消费社会与媒体社会的原因，媒体最直接传播的就是图像，而皮层就是一种图像，作为仍然立足于当代文化立场的大舍，必然会受到“皮层”现象的影响，皮层是表象性的建筑语言，他们并不排斥用表象性来表述一种当代的设计立场与态度。

除了对几何体量与皮层的关注外，大舍更关注的是与他们所在地域相关的园林文化，乃至对中国传统的再思考，以及如何将传统再现在设计中。而他们逐渐梳理出三个在方法与理念层面的关键词——边界、离与并置。精确地说，离是一种美学，并置是一种方法，边界是一种手法，这三个词重要程度各不相同。边界，讲的是一种空间的存在形式，一种由于自我保护的需要而产生的内向性结构，这也是中国人长期以来心境空间的一个表现。离，是中国传统的一个美学观，来自于现代美学家宗白华对中国传统建筑的认识，在他的《美学散步》中，他提出了“离”这一与建筑相关的概念。“离”通“丽”，丽本来就是美丽，所以是和美学相关的一个词。并置，是建构关系的一种方法，物与物之间通过并置关系可以形成丰富且玄妙的动变组合。

大舍希望用“边界”、“离”与“并置”，这三个既分属不同层面又密切相关的关键词来展开建筑的设计及其思考，一方面汲取中国传统文化所具有的营养，一方面能有所创造，而在这个过程中可能充满各种不同的关系，他们更希望是一种不确定的、一种暧昧与迷离的关系。所以，他们认为传统可以从一种个人深处的心性去理解，然后以一个当代的立场介入，用新的材料与做法把传统的感受再重新设计出来，是记忆再现，也是一个再创造的过程。这样的思考及其追求与探索的倾向，是他们多年来在实践工作中逐渐形成的，这些思考也一直在变化、在不断的调整之中。重点是，他们既不会抛弃传统，也坚定地希望能在现代主义的道路上走得更远。

Portrait

By Huang Yuanzhao

Respectively born in 1969 and 1972, LIU Yichun and CHEN Yifeng both worked in Tongji Architectural Design and Research Institute after their graduation from Architecture Department of Tongji University. For LIU, his days in Guangzhou Design Institute was another experience. In 2001 the duo, with ZHUANG Shen, established Atelier Deshaus, which was certificated with architectural design qualification and registered as first class architects office in 2004. "Da She" was named after Germany term "DESHAUS", the possessive adjective of "house". The name also manifests atelier's first concern, broader sensitivities about the cultural meanings of architecture, operating earnestly in the reality of current situations. Deshaus extracts three keywords, "boundary", "detachment" and "juxtaposition", to conclude their recent design methodology. Without jettisoning tradition, they are looking forward to build up a foundation consistent with tradition, then, take contemporary position as their point of departure and set out a journey of re-creation.

One concentration in Deshaus's works is to establish the relationship between geometrical blocks. This preference may be unconscious, or perhaps an expression of their design attitude. They think the proper relationship are normally emerged from the simple and succinct geometries, so as the intention hiding behind. In this way, the manipulation of elementary blocks in Deshaus' works serves to elaborate a certain relationship. Geometrical blocks melt into the relationship they produce, this demonstrates the abstract concept implemented in Deshaus's practice.

The floating tri-houses accomplished in Kunshan, Jiangsu Province, speaks the contrast of the solid and the void. This can be told from the masses and balconies, specifically the different approaches adopted in the first level and the second level. The two levels pose an orthogonal gesture vertically. Moreover, a juxtaposed relationship is produced through the intersection of two orientations. This is further articulated by the contrast of materials. Besides, architects use raw stones and square tiles to respond to the region, which is also characterized the general space by the inward facing courtyards. Thus, it is considered as a continuum of traditional culture in using native materials and form system.

Xiayu Kindergarten in Qingpu, Shanghai, continues the exploration of expressing relationship through geometrical blocks composition. However,

they turn to the plan organization of literal garden for inspiration, that is, if there is a story about garden, how can it be told in the context of contemporary culture? The attempt was to design a path, which embodies the intricate meandering in literal garden, encouraging people to experience the garden in contemporary time and space. The path is an experience of space perceiving. The theme of garden dominates Deshaus' practice for years. "Juxtaposition" can be found in the spatial relationship between geometrical blocks. The mix of high and low densities, and the contrast of color expresses the sense of "juxtaposition" from bottom to top. This relationship can also be found in the balance of the square objects and the meander path. Though the blocks are concise, the complexity emerging out is unreduced.

In architecture category, these geometrical blocks remind people of the objects in Purism, a representation of pure aesthetics; or the form abstractions, metaphorical abstractions in Minimalism by reducing forms to the simple, original ones.

Another ostensive architectural language of Deshaus is the surface. In the years of practice, Deshaus has developed a set of design approaches of delicate facade. Facade is a planar texture, at the same time it is a material surface. Some of them are integrated with structure, some are isolated from the traditional wall-column system, and some are situated between structure, outer skin and windows. These approaches render the surface a thick or thin membrane intermediates between inner or outer space. In their definition, surface is the interface for sensation.

Surface-layer(single/double) and surface-space constitute the dual aspects of the presentation. In the cases of surface-layer, outer surface is emphasized instead of the inner space. It can be categorized into two single or double. By cutting, duplicating and collaging, the material displays its multiple characteristics. Surface has been intensified to the visual sensation. For example, the inclosing wall of Xiayu Kindergarten is seamed with branch like slots. On the facade of Electron Department, Dongguan Institute, the U-profile glass and louver respectively envelope the upper and lower levels at random, which is representative of thinking methodology in building enclosure with different materials and arrangement. For the building of Literal Arts College, the concept of

surface is further distilled — the joints of U-profile glass, the handrails and the lifted ground embody the building with lightness. The surface is dimly visible, inside it is the wide open ramp. In Office Building of Qingpu Private Enterprise Association, two different patterns, cracked ice and dragonfly wings can be found on the inner and out layer glazing, overlapping on each other. In the Plot 6 of Jishan Base, the randomly punched openings contrast with the dark wooden blinds on the second and the third floor. The synthetic application of different kinds of glazings, transparent, translucent and opaque results the undulating effect of facade, meanwhile enriches the essence of glazing. In the Gas Administration Building in Jiading New Town, the randomly opened slots accent the contrast of the texture of corten steel and board formed concrete.

The spatial possibility is the main theme of surface-space exploration, where the surface dialogues with the inner and outer space of their architecture. As a result, the inner or outer space becomes the extension part of surface, and the surface is embodied with depth reciprocally. Thus, the surface becomes a medium of experiencing the space that surface envelopes. In Office Building of Qingpu Private Enterprise Association, the surface has been expanded to the boundary of the whole site and becomes an ambiguous frame embracing the architecture. The landscape in buffering zone reconciles the conflict between architecture and the site. This is the so-called surface-inner space tendency. In the case of Jiading New Town Kindergarten, the facade is punched with square openings of various sizes. These windows, combined with the enclaved spaces, ramps, classrooms and atriums, create the atmosphere where surface and ramp permeating into each other. Surface-outer space tendency this is.

Observing these works, no matter the blocks are independent or isolated, or configuration interlocked, or the detachments of blocks, all the attempts can be taken as the search of architectural language based on the elementary geometries, or that of a contrast, a relationship, as what Deshaus manifestes itself. Due to the simplicity and purity in their architectural works, there clearly merges the relationship and meanings hiding behind. In architectural view, the impression of simple blocks and expressive surface interweaves into each other. Besides, Deshaus takes surface as the production of current consumptive society. Considering the

power of consumption and mediation, image becomes the most straight way of information conveying. In this sense, surface is another image. As an architecture firm roots in the contemporary culture, Deshaus doesn't evade the effect from image. Instead, the surface becomes a tool expressing Deshaus' design attitude.

Despite the affection of geometrical blocks and surface, Deshaus is more obsessed with literal garden and traditional Chinese culture and how it can survive through modern interpretation. They gradually extract the three terms, "boundary", "detachment(Li)" and "juxtaposition" as the keywords of understanding their works. To be more specific, "detachment" stands for an aesthetical view, "juxtaposition" refers to an approach and "boundary" is a method. These three words effect in different ways. "Boundary" describes an idea of how space exists, an inward facing tendency stemmed out of the sense of self-protection, which has always been a reflection of Chinese mental state for a very long time. "Li" represents a classic aesthetical view in Chinese traditional category, pointed out by Zong Baihua, a pioneer of Chinese modern aesthetics. In Zong's classic work "Aesthetic Walk", he gives out the definition of "Detachment(Li)", an idea closely related to architectural concept. In Chinese, "Detachment" is interchangeable with the word "Beauty", and that's how "detachment" is coherent with aesthetics. Juxtaposition is an approach to construct relationships — by putting objects together, which creates a dynamic and vivid assemblage.

By adopting three keywords, "boundary", "detachment" and "juxtaposition", Deshaus develops their own design methodology. They never stop learning from the essence of Chinese traditional culture. On the other hand, they never give up the creation. This process is filled with all kinds of relationships. Deshaus, however, is expecting an ambiguous but obsessive one. That's why they think tradition is a personal touch, which can be intervened from a contemporary position by using new material and methods. To interpretate the tradition is a re-staging of memory as well as a process of re-creation. The multiple facets in Deshaus' thoughts and exploration gradually mature in their years of practice, and keep on evolving. The point is, they take a firm stand with tradition as well as their will to forge ahead on the road of modernism.

Translated by Zhou Jianjia and Proofed by Wang Xuepei



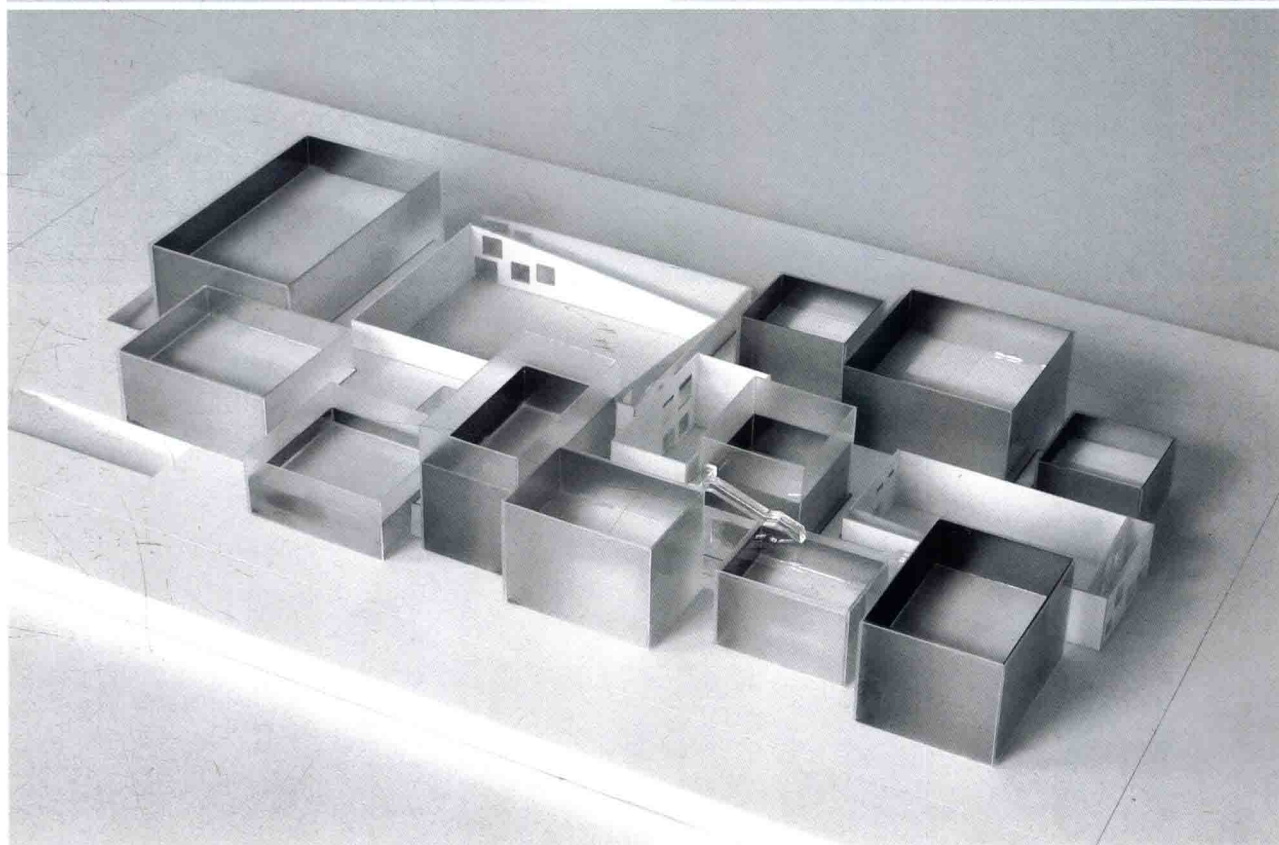
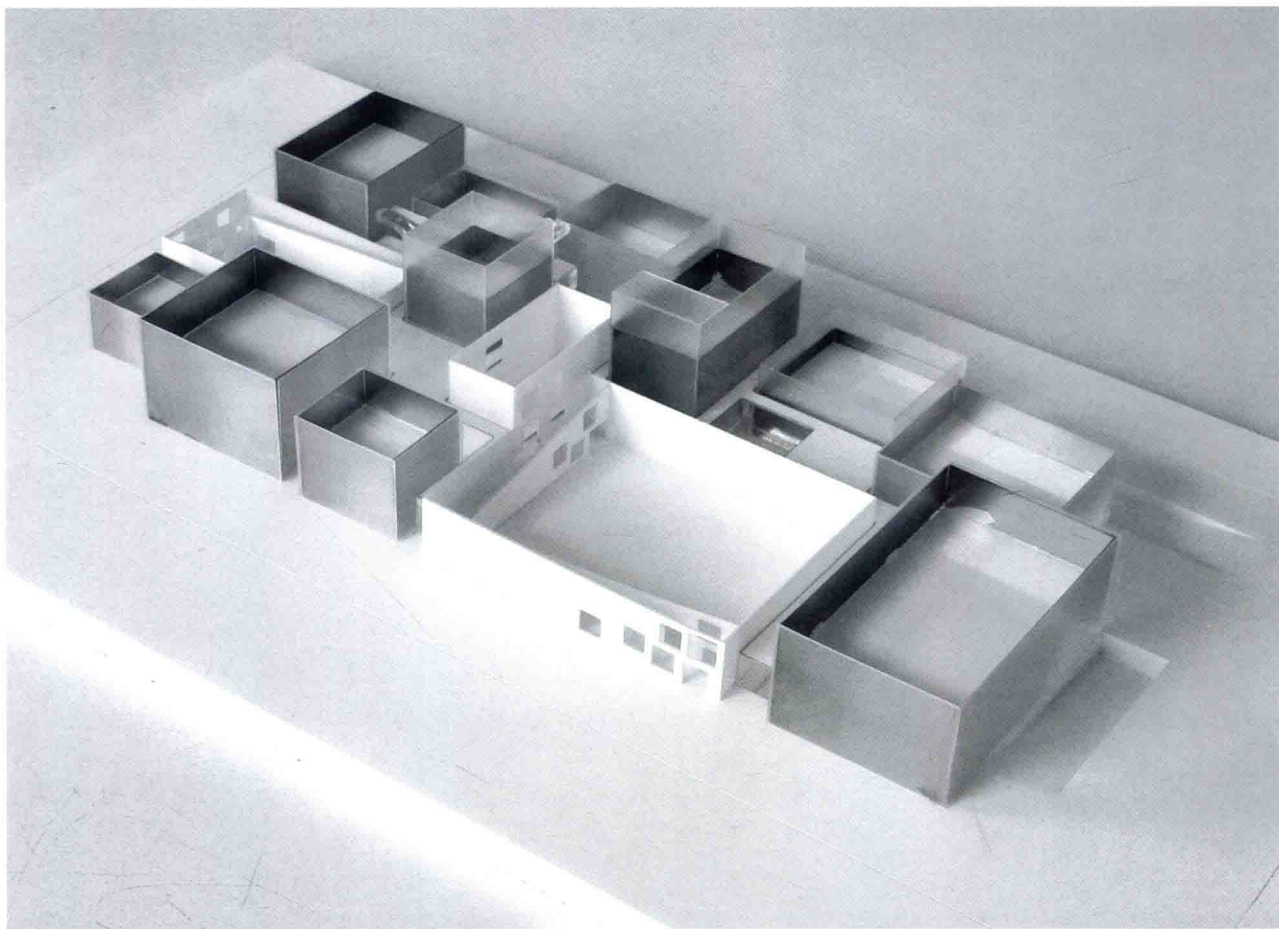
青浦青少年活动中心 上海

Youth Center of Qingpu, Shanghai

2009 ~ 2012

青浦青少年活动中心位于青浦老城东侧的新城内，相对老城而言，传统江南城镇的人性化小尺度空间体系在新城中已不复存在。设计的出发点是在大尺度的城市环境的背景下，在尊重基地周边建筑尺度的前提下，探讨构建人性化的小尺度公共空间序列的可能性，并以此来重构传统江南城镇的尺度记忆。根据青少年活动中心的具体功能要求及组成特点，设计将不同的功能空间首先分解开来，转化为相对小尺度的建筑体量，再利用庭院、广场、街巷等不同类型的外部空间将其组织在一起。在传统的江南建筑中，外部空间常常和内部空间受到同等对待，青少年活动中心在设计中也秉承了这样的传统。建筑的内外空间被均等地交织在一起，除了没有屋顶外，外部空间与内部空间已难分彼此。而符合人性尺度的有趣的外部空间也极好地对应了青少年的性格特点，并满足了他们的活动要求。青少年在这些内外交织的小尺度的空间中的活动，基于不同功能空间之间的选择和无目的的游荡以及随机的发现，就像在一个小城镇里的活动，这让他们会在一个具有人文关怀的环境中成长。一个建筑，也是一个小城市。

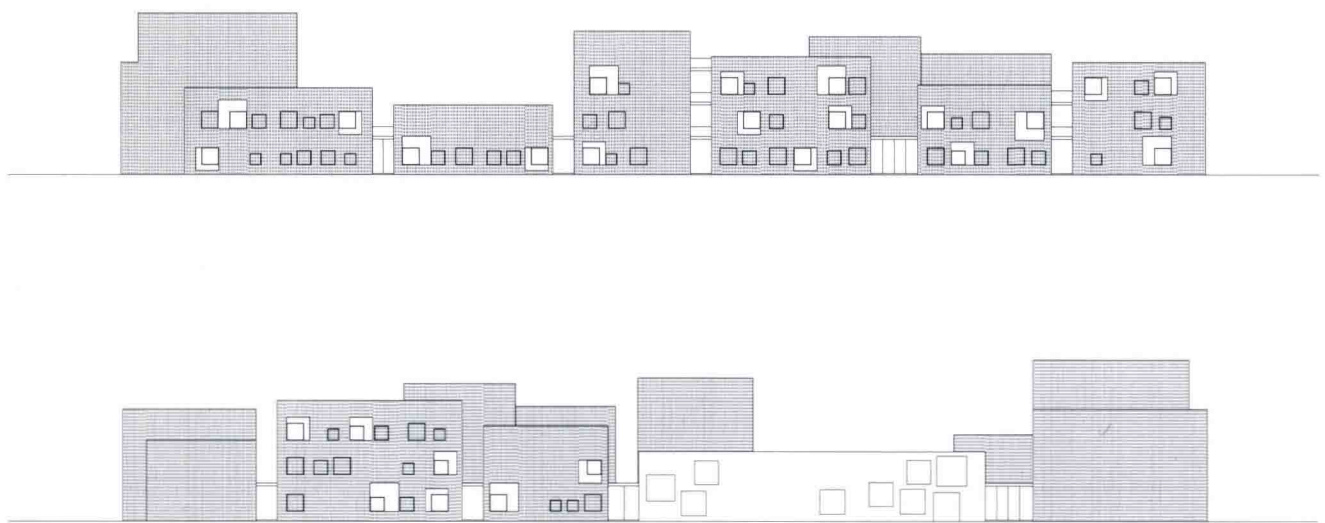
Youth Center of Qingpu is located in the new town on the east side of the old city. By contrast to the old city, the traditional small-scale spatial system in Jiangnan area is no longer existed in the public space of the new town. The whole theme is based on the large-scale urban environment: on the premise of considering the adjacent building scale, we are aiming to explore the possibility of the humanized small-scale public spatial sequence in order to reconstruct the memory of traditional Jiangnan townscape scale. According to the requirement of Youth Center, we decided to divide the whole program into a serial of small individual functional spaces, and then utilize them by various types of open spaces such as courtyard, plaza and lane. Normally, the traditional buildings in Jiangnan area, the exterior and interior space are equally treated. In this project, we would like to maintain the tradition. In the Youth Center of Qingpu, regardless of the rooftop, the inner and outer space are interweaving in complete harmony, and in turns, these interesting human-scale spaces are well corresponding to the characteristics of teenagers and fulfill their activities requirement. The kids' adventure was encouraged in these small-scale interweaved space. We hope them experiencing what they might achieve in a small town, such as numerous possibilities of destination, wandering and meeting with unexpected. In the other words, we create a place of social interaction and human care for the teenagers. A building could also become a small city.







北側外景 / North view



西南外景 / West south view
立面 / Elevations

