

# 未来

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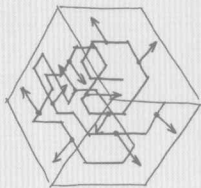
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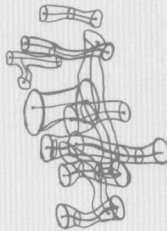
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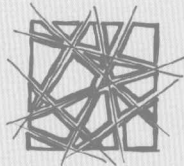
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# 失重

ZERO GRAVITY

中国建筑工程出版社

# 序言

## 失重

这本小集子是本工作室近些年建筑创作及思考的摘要记录。

2006年10月由苏丹策展，本工作室在北京798举办了一个小型作品展，题为：失重。本作品集就是基于这次展览并加以丰富和完成的。

“失重”表达的是一种创作状态，人在失重状态下可以变得无拘无束。多年来，我与我的创作团队一直在追求这种创作状态，希望在这种状态下能思考、体验及创作出一些特别的东西。为此，我们有时会自命设计主题，在无业主委托的条件下、或不计业主限定的状态下自己“折腾”自己。要检验一下在“极热”或“极冷”的环境中，我们能做出什么反应？我们能忍受到什么程度？我们能被激发出什么样东西？

这是一种态度，也是一种实验，更是一种自选的方法与路径。在当下大家都忙于应付各类项目并与业主或决策者周旋的时候，如果有一天我们突然忽略了时间与计划的压力，放弃了与业主决策者之间的纠缠，既不要看别人的脸色，也不受各种条条框框的制约，那将是一种怎样的快意与放松！你那种压抑的灵感或许被突然释放而迸发出来。你将在“失重”状态下体验着创作的自由与思想的放飞！

## 关于空间与形式

建筑师或许都有从追求建筑的外在形式到更关注内在空间品质的成长历程。人对建筑整体感受与体验可通过视、听、嗅、触等多种感觉来完成，而视觉在人类获取外部信息中发挥着80%的感知作用。因此对“形式”的偏重是自然而然的，当年轻建筑师在没有很深的功力来表现建筑的内在品质时，那么他们对外部形式的夸张表达可能更易吸引观者的眼球。

上述这种将空间与形式二元化的理解可能会成为一种认识上的误区。我认为空间与形式是一对相互依存密不可分的整体，犹如量子物理中的“波粒并存”，没有静态的粒子，也不存在没有粒子的波，当波消失时，粒子也不存在了。用这种依存关系来理解，有空间就有空间形式，有形式就存在形式空间，我们不能将二者割裂开来。

关于空间，“空”的意思为“中无所有”，“间”的含义为隔开或两者当中，两字结合而

成“空间”时，其意义既发生了变化，同时还保留了部分的原始含义。建筑空间是以“人”为尺度的，而量子物理的微观空间与宇宙物理的宏观空间，与之没有可比与关联性，因此物理学中关于十一维度的问题对建筑而言没有实际意义。

建筑空间中的“空”不可能是真空，其中可以充满空气或其他别的介质。当没有围合物体存在时，只要有介质存在，空间的意义仍然是存在的。比如在A介质空间中释放形成B介质空间域，那么即使没有明显的围合，但空间的区别也就形成了，只是A、B介质之间存在一种或清晰或模糊的界线。

充满于建筑空间中的介质对建筑品质有着重要作用，它是人们感觉建筑空间不可或缺的要素：声音、气味、温度、湿度等感受都是需要介质传导的，塑造建筑空间除了追求“人文精神”的心理需要外，满足人的生理需要也是塑造建筑空间的重要目的之一。好的建筑空间应兼顾两者需求。

关于形式，“形”是客观的描述与存在，“式”是主观的认知与概括。“形式”是承载与传递信息的重要载体。建筑形式有“虚形”与“实形”之分，“虚形”即为空间形式，“实形”则为围合体的内、外在形式。“虚”与“实”在某些情况下，两者可以相互转换。形式语言是建筑师表达个性与思想的重要工具。

建筑之所以美妙无穷，就在于建筑空间与形式的千变万化给你带来无尽的体验与感受：纯粹的、复杂的；高耸的、低矮的；开敞的、狭窄的；宏大的、卑微的；明亮的、阴郁的；直接的、迂回的；舒缓的、激昂的；……有无穷无尽的表达，更有无穷尽的感受，建筑之妙就在于此。抽象的建筑空间形式可以成为永恒，而具体的建筑则必经过一个生死存亡之过程。永恒是相对的，消亡是绝对的。

## 关于创意与设计

在一般场合下，人们可将创意与设计混而谈之，既可将设计说成创意，亦可将创意称为设计，有时更会说创意设计这种含混不清的概念出来。但认真起来时，创意与设计是两种概念的不同表达。创意强调的是想法，设计则强调的是做法。

“创意设计”强调的是既要想出来，又要做出来。我们经常讲的“建筑创作”，恰好包涵了这两层含义，“创作”的“创”讲的就是创意与构思，“创作”的“作”说的就是设计

与安排。要实现一种好的建筑创作，不仅要构思好，而且设计也要好。但在“创作”过程中，我们也常能看到有些人有好的构思，但却没有好的设计与安排，白白浪费了好的想法。但也有另一种情况：有人设计功力深厚，但却没有好的创意让其发挥和表达，苦无威武之地。而真正能称得上“国际大师”的建筑师，则在“创”与“作”两方面都极为优秀和出色，起码他们有整合这两方面力量的条件与能力。

“创”的功夫来源于“博”，“作”的功夫来源于“专”，“博”而超然于专业之外，仅限于专业内兜圈子、寻思路找灵感则很难有新的突破；而跨领域、跨专业，从别的领域中特别是专业交叉的边际上寻找突破口，才是创意、构思的源泉与沃土。

如前面所讲，有“创”没有“作”也是不行的。“设计”的功力表现在专业的基础与修养上，当建筑师把握尺度、比例、均衡、韵律等形式规律与敏感度都很缺乏时，很难想象他能“设计”出什么经典之作。

我们常说，好的建筑作品在于其“反常而合理”，所谓“反常”表达的是“创意”的新颖与独到。所谓“合理”表示的是“设计”的精到与逻辑。

“建筑创作”过程实际是建筑师对建筑理解的重构过程，“创意”是粗略的要素选择与重组，“设计”则是对要素的精心安排与重构。任何建筑创作不可能摆脱时代的要素与局限，而“时效性”在建筑作品上发挥着不可回避的决定性作用。

## 关于个性与风格

个性与风格既可以是个体的，也可属于群体的。个性有别于平庸，个性的不断再现与重复即形成风格。个性与风格正是当今中国建筑或建筑师最缺乏的东西。自己东方的东西没守住，别人西方的东西没学好，可谓处在一种不尴不尬之状态。经过近三十年的实践与摸索，中国建筑师在反思中开始追求自身的个性与风格，并已若隐若现地显露端倪。这当然是一种好现象。虽然这种追求有点生硬与稚嫩，但毕竟有了开始。

回顾中国近几十年的建筑创作历程，许多建筑中留存崇尚中庸或全面的建筑倾向，而中庸与全面往往成为个性与风格的绊脚石。要想面面俱到，不偏不倚，代价就是对个性扼杀与风格丧失。而片面与局限正是生成个性与风格的肥沃土壤，那些追求全面与全能建筑师实际是一种妄想与徒劳。

个性与风格的形成是客观环境与主观创意共同作用的结果，对待同等条件建筑环境，不同的建筑师会创作出不同建筑作品，但有的十分相似，而有的却很大差异，这就是个性的意义与作用。

纵观那些有成就的国际大师，在他们形成自己独到的创作风格之前，他们都有一段相当长时间的探索过程。高迪、赖特、密斯、盖里、哈迪德等一大批个性鲜明的建筑大师，在形成他们各自风格之前，都有一个艰难的转化过程，在作出大量不同方向不同风格的尝试之后，才最终寻找找到自己的定位与方向，并在其个性化定格之后逐渐臻于完善与成熟，而后为世人公认与推崇。建筑师探索并形成自己的创作风格应成为其一生的追求。永远跟在别人后面爬而无个性追求的建筑师难成大器。全面是相对，片面是绝对，个性与片面是一对孪生兄弟。既然上帝拒绝成全能的建筑师，那就让我们在自己的专业道路上追求个性化发展吧。

这本小册子在没有时间与计划压力的“失重”状态下终成其稿，我要感谢工作室的所有成员多年来给予我及这个集体的付出与支持，特别要感谢我的主要助理之一邢立华在完成这本小册子上所付出的艰辛努力。我不希望这本小册子是个句号，而期待它是我们这个团队跃上新台阶的又一个开始。

李建成

2008年8月于深圳

## FOREWORD

### Zero Gravity

This brochure is a summary record of architectural design and thinking of our Studio in the past few years.

Curated by Su Dan in October 2006, the Studio staged a small scale exhibition at Plant 798 in Beijing. The title: Zero Gravity. This collection of design works is a completion and expansion based on that exhibition.

“Zero gravity” depicts a mental state of creative endeavor. People in a weightless condition may become completely free of any constraints. For years my team and I have been pursuing such a creative state, with the hope that we may contemplate on, experience and create something special under this condition. Therefore, we sometimes even “inflict” ourselves with design challenges without commission of a client or ignoring the restrictions set by the client. This is a test – how we respond under “super hot” or “super cold” conditions; the limit of our forbearance; what can be stimulated out of us.

This is an attitude as well as an experiment, or even a self-selected approach or path. Image when everybody is busy dealing with clients or decision makers of various projects, if suddenly one day we are able to ignore the pressure of time and work plan, abandon the entanglement with clients and decision makers, and without whimsical ideas from others or restrictions of various conventions, what a happy and relaxed state it can be! Your suppressed afflatus may suddenly set free and explode. You will experience the freedom of creativity and flight of thoughts under this “zero gravity” condition.

### On Space and Form

Many architects may have experienced a course of development from pursuing exterior forms to directing more attention to the quality of interior spaces. Although the overall impression and experience of architecture may rely on multiple sensory sources including optic, aural, olfactory or haptic, visions alone undertake 80% of human perceptual capacity that gathers information from the outer world. So a preference for “form” is only natural when a young architect is not capable of manifesting the inner quality of a building; and, their exaggerated expression of exterior forms may well be easier to catch the eyeballs of spectators.

The above dichotomy of space and form can be very misleading for our understanding. I believe space and form is a pair of inseparable unity, just like the dual expression of wave and particle qualities in quantum physics – there is no static particles, nor waves absent of any particles; and,

there is no particle when wave lades away. When seen from this perspective of mutual dependency, there is a spatial form for every space; and a formal space for every form – we cannot sever these two entities.

**On Space** (Kong Jian) Kong means “nothing in”, and jian refers to separation or spacing between two things; when the two words combined into kong jian, it immediately acquires new meanings and at the same time retains some of its original connotations. Architectural space has “human beings” as its means of measurement. Neither the micro-scale space of quantum physics nor the macro-scale space of astrophysics has any comparability and relevance to the medium-scale space of architecture; therefore, speaking of an issue like eleven dimensions in modern physics has no practical meaning for architecture.

The “emptiness” in architectural space can never be a true vacuum – rather it is filled with air or other matters. When there is no enclosure, as long as there are media, there is meaning in space. For instance, when a space of medium A is released from medium B, a spatial differentiation is formed even though there is no clear enclosure, there is only an interface – distinct or blurred – between media A and B.

The media permeating architectural spaces play a crucial role for the quality of architecture. They are necessary agents in one’s perception of architectural space – the perception of sound, smell, temperature, humidity etc. – all rely on conduction of such agents. Besides pursuing the psychological needs of “humanistic spirit”, one of the important purposes of making architectural spaces is to satisfy people’s physiological needs. Good architecture shall meet both types of needs.

**On Form** (Xing Shi) “Xing” is objective description and existence; “Shi” is subjective perception and epitome. “Xing Shi” (form) is important vessel for carrying and conveying information. There is a distinction between “nihilistic” and “solid” forms in architecture – “nihilistic form” is the form of spaces; and, “solid form” is the internal and external form of the enclosure. “Nihilistic” or “solid”, there can be mutual conversions of the two under certain circumstances. Formal language is an important tool for architects to express their idiosyncrasies and thoughts.

Architecture emanates perpetual fascination because endless changes of architectural spaces and forms bring about inexhaustible experiences for and sensations in people – pure or complex, sublime or low-lying, open or narrow, grandiose or trivial, brilliant or melancholy, direct or meandering, mild or agitated, ..... There are endless expressions, and endless sensations; and,

there lies the fascination of architecture. While abstract spatial form may acquire an eternity quality, a physical building is inevitable to experience a life circle of birth, death, being and perishing. Permanence is relative and evanescence is inevitable.

## On Originality and Design

In many occasions, people confuse originality with design, i.e. mistaking design for originality and vice versa, and, sometimes even using such ambiguous concept as originality design. At closer scrutiny, originality and design are respective expressions for two different concepts. Originality places emphasis on ideas, and, design on modus operandi.

“Originality design” emphasizes, on the one hand, the formulation of ideas, and on the other hand, the production of the outcome. What we often refer to as “architectural creation” (建筑创作) encompasses exactly these two meanings – “chuang” in “chuang-zuo” (建筑创作) refers to originality and conceptualization; “zuo” in “chuang-zuo” relates to design and composition. To realize fine architectural creation, one not only needs excellent concept, but also good design. However, in the process of “chuang-zuo”, we often find people with good concepts, but without good design and composition. It simply spoils the good ideas. There also exists another situation – a profoundly talented designer suffers from a lack of good concepts and is unable to employ his or her talent in expanding and expressing such ideas. A true “world class” architects demonstrate exceptional excellence and fineness in both sides of “chuang” and “zuo” at least they are in control of the circumstances and command the capabilities to integrate forces from the two sides.

The strength of “chuang” comes from “bo” (博 knowledgeability, versatility), and that of “zuo” from “zhuang” (专 specialization, expertise). “Bo” (knowledgeable) and transcending beyond the boundaries of the profession. If one only seeks ideas and inspirations within the confines of his or her own profession, it is very difficult to achieve new breakthroughs. Inter-disciplinary and cross-specialty approach looks for breakthrough possibilities in other fields of studies and particularly within overlapping areas; there are the very sources and fertile soils for originality and conception.

As mentioned above, creation without design is not complete. The “design” ability manifests itself in the fundamentals and culture of the profession. It would be hard to imagine an architect who lacks command of or keenness for such aesthetic rules as scale, proportion, balance, or rhythm; is capable of “producing” masterpieces.

We often say that a good piece of architecture is “unconventional yet sound”. “Unconventional” refers to the freshness and uniqueness in “originality”. “Sound” refers to the rationality and logic in “design”.

The process of “architectural creation” is in effect a process of reconstructing an architect’s perception of architecture. “Originality” entails preliminary selection and rearranging of the crucial elements; “design” is arranging and rearranging these crucial elements with great care. No architectural creation can break away from factors and restrictions of the time; and, the “effect of times” inevitably plays a decisive role in works of architecture.

## On Idiosyncrasy and Style

Idiosyncrasy and style can be individual or collective. Idiosyncrasy is the opposite of mediocrity; and, reemergence and repetition of idiosyncrasy result in style. Idiosyncrasy and style is in short supply among Chinese architecture and architects. Having failed to preserve our own oriental tradition and without fully apprehending the western culture, we find ourselves in an embarrassing position. Chinese architects, after nearly three decades of practice and groping, start to pursue, with reflections, their own idiosyncrasies and styles; and, they are gradually emerging. This is a good sign. Although such endeavors are still crude and elementary, it is somehow a beginning.

In respect, Chinese architectural design in previous decades tends to advocate golden mean (中庸) or comprehensiveness; and, such middle way and comprehensiveness more often than not become stumbling stones for idiosyncrasy and style. The casualties of attempting the all-embracing and unbiased approach are the death of idiosyncrasy and loss of style. Biased preference and limitations are exactly fertile soil to foster idiosyncrasy and style. Those architects who chase omnitude and omnipotence are pursuing nothing but paranoia and futility.

The formation of idiosyncrasy and style is a joint outcome influenced by general circumstances and individual originality. For sites with equivalent conditions, different architects produce different designs – some are similar, and some are completely incompatible. There lies the significance and working of idiosyncrasies.

An overview of accomplished international masters reveals that they all had long periods of searching before arriving at their own unique styles. Many master architects with distinct idiosyncrasy, such as Gaudi, Wright, Mies, Gehry, Hadid etc., all have had arduous metamorphosis before forming their respective styles. Testing various styles in different directions, and finally found their own position and direction. They won wide-spread recognition and reputation only when their idiosyncrasies crystalized and approaching perfection and maturation. Searching and forming one’s own style should become a life-long enterprise of an architect. Architects who always trail creepingly after others without pursuing their own idiosyncrasy can hardly ever become fully fledged. Comprehensiveness is relative, and one-sidedness is absolute. Comprehensiveness and one-sidedness are twins. Since God refuse to create omnipotent architects, so let us pursue idiosyncrasies in our professional practice.

This brochure is finally completed in a state of “zero gravity” without pressure of time and work plan. I would like to thank all members of the Studio for their effort and support for the team and for myself over the years. Special thanks are due to one of my key assistants – Mr. Xing Li Hua – for working so hard in compiling this brochure. I hope this brochure is not an end, but another starting point in the team’s ascendance to a higher level.

Meng Jian-min  
2008.8

# ZERO G

## 01

### “相对论”——埃舍尔的矛盾空间 “THEORY OF RELATIVITY” - CONTRADICTION SPACE OF ESCHER

“相对论”——中国科技馆新馆设计  
“THEORY OF RELATIVITY” - NEW SCIENCE MUSEUM OF CHINA

当代视觉艺术中心  
CONTEMPORARY VISUAL ART CENTER

“相对论”——埃舍尔空间悖论博物馆之埃舍尔建筑  
“THEORY OF RELATIVITY” - MUSEUM OF ESCHER SPACE CONTRADICTION

宴会厅——设计竞赛方案模型展示  
RECEPTION HALL - MODEL SHOW OF DESIGN CONTEST

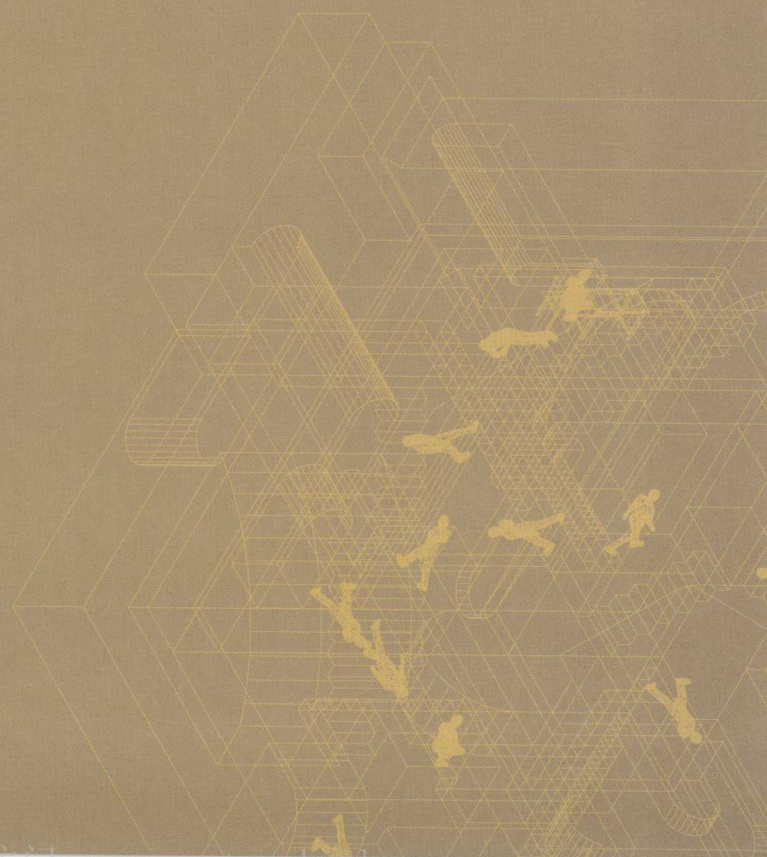
埃舍尔建筑模型展示方案及平面布置  
ESCHER ARCHITECTURAL MODEL SHOW PLAN AND LAYOUT

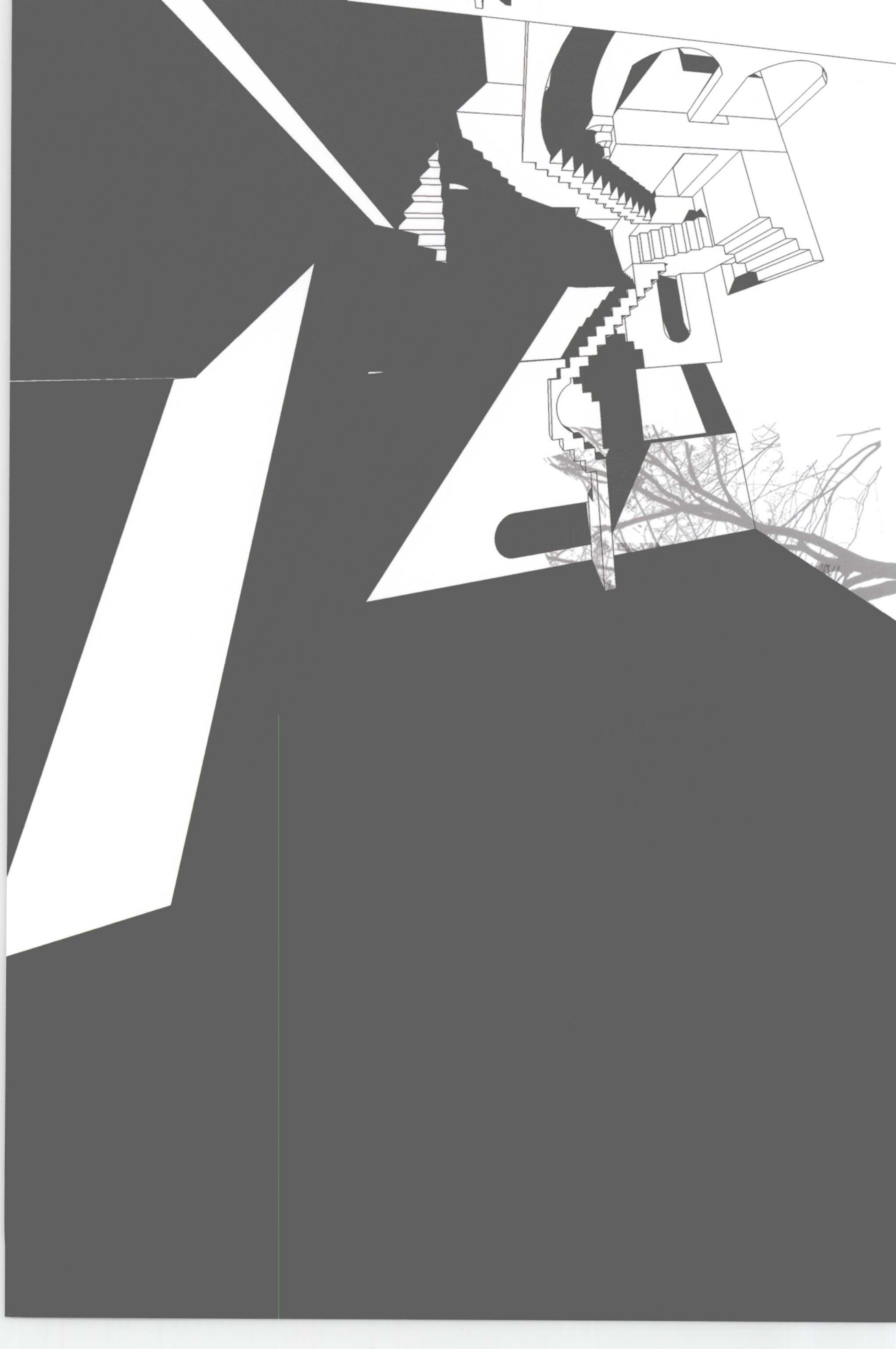
江秋林雕塑博物馆  
JIANG QIULIN SCULPTURE MUSEUM

图书馆  
LIBRARY

主要是作为公共空间  
MAINLY AS A PUBLIC SPACE

# GRAVITY





# “THEORY OF RELATIVITY”

## —CONTRADICTION SPACE OF ESCHER

### “相对论”——埃舍尔的矛盾空间

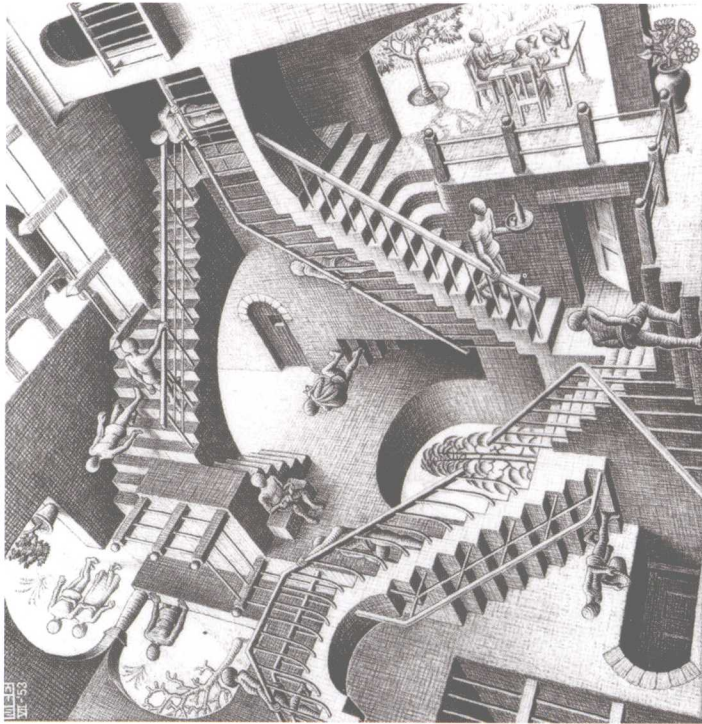
这是根据埃舍尔1953年的一幅石版画而衍生发展的空间模型。埃舍尔的许多平面作品表达一种超现实或逻辑悖论的意象形式，极少能用实际空间形式表达与再现。而“相对论”则是可以实现空间再现的一个特例。它打破了建筑学传统的分类学概念——建筑没有上下，没有墙壁与地板之分。通过摆脱地心引力的桎梏，空间的疆域被无限放大，从而带来一种乌托邦式的空间幻象。

作为建筑师，我们更加关注埃舍尔这件作品背后所带来的启示：重力，其统治性的原则为建筑学提供了一个普适的价值基础。地心引力将所有事物以垂直的方式拉向地面，这也促成了结构对垂直形式的偏爱。但建筑学的历史发展都因对重力回应形式的改变而改变了人类的生活方式。

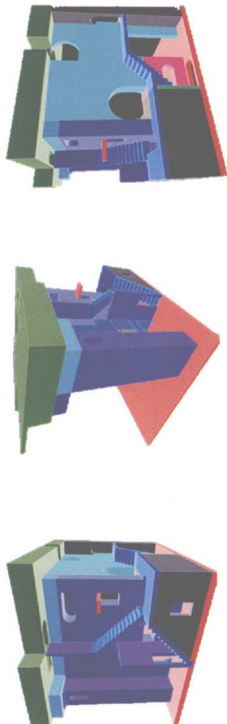
建筑形式的本质是抵抗重力。重力是不变的，回应重力的方式却是多样的。从某种意义上说，建筑史是一部与重力抗争的历史。

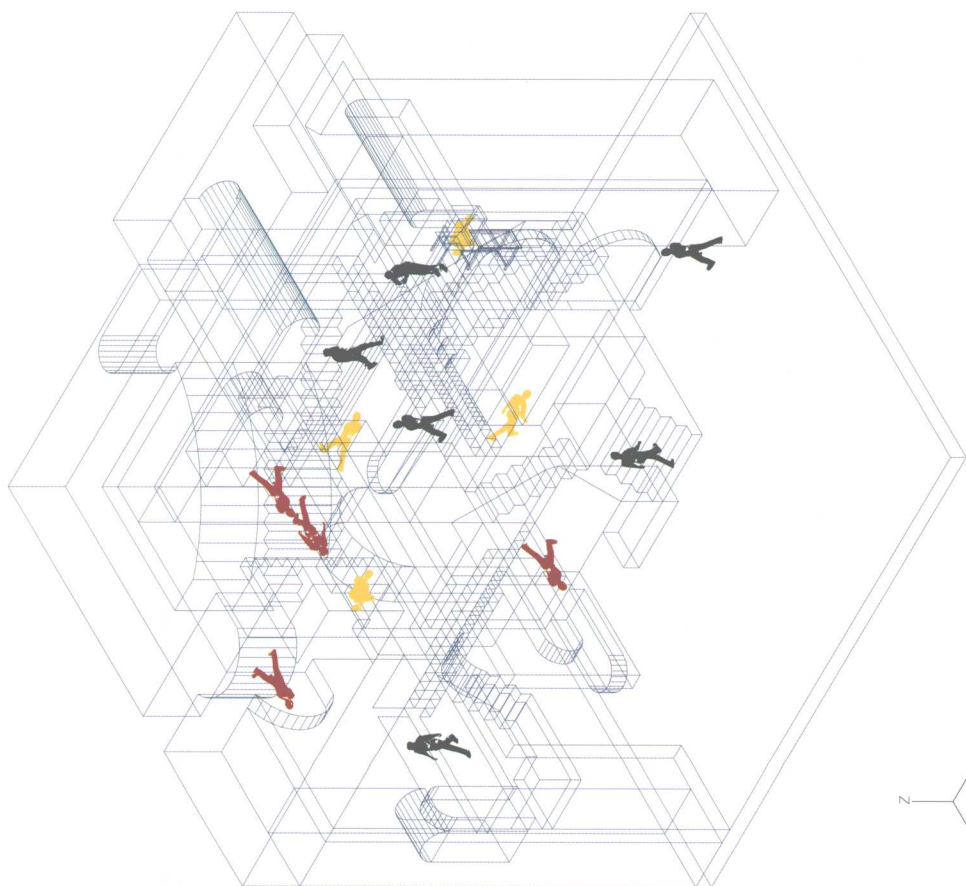
This is a space model deriving and evolved from a lithograph print by Escher in 1953. Many graphic works by Escher delivers a kind of surrealist and logically paradoxical images which can seldom be expressed and represented in physical spatial forms. Nevertheless, the “principle of relativity” is an exception which may attain such spatial representation. It breaks the traditional notion of architectural taxonomy – there are no ups and downs, nor differentiation between walls and floors. Breaking away from the shackle of gravitational attraction, the domain of space can be infinitely magnified, bringing forth a utopian kind of spatial illusion.

As architect, we pay more attention to revelations brought about by Escher’s work: Gravity – its dominant principle provides architecture with a universal value basis. Along vertical direction, gravity draws all things towards to the earth; it hence induces an inclination of perpendicular forms of the structure. However, changes in the way countering gravity have always prompted historical developments of architecture and consequently altered lifestyles of the human race. The essence of architectural form is to resist gravity. While gravity remains unchanged, ways in response to gravity are many. To some extent, a history of architecture is a history of resistance to gravity.

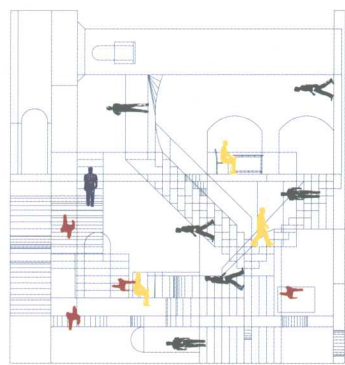


“相对论”——埃舍尔  
“Theory of Relativity” - Escher

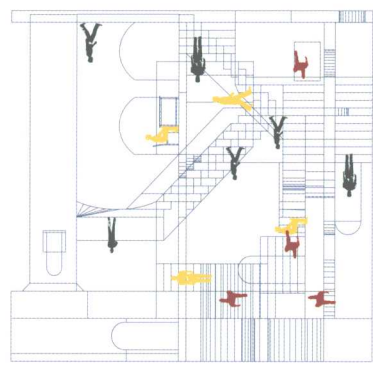




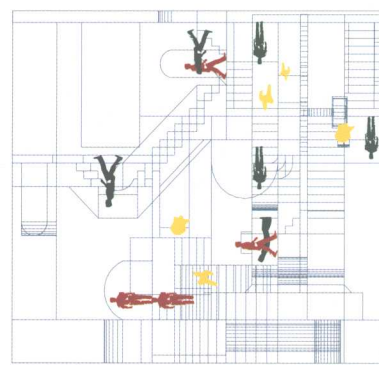
-  XY世界的人  
People of XY world
-  YZ世界的人  
People of YZ world
-  XZ世界的人  
People of XZ world



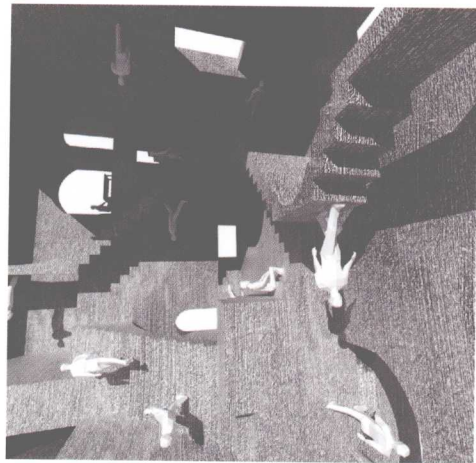
XY世界立面投影  
Vertical projection of XY world



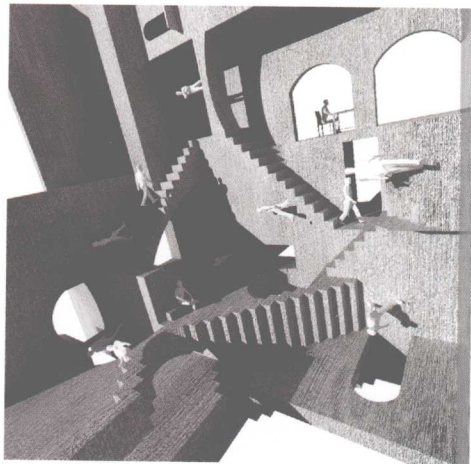
YZ世界立面投影  
Vertical projection of YZ world



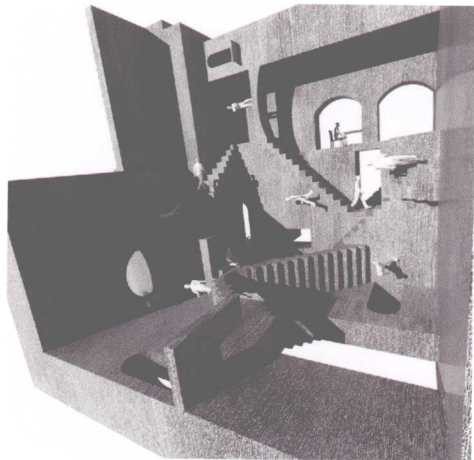
XZ世界立面投影  
Vertical projection of XZ world



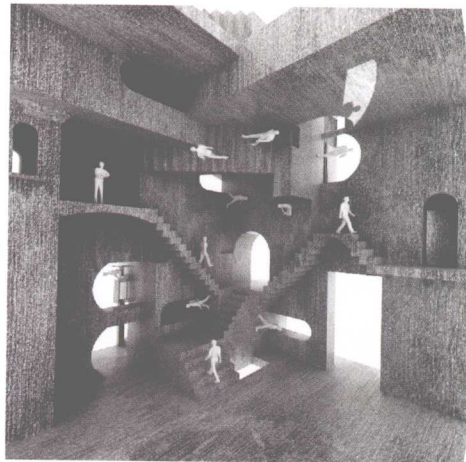
YZ世界一  
YZ world I



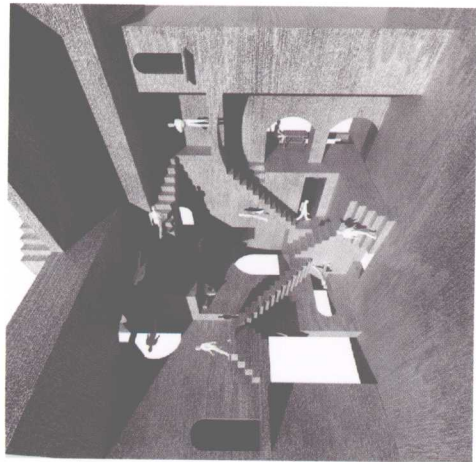
YZ世界二  
YZ world II



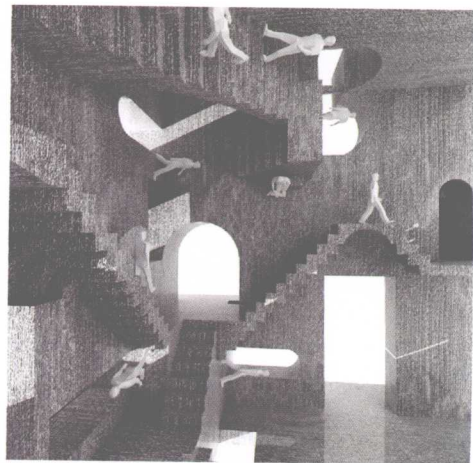
XY世界二  
XY world II



XZ世界一  
XZ world I



XY世界一  
XY world I



YZ世界二  
YZ world II

