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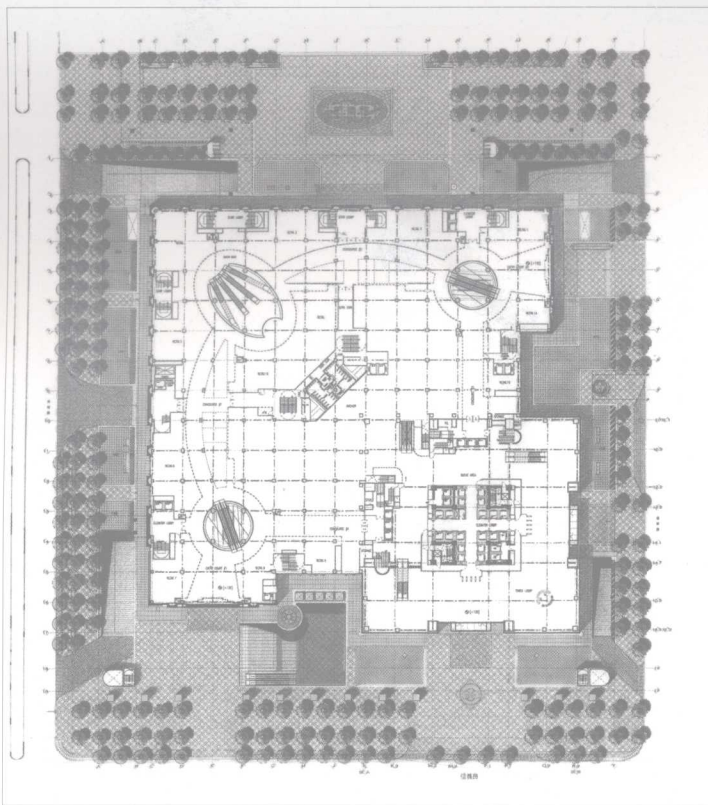
COMMERCIAL COMPLEX BUILDING / 綜合商業樓

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TOP BUSINESS

商業特輯

COMMERCIAL COMPLEX
BUILDING
綜合商業樓



Taipei 101, Taipei

臺北101

Oneness Theory

Chinese culture attributes its origin to Taoism, while Taoism considers all things as an integral entity.

Which are mutually interactive, closely related, with interchanging circulation at all times.

The existing relationship of considering all things in the universe as an integral entity is referred to the Oneness Theory.

A Building Is a Message

All things are mutually interactive, that they all generate their own messages, such message as media can facilitate each other to be mutually sensed. A message is the medium of interaction.

The messages a building space and its body generates are the most media in our life.

Therefore, a building is a message itself, and a building is also the medium.

Fulfillment of the Origin

Chinese culture attributes its origin to Taoism, while Taoism considers fulfillment as its ultimate end. Therefore, both individuals and groups of life have also continuously pursued fulfillment in the life journey.

The Buddha needs a gold body that is the superficial façade of ultimate fulfillment. All things seek for fulfilled bodies as their ultimate target.

Great Phase of the Sky and the Earth

A far vision can be gained if one climbs high. The formation of a Chinese peck helps outbound vision from indoors. With 8 floors as a peck, with 1 peck as a joint, and 1 joint as a structure entity, Taipei 101 marches upward to the sky through ever development peck by peck. It is just like the elevation of a bamboo joint by joint, with the attempt of expressing upward progress, and prosperous business. Further, the expression of height and width

in China is made through extension of unit quantity but not the occidental expansion of masses in accomplishment. For example, the vertical Chinese pagoda is through upward development layer by layer and the lateral development of Peking National Palace through connection and progress yard by yard. They all demonstrate the size of a building mass by means of increase/decrease of unit quantity.

The application of symbols and totems in China intends to convey the message of fulfillment. Therefore, the talisman symbol and dragon/phoenix totem are all deployed at proper places of the building. For example, the group building commercial plaza roof is the phoenix tail of the talisman, symbolizing good fortune and luck. Further, at a sharp angle of a building with unfavorable geomancy, lucky dragons are arranged to release the violent air. At the places of 24F and 27F, the totem of a round sky embracing the square earth is applied to the image of a tenon. It represents the universal rotation 'round sky as the entity and square earth in practice', through the Chinese traditional wood structure with tenon and mortise combination, to link the upper 8 Chinese pecks and lower 3 Chinese pecks, to demonstrate the stability of the building. These are all practical application of messages, to convey the intent of ultimate fulfillment.

We live in the hieroglyphics of several thousands years, that hieroglyphics have become our in-depth genes of our culture. The need of image and expression is just as natural as breathing in our environment living and architecture activities, real interaction with images exists everywhere, and also the best depiction of the requirement of ultimate fulfillment in Oneness Theory.





單一元素論

中國文化起源于道教。道教認為世間萬物為一體，彼此間緊密聯系、相互作用，處於永恒的交替改變中。現存的視萬物為一體的辯證觀正是以歸一論為參照的。

一幢建築，一種信息

所有事物都是相互作用的，它們本身所產生信息能像媒介一樣作用于彼此，並為雙方所共知，一條信息代表相互作用中的一種介質。而伴隨建築空間和實體產生的信息是生活中最為常見的。因此建築本身就是一種信息，也是一種媒介。

獲得圓滿

中國文化源于道教。而道教的終極目標是得道，無論是生命個體還是群體都在人生之旅中不斷尋求得道和圓滿。修得金身是佛獲得圓滿的外在表現，其他生命體也把到達圓滿定為終極目標。

天光地相

登高觀遠。在27層到90層這64層中，設計師用“中國鼎”的概念將視覺由內而外延伸，使每8層組成一個倒梯形方塊，成為其中一節獨立的整體；每一節的頂樓向上展開，如青竹般節節上升，象征中國文化和經濟的蓬勃生機。對於長和寬的表達，西方

採取的方式是對整體建築空間的擴展，而中國則通過個體建築數量單元的增加。例如，中國垂直式寶塔通過層層的向上疊進發展，而呈橫向的北京故宮則通過院與院之間的相關和遞進關系來展現這一概念，它們都通過小建築單元數量的增加或減少來詮釋建築整體的尺寸變化。中國人對於象征符號和圖騰的應用是要傳達得道和圓滿這一信息，因此在建築物的相應位置上會配置驅邪符號或是龍、鳳的圖騰。商業廣場建築群的房頂就是採用了鳳尾這一象征好運的符號；建築物上的尖角被認為是有礙風水的，因此要在其相應的地方配置一條祥龍來壓制邪

氣。在24和27層的斜樑上還分別繪上了一幅天圓地方的圖騰畫，代表天父地母宇宙陰陽配置。上面的8層和底下的三層鼎通過中國傳統的木結構方式——榫和榫眼的結合連接在一起，展示了建築的牢固性。

象形文字是我們幾千年流傳下來的傳統文字，已經深深植根於我們的文化當中，使得對於形象的表達像呼吸一樣自然。形象與人的相互作用在現實生活中隨處可見，對單一元素論終極目標進行了最為生動的描述。



New Oriental Architectur

Under the impact of world globalization, architecture all over the world demonstrates a generic condition in different cities as well as in different regions. By losing its primitive looks, it will leads to a major chaos and damage the environment of the world. To create its own architecture identity to each city and region will be the critical issue of its own.

Mixed-Culture will lead our life more beautiful and more meaningful.

During my pass 20 years, I have mixed the deeply roots, the life value concept, the aesthetic, and the social structure in Asia culture, combining with the modern technology; therefore, I enable to integrate and create the 'New Oriental Architecture' for our region.

This is my destination for my professional life.

Searching for regional architectural identity will be the architect's essential responsibility. The tallest building in the world I design the 'Taipei 101' will be my true excise for 'New Oriental Architecture'.

<written by Chu Yuan Lee>

新東方建築

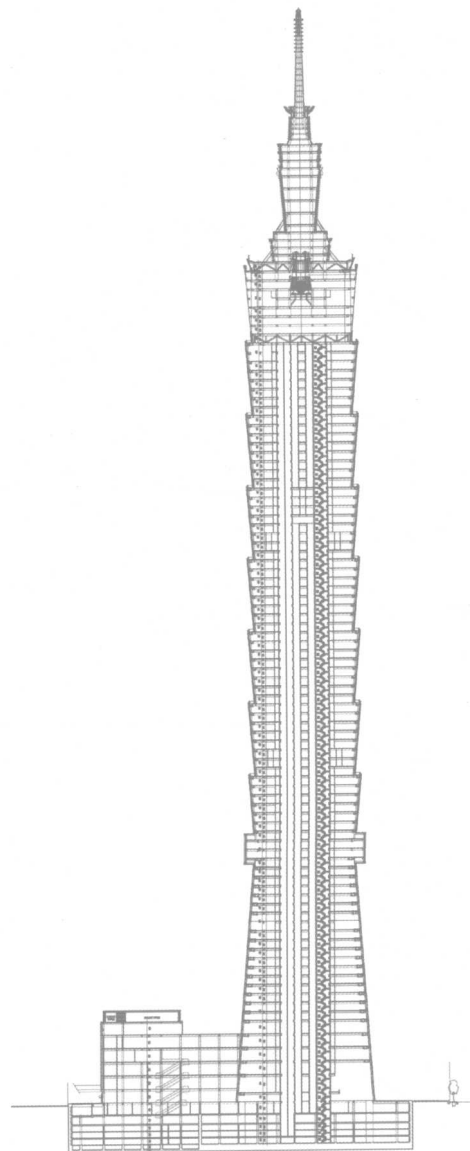
在全球化浪潮的衝擊下，全世界不同城市、不同地區的建築變得越來越雷同。原始性的丟失最終會使世界陷入一片混亂，同時也將徹底破壞地球的環境。因而創造出有自身特色的城市和區域變得尤其關鍵。

多元文化豐富了人們的生活，並為之賦予更多的意義。在過去 20 年的人生當中，我目睹了整個亞洲在科技飛躍下所產生的文化植根、生命價值觀、審美觀和社會結構的變化，所以自信能結合這一切創造出屬於臺灣的「新東方建築」，而這也是我的職業理想目標。

尋找區域建築特色是建築師最重要的

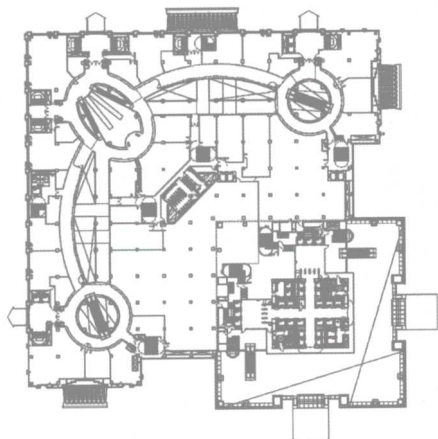
責任，而「臺北 101」則是我的「新東方建築」理想的寶貴實踐。

(文 / 李祖原)

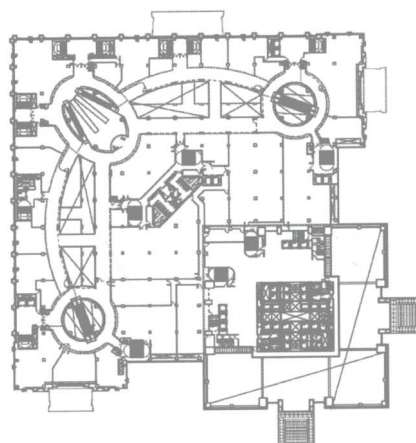


Section
截面圖

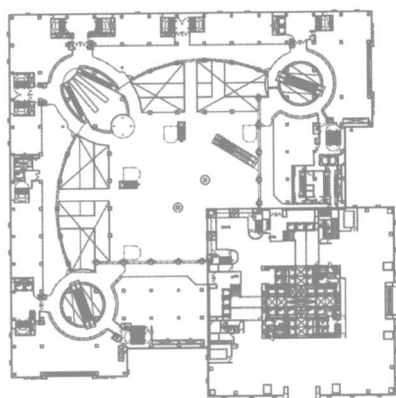




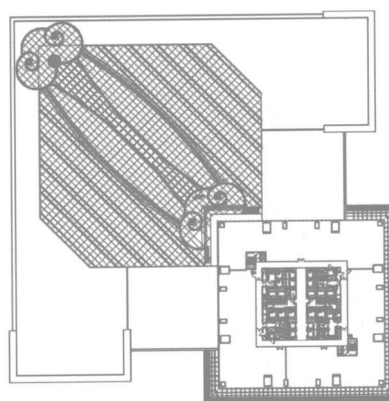
Second floor plan
2 層平面圖



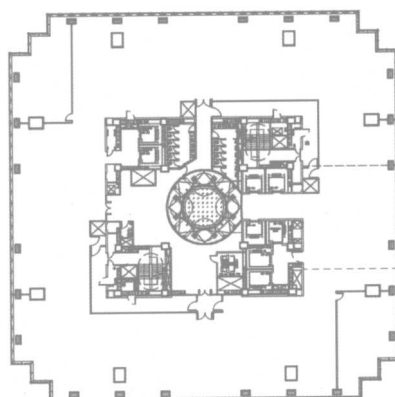
Third floor plan
3 層平面圖



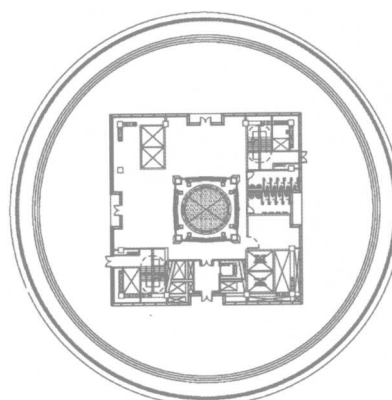
Fourth floor plan
4 層平面圖



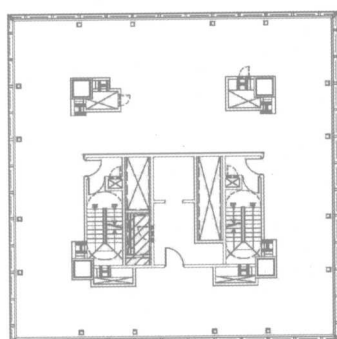
13th floor plan
13 層平面圖



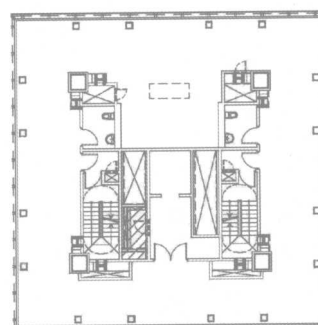
88th floor plan
88 層平面圖



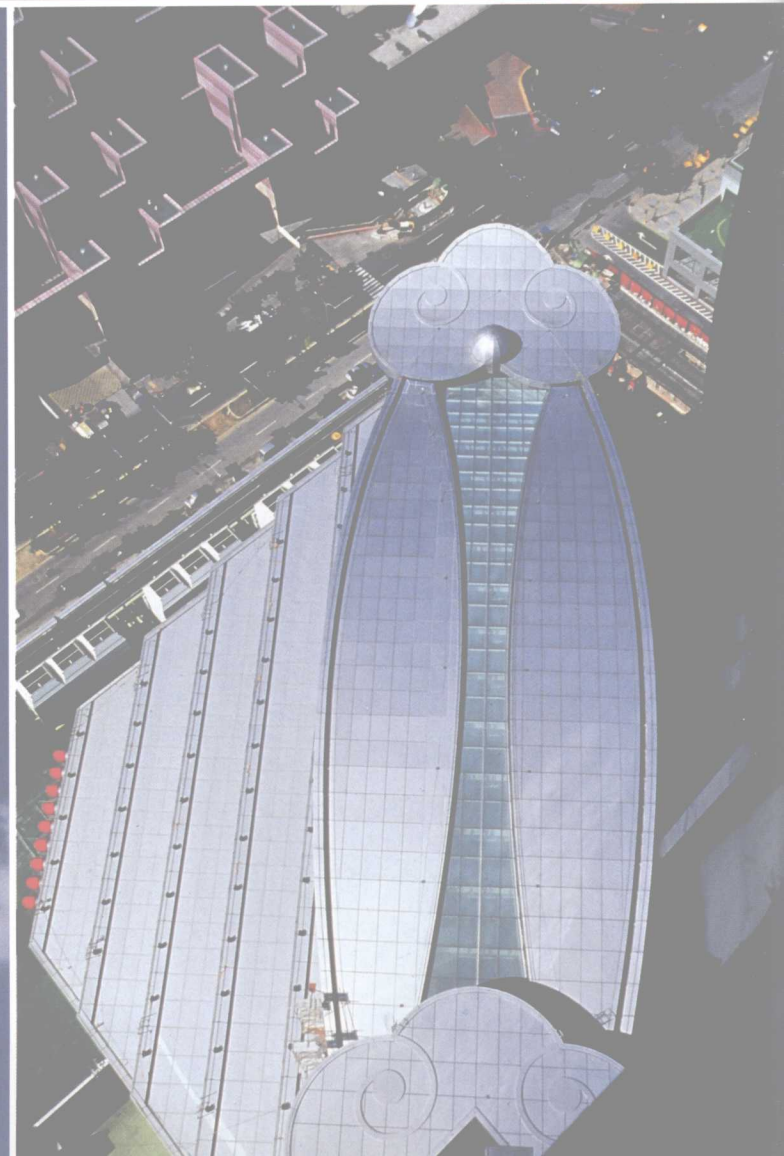
91th floor plan
91 層平面圖

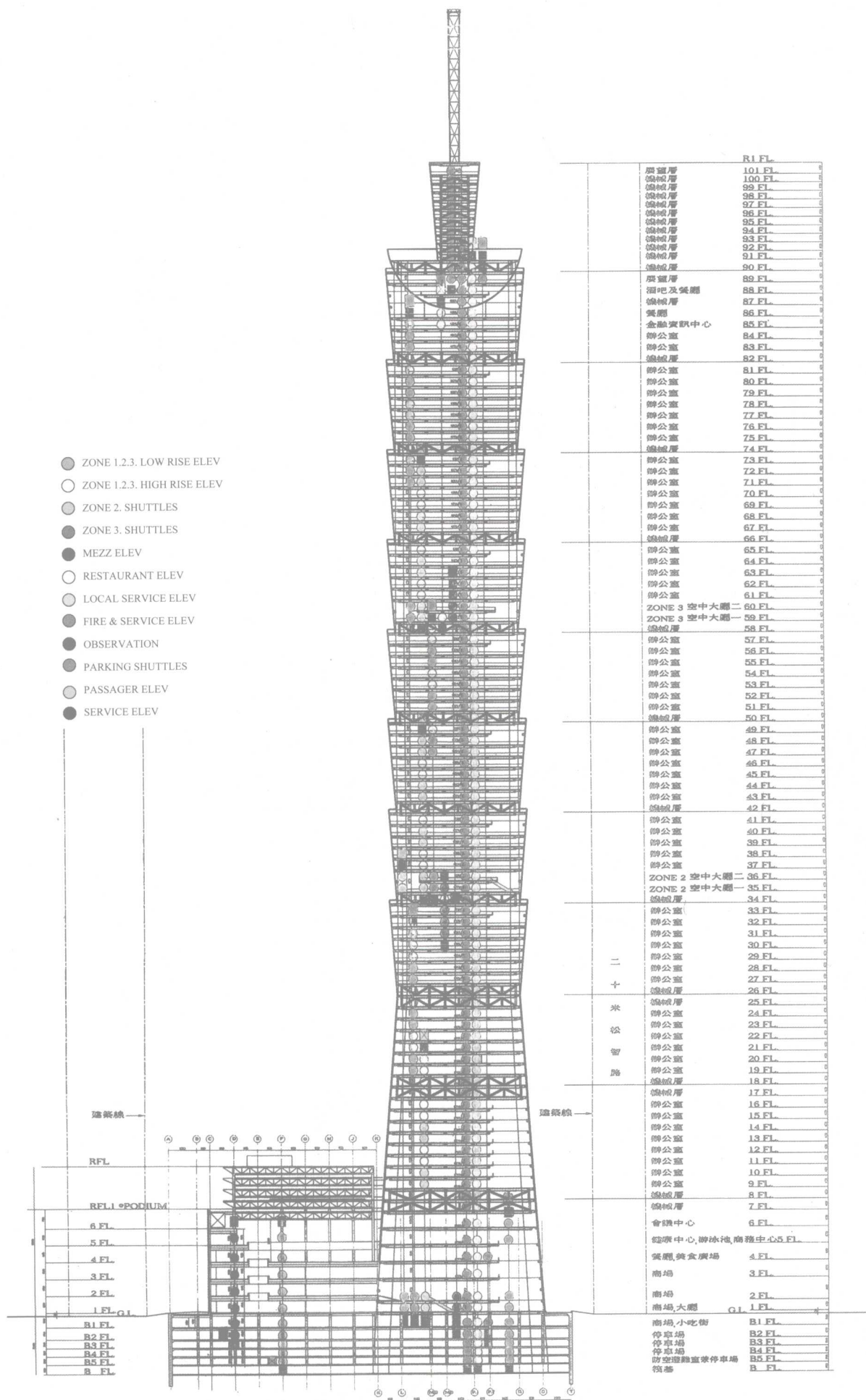


100th floor plan
100 層平面圖

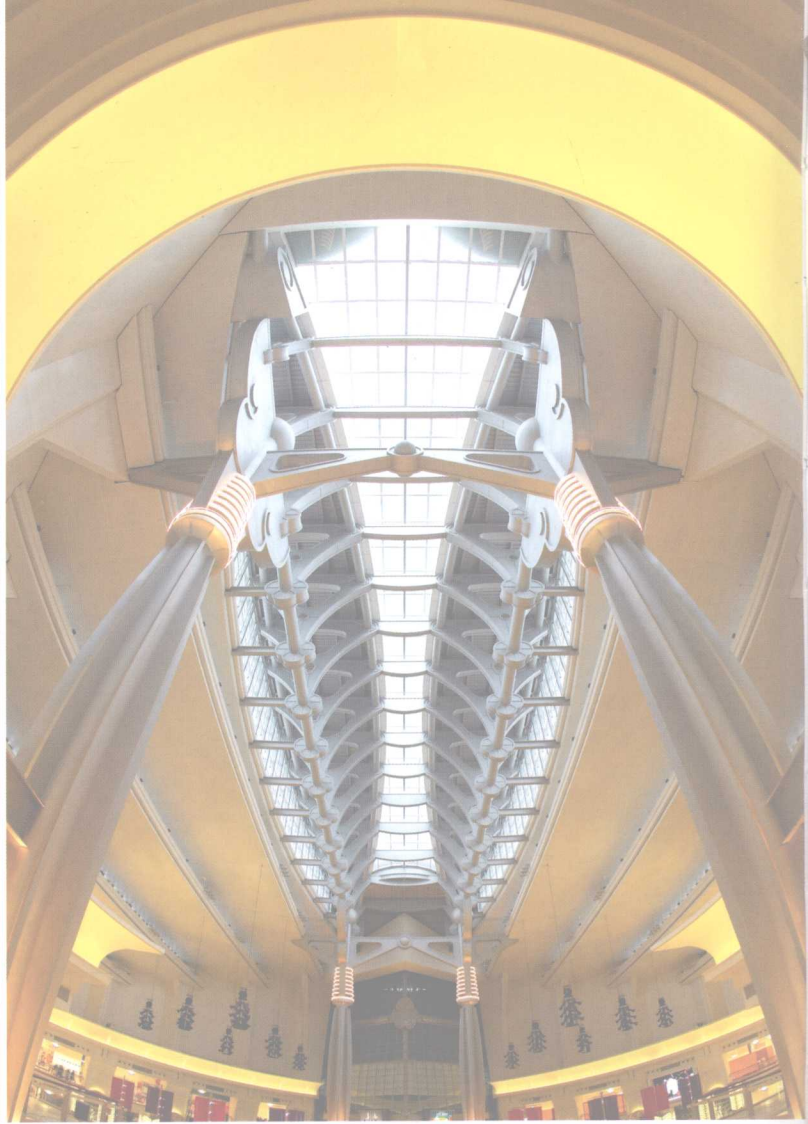


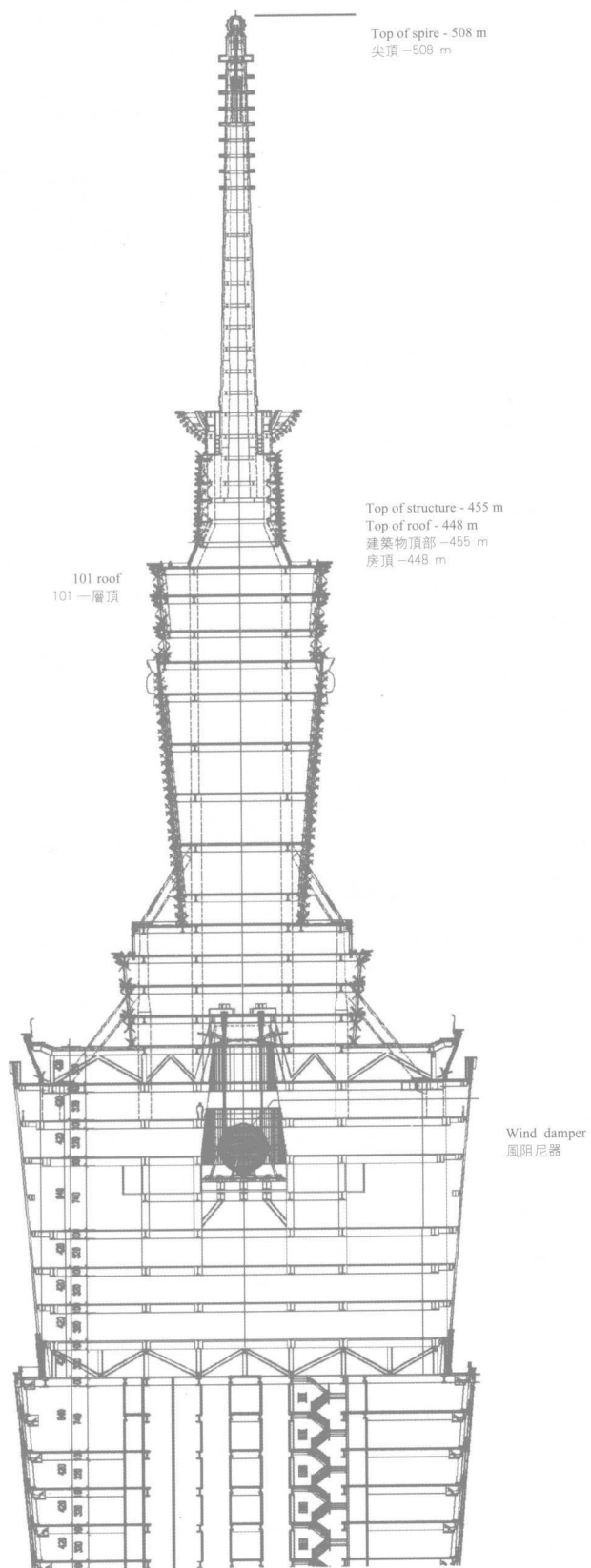
101th floor plan
101 層平面圖

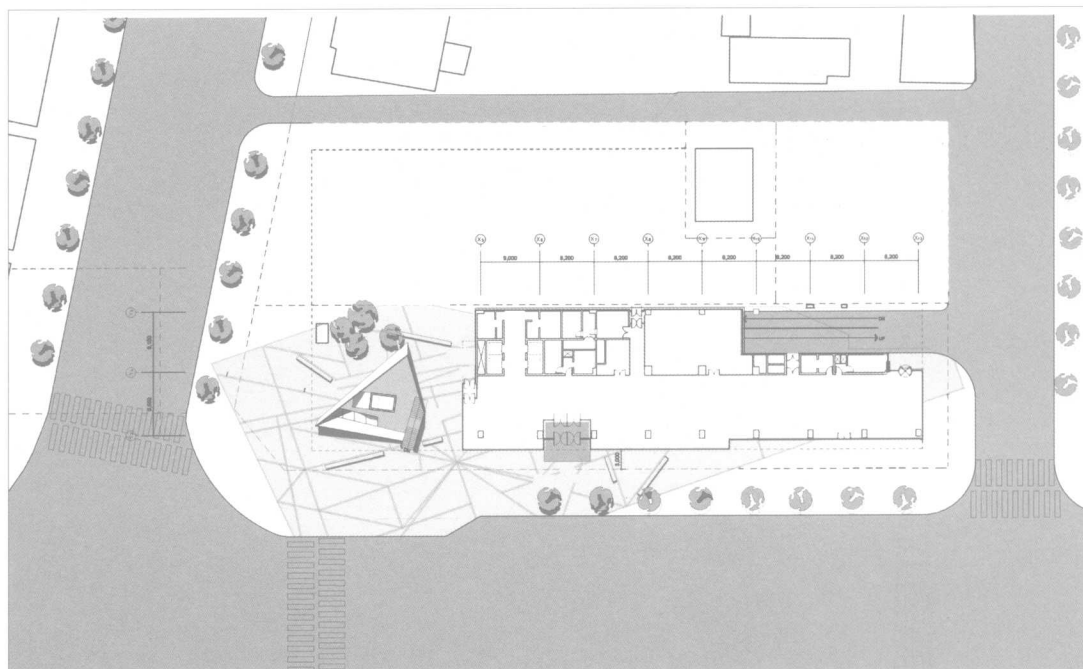




Elevator section
電梯剖面圖







Project Credits:

Area district Commercial area, General residential area, District unit planned district Function. Business facilities, Neighbouring living facilities
 Site area 2 648.90 m²
 Building area 1 318.56 m²
 Total floor area 26 398.14 m²
 Landscaped area 397.335 m²
 Building coverage ratio 49.78%
 Floor area ratio 700.45%
 Stories B4, 15FL
 Structure Reinforced concrete
 Parking capacity 111 cars
 Ext. finish Aluminum sheet, THK24 colored pair glass
 Photographer Lee jung hoon

項目檔案:

所處地區: 商業區, 居民區, 計劃開發區
 功能: 商業設施, 附近的居住設施
 占地面積: 2 648 m²
 建築面積: 1 318 m²
 總樓面面積: 26 398.14 m²
 綠化面積: 397.335 m²
 建築覆蓋率: 49.78%
 建築面積比: 700.45%
 樓層數: 地下四層, 地上十五層
 結構: 鋼筋混凝土
 停車場容量: 111 車位
 外部裝飾: 鋁板, TGK24 彩色雙層玻璃
 攝影: 李鄭勛

I-Park Tower

I-公園大樓

Construction: Hyundai Development Company Engineering & Construction

建築商: Hyundai 工程建築開發公司

Tangent

A tangent began from both the elevation concept and the general concept to add architectural expressions to a common office. However, the elevation design put emphasis on bold expressions of architectural purposes.

A tangent not only supports wheels but also connects a public square and an underground space to an office. In addition, balconies and glass boxes arranged in several places give the elevation sufficient depth to make users regard it as a space. Opaque parts are visual contrast to transparent ones decorated with heavy lines.

Graphics, structures, colors and light & shade combined give neighborhood streets passengers impressive memories. Indoor spaces render a variety of office spaces according to daylight conditions.

The tangent which has a form of a tube bar penetrates ideological office spaces, goes across the building, links the ground with the sky and provides unique visual experiences.

Structure Concept

The elevation concept of I-Park Tower was modified to use high capacity of an existing panel-type curtain wall and express intended architectural effects.

A curtain wall will be custom-made to fit an interval between required columns, a size of the material and its details. Relatively high floor-to-floor spans require mullions with thickness 175~200mm for structural safety. The design obeys the existing water-proof theory. Thermal breaks will be used between one panel and another to minimize heat loss in winter. It is aimed at minimizing energy loss and condensation possibility.

A panel-type curtain wall has an advantage to maintain its quality because it is possible to manufacture it at factories. As manufacturing processes which are necessary for each panel should be carried out before installation, quick construction, an advantage of the construction for a curtain wall, is possible.

Materials projected from the curtain wall is fixed at joints between panels by struts. At the points where the materials are extended over the elevation, struts are fixed at the main structures of the building. Additional supporting materials penetrate the building's surface only at the structures.

The depth and direction of projected materials are determined to maximize shading effects.

Terminal points of a curtain wall's surface which include diagonal transitions between systems and balconies will be easily handled. However, water-proof structures should be manufactured by specialists. Jamb details can be referred for jointing different materials.

The elevation design materializes the building's unique exterior with proper modification of details of a standard curtain wall on the basis of current technologies.

Landscape concept

The landscape is carrying vertical as well as horizontal elements. The dominate element on the plaza is the Vector connecting the building with the plaza and the basement. It forms a spatial cross with the cut in the ground. The plaza tree layout refers to the red web lines on the facade as part of a comprehensive design concept. The broken lines containing the trees create an environmental space for the VECTOR. These clustered lines form a kind of a labyrinthine space around the opening emphasizing it as the entrance to the shopping area. They include intimate spots for taking a rest on benches. Responding to the adjacent Yeongdongdaero Street the dense lines of bamboo trees are providing a noise protection as well as they enable an intimate space. The Plaza surface with its subdivisions follows the direction of lines of trees.

The opening down to the shopping area is a simple cut that creates a fantastic view to the VECTOR from below. At night it is illuminated so it gives additional visual delight.