

HUAYI
DESIGNING
華藝設計
1986-2006

图书在版编目(CIP)数据

华艺设计 1986—2006/华艺设计顾问有限公司编.
北京:中国建筑工业出版社,2006
ISBN 7-112-08686-8

I.华… II.华… III.建筑设计—作品集—中国
—1986—2006 IV.TU206

中国版本图书馆 CIP 数据核字(2006)第 123632 号

责任编辑:王莉慧 曹 扬
版式设计:傅金红
责任校对:邵鸣军 王雪竹

华艺设计

1986—2006

华艺设计顾问有限公司 编

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中国建筑工业出版社出版、发行(北京西郊百万庄)

新华书店经销

北京广厦京港图文有限公司设计制作

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开本:889×1194毫米 1/12 印张:22²/₃ 字数:690千字

2006年10月第一版 2006年10月第一次印刷

印数:1-3500册 定价:268.00元

ISBN 7-112-08686-8

(15350)

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(邮政编码 100037)

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成立二十周年

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序言

“从历史的观点看，建筑学一直是由实践而非理论所定义的。”在华艺设计成立的二十年中，中国建筑“飞速追赶着西方现代建筑走过的百年历程……在经过足够多的怀疑与盲从，学习与拒绝，遗留下足够多的创造与抄袭，喝彩与批判，也积攒了足够多的坚持与放弃，失落与成功之后，”一切正如Herman Hertzberger所说“建筑学很少能成功地逃避它显然难以逃避的命运——寻求顺应一种或另一种潮流，而不是抛弃表面的时尚与繁华并代之以真正的现实。”

然而，“今天有谁能声言建筑学发展得不好？看起来今天已没有更多的限制……在改变严格约束的召唤下，一切都看似没有限制并处于一种轻率的状态下……现今的建筑学的世界类似于一场足球赛，仅有一些无所不能的球员却没有球门柱……虽然有华丽的行为，但比赛的趋势和我们真正的期盼却不甚清晰，”到处充斥着似是而非的“包装盒礼物”式的设计。正如加塞特在《大众的反叛》中所说“今天的世界依然缺乏根基，漂泊不定。”

但有一个共同点是毋庸置疑的，建筑师按照人类的期望而进行设计，当然，进一步的讨论会产生诸多的细节：建筑是一门职业还是一门学科？是学术还是艺术？是工艺还是科学？是环境管理还是理论领域，亦或就是一种公司文化……对于业外人士，似乎怎么定义都有可能。有一点很清楚，一个建筑设计机构所做的决定，都不仅仅决定他们完成的作品，还决定其最终成功的可能性。

华艺设计致力于实现“工艺与科学”和“职业与管理”

相平衡的“平台化”战略。对比当下对公共注意力和新奇的疯狂追求，华艺更加倾向于头脑清醒和有公众责任感的设计姿态。

公众责任感是华艺企业文化的坚实基础。在华艺，设计、策略、立场是三位一体的。“设计必须从属于设计者介入现实的整体策略，而策略又决定于设计人的立场，这个立场包括政治、经济、文化和社会的立场，脱离立场和策略的所谓设计是无本之木与无源之水。”当前中国快速的城市化所引发的机会与条件是史无前例的，也难以移植任何既有的理论框架，这要求建筑师必须负担起解决社会问题的责任，尤其是解决那些由于建筑理论与实践自身缺陷所产生的问题。

基于这种责任感，华艺设计作为一个整体，坚持三个方面的基本要素——团队精神、流程卓越与研究发现，这些也是组成华艺企业文化的最坚实的基础之一。

团队精神与团队合作是华艺工作的特色。建筑学是由一个由广泛的专业学科作为基础的多学科体系驱动的职业，不再仅仅依赖于单个的强有力的领导力量，整个团队都需要分担与承受由领导权带来的部分责任和风险，也以此摆脱“作坊式”的观念和模式。这种内部结构使得协作的团队能够承担真正的大项目。“当你有不同的人在努力工作的時候，你才能得到最好的方案”。依托团体实践的哲学，华艺的项目组相信实践、冒险，并且依赖直觉的设计过程，没有任何单一的设计风格或者意见可以起支配作用，高度无等级和分散

制度为更大的职业自由和更快的业主回应提供了更大的可能性。团队精神也创造了一个成长的环境，这其中包括人才的集中，业主与经济推动以及持续的学习。华艺创造了一个可以延续多年的学习的理想场所，年轻人惊讶于巨大的资源库以及项目的挑战性，资深者则要对原有的行业知识进行新的诠释，使之与最新的项目类型和规模相匹配。

依托平台的流程管理是华艺效率的保证。尽管规模较大，华艺仍是一家由商业支持的职业驱动的公司，而不是由职业支撑的商业驱动的公司。作为一家创意驱动的公司，无论这创意来自于科学、规划、构筑还是别的什么方面，无论这些创意来自于团队任何一方，这些创意在带来对大众及客户最出色的服务的同时，也带来了管理上的巨大挑战。要在市场中取得成功，并没有捷径可走，卓越而细分的流程是维系整个架构的关键与纽带。华艺坚信答案是存在于过程中的，没有流程的保证，多学科体系非但不能调整理顺相互之间的差异以适应和繁荣整个职业环境，反而容易在工作上相互冲突。在华艺的流程中，团队整天都忙着把抽象的概念发展成可以实施的具体想法，团队中没有人不是设计师，无论是专攻技术、管理、现场还是合同事宜，所有的人都是从设计的角度去思考，项目支持团队认为自己也是设计师，只是碰巧使用合同、电话、传真和电子邮件来进行设计，而设计团队也持同样的看法。在这里，流程融于管理和设计的每一个细节之中，设计自身作为解决问题的方法，仍不能充分解决当今许多项目的需要，对专业多样性的需求凸显了流程的

重要作用。专业化的流程意味着年轻的设计师可以把宝贵的时间专注于专业设计上，而资深人员一方面控制着项目的各个主要方面，一方面传播着宝贵的行业知识，这不仅仅使公司拥有专业人才的高效，也使公司更加具有一个强健的商业运营基础。

创造性的研究与发现是华艺设计方法的核心。华艺设计的团队坚信“研究”是一种优于“创作”的姿态，“发现”比“表现”具备更深的内涵。纯粹的建筑学从来就不曾存在，被建造的领域，还不包括互联的领域，要比我们通常用三维系统确定并命名为建筑学的要深广得多。建筑是活生生的，在超越了形式与风格的表象之后，是由各种多元、开放、矛盾的相互关系为此时此地带来的大量意义，在其中，我们深入“研究”并力图“发现”最具价值的部分并由此产生新的关联与意义。在华艺，美学上的乐观主义是缺乏广泛支持的，反而是“空间的状态……这远比空间的形态重要。”设计更多的是一种描绘愿景的能力而非造型的能力，而营造仅仅是最基本的起点，只有置身于整个“此时此地”的可度量和不可度量的要素中，同时涉及公共与私人空间、活动与组织、流动与可达性、特定场地与仪式、资源的平衡，甚至虚拟空间与时间的分配，才有可能取得“发现”并叠合成高质量的愿景，从而超越表象化的风格与形式。华艺方法论认为在寻求设计愿景的过程中，对设计者以及被其设计的建筑的适度抑制是必要的，正如巴克明斯特·福勒所说“all that except me”，也可说是“自由盛行之处就没有决策的可能”。任何个

人的立足点都是犹如维特根斯坦所说的关于覆盖于世界的复杂表象之上的有规划的网络系统，是一种自明的内在系统，在某种意义上对外部世界和别人是一种暴政系统。这就是我们强调“发现”而放弃“表现”的缘由，如果过于崇尚自身内在的力量，在设计的整体架构上就会存在缺陷，导致形式上过度的设计和深层技术能力的缺失，前者正如摩西·塞夫迪所言“唯美得丑”，后者则因技术滥用而导致设计项目自身的失控，引发肤浅的建筑表现泛滥而“钟情于细枝末节的自我表现。”

华艺作为创意驱动的公司，对“美”的追求是毋庸置疑的，但是我们坚信“美产生于对别的事物的关注”。美若是故意为之，则易于流于做作、感伤和趣味低下。正如俄罗斯作家约瑟夫·希洛得斯基在《水印》中批评埃兹拉·庞德对于美过于直接的依附，“……也没有打动我，主要的还是老问题，在美后面追随……美不能作为目标，它总是别的什么的副产品，常常是非常平常的探寻。”

在这本作品集中，很难用一种风格或模式为之打上标签，因为我们在华艺所做的，正是“非常平常的探寻”。

华艺设计顾问有限公司

2006年10月

Preface

"Viewed from history, architectonics is always defined by practice but not theory" during the twenty years since Huayi Design has been established, Chinese architecture "swiftly pursue after hundred years process of western modern architecture, lose and success with much more creation and plagiarizing, claim and animadverting and also with enough persisting and abandoning." As Herman Hertzberg said "architectonics scarcely to avoid the fortune difficult to evade successfully to conform one or another trend instead of abandoning exterior fashion and prosper even replace with absolutely reality."

Moreover, "Who can claim architectonics develops weakly today? It seems that there is no more limitation ... Under recalling to alter strict inhabitation, all appears to be located in impetuous status without limitation, nowadays architectonics atmosphere like a football game only with incapable player but no goal ...it is not distinct with our expectation and game trends by the gallant behavior", everywhere is full of specious " packaging gift" design. Gasset said in Rebellion "The world today still squander without foundation."

The common ground is evident that architect design upon human expectation, surely the further discussion will arise many details: is architect a professional or a subject? Learning or art? Technology or science? Environment management or theory field? Maybe is a corporation culture, it is possible to define whatever for man in other professionals but one point is clear that the decision made by a architecture mechanism not only decide their works completed but also to the possibility for success ultimately.

Huayi design always applies ourself to realize platform management balanced between "technology and science" and "occupation and management" Compared with insane aspiration to public attention and novelty, Huayi is apt to design attitude with screwed idea and public responsibility.

Public responsibility is solid foundation for Huayi business culture. Design, strategy and standpoint are integrated together in Huayi. "Designer must be subject to intact strategy interposing reality, which decide designer standpoint which include to politics, economy, culture and society, so-called design broken away with standpoint and strategy is water without a source, and a tree without roots" Opportunities and condition arisen from present rapid metropolis building is unprecedented which is difficult to transplant existing theory frame and it need architect to shoulder the responsibility to solve social problems, especially arisen from self defection in architecture theory and practice.

Based on this responsibility, three elements in Huayi design-team spirit, process excellence and research discovery as the integrity to form one of solid foundation for Huayi business culture.

Feature is team spirit combined with team cooperation in Huayi. Architectonics is an occupation extensive professional subjects driven by multi-subjects that no longer depend on single leader might, the entire team need to shoulder and endure part of responsibility and risk brought by leader right to get rid of "workshop" idea and model. This kind of interior structure can make concurrent team to shoulder really large project. "Only do various people

strive for qualified work, you will achieve the best project.” Upon team practice philosophy, Huayi project team accepts practice, risk, highly classless and distribution scheme provide more possibility for occupation freedom and fast owner response. Team spirit creates a growing atmosphere which includes human resource concentration, drive for owner and economy development as well as consistently learning. Huayi create ideal space to learn lasted for many years, youth is surprised with giant resource library and project challenge, experienced staff must to annotate origin industry knowledge to match with the latest project and scale.

Process management upon platform is guarantee for Huayi efficiency. Although with large scale, Huayi is still a company driven by occupation supported by business instead of driven by business supported by occupation. As inspiration driven entity, no matter it is originated from science, project, building or others or even from any part of the team which bring about the giant challenge to management at the same time to provide distinguished service for public and customers. It has no convenient path to succeed in market, excellent and detailed process is key and ligament. We believe the answer is existed in the process without insurance to process, multi-subject scheme can't adjust difference with one another to adept and promote entire occupational environment, it is easier to conflict in work. In our process, team is always busy to transfer abstract conception into practical idea, no one in the team is designer, no matter is focus on technology, management, site or contract, we all think from design, project support team think they designer to design contract, call, fax and e-mail accidentally, design team with the same idea. Process is

integrated with each detail in management and design, to design ourselves still cannot to solve present projects, the need to profession diversity identify important role for process. Professional process means young designer to focus precious time on design, and experienced staff to control various parts of project and at the same time to spread industry knowledge which not only upgrade efficiency for professionals but also to build solid business operation foundation for company.

The core of our design method is creative research and discovery. Huayi team insists on an attitude “research” is superior to “creation”, “discovery” possesses more deeply content than “representation”. Pure architectonics never exists, the constructed field not including Inter-net field is more extensive than architectonics we confine with three-dimension and named. Architecture is alive is large amount meaning brought forth by various plural, opening, contradiction at this time and space, hereinto we “research” and strive to “discover” the most valuable part and arise new correlation and meaning. In Huayi, optimism to aesthetics is short of extensive support, “space status ... is more important than space configuration.” Design mostly is capability to describe vision instead of stereotype, and creation is only the basic beginning. It is possible to attain “discovery” and combined with high quality vision to surpass exterior style and format only to indulge into measurable and immeasurable element in entire “this time and space” and involved with distribution to public and personal space, activation and organization, mobile and attainability, specific place and ceremony, resource balance or vertical time and space.. Huayi mythology thinks it is necessary to constrain medially to designer

and his construction, like Buckminster Fuller said: “all that except me”, also is “it impossible to decide under freedom prevailing” The standpoint for anybody is like planned network system covered over complicated exterior in the world said by Wittgenstein which is self-evident interior system, in some sense it is tyranny system to outside world and others. It is the reason we emphasize “discovery” and give up “exterior”, if we advocate our interior power, the entire architecture will exist defect and result in shortcoming to formally transition and deeply technology capability. The former is like Mercedes Selfridges said to “attaining ugly only beauty”, the latter is uncontrolled to design project by technology lavish to begin with peripheral construction deluge and “focus on self-expression with details.”

As inspiration driven company by Huayi, it is indubitable to pursue for “beauty”, but we insist on “beauty give birth to attention to other object.” If we intend to pursue for beauty it will be easy to fall into affectation, sentiment

HUAYI DESIGNING CONSULTANTS LTD.

October, 2006

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- 122 TIANHONG VILLA, NANJING
- 126 XIANGYU CENTER GARDEN, SHENZHEN
- 130 HEISHAHUAN MIDDLE STREET BLOCK R+R1, MACAU
- 132 CHINA OVERSEAS RHINE GARDEN, CHANGCHUN
- 134 CHINA OVERSEAS ROYAL PENINSULA, SUZHOU
- 140 ZHONGTIAN INTERNATIONAL GARDEN, JIANGMEN
- 142 SHUIXIEHUADU PHASE III, SHENZHEN
- 144 OVERSEAS CHINESE TOWN JINGXIU GARDEN PHASE III, SHENZHEN
- 148 LIQUN LIANYUNGANG RESIDENTIAL DISTRICT
- 150 YUNLING GOLF VILLA, CHENGDU
- 154 ZHONGHANGGELAN SUNSHINE GARDEN, SHENZHEN
- 156 ANGAO CITY GARDEN, HEFEI
- 160 BEIJING ZHONGGUANCUN TECHNOLOGY ZOO CHANGPING GARDEN MATCHING RESIDENCE B PROJECT-LANGTING-QUSHUILIUSHANG
- 164 ZHONGHAI MINGDU, GUANGZHOU
- 166 CHINA OVERSEAS SENALYSHE GARDEN, NANJING
- 168 WEST LAKE SPRING MORNING, DONGGUAN
- 172 NANJING SUYUAN YIHE MEIDI (SOUTH GARDEN)
- 174 XINGYU HUADU, NANJING
- 176 ORIENT TIANJUN GARDEN, NANJING
- 178 AILA INTERNATIONAL LIBERTY BANK, SUZHOU
- 180 EVERBRIGHT GARDEN, GUANGZHOU

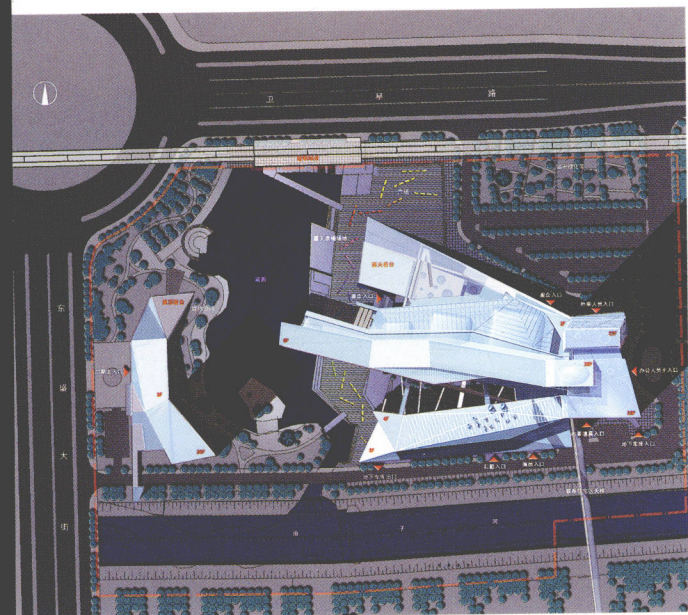
- 184 CHENGDU HUAYANGNIAN • FLOWERY COUNTY
- 186 JINYU MINGDU NANCHANG
- 190 DALIAN TIELONG DONG LI YUAN JING
- 192 NANJING KYLIN VILLAGE
- 194 HUAYU YUZHOU XINDU, CHONGQING
- 198 JIADAXIN PLAZA, NANNING
- 200 CHINA OVERSEAS BAO'AN SONGGANG, SHENZHEN
- 202 KAIDA HUA TING, DONGGUAN
- 204 WUHAN EAST LAKE WATER FRONT
- 206 PHASE II OF NANJING HUILIN OASIS
- 208 CITIC MANGROVE BAY FLOWER CITY NORTH PLOT, SHENZHEN
- 210 SHENZHEN JINGJI YUJING HUACHENG
- 214 HISENSE HUI GARDEN PHASE II, QINGDAO
- 216 SHANGHAI XINJIANG BAY C1 PLOT
- 218 VENICE GARDEN, CHANGCHUN
- 222 HUAMEI OAK RESIDENTIAL DISTRICT, BEIJING
- 224 TIANYUAN VILLA, SHENZHEN
- 227 YINGU VILLA, SHENZHEN
- 228 HUIZHILU GARDEN, SHANGHAI
- 230 PLANNING FOR YANGJIANG NUCLEAR ENERGY ADMINISTRATION, RESEARCH, AND LOGISTICS BASE
- 232 URBAN DESIGN OF HUZHOU RENHUANGSHAN NEW DISTRICT
- 234 LICANG XIAWANGBU VILLAGE, QINGDAO
- 236 HONGWENJU RESIDENCES, XIAMEN
- 237 XIAHANG TONG AN T2006G01 PLOT PROJECT

综合性建筑

Complex Building

吉林广电中心

JILIN BROADCASTING & TV CENTER



该项目位于长春市东南方向的净月潭旅游经济开发区内，处于卫星路和东盛大街交叉口的东南角。

吉林广电中心一期工程主要包括演播区、广播节目播出及制作区、制作及播出区、新闻中心、办公区、车库、设备及后勤服务区等。

项目被设想为城市媒体公园中的冰雕，成为公园中的有机构成元素。大尺度的地景给人们带来难以抑制的震撼性。地方冰雕艺术在空间三维和意识形态上放大，这是对人文景观的推崇性操作。

绿化围绕基地展开，并渗透到建筑内部，形成局部空气“过滤层”，在一期和二期之间的湖面营造特色景观区，着力体现四季的更替。

建筑和电影擅长运用蒙太奇手法传播信息，设计试图加以运用，不同时间和空间的场景重叠于湖边广场，变幻动感的特殊效果给人们极强的传媒感受。演播厅外的媒体墙也是主要构成元素。

“城市媒体岛”中引入水景，使基地环境表情更加富于变化，独特的环境为外景拍摄提供了良好的场景。

建筑面积：101800m²

Total Floor Area: 101800m²

设计时间：2003—2004 年

Design Period: 2003—2004

The project is located at Jingyuetan Economic Development Zone in Changchun, at the southeast side of the intersection between Hengxing road and Dongshen street.

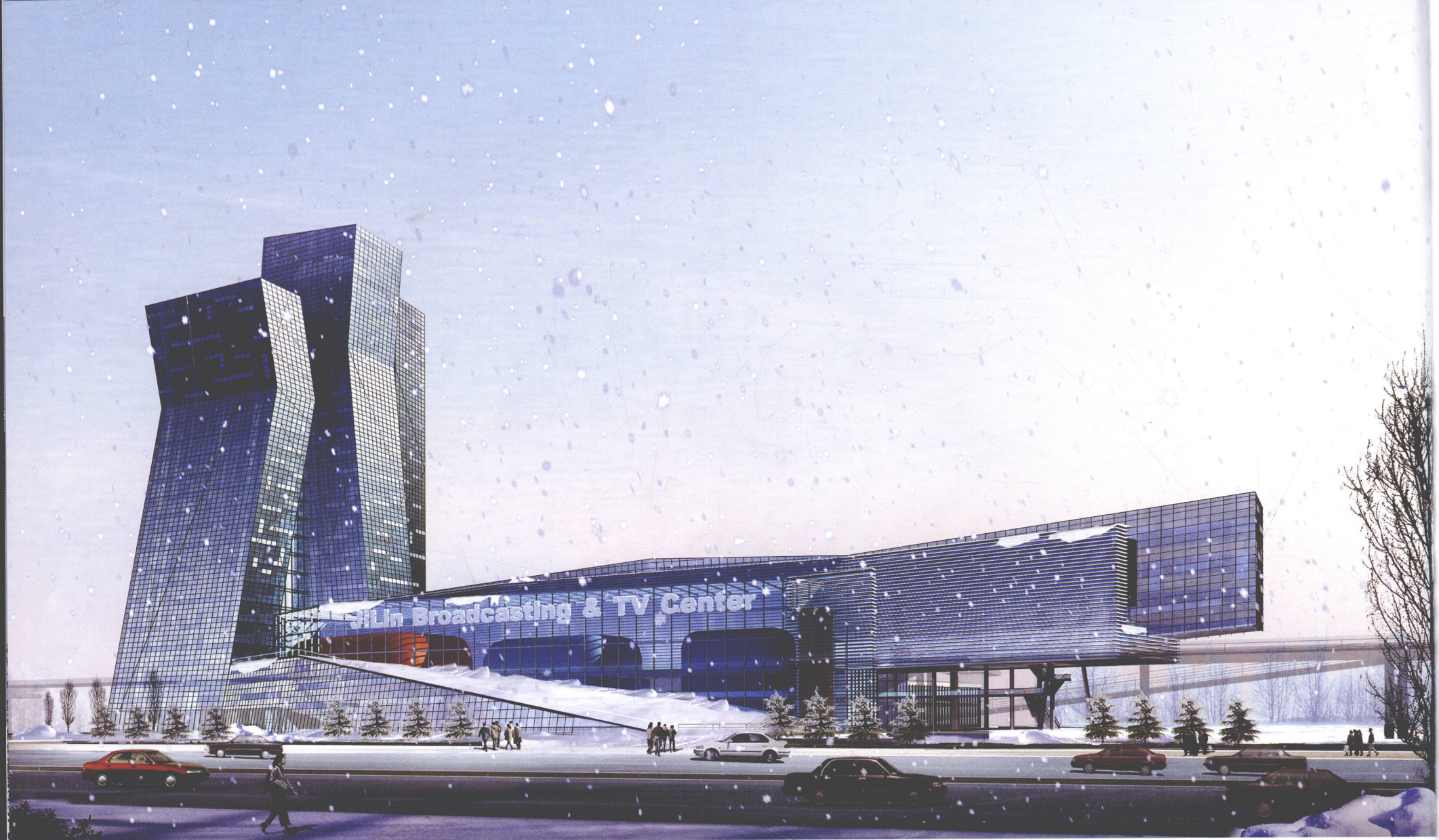
The first phase of this project consists mainly of studio, production and broadcasting areas, the news center, an office center, and other support facilities. The project has spectacular eye-level view which is considered both as a sculpture and an organic element of City Media Park. This local ice sculpture is symbolically enlarged in three-dimensions to show respect for the human landscape. A greenbelt is spread around the site and blended into the building, where it also acts as air filter. A lake view, constructed between the first phase and the second phase will represent a unique landscape emphasizing each changing season.

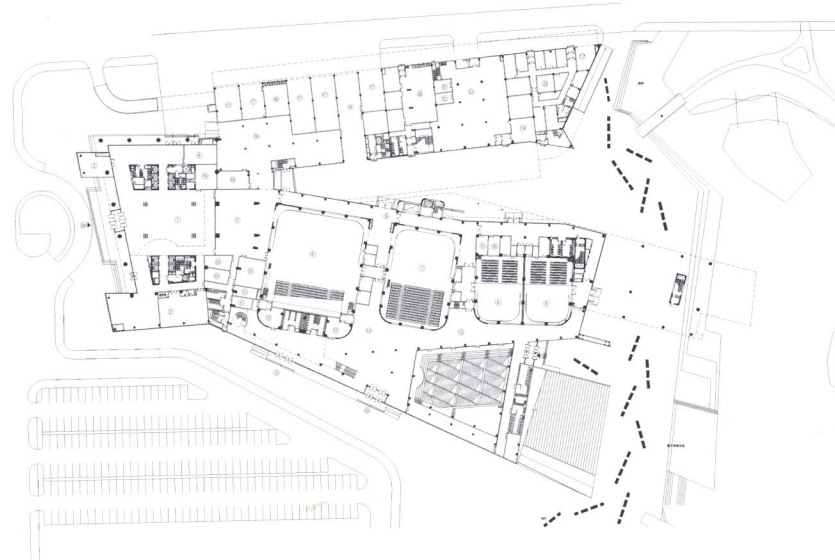
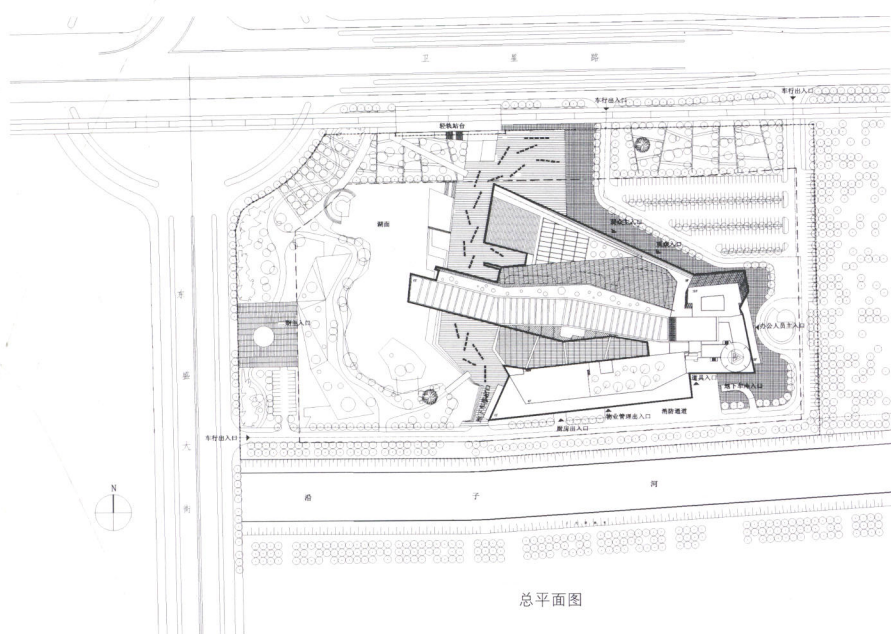
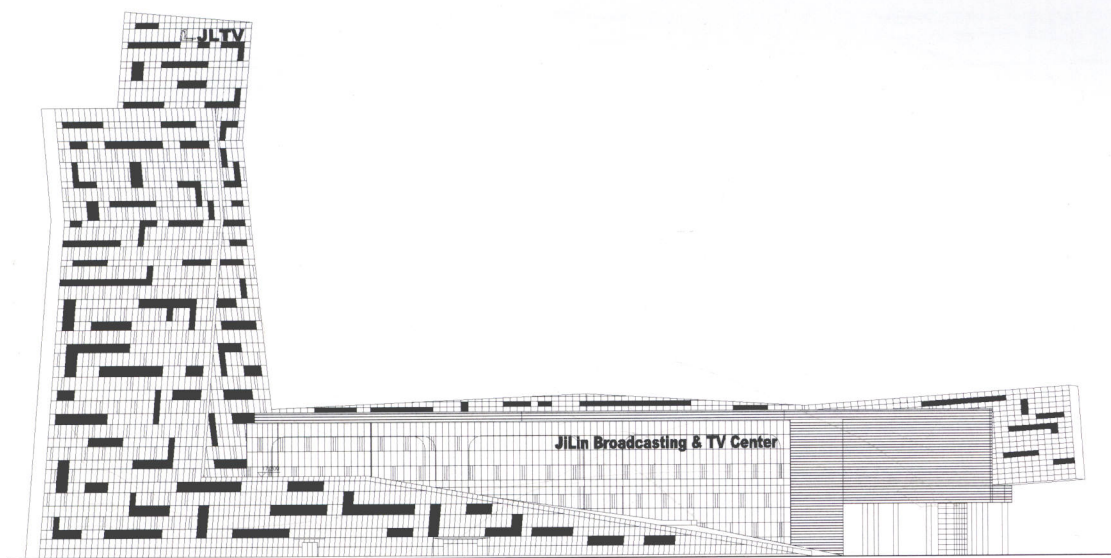
Architecture and film are excellent mediums for montage, and this is applied and exhibited in the building's architecture. Different scenes of time and space are shown overlapping above the square, at the side of the lake, which creates a powerful broadcasting feeling. The attractive waterscape of City Media Island makes the landscape diverse and stimulating, and such unique environment creates a perfect set up for film background.











- ① 办公室
- ② 会议室
- ③ 接待中心
- ④ 演播厅
- ⑤ 直播间
- ⑥ 15000㎡演播厅
- ⑦ 4000㎡演播厅
- ⑧ 4000㎡演播厅
- ⑨ 演播厅
- ⑩ 演播厅
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一层平面图