

# 胡 越

中国建筑工程出版社

当代建筑师系列



胡越  
HU YUE

胡越工作室 编著

中国建筑工业出版社

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# 胡越印象

文 / 黄元炤

胡越，1964 年出生，1986 年于北京建筑工程学院毕业后，直接进入到北京市建筑设计研究院工作至今，之后成为院总建筑师和全国建筑设计大师。2003 年，胡越工作室成立，是北京院第一批并在 2005 年的改革中成为院属独立工作室。在成立工作室之余，胡越的创作步伐不曾减缓，并持续性地爆发，从对材料的研究到关注城市空间，再到关注方法与编写任务书，他努力发现独特的观点，通过观点来创作出一系列独特的建筑。

在北京院工作期间，胡越参与了不少的项目创作。北京国际金融大厦，是他于 20 世纪 90 年代的代表性作品，也使他获得了许多的奖项与业界的名声。这个项目是个尊重当地城市既有街廓与肌理的设计，建筑恰如其分地以规矩方整的体块出现，而体块之间也形成虚实扣合的形体，形体的巨大化，给人一种霸气之感。这就有点当时 KPF 建筑师事务所的风格。由于金融大厦是个金融机构，胡越特别注重办公与商业功能的考虑。除此之外，在立面上，他用现代的建筑材料——铝合金窗式玻璃幕墙，去表现出传统民族图案的组合，他企图在允许局部装饰的背后，表述出传统在现代基础上寄居的状态。这样的语言与手法异于他早期设计英东游泳馆双层屋面时，所表现的既具象又抽象的符号象征。所以，在北京国际金融大厦项目中，胡越在功能的基础上，似乎从关注大的形式与符号转为关注小的局部与细节，而细节上民族图案幕墙的设计，一方面是为了符合当时北京市高层的政策，另一方面也是他受到努维尔设计的巴黎阿拉伯中心的影响。但在双重影响下，胡越其实是不太赞成传统的符号、隐喻、暗示的表述与地域性的设计倾向的，有时是迫于现实的无奈而必须表现出这样的设计。

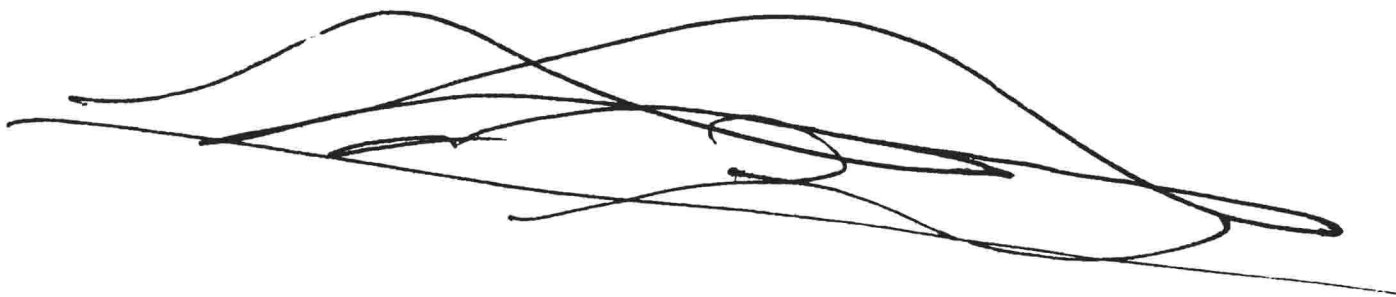
对材料与构造的关注与研究，是胡越早期设计时所取重的一点。在北京国际金融大厦中，他采用窝式幕墙系统，分解成 4 米 × 3.6 米单元，用

传统方法将其固定在钢框架中，这是他对材料的初步尝试。之后 20 世纪 90 年代末，他出国探访与游历，看了许多建筑，并作了一些思考，同时翻阅不少建筑杂志，这段期间成为他在思想上的重大转折点。当时胡越经思考后，觉得普遍的中国建筑师对于材料与构造是不了解的，且处于一种被动的状态，没有把材料与构造当作是创作的动力。由于这样的激荡与反思，他的视点开始经历从一个巨观到微观，与从一个整体到细部的转变，更多地关注材料问题。当时对玻璃感兴趣，有意识地去做研究与探索，之后验证在设计创作当中。望京科技园二期，就是胡越对于玻璃幕墙研究后的成果展现，他根据体形的变化与功能的要求设计 4 种玻璃幕墙，有隐框单元式玻璃幕墙、密肋式玻璃幕墙、显框分格渐变式玻璃幕墙及双层通道式玻璃幕墙，且分别选用透明玻璃和印刷玻璃，建筑因玻璃材料的使用而使几何体量之间的关系与对位更加清晰。

望京科技园二期，除了玻璃材料的使用外，在建筑语言上，胡越倾向于一种极少性的设计表述。他将建筑还原到最原初的状态，只表现简单的几何体量的构成。建筑顶端，胡越设计了大悬挑与出挑的体量，在当时中国建筑界还没有类似的设计出现，这是受到了当时先进的建筑思潮的影响，可见胡越是个追随潮流，且跟风比较紧的建筑师。他企图在体量的厚重当中，去追求单一几何构成的形态展现，加上玻璃的纯粹运用，让建筑展现现代时尚之感。胡越似乎想从设计中，追寻一种建筑在现实生活与环境中，升华到某种单纯力量的表述，体现的是一个简单，且具有时尚品格与质量的建筑。

胡越，是以单纯研究、试验与开发材料的视点切入设计，并逐渐带出建筑的走向，材料的选择是影响他的作品最终的表现形式。胡越之于玻璃、金属网、聚碳酸酯板材、铝合金方管、钢筋混凝土，就如同安藤忠雄之于清水





混凝土，坂茂之于纸，远藤秀平之于波形钢板，所以，胡越是个以材料取重的建筑师。也因为胡越关注材料与构造的倾向，他开始尝试与创造出了一条偏向于表象的设计路线，即是在既有结构体外新增一层皮，但不单单只是皮层的体现，有时皮层也会带出与内部空间相互的联系与关系，或者形成一个皮层的造型体。在五棵松棒球场中，在深灰色建筑外墙外，局部罩一层疏密相间的金属网外皮。在上海青浦体育馆与训练馆改造中，同时用三种材料相互展现，中间以聚碳酸酯板材单层的方式，上层是纵与横向的编织手法，围绕在建筑物的外层，下层是铝合金的穿孔钢板与铝合金方管的组配。在上海世博会 UBPA 办公楼中，在各个立面采用均质开窗的形式，通过外墙涂料颜色的变化、拼接以及由于功能需求形成了不同材质（织物膜、铝合金）的体量穿插。

北京建工学院新校区六号楼，是胡越近期的新作品，他似乎想从这个项目中跳开他之前尝试皮层设计的外在印象，转到关注功能与结构。为了使建筑具有更大的使用性与灵活性，他将建筑设计成一层，这是功能性考虑，也因为是一层，他把建筑做成无柱，且不用钢结构，用钢筋混凝土建成。这个项目体现出功能与结构之间的巧妙结合，为了创造出大的空间，而去思考结构的应用与适宜性。

虽说胡越的作品都带有点表皮的设计倾向，但他自己并不会刻意去突显这一点。他的作品与作品之间的差异都很大，从早期的北京国际金融大厦，到望京科技园二期，到上海青浦体育馆与训练馆改造，再到北京建工学院新校区六号楼，在场地条件、材料的使用、功能的考虑、策略的拟订等方面，他均会根据每一个项目采取不同的措施，根据具体的状态去想设计的过程与结果。另外，也可从作品的差异当中，看到胡越似乎不想把自己定性。当每

一个项目建成后，他都想要赶紧跳脱开来，因为他觉得设计应该与时俱进，所以，不应该墨守成规，只选择做一样事。他更觉得设计应该要跟上潮流，要缩短与最先进文化之间的差距，应该关注时尚与未来，他认为建筑都是在设计未来。所以，他总是在当下的时空中，去想到设计的未来。胡越的建筑态度始终处于一个进行时与未来时，而不是过去时。

方法论，是胡越的博士论文主攻的研究领域，更是他目前最关注的一点。他企图从对方法的钻研与琢磨中，梳理出自己对设计的一个切入点，而原来他所关注的材料，已只是他设计中的一部分。胡越想让他方法论朝向探索未来的发展趋势与社会的需求方向，他也认为方法是建立在最开始的需求上，是为了解决问题，才有了方法。在他所关心的项目进行前，他会编写任务书，而在编写中，他想去发现建筑中独特的问题，并以此作为创作的重点，从中发现独特的观点，通过这些观点表现在建筑上，让他的建筑具有一种独特性，有他自己的价值判断与哲学视角。

综观胡越的作品都有着强烈的视觉性，除了材料的表述外，也有鲜明的色彩展现，如望京科技园二期的幕墙上的蓝、银相间，上海青浦体育馆与训练馆的白、灰、黑、黄的各自存在，上海世博会 UBPA 办公楼外墙上的深灰、淡灰、红的活泼混搭等，在色彩上，给人一种很强烈的个性化与风格感。但是最终，风格并不是胡越所要追求的，他觉得建筑，不管是室内或室外，必须给人感觉舒服。他更追求室外给人舒服感的营造，因人都在建筑和别的建筑所构成的城市空间中穿行着，而建筑师就是城市空间的设计者，有着一份责任。所以，他更愿意去创造室外空间的舒服与轻松的状态，这是他的一个终极目标，也是他的设计追求。

# Portrait

By Huang Yuanzhao

Hu Yue, born in 1964, graduated from Beijing University of Civil Engineering and Architecture in 1986, has been working in Beijing Institute of Architectural Design since then. Now he is the chief architect of the Institute and the National Architectural Design Master. In 2003, Huyue Studio was founded, which was the first group of its kind in China, and the Studio became independent to the Institute with the reform policy in 2005. After his studio was established, Hu Yue has not slowed down his pace of architecture creation, and he has been making successive achievements in his field. From materials research to city space concern, and then to focusing on architecture methods and Design Brief, he tries to develop his unique point of view, and through such view to create a series of unique buildings.

In Beijing Institute of Architectural Design, Hu Yue has participated in many projects creation. Beijing International Finance Building was his representative works in 1990s, as a result he won various awards and reputation in this field. This project is designed to respect both local city's existing contour and texture, the building is constructed in the form of proper square blocks, and virtual and real buckled body are formed between blocks, and the building's huge body impresses people with a domineering sense, so this is some kind of KPF architecture firm. Since the Finance Building serves as a financial institution, Hu Yue takes its office and business functions into special consideration. In addition, he applies modern building materials in facade and aluminum-alloy-window-type glass curtain wall is used to show the design portfolio of traditional ethnic patterns. He attempts to express the tradition's lodging on a modern basis with partial decoration, such architecture language and method are quite different from his earlier design style of the double roof of Ying Tung Natatorium which demonstrates concrete and abstract symbols. So, in Beijing International Finance Building project, Hu Yue seems to transfer his focus from large forms and symbols to small local parts and details on the functional basis. His curtain wall design of ethnic patterns is to be in accordance with Beijing authority's policy at that time on one hand, and on the other hand he has been influenced by Paris Arabian Center design by Nouvel. But under such dual influence, Hu Yue is actually not much in favor of expressions of traditional symbol, metaphor, hint and regional design tendency, sometimes under pressure of helpless reality he has to make this type of design.

Interest in and study on materials and structure was Hu Yue's early design focus. In Beijing International Finance Building project, he adopted a

nest type curtain wall system with 4mx3.6m decomposition units, and applied traditional methods to fix units on steel frame, which was his initial attempt to use such material. At the late 1990s, he went abroad for visit, observed many buildings and had some thinking. Furthermore he read various architecture magazines, so this was a great turning point in his architecture thinking. At that time Hu Yue believed that Chinese architects knew little about materials and structures. They were passive, and did not take material and structure as the motive power for creation. So after his thinking and reflection his architecture views changed from macroscopic to microscopic, and from the whole to details. He began to attach his attention to material and felt interested in glass, and conducted some research and exploration of glass, and then used and tested such material in his design creation. Wangjing Science and Technology Park (Phase II) is Hu Yue's achievement displaying of his study on glass curtain wall. According to changes in size and function demand he created 4 kinds of glass curtain wall: concealed frame unit glass curtain wall, compact rib glass curtain wall, displayed frame and gradual-changed glass curtain wall, and double deck channel glass curtain wall with transparent glass and printed glass. Glass makes the building's relationship among geometric volumes and their counterpoints more clear.

In addition to use of glass material in Wangjing Science and Technology Park (Phase II), Hu Yue tended to adopt a minor design expression in architectural language. He reverted the building to its original state, only to express formation of simple geometric volumes. At the building top, Hu Yue designed a large jettied and outrigger volumes. At that time there was no similar design in China's construction industry, and Hu Yue was influenced by the advanced architecture ideological trend. Hu Yue is such an architect who greets trend and follows it closely. He attempts to pursue a single geometric shape displaying in volume, thickness and weight. With pure use of glass, the building tends to be modern and fashionable. In architecture design, Hu Yue seems to pursue an expression that architecture distillates itself to be a pure power in real life and environment so that it is able to embody it a simple building but with a fashion taste and quality.

Hu Yue makes design from a perspective of pure research, testing and developing materials, and gradually he leads the trend of construction, and material selection influences his works ultimately. Glass, wire netting, polycarbonate sheet, aluminum alloy square tube, reinforced concrete to Hu Yue is like the plain concrete to Tadao Ando, paper to

Shigeru Ban, and corrugated metal panel to Shuhei Endo. Therefore, Hu Yue is an architect who attaches special attention to material. Since Hu Yue focuses his attention on the surface of materials and structural, he attempts to develop an appearance-bias design line, namely on the external surface of existing structure a new layer is added, but it is not only a surface embodiment. Sometimes the surface also demonstrates a mutual connection and relationship with internal space, or forms a surface-building body. In Wukesong Baseball Center, on the dark grey exterior wall, well-dense metal sheath is surfaced. In the renovation of Shanghai Qingpu Stadium and Training Hall, three kinds of materials are presented in a single layer of polycarbonate sheet with an upper layer made with longitudinal and transverse weaving techniques over the external surface of the buildings and a lower layer made with aluminum alloy perforated plates and aluminum alloy square tubes. In Shanghai UBPA Office Building for the World Expo, homogeneous fenestration is used in each facade, different materials (fabric film and aluminum alloy) volumes are interspersed with exterior paint color changes, splicing and due to functional requirement.

Building No. 6 of New Campus of Beijing University of Civil Engineering and Architecture is Hu Yue's recent new work. He seems to want to jump out of surface-designed impression in this building that he tried before, so he turned to focus on function and structure. In order to invest the building with more use and flexibility, he designed the building with one floor, and such design was out of functional consideration. Since this was one floor building, it has no columns without steel structure, and it was made of reinforced concrete. This project reflects ingenious combination of function and structure. In order to create a large space, structure application and suitability are taken into deep consideration.

Although Hu Yue's works have shown some surface design tendency, he does not deliberately highlight this characteristic. There is big difference among his works. From the early Beijing International Finance Building and Wangjing Science and Technology Park (Phase II) to Shanghai Qingpu Stadium and Training Hall and then to Building No. 6 of New Campus of Beijing University of Civil Engineering and Architecture, in aspects of site condition and coping, use of materials, functional considerations and strategy making, he takes different measures according to various projects. According to specific condition he figures out design process and results. In addition, from the works' differences, it can be discovered that Hu Yue

seems not to position himself to certain design style. Once a project is completed, he wants to break with its design influence, because he thinks that the design shall develop with times. Therefore, as an architect he should not confine himself to one style. When he just chooses to make a design, he should follow design tendency to shorten his gap with the most advanced culture, and pay more attention to fashion and future. From his point of view, constructing building is designing future. Therefore, in the present time, he always thinks of the design future, his architectural attitude is the progressive and future tense, not the past tense.

Methodology is Hu Yue's doctoral thesis main research field and the most important point that he concerns with. He attempts to figure out a penetration point of designing from his method research and analysis. Material that he showed his concern with before is only a part of his design. Hu Yue wants to develop his methodology towards exploring the future development trend and the social demand. Method is based on initial demand, and solution is for solving problem. Therefore, he is trying to detect problems. Before a project begins, he writes a task statement himself, and in preparation of the task statement, he wants to find unique problems about architecture. He takes those problems as the key points for his creation to get unique perspective, and makes these views expressed in architecture, so he is able to make his architecture as unique and he can make his own value judgment and philosophical perspective.

All Hu Yue's works produce strong visual effects. In addition to material expression, there is bright color expression. For example, in curtain wall of Wangjing Science and Technology Park (Phase II), same blue and silver colors are well-dense; in Shanghai Qingpu Stadium and Training Hall, white, grey, black and yellow are showing respectively; in the exterior wall of Shanghai UBPA Office Building for the World Expo, dark, gray, grayish and red colors are lively mixed to present people with a very strong sense of individualization and style. But style is not what Hu Yue is pursuing. He thinks that building, either interior or exterior, must make people feel comfortable, and he tries to create a sense of comfort out of exterior buildings, because people are moving in the city that are made of buildings, and the architect is the designer behind the city space and has a sense of responsibility, so Hu Yue prefers to create comfortable and relaxed outdoor space, which is one of his ultimate goals and his design pursuit.



# 北京国际金融大厦

北京

Beijing International Finance Building, Beijing

1998





北京国际金融大厦是由招商局全资公司北京金龙兴业房地产有限公司开发的大型房地产项目。大厦主要以金融机构办公、营业为主。

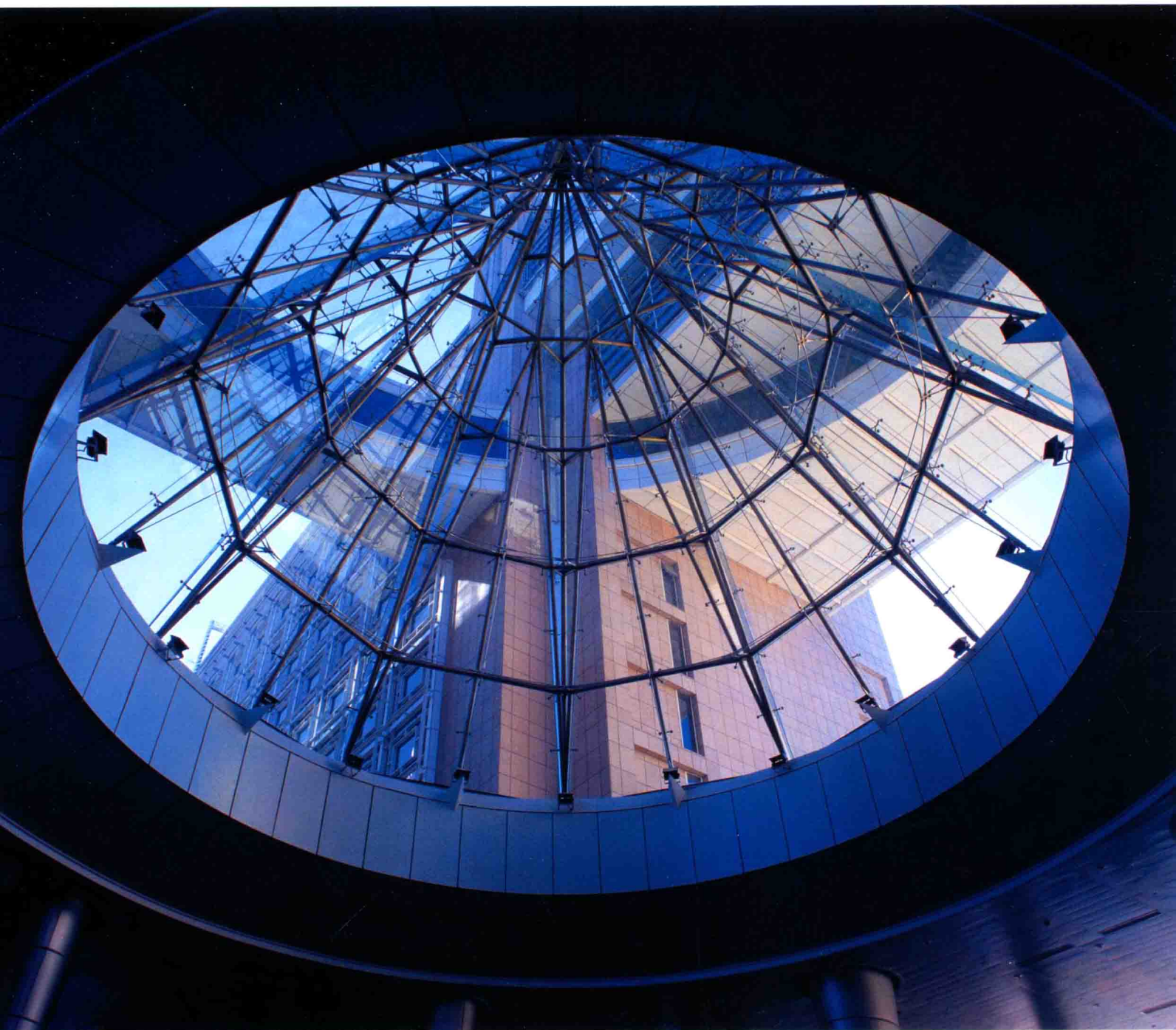
北京国际金融大厦位于北京西长安街南侧，距天安门广场约3公里。它西临远洋大厦、电教中心，北面与长话大楼、中国工商银行总行相对，处在北京金融街开发区的最南端。

大厦由四个相对独立的办公楼和两个弧形连接体组成。北侧为11层，南侧14层，四幢办公楼首层为银行营业厅，北侧二至十一层，南侧二至十三层为办公楼，南侧十四层为餐厅和设备机房。大厦地下两层，一层为金库、账库、保管库、车库、自行车库及快餐厅；二层为机房和车库。

北京国际金融大厦占地约1.74万平方米，建筑面积约10万平方米。1996年6月完成初步设计，同年9月完成施工图。工程于1998年6月基本完工交付使用。

在建筑设计中我们主要遵循三个原则：1. 与原有城市结构相协调；2. 满足业主在地产开发和管理上的要求；3. 创造与整体环境协调又富于个性的建筑。为了与周围新老建筑在体型上取得平衡，大厦采用了长134.9米、宽度69.7米、高45米构图完整的大体型。同时为了减轻道路南侧大体型建筑对长安街的压迫感，并考虑到面积和容积率的限制，采用了化整为零的手法，将巨大的体型分解成三大部分，即中央大厅及尖顶、四个办公楼、两个巨大的弧形连接体。这样就解决了城市环境和建筑规模之间的矛盾。





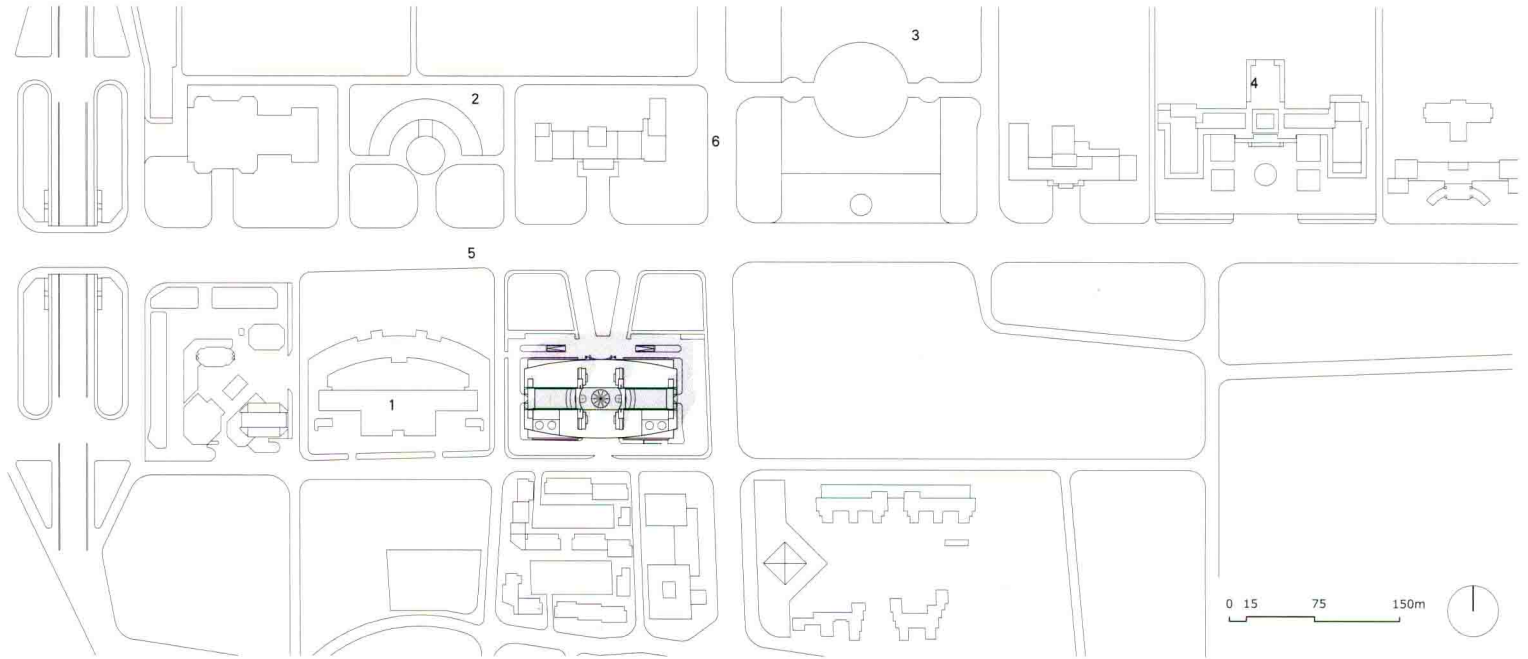
由于长安街一线规划对建筑高度有严格的限制，因此在整齐划一的体型下，运用前后两排建筑之间的高度变化，丰富了建筑造型，增加了层次，同时利用透视的原理，减轻了建筑高度对街道的影响。

为突出建筑的个性，同时结合建筑功能上的要求，利用屋顶机房、水箱间等设施，在长方形的体形中央部分设计了四个标志塔。这四个标志塔将中央大厅与四个办公楼紧密地联系在一起，在横向的立面构图中加入了竖向构图元素并强调了建筑中轴线。这样使大厦在其所在区域具有很强的可识别性。

在建筑顶层用两个巨大的弧形连接体，将四个办公大楼两两相连，流畅的曲线打破了长方形构图的呆板，使整个建筑活泼而富有生气。

大厦是由四个长方形办公楼组成的。办公楼的布置适应了业主在商业上的需求，同时也有利于物业管理。在四个长方形办公楼的底层是四个银行营业厅，它们被位于大厦中心的一个圆形大厅组织在一起，大厅内部高 10 米，中央有一个钻石形锥顶。透过玻璃锥顶向上是由四个办公楼、四个标志塔、两个巨大的门洞和弧形连接体组成的，在蓝天映衬下的丰富壮观的建筑空间。这样就在中央大厅内有限的、较经济的空间中获得了巨大的、无限的空间感受，满足了银行大厅对建筑空间的要求，同时在造型上和空间上获得非常富有个性的特殊效果。

大厦外装修采用了铝板、玻璃幕墙和石材。在立面构图中占主要地位的玻璃幕墙采用了现代建筑材料与传统图案相结合的手法，试图创作一个既体现时代精神，又具有民族特色的新建筑。结合国情和考虑了造价等因素，我们设计了独特的窗式幕墙系统。该系统将幕墙分解成 4 米 x 3.6 米的单元，采用传统方法将其固定在钢框架中，既方便施工又节省资金。在中央大厅采用了点式连接玻璃幕墙，获得了良好的效果。



- 1 北京远洋大厦 / Beijing Cosco Building
- 2 中国人民银行 / The People's Bank of China
- 3 中国工商银行 / Industrial and Commercial Bank of China
- 4 民族宫 / The Cultural Palace of Nationalities
- 5 复兴门内大街 / Fuxingmennei Street
- 6 闹市口中街 / Naoshikou Middle Street

Beijing International Finance Building is a large-scale real estate project developed by Beijing Dragon Atates Properties Co., Ltd, a subsidiary wholly-owned by China Merchants Group. The mansion is mainly for offices and business operation of financial institutions.

Beijing International Finance Mansion is located on the south side of West Changan Street of Beijing and about 3 km to the Tiananmen Square. It is west to Cosco Plaza and E-education Center, opposite to Beijing Long Distance Call Building and ICBC HQ in the north and at the south tip of Beijing Financial Street Development.

The mansion consists of four relatively separate office buildings and two arc connection structures, arranged with 11 floors on the north side and 14 floors on the south side. The four office buildings have the first floor arranged for bank lobby, the 2nd - 11th floors on the north and the 2nd -13th floors on the south for offices and the 14th floor on the south for restaurant and equipment room. The mansion has two basements (B1 and B2), of which B1 is meant for treasury, account storage, vault, garage, bike parking area and fast food restaurant and B2 for machinery room and garage.



