

都市实践

中国建筑工业出版社

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URBANUS

E6 空间 编著

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图书在版编目(CIP)数据

都市实践/E6空间编著. —北京: 中国建筑工业出版社, 2012.6
(当代建筑师系列)
ISBN 978-7-112-14252-1

I. ①都… II. ①E… III. ①城市规划—建筑设计—研究
IV. ①TU984

中国版本图书馆 CIP 数据核字 (2012) 第 077029 号

整体策划: 陆新之
责任编辑: 刘 丹 徐 冉
责任设计: 赵明霞
责任校对: 肖 剑 陈晶晶



金晶 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

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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印刷

*

开本: 965×1270 毫米 1/16 印张: 11 $\frac{1}{2}$ 字数: 321 千字

2012 年 8 月第一版 2012 年 8 月第一次印刷

定价: 98.00 元

ISBN 978-7-112-14252-1

(22327)

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如有印装质量问题, 可寄本社退换

(邮政编码 100037)

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都市实践印象

刘晓都 + 孟岩 + 王辉
文 / 黄元炤

刘晓都，1961 年出生，孟岩，1964 年出生，王辉，1967 年出生，三人皆毕业于清华大学建筑系，并先后赴美留学与工作，1999 年三人于美国纽约成立“URBANUS 都市国际设计”，2003 年更名为“URBANUS 都市实践”。“URBANUS”取意拉丁文的“城市”，以含义广泛且具有多意义的城市问题为他们的主要设计课题，致力于从广阔的城市视角和特定的城市体验中去解读建筑的内涵，同时追求现代主义的革命精神与理想，积极地介入社会，希望利用建筑去改善社会，让建筑使生活变得更加美好。

介入城市，是都市实践的一项潜模式。20 世纪 90 年代后，中国城市化进程日新月异，城市观念也非一成不变。建筑作为城市的构成元素，是影响城市的因素之一。所以，都市实践以介入城市、立足于城市作为其设计创作的出发点，有其定位的准确性。同时，他们注重的是设计，而不仅是市场与商业的需求，寻求城市中有意义的项目与课题。也由于都市实践回到国内实践时，深圳正进入大量建设完成的阶段，他们觉得可能要从意义或者质量上去发现城市中缺少了什么，于是他们发现深圳在城市空间的质量、尺度、内容和文化上似乎很欠缺，由此他们找到了切入点。

URBANUS 都市实践，一开始介入城市的潜模式是关注城市中待发展改建的空间，这些空间常被忽略。他们以介入城市空间去解决现实问题，回应中国当代城市中的复杂性。深圳地王城市公园第一期与第二期就是如此：这是两个城市开放空间改造的项目，都市实践在设计上以景观设计的手法，用坡道、路径整合场地周边原本各自独立的、零碎的、不完整的空地，形成一个新的、叠加的公共空间，启发人们不同的使用方式与体验，产生出新的城市公共活动场所，这是都市实践对城市公共空间的新的想法与诠释。在翠竹公园广场的设计中，他们利用补偿得来的空地做外部景观设计，采用了中式园林的庭院形式，围合出许多新的场域供民众使用，并形成中式园林的空间体验，建立自然与城市之间的中间生活地带。所以，可以看出都市实践关注于城市一开始是着重于景观与环境设计，并期望在城市中施以填充缝合的手法，整合出新的秩序与连接。另外，都市实践考虑问题的方式，是从问问题开始，先了解这个地方到底有什么问题，然后针对问题找一些解决的办法，这是一个相对客观的设计切入点。

城中村改造，是都市实践关注的另一个城市课题。城中村是中国城市在 20 世纪末的高速发展下形成的灰色地带，城市规划无法管理，形成了垂直性发展的都市聚集地，也因无法管理而衍生出许多社会问题。当时对城中

村的主导态度是拆除改造，以图改善当地的生活环境与品质。而都市实践从微观的城市视角发现城中村虽然看起来脏乱，但显得很有活力。他们觉得城市是需要互补的，不应该只存在干净，也应该容许脏乱。而城中村的脏乱带来了另一种城市边缘的生活模式，所以都市实践提出对于城中村的改造计划，以建筑学、社会学与城市文化学的探讨为前提，提出对当代城市生活的另一番新诠释。在深圳岗厦村中，都市实践与合作的研究者们提出不同于简单拆除重建的计划，他们承认这样自生自长的城市现象，接受底层劳动移民的人口，提出共存的说法；采取只拆除部分，填充、缝合以及加建的局部调整与修建的手法，通过密度调整，整合杂乱无章的建筑，维持了城中村特有的复杂活泼的既有结构。在深圳福新村中，都市实践提出城市中形成商业的策略，将原有人员迁出及功能置换，在改造建筑后形成高密度、混合的多功能商业村落。在深圳新洲中心，由于地处一片城中村，有着与周围城中村割裂的危险。于是都市实践提出将混合居住项目变成是城中村中的“村中城”，将住宅与商业混杂，创造出极大的兼容性，容纳各种城市活动，也刺激高度混合的有机社区的产生。而多样化的商业类型能够形成具有吸引力的购物区，创造出一个高度反差的环境。

可以观察到，都市实践在面对城市中特有的空间现象时，是一种切合现实的态度。即在非上层能主控的事实前，积极地承认，以一个直观的概念去面对城市。犹如现象学般以直观的方式，掌握事物的本质，同时排除掉所有预想与成见。呈现的内容可能推想出各种变化，而建筑态度上明显是一种以当地的观点介入设计，以城市的问题介入建筑，尊重底层的现实存在。深圳大芬美术馆，是都市实践积极与城市对话的代表性作品，他们意图在设计上与周边城市纹理与生活市井取得联系。都市实践提出“倒置的城中村”的概念，将地面层开放，引入街道集市及画廊商业行为，期望让各种艺术行为共存于使用的公共空间中，借以突破原有的层级位阶关系。此设计结合了周围城市的肌理，把美术馆、画廊、商业创作工作室等不同功能整合成一个整体，成为一个创新的艺术文化发源地，并使艺术、生活、商业原本独立的三方面整合到一起。它可以汇集不同区域进入的人们，并形成相互交流、观摩与学习的艺术平台。所以，这个项目引入城市原本周边的商业形态，以突破原有的层级关系，仍然是以一种思考当地商业行为的观点介入建筑，积极地面对既有的环境。

土楼公舍，是都市实践朝向城市层面的多元统合的代表性作品。他们从社会议题层面着手，以传统文化为思考的立足点，将客家土楼提炼精化，并将人类居住单元与复合生活结构赋予了现代性与未来性。同时他们在设计中

Portrait

LIU Xiaodu + MENG Yan + WANG Hui

By Huang Yuanzhao

URBANUS WORLDWIDE

也切入普遍存在的民生议题，探讨在当今城市化过程中中低收入人群的居住问题，触及的是现代生活方式、邻里社群结构与社会价值等命题，在当代城市居住建筑中具有开拓意义。这个项目都市实践仍然维持着以社会学偏向于当地视点的方式思考着建筑。

都市实践也逐渐关注当代流行的建筑语言，在大连海中国美术馆，都市实践操作一种地景式建筑，他们以模拟地表起伏状态的连续性空间的创作，探讨了建筑与自然环境之间的关系，让环境的形态与意义进入建筑空间，形成连续性的空间状态。建筑形体经过一系列的转折、拉伸、撕裂、隆起与叠加等操作手法，构筑成一个地景建筑。同时都市实践也创造出一连串的走动过程，期望用这个走动过程让人与建筑、建筑与环境产生一种互动与交流的关系，进而让人们喜欢上这个建筑。

深圳招商海运大厦、深圳华美术馆、白云观珍宝花园这三个项目倾向于皮层性的建筑语言，但各自表述又不同。在深圳招商海运大厦中，都市实践将竖向建筑立面处理成类似集装箱的外在形式，穿插水平的线条带给人的立体感，倾向于皮层的表达。深圳华美术馆，在原有建筑外皮上加裹一层新的立面，由一个个大小不一、类似蜂窝状的六边形玻璃幕构成，并进行不同的类型组合，室内延伸立面上六边形的元素，利用六边形组合拉出一定进深，创造出展示的台面；或拉出一定进深之后再延伸折叠至顶棚，一直延续到对面的内墙面，形成新的室内整体蜂窝状的展示空间。这种新的立面蜂窝状表皮延伸，使表皮的定义不再限于外部领域的新增或附加，而是作出表皮深度的新定义。表皮的形态已不再是立面上的平面叠加语法，而是立面加空间上的透视延伸。在白云观珍宝花园，都市实践关注到传统与现代的命题，用现代玻璃材料去体现古代文化，让现代与传统的东西并存，激活这个城市遗忘的角落与白云观本身存在的意义，让城市回归到当代，同时把一个好的东西，用当代语言表现出来，体现了都市实践做事的精神。

都市实践，以介入城市作为一项潜模式，以一种立足于城市层面、投入社会的设计创作为其始终，因为他们是继承了现代主义的革命精神与社会理想，冀望利用建筑试图去改变与改善社会，带有批判性，他们站在社会的角度积极去思考问题。10 多年来，都市实践未曾改变此现代主义精神的初衷，在此基点上关注到当代的问题，乃至于人。所以，他们认同平民，有很强的平民意识，关注平民，期望能够解决他们的建筑问题，仍是他们当前最重要的大事之一。

Liu Xiaodu (born in 1961), Meng Yan (born in 1964) and Wang Hui (born in 1967) all graduated from Qinghua University majoring in Architecture. After further study and work in America they collaboratively established and registered the company "URBANUS Design Worldwide" in the United States in 1999. Shortly afterwards the relocated studio in Shenzhen has revised its name to URBANUS Architecture and Design. The name "URBANUS" is derived from the Latin word for "Urban", expressing the firm's primary design philosophy of searching for content in its architecture through the comprehensive reading of urban realities. The company's mission statement has clearly stated that URBANUS strives to "read architectural programs from the viewpoint of the urban environment in general, and ever-changing urban situations in particular." URBANUS has also encouraged an active attitude in engaging in society with revolutionary design and passionate design attitudes, aiming to search for an alternative but utopian life with architectural design as an inter-medium.

URBANUS, following its mission statement's blueprint, tackles the urban issues from an approach named "urban engagement". The drastic development of urbanization and modernization in China during the 1990s has relatively affected the fundamental perspective on urban planning, and consequently on design approaches in singular architecture entities. Architecture, as the most significant element from cities are constructed, has performed its role with vast influences on the mechanism and metabolism of the urban environment. Therefore, the "urban engagement" concept has become a major research topic in URBANUS, who continuously endeavors to solve critical and complicated problems in the urbanization process and to explore design possibilities emphasizing on urban characteristics rather than the knowingly conventional market-oriented or commercialized approaches. When URBANUS first relocated back to Shenzhen, the city was just entering the stage, in which massive constructions were completing. The company has hence decided to evaluate the already-planned city from a critical point of view, noting the absence of quality with diminishing cultural content, as well as the inappropriate scale and neglected ambiguous urban village issue.

The beginning of the “urban engagement” strategy has focused on inhabited ambiguous spaces in urban settings which are generally neglected in planning and development. URBANUS has proposed urban interventions to reflect complicated urban fabrics in modern Chinese cities. For example, in the Shenzhen Diwang Urban Park I and II projects the design attempts to renovate existing urban public spaces; by means of landscape design the urban surface system was reconfigured using terrace gardens, paved pedestrian paths and interconnected ramps. This is a unique explanation URBANUS has provided in translating a diverse urban public space, from which originally fragmented vacant lands emerged and were linked to reform intimate and user-friendly public spaces, encouraging social and community activities. Another instance in urban intervention is the Jade Bamboo Cultural Plaza, where the compensational lands were turned into a contemporary Chinese garden, providing zig-zagged terraced fields raised along the existing topography as a journey of the traditional courtyard experience. From the examples above, the urban strategies from URBANUS could be conceived of as pro-active and objective problem-solving processes, where the conflicts were initially addressed before the particular project on site, and urban voids were progressively filled and stitched in. As a result, a revitalized new urban public realm is emerging.

Another main urban research topic for URBANUS is the revitalization of the urban village. The unique phenomenon of “urban village” refers to the self-emerged grey zone on both the outskirts and downtown sections of major cities, commonly inhabited by transient and lower-income groups. Under China’s extremely fast urbanization reform starting from the late 20th century, those urban villages are commonly associated with overcrowding, illegitimate vertical construction, un-hygienic living environments and other social problems. URBANUS has an alternative perspective on the nature of the villages, which are not regulated by any form of centralized urban planning. They are independent living models on the edge of major metropolises due to infinite modernization and increases in migrant population. From a micro-perspective, the city and the village should

be complementary to each other; it is precisely a contradictory duality composing the full image of a particular urban living style. Starting from architectural studies, sociological research and urban-cultural analysis, URBANUS has proposed various hypothesis and public projects in re-habitation and regeneration of existing urban villages. In the project of Gangxia Village, the proposal acknowledges the existing social structure emerging from the village, and votes against the overall demolition program suggested by the city. URBANUS advises a revolutionary concept of respectful co-existence, and plans partial demolition and reconstruction with architectural intervention and infill, stitching and adjusting the existing heavily populated buildings. The density of the village is then re-evaluated, with maximum preservation of the dynamic and energetic nature of the village’s mechanism. Another research example is rebuilding the Fuxin Village, in which the residents were relocated and the existing buildings were altered to perform a commercialization purposed function. The outcome was a high-density, mixed-used urban community with a hidden network infrastructure system, connecting existing buildings with variously proportioned passage rings, reinforcing the ordered but chaotic structure of the village. Last but not the least, in the planning of Xinzhou Central Plaza, the projects encountered problems stemming from the rupture and isolation of public spaces due to over-development of the surrounding urban villages. The complex is hence transformed as “city-in-village” zone amongst the urban village periphery. On one hand it aims to mix residential functions to contain various urban activities. On the other hand, through careful planning, the fusion between such diversities would stimulate the instinctive community with attractive divergence.

From the above-mentioned modes of research and design approaches, URBANUS has established realistic and objective strategies while investigating the spatial characteristics of an urban environment, using an intuitive phenomenological approach to actively extract the intrinsic quality of the facts, avoiding prejudice and pre-existing perceptions. In other words, the variation on architectural designs should arise from site-specific and socially-respectful attitude; materialize the urban problems into architecture interventions.



The dialogue between the company's design approaches and the city was best expressed in the Shenzhen Dafen Art Museum project. The design proposed a concept of "inverted urban village" which open up the ground level to connect the lively village town and the surrounding urban fabric. By introducing the casual street market and spaces for commercial galleries, the project hopes to diminish the existing negative hierarchical social structure, infiltrate and encourage creative activities in the new public spaces. The museum has combed through the periphery of the village's context, and integrated the independent three social groups—artists, residents and businessmen—to enable a forum or communication platform for interaction, observation and education. The project has further evaluated an urban intervention approaches based on the analysis of local commercial pattern through a series of conversation between existing environment and hidden hierarchy.

Tulou Collective Housing project is a representational example of URBANUS' hypothesis research towards diversification and integration of multiple urban layers. Commencing from a commonly noticed social problem, the Tulou Collective Housing's essence was extracted based on a traditional cultural phenomenon. It provided in-depth discussion of variable metamorphoses on residential typology and possible micro-urbanization possibilities, as well as tackled the complexity and conflicts in the living mechanism within the low-income group under modernization. The logic and process of the tulou program has set up a solid foundation and excellent precedent between translating research-based feasibility studies and design realization. It also reflects part of URBANUS statement, namely to evaluate architectural concepts potential based on site-specific sociological orders.

In addition to theoretical urban research, URBANUS has in recent project gradually turned its attention to contemporary elements in architecture vocabularies. Practicing in a land-art architectural experiment, the Dalian Maritime Art Museum implies a continuous space experience of the movement of the topography. Through actions of folding, tearing, extruding and repeating, the architecture was explicitly expressed as a sequence of

motions. The fluent movement within the spaces, the building and the site has extended interactive possibilities.

Some other examples of alternative architectural vocabularies include Shenzhen Merchant Maritime & Logistics Tower, Shenzhen OCT Art & Design Gallery and White Cloud Temple Jewelry Garden. The three projects all indicate a façade-focused language while expressing distinct characteristics. The vertical façade of the Shenzhen Merchant Maritime & Logistics Tower was scarred and sliced in a three-dimensional imitation of a shipping container. In the OCT Art & Design Gallery, the main architectural gesture was to wrap the entire warehouse with a hexagonal glass curtain wall. With differentiated arrangement of four different sizes of hexagons the honeycombed structure is further extruded towards the interior spaces, extending, stretching and unfolding until it connects to the ceiling of the exhibition space. The unique inter-dependent façade and interior system have re-defined the existence of the skin of the building; it becomes more than an additional 2-Dimensional extension of a renovation program, but more importantly it allows the façade to intimately relate back to the spatial unity of the building. Lastly, in the White Cloud Temple Jewelry Garden, URBANUS critically considered the proposition between modernity and tradition. To pinpoint the neglected urban void in the temple the project used modern glazing material to manifest traditional cultural patterns, activating the site by returning its essence to the contemporary urban environment.

URBANUS, by believing in realism and holding a vision of revolutionary social ideology, strives to build its reputation as a design firm through interventions based on urban reality. In the past decade, the firm has persistently scrutinized critical design in architecture with social responsibility, and anticipated the progressive development the community. URBANUS firmly stresses contemporariness as its original intention in its mission statement. With a consciousness toward common citizens and vulnerable groups, they will continuously pinpoint and evaluate the architectural problems in society.

土楼公舍

广东 南海

Tulou Collective Housing, Nanhai, Guangdong

设计时间 / Design : 2005 ~ 2007

建成时间 / Completion : 2008

用地面积 / Site Area : 9141m²

建筑面积 / Building Area : 13711m²

项目组 / Design Team : 刘晓都 孟岩 | 朱加林 | 李达 尹毓俊 | 黄志毅

李晖 程昀 黄煦 左雷 丁钰 魏志姣 黎靖 王雅娟 郑岩 沈艳丹

合作 / Collaborators : 郭群设计 (室内) 黄扬设计 (标识)

博万建筑设计 (施工图)

业主 / Client : 深圳万科房地产有限公司

摄影 / Photographer : 杨超英



土楼是客家民居独有的建筑形式。它是用集合住宅的方式，将居住、贮藏、商店、集市、祭祀、公共娱乐等功能集中于一个建筑体量，具有巨大凝聚力。将土楼作为当前解决低收入群体的住宅问题的方法，不只是形式上的承袭。土楼和现代宿舍建筑类似，但又具有现代走廊式宿舍所缺少的亲和力，有助于保持低收入社区中的邻里感。将“新土楼”植入当代城市的典型地段，与城市空地、绿地、立交桥、高速公路、社区等等典型地段拼贴。这些试验都是在探讨如何用土楼这种建筑类型去消化城市高速发展过程中遗留下来的不便使用的闲置土地。由于获得这些土地的成本极低，从而使低收入群体的住宅开发成为可能。土楼外部的封闭性可将周边较差的环境予以屏蔽，内部具有向心性同时又创造出温馨的小社会。将传统客家土

楼的居住文化与低收入群体的住宅结合在一起，更标志着低收入人群的居住状况开始进入大众的视野。

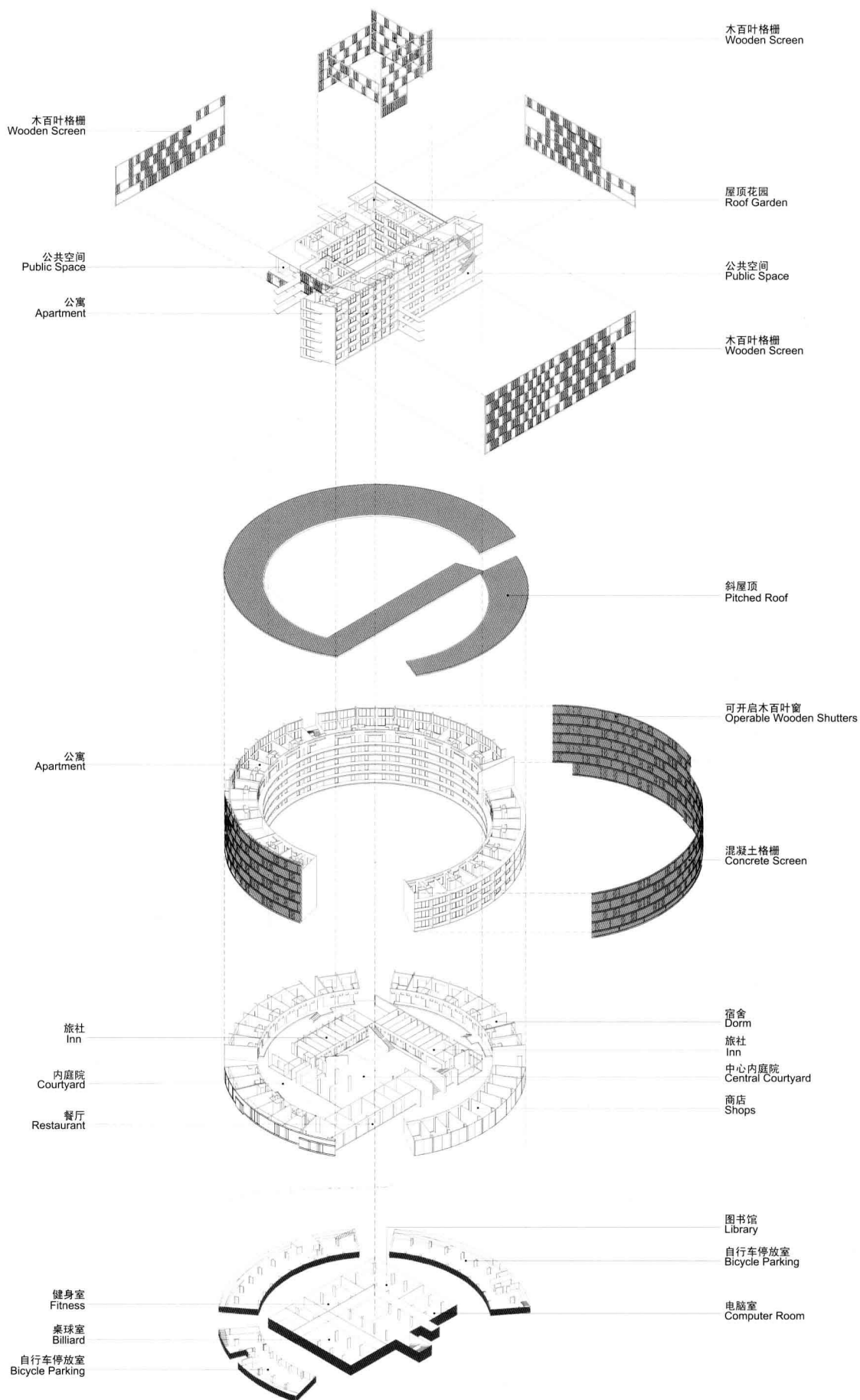
这项研究的特点是分析角度的全面性和从理论到实践的延续性。对土楼原型进行尺度、空间模式、功能等方面的演绎，然后加入经济、自然等多种城市环境要素，在多种要素的碰撞之中寻找各种可能的平衡。这种全面演绎保证了丰富经验的获得，并为深入的思考提供平台。从调查土楼的现状开始，研究传统客家土楼在现代生活方式下的适应性，将其城市性发掘出来，然后具体深化，进行虚拟设计，论证项目的可行性，最终将研究成果予以推广，这样从理论到实践的连续性研究，是“新土楼”构想的现实性和可操作性的完美结合。

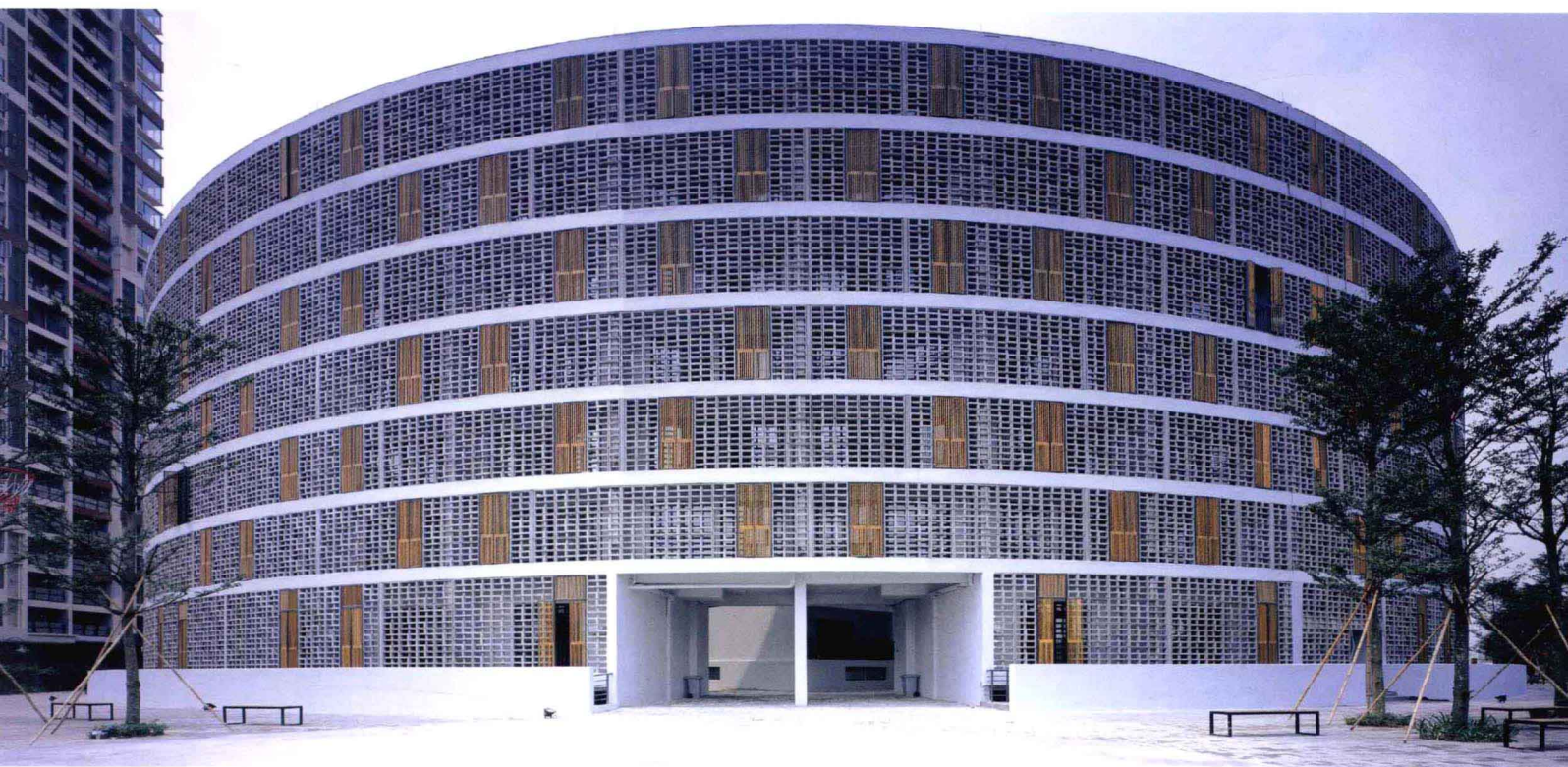


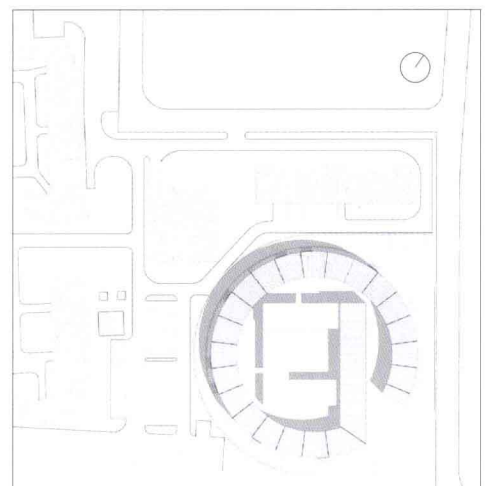
Tulou is a dwelling type unique to the Hakka people. It is a communal residence between the city and the countryside, integrating living, storage, shopping, religion, and public entertainment into one single building entity. Traditional units in tulou are evenly laid out along its perimeter, like modern slab-style dormitory buildings, but with greater opportunities for social interaction. By introducing a "new tulou" to modern cities and by carefully experimenting its form and economy, one can transcend the conventional modular dwelling into urban design. Our experiments explored ways to stitch the tulou within the existing urban fabric, which includes green areas, overpasses, expressways, and residual land left over by urbanization. The cost of residual sites

is low due to incentives provided by the government; this is an important factor for the development of affordable housing. The close proximity of each tulou building helps insulate the users from the chaos and noise of the outside environment, while creating an intimate and comfortable environment inside. Integrating the living culture of traditional Hakka tulou buildings with affordable housing is not only an academic issue, but also implies a more important yet realistic social phenomenon. The living conditions of impoverished people is now gaining more public attention. The research of tulou dwelling is characterized by comprehensive analyses ranging from theoretical hypothesis to practical experimentation. The study examined the size, space patterns, and

functions of tulou. The new programs also inject new urban elements to the traditional style, while balancing the tension between these two paradigms. As a consequence of such comprehensive research, the tulou project has accumulated layers of experiences in various aspects. The project provided a platform for an in-depth discussion on feasibilities and possibilities of contextualizing the variable metamorphoses of traditional dwelling modules with an urban reality. It also introduced a series of publications and forums on future hypothetical designs for a "new tulou project". The logic and design process of the tulou program set up a solid foundation and excellent precedent for translating research-based feasibility studies to design realization.







总平面图 / Site Plan

