

CONTEMPORARY ARCHITECTURE IN CHINA

中国当代建筑大系

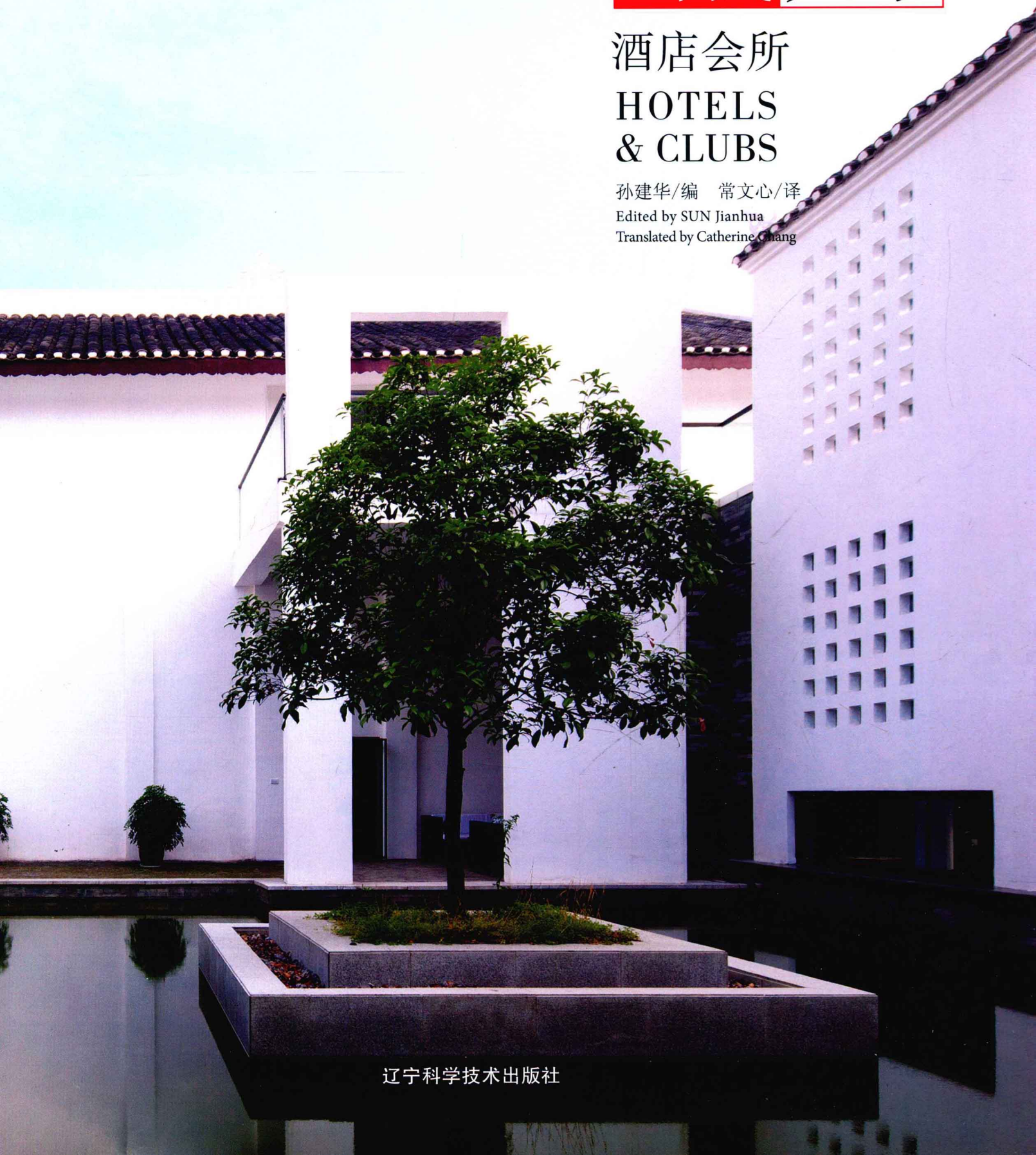
酒店会所

HOTELS
& CLUBS

孙建华/编 常文心/译

Edited by SUN Jianhua

Translated by Catherine Chang



辽宁科学技术出版社

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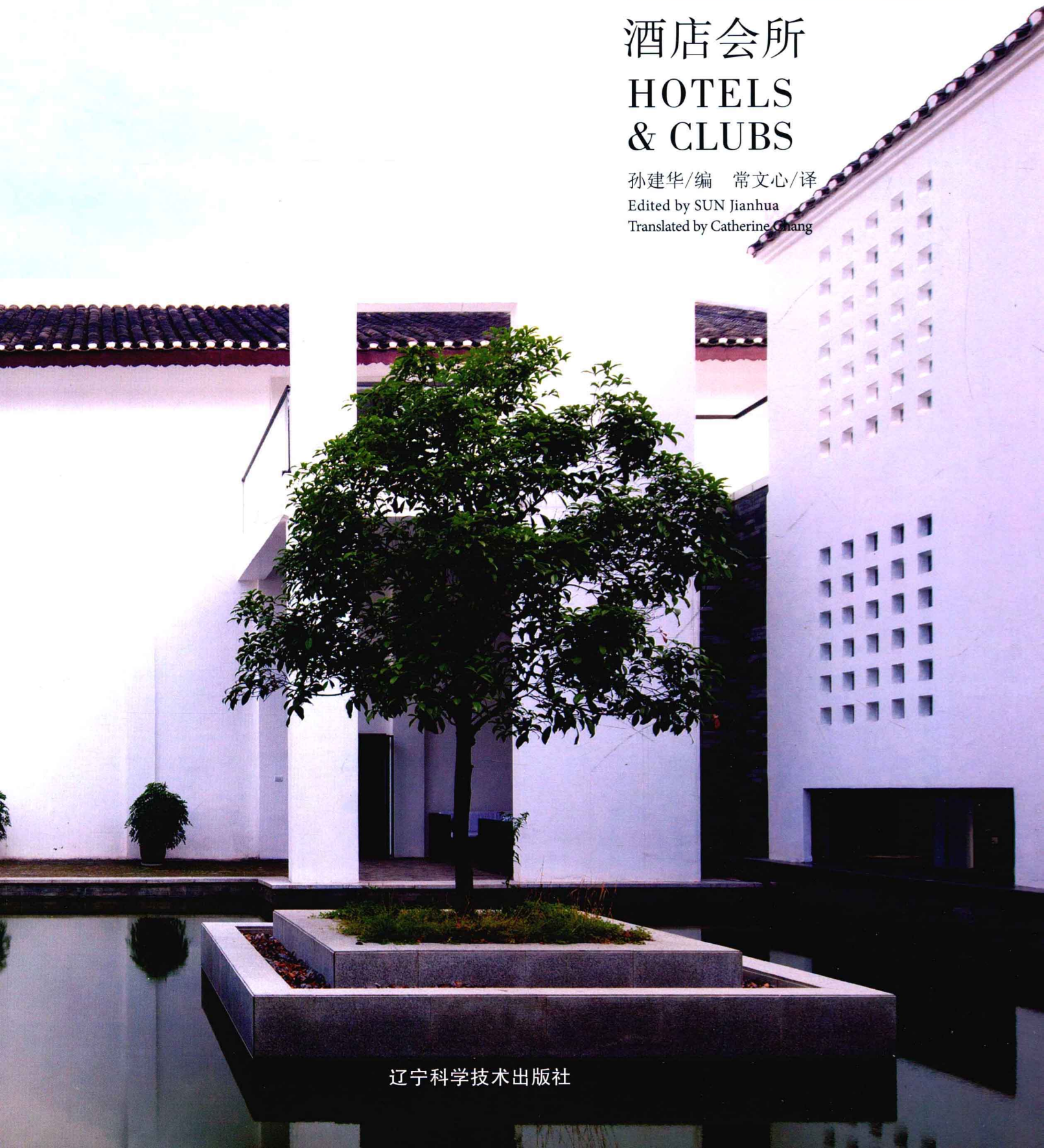
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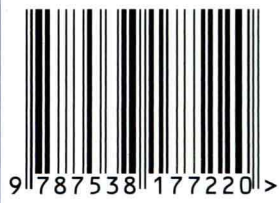
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The book selects 23 hotel and club projects, most of which are iconic works by the most influential Chinese architects. These masterpieces include: *Xun* by ZHU Xiaodi, chief architect of Beijing Institute of Architectural Design (BIAD), who receives Chinese government allowances; *Hongluo Clubhouse* by MA Yansong, founder of MAD Architects, who took his master's degree in Architecture from Yale University, received Samuel J. Fogelson Award, and has been teaching at Central Academy of Fine Arts (CAFA); *Placid Rivers Club* by Yung Ho CHANG from Atelier FCJZ, professor at Peking University, who is the first Chinese dean of Architecture Faculty at MIT, and representative works by other Chinese pioneer architects. In the book, the architects abandon their enthusiasm for "mass construction" and turn to the essence of architecture itself. Thereby, we see more original and experimental elements in these projects, and thus the vigour in contemporary hotel and club design in China.

本书精录当代中国最具影响力的建筑师的20余大师级酒店、会所作品。包括北京市建筑设计研究院有限公司总建筑师、教授级国家一级注册建筑师、政府特殊津贴专家朱小地的“旬会所”；毕业于耶鲁大学、获建筑学硕士以及Samuel J. Fogelson优秀设计毕业生奖、现成立MAD建筑事务所并任教于中央美术学院的知名建筑师马岩松创作的“红螺会所”；首位执掌美国建筑研究重镇的华裔学者、美国麻省理工学院建筑系主任、北京大学建筑学研究中心教授张永和设计的“泰禾俱乐部”，以及其他先锋设计师的代表作品。本书中的建筑师从“量产建造”移情，从建筑本质出发进行创作。因此，书中项目多了许多原创与实验的元素。本书收录的酒店、会所精品充分展示了中国当代酒店设计的风貌和蓬勃发展的态势，其风向性的指南作用将使本书成为国内外设计师了解中国酒店建筑的必备参考资料。

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FOREWORD

May 25th, 2012, WANG Shu won Pritzker Architecture Prize, which brought architecture to the top of hot topics overnight. The discussion focuses on the international status of Chinese architecture and architects, as well as the status quo and future development of Chinese architecture. Mixed reactions are spreading in society, some high-spirited, some deep. The effect of Pritzker Prize enables "architecture" to become a hot word. However, architecture is not only a topic. We should reflect on it.

We are now in unprecedented times of mass construction. Cities expand continuously and old blocks keep being demolished and rebuilt; in the meantime, new living, working and commercial districts are rising sharply. Just like various kinds of articles for daily use, these large-scale constructions satisfy the primary needs of society, penetrate into our life, go deep into people's behaviours and thoughts, and become indispensable existence; they are winning praises, and at the same time becoming the focus of criticism.

Different from ordinary residential or office buildings, hotels and clubs are the second, even the third living spaces for human. Therefore, the architecture of hotels and clubs should meet the specific groups, or general groups' specific needs. With exquisite and unique forms and styles, and cultures and stories behind architecture, the architects are presenting their thoughts in the projects. Their spirits are reflected in the whispering of bricks and tiles. They communicate with the world, and also change it, in their own ways.

In the book, the architects move away from "mass construction" for a while and create architecture for its own sake. Thus from a certain point of view, they add more original and experimental elements. The projects describe the hearts of the architects and shine with their souls. Like a living creature, architecture presents its rhythms and glories.

No matter in which architectural style, no matter in the city or countryside, no matter in old buildings or new ones, the architects express their ideas about culture and desires for nature, which is completely understandable, because in contrast with the historic gap and expansion of populations, the culture and natural resources are becoming rare resources increasingly. With the emergence of new materials and the deeper exploration and use of existing materials,

the forms of architecture are becoming increasingly diversified. No matter it is avant-garde, primitive, simple or delicate, the grace and beauty brings us more possibilities to hear the voice from architecture. The specific requirements of hotels and clubs determine that they are not only unique in form. Neither hard volumes nor cold spaces, people need the heritage and innovation of culture, the blending and intergeneration with nature and the exclusive space for spirits. In this space, we could enjoy charming views of culture and history, observe the growth of architecture in the river of time, see the marks of history and feel the anticipation of life. The interaction and resonance between context and nature enable architecture to breath freely. Architecture responds to context and nature with new spaces and provides hopes for people walking inside it. Brand new inspirations burst out. This is the specificity of hotels and clubs and also the necessary and inevitable result of the development of architecture.

Different from the past, traditional architectural styles are facing challenges and cultural elements, or traditional architectural vocabulary, are no longer sharp and bold. Instead, they are entering architecture in a more covert way. In contrast with pure cubic architecture, the architects prefer asymmetric, folded and curved surfaces to balance the relationship between architecture and nature. The dialogues and clashes between new and old, architecture and nature, geometry and context are becoming more and more interesting. Breathing and growing smoothly, architecture presents a more charming gesture in the dimension of time and space. Every point, every line and every surface are reflecting views and telling stories.

There are also some opposite opinions about WANG Shu's Pritzker Architecture Prize. Some supporters think that he has insisted upon the so-called "amateur" self-creation; critics hold the opinion that his architecture lacks far-ranging positive meaning due to this "self-centred" formula for creation. However, it is no doubt a rewarding progress to avoid mass constructions of boring buildings of the same kind and think positively about culture and nature, in order to create architecture which will face the specific environment, needs and groups in a more confirmed way.

SUN Jianhua

2012年5月25日，王澍获得2012年普利兹克奖(Pritzker Architecture Prize)，这一事件使得建筑一夜之间成为全社会热门话题。谈论的焦点是中国本土建筑、建筑师的国际地位，以及中国建筑的现状与方向问题。各种声音起伏，昂扬的，低沉的，在社会间流转传播，“国际普利兹克奖”效应让建筑成为炙热的词汇。建筑，不只是谈资，对于建筑，我们需要更多的思考。

我们正处于一个史无前例的大量建造时代。城市不断扩张，旧街区拆除、重建；新的居住、工作、商业区迅速崛起。大规模建造行为正如数量庞大的各种生活用品，在满足社会基本需求的同时，渗入生活，深入人们的行为和思考，和我们息息相关，成为了不可或缺的存在；获得了赞赏，也正成为批判的焦点。

酒店和会所建筑不同于住宅和办公楼，就需求而言，可称为人们生活的第二甚至于第三空间。正因为如此，表达出对特定人群，或者是一般人群的特定需求变得重要。功能、形态、风格的精妙和独特，蕴含的文化和故事，建筑师的思考在作品中流淌呈现；建筑师的精神在一砖一瓦的低语中，在一花一叶的绽放中折射体现。建筑师用自己独特的方式和世界进行着对话，用自己的方式改善世界。

在这本书中，建筑师将目光暂时从“大量建造”中移开，相对纯粹地从建筑本质出发进行创作。因此，就某种角度而言，更多了原创与实验的成分。作品叙述着建筑师的内心，闪耀着建筑师的灵魂。建筑，如同会思考的生命体呈现着律动和光彩。

无论以何种建筑形式，也无论城市或乡间，无论旧建筑与新建筑中，这些项目的建筑师普遍表达了对文化的思考，对自然的渴望。这完全可以理解，因为文化和自然资源在历史断层尚未弥合、人口大量膨胀

反衬下，正越来越成为难以获得的稀缺资源。随着更多新材料的出现，以及对旧有材料的更深层次的发掘和使用，建筑的形态愈加多变。或前卫，或原始，或简洁，或精细，优雅流畅的美感让建筑能够发出越来越多的声音。然而酒店和会所的特定需求，决定了它们不会也不能只是形态上的独特。不只是坚硬的体块，不只是冰冷的空间，人们需要的，是文化的传承和创新，是与自然的相融和相生，是精神意境上的独有空间。在这个空间里，人们可以看到人文在广袤时光的流逝中留下的迷人的景致，可以顺着时间长河的流淌看到建筑的成长，可以在呼吸中看到历史的印记，感受生命全新的期待。与文脉、与自然的互动和共鸣，让建筑更自如地呼吸；建筑以全新的空间感回应周围的文脉和自然，让漫步其中的人们感受到希望，全新的灵感在其中迸发。这是酒店和会所的特殊性，也是建筑生命发展的必须和必然。

和以往不同，传统的建筑形态遭遇挑战，文化元素或者传统建筑语汇不是赤裸裸张扬地放肆，而是以一种更为隐秘的方式进入建筑。与纯粹立方体建筑不同的是，建筑师更乐意以非对称、折线、曲面来平衡建筑与自然的关系。新与旧、建筑与自然、几何与文脉的对话与碰撞变得饶有趣味。建筑从容顺畅地呼吸着，生长着，在时间和空间的维度里呈现着更加迷人的姿态，每个点，每条线，每张面，都映衬着风景，诉说着故事。

对王澍获得普利兹克奖存在着截然相反的声音。赞赏的声音认为他坚持了所谓“业余”的自我创作路线；批评者认为，正因为这种“极为个人”的创作方法，他的建筑实践缺乏广泛的积极意义。但我想，有一点是确定的：避开大量建造同一性乏味建筑，对文化和自然进行思考，建筑更加从容而坚定地面对特定的场景、需求和人群，这无疑是有意义的进步。

孙建华



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SUZHOU CREEK ART GUESTHOUSE

50 Moganshan Road, Shanghai

DAtrans Architecture Office

苏河驿站

上海市 莫干山路50号

德默营造建筑事务所

Base Area: 500m²

Gross Floor Area: 954m²

Design/Completion Time: 2008-2009/2009-2010

Architect: DAtrans Architecture Office

Design Team: CHEN Xudong, YAN Mengfei, CHEN Yang, WEN Yifeng

Interior Design: DING Yi, Lorenz Helbling, SHI Yong, ZHOU Tiehai

Structure Design: ZHENG Qi

Main Material: Additional steel structure

Photographer: GENG Tao

Client: Chunming Creative Industry Park, Shanghai

基地面积: 500平方米

建筑面积: 954平方米

设计/建成时间: 2008年-2009年/2009年-2010年

建筑设计: 德默营造建筑事务所

设计团队: 陈旭东, 严梦菲, 陈杨, 闻一峰

室内设计: 丁乙, 劳兰兹·海博灵, 施勇, 周铁海

结构设计: 郑琪

主要材料: 加建钢结构

摄影师: 耿涛

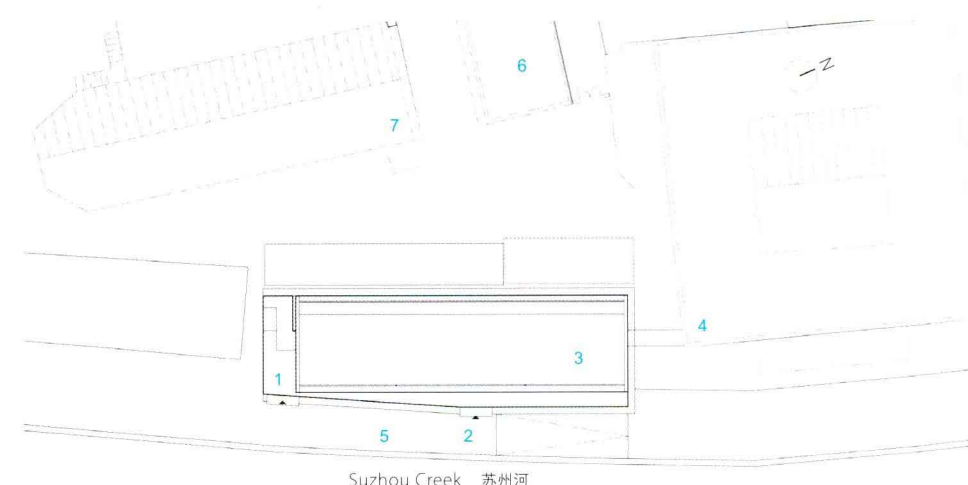
业主: 上海春明创意产业园

The small-scale Suzhou Creek Art Guesthouse is situated within Shanghai's M50 Art District, next to Suzhou Creek and overlooking the railway station. Originally built in 1938 as the wool factory dormitories, the building is divided into three levels. The aim of the renovation is to build a tiny boutique hotel with contemporary art characteristics. The ground floor will comprise a dining room, the first floor will have an office space and the second floor and top floor will have art hotel guestrooms.

DAtrans' design concept is within the crowded high-density city centre area, making the best possible use of the precious resource of the waterfront view and creating a wide open view of the recreation area. In order to focus on this central concept, they have taken down the existing three-storey brick wall and timber roof and after reinforcing the foundations with a concrete framework structure, built a new steel structure for the

three storeys. The three newly-built storeys have an asymmetric sloping roof and are separated into three units comprising a bedroom and lounge complex, with a shared kitchen and canteen featuring self-catering. These relatively independent hotel units will include interior designs by different contemporary artists, and the continuity of the waterfront platform will link them together from the outside.

To complete the outer appearance of the buildings is an effect of material stratification. From bottom to top, the division of the retained sections of the ground and first storey will use a brick veneer and the newly-built second and top storeys and the staircase will be painted light-grey. The sun-shades, brick veneer and the paint's connecting line, roof cornice, etc. following the use of clean-lines and lightweight metal materials make the renovated building into a mix-and-match style reflecting the contemporary city.



Site Plan:

1. Main entrance
2. Secondary entrance
3. Building 21
4. Building 17
5. Ground floor courtyard
6. Building 15
7. Building 13
8. Building 7

总平面图:

1. 主入口
2. 次入口
3. 21号楼
4. 17号楼
5. 底层庭院
6. 15号楼
7. 13号楼
8. 7号楼





2

苏河驿站位于上海M50文化创意园区内，比邻苏州河，远眺火车站。原为建于1938年的纺织厂职工宿舍，建筑共分三层。改造目标是建成一座以当代艺术为特色的微型精品酒店，其中一层将作为餐饮空间，二层为办公管理空间，三层和顶层作为艺术酒店的客房。

德默营造的设计概念是在高密度且拥挤的都市核心区，最大限度地利用珍贵的滨水景观资源，创造具有开阔视野的休憩空间。为了紧密围绕这一核心概念，建筑师拆除了原有三层的砖砌外墙和木构屋架，在加固了基础和混凝土框架结构后，于三层位置加建新的钢结构。新建的三层拥有不

对称坡屋顶，分隔为三个具有客厅和卧室的跃层居住单元，和一个具备自助厨房与餐厅功能的共享空间。这些相对独立的酒店单元将由不同的当代艺术家来进行室内设计，连续的临水平台将它们从外部串联起来。

完成的建筑外观呈现一种材料层积的效果，自下而上，分别在保留的一、二层部分使用青砖贴面，在新建的三层、顶层和楼梯间使用了浅灰色粉刷。遮阳百叶、砖贴面与粉刷交接处的腰线、屋顶檐口等在使用线条简洁轻盈的金属材料后，使得更新后的建筑呈现出一种混搭风格的当代城市意向。



3

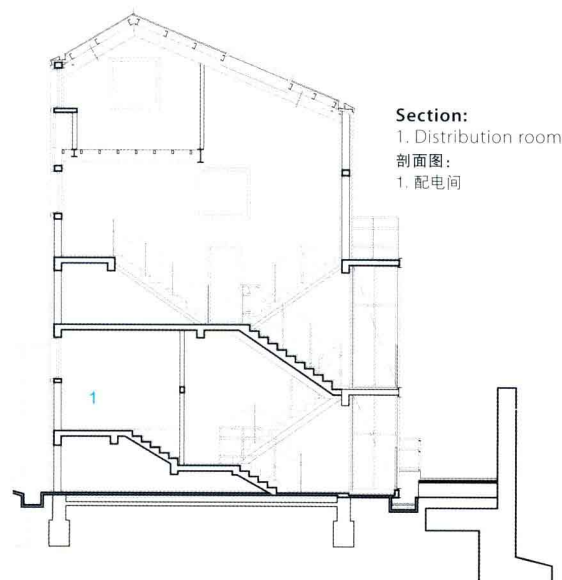
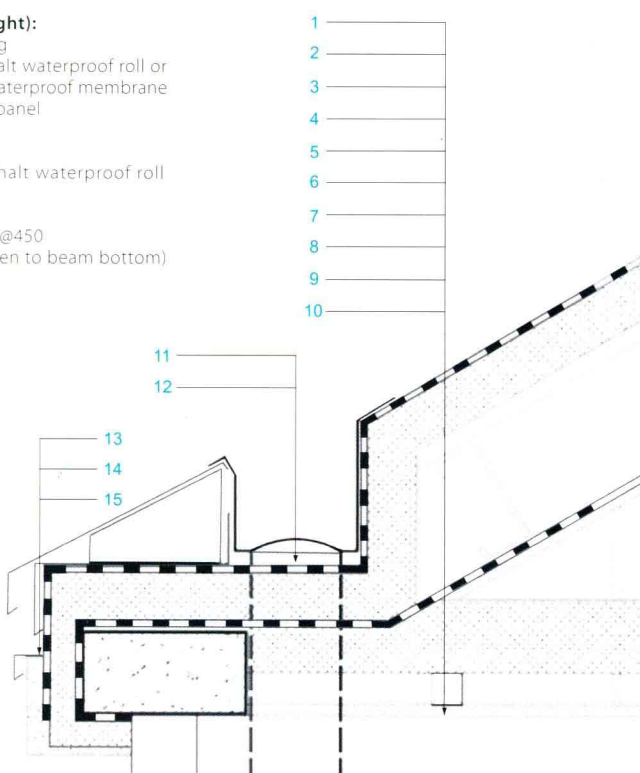
1. Night view of the elevation along the creek
2. Daytime view of the elevation along the creek
3. Bird's-eye view of the hotel
1. 沿苏州河立面夜景
2. 苏州河立面日景
3. 酒店鸟瞰图

Roof Eave Detail Drawing (Right):

1. 0.6 vertical crack latch roofing
2. High polymer modified asphalt waterproof roll or breathable windshield and waterproof membrane
3. 60 slanted roofing extruded panel
4. Ply wood
5. Steel purline
6. High polymer modified asphalt waterproof roll
7. @600 shelf (fixed rock wool)
8. 100 rock wool insulation
9. Rock wool, fixed with batten @450
10. Plaster ceiling (bottom is even to beam bottom)
11. 4 galvanized metal gutter
12. Inner drainage pipe 10
13. Eave trim ET-1
14. Eave trim ET-2
15. Eave trim ET-3

屋顶檐口详图 (右图):

1. 0.6厚直立缝扣屋面板
2. 高聚物改性沥青防水卷材一层或防风防水透气膜一层
3. 60厚坡屋面挤塑板
4. 细木工板
5. 钢檩条
6. 高聚物改性沥青防水卷材一层
7. @600搁板 (固定岩棉板)
8. 100厚岩棉保温板
9. 岩棉板固定用木方@450
10. 石膏板顶棚 (底与梁底平)
11. 4厚镀锌金属天沟
12. 内落水管Φ110
13. 檐口收边ET-1
14. 檐口收边ET-2
15. 檐口收边ET-3

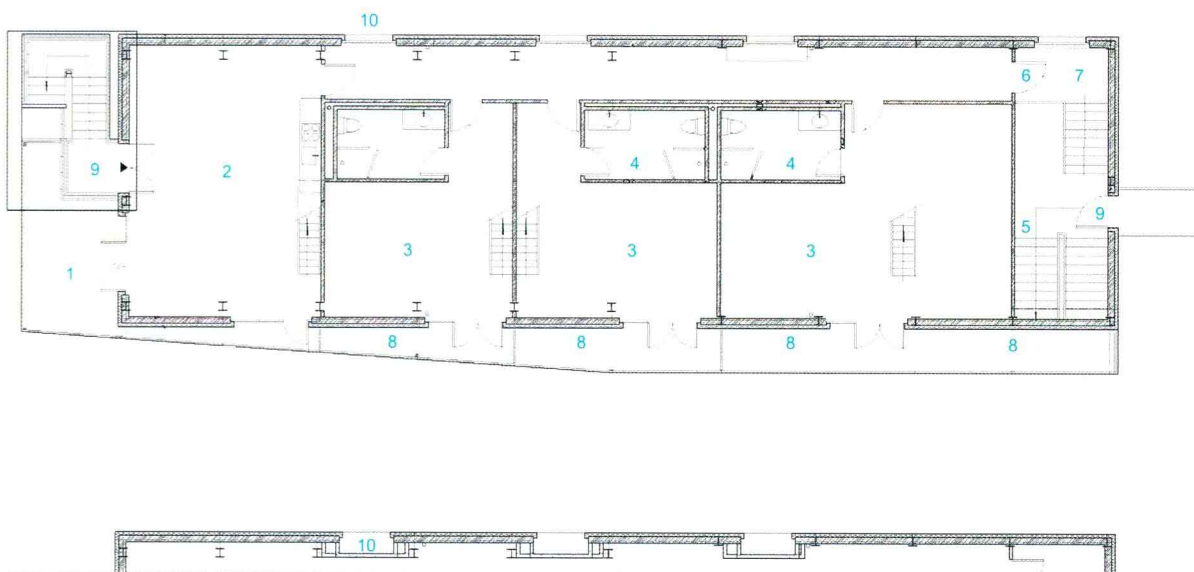


Section:
1. Distribution room
剖面图:
1. 配电间





- 4. Loft two-storey unit
- 5. Loft mezzanine space
- 6. Shared living space
- 4. 酒店内阁楼越层单元
- 5. 酒店内阁楼夹层空间
- 6. 酒店内共享起居空间



Second Floor Plan:

- 1. Terrace
 - 2. Public kitchen
 - 3. Artist studio
 - 4. Restroom
 - 5. Existing staircase and stair railing
 - 6. Fire exit
 - 7. New concrete staircase
 - 8. Balcony
 - 9. Entrance
 - 10. Air-conditioner
- 三层平面布置图:
- 1. 露台
 - 2. 公用厨房
 - 3. 艺术家工作室
 - 4. 卫生间
 - 5. 保留原楼梯及楼梯扶手
 - 6. 消防出口
 - 7. 新增混凝土楼梯
 - 8. 阳台
 - 9. 入口
 - 10. 空调机位

THE WATERHOUSE AT SOUTH BUND

Huangpu District, Shanghai

Neri & Hu Design and Research Office

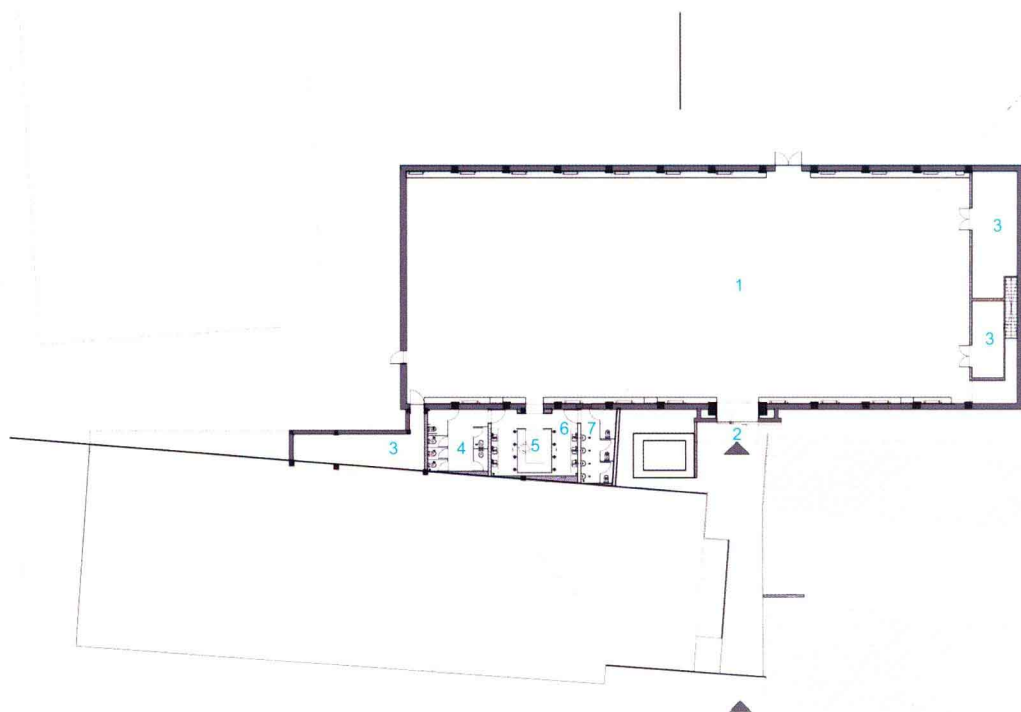
南外滩水舍
上海市 黄浦区
如恩设计研究室

Site Area: 800m²
Gross Floor Area: 2,800m²
Design/Completion Time: 2008-2010/2010
Architect: Neri & Hu Design and Research Office
Interior Design: Neri & Hu Design and Research Office
Design Team: Lyndon Neri, Rossana Hu, Debby Haepers, CAI Chunyan, Markus Stoecklein, Jane Wang

占地面积: 800平方米
建筑面积: 2800平方米
设计/建成时间: 2008年-2010年/2010年
建筑设计: 如恩设计研究室
室内设计: 如恩设计研究室
设计团队: 郭锡恩, 胡如珊, 黛比·西珀, 蔡春燕, 马库斯·斯托克雷恩, 汪艳

Located at the new Cool Docks development area in the South Bund District of Shanghai, the Waterhouse is a four-storey, 19-room boutique hotel built from an existing three-storey Japanese Army headquarters building from the 1930's. The boutique hotel fronts the Huangpu River and looks across at the gleaming Pudong skyline. The architectural concept behind NHDRO's renovation rests on a clear contrast of what is old and new. The original concrete building has been restored while new additions built over the existing structure were made using Cor-Ten steel, reflecting the industrial past of this working dock by the Huangpu River. Neri & Hu's structural addition, on the third floor, resonates with the industrial nature of the ships which pass through the river, providing an analogous contextual link to both history and local culture.

Neri & Hu was also responsible for the design of the hotel's interior, which is expressed through both a blurring and inversion of the interior and exterior, as well as between the public and private realms, creating a disorienting yet refreshing spatial experience for the hotel guest who longs for a unique five-star hospitality experience. The public spaces allow one to peek into private rooms while the private spaces invite one to look out at the public arenas, such as the large vertical room window above the reception desk and the corridor windows overlooking the dining room. These visual connections of unexpected spaces not only bring an element of surprise, but also force hotel guests to confront the local Shanghai urban condition where visual corridors and adjacencies in tight long-tangs (lanes) define the unique spatial flavour of the city.



- Site Plan:**
1. Space at 1 SoBu Multipurpose facility
 2. Main entrance
 3. Storage
 4. Woman
 5. Rest
 6. Powder
 7. Man
 8. New boutique hotel
- 总平面图:**
1. 多功能设施空间
 2. 主入口
 3. 仓库
 4. 女洗手间
 5. 休息室
 6. 化妆间
 7. 男洗手间
 8. 新精品酒店

