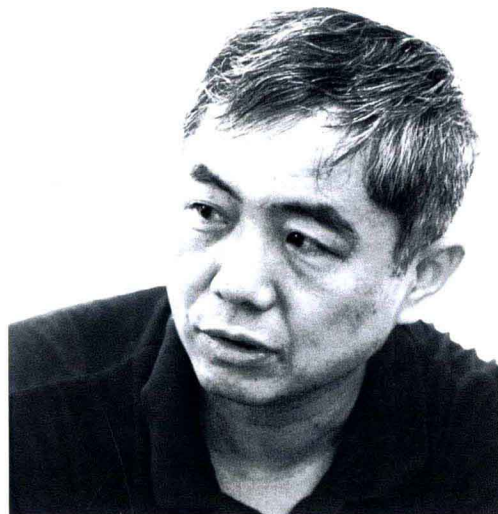


孟建民

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当代建筑师系列



孟建民
MENG JIAN MIN

孟建民建筑研究所 编著

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孟建民印象

Portrait

文 / 黄元炤

By Huang Yuanshao

孟建民，1958 年出生，1985 年毕业于东南大学建筑系，获硕士学位，1990 年获博士学位。读研期间曾进行城市方面的研究，于 1991 年出版《城市中间结构形态研究》著作，1992 年创办东南大学建筑设计研究院深圳分院，1997 年任深圳市建筑设计研究院副院长及总建筑师，并成立总院方案工作室。在体制上，孟建民从原本学术型设计院转到政府企业型设计院；在职务上，从高校的建筑师转到设计单位的职业建筑师；在实践上，21 世纪是他真正建筑创作的开始，也逐渐梳理出他自己的语言系统，有宏大化的设计倾向，也有追求原创精神的失重概念。

城市，孟建民曾经潜心钻研过，也成为他在建筑事业中创作和思考的一个重要方面。早年他在研究城市的过程中，曾到江南小城镇考察近半月，其硕士论文就是研究小城镇的形态发展，而博士论文也是以城市为研究对象，以南京为案例，研究南京从古至今城市形态、城市结构的发展过程。之后他还研究城市的“中间状态”，所谓的“中间”是什么？就是城市的发展，受人为的主观和客观两股力量的作用与影响，而形成一种中间状态，就是说任何一个城市发展的结果，都不是纯规划和纯自发的。所以，它要不断地经过修正，或者重新规划，或者再调整，这就是城市的中间状态，也是孟建民所钻研的方向，1991 年，他还出版了《城市中间结构形态研究》的著作。由于孟建民对于城市的钻研，借此他也培养出看事情的宏观视野与全方位的思维，当他走入创作一线后，自然比其他建筑师多了一份擅长的专业——他会考虑到城市、环境和建筑的因素对设计的影响，所以，他思考的方面更宽，思虑的角度更大，相对创作出来的作品考虑得更全面，这是他的一个特点。

孟建民，当他的创作视点放在大范围的城市角度时，他同样也关注到小范围的建筑单元的构想，所以，他似乎来回游走于极大与极小之间的思考与创作。“微型多功能建筑单元”，就是他关注到极小化空间的设计想法，为当时保障性住房所考虑的，想法超前，范围是 4~9 平方米，最小是 4 平方米。这是个从人体工程学角度出发的设计想法，在满足人体功能活动及确保舒适度的前提下，力求能满足包括办公、学习、休息、烹饪、就餐、盥洗、沐浴、就寝及如厕在内的各种人体活动功能，是相对极小化的建筑空间，可以达到节省土地、建材与能源的目的。“微型多功能建筑单元”为开拓小户型住宅市场提供了新的途径，当时还获得国家适用新型专利，以致很多房地产开发商做极小户型时受到了孟建民的影响。所以，孟建民关注到极大的城市研究，也关注到极小的微型单元，都是在一个极端状态下去思考问题，他企图在极

端状态下激生创意与想法，让自己的思路更活跃、更开放。

深圳市基督教堂，2001 年建成，体现出一种宏大化、形式象征的设计倾向，是孟建民在 21 世纪初的代表性作品。高耸正立面的独立柱，与利落向上延伸的垂直线条，除了强调宗教空间的巨大雄伟感，也创造出人为意志下想表现神性般的肃敬感。而这样的宏大化的形式象征体现，其实与齐康的某些设计成分相似——齐康的建筑强调一种纪念性，他将建筑当作是体现一项事件、一种文化与精神的对象物，而深圳市基督教堂也是一种宗教文化与精神的对象物。齐康与孟建民的建筑都强调一种象征性的建筑语言，所以，作为齐康的学生，且早年曾参与齐康的设计，孟建民自然受到他的影响。深圳市基督教堂，以白色为基调的造型雕塑处理，也反映出一种表现性，另外也有一种象征式艺术内在的统一，并把对原始性的兴趣与对复杂关系的崇拜结合起来，用隐喻化和暗示性的间接方式来表现更绝对的真理与思想，所以，观念才是目的。

宏大化、形式象征的设计，成了孟建民主要的设计路线，并且在他的作品中逐一体现。在 2002 年建成的东莞理工学院松山湖校区中，他采用鱼脊式的布局，将标准单元与公共空间相互连接，且因地形变化，形成高低错落的建筑群体组合，所以也构成了大型水平长板，并利用此联系建筑之间，形成顶盖，而顶盖下的半室内或半室外空间，便形成了高耸的空间。2003 年建成的云南昆明云天化集团总部由高耸巨大的竖向排列柱廊、大跨度悬挑的屋顶构架、浮于水面的碗状几何体与干净利落的几何体构成，用现代的技术材料来展现形式。2004 年建成的常州市博物馆及规划展览馆，他在一个 L 形墙板下长出巨大的几何形体，而高耸正立面的独立圆柱成序列弧线排列着，有着一种指向性，暗示一个入口；而室内靠着墙面而上的垂直流线，挨着墙面似乎也是要留出空间，让人们去体会建筑内部的巨大高耸感，进而去感受光影在内部空间的流动。2005 年建成合肥市政务文化新区政务中心，他在宏大化的设计手法之下，包装出超高层建筑大方稳重的体量感，入口处的立柱廊、大台阶、大坡道的建筑造型，体现一种象征性建筑语言般的震撼之感。这一系列的宏大化、形式象征的设计，体现出孟建民内心潜藏的一种英雄主义般情节——强调大的构成，他想创造出建筑中一股宏大的气魄，展现一种崇高向上的精神，这是他一种内在潜意识的表达，无意识流露出来的设计能量。

功能，是孟建民在做设计时另一个强调的重点与路线，虽然说孟建民的

建筑形式与形象是巨大的、宏大的，但在平面与空间布局方面，功能是绝对要经过推敲的，他是强调内在的功能关系与品质。对于空间与功能的关系、序列与功能的关系，他是特别讲究的，比如合肥市政务文化新区政务中心，他为了流线的顺畅并满足设计条件需求，设置了五个出入口，每一个出入口都有不同的功能要求：有公务员使用的、访客使用的、领导使用的、后勤使用的，他都安排得恰当，注重功能区分，所以，他对功能是高要求的。可以观察到，孟建民希望功能与形式，形式与功能是相互推敲的，没有谁先谁后，没有主次分明，或者他会先从形式入手，从表面往内里地转型与转换，且必须把内部功能处理得非常精确与到位，其实他做设计是建筑的内与外一起思考着。

失重，是孟建民近几年提出的新的设计想法，这个想法是因一次他个人作品展而产生的，主要是说在设计思想上趋近于一种原创，思想更为开放与自由，是一种绝对自由化的状态，把一切现实层面的制约全部解放，展现自己的创意。之后这个创意也展现在他所提出的方案中，并与他之前的建成作品形成很大的差异与对比，等于是说孟建民有了一个大的尝试与转向。而失重，带有点实验性、研究性、原创性和意志性，就像一种概念的操作过程，而每个方案皆有不同的设计表述，每个方案生成之后就代表它的死亡，而这种死亡是一种境界的超脱与超越，并且在整体的抽象中能传达出讯息，散发自身的真诚价值，表现语言不拘于形式。

除了企图追求设计原创外，孟建民仍没放弃他追求的宏大化，而他的宏大化语言，也更加简单和纯粹，安徽合肥渡江战役纪念馆就是这样体现着，他把巨大的体量回归到单纯的几何形体，在巨大的体量下切割出巨大的缝隙，给内部一个生成的环境与机会，大气之感油然而生，相对也带有一种“减”的意思，不是说能量在减，而是形式在减，但形式减去之后，能量反而更大、更集中，一方面弱化了建筑的形式，一方面也强化了建筑的力量。而这个宏大化的隐喻是期望跳出政治上的纷争，做一个双向的客观事件的描述。

综观孟建民的设计，一方面追求宏大化，宏大化的形式与象征的设计；另一方面也追求思想自由与解放的原创设计，是他期望给社会带来新的体验与感受，尽到建筑师应有的责任。而宏大化的追求也许只是他目前的一个阶段，期待他将视点关注到对极小化的追求，因为，孟建民总是在一个极端状态下，游走于极大与极小之间去思考和创作的。

Meng Jianmin was born in 1958, graduated from the Architecture Department of Southeast University with an M. A. in 1985 and PhD in 1990. He focused on urban studies when he was a postgraduate and published "The Morphological Studies on Urban Middle Construction" in 1991 and founded the Shenzhen Branch of the Institute of Architectural Design and Research of Southeast University in 1992. In 1997, he acted as the vice president and chief architect of Shenzhen Institute of Architectural Design and Research where he founded the project studio of the institute. System-wise, Meng evolved from an academic institute to a State-owned commercial institute; position-wise, He turned from an architect in a tertiary institution to a professional architect in a design and research institute; practice-wise, the 21st century signals the beginning of his real architectural creation, where he gradually cleaned up his own language system that reflects the design tendency of magnificence as well as the concept of weightlessness pursuing originality.

Urban studies has been Meng's area of concentration during the postgraduate phase, and also serves as one of his advantages to create and think within his career of architecture. During the early years of his study on urban areas, he observed and studied the small towns and cities in Southern China, and his master dissertation was a study of the morphological development of small towns in China; his PhD dissertation was a study of urban areas, in which the case of Nanjing was studied in terms of the development history of urban morphology and structure. Later, he also studied the middle state of urban areas, which is a state of urban development resulted from the dual functions and impacts of artificial subjective and objective powers. In another word, it is saying that the outcome of any urban development cannot be purely planned and spontaneous; therefore, it has to be constantly amended, rescheduled or readjusted, and this is the middle state of urban areas and also Meng's research area. In 1991, Meng published "The Morphological Studies on Urban Middle Construction". Meng's deep and thorough understanding of urban areas has helped to foster his macroscopic point of view and multi-faceted thinking, therefore he naturally owns the advantage that other

architects do not possess when it comes to architectural creation, which is the consideration of the impact of urban areas, environment and architectural elements on architectural design. In this way, the advantage has equipped Meng with a broader scope and larger angles in terms of creation and thinking and consequently a relatively more comprehensive creation intensity, which becomes one of the features of Meng's creation later on.

When Meng places his creation viewpoint on macroscopic urban areas, he also pays attention to the microscopic concept of architectural units. Therefore he seems able to wander freely between maximum and minimum to think and create. For example, the "Micro Multi-functional Architectural Units" is a reflection of his attention and thinking on the design of minimized space and consideration of the issue of indemnificatory housing. The units are four to nine square meters in size, which is designed from a perspective of human engineering. On the premise of satisfying human functional activities and guaranteeing the necessary level of comfort, it strives to create a relatively minimized space that can meet various human activities such as working, learning, sleeping, cooking, eating, washing, bathing and going to the toilet, aiming at saving land, construction materials and energy resources. The "Micro Multi-functional Architectural Units" offered new approaches for developing the new apartment markets and was awarded the national utility model patent. Furthermore, it has also influenced numerous real estate developers while developing small-sized apartments. Therefore, whether it is the macroscopic urban studies or the microscopic architectural unit that Meng pays attention to, Meng tends to think and create under an extreme circumstance, where he tries to stimulate his own creativity and thinking, making his thoughts more active and open.

Shenzhen Christ Church, completed in 2001, is one of Meng's representative works in the early 21st century and reflects a design tendency of magnificence and form symbolism. The independence of the high front elevations and the vertical lines that extend upward neatly not only emphasizes the strong sense of magnificence of religious space, but also represents the divine sense of solemn silence created by artificial will. In fact, this type of representation of magnificence and form symbolism

bears a certain degree of resemblance to the design of Qi Kang, who tends to emphasize the commemorative function of architecture. Qi considers architecture as an event, a target object of culture and spirit, and Shenzhen Christ Church is just a target object of religious culture and spirit. The architecture of both Qi and Meng emphasizes a symbolic architectural language, therefore, as one of Qi's students who was involved in Qi's design in the early years. It is natural that Meng has been influenced by Qi to a certain extent. The treatment of white color based modeling sculpture of Shenzhen Christ Church reflects a kind of expressiveness as well as a symbolic artistic inherent unification. To reveal invisible events with visible objects, combine the interest in the primitiveness and the worship of complicated relationships, and express more absolute truths and thoughts in an indirect way that is metaphorical and suggestive, therefore, concepts are the real purpose.

The design style of magnificence and form symbolism gradually becomes the major design style of Meng and is reflected in each of his works. On the Songshan Lake Campus of Dongguan University of Technology completed in 2002, Meng adopted a fish-spine style layout where the standard units and public space are interconnected and form a multi-layer architecture complex given the topographic changes. Therefore, large horizontal boards are built and a top cover is formed between the interconnected buildings, and the semi-indoor or semi-outdoor spaces under the cover together form the high space. In the Yuntianhua Group Headquarter building in Kunming, Yunnan Province, completed in 2003, the huge towering and vertically arranged portico, together with the long-span cantilevered roof framework, bowl-shaped geometric objects floating on the water surface, clean and neat composition of geometric objects and modern technologies and materials are used to demonstrate forms and emphasize the huge and neat composition of geometric objects such as square, rectangle and rotundity. In the Changzhou Museum and Changzhou City Plan Exhibition Hall, completed in 2004, Meng constructed several huge geometric objects under an L-shaped wall panel. The independent cylinders with high front elevations are arranged in a row in the order of a curve, showing a kind of directionality and suggesting an entrance. While the vertical streamlines inside the building that extend upwards along the wall seem to make

more room for the visitors to experience the huge and towering feel of the inside of the building, and consequently experience the flow of lights and shadows inside the space. In the Administrative Center of Hefei New Municipal and Cultural District, completed in 2005, Meng's magnificent design style highlights the generous and steady sense of volume of the super high-rise building. The architectural style of large portico, footsteps and ramp at the entrance reflects a symbolic and architectural language-like sense of shock. The series of design characterized by magnificence and form symbolism represents the heroism complex that is kept deep in Meng's heart. Meng would like to create a strong boldness out of architecture through the composition that emphasizes "large", and breaking up the whole of architecture into parts and demonstrating a noble and positive spirit are a type of expression of his inner sub-consciousness as well as his power in design that is revealed in an unconscious manner.

Function is another keystone and style that Meng emphasizes while designing. Although his architectural forms and figures are huge and magnificent, however, in terms of the layout of plane and space, function has to be carefully studied and polished. What Meng emphasizes in function is the internal relationship and quality of functions, the relationship between spaces and functions as well as between sequences and functions. Take the Administrative Center of Hefei New Municipal and Cultural District as an example, Meng designed five entrances for the building to ensure the fluency of lines and accord with the design conditions. All entrances are carefully arranged and each bears a different function – to be used by civil servants, visitors, high-ranking officials and support Staffs. It can be seen that Meng has a high standard on the function of architecture, and he strives to achieve a state where functions and forms are interdependent, rather than one ahead of the other in priority and importance. He might start with the form, then the transition and transformation from outside to inside, and he treats the internal functions in a very appropriate and accurate way. In fact, Meng pays equal attention to the inside and outside of architecture while designing.

Weightlessness is a new idea in design raised by Meng in recent years that came into being from one of his solo exhibitions. It refers to an idea in

design that approaches originality and a state that is absolutely free where the ideas and thoughts are more open and free. To liberate from all the constraints in reality and exhibit one's own creativity, this idea has been reflected in his proposals and established a sharp contrast to his existing designs, showing his bold attempt and transformation. Weightlessness, with a little bit of experimentation, investigation, originality and determination, is like an operation process of concepts, while each of the proposals has their own design expressions, and the creation of each proposal represents its death, which signals a detachment and transcendence of state, communicates messages within overall abstraction and realizes its true values with expressive language in various forms.

Apart from pursuing the originality in design, Meng has never given up pursuing magnificence. His magnificent design language has also moved toward more simplicity and purity, as reflected by the Memorial of Crossing-the-Yangtze-River Campaign in Hefei, Anhui Province, where he returned the huge volume to a simple geometric object and cut enormous cracks in the huge volume. The cracks gave the inner space the environment and opportunity to grow and the sense of generosity simply surged. This idea in design shows a relative disposition of subtraction, subtraction in form rather than power. However, after form is subtracted, the power becomes stronger and more concentrated. On one hand, architecture is weakened; on the other hand, architecture gets strengthened as well. And this magnificent metaphor symbolizes the hope to get rid of the political troubles and make a two-way description of the objective event.

Taking a comprehensive view on Meng's design, on one hand, he pursues a magnificent design style of form and symbolism; while on the other hand, he also pursues original design characterized by freedom and liberation of ideas and thoughts. Meng hopes to bring brand new experience to the community and fulfill his responsibilities as an architect. The pursuit of magnificence might only characterize the current stage within Meng's career of architecture design, and we truly expect that he will concentrate on the pursuit of minimization one day, because Meng always wanders between maximum and minimum to think and create under an extreme circumstance.

深圳基督教堂

深圳

Shenzhen Christ Church, Shenzhen

2001

建筑设计 / Design team: 孟建民、杨艳、邱旭伟等 / Meng Jianmin, Yang Yan, Qiu Xuwei, etc.

建筑面积 / Building areas: 7514m²

设计时间 / Design: 1998~1999

建成时间 / Completion: 2001.11

获奖情况 / Awards: 2003 年建设部部级城乡建设优秀勘察三等奖
2003 年广东省优秀工程设计一等奖



深圳基督教堂位于深圳梅林社区东南区侧山丘南坡的地段上，东西高差约 12 米，为结合地形，建筑地形从西向东起坡，而建筑形体又由东向西凸起，因此增加了建筑的雄伟感和挺拔感。该教堂背靠青山，与自然交融，以此追求建筑如同土地中生长出来的有机效果。

深圳基督教堂不仅是一座功能性建筑，更是一种精神象征。该建筑以《圣经》“诺亚方舟”的典故作为构思之源：《圣经》“创世纪”中写道，上帝为惩罚人类的罪恶，需用洪水覆灭人类，但其中有个叫诺亚的人，由于他的诚实与善良感动了上帝，于是上帝给诺亚带上诸兽乘舟避难并重新繁衍下一代的机会。因此，“诺亚方舟”即成为“救世”之舟，并作为“诚善”和“博爱”的象征。为了表达这种精神力量，建筑以两片厚重的弧形墙由东向西逐渐升高，给人一种向上的力量感；弧墙支撑的透空复顶洒下均匀的光影，且天空中浮动的彩云给人与上帝更加接近之感。菱形钟塔更是这种力量的延续，达到一种“天地交融”的意境。

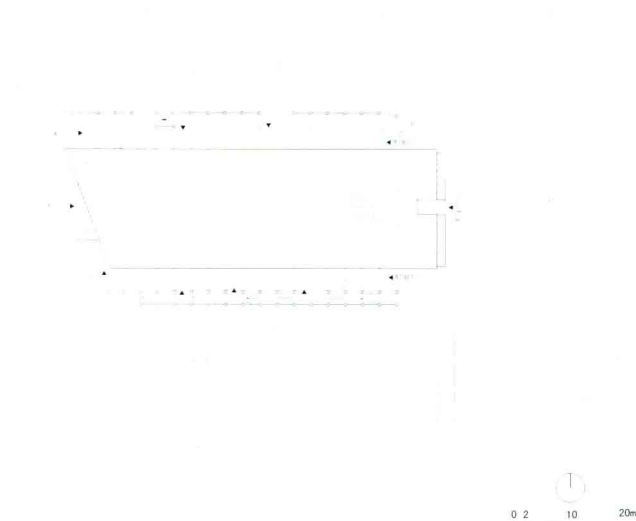
在平面布局上，主礼堂和附礼堂是重要的功能空间，设计上采取纵向叠加的方式，将主堂置于附堂之上，其他功能用房设于前后或周边。按照基督教的习惯，两礼拜堂均满足了通透、明亮、宽敞的设计要求。空间通透，更是生态性的体现。

Shenzhen Christ Church is situated on the south flank of the hill by the side of southeastern district of Meilin community in Shenzhen, where the height difference between the west and east sides is 12 meters. To accord with the topographical conditions, the architectural topography builds the slope from the west to the east, while the architectural form raises from the east to the west, therefore the senses of magnificence and sturdiness of the

building are strengthened. The church is situated on the foot of a green hill and melts into the nature, which strives to achieve the organic effect where the building grows out of the land.

Shenzhen Christ Church is not only a functional building, but is more a spiritual symbol. The conception of the building design is rooted from the "Noah's Ark" in the Bible. It says in the Genesis of the Bible that God would like to destruct human beings with floods in order to punish them for their sins, but there was a man named Noah who moved God with his honesty and kindheartedness, therefore God gave Noah the opportunity to bring along the beasts to seek refuge and gestate offspring. In this way, the "Noah's Ark" becomes the ark of "salvation" and symbolizes "honesty, kindheartedness and philanthropy". To express and stress this spiritual power, the building adopts two pieces of massive curved wall that gradually go up from the east to the west, showing an upward sense of power. Lights and shadows fall through the transparent double-layered ceiling that is supported by the curved walls, and the floating iridescent clouds in the sky make people feel closer to God. The rhombic clock tower is a continuation of the sense of power and creates a scene where the heaven and earth are mingled.

For the floor planning, the functional spaces of principal and accessorial auditoriums adopt a vertically overlaid form in design, where the principal auditorium is built above the accessorial one, and other functional rooms are built surrounding the auditoriums. Following the customs of Christianity, both auditoriums are able to meet the design demands of airiness, brightness and spaciousness, in the meantime making the space more ecological.

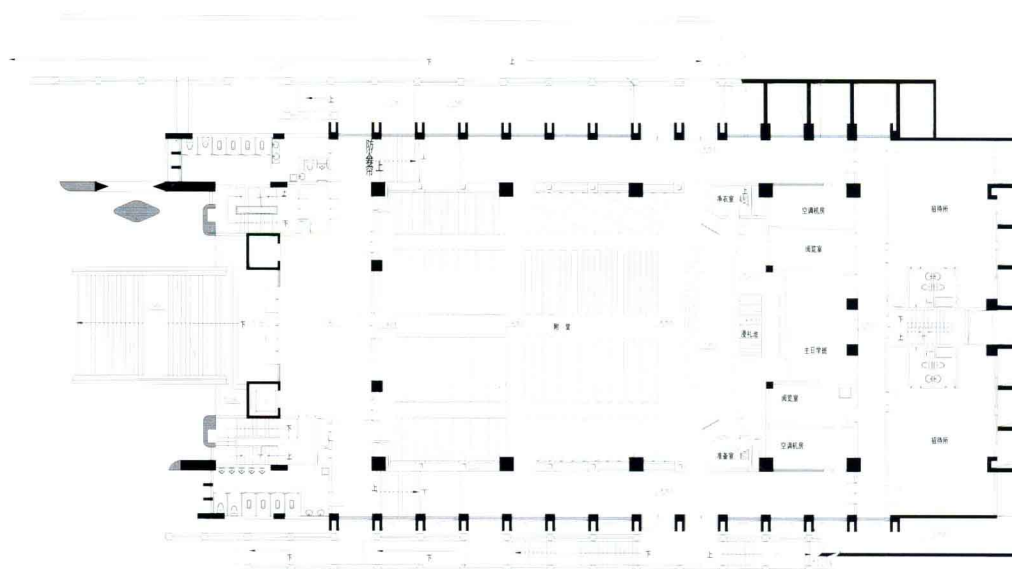
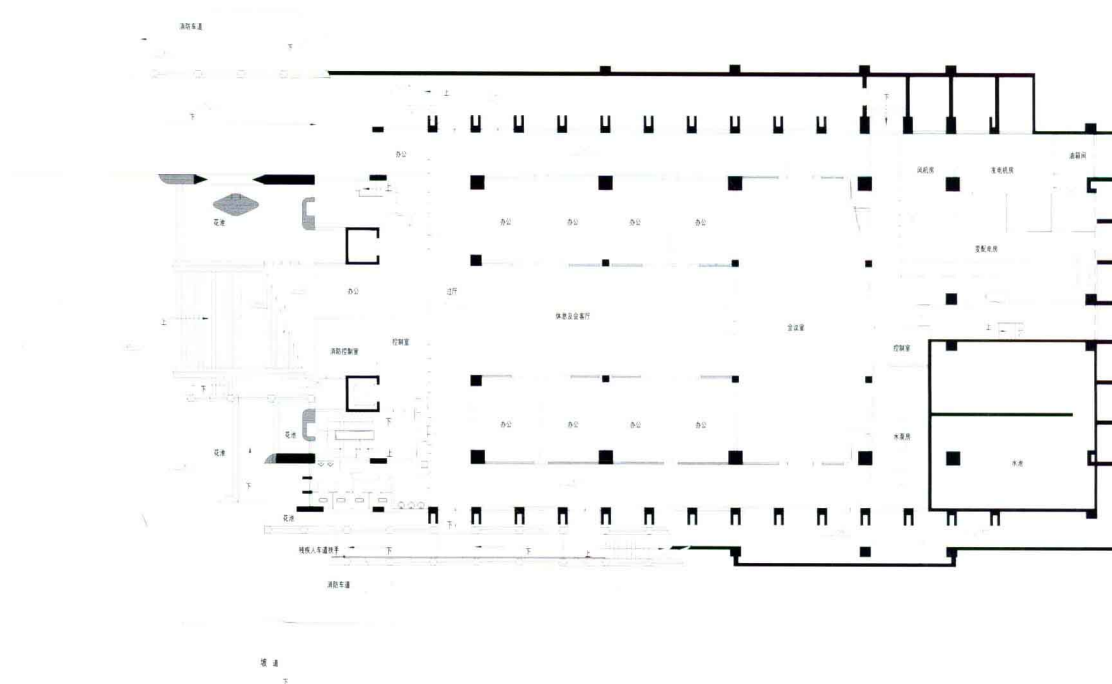




基督教深圳堂

南开大学附中





一层平面图 / Level 1 plan
 二层平面图 / Level 2 plan



