



# SOHO现代城 档案

THE SOHO NEW TOWN FILES

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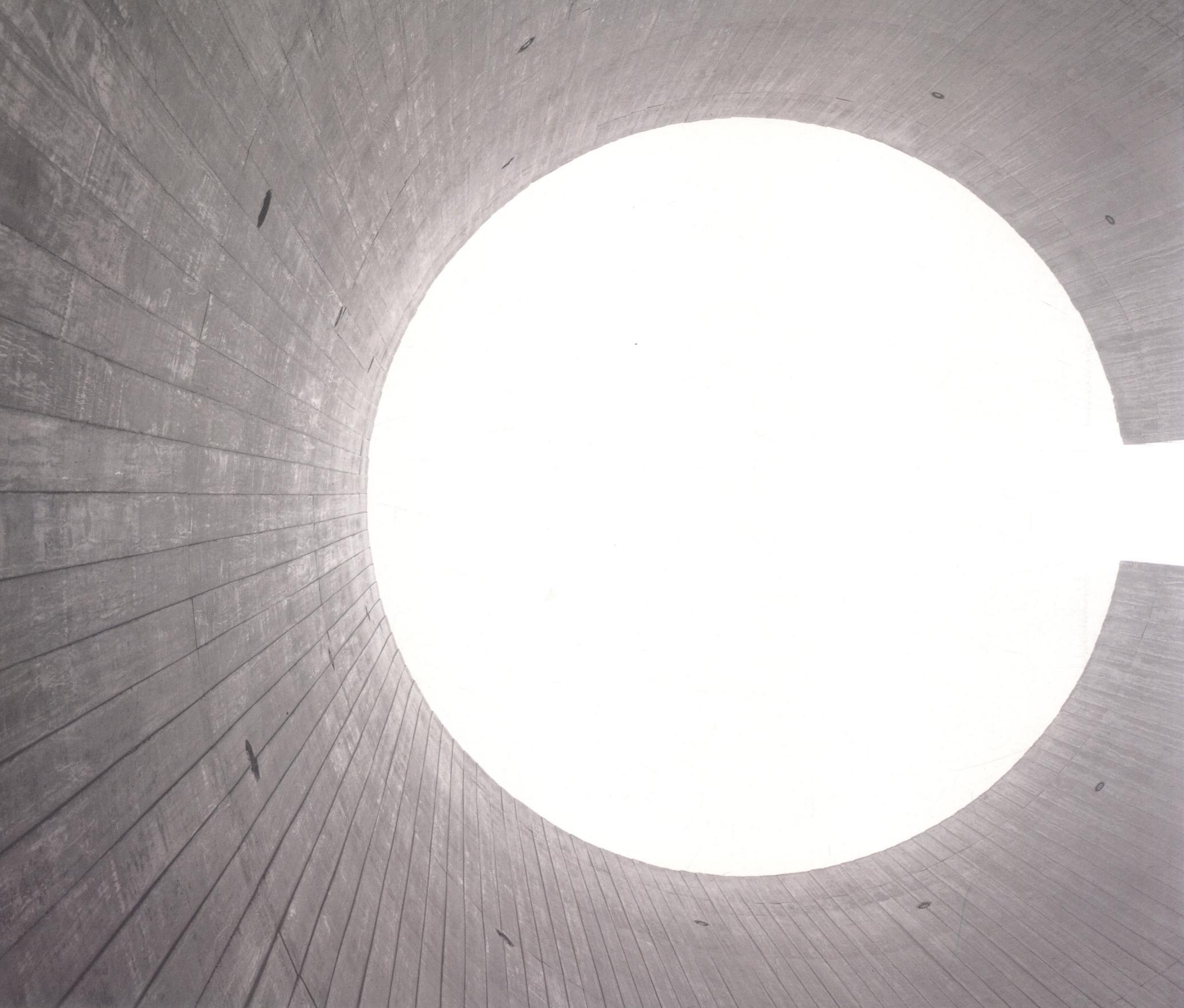
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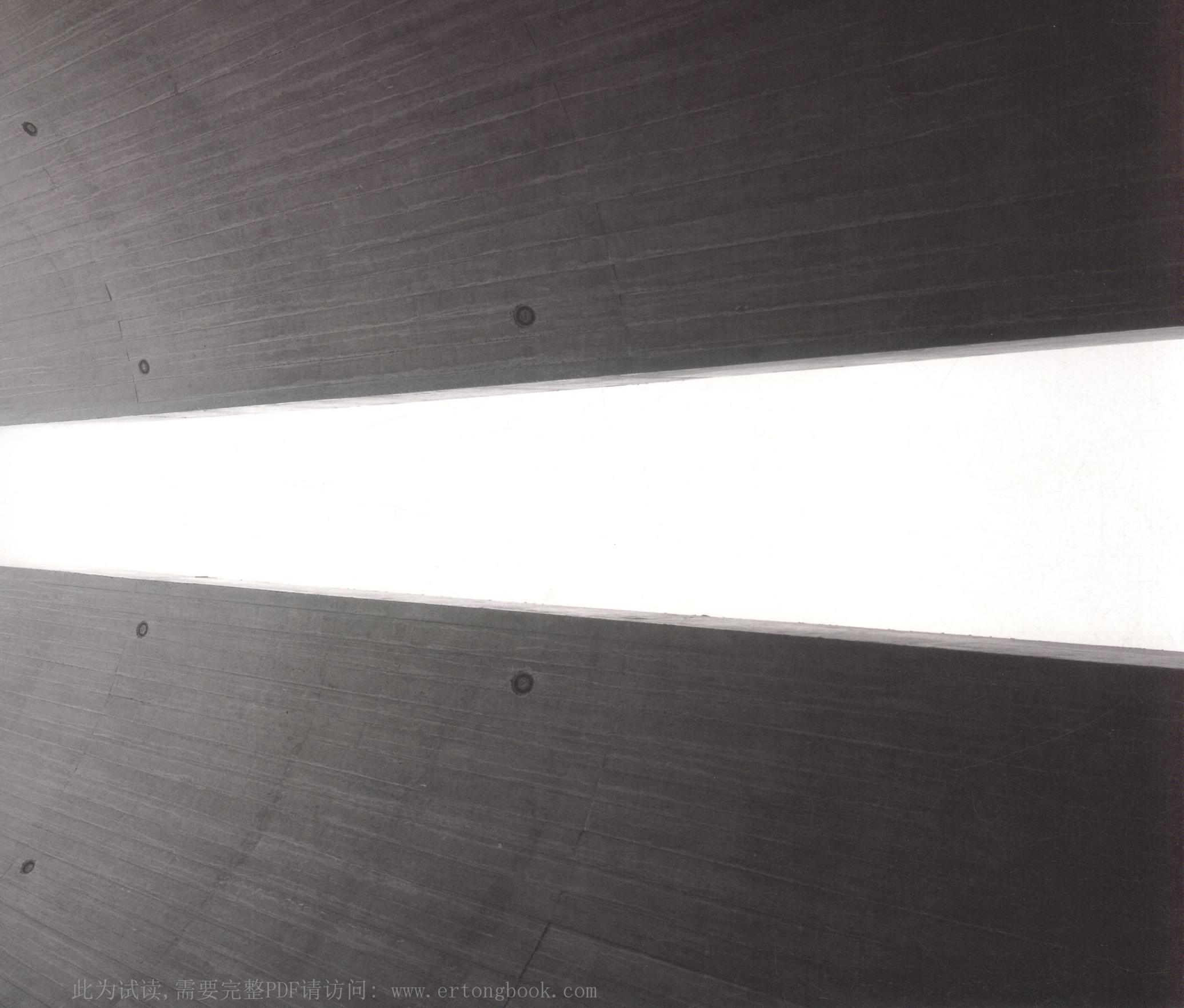
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S O H O 现代城的空间是物质的，也是精神的

The space in SOHO NewTown is both material and spiritual.

**态度决定形式！**

**男人应该穿裙子，这是一种反传统习惯的态度。**

有人说艺术是高尚的，神圣的。商业是肮脏的、庸俗的。庸俗的商人为了标榜自己的文化情趣，成了艺术收藏家。艺术被神化了。  
**我们把前卫艺术、建筑艺术商业化、平民化、社会化。**

1997年大家都做“毛坯房”据说这样可以体现个性。

**我们只做“精装修”的房子，这是带领时尚的态度。**

建筑艺术是属于大师的，他们的专利是设计美术馆、银行总部、飞机场。高成本、大制作、大手笔。

**我们把大师从“神坛”上拉到现实中来，节约成本、考虑功能，为时尚的中产阶级盖房子。  
大师没了。偶像没了。商业和艺术结婚了。**

中国是古老还是年轻？北京是老城还是新城？新的机场、新的道路、新的房子、新的城市中心……

**古老中国迎来了她的青春期，迎来了她的建筑时代。**

**Attitude determines form!**

**Men should wear skirts; this is an anti-establishment attitude.**

They say that art is the highest form of culture, while business is vulgar. "Uncultured" business people collect art to create a false appearance of sophistication. This further glorifies art.

**Through the commercialization and popularization of avant-garde art and the art of architecture, we create a dialog among artists, architects, and society at large.**

In 1997, everybody was building apartments that were no more than cement shells. This was said to leave room for the expression of individuality.

**We only build fully-furnished apartments. This is the attitude of a trendsetter.**

These days the art of architecture is monopolized by the masters, the ones who design museums, bank headquarters, and airports. Their grand designs result in astronomically expensive, large-scale productions.

**We bring the masters back down to earth. We ask them to design for the stylish middle class. Here they are constrained by budget and functionality. There are no more masters. There are no more idols. Art marries business.**

Is China ancient or youthful? Is Beijing an old city or a new one? New airport, new roads, new buildings, and a new downtown.

**Ancient China is embracing her vigorous adolescence. She is embracing her Construction Age.**

## SOHO 现代城档案

我有这样一个观点：就像每一个人都有自己的青春时代一样，每一个国家、每一座城市都有自己的“建筑时代”。在这个时代里人们无节制地大兴土木。这个时代的到来要同时具备多项条件：社会进入大规模转型期；人们的观念也随之发生巨大变化；旧有的建筑和城市面貌已经明显地落后于时代。而且，这一转型期还不能是消极的，而要满足整个社会经济充满活力的良性条件。如果不具备上述条件就不会出现建筑热潮。我看到，当今的中国正迎来她的青春时代暨她的建筑时代。

那么中国的建筑时代将会呈现哪些特征，又会有哪些式样的建筑将拔地而起呢？

要想得到答案我们必须考察一个人或一座城市是在怎样的时代背景下迎来其青春时代的。一个在和平时期步入青春时代的人和战争时期度过青春时代的人，他们的青春一定是迥然不同的。

比如巴黎，她在19世纪中叶迎来了城市的青春时代。其时正值拿破仑三世当朝。一种观点认为，在那个时代里巴黎完成了城市建筑的80%。同样的高度，同样的式样，同样的建材使这些建筑呈现统一的朝代风格。拿破仑三世时代的城市风格使巴黎成为19世纪的世界代表性的城市。而凭着辉煌的青春力量，巴黎在20世纪进入了风韵持久的壮年时代。

而纽约，在1929年大萧条之前的10年里迎来了红得发紫的青春朝代。在第一次世界大战中乘机从欧洲夺得经济主导权的美国大企业集团建造了无人可与之比拟的超高层建筑(时谓摩天大楼)，

以争相显示自身的存在。从各种意义来讲，这是象征20世纪资本主义的建筑。此后，纽约的“青春版本”在世界各个城市被翻版，从而成为20世纪都市景观的一个样板。

在19世纪与20世纪过去之后，中国迎来了她的青春时代。这一点十分重要。中国的青春时代将呈现何等样式，会产生具有何种形态的市政硬件，这对于21世纪的世界城市及其建筑风格的走向都极具参考价值。因此我十分关注当今的中国建筑。

—— 隈研吾

我认同建筑师把这个时期界定为“建筑时代”。一个城市从初步发展，到形成规模，往往需要10-20年的时间，其后的时间仅仅是对这个建筑主体修修补补。中国就正在步入建筑时代，北京领先其他城市率先进入建筑时代。

中国在历史上，由于特殊的原因，从没有经历过真正的建筑时代，林语堂在一本书中，引用李四光的观点：中国400年一个建筑周期，从明清时期的古长城，到现在刚好接近400年，加上政策因素，中国正面临着前所未有的建筑时代。

就我来说，就是为金字塔塔顶的人盖房，塔顶的客户可以把自己原来的房子转让给塔中层的需求者，塔中层的客户又可以把自己原有的房子转让给塔底层的需求者，同样，原来无房者，可以进入塔底层。这样市场增量房就是最好的房子。对于一个城市而言，建最好的房子能够提升城市的档次，否则，

就给城市增加新的建筑垃圾，永远提高不了城市的档次。

我们从农村过来时老看见城市的先进，深入城市后我们也了解到城市里也有落后和先进之分。我们把最前卫的、最先进的东西带到城市里来，例如SOHO这样的概念，例如为中国建筑带来“极少主义”，带来色彩，等等这样的一个个新的人文观念的变化，成为这个城市，这个行业的领导者。

—— 潘石屹

我自己骨子里有浪漫追求，也希望通过我们的建筑激发人们追求浪漫生活的意识与想象。经过几十年的社会主义，家的传统已经变得及其苍白，人们对生活的追求也十分具体，大理石的地板，舒适的沙发……我总在想，空间、气味、气场能影响人的精神，我希望SOHO能给大家一种新生活方式的启示。

我们给建筑师提出两个课题：你的设计怎样体现房子的灵活性与房间功能的可转换性？你的设计如何提高人与人之间的交流？

—— 张欣

张欣和她的先生潘石屹是北京最成功也是最出名的房地产开发商。他们独立设计并投资建设了面向新一代购房人的高品位住宅区。公寓楼内展现出强烈的现代感。独特的设计让住在楼内的人实现了在家办公的梦想。

在该楼盘还未完工前，购房人就排起了长队，争相购买。张欣说他们中很多人属于北京人中一个新的阶层——30至40岁能熟练运用电脑的艺术界或传媒界从业人员。“我们希望为现代人的生活方式找到一个建筑上的答案。”她说。

SOHO现代城就是其中最早开发的项目之一，它的原址是个酒厂。张欣目前正计划在拥有数千员工的北京第二机床厂厂址上建造一个新的项目。她说：“对国内建筑师来说，如何适应新情况并积极创新，将是一个挑战。同时还要保留独特的民族风格，这是非常难的。全球化意味着每个人都在使用同一种材料。”张欣夫妇说，他们计划在八达岭长城脚下建造起一个建筑师走廊以促进建筑设计的创新。来自世界各地的建筑大师被要求结合周围的风景设计出独特的度假别墅。而张欣夫妇自己早已实验性地将长城另一段聚居了不少艺术家的村庄内一个农家大院变成了风格独特的度假屋，用的全是当地的建筑材料。

——《南华早报》2000年12月13日《北京的色彩》Jasper Becker

SOHO现代城艺术馆中的现代艺术收藏为人们提示了另一种生活方式——艺术的方式。在这个每时每刻都变化着表情的年代和城市里，我们看到了新的价值、另类的思想和不同的活法。今天让我们选择艺术，因为艺术是更好的游戏，它使我们兴奋、丰富、感动，同时使我们困惑和空虚。

—— 艾未未

我一向认为，人类的行为只有在一定的空间范围内才有其具体的意义。所以，目前为止，人类所有的行为都只适用于过去那特定的空间，而人类一旦置身于新的空间时，我相信其行为会发生完全不同的变化。也就是说，人类所处的空间对其行为有着巨大的约束力。也正是这种约束力的存在，才使得本应毫无瓜葛的两者之间有了关联，而这一关联也正是建筑学中最有趣的地方。

所以，如果有人认为在一栋建筑中，少了这种约束力，人们就可以自由地活动的话，我是无法持赞同意见的。特定的空间，必然只能用来进行特定的行为，这种约束力是空间本身所具有的。而如何把这种约束力浅显易懂地传达给住户，不正是我们建筑师的职责所在吗？

—— 山本理显

由于SOHO这一革新性的项目，我们可以把20世纪最好的思想和解决方案结合起来，为新世纪创造出最新型的建筑，这也是第一次将功能、灵活、充足的空间，简单的线条以及优雅结合起来，创造出将起卧结合的空间。

SOHO住宅楼是国际艺术、建筑学先锋派潮流的一部分。

“极少主义”可理解为必需性，也就是说，整体的每一部分和整体同样重要，越少的元素意味着越多的空间，而且更加舒适、有效率和优美。

—— 安东

## SOHO New Town File

I believe that every country and every city has its own "Construction Age," much like every person has his or her adolescence. During this age, people dedicate themselves to large-scale construction projects that set the form of the city or country for years to come. Though in many ways this age has a life of its own, there are some preconditions for its coming: First of all, the society needs to be in a comprehensive transitional period where many fundamental aspects of people's lives are being re-evaluated; secondly people's mindsets must be adjusting accordingly to work with and take advantage of the changes; thirdly, existing architecture and the appearance of the city must be in such a state as to necessitate the changes. Additionally this transition cannot have a negative effect on the city or country; rather it should be a driving force for vigorous economic growth in the society. Unless all of these conditions are met, a society will not have sufficient motivation to enter a large-scale construction age. It is clear to me that modern China is coming into her adolescence,

i.e. her "Construction Age."

What will be the features of China's construction age and what sort of buildings will it inspire? To answer these questions, we must understand the circumstances under which a person or a city steps into her adolescence. For just as someone who grew up in a time of peace will have a very different experience from someone who experiences his or her youth in the midst of war, every city's construction age reflects the circumstances surrounding its beginning.

For example, Paris went through her adolescence in the mid-nineteenth century during the reign of Napoleon III. It is said that 80% of the city's construction was completed during that period. The consistency of the height of the buildings, their form, and the materials used all manifest the same imperial style. The city style in the period of Napoleon III made Paris the representative city of the nineteenth century. With the magnificent strength

of her youth to build upon, Paris enjoyed her prime in the twentieth century.

A more recent example is New York City, which entered her youthful phase in the decade preceding the 1929 economic depression and achieved an unmatched level of prestige. It was during this time that large American corporations seized the world's leading economic role from the previously dominant European firms. These newly rich companies competed with each other through the construction of great symbols of their power—unbelievably tall buildings that have come to be called “skyscrapers.” In every sense, skyscrapers are the symbols of twentieth century capitalism. Throughout the world, the 'adolescent version' of New York City has been replicated in every major city and has become the model for twentieth century metropolises.

The ninetieth and twentieth centuries have already come to a close. And now, at the beginning of the twenty-first century, it is China who now welcomes

her adolescence. This is a critical point, since the style that appears now, in China's adolescence, and the kind of municipal infrastructure that is produced will play a large role in determining the trends of the twenty-first-century city and its architectural style. Therefore I pay special attention to the architecture in today's China.

— *Kengo Kuma*

I agree with Kengo Kuma in naming the current period in China a “Construction Age.” A Construction Age usually lasts for 10 to 20 years, during which time a city fully develops its architecture. After that, all it needs is renovation of existing structures. China is currently stepping into a Construction Age and Beijing has taken the lead.

For various reasons, China has never really experienced a Construction Age. In his book, Lin Yutang quotes Li Siguang: “a typical construction cycle in China lasts around 400 years and the current

cycle has stretched from the Great Wall of the Ming and Qing Dynasties until now. Faced with the end of this 400-year cycle China has entered into a Construction Age unprecedented in its history, especially in light of the current political situation.”

Even though Beijing's real estate landscape is currently dominated by low-income housing, demand for low-income housing remains strong. Most people think that the way to meet this need is to continue to build more low-income housing, but I think this approach is misguided. One of the reasons that demand remains strong is that a large percentage of low-income housing is still occupied by high-income and middle-income families. It would be better for the city in the long run if developers, or a significant portion thereof, made it their job to build houses for those who are on top of the income pyramid. These people can then give their houses to those who are below them in the middle of the pyramid and those who are in the middle can leave their houses to those who are at the bottom. As

high-income and middle-income families move out, existing low-income housing will become much more accessible to truly low-income families. In this way, it is possible even for those who do not have houses to enter the pyramid, and for the overall quality of housing in the city to improve. Only high quality architecture can improve a city.

When I was living in the countryside, the impression I had of cities was what advanced and modern places they were. Later, when I got more familiar with cities, I understood that some parts of them were well developed and others were not.

We are bringing the most progressive and the most advanced notions and concepts to our cities. Concepts such as SOHO and minimalism. And we are the first developer to bring color to the Beijing cityscape. These sorts of innovations have allowed us to become a trendsetter and leader in the industry and in the city itself.

— *Pan Shiyi*

Zhang Xin and her husband Pan Shiyi are the most successful and famous residential developers in Beijing. They have independently designed and financed stylish living quarters for a new generation of homeowners. Inside the apartments are aggressively modernistic. The split-level designs allow the residents to live and work at home.

Buyers are queued up even before completion, many of whom Zhang says belong to a new class of Beijingers—computer savvy 35 to 40-year-olds who run small businesses in the arts or media sector. “We wanted to find an architectural answer to the way people live now,” she says.

SOHO New Town is one of the first such developments and was built on a site which once belonged to an old rice wine factory. Zhang Xin is planning another development when the model factory, the Beijing No 1 Machinery Plant, which employs thousands of metalworkers, moves out.

“It will be challenge for domestic architects to adapt and become creative,” says Zhang Xin.

“Yet it is difficult to maintain the unique national

style. Globalization now means everyone uses the same kind of materials,” she adds.

Zhang and her husband say they are trying to foster innovative design by creating an architectural museum near the Great Wall at Badaling. Architects from around the world have been invited to design innovative holiday homes that blend in with the local scenery. They have experimented with converting a former peasant courtyard into a stylish country hideaway using local materials. This lies in a village near another section of the Great Wall where a dozen of Beijing's art crowd have all done something similar.

—“*The Color of Beijing*” by Jasper Becker *South China Morning Post* December 13, 2000

SOHO Art Collection offers people an entrance into a more artistic lifestyle. In a city that changes its face every second, we are constantly confronted by new values, thoughts and lifestyles. We choose art today because art is more fun. Art

excites us, enriches us, moves us and at the same time, art confuses and empties us.

— *Ai Weiwei*

I have always believed that human action only retains its meaning in a certain space and a certain context. Therefore, all past human action only makes sense in that specific environment from the past. Once people position themselves in a new environment, I believe their behavior will change. That is to say, the environment has a tremendous binding force over human actions. It is this binding force that makes two originally unrelated matters related. This kind of relationship is really the most interesting part of architecture. Therefore, I cannot agree with those who think people can move freely in a building without a binding force. A given space inevitably allows for only a given set of actions, and the binding force is intrinsic to space. Isn't it the architects' responsibility to communicate the binding force to the residents in a simple way?

— *Riken Yamamoto*

In the innovative SOHO project, we utilized the twentieth century's best theories and solutions to create the best possible architecture for the new century. We combine functionality, flexibility, spaciousness, simplicity and elegance together to create room for both working and living.

The SOHO residential complex is part of the forward progressive international art and architecture movement. Minimalism can be interpreted as necessity, which is to say that every single element in the building is as important as the building taken as a whole. Fewer design elements mean more space and comfort, and greater efficiency and elegance.

— *Antonio Ochoa*

001-041 形式服从观念

042-111 生活态度确定居住方式

112-143 细节是上帝

144-183 SOHO 现代城艺术馆

184-213 SOHO 还在继续

只是数字游戏 只是文字游戏

001-041 Concept Determines Form

042-111 Who We Are Dictates How We Live

112-143 God Resides in the Details

144-183 SOHO Art Collection

184-213 A New SOHO Is Born

Simply A Game of Numbers    Simply A Play of Words