

当代MOMA by STEVEN HOLL ARCHITECTS

当代置业 编著

北京出版集团 北京出版社

A CITY WITHIN A CITY

Preface/Metropolis Construction Model/Beijing&Future/Skyline and
New Neighborhood/Location/Transportation Hub/Airport Expressway/
Grand MOMA Planning/System Directions/Architecture/Multi-hall Art
Theater/Art Hotel/Aerial Chamber/Restaurant/Commerce/Tennis Court/
Building Appearance/External Wall /Use of Spatial Lobby/Landscape/
Central Roof Garden/Lighting/Media Report/Cooperation Team

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在斯蒂芬·霍尔的城市规划思想里,基地,是创建一个建筑最重要的考量。最大限度地挖掘城市的价值与土地的潜力,让社区不仅是为社区居民服务,同时也对城市和环境有所贡献。

Among the city planning ideas of Steven Holl, site is the most important criterion of constructing an architectural community. With the maximum exploitation of the city value and land potential, the community should not only serve its residents but will also be able to make a contribution to the city environment.

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目录

序言	3
----	---

斯蒂芬·霍尔	6
--------	---

从国际都会发展概况看北京未来发展	11
------------------	----

洛克菲勒中心	15
--------	----

时代华纳中心	19
--------	----

东京六本木山	23
--------	----

拉德方斯新区	27
--------	----

中国北京·未来	29
---------	----

都市天际线与新邻里关系	30
-------------	----

住宅结构的转变改变传统邻里关系	35
-----------------	----

寻找新的邻里关系	35
----------	----

可持续发展建筑社区的开发与建设	37
-----------------	----

东直门	39
-----	----

交通枢纽	41
------	----

机场高速	45
------	----

当代MOMA规划	48
----------	----

地面层	56
-----	----

中间层	60
-----	----

顶层	61
----	----

系统说明	66
------	----

通风井优化概念	69
---------	----

舒适度概念的公寓	71
----------	----

置换式通风系统	73
---------	----

辐射制冷/采暖系统	74
-----------	----

公寓的热动态模拟	76
----------	----

能源供应概念比较	78
----------	----

能源供应概念	81
--------	----

用水平衡的估算	86
---------	----

可持续概念	90
-------	----

经济概念	90
------	----

建筑	92
----	----

基地图	95
-----	----

多厅艺术影院	97
--------	----

艺术酒店	103
------	-----

空中会所	106
------	-----

餐厅	114
----	-----

商业	116
----	-----

网球场	118
-----	-----

建筑外观	123
------	-----

外立面材质	125
-------	-----

空间使用	129
------	-----

门厅	133
----	-----

景观概念—土丘花园	138
-----------	-----

园林	140
----	-----

景观设计概念	145
--------	-----

中心屋顶花园	151
--------	-----

灯光	155
----	-----

媒体报道	165
------	-----

合作团队	171
------	-----

开发商—当代置业	171
----------	-----

日本 千叶 幕张住宅	174
------------	-----

美国MIT Simmons公寓	175
-----------------	-----

灯光顾问	177
------	-----

合作设计单位	178
--------	-----

结构顾问	178
------	-----

景观设计	178
------	-----

CONTENT

Preface	3	Architecture	92
Steven Holl	6	Site Plan-Option	95
 A Forecast of Future Development of Beijing in Light of the General Development Situation of International Metropolises	11	Multi-hall Art Theater	97
Rockefeller Center	15	Art Hotel	103
AOL Time Warner Center	19	Aerial Chamber	106
Roppongi Hills	23	Restaurant	114
La Defanse New District	27	Commerce	116
China Beijing · Future	29	Tennis Court	118
 City Skyline and New Neighborhood Relationships	30	Exterior Appearance	123
An Alienated Neighborhood Relationship as a Result of the Transformation of Residential Structure	35	External Wall	125
Seeking New Neighborhood Relationships	35	Use of Spatial	129
 Development and Realization of Sustainable Architecture	37	Lobby	133
Dongzhi Men	39	Landscape Concept—Garden of Mounds	138
Transportation Hub	41	Landscape	140
Airport Expressway	45	Landscape Concept	145
 Grand MOMA Planning	48	Central Roof Garden	151
Ground Level	56	Lighting	155
Intermediate Level	60	 Media Report	165
Top Level	61	 Cooperation Team	171
 System Directions	66	Developer—Modern Land Group	171
Optimized Ventilation Shaft	69	Makuhari Housing, Chiba, Japan	174
Comfort Concepts	71	MIT Simmons Apartments, US	175
Displaceable Ventilation System	73	Lighting Designer	177
Radiant Cooling/Heating System	74	Associated Architect	178
Dynamic Thermal Simulation of Apartments	76	Consulting Engineer	178
Comparison of Energy Supply Concepts	78	Landscape Architects	178
Energy Supply Concepts	81		
Estimation of Pool Water Balance	86		
Sustainable Concept	90		
Economical Concept	90		

新世纪的乌托邦……

A Utopia in the 21th Century……



序言 Preface

“一栋建筑的基地不仅仅是其概念的一部分，也是建筑的物质的以及抽象的基础。通过与场地的自然融合，通过聚集一种情境的意义，建筑得以超越其物质上和功能上的要求。建筑不是对地景的入侵，而是为其作出诠释。建筑和基地之间应当建立起一种实验性的关系，一种超自然的链接，一种诗意的联系。”

——斯蒂芬·霍尔《锚》1998

"The site of architecture is not just a part of concept. Site is the material and abstract basis of the architecture. Through a natural blending with the site and creating a meaningful setting, architecture surmounts its material and functional demands. Instead of intruding, architecture makes an explanation for the surrounding landscapes. Therefore, between construction and base, an experimental relationship, a metaphysical link, and a poetic connection should be established between the architecture and the site."

——Steven Holl's 《Anchoring》1998

Steven Holl

被《时代周刊》誉为美国最优秀建筑师之一的斯蒂芬·霍尔，是新一代国际建筑大师中的代表人物，以其对空间和光影的关注与研究而自成一派。

在设计中，斯蒂芬·霍尔注重观念与表现手段的融合，认为建筑设计形态应服从想法与功能，以及追求光线与空间的配合，从而其作品中，总蕴涵一种表面沉默但内涵强于任何语义表现的强烈张力。不拘泥于理论学说的条条框框，霍尔的作品有着自己独特的设计魅力，以简洁传统的形式、天然的材料、新颖的装饰，以及丰富协调的色彩见长。

霍尔吸收了胡塞尔、庞蒂等人的思想精华，融入自身对建筑的理解，设计出更新的“知觉现象学”建筑。在1991年出版的《寻找锚固点》一书中，他提出“将建筑锚固在场所中”。霍尔在北京大学的讲演中也提到了这一点。他说：“我在中国印象最深的就是参观了苏州的网师园……那里所呈现出的所有的空间关系、透视的叠加、精彩的细节和经过仔细推敲的比例尺度，每个亭子都有自己的含义，建筑是需要到其里面去体验的。”

正是因为重视“生活世界”，所以霍尔对环境 and 场所更加关注，对建筑内在的感觉更加重视。他不但强调建筑师个人对建筑的真实知觉，通过建筑去领悟借鉴美好的真实事物，而且在此基础上试图建造一种人们能够亲身体会或引导人们对世界进行感受的契机。

从霍尔的建筑中我们不难看到，他对于细部的处理，材质的选择，光、色彩的把握，纹理的精心考虑，都独具匠心。霍尔将他们称做“现象区”，即纠结的经验、透视空间、色彩与光影、夜空间，时间片段和知觉，以及作为现象镜的水、声音和细部等细节均有机地结合在一起。

作为美国当代建筑师，斯蒂芬·霍尔虽然处于物欲横流的时代，但是仍然坚持自己的哲学理论，朴实地做着自己的建筑。或许身为东方人的我们还不能完全领悟西方哲学的真谛，但毫无疑问的是，好的建筑永远能给人以视觉与精神的双重享受！

斯蒂芬·霍尔，哥伦比亚大学建筑与规划学院终身教授。



Steven Holl, named by Time magazine one of "America's Best Architects," is a representative of the international architectural masters of a new generation and has established a genre of his own featuring an attention and research on space and light.

While designing, Steven Holl stresses an integration of concepts and phenomenal approaches, a pursuit of ideas and functions, and a blending of space and light. As a result, his works are seemingly silent but convey powerful strength hidden behind. Unrestricted to theoretical stereotypes, his ingenious designs feature simple and traditional forms, natural materials, novel decorations, and a diversity of concerted colors.

By combining the theoretical essences of Edmund Husserl and Gio Ponti with his own understanding of architecture, Steven Holl designed buildings of an updated phenomenology of perception. In his book "Anchoring," published in 1991, he stated an idea of "Anchoring architecture on site." This point was also mentioned during his speech at Peking University. "What impressed me most in China was a visit to the Garden of Net's Master in Suzhou all the space relationships, perspective superposition, wonderful details, and crafty proportions and scales presented there..." Holl said. "Each of the pavilions has its own idea, and the architecture needs to be tasted inside."

Giving priority to the "Living world," Steven Holl attaches great importance to the environment, site, as well as inner atmosphere of the architecture. He stresses the true perspective of him as an architect toward the buildings, and based on this, attempts have been made to create opportunities for people to personally experience the world. From Holl's works, one can easily taste his distinctive treatment of details, selection of materials, mastery of light and color, and consideration of textures. In what Holl called "Phenomenal zone," or "enmeshed experience," perspective space, color, light, shadow, night space, time periods, and perception, as well as phenomenal mirrors like water, sound, and details are intertwined.

In spite of being in an age teemed with desires for material wealth, Steven Holl adheres to his own philosophy and devotes himself to the art of architecture. As Easterners, we might be not able to fully understand the truth of Western philosophy, but we have no doubt in the fact that great buildings will bring people both visual and spiritual enjoyments.

Steven Holl, a tenured professor at Columbia University's Graduate School of Architecture and Planning

部分展览

- Arkitekturmuseet, 概念和现象, 斯德哥尔摩, 2003年3月
- Basilica Palladiana di Vicenza, 从城市到沙漠: 风景中的密度, 维琴察, 意大利, 2002年9月
- 威尼斯双年展, 美国馆, 一个新世贸中心, 威尼斯, 意大利, 2002年9月
- Architekturzentrum Wien, 概念和现象, 2002年4月
- 国家建筑博物馆, 一个新世贸中心, 华盛顿, 2002年3月
- Max Protetch 画廊, 一个新世贸中心, 2002年1月
- 罗马美国学院, 视差, 2001年
- Van Allen 研究院, 建筑与水, 2001年
- Max Protetch 画廊, 视差, 纽约, 2001年
- Cooper—Hewitt 博物馆, 第一届设计三年展, 纽约, 2000年
- 现代美术馆, 非一私人住宅, 纽约, 1999年
- 三藩市现代美术馆, 三藩市, 1999年
- GA 画廊, 东京, 日本, 1999年
- 当代艺术博物馆, 洛杉矶, 现在和未来, 100年的建筑, 1998年
- GA 展览, GA 画廊, 东京, 日本, 1997年
- 荷兰建筑协会, 荷兰建筑和美国模式, 鹿特丹, 荷兰, 1997年
- 威尼斯双年展, 建筑作为测振仪, 威尼斯, 意大利, 1996年
- 巴塞罗那现代文化中心, 现在和未来, 城市中的建筑, 巴塞罗那, 西班牙, 1996年
- 现代美术馆, 轻的构筑, 纽约, 1995年
- 建筑联盟, Kiasma, 纽约, 1995 年
- 芬兰建筑博物馆, 赫尔辛基, 芬兰, 1993年
- AR/GE Kunst—画廊博物馆, Bolzano, 意大利, 1993年
- Arc en Reve建筑中心, Bordeaux, 法国, 1993年
- GA 画廊, 东京, 日本, 1992年
- 加拿大建筑中心, 蒙特利尔, 加拿大, 1992年
- 亨利艺术画廊, 西雅图, 1991年
- 威尼斯双年展, 威尼斯, 意大利, 1991年
- Walker艺术中心, 明尼阿波利斯, MN, 1991年
- 哈佛大学设计学院, 剑桥, 麻省, 1990年1月~3月



斯蒂芬·霍尔(Steven Holl)

荣誉

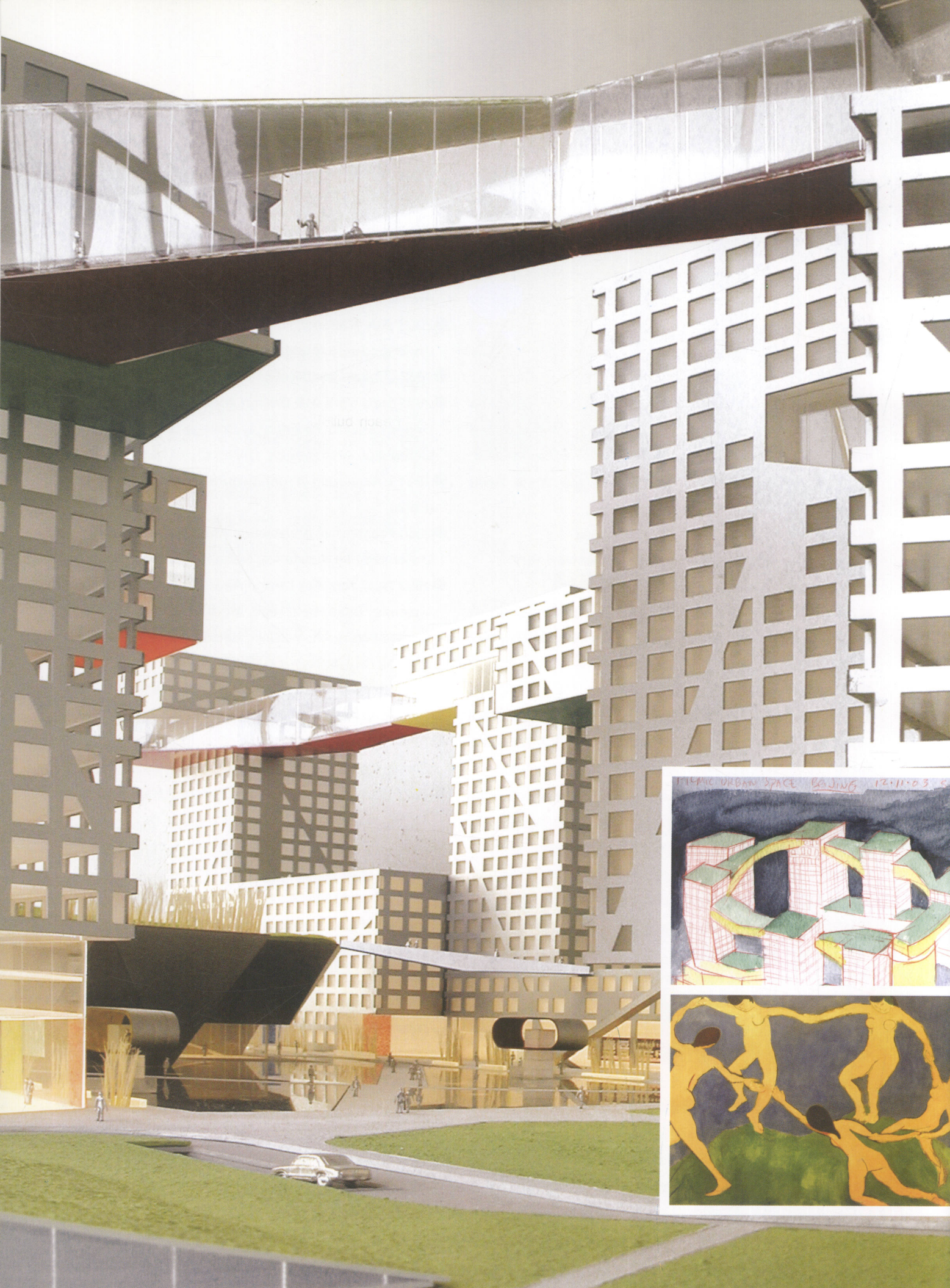
- 2003年英国皇家建筑师协会荣誉资深会员
- 2003年美国建筑师协会国家荣誉奖(Simmons Hall, 麻省理工学院本科生宿舍)
- 2002年Cooper Hewitt国家建筑设计奖
- 2002年纽约建筑师协会建筑设计奖(Simmons Hall, 麻省理工学院本科生宿舍; 明尼苏达大学建筑和景观建筑学系馆)
- 2001年法国巴黎建筑学会最高荣誉奖章
- 2000年进步建筑奖(Simmons Hall, 麻省理工学院本科生宿舍; Nelson Atkins 艺术博物馆)
- 1999年纽约建筑师协会建筑设计奖(匡溪科学研究院, Bloomfield Hills, 密植安州; Kiasma, 当代艺术博物馆, 赫尔辛基; Nelson Atkins 艺术博物馆, 堪萨斯城, 密苏里州)
- 1998年克莱斯勒设计创新奖
- 1998年阿尔瓦·阿尔托荣誉奖章
- 1998年美国建筑师协会国家设计奖(St. Ignatius 教堂, 西雅图大学)
- 1997年日本建筑施工协会奖(幕张住宅, 千叶, 日本)
- 1997年美国建筑师协会宗教建筑奖(St. Ignatius 教堂, 西雅图大学)
- 1996年进步建筑奖(Knut Hamsun博物馆, 挪威; 城市博物馆, Cassino, 意大利)
- 1993年美国建筑师协会国家荣誉奖(Stretto住宅, 达拉斯, 德州)
- 1992年美国建筑师协会国家荣誉奖(D. E. Shaw & Co. 办公室)
- 1991年美国建筑师协会国家荣誉奖(混杂建筑, Seaside, 佛罗里达州)
- 1991年进步建筑奖(空间 / 绞结住宅, 福冈, 日本)
- 1990年Arnold W. Brunner建筑奖(美国国家艺术和文学学院)

Exhibitions

- March 2003 Arkitekturmuseet, Stockholm, Idea and Phenomena
- September 2002 Basilica Palladiana di Vicenza, City to Desert: Density in the Landscape, Vicenza, Italy
- September 2002 Venice Biennale - American Pavilion, A New World Trade Center, Venice, Italy
- April 2002 Architekturzentrum Wien, Idea and Phenomena
- March 2002 The National Building Museum, A New World Trade Center, Washington, DC
- January 2002 Max Protetch Gallery, A New World Trade Center
- 2001 American Academy in Rome, Parallax
- 2001 Van Allen Institute, Architecture+Water, New York
- 2000 Max Protetch Gallery, Parallax, New York
- 2000 Cooper-Hewitt Museum, 1st Design Triennial, New York
- 1999 Museum of Modern Art, The Un-Private House, New York
- 1999 SF MoMA, San Francisco
- 1999 GA Gallery, Tokyo, Japan
- 1998 Museum of Contemporary Art, Los Angeles, Present and Future: 100 Years of Architecture
- 1997 GA Exhibition, GA Gallery, Tokyo, Japan
- 1997 Netherlands Architectuurstudie, Dutch architecture and the American Model, Rotterdam, Netherlands
- 1996 Venice Biennale: Architect as Seismograph, Venice
- 1996 Centre de Cultura Contemporània de Barcelona, Present and Futures: Architecture in Cities, Barcelona
- 1995 MoMA Gallery, Light Construction, New York
- 1995 Kiasma, New York
- 1993 Museum of Finnish Architecture, Helsinki, Finland
- 1993 AR/GE Kunst - Galerie Museum, Bolzano, Italy
- 1993 Arc en Revo Centre d'Architecture, Bordeaux, France
- 1992 GA Gallery, Tokyo, Japan
- 1992 Canadian Center for Architecture, Montreal, Canada
- 1991 Henry Art Gallery, Seattle, WA
- 1991 Venice Biennale, Venice, Italy
- 1991 Walker Art Center, Minneapolis, MN
- January-March 1990 Harvard Graduate School of Design, Cambridge, MA

Honors and Awards

- 2003 Honorary Fellow of the Royal Institute of British Architects
- 2003 AIA National Honor Award (Simmons Hall, MIT Undergraduate Residence)
- 2002 Cooper Hewitt National Design Award for Architecture
- 2002 New York AIA Design Award (Simmons Hall, MIT Undergraduate Residence; College of Architecture and Landscape Architecture, University of Minnesota)
- 2001 L'Académie d'Architecture's Grande Médaille d'Or (Paris)
- 2000 Progressive Architecture Awards (Simmons Hall, MIT Undergraduate Residence; Nelson Atkins Museum of Art)
- 1999 New York AIA Design Award (Cranbrook Institute of Science, Bloomfield Hills, MI; Kiasma, The Museum of Contemporary Art, Helsinki; Nelson-Atkins Museum of Art, Kansas City, MO)
- 1998 Chrysler Award for Innovation in Design
- 1998 Alvar Aalto Medal
- 1998 US National AIA Design Award (Chapel of St. Ignatius, Seattle University)
- 1997 Japanese Building Contractors (Makuhari Housing, Chiba, Japan)
- 1997 US National AIA Religious Architecture Award (Chapel of St. Ignatius, Seattle University)
- 1996 Progressive Architecture Awards (Knut Hamsun Museum, Bodo, Norway; Museum of the City, Cassino, Italy)
- 1993 AIA National Honor Award (Stretto House, Dallas, Texas)
- 1992 AIA National Honor Award (D.E. Shaw & Co. Offices, New York, NY)
- 1991 AIA National Honor Award (Hybrid Building, Seaside, FLA)
- 1991 Progressive Architecture Awards (space residence, Fukuoka, Japan)
- 1990 Arnold W. Brunner Prize for Achievement in Architecture as an Art (the American Academy of Arts and Letters)



理念

建筑是为每天的生活所准备的一个具有灵性的空间。城市建筑对城市结构的形成作出了精心策划。建筑作品的本质是将观念与形态灵活地结合起来。

基地

在每一个项目中,在注重功能这个关键环节的基础上,我们都会去寻找一种新的方法将一个建筑物与一个组织的概念结合在一起。在设计一座建筑时,我们要从寻找这个项目的特点以及地域的特性开始,而不是把某一特定的风格应用到不同的气候条件中,或一成不变地应用到对功能的不同要求中。

城市贡献

建筑不是单独存在的,而应考虑到与周围环境的相互联系。最大限度地挖掘城市的价值与土地的潜力,让社区不仅是为社区居民服务,同时也对城市和环境有所贡献。

光线和细部

即使将某一设计作品固定地用于某种特定的地点和环境时,我们仍应寻找对时间、光线和材料的更为深刻的体验。一个房间中空间的现象、从窗户中射入的阳光、材料的颜色及其在墙上和地面的反射,这些都有着整体的关联。薄膜的透明度、灰泥单调的白色、不透光玻璃的反射、一缕直射的阳光,它们交织于一种互补的关系中,共同构成了一个场地的独特体验。

材料

建筑中的各种材料就像各种不同的乐器,或在和谐中共鸣,或在不协调中交换。当建筑中需要改变某些天然材料,如玻璃、石头或木材的用途时,应考虑到感官的体验和材料本身的特殊个性。可持续性的、可更新的,以及地方性的材料就成为这一触觉领域中的一部分。

Concepts

Architecture is an intelligent space serving everyday life.

City architectures are a contribution to the deep consideration of city system. The essence of architectural works is organic connection between idea and form.

Site

For every project, we would search for a new approach to determine the task of the building by integrating its key functions with an organizational concept. Rather than moving an identical "style" to different sites and climates, we would start the design of each building by explore the characteristics of the proposal and the individuality of the site.



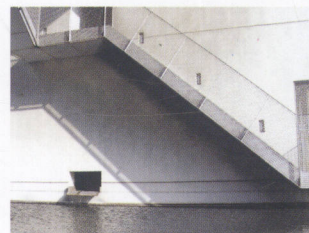
City Contribution

Building does not exist alone, and its relationships with the surroundings should be taken into consideration. With the maximum exploitation of the city value and land potential, the community should not only serve its residents but will also be able to make a contribution to the city and its environment.



Light and Details

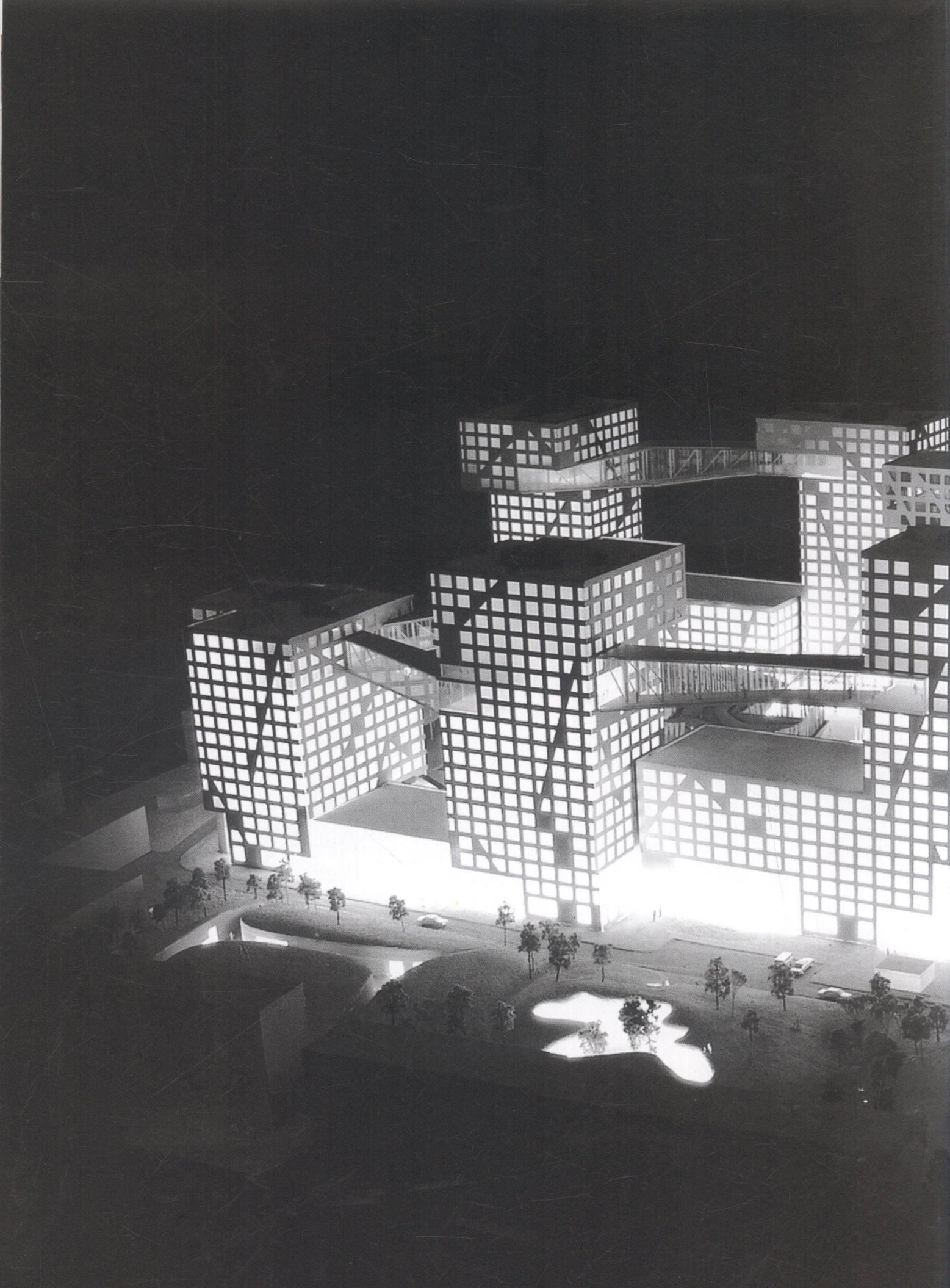
While fixing a work on a specific site and environment, we seek for a profound beginning of an experience of time, light, and materials. The space phenomenon in a room, the sunshine penetrating from the window, the colors of materials and their reflections on walls and floor are all connected to form integrity. The transparency of a film, the color of plastering, the light reflection of an opaque glass, and a string of sun rays beating in the room are crisscrossed, composing a unique experience of a site.



Materials

The various building materials communicate with each other in a concerted or inharmonious way, like different musical instruments for composing a musical piece. The transforming of natural materials, such as glass, stones, and wood, in architecture will stimulate thought and sensory organs for the experience of a site. Sustainable, renewable, and local materials will become a part of this tactile realm.





从国际都会发展概况看北京未来发展

在城市中心寻找开放和谐的社区、舒适健康的居住、便利时尚的生活,这些需求是源于人类群居本质的渴望,并成为国际都会的发展轨迹,引领着人类都会生活形态的改变。

A Forecast of Future Development of Beijing in Light of the General Development Situation of International Metropolises

Seeking an open, harmonious community in a city proper for a comfortable, healthy residence and a convenient, modern way of life is people's natural demand originating from their desire for living in communal settings. This demand has driven the development trails of international metropolises and transformed people's city lifestyles.

