

URBANUS 都市实践

SELECTED PROJECTS 1999—2007



中国建筑工业出版社

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..... **壹 创立** URBANUS都市实践三位创始人于1999年事务所成立之际对其定位有一个共识：创立一个设计型(design firm)建筑事务所，并将其打造成一个有持久生命力的品牌。事务所的实践首先要立足于中国大规模的建设环境中，对当代城市进行重新思考，并以作品对话国际建筑界。实现这一目标不仅要求好的设计技能，而且更需要在思想方法上有独立的视角和立场以及综合的批评分析能力。20世纪90年代后，全球化推动了国际和国内的交流，国际建筑界开始更加关注亚洲城市化的过程，同时大规模的建造使中国建筑市场逐渐拥有了更为开阔的国际性视角和更为丰富的包容力。设计市场也经历了一个非同寻常的发展过程：从20世纪80年代之前国营设计院独揽；20世纪90年代盲从潮流向西方商业设计公司一边倒；到本世纪初真

OPPORTUNITY AND DECISION 机遇与选择



..... **I. INITIATION** Three partners founded URBANUS in 1999. Against the backdrop of China's unprecedented urbanization, the practice aims to pursue high-quality design from an international perspective and to establish critical ways of thinking about the contemporary city. To achieve this goal, good design is coupled with a unique point of view and a methodology that is both analytical and critical. Since the 1990s, globalization has facilitated an ever-expanding dialogue between China and the rest of the world. The world wants to share in Asia's exhilarating urban development. China currently has construction projects that are massive in both scale and quantity, and this invites a broader view of and a capacity to absorb international influences. A drastic transformation of China's design market has already taken place. Before the 1980s, architectural design was monopolized by large state-owned design institutes. In the early 1990s, design started to

正产生了关注及渴求国际建筑前沿理念及实践的需求,建筑市场的逐步开放和多样化,展示着经济崛起的中国对新的城市建筑与文化的不懈追求,也为新型的年轻设计型事务所提供了前所未有的成长环境。

URBANUS都市实践顺应了时代机遇的召唤,将实践中心聚焦于中国的城市,通过一系列作品,使“设计型事务所”的定位,牢牢地扎根在对当前粗糙而快速的城市化的批判立场之上。为寻找对当代城市和建筑问题的完整认识和有效策略,URBANUS都市实践全方位地介入了室内设计、景观设计、建筑设计和城市设计。URBANUS都市实践认为好的思想决定好的设计,并非好的项目决定好的设计,而思想的火花则产生于对中国特殊的城市化条件下相关问题的应答过程之中。

URBANUS都市实践深知良好的工程质量是实现好设计的保证,虽然

中国建筑施工及管理方面相对落后,但看到中国目前已经是全球性的产品加工厂,开始具有相当高度的工业水准和潜力,当面对设计技术的选择时,始终知难而上地争取条件来运用和推进先进技术,追求能与国际接轨的高品质建筑。

..... **贰 关注城市的实践** “URBANUS源于拉丁文的‘城市’,它表述了事务所的设计主旨是从广阔的城市视角和特定的城市体验中解读建筑的内涵”。这一自始至终没有改变过的立场表述了两层意义:一、URBANUS都市实践的实践无论是大是小,都源于特殊的城市条件,并要努力作用于城市;二、对城市的认识是从特定时间与地点的体验出发,而不是从先验的知识体系出发。进一步引申这个观



follow Western trends and was largely overtaken by Western commercial firms. Since 2000, there has emerged a real need for international contemporary avant-garde design. The continuous opening up and multiplicity of the market reveals China's urgent need for an architectural and urban culture that represents the ambitions and achievements of a rising economic power. Driven by tremendous opportunities, young design firms are emerging as a new type of practice.

Following the calling of its time, URBANUS scrutinizes China's fast rising but poorly constructed cities, and strives to build its reputation as a design firm through interventions based on urban reality. The firm involves itself in a wide scope of design, and believes that a full understanding of the contemporary urban situation requires a comprehensive practice that includes architecture, urban design, as well as interior and landscape design. URBANUS believes good design does not necessarily come out of high profile projects. It

comes out of thinking through concepts that appropriately address the issues of its time and place. Indeed, China's current urban development is a true source for inspiration.

Fully aware of the limitations regarding quality and management in today's China, URBANUS believes that high construction quality is a result of quality design. Based on the fact that China is now becoming a world factory with a powerful manufacturing potential, URBANUS strives to promote the integration of advanced manufacture with the construction industry. It hopes to achieve technical maturity through quality work in the hope of catching up with international standards of quality.

..... **II. THE PRACTICE CONCERNING THE CITY**

The name 'URBANUS' is derived from the Latin word urban, expressing the firm's primary design philosophy of searching for content in its architecture through the comprehensive reading

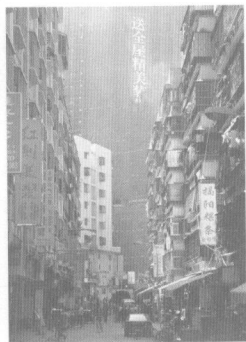
点,也可以看到URBANUS都市实践对“城市”这一概念的认识是随实践的推移在不断加深。从一开始把事务所的定位锁定在“城市”这一主题词上时,URBANUS都市实践就已明确感到亚洲当今城市的状态蕴育着新的知识,而对这种知识的了解,必须经历亲身的实践与观察。

1999年公司在美国注册,全名为URBANUS Design Worldwide,中文译名“都市国际设计”,并开始设立深圳办公室。2003年设立北京公司之际注册更名为“都市实践”——URBANUS Architecture & Design。至此,“URBANUS都市实践”成为北京和深圳事务所的统一名称。用“都市实践”取代“都市国际”,不仅更直白、明确地表达了事务所的基本理念,还标志着URBANUS都市实践的工作更加贴近城

市现实。

如今人们已经普遍觉悟到城市问题是当代一个最重要的问题。“城市”已经变成一个时髦的词汇泛滥到学术的各个角落。当然,这种“城市”概念的滥觞,也暴露出一种“泛都市主义”的危险,似乎“城市”一词正变得可以说明一切。如何摆脱这一泛都市主义的泥潭,也是URBANUS都市实践通过实践本身所要不断反省和不断提升的理论站点。显然,这个认识不是先验的,也是通过实践来不断深化的,这一深化,有幸被《时代建筑》杂志记录下来。

《都市实践》一文发表在《时代建筑》2002年第5期题为《中国当代建筑新观察》专刊中。URBANUS都市实践于文章中明确提出了观察在实践中的重要性:“中国建筑中最需要我们去解读的是城市问题。



of urban realities. The firm's mission statement strongly reflects the office's design approach: "Reading architectural programs from the viewpoint of the urban environment in general, and the ever-changing urban situations in particular." This philosophy, hitherto unchanged, contains two implications: first, for a project, large or small in scale, the design approach shall start from the relevant urban conditions, and the design shall provoke improvements in its urban environment; second, the understanding of the city shall be based on fresh experiences from specific times and venues, independent of the knowledge systems already established.

URBANUS' conceptualization of the idea of the "city" has been evolving and deepening as its practice grows. Contemporary urban conditions in Asian cities have been constantly generating new knowledge which challenges our previous perception of the city. This knowledge emanates from direct experience and in-

depth observation.

In 1999, the company's original name- "URBANUS Design Worldwide" ("都市国际设计") - was registered in the United States. Shortly afterwards, it started a studio in Shenzhen. In 2003, while URBANUS added a Beijing studio, the company revised its name to "都市实践" ("URBANUS Architecture & Design"). From then, "URBANUS都市实践" became the name for both the Beijing and Shenzhen studios. The new name expresses the firm's fundamental principles more explicitly and states the urban nature of URBANUS' architectural work.

It has been widely acknowledged that urban issues are one of the most pressing issues of our time. Such issues affect every field of study and every profession. Although the urban condition seems to conveniently address many theoretical concerns, URBANUS constantly enriches its understanding of the city through practice. Accumulating direct experience over

中国已经有了一种特殊的城市形态，是用西方的城市模式所不能完全解释的，是最令我们感到好奇的。……假如说我们有什么特殊的思想的话，那就是坚信设计的理念会源于对现实的观察，尤其是中国的当代城市现实为我们提供了一部最丰富、最复杂、最矛盾、最有意思的百科全书，我们的思想伴随着阅读的深入而更敏锐，我们解决问题的方法伴随着洞察力的提高而更趋近于合理。……城市以及关于城市的观念不是一成不变的。城市形态的变化会随着人们生活的变化而改变。现代科学技术的进步，使得人类的生活产生了巨变，也无疑对城市及其发展提出了挑战。虽然我们正在经历的城市化运动是崭新的，但支撑它的理论基础却是相对陈旧的。现在所产生的新城市以及继承的旧城市是否能承受现代的生活条件和生活方式，是一个很值得思考的问

题。没有任何现代的理论能解答这个问题。这就要求我们更细致地去观察、去体验生活中的城市，从中发现一些规律和特质……”。^[1] 这篇文章虽然并没有更具体地提出URBANUS都市实践观察城市的具体方法，但字里行间都渗透着URBANUS都市实践想揭开当前城市面纱的渴望，以及这种热情背后URBANUS都市实践赋予自己的责任与理念。

两年后，《都市实践——“制造中国”与“中国制造”》一文发表在《时代建筑》2004年第4期《海归建筑师在当代中国的实践》专辑中。

URBANUS都市实践进一步陈述了其宗旨及理念：……那么，我们在‘都市问题’上的理论支点是什么呢？这个支点的道德基础是对当代‘城市化’条件下的人性的关怀。城市是现代人寻求基本生存与发展



time helps establish a solid theoretical standpoint. URBANUS' non congenital thinking path has been recorded through a series of published articles in the magazine -Time Architecture (T+A), considered a window into Chinese Contemporary architecture. In the article "Urban Practice" of the special edition T+A (fifth issue, 2002), entitled "Mosaic of Contemporary Architecture in China", URBANUS elaborated the importance of observing reality as a way to guide practice. "In Chinese architecture today, the most urgent need for us is to understand urban issues. China has developed a new type of urban form, without reference to any existing Western model, and thus makes us eager to learn. ...Our vision grows sharper as we read it more and our solutions become more reasonable as our perception is perfected... The city is not fixed and neither can be its conceptualization. The city's form changes as people's lives change. Progress in modern science and technology has led

to profound transformations in our lives that both enrich and challenge the city and its development. The urbanization movement we are undergoing is new, and outdates theories cannot help us to understand the new urban form. Can our cities, new or old, endure contemporary living conditions and life styles? We cannot answer this question with any existing theories. Therefore, we need to observe and experience the cities we live in and find out the hidden rules and specific characteristics of them..."^[1] In this article, URBANUS expresses its enthusiasm and dedication to uncovering the real challenges of China's contemporary cities.

Two years later, such concepts were further defined in the special edition of Time Architecture (fourth issue, 2004), entitled "Overseas Returned Architects' Practice in Contemporary China". In the article entitled "URBANUS: Making China and Made in China", the firm explains its design concept: "Today,

的必要手段，而在我们这样经济基础比较脆弱、社会跳跃式发展的国家，城市化在带给人们空前巨大的机会的同时，又成为了对人性抑制、对资源毁坏的手段。在现行的城市理论中有相当的反城市的成分，也有相当的与当前城市发展状况不适应乃至相抵触的成分，而许多建筑师却没有一个独立的判断立场来揭露和抵抗这些成分。因此，我们实践的理论出发点是对现实的批判，而批判的基础则是对现实城市状态的洞察和体验”。^[2] 因此，对城市的观察，又进一步上升为一种批判性的实践。

这里，URBANUS都市实践明确了这种批判性实践的三个内涵：

第一、创造都市性而不是泛滥都市化

在快速、大量、以利益为主的开发环境下重塑都市生活空间，而非不负

责任地盲从和参与迅速扩展的都市化潮流。

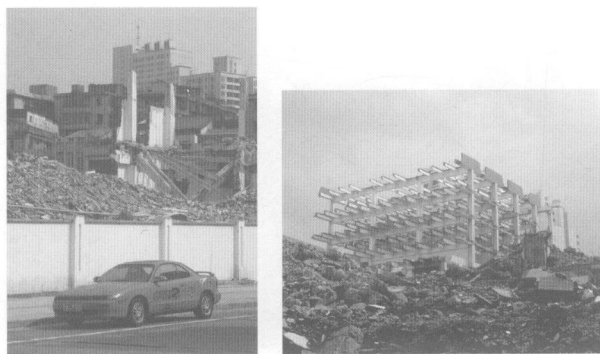
第二、知性实践而不是惯性实践

带着批判的眼光进行有创造力的、对社会负责的而非习惯性和重复性的建筑实践。

第三、做城市装置而不是做城市装置艺术

让建筑成为激发城市活力的装置，以此来为都市生活注入能量而不是将建筑混同于艺术装置。

《用“当代性”来思考和制造“中国式”》一文发表在《时代建筑》2006年3月《中国式住宅的现代策略》专辑中。URBANUS都市实践从理论上明确了必须以“当代性”为理论基石来重构实践的方向：“我们否认当前的设计主流是某种舶来的生活方式，但也应看到舶来的



the word 'city' is employed to superficially explain everything, but at the same time it sets obstacles for further study. So what is our theoretical pinpoint for the issue of the city? It should be the concern about humanity in the process of urbanization today. The city is a necessary means for modern people to seek basic existence and development. In a country like China where the economic foundation is weak and the society is developing in a fast track manner, urbanization has sometimes become a means to depress humanity and destroy resources while bringing about unprecedented opportunities. The city may bring endless joy, but it is also the source of pain and evil. In recent years, the issue of the city has become the most popular subject in literature and arts, but conditions with which literary and art works are created are often problems or deficiencies in reality. In those prevailing urban theories and practices, there are many anti-urban elements as well as many elements which

do not come up with or contradict with the development of contemporary cities. Many architects have no independent stands to criticize or resist those elements. In this context, it is our objective to restore critical thinking on our reality, and the basis of our critical thinking is our observations and experiences on the current condition of urban reality.”^[2]

Here, the article clarifies three principles of the firm's critical practices:

1. Restoring urbanity within a climate of rapid and vast profit-driven development vs. the spreading out and speeding up of irresponsible urbanism;
2. Conducting an innovative and critical praxis with social responsibility, vs. performing a conventional service and repetitive practice;
3. Converting ordinary programs into active and interactive urban devices that can energize urban life vs. indulging in a

样式在其侵蚀地域传统同时,也被本土文化所异化,而成为一种适合于实际的拥有地方特征的生活方式。.....它最需要的是用‘当代性’来重新思考其‘中国式’内涵.....。”

URBANUS都市实践之所以要强调“当代性”,首先是针对于那种从非现实的参照系中寻找创作源泉的做法。这是今天设计师和业主的通病,潜意识中总把创作的原点放到国外或历史建筑之中,而忽略了去考虑当下的条件所可能带来的一个巨大的可能性。这种意识也解释了“海归”虽然是URBANUS都市实践的起点,但URBANUS都市实践在中国的任何项目都没有去刻意拷贝在海外的设计方式和风格。

‘中国式’的‘当代性’并不同于西方化。纵使是使用相近的形式语言,中国国情民情下的当代文化、生存现实以及视觉经验,与西方有天

然的差异,使我们有文化上的独特视角,这就使中国当代建筑有可能以自己独特的方式言说。.....”^[3]

..... 叁 批判性的思考 URBANUS都市实践从第一个设计项目开始就选择了“批判性的城市介入”这一策略:通过深入研究中国城市现实,从建筑,规划乃至社会学的角度为城市的改善和发展提供积极的方案。这里,有必要从理论上理解“批判性”之于当今中国城市化的重要性。就当代建筑思潮趋势而言,整个世界从建构建筑学的知识角度,正在从晚期现代主义时期的批判性走向当前的非批判性的趋势。然而,中国当今的实践却需要批判主义。因为当发展被浓缩在一个极少的时间限度上时,机会反而会成为遗憾,这种遗憾不只是审美意



superficial way of making architecture as an art installation.

Understanding these three principles is the key in reading URBANUS' designs.

Obviously, the most important issue is the concept of “critical thinking” but is it aim purely academic or simply practical? Critical thinking has only been significant in specific historical periods. Today, the most critical topic in architectural practices emanates from problems that emerge in the context of globalization. In the special edition of Time Architecture (third issue, 2006), entitled “Modern Strategies for Residences in Chinese-style Context”, URBANUS published an article entitled “Using Contemporaneity to Contemplate and Create Chinese Style”:

“We don't deny that mainstream design concepts in China today are imported from overseas. But we should also notice that while the imported approach is eroding local traditions, it is

being changed by indigenous cultures and thus becomes a way of living more fit for realities.”

URBANUS stresses contemporaneity in order to criticize how architects and their clients look outside reality to base their design approaches. By resorting to foreign or historical resources, one ignores the potential opportunities of contemporary conditions.

“Chinese contemporary” does not necessarily signify Westernization. China's contemporary living reality and experience today certainly create its own characteristics. Even through application of similar forms, this unique cultural perspective can allow contemporary Chinese architecture to develop an idiom based on the specificity of contemporary Chinese culture.^[3]

..... III. THE PRACTICE WITH CRITICAL THINKING

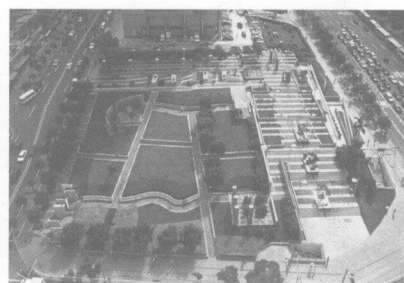
义上,而更多的是对生活的扭曲,速度的压力,又使实践中的遗憾获得了广泛的宽容,使遗憾本身扩大为一种建设性的错误,乃至破坏。面对这种现实,对于URBANUS都市实践这样的事务所而言,实践变成了一种批判的工具。

这种批判性的态度,使URBANUS都市实践选择了一种入世而不是出世的态度。“城市介入”和“城市填空”是URBANUS都市实践从两个不同的极端来进行批判性实践的方式。“城市介入(Urban Engagement)”是指建筑师一旦获得了能够参与项目的策划权力时,如何积极地把握这样的机会,去承担一个策动者的角色。更进一步地说,当建筑师在其工作范围内取得了一定的影响力和话语权,他会有意识地在更高层次主动地对城市发展提供策略,施加影响。这种

“入世”的介入状态多少带有儒家的东方精神因素。“城市填空”则是指建筑师如何在被其他人忽略的角落里去寻找于城市有意义的机遇。

有趣的是,在以住宅为主流商品的当今建筑设计市场化经济潮流中,URBANUS都市实践的设计内容却经常涉及各种类型的公共项目。这里的公共是指建筑能为更广大的市民所享受,能对大众生活有所影响。一些同行羡慕URBANUS都市实践有这样的机会,然而正是通过URBANUS都市实践的努力,才使得许多项目从狭义地为个别利益群体服务扩展到面向广大市民的生活,而另一些于城市生活有意义的机会也是URBANUS都市实践抱着“介入城市”的积极心态而获得的。

URBANUS都市实践在中国的第一个实施项目——深圳地王城市公



The contemporary architecture world has already witnessed a shift from a critical notion of late modernism to a more neutral and non-critical relativism. At its contrary, China is at the stage when the development is compressed in a very limited time span, and critical thinking has been a missing element waiting to be installed into the practice. Architectural opportunities are turned into regrets, not only about the aesthetic dimensions but also about the content of urban life, due to the pressure of development speed. To inject critical thinking in the process of practice becomes important and urgent. URBANUS has been developing its strategy of “critical urban intervention” since the first project it undertook in China. With a close examination of China’s contemporary urban realities, URBANUS involves itself in a proactive strategy with the city, focusing not only on quality design but also on planning and social issues.

The ideology of Confucianism inspires responsible intellectuals

to be involved in the society, rather than being detached from the reality. URBANUS tackles the urban issues from two different approaches: “urban engagement” and “urban infill”. “Urban engagement” refers to the initiation of urban strategies with support from the urban planning institution. URBANUS will not hesitate to take the design and service of architecture as an opportunity to exert positive influence on the broader urban environment. It will consciously propose positive urban strategies for the city, going beyond the scope of service. “Urban infill” refers to the effort of URBANUS to discover opportunities of significance to the city in areas neglected by others.

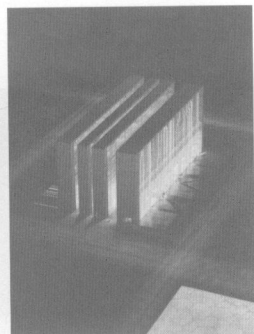
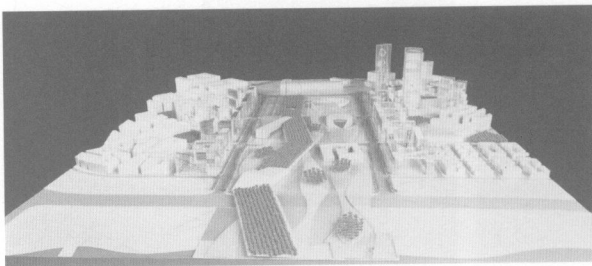
URBANUS has been fortunate to win public projects in an environment where market-driven housing developments define the majority of available projects. Public projects refer to buildings that can be shared by the general public and

园及城市空间改造——是值得纪念的。这本来是一个通过绿化景观设计来美化城市的项目，但URBANUS都市实践将之提升到城市设计层次，力图使城市的公共空间更具有可参与性，而不仅仅是观赏性。在URBANUS都市实践的早期工作中可以发现，URBANUS都市实践一直在积极介入深圳市一些较大的城市项目的策划与设计，例如深圳会展中心选址研究；福田中心区23—24街坊的城市设计实施；深南大道灯光改造，宝安新区中心广场，到近年来罗湖区的一系列公共空间项目等等。这些机会一方面使URBANUS都市实践要介入城市的一腔热忱得以发挥，一方面又通过现实中的具体难题磨练了URBANUS都市实践的解题能力。

这种“城市介入”，不仅仅表现在城市设计的层面上，更是作为一种实

践策略浸透在URBANUS都市实践的单体及景观设计之中。在深圳公共艺术广场的设计中，URBANUS都市实践从设计任务书的编制开始介入，将一个城市里剩余的一块公共用地改造演绎成制造新城市文化的独特的城市空间。深圳规划大厦的设计，超越了设计一个功能合理的现代办公楼的简单目的，去探求在新的城市文化条件下，应赋予政府建筑的形式与形象。数字北京大厦则是在一个更广义的时代精神层面上，让建筑作为时代的宣传队去感召普通的市民。

如果说“城市介入”属于在一种更上游的层次来演绎URBANUS都市实践的城市理念的话，那么，“城市填空”则在一个相对下游的层面上、在边角废料堆中去挖掘湮灭的城市亮点。URBANUS都市实践的“城市填空”类项目约有四类：一是被称为“都市再生”的旧工业建



have impact on urban life. In reality, many of URBANUS' public projects started off as client's mono-focused program without public concern, but through URBANUS' persistent endeavors and effective strategies these projects were enriched with content that served the public with a more comprehensive architectural and urban program.

Diwang Urban Park in Shenzhen was URBANUS' first built project in China. It was initially a simple program for urban beautification via landscape design. URBANUS fused the urban design concept with modern landscape design and created an urban public landscape that serves as an urban living room. URBANUS has been actively involved with urban projects in Shenzhen as evidenced by both its early projects such as the site selection of Shenzhen Convention Center, the urban design of Futian Core Area 23-24 Neighborhood, the lighting design project along Shennan Avenue, the Central Public Square of Bao'

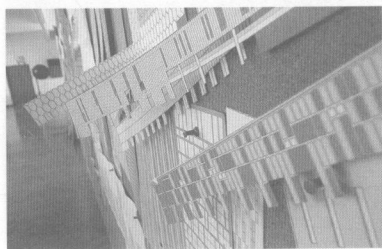
an New District, and recent projects such as the Luohu Public Space Design Series. These opportunities enable URBANUS to practice its architectural and urban design concept and to explore its unique design vocabulary.

Shenzhen Public Art Plaza is an architectural design project in which the strategy of "urban engagement" is applied. URBANUS was initially involved in the building's programming as a special facility for art and culture; urban issues were addressed via building design mingled with landscape design. For the case of Shenzhen Urban Planning Bureau Office Building design, URBANUS went beyond the original program requirement of an office building, and pursued a design that intends to represent a new governmental image of democracy and efficiency within the context of an increasingly active civic society. Digital Beijing is an effort of endowing the building with the spirit of our time and raising civic awareness about architecture that stands for its

筑改造；二是被称为“都市造园”的对在城市中不同的开发板块之间被漠视的公共城市空间的填充；三是被称为“都市村庄”的城市弱势群体居住区的研究与保护；四是被称为“都市复兴”的项目，是在城市设计水平上对城市标志性地块的再填充。

肆 合作 “URBANUS都市实践”代表了一种合作的理念，它对合伙人和合作者有一种不同的选择。对于许多事务所而言，核心领导人物的互补性是合作的基础，明确的角色分工是合作的前提。而URBANUS都市实践从成立之初至今，三位合伙人并没有过于明确的分工，相反，每个人都在承担着市场、经营、创作、发展和学术的责任。每个合伙人的这种全能的角色也并不意味着URBANUS都

市实践是在一个伞下的各自为政模式；相反，即使今天事务所不是扎根在同一地点，“一个公司的公司”（one firm firm）和“一个声音的声音”（one voice voice）依然能最好地表述事务所的经营理念。作为一个“设计型”的事务所，它虽然需要精明的经营之道，但更需要有创造力和批判性的头脑。在当今混沌的城市化与全球化进程之中，再智慧的个体也很容易坠入时代的迷津之中。从保持创造力的锐利锋芒角度，合作所带来的集体智慧并不在于能“凑个诸葛亮”，而在于设计了一个批判与对话的机制来磨练智慧的准确性和有效性。因此，这种合作模式的优点也在于并非众口一致，而是在经常的思想交锋之中使理念得到更全面的权衡与抛光。默契不在于互补，而在于思想被不断挑战后的递进发展，在于热情在不断的相互激励之中的恒久燃



public mission.

Different from the “urban engagement” which usually concerning large scale ambitious projects, “urban infill” focuses on urban voids. The effort is to regenerate neglected, marginalized urban areas. This category including four types of projects: Urban Regeneration- the renovation of existing run-down industrial buildings; Urban Garden- the new urban public space with landscape design in those neglected in-between urban areas; Urban Village - a research project aiming to provide alternative methods to deal with the old urban residential areas of the less privileged and vulnerable groups; and Urban Revitalization - the reconsideration about urban life in landmark areas from the urban design perspective.

IV. COLLABORATION URBANUS values true collaboration; it is specific about its choices of partners and

collaborators. For most other firms, each partner usually is assigned with specific responsibilities to complement each other, and this clear definition about work scope provides the foundation for cooperation. However each partner of URBANUS takes on extensive responsibilities including marketing, management, design and research, with a multivalent approach towards one shared goal. Having two offices in two cities, URBANUS works as one firm and speaks with one voice. It requires not only a smart operation but more importantly, creative and critical minds to keep its position as a design firm. Facing the chaotic urban reality under the impact of globalization, even a wise individual could be easily caught by the confusions of this time. Collaboration stimulates dialogue and criticism, which helps one to establish a mechanism that generates wisdom and helps on improving precision and efficiency. Ideas become more legitimate after they

烧。因此, URBANUS都市实践从来认为一个有活力、创造力和锐力的事务所不应抹平差异, 而是制造个性和厚度; 一个开放和多样性的创作集体能包容更多的思想, 摒弃任何既有的概念。从成立至今, 三位合伙人在实践中摸索形成的集体设计策略经历住了时间的检验和选择, URBANUS都市实践形成的集体也成为每一个个体得以闪光的地方。

URBANUS都市实践的基本运营理念是作为一个平台, 让更多有智慧、有热情的人来参与和分享。在很早的一份“公司理念”中, 提出了“URBANUS都市实践”是一个作为智囊(Think Tank)的机构, 是为解决这个错综复杂的城市化下的设计问题而准备的一个队伍, 它应当不断注入新鲜的血液, 不断地更年轻、更敏锐、更有力量和勇气, 而不

应随着创始人的衰老而衰老。因此, 它是一个合作的平台, 一个开放的平台。这个平台的意义在于它以创作优秀建筑为基点, 进而去探讨建筑新型社会和生活的可能性。

注释:

- [1] 《时代建筑》2002年第5期《中国当代建筑新观察》专刊中主题文章《都市实践》;
- [2] 《时代建筑》2004年第4期《海归建筑师在当代中国的实践》专辑中主题文章《都市实践——“制造中国”与“中国制造”》;
- [3] 《时代建筑》2006年3月《中国式住宅的现代策略》专辑中主题文章《用“当代性”来思考和制造“中国式”》。



received more scrutiny, challenge, or even confrontational questioning. URBANUS believes that a dynamic and creative office environment should encourage differences and nurture distinctive qualities. To reject the conventional approach, and generate new ideas requires an open and diverse team. A method of collaboration was formulated from the very beginning of the firm among its three partners, and it withstands the test of time. All three partners recognize that collaboration is a winning strategy, and the recognition of and respect for individual value is only possible when priority is given to the URBANUS office as a platform.

URBANUS' fundamental nature is to be a platform for architects and designers with talents and ideas to join, to share, and to become the taskforce for creative work. It aims to solve complicated problems in the urbanization process and to explore possibilities of a new society and life through

outstanding architectural design. This concept is first mentioned in URBANUS' mission statement. Our goal is to be a think tank and an organization for all.

NOTES:

- [1] Time Architecture magazine (fifth issue, 2002), entitled "Mosaic of Contemporary Architecture in China".
- [2] Time Architecture magazine (fourth issue, 2004), entitled "Overseas Returned Architects' Practice in Contemporary China".
- [3] Time Architecture magazine (third issue, 2006), entitled "Modern Strategies for Residences in Chinese-style Context".