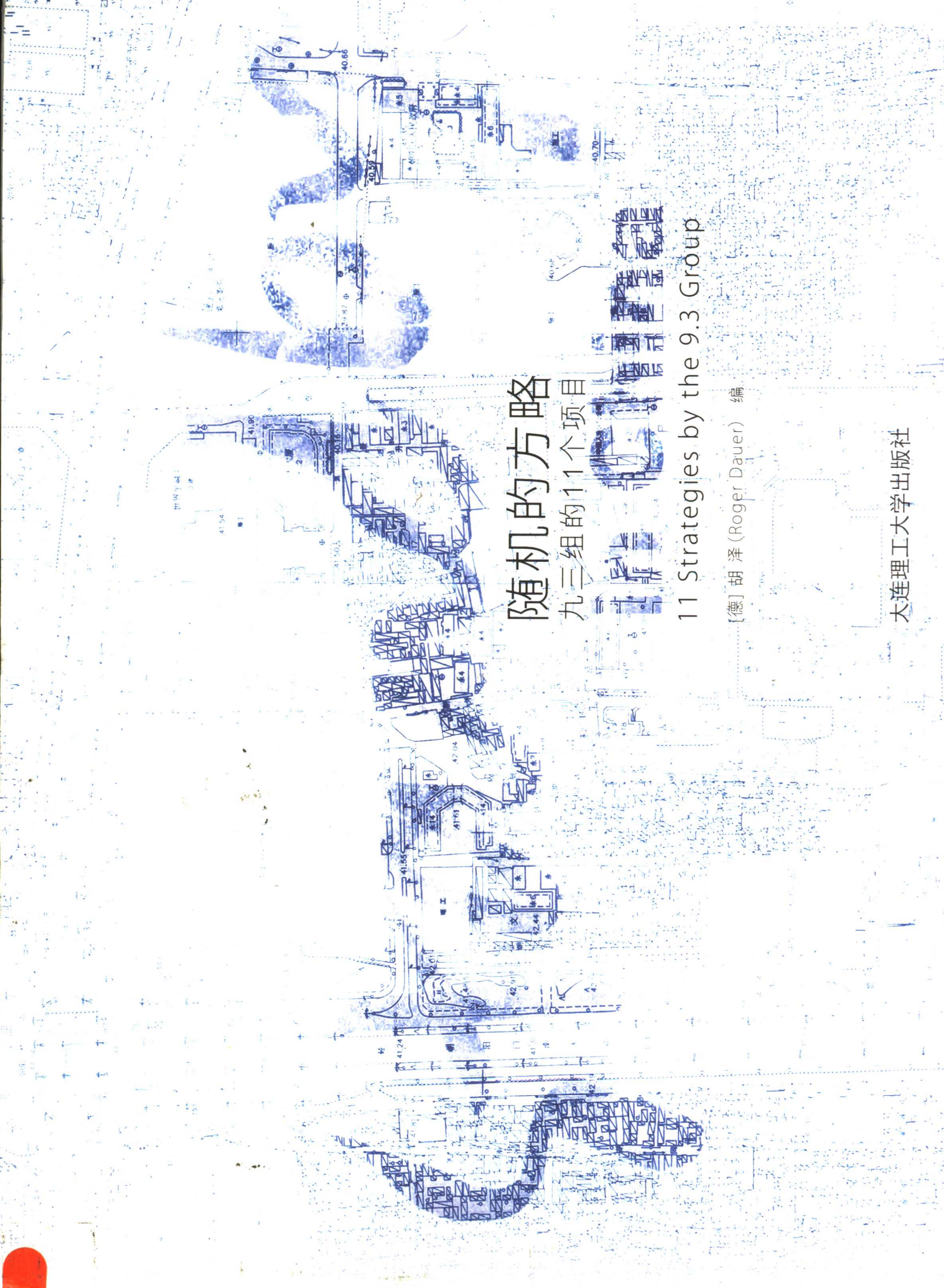




随机的方略

九三组的11个项目

11 Strategies by the 9.3 Group

[德] 胡泽 (Roger Dauer) 编

大连理工大学出版社

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STANDBY in CHINA
11 Strategies by the 9.3 GROUP

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英文翻译 English Translator
王宇璇 Sophia Wang

校对 Proof
杨楠 Yang Nan + 顾馨 Gu Xin + 赵鸥 Lisa Zhao

英文编辑 English Editor
Ross Jackson + Elke Rohmer

书籍设计指导 Publication Design Director
肖勇 Xiao Yong

版式设计 Graphic Design
赵宇 Zhao Yu 肖勇设计顾问公司 Xiao Yong Design Associates

摄影 Photographer

Ben McMillan + Tanja Reith + Roger Dauer + Franziska v. Gagern + 田二华 Tian Erhua + 刘焱 Liu Yan + 马森 Ma Sen

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INTRODUCTION by Roger Dauer	编者手记 胡 泽	4
FOREWORD I by Wang Lu	序一 王 路	7
FOREWORD II by Verena v. Gagern	序二 Verena v. Gagern Steidle	8
BEIJING IMAGE	北京印象	13
SHENGFU HUA INTERNATIONAL BUSINESS CENTER CONCEPT DESIGN	北京圣福华国际商贸中心概念设计	41
CHANG'AN NEWTOWN	长安新城	57
CHAOWAI MEN	朝外MEN	85
BEIJING BOOKS BUILDING PHASE 2	北京西单图书大厦二期工程投标方案	113
DONGGUAN INSTITUTE OF TECHNOLOGY DORMITORY	东莞理工学院学生宿舍	129
BEIJING LOGO	北京国际	157
DIPLOMATIC MANSION IN BERLIN	柏林大使馆官邸	185
DACHENG INTERNATIONAL	大成国际中心	201
CHANG'AN FINANCIAL MANSION	长安尊府	229
RHEINSTEIN EQUESTRIANISM CENTRE	北京马术运动及温血马繁育中心	249
CREDITS	鸣谢	269
EPILOGUE by Zhang Yi	跋 张 诣	270

随机的方略

STANDBY IN CHINA

[德] 胡泽 ROGER DAUER

毫无疑问地，没有谁能够停止关于中国建筑成就的思考。站在北京的CBD商贸中心地段，我们被环路上震耳欲聋的车来车往和巨大的建筑工地所包围，淹没在如焰火般璀璨的写字楼灯光和那仿佛在抗拒地心引力的摩天建筑的气势中，我们正在见证着中国金融业成长和城市高速发展的最新动态。这景象是如此壮观，并完美服务于媒体工业，作为对全球不断增长的需求的回应，它展现出了——一个国家那种既坚决而又含糊不清的有力形象，就如同在同一时刻，我们看似是在庆祝却又内心惧怕的情绪一样。

除了那些令人瞠目的高速、超大规模和超广范围的建筑行为，在中国的大环境下，我们的工作和生活向一个冷静的观察者的位置逐步过渡——这是一个在整个设计过程中对实际操作方面有着不断增长的兴趣的独特视角。在这篇《随机的方略》一文中，就所选出的十一个9.3组完成的建筑设计项目，我们以一个外国人的视角来审视方略建筑的国际化工作经验。

这本书传达了一种信息，它不同于在中国普遍存在的对建筑学的印象——即趋向于关注“最终结果”的清楚陈述与构图，将设计方案的理念引至“线性决策过程”的误区。而就目前经验证明的，这一普遍论调未能充分反映如今众多设计单位的实际情况。因此，《随机的方略》

Without a doubt, one can't stop wondering about the architectural achievements in China. Standing at the Central Business District in Beijing we are encircled by deafening traffic on ring roads and enormous construction sites. And overwhelmed by skyrocketing office towers with ambitious shapes that seem to resist the force of gravity, we witness the latest statements of China's financial growth and rapid urban development. The sight is spectacular, and it serves the media industry perfectly, supplying, in answer to increasing demand worldwide, powerful images of a country in constant ambiguity, which we seem to celebrate and fear at the same time.

Besides the thrilling sensation of building speed, size and range of possibilities, living and working in a Chinese environment coincides with a gradual shift of perspective to a less agitated position of an observer who asks with growing interest about the particularly manipulating aspects during the entire design process. In this context, *STANDBY IN CHINA* portrays, with the eyes of a foreigner, 11 projects by the 9.3 GROUP – a selection of architects with international work experience from the Beijing-based design studio STRATEGY ARCHITECTURAL DESIGN.

This book conveys a message other than the common and popular image of architecture in China, which tends to mainly focus on clean statements and pictures of “final results”, transmitting a misleading concept of planning as a “linear course of decision”. But, as far as experience proves, this does not necessarily reflect the reality of many design studios. Therefore, *STANDBY IN CHINA* adopts a less sugar-coated attitude and gives account of the often hidden complexities and unpredictable irregularities during the planning process, which are based on sociological, economical, political and architecture theoretical factors. It also exemplifies the changes private and state-owned architecture bureaus are experiencing in China during the period of transition from planned economy and welfare-housing system to a market-driven economy.

These projects offer at a glance and in form and content a comprehensive collection of pictures which show the buildings in a context of urban fabric, age and usage. For further illustration, the sketches, plans and comments on blueprint paper locate each planning process within a chronological background:

01 **Beijing Image** is undeniably the most important building for STRATEGY (9.3 Group) and a vital point for the cooperation with Otto Steidle. At the same time, it is one of the famous modern residential projects in Beijing, attempting to find an effective way of translating tradition into a

采取了一种剥去糖衣的态度，真实地剖析由于社会学、经济学、政治学以及建筑逻辑学等众多因素的影响，隐藏于整个设计过程中的复杂性和不可预知的无规则性。本书同时也举例说明了，在由计划经济和福利分房制度向市场化经济转型的过程中，中国的个体及国有建筑设计单位所正在经历着的变革。

这些项目在形式和内容上全面展现了各个建筑在城市建构、时代背景和功能应用等方面的多个画面。更进一步地讲，就是通过草图、方案和图纸注释，将一个个设计过程放入一个时间顺序的大背景中：

01北京印象是方略（9.3组）与奥托·施泰德勒合作非常重要的一个项目。同时，它又是北京著名的现代居住小区项目之一，试图找到一种有效的方法在当代形式中诠释传统。而**02圣福华国际商贸中心概念设计**则说明了设计方案也有了帮助开发商在竞标中拿下地块的作用。北京大成房地产集团的总经理张晓兵谈了关于**03长安新城**的情况——这是中国在设计计划经济向社会主义市场经济变革期的大型经济适用房项目的试验模型。

04朝外MEN项目则代表了方略（9.3组）以市场为中心的转变以及在设计体系上一次更新的尝试。在北京奥林匹克项目及相关国际招标中，很多海外知名设计单位的方案都中途退场，说明在招标背后存在着建筑理论和意识形态上的激烈辩论。**05北京西单图书大厦二期**就是非常具有代表性的例子。**06东莞理工学院学生宿舍**项目为多个先锋派设计师提供了一个合作的实验性工作平台，方略（9.3组）完成了其中学生宿舍楼与餐厅部分的校园设计。位于中关村科技园区的**07北京国际写字楼**是2004年3月方略（9.3组）在建筑大师奥托·施泰德勒意外辞世前与他合作的最后一个项目。运用与此相类似的系统设计理念，在设计**08柏林大使馆馆邸**项目时，考虑到国家形象统一性的同时，又能兼具在世界范围内设计中国使馆时更加灵活多变的特性，从而能够具有各自的特点。在理想乌托邦与对收益率的追逐这点上，**09大成国际中心**项目证明了设计师与开发商之间对话和博弈之重要性，以及能够将其综合到设计中去是多么的重要。但市场指向同时又催生了一种新型的模式，就是在严格的新房建规则下还能同时满足经济利益的要求。如同北京的很多项目一样，**10长安尊府**的设计过程也反映了对设计师在未来的角色的一种长久讨论。今后，当

contemporary form. The **02 Shengfuhua-Int. Business Center Concept Design** shows the utility of design scheme competitions as a tool used by developers to increase the chance of purchasing land successfully. Mr. Zhang Xiaobing, General Manager of the Beijing Dacheng Real Estate Group, talks about the development of **03 Chang'an New Town** as a pilot model for large scale low-rent housing projects during the transformation from planned to socialist market economy in China. **04 Chaowai MEN** represents a remarkable evolution compared with the structures previously created by STRATEGY. The building aims to be an ideal product, in which the aspect of marketing is placed at the centre of attention. **05 Beijing Books Building Phase 2** is a good reminder of the time when a series of design proposals from well-known overseas design studios fell by the wayside due to a theoretical and ideological struggle of power within the field of architecture which took place against the backdrop of international biddings for the Olympic Games in Beijing. In search for a new national design model, **06 Dongguan Institute of Technology** provided an experimental working platform for a group of avant-garde architects. STRATEGY realized the student's dormitory and canteen as a part of the campus. The office tower **07 Beijing Logo** in the area of Zhong Guan Cun Technology Park was the last cooperation project with Otto Steidle before he died unexpectedly in March 2004.

Similarly to Beijing Logo, the principal concept for the **08 Diplomatic Mansion in Berlin** is based on a modular system which, although communicating national identity, must nevertheless be adjustable to the evident problems related to China's diplomatic buildings located worldwide. Ideal Utopia versus perception of profitability – **09 Dacheng International** illustrates the necessity of dialogue between architect and developer and the synthesis in planning. But the dictations of the market are also generating new forms of expressions which are based solely on economic interests within a tight framework of new building regulations. As one of many examples in Beijing, **10 Chang'an Financial Mansion** certainly responds to the general debate about the role of architects in the future. Are they still needed when everybody will define new design concepts in the future? Eventually Mr. Song, who represents a new generation of ambitious developers, contributes his vision for the **11 Rheinsteine Equestrian Center** in answer to this question. However, the architects of STRATEGY met the logistical and technological challenges related to the unusual topic of the building complex.

By bringing together finished projects, projects under construction as well as conceptual proposals, the book reveals the range of strategic potentials of the diverse approaches which combine multidisciplinary expertise from the fields of investment, marketing, engineering and design. In this context, the book's title *STANDBY IN CHINA* refers to an inspiring expression of a modern

旁人对新设计理念的定义指手画脚时，设计师是否还有存在的意义呢？最后，宋先生作为新一代满腹雄心的开发商代表，用对11北京马术运动及温血马繁育中心项目的评论回答了这个问题。然而，方略（9.3组）也在建筑综合体这一特殊论题上遇到了逻辑上与技术上的双重挑战。

通过对已建项目、在建中的项目以及尚处于提议阶段的方案概念的介绍，本书揭示了能够综合投资、市场、工程学以及设计领域多学科专业技术的一系列方法的战略潜力。本书的标题《随机的方略》更运用了一个充满激情的表达，即建筑已更多地被认作为一种服务性更强而艺术技巧较传统意义相对变弱的现代社会现象。那么，对于中国的规划者和设计师来说，什么是“待命模式”？

也许并非是在最新技术标准上失去方向，而是开创高技术含量的外立面系统和时尚的风格，是紧跟市场需求和政府规则，甚至为了一系列可能的目标，在正式中标前就与客户做到紧密联系。

在任何方面，它甚至已经成为了在不断变革的大环境中面对竞争的必要能力。

另一方面，考虑到“待命模式”常被用于技术革新中，对于含义和功能最后可能会转变成一对矛盾的情况来说，它也是完美的例证。这一表达调用了无限的参与者、灵活性和加速度之间的相互联系。而一旦“界限逻辑”（例如自然资源）被牵扯进来，人们终究会提及一个问题——即在世界末日的那天，这种态度真的会成就更高的质量吗？

这仅仅是中国迟早会面临的更大挑战的开始。考虑到由于不断加快的城市化进程和迅速增长的能源消耗而引起的显而易见的生态学问题，如何在古老与新潮、保留与拆除、富于创新的现实与超现实的想象之间寻求持续发展、保证居民生活质量方面，规划者和如方略这样的设计单位建筑师就在扮演极为重要的角色。

在这点上，关于我在中国所经历的整个适应过程，我想说我是乐观的，这种乐观同时也是基于跨越界限去相互理解和合作的愿望。《随机的方略》让我们认识和学习到中国的一个独有的特点——特别是对于西方人的思维而言，中国人持续矛盾时有一种迂回、简单而富于建设性的方式。特别是在建筑领域，它的突出优势并不仅仅在于提供至少三种策略以求得同一目的，还更在于能够同时接受几个相互矛盾却又并存解决方案。

phenomenon where architecture is increasingly regarded as a service and less as an artistic skill in the traditional way. Consequently, what does it mean for planners and architects in China to be “in standby mode”?

Perhaps not to lose track of the latest technological standards,

to pioneer high-tech façade systems and fashionable styles,

to be up-to-date with the market's demand and official regulations, and

to be closely connected with the client even before the formal bidding in order to comprehend the full range of possible ambitions,

in any way, it is more than ever an essential ability to be competitive in an environment of constant transformation.

On the other side, considering the fact that being “in standby mode” is often used in a context of technological innovation, it is also a perfect example how meaning and function possibly turn out to be a paradox. The expression invokes associations of unlimited attendance, mobility and accelerated speed. But once the “logic of limit” (i.e. of natural recourses) is involved, one ultimately has to raise the question: at the end of the day, does this attitude really create higher quality?

This is only the beginning of even bigger challenges China will be facing sooner than later. Bearing in mind the evident ecological problems caused by accelerated urbanization and quickly rising energy consumption, planners and architects of design studios like STRATEGY play a significant role in developing and ensuring the continuity and quality of citizens' lives between the Old and the New, conservation and destruction, inventive reality and hyper-real vision.

In this regard I want to express my optimism about the experienced process of adaptation in China, which is based on the willingness to cooperate and invest in a mutual understanding across boundaries. Putting together *STANDBY IN CHINA* opened up the opportunity to recognize and learn from a unique Chinese characteristic: it is, particularly to the Western mind, the twisting, easy and productive way in which Chinese deal with constantly ambivalent conditions. Especially in the field of architecture where it is a clear advantage not only to consider with each decision at least three alternative strategies to achieve one goal, but also to accept various contradicting and nevertheless coexisting solutions at the same time.

R. Daw

“建筑”与建筑 “ARCHITECTURE”& ARCHITECTURE

王 路 / 《世界建筑》主编 WANG LU / Chief Editor, *World Architecture*

改革开放后的中国是一个奇迹，经济蓬勃发展，城市迅速扩张，是为奇观。

有一种叫“建筑”的东西，也从来没有像现在这样，那么多，那么快，雨后春笋般蔓延丛生，拔地而起。中国因而也被称为一个巨大的“建筑”工地。

有一个行业叫“建筑师”，他们做“建筑”，或者确切地讲，做“建筑”的一部分。他们从来没这样忙，这样兴奋，夜以继日地乐在其中。

世界各地的这帮做“建筑”的都有来这个“工地”，想找一些“建筑”做，抢一些“建筑”做，或者卖一些做过的“建筑”。

除了做“建筑”的，“工地”上还有画“建筑”的、写“建筑”的、拍“建筑”的、做“建筑”模型的、卖“建筑”的、玩“建筑”的，当然还有拆“建筑”的。

放眼望去，满满的当的“建筑”——好的坏的，顺眼的丑陋的，好用的不好用的——总之，大大小小，高高低低，胖胖瘦瘦，躺着立着，要拆的，没建完的，无所不有，工地嘛。

有一拨做“建筑”的叫“方略”。你可以看看这本“建筑”书，找找这帮做“建筑”的人，看看他们做的这些“建筑”，他们有点不同。

我已经翻过这本书，挺有意思：早就认识这帮人，生气勃勃；也看过他们的建筑，实实在在，自信而明理，很不错。

二零零七年十一月

The reforming and opening of China to the outside world is indeed a miracle with a blooming economic development and a rapid urban expansion — a spectacular sight.

There is one thing called architecture which, like never before, also emerges as fast and many as bamboo shoots after a spring rain. Consequently, we call China right now a huge building site.

There is one profession called architect who is doing architecture or, to be more accurate, plays a main part in it. Never before architects have been so busy and excited and enjoyed their work as they do now.

From all around the world architects come to this building site. They look for doing some architecture, grab for doing some architecture or sell some architecture they have done before.

Apart from the people who do architecture, there are also some on this building site who draw architecture, write about architecture, shoot architecture, make architecture models, sell architecture, play games with architecture, and, of course, some who demolish architecture.

Take a look around and you will find all kinds of architecture — good and bad, beautiful and ugly, practical and impractical. To sum it up, everything has been done, fat and slim, high and low architecture, vertical and sideways, architecture collapsing and under construction — everything is possible on this building site.

There is one group of people. They do architecture and call themselves STRATEGY. If you go through this book and have a look at their work of architecture, you will see they are somehow different.

I have read through this book; it is quite interesting. I know these people are ready for a long time; they are full of vitality. I have also seen their buildings; they are honest and real, confident, rational and pretty good.

November 2007



三维透视

3D PERSPECTIVE

[德] VERENA V. GAGERN STEIDLE / 建筑大师Otto Steidle的遗孀

/ Architect Otto Steidle's wife

For a child, a building is a given entity, like a tree, a mountain, or a rock. The child lives in a spacious present among separate and seemingly unchanging objects. Processes are too complex for it to grasp and therefore seem unreal.

There was the same feeling occurred in Athens not long ago. As everyone noticed, the modern city Athens maintains the unchangeable appearance—a stretch of permanent and invariant white stone ocean. The Athens city exists in its history and tradition, therefore it does not need any modern architects to make any changes. But just before the opening ceremony of the Athens Olympic Games, there were concerns about the ancient city quality preservation, thus the Athens government started to take actions. Otto Steidle was invited as one of the architecture conference members. In the conference, he proposed his point on this respect as being an architect who knows well about colors: the white Athens should not be changed its color at the last minute. Because of this official suggestion, there was a formal discussion based on the respects and the continuities for the city history for all the future cities which will hold the Olympic Games.

This is how short-term representative planning events like the Olympic Games may strongly interfere with the history of a city that used to be characterized by continuity and self-confidence.

A resident of a city like Beijing today cannot take the perspective of a child nor that of a citizen with his or her own history.

The built reality, comprising all new and old buildings, does not appear as a given entity any longer, but rather as a comparative presence of parameters within an enormous process of radical change, bringing a disorienting transformation and a loss of the familiar just overnight.

With this preface, I have the pleasure to talk about the hidden stories of the projects, unknown to those who patron these buildings today. Stories of coincidence, chance encounters and events, which by definition do not fit into the desired image of strategic and reliable procedures.

在孩子们眼里的建筑就像大自然里的一棵树、一座山、一块岩石一样，有着夸大的尺度。它身处在一个不断变化的现实世界里，周围独立存在的事物一样都是相对而言不变的。这其中存在的变化过程对孩子们来说是不可预见和不确定的。

同样的这种感受不久前发生在雅典，每个人都知道，这座现代的城市保持着完整不变的古老面目——一片恒古不变的白色石头海洋，这座城市生存于历史和传统之中，所以它不需要现代的建筑师为它做任何改变。但就在雅典奥林匹克运动会即将开幕之前，对这座城市旧建筑品质的担忧一直存在着，于是雅典政府采取了行动，奥托·施泰德勒（Otto Steidle）作为建筑研讨会的成员被邀请，研讨会上他提出他的观点：白色的雅典不应在最后的时刻被改变它的颜色。他作为“懂颜色的建筑师”对这个问题提出了不同的看法。正是这个提议，使未来的奥林匹克运动会举办城市的规划对城市历史的尊重和对历史的连续性被作为议题提交讨论。

现在的北京，既不是孩子们眼中的样子，也不是生活在这里有着历史记忆的北京人眼中的样子。新的与旧的部分不再有一个特定的大

小，看上去倒像一种在一定次序内的存在状态，这种状态来自于一种强大的变化趋势，这种趋势表现为不分昼夜的无条理、无头绪的变动，同时带来的是城市自身的损失。

这篇前言，我是在第三层面进行描述，讲述一些项目背后不为人知的故事，这些发生的真实故事和建筑本身密切相关，所有这些故事大多很偶然，相互分离，和那些有着战略性的、令人向往的、可控制的事件不同，但是如果没有这些背后的故事，也就没有今天的《北京印象》、《朝外 MEN》和《北京国际》。

1988年5月的一天，作为获得国际建筑大奖的中国学生丘志出现在奥托·施泰德勒的建筑事务所里，由于他特别的学识，很快地被我们这个大家庭所接受。他既画画也制图，景观的、建筑的、空间分析的，只要他有时间就会去做。我们自问：是否所有的中国建筑师都能画得那么好？那时候桌子还是白的，平的，建筑师的手和大脑还没有被电脑束缚，绘图桌间的交谈还十分密切、热烈，只有最后确定的图纸才会拿到外面的电脑绘图公司制作。丘志视觉上的直觉才能给我们留下了深刻的印象，他不借助很多的绘图工具就能凭借手的感觉画图。他并没有受到刚开始语言上的限制，而是由于他艺术上的天分所以马上就在设计和最后的制作阶段发挥作用。他从一开始就和奥托一起工作，他工作的方法、思想和艺术构思，他和他同事的交往、他的热情、快乐都感染了我们，很快就称他为“我们的孩子……”

一年之后他作为慕尼黑艺术学院的学生再次来到德国进行建筑硕士学习。同时他还在奥托的事务所里工作。我记得那时好像每个人都需要他为建筑竞赛进行忙碌，在他身边形成了一种快乐而安心的工作气氛。多年后丘志和他的伙伴们作为有成就的建筑师再次到访，

But without these stories, none of these buildings, neither BEIJING IMAGE, CHAO WAI MEN, nor BEIJING LOGO, would be standing today.

One day in May 1988, Qiu, an architecture graduate who had been awarded in an International Student Competition, turned up at our office and due to his unique nature was immediately included in our family. At that time, the integrated use of computers at the Steidle office was still uncommon, and only some projects were outsourced to computer firms. The desks were white, heads were still free, and communication from desk to desk was intense. Qiu painted and drew sketches whenever he could, and all of his colleagues were amazed by his intuitive and impulsive freehand perspectives of the projects in process. Working closely with Otto Steidle from the very beginning, Qiu grew familiar with his method of operation, philosophy and sources of artistic inspiration. He got to know Otto Steidle's interaction with staff members, the pleasure he felt in solving problems, as well as his energy and joy for life. Soon he was called, "Qiu, my son! ..."

He returned to Munich from China two more times. Once as a student for the Munich Academy of Arts and employee for Otto Steidle+Partner and just a few years later as an established and successful architect, accompanied by the Beijing Mayor Mr. Li and some of his partners, clients and developers. All of them visited us in Lower Bavaria and were intrigued by the rural life and architectural style of our farmyard, a Vierseithof, with its similarity to the traditional Beijing courtyard house. Here, in this relaxed atmosphere, we followed Chinese customs of hospitality and held talks about future business. I observed how quietly and focussed our partners took photos of details at our wooden farmhouse.

At that time, Qiu had already set up his own architecture office with his partners Zhang Yi, Ma Sen and Yang Nan. Soon they started to build on a large scale and drew the attention of generous developers who recognized the bureau's unique characteristics and creative potential. In 2000, Otto

同行的还有北京市的领导和房地产商，就住在我们那个由四面建筑围合的，似北京四合院但有着典型德国乡村风格的农庄里。我们很愉快地享受着乡村的安逸和休闲，讨论着将来合作的可能。我记得当时客人们把我们这个农庄特别的风格和节点构造都饶有兴趣地进行了拍照。

在那个时期丘志已经和他的合伙人张謇、杨楠、马森共同成立了自己的方略设计。很快他们就接触到了大项目和甲方，被很多人所熟知。几年后奥托被方略公司（9.3组）邀请来到北京就合作进行沟通，东西方之间的互利合作就这样开始了。这种合作完全没有基于对当时形势的判断和计算，而是带有浓重的感情色彩。在奥托和方略公司（9.3组）之间，两个事务所的这种合作是建立在一种纯粹的友谊、信任 and 共同的价值观之上的，这在当时是需要勇气的。也就是那几年，一小部分西方建筑师开始登陆中国，是因为对在经济上崛起的中国的好奇所吸引，中国开始展示其巨大的活力和广阔的可能空间。但比较起上面所说的对西方建筑师的诱惑，奥托想的更多的是：怎样和9.3组一起开展设计？不是简单地把德国的东西移植到中国，而是根据对中国现状的反应和思考来进行设计的。

双方的紧密合作关系在1998年至2003年期间通过五次奥托对北京的访问得以实现，这些工作以中式传统的、令人难以置信的饭宴文化进行，一开始就在饭桌上或宾馆里。在宾馆的房间里进行设计和绘制草图。在宾馆的大堂里他们还举办了活跃热烈的建筑沙龙，9.3组举办讨论会，公开讨论奥托对城市设计和建筑理论的想法。在讨论会上，中国的艺术家和作家对发展过速的城市现状，对城市失去的方向感和对从镜头里看到的被摧毁的城市文脉的批评，其中的公开性和巨大的宽容度使我震惊。奥托特别提到，现在紧迫的是城市应该是按照一种连续性的发展轨迹，一种考虑到全体社会成员利

Steidle was invited by Strategy Architectural Design (9.3 GROUP) to discuss possible cooperation. I believe the time could not have been more favourable than at that moment — a perceptible mix of auspicious circumstances for a cooperation between East and West. Based on their personal friendship and esteem for each other, Otto and Qiu and the offices in Munich and Beijing took a leap of faith across borders. It was a time when Western architects were reacting to China's curiosity for the West. And it was also a time when it was hard to resist the maelstrom of China's scale of possibilities, high speed and enormous momentum of feasibility. However, Otto Steidle was not so much tempted by this but by the question: when designing with Qiu in China, how can I avoid importing myself but rather import my ability to act in response to a certain locality?

The projects which were planned during the phase of close collaboration between Strategy Architectural Design and the office of Otto Steidle were born out of five visits to Beijing which took place between 1998 and 2003. On each visit, Otto, Qiu and his partners would only interrupt their work to indulge in the culinary delights of Chinese cuisine. They drew plans and sketches in their hotel rooms, they conducted a salon of architecture in the lobby, and Qiu organized conferences in order to let public discussions about urban planning and architecture benefit from Otto's presence.

There was a sense of open-mindedness and tolerance, with Chinese artists and writers criticizing, in front of the TV cameras, the rapid development of the city, the loss of orientation as well as the disruption of history's continuity. Otto Steidle was especially adamant in his opinion that cities grow in a process where communal life and cultural traditions are continually updated — and not by simply stringing together individual performances of ingenious architects on the drawing-board. He talked about scale, proportion and material, which should provide continuity within the urban context instead of leading to the invention of new buildings. Of course he had to adapt his European standard to China because he had never planned on such a big scale like he did in Beijing. But the

益，对传统文化、历史尊重的前提下发展，而不是在绘图板上把每个建筑孤立地看待。他提到更多的是与这种城市的一致性、协调性相关的比例、尺度、材料问题，而不是如何发明新的建筑类型。当然奥托之前没有接触到像北京这么大尺度的城市建设，但欧洲的和中国的城市在这种建筑上的空间形式、图案、秩序、色彩的含义上是相通的。在这里我不得不提到两位开发商：北京金都房地产公司的徐志和张天舒，作为甲方、资助人、鼓励者、商人，他们对我们的支持和他们履行自己职责的态度，以及他们对自己职责和角色的明确让人惊叹。

与慕尼黑事务所一样，在2004年2月当奥托·施泰德勒突然因病逝世之后，方略公司（9.3组）也在保持向前发展和完成已开始的项目时，进一步加强了公司的内部结构调整，进一步去更新、变化，去发展自己的设计风格，当然也会放弃一些东西，但不会放弃的是追求建筑上的我们认可的一种品质、一种特定的艺术格调、一种因设计的快乐而共同努力的精神。在后来三年里方略公司（9.3组）把与奥托合作的项目用自己的方式完成。我只看过照片，当然这里面有很多的改变和调整，但让我更欣喜的是，所有这些都达到了很高的品质，保持了原来的风格和内在力量，市场的成功就说明了这一切。

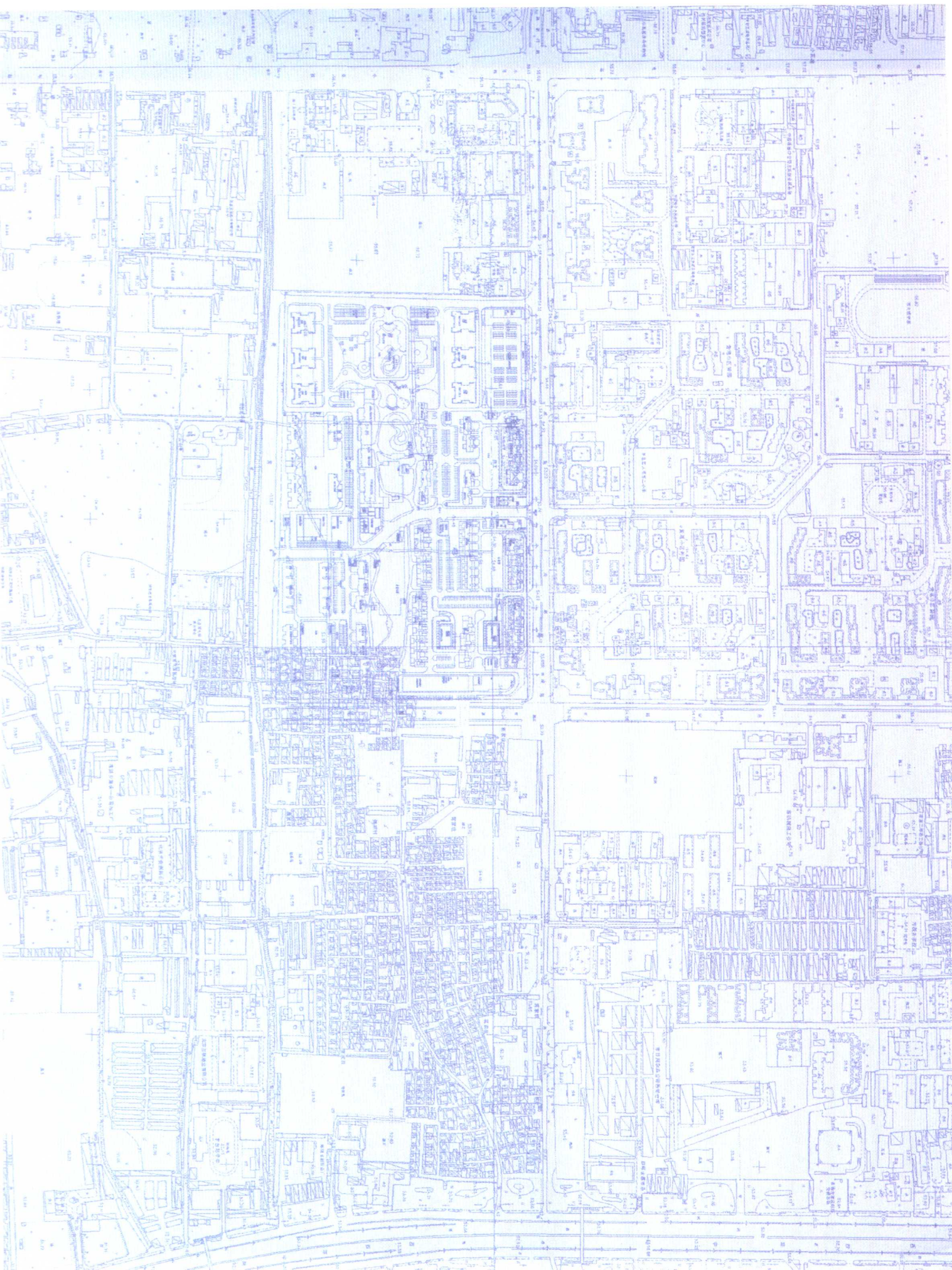
最后让我衷心地希望这种在北京和慕尼黑之间的合作在不久的将来有新的开始，因为未来世界的城市建设和每一位建筑师都有关，也希望这种现有的合作和团结会有新的发展方向。

shapes, the images, the arrangements, the significance of colour and the rhythm evolved from a Chinese historical background and were not internationally transferred. Especially noteworthy is the loyalty of the two clients Xu Zhi and Zhang Tianshu. It was extraordinary for all of us to see how naturally they identified with their roles of principle, patron and host, source of inspiration, organizer and businessman.

After the sudden death of Otto Steidle in February 2004, the architects of Strategy Architectural Design and the office in Munich focused on the continuation and implementation of the projects in progress. At the same time, they tried to consolidate their cooperation and adopt a joint attitude and language which they could develop, renew and diversify – or possibly also leave behind. In the last three years, Strategy Architectural Design has realized most of Otto Steidle's layouts and concepts by itself. I have only seen pictures. Of course changes and adjustments were made during the design process, but in spite of this I cannot help but be amazed by the original strength they incorporate, and the financial success tells a story of its own.

As a final remark, I would like to express my hope for a revitalized cooperation between the two offices in Beijing and Munich. The development of mega-cities all over the world concerns us all, and it is in this sense that we can benefit from the established cooperation and common interest and go on to break new ground.

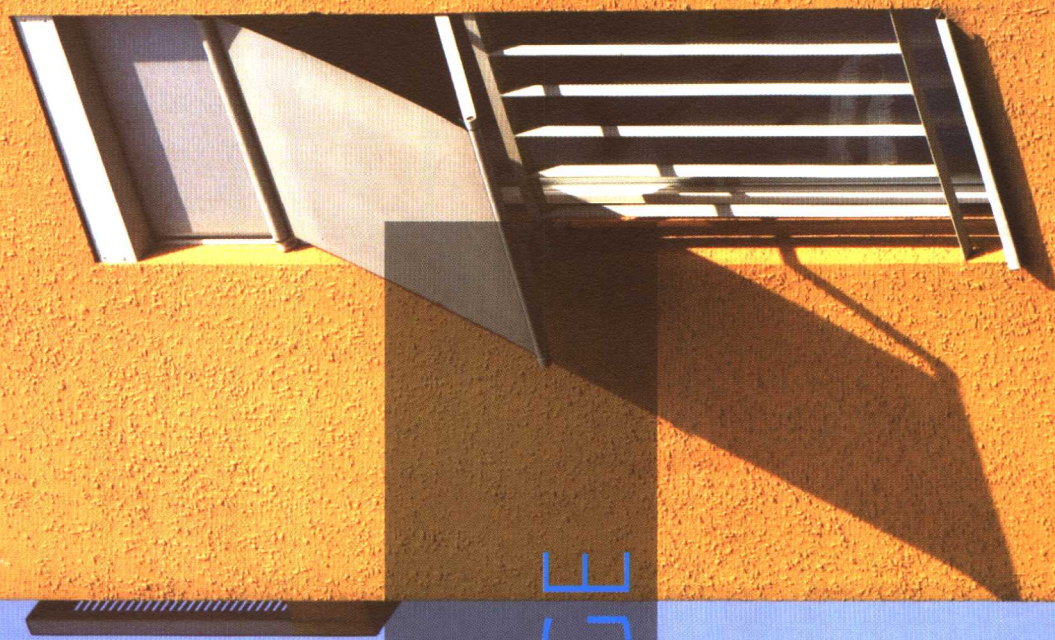
Vincent van der Meer



北京印象

BEIJING IMAGE

01



—— 前景是四环路的项目全景
—— General view of the entire project with 4th Ring Road in the foreground



