

当代建筑师

CONTEMPORARY ARCHITECTS 3

李壮  
编



华中科技大学出版社

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TU-862/61  
:3  
2011

当代建筑师 ③

北方工业大学图书馆



C00236774



华中科技大学出版社

<http://www.hustpas.com>



## 图书在版编目 (CIP) 数据

当代建筑师 3 / 李 壮 编.

—武汉 : 华中科技大学出版社, 2011. 4

ISBN 978-7-5609-6804-9

I. ①当… II. ①李… III. ①建筑设计—作品集—世界—现代 IV. ①TU206

中国版本图书馆CIP数据核字 (2010) 第236722号

# 当代建筑师 3

李 壮 编

出版发行: 华中科技大学出版社 (中国·武汉)

地 址: 武汉市珞喻路1037号 (邮编: 430074)

出 版 人: 阮海洪

责任编辑: 赵 萌

策 划: ㊟ 吉典文化

装帧设计: 陈 利

版式设计: 周 宇 杜 璟

责任监印: 张贵君

组 稿: 胡亚凤

编 委: 董 君 吕九芳 王 建 夏 屹 蔡春艳 林蜜蜜

李 秀 夏秀田 韦成刚 刘 云 姜 野 丛玲玲

仲 欣 柳 燕 付 军 于 辉 农丽媚

印 刷: 北京佳信达欣艺术印刷有限公司

开 本: 965 mm×1270 mm 1/16

印 张: 20

字 数: 160千字

书 号: ISBN 978-7-5609-6804-9/TU·1002

版 次: 2011年4月第1版 第1次印刷

定 价: 268.00元 (USD53.00)

销售电话: 400-6679-118

(本书若有印刷质量问题, 请向出版社发行部调换)



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# ARATA ISOZAKI & ASSOCIATES

## 矶崎新工作室



## 公司合伙人及主要设计师

### - 矶崎新 Arata Isozaki

1931年生于大分县

1961年东京大学数物系大学院建筑学博士

1963年设立矶崎新工作室

1963年出任东京大学、洛杉矶加州大学、哈佛大学、哥伦比亚大学等国内外的客座教授，并且在多个国际竞赛中担任审查员。不仅在世界各地举办过讲演及研讨会，而且在举办建筑展、美术展、个人展及等方面也开展着丰富多彩的活动

### - 胡倩 Hu Qian

胡倩，1968年生于上海。早稻田大学建筑学硕士。日本一级注册建筑师。1998年于日本矶崎新工作室就职，2005年任矶崎新中国工作室负责人。期间作为项目建筑师或项目经理，参与了矶崎新工作室所有的中国项目的设计工作，主要有深圳文化中心、国家大剧院竞赛、中央美院美术馆、九间堂别墅、证大喜马拉雅艺术中心等。

### 矶崎新工作室 (AI&A)

1963年，矶崎新于东京成立了矶崎新工作室 (AI&A)，在这里，矶崎新同时从事着建筑师和理论家的工作。长期以来，矶崎新的项目并不局限在日本，为此他建立了数个海外的工作室，包括巴塞罗那、米兰、上海、纽约（曾经）。矶崎新工作室是一个国际化的设计团队，以东京工作室为核心，共同提供建筑设计服务，包括城市规划、建筑设计以及设计监理。开辟海外事务所有助于保证建筑品质和细节设计，及更好地与客户和合作伙伴沟通。矶崎新工作室擅长于图书馆、博物馆、音乐厅、影剧院和教育设施等公共建筑的设计，其中也包括精品酒店、别墅等商业建筑。该团队包括建筑设计师、项目经理和设计监理工程师。从方案设计到施工配合阶段，每一环节都会得到矶崎新先生的直接参与和决策。在条件允许的情况下，矶崎新工作室会邀请各方专家和合作单位配合设计来满足项目的特殊要求。五十余年来，通过建成的作品或是未建成的作品，矶崎新作为AI&A的创立者和领导者，向全世界35个国家传达了先进的建筑和规划理念。

### 矶崎新上海工作室 (AI&A Shanghai)

矶崎新上海工作室由矶崎新和工作室资深员工胡倩创办，成立于2004年，规模为20人左右。矶崎新上海工作室目前同时负责多个在建和设计项目，其中包括文化中心、博物馆、音乐厅、校园建筑和区域规划。工作范围包括：原创的建筑和城市设计，配合东京工作室与客户、顾问、合作设计师之间进行沟通，及时收集施工现场的即时信息，基于当地的建筑设计规范进行设计监理。目前在建或已建成的项目有深圳文化中心、南京佛手湖国际会议中心、上海喜玛拉雅中心、上海九间堂别墅、北京中央美院新美术馆、上海交响乐团音乐厅等。作为一个享有全球声誉、国际化的建筑设计事务所，矶崎新上海工作室寄希望于更好的团队合作和与各设计单位之间的配合，以传达最完美的设计理念。

### Arata Isozaki & Associates(AI&A)

In 1963, Arata Isozaki set up the AI&A in Tokyo, where Arata Isozaki was engaged in the work of an architect and a theorist. For a long time, AI&A's projects are not limited to Japan, so he has set up a number of overseas studios, including Barcelona, Milan, Shanghai, New York (has been removed). AI&A is an international design team, with its core studio in Tokyo. They undertake the architectural design services, including urban planning, architectural design and design supervision. The establishment of overseas offices can help to guarantee the construction quality and design details as well as better exchange between customers and partners. AI&A excel in public building designs including libraries, museums, concert halls, theaters and educational facilities as well as boutique hotels, villas and other cultural and commercial buildings. The team includes architects, engineers, project managers and design supervisors. From the design to construction, each link gets participation and decision making of Mr. Arata Isozaki. In proper conditions AI&A will invite experts and co-operation companies in the projects to meet special requirements. Over the past more than 50 years, through completed or uncompleted works, Arata Isozaki, as the founder and the leader, has been conveying advanced construction and planning concepts to 35 countries around the world.

### Arata Isozaki & Associates Shanghai (AI&A Shanghai)

AI&A Shanghai was co-founded by Arata Isozaki and the senior-level staff Hu Qian in 2004, with the size of around 20 persons. AI&A Shanghai now is responsible for many projects under construction or design, including cultural centers, museums, concert halls, campus buildings and regional planning. Its scope of work includes: original architecture and urban design, to help the Tokyo studio to communicate with clients, consultants and the co-designers, to collect real-time information on the construction site as well as the design and supervision of the local building regulation.

The currently projects completed or under construction are cultural center of Shenzhen, Nanjing Foshou Lake International Convention Center, Shanghai Himalayan Center, the Villa in Shanghai Madarin Palace, Beijing Central Academy of Fine Arts Center, Shanghai Symphony Orchestra concert hall, etc.

As a global prestigious international architectural design firm, AI&A Shanghai hopes for better teamwork and coordination with other design companies, to deliver perfect design concepts.



# 中央美术学院美术馆

## MUSEUM OF CENTRAL ACADEMY OF FINE ARTS

项目地点：中国·北京 用地面积：8641 m<sup>2</sup> 建筑面积：14 777 m<sup>2</sup>

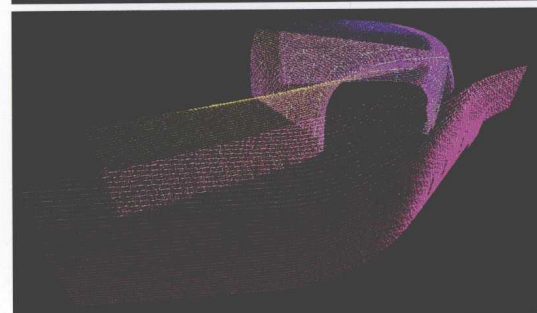
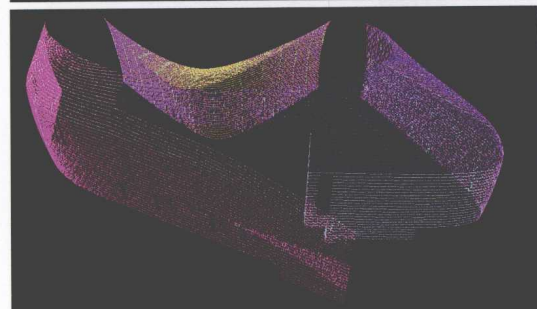
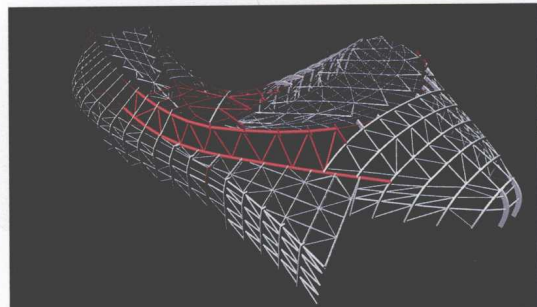
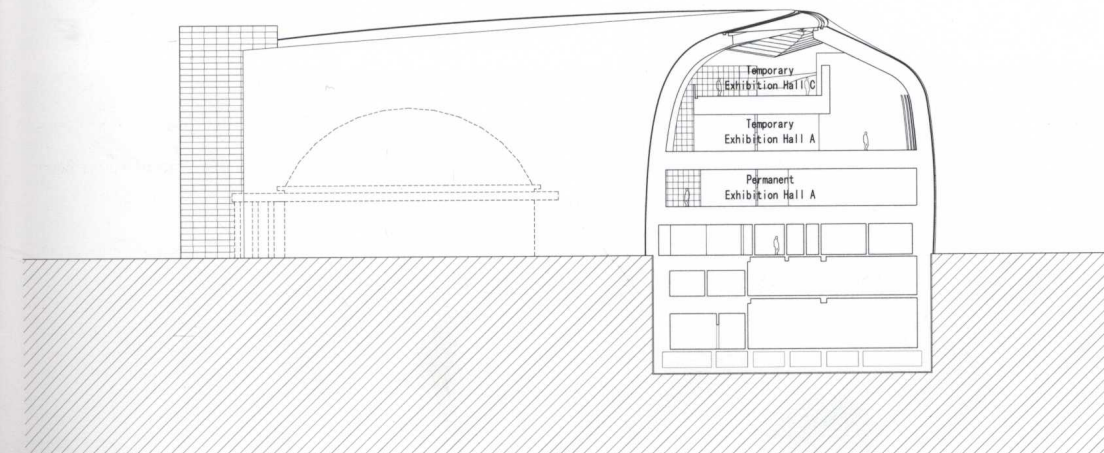
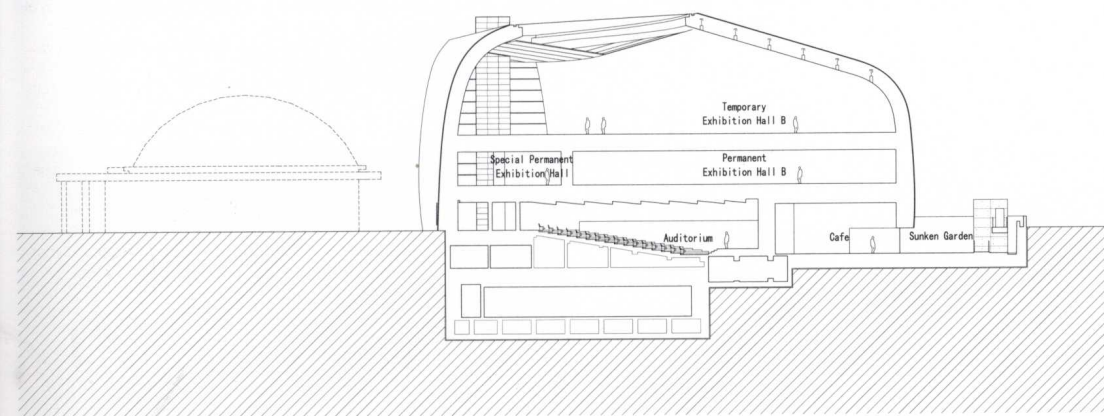
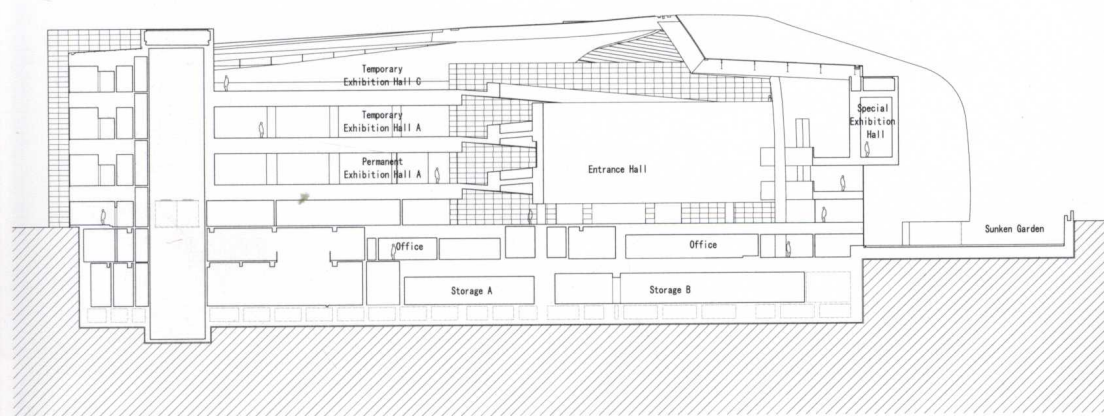
建筑设计：矶崎新工作室

建筑师：矶崎新，青木宏，东福大辅，镰野良亮，胡倩，高桥邦明，川久保智康，原田真宏

LOCATION: Beijing, China SITE AREA: 8,641 m<sup>2</sup> BUILDING AREA: 14,777 m<sup>2</sup>

DESIGN CORPORATION: AI&A

ARCHITECTS: Arata Isozaki, Hiroshi Aoki, Daisuke Tofuku, Ryosuke Kamano, Hu Qian,  
Kuniaki Takahashi, Tomoyasu Kawakubo, Masahiro Harada



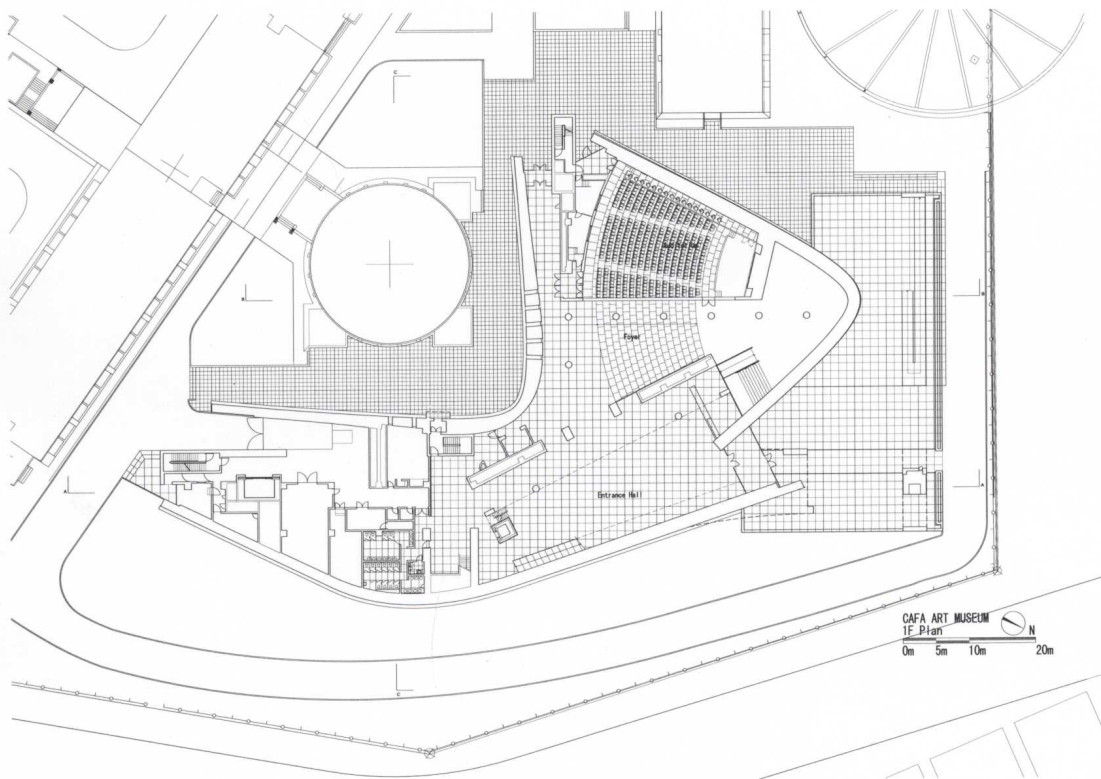
中央美术学院 (Central Academy of Fine Arts, 简称 CAFA)

目前除了传统美术之外，还有美术印刷设计、产品设计、服装设计及建筑设计等学科，是包罗多种设计学科的综合性美术大学。学院自 2001 年开始分阶段地把校园从过去狭小的旧校址迁移到郊区，以校园为中心并联合周围 798 艺术区和酿酒厂旧址，形成了在东亚范围内屈指可数的大规模艺术区域。作为学院迁址的最后阶段，由矶崎新工作室设计并实行工程现场监督的中央美术学院附属美术馆，不仅可以展示该学院收藏的艺术珍品，还将承办来自国内外各界艺术家的展览，美术馆不仅是学院的象征性建筑，并期盼其带动周围艺术区，起到核心设施的作用。

798 艺术区具有代表性的艺术画廊是由多幢 20 世纪 50 年代建造的厂房和仓库加以改造利用的，其中有不少建筑有很高的层高并拥有高侧窗的自然采光。目前这些建筑对于商业艺术来说不失为理想的内部空间，但都没有超越 20 世纪的白色立方体型美术馆的空间范畴。然而作为引领中国艺术舞台的建筑，仅靠数幢雷同的白色立方体组合是不够的，需要更进一步深入地探索创意空间。

由于北京的街道基本上呈棋盘网格状，北京的现代建筑只能在四方方的舞台上竞相展现它的形态。然而伴随着北京市区范围的急剧扩大，打破常规的城市规划相继出台，本地块呈现出的就是圆弧曲线勾勒出的“L”形。根据这种地形，设计首先考虑将临街部分的建筑设计为曲面墙体，然后采用既独立又相关的三个自由曲面来组合空间，最终形成目前的建筑体量。





三层临时展厅是能够适应现代艺术展需求、拥有馆内最大面积的展厅。展厅周围无缝的曲面墙体可以作为装置作品的穹窿布景般的背景，也可将展品直接固定在墙体上，此外还有一个小型展厅作为夹层设置在上方。

从首层通向地下一层下沉广场的大台阶一部分用玻璃隔离开来，作为报告厅。

在施工图设计和施工过程中，除了一部分美术馆重要的设备之外，其余均采用中国当地的建筑材料。尽管中国处于建设高峰期，建筑成本快速上涨，但相比之下建筑成本仍然没有发达国家高，其中人工费价格低廉，即使在施工中发生大量手工作业的情况，也不会像日本那样造成建筑成本急剧上涨的现象。反而言之，中国建筑领域存在着过多依赖人工的问题，对国外常用的单元化生产则显得力不从心。

外装修采用干挂叠压式中国国产板岩，同样厚度的石材干挂项目还有日本奈良的百年会馆（Nara Centennial Hall, Nara, Japan）、静冈县国际会议艺术中心（豪华巨轮）（Shizuoka

Convention Arts Center, Shizuoka, Japan）以及西班牙拉克鲁尼亚人类科学馆（Interactive Museum about Humans, La Coruna, Spain），这些建筑外形大致上都为圆形或椭圆形，外装修材料易于单元化生产。但由于这次项目的自由曲面难于进行单元化生产，通过对中国施工工艺的研究，决定采用不同宽度的板岩结合现场情况随机张贴的办法。在这种情况下，由于要靠施工人员悬吊在高空中进行手工操作，很难确保稳定的质量，因此事先制作了1:1实体模型，来探讨施工方法和节点处理，在此基础上再进行施工。

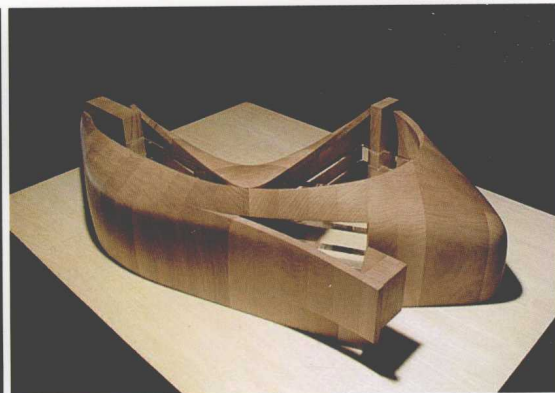
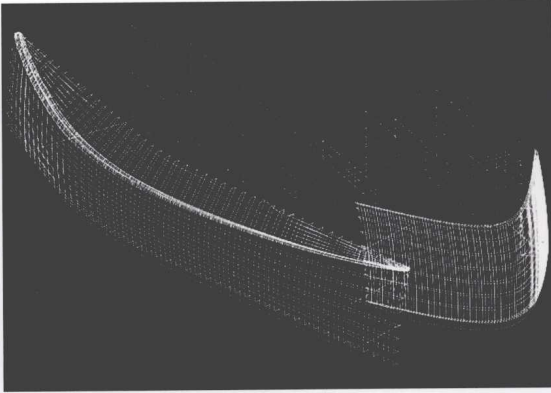
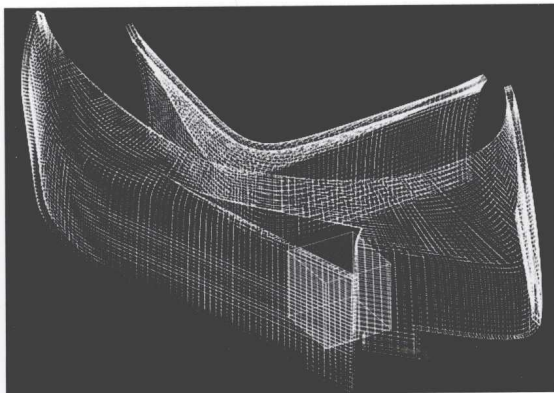
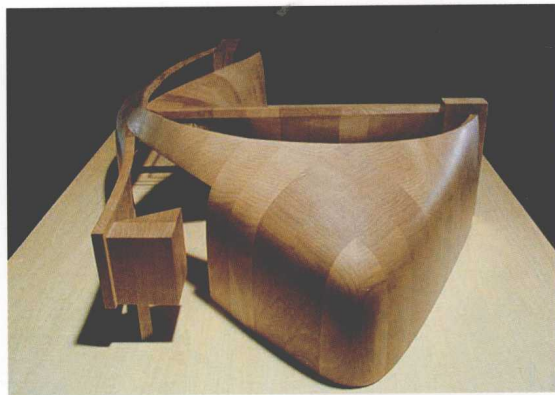
在绘制施工图方面，三维模型的应用伴随始终，不仅数量巨大的石材分割、钢结构以及混凝土的形状需要利用三维模型进行推敲，甚至连风管、水喷淋的设置也都进行了三维定位。板岩作为制作砚台的一种常用材料来概括以中国传统美术教育为基础的美术学院，可以说是非常贴切的，具有现代风格且自由奔放的曲面形体，则是当代先进的美术教育机构的象征。

三个自由曲面的端部在平面布局上分别为主入口、连接报告厅的入口以及货物出入口，在垂直空间上则提供了可以引入自然光线的采光天窗。设备管道井、电梯和楼梯间等纵向交通空间则隐藏在几个矩形建筑体量内部，其作为独立的形体穿插于曲面墙体的内外。针对内部空间则利用水平的楼板进行垂直方向的分隔，或将夹层直接凌驾于空中来构成立体的展示空间，错落有致的楼层之间采用坡道平滑连接。

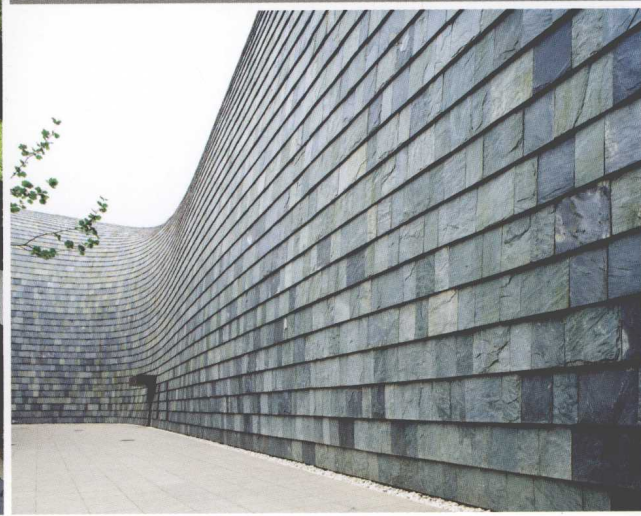
从采光天窗照射进来的阳光首先透过作为吊顶材料的玻璃纤维薄膜漫射开来，从而形成匀质的光线后进入展厅，光线衍射之处跟随墙体的自由曲面演绎出不同的表情。自然光所产生的这种效果，在展厅的不同部位衍生出微妙的变化。

通过架设在下沉式广场上方的天桥可以直接进入首层的入口大厅，该大厅是建筑内最高的空间。这里将用来展示装置作品和大型雕塑，且考虑到可以从各个楼层欣赏艺术品的可能性。另外，从大厅内电梯竖井处悬挑出来的讲台，可以在开幕式中使用。

二层固定展厅的主要功能是展示学院收藏的艺术品。因主要展品为国画及历史名作，所以内装修材料采用了木质板材、石材、织物以及清水混凝土等具有天然气息的材料。







Central Academy of Fine Arts (referred to as CAFA) was originally a small professional art school. Since the enhancement of the reform and opening-up policy in 1990, Chinese universities have been self-managed, resulting in expansion of subjects, and the number of students doubled. Now in addition to traditional art, there are graphic design, product design, costume design and other construction disciplines. It has become a comprehensive Art University with a wide variety of design disciplines. Since 2001, the campus has been moved to the suburban areas by different stages from the old small site. It's centered by the 798 Art District and the old brewery site and they formed one of the few large-scale art areas in East Asia. As the final stage of the relocation, the subsidiary Museum of CAFA designed and supervised by AIA, not only demonstrates the College collection of art treasures, but will also contract exhibitions of works of international and domestic artists. The Art Museum is not only the symbolic building of the college, but will expectedly be the locomotive of the surrounding art districts.

798 Art District, a representative of the Art Gallery, was transformed by the factories and warehouses in 1950s, many of which are high-storey buildings with windows of natural light. So far the buildings are exactly ideal internal spaces for commercial arts, but without

surpassing the white cube space of 20th-century art museums. However, as the leading construction of Chinese art scene, it's inadequate to build some blocks of identical white cubes and requires further explorations in creative spaces.

As the streets of Beijing basically resemble chessboard grids, Beijing's modern constructions can only compete in the boxy stage to display their shapes. However, with the rapid expansion of urban area of Beijing, the plans to break the routine successively come out. This plot is just the L-shape outline by curve lines. According to this topography, the design should first consider the street part of the building as curved wall surface, then use three semi-related free surfaces to build the space, and eventually form the current building volume.

In terms of the plane layout, at the ends of the three free surfaces are respectively the main entrance, the lecture hall connecting the entrance, and the passage way for goods transportation. The vertical space provides skylights introducing natural light. The tube wells, elevators and staircases and other vertical transportation spaces are hidden in the interior of several rectangular body masses, and were inserted in the inner and outer areas of the wall surfaces as an independent body. While the interior space is divided by level floorslabs in the vertical direction, or directly frame the interplayer in

the air to form three-dimensional display space, the well proportioned volumes are connected by smooth ramps. The sunlight shining through the skylights first diffuse widely through the glass fiber film of the ceiling materials to form a homogeneous light entering the hall. The light diffraction together with the free surfaces display different expressions. This natural light effect derives subtle changes in different parts of the exhibition hall.

Through the footbridge erected above the basement square one can directly enter the entrance hall in the first floor; the highest space in the building, which will be used to display installation works and large-scale sculpture, also taking into account the possibility of appreciating the works of art from each floor. In addition, the cantilevered platform stretching out from the lobby elevator can work at the opening ceremony.

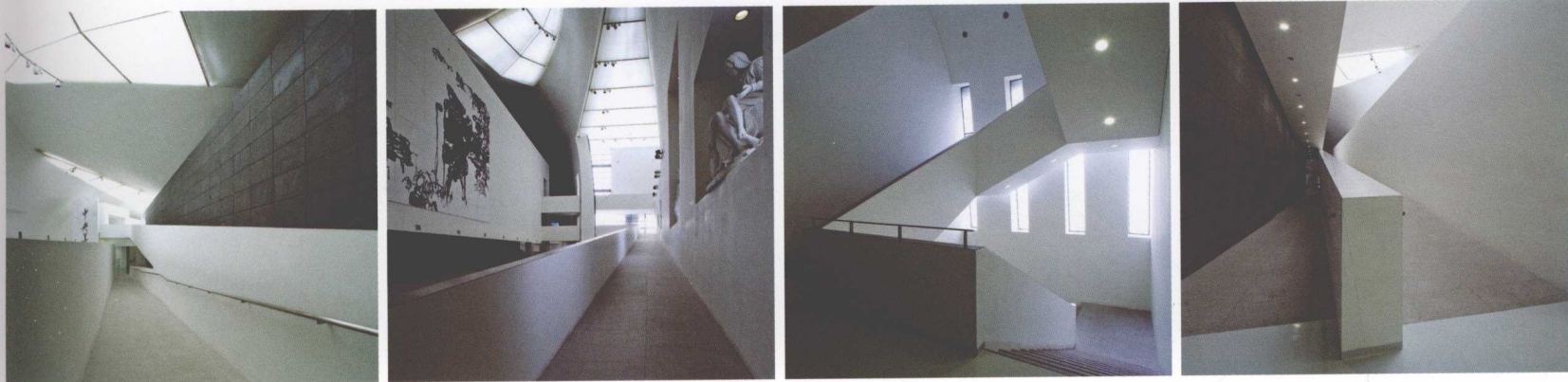
The main function of the fixed exhibition hall of the second floor is to showcase art collections of the college. Because most of the exhibits are landscape paintings and historical masterpieces, the interior mainly uses wooden plates, stones, fabric, concrete and other materials with natural flavor.

The third floor exhibition hall is capable of meeting the needs of the contemporary art exhibitions with the largest size of the museum. The









seamless curved wall surfaces enclosing the hall can be set as the cove scene background of the installation works, or they can be directly fixed to the wall. In addition, a small hall was set at the top as an interlayer:

The part separated by glass at the large stair from the first floor to the basement square is used as the lecture hall.

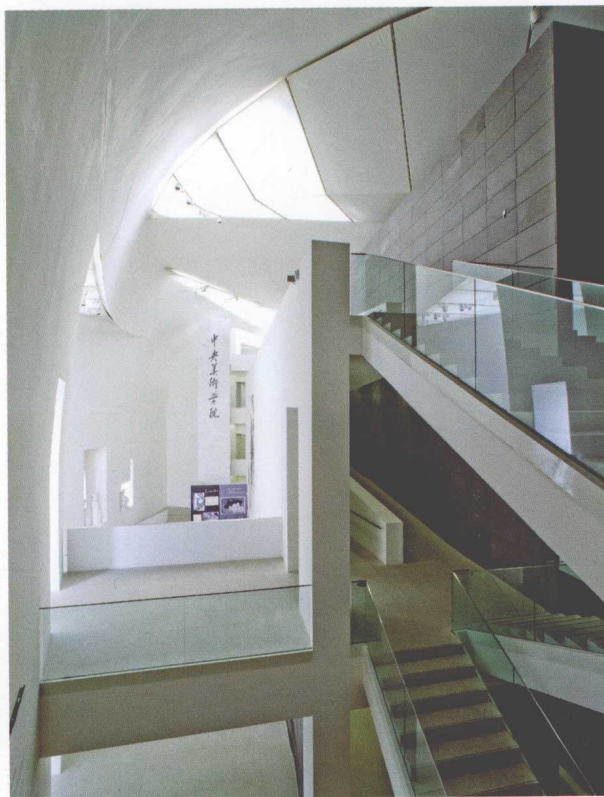
In the processes of the drawing design and the construction, all building materials are local in China except some of the important museum facilities. Although China is at its building peak when the construction costs rapidly rise, it's still far less than that of developed countries. Because China has its advantage of cheap labor costs, even if there's a large amount of manual operation, the construction costs won't soar as it did in Japan. Otherwise there are too many handwork staff in Chinese construction, which is inadaptable to the foreign style unitized production.

The external decoration uses hanging marbles and laminated Chinese-made slate. More hanging items of slates with the same thickness include Nara Centennial Hall, Nara, Japan, Shizuoka Convention Arts Center, Shizuoka, Japan as well as the Interactive Museum about Humans, La Coruna, Spain, whose physical appearance are generally round or oval-shaped and the exterior decoration materials are easy to be mass-produced. However because the free surfaces of this project are inadaptable to unitized production, after the research to the Chinese construction techniques, we decided to post the slates of different widths timely in different situations. In this case, as workers are demanded of manual operation hanging high above the ground, it's hard to ensure stable quality, therefore we made the 1:1 model to explore the construction approach and the nodes' treatment, and then

began construction.

The three-dimensional model was applied throughout the working drawings. Not only the scrutiny of splitting the large stones, building the steel and concrete structures are dependent to the use of the three-dimensional model, even the wind pipes and the water sprays were positioned by three-dimensional method.

It's quite appropriate to use slate to define the Chinese traditional art education-based Academy of Fine Arts, because it's the basic ink-stone material. While the modern and free style of the surface shape symbolizes the contemporary advanced art educational institutions.





# 证大喜马拉雅艺术中心

## ZENDAI HIMALAYAN ART CENTER

项目地点：中国·上海 用地面积：28 893 m<sup>2</sup> 建筑面积：154 900 m<sup>2</sup>

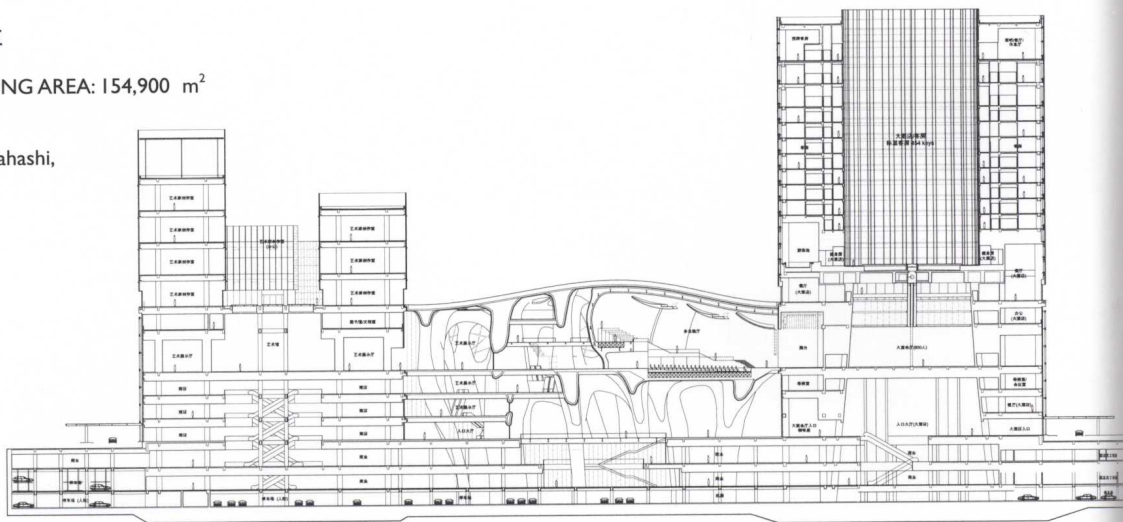
建筑设计：矶崎新工作室

建筑师：矶崎新，青木宏，胡倩，高桥邦明，饭岛刚宗，李卓

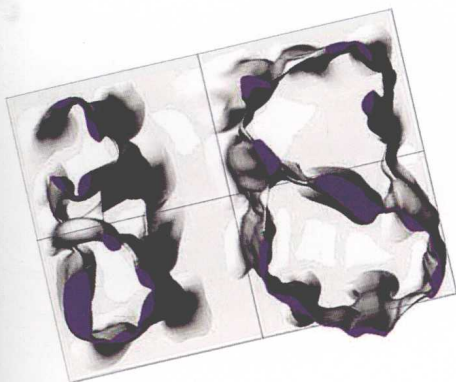
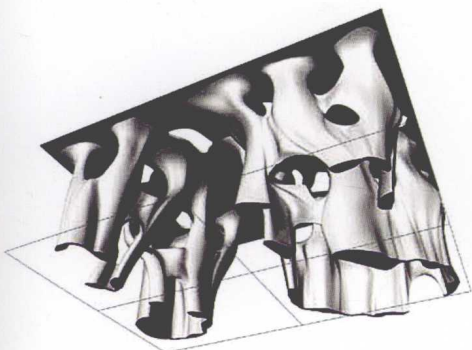
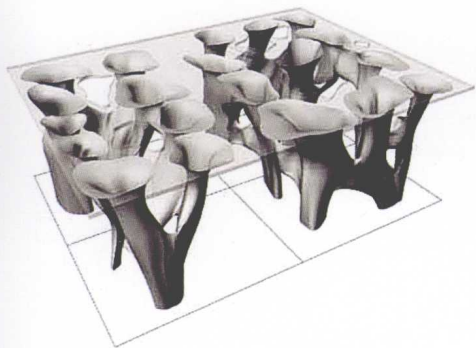
LOCATION: Shanghai, China SITE AREA: 28,893 m<sup>2</sup> BUILDING AREA: 154,900 m<sup>2</sup>

DESIGN CORPORATION: AI&A

ARCHITECTS: Arata Isozaki, Hiroshi Aoki, Hu Qian, Kuniaki Takahashi,  
Yoshitoki Iijima, Li Zhuo







上海证大喜马拉雅艺术中心基地位于浦东石楠路以东, 芳甸路以西, 梅花路以南, 樱花路以北, 占地面积 28 893 m<sup>2</sup>。本工程基地不仅位于浦东的中心地区, 且地处将来上海市三个会展商贸圈之一的区域内。

上海证大喜马拉雅艺术中心总建筑面积约为 155 000 m<sup>2</sup>, 其中地上部分约 89 000 m<sup>2</sup>, 地下部分约 65 000 m<sup>2</sup>, 是一个集当代艺术中心、多功能演艺厅、五星级酒店、艺术家创作中心、商场为一体的复合设施。

整体功能分区可分为酒店、艺术家创作中心、当代艺术中心、商业设施、公共开放空间 5 个区域。

为了让这些多功能设施连接, 本方案在水平与垂直方向上进行了三维立体的布置, 让各种设施有效地相互连接, 以形成特殊的复合型的高层设计。

为了确保西侧住宅区最大限度的日照, 方案将五星级酒店配置在地基的北侧, 五星级酒店为地上建筑面积约 50 000 m<sup>2</sup>, 高度为最高限高 100 m 的高层建筑。相对在南侧配置的艺术创作中心则为高度 67.5 m 的塔楼。这两个塔楼的中央连接部分为当代艺术中心, 是本设施的核心, 同时地上部分为向市民开放的公共空间。

同时本设计将设施在垂直标高 31.5 m 处分成上和下两个部分。北侧酒店客房部分配置在上方, 酒店客房的塔楼为边长约 60 m 的明快的几何立方体。南侧设置的艺术创作中心约为 11 500 m<sup>2</sup>。中央部分设有 60 m × 90 m 的空中庭院, 配合地上的城市文化广场及地下的下沉文化开放广场, 形成了立体的空间构成。在 31.5 m 以下的部分, 配置了当代艺术中心、商业设施、多功能大厅、宴会厅、会议中心等功能区, 这些功能区可延续邻接的新国际会展中心使用。

在办公空间性质多样化的今天, 艺术家创作中心的设计不

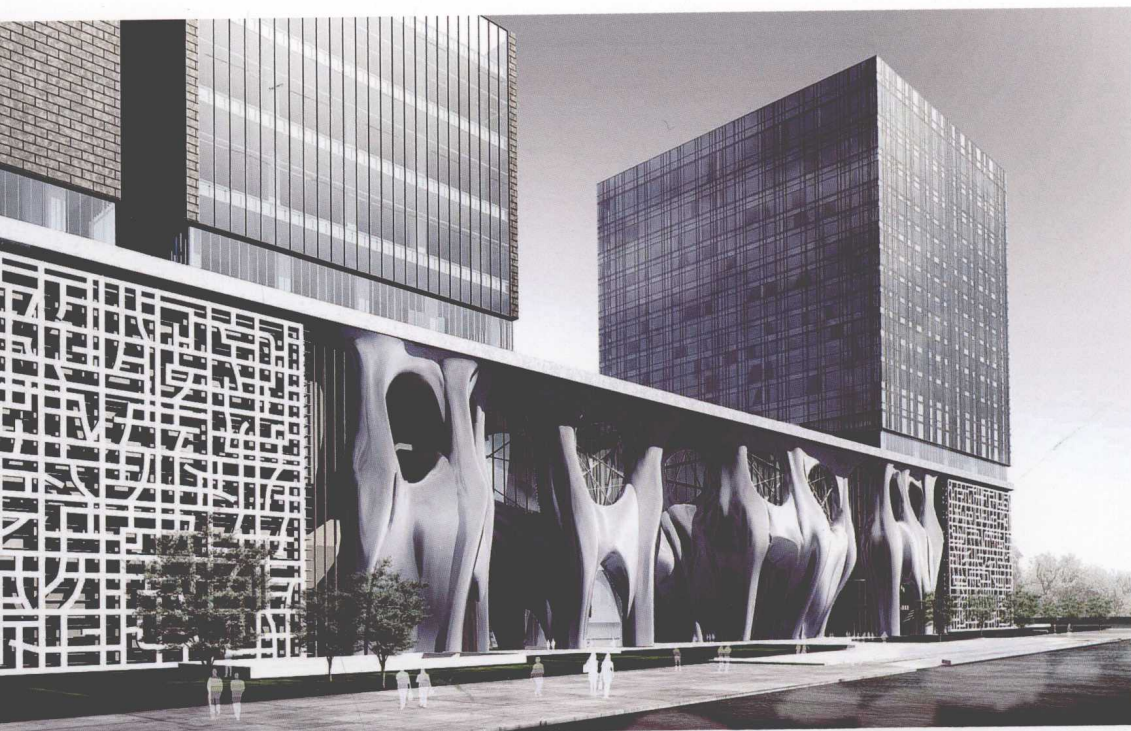
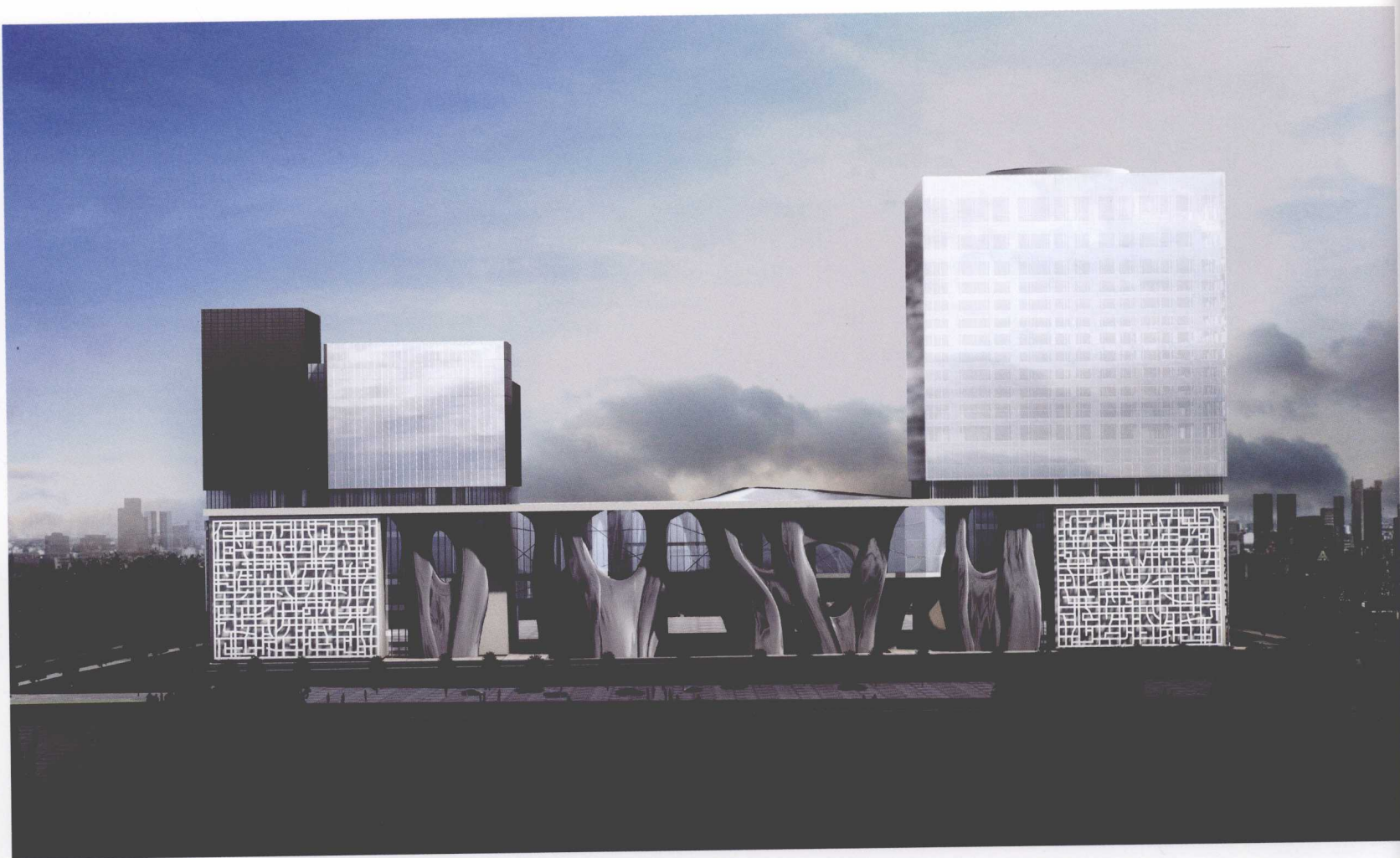
采用延续至今的均等的网格化办公空间, 而是以基于一定条件配置的垂直核心筒为基础, 将宽度约达 16 m 的办公空间通过模数、占地面积、安全疏散、采光等条件构筑出各种空间特征。本方案最终得出的是像中央空间围成内院那样的一种旋转上升的形态。

中央部分容纳的当代艺术中心和约 2000 人的多功能剧场为有机异形体。这种独特的有机造型运用了“进化论结构的最优化手法 (ESO 方法)”的设计。一般从结构要素上的力的传导效率来看, 与拉伸以及压缩的轴向力相比, 弯力的传导效率极低。即在所有结构要素中均匀地分布没有弯力的应力结构, 其力的传导效率是最高的, 在这种情况下可实现用最小尺度的材料来组成结构体。使用电脑来生成这种形态的是 ESO 方法, 根据所给出的力学条件及设计条件自动形成的造型, 并在进行某种程度的调整后所得到的形态, 将在被称为白色立方体的展示空间之外, 以其崭新的空间形式被加以利用。

立方体形式在迄今为止的各个项目中频频亮相, 最初的运用大约是在 20 世纪 70 年代设计的日本群马县近代美术馆中, 那里把放置美术作品的地方诠释为“空洞”, 作为对其的一种引喻, 采用了立方体来构成美术馆。在喜马拉雅艺术中心项目中, 立方体被摆放在在 31.5 m 标高的平台上方, 作为酒店客房部分, 在这里明快的几何造型作为都市的一种表象而体现。

在酒店以及艺术家创作中心下部的外墙上, 采用了汉字造型的素材, 且用更抽象化的手法制作 GRC 外墙幕, 以双幕墙的建筑立面形式覆盖在外墙上, 起到了形象塑造和遮光的双重效果。





Shanghai Zendai Himalaya Art Center was based in Pudong with total area of 28,893 square meters. It's connected to Shinan Road, Fangdian road, Meihua Road and Yinghua Road in four directions. The base is not only in the center of the Pudong area of Shanghai but within one of the three business exhibition cycles.

The total building area of Himalaya Art Center Shanghai is about 155,000 square meters, of which about 89,000 square meters overground and 65,000 square meters underground. It is an integrated establishment of contemporary art center, multi-functional performing arts room, five-star rate hotel, artists center as well as the shopping center. Overall functional area can be divided into five areas of the hotel, Artists Center, Contemporary Art Center, commercial facilities and public area.

This program conducted three-dimensional settings in the horizontal and vertical directions so that the variety of facilities can be well connected to each other to form a special high-level compound design.

To ensure maximum sunlight of the west residential area, the program set the five-star hotel in the north side, with the overground area



around 50,000 square meters, as a high-rise building with the maximum height of 100 meters. While the south artists center is a 67.5 m-high tower building. The central connecting part of the two towers is the Contemporary Art Center; the core of the facility, the overground area of which is the public space open to the residents of the city.

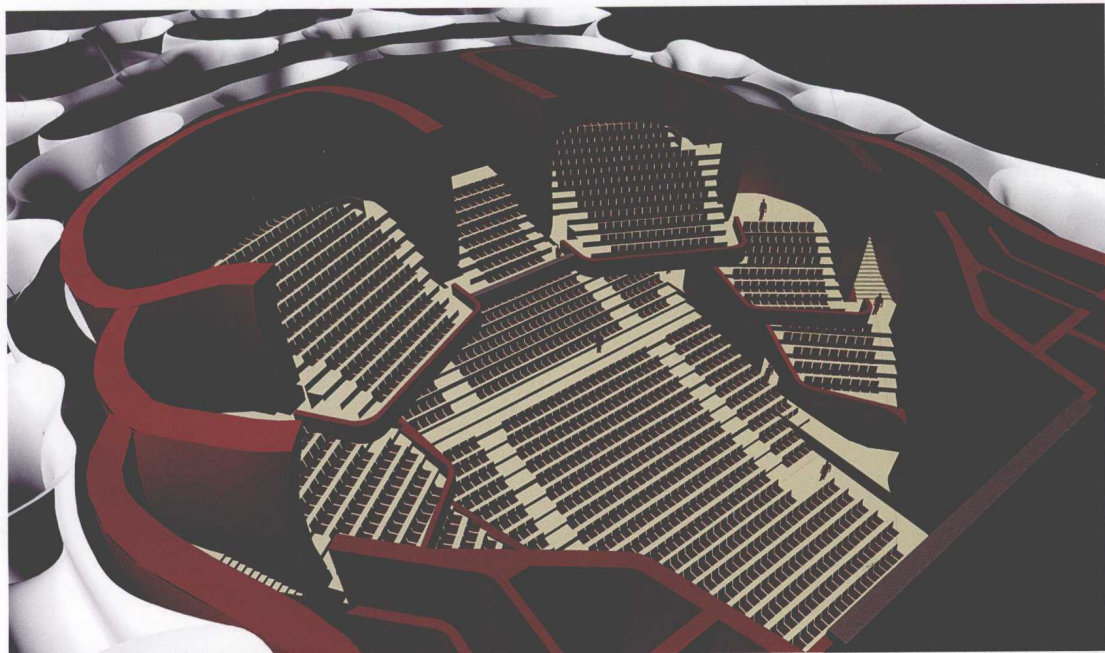
At the same time we divided the building into two parts at the 31.5 m point of the vertical elevation. The north hotel rooms were set on the higher part. The hotel room tower is a lively cube with side length of 60 meters. The south Artists Center almost occupies 11,500 square meters. The central part was set the 60 m × 90 m air garden to form a three-dimensional space with the overground cultural square and the underground open cultural square. In the lower areas of 31.5 m in vertical direction include the Contemporary Art Center; business facilities, multi-function hall, banquet hall, conference center and other functional areas, which can be used as the subsidiary space for the adjacent International Exhibition Center.

With the diverse features of the office space today, the design of the Artists Center gave up the even grids patterns, instead, based on certain vertical columns, construction areas, security evacuations, lighting and other spatial characteristics, in the 16 m wide space. The program eventually came to the spinning up form like an enclosed courtyard.

The central Contemporary Art Center and the multi-functional theater accommodating over 2000 persons are irregular organic body. These unique organic shapes were designed through "optimized method of evolutionary structural theory (ESO method)" "Generally in terms of power transmission efficiency of the structural elements, the bending force is much lower than the axial tensile force or constraining force, that is, the even distribution of the stress structure without bending force produces optimized power transmission efficiency and in this case the structural body can be formed through minimal use of materials. The use of computers to generate this form is the ESO method. The shape self-obtained on the basis of the dynamic conditions and the design conditions and then reshaped through certain adjustment will be used as the brand new space form in the so-called white cube demonstrating space.

Cube forms have frequently appeared in the various projects till now, with the debut in the design of Museum of Modern Art in Gunma Prefecture, Japan in about 1970s, where the places of art exhibits were defined as the "empty hole." As a kind of allusion, the cube was used to form the museum. As for the project of Himalaya Art Center the cube was placed at the platform of 31.5 m high above the elevation. As the hotel room part, it showed itself as a city embodiment in lively geometric shape.

The lower part of the external walls of the hotel and the Artists Center takes the Kanji shaped element and the GRC curtain wall made through even more abstract approach. The double-layered curtain wall façade take both the image and shading effects.





# 上海交响乐团迁建工程

## RELOCATION PROJECT SHANGHAI SYMPHONY ORCHESTRA

项目地点：中国·上海 用地面积：16 300 m<sup>2</sup> 建筑面积：20 000 m<sup>2</sup>

建筑设计：矶崎新工作室

建筑师：矶崎新，胡倩，高桥邦明，饭岛刚宗，李卓

LOCATION: Shanghai, China SITE AREA: 16,300 m<sup>2</sup> BUILDING AREA: 20,000 m<sup>2</sup>

DESIGN CORPORATION: AI&A

ARCHITECTS: Arata Isozaki, Hu Qian, Kuniaki Takahashi, Yoshitoki Iijima, Li Zhuo



本项目的设计旨在打造一座具有世界级高水准音响效果的音乐厅，以满足上海交响乐团的日常排练及高水平的交响乐公演。

作为上海交响乐团常驻场地，1200人的大排练厅首要职能自然是要满足其高水平的日常排练需求。在此基础上作为公共文化设施的一部分向市民提供演出及招揽国际知名乐团来沪表演，为市民提供文化娱乐场地。由于其高品质的音响效果，该厅也可作为大型乐团的录音场地或在公演时录制、直播高水准的交响乐演出，借助媒体给更多的人带来艺术的享受。

为了使该项目的设计目标更好地得以实现，除矶崎新工作室外，团队还包括永田音响设计顾问公司、同济大学设计研究院及舞台、照明等众多优秀的设计团体。经团队的共同商讨与研究，确认了大排练厅的最佳净高、宽度及空气容积，更进一步确认了坐席的排布及反射板的位置关系。内部空间的功能化及形态美学自然是建筑设计中的关键，但是本项目的难点在于如何去协调建筑与声学的关系。经无数次的讨论、交流，借助先端的3D模型与音响模拟试验，同时依仗团队各部门的丰富经验及灵感将其确定为现在的形态。

该项目的大排练厅没有拘泥于传统的“鞋盒式”，而是采用了“Arena”式，即将舞台设置在中央，观众席分设在四周。这种形式的优势是观众席上的竖向墙体可以更利于声音的反射，且整体排布更加立体又具有亲和力。五块大型的侧反射板和天花反射板，经过周密的角度与形式的调整，不但对声音的反射至关重要，同时将照明等音乐厅功能需求统合于一身，还可利用高性能投影装置使其呈现影像。打破传统音乐厅的传统形式，丰富了视听，同时为现代交响乐演出形式提供了更多发挥的舞台。