商业建筑美学



Commercial Buildings Aesthetics

Design Analysis of Commercial Districts & Commercial Buildings (Vol.2)

商业建筑美学编委会 编著

综合体 Complex Buildings

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——解析商业街区与商业建筑设计 下册

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[038-043] 上海尚都里休闲广场

项目既要传承朱家角古镇特有的江南水乡风貌, 又要体现现代化发展形成的时尚生活方式, 这注定了项目场地范围内的功能设定及建筑风格上的巨大跨度。



[044-057] 十字门中央商务区

项目中有极度灵活性的设施能够提供多元化功能,包括剧院、音乐厅、可容纳2000人的大型会议及展览厅,还有容纳高达4000人的大型宴会厅。



[058-083] 青岛城阳Image时代中心

Image时代中心是一所拥有独特商业设计的以商业为核心,集酒店、公寓、户外步行街于一体的地标式商业综合体,位于城阳区正阳路中端,城阳区政府东侧。



[084-103] 宜兴万达广场

该项目网罗衣食住行、吃喝玩乐、商务休闲等各种生活元素,一站式满足顾客的消费需求。无论是规模、品质、业态、功能,该项目都为宜兴树立了全新的生活标杆,将区域内原本并不完善的商业格局被有效整合。



[104-121] 石家庄勒泰中心

勒泰中心是一个多功能、综合性高层和公共商业区,总建筑面积超过620000平方米,业态包含酒店、办公楼、公寓,以及一个全新形式的购物中心,采用国际化和本土化租赁策略,具有商业、餐饮、娱乐和休闲等功能。



[122-141] 西安芷阳广场

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[166-179] 中山公园综合项目

这座39 100平方米的综合项目是新加坡首个与公园结合的综合项目,由一个购物中心、一栋商业大楼和两个酒店组成。

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Greenland Baoshan Fengxiang New Town, Shanghai

Explicit function skeleton contributes to developing the comprehensive community into a town that can operate independently and grow prosperously. Rich spaces are gradually evolved from private to public,

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Incorporating clothes, food, residence, transport, entertainment, business, leisure and all kinds of living elements, the project meets customers' consumption requirements through one-stop service, establishing a brand-new standard for Yixing in terms of scale, quality, business and function.

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[180-201] 新加坡市民文化中心

零售空间的设计遵循场地地形,由外向内呈螺旋形上升,形成主入口和 一个露天圆形剧场。

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[202-215] 鹿特丹市集住宅&《丰收之角》

荷兰艺术家Arno Coenen在鹿特丹市由当地建筑事务所MVRDV所设计的首座顶盖式市集住宅内完成了《丰饶之角》的大型壁画。壁画面积达11000平方米,堪称荷兰最大的艺术品。

MVRDV's Markthal Rotterdam & Arno Coenen's Horn of Plenty

Dutch artist Arno Coenen has completed "Horn of Plenty" within the much anticipated Markthal in Rotterdam, making it the largest artwork in the Netherlands. The artwork consists of larger-than-life images of fresh produce which will be sold in the Markthal. It is the largest artwork in the Netherlands.



[216-235] 杜塞尔多夫Ko-Bogen

Ko-Bogen是杜塞尔多夫市中心的一座六层高的集办公和零售于一体的综合体,位于城市空间和公园空间的分界线上。两个建筑体块共享一个屋顶,共同形成一个可供散步、购物、工作的统一空间。

Ko-Bogen, Dusseldorf

Ko-Bogen is a six-story 40,162m2 office and retail complex in downtown Dusseldorf and marks an important transition between urban space and landscape. Two city blocks are joined with one continuous roof line, forming a unified space for walking, shopping and working.



[236-249] 瑞典Suurstoffi商住两用楼

项目一期是距离Rotkreuz火车站不远的一组布局不同的立方体建筑物。 错落有秩、富有雕塑感的综合体建筑排列在铁轨一侧。

A Whole Differentiated, Sculptural Building Complex, Suurstoffi

In the first phase of construction, a composition of differently formed cubic volumes arose not far from the railway station Rotkreuz. Now upon completion, a whole differentiated, sculptural building complex meanders along the tracks.



[*250-261*] 帕赛市Two E-com Center

项目是位于大马尼拉帕赛市亚洲商城综合体内的一座面积为73500平方米的建筑。内设三层裙楼停车场、12层办公空间、沿街和裙楼商业等。

Two E-com Center, Pasay City

The Two E-com Center project is a 73,500m2 office development located in the Mall of Asia complex, Pasay, Metro Manila. It has 3 podium parking levels, and 12 office levels, with some ancillary retail at the ground and podium level.



[262-277] 圣保罗WTorre广场综合体

新立面突出了一条垂直的中央结构,任意排列的不锈钢贴面使得塔楼在 视觉上更加恢弘和狭长。反射玻璃在银色和灰色之间变幻色调,形成好 似四座塔楼的景象。

WTorre Plaza Mixed-Use Development, Sao Paulo

The new facade is accented by a vertical central cutout in each of their faces and profiles of stainless steel at random, giving greater impetus and making the building lankier. The retreat and the change in tone of reflective glass in silver and gray give the illusion that there are four towers.



[278-301] 首尔国际金融中心

项目总体规划强调各塔楼与商场之间的高效流通,同时将所有建筑置于 一个郁郁葱葱的绿色环境之中。

International Finance Center, Seoul

The design's site plan emphasizes an efficient circulation between the towers and the mall, while at the same time drawing the buildings together in a lush, green environment.



[302-321] 伊斯坦布尔Buyaka综合体

建筑师并没有为Buyaka设计主题统一的表皮,而是纯粹地表达出该项目是一个集各种使用功能于一身的综合体。

Buvaka, Istanbul

Buyaka was designed without using a thematic overlay. The design approach portrays an honest intent to do with its program as a mixed use building.



[322-336] 莱顿Mirai大楼

项目并不是通过围合和加固建筑结构来达到设计目标, 而是将建筑设计成一个半围合的框架, 从而将安全性渗透到设计内部。

Mirai House, Leiden

Rather than approaching this issue in an exclusive way—by confining and fortifying the structure—the design for the Astellas building integrates the security concept inclusively, with the frame of the building serving as an unconcealed enclosure.

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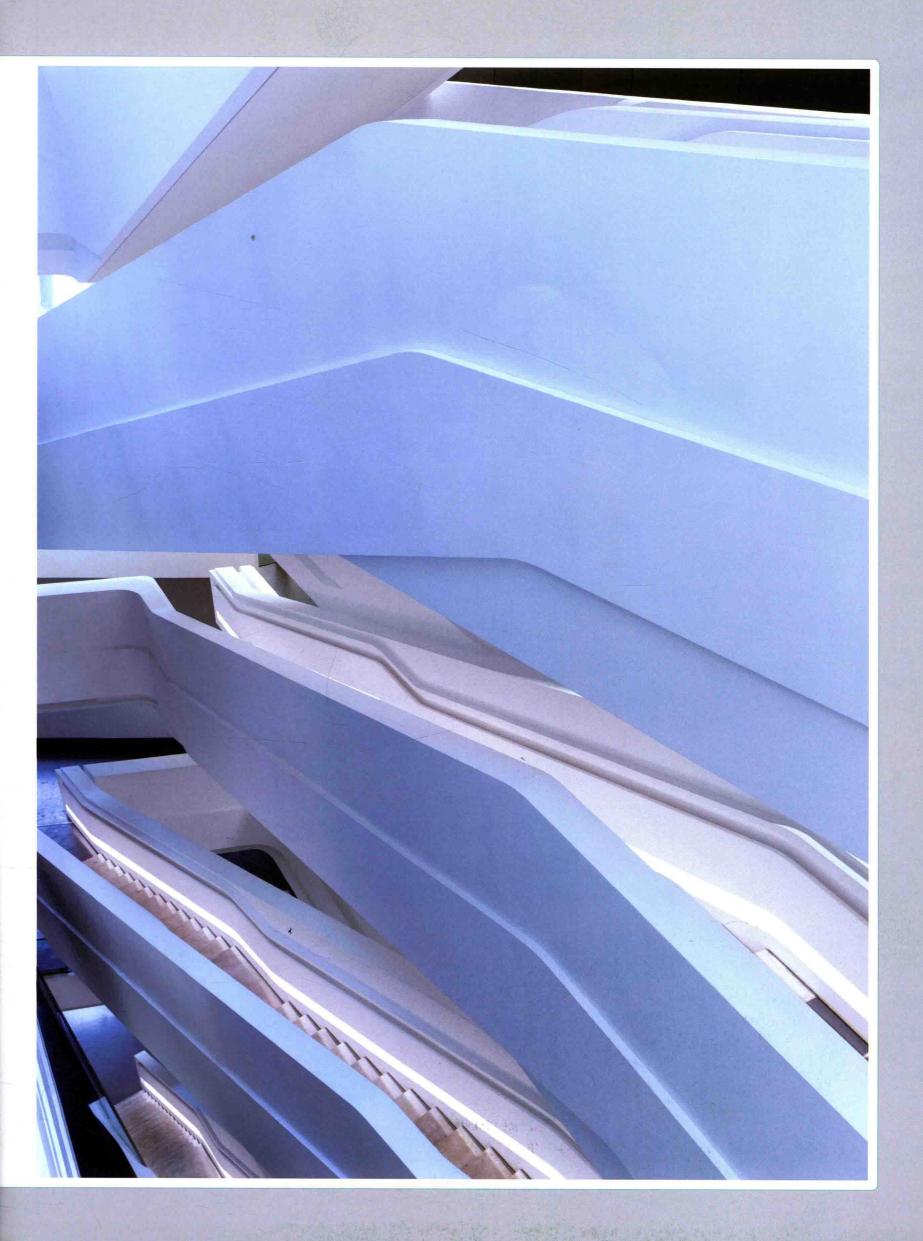


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商业建筑是一个城市的名片,

是一个城市的形象。

美的建筑环境,

是一切商业价值的基础。

创造有独特功效的美,

并让它稀缺。

这,就是大商业时代的竞争要求。

Commercial buildings are a card of a city,

and the image of the city.

Beautiful architectural environment,

is the basis of all commercial value.

Create beauty of unique efficacy,

and make it scarce.

This is a requirement for competing in this grand business era.

在国内外很多奖项中,大家可能看不到太多的商业建筑。

这实际上是一个传统,并不是最近的现象。在建筑业实际存在着对商业建筑相当大的抵触情绪或抵触态度。

对于正统的建筑师来说,他们对商业建筑有抵触情绪的,他们认为真正的建筑是不能和商业 化混为一谈的,真正的纯正的文化建筑是会被商业元素污染的。

从比较积极的角度来说,商业建筑最终的目的是追逐商业利益,而建筑师却有一个社会责任,就是维护公众的利益。从工作方式上来看也是不一样的,如果说做文化建筑,大家更多讨论的是一些想法、思路、概念、理念,那么在商业建筑设计里,第一步绝对不是这样开始,更多的是从功能空间的关系上入手,从这一点来说,它非常接近于城市设计,是非常理性的一个过程。在这个过程中很多情况下不是建筑师主导的,建筑师处于一个相对被动的位置,这也是很多建筑师不太愿意做商业建筑的一个重要原因。

本书从市场的角度,深入地阐述了每个项目从无到有的过程。每个项目中设计师都是遵循因地制宜、因势利导的设计原则,这种态度和立场是今天商业建筑领域里可喜的现象,是我们必须坚持的。希望能对大家有些启发!

In many awards at home and abroad, commercial buildings are not commonly seen. This is actually a tradition, not a recent phenomenon. In fact, there exists considerable emotional resistance or attitudinal resistance in architectural field. Orthodox master architects' emotional resistance toward commercial architecture is not only about emotion, but also about cultural background. They deem that true architecture can't be confused with commercialization, and true and pure cultural architecture is to be polluted by commercial elements. From a positive perspective, the ultimate goal of commercial architecture is to after commercial interests. Also architects have a social responsibility of protecting public interests. When it comes to doing a cultural building, people talk more about ideas, concepts and theories. However, it's quite a different case in designing a commercial building where the first step is definitely not that in a cultural building, instead, the relation between function spaces is more likely to be taken as the start. From this perspective, commercial architecture design is quite similar to urban design, featuring a rational process. During this process, many conditions are not led by architects. On the contrary, architects are stuck in a relatively passive position. This is an important reason why many architects don't like doing commercial buildings. Starting from the market perspective, the book does a deep analysis on each project developing from * nothing. In each project, designers adhere to the principles of acting according to local conditions and making the best use of local conditions. This attitude and stance is a gratifying phenomenon in present commercial architecture field, and is what we should pass on. Hope the book will inspire you somehow.



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Dutch artist Arno Coenen has completed "Horn of Plenty" within the much anticipated Markthal in Rotterdam, making it the largest artwork in the Netherlands. The artwork consists of largerthan-life images of fresh produce which will be sold in the Markthal. It is the largest artwork in the Netherlands.



[216-235] 杜塞尔多夫Ko-Bogen

Ko-Bogen是杜塞尔多夫市中心的一座六层高的集办公和零售于一体 的综合体, 位于城市空间和公园空间的分界线上。两个建筑体块共享一 个屋顶, 共同形成一个可供散步、购物、工作的统一空间。

Ko-Bogen, Dusseldorf

Ko-Bogen is a six-story 40,162m2 office and retail complex in downtown Dusseldorf and marks an important transition between urban space and landscape. Two city blocks are joined with one continuous roof line, forming a unified space for walking, shopping and working.



[236-249] 瑞典Suurstoffi商住两用楼

项目一期是距离Rotkreuz火车站不远的一组布局不同的立方体建筑物。 错落有秩、富有雕塑感的综合体建筑排列在铁轨一侧。

A Whole Differentiated, Sculptural Building Complex, Suurstoffi

In the first phase of construction, a composition of differently formed cubic volumes arose not far from the railway station Rotkreuz, Now upon completion, a whole differentiated, sculptural building complex meanders along the tracks.



[*250-261*] 帕赛市Two E-com Center

项目是位于大马尼拉帕赛市亚洲商城综合体内的一座面积为73.500平方 米的建筑,内设三层裙楼停车场、12层办公空间、沿街和裙楼商业等。

Two E-com Center, Pasay City

The Two E-com Center project is a 73,500m2 office development located in the Mall of Asia complex, Pasay, Metro Manila. It has 3 podium parking levels, and 12 office levels, with some ancillary retail at the ground and podium level.



[262-277] 圣保罗WTorre广场综合体

新立面突出了一条垂直的中央结构,任意排列的不锈钢贴面使得塔楼在 视觉上更加恢弘和狭长。反射玻璃在银色和灰色之间变幻色调, 形成好 似四座塔楼的景象。

WTorre Plaza Mixed-Use Development, Sao Paulo

The new facade is accented by a vertical central cutout in each of their faces and profiles of stainless steel at random, giving greater impetus and making the building lankier. The retreat and the change in tone of reflective glass in silver and gray give the illusion that there are four towers.



[278-301] 首尔国际金融中心

项目总体规划强调各塔楼与商场之间的高效流通,同时将所有建筑置于 一个郁郁葱葱的绿色环境之中。

International Finance Center, Seoul

The design's site plan emphasizes an efficient circulation between the towers and the mall, while at the same time drawing the buildings together in a lush, green environment.



[302-321] 伊斯坦布尔Buyaka综合体

建筑师并没有为Buyaka设计主题统一的表皮,而是纯粹地表达出该项 目是一个集各种使用功能于一身的综合体。

Buyaka, Istanbul

Buyaka was designed without using a thematic overlay. The design approach portrays an honest intent to do with its program as a mixed use building.

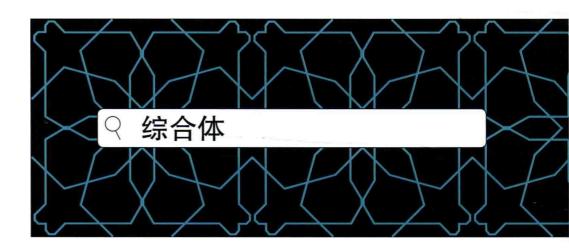


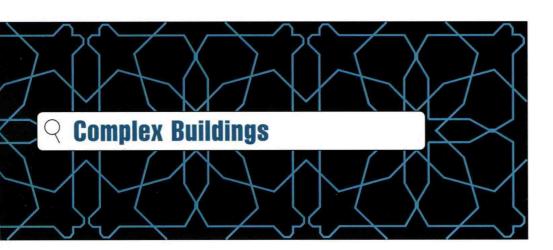
[322-336] 莱顿Mirai大楼

项目并不是通过围合和加固建筑结构来达到设计目标,而是将建筑设计 成一个半围合的框架,从而将安全性渗透到设计内部。

Mirai House, Leiden

Rather than approaching this issue in an exclusive way-by confining and fortifying the structure—the design for the Astellas building integrates the security concept inclusively, with the frame of the building serving as an unconcealed enclosure.





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上海绿地宝山丰翔新城 Greenland Baoshan Fengxiang New Town, Shanghai

