

# 购物中心 SHOPPING MALL

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Pendorya Shopping Center

### Forum Istanbul Shopping Center

Bahcelievler Carrefour SA Shopping Center

### FRIIS Aalborg City Center

Retail Center Lendava

"Kruiz" Shopping Center

Bahrain City Center

360° Mall

Extension IKEA Store, Heerlen

Betty Blue

Galleria Centercity

### Preface si

#### Shopping Centers – until recently, architectural wastelands!

Fortunately, the dark ages of shopping mall architecture are finally over!

Hardly anything of architectural merit was created between 1950 and 2000, especially in central Europe. Almost nothing met the high demands of modern, innovative design or found a place in architectural history. Few, if any, architectural or design journal explored this field in detail, and if they did, it was to criticize it.

What's worse, this disturbing architectural shortcoming occurred despite the relatively significant amount of shopping malls that were opened or renovated during this period.

One of the principle reasons for this phenomenon might be the ownership and management structures of these malls, because during this period, the "traditional" mode of business gradually disappeared. The founding fathers, who usually owned the stores themselves and managed them with the utmost care, died out. They were gradually replaced by professional mall managers, who were primarily responsible to groups of investors. As such, mall management focused less on actual trade and more on organizing the trading center. For a long time, these managers focused on finding the optimal merchandise mix, increasing commercial profits, optimizing cost structures or signing long-term lease agreements with renters who had very good credit ratings (primarily international chains).

As extra attractions, superficial entertainment schemes were developed to decrease customer boredom and increase length of stay and sales volume. Newly developed retail centers were no

longer managed by proper retailers, but rather by economists. The business vision was replaced by a commercial vision.

At this time, serious architects shunned the field of shopping real estate, as they viewed shopping malls as superficial places devoid of artistic-intellectual ambition and perspective. Too much mass commerce, too little authentic trade, too much trivial glitter, and too many blatant marketing strategies repulsed architects and rendered shopping centers practically a no-go.

The tendency to focus attention inside and thereby seal out the outside world was another turn off for architects. After all, the distinguishing features of many malls that are located on the outskirts of a city are massive parking lots. Buildings, cubatures or facades degenerated into single-usage, featureless, uninspiring big boxes, the main purpose of which was to present the logo and advertising.

Over the years, however, gradually mounting pressure on operators and investors slowly led to a paradigm shift. The reasons for this include the increased competition between malls, the constant search for distinguishing features and increasing public dissatisfaction with the "shopping monsters" on the outskirts of towns.

For this reason, more and more renowned architects have recently won competitions and obtained contracts in the world of shopping malls. Prominent examples include the "Galeries Lafayette" in Berlin by Jean Nouvel (1996), "Selfridges" in Birmingham by Future Systems (2003), Toyo Ito's "VivoCity" in Singapore (2006),

#### 购物中心——不再是建筑界的荒原

所幸的是,购物中心建筑的黑暗时期终于结束了!

从 1950 年至 2000 年这一段时期,建筑史上没有什么可圈可点的成绩,中欧的建筑尤其如此。现代建筑的设计标准似乎高不可攀,新颖的设计也极为少见,这段建筑史几乎是平庸无奇。少有的建筑和设计形式深入探索这一领域,招之而来的只有批评。

更令人堪忧的是,尽管在这个时期众多的购物中心或新建或重整,但这种 建筑弊端却暴露无遗。

导致此现象的主要原因之一归咎于这些商场的所有权和经营机构,正是在那段时间里"传统"的商业模式逐渐地被取代。作为商场的拥有者和最初的开创者,他们亲力亲为地管理事物,现在他们却渐渐地淡出商界,取而代之的是专业的购物中心经理,他们为投资者效力。由此,商场管理层侧重的是业务中心的经营机制而较少关注实际的业务情况。这些经理人长期地致力于寻找最佳的商品结构,增加商业利润,优化成本体系,或是与信用度较高的承租人(主要是国家连锁结构)达成长久的租赁合同。

为了增加吸引力,商场中通常都附带娱乐设计方案,从而增添顾客的兴致, 延长顾客在店内的停留时间。这些新建商业中心的管理者往往是经济学者而不 是合格的零售商。因而,企业前景不得不为商业前景让路。

那期间,严肃谨慎的建筑设计师不接受购物中心建筑领域的项目设计,他 们认为商场缺乏品位、缺乏艺术和知性的内涵,过于商业化使其缺失真正意义 上的交易。建筑师们非常反感商场中繁琐的枝节和哗众取宠的营销,他们对此 避而远之。

建筑师也厌倦了以商场内部为重心并将其与外界隔绝的做法。毕竟,很多 地处市郊的购物中心都以容量较大的停车场为显著特征。楼体、空间、立面各 种要素的设计都简化成单一的实用目的,毫无特征的、呆板的陈列柜,所展示 的也无非标识或广告。

然而,时光荏苒,经营者和投资者在越来越大的压力之下,调整了思维模式。 原因在于商场间的竞争越发激烈,而顾客们也开始青睐特征鲜明的场所,越发 远离位于城市郊区的那些"商场怪物"。

借助此种形势,近来不断有知名的建筑师竞标成功并与购物中心签下设计合同。下面列举一些成功的典范: 让 • 努维尔于柏林——老佛爷百货 (1996),未来系统于伯明翰——塞尔福里奇百货公司 (2003),伊东丰雄于新加坡——怡丰城 (2006),Massimiliano Fuksa 于法兰克福——My Zeil (2009),David



ERA Planning Architecture Consulting Co., Ltd.

Massimiliano Fuksa's "My Zeil" in Frankfurt (2009) and David Chipperfield's "Peek & Cloppenburg" in the Heart of Vienna (2011). Historically speaking, marketplaces (the predecessors of the modern shopping center) were always places for intense social interaction, trade and exchange. And "indoor shopping" is also not a modern invention. For example, the Grand Bazaar in Istanbul (dating back to the 15th century) is one of the world's largest, partially covered marketplaces, with over 4,000 shops in more than 50 streets, and even older examples can be found in the orient, such as in Damascus, Isfahan or Tehran.

In 19th century Paris, there were covered shopping arcades, such as the Grand Bazaar, which in 1825 already housed 300 individual shops. These arcades later developed into department stores, such as Harrods of London (approx. 1850), in which different kinds of goods were sold under one main brand name.

Increasing mobility and the rising popularity of the automobile led to shopping malls on the outskirts of town. Their recipe for success was certainly the combination of size, range of goods and accessibility. Particularly in the USA, this trend grew with enormous speed.

From a current perspective, the social relevance of shopping malls remains the same. However, old questions need to be asked again, and standard answers must be abandoned.

Without a doubt, this begins with the urban development aspects of shopping malls, regardless of whether they are located in the center of town or on the outskirts. In this context, not only logistical or infrastructural questions have to be addressed, but most importantly, questions regarding the urban development context have to be clarified. How well does the mall fit into the surroundings? How much can it function as a socio-economic driver for the local area? Which cultural resources can be utilized? How can a contextually meaningful utilization mix be created? These are just some of the important questions.

In fact, due to its functional and spatial complexity, the building structure of a mall can be seen as a playground of architectural challenges. These challenges include the development of a functional utilization plan and space layout, a simple and preferably sign-free customer orientation, the unique experience of space, the skillful blending of events and usage types, and of course the question of design.

Last but not least, due to their size, future shopping malls have to provide creative and efficient solutions with regard to ecologic sustainability. After all, shopping malls are like small (or sometimes even large) cities, with a correspondingly large (or small) ecological footprint. Shopping malls have to be environmentally responsible, which makes the whole topic of shopping malls even more interesting.

Finally there is something in the architectural future of shopping malls to look forward to, as we await the new solutions that architects and designers will find for shopping centers!

Mark Jenewein, LOVE architecture

Chipperfield 于维也纳中心——Peek & Cloppenburg(2011)。

纵观历史,市场(现代商场的前身)一直都是社会活动较为频繁的场所, 人们于此进行买卖与交换。"室内购物"也不是当代才有的新鲜事物。例如, 伊斯坦布尔的大巴扎(追溯到15世纪)就是世界最大的市场之一,值得一提的是, 它的市场涵盖50条街道上的4000家店铺。距今更久远的市场则出现于东方的 大马士革,伊斯法罕和德黑兰等地。

19世纪的巴黎已是店铺林立。在1825年大巴扎就容纳了300间独立商户, 百货商店就此成长起来,比如伦敦的哈罗兹(约创办于1850年),在此,各 式各样的货品都在其名下出售。

随着交通的改善和车辆的增加,商场都向城市周边转移。它们之所以能吸引顾客在于规格齐全、种类庞杂、环境便利。尤其是在美国, 此种趋势迅速蔓延。

从现代的角度来看,商场的社会关联性没有改变。然而,同样的问题再一次需要面对,统一的标准答案必须被摒弃。

毋庸置疑,无论地处市内还是郊区,购物中心首先考虑的是城市发展相关的因素。这不仅仅涉及逻辑与基础结构的问题,最重要的是明确城市发展的脉络。购物中心是否能和谐融入周边环境?它对当地的社会经济发展到底起多大

作用?哪些文化资源适宜利用?如何创造出融洽的整体效果?值得深思的不仅仅于此。

实际上,由于功能和空间的复杂性,商场的结构建造就是一场建筑上的挑战。这些挑战包括空间布局和功能利用开发方案,简便、无标牌的顾客引导体系,别具一格的空间感受,场地活动与应用类型的巧妙结合,当然还有设计本身的问题。

最后强调的是,商场大多占地较广,因此必须采用有创意、高效的可持续 发展的解决方法。毕竟,购物中心可以看做是小型的(有时候甚至是大型的) 城市机能,具有或大或小的生态痕迹。他们应对环境负责,这一点让购物中心 的设计更加有意义。

总之,购物中心的建筑设计有着值得期待的前景,相信建筑家和设计师们 能给商场的未来勾勒出更新更美的蓝图!

Mark Jenewein, LOVE architecture

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### **Pendorya Shopping Center**



Architects: Kerem Erginoğlu, Hasan Çalışlar

Firm: Erginoğlu & Çalışlar Architects

Design Team: İ. Kerem Erginoğlu, Hasan C. Çalışlar, Romain Cadoux, Barış Yüksel, Işık Süngü,

Özlem Ünkap, Türkan Yılmaz, Osman Özmen, Sezen Bilge

Location: Pendik, Istanbul, Turkey **Contractor: Ataman Construction** 

**Project Management: IMS** 

Structural Project: Modern Engineering

Mechanical Project: Besa **Electrical Project: Enkom** 

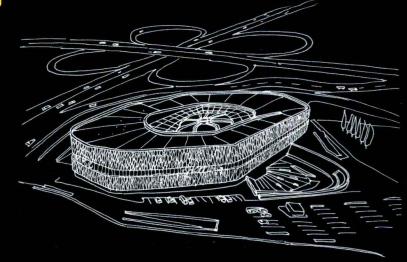
Lighting Consultant: Yıldız Ağan Facade Pattern Design: Nesrin İçen

**Transportation: HARTEK** 

Landscape Architecture: Gardensa

Area: 90,000 m<sup>2</sup>

**Photographer: Cemal Emden** 





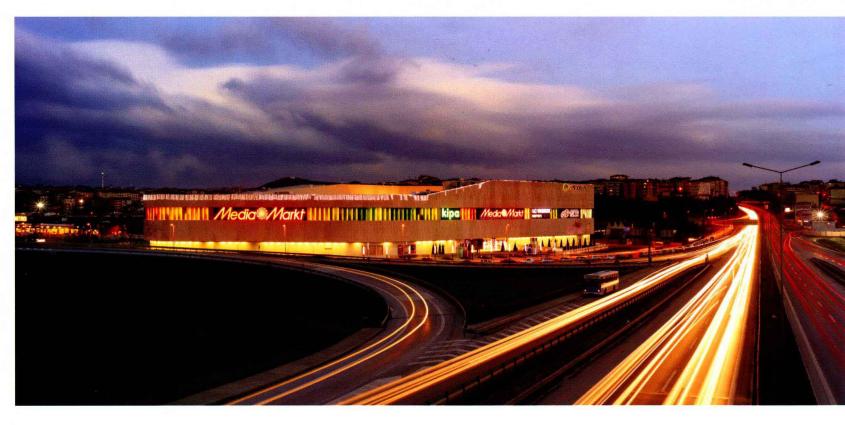
Pendorya Shopping Center is located on the E-5 highway, in a development zone, which is expected to have offices and residential buildings in the future. The main criteria used in determining the design and form are derived from the structure's particular location. Turning its back to the busy and noisy E-5 highway, dynamic and surprising inner spaces of the building are exposed to the sheltered open square, which is expected to become the new gathering area. With direct access from car parking and inner spaces transferred to the outer spaces, this new open square is anticipated to become the new point of attraction for pedestrian access. It is envisaged as a twenty-four hour living area where different outdoor activities are pursued. Basement floors are reserved for car parking. Service

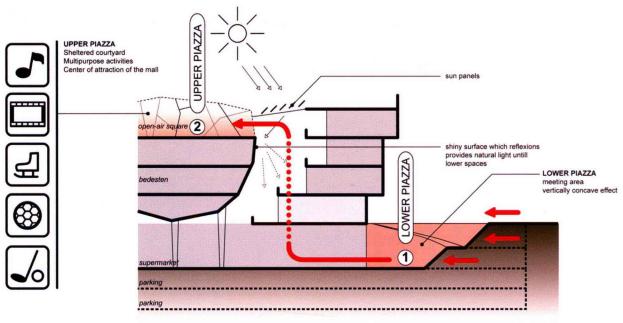
and parking lot entrances are from the E-5 side for easy access. Flexibility in the inner space is achieved by variations in the plan schemes of the retail areas and easy pedestrian flow by a well-designed circulation system. In this way movement between the different common/social areas, such as the open square, covered square, terrace area, and galleries is facilitated.

Taking into consideration the intensity of the surrounding highway traffic, the façade is designed with a logo-strip to easily catch the eye. The façade is covered with glass panels, on the ground floor, whereas custom-made, precast concrete panels with patterns dress the upper floors of the façade. Long-term maintenance as well as visual coherence is thus achieved.





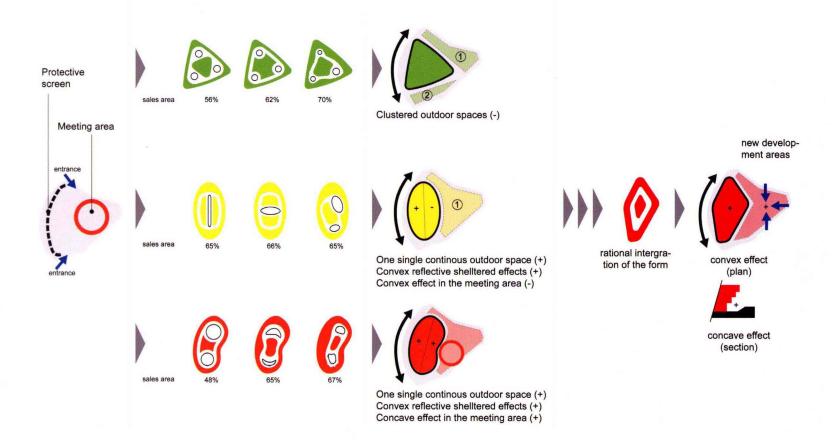


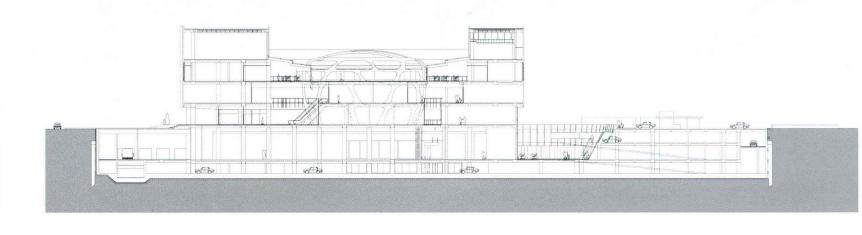


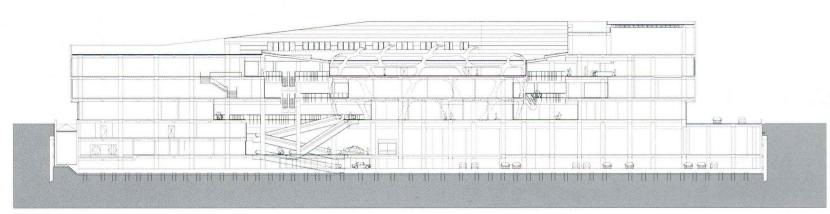




#### **DEVELOPMENT SCHEMES**







#### **SECTION**







