

Good Design Is Good Business China Awards

GOOD DESIGN IN CHINA

中国好设计 (美) 克里福德·皮尔逊 编 韩雪婷 译



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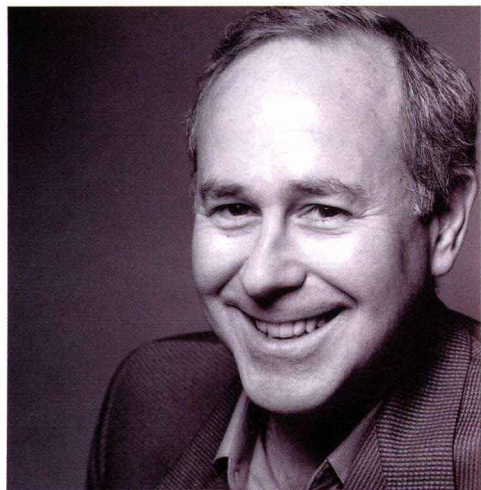
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GOOD DESIGN IN CHINA

中国好设计 (美) 克里福德·皮尔逊 编 韩雪婷 译



From Highrise to Hutong Bubble: The Growing Role of Design in China Today

从高层到胡同泡泡：中国今日设计的角色成长

By Clifford A. Pearson
Deputy Editor, Architectural Record

文 克里福德·皮尔逊
《建筑实录》责任编辑

Whenever I speak with architects about their most successful projects, I hear them talk about the importance of collaboration. The best architects create collaborative environments in their offices so that everyone on their team can contribute ideas, passion, and expertise. But they also emphasize the need for collaboration with other designers – such as engineers, landscape architects, and lighting consultants – and especially with clients.

True collaboration is often difficult to achieve. It is always easier for one architect or one firm to make all the key decisions and not worry about what anyone else might want or suggest. But such autocratic design rarely provides the richness of vision that comes when people from different groups bring a broad range of perspectives to bear on a particular project. Listening, responding, compromising, and rethinking take extra time, but they increase the chance that innovation will take root in a project's design.

The most difficult part of listening and collaborating is truly understanding the other person's needs. When working with a client, a good architect immerses himself (or herself) in that person's business and learns everything he can about it. He learns about the client's products and services, his client's competition, and his client's business strategy. Only then can he earn the client's trust and take the client in new directions. Only then can he propose design ideas that respond to the client's underlying needs and push that company forward. Once a client realizes that you know as much about his business as he does, he will listen to your ideas and consider the design strategies that he might have dismissed before.

Such collaboration has driven all the winners of Architectural Record's Good Design Is Good Business Awards since the magazine launched the program in the United States in 1997 and in China in 2006. Reflecting the spirit of the awards, Record collaborated with BusinessWeek magazine, which was also published by our parent company, McGraw-Hill. (BusinessWeek was sold to Bloomberg LP in 2009.) Most architectural awards programs focus just on design, but our program looks at the intersection of design and business. Judges evaluate a project not only on how it looks, but how it performs. Entrants have to show how their project furthers the goals of their client—whether that client is a corporation, a cultural organization, a government agency, or an educational institution.

Getting accurate measurements – “metrics”, as business people say – of performance is not always easy. You can quantify things like energy use and water recycling, but it is harder to put a number on the effect of a new building on a company's ability to attract the best workers and retain them. What impact does architecture have on worker productivity and worker satisfaction? How does a building change a company's image among the public and its success in marketing its goods and services? Such things are all very difficult to quantify. But the Good Design Is Good Business Awards challenges entrants to do so. Although often imprecise or vague, entries must include an explanation of the impact of design on performance.

Instead of honoring architects, the Good Design Is Good Business Awards program honors the building team, which includes the client, the architect, and consultants. Winners are business people and organizational leaders, as well as designers. As a result, the program is different from almost all other design awards. As Mack Scogin, a partner in the Atlanta-based firm Mack Scogin Merrill Elam Architects and a former chairman of the department of architecture at Harvard's Graduate School of Design, explained when the program began more than a decade ago, “It has the potential of being an incredibly important awards program. It gets at what architects can do. It's all about challenging clients. It's about how architects can affect a client's need.”

In China, we organize the awards every second year, so we recently completed our third cycle. In that time, we have honored 45 projects in a range of categories (best public project, best commercial project, best residential project, best planning project,

best green project, best preservation project, and occasionally, best interior). Each cycle, we also feature one “Best Client,” honoring a company or agency that uses architecture as a critical element in its mission and strategy. In 2010, we added extra excitement by naming one Grand Winner in each project category and a Project of the Year.

Looking back at all these winners, I see a wonderful range of buildings – from single-family houses to highrise apartment towers, from corporate headquarters to university buildings, from preservation guidelines for a historic town in Yunan to master plans for great metropolitan districts. This diversity says a lot about what is happening in China today where important construction is moving forward in big cities and rural villages.

Similarly, winning architects come from China and abroad, from big firms and small ones. Winning clients run large development companies, university departments, and government agencies. But all of them believe in the power of design to affect change and produce innovation. Some of this behavior was based on a leap of faith—trusting an architect to do the right thing—but much of it was based on a pragmatic, no-nonsense examination of facts and figures. Increasingly, architects and clients are learning how to measure the impact of design on the business bottom line.

Viewed together, the 45 winning projects and three best clients provide a fascinating snapshot of China in the 21st century. I look at all the museums that have won awards including the Dafen Art Museum, the Liangzhu Museum, the Suzhou Museum, the Tangshan Urban Planning Museum and Park, the Shanghai Xiang-Dong Buddhist Art Museum, and the Luyeyuan Stone Sculpture Museum – and I see a cultural renaissance that has swept over the country. During the past 10 years, contemporary Chinese art has soared in value on the international market and is now proudly exhibited in New York, Los Angeles, Paris, Berlin, London, Sydney, and Singapore, as well as Beijing, Shanghai, and Chongqing. This trend tells me that China is now a place where innovation in art has become part of the national DNA. Since one discipline often influences others, I am sure cutting-edge art will encourage new ways of thinking in business, management, architecture, and other fields. In a world connected by electronic media, breakthroughs in art and culture inevitably spark imaginations in the business world as well.

I also see a growing reliance on innovative planning. Projects such as the master plan for the Olympic Green in Beijing and the plan for Meixi Lake, an entire new city adjacent to Changsha, tell me that both developers and government agencies are undertaking sophisticated projects that weave together mass transit, mixed uses, and pedestrian-oriented public spaces. Such planning expertise, though, is also being applied to smaller towns such as Longchi in Sichuan Province and Qiaonan Village in Fujian Province. So good design is not only good urban planning, it is also good rural planning.

Another important trend is the rise of green design in all kinds of building. While China's three-decade-long economic boom has created huge environmental problems (according to Forbes magazine, the 10 most polluted cities in the world are all in China), the nation's leaders are now directing enormous resources to fixing the problem and pioneering environmentally sustainable technologies. So China has already become the world's leader in the production of wind turbines and solar panels and is connecting its cities by high-speed rail lines that will reduce the need for people to travel by automobile. Winners in our green project category – including the recent IBR Headquarters and Vanke Center, both in Shenzhen – are some of the most environmentally responsible buildings in the world and are models that architects from other countries can learn from. I think clients and designers from the United States, Europe, Latin America, the Middle East, and Africa will increasingly look to China for answers to the problems of energy consumption, climate change, and pollution.

Reviewing all the winners of the Good Design Is Good Business Awards, I also see the emergence of a talented generation of Chinese architects and clients. Firms such as Urbanus, MADA s.p.a.m., Jiakun Architect & Associates, Atelier Feichanglianzhu, MAD Architects, and Atelier Deshaus are producing innovative projects that are changing the way architects everywhere think about design. And clients such as Shui On Land Ltd, China Vanke Co. Ltd, and Shanghai Qingpu New Town Construction Company are establishing themselves as models for using architecture to further their business and organizational goals.

Because China's economy is pushing forward as many other nations falter, more and more of the best architects from around the world will be working on projects in China. As a result, many of the most important buildings will rise here, contributing to a culture of architectural innovation. While I'm sure there will be bumps along the road – as there are in every country – the great arc of economic progress will most probably continue for quite a while and make China the "Middle Kingdom" once again.

The great response we have received from our readers about the Good Design Is Good Business China Awards encourages us to push forward with the program and hopefully expand it. Working with our partners at LNSTP and Time + Architecture magazine, we are optimistic about using the awards program to improve the performance of architects and clients throughout China and to inform the conversation about design's role in society in general.



每当我与建筑师谈论他们最成功的作品，我总是听到他们强调合作的重要性。最好的建筑师会在他们的工作室内部建立起团队合作的风气，使得队伍中的每个人都可以贡献出创意、激情以及专门的技术。但是，他们同时也非常注重与其他设计师的合作——如工程师、景观建筑师、照明系统设计师等——尤其是看重与他们的客户良好配合。

真正的合作往往很难达成。对一位建筑师或设计公司来说，独自做出关键性的决定而不需考虑别人的想法或建议比较容易。但是这样“独裁”的项目很难像那些采纳了不同方面的意见及想法的设计一样达到丰富的视觉效果。听取、反映、妥协、重新考虑，这些过程都要花费额外的时间，但是这样也会增加创新意识在作品中扎根的机会。

听取意见及做出合作姿态的最困难之处就在于如何真正地了解对方的需要。在为客户工作时，一位好的建筑师会让他自己（她自己）设身处地的站在业主的角度上，尽可能地感知业主的一切要求。他要了解客户的产品及服务，竞争对手情况及经营的策略。只有这样，他们才可以赢得客户的信任，指导客户在新领域中的发展。这样设计师才可以提出适应客户各项潜在需求的设计并且推动整个公司的发展。一旦客户意识到设计师对他的业务的了解如同他自己一样多，他会听从设计师的想法，并重新考虑某些也许之前他反对过的意见。

1997年在美国及2006年在中国发行的《建筑实录》杂志中，评出的“好设计创造好效益”奖项的获奖者，都是这种良好合作的实例。为了体现这个奖项的精神，《建筑实录》也与同是总公司麦格劳希尔旗下的出版物《商业周刊》进行了合作（《商业周刊》2009年被卖与Bloomberg LP）。大多数的建筑奖都是关注于设计本身，而我们则更为注重设计与商业效益的结合。评审团队不仅要强调项目的外观，更重要的是考察项目实际的运用效果。参选者必须展现出他们的设计如何协助业主达成事业目标——无论业主是一个公司、一个文化组织、一个政府机构或者是一个教育机构。

得到测评项目商业表现的准确指标——商人们常说的“定量”——非常困难。你可以准确得知能源使用或水量循环的数值，但是对于一个公司新建的大楼对其优秀员工的吸引和存留能力的考量，却无法用某一个数据去表示。一个建筑在员工的生产力和满意度上有哪些影响？一座大厦如何改变一个公司在公众眼中的印象，如何促使公司在产品和服务上获得成功？这种指标很难被量化。但是好设计奖却在冲击这种挑战，虽然有时也不够精确或表达隐晦，但参选作品必须对其设计对实际运用效果的影响力做出解释。

“好设计创造好效益”奖，是颁发给整个建筑团体的荣誉——包括业主、设计师及建筑顾问等，

而不仅仅是褒奖设计师个人。获奖者是商人、组织领导，还有设计师。因此，这个奖项可以区别于其他所有设计类奖项。亚特兰大Mack Scogin Merrill Elam 建筑师事务所合伙人、哈佛大学设计学院建筑系前主席Mack Scogin在10多年前开始评奖活动时就曾解释说：“好设计奖有潜力成为未来最重要的大奖之一，它关注设计师的能力和对业主的挑战，它表现了设计师如何满足了业主的需要。”

在中国，我们每两年举行一次评奖，因此现在刚刚进行到了第三届。在此期间，共有45个项目获得不同类别的大奖（最佳公共建筑奖、最佳商业建筑奖、最佳住宅项目奖、最佳规划项目奖、最佳绿色项目奖、最佳历史保护项目奖及个别的最佳室内奖）。每一届，我们都选出一个“最佳业主”，以表彰某个公司或组织将建筑作为自己的经营目标和战略中的关键性要素。在2010年，我们还为好设计奖提供了额外的惊喜——每个类别的奖项中都评出了一个杰出项目大奖和一个年度最佳项目大奖。

回顾这些获奖作品，我看到了一组美妙的建筑作品——从独栋的家庭别墅到高层的商务住宅，从集团总部到校区教学楼，从云南历史古镇的保护方案到大都市的发展规划。这种跨度体现了当今中国从大城市到小乡村都在推进的伟大建设的变化。

同样，获奖建筑师有中国的，也有海外的，有的来自大型事务所，有的来自小型工作室，获奖业主有大型发展公司，也有学校院系，还有政府机构。但是，他们都相信设计可以带来改变及创新。有时这种合作建立在突发的信任基础之上——相信建筑师在做最合适的设计——然而大部分的合作达成还是依靠务实的、严肃的对事实及数据的考察而得来的。建筑师和业主都在越来越多地学会考量设计在商业底线的巨大影响。

总体观之，这45个获奖项目及三个最佳业主大奖，为21世纪的中国展现了一幅引人入胜的画卷。我去看过所有获奖的博物馆——包括大芬美术馆、良渚博物馆、苏州博物馆、唐山城市展览馆、上海东外滩佛馆、鹿野苑石刻博物馆——在这里我看到了遍布中国的文化新生。在过去的10年里，中国当代艺术在国际市场上价值飞升，以傲人的姿态在纽约、洛杉矶、巴黎、柏林、伦敦、悉尼、新加坡以及北京、上海、重庆等地进行了展览。这种趋势告诉我们，中国现在已经成为了以艺术创新为民族核心的国度。由于一种学科往往会影响到其他学科的发展，我们相信，尖端的艺术也会鼓励起在商业、管理、建筑和其他领域的全新的思维方式。在这样一个电子媒体发达的世界，艺术的突破也不可避免地为商业世界带来新思维的爆发。

同时，我也看到了对创新规划的依赖日益增加。一些项目，比如北京奥林匹克公园总规划和长沙附近的一个新城——梅溪湖规划，让我感受到开发商和政府承担起了一种集合了大规模运输、多功能运用以及公共空间内容的经典项目。这样的专门规划技巧，同时，也应用在一些乡村项目，比如四川省的龙池镇规划和福建省的桥南村改造上。可以说，好设计奖不仅是都市的好设计，也是乡村的好设计。

另一个重要的趋势是，在所有种类的建筑中，绿色设计都被强调为重中之重。中国30年的经济腾飞造成了巨大的环境问题（据福布斯数据，世界上10大污染城市全部集中在中国），现在国家领导人正在调动极大的资源来解决这个问题并积极寻求环境可持续发展的方法。所以现在中国已经成为了世界风动机械和太阳能电池产品的先锋国家，并且建设更多的城际高铁来减少人们出行时对汽车的需要。我们奖项中的最佳绿色项目奖得主——包括同在深圳的最新获奖的深圳建科大楼和万科中心——在世界范围内也是最具有环境责任意识的建筑，是其他国家建筑师可以学习的典范。我认为，美国、欧洲、拉美、中东及非洲的业主和设计师都可以从中国得到能源消耗、气候变化和环境污染等问题的答案。

回顾“好设计创造好效益”所有奖项得主，我看到了中国新一代天才建筑师和业主的诞生。一些设计事务所如都市实践、马达思班、家琨建筑、非常建筑、马岩松事务所、大舍建筑等的创新项目正在改变建筑师原有的设计思维方式。一些业主，如瑞安房地产发展有限公司、中国万科及上海青浦新城建设发展公司等也成为了运用建筑进一步实现企业和机构目标的模范。

由于在众多国家经济低迷期间，中国依然保持经济增长，越来越多的世界优秀建筑师会在中国开发他们的新项目。其结果是，越来越多的重要建筑在这里拔地而起，形成新的建筑文化。前进的路上会有诸多困难——如同在任何国家——但经济发展的弧线会长时间延续并使中国再次成为“中部王国”。

我们从《中国好设计》的读者群中获得的良好反馈将鼓励我们继续推进这项活动并争取将这个奖项做大。在与我们的合作伙伴辽宁科学技术出版社和《时代建筑》杂志的工作过程中，我们对利用这些获奖项目来提升中国当代建筑师和业主的影响力及表现力，向世界诠释设计师在社会中所扮演的重要角色，持有非常乐观的态度。



Chervon International Trading Company

泉峰国际贸易公司

Traditional Chinese garden design influenced the building configuration and landscaped spaces of the corporate headquarters for Chervon, a Chinese exporter of power tools. Located in the Nanjing Economic Development District on the outskirts of the city, the 30,700-square-meter building houses five major corporate departments in its five wings: management, sales, research and development, testing and training.

Taking its inspiration from the traditional zigzag garden path, the building bends to form two exterior spaces, the entrance court, which is open on its eastern edge and a more private west-facing garden. A narrow circulation spine cuts north/south across the site linking the five building wings and a series of courtyards. It alternately passes through the building wings and the courtyards, at times bridging over water like the traditional garden path. The two types of paths present in the building suggest the company's two cultural aspects, one represented by the non-direct contemplative zigzag and the other by the direct, practical line. The organization of courtyards linked on an axis has precedent in Chinese monastery design.

The roof forms one continuous slope from north to south, from the sixth story to the second, and from the public court to more intimate garden. In places it floats above the building as a trellis or overhang, whereas at others it seems to be part of the solid stone-clad block of the building. The roof itself is a landscaped green roof.

The focal point of the entry sequence is the asymmetrical pyramid that pierces the two-story lobby. Clad in aluminum of varying tooled finishes, it symbolizes the company's product and is intended as a space to display examples of Chervon's tools.

传统的中国园林式设计影响了泉峰集团——中国一家电动工具出口商——总部大楼的建筑规划及景观空间。此项目位于南京市郊的经济开发区，占地30,700平方米，共有五大分区，配备给集团的五大部门：管理、销售、研究与开发、检测及培训。

受到传统的“之”字形园林小径的启发，建筑采取了弯曲的造型，形成两个外部空间，有大厦的入口前庭，东面开放，另有一个朝西的较私密的花园。一条狭窄的中心隆起地点，横跨南北，连接了该建筑的五大主体部分和一些周围的庭院。它穿过大楼的各个部分和院落，有时也充当水面上的小桥，其作用与传统园林里的小径相似。两种不同风格的路径暗示出泉峰集团两种不同的文化战略，一种是非直接指引的“之”字形小路，另一种是直接实用的路径。由中轴统领院落组织的设计曾经在中国寺院的修建中有先例。

屋顶形成由北至南的倾斜，由六层过渡至二层，由开放庭院转为私人花园。在一些地方，屋顶在大楼之上形成格架或突起，在另一些地方似乎成为了大楼外表面石块的一部分。可以说，屋顶本身就是一种景致美化了的绿色屋顶。

大楼入口的亮点是穿过二层大厅的不对称的金字塔，铝制外墙的变幻象征着集团的产品，并且意图提供展示泉峰集团工具的空间。

Project name: Chervon International Trading Company

Award date: 2010

Location: Nanjing, China

Building area: 30,700 m²

Architect: Perkins+Will Inc., Architectural Design & Research Institute of Southeast University

Client: Chervon Group

Photographer: James Steinkamp of Steinkamp Photography

Completion date: 2007

Award name: McGraw-Hill Construction 3rd Bi-Annual "Good Design Is Good Business" China Awards 2010, Best Commercial Project

项目名称：泉峰国际贸易公司

获奖时间：2010

项目位置：中国 南京

建筑面积：30,700平方米

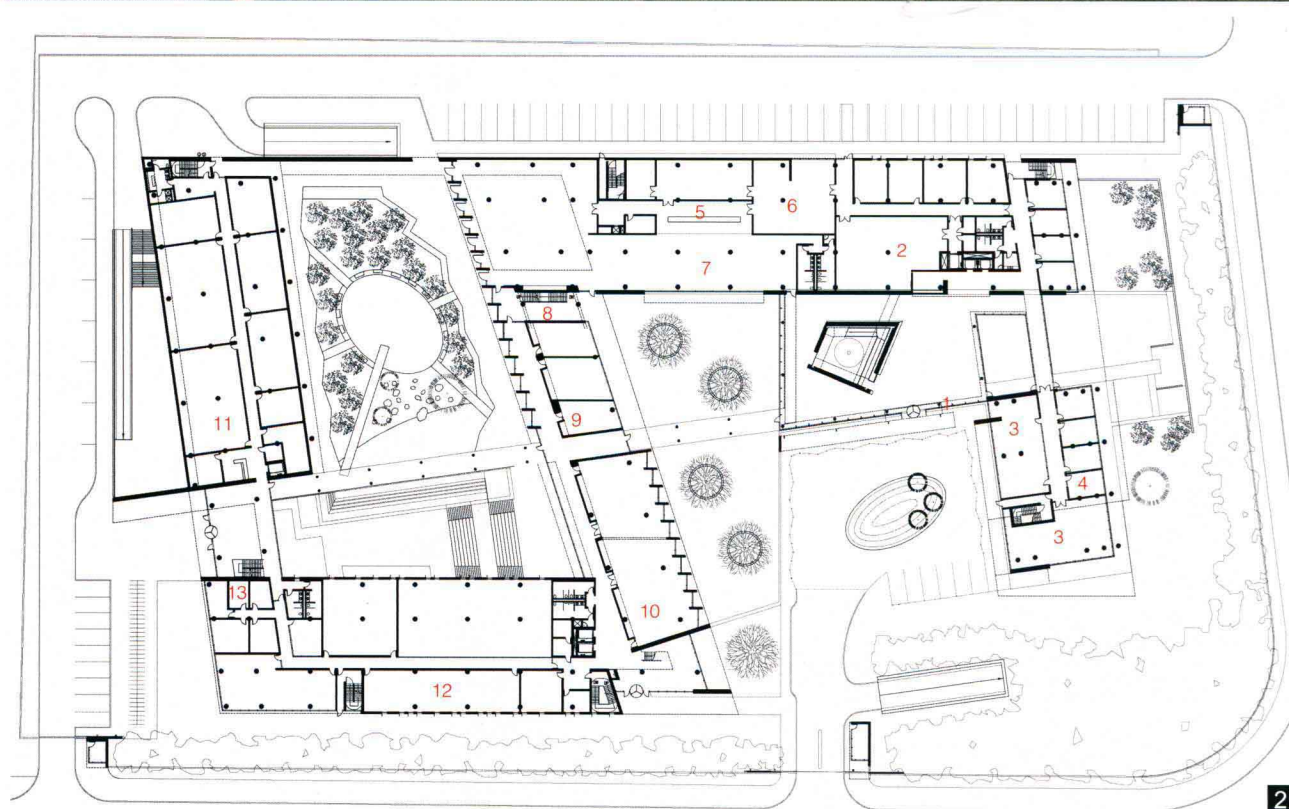
建筑设计：帕金斯威尔建筑师事务所 东南大学建筑设计研究院

业主：泉峰集团

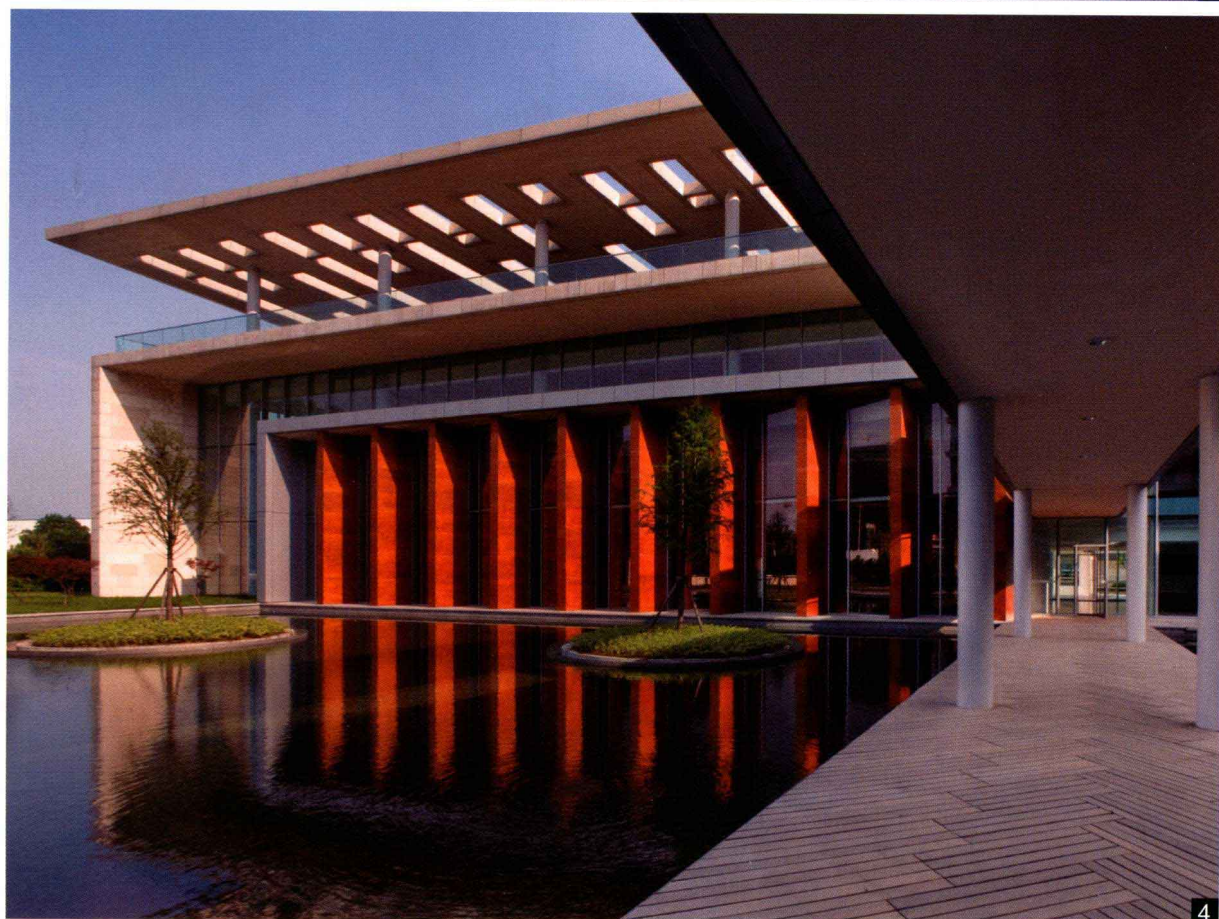
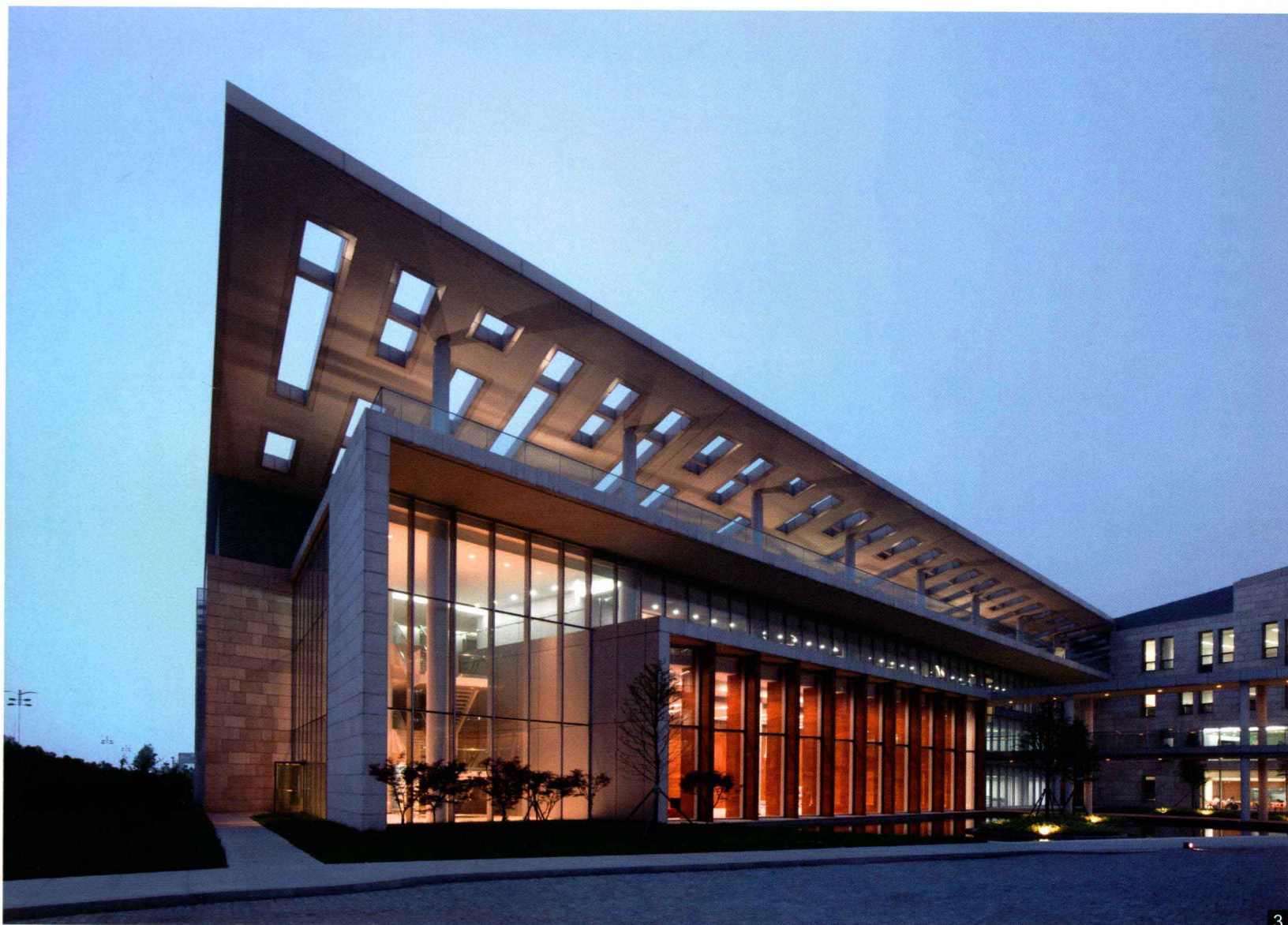
摄影师：James Steinkamp of Steinkamp Photography

完成时间：2007

所获奖项：麦格劳-希尔公司《建筑实录》、《商业周刊》第三届“好设计创造好效益”中国奖项 2010最佳商业建筑

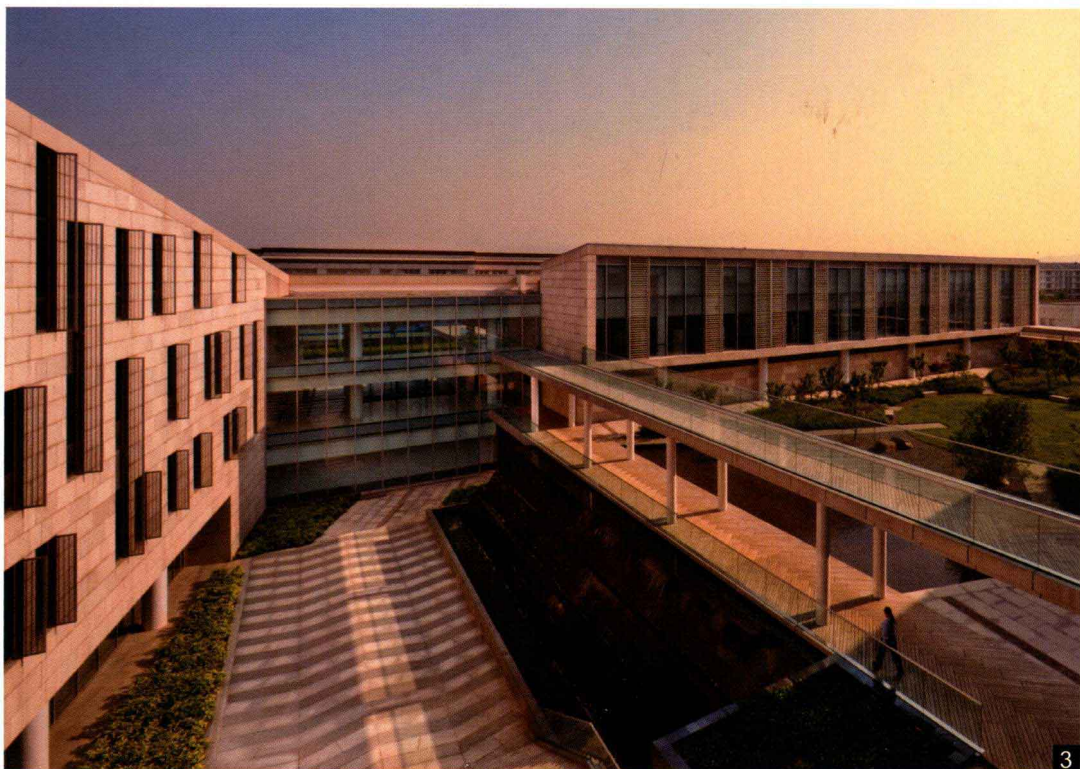


1. Main Lobby
正厅
2. Storage & Receiving
收发室
3. Showroom
展厅
4. Meeting Rooms
会议室
5. Kitchen
厨房
6. Dishwashing
清洗室
7. Servery
备餐室
8. Employee Dining
职工餐厅
9. Training Rooms
培训室
10. Multipurpose Room
多功能厅
11. Testing Labs
实验室
12. Research & Development
Open Office
研发办公室
13. Lobby
大厅

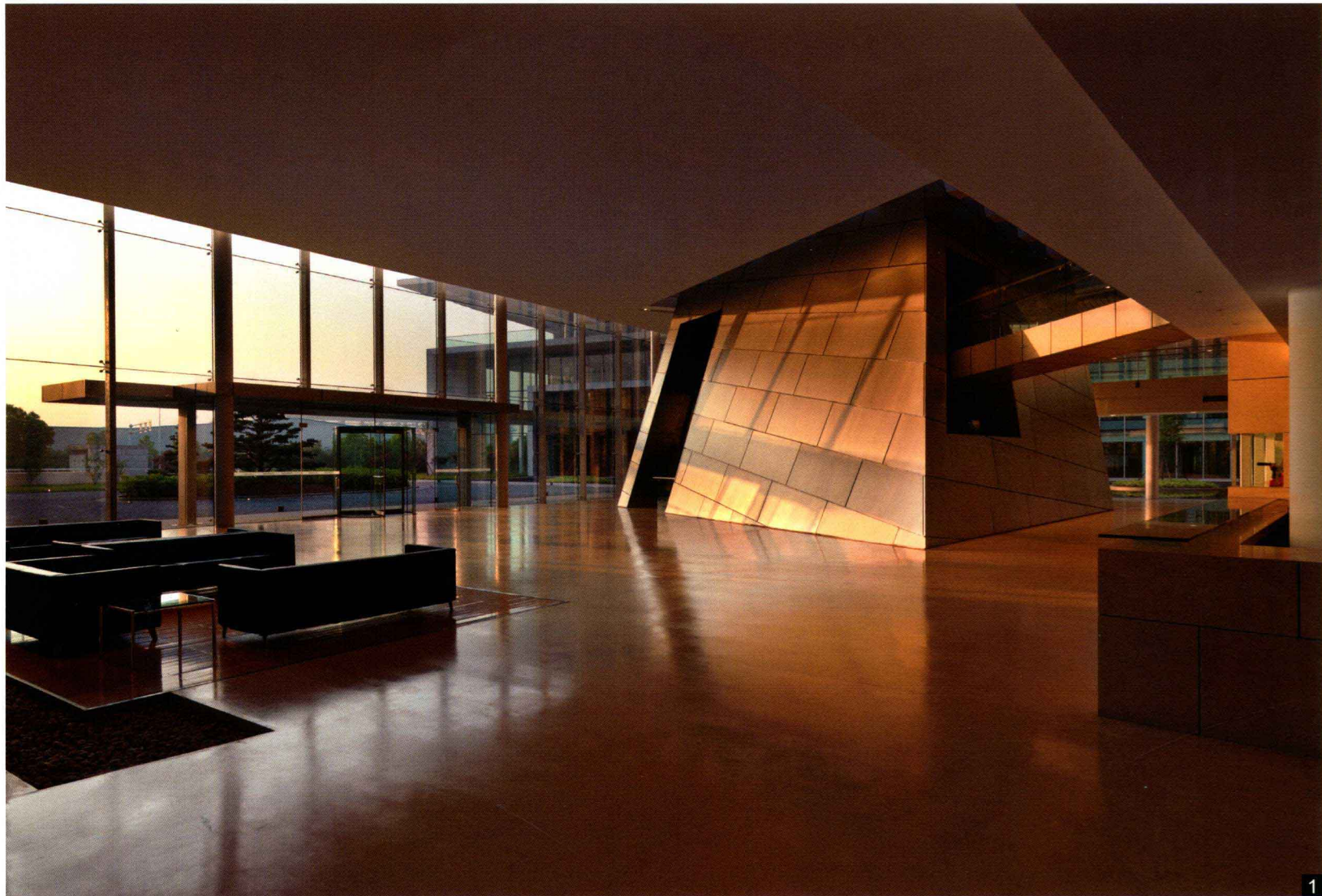


1. Aerial View from Southwest
东南方向鸟瞰图
2. Plan
平面图
3. Training Wing from Public Courtyard
公共区培训部
4. Training Wing and Circulation Spine
培训部及循环系统





1. Entry Pavilion with Pyramid, from Training Wing
培训部金字塔形的入口
2. Bridge to Management Wing
管理部的通道桥
3. Private Courtyard from Guest Room in Training Wing
管理部待客区的私人空间



1

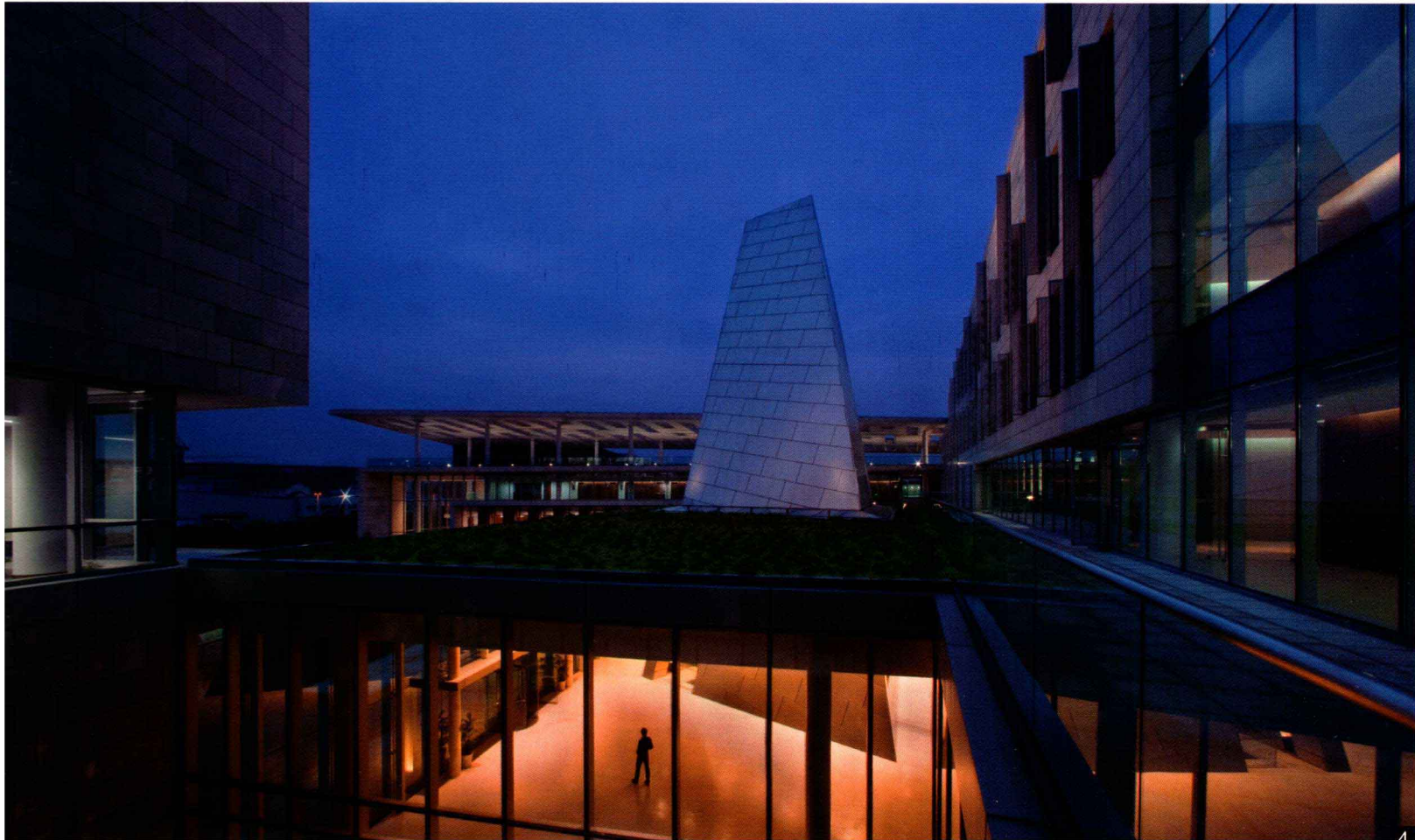


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1. Entry Pavilion with Pyramid
金字塔形入口
2. Water Feature in Private
Courtyard
内院中的水景
3. Rooftop Garden and Running
Track above Training Wing
培训部顶楼花园及步道
4. Entry Pavilion with Pyramid,
from Bridge to Management
Wing
入口及过道桥



3



4



Shanghai World Financial Center

上海环球金融中心

A square prism – the symbol used by the ancient Chinese to represent the earth – is intersected by two cosmic arcs, representing the heavens, as the tower ascends in gesture to the sky. The interaction between these two realms gives rise to the building's form, carving a square sky portal at the top of the tower that lends balance to the structure and links the two opposing elements – the heavens and the earth.

A virtual city within a city, the 381,600-gross-square-meter SWFC houses a mix of office and retail uses, as well as a Park Hyatt Hotel on the 79th to 93rd floors. Occupying the tower's uppermost floors, the SWFC Sky Arena offers visitors aerial views of the historic Lujiazui and winding river below and the chance to literally walk almost 500 meters above the city via the 100th-floor Sky Walk. A large retail volume wraps around the base of the tower and faces a planned public park on the site's eastern side, further activating the sphere of activity at street level.

The elemental forms of the heavens and the earth are used again in the design of the building's podium where an angled wall representing the horizon cuts through the overlapping circle and square shapes. The wall's angle creates a prominent facade for the landscaped public space on the tower's western side, and organizes the ground level to provide separate entrances for office workers, hotel guests and public access to express elevator service for Sky Walk visitors.

Originally conceived in 1993, the project was put on hold during the Asian financial crisis of the late 1990s and was later redesigned to its current height – 32 meters higher than previous. The new, taller structure would not only have to be made lighter, but would need to resist higher wind loads and utilize existing foundations which had been constructed prior to the project delay. The project's structural engineer, Leslie E. Robertson Associates, arrived at an innovative structural solution which abandoned the original concrete frame structure in favor of a diagonal-braced frame with outrigger trusses coupled to the columns of the mega-structure. This enabled the weight of the building to be reduced by more than 10%, consequently reducing the use of materials and resulting in a more transparent structure in visual and conceptual harmony with the tower's elegant form.

古代中国讲究天圆地方，建筑的主体采用了象征大地的正方形柱体，两侧大器的弧线象征天空，在正方形柱体上形成两个拱形切面，伸向天际。两种元素的交叠使建筑的形态优雅而伟岸。塔顶还打造了一个空中门户，以平衡建筑结构，并将天与地两个对立的元素连接起来。

上海环球金融中心可以说是城中之城，总面积为381,600平方米的塔楼中集合了办公、商业以及79至93层的柏悦酒店。空中观光大厅位于塔楼顶部，游客在那里可以俯瞰著名的陆家嘴金融区和蜿蜒曲折的黄浦江，还可以在100层的观光厅体验在城市上空近500米的高度自由行走。塔楼的底部有商业环绕，东侧面朝公园，进一步提升了底层的活力。

建筑在裙楼设计上再次使用了天空、大地这两个元素形式，象征地平线的直角墙穿越交叠的圆形和方形结构。墙在折角处的立面设计最为突出，在塔楼西侧形成了一个设有景观的公共空间，并对地面层的布局进行了有效组织，为办公人员、酒店客人以及前往观光大厅的游客提供了单独的出入口。项目在1993年提出了最初的设想，20世纪90年代遭遇亚洲金融危机而被搁置，最终得以重新设计，其高度在原设计上增加了32米，才有了现在的环球金融中心。新设计更高，面对的挑战不仅在于整体重量需要减轻，还需经受更强风力的考验，并且只能以工程停滞前所建的地基为基础。项目的结构工程师——Leslie E. Robertson联合公司，放弃了原有的混凝土框架结构，而采用了创新的结构解决方案，以斜撑框架与外伸桁架与主结构连接。这样一来整个建筑的重量减少了10%，进而也减少了材料的使用，使得塔楼的结构更透明，与其优雅的形态达成了视觉与概念上的和谐。

Project name: Shanghai World Financial Center

Award date: 2010

Location: Shanghai, China

Area: 382,000 m²

Architect: KPF Associates PC, East China Architectural Design & Research Institute, Irie Miyake Architects

Client: Mori Building Company

Photographer: Mori Building Co. Ltd., Michael Moran/Interiors by Tony Chi, Tim Griffith, H.G. Esch

Completion date: 2008

Award name: McGraw-Hill Construction 3rd Bi-Annual "Good Design Is Good Business" China Awards 2010, Best Commercial Project

项目名称：上海环球金融中心

获奖时间：2010

项目位置：中国 上海

项目面积：382,000平方米

建筑设计：KPF建筑师设计事务所 华东建筑设计研究院 入江三宅建筑师事务所

业主：日本森大厦株式会社

摄影师：Mori Building Co. Ltd. Michael Moran/Interiors by Tony Chi

Tim Griffith H.G. Esch

完成时间：2008

所获奖项：麦格劳-希尔公司《建筑实录》、《商业周刊》第三届“好设计创造好效益”中国奖项 2010最佳商业建筑



1



2

1. Lujiazui Financial District
陆家嘴金融区
2. Entrance of Malls
商场入口
3. Up View
仰视图