

TAIWAN INTERIM ARCHITECTURE

台 湾 售 楼 处 设 计

ARENA



SANDU

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Arena

Taiwan Interim Architecture

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INTRODUCTION

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A Unique Architectural Wonder under the Housing Presale System

A real estate sales center is a Taiwan only unique design phenomenon. Its earliest occurrence appeared with the housing presale system, an expedient of Government's housing policy. The system is a government's encouragement to help the developers to proceed with the land development in advance under an insufficient fund, hence to activate the overall relative industry. The good intention allows the early not yet ripe real estate developers to grow, and after several decades of evolution, the Taiwan market has raised a group of sales agents who are experts in its operation.

Accompanied with the rising living esthetics, consumers also raise the architecture esthetics standard in the presale house system. The experience has evolved from the early stage graphic vision to the overall spatial experience level. Leaping over to the 21st century, after several economic ups and downs, the real estate market has again acquired the edification from the architecture designers' clever creative concepts to directly bring in the architecture esthetics into the sales center itself, and the attempt also receives an enormous reverberation from the consumers. Therefore, the sales agents start to act as the encouragers of the design, and push the architecture designers to bring in the most prospective, innovative design concepts directly into the spatial design of the sales center. Meanwhile, the architecture designers find it as an exit to allow them to develop their designs in full play.

To an architecture designer, comparing to the suffocated public architectural environment constructed out from the layers of architecture regulations, a real estate sales center is like an oasis on a broad barren architecture desert. Being at this ambiguous gray area that is not constraint by the regulations makes all the architecture designers yearn to participate in it. Even it is to construct a short design illusion like a mirage, the short period of existence still can liberate the design yearning and the accumulated energy of the heart.

An Arena: This is a theory of evolution

Talking about the booming developing Taiwan real estate sales center design in the recent years, one has to mention designer Shu-Chang Kung. His first work presented in 1994 had immediately shocked the whole real estate sales market due to the reason that the sales center designs before him were merely simple buildings constructed with plywood boards with the decorative model houses presented at their interiors. Once consumers have experienced the strong visual impact of the architecture exterior and the pure spatial experience without decorative veneer, the whole Taiwanese sales market has formally been introduced to a new epoch: a brand new "field of vision" that opens its arms to embrace architecture and the spatial esthetics.

Under this context, the outstanding personal design esthetics and the impressive works of more than tens of the designers have been produced. They are all currently using a new esthetics point of view and attitude to write their personal urban architectural esthetics.

预售制度下独特的建筑奇观

接待中心是台湾绝无仅有的设计特殊现象。它的诞生是最初政府在房屋政策下，一个权宜之计的无心插柳——「房屋预售制」。这是政府为了鼓励建设公司在资金不够充沛的情况下，也能够先进行土地建筑开发，进而活化整个相关产业。这个善意让当初羽翼尚未丰满的地产商开始茁壮，整个预售机制在经过数十年来的演变，也同时喂养出一批熟悉市场销售运作的代销机构。

随着生活美学的提升，消费者对于预售制度里的建筑美学标准日益提升，更从早期的平面视觉，进化到全面性的空间体验层次。跨越21世纪后，房地产经过几番经济起伏，又再度从建筑设计师的灵妙创意构想中获得启发，将建筑美学直接导入接待中心本体的设计中，而这个尝试也获得消费者极大的回响。於是，代销机构开扮演著设计推手，鼓励著建筑设计师们将最前瞻、创新的设计理念，投入接待中心的空间设计里，而建筑设计师们在此找到一个可以尽情发挥设计的出口。

对建筑设计师而言，在层层建筑法规中所建构出令人窒息的公共建筑环境中，接待中心像是建筑荒辽景象中的一块绿洲，在法规无法束缚的暧昧灰色地带，让所有建筑设计师都渴望参与其中，即使渴望的是一种如海市蜃楼的短暂设计幻景，仍旧能让内心对设计的渴望与累积能量在短暂的存在中获得释放。

竞技场：这是一场进化论

谈到近年来蓬勃发展的台湾售楼处设计，就不得不提到设计师龚书章，1994年当他第一件作品推出，随即震撼整个房屋销售市场，因为在这之前售楼处的设计仅止於以简易的板材搭建，且内装流於装饰堆砌的样品屋呈现。当消费者经验到建筑外观的强烈视觉震撼力以及不靠装饰的纯粹空间体验，因而带起一股争奇斗艳的建筑竞技潮流，房屋销售商趋之若鹜。於是，整个台湾销售市场正式进入一个新纪元：一个展开双手拥抱建筑、迎向空间美学的全新「视界」！

在这个脉络下，产生了个人设计美学突出、作品亮眼的数位设计师，他们正以新的美学观点与态度来书写属于自己的城市建筑美学。

For example, Hsu-Yaun Kuo and Effie Huang of EHS International, they present the characteristic of this era through the designs of the sales centers. They take a sales center as a costume photo of the real estate project. The idea is to gather all the good elements of this real estate project and congealed them into one piece, and since it is grown out from the site, the design also must manifest the environmental texture of the site. It reflects the spirit of the age and the contemporary esthetics of the architectural design. This design attitude of returning back to the spatial essence makes them to receive a great affirmation and favor by the market.

Another designer Thomas Wang, his works are filled with the perceptual instincts to the spaces. They look western modern, but at the same time also possess with the oriental spiritual inner aura. He is specialized in constructing the sensual experience. With the clever cheat to the nature scene, he settles both the body and mind of a visitor to the environment, and consequently earns the admiring response of the market.

David Tan is a designer like to challenge to various possibilities. He recently extents his focal point from pure spatial design to fine art, and creates a novel work concept and manifestation by combining elements from different fields. For instance the combination of art and space, the formation of the dialogic atmosphere of space, human, and artistic work pieces. He leads the occupants to a world interweaved with art appreciation, spatial context, and living taste, which is the creation of another type of esthetics experience.

Designer Ching-Chi Su and his clan designer Li-Ning Chang are known for their skills in searching for the spatial philosophy. Their architecture languages come from their reflections to the space and time. Their thoughts about a sales center are not the temporariness, but are the expectations of finding a timeless eternity within the space, and to acquire the stability for the people within. Isn't it just another type of successful commercial capture of the consumers!

Designer Po-Yang Chu thinks the best solution of a design is to clearly coincide with the project's market position and then give to the space a form by returning to its architectural essence. He responds to the relationship of a site and its environment with an architectural sculpture like design test, and the result is also deeply appreciated by the consumers. In other hands, architects Tien-Chu Chen and Szu-Wei Yu emphasize at the localism and regional concept. They use an exquisite fun park design method to allow more interests and conceptions to happen in the spaces and the environment.

Chung-Yei Sheng and Kevin Chang are the new generation designers who have the architecture academic backgrounds and are the bright new stars of the market. They follow the architectural professional training and adopt the most solid architectural analyzing system to face the different projects and to propose the best solutions. In their projects, forms follow functions, and are not fabricated upon nothing, yet they still capture the best perceptual human scale in the urban visual perception. Meanwhile, Chia-Hung Su and inheressence design studio and Rios Lee, each have their know-how in terms with the real estate business. They are all familiar with the deepest core key of a sales center is to bring people the realistic feeling and experience. Under the good and close cooperation, the works reflect the best result of the design and the sales teams. They make the continuously innovative living concepts and spatial experiences to acquire the responses of the public market.

如大尺设计郭旭原与黄惠美,他们透过售楼处设计呈现时代的表征,售楼处仿佛是建案的定装照,将关于此案最美好的一切,凝结定焦于此,它是从基地上长出来的,必须彰显基地环境纹理,反映著建筑设计时代精神以及当代美学。这般回归空间本质的设计态度,使他们也获得市场的极大肯定与青睐。

另一位设计师王玉麟,他的作品充满对空间的一种感性的直觉,看似西方现代,却又有著东方灵性的内在氛围,其擅长营造的感官经验,巧妙地向自然借景,让人们置身其中,身心充分被安顿。因此也换得市场的热烈回应。

谭精忠这位勇于尝试多种可能性的设计师,最近将焦点从空间延伸至跨界艺术,将来自不同领域的元素,创造一个新颖的创作概念与表现形式,如以艺术和空间的结合,形塑空间、人与艺术品对话的氛围,引领使用者进入艺术欣赏、空间涵构与生活品味交织融合的场域,创造另一种体验美学。

以探寻空间哲思见长的设计师苏静麒以及师承苏的张莉宁,其建筑语汇来自於对空间与时间的思考,他们对于接待中心的思考并非是暂时性的,反而是期待在空间中找到一种时间的永恒性,让人们置身其中得到一种安顿;这不也是一种商业上对消费者最深入的掳获!

设计师朱柏仰认为,设计的最佳解决方案必须清楚吻合个案的市场定位,之后再回到建筑本质上来赋予空间一种形体,他以类似建筑雕塑般的设计试验回应基地环境的关系,也深受消费者青睐。陈天助建筑师与游思维则是强调在地与草根概念,并以细腻的游园设计手法,让空间与环境发生更多趣味与意境。

沈中怡与张祐铨则是新一代的建筑系统学院背景,是市场上的亮眼新星。他们依循建筑的专业训练,采用最扎实的建筑分析系统针对不同个案,提出最佳解决方案,可以说形随机能,而非凭空捏造,却能创造出都市中视觉最容易感知的人性尺度。苏佳鸿、域研近相与李牧伦则各自在地产商部分有所深耕,他们深知售楼处最核心的关键,就是带给人们一种真实的体验感受。在良好密切的配合之下,展现了设计团队与销售团队的最佳合作,不断地以创新的生活概念与空间体验来获得大众市场的回应。

"Une Ferme" and "Design by Nature", these two projects designed by Kuan Jung Pan, return to the true essence of the space, and how to respond to the site with a concept based on nature and simplicity while staying in line with the final goal of sales transaction, which brings in a new thinking into the design.

This is a revolution, the fittest survives. Even with the newest, the most innovative concept or theory, the success depends on the market response. Therefore, when Shu-Chang Kung proposed the CMP BLOCK, his newest work and project concept, he also discussed his full idea to the market and the academic circles. The project is to express an innovative pioneering work. It is to make the whole event not to be predominated by the sales agent, but to revolutionary handing out the leading power to accomplish or to build a type of collective participated long-term commercial relationship. Therefore, apart from having the real estate sales agent as the co-worker, the creative artists and the vast publics are added, hence to have more people benefited through the capital gathered by the sales agent. Nevertheless, is it the architect's personal romantic idealism or a silent revolution quietly proceeding in the real estate circles? Let us wait and see.

Afterword: A Discovery Trip

The completion process of this book is like a "discovery trip." The writer has personally done the one to one interviews with all twelve architectural design teams. These outstanding works under the big trend and the skill of all designers have been through the severe inspections of the market. Accompanied with the constant evolvement of the society and environment, the real estate sales market is no doubt the most sensitive trend observatory, and always stands at the most forefront to foresee the future world. Therefore, the works collected in this book are all the representatives. They do not only precisely grab the market's pulsation, but to use spatial design to respond to the site and the sales demands. At the same time, they maintain a high creative energy in design while tugging with the commercial pursuits.

The "real estate sales center" is a one of the kind design type in the world, and it is at a full performance on this island environment of Taiwan. It is an on-going ceremony, and is an epitome of the abundant Taiwan design energy. Through this key of design, may this help you to see how the island of Taiwan has opened a splendid door to the future!

值得一提的是，潘冠荣的两件作品「咏贞」与「细见」，大胆以低成本、低破坏、低施工以及回收素材等，强调生态与永续的新思维，其自然简朴外观突破了房产界观念上的窠臼，格外引起注目。

这是一场进化论，优胜劣败，适者生存，即使是最新颖、最创新的想法或论述，同样要看市场买不买单。因此当龚书章提出CMP BLOCK这件最新作品与概念时，一并对市场与学术界提出他的完整论述。它所表达的是革新的创举，让整件事不再是由销售商主导，反倒是革命性地将主导权交出来，期待一种共同参与式地成就一场或建立一段更长久的商业关系。於是，他的伙伴除了房屋销售商之外，还加入充满创作力的艺术家与广大的市民们，借由销售商集中的资本让更多人受益。然而此崭新论述，它究竟是建筑师个人过於浪漫的理想主义，还是悄悄在房产界进行的宁静革命？接下来就让我们拭目以待。

后记：发现之旅

本书的完成过程正如一场「发现之旅」。书中所收录的12位建筑设计团队，每位皆由笔者亲自一对一的深入采访，这些在大潮流下的精彩作品，所有设计师的功力皆是通过市场的严峻检验。随著社会环境不断进化，房屋销售市场无疑是最为敏锐的趋势观测站，总是站在市场最前端来预见未来世界。因此本书所收录作品各个皆为典型之代表。他们不仅可以精准地抓住市场脉动，以空间设计回应基地与销售需求，同时，又能在商业拉扯中，保有设计上极高的创作能量。

「售楼处」这样全世界绝无仅有的设计类型，却在台湾这座岛屿环境尽情地上演，它是一个进行式，也是台湾丰沛设计能量的缩影，但愿它能让你了解台湾这座岛屿是如何透过设计之钥来敞开通往未来的精采之门！

TAIWAN

Within the global world of real estate, the competitive environments have given rise to the unique phenomenon of "sales reception centres," which play a crucial role in the market, especially in Taiwan. They reflect the aesthetic appreciations and expectations of the consumer, while inspiring an improvement in the entire urban aesthetics. Based on the concept of "Arena", this book reflects on this exceptional phenomenon, a design category found nowhere else in the world, yet blossoming on the island of Taiwan. It is an ongoing movement and an epitome of Taiwan's energetic design scene. This book gives the reader an insight of how Taiwan uses design to unlock a spectacular future.

Seven Days Four Seasons

七天四季

Designer: MPI Design / Thomas Wang

Location: Xindian, New Taipei City

Materials: Cement Board, Stone, Wood, Metal, Paint, Galss

Area: 1500m²

Photographer: Marc Gerritsen

设计者: 太沃国际设计 / 王玉麟

坐落位置: 新北市新店

主要材料: 水泥板、石材、木皮、铁件、油漆、玻璃

面积: 1500m²

摄影者: 汤马克

The hill side Hua Cheng Community of Hsindian is where the seasonal winds of the Pacific Ocean and the Straits meet. The hill has its back to the Central and Snow Mountains, and the forever changing cloud and mist mountain scenery is a daily enjoyment; hence the saying of "seeing all four seasonal changes in seven days." Designer Thomas Wang knows the greatest interest of this project is not the credit of a man-made architecture, but the unique local natural scenery. Therefore, the maximum window openings are preserved for the views, and at the same time, the design allows the time axis to operate with the solar angles in making a continuous blend and dialogue of the interior to the outdoor nature.

At the 3 to 4 meters slope height difference site, the entrance circulation is lead by a winding step passage to a 16 meters high large transparent glass panel stand on the ground. However, to get into the interior, one goes further and turning to a void arcade frame to reach the end terrace, where is the best lookout spot of the overall misty mountain scenery.

After the entrance and through a small wood plank way is the reception counter. There is the multi-media show room behind the counter, and on both sides of the wood plank way is the atrium's vertical circulation. On the second floor, at the right side of the long-shaped bar is the VIP room with a large view window. Behind the bar, there are several conference areas each with its own small balcony and large frameless glass window to draw the whole piece of secluded, mist mountain scenery in to the space.

In each space, Designer has exquisitely applied the transition, end view, and large frameless glass panel to take in the whole cloud mist mountain scene, which is also the best annotation for the project.

新店华城山上是太平洋与海峡季风的交会处，背依中央与雪山山脉，山上云雾缭绕，变幻万千；只要七天，便能道尽四季变化。

设计师王玉麟深知此案最大特色不是人为的建筑表现，而是当地独特的自然风景。故建筑立面上，保留最大的开窗取景，同时让空间轴线配合著阳光角度，使室内不断与户外交融、对话。

在坡差达3-4米的基地上，入口动线以一个弯折的阶梯路径而上，迎面来到的16米高大片透明落地玻璃，但这并非入口，路径继续向前延伸，转折后来到虚空间的框型拱廊，拱廊尽头的露台，则是眺望整片云烟袅袅山景的最佳景点之一。

建物入口通过一小栈道后抵达接待柜台，柜台后方设置了多媒体放映室，栈道两旁即是挑空的垂直动线。通往二楼后，迎面的长型吧台右侧为大开窗风景的VIP室。吧台后方数间洽谈区各自拥有小阳台，以无边界的大玻璃窗，引入整片清幽、云雾缭绕的幽静山景。

每一空间中，设计师细腻运用每个空间转折、端景，以无边界的大片玻璃，框围整片山岚云烟，也为七天四季写下最好的注解。



