

2000-2015

深圳当代建筑

SHENZHEN CONTEMPORARY
ARCHITECTURE

编著 深圳市规划和国土资源委员会

《时代建筑》杂志

Urban Planning, Land & Resources Commission of Shenzhen Municipality

Time + Architecture Journal

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Editorial

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Origin

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缘起 Origin

众所周知，深圳 30 年的快速发展引起了国际上惊奇的目光和持续的关注

——作为快速发展城市规划建设的典范，深圳城市总体规划获得世界建筑师协会（UIA）颁发的城市规划工作最高成就奖——“阿伯克隆比爵士奖”（Sir Patrick Abercrombie Prize, UIA）荣誉提名。

——雷姆·库哈斯（Rem Koolhaas）在德国卡塞尔艺术文献展上展出深圳等六个珠三角城市的研究成果，并出版《大跃进》（*Great Leap Forward*）一书。

——美国著名社会学者斯科特·拉什（Scott Lash）将深圳列入未来十年全球新型国际化、城市化研究计划中。

——美国城市学者理查德·佛罗里达（Richard Florida）撰写的《你属于哪座城市？》（*Who's your city?*）一书中，深港西部走廊（Hong-Zhen Corridor）位列符合超级区域（mega-region）标准的全球 40 个城市之一，所谓的超级区域，是一个在高人口之上，拥有强大经济能量、创意活动和人才的集合城市（conurbation）。

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大多数人对深圳的解读还停留在一个小渔村 30 年快速蜕变的“城市奇迹”的套话上

时至今日，这种粗浅的解读还在蔓延，这无疑是一种文化上的忽视。它也暴露出我们缺乏长远的文化战略眼光，以及对城市品牌运营的不足。这是一项永不停息的人文建设工程，对深圳本土文化的发展至关重要。

深圳这座大都会早已走出了“城市奇观”的状态，有更深层的文化和社会内涵。值得注意的是，国际建筑界、知名研究机构、评论界和媒体纷纷将聚焦于深圳城市发展的目光投注在对建筑本身的好奇上，但深圳建筑大多仍代表着快速巨大的“量的堆聚”，而并非与创意、设计、文化的质量相关。

已有的报道都是零星完成的个案，缺乏系统性记录、整理、研究和出版

近十几年，深圳已经建造了相当多具有一定质量和知名度的建筑作品，它们之中既有国际建筑大师斯蒂芬·霍尔（Steven Holl）设计的万科中心，普利兹克奖获得者雷姆·库哈斯设计的深圳证券交易所，意大利著名建筑大师福克萨斯（Massimiliano Fuksas）设计的深圳新机场，也有本地建筑团队都市实践设计的华美术馆、大芬美术馆等，均在国际上获得重要国际奖项，如 Green Good Design Award (USA, 2010)、AIA NY Architecture Honor Award (USA, 2010, 2011)、Architectural Record Award 等。一些优秀的建筑被前沿的专业建筑媒体、设计杂志广泛报道；《纽约时报》《商业周刊》等国际知名媒体也时有关于深圳建筑的报道；并且这些建筑也在纽约、罗马、巴塞罗那、巴黎等著名国际设计展中频频亮相。

把每个建筑个案的影响力汇聚在一起，呈现“深圳当代建筑”的整体面貌

深圳城市建筑双年展以及“设计之都”的称号在专业设计圈已形成一定影响力，但依然是一个模糊的抽象的认知。我们一直感觉很有责任为深圳城市和建筑发展做些工作，把深圳当代建筑放在广阔的国际背景下考量，向世界发出文化和学术的声音，像纽约、东京等国际大都会那样做具有国际影响力的城市建筑书刊出版。纽约建城 200 年，一直有十分清晰的

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城市建筑档案、文献，现已出版了 NY 1900、1930、1960、1990 等，每 30 年做一次系统的记录、总结。深圳已有 35 年历史，也到了系统性梳理、探索和研究、总结的时候。此次，我们以《深圳当代建筑》的编撰为开端，陆续整理深圳当代城市与建筑发展的历史，弥补深圳当代城市与建筑研究方面的空白。

有助于市民建立属于自己城市的文化经验和意识形态，产生更多的身份认同

为此我们借助深圳市规划与国土资源委员会和《时代建筑》杂志的资源优势，共同编撰具备相当专业和学术份量的《深圳当代建筑》专著，以求高不取全的精品策略，作为国际交流、发声的重要名片。我们主要关注近 15 年深圳当代建筑的创作和实践，借此建立城市建筑研究档案，为国际、国内建筑的长远研究提供珍贵的参考文献。这是对深圳创意设计文化的一次深入探索、反思与梳理，针对政府、市民、设计师所焦虑及密切相关的文化症结，将年轻鲜活的观点和创作推到前台，有助于推动市民以建筑作为连接过去、现在和未来的载体，建立属于自己城市的文化经验和意识形态，产生更多的身份认同。提倡深圳设计的共同价值观，繁荣本土建筑文化，为深圳创意文化发展贡献智慧。

《深圳当代建筑》（中英文版）将向全球发行，展现深圳建筑整体面貌，引起更多业内业外人士关注，提高“深圳设计”的影响力与辐射力，彰显一个世人瞩目的年轻城市深层的社会及文化内涵，达到交流和传播的目的，提升城市的国际影响力。

It's a fact universally known, that Shenzhen's rapid development in the past three decades has attracted astonishing responses and continuing attention of the world

*As an urban planning and construction model for rapid development, the master plan of Shenzhen was nominated for Sir Patrick Abercrombie Prize, the highest honor for city planning work awarded by UIA.

*Documenta X showed the research project of six Pearl Delta cities including Shenzhen done by Rem Koolhaas and his Harvard graduate students, and published *Great Leap Forward* afterwards.

*American sociologist Scott Lash included Shenzhen into his huge research project to study new international cities across the globe.

*In American urbanist Richard Florida's *Who's your city ?*, Hong-Zhen corridor is one of the forty mega-cities, conurbations that have powerful economy, creative activities, talent pool along with large population.

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The reading of Shenzhen by most people is still filled with cliches in which a small fishing village has been transformed into an urban miracle

Even today, such a superficial reading is still permeating, undoubtedly a sign showing the city has been culturally overlooked. This also reveals the wanting of deep cultural strategic

perspective, and exposes the lack of city's branding and marketing. This is a perpetual civic cultural program which is vital to the development of Shenzhen's local culture.

As a metropolis, Shenzhen has ventured beyond the state of "urban spectacle", and obtained broader and further cultural and social contents. Which is worth pointing out that, while international architectural world, renowned research institutes, critics, and media are curiously putting their foci of Shenzhen's development on building itself, Shenzhen's most buildings still reflect speedy and large amount of "cumulation of quantity", and have no relevance with quality of creativity, design, culture.

All the existing reports are about sporadic individual case, lacking a systematic documentation, rearrangement, research, and publication

In more than ten years recently, Shenzhen has built quite a lot architectural works with certain quality and reputation. Among them are Wanke Center by Steven Holl, Shenzhen Stock Exchange by Plitzker laureate Rem Koolhaas, and New Airport by Italian firm FUKSAS. There are Hua Museum and Dafen Museum designed by the local based Urbanus, which are frequent recipients of major international awards, such as Green Good Design Award (USA, 2010), AIA NY Architecture Honor Award (USA, 2010, 2011), Architectural Record Award. Some outstanding buildings are widely reported by cutting-edge professional media, design magazines. Prestigious international media such as *New York Times*, *Businessweek* have reports on Shenzhen's architecture as well, furthermore, these architecture made frequent appearances in New York, Rome, Barcelona, Paris design shows.

Putting the individual impact of every architectural case together, demonstrating a complete image of "Shenzhen Contemporary Architecture"

Although Shenzhen City \ Architecture Biennale and the label of "Design Capital" has made impacts upon professional design world, the recognition is still an ambiguous and abstract one. We share the responsibility to do some work for the development of Shenzhen's city and architecture, putting its contemporary architecture upon a broad international background, having cultural and artistic voice acrossed, and publishing city architectural books with international influence as New York and Tokyo have done. The New York Bicentennial has always maintained a clear city architecture archive, documentation, and has published NY1900, 1930, 1960, 1990, etc., having systematic recording and reviewing every three decades. Shenzhen is 35 years old, and it's time to systematically gather, explore, research, and review. Therefore, with the editing of *Shenzhen Contemporary Architecture* as the starting point, we are to study and write about a history of Shenzhen's contemporary city and architecture development, mapping the previously uncharted area.

Helping the citizens to establish cultural experiences and ideology, generating further local identification

With the combined advantages of Shenzhen Municipal Planning and Land Resource Committee and *Time+Architecture* Journal, we are editing *Shenzhen Contemporary Architecture*. The objective is professionalism and scholarship, comprehensive instead of cornering every corner, making the book a business card for international exchange and dialogues. We focus mainly on Shenzhen's contemporary creative works and practices in the past 15 years, building up a city architecture archive for study, and providing valuable documents for further study on domestic and international architecture. This is an insightful exploration, reviewing, and documenting, answering to the anxiety and cultural problems related to government, citizens, and designers. It presents fresh and youthful ideas and works to the front, helping citizen to regard architecture as vehicle to building past, present, and future, constructing a cultural experiences and ideologism and generateing further local identification, to further benefit the local architectural culture, and making contribution to the wisdom of creative culture development.

Shenzhen Contemporary Architecture is distributing worldwide. It is to demonstrate a complete image of Shenzhen's architecture, gaining more attentions from people across professional spectrum, and amplifying Shenzhen's impacts and influences. It will reveal the deeper social and culture core of a young and remarkable city, achieving the objectives of communication and dialogue, and further promote the city's international profile.

前言 Preface

深圳在中国改革开放的历史中是一个无法绕过的城市，是世界城市化发展史上的一个奇迹。作为中国改革开放的试验田，其先锋性和示范性令深圳在很长一段时间内成为其他中国城市追赶的目标。若以当代遗产的视角观察这个速生城市，那么深圳不仅是中国改革开放初期的历史见证者，而且是中国城市与建筑先锋探索独一无二的宝地，更是各种探索的历史空间记忆的载体。从深圳“城”的发展，进而关注“筑”的价值是此次编写的逻辑线索。我们关注深圳城市与建筑相互相生的一系列话题。

在“历史结构中的中国经验”篇章中，冯原将深圳近35年的建造进程纳入近现代中国历史的视域之中，讨论城市与历史的关系，着力于对始于18世纪的中国历史性结构的挖掘，探讨以深圳建造为表征的中国经验的特殊意义。饶小军尝试从社会观念考察和思想史批判的角度，勾勒深圳30多年发展中的3个重要建筑事件，梳理当代深圳建筑发展的观念历程。肖毅强关注深圳改革开放早期20年的建筑实践状态，指出宽松环境下建筑师的主体意识被加速唤醒，他们富于创新性的实践，奠定深圳后来建筑创作发展的内在规则与资源基础。尤涛探讨了国际当代遗产的价值体系与深圳改革开放初期实践的历史价值。

在“城市理想中的建筑探索”中，邹兵选取深圳经济特区的组团空间结构、成片开发建设模式、法定图则制度、基本生态控制线作为城市规划实践的典型案例，阐述深圳实践的核心思想和特定历史时期对城市健康发展的重要影响。王富海总结历次深圳总体规划，指出正是深圳特区内外复杂的多元主体导致了类型丰富的城市设计及建设状态，这是深圳多元包容特质的关键所在。张宇星分析深圳城市设计管理和运作方式，指出深圳的城市设计运作路径的变化，是一个与城市发展高度契合的演变过程。周红玫从制度创新的角度分析了深圳的公开竞标制度，指出带有建筑文化价值观输出特征的独特制度设计令“深圳竞赛”成为具有公信力的城市品牌。黄伟文回顾了创立于2005年的深圳·香港城市建筑双城双年展，分析了10年来双年展在开拓城市观念和方法上的价值。饶小军撰文评价中国建筑传媒奖对专业和大众带来的广泛影响。徐挺阐述深圳被授予联合国教科文组织“设计之都”的缘由，分析它给深圳设计行业的发展、城市形象的提升、对外交流的加强等方面带来的积极作用。在深圳的文化理想探索方面，深圳大学校园是其中重要的成功案例，龚维敏对这所代表着20世纪80年代以来中国新兴大学校园的发展历程进行解析，指出顺势造园、一体化校园场所营造、地域现代主义建筑设计等方面的独特价值。汤朔宁、钱锋、余中奇对深圳大运会的建筑场馆进行分析，呈现深圳在体育建筑前沿领域的创新探索，以及设计和管理创新在赛后运营中的示范意义。

在“速生城市中的快速建造”中，朱荣远首先指出“华侨城现象”不仅是一种文化现象，而且创造了一种新的生活方式。陈一新回顾福田中心区从规划畅想到今天蓝图实现的历程，指出方格形路网、公建和市政配套设施按高容量方案实施等经验，对国内规划建设工作的借鉴意义。覃力梳理了近30年来深圳高层建筑的探索与进步，突出反映深圳高层在注重城市空间关系、生态融入、强调理性和务实表达的设计趋势。艾侠在建筑学和社会学的双重语境下分析速生城市之中的“巨构建筑”，在不同的时代背景、不同的技术条件下解读深圳万科中心、T3航站楼等代表性“巨构建筑”的创意与价值。赵晓东通过回顾深圳住宅规划与建筑设计历程，分析其中创造性住宅设计的典型案例及其背后挑战当时潮流、引领设计和相关行业发展的缘由所在。

在“自发生长中的建筑现象”中，几位学者首先对城中村话题进行了探讨。马立安介绍了一个在城中村展开的公共艺术项目，试图通过参与者的城市对话探讨城中村对城市未来能有什么样的潜在贡献。杜鹃的研究深刻地表明，在全球争相建立经济特区的浪潮中，城中村带给深圳的人文和地域特色对于一座城市而言有着不可分割、无法复制的独特价值。万妍调

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研对比四座城中村的差异性发展，提出认识城中村的不同视角。对于深圳华强北商圈话题，刘晓都将其独特的空间特质及其商业活力的延续作为研究课题，提出“基础街”策略并在“回酒店”等多个建筑实践项目中不断反思修正。孟岩的文章通过都市造园案例论述如何将零星的项目机会总结为系统化的城市设计策略。张之扬的文章反映了深圳建筑师对自下而上，反应敏捷，随时对城市角落问题进行自我填补或修复方法的日常思考，积极通过“趣城”等“逆城市”计划提升城市空间品质。

在“都市边缘中的特殊建造”中，涂劲鹏从特区口岸的窗口意义着眼，阐述了这道“无形的墙”的角色30多年来不断转变，影响着深圳、深港关系乃至珠三角地区的发展。郭湘润以深圳滨海变迁为线索，捕捉深圳城市进化的轨迹以及深圳城市定位的转变。程亚妮、金延伟简述了前海规划设计中把设计之“体”与发展之“用”对应起来思考，力图形成创新示范效应的工作特点。应该说深圳定位的不断转变，从内陆型发展转向滨海延展，进而朝向能够在区域中发挥重要作用的湾区城市方向发展。

此外，我们还采访了在深圳有实践或研究的多位国际知名建筑师，他们阐述了对深圳城市与建筑实践的看法；同时，我们配合每个篇章探讨的主题，选取了深圳近15年来值得推荐的优秀建筑进行介绍与分析。期待大家能从我们的宏观梳理与微观叙事中，理解深圳城市与建筑发展的特质与值得推荐的价值观。

As a testing ground for reform and opening-up policies, its pioneering and exemplary characters had inspired emulation from other cities in China for a long period of time. In terms of contemporary heritage, as an instant city, Shenzhen not only bears witness to the starting point of reform and opening-up, but also provides a unique site for groundbreaking experimentations with Chinese urbanism and architecture. Moreover, it is a vehicle for exploring spatial memories of history. The editorial logic of this publication is to trace from Shenzhen's "city" development to its "building" values. Our focus centers on the topics exploring the interactivity between city and architecture in Shenzhen.

First of all, in the section of "Chinese Experiences in a Historical Frame", by positioning nearly 35 years of building process in Shenzhen in the context of modern Chinese history, Feng Yuan examines the relationship between history and city. He exploits the historical structures in China since 18th century with an attempt to investigate the particular significance of Chinese experience characterized by the establishment of Shenzhen. Departing from a study of social ideologies and critical reflections on the history of thought, Rao Xiaojun delineates three architectural milestones in the thirty-year development of Shenzhen, as a way to tease out a passage of contemporary architectural thoughts in Shenzhen. Xiao Yiqiang focuses on the conditions of architectural practice in the first two decades of Shenzhen's history, and points out that under less-stringent circumstances, the architects's subjectivity had experienced an accelerated process of awakening. Their innovative approaches has laid the groundwork for the subsequent development of architectural practice in terms of internal rules and basic resources. You Tao discusses the value system of international contemporary heritage and historical significance of early stage of Shenzhen's reform and opening-up practice.

In the section of "Architectural Experiments in an Urban Vision", through case studies of how polycentric spatial structure, block development model, statutory planning guides, and

basic ecological controls are applied in the development of the Shenzhen Special Economic Zone (SEZ) as the defining factors of urban planning practice, Zou Bing elaborates on the key thinking underlining Shenzhen's planning practice and the crucial impact that it has on the healthy development of the city during a particular period. Reflecting on the previous versions of Shenzhen's master plan, Wang Fuhai asserts the complex, plural entities inside and outside the Shenzhen SEZ have led to a great variety of urban design approaches and architectural styles, which essentially characterizes the inclusive and diverse aspects of Shenzhen practice. Zhang Yuxing analyzes the management and operation of urban design process in Shenzhen, and comes to a conclusion that the shifting mode of operation in urban design process can be considered as a direct response to the evolving process of urban development. From the viewpoint of innovative ways of institutional design, Zhou Hongmei examines the open tender system in Shenzhen and points out that the unique approach of institutional design with an imprint of the city's architectural values has transformed the "Shenzhen Competition" into a credible urban brand. Huang Weiwen reflects on the trajectory of the Bi-City Biennale of Urbanism / Architecture (Shenzhen) since its inception in 2005, and gives a detailed account on its significance in exploiting urban concepts and methodologies over the past decade. Rao Xiaojun discusses the extensive influence the China Architecture Media Awards has brought to the industry and the general public. Xu Ting explains how Shenzhen was appointed as the "City of Design" by the UNESCO and analyzes the productive impact it has generated on the development of the city's design industry, improving the city's image, and fostering international exchange activities. In terms of cultural development in Shenzhen, the Shenzhen University is considered as one of the major success stories. Gong Weimin traces the development of its campus which is representative of a wave of new university campuses since the 1980s in China, and highlights its unique values in the approach of site-oriented garden making, integrated design of campus making, and the modernist architectural design with regional characteristics. Tang Shuoning, Qian Feng, and Yu Zhongqi review the venues and facilities constructed for the 26th Summer Universiade in Shenzhen, with a focus on how they reflect Shenzhen's innovative approach in the design of sport facilities and how the design itself and its inventive way of management can benefit the post-game operation.

In the section of "Instant Building in an Instant City", Zhu Rongyuan argues that the "OCT phenomenon" is not a mere cultural phenomenon, rather it has generated a new way of living. Chen Yixin reflects on the development of the new Futian Central District, from the planning stage to its full realization, and points out the significance of square-grid street network, public building and civic infrastructure based on high-density projects to the practice of planning and construction in China. Qin Li teases out the experimentations and improvements achieved in the design of high-rise buildings in Shenzhen throughout the past 30 years, and highlights a trend that focuses on urban spatial relations, ecological integration, and rational, pragmatic expression reflected in the design of high-rises in Shenzhen. In the twofold context of architectural studies and sociology, Ai Xia investigates the existence of "Megastructure" in an instant city, interpreting the concept and value of representative "Megastructures" such as Shenzhen Vanke Center and T3 terminal with respect to their differences in historical background and technological conditions.

By looking back on the planning and architectural design of residential housings in Shenzhen, Zhao Xiaodong examines typical designs of innovative housings and the kind of challenges they were faced with in relation to industrial trends, leading designs, and development of related industries at the time.

In the section of "Architectural Phenomena of Spontaneous Growth", several scholars explore the phenomenon of urban villages. In "Villagehack Note", Mary Ann O'Donnell introduces a public art project situated itself in one urban village. By engaging participants in direct dialogues with the city, the project opens up the potentials of urban village for future development of the city. In comparison to a global trend of SEZ, Juan Du's research offers insights into the unique value of urban villages in shaping the humanities and geographical characteristics of Shenzhen that is inseparable and irreproducible to the city. In a comparative study of four urban villages with different trajectories of development, Wan Yan suggests an alternative perspective in understanding urban villages. In the case of Huaqiangbei shopping district, Liu Xiaodu's research subject is revolved around its unique spatial quality and the continuation of its commercial viability. He proposes the working concept of "Street Basis" and contemplates how it is reflected in the design of Hui Hotel and some other projects. Meng Yan's article sheds light on urban landscape design, and discusses how discursive projects can potentially be unified as one systematic strategy of urban design. Zhang Zhiyang reflects on Shenzhen architects' daily contemplation on bottom-up, flexible, and instantaneous approaches to the problem of urban corners, through "counterurbanization" strategies such as "fun city" to improve the quality of urban space.

In the section of "Unusual Construction along the Urban Edge", by pondering the significance of the SEZ's ports as a window, Tu Jingpeng details the evolving role of this "invisible wall" over the course of thirty years, and how it has implicated the development of Shenzhen, the relation of Shenzhen to Hong Kong and even to the entire pearl delta region. Guo Xiangmin unearths the involvement of the coastal area in Shenzhen in an attempt to capture the trajectory of urbanization in Shenzhen and the transition of the city's position. Chen Ya'ni and Jin Yanwei outline how a parallel thinking that unifies the body of design with the plan of function was implemented in the Qianhai Development Plan and why it can become an innovative way of working. Needless to say, the position of Shenzhen has been constantly evolving, shifting towards the expansion of coastal areas from inland development, and thus towards the direction of a bay city that can play an important role in the regional development plan.

Furthermore, we have interviewed a group of internationally renowned architects, who have worked or researched in Shenzhen, about their impression of Shenzhen as a city and its architecture. Meanwhile, in response to the subject matters of each section, we have selected some exceptional architectural projects from past fifteen years to accompany the texts as a way to engage further discussion on the topics. We hope that, through both macro and micro lens provided in this publication, one can have a better understanding of the characteristics of urban and architectural development in Shenzhen and the values that are well worth sharing.

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