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NEO - Architecture In China

先锋建筑在中国

香港日瀚国际文化传播有限公司 编

Secondary Entry



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PREFACE

X是未知数。近年来许多艺术活动都喜欢冠以“X”，以未知来吸引人的注意。

日瀚公司编辑的系列丛书也取名《X建筑》，邀我写序，实不敢当。推辞不过，只好提起笔来试着琢磨一下这个“X”。

首先，“X”之于建筑倒是有几分贴切：每个建筑从策划到设计，从建造到使用的过程都充满着“X”。一个务实的定位或一个虚夸的妄想将决定建筑的不同命运。一个认真的设计或一个粗糙的设计，一个有创新的设计或一个保守平庸的设计将决定建筑的不同品位。一个精心的建造或一个低劣的施工，一个负责任的长久的质量的保证或急功近利的低价策略将决定建筑质量的天壤之别。还有建成之后的使用，有的精心维护，不断完善，有的随意拆改，疏于管理，建筑之寿命难以预期。如此看来，编入本书的建筑作品都是历经风险，从无数X中有幸求解而得，实在不易！

再则，“X”之于建筑师也有几分关系：相对二十多年前计划经济时代国营设计院一统天下的局面，而今设计行业百花齐放，既有国营大院，又有民营小院，既有合资公司，又有独资外企，既有合伙人事务所，也有个人工作室。而在不同机构中工作的建筑师亦个个不同，年龄不同，教育背景不同，国内、国外眼界不同，观念有别，从业时间长短，经验积累不同，职业素养各异。企业目标是设计产值还是作品价值？个人追求是经济效益还是职业责任，或是艺术成就？有人说主要是吃饭但也不想立碑，有人顺心就要作品，烦心就出产品，有时也出些次品，但绝口不提。如此看来，入选这本书的作品不同，风格迥异和设计机构尤其是主创建筑师的价值取向和个人立场息息相关。

其三，“X”之于建筑思潮更为恰当。当下信息时代，媒体强大，各种建筑理论思潮传播神速，几乎没有时间差。各种流派作品也令人目眩。可学的，可仿的，可试的，可做的有太多的选择。你想学习先锋的，还是主流的？你想追求时尚的还是经典的？你想走国际化还是本土化的路？你是面向当下的还是探索未来的？对大多数人来说，答案可能很难确定，徘徊踌躇在所难免。如此看来，即使入选这本书的作品也不一定能反映建筑师的一贯立场，即使是这些建筑师也很难断定他们的方向肯定不变。

其四，“X”之于建筑的评价更是有趣。同一座建筑，不同的人有不同的解读。看的人和用的人不见得观点一致，专业的人和非专业的人认识的深浅会有差别，还有不同的文化背景，不同的语境，不同的心态，甚至不同的心情都会使人对建筑的评价大相径庭，最通俗的评价就是起外号了，“大裤衩”“水煮蛋”之类的绰号让多少宏大的作品变成笑谈，这还真是咱们国人的长项呢！如此看来，即使入选这本书的优秀作品在不同人的眼里都会被不同地解读，这些建筑师们也会给人们留下不同的印象，这是我们自己完全无法也无需控制的。

这许多作品，这许多建筑师，这许多建筑背后的故事，这许多建筑人的心声，这许多思潮的影响和创作的方向，被不知多少读者、观者、用者品读评判，于是信息量被无限地放大、扩张，于是就可称为“X建筑”了。

二〇一〇年六月十八日

"X" is unknown. Recently, many art activities like to be named with the letter "X", which seems to be more attractive by using it.

RIHAN Company names this series as "X architecture" and invites me to write preface. I couldn't decline and try to ponder the meaning of "X".

Firstly, "X" is rather proper if used for architecture. Buildings are filled with many conditions like "X" from planning to design, from constructing to the process of using. The building's destiny would be determined by practical orientation or egregious mirage. The different taste of building is decided by serious design or rough design, creative design or conservative and mediocre design. The quality of the building will be determined by an elaborate construction or a low-grade construction, a responsible assurance for quality or a low-price strategy just for quick achievement. After completion, some of the buildings are gotten elaborate maintenance and constantly improvement, but some others are changed randomly or neglected. So, the lives of the buildings are difficult to forecast. The buildings edited in this book are all gone through risks, out of the countless "X" to be built finally, which are really difficult!

Moreover, "X" also has relationship with architects. By contrast to the planned economy over 20 years ago, when state-run design institutions are the whole, not like today, there exist many kinds of institutions including both big state-run institutions and private companies, both joint ventures and wholly owned foreign enterprises, both partners offices and private studios in the design industry. The architects working in different agencies are also different. There exist gaps between people with different ages. The concepts are different because of different education backgrounds of home or abroad, which cause diverse sights. Different time length and accumulated experience cause different professional accomplishment. Is Enterprise target to design for production value or work's value? Is personal pursuit economic benefit or professional liability or artistic accomplishment? Someone says that design is mainly for surviving, but also for building one's style. If happy, to produce better works, but when boring, to get just results, even sometimes, inferior ones. Thus, the works with different styles and design institutions in this book are related to the value orientations and personal positions of the architects.

Thirdly, "X" is more appropriately used for architectural thoughts. Currently, there exists powerful media in this information age, so all kinds of architectural theories spread quickly, almost no time difference. Works with various genres also make us dizzy. What should we choose to learn, to imitate or to try? Do you want to learn the pioneer or the mainstream? Do you want to pursue fashion or classical style? Do you want to choose international or localized ways? Do you like facing current markets or future exploration? For most people, the answer may be difficult to determine, which could be unavoidable to hesitate. Thus, the selected works of this book do not seem to reflect the architects' consistent positions, and even these architects also are difficult to determine that their directions must remain unchanged.

Finally, the comments to the building by using "x" are more interesting. Different people have different interpretations to the same building. The men with just looking not likely have the same viewpoints with the people in using. Professionals have distance in the knowing depth with those non-professionals. Different cultural background, different contexts, different attitudes, and even different moods will make different evaluations to building. The most popular evaluations are to give them nicknames like "big short pants (da ku cha)", "a boiled egg", which make many grand works into drolleries, which are our Chinese adepts! Thus, even the outstanding works chosen in this book will be different to interpret in different people's eyes. These architects will give people different impressions, which are not be completely controlled and also needn't to care.

So, these works, architects, the stories hidden behind buildings, the aspirations of these professionals, the influences and directions of these different thoughts, which all will be interpreted by so many different readers, audiences and people in using. The quantity of the information is enlarged and expanded infinitely, then these buildings could be called "X architecture".

Cui Kai

June 18, 2010

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- 020 北京光华路SOHO
- 026 西安广播电视中心
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华太设计
SINO-SUN

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东方华太建筑设计工程有限责任公司
Sino-Sun Architects & Engineers Company

- 038 中山清华坊
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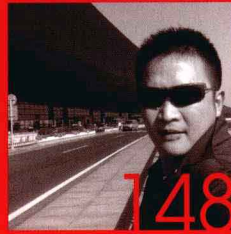
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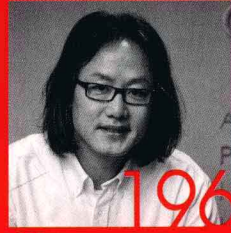
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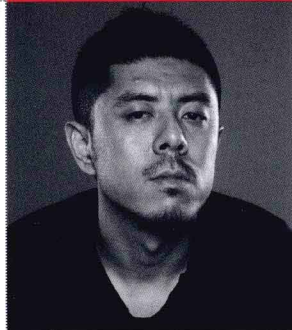
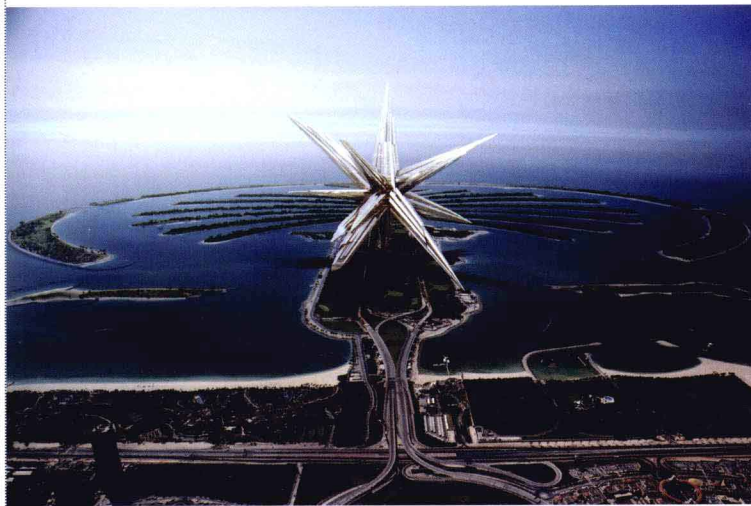
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Superstar: A Mobile China Town

超级明星：移动中国城

设计单位：MAD建筑设计事务所
 主持设计师：马岩松、党群
 设计团队：陈淑瑜、傅昌瑞、郑涛、黎紫翎、David William Nightingale、Matthias Werner Helmreich、Bryan Alan Oknyansky、Zach Hines、Tom James
 设计时间：2008年

Design firm: MAD
 Director in charge: Ma Yansong, Dang Qun
 Design team: Chen Shuyu, Fu Changrui, Zheng Tao, Li Ziling, David William Nightingale, Matthias Werner Helmreich, Bryan Alan Oknyansky, Zach Hines, Tom James
 Design date: 2008



Ma Yansong
 Copartner and Founder of MAD

马岩松
 MAD建筑设计事务所 合伙人 创立人

1975年出生于北京，毕业于美国耶鲁大学（Yale University），获建筑学硕士以及Samuel J. Fogelson优秀设计毕业生奖。曾经在伦敦的扎哈·哈迪德建筑事务所和纽约埃森曼建筑事务所工作。马岩松2004年回到中国并成立了北京MAD建筑事务所。同时任教于中央美术学院。他先后在魏玛包豪斯大学、英国AA建筑学院、哥伦比亚大学、第23届世界建筑师大会、南加州建筑学院、南加州大学、丹麦建筑中心、哈佛大学和麻省理工学院等地做过演讲。

马岩松获2001年美国建筑师学会（AIA）建筑研究奖金，2006年度纽约建筑联盟青年建筑师奖。他的建成作品红螺会所和胡同泡泡32号被英国伦敦设计博物馆分别提名为2009年度以及2010年度设计奖。2008年，马岩松被ICON杂志评选为全世界20位最具影响力的青年设计师之一。

马岩松领导的MAD建筑事务所多次在国际竞赛中胜出，其中包括2006年在加拿大多伦多Absolute超高层国际竞赛里中标的“梦露大厦”设计（2011年

建成）。他也由此成为历史上首位在国外赢得重大标志性建筑项目的中国建筑师。MAD目前在世界范围内有各种规模和类型的建筑项目，其中包括正在施工中的、位于天津滨海新区的358米超高层——中钢国际广场、鄂尔多斯博物馆、北京嘉德艺术中心、台中会展中心、重庆森林等大型公共建筑和住宅项目。

马岩松的作品包括曾在2002年引起国内外建筑界广泛关注和讨论的“浮游之岛”——重建纽约世界贸易中心方案，这件作品后来被中国国家美术馆馆藏。他的艺术装置作品“鱼缸”“墨冰”曾分别在中国国家美术馆和中华世纪坛展出。2006年MAD在意大利威尼斯举办了个展“MAD in China”，与威尼斯双年展同步展出。同年在北京东京画廊举办了名为“MAD under Construction”（建设中）的建筑设计个展。2007年MAD在丹麦哥本哈根的丹麦建筑中心展出一个名为“MAD in China”的漂浮城市系列个展。2008年8月，受第11届威尼斯双年展邀请，MAD在主展馆展出“超级明星：移



动中国城”。2009年MAD以瞩目的位置出现在比利时欧罗巴中国艺术节的建筑单元《中国当代建筑的前沿——心造展》中。2010年4月马岩松与奥拉维尔·埃利亚松(Olafur Eliasson)在UCCA举办联合展览。

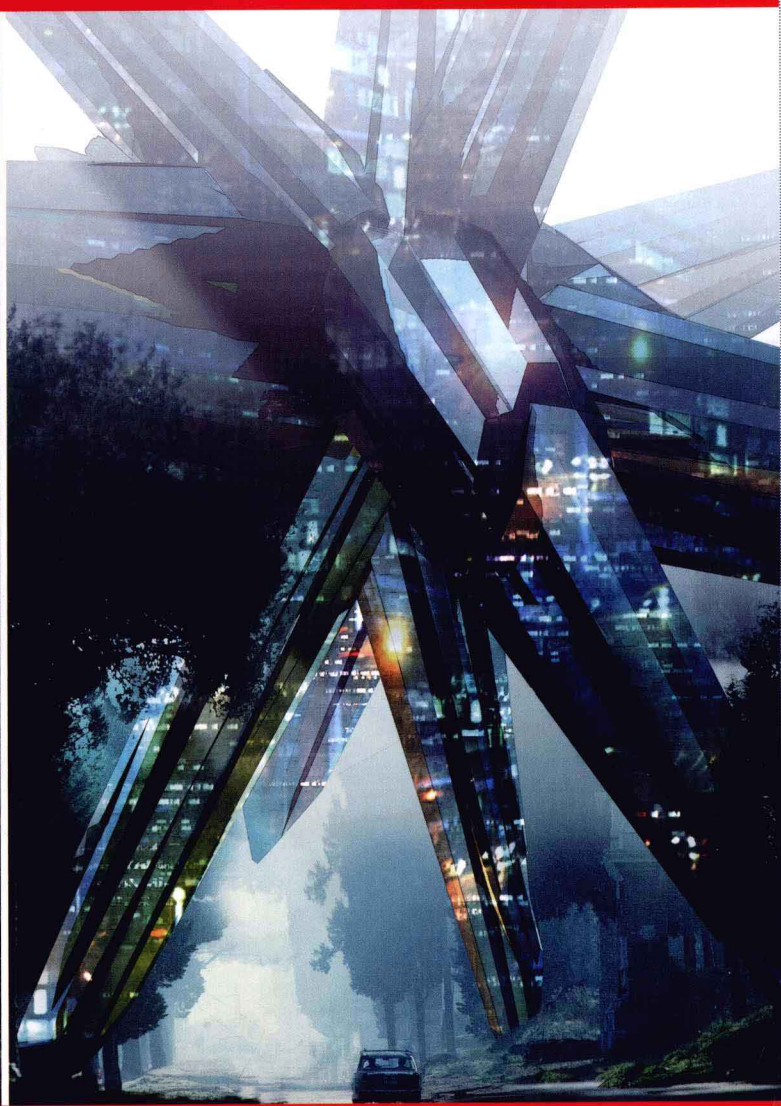
Ma Yansong, Who Comes from Beijing, received his Master of Architecture from Yale University in 2002. Prior to founding MAD in 2004, Mr. Ma worked as a project designer in Zaha Hadid Architects in London and Eisenman Architects in New York. He has taught architecture at the Central Academy of Fine Arts in Beijing. He also lectured in Bauhaus, Architectural Association (AA), Columbia University, XXII UIA World Congress of Architecture, Southern California Institute of Architecture (Sci-Arch), University of South California, Danish Architecture Center, Harvard University, and Massachusetts Institute of Technology (MIT).

Ma was the winner of 2006 Architecture League Young Architects Award. He also received the American Institute of Architects Scholarship for Advanced Architecture Research in 2001 as well as the 2002 Samuel J. Fogelson Memorial Award of Design

Excellence. His works, Hongluo Clubhouse was nominated for the Brit Insurance Designs of the Year 2009 and Hutong Bubble 32 was shortlisted for Designs of the Year 2010 by Design Museum in London. In 2008, Ma was selected as one of the 20 most influential young architects today by ICON.

His works have won numerous international design competitions, including: the 2006 Absolute Tower Competition in Toronto which is under construction and scheduled to complete in 2011. On-going projects include the Sinosteel International Plaza, a 358 m high rise tower in Tianjin Binhai New District, Erdos Museum in Inner Mongolia, Poly Art Center in Beijing, Taichung Convention Center in Taiwan, Chongqing Urban Forest.





“非永恒城市”第11届威尼斯建筑双年展

类型：城市概念

MAD的“超级明星：移动中国城”在第十一届威尼斯建筑双年展的主题馆“非永恒城市”展出。该单元邀请了来自全世界包括MAD、BIG、WEST8在内的十二位青年建筑师，针对日益丧失活力和特征的罗马郊区，为它的未来提供新的城市肌体组织。本届策展人为Aaron Betsky，主题是“ARCHITECTURE BEYOND BUILDINGS”（超越房屋的建筑），展览时间为2008年9月14日至11月23日。“超级明星：移动中国城”是MAD构想的一个新型中国城。

散布在全世界各个角落的中国城，和那里的商场、加油站、麦当劳一样，如同毒素，使得每个城市变得千篇一律，无聊透顶。而中国城里没完没了的餐厅，一成不变的仿古建筑，附会着西方世界对中国的僵化想象。这里没有真实的生活，如同这个国家遗留在异乡的一座座陈旧的主题公园，毒害着城市空间和人们的理解力。我们要想复活就必须以毒攻毒！

“超级明星：移动中国城”是MAD对这种过时并过剩的中国城所做出的回应。“超级明星”是一个整体、和谐、不断更新的未来中国城模型。它是一颗存在着丰富真实生活的行星，人们可以在这里享受中国食品，享受有品质的生活，进行各种文化、教

育、体育活动。这是一颗创造和生产的行星，人们可以在这里的工作室学习，想象并实现他们的想法。

同时，这是一个由它所包含内容驱动整个系统运转的新型社会。“超级明星：移动中国城”在不妥协地改变与固守原则的保守中爆发出未知的能量。它可以停留在世界任何一个角落，与它所处的环境交换全新的激情和能量。它是一颗自给自足的行星：这里的农业中心提供所有的天然食物，不需要从地面环境中提取能源，并且可以回收利用所有的废物。它是一个空中居所，有真正的湖泊，雪山和梯田等自然景观，有养身中心，全行星的体育活动场所，以及饮用水源。这里的奥林匹克中心可以每四年降落在主办城市，不需要再重复建设昂贵的体育设施。这里还有一个电子墓场来纪念在这颗行星中逝去的世界公民。“超级明星：移动中国城”是一个梦想家园，这里没有等级制度，没有上下关系，而是一个技术与自然，未来与人文的混合物。

“超级明星：移动中国城”的第一站是罗马的郊区。它将带给这个永恒的过去一个无法预知、永远变化的未来。之后它将降落在纽约、迪拜、洛杉矶或某个不知名的岛屿、丛林和草原。

欢迎来到“超级行星”，今天的中国城。

"Unefernal City" 11th Venice Architecture Biennale

Type: Urban Concept

Along with shopping malls, petrol stations and branches of McDonalds, the old Chinatown renders all cities boring and alike. It is nothing more than restaurant streets and fake traditional buildings, representing a kitsch image of contemporary China with no real life inside. It is a historical theme park that poisons the urban space. There must be a shock therapy to remedy this situation.

Superstar: A Mobile China Town is MAD's response to the redundant and increasingly out-of-date nature of the contemporary Chinatown. Rather than a sloppy patchwork of poor construction and nostalgia, the Superstar is a fully integrated, coherent, and above all modern upgrade of the 20th century Chinatown model. It's a place to enjoy Chinese food, quality goods and cultural events; a place to create and produce, where citizens can use workshops to study, imagine and realize their ideas.

Equally important to what this neo-community contains is how it operates. Superstar: A Mobile China Town is a benevolent virus that releases unknown energy in between unprincipled changes and principled steadiness. It can land at every corner of the world, exchanging the new Chinese energy with the environment where it stays. It's self-sustaining: it grows its own food, requires no resources from the host city, and recycles

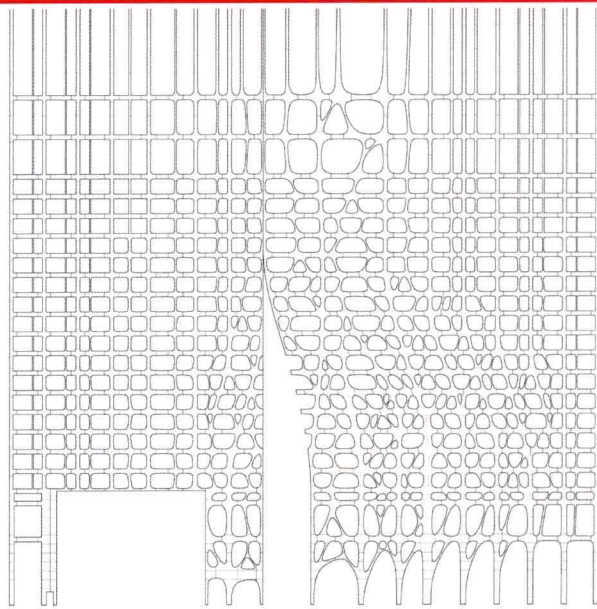
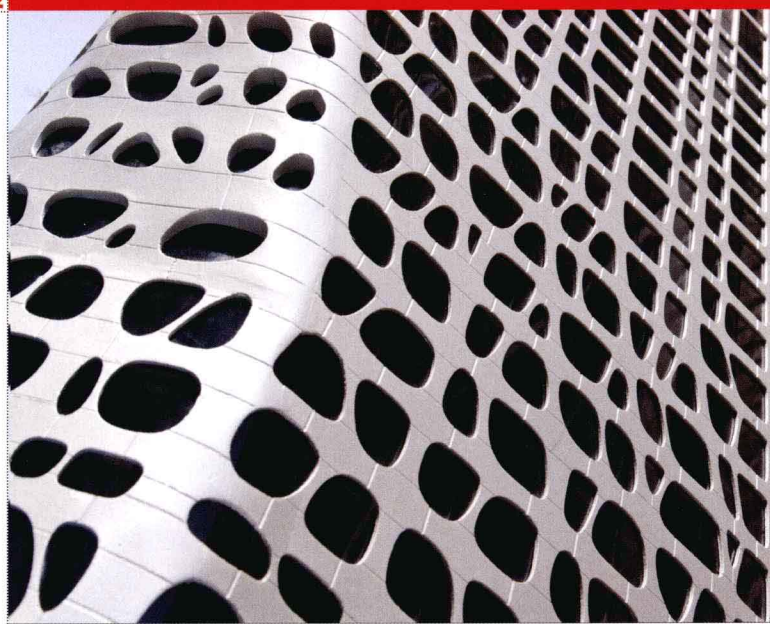
all of its waste. It's a living place, with authentic Chinese nature and health resorts, sports facilities and drinkable reservoirs, even a digital cemetery to remember the deceased. It's a travelling Olympic party that can journey to the host city every four years. The Superstar is a dream that's home to 15 000 people. No hierarchy, no hyponymy, only a fusion of technology and nature, future and humanity.

The Superstar's first destination will be the periphery of Rome. The Superstar will provide an unexpected, ever-changing future embedded in the Eternal past.

Welcome to the Superstar, the Chinatown of today.



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Conrad Hotel

港丽酒店

设计单位: MAD建筑设计事务所

主持设计师: 马岩松、党群

设计团队: Flora Lee, 刘亦昕, Yuteki Dozono, 谢怡邦, Gabrielle Marcoux, Uli Queisser, 唐柳, Art Terry, Rasmus Palmqvist, Diego Perez, Alan Kwan, Helen Li, Albert Schrus, Simon Lee, Dustin Harris, Bryan Oknyansky, Andy Chang, Matthias Helmreich, 黄伟, Howard Kim

基地面积: 7 779 m²

建筑面积: 56 994 m²

建筑高度: 106 m

酒店建筑师: 美达马斯国际建筑咨询

结构工程师: 北京建筑设计研究院

电气工程师: 北京建筑设计研究院

幕墙顾问: 华纳工程咨询(北京)有限公司

室内设计师: Lim,Teo + Wilkes Design Works Pte Ltd

景观设计师: 泛亚国际

Design firm: MAD

Director in charge: Ma Yansong, Dang Qun

Design team: Flora Lee, Liu Yixin, Yuteki Dozono, Xie Bangyi, Gabrielle Marcoux, Uli Queisser, Tang Liu, Art Terry, Rasmus Palmqvist, Diego Perez, Alan Kwan, Helen Li, Albert Schrus, Simon Lee, Dustin Harris, Bryan Oknyansky, Andy Chang, Matthias Helmreich, Huang Wei, Howard Kim

Site area: 7 779 m²

Building area: 56 994 m²

Building height: 106 m

Hotel architect: Metamax

Structural engineers: Beijing Institute of Architectural Design (BIAD)

Mechanical engineers: Beijing Institute of Architectural Design (BIAD)

Facade/cladding consultants: King General Engineering, SuP Ingenieure GmbH

Interior designers: Lim,Teo + Wilkes Design Works Pte Ltd.

Landscape designer: Earthasia Design Group



北京的CBD是依照20世纪初现代主义工业革命前后的西方标准建造的。这里的建筑成为资本和地位的表达，但本质的不同是，它完全没有一百年前西方人建造摩天楼时挑战技术和未来的野心，而成为一片在大规模的复制中生产出的钢筋混凝土机器，它们追求效益，缺乏灵魂。

在这样的建筑群落中，北京港丽酒店是一次“慢速度”设计。类似神经组织的立面单元被植入到一个方形的建筑体量中，引起了形体的轻微变化，并生长成为一张有机的建筑表皮。整个建筑如同一个融化中的方盒子，成为城市网格体系中一个转变的开始——液态的意念入侵到固态的效率之中，工业流水线生产的标准构件被具有差异性的工艺制造所取代。

在建筑风格的演化中，不同历史时期的人们都曾以手工艺打造出富于生命力的建筑物，他们表达出人的意念冲动以及对自然力量的虔诚，突破了建筑的沉重，以上升的精神成为那个时代的城市文化标志。北京港丽酒店所要表达的是中国当代城市发展中的“慢速度”——建筑的产生与人的生存过程一样，是一种聚集能量、形成特征的演进过程。他们不再是大规模的工业复制品，新的城市效率是在现代工业的精确控制下所产生的差异性，以及人们在城市生活中不断有新的发现的可能性。

The CBD of Beijing was built according to the west standard set up around the industrial revolution of the early 20th century. The high-rise building is the symbol of the capitalism, but far from the ambition of more than one hundred years ago, when people tried to challenge themselves with modern technology and future dreams, The contemporary CBD buildings are the concrete machines, the copies copy in mass production. They are meaningless, crowded and soulless.

Situated among those buildings, Conrad hotel is the outcome of the slow-design. The facade element, which looks like the nervous tissue, is planted into a simple cubic. It is the toxin that destroys and transforms the surface into an organic envelop. The whole building is turned into a melting box, a starting point for the urban grid to change from the solid efficiency into the liquid idea. The standard product of the production line is therefore replaced by the digital craft of difference.

During the architecture evolution, people of different historical times tried to create organic buildings by their hand-made crafts. Their works are the representation of the worship of nature, the courage to break the heaviness of building and the passion of life. It is the spirit of sublime that became the culture icon of the era and the city. Conrad hotel is the design that appreciates the slowness in the fast urban development in China, the product of architecture is like the growing process of urban dwellers in the city, it is the evolution of energy and identity. The new urban efficiency is the difference produced by the precise control of high-tech modern industry, and it creates the new possibility for people living in the city to discover their own new experience.



Taichung Convention Center

台中会展中心

设计单位：MAD建筑设计事务所
 主持设计师：马岩松、党群
 设计团队：Jordan Kanter, Jtravis Russett, Irmir Reiter, Diego Perez, 戴璞, Rasmus Palmquist,
 Art Terry, Chie Fuyuki
 设计时间：2009年
 基地面积：70 318 m²
 建筑面积：216 161 m²
 建筑高度：39 m—85 m

Design firm: MAD
 Director in charge: Ma Yansong, Dang Qun
 Design Team: Jordan Kanter, Jtravis Russett, Irmir Reiter, Diego Perez, Dai Pu, Rasmus Palmquist,
 Art Terry, Chie Fuyuki
 Design date: 2009
 Site area: 70 318 m²
 Building area: 216 161 m²
 Building height: 39 m—85 m



受台中市政府和台湾土地开发公司委托，北京MAD事务所最近完成了他们在台湾的第一个项目——台中会展中心的方案设计。

这是一组连绵起伏的建筑群落，褶皱状的“山体”模糊了建筑、景观和城市公共空间的界限，构成一幅展现东方自然精神的未来世界。方案传承了中国对建筑群体和空间序列追求的传统，并把东方文化中与自然和谐相处的精神气质贯穿其中。在这个规模庞大的建筑群中，重要的不再是某个建筑单体本身，建筑物的形象是统一化的，而他们所围合的空间则成为主体，那是一种在空气、风、光线之间形成的自然秩序，以及由此建立起来的人与自然之间的情感共鸣。

台中所需要的是一件超越地域，重新定义城市文化景观和社会生活的大型都市艺术品，以独特的建筑观和全新的建筑宣言，使台中跃升成为世界文化先锋。

当今地标式建筑的特征已经由对高度的原始追求转为面向未来和自然的文化诉求。地标不仅仅是视觉上的冲击，更应该是一个聚集城市活力，激发交流和想象力的戏剧性生活场景。

这块基地本身就有着它丰富的生命力——平静的表皮下蕴藏的能量渴望被表现出来，地形本身就是一件具有潜力的自然艺术品。建筑物好像当地的“环形山”，相互之间

牵动，围合，转化为连绵起伏，具有中心汇聚点的建筑形体，形成建筑与自然地景的对话。

包裹“群山”的建筑表皮是由一系列的绿色技术构成的复合生态皮肤。褶皱状的连续外表皮为建筑提供自然的空气流动，收集太阳能并维持最低的能耗。

由“群山”围成的院落相互连接，构成了室外空间的自然序列。正如传统的紫禁城和中国园林中对于人与自然和谐共生的追求一样，这个建筑群落的意义更多地表现在其非物质的属性，即围合空间极其自然的精神——一棵树，一片竹林，一潭池水成为了空间的主体。这是基于传统哲学和美学的可持续发展观，而不是基于技术的。



Beijing based MAD Architects has recently completed the design for the Taichung Convention Center, its first project in Taiwan commissioned by the Taichung city government.

The design is conceived as a continuous weave of architecture and landscape that blurs the boundary between architecture, public space and urban landscape, proposing a futuristic vision based on the East's naturalistic philosophy. This project inherits Chinese architecture's long-standing attitude towards holistic integration and the order of space. It employs Eastern philosophy of a harmonized synthesis between human and nature. In the face of the project's enormous scale, the architecture no longer exists as a series of individual blocks, but instead is unified as a collective form. The resultant space enclosed within comes into focus, in a natural order emerging from air, wind and light, fostering a resonance between human and nature.

The city of Taichung requires a metropolitan landmark that goes beyond the local to renew urban life and redefine the cultural landscape of the city, which, through unique architectural concepts and proposing a new kind of architectural philosophy, launches Taichung into the arena of world class cultural cities. Today's landmark buildings are no longer characterized by mere considerations for height, but have turned to cultural inquiries of future and nature. More than making visual impacts, landmark buildings

should foster public recreation, and inspire communication and imagination.

The site for this project is inherently characterized by an energy-rich landscape. Under its calm surface, topological potentials await to be discovered and expressed as urban landmarks. On the one hand, the architecture's crater-shaped formation and resulting rotundas are the outcome of found site conditions. On the other hand, it simultaneously shapes and influences the surrounding environment, opening up a dialogue between architecture and landscape. The surface of the "mountains" is a high-tech, eco-friendly pleated skin system. The smocking-like envelope provides air flow to the building while keeping energy consumption at a minimum by utilizing solar energy.

The open courtyards enclosed by individual "mountains" are integrated into a natural sequence of outdoor spaces. Like the quest for a harmonic coexistence between people and nature exemplified by Forbidden City and ancient Chinese gardens, this project seeks greater meaning in its non-material qualities, spaces encircled with the utmost naturalistic spirit. A single tree, a patch of bamboo, or a pond becomes central figures of the space. This approach to sustainable development is based not on technology, but on traditional philosophy and aesthetics.