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LUXURY PROPERTIES 地标

Hong Kong, China 中国香港	HK\$80
Singapore 新加坡	S\$12
Malaysia 马来西亚	M\$28
Thailand 泰国	B\$300
China 中国	RMB100
Indonesia 印度尼西亚	RP60,000
Philippines 菲律宾	P\$90
South Korea 韩国	₩11,000
Japan 日本	¥900
India 印度	Rs450
Dubai (UAE) 阿联酋	AED33
Australia 澳大利亚	A\$11
New Zealand 新西兰	NZ\$14
Europe 欧洲	EUR10
USA 美国	US\$12
Rest of Asia 亚洲其他地区	US\$10
Rest of World 世界其他地区	EUR10

10-12月刊 OCTOBER/DECEMBER 2016

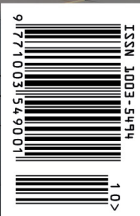
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PROPERTIES
FOR SALE
百余套地产热销中

BILINGUAL
English - Chinese
中英对照

FOCUS 聚焦新加坡 SINGAPORE

CREATOR 零距离 | NATURE'S SCULPTOR 大自然的雕塑家
SPACE 空间 | DESIGN WITHOUT BORDERS 设计无国界
DESIGN FEATURE 设计专题 | PARADISE, FOUND 找到天堂
SPECIAL TOPICS 热门话题 | MANHATTAN'S MARKET 曼哈顿房地产



不分畛域, 设计无疆

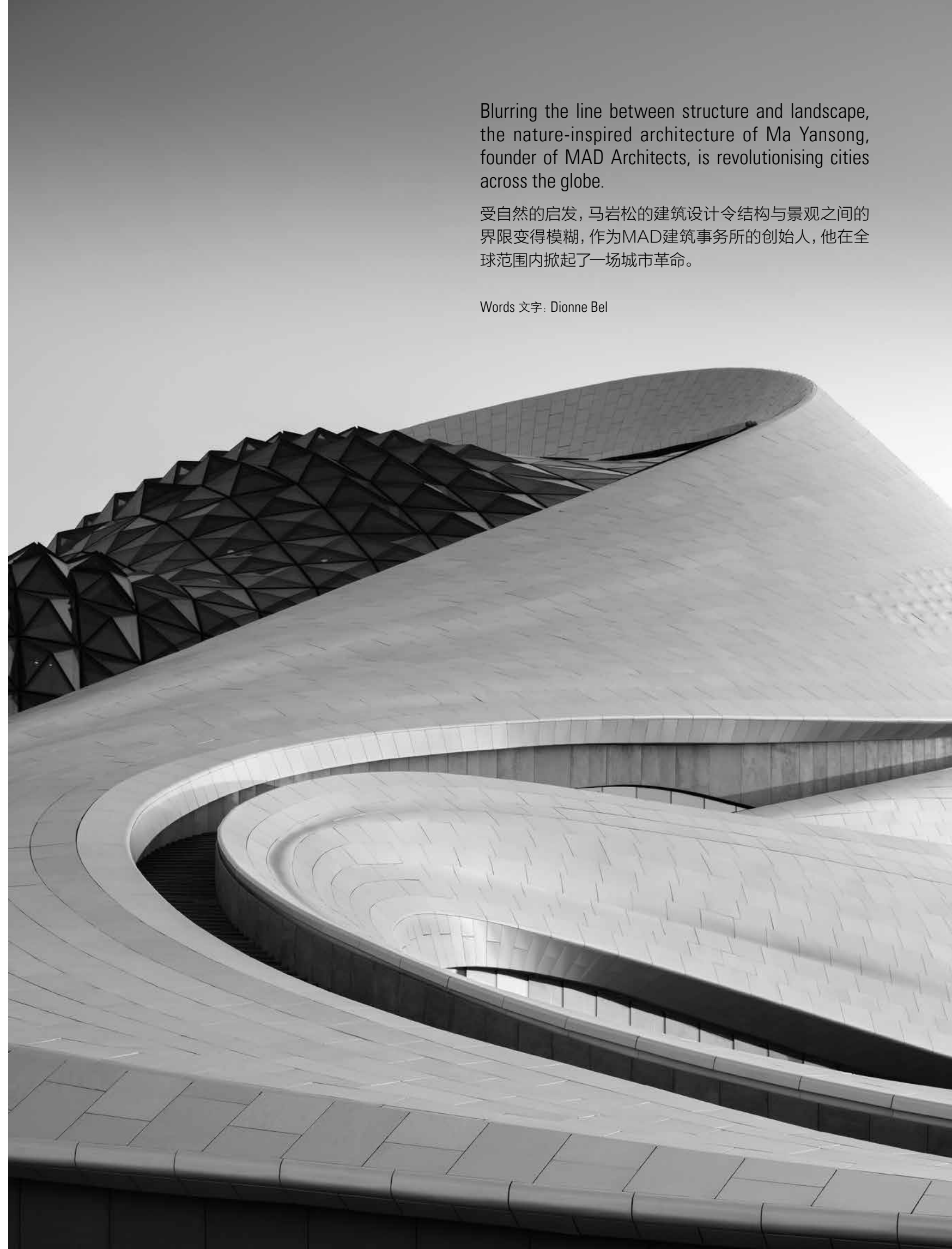
MAD MAN



Blurring the line between structure and landscape, the nature-inspired architecture of Ma Yansong, founder of MAD Architects, is revolutionising cities across the globe.

受自然的启发, 马岩松的建筑设计令结构与景观之间的界限变得模糊, 作为MAD建筑事务所的创始人, 他在全球范围内掀起了一场城市革命。

Words 文字: Dionne Bel





“EVERYWHERE YOU LOOK, YOU SEE PROBLEMS. YOU THINK YOU WILL DO BETTER THAN THIS, BUT YOU JUST NEED THE OPPORTUNITY TO DO IT”

无论你看向哪里, 你都能看见问题。你觉得自己能做的比这个更好, 但你需要机会去做

small village, to break down the scale, to have a sense of community. Then we build a hill, and a house on the hill. The courtyard is a space for community, and we have other open spaces like the kitchen, dining and living room facing each other so residents can say hello to their neighbours from their balconies. Here, privacy is so important, but I think in Beverly Hills especially, people need to talk to one another.”

International Platforms

MAD's first constructed project in Europe after winning an international competition in collaboration with French firm Biecher Architectes is the 6,600-sqm, 50-m high and 13-storey UNIC residences, scheduled to be completed in 2017. Located in the emerging Clichy-Batignolles district of Paris facing the 10-hectare Martin Luther King Park, UNIC resulted from close dialogue with the local government, city planners and local architects in a series of workshops on sustainable community development, resource sharing, energy management and population demographics to ensure it is a creative and iconic residential project that forms an important part of the community. Featuring a simple double core structure and bare concrete façade, it blurs the lines between architecture and nature through stepped terraces, which extend the park's green spaces to the building's verticality. With twisting floor plates, each asymmetrical level slightly narrows as the building

climbs in an upward-growing form. While the upper floors showcase panoramic views of the capital and its monuments, UNIC's podium is connected to a public housing project with direct access to the metro and community resources such as a kindergarten, shops and restaurants to encourage everyday human interaction among a diverse socio-economic neighbourhood.

Next door in Italy, the 20,000-sqm, 28.5-m high 71 via Boncompagni luxury residences in Rome contains 145 units of varying sizes with balconies on each of the eight floors. Built in the 1970s, the existing modern edifice was a commercial courtyard building attached to an early 20th-century chapel. An adaptive reuse project introducing vibrant contemporary urban living to Rome's closed-off historical buildings and traditional neighbourhoods, Ma removed all of the original structure's walls, keeping only the floors and columns. Choosing to open the old bulky façades instead of demolishing and reconstructing the entire abandoned building, he retained the concrete structural framework and inserted new metal-and-glass living units, balconies and gardens, proposing a more transparent scheme resembling a “bookshelf”. Floor-to-ceiling curved glass windows protrude between the floor slabs to allow in maximum daylight, while facing the interior courtyard, residents retain privacy through translucent metallic curtains.

Ma Yansong is the man behind architectural fantasies like the Harbin Opera House and Fake Hills apartment complex in China, buildings whose sensual, sculptural and outlandish forms evoke the natural world quite literally – think mountains, valleys or glaciers. Forget boxy, geometrical and rectilinear designs – Ma is on a mission to create cities that are more organic, undulating and ultimately more liveable and more human. So futuristic are his megastructures that they could be spaceships right out of science-fiction flicks. Yet they're not just figments of his imagination. His projects are being built in China – a country witnessing explosive population growth – and increasingly in the West in cities in search of solutions to high urban density. It's a true testament of his creative prowess that his unconventional soaring edifices are seeing the light of day, even though they trigger massive technical challenges for their builders and engineers as well as increased financial costs for their developers. Most towers are constructed on straight lines simply because they're more efficient and less expensive to build that way. But that's not the Ma way.

While in the past it has primarily been the West exporting its expertise to the East, Ma has been moving in the opposite direction. America is today his new eldorado, a land of golden opportunity, as he's working concurrently on numerous projects: a condominium high-rise at 4 East 34th St near the Empire State Building in New York, twin mixed-use towers in Washington DC, an oceanfront clubhouse for a tech company in Los Angeles, twin condo towers in Toronto and the long-awaited Lucas Museum of Narrative Art. Intent on reinventing housing in Los Angeles by instilling it with a strong sense of community, his first project in the US is the 4,463-sqm, 18-m high 8600 Wilshire in Beverly

Hills showcasing a central courtyard housing trees, native plants and a water feature –reminiscent of Beijing's traditional courtyard homes. Mimicking the adjacent foothills, the 18-unit residential village (including three townhouses, five villas, two studios and eight condominiums) atop commercial space enveloped in a green wall resembles a small hill that contours upwards as it moves towards Wilshire Boulevard, thus bringing nature and a feeling of community into the heart of the concrete jungle. There is a mix of public and private as the villas seem opaque from the street yet offer a transparent façade facing the private garden, townhouses and condominium units. Frank Gehry himself recently said about Los Angeles, “The art of architecture is rarely practiced in our city. Most of our buildings have no spirit or humanity to them.” While Modernist and Post-Modernist housing in high-density cities primarily focused on function and format rather than people's relationship to the environment, 8600 Wilshire proposes a new architectural model for the West Coast by favouring the human experience. Completion is expected in late 2017.

Ma states, “We work on large projects in China, some cultural institutions that are more public and more sculptural. So the first question for me when I came to Beverly Hills was what should I do? This project is very contextual. My first impression of Beverly Hills was that it had a landscape of small houses built by famous architects, so I didn't want to make a big block or sculpture here; I wanted to make a community rooted to the place. That's quite rare for me because the projects we work on usually need architecture to define the place, so normally our architecture is very strong. Many new places don't have much cultural background, so they need iconic architecture to give them an identity, but here the context is quite strong. The concept was to make this five-floor, mid-size and mixed-use building look like a





On a smaller scale, Clover House in Okazaki, MAD's first project in Japan, inserts remnants of an old house inside a new building. Recently completed, it was created when the owner decided to transform his own family house into a local kindergarten. By day, the children and teachers study, communicate, eat, rest and play. By night, the house reverts back to a living space for the owner's family and the schoolteachers. Rather than destroying the existing 105-sqm, two-storey house, the original wood structure was incorporated into the new building's design – such as the pitched roof that creates a dynamic interior space and introduces the owner's memories of the building – and wrapped with a new house skin and organic structure. As the original wood structure is present throughout the main learning area, it serves as a tool to tell students about the building's history and traditions, while they are taught their regular lessons.

Early Success

Born in Beijing in 1975, Ma originally aspired to be an artist then a filmmaker, but turned to architecture when his application to film school was rejected. After graduating with a master's degree in architecture from Yale in 2002, he worked as a project designer for the late British architect, Zaha Hadid, in London for a year, and founded the Beijing-based MAD architectural firm in 2004. He was the first Chinese architect to win an international competition for a foreign landmark project: the Absolute Towers in Mississauga, Canada, twin asymmetrical, spiralling residential high-rises with 360-degree views on each level that have a slightly different appearance from every angle. Every floor and every unit is unique. His very first overseas project finalised in 2012, it proved that China was a burgeoning force in creative architecture and brought international exposure to a Toronto suburb – unusual for a privately-developed condominium to help an emerging city form an identity through its architecture, as it's a job usually left to public projects, such as a museum, opera house or city hall.

Before Absolute Towers, Ma had never built a tower before. As it turns out, he had no opportunities to build skyscrapers in China before the Canadian project because nobody believed his studio could deal with



such a colossal job. But all that changed thanks to the breakthrough commission. At 41 years old, an age when many young architects have little hope of seeing their imaginative high-rise designs getting further than proposals, Ma has overcome barriers to early success and already built a strong reputation for himself in a competitive industry. With 10 completed buildings under his belt, he is currently working on major structures in Asia, Europe and America, with seven under construction. Today, he has offices in Beijing, New York and Los Angeles staffed by a team of 90, who work on 20 projects at any one time.

China in particular has given Ma countless opportunities, providing him with his first base as an architect because “everywhere you look, you see problems. You think you will do better than this, but you just need the opportunity to do it,” he says. A nation still full of potential, some of his projects could not be built anywhere else but in China, which offers creative licence to its architects, who are encouraged to think big and experiment with cutting-edge designs on high-visibility, large-scale projects, which can be designed and constructed at lightning speed thanks to a top-down system with little transparency and regulatory oversight. This is changing now though, Ma divulges, as architects are taking on more responsibility and consulting with the community – also becoming master planners and policy-makers – when before they just followed orders. They no longer act as simple middlemen between the government and the developer, but participate in the decision-making process as well.

Shanshui City

In the last few years, Ma's projects have reflected his vision of the “shanshui city”, which aims to create a new balance among society, the city and the environment through architecture – a concept that he's already proven through various completed projects. He relates, “Shanshui means ‘mountain-water’, two characters, but in China, it's part of the culture. You can also make a shanshui painting or a shanshui garden. It's the idea of bringing inspiration from nature into the architectural world. It's manmade but when you look at a rock or a tree, you can imagine the future or your life and values – it's not just

about human comfort. So I was thinking I could bring this concept, this understanding of nature, to cities and large-scale buildings. We need to enter a new era to make nature and humans more emotionally connected in modern cities. That's a big goal and how to do it, the thinking process, takes years. Once you have this philosophy, you just need to react to different conditions, the size, the location, but that's more about instinct. I'm sensitive to my own instinct, and I can come very quickly to the concept. I don't compare; I don't hesitate. Before, I looked at what other people were doing and how my work was different from theirs. Now I'm more into my own past and my history, and I want to dig this out and see how to develop myself. It's more about myself; it's a lonelier process.”

Perhaps most representative of this philosophy are Ma's monumental projects in China, where you'll feel like you've just stepped inside a Chinese classical landscape painting. Its lakes, springs, creeks, forests, valleys and stones are almost quite literally transplanted into his high-density modern urban architecture. He explains why the shapes of his buildings bear a striking resemblance to natural landscapes: “I grew up in Beijing and there weren't many modern buildings during my childhood. I was influenced by traditional culture: the courtyards, the hutongs, the old city and all the art forms, so very naturally I brought this to my practice. In our traditional culture, people have a very different view towards nature than in Western culture. We consider humans as part of nature. But in the West, they talk about protecting nature. That's a joke because nature doesn't care; it's humans who need to protect themselves. So it's my instinct to bring this to my practice and also to the West. When I work within the context and I put in my emotion, inspiration from my past comes naturally. That's my cultural background, so it's interesting to see how this natural concept will work within the Western context. In China, the most important thing is nature, and manmade gardens or temples always work with nature. In the West, when you talk about green buildings, you have buildings that still look modern but have better glass or technology. But in the gardens, the experience is so beautiful. It's not only about physical comfort, but the spiritual, and that's more important.”

Being the size of a city, the 560,000-sqm, 120-m high Nanjing Zendai Himalayas Centre –composed of office, commercial, residential and hotel spaces – allows Ma to realise a full-scale shanshui city, adapting the traditional Chinese shanshui ethos of spiritual harmony between nature and humanity to a contemporary urban environment. Reconciling the city's historic past and its high-tech future, the centre creates integrated, contemplative spaces that meet the material requirements of modern-day life. Comprising six lots – two of which are linked by a vertical city plaza – there are curving, ascending corridors and paths that interlace through the undulating commercial complexes to encourage people to roam through the buildings and gardens. Sitting in the middle is a village-like community of low buildings linked by footbridges and nestled into a poetic landscape of artificial hills and water features such as ponds, waterfalls, brooks and pools. Mountain-like towers feature vertical sun shading and glass screens that “flow” like waterfalls on the edge of the site, echoing the surrounding mountains and rivers central to Chinese aesthetic philosophy. Currently under construction, the centre is estimated to be completed next year.

Another project that rethinks the traditional model of buildings in a modern city, injecting nature into modern urban architecture so people can share emotions and a sense of belonging, is the 220,000-sqm, 120-m high Chaoyang Park Plaza on the edge of one of the largest public parks in Beijing. The office, commercial and residential complex creates a dialogue between manmade scenery and natural landscapes. Staggered shaped garden terraces at the

top of two ridged, asymmetrical dark glass towers offer breathtaking views of the city and the valley created by the site's shorter buildings, thereby recalling China's tall mountain cliffs and river landscapes. As if the result of water cascading down the façade, the grooves feature an internal ventilation and filtration system that brings a natural breeze indoors. Further bringing nature inside, flowing water in the interconnecting courtyard lobby recreates a mountain valley scene. Four office buildings shaped like long-eroded river stones are accompanied by two multilevel residential buildings with a “mid-air courtyard” concept that immerses visitors into what would be best described as a mountain forest.

New Archetypes

As most development in China's new cities are residential homes, often standardised and inexpensive for a quick return on investment, Ma is building high-density, affordable housing that is also architecturally innovative and hopes to be a new landmark for the city. His 492,000-sqm oceanfront Fake Hills apartment complex in the coastal city of Beihai in southern China consists of a high-rise and groundscraper in the shape of manmade hills, all with phenomenal ocean views. Ma discloses, “I made sure it was very emotional. Basically I went there and sketched on paper, then I scanned it and it became the building. That curvy line is not very perfect, but it's a direct reaction.” The continuous platform along the rooftop provides residents with gardens, tennis courts and swimming pools, while the openings in the edifice allow sea breezes to pass through.

Ma comments, “In China, because of the large population, we have to answer the question of how to make high-density housing. Big buildings are a condition that we have to work with – there's no choice. It doesn't mean big buildings are bad. Now the population is 30 times more than the old Beijing. If everyone has a courtyard, there would be no Beijing. China uses high-rises as a symbol of modernity and power, but there's also a real need. To design in high-density cities, first you have to have a sense of community, and nature and human scale are important. In Fake Hills, since it's oceanfront, I decided to bring the mountain there because nothing is big in front of the ocean, and this region has a lot of mountains, very similar in shape. So although we're making a large community – 4,000 families in one building – we're also making a new cityscape and people feel like they're living in a mountain because they have terraces on the roof and open spaces.”

Tireless, MAD's projects in the pipeline include the Quanzhou Convention Centre in Nanjing, the China Philharmonic Hall in Beijing clad in pure-looking translucent glass that will glow at night and feature panoramic projections so visitors feel like they're in the mountains or in the middle of the ocean, a hotel that forms part of Harbin Cultural Island that will be finished in November and two mixed-use high-rises in Izmir, Turkey. Ma describes the future of architecture, “Luxury now is nature. When you have a balcony or small garden, that's beautiful. Nature is also a social device because in front of nature, everyone is more equal and it brings people together. Everyone is talking about sustainability, green architecture. But not many people realise this is actually about humans themselves and how they will live in the future world. In the movies where you see the future, the city is very dark and not very beautiful because technology takes over the sensibility, emotions and spirits of human beings. So when people talk about the environment, it's a starting point of this transformation from modern times to more nature and humanity. In the modern city, a lot of things were controlled by other priorities, like the economy and politics. Sometimes I imagine if aliens come to attack earth, they will destroy all this. They may leave some pieces, such as Frank Gehry's buildings or the Forbidden City. But when humanity and spiritual demands become more the priority, the whole world will change.”



“SHANSHUI MEANS ‘MOUNTAIN-WATER’, TWO CHARACTERS, BUT IN CHINA, IT’S PART OF THE CULTURE”
山水意味着山和水,但这两个特性在中国是文化的一部分”



作为诸多梦幻般建筑背后的设计师，马岩松创作了哈尔滨大剧院和假山住宅区等富有感性、雕塑感和奇异造型的作品，这些作品唤起了人们对自然界的联想，让人想到高山、河谷或者冰川。忘记四方方、几何和直线的设计吧——马岩松的使命是创造出有机的、蜿蜒起伏的、最终更宜居、更人性化的城市。他的巨型工程是如此有未来感，仿佛是来自科幻电影里的宇宙飞船。然而它们并不只是他用想象力虚构出来的，他不仅在中国这样一个目睹人口爆炸性增长的国度开展设计项目，并且越来越多地在一些寻求城市高密度居住解决方案的西方国家城市进行设计。这确实地证明了他的高超技艺，他所设计的那些非常规的高楼大厦居然在白天能见到自然光。当然这也给建造者和工程师带来了巨大的技术挑战，同时也迫使开发商增加资金投入。大部分高楼之所以设计成笔直的造型，仅仅是因为那样建造效率更高，同时可以减少建筑成本。但是那不是马岩松的方式。

虽然在过去主要是西方国家向东方国家输出专业人才，但马岩松一直朝着相反的方向发展。美国是如今他的新理想黄金国，一块充满了黄金机遇的土地，他目前正在同时进行着许多项目：在纽约帝国大厦附近东4大街第34号的一栋高层高级公寓，位于华盛顿特区的商住两用的双子楼，位于洛杉矶的一个高科技公司的海滨俱乐部，多伦多的一个双塔高级公寓，以及众所期待的卢卡斯叙事艺术博物馆。马岩松力图在洛杉矶的改造住房项目中注入强烈的社区意识，他在美国的第一个住宅项目“8600 威尔希尔”（8600 Wilshire）位于贝弗利山，有4,463平方米、高18米。这个项目展示了一个有树、本地植物和一汪水的中央庭院，让人联想到北京传统的四合院。住宅区有18个住宅单元（包括三个联排别墅、五栋别墅、两个工作室和八个公寓），模仿了相邻的山麓，住宅区位于商业空间的最顶部，被一个就像小山丘向上蜿蜒至威尔希尔大道的绿色墙围绕着，在钢筋混凝土的森林中心地带带来自然与社区的感觉。别墅的外立面从街道望过来时是不透明的，但面向私人花园、联排别墅和公寓的那一面则是透明的外立面，这带来了公共与私密的混合感。弗兰克·盖里最近谈到洛杉矶时说道，“在我们这座城市里，人们很

少去实践建筑的艺术，大部分房子没有灵魂或者被赋予人性。”然而在人口高密度的城市中，现代主义和后现代主义的建筑主要聚焦于功能和样式，而不是人与自然的关系。“8600 威尔希尔”藉由关注人的体验为西海岸提供了一个新建范例。该项目预计在2017年下半年完成。

马岩松说：“我们在中国设计的大型项目有一些是文化机构，会更有公共性和雕塑感。所以当我来贝弗利山时，对我来说第一个问题是我该怎么做？这个项目是非常有情景的。我对贝弗利山的第一印象是许多由著名设计师设计的小房子构成了一道风景，所以我不想在这里造一大栋建筑或者雕塑；我想在这里打造一个植根于本地的社区。这种想法对我来说很罕有，因为我们做的项目通常需要建筑物来定义当地，所以通常我们的建筑物会非常有力。许多新地方没有什么文化背景，所以它们需要标志性的建筑物来赋予它们一个身份，但是这里有着非常强的情境。概念中是想让这栋五层楼的中型混合用途的建筑物看起来像一个小村庄，打破尺度，从而获得社区的感觉。于是我们建了一座小山，小山上盖了一栋房子。庭院是社区的空间，我们还有其他例如厨房、餐厅和起居室这些互相面对着的开放空间，这样居住者们可以从自家的阳台上跟邻居打招呼。在这里隐私非常重要，但是我想在贝弗利山，人们尤其需要跟对方交谈。”

国际平台
MAD建筑事务所与法国建筑事务所Biecher Architectes在国际比赛中合作获奖后，获得了在欧洲的第一个项目UNIC住宅，该住宅塔楼面积达6,600平方米，高50米，共13层楼，计划在2017年完工。该项目位于法国克利希-巴蒂尼奥勒区，面对着占地10公顷的马丁·路德·金公园。为了确保UNIC项目这一富有创造力和标志性的住宅项目能融入社区成为重要的一部分，马岩松与当地政府、城市规划者和当地建筑师进行了紧密的对话，参与了一系列有关可持续社区发展、资源共享、能源管理、人口统计的研讨会。该塔楼拥有简洁的双筒结构和全清水混凝土的外立面，一层层的露台模糊了建筑物与自然的界限，将公园的绿色空间延展到了建筑物垂直性上。



随着建筑物向上生长的形式，每一层不对称的平台通过扭转的楼层板微微变窄。上层楼层展示出城市全景和纪念碑，而UNIC的平台层与公共建筑物相连，可以直接去到地铁、幼儿园、商场和餐厅等社区资源，以鼓励在一个多元化的社会经济邻里环境中，人们能在日常生活里有所互动。

在离得不远的意大利，位于罗马的一个20,000平方米、高28.5米的“71 via Boncompagni”奢华住宅区有着145个不同大小住宅单元，并且在第八层每个住宅单元都带有阳台。现存的大厦建于1970年代，是一座与20世纪早期教堂相连的商业庭院式建筑。马岩松接手了这项大楼再利用项目，旨在将充满活力的现代城市生活引入到罗马封闭的历史建筑和传统社区。他移除了所有原来的建筑物外墙，只保留了地板和柱子。他没有拆除和重建整个废弃的建筑物，而是选择打开旧有的笨重的外立墙，保留了混凝土结构框架，插入了新的金属玻璃材质的生活单元、阳台和花园，提出一个类似“书架”的更透明的方案。弧形落地玻璃窗伸出楼板，最大程度地引入日照，而面向内部庭院那一面，居住者则通过半透明的金属窗帘来保留隐私。

在日本冈崎的Clover House项目是MAD建筑事务所在日本的第一个项目，相对其他项目来说规模小些，而在这栋新楼中置入了残存的老房子。房子的主人决定将他的家族老房子改造成一个当地的幼儿园，于是有了这个项目。幼儿园近期已经打造完毕，白天孩子们和老师一起在那里学习、交流、用餐、休息和玩耍，晚上房子又变回为主人和教师们的生活空间。马岩松没有拆除原有的105平方米的两层老楼，而是将原有的木结构融入到现有的房屋设计中——例如斜屋顶创造出一个动态的室内空间，带入了主人对房子的回忆——用新房子外层和有机结构来包裹住老房子。原有的木结构在整个主要的学习区域随处可见，在学生学习常规课程外，这也成为向他们讲述这栋建筑的历史和传统的工具。

“ WHEN HUMANITY AND SPIRITUAL DEMANDS BECOME MORE THE PRIORITY, THE WHOLE WORLD WILL CHANGE

当人性和精神需求占了优先位置，整个世界将会改变 ”



早期成功

1975年，马岩松出生于北京。最初他期望成为一个电影制作人，当电影学院拒绝了他的申请后，他转向了建筑。2002年他从耶鲁大学毕业，获得建筑学硕士学位，之后在英国建筑师扎哈·哈迪德的事务所工作一年，担任项目设计师，2004年在北京创办了MAD建筑事务所。他是中标国外标志性建筑的第一个中国建筑师：中标的加拿大密西沙加市的梦露大厦由两栋不对称的螺旋式上升的大楼组成，每层都有着360度的视野，并且从每个角度来看外观都有微微不同。每层楼和每一个单元都是独特的。他的第一个海外项目于2012年完工，证明了中国在建筑创意中是股增长迅速的力量，并给多伦多的郊野带来了全球气息——这对一个私人开发的高级公寓来说不同寻常，通过建筑它帮助了一个城市塑造了自己的身份，而这功能通常是由诸如博物馆、歌剧院或市政厅等公共项目来完成。

在设计梦露大厦前，马岩松从未建造过任何高楼。在获得加拿大这一项目前，他没有机会在中国建造摩天大楼，因为没有人相信他的建筑事务所能处理如此庞大的工作。感谢这一突破性的项目。在41岁这个年纪，许多年轻建筑师几乎看不见希望能将自己设想的高楼设计变为现实，而马岩松已经克服了障碍，早早获得了成功，在一个极富竞争的行业里树立起自己强大的声誉。在他的名下已经完成了10栋建筑物，目前在亚洲、欧洲和美国有七个项目在施工中。如今他在北京、纽约和洛杉矶的办公室共有90名员工，任何时候都同时进行着20个项目。

特别是中国给予了马岩松无数的机会，为他作为建筑师提供了最初的基础，马岩松说这是因为“无论你看向哪里，你都能看见问题。你觉得自己能做的比这个更好，但你需要机会去做”。这个国度仍然充满潜力，他的有些项目除了在中国实现外，根本不可能在别处实现，这好比给建筑师们发放了创意许可，鼓励他们从大处着眼，在高识别度的大型项目上实验前沿的设计。感谢由上而下的体制，透明度和监管程度低，这些项目从设计到施工都得以光速完成。不过马岩松透露这一现象正在变化，建筑师们承担起更多的责任，与社区进行更多协商（社区正在成为总规划者和政策制定者），而不是像之前那样仅仅执行命令。他们不再只是在政府和开发商之间担任中间人的角色，而是也参与到政策决定的过程中。

山水城市

近些年来，马岩松的作品始终都反映出他构想的“山水城市”这一愿景，旨在创造出社会、城市和环境的新平衡——他已经通过已完成的不同项目证明了这一理念。他表示说，“山水意味着山和水，但这两个特性在中国是文化的一部分。你也可以创作一幅山水绘画或是打造一个山水园林。重要的是这一理念将从自然获得的灵感带入进建筑的世界中。虽然是人工打造的，但当你看着一块石头或是一棵树，你可以想象出未来或者你的生活和价值——这不仅仅关于舒适。所以我想自己可以将这个概念和对自然的理解带入进城市和大型建筑物中。我们需要进入一个新时期，在现代城市中让自然和人类能有更多情感的连接。这是一个大目标，如何做和思考的过程会花上数年。一旦你形成了这一哲学理念，你只需对不同的条件、尺寸、地点来作出反应，但这更多关乎直觉。我不做比较，不犹豫。从前我会看别人做的设计，会看自己的作品与那些作品有哪些不同，而现在我更多地深入进自己的过去和自己的历史，我想将它们深挖出来，看看如何去发展自己。这更多与自己有关，是一个更孤独的过程。”

可能马岩松在中国纪念碑式的项目最能体现这一哲学观，在那里你会感到自己刚步入一幅中国传统山水画。湖，泉水，小溪，森林，山谷和石头几乎是直接置入他所设计的高密度的城市建筑中。他解释为什么他的建筑物有着与自然景观惊人相似的外观时说到，“我在北京长大，在我的童年里没有许多现代建筑物。我受到传统文化的影响：四合院，胡同，老城和许多艺术形式，所以非常自然我会在实践时带入这一影响。在我们的传统文化中，人们对于自然有着与西方文化十分不同的观点。我们认为人是自然的一部分，但是在西方更多地谈论保护自然。那真是个笑话，因为自然才不在乎，是人类需要保护自己。所以我的直觉是在实践时带入这一传统文化的影响，同样地也将它带入到西方世界。当我在一个情景中工作时，我自然地注入自己的情感和由过去迸发出的灵感。那是我的文化背景，所以观察这个自然的概念如何在西方情景中来应用很有意思。在中国，最重要的是自然，人造的庭院和庙宇总是与自然一起协作。在西方，当你谈到绿色建筑，你会看见建筑物仍然看起来很现代，但有更好的玻璃或技术。但在园林中，体验是如此迷人。它不仅仅是关于身体上的舒适，而且有关精神，那是更为重要的。”

南京证大喜马拉雅中心相当于一座城市的大小，占地面积达56万平方米，高120米，由办公室、商业区、住宅和酒店构成。这一项目让马岩松充分实现了山水城市的理念，将自然与人的精神和和谐这一传统的中国山水气质带入到当代城市环境中。这个项目调和了城市过去的历史和未来的高科技，创造出整合的、适于沉思的空间，满足了现代日常生活的物质要求。中心由六部分组成——其中两个部分由一个垂直的城市广场相连——有曲线、攀升的走廊和小径交织穿过波澜起伏的商业中心，鼓励了人们在楼宇和庭院中漫步。在中央有一座村落外观的社区，人行桥连接起矮楼房，整个坐落于一个诗意的人工山水环境中，有小池塘、瀑布、小河和水塘。山脉造型的塔楼有着垂直遮阳的特点，在边缘的玻璃荧幕如同瀑布一般“流动着”，在中国美学哲学观上与四周的山和中央的河相呼应。目前该项目正在进行中，预计明年完工。

另一个项目朝阳公园广场总面积为22万平方米，高120米，位于北京最大的公园之一朝阳公园的边缘。该项目重新思考了现代城市中传统建筑的模式，为现代城市建筑注入了自然元素，让人们能够分享情感，获得归属感。朝阳公园广场由办公区、商业区和住宅构成，在人造的景观和自然间创造出一种对话。两脊顶部交错的花园露台和不对称的黑色玻璃塔楼让人能看见美得令人窒息的城市景色和矮楼构成的山谷，让人想起中国的高山悬崖以及河流景色。外立面瀑布般泻下的水流仿佛形成内部的通风和过滤系统，为室内带来一丝自然的清风。流水互连的庭院大厅进一步将自然引入到室内，再现出山谷的场景。四栋办公楼造型像长期被水侵蚀的河流石头，旁边伴有两栋有着“空中庭院”的多层住宅楼，让游客沉溺于山林般的环境中。

新原型

由于中国新城市里大部分新建筑是住宅，经常被标准化并低廉地建造出来以获得最快的投资回报，但马岩松正力图建造高密度而又舒适的房子，不仅在建筑上创新，也希望它们成为城市的新地标。位于中国南部沿海城市北海临海位置，假山公寓面积为49.2万平方米，由形似假山的高层和低层楼房组成，每一栋都有着惊人的海景。马岩松披露说：“我确保这是一个充满感

情的作品。基本上我去了那里后在纸上画出草图，扫描下来，就成为现在的建筑。那道曲线不太完美，但它是一个直接的反映。”沿着屋顶的连续平台提供了花园、网球场和游泳池，而大厦的开口能让海风穿过。

马岩松评论说：“在中国，由于人口庞大，我们不得不回答如何建造高密度住宅的问题。大的楼宇是我们必须应对的一个条件——没有选择。大的楼宇并不意味着糟糕。现在北京人口是过去北京的30倍。如果每个人都有个庭院，那就没有北京了。中国将高楼大厦作为现代化和力量的象征物，但也确实有这样实际的需求。在人口高密度的城市里设计，首先你必须有社区的感觉，自然和人性很重要。在假山这个项目中，由于它面向大海，我决定引入山，因为任何事物在大海面前都不算大，这个地区也有许多山，在造型上十分相似。所以尽管我们打造了一个大型社区——一栋楼里有4000户家庭——我们还是创造出新的城市景观，因为屋顶上有露台和开放空间，人们感到他们生活在山上一样。”

MAD建筑事务所不知疲倦地酝酿着新项目，包括南京的泉州会展中心，北京的中国爱乐厅，这一爱乐厅被半透明玻璃覆盖，在夜间会发光，还有着全景投影功能，访客会感觉宛如置身山中或海洋中，还有11月将完工的哈尔滨文化中心主体，在土耳其伊兹密尔的两栋混合用途的高层。马岩松在描述未来的建筑业时说：“如今的奢侈是自然。当你有一个露台或者小花园，那是美妙的。自然也是一种社交工具，因为在自然面前，人人更为平等，它将人们聚集在一起。每个人都在谈论可持续发展和绿色建筑。但并没有很多人认识到这实际上更关乎人性本身，他们如何在未来的世界里生活。在电影里你看见未来的城市都是十分暗的，一点也不美，因为科技取代了感性、感情和人文精神。所以当人们谈论环境时，这是从摩登时代到更加自然和人性化变革的起点。在现代城市里，许多事物被其他例如经济和政治等事物控制，被它们占据了优先位置。有时我会想象如果外星人来攻击地球，它们将毁了所有这一切。它们也许会留下一些，例如弗兰克·盖里设计的建筑，或是故宫。但当人性和精神需求占了优先位置，整个世界将会改变。”



DESIGNING AN ICON

Every city in China wants its own prestigious building, a cultural icon designed by a world-famous architect to put itself on the map. While Swiss firm Herzog and de Meuron created the Beijing National Stadium, known as the Bird's Nest, and Dutch architect Rem Koolhaas the China Central Television Tower, which stand out as iconic modern buildings, at the same time the relentless pace and mind-boggling scale of China's expansion is phenomenal, its architects and builders constantly tasked with creating landmarks that are bigger, bolder and flashier than the next in a race to outdo one another. The pressure-cooker system forces developers to build as fast and as profitably as possible and often the consequences are shoddy cookie-cutter developments that make Chinese cities resemble one another, look rather unsightly and could prove to be unsustainable.

Ma, however, could never be criticised for a lack of originality. He also believes the tide is turning in China, as the discussion is gradually turning toward the environment and humanity, with Beijing, Shanghai and Shenzhen leading the charge. He notes, "Most iconic buildings are actually not bad-looking. Most parts of the city are very ugly and because these icons are so attractive, people talk about them. I think the city still needs design architecture, maybe not necessarily icons. In China, it's very easy to make architecture special because anything you design will look different, as most parts of the city are very similar. They make so many massive residential buildings. But there's a difference between only making images or creating a new sense of community, a new architecture for the people and the environment, which results in a new image."

设计符号

中国的每座城市都想在地图上拥有由一个世界级知名建筑师设计的建筑, 享有声望并成为一种文化符号。当瑞士建筑事务所赫尔佐格和德梅隆创造出北京国家体育场(俗称为鸟巢), 荷兰建筑师雷姆·库哈斯创造出中国电视台总部大楼, 成为了标志性现代建筑脱颖而出, 然而与此同时不间断的步伐和中国令人难以置信的扩张十分惊人, 这个国度里建筑师和建造者时常将创造出更大、更醒目、更光鲜的地标建筑作为任务, 竞相比赛。这种高压锅般的系统迫使开发商建造得更快, 尽可能获得更多利润, 经常会看到的后果便是粗制滥造、千篇一律的发展, 使得中国的城市看起来雷同, 不仅美观, 可能还被证明是不可持续的。

而马岩松决不可能被批评为缺乏原创力。他也相信随着有关环境和人性讨论的逐渐增多, 中国的潮流正在改变, 而北京、上海和深圳正在引领这股变革。他说: “大部分标志性建筑实际上并不难看。而城市的大部分区域十分丑陋, 只不过因为这些标志性建筑太引人注意, 人们才会谈论到它们。我想城市仍然需要建筑设计, 可能并不一定是标志性建筑物。在中国, 很容易让建筑物看起来特别, 因为城市的大部分区域十分相似, 盖了许多大型的住宅区, 任何你的设计都会看起来不同。但是仅仅打造形象, 与创造出新意义的社区、为人与环境建造新的建筑物而自然形成的形象, 这两者是不同的。”



KEY DESIGNS 主要设计作品

Absolute Towers (2012) – Like many other up-and-coming suburbs in North America, Mississauga near Toronto in Canada was seeking a new identity, and this residential project answered the needs of an expanding city, creating a landmark that aims not only for functionality but that evokes emotion and connects residents to their hometown. A gateway to the city beyond, it is sculptural and human with a continuous balcony that surrounds the whole building, which rotates by several degrees at different levels in accordance with the surrounding scenery. Each unit has 360-degree views to reawaken urbanites' appreciation of nature. Appropriated by the locals, the first tower measuring 56 storeys was even nicknamed "Marilyn Monroe" thanks to its sensual curves.

梦露大厦(2012)——同北美其他许多新兴的郊区一样, 加拿大多伦多附近的米西索加寻求着一个新的身份, 而这一住宅项目符合了城市扩张的需求, 不仅创造一个具有功能性的标志性建筑, 还唤起情感, 将居住者与家乡连接在一起。作为城市的出入口, 它富有雕塑感和人性, 有着环绕整个建筑物的绵延相连的阳台, 阳台在不同的高度旋转几度, 与周围的环境和谐一致。每个单元拥有360度的视野, 再次唤醒都市人对自然的审美。鉴于它性感的曲线, 当地人甚至给第一栋56层的大楼取了“玛丽莲·梦露”的外号。

Harbin Opera House (2015) – Located amidst Harbin's riverside wetlands, the opera house was created in response to the northern Chinese city's untamed wilderness and extreme climate. Looking as if it were sculpted by wind and water, the building's curvilinear façade composed of smooth white aluminium panels blends in with the sinuous landscapes of its surroundings. Deeply embedded in local identity, culture and art, the building strengthens the emotional connection of the public with the environment.

哈尔滨大剧院(2015)——坐落于哈尔滨河畔的湿地, 大剧院的创作呼应了这座中国北方城市的不羁和极端气候。看起来仿佛就像被风和水雕刻过, 大剧院的曲线面的外立面由光滑的白色铝面板与其蜿蜒曲折的环境相融合。深深植入本地身份、文化和艺术, 大剧院增强了公众与环境间的情感联系。

China Wood Sculpture Museum (2013) – Spanning nearly 200 m in length, the 13,000-sqm museum in Harbin housing local wood sculptures and paintings portraying the ice and snow of the regional scenery may at first seem out of place, encircled by a densely-populated Chinese-style neighbourhood and residential complexes, but its polished steel plate exterior blurring the boundaries between solid and liquid mirrors the surroundings and the changing light, thereby referencing the native landscapes.

中国木雕博物馆(2013)——位于哈尔滨的这座跨度近200米长、面积达13,000平方米的博物馆安放了许多本地的木雕作品和描绘了地区冰雪景色的绘画, 四周环绕着高密度的中国风格的街区 and 住宅区, 这让博物馆起初一看有些格格不入, 但其抛光的钢板表面模糊了固体和液体的界限, 映射出周围的环境, 改变了光线, 可谓向本地风景借了景。

Sanya Phoenix Island (2013) – Located at the centre of Sanya in Hainan Province, Phoenix Island is where the Olympic torch tour had begun in 2008. A manmade island measuring 1250 m long and 350 m wide surrounded by the sea, it represents the future of Sanya as a major tourism and resorts city composed of a seven-star hotel, five apartment buildings, shopping streets, a yachting clubhouse and a harbour for international passenger liners.

三亚凤凰岛(2013)——位于海南省三亚的中心, 凤凰岛是2008年奥运会火炬之旅的起始地。人工岛长1,250米, 宽350米, 四面环海, 作为三亚主要的旅游度假城市, 它代表着三亚的未来。凤凰岛由一栋七星级酒店、五栋公寓楼、商业街、游艇俱乐部和国际邮轮港组成。

Ordos Museum (2011) – Floating atop a sand dune-like plaza, the space-age art museum appears to have landed in the Gobi Desert in Inner Mongolia from another planet. A metal container sheltering visitors from the region's harsh winters and sandstorms, it also protects Ordos' culture and history from the city's unknown growth as it stands at the crossroads between rapid urban development and the safeguarding of the population's longstanding traditions. The interior is like an airy cave linked to a canyon that creates a void between the galleries and exhibition hall, which is at times flooded in natural light from the skylights and at other times mysteriously plunged in shadow.

鄂尔多斯博物馆(2011)——仿佛来自太空时代的艺术博物馆漂浮在沙丘般的广场上, 看起来就像刚从另一个星球着陆到内蒙古沙漠的戈壁滩上。金属的壳体为访客提供了遮蔽, 免受这一地区的严冬和沙尘暴, 它也保护了鄂尔多斯的文化和历史, 使其免受这座城市未知增长的影响, 目前这座城市正徘徊于快速城市发展和保护长期传统间的十字路口。建筑物内部像一个通往峡谷的通风的洞穴, 在画廊和展览厅之间创造出一个空间, 有时从天窗涌入大量的自然光, 其他时候则神秘地陷入阴影中。

Hongluo Clubhouse (2006) – Ma's first built project located on the shores of Hongluo Lake to the north of Beijing boasts stunning views of the adjacent mountains. Appearing to rise from the lake itself through a reflective single surface, the clubhouse with fluid interiors, sunken garden and swimming pool flush with the lake's surface distorts the frontiers between inside and outside. Its irregularly-shaped platform is accessed via a wooden bridge and provides a public gathering space encouraging visitors to wander through the place as they wish.

红螺会所(2006)——马岩松建造的第一个项目位于北京北部的红螺湖畔, 有着相邻山脉的惊人视野。通过一个单一反射面, 这个会所看起来就像从湖底升起一般。内部有着流水、下沉式花园和游泳池, 与湖面水平面相齐, 让内部与外部的界限变形。一座木制桥梁通向它那不规则的平台, 提供了一个公共聚集区, 鼓励了访客在空间内部随心所欲地漫步。

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