



商業空間類/展售空間 TID 獎
The TID Award of Commercial Space/ Reception Center Space

徐徐
Slowly

水相設計
Waterfrom Design

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CONCEPT

With abundant urban landscape culture as the variation, the design of aqueous phase starts from the concept of museums, with the hope that the space created can not only display objects but also bring viewers a pure enjoyment of architectural strength and aesthetic feeling. The unusual special scale and viewing method make the intuitive experience mix with the exhibits to be interwoven into a unique cultural memory and offer more in-depth field implications.

DIAGRAM

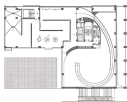


PLAN

1F PLAN



2F PLAN



徐徐

流動的牆，蜿蜒成一首緩慢行板 濟南自古多泉而有「泉城」之別稱，湖光水色是這座城市生活的養分，亦為文化涵養來源。此案以泉為起點構思空間型態，盼能詮釋流水自石縫湧現、波光粼粼的暢流姿態。同時，既有豐厚城市地景文化為脈絡，水相設計以博物館理型出發，希望創造的空間不僅展示物件，還提供觀者純粹享受建築力道及美感，從異於日常的空間尺度及觀看方式，讓直觀經驗與展品交織化為獨特文化記憶，提供更深沉的場域意涵。 以泉養城，以水養心 我們選擇「水」為核心，卻非池水或水瀑這般具體佈局，而是萃取其形而上、與直覺有共鳴的「意」，希望空間盈滿流動又靜謐的天然力量，如同面對自然廣袤無垠的尺度時，體悟自我渺小，不自覺將心放緩下來。 建築設計慣用垂直水平現來切割、分配空間立面，但當婉轉流動的曲線作為設計主軸時，我們創造一個沒有稜角、線條充滿律動感的環境，予觀者有別於慣常的感受。這般屬性的建築如同一座巨型、可走入的雕塑品，不僅塑造內外部空間關係，還加入觀者與行走的時間感，如何將造型拓展到四度空間，成為觀者與環境的綜合體便成為重要課題。 在挑高 14.5 米的大廳打造一座和緩旋繞的天梯，對這空間投入震撼感的開場，我們用緩坡替代階梯銳角，率先打破傳統樓面生硬的切分疆界，消弭打斷視野的轉角，如同在紐約 Guggenheim Museum 看展的經驗，牆面環繞如帶狀風景，微微傾斜的水平能毫不費力地行走、暫停，體驗宛如散步般的平靜感受。 在自然砥磨的曲度中忘我 延續流暢無斷面的邏輯，館內牆體和動線都由看似不經意彎曲、卻簡約俐落的線條及曲面構築，它們或錯疊、或繞折，宛如流水刻磨數百年的天然洞窟，經由自然洗禮產生削、切、挖、鑿輪廓，充滿時間性和力道的線條，以進退面構築室內動線和機能各異的區域，彷彿泉窟內的暗湧和洞穴，靜默存在又彼此串連相依，每個起伏彎折都將視線帶往另一波曲面向度。 牆體的動作向度也如義大利雕塑家 Umberto Boccioni 的作品，有意識透過自身造型延展出生命力和獨特性，置身在這樣的場域語言中，可以感受到靜態形體裡具有一種傾向性的動力，彷彿踏入上一刻還在扭轉、變形、分割運動的建築。我們企圖藉由空間造型融合物質和精神兩個世界，使觀者依附空間關係浮現的觀感、思想，融入時間而產生變化。 像岩層水平方向擴張紋理的牆，如一潭靜寂隨岸成形湖面的地坪，透過更細節的材質表象詮釋岩、石、礫、泊這些自然之物，淡化象徵人工的筆直冷硬切割線，再次呼應結構上有機律動翻騰的線條，讓人品味天地間超越繁瑣日常、更悠遠恆常的存在。 微光是低聲行過的時間 這樣的空間裡，光線不能直白、一目瞭然，除了窗外天光推移曲線面的明暗變化，牆面交錯深處的暗影，蜿蜒曲徑和牆縫間流瀉的光暈，或如溫柔折射在洞窟穹頂的粼粼波光，勾勒空間與變化速度同在的共時性，如杜象知名的現代主義畫作〈下樓的裸女二號〉，用連續移動的靜態表示運動，捕捉了時間。觀者在此游走不僅受具象結構撼動，也看見空間如何展現超越立面的無限性，和動感注入的力量。最終，踏入一座建築能帶回的養分，將一點一滴澆灌人們的日常。

Slowly

The gently flowing walls wind into a slow andante Jinan is known as the “Spring City” for its many springs since ancient times, with a landscape of lakes and water being a nutrient of life for the city and also a source of cultural enrichment. The copywriting takes springs as a starting point to conceive the spatial pattern and hopes to interpret the fluent posture that the flowing water emerges from the stone crevices, sparkling. Meanwhile, with abundant urban landscape culture as the venation, the design of aqueous phase starts from the concept of museums, with the hope that the space created can not only display objects but also bring viewers a pure enjoyment of architectural strength and aesthetic feeling. The unusual special scale and viewing method make the intuitive experience mix with the exhibits to be interwoven into a unique cultural memory and offer more in-depth field implications. Nourish the city with springs and nourish the heart with water We choose "water" as the core, but it is not laid out as specifically as pool water or waterfall. Instead, we extract the metaphysical and resonant-with-intuition "meaning", hoping that the space is filled with flowing and quiet natural forces, just like when facing the infinite scale of nature, we realize that we are small and will unconsciously slow down our hearts. Architectural design typically uses vertical and horizontal lines to cut and allocate the space facade, but when the gently-flowing curves serve as the main idea for design, we create an environment where no sharp angles can be seen and the lines are brimming with a sense of rhythm, bringing the viewers an unusual feeling. An architecture with such attributes looks like a giant and enterable sculpture, which not only shapes the internal and external spatial relationship, but also includes the sense of time of the viewers and walking. How to expand the modeling to a four-dimensional space to form a complex of the viewers and the environment has thus become an important subject. One gradually-curling ladder is built in the 14.5-meter-high hall, creating an opening with a sense of deterrent feeling for the space. We replace the keen-edged stairs with gentle slopes, which is the first of its kind to break the rigid segmentation boundaries of traditional floors and eliminate the corners that interrupt the vision, similar to the experience in attending exhibitions in the Guggenheim Museum in New York, where the wall surface surrounds the viewers like strip-shaped landscape, and the viewers can walk or pause on the slightly tilting level surface without difficulty, and enjoy a peaceful feeling of going for a walk. Forget yourself in the curvature polished by nature With the continuation of the logic of fluency and no fracture surface, the walls and moving lines in the hall are constructed by lines and curved surfaces that look unintentionally bending-shaped but simple and tidy. They either overlap or wind and fold with one another, just like the natural caves polished by water for hundreds of years. The peeling, cutting, digging and chiseling of outlines through natural baptism, lines full of timeliness and strength, dynamic lines indoors constructed by forward and withdrawal surfaces and areas with different functions are like the invisible waves and holes in the spring cave, existing in silence and connected with one another, and each undulation and bending will lead the vision to another wave of curved surfaces and dimensions. The movement directions of the walls also resemble the work of the Italian sculptor Umberto Boccioni, which consciously stretches out the vitality and uniqueness through self-modeling. In the midst of such a field language, one can feel a tendentious driving force from the static form, as if stepping into a building that was twisting, deforming, segmenting and moving in the last moment. We attempt to integrate the material and spiritual worlds by means of space modeling and enable the viewers to blend in time and thus make changes through depending on the impression and thought emerging with the spatial relationship. The wall looks like the stones that expand the texture in horizontal directions and the grade level looks like a quiet lake that forms along with the lakeshore. Natural things like rocks, stones, gravels and lakes are interpreted through more detailed material surface, and straight, cold and hard cutting lines representing manual work are weakened. This once again echoes with the lines in organic movement and seething in the structure and enables people to taste a more permanent presence that goes beyond the tedious daily life in heaven and earth. Dim light is the time that passes in a low voice In such a space, the light is not straightforward or clear at a glance. In addition to the brightness changes on the curve surface as a result of the daylight movement outside the window, the dark shadow in the interlaced depth of the wall surface and the halo flowing between the winding paths and wall seams look like glistening light of waves reflected on the dome of the cave, outlining the synchronicity of space and rate of change, just like Nude Descending a Staircase, No. 2, a reputable modernist painting of Marcel Duchamp, which adopted a continuously moving static state to indicate movement and capture the time. Amid such a space, the viewers are not only shaken by the representational structure, but also able to see how the space can display the infinity beyond the facade and the power of movement. Finally, the nutrient brought home after stepping into a building can nourish people's daily life bit by bit.