



CTBUH Research Paper

ctbuh.org/papers

Title: **Asia Agenda**

Author: Ole Scheeren, Principal, Buro Ole Scheeren

Subject: Architectural/Design

Keyword: Development

Publication Date: 2012

Original Publication: CTBUH 2012 9th World Congress, Shanghai

Paper Type:

1. Book chapter/Part chapter
2. Journal paper
3. **Conference proceeding**
4. Unpublished conference paper
5. Magazine article
6. Unpublished

© Council on Tall Buildings and Urban Habitat / Ole Scheeren



Ole Scheeren

Ole Scheeren

Büro Ole Scheeren
Unit 1006, Tower A, Jianwai SOHO
39 Dongsanhuan Zhong Lu
Beijing 100012
China

tel (电话): +86 10.5900.1989
fax (传真): +86 10.5900.1983
email (电子邮箱): ole.scheeren@buro-os.com
www.buro-os.com

Ole Scheeren is principal of Büro Ole Scheeren and an internationally celebrated architect and visiting professor at Hong Kong University. He is working on a series of projects, including Angkasa Raya in central Kuala Lumpur, a large-scale urban development in Singapore, a studio/gallery for a Beijing-based artist and an arts center in Beijing.

Prior to founding Büro Ole Scheeren, he was partner and director of the Office for Metropolitan Architecture, and responsible for the office's work across Asia. He successfully led the design and realization of the China Central Television Station CCTV and the Television Cultural Centre TVCC in Beijing. Other projects include MahaNakhon, The Interlace, The Scotts Tower, a project for Shenzhen's new city center; as well as the Taipei Performing Arts Center in Taiwan. Scheeren directed OMA's work for Prada and completed the Prada Epicenters in New York (2001) and Los Angeles (2004).

奥雷·舍人是国际知名的德国籍建筑师，他是Büro Ole Scheeren的董事，并担任香港大学客座教授。舍人先生正在设计的项目包括吉隆坡市中心的Angkasa Raya、新加坡的一个大范围综合开发区、北京一个艺术家工作室/画廊以及一家艺术中心。

在成立Büro Ole Scheeren之前，舍人先生作为大都会建筑事务所(OMA)的总监及合伙人，负责事务所在亚洲的业务。他成功领导并完成了一系列卓越的项目，包括北京的中央电视台和电视文化中心、MahaNakhon大厦、新加坡大型住宅综合体翠城新景、The Scotts Tower、深圳的新市中心以及台北艺术中心。舍人先生还曾领导OMA与Prada的业务，完成了Prada在纽约(2001)和洛杉矶(2004)的旗舰店。

Abstract

With Asia's unparalleled and continued pace of growth fueled by economic development, the world order has shifted eastwards, and China in particular has risen as the defining place to shape the future of our world and the built environment. There is no precedent in human history for the scale and ambition of the current construction boom. Its effects on architecture – but ultimately on society as a whole – pose challenges as well as opportunities of incomparable dimension. This paper explores the effects, through alternative models for high-rise buildings such as the CCTV Headquarters Beijing, the Mahanakhon Tower Bangkok, and Angkasa Raya Kuala Lumpur.

Keywords: Asia Development, Architecture, High-rise buildings, CCTV, Mahanakhon, Angkasa Raya

摘要

随着亚洲经济增长带来的空前持续发展，世界的重心正朝东方转移，中国更是上升到足以影响世界格局和现有环境的地位。在人类历史上，这种爆发式建设的尺度和雄心都史无前例，它对建筑，或大而言之对整体社会环境，既带来了挑战也带来了巨大的机遇。本文以独特的高层建筑，例如中央电视台新台址、曼谷的Mahanakhon大厦和吉隆坡的Angkasa Raya大厦为实例来探讨其影响。

关键词：亚洲发展、建筑、摩天大厦、中央电视台、Mahanakhon、Angkasa Raya

With Asia's unparalleled and continued pace of growth fueled by economic development, the world order has shifted eastwards, and China in particular has risen as the defining place to shape the future of our world and the built environment. There is no precedent in human history for the scale and ambition of the current construction boom. Its effects on architecture – but ultimately on society as a whole – pose challenges as well as opportunities of incomparable dimension.

It remains our responsibility as architects to investigate and imagine ways to make contributions, but also to intervene in the processes that seem to inevitably shape the built world as it emerges today. Beyond our technical, functional and environmental responsibilities, what are new forms of sociability, of urbanity, and of public relevance inherent in the buildings we design? What kind of spaces do we create in particular contexts, which psychologies can we engage, what relationship can we seek between our work, our profession, and the people and places we work for?

This case study of several projects across Asia presents a series of alternative models for high-rise buildings in the region: **Loop** (CCTV Headquarters in Beijing), **Multiplicity**

随着亚洲经济增长带来的空前持续发展，世界的重心正朝东方转移，中国更是上升到足以影响世界格局和现有环境的地位。在人类历史上，这种爆发式建设的尺度和雄心都史无前例，它对建筑，或大而言之对整体社会环境，既带来了挑战也带来了巨大的机遇。

作为建筑师，我们的职责不仅仅是研究并设想出做贡献的途径，更要参与到不可避免的塑造建成环境的进程中来，正如我们今天涌现出的世界。除了在技术方面、功能性以及在环境上尽职尽责外，我们设计的建筑应当以怎样的新形式来表现与社交、都市文明以及与公共相关联的内在本质？在特定的环境下我们又创造出了什么样的空间？我们的设计涉及了哪些心理学方面的学问？在我们的工作、职业和我们为之工作的人们和地点之间，我们又能找到怎样的关系呢？

本篇论文中所涉及的几个亚洲范围内的个案研究呈现了亚洲地区一系列不同的高层建筑类型：闭合环形式建筑（北京中央电视台总部）、城市复合体式建筑（位于吉隆坡的Angkasa Raya），以及“巴别塔”式建筑（位于曼谷的Mahanakhon项目）。这些案例说明了这些独具特色的摩天大厦以明确具体的方案来展现其各自特定的环境背景。

(Angkasa Raya in Kuala Lumpur), and **Babel** (Mahanakhon in Bangkok) illustrate a series of specific propositions that re-position the skyscraper as a responsive typology in its respective particular context.

Loop (CCTV)

It is now precisely a decade ago that we started this project. It was an important moment in the history of the high-rise then: the skyscraper had ultimately become Asian. For the first time, Asia surpassed the western world by number of high-rises constructed. A typology invented by the west had become the triumphant symbol of the east's rise to global power.

What could make a skyscraper Asian? What values could be inherent to this context that could redefine, reshape the high-rise?

What if we think about the skyscraper in a way in which it is no longer important to be the tallest, but define it by its programmatic organization, and the way it acts as a collaborative system, a collective... what if we attempt to divorce it from its apparent essence: from verticality?

Rather than a mere extrusion (with sometimes somewhat morphing, twisting, contorted characteristics), we imagined a fundamental change in the skyscraper's geometric configuration: the needle, bent back into itself, turns into a loop of interconnected activities (see Figures 1 and 2). For CCTV, China's national broadcasting station, it meant uniting all aspects of television making in a single, connected, collaborative circuit.

It forms a system with no beginning and end, with no inherent hierarchy of top and bottom. As internal circulation for staff and visitors follows the loop to thread together all programmatic functions and divisions of the company, the public is admitted to a dedicated path through the building that gives insight to the inner workings of the media organization: physical reality of television production (the studios) is exposed alongside its mediated output (TV broadcasts), to

闭合环形式建筑（中央电视台总部大厦）

距我们经手此项目已经过了整整十年了。而那时也正是高层建筑历史上一个重要时刻：摩天大厦彻底转移至亚洲。史上首次，亚洲在高层建筑建设数量上超过了西方世界。在西方诞生的建筑类型如今成为东方在全球范围内崛起的闪耀象征。

如何才能使摩天大厦具有亚洲特色？而在此环境下，怎样的内在价值会重新定义、重新塑造高层建筑？

如果我们转换角度思考，如果摩天大厦不再在高度上力争第一，而是注重建筑本身的功能分布和它作为一个合作体系，一个集体的存在...如果我们忽略摩天大厦最为明显的本质：它的垂直状态，那又会怎样呢？

高层建筑不仅仅是单纯的竖直凸起（有时或许被添加了一些变形、扭曲、弯转的特征）。我们设想摩天大厦几何形态上最基础的变化：建筑顶部的尖针向后弯曲，从而使建筑整体将所有项目活动联系在一起，而形成一个闭合的环路（见图1和图2）。对于CCTV，中国中央电视台而言，所有有关电视的方方面面应该被合并在一个单一的、连接的、合作的环路内。

CCTV总部大厦是一个没有起点和终点，没有固有的顶部和底部分层的体系。为工作人员和来访者提供的内部交通线路遵循由各个部门和所有的功能分布所组成的环形闭合系统，公众可以由一个建筑内部贯通的特定通道对传媒工作有所了解：展现电视制作真实形态的工作室沿着居间输出的电视节目直播室分布——这样的安排展现了建筑娱乐兼教育的双重特征。

CCTV总部大厦项目试图将建筑描绘并理解为一个有机体：一个不仅仅只有外壳、光线和材料，而是能体现融会贯通并包括各种活动在内的体系并且是一个涉及心理和内涵的复杂结构。技术装备的互相交织和为所有工作人员提供的用来聚集和交流的不可计数的公共和社交空间共同形成了一个具体的连通性结构：一个信息和交流的网路复合体。

随着技术上的试运转和今年的正式落成典礼，CCTV总部大厦将会全程播放2012年伦敦奥林匹克运动会并以四年前北京奥运会赛事回顾作为结束，而四年前也正是该大厦建筑外墙竣工之时。从那



Figure 1. CCTV Headquarters, Beijing. (Source: OMA)
图1. 北京中央电视台总部大楼（出自：大都会建筑事务所）

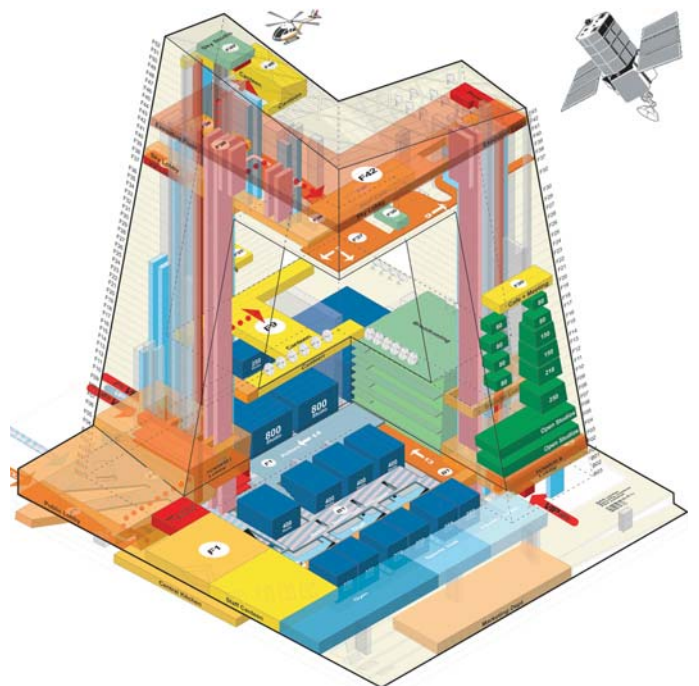


Figure 2. CCTV Headquarters. (Source: OMA)
图1. 北京中央电视台总部大楼（出自：大都会建筑事务所）



Figure 3. CCTV. (Source: OMA)
图3. 中央电视台（出自：大都会建筑事务所）

inscribe a both entertaining but also educational dimension to the building.

This project proposes to describe and understand the building as an organism, as something that is not merely shell and matter and light and material but an actual life form, a system of flows and activities, a complex structure of contents and psychologies. The intertwining of technical installations and functions with a sheer uncountable amount of communal and social spaces for the gathering and dialogue between all coworkers forms a highly specific structure of connectivity: a complex network of information and exchange.

With its technical commissioning and formal inauguration this year, the CCTV Headquarters building will broadcast the 2012 Olympic Games in London and close the loop with the Games in Beijing four years ago, when its architectural shell had been completed. Since that time, CCTV has come to stand as a symbol of China's rise and ability to transcend the boundaries of what things generally – and architecture specifically – had been confined to previously. It is not merely the building's existence as a physical object in the City of Beijing, but maybe more importantly it is the discussion this project has generated, the question of what architecture can be and can do, that makes it relevant as a specific new prototype of the skyscraper (see Figure 3).

Multiplicity (Angkasa Raya)

This project in Kuala Lumpur, situated directly across from the Petronas Twin Towers, confronts several pertinent issues of the Asian city: with a plot ratio of 1:12 and four independent program components to be accommodated on a very tight site, the building presents a model of high-density mixed-use urbanization (see Figure 4). With its location near the equator, it faces highly specific challenges to address issues of environmental performance and sustainability. But most importantly, this project explores the idea of multiplicity and inclusivity as an architectural strategy: A building that openly invites the public and connects its inner life to the public realm of the surrounding city.

Angkasa Raya overtly expresses the inhabitation of diverse urban activities in a tropical environment and captures the vibrancy of the city's multifaceted culture. The building is comprised of five distinct elements – three floating elevated tower blocks and two multi-level zones of open horizontal slabs – that are autonomous yet connected to one another in a stacked and shifting configuration of varied functional and urban typologies. Rather than blending into the surrounding context of twin or singular towers on a podium, the project aims to reflect the dynamic multiplicity of Malaysia's culturally diverse society through its own multiple and inclusive configuration.

Offices, hotel and service residences each occupy one of three abstract, rectangular volumes that hover atop the "Ground Levels,"

时起，央视大楼就成为了中国崛起并突破以往禁闭风格（尤其是在建筑方面）的标志。该大厦不仅仅只是以位于北京市的一个物体存在，也许更重要的，是对于该项目的讨论会使我们思考“建筑能成为什么、能为我们做什么，怎样才能创造出新形势的摩天大厦？”（见图3）。

复合体式建筑 (Angkasa Raya)

该项目在吉隆坡的所处位置恰好正对双子塔，并展现了亚洲城市的几个具有针对性的问题：在面积相当有限的基地上建设一个地积比率为1:12并包括四个独立单元的复合体，使该建筑呈现了一种高密度混合用途下的都市化形式（见图4）；由于地理位置接近赤道，此建筑面临着稳妥环境性能和发展可持续性的特别挑战；但最重要的是，该项目探索了建筑同时具备多样性和包容性的战略理念：建筑向公众开放并将其内部空间与更为广阔的城市公共空间融为一体。

Angkasa Raya项目充分体现了热带环境下丰富多彩的城市活动及城市的多样性文化所展现出的活力。该建筑由五个不同的元素组成——三个垂直的高层体块以及两个水平方向上的开敞多层体块——它们虽然各尽其能但仍然按照功能以及城市肌理的关系或堆叠或交错地相互连接构成整体。与其作为与裙楼连接的双塔或单塔的方式融入周围环境，Angkasa Raya通过自身的多重构造展现了马来西亚多元社会活力四溢的文化多样性。

办公空间、酒店以及住宅服务分别占据了三个在“水平层”顶部盘旋着的高层矩形体块。一系列开放的水平楼板将都市生活延伸进大厦内，并展现了充满着户外绿化和城市街景的包含两个为车辆和行人提供的相互连接的盘旋式交通路线、不同类型的零售店、餐厅/咖啡店、一个美食街和数个祈祷室（见图5和图6）。在开放平面中穿梭的数个轨道为多种公共活动提供了不同的街景体验。

Angkasa Raya项目未采用在裙房中设立多个停车楼层的传统做法。建筑首层开放的框架结构引入并扩大了城市活动并与其共生，令人兴奋的公共空间被注入建筑的核心区域。多层停车塔楼和在高层建筑底部刻板加入的购物中心在该项目中不复存在，取而代之的是多种用途的室内外结合空间——一个融入了多种文化项目、富有城市包容性并便于公众介入的系统。

在城市高空120米处，三个垂直体块之间的连接部分，由热带温室组成的四层平面将建筑地面层的都市活动和公共活力传输至空中，构建了一个在翠绿的高空中可以欣赏到城市壮观天际线的环境。

在地面层和空中水平面上，经仔细考虑后相互错位的两个体块创造出了一系列户外风景和活动阶地，突出展现了Angkasa Raya项目以绿色草木为表现形式的主题，并在面积有限的基地上最大程度地增加了绿化区域。

其中两座大厦以模块化的铝质遮阳片作为外部镀层，不仅在几何形体得到最优化，其巧妙的朝向减少了建筑在热带烈日下的所摄

a series of open horizontal slabs, extend urban life into the building and unfold two interconnected spirals of vehicular and pedestrian circulation, mixing retail, restaurants/cafés, a food court, and prayer rooms with abundant outdoor greenery and urban streetscape (see Figure 5). The plural trajectories weave through the open levels and offer multiple street-like experiences of public activities.

Moving beyond the typical model of inert multi-level parking podiums, the open framework of the Ground Levels introduces and extends the coexistence of urban activities and injects exciting public spaces into the heart of the building. Instead of multi-story parking podiums or the inert bulk of a shopping mall at the bottom of high-rise towers, this integrated model of multi-use indoor-outdoor activity fuses multicultural programs into a system of civic inclusivity and public accessibility.

At the virtual intersection between the three tower blocks, 120 meters above the city, four levels of tropical greenery and metropolitan activity catapult the public energy of the Ground Levels upwards to form the Sky Levels, a lush environment with spectacular elevated views of the city's dramatic skyline.

The carefully calibrated offsetting of the tower volumes with the Ground and Sky Levels creates a series of outdoor landscape and activity terraces that provide numerous moments of tropicality that punctuate Angkasa Raya in the form of lush vegetation, maximizing the amount of green areas within the dense site.

The tower façades are clad with modular aluminum sun-shading, geometrically optimized and carefully oriented to reduce solar heat gain under the intense tropical sun, and contribute to substantial energy savings through passive means. Other environmental features include a naturally ventilated atrium within the Residences Tower, eliminating the need for air conditioning and recirculation. By connecting the atrium through a series of large-scale voids to the building envelope, natural daylight is provided throughout the vertical space while communal seating areas and tropical lounges are created within the atrium. Rainwater harvesting, landscape re-irrigation, insulated green roofs, and the natural shading effects of the horizontal slabs of the Ground and Sky Levels effectively reduce the energy and water consumption and optimize the carbon footprint of the building.

The building portrays a balancing act, with its offset components, its symbiotic (in-)stability, its interdependency... a sense of multiplicity and at the same time a sense of how things could be one; how instead of one there could be many, and how the idea of inclusivity could shape a building that opens up and integrates to its cultural context in subtle yet expressive ways to become a multi-city in itself.

Babel (Mahanakhon)

Architecture as process. The building as a dialogue – between large scale and small scale, between symbolism and activity, between the city and its inhabitants, between inside and outside.

Bangkok is a city of many contradictions – and of an untamable energy. It is a city that has generated some of the most frivolous architectures: robot and elephant buildings, pyramids, UFO's and vertical structures reminiscent of Louis XIV. It is a city between tradition and future, between construction and decay, between subtlety and brutality.

Difference only exists in contrast. But what to do when what is there is special already? When almost any type or shape or character has already been invented, inverted, constructed?



Figure 4. Angkasa Raya. (Source: Buro Ole Scheeren)
图4. Angkasa Raya (出自: Buro Ole Scheeren)



Figure 5. Angkasa Raya. (Source: Buro Ole Scheeren)
图5. Angkasa Raya (出自: Buro Ole Scheeren)

取的太阳辐射热量，同时非能动系统的运用也节省了大量能源。住宅大厦中可以实现自然通风的中庭也是建筑的另一个环保特色，它减少了空调的使用和空气回流的需要。通过将一系列与建筑外表面相通的大型空洞与中庭相连接，自然光线畅通地进入垂直空间，同时中庭中设置了公共座椅和热带植物休息室。地面以及空中的两个水平体块的横向楼层中所采用的集雨措施、绿色植物的再灌溉系统、隔热的绿色屋顶以及自然遮阳等措施有效地降低了能源和水资源的消耗并使整座建筑的碳足迹得到优化。

Angkasa Raya项目在诸多方面阐释了“平衡”：交错的组成、共生性、互相依赖性……多样性与事物的统一性共存。Angkasa Raya也表明了一件建筑如何拥有多个建筑的用途；以及如何运用“包容”的想法塑造一座建筑，使其向城市开放并巧妙地与其文化环境整合，使建筑本身成为一座“多样化城市”。

In this context, the most boring might be the most surprising – a needle. An extrusion. A shaft. A square tower footprint, repeated 77 times to reach 314 meters in height, to be the tallest building in the City of Bangkok: A take on the generic.

The problem of the generic tower is that it has no connection to the urban realm. It does not contribute to the true life of the city, but rather absorbs it and makes it vanish and disappear. The scale of the skyscraper is abstract by definition – it is beyond the human, beyond the occupant, beyond what it contains and shelters: life and activity.

MahaNakhon dismantles the traditional formula of a seamless, inert, glossy totem, and instead actively engages the city: Its pixelated and carved presence embraces and connects to the surrounding urban fabric rather than overpowering it. Its glittering stacked surfaces, terraces and protrusions simultaneously create the impression of digital pixilation while echoing the irregularity of ancient mountain topography. This architectural geography introduces a three-dimensional ribbon of architectural pixels that circle the tower's full height, as if excavating portions of the tower to reveal the inner life of the building – both metaphorically and actually an architecture that reveals its inner life, its inner scale to the city.

What from afar might evoke a sense of being yet unfinished, still under construction or already in decay, engulfed in a process of becoming and passing, from up-close it reveals itself to be not a purely formal gesture but that the erosion generates actual living spaces: terraces, balconies, floating rooms and apartments that merge the tropical outdoors with the indoors.

The design further dissolves the typical tower-podium typology to render not a tower in isolation but instead a skyscraper that melds with the city as it moves vertically between ground and sky (see Figure 6). Generous, cascading indoor/outdoor terraces at its base evoke the shifting protrusions of a mountain landscape and form an outdoor



Figure 6. MahaNakhon. (Source: Buro Ole Scheeren)
图6. MahaNakhon (出自: Buro Ole Scheeren)

巴别塔式建筑 (MahaNakhon)

建筑处在一个不断生长的进程中。同时建筑也是一个大尺度与小尺度、象征主义与实用主义、城市与城市居住者、内在与外在之间的对话。

曼谷是一个充满矛盾的城市——但是在冲突矛盾中产生了能量。同时曼谷又集聚一些最不具深层价值的建筑物：机器人与大象楼、UFO式房屋以及似路易十四般的垂直结构。曼谷是一个介于传统与未来、兴建与衰退，以及精妙与野蛮之间的城市。

差别只存在于对比中。但是当已存在的城市是独一无二的时候，我们应该做什么？当几乎所有的城市类型、形态以及特征已经被创造、被颠覆并被建造时，我们应该做什么？

在此背景下，最单调的事情也许会成为最不可思议的事——一根尖针、一个拉伸、一根长矛。将正方形平面垂直复制77次达到314米高，成为曼谷市最高的建筑：以一个简单重复的方式。

一座以简单重复的方式创造出的大厦的问题在于它没有涉及城市的方方面面。它没有对真实的城市生活做出任何贡献，相反，它会让生活慢慢灭绝消失。摩天大厦规模的定义是抽象的——它超越了人类、超越了居住者，并且超越了它所应该容纳及庇护的生活和活动。

MahaNakhon分解了图腾无缝隙、无生气、虚有其表的传统构成，取而代之的是建立与城市的联系：建筑不规则雕琢的外表与周边的城市肌理相通并连接在一起，而不是强势地压倒它。而其闪耀着层叠的表面、阳台和伸出部分在创造出数字化不整齐造型的同时影射了古时不规则的山岳地形。这种建筑布局引入了环绕建筑整体的三维立体丝带，正像伸出的那一部分凸显建筑的内部生活一样——建筑从形态上表现出其内部的生活，这不仅仅比喻了也证实了该建筑本身属于城市。

从远处看MahaNakhon，人们可能会有“该建筑工程已搁浅、或仍在建设中、或是已经衰落，或许正处在成为一栋建筑的进程中，或是已经处于衰败的进程中”的想法。但是走近时，建筑不仅仅展现了它纯粹正式的姿态，同时也表现了集合了所有居住空间的单元：露天阶地、阳台、漂浮在空中的房间和公寓将室内空间与热带户外融合在一起。

该项目的设计理念是分解一般摩天大厦“主楼-裙房”的典型，并且不予与一座大厦孤立的境界，相反，当一座摩天大厦在地面和天际间垂直的发展时，它应当与城市相融合（见图6）。建筑底部大面积的倾泻着的室内/室外露台以其错位的伸出形成山岳景观的同时，也形成了一个能够使人联想起自然溪谷的由翠绿的热带花园组成并聚集了众多社交空间的外景中庭（见图7）。

坐落在大厦正前方以倾泻式阶梯形式，作为建筑延续的MahaNakhon广场是一个充满活力的公共广场——它不仅仅是特意为人们提供的聚集场地，同时也是文化与社交相结合的不寻常空间。伴随着与空中火车（Skytrain）的直接连接和未来高速巴士交通系统的运行，MahaNakhon广场在与其周边公共肌理紧密连接的同时，将成为在曼谷每日极其喧哗的都市生活中为公众提供的城市绿洲（见图8）。

结语

建筑内在本质需要履行规划纲领、做到简明扼要、实现各种效率并面对多个挑战，我们需要完成这些事也正是因为它们是我们职业中不可避免的一部分。但是除此之外，我们是否有其他需求、其他渴望，或许我们能在我们所做的事情中想到一些？

我们怎样才能设计出中肯的建筑，使它能阐释其所处位置并激发人们的想象力？同时怎样做才能使它成为人们记忆中和生活中的一部分？找到这些问题的答案，我们必须设计在视觉和形体上都使人们参与在内的建筑，我们不仅要把这些建筑视为形体，同

atrium reminiscent of a natural valley with lush tropical gardens containing a multitude of social spaces (see Figure 7).

MahaNakhon Square, located in front of the tower as an extension of the cascading terraces, forms a dynamic public plaza - intended as a meeting place, a rare venue for cultural and social interactivity, with direct connection to the Skytrain and future rapid bus transit system: an urban oasis that provides refuge from the intense daily clamor of greater Bangkok while being intimately connected to its public fabric (see Figure 8).

Conclusion

It is an inherent part of architecture to fulfill planning guidelines, briefs, efficiencies, technical challenges and we have to cater to all the things that are inevitably part of our profession. But do we have other needs, do we have other desires, and can we maybe develop some of those in the work we do?

How can we make a building relevant, how can a building define a place and stimulate the imagination of the people? How can it become part of people's memory, and play a role in their lives? In order to achieve this, we have to design buildings that engage people, both visually and also physically, we have to conceive them not only as objects we look at but also as spaces we inhabit.

As the awareness and importance of sustainable architecture increases, environmental responsibility – and that of the architect – must be understood not only in the context of carbon footprints and green building, but equally how to integrate buildings into their social and cultural context to generate truly sustainable scenarios for the future.

And in this sense I would like to suggest our work as something fundamentally contextual.

There is an importance to being truly involved and committed to the environments we built in, to be objective but also complicit, to think beyond but also from within. As the world order is not only changing its center of gravity in economic terms, it will, inevitably, also reverse its patterns of cultural influence and directionality: It will start to confront the western hemisphere with different thoughts, different values. For the past many decades, maybe for the past century, it used to be west to east. Now we are at the beginning of a reversal of the order in which things move across the world.

So it seems relevant to re-affirm and re-confirm our commitment to this part of the world. For us, it was a conscious decision to be headquartered in Asia and to design from here and to continue to work from here, with here, and for the future of here. And by being here, by continuing our engagement, we hope to further contribute to the development of new prototypes for architecture... for Asia, but in the near future also again for the Western part of the world.

时也要把它当成我们所聚居的空间。

随着可持续性建筑的普遍性和重要性渐增，作为建筑师，我们应在环境方面尽到的责任不仅仅应当体现在碳足迹和绿色建筑上，将建筑应当具备的社会和文化背景融入未来真正意义上的可持续发展蓝图同样重要。

从这个意义上讲，我想我们的工作都是以背景为基础的。

真正地深入到我们建设的环境中并对其承担责任是非常重要的，这需要我们做到客观但同时顾全各个方面，富有远见同时深入思考。正如世界秩序不仅仅因为经济原因而转移了其重心，其文化层面的影响和方向性必定也会改变：以西半球面对不同的思想和价值拉开转化的帷幕。在过去的几十年中，也许是过去的一个世纪里，这种世界性的转化是由西向东的。而现在，我们在处于这种逆转的初始阶段，世界秩序开始由东向西移动了。

重申并重新确定我们作为建筑师对世界的承诺是具有重大意义的。对于我们来说，将总部设立在亚洲并从这里开始设计并为此的未来设计是一个明确的决定。并且，身在此处，履行着我们的职责，我们希望我们可以为新建筑类型的发展做出更长远的贡献……不仅仅为亚洲，同时也为离未来不远的西方世界。



Figure 7. MahaNakhon. (Source: Buro Ole Scheeren)
图7. MahaNakhon (出自: Buro Ole Scheeren)



Figure 8. MahaNakhon. (Source: Buro Ole Scheeren)
图8. MahaNakhon (出自: Buro Ole Scheeren)