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1. 旋转平台
1. The rotating platform

# 等待下一个十分钟 ——北京五道口优盛大厦广场改造 WAITING FOR THE NEXT TEN MINUTES — REDEVELOPMENT OF THE U-CENTER PLAZA, WUDAOKOU, BEIJING

张唐景观 / Z+T STUDIO

自然塑造了我们、指引着我们，我们沉浸其中……我们探索的这个奇妙世界，五光十色，令人惊异，在这里空间是颗粒状的，时间是不存在的，物体也可能不在任何地方……

——《七堂极简物理课》

## 1 背景

近年来，互联网技术的日新月异不可避免地对人们传统的生活方式产生了巨大冲击。其中，网络购物逐渐取代实体消费的情况尤为明显。在这一背景下，匹配商业综合体的城市开放空间设计也面临着新的挑战 and 契机。

本项目位处北京市海淀区五道口商圈，距离一处人流量极大的地铁换乘站不远，清华大学、北京大学等知名高校及大量办公写字楼都坐落于周边，因此这里一直是备受年轻学生和白领青睐的消费区域。场地位于商

业大楼优盛大厦（U-Center）东侧，是一处介于建筑与自行车棚间的狭长硬质空地。委托方计划激活较为乏味的建筑边角空间，将其优化为配套商业的城市开放空间，并期望透过设计策略改善人群消费体验，营建具备活力的标志性景观。

## 2 策略

### 2.1 主题植入

实际上，优盛大厦西侧和北侧的场地于几年前进行过一次景观改造，虽可满足基本的使用需求，但场地仅具备穿行功能，很难成为一处充满活力的目的地。如何在场地中植入符合场地特征和愿景的主题，是此次设计所要面对的首要问题。

受到建筑规范、消防规范、边界退让红线条件等因素的限制，城市中建筑界面外仅剩的开放空间同质程度较高。在应对这些同质化较高的建筑环境时，设计师通常会采

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### 摘要

本文介绍了优盛大厦广场景观改造的项目背景及解决策略。基于这一小型城市开放空间景观改造项目，论述了张唐景观在设计中对于主题植入、空间弹性及场地参与的理解，并以项目为基础展开探讨了景观设计中的直觉与理性、景观语汇及可持续性等问题。

### 关键词

商业景观；空间弹性；参与性；可持续性景观

### ABSTRACT

Background and strategies of this redevelopment project located in the U-Center plaza had been introduced in this paper. Based on such a redevelopment project of small urban open space, it illustrated the understanding of design concept, space flexibility, and participation within landscape design from the view of Z+T STUDIO. In addition, it discussed the content of intuition and rationality, landscape vocabulary, as well as sustainability.

### KEY WORDS

Commercial Landscape; Space Flexibility; Participation; Sustainable Landscape

### 整理 涂先明

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用标新立异的造型凸显其独到之处。然而，我们认为纯粹依靠夸张的造型并不能为场地带来持续性活力，也不足以表现场所的独特性。优盛大厦位于五道口商圈的核心地段，大楼上的醒目标识“U-Center”中的“U”常常被认为代指“Universe”（宇宙），故五道口一带也被戏称为“宇宙中心”。基于对宇宙中空间和时间的思考，我们提出了这样一个主题概念——“等待下一个十分钟”。整个景观由简单的一排旱喷、一排树池和几排坐凳组成，旱喷尽端和其中一个树池位于一个可以转动的圆盘里。圆盘旋转一周需要50分钟，每旋转完一周喷泉将开始涌动，十分钟后喷泉停止，圆盘将继续旋转，想要观赏喷泉的游客需要等待下一个十分钟的来临。

该主题的引入力图让使用者在有限的空间中获得对时光流逝的感受和对宇宙的循环往复的认识。作为个体的人，感知到的空间和时间都极为有限——不过从毫米到千米，从秒到年。而场地中这个旋转的圆盘是我们设定的一个时间的度量器，让人们在有限的空间里感受一段时间（60分钟）的流逝。

## 2.2 空间弹性

如何让场地在不同季节、不同商业状态（商业活动与日常活动）下都呈现出魅力，是

此次设计需要处理的第二个问题。为了增加城市开放空间的弹性，设计师往往选择一种“空”的形式，以容纳多种活动的可能性。我们认为这样的形式并不可取，城市商业广场应是各种事件发生的引力场，应通过恰如其分的设计激发设想的活动发生，但也并不过分地限制其他活动的可能性。

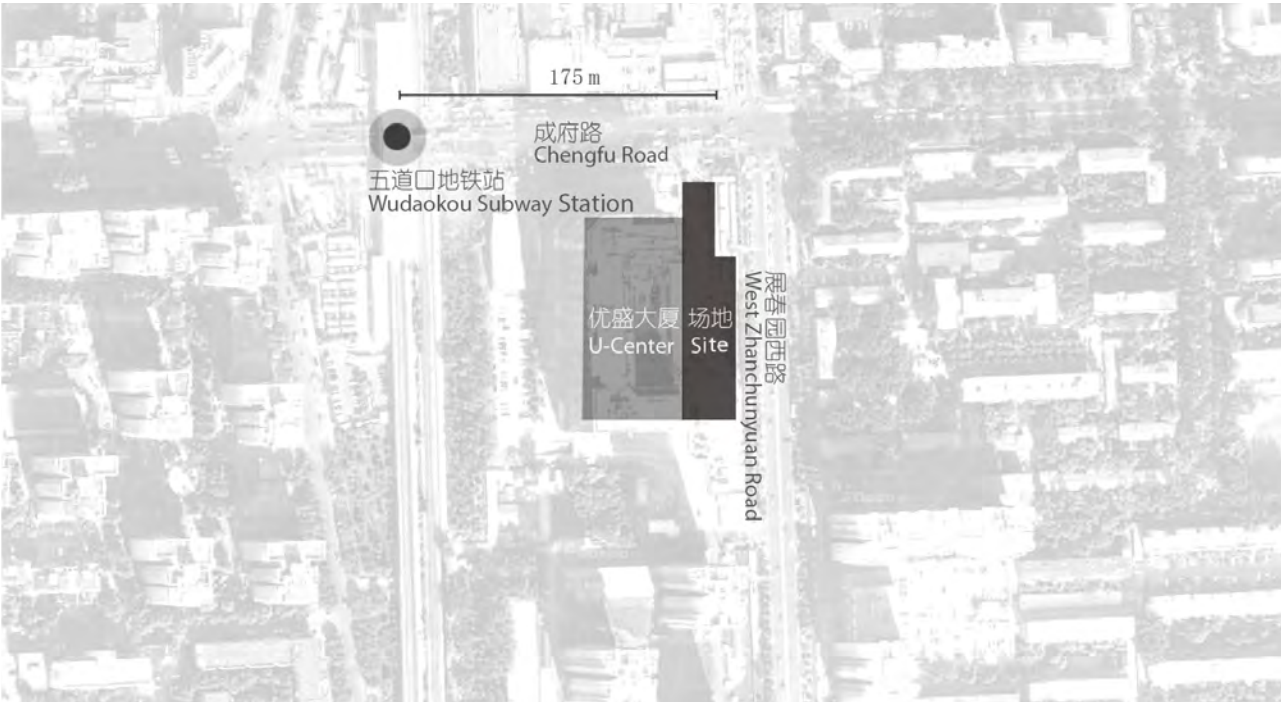


图 2 鸟瞰鸟瞰图



图 3 现状照片

**项目地址：**  
北京市海淀区  
**项目面积：**  
3 500m<sup>2</sup>  
**项目委托：**  
北京邦泰摩尔资产管理有限公司  
**景观设计：**  
张唐景观  
**首席设计师：**  
张东、唐子颖  
**项目团队：**  
刘洪超、郑佳琳、赵桦、范炎杰、孙川、徐敏、刘昕  
**设计时间：**  
2015年4~8月  
**施工时间：**  
2015年9月~2016年5月

**LOCATION:**  
Haidian District, Beijing  
**AREA (SIZE):**  
3,500 m<sup>2</sup>  
**CLIENT:**  
Beijing Bontop Asset Management Co., Ltd  
**LANDSCAPE ARCHITECTURE:**  
Z+T STUDIO  
**CHIEF DESIGNERS:**  
Dong Zhang, Ziyang Tang  
**DESIGN TEAM:**  
Hongchao Liu, Jiatin Zheng, Hua Zhao, Yanjie Fan, Chuan Sun, Min Xu, Xin Liu  
**DESIGN PERIOD:**  
April ~ August, 2015  
**CONSTRUCTION PERIOD:**  
September, 2015 ~ May, 2016

我们从场地功能入手，赋予了空间充分的弹性：入口处，直径18m的旋转平台的转速可以确保其不会影响到人流穿行。场地西侧在预留了消防通道和日常主要人流通道的前提下，设置了一系列与坐凳相结合的种植池。在东侧的台地坐凳区，清晨有学生在安静地背单词；中午有三三两两的朋友闲坐聊天；当晚间有商业活动时，台地坐凳则成为观众区。位于场地中央的喷泉浅水池可以是静谧的倒影池，也可以成为戏水池，亦可在冬季或商业活动期间关闭水景成为开阔广场。场地里看似只有几个简单的景观元素：树、坐凳、水，但并不是只有元素本身那么简单。

## 2.3 公众参与

一般来说，城市景观空间往往参与度较低，参与方式也比较简单。但在城市商业空间里，人的参与可以说是设计的出发点和目标。在此次设计中，我们认为“参与”并非

指利益相关者参与到空间策略制定的工作当中，而是希望依靠设计激发公众进行思索，并使其生动地融合到富有活力的场所当中。

人们来到这个不起眼的广场，或者仅仅只是途经时，会猛然发现地面在转动，于是驻足观察。地面上灰色、白色的砖一点一点的错开、位移。有的人童心大起，把一只脚放在转盘上，看着自己的两只脚渐渐分开；有的人坐到转盘中的种植池坐凳上，随着转盘的旋转静静地观看人间百态；有的人只是匆匆拍一张照片留个纪念；有的人则乐于观看喷泉而因此感慨喷水时间的短暂。

该场地设计如同给使用者提供了一个舞台，场地之中的人是这个舞台的主角。

## 3 讨论

### 3.1 直觉与理性

经过训练的景观设计师在项目前期往往会到场地进行详尽的分析，并希望以此获取

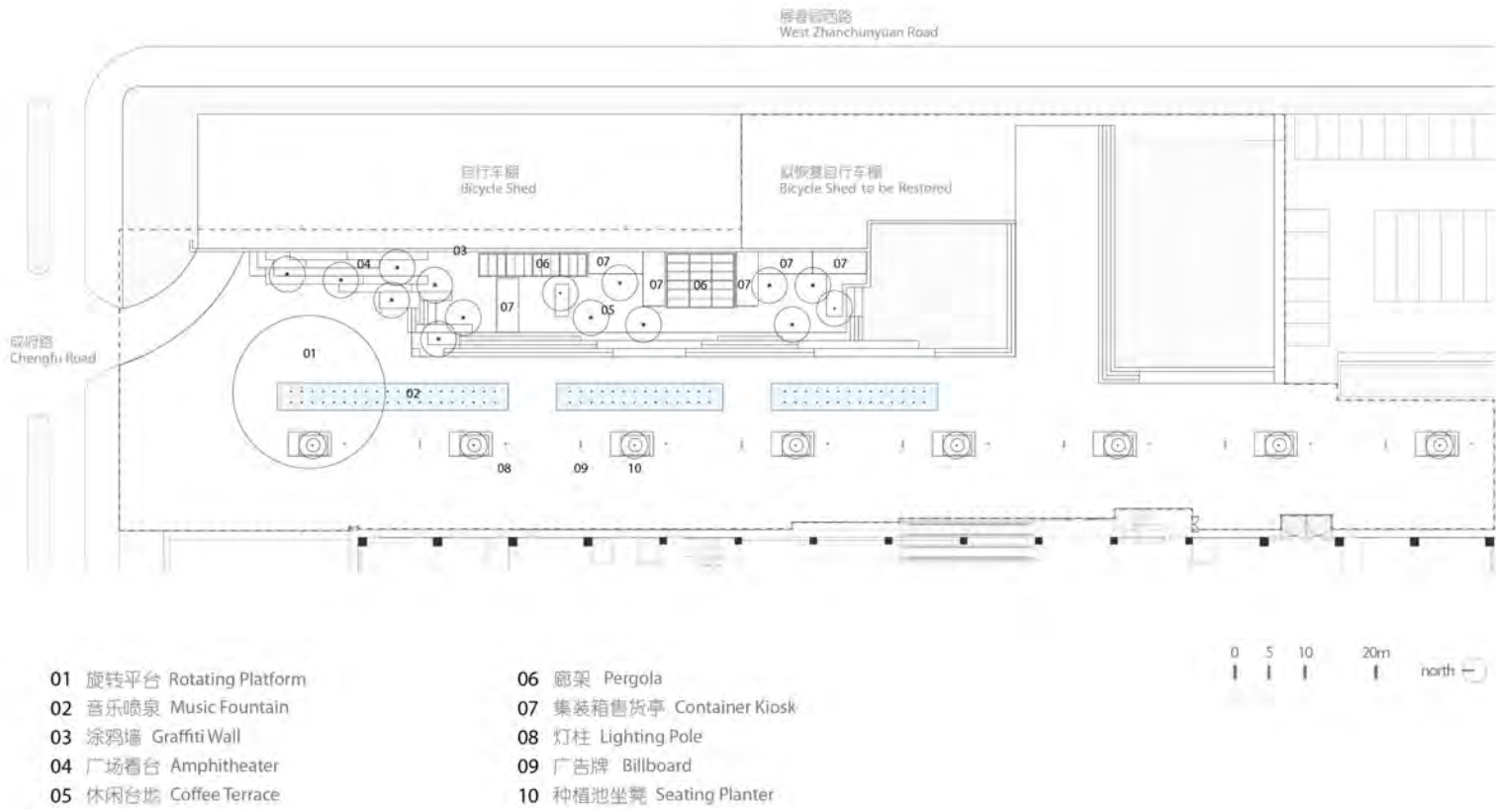


图 4 鸟瞰鸟瞰图



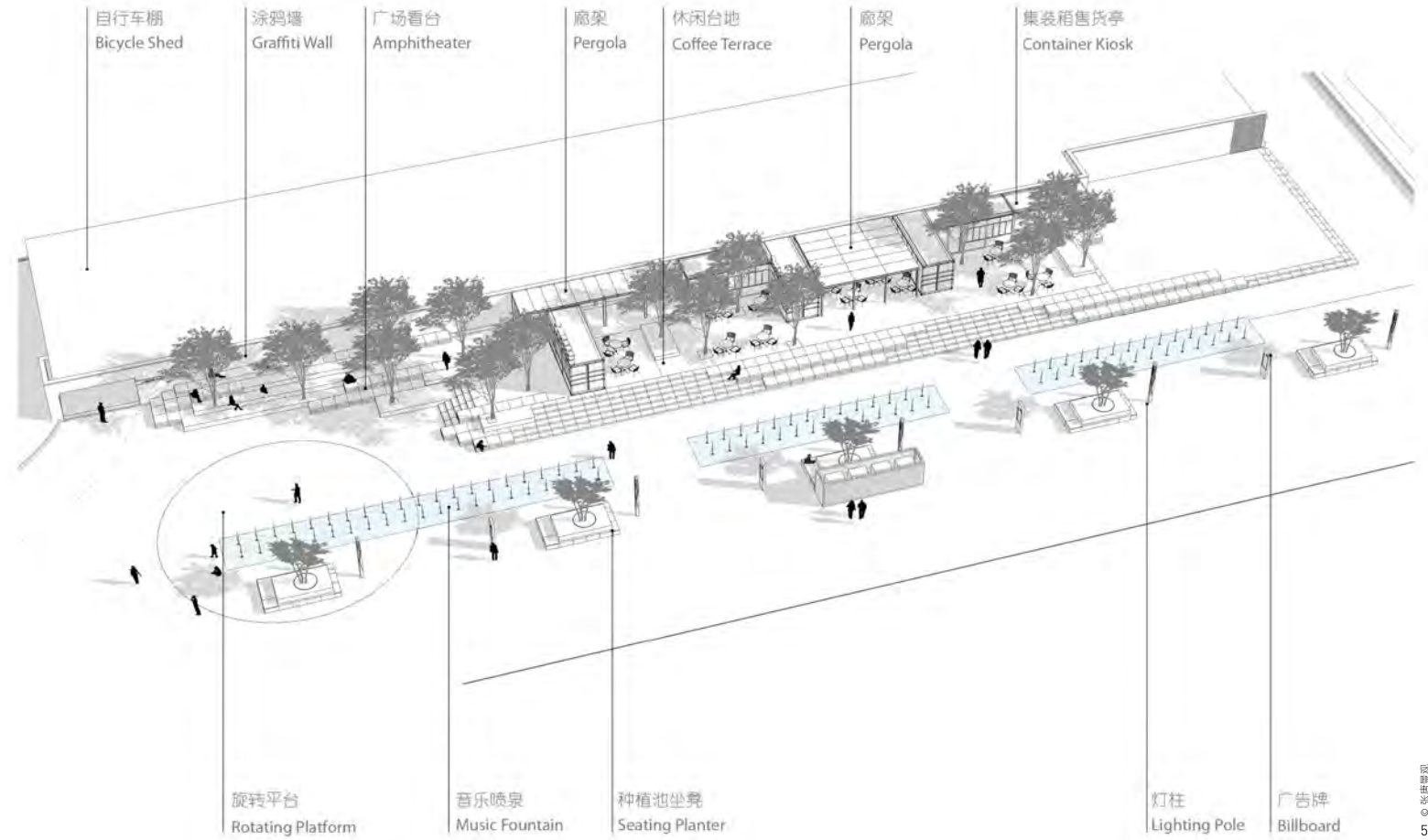
逻辑充分的方案策略。似乎在进行基于数学模型的场地地理信息分析之后，设计方案就会自然产生。但我们认为逻辑推理并不能必然推导出方案设计，这并不是否认场地分析的重要性，而是认为过分强调理性分析会减损设计所特有的魅力——来自直觉的创造性。

优盛大厦广场景观改造的设计过程可以说是一个直觉和理性相互交织的过程。当经过现场踏勘及与业主初步交流后，此处空间的基础条件和愿景已很清晰。但对于这块“空空如也”的小型城市开放空间而言，逻辑推演和空间分析似乎已失效，我们无法基于这些分析形成一个“有趣”的概念。而事

实上，场地最终主题概念的形成有着很大的偶然性。

在乘坐从北京返回上海的高铁途中，设计师们围绕着场地“宇宙中心”这一戏称进行轻松交谈。一系列问题不禁接踵产生，“如何思考宇宙中时间顺序性及持续性与空间方位性和广延性间的辩证关系？又如何去将其表达和体现？”在这样初步的感性和发散思考之后，再辅以符合场地实际情况的理性研究，我们提出了创建一处可旋转的广场的设想，暗指宇宙的永恒旋转。进而推导具体技术原理，以及其造价及运营维护成本。在概念方案获得委托方的认同之后，我们对于设计的细节进行了推敲，包括确定转盘的尺

5. 场地轴测图
6. 场地鸟瞰
5. Axonometric drawing
6. Bird's eye view of the site



度，以及其如何与水景进行整合、如何与地下车库顶板衔接、如何妥善考虑种植覆土、如何通过铺装的走向强化转盘效果。这些问题的解决都需要通过理性的思考来完成。而诸如材料色彩质感的选取、台阶坐凳的穿插等方面则依赖设计师敏锐的直觉进行抉择。

### 3.2 景观语汇

景观的语汇在过去很长一段时间并没有发生巨大的变化——始终围绕着植物、土壤、水、构筑物等元素展开，景观设计师从现代科技中汲取的能量似乎还太小。以喷泉这一常见的景观语汇为例，在文艺复兴时期，意大利园林采用铜管将水引入花园，并利用水位的高差形成喷泉；工业革命后水泵的使用使得喷泉变得更加容易实现，然而水泵的发明主要是为了用于农业灌溉。如今随着技术的革新，景观中也延伸出诸如旱喷、音乐喷泉、灯光互动喷泉、跳泉、雾喷等多样的形式。此次设计中的转盘创新地采用了轴承技术，但其技术原理在建筑中的旋转餐厅、游乐设备中的摩天轮、工程机械的转盘轴承，甚至军工的雷达和坦克等方面的应用已非常成熟。还有很多现代科技可以在景观建设中加以应用，但这需要设计师不断去挖掘、尝试。

### 3.3 可持续性

在中国，公园绿地、街道广场等城市开放空间作为“公共的”场所，通常由政府拨款建设和维护。在快速城镇化背景下，项目在建设阶段往往会带来土地价值提升及相应执政业绩等效益，该阶段建造费用通常相对充裕，然而长期运营和维护方面的预算却不足。众所周知，运营和维护阶段伴随着工程项目全生命周期中的大部分过程，而对于优质的开放空间而言，长期和科学的维护管理必不可少。随着地产行业的高速发展，也不断涌现出由开发商出资修建的“公共的”开放空间，随着房产销售的结束，这些开放空间被移交给公共部门进行管理维护。由于建设中并未妥善考虑后续高额的维护成本，致使一些在建造初期景观效果较好的开放空间





出现不同程度的品质衰退。

谈及景观的可持续性，我们首先联想到的是生态方面的可持续性。而对于城市开放空间而言，我们认为经济上的可持续性更为重要。在以往的项目中，我们的委托方往往会要求建成后的景观应尽量低维护，甚至无需维护。因为项目的运营者普遍认为维护景观的成本投入并不能得到相应的经济回报。但低维护并不应该是任何项目都追求的原则和目标。优盛大厦广场景观的改造探讨了一种小型城市开放空间的可持续模式——增加“私有的”开放空间的可能。本方案在委托方的建设用地范围内，创建了完全对公众开放而由业主经营管理的城市开放空间，并与区域周边开放空间有机整合。出于商业回报的目的，该项目的委托方对项目品质及其持续性极为重视，并十分乐意与包括景观设计师在内的相关人员进行有效沟通和配合，以维持室外公共区域的品质。我们与委托方共同探讨了在场地上布置一些可移动式集装箱的方案，其可为该开放空间提供商业服务，

并获得适当费用维持广场的维护与运营。

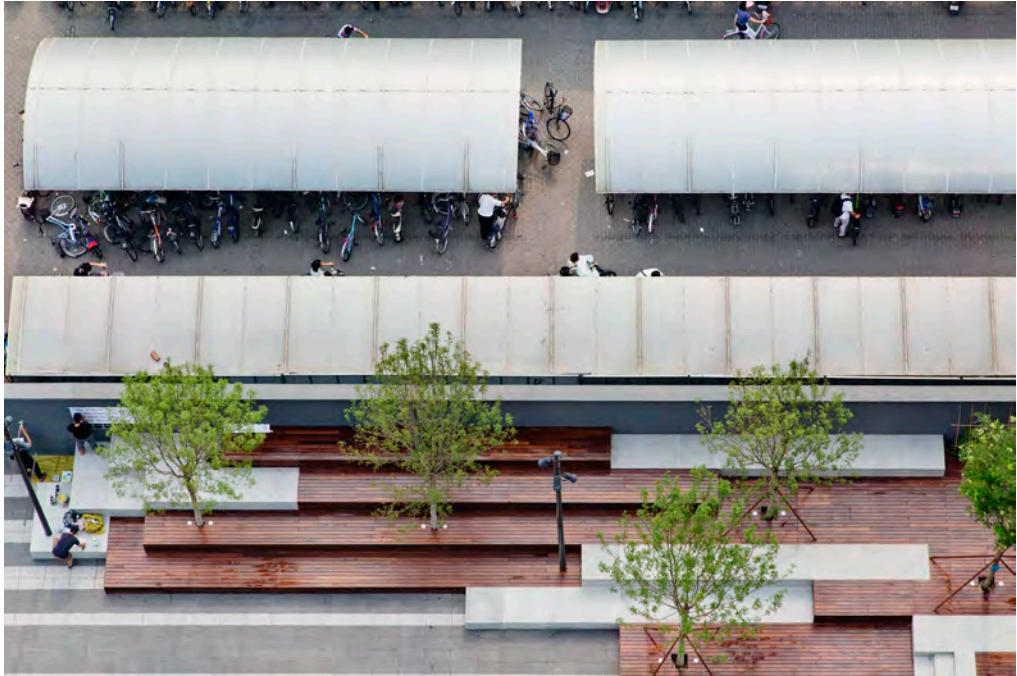
合理的管理和运营政策是决定项目成败的重要因素，如何在我国小型城市开放空间中运用适当的激励机制是值得思考的问题。

#### 4 结语

詹姆斯·科纳教授在设计纽约高线公园时，曾备受折磨。他的同事约翰·迪克逊·亨特教授（景观历史学家）不断向他指出：“环境之所以成为景观，是因为身处其中会被不确定的情绪所萦绕”<sup>[1]</sup>。也就是说，一个好的设计，要能够引发人的想象，不能被所使用的形式所限制。观众如何感知既定的作品——他们如何体会、理解、评价，并延展作品所呈现的方面？“宇宙中心”的旋转平台，试图引发人们对时空的想象，感受时光的流逝，想象星球的运转。但也许，设计师的指向，未必就是受众的理解。而设计意图能否被受众感受到，也许，并不重要。**LAF**

7. 台地坐凳  
8, 9. 坐凳区在不同时段有着不同的功能

7. Terrace seating  
8, 9. The functions of the seating area are shifting during different periods



Nature shapes us, guides us, and in it we immerse ourselves.... In this amazing, colorful and marvelous world we explore, where space is granular; time does not exist, and objects may not be anywhere....  
— *Seven Brief Lessons on Physics*

#### 1 Background

In recent years ever-evolving internet technologies have made great changes to traditional ways of life. Among these changes, online shopping has gradually replaced physical modes of consumption, and with this the design of urban commercial spaces are now facing new challenges and opportunities.





This project is located in the Wudaokou commercial area, in Haidian District, Beijing. The area is not far from a subway transfer station with heavy passenger flow, and it has long been a popular area for young students and white-collar workers, as it is near to Tsinghua University, Peking University, and a large number of office complexes. The U-Center Plaza is a narrow, hardscaped space on the eastern side of a commercial building, located between the building and a bicycle parking shed. The client wanted to promote the area as an active urban open space that would improve the commercial experience through a dynamic landmark landscape.

2 Strategies

2.1 Design Theme

The areas to the west side and north of the U-Center underwent a landscape renovation a few years ago. Although basic use requirements were met after the renovation, the area did not become a dynamic destination. Implementing an overall theme in line with the site’s characteristics and vision was the primary design task.

Limited by building code, fire regulations, and boundary setbacks, interstitial building space tends to be highly homogeneous. In response to the homogeneity of the building environment, designers often use eye-catching forms to highlight the uniqueness of their design. In this case, however, relying on an exaggerated form would not help sustain the vitality of the site or show the peculiarity of the place. Located in the heart of the Wudaokou business district, the U-Center is often called “the center of the universe,” with the U in U-Center referring to the universe. With time and space in mind, the design concept of “Waiting for the Next Ten Minutes” is reflected through dry fountains, tree planters and bench seatings. The end of the dry fountain and one of the tree planters are located in a rotatable platform. The rotatable platform moves at a rate of 50 minutes, then the fountain starts to spout. The rotatable platform will move on, when the fountain stops. Visitors who want to watch the fountain need to wait for the next 10 minutes.

The theme is intended to convey a sense of time passing and the cycle of the universe. As individuals, our understanding of space

- 10. 喷泉可以转变为倒影池
- 11. 戏水的儿童
- 12. 当喷泉关闭，场地可承办商业活动

- 10. The fountain can be a quiet reflection pool
- 11. Children playing with water
- 12. The site could be an open square for commercial events, when the fountain is shut off



10-1



10-2

and time in the scope of the universe is extremely limited — merely from millimeters to kilometers, from seconds to years. The rotating platform set in the middle of the site moves at a certain rate, measuring the experience of 60 minutes in one space.

2.2 Space Flexibility

Maintaining a flexible space during different seasons and business events was another important consideration. To increase flexibility of urban open space, designers often choose open programming to accommodate the possibility of various activities. However, this design sought to simulate various activities through appropriate design while also avoiding limiting the possibility of other activities.

Function and flexibility drove the design. The 18-meter-diameter rotating platform was slow enough to ensure pedestrians’ safe passage. On the west side of the site, a series of planters were combined with the benches, which would not obstruct the fireescape and passage. On the east side, seatings provided spaces for students to practice their English, friends to meet and chat at noon, and an evening audience area. A shallow fountain in the center of the site can be a quiet reflection pool, a paddling pool, or an open square for winter or commercial events. However, despite the site’s simple landscape elements, trees, benches and water, the design is not as simple as it looks.

2.3 Public Participation

Compared with often low participation in the design, here human participation was both the starting point and the ultimate goal of the design of the commercial space. In this case, participation did not mean including stakeholders in strategy development, but rather to encourage the public to embrace the vibrancy of the space.

The rotating ground forces people to stop and observe. The gray and white bricks



11



12



on the ground are staggered; some people stop to put a foot on the moving platform, watching their feet parting from each other while others sit and watch the platform. Someone hastily takes a photo to leave a memento; someone who likes watching fountain cannot help sighing for how short the water spray lasts.

The design provides users with a stage, making people the protagonist.

### 3 Discussions

#### 3.1 Intuition and Rationality

Landscape architects often conduct a detailed analysis of the site in the early stages of a project, hoping to develop a strategic and logical design approach. It seems that geographical information analysis presented as a mathematical model will result in a clear design intention. However, we do not believe that logical reasoning is the only way to develop a design. This is not meant to deny the importance of site analysis, but rather that an emphasis on rational analysis might detract from the creativity engendered by intuition.

The design of the U-Center Plaza was a process of both intuition and rationality. After a site visit and initial communication with the client, the site characteristics were cleared and the basic design vision was established. For such a small urban open space, logical deduction and spatial analysis seemed to have lost their power; no interesting concept could be generated from such rational thinking. Rather, the ultimate site concept was formed by chance.

On the high-speed train ride from Beijing back to Shanghai, the designers questioned relationships between the orderliness and persistence of time, and the orientation and extensibility of space in the universe. Integrating preliminary intuition and the previous site research,

the idea of the rotatable platform, referring that the ever-rotating status of the universe, was proposed. Specific technical principles, including operation and maintenance costs soon followed. After the concept plan was approved by the client, design details, including the size of the rotatable platform, integration of the water features, design of the underground garage roof, plant capping, and paving were developed. While rational thinking is one solution for the questions mentioned above, the color choices, material textures, and seating treatments were the result of intuition.

#### 3.2 Landscape Vocabulary

The vocabulary of landscape architecture has not changed dramatically over time. It has always revolved around elements such as vegetation, soil, water, and structure. Modern landscape architecture has derived little benefit from modern technology. The vocabulary of water foundations, for example, has changed very little. During the Renaissance period, gravity fountains were introduced to Italian gardens based on the use of water transferring by copper

13. 人们来到场地拍照留念  
14. 人们坐到旋转平台上的种植池坐凳上，随着平台的旋转观看周围的一切

13. Someone takes a photo to leave a memento of this place  
14. People sit on the benches on the rotatable platform, watching around while it rotating



13



14

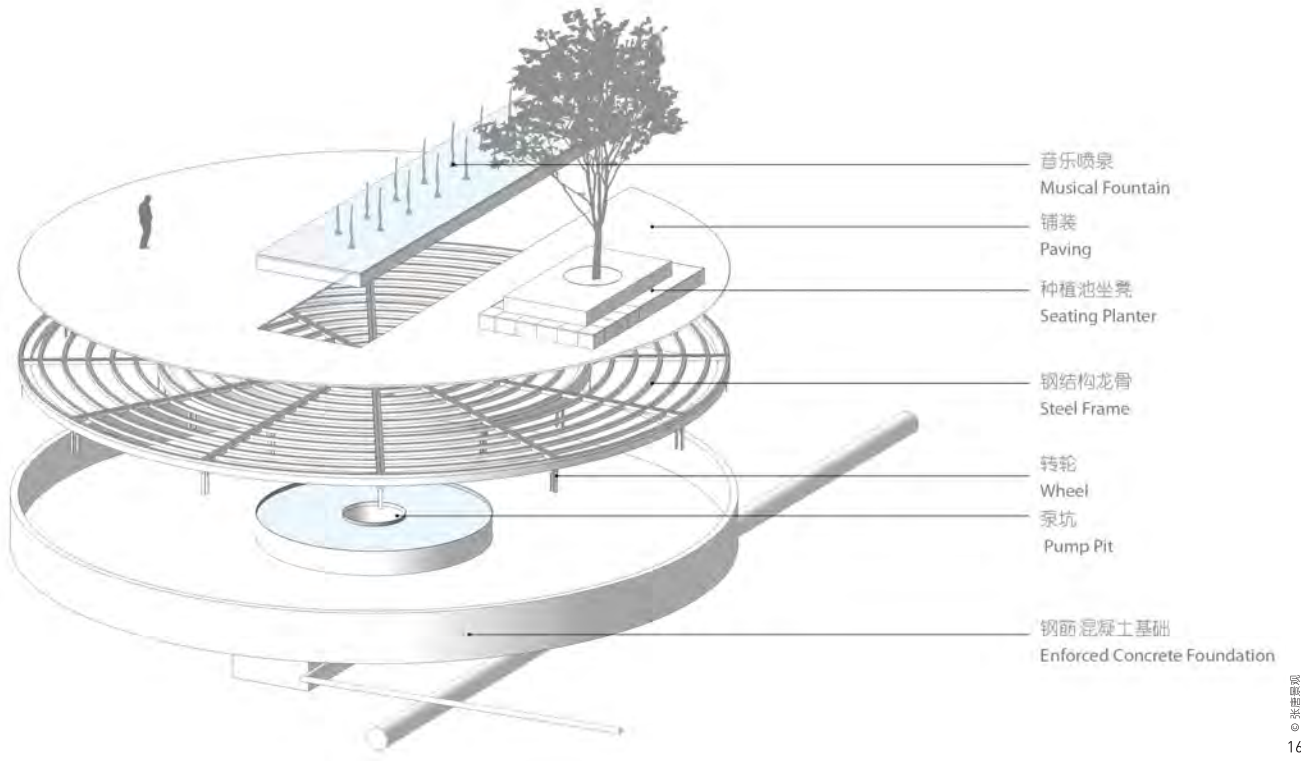
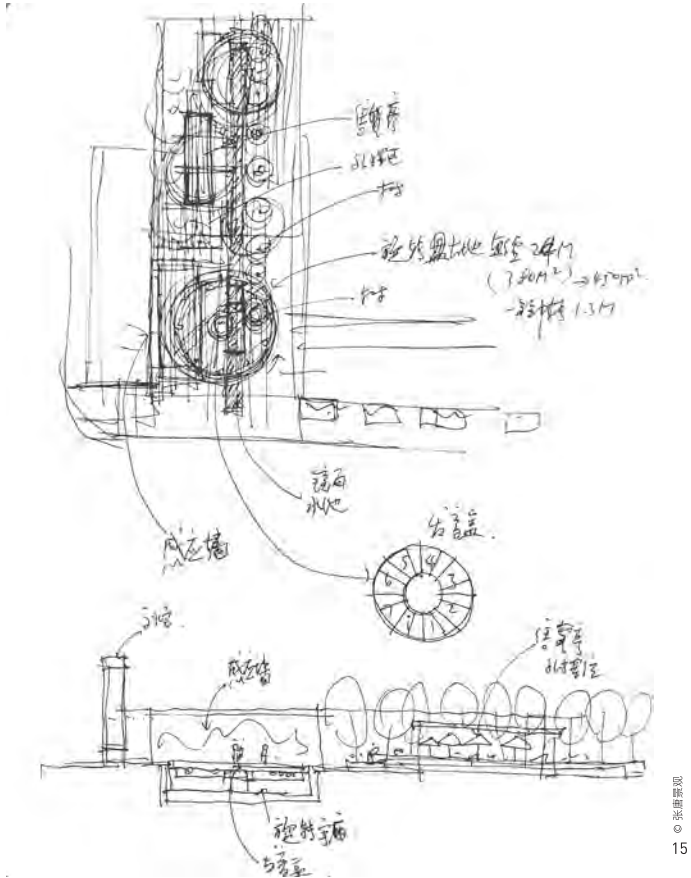


pipes. After the Industrial Revolution, pumps that used for agricultural irrigation made fountains easier to construct. Today, new technologies have produced new fountain forms including dry fountains, music fountains, interactive lighting fountains, and jumping fountains. The bearing technology used in the design of the rotating fountain has been used in the creation of revolving restaurants, amusement park equipment, engineering machinery, and military radars and tanks. There are many more modern technologies that could be attempted, explored, and applied in landscape construction.

3.3 Sustainability

In China, urban open spaces such as green parks and street squares are considered public places, and are usually funded and maintained by the government. In the context of rapid urbanization, projects often benefit to increased land value and government attention, resulting in abundant funds during construction and a shortage of funds for long-term operations and maintenance. Operations and maintenance accompany the vast majority of the lifecycle of a project, and for a high-quality open space project, long-term maintenance and management are indispensable. With rapid real estate development, public open space is increasingly funded by developers. Once the sale of the real estate has ended, these open spaces are handed over to public departments for management and maintenance. Follow-up high maintenance costs were not properly considered during construction, and some of the open spaces that performed well during early construction phases quickly declined.

For urban open space, economic sustainability was of greater significance than ecological sustainability. In previous projects, the maintenance cost was reduced to be as low as possible because project



operators believed that the landscape maintenance cost would not produce strong economic returns. Nevertheless, not every project can survive on low maintenance. One maintenance model of small urban open space discussed for the U-Center Plaza was the possibility of adding private open space. The design would create urban open space privately operated and managed by the owner, yet open to the public and integrated into the surrounding context. As a commercial investment, the client paid great attention not only to the quality, but also to the sustainability of the project. Efficient communication and coordination between the client and the landscape architects ensured the development of a quality outdoor public space. For this project, moveable containers helped provide commercial services and revenue to cover maintenance and operation costs.

Rational management and operation is an important factor for the success of the project, and worth considering as an appropriate incentive mechanism for other small Chinese urban open spaces.

4 Conclusion

Landscape architect James Corner was told by his colleague, the landscape historian John Dixon Hunt, during the design process of the High Line that the landscape was “haunted by undeniable spirits, [wherein] the environment can become landscape.”<sup>[1]</sup> In other words, a good design is one that triggers people’s imagination, one unlimited by given form. How visitors receive a given work, how they experience, understand, value, and extend various interpretations of the work will stimulate people’s imaginations of time and space, like the rotating fountain at the “center of the universe.” Perhaps it is not important



whether the designer’s intent be felt by the audience, but that what the designer sees does not necessarily need to be what the audience sees. **LAF**

REFERENCE

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