

The Chuan Malt Whisky Distillery

疊川麥芽威士忌酒廠

設計者」 如恩設計研究室 / 郭錫恩 胡如珊

參與者」 楊延憲 Utsav Jain 陳思瑜 王峰 郭鵬 Josh Murphy
Fergus Davis Alexandra Hejink 包海云 Yota Takaira
曾郁恩 Nicolas Fardet 生茵 Lili Cheng 黃惠子 洪明月
辛海鷗

攝影者」 陳顥

空間性質」 威士忌酒廠

坐落位置」 中國

主要材料」 外露混凝土結構、木模混凝土、雕鑿混凝土、現澆石
材 + 水泥牆、骨料混凝土、混凝土磚、玻璃窗、黏土
屋瓦、銅、黑色金屬、榆木、複合竹木、水泥灰漿、
橡木、原鋼

面積」 2223 坪

項目年份」 2021 年

Designers」 Neri&Hu Design and Research Office / Lyndon Neri, Rossana Hu

Participant」 Nellie Yang, Utsav Jain, Siyu Chen, Feng Wang, Guo Peng,
Josh Murphy, Fergus Davis, Alexandra Hejink, Vivian Bao, Yota
Takaira, Rosie Tseng, Nicolas Fardet, Yin Sheng, Lili Cheng, July
Huang, Luna Hong, Haiou Xin

Photographer」 Chen Hao

Category」 Whisky Distillery

Location」 China

Materials」 Exposed concrete structures, Wood-form concrete, Chiseled
concrete, Cast-in-place stone + cement walls, Aggregate concrete,
Concrete bricks, Glazing, Clay roof tiles, Copper, Black metal, Elm
wood, Bamboo composite wood, Cement plaster, Oak, Raw steel

Size」 7,350m²

Project year」 2021



Lyndon Neri, Rossana Hu



如恩設計研究室 / 郭錫恩 胡如珊

2004年郭錫恩與胡如珊在上海共同創立了如恩設計工作室。無論是日常的生活物件還是居住空間，他們始終尋求一種從多學科中汲取經驗的設計方法，在豐富當代生活的同時，與集體記憶保持密緊密的連接。除了設計實踐外，兩人也活躍於教育和研究領域，他們2018年在美國耶魯大學執教，擔任諾曼·福斯特客座教授，2019年被任命為哈佛大學設計研究生院約翰·波特曼建築設計評論教授；也曾在香港大學建築學院授課。2007年，合著並編輯了由簡亦樂（MCCM Creations）出版的《視覺暫留：建築師繪話上海》。

Lyndon Neri and Rossana Hu are the founding partners of Neri&Hu Design and Research Office. Whether through objects of intimate daily use or vessels of inhabitation, they seek an approach to design that draws from multiple disciplines to provide experiences that enrich contemporary life while still keeping a critical linkage to a collective history.

Alongside their design practice, Lyndon and Rossana have been deeply committed to architectural education and have lectured across the globe in various universities and professional forums. Together, they were appointed as the John C. Portman Design Critic in Architecture at the Harvard Graduate School of Design in 2019, and received the distinguished Norman R. Foster Visiting Professor Chair at Yale School of Architecture in 2018. They have previously taught at the University of Hong Kong Faculty of Architecture. They co-authored and edited Persistence of Vision: Shanghai Architects in Dialogue, published by MCCM Creations in 2007.

以中國傳統哲學二元性思維打造的疊川麥芽威士忌酒廠，取材於自然環境，所有細節編布呼應著威士忌釀造工藝，讓建築、自然風光和文化等面向，交融出永恆畫面。

自古以來，作為佛教四大名山之一的峨嵋山，可說是許多人的精神寄託。1996年更因其豐厚的文化底蘊與優美的自然風光，被聯合國教科文組織列入「世界遺產名錄」，在時間的長河中，這



片土地見證了歷史上戰役紛爭、見證了宗教文化的興起，成為許多朝聖者的必經之地，同時也是貿易交流路線的重要停靠點之一。3年前，如恩設計研究室贏得了國際知名烈酒和葡萄酒集團「保樂力加（Pernod Ricard）」威士忌酒廠設計競賽，打造其在中國的首座麥芽威士忌酒廠，企圖透過永恆的建築，來傳承峨嵋山的物質與文化遺產。

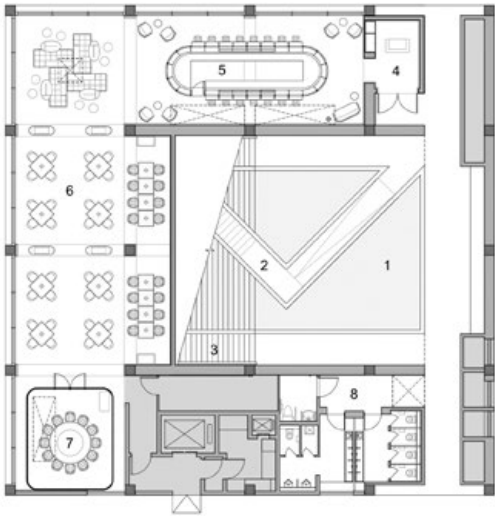
在地文化的寓意結合

威士忌酒廠一面背山，三面環水，酒廠的設計理念體現了中國傳統哲學中的二元性—流瀉於自然的山水兩重。山代表力量和永恆，水代表流動與改變；山與水，相互對立卻又互相依存，這種二元性的「山水」構成了中國人的精神生活，在此哲學觀念的基礎上，威士忌酒廠的設計主軸提出了如此立場：力量存在於謙遜及簡單之中，存在於對自然的尊重和深刻理解之中。「疊川」二字，亦源於當地風土和人文，「疊」寓意「豐富飽滿、層次分明」，「川」象徵來自四川；兩字巧妙結合，充分演繹出峨眉風光的「山與水」，以及威士忌產品的「清與烈」。

在傳統山水畫中，兩種元素的融合往往能拓展出畫幅的其他維度，而建築在多方面也展現出二元性的完美平衡，酒廠的工業生產區域體現了如恩設計研究室對中國傳統建築的現代詮釋，而遊客中心內的嵌入幾何元素，則是團隊對這片古老土地的致敬。威士忌酒廠設有三座工業生產建築，呈長方形狀，坐落於酒廠北側，屋頂線隨自然坡勢平緩下，亦層層遞減，與緩坡相互平行。建築所採用的主要材料，靈感源自於所處的地理環境，從峨嵋山當地回收的黏土瓦片，拼貼成建築的斜屋頂，建立在現代混凝

1. 酒廠鳥瞰圖。基地位於四川峨嵋山周遭，一面背山，三面環水。2. 左為「威士忌酒廠遊客中心」；右為「鮮明工業生產區域」。兩者設計有著鮮明對比。

1. Site plan via bird-eye's view. 2. Left side: tourist center, right side: Distillery factory. The two areas are different building types.



土樑柱結構之上，增添了謙遜而樸素的氣質；整地過程中所產生的巨石，則被重新鍛造成酒廠的石牆，這些手法顯露出如恩團隊對於在地風情的梳理，也展現出對建築「破壞—循環—再創造」演變過程的深刻理解和思考。

天圓地方，對自然的尊重

與工業生產建築的在地特徵形成鮮明對比的是威士忌酒廠遊客中心，所運用的嵌入式幾何元素—圓與方，在中國傳統哲學中代表天和地，遠遠望去，圓形建築的整體掩映於地下，穹頂上方則微微露出地面；三個由磚塊打造的同心環層層相疊，猶如小山峰般，與峨嵋山的輪廓相映成趣，五間地下品酒室依序排開，中間可見層疊的水色景觀，宛如瀑布傾流而下，無論身處酒廠何處，遊客都可欣賞到此一雕塑般的地貌，可說是疊川威士忌酒廠的標誌性景致，亦可置身穹頂眺望，將威士忌酒廠和峨眉山景色盡收眼底。酒廠內的

餐廳及酒吧則呈方形，下方延展至地下，兩面懸挑，一角懸停在河岸之上，如恩設計研究室將餐飲空間布局在整體建築的外圍，中心設有露天庭院，在獲得更加開闊視野的同時，透過框景手法將周遭風景引入其中。





7



8



9

3. 餐飲空間平面圖。4.5. 將餐飲空間安排在建築外圍，中心的露天庭院有助於開闊視野，也能透過框景方式引景入內。6. 右側的「工業生產建築」呈長方形形狀，屋頂線隨自然坡勢平緩下落。7.8. 從峨嵋山回收的黏土瓦片，拼貼成建築的斜屋頂，展現尊重環境的精神。9. 接待大廳一隅。混凝土、石材等元素構築出此案的基本調性。10. 豐川麥芽威士忌酒廠全區剖面圖。11. 「工業生產建築」剖面圖。
 3. Plan, restaurant building. 4.5. Dining area surrounds the main building. Outdoor yard has great views. 6. Product line building sits on the site by following the topographical lines with a smooth profile. 7.8. Clay tiles recycled from the Yu-Mei Mountain area cover the roof of the main building. 9. Welcome hall, surrounded by exposed concrete and natural stones. 10. Site section. 11. Main section drawing, factory building.

全作在表現設計師對峨嵋山自然資源的崇敬和讚美之餘，也展現出蘊藏於威士忌釀造、調製過程中的精緻藝術，與傳統工藝及材料運用之間的對話。混凝土、水泥和石材等材質，勾勒了建築的基礎色調，並與基地相呼應；而木頭與銅則恰如其分地對應著橡木桶、銅製蒸餾器等釀酒工藝中主要的生產工具，突顯釀造藝術的精細和獨特。設計團隊將二元性理論貫穿於豐川麥芽威士忌酒廠中，身為一座兼具人文氣息的場域，如恩試圖在建築與景觀、工藝與遊客體驗、山與水之間取得巧妙平衡，讓威士忌工藝和在地景色交織成一幅迷人且充滿韻味的畫面。撰文| 陳映葵



10



11

For over a thousand years Mount Emei has persisted as one of the most deeply spiritual places in China and was named a UNESCO World Heritage Site in 1996. The revered ground upon which our site sits has a rich history itself – through the centuries, this land was once an impressive monastery, the site of several historic battles, and a stopping point along many pilgrimage and trade routes. While any built remnants of the past no longer remain on site, its very emptiness is powerfully suggestive of all of its fabled memories. Three years ago, Neri&Hu won the design competition and took up the challenge of designing a distillery and home for Pernod Ricard's first whisky in China, an opportunity to create a timeless architecture that speaks to the core values of a visionary new brand as well as the material and cultural heritage it aspires to sustain. Surrounded on three sides by a winding creek, and with the majestic Emei peak as a backdrop, the site for this project is an exemplification of the Chinese notion of the duality of natural elements which make up the world we live in. Shan-shui literally means 'mountain-water.' While shan represents strength and permanence, shui represents fluidity and transformation; they

12. 威士忌酒廠遊客中心運用了「圓與方」的嵌入式幾何造型，整體建築掩於地下，僅露出穹頂。13. 整地過程中的巨石作為酒廠石牆的原料。14. 通往地下品酒空間的過道，簡練又現代。15. 無論身處於遊客中心的何處，皆可欣賞中央雕塑感強烈的水景。

12. Tourist center is inserted under the ground level and receives natural light by a round shaped opening. 13. Large natural rocks are used to build a solid stone wall. 14. A passage leading towards the underground wine-tasting chamber. 15. Water landscape is a main visual focus.







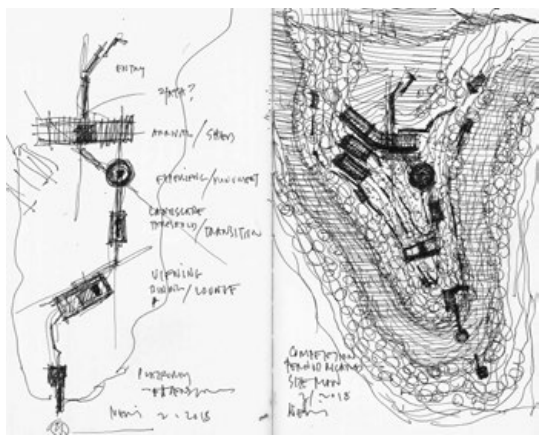
16



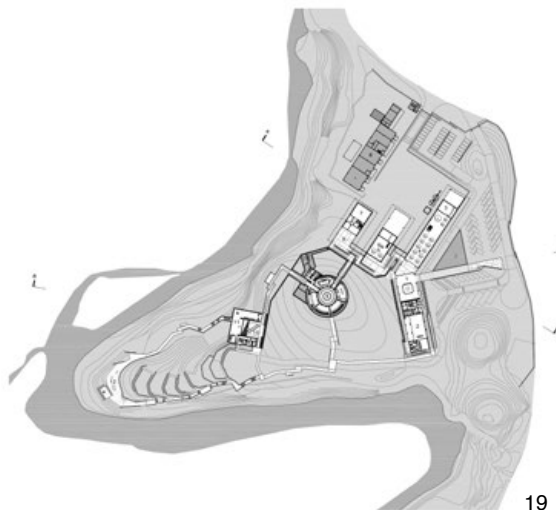
17

16.17. 貴賓品酒空間。木頭、銅材和釀造工藝中的橡木桶、蒸餾器相互映襯。18. 郭錫恩的設計手繪圖。19. 整體平面圖。20. 遊客中心平面圖。21. 置身於穹頂，威士忌酒廠和周圍景色一覽無遺。

16.17. VIP wind-tasting chamber. 18. Sketch by Lyndon Neri. 19. Site plan. 20. Plan, Welcome building. 21. Domed building and surrounding views.



18



19

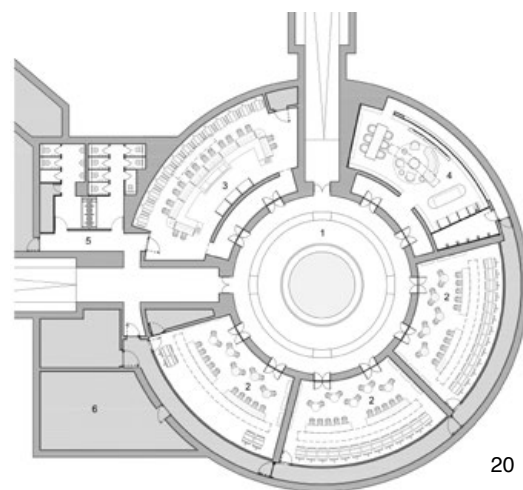
are two opposing yet complementary forces. In the spirit of this philosophy, the position of the proposal is to conceive a gesture whose very strength lies in its humbleness and simplicity, by its profound respect for nature. This paradigm is also manifested in the shan shui painting, one of the three genres of traditional Chinese painting, in which the integration of two elements leads to another dimension of the picturesque. The architecture itself manifests this balanced duality in many ways, with the industrial buildings as a modern interpretation of vernacular Chinese architecture, and the visitor buildings as elemental geometries grounded in the terrain.

Three long buildings housing the whisky production facilities are situated at the north side of the site; parallel in formation, they are tucked into the natural gentle slope of the land with gradually descending rooflines. In an interpretation of vernacular architecture, reclaimed clay tiles give a humble texture to the pitched roofs that rest upon a modern concrete post-and-beam structure. The infill of rock walls is made from the very boulders extracted from the ground during site leveling, so that the cycle of destruction and recreation may continue in permanent evolution.

In contrast to the vernacular roots of the industrial buildings, the two visitor experience buildings are built upon fundamental geometries: the circle and the square, which in Chinese philosophy represent heaven and earth, respectively. The round tasting experience building is partially submerged in the ground, with five subterranean tasting rooms surrounding a domed courtyard that contains a cascading water feature in the middle. The upper part of the dome reveals itself out of the ground slightly; with three concentric brick rings perched atop, it subtly mirrors the silhouette of Mount Emei. This sculptural landform becomes an iconic presence that can be seen from every part of site, and meanwhile, acts as a culminating destination from which visitors can enjoy a full panoramic vista. The square restaurant

and bar building is located further down the topography, cantilevered on two sides with one corner hovering over the river bank. While the dining space is organized along the building's perimeter for open views, at the core an open-air courtyard is oriented to frame the Emei peak as a borrowed scene.

Besides a deep appreciation for the site's natural resources, the project is also an embodiment of the refined sense of artistry embedded in whisky-making and blending, which is in dialogue with traditional Chinese craftsmanship and knowledge of materials. A variety of concrete, cement, and stone mixtures form the base material palette, finding resonance in the strong mineral presence of the site. Accent materials are drawn from those used in whisky craft, such as the copper distillation pots to the aged oak casks. Throughout the project, Neri&Hu tries to embody the Chinese concept of the dichotomy of two elements that exist in opposition yet complement each other, and to strike a harmonious balance between architecture and landscape, between industry and visitor experience, between mountain and water.



20

建材分析 Material Analysis

1. 威士忌遊客中心的圓形建築掩於地下，由磚塊打造的三個同心環層層相疊，宛如山峰般與峨嵋山遙相對望。2. 選用致敬當地的材料，例如從峨嵋山當地回收的黏土瓦片、整地過程中的巨石，藉此鏈結周遭自然環境。3. 木頭和銅材對應著威士忌釀造中的橡木桶和銅製蒸餾器，緊扣空間主題。

1. Brick layered buildings under earth in a concentric shape. 2. Clay tiles, recycled from historical Mount Emei were used in the new buildings. 3. Oak barrels and copper were used for the furnishing finishes.

溝通重點 Communication Note

1. 疊川麥芽威士忌酒廠是集團在中國的第一座威士忌酒廠，希冀在建築中串聯起在地風土與釀造工藝之間的關係。2. 以傳統哲學中的二元論作為設計軸心，呼應了峨嵋山的山水風光，以及威士忌的清與烈。3. 機能布局規劃了釀造區、遊客中心、品酒間、餐廳和酒吧。4. 滿足酒廠營運的機能外，如恩設計研究室更希望本作可成為一個具文化、藝術氣息的場域。

1. The Chuan Malt Whisky is the first whisky distillery in China. The design provides a perfect link to the local landscape and cultural significance. 2. The ancient Chinese cosmology of dualism is the basis of the main concept of the design. 3. Functional layout divides the whole lot into several zones – welcome center, wine-tasting, product line, and restaurant and bar. 4. Art and culture is introduced as flavor of a very functional distillery factory.



21