The Chuan Malt Whisky Distillery

叠川麦芽威士忌酒厂

Designers: I+I Architects & Associates; Office F (Lyndon Neri, Rossana Hu)
Photographer: Hei Hei Taing, Unai Jauris, Shao Chen, Peng Wang, Qiao Peng, João Murphy, Pierre Davis, Alexandra Haugh, Vivian Baker, Xia, Takara, Rui Se Tseng, Nicolas Fardet, Ming Sheng, Lili Cheng, Judy Hwang, Lu豆瓣, Huiyu Xin
Photographer: J. Chen Hao
Category: Whisky Distillery
Location: China
Materials: Unreinforced concrete, structural concrete, Beachwood concrete, Cast-in-place stone, cement walls, Aggregate concrete, Corian (White, Shiny, Sky blue), Oak, 304 stainless steel, Metal, Bamboo composite, wood, Cement plaster, Oak, Raw steel

Year: 2020

Photographed January 2021
以中國傳統哲學中元而生化理論建造的疊川麥芽威士忌酒廠，
取材於自然環境，所有細節均呼應著威士忌調製工藝，
現代風格，自然元素為主題，組合出水面畫面。

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
更因其豐厚的文脈及無邊
的自然氣氛，被聯合國教科
文組織列為「世界遺產名
錄」。在時空的長河中，這
片土地見證了歷史上層累積疊，見證了宗教文化的興起，成為許多朝聖者的必經之地，
同時也是雲南茶文化的重要發源地之一。3年前，如恩設計研究室得國際知名
酒和葡萄酒集團「保樂力加（Pernod Ricard）」威士忌酒廠設計邀約，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，傳承飛蛾山的詩與文化遺產。

在地文化的萬象綜合
威士忌酒廠一體兩面，山脈水，自然的設計理念蘊含著中國傳統哲學中的元為一
流於自然的山水關係，山代表力量和水氣，水代表流動與改變；山與水，相互對立
卻又互相依存，構築二元性的「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這種立場：力量存在於謙虛及嚴謹之中，存在於
對自然的尊敬和深刻理解之中。「疊川」二字，亦源自當地風土與人文，「疊」寓意「豐
富層疊、層疊分明」，「川」源自來自四川；兩字巧妙結合，充分表達出建築風格的「山
與水」，以及威士忌酒廠的「清與靜」。

在傳統山川畫中，飛騰雲霧的靈氣往往騰昇展開畫面的其他半側，而建築在多面
面亦表現出二元性的完美平衡。酒廠的工藝生產區域延續了如意設計研究室對中國傳統
建築的現代解構，而豐富內在的表現手法。這座建築對於土地的致敬，
威士忌酒廠擁有三座工藝生產建築，屋脊形狀，坐落在酒廠北側，屋頂線條自然坡
勢平緩，亦層疊層疊，與建築相互通透，建築所採用的主要材料，一層源自於所處
的地域環境，從飛蛾山當地回收的黏土瓦片，躺臥成長約的斜屋頂，建立在現代建築

Lyndon Nerl Rossana Hu

Lyndon Nerl and Rossana Hu are the founding partners of Likebook Design and Research Office, where they oversee clients and design partners, they develop strategies to provide experiences that enrich contemporary life while still keeping a critical look to a collective future.

Alone their design practice, Lyndon and Rossana have been deeply involved in architectural education and have lectured across the globe in various universities and professional forums. Together, they were appointed as the John C. Portman Design Chair in Architecture at the Harvard Graduate School of Design in 2015 and received the distinguished Norman R. Foster Visiting Professor Chair at the Harvard School of Architecture in 2010. They have also been invited to the AA Summerschool at the University of Hong Kong, the faculty of Architecture. They co-authored and edited a book series of architecture: Vision, Shanghai Architectural Publishing Corporation, published by vCCE Creators in 2007.

1. Plan view via bird-eye's view. 2. Left side: tower center; right side: Distillery factory. The building's unique design type is a new building type.
土構造結構之上，採用了傳統而樸素的材料；豎直過程中所產生的巨石，則被重新顛倒成水平的四層，這些手法都顯露出他對建築對於在地環境的敬重，也表現出對建築「破壞－修復－再創造」演變過程的深刻理解與思考。

東南地方，對輪廓的尊重

與工業生產變革的在地特色成鮮明對比的釀酒室採用灘上客中心、所運用的數人式幾何元素－哲學家，在中國傳統哲學中代表天和地。通往景觀，

圖形建築的整體展現於地階，地階上方與營造層在地階；三層由階梯打線的

同心環層層相疊，猶如小山峰般，與峨眉山的輪廓相映成趣，五間地下品酒

室設置採用；中間可是攜帶的水景景觀，宛如瀑布順流而下。無論身處酒廠

何處，遊客都可欣賞到此一旖旎的景致，可說是叠川麥芽威士忌酒廠的標誌性

景致。亦可設身地景觀並，將釀酒室Ｆ觸景和峨眉山景情景相依，酒廠內的

參觀及酒吧則呈方形，下方延伸至地下，兩面壁掛，一側壁掛在河岸之上。如在設計研究室將餐飲空間佈局在整座建築的

外圍，中心設有露天庭院，在獲得更加開闊視野的同時，透過景觀手法將周遭風景引入其中。
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 Perrod 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
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 shen 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 rooftops. 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 perforated 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
“叠川麦芽威士忌酒厂”

INTERIOR; MAY 2022

end 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 Ernst 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. Ancient 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 dishomoty 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.

建材分析 Material Analysis

1. 黏土砖是日本传统的烧制工艺，采用风干土层与黏土混合均匀的制作方式。2. 钢架结构则轻巧而耐用，易于拆卸和重组，适合用于这类建筑。

1. Ernst levered buildings under earth in a concentric shape. 2. Clay bricks, recycled from historical Mount Stowe were used in the new buildings. 3. The bar is made of pine and copper mirrors, used for the furnishings.

交流重点 Communication Note

1. 叠川是叠川市南湖大寺集团地雷的最后一家威士忌酒厂。2. 以中国传统的圆柱形木制结构设计，强调了建筑的圆润感。

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 distributes the whole site into several zones – welcome center, distillery, product line, and restaurant and bar. 4. Art and culture is introduced as flavor of a very functional distillery.