

何镜堂

HE JINGTANG

Architectural Design

建筑创作



何镜堂研究院 编

华南理工大学出版社

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图书在版编目 (CIP) 数据

何镜堂建筑创作/华南理工大学建筑设计研究院编. —广州: 华南理工大学出版社, 2010.4
ISBN 978-7-5623-3057-8

I. ①何… II. ①华… III. ①建筑设计-作品集-中国-现代 IV. ①TU206

中国版本图书馆 CIP 数据核字 (2010) 第 058144 号

总发行: 华南理工大学出版社 (广州五山华南理工大学 17 号楼, 邮编 510640)

营销部电话: 020-87113487 87110964 87111048 (传真)

E-mail: scut13@scut.edu.cn <http://www.scutpress.com.cn>

出版策划: 范家巧

项目负责: 赖淑华

责任编辑: 赖淑华 黄丽谊

技术编辑: 杨小丽

印刷者: 广州市岭美彩印有限公司

开本: 787mm×1092mm 1/12 印张: 24 $\frac{1}{3}$ 字数: 662 千

版次: 2010 年 4 月第 1 版 2010 年 4 月第 1 次印刷

印数: 1~4000 册

定价: 268.00 元

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何镜堂

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中国工程设计大师
中国建筑学会副理事长
华南理工大学建筑学院院长兼设计院院长
中国勘察设计协会高校分会会长
第九、第十届全国政协委员广东政协常委

1938年4月生于广东省东莞市
1956年至1961年于华南工学院建筑学专业攻读本科学位
1961年至1965年于华南工学院建筑学专业攻读研究生
1965年至1967年于华南工学院任教
1967年至1973年于湖北省建筑设计院工作。
1973年至1983年于北京轻工业部设计院工作。
1983年调入华南工学院
1992年晋升为教授
1993年1月起享受政府特殊津贴
1994年被评为中国工程设计大师
1997年被聘为博士生导师
1999年当选为中国工程院院士
2000年评为广东省劳动模范
2001年获国家首届梁思成建筑奖
2004年获“全国模范教师”称号
2005年获“全国劳动模范”称号
2009年获全国五一劳动奖章
2009年获“南粤杰出劳模”称号
2009年获全国勘察设计行业国庆60周年“十佳具有行业影响力人物”大奖

He Jingtang

Academician of the Chinese Academy of Engineering
China Engineering Design Master
Vice chairman of Architectural Society of China
Dean, School of Architecture, South China University of Technology
Director, Architectural Design and Research Institute, South China University of Technology
Chairman, Branch of Universities, China Exploration and Design Association
Member of the 9th and 10th national committee of CPPCC
Standing Committee of the Guangdong Committee of the Political Consultative Conference

1938.4	Born in Dongguan City, Guangdong Province
1956-1961	B.Arch., South China University of Technology
1961-1965	M.Arch., South China University of Technology
1965-1967	Lecture, South China University of Technology
1967-1973	Architect, Architectural Design Institute of Hubei Province
1973-1983	Architect, Design Institute of the Ministry of Light Industry, Beijing
1983-present	South China University of Technology
1992	Professor, South China University of Technology
1993.1-present	Winner of special government allowance
1994	Earned the title of China Engineering Design Master
1997	Appointed as Ph.D. supervisor
1999	Elected as an Academician of the Chinese Academy of Engineering
2000	Earned the title of Guangdong Province Model Worker
2001	First Liang Sicheng Architecture Prize
2004	Earned the title of National Model Teacher
2005	Earned the title of National Model Worker
2009	Received National "May 1" Labor Medal
2009	Earned the title of Southern China Outstanding Model Worker
2009	Elected as one of the Top 10 Influential Figures, by China Exploration & Design Association on 60th National Day



Preface

I am addicted to architectural design. Lingnan master architect Hsia Changshi was my supervisor during my postgraduate time. Meanwhile, I also benefited from the guidance and cultivation of many other Lingnan architectural teachers and seniors. As an architecture student, I deeply knew I shouldered the responsibility of passing down the environment-oriented architectural concept and the flexible design style of Lingnan architecture school. In those turbulent years, I learned how to get along with people and polished my dialectical thinking ability despite the fact that I missed a lot of chances for practice, which laid a firm foundation for my future career. After the Cultural Revolution, in order to improve my design level and efficiency at a faster speed and to make up for the lost time, I chose the development path that combined architectural design with researches and teaching as well.

Over the past 30 years since the reform and opening up, especially in the past decade, with the sustained and rapid development of the national economy, our country embraces the new upsurge of urban construction. As a man in his 40s, I felt so lucky that I did not miss the gold age for architects. Through substantial architectural practices, I widened my design field from Guangdong Province to the whole nation, gradually forming the design thoughts of “two views and three features”—the perspectives of integration and sustainable development and the characteristics of a region, culture and times. Meanwhile, I expanded the studio and formed a design team characterized by innovative ideas, creation passion, and outstanding achievements and talents, aiming to explore a modern architecture design path with Chinese characteristics.

This collection consists of three sections: articles, works and the team. It is a microcosm of my architectural design, research and teaching experience. The majority of the selected works are the design projects I presided over in the past decade, including cultural buildings like memorial halls, museums, and many campus planning and designs and large-scale public buildings like office buildings hotels, and renovation of old cities. All these accomplishments are achieved by the joint efforts of the whole team. Meanwhile, they are also a phase summary. I sincerely hope that the publication of this collection can make some contributions to the communications in the architectural field and to the future development of architecture.

The publication of this collection owes debts to many people. I would like first to single out for special acknowledgements the students and architects with whom I have been privileged to work. I am particularly indebted to my wife Li Qixia, who goes through thick and thin with me all these years. I am grateful as well to the successive leaders of South China University of Technology, and the colleagues of the School of Architecture and of the Design and Research Institute, and all the friends who offered me support and encouragement. I also sincerely thank the country and the great age which provide me with development opportunities.

I save my final words of thanks for South China University of Technology Press and those that helped with the edition of this collection. These include: Guo Weihong, Wu Zhongping, Zhang Zhenhui, Zheng Shaopeng, Huang Peining, He Wenzheng, Chen Yin, Song Jiangtao, Huang Chengxin etc.

He Jingtang

February 8, 2010

序

我喜欢建筑，热衷于建筑创作。华南工学院本科毕业后，师从岭南建筑大师夏昌世教授，攻读研究生，并得益于各位老师和前辈的教导和培养，传承岭南建筑学人尊重环境、讲求实用、维护建筑本体、注重融汇创新的建筑理念以及灵活、务实的建筑创作之风。在那动荡的年代，我虽然失去了许多创作实践的机会，但却领悟了做人做事的道理，培养了辩证思维的能力，为日后的工作打下了基础。文化大革命结束后，为了加速提升设计水平和效率，抓紧时机弥补失去的光阴，我根据自己的具体情况选择了一条建筑设计、研究和教学相结合的发展道路。

改革开放30年，尤其是近十年来，我国国民经济持续高速发展，迎来了城市建设的高潮，在我进入不惑之年的时刻有幸赶上了建筑师的“黄金时代”。我通过大量的建筑实践走出广东面向全国，逐步形成“两观三性”（整体观、可持续发展观，地域性、文化性和时代性）的建筑创作思想，同时，不断壮大三结合的工作室，形成了有创新理念、有创作激情、既出成果又出人才的创作团队，努力探索一条有中国特色的现代建筑创作道路。

本书内容包括文章、设计作品和创作团队三部分，是我从事建筑创作、建筑研究和教学的一个缩影。所选的绝大部分作品，都是近十年来由我主持和创作团队共同完成的设计项目，包括纪念、博览、场馆、校园规划与设计等文化建筑以及其他大型公共建筑如办公、酒店、公共区域规划与设计、旧城改造等等，这是我和我的助手、博士研究生、硕士研究生以及所有同事们的创作成果。借此，也对创作团队的工作做一个阶段性的总结，并与同行们交流，共同为建筑的未来而继续努力。

本书的出版，首先感谢与我日夜奋斗在创作第一线，创作出大量建筑作品的年轻学子和建筑师们；感谢我夫人李绮霞顾问总建筑师，她与我同甘共苦，共同创造了美好的建筑人生；感谢华南理工大学历届领导以及建筑学院和设计院同仁的支持和帮助；感谢所有给予我鼓励和帮助的朋友们；感谢祖国及这个伟大的时代给予我发展的机遇。

在编辑过程中，得到郭卫宏、吴中平、张振辉、郑少鹏、黄沛宁、何文正、陈吟、宋江涛、黄成鑫等和华南理工大学出版社的全力帮助，在此向大家深表谢意！



2010年2月8日

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文章选

ESSAYS

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20世纪60年代与父母哥哥合照
With parents and elder brother, in 1960s



小学时代
Primary school days



中学时代
High school days



大学时代
College days



“文革”时代
Cultural Revolution days



大学时代
College days



五位研究生游泳合影
Swimming with four postgraduate students

我的建筑人生

我出生在广东省东莞市，那时候她还是一个小县城，是珠江三角洲有名的鱼米之乡。家乡弯弯的小河，郁郁葱葱的荔枝林，炊烟袅袅的山村绘成一幅幅美丽的图画，从小吸引着我。少年时代，我常常带着干粮和画板跟哥哥到郊外写生，慢慢地，对画画产生了越来越浓厚的兴趣，而我又想当工程师，听老师说建筑师是半个艺术家，半个科学家，这正合我心意，从而萌发了学建筑的念头。

1956年，我从东莞中学高中毕业后，随即考入华南工学院建筑系。华工建筑系历史悠久，师资力量雄厚，培养出来的学生思维灵活，实践和动手能力强。在老师的指导下，我继承了这种传统，以优异的成绩完成了五年的学业，继而报考研究生，师从岭南建筑大师夏昌世教授。

研究生四年，我如鱼得水，陪同导师走遍粤中四大名园及潮汕庭院，又一起调研北方皇家花园和江南园林，协助导师完成了对岭南建筑专题的研究。

对专业的酷爱和良好的校园环境，使我对学习全神贯注，当时国家还处在困难时期，但这对我的学习毫无影响。我常常在公共汽车上记外文单词，速写本不离手，走到哪画到哪，留下了许多实测手稿，拍下了大量的建筑实录并加以分类整理。有一件事至今记忆犹新：1964年，我到北京为毕业论文收集资料，找到一本很切题的英文书，一共60页，但只能借几天，那个年代没有复印机，住在北京四合院式的小招待所里，条件很差，但是为了学习，我毅然决定把它的全文和图表抄录下来。这样“手抄”，今天看来，似乎是一件很

My Architectural Life

I was born in Dongguan, Guangdong Province. Dongguan was then a small town well-known as "the land of abundance" in the Pearl River Delta. When I was a little boy, I was greatly attracted by the picturesque landscape in my hometown with rivers and brooks meandering amidst dense litchi trees and small villages. I used to carry my haversack and drawing board, following my elder brother to the suburbs to learn sketching, which gradually cultivated my interest in drawing. However, my dream was to become an engineer. How could I reconcile my dream with my interest? Later, my teacher told me that an architect was a scientist as well as an artist. It coincided with my aspiration, and I decided to choose architecture as my major.

In 1956, after my graduation from Dongguan High School, I passed the entrance examination and was enrolled as a student in the Department of Architecture, South China Institute of Technology, now South China University of Technology. The Department of Architecture has a long history and possesses a very strong teaching staff. The students here were all highly praised for their creative thinking as well as their executive practical capabilities. Under the instruction of my teachers, I inherited such a fine tradition and completed my five-year study with excellent records. Right after my graduation, I took the entrance examination for postgraduate studies and successfully became a student of Professor Hsia Changshi, the great master of Lingnan Architecture School.

I felt like a duck in water during the four-year graduate study because all my talents and passion could be fully activated and released. With Professor Hsia, I visited all the four renowned gardens in Central Canton and those in Chaozhou-Shantou area. Besides, we made thorough investigations on imperial gardens in north China and gardens of southern Yangtze River delta. I assisted my supervisor in case studies on Lingnan architecture.

I loved my major and enjoyed the campus atmosphere very much. Though my country was in tough economic condition in these years, my enthusiasm was not quenched. Instead, I devoted myself to my study. I used to memorize English vocabulary while travelling on bus and always carried a

笨的事，但却磨练了我的意志和毅力。如今，我偶尔拿给一些学生看，他们对那密密麻麻的英文小字，徒手勾画的图表及厚厚的一摞手抄稿，无不感到惊讶。

毕业了，我从学校走上社会，留校当老师。同许多青年一样本希望“海阔凭鱼跃，天空任鸟飞”，放开手脚干一番事业，可惜不久碰上了“文化大革命”，学校停课，我们成了“修正主义苗子”被分到武汉湖北省设计院工作。不久，全部人员去到湖北一个偏远山村插队落户当农民，过着日出而作、日落而息的农家生活。那时，我夫人在北京市建筑设计院工作，我们两地分居，几经努力，1973年，我终于调到北京从事建筑设计工作。

“文革”时期，虽然宝贵的青春年华被浪费了，但感到庆幸的是我学习了辩证法、《矛盾论》、《实践论》，久而久之，慢慢学会了在错综复杂的事物面前抓主要矛盾以及根据时间、地点、条件的不同去分析问题的思维方法，并且，这些方法成了我后来从事建筑创作的一些哲学思想的基础。

随着“文化大革命”的结束，中国开始进入以经济建设为中心的历史时期，百业待兴，基建项目上马，沉默了多年的建筑界又开始活跃起来，我被压抑多年的建筑激情又开始点燃起来了。已到四十不惑之年的我出于对建筑的爱好和事业心的驱使，犹如“久旱逢甘露”，抓紧一切机会学习和实践，为了使自己很快适应专业的要求，我通过仅有的几项设计竞赛来磨练自己，并全身心投入当时有限的建筑设计中。为了加速提升水平和效率，弥补丧失了的时光，我开始探索一条建筑设计与建筑研究相结合的发展道路。

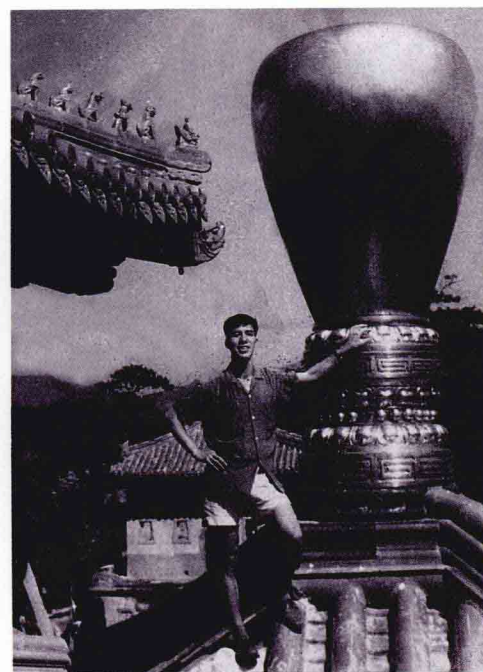
经过几年不懈的努力，1983年5月，我全家四口从北京回到母校华南工学院，这里有我的老师、同事和我熟悉的一切，高等学府的学术研究氛围将会给我的创作、研究和实践提

sketchbook with me so that I would not miss anything worthy of drawing down. As a result, I collected a large number of original manuscripts and records of various buildings. In 1964 I went to Beijing to collect materials for my dissertation, and I found an English book which was highly pertinent to my dissertation. However, as a rule, I could only keep the book for a few of days. There were no photocopiers in those days, and the condition of the hostel I stayed in a Beijing courtyard was very poor I decided to copy the full text, figures and diagrams by hand. It may be considered a foolish thing to do today, but it increased my will and honed my skill indeed. I sometimes show the booklet to my students. They are all amazed by those handwritten pages full of tiny English words, figures and diagrams.

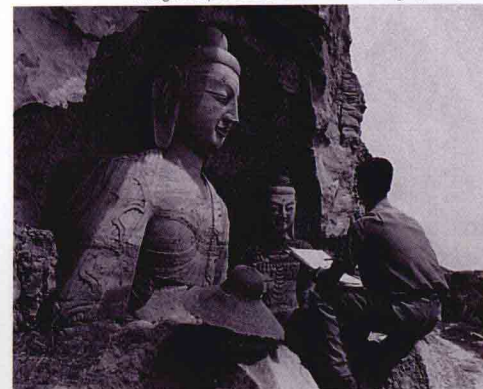
After graduation I began to make my way in the world. Like many other young people of my generation, I wished I could be “a fish in the wide sea or a bird in the vast sky”. Unfortunately, the Cultural Revolution broke out soon afterwards and classes were suspended. We were all assigned to work in Hubei Architectural Design Institute for we were vilified as “shoots of revisionism” and then all the staff members were sent to a remote countryside to do farm work. We worked at sunrise and could not rest until sunset. My wife worked in Beijing Architectural Design Institute then and we were separated from each other by hundreds of miles. After many failures, I was finally transferred to work in Beijing.

Although most of my prime time was wasted by the “Cultural Revolution”, I was fortunate enough to have read books such as *Dialectics* and *On Contradiction and On Practice*. Later, I learned to grasp the principle contradictions in face of complicated matters and learned the method of analyzing problems in accordance with concrete problems. These theoretical studies laid a solid philosophical foundation for my later architectural design.

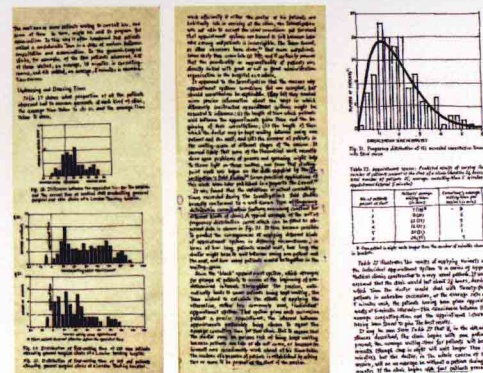
With the end of the “Cultural Revolution”, China entered a new historical era in which economic development is taken as the nation's central task. Everything was to be revitalized and capital construction projects sprang up everywhere. As a result, the building industry which had witnessed a slump for many years suddenly experienced a boom. My long-repressed passion was rekindled. I loved architecture and longed to do something in my field. I wished I could seize every opportunity to learn and practice even though I was already 40 years old then. I tempered myself by participating in the few



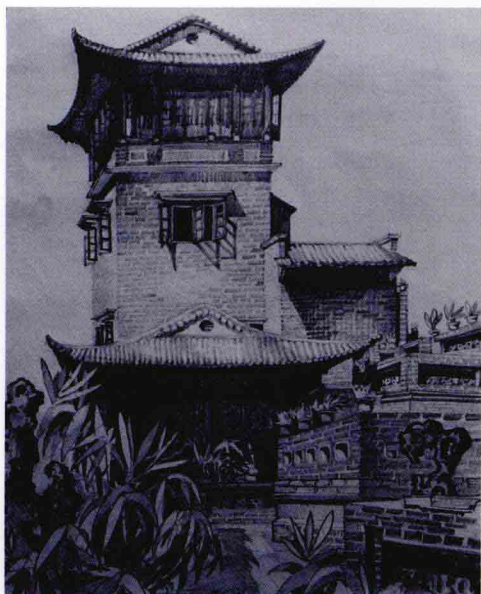
1963年在承德外八庙调研
At Eight Temples outside Gubei Pass in Chengde, Hebei, 1963



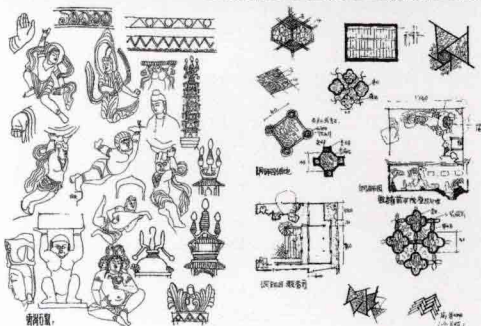
1962年在山西大同云岗石窟调研
At Yungang Grottoes in Datong, Shanxi, 1962



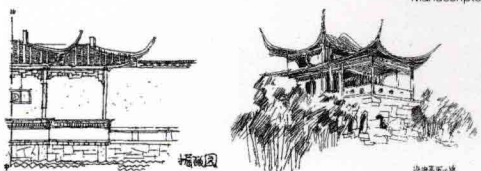
英文手抄本 English booklet



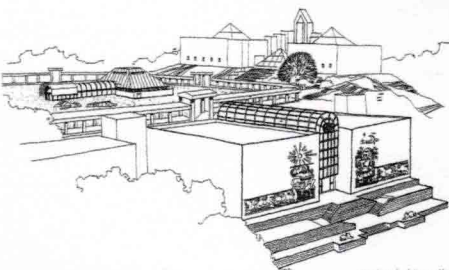
70年代东莞可园绘画
Manuscript of Ke Garden of Dongguan, in 1970s



研究生手稿
Manuscripts



研究生考察江南园林手稿
Manuscript of garden in the Yangtze Delta



西汉南越王墓草图
Manuscript of Guangzhou Western Han Nanyue King's Tomb Museum

供广阔的空间。报到后，我们先下榻在学校招待所，数天后，陈开庆院长告诉我，深圳科学馆要举行设计竞赛，这是一个很有影响的工程项目，但时间只有三个星期，不知我能否参加？我的第一个反应是“机会来了”，当时托运的行李还没有到，家还没有安定下来，然而一股创作的热情驱使我和夫人毅然接受回归后的第一个挑战。经过20多天的日夜奋战，我们一举夺标并成为实施工程，打响了回归后的第一炮。之后，又与夫人共同在《建筑学报》发表了“造型、功能、空间与格调”的学术论文，作品建成后又获得了多个奖项。由此开始，我走上了一条建筑设计与学术研究密切结合的道路。此后，我对每一个重要项目都提出“三到位”的要求，力争在达到设计优秀的同时，认真总结，在科研和理论研究上积极探索，并有所建树。

当学生的时候，老师常对我说，建筑包括生活的方方面面，建筑师是最懂得生活的，也是最会抓紧机会学习的。我常记住老师的教导，听前辈指点，向同行学习，向社会各行各业的人请教。在献身建筑事业的生涯中，我曾经得到过许多老前辈的指点。在岭南建筑界中，给我影响最深的是我的导师夏昌世教授。夏教授知识渊博，思维敏捷、灵活，讲求实效，从不墨守成规。他既是一位建筑教育家，又是一位杰出的建筑师和园林学家。夏教授早年留学德国，他把建筑的理性、精巧、实用与中国园林的自然、灵活、意境结合起来进行建筑创作，并开创了适应亚热带气候的建筑新技术，带领岭南建筑师实现岭南建筑的重要转变。他的设计思想和作品体现了岭南建筑的开朗、朴实、兼容，是岭南现代建筑的创始人之一。

20世纪80年代中期，我院聘请莫伯治、余峻南二位老前辈为顾问教授，并安排我协助二位老先生培养硕士研究生，因此有一些工程我们共同主持设计，这使我有更多的机会向

design competitions available, and devoted myself to the few architectural designs. To make up for the lost time, I explored a way which combined architectural design and theory so as to improve my level and efficiency.

Through several years' efforts, the four of us in the family returned to South China Institute of Technology in May 1983, where I had my teachers and colleagues and everything was familiar to me. I believed that the academic atmosphere in the university would provide an immense space for creation, research and practice. My family were temporarily accommodated at the institute's hotel. A few days later, Dean Chen Kaiqing told me that a competition was to be held for the design of Shenzhen Science Museum which was a very influential project. However, there were only three weeks left before the submission deadline. He asked me if I would like to participate in the competition. My first reaction was that I must seize this chance. Although our consigned baggage had not arrived and we had not settled down, both my wife and I were eager to take this opportunity and we decided to face the first challenge after our return to our home province. My wife and I worked for over 20 days and our design was finally chosen for construction. We thus successfully completed our first work of artistic creation after we came back to Guangzhou and it made a hit. Later we summarized this design experience from theoretical perspective and wrote the paper "Form, Function, Space and Style", which was published in *Architectural Journal*. This project was awarded several prizes, and since then I decided to combine architectural designs with theoretical research. I also decided that each project must aim at excellence, and every project should be summarized into an academic paper.

When I was a student, my supervisor often told me that architecture was so comprehensive that it covered nearly every aspect of life. He also told me that architects were a group of people who knew the essence of life best and who were good at seizing every opportunity to learn from life. I kept his words in mind all these years, asking for advice from senior architects, learning from colleagues and consulting from experts of different professions. Throughout my career, I was so lucky that I have received help and advice from many great masters of architecture. Among the Lingnan architects, the man who has influenced me most is Professor Hsia Changshi. He was my supervisor, and is known not only for his profound learning and flexible way of thinking, but also for his practical attitude, effective

他们请教和学习。1985年由莫总和我共同主持设计西汉南越王墓博物馆工程，李绮霞高级建筑师作为建筑专业负责人，参加设计的还有马威、胡伟坚二位硕士研究生。这是我院一项较有影响的工程。从总体规划到个体设计，从一期的陈列馆到二期的珍品馆，工程先后经历了六七年的时间。这是一座古墓博物馆，从一开始，我们就立足于创新，力求设计一项既传译两千多年前的历史文化，又体现时代和文化气质的现代建筑。我们从总体布局到个体设计反复构思，认真推敲，施工阶段常到现场配合施工和因地制宜及时修改。首期陈列馆立面造型直到外墙完工后仍未定下来，后来我们在东莞家乡找到与古墓质感相适应的红砂岩石材作外墙挂石，并请雕塑家潘鹤教授设计浮雕和门前石虎，使工程按时完成。这个项目获国家优秀设计金奖等许多重要奖项。两期工程的创作均在《建筑学报》上分别作了介绍，进行了理论研究和实验总结。这项创作的成功，充分体现了高等学校在设计、科研、教学三结合方面的优越性。可以想象，如果没有学校的学术大环境和三结合的集体创作班子，是很难完成这一精品设计的。

1989年，我开始为国家培养硕士研究生。1996年，国务院学位办批准我校设立建筑设计专业的博士点，我成为建筑设计及其理论专业首批博士生导师，开始培养博士研究生。从当年的设计为主转到设计与科研教学相结合的道路，这正是我回学校工作的初衷。我根据专业的特点和社会的需求，尝试将研究生的培养定位在理论与设计的结合上，既非纯理论的研究，也不是一般的职业建筑师，而是有较高创作和学术水平的研究型建筑师。

我和学生的关系是亦师亦友，不分彼此，在创作团队中，一起构思，亲手勾画草图，常常工作到深夜，虽然辛苦，但共同的建筑激情使我们深深地体会到创作的快乐。在我60岁生日的那一天，学生们别出心裁，以我回广州后的第一个作品“深圳科学馆”为造

working method, and his courage to challenge conventions. He is an architectural educationist, an outstanding architect and a famous gardening specialist as well. He studied in Germany when he was young, and in his work, he perfectly combined rationality, exquisiteness and practicality of German style with naturalness, flexibility and aesthetic atmosphere of Chinese gardening style. He created a new architectural technology which adapted to the subtropical climate in Lingnan, and led the reform of Lingnan architecture. His works represent the openness, simplicity and compatibility of Lingnan architecture. He is known as the founder of modern Lingnan Architecture.

In the mid 1980's, Mo Bozhi and She Junnan, two important architects, were invited as advisers and professors by our university. I was assigned to assist them in running the master's program. We cooperated in many design projects and this provided me with many opportunities to learn from the two great masters. In 1985, Mr. Mo and I worked together to design Museum of the Mausoleum of the Nanyue King in the Western Han Dynasty. Senior architect Li Qixia was in charge of the architecture, and Ma Wei and Hu Weijian, two of my graduate students, also contributed to the design. It was an influential design project our institute has ever taken. The whole project, from the overall planning to the specific building of the Exhibition Hall in first stage and the Treasures Hall in second stage, took us seven years to complete. From the very beginning, we aimed to make our design of the museum as original and innovative as possible so that it could embody the historical culture of over 2000 years ago and reflect the contemporary culture. Overall layout and every detail were meticulously considered over and over again, and necessary modifications were made during the construction. The elevation view of the first-stage Exhibition Hall was not confirmed even though the exterior walls had been finished. We went out of our way to find a solution and finally found a type of sandstone in Dongguan, which matched the mausoleum perfectly. We decided to use the sandstone as the fascia to cover the walls. Professor Pan He, a famous sculptor, was invited to design the relief sculptures and the stone lions at the entrance. All this ensured the completion and success of the whole project, which won many outstanding design awards such as the State Design Gold Medal. We summarized the design experiences and ideas of the two-stage design into papers and had them published in *Architectural Journal*. The success of the project fully demonstrates the strength of institutions of higher education in



1963与导师夏昌世在桂林七星岩合照
With professor Hsia Changshi, in the seven star crag, Guilin, 1963



1983年与夫人李绮霞通宵研究及修改深圳科学馆模型
Discussing model of Shenzhen Science Museum with my wife, Li Qixia, 1983



深圳科学馆
Shenzhen Science Museum



60岁生日学生送28磅深圳科学馆造型大蛋糕
A 28-pound cake for my sixtieth birthday



20世纪80年代与余老、莫老合照
With She Junnani and Mo Bozhi, in 1980s



与研究生讨论方案
Discussing projects with my postgraduate students



1999年世界建筑师大会与夫人合照
With my wife, in the World Congress of Architect, 1999



与研究生们讨论市长大厦
Discussing China Mayor Building with my postgraduate students

型，送给我一个重28磅的生日大蛋糕，当时我为学生作了一场学术报告。从此以后，每年生日及教师节，学生们都从各地回来，欢聚一堂开办学术交流会，他们中有的已是教授和导师，有的还是20多岁的青年娃，济济一堂，十分高兴。

1994年，建设部授予我“中国工程设计大师”的荣誉称号。学校也给我重奖，我把全部奖金捐给我的母校，以感谢母校和老师对我长期的培养和教育之情。获大师称号对我是极大的鞭策和鼓励，激励我更加奋献身于中国的建筑事业。

1999年底，我当选为中国工程院院士，成为华南理工大学自己培养的第一位院士。对此，我感到既高兴又责任重大，自此以后工作更忙了。过了60岁的我，原以为人生已到了另外一个阶段，今后可以像我的同学一样随心所欲地过点休闲的生活，可以和老伴安享晚年了，然而人生的道路常常不是按固有的程式展开的。世纪之交，正是我国经济建设的黄金时期，社会的发展，大规模建设的需要，院士的责任，不知不觉地又把我推到了经济建设的前沿。而我对建筑事业的钟情酷爱，更使我离不开身边可爱的莘莘学子以及团队的支持。在花甲之年，我又开始了新的征途，走上了一条比过往任何时候都更艰辛、更充实而又有满足感的人生之路。

事情还得从教育的大发展说起。我长期生活在学校，对校园充满活力的生活情有独钟，校园优雅的环境和浓厚的学术氛围常常使我兴奋和陶醉，也自然对校园的规划和建筑产生浓厚的兴趣。20世纪90年代末，适逢我国高等教育大发展，浙江大学在全国率先实行改革，并校扩招，筹划建设新校区，并在全国征集设计方案。我听到这个消息后，就像18年前从北京刚调回广州参加“深圳科学馆”设计竞赛时一样的心情：机会来了！我当即

combining design, research and teaching. It is impossible to imagine that such a huge project could have been completed without the academic environment and the collective efforts in the university.

I began to supervise postgraduate students in 1989. The Academic Degree Office of the State Council approved our university's application to set up a Ph.D. program in architectural design in 1996. I became one of the first faculty members to teach and supervise Ph.D. candidates of architectural design and theory. Upon my return to teach in the university, I had hoped to combine design, research and teaching into one, and now my wish had come true. I tried to orient the postgraduate program towards the integration of theoretical study with design practice, which aimed to cultivate highly qualified architects capable of both in design and research.

I am both a supervisor and a friend of my students. My team often work late into the night conceiving and sketching, and we shared the happiness of our success. I still remember that my students ordered a 28-pound cake for my sixtieth birthday, which resembles Shenzhen Science museum, my first design project after my return to Guangzhou. I made a presentation in return for their support and kindness. Ever since then, my students come back here from all over China to arrange a seminar on my birthday or on the Teacher's Day every year. Some of my students are already professors and Ph.D. supervisors themselves, others are still in their 20s. The get-together is always a great event.

I was conferred "China Engineering Design Master" by the Ministry of Construction in 1994, and I was also amply rewarded by my university. I donated all the award money to the university to express my sincere gratitude and respect to my Alma Mater and all the teachers who trained me into who I am today. I was greatly encouraged by the title "Master" and was urged to devote myself to China's architectural cause.

In 1999, I was elected academican of the Chinese Academy of Engineering, the first cultivated by South China University of Technology. I was extremely happy and felt that there are more I should do. I had hoped to enjoy an idyllic life after my sixtieth birthday with my wife just like many others of my

组织几位研究生，全身投入到这个竞赛中去……

我主持设计的浙江大学规划设计成果得到了专家评委的认同，在全国一百多个参赛方案中被评为一等奖，并作为中标方案予以实施，这无疑对我们是一个很大的鼓励。我全力投入到这个项目的设计和施工中，数十次飞赴杭州配合施工，项目建成后得到了大家的肯定，并获国家优秀设计银奖和教育部一等奖。我们对本项目进行了理论总结，在《建筑学报》先后发表了两篇论文。继浙江大学规划设计这个项目后，我的创作视野开始从广东拓宽到全国，随即不少校园规划设计竞赛接踵而来，面对如此多的校园规划任务，我开始较系统地研究新时期大学校园规划建设的理论和方法，并着重研究适应现代教育要求的校园规划结构、交通网络系统和建筑群空间组合形式，探讨“环境育人”和“交往空间”的模式和校园生态化、园林化、组团化的设计策略，并通过大量的校园规划实践去发展和完善新的设计理念和办法。

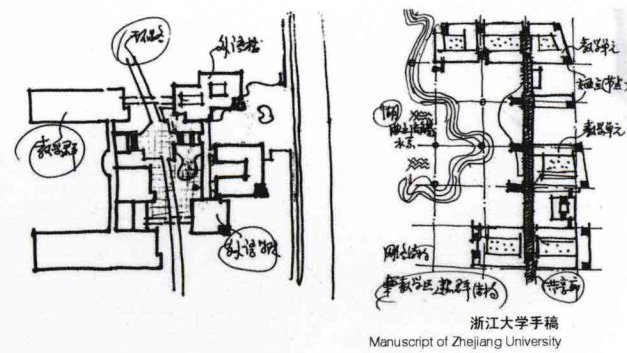
2001年初，我和郭卫宏、吴中平等设计的华南师范大学南海学院，是一座尺度适中、景色宜人的书院式校园，其造型典雅、新颖，现代岭南特色鲜明。该项目从设计到完成，仅用了11个月。这个具有时代特色的岭南新校园获得教育部优秀设计一等奖和国家优秀设计银奖。关于这个项目，2002年4月在《建筑学报》发表了题为《浪漫与理性交融的岭南书院》的论文。

2002年，我主持了无锡江南大学的规划，这是一所占地3000多亩的大校园，规划不落俗套，将太湖景区引入校园成指状形布局，建筑群与园景穿插，朴实自然，并设计了一条步行学术街连结各功能区，将江南水乡一河两岸传统特色引入建筑群中。整个校园规划体现了江南人文和园林特色，被教育部评为优秀规划一等奖。

generation. However, one cannot really plan his life by any fixed pattern. The turn of the century witnessed a golden period of domestic economic development and construction. As an academician, I was naturally involved in this economic boom. And to me, there is nothing happier than spending time with my beloved architecture and students and colleagues. Thus, I started a new life journey at the age of sixty, which was much harder, but more colourful and rewarding.

The story must be traced back to the rapid education development. I had lived in the university campus for such a long time that I was utterly ravished by its vitality, graceful environment and academic atmosphere. It is natural that I was especially interested in campus planning and design. The late 1990s witnessed a rapid development of higher education in China. Zhejiang University took the lead in merging colleges and universities and began building new campuses. Just like 18 years ago when I bid for the design of Shenzhen Science museum, I sensed that this should be another chance and opportunity. I summoned my graduate students and we devoted ourselves to the bidding.

The planning of Zhejiang University campus gained recognitions and appreciation from experts and judges, and it won the first prize out of over 100 biddings. The plan was put into construction. No doubt it gave me a tremendous lift. I devoted myself to the design and construction, and flew to Hangzhou for over 10 times to make necessary modifications. Upon its completion, the project was highly applauded by professionals and was awarded the State Silver Medal for Outstanding Architectural Designs and the First Prize by Ministry of Education. We wrote two papers on the project and had them published in *Architectural Journal*. Since the project, my horizon was broadened to the whole country, and invitations of campus planning came pouring in. I began to think about the theory and methodology of contemporary campus planning systematically. My focus was especially laid on the campus planning, traffic system and spatial arrangement of buildings so that they could meet the demands of modern campus development. I tried to explore the pattern of “harmonious educational environment” and “communication space” as well as the design strategy of campus ecologization, landscaping, and grouping. These new design concepts and methodology were put into practice and were improved by substantial campus plannings.



浙江大学手稿
Manuscript of Zhejiang University



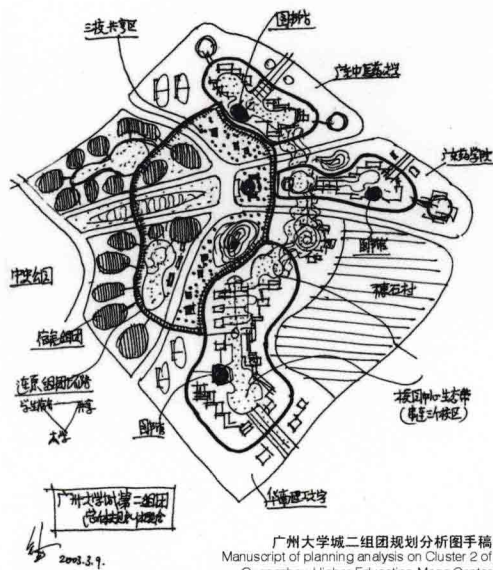
浙江大学紫金港新校区规划总图
General layout of Zijingang campus, Zhejiang University



华南师范大学南海学院教学楼庭院
Garden in the teaching building, Nanhai College, South China Normal University



江南大学规划总图
General layout of Jiangnan University



2004年，我主持广州大学城二组团规划，并完成华南理工大学和广东药学院两个校区的设计。我们研究多年的校园规划理念在这里得到很好的体现，无论整体规划及单体建筑都得到各方的好评，并分别获得教育部和广东省一等奖，国家优秀设计铜奖。

2005年，我主持一批山区的校园规划。我们针对山区的气候和环境特点，依山就势，因地制宜，不拘模式，使校园功能与环境有机结合。这个理念特别在建成的重庆大学、重庆工学院、南京审计学院等一批获奖的全新山地校园中得到了较好的体现。

几年来，我院通过竞赛中标完成了200多所大学的规划设计，遍布祖国大江南北。我本人也主持了近100所大学校园规划设计的任务，获得了一批国家及省部级奖，先后在《建筑学报》发表了十多篇有关校园规划设计的学术论文。新时期大学校园规划设计成了我校的一个亮点，被誉为“华南现象”，并得到了建筑界同行的认同和肯定。我本人也一直被推选为中国建筑学会建筑师分会教育建筑学术委员会主任。近期我们正对这一时期大学校园规划建设进行总结和研究，并主持完成一国两制下的澳门大学新校区的规划设计，以及承担国家自然科学基金科研项目。中国建筑工业出版社刚出版的专著《当代大学校园规划理论与设计实践》一书，既是我院十年来研究大学校园的一个突出成果，也是我们对这一历史时期大学发展阶段所作的研究和实践的一个总结和交代。

我从小喜欢建筑，充满激情，向往创作，平时翻阅一些杂志或出差在外考察参观，看到有特色的建筑，就会着迷，就会联想。几十年的建筑创作和探索，使我养成了经常思考的习惯。一个建筑师，首先要明确自己的创作思维方法。通过工作实践，我深切地体会到对建筑师的培养，首先要使他们有一个正确的思维方法，这是最重要的基本功。我与一些学



广州大学城华南理工大学
South China University of Technology, Guangzhou Higher Education Mega Center



广州大学城广东药学院
Guangdong Pharmaceutical University, Guangzhou Higher Education Mega Center



重庆工学院花溪校区
Huaxi campus, Chongqing University of Technology

Guo Weihong, Wu Zhongping and I designed South China Normal University Nanhai Campus in early 2001. This middle-size, garden style campus is characterized by its elegance, novelty and Lingnan style. It took us only 11 months to finish the whole project. The design was awarded the First Prize by Ministry of Education and the State Silver Medal for Outstanding Architectural Designs. I wrote a paper on the project titled “Lingnan Academy: A Harmonious Combination of Romance and Reason” and had it published in *Architectural Journal* in April 2002.

I headed the planning and architectural design for Jiangnan University in Wuxi in 2002. The campus covered an area of over 3,000 mu. The design incorporated the beautiful sceneries of the Taihu Lake into the campus. Buildings and gardens are interconnected, and a pedestrian street connected different functional buildings. Traditional building characteristics of watery township in south China were also introduced. The design was awarded the First Prize by Ministry of Education for its outstanding designs.

I headed the planning of the second cluster of Guangzhou Higher Education Mega Center in 2004, and was in charge of the campus planning of South China University of Technology and Guangdong Pharmaceutical University. The philosophy of campus planning which we had been studying for many years was fully demonstrated in the design. Both the planning and the architectural design were favourably commented, and were awarded the First Prize by the Ministry of Education and Guangdong Provincial Government, and the State Bronze Medal for Outstanding Architectural Designs.

I headed some campus plannings in mountainous areas in 2005. We tailored our designs in accordance with the local climate and environmental conditions so that the campus functions were organically incorporated into the environment. Our philosophy was best demonstrated in such prize-winning mountainous campus plannings as Chongqing University, Chongqing University of Technology, and Nanjing Audit University.