

《建筑创作》杂志精品集·作品卷 2003-2009

SELECTION OF *ARCHITECTURAL CREATION* MAGAZINE

ARCHICREATION

ALBUM OF ARCHITECTURAL WORKS 2003-2009



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For the 20th Anniversary of *Architectural Creation* Magazine

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PREFACE

前

言

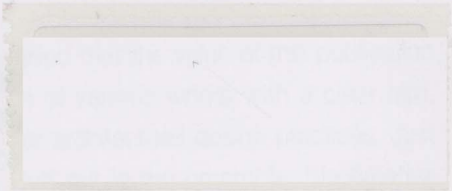
悦读精品 传播卓越

Reading Classics Communicating Excellence

2009年5月正值《建筑创作》杂志创刊20周年并出刊120期，我和吴竹澍副主编在第5期以两篇回眸文章盘点了20年的历程。我的文章《以学术的名义传播建筑思想》，全面总结了本刊近10年100多期杂志的发展及事件，意在贴近建筑设计改革、创新的环节，突出如何作为才算称职的专业建筑传媒。对于刊庆我们并未举行什么活动，但着力策划并精编《〈建筑创作〉杂志精品集》（2009版共二卷），希望它的推出不仅对建筑设计行业是一个汇报和交代，而且能成为中国建筑设计传媒界一份有价值的文献和参考集。

还在2000年秋，经马国馨院士介绍我结识了天津大学出版社韩振平副社长，我们一致认为应将当时已有12年刊龄（已改为季刊）的《建筑创作》选出优秀佳作出一本精品集。此举不仅在于宣传《建筑创作》杂志本身，同时也是向业内外发扬光大杂志中曾刊载过的精品文章及作品。谁也不曾想到，当2001年6月《〈建筑创作〉精品集（1989—2001）》推出后，业内反响强烈，设计人员及高校师生订购踊跃，他们反映这本精品集的价值在于极有针对性地分门别类汇集了建筑设计所急需的实用内容。当时何玉如大师在序言中说，《建筑创作》杂志社富有创意的求索目标是：靠实用的建筑科学和设计理念，体现杂志的专业性；靠横贯中西、兼收并蓄的建筑文脉反映刊物的文化性；靠面向海内外、广交业内外朋友办出刊物的可传播性；靠个性及创新办出刊物的新颖性。现在回眸这个点评并思考本刊走过的路，确实感到《建筑创作》杂志社这支团队一直在肩负着卓越传媒的责任，以探寻并重建当代中国建筑设计的学术交流平台为目标，兼顾建筑创作与文化遗产保护的双重性，不断调整坚实且可靠的建筑创作的全方位媒体表达方式。

本人2009年5月因故未能参加中国建筑工业出版社举办的《钱学森建筑科学思想探微》一书首发式，前不久收到110万字洋洋洒洒的样书，不



仅深为作者的执著精神所感动，更敬仰以系统论的开创者钱学森院士为代表的中国科学家对建筑学广义体系的探索。对于专业传媒而言，我们面对建筑的“系统集成创新”理论，所能管窥到的不仅应有建筑哲学、建筑决策及建筑伦理，更要包括优秀案例研究及管理共同体模式的借鉴。现代传媒理论表明：有效的媒体传播需要观念嬗变及制度创新。那么，卓越的建筑传媒，个人理解似应该具备以下素质：(1)反映一个国家建筑设计与研究水平展示平台的标志；(2)让国内外建筑界认知并首肯的学术交流的窗口；(3)培育并推荐创新型建筑师的有效园地；(4)能代表一定意义上的学术领导权并引领国内外建筑创作方向的媒体；(5)要使杂志真正获得本质上的权威与影响力，不仅要独立、公平、公开，还要超越自身，广博卓越，不分门第等级差别，广纳天下英才；览古今之沧桑，纳中外之优良，聚拢起不竭的创新功能。

《〈建筑创作〉杂志精品集》(2009版)主要从优秀设计作品及建筑师茶座等方面展示了《建筑创作》刊载的精品文章，通过筛选、分析、再编辑分工，使佳作更优，增加了阅读的趣味及实用性，形成了从阅读到“悦读”的飞跃过程。2009年5期我和杨永生前辈曾专门撰写了“五四精神的建筑文化随想”一文，它是我的理想及追求所至，但它的完成是艰难的。无论对建筑还是艺术而言，“五四”精神最可宝贵的传统是个性解放，思想独立，自由探索，兼容并蓄，因此我们在回溯庄俊、沈理源、吕彦直、刘敦桢、梁思成、童大酉等著名建筑师时，也不能不知晓辜鸿铭、金岳霖、傅斯年、潘光旦等问道学术的大师们修习文化的轶事，这或许是媒体应该载道的原因。

经典是建筑文化智慧的结晶，是建筑理念传承的精神源泉，本刊近10年来先后推出的近百部技术及文化类专著，不在于趋同化，更没有泡沫现象，而是努力使自己的实践成为检验传播质量的典型个案。作为一种建筑批评，我以为业内外都应特别关注媒体与学术的双向需求与发展。如在媒体方面，确有干预学术、乱造大师的“公案”，从而使专业传媒失去了最起码的学术根基。要承认当今学术与媒体的最大不同是：思想换作故事、启蒙改为娱乐，似乎丧失了学术就可获得准入证，这样泡沫的后果使建筑文化低俗化。据此观之，不少综合性学术活动变成了操作性行为，使学术性、规范性大打折扣，昔日的人文热情及学术理想也被套上难以挣脱的商

业枷锁，这是不得不承认的中国建筑评论的现实。本刊近年来一以贯之的创作与文化努力都试图取得独立与自律。

2009年10月已迎来与新中国同龄的BIAD设计机构成立60周年，作为服务于中国建筑师及高校师生的卓越建筑传媒，我们尤其要在新时代面前审视自身的发展潜质并评估自身的不足，必须承认与国外名刊相比我们的专业化敏锐体验不够，缺少“国际眼”；在刊物表现形式上，版式处于僵化的格式；在利用“全媒体”方面，受惯性思维的影响，欠缺对新媒体方式的大胆尝试等。同时，我们也会发出60年中国建筑的追问：何为应大书特书的中国经典现代建筑？何为当代中国建筑师？何为最负责的中国建筑传播与报道？愿通过这套《〈建筑创作〉杂志精品集》（2009版），发现并找准我们成长的年代。常言道：没有危难，焉有生机。愿本刊的所有传播努力都不失为一种符合当代建筑创作发展方向且具有前瞻性和创新性的文化应对之策。

金磊

BIAD传媒《建筑创作》杂志社 主编

2009年11月16日

May 2009 coincides with the twentieth anniversary of the *Architectural Creation*. Up to now, the magazine has published 120 issues. In the fifth issue, vice chief editor Wu Zhulian and I reviewed the course of the two decades in two articles. My article "To communicate Architectural Ideas in the Name of Study" summarized the development and events of over 100 issues of the magazine in nearly 10 years, intending to highlight how to produce a professional architectural medium by discussing reform and innovation of architectural design. We do not hold any activities for the anniversary of this publication. Instead, we are making efforts to plan and compile *Architectural Creation Selection 2009* (two volumes in total). We hope that its publication will be a report and achievement to the industry and that it can come out as a valuable literature and reference collection for Chinese architectural design media.

Back in the autumn of 2000, introduced by academician Ma Guoxin, I became acquainted with Han Zhenping, vice president of Tianjin University Press. At the time, both of us believed that we should select the excellent works from the magazine of 12 years old (it has been changed into a quarterly) to produce a collection of classics. This project not only aimed to promote *Architectural Creation* itself, but also promote the once

published excellent articles and architectural works inside and outside the industry. No one had expected that the *Architectural Creation Selections* (1989 - 2001) issued in June 2001 received such a warm response in the industry that many design institutes and college teachers and students ordered it enthusiastically. They believed that the value of this publication was its classification and collection of various works with a clear aim, thus meeting their urgent demand for architectural design practices. Just like what the Master He Yuru pointed out in the preamble, the creative objectives of *Architectural Creation* lie in the following aspects: to highlight its professional characteristics with practical architectural science and design concept, to reflect its cultural characteristics with Chinese and western articles of various perspectives, to publicize the magazine by cooperating with domestic and overseas partners, and to show its novelty with individualization and innovation. Now by thinking about Master He's comment and pondering over the way we have taken, we really feel that the team of *Architectural Creation* has been shouldering the responsibility of communicating excellence, with the aim of searching for and reestablishing the academic authority of the Chinese architects in contemporary China. We also take into account the dual responsibility of architectural creation and cultural heritage protection and continuously look for a solid, reliable and all-dimensional way of media expression of *Architectural Creation*.

In May 2009 for some reason I was absent from the launch ceremony of the *Study on Qian Xuesen's Thought of Architecture Science* held by China Architecture & Building Press. Recently when I received the 1.1-million-word sample book, I was not only deeply touched by the author's persevering spirit, but also admired the exploration of Chinese scientists, with Academician Qian Xuesen, founder of systematology, to the generalized system of architectonics. As a professional medium, we are facing the architectural theory of "innovation of system integration". What we can see should not only include architecture philosophy, architectural decision and ethics, but should include study on excellent cases and management community model for reference. The modern media theory shows that effective media communication requires concept evolution and system innovation. Therefore, in my opinion, an excellent architecture medium should be qualified in: (1) a platform for reflecting and demonstrating the national architectural design and research level, (2) a window for academic exchanges acknowledged by the architectural circles at home and abroad, (3) an effective incubator for fostering and recommending innovative architects, (4) a leading academic medium in some extent that can direct

Chinese and foreign architectural creation, (5) a professional authority and influencer that is not only independent, fair and open, but can surpass itself, collect extensively classic works and talented people, and congregate unexhausted innovative strength.

From the aspects of works, and architects' teahouse, the three-volume book of *Architectural Creation Selection 2009* displays the quality articles once published in *Architectural Creation*. By selecting, analyzing and reediting, we produce better essays from good ones, thus increase the interest in reading and practicability to complete the process from reading to enjoying. In the fifth issue of 2009, Mr. Yang Yongsheng and I wrote the article "Reflection on Architectural Culture of May Fourth Spirit". It is where my ideal and pursuit lie, but it is hard to be realized. Whether in terms of architecture or art, the most valuable tradition of May Fourth spirit includes individual emancipation, independent thought, freedom of exploration, and inclusiveness. Therefore, when we recollect the famous architects like Zhuang Jun, Shen Liyuan, Lü Yanzhi, Liu Dunzhen, Liang Sicheng, Tong Dayou, we should also learn about cultural anecdotes of the great scholars like Gu Hongming, Jin Yuelin, Fu Sinian, Pan Guangdan. This is perhaps why the media should play the role of vehicle of culture and morality.

Classics are both the crystallization of wisdom of architectural culture and the spiritual source of architectural concept. The book and nearly 100 technical or cultural publications produced in the last decade do not have the tendency of identification, nor do they have a bubble phenomenon. Instead, they have become typical cases of communication quality inspection by means of practice and efforts. When it comes to criticism of architecture, I believe special attention should be paid to the two-way needs and development of media and learning, both inside and outside the architectural industry. For example, there are indeed widely known cases that some media interfere with academic research and churn out masters. As a result, the basic academic value of these media has been highly discounted. It is known that today differences of learning and media are mixed up that thought is replaced by story while enlightenment is replaced by entertainment. It seems that the market is only accessible at the price of loss of learning. Such consequent bubbles lead to vulgarization of architectural culture and. Hereby, many comprehensive academic activities have been changed into operational behavior, making their academic and normative natures greatly discounted. Even worse, traditional enthusiasm for humanities and academic ideals have also been restricted. This is the

very reality that Chinese architectural criticism has to face. In recent years, we have always been trying to achieve independence and self-discipline through creative and cultural efforts.

October 2009 saw the 60th anniversary of BIAD which was born in the same year as the P.R. China was. As an excellent architecture medium serving Chinese architects and college teachers and students, we should find out our development potential and assess our shortcomings in the new era. We should recognize that compared with well known foreign publications, we are less professional and want of international horizons. In terms of layout, our publication is rigid. Confined to the stereotyped thinking, we are not bold enough to present our publication with new media. Moreover, on the occasion of the 60th anniversary of Chinese architectural development, we have the following questions. Which buildings can be regarded as Chinese modern classical works? Who can be regarded as Chinese modern architects? Which are the most responsible Chinese architectural media? Through this "Selection", we hope to discover and identify the age in which we grow up. As the saying goes, opportunity comes from crisis. We also hope that all our efforts to communicate are in line with the direction of creation and development of contemporary architecture and reflect a forward-looking and creative cultural strategy.

Jin Lei

Chief Editor of BIAD Media & Architectural Creation Magazine

November 16, 2009

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北京奥林匹克公园中心区景观设计
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项目概况

北京奥林匹克公园是北京举办2008年奥运会的心脏，位于北京市区北部，城市中轴线的北端，分为三个区域：北端是680hm²的森林公园；中心区315hm²，是主要场馆和配套设施建设区，也是整个公园的核心部分；南端114hm²，是已建成场馆区和预留地。

北京奥林匹克公园中心区景观设计的规划总用地面积82hm²，用地范围南起北四环路，北至辛店村路，东起北辰东路，西至北辰西路。在中心区内布置有国家体育场、国家游泳中心、国家体育馆及国家会议中心等赛时比赛场馆，还有20余万m²的地下商业建筑面积，以及庆典广场、下沉花园、龙形水系等景观设施。

总体设计

奥林匹克公园中心区位于北京的中心——故宫的正北方向，与北京古城遥相呼应。明清的北京以故宫为中心，中轴线是北京旧城的重要特色，奥林匹克公园正是中轴线向北的高潮区。这条通向奥林匹克森林公园的轴线延续了北京的中轴线，也延续了北京的人文与历史。

奥林匹克公园中心区的景观设计延续了北京城市的棋盘网格布局，设计风格“简约、现代、宏大”，三条相互渗透的轴线和一座下沉花园成为设计的最大特征。三条轴线分别是体现庄重理性的中轴、体现人文自然的绿轴和体现生态科学的水轴，三条轴线在一个相对紧密的空间内相互联系、互相交融，形成统一的整体。

北京传统的中轴线是实轴，它南起永定门，贯穿着正阳门、天安门、故宫、景山等许多大型建筑，北抵钟鼓楼。奥林匹克公园的中轴则是不摆放建筑的虚轴，2.4km长、60m宽的中轴景观大道贯穿中心区，延续北京中轴线平缓开阔的空间形态，北面奥林匹克森林公园的仰山稳稳地压于轴线之上，颇似北京古城之内景山之于故宫的意味；国家体育场、国家游泳中心、国家体育馆等体育设施分布两侧，拱卫着中轴；北端的湖泊与轴线东侧的龙形水系组成一条巨大的水龙，与北京古城区内中轴线西侧的水龙——什刹海、中南海遥相呼应，形成对称式布局。这样，已延伸至26km长的北京城市中轴线成为了一个人文与山水相融的整体。

根据中心区景观设计特点，可将中心区总体景观分为中轴景观大道、庆典广场、树阵景观区、下沉花园、北侧休闲花园、龙形水系、东岸自然花园等不同的特色景观区域。

中轴景观大道

奥林匹克公园中轴景观大道是北京市中轴线的北部端头，南起熊猫环岛，北端止于奥林匹克森林公园南门广场区，分为民族大道和中心区两段，总长度达3.7km，宽60m。

中轴景观大道的设计借鉴了天坛、天安门、故宫等中轴建筑的传统御道铺装，中央11m区域内采用灰色花岗岩铺装，大气、简洁、富有气势，既增加了其使用的耐久性，也延续了传统中轴的历史厚重感。中轴景观大道其他区域铺装也都以灰色调花岗岩为主，严谨，统一。中一路以南中轴区域60m宽度范围内均为花岗岩铺装，中一路以北花岗岩铺装宽度缩减为21m，在21m以外区域增加两排银杏，并增加灌木及花卉种植，突出赛时的景观效果，并隐喻奥林匹克公园由城市向自然的过渡。

庆典广场

庆典广场位于奥林匹克公园中心区南部，国家游泳中心西侧，与国家体育场隔中轴景观大道相望，是中轴序列的一个高潮。庆典广场南北长约260m，东西宽约100m，是奥运会赛时主要庆典活动及人流集散中心。地面采用1 000m×500m全花岗岩铺装为主，表面烧毛处理，经久耐用，目的是为人群提供一个庆典的场所，并适应大量人流的穿行。

在庆典广场的南北两侧，设计了两个全地下旱喷泉池，为庆典广场增加了趣味，并可改善空气的湿润度。

奥林匹克公园中心区景观实施方案：奥林匹克公园中心区南接民族大道，北接森林公园，体现庄重理性的中轴、体现人文自然的绿轴、体现生态科学的水轴及体现中国传统元素的下沉花园是设计的最大特征

IMPLEMENTATION
SCHEME FOR THE
LANDSCAPE OF THE
CENTRAL ZONE OF
OLYMPIC GREEN:
THE CENTRAL ZONE
OF OLYMPIC GREEN
CONNECTS MINZU
AVENUE ON THE
SOUTH AND LINKS
THE FOREST PARK ON
THE NORTH. MIDDLE
AXIS EXPRESSING
SERIOUSNESS AND
RATIONALITY, GREEN
AXIS EXPRESSING
HUMANITY AND
NATURE, WATER
AXIS EXPRESSING
ECOLOGICAL SCIENCE
AND SUNKEN GARDEN
EXPRESSING CHINESE
TRADITIONAL
ELEMENTS ARE THE
HIGHLIGHTS OF THE
DESIGN





对页,左侧开始上至下:下沉广场1号院:御路宫门(杨超英 摄影),下沉广场2号院:古木花亭(杨超英 摄影),下沉广场3号院:礼乐重门(孙志敏 摄影),下沉广场4号、5号院:穿越瀛洲,下沉广场6号院:合院谐趣(王欣斌 摄影),下沉广场7号院:水印长天(孙志敏 摄影)。7个院落截取了皇城根的城市片段,在城市的中轴线和现代的体育场馆之间,创造了一种开放的全新景象

OPPOSITE, FROM LEFT, TOP TO BOTTOM: 1st YARD OF THE SUNKEN PLAZA: THE IMPERIAL ROAD AND GATE (PHOTO BY YANG CHAOYING), 2nd YARD OF THE SUNKEN PLAZA: THE ANCIENT TREES AND FLOWER PAVILION (PHOTO BY YANG CHAOYING), 3rd YARD OF THE SUNKEN PLAZA: THE RITE AND MUSIC GATE (PHOTO BY SUN ZHIMIN), 4th AND 5th YARD OF THE SUNKEN PLAZA: PASSING THROUGH YINGZHOU, 6th YARD OF SUNKEN PLAZA: FUN IN ENCLOSING YARD (PHOTO BY WANG XINBIN), 7th YARD OF SUNKEN PLAZA: WATER REFLECTING SKY (PHOTO BY SUN ZHIMIN). THE SEVEN YARDS RESEMBLE THE CITY SEGMENTS NEIGHBORING THE FORBIDDEN CITY, WHICH CREATE AN OPEN AND BRAND-NEW PICTURE BETWEEN THE MIDDLE AXIAL LINE OF THE CITY AND MODERN STADIUM AND GYMNASIUM

下一跨页:南段夜景与北段夜景鸟瞰(王慧明 摄影):利用贯穿整个公园的北中轴路,用照明的方式创造一条夜景光轴线,与整个北京市的南北中轴线相接

OVERLEAF: BIRD'S-EYE VIEW OF NIGHT SCENE OF THE SOUTH AND NORTH SECTION (PHOTO BY WANG HUIMING): BY USING THE NORTH MIDDLE AXIAL ROAD ACROSS THE PARK, LIGHTING IS UTILIZED TO CREATE A NIGHT SCENE LIGHT AXIAL LINE, WHICH CONNECTS WITH SOUTH-NORTH AXIAL LINE OF THE WHOLE BEIJING CITY

树阵景观带

树阵景观带位于中轴景观大道西侧,长2.4km,宽100m,沿中轴景观大道由高大乔木形成的20个矩阵整齐排列,乔木之间纵横间距为6m,由南至北厚度呈渐变布置。树阵林下设有变化丰富的休闲空间,设置供市民活动的场地、雕塑及辅助设施,树阵内地面由南部纯铺装向中部树下规整绿篱、北部树下自由绿化逐步渐变,体现了由现代城市向郊野森林公园的过渡,硬质铺装全部采用透水材料。

树种选择以北京乡土树种为主,主要苗木为银杏,间以油松、毛白杨、国槐、栎树等。南北贯穿高大银杏,体现出中国风格并能描绘北京金秋特色季节景象的银杏大道。

下沉花园

奥林匹克公园的下沉花园有着中国传统元素的特色。从紫禁城的红墙,到北京的四合院,从历经千年的鼓乐,到盛唐的马球运动,在这里都有体现。1号院御路宫门、2号院古木花亭、3号院礼乐重门、4号院和5号院穿越瀛洲、6号院合院谐趣、7号院水印长天……7个院落截取了皇城根的城市片段,在城市的中轴线和现代的体育场馆之间,创造了一种开放的全新景象。

休闲花园

休闲花园占地面积10.8hm²,分为南北两个地块,景观植被设计突出了人与自然的和谐,是奥林匹克公园中区的自然式文化生态休闲花园,也成为联系北部森林公园的过渡地段。

龙形水系

贯穿奥林匹克中心区南北的龙形水系总长约2.7km,水面积为16.5万m²,在中心区内自然曲折,形成了奥林匹克中心区的水轴,并与奥林匹克森林公园内的奥海共同形成了一条完整的龙型水系。

水系的水源主要为北小河污水处理厂的高品质中水,创新应用了自然水景系统、高效过滤和强化除磷系统进行水质净化,大大节约了水资源。河床以软质河床为主,水中种植不同的水生植物,既丰富了景观效果,又净化了水质。

在水系中央段,与下沉花园对应部位设置总长600多m的水中音乐喷泉。

湖边西路及东岸自然花园

湖边西路位于奥林匹克公园中心区龙形水系西侧,南起南一路,北至辛店村路,沿龙形水系自然蜿蜒贯穿整个中心区,宽度15m,总长2.36km,是北京不可多得的一条景观非机动车道。在湖边西路的铺装设计上,首次使用了景观效果较好的透水混凝土人行及自行车道、木塑地板人行步道。在下沉花园段,结合地下商业顶板设计了供行人游憩的亲水平台,根据高程变化设置石台