

长安意匠

——张锦秋建筑作品集

My Artistic Conception Practised
in Chang'an - Selection of Zhang
Jingqiu's Architectural Creation

中国建筑工业出版社

延安革命纪念馆

YAN'AN REVOLUTION

MONUMENT

延安曾是中国工农红军两万五千里长征的落脚点，是十三年间
中国共产党中央所在地，是抗日战争的政治指导中心，是中国
共产党人集体智慧的结晶——毛泽东思想的诞生地，是延安精
神的发源地，是新民主主义红色政权雏形的孵化地，是夺取金
国胜利出发点。

延安革命纪念馆是延安当代标志性的纪念性建筑。它应该具有
标志性的建筑独一无二卓尔不群的品格，它应该浓缩延安的精神
精华，传递着光荣的革命传统，标志着城市的灵魂和象征。



图书在版编目(CIP)数据

延安革命纪念馆 / 张锦秋著. —北京: 中国建筑工业出版社, 2011.7

(长安意匠——张锦秋建筑作品集)

ISBN 978-7-112-13418-2

I. ①延… II. ①张… III. ①纪念馆—建筑设计
IV. ①TU251.3

中国版本图书馆CIP数据核字(2011)第140981号

责任编辑: 费海玲 张振光

责任校对: 刘 钰

长安意匠——张锦秋建筑作品集

My Artistic Conception Practised in
Chang'an—Selection of Zhang Jinqiu's
Architectural Creation

延安革命纪念馆

YAN'AN REVOLUTION MONUMENT

张锦秋 著

中国建筑工业出版社出版、发行(北京西郊百万庄)

各地新华书店、建筑书店经销

北京雅昌彩色印刷有限公司印刷

开本: 787 × 1092毫米 1/12 印张: 10¹/₃ 字数: 320千字

2011年7月第一版 2011年7月第一次印刷

定价: 128.00元

ISBN 978-7-112-13418-2

(21168)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)

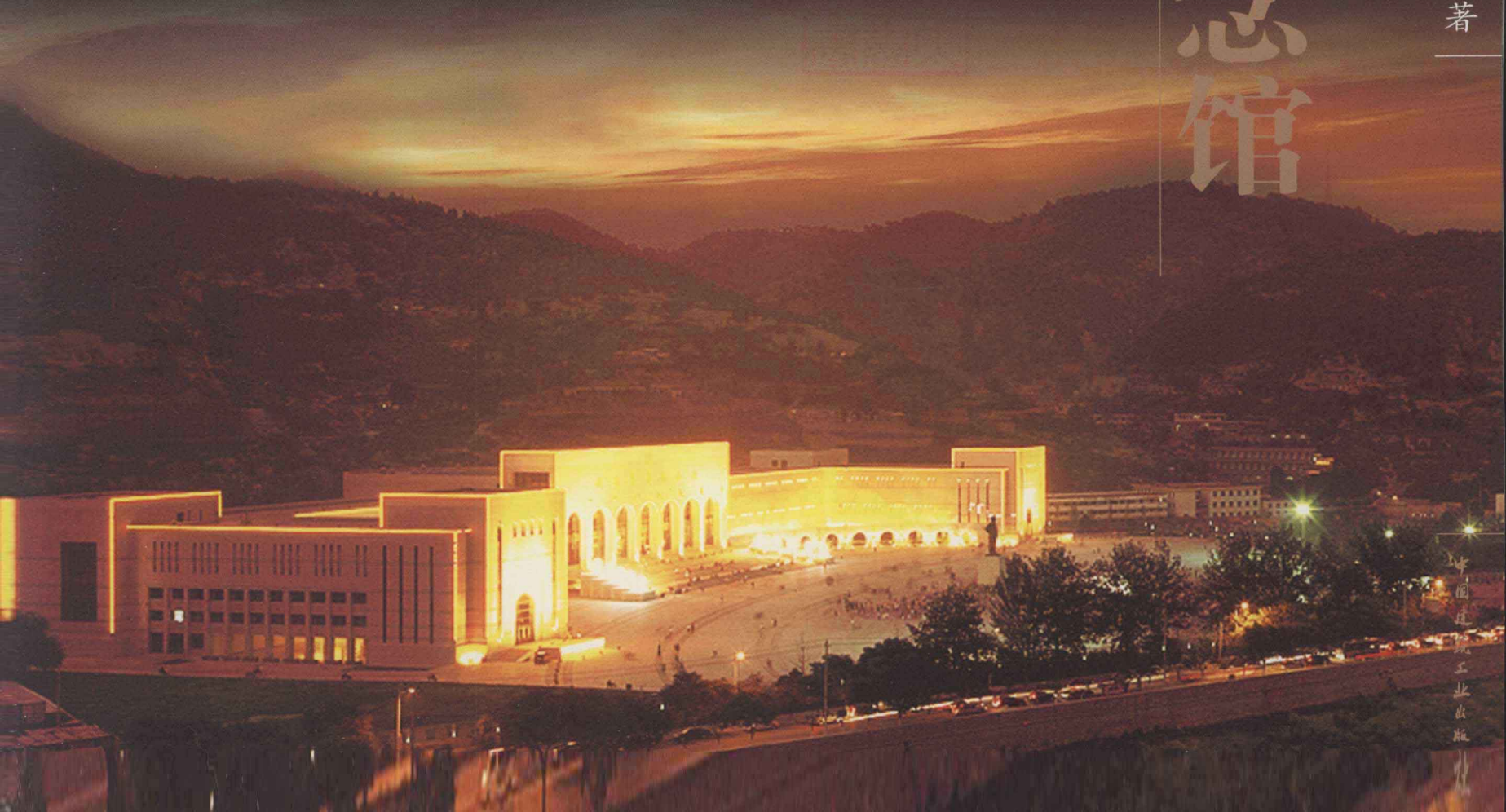
长安意匠——张锦秋建筑作品集

张锦秋 著

My Artistic Conception Practised in Chang'an-
Selection of Zhang Jinqiu's Architectural Creation

延安革命纪念馆

YAN'AN REVOLUTION MONUMENT



长安意匠

张锦秋建筑作品集

My Artistic Conception Practised
in Chang'an - Selection of Zhang
Jingqiu's Architectural Creation

中国建筑工业出版社

延安革命纪念馆

YAN'AN REVOLUTION
MONUMENT

延安是中国工农红军两万五千里长征的落脚点，是十三年间
中国共产党中央所在地，是抗日战争的政治指导中心，是中国
共产党人集体智慧的结晶，是毛泽东思想的诞生地，是延安精
神的发源地，是新民主主义红色政权雏形的孵化地，是夺取全
国胜利的出发点。

延安革命纪念馆是延安当代标志性的纪念性建筑。它应该具有
标志性的建筑独一无二卓尔不群的品格，它应该浓缩延安的精神
实质，传递着光荣的革命传统，标志着城市的灵魂和象征。

My Artistic Conception Practised in Chang'an - Selection of Zhang Jinqiu's

Architectural Creation

YAN'AN REVOLUTION MONUMENT

— 此作品集已纳入中国建筑工程总公司《张锦秋建筑创作道路与思想成果集成研究》—

This volume has been included in "the Study on Collection of Achievements of Zhang Jinqiu's Architectural Creation Road and Thoughts" by China General Building Construction Company.

目录

Contents

编者的话	5	Editor's Words
张锦秋简历	8	Resume of Zhang Jinqiu
代前言	11	Preface:
——和谐建筑之探索		Exploration on Harmonious Architectures
纪念性空间体系的营造	15	Creation of Memorial Space System
设计图	28	Design Drawings
实景照片	38	Scenes Photos
大环境	38	Environment
建筑形体空间	48	Building Shape Space
建筑主体形象	68	Main Building
建筑立面特写	78	Building Elevation Detail
室内	88	Interiors
后记	120	Postscript

■自2006年3月~2008年7月，承编张锦秋院士《长安意匠——张锦秋建筑作品集》的各卷《圣殿记》、《大唐芙蓉园》、《现代民居群贤庄》、《物华天宝之馆》陆续出版后，在城市建筑及文化各界引起强烈反响。作者张锦秋强烈的社会责任感和历史使命感，以及她旺盛的设计原创力，使她用好建筑为城市留下美好记忆，用作品集书写下能号召灵魂、启蒙创新观的著作系列。该系列作品集靠大气恢宏的建筑作品、严谨耐读的著述、优质的图文编撰品质已成为中国建筑出版界的“标杆”之作。鉴于该作品集后续各卷编撰已启动，本刊再撰新版“编者的话”。

这是一套展现东方建筑美学，开创独特创作风格的作品集；

这是一套凝聚世界建筑视野，扎根华夏睿智文化创新理念的思想库；

这是一套书写人生与城市、事业与国家，成就大师佳话的“传记”教科书。

■张锦秋20世纪60年代师从梁思成、莫宗江教授，1966年始投身西北建筑设计研究院，创作主持了数十项获国内大奖的项目。她是我国首批15位全国建筑设计大师中唯一的女性；1994年当选中国工程院首批院士；2001年获首届“梁思成建筑奖”；2005年7月获西安市委、市政府颁发的首届科技杰出贡献奖；2010年10月成为获“何梁何利基金科学与技术成就奖”的首位女科学家；2011年再获陕西省科学技术最高成就奖……面对如此多的殊荣，给我们留下最大教益的是她内心的谦和与淡定，是她与三秦父老、与西安这座历史文化名城难以割舍的情结，是她不懈为中国建筑文化传承与发展所表现的创新精神。

■张锦秋的建筑生涯是丰富的，她的建筑创作探索是多元的，她是中国罕见的能传承“唐风”建筑风格，能将中西方建筑语汇和谐运用，并能用最简洁的技法赋予建筑肌理以当代生命文化使者。她关于历史文化名城视角下的建筑创作观及21世纪中国建筑设计发展方向的探索及成功经验，使她作品的光辉永驻，使她的贡献成为众多建筑后学的“榜样”。在《长安意匠——张锦秋建筑作品集》的全系列为读者已经展示的作品中，其代表性的创作理念解读扼要地归纳如下：

■体现“大象无形”境界的黄帝陵祭祀大殿。凡到过此地或阅读该书者，都仿佛进入“山水形胜、一脉相承、天圆地方、大象无形”的超凡境界。设计者为创造出雄伟、庄严、肃穆、古朴的炎黄子孙精神故乡的圣地感，在规划、格局、风格上都体现了传统与现代的气息，极其充分地展现了对文化遗产的尊重。轩辕殿的超大14m直径的圆形天光是最能诠释祭祀文化的现代元素，雨水、蓝天、白云、阳光都可无任何阻碍地进入祭祀大厅。在这里，人与建筑都融入山川形胜，不仅实现了人、建筑、自然的三位一体，更体现了天、地、人的高度融合。

■体现盛唐皇家园林文化的大唐芙蓉园。张锦秋表示大唐芙蓉园设计以传承弘扬华夏文化为宗旨，努力体现当代建筑师对盛唐历史文化的向往及发自内心的尊崇。面对唐长安被毁、曲江芙蓉园完全没有遗址的情况，创作者硬是靠对大唐芙蓉园唐诗、地

方史志的深度挖掘，获得了创作的依据和灵感。这样，大唐芙蓉园的设计基调定位在体现唐代皇家园林宏大气势，并力求散发盛唐文化的文明感召力，使古为今用，服务当代，使每位步入佳境的宾客都有“走进历史、感受文明”之意，这是大唐芙蓉园成功创作的生命力所在。在此充分展示了其创作学养、人格技艺。

■体现陕西悠久历史和灿烂文化象征的“新唐风”陕西历史博物馆。该馆被列为国家第七个五年计划重点工程，规模是国家第二大博物馆。国家计委的任务书明确要求它成为陕西悠久历史和灿烂文化的象征。面对这特殊的挑战，张锦秋所在的中国西北设计院一共出了12个方案，有四合院、下沉式的现代建筑、窑洞等，而唯有她创作了一组唐代风格宫殿格局的现代建筑，获得了最终认可。对此张锦秋解读道：唐代是陕西历史发展的顶峰，而宫殿建筑集中体现了国家那个时代规划设计能工巧匠的最高水平。今天阅读陕西历史博物馆之所以仍感到它充满新意，还因为它有符合海内外不同参观者审美意趣的匠心设计。难怪在21世纪初西安评选的市民心中“新八景”中，共有张锦秋三项作品入选，“陕博”名列第二。2009年“陕博”被全国建筑业荣选入“新中国成立60周年百项经典工程”。

■伴随着2010年的结束，我们已完整走过21世纪的第一个10年。面对悠久的中国建筑艺术的长河，面对波澜不惊的世界级创作生态文化环境，我们又欣喜地发现，张锦秋的设计新品迭出：富于革命传统文化的延安纪念馆、满载盛唐记忆的大明宫丹凤门、即将迎来第41届世界园艺博览会的标志建筑“天人长安塔”……我们认为这些或感动、或震撼、或绝妙的精品之作，不仅会让四海宾朋纷至沓来，更会给中国建筑界留下串串思索：何为中国优秀建筑作品的成功创作途径？何为一代青年建筑师提升设计的城市文化品质的经验借鉴？何为实践一位设计大师与一个城市建设的完美结合？何为现代化理念下用作品与思想对东西方文化的论衡？愿海内外城市建筑规划设计者都能从她语淡、言真、意深的作品集中阅读感受到这一切，更希望通过不断省思，再激起对未来的更多期许。这些就是《建筑创作》杂志社走近张锦秋院士、承编她的著作集、向海内外同仁传播她的作品及思想之缘由。

《建筑创作》杂志社

2011年4月

■From March 2006 to July 2008 we edited “Story of Holy Temple”, “Tang Lotus Garden”, “Modern Folk Qunxian Manor” and “Museum of Treasures” by academician Zhang Jinqiu in the series of her “Artistic Conception Practiced in Chang’an – Selection of Zhang Jinqiu’s Architectural Creation”. Successive publications of these works gave rise to strong responses from the city architectural and cultural circles. Zhang Jinqiu’s strong social responsibility, sense of historical

mission and energetic design originality leave beautiful time for the city with buildings, inspires people's soul and enlightens their innovation consciousness with her works. Her special urban cultural qualification and persuasion make it possible for her to incorporate her designs with works. In her works we experience condensed words, harmonious atmosphere and noble ideals. She sets up a model for uncommon thinkers to advocate, culture masters to march and actors to harvest. The series of works has become a bench mark among the Chinese architectural publishers in the grandeur architectural designs, readable precise works and excellent drawings and specifications. Since the editing work of the successive volumes of the series has begun we write the new "Editor's words".

The series of works show that oriental architectural aesthetics presents a unique creation style.

The series of works is a crystallization of new ideas that combine the world architectural views with brilliant Chinese culture.

The series of works is a biography that explains her life and the city, her cause and the state, the career as a great master.

■ Zhang Jinqiu studied architecture under Professors Liang Sicheng and Mo Zongjiang. Since 1966 she has devoted in design researches on north-west China architecture and designed or taken charge of designing of a dozen projects which have been awarded grand prizes. She was the only one female architect of the first 15 national architectural design masters. In 1994 she was elected one of the first batch academicians of China Engineering Academy. She won the first Liang Sicheng Architectural Prize in 2001 and obtained the science and technology outstanding contribution prize first issued by the Xi'an municipality committee and government in July 2005. She was the first woman scientist who was awarded the science and technology achievement prize of Heliang Heli Foundation in October 2010 and

the science and technology highest achievement prize of Shaanxi Province. With so many special prizes she shows modesty and indifferent. She has taught us very much about her deep affection for the history and culture of the well-known city Xi'an and about her creation spirit expressed in her untiring perseverance in carrying forward and developing Chinese architectural culture.

■ Zhang's architectural carrier is fruitful and her exploration on architectural creation is multi-principle. She is a rare cultural envoy who can carry on the Tang architectural style, use Chinese and western architectural languages in harmony and display architectural texture and modern life by means of simple techniques. Her view on architectural creation in historical and cultural cities, her exploration and successful experiences in the development of the Chinese architectural design in the 21 century make her works full of glory and present her contributions as architectural models. In the works already published for the readers in her Artistic Conception Practiced in Chang'an - Selection of Zhang Jinqiu's Architectural Creation we will read her typical creation concepts which we may outline as follows:

■ The grand sacrificial hall of the Yellow Emperor's mausoleum showing "grand sight having no definite form"

All those who have been to the sacrificial hall and those who have read the book will feel as if they entered an extraordinary place with beautiful maintains and rivers, continuous line and same origin, round sky and square earth, grand sight and indefinite form. The designer has planned a holy place that is full of elegance, dignity, solemnity and simplicity for the descendants of Yandi and Huangdi. Combination of tradition with modern atmosphere is displayed in planning, layout and style, which expresses the designer's respect to cultural heritage. The Xuanyuan hall has a super-large circular skylight of a 14 m diameter which is taken as a modern element to explain sacrificial culture. Rainwater, blue sky, white clouds

and sunlight can reach into the sacrificial hall without any obstacles. Here, man and architecture are immersed in maintains and rivers in realization of man, architecture and nature combined in a whole and heaven, earth and man merged in harmony.

■ The Tang lotus garden showing the Tang imperial garden culture

In designing the Tang lotus garden Zhang Jinqiu followed the principle of Chinese culture and stated clearly the yearning and respect by the modern architects for the historical culture in the Tang dynasty. As the Chang'an city of the Tang dynasty had been destroyed and no relic site of the Qujiang lotus garden existed the designers gained basis and inspiration through assiduous study of the Tang poems on the Tang lotus garden and the annals of local history. The basic design goal of the Tang lotus garden is to express the grandeur of the Tang imperial garden, convey the inspiration of the Tang culture and make the past serve the present. Whoever comes into the garden has a feeling of "entering the history and experiencing the civilization". This is the vitality of the Tang lotus garden design and here we see her great attainments and perfect skills.

■ Shaanxi historical museum showing Shaanxi long history and resplendent culture
Shaanxi historical museum was the second biggest one of the same kind in the country's 7th five-year plan. In the design programme issued by the state planning committee it was clearly stated that the museum should become a symbol of Shaanxi long history and glorious culture. To face the challenge China North-west Design Institute worked out 12 schemes, of which some incorporated courtyards, some had sunk-type modern buildings or caves. Finally Zhang's scheme of Tang style imperial palace was accepted. She explained that the Tang dynasty was the peak period in Shaanxi history and imperial palace architecture expressed the highest level of planning and workmanship in that time. Today Shaanxi historical museum is still full of originality as it meets the aesthetic interests of visitors from home and

abroad. It was natural that in the beginning of the 21st century Zhang's three design works were among "the Eight New Sights" appraised by Xi'an citizens, of which the museum was the second. In 2009 it was honoured with one of "the 100 classic projects in the 60 anniversary of the country".

■ The year of 2010 has passed and we have experienced the first 10 years of the 21st century. In face of the Chinese architectural art of a long history and the ecological and cultural environment of the design world on a magnificent scale we are pleased to find that new design works by Architect Zhang have been presented before us. The Yan'an memorial full of revolutionary tradition and culture, the Danfeng gate of the Daming palace in memory of the Tang prosperity and the "Tianren Chang'an Tower" which will be a landmark of the forthcoming 41st World Gardening Exhibition, etc. will make us moved or excited for their excellence. These projects will draw visitors from all over the world and leave the Chinese architectural circle for thoughts. Where can we find the successful way for Chinese excellent architectural design? What are the experiences for the young architects to upgrade their design level and improve the city cultural quality? How will a master incorporate his or her design with urban construction? How will one contain the east and west cultures in one's works and ideology? We hope that Chinese and foreign architects and city planners will find the answers from reading her series of works with plain words, true stories and thoughtful meanings and furthermore we want to arouse more thinking and inspiration for the future. This is the reason for us "The Architectural Creation" to approach Academician Zhang and edit the series of works and convey her design concepts and works to the colleagues of China and the world.

Architectural Creation Magazine Publishing House

April 2011



张锦秋简历 | Resume of Zhang Jinqiu

张锦秋	
女, 1936年10月生于四川成都。1954~1960年清华大学建筑系毕业, 1961~1966年清华大学建筑历史与理论研究生毕业。1966年至今在中国建筑西北设计研究院从事建筑设计。1987年任院总建筑师, 1988年晋升为教授级高级建筑师, 1997年获准为国家特批一级注册建筑师, 2005年当选亚太经合组织 (APEC) 建筑师。2010年任中国中建设计集团有限公司总建筑师。	
主要获奖作品有:	
阿倍仲麻吕纪念碑	1981年获国家建工总局优秀工程奖
陕西省体育馆	1986年陕西省优秀设计一等奖
法门寺工程	1991年建设部优秀设计表扬奖
	2009年新中国成立60周年中国建筑学会创作大奖
三唐工程	1992年获国家优秀勘察设计铜奖
	2009年新中国成立60周年中国建筑学会创作大奖
陕西历史博物馆	1993年获国家优秀勘察设计铜奖
	1993年获中国建筑学会首届建筑创作奖
	2009年新中国成立60周年中国建筑学会创作大奖
	2009年新中国成立60周年百项经典工程
西安钟鼓楼广场及地下工程	2000年获建设部优秀规划设计二等奖
大慈恩寺玄奘三藏法师纪念院	2002年获国家优秀勘察设计铜奖
西安国际会议中心、曲江宾馆	2003年获陕西省优秀设计一等奖
群贤庄小区	2004年获全国优秀勘察设计金奖
	2009年新中国成立60周年中国建筑学会创作大奖
陕西省图书馆	2004年获全国优秀勘察设计铜奖
大唐芙蓉园	2006年建设部优秀城市规划设计一等奖
	2009年全国优秀工程勘察设计银奖
	2009年新中国成立60周年中国建筑学会创作大奖
黄帝陵祭祀大殿 (院)	2009年全国优秀工程勘察设计金奖
	2009年新中国成立60周年中国建筑学会创作大奖
延安革命纪念馆	2009年新中国成立60周年百项经典工程
Zhang Jinqiu, female, born in October 1936 in Chengdu, Sichuan Province, studied in the Architecture Department of Tsinghua University in 1954-1960, majored in architectural history and theory for Tsinghua University postgraduate in 1961-1966. Since 1966 she has worked in China Northwest Architectural Design and Research Institute for architectural design. In 1987 she was appointed to chief architect of the Institute. In 1988 she was promoted to be a professor-grade architect and in 1997 approved to be a first class registered architect of the state. She was elected an architect of APEC in 2005. Chief architect of the chinese zhongjian design group co. In 2010.	
Significant Awarded Design Works:	
Monument to Abenonakamaro	1981, Excellent project prize of the State Construction General Bureau
Stadium of Shaanxi Province	1986, First Prize of Excellent Design of Shaanxi Province
Project of Famen Temple	1991, Praising Prize of Excellent Design of the Ministry of Construction
	Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Santang Project	1992, Bronze Prize of National Excellent Investigation & Design
	Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009

Shaanxi History Museum	1993, Bronze Prize of National Excellent Investigation and Design
	1993, First Architectural Creation Prize of Architectural Society of China
	Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
	2009, One of the hundred classic in celebration of the 60 anniversary of the country
Square of the Bell and Drum Tower of Xi'an and its Underground Work	2000, Second Prize of Excellent Planning Design of the Ministry of Construction
Master Monk Xuanzang's Memorial Hall of Daci'en Temple	2002, Bronze Prize of National Excellent Investigation & Design
Xi'an International Conference Center and Qujiang Hotel	2003, First Prize of Excellent Design of Shaanxi Province
Modern Folk Qunxian Manor	2004, Gold Prize of National Excellent Investigation & Design
	Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Library of Shaanxi Province	2004, Bronze Prize of National Excellent Investigation & Design
Tang Lotus Garden	2006,First Prize of Excellent Planning Design of the Ministry of Construction
	2009, Silver Prize of National Excellent Investigation and Design
	Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Sacred Palace (Courtyard) of the Mausoleum of the Yellow Emperor	2009, Gold prize of national excellent investigation and design
	Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Yan'an Revolution Monument	2009, One of the hundred classic in celebration of the 60 anniversary of the country

鉴于张锦秋的学术贡献, 1991年获首批“中国工程建设设计大师”称号、1994年被遴选为中国工程院首批院士, 2001年获首届“梁思成建筑奖”, 2004年获西安市首届科学技术杰出贡献奖, 2010年获何梁何利科学与技术成就奖, 2011年获2010年度陕西省科学技术最高成就奖。

In appreciation of Zhang's academic contribution she was entitled "Design Master of China Construction and Design" in the first batch in 1991, elected to be a member of the Chinese Academy of Engineering in the first batch in 1994, won the first Liang Sicheng Architectural Prize in 2001 and Outstanding Construction Prize of Science and Technology of Xi'an in 2004 and Heliang Heli Science and Technology Achievement Prize in 2010.Won the top achievement prize of science and technology of 2010 by shaanxi province in 2011.



代前言——和谐建筑之探索

Preface: Exploration on Harmonious Architectures

世纪之交，东方正面临现代与传统、外来文化与本土文化的碰撞与融合。具有鲜明文化属性的建筑也不例外地卷入了这一浪潮。

At the turn of the centuries, the east world is facing the collision and fusion between the modern and the tradition, and between alien culture and local culture. Architecture, with its distinct cultural nature, is inevitably involved.

从哲学思潮来看，当代城市建设体现了科学主义思潮和人文主义思潮的汇合。在这个汇合点上，物质的与精神的、传统的与创新的、地域的与世界的等两极的东西必然会神奇般地统一起来，从而构成一种洋溢着生命气息和生活朝气的综合美。越来越多的建筑师认识到当代城市艺术的最大特征是综合美。这种美具有多元性和多层次性，其最重要的特性是和谐。

In the light of philosophic trends, contemporary urban construction reflects the converging of both scientism and humanism thinking, in which miraculous harmony is expected to be established between such opposite poles as the physical and the spiritual, the conventional and the innovative, the local and the global, and hence a synthetic beauty full of life and vitality is created. More and more architects realize that the most distinctive feature of modern urban arts is synthetic beauty. This beauty is of diversities and multiple strata with harmony as its most significant character.

建筑是人与人、人与城市、人与自然的中介，作为城市的主要组成，其文化取向当然应该与它所处的城市、环境相协调。优秀的建筑应该促进人与人的和谐，人与城市的和谐，人与自然的和谐。因此，我的建筑创作可以说是在追求一种“和谐建筑”。

Architecture is the medium between man and man, man and his city, and man and nature. As the main component of a city, the cultural orientation of architecture in a city should go with the city and the environment. Fine architecture is expected to promote the harmony between man and man, man and his city, and man and nature. In this sense, the endeavor in my career has been a pursuit of "harmonious architectures".

我在设计实践中，逐渐体会到“和谐建筑”的理念包含两个层次。第一个层次是“和而不同”，第二个层次是“唱和相应”。中国古代哲人孔子说：“君子和而不同，小人同而不和”。“和”是指相异因素的统一，“同”是指相同因素的统一。我们赞赏前者，提倡“海纳百川，有容乃大”，主张吸纳百家优长，兼集八方精义；第二个层次“唱和相应”是讲相异的因素怎么才能达到“和”的境界。古籍《新书·六术》上说：“唱和相应而调和”。这是讲音虽有高低不同，只要有主次，有节奏、有旋律地组织起来就可成为和谐的乐曲。先人的智慧给我们以启迪，有助于我们建筑师开扩设计思路，提高创作境界。在国际化的浪潮中，一方面勇于吸取来自国际的先进科技手段、现代化的功能需求、全新的审美意识，一方面善于继承发扬本民族优秀的建筑传统，突显本土文化特色，努力通过现代与传统相结合、外来文化与地域文化相结合的途径，创造出具有中国文化、地域特色和时代风貌的和谐建筑。

During my practice as a designer I have gradually come to realize that the idea of "harmonious architectures" consists of two strata. The first stratum is "diversified unification other than unified identicalness", the second stratum is "precenting and chorusing in unison". The ancient Chinese philosopher Confucius once said: "the noble seek diversified unification other than unified identicalness, while the mean follow the opposite to the



uniformity of diversified factors while "identicalness" refers to the uniformity of identical factors. We agree with the former and promote the idea that "it is taking in all waters with all-embracing generosity that makes the immenseness of the ocean." We insist that we should adopt the essences and excellences of various schools and opinions. The second stratum "precenting and chorusing in unison" addresses how to achieve the harmonious 'unification' with these diversified factors. The Ancient Chinese book *New Book • Six Skills* reads: "precenting and chorusing in unison brings consonance of tunes." It explains that though there are different musical scales sounds they may be rhythmically and melodiously organized into consonant music with clear differentiation of the primary and secondary tunes. Wisdom of the forefathers gives us inspiration and contributes to the widening of our design vision and upgrading of creativity levels for architects. In the process of globalization, harmonious buildings with distinctive Chinese cultural, local and epochal features can be created by courageously adopting advanced technological means, modern function requirement and new aesthetic notion from abroad on one hand, and on the other hand, by carrying forward the excellent national architectural tradition and giving prominence to the local cultural features via integration of modernity and tradition, alien culture and local culture.

作为一名从业建筑师，我长期生活工作在古都西安。那是一座具有3100年城龄的古都，曾有13个王朝在这里建都。中华民族盛世王朝周、秦、汉、唐建都于此，达千年之久。这里是著名的丝绸之路的起点。西安是中华民族的精神故乡，至今保存着伟大的遗址、完整的城垣、重要的古迹，它们生动地述说着古都光辉的历史；西安现在是西部重镇，是我国现代化建设中西部大开发的中心城市，现代化建设正在迅猛发展。科技开发区、经济开发区、旅游开发区体现着当今城市的活力。就在这片古今交融、新旧相辉的热土之上，正在回荡起民族文化复兴的壮丽乐章。这一切成为我们进行建筑创作的广阔

背景。“和谐建筑”的理念就由此而萌生。我深信和谐建筑所创造的物质环境和文化精神能够有利于增强民族文化认同感与归属感，有利于巩固和发展自身的社会凝聚力，在历史的长河中生生不息。

As an architect, I have been living and working in Xi'an for quite a long period. Xi'an is an old city with the history of 3100 years, which served as the capital of 13 dynasties. Over the past thousand years the prosperous dynasties of Chinese nation like Zhou, Qin, Han and Tang, all established their capitals here. It is also here that the famous Silk Road starts. Xi'an is the spiritual hometown of Chinese nation where still preserves the great historic sites, integral city walls, and important antiquities which vividly retell the glorious history of this ancient capital. Xi'an now is the center of the development of west China with its rapid growth in modern construction. Scientific development zones, economic development zones and the tourist development zones reflect the vitality of the city nowadays. It is on this hot land where the sublime music of national cultural renaissance resounds, with the antiquity and modernity blending, also with the old and new adding brilliance to each other. All these have composed a vast background against which we proceed with our architectural creation. The idea of "harmonious architectures" hereupon comes into being. I deeply believe that material environment and cultural spirit created by harmonious architecture will help enhance the feeling of recognition and destination of the national culture and consolidate and develop self social cohesion and they will last in the long river of history.

张锦秋
Zhang jinqiu



Creation of
Memorial Space
System

纪念性空间体系的营造