

华南理工大学建筑设计研究院 作品选
SELECTED WORKS ARCHITECTURAL DESIGN AND RESEARCH INSTITUTE
SOUTH CHINA UNIVERSITY OF TECHNOLOGY

华南理工大学建筑设计研究院 编
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文化博览建筑

CULTURAL/EXPO ARCHITECTURE

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PREFACE

The architecture discipline of South China University of Technology (SCUT) was originated from, or could be traced back to the Architecture Engineering Dept. of Rangqin University. Following 80 years of development and thanks to the efforts of several generations of faculties, the architecture discipline has undergone the stages of founding, exploration, prosperity and expansion, and gradually established its own architecture theories and practices that feature distinct Lingnan characteristics and integrate the teaching, research and design practices. The Grade-A architecture design and research institute established by SCUT (the Design Institute) in 1979 is now a well-recognized design institute enjoying international reputation and boasting a highly capable design team. So far the Design Institute has designed a great number of influential and important projects, in particular some culture/expo architecture of unique local characteristics and profound cultural connotation, hence made indelible contributions to architecture causes in Lingnan region.

Culture is the ultimate goal of the architecture. SCUTers have never ceased their pursuits for the cultural connotation of the architecture; instead, it's been a tradition of SCUTers to contemplate over and embody the inherent humane attribute, identity and spirit of the time in architecture.

In late 1980's, the Design Institute decided to take the public cultural architecture as one of its main development direction, and give full play to its uniquely advantageous position in integrating the architecture design with teaching and researches. Then the Design Institute proactively participated in relevant biddings and competitions for the culture/expo architecture, emphasizing independent innovation and adhering to the core design concept of Two Perspectives and Three Attributes (i.e. the Perspectives of Holisticity and Sustainability and Attributes of Regionalism, Culture and Time) in the architecture creative practices. The design solutions we offered are always initiated from the local conditions and constantly incorporated with the new design concepts to sublimate the humanistic connotation within the architecture and showcase the up-to-date building technologies. Such solutions also take into account the demands of the general public and tackle with the practical issues through creative means.

The strenuous efforts have been well-rewarded with the public's praises and the experts' recognition, based on which the Design Institute was able to establish its No. 1 design brand name. From the design competition for Shenzhen Science Museum in 1983, to the Expansion Project of Memorial Hall of Victims of Nanjing Massacre by Japanese Invaders, and further to the China Pavilion in the World Expo 2010 Shanghai and Qian Xuesen Library of Shanghai Jiao Tong University in 2011, the Design Institute, with unremitting endeavors, has basically accomplished the development goal of creating quality architecture, i.e. to publish a paper and win an award for each major architectural work. Merely under the category of culture/expo architecture, the Design Institute won 90+ design awards above provincial/ministerial level, including four National Excellent Engineering Design Gold Prize respectively for the Museum of the Nanyue King Mausoleum, the Building of Humanities of SCUT, the Museum of Leshan Giant Buddha, the Expansion Project of Memorial Hall of Victims of Nanjing Massacre by Japanese Invaders.

Looking back to the evolution of SCUT's architecture discipline, we would attribute the honors and achievements to the persistent pursuits and exploration of several generations of faculties and professionals, to the balanced development of and positive interaction among teaching, researches and practices, to the great supports and assistances rendered by our peers, and last but not least important, to the batches of experiences we summarize in light of the spirit of unity, practicality, entrepreneurship and innovation etc. Such experiences include the mechanism of relying on the higher education institution and integrating the teaching with researches and practices, the flexible studio mechanism, teamwork mechanism to pool together the expertise and thoughts, as well as the project responsibility system that respond to the market demands.

The experiments and implementation of such work mechanism and modes have significantly promoted the productivity and rapidly consummated a highly responsible, ambitious and capable multi-disciplinary design team, a highly-featured and dynamic creation platform and a well-recognized and influential design brand, thus eventually make it possible to create a number of locally and internationally influential architectural works with high quality, high-end taste, hi-tech and high design complexity.

Faced with the new opportunities and challenges today, we would, as always, follow the principles of "exerting advantages and focusing on teamwork, management and brand name for further development", and give full play to the close tie with SCUT, and adhere to the teaching - research - practice mechanism, the practices - theory - re-practices work process, the teamwork, the core creative concepts of Two Perspectives and Three Attributes, the independent innovation, and the infinite pursuit for architecture culture, so as to create more high quality architecture works and make our due contributions to the urban development, economic prosperity and stability, and human settlement environment in China.

序言

华南理工大学建筑学科的发端可追溯至1932年的勤勤大学建筑工程系，其后历经80载春秋，几代人薪火相传，经历了奠基、探索、兴起与拓展阶段，逐步建立起集教学、科研和创作为一体的富有岭南特色的建筑理论与实践。其中于1979年成立的综合甲级建筑设计研究院现已成为国际知名、在国内具有较强设计力量的知名设计院，创作了大量有突出社会影响的重要建筑，尤其是一批具有独特地域性和广泛公共性的文化博览建筑，更为岭南建筑发展作出了不可磨灭的贡献。

文化是建筑追求的最高境界，华工人追逐建筑文化的脚步从未停止，历来十分重视思考和体现建筑内在的人文属性、性格要素和时代精神。

尤其是在20世纪80年代末，设计院选择了“公共文化建筑”作为本院的一个重点发展方向，充分发挥高校“产学研”一体化的优势，积极参与文化博览建筑的各种投标和竞赛，强调自主创新，在建筑创作中围绕“两观三性”的核心创作理念（即整体观和可持续发展观；地域性、文化性和时代性），从地域入手，不断地融入新的设计理念、升华建筑的人文内涵、综合展现当代的建筑科技，并与社会需求结合起来，创造性地解决实际问题。

这份努力获得了公众的赞誉和专家的认可，并由此树立起设计院的第一大设计品牌。从1983年深圳科学馆方案竞赛开始，到侵华日军南京大屠杀遇难同胞纪念馆扩建工程，再到2010年上海世博会中国馆、2011年上海交通大学钱学森图书馆等，通过长期探索和不懈努力，基本实现了“一件作品、一篇文章、一个奖项”的精品发展路线，仅文化博览建筑就取得了包括四项国家优秀工程设计金奖（西汉南越王墓博物馆、华南理工大学逸夫人文馆、乐山大佛博物馆、侵华日军南京大屠杀遇难同胞纪念馆扩建工程等）在内的省部级以上90多项优秀设计奖的瞩目成就。

回顾华南理工大学建筑学科的发展历程，我们能取得这一系列辉煌的成绩，不仅得益于几代人的执着追求和不懈探索，得益于教学、科研、实践的平衡发展和良性互动，得益于各兄弟院校单位对我们的支持和帮助，也得益于我们在发展过程中始终围绕“团结、务实、开拓、创新”总结出的一系列经验：例如依托高校特色的产学研合体模式、灵活机动的工作室模式、集思广益的团队工作模式、适应设计市场的项目责任制等。

这些制度和生活方式的实验和实施极大地促进了生产力的解放，从而迅速凝聚和造就了一支事业心和责任感强、专业配套、技术过硬的设计队伍；形成了一个具有特色、充满活力的创作平台和一个具有较高知名度和影响力的设计品牌；创作出一批高层次、高品位、高技术、高难度，在国内外产生深远影响的优秀建筑作品。

今天，华南理工大学建筑设计研究院正面临新的机遇和挑战，我们将一如既往地坚持“扬优势、重团队、抓管理、创品牌、促发展”，充分发挥高校优势，坚持“产学研”相结合的发展道路，坚持“实践—理论—再实践”的过程，坚持团队工作模式，坚持“两观三性”核心创作理念，坚持自主创新，坚持对建筑文化的无限追求，创造出更多的建筑精品，为中国的城市发展、繁荣稳定、人居环境建设不断地奉献自己的力量。

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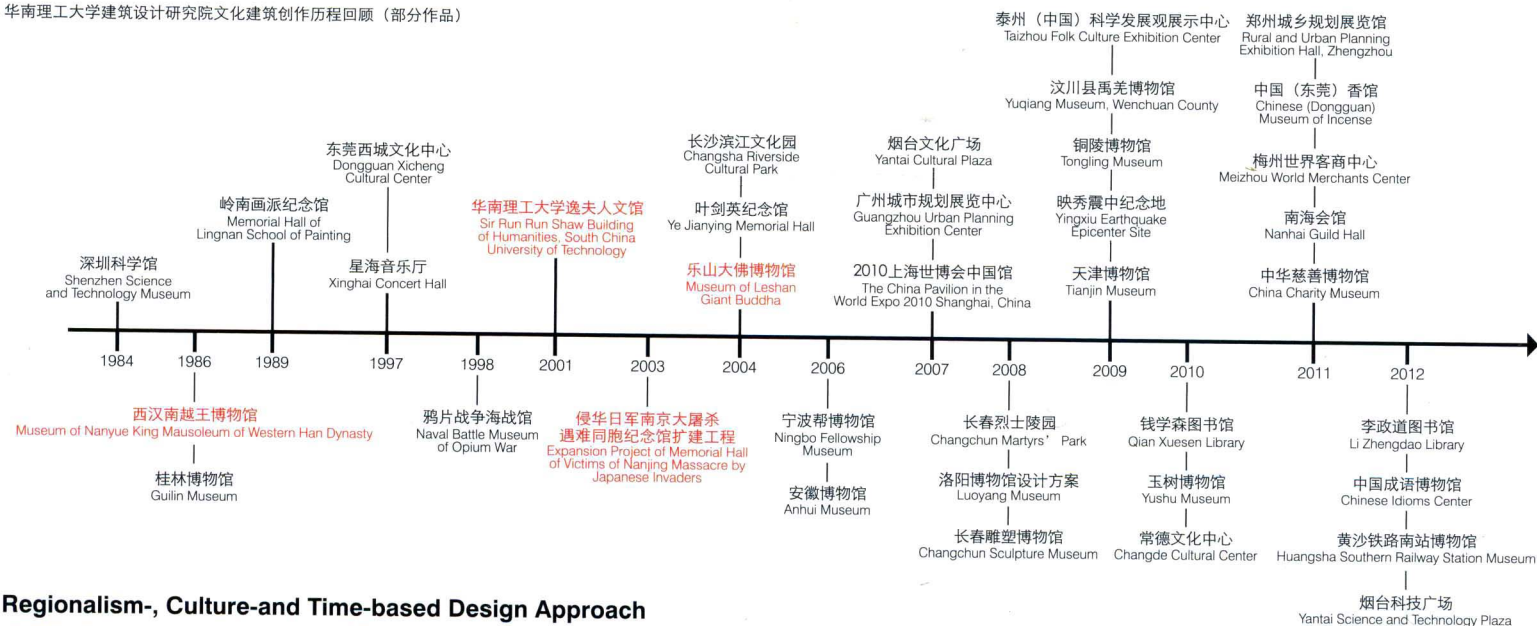
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回顾

文化建筑因其独特的地标性和广泛的公共性吸引着众多的建筑师，我们也不例外。华南理工大学建筑设计研究院自1979年建院以来，非常重视文化建筑的创作，充分发挥高校“产学研”一体化的优势，积极参与文化建筑的各种投标和竞赛活动。我们从1983年深圳科学馆方案竞赛开始，到侵华日军南京大屠杀遇难同胞纪念馆扩建工程，再到2010年上海世博会中国馆等，通过长期探索和不懈努力，基本实现了“一件作品、一篇文章、一个奖项”的精品发展路线，并取得了包括四项国家优秀工程设计金奖（西汉南越王墓博物馆、华南理工大学逸夫人文馆、乐山大佛博物馆、南京大屠杀遇难同胞纪念馆扩建工程等）在内的瞩目成就，为我院品牌形象的树立起到了至关重要的作用，同时也见证了该院快速良性的发展历程。

在不断实践的基础上，围绕“两观三性”的核心创作理念（即整体观和可持续发展观；地域性、文化性和时代性），我们逐步提炼出具有自身特色的创作观和方法论，进一步提出了具有自身特色的文化建筑创作思路——即从地域性入手，探寻建筑空间形式和场所精神生成的依据，并以此为基础，升华建筑的内涵与品质，提炼其文化性格；同时综合体现当代建筑科学在艺术、技术、材料等方面所取得的时代发展。

华南理工大学建筑设计研究院文化建筑创作历程回顾（部分作品）



Regionalism-, Culture-and Time-based Design Approach

Retrospection on Architectural Creation of Cultural Buildings by SCUT Architecture Design and Research Institute

Retrospection Due to their unique landmark features and comprehensive publicness, cultural buildings have been appealing to many architects, and we are no exception. Since its founding in 1979, SCUT Architecture Design and Research Institute has been attaching great importance to the creation of cultural buildings. Thanks to its uniquely advantageous proximity to a higher education institution (SCUT), the Design Institute is in a perfect position to integrate the architecture design, teaching and researches and has been proactively participating in various biddings and competitions for the cultural buildings, which ranges from the design competition for Shenzhen Science Museum in 1983, to the Expansion Project of Memorial Hall of Victims of Nanjing Massacre by Japanese Invaders, and then to the China Pavilion in the World Expo 2010 Shanghai, China. With years of hard work and unremitting endeavors, we have basically accomplished our development goal of creating quality architecture, i.e. to publish a paper and win an award for each major architectural work, and made remarkable achievements including four National Excellent Engineering Design Gold Prize (respectively for the Museum of the Nanyue King Mausoleum, the Building of Humanities of SCUT, Museum of Leshan Giant Buddha, the Expansion Project of Memorial Hall of Victims of Nanjing Massacre by Japanese Invaders). These milestones significantly contribute to the brand name of the Design Institute and witness the robust and sound development of our design team.

Based on our continuous design practices and centering on the core creative concepts known as Two Perspectives and Three Attributes (Perspectives of Holisticity and Sustainability; Attributes of Regionalism, Culture and Time), we are able to gradually develop our own creative approach and methodology, and further establish our own thoughts on the creative design of cultural buildings, i.e. to initiate the design from the regionalism and try to seek for the basis that generates the spatial form and the spirit of place; then sublimate the connotation and quality of the building and extract its cultural character; meanwhile, incorporate the achievements of the building technology in terms of art, technology and materials.

Probing into Regionalism

Architecture in the first place is the product of regionalism. It is always rooted in a specific context and influenced by the local geography, climate, landform and terrain. Therefore, to initiate the architectural creation from the regionalism is a general law with no exception for cultural buildings. However, in consideration of the peculiarity with the architectural creation of cultural buildings, the term regionalism here is bestowed with some new connotation, i.e. the regionalism itself becomes main basis to establish the individualized identity of architecture (i.e. the cultural identity of architecture), while the interpretation and translation of regional genes lay foundation for the development of architecture's physical spaces and spiritual core. To further elaborate, firstly, the attention to such regional attribute exceeds the general technical issues (such as floorage and vertical level etc) that are normally noted in general



2010上海世博会中国馆



侵华日军南京大屠杀遇难同胞纪念馆扩建工程



泰州（中国）科技发展观展示中心



天津博物馆

寻地域之根

建筑首先是地区的产物，它总是扎根于具体环境之中，并受到所在地区的地理气候以及地形地貌等的影响，所以从地域性入手可以说是建筑创作的一条普遍规律，文化建筑创作自然也不例外。但与此同时，考虑到文化建筑创作的特殊性，在此“地域性”还被赋予了新的涵义：即其本身成为建筑个性化身份（即建筑文化性）建构的主要依据——对于地域性“基因”的解读和转译，构成了建筑物物质空间与精神内核发展的基础。进一步地说：首先，这种地域属性超越了一般的建筑创作所要关注的普遍技术问题（如面积大小、竖向标高等），而更加指向与建筑品质及内涵塑造密切相关的地域特性。其次，在建筑文化内涵的形成、表达过程中，对于地域性要素的汲取和再现，还包括了不同视角、不同层面，在此本文尝试将其归纳为以下四个主要方面。

一、以场所事件为切入点

其往往是指针对在这一场地区域内所发生过的重要事件，而设立的文化展示、研究、纪念场所。在这种情况下，该建筑及其场地环境通常会拥有较为明确的文化性格指向，而这又与场所事件主题有着密切关系。例如针对5.12汶川大地震这一巨大而沉重的自然灾害，在映秀震中纪念地设计中，作者对纪念陵园部分基本保持了原有地貌，通过复种当地树种和具有生命象征意义的油菜花，表达出对逝者的怀念和对新生活的向往；而纪念馆设计则源于由场地而生的三条建筑控制线（分别指向不同遗址纪念节点），地景式建筑形态即由此生成，烘托出场所的静谧、安详感；同时建筑以“地殇—崛起—希望”为线索展开，重点营造三个主题庭院，创造出完整的叙事链条以及差异化的空间体验。

二、以场地限制为切入点

在当代文化建筑创作过程中，一些看似不利条件的场地制约性因素，若能加以科学分析和巧妙利用，反而会成为建筑文化个性表达的“触发点”。比如一些打破常规的建筑布局或空间形式，似乎是在“不经意间”产生的，但如果能结合场地自身的个性特点来考虑，这些疑惑便会迎刃而解。以侵华日军南京大屠杀遇难同胞纪念馆扩建工程为例：首先，新建场馆巨大、夸张的三角形体量缘于场地边界形状向内挤压而产生的；其次，新馆通过采用缓坡隆起的“半消隐”式构成手法，体现出对场地上原有建筑的谦让，并隐喻“折断军刀掩于土中”之意；再次，通过大量片墙，对场地形成围合式设计，以规避周围较为不利的“市井气息”，创造出了空寂、肃穆、“隐于市”的场所意境。

三、以自然环境为切入点

对于大多数文化建筑而言，其文化个性的建立往往不是事先“给定”的，而是更多来自于对场地周边自然环境要素的挖掘与利用，这也成为了影响建筑文化性塑造最为广泛、直接、客观的外在“作用力”。在乐山大佛博物馆创作中，设计者综合考虑到场地周边群山起伏、植被茂盛的自然景观特点，并结合选址位于景区入口的显著位置条件，采用了不规则几何体相互交错、堆叠的个性化形式语言，塑造出“岩石层叠、浑然天成”的整体环境意象，并传递出质朴粗犷、富有张力的文化性格特点，同时亦达到了“借建筑形象、塑景区亮点”的文化宣传效应。

四、以地方文脉为切入点

通过对地方历史以及文化传统的感悟，形成相应的认识，并将之融入建筑环境，是建筑文化性塑造的又一重要方式。与早先相

architectural creative design, instead, is more directed to the local characteristics that are closely related to the quality and connotation of architecture; secondly, the extraction and re-presentation of local elements during the formation and expression of the cultural connotation of architecture are defined in different perspectives and hierarchies, which are summarized into four aspects as below.

I Starting from Site Events

This approach can be applied to the cultural display, research and commemoration venues established in particular for some important events that have happened within the site. Under this circumstance, such architecture and context would normally feature distinct direction of cultural characters which are closely related to the site events. For example, to memorize the disastrous May 12th Wenchuan Earthquake, the design for the Epicenter Memorial Hall in Yingxiu basically preserves the original terrain in the Memorial Cemetery and, by replanting local tree species and rape flowers as the symbol of life, express the condolences for the victims and the hope for a new life; while the design of the Memorial Hall is originated from the three building control lines (respectively pointing to different nodes of the memorial sites) generated by the site. An earthscape-oriented architecture is thus created to enhance the tranquility and peace of the site, meanwhile, three themed-courtyards are created as focuses of the architectural design to narrate the storyline of disaster - rising - hope, which consummates the narrative links and offers differentiated spatial experiences.

II Starting from Site Restraints

For creative designs of contemporary cultural building, some seemingly adverse site restraints, once well analyzed and tactfully used, might become the triggering points to represent the cultural identity of architecture. Some unconventional building layout or spatial form seems to come into being without much consideration. But such confusion would be clarified if the identity and characteristics of the site itself are taken into account. Take the Expansion Project of Memorial Hall of Victims of Nanjing Massacre by Japanese Invaders as an example. First, the gigantic and exaggerated triangular building form is actually a result of the inward pushing by the site property lines; second, the semi-hiding constructional technique of the gently rising slope in the new venue shows the respect for the original buildings within the site, and serves as a metaphor of breaking off a Japanese sword and burying it into the earth; third, the considerable enclosing walls on the site shield off the undesired earthly atmosphere in the surroundings and foster the tranquil, solemn and secluded place and atmosphere.

III Starting from Natural Environment

For most cultural buildings, the cultural identity is not preset; instead, it is more generated from the exploration and utilization of the natural environment in the surrounding of the site. This has become the most extensive, direct and objective external acting forces to shape up the cultural features of architecture. For instance, the design for Museum of Leshan Giant Buddha, in view of the natural landscape in the surroundings, i.e. the undulating mountains and luxuriant vegetations, as well as the prominent project location at the entrance of the scenic spot, employs the stacked and staggered irregular geometries as the highly individualized formal languages. In this way, it is able to create an overall environment image featuring the naturally staggered and stacked rockery, express the prudent, primitive and powerful cultural characteristics; moreover, realize the publicity effect of creating highlight for the scenic spot through architecture images.

IV Starting from Local Historical Context

To appreciate local history, culture and tradition and incorporate such understanding into the built environment is another important approach to shape up the cultural feature of the architecture. Different from the design approach under previous concepts, the interpretation and recreation of local cultural/historical context by contemporary cultural buildings are no longer limited to the simple retelling of the profound historical understanding (such as

关理念下的创作模式有所不同，当代文化建筑对于地方文脉的解读和再现，不再拘泥于对于历史厚重感的简单“复述”（如建国初期流行一时的“大屋顶”样式），而是呈现出更加贴近时代、抽象简约的发展趋势。故此，在天津博物馆创作中，设计者通过对天津自古以来作为交流窗口与交通枢纽的地缘文化的解读，从而确立了“世纪之窗”的文化表现主题。在形式生成方面，“世纪之窗”的理念被抽象为面对城市开放的巨大窗口和逐级抬升的公共空间序列，其由内而外贯穿整个博物馆，观众拾阶而上，仿佛穿梭于“时空隧道”，亲历城市历史，展望城市未来。

塑文化之品

文化建筑之所以有别于其他类型建筑，一方面是取决于其独特的功能要求；另一方面，则是源于其与生俱来的、鲜明的文化品质或者说是文化性格。对于建筑而言，这种性格往往是其通过造型与空间处理所表现出的一种整体环境格调。而对于建筑文化性格的把握与塑造，也成为了建筑创作活动中的一个难点和更高层次追求。

一、建筑文化性的解读

一般来说，文化性是对一座建筑相关特点及品质的最高概括，是基于建筑基本功能和具体形式之上的、一种抽象化的场所精神和整体氛围；而如果从“两观三性”的视角来进一步探究建筑文化性的深层次建构，则其还与建筑的地域性、时代性有着密不可分的关系。

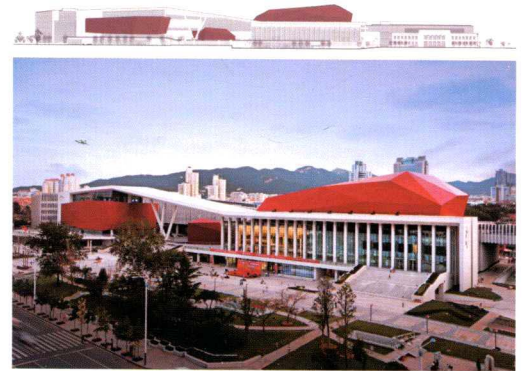
首先，我们不能孤立地来理解建筑文化内涵或是文化特色的产生。一件富有品味的建筑作品，需要与其所处的自然环境以及历史环境建立起和谐统一的对话关系。这种宏观整体的文化建构观，需要我们在从事建筑创作时，既讲分析也讲综合，既重个体也重整体。以广州城市规划展览中心为例：建筑整体水平舒展的体量与周边起伏的山系形成呼应，而大尺度底层架空设计，则为城市人群提供了新的公共活动空间与极佳的观景视野；同时，此建筑所采用的简约明快的体块组合模式，也与其身边极具动感的白云国际会议中心形成了形式上的对比。因此我们说，建筑文化性是通过建筑本体与其所处更广泛时空环境间一系列要素的“发酵”反应而产生的，或许这就是我们东方审美文化中常提及的“意境”。其次，就建筑文化性的涵义构成来讲，也体现了地域性和时代性的重要特点。比如地域性本身就包括了地方风貌与地区文脉；时代性则是现代科技、当代文明的综合反映，“三性”之间是“你中有我、我中有你”的辩证统一关系。

二、建筑文化性格的提炼

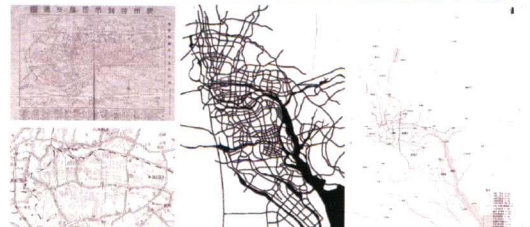
我们主张从建筑的地域性出发，来探寻建筑文化之根；但另一方面，由于地域性概念本身外延的丰富性，我们无法笼统地去描述建筑文化性格生成的基本模式或者说是唯一途径，而是只能回到具体的地域环境中来，结合项目此时、此地、此情、此景的具体情况，来综合分析并概括出建筑的整体性格。因此我们说，一座建筑通常拥有一个基本性格，但这种性格的形成却往往不是单一元素作用的结果，它需要设计师统筹考虑各种复杂因素的影响，并做出综合而适宜的选择。在此，为了使表述更具针对性，本文将结合具体案例，对建筑文化性格的提炼展开进一步研究（表1）。



映秀震中纪念馆



烟台文化广场：立面与建成实景



广州城市规划展览中心：立面肌理生成模式

the large rooftop that were once prevailing in 1950's), instead tend to be more contemporary, abstract and simplified expression. The design of Tianjin Museum, for example, defines the cultural theme of Window of the World through the understanding of Tianjin's local history as a long-standing window of communications and transport hub in China. In terms of building form, the concept of Window of the World is abstractized into the huge windows opening toward the city and the sequence of the gradually raised public spaces, which links up throughout the inside and outside the whole museum, inviting the visitors to walk along the steps and experience the city history with a vision of the city's future, as if traveling in a "time-space tunnel".

Establishing Quality of Culture

The cultural buildings differentiate themselves from other building typologies in terms of the former's unique functional demands and more importantly, the inherent and distinct cultural quality or cultural character. For architecture, such character is normally represented as a kind of overall environment style through the building form and spaces. The grasp and shaping of cultural characters thus pose a more challenging and upscale pursuit in the architectural creative practices.

I Interpretation of Cultural Features of an Architecture

In general, cultural features, as the ultimate summary of related architectural features and quality, is a kind of abstracted spirit of place and overall atmosphere that are based on the basic building functionality and specific building form. When further investigating the deeper-level construction of the cultural features of an architecture from the Two Perspectives and Three Attributes, such cultural features are inseparably related to the regionalism and time of the architecture. First, we cannot understand the formation of the cultural connotation or features of the architecture in an isolated manner. A piece of highly tasteful architectural work has to establish harmonious and unified dialogue with its natural and historical contexts. To realize such macroscopic and holistic cultural construction perspective, we have to focus on both analysis and summary, both the individual element and the holistic effect in the architectural creation. Take Guangzhou Urban Planning Exhibition Center as an example: the horizontally stretching building volumes echo with the undulating mountains in the surroundings; meanwhile, the concise and lively combination of building blocks brings about the formal contrast with the more dynamic appearance of Baiyun International Convention Center nearby. Therefore, it can be concluded that the cultural feature is brought out from the fermentation effects between the architecture itself and a series of elements within a more extensive framework of space-time and environment. Second, the connotation of the cultural feature of an architecture also reflects the important characteristics of the regionalism and time. For instance, the regionalism itself contains the local features, views and historical context, while the attribute of time represents the combination of up-to-date technology and civilization. To sum up, the Three Attributes are actually in a dialectical unity where they mutually contain each other.

II Extracting Cultural Character of an Architecture

In our opinion, the pursuit for the ultimate cultural character of the architecture should be initiated from the regionalism of the architecture. Yet due to the profound denotative meaning of the term "regionalism", it is difficult to generalize the basic mode or the exclusive means to produce the cultural character of an architecture. It is only feasible to return to the specific local context, and, in view of the specific circumstance of the project (time, location, situation, environment etc), conduct comprehensive analysis and draw out the character of the architecture. So it can be concluded that an architecture normally has one basic character, yet the formation of such character is not necessarily the result of any single factor. Instead, the architect has to take into account the impacts of various complex factors, and make comprehensive yet appropriate decision to define such character. To make a well-targeted illustration, some project cases are given herein to further study how the cultural character of an architecture (Table 1) could be defined.

表1 建筑文化性格提炼模式分析

项目名称 Project Name	文化性格依据 Basis of Cultural Character	文化性格表达 Expersion of Cultural Character
侵华日军南京大屠杀遇难同胞纪念馆 扩建工程 Expansion Project of Memorial Hall of Victims of Nanjing Massacre by Japanese Invaders	针对侵华日军二战期间,在南京所犯下滔天罪行的历史史实 Based on the historical facts of the monstrous crimes committed by the Japanese invaders in Nanjing during the World War II	突出寂静、苍凉、悲怆、沉重的氛围;但还要给予人光明和希望 Foster a silent, bleak, sorrowful and grave atmosphere, yet still with slim of hope and sunshine.
2010上海世博会中国馆 The China Pavilion in the World Expo 2010 Shanghai, China	针对世博会这一展现人类文明发展最新成果以及汇各方文化交流于一体的国际盛会 Based on World Expo, a great international event that exhibits the cutting-edge achievements of human civilization and converge different cultures	既要展现出大国崛起的自信心态,同时还要体现出历史与当代结合下的鲜明的中国性 Showcase the confidence of China as a rising power and reflect distinct Chinese characteristics that integrate both the historical and contemporary elements
泰州(中国)科学发展观展示中心 Taizhou Folk Culture Exhibition Center	项目地处南北文化交融的泰州,基地以多儿巷一号、稻河头以及五巷传统街区为主要要素 The project is located in Taizhou, a crossroad of the northern and southern Chinese cultures. The project site mainly comprises the No. 1 of Duo'er Alley, Dao He Tou and Five-Alley historical block.	体现泰州传统文化的平实敦厚及传统建筑的质朴庄重,创作既蕴含传统气质又展示现代思维的“泰州新建筑”品相 Showcase the natural and honest character of traditional culture in Taizhou, and the calm and solemn posture of the traditional architecture; shape up the image of new Taizhou Architecture that integrate the traditional temperament and modern thinking.
宁波帮博物馆 Ningbo Fellowship Museum	选址位于新城景观轴线之上,用地平坦、水系环绕,并受传统水乡文化与地方商业文化的双重影响 The site lies on the landscape axis of the new urban area, featuring flat landform and embraced by criss-crossed canal system. It is under the twofold influence of both the traditional culture of water region and the local commerce.	以再现水乡神韵为基调,崇尚清新淡雅的气质与亲切宜人的尺度 Recreate the verve of a water region; emphasize the refreshing and elegant temperament and the intimate and attractive scale.
乐山大佛博物馆 Museum of Leshan Giant Buddha	基地位于景区入口,周边群山起伏,自然生态良好,并毗邻乐山大佛这一世界文化遗产之瑰宝 The site lies at the entrance of the scenic spot and in proximity with the Leshan Great Buddha, the world's cultural heritage. It is embraced by the undulating mountains and enjoys attractive natural environment.	既要表达出契合环境的自然生态性,又要突出景区新人文景观的时代标志性 Showcase the natural ecological aspect of the project that well fits the environment, meanwhile, highlight the representative feature of the new attraction at our time.
天津博物馆 Tianjin Museum	城市建城600多年来,始终是对外交往的窗口以及外通内联的枢纽 With 600+ years of city history, Tianjin has always been a window for external exchanges and a hub for regional and international communications.	以简明的现代设计,表达出一种回看历史、展望未来的“窗口文化” The concise design approaches are employed to represent the Window Culture that looks back at the history and into the future.
洛阳博物馆 Luoyang Museum	名列七大古都之一,位于天下之中,是华夏文明的发祥地 Ranking among the 7 Ancient Capitals in China, Luoyang is located at the central China and boasts the originating place of Chinese civilization.	既营造出雄浑、古朴的历史厚重感,又凸显当代设计的构成感与逻辑性 The design presents the grand, unsophisticated and stately posture of history while highlighting the constructional philosophy and logic of modern design.
安徽博物馆新馆 New Anhui Museum	位于我国地理及文化发展的过渡区位,历史遗存丰富,地域文化多元 The museum is located at a transitional region in terms of geographic and cultural development in China, hence benefits from the profound historical heritages and diverse local culture.	体现文化交融的特色,性格兼有北方的雄浑敦厚和南方的温婉精致 Reflect the feature as a crossroad of different cultures and the local temperament that incorporates both the vigor, honesty and sincerity of the northerners and the delicacy and gentleness of the southerners

展时代之貌

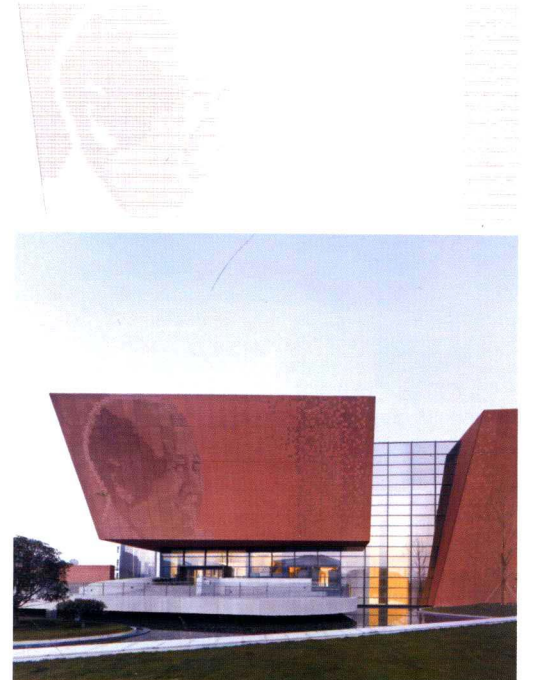
建筑是一个时代的写照，是社会经济、科技、文化的综合反映。随着信息时代和全球化时代的降临，建筑创作领域的审美观和价值观也在发生着深刻变化，新的设计理念、思维模式和技术手段，也为当下文化建筑的创新表达，提供了更为宽广、多元的平台与方向。为此，我们坚持以包容开放的态度，敏锐地把握时代发展脉络，对于新兴的建筑文化潮流与创新趋势，批判吸收、大胆借鉴，从而为培养本土建筑文化的创新机制提供了丰厚土壤。例如在我院近年作品中，就融入了对拓扑几何形体、复杂化表皮、叙事化空间等“流行”语汇的尝试。另一方面，这些创新手段和创新意识的引入，不能仅仅止于形式的层面，而应通过从地域和时代环境中找寻“依据”，进而挖掘和树立建筑背后所深藏的“意蕴”，从而实现建筑文化个性的彰显。

一、突破传统语言模式

随着当代建筑学与其他学科的交叉渗透发展，诸如拓扑几何学、生态学以及参数化设计等新的理念和手段被引入建筑创作当中，极大拓展了当下的建筑语言范畴。传统文化建筑设计所强调的形式的均衡、对称与清晰感被打破；动态、扭转、连续、模糊等新的语言表述方式层出不穷，从而开拓了建筑对于地域环境及其文脉特征新的转译途径。在烟台文化广场设计中，设计者以连续的起伏折板、不规则多面体等元素，作为阐释建筑文化性格的标志性手段。其一方面是以一种集约、整体的思想，解决了同一场地中诸多复杂功能并存的客观矛盾；另一方面，则是通过新颖的建筑形式语言，表达出“长平流雾、烟绕云台”的空间意象，实现了对烟台地域环境特色的抽象概括。

二、创新界面表达形式

基于当代审美意识和材料科学的发展，整体复杂多变的建筑表皮形式，成为彰显建筑个性魅力的新手段。建筑维护结构从以往基于基本功能角度的开门、开窗，逐渐演绎出肌理化、图案化的复杂界面形式，为建筑涵义的阐释，提供了更加立体、综合的途径。这一点，也随着近年来一些重大公建项目的实施（奥运工程的鸟巢、水立方等），得到了鲜明印证。以广州城市规划展览中心为例，其主体为“两盒相扣”的形象：白色体量的立面金属网格，根据建筑功能自下而上的转换，形成渐次扩大的肌理，暗示了数字化、信息化的时代特征；而深色体量的立面肌理，则生成于广州城市地图，巧妙彰显了建筑自身性质和文化主题。而在上海交大钱学森图书馆设计中，设计者则直接通过对立面材料（GRC板材）的“像素化”处理，实现了对建筑文化主题的个性演绎。



上海交通大学钱学森图书馆：像素化立面分析与建成实景

Showcase Image of the Time

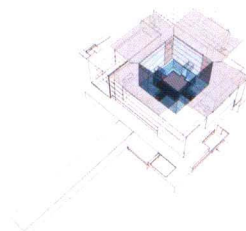
Architecture is a portrayal of a time, and a comprehensive expression of the social-economy, technology and culture thereof. Along with the emergence of the information age and the globalization process, the aesthetics and value of architecture creation are undergoing profound changes. The new design concepts, thoughts and technical means offer more extensive and diverse platform and direction for the innovative representation of the contemporary cultural buildings. In response, we have been making efforts to grasp the development trend with a containing and open mind, and absorb and reference the new architecture trend and innovation tendency in a critical manner, so as to lay solid foundation for the innovation mechanism of the local architecture culture. For example, we incorporated some “trendy” architecture vocabulary like the typology geometry, complex building skin, narrative space, etc into our design works in recent years. Yet the introduction of such innovative means and awareness should not just stop at the formal level, instead, should go further to explore and establish the connotation behind such vocabulary through the pursuit for “basis” out of the regionalism and the time, thus eventually advocate the cultural identity of the architecture.

I. Go beyond Conventional Vocabulary Stereotype

Along with the cross-disciplinary development of architecture and other disciplines, some new concepts and means such as the typology geometry, ecology and parameter-based design etc are introduced into the architecture creative design, which significantly expand the architecture vocabulary. The formal balance, symmetry, clarity emphasized in convention architecture design is no longer strictly observed, while the new vocabulary such as dynamic, twisting, continuation, blurring etc are emerging one after another, offering a new approach for the architecture to translate the local environment and historical context. In the design for Yantai Culture Plaza, the architect employs the continuous undulating folded panels and irregular polyhedrons as the representative approach to interpret the cultural character of the architecture. This, on one hand, tackles the objective conflicts among the various complex functions co-existing on one same site through an intensive and holistic approach; on the other hand, portrays a misty and foggy image for the city legend and realizes the abstraction of local environment characteristics of Yantai city.

II. Innovative Expression of Building Interface

As a result of the contemporary aesthetics and material science, such holistic, complex and changeable building skin is becoming the new approach to advocate the individualized charm of the architecture. The building envelop goes beyond the previous basic functionality for door/fenestration, instead, is gradually developed into complex interface with featured texture and pattern. This offers a more three-dimensional and comprehensive approach to interpret the connotation of the architecture. A number of major public building projects (such as the Bird’s Nest and the Water Cube) implemented during recent years have clearly verified this approach. Take Guangzhou Urban Planning Exhibition Center, which appears as two interlocked boxes, as example. The metallic grids on the facade of the white building massing evolve into the gradually enlarging texture along with the transition of building functions from lower floors to higher floors, implying the characteristics of the information and digital time. The facade texture of the dark-colored massing grows from the map of Guangzhou City, showcasing the nature of the building and its cultural theme. In the design for Qian Xuesen Library of Shanghai Jiao Tong University, the architect employs the pixelated facade material (GRC panels) to accomplish the individualized interpretation of the cultural theme for the architecture.



安徽博物馆新馆：“四水归堂”构思与建成实景

三、强化内在空间逻辑

随着人们对建筑本体价值认识的不断深入，当代建筑文化内涵的表述，则更多呈现出一种“回归本源”的态势：即倾向于通过对建筑空间本体的深入塑造，来使其获得更为隽永、含蓄、多元的文化涵义。建筑空间以及其形式构成的逻辑性，在这一时期得到了进一步强化，而其思想根源则是源于人们对建筑“形式-内容”之间关系真实性的深刻反思。安徽博物馆新馆以“四水归堂、五方相连”为设计构思意象，方正、简约的建筑形体由布满青铜肌理的实体部分和通透轻盈的玻璃体相互穿插、咬合构成，形成由内而外的连续转折变化。其空间构成，既突出了博物馆公共交往空间的核心辐射功能；同时也隐喻表达了博物馆是历史与未来“结合点”的深层文化命题。

结语

回望华南理工建筑设计研究院三十年文化建筑创作实践，我们始终贯彻“两观三性”的创作理念，扎根本国，立足创新，在建筑的地域性、文化性和时代性上狠下工夫，积极寻求文化内涵和现代科技相结合，坚持绿色低碳的建筑设计方向，走一条有中国文化和时代特色的现代文化建筑创作之路。

何镜堂 等

III. Strengthen Logic of Internal Spaces

With further understanding about the value of the architecture, the expression of the cultural connotation of contemporary architecture more shows the tendency of returning to the origin, i.e. to realize more meaningful, underlying and diverse cultural connotation through further efforts on shaping up the building spaces. The building spaces and the logic of their form and construction are further enhanced at this time, while the true reason lies in the in-depth reflection on the real relationship between the building form and contents. Anhui Museum features the design concept of *Si Shui Gui Tang, Wu Fang Xiang Lian* (Rainwater of Four Directions to Converge at Atrium and Reception Lobby Connects Five Directions, i.e. the East, West, South, North and the Sky above), where the square and concise building form is comprised of the bronze-textured solid part and the transparent light-weighted building part that interweave and interlock with each other, realizing the continuous folding and change from inside to outside. The spatial composition of the museum also emphasizes the central and influential position of the common social spaces in the museum, meanwhile serves as a metaphor of an underlying cultural proposition that museum is a crossroad of the history and future.

Conclusion

Our architectural creative practices with cultural building in the past 3 decades witness our thorough implementation of the concept of *Two Perspectives and Three Attributes*, our innovation on the basis of local conditions, as well as our persistent pursuit for regionalism, culture- and time-based architecture approach. We will, as always, pursue the solution to integrate the cultural connotation with the modern technology, adhere to the green and low-carbon philosophy and accomplish our mission of creating modern cultural buildings that advocates both the Chinese cultures and characteristics of our time.

He Jingtang, etc.

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综合性及专题性博物馆

General and Special Museums

The China Pavilion in the World Expo 2010 Shanghai, China

Tianjin Museum

Anhui Museum

Qian Xuesen Library

Ningbo Fellowship Museum

Museum of Leshan Giant Buddha

Luoyang Museum

Tongling Museum

Li Zhengdao Library

Guangzhou New Museum

Beihai Museum

Expansion/Reconstruction Project of Nanjing Museum

Museum of Nanyue King Mausoleum

Yuqiang Museum, Wenchuan County

2010年上海世博会中国馆

天津博物馆

安徽博物馆

钱学森图书馆

宁波帮博物馆

乐山大佛博物馆

洛阳博物馆设计方案

铜陵博物馆

李政道图书馆

广州博物馆新馆设计方案

北海市博物馆设计方案

南京博物馆改扩建工程设计方案

南越王宫博物馆设计方案

汶川县禹羌博物馆

2010年上海世博会中国馆建筑

CHINA PAVILION, EXPO 2010 SHANGHAI, CHINA

项目地点：上海市
设计时间：2007年
占地面积：65200平方米
建筑面积：72480平方米
曾获奖项：中国建筑学会建筑创作优秀奖（2010年）
中国勘察设计协会建筑工程一等奖
教育部优秀建筑工程一等奖
中国建筑学会第六届中国威海国际建筑设计竞赛特别奖（2009年）
中国文物保护基金会国家传统建筑文化保护示范工程

建筑设计团队：华南理工大学建筑设计研究院
北京清华安地建筑设计顾问公司
上海建筑设计研究院有限公司
项目总负责兼总建筑师：何镜堂
副总建筑师：张利（北京清华安地建筑设计顾问公司）
倪阳（华南理工大学建筑设计研究院）
袁建平（上海建筑设计研究院有限公司）

中国馆的创作构思凝聚了全球华人的智慧和心血，体现了“东方之冠，鼎盛中华；天下粮仓，富庶百姓”的创作理念。

在总体布局上，国家馆居中升起、层叠出挑、庄严华美，形成凝聚中国元素、象征中国精神的主体造型——“东方之冠”。地区馆水平展开、汇聚人流，以基座平台的舒展形态衬托国家馆，展现出属于城市、面向世界的中国大舞台的形象。

在场地设计上，整合南北城市绿地，形成坐南朝北、中轴统领、大气恢宏的整体格局，体现了传统中国建筑与城市布局的经验与智慧。

在技术设计上，层层出挑的主体造型，显示了现代工程技术的力度美与结构美；对生态节能技术的综合运用显示出我们对环境与能源等当今重大问题的关注与重视。

中国馆将站在中国文化、东方哲学的立场上，对21世纪的城市与人居文明作出自己的诠释与展望。

Location: Shanghai

Design: 2007

Site: 65,200 m²

GFA: 72,480 m²

Awards:

ASC Architectural Creation Award (2010)

The First Prize for Construction Engineering by China Survey and Design Association

The First Prize for Excellent Construction Engineering by the Ministry of Education

Special Award 6th China Weihai International Architectural Design Competition, ASC (2009)

Model Project for National Traditional Architecture Conservation by China Culture Relics Protection Foundation

Architect Team:

Architecture Design and Research Institute, South China University of Technology

Beijing Tsinghua Andi Architectural Design and Consultants, Ltd.

Shanghai Institute of Architectural Design and Research Co., Ltd.

Chief Supervisor and Architect: He Jingtang

Deputy Chief Architect:

Zhang Li, Beijing Tsinghua Andi Architectural Design and Consultants, Ltd.

Ni Yang, Architecture Design and Research Institute, South China University of Technology

Yuan Jianping, Shanghai Institute of Architectural Design and Research Co., Ltd.

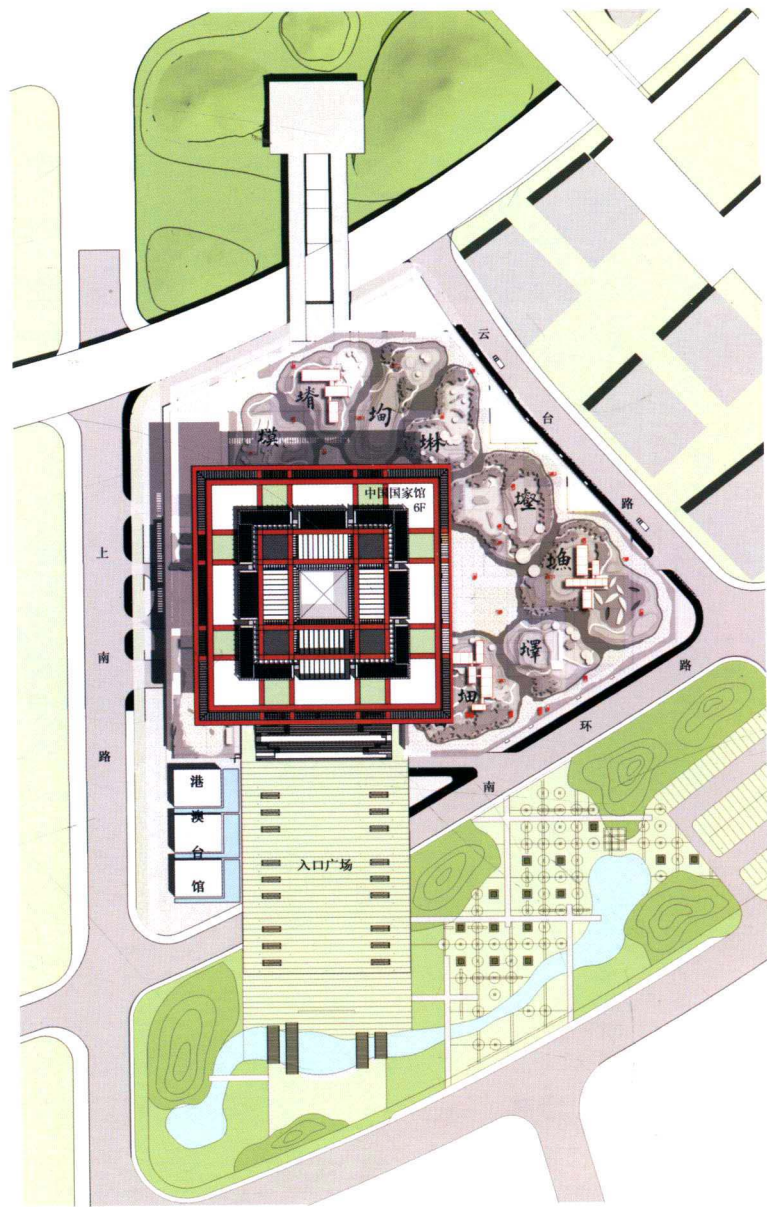
The creation of China Pavilion condenses the wisdom and efforts of all Chinese people and embodies the design concept of “the oriental crown, the splendid China; the world granary, the affluent people”.

In terms of overall layout, the National Hall is the key part of “the Oriental Crown” which embodies Chinese elements and symbolizes Chinese spirits. It is located in the middle, elegant and magnificent. The Regional Halls spread horizontally, warmly receiving people from all over the world. They form a base platform and serve as a foil of the National Hall, displaying the image of a large Chinese stage which belongs to the city and embraces the whole world.

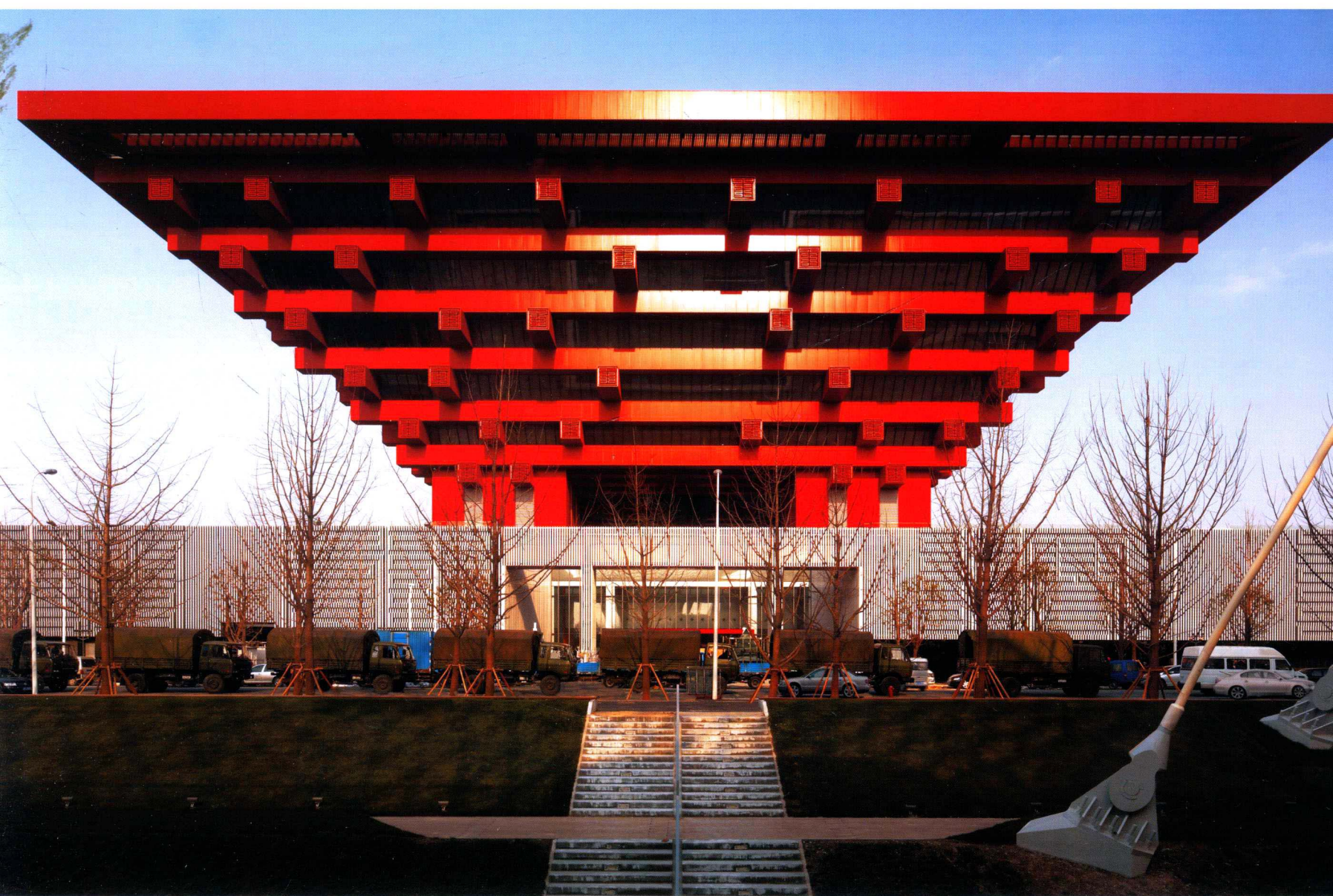
In terms of site design, the integration of the north and south urban green lands establishes an composition where the site facing the north is dominated with a central axis to consummate a grand and generous atmosphere and which reflects the experience and wisdom in the traditional Chinese architectures and urban layouts.

In terms of technical design, the layered cantilevered building form shows the aesthetics of modern engineering technology in strength and structure; meanwhile, the comprehensive use of the ecological and energy-saving technologies demonstrates our concern over environment and energy.

China Pavilion will give its own interpretation of the cities and human settlement in the 21st century from the perspective of Chinese culture and the Oriental philosophy.



Master Plan 总平面图



Actual image 现场实景