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COLD REGION ARCHITECTURE
寒地建筑

MEI HONGYUAN
梅洪元 著

中国建筑工业出版社



梅洪元

哈尔滨工业大学建筑学院 院长 学位委员会主席
哈尔滨工业大学建筑设计研究院 院长 总建筑师
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《城市建筑》 主编

Mei Hongyuan

Dean of School of Architecture of HIT Chairman of Academic Degrees Committee
Director of Architectural Design and Research Institute of HIT Chief Architect
Professor Doctorial Supervisor
National Engineering Survey Design Master
Executive Chairman of International Cold Climate Housing Association
Chairman of Cold Region Architecture Academic Committee of Architectural Society of China
Chief Editor of Urbanism and Architecture

序一

建筑自产生之日起,就与特定地域产生了不可割裂的质的联系。地域性是建筑的基本属性之一,是建筑与其所在地域的自然环境、经济技术、社会文化之间依存与契合的关系。我国地域广阔,横跨热带、温带和寒带三个气候区,其中严寒及寒冷地区占我国国土总面积的 2/3,特殊的气候条件是影响该地区地域建筑发展的重要因素。寒地建筑地域特色鲜明,与岭南建筑的隽秀、开朗、轻灵相比,更为厚重、质朴、粗犷。长期以来,经济技术落后、对外交流闭塞,严重影响了该地区地域建筑的发展。进入 21 世纪,全球化浪潮的冲击更使寒地建筑面临着地域风格丧失的危机。

梅洪元先生三十余年矢志不渝,扎根寒地黑土,积极探索寒地建筑的时代演进与理性创新,这本书有理论、有实践,图文并茂,是他多年寒地建筑创作苦旅的厚重积淀。梅洪元提出的“适应与适度理念下的寒地建筑创作理论”,“原真性、共融性、相宜性为基点的地域建筑理性创新”很好地体现了地域适应性,为我国当代寒地建筑创作理论体系增添了浓重而精彩的篇章。梅洪元先生与其团队多年来创作的具有浓郁时代精神与地域特色的建筑作品使我感受到了寒地建筑蓬勃的生命力与感染力。

我与梅洪元先生相识多年,都在建筑学院和建筑设计研究院负重重任,从事建筑教学、研究和建筑创作工作,只是彼此所处地域环境不同,他在东北,我在岭南,一北一南,气候环境相差甚远,大家需要面对和解决的地域条件不同,而地域建筑创作的理念是共通的。梅洪元先生年富力强、精力过人,有着哈工大人的严谨态度和求实精神,近年来他带领建筑学院在各方面都取得了傲人的成果,很值得我们学习,而他关于寒地建筑发展的理性思辨也给我留下了深刻的印象。我们在庆贺的同时,更期望梅洪元先生和他的团队今后在寒地建筑的研究和创作中取得更大的成果。

谨此为序。



何镜堂
中国工程院院士
华南理工大学教授

Foreword I

Since architecture came into being, it has established an inseparable qualitative relationship with a specific region. Regionalism is one of the basic attributes of architecture and refers to a relationship in which architecture depends on and matches the natural environment, economy and technology as well as the social culture of its region. China covers a vast area of land and stretches across three climatic zones, the Tropical Zone, the Temperate Zone and the Frigid Zone, with severe cold regions and cold regions taking up two thirds of China's total land area. Special climatic conditions are an important factor that affects the development of regional architecture in such regions. Cold region architecture has distinct regional features, looking stout, rustic and rough, compared with graceful, bright and lightweight Lingnan architecture. For a long time, backward economy and technology and limited exchange with foreign countries severely affected the development of regional architecture in cold regions. What's worse, since the 21st century, the shock brought about by globalization has placed cold region architecture at risk of losing its regional styles.

Mr. Mei Hongyuan has unswervingly stuck to working on the black soil and actively explored the historical evolution and theoretical innovation of cold region architecture for more than thirty years. This book is a fruitful result of his years of arduous creative career through cold region architecture and it contains valuable theories and practices, accompanied by illustrations. Mr. Mei Hongyuan has put forward "Cold Region Architectural Creation Theory under Adaptability and Moderation Concepts" and "Rational Innovation of Regional Architecture Based on Authenticity, Harmony and Appropriateness", which have perfectly embodied regional adaptability and led to an entirely new dimension of theoretical system about contemporary architectural creation in cold regions of China. The architectural works with significant spirit of the times and distinct regional features that Mr. Mei Hongyuan and his team have created over the years have made me feel the vibrant vitality and appeal of cold region architecture.

I have known Mr. Mei Hongyuan for many years. We both shoulder important responsibilities and mainly do teaching, research and creative work in our respective architecture colleges and architectural design and research institutes, and what is different is that we work in different regional environments, he working in the Northeast Region and I working in the Lingnan Region. Even though we are faced with quite different climatic environments and regional conditions, we have the same regional architectural creative concepts. Mr. Mei Hongyuan is vigorous and full of extraordinary energy. He has a precise attitude and a truth-seeking spirit unique to HIT's staff members. In recent years, he has led the College of Architecture of HIT to obtain impressive achievements in all aspects and set a good example for all of us. I am deeply impressed with his rational thinking about architectural development in cold regions. Besides expressing our congratulations, we expect that Mr. Mei Hongyuan and his team will obtain greater achievements in future research and innovative work in cold region architecture.

I hereby present this foreword.

He Jingtang
Academician of Chinese Academy of Engineering
Professor of South China University of Technology

序二

谈起梅洪元教授，立刻使我想到 2011 年在哈尔滨工业大学建筑学院，我们作为建筑同行见面时的情景，我感受到的是他多方面的品质和能力。

初见时他气定神闲，没有为了表达主人的好客之情而拘泥于客套和礼节，而是以他所带领的设计团队一员的身份向我们介绍他的工作，并展示他的价值取向。

在现今浩繁而又细致的专业研究之中，他致力于以另外一种方式来看待资源，特别是能源的含义。这个大课题，从过去到现在，始终是中国的热点话题，但是，与那些目前为止通常的实践不同的是，他切实地从一名建筑师的角度出发，关注节能型建筑的设计、建造以及经营这一广阔领域，进而提出了一个全面的资源节约型的新战略，这已经远远超越了纯粹的专业争鸣的范畴，而且他善于发挥个人的威望以及作为建筑学院和设计院院长的资源优势，努力推动该领域内的研究和实践。

梅教授作为业主在哈尔滨建造了一座学院附属建筑，完全可以称为寒冷地区建筑的典范之作。针对此课题所做的设计通过采取相应的建筑手段获得了非常直接的效果：节约化石能源，减少热损失，利用太阳能获得电力、热及日光，而且其中新增的功能和创新的设计也是今日之技术有能力实现的。这是一个非常具体的实例，它不仅展示了多种现代技术，同时还提供了 1:1 比例的实验机会，因而它除了示范功能，还为哈尔滨工业大学建筑学院的现代化发展研究创造了良好的条件。

在这个也是我本人所毕生从事的建筑领域中，我愿与梅教授共勉，并祝他取得更大的成就！



托马斯·赫尔佐格
罗马大学博士，名誉博士
慕尼黑工业大学教授，顾问委员会成员

Forword II

Wenn ich über Prof. Mei Hongyuan äußere, den ich 2011 an seiner Hochschule in Harbin persönlich kennengelernte, so reflektiere ich die Begegnungen mit ihm als Kollege, der sich mir in mehreren Ebenen erschließt:

Souverän im Auftreten; dabei aber nicht in erster Linie bemüht um förmliche Korrektheit mit der positiven Ausstrahlung des freundlichen Gastgebers, der sich dem Besucher als Person und Leiter seiner Institution und über seine Arbeit mitteilt und der diesem seine Wertschätzung erfahren lässt.

In der aktuellen fachlichen Auseinandersetzung ist er orientiert an der Bedeutung des anderen Umgangs mit Ressourcen-speziell mit Energie. Zwar wurde dieses Großthema von offiziellen Seiten zur politischen Vorgabe in den vergangenen Jahren und ist nun auch im Alltag Chinas' als Thema mit hoher Priorität angekommen. Aber: Im Unterschied zur bisher üblichen Praxis macht er das Anliegen konkret aus seiner Rolle als Architekt für den großen Bereich des Planens, Bauens und Betriebens von Häusern was den Energiehaushalt angeht, neue ressourcenschonende Strategien umfassend zu entwickeln, die weit über reine Fachdiskussion hinaus gehen. Und er versteht es, seine Autorität und seine Handlungsmöglichkeiten als Institutsleiter und Dekan dafür einzusetzen.

Er realisiert als Bauherr in Harbin ein einschlägiges Institutsgebäude für das Bauen in kalten Regionen, das als Beispiel aufzeigen soll, wie durch gezielt auf das Thema entwickelte Architektur entsprechende bauliche Maßnahmen direkt und unmittelbar wirksam werden und welchen funktionalen und gestalterischen Beitrag heute verfügbare Technologie leisten kann: Zur Einsparung fossiler Energie, zur Reduktion von Wärmeverlusten und zur Gewinnung von Strom, Wärme und Tageslicht aus Solarenergie. Dies geschieht also am konkreten Beispiel, wo sowohl der Stand der Technik gezeigt werden kann als auch Gelegenheit zum Experiment im Maßstab 1:1 gegeben ist. So ist neben der Demonstration auch Gelegenheit für die moderne Weiterentwicklung der Forschung für die Fakultät für Architektur in Harbin gegeben.

Ich treue mich über dieses Engagement in diesem so wichtigen Sektor der baulichen Kultur und wünsche Prof. Mei weiter hin viel Erfolg.

Thomas Herzog
Dr. (Univ. Rom), Dr. h.c.
Prof. EoE TU München

序三 让建筑生长于寒地沃土

时光荏苒如白驹过隙，回眸间，我在东北寒地从事建筑创作已三十余年，这片充满生机的土地承载了我挚爱一生的创作事业，给予我不竭的创作灵感。多年来，一直想把创作之旅的点滴心得汇集成册，而不断前行的经历总会带给我新的所思与所感。回想起四年前，在设计院新办公楼里我与学生们初次“运筹”本书的情景仿佛就在昨天。那一年，庄惟敏、周恺与我被评为中国建筑大师，这之于我是一份巨大的责任，更鞭策我不断地反省与自悟。2009年初，我参加了由中国建筑学会和BIAD传媒联合举办的“回归建筑创作的客观立场”主题研讨会，与会的中国建筑界院士、建筑大师们对新中国成立六十年来建筑创作的发展历程与成败得失进行了盘点、总结。大家共同的呼声就是在中国建筑急速发展的今天，需要反思过往，冷静思索扎根中国本土、结合中国现实的建筑理论与创作。2010年春，对于东北寒地建筑创作的不断思辨促使我再次将编著本书提上日程，今日终于付梓印刷。

回首三十余年建筑生涯，东北寒地深厚包容的人文气质，工大建筑严谨求实的治学精神使我走上了一条秉持理性的建筑之路。1978年，我从知青插队的黑土地迈进哈尔滨建筑工程学院建筑系大门，就昭示了我执业建筑一生的幸运。年轻而才华横溢的程友玲女士成为了我的入门导师，从她的身上我感受到建筑带给生命的激情竟能如此之巨，使我坚信学习建筑是人生最正确的选择。大学四年深深得益于常怀生、张家骥、梅季魁、侯幼彬、邓林翰等先生们的悉心教诲，他们厚重朴实、理性严谨的作风深刻地影响了我。大学毕业后，我师从著名博览建筑专家邓林翰先生读研究生，邓先生对于建筑创作格外关注的态度深深感染着我。1987年秋，我作为中国建筑师代表团最年轻的成员赴匈牙利、俄罗斯（前苏联）访问考察，东欧现代建筑所呈现的工业化情境及其理性表达，给我留下了深刻的印象。回国后，因方案中标而主持了母校新校区的规划建筑设计，期间有幸向时任建设部副部长的戴念慈先生汇报方案，几次聆听了戴先生求真务实的教诲，至今仍铭记在心。1987年冬，因新校区建设的需要，我从建筑系教师岗位来到了校属建筑设计院工作，开始了职业建筑师生涯。从专业教师到建筑设计院执笔创作这二十多年，经历了太多。从初期全身心投入的“疯狂”创作，到冷静下来去美国学习与思考，再到20世纪90年代中期担任建筑设计研究院院长，一干十八年，一边管理一边创作，感受万千，而三十余年矢志于东北寒地建筑创作之心丝毫未变，让建筑能傲然地“生长”于东北寒地沃土是我心中最强烈的渴望。

多年来，我以“东北寒地”作为地域性建筑研究与创作的环境背景，希望能够抛开狭隘的文脉符号之争，将该地域的建筑创作回归到其本原意义上理解与阐释。气候是反映在建筑上的最直接的地域因素，建筑只有适应本地区的气候条件，巧妙地结合自然环境，才能创造出宜人的空间和具有强烈地域特征的建筑形态。漫长冬季的冰天雪地与寒风萧瑟

带给东北寒地别样的风景，建筑形态所展现的“防风御寒的群体布局、集聚收缩的单体结构、趋利避害的空间应变”有着鲜明的地域特色。芬兰现代建筑大师阿尔瓦·阿尔托的作品给了我深刻的启示，不仅因为东北与北欧同属寒地气候，更在于他在建筑中体现的人性关怀以及对于建筑与环境的关系、建筑形式与人的心理感受所进行的伟大探索与实践，让我深刻感受到了寒地建筑强烈的可塑性与生命力。在建筑创作中，我以“原真审美观、共融环境观与相宜技术观”回应东北寒地独特的地域特征，希望创造如蓬勃生命体一般根植于大地的建筑，能体会到破土而出的生命气息——生于寒地而生生不息、长于阳光而傲然挺立。

今天，东北寒地建筑创作的物质环境发生了极大改变，多元文化的交融、先进技术的支撑使我们有了比以往创造更多精彩的可能。我们应将东北寒地建筑创作真正纳入当下的全球视野，从狭隘的意识形态延伸到广阔的科学维度，加强与其他学科的交流与融合，尤为重要是强化技术对于地域建筑创作的推动作用，建构反映时代特征的审美语言。此外，建立一个开放包容的科研创作平台对于东北寒地建筑的持续发展同样重要。2010年初，因哈工大建筑学科发展的需要，学校任命我担任建筑设计研究院与建筑学院两院院长，我也希望尽自己的力量为东北寒地建筑的繁荣多作贡献。借哈工大良好的国际化交流之势，两院近年来采取“外部引智、内部聚力”的方针，逐渐摆脱了地域劣势对建筑发展的桎梏。“国际化办学、两院一体化”的策略形成了资源共享、优势互补、强强联合的产学研格局，通过两院集智创新的巨大力量，共同解决寒地城市、建筑发展领域所面临的重大、关键科学技术问题。这些坚实的足迹正在逐渐夯实东北寒地建筑发展的教育基础，让更多的建筑人才在这里茁壮成长，成为东北寒地建筑健康发展之保障。

二十余年来，在东北寒地建筑理论研究与创作实践的这片沃土上，我培养了百余名博士、硕士研究生，他们与我共同围绕着这个命题不懈地探寻。本书收录的设计项目与学术论文是我近年来思辨与求索的一隅，这其中凝结了我的设计团队的智慧与汗水。我为那些如我一样矢志不渝，耕耘在寒地黑土之上的建筑师们感动与喝彩，并坚信那些真正根植大地、触动心灵的地域建筑艺术源于创作中的平常心，是洗尽铅华后的从容淡定，是建筑苦旅所积淀的厚重。



2012年3月3日于哈尔滨

Forward III

Let Architecture Grow in the Cold Regions of Northeast China

How time flies! Looking back, I suddenly realize that I have been engaged in architectural creation in the cold regions of Northeast China for over 30 years. The vibrant land has contributed to my lifelong creative career that I have loved deeply and offered me inexhaustible inspiration. Over the years, I have been trying to compile all my creative experiences into a book, the experiences that constantly become the past always bring me new thinking and feeling. That I was talking about "compiling" the book with my students for the first time 4 years ago seemed as if it happened yesterday. That year, Zhuang Weimin, Zhou Kai and me were appraised as Design Masters of China, which means major responsibilities to me and constantly gives me an impetus to reflect on and enlighten myself. In early 2009, I participated in a seminar on Return to the Objective View of Architectural Creation jointly organized by the Architectural Society of China and BIAD Media, and at the seminar, the academicians and master architects in the Chinese architectural sector summarized the development course of China's architectural creation and the failures and achievements involved in the past 60 years since the founding of new China. The common voice at the seminar was that in the situation where architecture developed very rapidly in China, it was necessary to reflect upon the past and calmly think about the architectural theories and creation deeply rooted in mainland China and based on China's actual situation. In early 2010, constant speculation on the architectural creation in the cold regions of Northeast China prompted me to once again put the compilation of the book on the agenda and it will go to press soon.

Looking back on more than 30 years of architectural career, I realize that it is the rich and inclusive humane temperament of the cold regions of Northeast China and the precise, and factualistic academic spirit of School of Architecture of HIT that have made me stick to rationality in my architectural career all the time. In 1978, I came back from the black soil where I was sent down to live and work with peasants as educated youth and entered the Department of Architecture of Harbin Architectural and Civil Engineering College, which symbolized my lifelong good luck as an architectural practitioner. I was blessed to have young and talented Ms. Cheng Youling as my induction mentor, who made me feel the incredibly enormous passion brought to life by architecture and firmly believe that architecture was the greatest choice in my life. Looking back over the four years of college life, I benefited a lot from the careful guidance of these famous teachers

and seniors: Mr. Chang Huaisheng, Mr. Zhang Jiaji, Mr. Mei Jikui, Mr. Hou Youbin, and Mr. Deng Linhan, etc. And it is their instructions that have laid a good foundation for my future growth and development. Their simple, unadorned, rational and rigorous style has a profound influence on my life. After graduation from the college, I was lucky to be taught by Mr. Deng Linhan, a renowned exhibition architecture expert in the construction industry and benefited a great deal from the three years' study as a post graduate. My tutor's particular attention to architectural creation has deeply influenced me. In the fall of 1987, as the youngest member of the Chinese architect delegation, I went to Hungary and Russia (former USSR) for visit and investigation. I was deeply impressed with the industrialized scenarios and rational architectural expression demonstrated by modern Eastern European buildings. After returning to China, as a bid winner, I instructed the planning of the new campus of my alma mater, during which I was honored to have opportunities to report my design scheme to Mr. Dai Nianci, Vice Minister of the Ministry of Construction at that time, and listened to his rigorous and pragmatic teachings several times, which are still vivid in my mind. In the winter of 1987, because of the need of new campus construction, I transferred from my teaching post in the Department of Architecture to the Architectural Design and Research Institute and began to work as a professional architect. Looking back over the past 20 years since I stopped specialty teaching and began architectural creation work in the Architectural Design and Research Institute, I have gone through a lot. From the very beginning, when I devoted myself to "crazy" creation to the period of time when I calmed down and stayed in America for study and reflection, then to the mid-1990s, since when I have been the president of the Architectural Design and Research Institute for 18 years. I have been engaged in creation while doing the management work, which has brought me a lot of feelings. However, my commitment to architectural creation in the cold regions of Northeast China has remained unchanged for more than 30 years and the strongest desire in my mind is to allow architecture proudly "grow" in the fertile soil in the cold regions of Northeast China.

Over the years, with the "cold regions of Northeast China" as the environmental background of regional architectural research and creation, I have always hoped to set aside the arguments over narrow contextual symbols and understand and interpret them by returning the architectural creation in such regions to its originality. Climate is the

most direct regional factor reflected in architecture and only by adapting to the climatic conditions in its region and skillfully blending with the natural environment, can architecture create a livable space and an architectural form with distinct regional features. The frozen and snow-covered land and freezing cold in long winters in the Northeast China have endowed the region with a unique scene, with architectural forms showing distinct regional characteristics of "group layout against wind and cold, monomer composition featuring agglomeration and contraction, spatial response seeking advantages and avoiding disadvantages." The works of Alvar Aalto, a modern Finnish master architect, has given me some profound inspirations not only because of the fact that cold regions of Northeast China and Northern Europe have the same cold climate but because of the humanistic care, the relationships between architecture and the environment and the great exploration and practice in terms of architectural form and people's psychological feelings embodied in his works, which has allowed me to deeply feel the strong plasticity and vitality of architecture in cold regions. In my architectural creation, I respond to the regional features unique to the cold regions of Northeast China by means of "authenticity-based aesthetic concept, harmony-based environmental concept and appropriateness-based technical concept", hoping to create architecture deeply rooted in the earth like a vibrant life body in order to make people feel the breath of life shooting up out of the earth-born in the cold regions, full of vitality and thriving in the sunlight proudly.

Nowadays, the physical environment of architectural creation in the cold regions of Northeast China has changed greatly and multi-cultural blend and the support of advanced technologies offer us possibilities to create more splendid works than ever. We should truly include the current global view in the architectural creation in the northeast region to extend from narrow ideology to broad scientific dimensions, strengthen exchange and blend with other disciplines, more importantly reinforce the significant pull effect of technology on regional architectural creation and establish aesthetic language that can reflect the features of the times. Additionally, it is equally important to establish an open and inclusive scientific research and innovation platform that can help the sustainable development of architecture in the cold regions of Northeast China. In early 2010, due to the development of the discipline Architecture of HIT, I was appointed as president of both the Architectural Design and Research Institute and the School of

Architecture. Ever since, I have always hoped to try my best to make more contributions the prosperity of architecture in the cold regions of Northeast China. Taking advantage of HIT's good international exchange opportunities, both the school and the design institute have adopted the policy of "attracting talents externally and reinforcing cohesion internally" in recent years, which has enabled us to gradually break free from the barrier to architectural development. The strategy of "internationalization-oriented and the school and the institute integrated school running mode" has formed a production, teaching and research pattern featuring shared resources, complementary advantages and powerful combination, which helps jointly solve key technical issues faced by cold region cities in terms of architectural development using the tremendous innovative force of the school and the institute. These solid footprints have gradually made the educational foundation for the architectural development in the cold regions of Northeast China more and more compact and allowed more architectural talents thrive here, which is a guarantee for the sound development of architecture in the cold regions of Northeast China.

In the past 20 years, the theoretical study and innovative practice concerning architecture in the cold regions of Northeast China have helped me cultivate about a hundred PhD students and postgraduates. They have been making unremitting efforts around this proposition with me. The design projects and academic papers included in this book can reflect my speculation and exploration in recent years and the wisdom and sweats of my design team. I am touched by those architects who work on the black soil in the cold regions unswervingly like me and I would like to cheer for them. I firmly believe that those regional architectural arts that are truly rooted in the earth and touch people's hearts are from an ordinary state of mind involved in creation and they are calmness and tranquility after all superficialities being wiped out and rich accumulation of an arduous architectural creative journey.

Mei Hongyuan
March 3rd, 2012 in Harbin

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