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建筑师/设计师
78



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78

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Initiator, Chief Editor / Yu Bing

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编辑 / 秦蕾 冯恪如 刘淼 吴博 侯静娴 杨碧琼

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中国存在许多特殊因素：经济的、文化的、社会的等等，由于中国建筑必须面对这些特殊因素，因此注定区别于其他任何一个地方的建筑。然而，必须承认，形式的表达语汇或风格是另外一回事。我甚至不确定它是否重要。就是说，我们必须跨越形式的表象来探讨不同地区的特质。于是我经常问自己：我真的知道在中国正在发生些什么？恐怕，很难得到肯定的回答。

China has a set of unique conditions – economical, cultural, social, and so on; therefore, Chinese architecture is confronted by them and is and will be different from design from elsewhere. However, to have recognizable formal gestures or style is another matter. I am not even sure if that is important. That is to say that we have to go beyond the formal appearances to discuss the identities of different regions. The question I often ask myself is: Do I really know what is going on in China? A positive answer is not so easy to achieve, I'm afraid.

张永和 / Yung Ho Chang

在中国大量贫困地区，建筑的投资规模、施工技术水平等都是非常有限的，如何解决这些地区的生存环境问题是中国建筑师必须要面对的课题。贫困是最大的污染，这些地区呼唤中国的“赤脚建筑师”。

In China's impoverished areas, the investment, scale and techniques of architecture are quite limited. Therefore, how to solve the basic problems of the living environment is a challenge that we as architects ought to face too. Poverty is the greatest pollution in our society, and we really need Chinese barefoot architects.

吴耀东 / Wu Yaodong

现在我们所学到国外的东西，形式多，内涵少。比如说对当地环境、人文、地理的分析，其实这应该是我们的长项，也需要敬业的精神。

What we have learnt now from foreign countries are too many in forms but too little in connotation, for example the analysis about the local environment, human condition and geography. It should be our advantage and it needs our devotion.

洪再生 / Hong Zaisheng

我对包括机械在内的许多物的喜欢只是表明了我的一种状态和局限。设计和喜欢、鉴赏的共同点都是心脑活动，不知道何时何点它们就相遇了。

My interests in various things, including mechanisms, only illustrate my particular situation. My love for mechanical design is connected to my curiosity of the relationship between heart and brain. But I'm not sure when and where they encounter each other.

罗四维 / Luo Siwei

设计行为是一种随机或不确定的，人生本来就偶然，关键是你与业主之间能否建立基本一致的价值系统，这个价值系统是成就好建筑的一种力量。

Life is casual. The key factor is whether you can establish a basic, uniform value system with your clients.

余加 / Yu Jia

“低技”一词是个用语不太贴切的基本理念，相对于发达国家已成为经典语言的“高技”手法，“低技”的理念面对现实，选择技术上的相对简易性，注重经济上的廉价可行，充分强调对古老的历史文明优势的发掘利用，扬长避短，力图通过令人信服的设计哲学和充足的智慧含量，以低造价和低技术手段营造高度的艺术品质，在经济条件、技术水准和建筑艺术之间寻找一个平衡点，由此探寻一条适合于经济落后但文明深厚的国家或地区的建筑策略。

经过多年的建筑实践，我现在仍然认为这一策略是充分有效的，并正在成为常识。

The word "low-tech" is not an appropriate nomenclature. Compared with the "high-tech" methods that have been used as a classic architectural language in advanced countries, "low-tech" design deals with reality. It aims to use simple technology, and pays more attention to the low-cost and economical feasibility while emphasizing the exploration and utilization of technical advantages used since ancient historical civilization. We are trying to find the equilibrium point between high level-technology and architectural art forms through convincing design philosophy and complete intelligence. Only thus can we explore an appropriate architectural strategy suitable for countries or areas with poor economic conditions but profound cultural treasures.

Through many years of architectural practice, I still maintain my opinion that this strategy is very effective and that is becoming common opinion.

刘家琨 / Liu Jiakun

建筑和人很像，人会体现出很有意思的一面，超越了他的躯体、社会影响力之外。建筑的职能性的确很重要，它有影响城市面貌的力量。但是我们今天“言必称希腊”地谈城市，是否城市就丰富了？世界是多元的，建筑师永远也逃脱不了设计、趣味等等文化特征。我希望我的建筑能够与自然、人对话，在高度物质化的世界里成为人放松的缓冲区。

Architecture is much the same as people. If a person presents his interesting side, at that moment his influence transcends his body, his particular place in the world. Indeed, the function of architecture is crucial, because it has the power to decide what the city is like. Today the subject of "the city" has become such a cliché, but have we actually improved our understanding of it? The world is multidimensional. Architects can never escape the issue of culture. My only hope is that my architecture can facilitate some kind of dialogue between nature and people, and create a comfortable refuge in an otherwise highly materialized world.

朱锺 / Zhu Pei

建筑师是一个古老的职业，虽然经过数千年的演化，我们今天的建筑与人类文明初期的建筑有很大区别，但我以为设计方法的基础没有发生变化。我们的设计模式与艺术创作的模式很近似。我一直对这种方式感到很困惑。这种以含混的靠灵感突现来进行设计的方式创造出了许多文不对题、故弄玄虚的建筑。我一直想改变这种陈旧的设计方法，试图将建筑师的设计工作从个体上升到系统。这个系统同样需要灵感和创造力。当系统建立以后，系统会在代入已知条件后使设计变成一个自动的过程。这样中国的传统建筑体系将得到部分的复兴，传统的西方式的建筑师将消失。

Architecture is an industry with a long history. Although it has evolved over thousands of years, and our buildings today are quite different from their ancient predecessors, I believe the underlying basic methods haven't changed at all. Our mode of design is quite similar to artistic creation. I have been puzzled about the recent modes however. This unclear way of design depends only on inspiration and has produced so many irrelevant, excursive and mystifying buildings. I am trying hard to change this timeworn way of design and elevate the design work from an individual behavior to a systematic action. This system also needs inspiration and creativity, but once a new system has been established it will transform design into an automatic process as well as carry on some existing conditions. Then Chinese traditional architecture will be partly revived and traditional Western architects will disappear.

胡越 / Hu Yue

可持续建筑不只谈环境议题如绿色建筑、节能等技术问题，而必须涵盖更广泛的经济、社会文化等议题。

Sustainable architecture should not just discuss technical problems in the environmental issue such as green architecture and energy conservation, but includes a wider range of subjects such as the economical and social cultural issues.

谢英俊 / Ying-Chun Hsieh

《建筑法》中明文规定设计单位不得指定生产厂家和产品，这实际上是把这个对建筑完成度至关重要的权力交给外行的管理者或者是貌似专业但说了不算的所谓评标专业户（所谓专家）。建筑师对工程的监督权也没列在标准的服务范围之内，建筑师只能凭自己的责任感和兴趣，从事艰难的现场配合（无实际控制权）工作。工程不留遗憾几乎不可能。国外同行在这方面的情况要好很多，其实即便在香港，据说建筑设计合同额的三分之一就是工程管理，建筑师在其中的责任权力和利益是完全清楚的。我认为这是保证建筑水平的基本前提。

Under Chinese architectural law, there are items for which the design companies can't even designate the engineering firm or the materials. Actually, the law gives this right that's so important to a cohesive design to managers who have little knowledge about architecture and those so-called experts who seem professional but have no rightful place in making decisions. The right of architects to supervise their own projects is not listed within the range of the law. Architects will only cooperate on the construction site (they have no right to control) out of their sense of responsibility and interest. It is impossible not to have regrets for those projects. In this respect, the situation abroad is much better than in China. Even in Hong Kong, it is said that one third of the architectural design contracts relate to "project management." The responsibility, the right and benefits of architects are clearly listed in the contracts. I think such rights are a basic premise for guaranteeing architectural quality.

崔恺 / Cui Kai

对于城市所能提供的资源，城中村以最功利、或者说最节约的方式对其进行利用与整合。

The urban village makes use of and integrates the city's resources in the most utilitarian and sober ways.

汤桦 / Tang Hua

如果交流不仅仅指面对面交谈的话，我每天都在与其它艺术家设计师交流，更多是通过阅读、观看和使用。

If the communication doesn't only mean conversation face to face, I'd like to say the communication with other artists is happening everyday, through reading, observation and utilization.

马可 / Ma Ke

建造是使得建筑成为一个独立学科而存在的科学基础，同时材料的选择与组织又与建筑师个人感性的微妙判断有着直接的关系。建筑因为特定的使用要求在特定的地点被建造起来，诚实、合理、并且兼具现实批判性的建造过程将对我们今天浮躁的创作境况构成有力的触动。

Construction is the foundation on which design can become an independent discipline. Meanwhile, the choice and organization of materials relate directly to the personal judgment of the architect. A building is built on a particular site according to specific requisites, and an honest, logical and critical construction process tends to shock us in today's fickle building environment.

张雷 / Zhang Lei

吴良镛先生曾提出“现代建筑本土化”、“本土建筑现代化”，这种说法要客观的多。我认为现代建筑其实并不是要仅仅文化意义上的保护本土，而是去结合本土的基本状况（包括经济上的，文化上的，气候条件等），这个状况和形式没有必然联系——就像我现在正在做的清华建筑院馆的改造，这个院馆就和民族形式没关系，它本身自有一个形式，我就根据它的现有形势和状况出发进行设计。我不会先入为主的把某个想法去套在一个具体的项目上。

当然建筑师的社会责任感并不能简单地由认领设计希望小学来评判，而更多地应体现在对其所做设计的负责任程度上，包括对业主，使用者等，多一点深入的思考设计的问题，少一点简单的投其所好。

Wu Liangyong once proposed the idea of localizing modern architecture and modernizing local architecture which I think is much more objective. I don't believe that modern architecture is merely the protection of local architecture, but also integrates local economical, cultural and climatic conditions. Similar to the Tsinghua University Pavilion I have been working on recently, there is no relationship to the national styles, but has a form of its own. So my designs are simply based on existing conditions. I wouldn't impose other pre-existing ideas on certain projects. Sure, we can't judge these architects' sense of social responsibility simply by their voluntarily designing a school, the quality of their designs should also be considered to reflect a sense of responsibility for their work, to their clients and the beneficiaries of the structure.

李晓东 / Li Xiaodong

本土化不是出于“民族自尊心”，而是为了让“现代建筑”这双鞋更合中国人的脚。继承本地建筑传统中还有生命的部分是方法之一(其中仍需对传统做重大的调整)，更重要的是直接观察今天中国人的生活方式。这些都需要原创，而这正是所有真正艺术的核心。本土化还不仅是单行道，我们完全有可能在本地发现被西方人因文化“色盲”而视而不见，但能被全人类享受的崭新空间体验，从而对发展“现代建筑”做出自己的贡献。

The localization is not out of an "ethical dignity", but to tailor "modern architecture" to the Chinese people. To achieve this goal, one method is to inherit the tradition of local architectural and its vitality (of course we should be expected to make great adjustments to our traditions), but what is more important is to observe directly the true way of life of the modern Chinese people.

Originality is essential to both methods mentioned above, and is at the very core of real art. Localization is also not merely a one-way street, it is possible to discover a new spatial experience shared by all human beings in our local Chinese places that might usually be totally neglected by Westerners because they don't have a deep enough knowledge of Chinese culture. Only then can we make our own contributions to the development of "modern architecture".

缪朴 / Miao Pu

过去，景观设计学在定位上存在着致命的弱点，其中一个最重要的原因就在于它仍然把自己当作古老园林艺术的延续，这是大错特错。景观设计学是我们祖先在谋生过程中积累下来的种种生存的艺术的结晶，这些艺术来自于对于各种环境的适应，来自于探寻远离洪水和敌人侵扰的过程，来自于土地丈量、造田、种植、灌溉、储蓄水源和其他资源而获得可持续的生存和生活实践。重归真实的人地关系，关注普通人日常生活需要，是当代景观设计学的精神。

One of the most important reasons for landscape architecture's weakness in addressing major environmental issues is that landscape architecture, as a profession, is still associated with the ancient tradition of gardening. It is time to declare that landscape architecture is not a direct descendent of garden art, but a descendent of the survival skill of our ancestors who had to endure a changeable environment, ensuring a safe place away from floods and enemies, while surviving by leveling the land, planting and irrigating crops, and saving water and other resources for sustaining the family and the people. Landscape architecture works on a large and more significant scale than the field of garden arts.

俞孔坚 / Yu Kongjian

在我们这个时代，经典建筑师已经失去了意义，我们已经不再可能成为经典意义上的建筑师了；但是，当经典建筑师死去的时候，一些更有活力的建筑实践方式出现了，或者说，一种新的建筑师主体正在产生，这些新的实践方式与新的建筑师主体突破了职业与领域的限制，在更广泛的政治、经济和文化的关系之中产生作用。因此，更具挑战性的是成为这样一种新的建筑师主体，让自己的专业活动本身产生一种批判性。建筑师并不需要去成为通常意义上的公共知识分子，而是应该去开辟自己新的专业实践方式。

Classical architects in our time have become redundant. Furthermore, it's impossible for us to become architects in the classical sense; while some more energetic approaches of architectural practice, or a new architect-subject, are emerging as classical architects are declining. These new approaches and subjects have broken through the limits and spheres of conventional professions and are now functioning in broader world of political, economic and cultural relations. So trying to become such a new kind of architect and making practice generate a certain criticism is more challenging for architects. There's no need for them to become public intellectuals, what they really need to do is to find a novel practice and approach of their own.

李巨川 / Li Juchuan

现在像Prada或者LV之类的都找大牌建筑师来做，但我觉得这些房子其实更像一种装置或者一种展览。现在这种建筑和装置间的界限已经很模糊了，我们很难界定它到底是一个装置还是建筑。但对于我来说，我自己心里是分得很清楚的。房子和装置不是一回事。房子就是房子。

Certain brands like Prada or LV are cooperating with prestigious architects, but I think those works are more like an installation artwork or an exhibition. The line between architecture and installation is blurred now. It's hard to tell a building is more like an installation or an exhibition. But to me the difference between the two is quite distinct. Buildings and installations are two separate entities. A work of architecture is still the building.

王晖 / Wang Hui

我相信自己的思考和行为与别人会共处于一种既存的框架之中，建筑可以成为一种媒介，一种与别人共享思想和经验的过程，它们在其中都会相互启示或激发。因此对我而言，建筑、阅读和写作几乎是同一事情的不同表现。

目前人们对于事物的焦虑往往来自于太多的使命感，相反却对建筑中的智慧知之甚少，而对于中国文化则更加茫然若失。我们所接受的教育和熏陶常常过于断章取义，理论与实践无法相互映照，因此如何从学习中获得愉悦是必要的第一步。

I believe my thoughts and behaviors coexist in an existing framework with others and architecture could be the medium through which people can share ideas and experiences. For me architecture, reading or writing are just different expressions of the same thing.

Today people are much more anxious due to their sense of mission, while they know little about the wisdom of architecture and even less about Chinese culture. Our traditional education can't help us resolve the harmony between theory and practice, so the first essential thing for us to do should be to learn how to gain pleasure from learning.

童明 / Tong Ming

我觉得“建筑”是很自恋的，就是一个黑盒子把自己包起来，但实际上，无论角钢和玻璃做的有多精到，这些对生活本身并没有太大的意义。我认为对中国人来说，所谓细部或者做工都不重要，中国人看重的其实是住得舒服不舒服。你进到园林中，其实看不到建筑，只是获得一种很舒服的感受。当然基本的质量是要强调的，但我觉得现在的建筑师有些太夸张了，做出来的一些东西根本就不好用，还拼命强调什么材料的交接或结构的逻辑清晰。这些做法都是很自恋的。它们大部分与生活根本无关，甚至会让使用变得不方便。所以我认为应当少强调一些审美的东西，多注重使用的舒适与合理性。

I find architecture so narcissistic, like a black box is wrapped around itself. The fact is, no matter how perfect the angles of iron and glass can be made, they make no sense to the essentials of living. I think such details and manual work are not as important for us. Comfort is the first thing we care about when we choose a place to live. When you enter a garden, you can't immediately see the architecture, what you get is a comfortable feeling. The basic quality of a building must be guaranteed, I think that nowadays some architects are too exaggerated. They pay too much attention on how they connect materials and the structural logic, but the result is we can't utilize these structures conveniently. What they are doing is narcissistic; we should take notice of comfort and rationality instead of merely aesthetic things.

王欣 / Wang Xin

“感性”，我想一直都多少有一些的吧，当然以前在学校受的教育是比较理性的分析，后来在一些事务所工作所作的项目也大都用比较理性的方式。其实在这两年的实践过程中，我们也一直在不断的尝试，寻找属于我们自己的方式。我们的努力方向就是原创独立，尽量少受到别人的影响。感性其实是一种很个人的表达方式。

I think sensibility has always being a character of our projects. Of course, in school we learned rational analysis, which extended into practical works in architecture offices. During these two years of practice, we're continually trying to find our own expression. We are looking for original and independent ideas rather than following any trends. I think this is rather individual expression.

徐甜甜 / Xu Tiantian

我想我的部分作品体现了我的一些对生活和世界的想法和态度，可是谈不上也不需要通过设计完全地表达自己。我还在不断地经历和成长，我并没有怎样刻意去寻找独立的设计语言。我想自己的一些喜好上的偏向可能会最终形成自己的一些特点吧，最重要的还是要能不断突破自己。我希望自己能活到老学到老，能长期间内保持创作优秀的作品。

Part of my work has demonstrated my views and attitudes about life and the world, but I can't say I have yet fully expressed myself, or that I have the necessity to do so. I don't intentionally seek an independent design language, though my preferences will ultimately form their own features. I think having continuous breakthroughs are the most important. To live is to learn. I hope I continue learning and creating.

石川 / Tom Chuan Shi

另外，中国历史上始终不认为包括建筑在内的任何物质是永恒的。所以，所有的房子盖起来，就是要让它去腐朽、倾塌的，就是要去再更新。所以“拆”对中国人来说，不是一个障碍，拆完了再建。

According to Chinese culture, nothing—architecture included—is eternal, so buildings are built to perish, to collapse, to be rebuilt. Dismantlement should not be a problem for China at all. And anyway, we can always build new ones.

齐欣 / Qi Xin

序

可爱的朋友们、同仁们、同志们，看到你们的名字是那样亲切，似曾相识。在这时代的转型期，我希望你们每一个人都把握机遇，转向优良、转向成熟，成为祖国和时代的娇子宠儿。爱因斯坦说过：“在天才和勤奋之间我选择勤奋，因为勤奋是一切事业成功的催产婆。”

你们已做出了许许多多的成就，很出色，也很成才。但作为一个长者我这里还是要提醒你们，一生做成功一件好事、一项作品，当然应当称道，但是要一辈子坚持下去，做好每一件为社会、为公众、为人民服务的事，是最难能也是最可贵的。我对自己的要求就是要“做学始终”，做到老学到老，做一件事像一件事。

人生太短了，可以用在工作上的时间也十分有限，在短暂的时间里向往着自己的目标，要讲方法，事半功倍。要刻苦学习，勤奋学习，读几本经典书，并写出自己的体会，举一反三。

我常讲三句话，希望老朋友、新朋友共勉之：人生最有价值的是事业；人生最珍贵的是友谊；人生最难得的是勤奋。

《三国演义》的开场白中提到“白发渔樵江渚上，惯看秋月春风。一壶浊酒喜相逢：古今多少事，都付笑谈中”。人生只是沧海一粟，如果我们所选择的每一件事，都令自己至死无悔那该多好。

我们国家目前正处在快速发展时期，建设量之大举世瞩目。你们多幸运、多幸福。我曾在大连一次“跨世纪的建筑论坛”上说：“我们祖先在祖国大地上树立了光辉的榜样，中国传统建筑在优秀建筑文化之林中独树一帜。我想我们有志气在不久的将来，中国建筑师的作品屹立在世界建筑之林，为亲爱的祖国争光。”

改革开放使我国经济有了大的增长，我们要珍惜这个时代，不辜负这个时代。

但，过程中也有一些负面，那即是“浮躁”。“浮躁”使人丧失意志，使人急于成功，不求踏实工作，片面追求名利，缺少团队精神。这种态度戒之戒之。

回想到我最亲爱的老师，杨廷宝、童寯、刘敦桢，他们学习多么勤奋，多么刻苦，多么节俭。他们总是虚怀若谷，探求那神奇的建筑世界，从不“霸”，不装什么“权威”、“泰斗”。每当我思及仙逝的老教师们，总默默地自责，责怪自己勤奋不够，为什么不多做、多做、再多做一些！

可爱的朋友、同行，我知道你们一些人的名字，我正想通过这本书向你们学习，老老实实地学、恭恭敬敬地学。你们思想解放、敏感，出手快，不像我有许多框框，有不科学、不合理的烙印。

在和平的年代、和谐的社会里，我的创作思想是：和谐、入画、惊奇；我们要做到：传承、转化、创新。

正如列宁所说：“我们向世界历史上的优秀文化学习。”

我们需要有主创，建设好我们伟大的、美丽的、可爱的祖国！

中国科学院院士/建筑大师
2006年11月22日于南京

Foreword

Friends and comrades, when I look at this list of contributors your names seem so kind and familiar to me. During this period of transition, I hope you can grasp this opportunity to make yourselves even more excellent and experienced, and make our motherland and times proud of you. Einstein said, "Between genius and hard work I will choose hard work without hesitation, because it is the catalyst of all success."

You already have many outstanding achievements. But being your senior, I still ought to remind you that while it is praiseworthy to make a great or even a good piece of work in your life, it is harder and more precious to always serve society and the public. I ask myself even now to do my best in everything because one is never too old to learn.

Life is short for us and the time we need to do our work is limited. Within this short span we ought to find the right way to lead us toward our final goal, a path that can help us get twice the result with half the effort. Study hard, read more, record your feelings and draw lessons from your past experience.

There are some words I want to share with my new and old friends: the most valuable thing in life is career; the most precious thing is friendship; the most difficult thing is to be diligent.

In the prologue of *The Romance of Three Kingdoms*, it says, "Fishers and woodsmen comb the river isles; white-crowned, they've seen enough of spring and autumn tide. To make good company over the wine jar: where many famed events provide their merriment." Life is nothing more than a drop in the bucket. How great it would be if, looking back, we never feel regret for any thing we have done.

Our motherland is witnessing a rapid development, and the amount of construction could be the greatest in the world. So you are very lucky and blessed. At the 21st Century Architecture Forum, I said, "Our ancestors have provided a glorious example on this land, and Chinese traditional architecture has gained a place in the field of the finest architectural culture around the world. I am confident that in the coming future our Chinese architects' work can stand at the summit of the architectural world."

Reform and opening up to the outside accelerate our country's economic growth, so we should cherish this era and never forsake it.

But during this process some negative factors abound, such as "hype", which atrophies our minds and makes us over-eager for fast success and instant gratification without careful work and the spirit of teamwork. That kind of attitude must be rejected.

I'm reminded of my dear teachers like Yang Tingbao, Tong Jun and Liu Dunzhen. I still remember how hard they worked and how economically they lived. They were always modest and explored the magic world of architecture with an intense earnestness. They never considered themselves to be the "authority" or the "best". Whenever I think of them, I end up asking myself, why can't I be more diligent, why can't I do more work? Dear friends and comrades, I already know some of your names, and I seriously hope to learn from you through this volume. Rather than pre-conceptions or illogical restrictions blocking your thinking, you've liberated yourselves through open minds and acute sensitivities.

In the peaceful era and harmonious society, my principle for design is: Harmonious, Picturesque and Exciting. The goal that we have to achieve is: Tradition, Transformation and Creation.

As Lenin says: "we must learn from the finest culture in the world history." We must be original, and build well our great, beautiful and lovely country.

Foreword

Il "nuovo" in 78 mosse

I 78 progetti presentati in queste pagine sono sia una campionatura che per certi versi una anticipazione del "nuovo" che investirà nei prossimi anni il territorio cinese.

Sono 78 progetti di case, alberghi, centri commerciali, piazze, ponti, ristoranti, scuole, musei, strade, quartieri, parchi, argini fluviali, giardini, negozi, ospedali, aeroporti, stazioni ferroviarie...

Sono 78 idee: disegnate, in costruzione o già realizzate.

Non si tratta certo di un campione statisticamente rilevante. Eppure, se interpretiamo queste 78 idee come l'esito di desideri, bisogni, aspettative, norme, vincoli, conflitti, che hanno attraversato la Cina contemporanea. Se li intendiamo come sintomi dello sforzo di individui e gruppi che stanno cercando di realizzare spazi che si "staccano" dall'ordinarietà dell'edilizia corrente, si possono fare alcune considerazioni sullo stato dell'architettura in Cina.

Contaminazioni e trasmissioni

Molti di questi 78 progetti esprimono senza nessun pudore stili e linguaggi architettonici sviluppati negli Stati Uniti e in Europa.

Idee e soluzioni che molti dei giovani architetti cinesi hanno imparato nel corso dei loro anni di studio all'UCLA, a Princeton, a Harvard, a Paris 8, all'Architectural Association di Londra, al Politecnico di Milano.

Del resto la rapida migrazione di stili formali dall'ovest verso l'est (o, attraverso il Pacifico, dall'est verso l'ovest) non consente scorciatoie e corto circuiti.

Non basta aggiungere nella facciata di un edificio che ricorda le opere di Herzog & de Meuron qualche motivo decorativo ripreso dalle trame dei tessuti dell'artigianato locale cinese per riscoprire una tradizione architettonica locale.

Molto più interessanti sono le opere dei giovani architetti che non si preoccupano di dar conto di un loro regionalismo e che semmai cercano di assorbire fino in fondo la cultura architettonica occidentale; che la fanno propria, la metabolizzano e dunque cercano di reinterpretarla.

E' un lungo lavoro di rielaborazione, che comincia a cogliersi in alcuni dei 78 progetti qui esposti. Sono paradossalmente proprio i progetti in apparenza meno "cinesi", quelli dove il genius loci riesce meglio a manifestarsi.

E' il caso, come sottolinea Joseph Grima nel suo saggio sull'architettura asiatica, di alcuni giovani architetti cinesi che sono stati capaci di metabolizzare le correnti più formaliste dell'architettura colta occidentale (legate ai nomi di zaha hadid, greg lynn, reiser umemoto ecc) e che le ripropongono in forme ancora più estreme e radicali. Sono opere influenzate in maniera più subconscia e più sottile - perché non ostentata - dalla cultura cinese.

E' come se due embrioni con lo stesso DNA venissero allevati in ambienti totalmente diversi.. Chissà che l'embrione allevato in Cina (e che probabilmente giungerà alla maturità solo fra 15-20 anni) non si dimostri più intelligente e forte di quello euroamericano, un po' tonto e narciso...??

Un ritratto fertile? Imparare dai nostri errori

Una seconda considerazione -che emerge con evidenza- dai 78 progetti- riguarda la compresenza oggi in Cina di due dimensioni parallele dell'organizzazione economica e sociale del Paese. La compresenza di uno stato forte e centralizzato e di una condizione di liberalismo democratico, ha infatti liberato energie potenti e molecolari, che in questi anni si sono sovrapposte -senza cancellarle- alla forme insediative prodotte da decenni di urbanistica socialista.



La frammentazione individualistica delle nuove trasformazioni -un vero e proprio pulviscolo di nuove costruzioni ad uso privato sorte molto spesso al di fuori di qualsiasi regolazione urbanistica- sta invadendo e trasfigurando un territorio costruito secondo una sintassi del tutto diversa, composta da grandi quartieri residenziali, da infrastrutture, da grandi spazi pubblici e da monumenti alla rappresentanza civile.

I progetti contenuti in queste pagine -quasi tutti edifici solitari, anche se ammassati l'uno sull'altro- rappresentano bene questa immensa molecolare opera di "riscrittura" del territorio.

Le due Cine convivono e spesso si compenetrano grazie alla radicale differenza delle "geografie" sociali ed economici che le hanno create. Lo Stato, il partito, gli istituti del governo locale, le reti del potere politico da un lato; le nuove lobbies politico-imprenditoriali, le multinazionali, una moltitudine di piccoli soggetti privati dall'altro.

Il territorio cinese è oggi un campo di turbolenze e di accostamenti stridenti. Nelle aree suburbane, accanto ai nuovi grandi shopping malls, convivono villaggi contadini e nuclei storici. Nelle città, le zone centrali e semi-centrali sono state riacquistate e da società immobiliari che procedono per vendite frazionate. Lungo le coste, nell'interno, i simboli del turismo socialista sono stati circondati da una moltitudine di piccoli manufatti individuali, mentre le grandi multinazionali propongono immensi centri turistico-residenziali-commerciali.

Si tratta di processi di trasformazione che hanno investito e radicalmente cambiato 15, 20 anni fa i territori dei Paesi dell'Europa dell'ovest. Sono trasformazioni che riflettono un radicale cambiamento sociale: la moltiplicazione dei soggetti capaci di investire autonomamente nella trasformazione dello spazio abitato.

In Cina si apre oggi la possibilità di fare tesoro delle esperienze -spesso drammatiche- dei Paesi occidentali ed europei e di aprire una importante riflessione sul modo con cui lo Stato e le istituzioni del governo locale possono orientare -senza pretendere di imbrigliare o di controllare- le potenti e molecolari energie private che si muovono nel territorio.

Su come pretendere di ricavare sempre un'utilità sociale -in termini di infrastrutture, di spazi verdi, di residenze a prezzi controllati- dalle iniziative immobiliari private. Si apre una grande possibilità di utilizzare in modo fertile un ritardo per ripensare alle sue radici la cultura dell'urbanistica europea.

Come evitare che i grandi shopping malls facciano il "vuoto" al loro intorno, come gigantesche astronavi, e invece diventino occasioni per nuove forme di spazio pubblico e collettivo. Come orientare le energie che pulsano nella proliferazione di residenza unifamiliari e obbligarle a generare anche spazi e infrastrutture collettive, Come proteggere le coste e le monagne dell'interno -vera grande risorsa del Paese- e dunque come orientare, arginare, a volte ridefinire, senza perderli, i grandi progetti di resort turistici promossi dal capitale internazionale.

Per far questo, non ci sono esperienze a cui guardare; si tratta di una straordinaria occasione di sperimentazione e ricerca che riguarda da vicino proprio la cultura e l'intelligenza della classe intellettuale degli architetti e degli urbanisti cinesi

L'Europa, l'occidente, non può insegnare oggi null'altro che i suoi sbagli. E gli architetti cinesi dovrebbero prendere coscienza del fatto che hanno tutti l'enorme responsabilità ma anche l'incredibile opportunità di ri-scrivere la storia dell'architettura del 21esimo secolo.

Direttore di Domus
November 30th, 2006, Milan

前言

78个作品中的“新”

以下篇章中所介绍的78个项目，既是范例，同时，从某些方面看，又预示着未来几年在中国的大地上即将出现的“新现象”，即前奏。

这78个项目包括住宅、酒店、商业中心、广场、桥、餐馆、学校、博物馆、街道、小区、公园、河堤、花园、商店、医院、机场、火车站，也包括产品设计、服装设计、平面设计……

这是78个概念：它们被设计、生产、建造或已经实现。

当然，从数据统计的角度讲，它们或许并不代表万众瞩目的重要项目。但是，它们体现了穿越当代中国各个时期的渴望、需求、期望、规则、约束和冲突，代表了那些正在设法“摆脱”建筑与设计的陈旧气息、探索新意的个人和集体的努力结果，如果我们从这样一个角度来诠释这78个设计概念的话，那么它们便可以为中国现在的建筑与设计状况引发一些思考。

拼凑和移居

这78个项目中的许多设计都毫不掩饰地表达了在美国和欧洲所发展使用的建筑与设计语言和风格。

其中许多理念和方法都是这些年轻的中国建筑师/设计师们在加利福尼亚大学洛杉矶分校、普林斯顿、哈佛、巴黎八大、伦敦建筑协会和米兰理工学院多年的学习中所掌握的。

另一方面，形式风格从西方向东方（或者说是穿越大西洋，从东方向西方）的照搬，并不意味着就允许有捷径和窍门。

仅仅在令我们似曾相识的赫尔佐格和德默隆的建筑作品的立面上，加入从中国当地手工艺者的纺织布料中获取的一些装饰图案来体现当地的建筑传统，是不够的。

而相比之下，那些并不焦虑于如何体现地域主义文化、将西方建筑文化彻底吸收的年轻建筑师们的作品则显得更有意思。他们将西方的建筑文化变为自身的资源，吐故纳新，并设法将其重新诠释。

这是一个漫长的耕耘过程，在这里展示的78个作品中正开始显现出来。这似乎有些荒唐，但正是在这些表面看来并不很“中国”的作品中，更好地展现出地域的精神。

就如Joseph Grima在他有关亚洲建筑的文章中所指出的，一些年轻的中国建筑师能够从西方所掌握的建筑形式主义潮流中（主要跟扎哈·哈迪德、格雷戈·林恩和Reiser + Umemoto事务所等名字紧密相关）汲取营养，然后重新以一种更表面和初级的形式表现出来。作品所受到的中国文化的影响更多的表现在潜意识方面，更为含蓄，因为没有进行简单夸张的展示。

这就好像是两个具有相同DNA的胚胎在完全不同的环境中长大，谁能说在中国发育的胚胎（可能要到15至20年后才能成熟）就不比欧美那些看上去有点傻而自恋的胚胎表现得更具有智慧和生命力呢？……

一个有益的迟到？从我们的错误中得到借鉴

从这78个作品中所得到的第二个思考——这一点也很明显——是在今天的中国同时并存着两种国家经济和社会组织形式。一个强大的中央集权的国家和一个民主自由状态下的国家的同时存在，意味着巨大的能量和自由的分子结构的并存。近年来，这二者的影响并不是将数十年所形成的社会主义城市规划成果抹掉，而是叠加于其上。

新的转变所带来的个人主义的割裂正在侵蚀着这片土地，并以一种完全不同的章法改变和建造它，通常由大片的居住区、基础设施、大型公共空间和一些代表着文明的建筑组成。这些完全私人的新建筑常常脱离任何城市规划条例拔地而起。

在这里所展现的作品中，大都是单体建筑，尽管它们是一个挨着一个聚集在一起。它们很好地代表了“改写”这片土地的大量“分子”作品。

这两种形式并存，并因社会和经济“地理”所造成的根本不同而相互渗透。一方面是国家、党、地方政府机构、政治权力网络；另一方面是政治——企业家的大堂、跨国公司、小的个体的多样性。

在今天中国的土地上，呈现出一片混乱与不和谐的衔接。在郊区，新的大型商业中心旁，毗邻着农民的村庄和老居住中心。在城市，中心和邻近中心区域的土地被重新购买，由一些房地产公司来分割销售。在沿海和内陆，代表着社会主义旅游业的标志性建筑物被各种私人小建筑物包围着。而大的跨国公司则建造了巨大的集旅游、居住和商业为一体的中心。

这个转变过程在15至20年前西欧国家的土地上也经历过，并完全改变了它们。这一转变反映了社会的一个重要改变：能够自主地在居住空间转变中投资的主体成倍增加。

今天，中国拥有了这种可能性，即将西方和欧洲国家的经验——通常是很惨痛的——视为宝贵财富，以及就国家和当地政府机构可以对在这片土地上运作的强势能量和分子能量以哪一种方式（不进行约束或控制）加以引导进行重要的思考。

如何让私人房地产开发尽量有益于社会，如基础设施、绿地和限价居民住房等。另一方面，利用后来者的优势以一种有益的方式重新思考它的参照物——欧洲城市规划的文化。

如何避免大的商业中心像巨大的宇宙飞船般给周围带来“空”的感觉，让它塑造公共空间和集合空间的新形式。如何引导各方力量在多建造独门独院的居住空间的同时，也迫使他们建造公共空间和基础设施。如何保护海岸和内陆的大山——它们是国家真正的巨大资源——因此，如何疏导、筑堤围栏、甚至重新拟定由国际资本推动的旅游胜地的大型项目计划。

为了做到这些，没有经验可循；这是一个绝好的探索和实验的机会，它需要的恰恰是眼前中国建筑师、城市规划师和设计师的智慧。

今天西方国家除了能够将自己的错误供中国借鉴外，并不能教给中国其他东西。中国的建筑师和设计师们应该意识到，你们所有人正担负着重新谱写二十一世纪建筑与设计历史的重大责任，同时，也面临着一个令人难以置信的机遇！

编者的话

既然来了，就应该做点什么！

一个创刊78年的世界性建筑类杂志Domus，在今年“来到”了中国——于七月份开始了中文版创刊号。

既然来了，就应该做点什么——于是就有了《Domus+78中国建筑师/设计师》。具体数字并不重要，重要的是Domus需要关注中国的建筑市场，中国的设计师也需要Domus这样的国际平台窗口，“78”只是一个噱头。

本书收录的一定是精品，而本书未收录的也许更有些精品。这正好告诉我们，“做点什么了”，还需要继续做下去。

感谢齐康老师为本书写序。齐康老师给我建筑思想和建筑图书编审工作的指导与支持已经有近20年了，他的“做到老，学到老”的境界，是我也是他诸多学子们一直敬仰的。本书收录的一些行业精英本身就曾是他的学生。

感谢Stefano Boeri先生对本书的关注，Stefano Boeri先生是意大利Domus的现任主编，且他也是一名出色的建筑师。我们也会创造机会让Stefano Boeri先生和书中所展示的这些行业精英们有一些直接的交流，也许（希望）这本书将会有意大利版。

有些东西一定会来，也一定会有些东西出去。北京现在的国际地位不言而喻，中国的建筑业之蓬勃更是当代行业人士的幸事，国际建筑社会的关注将目送我们中国建筑师/设计师步入国际市场的T型台。

在建筑作品的表象中我们需要总结，需要理论，更需要中国文化赋予的有特色并不失国际化的思想。可以单打一，也可以兼收并蓄，但绝不可以昙花一现。我们需要有创造来为理论作基石，我们也需要有成熟理论后的代表作。

Domus不拒绝新的建筑、设计思想和作品，“九月桂花迟”——不要着急，慢慢来。

希望有机会读到此书的朋友们能记住书中这些智慧的勤奋的行业精英们，为他们的辛勤工作和取得的成就鼓掌；也借此机会期待有更多的行业精英们加入到我们这里，抒发才智，表达自我。我想我们会有机会在今后的工作中为更多的行业精英鼓掌。

有云“天之道，损有余而补不足，是故虚胜实，不足胜有余”，我们将反其道而行之，这是我们Domus的责任。

Domus 国际中文版主编/出版人
2006年11月26日于北京



From the Publisher

Domus, a globally-known architectural and design magazine with a 78-year history, has landed in China. July 2006 saw the first issue of Domus China. As long as it continues, it should be doing something. Thus we have domus+ 78 Chinese architects/designers. Along with the number of architects included in this book, we also aim to give more attention to the crucial topic of China's rapidly expanding architectural market. We also hope to give Chinese designers and architects a window through which they can have more opportunities to exhibit their talents and share their wisdom with the world. That we have chosen 78 architects and projects in China is merely incidental, a nod to the magazine's illustrious history, and its future promise.

Without a doubt, the projects included within are excellent, but by neglecting others we of course do not mean to say that they are inferior. The volume's very absence of talented designers and their projects is a sign of the work left to do. It is a motivation for us to keep working and publishing even more, to explore even more.

We must acknowledge the kindness of Qi Kang, who penned the book's preface. Mr. Qi has given me extensive support and instruction in my own editing work for almost twenty years. He has also helped me considerably in shaping my own thinking on architecture. "Never too late to learn" is a dictum that Mr. Qi has long embraced and it's the reason for which his students and I respect him so greatly. A good number of the architects and designers included within who have made great contribution in their own fields are Mr. Qi's former students.

We also owe our sincere thanks to Stefano Boeri, the editor-in-chief of Domus Italy and an outstanding architect in his own right, for his close attention to our work. We hope to create more opportunities for Mr. Boeri and other Italian architects to interact with the fantastic designers included here and others in China.

Something is destined to come and something should go. Beijing's international status is clearly exploding. The current growth of the Chinese architectural industry is a boon for the country's architects, while the attention of the architectural field worldwide promises to send Chinese architects and designers into the global spotlight.

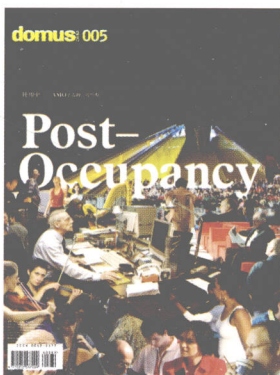
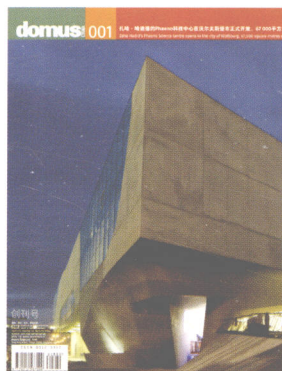
Given the works we've seen, it's important now to summarize and develop an appropriate theory that can guide us forward, a mix of Chinese culture and cosmopolitan thinking. We can't just keep our focus on one subject, but must include as many good methods and advanced techniques as we can use. But we should at the same time be wary of turning into shooting stars, burning up in a flash across the architectural skyline. It's important to create some foundation stone to support our theory. And we also need to draw inspiration from work that embodies more developed theories.

Domus will never turn its back upon new architectural thoughts and works, keeping in mind that beauty always comes late—we will take our time, and advance little by little.

I hope that readers of this book will remember the intelligent and diligent architects within and appreciate their hard work and great accomplishments. And I hope more outstanding architects and designers will join us and, in the pages of Domus, demonstrate their ability and share their distinctive wisdom and creativity. I look forward to having the chance to profile and promote more excellent designers in the future.

As with the process of negative feedback, the way of nature is to temper extremes, to even things out. Thus, daring gives way to practicality, and lack leads to excess. We will try our best to improve and provide our readers with even more works of rich intelligence, originality and creativity. This is the "brief," the obligation of Domus.

domus CHINA



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