

张 雷 建 筑 工 作 室 作 品 选

基 本 建 筑

FUNDAMENTAL

ARCHITECTURE BUILDINGS & PROJECTS

1 9 9 8 - 2 0 0 4 ATELIER ZHANG LEI

中 国 建 筑 工 业 出 版 社

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张雷:均衡之诗

斯蒂文·霍尔

廓然神自清
含虚洞玄妙
因指见其月
月是心枢要
(寒山)

粉红和橙色灰泥的高大建筑、莲花状屋顶和隆起的多彩发光玻璃,构成了过去五年多以来中国建筑无序的疯狂。面对这一可笑的放纵,至少还有生活在南京的建筑师张雷这样坚强的反对力量。

如果说如今对矫饰、发光笨拙的形态的滥用已经变得习以为常,像孤寂的寒山和尚,张雷以其建筑作品提供了遁身之所,好似古代诗人生活的石窟那样简洁清越。

张雷的作品以简洁的几何性和均衡的比例见长。建筑细部的简化更加强化的整体虚实构成中几何的清晰度,在某种意义上可以和韵律大师格拉西(Giorgio Grassi)、蒙斯提里(Antonio Monestiroli)以及早期的罗西(Aldo Rossi)相比。仅仅和20世纪70-80年代意大利新理性主义建筑师相提并论会是一个错误,严格细致的几何性早就存在于中国古代的院落住宅或是纯粹方格网的长安城之中。作为中国历史上黄金时代的唐朝的首都,其几何方格网的布局后来也被用于北京城的规划。

规律性重复的正交几何格网根植于中国古代历史,实际上它也是新的建筑乐章潜在的格律。

张雷作品中正负空间和严格的轮廓的正交韵律以熟练的比例关系、无言的沉静,构成了设计的旋律。音乐中以简单的模式击打并规律性重复的力量是一种无法描述的激越的情感体验。同样在建筑中,一旦有完美的调谐、均衡的音调、恰当的空寂,快乐的体验也将是无所不在的。

我曾经到过张雷设计的南京大学研究生宿舍,转动的木制百叶窗衬托了立面上不断重复的韵律和精确的比例,在严格的几何外形中形成了整齐的节奏。特别是从地面往上看,有着超过预料无限的结果。

作为张雷最早完成的项目之一,南通外国语学校学生公寓是一个非常简单重复的系统,从中我们可以清楚地看到此后一系列作品的起点,这些作品其后变得更具有微妙的诗意和丰富的连接。

几年以来许多完成的作品并没有减少这一清晰的形式语言的强度,就像国家遗传工程小鼠资源库办公与实验楼的平面构成那样。

事实上,从张雷正在进行的项目的最新进展中,我们也看到短时间之内快速完成令人惊讶的数量后可能产生的问题。上海青浦财政税务办公楼国际象棋盘状令人好奇的立面不免会令人产生疑问。我希望这一大体量的建筑仍然具有易于感受的尺度。他最近的工作还包括为中国国际建筑艺术实践展设计的清晰精巧的小住宅。

在南师大陶艺馆的设计中,锥形中心神秘的内部空间产生了朦胧但却强有力的光,顶部截断后错动的缝隙漏进的光线在混凝土表面上投下白色的光晕,将我的思绪带到寒山遥远的洞穴:

碧涧泉水清
寒山月华白
默知神自明
观空境逾寂
(寒山)

ZHANG LEI: POET OF PROPORTION

by Steven Holl

**The empty cave is a mystery
A finger showed me the moon
The moon is the hub of the mind.
(Han Shan, Cold Mountain)**

In the chaotic frenzy of Chinese building constructions over the past five years, pink and orange stucco piles with "lotus blossom" roof shapes elbow bulbous forms in shiny multi-colored glass. Binge building's grotesque indulgence has at least one strong counter force in the Nanjing architect, Zhang Lei.

If today's indiscriminate use of kitschy, shiny, clumsy forms is the mass norm, Zhang Lei, like the recluse poet Han-Shan, has offered a refuge of architectural works as clear and simple as the stone cliff where the ancient poet lived.

Zhang Lei's works stand out in their geometric simplicity and proportional balance. The sparse details support the geometric clarity of composition of voids and solids in a way comparable to the masters of rhythm Giorgio Grassi, Antonio Monestiroli and early Aldo Rossi. Yet to refer only to the Italian neo-rationalists of the 1970's-80's would be a mistake, for this rigor and meticulous geometry can also be found in ancient Chinese court yard houses or in the pure rectangle and grid of the city of Chang'an, the capital of the Tang Dynasty in China's Golden Age. This same pure geometric grid was later adapted to the plan for Beijing.

Regular recurrence of orthogonal geometric rigor is as rooted in ancient Chinese history as it is a potential pattern of the music of new architecture.

In Zhang Lei's works, orthogonal rhythm of negative and positive space and strictness of severe contour are orchestrated in wordless silence of masterful proportions. The power of the regular recurrence of the beat in a simple pattern of music is an emotionally exciting experience difficult to describe in words. Likewise in architecture, if the instruments are perfectly tuned, the proportions are on key and the silence of voids is in balance, an experiential joy is immanent!

I have visited Zhang Lei's Graduate Student Dormitory of Nanjing University (2001) in which the repetition and proportional rigor are set off by wooden shutters swinging skimbo over the facade offering a student-ordered counterpoint to the strict geometric envelope. Especially when viewed from the ground, the resulting effects are more open-ended than expected.

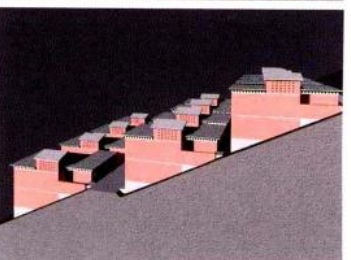
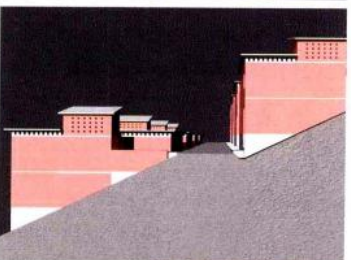
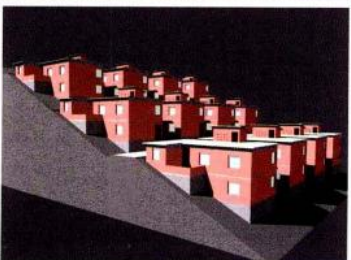
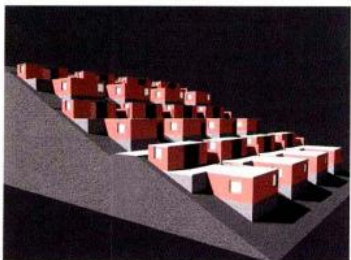
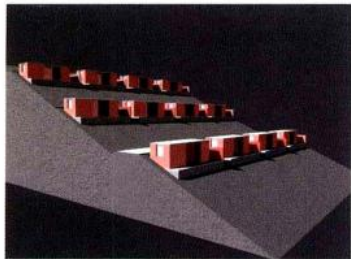
The student dormitory at Foreign Language School (1998-1999) is a simple repetitive system almost harsh in its severity. One of the earlier constructions of Zhang Lei, we can see the clear beginnings of a body of work that has grown more subtly poetic and richly articulated.

So very many projects constructed in such a few years does not lessen the intensity of the clear language of planar composition at the Model Animal Genetic Research Center, Nanjing University (2003).

Indeed, the consternation of building too much too fast would be the possible problem in witnessing the ongoing development in Zhang Lei's current work. The curiously checker-boarded facades of his project for the office building in Qipu, Shanghai (2004-2005) pose a question. One begins to hope he can maintain the sensitive dimensions of such a large output. His most recent work includes a fine and clear little house for the China International Practical Exhibition of Architecture (2004).

In the Nanjing Pottery Studio (2001), the conical central form's mysterious interior has a dim but somehow powerful light. From the truncated top the straight thin light slice casts a glow on the concrete plaster which transports me into the cave of Han Shan:

**How transparent the emerald stream,
Transparent the moonlight above Cold Mountain.
In silence one sees through the soul,
Space, and the composed world.
(Han Shan, Cold Mountain)**



基本建筑

张 雷

建筑师个人的工作状态和生活的城市多少有一些必然的契合,或者根本就是潜意识里刻意的选择。如果我们以政治作为参考,北京理所当然是权力的中心。到了南方就变得宽松起来,好像是七、八十年代那时候广东人几乎听不懂普通话,不知道中央政府说什么,对北京很多政策不了解还常有误解。如果我们南北向画一条线从北京到广州,南京正好在它的中间。

换一个角度进行观察,没有人怀疑上海现在是在中国经济发展从速度到质量最高的城市,西部则在这一线索的另一端,这样东西向的一条连线上南京也在中间,倒不是指地理位置,而是其发展所处的中间状态。所以南京正好在两条轴线的交叉点上,几乎可以代表快速演变的中国社会过度膨胀的都市化进程中比较平均的发展状态。文化深处质朴的特质和良好的经济状况使得它既不过分夸张做作,却也具备做事情的条件。生活这样的环境,心底是希望能够平实地工作和思考,碰巧这几年做的大部分设计项目造价都比较低,每平方米 1500 元以上的房子几乎没有碰到过,也没有铺张的条件和理由。

有两种极端的状态可以简单地被用来描述建筑与城市的相互作用,我的工作理想是通过自己的建筑实践整合和激活异化的结构脉络,带动周边一起变得安静,而不是毫无缘由的狂乱。

建筑是一项几乎可以和我们今天社会生活中所有物质与非物质的因素发生关系的复杂工作,而同时,它又可以被抽象到最基本的空间围合状态,面对它所必须解决的基本的适用问题,帮助我们在这个迷乱的世界里建立起某种视觉秩序。曾经作为建筑师设计过自用住宅的哲学家维特根斯坦将建筑与哲学两者都视为是一项立足自身的工程,立足于自身的阐释,立足于自己观照事物的方式。但是,他认为建筑显然更难一些,“哲学比起建筑中碰到的困难,根本就算不了什么。”建筑与哲学谁更困难恐怕很难有客观的结论,和哲学家直接面对人生的困惑不一样,认识和理解建筑问题是建筑师致知这个世界的手段,建筑是我们用来观察和了解周围世界的框架。

人生会有很多经历成为改变生活态度以及理解建筑问题的契机,这些年一直难忘在东南大学的一段工作,1998 年长江水灾以后,我们建筑系几个青年教师一起商量想给灾区做点事情,之后联系到江西瑞昌帮助当地进行重建规划,将一些地势低洼被洪水冲垮的村子迁移到高处。当地普通房屋造价每幢大概在 2 万元左右,但是大部分家庭却没有能力一次完成。在和地方政府商量后我们决定用国家给每户 5000 元的救灾款修筑道路,并且把房子的基础都做好,每户人家再根据自己的实际情况在石头垒成的基础上造房过冬,有的可能一次能够建成,但大多数家庭只有能力盖一部分,其余的留待以后再慢慢实施。可以想像在这样一种经济条件和生活状况下,我们突然发现多年来积累的几乎所有关于设计的理想和技能都派不上用场,自始至终脑子里想的就是尽快帮助他们解决实际的生活问题,克服眼前面临的困难并尽可能降低造价。一年以后,当我们再一次来到这片熟悉的土地,面对的是未曾预料的视觉和思想震撼,一种艰苦的生活状态里自然生长的房子,在你不再顾虑程式化的设计问题,当你抛弃职业的设计习惯的时候,呈现的却是富有生命力的真实生活,好过一切我们周围本质上是虚构的浮华场景。

用最合理、最直接的空间组织和建造方式去解决问题,以普通的材料和通用的方法去回应复杂的适用要求,从普通的素材中发掘具有表现力的组织关系,正是设计所应该关注的基本原则。而这更应该成为今天中国社会快速成长中大规模建设要求的适用的工作策略,也有利于人类有限资源合理的利用和配置。缜密的分析总是发生在敏锐的直觉以后,必须引起注意的是,物质商品不断丰富的消费社会所编织的视觉幻象,正诱使我们失去对基本建筑问题准确的判断和敏锐的知觉。

FUNDAMENTAL ARCHITECTURE

ZHANG LEI

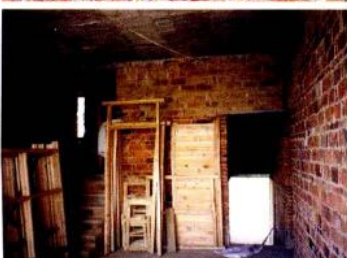
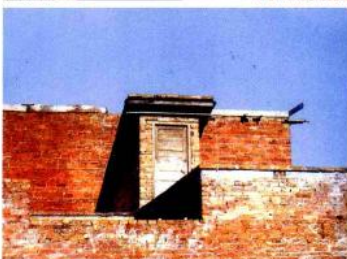
The personal work-state of the architect is inevitably more or less integrated with the city he/she lives in, or it is actually an intentional choice in his/her sub-consciousness. If politics is taken as reference, Beijing is naturally the center of power. While in southern China, political atmosphere becomes relaxed. It seems like in the 1970s and 1980s when people in Guangdong province could hardly understand Mandarin dialect, hence knowing little about the idea of the central government, failing to understand many policies formulated in Beijing and even often misunderstanding them. If we draw a line from Beijing to Guangzhou from the south to the north, Nanjing is almost situated in the middle.

Observed from a different angle, no one doubts that Shanghai is a city enjoying the highest speed and the best quality of economic development in China. Western China lies at the other end of this line, also witnessing Nanjing in the middle of this line from the east to the west. In fact, Nanjing is referred to as the middle situation because of its economic development, rather than its geographic location. Therefore, the location of Nanjing is somewhat special, as it develops at a moderate rate at the cross-point of two axes, almost representing the balanced development of excessively expanding urbanization in the rapidly evolving Chinese society. Unlike some cities of excessive exaggeration and impetuosity, Nanjing is blessed with conditions favorable for the fulfillment of undertakings. Living in such an environment, I sincerely hope to work and think calmly in a normal manner. As luck would have it, the cost of most of the design projects I have undertaken in recent years has been quite low. I have almost never encountered a building of over 1500 Yuan/square meter before, hence leaving no conditions and reasons for extravagance. I have no idea whether it depresses me or makes me feel lucky. Anyway, Architecture is something that can arouse enjoyment among all people when it is undertaken.

Architecture is a complicated job associated with almost all aspects in our social life today. Meanwhile, it can be as abstract as the most fundamental state of spatial enclosure, confronting all the basic problems it must solve in terms of adaptability and helping us to establish a certain visual order in this confusing world. Having designed his own residence as an architect, philosopher Weightgenstein regards architecture and philosophy respectively as a project of self-reliance, an exposition of self-reliance and a way of self-reliance in observing things. However, he believes that architecture is obviously more difficult. "Difficulties in philosophy are nothing as compared with those in architecture." Perhaps it is difficult to draw an objective conclusion on the difference of difficulties between architecture and philosophy. Unlike the situation in which a philosopher faces puzzlement of human life perceiving and understanding architectural issues is the means with which the architect gets to know this world. An architect applies architecture as a framework in observing and understanding the world. Throughout life, an architect can have many experiences as his/her opportunities to change his/her attitude toward life and understand architectural issues.

Over the past years, I have always been keeping in mind my memorable experience in 1998. After the terrible flood of the Yangtze River, I got in touch with Ruichang in Jiangxi province and helped the locality to plan for their reconstruction with my colleagues, moving low-lying villages destroyed by flood to settle on the high land. The building cost for a local ordinary house was about 20 000 yuan, but most families were unable to build it. After discussing with the local government, we decided to build roads with relief-funds provided by the government (5 000 yuan for each household) while laying foundation for houses to be put up. Then, each household began to build the house on the stone-foundation to tide over the winter according to their own situation. Most of the families were only able to complete part of the house with the rest left behind for future completion. Under such conditions, our frustration could be well-imaged as we suddenly found that almost all our ideals and techniques of design accumulated for many years were useless and that we had been thinking about how to help them solve actual problems as soon as possible and how to reduce the building cost as much as possible by overcoming difficulties. A year later, getting to this familiar place once again, we were confronted with unexpected visual and mental shock, i.e. Houses growing naturally in hard life, architectural scenes with real vigorous life are much better than all essentially fabricated architectural scenes around us when architects no longer pay attention to stylized design issues and abandon professional habits of design.

The basic principle that the design should be concerned about is solving problems with the most reasonable and the direct spatial organization and the way of construction, responding to requirements of adaptability with ordinary materials and construction methods as well as trying to find out the potential visual expressiveness from among ordinary materials. This should further become a work-strategy applicable to the requirements of large-scale construction in the rapid development of Chinese society today, as well as benefit rational application and arrangement of limited human resources. Meticulous analysis always takes place after acute intuition. Attention must be paid to the fact that the illusion woven by the consumer-oriented society with material products constantly enriched is luring us to lose acute perception and accurate judgment of basic architectural issues.



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南京大学陶园 02 栋研究生宿舍

南京大学长江三角洲研究中心办公小楼

兴化新华建筑公司综合楼

南京大学图书馆改扩建

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南京大学雕塑研究所展厅

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上海张江新希望警通办公组团

成都建川博物馆聚落之文革瓷器馆

南京高淳艺术家俱乐部

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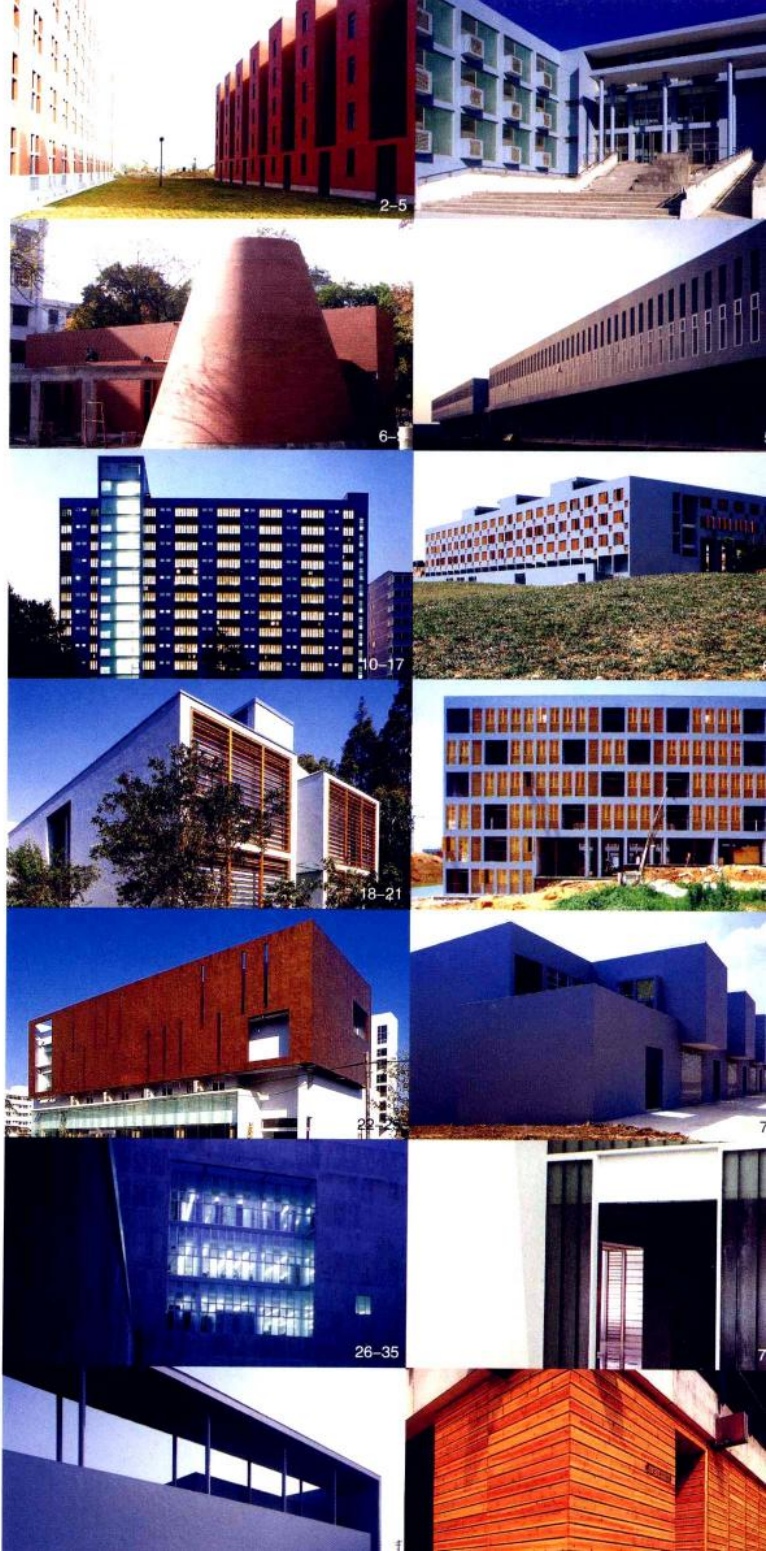
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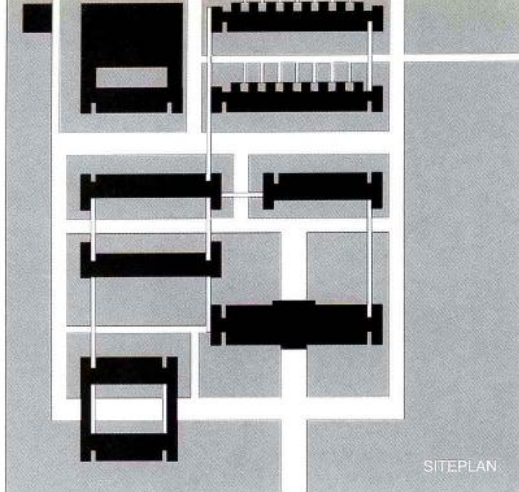
建成作品 BUILT PROJECTS



南通外国语学校学生宿舍 Student Dormitory of Nantong Foreign Language School

南通/Nantong, 1998-1999

DORMITORY



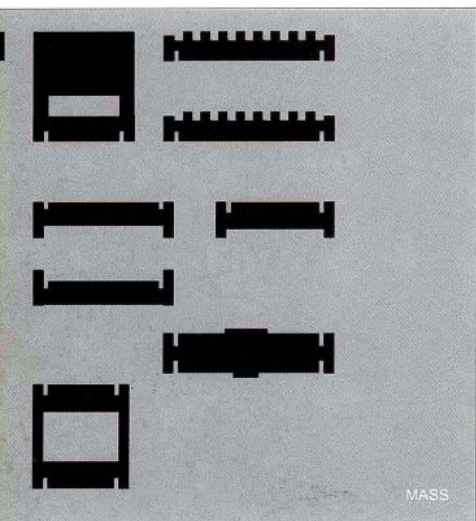
SITEPLAN

南通外国语学校学生公寓是校园规划秩序重要的组成部分,在这一规划中,楼梯间被作为基本结构单元用以形成校园格网。而学生公寓单体的设计原则是以匀质线形布局的被服务单元来表达其使用性质,学生公寓的一间宿舍可以视为基本的使用单位,两间宿舍加上其合用的卫生间也可以被认为是基本的构成单元,它们之间线形组合的结果是在宿舍与盥洗室之间形成街廊,南面是宿舍,北面是盥洗室。

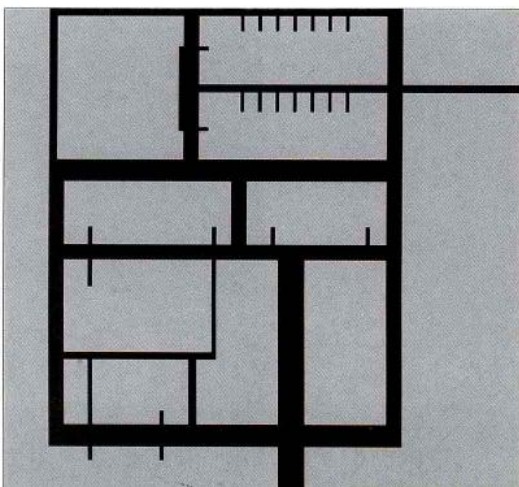
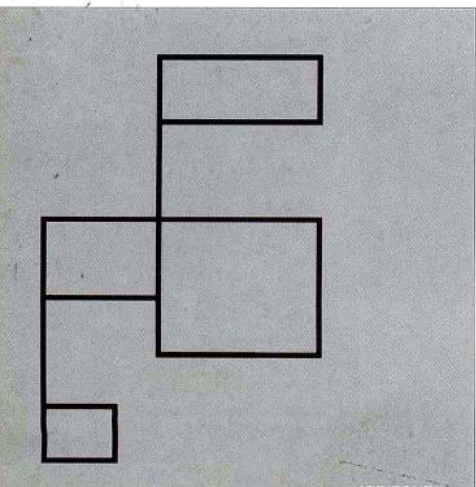
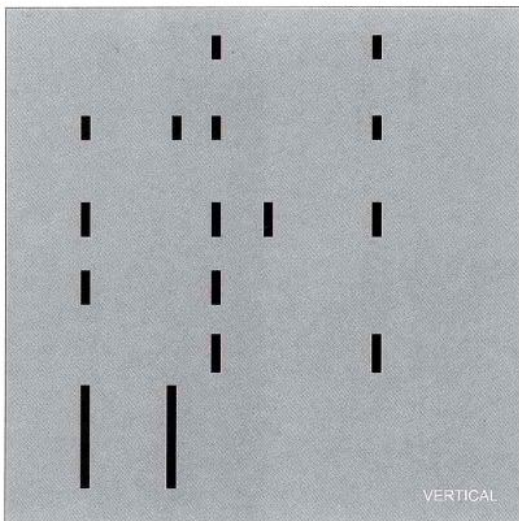
学生公寓的使用者为寄宿制中小学生,半军事化的管理使得辅助房间须考虑每一个寝室的就近对位方便使用,培养学生使用公共设施的责任感,还要能够在统一行动时根据需要相互调节;同时还需考虑方便清洁工的统一清扫。南面安排宿舍是设计规范对中小学宿舍的基本要求。寝室北面的走道通过盥洗室之间的间隔获得有节奏的采光,使得走道成为适合学生活动的街廊。在这一设计中,走廊满足多种活动要求的公共性是空间设置所思考和关注的。

The student dormitory of Nantong Foreign Language School is an important component part of the campus planning in which the staircase, as the basic structure, constitutes campus framework. The design principle of the student dormitory is that the unit served with the layout of homogeneous linearity expresses the nature of utilization. A dormitory-room can be regarded as the basic unit of utilization, while two dormitory-rooms plus a bathroom for shared use can also be regarded as the basic unit. Their linear integration leads to a corridor between the bedroom and the washroom.

MASS



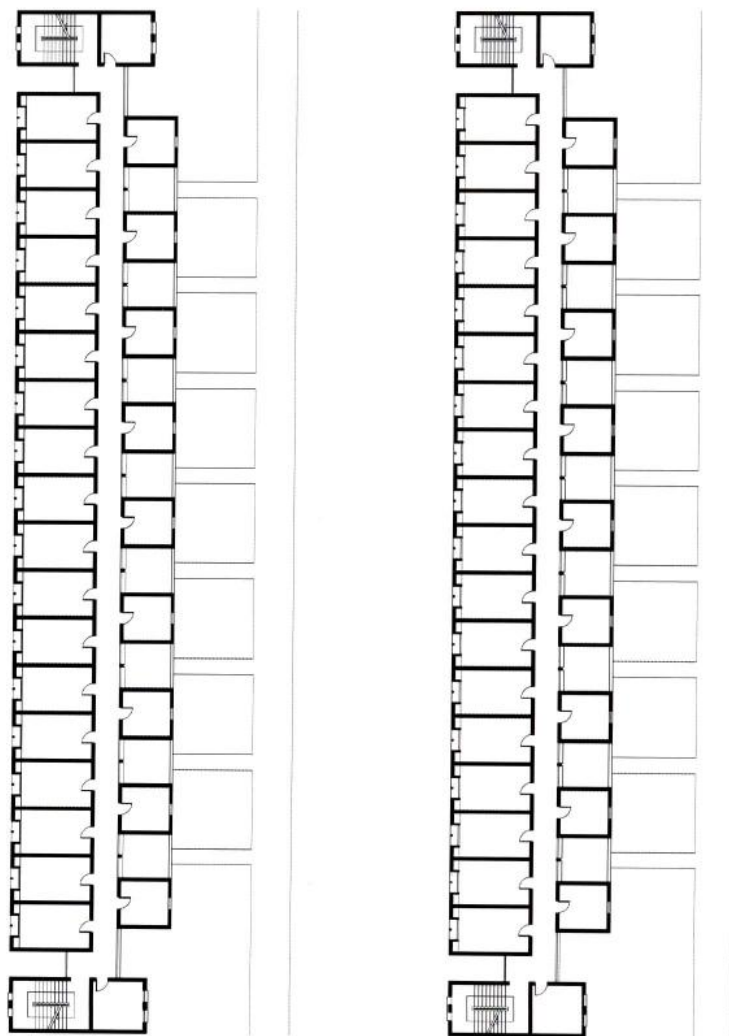
VERTICAL



校园结构关系解析
Analysis of Campus Structure



Users of the student dormitory are high and elementary school students under the boarding system. Close linkage between auxiliary rooms and bedrooms has to be considered due to the semi-military management and that a sense of responsibility for using public facilities need to be fostered among students in addition to mutual adjustment during the unified action when required. Meanwhile, unified cleaning should also be taken into account to the convenience of cleaners. Arranging the bedroom in the south conforms to the basic requirement for the dormitory of high and elementary schools according to the design regulations. The rhythmic lights of corridor from the gap between washrooms in the north, making the corridor a room suitable for various activities.



标准层平面 Typical Floor

南京师范大学陶艺馆

Pottery Studio of Nanjing Normal University

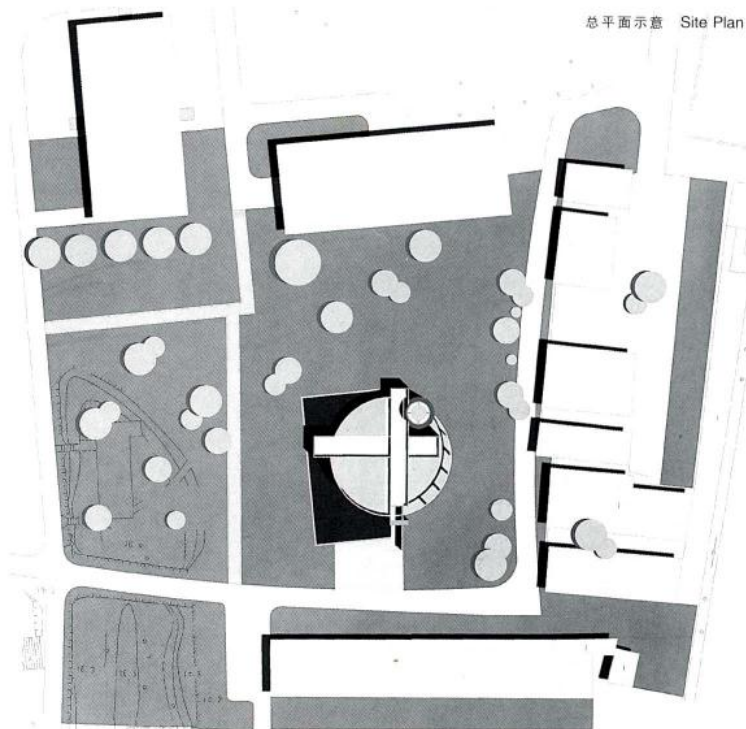
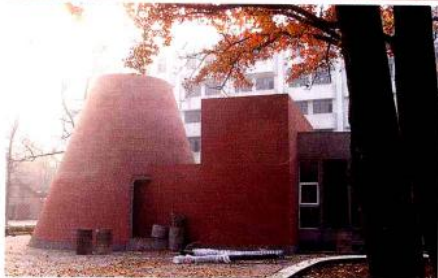
南京/Nanjing, 2001

南京师范大学陶艺馆位于南京师范大学随园校区,是南师大美术学院陶艺研究所的工作室,建筑面积 340 m²。陶艺馆按照使用分为三部分:工作室、展厅及辅助用房。

陶艺馆位于南京师范大学音乐系和美术学院之间的空地上,音乐系馆是金陵女中遗存的近代建筑,美术学院楼则是 1980 年代建成的教学楼。用地的西侧是茂密的树林,基地上有几棵大树需予以保留。

The pottery studio of Nanjing Normal University, situated on its Shuiyuan campus, is attached to the Pottery Research Institute of Nanjing Normal University. Covering a construction area of 340 square meters, the pottery studio is divided into three parts, i.e. the studio, the exhibition-hall and the auxiliary rooms.

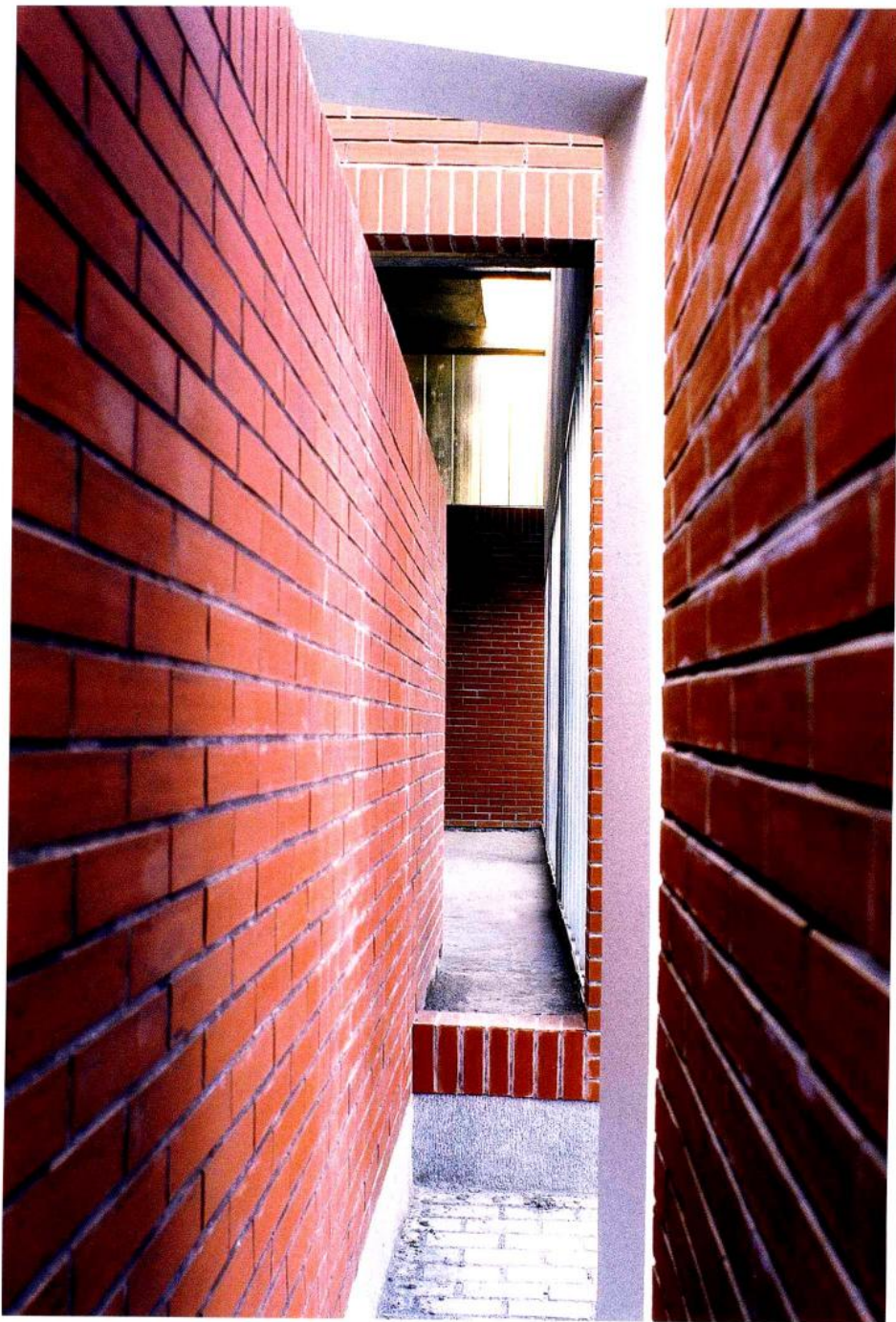
The pottery studio is located between the Music Department and the Fine-Art Institute of Nanjing Normal University. The Music department is found in a modern building of great appeal, while the Fine-Art Institute is in a teaching building put up in the 1980s. To its west is a forest and that a number of big trees on the site need to be kept.



设计在总体关系上主要是通过圆形的体量将两侧不同性质的建筑衔接起来，在空间布局上则是通过不同使用性质的房间之间组合关系清晰的表达，表现使用与形式之间直接的对应关系。教师及学生工作室作为主要的使用空间高 3.6 m，并安排在景观最好的西侧；展览与门厅及过厅相结合，采用 4.8 m 层高并以半透明侧窗及天窗营造适宜的展示氛围；辅助用房高 2.4 m，将工作室及过厅联系起来；窑房高 7.2 m，采用天窗采光通风。材料的选择也遵循这一构思。这是一个容易看懂的设计，词汇与其表达的含义之间是没有粉饰的对应。

On the whole, the design is chiefly intended to link the buildings of different styles on both sides through its round layout, while the space is clearly expressed by the integration of rooms of different utilization purposes, so as to manifest the clear relationship between the utilization and the form. Studios for teachers and students are the main space of utilization, towering 3.6 meters high and that they are set up in the west with the best scenery. The lobby is combined by the corridor in the exhibition-hall, applying semi-transparent side-windows and sky-windows of 4.8 meters high, so as to create an appropriate atmosphere for display. The auxiliary-room, 2.4 meters high, is linked with the studios and the corridor, while the cave-room, 7.2 meters high, resorts to sky-windows for ventilation and high lights. The choice of materials is also corresponded to this idea. This is a design that can be easily perceived. There is no cosmetic correspondence between vocabulary and the connotation that it expresses.

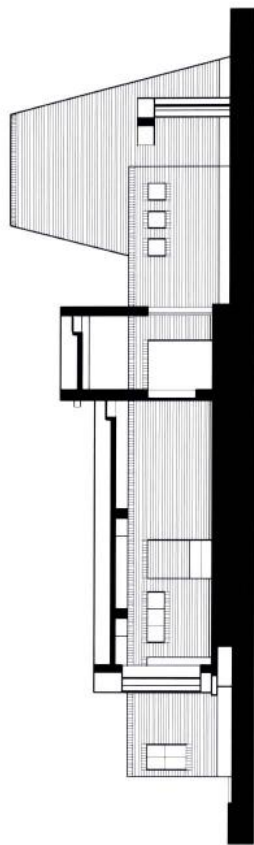




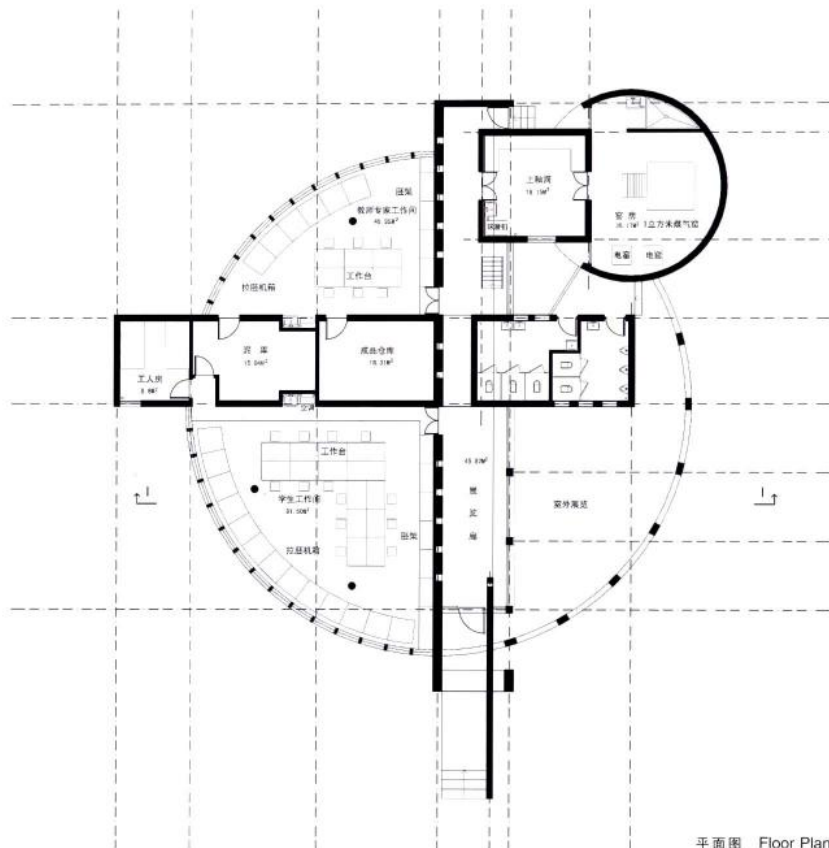
客房的顶面是玻璃百叶天窗，兼有采光和通风的双重效用，房间里的热空气可以通过顶上的引风百叶有效地排出屋面。

The ceiling of the cave-room is inlaid with glass shutters, serving to provide lights and ventilation. The hot air within the room can be effectively discharged through shutters.





剖面图 Section



平面图 Floor Plan

