

清华建筑STUDIO WORKS 1
SCHOOL OF ARCHITECTURE, TSINGHUA UNIVERSITY

飲食 北京

清华大学出版社

单军
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Foodscape Beijing

内容提要

《清华建筑 Studio Works》是清华大学建筑学院建筑学系“建筑学工作室”的真实记录，内容包括教师的教学介绍、教学目标与计划，学生的完整设计思考过程及设计成果，并附有任课教师以及特邀的建筑界学者和其他领域学者的精彩点评，是清华大学建筑学院新一轮教学改革成果之一。

“饮食北京”是清华大学建筑学院三年级 studio 教学中的一个课题，也是一次生动的、具有典型意义的教学体验。教师和学生以北京为背景，以大量存在于日常生活世界的、与普通大众密切相关的“饮食”为题，关注其空间与形态的表现及对城市环境的影响，试图从建筑角度洞悉社会现象，以建筑方式解决城市问题。课程在激发学生们的创造性的同时，也引导他们思考建筑师将来的社会责任。“饮食北京”作为阅读北京的一种方式，从一个侧面体现了建筑学的大众性、社会性和“人文关怀”，它不仅是对建筑教育从目标到模式的一次积极探索，也是对建筑学自身意义的一次深刻思考。

本书适合建筑学与城市规划专业学生作为设计课教学辅导书之用，对于建筑学界、社会学界、文化界人士，以及所有关注以北京为代表的当代城市与建筑发展的广大读者，也能带来新的启发。

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饮食北京

单 军 张 悦 编著
by Shan Jun & Zhang Yue

Foodscape Beijing

清华大学出版社
Tsinghua University Press



谨将此书献给所有热爱北京的饮食男女们



清华大学建筑学院“饮食北京”studio 课题组师生

再忙，也不能不吃饭。 We all have to eat, no matter how busy.



MENU

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秦佑国 (清华大学建筑学院院长、教授)



《饮食北京》辑集的是清华大学建筑学院本科三年级学生建筑设计课的一次作业，是建筑学院近年来推进教学改革，尤其是设计课改革的成果。

清华大学建筑学院具有自己的办学特点：在建筑学一级学科下只设一个本科专业——建筑学，实行“宽口径”培养，学科领域是建筑、城市和景观三位一体；强调建筑学是科学与艺术的结合，学生能力是创造力和综合解决问题能力的结合；实行6年本硕统筹学制，一部份学生通过6年连续学习可获得硕士学位。

教学改革是基于办学特点和学制进行的。建筑设计课是教学改革的重点，在一、二年级设计课改革的基础上，三年级建筑设计课试行了设计studio方式：由设计课任课教师开设4个studio，拟出题目和教学计划，经系教学讨论会讨论修订后，向学生公布，学生自由报名、自愿组合。Studio方式避免了过去90个学生、9个教师用同一个任务书做同一题目所形成的题目多年固化、教师个人特点难以发挥等缺点。同时教学目标和教学方式也有较大改革，以概念性设计（Concept design）为目标，培养学生的创造性。学生自选地段，观察、体验和调查，自拟设计目标和任务书，培养学生主动精神和综合分析能力；在观察调研中，能以自己的视角和切入点敏锐地发现问题，寻找关键点，并以自己独到的设计来加以阐述和解决，这就是创造性。教师以启发引导、讨论和评议为主进行教学。这种教学方式较好地调动了学生的学习热情和积极性，激发了学生的主动精神、自信心和创造力。同时，对教师也提出了更多和更高的要求，发挥了教师的积极性和各自的特点。

《饮食北京》是4个studio之一。说实在的，当我最初听到这个题目名称时，心里还有点担心：这么个题目，能做出些什么来？然而当我后来参加评图时，看着学生们的作业，听着他们的讲解，我被感动了。学生们把这个题目做得那么丰富多采，视角那么宽，思路那么活跃，出乎我的意料。我确实感到，我们往往低估了学生的创造性。他们的方案是有不成熟之处，在他们的图上是找出不少错处，但他们的敏锐性、探索性、想像力是需要肯定的，对我们教师也是有启发的，“教学相长”不再是一句套话了。

三年级其他几个studio也是不错的，各有特色。清华大学建筑学院的教学改革还在进行中，需要总结已做的工作，进一步体系化，以适应建筑学科与建筑教育的现代发展和清华大学创建世界一流大学的办学目标。

"Foodscape Beijing" is one of the studio design courses of undergraduate School of Architecture, Tsinghua University. It is one result of series reforms in our teaching program in recent years.

The School of Architecture in Tsinghua University has its educational objective, insisting on a wide-range training which covers from city planning, architectural design and landscape design, emphasizing the combination of the science and art, encouraging the creativity and problem-solving capabilities of the students.

The school is now switching to a new educational system, under which part of students will get their master degree after a 6-years' continuous study. For such an objective, teaching reforms have been carrying out, especially in the courses of architectural design.

In the third year's program, we set 4 different design studios in 2003. Four teaching teams were formed according to the teachers' specialties and interests. Four different themes and schedules were raised and fully discussed in the teaching forums of the whole school. After the 4 teaching schemes were explained in the first class, students could have their free choices in the 4 different studios.

At the same time, the training of the "concept design" was planned to add to the traditional teaching goals. Students are encouraged to choose their sites, probe on the existing, discover the key problems, work out the design task themselves, and finding the solutions. In this way, the students were aroused to be enthusiastic and confident, together with the rationality and creativity.

"Foodscape Beijing" was exactly among the above 4 studios. Frankly speaking, when I first hear the name of the studio, I was some curious about the final results under such a theme. However, when I joined in the final review, I was really touched by the students' works, especially their broad visions, their serious attitudes, and their rich and colorful designs. Although there are still some defects in the works, the acuity and imagination are deserved to be appreciated.

The other 3 studios have their own characteristics and were successful too. The educational reforms of our school are still in the process, we need to summarize what we have done for the future actions. In this sense, the studio works "Foodscape Beijing" will be helpful.

朱文一 (清华大学建筑学院副院长、教授)



宽容·选择·状态

——《饮食北京》清华学生建筑作业辑有感

《饮食北京》学生设计作业辑是清华建筑教学三年级设计课中的一个专题设计 (Studio)。课题着重训练学生从建筑角度洞悉社会现象的能力,以建筑方式表达社会现象的能力,以及学生之间、学生与教师之间的团队协作能力。

在学生提交的作业成果中,首先感受到的是设计题目的宽容性。学生根据教师提供的设计题目进行自主的逻辑演绎,复杂的社会问题被合乎逻辑地简化、提炼,最后以符合学生知识结构和阅历的方式展现。这其中“宽容的”设计题目起到了关键的作用,单军、张悦等“饮食北京”的指导教师在这方面付出了努力。

其次,三年级是清华6年制设计课教学承前启后的阶段,是学生领悟设计理念、掌握设计方法以及选择未来发展方向的关键时期。简单地说,三年级教学应该体现“选择”。从整个年级教学来看,教学计划给学生提供了建筑设计、城市设计、建造设计、场地设计、保护设计等方向的设计专题。在建筑设计方向中,又有偏向工业产品的、生态的、社会问题的等多种选择,“饮食北京”是建筑设计方向的选择之一。从《饮食北京》中,可以看到学生设计热情高涨的背后是学生兴趣爱好的无拘束呈现。学生在学习过程中进行“潜意识选择”,有的学生呈现出较强的设计能力,有的表现出较强的口头表达能力;有的对宏观的问题感兴趣,有的对设计细部情有独钟;有的“自然”成为设计的组织协调者,有的喜欢“单挑”;有的展现出较敏锐的社会观察能力;有的对纯技术如计算机辅助设计兴趣浓厚等等。尽管三年级学生的“选择”是很初步的,甚至尚不能预示其未来的发展方向,但在这一阶段提供一个“选择”的机会无疑会对学生的未来发展起一定的指示作用。

第三,相对于一、二年级教学注重训练学生“典型的”基本设计技能,“饮食北京”专题设计则是一种“非典型”设计,它引导学生进入一种具有强烈“传染性”的设计状态。在这种状态中,学生就像被带上了一副“建筑眼镜”,所见所闻都感到“特别建筑”,设计热情高涨,成果丰富多样。在学生作业最终汇报答辩中,可以感悟到学生追求知识的本色,以及在某些触及设计原创力的点上学生、指导教师、评委专家之间心有灵犀般的交互互动。这对指导教师提出了更高的要求,一方面指导教师要努力营造设计状态,另一方面又必须严格控制这种状态,使之不偏离教学轨道。在《饮食北京》作业辑中,可以看到指导教师娴熟的教学艺术。

专题设计 (Studio) 教学方式在国外建筑设计教学尤其是研究生设计教学中十分普遍。清华设计教学结合6年制学制改革,正在进行专题设计教学的种种尝试,试图探索一种适合中国国情、清华校情的设计课教学模式。《饮食北京》代表了这方面探索的一项成果。作为清华建筑学院主管教学副院长,希望《饮食北京》的出版能丰富设计课教学的类型、促进设计课教学的改革;同时希望指导教师及时总结经验,更上一层楼。

Tolerance · Choice · Situation ——about “Foodscape Beijing” Studio Works

Studio works “Foodscape Beijing” is one of 4 studios of the third grade design courses in the school of Architecture in Tsinghua University. The course is designed to train students to discern social phenomena from architectural perspective, to express social phenomena in architectural way and to have teamwork with fellow students.

From the submitted works, I'm first impressed by the tolerance of the topics. Based on the design topics provided by teachers, students deducted them logically by themselves so that complicated social problems are simplified and abstracted logically and finally presented in a way that is in accordance with the knowledge structure and experience of students. “Tolerant” design topics contribute a lot to this aspect. The “Foodscape Beijing” faculty advisor led by Shan Jun and Zhang Yue made wise effort to achieve this result.

Secondly, grade three, which is a connecting period between the previous and the following 6-year design courses, is a crucial period for students to digest the design concepts, grasp design techniques and choose the specialization of future development. In a word, “choice” should be emphasized in the teaching of the grade three. From the teaching of the whole grade, teaching plans provide students with studios of Architectural design, Urban design, Landscape design, Protective design and so on. The architectural design studio specialization is including the multiple choices of concerning industrial products, ecological and social problems. “Foodscape Beijing” is one choice in this specialization. From it, I can see that beneath the high enthusiasm for design are the students' unconstraint interests. In the process of learning, students made choices subliminally. Some display a stronger architectural ability, some are interested in macro problems, some are fascinated by the details of design, some naturally turn out to be the facilitators, and some like to be alone, some exhibit acute ability to discern social problems, some are good at oral expression, some are highly interested in pure techniques like computer assisted design and so on. Despite of the principium of the choices made by the third-year students, which even cannot foresee the direction of future development, this period offers students an opportunity to make choice which will undoubtedly indicate the future development in some way.

Thirdly, “Foodscape Beijing” studio is a kind of conceptual design, which shows students a way into the intensively “infectious” design situation. In this situation, students are like wearing pairs of “architectural glasses”, things smelt and saw are especially architectural. They have high design enthusiasm which generate abundant and various productions. In the final review of students' works, I could feel students' inward pursuits for knowledge and the mutual inductance between students, faculty advisor and judges experts on some impulsive points in the designs. This requires the advising faculty, in one way, to try to build a design circumstance and, in another, to strictly control this circumstance lest it go astray. In works of “Eating Stories of Beijing”, skilled teaching techniques of the faculty advisor are prominent.

Studio, a way of teaching, is prevalent in the teaching of Architectural Design, graduate design courses abroad. In Tsinghua, combined with the 6-year educational system reformation, we are carrying out a variety of attempts in studios teaching and trying to explore a teaching mode that fits the situation of Tsinghua University. “Foodscape Beijing” represents a nice production in this exploration. As the Deputy Dean in charge of teaching in the School of Architecture, I hope that the publishing of “Foodscape Beijing”—the students' works—will enrich the styles of design courses and boost the course reformation. At the same time, I hope that teachers would sum up lessons and experience and make progress.

饮食北京·教学备忘录

Foodscape Bei Jing · Course Introduction

饮食男女，人之大欲存焉。

——《礼记》

食色性也。

——《孟子》

最初城市是神灵的家园，而最后城市本身变成了改造人类的主要场所，人性也在这里得到充分的发挥。

——L. 芒福德：《城市发展史》

独特多样的中国饮食文化，不仅衍生了中国城市最大众化的建筑类型与城市场所，更构成了中国城市文化中最具活力的一个方面。

——清华大学建筑学院“饮食北京”课题组



北京…

北京对世界而言是独一无二的。

这种独特性不仅因为其作为千年古都而积淀的深厚文化底蕴和悠久辉煌的历史，也因为2008年奥运会的召开而进行的大量城市建设，使北京成为世界上最大的一个建设工地。随着一些重大的城市基础设施和建设项目的展开，北京吸引了全世界的目光，成为当代世界城市发展史上的一大景观。

北京…

北京对我们而言也是独一无二的。

这种独特性在于北京是我们生活、工作、学习的家园。与纽约、巴黎、东京、开罗，甚至上海、广州们不同的是：北京，不仅存在于我们的印象和记忆中，更存在于我们的日常生活体验中。像罗马之于《罗马风情画》的费里尼（Fellini）、纽约之于《纽约故事》的伍迪艾伦（W. Allen）和《美国大城市的生与死》的雅各布森（Jane. Jacobs），对于北京，我们有着话语权优势。

北京…

按照 A.罗西和 L.克莱尔的观点：城市是由标志建筑/纪念物（landmarks / monuments）和大量的基体建筑或城市肌理（matrix / urban fabric）组成的。在他们看来，后者主要是大量存在的城市住区。

我们认为，除了住宅外，在城市中还有一些大量存在的、可以被视为城市基体的建筑类型，饮食空间即为其一。其重要性在于，像住宅一样，饮食建筑作为人类生存的基本需求之一，最大量地存在于城市空间中，最频繁地与市民生活相接触，并且其形态与功能不仅深刻地影响着城市市民的生活健康和质量，也深刻地影响着城市的环境质量和整体形象。

因此，当学界和媒体就北京的一些新的大型公共建筑展开热烈讨论时，我们希望，通过本次“饮食北京”的 Studio 教学，启发学生对城市饮食空间这一构成当代北京城市活力和问题的另一个重要方面进行一次独立的学术思考，并引起学术界和更多的人对北京日常生活空间的关注。

当然，“饮食北京”的教学过程本身就是对北京城市生活的一次有趣的体验。

Theme

Beijing as an Urban Context

Beijing is unique in the world.

This uniqueness is not only for its profound culture and history, but also for that the coming 2008 Olympic Games has brought the city remarkable changes, which is making Beijing the biggest construction site in the world.

The rapid expansion of the city built area and the carrying out of many large architectural projects, has drawn a world-wide attention onto this changing city. Beijing has been a spectacle in contemporary world city development.

Beijing is unique to those who live here too.

Compared with New York, Paris, Tokyo, Cairo or even Shanghai and Guangzhou, Beijing exists not only in our historical memories, but also in our contemporary daily life.

Just as Feillini's "Roma" for Rome, W.Alen's "New York Stories and Jane Jacobs" "The Death and Life of Great American Cities" for New York, for Beijing, we have the passion to tell the stories of her.



饮食…

《礼记》曰：“饮食男女，人之大欲存焉。”

饮食是人类的基本需求。饮食不仅作为中国传统文化中的一个独特的组成部分而享誉世界，其本身也是多元化的。川菜、鲁菜、东北菜、淮扬菜、上海菜、毛家菜、湖南菜等地方风味；麦当劳、肯德基、星巴克等外国口味，以及北京烤鸭、京城小吃、京城老字号和传统茶肆，共同组成了京城饮食的多样化景观。而北京饮食文化的多样性恰恰反映了其作为一个大都市的外来流动人口的多样化，这也是一个都市城市化发展期间的重要现象之一。

因此，以饮食作为问题的起点，可以获得研究自身的多元化和内在的丰富性，有助于激发产生各种创造性和相关命题。

北京的城市“饮食”空间，多是在城市急速发展背景之下，自发生成的城市空间，有其自在的产生、修补与演进的方式。它似乎经常游离于城市有计划的建设与控制之外，也几乎被中国建筑界所忽略，但它却最为直接而生动地表征了一个城市的生命本质。饮食建筑在看似无组织和规划性，以及 Formal 和 Informal 双重特征的背后，是其自组织性和对社会文化生活需求的深刻反映。例如，在“饮食北京”专题课程进行期间，清华大学校园外的一家餐馆倒闭了，但在几天后，临近位置就又有一家新的餐馆开业。这种半自发性的城市自我“修补”现象背后，隐含着其周边社区居民的饮食需求。

L.芒福德在其经典的《城市发展史》中说过：“城市是人类之爱的一个器官，因而最优化的城市经济模式应该是关怀人、陶冶人。”饮食是与大众关系最为密切的一个方面，研究和关注饮食的空间、类型和形态，是一种城市研究的“人文关怀”，体现了一种城市规划以及建筑设计自身存在的本质目标。

饮食北京的命题旨在体现这种大众性、平民性的人文关怀。

Theme

Foodscape

Eating is a basic necessity. Eating places appear with the highest frequencies in our urban space. The patterns of such places deeply affect the environmental quality of the city, and further, will have huge impacts on the lifestyle of the people live in.

Therefore, under the situation that the academia and the mass-medias are ardently discussing on new Beijing landmark buildings, our studio works contrarily focus on “the stories of eating and its urban context”, which is also called “Foodscape”.

Compared with the elaborate design of those large urban projects, those eating places in Beijing are always self-grown, rough and short-spanned. They seem to be isolated from the urban planning and regulations, and are almost ignored by Chinese architectural academia. However, they show the essence of city lives most directly and vividly.

The theme of the studio, “Foodscape Beijing”, is just to show such a humanistic care for our urban lives, and the process of the studio itself is a wonderful experience of Beijing city.

