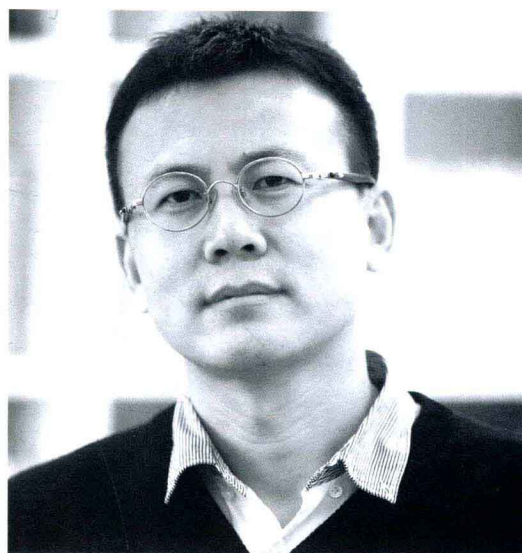


# 李兴钢

中国建筑工程出版社

当代建筑师系列



李兴钢  
LI XINGGANG

李兴钢工作室 编著

中国建筑工业出版社

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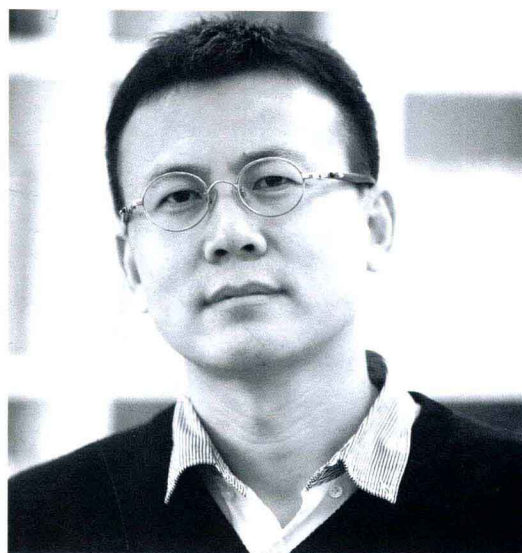
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# 李兴钢印象

文 / 黄元炤

李兴钢，1969 年出生，1991 年毕业于天津大学建筑系后，直接进入中国建筑建筑设计研究院工作至今。2001 年任院副总建筑师；他曾参与北京奥运会主会场“鸟巢”的设计与深化工作，并任中方总设计师；2003 年在院内成立自己的工作室。李兴钢对建筑中的中国性始终是感兴趣的，所以他关注和思考中国古典园林及其当代性；同时他也关注和运用当代建筑语言——结构与形式、皮层与材料。他企图在这两条主要的路线上，强化个人的设计能量，梳理出自己的价值判断与建筑哲学观。

兴涛接待展示中心，是李兴钢初期建筑实践中一项重要的代表性作品，从这个作品中也隐约看到他内心潜藏的设计追求。他把对中国古典园林的关注与片段的感觉，转化成用墙体去暗示与实现：利用墙体的水平与垂直的连续性转折与延伸，界定出内外空间；以墙体的实，围塑出虚的空间，暗示人的视觉与移动，创造出一个出口或路径，把建筑的流线和空间给带起来，这有点园林中步移景异的意味。一方面突破一般接待中心或枯燥僵化、或过度喧闹的印象，一方面也创造出一个游园的方式。这有别于他在设计兴涛学校时，与更早他在毕业设计里对中国城市和建筑之间的“复合性”关系的思考，所以可以观察到，他对园林的关注和思考，已从这个项目开始，并且也在之后的项目中逐渐体现出来。

“鸟巢”，中方总设计师，是李兴钢给人印象最深刻的一个角色，但在参与“鸟巢”设计工作之前，他曾有一个很好的铺垫，就是西环广场暨西直门交通枢纽的中外合作项目。他当时作为设计的总负责人，主持工程方面的设计和具体工作，在中外合作与城市交通节点的双重复杂因素考量下，有了很好的收获——对大型工程的把握与主持，对技术的控制与执行；同时也建立起一种中外合作的对等关系。一方面中外建筑师相互学习、借鉴与交流，一方面增加中国建筑师的自信心，沟通无障碍，思维国际化。这些方面的经验与提升，成为他参与“鸟巢”设计之前非常好的铺垫。

李兴钢因“鸟巢”的原因，和赫尔佐格与德梅隆接触并且对话。他站在中国建筑师的视角，给予“鸟巢”合作设计团队充分的设计建议与价值参考。当时的李兴钢从多重角色与角度——诸如建筑师的角度、社会大众的角度、专家的角度、政府和权威者的角度、乃至中国特有的文化角度等等——去判断这个设计是否符合社会的需求与在中国的被接受度，加上他自己多年来职业建筑师的工作经验与设计想象，给予“鸟巢”合作设计团队适当与适宜的参考答案，而这些答案事实证明绝对是有价值、有结果的。当然，在后来的“鸟巢”工程设计和实施阶段，作为中方设计主持人，李兴钢的作用、贡献和所经历的磨炼有目共睹。除此之外，李兴钢也因和赫尔佐格与德梅隆的接触与合作，进而学习到他们的工作方法与工作模式——怎样使一个建筑的设计和从开始到最后，逐渐发生、发展、完成。如何把事前工作当成设计线索来准备，如何控制每个设计的工作模式，每一步要做什么，直到最后产生一个出色的建筑。在当时的环境与氛围里，所有的环节李兴钢都参与其中，自然受到的影响很大。之后李兴钢成立自己的工作室，他也建立起这样一种类似的工作方法与工作模式，建立起自己的团队。

# Portrait

By Huang Yuanzhao

Li Xinggang, born in 1969, after graduating from Department of Architecture, Tianjin University in 1991, he directly began to work in China Architecture Design & Research Group (CAG) until now. In 2001, he acted as the vice chief architect of CAG. In 2003, in CAG, he established his own atelier. Li Xinggang is always interested in the Chinese feature in architecture, so he focuses on the classical Chinese gardens & their contemporary characteristics, as well as applies the modern architecture languages – structure and form, skin and material. He intends to strengthen personal design power, and express his own value judgment and architectural philosophy on these two main routes.

Xingtiao Reception & Exhibition Center, was one of the most important work in his initial practice. From this work, we can seek out his design pursuit hidden in his mind. His attention to the classical Chinese gardens and feeling to segments were implied and realized with walls: the horizontal and vertical continuity and extension of walls were used to define the interior and exterior spaces, indicating the vision and movement of people and combining architecture streamline and space effectively, which seems like scene changed with the position of visitors in Chinese gardens. We can observe that his focus and thinking on the gardens has started from this work and will gradually continue in the works afterwards.

In Xihuan Plaza & Xizhimen Transportation Hub, as the chief designer, he presided engineering design and particular work. Undergoing the complication of Sino-foreign cooperation and urban traffic node, he had harvested much, namely the master and control of large projects, the control and execution of technologies. Moreover, by establishing an equal relationship, the mutual learning, reference and exchange among Chinese and foreign architects were available, and the Chinese increased their self-confidences and international thoughts, and could communicate with the foreigners freely. The experience in and improvement from such aspects granted him the very good basis before his participation in the design of “Bird’s Nest”.

By virtue of “Bird’s Nest”, he had touched and dialogued with Herzog & de Meuron (HdM). At that time, from multiple roles and angles, such as the angles of an architect, the public, an expert, the government and authority, and the Chinese-featured culture and so on, he determined whether this design was in line with social demand and acceptable in China. With his work experience and design imagination of many years as a professional architect, he gave the “Bird’s Nest” design team with suitable and proper reference, which, proved by facts, were absolutely valuable and fruitful. Of course, at the engineering design and implementation stage of “Bird’s Nest” later, as the chief designer of the Chinese party, Li Xinggang’s role, contribution and experience were remarkable. Besides, via the touch and cooperation with HdM, he learned their working methods and mode—how to gradually start, develop and complete a great design and implement of a building from the beginning to the end. In the environment and atmosphere at that time, he participated all steps in the whole process and accordingly he was greatly affected. Later, he established his own atelier and also set up such similar working methods and mode, and his own team.



皮层，是“鸟巢”所体现出来的设计语言。“鸟巢”那由不规则钢结构编织而成的椭圆马鞍形，仿佛是从瓷器的古雅意韵中衍生出的外形，而就建筑学的视点，“鸟巢”表现出来的就是一个“结构性”皮层的建筑语言。李兴钢也因此开始关注到这个极富当代性的建筑语言。皮层的应用，也在他的其他项目中依稀可见。在复兴路乙59-1号改造中，李兴钢设想利用皮层与建筑内部空间产生联系，形成一种透视延伸的感觉，带有“皮层—空间”的设计倾向。而这个内部空间，被他想象成一个垂直方向的园林，有人停留的地方，也有行动的空间，而行动的过程和停留之处的外面皮层是不一样的——它们的透明度不一样，也就是说，皮层跟路径结合，跟视觉感官发生了关联，不同透明度是对内部空间的不同暗示；对人来说，则有了不同的景观体验。这种对于结构网格及材料的发现和思考，是李兴钢从赫尔佐格与德梅隆那里学习到的——如何关注材料本身的潜力，对材料进行再开发与设计。在北京地铁4号线出入口中，体现的是“皮层—造型”的设计倾向，在结构网格由小渐大的重复动作中逐渐形成一种造型，演化成多面向与多角度的整体感，组织出新的物质性产物。其实“鸟巢”也是相同的倾向，所表述的完全是一个皮层造型体，建筑仿佛变成是一件艺术品。观察这几个项目，就会发现有一个共同的设计语言：皮层。那是因为李兴钢在参与“鸟巢”设计工作的同时，自己工作室的独立设计项目也在进行，相互之间多少会受到影响。

中国性如何在当代建筑中体现，是李兴钢始终思考的命题。而对于这个中国性，他早期曾关注城市和建筑之间的“复合性”，之后则关注中国古典园林的当代性，如兴涛接待展示中心，创造出一个当代商业建筑中的“游园”方式和空间；如大兴文化中心，建筑围绕着一个立体变化的园林式庭院布局。而在这个过程当中，他又转而关注皮层的建筑语言，但对于园林的思考，始终不曾中断过。所以，他开始想把这两条路线做一个结合，企图从这当中去强化个人的创作能量，梳理出一条明确、清晰的设计路线。复兴路乙59-1号改造，是这两条路线结合的初探：皮层与垂直园林的结合，但皮层语言表现太过强烈，锁住了人们的视觉。在建川鉴藏博物馆中，这两条路线的结合更为明显，在立面上用砖来做皮层的处理，塑造出不同通透感的砖砌墙面与内部功能进行对应和暗示，同时用砖来达到一种封闭性与内向性，以突出内部庭院的景观和体验；而内部空间中参观展览的过程则是园林式的体验，运用园林的元素，直接或抽象地表述出来，并使用“复廊”和“亭台”的手法，构成线性的展览空间，所以实际上还是成为了一个繁复的游园式空间。而镜子，在这个项目中是最好的媒介，它回应于建筑的主题，也被设计成装置化与物质化的表现物件——“镜门”，它制造虚幻的氛围，让人亲身体会一种吸引与强迫的历史场景。

综观李兴钢的设计，似乎摇摆在现代与传统之间，或者是企图融合两者。传统，绝对是他所关注的园林，并从中领悟和寻找当代性的表达；而他所认知的现代，更靠近了当代与未来——一种当代的皮层，结构与形式的相互激发与转化，材料潜力的挖掘与再创造。总之，李兴钢逐渐在形塑他自己的建筑语言系统或者是哲学观，他从原本放任的姿态，到慢慢有意识且主动地去思考与建立。步伐，循序渐进与不疾不徐；态度，悠游放松与随性自在。他觉得这样建立的过程是自然而然的，是经验积累的，结果也应该是顺从人意的。下一步，就来看看李兴钢如何激发自己的设计能量吧。

Skin is the design language expressed by “Bird’s Nest”. From the point of architecture, what “Bird’s Nest” expresses is a “structural” skin. Thereby, Li Xinggang starts to pay attention to this modern architectural language, the operation of skin, which glimmers in his other projects. In Reconstruction of No. B-59-1, Fuxing Road, he conceived connecting the skin and the interior space so as to form a feeling of perspective extension with the design inclination of “skin-space”. This interior space was regarded by him as a garden in vertical direction; the place with the stay and the space of action corresponded to different exterior skin – so were their transparencies. Namely, the combination of skin with path was related to organs and sense of vision, and different transparency was the different indication to the interior space. This discovery and thinking of structural grids and materials were learnt from H&M, i.e. how to note the potential of materials and re-development & re-design of them. Accesses of Line 4 of Beijing Subway expresses the design inclination of “skin-shape”. In the repeated action of structural grids from smaller to bigger, a shape gradually comes into being, evolving into the multi-directional and multi-angular integrity. The expression is completely a skin-shape body and seems an artwork. Observing such several projects, we can find the same design language: skin. While he was participating in the design of “Bird’s Nest”, the independent design projects of his atelier were ongoing. As a result, they were influenced by each other more or less.

How to indicate the Chinese feature in the contemporary architecture is the subject Li Xinggang is always thinking about. In respect of this Chinese feature, in the early time, he paid attention to the “compound” between city and architecture. Later, he shifted his attention to the contemporary characteristics of the classical Chinese gardens. For example, Xingtao Reception & Exhibition Center has created one “garden-sightseeing” mode and space in a modern commercial building. In such course, he again shifted his attention to the architectural language of skin. However, he has never interrupted his thinking about Chinese gardens. As a result, he started to combine these two routes in order to reinforce personal creation power therein and obtain a clear and remarkable design route. Reconstruction of No.B-59-1, Fuxing Road was the primary test of the combination of these two routes, i.e. the combination of skin and vertical garden; however, the skin language was too remarkable, locking the vision of people. In Jianchuan the Cultural Revolution Museum & Wenchuan Earthquake Memorial, the combination of these two routes was even more remarkable. Bricks were used to treat the skin on the facade, creating the leaky brick-wall surface of different transparencies, corresponding and indicating the interior functions. Bricks were also used to realize the effect of enclosure and introversion in order to stress the scene and experience. With the method of “double-corridor” and “pavilion”, the linear exhibition space was formed a complicated garden-type space. The mirror, as the best medium in this project, reflected the theme of the building and also was designed as the installation, the “mirror-door”, which created a visional atmosphere and allowed people to personally experience an attractive and forced historical scene.

In a whole, the design of Li Xinggang seems swinging between modernism and tradition, or the combination of both. Tradition absolutely is the garden within his attention, from which he feels and looks for the expression of contemporary character. The modernism as he knows is closer to the contemporary and the future, i.e. a modern skin, the mutual inspiration and conversion between structure and form, and the exploration and recreativity of material potential. In a word, he is gradually constructing his own architectural language system or philosophy. From the original indulgence, he slowly becomes rational and actively thinks & constructs his own system. He takes the orderly and reasonable steps, and holds the attitude of ease and freedom. He thinks this course is natural and needs experience, and the result is satisfactory. Next, let’s see how he inspires his own design power.



# 建筑的发现与呈现

文 / 李兴钢

对我而言，建筑的神秘在于它早已存在那里，按照使用者的自然天性和建筑自身的朴素逻辑。而所谓设计只不过是分析了种种给定的条件和多样的可能性后，寻找到的那几乎唯一完美的答案。当然，寻找的过程和表达的方式自然带有因人而异的倾向或痕迹，比如，我是一个如此这般的中国人。

在学习和从事建筑 18 年后，我写下以上的心得。2004 年天津大学建筑学院邀我做一次讲座，主题叫做“发现建筑”，我以此作为毕业后向母校和老师的工作报告。我的讲座是由四川三星堆遗址博物馆收藏的四件商代玉器开始的：第一件玉璞、第二件玉戚形璧、第三件玉戚形珮、第四件环形玉璧。如果把第一件璞玉看成这四件玉器的“前身”，可以想象这样的故事和情景：第四个工匠将璞玉雕琢成一个完美的环形，并将玉石的自然纹理呈现于玉璧表面；第三个工匠顺应璞玉原有的形状和肌理进行适度的加工，得到一件呈盾形对称的玉珮；第二个工匠则基本上把璞玉的自然形状和质地肌理完全保留，只在中间做了一个非常精致的圆孔，这是一件非同寻常的玉璧，天然的朴拙与人工的创造如此完美地结合为一体；而第一个工匠觉得璞玉本身已很完美，干脆不施身手，完全保留，几千年之后竟也成为一代绝品。

这是一个发现与呈现的过程：研究现状、发现线索、制定策略、表达呈现。这也是一个由理性到感性的过程：以理性思考开始，渐以感性表达终结。这完全是一个设计过程的描述，今天、今天以前和今天以后，这样的工作方式，被很多建筑师、很多成功的建筑师所运用和继续运用，也应该是不会有错的。但问题是为什么有人成就为工匠中的大师，有人则永远只是平庸的工匠呢？究竟哪件玉器才是那“唯一完美的答案”？实际上就如同一块璞玉只有一次成为某件玉器的机会一样，一个建筑也只有一次机会成为它自己，作为建筑师，你无法从头再来，这是这个职业的遗憾和挑战，也是这个职业的魅力所在。

建筑的发现非常重要，将设计者引向正确的方向，是理想答案产生的必要前提；建筑的呈现更是如此重要，那是决定建筑命运的时刻：平庸之作还是传世精品、使人无动于衷还是心灵激荡？从发现到呈现，往往经历艰苦卓绝的研磨过程，犹如精美玉品的生成。而建筑的最终呈现，则不仅止于设计，还得经由艰苦漫长的建造而矗立于大地和城市、并最终为人使用和检验，方始完成。

建筑的本质是什么？好建筑是否存在恒久的标准？我因此类问题而经常周期性地处于迷惑—清晰—迷惑的状态，但至少以下几点于我是清晰的：风格不是建筑的（而常常是商业的）目的；建筑的设计应该由回答它之所以要存在开始，并回应人类的本能；好建筑会在斯时、斯地、斯境与体验者或使用者的达至心灵的契合；好的职业建筑师身处自己的时代和特定的社会、文化背景，应该以自己的思考和实践推动建筑学（或其某一方面）的发展，并以此尽到对于人类生活的责任。

一次在工地的偶然经历，曾使我惊诧以至沉思良久：那是一组民工们临时搭建的工棚，却具备很多好建筑的元素和品质：形式、空间、材料、构造、

# The Discovery and Presentation of Architecture

By Li Xinggang

To me, the enigma of Architecture exists in its longevity and antiquation – its endurance and history are the result of natural instinct and plain logic. The so-called process of “design” is the journey to find the almost one and only perfect solution, solely realized after analyzing the various given conditions and possibilities. Naturally, the journey and destination bear the tendency or impressions of the architect, in this case me – a specific Chinese person.

After 18 years of study and working on architecture, I gave a report named “Discovering Architecture” to my Alma Mater in 2004. The lecture began with four jade articles of the Shang Dynasty within the collection of the Sanxingdui Ruins Museum of Sichuan Province. They include a Yupu (Rough Jade), a Jade Bi in the Shape of a Qi Axe, a Jade Pendant in the Shape of a Qi Axe, and a Ring-shaped Jade Bi. If the rough jade is deemed as the “precursor” of the other three articles, the following story can be imagined: the forth craftsman carved the rough jade into a perfect ring and presented the natural texture of jade on the surface; the third craftsman appropriately processed the rough jade according to its original shape and texture and got a shield-shaped and symmetrical Jade Pendant; and the second craftsman generally kept the natural shape, and texture of the rough jade and only drilled a delicate hole, which perfectly combines the natural roughness with artificial creativity; but, the first craftsman, thinking the rough jade was inherently perfect, purely did nothing at all on the the Rough Jade, which, after thousands of years, unexpectedly became a nonesuch.

This is a process of discovery and presentation: studying the present situation, discovering clues, customizing strategy, and presentation. It is also a process starting from rational thinking to emotional expression. Such description of the design process, although plain, should be true because it was, is, and will be used by many architects, including successful ones. But why have some craftsmen become masters but others are always mediocre? What on earth is the “one and only perfect solution”? Just as a rough jade only has one chance to become a jade ware, a building only has one chance to be itself. As an architect, you can never start over again. This is the drawback and challenge but also the charm of this profession.

The architectural discovery is important because it leads the direction and is the prerequisite to generate an ideal solution. The architectural presentation is even more important because it determines the destiny of architecture and whether it is mediocre or excellent. The process from discovery to presentation is often the one as hard as the generation of an elegant jade ware. Moreover, the final presentation of architecture does not end at the design. It cannot be completed until the building has been erected used and verified by people finally.

What is the essence of architecture? Is there any permanent criteria of good architecture? These questions periodically puzzle me, although I clearly understand the following points: style is not the purpose of architecture (but of business); architectural design should first answer why a building should exist and should respond to human instinct; a good building should be harmonious with the soul of users at a given time and place and in a given context; and a good professional architect, who is within his/her time, social and cultural background, should assume his/her responsibility by promoting the development of architectonics (or some aspect of it) with his/her thinking and practice.



细节乃至建筑的神态和气质。简单而内敛大气，放松而自然到位，犹如大师之作。它使周围那些真正要建造的建筑师“作品”（也包括我的）相形见绌。我跟刘家琨建筑师聊天时讲到此，他把这样的情况叫做“素人建筑”。

阿尔瓦罗·西扎在一篇文章开头写道：“毕加索说他花了十年时间学会了绘画，又花了另外十年学会了像孩童般的画画。现今，在建筑学的训练中缺少了这后一个十年。”在我们长大成人接受各种教育的过程中，其实也丧失掉很多天性和创造性，难得的是能够最大程度地保持自己，并在创作活动中体现符合人的本能和事物本原状态的创造性，再加入独特的艺术判断力，才会使作品格外有力量，给人以震撼。伟大的建筑师路易斯·康说，“我爱起点，一切人类活动的起点是其最为动人的时刻”。我认为，并不止于建筑，这也许是值得所有艺术回头深思并有所启示的地方。扣心自问：我们身在何处？我们已经离我们自己有多远？

建筑学成为一个高高在上的“专业”，我以为是一件可悲的事情，这当然是另外的话题。对一个好建筑师来说，也许最后他会发现，所谓的专业技能对他来说并非是最重要的东西，一个建筑师首先应该成为一个真正的人，一个情感丰富、博学通达、敏感灵慧的人，一个对身边事物和人性能够深切感知、体察的人，一个对文化、社会怀有批判精神和责任感的人，一个始终具备、发展自己的创造力和艺术直觉的人，一个具有敬业精神和工作热情的人，当然，还应该是一个健康、平和、享受生命快乐的人。文如其人，建筑也如其人，因此，我越来越感到自己这个人对于建筑设计的重要，做人的质量决定着做建筑的质量——归根到底，什么样的人，就会做出什么样的建筑。设计的活力来自生命的活力，生命的活力来自对生活的敏锐感知和永不停息的思想。

与我们的生活和建筑的呈现相关的一个话题是文化和传统。非物体之美、空灵之美、平和之美、意境之美、跟这些美相关的人的生活和生活方式，是我们失掉和正在失掉的宝贵传统，是我们东方人的传统。我不是一个很激进的人，否则的话我就会说，也许这种美和这种东方的哲学，是挽救我们的城市、挽救我们这些生活在城市中的人、甚至拔高一点讲，是挽救我们文化的唯一的出路。作为生活在这个地方的人，也许东方文化是最适合我们的，生活在一个全球化的、浮躁的现代商业社会里，可能我们并不能够意识到这一点，但是它是在我们心里的，是在我们潜意识里的。

对园林和聚落的体验和 research，给我们很多的感触和启示：从中可以看到和感到令人惊讶的当代性，中国特有的文化魅力和生活哲学活生生地搁在那里，在这个文化浮躁、混乱、茫然的当代社会，在那里我们会找到自己的文化之根和生活自信。我们企图发现其中那超越时间、令古人与今人通感心灵激荡的秘密，相信会对我们的设计有不同寻常的启发。最终，在当下复杂纷纭、极具挑战性的中国现实中，在建筑中发现和呈现我们的文化美学、判断力和自信心，这是我们的使命和职业理想。

我把下面四句话写给自己和伙伴们，并与所有从事这个职业的人们共勉：建筑既是不断研磨的发现，又是不可言说的呈现；建筑的工作既带给你快乐，又无法避免长时间的繁冗琐碎；建筑不是高高在上的专业，而是建筑师作为一个人的真实自然的表达；建筑不是纸上谈兵，而是亲身的建造、体验、触摸和攀爬。

I was surprised and made thinking for a long time by an unexpected experience on a construction site. That was a group of temporary work sheds built by constructors. These sheds had many elements and characters of good architecture in terms of the shape, space, materials, construction, details, and even architectural expression and temperament. They were unsophisticated and self-restrained but have nothing petty. They were also relaxing and naturally in place. Just like the work of a master, it was superior over the desired “works” of architects (including mine) that were to be built nearby. When I mentioned them to architect Liu Jiakun, he called them “natural people’s architecture”.

“Picasso said he took ten years to learn to draw, and then ten more to learn to draw like a child, the architectural training lacks of this second ten years nowadays”, said Alvaro Siza. When we grow up and are educated, we in fact lose much of our nature and creativity. It is rare to keep ourselves to the greatest extent and represent the creativity that fits in with human instinct and the original state of things and the unique artistic judgment is attached, which makes our works powerful and impressive. The great architect Louis I. Kahn said that he loved the origin because it was the most engaging time of all human activities. I believe that this is where architects and all other artists should rethink and get an idea. We should answer the questions: Where are we? How far have we been away from ourselves?

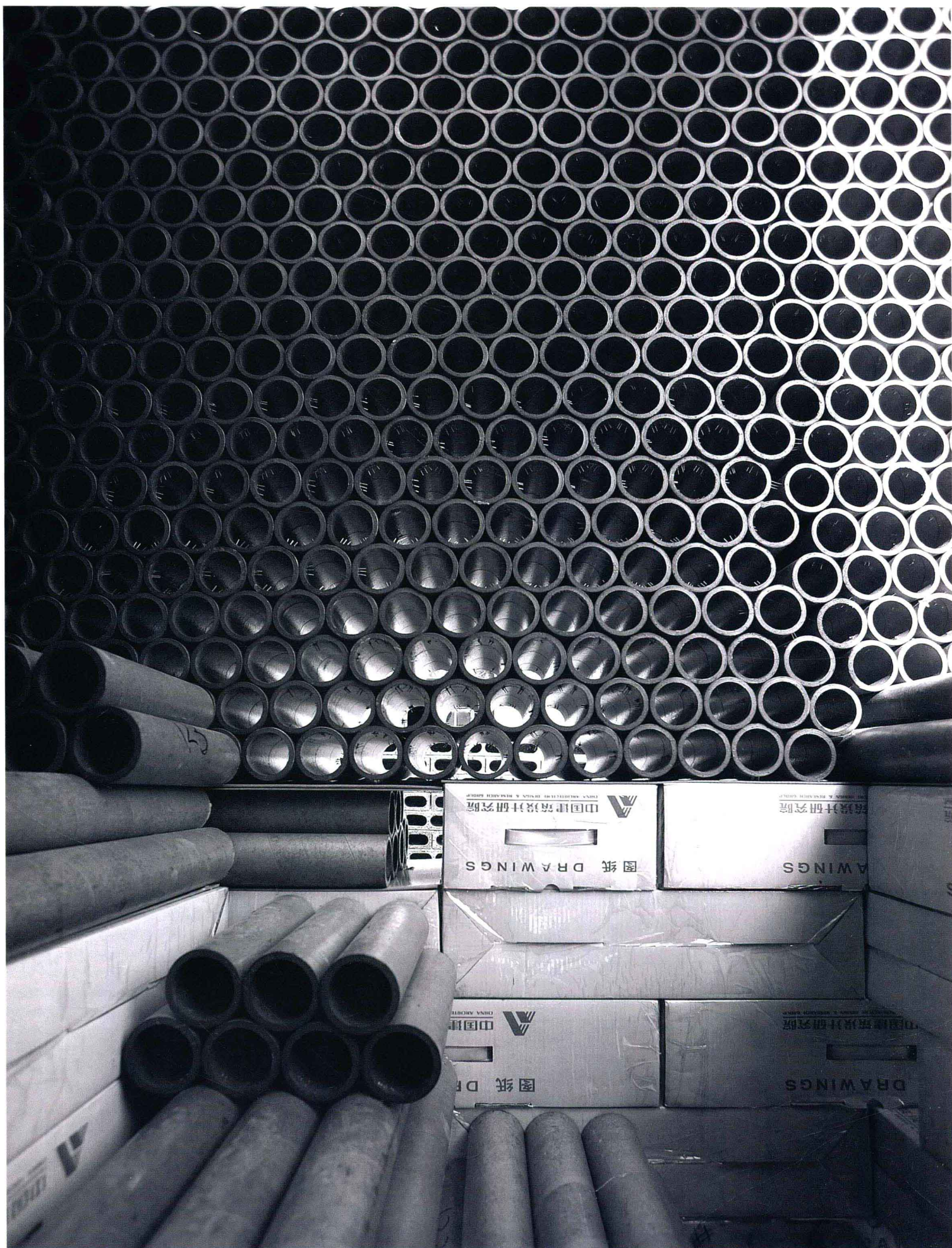
In my opinion, it is no good for architecture to become a profession up above. A good architect may finally find that the so-called professional skills is less important for him/her; instead, he/she should first become a real person who has emotions, extensive knowledge & understandings, sensibility, and intelligence; who is critical to and responsible for culture and society; who has and continuously develops his/her creativity and artistic intuition; who is dedicated and enthusiastic to his/her job; and who is healthy, peaceful, and enjoying life as well. Just like an article mirrors its writer, a building shows its architect. This is why I increasingly feel that the quality of me as a person decides the quality of the buildings. The activity of design comes from the activity of life, which originates from the sensitivity and endless thinking of life.

One of the topics related to our life and architectural presentation is culture and tradition. The life and lifestyle related to the beauty of intangibility, spaciousness, peacefulness, and conception are the invaluable tradition that our easterners have lost or are losing. If I were radical, I would say that the beauty and eastern philosophy may be the only way to save our cities, save us living in cities, or even our culture. The eastern culture may be most suitable to us who live here, although we may not realize it because we are living in a global, fickle, and commercial society. However, it is in our heart and subconscious.

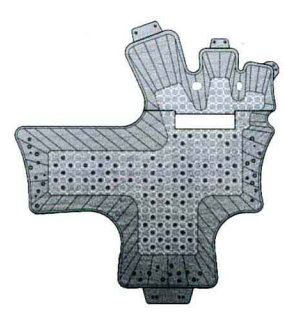
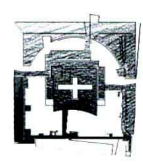
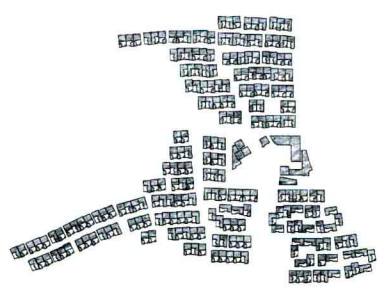
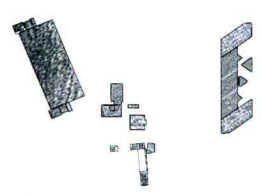
In fact, we get much feel and inspiration from gardens and settlements: we can see and feel the surprising contemporary, where the unique Chinese culture and living philosophy exist. They are the place where we can find the root of our culture and the confidence to our life in today’s society that is full of fickle, confused, and vague culture. We attempt to find the secret that makes gardens and settlements going beyond time and reaching resonance between people of the past and present. We believe that this will provide extraordinary hint to our design. In the complex and challenge reality society in China, it will be our mission and ideal to finally discover and present our cultural aesthetics, judgment, and self-confidence in architecture.

The following statements encourage me and associates in career: Architecture is continuous discovery and unspeakable presentation; Architecture is an enjoyable job despite the long-time redundant and trivial efforts; Architecture is not a profession up above, but the natural expression made by an architect as a human; and Architecture is nothing of empty talk or drawing on paper, but practical construction, experience, touch, and scrambling.











由入口看小区大门 / View of gate from entrance

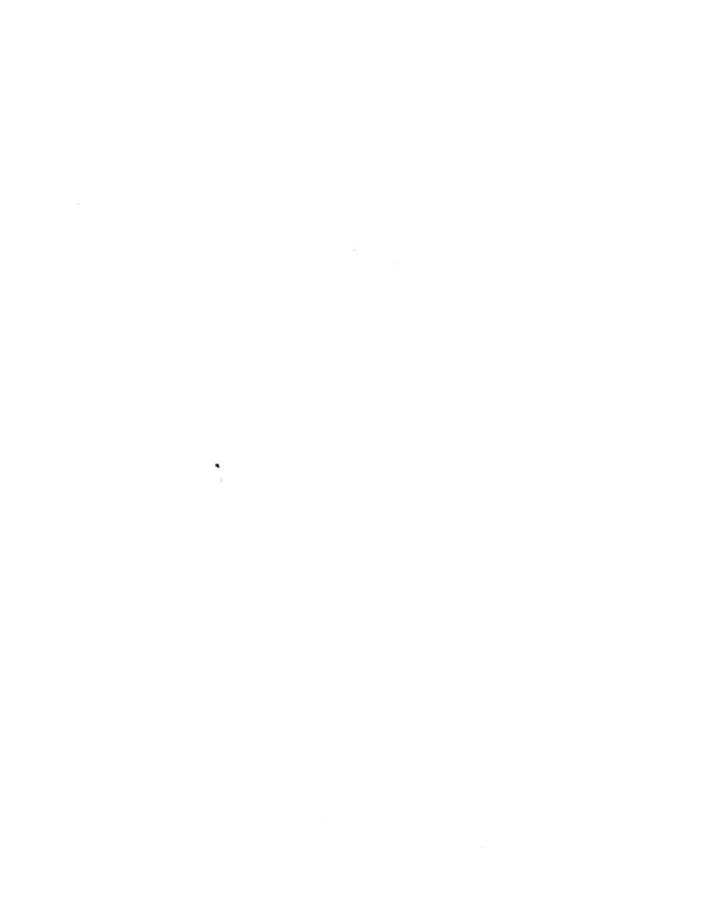


# 兴涛接待展示中心

北京

Xingtao Reception & Exhibition Center, Beijing

2001



兴涛接待展示中心位于北京郊区一个正在开发中的商品住宅小区的入口处。包含了接待、展示、洽谈、住宅样板间、小区大门及警卫室等功能。

设计将整个建筑分为两组体量，分置在狭长的用地两端，中间以长墙／廊相连。由于展示、接待、参观、洽谈和销售的流程而产生了一种动态的流线，来实现建筑的使用过程，这一流线是由墙这一要素的延伸变化来引导的。墙对空间体验的这种动态的引导性是中国建筑传统特别是古典园林的重要特点之一。在中国园林中，由于连续的墙体所特有的导向性，使身处其中的人不由自主地产生一探究竟的欲望，由此在人的运动中发生丰富的空间体验，使中国园林成了真正的四维建筑。在这里，一片白墙由建筑的入口开始，不断地在水平垂直方向延伸运动，忽而为垂直的墙，忽而是水平的板，或升或降，如此形成了建筑的骨架和内外空间；在这个建筑 and 空间骨架中再插入透明的玻璃体和玻璃廊、灰砖的样板间单元和警卫室以及一片黑色的浅水池。景观（水面／庭园）设计与功能流线和空间体验有着密切的关系。

这个小建筑试图将它特有的商业特征与中国传统园林的空间体验和东方意味融合在一起，用一种有趣的、传统的方式来实现商业的、现代的功能，并使用当地的、现时／现代的、可操作的技术满足业主的现实需求和低造价下的快速建造。

摄影：张广源



Xingtao Reception & Exhibition Center is located at the entrance to residential quarter in suburban Beijing. It provides reception, exhibition, and negotiation functions, a residential sample unit, and the gate & guardroom of the quarter.

The entire building is divided into two masses at each end of the parcel but is joined together by a long wall/corridor, which extends and changes to guide a dynamic flow of exhibition, reception, visiting, negotiation, and sale. Such dynamic guidance of walls to the spatial experience is one of the important characteristics of Chinese traditional architecture where continuous walls are unique guides that inspire visitors to find all things out involuntarily. When they move, the visitors gain abundant experience of the space and the gardens become truly four-dimensional buildings. This is just the case in Xingtao Center, where a white wall starting from the entrance continuously extends and moves in the horizontal and vertical direction. Although this vertical wall changes to a horizontal platform at some places, it keeps rising up and down to form the building skeleton and internal & external space in which a transparent glass body and corridor, a grey-brick sample unit and guardroom, and a black shallow pool are inserted.

This building tries to integrate its unique commercial characteristics with the spatial experience and eastern meanings of traditional Chinese gardens so that its commercial and modern functions can be realized in an interesting and traditional manner. Locally available, current/contemporary and operational technologies are used to meet the practical needs of owners and to quickly construct the building at a low cost.

Photographs: Zhang Guangyuan





池边入口 / Entrance by pool



