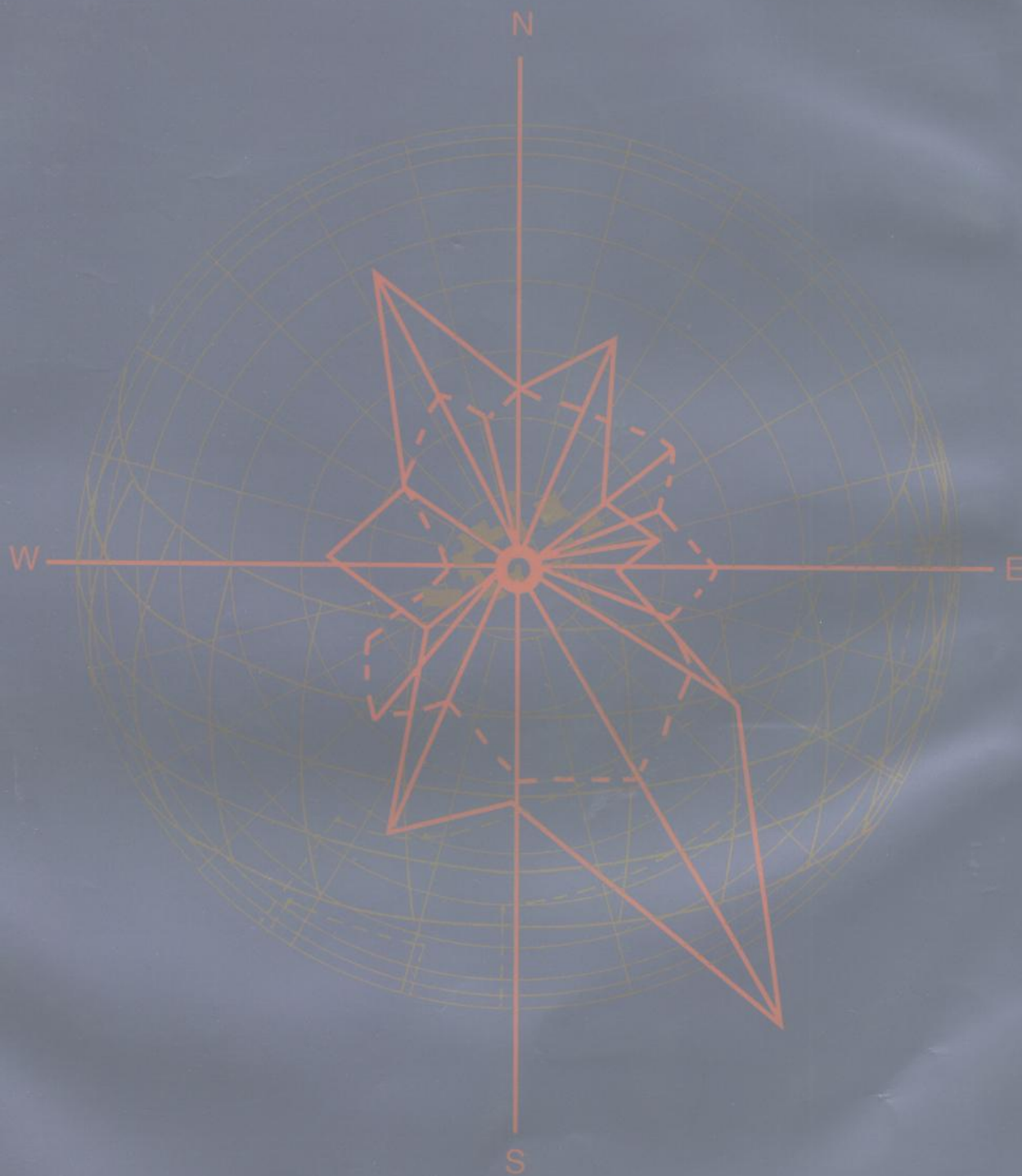


全国大学生建筑设计竞赛获奖方案集

Award-winning Works of the '99 Xunda Cup National Design Competition of Architecture Students

'99 迅达杯



(含光盘)

全国高等学校建筑学专业指导委员会 编
Compiled by China Architectural Education Advisory Committee
中国 建筑 工业 出版 社
China Architecture & Building Press



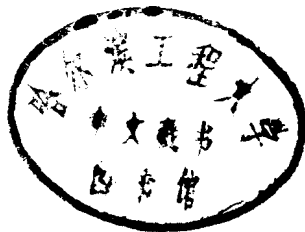
465210

全国大学生建筑设计竞赛获奖方案集

'99 迅达杯

Award-winning Works of the '99 Xunda Cup National Design Competition of Architecture Students

U206
Q89



00465210

全国高等学校建筑学专业指导委员会 编
Compiled by China Architectural Education Advisory Committee
中国 建筑 工业 出版 社
China Architecture & Building Press

图书在版编目 (CIP) 数据

'99 迅达杯全国大学生建筑设计竞赛获奖方案集 / 全国高等学校建筑学专业指导委员会编. —北京: 中国建筑工业出版社, 2000

ISBN 7-112-04169-4

I. 9... II. 全... III. 建筑设计 - 方案 - 中国 - 选集
IV. TU206

中国版本图书馆 CIP 数据核字 (2000) 第 13775 号

全国大学生建筑设计竞赛获奖方案集

'99 迅达杯 (含光盘)

全国高等学校建筑学专业指导委员会 编

*

中国建筑工业出版社出版、发行 (北京西郊百万庄)

新华书店经销

北京百花彩印有限公司印刷

*

开本: 889 × 1194 毫米 1/16 印张: 11 字数: 400 千字

2000 年 4 月第一版 2000 年 4 月第一次印刷

印数: 1—5,500 册 定价: 50.00 元

ISBN 7-112-04169-4

TU · 3296 (9645)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)

目 录

综合评介

新的导向 鲍家声 5

评委感想

饶维纯 10

周若祁 10

张伶俐 11

顾奇伟 11

朱文一 12

何镜堂 12

崔 恺 13

莫天伟 13

张 颀 14

张兴国 14

评选结果 22

竞赛题目

建筑系学生夏令营营地设计 26

获奖方案 29

Contents

Comprehensive Review

New Trends Bao Jiasheng 7

Reviews by the Appraisal Team

Members

Rao Weichun 15

Zhou Ruoqi 15

Zhang Lingling 16

Gu Qiwei 17

Zhu Wenyi 18

Fe Jingtang 18

Cui Kai 19

Mo Tianwei 20

Zhang Qi 20

Zhang Xingguo 21

Competition Results 24

Design Subject

A Summer Camp for Architectural Students 27

Award-Winning Projects 29

全国大学生建筑设计竞赛获奖方案集

'99 迅达杯

Award-winning Works of the '99 Xunda Cup National Design Competition of Architecture Students

TU206
Q89

全国高等学校建筑学专业指导委员会 编
Compiled by China Architectural Education Advisory Committee
中国 建筑 工业 出版 社
China Architecture & Building Press

目 录

综合评介

新的导向 鲍家声 5

评委感想

饶维纯 10

周若祁 10

张伶俐 11

顾奇伟 11

朱文一 12

何镜堂 12

崔 恺 13

莫天伟 13

张 颀 14

张兴国 14

评选结果 22

竞赛题目

建筑系学生夏令营营地设计 26

获奖方案 29

Contents

Comprehensive Review

New Trends Bao Jiasheng 7

Reviews by the Appraisal Team

Members

Rao Weichun 15

Zhou Ruoqi 15

Zhang Lingling 16

Gu Qiwei 17

Zhu Wenyi 18

He Jingtang 18

Cui Kai 19

Mo Tianwei 20

Zhang Qi 20

Zhang Xingguo 21

Competition Results 24

Design Subject

A Summer Camp for Architectural Students 27

Award-Winning Projects 29

自1993年全国高等学校建筑学专业指导委员会组织全国大学生建筑设计竞赛以来,今年是第七次了。前六次(1993~1998年)可以说是一个阶段,此阶段最初的目标是要通过开展这种设计竞赛活动,促进各学校重视建筑设计课的教学,培养严谨的教风和学风,加强建筑设计基本功训练,通过竞赛评选,相互观摩、交流,促进各类院校建筑设计水平的普遍提高。六年的实践表明,这一目标已经达到,不仅设计水平有明显提高,而且各类学校学生参赛作品设计水准和图纸表现差距已明显缩小,甚至难解难分。因此,在1998年大连会议上,与会者对大学生设计竞赛这项活动专门进行了讨论。一方面,充分肯定前六次设计竞赛的成绩,认为专业指导委员会抓住课程设计这一环节,每年开展设计竞赛是抓对了,抓准了,起了很好的指导作用,其效果是积极的、明显的。但是,从另一方面来看,这种竞赛年年如此这般地进行下去,也较难激发广大师生新的激情和兴趣,其结果必然是“老样子”、“一般化”。因此希望设计竞赛进行某些改革,改革的方向应该是给予各校建筑设计教学以新的导向、新的动力,促使建筑设计教学水平更上一层楼。根据大连会议以上精神,专业指导委员会认真研究,明确新的导向就是要通过设计竞赛激发学生创造性思维能力的培养,充分发挥学生设计的主动性和创造性,促使和鼓励学生设计的个性化。为此,设计竞赛的组织从出题到评选都作了一系列的改进,使这次设计竞赛有以下特点:



鲍家声: 全国高等学校建筑学专业指导委员会主任, 全国大学生建筑设计竞赛评选委员会主任, 东南大学建筑系教授

1. 改革了命题。往年的设计竞赛命题正如众所周知那样,其设计任务书全部由教师确定,从基地地点、大小,建筑内容,房间大小、数量等都是给定的,而这次出题要求扩大学生的自主权,只给了要建的项目名称(建筑系学生夏令营)、总建筑面积、用地大小及最后的图纸要求,其他由学生自己决定。要求学生在自己熟悉的一个城市范围内选一基地,具体的设计内容、房间多少,面积大小等等均由学生自己确定,要求学生根据建筑系学生夏令营的要求及自己对夏令营的理解和体验编制设计任务书。之所以命题为建筑系学生夏令营就是考虑它对建筑系学生来讲应是比较容易理解的,易于激发他们的想象激情,利于发挥他们设计的主动性、积极性和创造性。

2. 这次设计竞赛受到了瑞士迅达电梯公司大力支持,上海迅达电梯服务总公司具体赞助。因此,这次设计竞赛冠名为“迅达杯”全国大学生建筑设计竞赛,在互惠互利的原则下,开辟了产与学结合的有益途径,为这次活动注入了新的活力。由于有一定的经济实力的支撑,这次设计竞赛获奖者(一、二、三等奖)除了得到以往的奖牌、奖状精神奖励外,还获得经济奖励,一、二、三等奖的获奖者都分别获得千元以上的奖金,作为他们进行建筑考察、继续学习之费用。

3. 改进了设计竞赛评选工作,使之做到更公平、更客观和更具有权威性。以往五届设计竞赛评选工作基本由专业指导委员会的全部委员作为评委,计20余人,来自设计、规划、技术、历史等不同学科,评选工作有一定困难。因此,第六届设计竞赛评选做了适当改进,减少了评委的人数,在专业指导委员会下再设置由7~9个委员组成的评选委员会,并且都是设计学科的委员,这样提高了评图效率。今年的评选又在此基础上进行了改进,除了原评选委员会成员外,又特地邀请了多名国内著名建筑师、设计大师参加了这次评选工作。不仅提高了评选质量,而且有利于促进学校与社会的交往,增进用人单位(设计院)对学校教学工作的了解;也有利于学校了解用人单位的要求,从而有利于深化内部的教学改革;此外,这次评选时间也增加了,由以往的一天改为两天,使评选工作更为仔细认真,不仅顺利完成了评选任务,而且最后还能有时间进行总结,并对一、二、三等奖得奖方案进行细评,写出评语。

4. 首次邀请香港大学参加了这次迅达杯全国大学生建筑设计竞赛。这是非常有意义的。香港大学和香港中文大学早就对专业指导委员会开展的这项活动表示了浓厚的兴趣和积极要求参加的诚意,但由于香港与内地教学安排不一样,很难在同一时间段进

行、故前两年未能如愿。今年，我们同意香港大学按他们的教学计划安排二年级在适当时间进行，可不与内地学校同一时间段进行。我们同意提前把竞赛文件寄给他们，要求他们在八周内(不得超过八周)完成，并不得将题目向内地泄密。双方进行了很好的配合，顺利地参加了这次竞赛，并获得了很好的成绩。

这次设计竞赛得到了各院校普遍的支持和踊跃参加。全国有64所学校(含香港大学)参加并很认真地组织了这次竞赛，3200多位在校二年级大学生参加了这次竞赛，占在校建筑学专业二年级学生总数的80%左右。按照设计竞赛规划，参赛图纸先由各校自行评图，各校挑选10%的优秀方案参加全国评选。评委会共收到参赛方案313份。经过技术预审组预审和评委会终审，发现有28份方案有违规问题。最终有效方案为285份，交由评委会评选。评选由7名教授和4名国内著名建筑师共同组成的评选委员会，经过两天的认真评选，通过6轮无记名投票，产生了3名一等奖，6名二等奖，9名三等奖和45名佳作奖，共63份方案入围获奖。获奖者占全国参赛作者总数的2%，可以说是百里挑一的，共计有19所学校分享了这些奖牌。

评委们一致认为，这次竞赛是成功的，竞赛命题和评选的导向是鲜明的，也是正确的。那就是鼓励学生立意的独创性、设计的合理性、环境的整体性、内容的切题性及表达的技巧性。在评选的过程中，评委们感到，这一次竞赛成果与前六届相比，这次设计水平明显有了很大提高，大多数参赛作品都注意了设计的创意，力求设计有其独特性。得奖方案有的从地域特点出发(如沙漠地区、江南水乡地区、西南山地和历史文化名城等)；有的从基地环境(郊外自然地形环境、城市中的街区环境和水域码头港口环境等)出发；有的从建筑系学生夏令营本身的内涵出发；有的从结构方式、构造方式(如装配式、书架式等)出发……；总之能从不同的角度进行创意设计。并且很多设计立意及立意的表现都在情理之中，而不像以往单纯地追求形式，模仿某位大师作品，先入为主，生搬硬套，甚至追求花哨，华而不实。从得奖作品来看，它们都有较为独到的创意，能在分析的基础上进行主题构思，同时又找到了较合适的表现形式，可以说表现出一定的逻辑思维与形象思维能力，反映了当代青年大学生中蕴藏着巨大的创造潜力。

香港大学的参赛，也为香港与内地的相互交流和學習提供了难得的机会，香港大学初战成绩优良，给评委们留下深刻的印象。在评图中一般是不易了解哪份图纸是哪个学校送的，因为各图的思路及图纸效果都差不多。而这一次评委们都先后发现有几份图纸有明显与以往或其他方案不一样。这些图纸有两个明显特点：一是设计创意较独特，思路较开阔，设计内容切题，并似有切身之体验，为参加夏令营的伙伴们的参与提供了更多的有趣的途径，引句极为开放、灵活，并且较有秩序和章法，这是以往少见的。另一特点是图纸表现相当简单，有的仅仅是一个概念性的示意图，而不像往年每份图都是那样的深入细微，这说明香港和内地建筑教育上存在着明显的差距，可以优势互补，取长补短，互相学习。从我们来看，香港学生的思路训练得比我们活，思路比我们开阔。这是值得我们学习的，从此反思也看到了我们建筑设计教学改革的需要。

在没有得奖的作品中，也不乏有好的创意或设计，但也因存在着一定的问题而未能入围。不少方案还没有摆脱前六届设计竞赛的思维模式，四平八稳，缺乏创意；有的虽有创意但未能充分表现出来，缺少设计章法，显示设计基础的单薄；有的词不达意，设计就像普通文化馆、俱乐部一样；有的缺乏环境整体性思考，似乎是先做平面，再选基地；有的只注意建筑本身设计，而忽视夏令营“游”地之营造；有的还在玩弄形式，追求花哨，把简单化的问题复杂化……。总之，值得总结的经验和教训都是不少的。总结一次，必然也就会提高一步。由于这次评委和作者都有机会发表各自的观点，为大家交流也提供了较好的条件。

通过这次设计竞赛，参加评选的建筑师们都异口同声地称赞：“没有想到二年级的学生能作出这样的设计”，“学生的设计超出我们设计师前想像的水平”。有的评委感慨地说：照这样训练下去，青年人成长起来，可以看到中国建筑师的国际水平接轨有希望了。当然这是对大学生的鼓励，这也仅仅是开始，但也正是我们的希望！

This year saw the success of the seventh National Competition of Architecture Students (NCAS) organized by China Architectural Education Advisory Committee (CAEAC). The competition had been held for six times since its beginning in 1993. The previous six competitions might be regarded as one phase, during which it was intended to attach importance to the teaching of architectural design in universities, cultivate a disciplined teaching and learning style and improve the training of basic skills in architecture design. Meanwhile it had a primary target of raising the standard of architecture design as a whole by providing an opportunity of learning from each other. The practice in the past six years has resulted in a general improvement of architectural design and a gradually reduced distinction of design standard between the works submitted by the contestants, indicating the achievement of the above-mentioned aims. Therefore, at the conference held in Dalian in 1998, the participants had a special summarizing session on the design competition of the students of architecture. On the one hand, the participants affirmed the achievements of the previous six design competitions and deemed it a great decision of CAEAC to hold the competition annually. They also admitted the competition had served as a good guide in improving the standard of architectural design and had led to satisfactory achievements. On the other hand, they were aware that the routine repetition of this activity could hardly hold the competitors' interest and stimulate their creativity. It is certain to end up as the same old stuff. Therefore, they all expected that the competition could be reformed in such a way as to invigorate and promote the teaching of architectural design in institutions of higher learning. In accordance with the spirit of the Dalian Conference, the CAEAC members had a careful study and clearly stated that the competition should be oriented to stimulate the students' creativity in design and encourage novelty and uniqueness in their works. Accordingly, there have been some changes ranging from the setting of subject to the evaluation of the contesting works, which gave the competition of this year the following new features:

1. A change in the way of setting competition subject. As is known the design subjects including all of its tasks in the previous competitions were all assigned by the teachers, ranging from the location and the size of the site, the size and the number of the rooms, etc. However, in the competition of this year the assigning of the subject was based on encouraging the students to take initiative. Only the name of the project, a summer camp for students of architecture, requirements for the floor space of the building, the size of the site and the technical requirement for the final drawing were given, leaving the students to decide all other factors by themselves. The students were required to choose a site in cities they knew well, to decide the specific design contents and the size of the room and write the design task according to the requirements of a summer camp for architecture students and their own personal experience in summer camping as well.

The subject was so defined for it is easy for the students to comprehend and is likely to set off their imagination, encourage active involvement and creativity from them.

2. The design competition held this year was sponsored by Shanghai Xunda Elevator Service Company, a branch of Swiss Xunda Elevator corporation. Therefore, this competition was named Xunda Cup Design Competition of Architecture Students. Based on the mutual beneficial principle, the competition started a new way of cooperation between the institutions and the industries. With the financial assistance provided by the sponsors, the prize winners of the competition were given material rewards besides medals and the certificates of merit. The winners of the first, second and third prize respectively were awarded more than 1000 yuan as some support for their future study.

3. The appraisal process has been improved in such a way as to be more fair, objective and authoritative. In the previous competitions, The appraisal was mainly done by the members of CAEAC (more than twenty persons). They were from various circles of in the field of architecture such as designing, planning, technology and architectural history and hence the difficulties in the appraisal process. In this case, there were some adjustments in the appraisal process of the sixth architectural design competition. Under the CAEAC were set up the appraisal teams consisting of seven to nine members from the circle of architecture designing. Such adjustments greatly improved the efficiency in drawing appraisal. Based on the previously mentioned adjustments there has been further improvement in the appraisal process this year. Apart from the old members of the appraisal teams, many architectural and design masters well-know both at home and abroad were specially invited for the appraisal work this year, which not only improved the appraisal standard but

also promoted the exchange between universities and the employing units. Through the competition, the employing units (such as design institutions) would have a better standing of the current teaching situation in institutions of higher learning. Meanwhile the response concerning employing requirements from the employing units would help to improve the teaching reforms in the universities. In addition, the time for appraisal process has been lengthened from the previous one day to two days. In doing so the appraisal members were able to make the appraisal process more accurate as well as allow some time to give a summary and evaluation on the works of the first, second and third prize winners.

4. Hong Kong University was invited to participate in the Xunda Design Competition of Architecture Students, which conveyed great significance since it was the first time that the universities in Hong Kong were invited for the competition. Both Hong Kong University and Hong Kong Chinese University have long shown great interest and sincerity in taking part in this activity organized by the CAEAC. Their first two attempts of participation failed due to the different teaching schedules in Hong Kong and the mainland. This year, with the permission of CAEAC, Hong Kong University did not have to follow the competition schedule of the universities in the mainland and could arrange the third year students to take part in the competition according to its own teaching schedule. We mailed them the files concerning the competition and required them to finish the competition within eight weeks (not exceeding eight weeks), keeping the competition subject confidential. The good cooperation between two sides resulted in a successful accomplishment of the competition of this year.

The design competition of the year saw the nation-wide support and active involvement of the departments and colleges of architecture. Altogether 64 institutions, including Hong Kong University, participated and co-organized the competition by sending out more than 3,200 juniors of architecture majors as candidates. Those candidates accounted for 80% of all the architecture majors studying at school. According to the competition rules, the contesting designs first went through the drawing appraisal held at individual institutions and each institution selected 10% excellent works for the nation-wide competition. In the end, altogether 313 pieces of contesting designs were submitted to the appraisal teams of CAEAC. After the preliminary appraisal by the technical appraisal teams and the semi-final appraisal by the appraisal teams of CAEAC, twenty-eight contesting designs were found out to be in violation with the competition rules, thus finally limiting the number of contesting designs to 285. The selected 285 pieces designs were submitted to the appraisal team consisted of seven professors and four well-know architects for final selection. The appraisal process lasted for two days and went through six rounds of secrete ballot. Eventually 63 pieces were chosen as winning works, out of which were three first prizes, 6 second prizes, 9 third prizes and 45 excellent prizes. The winners had gone through intense competition for only two winners were selected out of every 100 contestants. The medals finally went to 19 universities respectively.

The appraisal members agree that the competition this year has achieved great success. Both the assigning of subject and the appraisal process were geared to stimulate the students' creativity and encourage them to design projects which are harmonious with the local environment, well-kept to the subject in content and rich in ways of expression. In the appraisal process the appraisal members all felt there was a great improvement of design standard this year in comparison with the sixth design competition. Most winners demonstrated novelty and uniqueness by creating their designs from different perspectives. Some designs chose locations with special geographical features such as desert areas, beautiful regions in the lower Yangzi valley, the mountain areas in southwest China or cities of historical interests; some paid attention to the local environment such as the natural topography in suburban areas, the streets and alleys in the city, the harbors and ports, etc.; some laid emphasis on their unique interpretation of summer camping; still others stressed the construction of the buildings. Most design conceptions as well as the ways of expressing their conceptions are quite reasonable. The designers discarded the old way of pursuing the form at the sacrifice of the content in the design. Instead of imitating works of certain master, they tend to make the designs their own individual expressions. The winners demonstrated in their designs strong ability in logical thinking and conjuring images. They managed well in exploring design conceptions and seeking the suitable ways to express the conceptions.

The participation of Hong Kong University provided a precious opportunity of exchanging and learning between students of Hong Kong and that of the mainland. The appraisal members were deeply impressed with the excellent designs submitted by Hong Kong University. Generally speaking, it is hard to tell which drawing is from which school during the drawing appraisal because the contesting designs are almost identical in terms of design conceptions and drawing results. However, in the competition held this year the appraisal members found several designs obviously different from the others. They distinguished themselves from the other designs for the following two features:

1. They were pervasive with creative ideas, rich in design conception and well-kept to the subject in content. They seemed to be the direct outcome of the designers' experience in summer camping. The designs provided many more interesting ways of summer camping. They were characterized by the rich and orderly arranged spaces, which were rare in the previous designs.

2. Unlike the detailed drawings in the previous competition, they tend to be very concise in drawing expression and some of them were simply schematic drawings.

Therefore, compared with Hong Kong, the Mainland still falls short in architecture education. It is necessary for the two sides to learn from each other so as to overcome one's weak points by learning the other's strong parts. As far as we are concerned, the architectural students in Hong Kong displayed more flexibility and richness in their design conceptions, which is something worth learning and thought-provoking. The disparities here also suggest an imperative reform in our teaching of architecture design.

Among the disqualified designs not all of them are lacking in originality. They failed for different reasons. Many of them rigidly followed the design modes of the first six design competitions and were criticized for the lack of creativity; some appeared to be creative yet the confusing design hindered the sufficient expression of creativity, which to some degree exposed the designers' weak basic skills and insufficient mastery of required drawing techniques; some were as common as the designs of cultural centers and clubs, falling short of expressing the designers' intention explicitly; some were not done in line with the environment and there seemed to be a disorder in building plane and choosing site; some merely paid attention to the building construction and thus neglected the entertaining function of the summer camp; still others are still only in pursuit of the form, making the simple matters complicated. On the whole the design competition of this year is still far from being perfect and there are still some drawbacks awaiting improvement. A summarization of the competition is necessary and certain to result in further progress in the future. Since both the appraisal members and the designers were encouraged to write their reflection on the competition there is a better chance for them to communicate and exchange ideas with each other.

The architects taking part in the appraisal process spoke highly of the professional ability of the juniors of architecture majors. They admitted that the students' designs far exceeded what they had expected. Some appraisal member thought if such training for architecture students continue it is not a long wait to see the Chinese architects meet the international standards of architectural design. Even though it can only remain an encouragement and a good wish at the moment, we all believe there will be such a day and will be working harder for the arrival of that day.

Bao Jiasheng, Chairman of CAEAC, Chairman of the Appraisal Team of the NCAS Professor of the Department of Architecture, Southeast University



饶维纯（云南省建筑设计院总建筑师，建筑大师）：

我第一次参加全国建筑系大学生设计竞赛的评选，感触颇深。

据统计目前全国已有七十余所大专院校设有建筑系科。这次参加竞赛的只是其中三年级的本科生。对于三年级的学生来说，他们只是初入建筑学专业之门，能在老师的悉心指导下，作出这样高水平的设计作品，实在是不容易。这说明我国建筑教育的水平已有明显的提高。这次参加竞赛的作品体现了以下几方面的特点：

一、思路开阔、构思灵活：这次竞赛在统一命题、统一功能与技术要求的前提下可以自由选址。多数方案能结合所选地址进行构思，有的选择在海滨、河滨、公园等风景区内；有的选址在旧城的传统街区

内；有的选址在被废弃的厂房、码头、采石场等。因而体现了各具特点的设计构思与开阔的设计思路。

二、与环境结合、因地制宜：很多方案在构思方面结合所选地址之外，还在平面空间布局及造型方面也紧密结合所选地址的自然环境与社会环境。获一等奖的东南大学的方案，在已废弃的码头狭长地段上，巧妙地安排功能用房与空间组织，并利用已废弃的码头吊车塔台作为建筑造型因素，强化了建筑物的标志性，收到很好的效果。又如选址在旧城传统街区内的方案，依据旧城街巷及传统建筑屋顶的肌理进行布局，使新旧建筑融为一体。

三、继承与创新，时代性与地方性结合：这是广大建筑师与建筑系学生所共同关注的课题。很多方案在这方面作了可贵的探索。对传统的继承不局限于模仿、照搬或在构件、符号上做文章，而是从文化内涵、精神实质上进行探索，这是可喜的进步。

四、香港回归之后香港学生第一次参加竞赛，他们的方案着重在构思上下功夫，展示了全新的概念设计的思路，给我们提供了可贵的启示。

每年举办的全国建筑系大学生设计竞赛，这是培养未来建筑师和提高建筑教育的教学质量的重要措施，但对于刚入建筑学专业之门的三年级学生来说，竞赛的要求似乎过于苛刻，要求的内容太多，重点不够突出。本人认为香港的做法既能达到目的，又省时省事，不妨进行尝试与探索。



周若祁（西安建筑科技大学建筑学院院长，教授）：

近几年，全国高校建筑学专业指导委员会的主要议题就是如何在设计教育中强化创造性思维的培养。自上届大学生竞赛始，命题方向已有所调整，在保持国内建筑教育原有特色的基础上，鼓励建筑创作的多样化和个性化表现，更符合设计教育的规律，有利于当前教学改革的深化。如果说前几届竞赛注重的是全国各院校建筑教育的整体水平，以及设计作业的合理性、规范性和严谨性的话，那么，新一阶段的竞赛则更注重设计者（学生）个人素质与能力的充分表现，强调创造性解决问题的能力。专业指导委员会组织的年度竞赛具有明确的导向性，对教改是一大动力，亦发挥着催化剂的作用。按此目标，我们迫切需要在教学内容和教学方法上有些大的动作，以求有所突破。

本届参赛的许多作品在解题、立意方面都有出色的表现，能从不同的视角去探索求解，有创意地解决设计中的相关问题，充分体现了学生独立思考、勇于探索的精神。有的作品在思考的深度和广度上，已大大超出三年级教学大纲的要求，且不论其恰当与否，至少说明我们的学生还有巨大的潜能，有待于发现和发掘。本来，20岁左右的青年学生是最富激情、最富想像力的一群，重要的是设计教学如何因材施教，激发出他们的创造热情。

作品的多样化是本届竞赛的一大特点，一扫以往设计千人一面、似曾相识的状况。尤其值得一提的是，有关建筑的社会价值、文化意义、地域特色、设计与生产的体系化，以及旧区改造、废弃建筑的再生利用、生态环境与可持续发展等问题，均在参赛作品中有反映，说明三年级学生已在严肃地思考当代建筑发展所面临的一些重大问题，并以自己的设计实践进行了一次有益的探索。

还有，香港大学首次参赛的几幅作品也引起我们的兴趣。与内地学生不同，港大学生的作品能够直切主题，准确把握夏令营营地的特性和内容，设计目标更为清晰，能突出设计重点，注重建筑本体的价值和空间的理念与创造，提交的方案各具特色。这或许是中、低年级教学之重点所在，很值得我们思考和借鉴。

我以为，此次竞赛作品给予我们诸多启示和教益，其对设计教学改革的意义和作用，再过数年才有可能作出较准确的估价。



张伶俐（哈尔滨建筑大学建筑系主任，教授）：

全国的大学生设计竞赛，历来以其权威性受到建筑教育界的广泛注意。今年的设计竞赛仍旧以参赛人数和设计水平的提高引起大家的关注。

首先，今年的出题方式发生了改变。本次题目仅给出了一些宏观要求和相关的控制指标，具体的内容均由设计者自定。这给了学生们相当大的自由度和灵活性，学生们在选址、立意的思考范围和构思角度均有了发挥的余地和相当多的机会，从入围的学生作品所表现出来的多样性可清楚地看出这一点。这对启发学生的设计思路，无疑是有益的，事实上好的选址和立意已是方案成功的基石。其次，由于本次题目仍旧是教学过程中的一个课程设计，评委事先也达成了比较一致的看法：鼓励创新。这种导向无疑是正确的，一方面这比较符合教学的基本规律，另一方面也是符合建筑师创造性思维的培养过程。这种倾向在入围方案中也有明显的表达。

事物总有两面性，一方面我们为学生的入围方案而高兴，另一方面我们也应该关注那些参与其中的各院系的学生们在整个设计过程中的提高。目前，我们建筑院系还有相当多的学生陷入借鉴、模仿的“初级阶段”，非理性的东西太多，很少注意在设计过程中的理性分析，很多情况下是用“手法”去“做”方案，而且“挤”在一起的“符号”使人莫名其妙。即使最后参加评选的近300份方案，这种情况也占了相当比例。虽然那些没有什么道理，仅在形式上“堆砌”的方案在第一轮中均遭淘汰，但这个问题仍值得引起教育界同仁和青年学生的注意。我们应该在理性分析的基础上学会在具体情况下处理一般问题的能力，注意方案的产生过程，在过程中学会提高自己，而非一味地看重结果。此次竞赛的入围方案虽然表现出了“选址好、立意新、处理巧”的特点，更为重要的是这些方案均在理性分析方面下了一定的功夫，而且比较好地把握了方案的产生过程，有些方案比较注重建筑本身在区域中的位置，找到自己所处的角色，这是难能可贵的！虽然一、二、三等奖均以过半数票产生，但入围方案也在不同程度上存在一些问题，这也说明处在学习阶段的青年学生们的水平接近，处理相当，问题趋同。应该说这也是正常现象，作为旁观者不应求全责备，主要的是从中得到些启示。

要特别指出的是，今年香港大学第一次组队参加了设计竞赛，并且也获得了较好成绩。这一方面说明香港大学的实力，另一方面也不应否认评委的宽容。尤其是港大学生在构思过程中很少有框框的限制，构思简洁、明晰，直取“目标”的方式，很值得内地学生学习。但其他薄弱之处也有加强的必要，这种取长补短、互相学习是很有意义的。

总之，一年一度的设计竞赛结束了，我们在向获奖同学祝贺之时，更不要忘记参与的整个3000多名青年学生，你们应认真总结自己的收获与体会，看看自己在整个过程中的提高与进步，不断学会理性分析的本领，今后的道路会很漫长，机会就在你们的身边。相信明年的设计竞赛会涌现出更多更好的方案，也希望明年的整体水平有更大的提高。



顾奇伟（云南省规划设计院前院长）：

参加此次评选，感到三年级学生能达到如此水平比吾辈当年强多了，可喜可贺。

此次竞赛的意义不只是各院校学生之间的比选、在一定程度上是院校教学的比较和交流。关于建筑学的教学，吾个人的体验是：教师不仅授学生以知识，更重要的要授予学生自己主动去获得知识的学问。前者使学生在校园打下扎实的基础，后者可以使学生终身受用。

因此，拙这次评卷，除了看每一个方案所掌握专业知识的程度和表达建筑语言的基本功，更多的是从中读各个方案对特定夏令营的认知。因为，这次竞赛在选址、功能等方面“迫”使同学自己主动地去求索特定夏令营的特定效果，实际也是学生对夏令营地的期盼、希望和理想。在众多的方案中，有选址于环境优美处以陶冶性能；有择地于废弃采石场从生态的破坏中唤起建筑师的责任感；有定点于旧街区、水乡、山寨以体验历史和社会；有利用废码头、废工厂，以显示变废为利的创造力……。在功能配置上有强调内部交流；有突出社会交流；有体现操作参与；也有乘假期听课、搞设计……。也有的将营地或预制装配，或以若干集装箱组合，使营地的生活环境年年可以动态变化。曾见到一个方案，选址于被河隔开的两个村寨之间。营地建筑似一现代廊桥，既使营地便于深入村寨生活，又解决了村寨之间交通联系，真有“为民造福”的意识。

以上等等真是各有特色、异彩纷呈，表达了对营地生活的不同认识。进一步延伸就是对社会生活的认识和知识。

建筑创作要达到“意料之外，情理之中”的境界，难点很多，难度很大。其中，最难的是认识和把握社会生活的方方面面。这次竞赛，由于题目出得好，参赛同学和辅导老师在这方面花了很大功夫，各自显示了这方面教学的水平。还是这句话：教师不仅全力授学生以知识，还应授学生以获取知识的学问。再加上一句：学生不仅应努力学到知识，更应学会自己主动求知、特别是求取社会生活知识的本领。

此次参加评卷，高兴地看到：没有玄奥，没有狂躁，没有“走火入魔”，在空间、环境、功能、造型、可行性等方面都有上乘之作或一得之见。而收获最大的是同学们获得自己求索知识的能力。这也是最值得称道和提倡的。

据说，每次竞赛的结果往往客观上带来一些导向性。评委们对此很重视，力求避免误导。本文是否有所误导，只能请同学们一试把握自己的功力啰。



朱文一（清华大学建筑学院副院长，教授）：

每年一度的全国大学生建筑设计竞赛是全国近80所建筑院系学生的专业知识大比武。我有幸作为评委参与了'99迅达杯全国大学生建筑设计竞赛的评选工作。从专业指导委员会的有效组织、创造性的竞赛题目、各个建筑院系的有效配合、3200名学生的积极参与到公正、公平的评选，更重要的是许多体现创新意识方案设计的涌现等等，都显示出这是一次成功的学生建筑设计竞赛。

首先是题目的灵活性。竞赛题目“建筑系学生夏令营营地设计”打破了过去命题方式，让学生自己选择场地，并且参与设计任务书的拟定。这样的题目为学生提供了更为广阔、自由的创作空间，带来的直接结果是设计方案的多样化：立意多样化、功能多样化、表达多样化。不少方案体现了学生丰富的想像力和充分张扬的个性。其次，许多方案抓住当前社会问题作为其立意，从建筑设计角度重新诠释这些问题，使其空间化、建筑化。这体现出学生对社会问题的关注，同时展示出未来建筑师应具有的社会责任感。第三，这次竞赛拓展了建筑设计的内涵，使学生融汇各种知识尤其是城市设计的知识。从一些方案中，可以看到学生对建筑与周围环境以及城市之间的关系有着独到的见解。不少方案的独特选址则呈现出学生对人类社会的丰富形态以及生存空间多样性的理解与把握。第四，赞助商的介入使这次竞赛在与国际接轨以及竞赛本身的完善等方面更加规范化。精神鼓励与物质奖励的结合使学生有更多的机会体验建筑，同时也从一个侧面增加了今后竞赛的吸引力。第五，这次竞赛顺应了当前建筑界提倡创造性、追求建筑精品的发展趋向，预示着今后建筑设计教学的某些变化：即从过于偏重技能训练和方案表现转变到注重方案立意、方案表达与技能训练相结合。第六，香港学生的参赛使中国内地和香港的两种教学体系有机会在同一个平台上比较，相互交流，取长补短。这有利于建筑设计教学的进一步提高。

“百尺竿头，更进一步”，是我对这次竞赛的总体印象，希望明年的大学生建筑设计竞赛“再上一层楼”。



何镜堂（中国工程院院士，华南理工大学建筑设计研究院院长，设计大师，教授）：

近年来我常有机会参加各种类型的设计竞赛评选活动，而参加一年一度的建筑系大学生设计竞赛评奖还是首次。几天来的评选活动，给我留下了深刻的印象，在诸多获奖的方案中，无论设计创意、构思及表达的成果，比之青年建筑师设计竞赛的作品毫不逊色。学生们的进步使我们感到十分兴奋，这正是我国建筑未来兴旺发达、后继有人的标志。

这次题为“建筑系学生夏令营营地设计”竞赛，命题既灵活又具体，打破常规，让学生自选场所和环境条件，直接参与任务书的制定，不但可以使学生懂得作为未来建筑师应担当的职责，而且可以充分发挥学生的想像力和创新精神，使学生在一个比较灵活的氛围中去思考和创作，而在成果的表达上又能达到规定的要求，即既能发挥创造性，又达到基本功训练的目的，这对于培养开创性人才是十分必要的。这次参赛的获奖作品中，有的学生利用旧码头、旧厂房进行改造，重新组织空间，赋以夏令营的活动内容，设计独具匠心；有的采用通用构件单元，灵活组合，表达建筑的灵活性和适应性；多数设计都能结合具体地形、地貌条件，重视环境的协调和交融。这些方案不同程度上表达了学生的创造性。