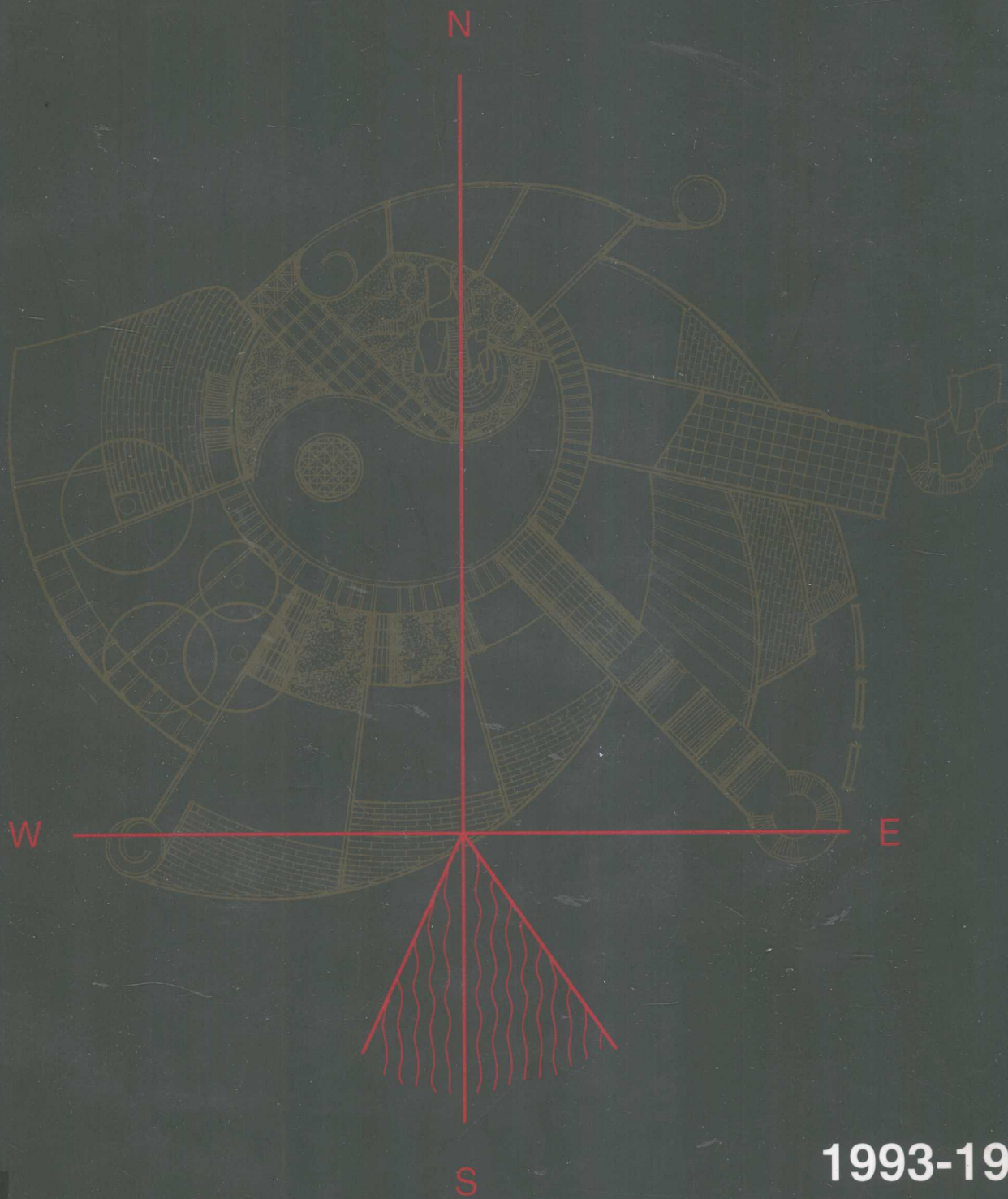


# 全国大学生建筑设计竞赛获奖方案集

Award-winning Works of the National Design Competition of Architecture Students



1993-1997

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



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受建设部的委托,为了办好我国的建筑教育事业,1989年建立了全国高等学校建筑学学科专业指导委员会,每年举行一次年会,以交流各校办学的经验并研讨共同关心的问题。最近几年先后讨论了建筑教学评估,四年制和五年制教学计划培养规格和标准以及如何适应市场经济,努力提高教学质量等问题。1992年专业指导委员会扩大会议在同济大学召开,在这次会议上决定自1993年起,每年由专业指导委员会举办一次全国大学生建筑设计竞赛。它是具有权威性的全国大学生设计竞赛,就如同英国皇家建筑师学会(RIBA)每年组织的学生设计竞赛一样,它作为全国高校建筑学学科专业指导委员会提高我国建筑教育水准的一项重要工作,以供各校互相交流,从而促进和提高各校的建筑设计教学水平,它将载入我国建筑教育的史册。

专业指导委员会认为对学生参加设计竞赛的积极性要加以正确引导,并努力使其与提高教学结合起来,因此专业指导委员会决定每年举办一次全国大学生建筑设计竞赛,限定将三年级第二学期第二个课程设计题作为设计竞赛命题,并由专业指导委员会统一命题,在规定统一时间内,由教师指导完成。各校按教学要求先在校内自行评阅,然后选择该年级在校学生人数的10%的设计方案参加全国竞赛,这样就把参加设计竞赛和搞好学校建筑设计教学有机结合起来,而且建立了一种激励的竞争机制,不仅是学生个人之间的竞争,而且也是激励各校更认真地抓好课程设计,提高教学质量。

自1993年开始,至今已进行了五次全国大学生建筑设计竞赛,此项工作得到了许多院校普遍欢迎和支持,并认为它已对各校建筑设计课的教学起着积极的促进作用,设计及设计教学水平都有了明显的提高。为了进一步做好交流工作,并把这一工作继续做好,我们决定将1993—1997年五次设计竞赛获奖作品出一专集,今后每年出一集,并中英对照,以利国际交流。我们相信继续做好大学生设计竞赛工作将对促进我国建筑教育水平的提高起到积极作用。

根据第一届专业指导委员会的决定,大学生设计竞赛的评委即专业指导委员会委员,每年评出一等奖3名,发金牌和奖状;二等奖6名发银牌和奖状;三等奖9名发铜牌和奖状;佳作奖18名左右发奖状。

1993年设计竞赛图由第一届专业指导委员会委员评审,1994—1997年设计竞赛图由第二届专业指导委员会委员评审,在此对他们的辛勤劳动表示衷心的感谢。

全国高等学校建筑学  
学科专业指导委员会

1997年11月

Entrusted by the Ministry of Construction, the China Architectural Education Advisory Committee (CAEAC) was founded in 1989 for the betterment of architecture education in China. Annual meetings have been held to exchange teaching experiences among universities and colleges and to discuss problems concerned by all. Some problems have been discussed in recent years, such as the appraisal of architecture teaching; the teaching syllabus, scale and standards of 4-year and 5-year teaching system; and how to improve teaching by adapting to the market economy. In 1992, the enlarged session of the CAEAC was held at Tongji University in Shanghai. It was decided at this meeting that every year a National Design Competition of Architectural Students (NDCAS) will be sponsored by the CAEAC. The competition is an authoritative one, just like the students design competition organized by the Royal Association of British Architecture. It will act as an important work of the CAEAC to improve the architecture teaching in our country and offer a chance for all institutions of higher learning to exchange ideas, so that the teaching standard of architect design will be promoted and improved. It will be a milestone in the history of architecture education in China.

The CAEAC is of the opinion that the enthusiasm of the students to take part in the design competition should be guided properly, and that the competition should be combined with the improvement of teaching. The CAEAC stipulates that the second homework design in the designing course in the second semester of the junior year is designated as the entry for the competition, which is required to be completed under the direction of a teacher within a given time. The designs will be appraised according to the teaching requirement at each university first. Those that will be selected for the national competition will be in proportion to 10 percent of the total student body of each school. Thus, not only the participation in the design competition is combined well with the improvement of the teaching in university architecture design, but a competitive mechanism is also developed. It will be an impetus for each university to improve their courses and teaching quality, as well as to introduce competition among students.

Five competitions of this kind have been held since 1993. This program was greatly welcomed and responded by various universities and colleges and deemed as being conducive to the improvement of architectural teaching in China. In order to further this program, we have decided to compile the winning works from 1993-1997 into a book form (Chinese-English) for exchange with our counterparts in other countries. And from now on, a new edition will be published each year. It is our belief that this endeavor will greatly benefit the architectural education in China.

According to the decision of the CAEAC, the members of the CAEAC are also the adjudicators of the NDCAS. Every year, 3 first prizes with gold medal and certificate, 6 second prizes with silver medal and certificate, 9 third prizes with bronze medal and certificate, and about 18 encouraging prizes will come out during the competition.

The first NDCAS in 1993 was sponsored by the first Architectural Education Advisory Committee, and the competitions from 1994-1997 were organized by the second CAEAC.

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First Membership of the CAEAE

Second Membership of the CAEAE



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# 综合评介

鲍家声

1993年大学生建筑设计竞赛命题是“山地俱乐部”。这次活动得到了全国建筑院校领导和师生的积极支持和响应,在全国54所建筑学专业的院校中有近40所院校积极组织并参加了本次竞赛(部分院校因未收到竞赛通知而未参加),共提交参赛作品141份。经到会的16名专业指导委员会委员组成的评选委员会认真评选,共评出一等奖2名,二等奖3名,三等奖9名和鼓励奖19名,共33份作品获奖,占参赛作品的23%,占参赛学生人数的2.3%(具体得奖名单见后)。

我们组织的设计竞赛是教学的一部分,评选工作坚持两条原则,一是按教学的要求进行评选,二是符合本次设计竞赛中提出的具体要求。前者要求是非常综合的,包括设计思路、方案构思、造型特色、环境结合、内外交通处理、空间组织、功能安排、结构技术及绘图表现等诸方面,要求是全面考察学生综合的设计能力。但评委也注意到,参赛对象都是三年级的的大学生,学习建筑设计刚入门不久,因此在评选设计作品时都是比较实事求是的,并非按照成熟设计师的标准。按照教学计划三年级课程设计的目的在于培养学生从事中小型建筑方案设计能力。因此在评选时关键是看设计思路是否清晰,环境是否把握,方案是否合理,技术是否可行,表达能力(绘图、模型、画面等)是否能让人理解他的设计意图,态度是否认真。为了严格教学要求,对设计图纸违规者(如比例尺寸不符合要求、模型照片大小不符合要求等)都作了相应的降等处理。

这次全国大学生建筑设计竞赛评选是与1993年全国高等学校建筑学学科专业指导委员会扩大会议同时举行的,全国40余所建筑院校的院系领导及教师参加,并观摩了学生设计作品,因此,评选本身就是一次较好的各校建筑设计教学观摩和交流的机会,从总体来看,由于这次竞赛得到了各校师生的重视,所提交参赛的学生设计作品水平是上乘的,设计图纸质量是高的,师生的工作态度是认真的,它反映了在改革开放几年来各校建筑设计教学工作的改革、发展和提高,反映了学生学习的积极性及设计思想的活跃;不论是新老院校,都不乏上乘的优秀作品。

从获奖的作品分析,一般都具有以下一些特点:

1. 设计构思有独到之处,创作思想比较活跃,思路较为清晰,思维能力较强。因此,设计方案有较明显的逻辑性和平面空间的组织,建筑造型的处理都有一定的章法,能分析设计对象及内含的主要矛盾,更抓住主要矛盾进行构思、创作方案,因此方案一般都具有一定的特点,表现在平面空间布局简洁、紧凑、明了、造型大方,十分朴素,与环境有机结合。

2. 较好地处理了建筑与环境的关系,这是命题的出发点之一。该命题选择在比较宽松的自然环境之中,三面临海的高差很大的坡地并标明了巨石和大树的位置,其初衷是在于培养学生设计时要分析环境、理解环境、尊重环境,把环境作为启迪设计构思的重要因素之一,加强学生的环境建筑观,使其设计的建筑与环境相互依存,相得益彰。这次获奖的作品多数均较好地把握了环境效益,使建筑的空间布局与造型都衍生于这一特定的地形地貌。一般说来,一幢设计成功的建筑,就像一棵生长茂盛的大树一样与大地环境是生死相连的,是不能随意搬迁的。与环境共生的建筑也才是有生命力的,也自然具有自身的个性,移植来的或能搬走的建筑绝不是一个富有强烈个性的建筑,因而也是一座无生机的建筑。在这次命题的设计环境中,地形和景向是两个重要的外在环境要素,获奖的作品也都较好地理解、尊重和表现了这二点。

3. 较好地综合处理了功能、环境、造型、结构诸方面的关系,使各设计要素融合于一个有机的整体。不少获奖作品在充分结合、利用地形的条件下,合理地进行了功能分区,明确简捷地组织了交通流线,创造了较为丰富的室内外空间和具有一定特色的建筑造型,而且它是内部空间要素与物质要素合乎逻辑的外在表现,不是生搬硬套、随心所欲的。有些设计作品在学习、吸收国内外先进设计思想、设计技术的基础上,又探讨我国传统文化与现代建筑的结合,体现了当代大学生可贵的学习、探索精神,体现了他们的创作意念和综合的设计能力。有些作品考虑问题比较实际,不是一味追求形式而忽视功能和技术,因此设计就较自然质朴,表现了一种可贵的求实的创作态

度,这是应该大大倡导和鼓励的,比起以往有些学生设计竞赛来是有所进步。

4. 具有较好的基本功和设计表达技巧,无论是线条、字体、渲染、模型乃至整个图面构图及图面效果都具有较高的质量,经得起推敲和耐看的。

获奖的作品自然是少数的,就整体水平来看,应该说三年级学生作出这样的设计是无愧于教师们辛勤培养的。

当然,从这次评选的设计作业来看,也反映出一些值得今后教学改进的问题。

从设计作业中反映出深层次的学生设计思维能力的培养问题。一个设计作品成功与否关键在于有较高层次的思维,从而有较好的乃至独到的思路及立意,“立意”就是思维过程及终结,而立意又是建立在一定建筑创作哲理的基础上。因此,对一个建筑师和未来的建筑师来讲,都有必要不断地加强哲学修养,提高创作的哲理思维水平,贵在于努力把自己的思路理清楚,不能人云亦云,随波逐流。在一个设计中,在充分认识和理解设计对象的基础上知道应该做什么和怎样做什么。清晰的思维表现在设计中必须能抓住设计对象内含的主要矛盾,合理地进行空间布局和建筑形象的创造。在这次设计作业中,反映在思维层次上的问题我觉得有以下几种表现。

其一是学生在做设计时常常把简单的问题复杂化,这是一个通病,自然也是竞赛落选的一个致命原因。设计者为了刻意创新求异,表现自己的设计创作水平,常常是把一个不大的设计对象,在平面、空间布局、造型处理、结构造型等方面搞得非常复杂,平面布局看上去似迷宫,造型像展览橱窗,空间任意穿插、变形,五花八门,应有尽有,结果是适得其反,事与愿违,这也成为不少设计方案落选的原因,表明了设计方案的不成熟。这种把简单问题复杂化的倾向正是反映了作者思维层次与水平,应该说它不是水平高的表现。真正的高水平却是相反,能将一个复杂的问题尽可能应用最简单的解决方式,解决工作中矛盾是这样,设计创作也是这样。人们不难发现,成熟的名家之作尽管设计内容很庞大复杂,但却设计得很简洁、

明了,这才是大手笔。

其二是设计零乱、没有章法,反映出设计思路不清晰。设计构思及思路一般总是从无序走向有序,设计经过开始阶段的多方位探索最后经比较综合,会使自己的思路更为清晰,不少设计方案布局松散,组合无一定的内在联系,主辅空间不分,内外交通紊乱,结构布置无一定的规律,建筑造型花样过多,建筑整体性差。

其三是小题大作,把握不住题意,即“文不切题”,有的方案在房间不大的空间上选用了适合于大跨度的结构形式纯属追求某种形式;有的将这个不大的山地俱乐部设计像个城市型的大建筑群……这些自然是吃力不讨好的。

从这次评选中也感到加强设计综合思维能力的重要性,建筑设计就是综合性的,建筑师是综合解决矛盾的主体。设计的总体与单体,平面与立面,建筑与结构等都要同时考虑,不能顾此失彼,在这次设计方案中,有的重形式忽视功能、结构,表现出外部造型与内部空间组织的不一致,建筑与结构的不符,甚至有的过分地玩弄构架,名不符实。

此外,在重视立意之时,也要重视建筑细部的设计与处理。不少方案在这方面表现出不少的弱点,如门厅枢纽交通的组织,垂直交通空间与水平交通空间接合处的处理,体量转换处的处理,高低空间的处理,乃至台阶、踏步的处理都经不起仔细推敲,给人一种方案不成熟的感觉。

这次全国大学生设计竞赛参赛各校都表现了巨大的积极性并做出了很好的成绩,这样的竞赛每年都将举办下去。通过这样的形式,使各校互相交流、观摩、促进,必将有利于建筑教育水平的普遍提高。在各校精心培养下,年轻的建筑人才必将更加茁壮成长,预祝明年全国大学生建筑设计竞赛有更多的学校参加,能取得更好的成绩。

**鲍家声**,东南大学建筑系教授、全国高等学校建筑学专业指导委员会副主任

# Competition Review

Bao Jiasheng

The assigned theme for the National Competition of Architectural Students (NDCAS) of 1993 was a mountain club. This event received strong support and response from leaders, faculty and students from various universities and colleges of architecture throughout China. Nearly 40 out of 54 institutions of higher learning which have architecture specialty took part in the competition (some did not participate due to their failure to get the notice). 141 entries were submitted. After careful screening and deliberation by the committee composed of 16 Advisory Committee members, 2 first prizes, 3 second prizes, 9 third prizes and 19 encouraging prizes finally came out. There were altogether 33 winning prizes, making up 23 percent of the total entering works, while the prize winning students accounted for 2.3 percent of the total contestants. (refer to the attached list of winners).

The competition is an integral part of our teaching. We hold two principles in our selection procedure. The first is to select according to the requirements of teaching; the second is that each entry should meet the requirements set by the competition. The former is very comprehensive including the design thought, plan idea, molding characteristics, harmony with the environment, traffic considerations, organization of space, arrangement of function, techniques of structure and drawing expression. It is intended to test the comprehensive design ability of the students from different aspects. However, the members of the selecting committee did not use the mature designer's standard to judge the entries because the contestants were all junior students who had learned architecture design for only a short time. The design course for juniors is aimed at teaching the students' ability of designing small and medium-sized architecture plans, therefore, the selecting criterion is to see whether the designer has a clear design thought, a better assessment of the environment, whether

the plan is reasonable, the techniques are practicable, the expression ability (drawing, model and image, etc.) is able to make others understand the design purpose, and if the designer has really put his efforts into his work. In order to strictly meet the teaching requirements, those designs that do not follow the drawing rules (e. g. scales or models are out of proportion) were degraded.

The selecting process was held simultaneously with the enlarged meeting of the China Architectural Education Advisory Committee (CAEAC). Leaders and faculty from more than 40 universities and colleges of architecture attended and came to see the design works of the students. So, the selection itself was a good chance for universities to learn from each other and exchange ideas in design teaching. In general, this competition was taken seriously by teachers and students, hence the submitted works were of high level, the design drawings were of good quality, and the teachers and students were conscientious in their efforts. It reflected the reform and improvement in architecture design teaching of each university and college during the period of the reform and opening up in the past decade. It also showed the enthusiasm and initiative of the students in designing. Both old and new universities and colleges presented high-quality works.

The prize winning works bear the following characteristics:

1. The designing ideas are creative, unique and clear so that the design plans are very logic and have distinct space organizations. They treat the building molding in methodical ways and compose the plans based on analyzing the main features of the design object. Therefore, the majority of the plans have simple, compact and clear plane arrangement, graceful molding, plain style and are fitting to the environment.

2. The relationship between the building and the environment is well established. This is one of the starting points of the assigned theme. A spacious natural environment is used in the assigned subject, which is a mountain slope with steep gradient surrounded by sea on three sides. The locations of rocks and trees are marked on it. The intention is to teach the students to analyze the environment when they make their designs. They should understand and respect the environment, regarding it as an important factor in their design ideas. In doing so, they will have a better sense of environmental architecture and the buildings they design and the environment will depend on and add brilliance to each other. Most winning works accentuate the characteristics of the environment and their space arrangements and patterns all come from special topographic features. Generally speaking, a successfully designed building cannot be put in another place, just as a tree cannot be moved from the specific environment it grows. Only the building well-matched with its environment possesses great vitality and personality. A building which can be put anywhere would not have strong characteristics and therefore is a lifeless construction. The topography and natural scene are two important factors required by the competition and the winning entries have understood, respected and expressed the two factors excellently.

3. The winners strike an excellent balance among various aspects such as function, environment, molding and structure which combined to produce an organic body. Many winning designs divide the function areas reasonably, arrange the traffic lines clearly, and imbue their indoor and outdoor rooms with distinctive features by taking the topographic conditions into account. They express the inner space in a logical way, not just imitating other designs blindly. Some design plans not only study and absorb the advanced design thoughts and techniques at home and

abroad, but also combine the Chinese traditional culture with modern architecture. It shows the precious learning and exploring spirit of the university students nowadays, as well as their creative ideas and comprehensive design ability. Some works attach importance to reality, not pursuing the form blindly and neglecting the function and technique, thus their designs are natural and plain, showing a realistic attitude. Compared with the students' designs in previous competitions, it is a breakthrough that should be greatly encouraged.

4. Winning entries show a solid basic and design expression skills. The quality is high not only in line, character, heightening and model, but also in the whole drawing plan and effect, able to stand constant scrutiny and examination.

Of course, only a minority of the entries are winners, but on the whole, the comparative high-quality designs created by junior students are worthy of the hard work and tutoring of their teachers.

It also goes without saying that there is still plenty room for improvement as far as the design teaching is concerned.

From the designs of the students arises the question: how can we cultivate the students' ability to produce deep design ideas? The success of a piece of design depends on the uniqueness of concept which is brought about by creative thinking and architectural philosophy. As a result, for an architect or a wouldbe one, it is necessary to study philosophy and armed with philosophical theories. It is crucial to think creatively and not copy other's ideas in a blind way. Prior designing something, an architect needs to understand his target thoroughly before taking any actions. A clear thought is shown in the ability to catch the fine points of the design target, and then arrange the space and create the appearance of the building reasonably. In



my opinion, the competition entries revealed the following problems in terms of concept:

First, some students tend to make simple things complicated which is a common drawback and the cause for their failure. In order to appear original and show off their "creative" ability, they often overdo a small-scale design in plane, space arrangement, molding treatment and structure molding. As a result, the plane layout looks like a labyrinth, the molding like a display window, and the space is deformed arbitrarily. The end product is so ornamental that it turns out contrary to one's wishes. It shows the immaturity of quite a few of architects. The lack of deep thinking is clearly manifested in the tendency to complicating things. High-quality design is just the opposite which is capable of solving complicated problems in a simple way. It is not difficult to find that masterpieces, although big and complex in structure, are all simple and clear in style yet rich in meaning.

Secondly, some designs are in disorder, lacking systematic arrangement. It is due to the absence of clear design thinking. Design ideas generally go from disorder to order. After exploring, comparing and fusing different ways, the idea should become clearer. However, the arrangements are pretty loose in many designs with a messy composition of inner relationship. Often, the main space gets mixed up with the secondary space and the traffic around the building confuses with the traffic going out. There is no regularity in the whole layout and too many styles of molding exist which mar the effect of the building.

Thirdly, some design plans make much ado about nothing. They cannot catch the concept of the target, or "miss the point". Some plans merely focus on forms, wrongly putting patterns suitable to large-scale buildings

into a small room. Others turn a small mountain club into a large building complex like a city. All of these, of course, are a waste of effort and talent.

From the analysis of the above, we feel that the comprehensive design ability must be further enhanced. Architecture is an all-embracing art, so the designer should be able to solve all kinds of problems. In a design, everything should be taken into consideration such as the main and individual structure, plane and dimensional layout, and building and structure. Some of the participating designs stress the form at the expense of the function and structure which result in the discord between the outer appearance and the space organization. Others even play with the component pieces, neglecting the main structure.

Lastly, the detail of the building should also be treated seriously in addition to the design concept. Many works are rather weak in this aspect. For example, the exit and entry consideration in the lobby, the treatments of the joint between vertical and horizontal traffic space, transition of volume, high and low space and steps and stairs. All these are obviously revealed upon scrutiny, showing signs of immaturity.

Each participating university and college has shown great enthusiasm and has made remarkable achievement. Since this kind of competition will be held every year in the future, it will become a forum for the contestants to exchange ideas and learn from each other. It is our belief that this activity will improve the architectural education in China, and train the young architects. We sincerely hope that the architectural competition in 1994 will attract more participants and score a greater success.



# 评选结果

## 一等奖

作者 **王若梅** 单位 **清华大学** 指导教师 **纪怀禄**

- 构思大胆,建筑与地形结合良好,形象活泼,符合俱乐部性格,制图质量高。
- 整体形象欠强烈,部分房间露天联系,使用不便。

作者 **郭应平** 单位 **合肥工业大学** 指导教师 **竺晓军 王绍森 冯四清**

- 平面布局紧凑,交通枢纽明确,联系简捷,面海房间多,建筑形象有特色,模型质量高。
- 山地建筑平、立、剖面制图表达不明确。

## 二等奖

作者 **李 昕** 单位 **北京建筑工程学院** 指导教师 **朱恒谱 汤羽扬**

- 建筑与地形结合良好,平面较紧凑,注意向海景效果,制图质量高。
- 流线欠清晰,报告厅位置过偏。

作者 **高 磊** 单位 **合肥工业大学** 指导教师 **竺晓军 王绍森 冯四清**

- 平面布局紧凑,流线组织顺畅,原有绿化保护充分,制图质量高。
- 入口人流导向欠明确,水车的位置与建筑功能等内涵缺少直接联系。

作者 **王 畅** 单位 **合肥工业大学** 指导教师 **竺晓军 王绍森 冯四清**

- 建筑与地形结合较好,建筑整体形象强烈。
- 入口车流交通组织欠佳。

## 三等奖

作者 **安晓光** 单位 **哈尔滨建筑工程学院** 指导教师 **张伶伶 刘杜获**

- 平面布局明确,20m 标高层的内院空间丰富多变。
- 内部交通路线曲折迂回,主要入口不明显。

作者 **许 瑾** 单位 **同济大学** 指导教师 **刘盛璜**

- 建筑与地形结合较好,形象较活泼,制图质量高。
- 平面布局欠紧凑,内部交通路线过长,联系复杂。

作者 **陈屹峰** 单位 **同济大学** 指导教师 **钱 锋**

- 入口广场利用原有巨石作为景观,效果较好,建筑布局基本上与地形结合,沿海方向通透,大尺度变化,效益良好。
- 内部流线过于曲折,从车道和入口处观察,缺乏强烈的建筑形象感。

作者 **陈建胜** 单位 **华侨大学** 指导教师 **郑 豪 陈 灏**

- 平面组合紧凑,分区明确,入口处车人流分二层组织,交通有序,建筑整体形象强烈,有较大的景观平台,制图质量高。
- 模型照片尺寸不符合规定,按降等处理。

- 作者 **龚健** 单位 **华中理工大学** 指导教师 **郑辟通**
- 建筑体型简洁,布局与地形结合良好,利用屋顶作为观海平台有较好的效果,模型制作表现力强。
  - 内部空间欠丰富,50m 标高层平面与岩体接触部位没有很好表现,很多无法开窗的房间均开了窗。
- 作者 **李早** 单位 **合肥工业大学** 指导教师 **竺晓军 王绍森 冯四清**
- 整体形象简洁,与地形、地势结合妥贴,具有山地建筑特征,平面流畅,制图质量高。
  - 门厅太小,扇形房较多,使用不便,模型照片大小不符合规定,按降等处理。
- 作者 **顾爱天** 单位 **合肥工业大学** 指导教师 **竺晓军 王绍森 冯四清**
- 建筑与地形结合良好,分区较明确。
  - 门厅通向办公室值班欠佳,模型效果欠佳。
- 作者 **贺伟珍** 单位 **东南大学** 指导教师 **沈佩瑜**
- 平面紧凑,形体活泼有变化,面海房间多,观景好。
  - 入口交通组织欠佳,不规则房间多,多功能厅的一组房间上下结构没有对位。
- 作者 **黄乐颖** 单位 **沈阳建筑工程学院** 指导教师 **任乃鑫**
- 平面简洁明了,入口处理尚好,充分考虑主要房间的通风采光,面海房间较多。
  - 内部交通流线欠佳,部分平面(20m 标高)表示欠妥,14m 标高层平面楼梯表示有错误。

## 鼓励奖

- 作者 **林路** 单位 **北京建筑工程学院** 指导教师 **朱恒谱 汤羽扬**
- 作者 **叶青** 单位 **华南理工大学**
- 作者 **王晓蓓** 单位 **沈阳建筑工程学院** 指导教师 **金梅**
- 作者 **潘耀徽** 单位 **华南理工大学**
- 作者 **洪峰** 单位 **合肥工业大学** 指导教师 **竺晓军 王绍森 冯四清**
- 作者 **罗建河** 单位 **华南理工大学**
- 作者 **桂林** 单位 **东南大学** 指导教师 **徐敦源**
- 作者 **尹培如** 单位 **华中理工大学** 指导教师 **向大庆**
- 作者 **丛军** 单位 **重庆建筑工程学院**
- 作者 **李彤** 单位 **沈阳建筑工程学院** 指导教师 **金梅**
- 作者 **唐松** 单位 **华中理工大学** 指导教师 **李晓峰**
- 作者 **万春** 单位 **重庆建筑工程学院**
- 作者 **吴锦绣** 单位 **东南大学** 指导教师 **卢志昌**
- 作者 **陈建东** 单位 **福州大学** 指导教师 **黄道梓 李超**
- 作者 **王勉** 单位 **东南大学** 指导教师 **张敏娟**
- 作者 **张晓华** 单位 **南昌大学** 指导教师 **马志武 姚亦唐**
- 作者 **邱惠康** 单位 **华中理工大学** 指导教师 **罗亮**
- 作者 **虞灏** 单位 **华侨大学** 指导教师 **郑豪 陈灏**
- 作者 **彭鹏** 单位 **重庆建筑工程学院**