

北京大学城市设计丛书

# 城市想像

上

建筑设计与城市设计作品集



大连理工大学出版社

## IMAGINATION OF A CITY

A SCHEME SELECTION OF ARCHITECTURE DESIGN & URBAN DESIGN

北京大学城市设计丛书

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编著 北京大学中国城市设计研究中心  
香港中营都市与建筑设计中心

主编 陈可石

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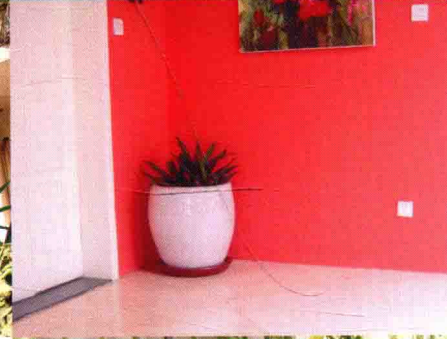
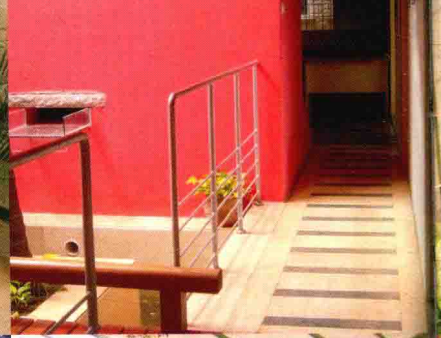
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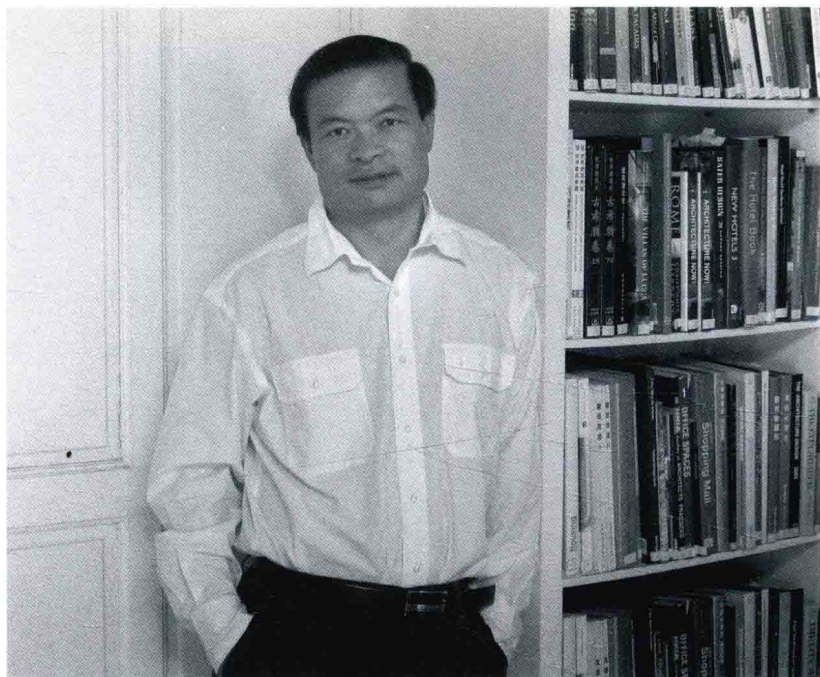
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# 序 Preface

## 建筑·园之语

## Architecture · the Voice of Garden

陈可石  
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**花园城市**——这一直是过去两年我们为许多城市提出的规划设计目标。花园中的城市也一直是我心中未来城市的理想。然而对于城市中的建筑师而言，花园中的办公室又何曾不是一种入世的乌托邦。

记忆追述到19年前在清华大学读书的时候，一个偶然的机会，在汪坦老先生家看到著名建筑师赖特事务所办公室的照片。汪先生告诉我，他在赖特的事务所工作的时候，赖特让他看管过办公室旁边的菜地和花园（当然还包括从菜地里收获土豆拿到厨房里）。在那个外观十足像是一个农舍的办公室，很多赖特最著名的设计作品产生于此。这张照片为我种下了渔樵耕读式花园办公室的奇想。

During the past 2 years, "Garden City" has been the planning and design objective we put forward for many cities. The city in a garden has always been the perfect model of the future city in my mind. However, for the architects in the city, the office in a garden is by any means a Utopia in this world.

In retrospect of my study at Tsinghua University 19 years ago, when I visited Mr. Wang Tan, I happened to notice a picture of the office of Mr. Wright, a famous architect. Mr. Wang told me when he worked in Mr. Wright's office, Mr. Wright once appointed him the keeper of the vegetable plot and garden next to the office (of course including gathering in potatoes from the vegetable plot and then bringing them into the kitchen). In that office with an appearance quite like a cottage, Mr. Wright created a number of most famous designs. This picture implanted into my mind the fantasy of an idyllic garden office.



赖特建筑设计事务所 | Wright Architectural Design Office

在英国留学的时候，有机会走访了当地的许多建筑师的办公室。那些位于花园之中的大多是用老建筑改造而成的办公室让我流连，同时也使我看到一个鸡生蛋还是蛋生鸡的答案——建筑师或许就应当在一个花园中的办公室工作。比如那些世界著名的建筑师，我想到贝聿铭先生，于是写信给贝先生，表达了毕业之后到他在纽约办公室工作的愿望。但他回信给我，说由于年事已高，事务所已不再打算扩张，于是我从英国毕业后到了香港。

香港建筑师的办公室被称为“写字楼”。乘电梯到达大楼的某一层的某一间，从窗子望出去是更多的写字楼的窗户。在这个伟大的国际都市，建筑师在钢筋混凝土的丛林之中，在一个个塑料隔板围成的极限空间里，在一种化纤地毯、塑料隔板和吸顶灯的气氛中，背对背、肩并肩、日夜奋斗。我在企图努力适应这种写字楼中不写字（因为建筑师通常要画图）的工作环境，结果还是令人在每日昏昏欲睡的状态下（可能是氧气不够）变得无精打采。那个花园中办公室愿望的种子在等待发芽。我期待着一个想像中的未来。

When I was studying in the U.K., I was fortunate enough to visit many architects' charming offices, which are mostly situated in a garden and rebuilt on the basis of old buildings. At the same time, I seemed to have found the answer for such a paradox: does an egg come first, or a hen first? Maybe an office in the garden is the place where architects should work. Many worldwide famous architects occurred to my mind, and I wrote to one of them, Mr. Leoh Ming Pei, expressing my desire to work in his New York office after my graduation. However, Mr. Leoh Ming Pei replied to me by saying that he was incapable of expanding his office due to his high age. Therefore, I returned to Hong Kong after graduation in the U.K.

An office building of Hong Kong architects is called a "writing building". If you are elevated to a certain floor of the building, go into an office and you can see more windows of other buildings through those of this office. In this grand international city, the architects place themselves in a jungle of reinforcing steel bars and concrete, and more exactly, in a finite space circumscribed by plastic separators, and in an atmosphere of chemical fiber carpets, plastic separators and ceiling lights, and struggles day and night, back to back and shoulder by shoulder. I struggled to adapt myself to this ironic work environment (people do not write in a writing building; architects usually draw), however, everyday I was defeated by sleepiness and dizziness (maybe because of insufficient oxygen). The eagerness for an office in the garden, just like a seed buried underground, foretells the future weaved by my imagination.





2003年我来到深圳，在蛇口的海边买下几栋旧别墅，一个创意空间的梦想开始实现。办公室的改造实现了一些生态建筑的“新理念”，比如保留了原有的槟榔树、荔枝树和白玉兰，这些树在办公室内继续生长。槟榔树从鱼池中长出来，伸向天窗，再从天窗玻璃上的圆洞长到屋顶花园上，从屋顶上看就像是一个巨大的盆景。我们保留了原有建筑的花岗石墙体和结构，并真诚地加以改造。时间历史在建筑中得到延伸。老房子带着岁月的痕迹，以一种无与伦比的耐心默默守候着。在这里，设计方案就好像好酒佳酿般静静地成熟。

In 2003, I came to Shenzhen and bought several old villas on the seashore of Shekou and realized my dream of possessing a space of originality. Some new philosophies regarding ecological architecture have been implemented in the reconstruction of the offices. For example, the existing tress, lychee trees and white magnolia trees have been remained inside the offices. The areca trees grow out of the fish pond, extend through the skylight and reach the roof garden, looking like a huge bonsai. We have reserved the granite wall and structure of the original architecture and conducted careful reconstruction with a view to extending the history of time in this architecture. The old house, with its historical imprint, survives silently with an unparalleled patience. In this case, the design scheme matures silently just as a vintage wine gradually achieves its superior quality.



我尝试将屋顶改造成一个空中花园，分为草坪、果园和菜地，完全是迎合了“绿色建筑”的理念。每次出差从各地带来的果树和花草种在上面，四季的变换中留下花与果的记忆，将过去的一切变成美好。冬天的阳光透过天窗温暖前厅的大堂，屋顶的绿地使下面的办公室在炎热的夏天变得清凉。天气晴朗的时候，在屋顶草坪上的冷餐免去了郊游乘车的恐慌。作为这个花园中的办公室恩赐的受惠者，像家一样温馨的空间充满创作的欲望。

花园中有几棵高大的木棉花，还有白玉兰与合欢，它们绚丽的花在早春就会开放。我们在花园中还种下了芒果树、枣树、柿子树和无花果，它们是秋天果实的愿望之树。适宜热带气候的芭蕉、茭花、红铁、鸡蛋花和乐杜鹃，还有蔓陀罗，姹紫嫣红、争芳斗艳。在这个花园的浮世绘，万物在阳光、土地和水之中，演绎了一场适者生存的比赛。

I had attempted to transform the roof into a garden in the air consisting of lawn, orchard and vegetable plot, so as to cater for the philosophy of "green architecture". Every time I return from a business trip, I will ornament this garden with fruit trees, flowers and grass brought back from various places. The change of seasons only leaves all the beautiful things in our memory, for example, flowers and fruits. The winter sun sheds its light through the transparent skylight and renders warmth to the lobby of the front hall, and the grassland on the roof can relieve the office from extreme heat in summer. When it is sunny, a buffet on the roof lawn can exempt you from the panic of driving during an outing. In a space as mild as their homes, the beneficiaries of this office in the garden are full of originality.

Several tall kapoks stand in the garden along with white magnolia trees and albizzia trees, whose gorgeous flowers can be expected in early spring. In the garden we also planted mango trees, jujube trees, persimmon trees and fig trees, which offer promising fruits in autumn. Besides, some plants suitable for tropical zones, including banana trees, ginger flowers, Madagascar dragon trees, frangipani, Indian azalea and jimsonweed, are demonstrating a variety of colors. In the Yamato-e of this garden, a full variety of plants are doing their best to adapt themselves to sunlight, earth and water.

“亲水”理念的解读是中庭的瀑布和鱼池，几十条锦鲤在池中自由自在地生活。在一个浮华的世界中与鱼同在，宁静可以致远。大自然的神奇韵律在岁月中交织成一幅诗画的长卷。斗转星移，事移境迁，在生命力量支持下万籁的生逝，风生水起，草木相伴，人间并非都是狼的图腾，在一条少有人走的路上，建筑的故事似水流年。

建筑师的设计是不带地图的旅行，通往梦想的康庄大道上却见蹊径。阳光灿烂的日子里，草木丛生的花园中，大自然的恩赐使藏在人性深处的美德获得新生，对美的眷恋和亲情扫清了人生旅途累积的疲惫，园之语又重叙学生时代奔放不羁的对建筑艺术的热情。

不久以前一只花猫在花园的角落找到栖身之处，接下来是一群小猫的出没，它们常常反客为主，又以一种若即若离的态度面对花园中进进出出的人群。有几只斑鸠最喜欢行走在门厅的石板地上，一只叫做“白头翁”的小鸟（头上有一束白毛），时常飞进我的办公室，优雅的站在椅背上。我会停下手上的事情，看着它吃完枣树上的枣子、柿子树上的柿子，悠然离去。然而，伴随而来的还是设计本身夜以继日的设计，方案完成之后另一个新的设计方案的开始。我想像中的设计师是一群才华横溢的俊男美女，好高而骛远，平淡之中涌现出生活的美感，靓丽衣裳，青春作伴。

办公室其实还有一只叫“POLO”的大狗。这只法国牧羊犬的后代，貌似威猛却很平和（平时假睡的时间占大多数），是个“犬儒主义”的形象代表。

The waterfall and fish pond in the middle courtyard give an interpretation to the philosophy of "water-neighboring". Scores of fancy carp are leading a free life in the pond, carrying people from this gaudy world into peace and profoundness. The magic rhythm of the nature has composed a long poetic and painting scroll. The vicissitude of the world, the birth and perishing of lives, the rise and fall of wind, water, grass and trees, are telling the stories related to architecture.

An architect's design is just like a trip without a map. Despite the misleading path on the side of a broad road towards dream, a luxuriant garden under splendid sunlight, as a gift from the nature, can revive the virtue in the depth of one's nature. The love of beauty and friendship can sweep off the accumulated tiredness in one's journey of life, and the voice of garden retells a student's unregulated enthusiasm towards architecture art.

Before long a cat found its home in a corner of the garden, and then a group of small cats appeared. They often act as the hosts of this garden, and keep a moderate distance from the visitors. Several culvers are fond of walking on the stone slates of the entrance hall; a small bird called windflower (with a hank of white feather on its head), frequently visit my office and stand gracefully on the chair back. I often stop to see it eating the jujubes on the jujube tree, and persimmons on the persimmon tree, and then flying away freely. In spite of these pleasures, I was occupied by design work day after day, and the end of a scheme means the start of a new one. The fellow designers in my mind are a group of handsome boys and pretty girls with talent, ambition and fancy dresses, who can find beauty bursting from the commonplaces in life .

In fact, there is also a big dog named POLO in my office. It is the offspring of a French shepherd dog, apparently fierce but internally mild (most of the time it is in the state of fox's sleep). Thus, it becomes an image spokesman for cynicism.





这本专集介绍了香港中营都市与建筑设计中心过去两年的部分作品，主要集中在建筑方案设计（还有其他几本专集分别介绍概念规划、城市设计、古镇规划设计方面的成果）。我所理解的建筑设计并非建筑师个人的作品，而是特定城市空间下创造的新角色。应当朴实、高雅和优美，孕藏文化的主张和原创性。我愿意将建筑设计看作建筑师可以也可能为建筑本身创造最大价值的过程。建筑若有生命就会从历史的空间和自然的环境里生长出来，大美的建筑是时代中城市的想像。

应该说，无论这本专集中的设计方案最终取得怎样的成果，我都心存感激。比如说，那些委托我们设计的出资人，以无与伦比的信任和宽宏大量让我们有机会创作，所以我总希望每个设计方案能尽善尽美，投桃报李，最后是双赢的礼遇和实用主义名誉下的名利双收。我喜欢设计是因为这份职业的优点是它让很多业主付了钱，又与我成了好朋友。再比如说，要感激参加这些方案设计的香港中营都市与建筑设计中心的60多位同事，纵然都是精英，仍能相互协作而且日复一日，亲密无间。建筑设计是一种奇异的旅行，山花烂漫与荆棘丛生之间的界线是如此散漫，山穷水尽之时创意又像精灵的花朵般绽放。这里面当然要感谢家人、老师、同学和朋友，其实所谓的荣誉最终都可能是归还他们长久耐心的期待。最后应该感谢大连理工大学出版社，如果没有出版社编辑们的帮助，这本书就会永远放在天边。

This collection gives an introduction to some works offered by Hong Kong Zhongying Metropolitan and Architectural Design Center in the past two years, mainly focusing on architectural design schemes (several other collections respectively introduce the outcomes of conceptual planning, urban design, ancient town planning and design work.) As I understand, architectural design is not the works of an individual architect; rather, it is a new role created in specific urban space. It should be simple, elegant and beautiful, and entail the proposition and originality of the culture. With reference to architectural design, I would like to argue that architects can and should maximize the value of the architecture. Endowed with a life, architectures will stem from the historical space and natural environment. Esthetical architectures are the imagination of modern cities.

I should cherish gratitude, no matter what outcomes are achieved through any design scheme in this collection. For example, those investors who entrusted the design work to us, have made our cooperation possible with their unparalleled trust and magnanimity. Therefore, we always hope to make each design scheme perfect so as to reward them, and finally reach a win-win result which strikes the balance between fame and profit. As a profession, architectural design boasts an advantage I am fond of: I profit from the owners and at the same time become their friends. On the other hand, gratitude should be extended to the colleagues of Hong Kong Zhongying Metropolitan and Architectural Design Center who are engaged in these designs. They are elites who can collaborate day after day and reach a close relationship. Architectural design is a marvelous travel, and there is no clear demarcation line between a favorable situation and an adverse one. When you appear to come near to your wit's end, creative ideas may burst out just like a sudden blossom. Of course we should thank parents, teachers, classmates and friends. Perhaps, the so-called glory is in a sense a reward for their prolonged and patient expectations. Finally, gratitude should be extended to the publishing house. Had it not been for their help, this book would never come into being.