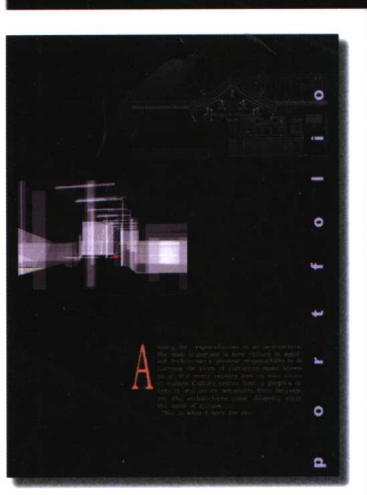


建筑学院

出国学生作品集集萃

华怡图书策划中心 编



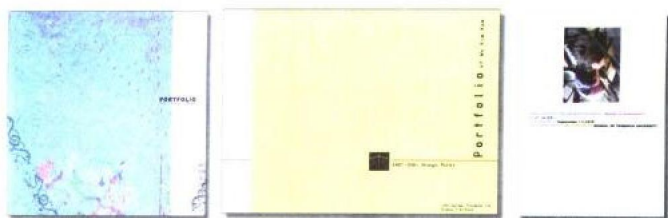
portfolios

portfolios of the students from
Tsinghua University



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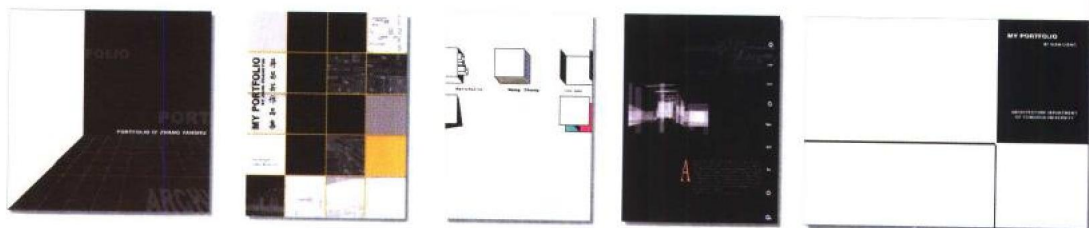




华怡图书策划中心 编

清华大学建筑学院

出国学生作品集集萃



机械工业出版社

现在申请出国深造的建筑系学生日益增多，在众多的申请材料中个人作品集（即Portfolio）占有很重要的地位。因为只有一本出色的作品集才能很好的表达出学生自身的风格和全貌。本书力图创新，目的在于给众多申请出国深造的建筑系学生在制作个人作品集方面起到引领的作用。书中收录了清华大学建筑学院8名优秀学生的个人作品集，他们其中已有被美国MIT、耶鲁等著名高等学府录取。本书希望让读者在了解他们的同时，也能够提前为自己的申请材料制作有一个全面的策划。

本书适于建筑学科学生申请出国深造做参考之用。

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前 言

知识无国界，从深一层的涵义上来讲，一名学生已不再局限于某一所学校、某一个领域。建筑学科更是这样，仅仅在一个地方闭门造车是不能满足现在日新月异的建筑潮流的。

建筑设计是一门综合性极强的学科，作为一名学生，如果有志于此的，就应该在思维、艺术和技术方面都有出色的表现。听百家言，览天下事对于学生来讲都是不断提高自身素质的良好手段。我们的学生在大学期间就经常去全国各地考察，城市新貌、民族风情、山水风光都让学子得到了不同的建筑感受，对于自身的设计风格也起到了很深刻的影响。但是不能否认，我国在建筑技术和设计理念上都比世界较高水平稍逊一筹。当认识到这一点的时候，我们也做了很多努力。“交流”是建筑学习中不可或缺的重要因素，现在已经有国外大学到中国来进行交流学习，不同国籍的同学在一个工作室中探讨同一个项目，共同探讨设计思想、修改设计方案，笔下的张张白纸变成了交流的场所。图纸超越了语言的界限，把全世界建筑学生的心联系在一起。

有了“请进来”，那么“走出去”也是很必要的。现在的学生就是将来的建筑师，只有拥有了大量的专业知识丰富、见识广博的建筑师，我国的建筑设计水平才能有更快的提高。如今，出国深造已成为我国众多学子的美好愿望。到国外著名大学中去感受名师风范，体会不同的思维方式和设计方法，参观各地建筑，融众于己，这无疑是对自身学习能力和创新能力的又一大考验。“读书破万卷，下笔如有神。”建筑设计更是这样。

清华大学建筑学院是我国著名的建筑设计教育基地，众多优秀的建筑师就是出自于这里。每年都有一些毕业生准备申请出国深造，为我国的建筑行业注入了很多新鲜活力。建筑学科出国申请的一个必要的材料就是个人作品集，也就是国外大学入学申请材料中所需要的Portfolio。这个材料需要让申请学生在其中表达出自己的设计风格、已设计作品和对个人的能力描述，在申请中占有非常重要的份量。但是有很多学生在做作品集之前经常会出现没有头绪，不知从何做起的问题。首先来讲这是一个极具个性化的材料，每个人只有体现出自己的特色和与众不同，才能获得更大的机会。其次，做这样一本个人作品集也不并是无章可循。我们在这本书中收录了清华大学建筑学院的8名优秀学生的出国申请作品集。每一名学生各具特色，作品集的风格也迥然不同。学生们在制作个人作品集的时候都是尽己所能，力求把自己最出色的一面表达出来。希望他们的出色表现能给更多的同学以带动作用。

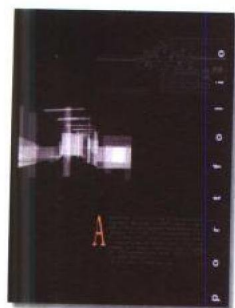
本书的出版得到了清华大学建筑学院汪铮、蒋昌芸、邬剑琴、张燕姝、周茵樱、梁谦、魏娜、刘霏同学的大力支持，在此表示感谢！

由于编者水平有限，疏漏之处在所难免，希望读者给予批评指正，同时也祝愿致力于出国申请的同学能够早日成功！

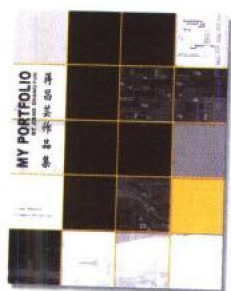
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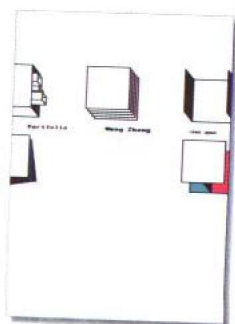
魏娜作品集 1



周苗樱作品集 20

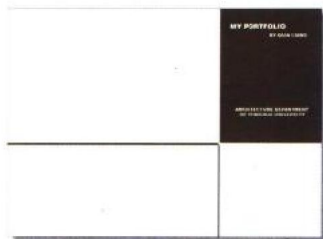


蒋昌芸作品集 48

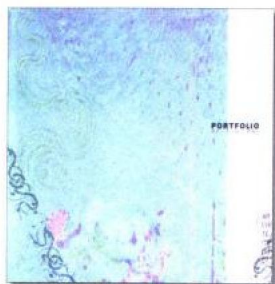


汪铮作品集 70

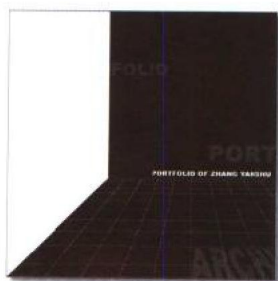
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梁谦作品集 90



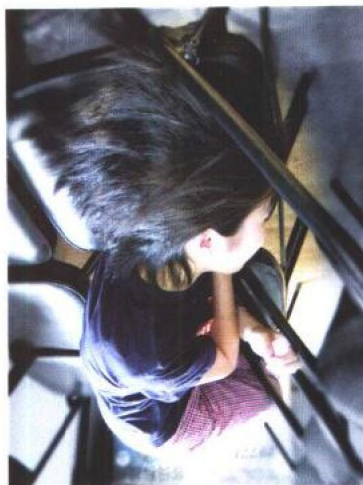
刘霏作品集 108



张燕姝作品集 143



邬剑琴作品集 164



CANDIDATE FOR THE DEGREE PROGRAM: Master of Architecture
NAME: NA WEI
DATE OF BIRTH: September 1st, 1978
GRADUATED FROM: ARCHITECTURE SCHOOL OF TSINGHUA UNIVERSITY

魏娜作品集

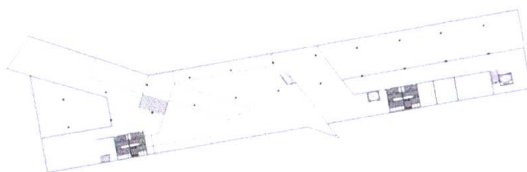
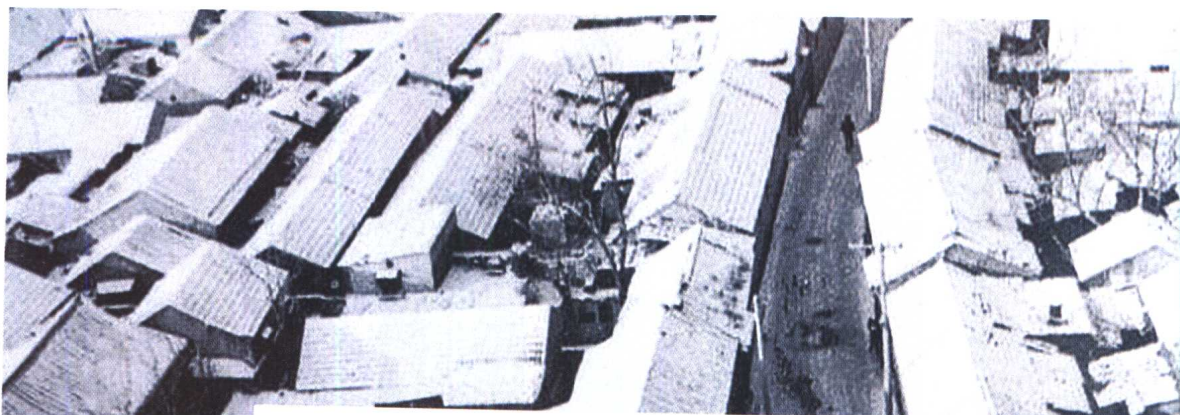
Portfolio of Wei Na

魏娜

女

建 72 班

申请去向: 美国耶鲁大学



underground floor plan (exhibit History)

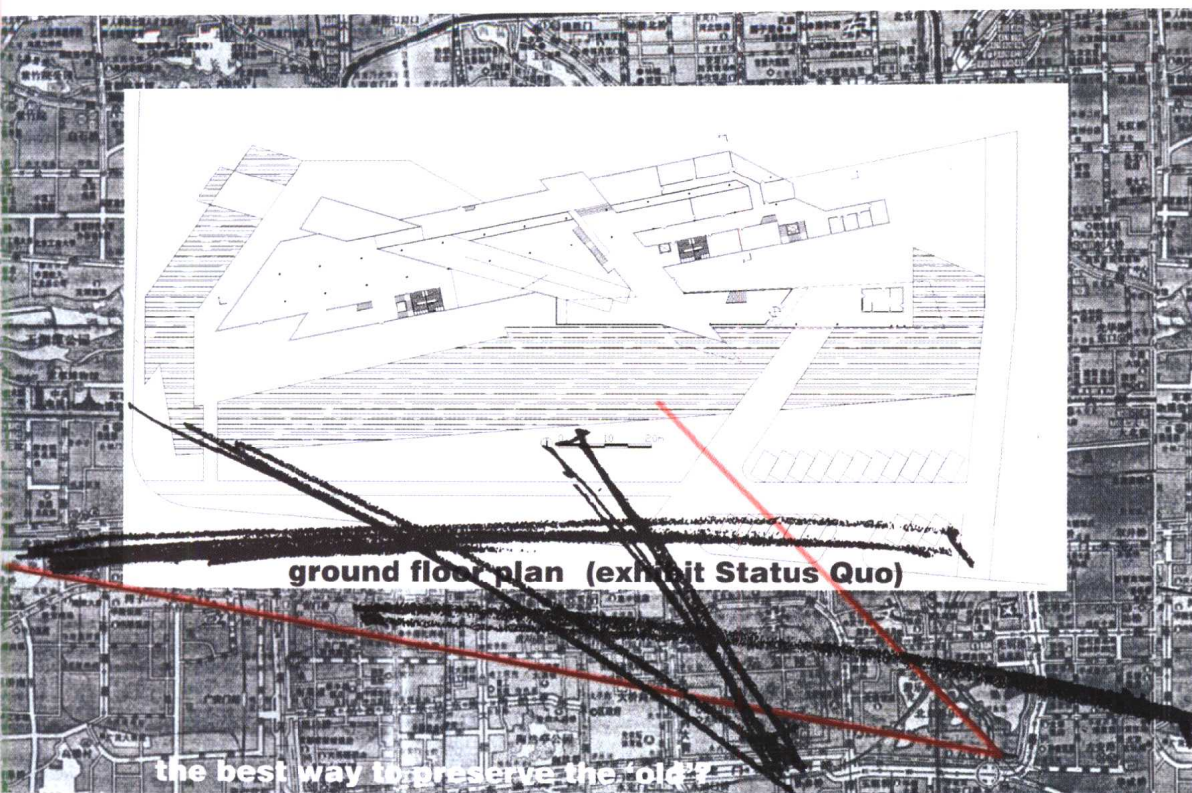
What is the most important the 'old' offered us? What is

'Hu Tong', which has source from Mongolian, means water well —'jing'(井).

It is the most important character of Beijing's urban fabric. The tiny fabric is the most fascinating character of the old city. In the mean time, the density of the central city is rising up to the level that 'Hu Tong' and the courtyard houses can no long fit to the demand of development.

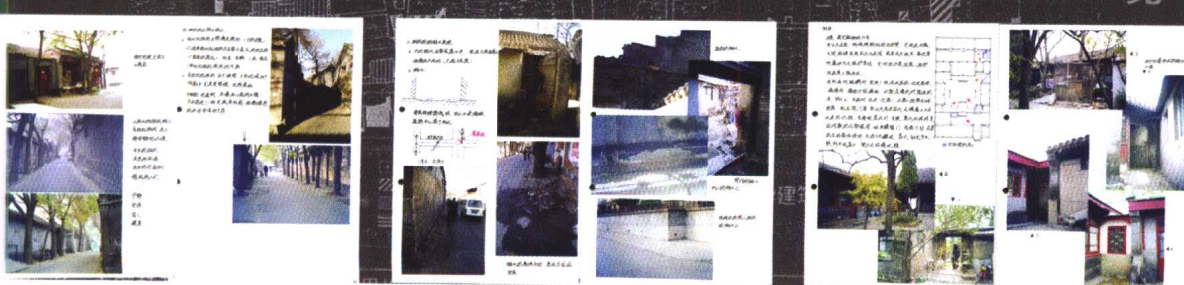
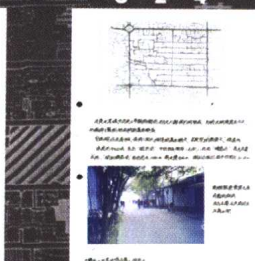
Thus, this old system of city structure is facing its challenge to survive, and the new formation of urban space is emerging and will eventually replace the old one.

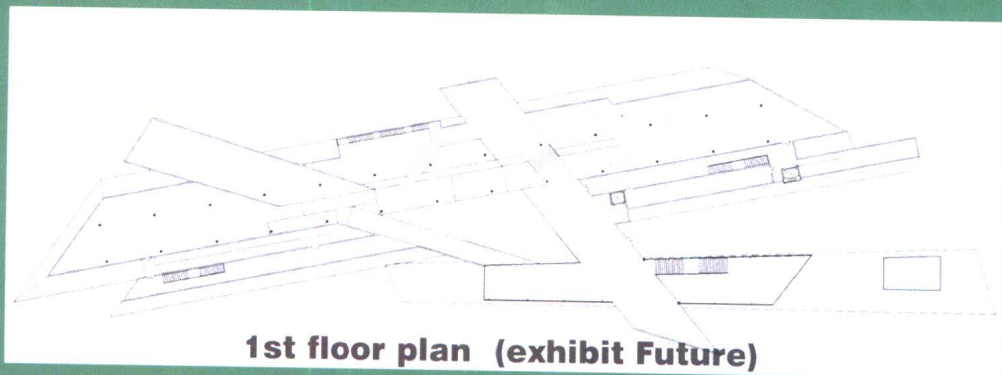
To conserve the unique city structure, for the people to taste and remember the experience in these spaces, I decide to transform the old city into a museum. In this form, the 'old' and the 'new' exist contemporarily.



This project was based on a series of research of Contemporary Hutong:

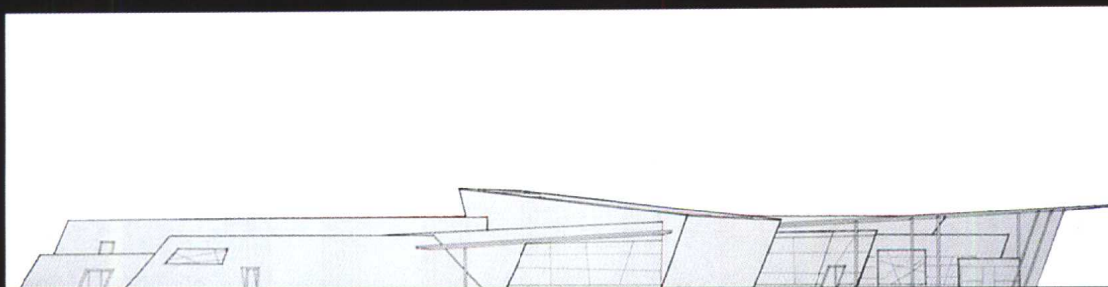
1. The relationship between the gate of Courtyard House and the space of Hutong
2. Analysis of the drainage system of Hutong
3. Analysis of plants and sunlight in Hutong
4. Specific study of a contemporary Courtyard House





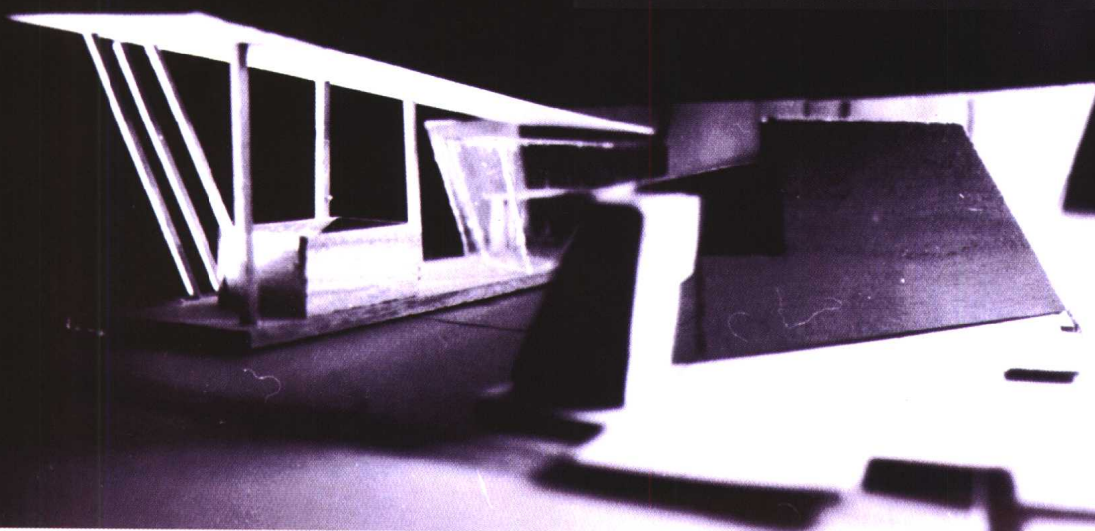
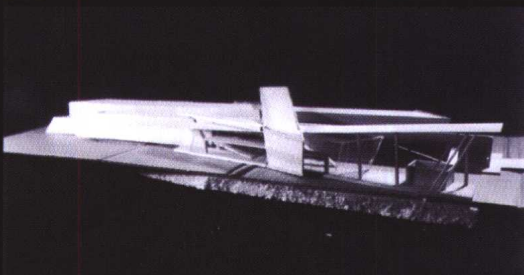
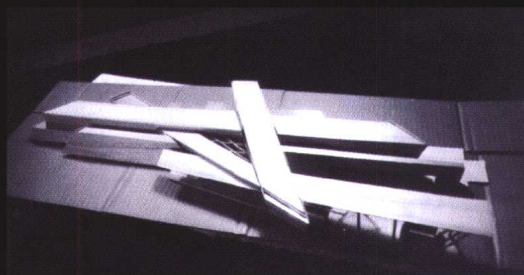
When a city is turned into a museum, it may be interesting. But when all

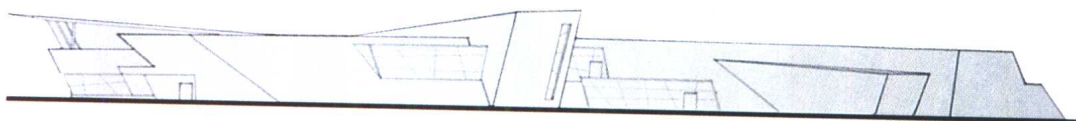




elevation

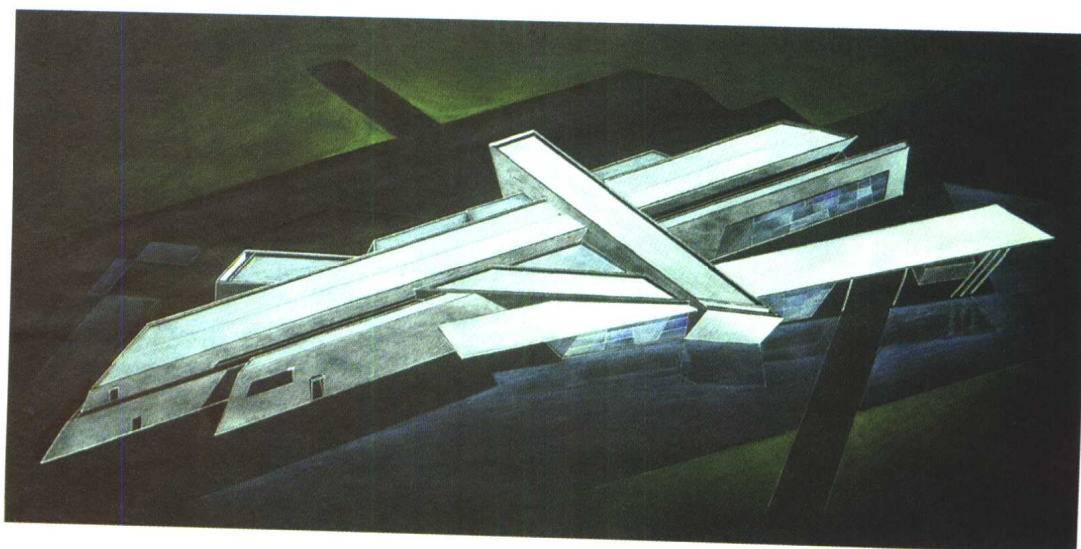
the cities become museums recording the 'old', where is the FUTURE?

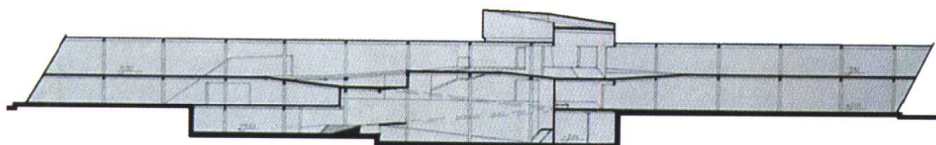




elevation

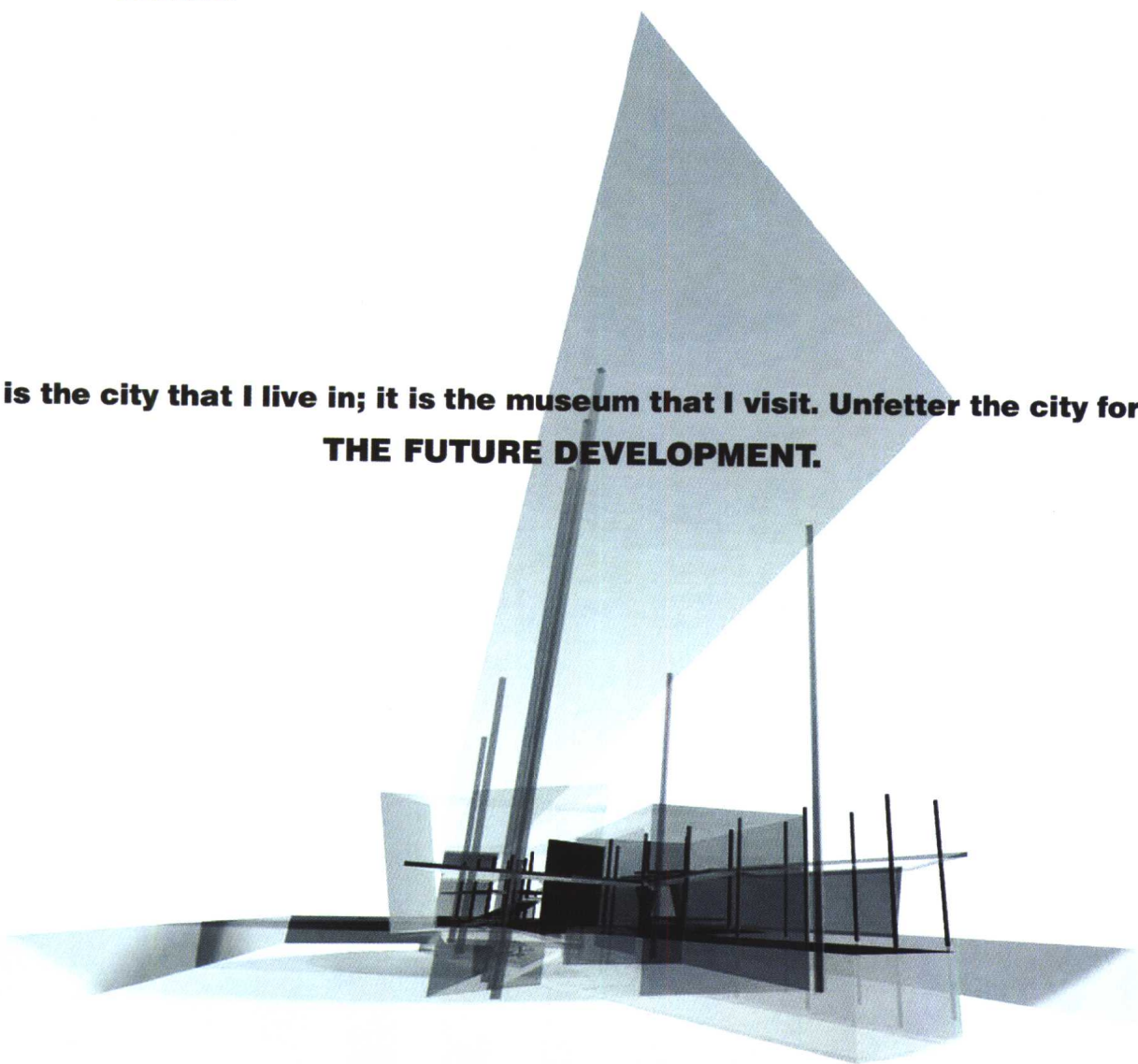
I would like to make the MUSEUM record the 'old', not the WHOLE CITY. It





section

is the city that I live in; it is the museum that I visit. Unfetter the city for
THE FUTURE DEVELOPMENT.



NA WEI 10

Some thoughts about LAYERS of the city:

**Each city can be divided into several layers.
It can be made according to many standards—time,
speed, function etc.**

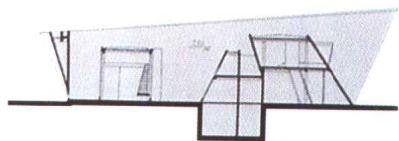
Each layer has its own independence.

**All the layers are working together to create
meaning for the whole city.**

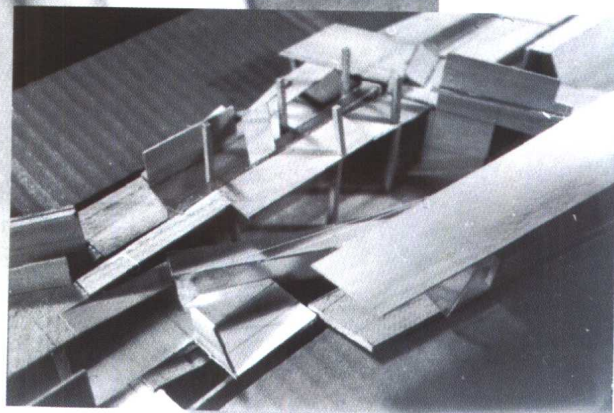
**In such a multi-layers city, space is no longer a
three-dimension concept.**

**Our location in the city is measured by four or even
more parameters.**

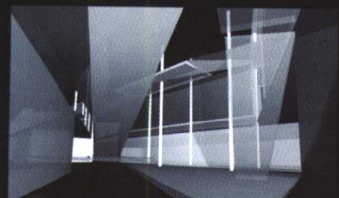
It is a compact city with great efficiency.



section

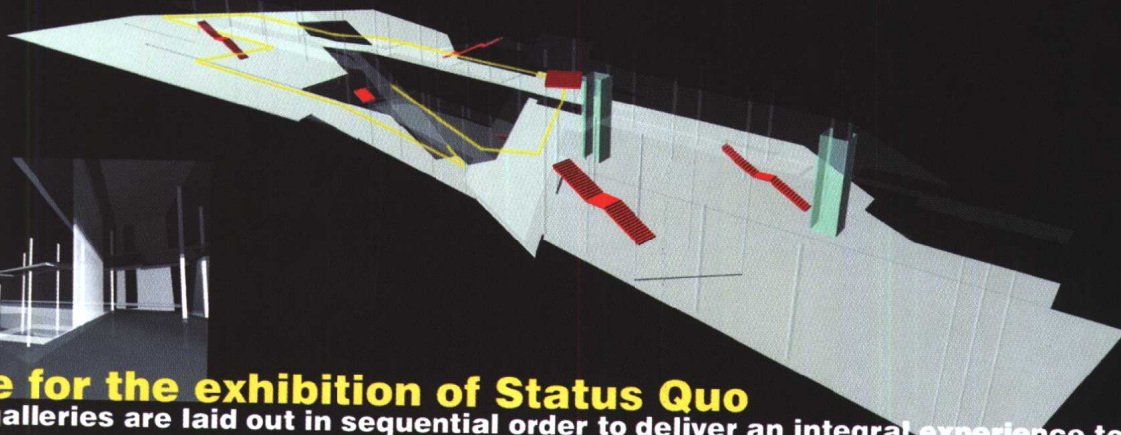


It creates an experience of real space and time approaching to architecture.



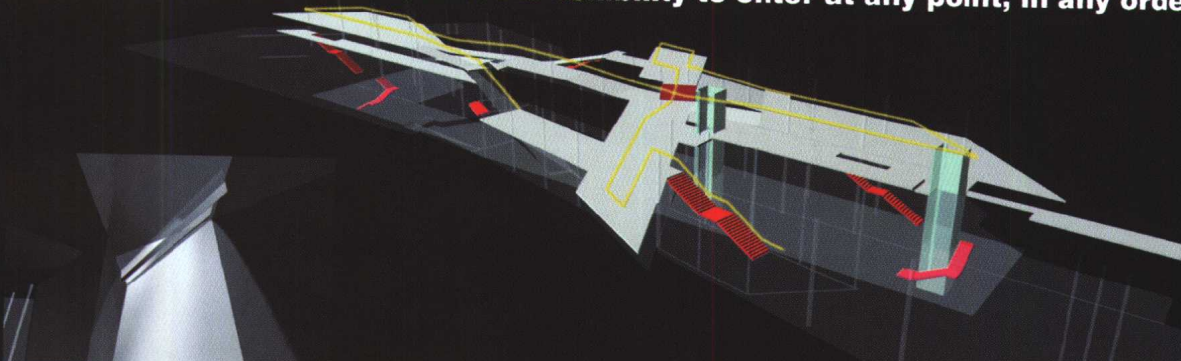
Route for the exhibition of History

Read the exhibition space as the space of the city—the stretch of the Hutong system, and try to experience the evanescent Beijing city space type.



Route for the exhibition of Status Quo

All the galleries are laid out in sequential order to deliver an integral experience to the visitor. Each of the galleries, as well as the temporary exhibit area, is also planned to provide visitors with the flexibility to enter at any point, in any order.



Route for the exhibition of Future

Here, the symbolic details are not important. The aim is to give the visitors the experience and subtle feeling of the old Hutong space, which was formed by the buildings and now is formed in a building. The border of inside and outside, the boundary between city and architecture are blurred.

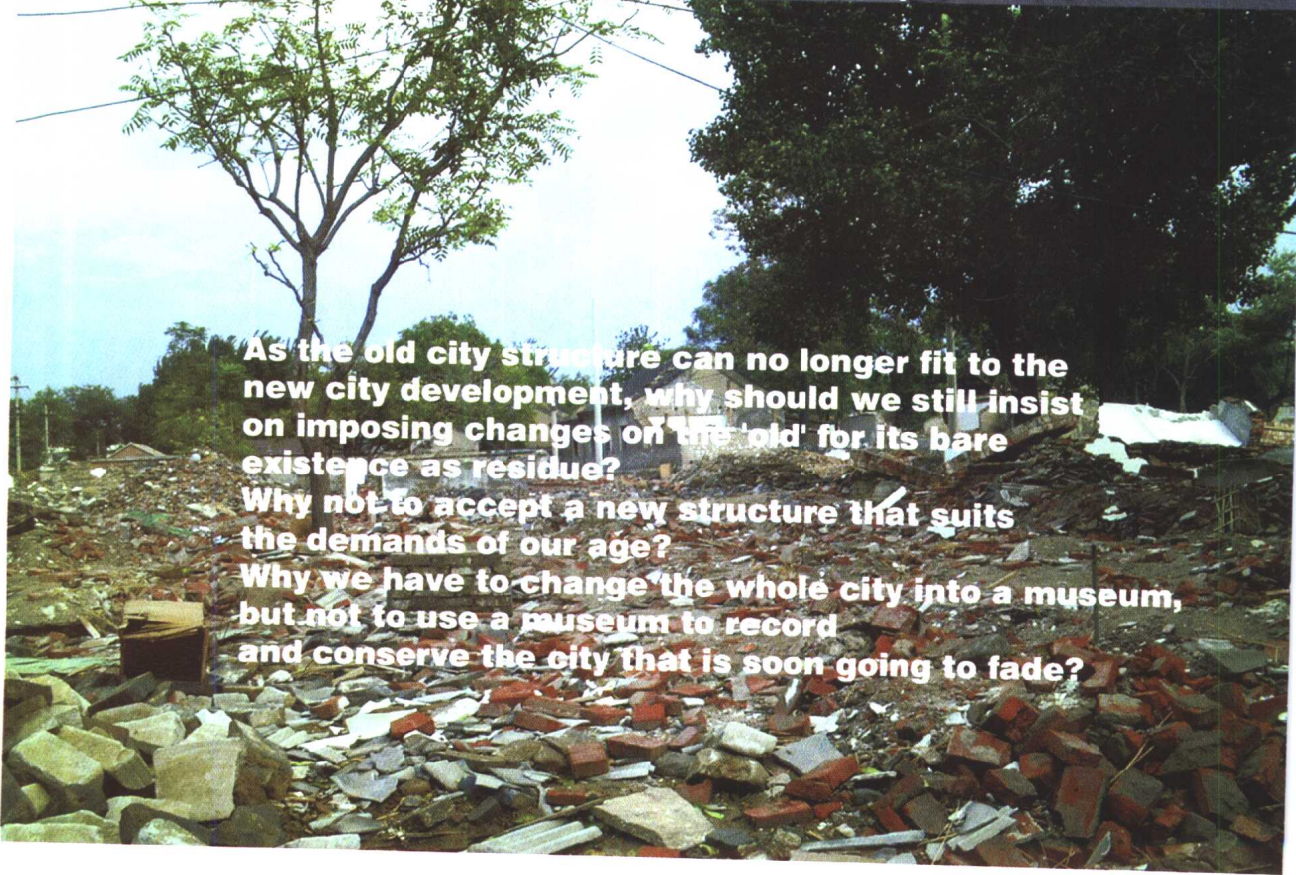
NA WEI 12



**What is the most important the 'old' offered us?
To what extent should the 'old' be conserved?
What is the best way to preserve the 'old'?**

When a city is turned into a museum, it may be interesting. But when all the cities become museums recording the 'old', where is the future?

**I would like to make the MUSEUM to record the 'old', not the WHOLE CITY.
It is the city that I live in; it is the museum that I visit.
Unfetter the city for the future development.**



**As the old city structure can no longer fit to the new city development, why should we still insist on imposing changes on the 'old' for its bare existence as residue?
Why not to accept a new structure that suits the demands of our age?
Why we have to change the whole city into a museum, but not to use a museum to record and conserve the city that is soon going to fade?**



Personal project:

The 1999-2000 DuPont Benedictus Student Design Competition

Pacific Center for Comprehensive Care A Cancer Treatment and Preventive Studies Retreat

Instructor: Prof. Weiguo Xu

Partners: Lu Fan, Weixing Zhang, Yihan Gao
Jan. 2000 March. 2000

**The concept was the result of our discussion.
I took charge of the study of the glass module.
The model was made by Yihan Gao and me.**