


















# 筑 · 道 : 城 市 设 计 档 案

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编著  
姜永琪  
季祥

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编著：姜永琪 季祥

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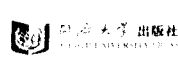
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# Preface

## 序

永琪命我写序，搁了半年了。一是忙于学院的公务，忙于世博的规划；二是一时不知从何处入手。因为彼此有几重身份的合作，眼前的画面常常复合在一起。当然高兴的还是与他在一起谈作品、论设计、交流思想。

永琪是多才多艺的，传统意义上用“江南才子”称其再合适不过了。其作品如人，不见北方的彪悍，却是充满江南的灵动。读他的作品也需要灵动的才气，才能越读越有感觉，越读越有滋味。谓谐，谓言同，实为智者方见其智。

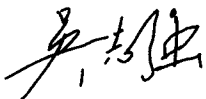
永琪的作品，需要时间慢慢去读，其设计不可一眼望穿，常常在细微处有让我叫好之处，此正是这个城市大建设时期难能可贵之处。读其设计，会对细致处有一种智慧的拨动。谓品，谓三回，不可一口吞食，且常温故而知新。

永琪的创作，喜欢从规划做到家具，一件作品从城区环境做到一个小雕塑，一个室内家具。作品数量少了，但质却有了保证。有人谓细部决定成败，可能有所偏颇，细部决定成败的前提是大规模大构思已经成功，但在永琪处我见到的是一以贯之的坚定与认真。

一位青年设计师，可能尚未炉火纯青，但我看到的是一种坚持不断，一种才气灵动，一种对学贯于规划到产品的设计哲学的理解和把握。

我想到江南的水，没有黄河的汹涌，但却长流不息；没有大海的澎湃，可也云烟氤氲。

我相信，这只是永琪第一次命我作序，他和他那个名为“筑道”的设计团队，会成为他们这代设计师的优秀代表。只是希望以后，我有闲了，与他一起品岩茶，品他的新作，我还愿意为他写新序。



同济大学建筑与城市规划学院 院长 教授

2010年上海世博会总规划师

2007年春晨

Yongqi asked me to write the preface half a year ago, yet I didn't start it until now. On one hand, I was busy with faulty business and the planning of World Expo. On the other hand, it is difficult for me to sum up my impression of his works in a few words. We've cooperated in several cases. The scenes overlap each other in my memory whenever I think of it. Surely it's a pleasure to talk about works, design and exchange mind with him.

Yongqi is so versatile that he deserves the title of "Jiangnan literati". His personality is well revealed in his works, which are filled with smartness of Jiangnan region instead of toughness of Northern China. Reading his works requires a smart mind, by which he/she enjoys more and tastes deeper as he/she goes on. The so called resonance between writer and readers indicates that only the smart person able to see the wisdom of a smart work.

It takes time to read Yongqi's works. Most of his works are low-cost buildings. Should you skip the design at a glance, you were going to miss those tiny spots which inspire me a lot. Paying attention to the design of those small elements is really precious in such a hurry and busy construction city. Somewhere in the design will hit you as you read through it. The so called aftertaste means a gastronome never swallows the food but gets new feeling every time when he tastes it again.

Yongqi's works involve whole procedure ranging from urban design to furniture design, from environment layout to internal decoration or even a small hardware within a project. In this way, although his output is not high, yet the quality is high. It may not totally true to say that details make success, for details only make success when the big picture is on the right direction. Yet what I find in Yongqi's works is an all-along firmness and seriousness.

A young designer may take time to reach high degree of professional proficiency, yet I've already see his persistence, wisdom, understanding and application of the design philosophy ranging from initial plannings to finished products.

His works remind me of rivers in Jiangnan region, where the river may not as billowy as Huanghe River, yet it goes on for ever; where the river may not as insurgent as ocean, yet it is hazy and beautiful.

This is the first time that Yongqi asks me to write the preface, yet I believe he and his team "Tektao" will become the representative designers of this generation. I wish I can enjoy Tea-tasting with him and read his new works in spare time. I'm still willing to write preface for his new book again.

Prof. WU Zhiqiang

Dean & Professor of College of Architecture & Urban Planning, Tongji University

Chief Planner of Shanghai world EXPO 2010

A spring morning in 2007

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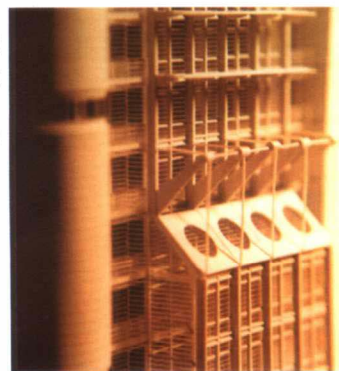
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01

上海电话大楼  
办公建筑

Headquarter of Shanghai Telecom  
Office Building



## 上海电话大楼

Headquarter of Shanghai Telecom

地点：上海北京西路、泰兴路口东南角

规模：21000 m<sup>2</sup> / 0.46 hm<sup>2</sup>

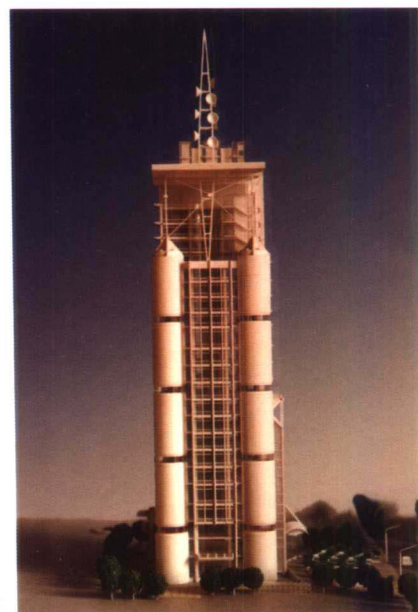
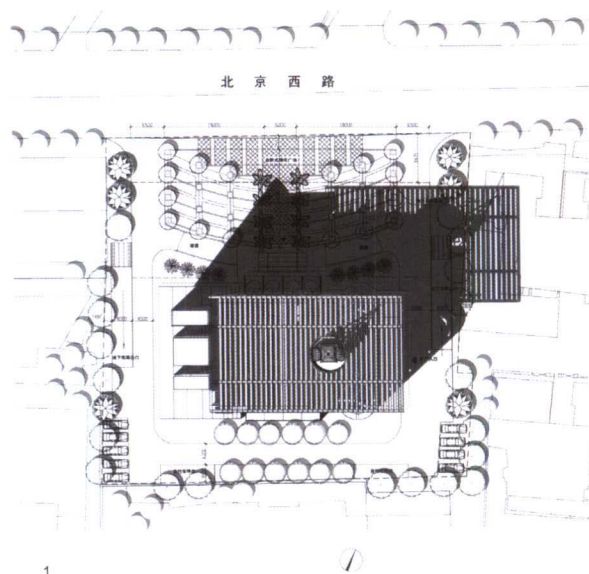
设计时间：1998

Site: Shanghai

Size: 21000 m<sup>2</sup> / 0.46 hm<sup>2</sup>

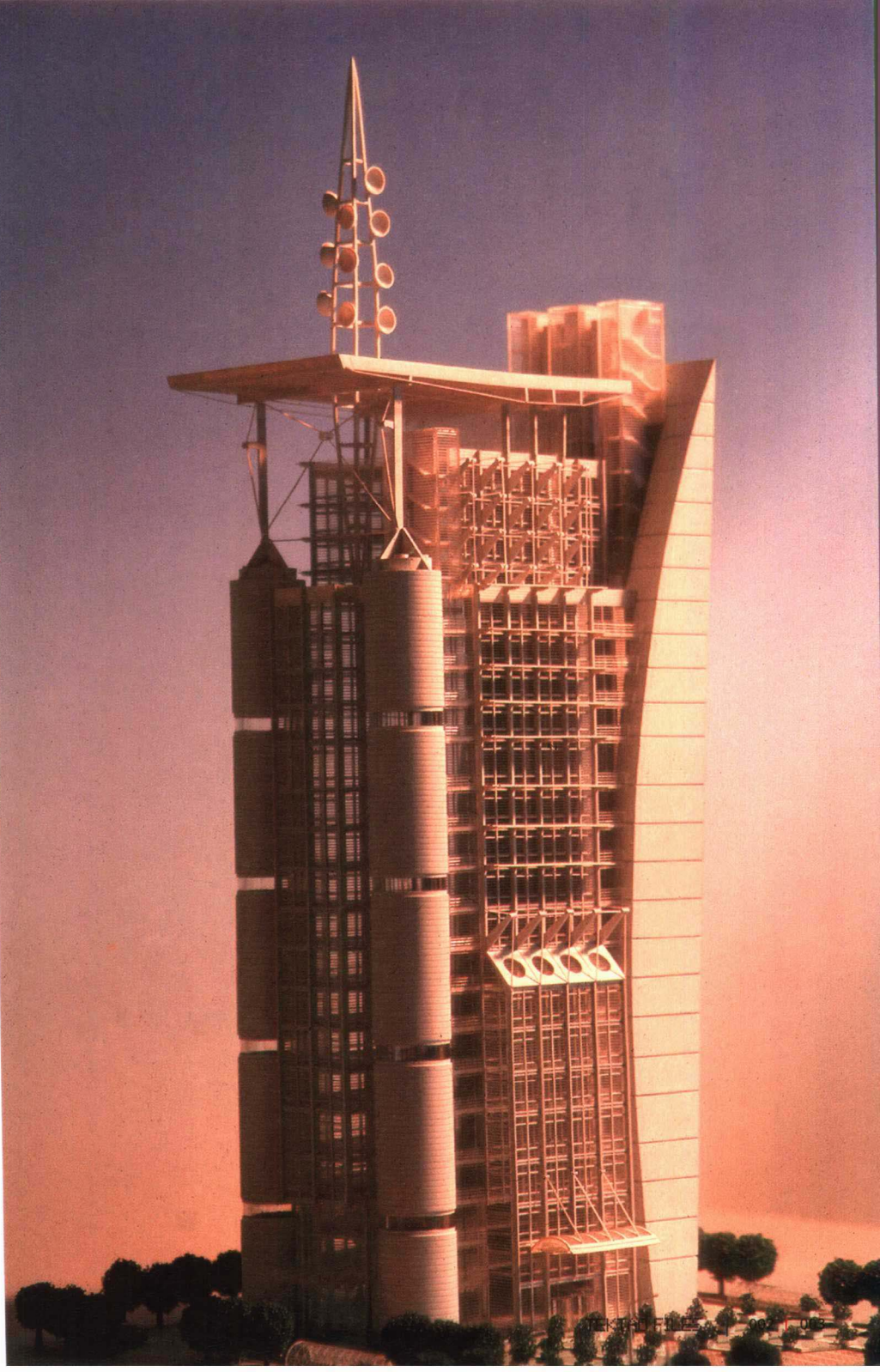
Design: 1998

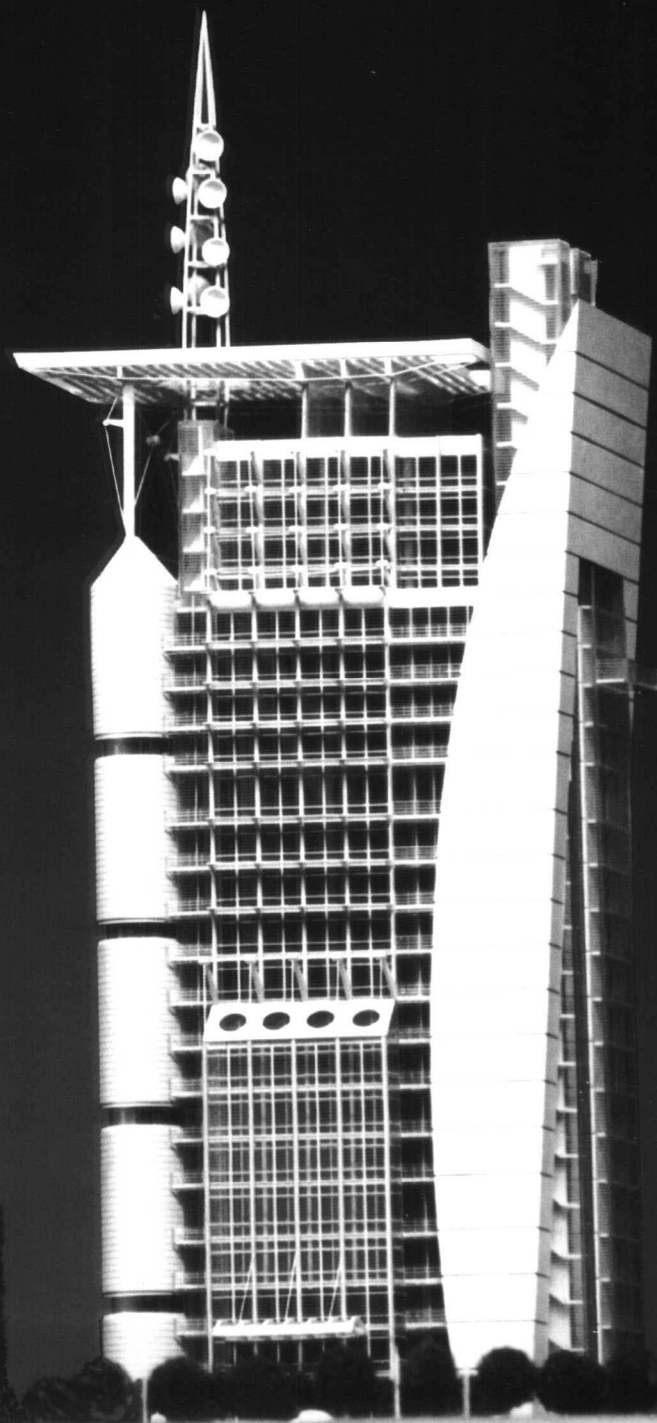
The 30-storey building erects just like a vertical mill. The form directly reflects the function. Two vertical traffic tubes provide the main structural supports. Three rectangular shapes accommodate the different functions of office, management and telephone switchboard plant. The contrasts of light and heavy, simple and complex give the building an appearance full of dramatic. Design fully considers ecological and energy saving techniques. The sun shading become the distinguished characteristics of the facades; the 12-storey atrium with double-skin acts as an enormous ventilation shaft, and promotes the air exchange between indoor and outdoor. The closed wall of the west façade minimizes the impact of facing west.





- 1 总平面
- 2 东立面
- 3 沿街立面





建筑处于保护区的边缘。传统概念上的上海传统城市风貌已经不足以成为这个建筑选择风格的理由，于是只好内省地转向建筑自身，寻求设计的方向。剖面确凿无疑地显示出这个兼有办公、管理和电话机房功能的建筑其实质就是一个竖向的厂区。正如整个城市一样，水平舒展的体量在高度密集的城市中心受到挤压，转向垂直竖起。竖起的结果是为了炫耀还是悼念不得而知。向曾经辉煌的工业文明表示敬意，便是设计师从特定城市和文化语境中解读出的文脉。

建筑形象直接反映内在功能。东、西两组垂直交通核心筒，成为建筑结构的主要支撑。其间的楼层按生产、办公、管理层等不同功能设计为3个矩形体，

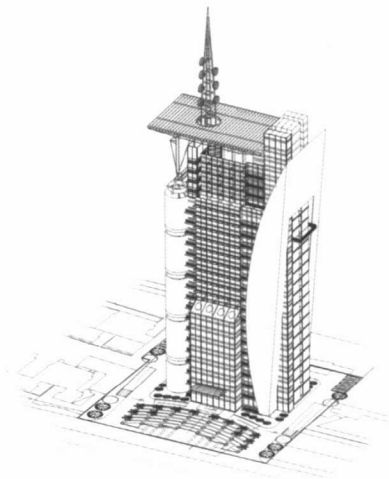
复杂、细腻的外立面处理与筒体的粗犷、简洁形成对比。不同的肌理暗示了3个矩形体不同的功能，无疑是受了“形式追随功能”的影响。

出于生态和节能方面的考虑，巨大的遮阳板成为建筑立面的特色；12层高的中庭作为一个拥有双层表皮的空腔，成为一个巨大的拔风井，促进室内外空气的交换；建筑西立面巨大的实体筒核将西晒的影响减至最小。

场地设计则充分考虑城市与建筑的对话。面向北京西路留出大片绿化广场，丰富和改善沿街空间关系，也为城市提供了公共空间，并向周边建成环境谦逊地表达了自身的存在。



5



6

- 4 模型
- 5 东北轴测
- 6 西北轴测



02

嘉善高级中学  
校园建筑

Jiashan Senior High School  
Educational Facility



## 嘉善高级中学

Jiashan Senior High School

地点：浙江，嘉善

规模：46000 m<sup>2</sup> / 8 hm<sup>2</sup>

设计/竣工：1999 / 2001

合作设计：李兴无 教授

Site: Jiashan, Zhejiang

Size: 46000 m<sup>2</sup> / 8 hm<sup>2</sup>

Design/Completion: 1999 / 2001

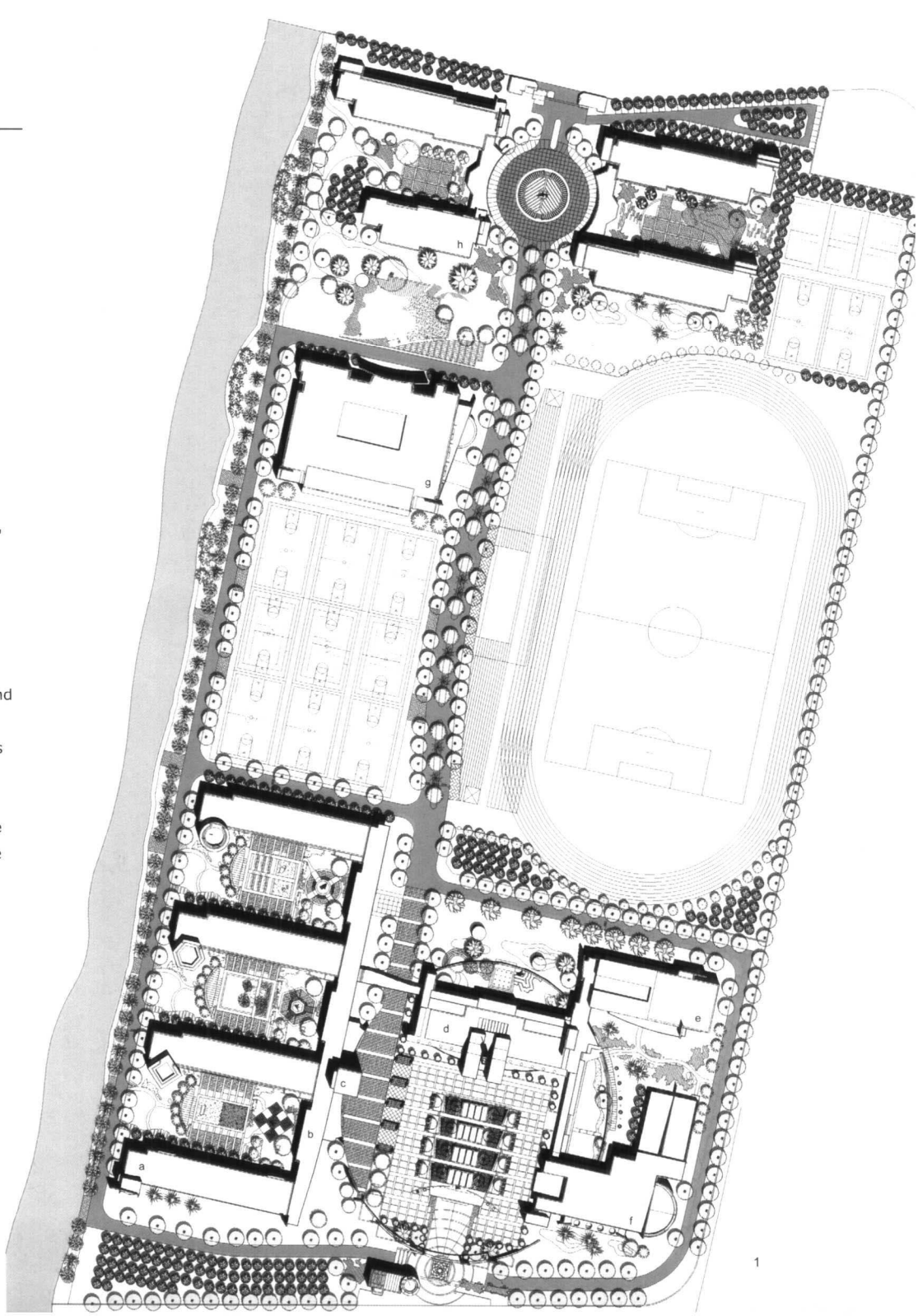
Collaborator: Prof. LI Xingwu

The design of Jiashan Senior High School shows an attempt to blur the boundary between "order" and "freedom". The diagrams of "Square" and "Circle" were given the implied meaning of the traditional Chinese symbol system. These two forms dominate the arrangement of architecture and landscape on the campus. The application of spatial and physical diversity inherited from the traditional Chinese garden, combines the elements of buildings squares, yards, plants and street furnitures under these two basic diagrams. The arrangements of the space sequence enrich the poetic sense of depth.

- a 教学楼
- b 连廊
- c 天文台
- d 行政楼
- e 实验楼
- f 图书馆
- g 食堂综合体
- h 学生公寓

1 总平面

2 行政楼



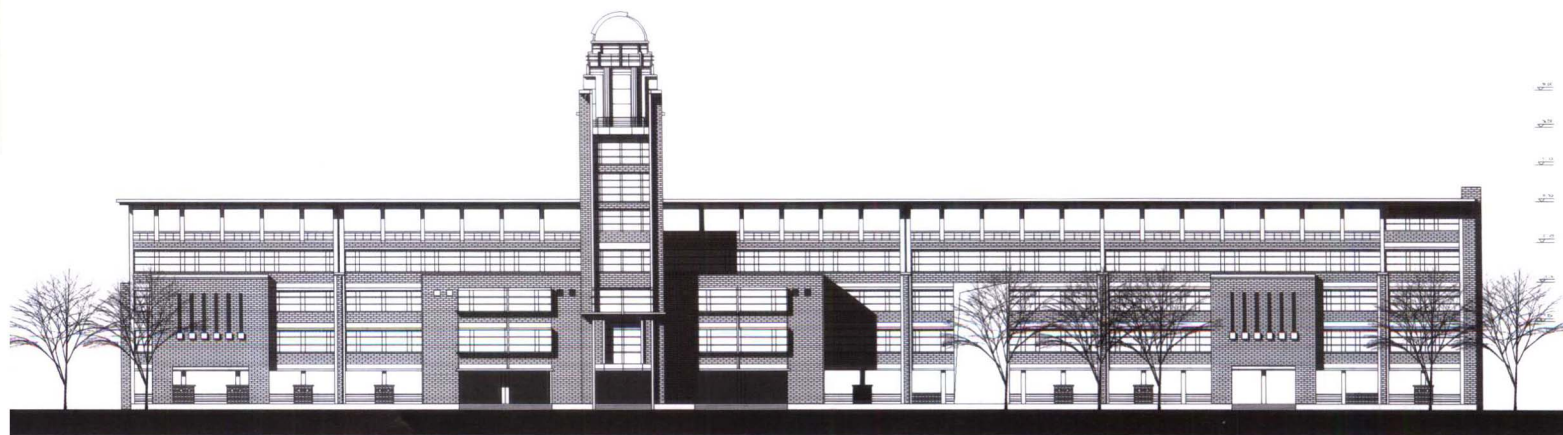








3



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自董仲舒“罢黜百家，独尊儒术”起，儒家形式上主流地位的取得，便是以模糊其精神内核为代价的。其中，尤以儒家的“经世致用”，道家的“清静无为”，释家之“隐忍修行”三种思想的结合最为典型。其间的游走摇摆，几乎支配了2000年来中国文人的精神世界。文化的这种不确定性也造就了审美的不确定性。对“形制秩序”的极端重视和对“自由空灵”的无限向往矛盾地存在于中国主流文化的两端，进而也深刻地影响到了中国的建筑和园林。

江南园林“前宅后园”的模式，并置了士人的“形制秩序”和“自由空灵”两种精神追求。嘉善高级中学的设计，则试图模糊二者之间的界限。前者好比水果拼盘，瓜是瓜、梨是梨、葡萄是葡萄；而后者则如番茄炒蛋，色、香、味、形融在一处。

方和圆两个古老图式在设计中的应用被赋予沉重的象征寓意——“天圆地方”的传统宇宙观；“智圆行方”又是自古以来中国文化中个人修为的理想境界：灵活的思考方式同端方不苟的行为准则的结合其实亦暗合了教育的终极目标。与此同时，这两个构成母题又完成了对校园建筑及景观的统摄：通过围合、切割、过渡、转折、框景等空间和形态处理手法将建筑、广场、庭院、绿化、小品等要素围绕着这两个基本形布置，以获得虚实相间、高低错落、步移景异的视觉感受。

3 入口广场

4 连廊立面

5 综合楼、图书馆间庭院

