

# 平实建造

GENUINE CONSTRUCTING

张鹏举  
ZHANG PENGJU

中国建筑工业出版社  
CHINA ARCHITECTURE & BUILDING PRESS

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张鹏举

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## 序

平实建造——一拿到这本书稿，就觉得这个名字起得好，好就好在文如其人，文如其作。

想起来与鹏举兄已相识多年，每每在学术活动中见面，总能看到他那黑红的脸庞上露出的笑容，眯起来的眼中闪出的真诚的光。他说话语调不高，话似乎也不太多，但在嘈杂的寒暄声环境中，总是靠近你说上几句，简短而清晰。他那朴实的衣着，略微蓬乱和花白的长发总让你感觉他一定刚刚从辽阔的内蒙古草原上一处工地上赶来，风尘仆仆。鹏举就是个平实的北方汉子。

谈到鹏举兄的作品，我一直是很欣赏的。记得早几年应邀去他的内蒙古工业大学建筑学院讲座，就在他刚刚完成的老厂房改造而成的建筑馆中。质朴的材料，精准的细部，丰富的空间，精心保护和巧妙利用的工业遗存都散发出强烈的力量感和震撼力，记得我当时向同学们有感而发：这是我见过国内最好的建筑学院的大楼，是出好建筑师的地方！后来我还带着院里建筑师们去他在乌海的青少年创意产业园学习交流，那也是老工厂改造，朴实的红砖从墙上一直铺满院子，高高低低，错错落落，一丝不苟，让建筑与大地长在了一起，也与四面的沙山十分默契，很大气，很平实，同去的建筑师们都有同感。这次拿到书稿，看到鹏举兄这些年还完成了这么多好项目，真没想到。因为一般老师，以教学为主，做设计时间不多，资源有限，往往是出个方案，很难控制到位。而鹏举是院长，教学和行政事务已经很忙，还能抽出这么多精力来做工程，完成度还这么高，实在不易，我想这也需要平静的心和实干的精神！

我想说，平实的建造需要平实的态度，平实的态度来自平实的内心。鹏举的作品在当下浮躁的炫技的建筑氛围中显得十分可贵，更可贵的是他在内蒙古的大地上默默耕耘的那平实而坚韧的实力！这是非常值得我们赞赏和钦佩的。

至于对作品的解读……那些厚实的墙，那些简朴的材料，那些精巧的空间构成，那些一丝不苟的节点细部，那些草原上起伏的山丘、明媚的阳光，以及那些构图讲究的平面、剖面，都会以无声的语言向你倾诉，相信每一位同行读者都能听得懂，都能有所感悟。

崔愷

2016年春节

## Foreword

*Genuine Constructing*, a unique title, throws my memory back into Professor Zhang Pengju and his architecture works.

I have known Professor Zhang Pengju for many years. Whenever I met him in various kinds of academic activities, I could always notice his kind smile on the brown face and his sincere kindness in his small eyes. A man of few words, Professor Zhang speaks in a low voice. However, even in a noise place, he would struggle to approach people with some concise and clear statements. His plain clothes and somewhat messy white hair makes people think that he has just come from a construction site in Inner Mongolia, a place with vast grassland. Professor Zhang is a man with spontaneity from North China.

I always have a deep appreciation for Professor Zhang Pengju's works. I can still remember my visit to Architecture College of Inner Mongolia University of Technology several years ago at the invitation of Professor Zhang Pengju. I was invited to give lectures in the Architecture Hall, a building newly constructed from the old factory. I was deeply impressed by the simple construction materials, precise details and spacious interior. The architect's consideration for the protection and utilization of the industrial relics is shown by this unique building, which left a powerful impact on the visitors. I can still recall my telling the students that this building is the best Architecture Hall of all the universities in China, where the best architects can be educated and trained. Later, together with some of my colleagues, I paid a visit to Wuhai Youth Innovative Industry Park, which was also constructed from an old factory. The original red walls of various sizes and shapes, which surrounded the park in a carefully designed pattern, had become an organic component of other buildings in the industrial park. The industrial park is an excellent complement to the surrounding mountains. All the architects in this trip agreed that this architecture work has the unique characteristics of genuineness, originality and unity. When I was given the manuscript of this book, I was surprised at the large number of architecture works that Professor Zhang Pengju has finished during these years. A teacher usually spends most of his time teaching classes, making him unable to spare extra efforts and energy for designing work. Due to the lack of necessary resources, many teachers can only give some suggestions for the designing work. It is very difficult for them to supervise the whole process of architectural design. As the dean of the Architecture College with a lot of teaching and administrative engagements, it amazed all of us that Professor was still able to spend so much time and energy doing all this challenging designing work. Dealing with this kind of demanding task requires a patient mind and hard-working spirit.

I believe that the genuine constructing requires a genuine attitude, which results from a patient mind. Professor Zhang Pengju's works have demonstrated their own unique value in this restless and flaunting atmosphere felt in the circle of architecture. More valuable is his competence developed from his many years' inconspicuous hard work in Inner Mongolia. This spirit is worth our appreciation and admiration.

In terms of interpreting Professor Zhang Pengju's works in this book, I think each architect has his own way of understanding because the thick walls, the original raw materials, the elegant special arrangements, the precise details, the hills rising from the grassland, the bright sunshine and the plane, section of the architecture drawings are speaking to each architect in their distinct languages.

Cui Kai  
Spring Festival 2016



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# 前言

# PREFACE

## 前言

迈过 50 岁年龄的我，进入建筑领域已 30 年有余。因平时疏于总结，30 多年的专业学习和实践并无系统思考，产生的一些感悟也不成体系。

2013 年，辞去学校教学管理职务后，总结的冲动就不时涌出，但由于身体、精力和角色调换等原因又搁置三年。

我是建筑师，也是专业教师。作为建筑师，由于惯性和市场原因，设计实践总是多于理论思辨；作为教师，又会不时地将实践项目拉回到课堂中做“理论”层面的“解析”，但二者常常处于“分离”状态。

在实践中，常把项目分为“作品”和“产品”两类，而前者的数量远少于后者，本书的一些思考正是由为数不多的前者促成的。

应该说，在零散的思考中，有一些体会较为凸显和清晰，那就是平常建筑的建造和平实表达的品质问题，它们均指向建筑真实地作为人生活容器的基本需求。

事实上，平实地建造是个人多年来将地域精神、人本精神转译到实际操作中的感悟，也成为一向的价值观和行动准则。

对此，从身处寒地和北方的地域性角度看，气候是理性的建筑师必须面对的地域因素，同时，北方长期处在经济边缘的地位也必然在创作思维中留下印记，两者叠加，“平实”地解决问题不论是从建筑的真实性和从建造的可能性都应是适宜的选择；从可持续的角度看，对待有限资源和现成资源的建造自然应具有“平实”的特征，当然，这也是当地民间建筑的传统智慧给予的生态启示。

立足于人本建筑观，建筑“真、善、美”的表达也终究要诉诸于一种“平实”。在哲学上，真、善、美的高度合一是一事物发展的至高境界。建筑也不例外，“真”是建筑之真实性征；“善”是建筑之有益于人的品质；体现“真”和“善”的外在物象，引起人们关注并获得心理快感属于“美”。具备了“真”与“善”才具备了恒久“美”的真正基础，或者进一步说，有了“真”的开始，“善”的策略，“美”的结果也自然水到渠成。它们实际上构成一种清晰的因果关系，因此，建筑真、善、美的高度合一就必然基于和归于一种逻辑生成后的“平实”。

本书《平实建造》，即是基于上述认识，结合个人在平常建筑中的实践思考，以作品分类的方式进行梳理，算是一次本土实践的个性化思考总结。

需要说明的是，近年，曾有朋友不断催促整理出集，实以为远不够成熟，仍需要时间的持续打磨，出集应是退休后之所为。当认识到总结是再提高的必要路径，加上业界朋友给予了肯定，特别是崔愷院士的鼓励，才下此决心。

张鹏举

2016 年 7 月

## Preface

As a man in his fifties, I began my career journey in the field of architecture 30 years ago when I first entered the university. I have developed some insights and understanding during these 30 years' study, research and practice, which need to be summarized in a systematic way, but due to the limitation of time and motivation, I did not spare much time for this work.

In 2013, when I resigned from my teaching and administrative responsibilities, an urge to make this summary came to me. However, due to my weakening health and energy as well as the time needed for me to adjust myself to the new role, I put this work aside for another three years.

I am an architect as well as a teacher. As a field architect, because of the tradition and the market demand, one spends more time doing the designing work than thinking about the architecture. As a teacher, one usually studies the architecture work in the classroom for more "theoretical" enlightenments. However, these two roles are often separated from each other.

In the actual practice, the architecture works are categorized into two kinds, namely, the products in the market and the creative works. The number of the former far exceeds the latter. The main thoughts in this book are inspired from the latter.

Among my random thoughts, some insights have only become clear in recent years, among which are the construction of the buildings for the general purposes and the genuineness expressed from the architecture since they meet the basic housing needs of the human beings.

The idea of genuineness results from my many years' filed work, in which, I have included the regional culture and the care for the humanity into my works. This idea has also become my value and guidance in my work of architectural design.

In view of the cold weather in North China, the climate in this region is one of the most important factors that a competent architect should consider before he makes a design. Another factor for consideration is that North China has been the less developed region in China, which will leave its mark in the creative design. If due considerations are given to these two factors, the idea of "genuineness" can be regarded as the best solution to the construction possibility and practicability. In terms of sustainability, genuineness is demonstrated by making best use of the limited materials available. Of course, this wisdom of construction, i.e., giving due considerations to the ecological system is inspired by the local architect tradition.

From the perspective of the local architecture view, I believe that truthfulness, kindness and beauty of the architecture can be attributed to "genuineness". The perfect unity of truthfulness, kindness and beauty are the perfect destiny of the development of all beings. Architecture, of course, is of no exception. "Truthfulness" is the real quality of the building, "kindness" is the benefit that the building can bring to human beings and the "beauty" of the building, which results from the unity of "truthfulness" and "kindness", gives people pleasure and enjoyment. The eternal "beauty" is based on the complete "truthfulness" and "kindness". With "truthfulness" as the foundation and "kindness" as a method, the final result of "beauty" can be obtained. The ultimate "oneness" of these three concepts can be attributed to this logically developed idea of "genuineness".

This book, *Genuine Constructing*, written on the basis of these understandings and my self-reflection during my work, is a summary of my designing works in different categories. It can also be regarded as reflection of a local architect.

It should be mentioned that in recent years, several friends of mine have urged me to finish this book at an earlier time. But I have always thought that I need more time for thinking and reflection and decided to put this writing work aside until I retired. With the belief that giving a summary to my work is a necessary step on the road for further progress in my career and at the encouragement of Academician Cui Kai and support from my friends and colleagues in the field of architecture, I finally made up my mind to finish this project.

Zhang Pengju  
July 2016

# 评述

COMMENTARY



## 建筑如人

黄居正

人们说尤利西斯厌倦了奇迹  
当他望见葱郁而质朴的伊萨卡  
曾因幸福而哭泣。艺术正是那伊萨卡  
是绿色的永恒，而非奇迹。  
——《诗之艺》，博尔赫斯

与鹏举兄相识多年，也曾相伴去过几次海外的建筑旅行，每到一地，面对那些从媒体上“熟知”的名作，鹏举兄常会里里外外看个遍，好似得获一个心仪的物件，要在手里凝视把玩良久；而他在旅行途中的感言，往往话语不多，却于舒缓的语调中淡淡地道出常人所未见。与鹏举兄接触久了，知道他是一个惯于沉思，拒绝放言宏论的人，就像他的建筑作品，平实、质朴，却又能瞥见耐人寻味处。

### 一、边缘与中心

地处北疆的内蒙古首府呼和浩特，距离北京直线距离不过五百公里，而唐人的一首“秦时明月汉时关，万里长征人未还。但使龙城飞将在，不教胡马度阴山”，不仅勾勒出一幅冷月边关、万山阻隔的苍凉景象，而且更拉伸了边塞与内地之间遥远的空间与心理距离。纵使到了交通技术大大克服了物理距离的今天，沉积在心理上的这幅历史地理图像，仍使我们难以改变对内蒙古僻处塞外、苦寒辽远的习惯性印象和认知。

然而，远离中心的边缘地区，一方面，在绵长的地质期中所形成的地形地貌、气候风土因避开了大规模的城市化、现代化浪潮的侵袭、残虐而得以保持；另一方面，由于迟滞的信息输入和区域间交流的匮乏，缓慢生长出的本土文化其延续性不致被无情地碾压、撕裂而间断。如果说中心地区的文化热衷于推陈出新，不断地“建构”出新的文化形态，那么，与之相反，边缘地区的文化则推崇“演化”，体现出对经验、传统、惯例的敬畏。因此，身处边缘地区创作的建筑师，较之于变动不居的中心地区，似乎拥有更为稳固、丰饶的环境和文化资源。这样的例子，在现当代建筑史上并不缺乏，比如芬兰的阿尔瓦·阿尔托，葡萄牙的阿尔瓦罗·西扎。

扎根于内蒙古的鹏举兄，除了建筑学院的教学研究工作，一直埋头

于建筑创作实践，作品甚丰。虽然他的这些作品显而易见地延续了现代主义的原则及其美学意义，同时持续地反对用廉价的乡土符号堆砌出空洞的形式意象，然而，由于他长期浸淫在当地的风土、传统之中，并对之有着切身的观察和体验，通过对本土和现代两种语言的融合和转化，让他的作品散发出一种和谐地根植于当地真实的现场和文化的复杂性之中的独特品质。设计于2010年的恩贝尔沙漠科学馆便是一个佳例。基地面阳，处于库不齐沙漠边缘，有自然坡度，远处是阴山山脉的中段大青山，它像地平线上一道青翠的屏障，横亘在基地的北方。为了不破坏辽阔广漠的水平向地景特征，采用了两种解决之道：一、打散体量，分解后的六个相似形状的功能单元铺陈在基地之上；二、利用自然坡度，将北部的体量部分地下下沉覆埋于基地之中（图1）。

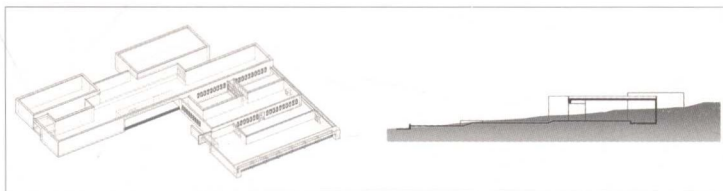


图1

人若在一块地域内居住相当长的时间，长到人与土地之间不得不建立起一层小心翼翼、相互调适的关系，长到足以发展出一种缓慢的、持续性的共生关系，那么，毫无疑问，人与土地之间的这种共生关系通常就会体现在地域性的民间建造之中，转变为应对地理环境、气候条件的一种传统智慧。恩贝尔沙漠科学馆在设计初始便借鉴了当地生土建筑的处理手法，南向立面出檐深远，遮挡夏日炎炎的炙烤；檐口下方安装了大面积的玻璃，接纳冬日的暖阳；北向立面几乎无窗的墙体方正敦实，抵挡北疆漫长冬季的苦寒。铺陈在大地上的六个功能单元相互围合，形成四个内庭院，在夏季起到有效组织通风的作用。外维护结构采用双层墙体的设计（图2），这一做法在路易·康的第一惟一神教堂和学校中较早地得到了应用。受维特科沃的著作《人文主义时期的建筑原理》和罗马废墟的影响，第一惟一神教堂



图2