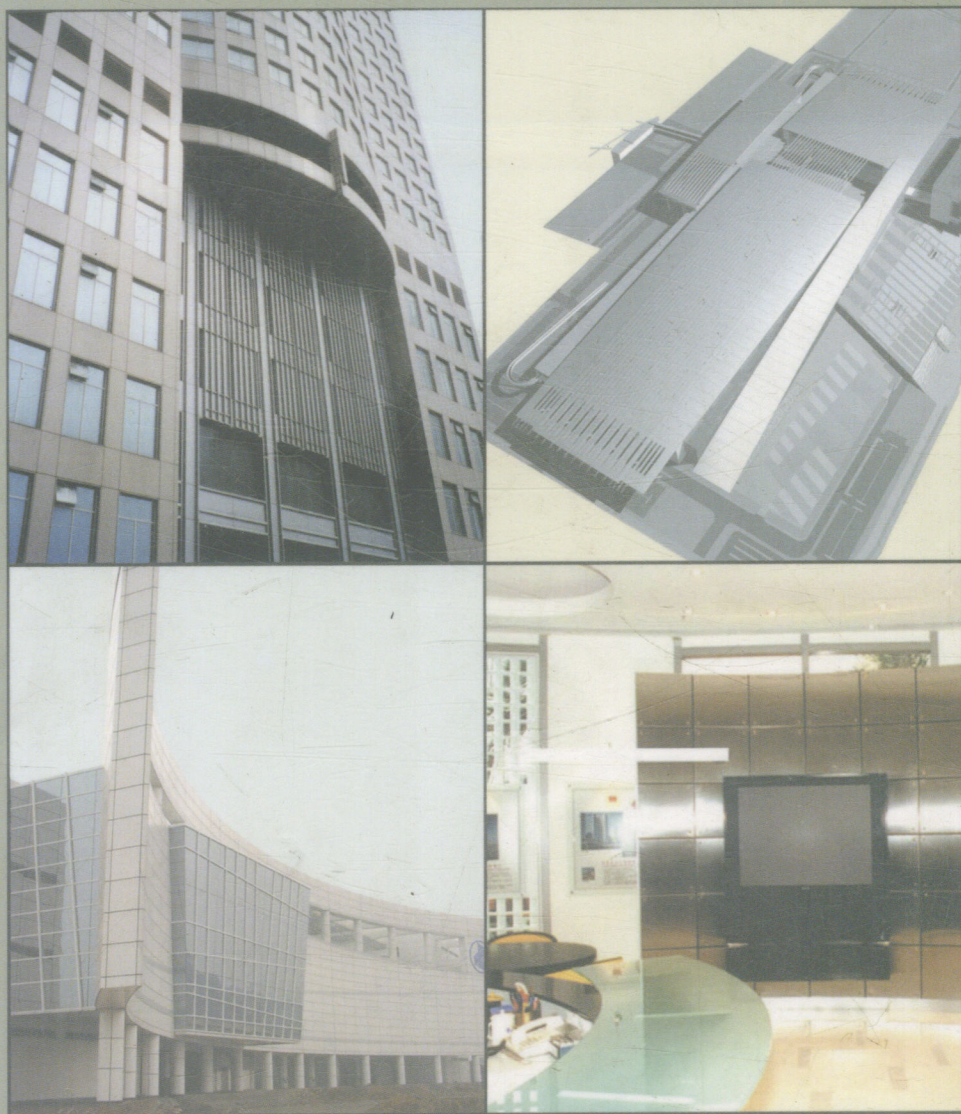


# 项秉仁

## XIANG BING REN

建筑与室内设计作品集  
SELECTED AND CURRENT WORKS



中国建筑工业出版社  
China Architecture & Building Press



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## 自序

这本书选录了我自1970年至今所做的主要建筑和室内设计作品。整理和编辑这数十个由我自己勾画草图,发展构思,研究空间形体,推敲细节并与同事共同完成设计全过程的项目资料及图片,主要是检讨和总结以往建筑设计实践的成败得失,以利于日后的发展提高;同时这也是一次很有意义的回顾,不但是关于我个人,而且是我们这一代人在过去30年内所经历的建筑观念和潮流的变化与演进,从而进一步加深对建筑学要义的认识。

我的建筑教育始于1961年的南京工学院(今东南大学)建筑系。当时以杨廷宝、刘敦桢和童雋三位老一辈建筑名师为首并辅以德艺双馨的一代年富力强中青年教师所组成的师资传授了我们扎实的建筑基本功和全面的建筑修养。深得源自于BEAU ARTS的宾夕法尼亚建筑教学传统真传的前辈们潜移默化地影响了我们这一代。回顾大学五年,对我日后建筑观念和实践影响至深的有如下几方面:大量的建筑渲染、素描水彩技法训练;严谨的古建筑测绘练习;建筑设计课对草图、形式、细部的刻划和表现的专注;特别是建筑历史课所介绍的现代主义建筑运动的人物、理论和作品曾使我着迷。我赞赏现代建筑的空间解放和现代建筑大师对传统建筑的批判态度。可以说,整个20世纪70年代我所做的建筑设计是在追随和实践现代主义的建筑思想,而在设计技巧上则仍然依仗着南工所学得的BEAU ARTS基本功。雨山湖公园小品建筑等项目就是其中实例。

1978年秋,经历了十余年的建筑实践和社会生活之后,我如愿返回母校建筑系攻读研究生课程。初期,我以美国现代主义建筑大师赖特(Frank Lloyd Wright)为研究对象,加深了对现代主义建筑理论的进一步理解;后期,我则环绕城市建筑为主题对于20世纪60年代以来国际上关于城市设计、环境心理学、建筑符号学、社会学、人类学的研究进展进行了考察,并在此基础上完成了我的博士论文。在这段时期,20世纪80年代在中国流行的后现代主义的建筑思想对我原来毫不怀疑并视之为金科玉律的现代主义建筑观念造成了不小的冲击。加之赖特建筑思想中原本就潜在的反国际主义意识,以及我的博士研究课题本身的时代性特点,对这种冲击起到了推波助澜的作用。结果造成我这一时期建筑设计观念和方法上的折衷态度。这在富园贸易市场、昆山鹿苑市场、胡庆余堂药业旅游中心等项目的设计中表现得较为明显。

事实上,这种建筑思想的混乱一直延续到20世纪90年代初。当时我已在亚利桑那州立大学建筑和环境学院进修。在与美国教授一同授课时的同感是:后现代主义者动摇了建筑界以往非黑即白的价值判断,多元共存的建筑观念令教师面对学生的设计作业难于评点。尔后,通过集中考察赖特、路易斯·康、贝聿铭等现代主义建筑大师们在全美各地的建筑设计作品令我对于20世纪现代主义建筑的科学性、实践性、创造性和生命力有了更深刻的亲身体验和理解。在此后相当长的一段事务所实践中,我曾处于用现代主义的原则和方法解决项目的各种需求和用非现代主义的观点处理其余设计问题的矛盾之中。不过,我逐渐感到这两者其实并非那么势不两立,若善加处理则可以互相取长补短。现代主义建筑理论和方法能赋予项目设计理性,而非现代主义的思想能改善,甚至消除现代主义的极端性和片面性。另一方面,事务所的建筑实践也使我这个曾长期囿于学术圈内的人真正了解了建筑设计的服务性,建筑设计的目的是解决问题,建筑设计要为客户带来利润等基本的基本专业伦理。而对自己唯一引以为训的是:永远要以主动的态度,高层次和高水平地为客户找到解决问题的最佳答案。也许上述的这些困惑、体验、经验和信念混成了这一时期的建筑思维并反映在太平洋贝尔公司总部、那帕谷美国厨艺学院、烟台海滨规划和政府中心等建筑与室内设计作品中。

1992年末,听从了贝聿铭先生的意见,我离开美国投入到充满了活力和动感的人口稠密的东方名城——香港,去品尝一种非东非西而是东西融合的文化,体验一种以顽强意志克服天然和人为障碍而获得的生存环境,也许这座城市和它的文化给我在建筑方面最



## Preface

The architectural and interior projects collected in this book have been selected from the last thirty years of my practice and exploration. It is a review of not only my own particular career but also that of a whole generation. It covers changes in theory and in trends we practitioners experienced firsthand in the past thirty years. Through this review, I hope to come to a better understanding of what architecture is.

I began my training in 1961 under three masters of modern Chinese architecture, Yang Tingbao, Liu Dunzhen and Tong Jun. After receiving their Architectural training in the Beau Arts tradition, these masters instituted a classic training program in China from which I continue to benefit even today. There was intensive training in architectural rendering, in sketch and watercolor, and in the surveying of traditional buildings. Design studio emphasized concept, building form, detail study and illustration. In the History of Architecture course we discussed Modernist masters of the West. Those courses were among what had the most lasting impact on me. I appreciated the open space of Modernism and the critique of tradition by its leading practitioners. My own architectural practice during the 1970's was based on the principles of Modernism and on Beau Arts techniques.

After working for more than a decade, I returned in 1978 to my Alma Mater for graduate work. My initial focus was on the American Modernist Frank L. Wright, through whose work I deepened my grasp of Modernism. Later, taking urban architecture as my main concern I built my Ph.D. thesis on international development in urban design, environmental psychology, architectural semiology, sociology, anthropology, etc. since the 1960's. During this period, Postmodernism, which was gaining ground in China, began to loosen my heretofore fast-held Modernist principles. Add to this impact the anti-internationalism in Wright's thought and the contemporary character of my own research, I adopted a balanced approach in my projects during this period. This balanced approach is best represented by the Fuyuan Market, the Luyuan Market in Kunshan and the Huqingyu Hall Resort.

This chaotic state in my architectural thinking lasted until the early 1990's. I was then a visiting scholar at the School of Architecture and Environmental Design at Arizona State University. My American colleagues and I shared the feeling that Postmodernists had shaken the black-and-white value judgement of Modernism, and this pluralism caused difficulty in evaluating student work. Later, through an intensive investigation of the masterpieces of Wright, Louis Kahn, I.M. Pei, etc. in the US, I gained a deeper appreciation of the rationality, practicality, creativity and vitality of Modernism. For a long time afterwards as I worked for various firms, I found myself in a situation where I used Modernist principles and methods to satisfy project programs while adopting non-Modernist methods in resolving remaining issues. Gradually, however, I realized that these two approaches were not necessarily contradictory: When well applied, they could be complementary to each other. Modernist theories and methods imparted rationality to a project while non-Modernist thinking could ameliorate or even eliminate the extremism and one-sidedness in Modernism. In the meantime, working in firms enabled an academic like me to better grasp the service nature of architecture and its basic ethics of problem-solving and profit-seeking for the client. My motto was always to think for the client and find quality solutions for their problems. Perhaps all my experiences, feelings, perplexity and belief were poured into my architectural thinking during this period, which was reflected in projects like the interior design for Pacific Bell and the Culinary Institute of America at Napa Valley, the Yantai sea-shore planning and Yantai Civic Center.

In 1992, following I.M. Pei's suggestion, I left the US for Hong Kong, an Asian city full of vitality and dynamism. There I began to experience a culture that was neither "Western" nor "Eastern" but an amalgamation of the two. I also experienced an urban environment that was achieved in the over-

大的影响在于认识建筑空间的商业价值。建筑师和室内设计师所做的一切,好像都是为了帮助和保证商人从最终消费者那里获得金钱回报。然而在这种压力下,我反而特别地看重建筑师的专业操守和尊严,告诫自己永远不能只对一个客户,而是要为更广大的市民和属于他们的城市环境负责。因此,在这一段时期,我力求在建筑的商业回报和建筑品质两者之间寻求平衡,从北京国际金融中心规划、庄胜苑、湖南国际金融中心大厦、东方风情俱乐部、北京庄胜回迁住宅、上海龙柏苑、北京方群公寓设计、直至江苏电讯大楼、南京多媒体大楼、南京泰山新村电信楼等项目的设计中不难发现这一时期我的建筑设计轨迹。在年近半百之际进入香港这种紧张和复杂的工作和人际环境,促进了我的全面建筑观的形成并使我的建筑思考更趋成熟。逐步弄明白了我应该做什么建筑和能做什么样的建筑。

香港人给我最深刻的印象就是爱香港。这是因为在历经数十年的奋斗后,香港已成为在硬软件环境建设方面绝不亚于世界任何地方的国际一流城市,而且又是香港人可以同声同气的最宜人的文化环境。这促使我在1999年决定返回上海。因为和许多香港人的想法一样,我的家、朋友和熟人在那里,上海乃至中国的发展使我感到发挥自己专长的机遇也在那里。两年来,我亲眼目睹了一些海外归来的建筑师朋友在国内抢得先机,已俨然成为业内的佼佼者。我本人也得到不少的机会主持各种类型和规模的规划设计项目。在海外与外国建筑师同行的经历,最起码的收获是知己知彼,树立了自信心。以我之见,如果不是体制上的问题,“境内”的建筑师并不逊于“境外”建筑师。十几年的飞速发展使境内的同行既开了眼界,也受到了磨练。基本上能胜任设计高水准的建筑项目。

经济发展使国内建筑设计界变得前所未有的活跃。它表现在许多方面,如:建筑设计队伍的日益多元化,建筑设计学术水平的不断提高,境内外建筑同行的交流和竞争增多,媒体和出版物的积极推介以及社会各界的关注等等。在这种氛围中我既受到推动和激励,也感受到实实在在的压力,感到在专业发展的道路上是不可能一劳永逸的。面对和解决任何新的问题不仅需要经验和积累,还需要不断的学习和借鉴。同时,在周围一片喧闹声中也特别需要冷静而清醒的独立思考:怎样才能真正建设好我们的城市?在弥补过去的缺憾,大力提倡城市规划和城市设计的同时,作为建筑师应如何进一步提升本身的理论修养和专业技巧,专注于把建筑设计做得更精更好,以能够真正实现城市设计的目标。在沸沸扬扬地抄作建筑的文化、历史、象征、新颖、时尚等等建筑外的因素的同时,是否可以以平实的心态去认真地一个个地解决所接受项目的环境、功能、流线、空间、材料、技术和造价等等问题?在检讨迎合市场大众口味的同时,是否应倡导一种朴实而健康的建筑审美,深入挖掘建筑物固有构成要素的美学潜力,包括它的空间、形体、技术、材料、细部、色彩、光影、虚实等等,从而为大众营造平静、优雅、尊重生态和自然的有高品质的物质环境。自1999回上海以来,这些思考一直缠绕着我,也反映在我所作的设计项目之中。我希望,随着认识的不断深入和清晰,我的设计作品的水准也能有进一步的成熟和提高。

如前所述,这本作品集的出版为的是对自己有一个总结和检讨,而对翻阅它的人亦可提供一个了解我们这一代建筑师的成长和认识发展过程的机会,也许多少会有所裨益吧。最后,我想借此机会,衷心感谢所有教育培养过我的师长,一切参与和帮助我完成所有建筑设计作品的同事,为我出版这本书而尽心尽力的朋友以及我的亲人。我还要特别感谢中国建筑工业出版社为出版此书而付出的努力。



博士论文答辩通过后与评审教授合影(1985)  
Photo with Juries after my phd. dissertation defence.



接受贝聿铭先生旅美奖金时的合影(1992)  
Photo with I.M. Pei

coming of natural and human obstacles. Yet what impressed me the most as an architect was how relentlessly market considerations drove architectural space. All architects and interior designers did was to ensure profitability for the developer. This kind of pressure, however, only made me value all the more the architect's professional dignity and responsibility. I warned myself that I would not only work for the client but also be responsible to the citizenry and its urban environment. As a result, my work during this period showed a balanced pursuit of market value as well as hard of architectural quality. I was then in my 50's, and entering a competitive and complex world like Hong Kong in both the professional and the social sense at this juncture helped me come into my own view of architecture. My thinking about architecture began to mature, and I began to understand what kind of architecture I should do and could do.

Hong Kong was also impressive for its people's love of the city. After decades of hard work, Hong Kong had become an international city with first-rate hardware and software that could bear comparison with any other city in the world. Moreover, the people spoke the same language and identified with the culture. That was what inspired me to return to Shanghai, my hometown. As was the case of many Hong Kongers, my family and friends were in Shanghai, and in the rapid development of Shanghai and China I saw my own professional future. In the past two years, I have witnessed the success of some early returnees who filled vacuums and became leaders in the field. I myself too have had the opportunity to head multiple projects of various sizes and types. Working abroad alongside American architects gave me confidence because I knew what their levels and mine were. I believe that was not for a different system, Chinese architects would not be inferior. During more than a decade of rapid development, Chinese architects opened their eyes and gained invaluable experiences. They are now capable of doing high-level projects. One of my motives in returning was to "prove" that point along with my Chinese colleagues.

The world of Chinese architecture has become extraordinarily energetic. We are seeing diversification of architects, improvement in scholarship, increase in exchange and competition from non-Chinese architects, more and more attention from the media and society at large, etc. To me, these are both sources of inspiration and of great pressure. One can never rest on past achievements. New problems call for new approaches, which require continuous learning. In the meantime, one also finds himself surrounded by many noises and needs to tell himself to remain calm and independent. How do we build a genuinely high-quality city? As we have begun to emphasize city planning and urban design as a countermeasure to past errors, how do architects improve their theoretical work and practical training so as to achieve true urban design? While architectural "culture," "history," "symbolism," "avant-garde," "trends," etc. are selling like hotcakes, can we humbly and seriously treat issues of the environment, of function, circulation, space, materials, technology, cost, etc. of each project we accept? As we cater to popular tastes, should we also promote a simple and healthy architectural aesthetics, which will endeavor to realize the aesthetic potential of a building's basic elements (space, form, technology, materials, details, color, light and shade and void and solid, etc.) and produce a quiet and elegant physical environment which is eco-friendly and people friendly? Since my return in 1999, I have been occupied by these concerns, which are reflected in my projects.

As I mentioned before, this collection is a review of my career. At the same time, I hope that readers will benefit a little from learning the growth and change of my generation. Finally, I would like to thank all my teachers, all my colleagues and my family who have helped in the writing and publication of this book. I would like especially to thank the China Building Industry Press for their efforts in publishing this book.



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# Guangzhou International Convention and Exhibition Center

Design 2000  
Guangzhou, China  
720000m<sup>2</sup>

Reinforced concrete, metal panel, granite

## 广州国际会议展览中心

设计 2000  
中国 广州  
720000m<sup>2</sup>

钢筋混凝土结构、金属屋顶、玻璃幕墙、花岗石

The project site is located on the Pazhou Island in eastern Guangzhou. The Pearl River is to the north of the island. The main structure of GICEC occupies a central area on the island and has a multi-level road system to reach the rest of Guangzhou in a fast and convenient way.

Considerations taken into account in the planning stage are: land use and circulation, building size and scale, open space design, landscape and ecology and the skyline and views. The architectural design emphasizes the following aspects: function, space layout, internal circulation, interior spaces and their organization and the building exteriors.

As for the building image, efforts are made on the abstract expression of the building forms and their combination, and the realizing the aesthetic potential of materials, details and technology.

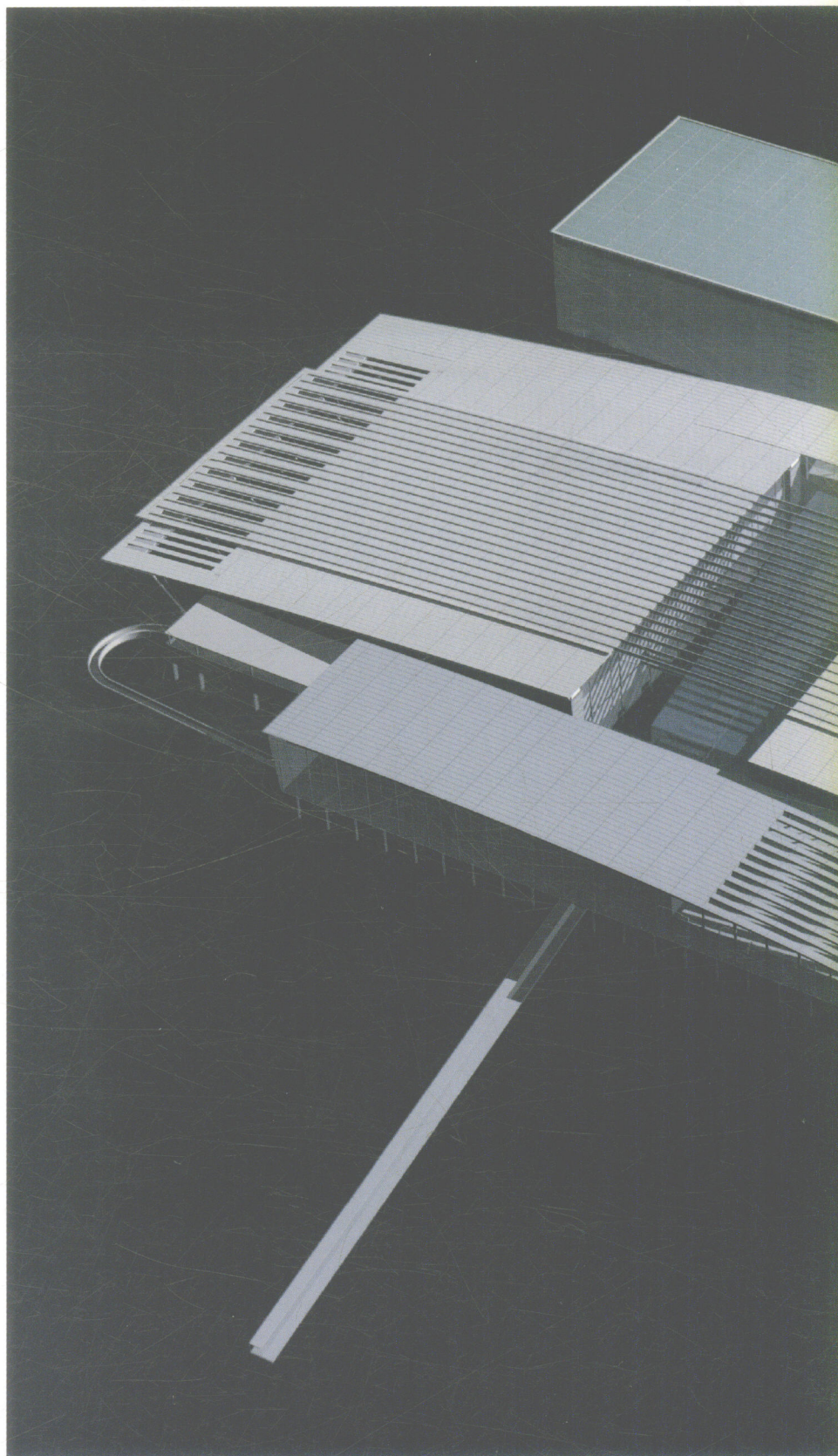
Design Firm: DDB Int'l, Shanghai Pan-China, Guangdong

基地在广州市东琶洲岛内，濒临珠江。主体建筑位于岛上中心地位，以经济便捷的方式规划周边的交通，尽最大可能提高通行能力。

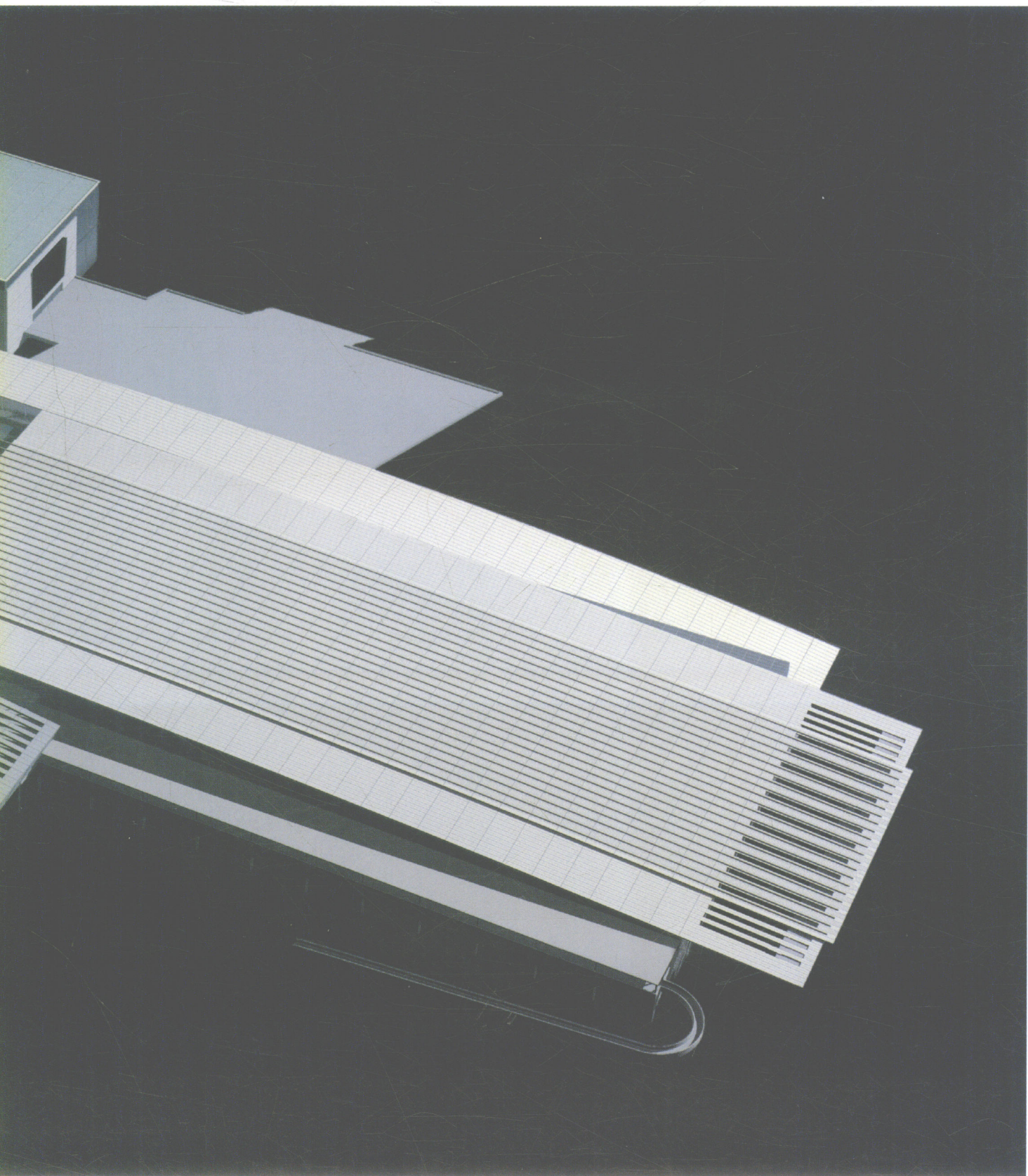
基地内的规划着重考虑和解决下列问题：分区和流线、规模和尺度、外部空间设计、绿化与生态，以及城市轮廓和沿江景观。建筑设计主要解决功能布局、组织各种流线、内部空间的设计和空间序列、建筑形体的塑造等等。

会展中心的主体建筑形象力求表达建筑各部分形体及其组合所产生的抽象造型，以及现代材料、技术、建造方式所具有的内在美学品位。

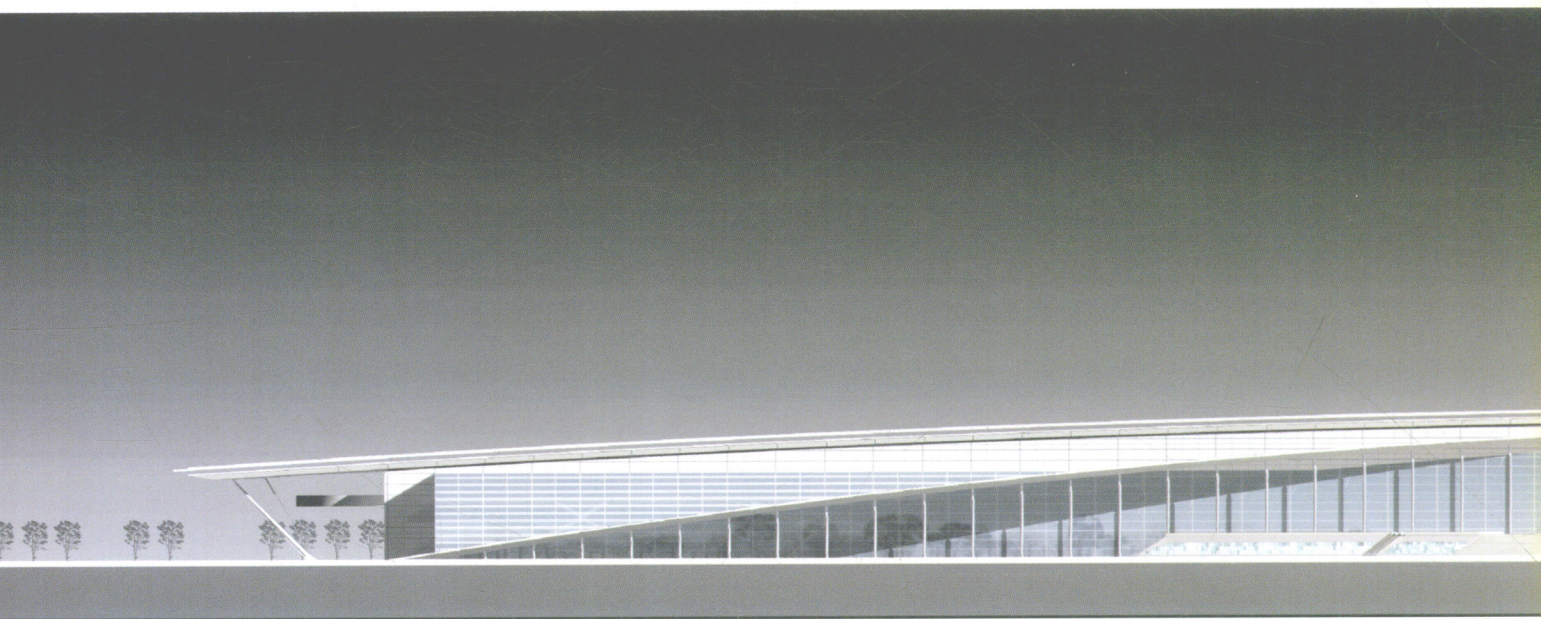
设计公司：项秉仁建筑设计咨询（上海）有限公司  
泛华广州建筑设计所



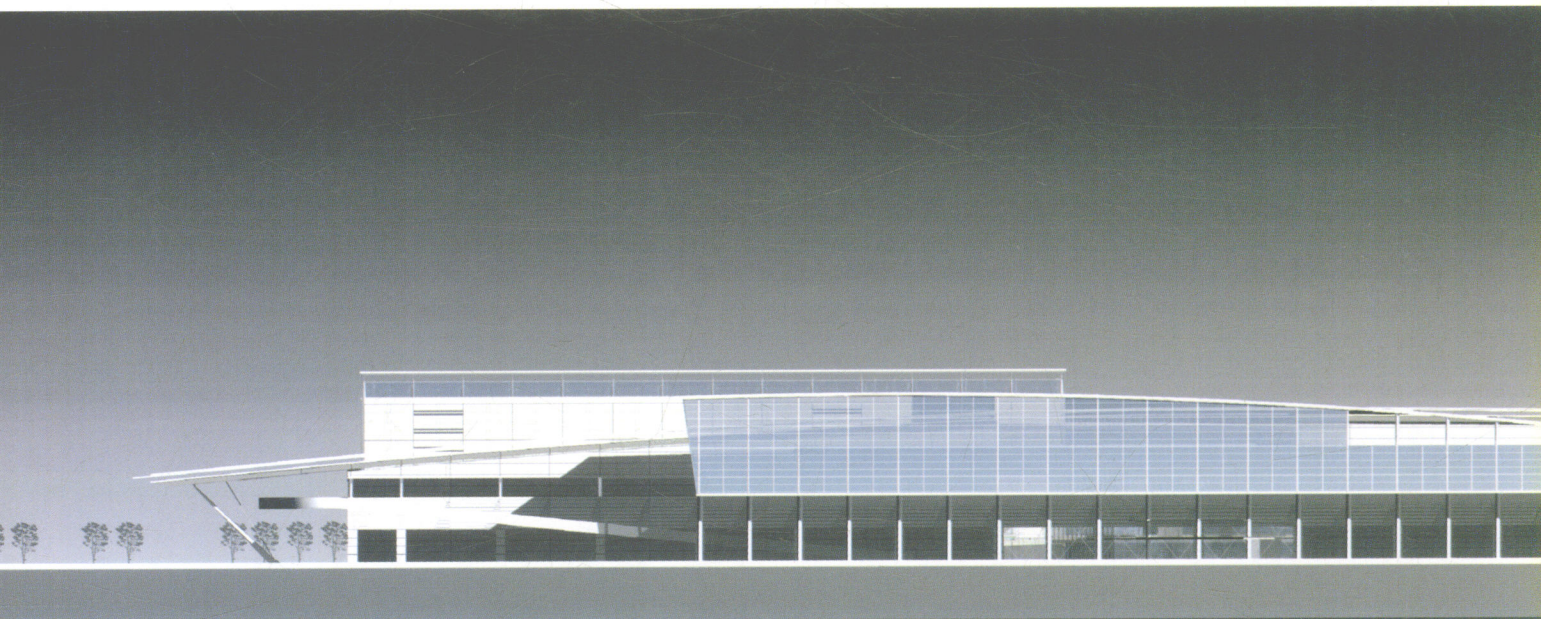








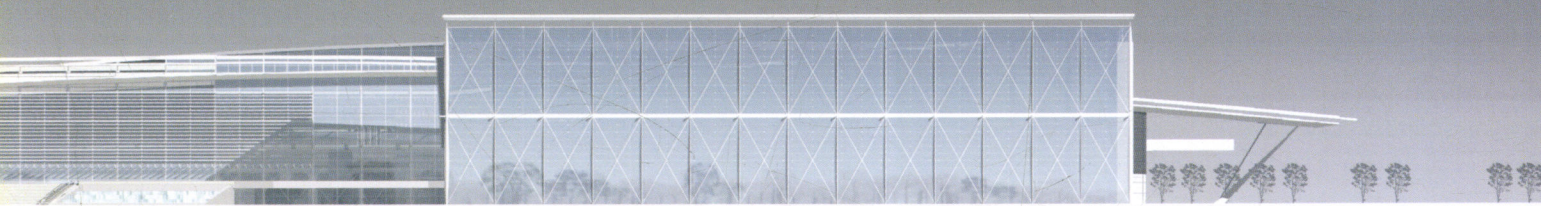
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2

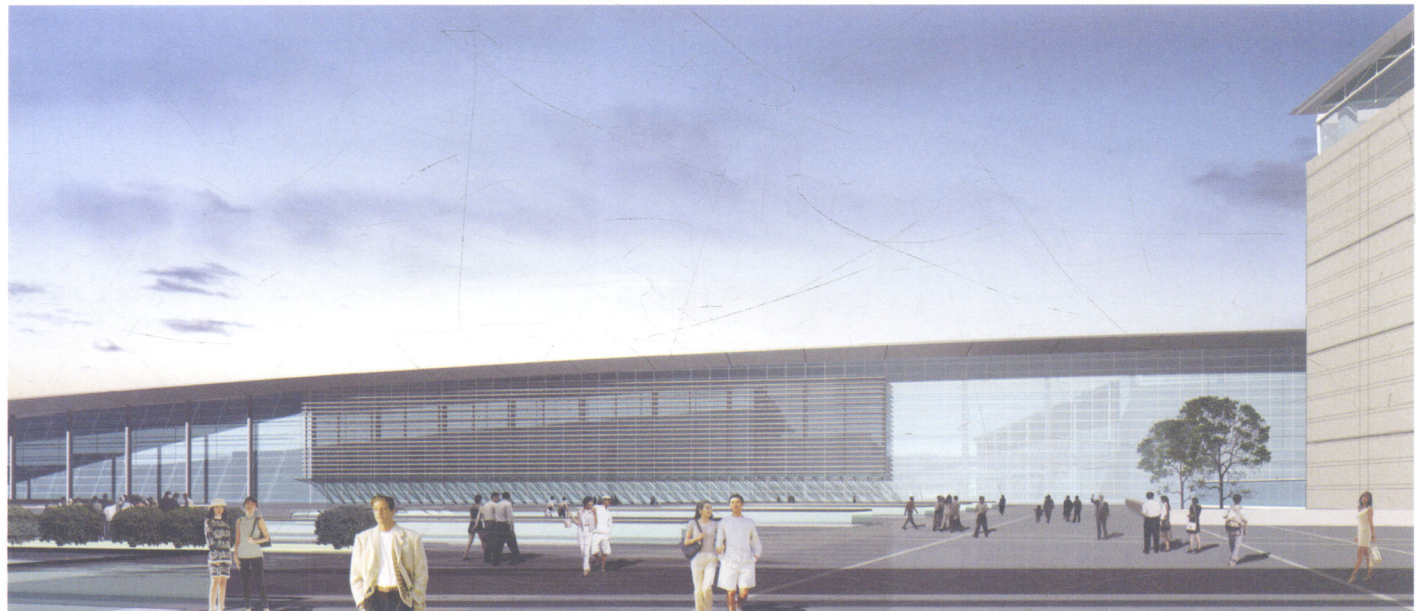
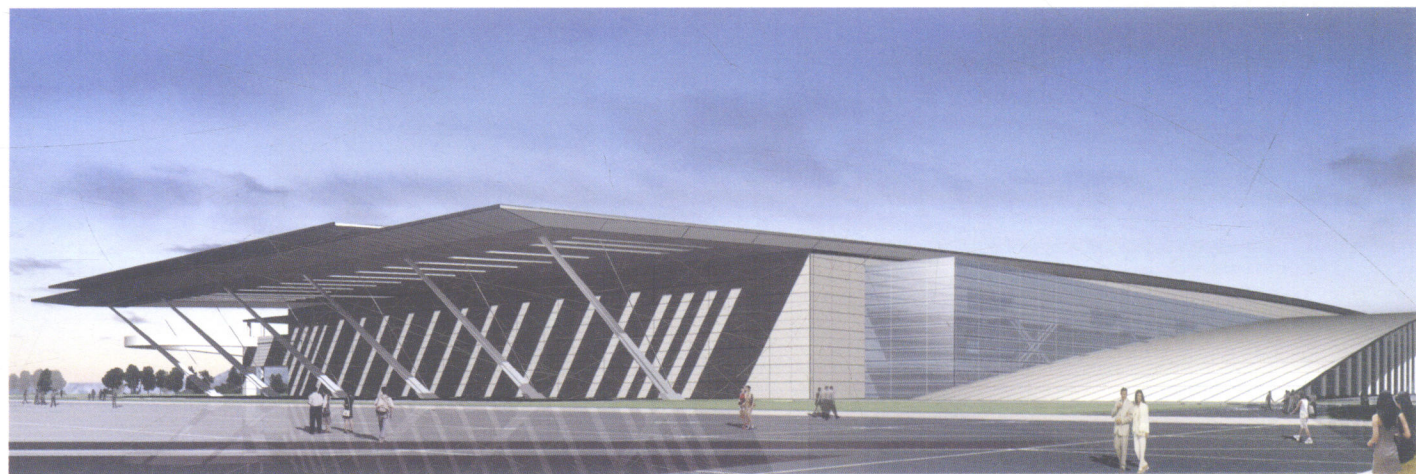
- 1 Elevation along the plaza
- 2 Elevation along the pearl river
- 1 沿广场立面
- 2 沿珠江立面



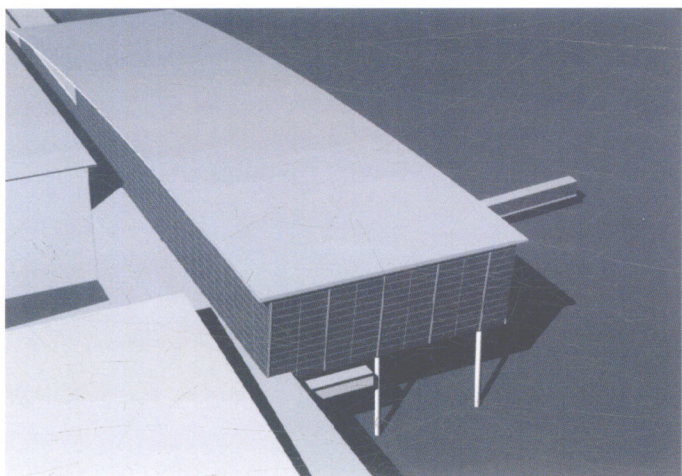




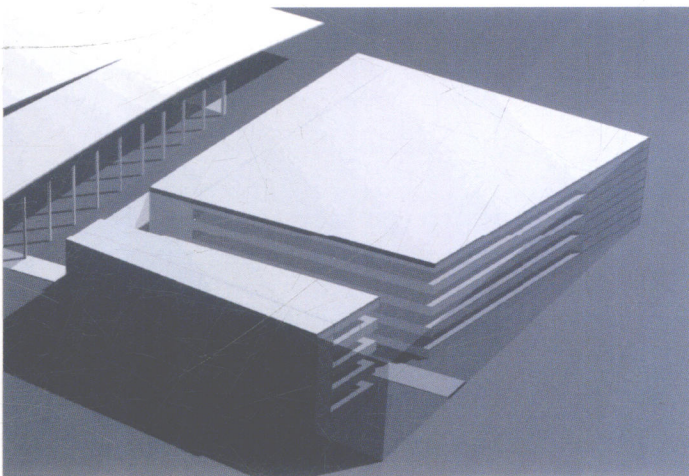
- 1 Perspective from west
- 2 Perspective at the main entrance
- 3 Model detail 1
- 4 Model detail 2
- 5 Model detail 3
- 6 Model detail 4
- 7 Study model
- 1 西端效果图
- 2 入口处效果图
- 3 模型细部一
- 4 模型细部二
- 5 模型细部三
- 6 模型细部四
- 7 工作模型



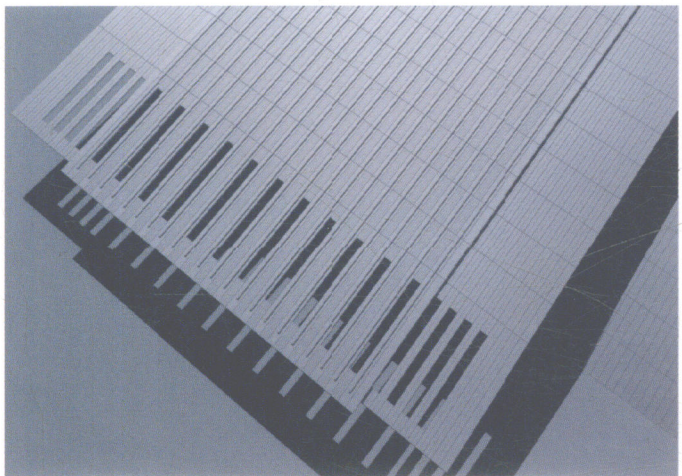




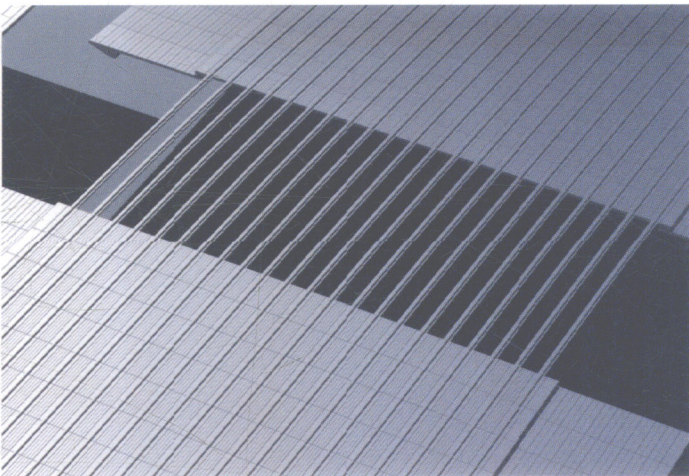
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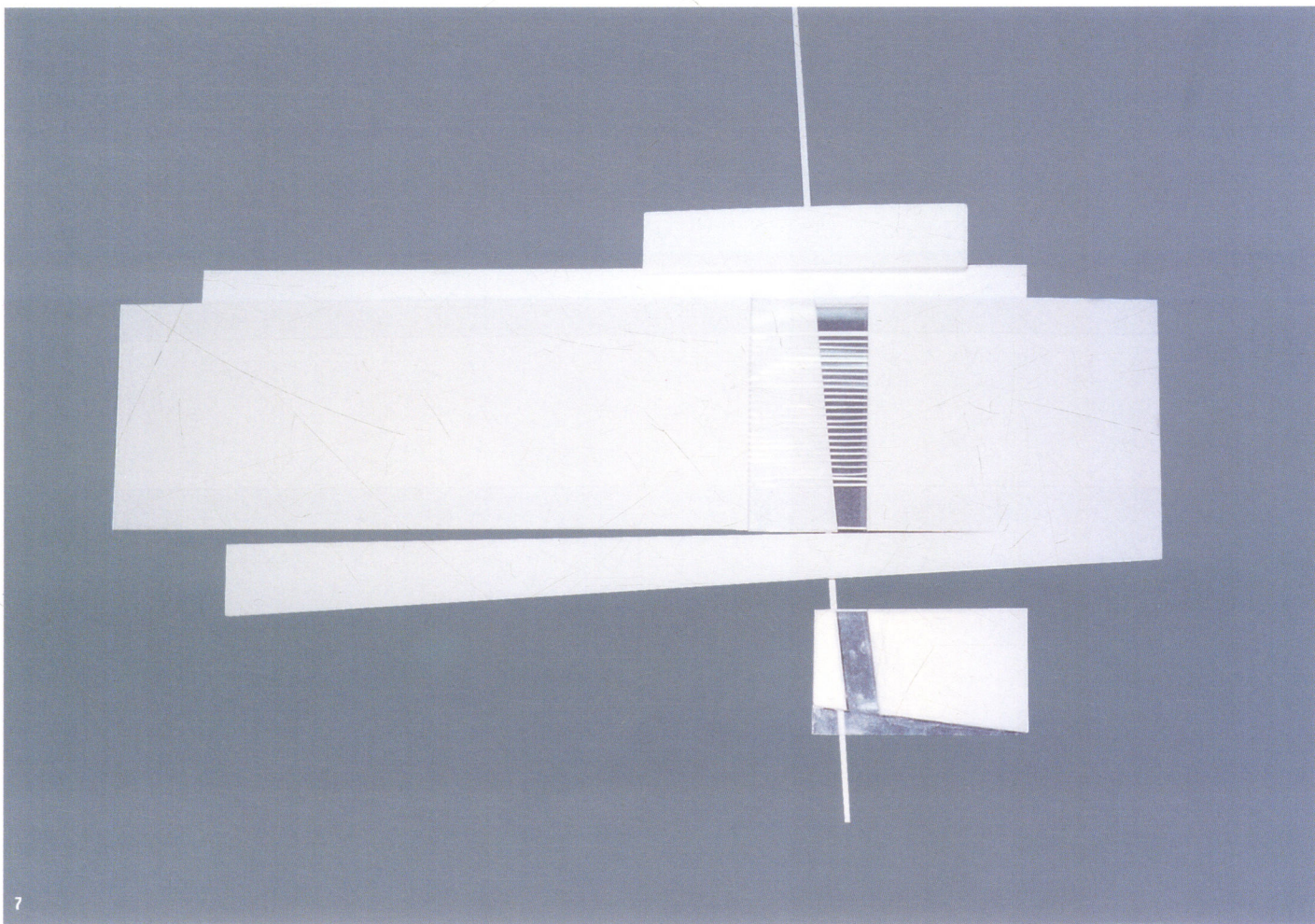
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5



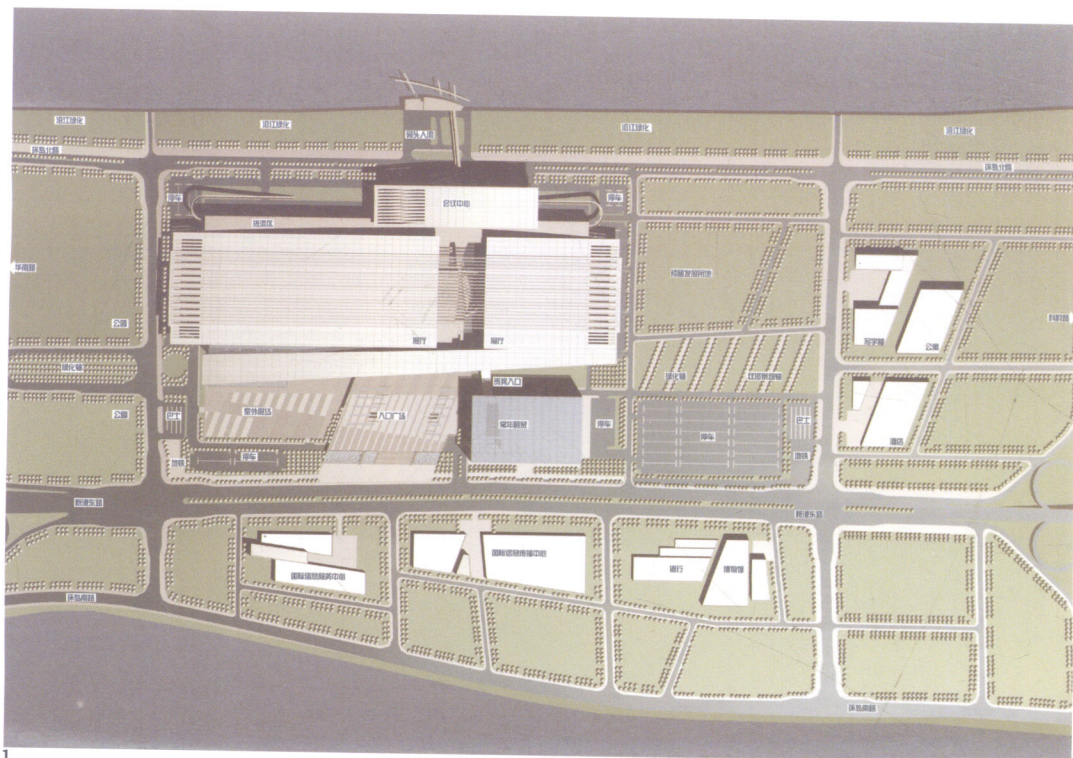
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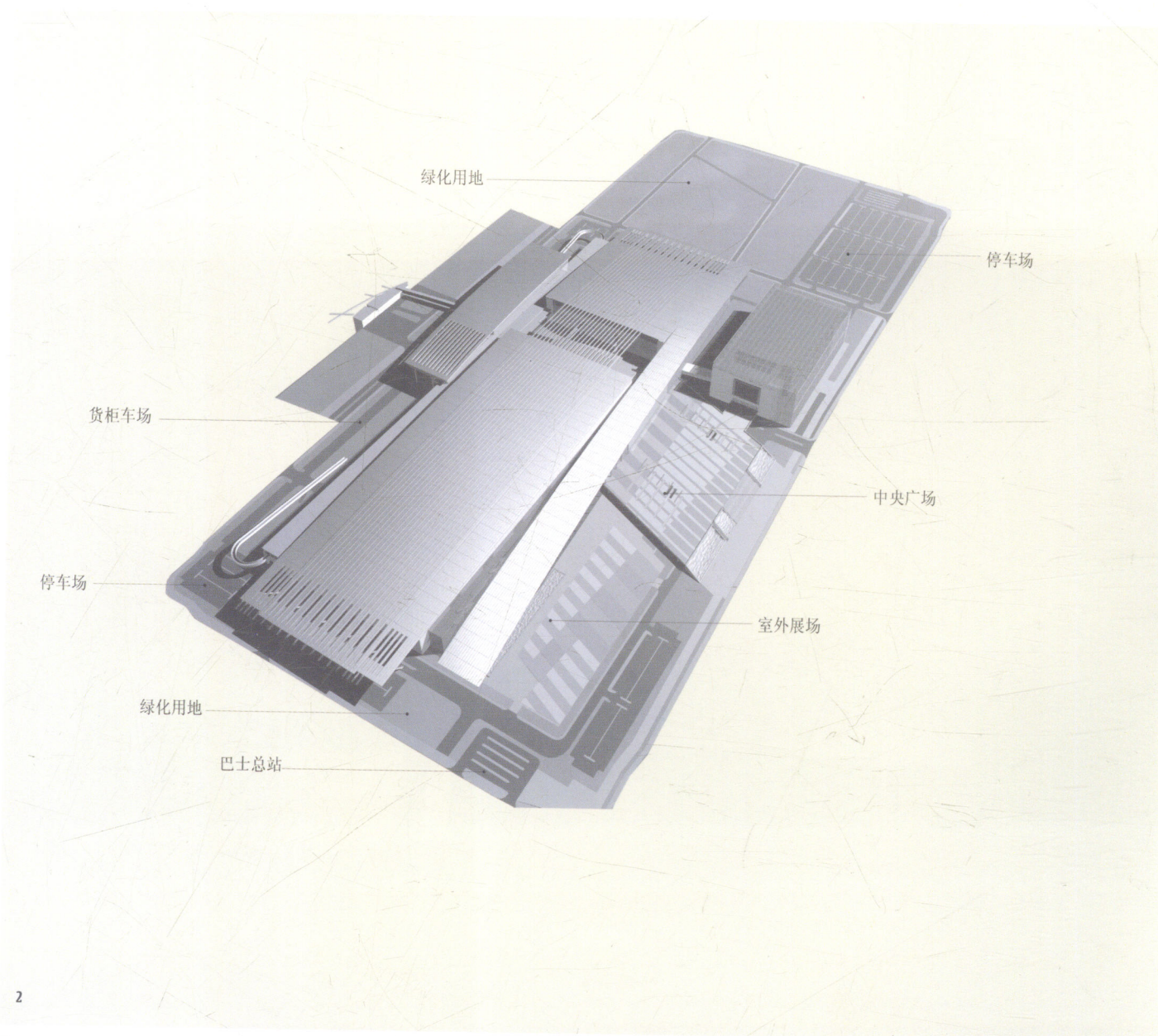
7



- 1 Master plan
- 2 Form & Space
- 3 Second floor plan 1
- 4 First floor plan 2
- 1 总平面
- 2 形体与空间
- 3 门厅层平面
- 4 首层平面



1



2



