

全国大学生建筑设计竞赛获奖方案集

Award-winning Works of the 2001 Xunda Cup National Design Competition of Architecture Students

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全国高等学校建筑学专业指导委员会 编
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综合评价

完满的句号 崭新的开端

仲德崑

2001年的大学生建筑设计竞赛圆满结束了。或许这一次竞赛将是同类竞赛的最后一次了。惟其如此，更应该做一个认真的总结，为持续九年的大学生建筑设计竞赛画上一个完满的句号。

一、历史的回顾

自1993年全国高等学校建筑学专业指导委员会组织开展全国大学生建筑设计竞赛以来，至今已第九次了。九次全国大学生建筑设计竞赛大致可以分为三个阶段。

前六次(1993—1998年)，可以作为第一阶段。这一阶段竞赛的特点是统一命题，给定基地地点、面积指标、建筑内容、房间大小和数量，严格按照比赛规则，结合建筑设计课程，在规定时间内完成竞赛图纸，由全国高等学校建筑学专业指导委员会委员进行评选。

第七次和第八次(1999—2000年)可以作为全国大学生建筑设计竞赛的第二阶段。在1998年全国高等学校建筑学专业指导委员会大连会议上，委员们认为，过去的竞赛命题方式统一有余，变化不足，不利于学生建筑设计创造能力的发挥，提出全国大学生建筑设计竞赛新的导向，即要通过设计竞赛激发学生创造性思维能力的培养，充分发挥学生进行建筑设计的主动性和创造性，促进和鼓励建筑设计个性化。这两次竞赛的组织从命题到评选都作了一些改进。命题设计扩大了学生的自主权，只是给定设计项目的名称、总建筑面积、用地的大小，以及参赛图纸的要求。学生可以自行选择基地，自行拟定任务书，确定具体的设计要求，以及房间配置和大小等内容。在评选方法上，在评委会中增加了部分国内知名建筑师，使得评选更具公正、客观和权威性。

这两次竞赛的导向鲜明，鼓励学生构思的独创性、设计的合理性、环境的整体性、内容的切题性及表达的技巧性。但是，由于竞赛任务书由学生自行拟定，造成部分学生把过多的精力花费在选址和任务书的制订上，增加了学生的负担。同时，由于选题的多样性和设计方案的多样性，也增加了评选的难度和准确性。

第九次竞赛则是全国大学生建筑设计竞赛的第三阶段。应该说，这次竞赛是全国大学生建筑设计竞赛的一个总结，全面地检验了当代建筑学专业青年大学生的整体素质，为历时九年的全国大学生建筑设计竞赛画上了一个完满的句号。

二、第九次全国大学生建筑设计竞赛的总结和综合评价

这次竞赛综合了前两个阶段竞赛命题方法的优点，并避免了它们各自的不足。此次大学生设计竞赛的题目是民俗文化中心设计，要求学生根据我国地域辽阔，各地民俗文化、自然环境、社会经济和技术发展状况迥异的特点，在指定的专用地块中，设计一个民俗文化中心，作为展示当地民俗风情、社会风貌，进行文化交流活动的场所，并设置研究设施对民俗文化进行保护和开发，以推动当地的社会文化和经济技术的发展。

设计要求学生在规定的任务要求和指定的地形图基础上，自行补充和编制设计条件，可以在内容设置和构思设计上相对突出当地代表性的民俗文化项目，这就使得设计既有一些明确的限定条件，又可以创造性地对地形和设计条件进行补充和修改。同时，设计要求学生通过调查、分析，了解当地民俗文化、地域自然特质，从中探索建筑设计的内涵，辩证地把人、建筑、环境的依存关系。设计还要求学生融会贯通相关学科知识，把握建筑设计发展趋势，合理运用技术手段，充分发挥主观能动性和创造性。

在评选方法上则沿袭了前两次的成功做法，聘请了几位国内知名建筑师，特别是中青年建筑师参与评选，保持了评选的公正、客观和权威性。

本次大学生建筑设计竞赛继续得到了全国各建筑院校的大力支持和踊跃参加。共计有74所院校(包括香港大学和香港中文大学)的3500名在校三四年级学生参与了这次竞赛，根据竞赛规则，各院校从中选拔了10%的优秀设计作品参加全国评选。共计提交方案349份，经过北京建筑工程学院技术预审组预审并经过评审组认定，取消了其中45份违规方案的参赛资格，最终参加全国评选的有效方案304份。经过由6名建筑设计教授和5名国内知名建筑师组成的评选委员会两天紧张而认真的工作，经过多轮无记名投票，评出了一等奖3名，二等奖6名，三等奖9名，佳作奖43名，入围获奖的方案共计61个，涵盖20个建筑院校，占参赛学校的27%。

在评选的过程中，评委们发现，这次竞赛的确是十分成功的。

本次竞赛命题既有一定的限制条件，又为学生留下了一定的创造空间。这一尺度的把握是十分困难的，而这次命题对这一问

题的处理又是十分恰当的。众所周知，建筑师总是在一定的限制条件下进行创造性的运作，而优秀的建筑设计作品往往就是在种种限制条件下产生的。这就是建筑师的执业特征。这种命题方式，避免了学生在选题时自设限制条件的矫揉造作，防止了学生在设计构思时的无病呻吟。从图纸表现上，又因地形的相对统一而相对易于比较和评选，减少了评选的难度，也就减少了评选失准的可能性。

虽然本次竞赛设定了统一的任务书和统一的地形条件，参赛学生仍然表现出了极大的建筑创作热情，体现出很高的建筑设计水平。大多数获奖作品都有较为独到的创意，能在分析的基础上进行主题构思，表现形式也比较丰富，体现了学生一定的逻辑思维与形象思维能力，展示了学生的整体素质。

在获奖作品中，我们可以看到全国建筑院校学生迸发出来的思想的火花，心潮的澎湃，灵感的律动，才思的喷涌。

从“院”、“院子”、“合院印象”、“九厅十八井”、“水院天井”、“天井与院落共生”、“古井·老街·新屋”这些命题中，我们可以看得到学子们对传统中国建筑形式的认同和再创造；从“粹曲·萃取”、“由剪纸艺术演绎的民俗文化艺术”、“演变·文化”、“记忆与忘却之间”这些命题中，我们可以领悟出学子们对中国传统文化的反思和再发扬；从“戏·戏鸮”、“戏·舟”、“古戏台唱”、“茶”、“茶·场”、“庄·酒”、“寻找失落的集市”、“征集传统集市之诠释”、“从古城纳凉到新市民众空间”这些命题中，我们可以领会到学子们对中国传统生活方式的追忆和再诠释；从“河道·窑场·再生的都市陶吧”、“盐都记忆·盐井旧事”、“面向传统和自然的共生体”这些命题中，我们可以体察到学子们对中国传统生产方式的理解和再表现；从“源·融”、“和谐与共存”、“面向传统和自然的共生体”这些命题中，我们可以领悟得到学子们对人类与自然的和谐共存这一根本问题拳拳关切；从“土生土长(窑洞)”、“黄土地下的民俗”、“上坡下坡之间”、“石头记”这些命题中，我们可以想像出塞外的雨雪冰霜、从“水上之家”、“桥”、“听呀乌篷船”这些命题中，我们可以听得见水乡的涛声依旧，从“阿以旺的故事·葡萄架的欢歌”、“凤凰涅槃”、“雌·返璞归真”、“曼荼罗的启示”这些命题中，我们更可以领会到少数民族的风情神韵。

总之，从这些获奖作品和参赛作品，我们受到鼓舞，我们感到欣慰，我们看到了中国建筑学的未来，看到了中国建筑的希望所在。或许，世界级的中国本土建筑大师将在这一代人中产生。

三、未来的打算

全国高等学校建筑学专业指导委员会组织开展的全国大学生建筑设计竞赛已经持续了九年。组织这一竞赛的初衷是要通过竞赛活动，促进各学校重视建筑设计课的教学，培养严谨的教风和学风，加强建筑设计基本功训练，通过竞赛评选，相互观摩、交流，促进各类院校建筑设计水平的普遍提高。九年的实践证明，这一目标已经完全达到。九年来，全国建筑院校的建筑教学设计水平有了明显的提高。这从本届参赛图纸的质量上完全可以得到充分的说明。各类学校学生参赛作品设计水准和图纸表现已几乎没有太大差距。获奖作品的覆盖面也由初期的几所学校发展到如今的 20 所院校。

因此，在 2001 年召开的全国高等学校建筑学专业指导委员会乌鲁木齐会议上，与会者就全国大学生建筑设计竞赛这项活动进行了专题讨论。与会者一方面充分肯定了全国大学生建筑设计竞赛的成绩，认为专业指导委员会抓住课程设计这一环节，每年开展大学生建筑设计竞赛，对全国建筑设计教学水平的提高起了很好的指导作用，其效果是积极的、明显的。但是，从另一方面来看，与会者也认为，随着我国建筑教育的发展，各校开始形成自己的教学特色，在教学计划的安排上也产生了一些变化。每年一度的全国大学生建筑设计竞赛过于强调统一的一面，而忽略了各校建筑教育特色的一面。统一命题、统一时间的做法也与各校的教学安排有一定的矛盾。因此，专业指导委员会一致决定：从 2002 年起，进行全国大学生建筑设计作业观摩和评优。每年从在校各年级学生的作业中按一定的比例选送优秀作业进行全国集中和巡回展览，同时从中评选出全国大学生优秀建筑设计作业，给予鼓励并结集出版。会议还建议展览应面向全社会，以发挥其提高全民族的建筑鉴赏水平的作用。

即将举办的全国大学生建筑设计作业观摩和评选活动是一个全新的开端。我坚定地相信：中国建筑教育的明天是美好的，中国的城市和建筑是美好的，中国和中华民族的未来是美好的。

The 2001-college student architectural competition has been brought to a successful end. This year's event may have been the last one of this kind. As a result, a serious summary should be made for these activities, which have been held for nine years consecutively.

1. Retrospection

It has been the ninth competition of college student architectural designs since the China Architectural Education Advisory Committee (CAEAC) sponsored the first one in 1993. These contests can be roughly divided in three phases.

The first 6 contests (1993-1998) are the beginning phase. The characteristics for this period are: compulsory competing subjects, designated sites, floor areas, architectural contents and the sizes and number of rooms. Contestants are required to abide by the rules, incorporate what they have learned into their design and finish the designs in required time. The works submitted were subject to the final appraisal by the CAEAC.

The second phase includes the seventh and eighth competition (1999-2000). On the Dalian conference of the CAEAC held in 1998, the members of the CAEAC believed that the compulsory subjects in the past lacked variety, thus blocking the creativity of the students. Therefore, a new guideline was worked out with a view of stimulating the initiatives of the students, exploring their potential and tapping their unique concepts in architectural language. Changes were made ranging from subjects and the process of review for these two competitions accordingly. More freedom in design was accorded to the students with only the title, total floor space, the size of the land occupancy and the type of drawing were required. It was at the students' disposal in terms of the selection of the site, writing of the mission, specific design requirements and the arrangement as well as the sizes of the rooms. Regarding reviewing work, several renowned architects were invited to join the reviewing committee so that the appraisal process was rendered more fair, objective and authoritative.

The guideline for these two competitions succeeded in bringing out the students' originality, the feasibility of the design, unity of the environment, relevance of the theme as well as the good expression of techniques. However, as the mission paper had to be written by the students themselves, they had put in so many efforts and time on selecting the site and writing the mission paper that the heavy load gave them a lot of pressure. At the same time, due to the diversity of themes and interpretation of the design subjects, the reviewing work was made more difficult and less likely to be objective.

The ninth contest was the third phase, which can be said to be a summary of competition of this kind. It served as a comprehensive examination of the overall quality of the students of architecture major and brought a satisfactory success to the nine-year event.

2. Overall Assessment of the Ninth Competition

The ninth contest drew on the strengths of the previous phases and avoided their drawbacks. The subject for this event is a design of a folk culture center, which requires the students to demonstrate the customs of a local people in a designated plot. They must take into consideration in their designs the fact China enjoys a vast area with a variety of folk cultures and natural features and the economic developments of various places are different. Also required of them is that they must use the center as place for cultural exchanges, and make their designs in such a way that they can preserve and further explore the folk culture, so as to promote the socio-economic development of the locales.

Students are also required to add and compose design contents in addition of the required mission and designated site. They are encouraged to accentuate the folk culture of a particular place in terms of concept design, so apart from some definite set limitations, originality in designing terrain, etc can be made by the contestants. It also requires students to understand the folk culture and natural land features through investigation and analysis, so that they can master the essence of architecture and comprehend the relation among humans, architecture and environment. They are in the meantime encouraged to utilize all the relevant knowledge they have learned, ascertain the trend of the architectural development, make use of technique in a reasonable way and bring their creativity into full play.

In terms of reviewing, by drawing on the success of the last two contests, we tried to make the reviewing work fair, objective and authoritative by inviting some eminent middle-aged Chinese architects to join in.

Continuous support and active participation were provided by colleges of architecture nationwide for the latest competition. All told, 3,500 third-year students from 74 institutions of higher learning (including Hong Kong University and the Hong Kong Chinese University) took part in the match. According to the rules, 10% of best designs was chosen from each university to take part in the national level match. Out of the 349 designs submitted, 45 were disqualified due to violations of the regulations through preliminary appraisal by the

Technical Preliminary Review Group of the Beijing Architectural Engineering Institute, those qualified for the final competition numbered at 304. After 2 days of strenuous appraisal by 6 professors of architecture and 5 renowned Chinese architects, 3 first-prize winners, 6 second-prize winners, 9 third-prize winners and 43 excellent designs were produced through many rounds of secret ballot. There were altogether 61 prize-winning works, representing 20 architectural colleges and 27% of the total participating designs works.

It was the shared view among judges that this year's event was a real success.

This year's match not only put some restraints for the contestants, but also left a fairly large room for their creativity. It is not easy to manipulate between the two, but it has been treated successfully by the students. It is known to all the architects that designers always put their creativity into play under restraining circumstances, and the best designs are often produced under such conditions, which is the characteristic of architectural profession. This kind practice prevents students from sporting their affectations in setting up restraining limitations by themselves, so that affected pose can be avoided in design concept. Also, the unified expression on the drawing made assessment process much easier so that subjectivity is reduced to the minimum.

Although unified mission paper and terrain conditions were dictated in this year's match, students still exhibited very high designing skills and enthusiasm. Most works boast originality, demonstrate variety through analysis, reveal the ability of the designers' logical and artistic thinking and their overall craftsmanship.

In the prize-winning designs, we cannot but notice the original ideas, inspirations and talents of the participants.

Students' recognition of and identity with the traditional Chinese architecture is manifested in titles such as "Courtyard", "Nine Halls and Eighteen Wells", "Old Well", "Old Street and New House", etc. Their reflection on and exploration of the traditional culture are proved in titles like "The Evolution of Folk Culture through Paper Cutting", "Evolution and Culture", "Amid Memory and Forgetfulness", etc. We can also see their understanding and interpretation of the old ways of living, of production mode, the relationship between man and nature and of the essence of the life style of the minority people through many other design titles.

In short, we are very impressed and encouraged by the award-winning designs from which we are able to see the future of Chinese architecture. It is likely that world-class architects will be born from this generation of Chinese students.

3. The Plan for the Future

This kind of contest has been held for 9 years. The purpose of sponsoring them is to improve courses on architecture, cultivate strict teaching discipline, enhance the basic skills of architectural design and promote the overall level of architectural collages through competition, exchanges and assessment. This objective, through 9 years' practice, has proved to have been achieved. The improvement of teaching of various collages are best reflected in the quality of drawings in this year's match. The difference of drawing expressions have been narrowed significantly among colleges, and the prize-winners have spread from a few to as many as 20 collages.

On the 2001 conference of the CAEAC held in Urumqi, delegates were engaged in discussions on the contests. They recognized the achievements made by these yearly contests because architecture course teaching has been improved greatly, but on the other hand, they also pointed that with the development of the architectural education, each school are trying to forge its own identity, so changes are taking place in their teaching curriculum. Thus, they thought the contests had been putting too much emphases on the unified formula at the expense of the different characters of each school. The uniform subject and contesting time also run counter against the arrangement of many schools. So, the CAEAC decided that starting from 2002, a required number of good design homework will be selected from every grade out of each architectural school for a nationwide tour, during which the best ones will be chosen through appraisal and published in a collection form. It also decided that the touring exhibition should be open to the whole society in order to improve the appreciation tastes of the people in general towards architecture.

The touring exhibition and appraisal of the architectural designs of collage students to be organized will be a new starting point. It is my firm conviction that the architecture education, urban architectural development in China and the future of Chinese nation will definitely enjoy a promising and bright prospect.

Zhong Dekun, MA, Nanjing Polytechnic Institute, Ph.D., Noringham University, England, Director of CAEAC, Prof. of Architecture, Ph.D. Supervisor, Dongnan University

评委的话



仲德崑

民俗文化是民族之魂，也是每一个人梦魂萦绕的儿时印象。大学生们运用丰富的想像力，多种多样的表现手法，把民俗文化表现得如此精彩，颇令人欣慰。我为中国建筑设计事业后继有人兴奋，我为中国建筑设计事业的繁荣昌盛祝福。

“笃思，慎为，谨表”。是我对建筑设计的理解，用以与同学们共勉。

A handwritten signature in black ink that reads '仲德崑'.



周若祁

这次竞赛令人耳目一新。有不少设计作品让评委眼睛发亮，所以评选工作也似乎轻松了许多。虽为评委，我亦获益良多。

A handwritten signature in black ink that reads '周若祁'.



周畅

今日莘莘学子，明天设计大师。愿大学生设计竞赛成为同学们走上设计之路的难忘一课。

A handwritten signature in black ink that reads '周畅'.



周 韬

鼓励学生创造性思维，促进学生创新能力提高；加强各校相互交流，促进建筑设计教学水平提高。



张兴国

以民俗文化活动中心为题的全国大学生设计竞赛又揭晓了。看到若干既有浓厚地域文化特色又有强烈时代感的优秀作品涌现，感到特别兴奋。我默默地祝愿同学们再接再厉、扎根基础，勇于创新，在建筑创作的道路上取得更加优异的成绩。

张兴国



张伶伶

希望同学们注重基本功的训练，注重建筑本身的逻辑性和建筑修养的培养，而不要在形式上盲目追求新奇。学会用简洁的建筑语言去处理建筑问题，寻找建筑本身的逻辑性，这可能会使大家受益终生。

张伶伶



张 彦

参加大学生建筑设计竞赛，可能是同学们五年大学生活中最难忘的一件事……

张彦



莫天伟

我高兴的是很多方案做得切题，又很有特色，走出了单纯的小心地保护和欣赏传统文化的阶段。使我们看到年轻一代对传统的态度变得大气起来，成熟起来。

莫天伟



栗德祥

功底扎实，注重创新，厚积薄发，深入浅出。

栗德祥



崔 恺

竞赛作品的表达水平愈来愈难分高下，评委们的意见愈来愈难统一，这预示着竞赛的办法到了该改的时候了。

崔 恺



蔡镇钰

家乡的民俗文化曾是我童年时代的梦，如今年轻的心灵为它闪烁着火花和激情……斑斓的民俗文化是中华民族文化的摇篮，它在我们的心里永远生根、开花……

今年全国大学生设计竞赛以民俗文化中心为题，设计立意构思丰富，以传统建筑文化内涵结合现代科技，功能合理，造型新颖，推陈出新。总体设计水平比去年有较大提高。

蔡镇钰

Remarks of the Review Committee Members

Zhong Dekun

Folk culture is the soul of a nation, also the childhood impression that one is yearning for by day and dreaming about at night. It is encouraging that the students can demonstrate the folk culture in such a rich imagination and variety of means. I feel excited by the fact there will be qualified successors to the architectural tradition in our country. I would also like to express my best wishes for the prosperity of the architectural development in China.

My understanding of architecture can be summed up in "deep reflection, cautiousness and prudent expression", and I would like to share this with the students.

Zhou Ruoqi

This year's competition left me with a fresh and new impression. As the members of the review committee were greatly impressed by the designs, they found the assessment work much easier to proceed. I also benefited a lot despite of being one of the judges.

Zhou Chang

Today's students will become worthy architects in the future. I hope the architectural design competition will be cherished as a memorable experience for the students in their future career.

Zhou Tao

Encourage the students to think creatively and make innovations; promote the exchanges among schools and improve the teaching standards in designing.

Zhang Xingguo

A new round of competition with the aim of designing a folk culture center has started. I was very excited to see so many wonderful works both with rich flavor of local culture and spirit of the times. Let us wish that the students will continue their efforts, lay a solid foundation, be brave in blazing new trails and score greater success in architectural designing.

Zhang Lingling

It is my hope that students should attach importance on basic skills, be aware of the logic and sense of architecture language instead of seeking form in a blind way. Only can they handle architectural problems by simple designing language and identify the logic can they benefit themselves throughout their career.

Zhang Qi

It could be the most unforgettable experience in the 5-year college study for the students to take part in this kind of competition.

Mo Tianwei

What made me glad is to see so many designs that are relevant to the theme, demonstrate uniqueness and go beyond the limitation of simply preserving and appreciating traditional culture. It shows that the younger generation has acquired a broader perspective towards tradition and reached maturity.

Li Dexiang

Good basic skills, aware of innovation, well-grounded and be able to express profound concepts in simple and vivid terms.

Cui Kai

It is more and more difficult to distinguish the merits of designs and reach consensus among the judges, which means that changes must be made in the way the competition is held in the future.

Cai Zhenyu

The folk culture in my hometown used to be my childhood dream, which has been imbued with poetic inspirations by the young students. As a cradle of Chinese national culture, folk culture has been rooted in our inmost heart and will blossom therein forever.

The theme of folk culture for this year's competition is rich in designing concept, a combination of traditional architectural culture with modern technology. The designs are feasible, novel, and bring forth many new ideas. In general, they are superior than those submitted last year.

评选结果

一等奖

作者 **蒋宇文** 学校 **哈尔滨工业大学** 指导教师 **黄勇兆 裴**

- 本方案立意以福楼客家特有的民居形式——四屋之九厅十八井传统空间组合理念进行构思。方案以五个展厅及天井相互交替组合成明暗相间的空间序列，以展示唐、宋、元、明、清五代之历史文物。中轴线以门厅、中央天井及多功能厅等进行序列组合。西侧以院落方式组活了室外展示场地。方案造型简洁，并以钢架及玻璃构成中央主塔楼及六个配合展厅之塔楼群体作为建筑物的标志。
- 方案借鉴传统民居建筑文化内涵。空间组合清新，功能流或合理，结合现代科技，富有创新精神，建筑具有时代气息和地方特色。

作者 **张翔** 学校 **重庆大学** 指导教师 **李俊 王琦 向科**

- 作者将酒文化作为设计构思主题，巧妙地建构一位于新旧城之间的酒馆民俗文化中心。文化性、地方性、时代性结合较好。
- 利用酒缸作为造型要素，突出酒馆特色，很有新意。
- 整体布局简洁有序，变化适度。
- 功能合理，制图严谨。

作者 **康续翰** 学校 **同济大学** 指导教师 **戚广平 魏巍 吴长福**

- 该方案将皮影这一民俗艺术作为主题，进行深入开掘，突出看与被看的行为模式，在空间、环境的创作中充分加以表达。造型手法简洁，材料运用得当，富于戏剧性，是一个耐人寻味的佳作。虽然作者希望将建筑外墙作为屏幕与周围环境对话，但仍显得对地段环境缺乏应有的衔接关系，视为不足。

二等奖

作者 **王江** 学校 **山东建筑工程学院** 指导教师 **刘胜 朱广宇 郭逢利**

- 参赛方案选择了老祠堂望厂改造的深题，使设计过程一下子就进入了竞赛题规定的情景，“民”与“俗”的主题跃然纸上。设计比较适当地处理了现代陶瓷展览和制陶作坊的需求与传统工艺之间的关系，并利用了可调式遮阳板等技术保证现代生活的要求，是一个比较优秀的方案，建筑形象也有趣生动。可贵的是设计者不是一味地保护传统文化，更注重生活形态在现代生活中的延续。设计者说要做一个长了三只眼的建筑师，一只眼为传统价值，一只眼为现在新人要求，一只眼用以展望未来。

作者 **周挺** 学校 **重庆大学** 指导教师 **王琦 李俊 向科**

- 龙凤图腾是中华民族民俗文化之最，设计者敢于抓住这个大题目，又把它做得龙飞凤舞，对于一个三年级学生来讲是难能可贵的。设计利用飘飞的龙帆和各种弧线突出了这个形象。然而对于入口广场和各种展厅、作坊空间仍能较为适当地称得上大气地处理。欣欣向荣的节日气氛是一个设计的特色，虽然有些“浮华”，但符合题意。

作者 **刘锐** 学校 **重庆大学** 指导教师 **向科 王琦 李俊**

- 方案能深入挖掘传统民风民俗，思路活跃，建筑造型新颖、别致，内部空间处理简洁、实用，基本扎扎实实，图面表达充分，门厅位置过于隐蔽，使用不便。

作者 **刘素霄** 学校 **天津大学** 指导教师 **赵建波 张玉坤 盛海涛**

- 以青藏高原的民间赛歌形式“花儿会”作为本次大学生建筑设计竞赛“民俗文化中心设计”

- 构思出发点，选取了一个独特的文化角度，为该设计的成功打下了一个良好的基础。
- 设计者在平面构图上选取了独具民族特色的图案加以叠加、组合和融会，手法比较成熟。在空间形式上，设计者汲取了民居庄窈的院落形态，加以组合变形，并把院落与平台、广场融会为一炉，使人的活动、场所空间和建筑形体构成一个统一的复合体。
- 建筑立面的处理上运用了藏族民居敦实的形体，厚重的墙体，深远的梯形窗，采用了传统图案，体现了浓厚的民族风格和设计理念。
- 不足之处在于对现代气息和时代精神的体现不足。

作者 董岩 学校 天津大学 指导教师 赵建设 盛海涛 虞朋

- 设计者选择了风筝这一民俗活动，为市民提供了较好的生活环境，在处理新、旧城市之间关系上也体现了自己的独特见解。简洁的体量和处理手法很好地表达了设计意图。可能对保留民居的关注略有欠缺。

作者 王飞 学校 同济大学 指导教师 马清运 袁烽 吴长福

- 利用风作为构思主题，看、听、触、戏很有新意。
- 集中式布局，整体感强。
- 合理利用地下空间，屋顶作为广场还给市民。
- 功能布局合理，展览路线清楚。

三等奖

作者 褚以平 学校 清华大学 指导教师 徐卫国 饶戎 宋晔皓

- 该方案“合院印象”为构思出发点，体现“传统与现代共生”的设计理念，直逼“传统与现代的矛盾”这一当代最为敏感的问题。
- 设计者把传统民居四合院置于一个玻璃方盒子之中，创造了一个活动与展示结合的场景。运用对方的手法，将传统与现代戏剧性地并置，从而获得共生，达到了设计意图。
- 平面的构成上运用了方和圆两种最单纯几何图形，并使之与传统合院形态结合，既统一又对比，营造了丰富的空间气氛。
- 该方案构图严谨，功能合理，流线简洁明晰。建筑图纸表现清楚。

作者 王文婷 学校 哈尔滨工业大学 指导教师 黄勇 兆翠

- 此方案是对“解构”的仿学与尝试，虽然此图的表达略显简单，但设计者的良苦用心却居于其后。这不是一个完美的设计，却是一个让人驻足多看多想的设计。

作者 阮良通 学校 哈尔滨工业大学 指导教师 黄勇 兆翠

- 如何提取传统建筑语汇，运用于现代建筑创作，是建筑师多年来一直在苦苦思索的课题，该参赛方案对此做了大胆的尝试，并取得了可喜的成绩。
- 方案构思源于江南水乡特有的交通工具乌篷船，并提取最具代表性的船舱、船檐、船篷进行组合，造型新颖、明快，特色鲜明，平面功能明确，高低错落有致。将“水”这一特定内容作为建筑语汇运用于平面设计之中，成为此方案不可或缺的组成部分。但方案入口的处理尚嫌不足。

作者 孙昂轩 学校 哈尔滨工业大学 指导教师 李玲玲 徐洪涛

- 本方案着重考虑新老街区过渡地段的特性，采用庭院式布局，缩小建筑体量，以多个庭院来组织各功能单元，并利用当地石材做主要建筑材料，与原有民居取得协调。方案力