

# 圣殿记

My Artistic Conception Practised  
in Chang'an—Selection of Zhang  
Jinqiu's Architectural Creation  
STORY OF THE  
HOLY PALACE

## 史记卷一·五帝本纪第二

黄帝者，少典之子，姓公孙，名曰轩辕。生而神灵，弱而能言，幼而徇齐，长而敦敏，成而聪明。轩辕之时，神农氏世衰，诸侯相侵伐，暴虐百姓，而神农氏弗能征。于是轩辕乃习用干戈，以征不享，诸侯咸来宾从。而蚩尤最为暴，莫能伐。

炎帝欲侵陵诸侯，诸侯咸归轩辕。轩辕乃修德振兵，治五气，艺五种，抚万民，度四方，教熊、黑、貔、貅、貙、虎，以与炎帝战于阪泉之野，三战，然后得其志。

蚩尤作乱，不用帝命。于是黄帝乃征师诸侯，与蚩尤战于涿鹿之野，遂禽杀蚩尤。而诸侯咸尊轩辕为天子。（伐）（代）神农氏，是为黄帝。天下有不顺者，黄帝从而征之。立者去之。披山通道，未尝宁居。东至于海，登丸山，及岱宗。西至于空桐，登鸡头。南至于江，登熊、湘。北逐荤粥，合符釜山，而邑于涿鹿之阿。迁徙往来无常处，



长安意匠——张锦秋建筑作品集  
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中国建筑工业出版社







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My Artistic Conception Practised in Chang'an - Selection of  
Zhang Jinqiu's Architectural Creation

# Story of the Holy Palace



■出于建筑传媒机构的敏感,本刊一直关注着中国建筑师及其建筑作品的城市形象这一宏大主题,而张锦秋院士用她大唐风格的作品与思索,成为一个能感染城市、能诠释公众心灵的设计大师。从近年来《建筑创作》杂志对她的跟踪采访中,从编撰《第一、二届梁思成建筑奖获奖者作品集》及《中国女建筑师的作品与思想记录》等书的过程中,我们愈发感悟到张锦秋院士可贵的成功之路及她和她的建筑作品对中外建筑界、文化界的特别影响力。事实上,几年来我们一直希望为张院士编撰作品集,但她总是以作品还需完善、理性有待梳理等“借口”没有答应。2005年3月末我们在西安再次提出要为她编撰作品集时,得到了她的允允。自2006年4月初陆续推出的共七卷本的《长安意匠——张锦秋建筑作品集》正是她用作品见证时代、书写建筑春秋的精品与佳作。

■张锦秋大师是我国首批命名的15位全国建筑设计大师中惟一的女性,是首批中国工程院院士,也是首批中国建筑学术最高奖——“梁思成建筑奖”的获得者。她师承梁思成先生,已在建筑设计领域工作了近五十载,创作主持了数十项获国内奖项的作品。正是为此,2005年7月她又获得了由西安市委、市政府颁发的首届科技杰出贡献奖。一位建筑师能以其作品、理念及对城市的特殊影响力获科技人物大奖,确成为轰动中国建筑界的“大事”。而面对自己的成就,她总是谦虚地说,成绩应该归功于更多的建筑师。解读张院士作品的成功之处,不单纯是创作技巧,更多地来自于她本人对中国建筑文化的独特理解与修养之功力。“不积跬步无以至千里,不积小流无以成江河”,张锦秋院士正是靠积累及不断地开阔创作的新视野,使她能洋洋洒洒,成为腹有诗书气自华的著名建筑大师。

■这是一套要在一年多时间内出齐的建筑作品经典系列,为此《建筑创作》杂志社十分珍惜这个机会,组织了精悍的文字、美术、图片编辑,并在中国建筑西北设计研究院、北京市建筑设计研究院各级领导及专家的大力支持下,依靠中国建筑学会建筑摄影专业委员会建筑摄影师们和西安的摄影师们的再创作,忠实记录并表现了张锦秋院士有代表性的作品。愿我们的努力在能够准确地反映张锦秋院士的创作理念的同时,也为青年建筑师及学子们留下丰富的建筑创作经典作品的宝库。

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■ Due to the sensitivity of being architectural media, we always pay much attention to the great theme of city image formed by Chinese architects and their architectural designs. Zhang Jinqiu, based on her designs and thoughts on the style of Tang Dynasty, is an architectural design master being able to affect the city and present the spirit of the public. Through follow-up interviews by “Architectural Creation” in recent years and editing of “Works Selection of the Winners of the First & Second Liang Sicheng

Architectural Award” and “Record of Designs and Thoughts of Chinese women Architects” as well as other books, we further realized her successful experiences and special influence on architectural and cultural field home and abroad. In fact, we have been wishing to compile a book collecting her designs for years, and she did not accept our proposal for the reasons that her designs and theories still need further improvement. However, she finally agreed when we put forward it again in March, 2005. The 7-volume “My Artistic Conception Practiced in Chang’an – Selection of Zhang Jinqiu’s Architectural Designs”, to be published one after another since April, 2006, would be a record of her excellent designs reflecting the times and architectural history.

■ Zhang Jinqiu is the only woman among the first batch of 15 National Architectural Design Masters. She is also a member of the Chinese Academy of Engineering, and winner of Liang Sicheng Architectural Award, which is the top award of Chinese architecture in the first group. She followed the teaching of Liang Sicheng and has worked in architectural designs for 50 years. And she has also designed and taken charge of tens of famous and award-winning projects during these years. Because of her excellent works, she was awarded the Outstanding Technological Contribution Prize by Xi’an municipal CCPC and municipal government in July, 2005. It is a big event for Chinese architectural field that an architect is able to win the great prize for technology by her designs, conception and special influence on city. Facing her success, she always said modestly that the fruits should be owed to more architects. The success of the designs of Zhang Jinqiu is not only based on her skills but also her unique understanding on Chinese culture. “Step by step reaches thousands mile away, and numerous streamlets join to make a big river”, based on continuous accumulation and broad new sight on design creation, Zhang Jinqiu grows into a reputed architectural design master with profound cultural understanding in her heart.

■ That is a book series recording and presenting 16 projects designed by Zhang Jinqiu, to be completed within more than one year. “Architectural Creation” Magazine Publishing House takes it as a valuable chance and organizes a strong editing team for text, art design and photos with the supports of the leaders and experts of China Northwest Building Design Research Institute and Beijing Institute of Architectural Design, as well as the recreating works by photographers of the Architectural Photographing Committee of Architectural Society of China. We sincerely hope that our efforts will not only show the conception of Zhang Jinqiu’s architectural creation, but also become classics treasures of architectural creation for young architects and students.

Architectural Creation Magazine Publishing House

February, 2006





张锦秋简历 | Resume of Zhang Jinqiu



张锦秋

女，1936年10月生于四川成都。1954~1960年在清华大学建筑系学习，1961~1966年在清华大学攻读建筑历史与理论专业研究生。1966年至今在中国建筑西北设计研究院从事建筑设计。1987年任该院总建筑师，1988年晋升为教授级高级建筑师，1997年获准为国家特批一级注册建筑师，2005年当选亚太经合组织（APEC）建筑师。

主要获奖作品：	
三唐工程	1992 年国家优秀勘察设计铜奖
陕西历史博物馆	1993 年国家优秀勘察设计铜奖 1993 年中国建筑学会首届建筑创作奖
大慈恩寺玄奘法师纪念院	2002 年国家优秀勘察设计铜奖
群贤庄小区	2004 年全国优秀勘察设计金奖
陕西省图书馆	2004 年全国优秀勘察设计铜奖
阿倍仲麻吕纪念碑	1981 年国家建工总局优秀工程奖
陕西省体育馆	1986 年陕西省优秀设计一等奖
法门寺工程	1991 年建设部优秀设计表扬奖
西安钟鼓楼广场及地下工程	2000 年建设部优秀规划设计二等奖
西安国际会议中心、曲江宾馆	2003 年陕西省优秀设计一等奖
黄帝陵祭祀大殿（院）	2004 年中国建筑学会建筑创作优秀奖

Zhang Jinqiu, female, born in Chengdu, Sichuan Province in October, 1936, Studied in the Architectural Department of Tsinghua University (1954-1960), mafores in architectural history and theory for Tsinghua University post graduate (1961-1966). She started to work in China Northwest Building Design Research Institute since 1966 for architectural design.She took charge of a chief architect in 1987, promoted to be a professor-grade senior architect in 1988, approved to be a registered architect of state class 1 in 1997, and elected to be an architect of APEC in 2005.

Significant Awarded Design Works:	
Three-Tang-Dynasty-Style Project	1992, Bronze Prize of National Excellent Investigation & Design
Museum of History of Shaanxi	1993, Bronze Prize of National Excellent Investigation & Design.1993, First Architectural Creation Prize of Architectural Society of China

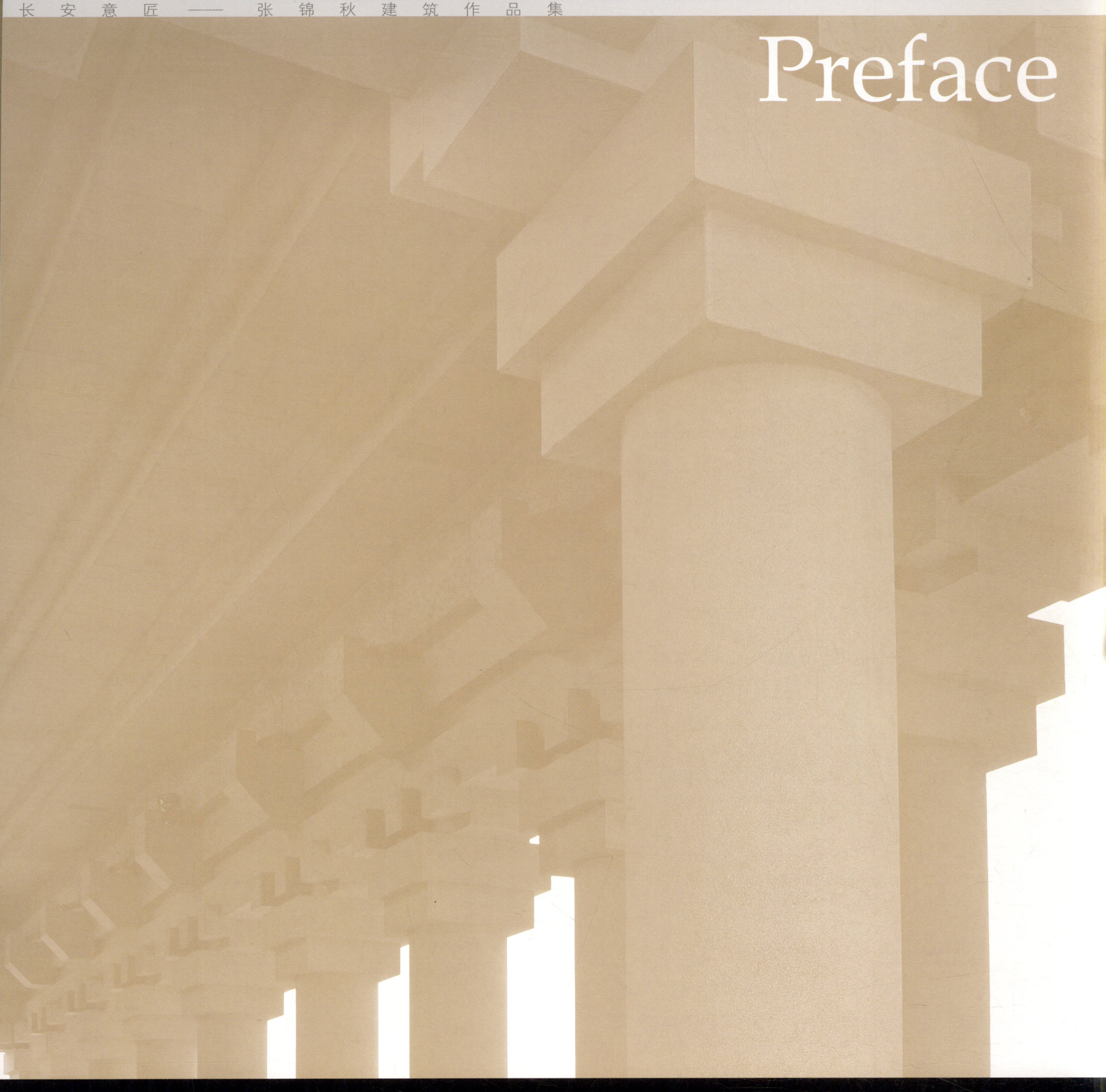
Master Monk Xuanzang's Memorial Hall of Daci'en Temple	2002, bronze prize of National Excellent Investigation & Design
Qunxianzhuang Residential Quarter	2004, Gold Prize of National Excellent Investigation & Design
Library of Shaanxi Province	2004, Bronze Prize of National Excellent Investigation & Design
Monument to Abenonakamaro	1981, Excellent Project Prize of National General Construction Bureau
Stadium of Shaanxi Province	1986, First Prize of Excellent Design of Shaanxi Province
Project of Famen Temple	1991, Praising Prize of Excellent Design of the Ministry of Construction
Underground Project of the Square of the Bell and Drum Tower of Xi'an	2000, Second Prize of Excellent Planning Design of the Ministry of Construction
Xi'an International Congress Center and Qujiang Hotel	2003, First Prize of Excellent Design of Shaanxi Province
Sacred Palace (Courtyard) of the Mausoleum of the Yellow Emperor	2004, Excellent Prize of Architectural Creation of Architectural Society of China

鉴于她的学术贡献，1991年张锦秋获首批“中国工程建设设计大师”称号，1994年被遴选为中国工程院首批院士，2001年获首届“梁思成建筑奖”，2005年获西安市首届科学技术杰出贡献奖。

Because of her academic contribution, Zhang Jinqiu was entitled the first batch of "Design Master of Chinese Project and Construction" in 1991, elected to be a member of Chinese Academy of Engineering in the First group in 1994, won the First Liang Sicheng Architectural Prize in 2001 and the Outstanding Contribution Prize of Science and Technology of Xi'an in 2005.



# Preface





# 前言

从1954年入学建筑专业，我跨入建筑设计领域已整整50年。由于个人的学历和社会的需要，我一直走在传统与现代相结合的创作之路上。记得20世纪70年代我接手了两个小项目：一个是在临潼骊山之麓的华清池大门，一个是在唐兴庆宫公园内的阿倍仲麻吕纪念碑。它们使我自然而然地走近唐代建筑。而后设计一些较大的现代化公共建筑，如陕西历史博物馆，由于设计任务书明确要求“建筑应成为陕西悠久历史和灿烂文化的象征”，于是我开始自觉地去琢磨盛唐风格与现代建筑相结合。建成后深受当地民众欢迎，在建筑界被誉为“新唐风”，还得了多项设计奖，作为青年建筑师的我深受鼓舞。从此更明确了坚持传统与现代相结合的创作方向。

I have been engaged in architectural design for fifty years since 1954 when I was enrolled to study the profession of architecture. Because of my educational background and social requirement I have been following the way of combining the traditional and modern design. In my memory, I took two projects back in 1970s, one was Huaqing Pool at the foot of Lishan Hill in Lintong, the other was the monument to Abenonakamaro in Qinggong Park in Tangxing. They made me approach the architecture of Tang Dynasty. In the bigger modernized public projects, such as the Museum of History of Shaanxi Province in the following days, I began to consider the Combination of the style of Tang Dynasty and

modern architecture due to the design requirement "buildings should be the symbol of the long history and splendid culture of Shaanxi Province". They were very popular with the local public after the completion and reputed to be "new Tang Dynasty style" in architectural field, and also won many prizes. Being a young architect, I was encouraged by these successes, and determined the design style of combining the traditional and modern.

中国建筑曾经是世界四大建筑体系之一，与欧洲、伊斯兰和印度并列。它既是延续了3000余年的一种传统工程技术，同时又是一个卓有成就、极富特色的环境空间艺术体系，是我们中国灿烂的文化传统的一个重要组成部分。在中国现代化进程中，为了学习传统、继承发扬，使之用于现代，从20世纪初始，已经有两代建筑师为之奋斗。作为他们的后继者，我所追求的是通过一些作品探索传统与现代结合的可能性，在创作实践中加深对传统的理解和鉴别。在创作多元化的今天，我以为中国建筑师理应为此而探索。探索之路有如旅途，亦苦亦乐。

Chinese architecture was one of the four predominant architectural systems, standing along with the ones of Europe, Islam and India. And it was not only a traditional engineering skill which has been existing over 30,00 years, but also an outstanding and







characterized artistic system of environmental space, which is a key part of the splendid Chinese traditional culture. In order to succeed and carry forward the tradition and lead it into the modern times in the progress of the modernization of China, two generations of architects have paid great efforts since the beginning of 20 century. Being their inheritor, what I pursuit are exploring for the possibility of combining the traditional and moderni through design works and strengthening the understanding and distinguishing of the tradition in design practices. I think that Chinese architects should explore for the aim in this period of multi-style. The exploring way seems a travel, filled with pains and happinesses.

我的建筑生涯可分为三个阶段，在清华大学十一年半是学习研究阶段，其间有幸参与了国庆工程中国革命历史博物馆从方案设计到施工图设计的全过程，《颐和园后山西区的园林原状及造景经验》为主要研究成果；在西北建筑设计院工作进入建筑创作阶段，西安大雁塔景区三唐工程、陕西历史博物馆和西安群贤庄小区等先后获国家优秀工程设计奖、建筑学会创作奖；后来，建筑创作的领域扩展到城市设计：西安钟鼓楼广场、陕西省图书馆和美术馆群体、大雁塔南广场等。由于工程项目不同的性质和环境，建筑创作的探索呈多元化，大体可以分为三种类型：一是现代建筑创作的多元探索，二是在有特定历史环境保护要求的地段和有特殊文化要求的新建筑

创作，三是古迹的复建与历史名胜的重建。这三类建筑设计的前提条件不同，设计的自身特点和发展态势也各不相同。正如不同的游戏有着不同的游戏规则一样，对它们的评价也有着相异的标准。这说明，即使在传统建筑的继承与发展方面，也应因地、因题而异，并无定规。总括看来，我主张传统（民族的、地域的）与现代有机结合。在传统方面，侧重于环境、意境和尺度；在现代方面，则侧重于功能、材料和技术。

My architectural career consists of three stages. The eleven years and half in Tsinghua University was the stage of study and research when I was honored taking part in the whole program of the design of the Historical and Revolutionary Museum of China, from the preliminary design to the constructional drawings, and "Existing Condition and Landscaping Experiences of the West Section of the Back-hill of the Summer Palace" is my principal research fruit in this period; I began my architectural design creation after I started to work in the Northwest Institute of Architectural Design, my works of Three-Tang-Dynasty-Style project in the landscape area of the Great Wild Goose Pagoda, the Historical Museum of Shaanxi Province, Xi'an Qunxianzhuang Residential Quarters and etc. won the National Prize of Excellent Project and Creation Prize of the Architectural Society of China; then the design



field was extended to urban design: the Square of Bell Tower and Drum Tower in Xi'an, the cluster of the Library and Arts Gallery of Shaanxi Province, the South Square of the Great Wild Goose Pagoda, etc. Because of the differences of projects in characters and environments, the exploring for the architectural creation showed multi-styled tendency, which could be catalogued in to three types: first, the multi-styled exploring for modern architecture; second, in the area where requires protection for specified historical environment and the new architectural creation which requires special culture; third, the restoration of ancient relics and reconstruction of historic resorts. The differences of the three types exist not only in the premises of the architectural designs but also in their own nature and development tendency. Same as different rules for different games, different appraisal criterion is undertaken for them. It means that even the succeeding and development for the traditional buildings should get altered due to change of location and theme. In general, my opinion is the reasonable combination of the traditional (national and regional) and modern. The environment, artistic concept and scale are emphasized for the traditional aspect, but functions, materials and technologies for the modern aspect.

这套集子既没有按照时序，也不包括我的全部设计作品，是择其优者按照工程项目的特点分为七册，即：黄帝陵轩辕庙祭祀大殿，大唐芙蓉园，西安群贤庄，博物馆，宾馆，宗教建筑和城市设计。这样做，细水长流，每一册工作量少，便于我一边工作，一边整理，作为一份资料也便于读者选择参考。集子取名《长安意匠》，是因为西安这块沃土给予我丰富的营养，设计在西安，建筑也大都建在西安。西安古称长安，这样命名表达了一份对古都西安的情感。

This book series, neither in time order nor include all my design works, is a selection of my outstanding works, which is put in seven volumes according to the nature of the projects, that is the Sacred Palace of Xuanyuan Temple of the Yellow Emperor, Lotus Garden of Tang Dynasty, Wisdoms' Manor of Xi'an, Museums, Hotels, Religious Buildings and Urban Design. In this way, it would last a longer period but give less pressure, which is beneficial for me to pick up the materials while working. It would also be reference materials for readers' choice. The book series is named "My Conception Practised in Chang'an", because Xi'an was called Chang'an in ancient times, and has always supplied rich nutrients to me, and most of my designs and projects are in Xi'an. This name shows my emotion to the ancient capital, Xi'an.



建国以来，在现代建筑创作中为了继承和弘扬民族传统而创造出具有中国特色的新建筑，曾经历了曲折艰辛的道路。20世纪50年代初提倡“社会主义内容、民族形式”，60年代提倡“中而新”，70年代提倡“民族风格，地方特色，时代精神”，80年代从“形似与神似”之议到主张“弘扬建筑传统文化理念”，至90年代末“现代建筑地域化、地域建筑现代化”和近几年提倡的“本土化”基本达成共识。我的建筑生涯可以讲是经历了全过程，虚心听取各方教诲，坚定不移地走自己的路。但是有一个50年来始终存在而且无法回避的问题摆在我们面前，这就是对中国建筑传统文化的价值，对本民族建筑文化传统本体需要重新提高到理论上加以阐释，以解决传统建筑文化的自我认同问题。这方面我只能寄希望于建筑理论界。传统与现代的结合既是一项领域广阔的系统工程，也是一个需要几代人不懈努力才能完成的渐进的积累过程。我愿在这涌动的洪流中继续努力，扎实学习，从容创作，持之以恒地追求。也希望这个集子能对读者有些微裨益。

In order to succeed and carry forward national traditions to create the new architecture of Chinese characteristics during modern architectural creation, We have experienced a lot of hardships and difficulties since the foundation of the People's Republic of China. In the beginning of 1950s, we advocated "socialistic contents and national form", and then "Chinese but

new" in 1960s, "national style, regional characteristics and times spirit" in 1970s, from "to be alike in shape and to be alike in spirit" to "carrying forward the traditional cultural conception of architecture in 1980s", "localization of modern architecture and modernization of local architecture" in the end of 1990s, and until recent years "localization" is a common opinion. My architectural career experienced the whole program, and I kept my way and accepted edifications from various fields. However, we still face an unavoidable problem which has been existing 50 years. That is the re-explanation in theoretic level for the value of Chinese traditional culture to solve the self-identity of traditional architectural culture, which depends on the theoretic field. The combination of the traditional and modern is an extensive system work, which requires several generations to complete the gradual accumulation progress. I will make further efforts in the stream with my reliable study, unhurried creation and standing pursuit. I wish this book would be helpful to readers.



Zhang Jinqiu







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# Story of the Holy Palace

Design of the Sacred Palace of  
Xuanyuan Temple in the Yellow  
Emperor's Mausoleum

# 圣殿记

黄帝陵轩辕庙祭祀大殿设计



## 「一」

在苍茫的渭北高原上有一处绿荫覆盖的宝山，山上古柏葱茏，山下曲水缭绕。这就是独具山川形胜的桥山和沮水。《史记》载：“黄帝崩，葬桥山”。

A treasure hill covered by prosperous vegetation stands on the North-Weihe-River Plateau, with ancient cypresses on and wandering river at the foot. That is Qiaoshan Hill and Jushui River, which is praised to be “magnificent view of hill and river”. According to Shi Ji (Historical Records), the Yellow Emperor, was buried at Qiaoshan Hill after his death.

中华民族5000年文明的始祖黄帝就葬在这块风水宝地上。黄帝姓姬，名轩辕。5000年前他通过征战、统一、融合，建立了中华民族的前身华夏族，他率领农民种五谷，制衣冠，养蚕桑，造舟车，创文字，制甲子，定律吕，行典章，开创了中国古代文明的辉煌篇章，成为中华民族的“人文始祖”。据历史记载，从尧舜时代开始各代均有对黄帝的祭祀活动。唐代宗大历五年（770年）在黄帝陵冢西南方的低平处创建了轩辕庙。宋太祖开宝五年（972年），为防止洪水侵蚀，将轩辕庙迁至陵冢东南方凤凰岭下的台地上，即现在的位置。历代每逢盛世都有所修葺。

The Yellow Emperor, ancestor of the 5000-year Chinese civilization, was buried at this treasure land. His surname was Ji and first name was Xuanyuan. He united and merged Huaxia Nation (the Chinese Nation later) by war 5000 years ago. He led the peasants planting grains, making clothing, fed silkworms, creating characters, fabricate vehicles and boats, constituting calendar, regulating musical scale, promulgating laws, which created the