

中国青年建筑师·当代中国新作品

创作者自画像

Self-portrait for creators

Chinese Young Architects & New Architectural Works in Contemporary China

主编

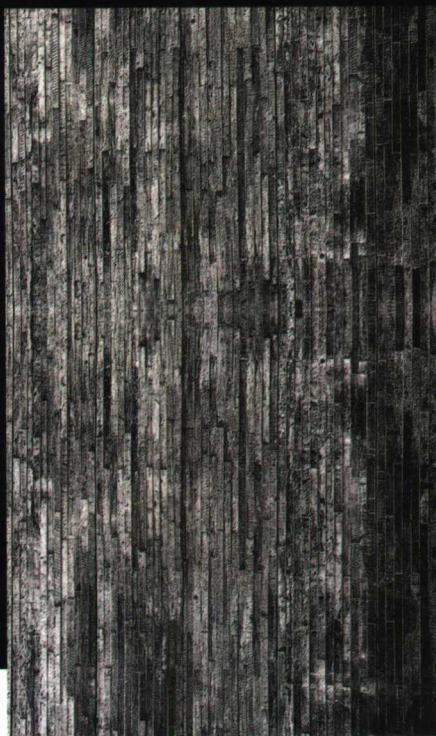
中国建筑学会建筑师分会、《建筑创作》杂志社

Edited

by

Architects' Branch of Architectural Society of China

Architectural Creation Magazine



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机械工业出版社

China Machine Press

本书推出了当今在国内颇有影响的近百位青年建筑师（及其机构）在近年完成的代表性作品。书中特别介绍了他们的建筑创作观和设计哲学，是他们创作思想的集中体现。虽然这些人只是中国青年建筑师的部分代表，但也能基本反映当今国内青年建筑师的创作水准和新理念。本书的出版，恰逢国际建协第22届代表大会召开，相信它一定能使国外建筑同行对中国建筑设计的“新生代”从作品和理念上有一个全新的认知。

The book selects the typical design works in recent years of near one hundred Chinese influential young architects (and relative units). Especially, their architectural creation view and design philosophy described in this book reflects their thoughts in design. Though they are only part of the young architects, they are able to present the creation level and new concept of contemporary Chinese young architects. The book is published at the moment of the 22nd UIA Congress, and it would give a new introduction about the works and concepts of the "New Generation" of Chinese architectural design to the world.

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国际建协第22届世界建筑师大会在土耳其的伊斯坦布尔召开之际,中国建筑学会建筑师分会和《建筑创作》编辑部共同编印了这本《创作者自画像——中国青年建筑师·当代中国新作品》,这既是对中国青年建筑师的现状做一个简要的概括,同时也是了解中国建筑师的重要索引。

随着中国经济的发展和城市化的进程,有越来越多的人口从农村进入城市,中国的城市化程度从上世纪1952年的13%发展到1980年的20%,用28年的时间增长7%;但从改革开放的20世纪80年代的不足20%发展到2000年的36%,只用20年时间就增长了20%,城市人口已接近4.6亿。如果中国的城市化进程按每年增长一个百分点计,那每年就要有1300~1500万人进入城市,因此中国的城市和村镇正以前所未有的速度进行着建设。据统计2004年中国城市的年建设总量为8亿M²农村的年建设总量也是8亿M²。这是多么惊人的规模。蓬勃发展的建筑事业为中国建筑师表现自己的才智提供了绝好的舞台,而经济的全球化和加入世界贸易组织后中国建筑市场的开放,同样为国外建筑师进入中国市场提供了机会。二十多年来,已经形成了中外建筑师彼此了解,互相交流,彼此既竞争又合作的局面。

与中国建筑师对一些发达国家建筑师事务所的了解相比,外界对于中国建筑师的了解相对来说就少得多。即便在一些国外期刊或展览会上偶尔有一些中国建筑师及作品的介绍,常常也难以比较全面而准确地反映中国建筑界的情况。这里的原因是多方面的:有语言文字上的隔阂;有国内业界对此重视和投

入不够;有西方用“西方中心论”的眼光来看待发展中国家的偏见;有因中国幅原辽阔,而人们常把目光集中于沿海地区,忽略了其他地区;也有我们的建筑评论还不够繁荣、多样……。但人们已经开始重视这一问题,本书就推出了中国25个省市和地区的92位建筑师及其作品的介绍,不能不说是一次十分有益的尝试和努力。

在本书中收入的建筑师都是出生于1956年以后的中青年建筑师。按照中国建筑界常用的分代的方法,第一代建筑师是毕业于1910~1931年间的留学生;第二代是1931~1955年间的毕业生;第三代是1955~1966年的毕业生。第二、三代建筑师中有国外留学经历的比较少,由于众所周知的原因,第三代和第四代建筑师间有着将近十年的断层,本书所介绍的建筑师,就应该属于第四代,甚至是第五代建筑师了。他们在中国改革开放以后,遇上了良好的建筑创作大环境,有较多的实践机会,有较好的去国外交流和学习的条件,同时随着设有建筑系的大学由原来的“老八校”增加到全国的一百多所,其队伍也越来越壮大。随着设计体制的多样化,除各地原有的大、中型设计院继续发挥着重要的引领作用之外,集体或个人的设计事务所也在不断的成长过程之中。而本书中所介绍的建筑师经过十几~二十多年的实践,许多人已经取得了十分可观的业绩,在国内外都具有了一定的知名度,同时也成为设计院或设计公司、设计事务所的技术骨干或管理骨干,成为主要的业务或行政负责人,他们已经成为我国建筑创作的主力军。而且他们现在正处于年富力强时期,随着设计实践经验的丰富和技巧的

序

马国馨

马国馨
中国建筑学会副理事长
中国工程院院士
中国工程勘察设计大师
北京市建筑设计研究院总建筑师

熟练，必将在今后一段时间内继续发挥他们的作用。

由于中国的建设需求，当前建筑师已经成为热门的职业，社会各界对于城市和建筑的关注程度也越来越高，甚至许多业外人士出于对建筑的兴趣或其他什么原因也要对此“玩”上一把，涉足建筑行业，但需要指出的是：建筑师应该是具有高度敬业精神和责任感职业，需要专门的职业技能和专业训练，需要对业主和用户负责，并需要经过考试的执业资格。正如国际建协的定义：“建筑师通常是依照法律或习惯给予一名职业上和学历上合格，并在其从事建筑实践的辖区内取得了注册／执照／证书的人，在这个辖区内，该建筑师从事职业实践，采用空间形式及历史文脉的手段，负责任地提倡人居社会的公平和可持续发展，福利和文化表现。”因此本书收入的人选条件应该是中国建筑学会的会员，还是国际建协所指出的“建筑师职业的成员应当恪守职业精神、品质和能力的标准，向社会贡献自己，为改善建筑环境以及社会福利与文化所不可缺少的专门和独特的知识和特征。”在当前相关的规章、制度、标准和执业环境都还不规范的时刻，就更应该强调建筑师的道德和行为标准，要考虑对社会公众，对业主，对同行，对职业本身的责任和义务。

中国的青年建筑师是一个正在不断成长和发展的群体，为了创造中国的现代建筑文化，把中国的整体建筑水准加以提高，这支队伍需要在当前的大环境中做出巨大的努力。从本书所反映的设计作品中，既可以看出这些建筑师在创作探索过程所表现出的激情和才华，同时也反映出在一些方面还不够自

信和成熟，创造力和想象力还未能以充分展现。尤其面对当前光怪陆离的大千世界，如何保持清醒的判断和选择，是每一个建筑师面临的考验。记得英国《卫报》在评价2003年的建筑设计时写道（12月15日）“故弄玄虚的结构设计和五光十色的审美趣味是这一年的风尚。如变形虫一般难以名状的建筑与弗兰克·盖里设计的洛杉矶音乐厅一类古怪的杰作争相辉映，仿佛试图说服我们，当代建筑就是这么一场大家彼此炫耀，看谁造型更时髦的昂贵游戏……”。在经济全球化和信息化的时代，当前中国的许多工程项目也被卷入了这场昂贵的游戏之中引起了业内和社会的关注。面对着已有13亿人口（还在继续增长中），人均国民收入刚近1000美元（但穷富地区相差近5倍），资源和能源都极度缺乏的发展中的中国，我们国民经济主要支柱产业之一的建筑业到底应如何发展，走什么样的道路，是当前建筑师面对每一个工程时必须思考的课题。“有什么样的发展观，就会有什么样的发展道路、发展模式和发展战略，就会对发展的实践产生根本性、全局性的重大影响。”面对严峻的市场竞争，面对被扭曲的市场导向，还是《卫报》上所说的：“所有这些新建筑都在想方设法把我们禁锢在最世俗的考虑上：赚钱、花钱，再赚钱、再花钱。”中国的建筑师在这种时刻更应清醒地认识自己的职业行为准则和社会责任感。

相对于中国广大的地域、市场和众多有才华的青年建筑师来说，本书所反映的建筑师还只是这个群体中有代表性的一部分，相信今后会有更多的建筑师在这个大舞台上展现自己的理念和才华，并为世界所了解。

As the 22nd World Congress of Architects, UIA being held in Istanbul, Turkey, the Architect Division of ASC and the editorial department of Architectural Creation jointly compiled and published this *Self-portrait for creators Chinese Young Architects & New Architectural Works in Contemporary China*, as a brief overview of the status quo of Chinese young architects and an important index to Chinese architects as a whole.

With China's economy and urbanization development, more and more rural population swarm into cities. It took 28 years for China's urbanization level to rise 7%, from 13% in 1952 to 20% in 1980; however, since the reform and opening up, in only 20-year's time, China's urbanization level has increased 20%, from 20% in 1980s to 36% in 2000, with an urban population approximately to 460 million. Suppose China's urbanization would increase 1% per year, then there would be 13-15 million people move to cities every year. Driven by this trend, Chinese cities and towns are being constructed in an unprecedented speed. It is estimated that in 2004, the total amount of construction in Chinese cities was 800 million m² which equaled that of rural construction. What an amazing scale! The booming construction industry offers Chinese architects a wonderful stage to express their talents. Furthermore, economic globalization and China's opening up after her accession into WTO

also provide grand opportunity for foreign architects to usher in Chinese market. In more than 20-year's time, there has been established a platform for Chinese and foreign architects to understand, exchange, compete, and cooperate.

Compared to Chinese architects' knowledge of architectural offices in some advanced countries, the outside world holds far less understanding of Chinese architects. Although introduction to some Chinese architects and their works may scarcely find their way to some foreign journals or exhibitions, it is generally hard to form a comprehensive and precise perception of Chinese architectural cycle. There are many reasons for this phenomenon: language obstacle is one of them; architectural cycle in the country is not paying enough attention and effort to these issues; the Western world may view developing countries with prejudice due to their ideology of "Western centric"; China is country with vast territory, the areas along the coast draw constant attention whereas other regions are somewhat neglected; Chinese architecture critic is not flourished and diversified enough, ... to name just a few. Delightfully, the problem is drawing increasing attention. As a result, this book is published as an introduction to 92 architects in 25 municipalities and provinces in China, which could be considered as rewarding endeavor.

Most architects collected in the book are young and middle-

Preface

Ma Guoxin

Ma Guoxin:
Vice General Director of Architectural Society of China
Member of Chinese Academy of Engineering
Chinese Engineering Survey and Design Master
Chief Architect of Beijing Institute of Architectural Design

aged architects born after 1956. According to commonly used dividing method, the first generation of architects are students who have studied abroad and graduated in the period from 1910 to 1931; the second generation refers to the graduates in 1931–1955; and the third generation is graduates in 1955–1966. Compared to the first generation, there are relatively fewer architects who have foreign study background in the second and third generation. For commonly known reasons, there exists a ten-year gap between the third and fourth generation of architects. Therefore, the architects introduced in the book belong to the fourth or even fifth generation. After reform and opening up, architectural cycle expands with favorable general environment for architectural creation, relatively more opportunities to practice, better condition to exchange and study abroad, along with the universities that contain architectural departments develop from “old eight universities” to over one hundred all over the country. As design system further diversifies, apart from the existing medium and large design institutes which still play an essential leading role, collective or private design offices never ceases growing. After some ten or twenty years of practice, some of the architects introduced in the book have scored remarkable achievements and established their fame both at home and abroad; meanwhile, become technical or administrative pillars in

design institutes and design companies, or is serving as business or administrative chief. They all function as main force of architectural creation in China. In addition, they are in their prime; as their experience and skills further enriched, they would bring their talents into full play in the future.

Thanks to China's huge construction demand, in current days, architect has become a hot occupation. Besides, more and more concerns are being placed on cities and architecture. Driven by personal interest in architecture or other reasons, people outside the cycle set foot in architecture. It is necessary to point out that; architect is an occupation which requires high degree of professionalism and social responsibility. It is demanded that architects should receive special vocational training, responsible to owner and users, and acquire professional qualification through examination. As UIA defines: “Architects are normally defined as people who are qualified both professionally and academically; and have acquired registration/license/certification in their domain of architectural practice where the architects could be dedicated to professional practice, adopting space form, historical, and cultural methods to responsibly promote the equality and sustained development in residential society, welfare and cultural manifestation.”. Thus the architects collected in the book should be members of ASC. UIA

also points out that: “Professional practitioner of architecture should uphold their standards of professionalism, quality and ability; dedicate themselves to the society; contribute specific knowledge and characteristics that are indispensable to improve architectural environment, social welfare and culture.” At a time when relevant regulations, rules, standards, and operational environment are yet to be standardized, it is even more important to emphasize the professional ethics and standards of architects, who shall always bear in mind their responsibility for the society, owners, their fellow workers and occupation.

Chinese young architects form a group which is constantly growing and developing. To create modern Chinese architectural culture and enhance China's overall architectural levels, this group needs to make arduous efforts in the general environment today. The works collected in the book not only reflect the passion and talents presented by those architects in their creation and exploration, in the meantime, some diffidence or immaturity could also be examined from them. There are still plenty of room for their creativity and imagination. Especially when facing the bizarre and motley world, how to remain clear in judging and selection, is a test that every architect must encounter.

I can still recall when commenting on architectural design in 2003, Guardian (15th September)

wrote that "Mystifying structural design and multifarious aesthetic interest is the vogue of the year. Architectures that are confusing as amoeba and weird works like the Los Angeles Music Hall designed by Frank Gehry compete to present themselves, trying to convince us that modern architecture is just an expensive game where everyone shows off and see who is the most fashionable one..." In the era of globalization and information, many Chinese projects are involved in this expensive game, which draws attention from the cycle and the society. In the country with a 1.3 billion population (which is still going up), a national income per capita which is barely more than 1,000 dollars (there exists a five times difference between advanced and impoverished region), and an extreme scarcity of resources and energy, as one of pillar industries of Chinese national economy, in what way the architectural industry

could develop, is question that every architect must consider in every project. "The type of development concept determines the way, mode and strategy of development; and would exert a substantial and overall impact on the practice of development." Faced with tough market competition and distorted market guidance, as Guardian commented: "All the new architecture are taking every measure to chain us into the most worldly concerns: earn money, spend, earn again and spend again." In this moment, China architects should be clearer about their professional standard and social responsibility.

Considering China's vast territory, market and a large number of talented young architects, the architects collected in the book are just some representatives of the group. It is believed that there would be more and more architects to present their ideas and talents in this grand stage, to be known in by the world.

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马国馨 Ma Guoxin

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【我的建筑观】

我的工作明显地分为两部分：乡村建筑和都市建筑。对我而言，无论它们形式的结果是如何不同，其方法论是一致的：即如何直面现实，积极应对，尽可能地使有利的条件和不利因素最终都成为设计的依据和资源。好的设计就是对这些资源的创造性利用。

【My Architecture View】

It is very obvious that there are two parts of my work—the country-architecture and the urban-architecture. Whatever the formal difference is, the methodology will be the same. That is, to confront the reality directly, to handle the problem energetically, to make sure all the positive and the negative factors will become the gist and the resources at last. The creative using of these resources—that's what I call a "Good Design".

好的设计就是对资源的创造性利用 —— 刘家琨

【学术简历】

刘家琨，1956 年生于四川成都。
1975 年~1978 年下乡插队。1978 年考取重庆建筑工程学院建筑系。1982 年分配至成都市建筑设计研究院。1984 年赴西藏工作；1987 年~1989 年四川省文学院从事专业创作。1990 年~1992 年赴新疆工作。1998 年成立成都市家琨建筑设计事务所。

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【主要设计项目】

- 西藏那曲群众艺术中心
- 新疆塔里木石油文化中心
- 成都市文化艺术学校
- 犀苑休闲营地
- 艺术家工作室系列设计
- 顺兴老茶馆
- 红色年代娱乐中心
- 鹿野苑石刻博物馆
- MOTOROLA 成都软件中心
- 四川美术学院雕塑系
- 上海青浦建设展示中心
- 四川安仁建川博物馆聚落

· 中国国际建筑艺术实践展餐饮与接待中心(南京)

【具有代表性的建筑作品】

- 四川安仁建川博物馆聚落(图 A-图 I)
- 四川美术学院雕塑系教学楼(图 J-图 M)

【Career of Scholarship】

Liu Jiakun, 1956 born in Chengdu. 1982 Graduated from Department of Architecture of Chongqing Institute of Architecture and Engineering and worked in Chengdu Architectural Design Academy.

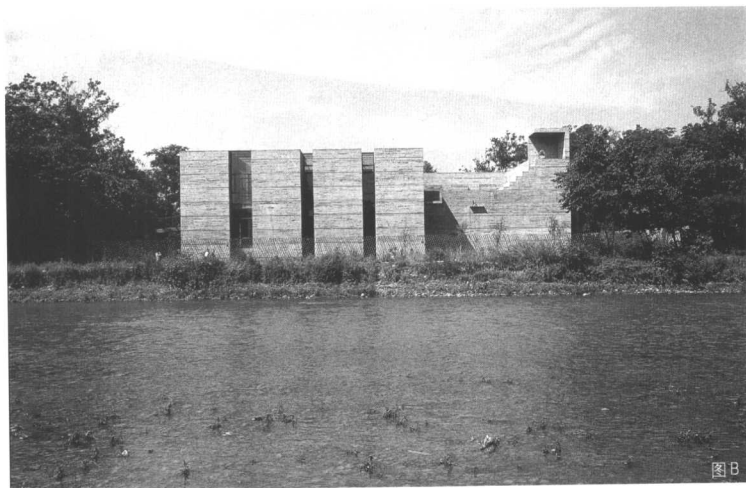
1984-1985 worked in Tibet, 1987-1989 worked in the Literature Academy, 1990-1992 worked in Sinkiang. 1999 establishing Jiakun Architects, He was reported by channel 10 of CCTV, His works won the award of Asian Architects' Association, Chinese Architectural Art Prize 2003, Chinese Building 2004-Red House Dream and etc, and participated in the planning of "Chinese Young Architect's Forum and other professional exchange and expo.

E-mail: jkads@263.net

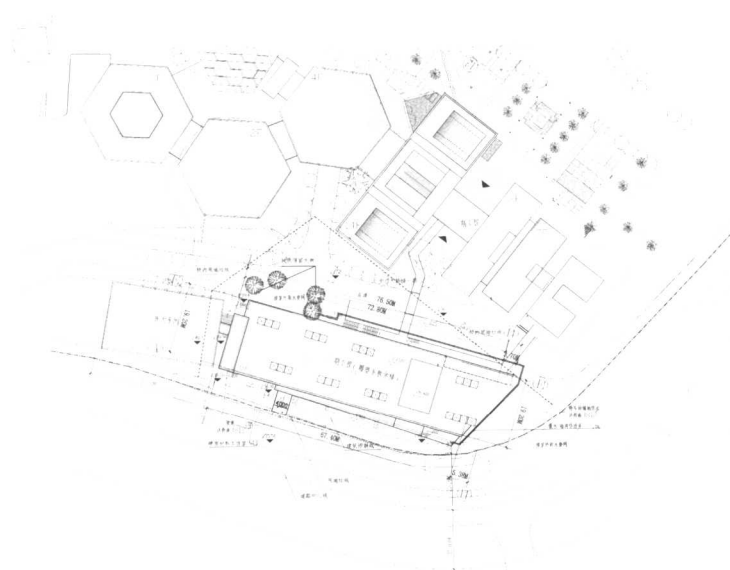
Website: <http://www.jiakun.com>

【Main projects】

- Tibet Naju Art Center



- Sinkiang Talimu Petroleum Culture Center
- Chengdu Culture Art School
- Xiyuan Leisure Camp
- Artist Studio series
- Shunxing Old Teahouse
- Red Era Entertainment Center
- Luyeyuan Stone Sculpture Museum
- Motorola Software Center ,Chengdu
- Sichuan Fine Art Institute Sculpture Department
- Hanghai Qingpu Construct Exhibition Center
- Sichuan Anren Jianchuan Museum (Settlement)
- Reception Oining Center for CIPEA



【 Typical architecture works ' show 】

- Sichuan Anren Jianchuan Museum Settlement(Photo A-I)
- Sichuan Fine art institute Sculpture Department(Photo J-M)

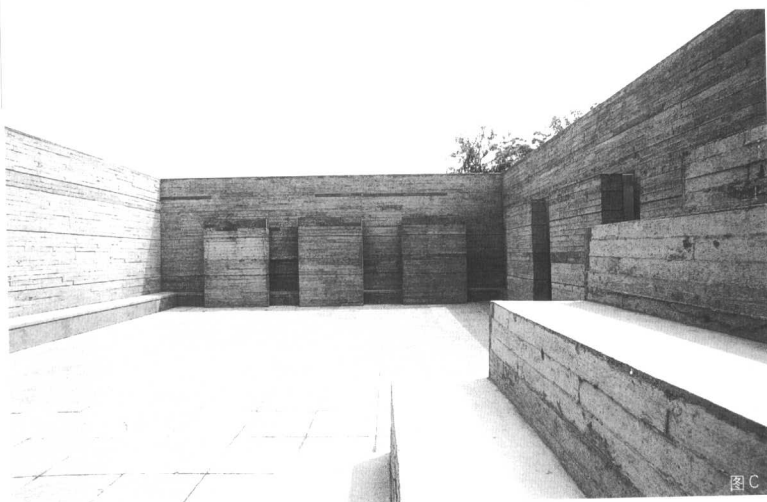




图 D



图 E



图 F



图 G

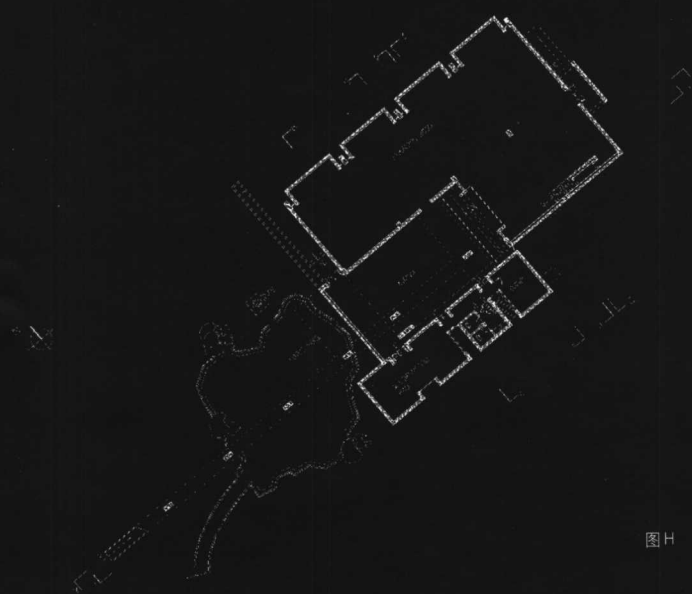


图 H

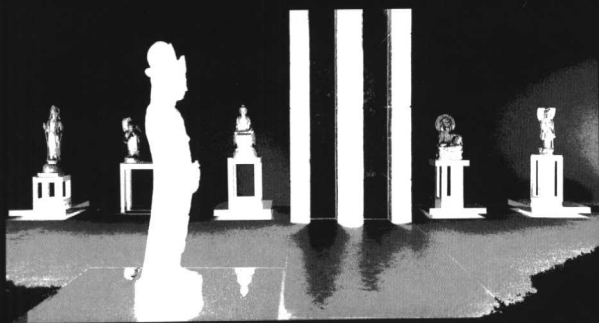


图 I

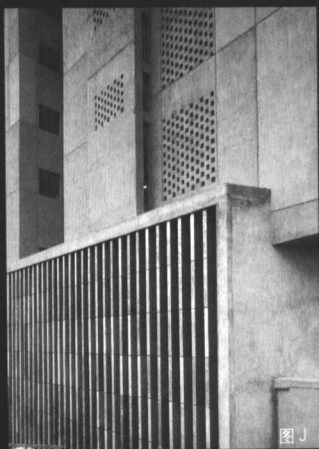


图 J



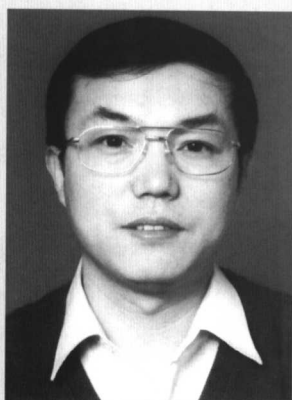
图 K



图 L



图 M



【我的建筑观】

建筑师的人生更需要理性，余峻南大师的“宁可无得，不可无德”的做人之道，让我受益终身，这是建筑师安身立命之本，这就是理性的人生。建筑创作要有好的构思，建筑师从业的道路上更要构思好的人生旅途方案，要做好一名建筑师，首先要做好一个人，当走完人生旅途时，才能含笑递交人生设计方案的蓝图，做一个真正的人民的建筑师。

【My architecture view】

Architects need more sense. Architects should have good concept for the life planning. To be a good architect should be a good person first. He would submit a drawing of his life to be a peoples' architect.

建筑师的人生更需要理性—— 张南宁

【学术简历】

张南宁，高级建筑师、国家一级注册建筑师。1956年出生，1982年毕业于西安建筑科技大学(原西安冶金建筑工程学院)建筑系，现任广州市设计院副总建筑师，中国建筑学会建筑师分会医疗建筑专业委员会委员，广东省医院管理学会医院建筑管理专业委员会委员，广州市建筑学会理事，广州村镇建设学会理事。

从事建筑师工作的二十多年里，完成了近百项建筑工程的设计工作，作品曾经获得国家建设部、广东省、广州市的优秀建筑设计奖项。参加研制完成的建筑-结构一体化CAD软件包获得了国家建设部科技进步三等奖、广东省建设系统科技进步一等奖及第三届全国工程设计计算机优秀软件二等奖。曾参与中国工程院资深院士、设计大师余峻南《余峻南选集》的编撰工作，发表了《现代城市医院的特点》、《建筑设计中的理性思考》等多篇学术论文。

【主要设计项目】

- 广州百货大厦
- 广州市新殡仪馆
- 广东南海华夏陶瓷博览城
- 中山医科大学第一附属医院门诊大楼
- 沈阳药科大学珠海校区
- 惠州电力大厦
- 中山大学第一附属医院外科手术大楼



图A

【具有代表性的建筑作品】

- 惠州电力大厦(图A)
- 广东南海华夏陶瓷博览城(图B)
- 中山医科大学第一附属医院门诊大楼(图C~图F)

【Career of scholarship】

Zhang Nanning, senior architect and 1st class registered architect, was born in 1956 and graduated from architectural department in Xi'an University of Architectural Science and Technology in 1982. He is now the deputy chief architect of Guangzhou Design Institute, director of Guangzhou Architectural Society, member of hospital building



图 B

committee under China Architect's Society. In more than 20 years, he has finished the designs for about 100 projects and issued a few of the professional articles. His designs have been awarded by Ministry of Construction, Guangdong Province and Guangzhou City.

【Main projects】

- Guangzhou Department Store
- New Funeral House of Guangzhou
- Nanhai Huaxia Ceramics Plaza, Guangdong
- Outpatient Building of Zhongshan Medical

University

- Zhuhai Campus of Shengyang University of Medicine Technology
- Huizhou Electricity Building
- Operation Building of Zhongshan Medical University

【Typical architecture works' show】

- Huizhou Electricity Building(Ptoto A)
- Nanhai Huaxia Ceramics Plaza, Guangdong(Ptoto B)
- Outpatient Building of Zhongshan Medical University(Ptoto C-F)



图 D



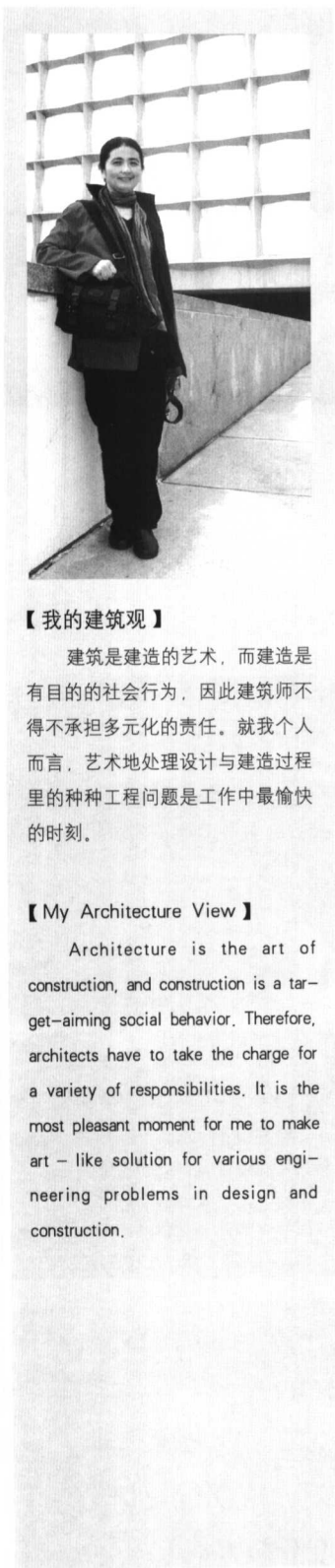
图 E



图 F



图 C



建筑师承担了多元化的责任—— 丁沃沃

【学术简历】

丁沃沃，出生于1957年6月。1982年毕业于南京工学院建筑系，1984年于南京工学院建筑系，获硕士学位，后留校任教。1988年~1989年赴瑞士联邦苏黎世高等工业大学(ETH-Zurich)建筑系留学。1994年~1996年，应邀赴瑞士联邦苏黎世高等工业大学建筑系任客座助理教授，并获该校的Nachdiplom学位。1998年任东南大学建筑系教授，同时攻读瑞士联邦苏黎世高等工业大学建筑系博士，现任南京大学建筑研究所副所长，建筑学教授、博士生导师。曾获得的个人荣誉包括：国家教委颁发的“教学改革二等奖”、“南京市优秀设计个人奖”、“东南大学优秀青年骨干教师”称号；作品曾荣获：“江苏省城乡规划优秀设计奖一、二等奖”，“江苏省优秀设计一等奖”，“江苏省中青年建筑师建筑创作工程类二、三等奖”，“教育部优秀建筑设计二、三等奖”，“建设部优秀设计三等奖”，“江苏省优秀科技图书奖一等奖”，2001年柏林亚太文化艺术周入选作品等多项荣誉。1993年起享受国务院颁发的政府津贴。

E-mail: dww@nju.edu.cn

【主要设计项目】

- 南京夫子庙东西市场规划与设计
- 中山宾馆沿街建筑设计
- 江苏饭店改扩建工程设计
- 泰州市市级机关办公楼设计

- 南京军区军事医学研究所科技楼设计
- 武进洛阳幼儿园规划与设计
- 张家港市职业中学规划与设计
- 武进洛阳中心小学规划与设计
- 苏州中国园林博物馆

【具有代表性的建筑作品】

- 武进洛阳幼儿园规划与设计(图A~图B)
- 武进洛阳中心小学规划与设计(图C~图G)

【Career of scholarship】

Ding Wowo, born in June of 1957 was graduated from the architectural department of Nanjing Engineering College in 1982 and got her master's degree in the same department in 1984. During 1988 to 1989 she started her study in the architectural department of ETH-Zurich. From 1994 to 1996 she was acting as the visiting assistant professor and got her Nachdiplom degree from the University. In 1998 she was the professor of the architectural department under Dongnan University and studied for her doctor's degree in ETH-Zurich. Now she is the deputy director, professor and doctoral supervisor in architectural research institute of Nanjing University. She has ever been awarded as the 2nd prize of educational

【我的建筑观】

建筑是建造的艺术，而建造是有目的的社会行为，因此建筑师不得不承担多元化的责任。就我个人而言，艺术地处理设计与建造过程中的种种工程问题是工作中最愉快的时刻。

【My Architecture View】

Architecture is the art of construction, and construction is a target-aiming social behavior. Therefore, architects have to take the charge for a variety of responsibilities. It is the most pleasant moment for me to make art-like solution for various engineering problems in design and construction.