



清华大学建筑、规划、景观设计教学丛书

TYPE KING

# 类型北京

程晓青 单军 张悦 韦诗誉 编著

清华大学出版社

清华大学建筑 规划 景观设计教学丛书  
Selected Works of Design Studios: Architecture, Urban Planning, Landscape  
Tsinghua University

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## 内 容 简 介

“类型北京”是清华大学建筑学专业本科三年级专题设计选题，作为北京系列的第三部，本课程聚焦以北京为代表的中国快速城市化发展进程，坚持开放式教学理念，关注本土文化，倡导学生对建筑空间类型与市民生活形态进行反思，发现问题，并基于对建筑原型的分析，改进原有的建筑探索新的建筑类型。本书选取2006—2013年部分优秀学生作品，力求为读者呈现“类型北京”的探索与探索，并希望传达这样一个基本信念：基于人类需求的建筑设计，既源于生活本身，又引领生活。

本书适合具有一定建筑学及相关学科专业基础和设计能力的本科高年级学生，在提高设计能力时，加强其对城市建设和专业发展的思考，提高独立研究能力。

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# 自序：北京系列十年记

## ——从饮食北京、电影北京到类型北京

北京系列，作为清华大学三年级建筑专题设计选题之一，到这本《类型北京》的出版，已经持续了十年。早在2003年清华建筑设计教学“专题设计”改革开始，北京系列就是最初的引领者和见证者，从“饮食北京”（2003—2004），到“电影北京”（2004—2005），再到“类型北京”（2006—2013），这一系列始终遵循一个共同的理念和思想主题而不断发展，因而也被学生们称为“北京系列”三部曲。

在文学、艺术等领域都有所谓三部曲的经典之作。仅以电影为例，耳熟能详的就有彼得·杰克逊的“魔戒三部曲”、意大利大导演瑟吉欧·莱昂内著名的“西部往事”“革命往事”和“美国往事”等“美国三部曲”，以及史上最伟大的电影系列——弗朗西斯·福特·科波拉导演的“教父三部曲”等。

其实，是否三部曲并不重要，重要的是作为一个系列，北京系列设计教学所呈现和一直秉承的思想和精神内核。十年后回顾，北京系列所坚守的这些思想和理念历久弥新，并且呈现非常清晰的脉络。

### 饮食北京

“饮食北京”强调从日常生活的视角去研究建筑与城市。在课题组2004年出版的《饮食北京》一书中写道：

“正由于饮食文化在中国文化中的特殊地位，特别是饮食的空间性—地域多样性、时间性—随时代而变化演进，以及大量存在于中国城市中的饮食建筑类型和饮食行为，使得饮食文化成为解读一个城市——特别是中国城市的文化和物质景观、并探讨中国传统文化与当代中国现实与未来发展关系的一个重要的‘日常生活’视角。

我们希望，通过‘饮食北京’的课程，启发学生通过大量实地调研和分析，对城市饮食空间进行一次独立的思考、提问和解答练习。饮食空间作为‘非标志性的建筑类型’，既由于其大量性和大众性而构成当代北京城市活力的一个方面，同时也凸显着高速发展中的‘北京故事’后隐藏的种种问题、矛盾与冲突。因此，我们鼓励学生进行问题提出和分析的过程，而非最终的解答。这一过程本身也是对北京城市生活的一次有趣的体验。

我们也希望由此也引起中国建筑界和更多的人关注北京的城市日常生活空间，关注‘非精英的’大众生存状态。”

在“饮食北京”的设计教学中，我们更多地建议学生从城市的日常生活视角去感受和分析那些大量存在的普通建筑，以及其对北京这座城市的巨大影响；同时，也对当下媒介更多地关注那些所谓的地标性建筑的现象，做有益的批判性反思，有利于学生建立对城市与建筑的更加完整的认知。

## 电影北京

“电影北京”则以电影为视角，侧重于与其他艺术形式相互参照，以获得对建筑与城市认知的启发。2007年，课题组应邀为《新建筑》所写的“向电影学习”一文，很好地阐释了我们设计教学选题的设想：

“电影记录城市，同时又在书写城市。很有可能我们与陌生城市的第一次谋面就是通过电影，而之后当我们真正走进这个城市的时候，潜意识中似乎不是去‘初识’，而是去‘回忆’伍迪·艾伦的纽约故事，去‘追溯’费里尼的罗马风情……电影作为一种大众传媒方式，已经融为城市体验的一部分。

电影作为一门艺术，已形成一套独特的、较为完整的体系，借鉴电影艺术中的构思方式和创作手法，也是教学的一个初衷。与绘画、雕塑等传统艺术相比，电影有着更为多元的理解方式。如电影的结构，既是对情节的组织，同时更是一种形式逻辑的构成，为建筑空间的组织安排提供了多元的创意；在叙事的手法上，电影对空间和时间多样的组合方式，对从体验的角度理解建筑空间塑造有所启发；而电影对镜头的运用，如对细节、片段的放大等手法，与建筑空间对于‘细部就是上帝’的理解不谋而合……可以说，教学的全过程都贯穿着对电影的学习。”

电影作为一种视觉优先的艺术形式，本身的艺术性来源之一，也是人类的生活本身。“电影北京”通过向电影学习，鼓励学生发掘电影艺术视觉表现力背后的生活本源，借此，通过对当今城市中一些过于注重形式自身表现的建筑的反思，来重新阅读北京这样一座历史悠久的城市，其城市发展与建筑营造自身的叙事性和逻辑性，并从与电影艺术相互参照中，激发对建筑创造性的本源认知。

在电影北京整个设计教学的组织上，我们将“电影北京1”和“电影北京2”两个阶段的专题设计，分别以“从北京出发：北京空间中的电影”和“从电影出发：电影空间中的北京”两个选题，从建筑的社会性和建筑的艺术性这两个角度去解读和设计建筑与城市。

## 类型北京

与前两个设计选题相较，“类型北京”则具有更为综合的意义。正如在 2013 年类型北京课题组的教学笔记中所说的：

“在飞机没有被制造出来之前，是不会有机场航空港这样的建筑类型的，正如没有佛教、基督教和伊斯兰教，就不会产生寺庙、教堂和清真寺一样……所以，建筑类型的多元化，推动了建筑与城市的发展，其根源则在于人类文明和科技的进步，以及精神和世俗生活的越来越多样化。这一浅显的道理，恰恰说明了建筑设计的基础，是人类的生活和文化本身。

城市的发展，可以清晰地看出建筑类型的多样化趋势。从北京建城 3000 多年和建都 800 多年的历史看，在元明清三朝，甚至到民国和新中国成立初期，城市中的建筑类型都相对很稀少。城市公共建筑类型的大量出现和发展，则是改革开放三十余年的成果。从最早的如长城饭店等涉外酒店甚至不允许一般市民进入，到现在人们可以整天泡在三联书店的书吧里品茶阅读，建筑与城市生活同步发展。现代都市生活的多元化，与建筑类型的极大丰富化，共同组成了当代北京城市景观的绚丽多彩。

类型北京的课程设计，就是针对这一基本的现实图景，一方面，通过对城市中已有的和新生的建筑类型的分析，来阐释随着人类文明的进步、城市生活的变化所引发的建筑类型的演变与发展；另一方面，去探索新的或未来可能出现的建筑类型，以及与其相伴生的可能的形式原型与空间模式，反过来对城市形态和城市生活的激发。”

类型北京，既倡导学生对现有建筑类型与市民生活形态进行分析，发现问题，并尝试通过功能的重组和叠加，以改进原有的建筑类型；也鼓励学生通过原型分析，探索建筑类型的自主性，以及对未来城市生活的激发。而在荣格（Carl.G.Jung）的原型（archetype）和陆吉尔（M.A.Laugier）的原型（prototype）之间，我们更倾向于后者，因为 prototype 具有不完美的含义，因而是“需要”并“可以”不断发展的，这也正是类型北京所强调的建筑与城市可持续演变的理念。

因此，在类型北京的命题和教学中，我们希望传达这样一个基本信念：基于人类需求的建筑设计，既源于生活本身，又可以影响和引领生活。

## 北京系列：核心思想和价值观

饮食北京、电影北京和类型北京，虽然题目的侧重不同，但作为一个教学系列，却一直秉承其基本的思想内核与建筑理念：

### • 设计源于生活

无论是从人类基本的饮食需求和文化出发，还是电影艺术背后所体现的与社会和个人生活的息息相关，抑或是基于城市生活的类型多样化，北京系列都将“设计源于生活”作为其首要的精神主旨，倡导人文关怀的设计观；而从设计史的起源发展看，设计作为人类有意识和有目的的创造性活动，其所有创意的基石就是生活本身。反过来，正是由于设计源于生活，它也可以影响和引领生活。

### • 小视角而非宏大叙事

设计源于生活理念的更进一步，就是关注日常生活本身的小视角。如同经济学家舒马赫 (Schumacher E.F.)《小的是美好的》(*Small Is Beautiful*)书名那样，当代诸多学科的发展，尤其是人文社会学科，越来越提倡一种“小”的研究视角，而非“大”的体系建构和宏大叙事 (grand narrative)，如当代史学强调小写的历史，而非大写的历史。“小”代表多样性，其自下而上的意义充满不确定性的创造潜力。就建筑学而言，“小”还有其现实的价值：在如今媒体普遍集中关注所谓城市地标的大建筑和大事件时，北京系列强调日常生活和小视角，对年轻学生更全面地理解建筑与城市，具有尤其重要的意义。

### • 城市语境下的建筑观

姑且不论以往的世界建筑和城市发展历史，仅就当今中国所面临的史无前例的大规模快速城市化而言，城市就展现了其尤为重要的价值。作为中国的首都和特大型城市，北京的意义更是如此。正如北京系列之初我们所说的：“北京对世界而言是独一无二的；北京对我们而言也是独一无二的；北京正面临着史无前例的机遇和挑战。”北京系列，跨越十年的三次选题，唯一不变的是“北京”本身，这本身就表达了课题组的一个主旨和共识：作为城市的北京，既是课程设计的语境 (con-text)，也是其要研究的对象和文本 (text) 本身。在北京面临机遇和各种矛盾冲突并存的当今，建筑如何在表达自身的同时，对城市产生积极的贡献，是我们尤为关注的命题。

## 北京系列：教学理念和方法论

作为一个研究型设计课程的实践与改革，北京系列课题组尤其注重自身教学理念的凝练，并引导学生注重设计与研究方法的学习。具体可归纳为以下几组关键词：

### • 开放性与多样性

无论是饮食北京，还是电影北京和类型北京，其实都刻意地给学生提供了一

个非常宽泛的选题域，我们希望通过这样一个开放性的命题，能够给学生的具体设计选题创造一种多样性的可能。正如面对一个富于潜在活力的城市街区，我们更需要去激活它，让它自己释放潜能一样，我们认为，教育的根本理念在于引导和激发而非灌输。尽管这样的开放式选题，给了教师和学生同样巨大的挑战，并在教学过程中都投入超常的精力。但从教学效果看，这样加大难度是有价值的。学生们所激发出的创造力，给北京系列增添了丰富的多样性和意料不到的可能性与活力。

#### • 问题优先与设计的过程性

一个好的设计，始于提出一个好的问题。北京系列倡导问题优先的方法，引导学生在 what、why、how 这样的一系列提问中寻找设计的起点。同时，与传统设计教学偏重设计结果相较，北京系列更注重设计的过程性，鼓励学生记录全设计过程中的思想轨迹。通过增加教师课余讨论（office time）、阶段评图（pin-up）、小组讨论（panel discussion），以及学习各种图解（diagram）的运用，用严谨的逻辑性方法替代习惯性的主观臆断，用多解替代唯一解，用“可能”替代“应该”。

#### • 观察与客观分析

要提出一个好的问题，就需要动态地观察生活、观察社会、观察城市，不仅要“观”而且要“察”，通过问卷、访谈等社会调研方法的学习及相关知识的补充，不断提升自身的“洞察力”；而以北京为题，给了在北京学习的学生们一个深入考察城市的机会和可能性。同时，对观察的结果要学习相关的分析研究方法，以尽力保持一种如罗兰·巴特（Barthes R.）所说的“中性阅读”状态，在面对城市和建筑问题时，形成冷静客观和独立的价值判断。

#### • 现实批判与乌托邦

北京系列教学，一方面倡导学生发现城市化进程中的种种现实问题，并提出独立的反思与批判；另一方面，也鼓励学生基于对历史和当代的剖析，发现规律，并对未来做出大胆的前瞻性思考。正如路易斯·芒福德指出的理想城市模式在城市发展史上曾起到重要作用一样，乌托邦往往体现了人类丰富的想象力和理论先行的洞察力，是人类科技和人文进步的重要推动力。因此，作为相辅相成的两个方面，乌托邦式的未来设想与现实批判都是北京系列所积极倡导的。

#### • 多学科交融与综合性

北京系列由于以北京的城市生活与文化为视角，并注重调研观察等方法，因而鼓励学生广泛地涉及社会学、文化学、政治经济学、心理学等其他学科并尝试进行跨学科的研究。通过多学科交融，可以认识到建筑学，尤其是建筑设计自身的复杂性和局限性，从而更深刻地发掘隐藏在建筑与城市背后的社



会经济和文化问题，并提升自身综合解决问题的能力。

## 结语

北京系列，是清华大学建筑学专题设计改革十年的引领者和见证者。在清华大学建筑学以“2+2+2”三个逐步提升的设计主干课程平台为基础的教学体系中，三年级的课程设计是一个承前启后的重要节点，十年前以北京系列为代表的“专题设计改革”，以及十年后的今天，清华建筑教育所进行的实践建筑师参与教学的“开放式设计改革”，都是在这个平台率先展开的。北京系列的专题设计，也是清华建筑教育理念不断创新的整体教学体系改革下的阶段性成果。

北京系列设计教学的十年间，共有清华大学建筑学院不同届次的400位学生，以及包括著者在内的十余位教师和助教参与。此外，还有来自清华大学建筑学院，以及清华大学社科学院、人文学院、新闻与传播学院和北京电影学院等校内外知名教授学者，特别是来自国内建筑设计行业的著名建筑师们，多次参与教学评图和研讨。可以说，正是在上述所有人的共同参与下，北京系列的十年才取得了如此丰硕的成果。

还记得十年前北京系列之初，尤其是《饮食北京》出版时，课题组饱含热情。十年后的今天，随着我们与学生们共同探索北京系列课题的逐步深入，当初的激情，已多转化和沉淀为更为理性的对城市与建筑的反思，唯其不变的是我们对北京这座伟大的城市，以及对建筑学恒久的热爱。

所有参加过北京系列的学生们，如今已是遍布世界各地，当他们在各自的学术和职业道路上创造成就时，希望北京系列曾经带来的思想激发和启迪，能对他们今天的发展有所裨益。我们也衷心地希望，《类型北京》的出版，不是北京系列的结束，而是一个新的开始。

单军

2014年10月于清华园

# Preface: A Decade of Beijing Series

From Foodscape Beijing, Film Beijing to Typeking

Beijing series, as one of the topics in special design subjects for junior architecture students of Tsinghua University has been operated for ten years till the publication of "Typeking". Early in 2003, Tsinghua started the teaching reform of architectural design "special design" and Beijing series is the initial pioneer and witness. From the "Foodscape Beijing" (2003—2004), the "Film Beijing" (2004—2005) to the "Typeking" (2006—2013), this series has been continuously developing under the common philosophy and ideological themes and thus is called the "Beijing series" trilogy by students.

Literature, art and other fields all have classic trilogies. Take film as an example, there is Peter Jackson's "Lord of the Rings", "Once Upon a Time in the West", "Once Upon a Time in the Revolution" and "Once Upon a Time in America" directed by Italian director Sergio Leone and the greatest movie series — "The Godfather" trilogy directed by Francis Ford Coppola.

In fact, whether it is a trilogy is not important. The key is ideological and spiritual core that Beijing series teaching has been adhering to. Looking back the ten years, Beijing series are durable and fresh in ideas and concepts it has been adhering to and has presented a very clear context.

## Foodscape Beijing

"Foodscape Beijing" emphasizes to study architecture and the city from the perspective of daily life. As the "Foodscape Beijing" written by our research group and published in 2004 wrote:

*"The special status of food culture in Chinese culture, especially food's spatiality – geographical diversity, time – changing with the times, as well as plenty of building types and eating behaviors, makes food culture an important window of 'daily life' to understand a city — especially a city's urban culture and physical landscape, and to explore the relationship between Chinese traditional culture and contemporary Chinese reality & the future development.*

*We hope to, through the course of 'Foodscape Beijing', inspire students to think, raise questions and find answers about urban food space independently by field researches and analysis. Food space, as a 'non-iconic building type' constitutes one aspect of the urban vitality of Beijing due to the large quantity and popularity; at the same time, it also*

*highlights the hidden problems, contradictions and conflicts behind the 'Beijing Story' in rapid development. Therefore, we encourage students to raise and analyze problems instead of focusing on the final result. This process itself is also an interesting experience of urban life.*

*We also hope that this can draw more attention of the architectural circle and other people on Beijing's urban daily living space and the living status of 'non-elites'.*

In the teaching design of "Foodscape Beijing", we recommend students to feel and analyze ordinary buildings as well as the buildings' enormous impacts on Beijing from the perspective of urban daily life; at the same time, we recommend students to do critical reflection on the so-called landmark which the media pay more attention to currently, to help students build a more complete understanding on the city and buildings.

## Film Beijing

"Film Beijing" depicts from the perspective of film, focusing on cross-referencing with other art forms to gain inspiration of architecture and the city. In 2007, our research group was invited to write the "Learning from film" for "New Architecture" in which we well illustrated the conception of our teaching topics:

*"Films record the city and write for the city. Probably we first meet a strange city through the film, and then, when we really step into this city, we subconsciously feel that we don't seem to 'firstly acquaint' but to 'recall' Woody Allen's New York stories, 'retrospect' Fellini's Roman style... The film, as a way of mass media, has been incorporated as part of the urban experience.*

*Film, as an art, has formed a unique and relatively complete system. Drawing on the conception ways and writing techniques of film art is also a purpose of our teaching. Compared with painting, sculpture and other traditional arts, film has more diverse ways of understanding. For example, the structure of films is not only the organization of plots, but also a part of formal logic, which provides diverse ideas for the organization of architectural space; as for the narrative technique, the diverse combination of spaces and time can inspire understanding of architectural space organization from the experience perspective; the use of lens, such as amplifying the details and fragments, coincides with the concept of 'The detail is God' of architecture space...Learning from film is throughout the whole teaching process."*

One of the artistic sources of film, as a visual art form, is human life itself. The "Film Beijing" encourages students to explore the life origin behind the film's artistic visual expression through learning from the film. Then, by reflecting on some architecture which put too much emphasis on the form's self manifestation, we try to re-read time-honored Beijing and the

narrative and logicity of urban development and the self manifestation of architecture, and stimulate creative source cognition of architecture from the cross-reference between architecture and film art.

In the whole teaching design of Film Beijing, we selected the topic of "Starting from Beijing: films in the Beijing space" for "Film Beijing 1" and the topic of "Starting from the film: Beijing in the film space" for "Film Beijing 2" as two-stage special design subjects and interpret and design architecture and the city from both the perspective of architecture's sociality and architectural artistry.

## Typeking

Compared with the first two design topics, "Typeking" has much more comprehensive significance. As the 2013 Typeking research group said in teaching notes:

*"Before the creation of the plane, there are not building types like airports and air harbors, just as no Buddhism, Christianity and Islam, and no temples, churches and mosques... Therefore, the diversity of building types has promoted the development of architecture and the city, the root of which lies in the progress of human civilization and technologies as well as more diverse spiritual and secular life. This simple truth precisely showcases that the basis of architectural design is human life and culture itself.*

*The diversification trend of building types can be seen clearly in urban development. In the 3,000 years as a city and 800 years as the capital, Beijing's building types are relatively scarce in the Yuan, Ming and Qing dynasties, the Republic of China and even to the early days of the People's Republic of China. Thirty years of reform and opening up bring large numbers of types of urban public architectures to Beijing. The earliest foreign hotels such as the Great Wall Hotel even didn't allow the general public to enter, and now, people can stay all day long the Joint Publishing bookstore to read and taste tea, which shows that architectures develop simultaneously with urban life. The diversity of modern urban life and great enriched building types jointly compose contemporary the colorful urban landscape in Beijing.*

*The course design for Typeking, on the one hand, explains the evolution and development of the building type along with the progress of human civilization and changes in city life through the analysis of the city's existing and new building types; on the other hand, explores new building types that are new or may appear in the future, and the possible accompanying prototype and spatial patterns, which in turn can stimulate urban forms and urban life."*

Typeking not only advocates students to analyze the existing building

types and citizens' life styles, identify problems and try to restructure and overlay functions to improve the existing building types; but also encourages students to analyze the prototype, explore the independence of building types as well as inspire the future of urban life. We prefer the prototype of Lu Gill (Laugier M. A.) to the archetype of Jung (Carl. G. Jung). Because the prototype is imperfect and it is "needed" and "capable of" continuous development, which is highlighted concept of sustainable evolution of the architecture and city in Beijing.

Therefore, in the proposition and teaching in Typeking, we hope to convey a basic belief: the architectural design based on human needs comes from life itself and influence and lead the life.

## Beijing series: Core Ideas and Values

Foodscape Beijing, Film Beijing and Typeking, although focusing on different topics, have been adhering to the basic idea kernel and architectural concept as a teaching series:

### — Designs Come from Life

Whether considering human basic food needs and culture, the close relation between social and personal life behind the film art, or the type diversity of urban life, Beijing series always treats "Designs come from life." as its spiritual core and advocates the design concept of humanistic care; From the perspective of the development and origin of the history of design, the cornerstone of all the ideas of design, as a conscious and purposeful human creative activity, is life itself. In turn, because the design comes from life, design can influence and lead the life.

### — Small Perspective instead of Grand Narrative

The design concept comes from deeper philosophy of life and is concerned about the daily life with small perspective. Just as the book "Small Is Beautiful" written by economist (Schumacher. E. F.), many contemporary subjects, especially the humanities and social studies, are increasingly promoting the "small" research perspective, rather than the construction of "large" systems and grand narrative. For example, contemporary historians emphasize small-sized history, rather than grand history. "Small" represents diversity and its bottom-up sense of uncertainty is full of creative potentials. For architecture, the "small" has its real value: while the media generally focuses on the so-called big landmark architecture and large events today, Beijing series emphasizes everyday life and small perspective, which is of particular significance in helping young students fully understood the architecture and the city.

### — Architectural View in Urban Context

Regardless of the history of world architecture and urban development, China is currently facing an unprecedented scale of rapid urbanization,

and the city is demonstrating the particularly important value. As the capital and a megalopolis in China, the significance of Beijing is even more so. As we said at the beginning of Beijing series: "Beijing is unique for the world; Beijing is unique for us; Beijing is facing unprecedented opportunities and challenges..." Beijing series spans a decade with the constant subject of "Beijing" itself, which in itself is an expression of the research group's focus and consensus: the city of Beijing is both the context of curriculum design, but also the research object and text itself. Today, when Beijing faces opportunities and various conflicts, we are particularly concerned about how architecture expresses itself and makes positive contributions to the city.

## **Beijing Series: Teaching Philosophy and Methodology**

As the practitioner and researcher of an innovative design program, the Beijing Series research group members particularly value improvement of teaching philosophies. In addition, they often guide students to focus on the learning of design and research methods. The following sets of keywords can be used to summarize:

### — Openness and diversity

Foodscape Beijing, Films Beijing and Typeking are all deliberately designed to provide students with a wide range of propositions. By offering an open proposition, we hope to create diverse possibilities for the students' selection of propositions. When facing an urban block full of potential energies, we need to activate it and exploit its potentials. Education is the same case. The fundamental idea of education is to guide and inspire rather than to infuse. The open propositions bring about a huge challenge for the teachers and the students. The teachers put extraordinary effort in the teaching process. But it is significant to increase the difficulty based on the teaching effect. The creativity displayed by the students enriched Beijing Series with diversity, unexpected possibilities and energies.

### — Order and design of questions

A good design starts with a good question. Beijing Series advocate the "question-first" approach, which guides students to find the starting point of a design by asking questions introduced by what, why, and how. The result of design is the focus of traditional design teaching. Beijing Series focus on the design process and encourages students to record the thinking in the design process. With the increase of the teachers' "office time" "pin-up" and "panel discussion" in spare time, and the application of various diagrams, habitual subjections have been replaced by rigorous logic methods; unique solution has been replaced by multiple ones; and "should" has been replaced by "may."

### — Observation and objective analysis

To raise a good question, we need to observe the life, the society, and the city. Both “observation” and “insight” are needed. “Insight” can be improved by the study of questionnaires, interviews and other survey methods, as well as the acquisition of relevant knowledge. The theme of Beijing offers the students studying in Beijing an opportunity and possibility to investigate the city in an in-depth manner. Meanwhile, for the results of observation, relevant analysis and research methods should be learned, to achieve the “neutral reading” state as defined by Roland Barthes. In face of urban and architectural issues, we should have calm, objective and independent value judgments.

### — Practical criticism and utopia

On one hand, Beijing Series teaching encourages students to find the various practical problems in the process of urbanization, and to have independent reflections and criticism; on the other hand, students are encouraged to find the law based on the analysis of history and contemporary era, and to have bold, forward-looking reflections. Lewis Mumford argued that the ideal city model played an important role in the history of urban development. Utopia, which shows the rich human imagination and theory-first insight, is an important driving force of human technology and humanistic progress. Therefore, utopian vision for the future and realistic criticism, which are mutually complementary, are both what Beijing Series actively advocate.

### — A multidisciplinary approach and a comprehensive strategy

From the perspective of Beijing's urban life and culture, Beijing Series stress research, observation and other methods. Thus, they encourage students to dabble in sociology, culturology, political economy, psychology and other disciplines and to make interdisciplinary researches. Upon multidisciplinary reflections, the students can recognize the complexity and limitations of architecture, especially the architectural design, thereby deeply exploring the socio-economic and cultural problems behind the buildings and cities. They can also improve their ability to solve problems in a comprehensive manner.

## Conclusion

Beijing Series are the usher and witness of the tens years of architectural design project reform of Tsinghua University. In Tsinghua University's architectural teaching system based on the “2+2+2” progressive main course platform, juniors' curriculum design is an important turning point. A decade ago, “special design reform” was represented by Beijing Series and others. At present, the “open design reforms” of Tsinghua University's architecture education with the involvement of practice architects are all started on this platform. The Beijing Series thematic designs are also the

initial results of the overall teaching system reform, which is guided by the innovative Tsinghua philosophy of architectural education.

A total of 400 students of different grades of Tsinghua University School of Architecture, as well as more than 10 teachers and teaching assistants, including the editor, were involved in the ten years of Beijing Series design teaching. In addition, well-known professors and scholars of Tsinghua University School of Architecture, School of Social Sciences, School of Humanities, School of Journalism and Communication, Beijing Film Academy, and other universities, particularly the famous architects in the domestic architectural design industry, repeatedly participated in the teaching assessment and discussion. It can be said that the great achievements that Beijing Series made in the 10 years are a result of the joint participation of all the above people.

When Beijing Series were introduced 10 years, especially when *Foodscape Beijing* was published, the research group members had lots of enthusiasm. In the 10 years, the teachers and students jointly undertook the Beijing Series project. Their initial enthusiasm has been converted into rational reflections on the city and the buildings. What remains unchanged is our enduring love for the great city of Beijing and architecture.

The students who participated in Beijing Series have now been all over the world, making achievements on their academic and career paths. We hope that the inspiration and enlightenment brought about by Beijing Series can be beneficial to their current development. We also hope that the publication of *Typeking* is not the end of Beijing Series, but a new beginning.

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# 类型北京：一场教学相长的盛宴

2005年，我受单军教授的邀请加盟“类型北京”教学，一路走来已经十年了。对于人生来说，十年并不是一段短暂的光阴，不知不觉中我已步入不惑之年；而对于一门课程来说，十年也不是一段轻松的历程，有挫折、有苦恼也有求索，用句时髦的话说——“类型北京”这十年，我们痛并快乐着。究竟为什么能够为一门课程执着地坚持这么久？扪心自问，似乎有某种充满魔力的东西一直在吸引着我、引领着我。

**最初吸引我的是课程的选题。**说来也巧，首批教学团队的三人均来自北京，虽然各自成长的环境略有不同，但是对于这座城市的热爱不谋而合。我在北京出生和长大，在西城古老的恭王府旁完成中学学习，爱着那一条条浓荫密布的街道、曲折幽静的胡同；爱着杨柳轻拂的什刹海、落日余晖映衬下的筒子河……四十余年，和这座城市一起成长，北京留下了太多的青春记忆。以“北京”为题，仿佛把自己最珍爱的宝贝拿出来，深厚的历史底蕴和丰富的文化积淀对于建筑学人来说是一份永远取之不竭的宝藏。

不仅如此，北京还是一座充满活力的现代都市，快速城镇化为这座古都带来了翻天覆地的变化，城市不断扩张，宽阔的马路充斥着汽车、密集的小区挤满高楼大厦，很多老地方消失了，这座城市越来越令人感到陌生；人口持续增长，原有的社会结构在变、生活节奏在变，现代生活所带来的快感和困境并存，令人无法回避。以“类型”为题，正是契合当前的时代背景，鼓励学生从现代生活出发，发现社会的真实需求，并以类型学的视角探索建筑的发展趋势。“类型北京”与其说是一个设计选题，不如说是一项研究课题更为准确。

细数这十年积淀下来的作品，其中有很多研究虽然不敢说引领，但是仍具有重要的前瞻性：“最后一公里·北京”早在政府推出公共自行车体系之前就开始探讨非机动车相关设备和环境改造问题；“平改坡”和“青年公寓”则早在因“唐家岭现象”引起社会关注之前就开始尝试为职场新人解决居住困难；同样，“绿环”“灰线”对于城市的思考非常深刻，相信在不远的将来一定会真正地影响城市的发展。

**教学理念的提升令我受益匪浅。**之前一直参加本科二年级设计课的教学，属于基础平台范畴，课程选题主要以建筑类型划分，面对专业基础尚浅的学生，采用以传授和辅导为主的教学方法。初次加入三年级“类型北京”