

长安意匠——张锦秋建筑作品集

My Artistic Conception Practised
in Chang'an — Selection of Zhang
Jinqu's Architectural Creation

中国建筑工业出版社

盛世伽蓝

TEMPLES IN
FLOURISHING AGE

宗教是一种文化。佛教文化的特点在于它的人间性。佛祖释迦牟尼不是神而是人。他诞生成长、修炼悟道、涅槃遗骨都在人间。他是一个觉悟者。因而，这种文化的学习场所不是威严、高不可攀的，应该是质朴、亲和的。作为宗教，佛教是人世的，它引导人们「参悟人生和宇宙的规律，把握正确对待生与死，已与他的态度和方法」。因而，这种宗教的传承地应该神圣、宁静。怀着对佛教文化的崇敬之情，以及对中国佛教传承兴旺的衷心祝福，我们开始了中国佛学院教育寺院建筑创作的探索。

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张锦秋 著

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■随着2011年4月28日,2011年西安世界园艺博览会的开幕,拥有悠久历史、灿烂文化、现代科技、生态理念的古城西安已展现在世界面前。在世界园艺博览会的一个生态景观亮点被展示后,由张锦秋院士设计的长安塔格外引人注目,这不仅因为行走,在世界园艺博览会上,抬头即可望见园区制高点的长安塔,也不仅因为它是园区四大标志性建筑之一,而主要在于它是张锦秋院士以“天人合一”理念铸就的、西安呈现给世界的又一张新的名片。长安塔的设计完全突出了鲜明的时代精神。对于自己用心灵砌筑的“和谐建筑”,张大师为我们作出如下解读:“天人合一”是长安塔的灵魂,唐风古塔是它的形态,现代钢结构是它的骨架,蕴含着高科技的超白玻璃及不锈钢造型构件是它的肌肤,恰恰是这些使“长安塔”成为绿色建筑技术与传统建筑风格完美结合的典范。

■在中央电视台及陕西电视台为张锦秋院士拍摄的专题片中,时常会有这样的旁白:“当人们谈起一座城市的时候,怎么也不能忽略一位建筑师的名字。张锦秋和古城西安,是密不可分的。在今日陕西西安,张锦秋秉承着传统与现代相结合的理念,创造了特色鲜明的一组组经典建筑群。”张锦秋,一直富于开创意义地坚实行走着,留下高韬精神之履痕。

■《建筑创作》杂志社2005年会见张大师,希望为她的作品编撰一套作品集。张大师最终接受了这个动议。自2006年3月至2011年7月,张锦秋院士《长安意匠——张锦秋建筑作品集》各卷《圣殿记》、《大唐芙蓉园》、《现代民居群贤庄》、《物华天宝之馆》陆续出版,在城市建筑及文化各界引起强烈反响。作者张锦秋以她强烈的社会责任感和历史使命感及旺盛的设计原创力,用好建筑为城市留下美好时光,同时也以作品集启蒙了一代建筑师。张锦秋特有的城市文化气质与追求,使她将建筑作品与著作融为一体,不仅让人感受到其对作品简约其行、和谐其境、高尚其志的追求,更竖起了建筑界内的思想者主张、文化大家跋涉、行动者收获的楷模。该系列作品集靠大气恢弘的建筑作品、严谨耐读的著述、优质的图文编撰品质而被视为中国建筑出版界的“标杆”之作。

■由于2011年该作品集后续各卷编撰工作已启动,本刊再受张院士之邀,修改“编者的话”,旨在重新理解并思考为什么张锦秋能读懂西安这部“线装书”,并能够通过“新唐风”思想为“古都新韵”找到最适合的表达路径。作为大遗址保护的先行者,大明宫遗址见证了我国融遗址保护与文化旅游景区一体理念的成功,张锦秋的大明宫丹凤门设计更是东方土遗址保护的又一次探索。同样,靠对城市现代化精神及对延安精神宝藏的特别领悟,她又从延安那面壁黄土的窑洞模式中创造性地完成了非凡气质的延安革命纪念馆设计……从此种意义上领悟张大师已出版且即将推出的诸专著,我们认为它们一定是形式美、语言美、理念美的综合体,因为它没有说教,无不自然地诗意

般存在并流淌着闪光的创意。

这是一套展现东方建筑美学、开创独特创作风格的作品集

这是一套凝聚世界建筑视野、扎根华夏睿智创意理念的思想库

这是一套书写“人生与城市”成就大师佳话的“传记”教科书

■张锦秋20世纪60年代师从梁思成、莫宗江教授,1966年始投身西北建筑设计研究,1987年至今一直任中国建筑西北设计研究院总建筑师,创作主持了许多项获国内大奖的项目。她是1991年获我国首批15位全国建筑设计大师中唯一的女性;1994年当选中国工程院首批院士;2001年获首届“梁思成建筑奖”;2005年当选亚太经合组织(APEC)建筑师;2005年7月获西安市委、市政府颁发的首届科技杰出贡献奖;2009年,在新中国成立60周年全国百项经典工程评选中,她主持设计的陕西博物馆及延安革命纪念馆榜上有名;2010年10月成为获“何梁何利基金科学与技术成就奖”的首位女科学家;2011年再获陕西省科学技术最高成就奖……在如此多的殊荣面前,给我们留下最大教益的是她内心的谦和与淡定,是她与三秦父老、与西安这座历史文化名城难以割舍的情结,是她不懈为中国建筑文化传承与发展所表现的创新精神。

■张锦秋的建筑生涯是丰富的,她的建筑创作的探索是多元的,她是中国罕见的能传承“唐风”建筑风格、能将中西方建筑词汇和谐运用,并能用最简洁的技法赋予建筑肌理和当代生命文化使者。她关于历史文化名城视角下的建筑创作观及21世纪中国建筑设计发展方向的探索及成功经验,使她的作品能光鲜永驻,使她成为众多建筑后学的“榜样”。在《长安意匠——张锦秋建筑作品集》系列各卷为读者已经展示的一系列作品中,张大师代表性的创作理念解读十分重要,这里不仅有她浓墨重彩的佳作,更有她一次次自我思维的突破。因此,读书静思,不仅可学到气韵清真的东方建筑智慧,更能体悟到她是如何在现代中西艺术的精华中熔铸现代城市文化成果的。

■体现“大象无形”境界的黄帝陵祭祀大殿。凡到此游历或阅读该书者,都仿佛置身“山水形胜、一脉相承、天圆地方、大象无形”的超凡境界。设计者为创造出雄伟、庄严、肃穆、古朴的炎黄子孙精神故乡的圣地感,在规划、格局、风格上尽全力体现传统与现代的气息,充分地展现了对文化遗产的尊重。轩辕殿的超大14厘米直径的圆形天光是最能诠释祭祀文化的现代元素,雨水、蓝天、白云、阳光都可无任何阻碍地进入祭祀大厅。在这里,人与建筑都融入山川形胜中,不仅实现了人、建筑、自然的三位一体,更体现了天、地、人的高度融合。

■体现盛唐皇家园林文化的大唐芙蓉园。张锦秋表示大唐芙蓉园以传承弘扬华夏文化为宗旨,努力体现当代建筑师对盛唐历史文化的向往和发自内心的尊崇。在唐长安被毁、曲江芙蓉园完全没有遗址的背景下,创作者硬是将大唐芙蓉园的设计基调定为体现唐代皇家园林宏大的气势,力求传承盛唐文化的文明感召力,不仅古为今用,更

服务当代,使每位步入佳境的宾客都有“走进历史、感受文明”之感,这是大唐芙蓉园成功创作的生命力所在。在此充分展示了张大师的创作学养、人格技艺。

■体现陕西悠久历史和灿烂文化的“新唐风”陕西历史博物馆。被列为国家第七个五年计划重点工程的陕西历史博物馆,规模是国家第二大博物馆,国家计委的任务书明确要求它应成为陕西悠久历史和灿烂文化的象征。面对这特殊的挑战,张锦秋所在的中国西北设计院一共出了12个方案,有四合院、下沉式的现代建筑、窑洞等,而唯有她创作了一组唐代风格宫殿格局的现代建筑,获得了最终认可。对此,张锦秋谦虚地解读道:唐代是陕西历史发展的顶峰,而宫殿建筑集中体现了国家那个时代规划设计能工巧匠的最高水准。今天阅读陕西历史博物馆,之所以还能感到它充满新意与魅力,更是因为它有符合海内外不同参观者文化审美的意趣。难怪在21世纪初西安评选的市民心中“新八景”中,张锦秋一人就有三项作品入选,陕西博物馆名列第二。由此我们要说,张锦秋及其建筑作品的成功,贵在她持之以恒的创新精神。创新对建筑家来说不仅是一种精神,更是一种态度及一份不懈的努力。如果说诗人以诗论诗,那么建筑师的思考与思想该是寻求独有的发现,靠作品形成纯属于自己的独特体验。作为走出清华的骄子,她用建筑作品及城市思考,不仅成为有雄辩力的智者,描述着城市瑰丽的诗篇,更成为时代创造风流的典范。

■建筑文化是由技术支持下的观念责任,它以物质的形式肩承了一定时代的文化意义,建筑的风格、形式与结构更是社会发展综合变量的产物。无论是永恒明朗的、华丽蜕变与沉静之美的、乃至当下如火如荼解构的设计思潮都无法摆脱建筑理论沿革的当代追求与新变化,这都是张院士建筑创作一直关注的文化生态观。她特别认为,建构良好的建筑文化生态,会为城市与建筑发展提供动力,相反,浮躁及片面求索,不注重设计细节、材料、结构、施工内容的做法,是缺乏建筑职业精神的表现,将有损建筑作品的艺术尊严和深刻性。在建筑创作道路上,张锦秋是位永不满足的旅人,她似乎被华夏大文化、古城西安罩住了,她怀着敬畏与热爱之心,用作品设计着这些真正不朽的事物。她是能让思想长出翅膀的人,纵观她近五十载创作生涯,在她多变的建筑作品中,不变的是她对城市命运的人文关怀。她以传承中国的儒雅之气,使作品和文论,沉稳而有激情,淡定又有锐气,轻松中不失庄重,平和里富于内涵;她不迎合追风,不

曲高和寡,但总能立意高远,守正并出奇,我们认为这是她文化之人生的本质写照,是让建筑思想长出翅膀及想象力之根。

■作为一个以面对城市与公众而名世的设计大师,她创作的细腻与洞察力为一般建筑师望尘莫及,所以人们才能从她的作品中读出西安市,读出“最炫”的唐风建筑,在今日西安和陕西即使看不到她署名的建筑,市民也会毫不犹豫地说出张大师的名字。我们尤其认为,这些或感动、或震撼、或绝妙的精彩之作,不仅能吸引四海宾朋纷至沓来,更会给中国建筑界留下串串命题:何为中国优秀建筑作品的成功创作模式?何为新一代中青年建筑师急需提升的城市文化品质的设计借鉴?何为实践历史不被误读、设计师真正融入城市文化建设的成功范例?何为有诚意的建筑批评现代理念下用作品与思辩论衡东西方文化的始作俑者?

■我们期望海内外的城市规划师与建筑师们都能从她语淡、言真、意深的作品集各卷中读懂这一切,更希望社会公众及文化学者也能通过省思,发现那一个个建筑背后的故事。这些就是近些年来《建筑创作》杂志社走进张锦秋院士,自愿承编她的作品著作集,向海内外同道传播她的建筑作品与思想之缘由。

《建筑创作》杂志社

2011年6月

■As the opening of the 2011 Xi'an World Horticultural Exposition on April 28th of 2011 Xi'an showed to the world as an old city with long history, brilliant culture, modern technology and ecological ideology. Among the displayed ecological scenic sports Chang'an tower designed by Academician Zhang Jinqiu was attractive in especial. This was neither because it was the tallest tower in the Exposition area, nor because it was one of the four symbolic structures. It was because it presented a new name card of Xi'an designed by Zhang with conception of "unity of man and nature". The design of Chang'an tower expressed the spirit of the times. About the

"harmonious architecture" created by Master Zhang with her heart, she explains "unity of man and nature" is its soul, Tang style tower is its shape, modern steel structure is its skeleton, high-tech super-white glass and stainless steel elements are its skin. All this makes Chang'an tower a model of perfect combination of green building technology and traditional architectural style.

■ In the feature films produced by Central TV and Shaanxi TV on Academician Zhang we often hear the asides: "When people talk of a city they can not neglect the name of an architect. Zhang Jinqiu and the old city Xi'an have inseparable relations with each other. In today's Shaanxi, Xi'an Zhang has created a series of classical buildings with prominent characters in conception of combination of tradition and modernization." Zhang Jinqiu is stepping onwards firmly in a spirit of creation.

■ In 2005 Zhang accepted the suggestion of "Architectural Creation" magazine to publish a series of Zhang's works. In the period from March 2006 to July 2008 the volumes of "My artistic conception practised in Chang'an -Selection of Zhang Jinqiu's Architectural Creation" "Story of Holy Temple", "Tang Lotus Garden", "Modern Folk Qunxian Manor" and "Museum of Treasures" were published. Within expectation the series has aroused strong response among the urban architectural and cultural circles. Author Zhang Jinqiu provides a wonderful time for the city with her architecture and enlightenment for architects of the new generation with her volumes. Her special urban cultural characters and pursuance, unity of works and books help people to experience her simple composition, harmonious environment and noble ambition. She has set up a model for architects in innovation, for cultural masters in their trudges and for actors in achievements. The series of books can be rated among the best of its kind for the impressive architectural works, precise writings and quality pictures.

■ In 2011 preparation work for publishing of the rest volumes of the series were started. As invited by Academician Zhang we revised the "Editor's words" to

enhance understanding and thinking why Zhang can read the "thread-bound Chinese book" of Xi'an and find the most suitable expressing way for the charm of the old city. Reservation of Daming palace relics is the first move and it witnesses success of combination of relics protection and cultural and tourist development. Zhang's design of Danfeng gate of Daming palace is another exploration in reservation of earth relics of the east Asian countries. Through comprehension on modern spirits of cities and spiritual treasures of Yan'an and with the help of the cave dwelling models she designed Yan'an Revolution Monument in exceptional temperament. Hence we can believe that Master Zhang's volumes already published or to be published will definitely be combinations of beauties in forms, languages and conceptions. They do not pretend to sermonize. They are full of poetry and glittering originality.

They are a collection of books displaying the beauty of eastern architecture and the style of special creation.

They are a think tank crystallizing the world architectural vision and Chinese wise ideas.

They are a set of textbooks writing about "men and the city" and her biography.

■ Zhang Jinqiu studied architecture under Professors Liang Sicheng and Mo Zongjiang in the sixties of the 20th century. In 1966 she started her carrier in design researches on north-west China architecture. Since 1987 she has been chief architect of China Northwest Building Design Institute and designed or taken charge of designs of dozens of projects which have been awarded grand prizes. In 1991 she was the only one female architect of the first 15 national architectural design masters. In 1994 she was elected one of the first batch academicians of China Engineering Academy. She won the first Liang Sicheng Architectural Prize in 2001. In 2005 she was elected architect of Asia-Pacific Economic Cooperation (APEC) and obtained the science and technology outstanding contribution prize first issued by the Xi'an

municipality committee and government in July 2005. In 2009 her designed Shaanxi Museum and Yan'an Revolution Monument were listed among the 100 classical projects in celebration of the 60th anniversary of New China. She was the first woman scientist who was awarded the science and technology achievement prize of Heliang Heli Foundation in October 2010 and the science and technology highest achievement prize of Shaanxi Province. With so many special prizes she shows modesty and indifferent. She has taught us very much about her deep affection for the history and culture of the well-known city Xi'an and about her creation spirit expressed in her untiring perseverance in carrying forward and developing Chinese architectural culture.

■ Zhang's architectural carrier is fruitful and her exploration on architectural creation is multi-principle. She is a rare cultural envoy who can carry on the Tang architectural style, use Chinese and western architectural languages in harmony and display architectural texture and modern life by means of simple techniques. Her view on architectural creation in historical and cultural cities, her exploration and successful experiences in the development of the Chinese architectural design in the 21st century make her works full of glory and present her contributions as architectural models. In reading the works already published for the readers in her *Artistic Conception Practiced in Chang'an - Selection of Zhang Jinqiu's Architectural Creation* it is very important to understand her creation concepts. These heavy coloured works show breakthroughs of her thoughts. In the books we can learn clear oriental architectural wisdom and understand how to make the east and west art essences blended with modern city cultural achievements.

■ The grand sacrificial hall of the Yellow Emperor's mausoleum showing "grand sight having no definite form". All those who have been to the sacrificial hall and those who have read the book will feel as if they entered an extraordinary place "with beautiful maintains and rivers, continuous line and same origin, round sky

and square earth, grand sight and indefinite form". The designer has planned a holy place that is full of elegance, dignity, solemnity and simplicity for the descendants of Yandi and Huangdi. Combination of tradition with modern atmosphere is displayed in planning, layout and style, which expresses the designer's respect to cultural heritage. The Xuanyuan hall has a super-large circular skylight of a 14 m diameter which is taken as a modern element to explain sacrificial culture. Rainwater, blue sky, white clouds and sunlight can reach into the sacrificial hall without any obstacles. Here, man and architecture are immersed in maintains and rivers in realization of man, architecture and nature combined in a whole and heaven, earth and man merged in harmony.

■ The Tang lotus garden showing the Tang imperial garden culture. In designing the Tang lotus garden Zhang Jinqiu followed the principle of Chinese culture and stated clearly the yearning and respect by the modern architects for the historical culture in the Tang dynasty. As the city Chang'an of the Tang dynasty had been destroyed and no relic site of the Qujiang lotus garden existed the designers gained basis and inspiration through assiduous study of the Tang poems on the Tang lotus garden and the annals of local history. The basic design goal of the Tang lotus garden is to express the grandeur of the Tang imperial garden, convey the inspiration of the Tang culture and make the past serve the present. Whoever comes into the garden has a feeling of "entering the history and experiencing the civilization". This is the vitality of the Tang lotus garden design and here we see her great attainments and perfect skills.

■ Shaanxi historical museum showing Shaanxi long history and resplendent culture of new Tang style. Shaanxi historical museum was the second biggest one of the same kind in the country's 7th five-year plan. In the design programme issued by the state planning committee it was clearly stated that the museum should become a symbol of Shaanxi long history and glorious culture. Facing the challenge China

North-west Design Institute worked out 12 schemes, of which some incorporated courtyards, some had sunk-type modern buildings or caves. Finally Zhang's scheme of Tang style imperial palace was accepted. She explained that the Tang dynasty was the peak period in Shaanxi history and imperial palace architecture expressed the highest level of planning and workmanship in that time. Today Shaanxi historical museum is full of originality as it meets the aesthetic interests of visitors from home and abroad. It was natural that in the beginning of the 21st century Zhang's three design works were among "the Eight New Sights" appraised by Xi'an citizens, of which the museum was the second. Here we would like to say that success of her works exist in her unremitting creation. Creation is not only a spirit for architects but also an attitude and persistence. Poets write poems and architects should seek for new discoveries in ideas and conceptions and have their own stories about the design works. As a favourite of Tsinghua University she has become a persuading wiser expressing the beauty of cities and providing models of the time.

■ Architectural culture is a conceptional responsibility with technical support. It bears a cultural meaning of the time in a substantial form. Architectural styles, forms and structures are products of combined development of the society. Either the beauties of ever brightness, brilliant transformation and deep calmness or the present pursuit and new changes of architectural theory in which the prevailing design thinking of destruction is involved are architectural and cultural concerns of Academician Zhang. She thinks a good architectural and cultural ecology will provides power for urban construction development. Otherwise fickleness, one-sidedness and methods neglecting details, materials, structures and construction are expressions of a lack of architectural career spirit and they will spoil the art dignity and importance of architectural works. On the road of architectural creation she never rest on her laurels. She has been deeply absorbed in Chinese culture and the old city Xi'an. With respect and love she has designed some immortal works. She

can make ideas to grow wings. In her 50 years of architectural design of various projects she has maintained her humanistic concern. Her works are full of refined atmosphere. Her writings are profound and passionate, simple but elegant, easy but solemn, moderate but connotative. She refuses to follow the fashion and to be highbrowed. She is far-sighted. She insists on regulations and creates wonderful things. These are the characters that make her ideas and imaginations to grow wings.

■ Design master Zhang advocates architecture serves the city and public. The fineness and vision of her design are difficult for ordinary architects to catch up with. Relying on her works people can read the city Xi'an and understand the brilliant Tang style architecture. In today's Xi'an and Shaanxi citizens will tell her name without hesitating by seeing her designed buildings. These excellent moving works will abstract friends from home and abroad and leave some topics for the architectural circle: what are the success models for architectural creation? What are the design references for young architects to upgrade the city's cultural quality. What are the good examples of urban cultural construction? What is the combination of east and west cultures in architectural commentary?

■ We hope that Chinese and foreign architects and city planners will find the answers from reading her series of works which use plain words, tell true stories and have thoughtful meanings and furthermore we want to arouse more thinking and inspiration for architectural design. This is the reason for us the "Architectural Creation" to approach Academician Zhang and edit the series of works and convey her design concepts and works to the colleagues of China and the world.

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张锦秋简历

Resume of Zhang Jinqiu



张锦秋

女, 1936年10月生于四川成都。1960年毕业于清华大学建筑系, 1966年研究生毕业于清华大学建筑历史与理论专业。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。2010年任中国中建设计集团有限公司总建筑师。

主要获奖作品有:

阿倍仲麻吕纪念碑	1981年获国家建工总局优秀工程奖
陕西省体育馆	1986年获陕西省优秀设计一等奖
法门寺工程	1991年获建设部优秀设计表扬奖 2009年获新中国成立60周年中国建筑学会创作大奖
三唐工程	1992年获国家优秀勘察设计铜奖 2009年获新中国成立60周年中国建筑学会创作大奖
陕西历史博物馆	1993年获国家优秀勘察设计铜奖 1993年获中国建筑学会首届建筑创作奖 2009年获新中国成立60周年中国建筑学会创作大奖 2009年入选新中国成立60周年百项经典工程
西安钟鼓楼广场及地下工程	2000年获建设部优秀规划设计二等奖
大慈恩寺玄奘三藏法师纪念馆	2002年获国家优秀勘察设计铜奖
西安国际会议中心、曲江宾馆	2003年获陕西省优秀设计一等奖
群贤庄小区	2004年获全国优秀勘察设计金奖 2009年获新中国成立60周年中国建筑学会创作大奖
陕西省图书馆	2004年获全国优秀勘察设计铜奖
大唐芙蓉园	2006年获建设部优秀城市规划设计一等奖 2009年获全国优秀工程勘察设计银奖 2009年获新中国成立60周年中国建筑学会创作大奖
黄帝陵祭祀大殿 (院)	2009年获全国优秀工程勘察设计金奖 2009年获新中国成立60周年中国建筑学会创作大奖
延安革命纪念馆	2009年入选新中国成立60周年百项经典工程
中国佛学院教育学院	2011年获全国优秀城乡规划设计一等奖

Zhang Jinjiu, female, born in October 1936 in Chengdu, Sichuan Province, studied in the Architecture Department of Tsinghua University in 1954-1960, majored in architectural history and theory for Tsinghua University postgraduate in 1961-1966. Since 1966 she has worked in China Northwest Architectural Design and Research Institute for architectural design. In 1987 she was appointed to chief architect of the Institute. In 1988 she was promoted to be a professor-grade architect and in 1997 approved to be a first class registered architect of the state. She was elected an architect of APEC in 2005.

Chief architect of the chinese zhongjian design group co. In 2010.

Significant Awarded Design Works:

Monument to Abenonakamaro	1981, Excellent project prize of the State Construction General 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 Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Santang Project	1992, Bronze Prize of National Excellent Investigation & Design Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Shaanxi History Museum	1993, Bronze Prize of National

Excellent Investigation and Design
1993, First Architectural Creation Prize of Architectural Society of China
Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60th Anniversary of the People's Republic of China in 2009
2009, One of the Hundred Classic in Celebration of the 60th Anniversary of the Country

Square of the Bell and Drum Tower of Xi'an and its Underground Work	2000, Second Prize of Excellent Planning Design of the Ministry of Construction
Master Monk Xuanzang's Memorial Hall of Daci'en Temple	2002, Bronze Prize of National Excellent Investigation & Design
Xi'an International Conference Center and Qujiang Hotel	2003, First Prize of Excellent Design of Shaanxi Province
Modern Folk Qunxian Manor	2004, Gold Prize of National Excellent Investigation & Design Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Library of Shaanxi Province	2004, Bronze Prize of National Excellent Investigation & Design
Tang Lotus Garden	2006, First Prize of Excellent Planning Design of the Ministry of Construction 2009, Silver Prize of National Excellent Investigation and Design Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Sacred Palace (Courtyard) of the Mausoleum of the Yellow Emperor	2009, Gold Prize of National Excellent Investigation and Design Won the Grand Prize of Creation of the Chinese Architectural Society in Celebration of the 60 th Anniversary of the People's Republic of China in 2009
Yan'an Revolution Monument	2009, One of The Hundred Classic in Celebration of The 60 th Anniversary of the Country
Education College of the China Buddhism Academy	2011, First Prize of the National Excellent Urban and Rural Planning Design

鉴于张锦秋的学术贡献, 1991年获首批“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”, 2004年获西安市首届科学技术杰出贡献奖, 2010年获何梁何利科学与技术成就奖, 2011年获2010年度陕西省科学技术最高成就奖。

In appreciation of Zhang's academic contribution, she was entitled "Design Master of China Construction and Design" in the first batch in 1991, elected to be a member of the Chinese Academy of Engineering in the first batch in 1994, won the first Liang Sicheng Architectural Prize in 2001 and Outstanding Construction Prize of Science and Technology of Xi'an in 2004 and Heliang Heli Science and Technology Achievement Prize in 2010. Won the top achievement prize of science and technology of 2010 by shaanxi province in 2011.



代前言——建筑与和谐

Preface: Architecture and Harmony

——建筑是百姓生存的基本空间;

——建筑是石头的书;

——建筑是凝固的音乐。

这三句经典的话充分表述了建筑的功能性、历史性和艺术性。自古以来建筑都反映着不同时代、不同地域的物质文明和精神文明,是文化的形象体现。目前我国正经历着史无前例的现代化、城市化的进程,建筑建设量之大居于世界首位。在民族振兴的大潮中,建筑文化的发展繁荣是实现“文化强国”战略目标的重要组成。

Architecture is the basic living space of citizens.

Architecture is a stone book.

Architecture is the solidification of music.

These three classical statements explain the functional, historical and artistic characters of architecture. From ancient times architecture has reflected material and spiritual civilizations and been expression of culture visually. At present, our country is experiencing an unprecedented process of modernization and urbanization. The architectural construction is the first in the world. In the upsurge of national revitalization development and prosperity of architectural culture is an important component of the strategic targets in realization of a “cultural power”.

要繁荣和发展中国建筑文化,必须传承和弘扬我国各族人民在中华大地上长期生存实践中创造而成的中国建筑文化的优良传统,吸取世界上优秀建筑文化成果,兼容并蓄;增强对中国建筑文化的自尊、自

信,发挥主体性、原创性,与时俱进,实现中国建筑文化的自强不息。

To promote development of Chinese architectural culture we must inherit and carry forward the good traditions of Chinese architectural culture created by all nationalities on the vast Chinese land in the long living practices, absorb foreign excellent architectural culture achievements and take them in corporation, enhance self-respect and self-confidence on Chinese architectural culture, exert subjectivity and initiative, advance with the times and make unremitting efforts to improve Chinese architectural culture.

我理解的中国传统建筑文化的精髓就在于以人为本、天人合一、和谐共生的思想。在美学上,讲究虚实相生、时空一体、情景交融;在营造上,始终追求建筑、规划、自然环境三位一体,达到和谐城市、山水城市的境界。中国历史上的城镇无不呈现着蕴涵中国建筑文化特有的精神气质和艺术风格的和谐之美。

As I understand the pith and marrow of architectural culture in Chinese tradition lie in the ideology of care for people, unity of man and nature and harmonious co-existence. In aesthetics Chinese architectural culture stresses false and true complement, entity of time and space and fusion of feeling and scene. In construction it seeks unity of architecture, planning and natural environment to have harmonious and landscape cities. In history all the Chinese cities and towns contain beauty of harmony of spiritual character

and artistic style that Chinese architectural culture have.

当代城市建筑体现了科学主义思潮和人文主义思潮的融合。当代城市建筑艺术的最大特点是综合美。这种美具有多元性和多层次性，因而，其中最应关注的特性就是和谐。如何保证城市的和谐特性？这就有赖于和谐建筑。和谐建筑应该与城市和谐、与自然环境和谐，并进而促进人与人、人与城市、人与自然的和谐。

In present cities architecture displays the join of scientism and humanism. The most prominent character of architectural art in today's cities is synthetic beauty. The beauty of this kind is plural and multi-leveled. And harmony is what we concern most. How to ensure harmony of a city relies on harmonious architecture. Harmonious architecture should stand in harmony with the city and natural environment and promote harmony between man and man, man and the city and man and the nature.

和谐是事物多样性共存的最佳形式，是美的基本原则。建筑和和谐有两个层次。

Harmony is the best form of diversity coexistence of things and the basic Principles of beauty. Architectural harmony has a meaning in two aspects.

一是“和而不同”。孔子说：“君子和而不同，小人同而不和。”这里说的是人而非建筑，但从哲理的高度可以领会到：“和”是指不同因素的统一，这就是和谐；“同”是指相同因素的统一，也就是一律。在建筑艺术上，我赞赏前者，提倡和谐，反对一律，主张吸纳百家优长，兼及八方精义。

One is “harmony without uniformity”. Confucius said : “a

gentleman gets along with others, but does not necessarily agree with them. Base persons are in disharmony with each other in spite of uniformity among them.” Here he talked about man rather than architecture. From philosophy we understand that harmony means unity of different factors while uniformity means unity of same factors. We advocate harmony and oppose uniformity. We maintain to absorb advantages of others and incorporate different things.

二是“唱和相应”。《新书·六术》有言：“唱和相应而调和”。这是讲不同的因素怎样才能达到“和谐”的境界。意即，虽然音有高低不同，只要有主次、有节奏、有旋律地组织起来，便可成为和谐之乐。先哲的智慧给我们以启迪，有助于我们开阔思路，提高我们鉴别与创作建筑的能力。

The second is “to sing in correspondence”. In the book “new book-six arts” there is the saying “one sings a song, and the others join in the chorus”. This explains that how different factors can join together in harmony. There are different tones in a song. So long as they are organized with a sequence, rhythm and melody they can be composed into a harmonious song. The wisdom of the great thinkers of the past will enlighten and help us to broaden our mind and upgrade our judging capability and architectural creation.

在多年建筑实践中，我逐渐体会到要践行和谐建筑应从以下三方面入手。

In the years of my practice I gradually realize that practice of harmonious architecture should be carried out in the following three aspects.

建筑自身的和谐

建筑是个复杂的综合体, 涉及建造的功能目标、经济条件、技术水准、生态节能、艺术特色和社会意愿。建筑的成败得失往往取决于能否使这些因素有机平衡。请注意, “有机平衡” 不是说半斤八两。

Harmony of architecture itself

Architecture is a complicated complex. It involves the function targets of the construction, budget conditions, technical standards, ecology and energy saving, artistic characters and social intentions. Success or failure of architecture often relies on the organic balance of these factors. Please note “organic balance” does not mean that of half-to-half.

另一方面, 在建筑创作方向上要提倡“地域建筑现代化, 现代建筑地域化”。这是在全球化浪潮下, 国外强势文化与地域(民族)弱势文化冲撞、融合之中最明智的选择。

On the other hand, in architectural creation we should advocate “modernization of regional architecture and regionalization of modern architecture”. In the upsurge of globalization, it is the wisest choice to deal with the collision of foreign powerful culture and regional (national) weak culture.

建筑与城市的和谐

建筑文化的创造首先有赖于城市规划的优劣。在不同性质城市的总体规划中许多都采取新老分区、各展风采, 如巴黎、罗马、上海、西安在这方面都是做得比较好的城市。在分区详细规划中要提出明确的要素控制, 做到统中求变, 凝聚特色。威尼斯是这方面国际

公认的典范。所以我们说城市文化孕育建筑文化, 建筑文化彰显城市特色。

Harmony of architecture and the city

Firstly architectural creation relies on a good planning of the city. In many general plans of various countries there are new and old regions with different styles and characters. Among them Paris, Rome, Shanghai and Xi'an are the better. In detail planning of different regions there should be clear factors to control to have unity with variations and cohesion of features. Venice is internationally accepted as the best in this sphere. So we can say that the city culture breeds architectural culture and architectural culture highlights characters of the city.

建筑创作应做到因地制宜、因题制宜、传承创新。建筑创作按性质可以分为三大类:

Architectural creation should be carried out to meet the site conditions and requirements and to get rid of the stale and bring forth the fresh. Architectural creation falls in three categories according to the natures.

- 现代建筑的多元创作

在广大的城市新区、城市规划对建筑无特定要求的地区, 突出现代生产技术、功能的“产品形式”和强调反映所在地域特色的“地域形式”都可以发挥。

- Multiple creation of modern architecture

In the vast new urban areas and those areas on which the city plan has no special requirements, “product forms” which