

当代中国建筑师

《当代中国建筑师》丛书编委会

程泰宁

CHENG TAINING

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CONTEMPORARY CHINESE ARCHITECTS CHENG TAINING

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CONTENTS

7	FOREWORD
9	PREFACE
11	DESIGN WORKS
13	Entry for Bridge Tower of Nanjin Yangtzi River Bridge
14	International Competition for Monument of Pig-Bay, Cuba
20	Project for 1000 Persons Railway Station in Southern China
22	Yun Shan Hotel, Taiyuan
24	Building for People's Conference of Shanxi Province, Taiyuan
26	Master Plan for Zhonghe Rd., Hangzhou
28	Dragan Hotel, Hangzhou
47	Da'an Building, Shanghai
48	Friendship Hotel, Hangzhou
52	Ghana National Theatre, Accra
73	Tian'an International Building, Ningbo
74	People Building Beijing, Beijing
76	Conference Building Mali, Bamako
94	Competition Design He-mu-du Relics Museum, Yuyao
104	Urban Design of A-er-ding Square, Baotou
108	Urban Design of Railway Station Zone, Hangzhou
110	Hangzhou New Railway Station House
125	Merchandise Plaza, Hainan Province
128	Project of Chuanglu Plaza, Shangdong Province
130	Nara Theatre in Chinese Culture Village, Japan
132	Yinzhou Tower, Shanghai
136	Jiebai Shopping Center, Hangzhou
142	Zhejiang Lianyi Center, Hangzhou
146	Project of Yuanhua Plaza, Hangzhou
155	Zhejin Plaza, Hangzhou
162	Int'l Micro-hydrpower Center, U.N.
164	Black Cat Building, Hangzhou
168	Leyang Tower, Hangzhou
173	Office Building of JiangGan District & Hangzhou Int'l Media Center Design
181	PAINTINGS
193	ESSAYS
198	Historical Reflections and Future Prospects
205	Start from Where we Are and Stand on our own Feet
211	Nature. Ego. Architecture Culture
214	Look Ahead and Go Our Own Way
217	BIOGRAGHCAL NOTE
228	BIBLIOGRAPHY

目录

7	前言
8	序
11	设计作品选
13	南京长江大桥桥头建筑参赛中选方案
14	古巴吉隆滩胜利纪念碑国际设计竞赛参赛方案
20	华南地区 1000 人铁路旅客站设计方案
22	太原云山饭店
24	山西省人大办公楼
26	杭州中河路规划建议方案
28	杭州黄龙饭店
47	上海达安大楼
48	杭州友好饭店
52	加纳国家剧院
73	宁波天安国际大厦
74	北京民族大厦方案
76	马里会议大厦
94	河姆渡遗址博物馆竞赛方案
104	包头阿尔丁广场规划与建筑
108	杭州城站地区规划与建筑
110	杭州铁路新客站
125	海南商业广场方案
128	山东创律广场方案
130	日本奈良中国文化村剧场方案
132	上海银舟大厦
136	杭州解百商业城
142	浙江省联谊中心
146	元华广场
155	浙金广场
162	联合国国际小水电中心
164	黑猫大厦
168	乐阳大厦
173	杭州市江干区政府办公楼及 杭州国际梅地亚中心方案
181	建筑画选
193	论文选
195	在历史和未来之间的思考
202	立足此时 立足此地 立足自己
210	自然·自我·建筑文化
214	面向未来, 走自己的路
217	自述
228	作品年表

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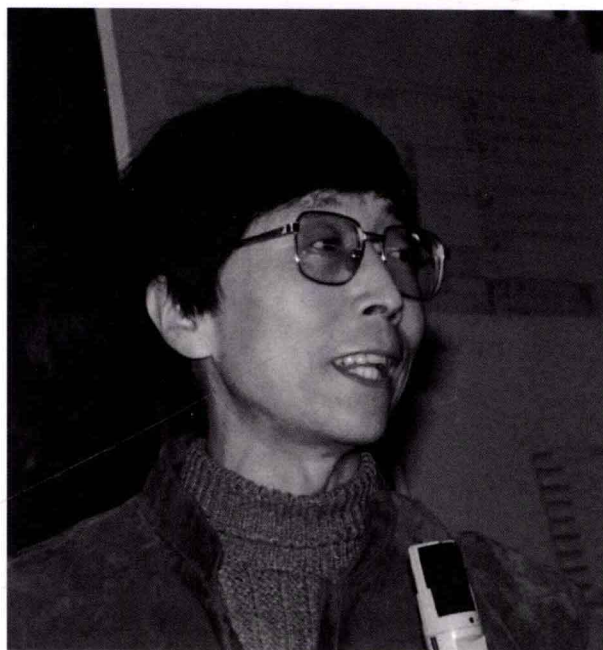
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王康

CONTENTS

7	FOREWORD
9	PREFACE
11	DESIGN WORKS
13	Entry for Bridge Tower of Nanjin Yangtzi River Bridge
14	International Competition for Monument of Pig-Bay, Cuba
20	Project for 1000 Persons Railway Station in Southern China
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142	Zhejiang Lianyi Center, Hangzhou
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214	Look Ahead and Go Our Own Way
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47	上海达安大楼
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52	加纳国家剧院
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104	包头阿尔丁广场规划与建筑
108	杭州城站地区规划与建筑
110	杭州铁路新客站
125	海南商业广场方案
128	山东创律广场方案
130	日本奈良中国文化村剧场方案
132	上海银舟大厦
136	杭州解百商业城
142	浙江省联谊中心
146	元华广场
155	浙金广场
162	联合国国际小水电中心
164	黑猫大厦
168	乐阳大厦
173	杭州市江干区政府办公楼及 杭州国际梅地亚中心方案
181	建筑画选
193	论文选
195	在历史和未来之间的思考
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210	自然·自我·建筑文化
214	面向未来, 走自己的路
217	自述
228	作品年表

前言

闻名于世的数千年灿烂中华建筑文化,近半个世纪新中国建筑的繁荣发达,这既是人民群众辛劳、汗水的凝聚,其中更包含着无数建筑师的创造与智慧的结晶。

在中国漫长的封建社会,众多才华横溢的建筑“匠人”被淹没在历史的岁月长河中,使我们至今虽可睹其物,却无法知其人。新中国揭开了中国建筑历史的新篇章。几代中国建筑师的地位日渐提高,新老接力,茁壮成长,在空前广阔的建筑舞台上,充分施展其才能,在纷繁似锦的学术百花园里争芳吐艳,为祖国的繁荣昌盛做出应有的贡献,也极大地推进了中国建筑文化的发展,并使中国建筑开始走出国门,中国建筑师的成就也开始为世人所注视。特别是1999年将在北京召开的第21届国际建筑师协会代表会和20届世界建筑师大会,既是全世界建筑界的盛事,也是中国建筑界和全体建筑师的光荣。此时此刻,《当代中国建筑师》丛书——一部向世人展示、介绍中国建筑师风采的系列图书的出版发行,必将使海内外、全社会对一批有作为、有成就的当代中国建筑师有更多的了解。

在这世纪之交的历史时刻,让我们承前启后,发奋努力,不辱中国建筑师的名称与使命,面向未来,面向世界,为构筑人类美好的生活环境做出更大的努力。

丛书总顾问:



1997年3月1日
于北京

序

张 开 济

解放以后,我们国家开始进行了大规模的经济建设和城市建设,新中国的建筑师完全依靠自己的力量,完成了数量空前的设计任务,成绩当然是主要的。遗憾的是由于外界干预多,时而批判大屋顶,时而批判“洋怪飞”,使得建筑师忙于检讨,怯于创造,以致在相当长的一个时期内,全国出现了建筑形式大同小异,千篇一律的现象。改革开放以来,建筑事业空前兴旺,“繁荣建筑创作”的号召应运而生,建筑师开始敢于创新,“千篇一律”的现象也有了变化。美中不足的是多数设计的“创新”仅仅停留在外形上,而且还是多半模仿、抄袭西方时兴的形式,缺乏真正的新意。有些设计,甚至于不顾功能与经济,不惜铺张浪费,一味标新立异以哗众取宠。在北京,则复古主义卷土重来,小亭子和大屋顶一度泛滥成灾。这两股逆流异途同归,在一定范围内干扰了中国建筑创作前进的步伐。

可喜的是,与此同时,全国各地也出现了一些令人耳目一新的作品,其中有些出自程泰宁手笔的创作更是引人注目,因为这些作品明显的不同于时下流行的一些设计,这表现在下列几个方面:

1. 时下有些设计为了片面追求美观,往往忽视了功能和经济,因而出现了不少“华而不实”和“中看不中用”的建筑。而程泰宁在高度重视建筑艺术的同时,却并未因而忽视功能。例如杭州新客站的建筑虽然以它宏伟壮观的“城市大门”的形象引人注目,但是它同时又是一座高度现代化的城市交通枢纽建筑。为了解决好它那非常错综复杂的功能要求,泰宁在开始设计之初,就在有关领导的支持下,与城市规划部门密切配合,对交通疏散、市政配套以及周围地区的开发强度等问题进行了研究,这充分说明了他对功能问题的高度重视,同时也符合早期现代建筑所提倡的:“功能先行,形式紧跟”的原则,这个原则我认为至今仍然是非常正确的。

2. 时下还有些设计在形式上流于繁琐庸俗、矫揉造作,有时甚至是“无病呻吟”。而泰宁的作品却能做到不做作,不堆砌,不

落俗套。给人一种清新的感觉。例如,加纳国家剧院的建筑体形就非常简单,可是却具有很强的雕塑感,充分反映了黑非洲艺术生动粗犷的特色,形成了一座大气磅礴的现代化建筑,因而博得加纳国家领导人如下的评语:“要重新评价中国建筑师的水平”。这说明了这个援外工程不仅博得了受援国应有的好感,而且进一步改变了他们对中国建筑师的看法。这是我们建筑界一个很大的收获。

3. 设计贵在创新,可是现在许多设计往往以洋为新,以怪为新,这样的作品只能哗众取宠,难登大雅之堂。而泰宁不仅勇于创新,而且在设计的立意构思方面的确能够别出心裁。例如在设计河姆渡遗址博物馆方案时,他不是“闭门造车”的做设计,而是首先亲临发掘现场去获得灵感来从事创作。结果他的方案因“不像建筑”而未能入选,可是我认为这正说明了设计人的“别具慧眼”,他着眼的是重现遗址,而不是新建博物馆。结果他的创作是“不似建筑,却胜似建筑”!

4. 建筑设计理应尊重环境,贵在因地制宜,可是时下不少建筑设计往往“独善其身”,“旁若无人”,既不服从城市规划,更不考虑城市设计,还甚至于在名胜古迹附近滥造高层塔楼,大煞风景。在这方面,泰宁设计的“黄龙饭店”却是一个很好的“正面教员”。由于“黄龙饭店”紧邻西湖风景区,为了使这座面积达4.2万m²的大型旅馆建筑不破坏西湖风景区的尺度和景色,他采用了“化整为零”的手法,把整个建筑分成六个方形单元,组合成了一个既分散又集中总体布局,在布局中巧妙的借鉴中国传统园林的手法,从而创造了非常活泼多变,而又富于地方特色的室外空间。同时,整个建筑群又保持了一个“低姿态”的天际线,因此和附近的湖光山色不仅不产生矛盾,而且还相映成辉,相得益彰。

由此可见,泰宁的作品在国内外多次获奖并博得广泛的好评并不是偶然的,我认为这除了得力他那非常扎实的基本功之外,还得归功于他的文化素养和理论水平,他是建筑界中较早的把建

PREFACE

Zhang Kaiji

筑提高到文化范畴的人，他没有夸夸其谈把建筑理论说得十分玄妙，令人莫测高深，而是简明扼要、旗帜鲜明的提出了他自己的主张：“立足此时，立足此地，立足自己”，也就是说，今天的中国建筑师要放眼世界，但是也不必迷信外国，要尊重传统，但也不迷恋过去，而是应该主要依靠自己，走一条中国建筑师自己的道路，并且身体力行，用自己的理论来指导实践，同时返回来又用自己的作品来检验自己的理论，从而进一步提高自己的创作水平。

最近在北京召开了中国建筑学会第九次全国会员大会，会上再一次宣告要把提高建筑文化水平作为当前建筑界的首要任务，并且提出了“立足中国，走向世界，取人之长，壮大自己”的号召，这与泰宁的主张可谓不谋而合，从而指出了我国建筑师今后努力的方向。我深信，只要我们大家同心同德，沿着上述方向不断努力，中国的建筑创作一定可以走出过去主要由于一些客观条件所造成的曲折、坎坷的道路，而迅速走上一条向国际水平迈进的康庄大道！

是为序。

1997年2月于北京

张开济，1912年出生在上海。1935年毕业于南京中央大学建筑系。解放前曾在上海南京开设建筑师事务所。1950年迁至北京参加工作。现任北京建筑设计研究院总建筑师，北京市人民政府建筑顾问。曾任中国建筑学会副理事长，北京市土木建筑学会副理事长。1990年由建设部授予“建筑设计大师”称号。曾参加设计中国革命历史博物馆、钓鱼台国宾馆、三里河“四部一会”办公楼群、北京天文馆等工程。近十余年来在国内各报刊杂志上，针对当前建筑创作和城市建设中存在的问题，发表多篇意见和建议。

China after 1949 has witnessed much economic development and urban construction. Architects of New China have done innumerable designs. Regrettably, their creativity has often been handicapped by constant interference from outside the profession. As a result, for a long period of time, architecture in China was monotonous and repetitious. Since the Reform and Opening-up, China's building industry has skyrocketed to unprecedented prosperity. Architects now encouraged to be creative have yielded a diversity of works. However, a lot of new designs remain superficial and shallow. Some are mere imitations of Western styles; others are too flashy, in disregard of function and cost. On the other hand, historicism finds its way back to Beijing, giving vent to the quick spread of traditional "hats" on top of modern buildings. These two adverse trends hampered the development of Chinese architecture.

In the meantime, we find with delight the emergence of more and more refreshing works. The works of Mr Cheng Taining are exemplary. They differ from fashionable designs in the following aspects:

1. Many contemporary Chinese architects emphasize aesthetic value at the cost of economy and function, while Cheng combines aesthetics with function. For example, his design for Hangzhou Railway Station not only attracts the eye as the gate of Hangzhou City, but also functions well as a complex transportation centre in a highly modernized city. From the very beginning, Cheng Taining collaborated with the city's planning department in solving specific problems of circulation, infrastructure and development of the surrounding area etc.. This reflects his special concern for function and complies with the principle of "Form follows function", which holds true even today.

2. Another adverse trend is superfluity and pretentiousness. Cheng Tai-ning's works, however, are free from all this and give one a fresh feeling. Although Ghana National Theatre is simple in configuration, it has a strong sense of sculpture reminiscent of the power of primitive African Art. The Ghana government was so impressed with the design that it called for a reassessment of Chinese architects. Cheng Taining's work not only won the praise of a foreign country, but also changed the world's impression of Chinese architects.

3. Innovation makes good design, but it is often misused to produce grotesque or alienating designs. Cheng is always innovating, especially in the search for new ways of expression. His design Hemudu Ruins Museum was not a building. He managed to maintain the original looks of the ruins. The design was not adopted because it did not look like a building, though it actually looked better than a building.

4. Architectural designs should respect the environment. However, some of the current designs are so self-centred that they neither comply with the principles of urban planning nor respond to the fabric of the city. Some even allow skyscrapers in and around historical relics to destroy the original skyline. Cheng Taining's Dragon Hotel (located near the West Lake), successfully solved these problems. He reduced the scale of the 42,000m complex in order to maintain the skyline of West Lake. The otherwise huge mass of a hotel is therefore divided into six cubic units and arranged into a disconnected but highly organized sequence. Space with vernacular flavour is composed in a free-flowing way giving an innovative interpretation of the typical layout of a Chinese garden. The units are juxtaposed in a gentle outline against the hills and the lakes and blends with the natural scenery.

So it is by no means strange that Cheng should win many awards. His success is attributed to both good design skills and solid theoretical background. He is one of the first Chinese architects who look at architecture in a cultural perspective. His design concept is summarized as "Start from where we are and stand on our own".

By this he means that contemporary Chinese architects should expose themselves to the outside world and not be misled by foreign trends. They should respect our own tradition but not be restrained by conventional rules. They should find their own way out by combining their own theories with practice.

At the 9th National Conference of the Architectural Society of China, advancement of architecture was again declared to be the priority task. The principle of "from China to the world and learn from others to strengthen ourselves" agrees with Cheng Taining's view. I strongly believe that with our joint efforts Chinese architecture will soon get rid of the burden of the past and reach a higher level in the very near future.

Beijing, Feb. 27, 1997

Zhang Kaiji, born in Shanghai in 1912. Graduated from the architectural department of Nanking Central University. He is the chief-architect of Beijing Architectural Design Institute and architectural consultant of the People's Government of Beijing, and the former vice-president of the Architectural Society of China, the former vice-president of Beijing Engineering and Architectural Society. In 1990 the title of "Architectural Design Master" was conferred on him by the Ministry of Construction. His works include China Revolutionary History Museum, Diao Yu Tai National Guest Hotel, San Li He national government office building groups, Beijing Planetarium etc. Over the last 10 years and more his articles of opinions and suggestions on contemporary architectural design and urban construction have been frequently published in newspapers and magazines.

DESIGN WORKS

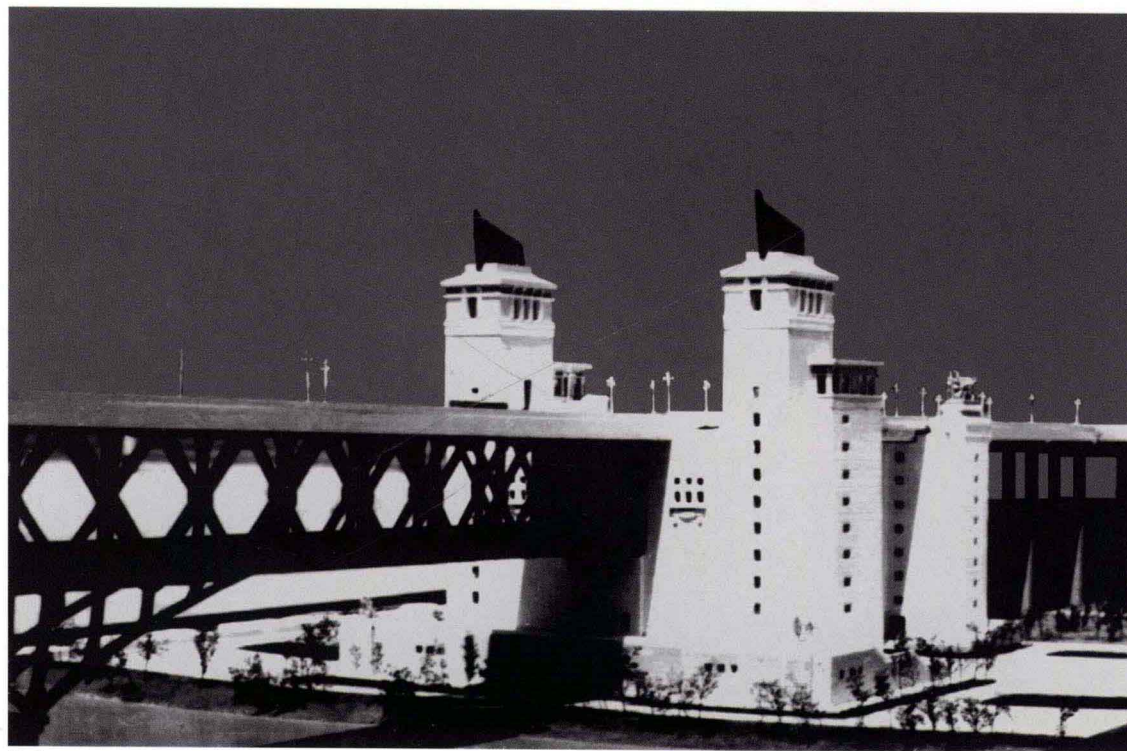
设计作品选

南京长江大桥桥头建筑参赛中选方案

Entry for Bridge Tower of Nanjin Yangtze River Bridge

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设计：1960年



模型 MODEL

1960年，铁道部举办了南京长江大桥桥头建筑全国设计竞赛，在参赛的17个单位70余个方案中，以程泰宁为主要设计人的建研院方案被确定为两个入选方案之一，并代表建研院与南京工学院钟训正先生等共同综合成最后实施方案。

参赛方案的基本构思是保持整个大桥形象上的统一。作为正桥及引桥之间的中介体，桥头建筑体块组合形成一种动势，强调了大桥的连续性和整体感。桥头建筑的尺度和细部处理也注意与作为构筑物的大桥在整体风格上的协调。

In the national design competition for the bridge towers, held by the Ministry of Railway in 1960, this design concept was one of the two selected schemes from which the final accepted design was developed.

The basic idea of this design is to integrate the whole bridge in its form. As the link between the main bridge and the bridge approach, the bridge towers with their carefully used scale and details form a trend of strength which emphasizes the bridge's continuance and integration.