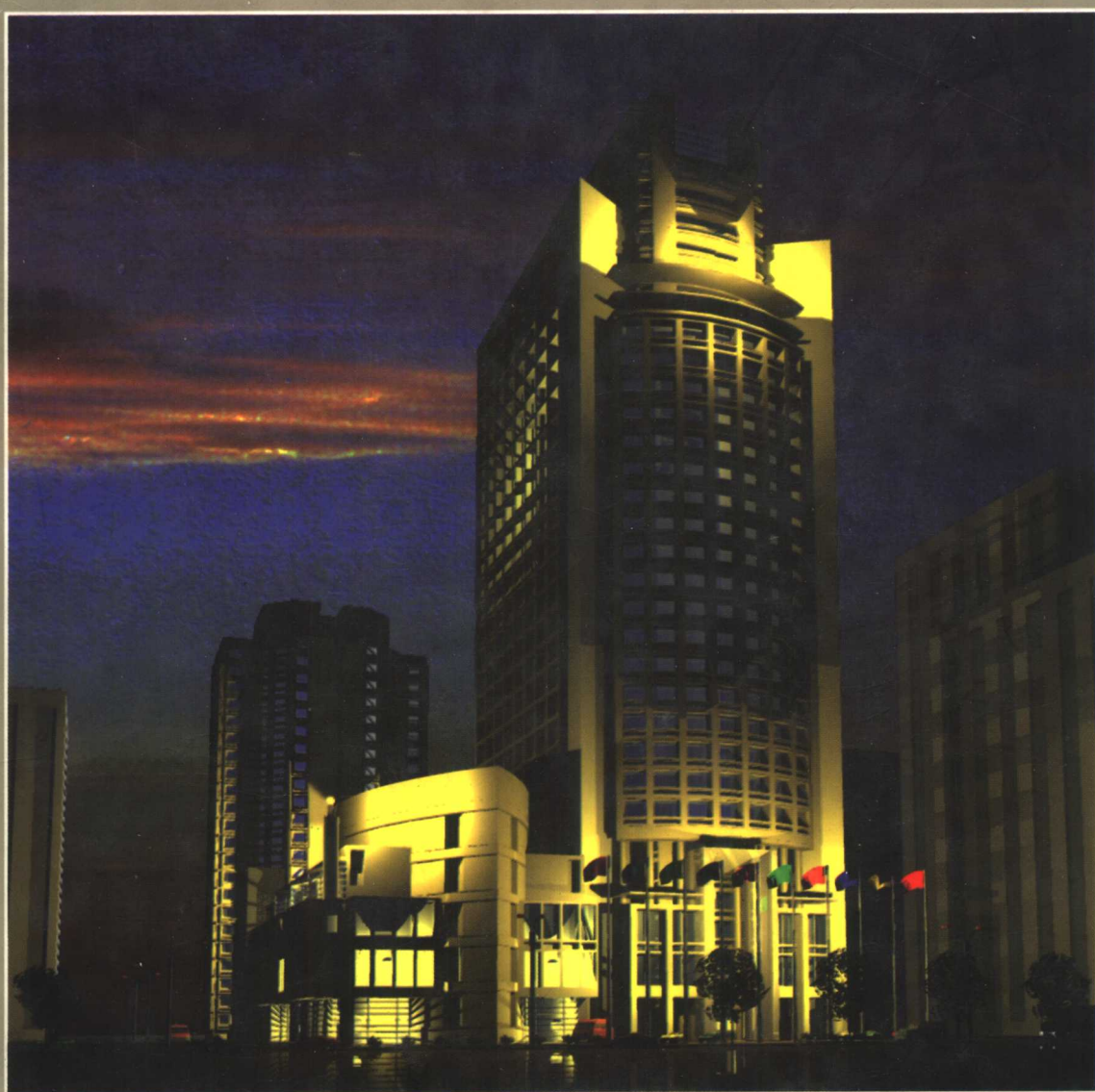


中国当代青年建筑师作品选

MEMORIES AND SOLUTIONS OF YOUNG ARCHITECTS

CHINESE ARCHITECTURE SINCE 1980



中国大百科全书出版社

ENCYCLOPEDIA OF CHINA PUBLISHING HOUSE

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SINCE 1980

刘尔明 羿 风 主编
LIU ERMING/YI FENG

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编 者

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The Editors

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中国当代青年建筑师群体，按照我们的划分，为1977年后各大学建筑专业培养，年龄最大不超过40岁者。在此之前，文革十年建筑学教育名存实亡，造成建筑师队伍的明显断层。因而这10年也自然成为一个代际划分的界限。

青年一代建筑师相对其前辈们是幸运的，他们生活在一个充满挑战与机遇的激动人心的时代，他们的成长伴随着中国经济改革与开放的历史进程。经济的飞速发展、大规模的城市建设、各种信息与观念的冲击与更替赋予他们以前所未有的创作环境，许多人工作几年就有了独立从事大型方案设计和主持工程的机会，这对于国外同龄建筑师也是望尘莫及的。10余年的发展与壮大，无论从人数还是所完成的项目来看，青年建筑师已逐步成为中国建筑设计领域的主力。然而，由于种种原因，至今这一群体仍然被传媒所忽视。在目前国内整体建筑设计水平不高的情况下，收集和整理青年建筑师的代表作品，对促进整体的学术交流与提高有着不可忽视的作用。

本书正是基于这一目的收集了20多位青年建筑师的作品，这些作者基本上是90年代以来几项国内重要奖项的获得者，大多数也是或曾是国内各大著名设计机构的业务骨干，因而这些作品基本上代表了当代青年建筑师的成就和整体水平。从作者的分布看，北京和深圳占多数，这也如实反映了作为首都的北京集中了众多大的设计机构及人才，和作为近10年中国发展最快的沿海特区城市深圳吸引了全国大量青年建筑师的现实。上海、天津、杭州、广州、武汉、厦门、新疆的青年建筑师也占有一席之地。近年留学于海外而活跃于中国市场的青年建筑师亦有出色的参与。鉴于这是国内第一本青年建筑师的作品专集，我们对作者和作品都认真地筛选过，既保证质量，又尽量使其在人员分布上具有广泛的代表性。

这些丰富多彩的作品向我们展示了近10年来建筑学激动人心的发展和变化，并勾勒出中国当代青年建筑师的群体形象。它们对社会的关注，对环境的责任及对文化的思考和理解，无不反映了作者们的不懈追求和对国际化建筑潮流的认同。稍感遗憾的是：部分作品只是告诉人们作者所追随的西方导师，而缺

乏真正的原创精神，真正植根于我们社会和时代的前卫性。也许社会、经济、文化、及心理的现实决定了这一代青年建筑师尚不可能有前所未有的超越。

诚然，建筑作为一种实用艺术，不同于音乐和绘画，其产品的形成过程包含了众多的制约因素。如果说我们的建筑创作是在社会、经济、环境与文化的夹缝中进行的，一点也不夸张。往往一些很有创意的设计，经过审批部门或发展商的随意改动，建成效果与原意相去甚远，这无疑说明建筑师这一职业在我们的社会没有得到应有的尊重，同时更表明建筑师特别是青年建筑师控制工程全过程及接受各种因素变化挑战的能力有待锤炼。鉴于此，为保持全书的格调，编者决定以刊登设计方案为主，同时，由于篇幅的限制，对一些也具有一定水准的作品不得不暂时割爱，并将在以后陆续发表。

如果这本书能以其与众不同的面貌给我们的建筑学园地带来一股清新的空气，那么我们将感到欣慰。

编 者

Introduction

The contemporary young architects of China are defined here as those who entered colleges or universities after 1977 and are 40 years old or under. The decade before 1977 was the period of Cultural Revolution when architectural education was brought to a sudden halt. The consequence was a ten-year gap between the subsequent schools of professionals and the generations of architects before them, a gap which has since served to isolate this new generation of professionals from the rest in Chinese architectural history.

These young architects are more fortunate than ever since they grew up in an exciting era full of challenges and opportunities brought about by China's economic reform. As a result of rapid economic growth, urban developments, and the influx of new concepts and information, many of these architects have the chance to undertake large-scale projects independently and to be chief designers, a position much envied by their foreign counterparts. With ten years of growth and development, these young architects have become the main force in China's architectural profession. Nevertheless, for many reasons, the public have failed to recognize the accomplishments of these architects. Therefore, we cannot overlook the importance of a worthy selection and compilation of representative works from the young architects to enhance professional and academic exchanges.

The works included in this book come from over twenty young architects, most of whom have either won important design prizes in China since the 1990's or have formed the backbones of distinguished domestic design institutions. This collection represents Chinese young architects' highest levels of achievements. Most of these architects are based either in Beijing, the national capital, where many major design institutions are located, or Shenzhen, the most rapidly growing economic zone in China in the last ten years. Others are from Shanghai, Tianjin, Guangzhou, Hangzhou, Wuhan, Xiamen, and Xinjiang. Moreover, many Chinese architects living or studying abroad have been increasingly taking part in the

domestic market; thus, we have also included some of their outstanding works. Since this is the first edition of young architects' works ever published, all entries are carefully evaluated and selected to ensure top quality and widespread representation.

These works not only demonstrate the exciting development and changing style of China's architecture in the last ten years, but also reflect a collective image of these young contemporary Chinese architects: their concerns for society, their senses of responsibility to the environment, their search for greater cultural understanding, and their identification with the international trends of architecture. Unfortunately, many of these projects still lack originality and creativity. Perhaps this absence is caused by the social, cultural, and psychological constraints experienced by these architects.

Indeed, as an applied art, unlike music or painting, architectural creation is limited by many social, economic, environmental, and cultural considerations. It is regrettable to say that many creative proposals lose originality after undergoing arbitrary changes imposed by clients or regulatory officials. Although these young architects need to improve their ability to handle these outside pressures, they deserve proper respect from society. To maintain high design standards, the editors of this book selected mostly original design schemes. Due to space limitations, however, not all worthy projects could be included. The authors sincerely wish to see the publication of some of the unselected designs in the near future.

It is the wish of the editors that the uniqueness of this book could bring a breath of fresh air to the field of architecture.

The Editors

序 言

我国的改革开放，带来了建筑事业的空前繁荣，促进了建筑创作的活跃和建筑师队伍的发展壮大。《中国当代青年建筑师作品选》的出版，反映了这种形势下青年建筑师队伍的成长和成熟，展示了他们的创作和才华。

这本集子中收集了20余位40岁以下青年建筑师的117个设计作品和方案，他们都是出生于50年代末到60年代，大学毕业于70年代末到80年代，是我国新一代的建筑师群体。按照建筑界常见的我国建筑师的分代界线，第一代建筑师是1910—1931年间毕业的留学生；第二代是1931—1955年间的毕业生，以国内毕业的为主，第三代是1955—1966年（或再迟一、两年）的毕业生，以国内毕业生为主，也有一些去国外留学。由于众所周知的原因，第三代和第四代之间存在着一个近10年的断层，我们这里所介绍的正是迟到10年之久的第四代建筑师。

对建筑师这个职业来说，近十几年可以说是建国以来最好的一个时期。经济的发展加速了城市化的进程、人民生活水平的提高和多样化的需求。据统计，1979至1994年间，全国新建了近120亿平方米住房，年均建设量达到8亿平方米，这为各代建筑师施展才华提供了广阔的天地，也为年轻建筑师的崭露头角创造了难得的机遇。与此同时全球性的信息革命和技术革命深刻而又迅速地改变着人们对社会的认识和生活观念，也使几代建筑师，年长者和年轻人，自然而然地站到了同一起跑线上。由于青年人精力的充沛、思维结构的灵活，使其思想更为解放，更勇于探索。从和我院许多青年建筑师的共事，以及和本作品集中一些入选作者的接触中，我深深地感到这一点，无怪乎有一位未来学学者讲过，今天社会的显著变化之一是：人类社会已从“年轻人向长者学习”的“后喻”文化转变为“成年人和儿童主要都向同代人学习”的“同喻”文化，下一阶段将是“长者向年轻人学习”的“前喻”文化了。

年轻的建筑师们在短短不到10年的时间里取得了可喜可贺的成就：富有个性和特色的作品建成，设计竞赛或投标的获胜，学术组织和刊物的各种奖励，还有各种部、省、市级的奖励。这些成就的取得，除了前面提到的机遇因素外，还得益于创作环境的比较宽松，建筑技术和材料的发展，当然还有每个人自己的刻苦学习和努力。对于一个建筑师来说，他们还有很

长的路要走，还会遇到几代建筑师都感到困扰的共同问题。如在社会主义市场经济的条件下，怎样才能既有理想，有追求，有对未来的憧憬，有对新模式的探索，同时又对复杂的现实保持清醒的认识，既不“孤芳自赏”也不浮躁媚俗。又如怎样才能在学习古今中外的基础上，既深入了解中国和外国过去，也熟悉它们的现在，既看到它的表层，同时也穿透到它的深部，使自己从单纯或简单的模式、符号、词汇中解放出来，创造出更自由、更高品位的建筑。再如如何体会建筑创作和实践是一个多次创作的过程，是个人和集体紧密结合的创作过程，怎样才能集思广益，形成智力的共同发挥与叠加。

青年是我们的未来和希望，在几代人并存的社会里，常常让人们想起“代沟”——即观念和知识上的差异。这点也不必回避，因为这是一个客观事实，随着时代的发展，其表现好象也更为明显，更为强烈。我赞成我国一位学者所说的：“代沟，它标志着变化，它标志着进步，它标志着社会演化，它标志着人类前进。”人们正是从不断的时光流逝中不知不觉地从沟的一侧走到另一侧。但如果有共同的目标，各代人、各代建筑师之间是能够互相理解并取得共识的。十几年前在日本东京遇到贝聿明先生和夫人，他对中国建筑师的期望，对我们的热情鼓励至今记忆犹新，当时我回答：“我们这一代建筑师可能属于过渡的一代，是承上启下的一代……。”因为我始终认为中国现代建筑走向世界需要走很长的路，需要几代建筑师的不断努力，在我们这一代可能还不会取得突破性进展，完成这个任务的接力棒还要传下去，年轻的建筑师们肯定还要承上启下，但是不是有可能在某些方面有所突破？至少在这本作品集里看到了跨世纪的一代坚实的步伐。我们希望他们不断有成功的新作问世，希望这一代建筑师的队伍不断充实壮大，以创造出与我们这个时代相称的城市和建筑来。

马国馨

中国建筑师学会常务理事
一九九六年八月八日

Preface

The economic reform of China and her open-door policy have generated a construction boom never envisioned before in the country. Innovative design ideas are flourishing, along with the ever expanding architectural profession. Our publication, *Chinese Architecture Since 1980: Solutions and Memories of Young Architects*, at this moment testifies to the creative maturation of a new generation.

This anthology includes 117 designs by more than 20 young Chinese architects, all below the age of 40. Born in the 1950's and 60's, they graduated from colleges in the late 1970's and 80's. As a group, they are known as the fourth generation of Chinese architects. Tradition generally divides the Chinese architectural school into a series of chronological bands: the first generation, graduates between 1910 and 1931, received their architectural degrees abroad; the second generation, graduates between 1931 and 1955, mostly received their training from schools within the motherland; the third generation, graduates between 1955 and 1966 (give a few years' exceptions), learnt their craft mostly in China although a few did study abroad; and the fourth generation, whose origins are of the details we presented above. As we can see from our brief explanation of the generations in Chinese architecture, due to certain events well documented in Chinese history, a break of about ten years exists between the third and fourth generations of Chinese architects. Hence the fourth generation is critical for making up the current shortage of professionals occasioned by the ten-year void.

Architects often refer to the last decade as the golden years of opportunities in Chinese architecture. The booming economy has accelerated urbanization, raised the living standards, and created unprecedented demand for variety in design. Between 1979 and 1994, China added nearly 12 billion square meters in housing gross floor area, implying nearly 800 million square meters completed each year. Such a situation provides rare opportunities for Chinese architects, especially for the younger ones, eager to display their talents. This positive thrust,

meanwhile, is further compounded by the global information and technology revolution, moving to change the face of society, knowledge, and lifestyle forever. To this new wave everyone, both the senior and the young, is a learner. Extra energy and more flexible minds, however, do give young architects an edge in exploring new ideas. Just as a futurist once said, one of the characteristics of today's society is that we have passed from a "precedent" culture where the young learn from the old, into a "coincident" one where people mainly learn from their contemporaries. The next stage is bound to be even more challenging; it would be a "supercedent" society in which the old have to learn from the young. I came to this realization while working with my young colleagues in the Beijing Architectural Design & Research Institute. The works of some of these young faces will appear in this book.

In less than ten years, the fourth generation of Chinese architects has accomplished much in their fields. Many unique design schemes have been built. The young designers have won numerous design competitions and prizes given by the Chinese Ministry of Construction, local government, and professional organizations and journals. This new generation can attain all these accomplishments because, in addition to the growing economy and the young designers' hard work, Chinese society today is more tolerant towards new ideas. Also, more innovative building technology and materials are available to architects. To become well-rounded professionals, however, my young colleagues still have a long way to go. They will confront the same issues which have challenged generations of Chinese architects before them. For example, how can one keep pursuing one's dream and exploring new ways of doing things without losing touch of the complex reality of the socialist market economy? How can one avoid being either a fashion chaser or a loner locked in his/her ivory tower? How can one have a deep understanding of both China and the world, both today and yesterday, so that one can produce genuine creations rather than the copies of existing languages and familiar symbols? Finally, how can one

work as a team member in the design process so that one can benefit from the experience of others?

In Chinese society where several generations often live together, the difference among generations frequently brings the word "generation gap" to my mind. It is something one cannot get rid of easily, and it is something which is going to become more and more transparent in our changing times. However, young people are our hope and future. I agree with what a Chinese scholar once said, "Generation gap... indicates change, progress, social evolution, and the advance of the human race." As time goes by, everyone will unknowingly switch from one side of the gap to the other. But if we share a common goal, we architects of all generations should be able to understand each other. About ten years ago I had the opportunity to meet Mr. and Mrs. I.M. Pei in Tokyo. During our conversation, Mr. Pei expressed his high hopes for Chinese architects. I remember my reply to him: "Chinese architects of my age probably belong to a transitional generation, a link between the past and the future." I said this statement sincerely for I believed that it will take a long time and the efforts of several generations to introduce modern Chinese architecture to the world. My generation has not achieved any breakthrough yet. The task will be carried on by young Chinese architects, and they themselves in the future will have to pass the torch to even younger generations. But can this fourth generation make even some small breakthroughs during their time? The promise is shown in this volume. I wish these young architects much success, and wish for more fresh minds to join our profession so that some day an architecture and urbanism which truly belong to our times will appear.

Ma Guoxin

Deputy Director, Chinese
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 1995 "Distinguished Young Professionals" granted by the Ministry of Construction



沿街外观 View from street

丰泽园饭店

设计/建成 1993/1995

北京

14,800平方米

这是在丰泽园老字号饭庄旧址上的改建项目。设计通过跌落的体型组合、多层次的内部空间序列及对符号和色彩等方面的精心处理,表达了对老字号传统饮食文化及传统商业街区环境的尊重,并试图在传统与创新之间寻求某种关联和平衡。(合作:韩玉斌、周玲)

Fengzeyuan Hotel

Design/Completion 1993/1995

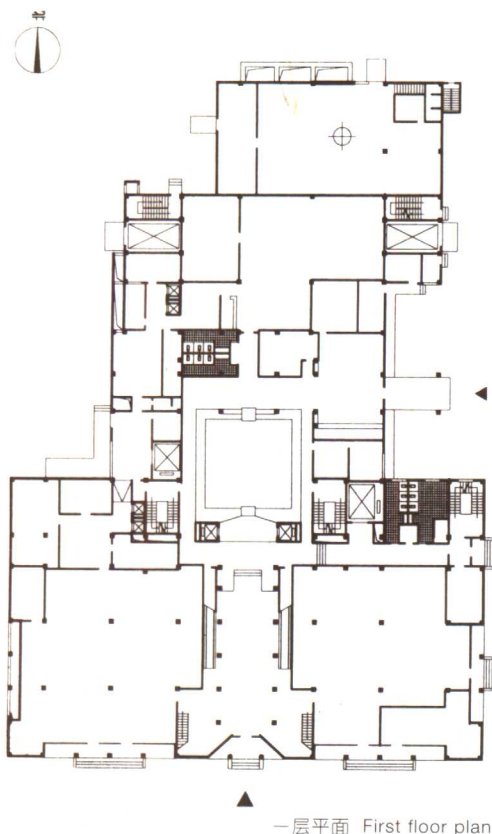
Beijing

14,800 sq.m.; hotel and restaurants

The project is a redevelopment of an old restaurant and hotel. By careful manipulation of symbols, space and colors, the design expresses a respect to the traditional food culture in the context of a shopping mall. At the same time, it seeks to strike a balance between tradition and innovation. (Co-designers: Han Yubin, Zhou Ling)



中庭 Interior of atrium



一层平面 First floor plan



餐厅 Interior of restaurant