

建筑设计作品
博览

国内

优秀建筑作品精选(4)

YOUXIUJIANZHUZUOPINJINGXUAN(4)

同济大学 编

黑龙江科学技术出版社

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中国·哈尔滨

图书在版编目(CIP)数据

国内优秀建筑作品精选 4/同济大学编. —哈尔滨:
黑龙江科学技术出版社, 1999(2004.1 重印)
(建筑设计作品博览)
ISBN 7-5388-3530-X
I. 国... II. 同... III. 建筑设计—作品集—中国
IV. TU206

中国版本图书馆 CIP 数据核字(2003)第 087905 号

责任编辑 肖尔斌 徐晓飞
封面设计 晴天工作室
版式设计 徐晓飞

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GUONEI YOUXIU JIANZHU ZUOPIN JINGXUAN 3
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出 版 黑龙江科学技术出版社
(150001 哈尔滨市南岗区建设街 41 号)
电话 (0451)3642106 电传 3642143(发行部)
发 行 全国新华书店
制 版 深圳蛇口以琳彩印制版公司
印 刷 东莞新扬印刷有限公司
开 本 889mm×1194mm 1/16
印 张 12.5
字 数 300 000
版 次 2004 年 1 月第 2 次印刷
书 号 ISBN 7-5388-3530-X/TU·277
定 价 44.00 元

探索未来 创造未来

吴良镛

今天的世界更为捉摸不定。技术的发展、经济的一体化、人口的增长、资源的匮乏、环境的恶化……其实，在这种种的捉摸不定之中，还是能看到许多具体的科学预见，看到相对确定的东西，如果能从中捕捉到有用的信息，将有助于确定我们的研究及策略。从整个星球着眼，从人类生存正面临的一些主要问题着眼考察未来，是本世纪末区别于过去的显著不同点。必须注视由于上述因素对建筑业发展产生的挑战，应立足于广义的研究，从众多因子和急剧变化中求解。

正是在这错综变化的世界中，中国的建筑业走上了一条迅猛发展的道路，建筑创作也进入了一个空前繁荣的历史时期。其探索与创造主要表现在两个方面：一是借鉴世界各国优秀建筑文化，结合国情进行建筑艺术风格的多方面探索；二是创造技术条件满足功能要求，完成物质因素的新旧更替。中国的建筑业要立于世界建筑之林，必须走自己的路，找准自己的立足点。也就是说，一切要立足于中国国情，要基于中国生产力的发展，经济实力的增强，科技文化的进步；要基于中国发展的目标和纲领。

“未来是今天的未来”，“对于未来，你的任务不在于预见，而在于使其成为可能”。我们要立足于今天，要致力于对当前既定目标做转化的努力，才能创造明天。对于未来，许多是未知数，但有两个事实是清楚的：一是在近代经济社会发展中，我们建筑与城市建设事业如同其他科学事业一样落后了一百多年。尽管我们这几十年，特别近十多年已经取得了很大的成就，但是先进与落后并存。我们既要“补课”，又要“赶上”；既要“还债”，又要“超前”，任务是极其严峻的。二是目前我国城市化的进程已经从起始阶段进入加速的新阶段。可以预见，在未来的几十年内，我们的建筑与城市发展必将步入“黄金时代”，中国将是全世界少有的建筑“繁荣地区”，建筑的奇迹将发生在这个地区，全世界的建筑师将“拭目以待”。

中国的建筑师将面临一个“时势造英雄”的时代，在未来神州大地上，他们将大显身手。未来基于我们的创造成果，建筑师要创造好的作品，要以优秀的建筑作品影响时代。就这一点上来说，我们又可以说“英雄造时势”，我们特别寄希望于中国建筑师的努力，因为他们将成为“创造未来”的中流砥柱。

《当代中国著名机构优秀建筑作品丛书》是中国建筑界不懈探索的结晶，是创造成就的硕果。它代表着当代中国建筑作品的最高水平，它记载着中国建筑业迈向世界的步伐。愿这套丛书像一座桥梁，沟通建筑与社会，中国与世界，探索与创造，今天与未来！

Exploring the Future

Creating the Future

Wu Liangyong

The world today has been increasingly difficult to ascertain. The advancement of technology, the unified trend of economy, the increase of population, the deficient and exhaustive resources, the deteriorating environment... in effect, among the various uncertain elements, many concrete scientific predictions can still be envisaged, something relatively definite, and if, from which useful information is caught, it will surely contribute to establish our research and policy. Viewing the globe as a whole and directing our eyes on the future from the angle of the present problems endangering of mankind are the remarkable distinct points of the current century from the previous ones. Close attention must be paid to the challenge imposed on the construction industry development by the above factors, and only based upon the generalized researches and from the numerous factors and rapid changes can the solution be found.

It is in the intricate and ever-changing world that the construction industry in China has taken on a rapid advancing route and that the architectural creation has also entered the unprecedented prosperous period in history. Its exploration and creation are mainly reflected in two aspects. On the first hand, drawing on the excellent architectural culture from various countries in the world, making architectural art style exploration in many ways combined with the real situation in China. On the other hand, Creating technical conditions to meet the functional requirement, accomplishing the replacement of material factors. If our construction industry wants to gain a foothold among the forest of the world construction accomplishing the replacement of material factors. If our construction industry wants to gain a foothold among the forest of the world construction industry, we must follow our own route and find the proper footing of our own. That is to say, everything considered should be based upon China's situation, the development of her forces of productivity, the increase of her actual economic strength, and the progress of science, technology and culture; and should be based upon China's de-

veloping target and program.

"The future is today's future", "as for the future, what you should do is not to predict your task but to make it possible". Having a foothold today, we must devote ourselves to the transformation of the present-established target so as to create tomorrow. As for the future, there are many unknown numbers to us, but two facts are clear. First, in the recent development of the economic society, our architecture and urban construction industry, like other scientific undertakings, have fallen behind for over 100 years. Although in the past decades, especially in the last decade, great achievements have been made, but there still exist both advanced and backward fields. We have not only to "make up for the lost classes", "to pay our debts in the previous construction" but "to catch up with the advanced countries and to go beyond the times" as well—the task is extremely severe. Second, the current urbanization process of our country has, from the starting stage, entered a new accelerating stage. It can be said that in the few decades to come, our architecture and urban development will no doubt be marching into "a golden era". China will be among the few regions prosperous in architecture in the world, architectural wonders will take place in China, and the architects in the world will "Wait and see".

The Chinese architects will be facing the era of "The times produce their heroes", in the Divine Land of the future, they will give full play to their talents. The future results from our creative works. The architects should create fine works and make a notable impact on the new era. From this point we can say "Heroes produce the times" instead. We particularly place our hopes on the efforts of our Chinese architects, for they will be the mainstay in "creating the future".

Selected Works of Chinese Famous Architectural Design Institutes in Series is a crystallization of unremitting efforts of the architectural community of China, the great achievements represent contemporary top level of China's architectural works, recording the pace at which China construction industry stride forward towards the world. I sincerely hope this collection will serve as a bridge to link up architecture with society, China with the world, exploration with creation and today with tomorrow!

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《当代中国著名机构优秀建筑作品丛书——同济大学》卷,通过设计人自愿提供作品、编委会无记名投票所推选出来的48件作品,是集体的建筑设计和创作思想的具体体现与历史记载。它反映了一个群体,数十年来在一个特定的环境中,交互影响、相互渗透、不断思索、不懈追求,通过很多人努力所取得的丰硕成果。

在1952年的夏秋之交,随着解放后的院系调整,同济大学成为在上海新成立的土建系科集中的学校。以原圣·约翰大学建筑系师生、之江大学建筑系师生、中央美术学院华东分院实用美术系建筑组师生、同济大学土木系与建筑学科有关的师生及其他一些院校建筑教师共同组成了建筑系,所以从一开始她就是一种兼收并蓄的多元组合,这就成为同济大学建筑系的一个极为重要的优良传统。

院系调整后的50年代初期,华东地区很多教育和卫生机构,为适应调整后的发展需要,迫切地待建一批新建筑物,而当时社会设计力量极为薄弱,这样,同济大学受命成立“同济大学房屋修建办事处”,组织建筑系和结构系的很多教师及毕业班学生,承接这些设计任务。从这时起,将建筑和建筑设计作为工程技术问题来对待,理论联系实际就成为我们的另一个重要的传统。

不久,国内建筑界全面学习原苏联,其中包括原苏联的复古主义,同济大学也不例外。但当时也有部分教师由于原先受到包豪斯学派的熏陶不赞成复古主义,认为它不符合建筑的发展规律,因此在系内引起了强烈的争论。在此之后,原苏联批判了建筑中的复古主义,我国也批判在建筑中的复古主义并反对建筑中的浪费,从而使全系的人统一了思想,认识到了复古是一种倒退的思想和行为,而倒退是没有生命力的,也是没有出路的,这就成了同济大学建筑系人的共识。为此建筑系组织学习了建筑发展历史,尤其是近现代建筑发展的历史,并介绍了现代建筑几位大师的学术观点及作品。同时邀请原苏联、原东德与波兰的专家向大家介绍了50年代初中期西方的城市规划、建筑设计、工程技术等方面的现状与动态,使大家开了眼界、长了知识,这是一种先破而后立的工作。通过一系列的再学习,走符合建筑历史发展的道路,不倒退、不复古,建筑设计重视功能、经济,不单纯考虑形式,要重视建筑本身的规律性等观念,在同济建筑系人的思想上深深地扎下了根。

1958年初,受大跃进运动的影响,同济大学建筑系人的心中激起了波涛,大家提出了“世界上很多国家和国内的医学院校都有自己的附属医院,师生可以在那里实习,进行极为重要的理论联系实际的学习,为什么我们建筑系没有这个条件”的问题。结合1953年房屋修建办事处的经验,教师们一致强烈地要求“成立建筑系自己的设计院!”随之,建筑系与结构系合并成建工系,并成立了隶属于建工系的建筑设计院,大部分教师和高年级学生参加了设计院的工作,联系实际工程进行建筑设计课的学习。经过二三年的实践以后,虽然取得了一些成绩,但没有解决学习程序和设计程序

协调的困难,教学又回到了课堂,但设计院却一直保留了下来。

在此之后的十年间,这个群体经过交流、互助和熏陶,对建筑、文化、技术、生活等方面的认识、观点、感受逐渐趋同,在建筑的教学与设计中,从思想到实践表现出以下几方面的特点:

锐意创新

在清除了复古主义的影响之后,创新便成为必然的趋势。在教学和不少的建筑设计项目中,师生们都朝着这一方向努力。从1958年开始,师生们在积极考虑:在国内建筑界中我们能否创造出“同济风格”(现在看来,这是当时这一群体在建筑上要求改革开放的一种愿望)。在不少的设计工作中,师生们摸索、探求,在某些方面也取得了一些成绩。风格不是通过一二个建筑就能产生出来的,可是每一个作品又都是体现风格的一个实例。因此每一个设计都朝这个方向努力,就是一种聚沙成塔、集腋成裘的重要行动。但是要创新、要创造出“同济风格”,闭门造车是不行的,因此参加工程设计和学习中外古今的好经验就成为同济建筑系人追求的目标。

重视功能

建筑师无不重视建筑造型的问题,这是“看家本领”,不能放松。但建筑的形态是怎样在建筑师的脑子中形成呢?在同济建筑系人的心中首先是重视建筑的适用与空间问题,并将适用与造型结合起来,因为这是一个建筑物是否值得存在、是否能使在其中活动的人感到舒适和便利、是否能真正称职地为人服务等有关的大问题。举例来说,在空间布局上,我们希望大多数房间能有好的朝向,交通流线能够顺畅、短捷……而不是事先设定某一个形体,不顾上述要求,而在里面硬塞内容。这样,我们就提出了“由内而外,再由外而内”的设计方法和程序。

学习先进

当时由于系领导的重视,订阅了很多国内外的书刊,国际上一些重要的建筑信息得到传播、交流和评说。我们非常重视现代人和当代人用先进的、革新的方法,创造性地去解决今天在我们身边需要解决的有关建筑方面的问题。有很多成功的例子,它们在建筑上得出了新的、吸引人的、令人信服的答案,这些都是我们学习的对象。此外,工程技术上的先进方法,也是我们追求的目标。

着眼民间

在古今中外的建筑中,我们在重视中国自己的文化中应特别重视民间的东西。因为它从人民生活的需要出发,结合现实的可能而产生的,没有框框的限制,不矫揉造作,有浓厚的生活气息,充满了生命力。这种思想在不少的案例和教学中都作为重要的思想基础。

文革之后,尤其是自改革开放以来,随着国民经济的飞速发展,中国建筑界遇到了空前良好的机遇,过去在图板

上、纸面上梦寐以求的东西,有很多可以或已经变成了现实,建筑师开始找到了自己的用武之地。同济大学原建筑系由于重视建筑之宏观、中观和微观的问题以及自然环境与人工环境的问题而改为“建筑与城市规划学院”,建筑设计院也更名为“建筑设计研究院”。由于十多年来大环境的不断改革开放,国际国内的广泛深入交流,同济建筑学术思想和实践既保持了过去的优良传统,又得到了空前的发展,具体表现在以下几个方面:

注重环境

在设计上我们开始将眼光从个别的单体扩大到环境,并努力注意单体、综合体在城市和地区的位置、作用,城市点、线、面和空间层次上的关系,注重建筑单体、结合体的前后、左右以及上下的关系。同时注重自然和人工的环境关系,在设计中使人工渗入自然,在自然中表达人的智慧。

重视人文

开始在建筑中重视时间的联系,也就是过去、现在和未来之间关系的融合与对话。这样就需要在建筑上重视当代人的感情与感受;也需要在建筑的发展中汲取历史精华的积淀;更需要重视高科技与高感情的结合。

重视微观

人们与建筑接触得最多最密切的是各个局部、各个角落、各个部分,因此局部、角落、部分对人是至关重要的,这是一个微观的环境,也是一种微观的“机体”,建筑设计与它们有着无法分离的血肉关系。只有将微观设计好才能满足使用者对建筑的舒适、便利的要求。在这个基础上,同济在全国建筑院系中率先建立了“室内设计”专业和“工业设计”专业。

回顾我们前面走过的道路,崎岖坎坷,荆棘丛生,而在这条荒径上寻路的人生气勃勃,充满信心。专集出版之际,欣逢同济大学92寿秩,更使我们对为这条道路平整和畅通的所有前辈、同辈和后辈们表示深深的敬意。这一个群体,正因为有人带头探索和承担重任,加上全体师生的共同努力、奋斗和奉献,才有了今天的成绩。但是经过审视之后,我们发现了自己与时代的差距,与国际的差距,40多年来我们一直为缩小这些差距而奋力拼搏。展望未来,前景辉煌,我们这样一个有着优良传统的群体,一定会再接再厉,拼搏向前,克服一个又一个困难,一步一步朝着数不尽的高峰不断攀登。

Preface

Dai Fudong

In this volume of *Selected Works of Chinese Famous Architecture Design Institute in Series -- Tongji University* are 48 pieces of works, which are selected through a process of first being subscribed by their authors at their own will, then voted by the members of the editing committee. They are the records of a certain period, reflecting concretely the collective and creative work of architectural ideas and designs of their authors. They are also the results of a group of people, who for several decades under specific conditions, have worked with, learned from and influenced each other.

At the junction of the summer and autumn of 1952, in the reorganization of colleges and departments of universities in China after the Liberation, Tongji University became a university characterized by civil engineering and architecture. The teachers and students of the former Departments of Architecture of St. John's University, Zhijiang University, of the former Architectural Group in Department of Applied Arts of South East China Branch of the Central Academy of Fine Arts, of the Architectural Group in the Civil Engineering Department of Tongji University and several teachers from other universities and colleges, all assembled in Shanghai and formed the Department of Architecture of Tongji University. Therefore, from the very beginning, the Department of Architecture of Tongji University is a composition of multi-sources, to assimilate the essence of different schools becomes an important and good tradition of the Department of Architecture of Tongji University.

Early in the 50s many schools and universe institutions, in order to meet the needs of development after the reorganization, were in need of new buildings. But the design force of the society at that time was very weak. Thus, Tongji University was authorized to establish a Building and Construction Office of her own, and began to organize teachers and graduating students of the Department of Architecture and Department of Structure to take up the design tasks of new buildings. From that time on, architecture and architectural design are treated as a building technique, and that theory must combine with practice becomes our another important tradition.

Soon afterward, the architectural circle of our country were instructed to learn everything from the then Soviet Union, including the doctrine of "classical revival". Tongji University was not excluded. But there were some teachers who had been nurtured by the spirit of Bauhaus were against it, their opinion was that "classical revival" was not in agreement with the law of development in architecture. Therefore, a strong dispute ensued. Not long after ward, in 1956, the Soviet Union criticized the doctrine of "classical revival" and our country joined in but criticized it together with the squander in building, then, the faculty of our department unified in realizing that "classical revival" was a thinking and act of going backward, and going backward had no vitality and no way out. This became a common acknowledgement of the Department of Architecture of Tongji University. At the same time, the Department of Architecture organized series of studies of history of architecture, especially the history of modern architecture, lectures and discussions on the idea and design of great masters were carried on. At the same time, experts from the former Soviet Union, East Germany and Poland were invited to introduce to us the status and tendency of urban planning, architectural

design, and building technology of the Western countries of the 50s, so that our field of vision was widened. This is a kind of work first to give up the old ideas then to form new ones. Through a series of studies, the concepts of in agreement with historical development but not going back to the old, in compliance with functions and economy in architectural designs not simply considering forms, and in coherence with the law of architecture itself, etc. have taken deep roots in the minds of the faculty of Department of Architecture of Tongji University.

At the beginning of 1958, under the influence of the movement of the Great Leap, the faculty of the Department of Architecture of Tongji University were very excited and asked the question of why we couldn't have a place for students to practice since many medical universities and colleges at home and abroad have their own affiliated hospitals, in which teachers and students could carry out practical studies and combine theory with practice. In consideration of the experience of the Building and Construction Office established in 1953, they strongly proposed to establish a design institute of the Department of Architecture. Also happened at that time was the combination of the Department of Architecture with the Department of Structure to form the Department of Building Engineering, thus an Architectural Design Institute was established and was affiliated to the new Department of Building Engineering. Most of the teachers and students of senior classes participated the work of the Institute, and carried out studies in combination with actual projects for the course of architectural designs. After two or three years of practice, though we did achieve some success, the difficulty of coordinating study program with design program was not solved. Then the teaching had to return to the classrooms, but the design institute continued to exist till now.

This faculty group, after nearly ten year's of exchange of ideas and mutual encouragement and nurturing between each other, gradually tend to share the same recognition, the same view and the same feeling towards architecture, culture, technology and life, etc., which in architectural teaching and design could be characterized as the following.

Bringing forth new ideas

After clearing away the influence of "classical revival", to bring forth new ideas became inevitable. In teaching and in designing projects, both teachers and students were aiming at this object. In academic ideology, Tongji University had experienced some setbacks and drawn deep lessons. Therefore, from 1958, all the teachers and students wished that the Department of Architecture of Tongji University could advance to the forefront in the country and some people suggested whether we could originate a "Tongji Style" in the architectural circle of our country (We can see now that this is only a kind of desire for reforms putting forward). In many projects, teachers and students tried hard to find out and seek for the style and achieved some successes in various aspects. In fact, academic style can not be formed through one or two projects, but each piece of work is a concrete example to reflect the style in some way. Therefore, we must strive for this object in every design, just as what usually called "many a little makes a micelle" or "take care of the pence and the pounds will take care of themselves". As people see that it is not advisable to work behind closed doors if we really want to bring forth new ideas and to

originate a "Tongji Style". Therefore, to continuously participate in project designs and learn good experience from the Chinese and foreign, ancient and modern are what the Tongji people striving for.

Attaching importance to function

No architects pay any attention to building form, this is the primary skill of an architect. But what makes the form of a building be conceived in an architect's mind? There are different ways. In the opinion of the faculty of the Department of Architecture of Tongji University, the first thinking is the problem of function and space of the building. Then the form is considered together with the function, because this is a major problem of whether the building is worth existing, or whether the people living in would feel comfortable and convenient, or whether the building is competent in serving man. For example, in the overall arrangement in space, we hope that most of the rooms should face south and circulation should be smooth and short, etc.. Good design should not be done in a way such as a certain form is decided beforehand then the inside content is thirsted into it. Thus we presented a design method and procedure, that is, "from inside to the outside, then from outside to the inside."

Learning from the advanced

Because the then leaders of the Department thought highly of what is advanced, we subscribed many books and periodicals from both home and abroad. Therefore, important information from other places and foreign countries concerning architecture got spread, circulated and discussed. We pay great attention to this, that is, we pay great attention to the fact that people of the present time, using advanced and innovated ways, try to solve creatively all the problems around us in terms of architecture. There are many successful examples that show new skills and artifices that are attractive and surprising. They are good examples for us to learn from. Besides, advanced ideas and methods in engineering and technology are also what we are seeking for.

Learning from vernacular architecture

Buildings, no matter they are ancient or modern, Chinese or foreign, we pay special attention to those that belong to the people, because they are what came from the actual needs of the people in their daily life in cooperation with practice. In these buildings, there seem to be no restrictions, no artificial makings but the rich flavor of life and great vitality. In many cases of our teaching, this is a very important ideological foundation.

After the Cultural Revolution, especially since the beginning of the Reformation and the Open-door Policy, with the rapid development of our national economy, the architectural circle of China has run into an unprecedentedly good opportunity. Many things which were only dreams in the past are now on the drawing board and could have come true. Architects have found the scope where they can display their abilities and talents. The former Department of Architecture of Tongji University, as it used to pay great attention to the macroscopic, medioscopic and microscopic problems in architecture, and to the problems of natural and man-made surroundings, has reformed and changed into the College of Architecture and Urban Planning. And the former Architectural Design Institute has also changed into the name of Architectural Design and

Research Institute. Because the big surrounding of our country is experiencing continuous reforms and the exchange of ideas is getting wider and deeper at home and abroad in the past ten or more years, the architectural ideology and practice of Tongji University have kept the good traditions of the past on one hand, and are developing new scope of ideas on the other. The following are the new aspects:

Attaching importance to environment

In design we begin to extend our views from single building, to its environment. We try to pay attention to the relationship of a building or a group of buildings with its sites and functions in a city or a district, we also pay attention to their relationships with the city in points, lines, surfaces and spatial arrangements. At the same time we attach importance to the relationships between natural and man-made environment. In design we try to make man-made environment penetrate into natural environment and natural environment mingle with man-made environment.

Attaching importance to humanity

We begin to attach importance to the time relevant to architecture, that is, the coherence of the past, the present and the future. Therefore, we must be concerned with, the feelings and emotions of the people to architecture of the present time, we also must absorb the essence of the historical development of architecture. At the same time, we must attach even more importance to the unification of high-tech and high-touch.

Attaching importance to the microscopic

Usually, it is not the big whole of the building but the individual parts or corners of it that man often come to be in close contacts with. Therefore, the individual parts and corners of the building are important to men. These actually are the microscopic environment also the microscopic "organic bodies" of architecture, which have a kind of inseparable fresh-and-blood relationship with Architectural design. Only when the microscopic environment of a building are well done, then the building could meet the demands of man in comfort and convenience. On this basis, Tongji University takes the lead, among the architectural departments and institutes of our country, in establishing the specialties of "Interior Design" and "Industrial Design".

Looking back to the path we have covered, we can see that the road is rugged and bumpy, covered with thistles and thorns. But the people who have walked on it and sought their way out are full of vitality and filled with confidence. Now at the time of the publication of the collection of our works, we express here our deep respects to all those of our senior, of our same generation, and of our younger generation, who have worked together to make the road better and smoother. It is because that there are people who take the lead and bear the responsibility, together with the handwork and devotion of all the people in the Department, that our Department as a group have made great achievements. But after reviewing, we find that there are still gaps existing between us and the era, between our country and the foreign countries, inspire of for more than forty years we have been striving for narrowing the gaps. Looking forward to the future we have brilliant prospects. The groups of people who are of excellent traditions are sure to make persistent efforts, fight desperately, overcome difficulties one after another and advance continuously forward, step by step, to numerous heights.



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无锡商业幼儿园 Wuxi Kindergarten

所在地: 江苏省无锡市解放路
建筑师: 赵秀恒 施承继 莫天伟 郑孝正
规模: 4 层
主体结构: 钢筋混凝土框架
主要外装修材料: 水泥砂浆 氯化橡胶
建筑用地面积: 3 000 m²
总建筑面积: 3 040 m²
设计时间: 1981 ~ 1983 年
施工时间: 1983 ~ 1984 年

Location: Jiefang Road, Wuxi City, Jiangsu Province
Architects: Zhao Xiuheng, Shi Chengji, Mo Tiangwei, Zheng Xiaozheng
Scale: 4 floors
Structure: R.C.frame
Exterior finish materials: Cement, rubber chloride coating
Site area: 3,000 m²
Total floor area: 3,040 m²
Design period: 1981~1983
Construction period: 1983~1984

无锡商业幼儿园是面向全市商业系统职工子女的幼儿园, 设 8 个整日班, 4 个寄宿班。幼儿园整个建筑物与解放路垂直, 正朝向南偏东 27°, 对幼儿园的活动室来说, 冬天下午日照太短。为此, 该建筑在平面上采用锯齿形布局, 整个建筑物自东向西, 每个单元依次向北后退 2 m, 使每间活动室的西南角能开一扇西窗。冬天下午, 太阳平斜直射室内可直至日落。夏天, 由于窗前有 1.4 m 的挑檐, 赤日西下时方位偏北, 因而室内不会有阳光逼射之感, 并利用天井、对流等有效地组织自然通风, 室内凉爽宜人。

幼儿园占地狭小, 为了满足每班儿童都能直接又方便地到室外场地进行活动, 该建筑采用了台阶式的剖面, 利用下层的屋顶为上层的活动室提供一个宽敞的室外活动场地, 再配以屋顶绿化, 无形中就等于扩大了用地。

该建筑在设计中充分考虑了孩子们的生理、心理特点, 尽量塑造一个儿童化的空间环境。通过“锯齿·台阶”的构成, 缩小了建筑物的尺度, 使孩子们感到亲切而没有压抑感。对不同的班级, 采用了不同形式的漏窗、门洞, 配以不同的色彩, 以增加可识别性, 使每个小朋友对自己的班级有深刻的印象。采用小天井和采光井, 除了能有效地组织自然通风外, 更能进一步提高建筑室内的照度, 以免小朋友产生恐惧的心情。另外, 在建筑色彩的运用上, 增加色相范围, 并主要使用明度在 6~8 之间的亮色, 再配以彩度较高、明度差较大的重点色, 使整个建筑物具有明快、欢乐的气氛。

在室外环境方面, 对活动平台、庭院绿化都做了必要的处理, 设计了戏水池、喷水蘑菇、白鹅滑梯、迷道台阶等建筑小品, 以丰富和美化孩子们的生活。

The kindergarten is built for the children of workers working in the commercial field in Wuxi. It has eight day care classes and four boarding classes. The building is perpendicular to Jiefang Road facing south with a deviation of 27 degrees to east resulting a fact that the time of sunshine in winter to the classrooms is too short. Therefore, a sawtooth shape layout in plan is adopted with each unit recessing in turns for two meters, so that a window on the southwest of each classroom can be built. In winter afternoons, sunshine can fall in a level way deep into the classrooms till sunset, while in summer, because of the overhanging eaves of 1.4 m and the sun sets with a deviation to the north, sunlight will not fall directly in. At the same time measures are taken to achieve effective natural draught by means of courtyards, so as to make the classrooms cool.

The site of the kindergarten is rather small, in order to have enough outdoor spaces for children of every class to play outside directly and conveniently, the building is in terraced form, so that the roof of the lower story can be made into an open platform for children of the classes on the upper floor to play. Together with trees and grass planted on the roofs the space in use in the kindergarten is virtually expanded.

The building is designed with full considerations of physical and mental characteristics of the children to create a kind of children's environment. By means of the combination of sawtooth

and terraces, the building is made contracted in feeling so that the children may feel cordial and not depressed. Different classrooms are built with different design of windows and doors, and walls are washed in different colours so as to be easily recognized, leaving a deep impression on each child for his/her own classroom. Small courts and light shafts are employed to improve natural ventilation, also illumination of the interior to avoid the children being unease. Further more, in the use of colours, the range of hues is increased and light colours of shades between 6~8 are mainly used together with some colours of comparatively brightness to give the building a kind of lucid, lively and joyous atmosphere.

In respect of exterior surroundings, special treatments are given to the platforms for children's activities, the garden, and the green land, such as small pools for children to play water, mushroom-shaped fountains, white swan-like slides, labyrinth paths etc. are designed to enrich and beautify the life of the children.



幼儿园外观 Exterior view

- 1. 进厅 Lobby
- 2. 活动室 Activity room
- 3. 卧室 Bed room

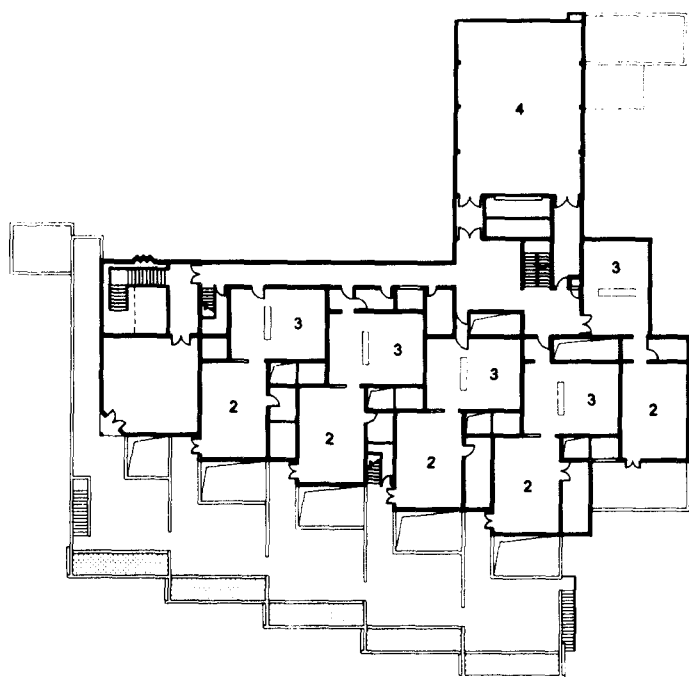


底层平面图 Ground floor plan

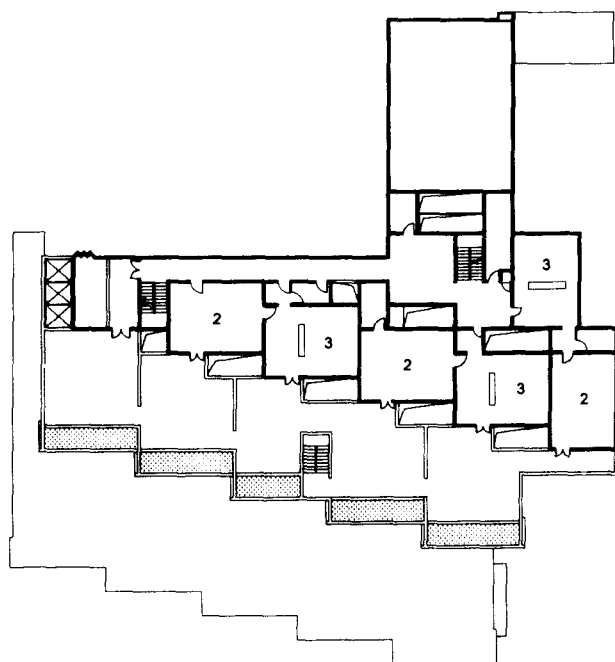


进厅顶棚 Ceiling of lobby

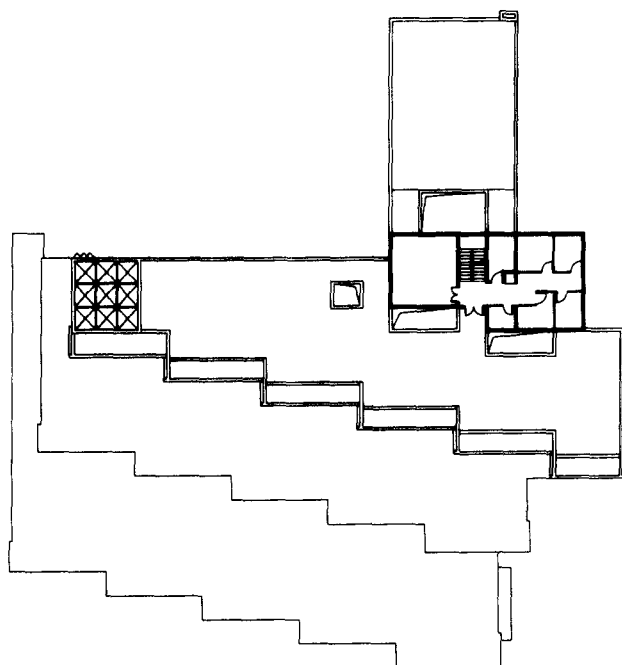




2层平面图 2nd floor plan

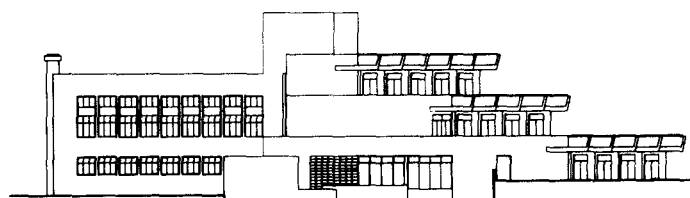


3层平面图 3rd floor plan



4层平面图 4th floor plan

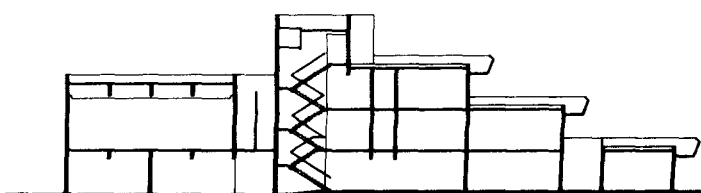
- 2. 活动室 Activity room
- 3. 卧室 Bed room
- 4. 大活动室 Main activity room



西立面图 West elevation



南立面图 South elevation



剖面图 Section

同济大学建筑城规学院教学办公楼

Building of College of Architecture and Urban Planning, Tongji University

所在地: 上海市同济大学

主要用途: 教学办公用房

建筑师: 戴复东 黄仁 罗辛 包小枫 董师标

主体结构: 钢筋混凝土框架

总建筑面积: 7 700 m²

设计时间: 1985 ~ 1986 年

施工时间: 1986 ~ 1987 年

Location: Tongji University, Shanghai

Function: Classrooms and offices

Architects: Dai Fudong, Huang Ren, Luo Xing, Bao Xiaofen, Dong Shibiao

Structure: Reinforced concrete frame

Total floor area: 7,700 m²

Design period: 1985 ~ 1986

Construction period: 1986 ~ 1987

本教学办公楼是国内专门为建筑系各专业使用而设计建造得最早的建筑系馆。它除应满足教学办公使用、反映建筑系的面貌特色之外, 师师、师生、生生之间的交流也是很重要的活动, 而当时投资少, 基地又紧, 因此要在艰难的情况下创造条件满足这一要求, 故将用房分成学生、教师和联结三个部分。

学生部分主要是设计教室, 并带有绘画教室、摄影工作室、木工模型室、小讲课教室等。原设计教室采用大教室, 南北两翼每层一间, 使同一专业但不同年级的班级在一起, 高低班学生可以互相观察、交流、帮助。使用一段时间后改成了小教室。

教师部分采用小间, 仅园林绿化教研室做大面积落地玻璃凸窗, 为他们创造室内绿化条件。在底层由教师办公室围合而成的中间空间作为多功能厅, 可用以评图、开会、展出、聚会、交流及放幻灯等。

联接体由门厅、图书室、计算机室、内庭院等组成。门厅沿入口外墙部分作夹层,

用作陈列空间。外墙为实墙面, 利用侧顶窗采光。

第二期工程在南北两翼教室之间庭院内设置学院图书馆及大阶梯教室, 并利用图书馆顶盖做成踏步式屋面平台, 作师生课外交流活动用。平台上加顶, 做成中庭, 庭中设置铜钟, 以钟声起象征及凝聚作用, 此庭称“钟庭”。

This classroom-office building is the earliest in our country that is specially designed and built for a department of architecture. The investment then was small and the site for the building was not large either. In this case, we thought it specially important to make the building meet the needs of the interchange activities between teachers, teachers and students, and students, in addition, it should meet the needs of classrooms and offices and reflect the distinguish features of a department of architecture. Under the difficult conditions, in order to satisfy the requirements, in designing, we have, divided the whole building into three parts, that is, one section for students, another for teachers and the third serving as the linking part.

The section for students consists of mainly classrooms attached with drawing rooms, photo studios, and carpentry for models and small lecture rooms. The originally designed classrooms were big classrooms, one on each floor, located in the two wings (north and south) of the building. The big classrooms are for students of different grades but of the same specialty, so that they can observe each other's works, exchange views and helps each

other. After a period of time the big classroom is separated into small rooms.

The section for teachers consists of mainly small rooms with only one exception, that is the room for the Teaching and Research Section of Landscape Architecture, which is large and decorated with large glass windows from ceiling to the floor so as to be in condition to indoor planting. On the ground floor, around the central space, are offices for teachers, the center is a mufti-function hall which can be used to review student's work, to hold meetings, to put on displays, to have gatherings, to exchange experience and to show slides, etc..

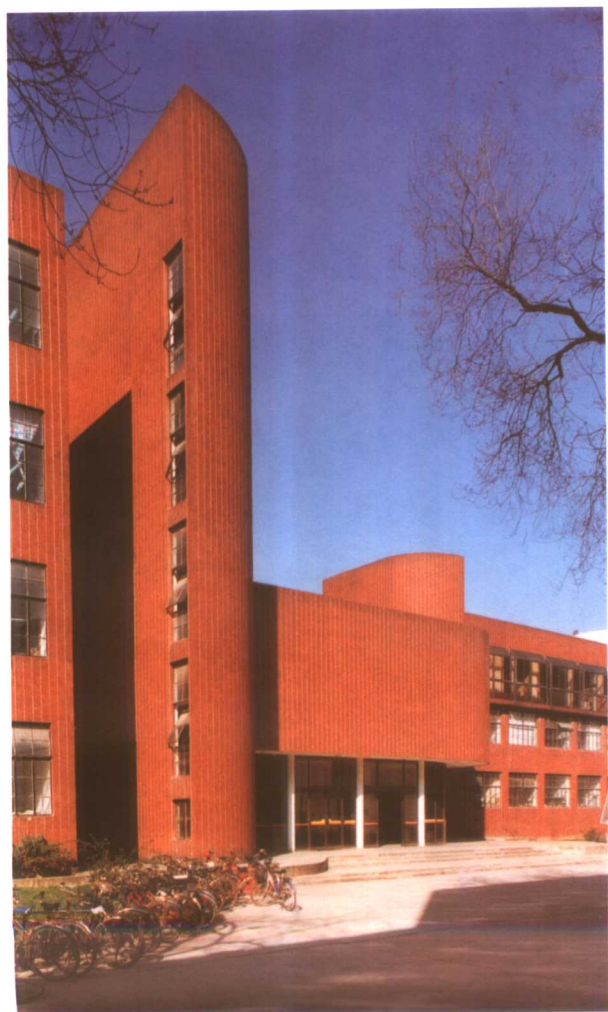
The linking part is composed of a lobby, a library room, a computer center, an endorsed garden, etc. The space above the lobby along the outer wall is made into an exhibition room. The outer wall is a solid wall and high side windows are made for day lighting.

The second-phase of the project is a college library and lecture theater in the inner courtyard. The roof of the library is terraced so that it is used by teachers and students for activities after classes. The terraced roof becomes an atrium which is called "Bell Court", in which a bronze bell is hung, the sound of which plays a kind of function of symbol and cohesion.

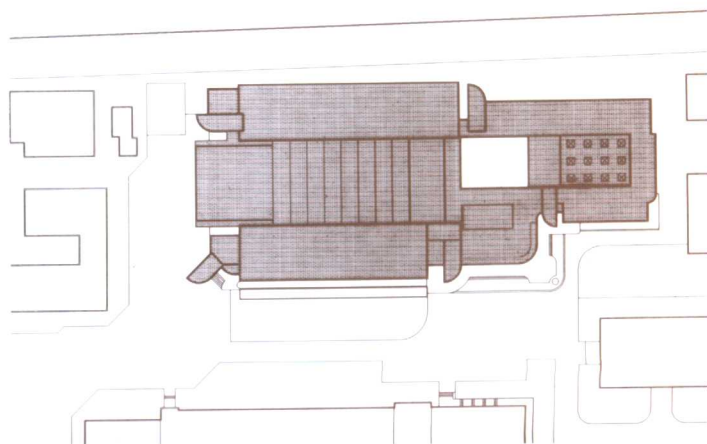




入口外观 Entrance



入口外观 Entrance



总平面图 Site plan