



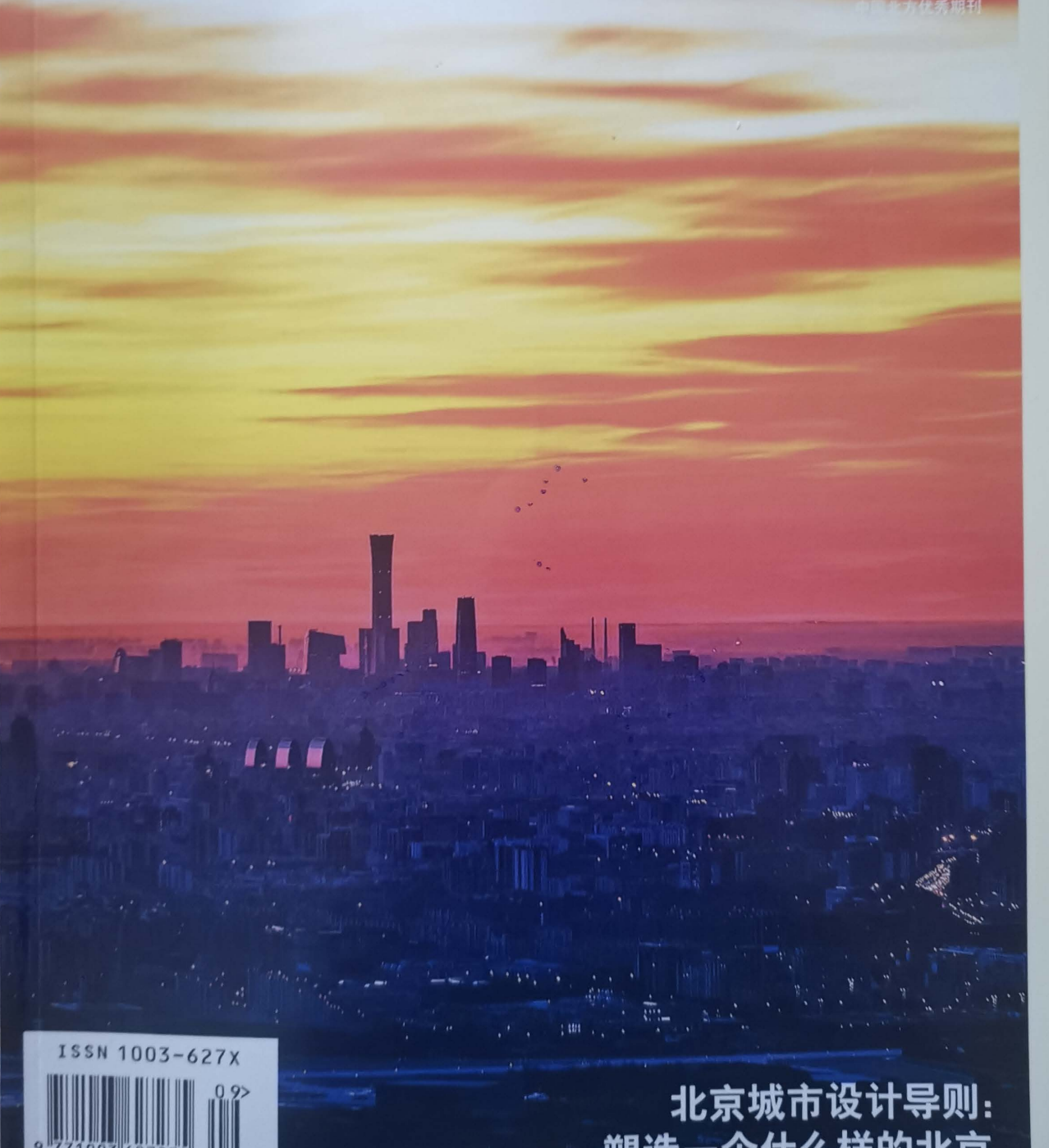
# 北京规划建设

BEIJING PLANNING REVIEW

## 2023/5

总第212期 双月刊 定价: 30元(RMB)

《中国学术期刊影响因子年报》统计源期刊  
《中国学术期刊(光盘版)》全文收录  
北京市优秀出版物  
中国北方优秀期刊



ISSN 1003-627X



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### 北京城市设计导则: 塑造一个什么样的北京

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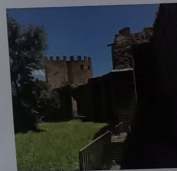


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## Design VS. Research

# 设计与研究

AR=亚历山德罗·罗卡 XL=刘晓昀 YL=刘一丹

XL: More and more architectural scholars are accepting "design by research" or "design-driven research" as an emerging research method. What is the significant revolution of it compared with traditional architectural research methods? Could you give a brief overview of it?

越来越多的建筑学者开始接受“以研究为基础的设计”或“以设计驱动的研究”作为一种新兴研究方法。与传统建筑研究方法相比，它所涉及的显著变革在于什么？您能否简要概述一下这种方法？

AR: The expressions “design by research”, “design-driven research”, “research in, through, about design”, and similar others describe, with different points of view, how we make research that is really and undoubtedly related, first of all, to architectural design. The relationship that we take from design is measured by the different prepositions; what is essential is that design the ultimate background, horizon, and environment of our research.

“设计研究”“以设计为主导的研究”“借助/关于设计的研究”等术语是从不同的视角描述我们如何进行与建筑设计紧密

相关的研究。我们可以通过不同的介词来衡量我们选择的研究与设计的关系。然而，关键在于设计是我们研究的背景、基础和范围。

I think that traditional research methods exist and are in good health. In some disciplines that I occasionally read about, like history and urbanism, research methods seem quite fixed, frozen in an inalterable format dictated by the mechanical rules of scientific evaluation. This condition provokes a detachment between the scientific success of a paper, measured in the number of quotes, etc., and its real consistency in terms of originality, relevance, and rigor.

我认为传统的研究方法依然存在，并且处于健康的发展阶段。在我偶尔涉猎的其他学科中，例如历史和城市规划专业，研究方法似乎相对固定。他们的研究受到科学评估机制中机械规则的限制，难以改变。这种情况会导致科学论文在引用数量等方面的成功与其在原创性、相关性和严谨性方面的真正一致性之间产生脱节。

Luckily, this phenomenon is not affecting architecture, and I do hope that we can remain excluded from this kind of mechanical process. The problems of researchers in architectural design arise when they think that is possible to apply traditional methods to research in architectural design.

幸好，这种现象并未影响到建筑学，我希望我们能够始终避免这种“流水线式”研究。在建筑设计研究中，研究者们面临的问题在于他们认为可以将传统方法应用在建筑设计的研究之中。



Sometimes, our researchers don't realize our discipline's peculiarity and decide to follow the traditional consolidated universal methods hoping that the scholars of other disciplines will appreciate this unrequested effort. So, believing in making something new, they are just importing formats that kill, with no benefit, the peculiarity of our knowledge.

有时，我们的研究人员没有意识到建筑学科的特殊性，导致他们会习惯性遵循传统的研究“模板”，还希望其他学科的学者能够欣赏这种不请自来的努力。因此，当他们很自信地去创造新事物时，却只是引进了那些会扼杀专业特色并没有实际突破的研究“模板”。

We are now facing a strong wave of traditionalism, camouflaged under the supposed new global emergencies and goals. This wave pushes the researchers in architectural design to forget the specificity of their field and to adopt traditional methods, borrowed from the scientific, social, and human sciences. For this reason, we find more and more research that betrays its belonging to architecture and gets lost in an undefined ocean, a mainstream where the problems are always the same and the solution-based approach wins.

在所谓的新全球紧急情况 and 目标的掩盖下，我们现在面临着一股强劲的传统主义浪潮。这股浪潮正在逐渐让建筑设计研究人员忘记他们领域的独特之处，转而采用从科学、社会科学和人文科学借鉴来的传统方法。因此，我们发现越来越多的研究背离了建筑学的本质，并在一个不确定的海洋中迷失。在这个趋势中做研究遇到的问题是一样的，我们最终总会使用解决问题为导向的方法。

It is a pity when the architects don't recognize anymore their culture, languages, and points of view, and merge in the opaque waters of urbanism, technology, sociology, ecology, ethnography, history, futurology, and so on. I have all respect for these disciplines, but I think that they completely ignore what architecture can give to the society, the cultural network, and the people.

遗憾的是，建筑师们不再主要关注他们的文化、语言和观点，开始试图将城市主义、技术、社会学、生态学、民族志、历史、未来主义等其他学科融入研究。我非常尊重这些学科，但我认为它们完全忽略了建筑本身可以给社会、文化脉络和人类带来影响。

YL: How do you see the development of research in architectural design? How do you think about the future of DDR (design-driven research)?

您认为建筑设计研究的发展会如何？您对以设计为主导的研究其未来有何看法？

AR: After establishing design as the cornerstone, the DDR maps a huge region of uncertainty, where many kinds of research can be imagined and done, and all can be of great relevance. An essential point, is the definition of the target of our research, deciding, or at least, knowing, who are the recipients of our work. Sometimes it is implicit, or hidden, but we always have a recipient, a reader who will

look at, evaluate, and eventually use our work. The most general audience, for our research, is the academic people, the army of architects enrolled as educators in universities, enterprises, and research centers. In other cases, we can address the practitioners, providing them with new sources of information and inspiration. The main occasions, for this vital exchange, are the architectural exhibitions, like the Biennales, Triennials, and Expos of international architecture.

将设计作为基石后，以设计为主导的研究就勾勒出了一个庞大且不确定的领域，在这个领域里可以开展的研究类型丰富且相关性强。与此同时，我们需要去面对的一个关键问题是明确研究目标，划定精确或至少大概的受众范围。有时候，研究的受众范围可能相对隐蔽，但总是会有一个受众者，这个读者将了解、评估并应用我们的成果。对于我们的研究来说，最普遍的受众群体是学者，他们是以教育人员的身份注册在大学、企业和研究中心的建筑师们。在其他情况下，我们可以面向从业人员，为他们提供新的信息和灵感来源。建筑展览就是承接这些重要交流的主要场合，例如国际建筑的双年展、三年展和博览会。

In the AUID program, we are now developing a new kind of alliance with some enterprises, factories, and public administrations. In these cases, the research topics are defined together and are strictly related to possible design output. We are engaged, with this kind of partnership, in research in different directions. With factories, we work on home automation; with large semi-public enterprises, on public space design, and infrastructural design for

railways and highways; with cultural centers of national relevance, we cooperate in research about the archives, exhibitions of architecture, and enhancement of the architectural heritage.

在AUDID项目中，我们与一些企业、工厂和公共管理机构开展一种新的教育联盟。因此，一些候选人的研究课题是共同确定的，并且对最后呈现的设计成果有严格要求。我们通过这种合作伙伴关系来开展不同方向的研究。与工厂合作，我们研究智能家居；与大型半公共企业合作，我们研究公共空间设计，以及铁路和高速公路的基础设施设计；与具有国家层面的文化中心合作，我们研究建筑档案、建筑展览及建筑遗产。

**XL: Using DDR, there is a very interesting conflict between research and design. For the students, maybe there is also confusion between the roles of researcher and architect. How do you look at this conflict and confusion? How do we bridge the gap between research and practice?**

**在以设计为主导的研究中，研究和设计之间有一个非常有趣的冲突。对于学生来说，容易混淆研究人员和建筑师这两重身份。您如何看待这种矛盾和困惑？我们如何弥合研究与实践之间的差距？**

**AR: The gap between research and practice is a deep fault and an interesting meeting place that researchers and practitioners cannot ignore. For me, it is evident that the responsibility, for managing this gap, is quite completely in the hands of the researchers. As an architect who mostly makes and manages research, I think that the practice is an invaluable occasion for testing ideas, hypotheses, and results. It is even certain that the design activity has a radically different meaning for us. To put it simply, we can make the same things, but we belong to different businesses. This is a relevant point for the teaching of**

architectural design. In our schools, we find two kinds of professors: the practitioners put at the first point, in their educational routine, the reproduction of the conditions which characterize the world of building construction; this is automatic because that is the world where they live and that they really know. The teachers who are mostly researchers apply in the design studio the conditions of their biotope, the research environment.

研究与实践之间的差异产生了两个领域的深度断层和有趣的交汇点，这些是研究者和实践者无法忽视的。对我来说，管理这一差距的责任完全在研究人员手中。作为一名主要参与和管理研究的建筑师，我认为这种实践是检验想法、假设和结果的宝贵机会。我们可以肯定设计活动对我们来说有着截然不同的意义。简单来说，我们可以做同样的事情，但是我们属于不同的行业。这是与建筑设计教学相关的信息点。在米兰理工大学，有两种类型的教授：一种是设计从业者，在他们的授课过程中，习以为常的是要先明确建筑施工的特征条件，那是他们工作的习惯，而且他们真正了解这些知识；以研究人员为背景的设计课任课教师更倾向于在课程中应用他们的生境条件，即研究环境。

Looking at the organization of universities, in Europe and the US, I find that it is increasing the request of professors who engage in the university full time, generating a progressive shift towards training that is based more on academic than on professional basis. From my personal experience, I see that many academic teachers consider their distance from professional activity as something that limits their preparation and authority; and often their culture is not fully updated about technology, software, law, etc. On the other hand, they have a better attitude in managing ideas, listening and discussing opinions, considering various options, and appreciating unexpected and different contributions. Sincere, I think that academic teachers mostly know how to compensate for their deficit with a cultural surplus that makes them the most equilibrate and appreciative professors.

了解欧洲和美国的大学组织，会发现他们正在增加对全职从事大学工作的教授的需求，从而产生了向基于学术而不是基础培训的逐步转变。根据我的个人经验，我遇到了许多教授在研究时认为他们与专业领域的距离限制了他们的准备和权威性，可是通常他们掌握的信息在技术、软件、法律等方面没有完全更新。另一方面，他们在组织思路、倾听和讨论意见、考虑多种选择以及对超出预期的和独特贡献的赏识方面有更好的态度。坦诚地讲，我认为做研究的教授们懂得如何运用文化的剩余价值来弥补他们的不足，使他们成为最公正且受人赞赏的教授。

YL: As a renowned academic, experienced practitioner, and head of the AUID program, could you briefly outline your architectural education philosophy? And what is the most important thing you want the students at Politecnico di Milano to learn?

作为一位知名学者、经验丰富的实践者和AUID计划的负责人，您能否简要概述一下您的建筑教育理念？您希望米兰理工大学的学生学到的最重要的东西是什么？

on two pillars. The first one is the strong traditional attitude of Italian professors toward theory, criticism, and history. This is a particular component of the Italian architectural culture recognized worldwide, it is part of our way of thinking and working, and it is an environmental datum that characterizes our School and the Program. The second pillar is our cosmopolitanism; the whole training is developed in English, and the large attendance of non-Italians Candidates and professors creates an openness, a cultural richness that is a gift for all of us.

我自2019年起担任AUID项目负责人，目前该项目已有超过80名博士研究生，其中21名是中国人，这得益于米兰理工大学与中国国家留学基金委员会签署的协议。在导师团队中，我们拥有十多位外籍教授。AUID项目是文化、语言和意图的交汇点，这些元素相互融合，并从人们和习惯的多样化的不断对抗中受益。我们为候选人提供的培训基于两个支柱。第一个是意大利教授们在理论、批判和历史方面的强烈且传统的态度。这是意大利建筑文化的一个独特组成部分，它被全球认可，也是我们思考和工作方式的一部分，还是一个为我们学校和项目所特有的环境数据。第二个支柱是我们的世界主义，整个培训都是用英语进行的。非意大利籍的候选人和教授的大量参与创造了开放性和文化的丰富性，这对我们所有人都是一份礼物。

XL: What is the goal you want to achieve in the AUID program? And what do you think makes the AUID program unique? 您在AUID计划中想要达成的目标是什么？您认为AUID计划有哪些独特之处？

AR: The most important thing Candidates must learn, for me, is reflected in the famous Socrates' saying: "Know yourself". My goal is to support the Candidates to freely explore and fully exploit their missions, as architects and as researchers, getting the closest than possible to the essential question of architectural design, that can apply to every kind of subject, program, and goal. Our website [www.auid.polimi.it](http://www.auid.polimi.it) is visible in the list of ongoing research, that presents a very wide spectrum of interests and applications.

对我来说，候选人必须学习的最重要的事情反映在苏格拉底的名言中：“认识你自己”。我的目标是支持候选人自由探索和充分利用他们作为建筑师和研究者的使命，尽可能接近建筑设计的基本问题，这适用于每种类型的主题、项目和目标。在我们的网站[www.auid.polimi.it](http://www.auid.polimi.it)上，你可以查看正在进行的研究列表，该列表呈现了非常广泛的兴趣和应用领域。

The PhD experience is mostly a time of self-construction, where the young researcher mostly discovers two things: what is interesting for them, and where is the center of their personality as a researcher in architectural design. These results can be achieved only in a regime of mutual confidence; the discussion can be tough, but always is frank and direct, oriented to the ascending of the various research steps. I don't know if these characteristics make our Program unique; my first aim is that it is a favorable environment for the personal growth of Candidates and professors and that it can keep going attracting Candidates from every part of the world.

博士研究经历主要是一个自我建构的时期，年轻的研究者主要会发现两个方面：什么是有趣的领域，以及作为建筑设计研究者，他们的个性特点在哪里。相互信任的环境是这些成果实现的前提，虽然讨论可能会很激烈，但始终是坦诚直率的，目的是推动各种研究的提升。我不确定这些特征是否让我们的项目与众不同。但我首要的目标是创造一个有益于候选人和教授个人成长的环境，并且能够持续吸引来自世界各地的同学们。

YL: As an educator, it is crucial to explore alternative academic mechanisms. How do you reflect on the potential need for innovation and reimagining within the realm of education to adapt to the evolving needs and advancements of society?

作为教育工作者，探索替代性学术机制至关重要。您如何看待教育领域内为适应社会不断发展的需求和进步而需要创新和重新构想的潜在需求？

AR: This question arises continuously, in our academic commitment. We are constantly divided between two opposite aims: the will to maintain cultural continuity and the need for innovation, of understanding the changing reality. Students, from bachelor to master to PhD level, are faced with subjects that for them, and for the educators too, have a higher level of complexity. Our task is to give them the necessary equipment, encourage their growth, help

them in unveiling evident and hidden questions, providing tools for decoding and transforming reality. To do this, it is mandatory to resort to previous experiences. It is our task, as educators, to make students understand the importance of what has been done in the past, far, and near. In past centuries many have written that we are “dwarfs on the shoulders of giants”, referring to the greatness of the ancient age and how we can only start from that legacy. I think this is very true, especially for ancient cultures deeply rooted in a glorious past such as the Italian and Chinese ones.

这个问题在我们的学术承诺中持续存在。我们经常陷入两个相反的目的之间：维护文化延续的意愿和理解变化现实创新的需求。学生们，无论是本科、硕士还是博士，面临的科目都具有较高的复杂度，对他们和教育者而言都是如此。我们的任务是为他们提供必要的工具，促进他们的成长，帮助他们揭示明显和隐藏的问题，提供解析和变现实的方法。为此，必须借鉴以往的经验。作为教育者，我们的任务是让学生们理解过去的重要性，无论是远古还是近代的。在过去的几个世纪里，许多人写道我们是“巨人肩膀上的侏儒”，指的是古代的伟大和我们仅能从那个遗产中开始。我认为这是非常正确的，特别是对于根深蒂固于荣耀过去的古老文化，如意大利和中国的文化。

But the opposite is also true. Our culture quickly ages if we don't catch every occasion for updating it. Every day we verify that our tools and our way of thinking must change and open to contemporary issues which today have the names of sustainability, climate change, inclusiveness, a new relationship between center and periphery, between wealth and poverty, between past and future, as in the case of rural areas in China, Italy, and many other countries.

反之亦然。如果我们不抓住每一个更新文化的机会，我们的文化将迅速老化。每天我们都可以验证，我们的工具、我们的思维方式必须改变，并开放到当代问题之中，如可持续性、气候变化、包容性、中心与边缘之间的新关系、贫富之间的关系、过去和未来之间的关系，就像中国、意大利及许多其他国家的农村地区的情况一样。

Our challenge is, therefore, to keep together roots and wings, and to look openly at the present by keeping architectural culture in a dynamic, fluid situation, capable of changing without forgetting. I dream of a future where the beauty of the classical world, which in my opinion remains unmatched until now, returns. Architecture has never solved anyone's problems; it is not medicine or even magic. Problems can be solved by politics, the economy, and above all solidarity and a sense of humanity. However, architecture is an irreplaceable tool in the implementation of social and cultural policies and can describe with rare effectiveness man's condition on earth, explaining our fears and hopes, the worst nightmares, centers, and the best dreams.

因此，我们的挑战在于同时保持传统与变革，保持开放的视野，将建筑文化置于一个充满活力、变化莫测的环境中，不会忘记历史，却又能够不断创新。我憧憬的未来是，古典建筑的美丽仍然是无可比拟的。然而，建筑并不能解决所有问题，建筑师不能成为医生或魔法师。难题需要政治、经济等多种途径去解决，最重要的是团结和人性的觉醒。不过，建筑是实施社会和文化政策不可替代的工具，能够罕见地描述人类在地球上的现状，解释我们的恐惧和希望、最恶劣的邪魔和最美好的梦想。✎

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