

<<选择力学概略>>

图书基本信息

书名：<<选择力学概略>>

13位ISBN编号：9787513301237

10位ISBN编号：7513301239

出版时间：2011-4

出版时间：新星出版社

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页数：234

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内容概要

Chinese architecture after reform and opening sprung from a discussion of national style. Although we were finally able to lift the veil placed over our eyes and gradually expose ourselves to Western architecture, there was a dilemma. Would our architecture be uniquely Chinese? Or would it be entirely Westernized?

Facing the transformation of our culture, we hoped to move forward by leaps and bounds, but traditional thinking made us hesitate. The Beijing Fragrant Hills Hotel, Qufu Queli Hotel, Lhasa Hotel, and others have a distinctly Chinese mood. Articles from the 1980s editions of Architectural Journal were titled as "Modern Style and a Link to the Past," (by Qi Kang), "Using Architecture to Record our Mighty Era" (by Yin Peitong). First published in August 1979, "The Architect" concentrated on translating architectural essays and research papers. In 1983, Peng Yigang's "Unified Theory of Building Spaces" was published, marking China's first formal inquiry into architecture. The rebirth of architectural discussion indicated that even as we were sweeping away the remains of the Great Leap Forward era, we were beginning to think rationally. As nationalistic voices in the discussion gradually softened, the Chinese architectural world looked toward "foreign experience." In "Thinking between History and the Future," Tai Ning wrote, "Modern Chinese architecture is happening in the narrow alleys between tall buildings. If we don't use reform and opening to bravely assimilate the outside culture of modern, which is Western architecture, it will be impossible for modern Chinese architecture to achieve a breakthrough." Indeed, with such a vast cultural history, innovation was not an easy task. With the Beijing Palace Peninsula Hotel and Asian Games Village, we attempted to fuse together an exploration of Chinese spirit and modernism, but in practice this was more the transplantation of foreign culture on a multi-coexistence foundation.

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金松寿 我国著名的量子化学及化学动力学专家，第20届和21届中国化学学会理事，浙江省化学学会副理事长。

对催化剂集团结构适应理论、无机盐溶解度规律有较深研究，提出分子间存在选择性作用力的理论。1978年获全国科学大会奖，1985年获国家科技进步三等奖，还获“国家著名老教授”荣誉。

著有《量子化学应用简程》、《化学动力学》、《有机催化》、《选择性分子间引力和集团结构适应性》、《控制论化学和应用》等十几部著作。

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章节摘录

The Today Art Museum is located in the center of Beijing's CBD in Chaoyang District. Its avant-garde style truly makes it stand out against its environment--its fusion of older industrial concepts with modern themes creates a distinctive aesthetic quality. The design was based on the conceptual analysis of the transforming of old urban architecture and on the traits of original external features of old buildings and internal functions. Wang Hui thus implemented a series of design work from taking into perspective both the whole product and all the minute details.

High-speed development and construction in the business center area of the city has all but wiped out any traces of the original character of the area. There were two reasons that Wang Hui chose the CBD as his site to transform an old building into a new space for the arts. The first is that he wanted to preserve some of the flavor of the old buildings. The second is consideration of the ecological relationship between art, architecture, and the inhabitants of a community. The project Wang undertook, which bears the double burden of commerce and culture, is full of challenges. The new Today Art Museum was originally the boiler room of the Beijing Beer brewery. The old boiler room is located at the northeast corner of the Pingod residential complex, easily accessible from the adjoining road. Furthermore, the spatial configuration of the boiler room was exceptional. The roof comes in at 12 meters high, creating a perfect atmosphere for exhibiting works of modern art. Also, as it was originally the location of giant boilers, the space was already able to bear the weight load of giant displays of art or large pieces of equipment.

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