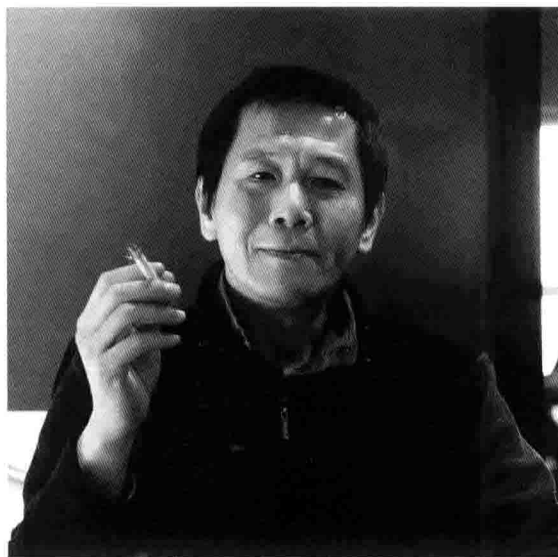


齐  
欣

中国建筑工业出版社





齐欣  
QI XIN

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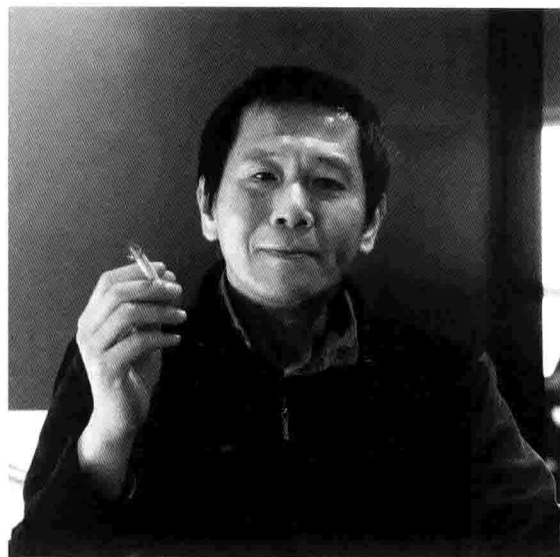
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# 齐欣印象

文 / 黄元炤

出生于1959年的齐欣在北京长大。他于1983年毕业于清华大学建筑系，随后去法国留学，1996年年底回国。1990年前后，齐欣开始在不同规模的境外设计事务所里实习与工作，积累了丰富与厚实的经验。

在法国巴黎建筑与城市规划设计院(SCAU)工作期间，齐欣练就一身基本功。比如平面，一画就是三年。基于在国内工科学校打下的基础，他所提出的结构建议解决了不少疑难问题，从而获得事务所的高度认可。当时，齐欣经常与一位美籍建筑师搭班，齐欣负责解决功能问题，而美籍建筑师则负责创意与造型。那位美国人出手就能画出优美的线条，设计十分飘逸。这一特质，对日后齐欣的设计形成了某种影响——他的作品中时常隐藏或浮现着某种随意、自由与飘逸，带有独特的优雅和魅力。姿态是放松的，氛围是恬淡的。

在福斯特事务所工作期间，齐欣参与了香港机场货运站的设计，并开始接触国内规划、办公和空港等大型公共建筑项目。诺曼·福斯特(Norman Foster)是晚期现代主义中有高技倾向的建筑师，作品中体现了材料与工艺、技术结合下产生的纯净与张力。从齐欣设计的北京国家会计学院的主楼中能感受到来自福斯特的影响。这是一个带有技术倾向的设计：近似椭圆形的平面既简洁又典雅，虚化的玻璃与金属构件相搭配，给人一种大气之感，同时又极富诗意。而后面的生活区，则带有浓浓的法国现代建筑的浪漫气息。

福斯特对齐欣的影响还在于设计前做大量的基础研究，并在研究、推理与逻辑衍生的基础上寻求突破。例如北京的贝卡特厂房，齐欣先做了大屋顶采光模式的研究，并将这一研究的成果与中国的院落、方窗相结合，屋顶天窗的锥形逐渐演绎成墙面的开窗形式。

福斯特强调整体性，无论项目大小，都将其视作一个物件来设计。这也许对齐欣影响最大。齐欣的设计中，哪怕建筑的体量很碎或很错落，却都带有很强的整体感。如武汉融科天城售楼处，他用一张铸铝网把原本掰成两块的物体蒙了起来，形成一个完整的建筑；再如良渚的玉鸟流苏，在保证每个商铺个性的同时，他用一个屋脊将所有商铺串了起来，形成一个延续的带状商业街；在北京奥林匹克公园的下沉广场里，他用一个连续的钢构件来表述中国传统建筑的预制装配体系；在杭州的西溪会所中，他则将一个抽象的图案覆到变化和错落的几何体上，构成一幅整体的图画。哪怕有时刻意先将大

体量东西击碎，齐欣也不会忘记最终建筑的整体感，并能从容地收拾残局，将破碎的物体完形。

20世纪90年代中期回国后，齐欣先到高校任教，之后进入设计市场。

北京国家会计学院的设计为他带来了很高的声誉，让齐欣在国内建筑界的声名鹊起。2002年，齐欣成立了事务所，任董事长兼总建筑师，开始以个人的名义从业。但由于会计学院的设计并未完全摆脱福斯特的影响，所以齐欣对自己并不十分满意。他未必觉得福斯特不好，只是认为笼罩在别人的阴影下，无法实现自己。他开始关注如何在当今世界的建筑语汇与思潮中确立自己的位置，但又不愿意采用唐突的方式，为树立个性而不遗余力。因而，他顺应自然，顺水推舟，顺理成章。齐欣对新的追求是不间断的，不断创新的秉性使他每次去尝试不同的设计方向。

齐欣喜欢用讲故事的方式叙述项目的操作过程。他对生成（分析、研究、概念）或生产（条件、纠葛、实施）的阐述非常清楚，而表达方式又完全不同于程式化的表格与图面，非常具有个人特色。

对于每个项目，齐欣都会有一套深思熟虑的独到想法。切入点会是文化、城市、结构或表皮。在做武汉融科天城售楼处的设计时，齐欣启用了外皮的语汇；在北京的贝卡特厂房中，齐欣引入中国元素；在南京的秦淮风情街和良渚的玉鸟流苏项目中，齐欣制造了一个生动的城市场所；在杭州西溪湿地会馆的设计中，齐欣营造出一种虚幻的现实；在北京奥林匹克公园的下沉广场中，红色的圆环呼应了奥运的象征，而广场信息柱的设计则为树状，与鸟巢和水立方两个仿生建筑呼应。

综观齐欣的设计，可以发现每个项目都有不同的切入点、不同的思考，并且非常注重逻辑，有自成一体的研究分析方法以及对设计的表达。在设计倾向上，齐欣从早期的关注技术转向关注舒适与自然。可你又不知道他下一步往哪儿去，又有什么引人制胜的招数。给不同项目以不同的回应，这，就是齐欣的路，齐欣的特色。他可以关注社会、城市、环境、材料或技术，但只要已经做过了，就会改变。这意味着他很有艺术家的原创个性，忠于作品，更忠于作品的变。变，是他所建立的建筑哲学观与价值体系的基础。而变，又可以不温不火，优雅自在。他说他没思想，但没思想，也是一种思想。让我们拭目以待齐欣下一次的惊艳出手。

# Portrait

By Huang Yuanzhao

Qi Xin, born in 1959, grew up in Beijing. He graduated from Architecture Department of Tsinghua University in 1983 and attended further studies in France in 1984. After returning to China at the end of 1996, he began to work in various design firms, accumulating a vast amount of experience.

While employed at SCAU of France, Qi Xin honed his fundamental design skills, such as building plan drawings, which he pursued over the course of 3 years. The engineering training he received at the university in China enabled him to actively participate in discussions on structure matters helping to solve some challenging issues and gaining him praise from his colleagues in the firm. At that time, Qi Xin often collaborated with an American architect. Qi was responsible for functional issues, while the American architect was in charge of architectural creation. His colleague who could easily draw out beautiful sketches, allows Qi to gain further inspiration and insight, which was directly reflected in his future designs. As a result, in Qi's works you can always feel a sense of casualness, freedom and grace, elegance and charm, as well as something relaxing and peaceful.

While working in the Norman Foster office, Qi Xin participated in the Cargo Terminal design in Hong Kong which began his transition into larger facilities projects. Foster is famous for his high-tech orientation. His work presents the purity and tension generated from the combination of material and techniques. Foster's impact is evident in Qi's design of the main building of the Beijing National Accounting Institute. It's a technique-oriented design: the oval shape is simple and elegant; the matching of glass and metal creates an outstanding effect with a poetic sense at the same time. In contrast, the accommodation area at the rear is shrouded with the romantic atmosphere of French architecture.

Foster's impact can also be seen in Qi's initial study of a building's function prior to its design. This logical, solution-based approach through careful research drive the project into a global and sometimes unpredictable solution. For instance, in Qi's Beckett factory design, the study on the lighting for a large internal space drove him to a solution of a very special roof, combined with a Chinese courtyard layout. The square pattern of the roof, as a component, extended gradually to the cladding.

Unity may be the most important impact Foster had on Qi Xin, as Foster treats every single project as one piece of object, whether it is large or small. In Qi's work, every scheme presents a strong sense of unity, even if the building is fragmented or separate. For example, in the case of the Sales Office in Wuhan, he covered the two separated parts of the building by a piece of aluminum net. So is the Yunioliusu Shopping Arcade, he connected all the stores by one ridge, making a continuous pedestrian shopping street without affecting the stores' individuality. In the Kind of

Courtyard project in Beijing Olympic Park, Qi conveyed the pre-fabricated member of a traditional Chinese building by employing a contiguous steel structure. In the XiXi Club House of Hangzhou, he made first a motif, then, covered the whole building with it, although the building has a moving and overlapping geometry.

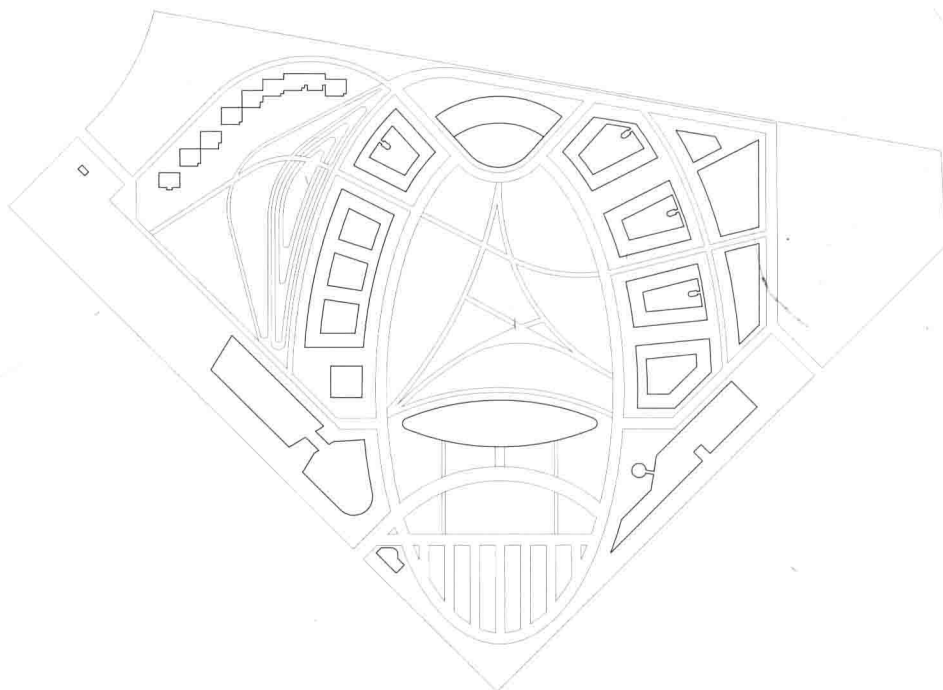
Qi Xin returned to China at the end of 1990s where he first taught at the university before returning to his career in architecture.

It was the design of Beijing National Accounting Institute that first brought Qi national recognition. It helped to establish his reputation as one of China's finest architects. In 2002, Qi Xin started his own practice. As the design of Accounting Institute was still under Foster's impact, he was not fully satisfied with his individuality as an architect. Never denying Norman Foster as a great architect, Qi also believed it impossible to fulfill himself under other's influence. He hasn't force himself to create a style of his own but rather chooses that it comes naturally and without extra effort. This character trait allows him to broaden his range of architectural orientations.

Qi Xin explains his work as a story, knowing the exact details of each and every phase of his projects.

His design may be based on a consideration of project's environment, or some culture issue, or the city, or just the cladding system. For the Sales Office, he explored the building with its envelope; in the Beckett factory, he incorporated the local courtyard in the plan; for the Retail Block and the Shopping Arcade, he created a rich and vibrant urban space; with the XiXi Club House, he turns reality into an illusion; in the Kind of Courtyard project, the red circles metamorphose into the Olympic Game's logo and a Chinese lantern; the information columns designed for the Olympic Park in Beijing stand like trees as if engaged in dialogue with the Bird's Nest and the Water Cube building on the site, which have both an organic architectural expression.

Different philosophy, different value, different guideline, different interpretation for different subjects, context, clients or simply different use, but always logical with himself, that may best describe Qi Xin's design. From his early technical-oriented design, Qi Xin has turned his focus onto what feels most natural and comfortable. He tried various design orientations in his past and once completed moves on. However, you never know what his next step will be. Much like artist, Qi understands the importance of change and finding pleasure wherever it exists. But no matter how important change may be, his designs maintain a certain degree of moderation and grace. He claims that he does not have any design philosophy, which is exactly his philosophy. Let's see what surprises Qi Xin will show us next.



总平面图 / Master Plan



国家会计学院被定位为“经济建设时期的黄埔军校”。学院规模为 1500 名在校学员，培训期为三个星期至三个月，占地面积 200 亩，建筑面积 7 万平方米，建筑限高 18 米。

北京的机场高速路使顺义天竺开发区的所有路径均旋转了  $45^\circ$ ，与北京城的路网格局大相径庭。规划将此地块内的轴线重新转回到正南正北方向，坐北朝南。而避免轴线扭转所带来重叠网格冲突的最佳几何形体莫过于圆。因此，地块的中央呈现了一个椭圆，其中央偏南摆下了教学主楼，并以此为界，分出了前部的教学区和后部的生活区。

主楼面对的是一片林荫停车场，并被左边一个学生活动中心，右边一个图书馆相持。这两幢建筑均沿街而置，断面上呈四分之一圆，高度均由低向高发展，以谋求与未来周边的别墅建筑在高度上的协调。

教学主楼的后方为被一组学员公寓围合成的马蹄形绿地。每幢学生公寓均围绕内院组织，并由南侧的 3 层楼高逐渐过渡到北端的 6 层，以争取最大面积的日照。每个内院还拥有自己的色彩，它们的色彩将与院内的种植花色相配，形成鲜明的个性。七个院中不同的色彩还星星点点地反映在了围绕中

心绿地的立面阳台上，形成一部明快而丰富的交响曲。

学员宿舍最北端建筑的底部为学生食堂。下课后的学员经由中心绿地来食堂就餐，加之联系东西两块户外活动场地的蜿蜒的纽带，若干路径将绿地切成了若干块。这些碎块就像是被敲碎的蛋壳，各自向不同的方向起翘，翘起部位的挡土墙内暗藏光带，从单侧照亮小路。植物的配置进一步强化了“蛋壳”的倾斜体量，它们从乔木过渡到灌木，再过渡到花草。每一片“蛋壳”上的花草均由各自不同色系的花果构成，春来冬至，它们将不断地涌现出独唱、重唱与合唱。

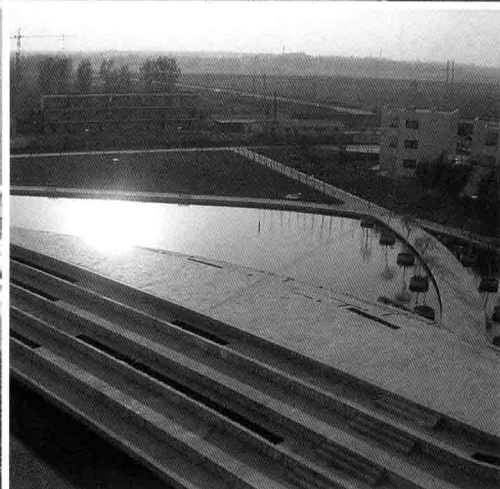
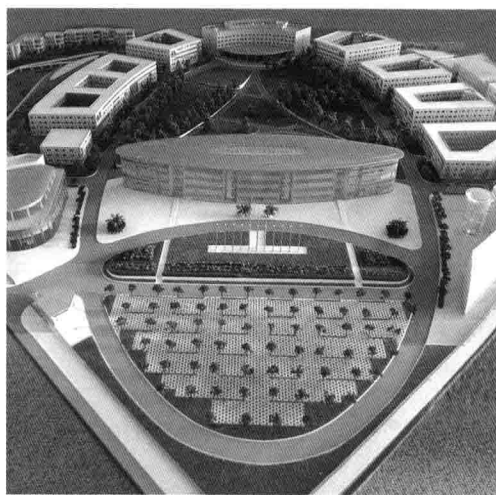
学员宿舍的东侧为后勤楼和体育馆，它们与宿舍的东立面一起界定了一条在国内不多见的城市型道路。而学员宿舍的西侧为一座人造山丘，其西侧还有一汪湖水和沿湖建造的专家公寓。

主楼前其实也有一个小坡地，它由北向南升高。站在主楼前，你将看到坡地上的草皮花卉和坡后的树冠，而看不见林荫停车场上的车辆。

整座学院的规划从城市设计入手，照顾与周边道路的关系，用建筑围合空间。建筑设计力求简洁，与功能紧密结合，并努力开发新的建材与技术。

功能 学校  
 规模 70000m<sup>2</sup>  
 阶段 竣工  
 甲方 财政部  
 乙方 京澳凯芬斯  
 团队 齐欣 + 高银坤 + 张文锋 + 沈立众 + 韩崧

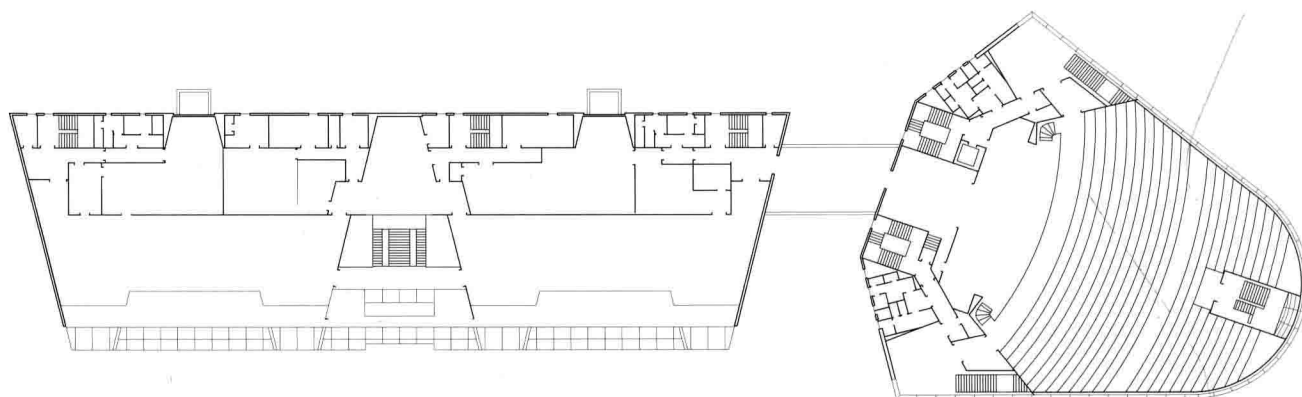
Function School  
 Scale 70000m<sup>2</sup>  
 Phase Bulit  
 Client Ministry of Finance  
 Design Jin-Ao Kann Finch  
 Team Qi Xin + Gao Yinkun + Zhang Wenfeng +  
 Shen Lizhong + Han Yin



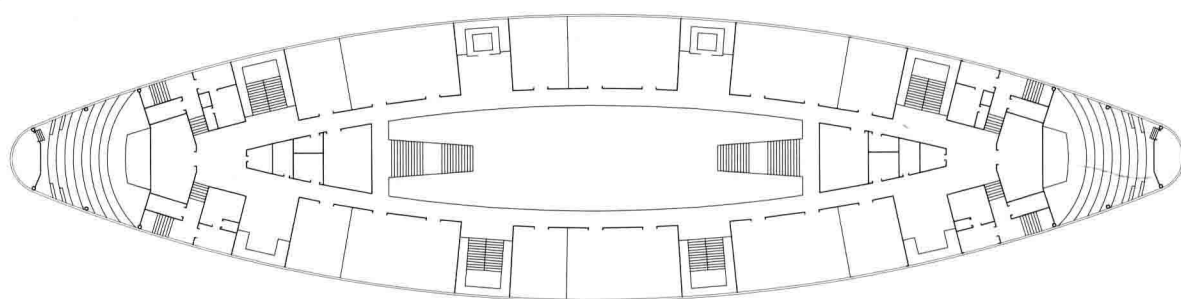
The master plan tries to reply to the surrounding roads which are not north to south oriented like in Beijing city center. But inside of the campus, the main axe is returned back to a north to south orientation for a better sunlight. The buildings are organized around the central garden in an ellipse shape. The main building is located in its center, which separates the education buildings and the residential.

The architecture is resolutely modern, trying to meet the functional requirements, and implementing new building materials and technologies.

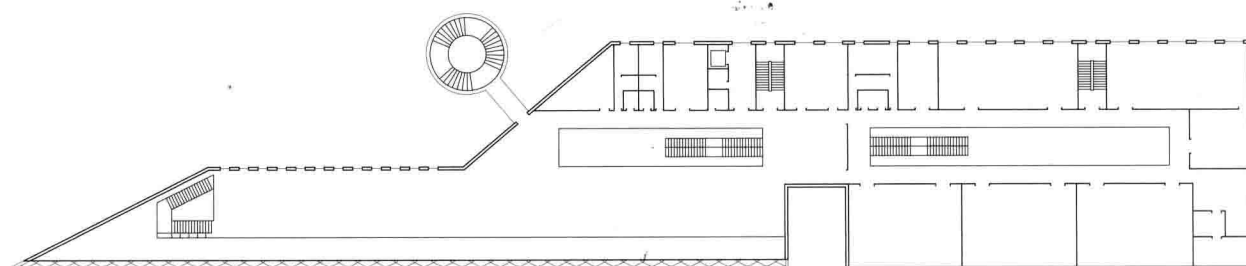




平面图 / Plan

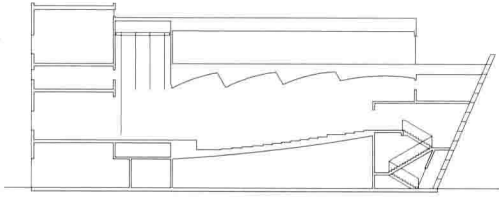


平面图 / Plan

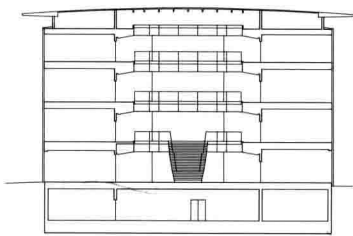


平面图 / Plan

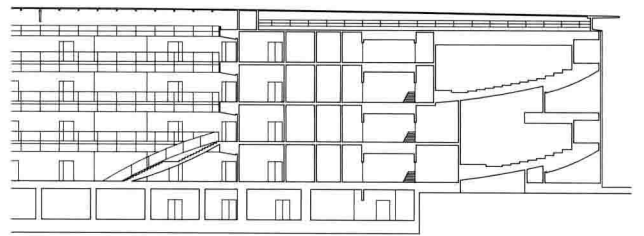
0 5 10 20m



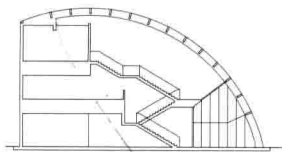
剖面图 / Section



剖面图 / Section



剖面图 / Section



剖面图 / Section

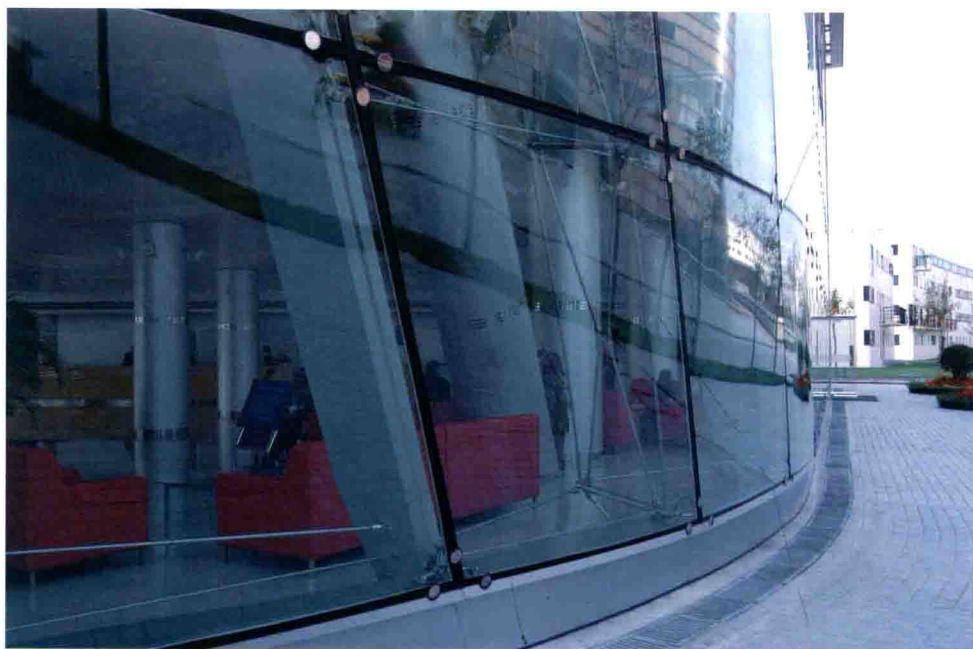
0 5 10 20m











摄影：方振宁



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