

崔彤

中国建筑工程出版社

当代建筑师系列



崔彤
CUI TONG

崔彤·建筑工作室 编著

中国建筑工业出版社

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崔彤印象

文 / 黄元炤

崔彤，现为中国科学院建筑设计研究院的副院长、总建筑师，中国科学院研究生院建筑研究与设计中心创办人。他是中国建筑精神的捍卫者，致力于中国建构体系的重新阐释和实践，崇尚中国之道和现代之器的融合，这种交融的特殊性（中国建筑研究）已不言而喻地让他突出于云谲风诡的变局当中——时而中庸，时而纯净，时而理性，时而浪漫……尽管手法多样，风格多变，但给人既鲜明又深刻的中国精神的印记。

进入 21 世纪以来，“传统”与“现代”的争论依然持续着，各方存在不同的见解，但因为时代进步、经济全球化、大规模的建设发展等因素，使得我们似乎慢慢将“传统”遗忘或者刻意忽略……但崔彤并没有，他以一种“还原”的精神，从古老形态当中去找寻更原始的遗迹，为中国传统建筑找到根源所在——“架构”理论体系，这套体系是他发现与揭蔽的，源于人类最原始的居住形态，由巢筑在树杈上的“鸟居”生活状态演化成一种框架式的木构体系（穿斗与抬梁），是中国人独有的构筑方式。

中国科学院图书馆是崔彤于 21 世纪初的代表性作品之一，他尝试将中国精神在现代建筑中展现出来，从外在形式看，建筑暴露出许多巨大的梁柱与桁架，犹如是召唤着木构的形制，观察得出是探索“架构”体系后运用成

形的，崔彤诠释为是一种“结构化的形式”，它统治着一个理性的内院和一个结构的建构体，开放而不包裹，真实而又传神。除此之外，这个项目也是崔彤个人“精神结构”的回响，反映的是他记忆中的一个精神场所的沉淀，图书馆就如同是儿时“家”的放大，与图书馆的图形关系同构的是一圈一圈环绕的就像家中的书架，仿佛一个巨大的环形四合院，他站在图书馆的中庭，向上看去，仿佛看到心中的“天顶画”那般。

“时空性”是崔彤关于中国建筑研究的另一项重要内容。无论是图书馆，还是中国工艺美术馆，或国家开发银行，在设计中，他试图创造一系列带有仪式性的节点与路径，传达一种叙述性的故事，引领人们去感受“空间的时间化”的作用，应用时空艺术的手法，将两种不同事件“剪辑”在一起产生一种戏剧式冲突。常规“城市中庭”、门洞、柱廊、台阶与广场，设立节点，延长路径，舒缓时间，细细品味，创造出空间的层次感，这是崔彤刻意营造的漫步式氛围，让人去“走”与“读”他的建筑，而这些高大进退的建筑物塑造出来的形式与空间，是倾向于“宏大化”、“巨大化”的“象征”设计语言的表述，为了体现一种国家精神，一种文化方面英雄主义情结的漫延，抒发公共知识分子对国家意识的一种至敬至高的情怀。

由于崔彤倾心于中国建筑体系的研究，将“现代”材料、技艺和“传统”的架构体系相结合，体现文化与技术的工艺精神。试图用木构的温暖和有机性去化解高技派的冰冷和机械感，并希望这个传承过去和跃向未来的“建构体”是源于场地和回应气候的新建筑。这个“建构体”在不同的场合中，有着不同身份，时而作为平衡体系，时而又作为生物体系。

在国家开发银行的设计中，崔彤是基于现象的透明性而确立将建构体作为平衡体系，期望在这个透明体系中同时处在新与旧、大与小的两组对立的关系系统中；在泰国曼谷的中国文化中心，崔彤敏感地发现热带地区菩提树具有原始建构体的特征，最终将“建构”转化为“种植”。实现所谓源于自然的木构又重新回到自然中的“生物体建构”。

国家开发银行与泰国曼谷中国文化中心是崔彤近几年来重要的作品，他的作品呈现出因势利导和复杂的融合，与其说是“折中”，毋宁说是“执中”。崔彤显然是用中国方法解决中国的问题，用中庸的“执两用中”对应于融和，即在辨析事物的两极之后寻求其“中”，在矛盾的对立面中寻求统一和平衡。而这个动态的平衡体系鲜明地脱胎于中国建筑的精、气、神，并一下子在时空转化中与现代建筑相遇，且希望产生一种突变。因此，他

所坚持的“中国建筑精神”的设计主线没有改变过，烙着鲜明的情操，每件作品的成形就是一次设计总结，但其中也允许个别的不一样，崔彤认识到这是一项“悟道”的理性化过程，他希冀在宽广的设计生涯中找到那种属于知识分子的社会实践，在沉潜与内敛的态度上，用开阔的胸襟，将他的建筑在未来当中去融化过去，这才是一种坚持，也是一种突破，更是一种“中国建筑”的超越。

Portrait

By Huang Yuanzhao

Cui Tong, the founder of Architectural Research and Design Center at Graduate University of Chinese Academy of Science, is currently the vice-president and chief architect of Architectural Design and Research Institute of Chinese Academy of Science. As a defender of the spirit of Chinese architecture, he devotes himself to the reinterpretation and practice of China's construction system and advocates the blending of Chinese philosophy with modern building theories. Despite how self-evident it should be, such one-of-a-kind integration (see "Research on Chinese Architecture")—at times moderate, or pure, or rational, or romantic has distinguished him from the ever-changing architectural domain. Therefore, although he designs with various skills and diversified styles, all his works distinctly and deeply bear the mark of Chinoiserie.

In the 21st century, the debate on "tradition" and "modernity" still prevails in every discipline, with each side holding different views. Due to such factors as social progress over time, global commercialization as well as large-scale construction and development, it seems that we have ignored "tradition" unwittingly or intentionally. However, Cui Tong, who does not follow suit and believes in the spirit of "back to basics", boldly steps into the historical forest to explore more primitive heritage buried in ancient architectural forms, trying to discover the spiritual fountain of Chinese traditional architecture—"frame-structure" theory system. This system, which Cui Tong founded and uncovered, originates from the most primitive inhabitation forms of human beings, that is to say, the lifestyle of "bird's nest" built on tree crotches evolving into a frame-like wooden structure system with column and tie beams, which is a building methodology unique to China.

As one of his representative works created in the beginning of the 21st century, the Library of Chinese Academy of Science is designed with the aspiration to showcase Chinese characteristics and cultural spirits within a modern structure. Seen from the outside, the building is featured with many exposed beams, columns and trusses which seem like a reminder of and a tribute to the ancient wooden structure. An elaborate observation will tell that such a design is the application of the "frame-structure" system exploration, which Cui Tong interprets into a "structuralized form". It governs a rational inner courtyard and a structuralized construction body, open and not enclosed, concrete yet highly expressive. Besides, the project also echoes to Cui Tong's personal "spiritual structure", mirroring a place for spiritual settlement in his memory. The library is the enlarged version of the house he once lived in as a boy; the encircling geometrical design is isomorphic to that of the bookshelves at home and resembles a gigantic traditional Chinese courtyard house. Standing on the atrium and looking upward, what rises before the eyes seems to be the "ceiling frescoes" in his heart.

"Time & Space" features are another subject of equal importance in Cui Tong's research on Chinese architecture. He is engaged to the creation of a series of nodes and paths with rituality and to the expression of narrative stories, leading people to experience the "temporalization of space" in his design works ranging from the library, China National Arts & Crafts Museum to China Development Bank. The Time & Space Art approach is employed to "edit" the two different events in one so as to address the dramatic conflicts. The design of conventional "city atriums", door openings, colonnades, steps and plazas combined with nodes as

well as extended paths endows the space with multiple senses for people to savor slowly in a relaxing period of time. Visitors “wander” within the promenade atmosphere elaborately created by Cui Tong and harvest with distinct and personal interpretations. The forms and spaces shaped by these huge architectural elements pushed forward or drawn backward are the embodiment of a “symbolic” design language embracing “grandness” and “gigantism”. It is an expression of national spirit, a continuation and pervasion of heroism complex in cultural domain and the supreme emotion and sentiment of the intellectuals’ awareness about national consciousness.

Cui Tong, who is bent on the study of Chinese building system, combines the “modern” materials and techniques with “traditional” framework systems to demonstrate the craftsmanship of culture and technology. He aspires to offset the cold and mechanical feelings of high-tech buildings with the warm and organic characters of wooden structures, hoping that this “construction body” inherited from the past with a future vision can be a new architecture that is rooted in the setting and responds to the local climate. This “construction body” takes on multiple qualities under different circumstances, sometimes acting as balance system, sometimes as biological system.

In the design of China Development Bank, the construction body is taken as balance system on the basis of phenomenal transparency, expecting a compatible co-existence of the two contradictory relational systems of new and old as well as big and small within one same transparent system. Rather, as to the China Cultural Center in Bangkok, Thailand, Cui Tong is sensitive enough to notice the traits of primitive construction bodies that

the tropic banyans bear, and transforms “constructing” into “planting”. Eventually, the wooden structure originating from nature returns to nature as a biological structure.

The China Development Bank and the China Cultural Center in Bangkok are two of Cui Tong’s significant projects in recent years. What is present in his works is the adaptability to different occasions and the intricate integration, which can be appropriately described as moderation rather than compromise. Evidently, Cui Tong is resolving China’s problems in manners that are peculiar to China. The Doctrine of Mean responds to the notion of blending, i.e. adopting what is in the “middle” after differentiating and analyzing the two ends of the matter, seeking for unity and balance between the two opposing sides of a contradiction. This dynamic balance system is a vigorous product of the essence, charm and spirit of Chinese architecture. It encounters with modern buildings as time and space evolves, and consequently induced an expected mutation. Therefore, he unwaveringly adheres to the “spirit of Chinese architecture”. Each of his works is a summary of his design philosophy with distinct imprint of personal sentiment despite a few exceptions. Cui Tong interprets it as a rational process of the pursuit for, meditation on and resonance to the truth and philosophical theories. Cui Tong anticipates to rightfully locate the social practices for intellectuals over the expansive design career. With a dedicated, low-profile and restrained attitude combined with an open mind, he fuses the past into the future in his works, which is as much a spirit of persistence and breakthrough as a transcendent achievement for Chinese architecture.

国家开发银行（复内 4-2 项目）

北京

China Development Bank (Project 4-2)

Beijing

设计时间 / Design: 2006

建成时间 / Completion: 2013

建筑面积 / Building area: 151000m²

项目组 / Design team: 崔彤 赵正雄 何川 潘华 王欣 桂喆

合作 / Collaborator: 北京市建筑设计研究院有限公司

业主 / Client: 国家开发银行

摄影 / Photographer: 杨超英

本案地处敏感的长安街西段，成为极具几何学精神的北京城中的重要建筑。总体布局源于对理性主义规划的巅峰之作——旧北京城历史文脉的重新思考和深入解析。

方案深入研究长安街周围环境及场所特征，以确定建筑所应具有的空间形态，空间秩序延续着长安街中统一的、均匀的类型学体系；建筑形态在传承如此永恒的、同构的、严谨的帝都威仪的同时，借用中国传统建造体系创造逻辑一致性的系统以回应城市。设计从传统街区的肌理研究出发，探究四合院的空间形态，寻找一种可能性，是在城市尺度与旧城肌理、城市空间与院落空间、现代技术与传统技艺之间建立一种平衡体系。

建筑的“双重性”源于现代与传统两类城市形态的并置与冲突，设计挑战是如何在两种异质要素之间寻找平衡，它要求建筑具有“宽容度”和“沟通”能力。架构体系的中国建筑具有空透骨架的独特品质，提供了一种与外界沟通的框架，建构的目的首先是要制造一个开放系统，它能够“连接”和“穿透”前、后、左、右而成为新媒介——它既不是满腹经纶的古典建筑，也不是“化装”后的殖民空间，它有力地根植于本土，“出生”在 21 世纪的北京。

设计过程伴随着从精神结构的建立到城市空间的建构。梁、柱作为建构体的基本单元存在于开放体系中，它们的组织关系优越于砌筑式的建筑。营造的合理性成为一种主题，集中体现在柱与梁、梁与顶的过渡关系中。“巨柱”体系在保留传统“柱”支撑的逻辑中演化为空间“柱筒”，9m×9m 的“柱筒”空腔以求实现最小的空间单元。从巨“柱筒”封闭性的解体到“束柱筒”，从“束柱筒”又进一步形成“八柱七间”是基于传统秩序的建构。而超越结构体系的建构是在于空间的建构，这一新范式既区别于传统，也迥异于现代主义。不同于柯布西耶的均质柱网，也不同于密斯的无柱空间的均质化，“束柱筒”的介入实现了从“支撑单元”向分割空间的“空间单元”的转化。

四合院作为“第二级”空间单元在水平和垂直方向的“渗透”和“晕染”，形成具有同构关系的“八柱”“七间”建筑，源于此时此地的巨构体系，将传统合院通过叠加、穿插、变异转化为立体的空中合院。在融于长安街建筑群体的同时，创造外表均质、内核节奏变化的新空间类型，成为庄严的银行总部办公楼。



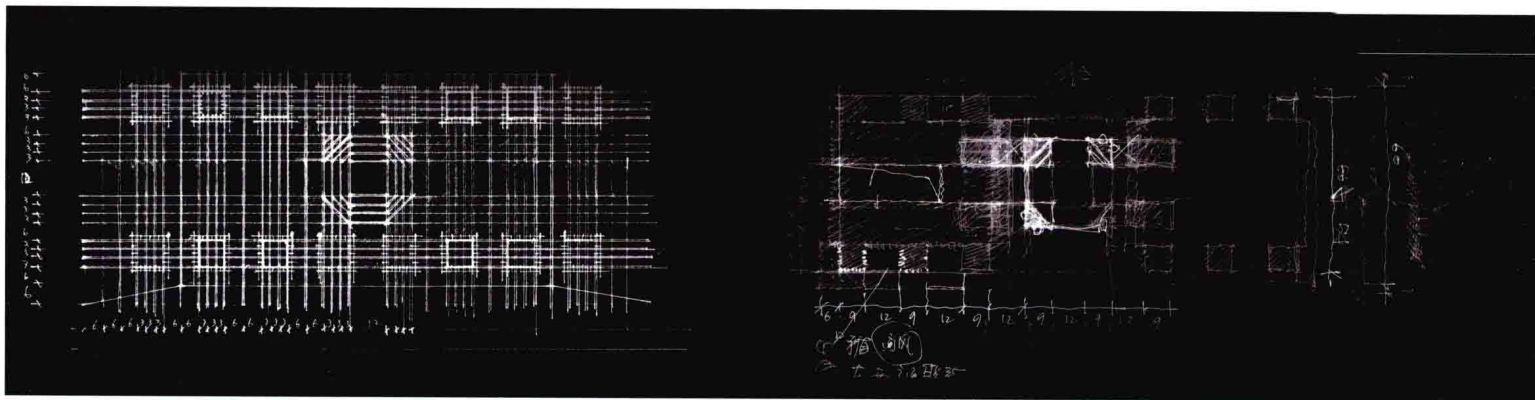
This building is located in the western section of Chang'an Avenue, and is an important building in Beijing, which highly values geometry. The general layout is designed based on the reconsideration and in-depth study of the historical context of the capital city, which symbolizes the rationality in planning.

The design scheme made an in-depth study of the surrounding environment along Chang'an Avenue and the site conditions and it determined the space form of the building. Its space order follows the unified and well-distributed space system of buildings along Chang'an Avenue. The building's form inherits the eternal, isomorphic and rigorous dignity of Beijing, and at the same time, forms a logically unified system with the city by incorporating traditional Chinese architectural concepts. The design, which began by studying the patterns of traditional blocks and streets, explores the space form of traditional quadrangles. It aims to find a way to keep a balance between the city scale and the ancient city patterns, the city space and the quadrangles, as well as between modern and traditional techniques.

The “duality” of architecture results from the co-existence and conflicts between the modern and traditional city. Main challenges encountered by the design are to strike a balance between the two styles with different features, which requires the building to have a high degree of “tolerance” and “communication” ability. One unique characteristic of traditional Chinese architecture is that they have special structures, by which the architecture can communicate well with the outside environment. The primary goal of this construction is to form an open system that can provide a new intermediary to “connect” and “penetrate” different parts of the building. Therefore, the architecture is neither a typical traditional artwork nor simply a western style building with Chinese decor. Rather, it is a new design created in 21st century Beijing and is also deeply rooted in Chinese traditional culture.

The design process accompanies the whole process, from the establishment of the structure to the construction of urban space. The organizational relationship of the basic units such as beams and columns in pursuit of an open system is superior to that of a masonry-type construction. The appropriateness of construction becomes a theme, with a focus on the transition from columns to beams and beams to roofs. The “tremendous pillar” system evolves into “pillar casing”, while retaining the logic of pillar support. In order to realize minimum space between units, the pillar cavity with the size of 9m×9m shall be made hollow. The traditional order of construction starts from the disintegration of closeness of tremendous “pillar casings” to a “bundle of pillar casing”, then to “eight pillars, seven rooms”. The construction beyond the structural system lies in the special construction. This new paradigm differs from the traditional one and modernism. The interposition of a “bundle of pillar casing”, is different from the homogeneous network of Le Corbusier and the uniformity of column-free space of Mies, achieves the conversion from “support unit” to the division of “space units”.



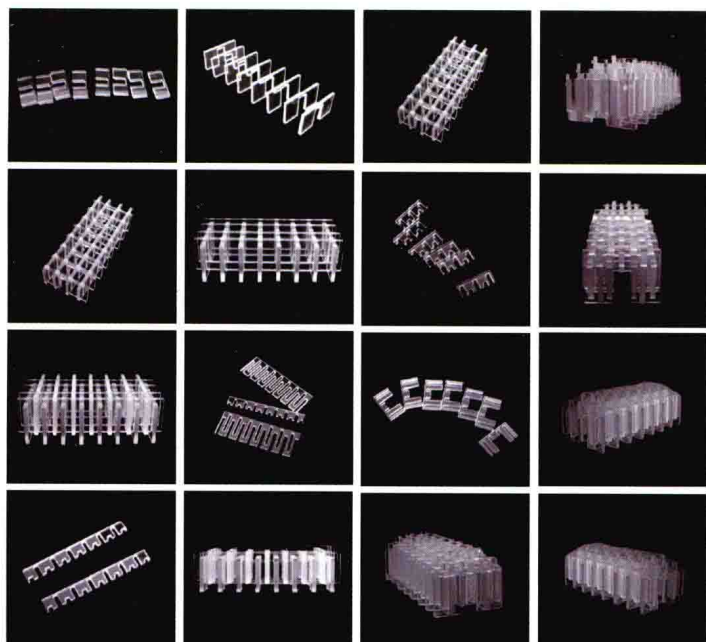


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这个大尺度的建筑被当作一个“城市单元”而具有北京城特有的几何性和空间肌理。胡同、院落、广场等城市空间语言被移植到建筑中，平行于胡同和长安街的东西轴线串联两个边庭和城市中庭构成自身的秩序空间，边庭作为“第三级”空间单元将建筑一分为四构成4个单元，并提供阳光、空气。南北、东西轴线的交汇点上的“城市中庭”作为“现代北京”和“传统北京”的两种城市形态的过渡，以嵌入式的开放体系实现了建筑与城市环境的渗透关系，中央空透的城市中庭把旧城的“能量”和南向的阳光一同将长安街“照亮”。

设计延续了传统结构和美学的融合研究，对传统结构“原型”挖掘之后，探索一个新的建造系统，关注于建造逻辑、形式逻辑、空间逻辑有机互动的一套新体系。

巨构的形态是一个支撑系统，展现出多种空间的可能性，形成与银行总部相适宜的句法和语言，但巨构形态并没有游离于城市，相反以一种中国式的含蓄深藏于透明界面之后，构成被叠加之后的中国影像。



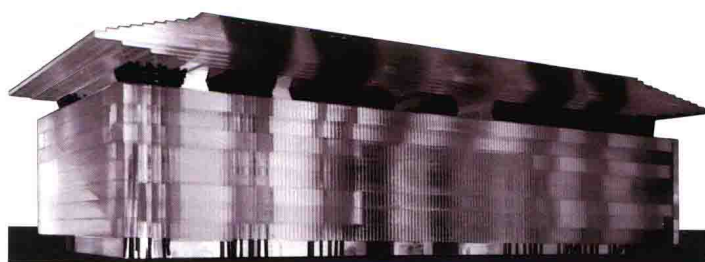
4

The quadrangles, as the “second level” space unit in the horizontal and vertical “infiltration” and “blooming”, form the isomorphic construction of “eight pillars, seven rooms”. The huge structure system is in concert with the traditional courtyard which is transformed into an aerial courtyard through superposition, interpenetration and variation. The new space genre of exterior uniformity and interior rhythmic change is created to become the headquarters for the bank while integrated into the group of buildings along Chang'an Avenue.

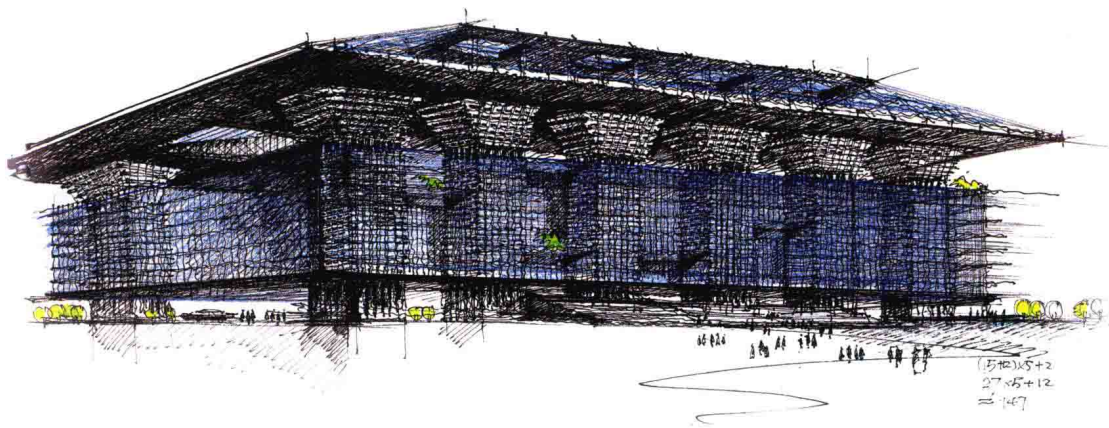
This large-size building is used as a “city unit” with a Beijing-specific geometry and spatial texture. The urban signs, like alleys, courtyards and squares, are transplanted into the building. The horizontal axis, parallel to the alleys and Chang'an Avenue, connects side halls and the city's halls to form its own orderly space. The side hall, named the “third-level” space unit, divides the building into four units and provides sunshine and air. The “city's halls” at the converging point on the horizontal and vertical axis stand for the transition between “modern Beijing” and “traditional Beijing”, which define the infiltration of the building and urban environment through the embedded open system. The city's hall with a hollow center combines the “energy” of the old city and the sunshine facing the south to “light up” Chang'an Avenue.

The design acquires the fusion study of traditional structures and aesthetics, explores a new building system after studying the “prototype” of the traditional structure, and focuses on a new system with organic interaction between construction logic, formal logic and spatial logic.

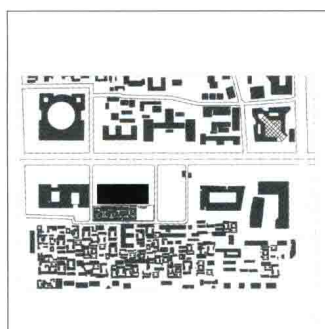
The huge structure is a supporting system, displaying the possibility of many types of spaces. It forms a syntax and language which fits into the headquarters of the bank. But the huge structure is not disassociated from the city. Instead, it hides behind the transparent interface, symbolizing Chinese-style implicitness, and constitutes the Chinese image after superposition.



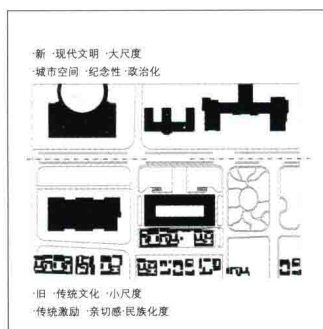
5



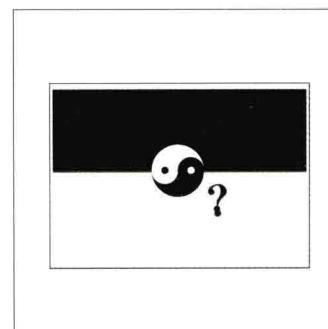
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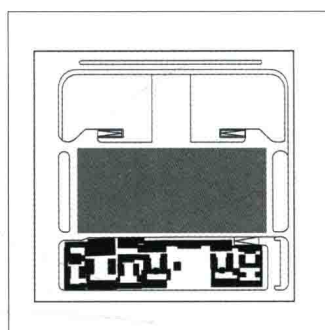
基地



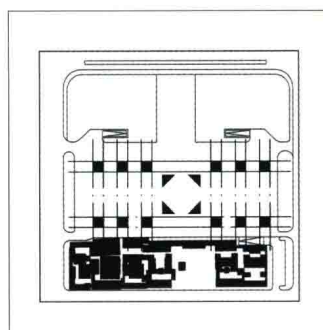
场所的双重性



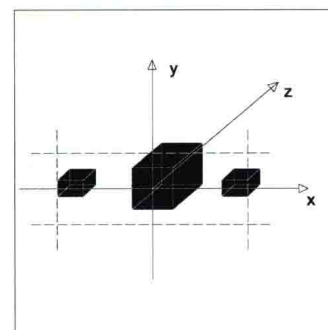
平衡体系



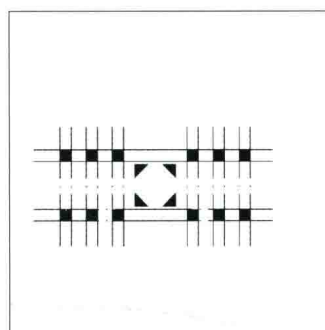
场所院落尺度



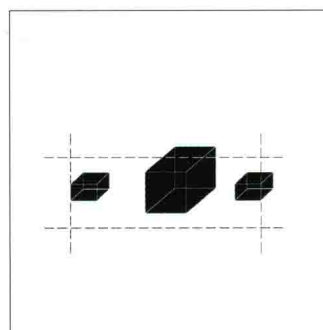
嵌入式空间秩序



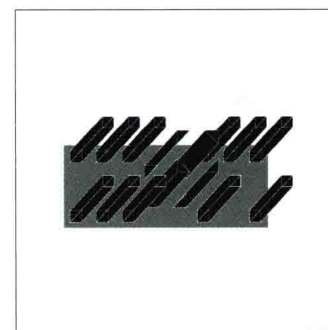
三维轴线



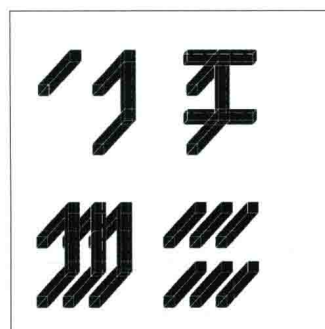
网络体系



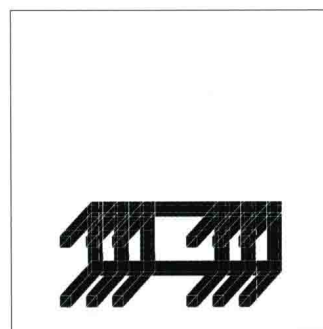
空间之间的空间



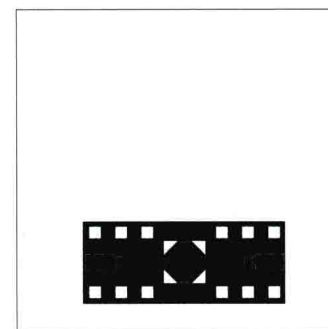
锚固场所



矩形架构



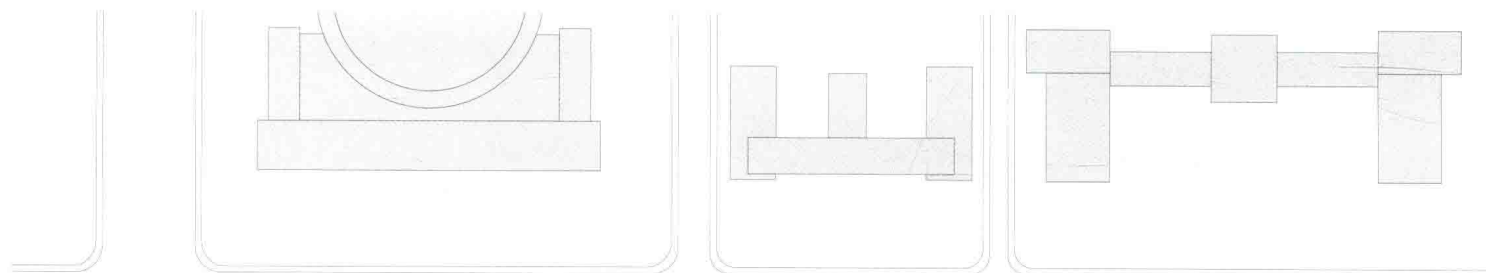
巨构体系



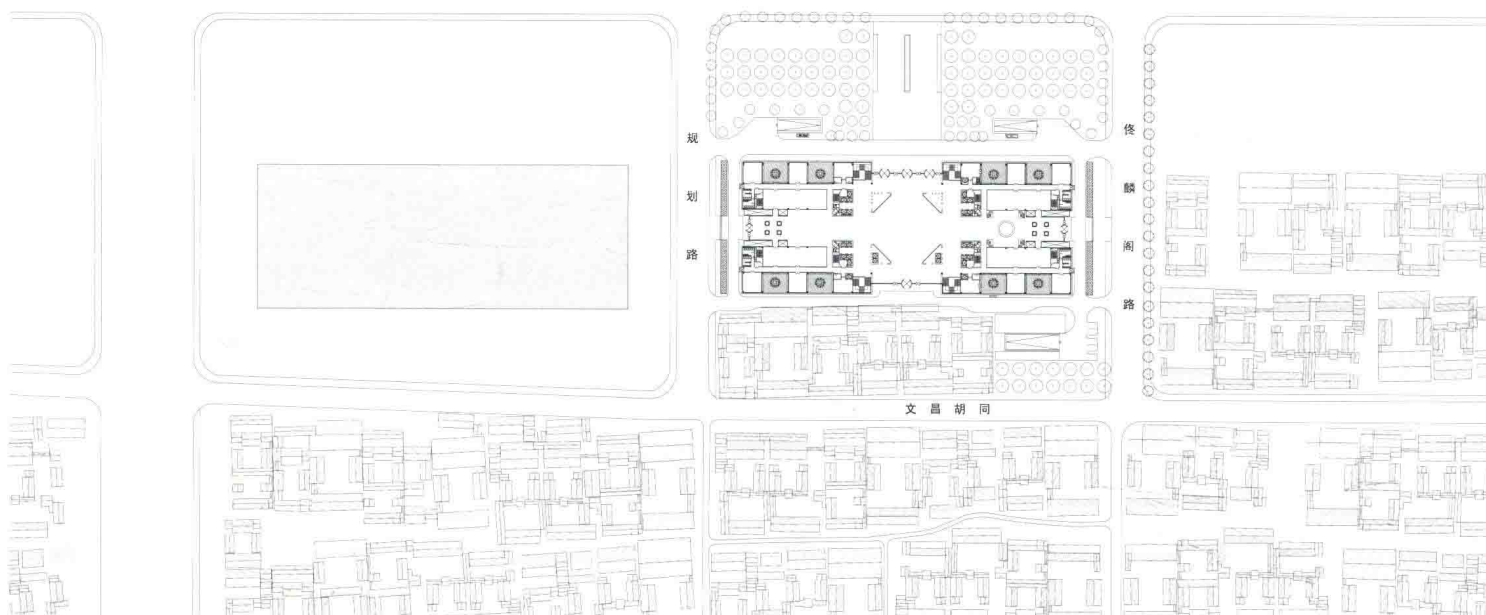
八柱七间

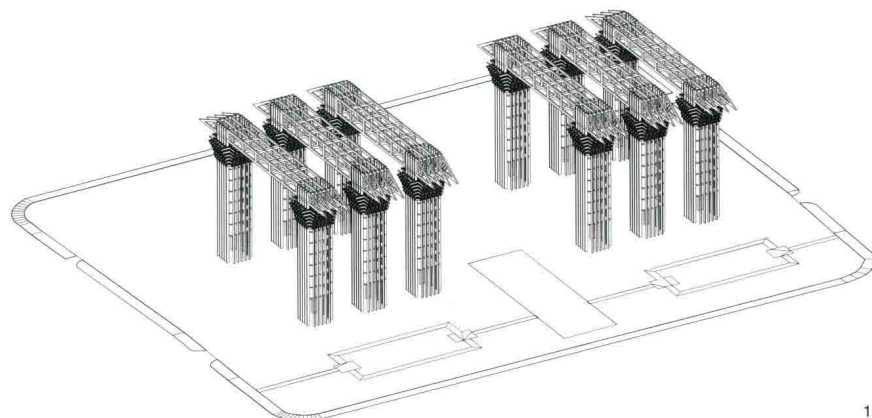
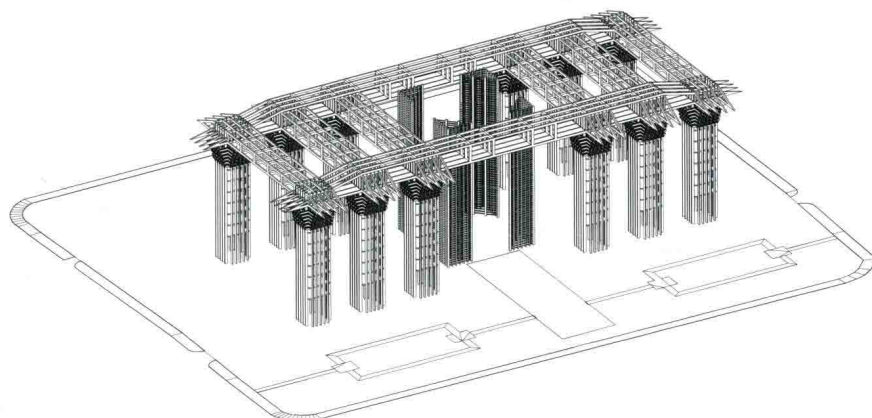
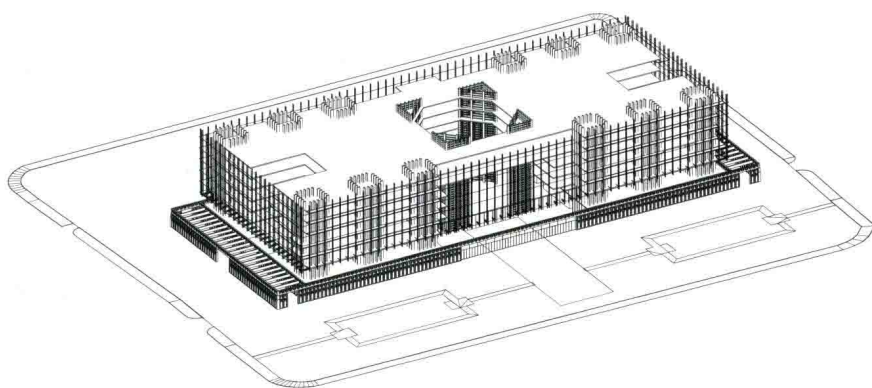
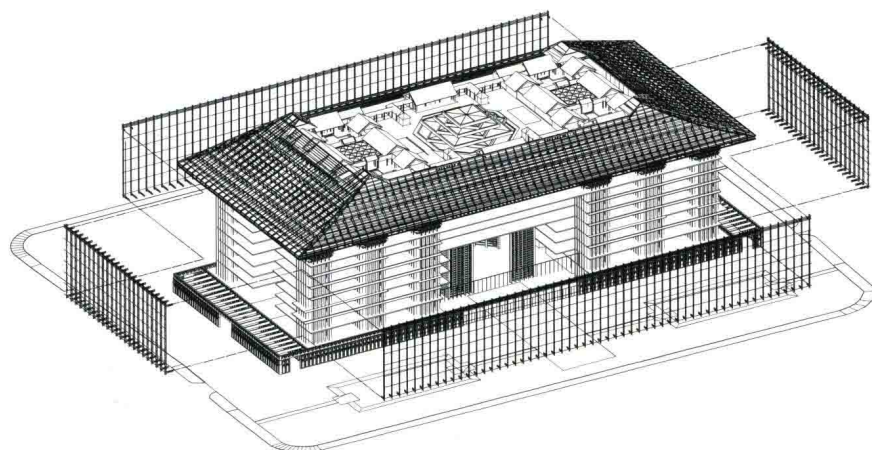
- 3 设计手稿 1
Hand sketch 1
- 4 模型 1
Model 1
- 5 模型 2
Model 2
- 6 设计手稿 2
Hand sketch 2
- 7 设计构思
Concept

7



复兴门内大街（长安街）





8 总平面图
Site plan

9 建筑外景 2
Exterior 2

10 解析模型
Analytic model