

Site plan  
總平圖

Purpose: Office building  
Usage: Scientific research, office  
Designed and completed in 2002 and 2004 respectively  
Location: West Zone of Zhongguan Village, Haidian District  
Building area: 64 553m<sup>2</sup>  
Construction area: 64 289 m<sup>2</sup>  
Site: Zhongguanchun, Beijing  
Total planned floor area: 10 100 m<sup>2</sup>  
Total construction area: 64 380 m<sup>2</sup>  
Total ground construction area: 36 638 m<sup>2</sup>  
Total underground construction area: 27 751 m<sup>2</sup>  
Coverage: 32.3%  
Greening area: 3 637 m<sup>2</sup>  
Greening ratio: 36.0%  
Floor area ratio: 3.63  
Ground parking space: 20 stalls  
Underground parking space: 300 stalls  
Underground bicycle parking space: 900 stalls

用途: 寫字樓  
用途: 科研辦公  
設計/建成: 2002年/2004年  
基地位置: 海澱區中關村西區  
建築面積: 64 553平方米  
建築面積: 64 289平方米  
建造地點: 北京中關村  
規劃總用地面積: 10 100平方米  
總建築面積: 64 380平方米  
地上總建築面積: 36 638平方米  
地下總建築面積: 27 751平方米  
覆蓋率: 32.3%  
綠化面積: 3 637平方米  
綠化率: 36.0%  
容積率: 3.63  
地面停車: 20輛  
地下停車: 300輛  
地下自行車停車: 900輛

## Splendid Times Tower

### 輝煌時代大廈

**Design company:** Institute of Architectural Design & Research Chinese Academy of Sciences  
設計單位: 中國科學院北京設計研究院

Splendid Times Tower is located in the central section of northern west zone of Zhongguan Village, Beijing. It neighbors North Fourth Ring Road and faces Beijing University across a street.

The design aims to satisfy the requirements of urban design and overall planning of west zone of Zhongguan Village, and meanwhile it pays close attention to the special value of the cultural resources and natural scenery of West Hill with a view to create a new order by resolving various contradictions. In the course of designing, baselines, textures, interfaces and other factors which may bring the change of order are all taken into systematical consideration. The means of contraposition, symmetry, and gradual change are applied in the design, thus the proportional system involving the relationships between the architecture and the city, the location and other architectures are reestablished, till at last the new architectural entity is inferred, the fulcrum is acquired between necessity and haphazard, rationality and romance, craft and arts, simpleness and complexity.

#### Between left and right

Buildings in the west zone of Zhongguan Village are just like various actors on the stage, typical in appearance but condition each other and exist

輝煌時代大廈坐落於北京中關村西區北部中段，緊鄰北四環，與北京大學隔路相望。建築方案在滿足城市設計及中關村西區的總體規劃同時，密切關注人文資源及西山自然景觀等特殊價值。在解決各種矛盾之中建立一種新的秩序。設計過程中系統地思考基線、肌理、界面等秩序化元素，通過對位、對稱、漸變等一系列設計手段，重新建立建築與城市、建築與場所、建築與建築之間的一種平衡體系。最終以求解的方式推導生成的新建築，在必然與偶然、理性與浪漫、技術與藝術、簡單與複雜之間尋找平衡的支點。

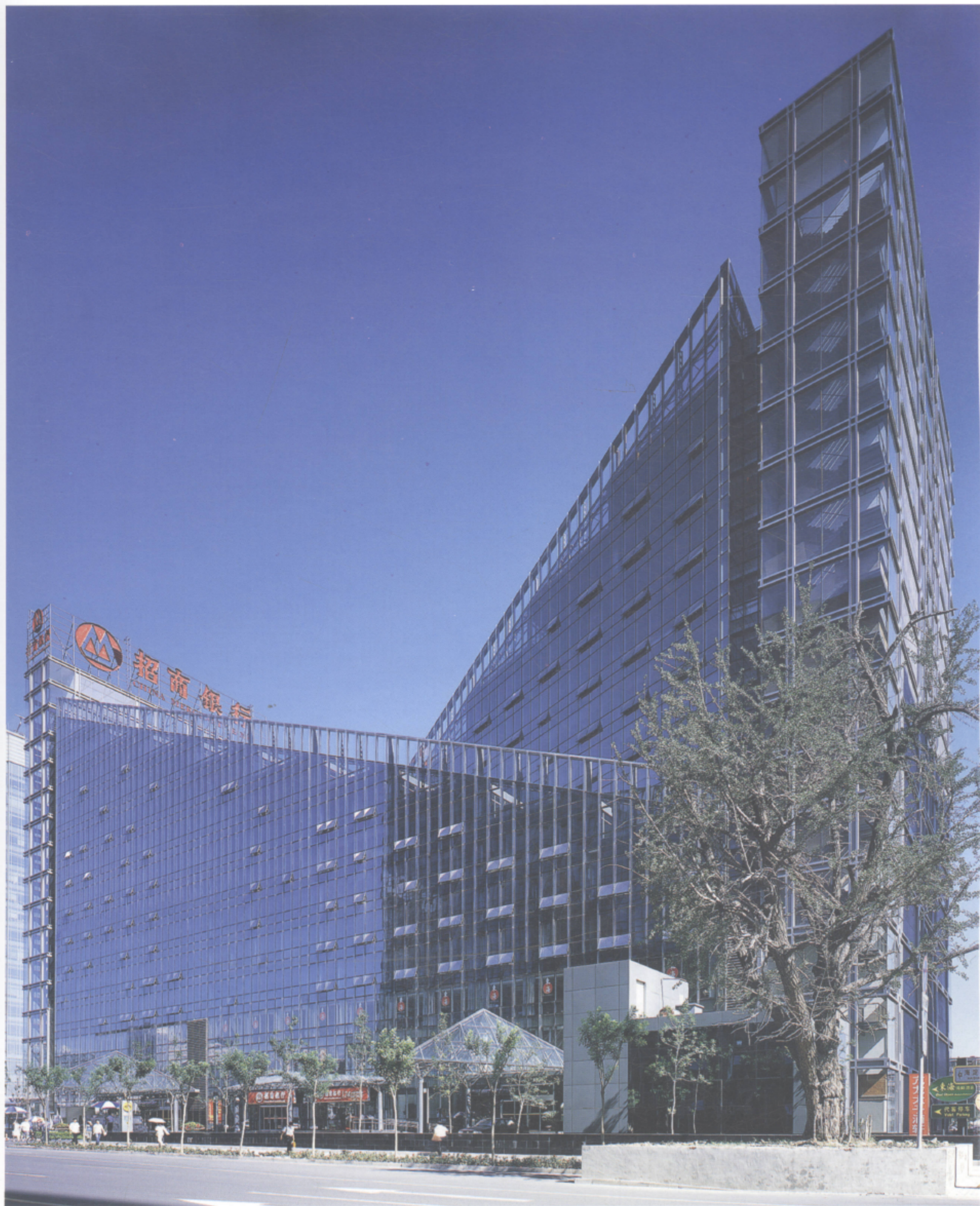
#### 左右之間

中關村西區的各個單體建築正如同臺演出的各種角色，盡管表現各異，但相互制約，最終和諧相處。以群體取勝。輝煌大廈既非核心區主角，也不在角部的顯赫位置，而是處於北部中間，緊鄰四環。無論從角色重要性

或區域位置分析，還是從使用功能來說，均屬“中性”，處於主角和配角之間微妙的“狀態”。作為新建築，既不想嘩眾取寵，也不願甘當配角，於是折兩用中、和而不同成為設計的基本策略。因此，設計手法是從左右建築中提取若干“灰色”屬性要素，轉化為具有自身平衡體系的一種語言與周邊對話。作為中間角色，努力成為合唱隊最認真的一員；作為環境因子，在於場所的時間和空間保持一致的同時，表現自身卓而不凡的品質。

#### 內外之間

輝煌大廈同時處於西區邊界和道路邊界，“邊緣效應”一方面表現在南部內向性和北部外向性的平衡狀態，而形成對此時此地的回應。潛在的可能性是內外之間溝通。另一方面，表現在居中為正而形成的終極感，而形成辦公建築所需要的尊嚴和秩序。因此，





harmoniously and make together a complex of higher quality. Splendid Times Tower is not the key building in the central area, nor is it located at the distinct position. It lies in the center of the north part and is adjacent to Fourth Ring Road. It is of moderate significance as far as its importance, position in the area and its functions are concerned. Thus it is neither a leading actor nor a supporting actor; its position is quite subtle. As a new building, it is no fond of flubdub, nor does it satisfies with the supporting role. Therefore, a compromise is made in the basic design strategy. In the design, the "grey" factor of the buildings on the left and right are distilled and transformed into a language for self-balance and dialogue with the surroundings. As an ordinary actor, it tries to be one who is most devoted. As a factor of the surroundings, it tends to show the outstanding quality while coordinating with the time and space of the location.

### Between inside and outside

Splendid Times Tower lies on the boundary of the west zone and the border of the road. "The marginal effect" is, on the one hand, reflected in the proportional state between introversion in the south and extraversion in the north, which makes it possible for the response of the time and space and the communication of the inner and outer space, on the other, reflected in the sense of ultimate creating by the square form in the middle, which help nurture the dignity and order of office building. Just for this reason, three interconnected passages are built on the top, groundwork and "atrium in the city" for the communication between inner and outer space: ① the concave of the top profile, which is the active compromise for effective controlling the height and creating the sight line for inner and outer communication and reducing to the greatest extent the shadows casting by the Fourth Ring Road. It stresses on contributing to the city and meanwhile brings the vitality and liveliness to the north garden. ② the super white Low-e glasses in the first three stories aim to connect the inner and outer space and ensure the openness of the sight. The obvious advantage is shown in the deepening of the horizontal level and the sense of floating in the vertical direction. ③ the lateral atrium of different size in the north and south are shared lobbies on the response of the external space. The marginal effect is here materialized in the presence of "urban lateral atrium" by embedding the

建築在頂部、基座、"城市中庭"構成內外之間聯系的三個通道：①頂部輪廓的內凹，是合理限高下主動的妥協，以便獲得內外溝通而產生的視線通廊，並最大程度減少四環路中陰影。在強調為城市做出貢獻時，帶給北部花園活力和生機。②基座三層的超白Low-e玻璃試圖造成內外貫通，視線流動，明顯優勢表現在水平方向"景深"增大以及垂直方向的飄浮感。③南北兩個邊庭是對兩種外部空間做出不同尺度反應的共享大廳，邊緣效應反映在外部空間被嵌入到建築內部而形成的"城市邊庭"。

### 上下之間

總體關係中的限定條件是在矩形總圖中完成設計。因此，設計是基於界面關係、對位關係、基線網絡思考而形成的外表平滑簡潔、內部變化的豐富的建築形態。但重要的是，平面矩形並非決定體形矩形的必然性，可能性存在於蛻變過程和複雜幾何遊戲的樂趣中。這種至下而上的漸變是在功能決定論下對"規矩"的重新思考。雙角錐形式的邏輯源於分別設置於盡端的兩個交通核心有節奏的收分所形成的金字塔形態，並且由表及裏地體現出來，而且上下之間階梯式的空中花園形態的邏輯背後是每層辦公空間具有三個方向的景觀資源。這種變化有別於南北向辦公樓的追求，而使每層景觀指向西山景區。從而在某種意義上，這種品質的唯一性使其具有獨特的場所精神。

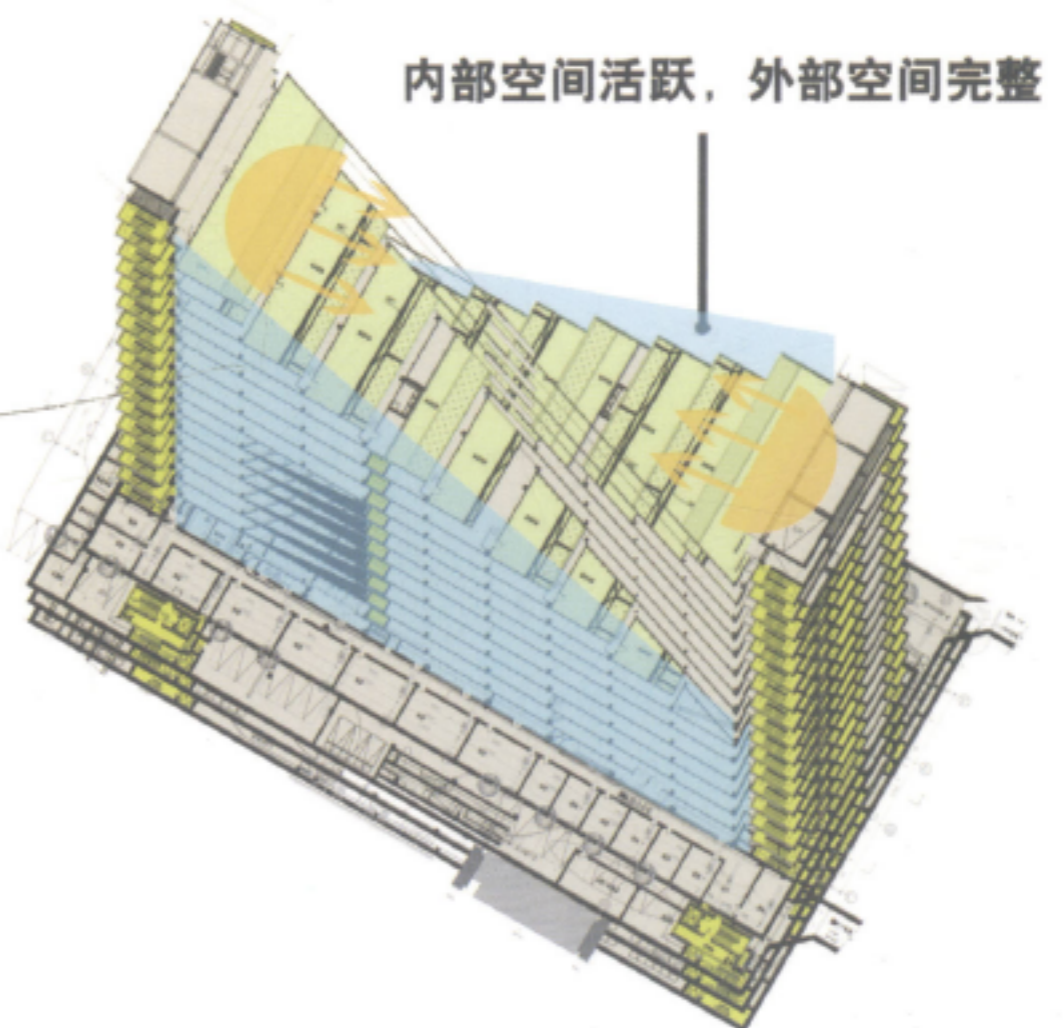
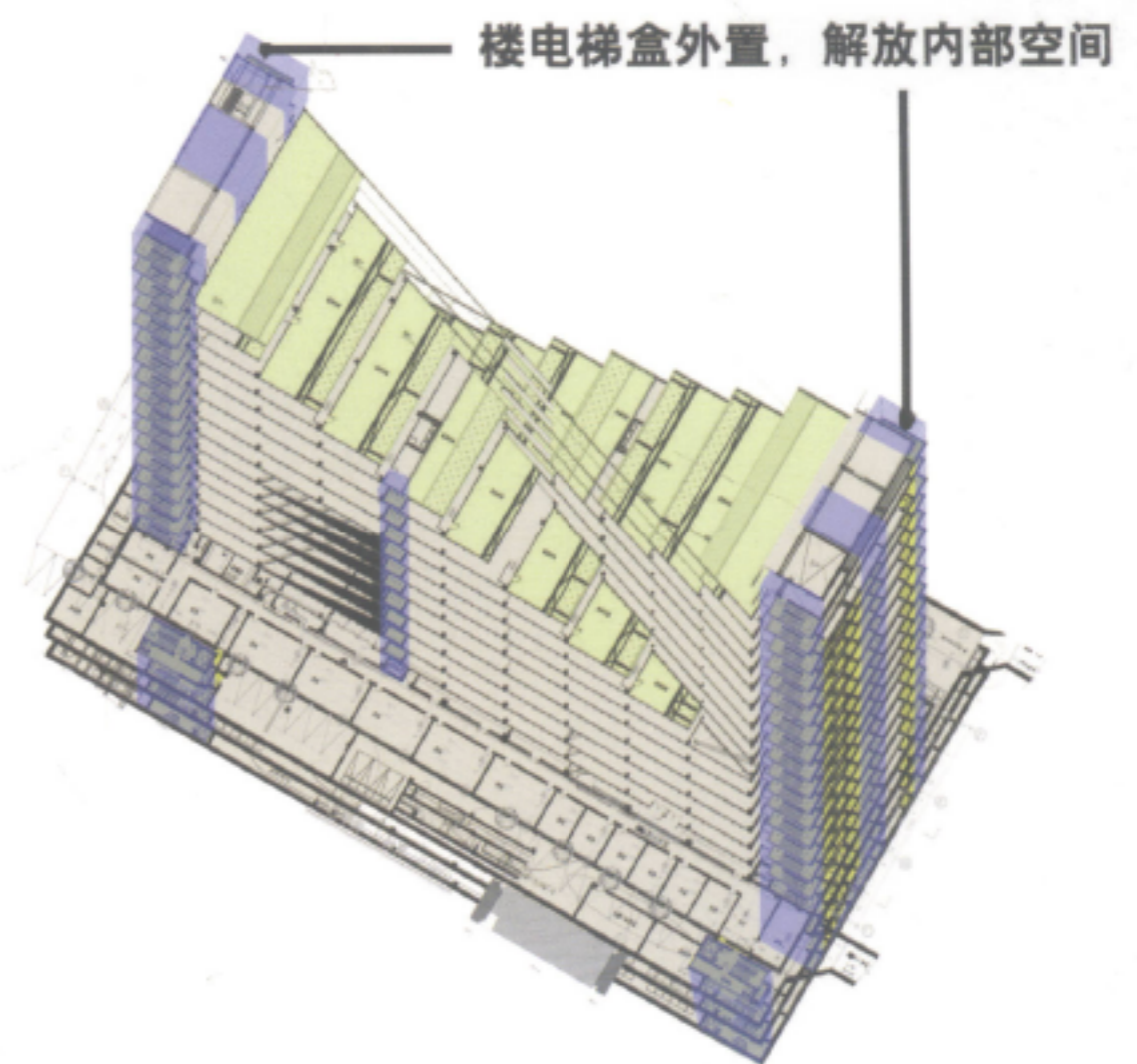
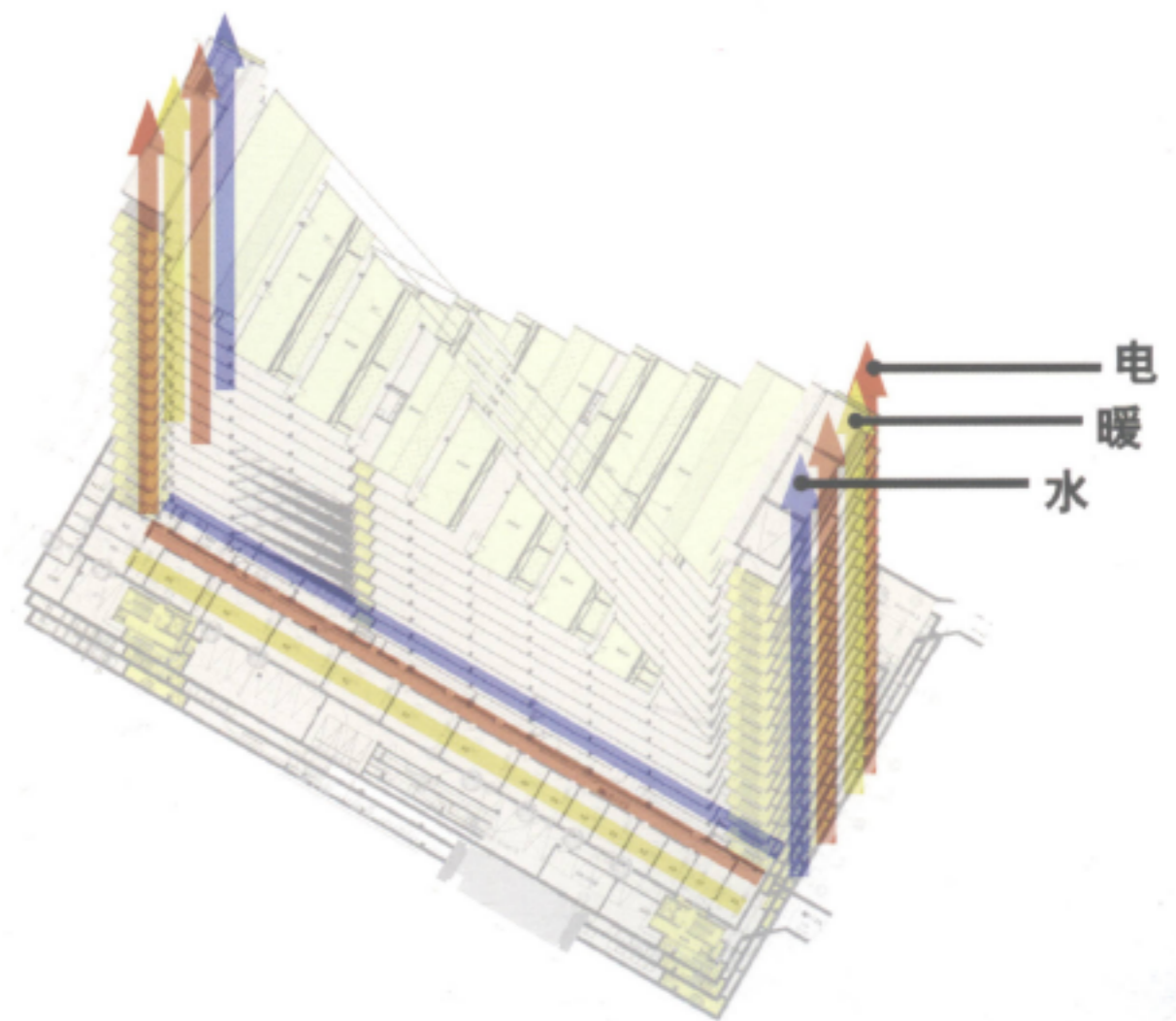
### 表裏之間

建築表皮與其說是被設計出來的，不如說是被反映出來的。這種主張又再次體現在輝煌大廈的設計始終。可以說它的形式語言是在

敘述建造方式、結構形態、功能布局，以及直接表現為鋼結構所應有的骨感和透明的品質：兩端外露的骨骼體系是具有半透明的交通核心，表現為鋼板網孔所遮蔽的設備用房和衛生設施以及格構梁柱之間的透明性所強調的樓電梯與外界的溝通；兩片高塔之間是可自由劃分的支撐體系形如懸索橋梁，象徵鏈接、跨越、溝通；基座三層部分公共性表現在超白透明玻璃，四層及以上的獨立空間是借助高透低反的灰色Low-e玻璃，玻璃女兒牆的內部則是另一種綠化生機。所有透明品質微差變化標識著功能單元的變化，結果是簡潔的表皮與內部幾何秩序的平衡體系。

### 結語

輝煌大廈的自身的平衡體系，表現在隱約可見的對稱圖形下相互錯動的三角錐體而構成的動態平衡體系。這種動態是由內而外，它激活了一種力量，凝聚於"雙塔"之中，成爲一種高、精、尖的象征。融匯在金字塔的神秘和巴比倫通天塔的理想之中。然而這種理想主義的表達和幾何的複雜性以及"健康"建築的追求似乎被"皇冠式"雙角錐形態淹沒了。盡管如此，引以爲自豪的是堅持批判表皮主義觀念，用簡潔手法與複雜經驗，執著於兩者之間的平衡體系。





outer space into the inner part of the building.

#### **Between upside and downside**

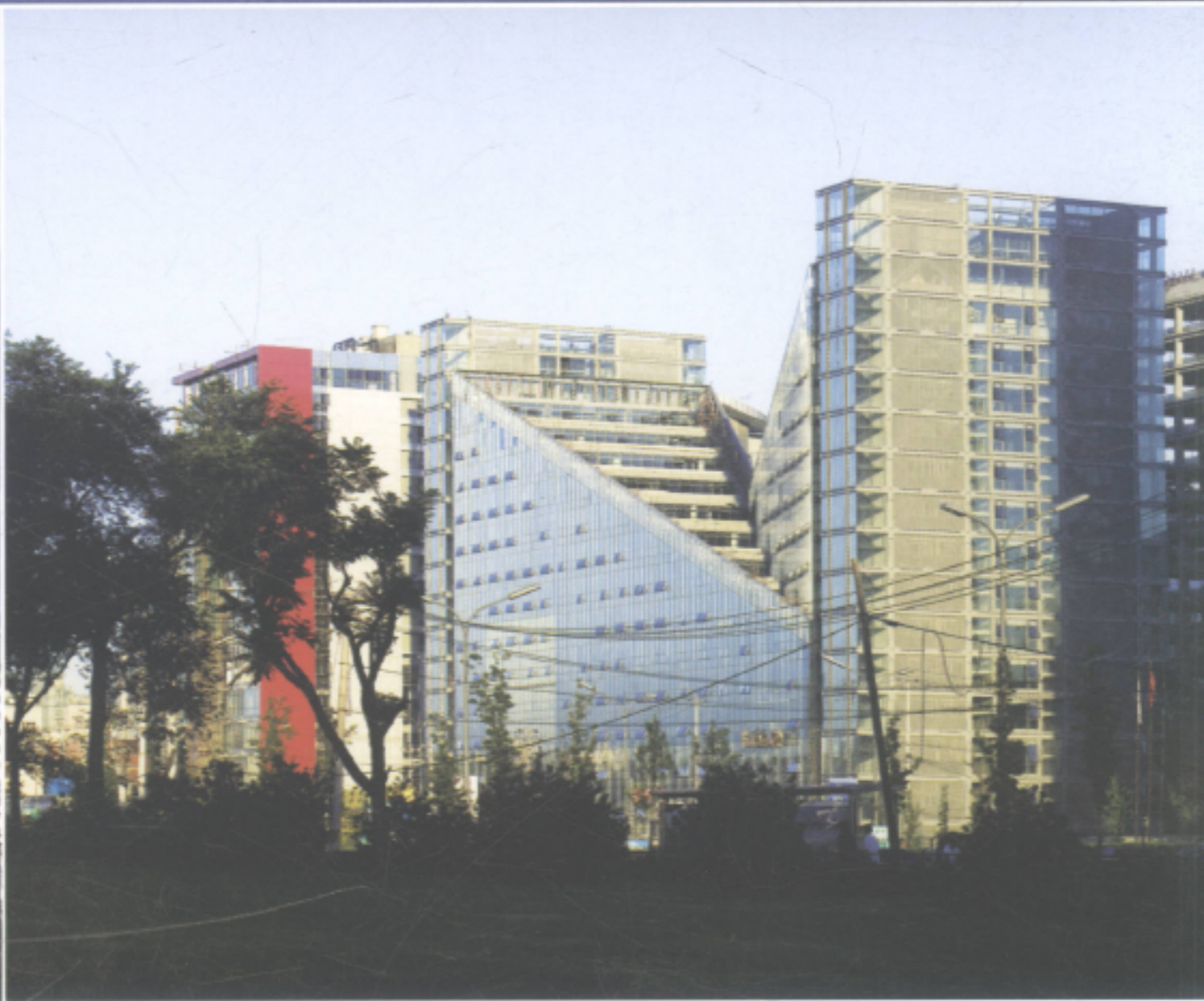
The restriction in the general relations is indicated in the necessity of designing in the rectangular structure. The design, therefore, is an architectural state which is based on the relationship between interfaces, contraposition and the reflections on baseline network and thus is smooth and concise outside and changeable and profuse inside. Most important of all, two-dimensional rectangle is not the decisive factor for defining the rectangular body. The possibility lies in the metamorphosis and the pleasure of complicated geometrical games. The metamorphosis from the upside to the downside is the new reflections on "propriety" in light of functional determinism. The logic of double pyramids is rooted from the configuration pyramids creating by the rhythmical extending and converging of the two transport centers. They are symbolized from inside to the outside. The ladder-styled hanging garden forms enrich the scenery resources of the offices on each storey from three directions. The modification is different from the pursuit of the north-to-south office buildings. The scenery of each storey can be guided to the West Hill Scenic Spot. In a sense, the exclusiveness of the quality renders it the typical site character.

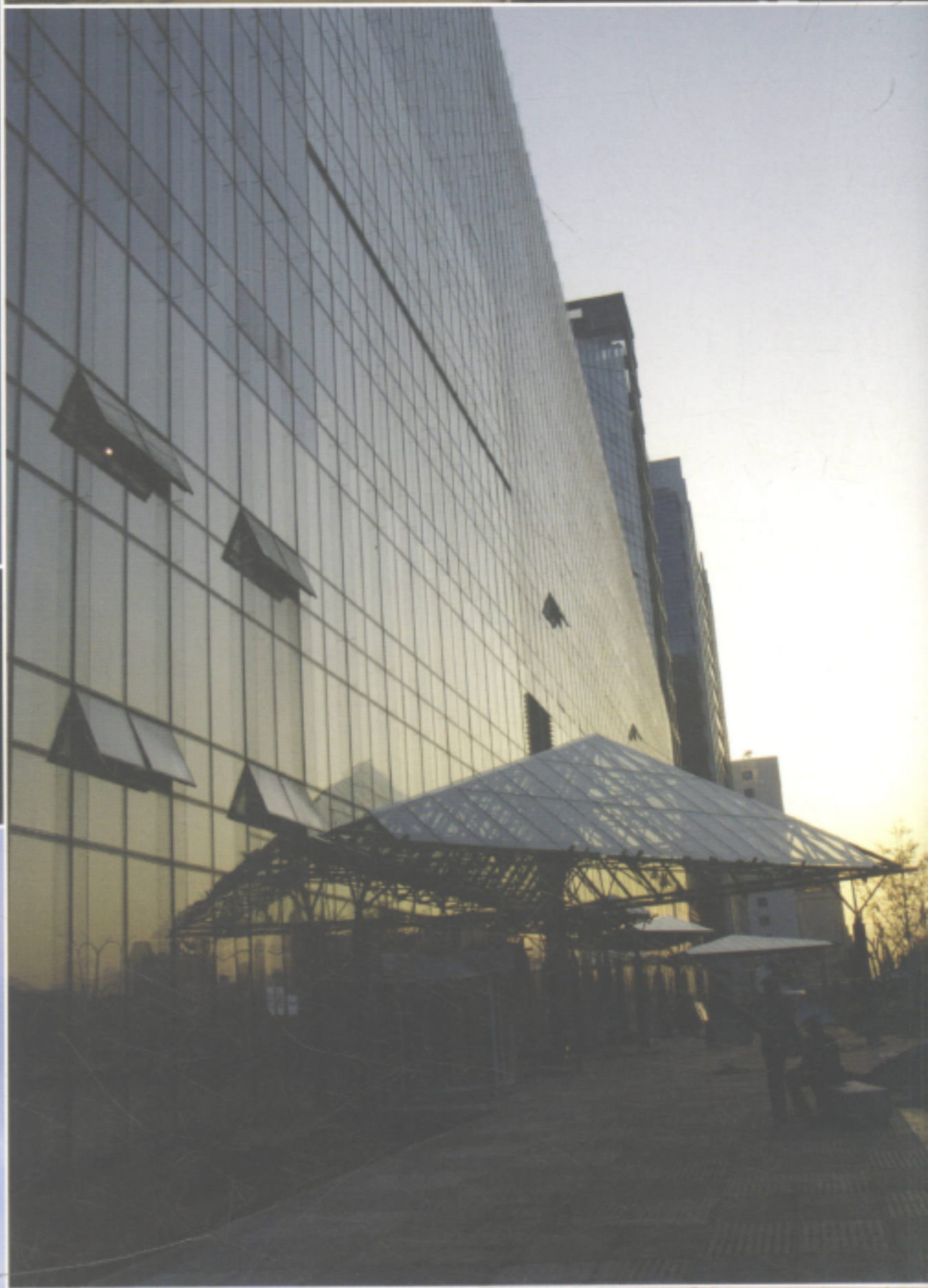
#### **Between interior and exterior**

The coat of the architecture is not so much being designed as being reflected. The proposition is once again embodied in the whole process of designing Splendid Times Tower. The formal language is , so to speak, used to narrate the means of building, structure and functional layout as well as the direct manifestation of the necessary sense of solidness and the nature of transparency: the bony frame exposing on both ends is the translucent communication center. The equipment room, sanitation facility covered by the steel mesh and the gridding transparency between girders and columns can help get in touch with the outside world. The freely-divided supporting system exists between the two towers and is just like a suspension bridge, symbolizing interlinkage, spanning, and communication. The commonness of the first three stories is materialized by applying super white glass. The independent space above the fourth story makes use of the highly transparent and lowly reflective Low-e. The inside of the glass daughter wall is another kind of virescence. The subtle adjustment of the transparency indicates the transition of functional units, thus the proportional system with simple surface and geometrically-structured inside emerges.

#### **Conclusion**

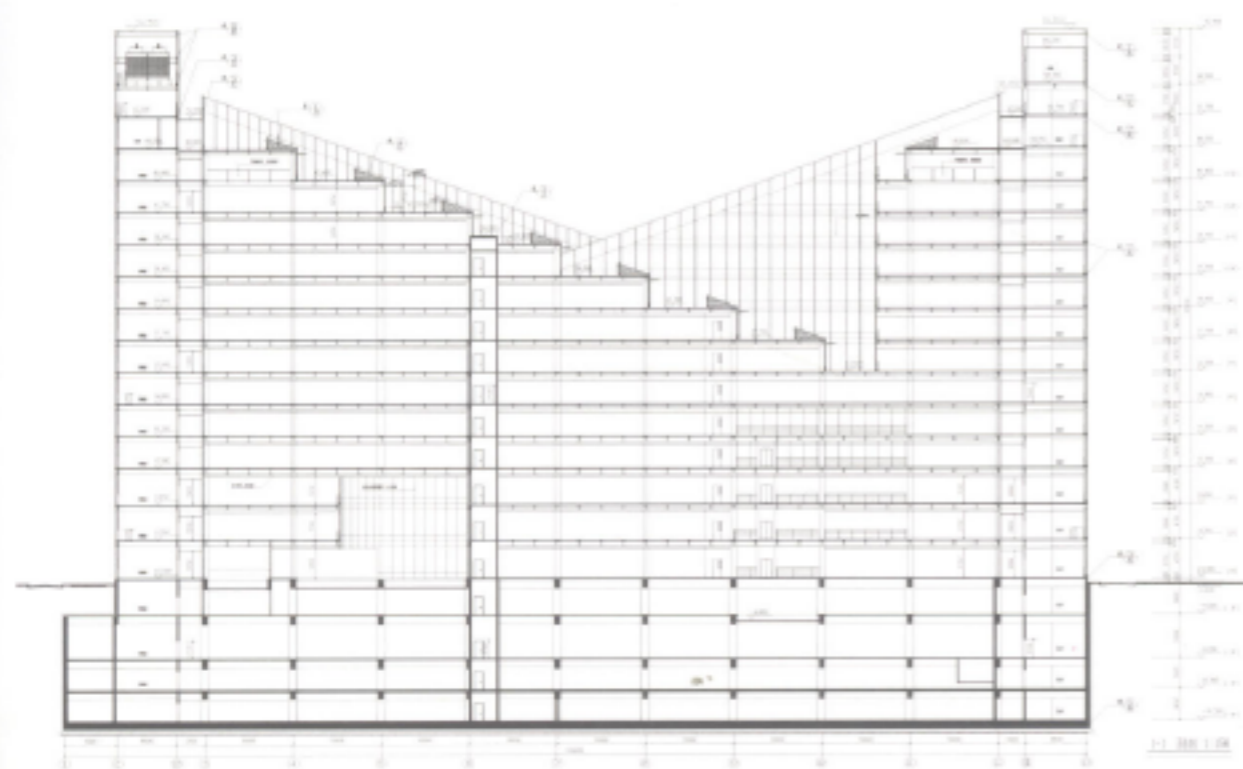
The proportional system of Splendid Times Tower is reflected in dynamic proportional system consisting of random cones and the looming symmetrical figures. The dynamics is realized from the inside to the outside. It vitalizes a kind of strength and converges them in the "twin tower" and makes them the symbol of being advanced, refined and sophisticated so that they can be absorbed in the mystery of pyramids and the ideal of Babel in Babylon. However, the idealistic expression and the complexity of geometry as well as the "healthy" architecture are seemingly drawn by the "crown-like" double cones. Nevertheless, what we take pride in is its adherence to the critical surfacism. It applies the concise craftsmanship and rich experience and concentrates on the proportional system in between.



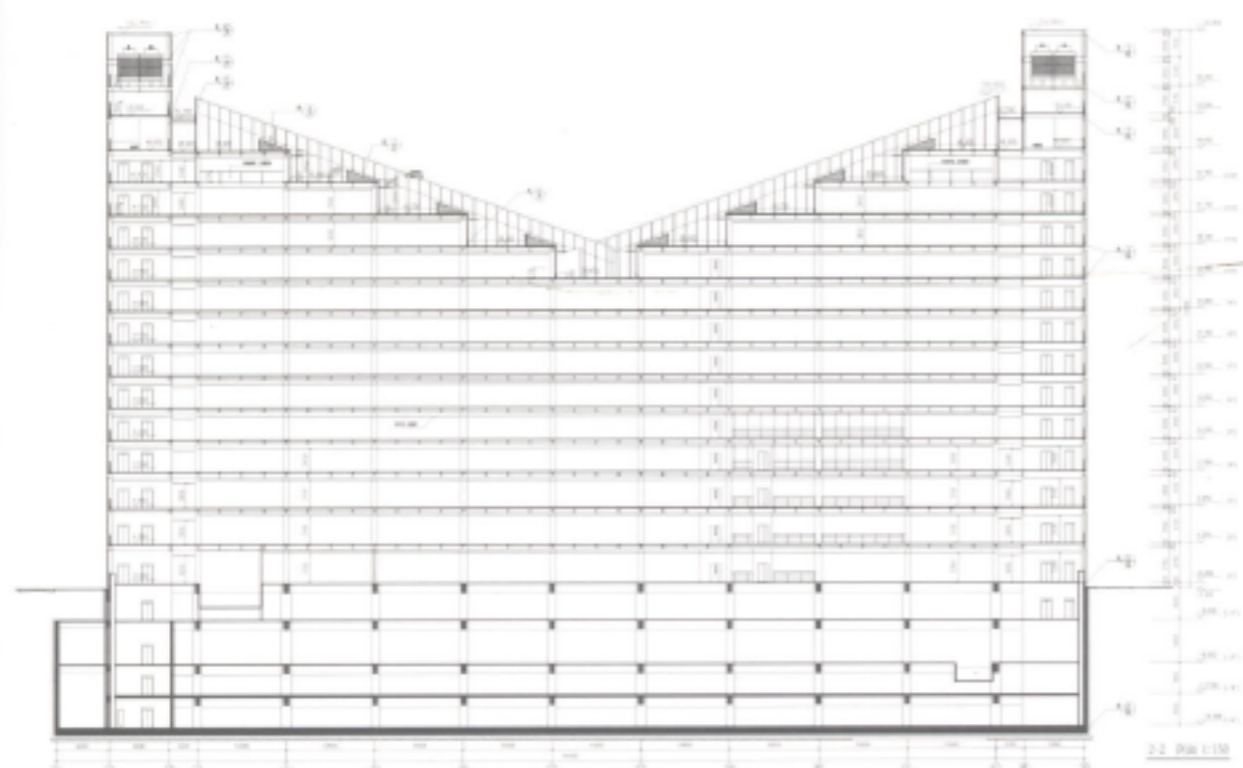




Section  
剖面圖



Section  
剖面圖



Section  
剖面圖



1st plan  
一層平面圖



2nd plan  
二層平面圖



3rd plan  
三層平面圖



7th plan  
七層平面圖



9th plan  
九層平面圖



11th plan  
十一層平面圖