

Site plan
總平圖

Construction drawing designed by: China Architectural Design & Research Institute
 Responsible person: Tang Jun, Li Baoming
 General layout drawing: Huang Yaru
 Structure: Ren Qingying, Zhang Ruilong, Fan Chong
 Water & wastewater: Guo Ruyan, Jin Xiaohong
 Heating ventilating & air conditioning: Guan Wenji, Zhang Li
 Electric & Telecommunication: Sun Chengqun, Li Junmin
 Indoor: Zhang Ye
 Landscape: Li Cundong
 Cooperator: AREP
 Client: The Owner's Committee of The New Capital Museum
 Designed in 2001, completed at the end of 2005, and officially opened to outside in 2006
 Location: Southwest corner at the cross between Fuxing Men Wai Street and Baiyun Road of Beijing.
 Site area: 24 133.7 m²
 Floor area: 63 390 m², of which: 31 815 m² on the ground and 31 575 m² underground
 Structure: Steel Reinforced Concrete at the lower part.
 Framework: sheer wall, steel structure roof at the upper part (above 100 years of using duration)
 Floor height(cornice): 36.40m

施工圖設計: 中國建築設計研究院
 建築負責人: 湯鈞、李寶明
 總圖: 黃雅茹
 結構: 任慶英、張瑞龍、範重
 給排水: 郭汝艷、靳曉紅
 暖通空調: 關文吉、張力
 電氣電訊: 孫成群、李俊民
 室內: 張燁
 景觀: 李存東
 合作方: AREP
 業主: 首都博物館業主委員會
 2001年開始設計, 2005年底竣工, 2006年正式對外開放方案
 (國際競標)
 建設地點: 北京復興門外大街與白雲路交叉口西南角
 用地面積: 24133.7平方米
 總建築面積: 63 390平方米
 其中: 地上31 815平方米, 地下31 575平方米
 結構形式: 下部鋼筋混凝土框架-剪力牆, 上部鋼結構屋蓋
 (耐久年限100年以上)
 建築高度(檐口): 36.40m

The New Capital Museum

中國首都博物館新館

Scheme (international tendering), preliminary designer: AREP Design Company + China Architectural Design & Research Institute

Architects: Cui Kai, Cui Haidong

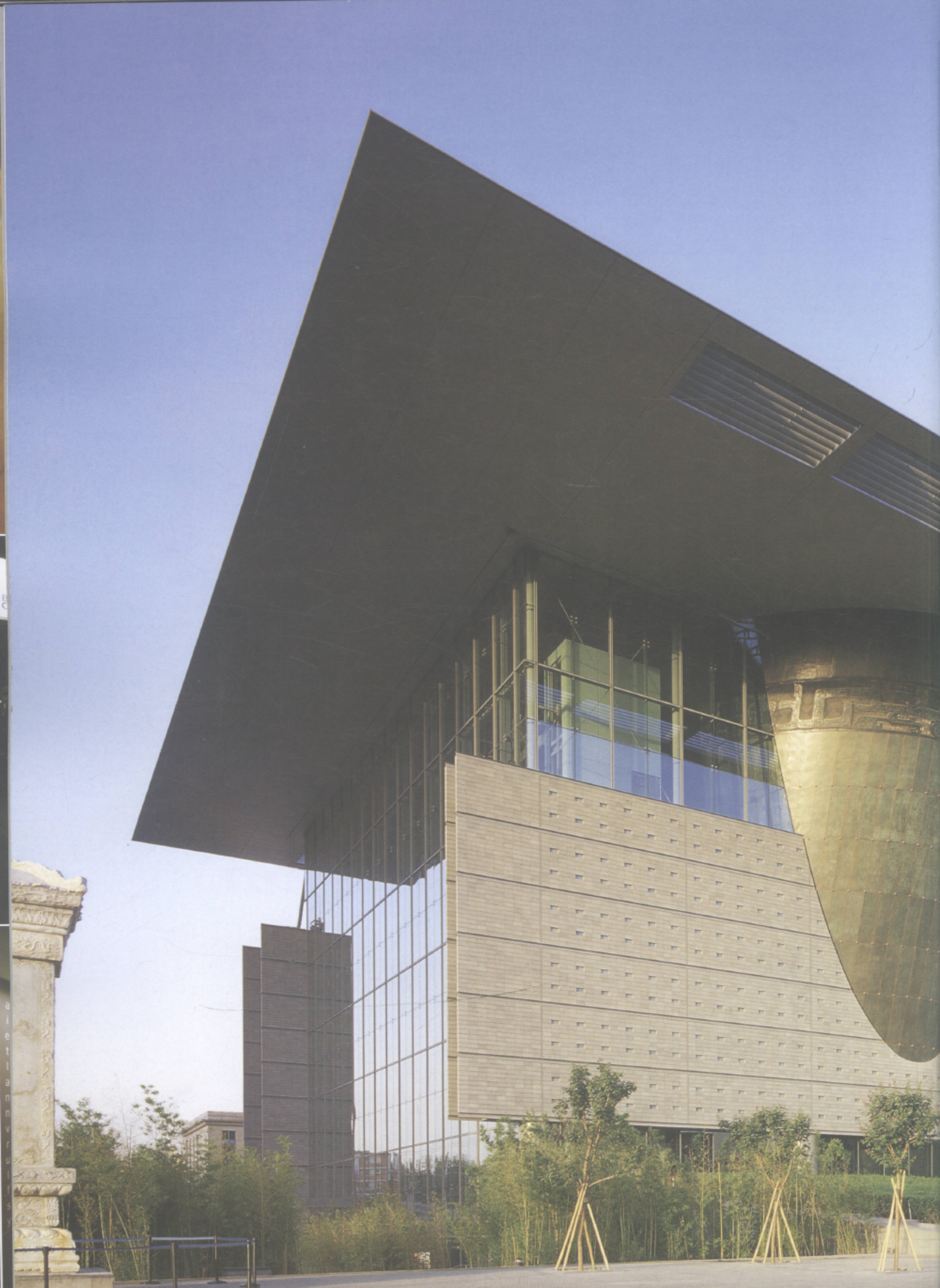
初步設計: 法國AREP建築設計公司 + 中國建築設計研究院

設計主持人: 崔愷、崔海東

The New Capital Museum is the landmark building of Chang'an Avenue, and its ultimate goal is: green, scientific and technological, and humanistic. The concise rectangle surface collaborates with Beijing City, and non-symmetric structure is harmonizing with the street space; traditional materials like bronze scrap, timber, and brick reflect the history of ancient Beijing, and advanced construction technology brings you to modernized society. The architecture changes people's viewpoint to traditional museum, which was stiff and tedious, and it creates open and bright cultural environment for the citizens. In addition, it also employed roof solar panel, siphonic rainwater drainage system, pre-tensioned girder and steel tubes, large size steel roof, metal ceilings, and advanced fire control and security system and intelligent system, which comprehensively advanced the architecture's technology content.

首都博物館新館為長安街標志性建築, 以綠色首博、科技首博、人文首博為目標。簡潔的矩形平面與北京城格局協調, 非對稱的形態呼應街角空間。青銅、木材、陶磚等傳統材料代表老北京的歷史, 先進的建造技術體現新北京的現代。打破傳統博物館封閉沉悶的感覺, 為市民營造開放、明亮的文化休閒環境。採用屋頂太陽能電池板、虹吸式雨水系統、預應力砼和鋼管砼、大型鋼屋蓋和金屬吊頂、先進的消防安防和智能化系統等, 全面提升科技含量。

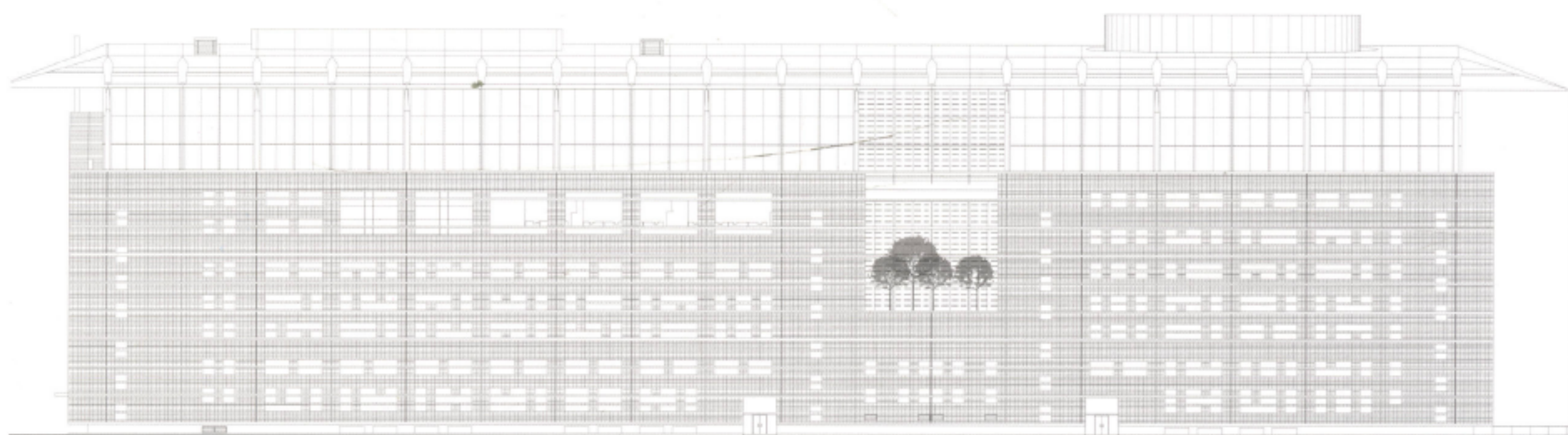




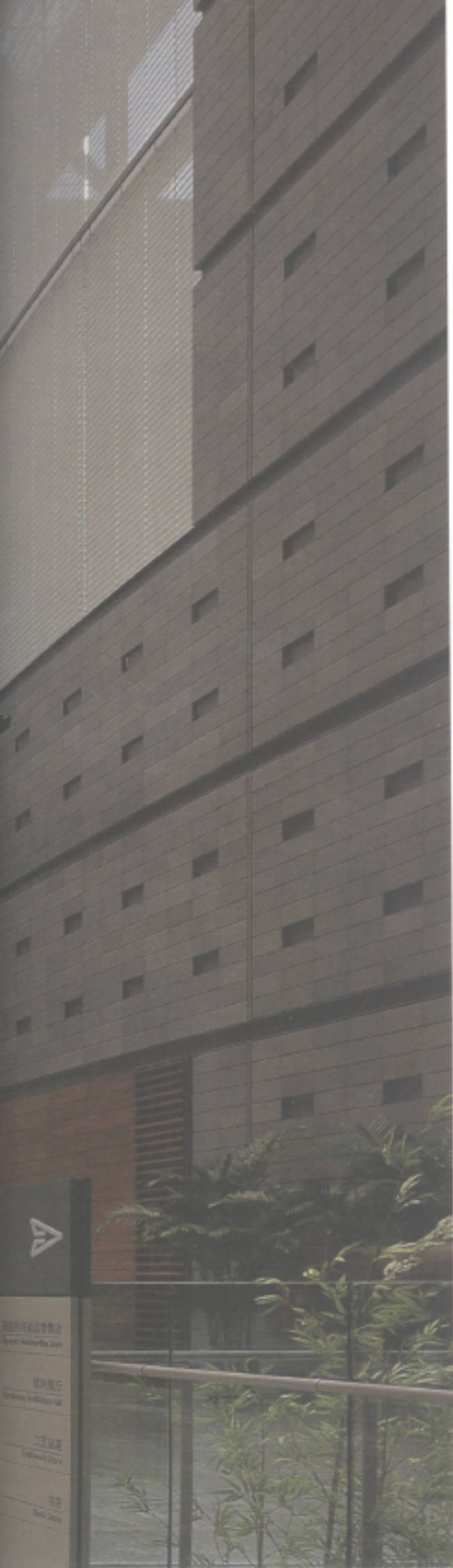


首都博物馆
2006

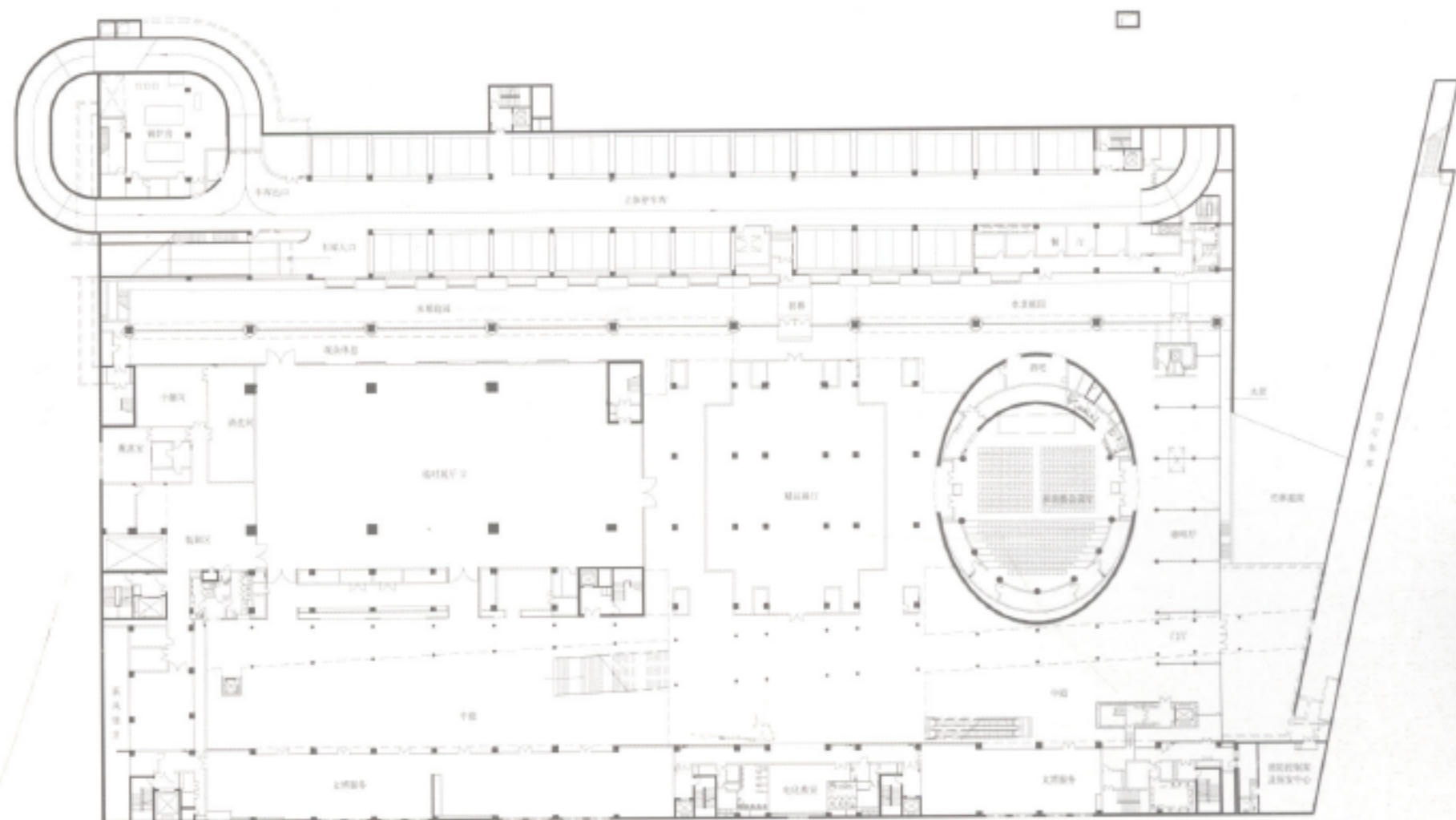
文明创新 绿色生活



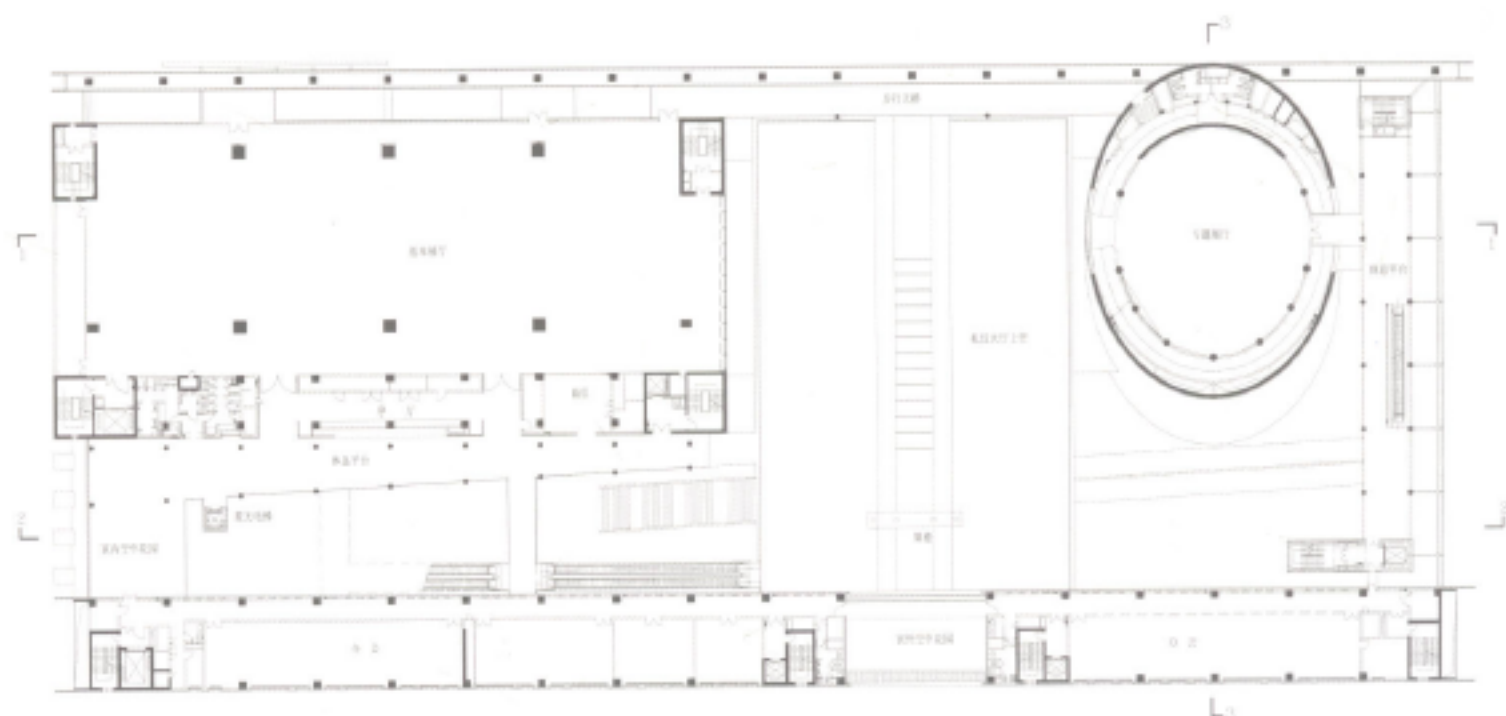
South elevation
南立面图



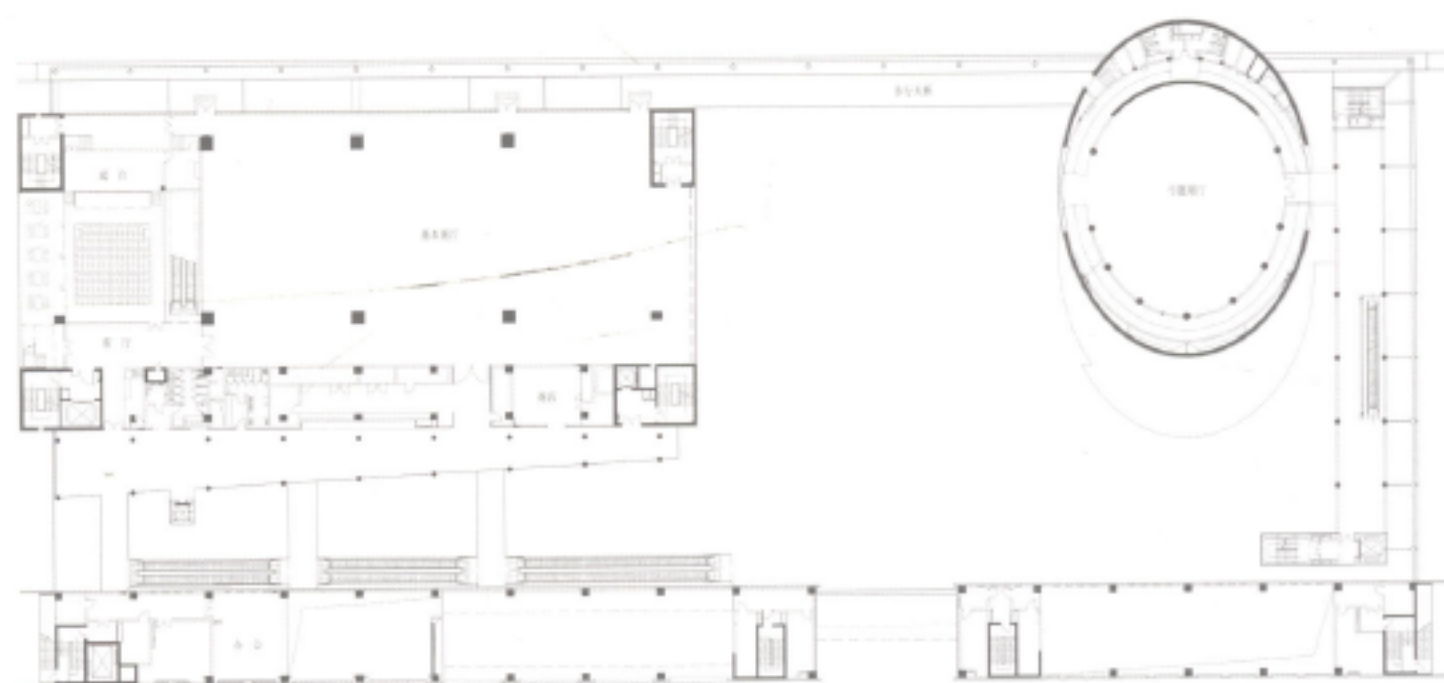
2nd floor plan
二層平面圖



1st basement floor plan
地下一層平面圖

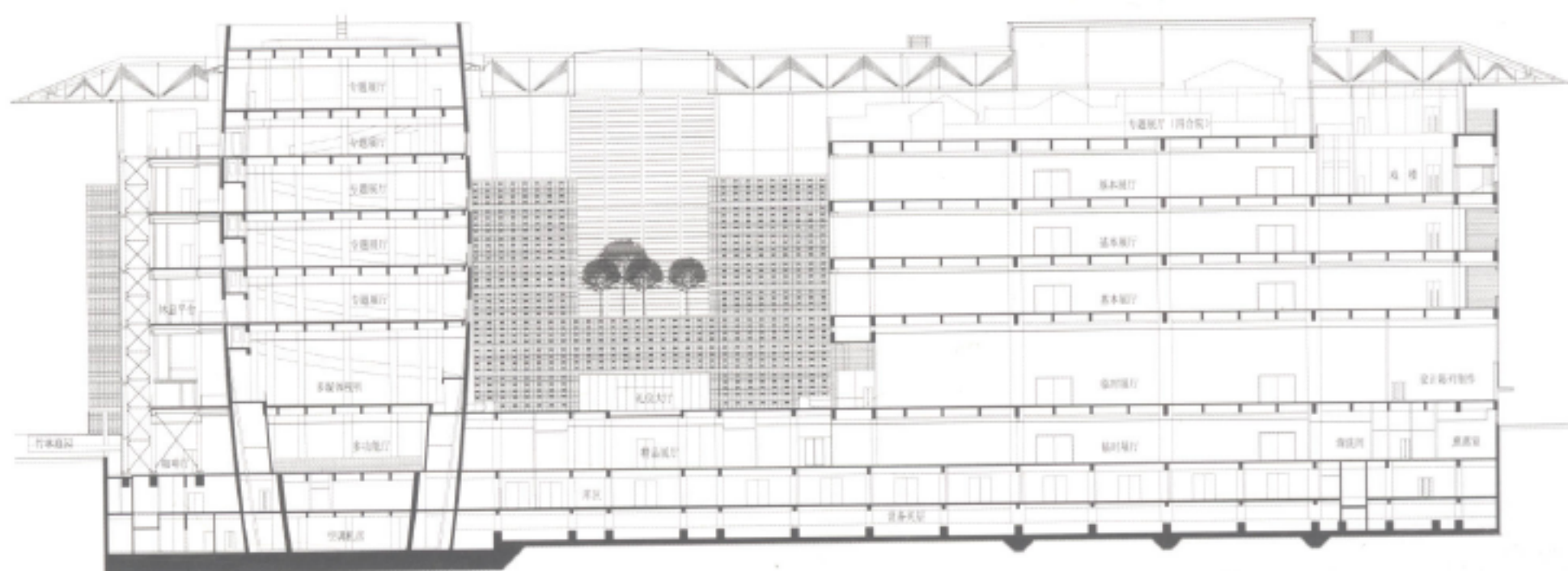


Plan
平面圖

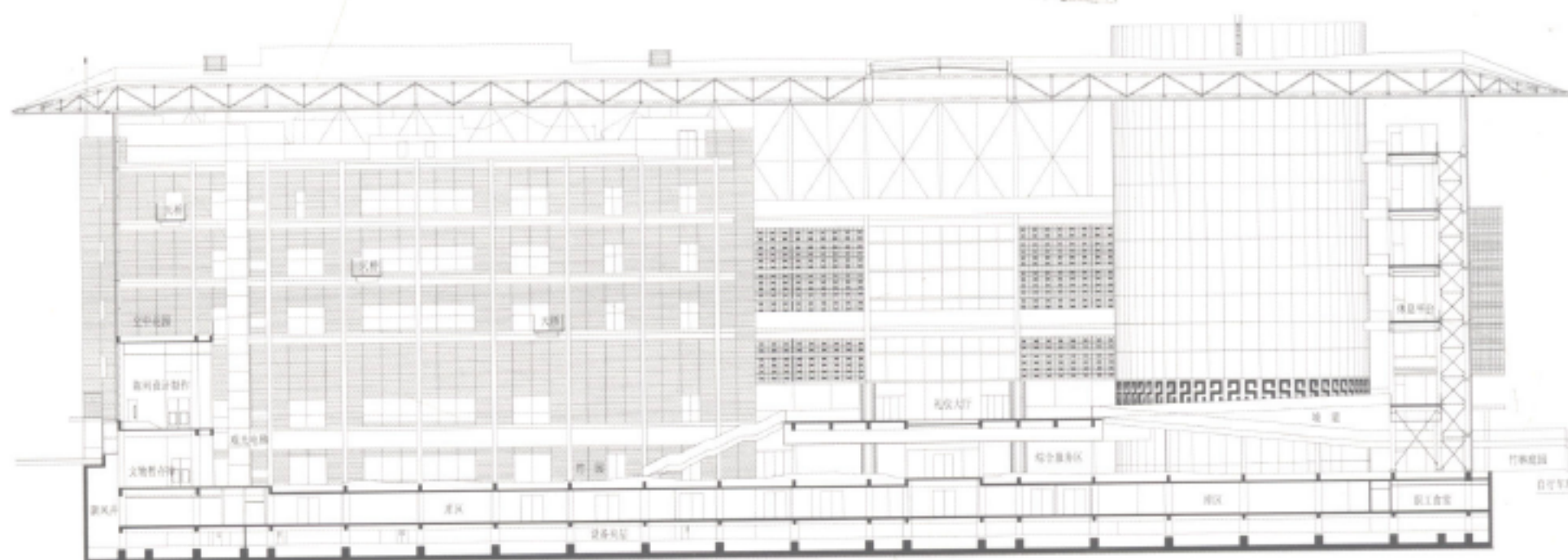


West elevation
西立面圖

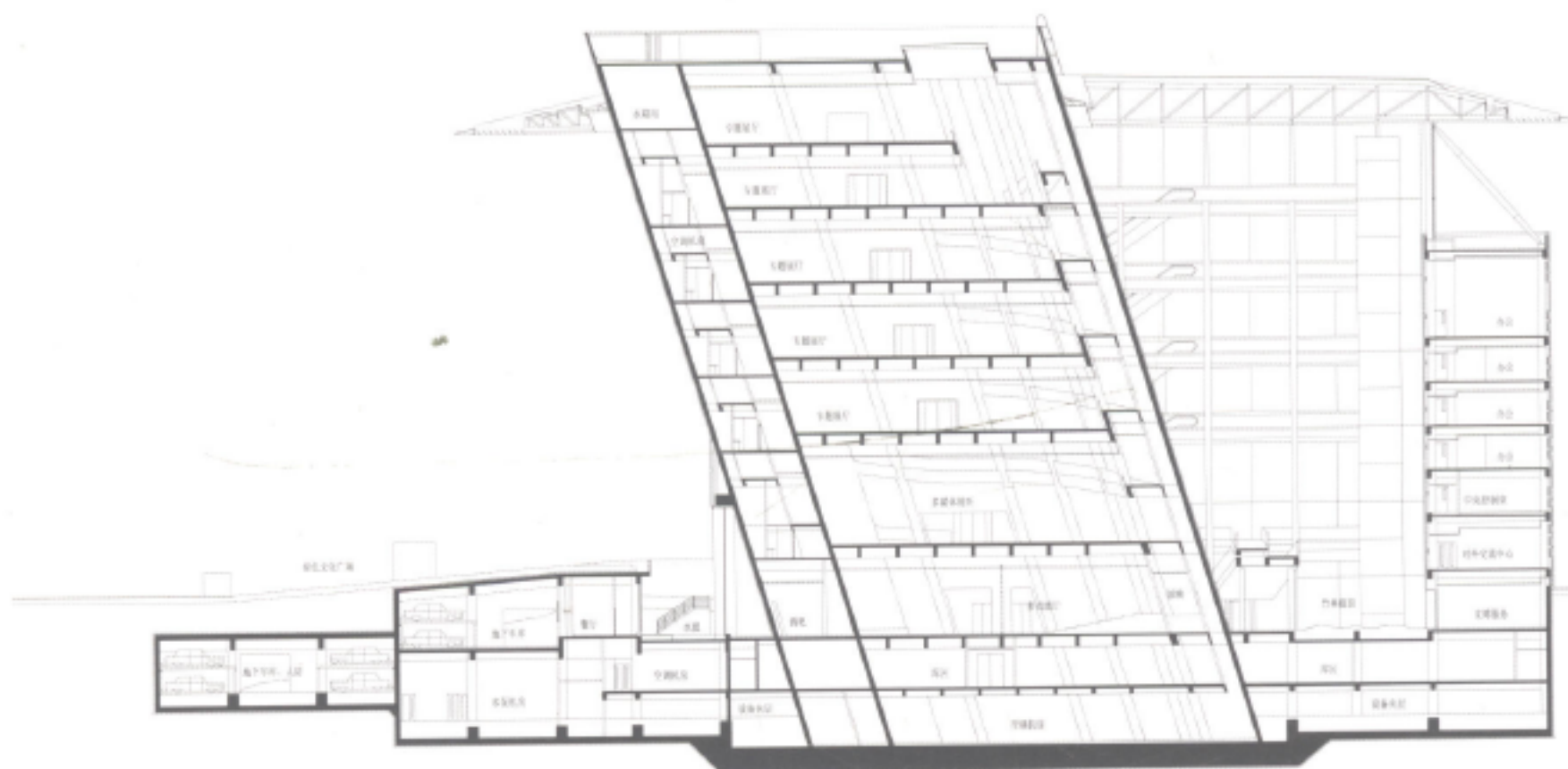




1-1 Section
1-1剖面图



2-2 Section
2-2剖面图



3-3 Section
3-3剖面图

Location: Anyang, Henan province
Site area: 6 520 m²
Floor area: 3 525 m²

地點: 河南省安陽
基地面積: 6520平方米
樓板面積: 3525平方米



Site plan
總平面

Yin Ruins Museum

殷墟博物館

Architect: Cui Kai
設計師: 崔愷

Engineering Overview

Engineering site for Yin Ruins Museum is located at west bank of Huan River in northwest of Anyang City of Henan Province. There is a narrow place between palace and ancestor's temple and the river channel, and such place is 100m long from the south to north and 50m wide from the west to east. Such base is the oscillation area of Hen River's riverbed, and complementary archaeological survey has confirmed that there is no cultural relic underground.

Design Principle

The design should consider the relic and its surroundings, in order to desalinate and hide the buildings and reduce the interference to relic area. In this case, the scheme has the following characteristics: to make the building body sink underground, and cover the building with earth, in order to harmonize the building with its surroundings.

Intension and Conception

The architectural design shall consider fully showcasing the archeological achievements and cultural value of rare cultural relics. The sinking entrance and central courtyard imply the spatial structure of the Emperor Tomb; the exhibition hall's layout and size indicate the proportion of buildings in palace area. Part of the courtyard at middle entrance employs bronze veneer wall, and oracle marks in the pool directly reflect Yin Ruins' unearthed cultural relics renowned in the world: oracle and bronze ware. All the detailed processing to the spatial forms and materials is hidden on the visitor path; therefore, the centrally sunken courtyard and indoor space will not exert

工程概况

殷墟博物館工程用地位于河南省安陽市區西北洹河西岸。宮殿宗廟遺址區與河道之間的狹長地帶，洹河河床的擺動區域。該用地南北長100米，東西平均寬50米。擬建博物館建築規模為地下一層約3500平方米。博物館內主要展示殷墟出土的珍貴歷史文物，為中外遊客在游覽殷墟時提供了一個科學地了解中華文化源流的場所。

設計原則

博物館設計的首要原則是尊重遺址本體和遺址周圍環境，盡量淡化和隱藏建築物主體，減少對遺址區的干擾。所以本方案最大特點是將建築主體沉入地下，其上覆土，使建築融于周圍的環境地貌之中，在最大程度上取得與環境的和諧。

構思立意

在博物館設計中考盡可能慮到全面地展現殷墟的各種考古成就和珍稀文物的文化價值。逐漸下沉的入口和中心庭院隱喻王陵的空間結構。展廳的圓合布局與尺度暗示了宮殿區房址的比例關係；中間入口庭院局部採用的青銅飾面牆體和池中的甲骨文紋飾直接提示了殷墟舉世聞名的出土文物：甲骨文和青銅

器。但所有這些空間形式和材料的細節處理都被小心地掩藏在遊客行經的路徑上和作為重點表現空間的中心下沉庭院以及室內空間。在建築外部空間和視線上都對環境產生影響。

方案巧妙借用了從殷墟出土的甲骨文的字來深化建築空間形態。“洹”字的唯一涵義即是流經殷墟這條河，並且形象反映了當時商城依洹河而建的特點。于是在我們的構思中，回字形為主線的展廳平面形態以及曲線延伸的洹河河畔很自然構成了甲骨文中的“洹”字形態。

功能布局

1. 展覽空間 (2000 m²)：由于本項目規模較小，展廳數目不多，不宜分散布置。因此我們用一條回形的綫性展覽空間將不同的展廳串聯起來，由中心向周邊呈螺旋展開的趨勢，中心位置為室外的主體院落。展廳與展廳之間為自然景觀的下沉庭院。
2. 中心庭院——博物館入口的前庭空間，位于入口下沉坡道的盡頭。
3. 多功能廳 (200m²)——位于博物館序廳一側。報告廳呈扁方形，有利于寬銀幕的放映。
4. 工藝品展銷大廳 (200m²)——位于參觀









any impact on the environment in outer space and sightseeing.

In addition, the scheme capitalizes on the oracle characters to help constitute the architectural space. Chinese character “洹” reflects that ancient Shang City was situated along Heng River. The plane of the exhibition hall is square-shaped, and it in tandem with Heng River in east side to form the “洹” in oracle character, which contains elegant meaning.

Function Characteristics

Definite area partition: The exhibition hall is mainly arranged in the south side for the purpose of convenient management. Warehouse of Historical Relics and equipment room are partitioned independently, in addition to having convenient and fast contact with the exhibition hall.

Linear exhibition space: as a result of the museum's small scale, the exhibition hall will be arranged in centralized way, and a square-shaped line connects all the exhibition halls. The visiting route is clear and space compact, and it in tandem with the exhibition hall's exterior long entrance step forms a consistent visit path, which intensifies the space of the whole museum.

Courtyard: the square central courtyard is the guiding space for the museum's entrance, and it is also the whole buried museum's largest opening and most important amenity space. The other patios arranged evenly offer convenience for technical design of air conditioning equipment etc. In addition, acting as the natural lighting for joint between the exhibition halls, these patios also provide psychological space for visitors.

Materials Design

The museum's exterior wall and sunken step's side wall employ pisolith wall surface, enjoying the feature of primitive simplicity and inner peace. Such pisolith is taken from local place, and it is the major paving materials for the whole museum's internal road surface, and enjoys cheap price and simple construction technique.

The bronze materials used in central courtyard are striking. The bronze veneer's texture granule is boorish, with few patterns and stamp decorations, and it enjoys plain and heavy features, which is the direct implication of Yin Ruins' bronze.

The green roof plays significant role, and it harmonizes the roof with surroundings, in order to submerge the building into its surrounding environ-

ment.

Technical Measures

The Cultural Relics Level I Risk safety inspection supervision center, warehouse of historical relics and security duty room have been set in the exhibition hall, in order to assure the security of cultural relics.

According to Heng River's hydrogeology data, the museum's water-proof and drainage issue will be taken into prudent consideration, in order to assure that the lowest point of the building has enough height difference with the river level, in addition to integrating the east wall of the building with the Flood Control Dam for design. Meanwhile, the rainfall drainage pit will be professionally set in the patio, so as to drain the rainfall at instantaneous peak value.

In consideration of the municipal conditions and its surroundings, the museum's air conditioning employs 80m underground water loop source heat pump system, in order to reduce daily energy consumption and maintenance fee.

出口處，方便游客觀展后購買特色工藝品。

5. 文物庫房 (350m²)——獨立成區，同時與出口有較直接的聯系。

6. 附屬設施及設備機房 (750m²)。

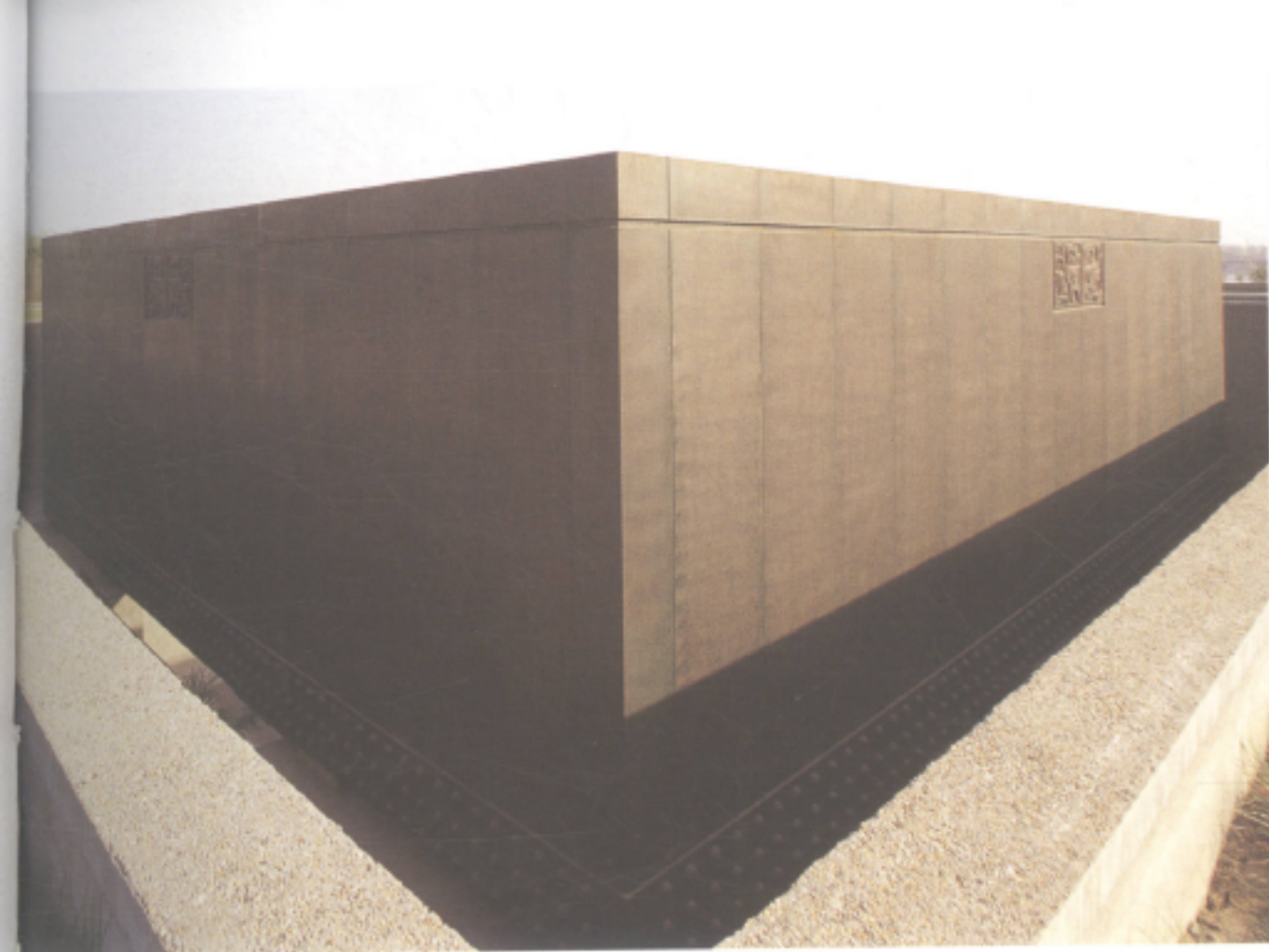
技術設計

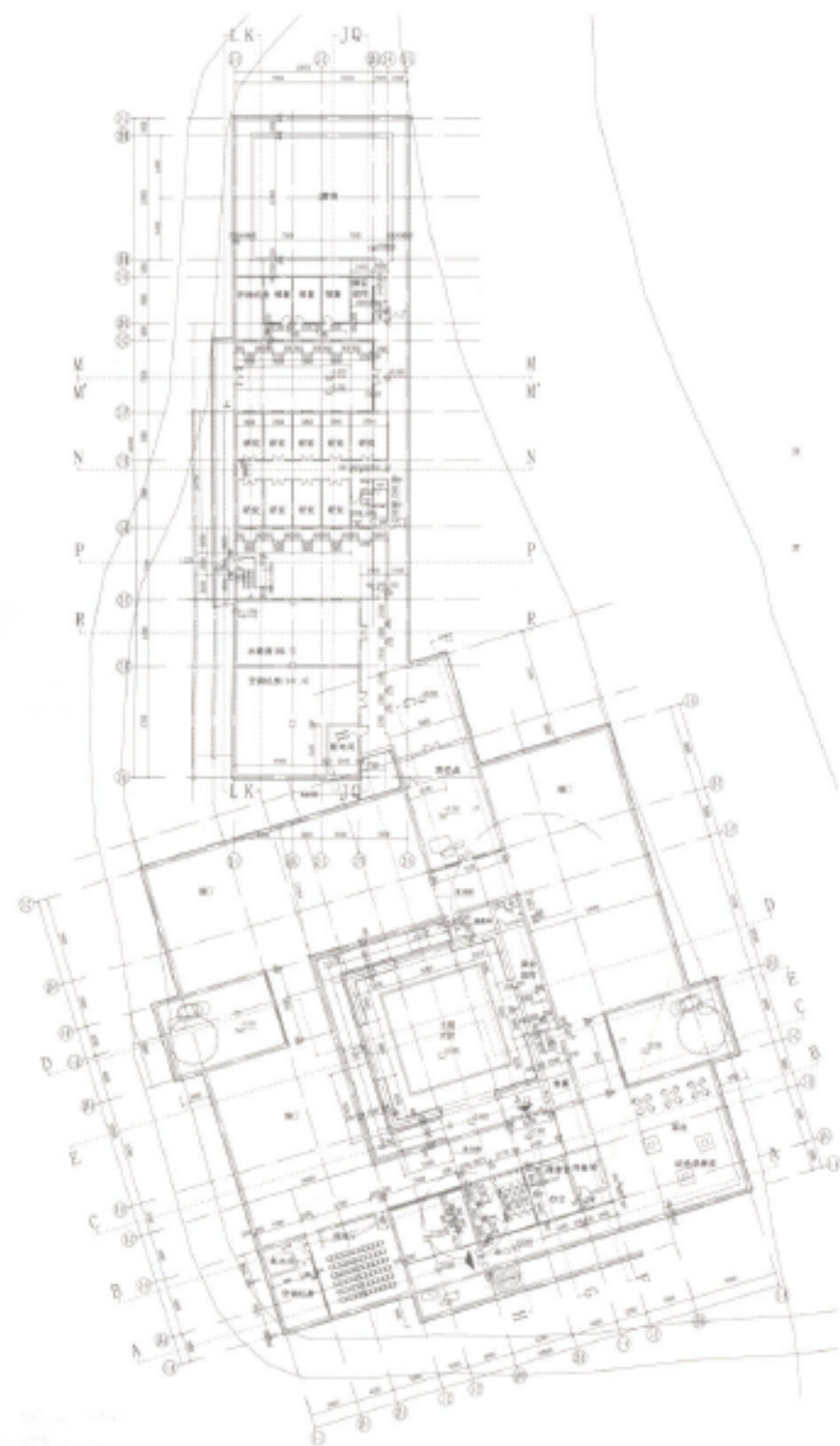
1. 文物安全防盜：安防監控設施和控制中心可以負責博物館文物的防盜問題。

根據洹河的水文地質資料，慎重考慮博物館的防水排水問題，保證建築最低點與河水位有足夠的高差，並將建築東牆與防洪堤壩相結合進行設計。

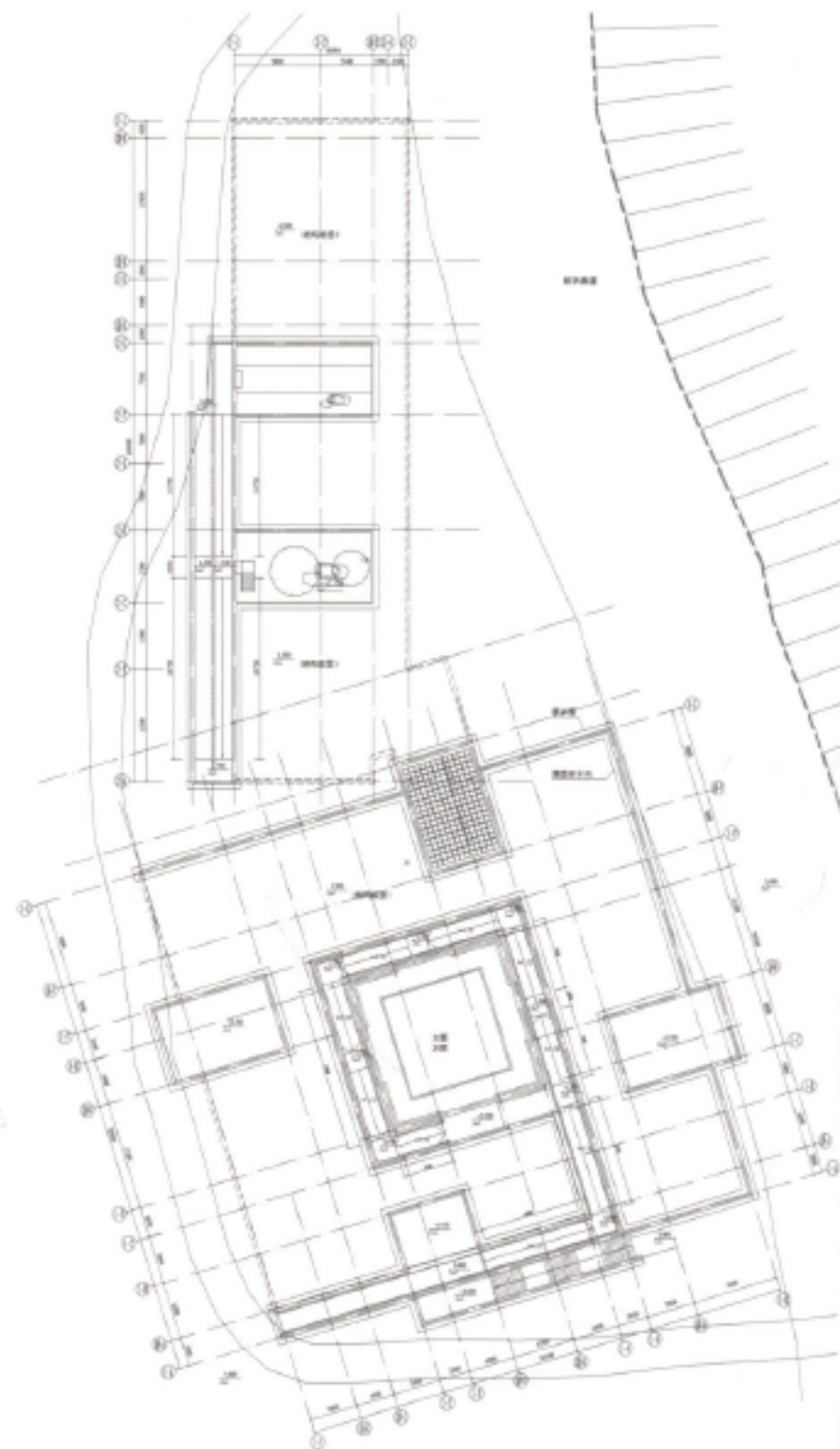
2. 展廳物理環境：中心庭院和四個嵌在展廳一側的小庭院可以較好地滿足展廳的自然通風和采光（經折射控制）要求。

博物館有完備的設備機房，既可以保證為觀眾提供舒適的參觀條件，也可以對特殊文物的溫濕度進行控制。

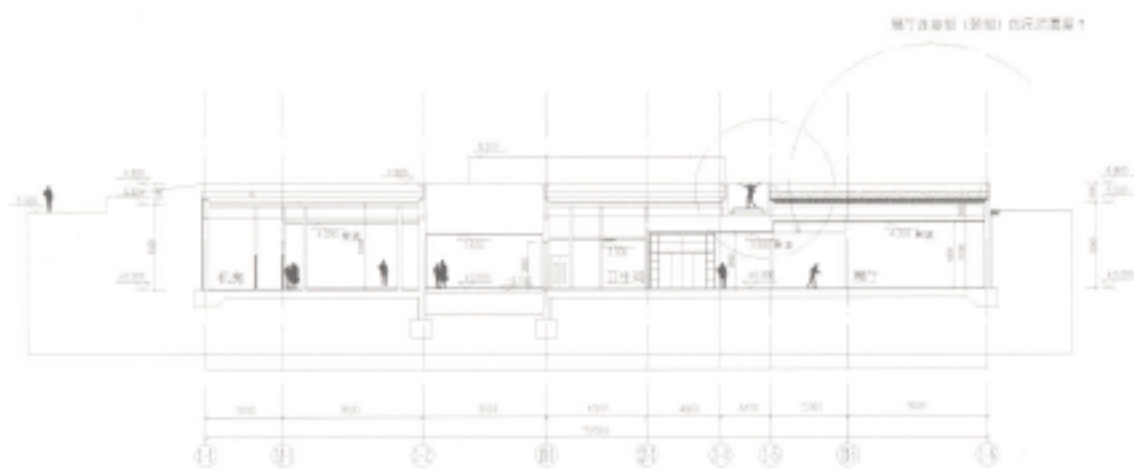




Roof floor plan
屋頂平面圖



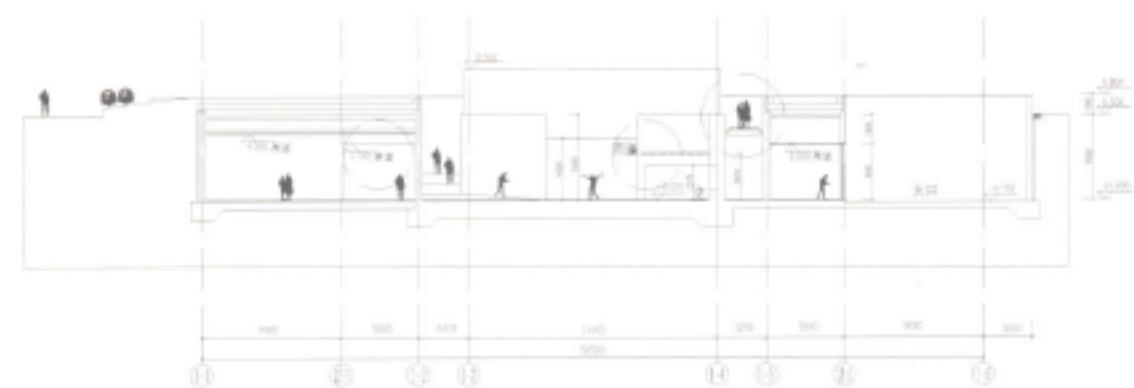
±0.0000 GL plan
±0.0000標高平面圖



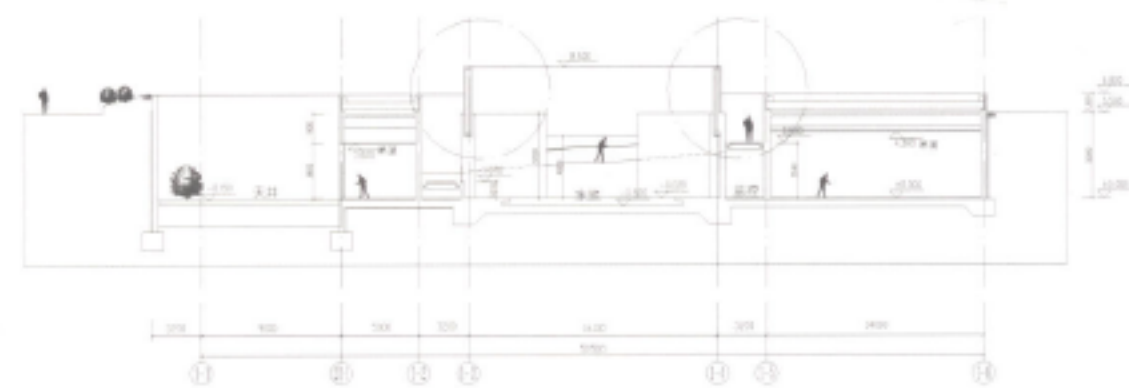
A-A Section
A-A剖面圖



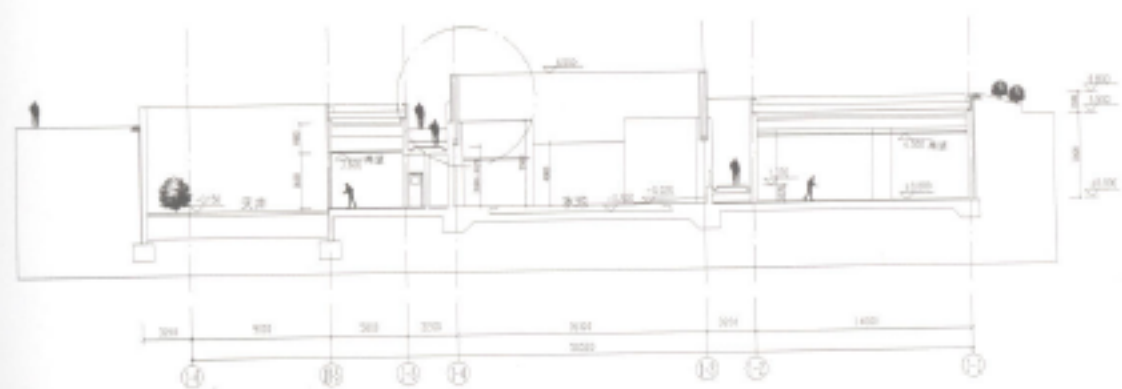
B-B Section
B-B剖面圖



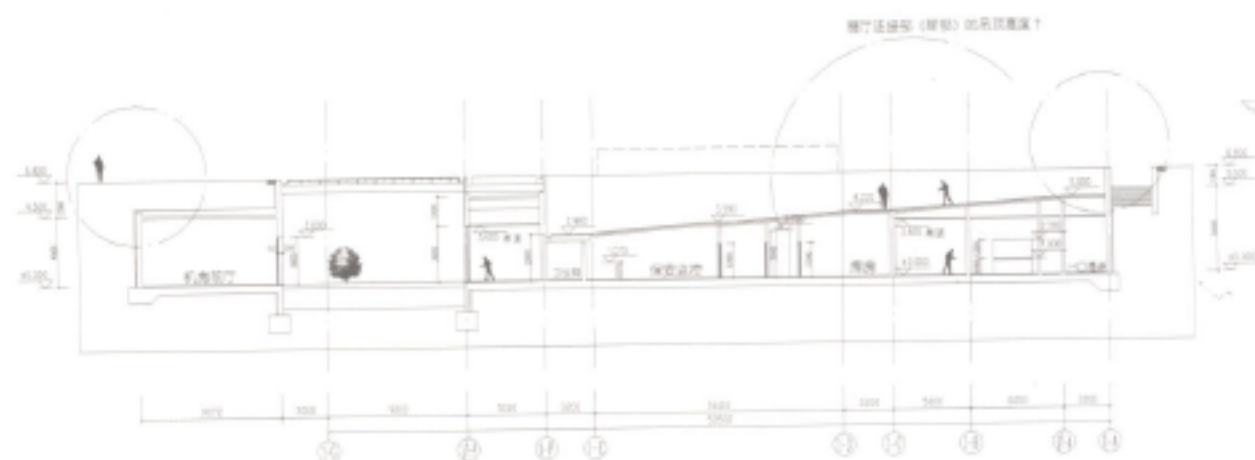
C-C Section
C-C剖面圖



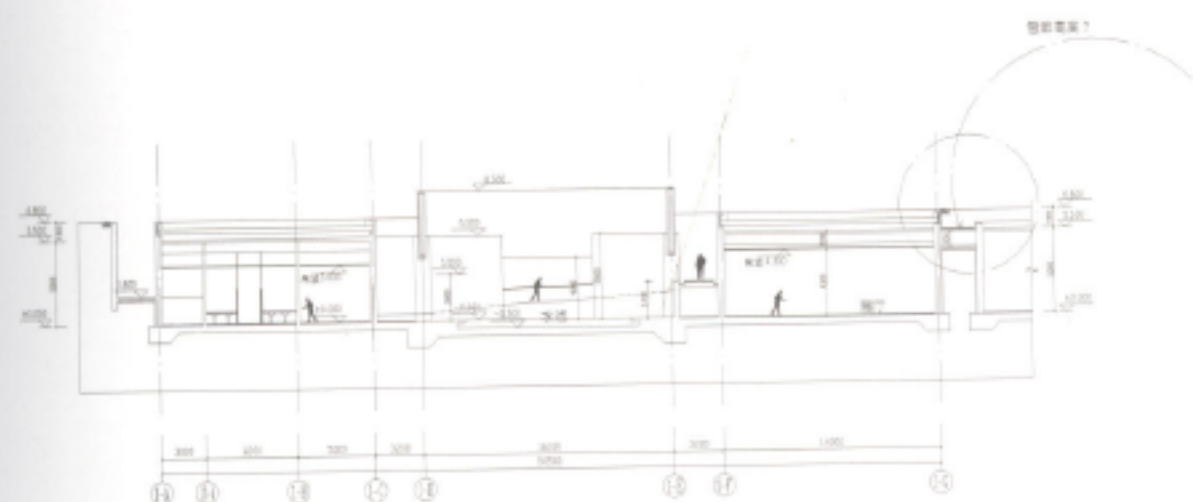
D-D Section
D-D剖面圖



F-F Section
F-F剖面图



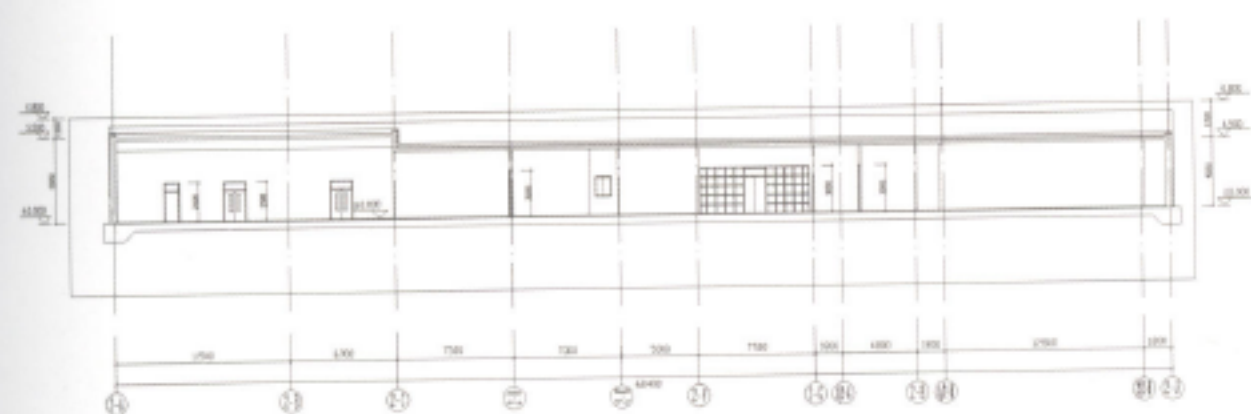
E-E Section
E-E剖面图



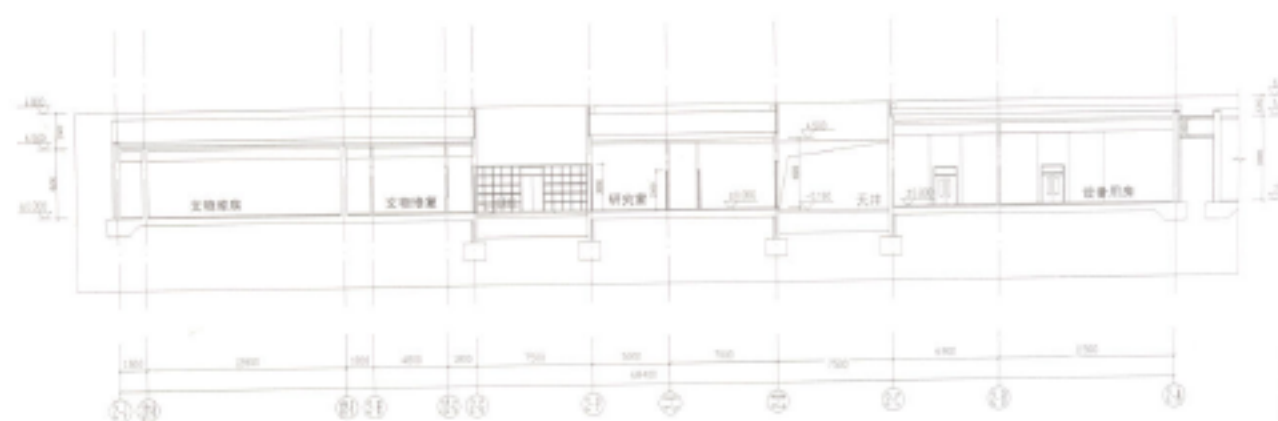
H-H Section
H-H剖面图



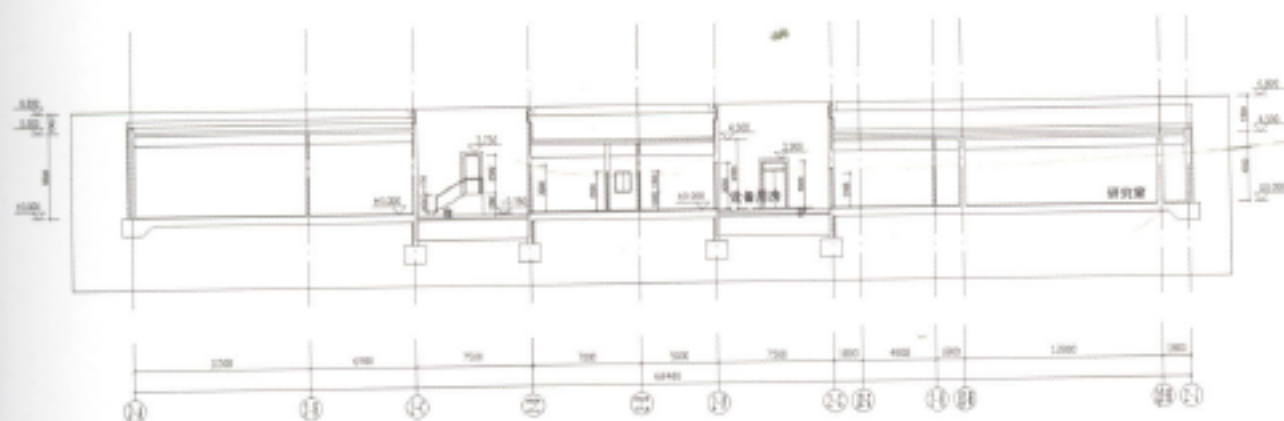
G-G Section
G-G剖面图



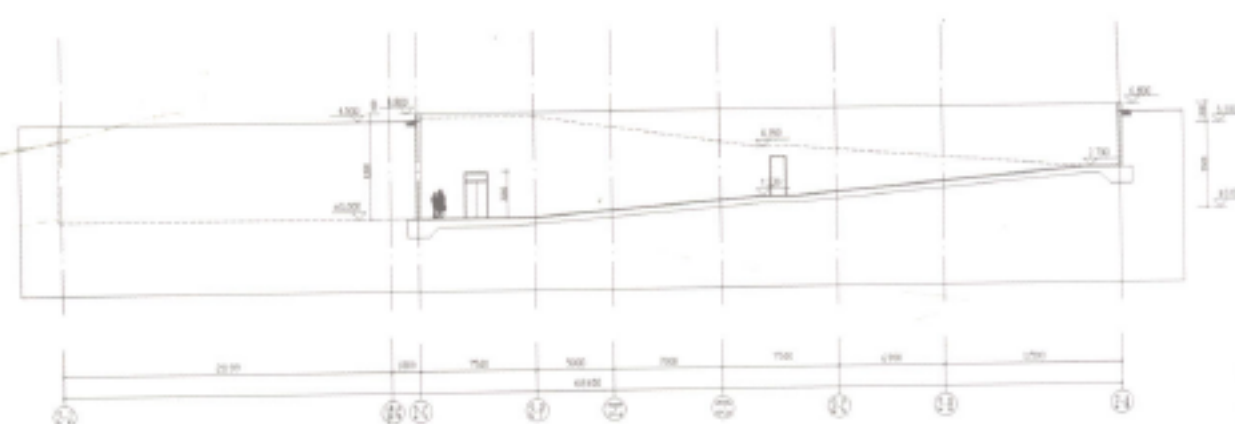
J-J Section
J-J剖面图



Q-Q Section
Q-Q剖面图



L-L Section
L-L剖面图



K-K Section
K-K剖面图