

# RIHAN.CC049

RIHAN.CC-049>>THEATRE · CULTURE CENTRE · GYMNASIUM COLLECTION>> H.K. RIHAN INT'L CULTURE SPREAD LIMITED

編著：香港日瀚國際文化傳播有限公司 <http://www.rihan.cc>

## Theatre·Culture Centre·Gymnasium Collection

影劇院 · 文化中心 · 體育特輯



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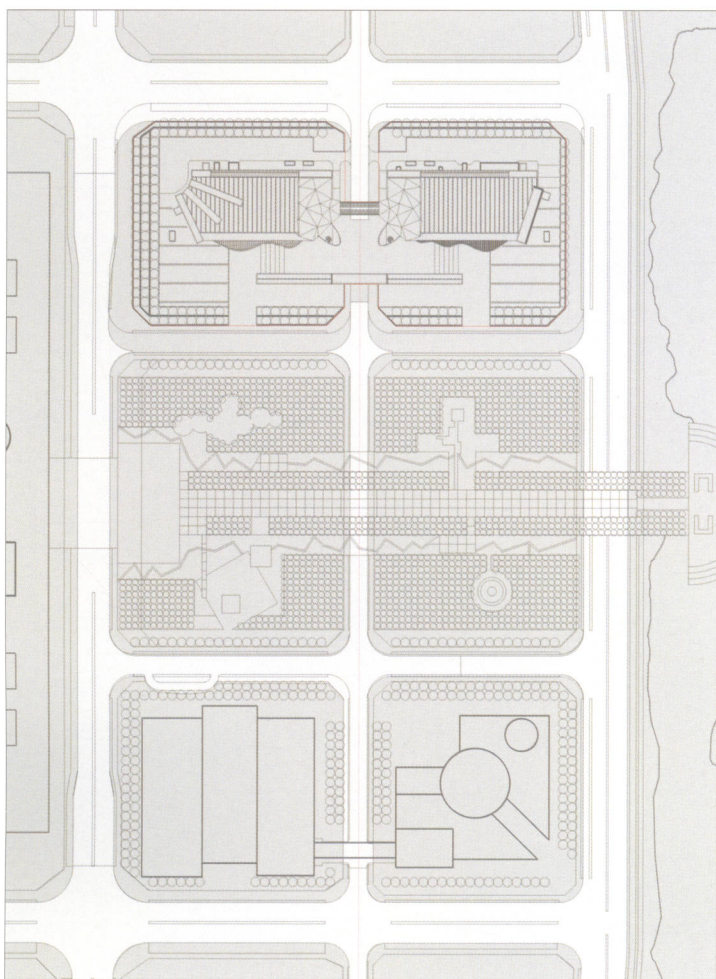
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影劇院 · 文化中心  
Theatre · Culture  
Centre





Program: Library and Concert Hall  
 Location: Shenzhen China  
 Design Period: Oct.1998-Oct.2000  
 Construction Period: Dec.2000  
 Owner: Shenzhen Bureau of Culture  
 Designer team: Arata Isozaki, Kenji Sato, Yasuyori Yada, Kazutoshi Imanaga, Hiroki Kitagawa, Yasuyuki Watanabe, Takeshi Sukegawa, Hiroshi Ninomiya, Hu Qian  
 Structural engineer(s): Mamoru Kawaguchi & Engineers  
 Mechanical engineer(s): P.T.Morimura & Associates  
 Others: Acoustical design\Nagata Acoustics  
 Local architects office\Beijing Institute of Architectural Design & Research  
 General contractor:  
 Concrete and exterior construction\Shenzhen Jianye co.,ltd.  
 Steel construction\Shenzhen Jianshen and Steel Structure Construction Engineering co., Ltd.  
 Structural system: RC+ S  
 Major materials: Granite stone, Sand Stone, Slate, Glass, Stainless steel  
 Area: Site area\ (Library) 29 612.1 m<sup>2</sup> (Concert Hall) 26 234.0 m<sup>2</sup>  
 Building area\ (Library) 8 808.5 m<sup>2</sup> (Concert Hall) 8 853.8 m<sup>2</sup>  
 Total floor area\ (Library) 33 663.5 m<sup>2</sup> (Concert Hall) 25 614.0 m<sup>2</sup> (Basement) 30 467.3 m<sup>2</sup>

項目：圖書館與音樂廳  
 地點：中國深圳  
 設計時間：1998年10月—2000年10月  
 建造時間：2000年12月  
 業主：深圳市文化局  
 設計團隊：磯崎新、助川剛、佐藤健司、矢田康順、今永利、北川裕記、渡邊靖之、二宮博、胡倩  
 結構工程師：川口衛構造設計事務所  
 設備工程師：森村設計  
 其他：音響設計／永田音響設計  
 當地設計事務所／北京市建築設計研究院  
 總承包人：混凝土與外部建造／深圳市建築建築工程公司  
 鋼結構／深圳建昇和鋼結構建築安裝工程公司  
 結構系統：鋼筋混凝土與鋼結構  
 主要建築材料：花崗岩、砂岩、板岩、玻璃、不銹鋼  
 面積：場地面積／(圖書館) 29 612.1 m<sup>2</sup>、(音樂廳) 26 234.0 m<sup>2</sup>  
 建築面積／(圖書館) 8 808.5 m<sup>2</sup>、(音樂廳) 8 853.8 m<sup>2</sup>  
 總建築面積／(圖書館) 33 663.5 m<sup>2</sup>、(音樂廳) 25 614.0 m<sup>2</sup>、(地下室) 30 467.3 m<sup>2</sup>

## Shenzhen Cultural Center

### 深圳文化中心

The development of Shenzhen is without precedent. In just 20 years, a small unknown village has been transformed into a metropolis with a population of four million. No one can imagine such great chance at the very beginning. Manhattan was being into existence before the advent of the automobile. Manhattan's checkerboard street pattern was dimensioned to facilitate the subdivision and use of land. In Shenzhen, the layout of streets was determined by the speed of automobiles. The adaptation of the old urban area to automobile traffic is being left to the private sector. The new city being developed on hitherto unbuilt land has been planned at a much larger scale that reflects the high-speed movement of automobiles. The urban form has been determined by the volume and speed of automobile traffic. The facilities being planned are larger in size than those in the old city; each facility is an island surrounded by wide streets.

The Shenzhen Cultural Center is to face a green belt in the middle of the new city. It occupies two blocks and straddles a city street. A concert hall and a library are linked by an underground parking area and an aboveground pedestrian deck. Together, they form the Shenzhen Cultural Center.

The nearly symmetrical buildings, which are connected by a central deck, have two entirely different facades. The west side, which faces a street with relatively heavy traffic, is a flat wall of greenish-black granite. The wall is 40 meters high and 300 meters long, inter-

深圳的發展是史無前例的。僅僅在20年時間裏，深圳就從一個沒有任何歷史的小村莊變成一個擁有400萬人口的大都市。在一開始的時候人們沒有想到深圳會有如此大的發展。曼哈頓是在汽車時代到來之前形成的。曼哈頓的棋盤式街道模式促進了土地的分化與出售。在深圳，街道的布局由汽車的速度決定，使得老城區為了適應汽車交通正在發展成為私營成分。迄今為止正在未規劃的土地上開發的新城正在被一種較大的規模進行設計，這種規模反映了汽車的快速運動。城市形態由汽車交通的體量和速度決定。它被設計的設施規模比老城區的設施要大很多；每種設施都是由寬闊的街道包圍的一塊獨立區域。深圳文化中心面對新城中心的綠化帶。它占據兩個街區，橫跨兩條街道。音樂廳和圖書館由一個地下停車場和地上人行平臺連接。它們一起形成深圳文化中心。

幾乎對稱的建築，由兩個中央平臺連接，並有兩個截然不同的立面。建築

西側面對一條交通比較擁擠的街道，是墨綠色花崗岩組成的平直牆面。牆高40 m，長300 m，中間被街道截斷。立面看起來像正在移動的汽車。夜晚，建築的頂部會裝飾上一條長的水平光帶。

北側為音樂廳區域。在這面黃色的牆背面是音樂廳后面的不同房間。

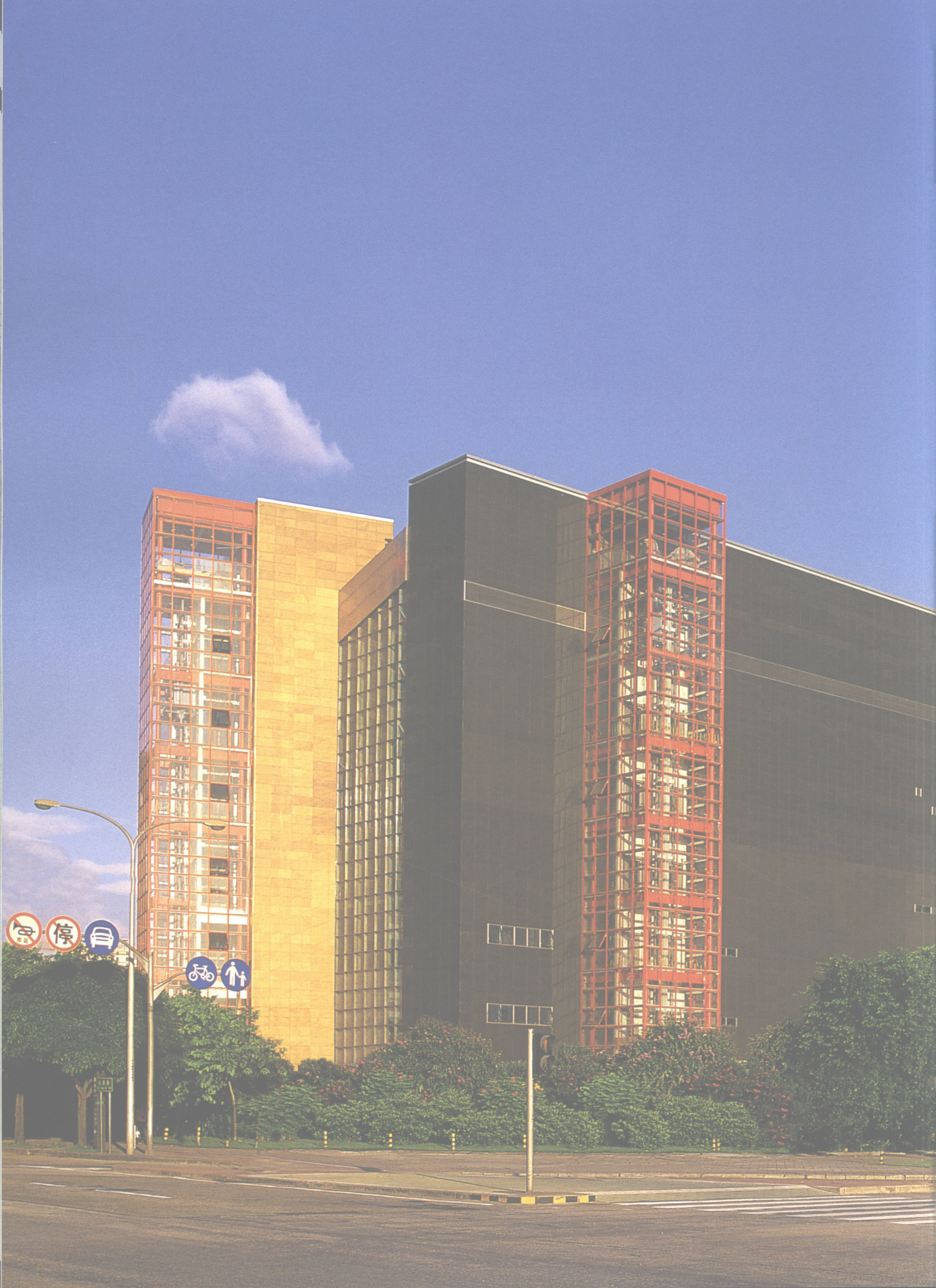
文化中心的東側面對綠化帶。為方便行人看到，設計師將其設計得很精巧。連接兩個區域的平臺作為一個小的正面廣場，如果這個平臺是個舞臺的話，那麼這個由垂直的肋形玻璃構成的30 m高的起伏牆面就是位於舞臺兩側的舞臺幕。這些玻璃幕牆在平面方向是彎曲的，沿建築的軸線方向是直的。結果就形成了雙曲線的拋物面表皮。在它們的後面是建立在三角格柵基礎上的玻璃形體。

主要的公共入口從街道穿過建築的中部，在街道的兩側都有入口。入口直接通到有樹形結構的中庭。在音樂廳一側的結構用金箔裝飾，在圖書館一側的結構用銀箔裝飾。這與中國古代





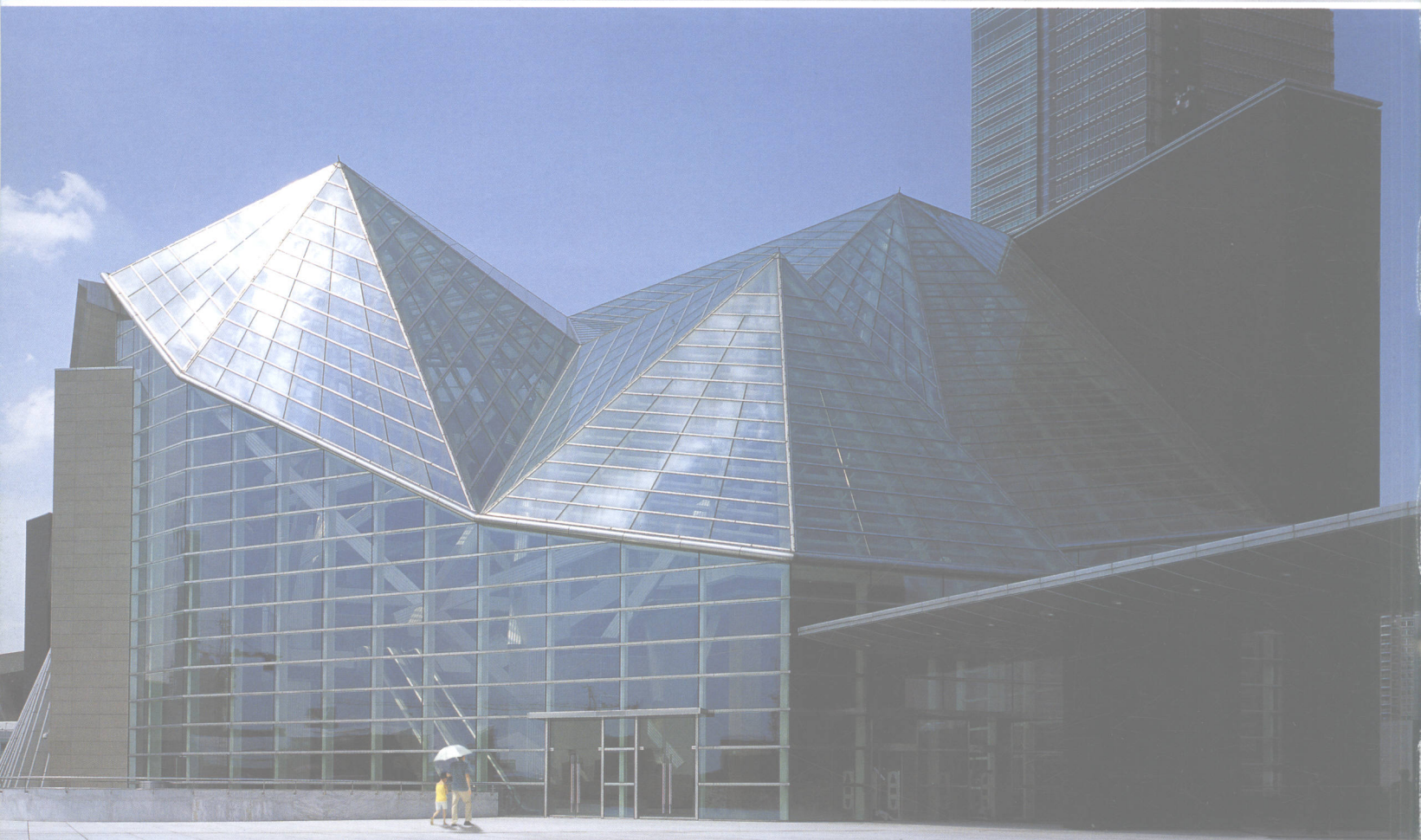




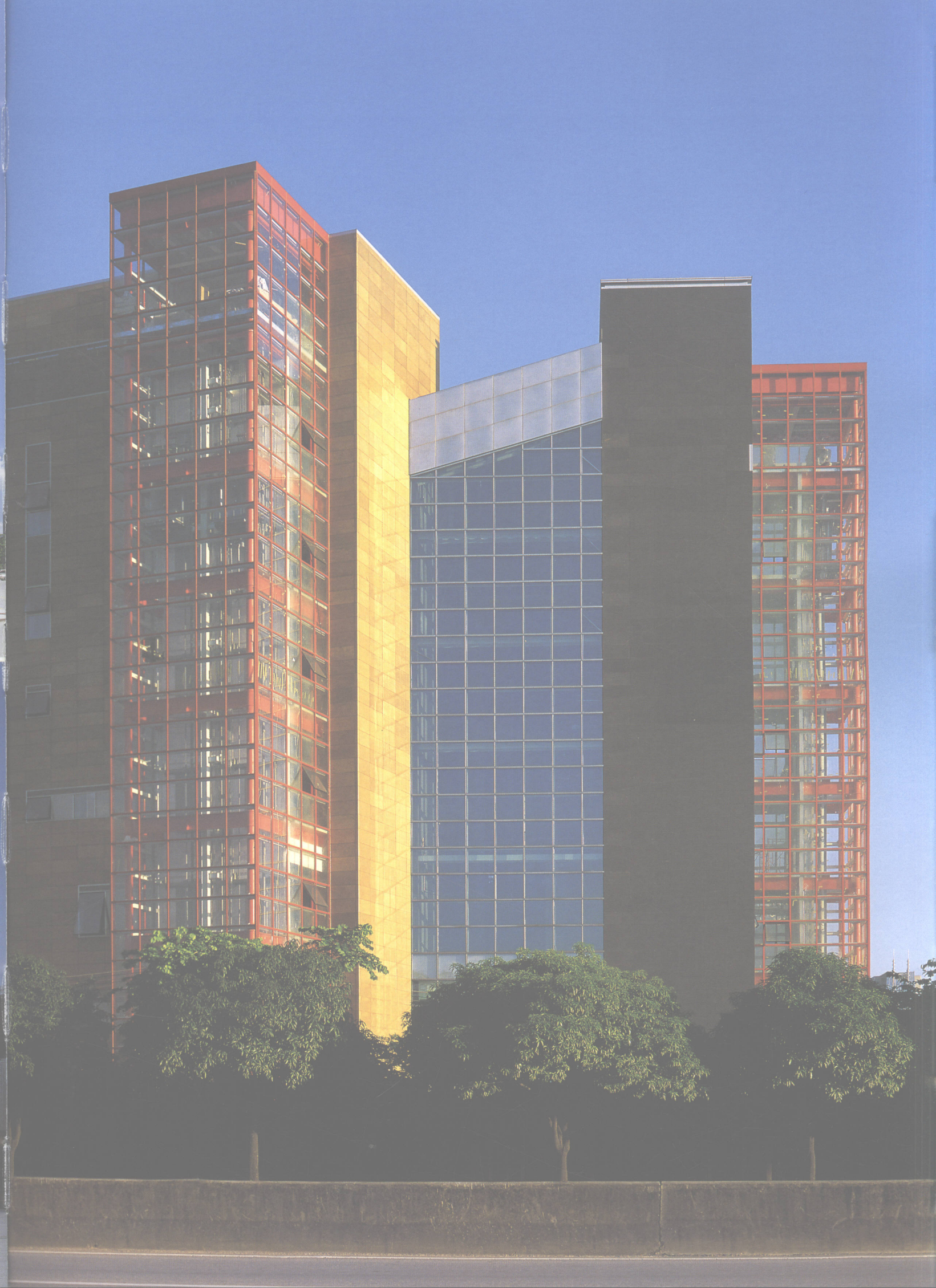














rupted in the middle by a street. The facade is designed to be seen from a moving automobile. At night, a long horizontal light band adorns the top.

The concert-hall block is on the north side. Behind the yellow wall are the various rooms in the back of the concert hall.

The east side of the cultural center faces the green belt. Intended to be seen by pedestrians, it has a more delicate scale. The deck connecting the two blocks serves as a small front plaza. If the deck is a stage, then the 30-meter high undulating walls of vertically ribbed glass are curtains on either side of the stage. These glass curtains are curved at the ground level and straight along the axes of the building. The result is a set of hyperbolic paraboloid surfaces. Just behind them are glazed forms based on a triangular grid.

The main public access is from the street running through the middle of the facility. There are entrances on both sides of the street. The entrances lead to atriums with treelike structures. The structure on the concert-hall side is finished in gold, and the one on the library side in silver. This is in keeping with an ancient Chinese custom of pairing gold and silver objects.

The two blocks, each about 50 meters wide, have curved beams and similarly shaped ceiling sections.

A radial block is the central feature of the library. Six split-level floors have been inserted into the large space, reflecting the way the departments are organized. The organization makes it clear that the levels are independent yet parts of the whole.

The concert hall consists of a large 1,800-seat hall and a small 400-

seat hall. The large hall is of the vineyard type; an organ is installed at the far end. The wall behind the organ can be opened. The reverberation time can thus be adjusted by changing the volume of the space. A 5.5-centimeter thick layer of concrete forms a reflective surface on the ceiling; suspended from it is a framework fitted with various pieces of equipment.

(Arata Isozaki)

English translated by Hiroshi Watanabe

將金與銀相對的傳統一致。

這兩個區域每個都大約50m寬，有彎曲的梁和形狀相似的屋頂。

輻射狀的區域是圖書館的主要特征。

六層的錯層結構被嵌入大的空間內，反映着住宅的組織方式。該組織方式使得每層相互獨立又渾然一體。

音樂廳包括一個1,800座的大廳和一個400座的小廳。大廳為葡萄園形的，是被安裝在最遠一端的一個部分。該部分后面的牆可以打開。反射時間可以隨着空間體量的改變而改變。5.5cm厚的混凝土在天棚上形成一個反射面，懸挂在上面的是為不同的設備安裝的構架。

(磯崎新) 中文翻譯：張桂珍 趙學德



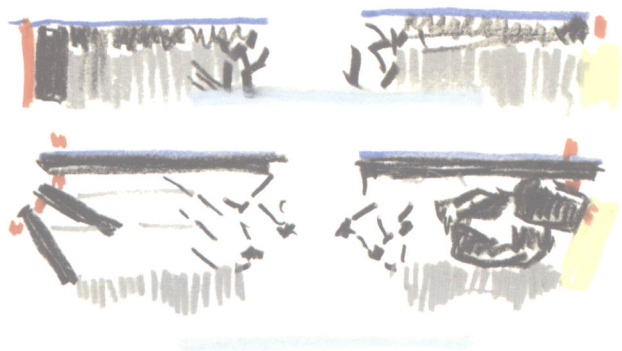




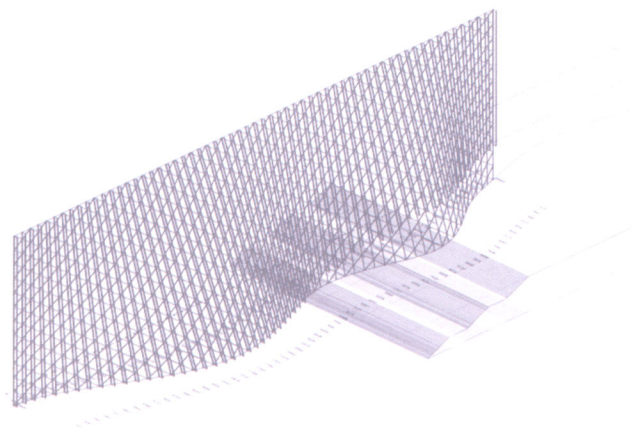




The impression of 提 future city over the burned earth? matches the marvelous city Shenzhen, developed from nothing to everything.  
“焦土上的未來城市”的印象，與從無到有的海市蜃樓般的城市深圳相重疊。



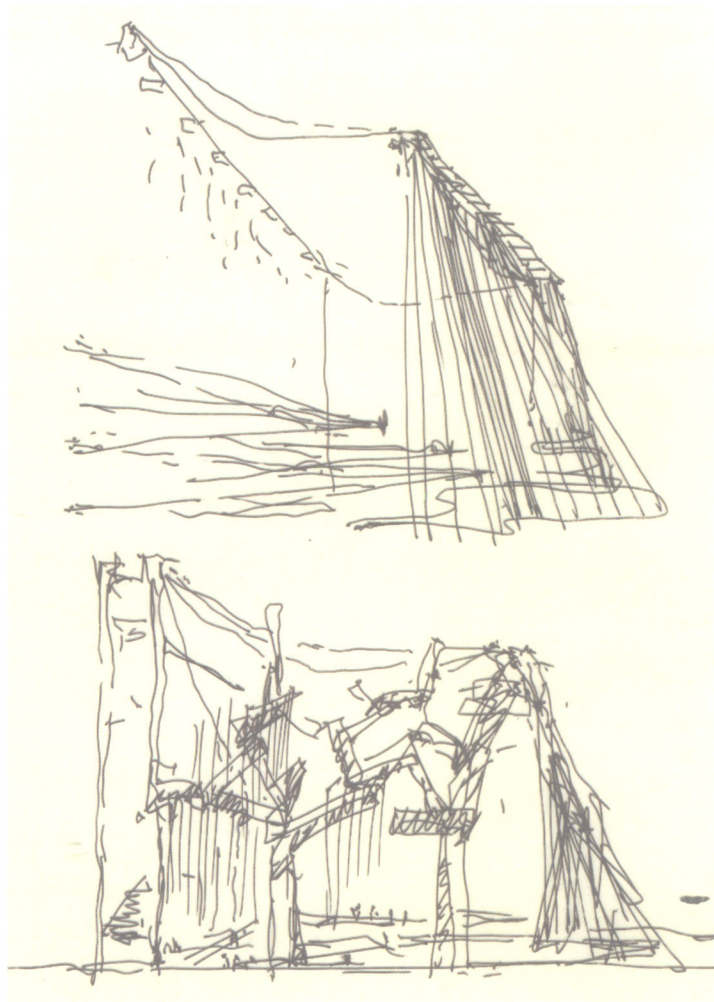
The sketch, plane and facade of the design contest state dated Dec. 1997  
1997年12月設計競賽階段的草圖、平面以及立面



Electric maze(1968)  
電氣迷宮 (1968)

The glass curtain wall at the background of black walls is faced with the square. In the middle are the concert hall and golden tree functions. The solid and black wall matches the velocity and flow of the traffic road behind it. The soft and curved glass and running water cascade in front correspond to the man flow from the square. The overall concept formed initially lasted till completion.

以黑色牆面為背景的玻璃垂幕面向廣場，中間為演奏大廳和黃金樹功能設施。堅實黑色的牆體對應背后的汽車道路的速度和流量，前面柔軟彎曲的玻璃垂幕和流水垂幕 (cascade) 則對應了從廣場而來的人流。最初時期形成的這個整體構思，一直延續到竣工。

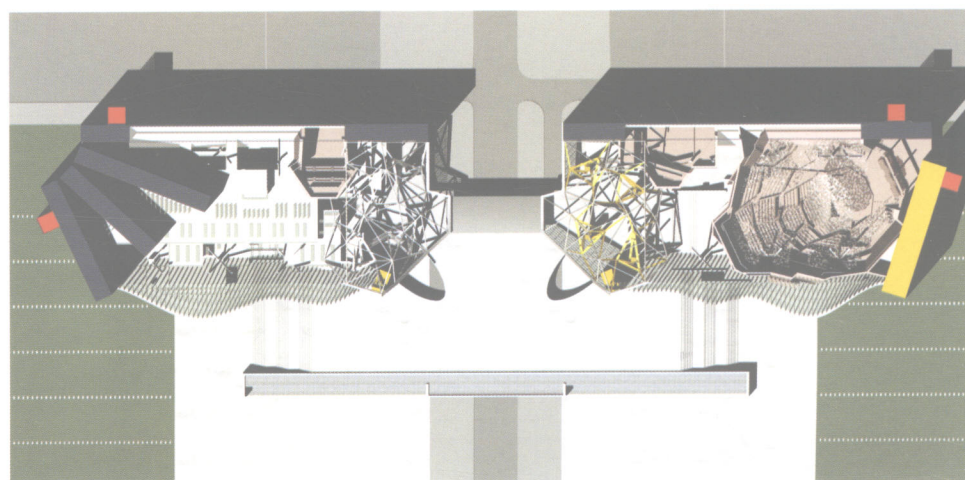
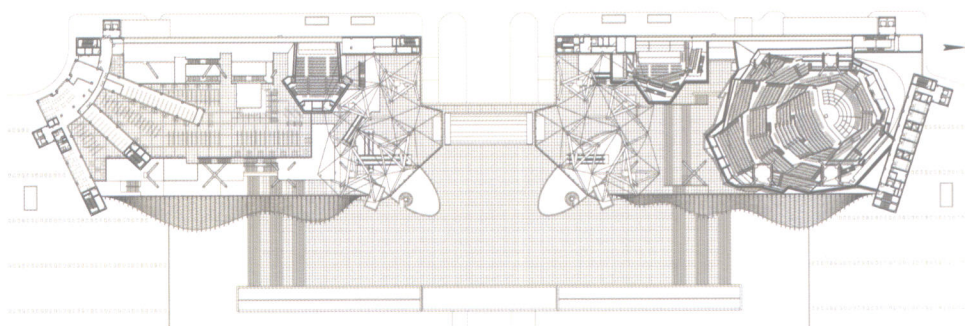
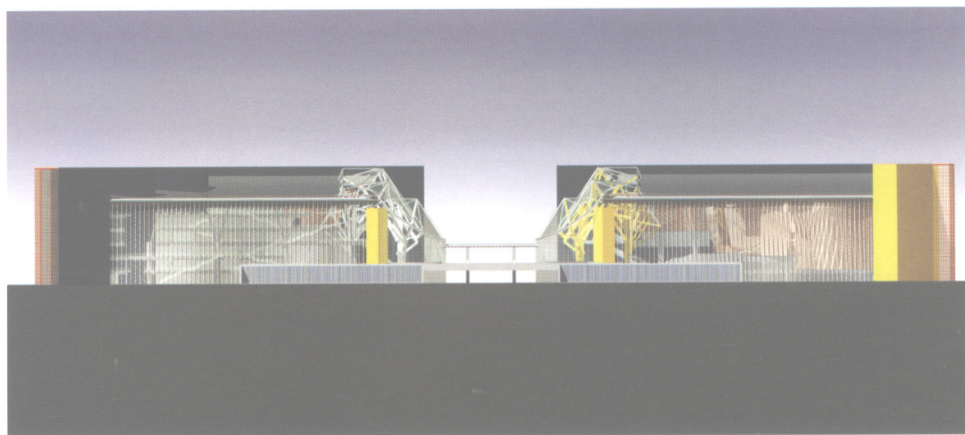


The sketch and sectional drawing at the design contest stage and study on the glass cascade  
設計競賽階段的草圖、剖面圖以及玻璃垂幕的研究

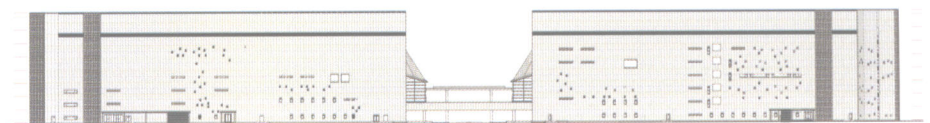
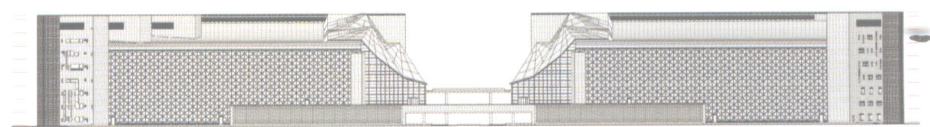
There is a span about 50m formed between 40m-high walls and glass cascade. A treelike structure has been planned to support part of the large roof. The section of the roof is shaped like a ribbon, fixed at two ends and dropped freely, that is, an overhanging curve. The horizontal eave and curves drawn on the ground stretch the steel wire, with the gaps filled in by the glass. The whole forms a gigantic winding curved face.

在高40 m的牆體和玻璃垂幕之間形成了約有50 m跨度的大空間。樹狀的結構體當初設想為支撐部分大屋頂的結構。大屋頂的剖面是兩端被固定、(整體)自由下垂形成的紐帶狀，也就是懸垂曲線。水平走向的屋檐與地面上描繪的曲綫間拉伸着鋼絲網，其間隙被玻璃填滿，整體形成了巨大逶迤的曲面。





Four groups of treelike structures support the polyhedral glass roof of the entrance hall. Each branch is processed out of gold and silver foil. The branch varies from 7.5 m to 15 m in length, with the belly core of pipes at the diameter of 350 mm. The steel pipes together with the lines of the glazed roof form the truss of three-dimensional structure. The special cast steel joints are fabricated in the conjunctions of steel pipes. To forge the joint where four or five steel pipes at different angles can gather in one point, improvement of modeling technique of the three-dimensional sample with the CAD software has made great contributions.



四組樹狀造型的結構體支撐着由多面體構成的入口大廳的玻璃屋頂。每根枝杈分別用金箔和銀箔加工。枝杈的長度從 7.5 m 到 15 m，內芯裝入直徑為 350 mm 的鋼管。鋼管與玻璃屋頂的棱綫一起，整體構成了立體結構桁架。在鋼管的接合部位制作了特殊的鑄鋼接點。爲了鑄造具有各種角度的四根乃至五根鋼管能在一點交匯的連接點，運用了建築 CAD 軟件的三維實體建模技術，這一技術的提高對此做出了很大的貢獻。

