

CONTEMPORARY ARCHITECTURE IN CHINA

中国当代建筑大系

文化建筑  
CULTURAL  
ARCHITECTURE

祝晓峰/编 常文心/译

Edited by ZHU Xiaofeng

Translated by Catherine Chang

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In this book, Chinese star architects/architectural design firms present their works completed since 2000. These buildings are created with innovative concepts and unique architectural languages for cultural events, such as museums, art galleries, and memorials. They witness the inheritance and development of Chinese culture in contemporary China, and they are the windows created by Chinese leading architects for the world to know Chinese culture.

本书收录了中国一流建筑师们自2000年起建成的、别具匠心和具有高超建筑表达艺术的文化类建筑。这些建筑是中国建筑发展成就的代表，是中国文化传承与发展的见证，是新中国人民精神文明与民族气质的最佳表达方式，它们也是中国最具国际影响力、一流的建筑师们为世界打造的、了解中国文化的平台。

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# FOREWORD

As an integrated word, "culture" appeared in Chinese bibliographies as early as Han Dynasty (B.C. 202 – A.D. 220), and the original meaning was "to make society civilized through knowledge and etiquette". Buildings in traditional architecture history of China, such as public-used wooden structures on high rammed loam constructions and ancestral halls, can be included as "architecture for cultural events"; however, the special concept of "cultural architecture" has never been used. On one hand, this was caused by the form's oneness and multiple functions of architecture, and as a craft, architecture was inferior in Chinese history. On the other hand, the public feature of cultural events has not been strengthened or promoted consciously through public buildings.

Nowadays, the relevant concepts of "culture" in Chinese language are too much to be exactly defined after hundred years of "modernization". Almost everything can be called "culture". However, "cultural architecture" introduced into China from Western countries has a comparatively clear scope for cognizing. Because in architecture field, people reach a mutual agreement by usage that "cultural architecture" in which cultural events take place has an exact definition, for instance, libraries, art museums and those which are included in this book are named based on function of use.

Entering the 21<sup>st</sup> century, rapid development of Chinese economy brings on lag of spiritual civilization, and both citizens and governments call for development and prosperity of "cultural construction". The real improvement of "culture" cannot be done speedy. However, as the "carrier of culture", "cultural architecture" presented a splendid sight in a short time, and with the support from present economic power, it is welcoming a prosperous period in China, which will last for years. It leads us to think about the challenges and crisis that "cultural architecture" would face in contemporary Chinese society. In my view, it mainly involves two aspects:

Firstly, more specialized functional classification of "culture architecture" has gradually become a new shackles. While planning buildings for culture, many cities try to cover all types of cultural events, for instance, opera house, concert hall, and library, and each cultural event has a special building.

Architects have to comply with relevant architectural criteria, which are more specialized according to function (e.g. design criterion of theatre) during the design stage. Today, when land resources and material resources become less and less in China, I'm expecting complex and multi-functional development of cultural architecture, trying to combine with regional master plan, and consciously using new media to integrate and develop cultural activities, in order to avoid resource waste and repeated construction. This is the essential sustainable strategy for developing cultural architecture.

Secondly, imbalance between the architectural form and connotation of cultural architecture. Cultural construction has been a national development strategy, so competition-like comparison for achievements among different governments, limited design and construction time lead to an externalism crisis of overemphasis on external appearance but neglecting meaning and connotation, no matter the architects' design skill is good or bad. On the other hand, mid and small cultural facilities in residential communities, villages and counties or private-invested facilities were mainly built up according to need, without exorbitant demand for building's external appearance, so it's comparatively easy for excellent architects to create innovative works with kind and natural feeling.

Prosperity comes with crisis, and opportunity exists with challenge. Through 27 completed projects included in this book, we may get to know how architects in China respond to the theme of "cultural architecture" since 21<sup>st</sup> century, to know their nearly-ten-year's efforts, compromise and insistence under present conditions, which bring an effect like double-edged sword. Hope this book not only presents the achievement of cultural architecture practice in contemporary China, but also helps us to take reference with each other to urge us to think with a critical attitude, to explore the future of cultural architecture.

ZHU Xiaofeng  
Design Principal of Scenic Architecture  
Harvard University Graduate School of Design, Master of Architecture

作为一个完整的词,“文化”从汉代开始出现在中国的典籍里,原本确切的意思是“以文教化”。在中国传统建筑漫长的历史中,高台、祠堂、书院、戏台等在当代可以被归纳为文化建筑,但从来没有出现过“文化建筑”这一专属概念,这一方面是由于建筑形制的单一性和功用的多元性,以及建筑在中国历史上作为一门技艺的次等地位,使得这种归类没有必要和需求,另一方面是因为文化活动的公共性从没有公共建筑层面上受到有意识的强化和推广。20世纪前,除了礼乐、教育等制度性的活动之外,观赏、交流、分享等自由的文化行为对室内建筑空间很少有专门的需求,这些行为要么发生在户外的集市和山野,要么就是以私宅雅集的方式浸润在日常生活当中。

在今天,中文里“文化”一词的概念在经历了百多年的“现代化”之后,已经广泛到无法进行确切定义。几乎什么都可以被称作“文化”。而“文化建筑”这个近现代从西方舶来的词组,反倒拥有了相对清晰的认知范畴,因为在建筑界,大家对“文化建筑”中容纳的文化活动都有着相对狭义的、约定俗成的共识,比如本书中选择的图书馆、美术馆、纪念馆、剧院、音乐厅、社区文化活动中心等。这些专项建筑称谓来源于现代建筑体系中以使用功能为原则的分类法。

进入21世纪,中国持续高速的经济发展客观导致了更多精神文明的滞后,无论是自下而上的实际需要,还是自上而下的政治诉求,都呼唤“文化建设”的发展和繁荣。“文化”的真正提升不可能一蹴而就,作为其硬件载体的“文化建筑”却可以通过短期的努力而蔚为大观,加之现有经济力量的支持,“文化建筑”在中国的繁荣期已经到来,而且相信还会持续多年。这一方面为建筑师的实践和中国现代建筑的发展提供了广阔的舞台和良好的机遇,另一方面也必然会引发我们进一步思考“文化建筑”在当代中国社会所面临的挑战和危机。我认为主要表现在两个方面:

其一,文化建筑中越来越专门化的功能分类已经逐渐形成了新的桎梏。许多城市在规划文化建筑时都力求“专业种类齐全”,歌剧院、音乐厅、美术馆、图书馆、城市规划馆一个不能少,每项都要一个专门的建筑单体。建筑师也只能遵照越来越专门化的、与功能分类对应的建筑规范(比如剧场设计规范、图书馆设计规范等)来进行设计。在土地资源和材料资源都愈发紧缺的当代中国,规划者和建筑师是否应该对此进行反思和修正?面对各种文

化行为走向多元和跨界的趋势,规划者和建筑师能否予以积极主动的回应?我期待文化建筑向多功能和复合型发展,努力结合区域规划,并有意识地运用新媒体来整合、拓展文化活动,从而避免资源浪费和重复建设。对文化建筑而言,这才是根本的可持续策略。

其二,文化建筑的硬件和软件处于失衡状态。由于文化建设已上升到国家战略的高度,许多投资人特别是地方政府,都在计划兴建文化建筑。在各种级别的文化建筑中,省市级的新建大型文化设施主要集中规划在新城区的“主轴”上,有很强的“地标性”和“纪念性”诉求,加上各地间的政绩攀比、设计和建造周期短暂,无论负责项目的建筑师水准高低,都难免陷入重形象、轻内容的形式主义危机。而社区级、村镇级或民营投资的中小型文化设施基本上按需建设,在建筑形象上也无过高诉求,优秀的建筑师在设计这些项目时反而较容易从实际的空间需求和文化体验出发,呈现出相对亲切自然的创新作品。然而,有“文化建筑”的地方不等于就有“文化”。无论规模大小,大部分文化建筑都面临运营管理方面的缺失。日常运作需要改善效率,有水准的策展人、演艺策划更是凤毛麟角。可以预计,这种软件发展明显落后于硬件发展的状态仍将持续很久。如果长期缺乏对运营理念的理解,我们很难期待建筑师能设计出建筑语言与文化体验高度融合的水准之作。

繁荣与危机俱在,机遇和挑战共存。通过本书中27件在中国建成的作品,我们可以约略描绘21世纪初近十年以来建筑师们回应“文化建筑”这一命题的图景,可以解读他(她)们在这些双刃剑般的条件下所付出的努力、妥协与坚持。希望这本合集不仅能够呈现中国当代文化建筑实践的成果,更能帮助我们相互学习和借鉴,促使我们以批判性的态度积极思考,并不断追问文化建筑的未来。

祝晓峰  
哈佛大学建筑学硕士  
山水秀建筑事务所主持建筑师

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# SHANXI GRAND THEATRE

Taiyuan, Shanxi Province

ZHOU Wenyi, Chambron Pierre / ARTE-Charpentier

## 山西大剧院

山西省 太原市

周雯怡, 皮埃尔·向博荣 / 夏邦杰建筑设计公司

**Gross Floor Area:** 72,100m<sup>2</sup>

**Design/Completion Time:** 2008/2012

**Architect :** ZHOU Wenyi, Chambron Pierre / ARTE-Charpentier

**Design Team:** SUN Hongliang, Antonio Frausto,

LAI Xiangbin, SONG Yang, FENG Yiqin

**Associate Architect:** Shanxi Architectural Design Institute

**Photographer:** SHEN Zhonghai, ZHOU Wenyi, Chambron Pierre

建筑面积: 72100平方米

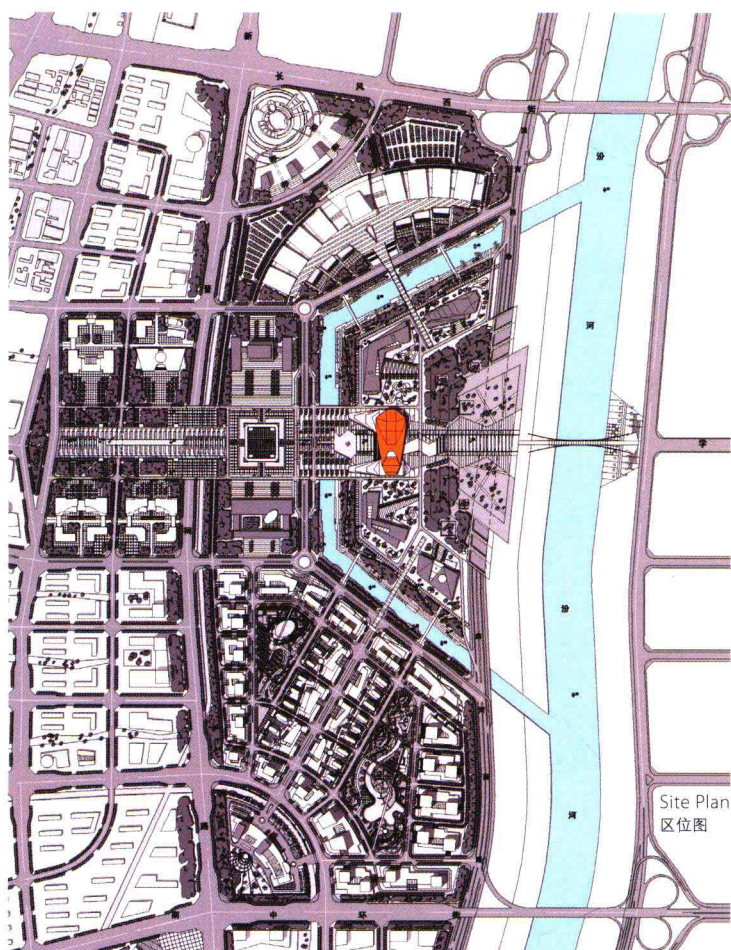
设计/建成时间: 2008年/2012年

建筑设计: 周雯怡, 皮埃尔·向博荣 / 夏邦杰建筑设计公司

设计团队: 孙宏亮, 安东尼奥·福罗斯托, 赖祥斌, 宋扬, 冯一秦

合作单位: 山西省建筑设计研究院

摄影师: 沈忠海, 周雯怡, 皮埃尔·向博荣



Located in Changfeng Culture and Business District in Taiyuan, in the centre of the Cultural Green Island on the riverside of Fen River, Shanxi Grand Theatre is not only the visual focus, but also transparent for the landscape to extend. It forms an ordered enclosure space with other cultural architectures on Green Island. They process a unified yet changeable visual relationship. The architects imagine the space as a window open to Fen River, or a viewing frame, which frames the nearby Fen River and the distant West Mountain.

The main building is 57.5 metres high, 210 metres long. The rising terraces on which it lies form a feeling of gradually accessing the lofty art world and also provide a viewing terrace for Green Island and Fen River. The gate-type space is divided into a main theatre with 1,600 seats and a music hall with 1,200 seats. Under the terrace is a 600-seat small theatre, an exhibition hall, a ticket lobby, a sharing hall, a gift shop, a bookshop, a coffee shop and other service facilities. The architecture, the city plaza and the landscape of Fen River form a fluid, common and unified relationship. When holding large-scale outdoor events, the gate-type space and entrance terrace can be taken as an open stage to the city. Paved with red carpet, this space will become a brilliant place for famous cultural events such as famous film festivals.





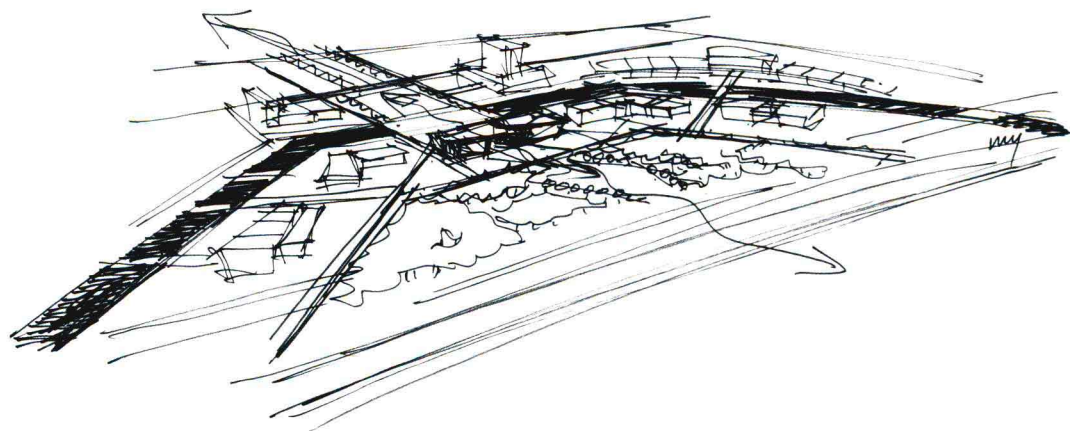




2

The architecture is designed in a modern sculpture form, whose folded surface is precisely cut in rational geometric patterns. It stretches like an ancient architecture in Shanxi and uses a modern way to symbolize the deep and rich culture of Shanxi. The skin treatment achieves a nearly monumental pure effect. The main façade and the top employ light-coloured stone curtain wall, which is combined with transparent glass screen to create a strong contrast between solidness and transparency. According to different lighting conditions during a day, the façade will present various effects.

Standing right on the bank of Fen River, in the centre of the city axis, it seems like an art entrance open to the city, which leads people into the palace of culture and is a shared stage for public events. It is also a city gate with the decent Civic Plaza to the west and the lush Green Island Park to the east. Furthermore, it is a bridge between them and is a viewing frame for Fen River and East and West Mountains of Taiyuan.



Focus of Axis and Perspective  
轴线的焦点和通透





1. Theatre entrance hall detail
2. Aerial view of overall building
3. Façade facing the park and Fen River
1. 大剧院室内门厅一侧
2. 总体鸟瞰图
3. 面向公园和汾河

山西大剧院位于太原长风文化商务区内，汾河畔的文化绿岛中央，它既是视觉的焦点又必须是通透的，使景观得以延伸。它与绿岛其他文化建筑一起形成有秩序的空间围合，使其相互之间拥有既统一又富有变化的视觉关系，建筑师把它设想成一个对汾河敞开的窗口，一个取景框，它将近处的汾河和远处的西山一并框入构图中。

主体建筑高57.5米，长210米，位于层层平台上，形成渐渐进入崇高艺术世界的效果，也为绿岛和汾河提供观景平台。门式空间两侧分别为1600座主剧场和1200座音乐厅，平台下布置有600座小剧场和展览大厅，以及售票厅、共享大厅、纪念品店、书店、咖啡厅等配套设施。建筑与城市广场、汾河景观之间形成流动的、共融的、浑然一体的关系。在举行大型露天活动时，门式空间和入口平台可以作为向城市敞开的舞台，在这里将铺起众星璀璨的红地毯，举办国内外著名电影节等文艺活动的场所。

整体造型拥有现代雕塑般的力度，折叠的界面形式具有一定的严谨的理性几何性，如同山西古建筑那么舒展大度，以神似的方式，现代的手法象征着山西凝重渊远的文化。表皮的处理上达到一种近乎纪念性的纯净效果，主体立面和顶部采用浑然一体的浅色石材幕墙，与局部透明玻璃幕结合，形成强烈的虚实对比的效果，在一天中不同的时间与光照条件下，产生不同的光线效果。

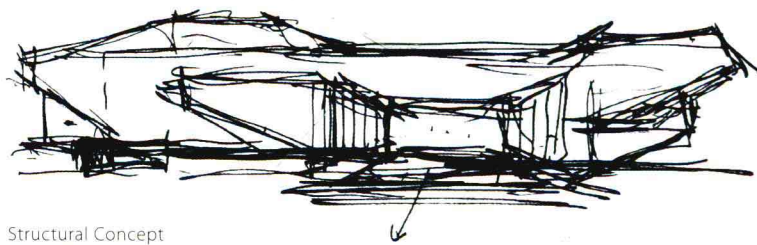
屹立在汾河之畔，城市轴线的中心，山西大剧院是一扇向城市敞开的艺术之门，引导人们进入文化的殿堂，是市民共享的公共活动舞台。它也是一座城市之门，其西侧是庄重肃穆的市政广场，东侧是郁郁葱葱的文化绿岛公园，它在两者之间形成一种沟通，成为太原市东西山脉和汾河的取景框。



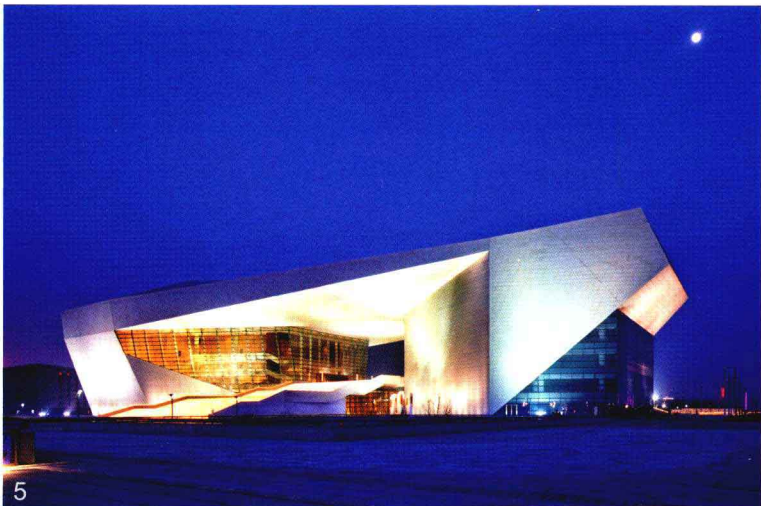


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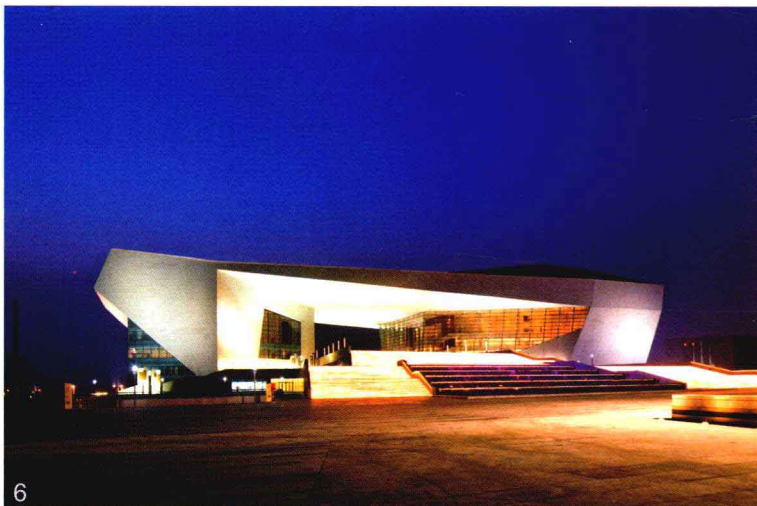
- 4. West view
- 5, 6. Night view of exterior
- 7. Entrance hall of theatre
- 8. Interior view of theatre
- 9. Interior view of entrance hall of concert hall
- 4. 西侧实景照片
- 5, 6. 外观夜景
- 7. 大剧院门厅
- 8. 大剧院内景
- 9. 音乐厅室内门厅一侧



Structural Concept  
穿越建筑的构思

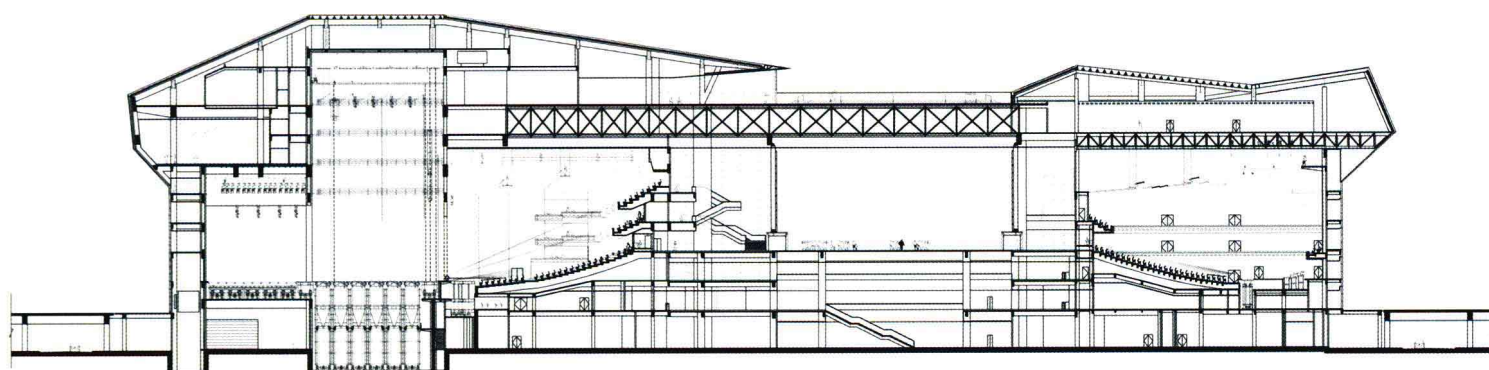
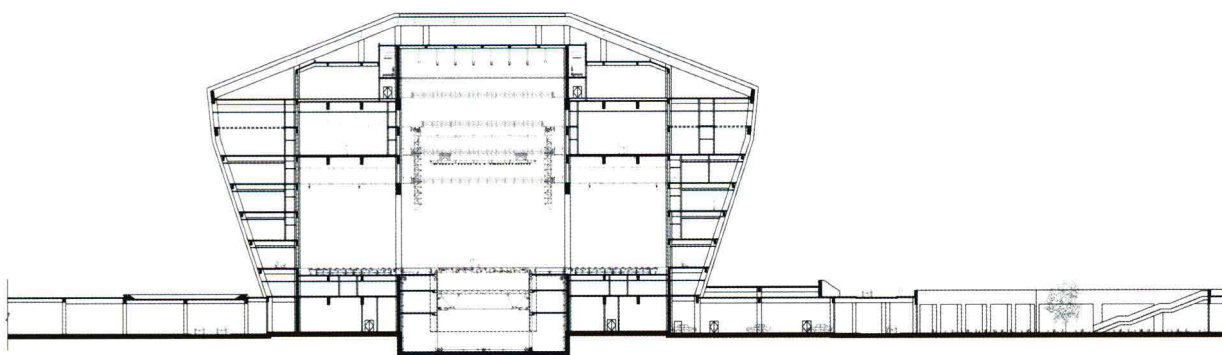
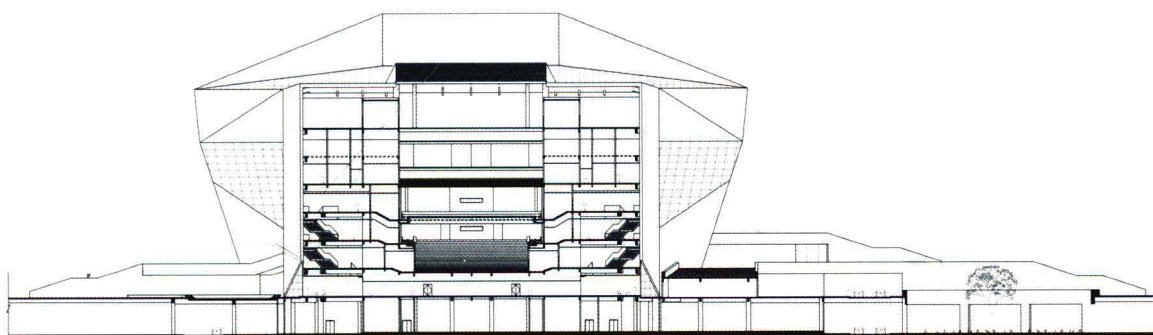
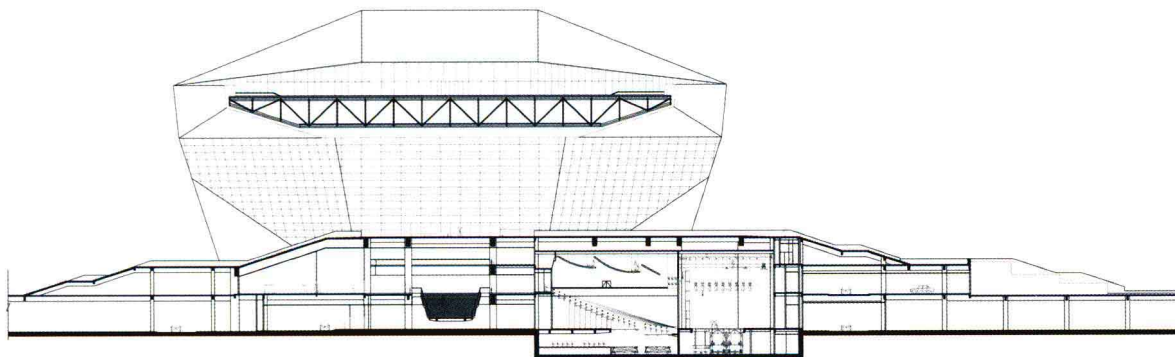


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Sections 剖面图



