

嘉兴大剧院  
嘉兴市群众艺术馆  
Jiaxing Theatre  
Jiaxing Mass Art & Recreation Hall

嘉兴市博物馆  
Jiaxing Museum

嘉兴市图书馆  
Jiaxing Library



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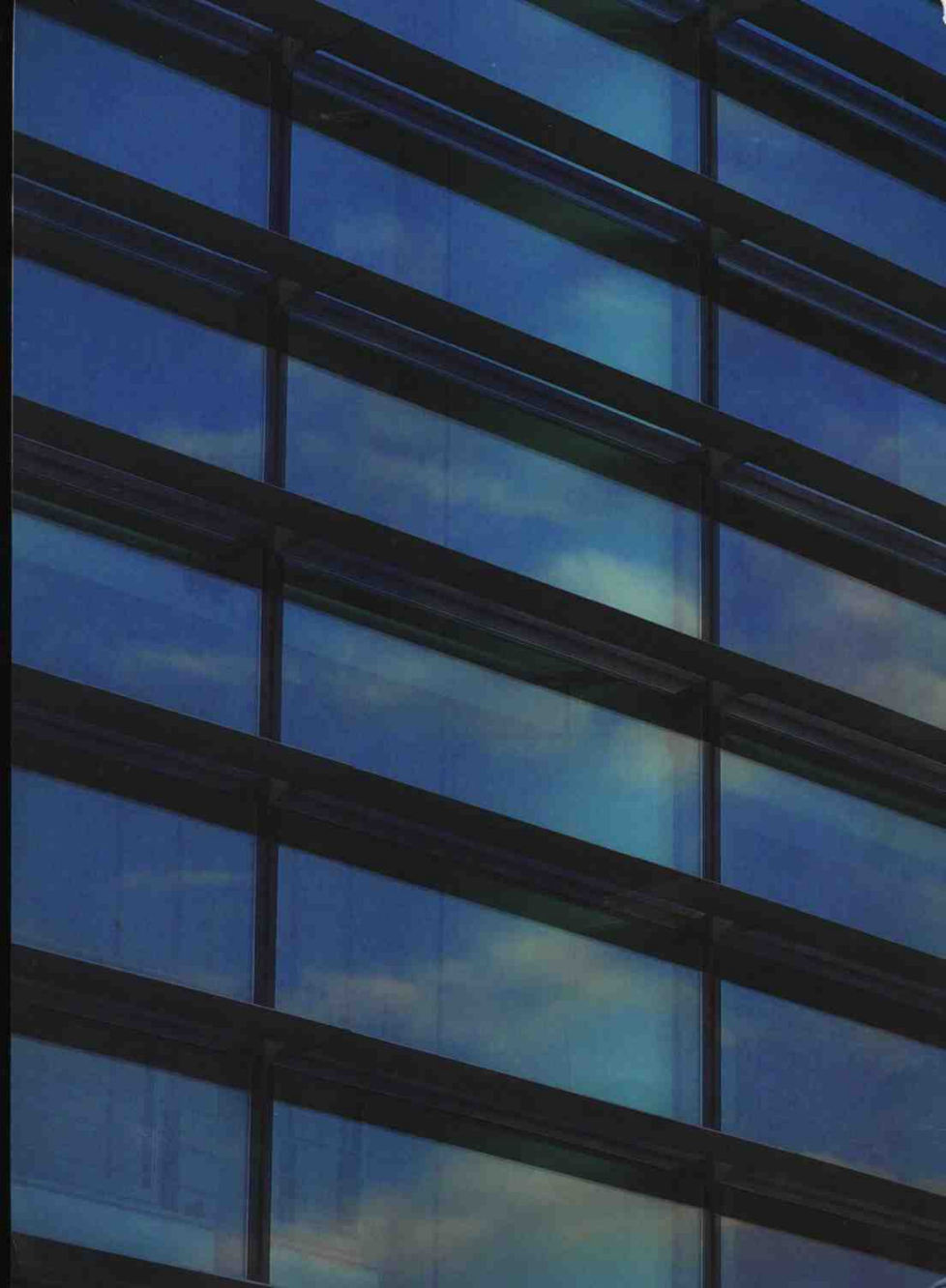
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**CULTURE PALACE**

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目录  
CONTENTS

- 005 前言  
Foreword
- 009 嘉兴大剧院  
嘉兴市群众艺术馆  
Jiaxing Theatre  
Jiaxing Mass Art & Recreation Hall
- 089 嘉兴市博物馆  
Jiaxing Museum
- 123 嘉兴市图书馆  
Jiaxing Library
- 150 后记  
Postscript

**CULTURE PALACE**

# 前言

两年前，我随浙江省文化访问团赴日、韩考察文化设施建设。在汉城，我参观了坐落在牛眠山坡上的“艺术殿堂”。这是一座综合性的文化中心，有歌剧院、音乐厅、书法馆、展览馆、艺术图书馆等。汉城的艺术殿堂建筑风格独特，处处透露出高雅的文化气息，给我留下很深的印象。两年后，我着手编印嘉兴文化中心的画册时，自然想起了汉城的艺术殿堂。于是，我把这本画册的名字定为《文化殿堂》。

嘉兴的文化是很悠久的。早在七千年前，这块土地上就已经生活着中国江南地区最早的人类，考古学上称他们为“马家浜人”。马家浜人在刀耕火种之余，把自己的情感表达在烧制的陶器上，这就有了江南最早的文化——“马家浜文化”。在其后的两千多年间，马家浜人在与大自然抗争的同时，不断地创新着属于自己的文化。到了良渚时期，马家浜人终于把史前文化推向了极致。

经历中华文明五千年的洗礼，嘉兴文化与中原文化不断融合，延续着自己的辉煌。嘉兴人在中国文化史上树起一个又一个标杆：陆机的《文赋》、丁宝的《搜神记》、吴镇的绘画、项元汴的“天籁阁”、朱彝尊的《词综》……近一百年来，嘉兴人在中国文化的大舞台上更是群星闪耀，各领风骚：王国维、茅盾、李叔同、徐志摩、朱生豪、丰子恺、张元济、陈省身……

嘉兴文化源远流长，丰富而又厚重。它非常需要有一座文化的殿堂来收藏、来展示。在本世纪初，嘉兴终于也构建起了能与汉城艺术殿堂相媲美的文化中心。这是嘉兴文化史上的一件大事。

要延续七千年的文脉，光有一座文化殿堂是远远不够的。要让每个嘉兴人都能自觉地产生创造文化的冲动，嘉兴文化的薪火才能代代相传。借用楚辞《神女赋》中的一句诗“步裔裔兮曜殿堂”。祝愿嘉兴的文化也能像神女一样步步生辉，光耀殿堂。

寇林

2005年10月

**CULTURE PALACE**



# Foreword

Two years ago, I followed the Zhejiang Provincial Cultural Visiting Delegation to Japan and Korea for observation on construction of cultural establishments. In Seoul, I visited the "Art Center" on the slope of Umyun Mountain. This is a comprehensive cultural center, available with opera theatre, odium, calligraphy hall, exhibition hall, and art library, etc. The Seoul Art Center features a unique architectural style, full of elegant cultural aura everywhere, having left very profound impression on me. Two years later, I naturally thought of the Seoul Art Center when I started compiling the picture album of Jiaxing Cultural Center. So I have named this album the "Cultural Palace".

Jiaxing has a long-standing culture. As early as 7 thousand years ago, the earliest human beings in the southern Yangtze River area of China had been living on this land, called known as the "Majjiabang People" archaeologically. Besides slash-and-burn cultivation, Majjiabang People had expressed their feelings on firing ceramics, which had resulted in the earliest culture in the southern Yangtze River area — "Majjiabang Culture". During the more than two thousand years later, Majjiabang People had been incessantly innovating a culture pertinent to themselves while struggling against the nature, and by the Liangzhu Period, Majjiabang People had finally made the highest achievements in pre-historical culture.

Through severe tests of the five thousand years of Chinese civilization, Jiaxing Culture has been brought into a ceaseless fusion with the culture of the central plains, to carry forward its own brilliance. Jiaxing People have set up one marking pole after another in the Chinese history of culture such as Lu Ji's "Ode to Literature", Gan Bao's "Record on Search of Divinity", Wu Zhen's paintings, Xiang Yuanbian's "Sounds of Nature Pavilion", and Zhu Yizun's "Words Summary", etc. For the recent about one hundred years, Jiaxing has more than ever given birth to numerous glorious and excellent celebrities such as Wang Guowei, Mao Dun, Li Shutong, Xu Zhimo, Zhu Shenghao, Feng Zikai, Zhang Yuanji, and Chen Xingsheng, et al.

Jiaxing has a long-standing culture, rich and massive. It is in a great need to have a cultural palace to collect and display cultural relics. At the beginning of this century, Jiaxing has finally been able to build up a cultural center with equal beauty of the Seoul Art Center. This is a grand event in Jiaxing's cultural history. It is far than enough to have a cultural palace alone to extend a cultural unity and coherence which has lasted for seven thousand years. It is needed to arouse the impulse of each Jiaxingnese to create culture self-consciously, so that the torch of Jiaxing Culture can be passed over generation by generation. By borrowing a verse of the "Ode to Goddess" in "Songs of Chu" — "Show descendants the steps to a glorious palace", we wish a shining Jiaxing's culture by each step to glorify its palace just like the Goddess.

Koulin  
October 2005



嘉 兴 大 剧 院  
嘉 兴 市 群 众 艺 术 馆

J i a x i n g    T h e a t r e  
J i a x i n g M a s s A r t & R e c r e a t i o n H a l l

## 没有艺术标签的 文化空间

剧院这个场所应该是人们常来常往的地方，来此不一定每次都去看戏或听音乐会，也可以是参观和欣赏。因此这个场所要充分体现大众性和流动性，如果有可能将地方性和文化性融入其中，就更为理想了。在这个文化项目中，我试图以没有文化特征的符号来完成文化空间的室内设计。在这里看不见任何雕塑和装饰艺术画，我不认为将雕塑和壁画作为味精撒在空间就能使建筑发出文化鲜味。但事实上，因担心别人看不懂这是崇尚艺术的空间，浮雕壁画常被作为文化标签粘在建筑物的表面和内部。这种急于表白和直接的手法从乡镇乃至省城到处可见。这次在我设计的项目中，我和我的业主观点一致：剧情和建筑本身就是文化。为了尝试这一份自信，我们没有给观众再添加任何多余的文化“标签”。建筑艺术与其他艺术一样，自有其独立的审美价值，没有另外的象征符号，只有空间和建筑体量与视觉的交流，它的震撼力也能打动观众。在国外的优秀作品中，往往只有空间意境的表现，而非靠装饰语言的丰富来表达。最真实的是空间本身，在中国则需要相当长的时间来培养公众这种纯形态的审美习惯。

剧院以观众厅为功能核心，所有的附设空间、交通空间均是一些准备情绪、体验过程的辅助空间。即通过空间方式，设计人们在其间的活动和轨迹。在做建筑、室内及环境设计时，我们都应该研究人的停留时间和情绪影响。同时，大剧院作为功能性活动场所，要满足必需的建声、音响、灯光等建筑物理技术要素的高要求，以达到戏剧、音乐、放映、文娛活动、主题会议等多元并存的目标。

设计该项目的几点体会。嘉兴到处流传着关于水的文化，在此我没有采用对文化的含蓄、隐喻、深奥的表达手法，而是将“水”平铺直叙地铺在大厅的白色地面上，让热爱家乡的人们一目了然，尝试了一次直观、卡通的表现手法。再者，是对现代科技的运用，以剧院大厅的柱子作为实验，力求一改全国上下不是方柱就是圆柱，不是大理石就是花岗石的公式做法，采用高分子人造石，将厨房台面的工艺经验放在了柱子上。近10米高的柱体没有拼缝，上小下大的圆锥筒体柱面镂空透光，感觉特别新鲜，体验以当代科技贯彻设计意图的快感。尤其是夜景中柱面条形发光体，你可以想象是音符，也可以想象为乐谱，我本人更愿意把它理解为一种

节奏，一种运动的感染。这是我在设计中对传统柱子形态和工艺上的一次尝试。此外，受上海波特曼酒店中空红柱的启发，将观众厅外侧走廊上的9支高大红柱，表面饰以纤维墙布红色乳胶漆，以最经济的手法营造了较为尊贵的东方气势。

设计过程中本想营造具有中国色系的黑红间色的电梯厅立面，将传统的不锈钢电梯门烤漆红色，表现京剧脸谱，最终因为电梯生产厂家的报价使业主放弃了支持我实施该创意的努力。17米高耸的星光厅放射性点光源布置，使空间的精彩超出原来预想的效果，成为名副其实的星光灿烂……

设计师在实施项目的时候，都会面临一系列非技术性的压力——甲方的造价控制要求、超额出彩、时间周期、现场协调、观点协调。总之，要达到多、快、好、省目标。若要获得一个性价比好的作品，需要有观点开明的业主，认同设计在项目中的主导价值并且支持你，同时要有素质良好的施工单位与你一起研究技术可实施性，充分协助体现设计目标，还要有诸多配套环节的综合因素的协同作用。在本项目中我还算是比较幸运的。

2003年11月5日，第12届中国金鸡百花电影节，中央电视台选址于刚竣工的嘉兴大剧院进行现场直播。大剧院的落成，结束了我为期14个月的设计和现场服务的过程。这个过程，是我在理性空间和感性想象的关系上得到了平衡的又一次体验，特别是公共建筑的室内设计，必须将大

剧院的建筑概念及空间关系延续到室内，最终表达的是空间而绝不是装饰本身。

## 项目背景

嘉兴大剧院（20000平方米）、群众艺术馆（简称群艺馆）（8000平方米）是一个建筑单体，总建筑面积28000平方米。大剧院按照国家甲级剧院标准设计，观众厅（大剧场）有1406个座位，舞台设施具有平移、升降、旋转功能，并配置先进的灯光、音响设备，能满足戏剧、音乐、歌舞各类文艺演出要求，此外还设计有600座的多功能小剧场一个。电影放映厅四个以及一个2000平方米的展厅。800多平方米的星光厅，是一个多功能、综合性的大型演出、放映、展览、休闲场所。星光厅，23米（短轴）X35米（长轴）X17米（高），呈一个不规则椭圆形球体，为国内首创。大剧院的可变混响系统也是国内大型剧院第一次使用。

撰文 陈耀光

本项目新近荣获 —— 2004 中国室内设计大赛一等奖  
—— 2004 浙江省建设工程优秀装饰设计奖



# ATURE PALACE



# A Cultural Space without Art Labels

Theatre is a place frequented by people, and can also be a site worthy of visit not necessarily only for watching performance or listening to concert each time. Therefore, such site should fully embody a popularity and mobility, and it would be more ideal if the locality and cultural property can be interfused wherein. For this cultural project, I have tried to fulfill an indoor design of cultural space with no symbols of cultural characters. Here people will not catch the sight of any sculptures or decorative art paintings. I don't think it would be any delicious taste to scatter sculptures or wall paintings in the space as gourmet powder. However in fact, if relief and fresco were stuck on the surface or inside the surface as cultural labels out of the worries that others would be unable to understand the artistic space. Such anxious expression and direct display can be found everywhere from villages, towns and even to the capital cities. For my design of this project this time, my owner and I have held the same opinion that the scenario and the building themselves are the culture. To have a try at this of my own confidence, we have not added any excessive "labels" for the culture's sake for audience. Like any other art form, architectural art has its own independent aesthetic values, without any need of other symbols, but only a visual exchange of space and building dimensions, and its shaking force can moreover touch the audience. Among foreign excellent works, there is only usually a representation of spatial artistic conception instead of decorative or verbal enrichment. While it will take quite a long time to bring up such purely morphological aesthetic habit among the Chinese public.

The theatre has functionally centered on the auditorium, and all the auxiliaries and transportation spaces are some assisting areas for preparing emotion and experiencing process. People's movements and tracks are designed through special mode. When conceiving architectural, indoor, and environmental designs, we should all focus on study of people's staying duration and emotional influence. At the same time, as a site of functional events, a big theatre must meet the high requirements of necessary sound generation, acoustic, lighting, and other physical technical elements of a building, so as to achieve the goal for a multi-ethnic coexistence of dramas, concerts, movie projections, recreation activities, and thematic meetings, etc.

Several experiences for designing this project: Jiaxing is popular with water culture. Here I have straightforwardly spread the "water" on the white ground of the lobby instead of any implicative, metaphorical, and profound expressional methods, so that people who fall over themselves for the hometown are clear about it at one single glance, an attempt of visual and cartoon expression of the culture. In addition, modern technological supports have been adopted. We have taken the columns in the lobby as an experiment and have strived to get rid of the doing formula of either square columns or round columns, as well as either marble or granite, while macromolecular artificial stone is applied to columns in combination with the kitchen table-top craftwork. The column nearly 10m tall has no joints and the cylinder surface is hollowed out and phobic with particularly fresh feeling, to taste a pleasant sensation of design intention with modern technology. Especially with the bar illuminant on column surface in the night piece, you can imagine it is either a musical note, or a musical book, and I myself am more willing to understand it as a rhythm, and a taste of movement. This has been one of my innovative attempts at traditional post form and technology in design. Besides, enlightened by the red hollow columns in Shanghai Portman Hotel, the 9 big and tall red posts have been erected in the outer corridor of the auditorium, surface decorated with red latex paint in fiber wall cloth, a relatively

costly oriental manner in a most economical way.

During designing, it was originally intended to create a facade in a black-red colorway of the Chinese color line, to display a makeup of Beijing Opera on the traditional stainless steel elevator door in red baking varnish, but the owner gave up his support in the end on my endeavor for implementing this creative idea due to the quotation of elevator manufacturer. The arrangement of radioactivity spot optical sources of the 17m towering Starlight Hall has enabled the spatial magnificence to go beyond the originally expected effect, becoming a resplendence of starlight worthy of its name....

We designers will commonly face a series of non-technical pressures when implementing a project -- Party A's requirements for controlling building cost, wish for excess innovations, time cycle, on-site coordination, coordination of viewpoints, and all in all, to reach the goal to be versatile, fast, good, and economical. An open-minded owner is needed for creating a work of good performance-cost ratio, for identifying the dominant values of design for the project and supporting you as well, and at the same time, a good-quality construction company shall cooperate with you in study of technical feasibility and in achieving design targets, and many integrated elements for component linkages are required as well. I should have been rather fortunate with this project.

On November 5, 2003, CCTV selected the newly built Jiaxing Theatre for live broadcast of the awarding ceremony of the 12<sup>th</sup> China Jinji & Baihua Movies Prize. The inauguration of the theatre brought my 14-month design and site service to an end. During this process, I have gained an experience for balancing the relationship between rational space and perceptual imagination. Especially for indoor designs of a public building, the architectural concept and the spatial relationship of a big theatre must be extended to the indoor, since what is to be expressed ultimately is the space itself and not in the least the decoration.

## Project Background

Jiaxing Theatre (20,000 square meters) and the Mass Art & Recreation Hall is an independent building, over a total floor area of 28,000 square meters. The theatre has been designed as per national Class-A theatre standard with 1,405 seats available for the auditorium (the theatre), and the stage facilities available with translating, heaving, and rotating functions fitted with advanced lighting and acoustic equipment, are able to cater to art and literary performances such as drama, concert, singing and dancing of various kinds. Additionally, one small multifunctional theatre is designed with 600 seats, and 4 cinemas as well as one 2,000m<sup>2</sup> exhibition hall and an over 800m<sup>2</sup> starlight hall are available, as a comprehensive multifunctional large-scaled site for performance, projection, exhibition and leisure. The starlight hall in a dimension of 23m (minor axis) X 35m (major axis) X 17m (height) is an erose elliptic sphere as a domestic originality. The variable reverberation system for the theatre is also used in such a domestic large-typed theatre for the first time.

Written by Chen Yaoguang

This project has been recently awarded with honor

- The 1<sup>st</sup> Prize of 2004 China Indoor Design Contest;
- The Excellent Decoration & Design Prize for 2004 Constructional Projects of Zhejiang Province





