

生长的文化建筑

Growing Cultural Architecture

昆山文化艺术中心全解析
Everything About Kunshan Culture & Art Center



第一次全面剖析建筑如何自然地植入城市

Total Analysis of How Architecture Naturally Integrates into the City

文化·传承·思考 Culture and Thinking/ 理念·功能·剖析 Idea and Analysis/ 城市·设计·生活 Urbanization and Design

策划&主编: 于冰

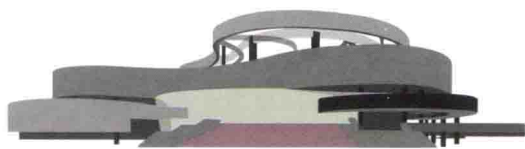
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文化·传承·思考

Culture·Inheritance·Thinking

本章悉心梳理了昆山市厚重的人文历史、浓郁的地域特色、经典的文化遗产等传统脉络，揭示了建筑师创意思维的由来；并通过采访来展现昆山的城市规划蓝图，勾勒出昆山规划与城市设计的思索之旅及其与建筑个体的相互关系。

This chapter carefully sorts out Kunshan's profound culture and history, strong geographical characteristics and classic cultural development and explores the origin of architects' creative ideas; and through interviews unfolds the Kunshan urban planning blueprint and depicts the relationship between the journey of Kunshan planning and urban design and the individual buildings.

010	History & Art
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018	Vernacular feature
	地域风格
026	Cultural heritage
	文化传承

采访：许振敏、曹勇 Interview with Xu Zhenmin, Cao Yong

理念·功能·剖析

Idea·Function·Analysis

为实现“房在园中”的构思意图、建筑造型特点及功能要求，甲方、设计、材料、施工各环节密切合作，在制作模型、实验、模拟，反复测试与论证的基础上，最终不仅完整地实现目标，并为业界提供了很多值得借鉴的设计与实践经验。

To achieve the design idea, architectural features and functional requirements of "room in the garden", architects worked closely with clients in terms of design, materials, construction and other aspects. On the basis of modeling, experiments, simulations, repeated testing and demonstration, they finally achieved the whole design objective, providing the industry with a lot of design and practical experience.

040	Competition
	竞标历程
048	Urban context
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050	Visual language
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088	Lighting design
	照明设计
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096	Materials research
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101	Construction memorabilia
	建造大事记

采访与文章：崔恺、阿兰·博尼、李跃文、金照彬 Interview & essay: Cui Kai, Alain Bony, Li Yuewen, Jin Zhaobin, Fan Xiaoling

城市·设计·生活

Urbanization·Design·Life

昆山规划以及文化艺术中心的建造，汲取了国外经典案例的规划思想。不仅给居民带来了福祉，并为昆曲等传统文化的再生提供了一个互动舞台，让建筑自然植入城市，选择了一条适合城市与其居住者们的道路。

Kunshan planning and the construction of Kunshan Culture and Art Center draw on the planning ideas of foreign classic cases, providing not only benefits to the residents but also a platform to Kunqu opera and other cultures to revive and interact with people, implanting buildings naturally into the city with a path suitable for both the city and its residents.

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	会展活动
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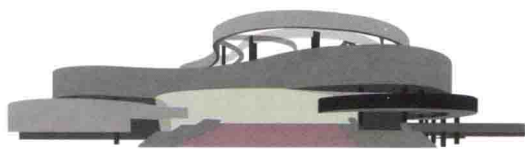
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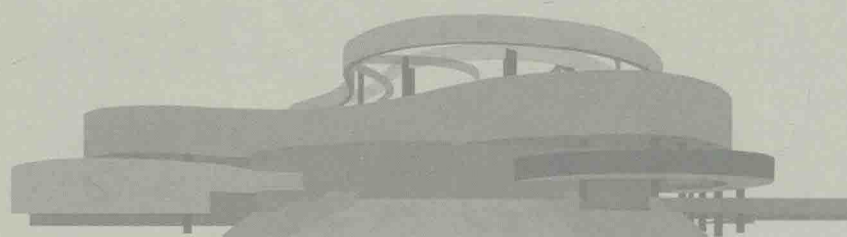
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序言 I 行云流水

为一个地方设计一座大剧院，就好像为这个地方咏唱一首赞美的歌。五年前，当我应邀为昆山设计大剧院时，心中自然而然萌生出这样一种情感，并以这种情感的冲动去看待这片土地，孕育它的未来。

位于阳澄湖畔的这个朝气蓬勃的城市，它原本也是江南水乡。昆山隶属于苏州，紧邻大上海，堪称是江苏经济区的桥头堡，大量的台企入驻让这里的经济快速发展，使之成为全国百强县之首。而这些年昆山在生态治理上也狠下工夫，为了阳澄湖的水质而限养驰名的大闸蟹，为了城市绿肺，在市中心种下大片森林。只可惜，在快速城市化进程中，那些老街老巷消失了，城市文化也伴随着城市特色的衰落而日渐式微，建设大剧院就是这种背景下为了重振文化，追求特色，让昆曲的故乡文脉绵长的规划步骤之一。

这个重要的城市公共建筑在特定的环境中建设首先碰到的是布局问题，布局的策略不同会产生不同的城市空间关系，也影响建筑设计方向。经过分析，我们选择了另一路径，把用地与北面的森林公园联系起来，当作连续的城市绿带公园来统一考虑，而将剧院作为公园里的建筑，与河道发生更密切的关系，强调它的滨水性，也试图建立与体育场馆更积极的空间联系，在尺度上、色彩上也应与之协调对话。

昆山艺术中心功能综合，技术复杂，完全是一个团队合作的成果。首先感谢昆山城市建设投资发展有限公司周继春董事长对设计师的尊重，项目总经理范晓玲对工作的认真负责使我们对工程的设计一直处于有效、有序的控制之中。在艺术中心设计施工的全过程中，业主表现出很好的职业素养和追求，不熟悉的就去考察学习，不了解的就找专业咨询，不放心的就反复做样板比较，并且每一个重要的技术性决定都要请建筑师来做，表现出了充分的信任，让我们的合作十分愉快，大家早就成为了好朋友。当工程结束范总调升城建局副局长，我既为她的进步而高兴又有些不

舍，毕竟艺术中心还没收尾，整改的工作没完，也还有二期项目等待启动呢。事实上在昆山另一个文化项目中我们又与周总的团队开始新的合作了！

此外，应该感谢我们的设计团队，我们设计院建筑、结构、机电、总图、室内设计等各专业的设计师，为这个项目团结奋战付出很多，对工作的认真和解决问题的能力的确得到了业主和施工各方的认可和好评。另外要特别感谢与我们合作声学设计的张三明教授，他对不对称观众厅的设计挑战很有耐心和自信地应对，使观众厅的声学质量达到了较高的水平。值得一提的是，法国著名艺术设计师阿兰·博尼先生虽然进入这个项目较晚，但他们认真地倾听建筑师的构想，善于用彩色肌理和灯光去表达艺术的效果，并积极地与室内设计师合作，多次深入现场，选样板、调灯光，让建筑的艺术性有了很大的提高，得到了业主的认可。实际上，艺术设计在国内工程中还很少作为一个专项设计参与进来，而在国外却是较普遍的，这对于提高建筑的文化艺术品质十分必要。博尼先生先后参加的包括国家大剧院在内的许多国内外项目的成功建设充分说明了艺术设计的重要性。

最近又听说这个刚刚落成的建筑——文化艺术中心被市民选入苏州市十大优秀公共建筑，让我既很意外，也很欣慰。这个项目虽然完工了，但我对它仍报有一种期望，一个文化建筑应该自然地融入这个城市的生活。如同我每个作品完成后一样，期望过若干年后我回到那里，看到它跟城市生活真正地、密切地联系在一起了，这才是我最希望看到的。

崔愷

中国建筑设计研究院（集团）建筑设计总院名誉院长、集团副院长、总建筑师

Foreword I

Floating Clouds and Flowing Water

To design a theater for a place seems like composing a song of praise for the place. I was overwhelmed by such kind of emotion and felt the impulse to treat this land and nurture its future with such emotion five years ago when I was invited to design a theatre for Kunshan.

Located near Yangcheng Lake, this vibrant city used to be a watertown. Kunshan belongs to Suzhou and is near Shanghai, known as the bridgehead of Jiangsu economic zone. A host of Taiwan enterprises flood in and fasten the local economic development, making Kunshan the National Top 100 County. During these years, Kunshan has also put great efforts in ecological management. To improve the water quality in Yangcheng Lake, it has restricted the breeding of the famous hairy crabs; to freshen the urban green lung, it has planted a large stretches of forests in the urban center. It is such a pity that old lanes and alleys have vanished in the road of rapid urbanization and the urban culture has been casted away with declining urban characteristics. Under such background, to build a grand theatre is one of the planning steps to revive the culture, to pursue urban features and to make the birthplace of Kunqu opera long lasting.

To construct such an important urban public building in a particular environment, the first problem encountered is the layout, because different layout strategies will not only lead to different urban spatial relationship but also influence the direction of architectural design. After analysis, we chose another way to design. We unified the land with the Forest Park on the north and considered the park as a continuous greenbelt of the city and the theatre as a building in the Park, so that we linked the theatre more closely with the river and emphasized its location at riverside. We also tried to establish a more positive spatial relationship between the building and the Sports Center, blending the two architectures in harmony in both scale and color.

The comprehensive functions and complex techniques of Kunshan Culture and Art Center are entirely the outcome of teamwork. We should first thank Zhou Jichun, chairman of Kunshan City Construction Investment & Development Company for his respect for designers and general manager Fan Xiaoling for her responsible work, which enabled us to keep the project design effectively and orderly. During the whole process of design and construction of the Art Center, clients displayed outstanding professional quality and aspiration by investigating and learning the unfamiliar professional knowledge and making sample comparison for the unsure. Every important technical decision was made by the architect, showing the sufficient trust upon us and making the cooperation very pleasant. We have already become good friends. When the

project was nearly finished, manager Fan Xiaoling was promoted as the vice-director of City Construction Bureau. Thought happy for her progress, I felt sad to see her leaving, since the Art Center had not yet been fully completed and the restoration work had not yet been done and the Phase II project was about to start. Actually, we began to work and cooperate with the team of chairman Zhou again in another cultural project of Kunshan.

We should also give thanks to our design team – designers of architecture, structure, electro mechanics, overall layout and interior and other professional designers in the institute – for their united efforts on this project. Their working attitude and problem-solving ability are recognized and praised by clients and the construction company. Special thanks should be given to Professor Zhang Sanming who cooperated with us in acoustic design and responded to design challenges of asymmetrical auditorium with patience and confidence, upgrading the acoustic quality of the auditorium to a higher level. It should also be mentioned that famous French art designer Alain Bony and his team engaged in the project in a later phase, but they listened to the ideas of architects seriously. They excelled at using color, texture and lighting to express artistic effect and actively cooperated with the interior designers and made many on-site studies to choose sample plates and adjust lighting, greatly improving the artistic effect of the building and receiving acclaim from the clients. In fact, it is rare for artistic design to engage in domestic projects as a special design team, but it is rather common in foreign countries, which is significant to improve the cultural and artistic quality of buildings. Bony has participated in many successful projects at home and abroad, including the National Grand Theatre, which fully illustrates the importance of art and design.

Recently, I am surprised and delighted to hear that this newly completed building – Kunshan Culture and Art Center was selected by citizens as Top 10 Outstanding Public Buildings in Suzhou. Although the project has already completed, I still cherish a wish upon it, hoping that such a cultural building shall naturally blend with the urban life. Just like every other projects I have completed before, I hope that when I come back several years later, I will see it has truly and closely linked with the urban life. That's what I most want to see.

Cui Kai

Honorary president, vice president and chief architect of Architecture Design
General Institute of China Architecture Design & Research Group

序言 II

让建筑承载城市记忆

Foreword II

Architecture Embodies the Memory of the City

我的家在昆山，1993年大学毕业到昆山开发区工作，从那时起就开始体会这座城市的飞速发展。曾经有个口号：“昆山就是开发区，开发区就是昆山。”“昆山之路”闻名全国，昆山的综合经济实力跃居全国百强县(市)之首，成为全国18个改革开放典型地区之一。

任何发展模式都是有代价的。我出生在农村，现在属于开发区。当每次开车经过小时候生活的村庄时，总想从现在笔直、宽阔的马路和简洁、现代的厂房间找到原来自己家的位置。梦里也几次回到村边那条学会游泳、经常钓鱼的河边。我明白了，不管搬多少次家，我心里的“家”一直在那里。

这种城市居住者与过去的一切之间失去相互依存的关系，就像某个人失去记忆一样，其后果不仅是严重的，在未来也是难以挽回的。一个城市在发展经济的同时必须尊重土地、尊重历史、保护传统文化，否则无法让居住在这里的人们真正认同它。

昆山文化艺术中心是为全体市民提供一个文化载体、一个可以共同参与的大舞台、一块可以传播艺术和繁衍传统的土壤，是让新、老昆山人从精神上产生对城市更多的认同感的地方。

它的选址坐落在昆山西部新区，作为昆山西部副中心的有益补充，有机地连接了北侧的森林公园与南侧的行政服务地块，形成了一个完整的、人性化的市民活动中心。这无疑将为西部副中心创造新的吸引力，使片区产生连续的、值得关注的热点，同时将很好地刺激这片区域的良性发展。更重要的是，它也适时地起到了以文化濡染昆山城市精神，在深厚的精神层面振兴城市发展的作用。

让建筑承载起城市的记忆，我们的设计团队，尤其是崔愷工作室的伙伴们，很好地诠释了这一诉求，他们将昆山本土文化中的精髓——水乡、昆曲与并蒂莲等元素很好地融入了建筑语汇，建筑和内装设计的统一使项目更加完善。为了使设计图纸更好地落地，崔院士几乎每个月都会亲临施工现场，与现场工作人员仔细沟通，确认每个样板，这样的态度令我感动，也鼓舞着大家的士气。项目的顺利实施还有赖于庞大的顾问团队的支撑，艺术、声学、舞台机械、灯光、音响、运营，以及施工、监理单位，每个单位都派出了最精干的人员。同时，我们业主团队也付出了艰辛的努力，现场负责人范晓玲在工地摔断肋骨后坚持留在施工现场协调各专业，直到数周后无法继续支撑才去医院就诊。参与项目的数千人，我们没有办法在工程上书写他们的姓名，甚至他们中的大部分人都没机会等到开业看一场演出就已经离开这座城市，但我永远感谢他们的努力和付出。

事实上在昆山，单就功能而言不缺好的建筑，但是让建筑呼应城市的文化与记忆，昆山文化艺术中心算是一个很好的尝试。我们希望它不光承载城市的记忆，更着眼于改变未来，为市民生活方式的转变提供可能，我们通过它表达对这片土地的热爱和对生活在这里的人们的尊重。

Kunshan is my hometown. I have been working in Kunshan Development Zone since I was graduated in 1993; from then on I realized that the city was underway of rapid development. The comprehensive economic strength of Kunshan vaults into the first place of Top 100 counties (cities), being one of the national eighteen typical reform and open regions.

I was born in rural area where has become development zone now. I always want to find out my home among current upright, broad roads and modern factory workshops. I came back to the river near the village many times in my dream. I figured out that no matter where I move to, the home in my heart is always there. The lack of relationship between urban residents and their past is not only serious, but also irretrievable. During the process of economic development, the land and its traditional culture of a place must be respected and protected, otherwise it will not be the identified authentically by people dwelling here.

Kunshan Culture and Art Center provides all citizens a cultural carrier, an involved platform and a piece of soil that can convey the art and cultivate the tradition, making it a place identified more spiritually. The site is located in new zone of western Kunshan and enjoys an organic connection of Forest Park to the north and administrative service zone to the southern; therefore it forms an integral and humanized activity center. It is no doubt that the project is an attractive hot spot of the western Kunshan's sub-center, and the impetus of the regional benign development, playing the function of spreading city spirit with its culture and promoting the development in deeper level.

To make architecture embody the memory of city, the design team, especially the partners of Cui Kai Studio, interpreted the demand appropriately. They took the marrow of local elements into the architectural language; the unity of building and interior design made the project complete. During the construction process, Cui Kai came to the site every month and checked out every detail carefully. For smoothly carrying out the project, it depended on the support of a large group of consultants, the elites from various fields. As clients, our team also made great efforts, general manager Fan Xiaoling insisted on working after broken her rib. I appreciate their efforts and contribution forever.

Kunshan Culture and Art Center is a successful try in the aspect of echoing the city culture and memory through architecture. We hope that it will not only undertake the memory of the city, also focus on the changes of future and supply the possibility of transforming people's life style. We express our devotion to the land and the respect to all people living here via this building.

周继春

昆山城市建设投资发展有限公司董事长

Zhou Jichun

Board Chairman of Kunshan City Construction Investment & Development Co., Ltd.

第一章 Chapter 1

文化·传承·思考 Culture·Inheritance·Thinking

本章悉心梳理了昆山市厚重的人文历史、浓郁的地域特色、经典的文化遗产等传统脉络，揭示了建筑师创意思维的由来；并通过采访来展现昆山的城市规划蓝图，勾勒出昆山规划与城市设计的思索之旅及其与建筑个体的相互关系。

This chapter carefully sorts out Kunshan's profound culture and history, strong geographical characteristics and classic cultural development and explores the origin of architects' creative ideas; and through interviews unfolds the Kunshan urban planning blueprint and depicts the relationship between the journey of Kunshan planning and urban design and the individual buildings.

- 010 History & Art
历史人文
- 018 Vernacular feature
地域风格
- 026 Cultural heritage
文化传承

采访：许振敏、曹勇 Interview with Xu Zhenmin, Cao Yong

理念·功能·剖析 Idea·Function·Analysis

为实现“房在园中”的构思意图、建筑造型特点及功能要求，甲方、设计、材料、施工各环节密切合作，在制作模型、实验、模拟、反复测试与论证的基础上，最终不仅完整地实现目标，并为业界提供了很多值得借鉴的设计与实践经验。

To achieve the design idea, architectural features and functional requirements of "room in the garden", architects worked closely with clients in terms of design, materials, construction and other aspects. On the basis of modelling, experiments, simulations, repeated testing and demonstration, they finally achieved the whole design objective, providing the industry with a lot of design and practical experience.

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竞标历程
- 048 Urban context
城市语境
- 050 Visual language
视觉语言
- 064 Drawings
图纸
- 068 Sustainable design
绿色设计
- 072 Structure design
结构设计
- 076 Acoustic design
声学设计
- 080 Stage design
舞台设计
- 088 Lighting design
照明设计
- 092 Curtain wall design
幕墙设计
- 096 Materials research
材料研究
- 101 Construction memorabilia
建造大事记

采访与文章：崔恺、阿兰·博尼、李跃文、金照彬、范晓玲 Interview & essay: Cui Kai, Alain Bony, Li Yuewen, Jin Zhaobin, Fan Xiaoling

城市·设计·生活 Urbanization·Design·Life

昆山规划以及文化艺术中心的建造，汲取了国外经典案例的规划思想。不仅给居民带来了福祉，并为昆曲等传统文化的再生提供了一个互动舞台。让建筑自然植入城市，选择了一条适合城市与其居住者们的道路。

Kunshan planning and the construction of Kunshan Culture and Art Center draw on the planning ideas of foreign classic cases, providing not only benefits to the residents but also a platform to Kunqu opera and other cultures to revive and interact with people, implanting buildings naturally into the city with a path suitable for both the city and its residents.

- 120 Artistic performance
文艺演出
- 124 Exhibition & Event
会展活动
- 128 Comments & Feedback
评论与反馈
- 132 Classic cases
经典案例比较

采访：周继春、姚伟宏、韩明 Interview with Zhou Jichun, Yao Weihong, Han Ming

1.Culture· Inheritance· Thinking

文化·传承·思考

在经历了经济迅猛发展之后，昆山迫切需要由新兴产业基地向现代化城市的全面转型升级，为此推出了新的昆山城市总体规划修编方案。虽然昆山因其近年来经济的高速增长而一跃成为中国大陆经济实力最强县级市，但是在规划进程中，这座城市却难能可贵地保持着相对冷静的思考，注重从悠远的历史文化传统中寻根溯源。陆续开展的城市功能项目没有标新立异，建筑风格也能很好地融入本土特色，甚至道路绿化选择的也是适合当地环境的树种。

而作为这一规划中有机组成部分之一的文化艺术中心，建筑师同样注重延续这个城市的传统文化底蕴与魅力，在传统与现代之间巧妙选择了另一条路径，其具有浪漫情怀

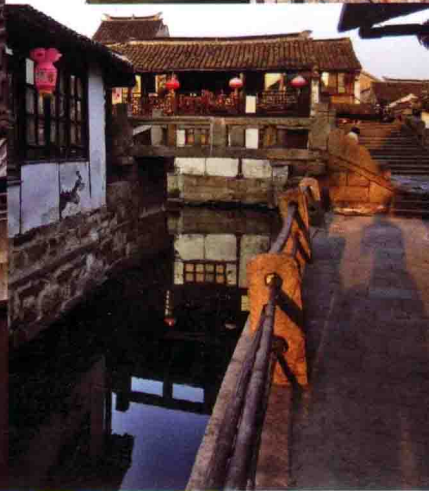
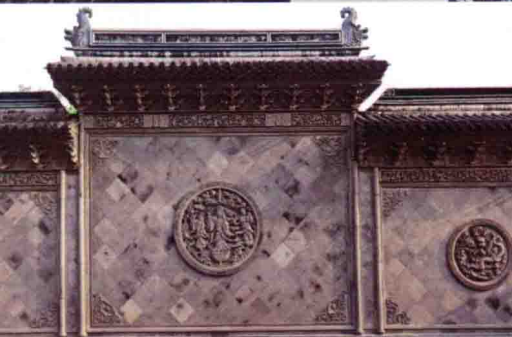
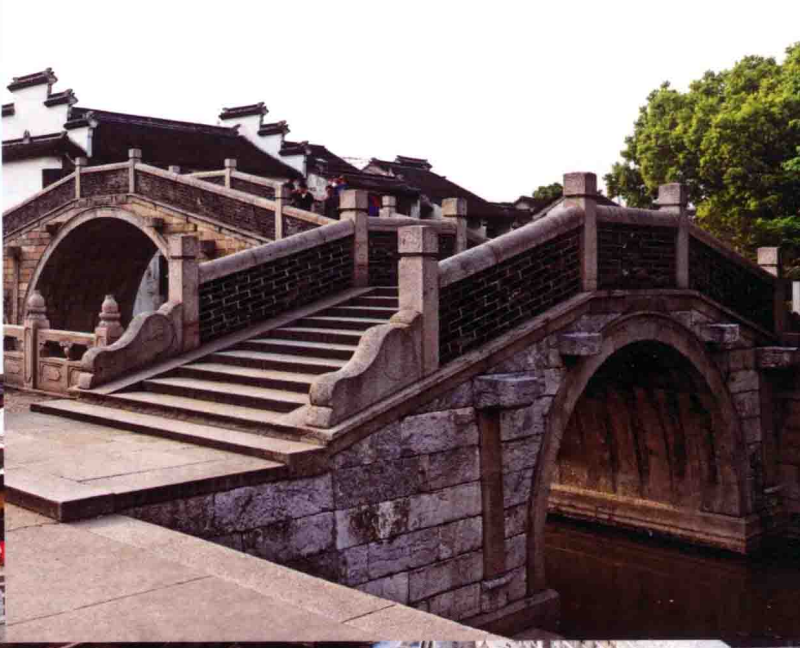
的创意将昆曲水袖、并蒂莲，江南水乡的曲折进退等昆山文化精髓的韵味巧妙地融入这座现代造型建筑中。并通过开放的设计手法处理与周边环境、建筑的关系，恰到好处地弥补了原有区域的设计缺陷，起到了完善城市功能与肌理的织补作用。

本章也基于这样的背景而展开，悉心梳理了昆山市厚重的人文历史、浓郁的地域特色、经典的文化脉络，引领读者感受建筑师创意思维的由来。通过对亲历城市近年来改造进程的媒体与规划负责人的采访，展现了昆山规划蓝图，并探寻其在城市规划、城市设计的思索之旅及文化艺术中心在其中的地位、相互关系。

After the rapid economic development, Kunshan is in urgent need of full-scale transformation and improvement from an emerging industrial base to a modern city, thus putting forward a new revised Kunshan Urban Master Plan is necessary. As Kunshan's rapid economic growth in recent years, it has become the city with the strongest economic strength in China, it is commendable that in the planning process the city has remained relatively clear thinking and focused on the profound historical and cultural traditions where its roots and sources can be traced. Urban projects are being carried out one after another without doing anything unconventional or unorthodox. The architectural style is well merged with local characteristics, greening and landscape are well adapted to local environment.

Kunshan Culture and Art Center is an integral part of this plan. Architects emphasize on continuing the heritage and charm of traditional culture of this city, skillfully choose a path between the traditional and the modern, and innovatively integrate the romantic Kunqu sleeves, twin lotus, winding characteristics of watertown and other Kunshan cultural essences to the modern-style buildings. The design approach opens the building to its surrounding environment and context, which perfectly makes up the flaws of the original area and improves the urban function and mechanism.

This chapter therefore carefully sorts out Kunshan's profound culture and history, strong geographical characteristics and classic cultural development and leads readers to appreciate the origin of architects' creative ideas. Through interviews with the media that have witnessed the process of urban transformation in recent years and with the person in charge of the planning, the blueprint of Kunshan planning is revealed to explore its urban planning and urban design thinking and the status of the center in this city and their interrelationship.



历史人文

History & Art

汲取历史人文艺术菁华

在如今昆山物质经济飞速发展，昆曲等精神遗产重新走向国际舞台之际，艺术中心的设计也恰植根于斯，生发于斯，继续展现昆山文化及其本身的新艺术魅力

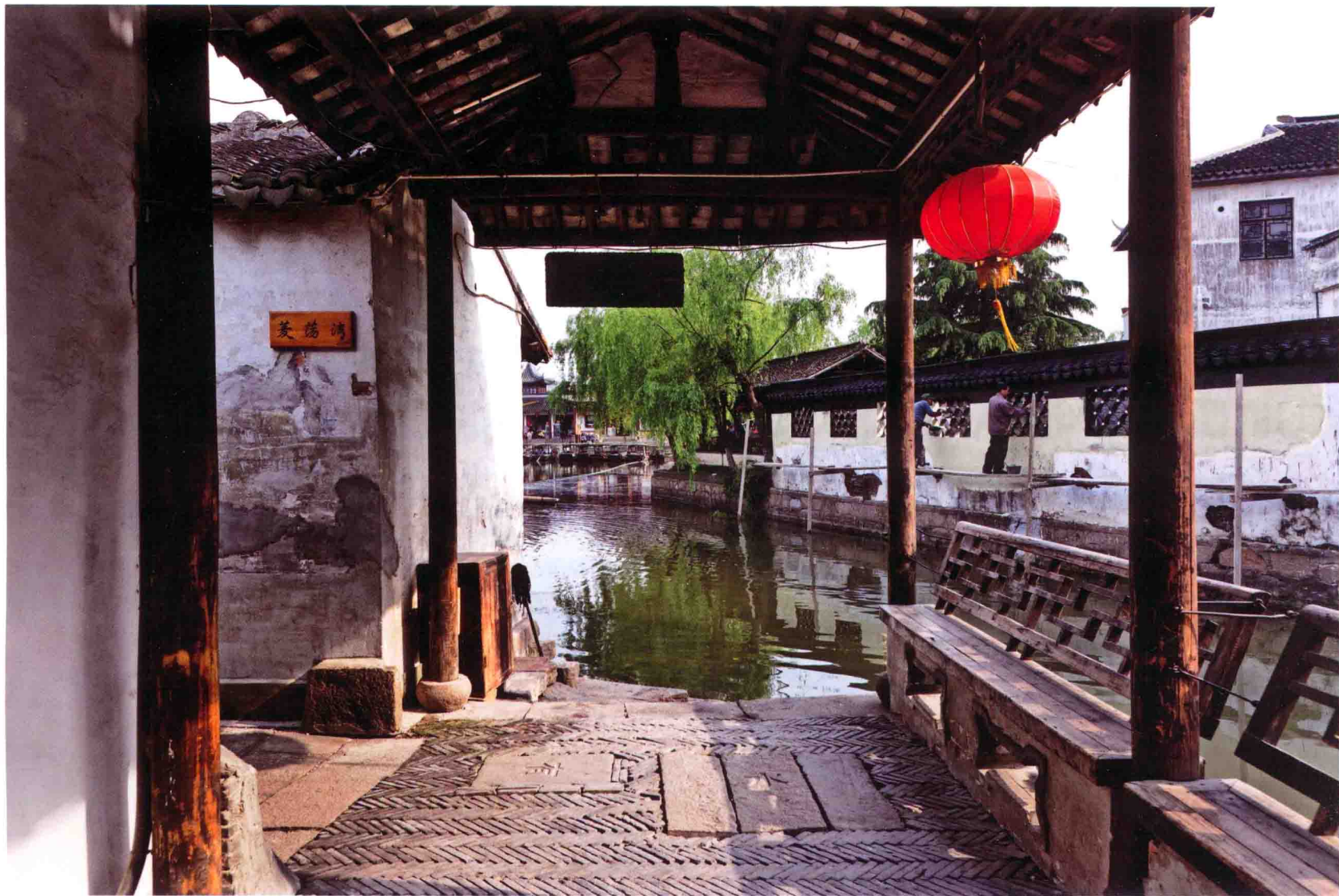
昆山的城市历史和先贤遗迹在华夏文明中占有重要的一席之地。这座城市古名娄邑，春秋战国时期先属吴，后属越，继又归楚。秦时置娄县。南朝梁大同初年（535-536年）始名昆山县。唐天宝十年（751年），分置华亭县，昆山县治由昆山东城迁至马鞍山南。从古娄县到南宋嘉定年间，前后约有1500年，吴淞江沿岸为娄县（昆山县）管辖。这包括了今天上海的大部分地区。宋嘉定十年（1217年），分置嘉定县。元代曾升昆山为州，明代复为县。清雍正二年（1724年），分置新阳县，与昆山同城分治。民国元年（1912年），昆、新两县才并合为昆山县。



RICH HERITAGE FROM KUNSHAN'S HISTORY, CULTURE AND ART IN TODAY'S KUNSHAN, KUNQU OPERA AND OTHER CULTURAL HERITAGES IS RE-ENTERING THE INTERNATIONAL STAGE. IT IS THE BASIS ON WHICH THE KUNSHAN CULTURE AND ART CENTER WAS DESIGNED AND BUILT

The long history of Kunshan city occupies an important position in the brilliant Chinese civilization with the city's historic development, ancient relics. Originally named Louyi, the city consecutively belonged to the Wu State, the Yue State and then to the Chu State during the Spring and Autumn Period and the Warring States Period. From the ancient Lou County of Qin Dynasty to the Jiading Period in the Southern Song Dynasty, the history spanned about 1,500 years. In the Yuan Dynasty, the county was upgraded to a prefecture, but in the Ming Dynasty it was reinstated as a county. By the second year of the Yongzheng Period (1724) in the Qing Dynasty, a Xinyang County was established separately and put under the governance of one city together with Kunshan. By the first year of the Minguo Period (1912), Kunshan County and Xinyang County merged as Kunshan County.





HISTORICAL CHANGES 历史沿革

有史以来，昆山曾经有过几个别称，一是“娄城”。由于古娄江贯穿境内，娄又是二十八宿之一，秦始皇实行郡县制时，便有娄县。它最初属于会稽郡，直至东汉末才属于吴郡。古娄县的治所娄城，相传为吴王寿梦所筑，用以防备越国和长江北岸淮夷入侵。另一个别称是“鹿城”。相传吴王寿梦好猎，曾经在城西卜山下（今红峰新村）豢鹿狩猎。民国《江苏六县志》载“昆山……别称鹿城，盖以……旧有西鹿城而名。又称玉峰。”然而很少有人知道昆山的另一个别称“武城”（或南武城）。武城位于阳澄湖的东北角，巴城镇境内。阳澄湖面辽阔，是吴国国都的天然屏障。吴王阖闾在湖的东、北、南三面筑城主要是防备从长江北岸渡江来侵的东夷。民间传说，武城是军事家孙武奉吴王阖闾之命修筑的。他运用阴阳八卦原理，结合湖畔地形地貌，精心

构筑了一座“卦形”水寨军防城。占地约16km²的武城，呈“出”字形，设十二处水道出口，充分利用了纵横曲折的河道所具有的虚实形势，运用八卦学说，构成一座充满神秘色彩的易守难攻的防御城。岁月流逝了二千余年，如今在阳澄湖东北的武城遗迹仍绰约可见。

昆山城墙的修建主要经历了从土城到砖城的过程。土城的修建者是元代知州费复初。元祐元年（1314年），昆山州治迁到太仓，至正十二年闰三月，浙江海寇方国珍攻占太仓，劫掠昆山。为了避免海寇的侵扰，知州费复初又把州治迁回昆山。元至正十七年（1357年），开始修筑土城，他带领军民修筑城池，东起城河，西起仓基河，南起正阳桥，北至马鞍山北麓，基本奠定了昆山城的规模。该城周长二千三百九十九丈，高一丈八尺；城外壕沟长二千三百五十九丈，深六丈，宽六丈；设有东、南、西、北、东南、西南六门。明朝弘治四年（1491年），知县杨子器在土城上建筑了城楼，东门叫宾曦，西门叫留晖，南门叫朝阳，北门叫拱辰，东南叫迎薰，西南叫丽泽。

昆山砖城的修筑是在明嘉靖年间。嘉靖五年（1526年），因为昆山濒临大海、寇盗多发等原因，副都御史周伦首先上疏皇帝，请求修筑砖城，之后，巡按御史陈蕙、巡抚欧阳铎也相继奏请改筑砖城，最后由顾鼎臣代替工部奏请朝廷将土城改为砖筑。后来，巡按御史陈蕙、巡抚欧阳铎、郡守王仪率先在昆山修筑了砖城。砖

城在嘉靖十八年（1538年）二月开始建造，嘉靖十九年（1539年）五月完工，重新建造了宾曦、迎薰、朝阳、丽泽、留晖、拱辰等六个城门，增设了五座水关。该城周围二千三百八十七丈，城高二丈八尺，城宽一丈四尺，总共有四千五百八十七垛雉堞。城外壕沟还和原来一样。

昆山古城建于江南水乡，城内有多条河流通过。城墙的建造者既考虑到城池的防御功能又充分考虑到老百姓生活的便利。江南水乡经常使用船只运输物品，所以在建设旱城门的同时还附设有水城门，也就是水关。旱城门供车马等出入，水城门则供船只进出。

“六城门五水关”的说法，是昆山建成砖城之后形成的。明嘉靖年间重新建造了六个城门，增设了五座水关。宾曦、迎薰、丽泽、留晖、拱辰五个城门是“水陆并举”。这五座水关与城内的多条河流相连，至和塘水从留晖门流到宾曦门，穿城而过，横贯东西，是城内的交通干道；山塘泾则南连至和塘，北通拱辰门；自至和塘向南有一条河流环绕整个县治，这条河叫市河，俗称玉带河；东城河从宾曦门附近的至和塘曲折南流到达迎薰门；筛谷浜则从留晖门附近的至和塘南流到达丽泽门。另外，丽泽门内的河流可以从舞雩桥通到陈老桥、莼菜桥。砖城的建造者就这样根据城内水道的分布，恰如其分地设计了六个旱门、五个水门，俗称“六城门五水关”。它奠定了昆山市的城市规模。