

齐康 建筑设计作品系列

ARCHITECTURAL DESIGN WORKS SERIES OF QIKANG



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河南博物院
HENAN MUSEUM

辽宁科学技术出版社

齐康建筑设计作品系列5

河南博物院

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总设计人

东南大学建筑研究所 齐 康

主 馆

方案参加者： 郑 昕 王建国 张 彤 张 宏 李 立（研究生）
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工 地 工 程 师： 唐朝阳

配 楼

方 案 设 计： 齐 康 张 宏
工程负责人： 张志胜 张 宏
建 筑 设 计： 张洪钧 陈国钧 周本鲲 刘 建（研究生）
结 构 设 计： 李 勤 李学勤
给排水设计： 刘建玲
电 气 设 计： 潘雁蓓
暖 通 设 计： 程经国

摄 影： 曾 琼

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齐康教授

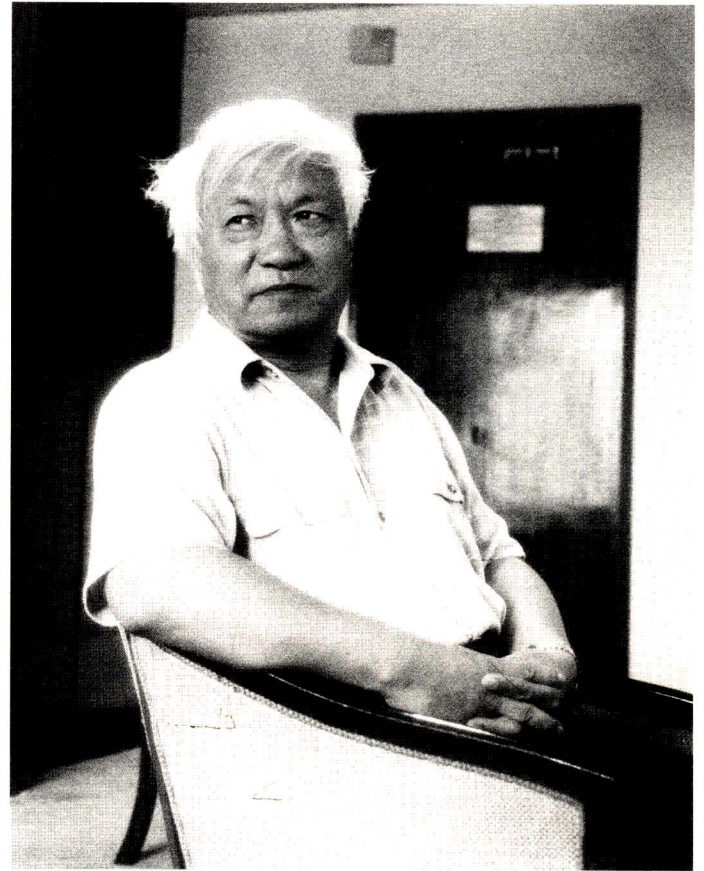
- 1931年生，浙江杭州人。著名建筑学家、建筑教育家，国家建筑设计大师，博士生导师。
- 全国政协委员，国务院学位委员会委员，中国科学院院士，法国建筑科学院外籍院士。
- 1952年毕业于东南大学建筑系。长于建筑设计与理论、城市规划与理论、风景园林设计、建筑绘画。其建筑设计作品多项获国家优秀工程设计奖，其中两项作品获80年代全国十大优秀建筑艺术作品奖。其作品曾到法国、日本、瑞士、加拿大等国展览。写有建筑理论专著五本，论文近百篇。现任东南大学建筑研究所所长，全国高等学校建筑学科指导委员会主任，中国建筑学会理事，中国城市科学研究会理事，中国城市规划研究会理事、资深会员，中国城市规划设计研究院高级顾问等职。

Professor Qi Kang

Born in the city of Hangzhou of Zhejiang Province in 1931. Distinguished architectural theorist, architectural educationist, master architect of China and doctor supervisor.

Member of the Chinese People's Consultative Conference, member of the Chinese Academy of Sciences, member of the Academic Degree Committee of the State Council and foreign member of the Academy of Architecture in France.

Graduated from the Architecture Department of the Southeast University in 1952, he is expert in architecture design and theory, city planning and theory, landscape and gardens design and architecture drawing. His works have been awarded the national prize for excellent design for many times, and two of them have been selected in the best ten master designs of China in 1980s. He has had the exhibition of his works in France, Japan, Switzerland and Canada. He has published five books and almost one hundred treatises. Now he is the head of the Research Institute of Architecture of the Southeast University, director of the National Supervisor Commission for Higher Education in Architecture, director of the Architectural Society of China, director of the Chinese Society for Urban Science Studies, director and distinguished member of the Urban Planning Society of China and senior advisor of China Academy of Urban Planning and Design.



齊 康 教 授

・1931年生まれ、浙江杭州人。著名な建築理論家、建築教育家、建築設計師、博士生指導教授。

・全国政治協商委員、国务院学位委員会委員、中国科学院院士、フランス建築科学院外国籍院士。

・1952年東南大学建築系卒業。建築設計と理論、都市計画と理論、風景計画と造園設計、建築絵画を得意とする。その建築設計作品は多くの国家優秀工程設計賞を受賞した。そのうち2作品は80年代全国十大優秀建築芸術作品賞を受賞。その作品はこれまでにフランス、日本、スイス、カナダなどの国で展覧されたことがある。建築理論の専門著作は5冊、論文は百篇に及ぶ。現在東南大学建築研究所所長、全国大学建築学科指導委員会主任、中国建築学会理事、中国都市科学研究会理事、中国都市計画研究会理事ならびに殊勲会員、中国都市計画設計研究院高級顧問などの職にある。

中原之气——河南博物院的创意设计

河南地处中原，中华民族的母亲河——黄河从这块神奇的土地上横穿而过。悠久的文明史造就了它十分丰富的历史文物和遗址。中国古代“九州”之中称中原为“中州”，被认作“天中地心”。中原被公认为华夏文化的摇篮，同时也是古来兵家必争之地，曾有“得中原者得天下”一说，历史上曾长期作为政治、经济、文化中心之一，先后有二十多个王朝曾建都或迁都至此。由于中原的位置具有文明发源、继承传统、融合八方、开拓传播的特征，所以形成一种雄浑博大的“中原之气”。

为了发挥河南文物大省的地方优势，服务于“两个文明”建设，“八五”期间国家与河南共同投资兴建了一座国家级、现代化的博物院，它是“八五”期间河南省 18 个重点项目之一，它体现了中原文化特点与现代风格相结合的建筑风格，是世所称颂的地区建筑的典范。

我们对博物院的创意设计是与河南省建筑设计院、原机械部第四设计院共同合作完成的。

创造新的地区建筑文化，首先要对该地区的历史建筑文化特点进行广泛、深入的考察研究，结合设计的要求，对当时的时代精神恰当地理解和把握。只有深层地理解、思考、领悟，求得意义上的认识，才能激发构思的思维火花；只有灵感的迸发，才能从各种探索途径求得好的素材。我们认识到立意构思要突出以“中原之

气”为核心，大胆地展开创作。博物院位于郑州市经七路的一根副轴线的终点，从用地的范围中可以做到中轴对称，于是我们借鉴传统，针对地段特点，采取有主有从的布局手法，吸取中外建筑审美意识的精华，运用现代技术和材料，把多种功能简洁合理地组成整体，最终使创作设计作品形成一座雄伟、壮观、贯古通今、极富中原文化特色的现代博物院建筑群。

文物保护和文物陈列是博物院的基本功能，两部分的规模是确定全馆规模的主要因素。文物库的规模不仅要满足现有馆藏文物的需要，而且要适应将来增长的需要。目前现有藏品 12 万件，按 20 年发展到 30 万件推算，则库房实用面积不应少于 9 000 平方米。建成后的博物院设有基本陈列馆、专题陈列馆、临时展览馆等 23 个馆区。其中基本陈列有“河南古代文化之光”，专题陈列有“恐龙世界”、“中原百年风云”、“石刻艺术”、“明清工艺”、“古代玉器”、“楚国青铜器”、“古代建筑明器”及许多临时性书画、现代艺术品展览等。按库存文物的 1/40 即 7 500 件考虑陈列部分的规模，参照国际上一般每 2 平方米展出一件文物的做法，将基本陈列面积定为 4 500 平方米，专题陈列面积定为 2 400 平方米，临时陈列面积定为 5 000 平方米，总计陈列区建筑面积 12 000 平方米。

作为一座现代博物院还应具有文化交流、科学研究、科普教育等功能，并为观众提供良好的休息、餐饮、购物、停车等服务设施，因此建筑内容要综合考虑以下一些因素：（1）注重对人的活动的研究，设置相应的公共活动空间，引入无障碍设计，使残疾人、老年人得到特别照顾；（2）提供社会服务设施，在建筑群中设电教放映厅、餐厅、商场等对外服务项目；（3）增设临时展览，使收藏内容、使用方式多样化，要求临展可变、开放和灵活；（4）增加科研、办公用房，即从事科研活动、人员培训等，这样确定社会服务区5 000平方米，科研办公用房9 000平方米，设备用房4 200平方米，宿舍建筑7 600平方米，全馆总面积为50 860平方米。在施工实施中业务用房由43 260平方米增至55 740平方米，宿舍增至23 100平方米，共计78 840平方米。

博物院院址地处郑州市中心区稍偏北，位于农业路北，园世路以西，园丁路以东的原园艺场，总占地11.47公顷。馆区东西宽310米，南北长270米，地形规整平坦。生活区设在馆区场地的西北角。总建筑群的布置根据功能采取集中与分散相结合的方法，按功能分五个区即陈列展览区、文物库房区、社会服务区、后勤服务区及设备用房区。馆区中心部位为主馆，集中布置陈列区，是一座中庭式复合陈列展览大厅，地面上建筑

高达45.5米，高耸挺拔，稳重端庄，整个形体呈“金字塔”状。围绕中央大厅，结合四个庭院簇拥着一组临时陈列展厅和序言大厅，犹如众星捧月，较好地处理了主体与陪衬的艺术关系。主馆的北部为文物库，以连廊相接。主馆地下室为设备用房。馆区南部两翼为社会服务区，北部两侧为后勤服务区，四座配楼体量一致，高度相同。整体是对称布置，有明确的方向性。这种相对集中的做法，提高了土地利用效率，增加了绿地面积，并留有足够的室外展场，分区明确，不相干扰，使建筑、道路均衡布置，主次有序。博物院南向为主入口，东、西为次入口，同时考虑馆内各部分之间的联系，妥善进行了各建筑的入口处理。

博物院的旅游和文化功能是重要的，主馆面积为21 624平方米，基本陈列、专题陈列相对集中在中央综合陈列大厅主体之内，而其中又将基本陈列相对集中在中央综合陈列室的一、二层，而三、四层为专题陈列。临时陈列划分为四个展厅，分散布设在主体的两翼。主体与两翼形成的四个庭院有利于体现休息间的功能。序言厅、贵宾室和商场设在主体的前部，成为空间序列的起点。各相对空间的组合是以人的活动特点为出发点的。

文物库的位置布置在最后，东西有出入口，以便于装卸文物，一、二、三层有专用的电梯和楼梯作为垂直

运输的设施。

西北角为办公建筑，面积为6 789平方米，除文物局和博物院办公用房外，还设有图书馆、文物研究保护中心和计算机中心，各部均有独立出入口。中央庭园的中间走廊为采光通风创造了良好条件。

东北角的文博培训中心楼的建筑面积为5 656平方米，布置有水泵房、配电房、武警营房、文物复制厂和培训中心，设有配套的住宿和餐饮设施，为馆际交流和人员培训准备了良好条件。

西南角的电教楼的建筑面积为6 190平方米，其内部设有小型展览厅、电化教室和 500 座的放映厅，直接对外服务。东南角的餐饮楼的建筑面积为4 815平方米，除设有 3 个小展厅外，集中布置商场、餐厅与歌舞厅，可作为博物院的创收场所。

河南博物院是继陕西省博物院、上海博物馆后的第三座大型博物馆，其设备设施达到相应的现代水准，在建筑设计上为这些先进设备、设施提供了适合的建筑体系，如中央空调系统、自动消防系统、安全监控系统、高级电力系统、办公自动化管理系统、文物保护中心、电教系统、楼宇自动化系统等。

总之在研究建筑和设施的诸关系中，要始终具有对文物进行科技保护的持续观念，这是基本要点。其次要

充分发挥文物的宣传教育功能，十分重视宣传和讲解工作。再就是以公益事业以人为基本的思想，在设计和建设的过程中充分考虑到为“人”服务的思想，从服务的空间、质量等方面提高博物院总的管理水平。

我们在进行博物院的设计中大体经历了两个阶段，一是挑选总体方案的基本构思，即从三个建筑设计方案中确定基本构想方案，二是从基本构想方案变成实施的建筑设计。

大凡这类工程都要从多方案的构思和可行性研究开始。我们共做了三种方案。

其一，总体集中布置，以创造开放的中心广场为主导，建筑空间分内外两条线展开，主建筑形式以简化“大屋顶”出现。基地前部是服务区，基地核心成为展览场所，后侧两翼延伸是库房及后勤区，同时将主体建筑物两侧作为市民广场与雕塑场，分别由前伸的两翼建筑物予以围合。这样在布局上既相互独立，合理区分各类人流，又使人们从不同的方向行进至中心广场。主体建筑沿南北轴线纵深展开，渐次进入高潮；外部从入口广场的开敞至大台阶，无障碍坡道带来的透视收缩，重新扩展于大尺度的中心广场；内部空间依靠不同顶棚采光井及地坪的升起与凹进的形体，以表达先抑后扬的原则，最终在穿越广场踏上大台阶时达到高潮。

其二，整体方案采取集中加分散的构图，主体建筑作集中单元式布局，在南北纵向序列上，首先由左右报告厅和前柱廊构成入口广场，形式完整，尺度大，形成城市道路空间和博物院内部空间序列的过渡和先导。在中央轴线上依次安排门厅、序厅及中央大厅，并在它们之间分别设置大小不同、尺度不一的院落，内外空间在交替中产生变化。在这条轴线两侧布置几个单元式陈列厅，陈列厅巨大的空间、序厅间的网架气氛表现出现代建筑大空间的特点。而门前柱廊的古朴造型，凝重的青铜装饰表现了古老文明的缩影。

其三，采取轴线对称庭院的建筑布局，以六角形为主体。主馆集中在馆中央，附楼分散在馆的四角，将陈列区集中为一座中庭式陈列大厅，并布置在主馆中心，为主体，附属展厅陪衬在主体四周，形成中高四周低的基本格局，倾斜的屋面成为统一全馆的核心，整体造型浑厚沉着，一种古代宫殿形象的现代变形。它在具体功能布置上相对地带来了局限性。

三种方案的探索使设计者大体摸清了博物院设计要求的功能关系，这也是基本的。

创作设计的提炼是需要有个过程的，这个过程首先要对河南地方的历史文化，特别是建筑文化的特点进行广泛、深入的考察和准确的把握，同时，对河南的时代

精神也要进行深层的思考和领悟。理解了中原的历史文化就自然地联想起中原之气，理解了中原的地理环境就会想到中原大地的文化遗存，特别是建筑文化的遗存。奔腾不息的黄河，那种气息的呵成，需要宽广的概括。思维的火花需要集体智慧的集约，需要对历史建筑文化的回顾，对时代建筑特点的把握，从繁杂众多的可行方案中概括出最有代表性的特征和形式。中国最早的天文台遗址——登封元代的观星台，使我们悟出了河南博物院主体建筑最初的外观雏形，建筑以正方形为母体，主体建筑便自然演绎而形成了“金字塔”造型。冠部呈方斗状，其中心位置精心设计了一个透明圆洞，主体建筑蕴含了中国古代文化中的“天中地心”和“天圆地方”的概念，也有“汇宇宙之气，聚天地之灵”的含义。冠部四周分别镶嵌的四神图案，表示古天文学中东西南北四个方位的天象星座。主体大斜面上从建筑构造的需要和可能加上了星星点点的白色乳钉图案，形似青铜器上的乳钉纹样和传统建筑板门上的门钉形状，又是茫茫宇宙满天星斗的反照；围绕着白色乳钉上的红色，再现了精美的中原出土文物上常见的主色；主体斜面四周顶部浅蓝色的透明窗以及顶部直垂而下的透明采光带，具有“黄河之水天上来”的磅礴气势。

以主体建筑为中心，赋予相同的风格和不同的功能

(几个临时展厅)，以庭园、廊道有机的空间组合，使整个建筑群显得主从分明，和谐统一。从总平面看，整个建筑群由九个体块组成，暗合了“九鼎定中原”的历史典故；大门的造型和中央主体向四周辐射展开，前面的配楼形似巨爪，后面两角配楼形如大鹏合飞之翅，而库房又似其尾。总之古老的中原经济文化现已振兴和腾飞。

建筑艺术的表现有着自身的本体特征，其表达主要地是与其体型和必要的要素、构件作为语言来达到某种意义。这种意义是物化了的、人化了的表层的感受，是中国传统的象数思维企求达到的某种深层意义。往往这是一种表象，作为建筑设计，更重要的是把握其动能、使用、建筑环境、体量、空间和建筑性质特征及技术文化上的种种表达。事实证明不是所有的要素均能表达某种寓意，更多的则是社会、人们对于象征和特征的表述。地区文化的层次，人文文化的特征和象征，不同地区有其差异。建筑文化的特性（个性），永远寓于地区历史文化之中。至于创作上的探求，更重要的是探求某种对应，物化、人化了的意义上的解释。

博物院的参观流线组织是十分重要的。由于规模大，分类多，我们采用了从序言厅至中央大厅，基本陈列，再至各项专门展览的路线，所以有三个大的出入

口，即主流线的南向大门和东西两边的入口。从中央大厅分层垂直和水平流线相互结合，同时又妥善安排不同内容结合分层的布置，并十分注重观众的休息、洗手间和一些必要的营业设施。重要宾客的参观是另门出入，并综合考虑到残疾人无障碍的设计。

主展馆序厅的设计，充分运用对称、纵长序列的空间组合的特点，从大门进入序厅，上有连续的天窗采光，走廊的柱子富有装饰性，序列的象鼻子暗喻河南简称“豫”，一种河南地方的形象特征。作为中国古老的象形文字，形若人扶象，这正是河南先民们最早从天地洪荒中走出来的文明象征。在浓郁的地方历史文化氛围中，远处尽头从天棚顶照射的光线，映照了地坪正中央的位置，设计了经过夸张和演绎了的，具有动感的太极八卦图。用图形反映中国古代哲学名著《周易》中表达朴素辩证法思想的八种基本图形，这种揭示和阐释，连脉到中华文明孕育发祥的源头。

中央大厅的雕塑的形象设计先是设想“开天辟地”，尔后与著名雕塑家江碧波共同勾划出一位巨人推开相持的两头大象，表示先民致力掌握自然规律，显示人和自然的斗争，人和自然的融合，不仅标志着远古，也反映着现代和未来，蕴含着中国古代文化中特有的“天人合一”的哲理。雕像从地坪升起，金铜色的形象，闪闪发

光。雕像的背景是一幅大型壁画，画面两侧是两扇敞开的古建筑大门，中间是若隐若现的甲骨文和河南当地的历史景物，一种象征性的隐喻，阐明中国历史的大门由此大开，既是地区文化的表现，又是一种无限的终极。该场景由江碧波雕塑工作室完成。

总之，我们的设计力求线条简洁遒劲，整体造型壮丽浑厚，风格独特，气势恢宏，内涵丰富，较完善地体现了国家计委、河南省委、省政府的要求，既凝聚中原

文化特色，又符合功能使用要求。

一座作品的完成，是构思者及其合作者的智慧的集约，对于许许多多劳动者的艰辛劳动，我们创作设计者们深深地永远地感谢他们。

齐 康

1998 年 8 月 13 日于大连理工大学学术交流中心

The Temperament of Central Plains

——On the Designing of Henan Museum

The province of Henan is located on Central Plains. Passing through this wonderful piece of land is the Huanghe River, the mother river of China. The civilization here is of long standing, which has left us an abundance of cultural products and relics.

In ancient China, in the so-called Jiuzhou (a poetic name for China), Central Plains are universally thought of as the middle of the heaven and the heart of the earth. Central Plains are universally acknowledged as the cradle of the Chinese civilization and they were the place which military forces always tried hard to contend for. As goes the saying, "Those who have the occupation of the plains will have the world under their control". They had long been one of the centers of politics, economy and culture in history. As a result, more than 20 dynasties had made their capital or moved their capital here. Thus we can say, our civilization originated on Central Plains. The Central Plains are featured with the spirits of carrying forward traditions of blending anything new from all directions and of being ready to open up and propagate what is worthwhile. Hence forms the temperament, simple, honest and broad-minded.

As is well-known, Henan is rich in cultural products and relics. To give full play to these local advantages, it was decided during the period of the 8th Five-Year Plan that the state and the Henan Province, in joint investment, would build a modern museum at the nation's level in order to serve both the spiritual and material civilization. Of course, the project was one of the 18 key projects in that period. Without a doubt, it should be built in a style combining characteristics of modern architecture with cultural features of Central Plains, serving as a model of regional architecture to be admired all over the world.

The designing of the project was accomplished in co-operation with Henan Architectural Designing Institute and the 4th Designing Institute of the the former Ministry of Machine-building.

To create a new regional architectural culture, painstaking and careful observation and research should first be made on features of regional architectural culture in history so as to obtain a clear understanding and a complete mastery of spirits of the time and to meet the requirements of designing. Only in this way can sparks of thoughts be stimulated in working out a plot. Only from inspiration can good source material be found

through exploration. To begin with, we realized that the temperament of Central Plains is a priority to approach the project plot. The museum was to be built at the end of a minor axis of Jingqi Road in Zhengzhou. Within the scope of the building plot, the project can be symmetrically designed about the axis. Referring to traditional architecture and in view of sectional features, we have all the functions organized in the ensemble by using skills of proper arrangement of the principal and the subordinate, by absorbing the essence of aesthetic appreciation in architecture home and abroad, and by making full use of modern techniques and materials. In the end, there in front of us is to stand a magnificent, grand, and imposing architectural complex combined with modern and ancient culture and rich in cultural features of Central Plains.

There are two basic functions with a museum, i. e., to display and to preserve cultural products and relics. Hence the scale of a museum depends on the scale of these two. The store section must not only meet the needs of housing those existing cultural products and relics, about 120 000 items, but also leaving enough room for later collection, evaluated at 300 000 items in 20 years. For this purpose the floor space should be no less than 9 000m². As for the display hall, there

are rooms for temporary display, for basic object display, for special object display etc., 23 sections being needed.

In the rooms for basic object display is "Ancient Culture in Henan" while in the rooms for special object display are "The Dinosaur's World", "The Ups and Downs of Central Plains", "Stone Carved Art" "Handicrafts in the Ming and Qing Dynasty", "Ancient Jade Objects", "Bronze Wares of the State of Chu" "Ancient Building Objects Buried with the Dead" and lots of paintings and items of calligraph, works of modern art are laid out temporarily. In reference to international standard, 2m² for each article, and an estimation of 1/40 of 7 500 pieces on display, the area for displaying basic cultural products should be fixed at 4 500m², that for special object display 2 400m² and that for temporary display 5 000m². Thus the area for display section is 12 000m² in all.

As a modern museum, it should perform such functions as cultural exchange, science research and the popularization of science as well as offering conveniences for service, relaxation, meals, shopping and parking. Therefore, in designing, following factors should comprehensively be taken into account: 1. Priority should be given to research on human activities, so as to have enough public space and to usher in no-

bar-rier design, such as the itinerary for the handicapped and the old, all deserving special care. 2. Providing service conveniences, including projection hall, dining hall, shopping center for public use etc. 3. Increasing temporary exhibition so as to have the collection and the way of displaying continuously varied. Of course this kind of exhibition should be flexible and opening. 4. Increasing space for science research and office work so as to have sufficient space to carry on research work and to hold various training classes. The size of the section for social community service is fixed at 5 000m²; for science research and work, 9 000m²; for equipment placement, 4 200m² and for living area, 2 600m², 50 860m² all told. During the construction period, boarding house and site office are fixed at 23 100m² and 55 740m² respectively, 78 840m² in all.

The museum is built at the original site of the Horticultural Garden, covering 11.47 hectares. The museum site is a little north in Zhengzhou's center area, on the north of Nongye Road, the west of Yuanshi Road and the east of Yuanding Road. Its area is 310m from east to west and 210m from south to north, and its topography flat and regular. The living area is in the northwest corner. The overall arrangement of the architectural complex, either centralized or distributed, is de-

termined by its function. The complex falls into five functional areas, i.e. the exhibition area, the storage area, social service area, rear service area and the area for housing equipment. In the center section is the main gallery and all the exhibition rooms are in here. The main gallery is a compound exhibition center, in the form of an atrium. The buildings above the ground are 45.5m in height, tall, erect, steady and dignified. The ensemble is in the form of a pyramid. Around the center hall are four courtyards with a group of temporary exhibition rooms and the entrance hall around, which looks as if lots of stars are clustering around the moon, thus treating well the artistic relationship of the main part with those minor parts. To the north of the center area is the storage room for cultural products and relics, which is connected with a colonnaded porch. The basement of the main gallery is for housing equipment. In the south of the center area are two side buildings, on either of its wings, basically for social service while in the north are another two side buildings for rear service. The four side buildings are all in the same style and at the same height. The ensemble is arranged symmetrically and definitely directional. This kind of relative centralization increases the utility rate of land, enlarges green area made of lawns, plants and

trees and leaves enough space for open air exhibition; each section is definitely clear-cut, having buildings and roads and the primary part and the secondary part arranged in perfect order. The main entrance has a southern orientation while the secondary entrances are in the east and west respectively. Careful treatment is given to each building's entrance so as to have all sections well linked up.

Tourist and cultural function is of great importance to a museum. The floor space of the main gallery is $21\,624\text{m}^2$. Centralized on the first and second floor of the central comprehensive exhibition hall are halls for basic and special exhibition while on the third and fourth floor are display rooms for special and temporary exhibition, which are scattered on the two wings. Four courtyards encircled by the main building and the side buildings are good for rest. Entrance hall, VIP Lounge and the market hall are all connected with the front of the main building, the starting point of the spatial sequence. The combination of each relative space is determined by human activities.

Storage area for cultural products is at the back, with two exits at the east and the west, convenient for loading up and unloading. Furthermore, there are a lift and a staircase for vertical transportation.

In the north-west corner is the office building, with an area of $6\,789\text{m}^2$. Besides offices for the Bureau of Cultural Products and Relics, there are the library, Research Center and Preservation Center for cultural products and relics and Computer Center, each with an independent entrance and exit. The courtyard in the middle, together with the colonnade in between, offers good lighting and ventilation.

In the northeast corner lies the building for training classes held by the Bureau or the Museum with a floor space of $5\,656\text{m}^2$. There are pumping room, power distribution room, armed police barracks, duplication factory for cultural products and relics and a training center, which is equipped with dorms and dining rooms, providing good conditions for exchange between museums and for those attending the training class.

The audio-visual education building in the southwest has an area of $6\,190\text{m}^2$, within which is a small display room, classrooms for audio-visual education and a projection room with a seating capacity for 500 people, which can be directly hired for public use. A restaurant in the southeast has a floor space of $4\,815\text{m}^2$. Concentrated in here are three small exhibition rooms, a market hall, a dining room and a dancing hall, which can bring in handsome profits for the museum.

Henan Museum is the third largest in China, immediately built after the construction of Shaanxi Museum and Shanghai Museum. Henan Museum is well installed with up-to-date facilities and an appropriate architectural system is built here, such as centralized air-conditioning, automation in fire-control, safety monitoring system, power system, automatic system of handling office business, preservation center, audio-visual education system, automation in building management, etc.

In short, in researching on such relations as between the architecture and facilities, the key point is to continuously give priority to scientific preservation of cultural products and relics. No less important is to give full rein to its educational and propaganda functions, paying special attention to the work of propaganda and expounding. In the period of designing and construction the purpose of serving people and improving management of the Museum deserves basic consideration, since what is emphasized most is the point of public service and human behavior.

The designing of the museum basically underwent two stages. The first one was to choose a basic conception of the overall plan from three architectural drafts, while the second stage was to carry forward the conception into actual design.

Generally speaking, this kind of projects usually begin from the study of their feasibility. At that time we made three designs in all.

1. The first design: Arrangements are concentrated on the ensemble, and the leading idea is to build an open center square. Architectural space is spreading out along the outer line and the inner line, and the main building is in the form of a somewhat simplified Chinese classical roof. The front part of the base is service area while the core of the base is the exhibition section. The extensions to the wings at the back are for storage and rear service. At the same time two flanks of the main building function as public square and ground for placing sculptures, which are encompassed by buildings along the two stretching out wings. As a result, the whole plot is relatively independent of but distributive to each other, thus enabling visitors to stream in along two separate routes and to step into the center square from all directions. The main building is developing in depth along the south and north axis and gradually reaching its climax. The exterior from the spacious square at the entrance up to the wide terrace, together with the no-barrier slope bringing in perspective contraction, gains its extension at the large-scale center square while the interior space, with