

# FRENCH MUSEUM ARCHITECTURE

## 法国博物馆建筑

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Alison CULLIFORD 艾莉森·库里佛尔 英文翻译  
Catherine CHANG 常文心 中文翻译



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# **FRENCH MUSEUM ARCHITECTURE**

法国博物馆建筑



策划编辑 **Editorial Consulting**  
法国亦西文化 **ICI CONSULTANTS**

总企划 Direction  
简嘉玲 Chia-Ling CHIEN

资料收集与整理 Communication / Documentation  
尼古拉·布里左 Nicolas BRIZAULT

英文翻译 English Translation  
艾莉森·库里佛尔 Alison CULLIFORD

艺术指导 Art Direction  
卡琳·德拉梅宗 Karine de La MAISON  
维建·诺黑 Wijane NOREE



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Würth Museum: Architect Jacques & Clément Vergély /  
Sculptor Bernard Venet / photographer Erick Salliet

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# INNOVATIONS IN HISTORIC SPACES

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在旧空间里创新





# CHAMPOLLION MUSEUM – SCRIPTS OF THE WORLD

商博良博物馆——世界的手稿

建筑师 Architect: Moatti-Rivière  
地点 Location: Figeac  
完工日期 Completion Date: 2007  
摄影师 Photographer: Luc Boegly (pp.8-9),  
Matthieu Deville (pp.10-13)

The Champollion Museum is housed in four Medieval buildings in the protected sector of Figeac's town centre, one being the birthplace of Champollion, the decipherer of Egyptian hieroglyphics. On its main façade, the arcades partly date back to the 12<sup>th</sup> century while the upper floors are 18<sup>th</sup>-century. Covering 1,400m<sup>2</sup>, the museum is composed of a main space displaying the permanent collections, with a temporary exhibition room and

an educational workshop situated in independent buildings nearby.

In Moatti et Rivière's renovation, the buildings have been totally restructured to free the museography of all constraints and to open up large visual perspectives. The beams of the new concrete floors are hung from the old façade using metallic struts. These also compose the structure of the loggias and the sun terraces, whose





metallic trellis floors allow one to walk in the space between the two façades.

The existing outer façade has been renovated and ensures the urban continuity with the houses of the town. The second façade, set back around 1m, is made up of 48 glass panels averaging 3.5m by 1.2m. A 0.5-micron copper leaf cut into 14cm x 14cm panels was laid by hand on a polymer film. Each letter was hand-







cut out of the copper. The layered glass contains the copper polymer film between two sheets of PVB. The layers of glass and the different films are combined using a chemical process. This glass was then assembled with a sheet of 8mm safety glass to form a traditional double glazing. The Champollion Museum's aim was to bring the work of artisans together with an industrial process, and the façade conveys the imagination and beauty of the letters to give the project its identity.

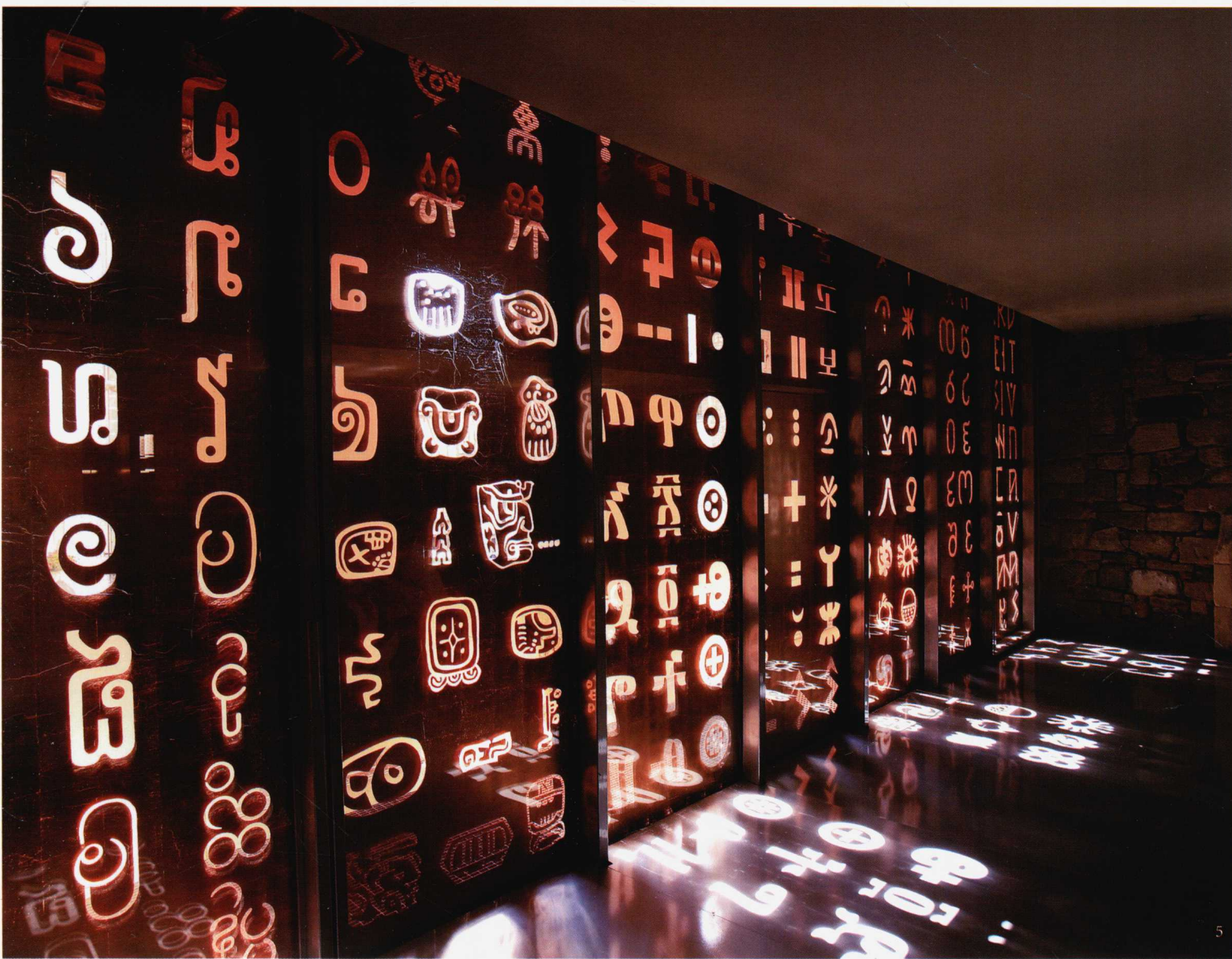
The permanent exhibition takes one through seven distinct rooms over four levels. Each room has a thematic unity conveyed by a single colour – black, red orange, blue, ivory – that links the floor, the ceiling and the painted signage on the glass cabinets and the information panels. It allows one to focus on the artefacts in a setting of peaceful unity.

1. Scripts of the Mediterranean room
2. Exterior façade
3. The "soleilo", a typical feature of the region's architecture
4. Master plan
5. The façade of a thousand letters, a play of shadows and light
6. Ground floor plan
7. Typical floor plan

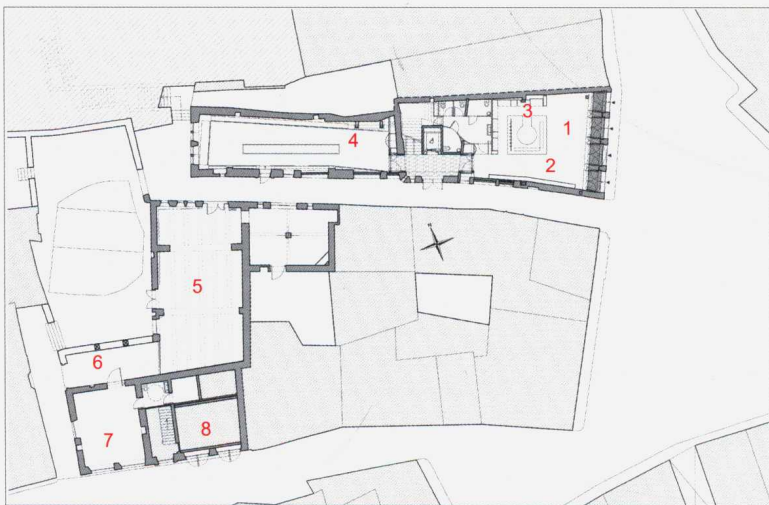
1. 地中海房间的文字
2. 外立面
3. 该地区建筑的一个典型的特征——soleilo
4. 总体规划图
5. 刻有一千个文字的立面，一场光与影的演出
6. 一楼平面图
7. 标准层平面图





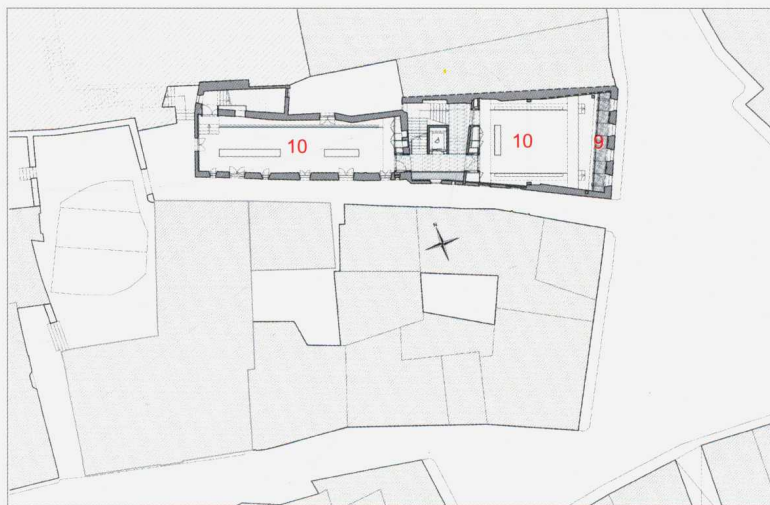


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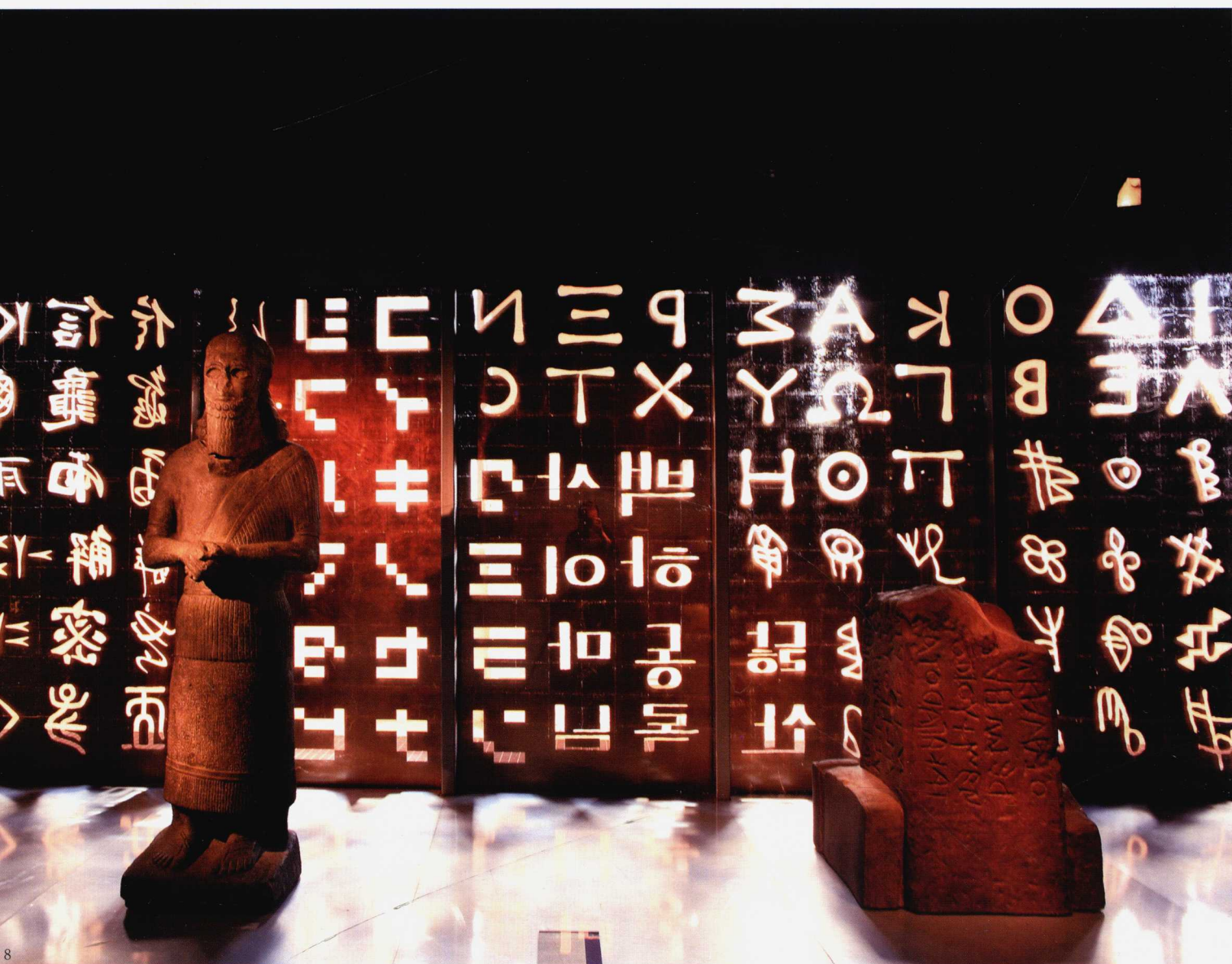
1. Waiting/meeting area
2. Reception
3. Ticket desk
4. Champollion room – permanent exhibition
5. Scripts room – temporary exhibitions
6. Gallery
7. Educational workshop
8. Bêteille Café
9. Loggia
10. Permanent exhibition room



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1. 等待区 / 会议区
2. 前台
3. 售票窗口
4. 商博良室 - 永久展览
5. 手稿室 - 临时展览
6. 画廊
7. 教学工作室
8. Bêteille 咖啡
9. 阳台
10. 常设展览室





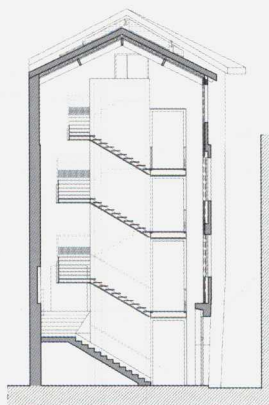
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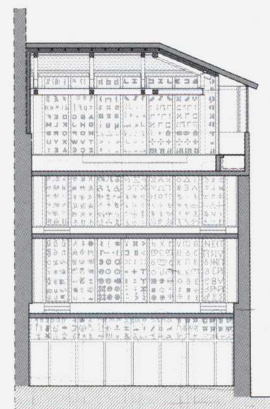
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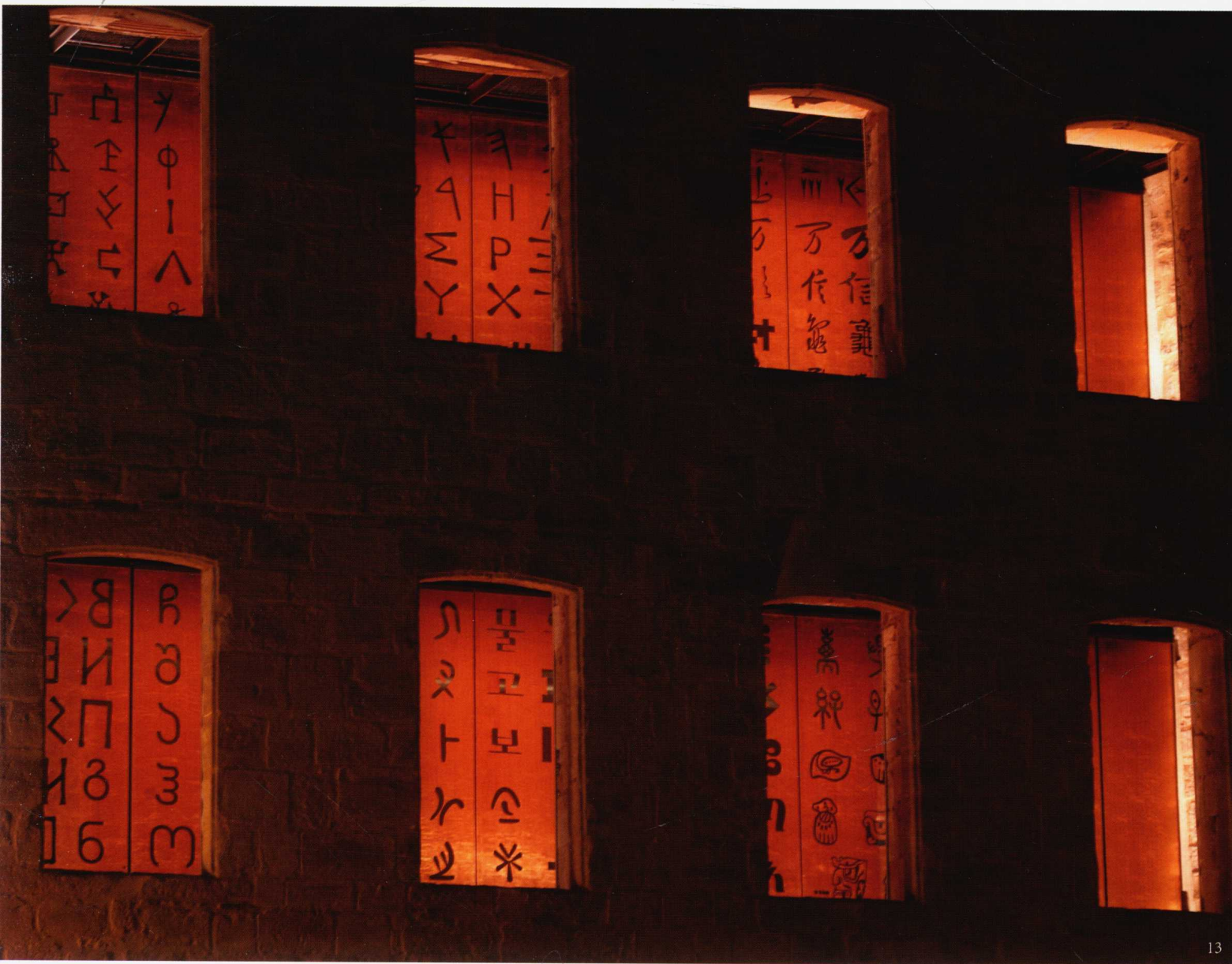


11



12





13

8. Scripts of the Mediterranean room  
9&13. The palimpsest of the two façades  
10. Façade of a thousand letters  
11-12. Cross sections

8. 地中海室的文字  
9、13. 两面墙呈现的重写本效果  
10. 刻有一千个文字的墙体  
11、12. 横截面

商博良博物馆分设在菲雅克镇中心保护区的四座中世纪建筑内，其中一座是埃及象形文字学家——商博良的出生地。建筑正面的拱形游廊的历史可以追溯到12世纪，而上面的楼层也可追溯到18世纪。总面积1,400平方米的博物馆有永久性藏品的主展示区、临时展览厅和教学工作室（设在附近的一座独立建筑内）组成。

经过Moatti et Rivière的翻修，建筑释放了所有灵感，打开了视觉透视。新混凝土楼层的横梁通过金属框架从旧外立面上吊下。这些横梁还组成了凉廊和阳台的结构；人们可以通过阳台的金属网格地面在两层外立面之间的空间行走。

原有的外层外墙得到了整修，保证了建筑与城镇住宅的一致性。第二层外墙向后撤约1米，由48块3.5米x1.2米的

玻璃板构成。0.5微米厚的铜箔被切割成14厘米x14厘米的面板，通过手工覆盖在高分子膜上。每个文字都由铜箔手工剪切而来。分层玻璃在两层PVB树脂之间加入了铜箔膜。玻璃和不同的薄膜通过化学流程结合在一起。随后，玻璃与8毫米的安全玻璃装配在一起，形成了传统的双层玻璃。商博良博物馆的目标是将工匠的工作通过工业流程结合起来，建筑的外立面传递出文字的形象和美感，树立了项目的形象。

永久展览区覆盖了四层楼，共有七个独立展厅。每个展览厅都有其特有主题色彩——黑色、红橙、蓝色、象牙色，这些标志性色彩连接了地面、天花板以及玻璃陈列柜和信息板上的彩色引导标示。色彩让人们在宁静的整体环境中专注于藏品。





# COMIC BOOK MUSEUM

## 漫画书博物馆

建筑师 Architect: Bodin & Associés  
地点 Location: Angoulême  
完工日期 Completion Date: 2009  
摄影师 Photographer: Enrico Bartolucci  
(except n°2), Magelis (n°2)

The Comic Book Museum in Angoulême opened its doors in June 2009, in a series of old wine warehouses beside the Charente. Entirely renovated and enlarged with a new space of 5,000m<sup>2</sup>, it hosts the prestigious permanent collection for which Angoulême is known around the world. One of the major languages of popular art, in the most profound sense of the term, needed to be exhibited, and this called for a museum of contemporary art, no less.

A vast space, clearly lit but respectful of the works, welcomes the visitor at street

level to wander among the collections. Its curved route follows the history of the comic book and its major exponents. Through these sinuous presentation areas, the comic book takes on life, presence and sense. Exhibition cabinets at a height that is accessible for all visitors show books, plates and documents marking the great moments and major trends through which this art made its mark on contemporary culture.

Installing itself in the new spaces, the Comic Book Museum has reorganised the whole





of its permanent collections over a space of around 1,300m<sup>2</sup>. With a sober and elegant design that shows the original works to their best effect, the new itinerary is organised in four sections: the first part is devoted to the history of the comic book in the French-speaking world, America and Japan; next “the workshop” is devoted to the different techniques and stages in the creation of a comic strip; “the salon” presents the aesthetic of the comic book; and finally “the gallery” presents thematic exhibitions linked to current events.

