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世界建筑典藏系列丛书

# 世界建筑典藏 1

## ORLD ARCHITECTURE COLLECTION 1

华怡建筑工作室 编译

阿尔福瑞德·艾瑞博斯 平井丸山博物馆  
Alfredo Arribas Marugame Hirai Museum

黑川纪章 吉隆坡国际机场  
Kisho Kurokawa Kuala Lumpur International Airport

纳斯开斯坦的皇室城堡  
Neuschwanstein

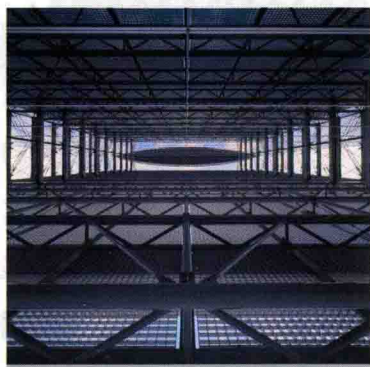
施泰德勒+帕特纳 乌尔姆威斯特大学  
Steidle+Partner Universitat Ulm West



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# 世界建筑典藏 1

WORLD ARCHITECTURE COLLECTION 1

华怡建筑工作室 编译

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本丛书是一套介绍世界建筑精品的图书。其涵盖面极为宽广,收集了近几个世纪以来,在人类历史上非常有影响力的一些精品建筑。每一个建筑作品本身就是一个非常具有说服力的建筑设计的范本,再加上世界级摄影大师对建筑作品的逼真诠释以及建筑评论界的专业人的分析,无疑会引领读者进入新的意境,真切感受每一个建筑的魅力。

本书是该套丛书的第1本,包括以下几个建筑:

平井丸山博物馆(阿尔福瑞德·艾瑞博斯)

吉隆坡国际机场(黑川纪章)

纳斯开斯坦的皇室城堡

乌尔姆威斯特大学(施泰德勒+帕特纳)

本书内容丰富、装帧精美,不仅可以为广大的建筑设计师提供非常有价值的参考,同时也能够为相关专业院校师生了解世界建筑提供信息来源,当然也能够成为建筑爱好者的珍藏。

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《世界建筑典藏》丛书收集了世界各地极具代表性的建筑，我们策划出版这套丛书，目的就在于开阔国内建筑设计师的眼界，为提高国内建筑设计水平提供一定的参考。同时也可以成为相关专业院校师生的辅导资料，对提高建筑的鉴赏水平有很大的帮助。希望我们的工作能够为广大的建筑设计专业人士、学生以及建筑爱好者提供一个认识世界建筑的窗口，也欢迎广大的读者给我们提出宝贵的意见。

参加本书翻译的有：杨风利、盖旭东、余佳、傅莉、田胜泉、吴伟伟、胡珀、刘峰、李旭、孔德喜、盛艳婷。

在此特表示感谢。



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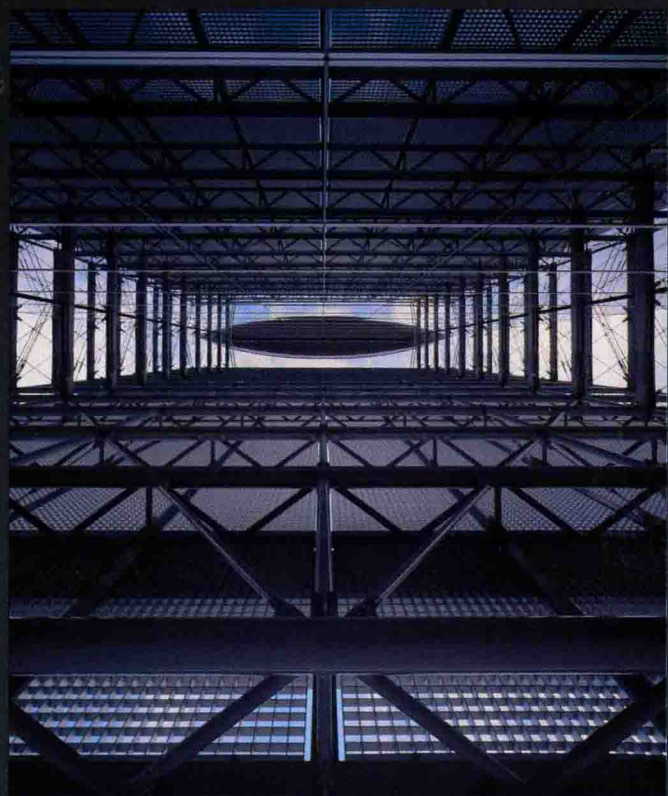
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## 阿尔福瑞德·艾瑞博斯 平井丸山博物馆

阿尔福瑞德·艾瑞博斯 (Alfredo Arribas) 在 20 世纪 80 年代第一次引起全世界的注意，时值佛朗哥时代的末期，那是一个在西班牙建筑与设计领域中有新的作品出现并可以获得自由的时期。在那个时期，许多西班牙的年轻艺术家通过设计酒吧开始他们的设计生涯，艾瑞博斯曾经把这些酒吧称作“我们这个时代的神殿”。建筑设计的不断发展为我们解决下列问题提供了可能性，我们可以建造不同寻常的空间结构，为建筑提供最充分的光照，为表现建筑物的美学特性提供更广阔的空间。

这期间，艾瑞博斯已经能够完成许多规模较大的建筑物的设计，其中包括 1992 年巴塞罗那奥运会开幕式入口的设计，这是一个非常有特色的设计。我们这里所要介绍的平井丸山博物馆是艾瑞博斯在西班牙之外的设计作品中最令人感兴趣的一件，这座日本的博物馆中收藏着西班牙当代最重要收藏品中的一件。

这座复杂建筑物的中心是一个椭圆形的雕塑园，雕塑园的边上是一个较低的建筑，这个较低建筑的一侧是一个临时建筑和一个举行临时展览的走廊，另一侧是一个八层的主建筑。和雕塑园一样，主建筑的平面图也是椭圆形的，而主建筑的正面给人以强烈的动态感。艾瑞博斯想用一座雕塑般的建筑作品与他同胞创作的那座闻名于世的雕塑相互对照，就像两个来自异乡的同伴可以进行对话那样。这就使得艾瑞博斯与那些仍然坚持建筑物只不过是用来摆放物品的容器的建筑师形成鲜明的对比。

渡边弘志曾经写过大量关于当代日本建筑和日本的西方建筑的文章。仁木本井在学完摄影学之后成为东京的一名摄影师。仁木本井在 1995 年的一次滑雪事故中丧生，年仅 30 岁。

## Alfredo Arribas Marugame Hirai Museum

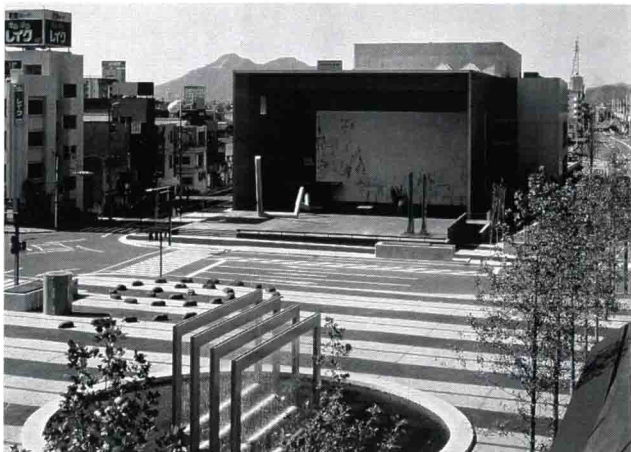
Alfredo Arribas first attracted international attention in the eighties, at the end of the Franco era, a time of new beginnings and regained freedom in Spain in the fields of architecture and design as well. At that time many young Spanish artists started their career by designing bars, which Arribas once called "the new temples of our day". This offered the possibility of unusual spatial solutions, architectural quotations and the skilful use of lighting effects to draw on an abundant source and thus open up new expressive possibilities for architecture.

In the meantime Arribas has also been able to realize a number of larger projects, including designing the opening ceremony for the 1992 Olympic Games in Barcelona, certainly a highly unusual commission for an architect. One of Arribas' most interesting pieces of work outside his Spanish home is the Marriage Hirai Museum presented here, which houses one of the most important collections of contemporary Spanish art in Japan.

The centre of the complex is an oval sculpture garden, bordered by a cafe and a gallery for temporary exhibitions on one side and the eight-storey main building on the other. Like the sculpture garden, the main building also has an oval ground plan, from which an extremely dynamic elevation was developed. Arribas intended this to confront his fellow-countrymen's sculpture with an architectural sculpture that is in a position to enter into dialogue with them. This places him in conscious contrast with the opinion still held by many artists that architecture should be nothing more than a neutral container for their work.

Hiroshi Watanabe has written extensively on contemporary Japanese architecture and on the work of Western architects in Japan. Motoi Nikes worked as a photographer in Tokyo after studying photography. He died early in 1995, only 30 years old, after a skiing accident.





谷仓吉雄，丸山力间—下日当代艺术博物馆，1991。(摄像：Akira Takahashi)  
Yoshio Taniguchi, Marugame Genichiro-Inokuma Museum of Contemporary Art, 1991。(Photo: Akira Takahashi)

<<Simultaneous perception of a multiplicity of levels involves struggles and hesitations for the observer, and makes his perception more vivid<<<sup>1</sup>

Duality characterizes every aspect of the building known as Marugame Motriz, which houses the Maru game Hirai Museum, from its bifurcated roof to its oval, bipolar site plan, but that is an expression of the divergent roles it is called upon to play. In discussing the design, the architect Alfredo Arribas remarks that the development of the project was distinguished by>>>alternating conceptions of architecture as a setting for artworks, and as an expressive symbol in its own right<<. That is, the program called for a building that is both a neutral background and a sculpture immediately recognizable in its urban environment, <<now a container, now the content itself<<<sup>2</sup>.

Though palpably different from its surroundings, the building draws its inspiration from its context. The work is restrained and disciplined by its own logic but is strikingly evocative. It is simple and abstract in form, nearly to the point of minimalism, yet it summons by its surreal presence highly apposite imagery.

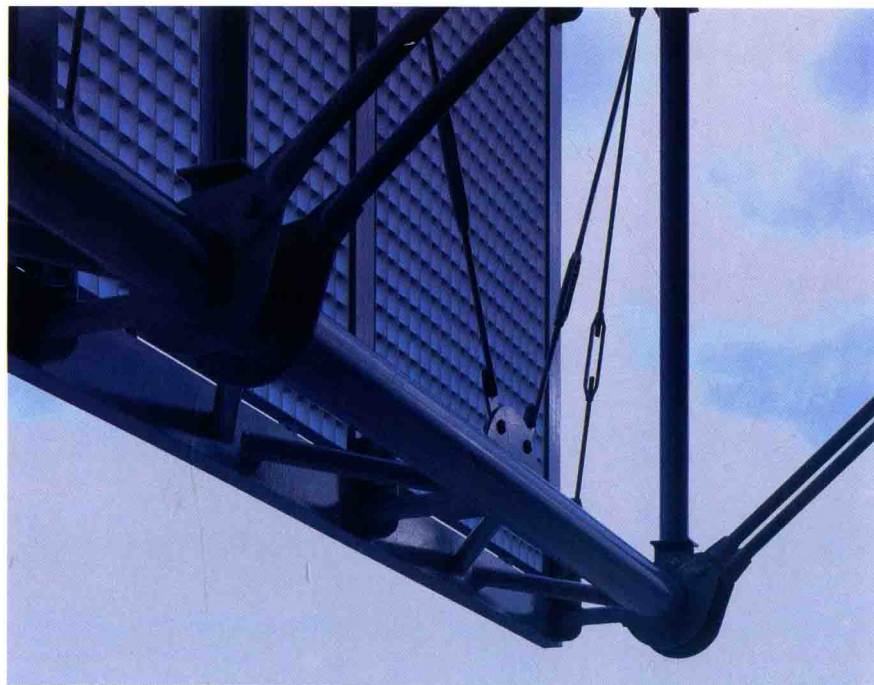


丸山市的空中俯视图，丸山城位于丸山市中心。(摄像：Tomonori Komamatsu)  
Aerial view of Marugame with the Marugame Castle in the center。(Photo: Tomonori Komamatsu)

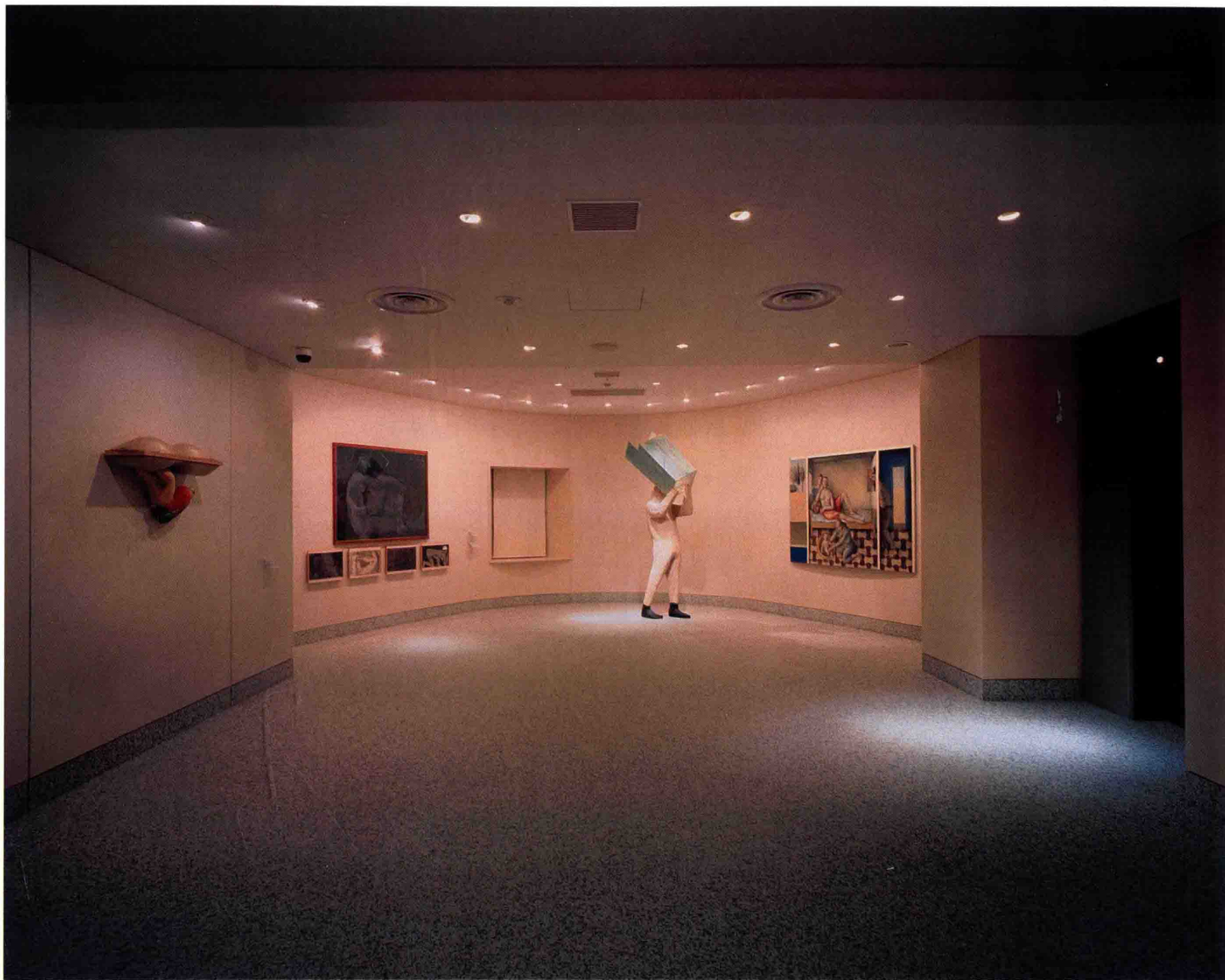
这座博物馆可以使观察者同时产生不同的感觉,这些感觉伴随着思想上的斗争和疑惑,使得建筑物给人的感觉更加生动。<sup>1</sup>

著名建筑丸山雕塑园的各个方面都具有二重性的特点,平井丸山博物馆就坐落在它里面,从它分成两部分的屋顶到椭圆形的有两极的平面,都展示了设计师艾瑞博斯与众不同的设计风格。在讨论这个设计的时候,建筑师阿尔福瑞德·艾瑞博斯这样评论:“这个工程对于建筑设计发展的贡献在于它改变了建筑仅仅作作为放置艺术品的容器的建筑设计理念,建筑本身也有很强的艺术性。”也就是说,一座建筑不应当仅仅成为不具有艺术性的工程,还应给人城市中雕塑般的艺术品的感觉。“而现在,好多人认为建筑只是容器而已,而且仅仅是容器本身。”<sup>2</sup>

尽管很容易发现这座建筑与它周围的建筑不同,但是这座建筑还是很好的融入到它周围的环境中。这座建筑的设计受到了它自身逻辑方面的限制,但是它仍具有很强的感召力。建筑物的外形简单而抽象,几乎达到了简单的极点,然而它超现实主义的外表还是给人一种很美的感觉。







主建筑中三层的展览空间。  
Exhibition space on the third floor of the main building.

主建筑南侧的金属屏风的详图。  
Detail of the shunshade on the south side of the main building.







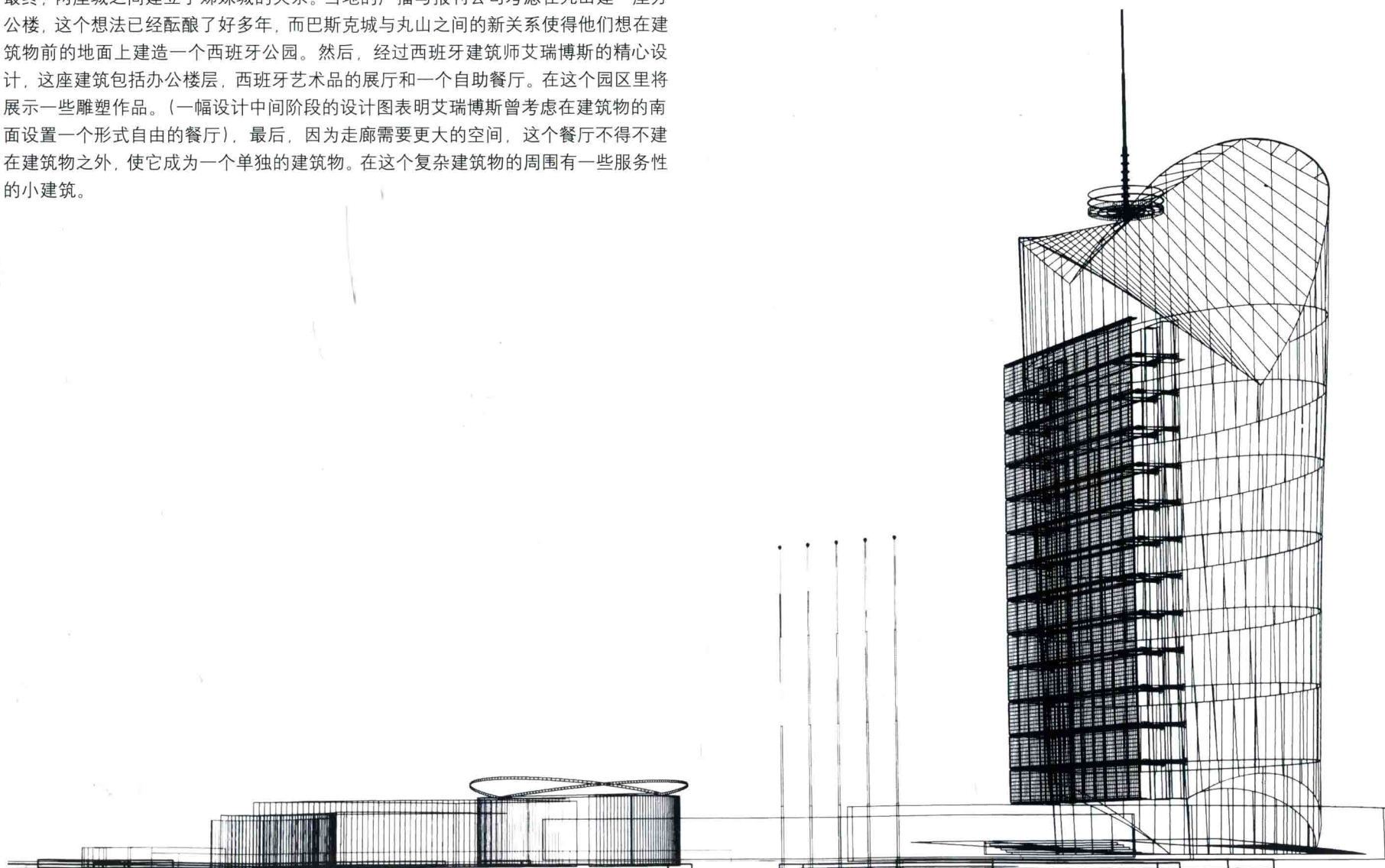


建筑物所在地的复杂环境。  
The complex in its setting.



这座建筑包括一个广播公司的办公机构和一个收藏西班牙当代艺术珍品的博物馆，它的设计巧妙而详细的考虑了它周围的特殊环境。它位于日本的一个省城，这个省城的历史可以追溯到封建社会，当时它是一座古城堡，而这个古城堡所在的地区在日本的历史上并没有发挥什么显著的作用。这座建筑给这个地区正在建设的工业建筑群带来了不小的变化，使得这个区域的建筑风格具有了混合的特征。那时候，日本的“泡沫”经济刚刚过去不久，日本的物价因为投机活动而空前高涨。许多打算建设的工程都中止了，而接下来的经济的极度不景气却没有被人们充分的意识到。设计者是一位来自巴塞罗那的年轻建筑师，他已经熟悉了日本的工作环境，并参加了日本“泡沫”经济时期最壮观的工程中的一个。和西班牙许多其他的现代建筑师一样，他的设计忠实于现实主义风格，但令人敬佩的是，他的设计没有失掉传统而且极富天赋。因此，在那个时代他享誉盛名，从某种程度上讲，那时候他已在国外很有名气，当时他主要设计酒吧，餐厅和迪斯科舞厅。平井丸山博物馆是他成为一位真正有实力的国际建筑师所迈出的第一步，在以后的设计中，他开始设计一些与城市相关联的大型工程。任命艾瑞博斯作为这座建筑的设计师，对于建筑师和这座城市来讲，在他们各自的历史上，都是一个决定性的时刻，这座建筑在建筑师的作品和整个城市的建筑中都占有很重要的地位。

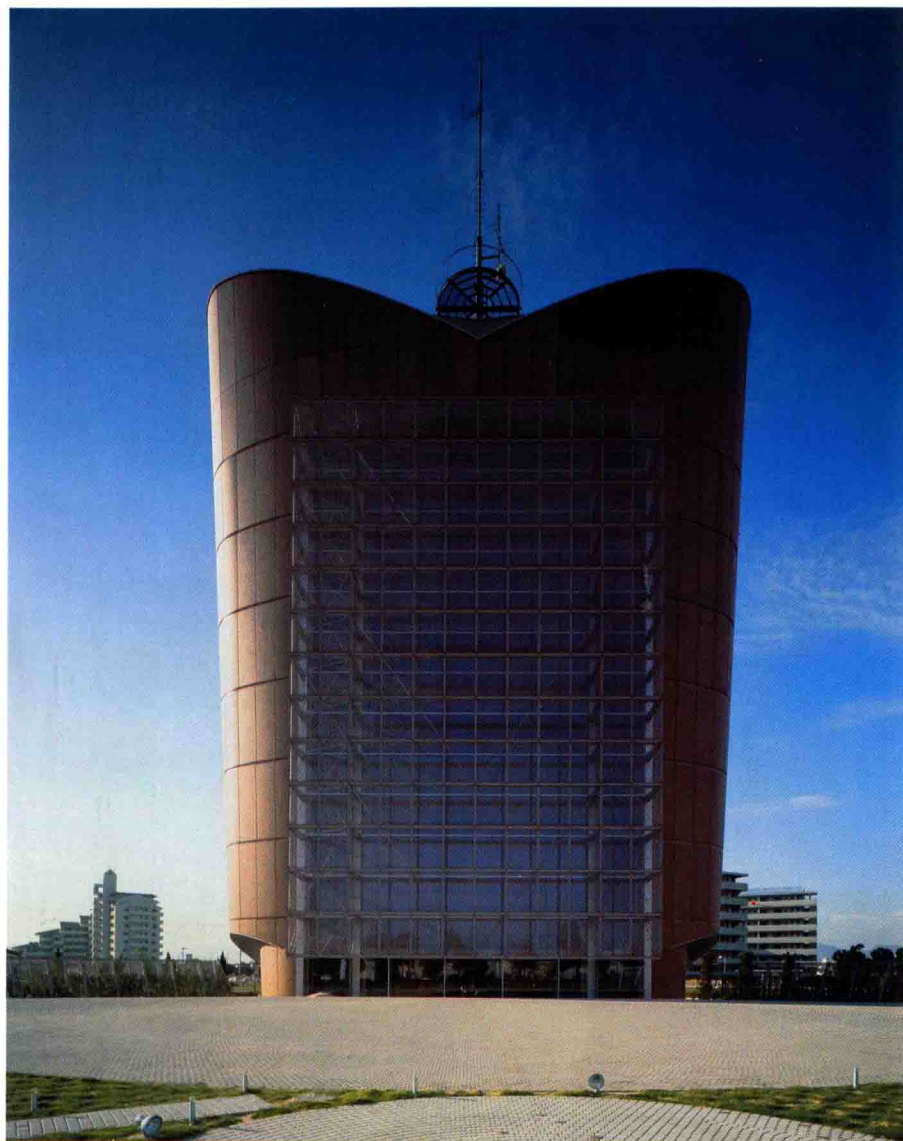
可能最先处理最显著的问题是最好：一个西班牙的建筑师如何在一个人口刚刚超过七万五千人的省城建造一座收藏西班牙当代艺术品的博物馆？首先考虑这个问题的原因有很多，不同国家文化的融合，政府的支持，还要有公众的支持。1985年7月，一群当地的日本小学生参观了圣塞巴斯蒂安的巴斯克城，而后他们为丸山市市长和教委会主席带来了来自巴斯克城的信。这促使两个城市的市领导之间建立了联系，最终，两座城之间建立了姊妹城的关系。当地的广播与报刊公司考虑在丸山建一座办公楼，这个想法已经酝酿了好多年，而巴斯克城与丸山之间的新关系使得他们想在建筑物前的地面上建造一个西班牙公园。然后，经过西班牙建筑师艾瑞博斯的精心设计，这座建筑包括办公楼层，西班牙艺术品的展厅和一个自助餐厅。在这个园区里将展示一些雕塑作品。（一幅设计中间阶段的设计图表明艾瑞博斯曾考虑在建筑物的南面设置一个形式自由的餐厅），最后，因为走廊需要更大的空间，这个餐厅不得不建在建筑物之外，使它成为一个单独的建筑物。在这个复杂建筑物的周围有一些服务性的小建筑。





The building, which accommodates the offices of a broadcasting company and a museum of contemporary Spanish art, is a witty and carefully considered response to a special set of circumstances. The place is a provincial city that traces its origin to a feudal castle—town, located in a region that has played a not insignificant role in Japan's history. The immediate physical environment of the building exemplifies by its mixed nature the major changes that are now underway in the region's industrial structure. The time was the period immediately after the bursting of Japan's >>bubble<< economy, when prices that had been pushed up to unprecedented heights by speculation were plummeting. Many building projects conceived in more buoyant times were being terminated, but the depth of the recession to follow was not yet fully recognized. The designer was a young architect from Barcelona who was already familiar with the working environment in Japan, having participated in one of the most spectacular projects of the bubble era in Japan. As was true of many other contemporary Spanish architects, he was committed to Modernism but respectful of tradition and the genius loci. Yet his reputation up to that time, to the extent that he was known outside his native country, had rested primarily on designs for bars, restaurants and discotheques. Marugame was to prove one of the first steps in his becoming a full-fledged international architect with large projects having urban implications. This commission brought the city and the architect together at a decisive moment in their respective histories, and the result is a building that occupies a special place in his oeuvre as in its urban environment.

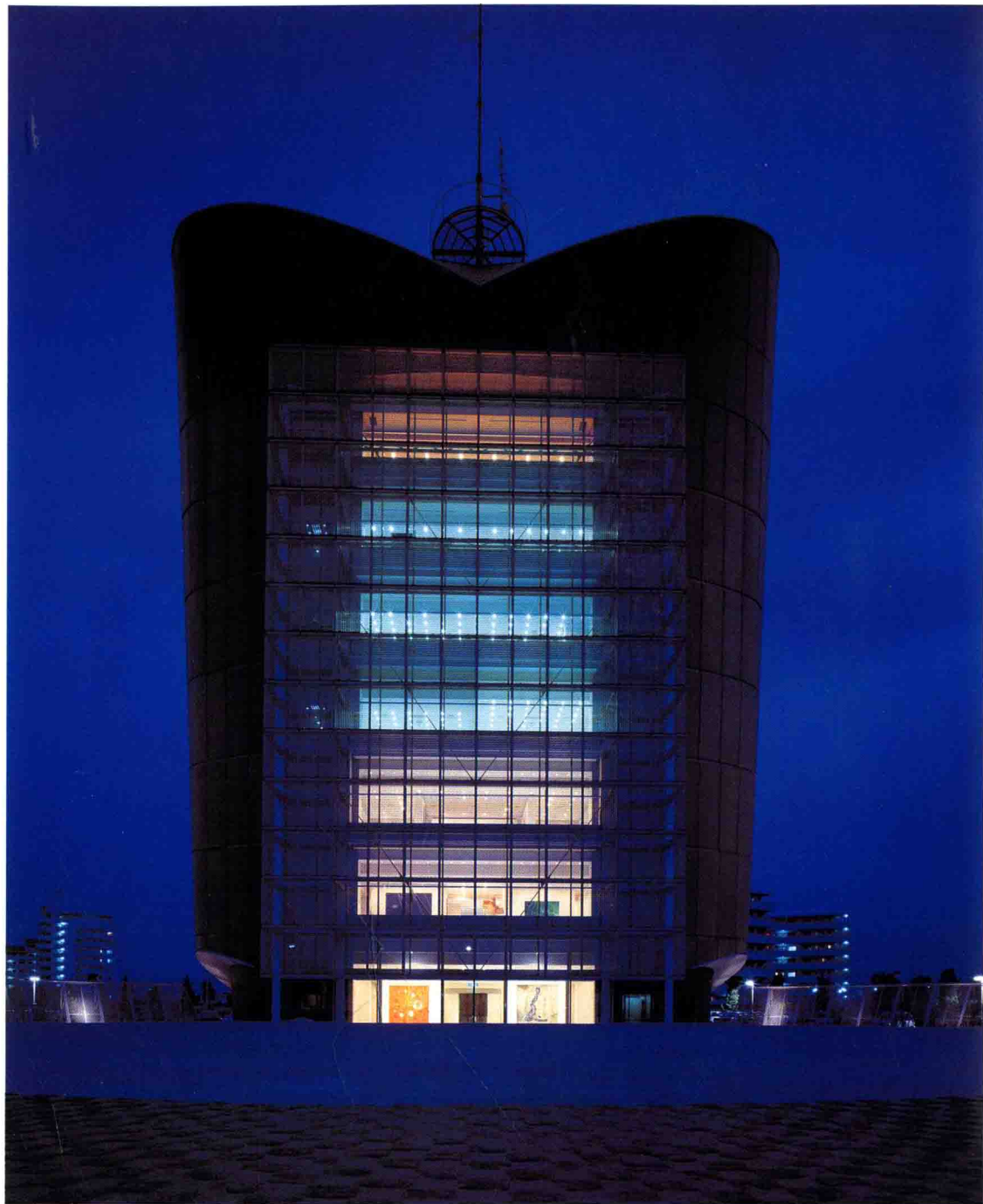
Perhaps it is best to begin by dealing with the most obvious question: how does a museum of contemporary Spanish art designed by a Spanish architect come to be built in a provincial Japanese city with a population only slightly in excess of 75000? The reason, as it turns out, is a blend of happenstance, international goodwill, municipal boosterism and corporate public relations. In July 1985, a group of local schoolchildren visited the Basque resort city of San Sebastian, bearing with them letters from Marugame's mayor and the chairman of the education committee. That initiated communications between civic leaders that eventually led to the establishment in 1990 of a sister—cities relationship. Regional broadcasting and newspaper companies belonging to a conglomerate had been contemplating a building project in Marugame for some years, and the city's new ties with San Sebastian inspired them to develop an idea for a Spanish garden on the grounds of the building. That was then elaborated into a concept for a building, designed by a Spanish architect, that would house office spaces, exhibition spaces for Spanish art and a restaurant. Sculptures were to be displayed in the garden. (A drawing from an intermediate stage of design shows the kitchen housed in an annex with a free-form plan to the south of the building.) Finally, the need for more gallery space forced the restaurant out of the building in to a separate pavilion on the same site. A small service building rounds out the complex.



白天从南面看主建筑的全视图。  
The main building from the south in the daytime.

带有主建筑的复杂建筑物的透视图。  
Perspective view of the complex with the main building in the foreground.





晚上从南面看主建筑的全视图。  
The main building from the south at night.

将丸山描述成文化荒漠是错误的，因为尽管这个城市很小，但是在平井丸山博物馆修建之前，这里已经有两个值得夸耀的博物馆。力间一下日当代艺术博物馆是一个收藏与丸山有关的现代日本艺术家的作品的政府机构（最近这家博物馆作为日本第一个举办马克·罗斯科个人作品回顾展的博物馆而出名）。建筑师谷仓吉雄因为设计这座博物馆而获得了著名的村野大奖，这个博物馆位于主要火车站的前面，是一座宁静而庄严的建筑。而丸山艺术博物馆是一座私人建筑，它是丸山城堡的领主于17世纪在内陆海海边的公园上建造的。这个博物馆中收藏着巴比松画派的绘画作品，它作为现代城市的一个附属建筑，为这个古松林立并拥有仿效琵琶湖修建的池塘的优美城市增添了美丽。

丸山不是一个典型的内陆城市。

### 建造地点

丸山市占据了整个土佐平原的一角，位于四国岛的北海岸，四国岛是日本四个主要岛屿之一，由河流的冲击物积聚而成。总的来说，丸山的地形比较平坦，境内也分布着一些树木覆盖的山脉，这些山脉曾经是靠海的岛屿。

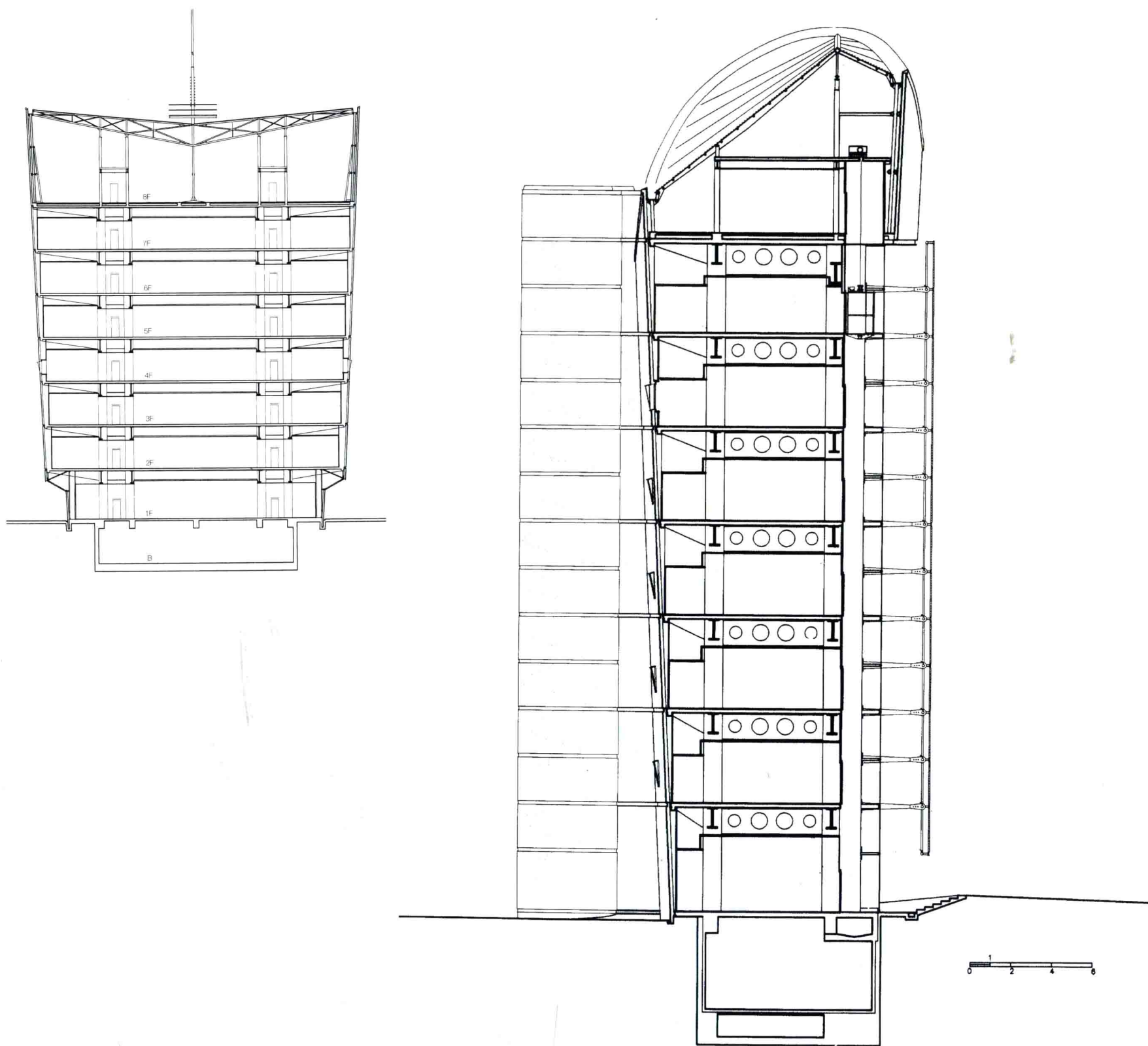
It would be wrong to paint Marugame as a cultural desert, for despite its small size the city already boasted two museums of art before the advent of the Marugame Hirai Museum. The Genichiro-Inokuma Museum of Contemporary Art is a municipal institution with a collection of works by a modern Japanese art ist with ties to the city. (It had the distinction recently of being the first Japanese museum to host a Mark Rothko retrospective.) The architect Yoshio Taniguchi was awarded the prestigious Murano Prize for the de sign of the museum, a quiet, austere building in front of the main railway station. The privately-owned Ma rugame Museum of Art is on the grounds of a 17th century stroll garden built on the shore of the Inland Sea by the lord of Marugame Castle. The gallery, which houses a collection of paintings of the Barbi-zon School, is a modern addition and is in the nature of an adjunct to a landscape graced with twisted pines and a pond modeled on Lake Biwa.

Marugame is clearly not a typical backwater municipality.

### The place

Marugame occupies one corner of the Sanuki Plain, which was created on the northern coast of Shikoku, one of the four main islands of Japan, by the accumulation of sediment carried by rivers. The landscape of Marugame is basically flat, but there are scattered tree-covered mountains that were once islands close to shore.

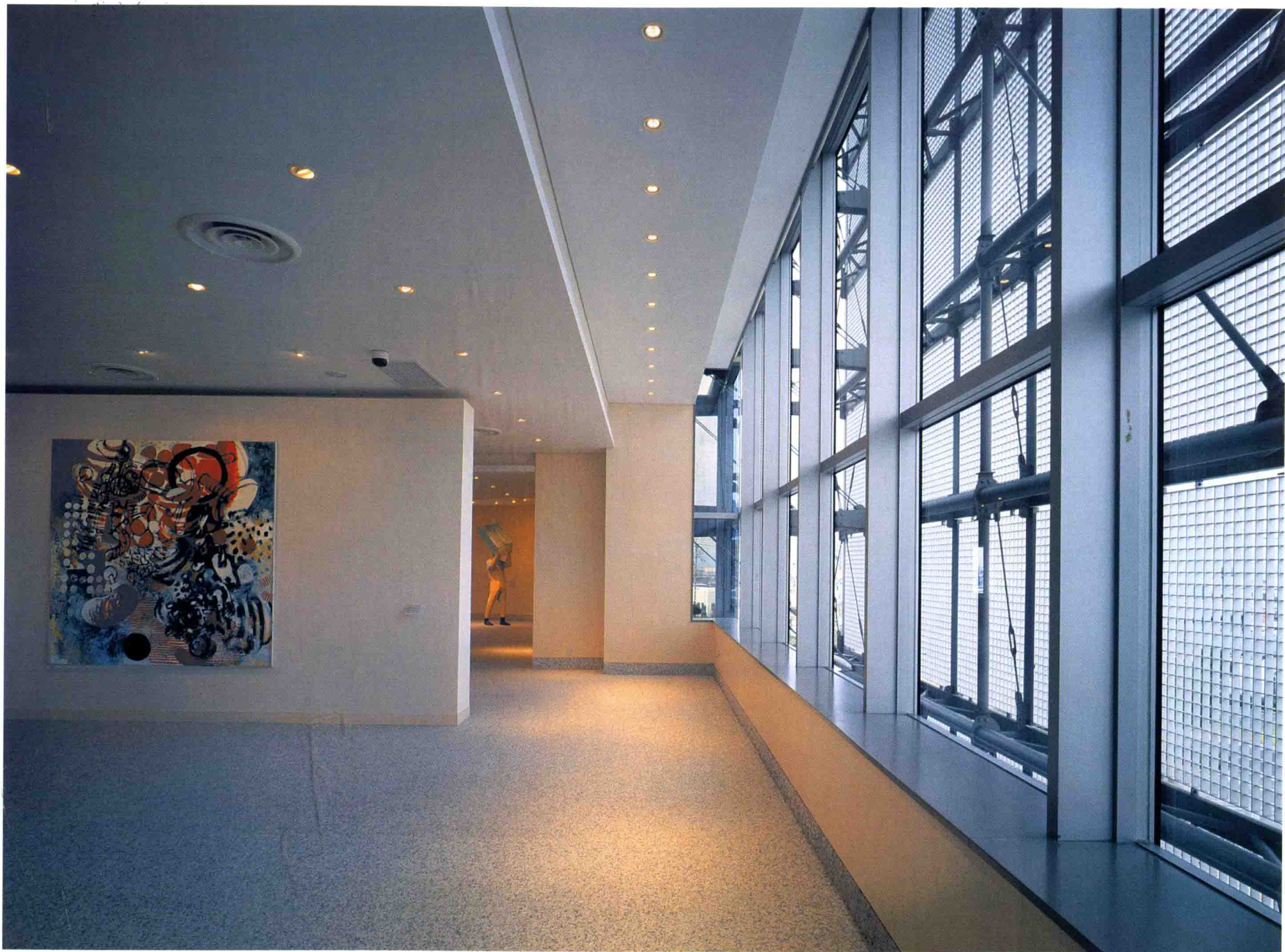




主建筑截面图主要包括：作为存放艺术品的储藏库的地下室，建筑物的入口和一层的博物馆，二层的博物馆，三层的博物馆和博物馆商店，四层的文化服务设施，五层《始兴报》的办公机构，六层Nisho-Nippon广播公司的办公机构，七层的多功能大厅，八层的设备室。

Main building. Sections. Key: B storage for works of art, 1 F entrance and museum, 2F museum, 3F museum and museum shop, 4F cultural services, 5F offices of the newspaper Shiko-ku, 6F offices of the Nisho-Nippon Broadcasting Corporation, 7F multi use, 8F plant room.





主建筑中三层的展览空间。  
Exhibition space on the third floor of the main building.

米兰公寓，巴塞罗那，1905~1910年。(摄影：Jordi Sarra Arau)  
Antoni Gaudí, Casa M/la, Barcelona, 1905-10. (Photo: Jordi Sarra Arau).

阿尔福瑞德艾瑞布斯，天鹅酒店，巴塞罗那，1987年。  
Alfredo Arribas Arquitectos Asociados, Velvet Bar, Barcelona, 1987.



丸山的中心曾经一直是丸山城，丸山城的历史可以追溯到17世纪，它建造在丸山市中间海拔66米的山上，从丸山的四个区都可以看到这座城堡。丸山城是日本现在仅存的12座中世纪城堡中的一座，而其它复杂的城堡大多数都已经消失了。丸山城的地面上建成了一座公园，丸山城中还建造了一座记述当地历史的博物馆。这座城堡的建筑建立在陶制的平台上，这些平台的周围有石墙环绕，而这些正是丸山城最著名的地方。丸山城的石墙是日本传统建筑中为数不多的石制工程之一。

当时大都将这样的石墙的截面设计成凹曲线的形式，这样可以使石墙更好的承受石墙后面填充土的压力。丸山城曲线状的石墙尤其著名，有各种不同的形状，“扇形”或“月牙形”。这种曲线，从几何上讲并不精确，但是它的形状很吸引人，当日本的文化观察员要试图说明区别于日本传统建筑文化的建筑风格时，总会拿丸山城的石墙作为例子。

因为丸山城位于一座山上，它的地平线随着山的高度而起伏，因而丸山城的曲线状的石墙在山上时起时伏，丸山城的主楼是一个四周有三层白墙的小建筑。正是这座古城堡激起了建筑师设计丸山名画博物馆的灵感。埃瑞博斯所要设计的这座博物馆，既要与丸山城形成对照，又要增强古城堡的象征性作用。



The focal point of the city has always been Marugame Castle. The existing castle, which largely dates from the middle of the 17th century, is built on a hill rising 66 meters above sea level in the middle of the town and is visible from nearly every quarter. It is one of only twelve castles in Japan to retain their donjons, but most of the other buildings in the complex are gone. The grounds have been turned into a park and the site of a museum of local history. The castle today is most notable for the masonry walls that line the four tiers of earthen platforms on which the castle buildings once rested. Walls such as these are among the few instances of masonry construction in traditional Japanese architecture.

It was customary at the time to give such stone walls a concave curve in section to resist the pressure of the earthen fill behind them, and the stone walls of Marugame Castle are particularly well known for their curve, which has been variously dubbed >>fan-shaped<< or >>crescent-shaped<<. This curve, geometrically imprecise but seductive to the eye, is invariably cited when cultural observers attempt to explain the *je ne sais quo*/ that distinguishes the traditional Japanese aesthetic.

Marugame's skyline is thus dominated by a hill from which rise banks of curving stone walls that are crowned in turn by a small three-tiered, white-walled donjon. It was this castle that inspired in large measure the design of the Marugame Hirai Museum. What Arribas did was to create a building that offers contrast to the castle but also acknowledges and reinforces the castle's symbolic role.

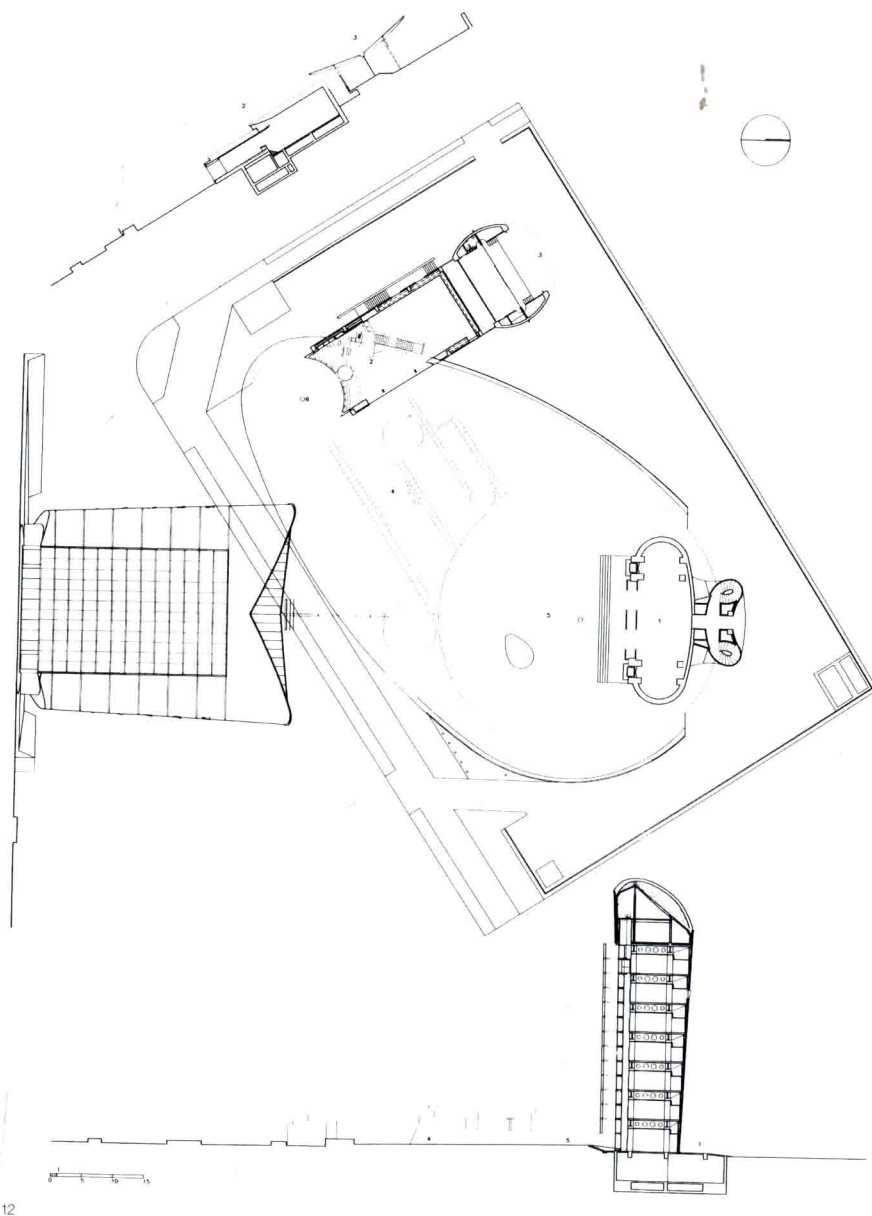


另一方面，这座城市过去的封建历史对于平井丸山博物馆的修建产生了影响。丸山在伊多人时期开始兴盛，因为它与主要朝圣路线相关，具有战略意义。尽管朝圣路线上有许有名的神殿和寺庙，像Ise神殿和Mt. Koya神殿，这些神殿建于古代和中世纪，但是这条朝圣路线只是在封建社会时期很安全，而且促进了沿线地区的经济发展，并使多数人进行长途旅行成为可能。Kotohira神殿，通常被称为“Kompira-san”神殿，是全日本最著名的朝圣目的地之一。这座神殿距离丸山仅15公里，它是为Kompira Daigongen而修建的，Kompira Daigongen是倡导日本神道教和佛教融合的虔诚信徒，他是一名海边的渔夫和旅行者（在明治时代早期，人们坚信只有纯粹日本的神道教才是适合那个时代的真正的宗教）。“Kompira”，是梵语Kumb-hira的音译，而这个词源于印度恒河的鳄鱼神。

随着信奉Kompira神的人越来越多，“Kompira集会”在日本各地举行。每年都会筹集资金举行这一活动，而哪个城市作为集会的举办城市由抽签决定，在这一活动中，人们祈祷当地社区的安全。在四国岛内有一条网状的朝圣路线，叫做“Kompira大路”，通常在朝圣路线的沿途，晚上在村庄的入口处都有灯火点燃，这样可以指引朝圣者通过。从四国岛以外来的朝圣者当然要坐船，而丸山是主要的登陆地。由于要为朝圣者服务，当地的商业和手工业发展起来。到了18世纪就有了所谓的“Kompira船”，这些船在大阪和丸山之间航行。丸山港安装了很多灯，这些灯指引船只进入丸山港，这个港口也就成为这一地区的门户。<sup>3</sup>

Another aspect of the city's feudal past has bearing on the Marugame Hirai Museum. Marugame flourished in the Edo period because of its strategic location with respect to a major pilgrimage route. Although pilgrimages to well-known shrines and temples such as Ise Shrine and Mt. Koya had been made in the ancient and medieval periods, it was only in the feudal period that better security and improved economic circumstances made long-distance travel possible for a wide segment of the population. Kotohira Shrine, popularly known as >>Kompira-san<<, was one of the most famous pilgrimage destinations in the country. Located on a mountain just 15 kilometers from Marugame, it was dedicated to Kompira Daigongen, a syncretic Shinto-Buddhist deity of fishermen and travelers on the sea. (In the early Meiji era, it was recast as a purely Shinto god to suit the religious orthodoxy of the times.) >>Kompira<< is a transliteration of the Sanskrit Kumb-hira, originally the Indian crocodile god of the Ganges River.

As word of the efficacy of prayer to this god spread, >>Kompira circles<< were organized throughout Japan. Money was collected and each year representatives of a circle were chosen by lot to make the pilgrimage and pray for the safety of the local community. Within Shikoku there was a network of land routes for pilgrims called >>Kompira Highways<<. It was the custom along these roads to keep a lantern lit at night at the entrance to a village to guide pilgrims passing through. Pilgrims from outside Shikoku of course had to take ships, and Marugame was the main landing point. Commerce and crafts developed to serve the pilgrims. By the 18th century, there were so-called >>, Kompira ships<< plying regularly between Osaka and Marugame. Here too lanterns were used as landmarks to guide the traffic into the port of Marugame, that is, to define the gateway into the community.<sup>3</sup>



建筑物所在地的平面图。主要包括：1 主建筑，2 自助餐厅和用作临时展览的房间，3 《始兴报》的附属办公机构，4 雕塑园，5 主广场，6 小广场。

Site plan. Key: 1 main building, 2 pavilion with cafeteria and room for temporary exhibitions, 3 annex for the newspaper Shiko-ku, 4 sculpture garden, 5 main square, 6 small square.