



# Museum Architecture and Interior Design

博物馆建筑与空间设计

(法) 曼纽尔·戈特朗 编 常文心 鄢格 译

辽宁科学技术出版社

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*Chapter One*

# Outline

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### 1.1 Definition

An art gallery or art museum is a building or space for the exhibition of art, usually visual art. Museums can be public or private, but what distinguishes a museum is the ownership of a collection. Paintings are the most commonly displayed art objects; however, sculptures, decorative arts, furniture, textiles, costume, drawings,

pastels, watercolours, collages, prints, artists' books, photographs, and installation art are also regularly shown.<sup>[1]</sup> Although primarily concerned with providing a space to show works of visual art, art galleries are sometimes used to host other artistic activities, such as performance art, music concerts, or poetry readings.<sup>[2]</sup>

### 1.1 艺术博物馆定义

艺术博物馆或美术馆是展览艺术品（通常是视觉艺术）的建筑或空间。博物馆可以是公有的，也可以是私有的，但是博物馆的性质是由其藏品的所有权决定的。油画是最常见的艺术展品；雕塑、装饰艺术品、家具、纺织品、服装、铅笔画、水彩画、拼贴画、印刷品、艺术家作品集、摄影作品以及装置艺术也十分常见。<sup>[1]</sup>尽管艺术博物馆的主要功能是提供展示视觉艺术品的空间，有时它也被用作举办其他艺术活动，例如表演艺术、音乐会、诗歌朗诵会等。<sup>[2]</sup>



1. The Louvre in Paris, France, is one of the world's largest museums and it is the most visited art museum in the world.

1. 法国巴黎的卢浮宫是世界上最大的博物馆之一，也是世界上参观人数最多的博物馆。

## 1.2 Types of Galleries

The term is used for both public galleries, which are non-profit or publicly owned museums that display selected collections of art. On the other hand private galleries refer to the commercial enterprises for the sale of art. However, both types of gallery may host travelling exhibits or temporary exhibitions including art borrowed from elsewhere.

In broad terms, in North American usage the word gallery alone often implies a private gallery, while a public gallery is more likely to be described as an art museum. In British and Commonwealth

usage, the word gallery alone implies a public gallery, while a private or commercial gallery will be distinguished using those terms, and the word museum alone is generally understood to refer to institutions holding collections of historic, archaeological or scientific artefacts, rather than of fine art.

### Galleries in museums

The rooms in museums where art is displayed for the public are often referred to as galleries as well, with a room dedicated to Ancient Egyptian art often being called the Egyptian Gallery, for example.

## 1.2 艺术博物馆类型

艺术博物馆既指公共艺术博物馆，又指私人艺术博物馆。公共艺术博物馆是非营利性质或公有的展示艺术品的博物馆。私人艺术博物馆则指那些为销售艺术品而进行展示的商业机构。然而，两种类型的艺术博物馆都可能对租借来的艺术品进行巡回展览或临时展出。

广义来讲，在北美，美术馆通常指私人艺术博物馆，而公共美术馆则被称为艺术博物馆。在英联邦国家，美术馆指的是公共艺术博物馆，其他性质的美术馆被称为私人美术馆或商业美术馆。博物馆一词则代表着对历史、考古或科学展品进行展廊的机构，通常不展出艺术作品。

### 博物馆中的美术馆

博物馆中对艺术作品进行展示的空间通常也被称为美术馆。例如，专门展示古埃及艺术品的空间通常称作埃及美术馆。



2. The Gallery of Cornelis van der Geest, Willem van Haecht, 1628. A private picture gallery as an early precursor of the modern museum.

2. 由威廉·凡·黑希特创建的科内利斯美术馆于1628年开放，这家私人美术馆是现代博物馆的先驱。

### 1.3 Brief History

Apart from public art, designed from the start for public display, large and expensive works of art have generally been commissioned by religious institutions, who normally have wanted these to be on display in temples or churches, rulers, the social elite, or civic bodies. Much art in private ownership has long been available for viewing by some portion of the public. In classical times religious institutions began to include a function as art galleries, with Roman collectors of engraved gems (including Julius Caesar) and other objects donating their collections to temples; how easy it was to get to view these small items is rather unclear. In Europe, from the late medieval period onwards, many areas of royal palaces, castles and the houses of the social elite were often generally accessible, and large parts of the art collections of such people could often be seen, either by anybody, or by those able to pay a small price, or those wearing the correct clothes, regardless of who they were, as at the Palace of Versailles, where the appropriate extra accessories (silver shoe buckles and a sword) could be hired from shops outside. The treasuries of cathedrals and large churches, or parts of them, were often set out for public display. Many of the grander English country houses could be toured by the respectable for a tip to the housekeeper, during the long periods when the family were not in residence.

Special arrangements were made to allow the public to see many royal or private collections placed in galleries, as with most of the paintings of the Orleans Collection, which were housed in a wing of the Palais Royal in Paris and could

be visited for most of the 18th century. In Italy the art tourism of the Grand Tour became a major industry from the Renaissance onwards, and governments and cities made efforts to make their key works accessible. The Capitoline Museums began in 1471 with a donation of classical sculpture to the city of Rome by the Papacy, while the Vatican Museums, whose collections are still owned by the Popes, trace their foundation to 1506, when the recently discovered Laocoön and His Sons was put on public display. A series of museums on different subjects were opened over subsequent centuries, and many of the buildings of the Vatican were purpose-built as galleries. The Uffizi in Florence opened entirely as a gallery in 1765, though this function had been gradually taking the building over from the original civil servants' offices for a long time before. The British Royal Collection remains distinct, but large donations such as the Old Royal Library were made from it to the British Museum, established in 1753. The building now occupied by the Prado in Madrid was built before the French Revolution for the public display of parts of the royal art collection, and similar royal galleries open to the public existed in Vienna, Munich and other capitals. The royal treasury of the Kingdom of Saxony, the Grünes Gewölbe, was opened to the public in the 1720s. The opening of the Musée du Louvre during the French Revolution (in 1793) as a public museum for much of the former French royal collection certainly marked an important stage in the development of public access to art, transferring ownership to a republican state, but was a continuation of trends already well established.

### 1.3 艺术博物馆简史

除了专为向公众展示而创作的公共艺术，宗教组织还委托艺术家进行了大量大型艺术品的创作。他们主要希望将这些作品展示在寺庙或教堂、统治者的宫殿、社会精英的宅邸以及公众机构。许多私有的艺术品也长期供部分公众欣赏。在古典时代，宗教组织开始行使艺术博物馆的职责，罗马许多雕刻宝石或其他物品的收藏者（包括凯撒大帝）把他们的收藏品捐献给寺庙进行展示，但是如何能够观赏到这些藏品还不得而知。在欧洲，从中世纪末期起，皇宫、城堡以及社会精英的宅邸都有部分区域向外开放，人们可以欣赏他们所收藏的艺术品。展览有的面向所有人，有的需要支付便宜的门票，有的只需参观者着装得体。例如，在凡尔赛宫，无论什么人，只要在宫殿外面的商店租用配饰（银鞋扣和佩剑），就可以进入宫殿进行参观。大教堂和教堂的库藏也经常面向公众进行展示。许多宏伟的英国乡村别墅在主人不在的期间也可以进行参观，只要参观者身份得体，并向看门人支付一些小费就行。

许多皇家和私人收藏品都经过特殊的安排，供公众参观。例如，18世纪，法国皇室“奥尔良收藏”中的大部分油画都收藏在巴黎皇宫的一座偏楼内，可供大部分民众参观。大陆旅行（贵族子女游遍欧洲大陆的教育旅行）的艺术之旅成为了意大利自文艺复兴以来的主要产业，政府和各个城市都力求展示他们的主要艺术品。卡比托利欧博物馆于1471年正式开放，最初的展品是罗马教皇捐赠给罗马市的古典雕塑。梵蒂冈博物馆成立于1506年，最先向公众展出了当时新出土的雕塑“拉奥孔和他的儿子们”。随后的几个世纪，一系列不同主题的博物馆陆续开放，梵蒂冈的许多建筑都以艺术博物馆为目的建造。佛罗伦萨的乌菲齐博物馆创建于1765年，在此之前该建筑一直用作公务员办公场所。英国皇家收藏虽然不对外开放，但是它向大英博物馆（成立于1753年）捐赠了“皇家图书馆”等项目。马德里普拉多博物馆所在的建筑建于法国革命前，曾用于展出部分皇家艺术收藏。维也纳、慕尼黑等首都城市都有类似的皇家艺术博物馆。萨克森王国的皇

- 3. The interior court of the Palace of Versailles
- 4. The Grand Trianon Castle interior

- 3. 凡尔赛宫内庭
- 4. 大特里亚农宫内景





Privately established museums began to be founded from the Renaissance onwards, often based around a collection of the cabinet of curiosities type, such as the Ashmolean Museum in Oxford, opened in 1683 to display a bequest to Oxford University, and the British Museum in London (1753), after bequests to the state.

### 1.3.1 Architecture

The architectural form of the art gallery was established by Sir John Soane with his design for the Dulwich Picture Gallery in 1817. This established the gallery as a series of interconnected rooms with largely uninterrupted wall spaces for hanging pictures and indirect lighting from skylights or roof lanterns.

The late 19th century saw a boom in the building of public art galleries in Europe

and America, becoming an essential cultural feature of larger cities. More art galleries rose up alongside museums and public libraries as part of the municipal drive for literacy and public education. In the middle and late 20th century earlier architectural styles employed for art museums (such as the Beaux-Arts style of the Metropolitan Museum of Art in New York City or the Gothic and Renaissance Revival architecture of Amsterdam's Rijksmuseum) were increasingly replaced with more modern styles, such as Deconstructivism. Examples of this trend include the Guggenheim Museum in New York City by Frank Lloyd Wright, the Guggenheim Museum Bilbao by Frank Gehry, Centre Pompidou-Metz by Shigeru Ban, and the redesign of the San Francisco Museum of Modern Art by

家珍藏——绿穹珍宝馆于18世纪20年代对外开放。卢浮宫博物馆在法国革命时期（1793年）作为公共博物馆开放，是普通民众走进艺术的重要标志——博物馆从皇室私有转为国家公有，但是仍延续了已经完善的展览模式。

#### 1.3.1 建筑

艺术博物馆的建筑形式由约翰·索恩爵士在1817年对达利齐画廊的设计中创立。这种模式的博物馆有一系列连通的房间组成，大面积的连续墙壁空间可用来悬挂画作，室内采用天窗或顶灯的直接照明。

19世纪末，欧美开始大量兴建公共艺术博物馆，使其成为了大城市的基础文化特征之一。艺术博物馆、博物馆和公共图书馆一起成为了市政文化教育和公共教育的基地。

在20世纪中后期，早期的艺术博物馆所采用的建筑风格（例如纽约大都会艺术博物馆的美术风格、阿姆斯特丹国立博物馆的哥特和文艺复兴风格）逐渐被结构主义等更现代的风格所取

5-6. Dulwich Picture Gallery in 1817 defined the architectural form of art museum.

5、6.1817年创建的达利齐画廊确定了艺术博物馆的建筑形式。

