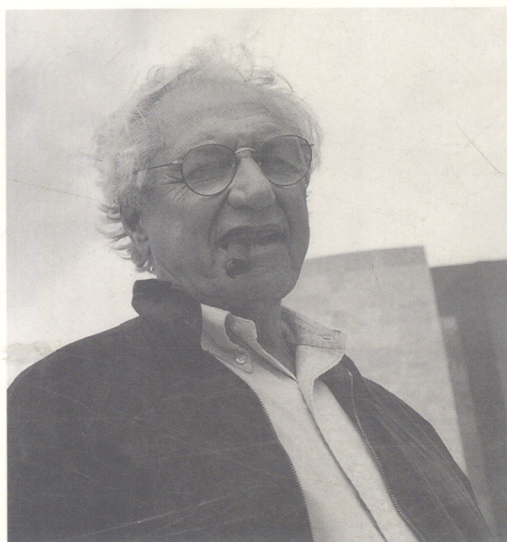


世界著名建筑师系列



弗兰克·欧·盖里
FRANK O. GEHRY

大卫·奇珀菲尔德
DAVID CHIPPERFIELD

埃里克·范·埃格莱特
ERICK VAN EGERAAT

〔韩〕C3设计 李小平 译 陈红 审校
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FRANK O.GEHRY / DAVID CHIPPERFIELD / ERICK VAN EGERAAT
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Frank O. Gehry

弗兰克·欧·盖里

Frank Gehry is Design Principal for the firm of Frank O. Gehry and Associates, Inc., which he established in 1962. Before founding the firm, he worked with architects Victor Gruen and Pereira & Luckman in L.A., and with André Remondet in Paris.

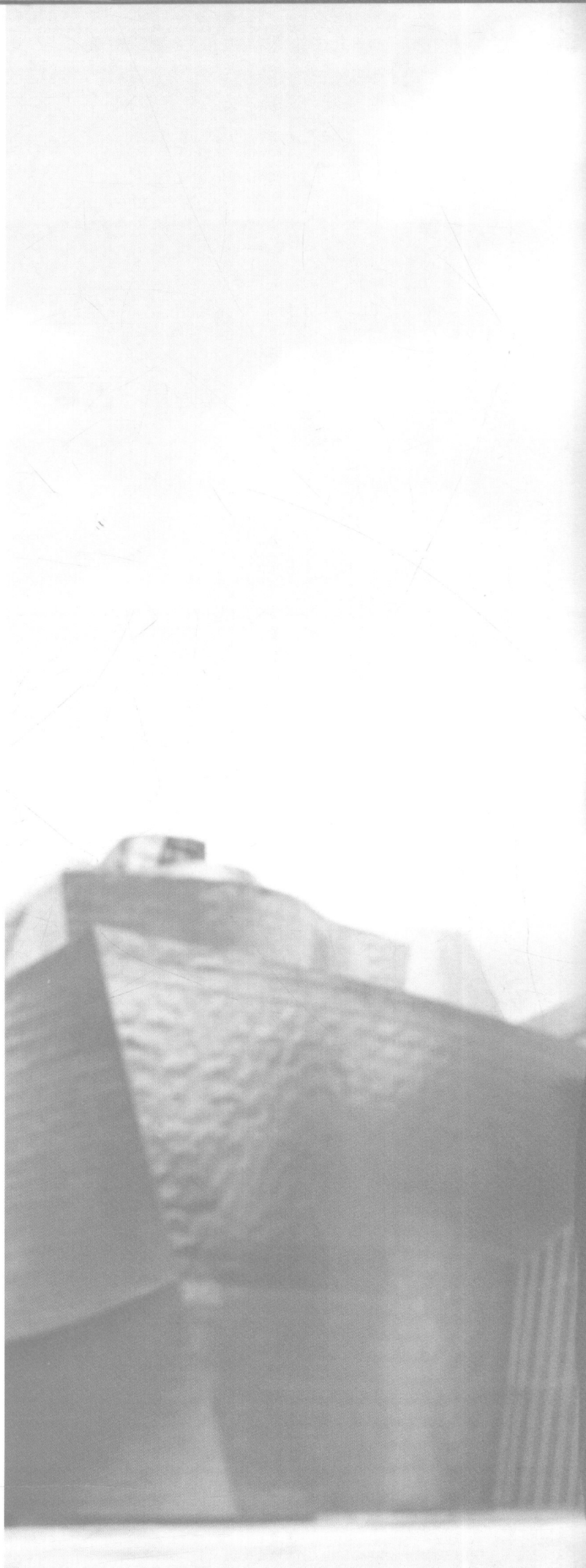
Raised in Toronto, Canada, Frank Gehry moved to L.A. in 1947. He received his Bachelor of Architecture degree from the University of Southern California, and he studied city planning at the Harvard University Graduate School of Design.

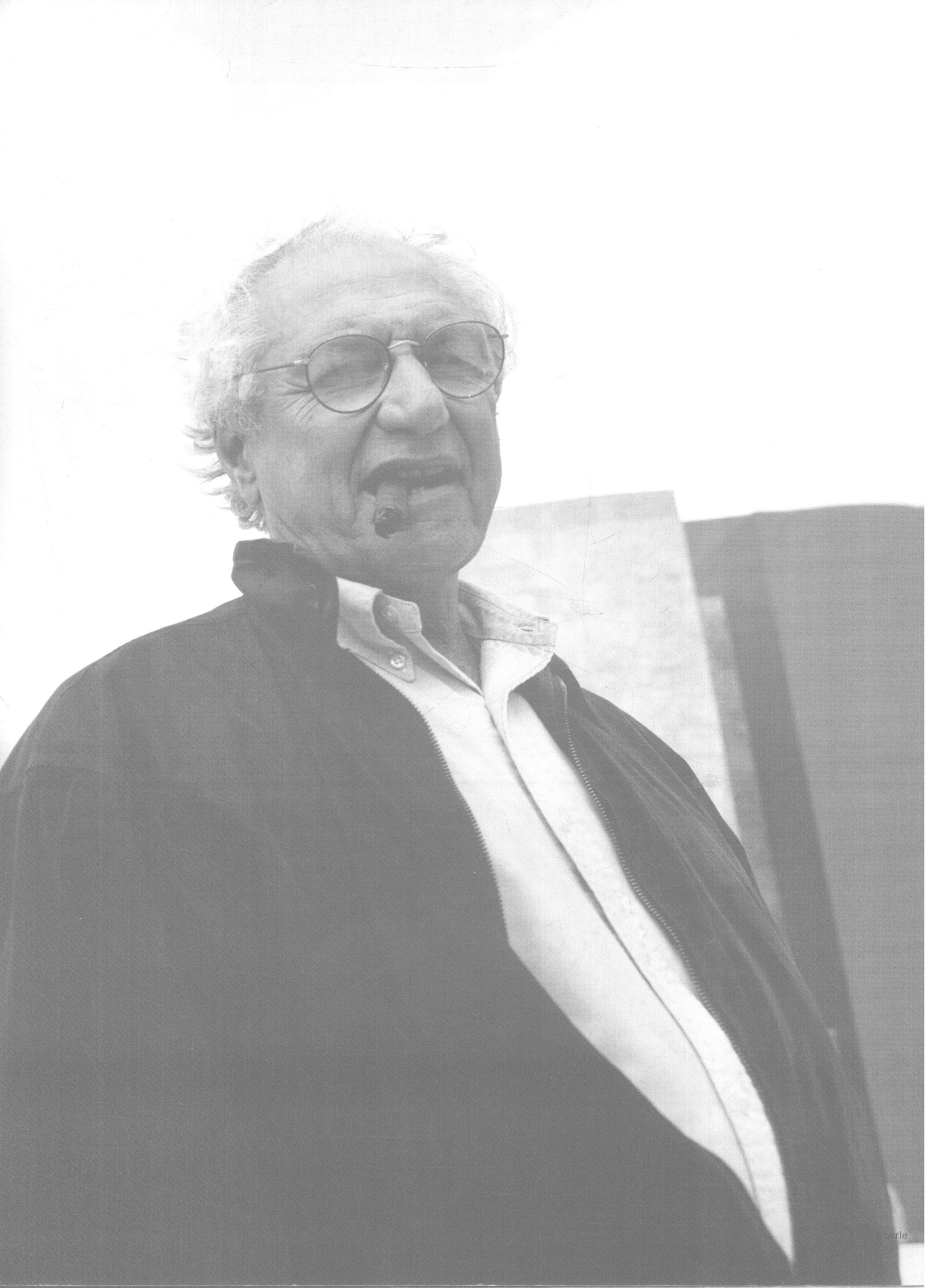
In 1977, Frank Gehry was named recipient of the Arnold W. Brunner Memorial Prize in Architecture from the America Academy of Arts and Letters. In 1989, he was awarded the Pritzker Architecture Prize. In 1992, he received the Wolf Prize in Art (Architecture) from the Wolf Foundation. In the same year, he was named recipient of the Praemium Imperiale Award by the Japan Art Association. In 1994, he became the first recipient of the Torothy and Lillian Gish Award for lifetime contribution to the arts. Frank Gehry was named a Fellow of the American Academy of Arts and letters in 1987, a trustee of the American Academy in Rome in 1989, and a Fellow of the American Academy of Arts and Sciences in 1991. In 1994, he was bestowed with the title of the Academician by the National Academy of Design. He has received honorary doctoral degrees from Occidental College, Whittier College, the California College of Arts and Crafts, the Technical University of Nova Scotia, the Rhode Island School of Design, the California Institute of Arts, the Southern California Institute of Architecture, and the Otis Art Institute at the Parsons School of Design. In 1982, 1985, and 1987-89, he held the Charlotte Davenport Professorship in Architecture at Yale University. In 1984, he held the Eliot Noyes chair at Harvard University. In 1996-97, he was a visiting scholar at the Federal Institute of Technology in Zürich, Switzerland. He was elected to the College of Fellows of the American Institute of Architects in 1974.

弗兰克·欧·盖里任弗兰克·欧·盖里联合建筑事务所总建筑设计师。他于1962年创建此公司，在此之前，他曾与建筑师维克托·格鲁恩和佩雷拉·卢克曼在洛杉矶一道工作，后在巴黎与安德烈·罗蒙德特合作。

弗兰克·欧·盖里生于加拿大多伦多，1947年移居美国洛杉矶。先在南加利福尼亚大学取得建筑学学士学位，后在哈佛大学设计研究所研习城市规划。

弗兰克·欧·盖里先后于1977年荣获美国文学与艺术学会颁发的阿诺德·W.布鲁诺建筑纪念奖，1989年获普里茨凯建筑设计奖，1992年获由沃尔夫基金会颁发的沃尔夫建筑艺术奖，同年又获日本艺术协会颁发的帝国建筑设计奖，1994年他成为多伦希和利连·吉斯终生艺术贡献奖的首位获奖人；1987年，弗兰克·欧·盖里成为美国文学与艺术学会成员，1989年任该学会在罗马的建筑学会理事，1991年成为美国艺术科学院的成员，1994年，国家建筑设计学院授予他院士头衔。他获西方学院、诺瓦斯格特工艺学院、罗德岛建筑设计学院、加利福尼亚艺术学院、南加利福尼亚建筑学院及帕森斯建筑设计学院奥蒂斯艺术学校的荣誉博士学位。他曾先后于1982年、1985年、1987—1989年任耶鲁大学夏洛特·达文波特建筑设计教授，1984年担任哈佛大学埃略特·诺伊斯教授职位，1996—1997年，他是瑞士慕尼黑联邦工艺学院访问学者，1974年，他当选为美国建筑师协会会员。





Dancing within the Urban Fabric

城市建筑之舞

Frank Gehry Gives a Lift to Prague and Bilbao

弗兰克·欧·盖里为布拉格和毕尔巴鄂增光添彩

Michael Webb

迈克尔·韦伯

The Guggenheim Museum in Bilbao has been acclaimed, by visitors and critics alike, as Frank Gehry's masterpiece, and his Nationale-Nederlanden Building in Prague as a provocative addition to that city's heritage of innovative architecture. They restore one's faith in miracles, for, in both projects, the architect was urged to excel and enabled to realize his vision without compromise. There is a sad irony in the fact that Gehry has waited ten years for the start of construction on Walt Disney Hall in his home city of Los Angeles - which has an abundance of money and no inhibiting traditions - while completing equally daring structures in two intensely conservative, cash-starved cities.

Enlightened clients and luck played a major role in both. Paul Koch of the International Netherlands Group, a Dutch insurance company, is a discerning patron of architecture, who spent part of his childhood in Prague. To contribute a work of art to that city was the fulfillment of a dream that had been brutally interrupted by the Soviet invasion of 1968. The corner site, framed by busy streets and facing out over the Vltava River had remained empty - Koch called it a missing tooth - since a stray American bomb fell there in 1945. When Czechoslovakia regained its freedom in 1989, President Havel (who lived in a neighboring apartment) invited three architects to propose solutions. Zagreb-born architect Vlado Milunic was chosen, and he and Koch selected Gehry as the architect to take his ideas to a higher plane. Thanks to Koch's determination, Havel's support, and Milunic's executive skills, a building that might easily have been blocked by zealous preservationists was guid-

毕尔巴鄂古根海姆博物馆受到参观者和评论家们的高度赞扬，被认为是弗兰克·欧·盖里的设计杰作。他设计的位于布拉格的荷兰国际办公大楼被誉为是对布拉格市创新建筑传统的又一令人振奋的发展。这两座建筑物的设计恢复了人们创造奇迹的信念。在设计这两座建筑物时，要求设计师设计出一流的建筑并且毫无任何妥协地实现其构想。盖里曾为他的家乡洛杉矶沃特·迪斯尼音乐厅的开工等待了10年的时间，洛杉矶有足够的资金但却没有任何的传统束缚。而与此同时，他在毕尔巴鄂和布拉格这两座极端保守且资金不足的城市完成了他震撼人心的建筑设计。这一事实具有极大的讽刺性，同时又让人感到惋惜。

在这两座建筑中，开明的委托人和好运都起到了重要的作用。荷兰国际集团是荷兰的一家保险公司。保罗·科克效力于此公司，他是一位眼光独到的建筑赞助人。他的部分童年在布拉格度过。因此，为这座城市捐献一件艺术品曾是他的一个梦想。但由于1968年苏联的入侵，他的梦想破灭了。面对塔瓦河，与繁华街道毗邻处有一个空阔的角落地带——科克称此处为“牙齿脱落”处。此处以前的建筑物于1945年被美军误投的炸弹炸毁。当捷克斯洛伐克1989年重获自由时，哈维尔总统（他当时就住在附近的一所公寓内）邀请三位建筑师，请他们提出设计方案，其中包括生于萨格勒布的弗拉德奥·米鲁尼克。他和科克一致举荐盖里为此工程的建筑

Michael Webb is the author of 12 books on architecture and design. Recent titles include [Designing the New Jersey Performing Arts Center], [Volume], and [Geometry and Color : House Design by Regina Pizzinini & Leon Luxemburg (1998, Images Publishing)]. He is a contributing editor to [Metropolis] and [Interiors].

迈克尔·韦伯撰写了12部建筑和设计方面的著作。他最近的作品包括：《新泽西艺术表演中心设计》、《合订本》、《结构与色彩：里贾纳·皮齐尼尼与莱昂·卢森堡住宅设计》（1998，图报出版公司）。他同时担任《大都市》和《室内》两家刊物的撰稿编辑。

ed to fruition. "I love the interaction with clients," says the architect, "especially when they push."

In contrast to Prague, Bilbao was shaped by industry not architects, and its steel mills and shipyards have closed, leaving behind little but the pride and energy of the Basque people. To rejuvenate the river-front, the regional authorities formed an alliance with Thomas Krens, the ambitious director of New York's Solomon Guggenheim Museum, which is seeking to share its collection and new acquisitions with European satellites. The city wanted - and got - an icon as potent as the Sydney Opera House to put it on the map for visitors and investors worldwide, to counter press reports of violence by Basque separatists, and to jump-start a massive program of urban renewal.

Like the American Center in Paris, both buildings relate to the urban fabric and the liquid shimmer of a river, and morph from orthogonal to free-form geometries as you move around them. But the scale is radically different. The Prague building defers to the envelope of its seven-story neo-Renaissance neighbors, and its exuberance is restrained. Gehry developed Milunic's idea of twin 'male-female' structure, infusing it with his own preference for fragmentation to enrich a simple block. Early on, the design was christened 'Fred & Ginger' (after Astaire and Rogers, the celebrated Hollywood dance partners) for the projecting corner shaft, and the pinch-waisted companion tower of glass that flares out like a skirt over its supporting columns.

师，让他完美地展示他的构思。由于科克的决心、哈维尔的支持和米鲁尼克的管理才华，一座可能受到狂热生态保护主义者阻止的大楼按计划开工了。“我喜欢与客户交流，”盖里说，“特别是给我动力的客户。”

与布拉格的建筑设计截然不同，毕尔巴鄂的建筑设计受其工业的影响。毕尔巴鄂的钢铁厂和造船厂已关闭，但巴斯克人的傲慢与活力仍存在。为了重建河边陆地，当地政府与托马斯·克雷恩斯达成了协议。托马斯任纽约所罗门古根海姆博物馆馆长，他雄心勃勃。当时古根海姆博物馆正在寻求与欧洲国家共享其收藏品和新赠品的机会。毕尔巴鄂人渴望得到一个像悉尼歌剧院一样负有盛名的经典建筑，以此吸引全世界的参观者和投资人，以抵制巴斯克分裂主义者有关暴力的报道，并且推动城区重建的宏伟规划。

与巴黎的美国中心相同，这两座建筑物的设计都需要与其城市的建筑风格和波光粼粼的河面相得益彰，并且当人们环绕建筑物时，能够观察到正交几何结构和不规则几何结构的变化。但这两座建筑在外部结构上却存在根本的区别。布拉格的建筑是依据其毗邻的高七层、新文艺复兴时期的建筑物而设计的，因此，它的空间受到了限制。盖里进一步发展了米鲁尼克关于建成“雌雄双塔”结构的设计，注入了他对于解构的喜好，为建筑风格单调的街区增加了美感。在设计之初，

Gehry's intentions were abstract, not pictorial, and the friendly nickname may distract from the seriousness with which the architect has addressed the irregular, crossroads site.

Trams clank by, skirting and crossing the river, and their passengers glimpse the towers from afar in four directions. Thus the building reveals itself a piece at a time, arousing expectations, and composing itself as a tram pauses at the corner. In a city that is full of notable architectural events, from late Gothic through baroque to art nouveau and a brief flurry of cubism, Fred and Ginger has become one of the places that defines the urban experience. The architect has translated the vitality of his conceptual sketches, through study models and computer drawings, into glass, stucco, and metal - to the point that one could imagine the building coming to life and strolling away like the Golem in the medieval Prague ghetto. It's no surprise to find touches of whimsy in the surface ornament of period building, but it is refreshing to encounter humor in a good contemporary structure. Here, the rectangular metal windows on the corner and river front resemble rafts bobbing in the wave reliefs across the stucco facade, and Fred has a Medusa head-dress of wire mesh bands (as though the metallic dome on the Secession building in Vienna had started to unravel).

At ground level the flared glass canopy provides shelter from Prague's cold, wet winters, mediates between the building line and the street, and corrects a fault in the alignment of the boulevard that leads to a bridge over the river. The free-form interior plan demands equal flexibility from its tenants, and only the Anderson consulting firm has thus far met

凸出的角柱塔和相伴的束腰玻璃塔被命名为“弗莱德和金杰”(仿效好莱坞著名舞蹈搭档阿斯特罗和罗杰斯)。束腰玻璃塔似裙摆环绕其支柱,呈喇叭形向下展开。

盖里的设计抽象,而不是形象化的,并且友好的昵称会使其建筑物有失庄重。这一点正是建筑师要着手解决的存在于这片不规划交叉地带的问题。

有轨电车环绕建筑物当啷驰过,越过河流。车上的乘客从远处四个方向都能望到双塔。随着电车的移动,建筑物一点点展现出来,激起人们的遐想。当电车在角落处停下时,建筑物一览无余地展现在人们眼前。布拉格是一座建筑名城,这里有各式各样的建筑,从晚期哥特式建筑、巴洛克式建筑到新艺术风格建筑和短期立体主义影响的建筑。“弗莱德和金杰”成为这座建筑风格多样的城市中的又一道风景线。通过设计模型和电脑图形,建筑师用玻璃、灰泥和金属诠释了他构思图的活力——让人感到,建筑物有了生命,就像犹太人传说中的泥人在中世纪布拉格犹太人聚居区漫步。在当代建筑物的外部装饰中不难发现奇妙的构思,但是在一栋优秀现代建筑中表现出幽默的确让人耳目一新。在这里,俯瞰街角和河岸的矩形金属窗像木筏一样在建筑物的墙上波动起伏。弗莱德有一个网状金属丝穹顶,状如美杜莎的头饰(如同维也纳赛克森大厦上的金属穹顶开裂一般)。

the challenge, commissioning the Czech-born Eva Jiricna to create an open office environment on the sixth and seventh floors. The penthouse and roof terrace, which Havel hoped would become a popular cafe, is now occupied by an ostentatious French restaurant with vulgar, gilded decor. Despite this, Fred & Ginger enriches the public realm.

The Guggenheim occupies a footprint twenty times as large, and has already changed public conceptions of Bilbao. Like the Sydney Opera House, the Eiffel tower in Paris, and San Francisco's Golden Gate Bridge it became the city's signature building from the moment of its completion, displacing all other contenders. Norman Foster designed the new Metro, Santiago Calatrava did an footbrige across the river and the new airport terminal, and Michael Wilford built the train station, but these play supporting roles to the star. For Gehry, there was a double challenge : to match the scale of the waterfront that was formerly occupied by warehouses and cranes, and to provide a spectacular successor to the Guggenheim's Frank Lloyd Wright rotunda in Manhattan. It proved an ideal match of architect and client, for Gehry loves modern art and the industrial aesthetic, and had been longing to realize his ideas on a grand scale.

When he converted a downtown Los Angeles warehouse to accommodate the Museum of Contemporary Art, Gehry sought to reveal the innate beauty of the old structure and create a neutral container for the art. His artist friends disagreed, urging him to take chances as they did. Krens concurred with that opinion, nothing that, in

在地面上,闪亮的玻璃幕墙遮挡着布拉格湿冷的冬天,在建筑基线和街道之间起着协调作用,并弥补了林阴大道的单调。大道一直通向河上大桥。别出心裁的室内设计要求其居住者能够灵活地使用其设施,只有安德森咨询公司符合这一条件,他们委托捷克人伊娃·杰里卡娜为六、七两层设计出一个开放的办公环境。哈维尔希望顶层和屋顶平台成为大众咖啡厅,现在是一家豪华的法国餐馆,装修金碧辉煌,但却庸俗不堪。尽管如此,“弗莱德和金杰”的确美化了城市。

毕尔巴鄂古根海姆博物馆的占地面积是荷兰国际办公大楼的20倍。它的落成改变了毕尔巴鄂的公众形象。与悉尼歌剧院、巴黎埃菲尔铁塔和旧金山的金门大桥一样,此建筑从一落成就取代了其他竞争对手,成为毕尔巴鄂的标志性建筑。诺曼·福斯特设计了新地铁,圣地亚哥·卡拉特拉瓦设计了步行桥和新机场,迈克尔·沃福特建了火车站,这些都为这一明星建筑起到了衬托作用。对于盖里而言,他面临着双重挑战:既要根据曾建有仓库和吊车的河岸地形进行设计,又要在弗兰克·劳埃德·赖特设计的曼哈顿古根海姆圆形建筑的基础上再建一举世瞩目的建筑。对于建筑师和客户来说这是一次理想的合作。盖里热爱现代艺术和工业美学,他一直渴望能够完美地实现自己的宏伟理想。

当盖里把洛杉矶市中心的一家仓库改建成一座现代艺术博物馆时,他探索在旧的结构中表现

New York, contemporary artists got mad at the rotunda, and were provoked to do exciting things in it. He needed galleries that were big enough to accommodate recent acquisitions that wouldn't go through Wright's door, and intimate spaces for classic modern works. Most of the Guggenheim's collection was in storage; here was a chance to put some of the best work on display in a series of loan exhibitions. Despite the name over the entrance, this was to be a *Kunsthalle*, not a museum with a permanent collection.

Krens demanded greater audacity and Gehry (who may sometimes be too much in awe of artists) burst out of the box, creating a 165-foot-high skylit atrium that twists like a flower reaching towards the sun, and galleries that tilt and turn, engaging a high level bridge like marine creatures rearing up from the river. From the city center, one glimpses a silvery flower emerging from a stone carapace at the end of a dark street, with the green hills of the Basque country rising above. It's a magical moment, and one is tugged forward until the entire building bursts into view, rising high above a flight of steps that lead down to the entrance. Titanium scales mirror the watery light, glowing after frequent the rains. A price drop on the international market brought this material within the budget, and its strength allowed it to be used at half the thickness of steel. As a result, the scales ripple in the wind, lightening the immense bulk of the museum. Nineteen galleries, stairs and walkways on three levels extend off the atrium, which puts

出一种内在美，尝试设计出一座展示艺术品的灰色建筑。他的艺术家朋友们与他持不同的观点，力劝他像他们一样要富于冒险精神。克莱恩斯坚定不移地支持这一观点。在纽约，当代艺术家们为赖特的圆形建筑而发狂，并渴望在里面展示自己的作品。盖里需要宽敞的展厅展出新近获得的艺术品，而这些艺术品无法通过赖特博物馆的大门，同时，他还需要较小的陈列室来展出一流的现代艺术作品。古根海姆研究会的大部分收藏品都存放在仓库里。此处可以提供临时性系列出租展厅，展出一些最优秀的作品。不管在其入口冠以什么名称，也只是一个临时的展览，并非是一个展出永久性展品的博物馆。

克莱恩斯要求大胆创新，盖里（他有时会对艺术家过于敬畏）冲破了箱式结构，设计出一个高50.3米（165英尺）带天窗的中庭，屋顶像一朵迎着太阳怒放的花朵。陈列室绕中庭而建，从远处眺望，整个建筑就像从河水中凸起的海洋生物。从市中心眺望，人们看到一朵银花从阴暗街头的石壳里绽放，后面耸立着毕尔巴鄂乡间的巍巍青山。这是一个迷人的时刻，你会像着迷一样向前方走去，直到整个建筑一览无余地展现在你的面前，一段高耸的台阶通向入口处。国际市场价格下调使得钛金属材料被列入预算。由于钛金属的强度高，使用它做构件其厚度只需钢铁的一半。毕尔巴鄂常下雨，雨后的钛金属表面映着水光，熠熠生辉，就像在风中微微地波动，照亮了

people and a few artworks (including a soft shuttlecock by Claes Oldenburg) on display. For Gehry, the main 430-foot-long gallery is 'overpowering, even for the 150-foot Richard Serra steel snake. We need to break it up with walls - and that can be done. You can tear holes in this building and beat it up.' Even without dividers, the Gaudiesque skylight serves to punctuate the space. Every gallery has its own distinct character and is modeled in natural light, creating a dialogue between art and architecture. Spaces are squeezed and open up, revealing and concealing, and constantly leading one forward on an exploration of the interior, just as the museum beckons from afar.

"I want buildings that have a passion in them," says Gehry, "and make people feel something - even if they get mad at it." For two centuries, most museums have taken their cues from temples and palaces - grand, serene, symmetrical frames for static art works - and corporate offices have long been the monumental equivalents of gray flannel suits and button-down collars. Artists, the heralds of change in society, have moved far beyond that Apollonian ideal, and businessmen have begun to shed their uniforms and conduct their affairs as they do the rest of their lives. Thus, the Dionysian spirit of Gehry's buildings, with their disciplined chaos and soaring inventions, expresses the mood of the times as we move uncertainly forward into a new millennium. The architecture of Fred & Ginger and the Guggenheim is open-ended, the product of many iterations and the promise of even greater things to come.

博物馆巨大的主体建筑。馆内19个陈列室分三层绕中庭而建，包括楼梯和走廊，中庭内也展出了一些人物和艺术品（其中包括克雷斯·奥尔登堡的软羽毛球）。盖里认为，131米（430英尺）长的主陈列室过大，即使展出里查德·塞拉45.7米（150英尺）长的钢蛇也绰绰有余，需要用墙把陈列室隔成两间，并且这样做切实可行。你可以在这个建筑里开洞，甚至对它进行分隔。即使没有分隔墙，古根海姆博物馆的天窗也起着划分空间的作用。每一个展厅都有其与众不同的特点，并且是根据自然光线设计的，表现了艺术与建筑物之间的对话。空间设计疏密有致，含露有方，仿佛博物馆在远方招手，吸引参观者不断向前，去发现内中的奥妙。

“我热爱充满激情的建筑，”盖里说，“让人们为之心动——甚至为此而疯狂。”两个世纪以来，大部分博物馆都模仿庙宇和皇宫的风格而建——宏伟、高贵、对称的结构里展示一些毫无生气的艺术品。办公大楼长期以来是千篇一律的建筑风格，像披着领子尖上钉有钮扣的灰色法绒外衣。艺术家——社会变革的先驱早已超越了阿波罗的理想，企业家们也早已脱掉了他们旧日的制服，以一种前所未有的方式管理他们的事务。当我们迈入新的千年之时，盖里有序的杂乱和飞腾创新的建筑风格无一不体现了这个时代的特色。“弗莱德和金杰”与古根海姆博物馆这两个建筑的设计具有强大的震撼力，它们是诸多影响的产物，同时也预示着更伟大设计作品的诞生。

Frank O. Gehry

弗兰克·欧· Gehry

Guggenheim Museum Bilbao

古根海姆博物馆，毕尔巴鄂

Photographs by Christian Richters





The Guggenheim Museum Bilbao is the result of a unique collaboration between the Basque Country Administration, which finances and owns the project, and the Solomon R. Guggenheim Foundation, which will operate the Museum and provide the core art collection. The Museum represents the first step in the redevelopment of the former trade and warehouse district along the South bank of the Nervion River. Directly accessible from the business and historic districts of the city, the Museum marks the center of a cultural triangle formed by the Museo de Bellas Artes, the University, and the Old Town Hall. A public plaza located at the entrance of the Museum encourages pedestrian traffic between the Museum and the Museo de Bellas Artes, and between the Old City and the River Front. The Puente de la Salve Bridge, which connects the 19th century city center with outlying areas, passes over the site at its Eastern edge, lending to the Museum the significance of being a gateway to the city.

The main entrance to the Museum is through a large central atrium, where a system of curvilinear bridges, glass elevators and stair towers connects the exhibition galleries concentrically on three levels. A sculptural roof form rises from the central atrium, flooding it with light through glazed openings. The unprecedented scale of the central atrium, rising to a height of more than 50 meters above the river, is an invitation to monumental site-specific installations and special Museum events.

The Guggenheim Foundation required gallery spaces to exhibit a permanent collection, a temporary collection and a collection of selected living artists. In response to this requirement, three distinct types of exhibition space were designed: The permanent collection will be housed in two sets of three consecutively-arranged, square galleries, stacked at each of the second and third levels of the Museum. The temporary collection will be housed in a dramatic elongated rectangular gallery that extends to the East, passing beneath the Puente de la Salve Bridge and terminating in a tower on its far side. The collection of selected living artists will be housed in a series of curvilinear galleries placed throughout the Museum, allowing the work to be viewed in relation to the permanent and temporary collections.

The major exterior materials of the Museum are Spanish limestone and titanium panels, with the rectangular shapes of the building clad in limestone and the more sculptural shapes of the building clad in titanium. Large glazed curtain walls provide views of the river and the surrounding city.

The design of the Guggenheim Museum Bilbao is influenced by the scale and the texture of the city of Bilbao, and it recalls the historic building materials of the River Front, thus demonstrating a thoughtful response to the historic, economic, and cultural traditions of the area.

