

(英) 小弗 (Frances Arnold) 著



# 上海玻璃博物馆 Shanghai Museum of Glass

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## Shanghai Museum of Glass

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# 上海玻璃博物馆 Shanghai Museum of Glass

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## 序言

博物馆是城市的眼睛,它以丰富的知识和深厚的积淀,折射出一座城市的灵魂和精神。

作为公众获取知识、提高修养的精神殿堂,博物馆在中国的作用日渐突出,从边缘步入常态,在人们的日常生活中占据着越来越重要的地位。尤其是近年来随着人民物质水平和审美意识的提高,中国的博物馆建筑、美术馆建筑和展览馆建筑的设计建造有着突飞猛进的增长,博物馆的新职能、新形态、新方法、新主题也不断地涌现出来。国内外建筑师针对中国的现实需求,进行了大量的研究及实践,设计出了一批优秀的博物馆建筑。但是,从某种程度上看,我国的博物馆设计仍然存在着诸多不容忽视的问题,如建筑与展陈的脱离、建筑形体与当地文化的冲突、建筑师设计概念与甲方想法相左等。

《城市·环境·设计》(以下简称UED)杂志社于2011年设立的“UED

博物馆建筑设计奖”是面向中国博物馆建筑设计界的权威奖项,以鼓励在博物馆建筑设计与城市、展陈、文化的关系等多个方面进行深入研究及实践的中国建筑师。UED与上海玻璃博物馆的结缘正是在“2013年度UED博物馆建筑设计奖”的评审会上,上海玻璃博物馆不负众望,顺利入围。从建筑学角度来讲,该作品颠覆了传统意义上的博物馆概念,极大地丰富了博物馆的内涵与外延,而在社会层面,该博物馆促使当代博物馆在管理属性、经营策略、发展目标等方面有了不同程度的转变,因此获得了建筑界对其充分的肯定。

本书以主题性博物馆建筑作为研究视角,以大量篇幅论述玻璃博物馆之于传统博物馆的不同之处,围绕着“分享玻璃的无限可能”的议题,对于玻璃博物馆从城市规划、博物馆建筑、博物馆策划、博物馆设计、博物馆品牌等方面进行详尽的阐述与总结,彰显其在新时代背景下自身所

拥有的设计价值、艺术价值以及社会价值等综合性意义。这主要体现在以下几个方面:第一,本书从城市规划和博物馆建筑的角度来展示对上海轻工玻璃厂的宝山区工厂旧址进行改造的社会意义,即建筑在完成了连接历史、传统,现代、未来的使命的同时,也体现了后工业时代对于工业遗产的再利用以及其在艺术区与工业区之间的成功转型;第二,本书从博物馆策划和博物馆设计的角度来阐述玻璃博物馆脱离了单纯的建筑学本体性意义而延伸至建筑背后的文化内涵与社会价值,即伴随着经济的发展与时代的进步,人类的精神文明和审美水平也逐渐提高,博物馆由原来仅仅是一个收集、贮存和处理信息的容器转变成普及知识、提高修养、陶冶情操的精神场所;第三,上海玻璃博物馆不同于一般性质的博物馆,它采用的不是一种让公众被动接受信息的参观方式,而是强调互动性和体验性,通过参观流线的趣味性、参观模式的多样性和参与内容的丰富性,

对传统空间设计观进行一定的调整与完善,使博物馆既能表现多元化的审美趣味,又能促成人与人之间的沟通与交流;第四,从品牌建设角度看,上海玻璃博物馆重点诠释了博物馆“在工业环境中培育文化热点”的品牌战略以及“以人为本”的服务理念,全面而系统地展示了当代博物馆建设的策略性与整体性特征。

总的来说,上海玻璃博物馆以合理的体量、适宜的尺度、辨识性强的外观和内涵丰富的社会定位延展了博物馆建筑的基本功能与内在价值,是值得肯定和传播的。

彭礼孝

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2013年10月于北京

## PREFACE

A museum forms the eyes of a city. It shows the reflection of its soul and spirit, with a rich accumulation of knowledge and tradition.

As a spiritual palace for the public to absorb knowledge and to improve self-cultivation, museums play an increasingly important role in China and have become integrated into people's day-to-day existence. Recent years have seen improvements in both quality of life and in aesthetic awareness, resulting in rapid growth within the fields of museums, galleries and exhibitions, seeing them embrace new functions, forms, approaches and themes.

Increasingly, domestic and foreign architects are responding to this demand by creating iconic buildings to house these new institutions. However, problems continue to arise: the separation between building and exhibition, for example; conflicts between the architectural form and local culture; controversy between the architects' design concept and the clients' ideas, and so on.

Urban • Environment • Design (hereinafter referred to as UED) Magazine established the "UED Museum Building Design Award" in 2011. A prestigious architectural prize, it seeks to encourage architects committed to exploring the relationships between museum design, cities, exhibitions and culture. The Shanghai Museum of Glass was shortlisted for the 2013 edition of "UED Museum Architectural Design Award", earning the project industry-wide recognition. Architecturally speaking, the work breaks away from the traditional concept of museums, greatly enriching the connotations and extension for venues of this kind. More than that, the project presents a new model for contemporary museums in terms of management attributes, business strategies and development goals.

In this book, through the study of the thematic museum architecture, the differences between the Shanghai Museum of Glass and traditional museums are discussed in detail. Focusing on the "countless possibilities of glass", it is a detailed description

and summary of urban planning and museum architecture, planning, design and branding, highlighting the design, artistic and social values of the venue in the context of a new era.

The work explores the significance of transforming the former premises of Shanghai Glass Company Ltd. in terms of urban planning and museum architecture. The result references the historical, traditional, contemporary and future missions of the building, all the while presenting a prime example of the reutilization of industrial heritage, and the successful transformation from factory area to art district in the post-industrial era. Beyond its architectural links, the museum effectively extends the cultural connotations and social values of Shanghai Glass Company Ltd. both through economic development as well as on a more spiritual level. This forms part of an ongoing trend which sees museums gradually shift from mere containers for information, storage and processing, into a living place for learning and self-cultivation. To that end, the Shanghai Museum of Glass differs from ordinary museums

through its emphasis on interactivity and experience, as opposed to passive acceptance of information. With interesting visitor routes, diversified displays and rich content, the venue improves upon traditional spatial design concepts to encompass a broad range of aesthetic tastes, as well as promote communication and exchange. The museum's innovation extends to its branding, cultivating a forum for dialogue in an industrial setting, all the while maintaining a highly people-oriented service concept.

In summary, both as a cultural institution and case study for development, the Shanghai Museum of Glass is worthy of our attention. Combining a breadth of content, iconic architecture and community focus, the museum builds on the basic functionality and intrinsic value of museums, setting a precedent for the future.

Peng Li Xiao  
Editor-in-chief, UED  
Distinguished Professor of School of  
Architecture, Tianjin University



# 前言

如今正在中国兴起的博物馆建筑热潮已经成为各类媒体的热门话题,这通常不是一件好事。美国的国家公共广播电台报道:“中国建造了众多博物馆,但展示什么内容却又是另外一回事。”<sup>1</sup>英国《卫报》报道:“中国博物馆藏品中多达40 000件赝品。”<sup>2</sup>中国的《人民日报》指出:“免费参观也无法吸引人们踏入博物馆。”<sup>3</sup>不过,在中国还有另外一类有关新建的、成功的博物馆的新闻,通常登不上头版,只能安静地作为那些头条新闻的陪衬,但是我们能从这些博物馆的身影中看到中国博物馆兴建热潮的正确方向。

上海玻璃博物馆便是此类博物馆中的一员。与其他声名欠佳的博物馆所不同的是,它将建筑与展示内容共同考虑,对参观者与周边邻里一视同仁,将博物馆的第一印象与长期发展等量齐观,正是这些基本理念成就了博物馆的一举成功。而这样的成功并非前所未有,相反,它正是在汲取了中国其他新建博物馆经验教训的基础上而取得的成功。遵循简单而又核心的原则,上海玻璃博物馆虽然没有成为新闻热点,但却是最贴近当今中国现实的博物馆。

首先,这个博物馆绝非仅仅意味着展览的空间。用“购置、维护、研究和展示具有持久趣味和价值的物品的机构”来定义博物馆,这在21世纪似乎已经有点过时。<sup>4</sup>在墙面上布满画作、展示丰富藏品诚然是任何一家当代博物馆的核心,不过如今的博物馆内涵尚需拓展,从而在文化和经济层面上得以维系。从这一点上来说,中国的博物馆所面临的现实与世界上其

他的博物馆都一样——来自其他文化场馆的竞争加剧,而博物馆传统的资金来源却在减少。上海一些新的博物馆意识到了上述问题,进而扩充了内容策划和资金来源:外滩美术馆举办一系列晚间讲座和表演;上海当代艺术博物馆为一些赞助活动提供场地;上海自然博物馆还合并了一个中央公园。上海玻璃博物馆同样需要超越单纯的藏品展示的传统手段。与上海的其他博物馆不同,上海玻璃博物馆远离市中心,也不属于传统的旅游观光线路,远道而来的参观者非常期待他们的参观之旅物有所值。为了满足这样的诉求,博物馆采取了互动展示的方式,而不是令观众单纯观赏艺术品。除了主展览厅,还有为全天游览行程而特别策划的辅助空间,包括热玻璃演示、博物馆咖啡厅和DIY创意工坊。此外,各类活动空间为博物馆开拓了那些博物馆常客之外的受众,同时也带来了额外的收益。

其次,上海玻璃博物馆成功的一个关键是对工业建筑的再利用。在全球范围内很多新博物馆非常流行采用此类建筑改建,因为其坚固的建筑外壳能为当代艺术提供开阔的空间和充足的自然光。而且,在老旧工业建筑躯体上开发新的博物馆,将博物馆与这个地区过往的历史构建联系,这本身就是一种可持续发展的模式。与此同时,与拆除现场老结构、重新设计施工相比,这种方案也更为经济。伦敦的泰特现代美术馆(Tate Modern,原为发电厂)和美国北亚当斯的马萨诸塞州当代艺术博物馆(Massachusetts Museum of Contemporary Art,原为印染厂)都利用了工业建筑进行改建,在国际上

享有盛誉。而毗邻的案例有上海当代艺术博物馆(改建自旧电厂)和民生现代美术馆(原为钢铁厂)。上海玻璃博物馆前身是上海轻工玻璃厂的生产总部,是博物馆反映老建筑原有行业形态的经典案例。这种新旧联系从某种程度上说是强制性的,因为在大部分玻璃生产车间都已迁出原址之后,中国的土地法规要求场地仍旧保持与玻璃产业相关的用途。事实上,如今与旧址最直接的联系就是老厂房建筑的保留,而这种新与旧的关联也恰到好处地在博物馆的设计和策划中体现了出来。

再者,上海玻璃博物馆的成功在于它并不仅仅想要成为一个地标性建筑。虽然博物馆的设计旨在超越这个区域,进而成为宝山区的中心,但设计更想和谐地融入周边区域,而非标新立异地塑造一个具有巨大反差的建筑。标志性的建筑并非意味着博物馆项目的失败,像纽约的所罗门·R. 古根海姆博物馆(Solomon R. Guggenheim Museum)就是很好的一个例子,但是这种做法会让博物馆建筑凌驾于自身内容之上,因而显得喧宾夺主。如果一座博物馆无法拥有类似古根海姆博物馆的藏品,那么就应该设计得更低调,更具功能性。中国某些知名的博物馆就位于那些不起眼的建筑中。广州的时代美术馆位于一幢普通住宅楼的顶层,北京的尤伦斯当代艺术中心则在由旧的电子工厂大院改造而来的艺术区里面。上海玻璃博物馆并非一株含羞草。相反,它具有一个精雕细琢的外立面,日夜迎候和召唤远道而来的客人。但在建筑设计上没有高高在上的姿态,而是重建和扩展了现有结构,让建筑回归到更

好地服务于博物馆之上。

上海玻璃博物馆成功的另一个原因是它将自身定位为对特定艺术门类的展示,而非泛泛的艺术博物馆。随着中国财富的增长,对艺术品的购买也持续增加(《赫芬顿邮报》报道:“中国的超级富豪花费巨资来打造属于自己的艺术博物馆。”),但“蒙娜丽莎”和“星空”恐怕在短期内还不会来到中国。<sup>5</sup>中国的博物馆如果希望在藏品方面和卢浮宫、大都会艺术博物馆、荷兰国立博物馆相匹敌,并且像它们那般宾客盈满,或许尚待时日。因此,在中国致力于建设展示特定艺术门类的新型博物馆更加现实,也更容易出类拔萃。这类具有定向内容展示的博物馆包括上海邮政博物馆、中国烟草博物馆和上海公安博物馆等,这些博物馆都有自己特定的参观人群。有些参观者甚至不去近在咫尺的艺术博物馆,却为了20世纪70年代的美国老爷车跑到远郊的嘉定参观上海汽车博物馆。同这些博物馆一样,上海玻璃博物馆也会为参观者集中呈现与玻璃有关的历史,通过策划玻璃制作与应用的展览来重现历史场景。不仅如此,通过对于玻璃艺术品的展示,也扩大了潜在观众群。

最后,上海玻璃博物馆凭借自身的专业性来实现自身定位。博物馆与住宅、办公楼或医院等那些需要在空间和功能的设置上有一定标准的建筑有所不同,博物馆并不需要这种定义极其明确的设计。许多中国的新建博物馆因为策划的薄弱而饱受诟病,一些博物馆只是虚有其表地造了一个建筑外壳,甚至根本没有藏品。因此,这正是博物馆设计者工作的题中之

义,他们有责任通过设计来传达博物馆的策划,而他们接收的信息更关系到一个博物馆的成败。上海玻璃博物馆的建筑师与设计师对藏品、选址、老建筑、潜在活动策划进行了研究,最终完成了设计。他们所收集并研究的信息最终体现在了博物馆设计上,使得博物馆具备了天时地利的优势。

中国的新兴博物馆要取得成功,不能采取“先建了再说”的态度。相反,必须寻求一种切实可行的设计方案,而且这个方案是经过深思熟虑、综合多种因素之后所达成的结果。从这个意义上说,上海玻璃博物馆扩展了项目策划与资金来源,对于工业建筑进行重新利用的同时与周围环境相融合,在展示特定的艺术门类的同时通过研究使得决策最终落实。

事实上,中国有太多的新兴博物馆企图复制弗兰克·盖里(Frank Gehry)创作的古根海姆博物馆——一个令西班牙毕尔巴鄂这个城市名声大噪的项目,他们中有的还在尝试,而有的则已经失败。聪明的博物馆建造者意识到,在21世纪的今天要建造一所世界级的博物馆并非像单纯地建造一个地标性建筑那么简单。在中国能够取得成功的新兴博物馆,一定是那些认识到了自身在选址、展示内容、观众等方面的不足,并能利用这些限制条件使之转变为设计的可能的博物馆。

简必珂 (Clare Jacobson)

《中国新兴博物馆》作者

1. Frank Langfitt 于2013年5月21日在All Thing Considered栏目上指出:“中国建造了众多博物馆,但展示什么内容却又是另外一回事。”

[www.npr.org/blogs/parallels/2013/05/21/185776432/china-builds-museums-but-will-the-visitors-come](http://www.npr.org/blogs/parallels/2013/05/21/185776432/china-builds-museums-but-will-the-visitors-come).

2. Jonathan Jones 于2013年7月17日在theguardian.com 上指出:“中国博物馆藏品多达40 000件赝品。”

[www.theguardian.com/culture/2013/jul/17/jibaozhai-museum-closed-fakes-china](http://www.theguardian.com/culture/2013/jul/17/jibaozhai-museum-closed-fakes-china).

3. 杨旭于2012年5月23日的《人民日报》网上刊文称:“免费参观也无法吸引人们踏入博物馆。”

<http://english.peopledaily.com.cn/90782/7824062.html>.

4. 2013年5月15日查询韦氏第三版新国际英语大辞典(Merriam-Webster Unabridged)中对“博物馆”的注解。

<http://unabridged.merriam-webster.com/unabridged/museum>.

5. Kelvin Chan 于2012年5月9日在《赫芬顿邮报》刊文指出:“中国的超级富豪花费巨资来打造属于自己的艺术博物馆。”

[www.huffingtonpost.com/2012/05/09/china-super-rich\\_n\\_1502446.html](http://www.huffingtonpost.com/2012/05/09/china-super-rich_n_1502446.html).



## INTRODUCTION

China's museum-building boom has become a popular story in the press. It is typically a sad story. In the United States, National Public Radio cries, "China Builds Museums, But Filling Them Is Another Story."<sup>1</sup> The United Kingdom's Guardian announces, "Scandal in China over the Museum with 40 000 Fake Artefacts."<sup>2</sup> China's own People's Daily states, "Free Entry Cannot Attract Visitors for Chinese Museums."<sup>3</sup> But there is another story of new museums in China, a story that does not make front-page news. It is a story of successful museums, quiet complements to their headline-grabbing siblings. These museums show what is going right in China's museum-building boom.

The Shanghai Museum of Glass is one of these museums. Unlike more notorious museums, it is a place that considers its content as much as its architecture, its visitors as much as its neighbors, its long life as much as its initial reception. And with these basic gestures, it is a success. This success is not unprecedented. Rather, it is based on some key components that it shares with other thriving new museums in China. In following some simple but essential guidelines, the Shanghai Museum of Glass tells a story that might not make the news, but might be the right approach in contemporary China.

First, it is a museum that is more than an exhibition space. The definition of a museum as "an institution devoted to the procurement, care, study, and display of objects of lasting interest or

value" seems somewhat out of date in the twenty-first century.<sup>4</sup> While walls covered with paintings and display cases filled with objects are at the heart of any contemporary museum, it now needs to expand its definition in order to remain culturally and economically viable. This is true for museums around the world as it is in China, as competition from other cultural venues increases and as traditional sources of museum funding decrease. New museums in Shanghai heed this call for expanding their programming and fund raising in a variety of ways: the Rockbund Museum runs a series of evening lectures and performances, the Museum of Contemporary Art offers space for sponsored programs, and the Shanghai Nature Museum incorporates a large central garden. The Shanghai Museum of Glass has an added incentive to offer more than just exhibitions. Unlike these other Shanghai museums, it is far from the city center and well off the tourist path. Visitors who come all the way to its home in the remote Baoshan District should expect their trip to be worth the effort. To fulfill this need, the museum offers interactive exhibitions where visitors do more than look at the art. It provides a day's worth of auxiliary spaces, including a hot glass show, a café, and a DIY workshop. In addition, it offers event spaces to both extend its collection to an audience beyond the typical museumgoer and to bring added revenue to the project. Another key component of the Shanghai Museum of Glass's success is its reuse of industrial buildings. Such buildings have become popular

venues for new museums across the globe. Their sturdy shells can provide the vast open spaces and abundant natural light that contemporary art requires. Museums developed in former industrial buildings are sustainable models that offer a physical connection to an area's history. At the same time, they provide a cheaper alternative to demolishing a site's structures and building from scratch. The Tate Modern in London (a former power station) and the Massachusetts Museum of Contemporary Art in North Adams (originally a cloth-printing factory) reused industrial buildings to achieve international acclaim. Closer to home, Shanghai's Power Station of Art (another former power station) and Minsheng Art Museum (a former steel factory). The Shanghai Museum of Glass, once the manufacturing headquarters of the Shanghai Glass Company, is a notable example of reuse in that the museum's art reflects the former industry of its buildings. This connection was in part mandated; land-use laws necessitated that the site would continue to have glass-related use after most of the glassworks moved offsite. Still, it is somehow exceptional that the old manufacturing buildings have a direct relationship to the new museum, a relationship that is employed in the museum design and programming.

Hand-in-hand, with this, the Shanghai Museum of Glass is successful in that it does not attempt to be an icon. While the building certainly is designed to be a centerpiece of its larger site and of the Baoshan District in general, it

is meant more to fit into its context than to stand out as a singular formal statement. Iconic buildings do not necessarily make bad museums; consider New York's Solomon R. Guggenheim Museum. But they do necessarily prioritize the building over its contents. And if a museum is not privileged to own a Guggenheim-style collection, its building needs to take a bit of a back seat in order to make a fully functioning project. Some of China's best-regarded museums exist in rather submissive buildings. The Times Museum in Guangzhou sits at the top of a nondescript residential tower, while the Ullens Center for Contemporary Art in Beijing is one of many art centers in a cluster of former electronics factories. The Shanghai Museum of Glass is no shrinking violet. Its intricate facade beckons, day or night. But in minimizing its "look at me" architectural design with its reuse and expansion of extant structures, it allows the buildings to truly work as a museum.

Another key component of the success of the Shanghai Museum of Glass is that it showcases a specific kind of art, rather than positions itself as a general art museum. While Chinese money is purchasing fine art at an ever-increasing rate (the Huffington Post claims "China Super Rich Use Boom Money to Open their Own Art Museums"), the Mona Lisa and The Starry Night are not coming to China anytime soon.<sup>5</sup> It will take some time before the collections of Chinese museums can compete with those of the Louvre, the Metropolitan Museum

1. Frank Langfitt, "China Builds Museums, But Filling Them Is Another Story," All Thing Considered, May 21, 2013.

[www.npr.org/blogs/parallels/2013/05/21/185776432/china-builds-museums-but-will-the-visitors-come](http://www.npr.org/blogs/parallels/2013/05/21/185776432/china-builds-museums-but-will-the-visitors-come).

2. Jonathan Jones, "Scandal in China over the Museum with 40 000 Fake Artefacts," *theguardian.com*, July 17, 2013, Jonathan Jones, [www.theguardian.com/culture/2013/jul/17/jibaozhai-museum-closed-fakes-china](http://www.theguardian.com/culture/2013/jul/17/jibaozhai-museum-closed-fakes-china).

3. Yang Xu, "Free Entry Cannot Attract Visitors for Chinese Museums," *People's Daily Online*, May 23, 2012.  
<http://english.peopledaily.com.cn/90782/7824062.html>.

4. "Museum" Merriam-Webster Unabridged, accessed October 15, 2013.  
<http://unabridged.merriam-webster.com/unabridged/museum>.

5. Kelvin Chan, "China Super Rich Use Boom Money to Open their Own Art Museums," *Huffington Post*, May 9, 2012.  
[www.huffingtonpost.com/2012/05/09/china-super-rich\\_n\\_1502446.html](http://www.huffingtonpost.com/2012/05/09/china-super-rich_n_1502446.html).

of Art, the Rijksmuseum, and the like to bring in visitors. Focusing a new museum in China on a specific kind of art can be a more realistic and viable way to make it stand out from the crowd. Content-specific museums in Shanghai range from the Shanghai Postal Museum to the China Tobacco Museum to the Shanghai Museum of Public Security. Each has its own audience. People who might never consider going to the art museum around the corner might travel out to the distant Anting District to see the Shanghai Auto Museum's collection of 1970s American muscle cars. Like these museums, the Shanghai Museum of Glass shows visitors a history of the subject in focus. It incorporates exhibits on making and using glass to enliven that history. In addition, it displays fine art made from glass, thus broadening its potential audience.

Finally, the Shanghai Museum of Glass uses design expertise to inform its choices. Unlike a commission for a house or office tower or hospital, which requires a standard set of rooms and features, that for a museum does not necessarily have a well-defined program. Many new museums in China have been criticized for their lack of program, many others for being only building shells without a collection at all. It is the responsibility of museum designers to help inform the project's program, and museums can succeed or fail depending on the information they receive. The architects and exhibition designers of the Shanghai Museum of Glass researched the collection, the museum

site, the extant buildings, and potential activities to drive their design. The information they gathered led to the reserved approach that the museum takes, an approach that makes good sense in its place and time.

For a new museum in China to succeed, it cannot follow the "build it and they will come" model. Instead it needs to recognize that a viable design is one that incorporates many well-considered components. At the Shanghai Museum of Glass, broadening the programming and fund raising, reusing industrial buildings, designing within the neighborhood context, showcasing a specific subset of art, and using research to inform decisions all assist in its realization.

It is true that too many new museums in China are trying, and failing, to duplicate the notoriety that Frank Gehry's Guggenheim Museum, Bilbao so famously brought to the Spanish city. Smarter museum makers recognize that creating a world-class museum in the twenty-first century is not as easy as building an iconic piece of architecture. The successful new museum in China will be one that recognizes the limitations of its site, content, and audience and uses those limitations as design possibilities.

Clare Jacobson

author of *New Museums in China*



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# 城市规划 URBAN PLANNING



