

建筑立场系列丛书 No. 74

博物馆： 地方文脉与全球语境

BOOK REVIEW

[英] 安娜·鲁斯等 | 编
大连理工大学出版社

博物馆： 地方文脉与全球语境

[英] 安娜·鲁斯等 | 编
曹麟 唐海萍 | 译

大连理工大学出版社

© 2017大连理工大学出版社

版权所有·侵权必究

图书在版编目(CIP)数据

博物馆：地方文脉与全球语境：英汉对照 / (英)
安娜·鲁斯等编；曹麟，唐海萍译. — 大连：大连理
工大学出版社，2017.8
(建筑立场系列丛书)
ISBN 978-7-5685-1075-2

I. ①博… II. ①安… ②曹… ③唐… III. ①博物馆
—建筑设计—汉、英 IV. ①TU242.5

中国版本图书馆CIP数据核字(2017)第208718号

出版发行：大连理工大学出版社

(地址：大连市软件园路80号 邮编：116023)

印刷：上海锦良印刷厂

幅面尺寸：225mm×300mm

印 张：13.25

出版时间：2017年8月第1版

印刷时间：2017年8月第1次印刷

出 版 人：金英伟

统 筹：房 磊

责任编辑：杨 丹

封面设计：王志峰

责任校对：石亚新

书 号：978-7-5685-1075-2

定 价：258.00元

发 行：0411-84708842

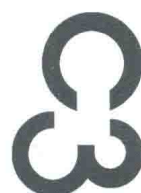
传 真：0411-84701466

E-mail: 12282980@qq.com

URL: <http://dutp.dlut.edu.cn>

本书如有印装质量问题，请与我社发行部联系更换。

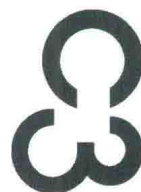
博物馆：地方文脉与全球语境



建筑立场系列丛书
No. 74

- 006 博物馆，来自乡村，走向世界_Silvio Carta
- 008 全球化博物馆的发展_Anna Roos
- 016 旧金山现代艺术博物馆扩建建筑_Snøhetta
- 030 新泰特现代美术馆_Herzog & de Meuron
- 050 布罗德博物馆_Diller Scofidio + Renfro
- 062 巴塞尔艺术博物馆_Christ & Gantenbein
- 076 国立非裔美国国家历史和文化博物馆_Freelon Adjaye Bond/SmithGroup
- 090 巴洛克国际博物馆_Toyo Ito & Associates, Architects
- 104 艺术、建筑与科技博物馆_AL_A
- 120 地方博物馆，从乡村走向世界_Aldo Vanini
- 126 巴普洛夫考古公园_Architektonická Kancelář Radko Květ
- 140 帕恰卡马克遗址博物馆_Llosa Cortegana Arquitectos
- 154 宫幡绳文遗址博物馆_Furuichi and Associates
- 168 Torsby Finnskog中心_Bornstein Lyckefors Architects
- 178 什切青国家博物馆_KWK Promes
- 194 瓦西特自然保护区游客中心_X-Architects
- 208 建筑师索引

MUSEUM; Local • Global



No. 74 MUSEUM; Local • Global

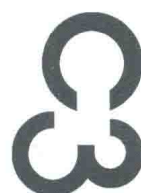
- 006 Museum from Village, Museum to the World_Silvio Carta
- 008 The Evolution of Global Museums_Anna Roos
- 016 SFMOMA(San Francisco Museum of Modern Art) Expansion_Snøhetta
- 030 New Tate Modern_Herzog & de Meuron
- 050 The Broad Museum_Diller Scofidio + Renfro
- 062 Kunstmuseum Basel_Christ & Gantenbein
- 076 NMAAHC(National Museum of African American History and Culture)_Freelon Adjaye Bond/SmithGroup
- 090 International Museum of the Baroque_Toyo Ito & Associates, Architects
- 104 MAAT (Museum of Art, Architecture and Technology)_AL_A
- 120 Local Museums; From Village to the World_Aldo Vanini
- 126 Archeopark Pavlov_Architektonická Kancelář Radko Květ
- 140 Pachacamac Museum_Llosa Cortegana Arquitectos
- 154 Miyahata Jomon Museum_Furuichi and Associates
- 168 Torsby Finnskogscentrum_Bornstein Lyckefors Architects
- 178 National Museum in Szczecin_KWK Promes
- 194 Wasit Natural Reserve Visitor Center_X-Architects
- 208 Index

博物馆： 地方文脉与全球语境

[英] 安娜·鲁斯等 | 编
曹麟 唐海萍 | 译

大连理工大学出版社

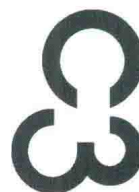
博物馆：地方文脉与全球语境



建筑立场系列丛书
No. 74

- 006 博物馆，来自乡村，走向世界_Silvio Carta
- 008 全球化博物馆的发展_Anna Roos
- 016 旧金山现代艺术博物馆扩建建筑_Snøhetta
- 030 新泰特现代美术馆_Herzog & de Meuron
- 050 布罗德博物馆_Diller Scofidio + Renfro
- 062 巴塞尔艺术博物馆_Christ & Gantenbein
- 076 国立非裔美国国家历史和文化博物馆_Freelon Adjaye Bond/SmithGroup
- 090 巴洛克国际博物馆_Toyo Ito & Associates, Architects
- 104 艺术、建筑与科技博物馆_AL_A
- 120 地方博物馆，从乡村走向世界_Aldo Vanini
- 126 巴普洛夫考古公园_Architektonická Kancelář Radko Květ
- 140 帕恰卡马克遗址博物馆_Llosa Cortegana Arquitectos
- 154 宫幡绳文遗址博物馆_Furuichi and Associates
- 168 Torsby Finnskog中心_Bornstein Lyckefors Architects
- 178 什切青国家博物馆_KWK Promes
- 194 瓦西特自然保护区游客中心_X-Architects
- 208 建筑师索引

MUSEUM; Local • Global



No. 74 MUSEUM; Local • Global

- 006 Museum from Village, Museum to the World_Silvio Carta
- 008 The Evolution of Global Museums_Anna Roos
- 016 SFMOMA (San Francisco Museum of Modern Art) Expansion_Snøhetta
- 030 New Tate Modern_Herzog & de Meuron
- 050 The Broad Museum_Diller Scofidio + Renfro
- 062 Kunstmuseum Basel_Christ & Gantenbein
- 076 NMAAHC (National Museum of African American History and Culture)_Freelon Adjaye Bond/SmithGroup
- 090 International Museum of the Baroque_Toyo Ito & Associates, Architects
- 104 MAAT (Museum of Art, Architecture and Technology)_AL_A
- 120 Local Museums; From Village to the World_Aldo Vanini
- 126 Archeopark Pavlov_Architektonická Kancelář Radko Květ
- 140 Pachacamac Museum_Llosa Cortegana Arquitectos
- 154 Miyahata Jomon Museum_Furuichi and Associates
- 168 Torsby Finnskogscentrum_Bornstein Lyckefors Architects
- 178 National Museum in Szczecin_KWK Promes
- 194 Wasit Natural Reserve Visitor Center_X-Architects
- 208 Index

博物馆

地方文脉与全球语境

MUSEUMS

旧金山现代艺术博物馆扩建建筑_SFMOMA(San Francisco Museum of Modern Art) Expansion / Snøhetta

新泰特现代美术馆_New Tate Modern / Herzog & de Meuron

布罗德博物馆_The Broad Museum / Diller Scofidio + Renfro

巴塞尔艺术博物馆_Kunstmuseum Basel / Christ & Gantenbein

美国国立非裔美国人历史和文化博物馆_NMAAHC (National Museum of African American History and Culture) /

Freelon Adjaye Bond/SmithGroup

巴洛克国际博物馆_International Museum of the Baroque / Toyo Ito & Associates, Architects

艺术、建筑与科技博物馆_MAAAT (Museum of Art, Architecture and Technology) / AL_A

全球化博物馆的发展_The Evolution of Global Museums / Anna Roos

Global

EUROM

巴普洛夫考古公园_Arheopark Pavlov / Architektonická Kancelář Radko Květ
帕恰卡马克遗址博物馆_Pachacamac Museum / Llosa Cortegana Arquitectos
宫幡绳文遗址博物馆_Miyahata Jomon Museum / Furuichi and Associates
Torsby Finnskog中心_Torsby Finnskogscentrum / Bornstein Lyckefors Architects
什切青国家博物馆_National Museum in Szczecin / KWK Promes
瓦西特自然保护区游客中心_Wasit Natural Reserve Visitor Center / X-Architects

地方博物馆，从乡村走向世界_Local Museums; From Village to the World/Aldo Vanini

Local

博物馆，来自乡村，走向世界

Museum from Village

与城市中其他类型的建筑一样，博物馆以一种独特的方式在城市中存在着。通过外在的形象、与其相关的种种活动以及它们本身的内涵，博物馆赋予它们所处的城市环境一种特定的意义。博物馆往往会起到积极的作用，位于纽约市和毕尔巴鄂市的古根海姆博物馆就是这样一个典型的例子。在这两个城市中，博物馆建筑本身已经成为当地的地标性建筑，不仅仅是当地居民，甚至是那些来自世界各地的游客都将其看作识别城市的标志。作为文化机构，博物馆在城市的日常公众生活中影响深远，它们在保护城市、社会、文化历史以及推动它们的发展方面都起到了巨大的作用。不管是位于偏远山村并致力于促进当地活动的建筑，还是位于城市中推动文化活动的全球性机构，世界各地所有的博物馆都担负着一个共同的使命：保护历史的传承，推动历史文化在当地居民以及来自世界各地的游客中的传播。

最近几年，我们对大量的博物馆和它们所处的环境进行了探索，并对包括展区空间中艺术与情感表达的关系、建筑的外部特点对参观者所产生的影响、参观者的空间感知体验、作为体验之旅的展示以及艺术展示的战略层面等多层面进行了研究。这个问题主要通过两种主要类型的博物馆体现出来：以地方为中心和以全球为中心的博物馆。前者包括将重点聚焦于展示某一特定地区、城市和区域的历史和文化的博物馆，后者则主要致力于大型的公共区域的拓展，因此大多会成为国内以及国际上的文化地标。

Like other urban types of buildings, museums are unique presences in cities. With their image, activities and contents, they characterise the urban contexts in which they sit. The Guggenheim museums in New York and Bilbao are clear examples of the active role that museums play, where these buildings have become icons in which not only residents, but also the international tourist population recognise itself. As cultural institutions, museums play a major role in the city's public life, preserving the history of the urban, social and cultural contexts, whilst promoting their future. Whether buildings dedicated to local activities in a remote village, or global institutions that propel cultural life in the city, all museums around the world share a similar mission: to protect contextual histories, and disseminate them through people, reaching residents as well as international visitors.

In recent years C3 explored a significant number of museums and their contexts, examining different aspects including the relationship amongst art and senses in exhibition spaces, the influence of the physical characteristic of the building on visitors, the individual visitor's experience through sensing in space, exhibitions as experiential journey, and the strategic facet of art display.

This issue focuses on two main types of museums: local-centered, that include those that concentrate on the history and culture of a specific place, city or region, and the global-centered: those whose activities aim at a large public reach, and become national and international cultural landmarks.

The first chapter explores the evolution of global museums. Anna Roos examines "how global museums

Museum to the World

本书第一部分探讨了全球化博物馆的演变过程。Anna Roos 探究了“全球化博物馆是如何丰富它们的展品和它们的项目内涵从而提高了博物馆的吸引力的”(p.8)。Roos 描述了全球化博物馆如何成为今天的“彰显知识和事实的重要性的具有坚实基础的纪念碑,并通过细致的收集和空间上突出的表现来增强人们对它的理解度”。为了能够一直不断地处于展览这一大趋势的前列,这些大型的文化展示中心“必须扩大它们的展示范围和人员数量以达到前所未有的观众人数”(p.15)。

在第二部分里,Aldo Vanini 将立足地方的博物馆描述为“拥有复杂的体系并通过更加广泛和民主的区域整体性以及文化识别和传统所表现出来的博物馆”。尽管仍然建立在传统的博物馆的观念之上,但立足本地的博物馆却“为将作品和民俗的低层次的展示转换为能够强化区域认知度的有力的工具提供了一种模式”(p.120)。Vanini 探究了博物馆背后的范式,强调了一种普遍存在的“对于区域认知度和识别度的需要”,他还探究得出“博物馆要通过提高个人和集体的意识而不是对过去历史消极的反思来不断地增加参观者们的参与度”(p.125)。

这两部分通过描绘一幅与时俱进的图画展示了展览空间的演变过程和全球化博物馆的概况,范围从植根于以社区为中心的地方博物馆到开放程度很高的、与外界联系更为紧密的国际范畴理念的全球化博物馆。

have diversified their collections and their project briefs in order to enhance the allure of museums, and how this diversification has affected museum architecture” (p.8). Roos describes how global museums are today “a concrete monument to the importance of knowledge and fact, conscientiously collected and strikingly presented in spaces that enhance understanding”. In order to constantly be at the forefront of exhibition trends, these large cultural centers “have had to expand their scope and demography to reach an ever-wider audience” (p.15).

In the second chapter Aldo Vanini describes Local Museums as “complex systems, more widely and democratically represented by the territories in their entirety and by the cultural identities and traditions”. Although still based on the notion of conventional museums, local museums “provide a model for the transformation of humble manifestations of work and folklore into powerful tools that can strengthen the identity of a community” (p.120). Vanini examines the paradigm behind local museums, highlighting a common “need of identity and self-recognition of the communities”, and dynamic engagement with visitors “in the development of personal and communal awareness, rather than promoting a passive contemplation of the past” (p.125).

Altogether the two chapters present an updated picture of the evolution of exhibition spaces and museums around the world, ranging from the intimate and community-oriented scale of the local, to the open, connected and international breadth of the global. Silvio Carta

全球化博物馆的发展

The Evolution of Global Museums

只要拥有好的藏品和高质量的建筑,博物馆就拥有了唤醒并维系城市以及成为城市文化中心的能力,超越单纯的艺术欣赏,博物馆将通过自身的能量和举办的活动随着城市的脉搏一起跳动。位于伦敦的泰特现代美术馆已经成为令艺术爱好者心驰神往的地方,引领着新一代博物馆的风尚。在那里,游客和当地居民蜂拥而至,在迷人的建筑中欣赏世界级的艺术品。通过介绍七家特点鲜明的博物馆——位于里斯本的艺术、建筑与科技博物馆,位于华盛顿的国立非裔美国人历史和文化博物馆,位于旧金山的现代艺术博物馆,位于洛杉矶的布罗德博物馆,位于巴塞尔的巴塞尔艺术博物馆,位于墨西哥普埃布拉的巴洛克国际博物馆和位于伦敦的新泰特现代美术馆,本文探究了这些全球化博物馆在丰富它们的藏品和项目要点的多样性从而增加博物馆自身吸引力方面所做的努力,同时本文还探讨了这种多样性对博物馆建筑所产生的影响。

Where there is a good collection and high quality architecture, museums have the capacity to revive and sustain cities and be their cultural heart, pulsating with energy and activity that extends far beyond the “mere” appreciation of art. The Tate Modern in London, which has become a magnet for the art lovers, epitomizes the new generation of museums, where tourists and locals congregate en masse to see world-class art in all its enticing guises. With the aid of seven specific museums: MAAT in Lisbon, the National Museum of African American History and Culture in Washington D.C, MOMA in San Francisco, the Broad Museum in Los Angeles, the Kunstmuseum in Basel, the International Museum of the Baroque in Puebla, Mexico, and the New Tate Modern in London, this essay examines how global museums have diversified their collections and their project briefs in order to enhance the allure of museums and looks at how this diversification has affected museum architecture.

旧金山现代艺术博物馆扩建建筑_SFMOMA San Francisco Museum of Modern Art Expansion / Snøhetta

新泰特现代美术馆_New Tate Modern / Herzog & de Meuron

布罗德博物馆_The Broad Museum / Diller Scofidio + Renfro

巴塞尔艺术博物馆_Kunstmuseum Basel / Christ & Gantenbein

美国国立非裔美国人历史和文化博物馆_NMAAHC National Museum of African American History and Culture / Freelon Adjaye Bond/SmithGroup

巴洛克国际博物馆_International Museum of the Baroque / Toyo Ito & Associates, Architects

艺术、建筑与科技博物馆_MAAAT Museum of Art, Architecture and Technology / AL_A

全球化博物馆的发展_The Evolution of Global Museums/Anna Roos

Global Museums

本文将聚焦于这些作为文化机构并且以全球为中心的博物馆的发展过程。由于博物馆自身的角色已经发生了改变，因此，博物馆所提供的服务的范围也大大扩展，受到越来越多的参观者的喜欢。鉴于此，并为了应对参观者数量的激增，许多博物馆建筑都进行了扩建。博物馆也随之对藏品进行扩充以表现来自不同背景和民族的艺术家的多样性。这些发展进步都是通过新型的和创新的建筑风格来展现的。从传统意义上来说，一座城市的地位是通过它所拥有的教堂的历史而展现的。但是今天，有人可能会认为，一座城市的地位会随着一座非凡的博物馆的出现而得到提升。这是因为博物馆如今已经具有了城市文化中心的地位和作用，在那里，人们可以聚集在一起寻找这座城市本地或者国际化的特质。值得我们反思的是，人们会将传统博物馆时代的终结归因于个别项目。这就是伦佐·皮亚诺在1971年说过的激进的话：“将内涵展示出来，实现去博物馆化”，这也是蓬皮杜中心一直以来所进行的具有革命性的颠覆传统博物馆的理念，将高矮建筑之间的障碍破除。受到来自于阿基格拉姆学派的幻想化的理念影响，未来高科技的工业化设计将实现一种为官方所许可的并将所有人纳入文化体验范围的一种模式。“全方位”的博物馆理念超越了一种实体存在的范围，打破传统艺术的范畴，将摄影、建筑、数字媒体、行为艺术以及诸如美食与购物这样的休闲活动纳入其中。这种多样化模式已经成为一种生存之道。

目前，参观博物馆对很多人来说已经成为一件大事，对于国际游客来说，这已经成为旅行中的一种生活方式。但另一方面，参观博物馆也成为大众周末家庭外出活动的主要选择。参观博物馆变得更加普遍，不再仅仅是受过教育的社会精英所独有的活动。正像在购物中心和机场一样，品牌、用户至上主义已经成为新一代博物馆不可或缺的一部分。由于博物馆为大众提供的可选择性

This essay will focus on globally centered museums and their development as cultural institutions. As the role of museums has changed, the scope of what museums offer has broadened and their popularity has increased to accommodate a wider audience. In response to this and the corresponding influx of visitor numbers, many museum buildings have had to be extended. Museum collections are also expanding to reflect the diversity of artists from different backgrounds and nationalities. These developments are reflected in new, innovative architectural forms. Traditionally, the status of a city is achieved when a cathedral is built but nowadays one could argue, a city attains this elevated status with the presence of a significant museum, as museums have taken on the role of the cultural heart of the city where the populace congregates and finds its local or international identity. On reflection, one can trace the demise of the traditional museum to a particular project. This was Renzo Piano's 1971 radical, "inside out, non-museum," the Centre du Pompidou that revolutionized and subverted museums forever, tearing down the barriers between high and low architecture. Inspired by Archigram's visionary ideas, the futuristic, high-tech industrial design promised an officially approved, inclusive cultural experience for all to enjoy. The "not-only-but-also" concept of museums that can be more than one entity, expanded beyond fine arts to include photography, architecture, digital media, performing arts, as well as leisure activities, like gastronomy and shopping. This diversification has also been a survival technique.

Currently, a visit to a museum has become an event and part of the life-style of international tourists on one hand, but on the other hand it has also become the domain of the general public for a weekend family outing. Museums have become more egalitarian and are no longer solely frequented by an educated élite. As in shopping malls and



罗马21世纪博物馆, 扎哈·哈迪德建筑师事务所, 2009年
MAXXI Museum in Rome by Zaha Hadid Architects, 2009



德国景观形成之一项目, 扎哈·哈迪德建筑师事务所, 1999年
Landscape Formation One in Germany by Zaha Hadid Architects, 1999

增多,它们已经越来越成为城市的中心。令人感到有趣的是,在伦敦开展的问卷调查显示,许多人到博物馆去并不是一定要欣赏艺术,而只是把它作为与朋友见面的目的地而已。

可能为了反映出功能的多样性,现代博物馆建筑从建筑学角度来说已经从过去那庞大的新古典的一体式风格中演变摆脱出来。新一代的博物馆已经变换为非常幻化的样式,模仿流动的液体或者闪亮的水晶切面。当代的博物馆建筑经常被设想为低矮的、慢慢升起的样子,让人有一种它从地里悄悄冒出来的感觉。这些复合的、微妙的建筑形式之母就是已故的扎哈·哈迪德女士。她设计的位于罗马市的波浪式的21世纪艺术博物馆和位于莱茵河畔维尔城的景观形成之一项目就是两个相关的例子。这种类型的建筑被看作景观的一种延伸——来自于地下的“毫无建筑痕迹的建筑”就仿佛是从景观中延伸出来的,它们像构造平面一样以线形轨迹渗透进景观之中——建筑融于附近的地形之中。基于这种无定型、充满女性色彩的建筑形式建造的是 AL_A 工作室设计的位于里斯本塔霍河岸的艺术、建筑与科技博物馆。波浪式结构被设计成延长的通道。地面慢慢升起变成建筑的屋顶平面,地面与屋顶平面的交织让参观者可以在屋顶上行走。建筑犹如一条巨型的黄貂鱼,AL_A 的设计大量来源于对博物馆所在地河岸环境的思考。博物馆体现出它旁边那条河流那柔和、钩状的曲线。“对河边地势的思考对于这个项目很关键,因此设计也直观地体现出了这一点,”项目负责人阿曼达·李维特说。

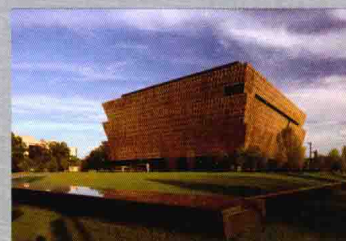
airports, branding, event shopping, and consumerism have become integral to the new generation of museums. Due to this broadening of the palette on offer, museums have increasingly become social hubs. Interestingly, a London-based questionnaire revealed that many people do not necessarily visit museums to view art, but as a destination to meet up with friends.

Possibly to reflect this diversity of function, modern museum buildings have evolved architecturally from the grand neoclassical monoliths of the past. The new generation of museums has morphed into fantastical forms that resemble flowing liquid or shiny faceted crystals. Contemporary museum buildings are often conceived as low-slung, slow rising forms that emerge surreptitiously from the terrain. The mother of these complex, subtle forms is the late Zaha Hadid; her undulating MAXXI Museum in Rome and Landscape Formation One in Weil am Rhein are two relevant examples. This typology of buildings is conceived as extensions of the landscape – subterranean, “non-buildings” emerging from the landscape, like tectonic planes they are able to extend in generous linear gestures dipping into the landscape – the architecture is deferential to the topography. Built in the spirit of these amorphous, feminine forms is AL_A's MAAT museum on the banks of the River Tagus in Lisbon. The undulating structure has been designed as a continuation of the promenade; the floor plane gradually rises to become the roof plane, merging into one another and allowing visitors to walk on the roof surface. Like an enormous stingray, AL_A's design draws heavily from the riverside context of the site, the museum reflects the soft, flowing aquiline lines of the river beside it. “The waterfront is so essential to the project that the design literally reflects it,” says Amanda Levete, the Principal. Running contrary to our globalized world, issues of cultural identity are also increasingly seen to be relevant and



© Francisco Nogueira

艺术、建筑与科技博物馆，葡萄牙
Museum of Art, Architecture and Technology, Portugal



© Alan Karchmer

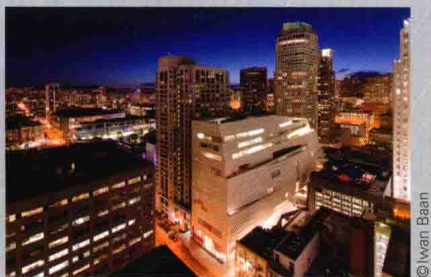
美国国立非裔美国人历史和文化博物馆，美国
National Museum of African American History and Culture, USA

与我们日益全球化的趋势相反，文化认知正日益被看作是具有关联性和体现“博物馆价值”的。位于华盛顿的全新的美国国立非裔美国人历史和文化博物馆——19世纪由史密森学会建立的博物馆——现如今已经完成了升级改造，尤其是在种族关系展现方面令人耳目一新。博物馆对美国社会中容易被忽视的方面着重展现，而且，通过黑人群体的视角展现美国人的生活。Davide Adjaye，一位出生于坦桑尼亚的英国建筑师所设计的三层的、颠倒的、截短的金字塔式的建筑唤起了人们对约鲁巴雕塑的庆祝头饰的回忆。坐落于华盛顿国家广场那充满政治历史氛围的环境之中，周围围绕着由白人设计的白色建筑物，这座丰富的泥土颜色的建筑向人们诉说着非裔美国人的传统。建筑的大部分深埋于地下，通过阴森的手工制品——奴隶身上的锁链和鞭刑柱——展示曾经黑暗的历史；建筑伸出地面的部分用来展示后民权运动，那段没有压抑、欣欣向荣的历史在各个领域展示着它的成就，不仅仅只有音乐和运动方面。经过这场长达一个世纪的抗争，这座博物馆的存在好像向人们诉说着一个坚毅、有耐心、没有怨恨的群体痛苦地忍受着各种不公，但最终活了下来。这是一座具有胜利意味的建筑，丰富地反映出非裔美国人族群的自豪感和他们的精神。对于即将到来的未知和对许多美国人来说充满敬畏的时代，这座博物馆的象征价值不可或缺地将产生更加深远的影响。

目前的“全球当代化”已经成为一个网络术语，代表着最新一代的建筑风格，比如，位于伦敦的泰特现代美术馆，它最终实现了扩充自己的收藏来展现女性的和非高加索裔的艺术家的作品。这样的地缘政治丰富并且刚刚完成的博物馆还包括斯诺赫塔建筑事

“museum worthy.” Washington’s brand new National Museum of African American History and Culture – the nineteenth museum by the Smithsonian Institute – has been completed in a charged moment when race relations are particularly fraught. The museum shines a light on a neglected aspect of American society and showcases American life as seen through the lens of the black community. David Adjaye is a Tanzanian born British architect and his triple-decker, inverted and truncated pyramidal structure recalls the celebratory headpieces of Yoruba sculptures. Set in a site steeped in political history on Washington’s national mall, surrounded by white buildings designed by white men, this rich, earth-colored building speaks metaphorically to its African American heritage. The bulk of the building is buried underground where the dark role of history is displayed with gruesome artifacts – slave shackles and whipping poles – while above ground, post Civil Rights Campaign, the less depressing, more uplifting history is portrayed of achievements in all fields, not only music and sport. After a century-long campaign, the mere presence of the museum speaks volumes to the tenacity, patience, and lack of bitterness of a community that has endured horrifying injustices, but has nonetheless survived. It is a triumphant piece of architecture that reflects the pride and spirit of the African American community in all its complexity and richness. In the upcoming era of uncertainty and fear for many citizens in the United States, the symbolic value of this museum inevitably takes on an even greater significance.

Currently “global contemporary” has become a buzz phrase and the latest generation of buildings, like the New Tate Modern in London, are at long last striving to expand their collections to showcase work by female and non-Caucasian artists. Some of the most recently completed examples of geopolitically diverse museums shown in this issue



旧金山现代艺术博物馆扩建建筑，美国
SFMOMA Expansion, USA

务所设计的旧金山现代艺术博物馆扩建建筑，其中就珍藏了一位在非洲出生的女士——埃塞俄比亚出生的 Julie Mehretu 的两件大型作品，展品的位置就在门口的大厅处。原来的旧金山现代艺术博物馆是由瑞士建筑师马里奥·博塔设计的五层高的一座后现代风格的建筑，在许多地方出现了裂缝。最新完成的 12 层高的扩建建筑是由位于挪威的斯诺赫塔建筑事务所负责的，项目占据了城市的一个街区，建筑师将楼面面积增加了两倍，因此最大限度地减弱了展出压力。斯诺赫塔建筑事务所尊重原来的设计，选择延续博塔坚固的结构并在最显著的地方保持它的卓越感。据说这种设计是来自于旧金山海湾水域和上空弥漫的迷雾的灵感，倾斜的如清波荡漾般的白色扩建建筑的立面就像一座布裹的克里斯托雕塑，慢慢地从原先的砌体建筑中升起。对于事务所来说，首先要考虑的问题是设计建造一座具有外向感、渗透感的建筑，吸引来来往往的过路人走进来，或者喝一杯咖啡，或者在午餐时间迅速地置身于艺术之中，又或者让外地游客或本地居民能够拥有一个周日漫步的场所。旧金山现代艺术博物馆对于激发艺术的张力是一种贡献，同时对于当代博物馆赋予城市中心活力和连接全球艺术世界具有重要的意义。博物馆馆长 Gary Garrels 说：“最重要的一点是我们在全球化发展过程中勇于投身当代的艺术事业。”

像上文提到的现代艺术博物馆扩建建筑一样，Diller Scofidio + Renfro 设计的位于洛杉矶的布罗德博物馆也是亮丽的白色体量。作为 2000 件艺术品的家园以及布罗德艺术基金会全球借阅图书馆的总部，这座博物馆在设计理念中被赋予了革新性的“面纱

include Snøhetta's SFMOMA Expansion that has two enormous works by an African-born woman – Ethiopian born Julie Mehretu – in its entry foyer. The San Francisco Museum of Modern Art, a five-story, post-modern building by Swiss architect Mario Botta, has long been bursting at the seams. The newly completed, twelve-story extension by Norwegian-based, Snøhetta Architects spans a full city block, increasing the floor area threefold, thereby dramatically alleviating the pressure. In a respectful gesture, Snøhetta chose to retain Botta's sturdy structure and allowed it to remain prominent in the foreground. Said to be inspired by the waters and mists of San Francisco Bay, the rippling, sloping facades of the new white extension are like a massive fabric-wrapped Christo sculpture, rising above the original masonry building. A priority for Snøhetta was to create an extroverted, porous building that welcomes passersby to dip into its spaces for a coffee or a quick injection of modern art during lunch break, or for tourists or locals to spend an entire Sunday meandering around. SFMOMA is a tribute to the power of art and the importance of contemporary museums to revitalize urban centers and to connect them to the global artworld. Museum director Gary Garrels says, "It's more important than ever that we strongly commit to being engaged with contemporary art in its global dynamics."

Like the MOMA extension above, Diller Scofidio + Renfro's new Broad Museum in Los Angeles is also a bright, white-cloaked volume. Home to around 2,000 artworks, and headquarters of the Broad Art Foundations worldwide lending library, the museum has been designed with an innovative "veil-and-cloak" concept. Rather than burying the vast holdings of the collection and relegating it to a subordinate status, the storage "vault" lies in the heart of the double-story space, shaping the circulation and exhibition spaces around it. The opaque, omnipresent mass, like an