

建筑立场系列丛书 No. 30

博物馆的变迁

Multi-Museum

YOONGYOO JANG + UNSANGDONG ARCHITECTS

中文版

韩国C3出版公社 | 编
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- 026 卢浮宫朗斯分馆 _ *SANAA*
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Multi-Museum

对空间行为进行的近期研究(Bill Hillier等人)已经证明人们在当代博物馆内的所作所为受到了建筑的具体形式(而非其展品)的极大影响。这一权威的发现将有助于在长期的争论中将文化建筑置于一个明确的位置,究竟文化建筑是一个“容器”还是一个“被包容”的物体?因此,同时也应考虑到当代博物馆的本质,以及其内部层次布局。本期讨论的项目将跨越很长的时间跨度:在过去的几十年里,我们已经见证了博物馆定义所发生的巨大变化,即作为一座公共建筑及其城市中的一员,更广泛的说,作为文化和社会中的一员。其典型的案例包括从博物馆主要的吸引力和特色根源是其展品的“尊贵的容器”(参考位于伦敦的约翰·索恩爵士住宅),到那些极具唤醒力和刺激性以至于吸引每个人目光的项目(如盖里的古根海姆博物馆),再到其本身便是展品一部分的博物馆。随着时间的流逝,建筑师及其委托人对博物馆的传统概念发动了挑战,其概念与一些标准型的假设对博物馆的可能性地点及其社会角色起到推动作用。在建筑现代史中,少数的博物馆(如纽约的古根海姆博物馆及其盘旋的展览空间,或者是Lina Bo Bardi的São Paulo艺术博物馆及其非凡的公共空间)已经表明了一个明确的立场,即关于当代博物馆的本质,以及其所代表的角色的争论。然而,这个问题仍然存在:今天,当代博物馆应该是什么形象?博物馆怎样将当代社会的文化、娱乐以及知识需求转化为其具有战略性的具体形式?博物馆怎样与城市及其居民相联系?在信息时代,博物馆能为用户提供怎样的体验?此外,博物馆是为每一个人,还是仅仅为一小部分专家而服务?本期所展示的项目为我们的未来提供不同的建筑方法和方案,以给予我们帮助。即使这些方法和方案没有给予明确的回答,至少也给予了这些问题大致的框架范围。

Recent studies of spatial behavior (Bill Hillier et al.) have demonstrated that people's behavior in contemporary museums is significantly more affected by the physical forms of the building than by what it exhibits. This definitive finding contributes to establishing a clear position in the longstanding debate concerning cultural buildings – container or contained? – and hence concerning what a contemporary museum should be, or how its internal hierarchies should be arranged. This discussion has a long history: In the last few decades we have witnessed significant changes in the notion of the museum as a public building and its role for the city and – more broadly – for culture and society. Examples stretch from noble containers in which the main attraction and the source of its distinctive character are the exhibits the museum houses (think of the Sir John Soane House in London) to projects that are so powerfully evocative and breathtaking as to attract all the attentions per se (e.g. Gehry's Guggenheim Bilbao) until the museums themselves become the main piece on exhibit. Over time, architects and their commissioners have challenged traditional conceptions of the museum, and with them, standard assumptions are connected to its possible place in the city and its role in society. In the recent history of architecture, a few museums (e.g. the Guggenheim in New York and its spiral exhibition space, or Lina Bo Bardi's São Paulo Museum of Art and the extraordinary public space it produces) have epitomized a clear position in the debate concerning what the contemporary museum should be and represent. Still, the question remains: what should a contemporary museum look like today? How do museums translate contemporary society's demands for culture, entrainment and knowledge into strategies and physical forms? How should museums engage the city and its inhabitants? What user experiences should museums offer in the information age? Moreover, should the museum be for everybody, or for a small niche of experts? The projects presented in this issue offer a variety of approaches and solutions for the future of our cities which can help – if not definitively answer – at least frame such questions.

帕里什艺术博物馆_Parrish Art Museum/Herzog & de Meuron

卢浮宫朗斯分馆_Louvre Lens Museum/SANAA

佩洛特自然科学博物馆_Perot Museum of Nature and Science/Morphosis Architects

大玛雅文明博物馆_Great Museum of the Maya Civilization/Grupo Arquitecture

宽容与记忆博物馆_Museum of Memory and Tolerance/Arditti + RDT Arquitectos

荷兰新国家博物馆_The New Rijksmuseum/Cruz y Ortiz Arquitectos

国立Machado de Castro博物馆_Machado de Castro National Museum/Gonçalo Byrne Arquitectos

特里亚纳陶瓷博物馆_Triana Ceramic Museum/AF6 Arquitectos

当代博物馆_The Contemporary Museum/Silvio Carta + Marta González Anton

与许多其他建筑类型学一样,博物馆在人类历史上经历了一些变化。博物馆的理念起源于对某一种价值的占有意识,无论这个价值是一种艺术品,还是一段历史,抑或是珍品,都值得对外展出。围绕着这一意愿,人们便会留意对过去的事物的保存、稳定物价的意图(以在此时此地对什么的最重要的规划出一个明确的立场,或者维护一种特殊文化)。

博物馆的理念深深扎根于社会意识中,这是一种个人或是社会团体所具有的、关于艺术品与历史文物的意识。回顾早期的博物馆,人们可能会回想起卡皮托利尼博物馆(建于15世纪的第一座面向公众开放的艺术品收藏馆),或者是约建于16世纪的梵蒂冈博物馆。值得注意的是,早期的博物馆向大多数公众或者是部分公众展示大量的展品,而这些展品是有一些权力人物,如基督教教皇或者是富有的贵族来决定的。

尽管一些18世纪前的案例也值得人们注意,但是博物馆兴起的时间主要还是从启蒙运动时期开始,那么,博物馆的展品以及由宣传所引发的争议是一场激进的改革(被认为启蒙运动的社会已经开始)也就不足为奇了。如狄德罗和达朗贝尔的《百科全书》(1751—1772年),书中展示的当时法国专业技术知识的细节,并且将其受众面扩至绝大部分的公众,博物馆开始将艺术、文物和珍品向公众开放。从这方面来说,人们可

能希望面对一种考虑到艺术以及大部分公众的古老方式,并且回想起约翰·伯格于1972年的著作《观看之道》,这一纪录文献解释了启蒙运动之前和期间大部分私人委托绘制的裸体画像较为普遍的原因。裸露是将一个主题(裸体女人)具体化,以使观看者获得较为纯粹的愉悦感,因此,油画的主人,即一个身心健康的人,买下油画,以独自获得这种愉悦感,或者向他的客人展示他的权力。在这种程度上,很明显,艺术便专属于一小部分社会,而不是大部分公众,也从不有意更广泛地被展览出来。

在启蒙运动期间,博物馆面向公众的开放性逐渐扩大,且极具进步性地实行民主化,这是一个跨越式的跃进。另一座当代博物馆的先驱没有将重点放在艺术上,而是在珍品方面。所谓的“珍品陈列室”或者“Wunderkammer”即是一个私人房间,贵族或者商人经常来此光顾,这里展示了各种类型的珍品,它们有可能来自异国的探险途中,抑或是遥远的海岛中,包含文物、工具、献纳品、石制品等等。在早期的艺术博物馆中,主要的理念就是再一次地将引起人们兴趣的若干件物品收藏在一个房间内。

目前为止,这座城市与博物馆之间并没有联系,前者是与个人(而非

As with many other architectural typologies, museums have undergone several changes throughout human history. The idea of the museum originated from an awareness of possessing a piece of a certain value – whether an object of art, history or simply curiosity – worthy of being displayed to others. Around this willingness, one may observe in the preservation of past items and their valorization an intention to formulate a clear stance on what is considered important *hic et nunc* in a specific time, or to affirm a specific culture.

The idea of the museum is deeply rooted in the societal view that private or public bodies may have of art and historical artifacts. Amongst the early museums one may recall the Capitoline Museums – one of the first collections of art open to the public in the 15th Century – or the Vatican Museums from around the 16th Century. It is noteworthy that early museums offered to a wide or a selected public a generous display that powerful persons such as Christian Popes or rich nobles had decided to offer.

Although several examples may be observed from before the 18th century, museums flourished mainly from the Age of Enlightenment onwards. It is no wonder that the exhibition of objects and the debates their promulgation may trigger were a result of the radical change in thinking enlightenment society sought to set in motion. Just as Diderot and d'Alembert's great Encyclopédie (1751~1772) showed in detail the technical expertise of France at

the time, expanding that knowledge to a larger public, museums began to open art, historical objects and curiosities to the public. In that regard, one may want to confront a former way of considering art and the larger public, recalling John Berger's 1972 "Way of Seeing". This documentary explains the diffused *raison d'être* of most privately commissioned nude portraits in European paintings before and even during the Enlightenment: The nude was an objectification of the subject (the naked woman) for the pure enjoyment of the spectator, in that case the oil painting's owner, a healthy person who could afford the commission of an oil painting for his private enjoyment and to display his power to his guests. To this extent it is clear that art was addressed to a niche of society and was not meant for a larger public, nor was it intended to be widely displayed.

The great leap forward which the Enlightenment gradually introduced was the increased openness of the museum to the public and the progressive democratization of its contents. Another ancestor of the contemporary museum emphasized not the arts, but curiosities. The so-called *cabinet* of curiosities or *Wunderkammer* was a private room, frequented by aristocrats or merchants, that displayed various types of unusual items. These may have come from exotic expeditions or distant lands, and encompassed relics, tools, votive objects, stones and so on. As with early art museums, the main idea was again to collect in one room several objects



约翰·索恩爵士博物馆，伦敦
Sir John Soane's Museum
in London



康塞巴托里宫殿美术馆，是卡匹多利尼博物馆三座主要博物馆之一
the Palazzo dei Conservatori, one of the three main buildings of the Capitoline Museums

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一个地点和城市)有着深深的渊源。然而，博物馆对于城市的重要性却在与日俱增，在20世纪下半叶，尤其是受到二战影响的城市重建期，博物馆开始具有了和现在相同的特点。这些博物馆各式各样，其设计目标和意图也不尽相同。我们将会提供几个同时期的案例，以为本期所展示的项目提供一个有用的参考模板。

博物馆作为城市地标

在一座城市中，博物馆已成为重要的建筑。在一些情况中，它们已经变得如此受欢迎，甚至超越了其所处的环境的市界和国界，而成为全球认可的存在物。弗兰克·盖里的位于毕尔巴鄂的古根海姆博物馆最初是作为一座可提供大型投资，以对城市原有的工业区进行重建的建筑而存在，而最后它却成为了毕尔巴鄂的旗舰。卢浮宫及其玻璃金字塔（贝聿明，1988年）成为巴黎最主要的景点之一。位于马德里的埃尔普拉多博物馆，抑或是圣彼得堡的冬宫博物馆都是欧洲最大的博物馆之一。

博物馆作为私有的荣耀

与公共博物馆（设想将展品面向广泛的公众开放）不同的是，一些

worthy of spectator interest.

Up to this point the museum and the city shared no relation, with the former being deeply associated with one person, rather than with a place or a city. However, the importance of the museum to the city grew gradually but extensively throughout the second half of the twentieth century, at which time – especially during the reconstruction of several cities affected by the World Wars – it began to acquire some of the features by which we recognize museums today. These are quite varied and can be designed with a variety of aims and purposes. We will provide here a few coordinates in an attempt to construct a sufficiently large frame of reference for this issue's presented projects.

Museum as City Landmark

Museums have become important buildings for the city. In some cases they have become so popular as to transcend the municipal or even national boundaries of their contexts and to become globally recognized presences: Frank Gehry's Guggenheim in Bilbao originated as an architectural provision of a huge investment intended to renovate the city's former industrial area, eventually became Bilbao's flagship. Musée du Louvre and its Pyramid (I. M. Pei, 1988) are among the main attractions of Paris and indeed of France. Museums such as el Prado in Madrid or State Hermitage in Saint Petersburg are among Europe's largest museums.

博物馆打算设置某种程度的私密性，以远离大部分公众的视线或大多数媒体的注意。这些私人画廊仍然信奉一种资产阶级的理想式艺术，完全依靠个人对其私有艺术品的喜好而定，并将它们与其专门邀请的客人共享。如此私人的展览空间性质范围较广，从历史名城中心的古老宫殿，如弗朗克斯·皮诺特的威尼斯葛拉西宫，到城堡和名宅，再到为特别展品和收藏家而设计的私人博物馆。少数的几个典范则有理查德·迈耶设计的弗里德·布尔达收藏馆，位于德国巴登巴登，以及赫尔佐格&德梅隆设计的、位于慕尼黑的私人美术馆，又或者是Dakis Joannou的Guilty博物馆，其本身就是一件艺术品。这些私人博物馆都是经过精心设计的，且以业主的理念和视野为基础，以反映收藏品和收藏者之间的亲密关系。

博物馆作为权威的机构

其他的博物馆则以权威的专业机构形式出现，并且致力于展现一个特定的主题。这些成为这个主题的一个主要参考点，并且用以保护和保存某些特殊的知识。此外，一些博物馆成为科研院所，并且将其所负责的信息领域进行传播。历史、考古或者自然科学博物馆都是这一类型的

Museum as Private Pride

Unlike public museums – that is, those conceived to open their content to a wider public – some have been intended to be somewhat élitare, to escape the view of the public at large and the attention of the general media. These private galleries still espouse a sort of bourgeois ideal of art, hinging on one's private enjoyment of one's own art pieces and on sharing them with a selected audience. Such private exhibition spaces may range from old palaces in historical city centers, such as François Pinault's Palazzo Grassi in Venice, to castles and stately homes, to private museums designed ad hoc for a specific collection or collector. A few examples are Richard Meier's Museum Frieder Burda in Baden-Baden, Germany; Munich's Sammlung Goetz by Herzog & de Meuron; or the extreme case of Dakis Joannou's Guilty, which is an artwork in its own right. Such private museums are carefully designed around the ideas and vision of their owners, reflecting an intimate liaison between collection and collector.

Museum as Authoritative Institution

Other museums take the form of authoritative institutions dedicated to a specific subject. These become a main reference for the subject and serve to conserve and preserve certain specific knowledge. Moreover, some become research institutes and diffuse the information they are responsible for. Historical, archaeological or



埃尔普拉多博物馆，是世界上参观次数最多的场地，被认为是最宏伟的博物馆之一
El Prado Museum in Madrid, one of the most visited sites in the world, is considered to be among the greatest museums



俄罗斯圣彼得堡的冬宫博物馆，是世界上最大、最古老的博物馆之一
The State Hermitage in Saint Petersburg, Russia, one of the largest and oldest museums in the world

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较为明显的典范。

博物馆作为文化推进器

其他博物馆则是作为文化推进器而存在着。在这些博物馆中，一些最初的趋势以及文化运动可能在全球引起共鸣。一个较为明显的例子便是纽约城的现代艺术博物馆，它起源于一种“国际风格：1922年后的建筑”（Johnson, Barr和Hitchcock, 1932年）以及解构主义建筑（Johnson和Wigley, 1988年）展览中，两者都对整个世界的建筑产生了重要的影响。这类图书馆不再扮演文化卫道者的传统角色，而是更积极地迈出了第一步，揭开了更加新奇且进步的新篇章。

就地存在的博物馆

特别是在重大考古发现或是雕塑作品领域，博物馆可以以外光画展览空间的形式出现。位于开放式场地的地块，如考古场地，或者是一些地理特点（规模以及位置等）使其无法围合起来的场地，都以博物馆的名义框在一处区域内。这一地块范围从赫库兰尼姆和庞培的考古区域，到带有室外雕塑的大型公园，再到整个旧城中心。

natural science museums are clear examples of this category.

Museum as Cultural Propeller

Other museums work as cultural promoters, and from them originate trends or cultural movements may resonate globally. One clear example is the Museum of Modern Art in New York City, from which originated the “International Style: Architecture Since 1922” (Johnson, Barr, and Hitchcock, 1932) and Deconstructivist Architecture (Johnson and Wigley, 1988) exhibitions, both of which significantly influenced the entire world of architecture. Instead of the traditional role of careful guardian of culture, in such cases the museums take positive steps, proposing novelty and advancing possible new scenarios.

Just-there Museums

Especially in the field of significant archaeological findings or sculptural artworks, the museum can assume the form of a plein-air exhibition space. Pieces already in such open fields as archaeological sites, or whose physical characteristics (dimensions, location, etc.) do not lend themselves to enclosure are simply framed within an area which takes the name of a museum. These range from the archaeological areas of Herculaneum and Pompeii to large parks with open-air sculptures, to entire old city centers.

博物馆作为一处有魔力的地方

艺术品与其独特的自然环境之间的强烈纽带还可以催生一种以场地为基础的博物馆，其建筑特点是试图与室外空间建立有趣的联系。因此，艺术不再仅仅是含括在博物馆其中，或者是作为展品来展出，而是成为整个博物馆体验的一部分。位于哥本哈根北部的路易斯安那现代艺术博物馆以及位于里斯本的Gulbenkian博物馆便是带有这一设计目标的典型案例。

博物馆本身便是一处创新设计

某些博物馆记录了展览空间的历史，即便没有展示整座建筑的全景，博物馆也详细地展示了创新的理念，使参观者得到了丰富的体验。弗兰克·劳埃德·赖特的纽约古根海姆博物馆使这座1959年建成的博物馆的理念发生了变革性的变化。其连续的展览空间在建筑物的外边缘上不断变化，沿着盘旋而上的坡道从地面向上至顶部，打破了走廊（或者是类似于走廊的空间）与展览空间之间的常规不同点。赖特的古根海姆博物馆的空间如此的引人注目，以至于它引起了人们的担忧，即这座建筑

Museum as Magic Place

Site-based museums can also emerge from a strong marriage between artworks and unique natural surroundings. Architectural features here try to establish interesting relationships with the outdoor spaces. The art is hence no longer contained or merely exhibited within, but becomes part of an overall experience. The Louisiana Museum of Modern Art in north Copenhagen and the Gulbenkian Museum in Lisbon are clear cases of such a design intention.

Museum as Innovation Per Se

Certain museums have marked the history of exhibition spaces, if not of the entire architectural panorama, by elaborating an utterly innovative concept and visitor experience. Frank Lloyd Wright's Guggenheim in New York revolutionized the entire idea of the museum in 1959. Its continuous exhibition space evolving on the outer edges of the building along a spiral ramp from the ground to the top broke the usual distinction between corridors (or spaces as such) and proper exhibition spaces. The spatiality of Wright's Guggenheim proved so compelling that it has raised concerns that the architecture *per se* may become more important and relevant than the artworks it houses. New York's Guggenheim represents those museums whose primary focus is the building itself and the visitor experience.



弗朗西斯·皮诺特的威尼斯葛拉西宫，由Giorgio Massari设计
François Pinault's Palazzo Grassi in Venice designed by Giorgio Massari, 1748-1772

本身可能会变得比其展出的艺术品更加重要，更具有意义。在那些最初的焦点是建筑本身以及参观者体验的博物馆中，纽约古根海姆博物馆则是其中的代表性作品。

博物馆作为一个品牌

对于博物馆来说，能够帮助配置其现代功能转换的另一面是所有博物馆都会拥有的一系列辅助操作。除了展览空间以及相关的活动之外，博物馆还设有餐馆、咖啡室、酒吧、书店、图书馆、学习室以及会议室，并且还设有出售一系列饰品的售货区，出售范围从铅笔刀到T恤，所有这些商品都致力于创造一个全新的品牌。品牌化的博物馆成为以其品牌来吸引更多游客的一座博物馆。

博物馆作为城市社会的一个构件

一些博物馆的主要目的似乎是与城市及其居民建立友好的关系。赫尔佐格&德梅隆设计的位于伦敦的涡轮大厅为伦敦人提供一处特殊的公共空间，而这处空间不仅仅与展览室直接相连。类似的，Lina Bo Bardi的São Paulo艺术博物馆（1947年）则在与街道齐平的一侧建造了一

Museum as Brand

Another aspect that may help configure the contemporary transformation of the museum is the array of side activities all museums appear to have. In addition to exhibition spaces and related activities, museums now house restaurants, cafeterias, bars, bookshops, libraries, study rooms, and conference rooms, and offer for sale a long list of trinkets, from pencils to t-shirts, all of which contributes to creating a museum brand. The branded museum becomes an object of desire that attracts more visitors by the allure of its name.

Museum as Urban Social Component

The main aim of some museums appears to be to engage with the city and its inhabitants. The Turbine Hall of Herzog & de Meuron's Tate Modern in London(2000) offers Londoners a special public space not directly related to the exhibition rooms. Similarly, Lina Bo Bardi's São Paulo Museum of Art(1947) produces an extraordinary public space at the street level, magnetizing people to its footprint. Increasingly, public buildings try to engage the city more widely, not only offering free public spaces, but blurring the boundaries between exhibition spaces and leisure areas in their immediate surroundings (so that the physical limit of the museum's influence becomes undefined).



赫尔佐格&德梅隆设计的、位于慕尼黑的私人博物馆，1992年
Sammlung Goetz in Munich, Germany by Herzog & De Meuron, 1992

处超凡的公共空间，吸引人们进入其范围内。越来越多的公共建筑试图与城市建立更强烈的关系，并不仅仅旨在提供公共空间，而是要模糊展览空间和其周围的休闲区域之间的界限（以至于博物馆影响范围的物理界限变得模糊）。

在过去的几十年里，一种具有进步性的混合型博物馆出现了，从一座带有清晰的设计目标的单体建筑，博物馆逐渐转换为一座混合型建筑，并且优于本文所展现的几个类型。同样的，当代博物馆在其功能、空间规划以及其所提出的展览规程方面，是属于部分创新的。然而，博物馆将其自身看做是一处充满想象力的空间，同时与城市的其他地区建立全新且重要的联系，并且扮演着当地文化特殊部分的管理者的角色，十分有影响力。而此处所规划的焦点则是如今许多博物馆试图以不同的方式和方法，来实现所有的规划。因此，将任何一座现代博物馆项目进行单一的分类是十分困难的。本期所展示的项目均是令人信服的案例，没有人能将上述的案例单一地划分到主要的类别中。它们作为过去博物馆的一个缩影，展示了一种思考类别的方式。

例如，卢浮宫博物馆朗斯分馆，由SANAA建筑事务所设计，致力于其所在地区的经济复苏，曾是一处繁华的矿业和重工业地区，这一经典

There has emerged a progressive hybridization of all these "types" of museums over the last few decades. From a single building with a clear intent, museums have gradually turned into mixed-purpose settlements, transcending the few categories here presented. By the same token, contemporary museums are in part quite innovative in their programs and spatial organization, as well as in their proposed exhibition strategies, yet they present themselves as fancy places, while triggering new and important relationships with the rest of the city and serving as influential keepers of specific pieces of local culture. The lens here proposed is that many museums nowadays try to serve all these purposes at once, although in different ways and measures. As a consequence, it is quite difficult to categorize any of the contemporary museum projects univocally. The presented projects in this issue provide convincing examples of this reading. None can be univocally defined under any of the main categories above mentioned. They indeed present a way of thinking of this typology as a cross-section of the museums of the past.

Louvre-Lens Museum, for instance, designed by SANAA, was designed to contribute to the economic recovery of its region, once a prosperous mining and heavy industry area. Pursuing an effect similar to that of the Guggenheim on the Bilbao economy – the



理查德·迈耶设计的弗里德·布尔达收藏馆，位于德国巴登巴登，2004年
Richard Meier's Frieder Burda's Museum in Baden-Baden, Germany, 2004

图片提供: © Tencate

案例追求类似于毕尔巴鄂古根海姆博物馆的效果，卢浮宫和朗斯（临近英吉利海峡，位于法国北部的城市）当局规划建造一个博物馆园区。博物馆的低层体量与周围景观相结合，其玻璃立面成为室内与室外之间的透明过滤器，而抛光的铝板则反射出博物馆前面的公园的景象。新建筑之间的边界十分模糊：博物馆和城市建立了一种直接的对话。相对于传统的博物馆来说，该建筑占据了一处奇怪的区域：SANAA建筑事务所没有对空间进行围合，而是追求其连续的开放性，或是面向周围景观开放，或是建造一处面积为3000m²、长120m且没有单层内壁的主展览空间。

阿姆斯特丹的新国家博物馆采取类似的具有里程碑意义的方法，旨在宣告其对某一特定艺术氛围的优势地位。经过全面的整修与扩建（十年来已经将博物馆在荷兰所发挥的卓越作用彻底地改变）之后，博物馆重新面向公众开放。这座具有象征意义的博物馆是由荷兰建筑师Pierre Cuypers于1885年设计的，用以收藏国家艺术展品，即艺术高峰期——荷兰黄金时代（17世纪）的画作。这一时期是荷兰荣耀和海上霸权时代的代表。此外，具有纪念意义的国家博物馆还在相当密集的城市肌理中发挥着重要的作用。一条公共通道贯穿其中心轴线，两侧建有两座塔，

paradigmatic example – the Louvre and the local authorities of Lens, a city in northern France close to the English Channel, proposed a campus of the museum for the city. The museum's low volume integrates with the surrounding landscape; its glazed facade becomes a transparent filter between the exterior and the interior, while the polished aluminum reflects the park in front. The boundaries of the new buildings are subtly blended: Museum and city establish a direct dialogue. The architecture occupies an odd position with regard to traditional museums: Instead of enclosing the space, SANAA pursues its continual opening, either by its attitude towards the surrounding landscape, or its innovative 3,000m² and 120m-long exhibition main space, which has no single inner wall.

Taking a similar landmark approach, The New Rijksmuseum in Amsterdam aims to state its own mastery of a certain artistic sphere. It has recently been reopened to the public after a thorough restoration and extension that over 10 years have significantly transformed the museum par excellence of the Netherlands. The emblematic museum was designed by Dutch architect Pierre Cuypers in 1885 to house the national collection of art, the artistic peak of which – the paintings of the Dutch Golden Age (17th century) – represented the glory and maritime hegemony of the country at that time. Furthermore, the monumental Rijksmuseum



Dakis Joannou's private gallery Guilty by Jeff Koons, carefully designed around the ideas and vision of the owners

图片提供: © Rich

以凸显博物馆的地标作用，以及历史城市中心、博物馆广场的文化中心以及南部与其相邻的通道（每日有成千辆自行车通过）之间的连接作用。

Cruz y Ortiz建筑事务所赢得了改造这座建筑的设计竞赛，即重新恢复其昔日的荣耀，设置新的设施，以满足现代需求，并且还还为博物馆增建了几个建筑体量，以容纳相关服务设施。建筑师以明确的姿态来唤起博物馆的城市特点，加以突出。Cruz y Ortiz建筑事务所移走20世纪50—60年代建造的中间楼层，以及降低地面层，以在两座现存的庭院之上建造一个面积为2330m²的大型入口中庭。而在通道下方连接两座庭院的大礼堂，则成为博物馆的真正核心区域：一处大型空间恢复了原始建筑的光度，容纳了主要的服务区（入口、信息台、衣帽间、自助餐厅、餐馆以及书店），还另外设有一个大型市民休息处，人们无需门票便可以来此处休息。

位于达拉斯的佩洛特自然科学博物馆由Morphosis建筑事务所设计，也试图在城市文化全景中发挥重要的作用，使游客能够对自然和科学全景产生实践性和互动性的理解。整个场地沿着城市中心边界的一条最繁忙的马路而建，极具战略意义，周围都是架高的景观。博物馆的

has always played an important role in a rather dense urban fabric. A public passage running along its central axis and flanked by two towers highlights the museum as a landmark and as a main connection between the historical city center, the Museumplein cultural hub and the southern neighborhoods – a passage used daily by thousands of cyclists.

Cruz y Ortiz Arquitectos won the competition to transform the building by retrieving its original glory, adapting the facilities to current needs and adding several volumes for museum-related services. Through clear gestures, the architects have invoked and enhanced the urban character of the museum. Cruz y Ortiz have created a large 2,330m² entrance atrium on the two existing courtyards by removing the intermediate levels created in the 50's and 60's and lowering the level of their ground floor. This great hall, which connects the two courtyards below the passage, becomes the true core of the museum: a large space that recovers the luminosity of the original building, houses its main services (entrance, information desk, wardrobe, cafeteria, restaurant and bookshop), and comprises a great urban lounge fully accessible without a museum admission ticket.

Perot Museum of Nature and Science in Dallas by Morphosis Architects also strives to play an important role in the cultural panorama of the city, engaging visitors with a practical and interactive



照片提供: © Ho Visto Nina Volare

庞培考古区域，“就地博物馆”的典型示例之一，是一处开放的大型历史展览区域。
Pompeii, one of the examples of “Just-there Museums” being an large open historic exhibition area

主体量浮在基座上方，如同一个封闭的立方体。做为在城市的公共氛围内维持博物馆重要性的一种方法，其整体展览路线将主入口广场（一处位于达拉斯的游客聚集和举办活动的区域和室外活动空间）和博物馆的最高层（一座能看见整座城市中心视野的玻璃阳台）连接起来，如同建筑师所强调的，“公共空间是博物馆必不可少的一部分，就像博物馆是城市必不可少的一部分一样”。

国立Machado de Castro博物馆是与古代重建联系的另一次尝试，这座博物馆位于葡萄牙的科英布拉，由Gonçalo Byrne建筑事务所设计。这座混合型建筑位于科英布拉主教原来的宫殿场址，如今却可以举办各种与博物馆相关的活动，如城市考古场址的保护、博物馆技术、展览、周围所有纪念性建筑的特点的维护。博物馆试图建立一个持久的联系，不仅仅与建筑所处场地的过去相联系，而且还与城市上层部分的整体历史以及知名的科英布拉大学相联系。科英布拉大学是欧洲最古老的大学之一，建于1290年。因此，博物馆通过相互交织的联系以及超越了城市地理界限的关系，成为整座城市至关重要的一部分。

位于墨西哥梅里达的大玛雅文明博物馆同样可以展示这一设计意

understanding of natural and scientific phenomena. The whole plot, strategically located along one of the most heavily trafficked roads bounding the city center, is fully colonized by an elevated roofscape. Above this plinth floats the main volume of the museum, conceived as a closed cube. As a way of asserting the importance of the museum within the city's public sphere, the overall exhibition route is designed to connect the main entry square – a gathering and event area for visitors and an outdoor public space for the city of Dallas – to the museum's uppermost level: a glazed balcony featuring a great view over the city center. As the architects emphasize, “the public is as integral to the museum as the museum is to the city”.

Another attempt to reconstruct connections with an ancient time is embodied in the Machado de Castro National Museum, Coimbra, Portugal, by Gonçalo Byrne Arquitectos. Situated in the former palace of the bishop of Coimbra, the compound today houses various museum-related activities, such as preservation of the city's ancient archaeological sites, museography, and exhibitions, and the valorisation of the architectural features of all the monumental buildings surrounding it. The museum tries to establish a long-lasting relationship not only with the past of the area in which the building sits, but also with the entire history of the upper part of the city and the renowned University of Coimbra, one of Europe's oldest, established in 1290. Thus the museum

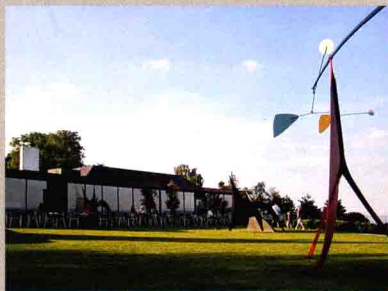
图，即与城市的社会空间发生联系，这是一个旨在丰富某一文化的考古学、人类学以及民族遗产的项目。这座博物馆由Grupo建筑事务所设计，其所展示的一系列体量的理念基础看起来是毫无关联的。但是一旦你进入这座开放的、被抬高的广告广场，并且走进这座建筑综合体时，各个元素便会依据玛雅理念展示其重要性。根据宇宙观念，其他世界，如被洪水冲毁的世界，便先于玛雅人存在，其观念是宇宙是由四名护卫者所支撑起来的，他们位于四个方位点。玛雅世界的中心点是一棵木棉树，其枝桠向上延伸至天堂，而其根部则伸向地狱。建筑师将这一理念进行了直接的解读，从而设计出了这座新博物馆的体量：一个圆柱形体量，覆有绿色金属枝条，依附在一个正交的体量上面，而这个正交体量被设置成一个整体基座。新博物馆的规模和物质形态将其本身与周围环境清晰的区分开来。

相比之下，位于塞维利亚（西班牙）的特里亚纳陶瓷博物馆的准确位置则与其材料和展出的考古展品有着强烈的联系，并且暗示了这些博物馆是有魔力地方。这个项目由AF6建筑事务所设计，将一座前陶瓷厂修复成一座博物馆。自古便与特里亚纳相邻的区域，即博物馆所在地，与

becomes a vital part of the entire city by interlacing connections and references that go far beyond its physical boundaries.

A similar intention to engage the urban social space of the city can be found in the Great Museum of the Maya Civilization in Merida (Mexico), a project that aims to dignify the rich archaeological, anthropological and ethnographic heritage of that culture. The museum, designed by Grupo Arquidecure, displays a set of volumes whose conceptual underpinnings are seemingly disconnected. Once you enter the open elevated public plaza and walk inside the complex, the various elements unveil their significance according to the Mayan conception of the world. According to that cosmic conception, other worlds, destroyed by the flood, had existed before their own, with the cosmos supported by four guardians located at the four cardinal points. At the centre of the Mayan world was a ceiba tree whose branches rose to heaven and whose roots penetrated the underworld. Enacting a direct translation of that conception, the architects have designed the new museum's volumes: A cylindrical volume clad in green metal strips rests on orthogonal volumes arranged as an overall plinth. The scale and materialization of the new museum clearly distinguishes its presence from its surroundings.

The precise location of Triana Ceramic Museum in Seville (Spain), by contrast, places it in close relation with the material and archaeological findings it exhibits, and creates the suggestion that



图片提供: © La Citta Vita

位于丹麦Humblebeek 路易斯安那现代艺术博物馆, 其本身成为整个博物馆体验的一部分
Louisiana Museum of Modern Art in Humlebeek, Denmark becoming part of an overall experience itself

整座城市都具有悠久的陶瓷和陶器生产历史, 这可以追溯到罗马帝国时代。这个项目重点要突出一层现存的古窑, 这里是生产加工、污泥和粘土处理、染色和上釉、以及瓷器烧制过程的展览空间。上次的新空间展出了历史收藏品, 而临近的解读中心则为游客提供用于理解特里亚纳周边复杂社会和文化的提示。新空间被现存的立面以及现存临近建筑的高度改变了边界, 而且从附近的街道方向来看, 它几乎难以被人们所察觉。这个项目没有旨在成为特里亚纳密集的城市景观中的一处视觉参考点, 而是当人们进入其中时, 作为一处被发现的礼物而存在。

在一些博物馆中, 其所倡导的某种价值多过于其作为艺术品收藏容器的功能, 而位于墨西哥的记忆与宽容博物馆就值得一提。这座博物馆由Arditti+RDT建筑事务所设计, 通过过去种族灭绝的记忆, 利用人们的宽容和对话, 以在下一代的教育中发现人性的希望。本项目的设计理念便是以这一想法为基础。在这个规划的指导下, 主要的展览空间充满了希望, 并且被漂浮的儿童纪念馆具体化。博物馆所体现的社会意识已经远超了本地和国界, 甚至走向了世界, 因为其所描述的罪恶行径已经广泛地产生了共鸣。

those museums are a magical place. The project, designed by AF6 Arquitectos, rehabilitates a former ceramic pottery factory as a museum. Both the traditional neighborhood of Triana, where the museum is located, and the overall city have a long tradition in ceramics and pottery production dating back to the time of the Roman Empire. The project focuses on enhancing the existing ancient kilns on the ground floor where the manufacturing process, the treatment of sludge and clay, the pigmentation and enamel processes and the firing of the ceramic itself are exhibited. The new spaces above display historic collections, while an adjacent interpretation center provides visitors with the key to understanding the intricate social and cultural whole of the Triana neighborhood. The new spaces adjust to the perimeter indicated by the existing facades and the height of existing nearby buildings, while its presence is barely perceptible from the narrow streets nearby. The project is intended not as a visual reference in the dense urban landscape of Triana, but as a gift to be discovered once entered.

Among the museums that act as promoters of certain values more than as containers of art pieces could be mentioned Museum of Memory and Tolerance in Mexico. The concept of the Museum of Memory and Tolerance, designed by Arditti + RDT Arquitectos, is anchored on the idea that through the memory of past genocides, but with tolerance and dialogue, the hope for humanity



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赫尔佐格&德梅隆设计的位于伦敦的泰特现代美术馆, 2000年, 为伦敦市民提供了一处特殊的公共空间
Tate Modern in London by Herzog & de Meuron, 2000, offering Londoners a special public space

同样的, 在更广泛的本地层面, 位于安普顿南部 (美国) 的帕里什艺术博物馆成为其所在区域的重要的文化驱动力。当赫尔佐格&德梅隆

被要求设计帕里什艺术博物馆的新总部时, 它们选择将单一空间的挤压部分建成一处187m长的底层空间, 此处空间位于双面坡的屋顶之下。室内均有独立的单元构成, 整体的体量让人们想到安普顿南部常被艺术家用作工作室的小型结构, 它们的形式较为简单, 如谷仓和其他建筑一般。内部布局十分精妙, 且非常清晰: 几处展览空间和博物馆服务设施沿着脊形交通流线设置, 项目仍和其嵌入的周围景观保持着一定的联系。从远处看, 其体量如同水平线位置上的一条较低的线条。一旦人们处于悬挑的斜屋顶之下, 室外的露台和入口便被钢和木材所渲染, 且如景观的自然延伸一般。当地建造方法和简单材料的使用对项目与当地元素之间的联系起到了维持的作用。

may be found in the education of new generations. Following that scheme, the main exhibition spaces embrace that hope, materialized in the floating Children's Memorial. The social awareness that the material exhibits goes far beyond the local and national range to the global scale, as it depicts crimes with wide resonance. Similarly but on a more local level, Parrish Art Museum in Southampton (USA) becomes important driving forces for the culture of the zone in which they are located. When Herzog & de Meuron were asked to design the new headquarters for the Parrish Art Museum, they opted for a low, 187m-long volume resulting from the extrusion of a single height space under a double-pitched roof. The individual units created inside and the overall volume recall the small-scale structures of Southampton often used by artists as studios, in simple forms such as of barns and other farm buildings. The distribution inside is subtly and clearly stated: Several exhibition spaces and museum-related services are located along the circulation spine. The project maintains a connection with the landscape in which it is inserted: From a distance its volume appears as a low line on the horizon. Once one is below the pitched roof cantilevering, the exterior terraces and entrances emerge as a natural extension of that landscape, rendered in a steel and wood structure. The use of local construction methods and simple materials supports the intimate connection between the project and local factors. Silvio Carta + Marta González Anton

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