

# MUSEUMS

博物馆

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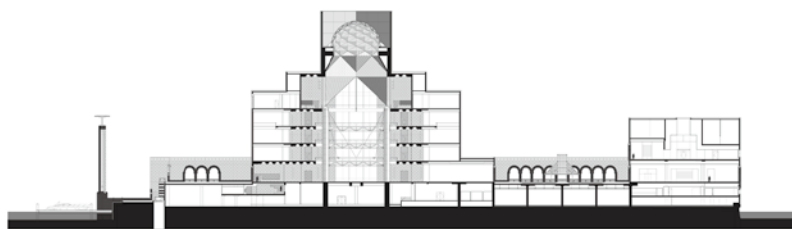


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## 伊斯兰艺术博物馆 Museum of Islamic Art

**Location:** Doha, Qatar **Designer:** I. M. Pei Architect (New York) **Photographer:** Museum of Islamic Art & Lois Lammerhuber **Completion date:** 2008 **Construction area:** 35,000 sqm **Award name:** The Overall Project of the Year/Second Annual Middle East Architect, 2009.

项目地点：卡塔尔，多哈 设计师：贝聿铭建筑事务所（纽约） 摄影师：伊斯兰艺术博物馆、路易斯·兰莫休博尔 完成时间：2008年 建筑面积：35,000平方米 奖项名称：2009年第二届中东年度建筑节年度综合最佳项目。



The Museum of Islamic Art is the result of a journey of discovery conducted by I.M. Pei, whose quest to understand the diversity of Islamic architecture led him on a world tour. During visits to the Grand Mosque in Cordoba, Spain; Fatehpur Sikri, a Mughal capital in India; the Umayyad Great Mosque in Damascus, Syria; and the ribat fortresses at Monastir and Sousse in Tunisia, he found that influences of climate and culture led to many interpretations of Islamic architecture, but none evoked the true essence he sought.

Mr. Pei's final design inspiration was the 13th-century sabil (ablutions fountain) of the Mosque of Ahmad Ibn Tulun in Cairo, Egypt (9th century). In the "austerity and simplicity" of the sabil, Mr. Pei stated, he found "a severe architecture that comes to life in the sun, with its shadows and shades of colour". The sabil offered "an almost Cubist expression of geometric progression", which evoked an abstract vision of the key design elements of Islamic architecture.

Declining to build the structure on any of the proposed sites along the Corniche, Mr. Pei suggested a stand-alone island be created to ensure that future buildings would never encroach on the Museum. The building stands in the sea some sixty metres off Doha's Corniche. A park of approximately 259,000 square metres of dunes and oases on the shoreline behind the Museum offers shelter and a picturesque backdrop.

Built of fine materials, such as cream-coloured Magny and Chameson limestone from France, Jet Mist granite from the United States and stainless steel from Germany, as well as architectural concrete from Qatar, the Museum is composed of a five-storey main building and a two-storey Education Wing, which are connected across a central courtyard. The main building's angular volumes step back progressively as they rise around a fifty-metre-high domed atrium, which is concealed from outside view by the walls of a central tower. At the top of the atrium, an oculus captures and reflects patterned light within the faceted dome. The desert sun plays a fundamental role, transforming the architecture into a play of light and shadows.

A glass curtain wall on the north side of the Museum offers panoramic views of the Gulf and West Bay area of Doha from all five floors of the atrium. Ceilings are embellished with intricate coffered domes, and perforated metal chandeliers hang in the atrium. Two more lanterns, each 30 metres tall, mark the boat dock on the west side of the Museum, creating a grand entrance for guests arriving by boat.

The galleries, designed by Jean-Michel Wilmotte from Paris, France feature dark grey porphyry stone and Louro Faya, a Brazilian lacewood that was brushed and treated to create a metallic appearance, which contrast with the light-coloured stonework of the rest of the Museum. To protect the fragile antiquities on display, the exhibition rooms feature specially designed cases and lighting. Mr. Wilmotte also created custom furniture for the museum, inspired by Pei's architectural style.

The Museum's education programmes are housed in a 2,694-square-metre wing, located to the east of the main building across a fountain courtyard. The Education Wing, scheduled to open late 2009, includes a light-filled reading room in the Museum library, classrooms, workshops, study spaces, and





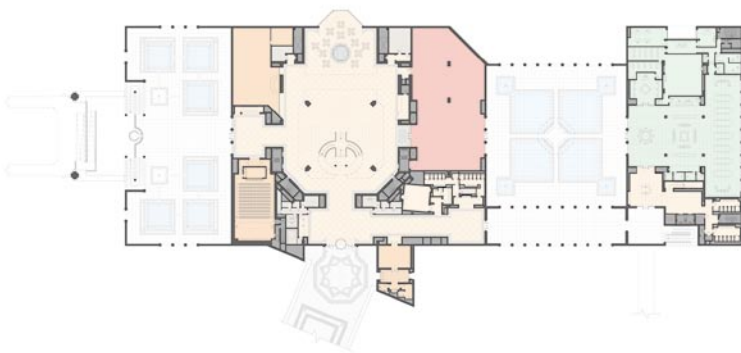








technical and storage facilities. Among the latter is the conservation laboratory, an important new resource for the entire region. Underscoring the central role of education in the Museum of Islamic Art, the Education Wing will host educational and community activities to develop and foster an understanding and appreciation for Islamic art.



伊斯兰艺术博物馆是贝聿铭的一次发现之旅的成果，他对伊斯兰建筑多样性的探寻成就了他的一次世界环游。他参访了许多地方：西班牙科尔多瓦市的大清真寺、印度重要城市法地布尔西格里、叙利亚大马士革的倭马亚清真寺，还有突尼斯莫纳斯提尔和苏斯的里巴特城堡。参观过程中，他发现气候和文化对伊斯兰建筑的影响很大，让人们对伊斯兰建筑有不同的诠释，但是都没有触发他所追寻的真谛。

贝聿铭最终的设计灵感来自于9世纪埃及开罗的伊本·图伦清真寺中的“塞比勒”（13世纪的洗礼喷泉）。他说，在这种洗礼喷泉的“朴素与简洁”中，他发现了“在太阳下诞生的带有光影效果的庄严建筑”。这种洗礼喷泉“将几何用一种接近立体的方式表达出来”，这最终触发了他设计这座伊斯兰建筑的关键的抽象理念。

沿着滨海路的许多地段都是建这座建筑的待选地，但是贝聿铭都否决了，他建议将这座博物馆建在一个孤立的小岛上，这样就保证了未来兴建的建筑不会对博物馆造成影响。于是这座博物馆坐落在距离多哈的滨海路约60米的海中。博物馆后面的海岸上有一座面积约为25.9万平方米的公园，里面都是沙丘与绿洲，为博物馆提供了某种保护屏障与如画般的背景。

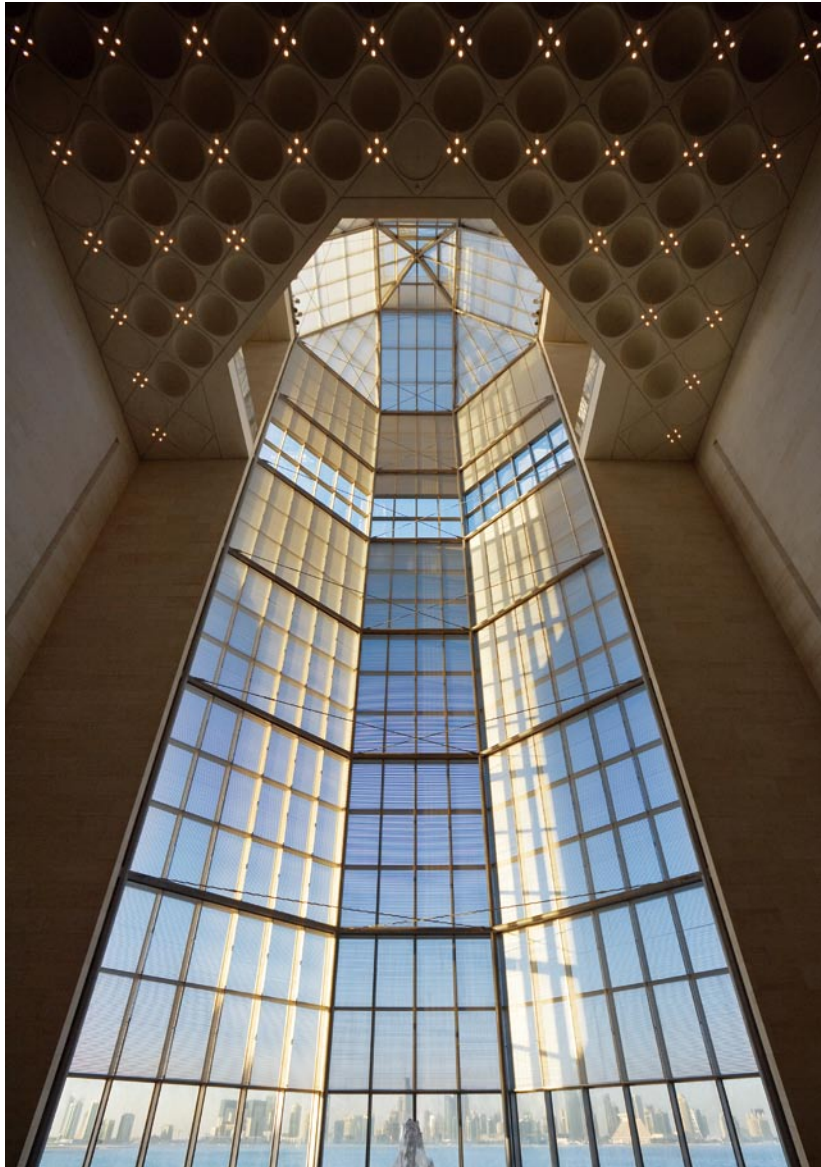
这座博物馆采用了精良的材料，如来自法国的米色的马尼和沙海松石灰岩、来自美国的喷雾花岗岩和来自德国的不锈钢，此外还有卡塔尔的建筑水泥。博物馆主要包括一座5层的主楼，还有一座2层的教育附属楼，二者通过一个中央的庭院相连。主楼的各个部分棱角分明，围绕着50米高的有穹顶的中庭，因为有中央塔楼的墙壁，所以这个中庭在外面是看不到的。中庭的顶部，阳光射进一个天窗，在小表面组成的穹顶上投射出光影图案。沙漠中的太阳很重要，让建筑中带来光与影的游戏。

透过博物馆北面的一面玻璃幕墙，在博物馆的5层楼的中庭里都可以看到海湾和多哈西海岸地区的全景。天花板上装饰着华美的格子圆顶，中庭里还挂着穿孔金属枝形吊灯。此外还有两个灯塔，每个高30米，在博物馆的西边标志出这里是船码头，为乘船来到这里的游客创造出一座宏伟的大门。

各间画廊是来自法国巴黎的让-米歇尔·维尔莫特设计的，特色是深灰色的斑岩石和“洛鲁法雅”——巴西的一种悬铃木，经过处理产生一种金属般的外表，跟博物馆里其他浅色的石材形成对比。为了保护展出的易碎文物，各个展厅都有特别设计的展箱和照明。维尔莫特还为博物馆特别设计了定制的家私，而其灵感就是来自贝聿铭的建筑风格。

博物馆的教育附属规划是建一座2694平方米的侧翼建筑，在主楼东侧，对面是一个喷泉庭院。这座教育附属楼计划2009年末开放，包括博物馆藏书馆里的一间充满阳光的阅览室、教室、工作间、学习室和技术与储藏设备间。后者是一间后备实验室，对整个这个地区来说都是一个重要的新资源。这座教育附属楼突出了伊斯兰艺术博物馆的教育职能，这里会举办各种教育和社区活动，让人们更好地理解并欣赏伊斯兰艺术。









**Upper left** The grand spiral staircase at the centre of the atrium of the Museum of Islamic Art is offset from the patterned chandelier.

The Museum of Islamic Art features a 5-storey window that offers views of the Gulf and the West Bay of Doha.

**Lower left** Entrance for the museum.

**Upper right** The grand staircase at the Museum of Islamic Art, as seen from the main entrance.

**Lower right** Walkway and the open space create a new attractive public area.

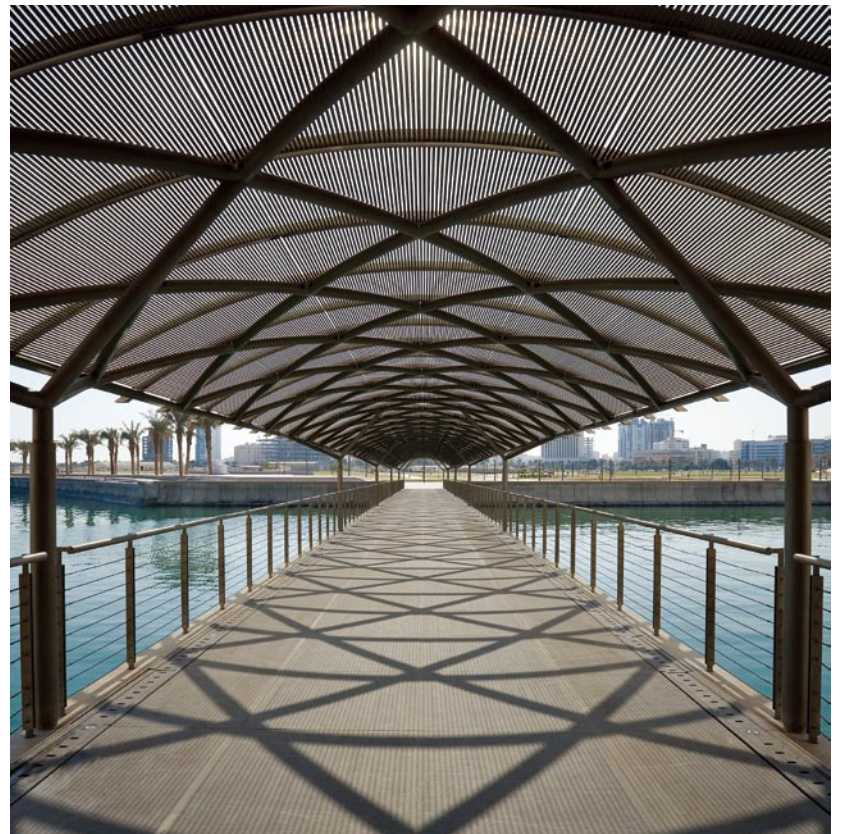
左上 开阔的螺旋式楼梯，位于博物馆中庭的中央区域，与花纹吊灯相映成趣。

在博物馆五层楼的中庭中可以看到海湾和多哈西海湾地区的全景。

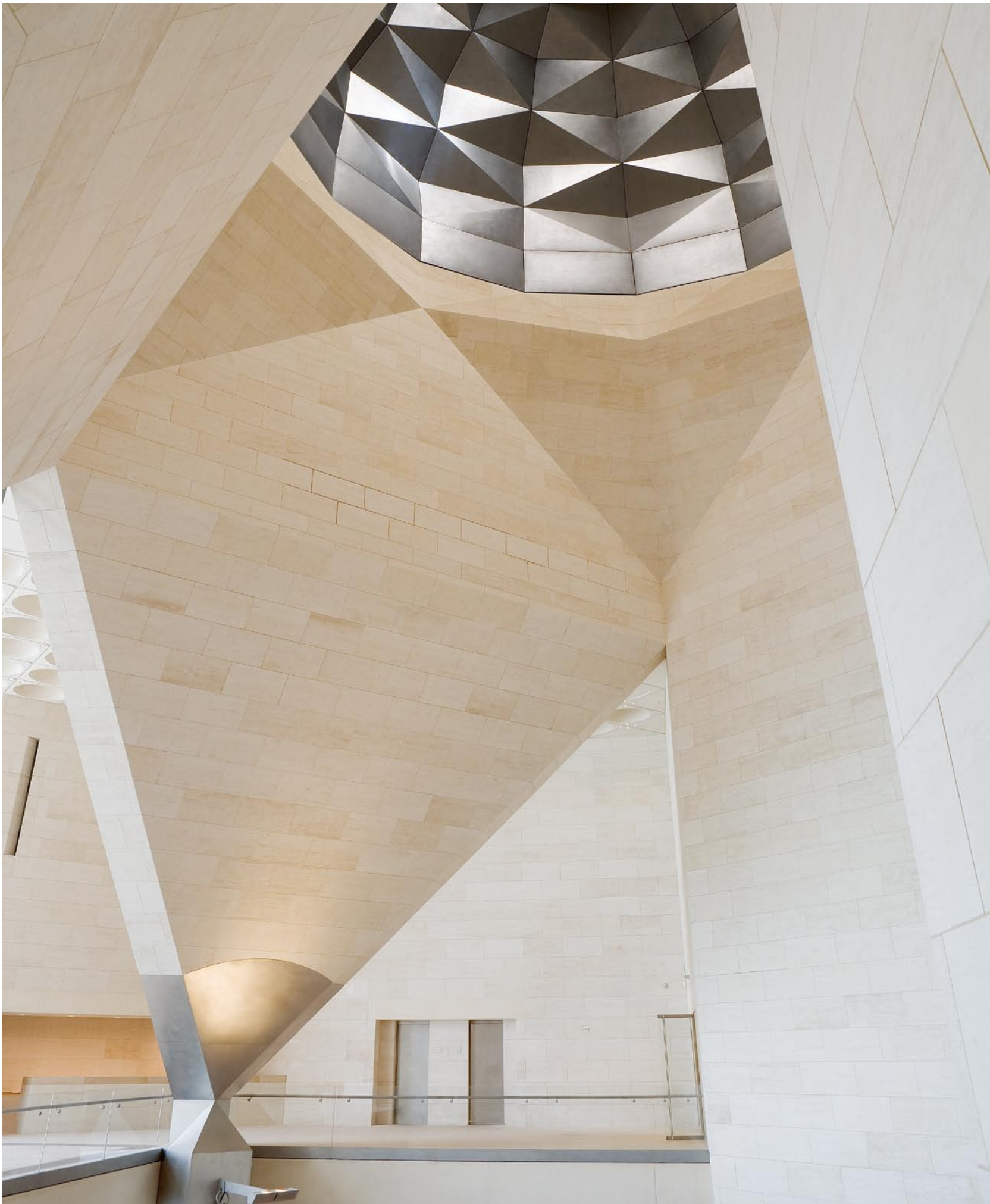
左下 博物馆入口。

右上 从主入口可窥见馆中的开阔式楼梯。

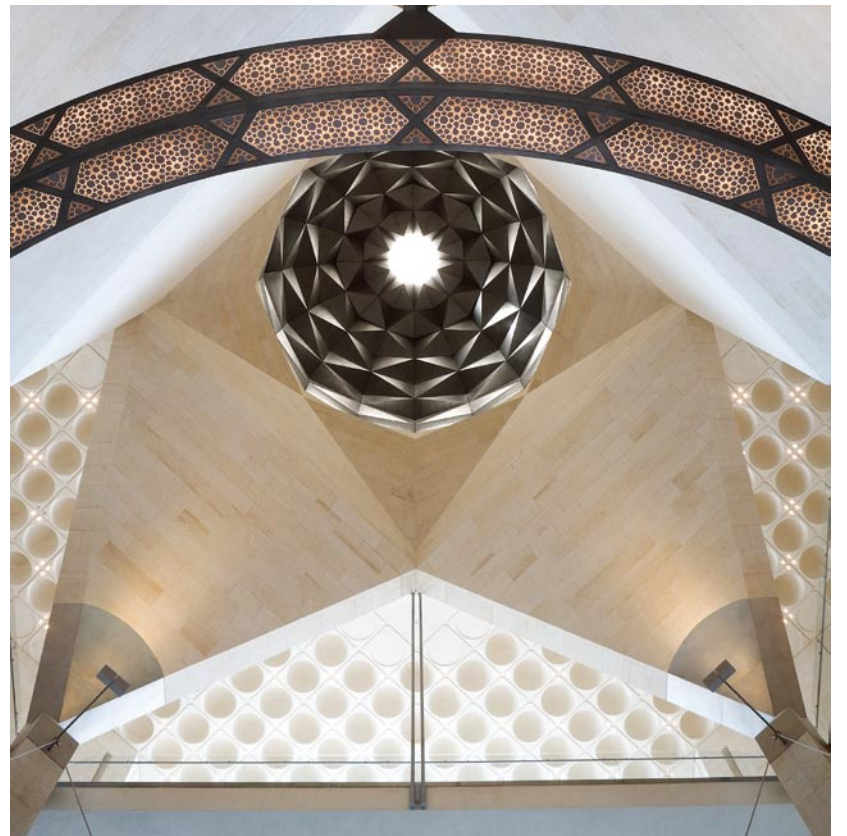
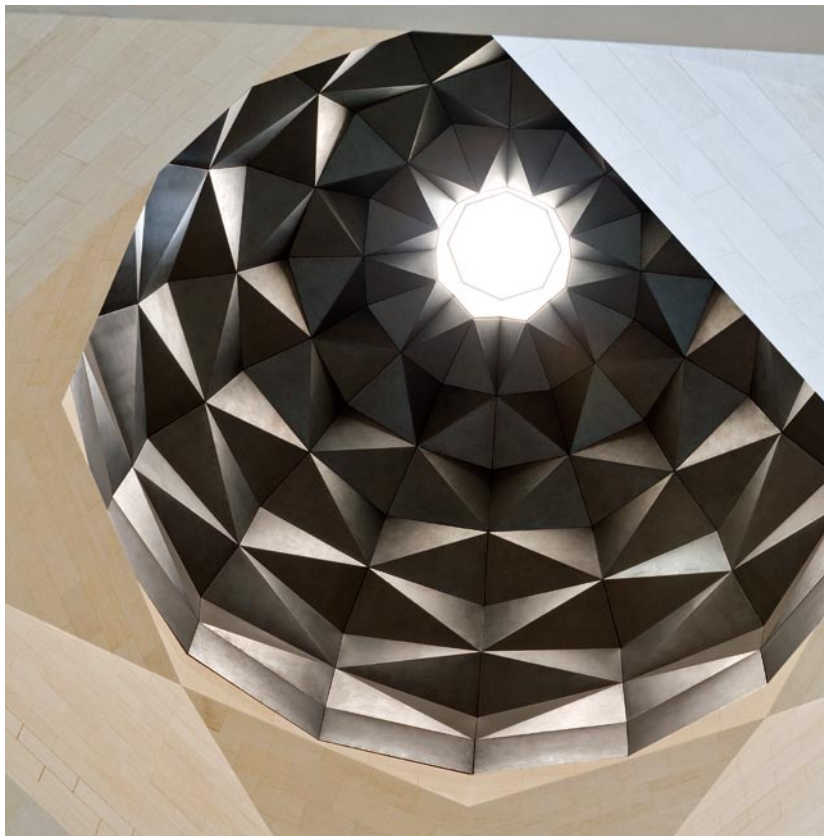
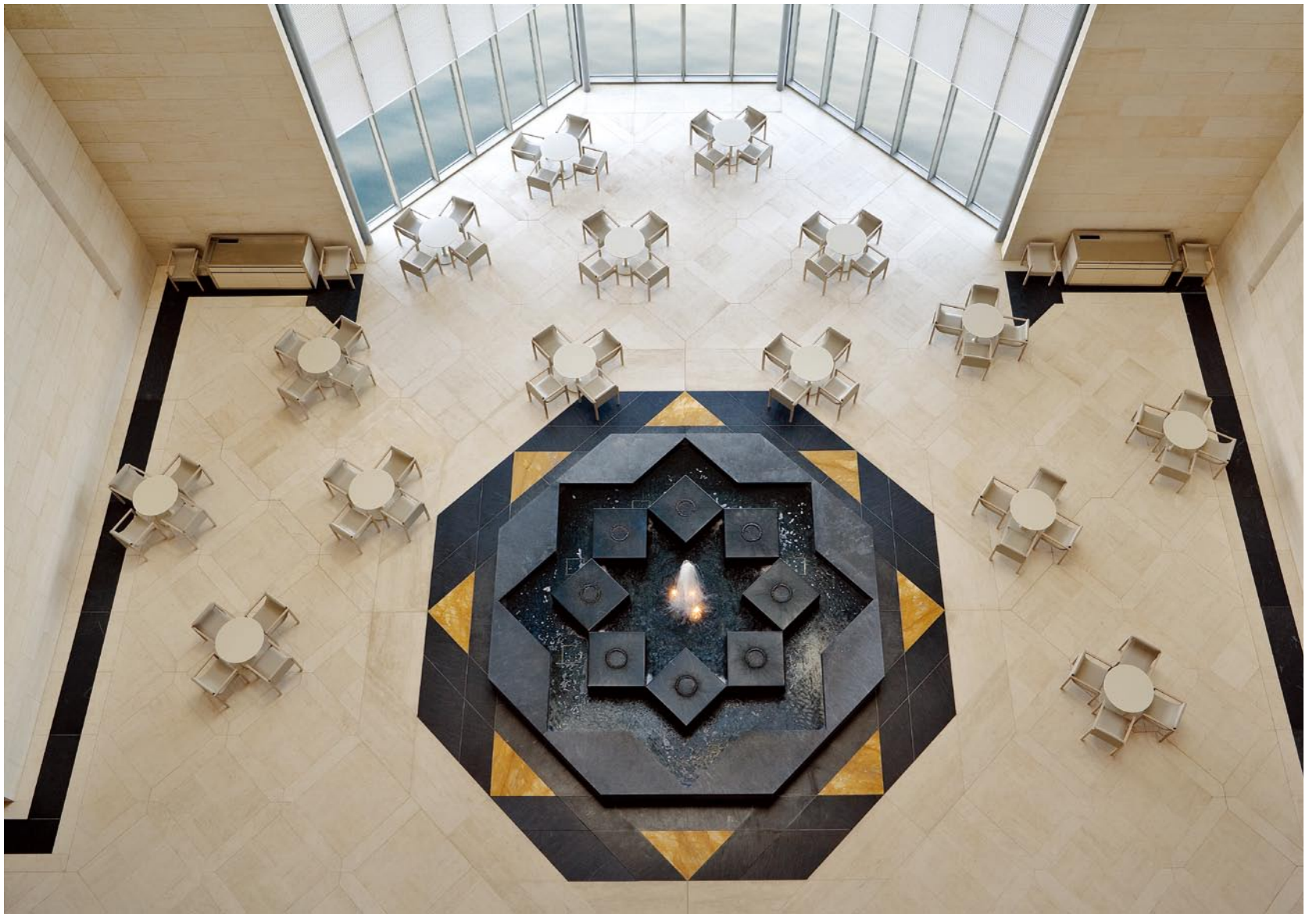
右下 步行道和开放空间，创造出吸引游客的新公共领域。







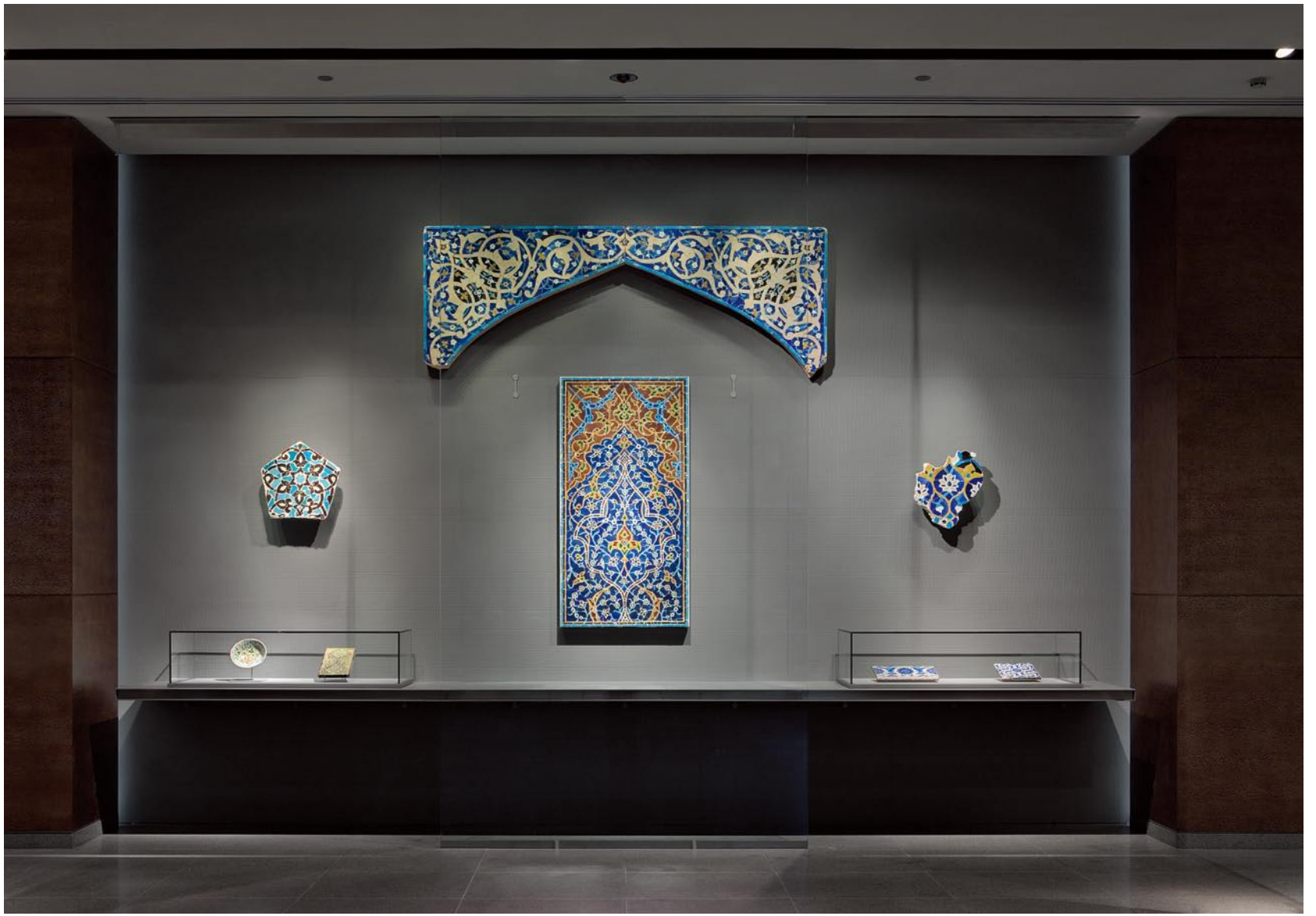










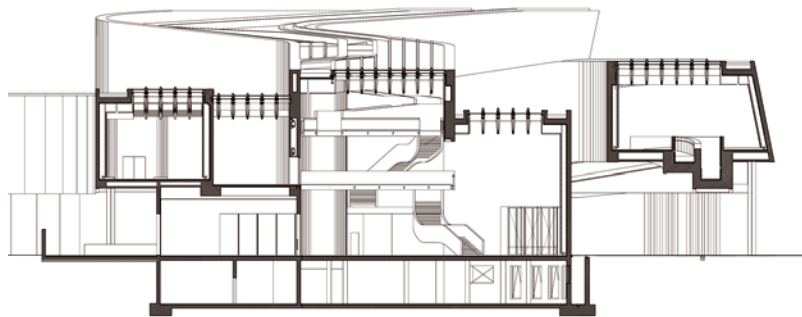


## MAXXI当代艺术建筑博物馆

## MAXXI: National Museum of XXI Arts

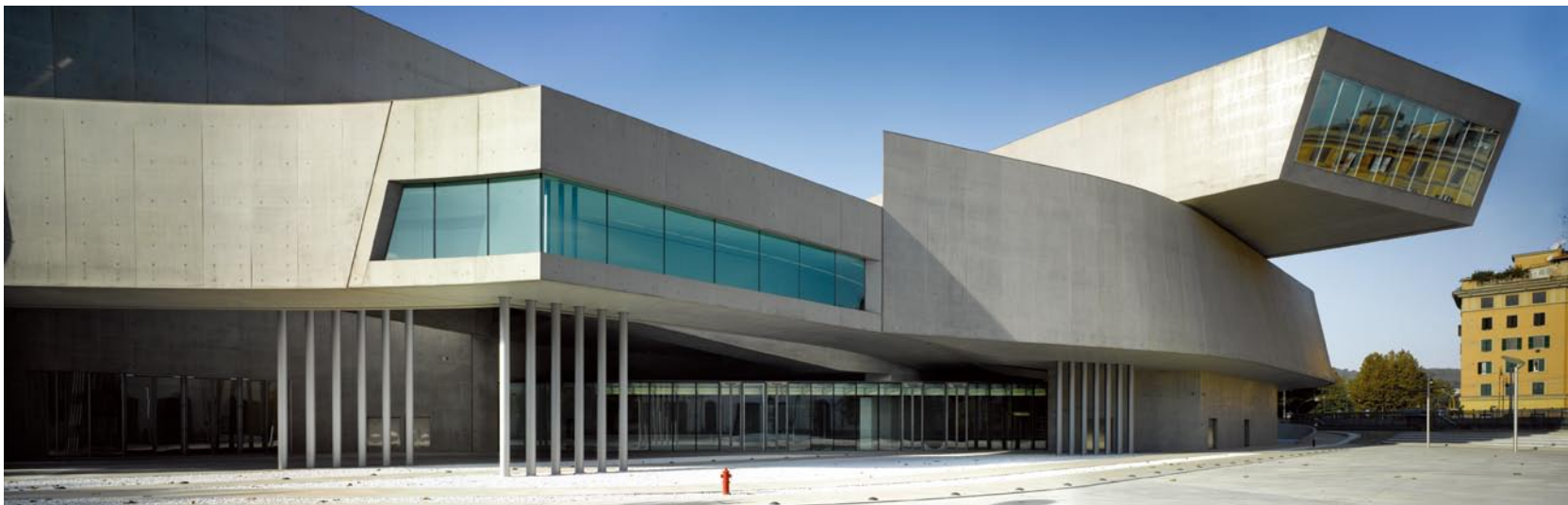
**Location:** Rome, Italy **Designer:** Zaha Hadid Architects **Photographer:** Helene Binetwan BaanRoland Halbe **Completion date:** 2010 **Construction area:** 27,000 sqm

项目地点: 意大利, 罗马 设计师: 扎哈·哈迪德设计事务所 摄影师: 海伦·比奈, 伊万·班, 罗兰·哈尔伯 完成时间: 2010年 建筑面积: 27,000 平方米



Designed by architect Zaha Hadid (winner of the international competition in 1999), the MAXXI is located in the Flaminio quarter of Rome, in the area of the former Montello military barracks. The complex houses two institutions: MAXXI Arte (Director Anna Mattiolo) and MAXXI Architecture (Director Margherita Guccione), aiming to promote art and architecture through collection, conservation, study and exhibition of contemporary works. Designed as a true multi-disciplinary and multi-purpose campus of the arts and culture, the MAXXI creates an urban complex for the city that can be enjoyed by all. The MAXXI includes – in addition to the two museums – an auditorium, library and media library, bookshop and cafeteria, spaces for temporary exhibitions, outdoor spaces, live events and commercial activities, laboratories, and places for study and leisure. The two museums – MAXXI Art and MAXXI Architecture – are located around a large full height space which gives access to the galleries dedicated to permanent collections and temporary exhibitions, the auditorium, reception services, cafeteria and bookshop. Materials such as glass (roof), steel (stairs) and cement (walls) give the exhibition spaces a neutral appearance, whilst mobile panels enable curatorial flexibility and variety. The fluid and sinuous shapes, the variety and interweaving of spaces and the modulated use of natural light lead to a spatial and functional framework of great complexity, offering constantly changing and unexpected views from within the building and outdoor spaces. Two principle architectural elements characterise the project: the concrete walls that define the exhibition galleries and determine the interweaving of volumes; and the transparent roof that modulates natural light. The roofing system complies with the highest standards required for museums and is composed of integrated frames and louvers with devices for filtering sunlight, artificial light and environmental control.

该博物馆位于罗马弗拉米尼奥广场，由1999年国际建筑大赛冠军扎哈·哈迪德提供设计。整个建筑中包括MAXXI艺术馆与MAXXI建筑馆两个部分，旨在通过对当代艺术作品的收藏、保护、研究与展览增强艺术与建筑之间的沟通与融合。为将该馆打造成多元化的艺术与文化空间，馆内还增设了礼堂、图书馆、工作室、现场活动和商业活动等空间，真正实现了艺术与文化的全民共享。两个展馆围绕一个大型全高空间进行布局，该空间与永久收藏区、临时展览区、礼堂、接待中心、自助餐厅和书店相通。玻璃天花板、钢制楼梯、水泥墙共同营造了低调、简约的空间氛围，可移动嵌板为空间增添了灵活性，使空间富于变化。流线型造型和纵横交错的空间以及良好的采光系统造就了一个开阔、复杂的功能性框架结构，无论从室内还是室外的角度来看，景致变幻多端，带给人们不同的视觉体验。两个主要的建筑元素构成了建筑的特色所在：混凝土墙体对展览厅进行界定，并限定了纵横交错的体量结构；透明的屋顶增强室内采光效果。屋面系统严格按照博物馆建筑的最高标准进行设计，整体式框架结构搭配百叶窗设计，能够有效地对强光加以过滤，同时对人造光源和环境控制进行有效调节。







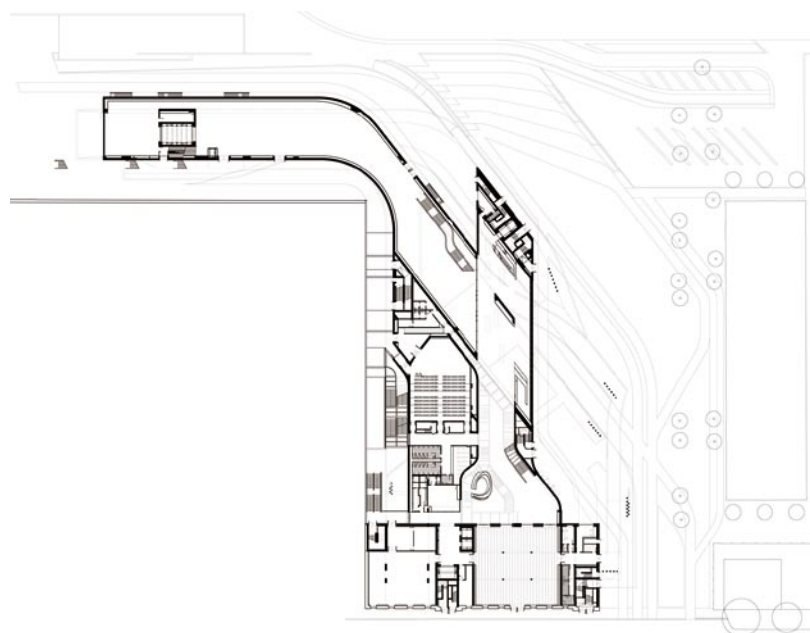






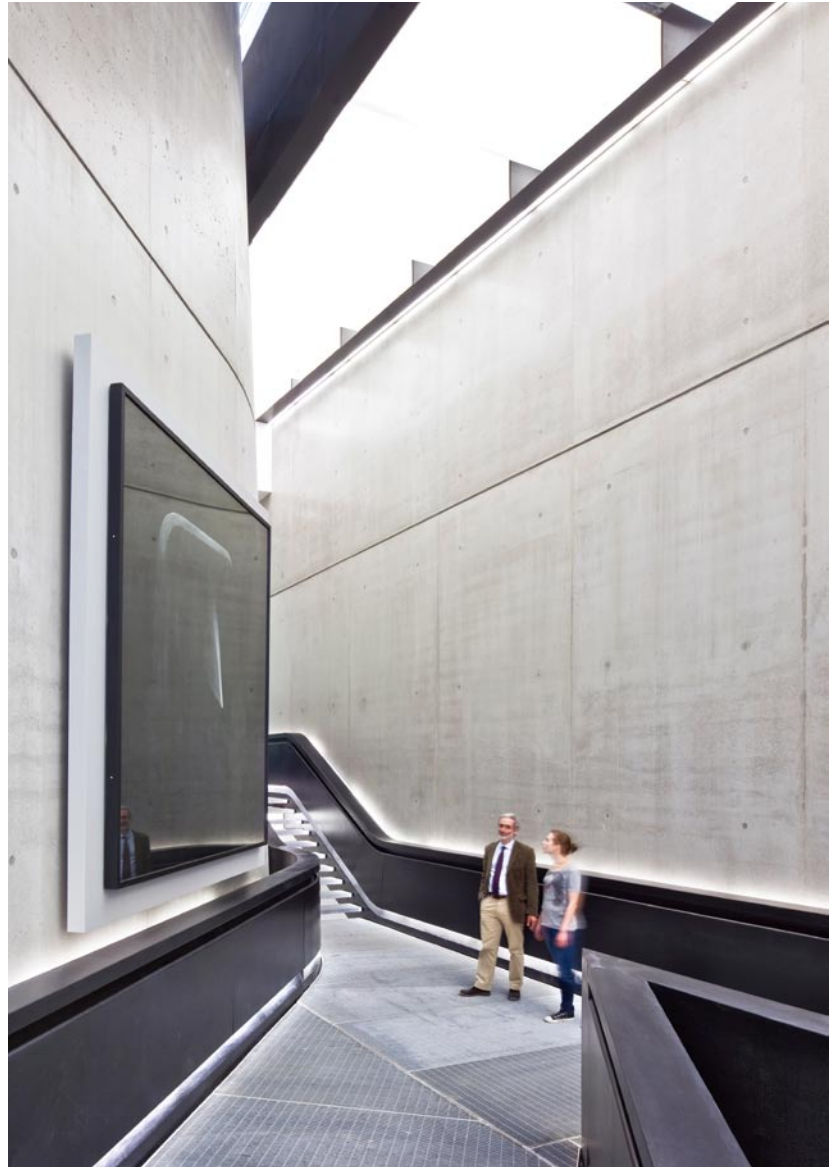
**Left** The steel stairs together with the concrete wall create a simple and implicit atmosphere.  
**Right** The colour of black and white contrasts with each other sharply.

左图 钢制楼梯与水泥墙共同营造了低调、简约的空间氛围。  
右图 黑与白形成鲜明对比。



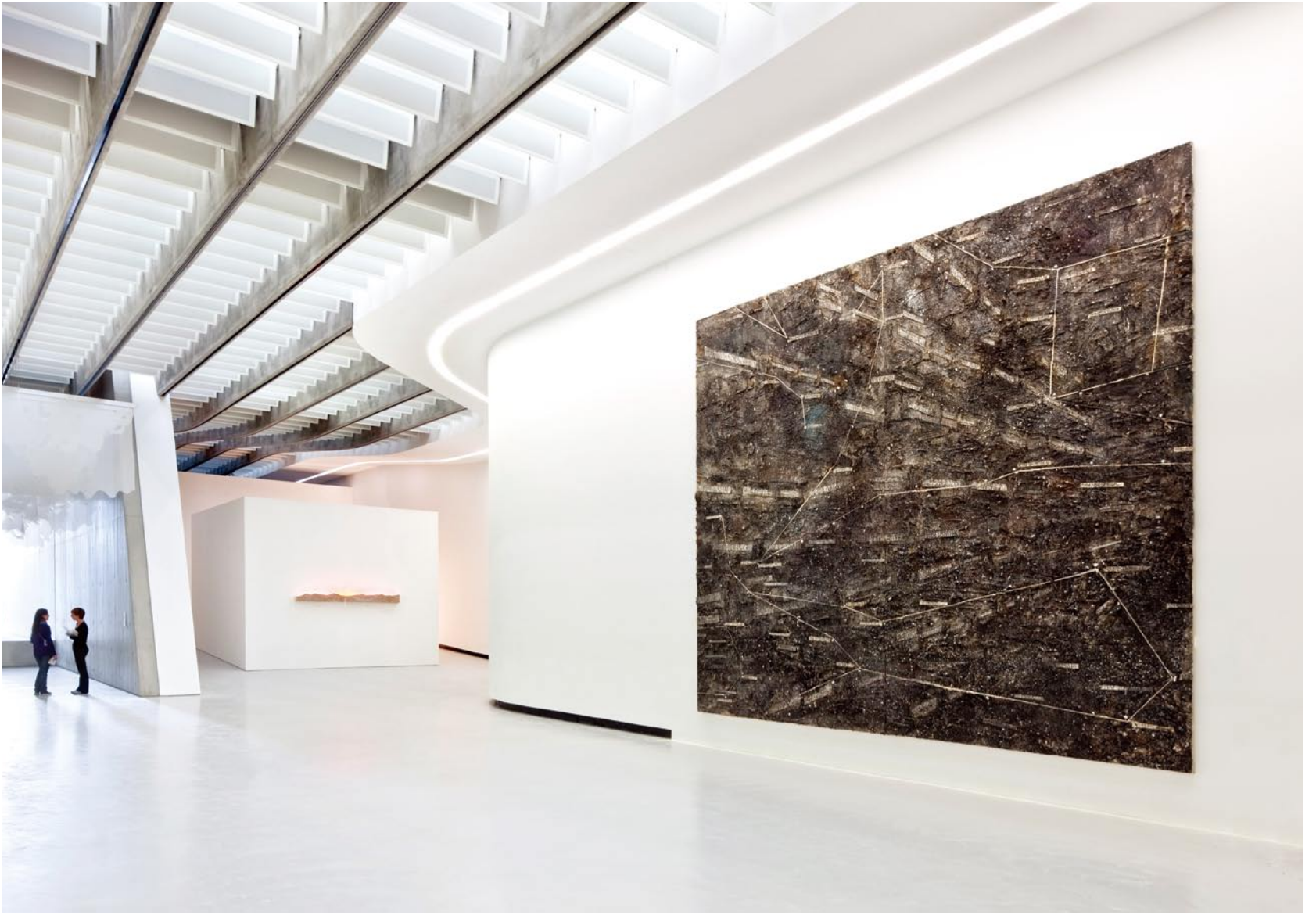












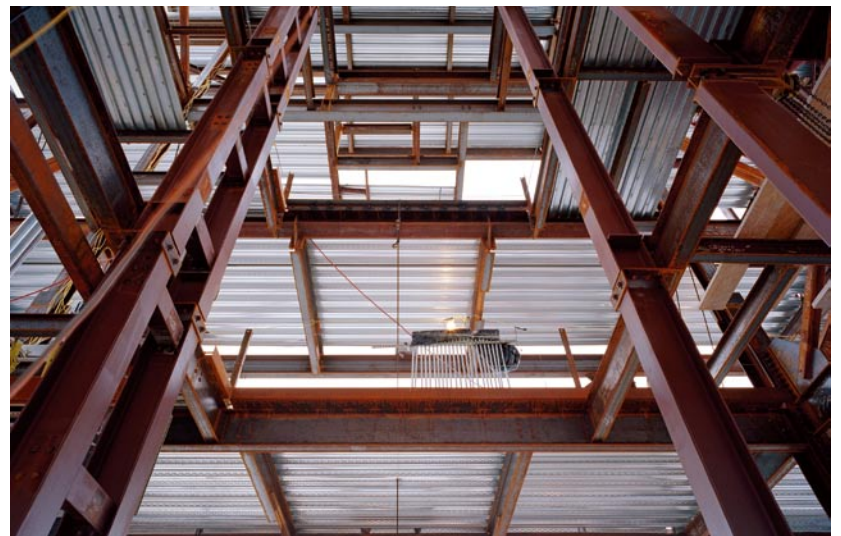
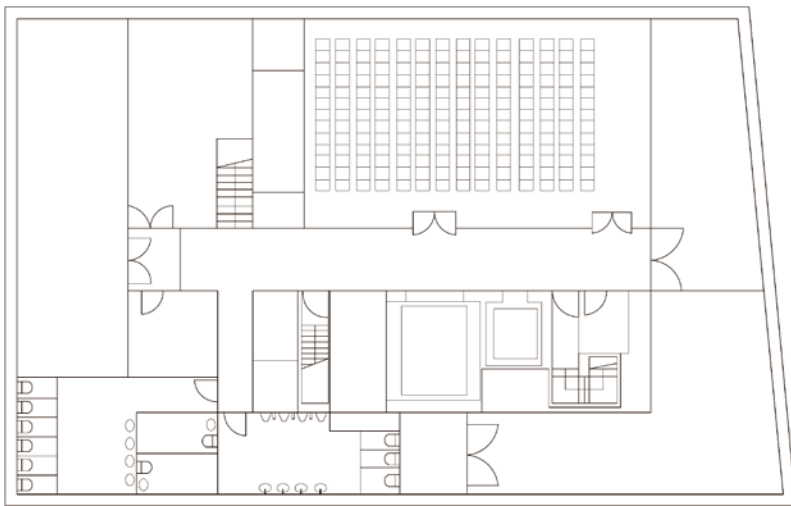
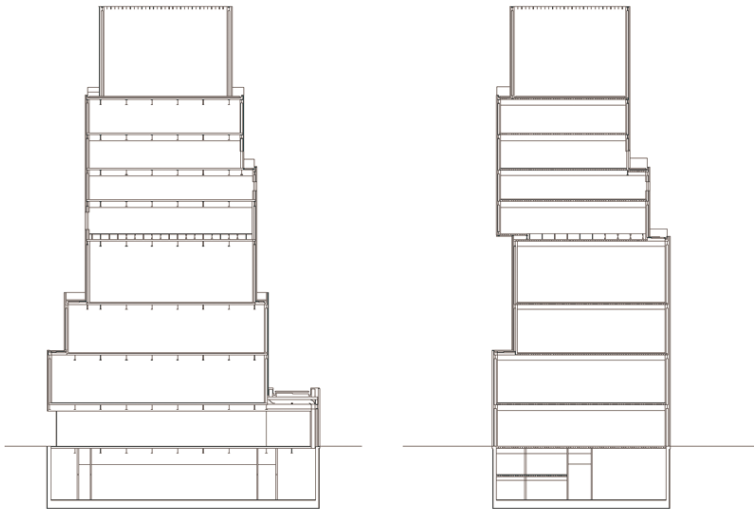
## 新当代艺术博物馆 **New Museum of Contemporary Art**

**Location:** New York, USA **Designer:** Kazuyo Sejima + Ryue Nishizawa / SANAA **Photographer:** Dean Kaufman **Completion date:** 2007 **Construction area:** 5,574 sqm **Awarded date:** 2010 **Award name:** Honorably Mentioned in the Pritzker Architecture Prize 2010.

项目地点：美国，纽约 设计师：妹岛和世，西泽立卫/SANAA设计事务所 摄影师：迪恩·考夫曼 完成时间：2007年 建筑面积：5,574平方米 获奖时间：2010年 奖项名称：2010年普利兹克建筑奖提名奖。

The New Museum of Contemporary art is an urban infill in Downtown Manhattan. Given such a dense urban setting, stacking museum spaces might easily have led to an introverted mass, but by shifting the volumes in relation to each other, the designers opened the building up and the museum started to interact with its surroundings. The shifting allows for skylights, terraces, and variation, all while maximising wall space and keeping within the zoned building envelope. As the relation between core and envelope vary, different lighting conditions and proportions arise. The New Museum consists of eight floors above grade and two floors below, totaling nearly 5,574 sqm gross. The ground floor houses the Lobby, Café, New Museum Store and open loading corridor. The building has four public galleries — Lobby Gallery located on the ground floor and three full-floor, column-free exhibition galleries on the building's second, third, and fourth levels. Each gallery has skylights for natural lighting combined with fixture lighting. One level below grade, the building's cellar level holds a 182-seat "white box" theatre, pre-function hall, and public restrooms, as well as mechanical areas, theatre back-of-house functions and storage. A workshop and additional storage areas are housed on the cellar mezzanine. The Museum's Education Centre occupies the fifth floor. Administrative offices are on the sixth floor, and a multi-purpose event room (with adjacent pantry) occupies the seventh floor, surrounded by exterior terraces wrapping the east and south sides of the building. At 110 feet above street level, it offers uninterrupted views of downtown Manhattan.

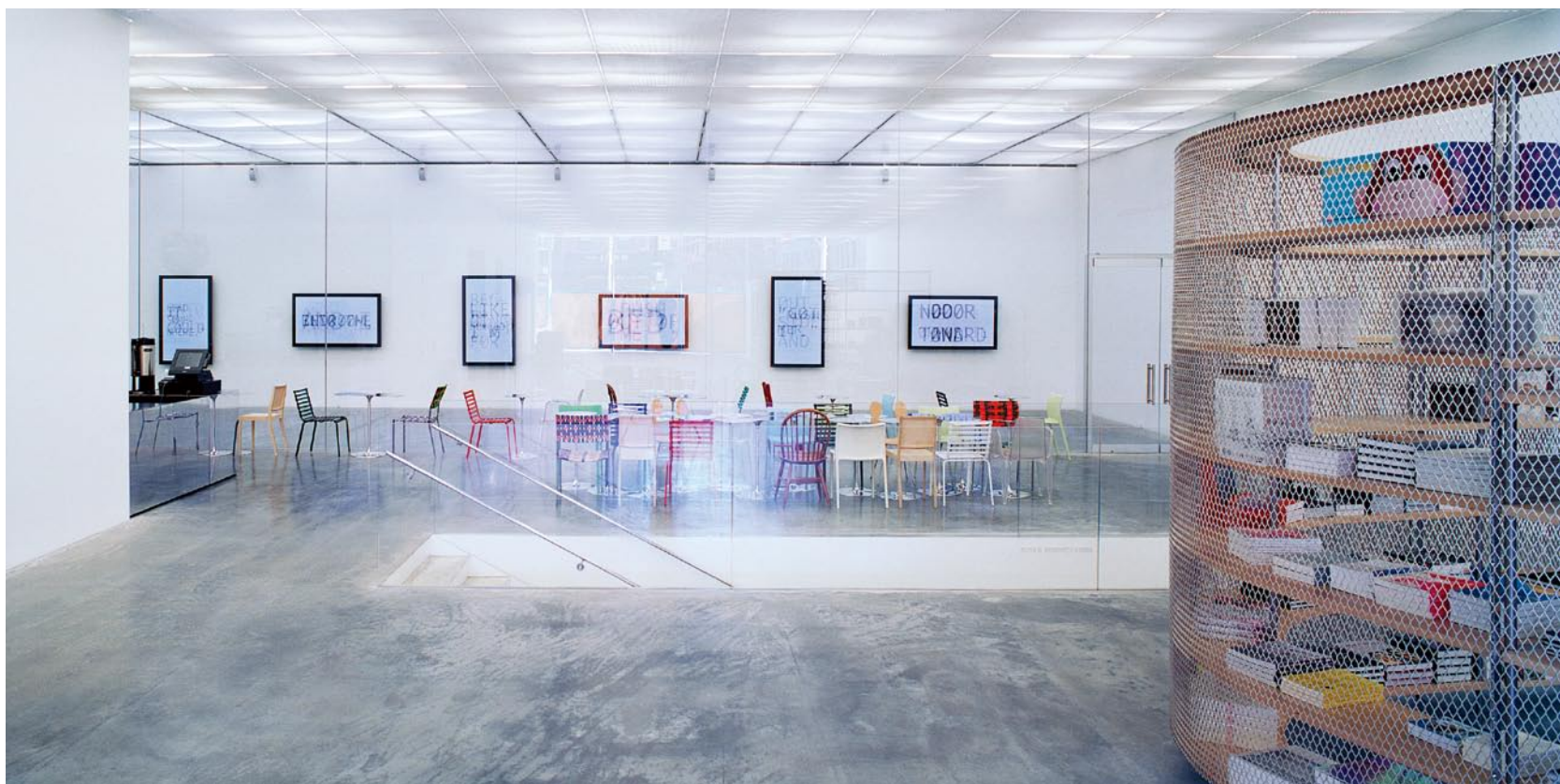
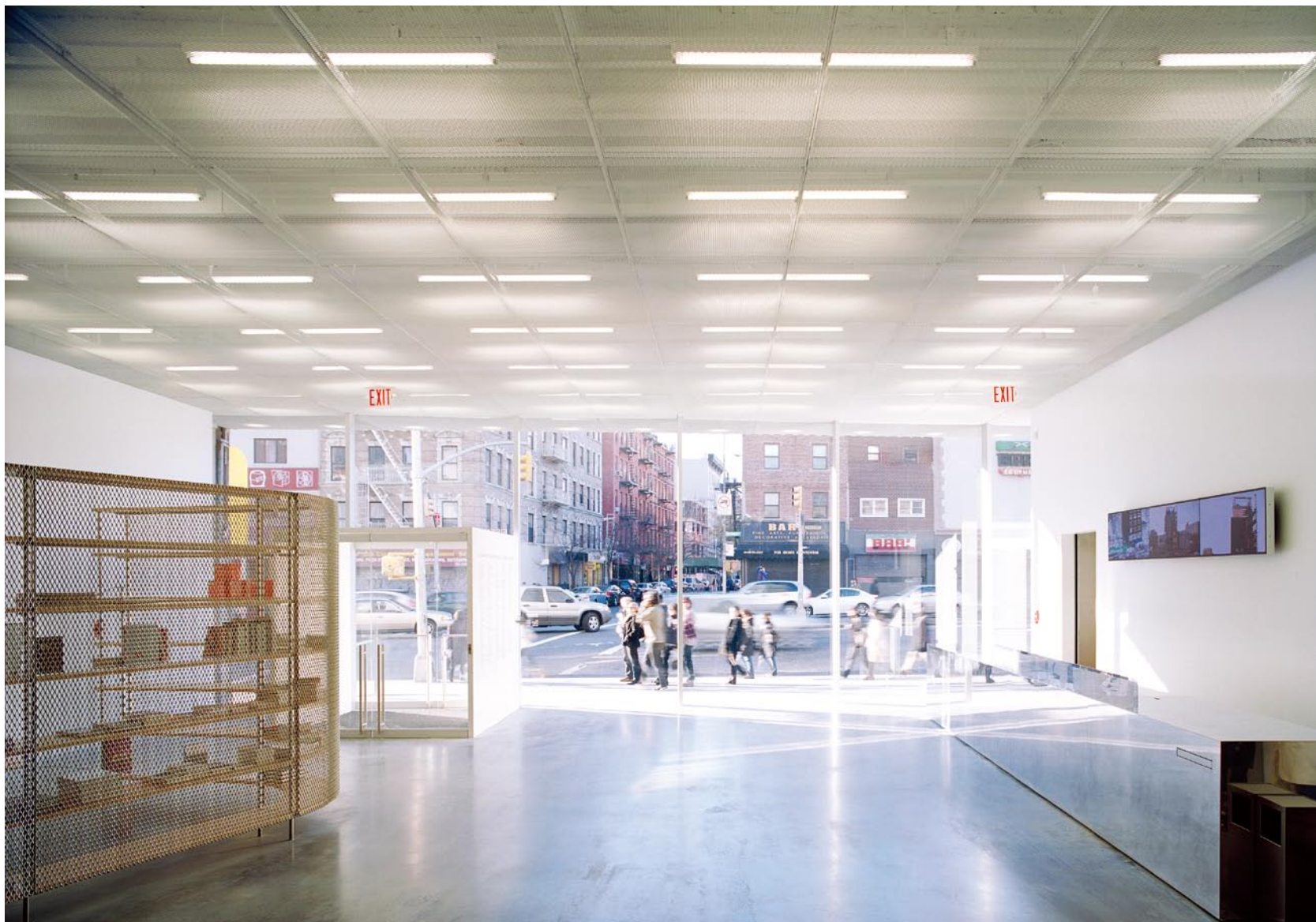
新当代艺术博物馆位于曼哈顿市中心，面对人口如此稠密的城市环境，堆垛形的美术馆很容易沦为一种“与世隔绝”的模块。因此，设计师在对项目所在地进行仔细研究之后，巧妙地将建筑与周边环境结合在一起，从而营造出一种饱满的感觉及体验上的丰富性。白色立方体组合的错位设计为天窗、阳台创造了充足空间，令空间更加通透、宽敞。室内中央区域与周围空间采用的照明设备和比例不尽相同，在华灯初上的夜晚，点点灯光从馆中各区域投射出来，与夜空中忽明忽灭的星光遥相呼应，相映成趣。新博物馆包括地上8层，地下两层空间，约占地5,574平方米。一楼设有大厅、咖啡厅、新博物馆商店和开放式走廊。馆内设有四个公共画廊——主画廊贯穿整个一楼至三楼的空间；无柱展厅则分别分布于空间的二层、三层与四层。每一个画廊中均采用了自然光线与人工照明设备相结合的照明手法。地下一楼分别设有可容纳182位观众的剧院、预演大厅、公共洗手间以及机械布置空间、剧院后台区以及储藏室。此外，地下室夹层中还设有工作间以及临时储藏室。五楼是教育中心；六楼是办公室；七楼是多用途空间，伴有户外阳台，站在34米高的东向及南向阳台之上，可将曼哈顿景观尽收眼底。















**Upper left** The simple lighting upgrades the space perfectly.

**Lower left** The colourful chairs turn to be active elements in the interior space.

**Right** The decoration of the interior wall has invigorated the space.

左上 简洁的灯光设计提升了空间。

左下 不同颜色的座椅成为空间中跳动的音符。

右图 内部墙面的装饰活跃了空间氛围。



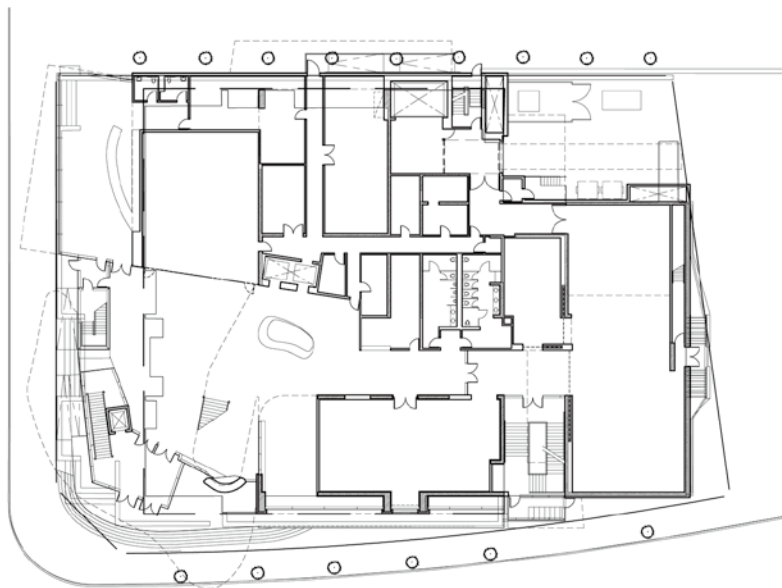




## 亚伯塔美术馆 Art Gallery of Alberta

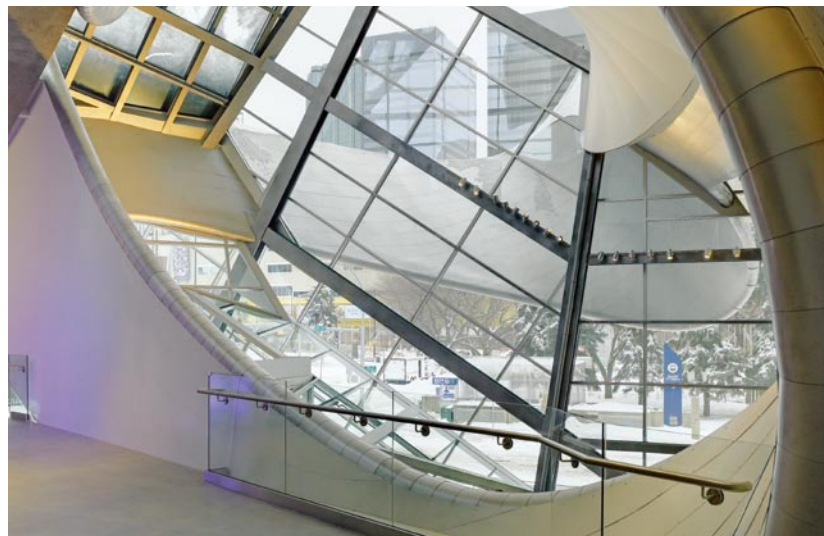
**Location:** Edmonton, Canada **Designer:** Randall Stout Architects, Inc. **Photographer:** Robert Lemermeyer **Completion date:** 2009 **Construction area:** 7,897 sqm

项目地点：加拿大，埃德蒙顿 设计师：兰德尔·斯托特建筑事务所 摄影师：哈维尔·卡耶哈氏 完成时间：2009年 建筑面积：7,897平方米



The new Art Gallery of Alberta is an engaging and inviting visual arts centre in downtown Edmonton, Alberta. Celebrating its prominent location on Sir Winston Churchill Square, the city's arts and government core, the building's architectural design formally and philosophically extends out into the community, welcoming visitors of all ages and backgrounds to experience contemporary art firsthand. Designed by Los Angeles-based Randall Stout Architects, the Gallery opened to the public in January 2010. Crafted of painted zinc, high performance glazing, and stainless steel, the building has a timeless appearance and extraordinary durability in the northern climate. Transparent glazing planes and reflective metal surfaces animate the building, exposing the activities within and engaging people and art at multiple levels on both the interior and exterior. Selected to reflect Edmonton's dramatic weather patterns and the extreme contrast of the long days of summer and the short days of winter, these materials create a dynamic quality that allow the building to transform along with its natural surroundings. The design reinvents the museum's public spaces through a continuous stainless steel surface that moves lithely through the museum's interior and exterior spaces. Wall and ceiling become one fluid surface which captures the spatial volume while guiding the public through entry points, wrapping event and gathering spaces, and leading on to the galleries. Galleries were conceived as more conventional spaces in order to maximize flexibility for curators and maintain the high level of environmental control necessary to house traveling exhibitions and the Gallery's collection. On the exterior, the galleries are expressed as simple stacked rectangular boxes, establishing a dialogue with the existing building mass as well as a heightened juxtaposition with the undulating surfaces of the public spaces. These two languages of mass and curvilinear form define an inviting rhythm of destination and path in a unique way-finding experience for visitors. The original museum building, a 1960s Brutalist-style concrete structure, was undersized and not taking full advantage of its high-profile location on the public square. The addition/renovation project has upgraded the previously below-standard galleries and art handling facilities and includes new celebratory public event areas including the entry lobby, great hall, multi-purpose theatre, café, museum store, Borealis Lounge, and outdoor sculpture terrace. Edmonton's underground light rail transportation system (LRT) and public pedway are accessible from the main entry lobby.

新亚伯达美术馆是一座迷人而活力四射的视觉艺术中心，位于加拿大亚伯达省埃德蒙顿市。因坐落于温斯顿·丘吉尔爵士广场——埃德蒙顿城艺术与行政核心，该建筑的设计在形态和理念上向广大居民进行延伸，真诚欢迎不同年龄和背景的参观者来此亲身感受当代艺术带来的心灵碰撞。建筑由洛杉矶兰德尔·斯托特建筑事务所提供设计，展厅于2010年1月向公众开放。锌板、玻璃和不锈钢网构成了亚伯塔美术馆独特的外观，引人注目的同时能够顺应北方气候特点。透明的玻璃嵌板和金属反射面使建筑在光线的照射下熠熠生辉，更好地促进建筑内外游客的互动。埃德蒙顿地区属典型的北方气候，夏季日照时间比冬季长，这些建筑材料的选用能够更好的使建筑随着季节和一日光景的变化而不断变化。一个连续的不锈钢界面贯穿博物馆内外空间，完美地界定出公共区间。流线型墙体与天花板令空间更富立体感，并为游客指明了通往馆内的入口方向。新画廊空间与其他空间相比，更为传统，空间灵活性较强，旨在为巡回展览和作品收藏提供良好的环境。从外观来看，一个个画廊仿佛是对堆叠起来的矩形盒子，与现有建筑群和公众空间的波浪状外观实现了空间的对话。质量和曲线这两种语言形式为参观者定义了一个迷人、浪漫的参观之旅。原博物馆采用的是风靡20世纪60年代的粗犷式混凝土结构，面积较小，而且未能与其所在的公共广场进行有效衔接。同时，原画廊空间和艺术操作设施经过升级之后，焕然一新。此外，新馆还增设了入口大厅、大厅、多功能阶梯讲堂、自助餐厅、博物馆商店、私人休息室和室外雕塑阳台等空间。从主入口大厅均能够到达埃德蒙顿的地下轻轨交通系统（轻轨）和公共步行桥。













**Left** The stainless steel ribbon acts as a way-finding device, directing visitors from public spaces to galleries via the grand stair.

**Right** The infusion of natural light into the Great Hall allows it to successfully perform as a public events space as well as an exhibit space.

左图 不锈钢条扮演了引导标示的角色，引领来自公共空间的参观者穿过开阔的阶梯到达美术馆。  
右图 沐浴在阳光下的大厅既可作为公共活动空间也可作为展览大厅。





# EDGAR DEGAS

Figures in Motion

### EDGAR DEGAS Figures in Motion

Edgar Degas (1834-1870) was a French Impressionist painter, sculptor, and photographer. He is best known for his depictions of dancers, jockeys, and other figures in motion. Degas was a pioneer in the use of sculpture in wax, and his work often captured the fleeting moments of everyday life. His art is characterized by its focus on movement and light, and his use of a variety of media, including oil, pastel, and sculpture.



Degas's work is a testament to his mastery of form and movement. His sculptures, in particular, are a testament to his ability to capture the essence of a moment in time. His art is a reflection of the Impressionist movement, which sought to capture the fleeting moments of everyday life. Degas's work is a testament to his mastery of form and movement, and his ability to capture the essence of a moment in time.

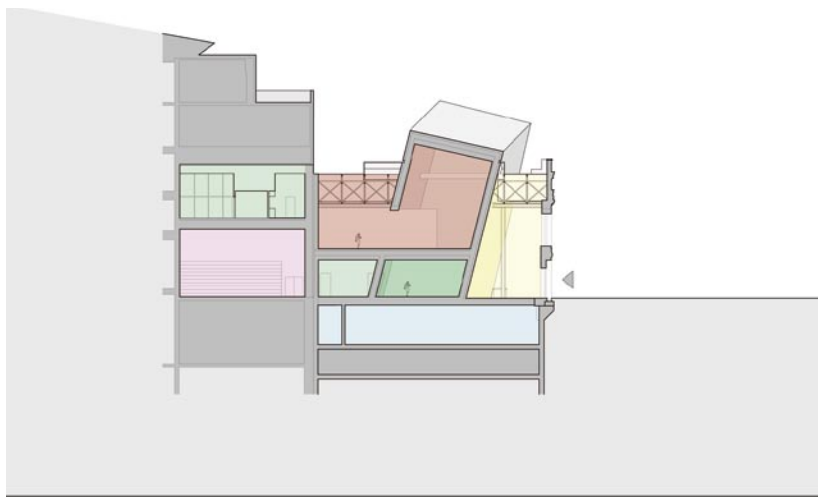




## 当代犹太博物馆 Contemporary Jewish Museum

**Location:** San Francisco, California, USA **Designer:** Studio Daniel Libeskind **Photographer:** Studio Daniel Libeskind **Completion date:** 2008 **Construction area:** 5,853 sqm **Award name:** 2007 American Architect Award.

项目地点：美国，加州 旧金山 设计师：丹尼尔·李伯斯金工作室 摄影师：丹尼尔·李伯斯金工作室 完成时间：2008年 建筑面积 5,853平方米 奖项名称：2007年美国建筑师大奖。



With the opening of its new building in June 2008, the Contemporary Jewish Museum (CJM) ushered in a new chapter in its 20-plus year history of engaging audiences and artists in exploring contemporary perspectives on Jewish culture, history, art and ideas. The new facility is a lively centre where people of all ages and backgrounds can gather to appreciate art, share diverse perspectives, and engage in hands-on activities. Inspired by the Hebrew phrase “I’chaim” (to life); the building is a physical embodiment of the CJM’s mission to bring together tradition and innovation in an exploration of the relevance of Jewish values and traditions in the 21st century.

The new 5,853-square-metre facility, located on Mission Street between 3rd and 4th Streets in downtown San Francisco, will enable the museum to present an expanded array of engaging programming including art exhibitions, live music, film screenings, lectures and discussions, and educational activities for audiences of all ages and backgrounds.

The design of the Contemporary Jewish Museum (CJM) in San Francisco provides a space for exhibitions, a place for activities and a symbol dedicated to the revitalisation of Jewish life in San Francisco and beyond. Such a building, rooted in the Jewish imagination, and opening itself to the diverse contemporary currents of life, will be a fundamental contribution to the Yerba Buena renaissance.

The challenge, significance and potential of this site and the programme of the CJM are themselves part of the cultural process symbolising the foundation of a new and innovative Jewish institution in San Francisco—an institution which will deal with continuity and identity. This relation is revealed by the struggle to make space in this delicate location.

The atmosphere of the old power station is carefully retained, while at the same time providing wholly new programme and circulation spaces for the CJM. The visitor is made aware of the old parameters of the power station, the walls where batteries and equipment were once lodged, the skylights and the structure. In contrast and complement to this experience of history, the visitor will also experience the reconfigured spatial form of the new extension. History does not come to an end but opens to the future; history is a dynamic ground.

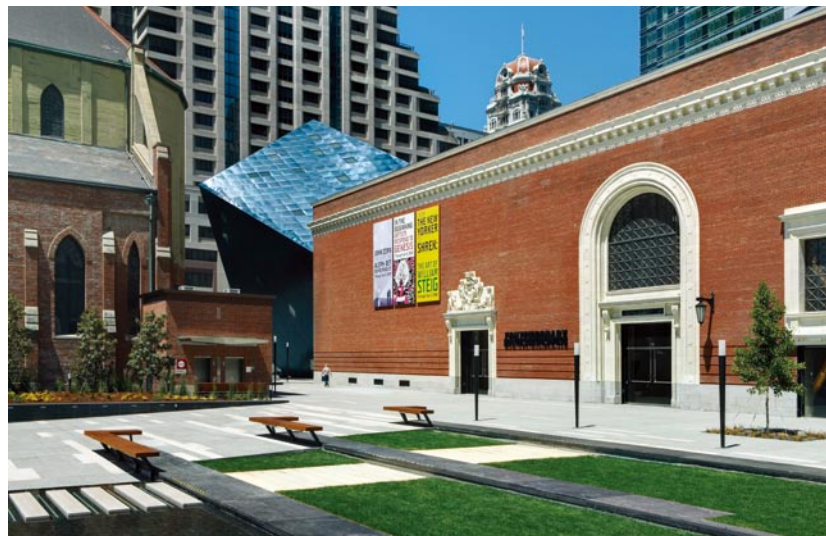
2008年6月，当代犹太博物馆正式对外开放，象征着20多年来人们利用当代视角对犹太文化、历史、艺术和思想进行解读展开了一个新的篇章。新博物馆将成为一个活力四射的活动中心，欢迎不同年龄和背景的参观者聚集于此，一同欣赏艺术，分享不同观点，并进行实践活动。建筑的设计灵感源自希伯来文“哈伊姆”一词，有“生命”之意，其以建筑实体的形式向人们彰显了该博物馆作为弘扬犹太人价值观和21世纪下的传统创新的载体所担负的重任。

这座5,853平方米的新建筑位于旧金山市内第三、第四大街之间的使命大街上，它的建成使博物馆有能力开展一系列的扩展活动，包括艺术展览、现场音乐会、电影放映、演讲和辩论会，以及为各个年龄段和不同背景的人们开展的教育活动。

旧金山当代犹太博物馆的设计方案包括展览区、活动区以及一个用于重现旧金山及其他地区犹太生活的区域。这座建筑植根于犹太式的幻想，同时顺应现代多变的生活趋势，它对于耶尔瓦·布埃纳的文化复兴将会起到基础性的贡献作用。

这一选址的挑战、意义和潜力以及博物馆这一项目本身都象征着一个新的、创新性的犹太协会在旧金山的建立，这一协会的宗旨在于实现犹太民族的连续性和统一性。这一联系也体现在它为选址在这个微妙的地点而做的努力上面。

设计师将原电站的特有环境精心保留下来的同时，为博物馆打造了崭新的布局和流通空间。墙体上嵌入的电池与装备时刻向参观者展示发电站的昔日风采。与丰富的历史体验相比，新扩建的空间部分将带领参观者进入别样的参观之旅，完美彰显“历史是动态的，不会被尘封”的设计理念。













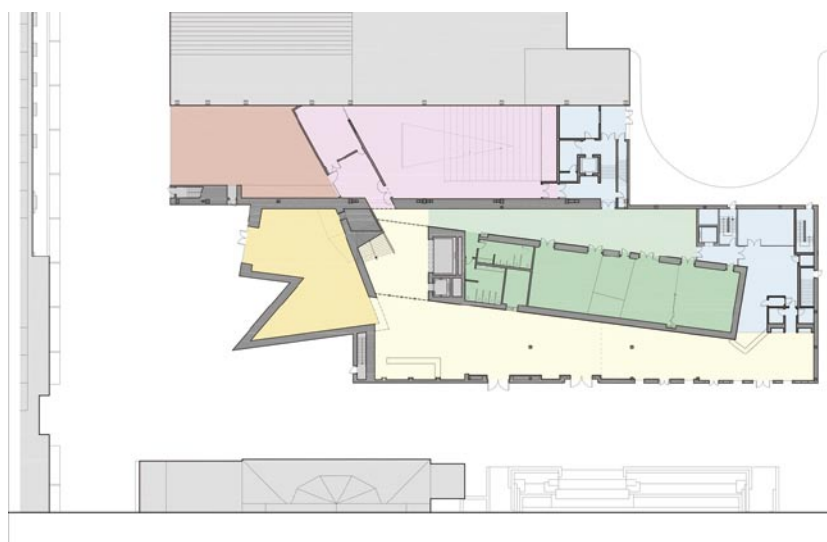


**Left** The unique shape of the architecture.

**Right** The aerial view of the museum.

左图 独特的建筑造型。

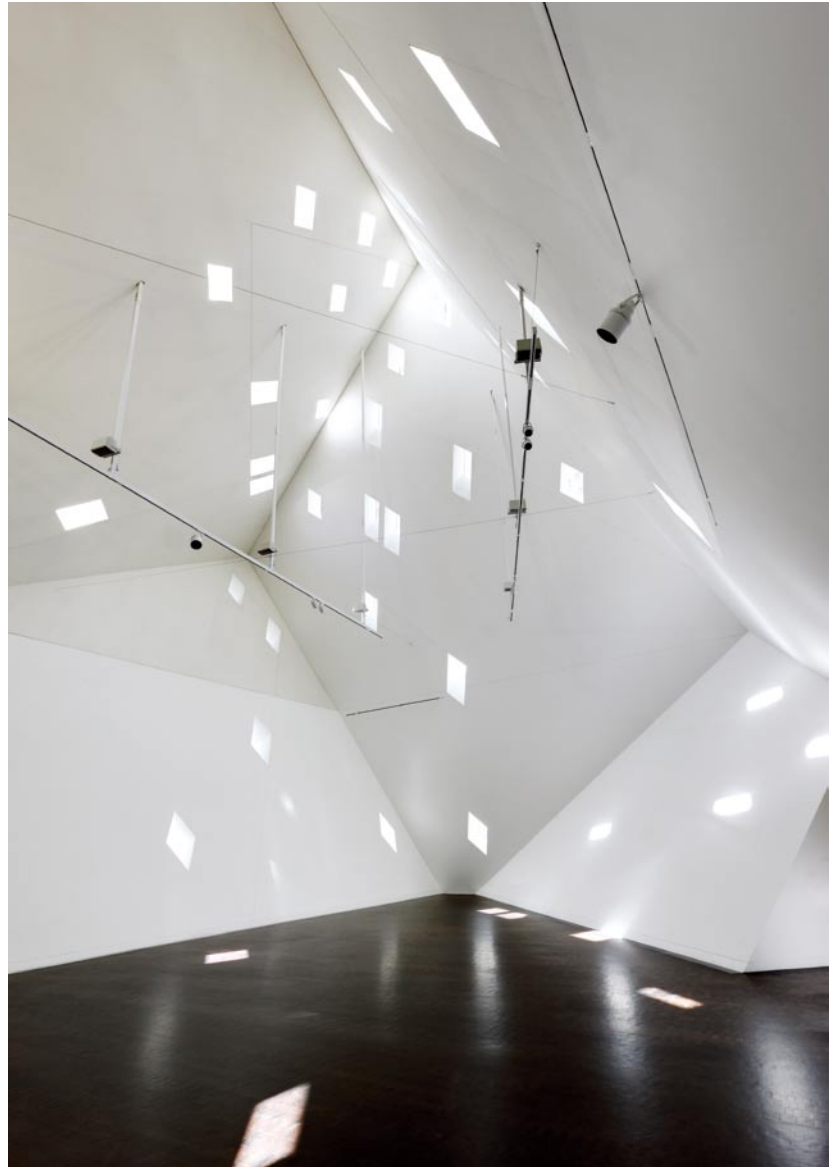
右图 城市环境中的博物馆鸟瞰图。

















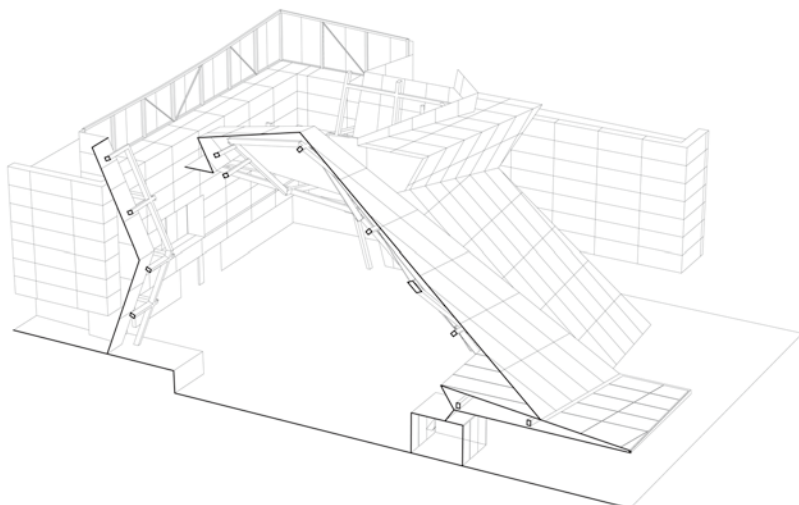




## 阿克伦艺术博物馆 Akron Art Museum

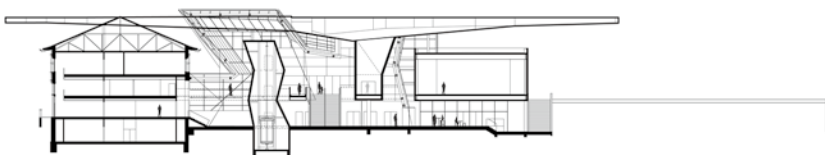
**Location:** Ohio, USA **Designer:** COOP HIMMELB(L)AU **Photographer:** Roland Halbe **Completion date:** 2007 **Construction area:** 8,370 sqm **Award name:** RIBA International Award 2008; American Architecture Award 2005.

项目地点：美国，俄亥俄州 设计师：Coop Himmelb(l)au建筑事务所 摄影师：罗兰·哈尔伯 完成时间：2007年 建筑面积：8,370 平方米 奖项名称：2008年英国皇家建筑师学会国际奖；2005年美国建筑奖。



The building is broken up into three parts: the Crystal, the Gallery Box, and the Roof Cloud. The Crystal serves as the main entry and operates as an orientation and connection space serving both the new and old buildings. It is a grand, flexible space that can also be used for banquets, arts festivals, and events hosted by outside organisations. The traditional idea of a banquet hall as an enclosed isolated event space dissolves away into a visible, public experience. The energy necessary for lighting, heating and cooling the Crystal is minimised by strategic building massing and extensive day lighting. The mass and location of the Gallery Box and High Roof protect the southern oriented Crystal glazing from direct sunlight. At the same time the reflectivity of the façade material raises natural light levels in the Crystal and reduces the need to power artificial light sources. The interior of the Gallery Box is an expansive space which has very few columns and is therefore extremely flexible for varying exhibition requirements. A large freight elevator brings oversized works to and from the storage areas and serves as a link between the loading dock and Gallery Box. Natural light is eliminated in the galleries so that it can be strictly controlled and damage from sunlight can be eliminated. The floors of the Gallery Box and Crystal are composed of poured in place concrete slabs with water filled tubes that supply heating and cooling by changing temperature state of the massive floor slab. This radiant floor system is more efficient than simple forced air systems because it uses the mass of the concrete as a storage device which delivers a stable continuous source of heating and cooling. Forced air systems are much less efficient than radiant systems because of the extra work required by the system when occupancy loads suddenly change and create a far higher burden of use of non-renewable resources. The Roof Cloud, which hovers above the building, creates a blurred envelope for the museum because of its sheer mass and materiality. It encloses interior space, provides shade for exterior spaces, and operates as a horizontal landmark in the city.

阿克伦艺术博物馆由水晶空间、艺廊空间和云顶三部分组成。水晶空间作为整座博物馆的凝聚点，巧妙地将新老建筑自然衔接在一起。空间弹性大，可作为筹款餐会、艺术节或出借给一般企业举办活动的场所，原有单一、独立的传统宴会厅在此转化成公共空间。为满足照明、供热和制冷所需的能源需求，水晶空间被进行了最优化处理，确保空间功能性的同时，遵循简约、小巧的设计理念。艺廊空间和云顶空间为水晶空间的南端提供有效保护，避免其遭受强光直射。同时，立面材料的反射效果为水晶空间的内部提供了充足的光线，从而减少其对人工光源的需求。艺廊空间内部是一个跨度非常大的完整空间，可依照不同展览的需求而进行调整。大型艺术品进入外面仓库大门之后，利用大型货梯输送到各个区间。该空间内为保护展品无法提供自然采光。艺廊空间与水晶空间的楼板均大量采用了混凝土板结构，内设水管，通过对楼板进行温度调节以实现内部空间的冬暖夏凉。这个独特的楼板系统由于运用了大量的混凝土作为能量存储设备，与传统的空调制冷系统相比更为有效，能够稳定的、持续的为空间提供温度调节；而传统的空调系统由于负载系统的突然变化容易对不可再生资源的利用产生极高的负担。云顶盘旋在该建筑物的上方，为该博物馆增添了一层朦胧的外壳，其覆盖了整个室内空间并在夏日为该馆的室外空间提供遮阳，并为阿克伦市打造出另一处崭新地标。















**Upper left** The whole building overflows with a full sense of modernity and art.

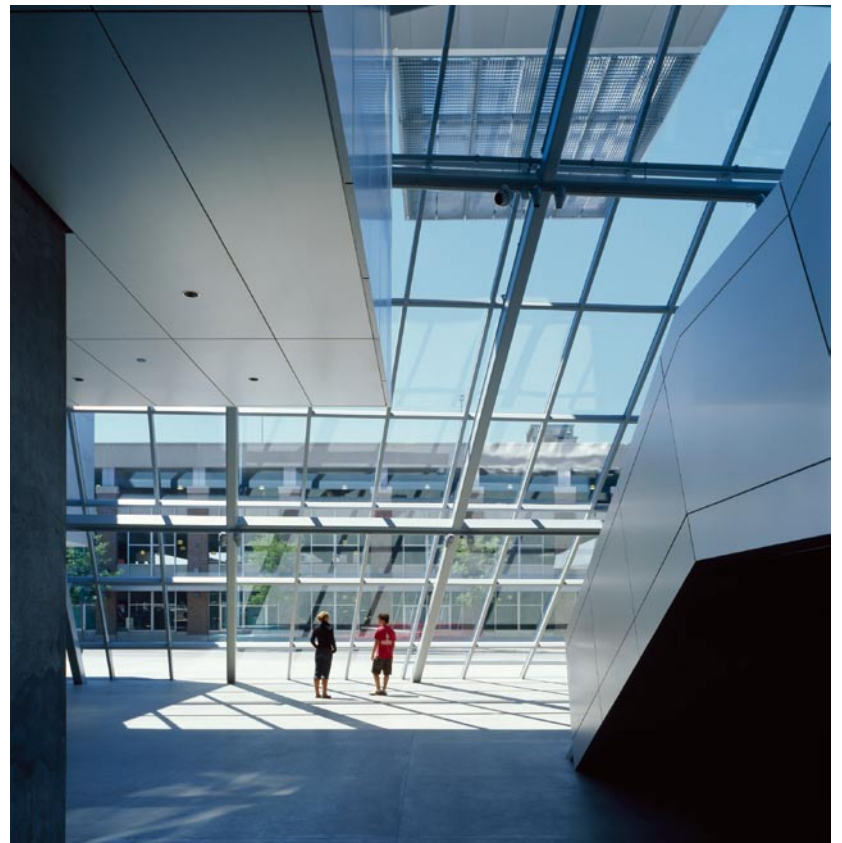
**Lower left** The unique shape.

**Upper right, Lower right** The transparent glass has perfectly blurred the boundary between the indoor space and outdoor space.

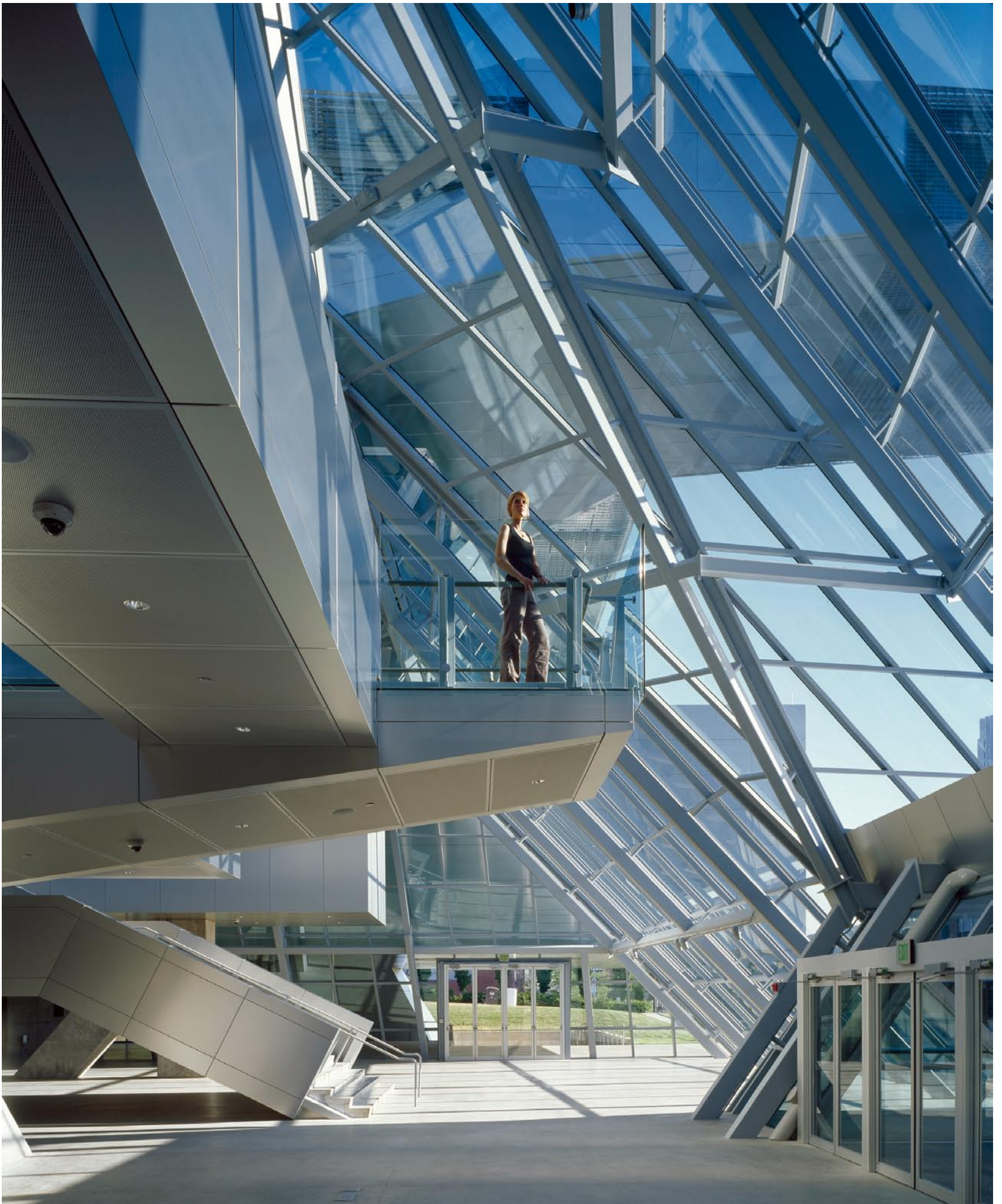
左上 整幢建筑充满了十足的现代感和艺术气息。

左下 独特的造型。

右上、右下 透明的玻璃设计将室内空间和室外景观合为一体。











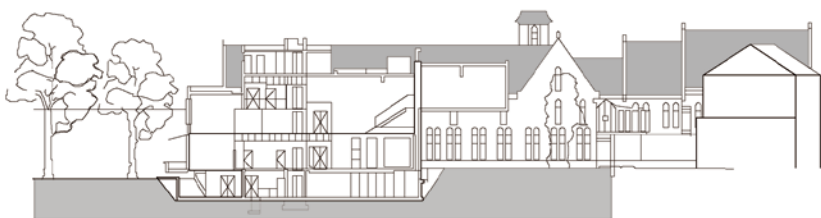


## 沙勒罗伊摄影博物馆新馆

## New Wing of the Charleroi Museum of Photography

**Location:** Mont-sur-Marchienne, Belgium **Designer:** L'Escaut Architectures/Olivier Bastin, Eloisa Astudillo, Nele Stragier, Florence Hoffmann **Photographer:** Gilbert Fastenaekens **Completion date:** 2008 **Construction area:** 2,175 sqm **Award name:** 2009 Mies van der Rohe Awards: Nominated; 2009 Belgian Building Awards: Heritage Award; 2008 Hainaut Architecture Awards: Special Cultural Award.

项目地点: 比利时 蒙特-马尔切安 设计师: L'Escaut建筑事务所/奥利维尔·巴斯汀, 艾洛伊莎·阿斯图迪洛, 纳里·斯扎吉, 弗洛伦撒·霍夫曼 摄影师: 吉尔伯特·法斯特纳肯 完成时间: 2008年 建筑面积: 2,175 平方米 奖项名称: 2009年密斯·凡德罗提名奖; 2009年比利时建筑奖-遗产建筑奖; 2008年艾诺建筑奖-文化特别奖。



The new wing of the Photography Museum in Charleroi is located in the old orchard of the former Carmelite convent.

The architects and the museum director defined the programme, guided by the formula  $1+1=1$ : both buildings serve as one museum, the new one becoming the interface between the convent and its park. During the programming phase, the needed new functions were distributed between the two buildings. Like a game of dominoes, as rooms in the convent were stripped of their functions, new ones took their place. The old building now shows the collection in chronological order, while the new wing uses each room to showcase a theme with photographs from the past thirty years. One of the main objectives of the project was to open the park to the visitors and the public. The convent is of a centripetal nature, with circulation and exhibition spaces organised by the cloister. The new wing works quite differently, by subverting the borders between inside and outside spaces, orchestrating a physical and visual promenade. Light-wooden framed bay-windows incite glances at the park and the neighbourhood creating a constant interaction, and questioning photography by the juxtaposition of these "real frames".

The implantation of the new wing within a traditional block of houses appeared as a unique opportunity to make of the park a public space and enhance the public institutions around it: a public school and a sports complex. Supported by the international standing of the museum, the opening of the park prompts an urban transformation process based on social and cultural dynamics.

The architectural configuration of the new building demanded a light structure with no long-term heavy shoring. The choice was a massive timber structure whose walls would work as concrete walls. These panels are generally used vertically, juxtaposed to form a wall; but in this case they were used horizontally, piled up to achieve a very tall beam that would support the 12 m cantilever.

Contrasting with the dark bricks of the carmelite convent, the new wing is covered with a luminous skin. Photographic in its own right, the work questions the meaning of photography as well as people's perceptions.

沙勒罗伊摄影博物馆的新侧楼建在原加尔默罗修道院的果园里。

项目始终以 $1+1=1$ 的原则为指导, 即: 两个建筑构成同一整体, 新建筑成为修道院及其花园之间的接合点。在方案阶段, 设计师就提出了新的功能需要。就像多米诺骨牌, 随着修道院空间与功能的分离, 新馆取而代之, 现在, 旧馆按照时间顺序展示藏品的同时, 新馆也开放全部空间做过去30年的图片展。该项目的核心设计目标是将公园对游客和公众进行开放。修道院处于空间的核心地带, 将流通的回廊与展览空间进行自然衔接。侧楼扮演的角色则与其明显不同, 旨在颠覆内外空间之间的边界, 打造实体和视觉长廊。轻型木框架窗户将游客的目光吸引至公园之中, 并与其周围的景观及建筑形成一个延续性互动, 并列式排列, 塑造亦真亦幻的视觉效果。

侧楼的创建使公园转变成一个公共空间, 并改善了其周边公共机构——一所公立学校和体育场与该建筑之间的协同作用。受该博物馆国际地位的支持, 以社会和文化动态为基础的公园开放, 立刻掀起了一场城市转型热潮。

新建筑的外观要求使用较轻的结构和临时重型城中结构, 最后选择了木材结构来代替墙体。这些木条大多垂直布置, 并排构成墙体, 只有用来支撑12米高的悬臂时才水平放置。同卡默立特修道院的黑色砖石形成鲜明对比的是, 新馆的表面覆盖着发光的建筑材料。作为一个摄影博物馆, 这所建筑颠覆了摄影的传统概念和人们的感知习惯。













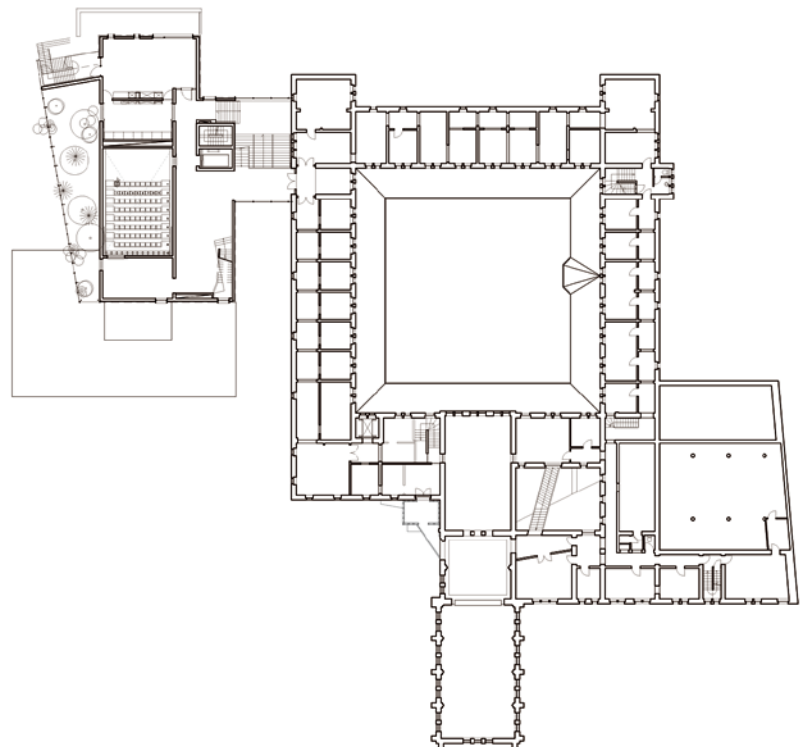


**Upper left** The surface is covered by glowing building materials.

**Lower left** The appearance of the building uses the block of wood to replace the wall.

**Right** The whole building is imposing and delicate.

左上 新馆的表面覆盖着发光的建筑材料。  
左下 建筑的外观选择了木材结构来代替墙体。  
右图 整幢建筑宏伟而精美。







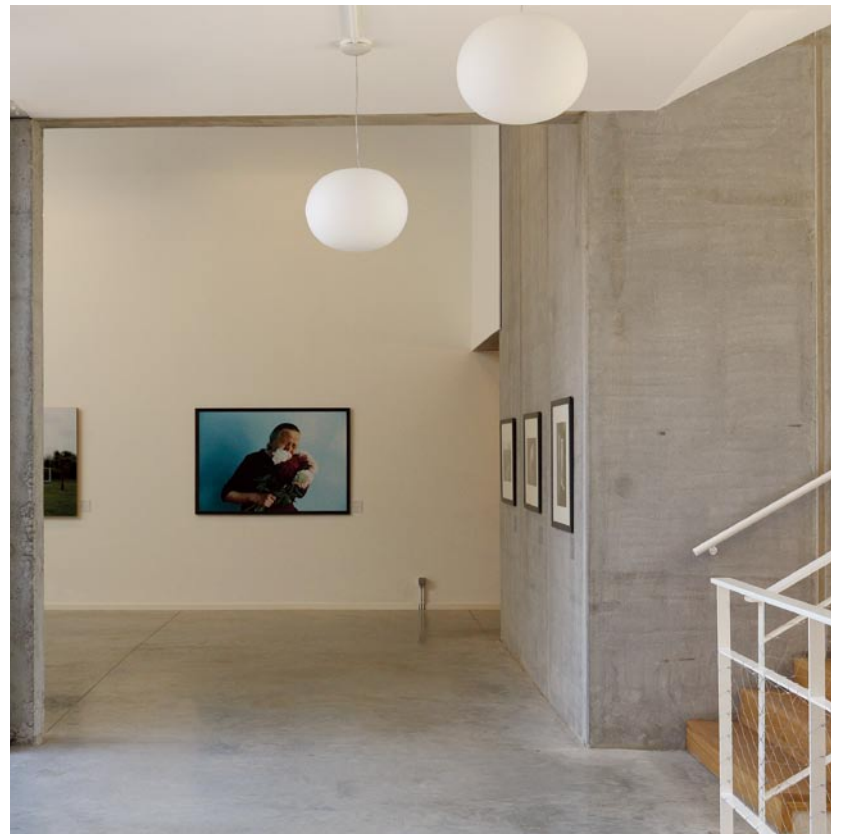




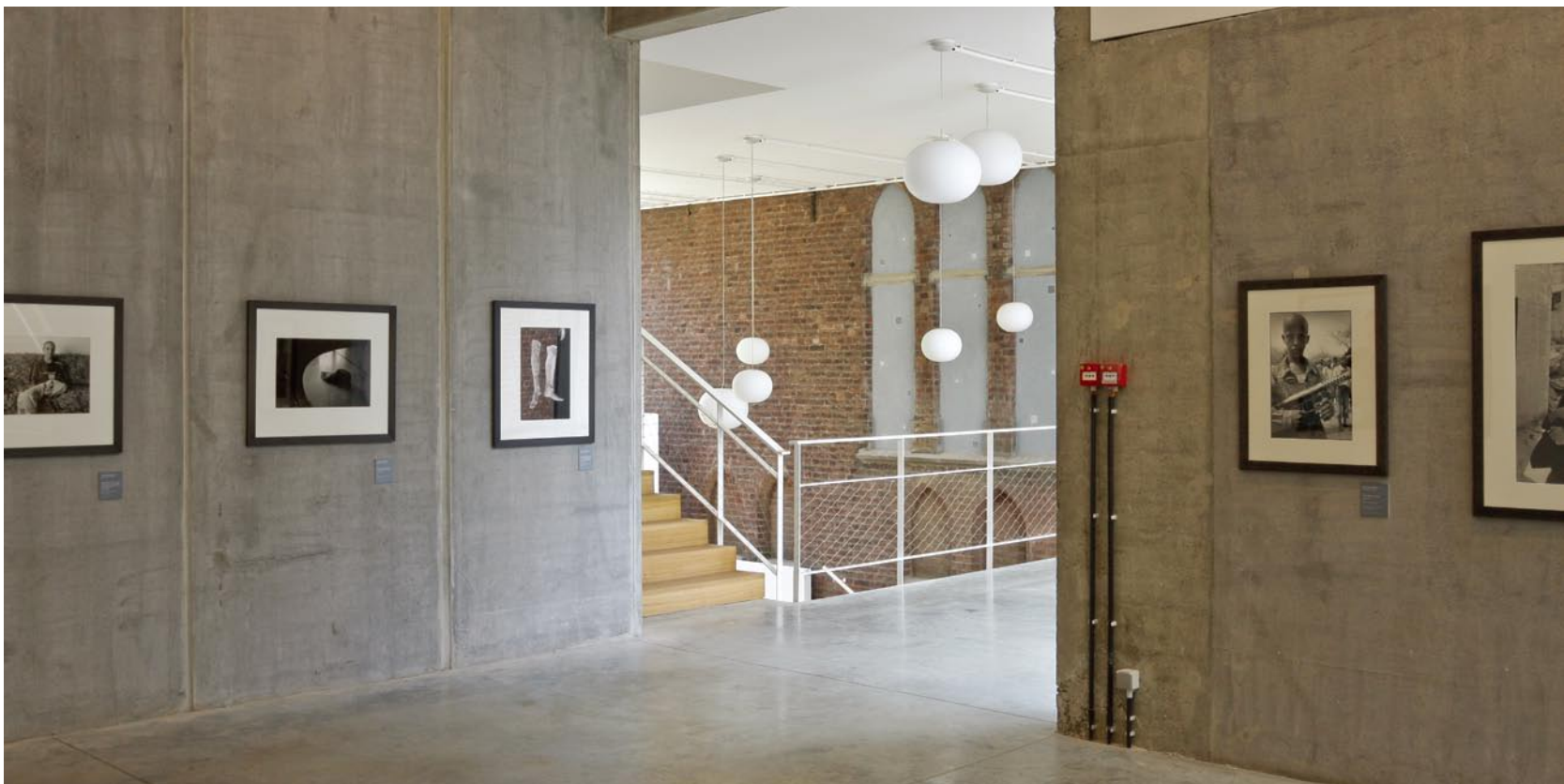
















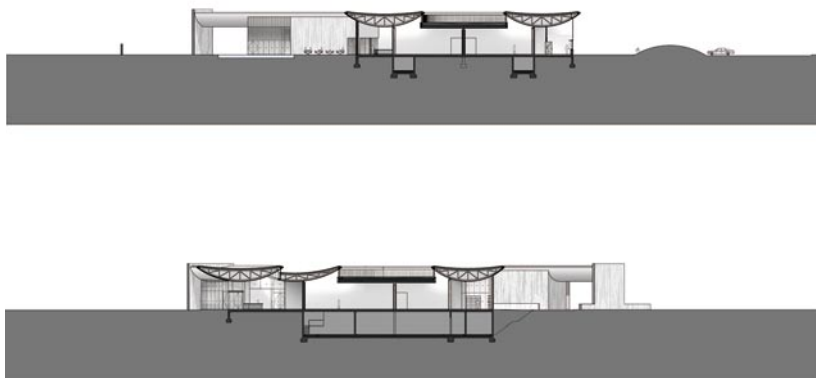


海宁艺术中心

# Herning Museum of Contemporary Art

**Location:** Herning, Denmark **Designer:** Steven Holl Architects **Photographer:** Susan Wides, Steen Gyldendal, Thomas Mayer, Thomas Moelvig **Completion date:** 2009 **Construction area:** 5,600 sqm **Award name:** RIBA International Award 2010, UK, 2010, International Architecture Award; USA/Ireland, 2010.

项目地点：丹麦，海宁 设计师：史蒂芬·霍尔建筑事务所 摄影师：苏珊·威兹，斯蒂恩·格莱德尔，托马斯·迈耶，托马斯·摩尔威格 完成时间：2009年 建筑面积：5,600平方米 奖项名称：2010年英国皇家建筑师协会建筑大奖；2010年美国/爱尔兰国际建筑奖。



The Herning Centre of the Arts unites three distinct cultural institutions: the Herning Museum of Contemporary Art, the MidWest Ensemble and the Socle du Monde. The new centre is intended to be an innovative forum combining visual art and music. The museum's design fuses landscape and architecture in a one-level building that will include permanent and temporary exhibition galleries, a 150-seat auditorium, music rehearsal rooms, a restaurant, a media library, and administrative offices. Herning's prominent relationship with textiles and the Museum's large collection of original works by Piero Manzoni (in total 46 works) form the inspiration for the concept design. The museum is sited near Herning's original Angli shirt factory, and the shirt collar-shaped plan of its 1960s building has inspired the shape of the new museum building. Viewed from above, the roof geometry resembles a collection shirt sleeves laid over the gallery spaces: the curved roofs bring balanced natural lights to the galleries. The loose edges of the plan offer spaces for the café, auditorium, lobby, and offices. The exhibition spaces can be easily closed, while all peripheral spaces remain open for after-hours use. Truck tarps were inserted into the white concrete formwork to yield a fabric texture to the building's exterior walls. Gallery spaces are orthogonal and finely proportioned for art, while overhead curved roof sections transport natural light into the spaces. The galleries' perimeter walls are load bearing elements, emphasizing these as "treasure boxes" in the museum. Internal gallery walls of lightweight construction are movable, providing flexibility in anticipation of changing exhibitions. Floors of integral colour charcoal concrete unify the ground plane into a continuous patina with a wax finish. The surrounding landscape is partially shaped in the reverse-curve of the geometry of the roof. In transforming the flat field, a new 40,000 sq bermed landscape of grass mounds and pools conceals parking and service areas, while drawing focus onto reflecting pools positioned in the south sun.

海宁艺术中心由三个截然不同的文化机构构成，包括海宁艺术博物馆、中西部服装部、Socle du Monde 部。新艺术中心旨在实现视觉艺术和音乐的完美结合。这个单层景观式建筑内设有永久性画廊和临时性画廊、一个有150个座位的会议厅、音乐排练室、餐厅、媒体图书馆、管理办公室。海宁市发达的纺织业以及馆内收藏的艺术家皮埃罗·曼佐尼的大量作品（共46部作品）为该馆的设计提供了创作灵感。馆址的对面是一家衬衣加工厂，这个建于20世纪60年代的建筑物，被设计成一个衬衣领口的形状，海宁艺术中心同样巧妙地以“织物”为主题，俯瞰该建筑，犹如衬衣的衣袖，匠心独运。弧形天花板有利于平衡自然光线对展馆的照射。灵活的建筑两端为自助餐厅、礼堂、大厅、办公区提供了一定空间，在闭馆之后，正常运营。卡车防水布作为一种独特的设计元素被加入到白色混凝土模板之中，为建筑的外墙面营造出别具一格的“织物纹理”。展厅空间成直角形，布局合理、精致，确保将每一件艺术品的独特属性完美展现。弧形屋顶剖面有效地将室外自然光线引入室内。画廊围墙上承载的设计元素，体现了博物馆中藏品的无上价值。内部画廊墙壁设计灵活，可根据展览活动的需要进行调整。经过打蜡的彩色混凝土地板将一楼空间有机结合起来。部分周边景观由博物馆屋顶图形的反曲线塑造而成。为了改变平坦的场地，3,716平方米的狭长的景观草堤和水池完美遮蔽了停车区和服务区，将人们的注意力吸引到与南侧太阳相呼应的倒影水池之上。















**Upper left** Dialogue between the architecture and the environment.  
Details of building's façade.

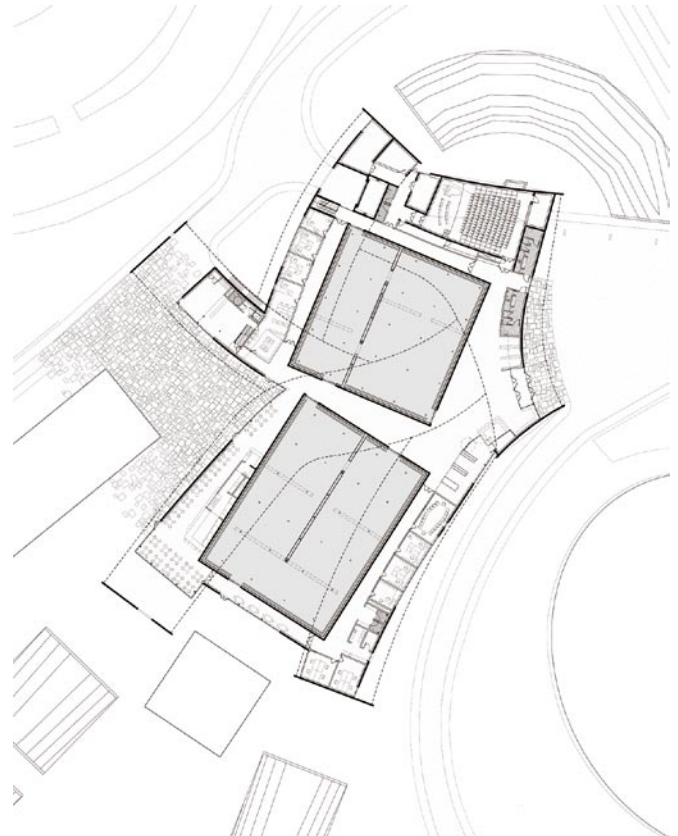
**Lower left** The museum against the blue sky and lawn gives a sense of tranquility and elegance.

**Right** The white colour as the base colour could highlight the architecture among the landscape.

左上 建筑与环境的对话。  
建筑外立面细节。

左下 蓝天、草地映衬下的博物馆宁静、素雅。

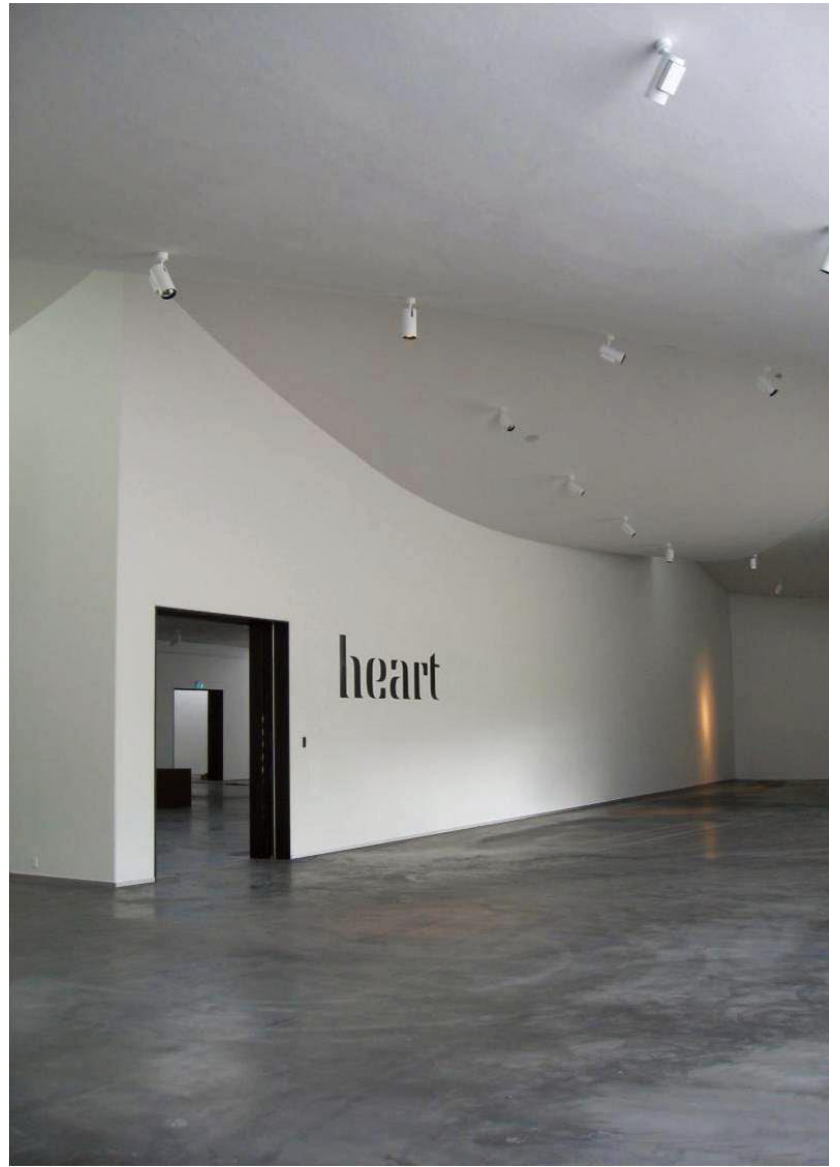
右图 以白色为主体，加强建筑物在景观中的表现力。









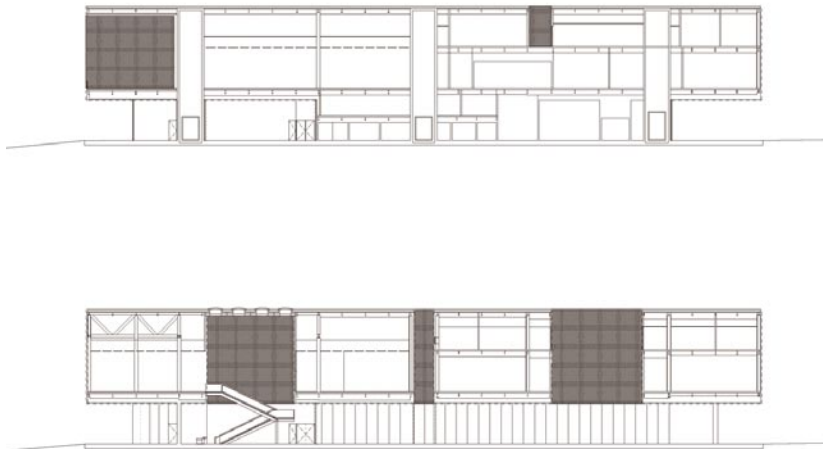




## 坦帕艺术博物馆 Tampa Museum of Art

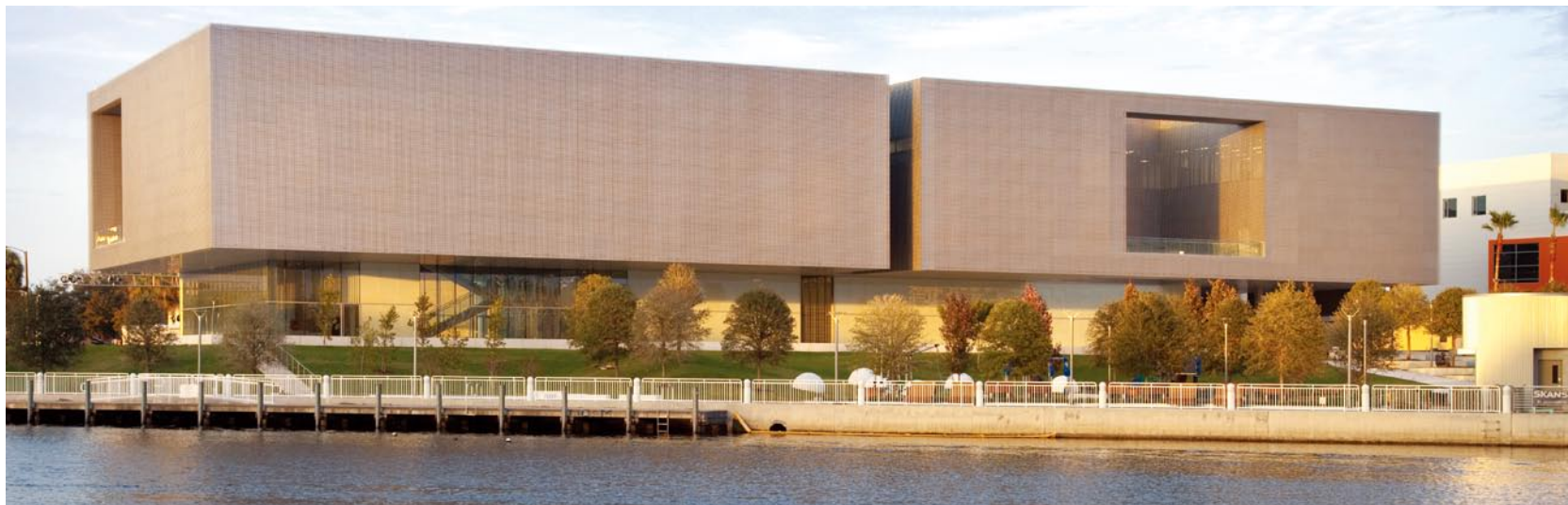
**Location:** Florida, USA **Designer:** Stanley Saitowitz / Natoma Architects Inc. **Photographer:** Richard Barnes **Completion date:** 2010 **Construction area:** 6,131 sqm

项目地点：美国，佛罗里达州 设计师：Stanley Saitowitz / Natoma Architects Inc. 建筑设计公司 摄影师：理查德·巴恩斯 完成时间：2010年 建筑面积：6,131平方米



The new Tampa Museum is like a beautiful jewel box whose sole purpose is to be filled with art. A glass pedestal supports the “jewel box” of art above. The building floats in the park, embracing it with its overhanging shelter and reflective walls. It is a hovering abstraction, gliding above the ground. The building is not only in the landscape, but is the landscape, reflecting the greenery, shimmering like the water, flickering like clouds. It blurs and unifies, making the museum a park, the park a museum. The long building is sliced in the centre. This cut divides the programmes in two, the one public and open, the other support and closed. Each of the two sections is organised around a court, one the lobby, the other a courtyard surrounded by the offices and curatorial areas. The 40’ cantilever provides a huge public porch for the city, raising all the art programmes above the flood plane. The walk along this porch, flanked by the park, focused on the river, leads to the lobby. Off the lobby is a long glass room that houses the café and bookstore in a storefront along the riverwalk. The designers have built the most expansive and generous field of galleries as instruments to enable, through curation, a world to expose art. They are arranged in a circuit, surrounding the vertical courtyard void. The galleries are blank, walls, floor and ceiling all shades of white, silent like the unifying presence of snow. The floors are ground white concrete with a saw cut grid to echo the illuminated white fabric ceiling above. Linear gaps in the ceiling conceal sprinklers, air distribution and lighting. The second segment, around the open court, contains all the support for the museum. Offices surround the court on three sides. A bridge on the lower level is a secondary crossing from preparation to storage, a place for museum staff to be outside. The image of the museum results from the nature of its surface — it does not symbolise or describe. It disengages through neutral form, providing a kind of pit stop in the attempt to represent. It is a moment to savour things in themselves. By day the surfaces appear to vary almost, but never quite. They are smudged and stammering, with moray like images of clouds or water or vegetation, a shimmering mirage of reflections.

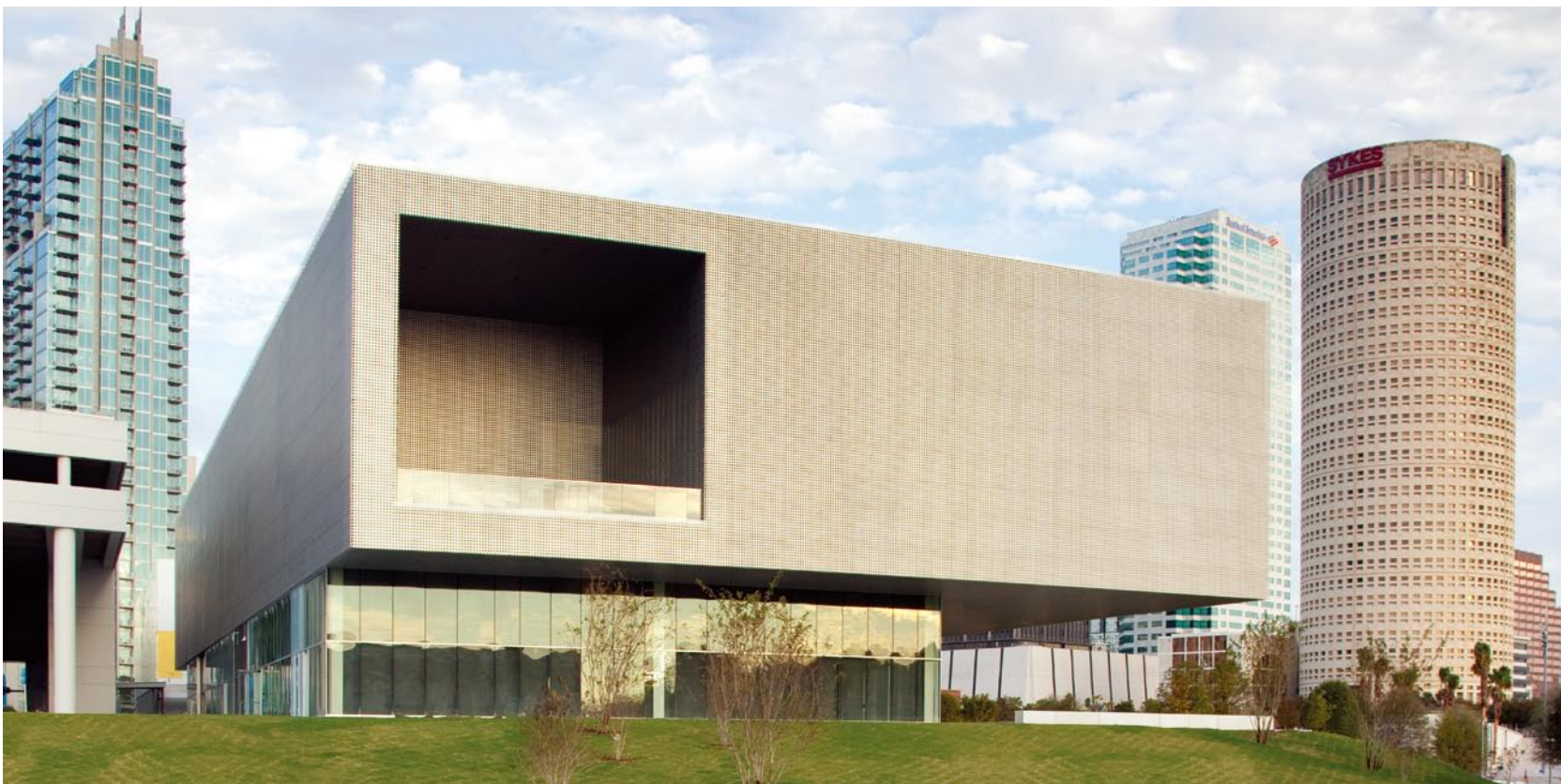
新建的坦帕艺术博物馆犹如一座“珠宝盒”，新颖独特的外观下，盛满了艺术佳作。“珠宝盒”盘旋于玻璃基座之上，悬垂式结构为下方的空间提供阴凉，独具匠心的反射性墙壁在阳光的照射下令建筑更加美轮美奂。同时，建筑与周围园区巧妙融合，形成美妙的公园式博物馆。建筑内分成公共空间与封闭空间两个部分，公共空间内设有大厅，封闭空间内设有办公区和管理区。12米高的悬臂打造了宽大的公共游廊。游廊与公园两侧的甬道及建筑内的大厅相通。一个狭长的玻璃空间位于大厅附近，内设咖啡馆和书店。这里，设计师为藏品打造了一个十分开阔、完美的陈列空间。藏品呈环形陈列，以垂直庭院为中心进行环列式排列。纯白色墙壁、地板和天花板为画廊空间营造出纯粹、洁净、宁谧之感。白色水泥地面伴有锯齿切割网格图案设计与其上方的白色天花板遥相呼应，相映成趣。天花板内部凹口将洒水装置、空调系统和照明设施进行了适度隐藏。第二部分空间围绕开放式球场进行布局，囊括了博物馆的所有支撑体系。三面办公空间将球场紧紧环绕。底层的天桥将该空间与储藏室进行衔接，员工穿过储藏室可直达户外。该建筑的造型设计源自对博物馆本质的参考。博物馆，作为一个时间展现的实体，既无象征之意也无描述倾向，仅以中立的形式，呈现某一历史时刻下的特殊形态。阳光下的外观变幻多姿、异彩纷呈，忽如云彩，忽如流水，犹如一幅美轮美奂的海市蜃楼图。



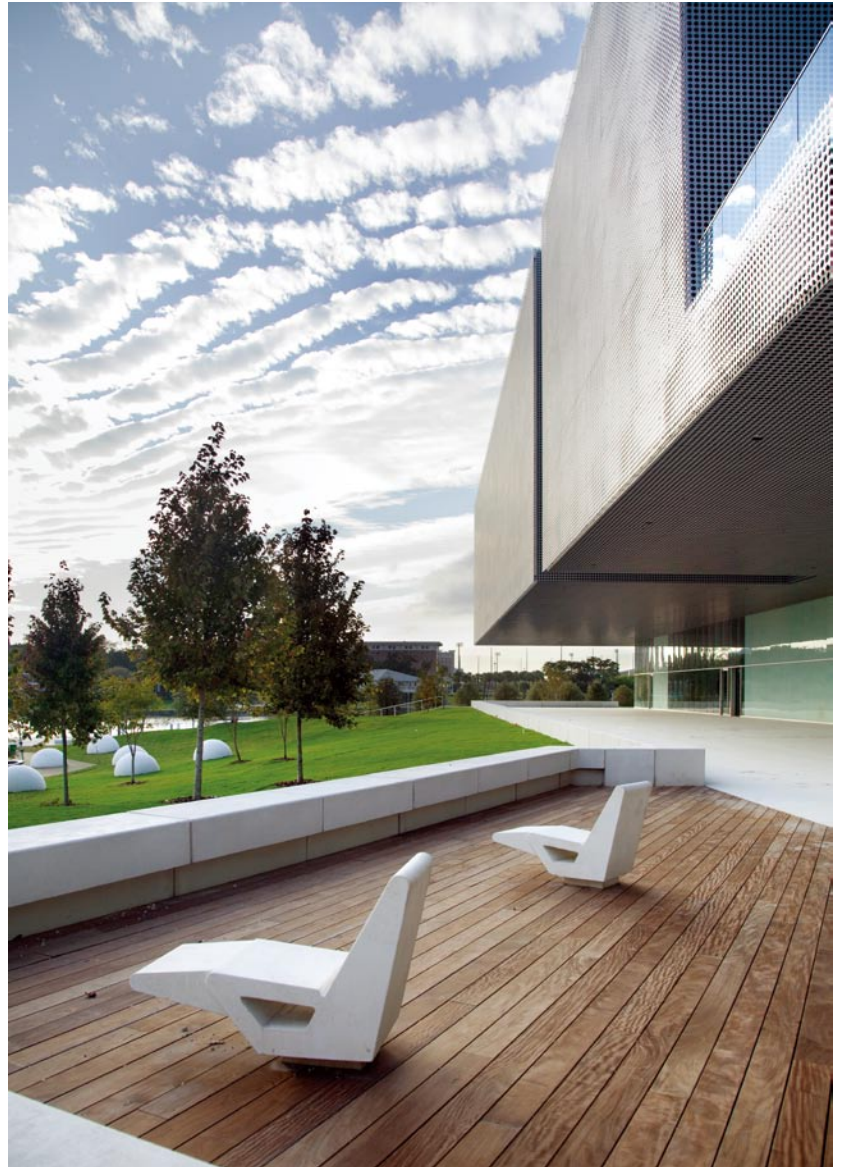
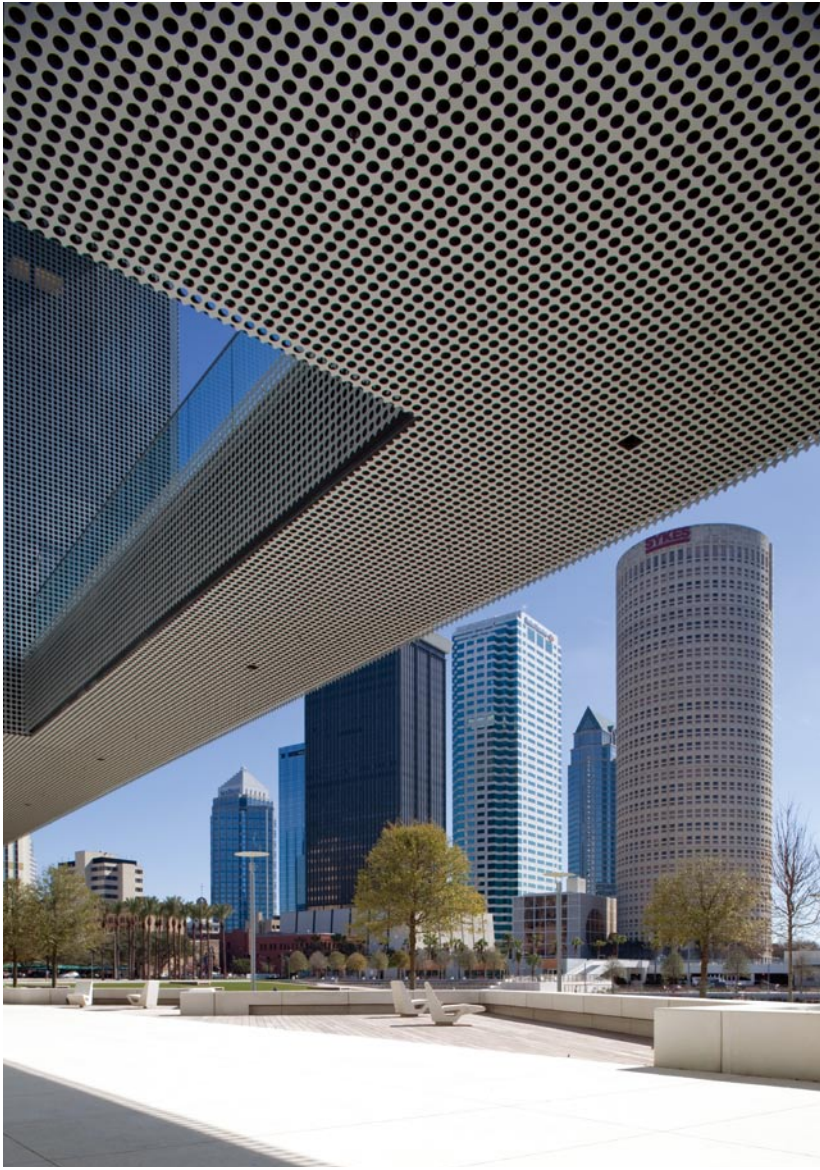












**Upper left, Lower left** The appearance is novel and unique.

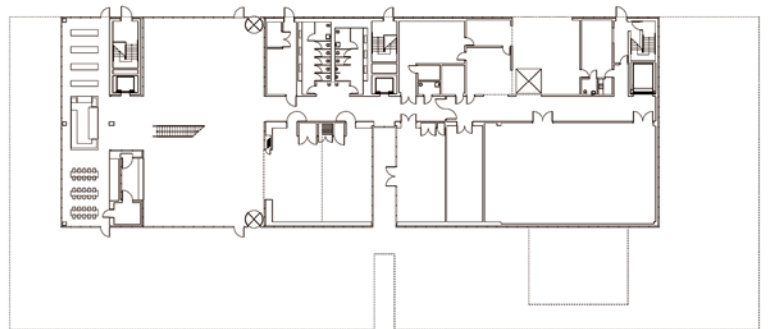
**Right** The original reflective wall.

The building integrates with the surrounding park, forming a beautiful park-style museum.

左上、左下 新颖而独特的外观。

右图 独具匠心的反射性墙壁。

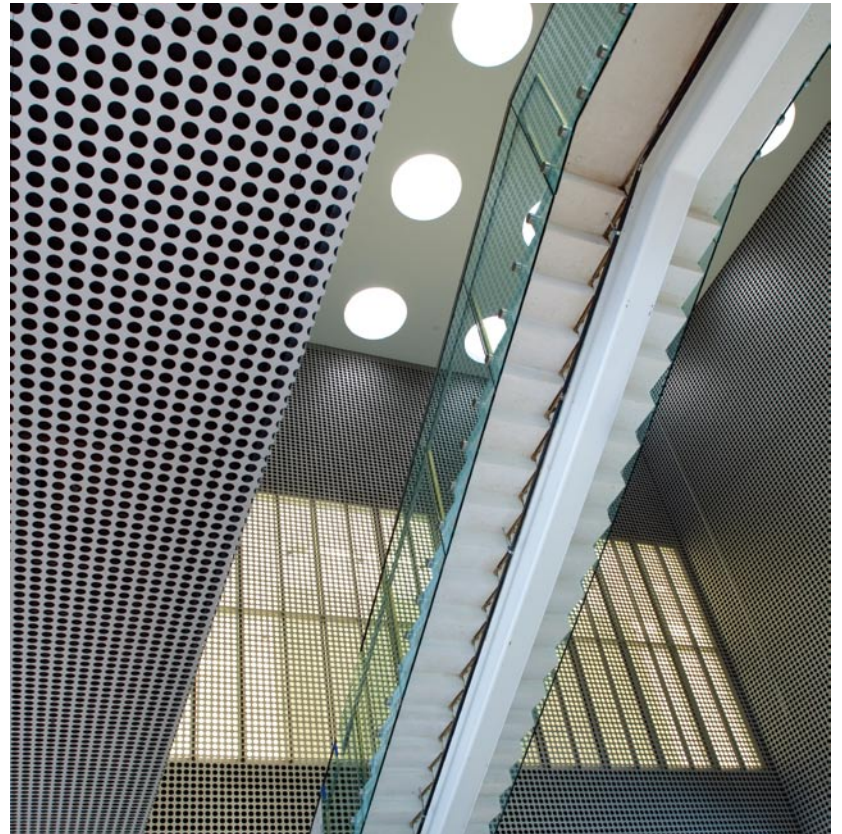
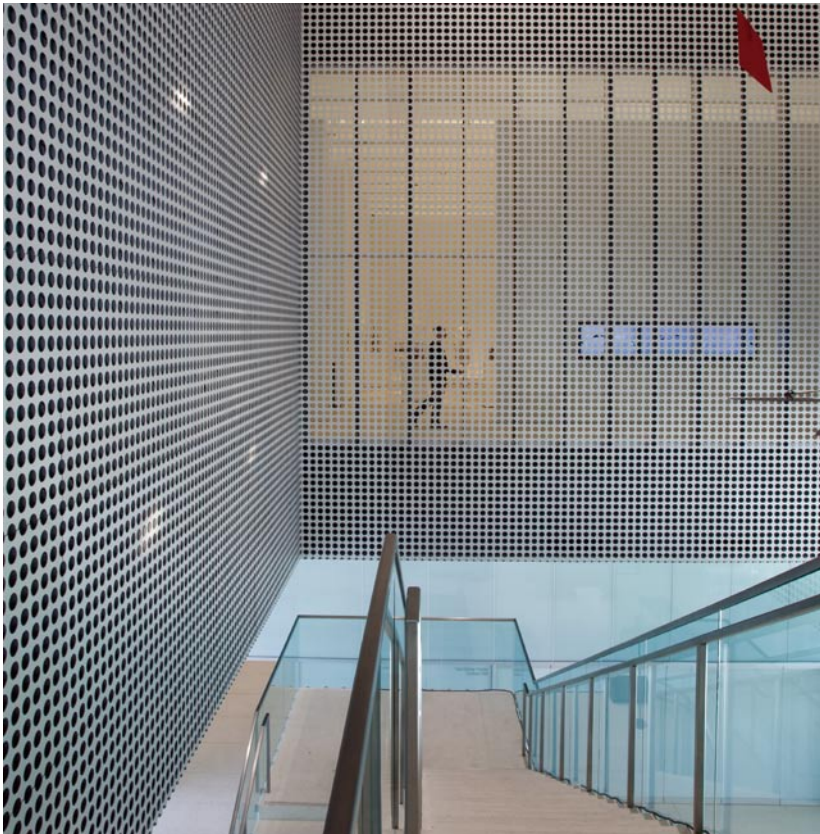
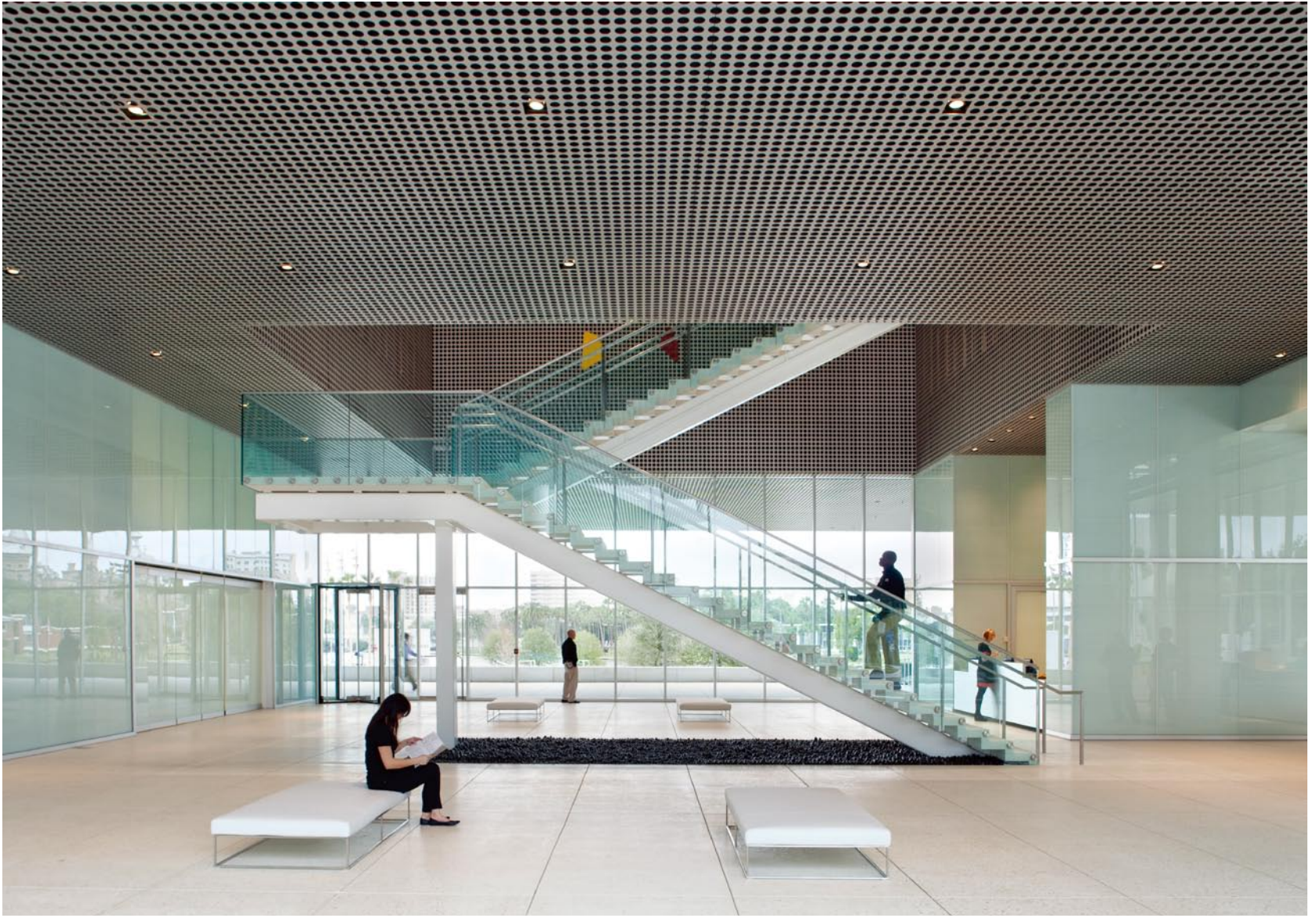
建筑与周围园区巧妙融合，形成美妙的公园式博物馆。















**Upper left** The white wall together with the floor and ceiling creates a snow world, quiet and pure.

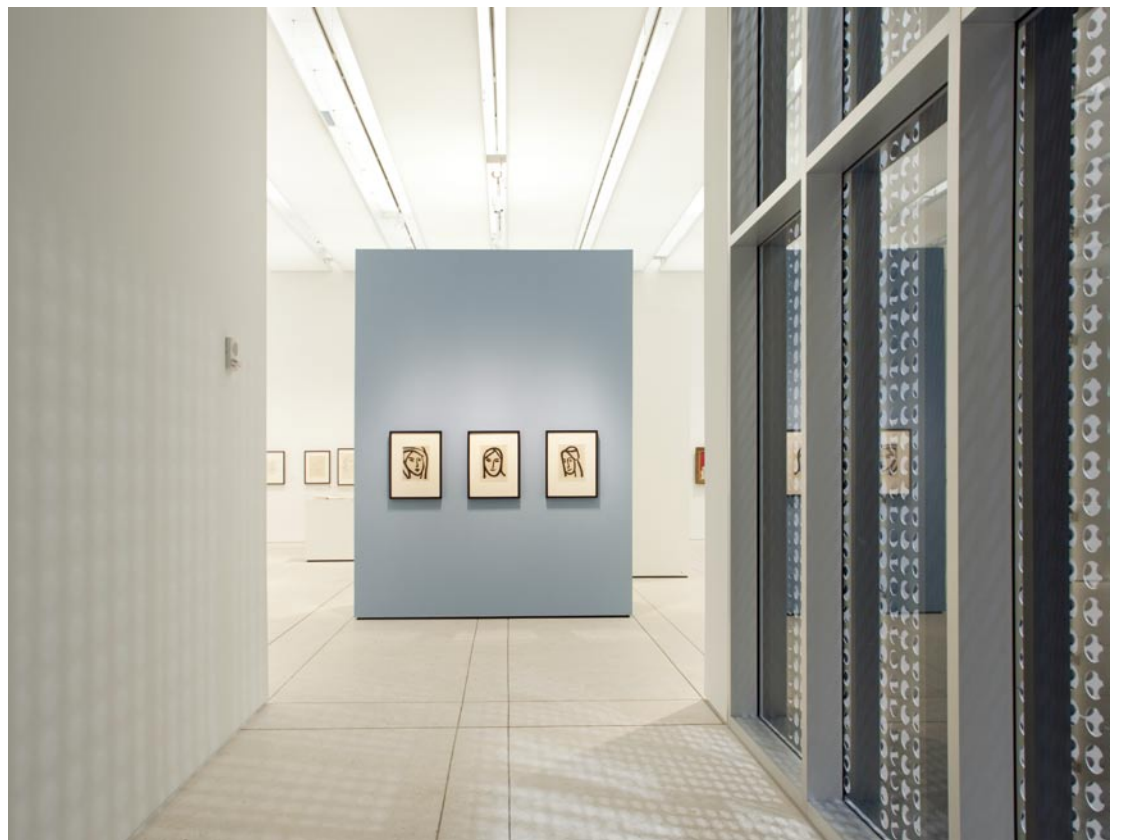
**Lower left** The floors are ground white concrete with a saw cut grid to echo the illuminated white fabric ceiling above.

**Upper right** White display walls have unified the artistic effect of the interior space.

**Lower right** Light in the exhibition design plays an important role.

左上 墙壁、地面、天花板都采用了白色，像雪一般静寂。  
左下 白色水泥地面上锯切割网格图案与白色的天花遥相呼应。  
右上 白色的展览隔墙，统一了室内空间的艺术效果。  
右下 光线是展示设计中的重要一笔。



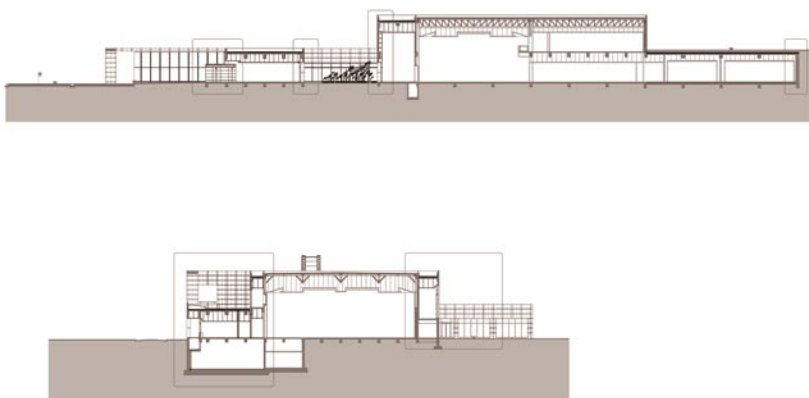




## 济州岛博物馆 Jeju Museum

**Location:** Jeju, Korea **Designer:** G.Lab\* By Gansam Partners **Photographer:** Gansam Partners Architects & Associates **Completion date:** 2009 **Construction area:** 39,759 sqm

项目地点: 韩国, 济州岛 设计师: Gansam Partners设计事务所 摄影师: Gansam Partners Architects & Associates 设计事务所 完成时间: 2009年 建筑面积: 39,759平方米



Jeju Museum of Art is situated in the mountain area on the north-west of Jeju Island. Through the Japanese cedar forest along the long rectangular site, Mt. Halla is seen on the rear, while the clear sky and warm sunshine fills this sunny place. Generally the architecture of art museums in Korea tends to show massive plasticity with a heave sense of space, boasting its architectural magnificence. However, in this project, the architects of Gansam tried to create an open frame enabling new appreciation for the nature of Jeju. It steps back as a background to spotlight the various art works which are to be lodged in. Also it creates the sense of place as a cultural complex park, where its art works and visitors can be its protagonists, weaving interesting stories, rather than being a complete architecture in terms of the form. Its basic concept is a cube, the most basic form in the architectural space. This simple and rational shape of the building shows the architect's will to harbor wind and light of Jeju, to a full degree, and to spotlight its art works displayed inside. The cube becomes a vessel meeting with land, embracing rapeseed, pampas grass, water, and crater; while two engaged volumes of art museum with aesthetic simplicity, become a mirror reflecting Jeju sky and Mt. Halla, by the specialisation of surface into a plane and frame. The pond embracing Jeju Museum of Art is a reflection of the Island's natural atmosphere as well as the ceremony of purifying oneself before appreciating the works of art. Across the pond by a bridge, there is a small courtyard. It is a geometric form of access yard surrounded by black basalt of Jeju and exposed concrete. Different from the conventional access square of other museums, full of liveliness, four sides of this small courtyard is surrounded by nature, consequently shunning crowdedness. Visitors could enjoy the colourful nature of Jeju, and calm their mind, and concentrate fully on the art works inside of the museum. The architect's will is realised in this arrangement. Jeju Museum of Art is also a gallery to view the unique nature of Jeju. The dazzling beauty of the Island, such as the colour of sky changing constantly through the time, Mt. Halla which is seen from every direction in the Island on a sunny day, splendid rapeseed on the field, beautiful waves of pampas grass in the wind, etc., become the special masterpiece and memory for oneself, through the open frame of this museum.

济州岛博物馆位于济州岛西北部山区，由雪松树林环抱，背靠汉拿山脉。湛蓝的天空、和煦的阳光将此处衬托得分外迷人。通常，韩国艺术博物馆建筑倾向于大型空间感的塑造，彰显富丽堂皇之气。而该项目的设计师则力图打造一个开放的框架结构，强调济州岛自然环境的优美，并为馆中的展品提供完美的展示背景。此外，设计师还试图将该博物馆打造成一个精致的文化公园，使艺术作品和访客成为空间中的真正主角，共同演绎精彩的故事，而此刻的建筑因被赋予了特殊内容而显得分外生动。建筑呈立方体结构，作为建筑空间的基本形态，能够为艺术品提供完美的容纳空间，并与室外的自然环境和谐融为一体。简单而理性的外观与光线和周围的环境形成鲜明的对比，同时突出室内陈列展品的特色。该立方体结构周围绿意盎然、流水潺潺。两个相衔接的体量平面和架构设计简约、温婉，与美妙的济州岛天空和汉拿山脉遥相呼应。入口处的水池将日光反射到美术馆内部，与济州岛优美的自然环境相得益彰，同时为访客欣赏展品营造出宁静的氛围。穿过池塘上方的小桥，访客即可到达一个小型庭院。几何形状入口由济州岛黑色玄武岩和清水混凝土材料构成。这个充满活力的小庭院四周由自然环境环抱，摆脱了空间的拥挤状况。访客可以一边欣赏济州岛秀美的自然风光，一边细细品味馆内每个展品所凝聚的内涵。这也是设计师的设计主旨所在。济州艺术博物馆，也可看作是欣赏济州美景的长廊。四季变换的多彩天空、浪漫芬芳的葡萄园、随清风轻舞的芦苇……这一切的一切为该博物馆提供了美妙的环境支撑。















**Upper left** To use the most simple cube structure to accommodate the art and the natural beauty of the surrounding environment.

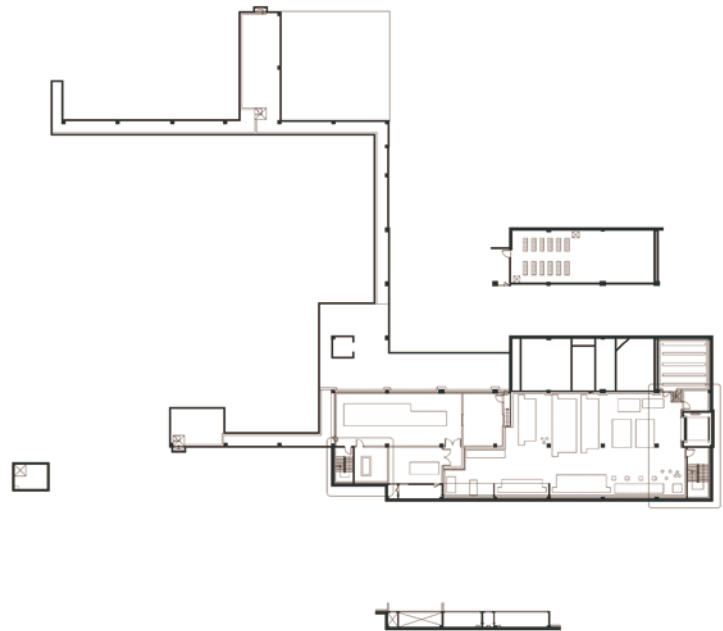
**Lower left** The pool at the entrance could reflect the sunlight into the interior space.

**Right** The simple and rational appearance contrasts with the surrounding environment sharply.

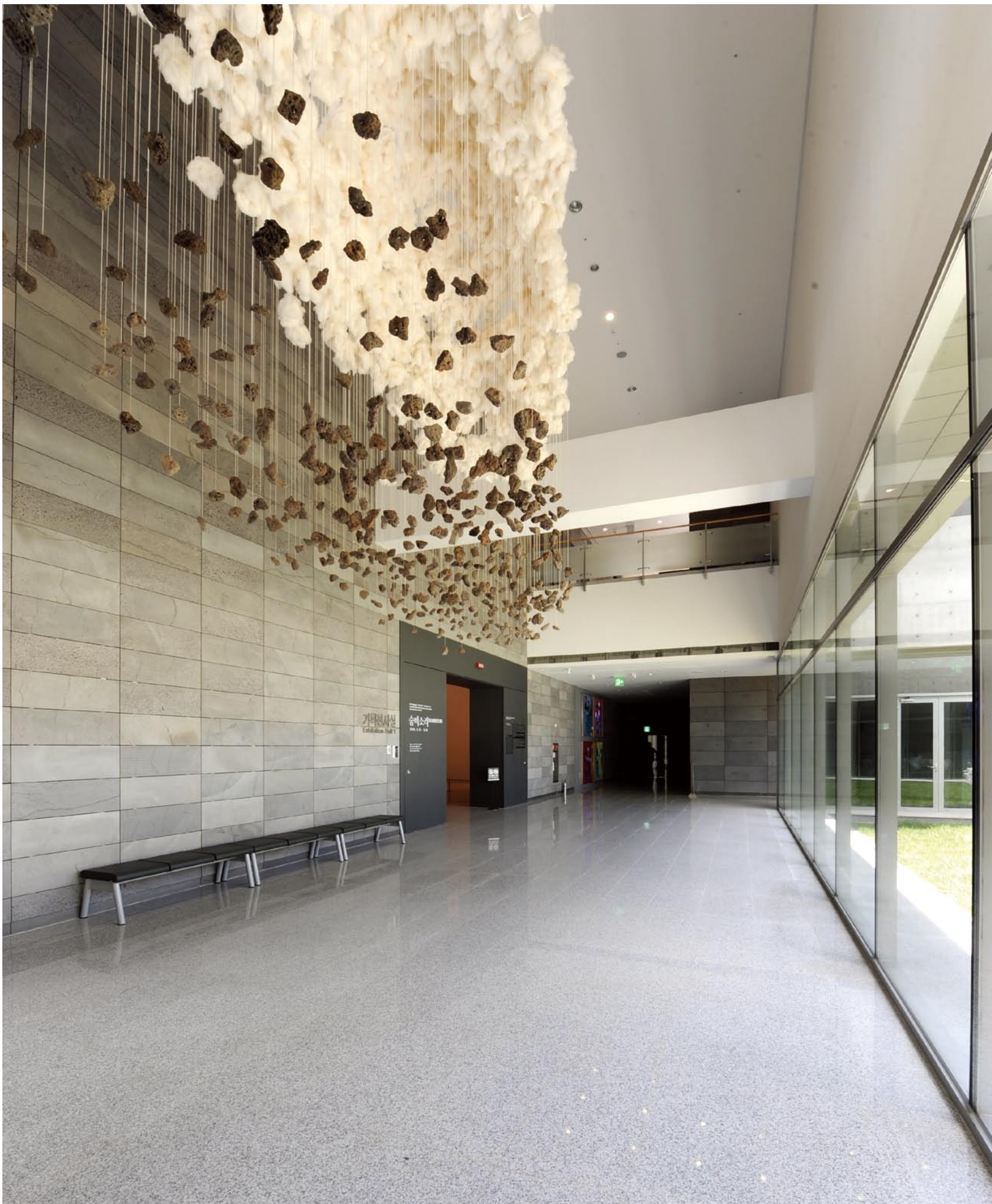
左上 用最简单的立方体结构来容纳艺术与周围环境的自然之美。

左下 入口处的水池将日光反射到美术馆内部。

右图 简单而理性的外观和周围的环境形成鲜明的对比。

















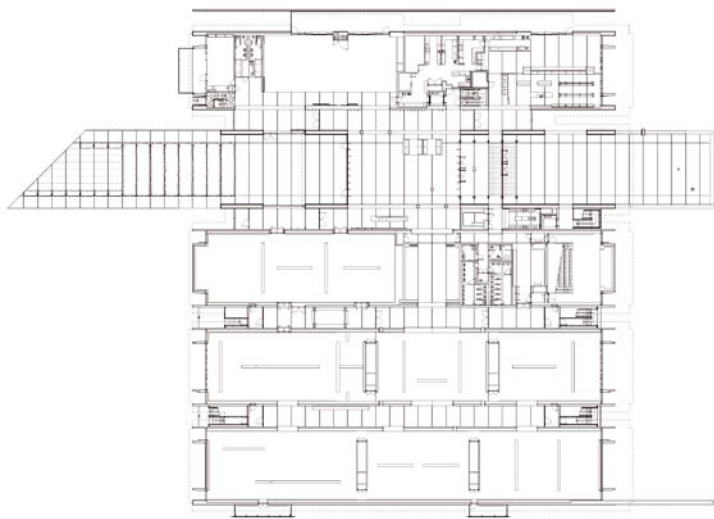
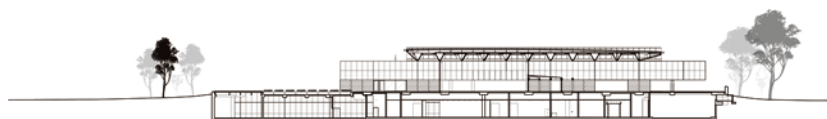




## 国立肖像美术馆 National Portrait Gallery

**Location:** Canberra, Australia **Designer:** Johnson Pilton Walker **Photographer:** Brett Boardman  
**Completion date:** 2008 **Award name:** Sir Zelman Cowen Award for Best Public Building; National AIA Awards, 2009; National Architecture Award for Interior Architecture, National AIA Awards, 2009, etc.

项目地点：澳大利亚，堪培拉 设计师：JPW建筑设计事务所 摄影师：布雷特·博德曼 完成时间：2008年 奖项名称：2009年最佳公共建筑泽尔曼·考恩奖，澳大利亚建筑师协会奖；2009年全国室内建筑奖，澳大利亚建筑师协会奖等。



The National Portrait Gallery is sited in the Parliamentary Triangle. Won through open international competition in late 2005, the building provides exhibition space for approximately 500 portraits in a simple configuration of day-lit galleries. The building responds to its site by connecting key vistas, levels and alignments around the precinct. Five fingers of space, arranged perpendicular to the Land Axis refer to Griffin's early planning concepts for the National Capital. The building illustrates its purpose as an art gallery with two principal elements — walls for display and reflectors to control natural light. These devices, visible inside and out, are employed universally throughout the building to capture Canberra's unique light. The clarity of planning with all public spaces on one level is ideal. Despite the simplicity of the plan, the National Portrait Gallery creates a rich visitor experience and adds a variety of new public and civic spaces to the galleries and visitor facilities that are unique to Canberra. Within the 12-metre module defined by the concrete walls, various arrangements of mobile display walls create a flexible range of exhibition spaces. All spaces enjoy controlled natural light from translucent glazed clerestory windows, significantly reducing reliance on artificial lighting. Within the galleries a simple blind system enables control of light levels down to 50 lux for delicate works on paper. A rich palette of materials and plants from around Australia counterpoints the directness of the concrete structure and adds a fine grain, human scale to all spaces. Detailing highlights the method of construction, and the crafting of applied materials, both natural and manufactured, are making the character of the building both bold and intimate. The design is inspired by the Vitruvian notion that the proportion of a building should correspond to that of a person. This is particularly relevant to a building for portraiture and for the scale of works in the collection. The building's sitting in the landscape and relationship to its neighbours, its external form, the internal spaces and the individual components and details are all based on the golden section, a unique proportional relationship that describes a part's proportion to the whole-creating a harmonious relationship between the visitor, space, material, light and art.

国立肖像美术馆坐落于澳大利亚国会三角地带，该设计方案在2005年底的国际建筑公开赛中获胜。新建筑为500多幅肖像提供简约、合理依赖自然光线的展示空间。建筑与周围环境、城市规划巧妙融合。建筑的五个部分空间与主轴垂直，与之前格里芬提出的首都设计理念相一致。作为一个艺术展馆，该建筑的设计充分考虑了两个主要元素，即展示墙与控制光线的反射体。这两个建筑元素贯穿整个建筑的始终，以均衡室内光线。公共空间均设在一个楼层。简约、合理的布局为参观者提供了丰富的视觉体验，同时为堪培拉独特的展馆和人文设施增加新的公共空间。12米间距的可移动水泥墙为室内打造了灵活的展示空间。所有的展示空间都沐浴在穿过透明天窗倾洒进来的阳光之中，明媚而不耀眼大大减小了对人工照明的依赖。简单轻巧的卷帘设计将光线控制在50勒克斯以内，确保展品的安全，避免其暴晒。建筑中所选用的材料和植物均来自澳大利亚当地，简约、干练的清水混凝土结构为空间增添了细致之感，并使其更加富于人性化。建筑手法强调细节设计，选用的材料既包括天然材料也包括人工合成成品，为空间营造出率真和亲密之感。建筑的设计灵感来自于维特鲁威理念，该理念强调建筑的比例与人的比例相和谐，因国立肖像美术馆中陈列的是人物肖像画，因此，这一理念运用到该项目的设计中尤为适用。此外，该美术馆十分注重与周围景致和建筑之间的关系，无论是外观还是内部空间亦或是个别区域和细节，均以黄金分割为设计基础，力图实现建筑与参观者、空间、材料、灯光及艺术之间的和谐、统一。





























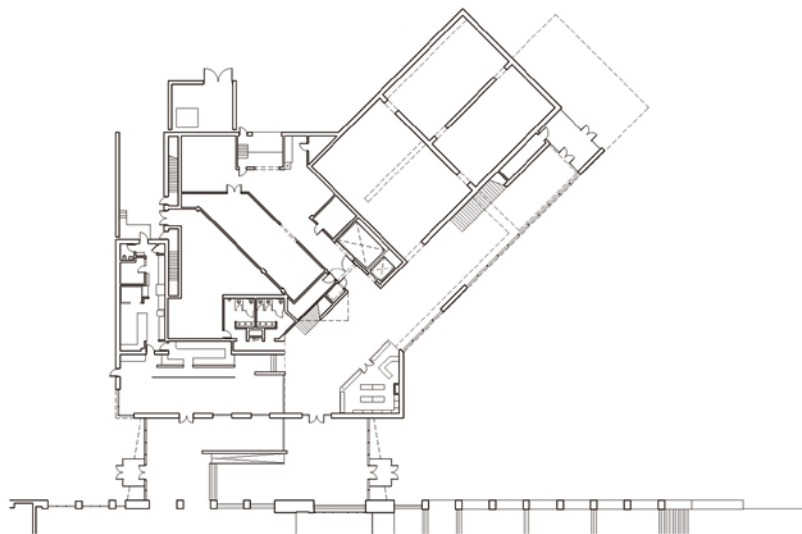




## 诺曼艺术博物馆 The Nerman Museum of Art

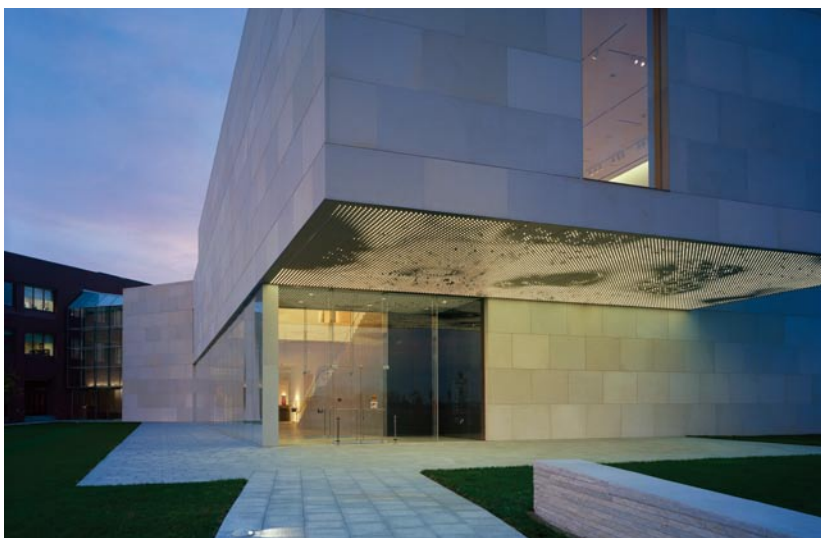
**Location:** Kansas, USA **Designer:** Kyu Sung Woo Architects **Photographer:** Kyu Sung Woo Architects  
**Completion date:** 2007 **Construction area:** 3,809 sqm

项目地点：美国，堪萨斯州 设计师：Kyu Sung Woo Architects建筑事务所 摄影师：Kyu Sung Woo Architects建筑事务所 完成时间：2007年 建筑面积：3,809平方米



The Nerman Museum of Contemporary Art is sited in Overland park, a college campus suburb characterized by large surface parking lots and evenly scaled buildings of brown brick. The new museum contrasts with this sprawling suburban context and through its simple volumes and minimal materials creates a connection to the expansive prairie landscape beyond. The building programme and the limited use of architectural elements render an austere yet serene building, and forces attention and restraint with respect to architectural detailing. The materials are derived from nature and from the local context. The exhibition galleries are housed in a solid light controlled volume that hovers above the open lobby function below. Regional whitish limestone is used in contrast to the adjacent buildings, making reference instead to local geology. The planar reading of the wall is achieved by the careful proportioning of the sixteen-foot-high low iron glass panels and structural glass fins, and through its minimal detailing. The stone volume cantilevers beyond the building's structural core to reveal a horizontal soffit that becomes a surface for a permanent exterior LED light installation, bringing the art experience to the outside. Inside the building, the stone language continues; a monumental stair connects the public lobby to the exhibition spaces above. Its reading as a single sculptural volume is made possible by inseting and burying the glass rail, and by wrapping the edge with a solid piece of stone. The building is connected by a glass atrium to an adjacent technology centre on campus. For this supporting space, industrial and inexpensive steel bar joists were chosen as the structure for both walls and roof. For light control, early studies included suspending perforated fabric below the steel structure. This solution was eventually abandoned because of maintenance issues. The final solution was for a panelised folding metal scrim: its perforations provide sun shading and by filling alternate bays of its valley construction with sound absorbing material, it provides acoustic control. The final effect is a delicate and varied light filter that provides scale and definition, and unifies the two buildings and disparate spaces.

诺曼艺术博物馆位于某大学校园附近的“陆上公园”区，这里以大型停车场和棕色砖结构建筑为特色。新博物馆以其简约的外观和简单的建筑材料与周围环境实现了自然交融。淳朴的外观下，独到的细节设计更加耐人寻味。建筑的材料主要来自天然，采取就近原则。坚实、明亮的展厅悬于开放式大厅之上。白色石灰石材料的选用与临近建筑形成鲜明的视觉对比。由4.9米高的低铁玻璃嵌板和玻璃结构鳍片构成的解读墙，细节设计巧妙，十分引人注目。建筑结构核心旁边的石质悬臂为室外液晶照明装备的设置提供了平台，同时为外观增添了无限活力。在建筑的内部，石材继续扮演着重要角色；一个巨大的楼梯将公众大厅与其上的展览空间进行有效衔接。精致、自然的造型搭配玻璃围栏，犹如空间中一个别致的雕塑，为空间增添纯粹、舒适之感。一个通透的中庭将该建筑与其附近的技术中心完美衔接在一起。该配套空间中，其墙体和屋顶均采用了富有浓厚工业气息的廉价钢筋托梁结构。针对采光问题，早期的设计计划在钢梁结构的下端打造一个孔状悬垂结构，但最终因维修问题而放弃。最后的解决办法是创建一个预制折叠金属幕，其上方的孔洞能够对强烈的自然光线进行有效过滤，同时通过在其低处添加吸声材料，对其内部声效进行有效调节。该方案设计构思巧妙，既确保了两个建筑的有机结合，又实现了空间的相对独立。















**Upper left** A double-height atrium, wrapped with perforated metal to filter and soften light, joins the museum to an adjacent technology centre.

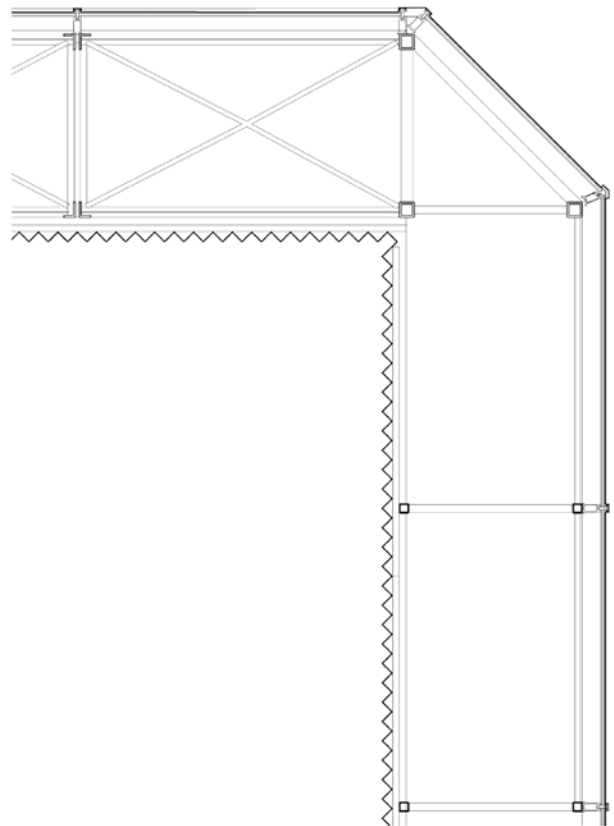
**Lower left** The simple lighting upgrades the space perfectly.

**Right** The exhibition hall suspends over the open hall on the ground floor, the sunlight goes through the glass window, mixing up with the interior colourful light.

左上 一个由穿孔金属板覆盖的双高中庭能够对强光进行有效过滤，并将博物馆与其附近的教学中心自然衔接在一起。

左下 简洁的灯光设计提升了空间。

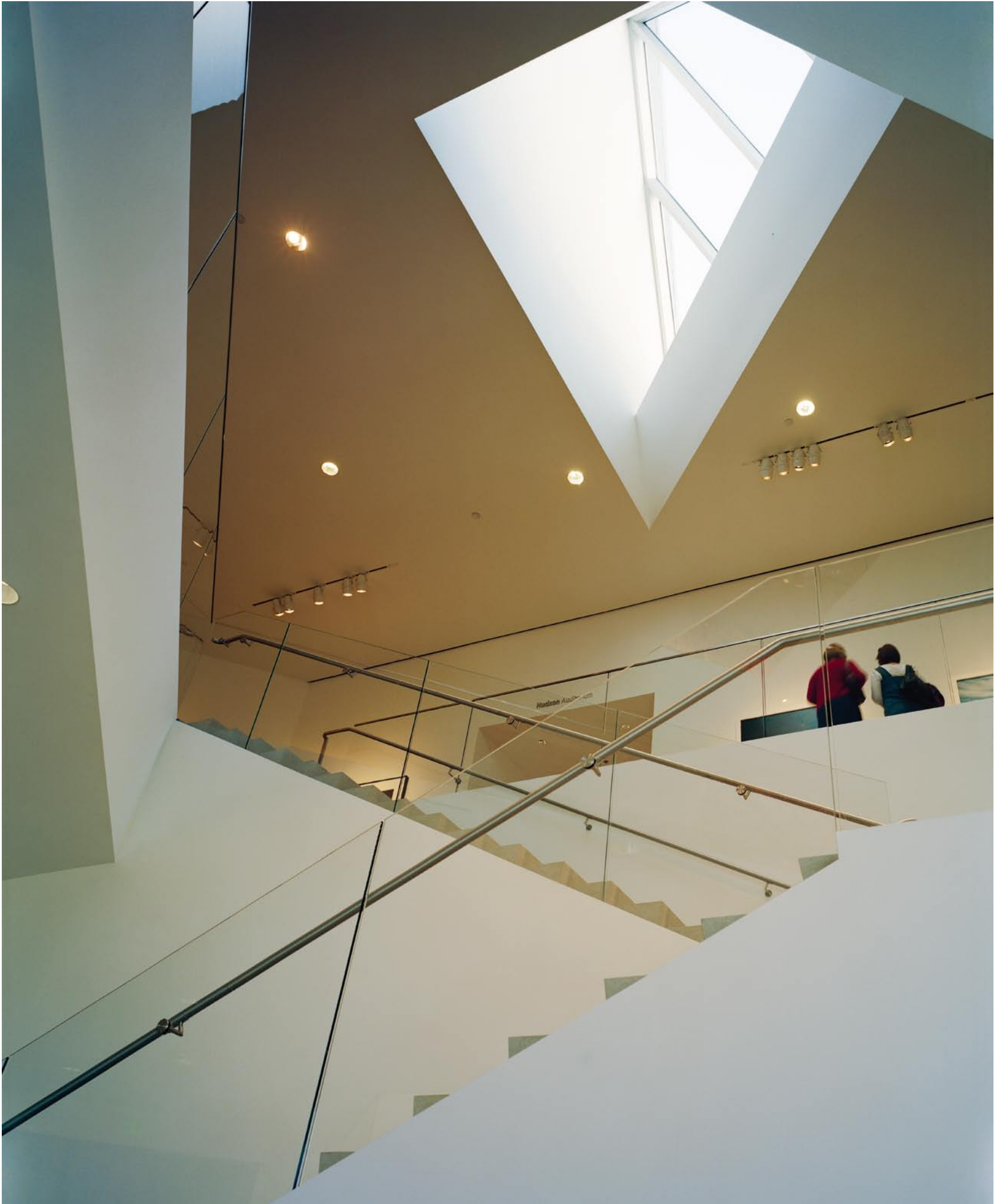
右图 二层的展厅悬于开放式大厅之上，阳光透过玻璃窗与灯光融合在一起。









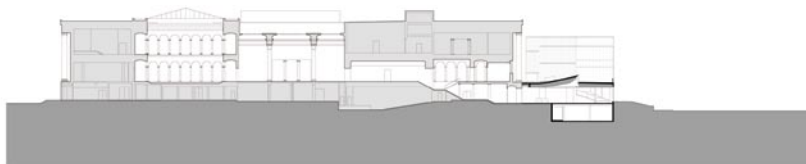




## 纳尔逊艺术博物馆 The Nelson-Atkins Museum of Art

**Location:** Kansas City, USA **Designer:** Steven Holl Architects **Photographer:** Andy Ryan **Completion date:** 2007 **Construction area:** 15,329 sqm **Award name:** AIA New York Chapter Project Award, USA, 1999; Progressive Architecture Award, USA, 2000; The International Parking Institute, Award of Excellence for Best Design of a Parking Facility with Fewer than 800 Spaces, USA, 2004; AIA Central States Architecture Award, USA, 2007; 2008 AIA Honor Award, USA, 2008; AIA New York Chapter Architecture Honor Award, USA, 2008; Capstone Architectural Design Award, USA, 2008; BBVA Foundation Frontiers of Knowledge Award, Spain, 2009.

项目地点：美国，堪萨斯城 设计师：史蒂芬·霍尔建筑事务所 摄影师：安迪·瑞安 完成时间：2007年 建筑面积：15,329 平方米 奖项名称：1999年美国建筑师协会纽约分会设计奖；2000年美国优秀建筑奖；2004年美国停车场设施优秀设计奖；2007年美国建筑师协会建筑奖；2008年美国建筑师协会荣誉奖；2008年美国建筑师协会纽约分会建筑荣誉奖；2008年美国凯普斯建筑设计奖；2009年西班牙对外银行基金会知识奖。

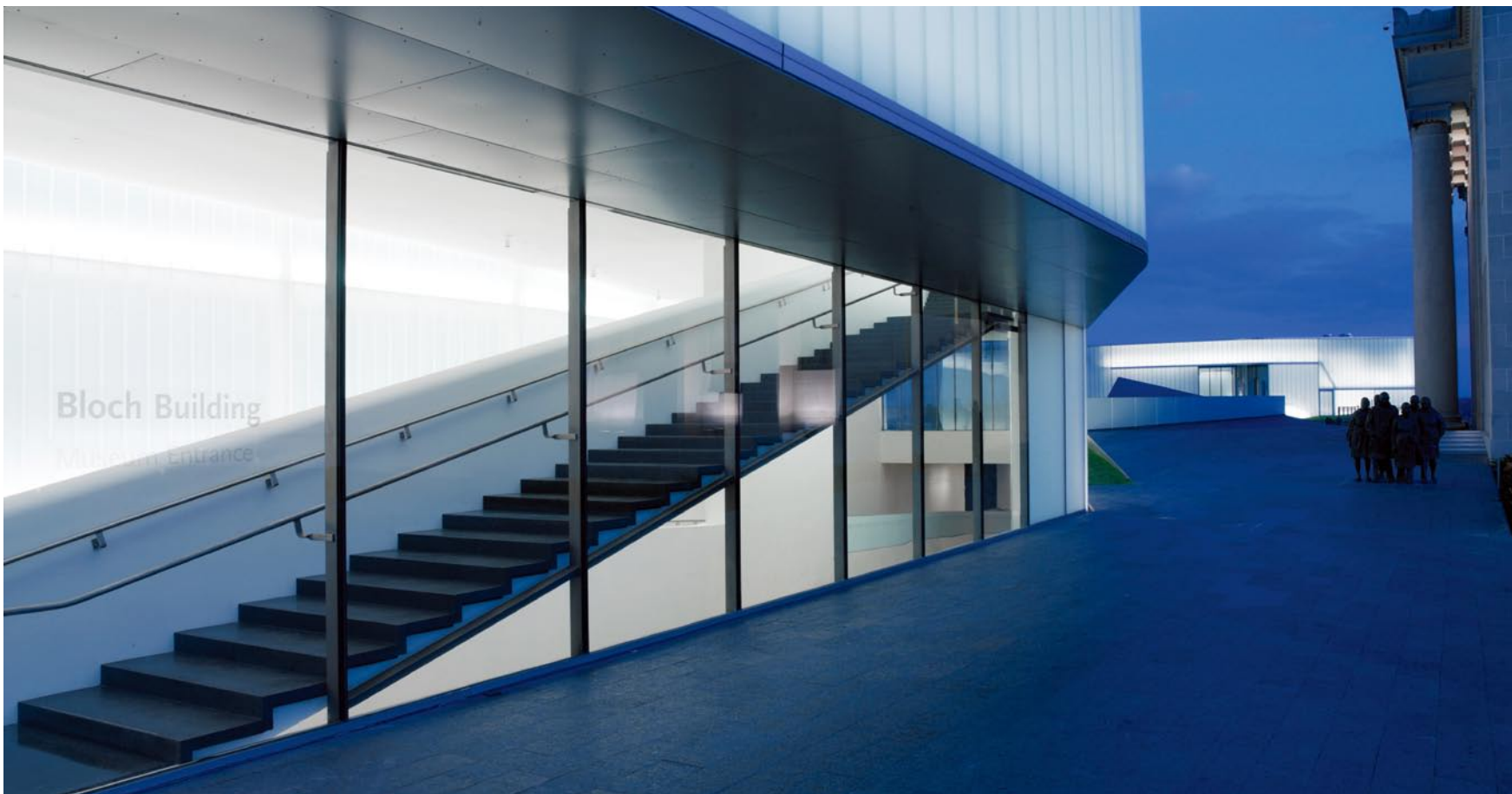


The expansion of The Nelson-Atkins Museum of Art fuses architecture with landscape to create an experiential architecture that unfolds for visitors as it is perceived through each individual's movement through space and time. The new addition, named the Bloch Building, engages the existing sculpture garden, transforming the entire Museum site into the precinct of the visitor's experience. The new addition extends along the eastern edge of the campus, and is distinguished by five glass lenses, traversing from the existing building through the Sculpture Park to form new spaces and angles of vision. The innovative merging of landscape, architecture and art was executed through close collaboration with museum curators and artists, to achieve a dynamic and supportive relationship between art and architecture. As visitors move through the new addition, they will experience a flow between light, art, architecture and landscape, with views from one level to another, from inside to outside. The threaded movement between the light-gathering lenses of the new addition weaves the new building with the landscape in a fluid dynamism based on a sensitive relationship to its context. Rather than an addition of a mass, the new elements exist in complementary contrast with the original 1933 classical "Temple to Art". The first of the five "lenses" forms a bright and transparent lobby, with café, art library and bookstore, inviting the public into the Museum and encouraging movement via ramps toward the galleries as they progress downward into the garden. From the lobby a new cross-axis connects through to the original building's grand spaces. At night the glowing glass volume of the lobby provides an inviting transparency, drawing visitors to events and activities. The lenses' multiple layers of translucent glass gather diffuse and refract light, at times materializing light like blocks of ice. During the day the lenses inject varying qualities of light into the galleries, while at night the sculpture garden glows with their internal light. The "meandering path" threaded between the lenses in the Sculpture Park has its sinuous complement in the open flow through the continuous level of galleries below. The galleries, organised in sequence to support the progression of the collections, gradually step down into the Park, and are punctuated by views into the landscape.

纳尔逊艺术博物馆的扩建部分将建筑与风景自然融合，打造出一个向公众开放的实用性建筑，每个人都仿佛能从不同的时空感受到这个建筑物。新扩建的部分名为布洛赫馆，沿着雕塑公园的东边拓展开来，并以五块玻璃幕墙作为区分，从老建筑横穿雕塑公园以形成一个崭新的空间和视野角度。这个将风景、建筑物和艺术进行创新性融合的设计手法，完全得到了馆内所有策展人和艺术家们的支持和合作，最终能在艺术和建筑物之间实现动态和相互支持的关系。参观者进入新馆时，体会到的是光线、艺术、空间和风景之间的流动，视角也将从内到外、在楼层之间平稳地变换。新馆中聚光镜之间的线形路线，以一种基于感光关系的动态勾勒出新馆内部景观，并与1933年经典建筑“艺术之寺”形成鲜明对比，遥相呼应。其中一个玻璃幕墙形成了一个明亮、通透的大厅，其中设有咖啡厅、艺术图书馆和书店，吸引公众进入到博物馆之中来，并沿着通向画廊的坡道向下进入到花园之中。一个崭新的交叉连接轴将新建筑与原建筑的开阔空间衔接在一起。夜幕降临时，玻璃大厅显得分外通透、迷人，是参观者举办各种活动的最佳空间。玻璃幕墙由多层半透明玻璃构成，玻璃对光线进行的折射，使幕墙远远望去犹如一簇簇冰块堆叠在一起。白天，这些幕墙能够完美地将自然光线引入到室内画廊之中；夜色中，雕塑花园在其映衬下别有一番情境。一条“蜿蜒小径”贯穿雕塑花园的玻璃幕墙直至画廊空间。井然有序排列的画廊，为藏品提供了充足的展示空间，并缓缓地向着公园方向过渡，其周围的景观设计巧妙，独具匠心，使空间过渡更加自然、和谐。















**Upper left** The renovated part has integrated the building with the landscape.

**Lower left** The entrance square.

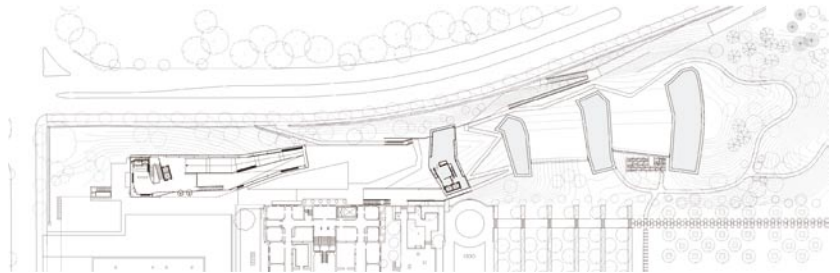
**Right** Keeping the neo-classical style of the existing building, the added geometric modern building could provide new exhibition space for the new collections.

The surface of the architecture is composed with translucent glass layers.

左上 扩建部分将建筑与风景自然融合。

左下 入口广场。

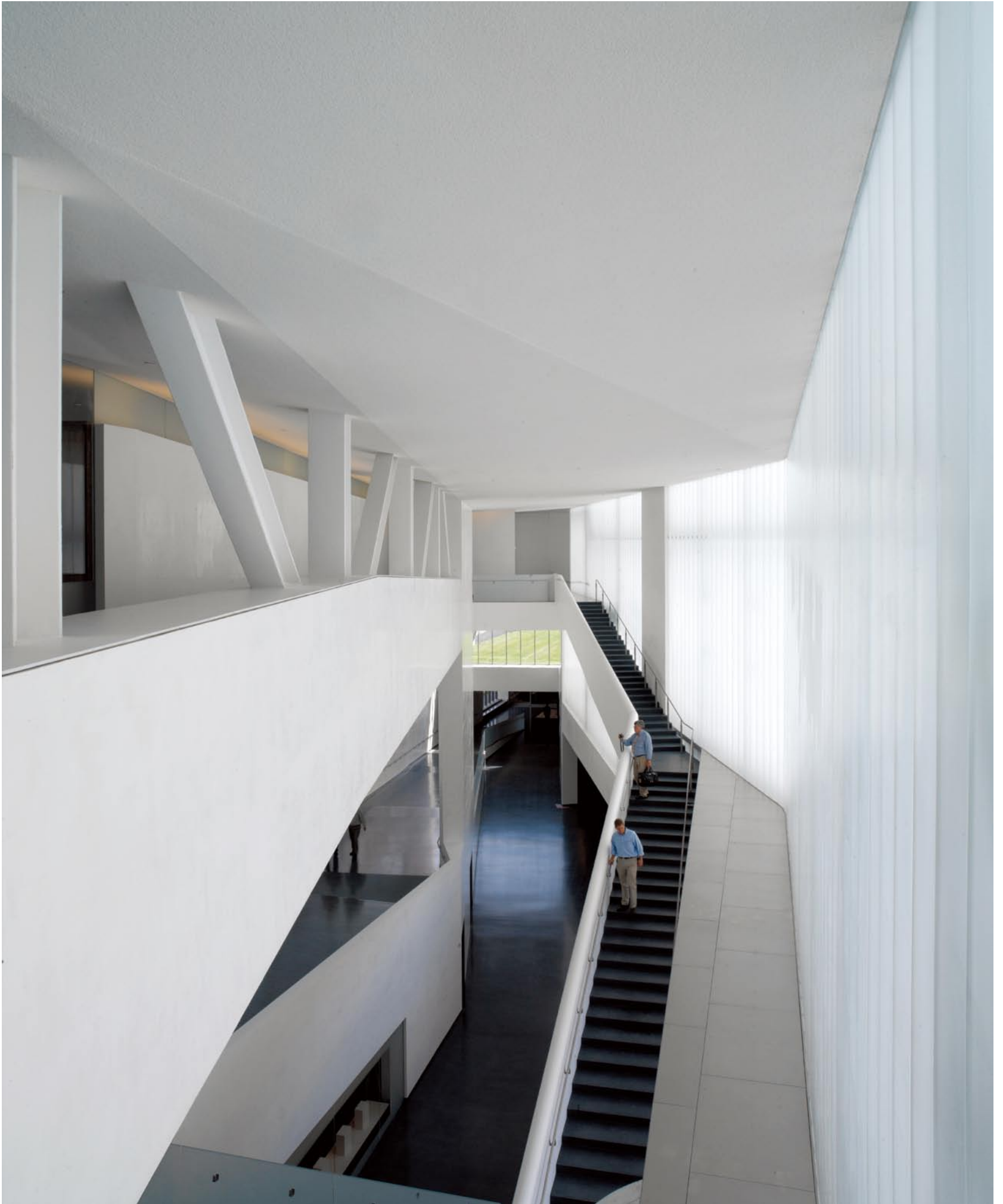
右图 在完整无缺地保留原有新古典主义建筑风格的同时，增加几何的现代附属建筑来为新增的收藏提供新的展览空间  
建筑表面由半透明玻璃层构成。













## 卡尔马艺术馆 Kalmar Museum of Art

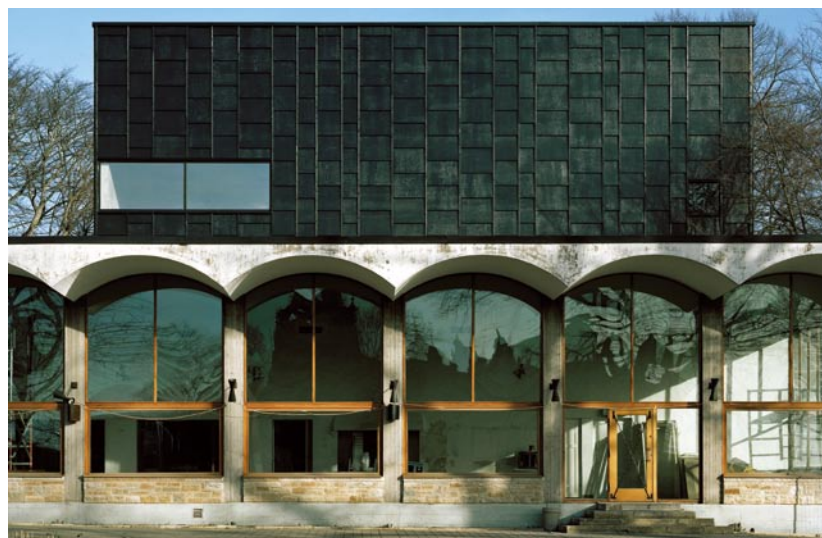
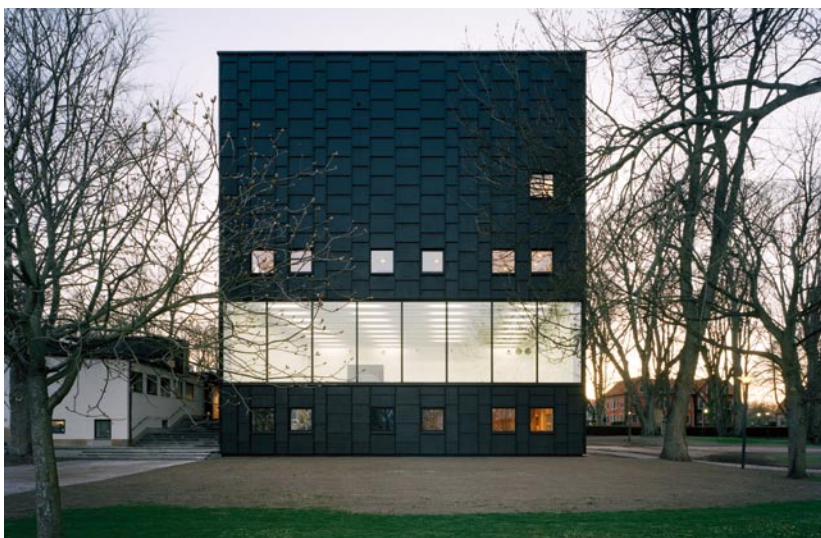
**Location:** Kalmar, Sweden **Designer:** Tham & Videgård Arkitekter **Photographer:** Åke E´son Lindman  
**Completion date:** 2008 **Construction area:** 1,600 sqm **Award name:** Winner of the Kasper Salin award 2008 - Best building of the year in Sweden.

项目地点：瑞典，卡尔马 设计师：Tham & Videgård Arkitekter建筑事务所 摄影师：阿克·艾森·林德曼 完成时间：2008年 建筑面积：1,600平方米 奖项名称：2008年瑞典最佳建筑卡斯帕扎林奖。



The new Kalmar Museum of Art is the result of a winning proposal in the open international competition in 2004 and was inaugurated on the 10th of May 2008. Situated in the City Park of the renaissance town of Kalmar, it is built next to a restaurant pavilion dating from the 1930s by Swedish modernist architect Sven-Ivar Lind. The competition motto was Platform and that is also the conceptual idea of this museum, a series of open platforms for art related activities. It is also how the museum is constructed, large spans for maximum flexibility on each level, so that not only light but also space can be transformed and adjusted to meet the specific needs of each exhibition. The new museum is a black four-level cube clad with large scale wooden panels and punctuated by large glazed openings. It will house both the Kalmar collection of Modern Art as well as provide spaces for temporary exhibitions of contemporary art, videos, performances and concerts. Almost domestic in its scale this museum still provides a variety of exhibition conditions. The two main spaces are the white boxes where one side can open up completely to bring in the exterior of the park, and the top floor gallery that is lit by shed head light shafts doubling its ceiling height. In addition there is a public art library and open workshops. One of the architectural main features is the open stair spiralling the full height of the building, starting from the new entrance lobby that interconnects between lake-side and park. The four floors, each different from the others, are stacked on top of each other and create a vertical walk up into the greenery of the trees with a series of different spacial experiences while offering views of the environs; the Kalmar castle, the lake and the city centre. Construction is in situ cast concrete, the big spans are made with "after tension" slabs. Interior finishes are exposed concrete, black stained plywood doors and panels, white painted walls and ceilings, natural ash. TVH have also designed some furniture; the green bock-tables, the hexagon tables in white ash and steel/carrara, the museum bench, library book shelves.

新卡尔马艺术博物馆是2004年公开国际竞赛的获奖提名作品，于2008年5月10日建成。该建筑坐落于瑞典城市卡尔马的城市公园之中，毗邻由瑞典现代主义建筑师伊瓦尔·奥森林德设计的始建于20世纪30年代的餐厅。本次公开国际竞赛的口号是为艺术相关活动打造若干开放平台，这同时也是该博物馆的设计理念。因此，建筑的每个楼层跨度很大，设计灵活，确保室内通透的同时，满足各种展览的特殊需求。新博物馆是一个黑色的四层立方体，外部采用大型木制板结构，与大型玻璃板结构衔接。除陈列艺术藏品之外，该馆同时也可以为当代艺术提供临时展厅，也可作表演厅和会议厅。宽敞的空间，合理的布局为各种展品创造了优越的陈列环境。两个白色区域占据了室内大部分空间，其中一个与室外公园相通，为空间增添活力气息；顶层画廊中的前照灯将天花板的高度增加了一倍。此外，空间内还设有公共艺术图书馆以及开放式工作间。建筑的主要特点之一是开放式室外楼梯，与建筑等高，始自新入口大厅，将湖边与公园有机衔接在一起。四个楼层，风格各异，楼层之间形成的垂直绿化带和不同角度的卡尔马城堡、湖泊和市中心景致将带领参观者步入一个非凡的视觉之旅。建筑采用了现浇混凝土式架构以及“后张力”大跨度楼板材料。室内装饰均采用了清水混凝土结构，黑色染色夹板门和嵌板搭配白色墙壁和天然灰色天花板将简约、纯粹的理念诠释得淋漓尽致。此外，Tham & Videgård Arkitekter建筑事务所还为该博物馆提供了家具的特殊定制，涉及绿色博克桌、白钢六角桌、博物馆长凳、图书馆书架等。



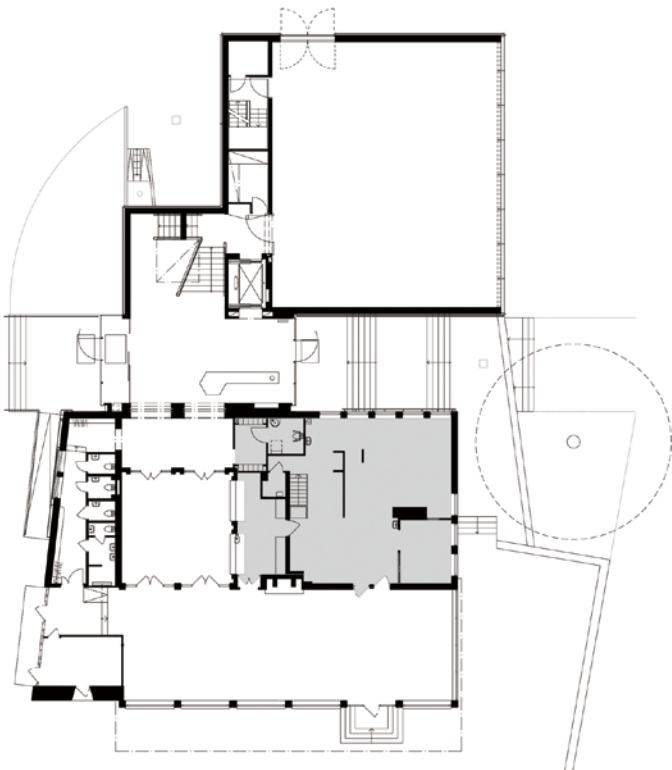






















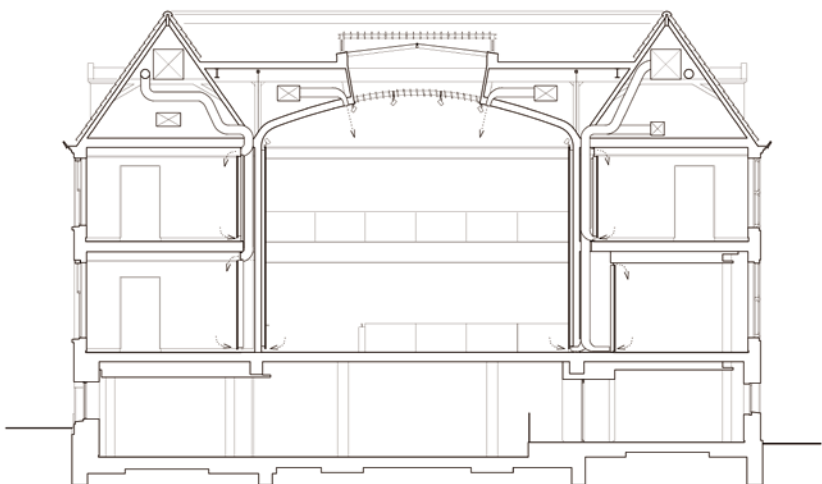
## 埃尔米塔日博物馆——阿姆斯特丹分馆 Hermitage Amsterdam

**Location:** Amsterdam, the Netherlands **Designer:** Hans van Heeswijk Architects **Photographer:** Luuk Kramer **Completion date:** 2009 **Construction area:** 15,000 sqm **Award name:** Geurt Brinkgreve Bokaal, price for Amsterdam's best renovation or re-development project 2009.

项目地点：荷兰，阿姆斯特丹 设计师：Hans van Heeswijk Architects建筑事务所 摄影师：卢乌克·克拉默 完成时间：2009年 建筑面积：15,000平方米 奖项名称：2009年阿姆斯特丹最佳改造或重建项目 Geurt Brinkgreve Bokaal奖。

The Hermitage Museum has a collection of three million works of art, much more than can ever be shown in St. Petersburg. Pieces from the collection were first shown in the Nieuwe Kerk, a 16th century church in the heart of Amsterdam, and a venue for art from all over the world. After several successful exhibitions of Russian art, the idea was born to establish an annex of the Hermitage in Amsterdam. Besides fine arts, this centre of Russian culture is to be home to concerts, symposiums, a library, a documentation centre and shops. Amstelhof, the building that housed the Amsterdam elderly for more than 400 years, opened part of its premises in 2004 as Hermitage Amsterdam. This modest beginning is expanded into a new accommodation that fills the entire building. The visitor strolls from the entrance on the Amstel River through the courtyard to the east wing with its foyer, auditorium and restaurant. The whole of the garden wing is devoted for receiving the public and functions as a central meeting point in the building. It comprises a large auditorium, smaller halls for lectures and courses, a spacious shop and café-restaurant with a terrace on the garden side. This wing is open to the public who are not visiting the exhibition, also outside museum opening times. The rear side of the garden wing has a public terrace favourably situated-out of the wind and in the sun. Temporary exhibitions are being held in the two exhibition wings. They comprise two large exhibition halls surrounded by cabinets. The Neerlandia building on Nieuwe Herengracht, the first phase of the Hermitage Amsterdam has become the Hermitage for Children.

埃尔米塔日博物馆中收藏了300多万件珍品，是俄罗斯圣彼得堡最大的博物馆，也是世界四大博物馆之一。博物馆的部分藏品曾被陈列于阿姆斯特丹市中心的一个建于16世纪的尼尤·威柯克教堂之中，该教堂因收藏了世界各地的艺术作品而闻名全球。在几次成功的展览之后，主办方决定在阿姆斯特丹建立一个埃尔米塔日博物馆分馆。埃尔米塔日博物馆——阿姆斯特丹分馆位于拥有400多年历史的Amstelhof大楼之中，改建的目的在于为大量的俄罗斯艺术品提供良好的展示平台，同时增设音乐厅、报告厅、图书馆、文献中心、商店等空间。该馆的入口设在东侧，与Amstel河相对，参观者穿过入口大厅，可直接抵达礼堂和餐厅。建筑的园区部分作为主要公共空间，扮演中央会议区的角色，共划分为礼堂、小型报告厅、店铺以及露台咖啡餐厅等空间，专为展览区以外的参观者而设。同时，花园的后侧还设有一个公共露台，其受欢迎度丝毫不比展馆内逊色。站在此处，感受清风拂面，沐浴在明媚的阳光下，自有一番别样的感受。展区的两端还设有临时展厅。这两个大型临时展厅由展柜环绕开来。埃尔米塔日博物馆——阿姆斯特丹分馆的一期工程建于尼尤威绅士运河之上，如今已成为儿童的乐园。















**Upper left** The museum provides a new accommodation for a large number of Russian works of art.

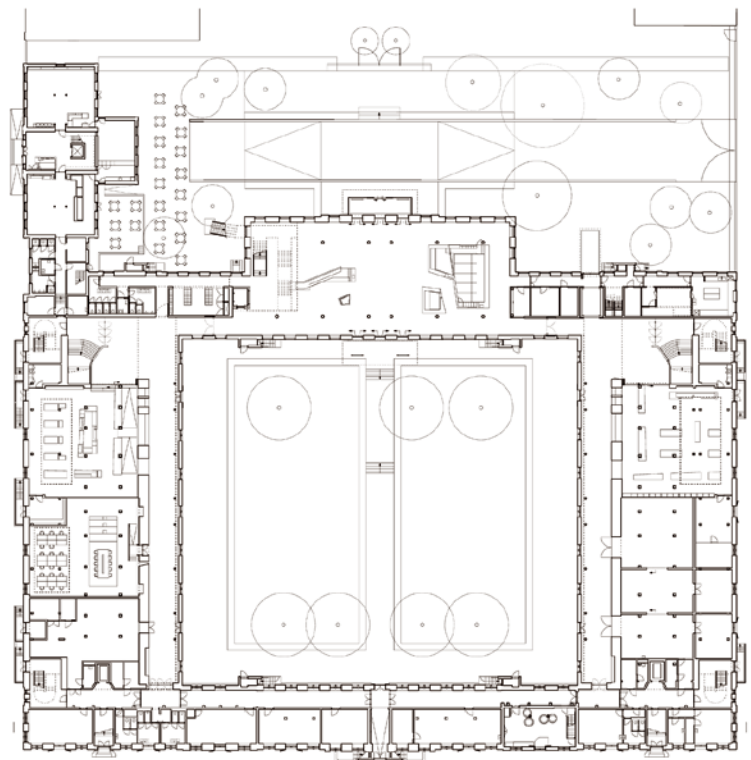
**Lower left** The stairs lead the visitors to the restaurant.

**Right** The circular chandelier goes harmoniously with the wall, enlarging the space visually.

左上 博物馆为大量的俄罗斯艺术品提供良好的展示平台。

左下 楼梯向下通往餐厅。

右图 展厅中圆形吊灯与墙壁互相映衬，增强了空间的延展性。



















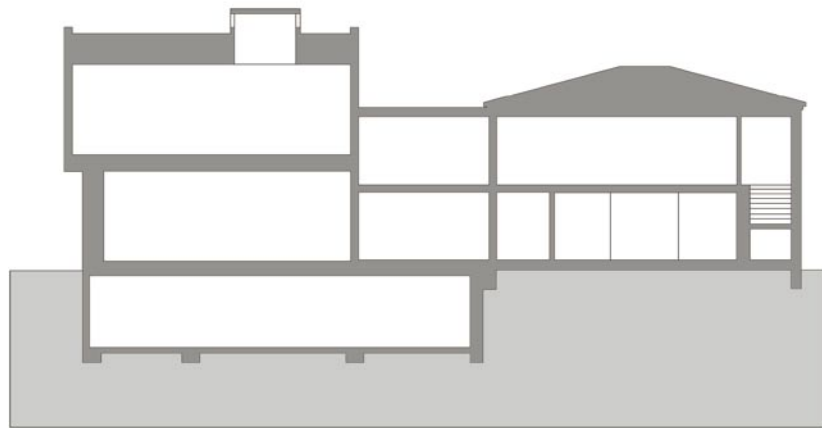


## 普罗温斯顿艺术协会与博物馆

## Provincetown Art Association and Museum (PAAM)

**Location:** Massachusetts, USA **Designer:** Machado and Silvetti Associates **Photographer:** Anton Grassl/Esto **Completion date:** 2006 **Construction area:** 1,746 sqm **Award name:** 2007 American Architecture Award.

项目地点：美国，马萨诸塞州 设计师：马查多与赛尔维迪设计事务所 摄影师：安东·格拉索/埃斯托 完成时间：2006年 建筑面积：1,746平方米 奖项名称：2007年美国建筑奖。



The Provincetown Art Association and Museum (PAAM) is an organisation dedicated to the exhibition and collection of art, as well as the education of the public in the arts. Since its founding in 1914, the museum has always fostered exhibitions and programmes that serve both the artist and lay communities. The organisation acquired its current site in 1918, and over the years several additions were built to accommodate growing membership. The renovation and expansion to PAAM created a new architectural identity for the institution, while improving PAAM's ability to display and store art. The objectives for the project included establishing a clear entry for the Museum that incorporated an existing historic structure; developing a clear sequence of gallery spaces that could be used individually or collectively; and expanding the Museum School and art storage areas. The project was realised in two phases. The first involved the renovation of the Hargood House and two galleries, making a library and expanding the office spaces. This was followed by a second phase of new construction. This included creating the Patrons, Jalbert and Duffy Galleries, as well as much needed new art storage areas and an expanded Museum School. In contrast to the existing galleries, which are closed within the building, the new ones open towards Commercial Street, Provincetown's major pedestrian thoroughfare. This gesture is meant to literally and figuratively open the institution to the community. As part of the second phase, all of the building's mechanical, electrical and plumbing systems were replaced, and the building was brought into compliance with current building. All told, the work has roughly doubled the size of the institution.

普罗温斯顿艺术协会与博物馆是一个专门致力于展览、艺术藏品陈列以及公众艺术教育的机构。自1914年成立以来，该馆为艺术家和公众提供了艺术展示的良好平台。随着其日益发展与壮大，改建的需求迫在眉睫。改建的目的在于为原建筑打造全新的形象，提高该馆的收藏与展示能力。具体措施包括：创建新入口，将改建部分与原建筑自然衔接；创建一系列画廊空间以备个人或收藏之用；扩建博物馆学院以及艺术品存储区。改建工程共分为两个阶段。一期，将海古德建筑及两个画廊改造成一个图书馆及办公空间。二期，创建贾伯特和达菲画廊、艺术品存储区以及扩建博物馆学院。扩建后的建筑临街而设，面向普罗温斯顿主要行人通道，与原有封闭式建筑相比，更为开放、通透。同时，在二期中，建筑中所有的机械、电气和管道系统全部得以整修。建筑风格尽量保持与现有建筑风格统一和谐。建成后的建筑规模是原建筑的两倍。















**Upper left** The modern building pays much more attention to the details.

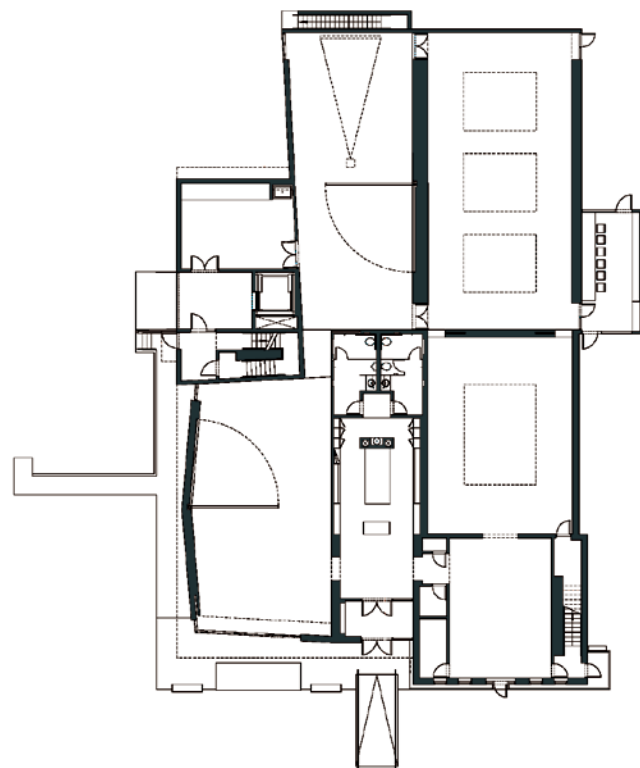
**Lower left** The renovated building connects with the existing building naturally.

**Right** The wood material on the building's surface injects a sense of soft feeling.

左上 一座讲究细节的现代建筑。

左下 改建部分与原建筑自然衔接。

右图 木材在建筑表皮中的应用使建筑变得柔和。













## 鲍登学院艺术博物馆 Bowdoin College Museum of Art

**Location:** Maine, USA **Designer:** Machado and Silveti Associates **Photographer:** Facundo De Zuviria  
**Completion date:** 2007 **Construction area:** 3,112 sqm **Awarded date:** 2008 **Award name:** 2008AIA  
 New England Design Award; 2008 American Architecture Award.

项目地点：美国，缅因州 设计师：Machado&Silveti工作室 摄影师：法昆·德·居维黎亚 完成时间：2007年  
 建筑面积：3,112平方米 获奖时间：2008年 奖项名称：2008年美国建筑师协会新英格兰设计奖；2008年美国杰出建筑奖。

Bowdoin College holds one of the oldest collegiate art collections in the country, dating from 1811 when James Bowdoin III, bequeathed his collection of European paintings and Old Master drawings to the College. The collection's first official home was a small gallery, fitted out in 1850, at the rear of the campus Chapel. In 1891, Mary and Harriet Walker endowed the construction of a freestanding museum building worthy of the collection. The result was the historically significant Walker Art Building, which was designed by Charles Follen McKim, Mead and White, and dedicated in 1894.

While the 19th-century Walker Art Building symbolically projected Bowdoin's continued commitment to the arts, it did not provide the space or technical amenities required of a 21st-century teaching museum. In November of 2003, after three years of evaluating the Museum's physical needs and refining its programmatic vision, Bowdoin hired Machado and Silveti Associates to develop designs for the building renovation and expansion.

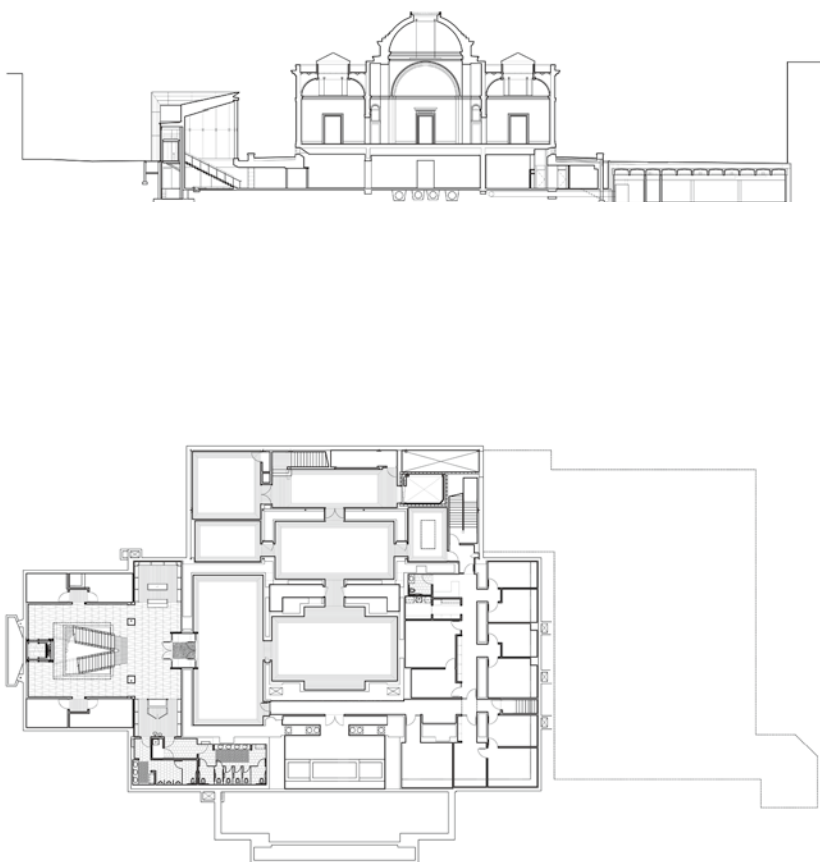
The design addresses new programme needs, necessary code and accessibility upgrades and incorporates state of the art security and climate control systems to meet current museum standards. A dramatic glass, bronze and blackened steel pavilion on the south side of the original building provides a new entry to the expanded museum from the town of Brunswick to the West, and the Bowdoin College quad to the East. This fifty-six square metres pavilion houses a gracious new steel and stone stair and glass elevator which lead down to visitor service spaces and a new lower level gallery entrance.

A larger addition on the west side of the historic structure houses seven new galleries, including a dedicated seminar room, and includes an upgraded loading facility and high capacity elevator as well as a new public stair connecting upper and lower gallery spaces. To support the teaching mission of the museum, the design of the 3,112 square metres project provided a highly efficient administrative office wing and high-density archival storage spaces. The restoration of the Walker Art Building included structural and waterproofing upgrades as well as new gallery lighting, signage and the insertion of state of the art mechanical systems within the historic building envelope.

鲍登学院拥有全美国最古老的学院艺术藏品。1811年，詹姆斯·鲍登三世将其欧洲绘画收藏和早期绘画大师的作品馈赠给鲍登学院。这些藏品最初被安置于一个很小的画廊内，该画廊于1850年建成，位于学院礼堂的后侧。1891年，玛丽和哈里特·沃克重建了这个独立式的博物馆，使其与那些藏品相得益彰。从此便有了这个历史闻名的沃克艺术建筑，由查里斯·福林·麦金，米德和怀特共同设计，于1894年竣工。尽管19世纪的沃克艺术建筑彰显了鲍登对艺术的执着追求，但其仍然缺乏21世纪教学博物馆在空间和技术方面的需求。经过对博物馆进行三个月的深入测估，鲍登在2003年11月邀请Machado&Silveti工作室对博物馆进行维修和扩建。

新的设计解决了博物馆新的需求，升级了必要的密码和准入系统，也采用了最先进的安全和室温控制系统，以此满足现代博物馆的标准。一座十分夸张的玻璃青铜黑钢展馆坐落于原建筑南面，为扩大的新馆提供了一个新的入口，新馆由布伦兹维克向西延伸，而鲍登学院则向东。这座56平方米的展馆拥有优雅的青石楼梯和玻璃电梯，向下通向参观者服务区域和新建底端画廊的入口。

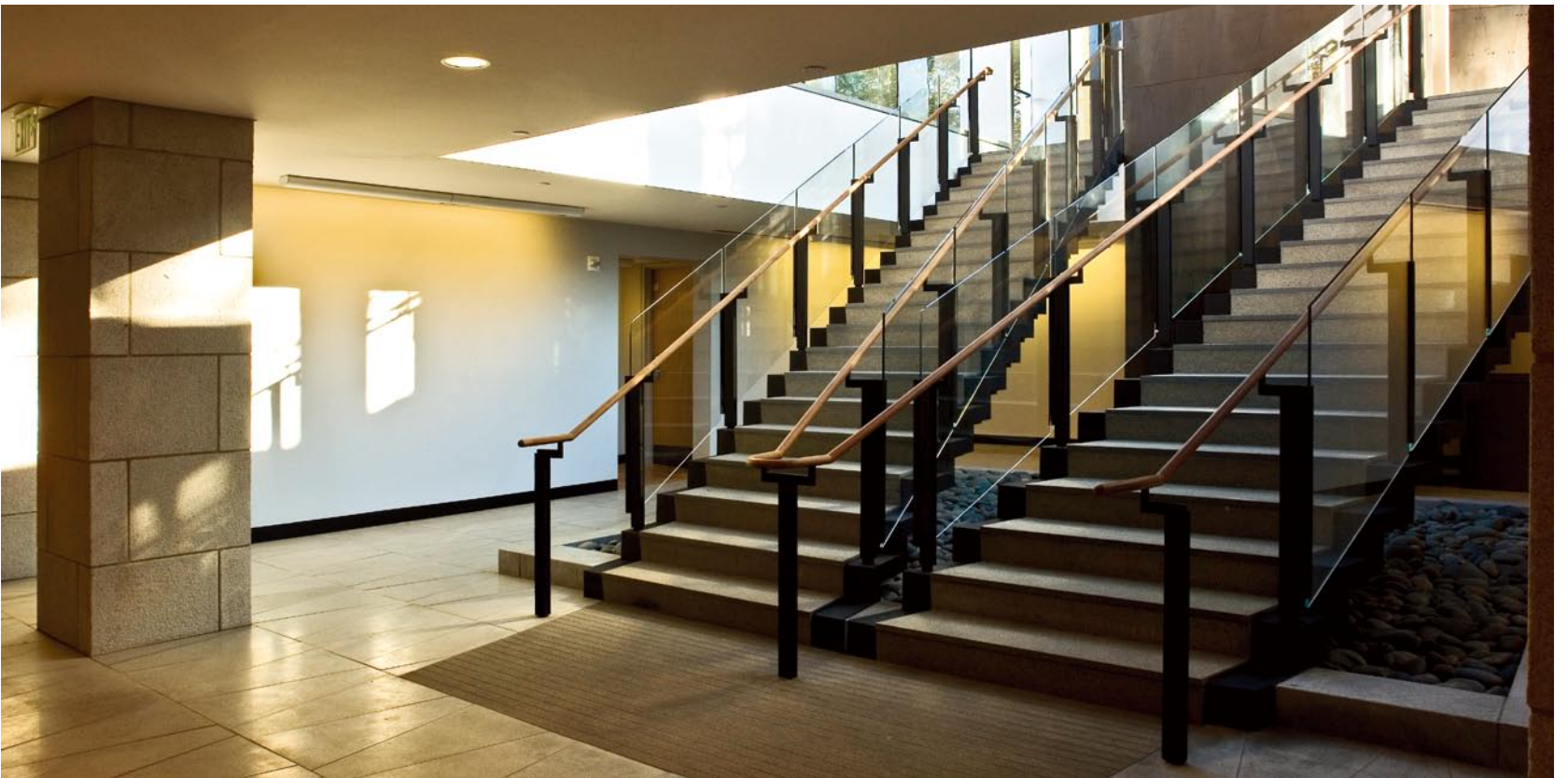
此外，这座历史建筑的西侧也进行了更大区域的扩建，其中包括一个专门的研究室，先进的装载设备，大容量电梯和连接上下两层画廊的公共楼梯。为了支持博物馆的教学任务，设计师还为这座3,112平方米的建筑设计了高效行政管理办公室侧厅和高密度档案储藏区。沃克艺术建筑的翻修包括结构和防水系统的升级，画廊的照明和标识，以及在这座历史建筑内部植入最先进的机械系统。















**Upper left** Entrance for the new museum, locating in the south of the existing building.  
**Lower left** Stairs lead the visitors down to the service area and the entrance for the new gallery at the bottom of the building.  
**Right** The transparent glass has perfectly blurred the boundary between the indoor space and outdoor space.

左上 新馆入口，位于原建筑南面。  
 左下 楼梯向下通向参观者服务区域和新建底端画廊的入口。  
 右图 展厅内外墙壁的颜色构成鲜明对比。

















**Upper left** Exhibits displayed around the hall has enlarged the space visually.

**Lower left** The rich red walls highlight the exhibits perfectly.

**Right** Semi-circular booth in the wall goes harmoniously with the collections.

左上 展品陈列在大厅四周，使空间更加开阔。

左下 墙壁浓郁红色将展品衬托得美轮美奂。

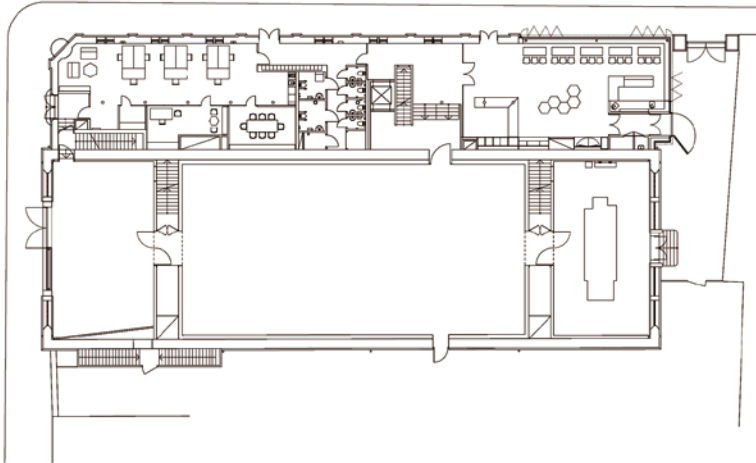
右图 墙壁中半圆形展台与藏品相得益彰。



## 马尔默现代艺术博物馆 Moderna Museet Malmö

**Location:** Malmö, Sweden **Designer:** Tham & Videgård Arkitekter **Photographer:** Tham & Videgård Arkitekter **Completion date:** 2009 **Construction area:** 2,650 sqm

项目地点：瑞典，马尔默 设计师：Tham & Videgård Arkitekter建筑事务所 摄影师：Tham & Videgård Arkitekter建筑事务所 完成时间：2009年 建筑面积：2,650平方米



The creation of a new art museum, as a public and cultural building, presented a rare opportunity for Tham & Videgård Arkitekter to create a new node within the city of Malmö, in the South of Sweden. The Electricity Board's disused industrial building from the year 1900 provided the perfect location for this new museum, which was to complement the existing Moderna Museet in Stockholm. The greatest challenge posed by the project, (in addition to the demanding eighteen-month time limit from sketch-design to inauguration), was the need to adapt the existing industrial brick building to current climatic and security requirements for world-class art exhibition spaces. It soon became clear that in reality what was needed was a building within a building, a contemporary addition within the existing shell. This radical reconstruction not only provided a solution to the challenge, but also gave the opportunity for a new addition. The contemporary addition marks the building's new entrance externally. The extension provides a new entrance space, cafeteria and upper gallery, and its perforated orange façade both connects to the existing brick architecture and introduces a new element to the neighbourhood. Its perforated surface gives the façade a visual depth, and is animated through the dynamic shadow patterns which it creates. The ground floor façade is fully glazed and sunlight is screened by the perforated surface. The contemporary addition plays with scale, and from a distance is only intelligible in comparison to the adjacent houses. In close proximity the building is read in its own right. This addition clarifies the museum's presence, at the same time as establishing a relationship with Malmö as a whole. Inside, the building has been spatially reconstructed. Two new staircases allow the visitor to move in a loop between the grand turbine hall and the upper exhibition rooms. The staircases are each enclosed between two walls, which functions to split the turbine hall into three separate spaces, housing a children's studio and a separate loading bay in addition to exhibition spaces.

As in Kalmar Art Museum, the architects have been committed to providing an exhibition space which allows artists and curators to tailor the conditions to each individual exhibition. The upper gallery provides a smaller hall, whilst the Turbine Hall boasts a unique space of almost eleven metres in height.

马尔默现代艺术博物馆作为一个公共和文化建筑，为城市平衡发展和周边地区的开发创建了一个新的节点。该馆位于瑞典南部城市马尔默，其前身是一个始建于1900年的电厂工业建筑，建筑师全力打造的这个全新的以信息和试验为特色的艺术博物馆，对原有的斯德哥尔摩博物馆进行了完美补充。该项目的设计挑战在于除了在18个月内完成建设任务之外，新建筑需要与原有的砖结构建筑相和谐统一，以满足世界级的艺术展览空间对气候以及安全性能的要求。因此，设计的最佳方案即是在原建筑的外壳下增设一个充满现代气息的空间。新增的部分为建筑创建了新的入口。新建空间中还增设了自助餐厅和画廊，其橙色孔状外立面与原有建筑自然衔接的同时，为周围地区注入了无限活力。孔状的外观令建筑更加深邃，并与其投射在地面的倒影一同令建筑分外生动，吸引人们的靠近。新现代艺术博物馆在规模上进行扩大的同时，其独特的外观和风格与周围的建筑鲜明地区分开来，同时与整个马尔默地区实现了自然融合。空间内部，建筑在结构上进行了调整。两个楼梯为参观者在涡轮大厅与楼上的展室之间打造出一个环形通道。每个楼梯均由两面墙壁完美地界定出来，而这两面墙壁同时也巧妙地将涡轮大厅分隔成三个部分，作为儿童工作室和展品卸货区。此外，与卡尔马美术馆相似，设计师还为艺术家和馆长提供了灵活的展览空间设计，以便根据展览的特殊情况进行相应调整。楼上的美术馆中设置了一个小厅，高为11米的涡轮大厅成为空间的焦点所在。





















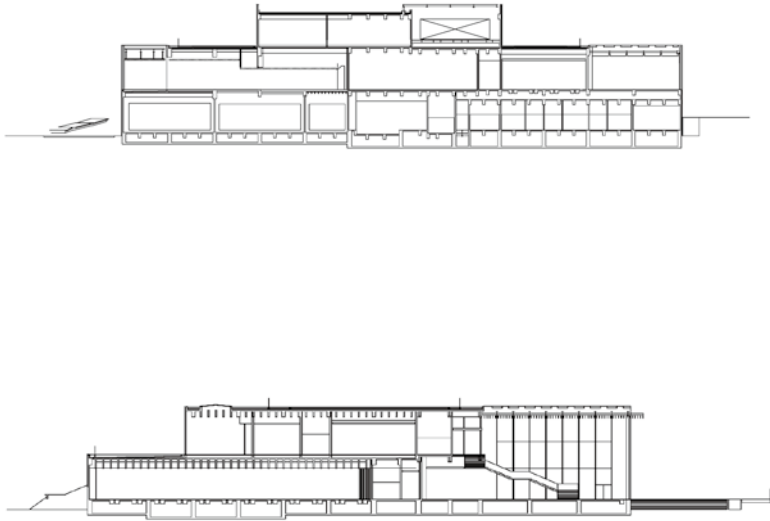




## 长崎县立美术馆 Nagasaki Prefectural Art Museum

**Location:** Nagasaki, Japan **Designer:** Daici Anō **Photographer:** Daici Anō **Completion date:** 2005  
**Construction area:** 12,680 sqm

项目地点：日本，长崎 设计师：达伊·奇刚 摄影师：达伊·奇刚 完成时间：2005年 建筑面积：12,680平方米



Nagasaki was the only port permitted to remain open when Japan was closed to the rest of the world. Since it was the only point of contact between Japan and Western Europe, this museum boasts a wonderful collection of artworks from Spain and Portugal. The site condition was quite unusual: a canal running through the centre of the premises. To make the canal one with the art museum, the designer created an intermediate space along the canal, and made it a promenade for city residents and a place for appreciating works of art. This space was protected from the strong sun by stone louvers that created a breezy, pleasant shade. Nagasaki, located in southern Japan, is known for its Colonial-style veranda architecture using wooden latticework. The detail the designer used here is a contemporary version of this traditional architecture; it also is a criticism for contemporary Japanese architecture that ignores both indigenous climate and landscape. The box-shaped glass bridge crosses over the canal. All the visitors to this art museum walk over this bridge, experience the water, and then continue into the gallery. The entire roof area, as well, acts as gallery space. One can enjoy a beautiful view of Nagasaki Port from the roof. The chosen logo features a rhythmic pattern made up of stone louvers, based on a design by a leading architect. The use of thin lines conveys a modern, dynamic impression, a sense of liberation. The aim was to express the transition between stillness and movement: a graphic is motionless by nature, but this one is also meant to be a graphic-in-motion, illustrating movement, action, communication, and understanding. This is expressed in the kind of natural rhythm seen in the panoramic view over Nagasaki port, or in palm trees swaying from side to side in a sea breeze. In this sense, Nagasaki Prefectural Art Museum is a "museum that breathes" breathing in new information and inspirations, and then passing them on in new shapes, ideas and forms. A "logo that moves" thus symbolises a "museum that breathes" and in fact functions as a museum of movement too.

长崎市是日本封闭时期唯一一个对外开放的港口城市。长崎县立美术馆中因收藏了大量西班牙和葡萄牙的艺术珍品，成为日本和欧洲之间文化沟通的纽带。该馆位于运河之上，分为东西两侧，旨在为当地居民提供欣赏艺术作品的长廊。石质百叶窗为室内展品提供有效保护，同时营造舒适、怡人的空间氛围。长崎位于日本南部，其建筑架构多以具有殖民风格的木格子走廊为特色，该建筑巧妙运用了这一特色，并利用现代的手法对其进行诠释，同时也对当今日本建筑忽视对项目所在地气候与景观因素考虑进行了嘲讽。其独特的地理位置，方便参观者在参观艺术品之余，眺望长崎港的景色以及感受大自然的清新。两层展厅的楼上，是一个与水边森林公园相连的屋顶庭园，为远眺长崎港提供最佳视角。美术馆的标识采用了节奏性图案设计，以石质百叶窗为主要原料。简约的线条彰显现代、动态、奔放之美。设计的目的在于体现静止和运动之间的过渡，即静止的图案通过承载说明、传达和理解的功能而富有动感。海风中摇曳的棕榈树与优美、婉约的建筑景观充分体现了这一动静结合的理念。从这个意义上说，长崎县立美术馆是一个“呼吸的博物馆”，吸纳新信息和灵感的同时将它们灌输到新形态、理念和模式之中，也因此，该博物馆可以说是一个运动的博物馆。











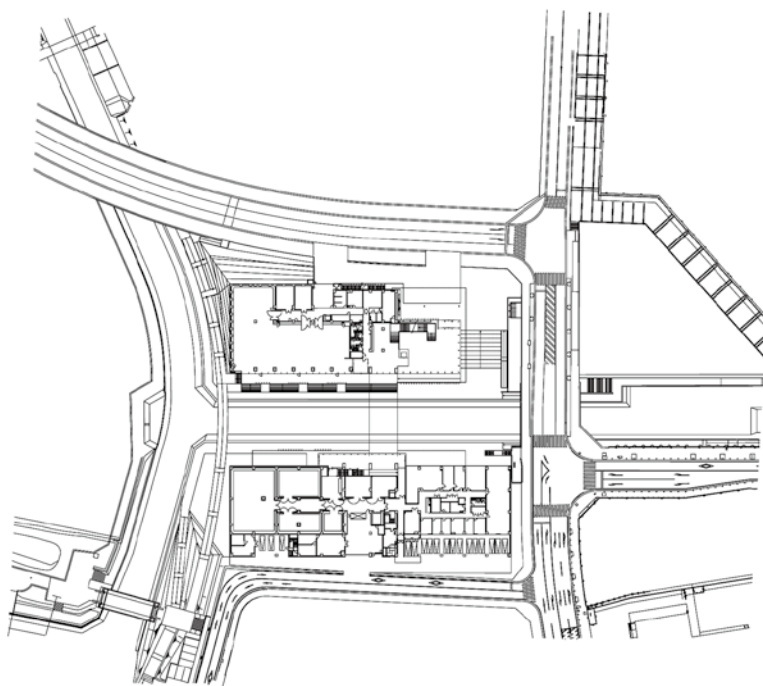




**Upper left, lower left** Stone shutters provide effective protection for the indoor exhibits, and create a comfortable and pleasant interior atmosphere.

**Right** Transparent stair railing echoes with the glass façade.

左上、左下 石质百叶窗为室内展品提供有效保护，同时营造舒适、怡人的空间氛围。  
右图 透明的楼梯扶手与玻璃外立面互相映衬。











**Left** The museum store locates in the west of the hall.

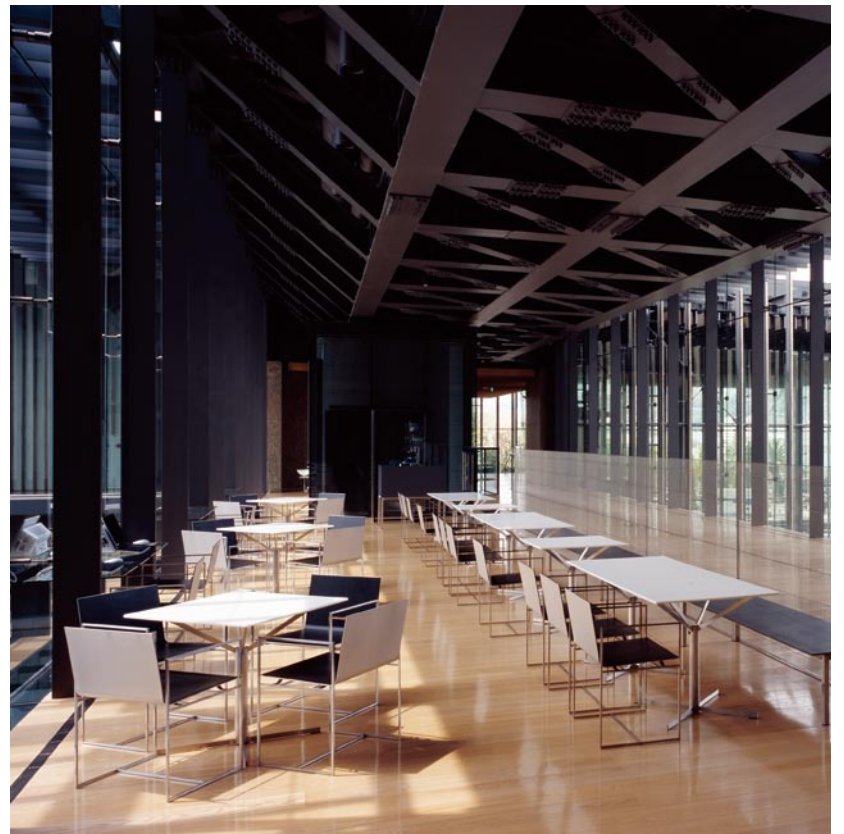
**Upper right** The glass façade could help the visitors to enjoy a beautiful view of Nagasaki Port.

**Lower right** In the café, white tables contrast with the black roof sharply.

左图 大厅西侧为博物馆商店。

右上 外部的玻璃材质可以使参观者遥望长崎港的景色。

右下 咖啡厅白色的休闲桌与黑色的顶棚形成鲜明对比。







**Upper left** A daylight patio among upper-floor galleries.

**Lower left** The open exhibition space is simple and stylish.

**Upper right** The clever lighting layout has greatly invigorated the exhibition space.

**Lower right** The shutter design of the ceiling echoes with the façade of the building.

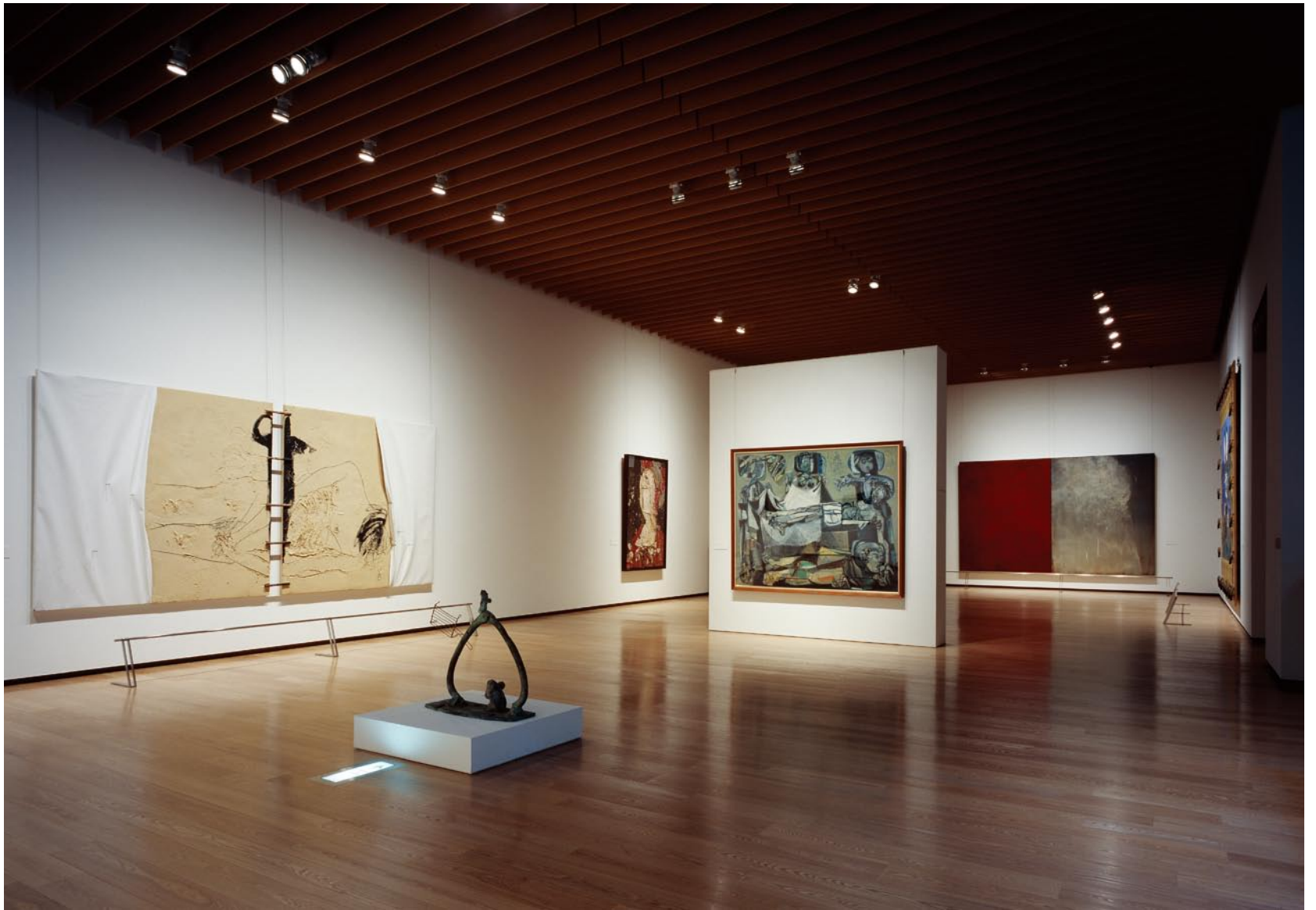
左上 一个阳光中庭位于上层画廊之间。

左下 开阔的展览空间简约而现代。

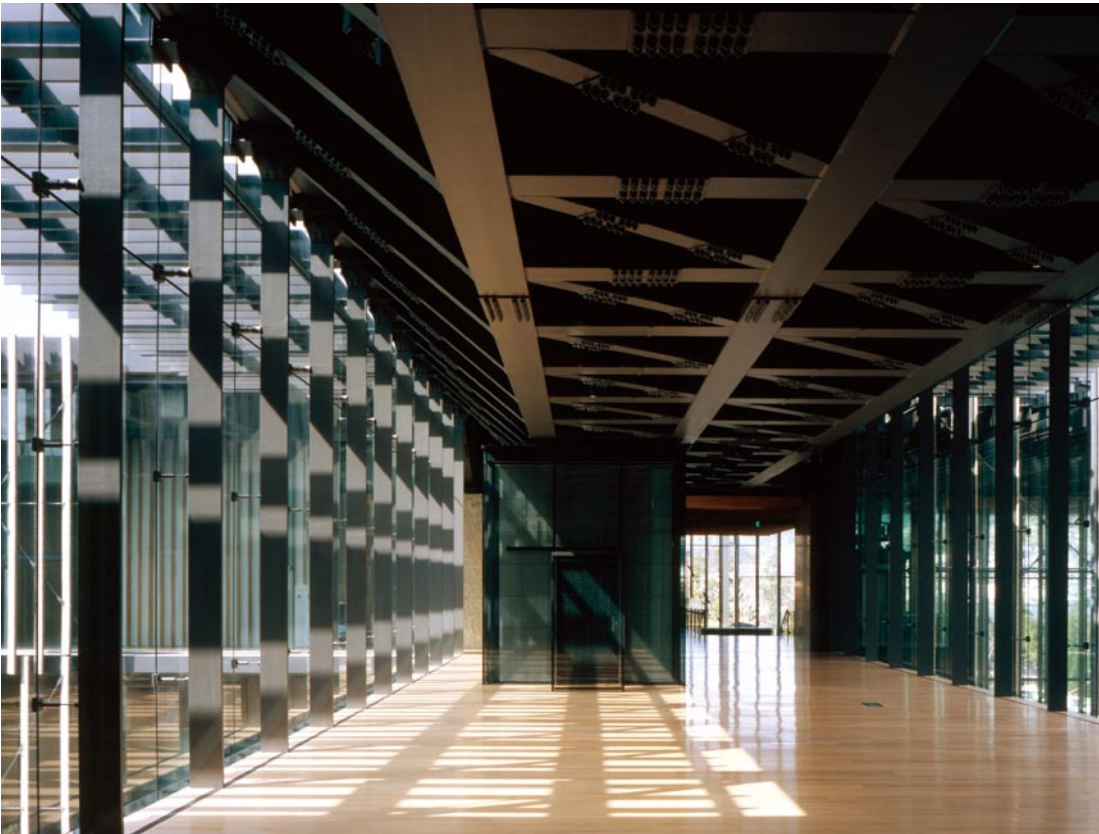
右上 巧妙的灯光布局，活跃了展厅空间。

右下 天花的百叶设计，与建筑的表面相呼应。















## 建筑设计艺术博物馆

## The Museum of Design Art + Architecture (MODAA)

**Location:** Culver City, CA, USA **Designer:** Studio Pali Fekete architects (SPF:a) **Photographer:** SPF: architects **Completion date:** 2006 **Award name:** 2007 American Architecture Award; 2007 AIA California Council Merit Award; 2007 LA Business Council Award for Built Mixed-Use Design Award; 2007 AIA/LA Citation Award; 2006 Southern California Development Forum Community Enrichment Award.

项目地点: 美国, 加利福尼亚州 柯尔沃市 设计师: SPF建筑事务所 摄影师: SPF建筑事务所 完成时间: 2006年 奖项名称: 2007年美国建筑大奖; 2007年美国建筑师协会加利福尼亚委员会荣誉奖; 2007年洛杉矶商务委员会多用途建筑设计奖; 2007年美国建筑师协会洛杉矶分会大奖; 2006年南加利福尼亚发展论坛社区建设奖。



The Museum of Design Art + Architecture (MODAA) sits on the edge of Culver City's burgeoning revival, just to the east of Main Street on a major transportation artery. The building, with its dynamic façade, and culturally stimulating mixed-use programme, amplifies the enthusiasm and motion of the city's growth and serves as a visual bridge between the city's downtown art deco theater district and the world-class art gallery district emerging directly to the east. Studio Pali Fekete architects (SPF:a) opened the MODAA Gallery with a mission "to publicly explore the synergistic relationship between design, art, and architecture." The building explores such relationships in the MODAA Gallery-specific space, but also in the synergy of disciplines that occupy the entire building. The physical aspects of the building explore the variation, movement, velocity and tempo of the city on all scales, using materials, textures, and variations that stimulate and delight the imagination. Concrete fiber panel boards on the exterior provide a unique rain-screen that also serves to break up street noise from busy Washington Boulevard below, and to insulate the building from the constant rays of the California sunshine.

Concrete fiber panel boards on the exterior provide a unique rain-screen that also serves to break up street noise from busy Washington Boulevard below, and to insulate the building from the constant rays of the California sunshine. The variation of the panels in width and depth is intended as a visual "music", and three different colours randomly alternate on the surface of the building.

At the street level, MODAA houses working offices for SPF and a gourmet café wine-bar. The 204-square-metres MODAA Gallery, sandwiched cleanly between the two, is open on both sides, allowing continuous flow to users in every portion of the building's ground floor. The architecture studio is open for exploration, as is the MODAA gallery itself, featuring exploratory art, design, and architecture exhibitions that change throughout the year. Ceilings are 6-metres high, with partial mezzanine space.

Upstairs, seven live/work artist residences deepen MODAA's design synergy "experiment", housing SPF:a's two principal architects, and six independent design-related enterprises. The lofts feature 16-foot high ceilings with mezzanine space, 8'-high Fleetwood Sliding doors mounted on the high walls as windows, and two separate entrances per loft, serving alternate live and work functions for occupants.

建筑设计艺术博物馆 (MODAA) 坐落在柯尔沃市飞速发展的开发区边缘, 朝向东面主街的交通干道。博物馆外观充满动感, 功能上满足多种用途, 为城市发展注入了活力, 成为连接城市商业区艺术装饰剧院和东边世界级艺廊的一道视觉桥梁。SPF建筑事务所设计这座博物馆的目的是“大胆探索设计、艺术和建筑三者之间相互促进的关系”。这一设计理念贯穿美术馆与整个建筑之中, 有效实现了空间的协同作用。建筑本身以变幻、动感、速度、快节奏为设计原则, 材料、纹理的运用相当考究。丰富变幻的外观带给人们无限的遐想。建筑外部的纤维水泥板提供了一个独特的雨幕, 同时将繁忙的华盛顿大道与博物馆空间隔离开来, 确保室内静谧、温馨, 并对加利福尼亚的骄阳进行有效过滤。

外部的纤维水泥板形成独特的防雨层, 也阻挡了华盛顿大街上嘈杂的噪声, 另外还有隔热的作用, 以应付加利福尼亚的骄阳。镶板大小长短不一, 排列得仿佛“视觉上的音乐”; 三种颜色随机组合, 使楼体表面富于颜色变化。

博物馆的一楼是SPF建筑事务所的办公区, 还有考究的咖啡馆酒吧。美术馆与博物馆同名, 也叫MODAA, 占地204平方米, 夹在办公区和酒吧之间; 两边都有开门, 保证了一楼的畅通无阻。美术馆沿袭了建筑工作室的探索精神, 每年都不断变换艺术、设计、建筑方面的展品。天花板高6米, 部分地方还建有包厢式悬空层。

楼上设有七个集生活和工作于一体的住宅空间, 该设计再次体现了SPF建筑事务所倡导的“协同”理念。这七部分空间分别为SPF建筑事务所的两个首席建筑师和六个独立的设计机构而设。阁楼高约为4.9米, 设有夹层, 2.4米高的弗利特伍德滑门安装在高墙之上, 扮演窗户的角色; 每个阁楼均设有两个独立的入口, 以满足住户工作和生活的需要。















**Upper left** The whole building integrates the exhibition, office, home area altogether.

**Lower left** The ground floor is taken up by the offices of the SPF Architects.

The exquisite café with simple style could satisfy the young people.

**Right** The spacious space together with the reasonable layout provides favourable environment for various exhibits on display.

左上 整栋建筑集展览、办公、家居于一体。

左下 一楼是SPF建筑事务所的办公区。

考究的咖啡馆，以简洁风格迎合年轻人的口味。

右图 宽敞的空间，合理的布局为各种展品创造了优越的陈列环境。



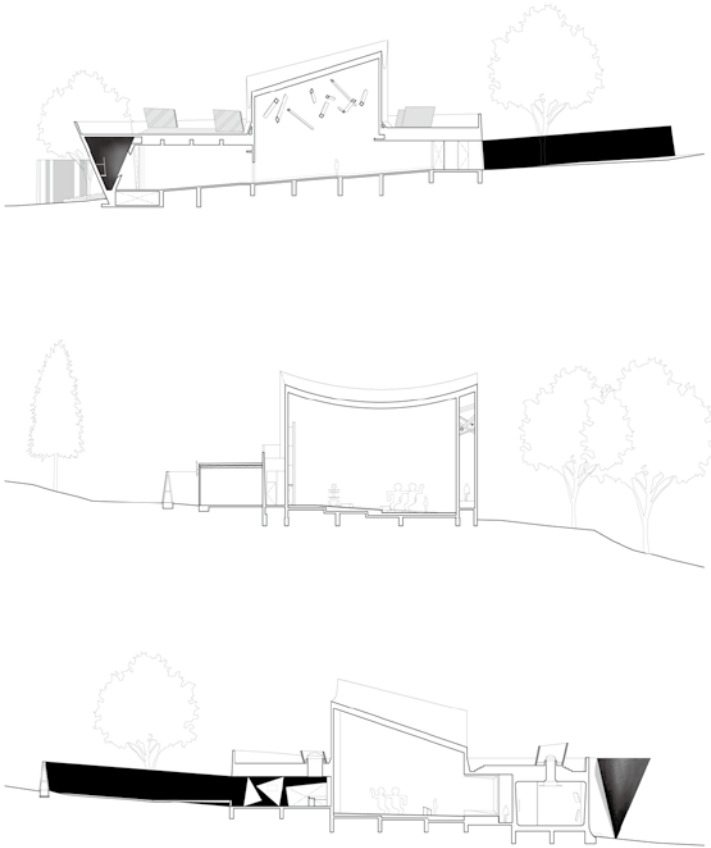


## 凯斯·哈宁艺术收藏博物馆

# Nakamura Keith Haring Collection Art Museum

**Location:** Yamanashi, Japan **Designer:** Atsushi Kitagawara Architects **Photographer:** Shigeru Ohno  
**Completion date:** 2007 **Construction area:** 842.03 sqm **Awarded date:** 2007 **Award name:** 2008 AIA Japan Design Award; 2008 Togo Murano Award; 2005 Grand Prix JIA Award; 2010 The Japan Art Academy Award.

项目地点：日本，山梨县 设计师：敦北河原建筑事务所 摄影师：大野茂 完成时间：2007年 建筑面积：842.03平方米 奖项时间：2007年 获奖名称：2008年美国建筑师联合会日本设计奖；2008年村野藤吾奖；2005年日本建筑学会奖；2010年日本艺术学院奖。



This project attempts to achieve a "creative succession" of the existing environment and a "creative sustainability" for future. Nakamura Keith Haring Collection Museum is located at the foot of Japan's Yatsugatake Mountains. There are a lot of excavations from the Jomon Period (B.C. 7000-1000) in this area. Those remained excavations prove that the land is full of energy, as a venue of the civilisation. The art of Keith Haring is in the chaotic New York, the multilayer metropolis of the world. His graffiti are made up with single lines. Those primitive lines are energetic as if they are about to move. The art in New York City and the nature in Kobuchizawa seem to be mutually exclusive. However, they share "vital energies" and "primitive minds" in the basis of their existences. They both connote human activities. It is one of the designers' main themes to propose how human beings can contribute to the nature in a positive and inventive way. The experience of the design of the museum starts with the landscape. On the one hand, visitors would appreciate the art works of Keith Haring, feel the "vital energies" and the "primitive minds" from them. On the other hand, the site would remind them of the origin of the Japanese culture. The ancient culture is no longer things in the past. The works of Keith Haring who is contemporary designer would trigger people to feel the "vital energies" and the "primitive minds" of the ancient Japan. This is what is so called "creative succession", providing "creative sustainability" to the site. The project awakes ancient memories of human beings and opens up to a harmonious coexistence of nature and human activities. The project won four awards since its establishment, bringing great honour to the design team.

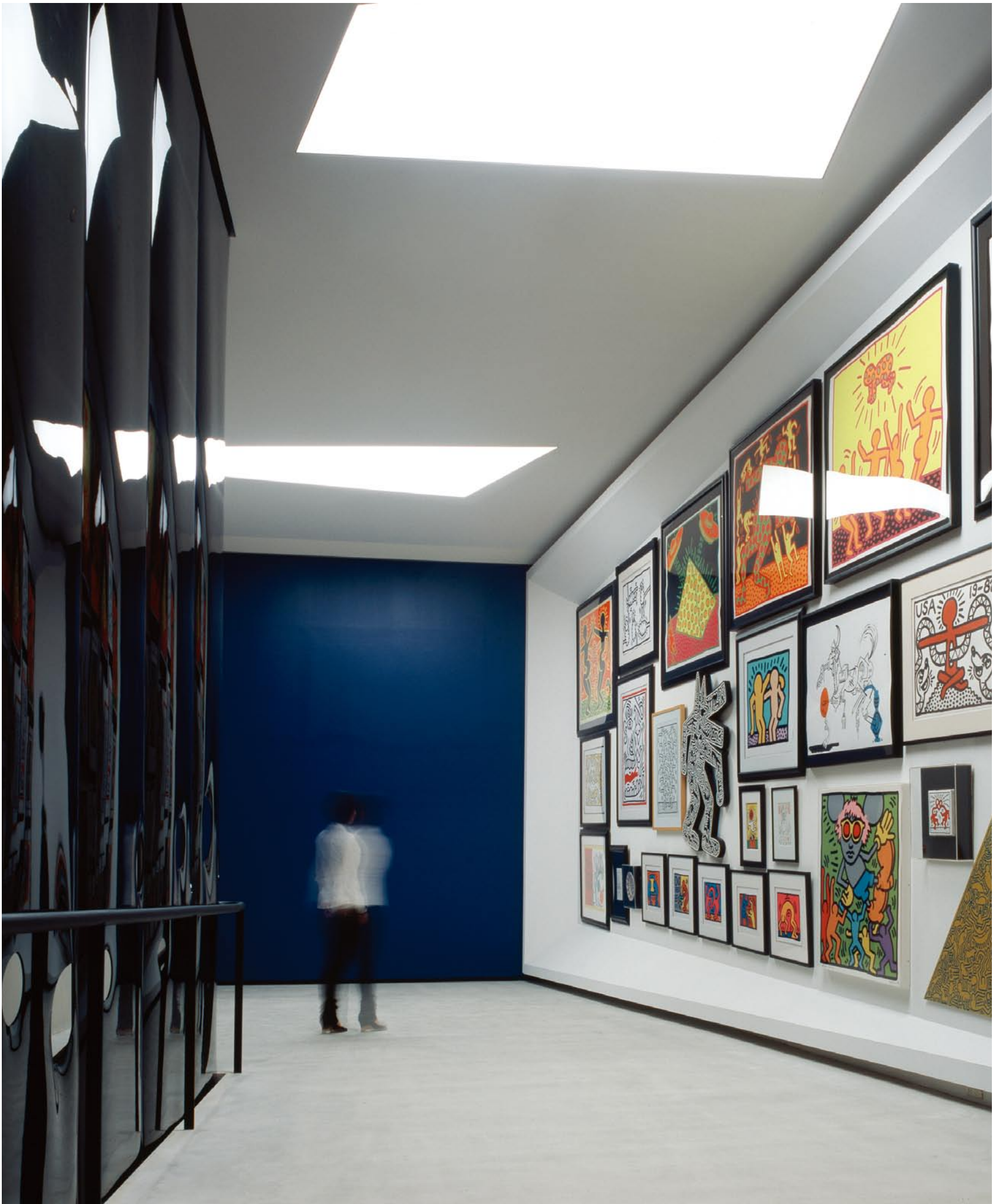
该项目旨在为原有建筑创建一个更为独特、更富时代意义的个性化展示空间。凯斯·哈宁艺术收藏博物馆位于日本八岳山脉脚下。该地区曾出土了许多绳文时代（公元前7000-1000年）的文物，文化根基深厚。艺术家凯斯·哈林的作品大多创作于繁华的纽约，线条单一、简洁，所绘图案生动、形象，彰显人类文明的伟大。纽约艺术与小渊泽艺术本质似乎是相互排斥的。然而，二者又以其存在的基础共享“视觉精神”和“首创思维”。他们均以强调人类活动为创作主题，体现人类活动对自然产生的积极和消极影响。该设计始于景观的创建，使参观者在欣赏凯斯·哈林作品的同时，引发其对日本文化的思考。古老的文化已不再意味着成为历史，被人们逐渐淡忘。当代设计师凯斯·哈宁的作品激发人们在古代日本文化中领悟“视觉精神”与“首创思维”，这也就是所谓的“创造性的继承”，展现了“创造性的可持续发展”理念。该建筑唤醒了人类对古老文化的回忆，开启了人类活动与自然之间和谐共处的新篇章。该建筑自竣工以来已获得四项大奖，为敦北河原建筑事务所赢得了广泛的赞誉。



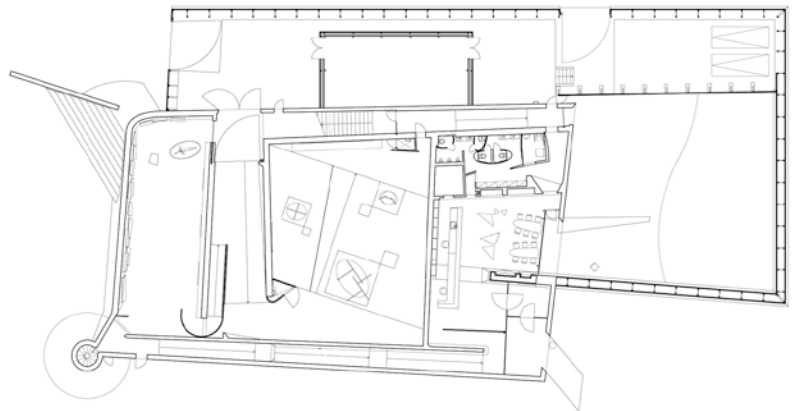
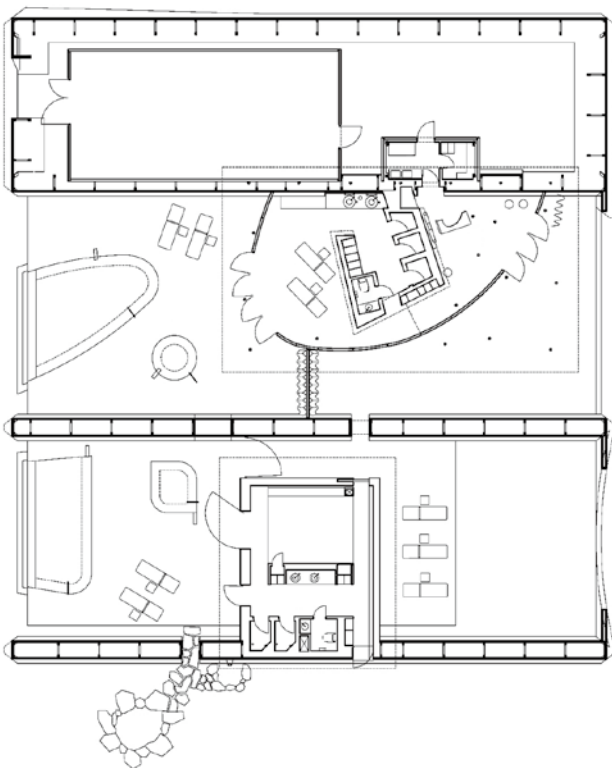










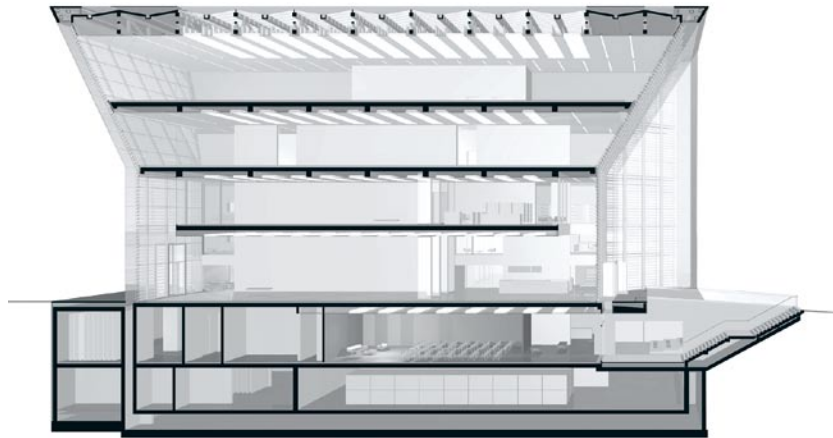




## 博尔扎诺现代与当代艺术博物馆 Museion

**Location:** South Tyrolia, Italy **Designer:** KSV Krüger Schubert Vandreike **Photographer:** Ludwig Thalheimer lupe **Completion date:** 2007 **Awarded date:** 2001 **Award name:** Museum for Modern and Contemporary Art Bolzano.

项目地点：意大利，南蒂罗利亚 设计师：KSV设计事务所 摄影师：路德维希·泰尔海默·卢普 完成时间：2007年 获奖时间：2001年 奖项名称：博尔扎诺现代与当代艺术博物馆设计奖。



The new Museum for Modern Art is a museum which communicates. It combines the flexibility and openness of a workshop with the qualities of a classic gallery. A closed metal hull covers the elongated cube; in contrast, its ends open as transparent storefronts and serve as projection surfaces towards the city and the landscape. The building connects the city centre with the Talfer meadows and the landscape, similar to a large tube. The interior of the museum with its exhibition levels, library, education department, shop, and info room are made visible to the exterior via the glazed entry façade. Visitor access is provided across an entry plaza through the lofty foyer on the ground level and the exhibition levels – via a broad staircase to the subterranean level and the event space. The building can be accessed and traversed from both sides depending on how exhibitions and events are organised on the ground level. The main staircase connects all “levels of art” in a sense both immediate and metaphoric beginning in the foyer on the ground floor and terminating on the top-most floor, featuring a panoramic view towards the city and the landscape. On all levels, areas of production and event spaces, as well as exhibition and library, are interconnected. The organisation of access areas enables an independent usage of event space, café, shop, library, and education department. The retracted ends, protected by cantilevered building elements, provide for use as stage area and forum for events in the entry plaza and/or the riverside meadows. The artists' ateliers and project rooms are situated in a singular dedicated building in the northern part of the site. The museum garden is placed in a field of tension between the atelier building and the museum and simultaneously serves as space for exhibition and action for both buildings. The museum bridges, as projected continuations of the foyer of the new museum, create a new connection between the historic city and the city quarters located in the west across the river Talfer. Bike riders and pedestrians use two separate bridge constructions, oscillating towards each other in vertical and horizontal movement.

博尔扎诺新现代与当代艺术博物馆注重空间与参观者之间的沟通与互动，将工作间的灵活性和开放性 with 经典画廊的高雅、精致巧妙融合。建筑呈长立方体结构，外部覆以封闭式金属外壳。外立面采用透明处理，与城市和周围景观相和谐统一。管型Talfer草地和景观将其与城市中心自然衔接在一起。通透、明亮的外立面将博物馆内部的展区、图书馆、教育演讲厅、商店、图书馆完美呈现给馆外的人们。参观者通过入口广场，穿过一楼的休息大厅和展示区，拾级而上，可到达封闭展示区和活动空间。建筑的两端均设有入口，方便参观者对一楼展品及活动空间的浏览。大厅中的主楼梯一直延伸至楼顶将各楼层之间自然衔接。每个楼层之间的展室和活动空间过渡自然，毫无突兀之感。入口区的布局合理，活动空间、咖啡馆、商店、图书馆、教学中心均可以独立运行。建筑的后侧采用悬臂式建筑结构，可为在入口广场以及河边草地举行的活动提供舞台和讨论空间。艺术家的画室和工程室均设于建筑的北部，采用独立式结构。博物馆花园设于画室和博物馆建筑之间，旨在为两个建筑中举办的展览提供足够空间。从新博物馆休息大厅延伸出来的桥梁置于Talfer河之上，将历史名城与其西侧的城市空间自然衔接在一起。骑车通道和步行通道分别设于两座独立的桥梁之上，互不干扰。









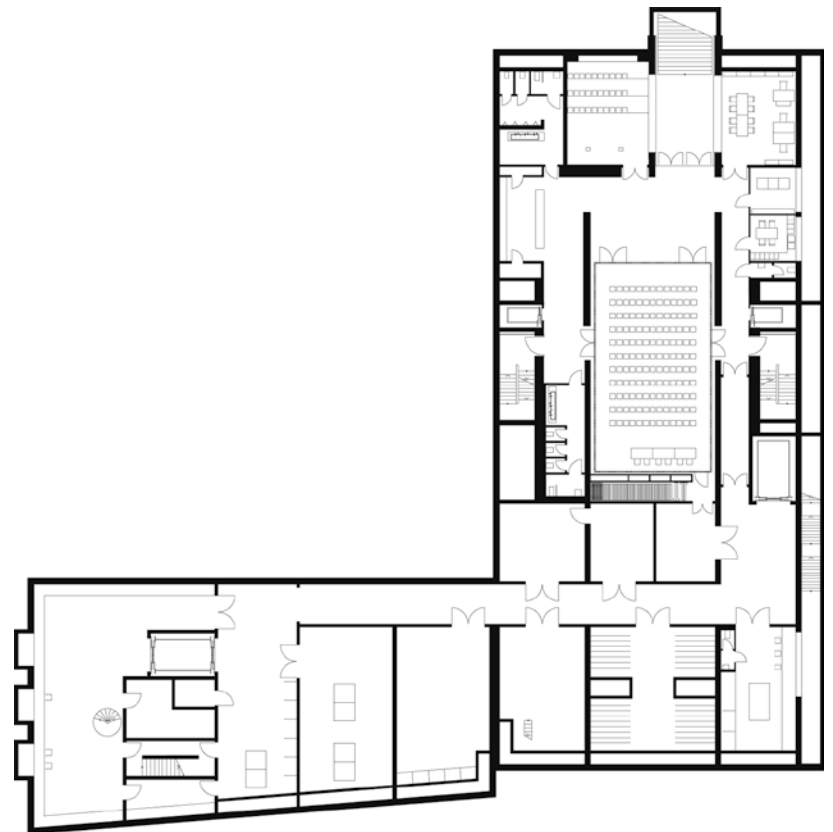






**Left** The façade of the elongated cube building is covered with a closed metal shell.  
**Right** The transparent façade could bring the sunlight into the interior space easily.

左图 建筑呈长方体结构，外部覆以封闭式金属外壳。  
 右图 通透明亮的外立面将光线引入到室内。

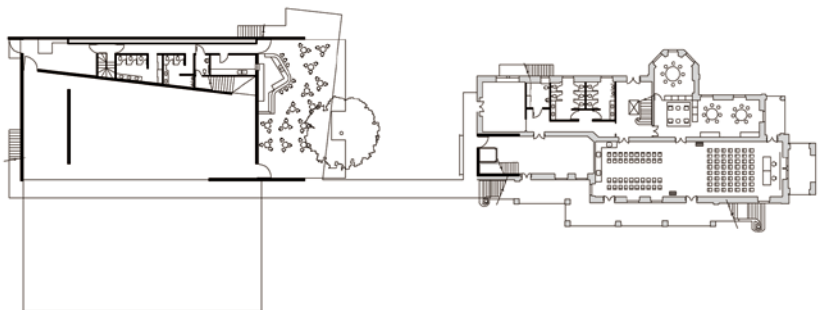




## 巴西罗丹美术馆 Rodin Museum Bahia

**Location:** Salvador, Bahia, Brazil **Designer:** Francisco Fanucci & Marcelo Ferraz **Photographer:** Nelson Kon **Completion date:** 2006 **Award name:** 2006 First Prize Quito Biennial of Architecture (BAQ); 2006 2° Ibero-American Prize; 2006 First Prize Brasília Biennial of Architecture; 2007 First Prize São Paulo Biennial of Architecture.

项目地点：巴西，萨尔瓦多 设计师：弗朗西斯科·法努奇，马希罗·法哈 摄影师：尼尔森·康 完成时间：2006年 奖项名称：2006年基多建筑双年会（BAQ）一等奖；2006年第二届伊比利亚美洲奖；2006年巴西建筑双年会一等奖 2007年圣保罗建筑双年会一等奖。



The first affiliate out of France, the Rodin Museum in Salvador, state of Bahia, is required to meet the prerequisite of finding a site with cultural relevance to the city and with the capacity to house about seventy original plaster pieces, part of the collection of the Museum in Paris. The eclectic style Palacete Comendador Catharino – built in 1912, and located among centenarian trees in the district of Graça – was chosen. The adaptation of the spaces to the new use and the construction of an annex to expand them were the two operations that should be carried out in harmony with the original architecture, protected as heritage property because of its importance to the history of the city.

The objective of both the restoration of the building and the new interventions was to provide the necessary infrastructure, adapting the spaces to the activities of the museum. Spaces for educational activities and reception were located on the ground floor; exhibition areas for the pieces from the Rodin collection in the two floors above; and administrative activities in the attic, accessed by a new stairway. The extension building, as big as the main building, represents a compromise between the limitations of the site and the architects' resolve to affirm the contemporary identity of the new building. The result can be read as a situation of confrontation and of harmony between the two distinct historical moments. The main solution to offer continuity to the set is represented by the prestressed concrete elevated walkway.

第一座位于法国之外的罗丹美术馆建在巴西的萨尔瓦多。其首要任务就是寻找一座建筑，既要与当地的都市文化紧密相关，又要具备陈列来自巴黎博物馆约70座真品罗丹雕塑的能力。百年老树环抱下的美术馆，采用的是源于1912年的古老建筑风格。旧地新用，规模扩建是摆在设计师面前的两项任务。而且新建还要与原建筑风格保持和谐，因为这座建筑是该市的历史文化遗产。

修复和扩建的任务是提供基础设施，使建筑内部空间适于博物馆的活动。教育活动区和参观接待区设在一楼，罗丹雕塑的展示区在二、三楼。一条新修的楼梯通向顶楼管理区。美术馆扩建的新楼相当于原主楼的规模。新楼的设计既要保持建筑风格的连贯性，又要使重建后的建筑体出现代性。最终建成的美术馆可以说完美实现了历史与现代的和谐对比。为保持建筑风格连贯性采取的方法就是修建了一条预应力混凝土悬空走道。















**Upper left** The French window makes the space more transparent.

**Lower left** Wood material softens the space greatly.

**Right** The new building has kept the classical European style of the existing building.

左上 落地窗设计使空间更加通透。

左下 木质材料使空间更加柔和。

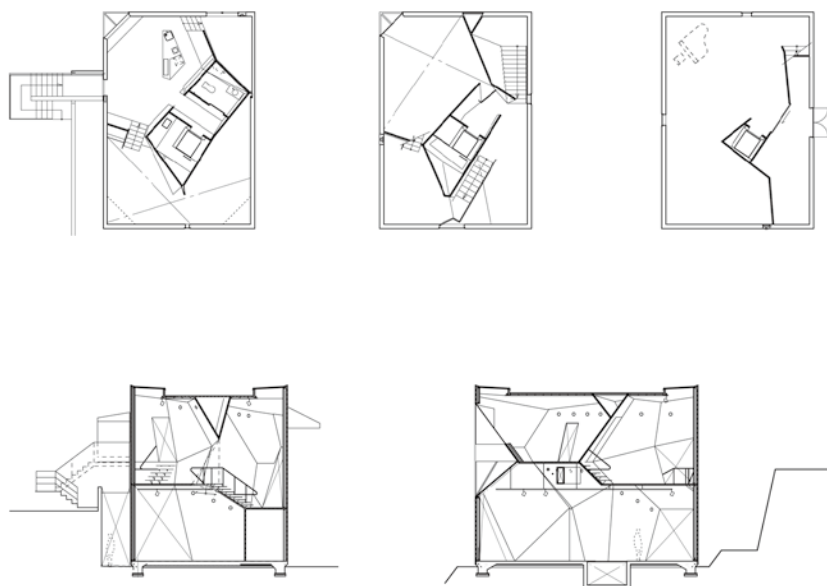
右图 新建筑保留了原建筑的古典欧式风格。



## SSM博物馆 SSM

**Location:** Shiogama, Japan **Designer:** Atelier Hitoshi Abe **Photographer:** Daici Ano **Completion date:** 2006 **Construction area:** 638.49 sqm **Awarded date:** 2007 **Award name:** International Architecture Award.

项目地点：日本，盐釜 设计师：阿部仁史 摄影师：阿野太一 完成时间：2006年 建筑面积：638.49平方米 获奖时间：2007年 奖项名称：国际建筑奖。



Located in a small town on a hilly site with a view of the Pacific Ocean, this is a design for a private art gallery intended to permanently display eight sculptures owned by the client. SSM was given form by creating the eight spaces to hold each sculpture as if inflating them like soap bubbles. This form is defined by balancing the conditions (location, size) that give rise to the boundary surfaces of each cell. The cells that constitute each of these rooms are made of steel plates 3.2 mm thick, with about twenty-five embossed protuberances per square metre. Honeycomb panels are formed by welding the embossed protuberances of a cell to those of the adjoining cell, resulting in an unusual structure like an aggregation of soap bubbles. With its ground level below the road, the cube stands apart from its densely built immediate surroundings. Yet the approach to this object building proceeds effortlessly from the street, across the museum's small, cast-concrete parking area, and up a series of steps into the boxy volume. The main entrance, marked by an L-shaped Cor-Ten canopy, brings visitors directly into the museum's top level. Leaving behind the mundane streetscape, the front door opens onto a reception area — the entrée into a magically white world, textured exactly like the exterior. Here, floors become walls, walls become ceilings, and art becomes the focus. Steel stairs descend immediately to an exhibition space, the first of a spiraling sequence of irregularly shaped galleries on three levels, all contained within the building's rectilinear enclosure. With slashed doorways and white, angled walls defining the three display spaces, the journey culminates on the building's lowest level, with the largest gallery, a room intended for small concerts and art installations. From there, an elevator back up to the top completes the circulation loop, depositing passengers in a small vestibule, where glass floor panels allow glimpses of the galleries below. But what really draws the eye is a triangular window across the adjacent reception room, opening toward ocean views—one of the few points of contact between the otherworldly interior and the real-world exterior.

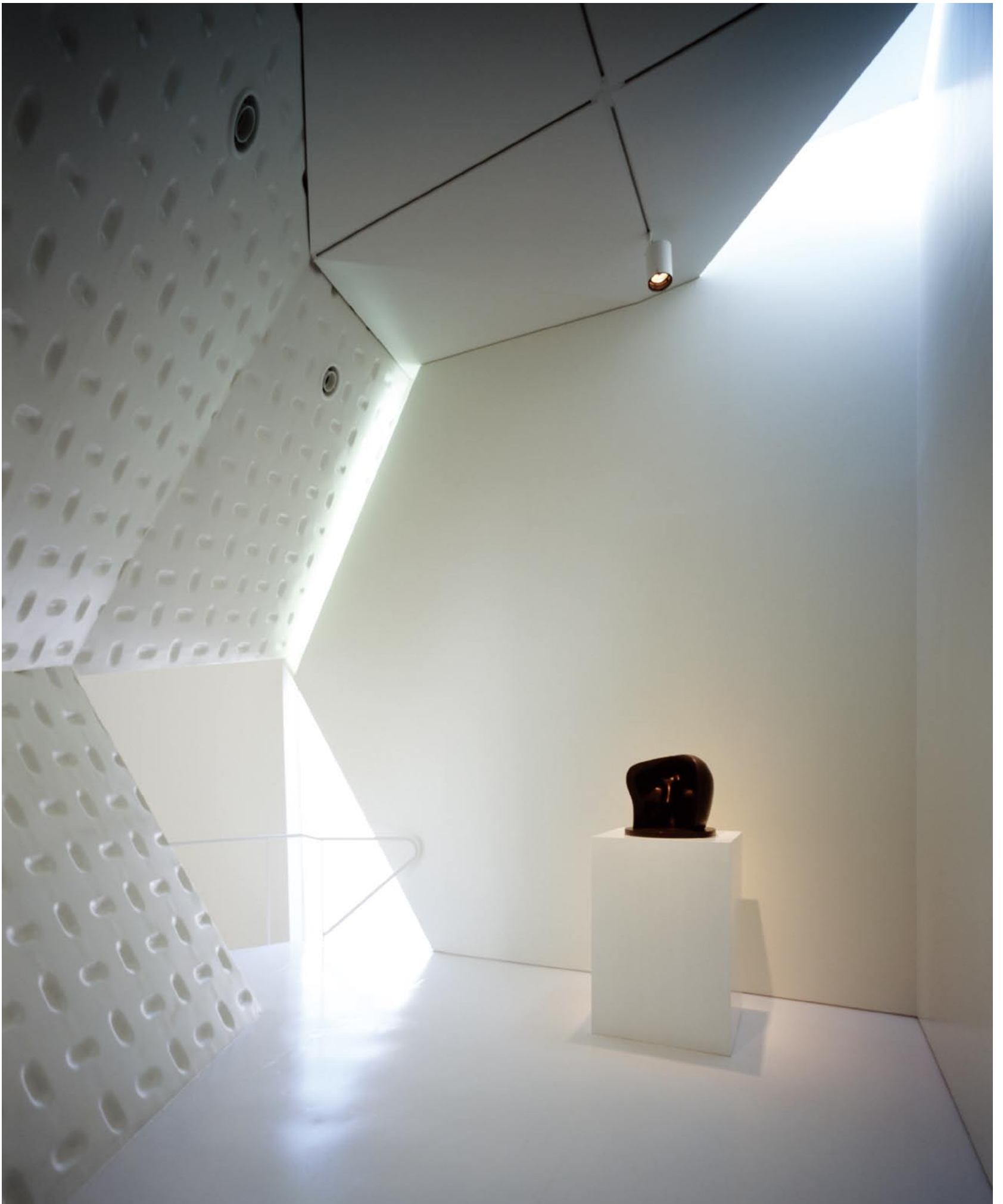
该私人艺术博物馆位于日本某个小镇的山坡之上，俯瞰太平洋，为个人永久珍藏的八座雕塑提供展示空间。匠心独运的八部分展示空间令展品仿佛置身于肥皂泡之中，神奇而美妙。通过平衡各区间的位置及面积对各展示空间进行界定。每个空间均由3.2毫米厚的钢板构建而成，平均每平方米形成25个浮雕突起。同时，浮雕突起与相邻空间的突起部分焊接在一起，形成蜂巢状嵌板，从而营造出肥皂泡般的非常空间。由于建筑的一层比路面略低，因此该项目与其周围密集的建筑群保持了一定距离。来自街面的参观者穿过博物馆小型预制混凝土停车区，拾级而上即可到达展室之中。L形的高强度钢顶棚下的主入口，能够将参观者直接输送到博物馆的最高层。入口接待区同样采用了与外观相同的材料，以白色为基调，为访客营造出一个洁净、雪白的世界。浑然一体的白色地板、墙壁、天花板令展品分外引人注目。钢结构楼梯向下延伸至一个展示空间，该空间呈螺旋式不规则形状，另外两个楼层均设有类似的展示间，并由建筑的直线型外围进行圈定。斜杠式入口和白色不规则墙体将三个陈列空间完美定义出来，建筑底层设有空间中最大的画廊，该空间能够为小型演奏会和艺术装置提供充足的空间。自动扶梯能够将参观者直接输送到空间上方的小型前厅之中，该空间中铺设的玻璃地板能够直接将其下方的画廊展现出来。接待室旁的三角窗造型别具，面向大海，成功淡化了室内外空间的界限，并将二者自然融合在一起。















**Left** The white colour as the base colour creates a pure and clear world.  
**Upper right** Floor, wall and ceiling integrates with each other seamlessly.  
**Lower right** The complex texture of the wall enlarges the space visually.

左图 地板、墙壁与天花板浑然一体。  
 右上 透明的玻璃设计将室内空间和室外景观合为一体。  
 右下 墙壁复杂的纹理增强了空间的延展性。









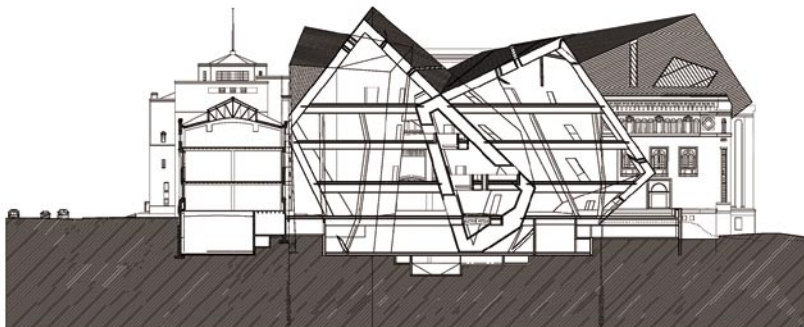




## 安大略皇家博物馆 Royal Ontario Museum

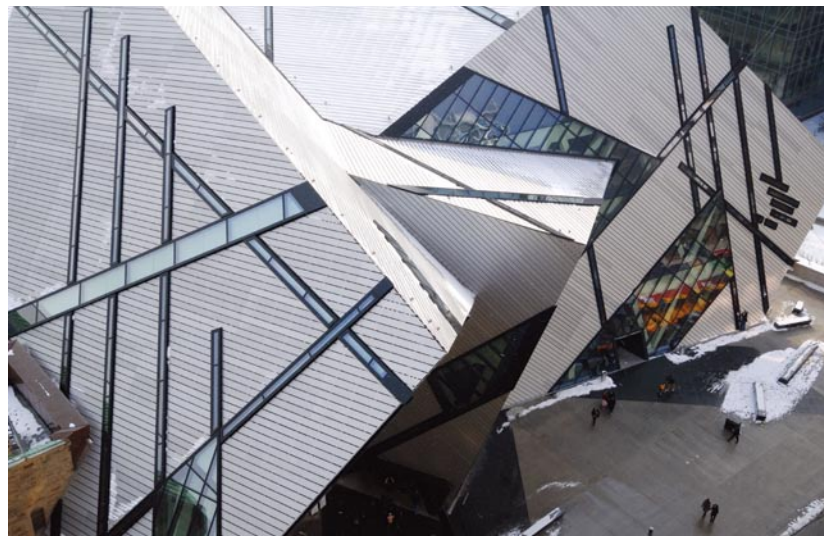
**Location:** Toronto, Canada **Designer:** SDL **Photographer:** Sam Javanrouh, Steven Evans **Completion date:** 2007 **Construction area:** 18,600 sqm

项目地点：加拿大，多伦多 设计师：SDL设计事务所 摄影师：山姆·扎瓦卢哈，史蒂芬·埃文斯 完成时间：2007年 建筑面积：18,600 平方米



The Extension to the Royal Ontario Museum (ROM), now called the Michael Lee-Chin Crystal is situated at one of the most prominent intersections in downtown Toronto. Opened in June 2007, the Extension provides 100,000 square feet of new exhibition space. Approximately half of this building is devoted to gallery space, while the ground floor features a spacious new entrance and lobby as well as a new retail shop accessible directly from the street. Also included are three new restaurants, the most spectacular of which is located on the Crystal's fifth floor, which cantilevers over the existing West Wing galleries and provides panoramic views of downtown. The Michael Lee-Chin Crystal derives its name from the building's five intersecting volumes, which are reminiscent of crystals. The intersection of two of the crystals, each of which is dedicated to new galleries, creates a void, known as the Spirit House. Essentially a large atrium rising from below ground level to the fourth floor, and containing a number of criss-crossing bridges at various levels, the Spirit House is intended to be a place for visitors to reflect upon the exhibitions they have experienced in one of the gallery spaces before moving on to the next. A fourth crystal, known as the Stair of Wonders, is dedicated to vertical circulation but also features exhibition vitrines at the landings. A fifth crystal houses the major new restaurant. The main entrance to the Museum, formerly accessed from Queens Park, has been moved to the Lee-Chin Crystal on Bloor Street. The ground floor, which includes ticketing, coat check, member services, the new shop, and event spaces, has been designed to function as an extension of the new public plaza at the front of the building, inviting the public into the Museum and affording uninterrupted access from the outdoors, through the space of the Crystal, to the existing heritage building. The Lee-Chin Crystal building envelope consists of two layers, a water-shedding skin covered by champagne-coloured anodized aluminum extrusions that shimmer in the sunlight, and in the nighttime pick up the glow of the city. Approximately 20 percent of the façade is pierced by stunning windows that provide views out of the building, but also into the building and the galleries, thereby furthering the link between the Museum and passers-by.

该项目作为安大略皇家博物馆的扩建部分，被命名为迈克尔·李津水晶馆，位于多伦多市中心最著名的十字路口之一。该馆于2007年6月对外开放，占地9,290平方米，展馆中一半的空间作为展览之用，一楼设有宽敞的入口和大厅以及零售商店，从街面可直接进入到商店之中。同时，建筑内还设有三家新餐厅，顶级豪华餐厅位于建筑的五楼，悬垂于原西翼画廊之上，能够将城市风景尽收眼底。迈克尔·李津水晶馆的名字源自建筑的五个交叉的体量，因外观通透、纯粹，令人很自然将其与水晶联想起来。相交的两个“水晶”，均作为新画廊之用，相交区域形成了一个“精灵屋”。一个大型中庭从一楼一直贯穿至四楼，并将楼层间纵横交错的天桥囊括其中。“精灵屋”的设置旨在为参观者参观完一个展室在进入下一个展室前提供思考及休息的空间。第四个“水晶”，是“奇迹阶梯”间，呈垂直流通设计，以玻璃橱窗陈列藏品为特色。第五个水晶中主要是新餐厅空间。博物馆的主入口，由之前的女王公园入口移至布卢尔街上的李津水晶馆之中。一楼包括售票处、存衣处、会员服务区、新商店和活动空间，作为建筑前端新公共广场的延伸部分，令广场上的人们能够畅通无阻地穿过水晶空间，进入到原有的古建筑之中。李津水晶馆的外观为双层结构，拨水性表层覆以香槟色阳极氧化铝合金型材，在阳光的照射下，熠熠生辉，即使在星光满天的夜晚，也十分引人注目。窗口占据了建筑外观面积的20%，能够有效地拉近室内外的距离，淡化内外空间的界限，从而更好将博物馆与行人联系得更为紧密。









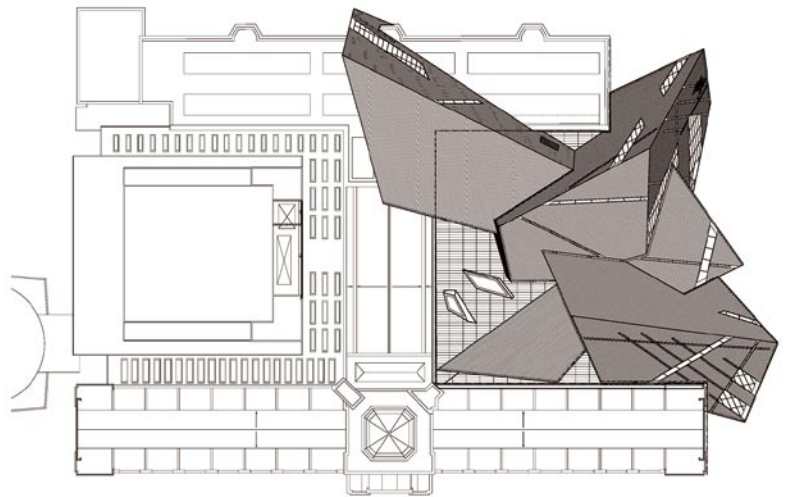






**Left** Transitional space for light and sound events.  
**Right** Crystal Chairs are a microcosm of the building.

左图 过渡性空间。  
 右图 水晶座椅是整个建筑的一个缩影。



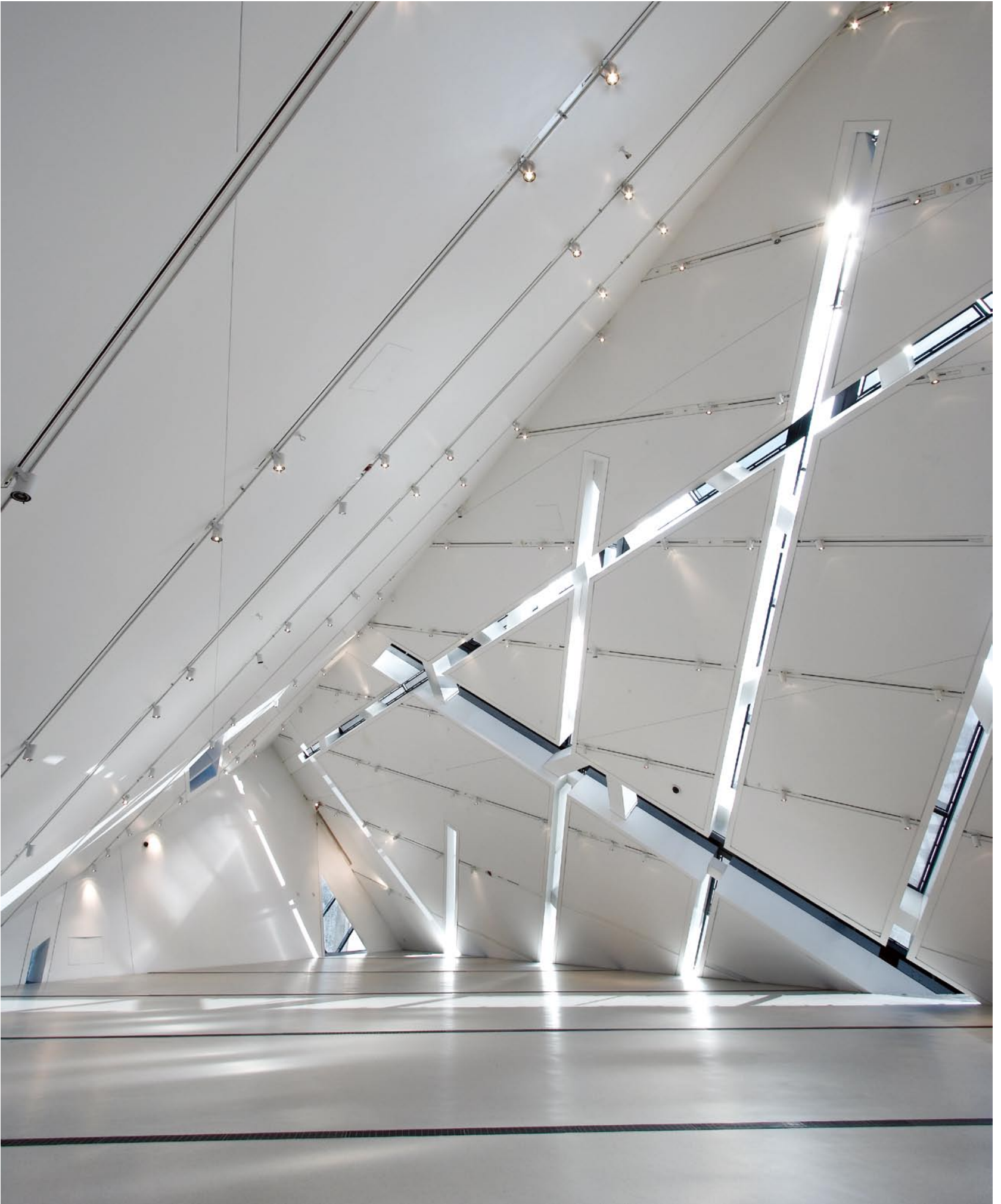














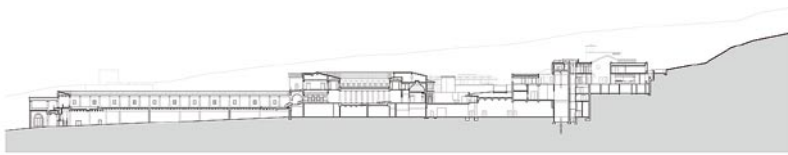
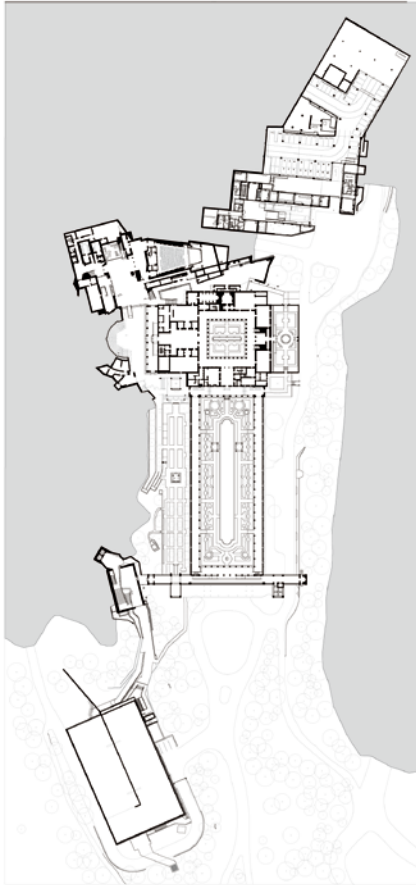




## 盖蒂别庄博物馆 Getty Villa

**Location:** California, USA **Designer:** Machado and Silvetti Associates **Photographer:** Machado and Silvetti Associates **Completion date:** 2006 **Construction area:** 258,990 sqm **Awarded date:** 2007 **Award name:** Honor Award-New England Chapter of the American Institute of Architects.

项目地点：美国，加利福尼亚州 设计师：马查多与赛尔维迪设计事务所 摄影师：马查多与赛尔维迪设计事务所 完成时间：2006年 建筑面积：258,990平方米 获奖时间：2007年 奖项名称：美国建筑师学会新英格兰分会荣誉奖。



As an educational centre and museum dedicated to the study of the arts and cultures of ancient Greece, Rome, and Etruria, the Getty Villa serves a varied audience through exhibitions, conservation, scholarship, research, and public programmes. Through an extensive international search, the Getty Trust commissioned Machado and Silvetti Associates for the master plan and design of the new expansion. The project includes the remodeling of the existing J. Paul Getty Museum (a re-creation of the Villa dei Papiri, a first-century Roman country house) to create a new home for the Getty's permanent collection of antiquities; the transformation of Mr. Getty's ranch house into a research facility; and the construction of new buildings, public areas, and gardens. The various elements-including the new Entry Pavilion, the Barbara and Lawrence Fleischman Theatre, Café, Museum Store, conservation labs, scholar's library and educational facilities-are conceived as an integral part of the new gardens and outdoor spaces, with the original villa serving as the centrepiece. The new architecture neither contrasts nor emulates the architecture of the museum building itself, but defines the character for the new Getty Villa site so that it stands on its own while seeking harmony with all the disparate existing structures, steep topography, the gardens, and public spaces. The renovation was not intended to repair historical inaccuracies in a building that is less a replica of a single villa than a seamlessly stitched Frankenstein's monster, with parts borrowed from several Roman buildings. That eclectic method is most evident in the striking "Hall of Coloured Marbles" – the ornately tiled floor there was inspired by several sources. The renovation's main goals were practical: to help visitors navigate more logically and easily, and to let in the light of day. The new architecture transforms the inherent topographical difficulties into an amenity, allowing visitors to wander through the lush site, following the contours of the design and terrain, as if experiencing the drama of an archaeological dig.

作为古希腊、罗马和伊特鲁里亚艺术与文化的教育中心和文物展示中心，盖蒂别庄博物馆除了展示陈列品外，还经常组织一些学术活动，为学生、学者、专业人士和大众提供特别的体验场所。通过广泛征集设计方案，盖蒂信托基金最终决定邀请马查多与赛尔维迪设计事务所对原有博物馆进行扩建。改建的工程包括：将原有吉·保罗·盖蒂博物馆改造成全新永久馆藏文物陈列空间；将盖蒂先生的农场住宅改建成研究中心；新建筑、公共空间以及园区的建设。以原建筑为核心，在其周围创建入口展馆、芭芭拉和劳伦斯·弗莱舍曼剧院、咖啡馆、博物馆商店、文物保护实验室、学术图书馆和教育设施等，作为新园区及户外空间的组成部分，与整个建筑自然融合，浑然一体。扩建后的建筑并不是一味地模仿原有建筑的风格，而是在确保与原建筑、陡峭的地形、园区以及公共空间相和谐统一的同时，打造独特的形象。改建的目的并不单单是修复一个建筑，而是通过借用一些罗马建筑中的设计元素来重新塑造一个类似而独特的独栋别庄，并不是在原有建筑基础上进行的修修补补。在“彩色大理石大厅”中，折衷的表现方法展现得淋漓尽致。其中华丽的瓷砖地板设计源自对几种材料的参考。改建的目的很实际，即为参观者提供更好、更便利的欣赏空间，并确保室内通透、明亮。新建筑巧妙利用其所在地复杂的地形特点，打造了一个舒适、丰富的展示空间，带领参观者进入一个奇妙的考古挖掘之旅。



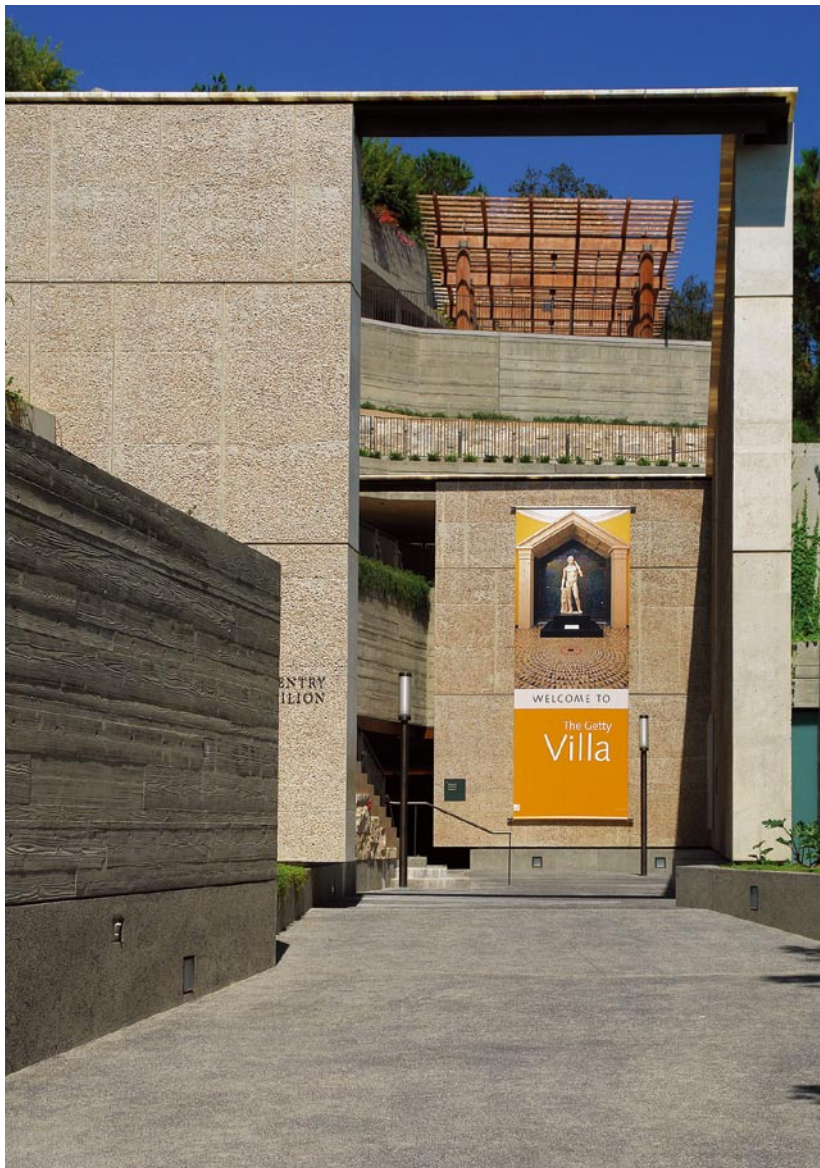












**Left** Natural materials give a tactile experience.

**Right** The entrance for the pavilion.

The building is surrounded by the public spaces.

左图 天然材质引发触觉的体验。

右图 展馆入口处。

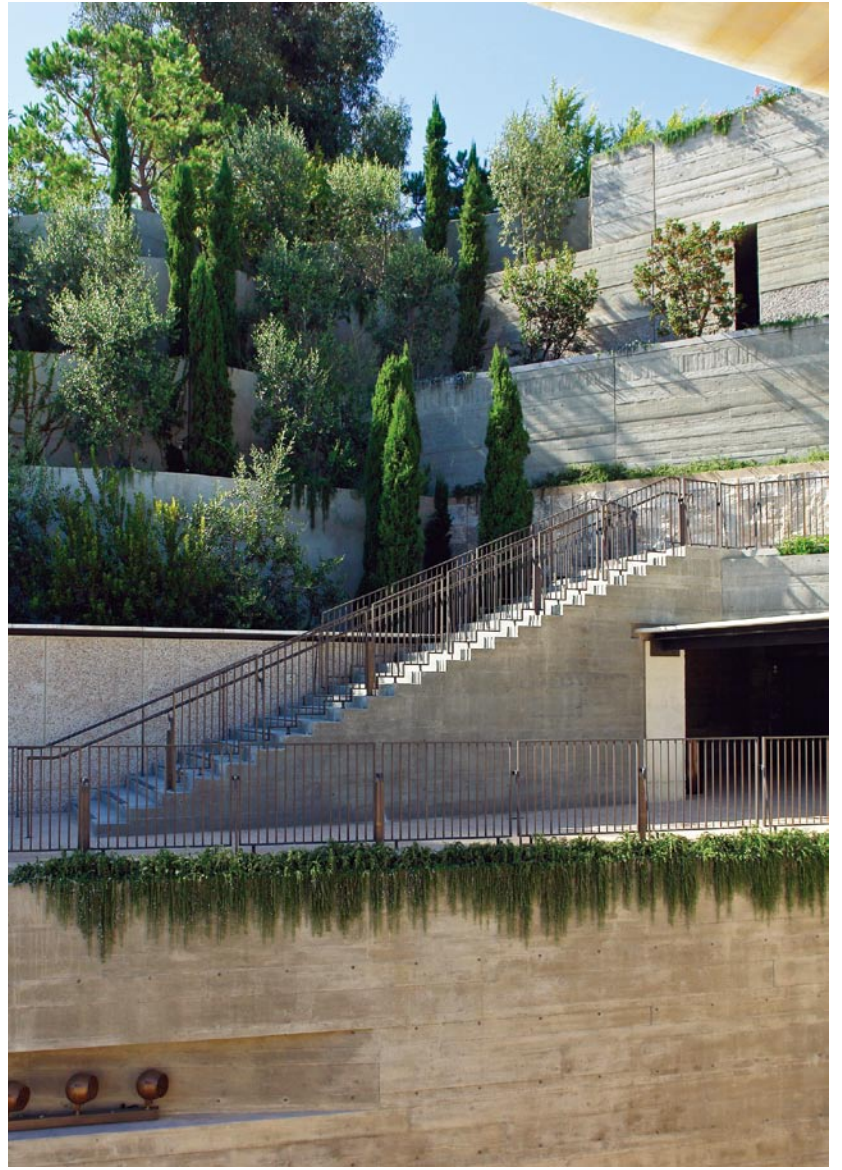
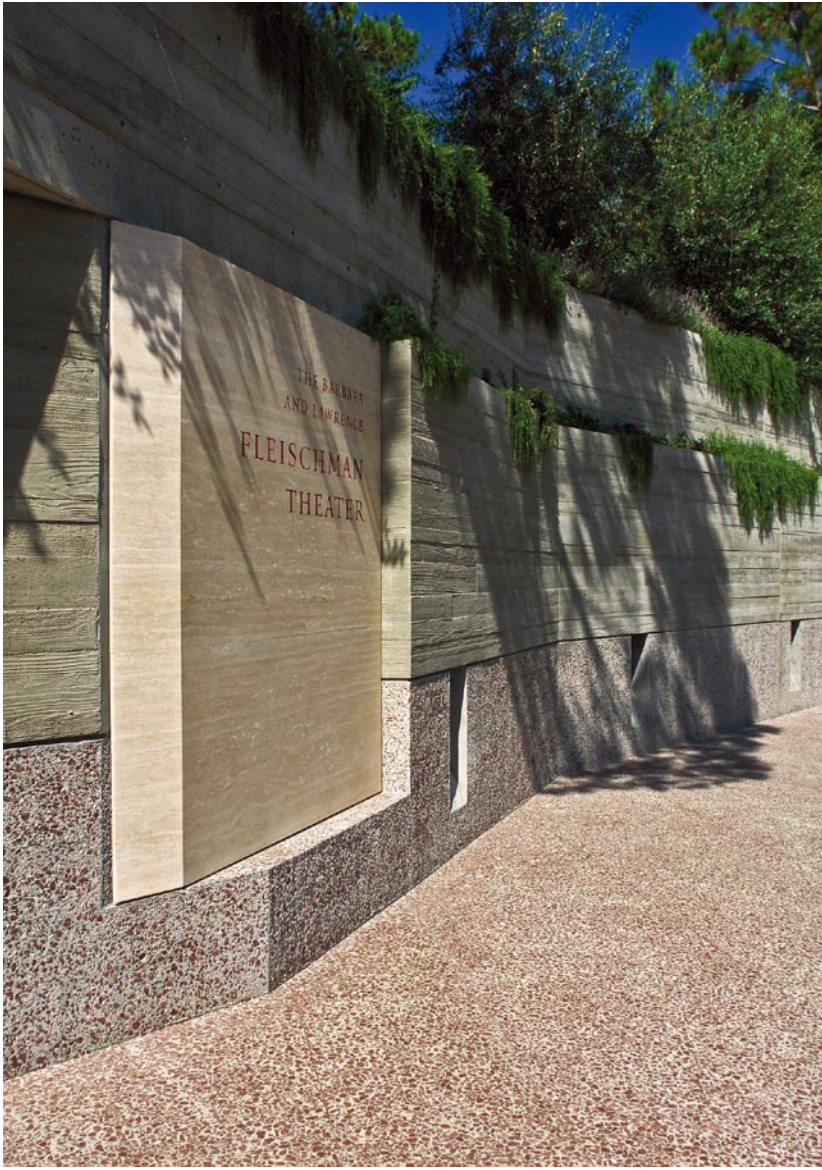
公共空间无处不在，全方位地环绕着建筑。

















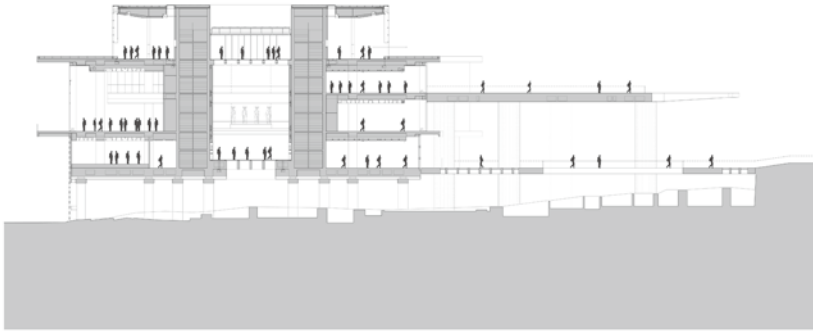




## 新卫城博物馆 New Acropolis Museum

**Location:** Athens, Greece **Designer:** Bernard Tschumi **Photographer:** Peter Mauss/Esto, Christian Richters, Bernard Tschumi Architects **Completion date:** 2007 **Construction area:** 21,000 sqm

项目地点：希腊，雅典 设计师：伯纳德·曲米 摄影师：伯纳德·曲米建筑事务所 完成时间：2007年 建筑面积：21,000平方米



With exhibition space of more than 14,000 square metres (150,000 square feet) and a full range of modern visitor amenities, the New Acropolis Museum will tell the complete story of life on the Athenian Acropolis and its surroundings. It will do so by uniting collections that are currently dispersed in multiple institutions, including the outdated Acropolis Museum (built in the 19th century with gallery space of 1,450 square metres, or 15,500 square feet). The rich collections will provide visitors with a comprehensive picture of the human presence on the Acropolis, from pre-historic times through late Antiquity. The collection consists primarily of works of sculpture, many of them architectural pieces that originally decorated the monuments of the Acropolis, so the building that exhibits them is a museum of ambient natural light. The use of various types of glass allows light to flood into the top-floor Parthenon Gallery, to filter through skylights into the archaic galleries, and to penetrate the core of the building, gently touching the archeological excavation below the building. Integral to this program is the display of an archeological excavation on the site of the Museum itself: ruins from the 4th through 7th centuries A.D., left intact and protected beneath the building and made visible through the first floor. The Museum is surrounded by 7,000 square metres (75,000 square feet) of landscaped green space on the ground. The Museum offers a café overlooking the archeological excavation, a museum store, and a museum restaurant, with a public terrace commanding views of the Acropolis. The top is the rectangular, glass-enclosed, skylit Parthenon Gallery, over 7 metres high and with a floor space of over 2,050 square metres (22,100 square feet). It is shifted 23 degrees from the rest of the building to orient it directly toward the Acropolis. Here the building's concrete core, which penetrates upward through all levels, becomes the surface on which the marble sculptures of the Parthenon Frieze are mounted. The core allows natural light to pass down to the Caryatids on the level below. The collection is installed in chronological sequence, from pre-history through the late Roman period. The visitor's route is therefore a clear, three-dimensional loop. It goes up from the lobby via escalator to the double-height galleries for the Archaic period; upward again by escalator to the Parthenon Gallery; then back down to the Roman Empire galleries and out toward the Acropolis itself.

新卫城博物馆占地14,000多平方米，一流的现代化游客设施以及浩如烟海的藏品成为雅典卫城及其周边地区一道亮丽的风景。新馆将目前分散的多个收藏机构进行了整合，也包括建于19世纪，占地1,450平方米的卫城博物馆。丰富的藏品为参观者展现了雅典卫城从史前时代至近古时代的历史全貌。收藏品主要包括雕塑作品，其中有许多建筑部分曾经在卫城古迹中扮演了重要角色，因此，该博物馆的设计十分重视空间的采光，强调自然光对空间的作用。千变万化的玻璃窗时刻确保顶层帕提依神庙展厅内洒满阳光，并令光线透过天窗投射到远古画廊之中，从而穿过建筑的核心，柔和地倾洒到建筑下一层的考古挖掘区。该项目的设计目的之一即利用该馆是公元4至7世纪历史遗迹的特点，在建筑所在位置的下方设计考古挖掘区，并令其从一楼可见。博物馆的周围设有占地7,000平方米的景观绿地。同时，馆内上方的咖啡厅可以俯瞰考古挖掘区，居高临下的博物馆商店、附有公共露台的餐厅为欣赏卫城的城市景观提供最佳视角。建筑的上方是一个长方形封闭式玻璃展厅——帕提依神庙展厅，高7米，占地2,050平方米。该空间呈23度角倾斜，与卫城相对。在这里，建筑物的混凝土核心，随着楼层的提高而不断攀升，最终与帕提依神庙大理石雕塑的腰线相衔接。核心成功地将自然光线引入到下端的女像柱之上。藏品按照时间顺序进行陈列，从史前时代一直到后罗马时期。参观路线清晰、明朗，呈立体循环式结构，入口大厅开始，沿着自动扶梯一路向上，到达双高远古画廊；随后继续上行，一直延伸至帕提依神庙展厅，最后回归到罗马帝国时代画廊并延伸到室外。















**Upper left** The archeological excavation beneath the building.

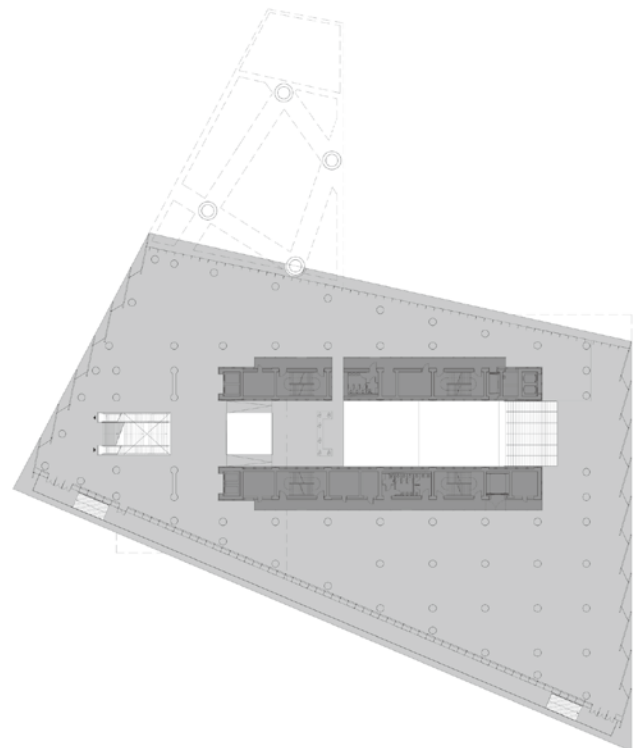
**Lower left** The historical ruins is retained.

**Right** The designers employ the most advanced construction technology to restore a simple and exquisite architecture of the ancient Greece.

左上 建筑所在位置下方为考古挖掘区。

左下 历史的痕迹被保留。

右图 设计师用最先进的现代建筑技术还原一座朴素而精湛的古希腊建筑。



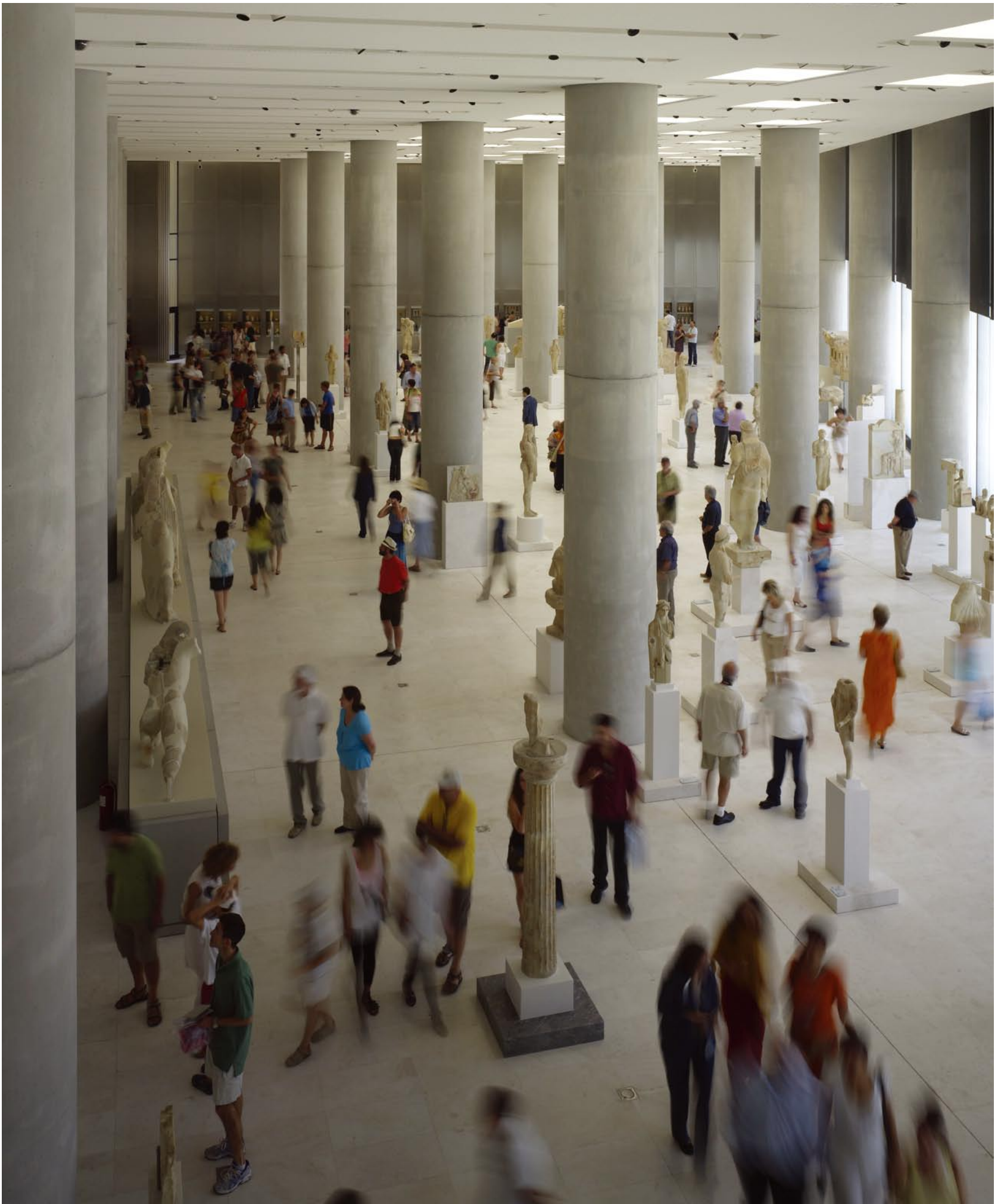
















**Left** The stream of visitors.

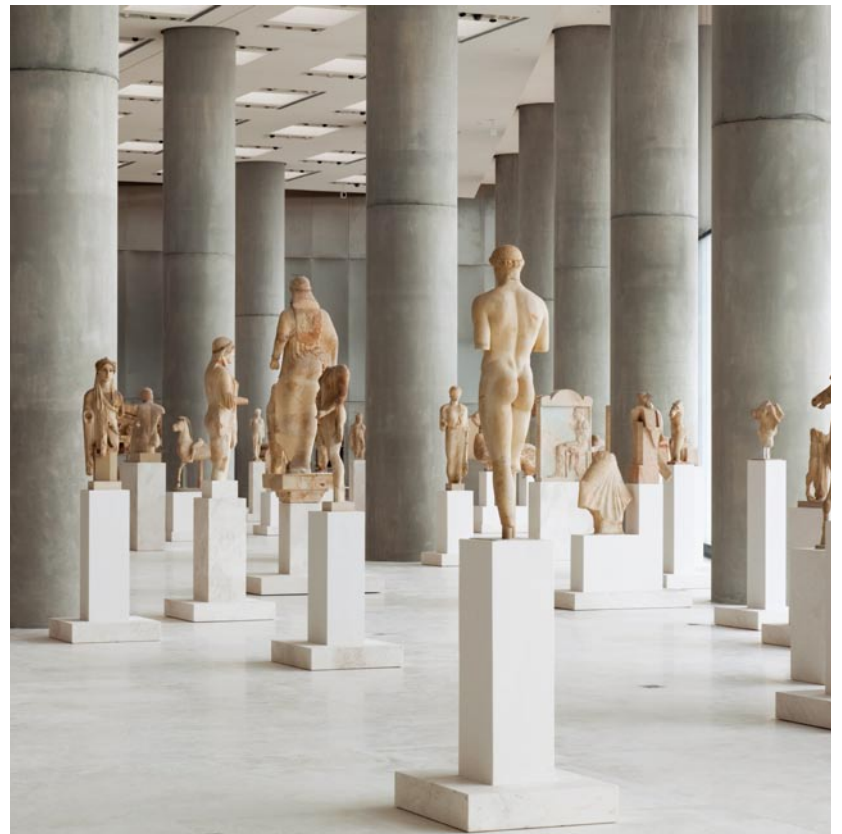
**Upper right** The unique glass gallery corridor from which people could enjoy the Acropolis monuments 300 metres away.

**Lower right** Owing to the unique ancient statues, the exhibition area is designed according to the characteristics of each exhibit without much decoration.

左图 前来参观的游客络绎不绝。

右上 独特的玻璃走廊，人们可以在此欣赏到300米外的卫城古迹。

右下 展区内部就展品的特点因地制宜，极少装饰，因为拥有那些古代雕像已经足够。

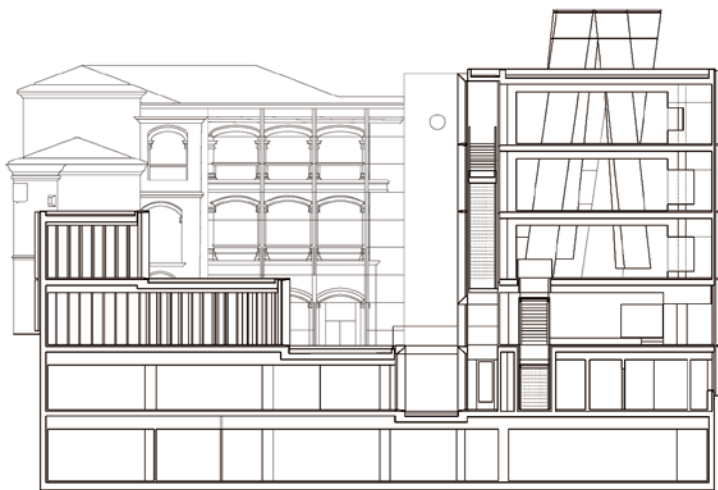




## 阿拉瓦考古博物馆 Archeological Museum of Álava

**Location:** Vitoria, Spain **Designer:** Francisco Mangado **Photographer:** Pedro Pegenaute, Cesar San Millán **Completion date:** 2009 **Construction area:** 6,000 sqm **Award name:** COAVN (Basque-Navarrese) Awards 2010, Civic Construction Category; First Prize; Architecture Award for 2010. Given by The Chicago Athenaeum ( Museum Of Architecture And Design) and The European Centre for Architecture Art Design and Urban Studies; European Copper in Architecture Awards - Shortlist 2009 ; XIV Edition European Copper Prize in Architecture 2008. First Prize; Saloni Architecture Awards 2007. Finalist. **Client:** Diputación Foral de Álava; **Collaborators - architecture:** José M<sup>º</sup> Gastaldo, Richard Král'ovi, Eduardo Pérez de Arenaza; **Structural engineering:** NB 35 SL (Jesús Jiménez Cañas / Alberto López) Ingenieros; **Installations engineering:** Iturralde y Sagüés ingenieros / César Martín Gómez; **Quantity surveyor:** Laura Montoya López de Heredia; **Contractor:** UTE Arqueología (Dragados SA, Lagunketa SA)

项目地点：西班牙，维多利亚 设计师：弗朗西斯科·曼戈多 摄影师：佩德罗·培根耐特，塞萨·撒恩·米兰 完成时间：2009年 建筑面积：6,000平方米 奖项名称：2010年COAVN（巴斯克-纳瓦拉）奖，公民建筑类一等奖；2010年建筑奖，由芝加哥雅典娜（建筑与设计博物馆）和欧洲建筑艺术设计与城市研究中心授予；2009年欧洲库珀建筑奖——入围奖项；2008年第十四届欧洲建筑库珀奖一等奖；2007年萨隆尼建筑奖入围奖项 客户：阿拉瓦省代表处；建筑合作设计师：何塞·玛利亚·加斯达尔多，理查德·克拉罗维奇，埃杜尔多·佩雷斯·德·阿雷那萨；结构工程：NB 35有限公司（海泰斯·黑明内斯·加尼纳斯/阿尔贝托·洛佩斯）；设备工程：Iturralde y Sagüés工程事务所/塞萨尔·马丁·戈麦斯；质量检测师：劳拉·蒙托亚·洛佩斯·德·艾雷迪亚；合同商：UTE考古所（Dragados股份公司，Lagunketa股份公司）



This winning archaeology museum provides a modern setting for the exhibits of a historically rich region. The new museum has taken over the task of housing the towns' archaeological exhibits from the 16th century palace that previously held them. The architect likes to think of an archaeology museum as a compact jewel box concealing treasures entrusted to you by history. In the permanent exhibition halls, all horizontal surfaces are dark; the wood floors are almost black, and the continuous ceilings black. They are boxes that evoke the passage of time concentrated in layers of earth that have gradually formed the thick walls of history. These dark spaces are traversed by white glazed prisms drawing in natural light from the roof. The displays are organized around these prisms that are inlaid with graphics and information on the items in a style designed to encourage interpretation. The building adjoins the Palace of Bendaña, today the Naipes Fournier museum. Access to the building is through the same courtyard that leads to the Palace and conveys the full scope of the project. The proposal includes extending the courtyard surface area in order to upgrade the access area. This does not encroach on the whole court, however, taking only a narrow strip for an appendix perpendicular to the main building. As well as housing auxiliary programmes, this addition provides a more attractive access façade than the current party walls of the neighbouring constructions. Thanks to the sloping terrain, the courtyard is reached through a bridge over a garden that allows light to penetrate to the lower areas that otherwise would be permanently in shadow. The areas housing the various activities, including the library and workshops, are located on the ground level oriented towards the street, and have an independent access. The assembly hall and galleries for temporary exhibitions are on the same level as the public entrance shared with the Naipes Fournier museum. The permanent exhibition halls are on the upper levels. The stairs linking the different levels define part of the façade onto the access courtyard. The outer walls comprise a series of different layers. The façade facing the access courtyard is bronze grilles, a material with clear archaeological references. In the middle, a double-layered wall of silkscreen printed glass contains the stairs that offer visitors views of the courtyards. In contrast, the façade fronting the street is more hermetic, comprising an outer layer of opaque prefabricated bronze louvers, with openings where needed, and an inner layer formed by a thick wall containing the display cabinets and systems. In this way the internal exhibition spaces are unencumbered and only traversed by translucent light prisms.

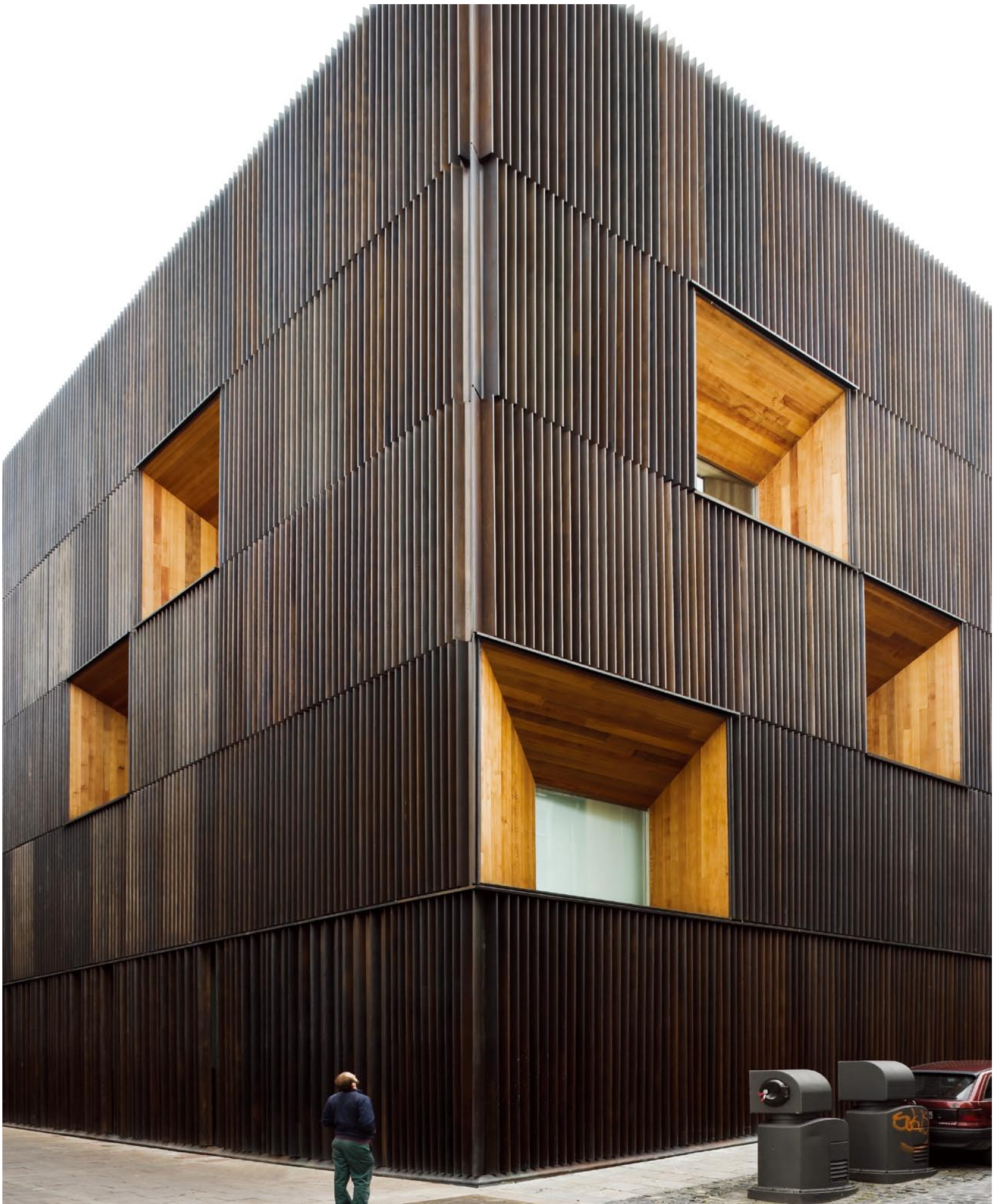
阿拉瓦考古博物馆以其现代、新颖的设计为这一历史地区增添了无限活力。新博物馆建成之后，为始自16世纪宫殿中的考古陈列品提供完美的展示空间。该博物馆犹如一个盛满珍品的珠宝盒，其独特的外观时刻吸引人们的靠近一探究竟。永久藏品展厅中以黑色为基调，地板与天花一致采用黑色，各区域间的不断转换暗示地壳的变迁。穿梭于其间的白色玻璃棱镜成功地从屋顶将自然光线引入室内。展品围绕这些棱镜，依据图形和信息进行有序排列，便于游客对展品的解读。新博物馆毗邻本达尼亚宫，即今天的Naipes Fournier博物馆，两馆相通。改建的目标之一是完成对入口区的改造。在不破坏原有入口的条件下，增设一条与主楼垂直的狭长带，从而使新建筑的外立面与旁边的建筑相比更具特色。考虑到倾斜的地形条件，设计师巧妙地在花园上方设置了天桥，既能够将参观者直接输送到天井之中，又能够确保地势较低的区域光线充足。这部分空间内设有图书馆和讲习班，位于一楼，临街，并伴有独立的入口。礼堂和临时展览画廊同样位于该层，与Naipes Fournier博物馆共享一个公共入口。永久性展馆均设于楼上，楼梯将各楼层间自然衔接，并巧妙地使部分外立面与天井的入口完美融合。外墙采用多层结构设计，面向天井入口一侧的立面以青铜格栅为结构主体，彰显浓郁的考古气息。正立面，双层丝网印刷玻璃墙下的梯级设计能够帮助参观者将天井的美妙景致尽收眼底。相比之下，面向街道的立面则显得较为封闭一些，不透明预制青铜百叶外层搭配若干开口式设计，确保空间内部安全、通透。由一面厚墙打造的内层为展示柜和展示系统提供了充足空间。如此，内部展览空间通过半透明的光棱镜实现了通透、明媚的效果。









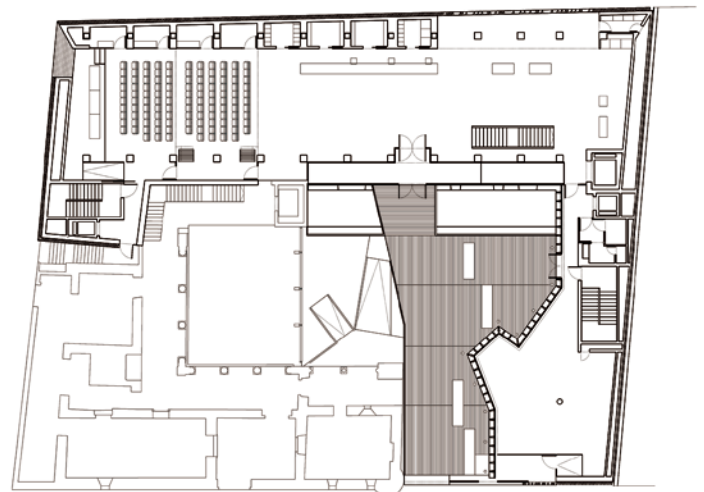




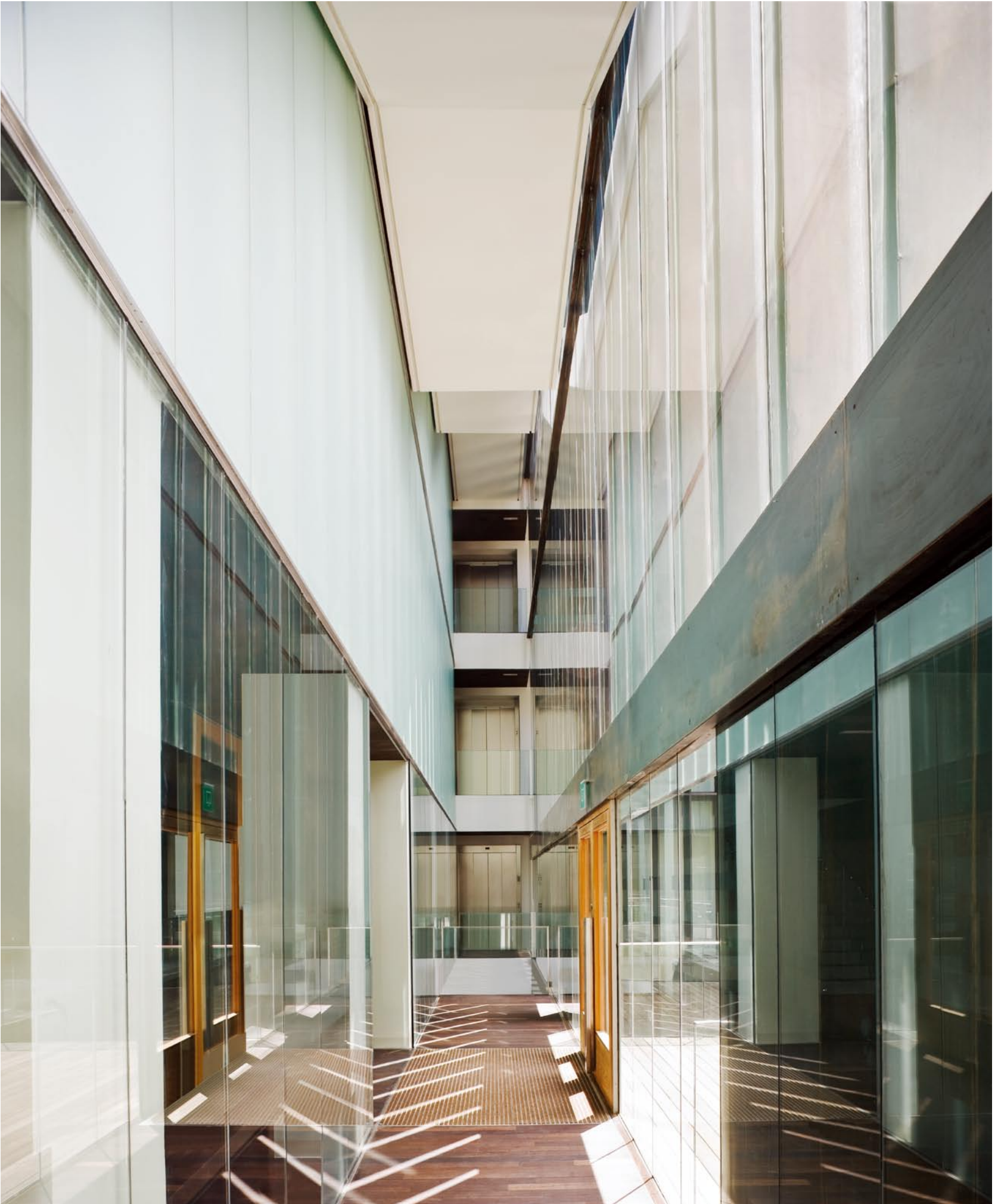


**Left** The museum seems like a compact jewel box concealing treasures.  
**Upper right** Cast bronze pieces configure the outer façades that define the access court.  
**Lower right** Courtyard view.

左图 独特的外观犹如一个盛满珍宝的珠宝盒。  
 右上 青铜铸造件构成了建筑的外立面，并打造了场区的入口。  
 右下 庭院景致。









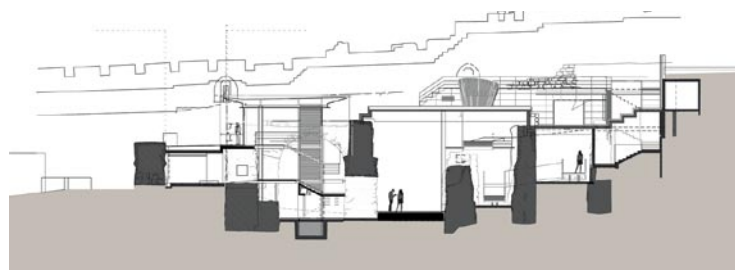




## 戴维森博物馆 Davidson Museum

**Location:** Jerusalem, Israel **Designer:** Kimmel-Eshkolot Architects **Photographer:** Amit Giron  
**Completion date:** 2007 **Construction area:** 1,000 sqm

项目地点：以色列，耶路撒冷 设计师：基梅尔-埃施科洛特建筑事务所 摄影师：阿密特·吉伦 完成时间：2007年 建筑面积：1000平方米



The Davidson Centre is a museum located in the old city of Jerusalem, woven into the archaeological excavation site of an Umayyad palace at the southwestern corner of the Temple Mount.

The encounter with such a project set in such a major site of Jerusalem cast a sharp light on the complexities of form versus meaning, universal versus regional, and in particular-the tension between the site's monumentality and the interaction of the diverse cultures that left their footprint on this monumental site.

The designers sought an architectural language that could strike a precise dialogue with the surroundings, the skyline of the walls, and the gravity of the ancient stone remains-a language that would form a coexistence with the limestone landscape and the inimitable Jerusalem light. In a location where each epoch had eradicated the marks of its precursors, the designers were looking for the possibility of reconciliation. They strove towards a state where the new observes the old with love and reverence, touching it and weaving through it, generating surprises and stimulating new situations.

The task is to create a space where these different and often adversary cultures could coexist both in time and in place. The Davidson Centre is a place to experience in motion. The designers wished to provide the visitor with a well-orchestrated experience, a path of several stages: a dramatic entrance, a last glance at the world outside, and a plunge into the depth of the earth. The inner journey coincides with a loss of orientation which intensifies the experience. At journey's end, the visitor climbs back to the surface and sees the surroundings with new eyes.

In contradiction of the timeless stone remains, the museum keeps changing and evolving, hosting and displaying new findings and presenting recent research such as the new interactive model of the Umayyad palace, and a planned coin exhibition of Sasanian and Fatimid treasures.

The process of design and execution flowed in cycles between site, office work-desk, archaeologists, and builders. This circular movement consisted of a continual search for strategies to adapt the 1,500 year-old space to its new function. How does one transform an antique storage basement into an innovative museum, containing sophisticated logistic systems, built to accommodate large masses of visitors, and bound to the strictest safety regulations? All of these factors dictated endless casting about for the perfect marriage between old and new.

As the work progressed, it became apparent that the key to the design was in setting up a fine balance between completely submerging the structure underground, and marking new traces on the surface, hints of the subterranean levels underneath. Thus, only two elements emerge above the plane surface: a transparent glass structure enveloping the Hall of Arches magnifying the mass of the ancient walls and, and the Oculus, a unique architectural element, built of steel and glass, hinting at the existence of a 21st century structure underground. The inner structure is made of ultra-light material, totally detached from the existing walls and highlights the time-strata of the stone; the big roof's geometry and technology, as they meet the remains of ancient structures rooted in the ground, amplify the plastic and organic nature of the walls.



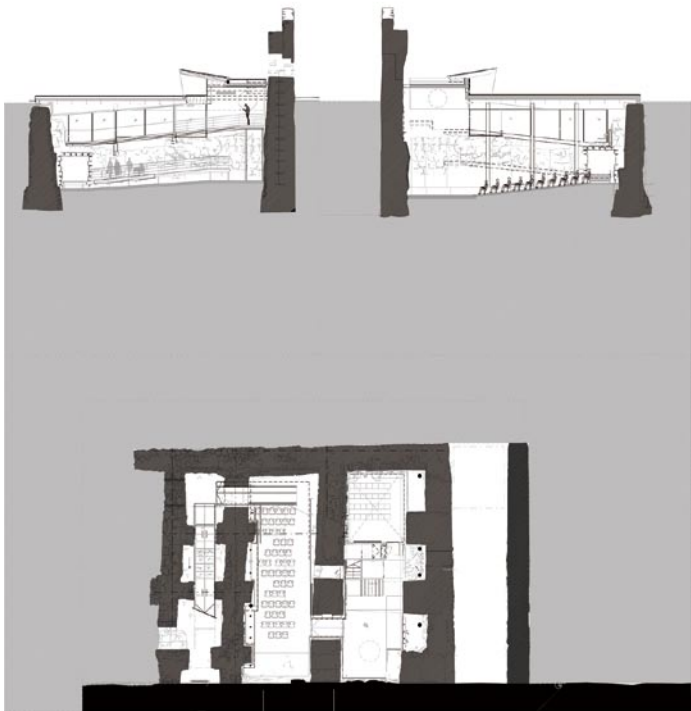












戴维森中心是坐落在耶路撒冷古城的一座博物馆，跟当地的倭玛亚宫殿的考古遗址融为一体，位于圣殿山的西南角。

面对这个位于耶路撒冷的如此重要地点的项目，设计师灵机一动，在形态与意义、普遍与特殊，尤其是这个地点的遗址特色与它跟各种文化的相互作用（许多文化都曾在这处遗址留下印记）这一对矛盾上做文章。设计师寻求一种建筑语言来精确地表达跟周围环境、墙体的轮廓、庄严的古老石头遗迹之间的对话——能让这里的石灰岩景观跟得天独厚的耶路撒冷日光相融合的一种语言。这个地方，各个时期都将前朝的遗迹抹去，所以设计师要寻求一种让他们和平共存的方式。他们力图实现这样一种结果：让“新”带着爱与敬意观察“旧”，靠近它，跟它交织在一起，为我们带来惊喜与新情况。

设计师们面临的任務就是创造出这样一个空间，让这些各不相同的、而且往往是敌对的文化能够相融，既是时间上，也是空间上。戴维森中心是一个带来动态体验的地方。设计师希望为参观者提供一种精心策划的体验，一条分为好几个阶段的路：充满戏剧性的大门、最后看一眼外面的世界、投身于地球的深处。内部的旅程完全失去方向感，这让体验更加强烈。旅程的末尾，参观者爬回地面，此时他们将用新的眼睛看这周围的一切。

跟这里饱经风霜的石头遗迹相反，这座博物馆却是不断变化的，这里展出的都是最新的发现、最近的研究成果，比如新的倭玛亚宫殿互动模型、精心策划的硬币展。

设计的过程和施工，在工地、办公室、考古学家和施工工人处循环进行。这种流动循环包含着对设计策略的不懈追求，要赋予这有着1500年历史的空间以新的功能。怎样才能把一座古老的地下储藏室变为一座创新的博物馆？这座博物馆要包含复杂的逻辑体系，要接待大量的参观者，还要满足最严格的安全要求。所有这些因素造就了此次新旧之间完美的联姻。

随着工程的进展，有一点逐渐显露出来，那就是——设计的关键是要建立一种平衡，既让结构完全陷入地下，同时要在地面留下新的痕迹，暗示出地下的工程。因此，最终只有两个元素留在地上：一个是包裹着拱门大厅的透明玻璃结构，夸大了古老的沙墙；另一个是一只“眼”——一个独特的建筑元素，由钢和玻璃制成，暗示存在于地下的这个21世纪的结构。内部结构采用超轻材料，跟原来的墙壁完全分离，强调这里石材的时代久远；巨大的屋顶的几何形状和技术满足了地下遗迹的古老结构的要求，丰富了墙壁的塑性和有机性。











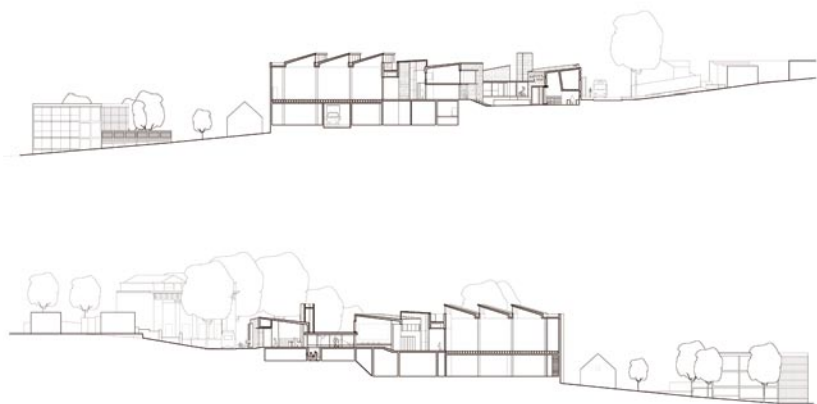
## 林肯郡博物馆 The Collection, Lincoln

**Location:** Lincoln, UK **Designer:** Panter Hudspith Architects **Photographer:** Panter Hudspith Architects  
**Completion date:** 2006 **Construction area:** 48,000 sqm **Award name:** 2009 Civic Trust Award; 2007 AIA Design in Excellence Award; 2006 RIBA Award; 2006 Gulbenkian Prize-Shortlisted.

项目地点：英国，林肯郡 设计师：Panter Hudspith Architects建筑事务所 摄影师：Panter Hudspith Architects建筑事务所 完成时间：2006年 建筑面积：48,000平方米 奖项名称：2009年城市信托奖；2007年美国建筑设计师协会优秀设计奖；2006年英国皇家建筑师学会奖；2006年古尔班基安提名奖。

The project, in the centre of Lincoln, involved masterplanning the Flaxengate area and the design of a new museum to house a substantial collection of archaeological and historical artifacts. The museum is the first stage of the regeneration of the Flaxengate area and will help establish the area as an Arts Quarter. The Museum is a modern building that uses local stone and well-framed vistas to unite the old and new parts of the city. Lincoln Museum's success lies both in the quality of its design and in its role in the development of the Flaxengate area — a rundown area which forms a crucial link between the upper town around the cathedral and the lower, commercial, and part of town. Redevelopment of Flaxengate, including the building of the Museum and connecting routes into town, is intended to play an important role in regeneration for Lincoln. The design of the museum has looked at creating connections through the site and improving links with the Usher Gallery and adjoining Temple Gardens. The external courtyard is designed to allow activities within the museum to spill out in summer months, while also creating a new public space for Lincoln. The museum houses historical and archaeological artefacts reflecting the city's development since prehistoric times, as well as providing space for temporary exhibitions and educational and social facilities. The design reflects the irregularity and layering of the historic city of Lincoln. It is a building concerned with movement within and around the site. The project received an RIBA Award, AIA Excellence in Design Award, Concrete Society Awards, the International Green Apple Award for Architecture and the Built Environment, was shortlisted for the Gulbenkian Prize etc.

该博物馆位于林肯郡中心，是亚麻门区城市规划的一部分，设计旨在为当地打造文物与历史文献陈列的最佳空间以及亚麻门区崭新的艺术中心。该博物馆以现代的建筑模式，采用当地石材和优美的构架将城市的新老区域进行有机衔接。该博物馆的成功之处在于其精良的设计结构和巧妙的纽带作用。新馆的落成将大大促进Flaxengate地区——上城区大教堂与下城区商业中心之间的衔接。Flaxengate地区的开发涉及博物馆的建设，城市中心交通的衔接等问题，在林肯郡的振兴规划中扮演了重要角色。此外，新博物馆也将大大增强与附近亚瑟画廊与寺庙园林的衔接。宽敞的室外庭院将为夏季馆内活动提供充足的空间，并打造林肯郡全新的公共聚集场所。馆内收藏的历史文献和考古文物反映了该城市自史前时代直至今日的飞跃发展。同时，博物馆内还设置了临时展览中心，并为教学和社会设施提供了充足空间。该设计反映了林肯郡独特的不规则分层地貌，强调动态之美，并与周围环境相和谐、统一。该项目曾荣获英国皇家建筑师学会奖，美国建筑设计师协会优秀设计奖，混凝土学会奖，国际建筑与建筑环境绿色苹果奖，古尔班基安提名奖等多项殊荣。







Investigate

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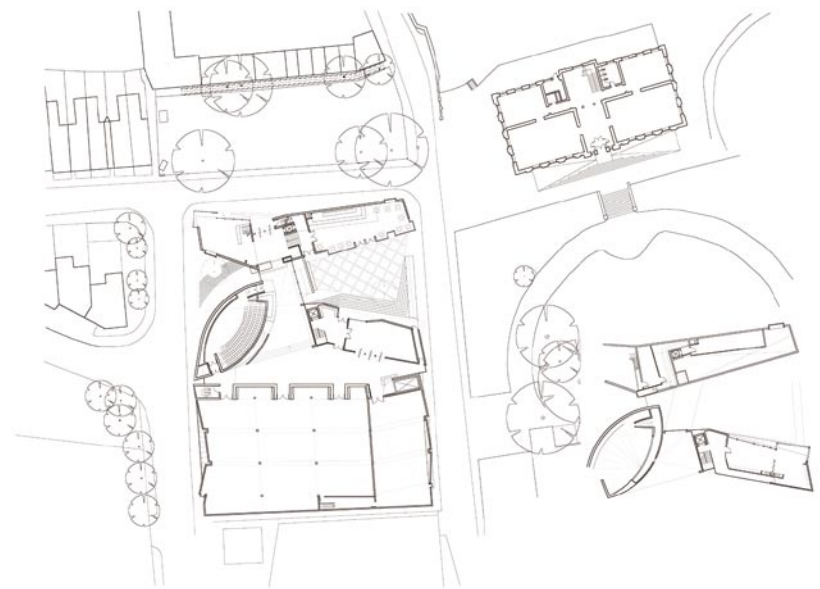






**Left** The well-arranged pendant lamp combines with the natural light perfectly.  
**Upper right** The walls of the exhibition hall integrates with the ceiling seamlessly.  
 Transparent windows enlarge the space visually.

左图 吊灯的布置错落有致，与自然光完美结合。  
 右上 展厅墙面与天花板浑然一体。  
 通透的开窗方式增大了空间的开敞感。













## 卢布尔雅那城市博物馆 Ljubljana City Museum

**Location:** Ljubljana, Slovenia **Designer:** Rok Oman, pela Videnik, Rok Gerbec, Josip Konstantinovi, Karla Murovec, Damjan Brada **Photographer:** Toma Gregoric **Completion date:** 2004 **Construction area:** 2,650 sqm (existing building); 790 sqm (extension).

项目地点：斯洛文尼亚，卢布尔雅那 设计师：洛克·阿曼，斯佩拉·威德尼克，鲁克·格贝克，约瑟普·布罗兹，卡拉·莫罗维克，达姆杰安·布拉达奇 摄影师：托玛兹·格莱杰里科 完成时间：2004年 建筑面积：2,650平方米（原有建筑）；790平方米（扩建部分）。



The project involves the renovation and extending of the Auersperg Palace, which is located in the heart of the protected historical city centre. The palace and the plot have a very rich history dating from the prehistoric period to Roman and medieval times. Each era added something to the building. During the course of history the purpose of the palace changed several times, such that the existing organisation of the floor plan was not suitable for hosting a museum programme. The spaces were labyrinthine and disconnected. The competition entry suggested a spiral itinerary for the visitor through the exhibition spaces and proposed an added element to connect the wings of the palace. The first spiral. The walk starts underground at -3 m, where the ground level of Ljubljana was situated in prehistory. Since the city's ground level rose over the years the walkway ascends through the era of Rome, represented by an original Roman road, then medieval and baroque Ljubljana, where the museum bar is located, before returning to the ground-floor lobby. The second spiral functions as a roof over the archaeology from level -3 m to level zero, rising above the courtyard and becoming a level balcony, thus affording different views of the courtyard and the palace. The third spiral continues inside the palace on level +4 m as a balcony overlooking the main hall. Ascending up the old staircase, the spiral becomes a suspended ceiling (at +7.5 m), containing the whole service infrastructure: climate control, diffuse lighting, the sound and fire protection system. The suspended spiral continues through the rooms, taking the visitor through the exhibition. The existing palace was renovated using necessary, minimal elements like frameless windows and doors and neutral materials. The exhibition spaces are preserved at their original size, as per the conservation programme. Furniture in the palace is integrated within the existing walls. The oak used is local oak, and the colours of the glazed surfaces arise from those used by archaeologists to define different historical eras. At the time of the competition it was thought that there would more archaeological remains on the site but it was not known where these might be and what importance they would have. This part of the project had to be flexible and adaptable, therefore. The proposed solution was an open-plan basement with an adaptable structural system.

该项目旨在完成对奥尔佩格宫的翻新与扩建。奥尔佩格宫位于国家保护性历史城市的中心地带，该建筑历史悠久，创建时期可追溯到史前时期至罗马和中世纪时代。随着历史的变迁，奥尔佩格宫也经历了几番整改，原有的布局不适合博物馆的设置，因此，设计师巧妙地通过创建螺旋式通道以贯穿整个展厅，并在奥尔佩格宫的两端增设新空间，加强二者的衔接。第一个螺旋体位于地下三米处，展品依据古罗马、中世纪时代、巴洛克式的卢布尔雅那进行排列，通往一楼大厅的拐角处设有博物馆酒吧。第二个螺旋体一直从地下三米处延伸至地平面之上，悬于庭院之上，打造成一个阶梯式阳台，为欣赏庭院和奥尔佩格宫提供多方位视角。第三个螺旋体，高4米，露台结构，俯瞰整个大厅。沿着老楼梯向上攀升，螺旋体转变成了吊顶，高约为7.5米，其中囊括了整个服务基础设施，涉及空调设备、漫射光、声控设备以及防火系统。这种悬垂式螺旋体一直延续并延伸至各展示空间。原奥尔佩格宫的翻新遵循简约、自然的原则，材料的选择也尽量追求精简，例如无框门窗和中性材料的运用等。翻新工程保留了原展示空间的大小，将其作为保护性项目处理。新增设的陈列与原墙体自然融合，毫无突兀之感。橡木材料来自当地，色彩运用颇具匠心，根据考古学家的观点，用不同的颜色来定义不同的历史时代。在该项目的设计大赛之中，要求项目保留更多的考古遗迹，然而将这些遗迹定位于何处以及这些遗迹对新空间的影响等问题一直悬而未决。该项目设计灵活，适应性强，强调建立一个开放式的地下室，并伴有一个灵活的结构体系，因此获得了广泛赞同。















**Upper left** The spiral stretch from level -3 m to level zero.

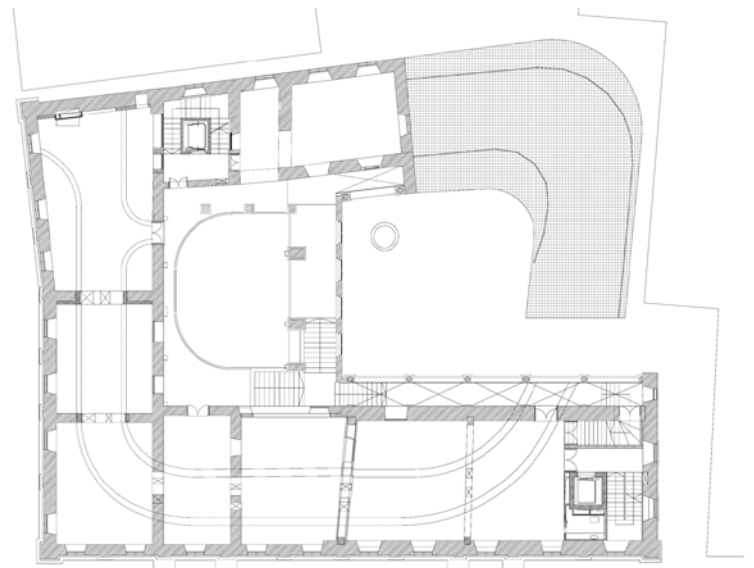
**Lower left** The floor-to-ceiling glass window has blurred the boundary between the space of indoor and outdoor.

**Right** The museum in the night is solemn and quiet.

左上 螺旋体一直从地下三米处延伸至地平面之上。

左下 落地玻璃的设计模糊了室内与室外的界限。

右图 夜色中的博物馆庄重而宁静。



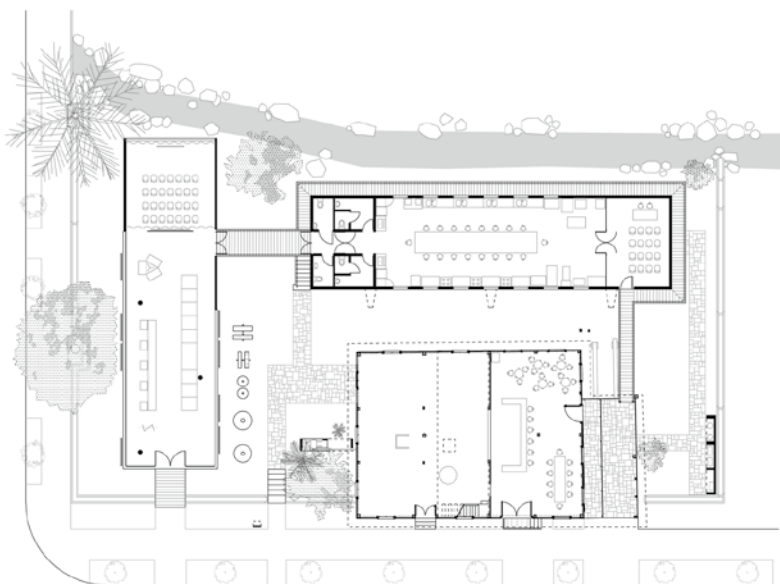


## 科洛涅塞工厂——面包博物馆与烘焙车间

## Colognese Mill, Bread Museum and Baking Workshop

**Location:** Ilópolis, Rio Grande do Sul, Brazil **Designer:** Brasil Arquitetura **Photographer:** Nelson Kon, Brasil Arquitetura **Completion date:** 2007 **Construction area:** 1,011sqm **Award name:** 2008 Rodrigo de Mello Franco Awards; 2008 Brazilian Institute of Architects – Best Constructed Work; 2008 World Architecture Festival Finalist – Category: New and Old.

项目地点：巴西，南里奥格兰德 伊洛波利斯达 设计师：布里希尔建筑事务所 摄影师：尼尔森·康，布里希尔建筑事务所 完成时间：2007年 建筑面积：1,011平方米 奖项名称：2008年罗德里戈·德·麦罗·弗朗科奖；2008年巴西建筑协会最佳建造项目；2008年世界建筑节入围奖——入围类别：新与旧。



Culture needs to be understood as something ranging from tradition to invention. There are certain things created and built in the past that need to be preserved, otherwise people will be trapped within a distorted, disfiguring present. However, by the same token, people need to bet on the new, as it is a fundamental means for the establishment and transformation of the communities and the society as a whole. Brazilian culture, being at the same time open and critical for assimilation and re-creation of languages and information from other regions of the world, is profoundly characterised by the never-ending dialectics between tradition and invention.

Within this context, the Colognese Mill had been built by the Italian immigrants; and within the same cultural conditions, the designers have conducted the making of the Bread Museum complex, incorporating the museum, the Baking Workshop, and the restored old Mill. The restoration of the mill, realised in conjunction with the Italo Latino American Institute (IILA) and on the basis of a project prepared by the University of Caxias do Sul and the 12th regional sector of IPHAN, was carried out according to strict rules of scientific restoration, recovering the original elements and functions and reintegrating the abandoned back into the day-to-day of Ilópolis.

The relationship of the two new buildings, housing the Bread Museum and the Baking Workshop, to the old Mill – its architecture, its materials, its machinery, the production and transformation – is a delicate yet harsh one. Without playing on words and without pursuing cheap mimicry, the new context highlights the Colognese Mill as a technical and poetic document of the past.

The first exhibits are the museum and the workshop, both "contaminated" by the presence of the centenary construction, physically and symbolically: its craftsmanship, the use of local materials, its reference to the immigrant culture. The new and the existing, side by side, spell out the value of workmanship and heritage as an evidence of the human existence. Everything contributes as an artefact: the structure of the buildings, their relationship to the city, the timber walkways, the materials used, the way the light enters, the supports for the exhibits and, last but not least, the pieces on exhibition. The history of bread and bread-making, as well as the bread-history specific to the "Brazilian Veneto" in the Taquari Valley are documented in a thoroughly illustrated time line.

文化应该被理解为介于传统和创新之间的一种事物。一些过去创造的和建造的东西需要人类去保护，否则人们将被一个扭曲的、丑陋的现在所困扰。但是，同样地，人类也应该勇于投入新的事物，因为这是公众和社会这个整体的建立和转变的基本意义。巴西文化对于语言的同化与再创造和来自于世界其他地区的信

息采取既开放又批判的态度，这种文化的显著特点就是介于传统与创新之间的辩证态度。在这种情境下，意大利移民建造了科洛涅塞工厂；在同样的文化条件下，设计师指导建设了面包文化博物馆建筑群，合并了博物馆和烘焙车间，并重建了老工厂。考虑到要与意大利-拉丁美洲协会（IILA）相结合，并且还有一个由南卡西亚斯大学和国家历史和艺术遗产研究所第十二地区部门共同准备的项目，科洛涅塞工厂的重建将根据科学重建的严格规定来执行，恢复原始元素和功能并使那些已经遗弃的东西重新变成伊洛波利斯日常不可或缺的部分。

面包博物馆与烘焙车间这两座新建筑与科洛涅塞老工厂之间的关系，微妙而醒目，无论是材料的选择，还是机械装置与生产和转换设施的运用，均体现了相互交融与独立的特点。新环境没有文字游戏的卖弄，不追求廉价的模仿，深刻彰显了科洛涅塞工厂精湛的工艺和悠久的历史。

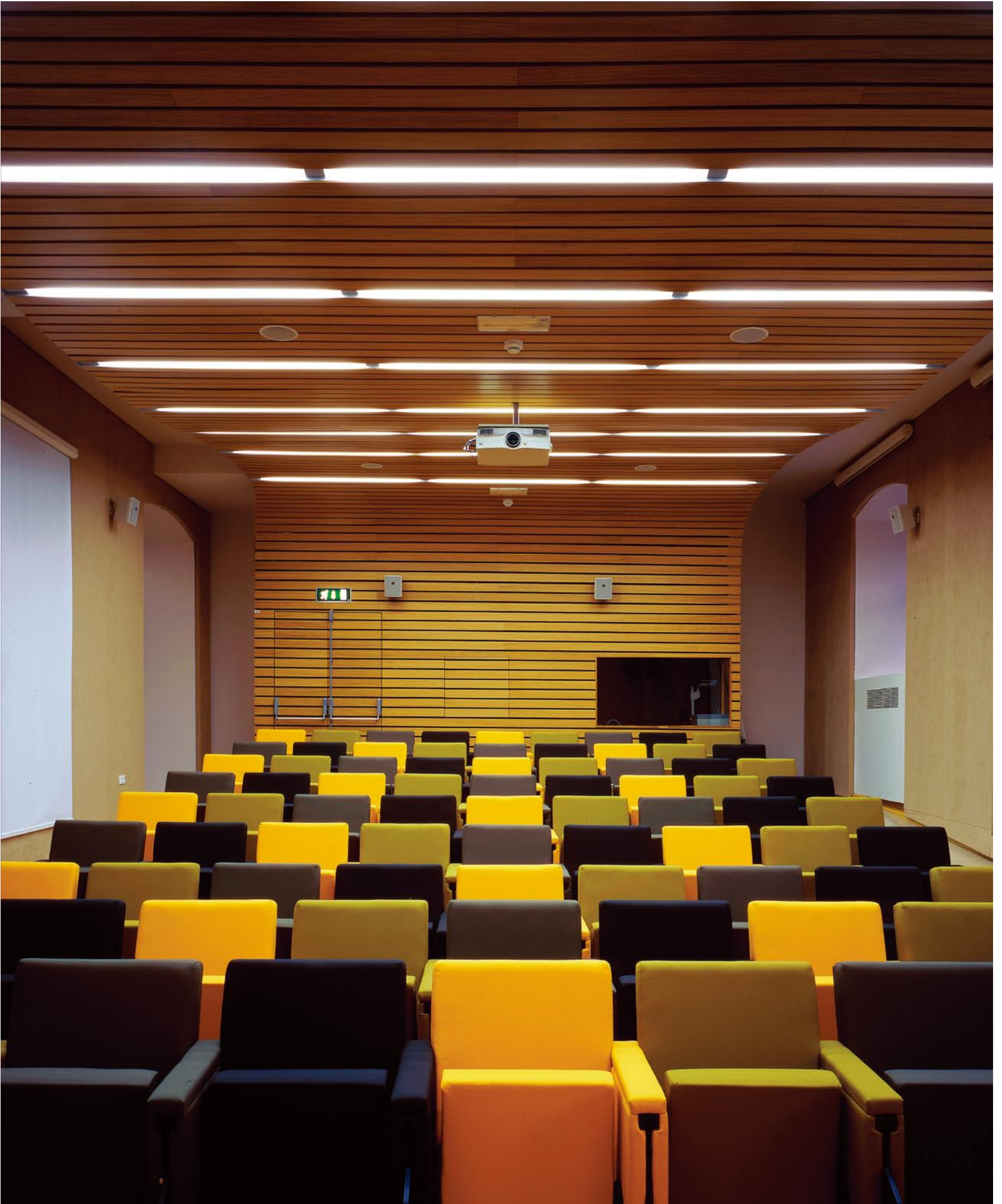
博物馆和烘焙车间的设计受百年建筑风格和象征意义的影响，其设计细节和当地材料的选择均以移民文化为参考。新老建筑并排设置，将工艺的价值和人类伟大的历史文明彰显得淋漓尽致。建筑的结构，与城市之间的关系，铺设人行道的材料，建筑材料，采光系统，展览设备等等有机结合在一起，打造了这个美轮美奂的人工艺术品。面包的由来和制作历史以及塔夸里山谷中“巴西威尼托”独特的面包历史在该建筑的设计中均得以完美展现。























**Left** At night, the whole exhibition space look just like a transparent Crystal Palace.

**Right** The L-shape enclosure creates a playful interior courtyard, which turns to be an extended outdoor exhibition area.

左图 夜间，整个展览空间宛若纯净透明的水晶宫

右图 L型的围合，使新、老建筑之间产生了一个妙趣横生的内部庭院，并成为了博物馆部分延伸的室外展场







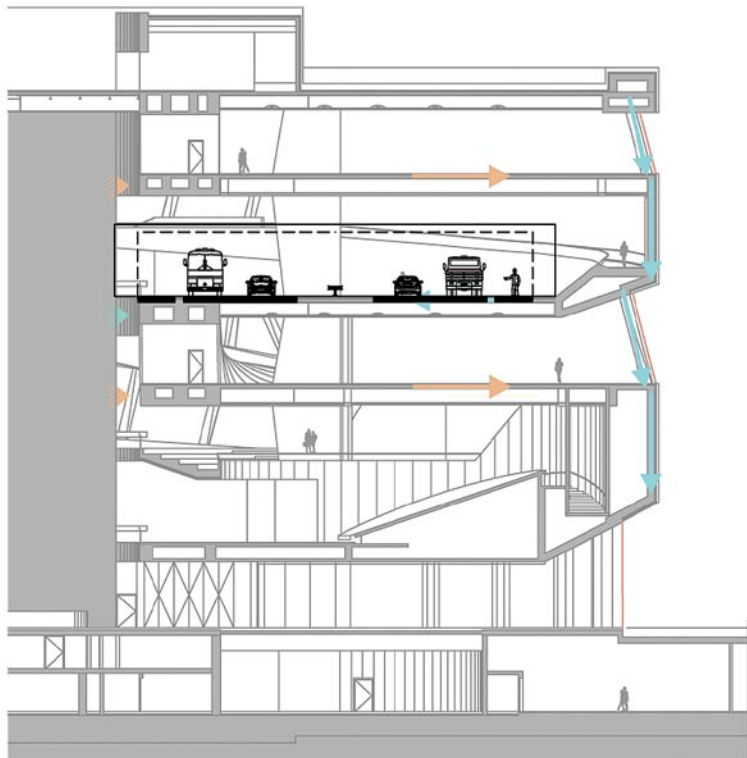




## 梅赛德斯奔驰博物馆 Mercedes-Benz Museum

**Location:** Stuttgart, Germany **Designer:** UNStudio **Photographer:** Brigida Gonzalez **Completion date:** 2006

项目地点：德国，斯图加特 设计师：UNStudio设计事务所 摄影师：布雷吉达·冈萨雷斯 完成时间：2006年



The Mercedes-Benz Museum makes everyone forget that they are in a museum. None of the problems that make the traditional museum less and less sustainable occur. The works around you belong to no other culture than your own. They are much closer to you and speak more clearly to you than most of today's art. The designers integrated the pedestal into the architecture. Instead of individual plinths, in the Legend Rooms they have made semi-circular ramps to generate different perspectives. Visitors will see the cars alternately from higher, lower, closer and more distant, frontal and more oblique points of view as they move around the cars. In the Collections Rooms visitors will gain access via a high staircase and then find themselves at equal level with the cars. Maybe they could say that in the Mercedes-Benz Museum it is the visitor who is put on a pedestal. Viewing the leaf-shaped exhibition spaces from variable heights generates panoramic overviews. The designers are not just interested in helping the visitor to find a focus on each object, but also in the question of the perception of the individual work in relation to the exhibition as a whole. The designers have focused on the oblique as a means to stimulate mobility, the sense of direction, and the communication between people in buildings. The use of angles in walls, floors and ceilings gives the eye something to focus on; the repetition of these elements paradoxically results in environments that are experienced as tranquil. As such the oblique condition is ideal for the museum since it brings into being spaces that provide minimum distraction. Especially, when, as in the Mercedes-Benz Museum, the repetition of oblique elements is combined with another architectural ingredient with which the designers have experimented profusely: the curve. The merging of oblique surfaces with symmetrical curves, engendering deep, asymmetrical spaces is found in the plans and the facades of the building. The chronology of the car unfolds along a spiraling trajectory, which is counter-balanced by the horizontal platforms that provide restfulness. Telling the story of the car in this spatial manner, instead of simply hanging or placing objects next to each other is telling the story of automobility. Movement and the machines that produce it are intrinsic to the Museum and its contents.

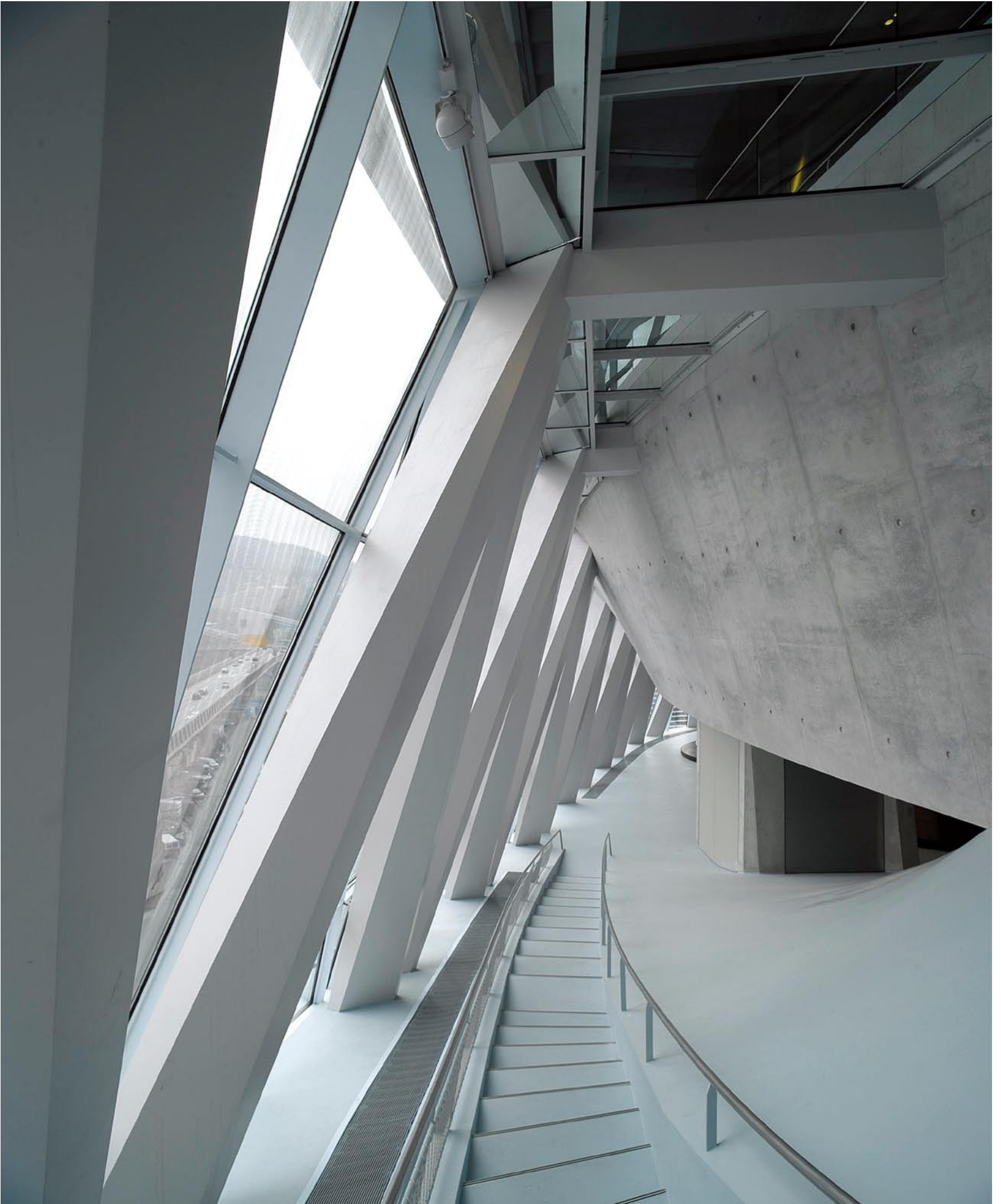
梅赛德斯奔驰博物馆常常会令参观者忘记自己身在何处，毫不夸张地说，再没有第二个博物馆能够将传统的博物馆打造得如此传神。这里的展品超越了其表面的艺术价值，走进参观者的心灵，并与他们碰撞出激情的火花，真正实现了作品与参观者之间的内心共鸣。基座在整个建筑中扮演了极其重要的角色。在“Legend Rooms”空间中设置的半圆形坡道为观赏汽车提供多方位的视角。人性化的参观路线能够确保参观者从高处、低处，远处、近处，正面、侧面对汽车进行全方位欣赏。在收藏空间中，参观者沿着高架楼梯拾级而上，能够直接欣赏到位于同一高度的汽车。梅赛德斯奔驰博物馆的设计从参观者的角度出发，令其在舒适、惬意的氛围中感受这个新世界的高端技术。整个展区成树叶形状。这里，设计师并不是单纯地将展品一一陈列，而是通过多方位的观赏角度增强展品与参观者之间的心灵交流。设计师巧妙地利用斜面以加强空间的流动性，营造方向感，并促进参观者与建筑的互动。多角度的墙壁、地板以及天花板为空间增添了宁静、淡然的气息。斜面与对称式弧线的完美搭配，打造出独具特色的非对称空间和外立面，颇为耐人寻味。汽车的出厂时间沿着螺旋轨迹逐步展开，实现了与水平平台均衡的视觉效果。这里，以空间的方式讲述了每一辆汽车的故事，而不是机械地悬挂产品的说明介绍。汽车的运动和机械构成了博物馆的实质和内容。











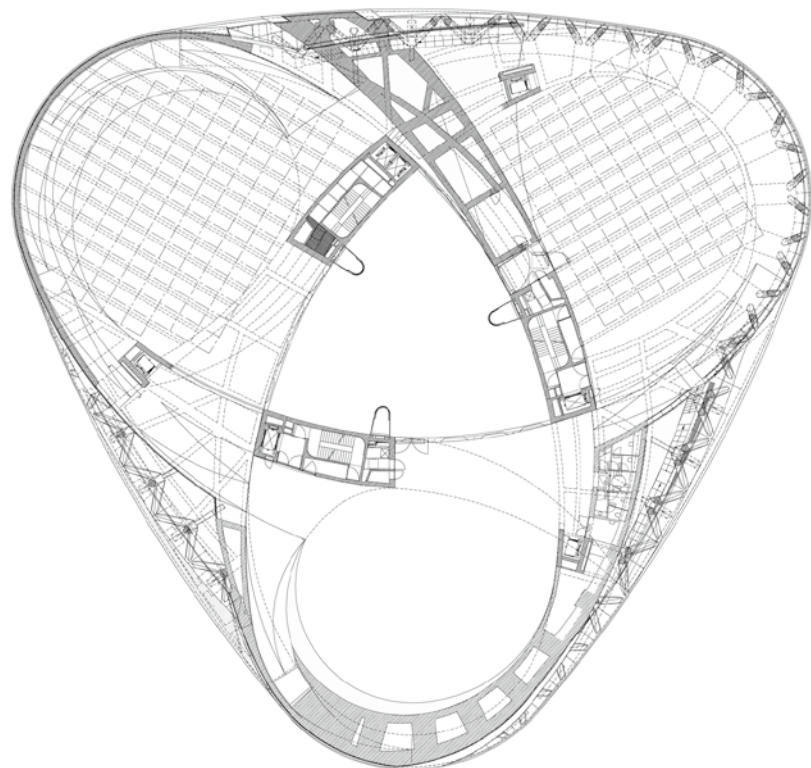




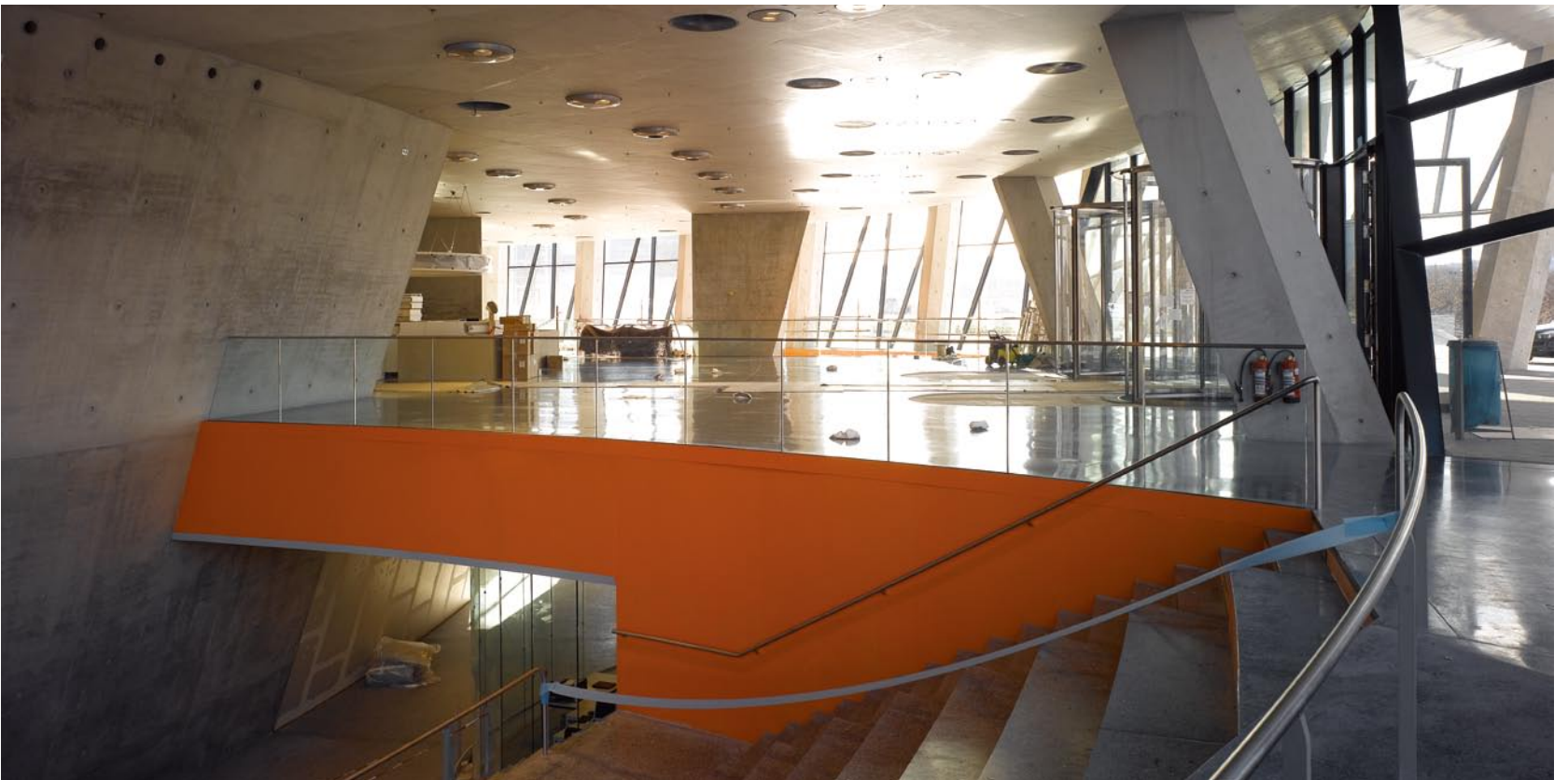
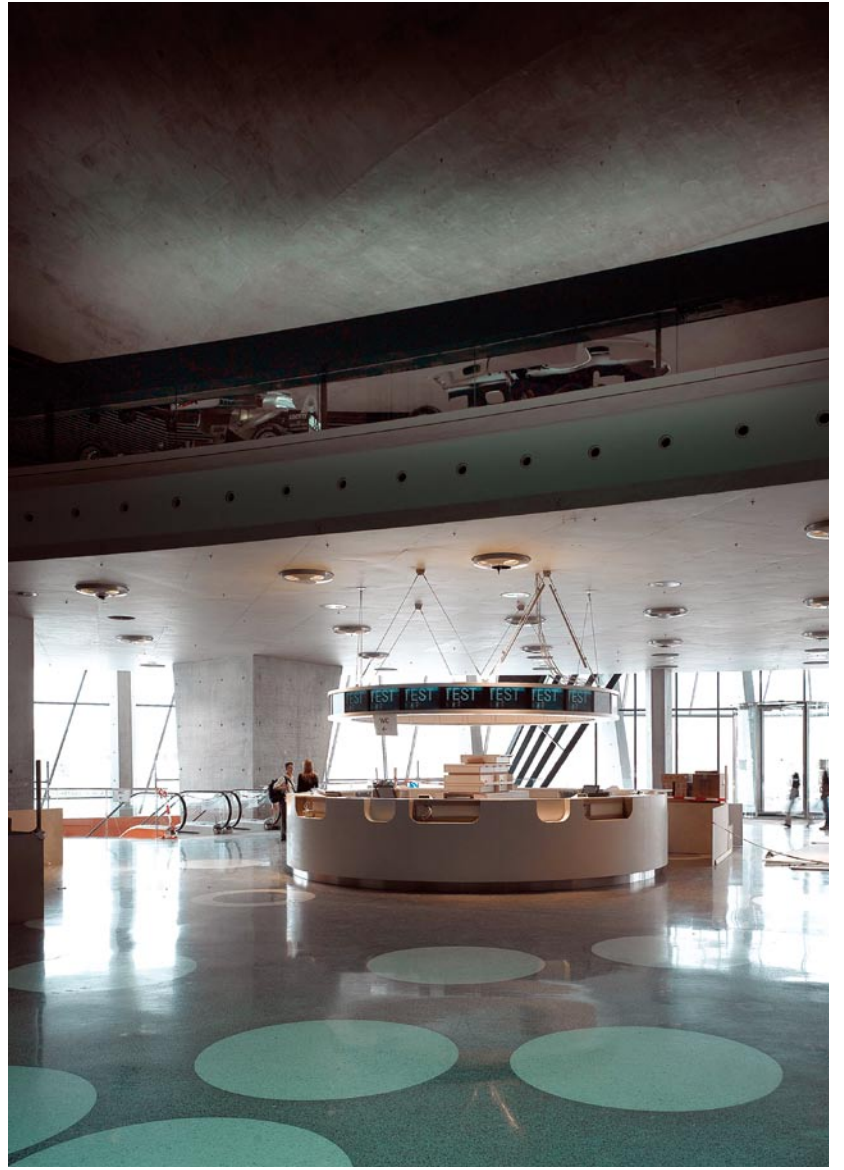
**Left** The designers employ the ramp to enhance the circulation of the space.

**Right** The glass ribbon composed with triangle glass windows spirally surround the whole building.

左图 设计师巧妙利用斜面以加强空间的流动性。  
右图 三角形玻璃窗组成的玻璃带螺旋状环绕着整个博物馆。









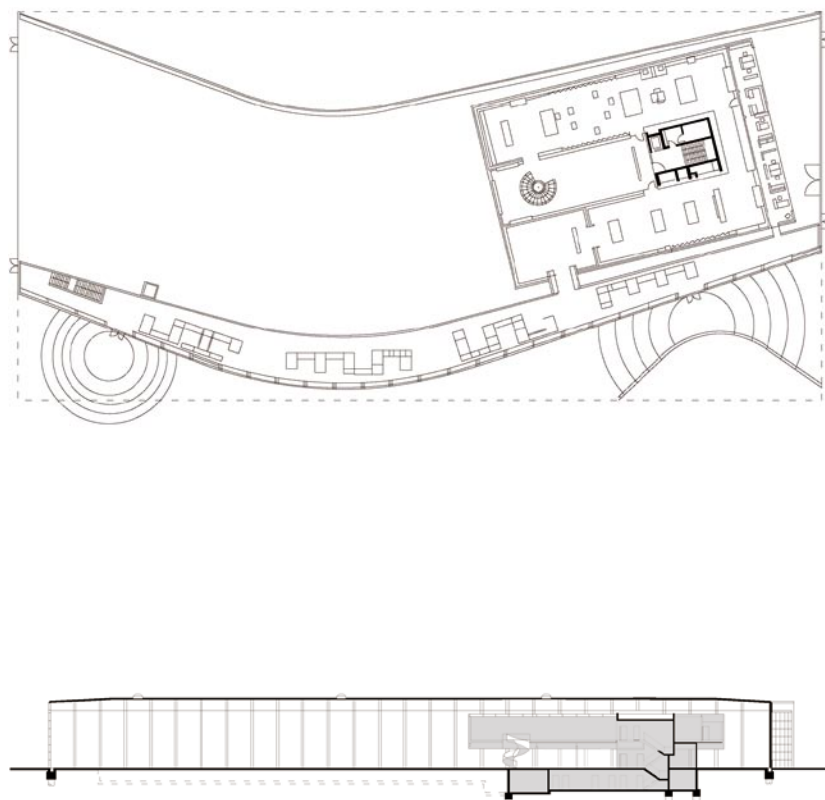




## 多尔尼尔博物馆 Dornier Museum

**Location:** Friedrichshafen, Germany **Designer:** Allmann Sattler Wappner Architekten **Photographer:** Jens Passoth, Florian Holzherr **Completion date:** 2009 **Construction area:** 7,000 sqm

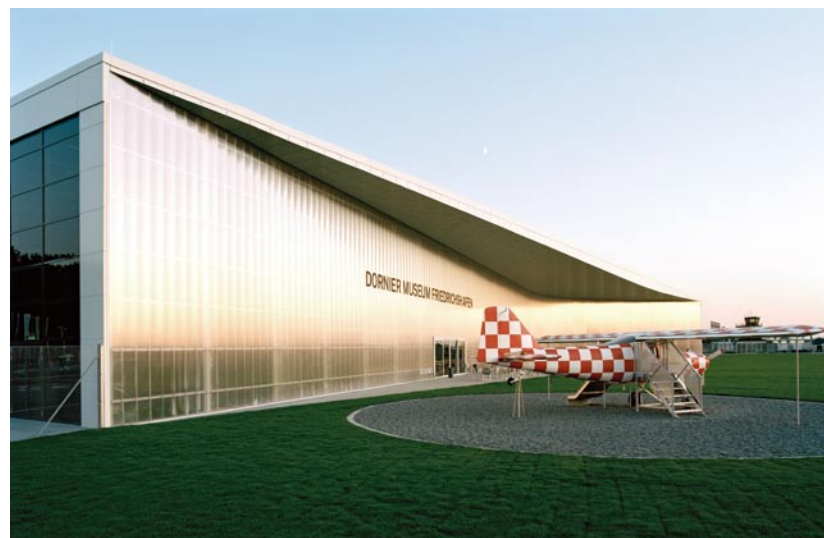
项目地点：德国，腓特烈港 设计师：Allmann Sattler Wappner Architekten建筑事务所 摄影师：杰森·帕萨斯，弗洛里安·豪杰尔 完成时间：2009年 建筑面积：7,000平方米



This museum documents the corporate history and rich tradition of the Dornier Corporation. It is sited in connection to the Friedrichshafen Airport, thus facilitating a uniquely contextual design concept. The goal of the museum's architectural concept is to influence this process by facilitating and designing transitions, similar to an airport and its transitory function. Museum and airport, past and present, in one location. This simultaneity manifests itself within a bow-shaped runway, resembling an exit in proximity to the southern airstrip. At its apex, it is superimposed with a rectangular volume. The geometric intersection area is the basis for the museum floorplan. The exhibition space volume features curved perimeter surfaces in the north and south, projecting the contour of the runway upward to the rectangular roof structure. In the west and east, the lateral perimeter permits a transition from roof to façade to the runway. The roof elements, projecting outward from the longitudinal perimeter along the intersection of floor plan and runway, distort the accustomed, conventional image of a hangar. The hangar as recognisable type is subject to formal transformation. It thus evokes similarity and difference to the surrounding airport buildings. The hangars on site have a hermetic appearance. The museum on the other hand provides the location with a character beyond its functional properties. In the north, the vertical perimeter retreats beneath the roof construction, similar to a lens. This produces an open and covered space facing the airside. In the south, the roof construction, reduced to its primary structure, projects beyond the vertical perimeter, thus creating landside connections. The triangular entry plaza leads to this point, serving as visitor access to the museum. This asphalt-covered area seemingly slides beneath the prominent roof edge, creating a further superimposition, terminating in an ascending perimeter surface. The surrounding's gracious dimensions inform the volume. The perimeter surfaces correspond to the bordering areas. Their amplitudes react perceptibly to the runway in the north and the entry plaza in the south. Thus, the museum is integrated into both airport and landscape. Paved and unpaved areas are connected and focused. At the same time, exhibition and visitors interact via varying spatial zones and progressing proximity. The museum is perceived in an ambivalent manner. Entry plaza, perimeter surface, and semi-open antepace gradually transcend the border between interior and exterior, museum and landscape, exhibit and individual.

该博物馆收藏了许多关于多尔尼尔公司的企业历史和传统文献。坐落于腓特烈港机场附近，独特的地理环境为其提供了非凡的设计理念。该博物馆的设计以机场为设计参考。博物馆与机场，过去与现在，和谐地融为了一体。弓形出口与南端的飞机跑道相得益彰，其顶端巧妙地叠加成一个矩形的体量。几何交叉区域则作为该博物馆平面布局的基础。展示空间的北部和南部的外观成弧形，突出弓形出口直至其顶端矩形屋顶的精致结构。在展示空间的西侧和东侧，顶棚与立面和跑道之间实现了和谐、自然的过渡。平面布局与跑道之间的交叉区的纵向空间有效突出了屋顶的设计元素，打破了传统的飞机棚结构，这一独特而巧妙的设计有效地将该建筑与机场附近的其他建筑区分开来。飞机棚呈封闭式外观设计。博物馆从另一个角度为其所在地提供了一个超越其功能属性的特征。在北部，屋顶下方告别了垂直式结构，令空间看起来犹如一个晶状体，为面向登机区的一侧打造一个通透而封闭的空间。在南端，顶棚回归到其原始结构，突出垂直边界，从而实现了与机场公共场所之间的有效衔接。

三角形的入口广场为游客指明了入口所在。沥青覆盖的地面横亘于楼顶下方，仿佛是整个建筑投下的倒影。外围表面与周边区域衔接自然。北侧的跑道与南端的入口广场遥相辉映。因此，该建筑实现了与机场和景观的完美融合。地面的不断变化更加有利于展厅与参观者之间进行互动。该博物馆以矛盾的方式进行布局。入口广场、外围空间以及半开放式步行区空间，超越了内外空间、博物馆与景观、展品与参观者的界线。





# DORNIER MUSEUM FRIEDRICHSHAFEN









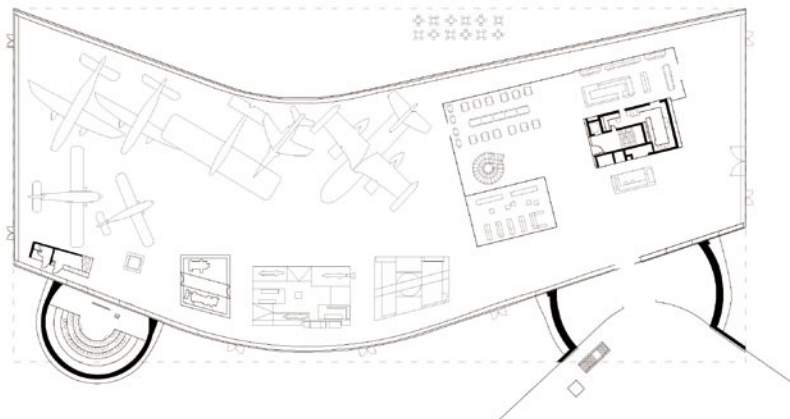


**Left** Light plays with the shadow.

**Right** The exhibition space is filled with a sense of modernist.

左图 光和影。

右图 展示空间极具现代主义的兴味。

















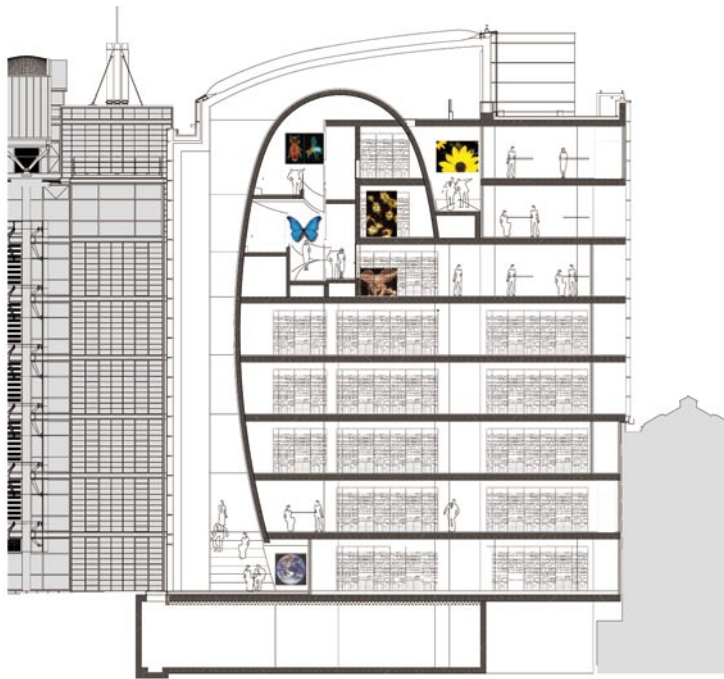




## 达尔文中心 Darwin Centre

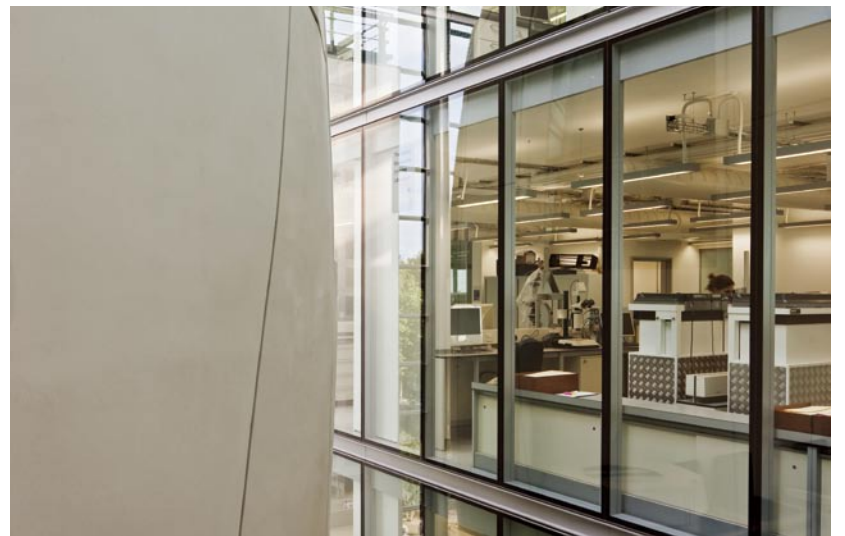
**Location:** London, UK **Designer:** C. F. Møller Architects **Photographer:** Torben Eskerod **Completion date:** 2009 **Construction area:** 16,000 sqm **Award name:** 2009 Concrete Society Award Overall Winner; 2009 Structural Award for Arts or Entertainment Structures; 2008 Nominated for the Mies van der Rohe Award 2009.

项目地点：英国，伦敦 设计师：C. F. Møller Architects建筑事务所 摄影师：托本·埃斯克洛德 完成时间：2009年 建筑面积：16,000平方米 奖项名称：2009年混凝土学会奖总冠军；2009年艺术与娱乐建筑结构奖；2008年密斯凡德罗提名奖。



The second phase of the Darwin Centre is an extension of the famous Natural History Museum in London, taking the form of a huge eight-storey concrete cocoon, surrounded by a glass atrium. The Natural History Museum is both one of the UK's top five visitor attractions, and a world-leading science research centre. The architecture of the Darwin Centre reflects this dual role, and reveals to the public for the first time the incredible range and diversity of the Museum's collections and the cutting-edge scientific research they support. The centerpiece is made to appear like a large silk cocoon, and forms the inner protective element that houses the museum's unique collection of 17 million insects and 3 million plants. The shape and size give the visitor a tangible understanding of the volume of the collections contained within. The collections areas within the Cocoon are world class, the regulation of temperature and humidity reduce the risk of pest infestations ensuring that the collections will be protected and preserved for many years to come. The exposed thermal mass of the continuous sprayed reinforced concrete shell maintains a stable internal environment, and minimizes energy loading. Public access to the scientific core of the second phase of the Darwin Centre takes the form of a visitor route up and through the cocoon, overlooking the science and collection areas. Visitors can experience the Darwin Centre as a compelling and interactive learning space, observing the scientific and research activities without interrupting scientific work in progress. C. F. Møller Architects was chosen for the commission in 2001, in competition with 59 other international architectural firms.

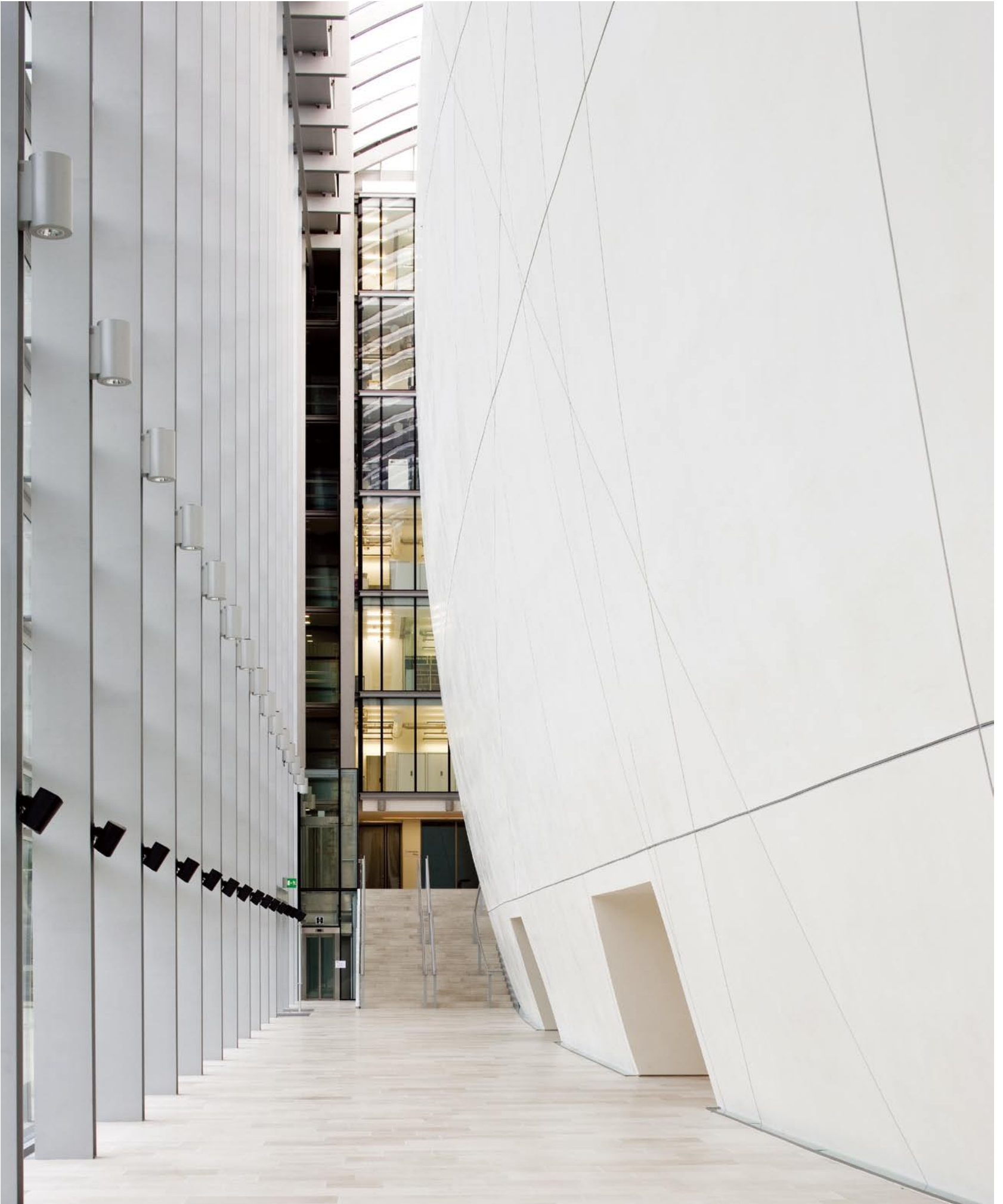
达尔文中心二期工程是对著名的伦敦自然历史博物馆的扩建，这个在玻璃中庭环绕下的蚕茧一样的混凝土结构十分引人注目。自然历史博物馆是英国的五大旅游景点之一，也是世界领先的科研中心，而达尔文中心在彰显这一双重角色的同时，以浩如烟海的藏品以及最先进的科研成果为该历史博物馆增添了无限魅力。独特的蚕茧形状为馆内收藏的1,700万昆虫和300万植物提供了完美的保护空间，同时方便游客的参观。裸露的热喷涂钢筋混凝土结构能够提供一个稳定的内部环境，进行温度与适度的有效调节，并尽可能地降低能源消耗。公众来到达尔文中心二期工程科学中心的入口，可以沿着参观走廊，穿过“蚕茧”空间，将科学区与藏品区尽收眼底。达尔文中心作为一个优秀的学习和互动场所，能够在不打扰科研活动进行的情况下为参观者提供详细观摩的空间。2001年，C. F. Møller Architects建筑事务所在59个国际建筑事务所参与的该项目设计大赛中摘得桂冠，获得了该项目的设计权。













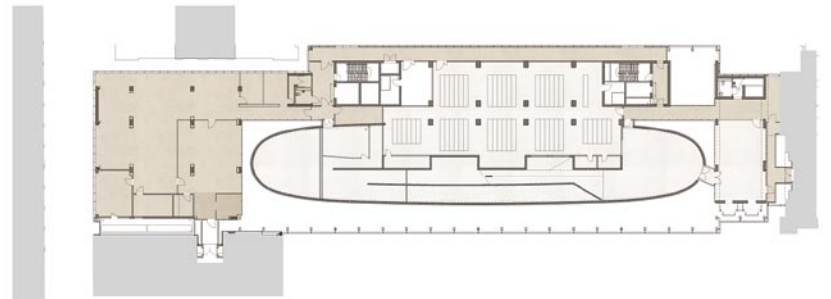


**Left** The cocoon-like concrete structure is surrounded by a glass atrium.

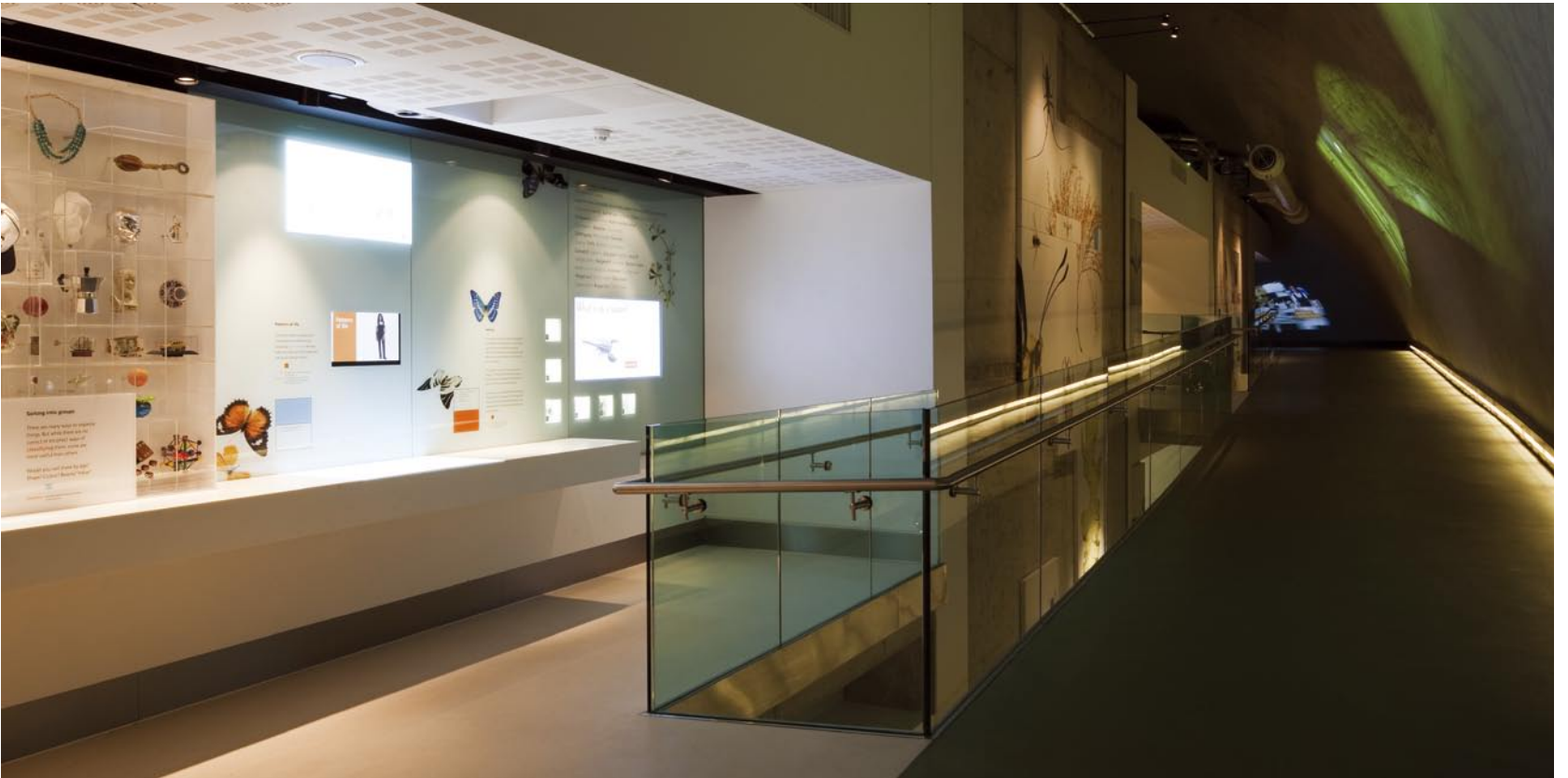
**Right** The black ceiling contrasts with the walls sharply, highlighting the cultural atmosphere of the space.

左图 在玻璃中庭环绕下的蚕茧一样的混凝土结构。

右图 黑色的天花板和墙壁形成了鲜明对比，突出了空间的文化氛围。











**Upper left, Lower left** The interior cocoon-like structure together with the rough materials, giving the whole area a unique character.

**Upper right** Visitors that travel through the cocoon-like structure in the self-service way could take full view of the equipment and collections.

**Lower right** The green spiral sculpture is the visual focus of the whole space.

左上、左下 茧状结构的内部与材料的粗糙联系起来，形成独特的氛围。

右上 参观者通过自助式的行程在茧状结构里穿行，一睹整个设备和藏品的全貌。

右下 参观者不仅可以欣赏美丽的标本，还可以近距离观察科学家们在实验室里工作的场景。



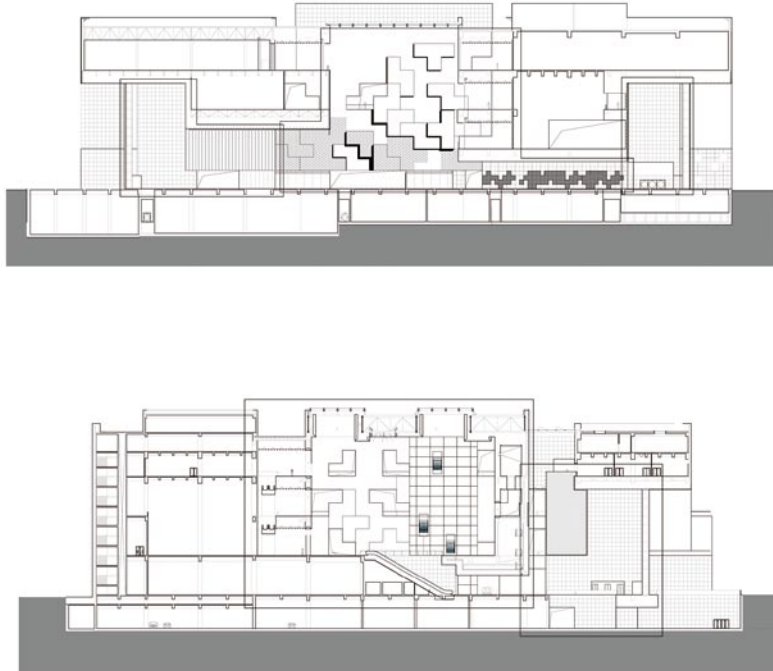


## 中国科技博物馆

## China Science and Technology Museum

**Location:** Beijing, China **Designer:** RTKL International Inc. & Beijing Institute of Architectural Design  
**Photographer:** Fu Xing & Shu He Photography **Completion date:** 2009 **Construction area:** 102,000 sqm

项目地点：中国，北京 设计师：RTKL国际建筑公司、北京建筑设计研究院 摄影师：傅兴建筑摄影工作室、舒赫建筑摄影工作室 完成时间：2009年 建筑面积：102,000平方米



Located in the centre of Beijing's Olympic Village, the China Science and Technology Museum expresses China's accomplishments in these fields through state-of-the-art exhibits, labs and training areas, retail, restaurants and a cinema. The innovative cubic design scheme for the 102,000-square-metre facility composes exhibit blocks linked by central corridors, and references the creativity and logic of childhood puzzle games. To focus on the relationship between science and nature, the exterior includes colour-changing features that reflect shifts in the weather and the seasons.

The architecture of the New Museum was jointly designed by the Beijing Institute of Architectural Design and the US-based RTKL International Inc. Its main structure is in the shape of a single gigantic cube which combines the scientific thinking of the ancient Chinese with the features of a modern science and technology museum, and the entire structure is divided into a number of building blocks that occlude each other like toy bricks, making it appear like a huge cubic jigsaw puzzle. Such a structure is the embodiment of the intrinsic correlations between man and nature as well as science and technology; it is also symbolic of the fact that science has no absolute boundaries and that different disciplines intermingle and promote each other.

The conception of the New Museum is "to experience science and inspire innovations"; "to serve the general public and promote harmony". As the most prominent education vehicle for the New Museum, the permanent exhibitions will be organised in line with the thematic ideas of "innovation and harmony" and under six themes of display, namely "Children's Science Paradise", "the Glory of China", "Exploration and Discovery", "Science, Technology and Life", "the Challenges and the Future" and "the Beautifulnness of Science", covering a total exhibition floorage of approximately 30,000 square metres. The New Museum will also feature such educational functions as short-term exhibitions, "News of the Day exhibitions", training and experiments, scientific and cultural exchanges, special-effect film and television, digitalised and cyber science and technology museum; such service functions as visitors' comprehensive services and services for science and technology museums nationwide; and such supporting functions as operation and evaluation, the development of exhibition education resources, and theoretical study and research.

中国科技博物馆坐落在北京奥运村的中心，通过一流的展品、实验室和训练区、零售区、餐厅和电影院，展示了中国在科学技术领域的成就。博物馆占地102000平方米，外形采用极具创意的立方体设计，包括几个通过中央走廊连接的陈列馆，颇有创新，使人想起童年玩的拼图游戏。建筑关注科学与自然的关系，外墙能够变换颜色，反映天气和季节的变化。

这座新博物馆建筑是北京建筑设计研究院和位于美国的RTKL国际建筑公司联手设计的。建筑的主要结构是一个巨大的立方体，里面既包含了中国远古时期对科学的思考，又体现出一座现代的科技博物馆的特色，整个结构分为几个场馆，彼此分离，就像积木一样，看起来就像一个大型的立方体拼图玩具。这样的结构体现了人与自然以及科技之间复杂微妙的关系，同时也象征了这样一个事实——科学没有绝对的界限，不同学科是互相交织、彼此促进的关系。

这座新博物馆的设计理念是“体验科学、触发灵感”，“服务大众、促进和谐”。这座博物馆作为一个重要的教育媒介，里面永久性的展览将根据“创新与和谐”的主题来安排，有6个展览主题，分别是“儿童科学王国”、“辉煌中国”、“探索与发现”、“科学、技术与生活”、“挑战与未来”和“科学之美”。这6个部分覆盖了总共大约30000平方米的展览面积。新博物馆还有一些教育特色活动，如短期展览、“每日展览新闻”、培训与实验、科学与文化交流、特效电影电视、数码和网络科技、技术展览。这些服务让参观者有一个全面的体验，为全国范围的科技博物馆提供服务。而且，这些服务还体现了博物馆的运营与评估、教育资源展览以及理论研究的发展。















**Upper left** The cube shape is creative, just like a large cube puzzle toy.

**Lower left** The PV glass that contains thin silicon solar panels inside could collect solar energy easily.

**Right** The continuous white wave plates of the façade create a sense of nature and harmony.

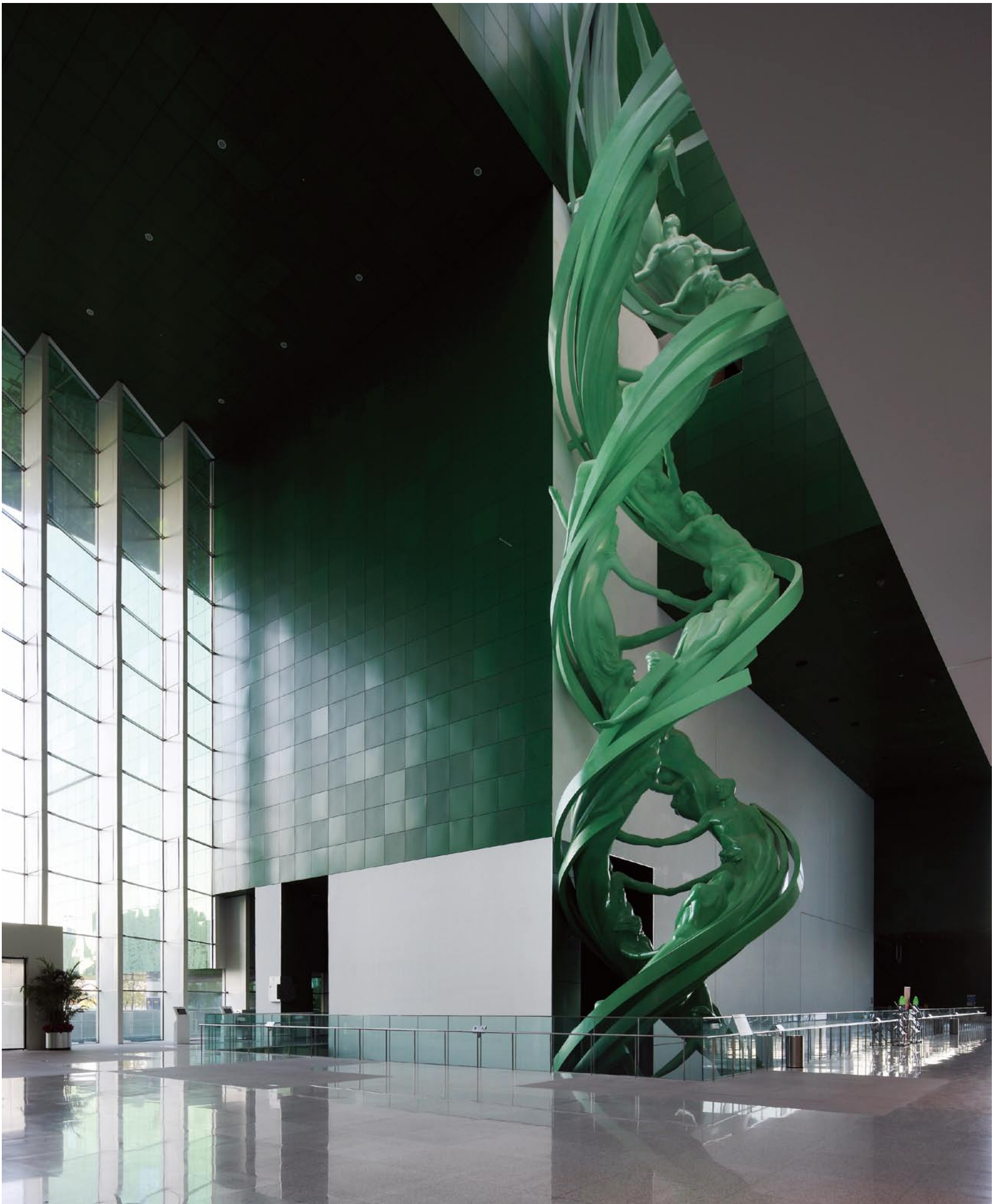
左上 外形采用极具创意的立方体设计，看起来就像一个大型的立方体拼图玩具。

左下 光伏玻璃把很薄的硅晶片太阳能板夹在玻璃里面，聚集太阳能。

右图 建筑外立面采用连续白色波形金属板，自然而不突兀。











**Left** The spacious grand hall.

**Upper right** The lights have enriched the ceiling perfectly.

**Lower right** The green spiral sculpture is the visual focus of the whole space.

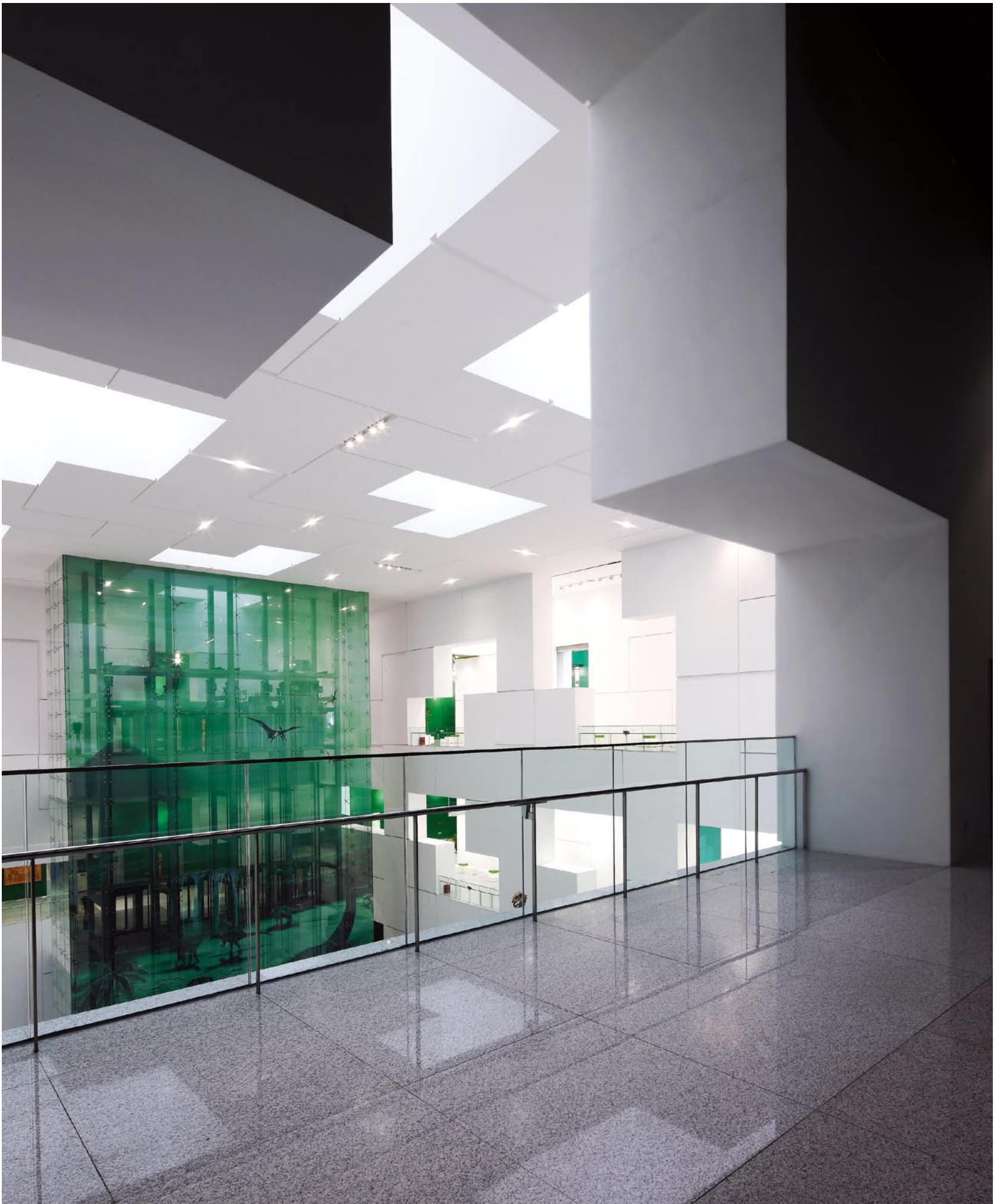
左图 气势恢宏的大厅，视野极为开阔。

右上 星星点点的灯光设置丰富了吊顶的构成效果。

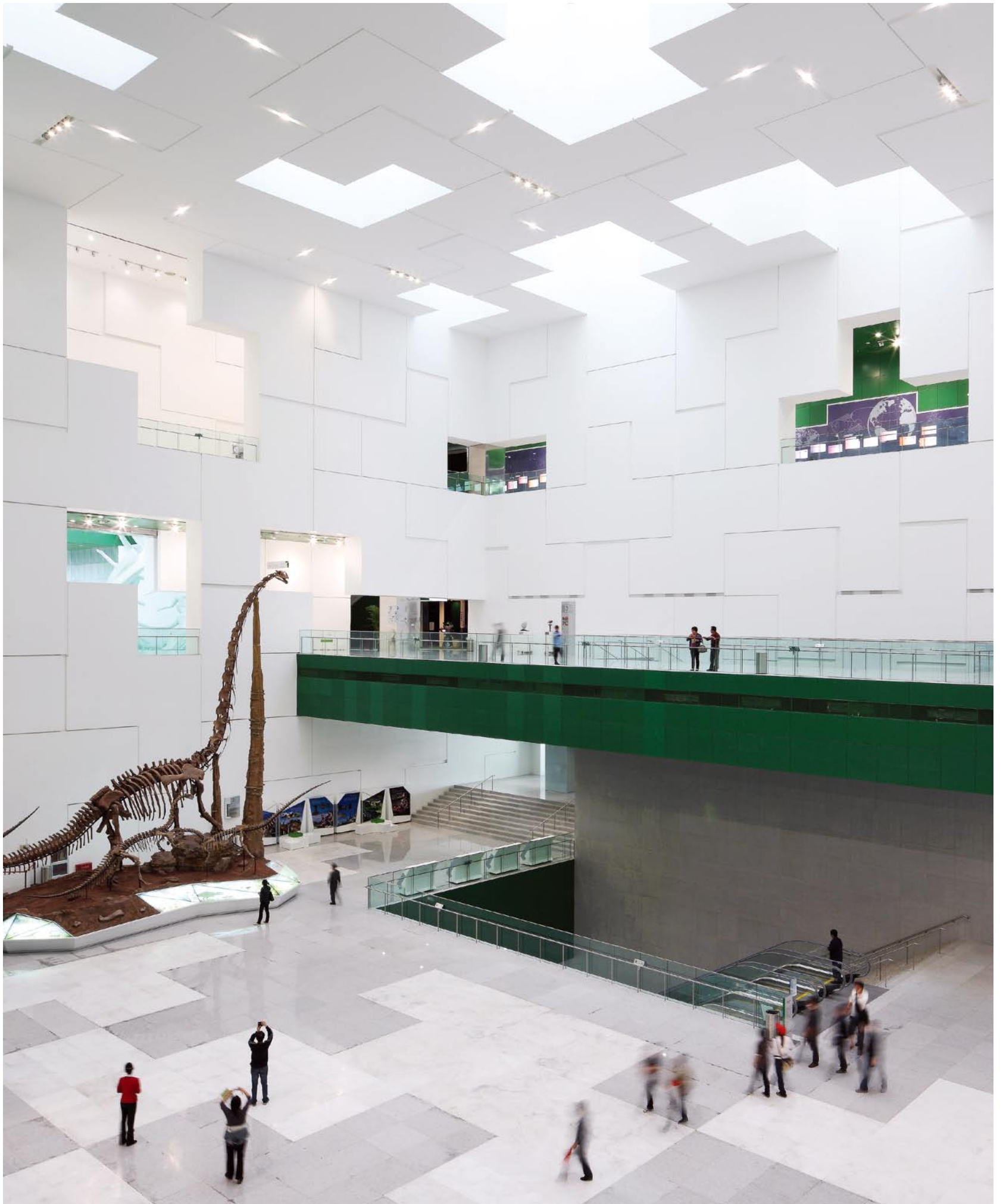
右下 绿色的螺旋雕塑成为空间中的视觉焦点。













## Vellamo海事中心 Maritime Centre Vellamo

**Location:** Kotka, Finland **Designer:** Architects Lahdelma & Mahlamäki **Photographer:** Jussi Tiainen  
**Completion date:** 2008 **Construction area:** 14,601 sqm

项目地点：芬兰，科特卡 设计师：拉赫德尔马 & 马拉迈基设计事务所 摄影师：尤西·蒂艾宁 完成时间：2008年 建筑面积：14,601平方米



Kotka's Maritime Centre Vellamo is the beacon of the Cityscape. The figure guides travellers from the city into a harbour of culture. The Old Harbour will soon be transformed into a Culture Harbour. As the first building completed the Maritime Centre will be the functional cornerstone of the area. References to the sea incorporated in the building's distinctive architecture link the Maritime Centre to the sea and also to the features of the Kymenlaakso region. The abstract image of a large wave creates a physical representation of the sea. Situated at the end of the planned culture harbour, the roof of the Maritime Centre, forms a square which will play host to a wide array of different events. The interior of the Maritime Centre is characterised by the application of timeless architectural concepts. The entrance, the foyer and the elevated, centrally located exhibition hall give the interior of the Maritime Centre its distinctive character; together they form a spatial entity fashioned from free-shaped wall faces, a material world dominated by oak-wood surfaces and the expanding nature of the surrounding space. The Maritime Centre is home to two permanent residents: the Maritime Museum of Finland and the Museum of Kymenlaakso. There are also a museum shop, a restaurant, a library, seminar and teaching rooms and a 250-seat auditorium. The elevated exhibition space housing the permanent collection plays a key role. The exhibition rooms have been designed to make them as adaptable as possible. The clearly defined shape and proportions of these rooms, the neutral grey colouring specified on all surfaces and fittings make them suitable for housing a whole host of different museum exhibitions. The Maritime Centre is primarily built around a column and beam system of reinforced concrete girders. The floors consist largely of structural hollow-core slabs, while the walkway on the roof is designed as an inverted structure. The outer walls are constructed using a lightweight skeleton structure. Sheet-metal cassettes, painted in a variety of different shades, are the primary building material on the exterior of the building, to which a lattice made of aluminium and pressed-silk glass has been affixed.

位于科特卡的Vellamo海事中心是该地区的地标性建筑，其独特的建筑风格将带给游客丰富的港口文化体验。这个历史悠久的港口正逐步向文化之港进行转变。Vellamo海事中心的建立将成为该地区成功转型的基石。该建筑结合了其所在地独特的地理环境特点，以海洋为设计背景，并使之与建筑自然融合在一起。抽象的波浪形象象征着烟波浩渺的大海，建筑的屋顶巧妙打造了一个广场，为各种活动的举办提供足够空间。海事中心的内部遵循建筑的永恒理念。入口、休息室和高位展区均位于展厅的中央区域，彰显整个室内环境的独到之美。同时，这些区域由造型随意的标木墙面打造成一个空间实体，与周围的自然环境相得益彰。海事中心包括芬兰海洋博物馆和Kymenlaakso博物馆两个部分，同时，还设有博物馆商店、餐厅、图书馆、报告厅、教室和一个设有250个座位的礼堂。高位展区作为整个空间的核心区域，主要陈列永久藏品。各展室的设计灵活、巧妙。清晰的轮廓和适中的尺寸搭配中性的灰色表面令整个博物馆展区更加耐人寻味。海事中心采用钢筋混凝土柱梁结构。楼层间以结构空心砖为主要建筑材料，屋顶走廊采用倒置结构的设计手法。外墙选用了轻质骨架结构。光影交错的金属板片匣作为大楼外部的主要建筑元素，与铝制栅格和压丝玻璃一同将其装点得分外引人注目。













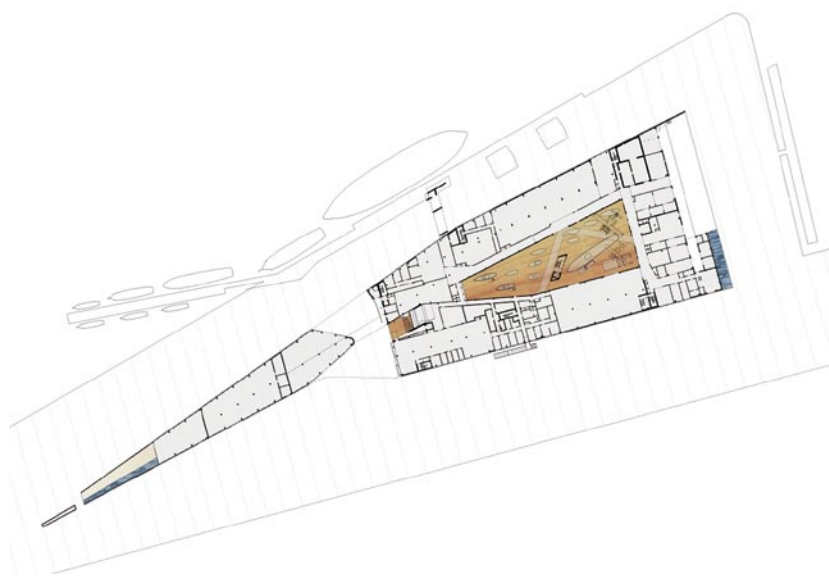


**Left** The colourful ceiling and walls turn to be active visual elements of the space.

**Right** The simple oak walls create a spatial entity, integrating with the surrounding natural environment completely.

左图 色彩丰富的天花板和墙面成为空间活跃的视觉元素。

右图 造型随意的橡木墙面打造成一个空间实体，与周围的自然环境相得益彰。











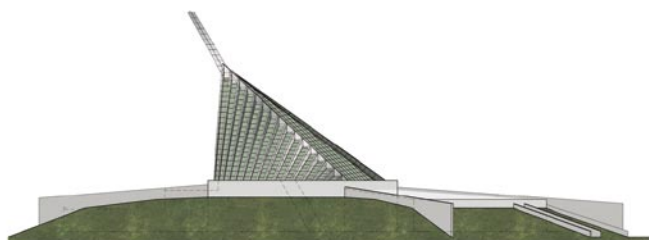


## 美国国家军事博物馆

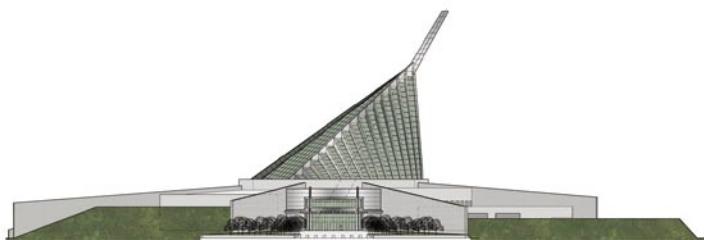
## National Museum of the Marine Corps

**Location:** Virginia, USA **Designer:** Fentress Architects **Photographer:** Matt Popowski **Completion date:** 2006 **Construction area:** 11,150 sqm **Awarded date:** 2008 **Award name:** American Architecture Award.

项目地点：美国，弗吉尼亚州 设计师：Fentress Architects设计事务所 摄影师：马特·波波斯基设计事务所 完成时间：2006年 建筑面积：11,150平方米 获奖时间：2008年 奖项名称：美国建筑奖。



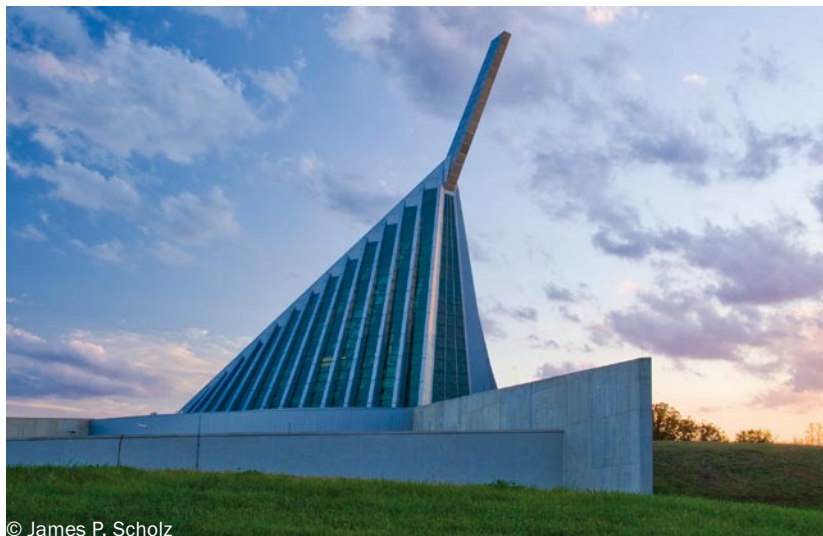
© Fentress Architects (both elevations)



At the National Museum of the Marine Corps, infusing form with meaning required architect Curtis Fentress to discover a powerful symbol of this 235-year military culture, while resisting literal imagery. Fentress achieved near perfection with the building's dominating architectural element—a stainless steel mast that serves two functions: icon and signpost. Set at a 60-degree pitch, the 210-foot-tall mast evokes the Marines' flag raising on Iwo Jima, signaling a turning point for the famous victory over the Japanese during World War II. The museum also creates a breathtaking landmark visible from the East Coast's busiest interstate. Fentress' design won first prize in a national design competition and was honored with 20 awards in its first 20 months after opening. Recognized worldwide for creating sustainable, iconic architecture for national museums and public buildings, Curtis Fentress was honored by the American Institute of Architects with the highest award for public architecture—the 2010 Thomas Jefferson Award. "Military museums are not about war," says Fentress. "Instead, they celebrate the importance of maintaining peace and protecting citizens. We mindfully searched for the ultimate image to symbolize the end of war." The Museum will eventually become an icon in its own right, as recognizable as the Washington Monument or the U.S. Capitol Building dome. Visitors enter a grand rotunda, known as the Leatherneck Gallery, enclosed by a conical glass skylight through which the grand mast rises skyward. Circling the central rotunda, exhibits allow visitors to "walk in the shoes" of a Marine, learning stories of courage and honor through World Wars and peacekeeping missions. With 70 percent non-military visitors, the Museum's role is more than a repository of military artifacts; it must be an interactive educational experience. Twenty-first century museum goers discover active involvement in the Museum's life-size, walk-through battle scenes, multimedia and interactive exhibits. Using state-of-the-art, virtual-reality technology, it arouses the senses and raises the bar for all museums worldwide.

著名建筑师柯蒂斯·芬特雷斯受美国海军陆战队国家博物馆之邀为其提供建筑设计，力图通过最具表现力和象征意义的外观塑造彰显出该馆235年的军事文化历史。在设计过程中，设计师成功利用不锈钢桅杆这一主要的建筑元素，使其扮演象征符号与路标的双重角色。64米高的桅杆成60度角设置，象征二战中美国海军陆战队大败日军登上硫磺岛的经典一幕。从东海岸最繁华的州际公路遥望，整个建筑岿然屹立，给人以强烈的视觉震撼。芬特雷斯建筑事务所曾荣获全国设计竞赛一等奖，自创办20个月以来已获得20个奖项。该事务所的创办人柯蒂斯·芬特雷斯因擅长运用可持续设计理念打造国家博物馆和公共建筑等标志性建筑而驰名国内外，2010年荣获美国建筑师学会颁发的公共建筑领域最高奖项——托马斯·杰斐逊奖。芬特雷斯曾这样说道：“军事博物馆不是为纪念战争而设，相反，它强调维护和平和保护公民的重要性。我们力图打造一个能够象征战争终结的形象。”最终，博物馆拥有了自己的独特建筑语言，其独树一帜的风格堪比美国的华盛顿纪念碑和美国圆顶国会大厦。

入口圆形大厅又名莱瑟内克画廊，由一个圆锥形玻璃天窗围绕，天窗上方的桅杆直冲云霄。环绕中央大厅陈列的展品令参观者身临其境，倾听世界大战中鼓舞人心、感人至深的故事和为争取和平而进行抗争的催泪事迹。参观者的绝大部分均属于普通民众而非军人身份，因此，该博物馆不仅仅是一个军事文物库，更是一个良好的教育体验互动平台。博物馆中运用当代先进科技布置场景，其人物角色大小比例与真人类似，惟妙惟肖的战斗场面、丰富的多媒体及交互式展品使参观者有种身临其境之感。最先进的虚拟现实技术带给参观者非凡的感官体验，并为世界各地的博物馆树立了先锋典范。



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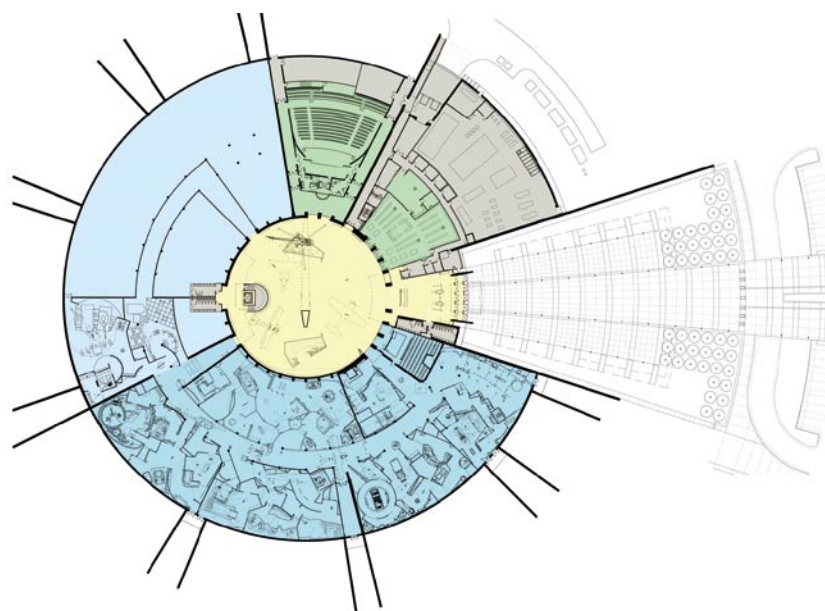


Nick Merrick © Hedrich Blessing

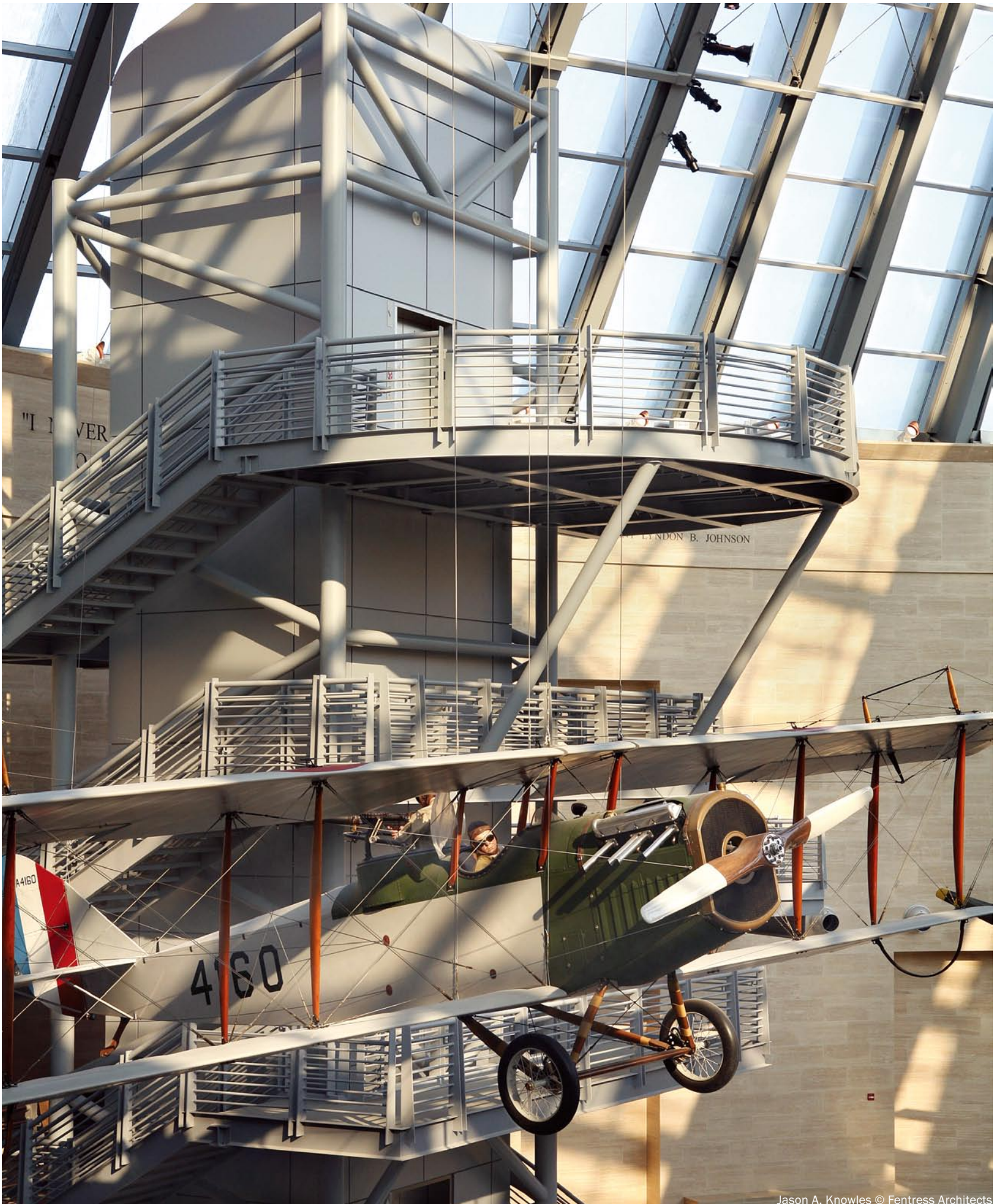
**Left** The atrium skylight consists of 35,000 square feet of glass, and together with the aircraft suspended within, weighs 450 tons.

**Right** The 210-foot angled steel mast pierces a conical glass skylight that tops the museum's Central Gallery. Numerous high-tech, interactive exhibits circle the central rotunda.

左图 中庭天窗由面积为3,252平方米的玻璃构成，其内部悬置了重达450吨的战斗机。  
右图 64米高的桅杆呈倾斜式设计，从陈列军用飞机和其他交通工具的中央画廊上方的圆锥形天窗穿出后直冲云霄。大量高科技交互式展品环绕中央大厅进行陈列。







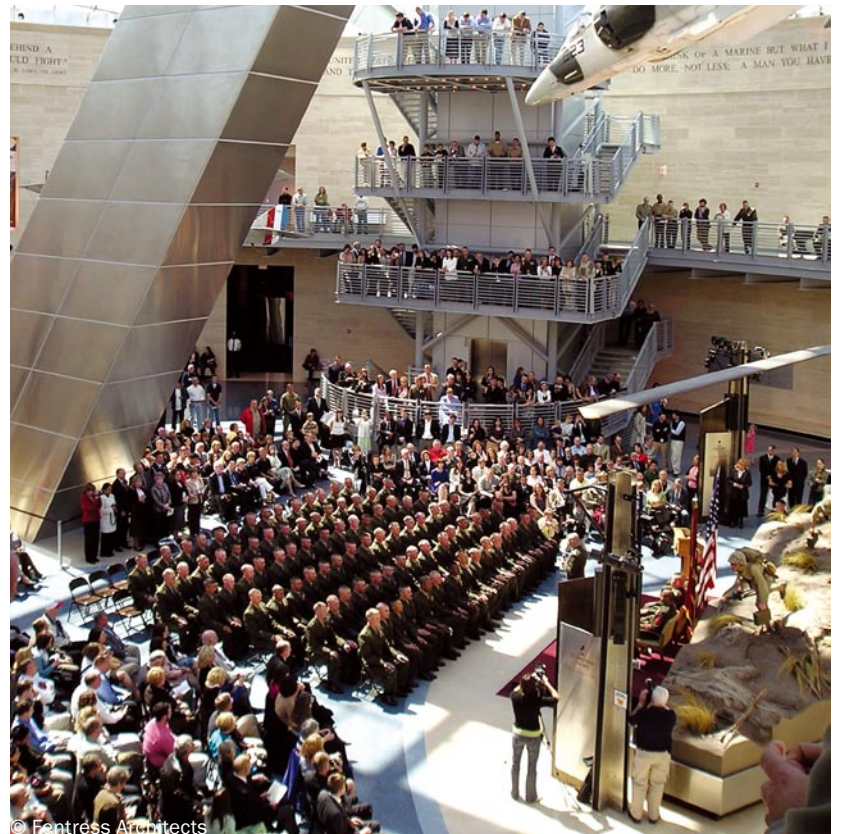




© James P. Scholz

**Left** A restored military airplane is suspended in front of a three-level steel deck, which calls to mind a battleship tower and serves as a platform for military ceremonies.  
**Upper right** The 20,000-square-foot Central Gallery is the museum's centerpiece. The 210-foot, iconic mast rises dramatically through a glazed skylight.  
**Lower right** More than doubling attendance projections in its first year, the Museum has since earned its reputation as a top cultural destination in the United States.

左图 一架修复军用飞机悬浮于一个三层钢甲板的前方，犹如一艘战舰塔，作为军事典礼平台之用。  
 右上 占地1,858平方米的中央画廊是该博物馆的核心区域。极富象征意义的64米高桅杆透过玻璃天窗直冲云霄。  
 右下 该博物馆开馆的第一年，慕名而来的参观者数量比预计的两倍还要多，如今已成为美国一个最受欢迎的文化胜地之一。



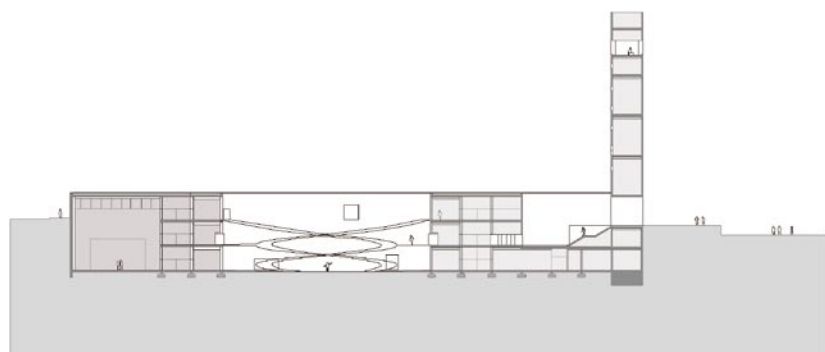
© Fentress Architects



## 安达路西亚纪念博物馆 **Andalucia's Museum of Memory**

**Location:** Granada, Spain **Designer:** Alberto Campo Baeza **Photographer:** Javier Callejas **Completion date:** 2009 **Construction area:** 15,000 sqm **Awarded date:** 2010 **Award name:** Saloni Prize, Nominated, 2010.

项目地点：西班牙，格拉纳达 设计师：阿尔贝托·坎波·巴埃萨设计事务所 摄影师：哈维尔·卡耶哈氏 完成时间：2009年 建筑面积：15,000平方米 获奖时间：2010年 奖项名称：2010年萨洛尼提名奖。



The designers would like to make "the most beautiful building" for the Museo de al Memoria de Andalucía (Andalusia's Museum of Memory) in Granada, the MA, a museum that wishes to transmit the entire history of Andalusia. As early as Roman times, Strabo described the inhabitants of Andalusia as "the most cultivated of the Iberians, who have laws in verse." The project for the MA is a building in line with the Central Headquarters of the CAJA GRANADA Savings Bank that the designers finished in 2001. The designers propose a podium building measuring 60x120m and rising three stories, so that its upper floor coincides with the podium of the main CAJA GRANADA building and its façade as well. This building designed to connect the three levels of space through the features of the ramp. Everything is arranged around a central courtyard, in elliptical form in which circular ramps rise, connecting the three levels and creating a very interesting spatial tension. The dimensions of the elliptical courtyard have been taken from the courtyard of the Palace of Charles the V in the Alhambra. And to crown it all, as if it were a Gate to the City, a strong vertical piece emerges, the same height and width as the main building of the CAJA GRANADA. It thus appears before the highway that circles Granada as a screen-façade that sends messages over the large plasma screens that will cover it entirely, like Piccadilly Circus in London or Times Square in New York. And to finish the entire operation, a large horizontal platform all the way to the River, the MA open FIELD that will serve as a public space in that new area of the city of Granada. The new building, silent in its forms, is resounding in its elements to communicate the messages of the new millennium in which the designers are already immersed.

设计师旨在为安达路西亚纪念博物馆建造格拉纳达“最美丽的建筑”——MA，一座可以传播安达路西亚全部历史的博物馆。早在罗马时代，斯特雷波曾这样描述安达卢西亚的居民——“他们是最有教养的伊比利亚人，连诗文中亦有方圆。”该项目的设计理念和设计师于2001年完工的卡亚格拉纳达储蓄银行总部相似。设计师首先提议修建一座60 x 120米，三层楼高的裙楼，确保上层楼面与卡亚格拉纳达的主楼和楼面协调一致。独特的坡道设计成功将三个楼层自然衔接在一起。所有的布置均围绕中心庭院展开，椭圆形的院子中由环形坡道拱起，连接着三层楼，创造出非常奇特的三维立体效果。椭圆形庭院的设计灵感来源于查理斯五世的阿尔罕布拉宫殿。整个建筑的外侧是一道坚硬的垂直墙，其宽和高均与卡亚格拉纳达主楼的一样，犹如这个城市的城门一般矗立，雄伟、壮观。在打造巨大电子屏幕的同时，面向环绕格拉纳达的高速公路，通过等离子屏幕传播信息，与伦敦的皮卡迪利广场和纽约的时代广场具有异曲同工之妙。此外，设计师还修建了一块延至河边的巨大横向平台，MA将用这片空地作为格拉纳达新区的公共区域。这座新建筑，在形式上颇为平凡，但却能够最为充分地表达出设计师内心满溢的对新千年设计风格的创新理想。







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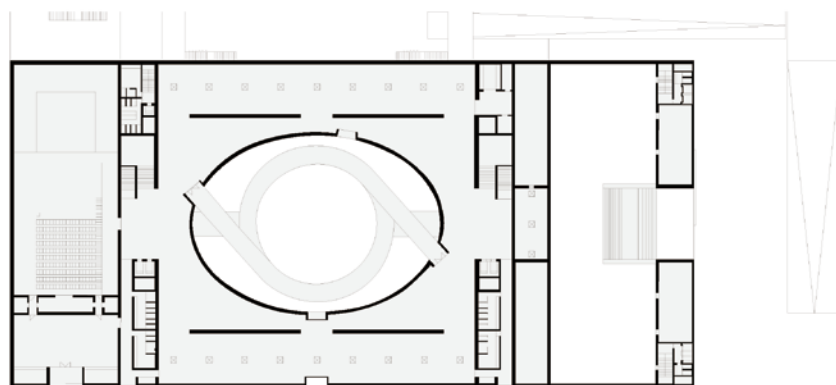


**Left** The main building stands as the city's gate.

**Right** Elliptical courtyard with helicoidal ramps, screen building in the background.

左图 主建筑如城市的城门一般矗立。

右图 设有螺旋状坡道的椭圆形庭院为建筑提供了景观背景。



















**Left** The restaurant is simple and elegant

**Right** The French window has greatly enlarged the space visually space and outdoor space

左图 简约而淡雅的餐厅

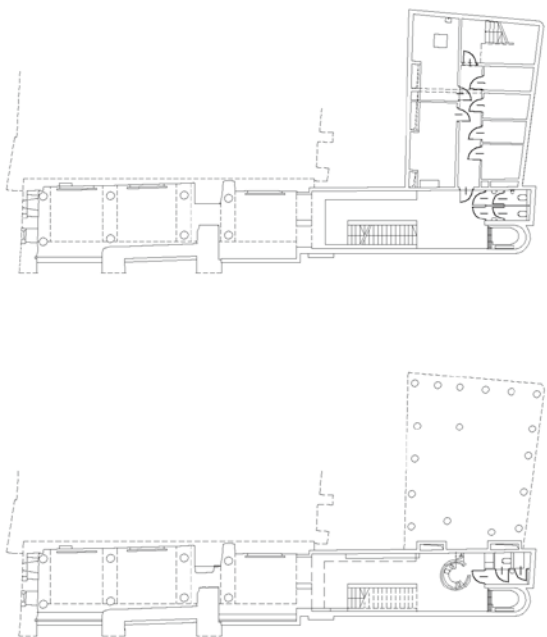
右图 落地窗的设计增强了视野的开阔性



## 维斯皮安斯基展馆 Wyspianski 2000 Pavilion

**Location:** Kraków, Poland **Designer:** Ingarden & Ewy Architekci **Photographer:** Krzysztof Ingarden  
**Completion date:** 2007 **Construction area:** 297sqm **Award name:** 2007 The Leader of Malopolska Region (Poland) Award donated by Society of Communities and Districts of Malopolska Region; 2007 Award of Polish internet portal dedicated to architecture.

项目地点：波兰，克拉科夫 设计师：Ingarden & Ewy Architekci建筑事务所 摄影师：克日什托夫·英加登 完成时间：2007年 建筑面积：297平方米 奖项名称：2007年小波兰地区建筑设计一等奖；2007年波兰互联网门户网站建筑设计奖。



The design task was actually even more complex than the architect describes. There were three additional problems. Firstly, the public controversy regarded even the correctness of the very idea of exhibiting the stained glasses in a rather mundane place, at an urban square (even the one near to the Town Hall). The mystical, giant drawings by Wyspianski, who was influenced by the aforementioned Romantic prophetic poet slowacki, depicted the late Kings and Princes of Poland. The designs were originally meant for the Wawel Cathedral — and were never placed there, as they were too expressionistic for the taste of the belle époque — and for the Chapter of the Cathedral. Finally, the backing of the pre-eminent director Andrzej Wajda, and the 100th anniversary of the death of Wyspianski, led to the completion of the pavilion. The glasses (1:1) were cast in the same Atelier Leski (albeit by a different owner), which had completed all of the famed stained glasses by Wyspianski in his lifetime. Secondly, the site, apart from being very exposed in the urban fabric, had one more vicissitude: it was very narrow (merely 4 metres). Paradoxically, these constraints led to another successful architectural device. The plan was logically based upon Wyspianski's own sketches for a stage set of one of his dramas; its semi-cylindrical ends have a lot in common with the architecture of expressionism. But the most amazing quality is revealed inside. Due to the application of the graphite-coloured, large Italian tiles and the full height of the interior, the narrow room in which the stained glasses are exhibited has indeed the atmosphere and proportions of a dimly lit, vertical, Gothic sacred space. Thirdly, the stained glasses were to be visible also in an inverted manner, so to speak — that is from the outside of the pavilion, from the Square. Fortunately, at night, due to the proper illumination, the stained glasses and the pavilion are perfectly visible — and during the day they soar above the un peu bourgeois pavements and eclectic flower beds.

该项目的设计远比设计师描述的更为复杂。其具体原因可归纳为三点。首先，在一个普通的城市广场旁（即使靠近市政厅），使一个普通的彩色玻璃建筑引人注目无疑是一个挑战。维斯皮安斯基作品气势磅礴，富有浓厚的神秘色彩，深受之前的浪漫主义诗人Slowacki的影响，其绘制的已故国王和波兰王子的肖像最初打算被放置在瓦维尔大教堂之中，然而因表现主义过于强烈，而最终未被采用。后来，受前著名导演安杰依·瓦依达的支持，直至艺术家维斯皮安斯基逝世100周年之际，该展馆得以落成。玻璃按照1:1的比例铸塑而成，与维斯皮安斯基毕生设计的彩色玻璃相得益彰。其次，除了外立面之外，建筑的其他区域均十分狭窄（仅4米宽）。然而，这个弱势却造就了另一个建筑策略的成功实施。内部布局依据维斯皮安斯基素描展开，半圆柱形的两端彰显表现主义建筑特色。室内十分注重细节的设计。大型意大利石墨瓷砖，全高的天花板，彩色玻璃窗共同营造出一个深邃、笔直的哥特式空间。再次，彩色玻璃成反向式设计，从室外可隐约可见室内风光。夜色中，优良的照明系统能够清晰地彩色玻璃和展馆呈现出来，而阳光下的建筑则在周围甬道和花床的簇拥下分外妖娆。



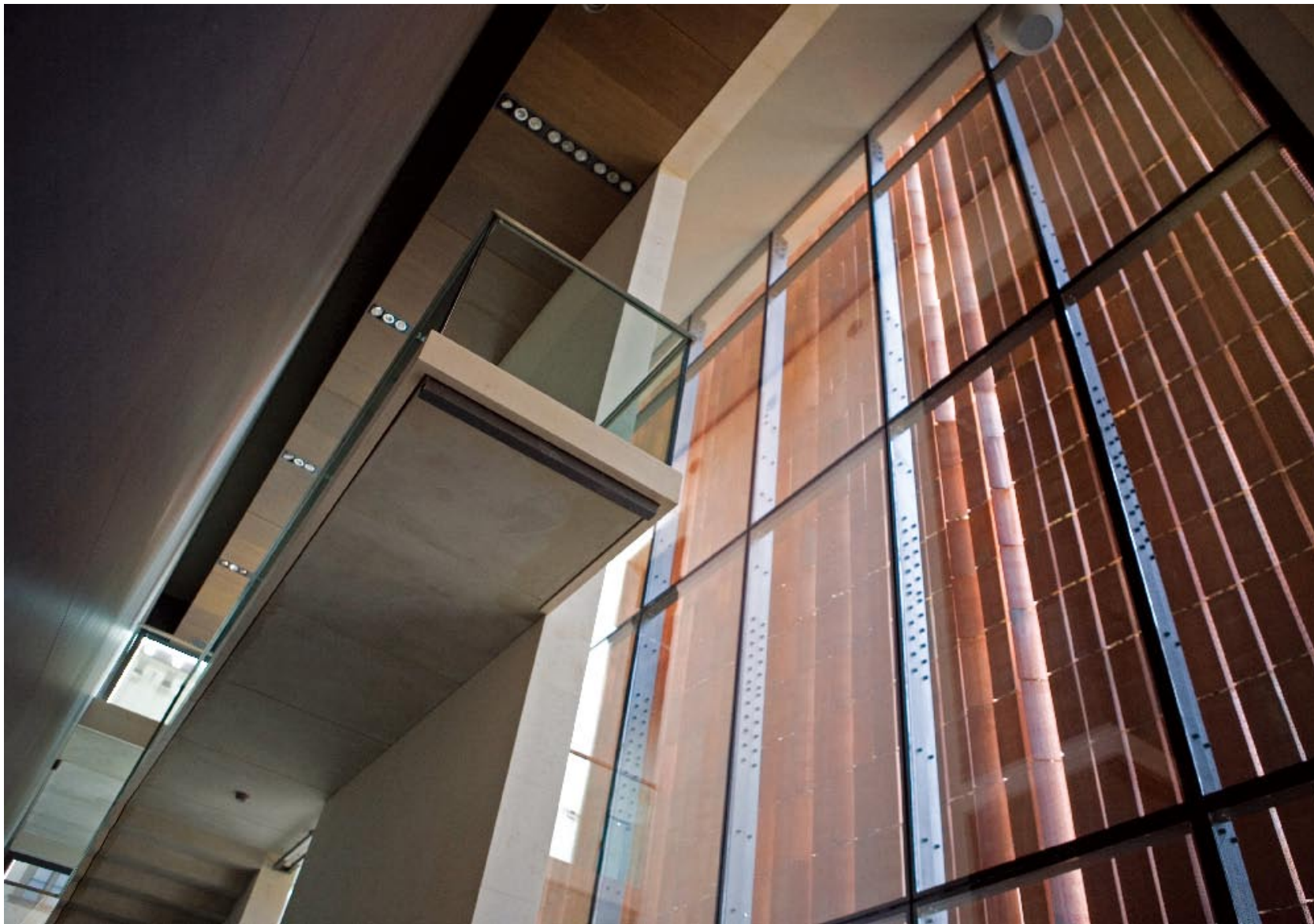












**Upper left** The appearance of the building.

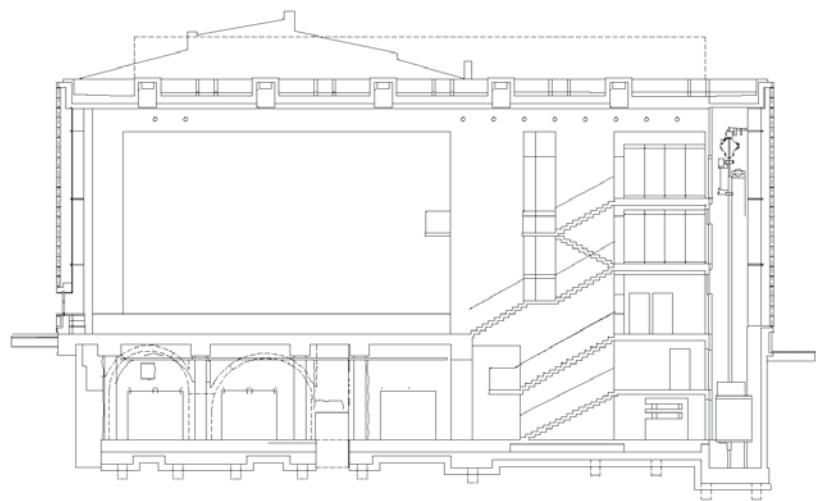
**Lower left** Stained glasses have invigorated the whole building.

**Right** The ceiling has offset the narrow space.

左上 建筑外观。

左下 彩色玻璃的运用是整个建筑的亮点。

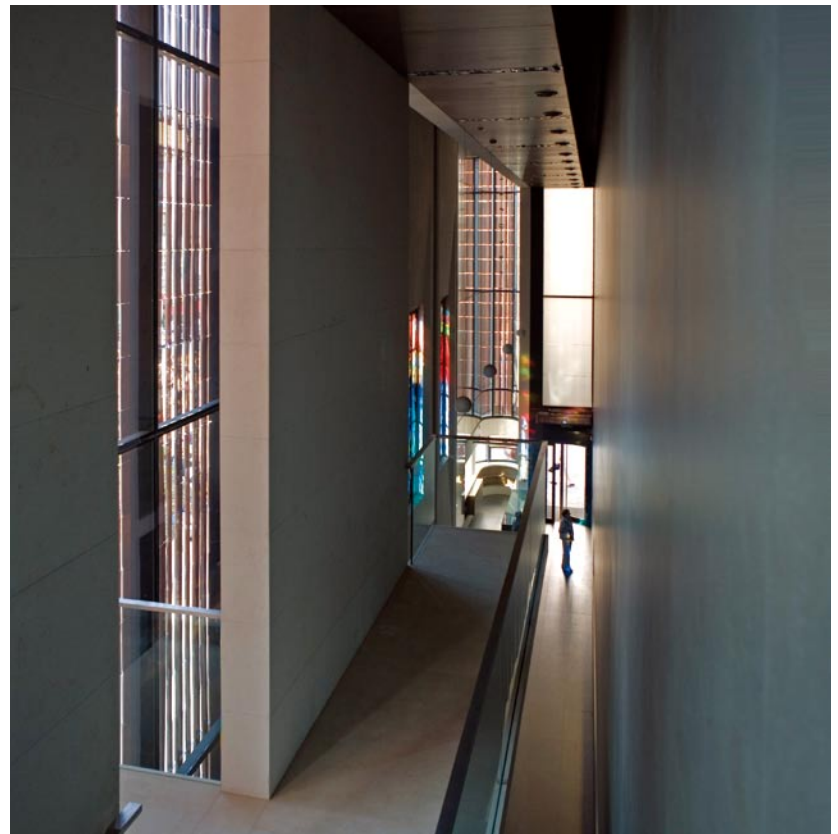
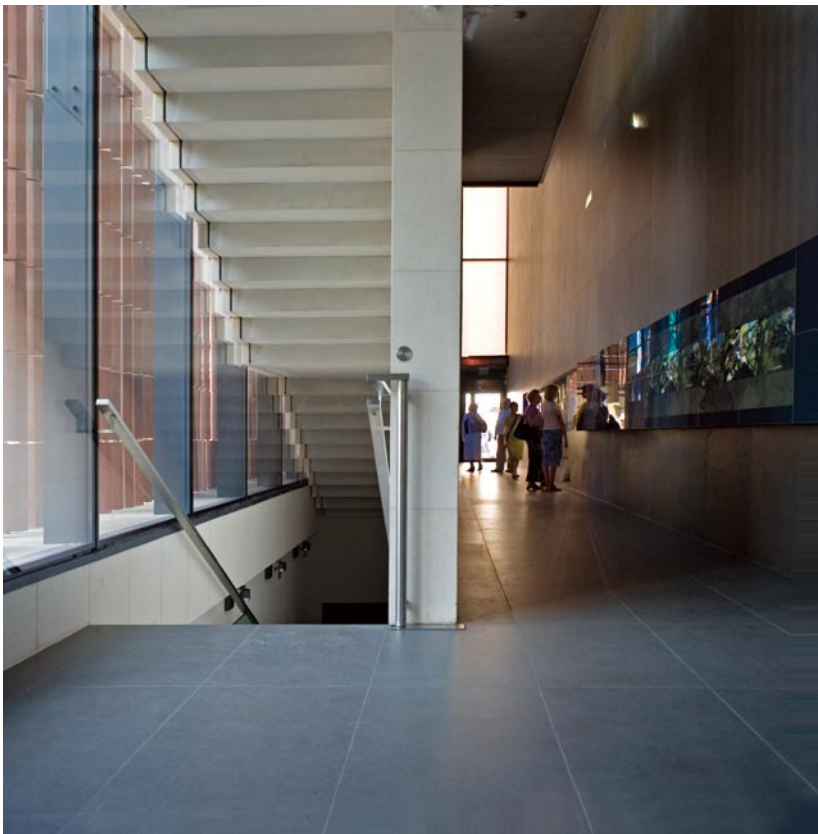
右图 天花板的设计弥补了空间狭长的不足。













## Xi美术馆 Xi Gallery

**Location:** Pusan, Korea **Designer:** Mass Studies **Photographer:** Yong-Kwan Kim **Completion date:** 2007  
**Construction area:** 10,074.80 sqm **Award name:** Chicago Athenaeum Museum of Architecture and Design/International Architecture Award, 2008.

项目地点: 韩国, 釜山 设计师: “建筑研究”工作室 摄影师: 金永关 完成时间: 2007年 建筑面积: 10,074.80平方米 奖项名称: 2008年芝加哥雅典娜神庙建筑设计博物馆——国际建筑奖。



Located in Yeonsan-dong, Pusan, this building was constructed for the purpose of promoting "Xi", a brand of apartments. In addition to the standard type of an apartment unit exhibition space (a common practice in Korea to publicise and market prospect constructions), an even larger share of the floor area is allocated as a variable cultural space for the locals, which as a result creates a brand-new building typology: a Housing Cultural Centre. As economic forces and cultural activities seem to form complex interrelationships causing our private and public spheres to merge and invade each other, this building comes as a product of these current phenomena. The focus of the designers' investigation is to create a fluid space that can respond to the "continuously new" situations arising from the dynamic flux of economy and culture, and in the organisation of the movement system to correspond to such a space. This new movement organisation is necessary to maintain the existing individuality of the spaces, but at the same time be able to expand/unify them in diverse manners to suit future possible needs. Through this, people may be able to discover a new type of spatial efficiency to actively respond to the present and near-future cultural variances, and subsequently open the possibilities for a progressive culture.

This three-storey, 9,400-square-metre building is organised as follows:

[Piloti Floor] This floor serves as pedestrian and vehicular access. In the most prominent street corner, a spacious outdoor staircase flows up to the second floor as a pedestrian entrance, while the rest of the first floor as marked as a parking lot and a small lobby to connect to the upper floors.

[Third Floor] The uppermost floor is dedicated for apartment unit exhibitions. This 3,396-square-metre space has a maximum ceiling height of seven metres, allowing up to seven different unit types to be showcased at once. The truss structure permits a wide thirty-five metres column span, creating a universal, neutral space for varying situations. At the centres of its four edges are different access facilities, such as elevators, stairs and escalators, as well as a stepped rest space.

[First/Second Floor] A variety of public cultural programmes are located on these floors. They efficiently connect the piloti and the third floors, while the organisation creates a different spatial condition as opposed to those functionally focused ones. The fundamental logic is as follows: All the programmes that act as a closed-off block (lecture hall, yoga room, offices, future housing exhibits, etc.) are dispersed within this two-floor-height space as individual volume. Simultaneously, all the remaining spaces are adjoined to flow in a continuous manner, and accommodates the rest of the open programmes (special exhibition hall, open lecture room, hall, lounge, etc.), by adjusting the locations of the closed masses. These two typologies placed within this two-floor-height space are therefore all interconnected, and is a composition of small private spaces within a large open field.

这座建筑位于釜山, 是为了推广“Xi”这个公寓的品牌而建。与标准的公寓楼展示区(韩国发布及销售未完成建筑的通用方式)不同的是, 这里有很大的室内空间用作多样化的文化空间, 供本地人使用, 也由此产生了一个崭新的建筑分类: 住宅类文化中心。当今经济力量和文化活动之间形成复杂的相互作用, 使得我们私人和公共的空间开始交叉并互相侵入, 这个建筑就是当下这些现象的产物。在这个项目中, 设计师想要创造一个流动性的空间, 可以适应因经济和文化的剧烈变化而“常换常新”的情况, 可以通过将可移动系统进行组合来形成这一空间。这个新的移动组合对于保持空间的独特性是很有必要的, 同时, 又可以扩















展、组合而形成不同的搭配来适应将来可能出现的需要。这样，我们也许能够找到一种有效利用空间的新方式来积极应对现在和不久的将来出现的文化差异，由此也使文化的不断发展成为可能。

这幢3层高、9400平方米的建筑物以如下方式布局：

底层：这层楼作为行人和交通工具的通道。在最显眼的街角，行人可以从一个宽敞的室外楼梯直通二楼。一楼的其余部分都用作停车场，一个小的门厅与上一层相连。

第三层：最上层用作公寓楼展示。在3396平方米的空间里，最高处天花板高度达到7米，最多可以同时展示7个不同的单元类型。这个构架结构有着宽35米的纵向扩展，为不同的需要提供了广阔的空间。四面的中心处是各样的通行设施，如升降机、楼梯、手扶梯，还有休息区。

第一、二层：这两层里有着各种各样的公共文化项目，将底层与第三层连接起来，与那些功能集中型不同的是，这样的安排创造了一种特别的条件。基本布局逻辑如下：所有的项目都是隔离的区域，包括报告厅、瑜伽教室、办公室、未来建筑展示等，都作为独立的区域分布在这两层楼里。同时，所有余下的空间都贯穿着连续的风格，以容纳其余的开放性项目，如特色展厅、开放性报告厅、大厅、休息室等。因此，分布在这两层楼里的两类项目变得互相关联，成为小型私人空间与大型开发区域的完美组合。

经过这样的空间布局上的处理，整栋大楼可以分为两个部分：第一部分是“立体派山脉”，指的是下层部分，从第一层的停车场到与第二层连接的项目；第二部分是“立体派云彩”，指的是上层部分，包括第三层展示空间和连接到第三层的项目。这两大部分之间几乎没有互动，形成了第三个中间的大型、开放、抽象空间。这两种元素形成了强烈的对比，空间的深度、方向和视野随着之间元素的移动而改变，为很多新的项目创造了可能性。

下层的“立体派山脉”在两者之间形成两座小山和一个山谷，内部和外部分布着熟悉的地质和景观元素，以便有一种真实的地质体验感。上层的“立体派云彩”由白色的天花板和透明和半透明的乙烯四氟乙烯共聚物气垫构成，可以节约材料并弱化物理形态。另外，黑暗时可以点亮乙烯四氟乙烯共聚物的表层，使上半部分更像一个发光的漂浮体。

**Upper left** The entrance hall.

**Lower left** The exquisite colours have injected the space a touch of elegance and relaxing feeling.

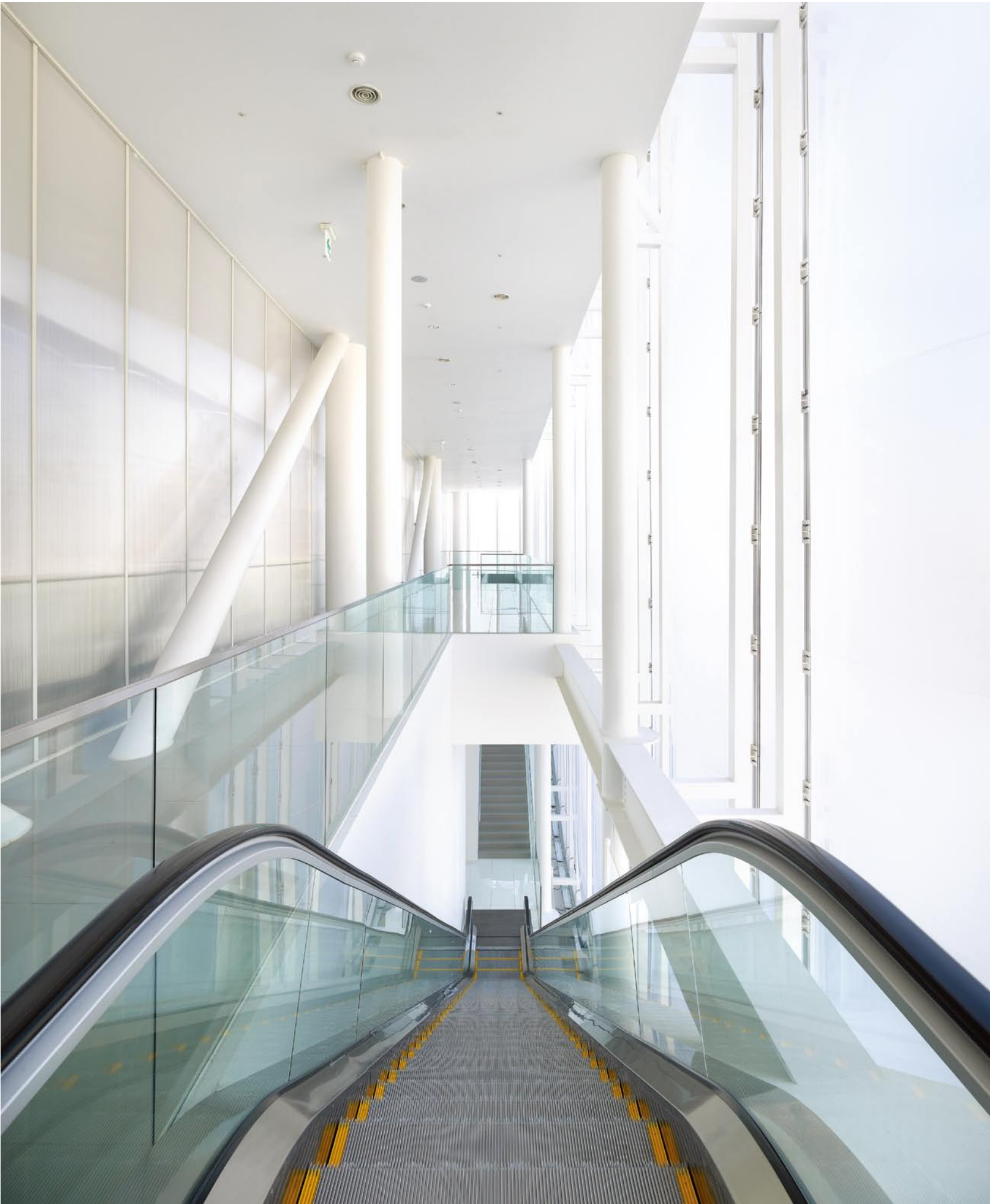
**Right** The natural vegetation perfectly decorates the whole space.

左上 入口大厅。

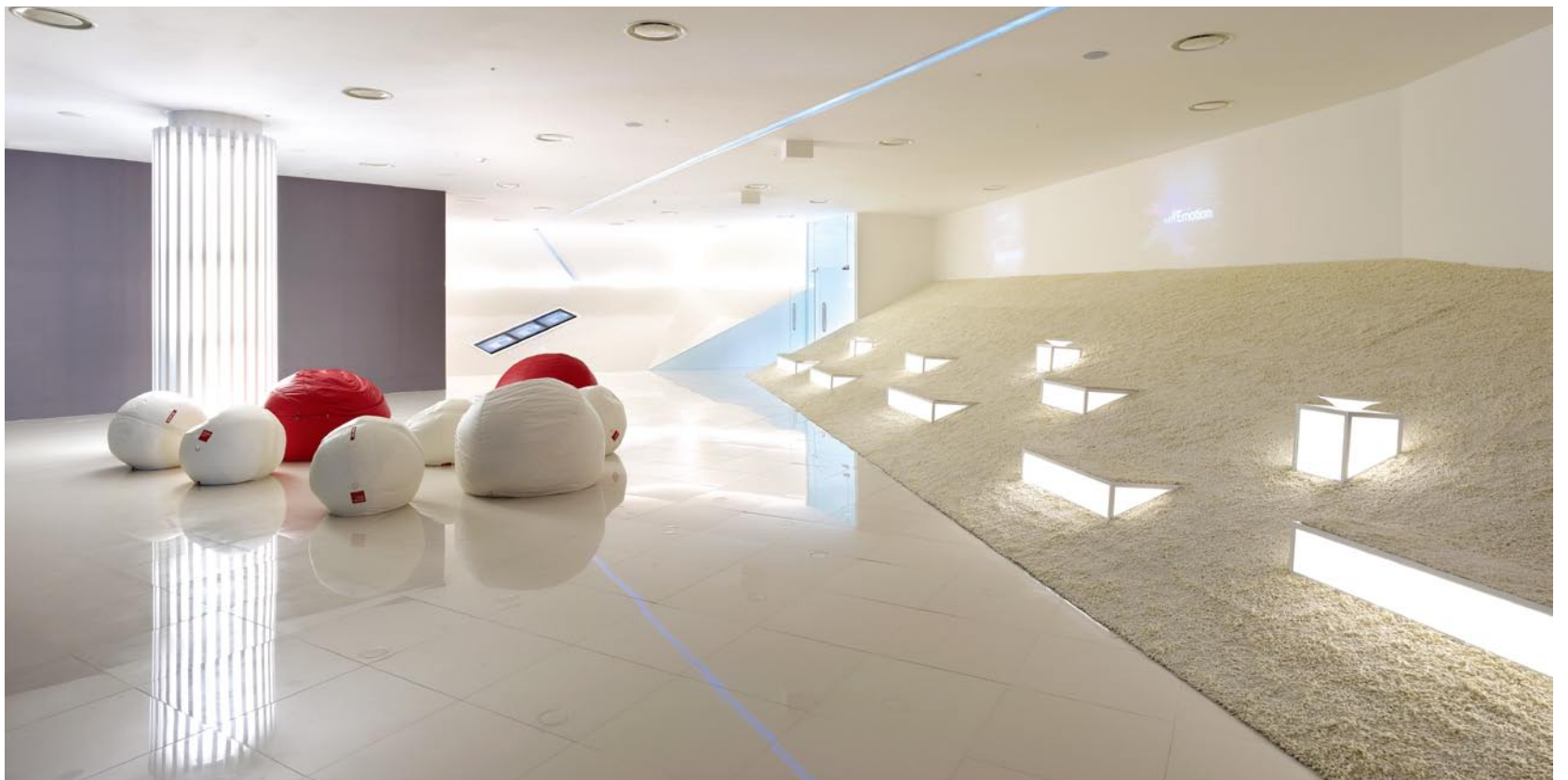
左下 颜色的巧妙搭配营造出优雅、舒适的环境。

右图 自然植被装饰整体空间氛围。









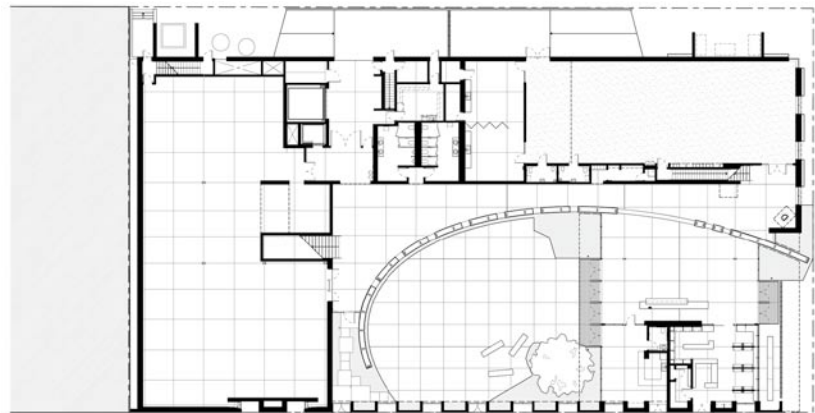


## 沃特科姆博物馆莱特卡彻大楼

## Lightcatcher at the Whatcom Museum

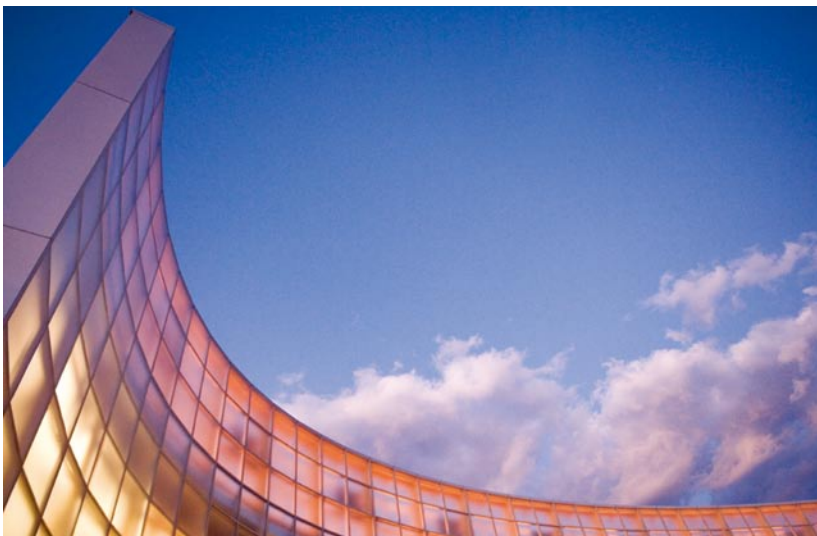
**Location:** Washington, USA **Designer:** Olson Kundig Architects **Photographer:** Olson Kundig Architects  
**Completion date:** 2009 **Construction area:** 3,902 sqm

项目地点：美国，华盛顿 设计师：Olson Kundig Architects建筑事务所 摄影师：Olson Kundig 建筑设计事务所 完成时间：2009年 建筑面积：3,902平方米



The Lightcatcher at the Whatcom Museum is a regional art and children's museum. It takes its name from its most visible and innovative feature – the Lightcatcher: a multi-functional translucent wall that reflects and transmits the Northwest's most precious and ephemeral natural resource, sunlight. As architect Jim Olson describes it, "the Lightcatcher wall celebrates the Northwest glass movement and glows like a yellowish agate from a nearby beach. I wanted to soften light like our clouds and create a sense of mystery like our mist and fog." The Lightcatcher, 37 feet high and 180 feet long, is at the physical centre of the project, gently curving to form a spacious exterior courtyard, while bridging the Museum's interior and exterior spaces. During daylight hours, the light-porous wall floods the halls and galleries inside with a warm luminosity, serving as an elegant and energy-saving light fixture. The Lightcatcher also helps ventilate the building. Its double-glazed skin allows the surface and gallery space to be kept cooler via the stack effect. In cooler weather, large upper vents can be closed and radiant energy is captured in the wall, insulating the building. The first floor of the building features a lobby, three galleries (two of which are double height), an interactive children's learning space, and other amenities. The building's second floor houses an additional exhibition gallery, meeting and classroom space, and Museum offices. The single-story lobby is topped by a 3,000-square-foot green roof which features an interpretive exhibit about the roof and low-impact development strategies. The building utilises natural materials endemic to the region and is the first museum in Washington designed to LEED Silver-Level specifications. Outside, the lightcatcher reflects light into the Garden of the Ancients, the 7,000 square foot courtyard designed as civic gathering space and a dynamic backdrop for sculpture. In the evening, the lightcatcher glows with the colours of the structure's interior illumination. Like a lantern, it provides a warm and welcoming beacon to the community. Pedestrians can view the courtyard-and the art and activities within-through large openings to the street, ensuring the Museum is as active outside as it is inside.

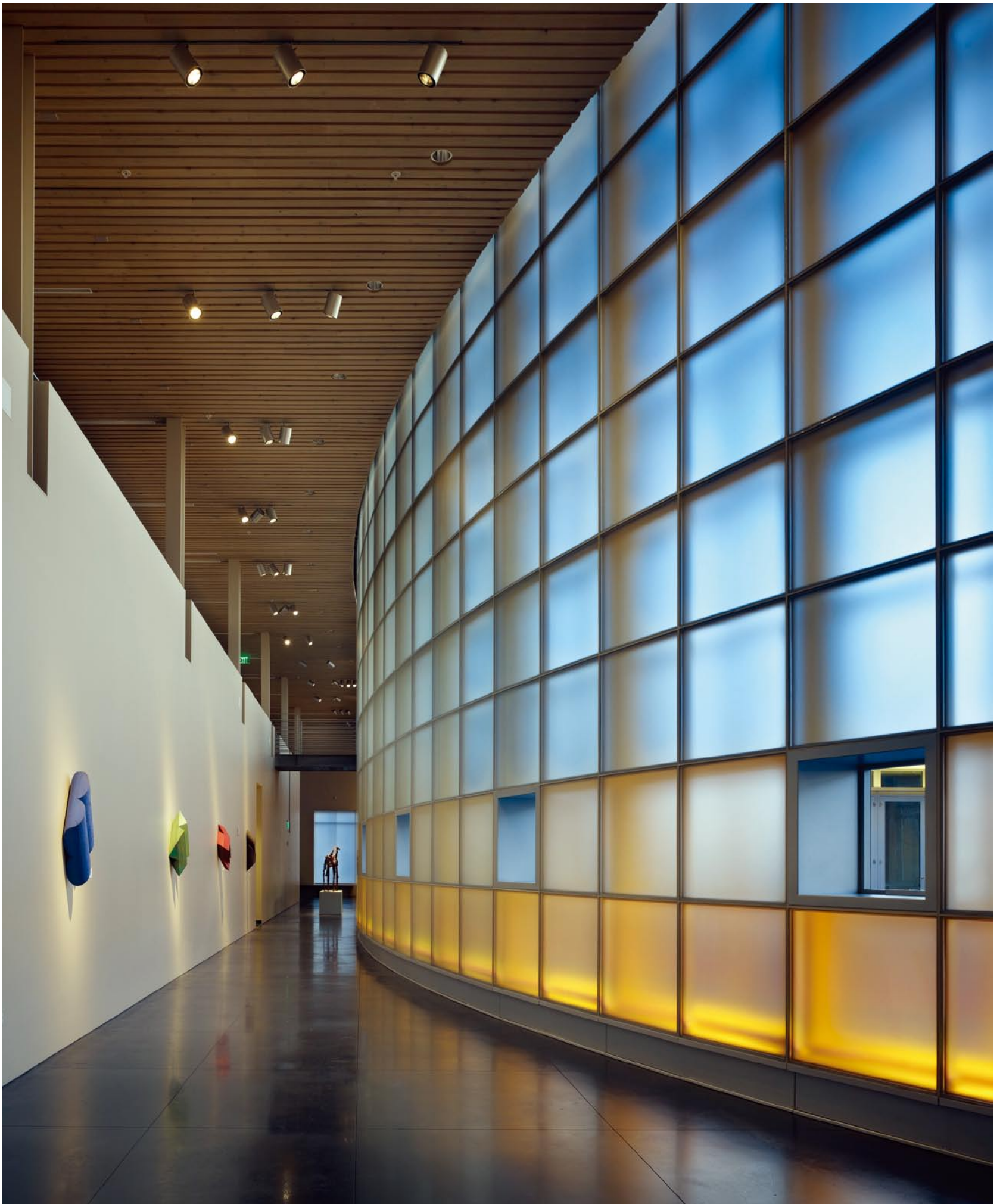
沃特科姆博物馆莱特卡彻大楼是一个极富地域特色的儿童博物馆。多功能半透明墙体能够捕捉美国西北部最宝贵的自然资源——阳光。设计师吉姆·奥尔森曾这样描述它：“莱特卡彻楼的墙面从附近的沙滩看过去仿佛是一块黄色的玛瑙，氤氲缭绕，显得飘渺而又神秘。”整个建筑11米高，55米长，唯美的弧线形设计打造了宽敞的室外庭院，有效淡化了室内外空间的界限。白天，墙面上的光孔将日光带入到大厅和展室，打造优雅的节能照明效果，同时也有助于建筑的通风。博物馆的庭院“古代花园”成为最活跃的公共空间。双层玻璃表层时刻确保建筑表面和画廊空间温度适中。在寒冷的天气，大型通风口被关闭之后，墙体可有效吸收室外自然光，令室内温暖如春。此外，建筑的一楼中设置了大堂，三个画廊（其中两个成双高式结构），一个交互式儿童学习空间以及其它设施。二楼设有临时展室，会议室和教室以及博物馆办公间。单层大厅上方，一个279平方米的绿色屋顶，颇具匠心，彰显可持续发展的设计理念。空间采用了该地区独有的材料，也是华盛顿地区首个获得LEED银级认证的博物馆。从外部来看，建筑将反射出的光线投射到“古代花园”之中，这个占地650平方米的庭院扮演了公众聚集地的角色，也为博物馆提供了动态背景。夜幕降临之时，室内外灯光交汇，仿佛一盏指示灯，为人们提供温馨、热情的指引。行人穿过街面入口，可将庭院中进行的艺术活动尽收眼底，真正实现了博物馆内外空间的互动。















**Left** The aesthetic arc-shaped design has blurred the boundary between the indoor and outdoor space.

**Right** The translucent multi-wall could catch much more sunlight.

左图 唯美的弧线形设计淡化了室内外空间的界限。

右图 多功能半透明墙体能够捕捉阳光。











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