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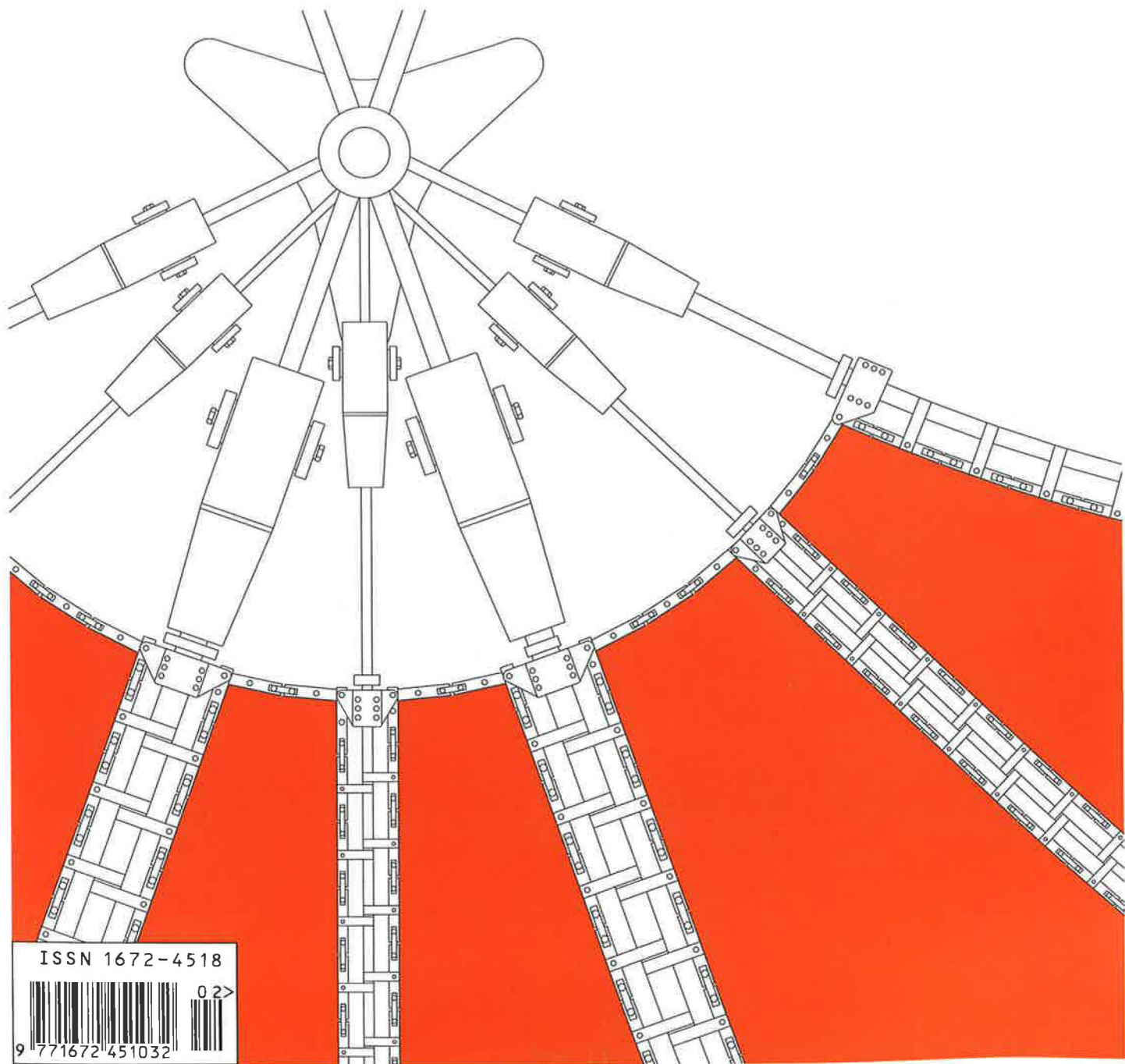
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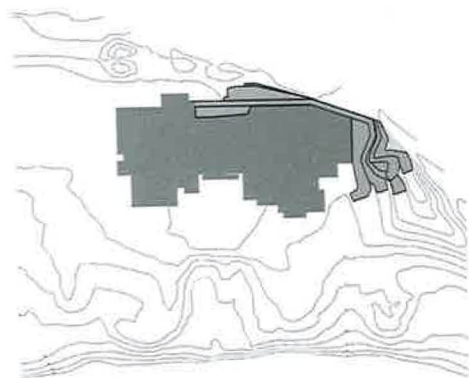
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Lille现代艺术博物馆扩建

Lille Modern Art Museum Extension

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开放时间: 2010.9
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本案是Lille现代艺术博物馆翻修与扩建工程, 位于Villeneuve d'Ascq一个优美的公园内。原来的博物馆建筑由Roland Simounet在1983年设计, 已经被列在历史纪念建筑名单上。

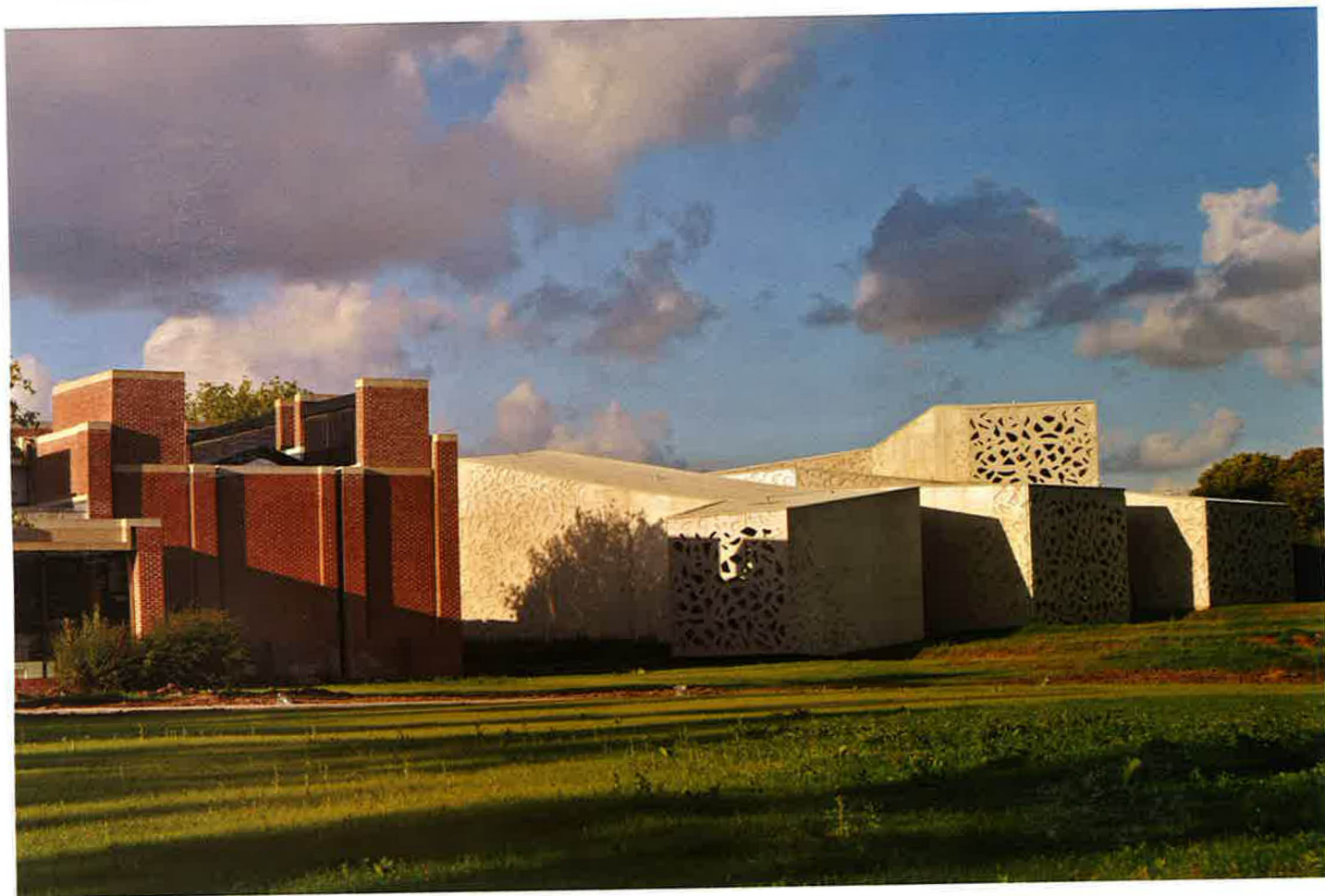
该项目旨在通过增加新的陈列室使博物馆成为一个连续流动的整体, 新陈列室用于收藏原生艺术品, 从陈列室流动的形态就能够推断出原有空间的形状。下一步是要对原有建筑进行整体翻修, 有些部分已经非常陈旧。扩建建筑围绕着原有建筑的北面和东面呈扇形设置, 形成长长的、流动的、有机的体量。在扩建建筑的一侧,

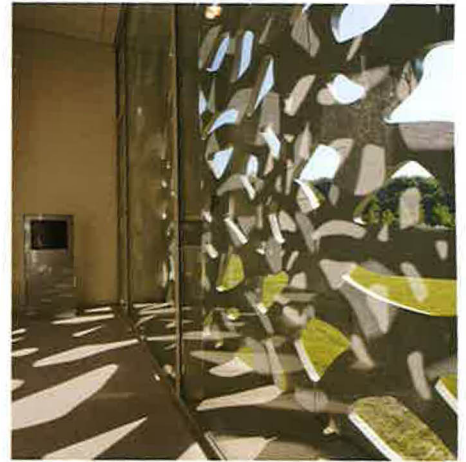
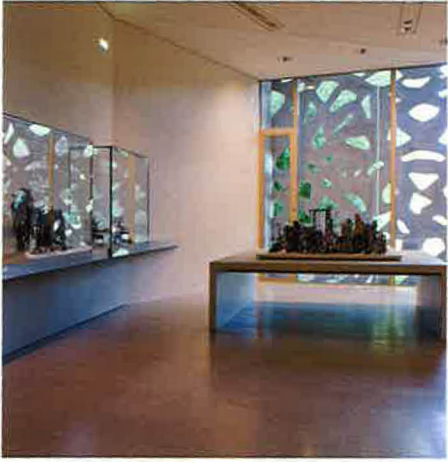
“扇骨”紧密地延伸折叠在一起, 保护着面向天井的咖啡餐厅; 而在另一侧, “扇骨”内的空间更加宽敞, 形成了容纳原生艺术品的五间陈列室。原生艺术品陈列室与周围的景色紧密联系在一起, 但也为了与其中所展示的艺术品相匹配而进行了有针对性的设计, 这些艺术品独特、充满力量, 让路过的人不禁驻足观看。五间陈列室的折叠处理使空间更加柔和、更加有机, 因此参观者将逐渐发现艺术作品。为了保护常常比较脆弱又需要半明半暗光线照射的艺术品, 建筑设计有几分内敛含蓄。在折叠结构的末端, 即陈列室中, 有一个大大的开间面

对着周围的公共场地, 景色如画, 为参观路线增加了呼吸空间。优美的景色弥补了陈列室内半明半暗光线的不足: 穿孔结构在开间前面遮挡住了内部, 使强烈的光线和公共用地的景色变得柔和, 这能让人想起Simounet在他设计的陈列室中所做的宽敞布局。

建筑外围护结构毫不夸张: 光滑的未处理混凝土穿孔结构挡住了其后的开间, 防止过多的日光进入室内。混凝土表面上有淡淡的着色, 随着光线强度的不同会发生不同的变化。

苗艳菲 译/周荃 审





The project concerns the refurbishment and the extension of the Lille Modern Art Museum in a magnificent park at Villeneuve d'Ascq. The existing building, designed by Roland Simounet in 1983, is already on the Historic monuments list.

The project aims at building up the museum as a continuous and fluid entity, by adding new galleries dedicated to a collection of Art Brut works, from a travelling movement that extrapolates existing spaces. A complete refurbishment of the existing building was next required, some parts of which were very worn. The architecture of the extension wraps around the north and east sides of the existing arrangement in a fan-splay of

long, fluid and organic volumes. On one side, the fan ribs stretch in close folds to shelter a café-restaurant that opens to the central patio; on the other, the ribs are more widely spaced to form the five galleries for the Art Brut collection. The Art Brut galleries maintain a strong link with the surrounding scenery, but they are also purpose-designed to suit the works that they house: atypical pieces, powerful works that you can't just glance at in passing. The folds in these galleries make the space less rigid and more organic, so that visitors discover art works in a gradual movement. The architecture is partly introverted, to protect art works that are often fragile and that demand toned down half-light. At

the extremity of the folds – meaning the galleries – a large bay opens magnificent views onto the surrounding parkland, adding breathing space to the visit itinerary. These views make up for the half-light in the galleries: the openwork screens in front of the bays mediate with strong light and parkland scenery, a feature that recalls Simounet's generous arrangements in the galleries that he designed.

Envelopes are sober: smooth untreated concrete, with moldings and openwork screens to protect the bays from too much daylight. The concrete surface has a slight colour tint that varies according to intensity of light.

