

**Small Condolences
Constructing the Visitor Experience**

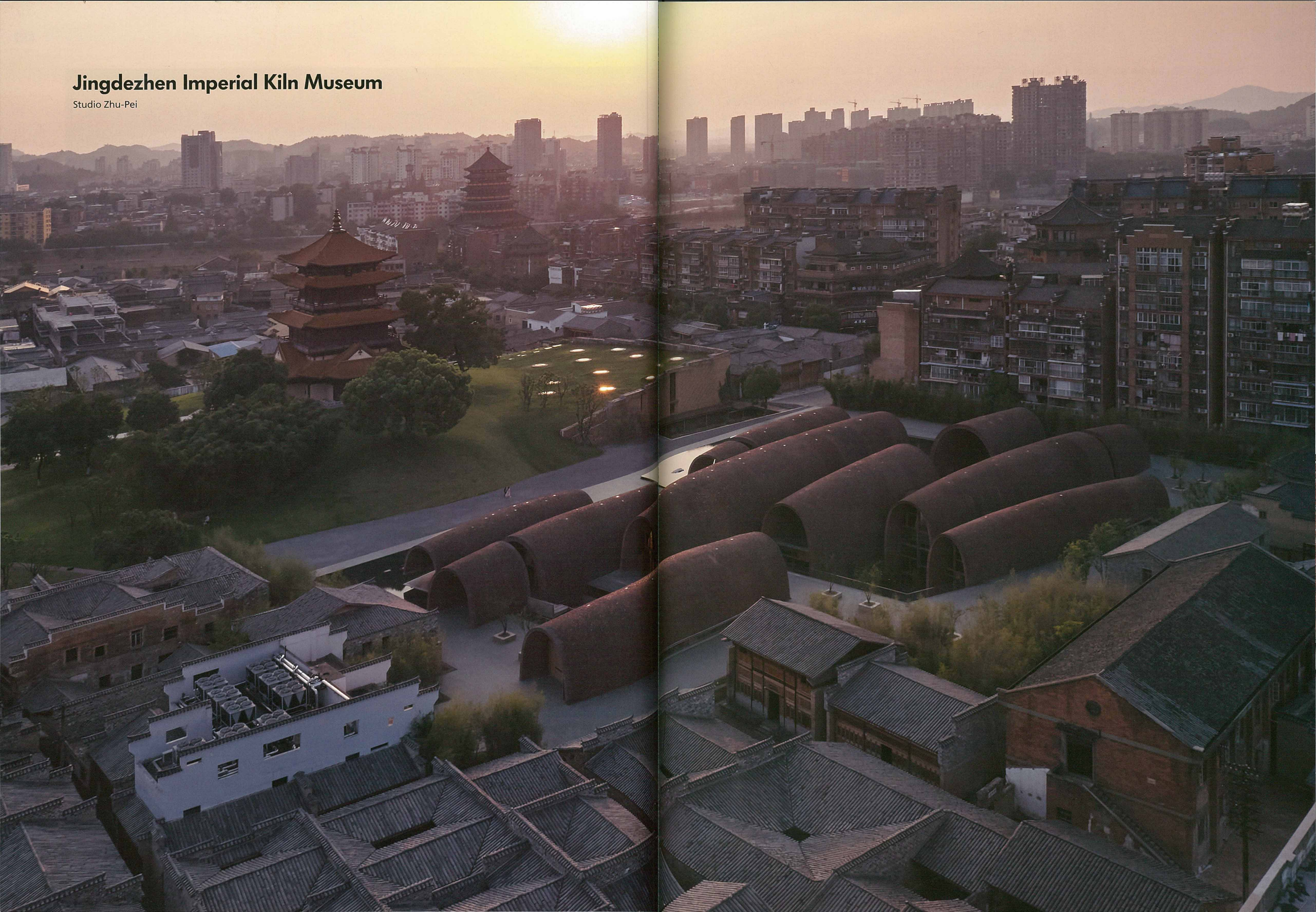
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ISSN 2092-5190

Jingdezhen Imperial Kiln Museum

Studio Zhu-Pei



Traditional kilns inspire the form of a museum

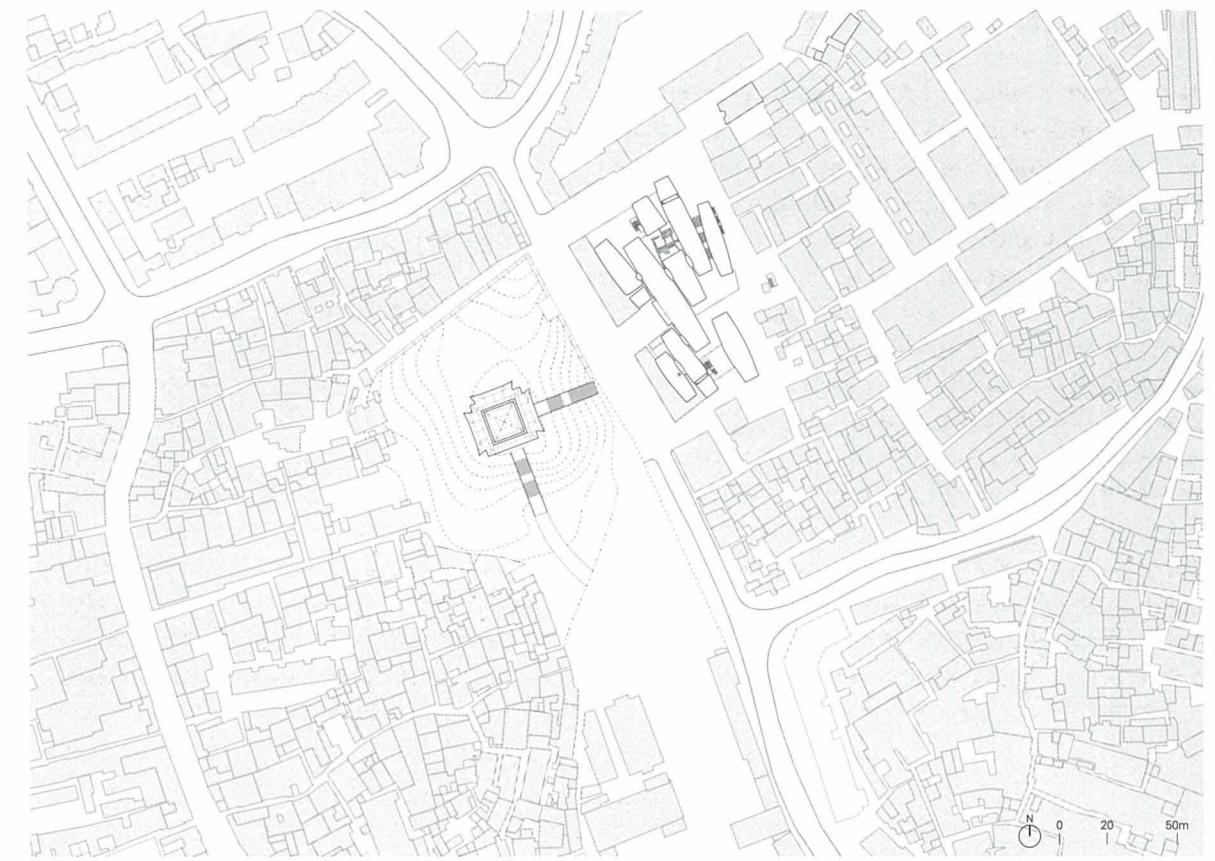
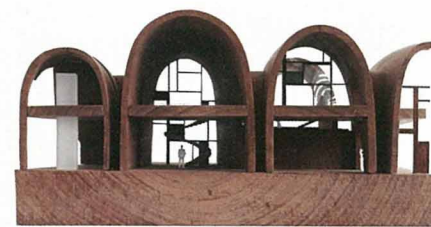
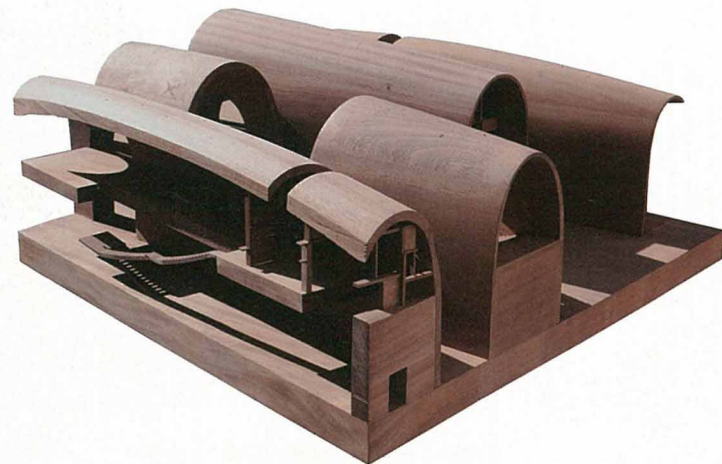
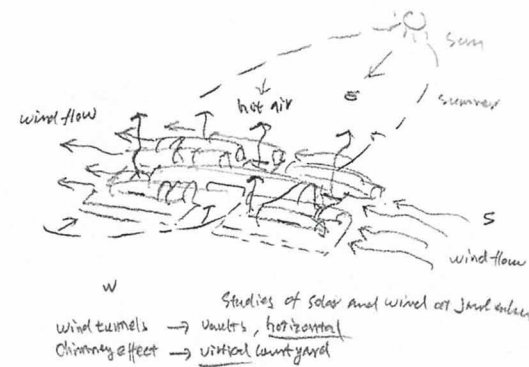
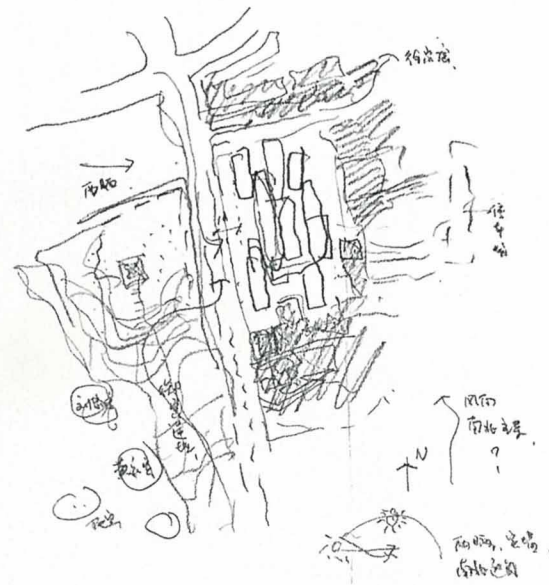
The porcelain produced in Jingdezhen in Jianxi province, the fine quality of which was made famous 1000 years ago by the emperor, has earned the inland city the title of China's 'Porcelain Capital'. Jiandezhen's heritage of porcelain is now celebrated in the Imperial Kiln Museum, designed by Beijing-based Studio Zhu-Pei. Situated in the historical center, adjacent to the east gate of the Imperial Kiln Ruins of the Ming Dynasty, it is surrounded by old houses, traditional kilns, factories, the prominent pagoda of the Longzhu Pavilion and residential buildings of the late 1990s. These buildings and the complex, ancient local street patterns shape a rich and diverse urban context.

The Imperial Kiln Museum comprises an ensemble of eight linear, arched brick vaults based on the traditional form of the brick kiln, whose architectural form characterizes the city, its public life and cultural memory. The Museum comprises eight brick vaults, each of a different size, length and

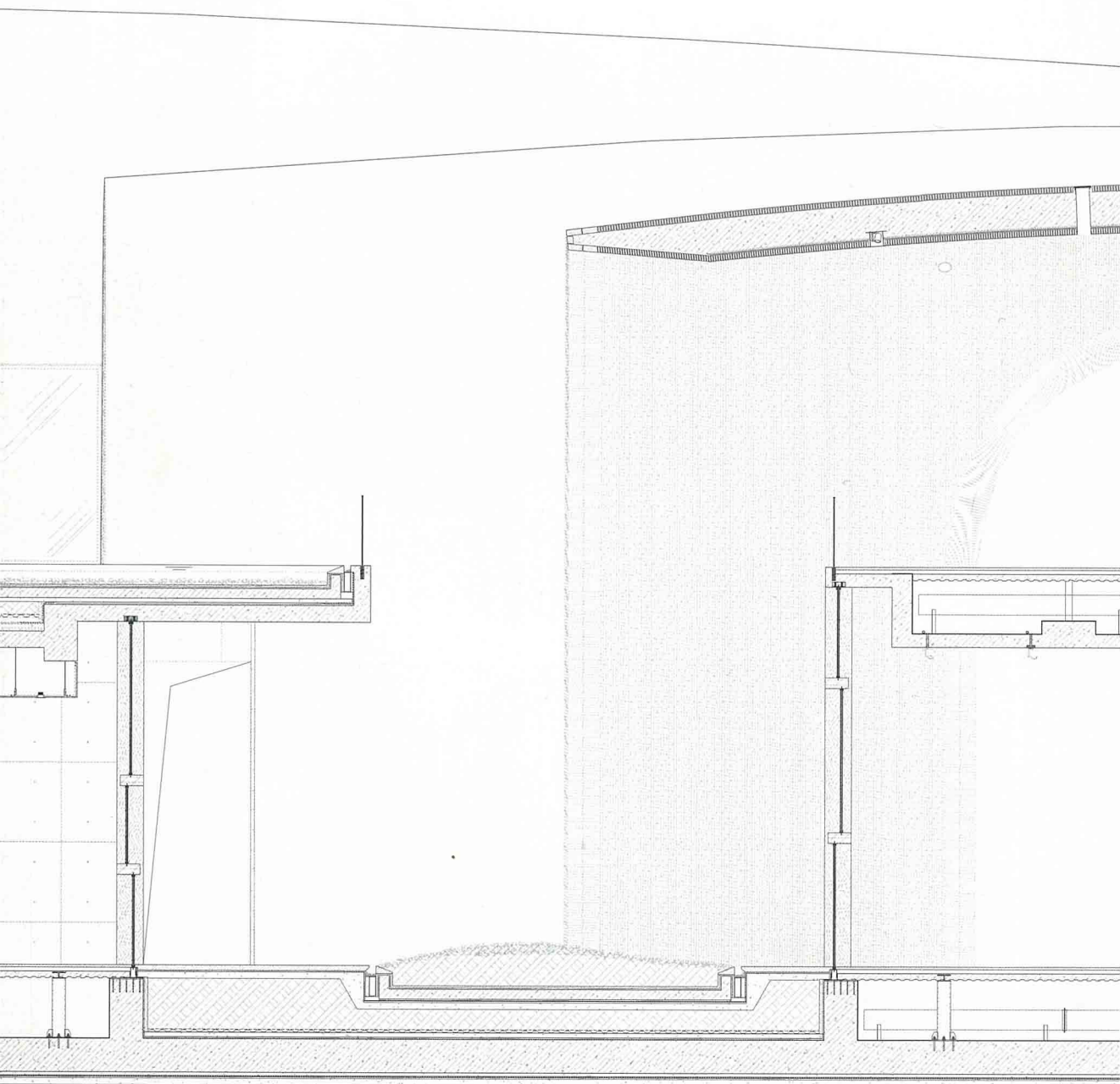
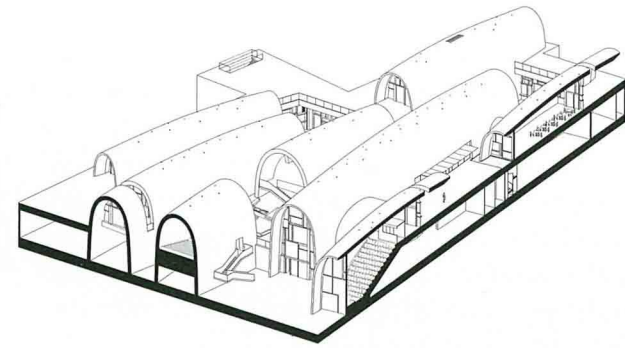
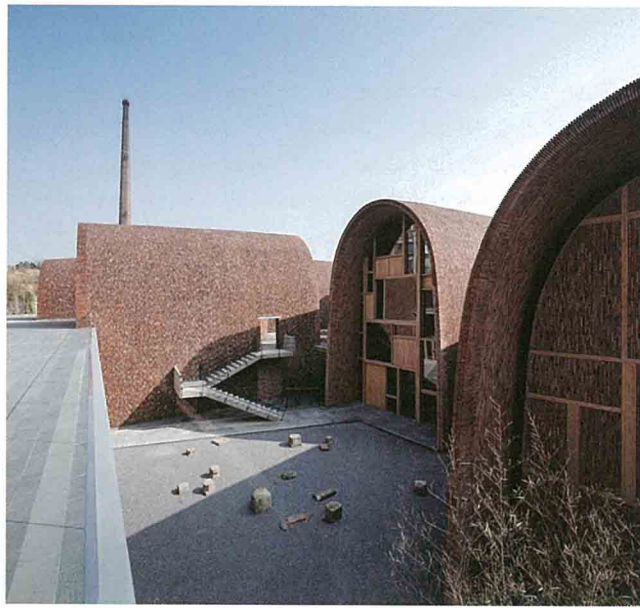
curvature, and five sunken courtyards. They are carefully integrated into the site's many existing ruins, some found during construction. The ground level and lower level connect all vaults and courtyards together, with a strong local cultural grounding.

Air and light

Jingdezhen is hot in summer. Narrow, roofed alleys and small vertical courtyard houses create shade and channel wind to provide comfort for its citizens. The museum follows this vernacular manipulation of wind and shade with its configuration of porous structures. The long axis of each museum vault is arranged along the north-south direction with both ends open. The arrangement of open and enclosed vaults not only blocks the sunlight on the west side, but also transforms each vault into a wind tunnel, allowing the cool breeze to flow in and to capture the most frequent







section a-a

south-north wind in summer. The five sunken courtyards of different scales create a chimney effect, just as the local courtyards do. A three-dimensional system of air flow is thus created by both horizontal wind flows and vertical convection.

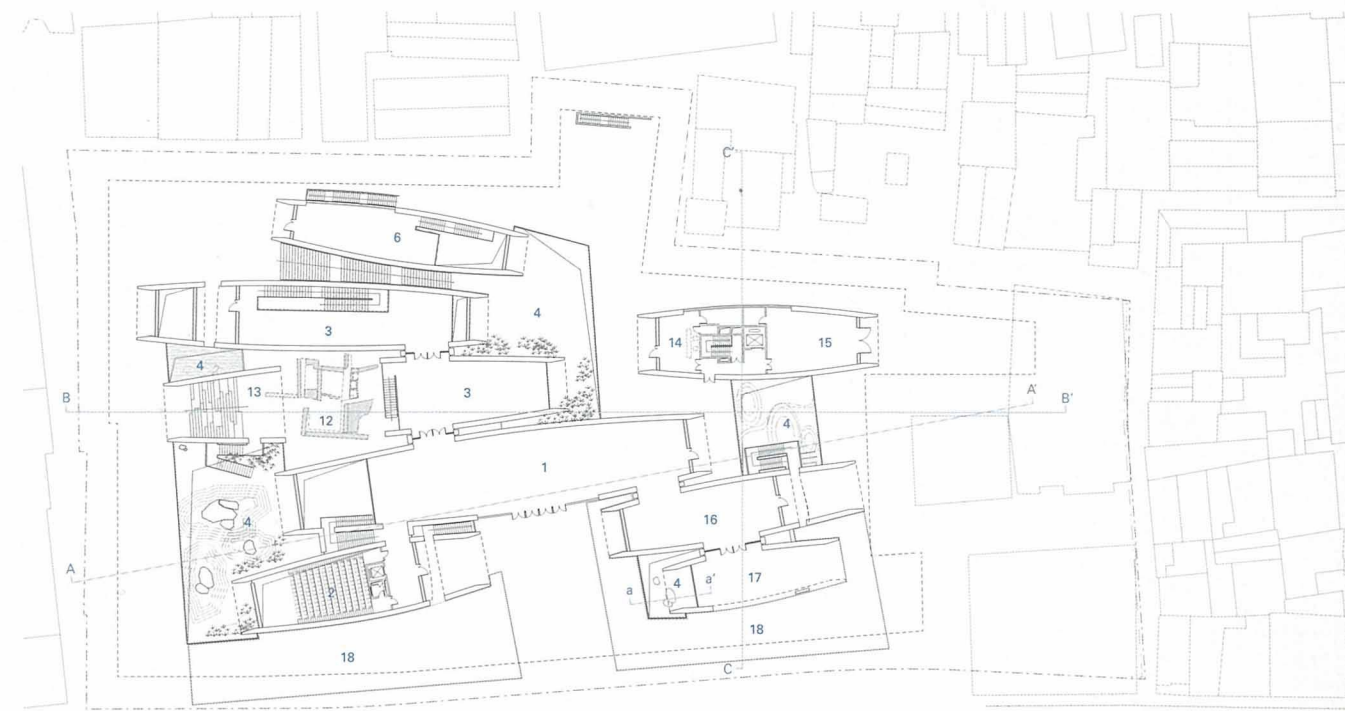
The alternating arrangement of open and enclosed vaults creates a rhythmic sensation of light and shade while walking through the museum. The sunken courtyards channel light down to the floor, subverting awareness of being underground. Natural light is brought into the interior through the open ends of the vaults, horizontal slits alongside the floor, slits between adjacent vaults, and cylindrical skylights which echo the smoke holes of traditional kilns. All these give the building a high porosity, diffusing light into the interior spaces through apertures of different dimensions and orientations. This natural light weaves people, exhibits, and architecture together.

Structure and Materials

The basic structure of the museum is arches, made of concrete poured in between two layers masonry brick walls. Using recycled kiln bricks to build houses is a significant characteristic in Jingdezhen, because kilns have to be demolished every two or three years as their thermal performance degrades. The museum uses recycled old kiln bricks mixed with new bricks, and they reflect the local culture of construction.

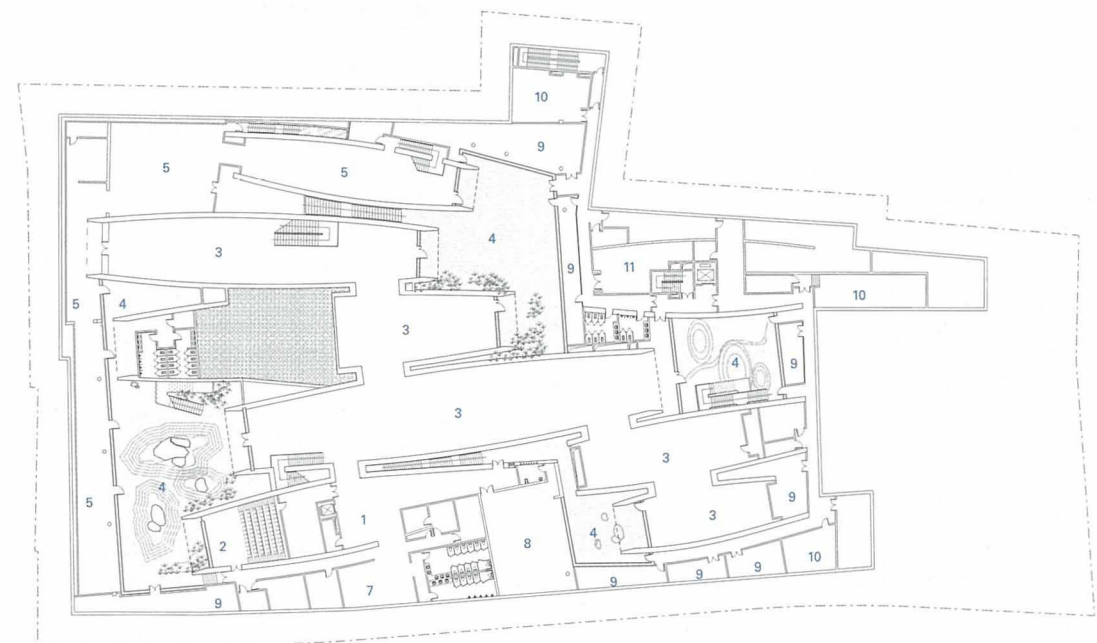
This interweaving of nature, ruins, wind, light, sound, and new and old materials is designed to create a unique museum experience which arouses visitors' interest and curiosity, creates new questions and answers, and evokes memories. The past is not erased, but presented with a new awareness and maturity. The museum offers a sort of contemporary archeology.



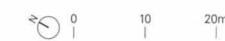


ground floor

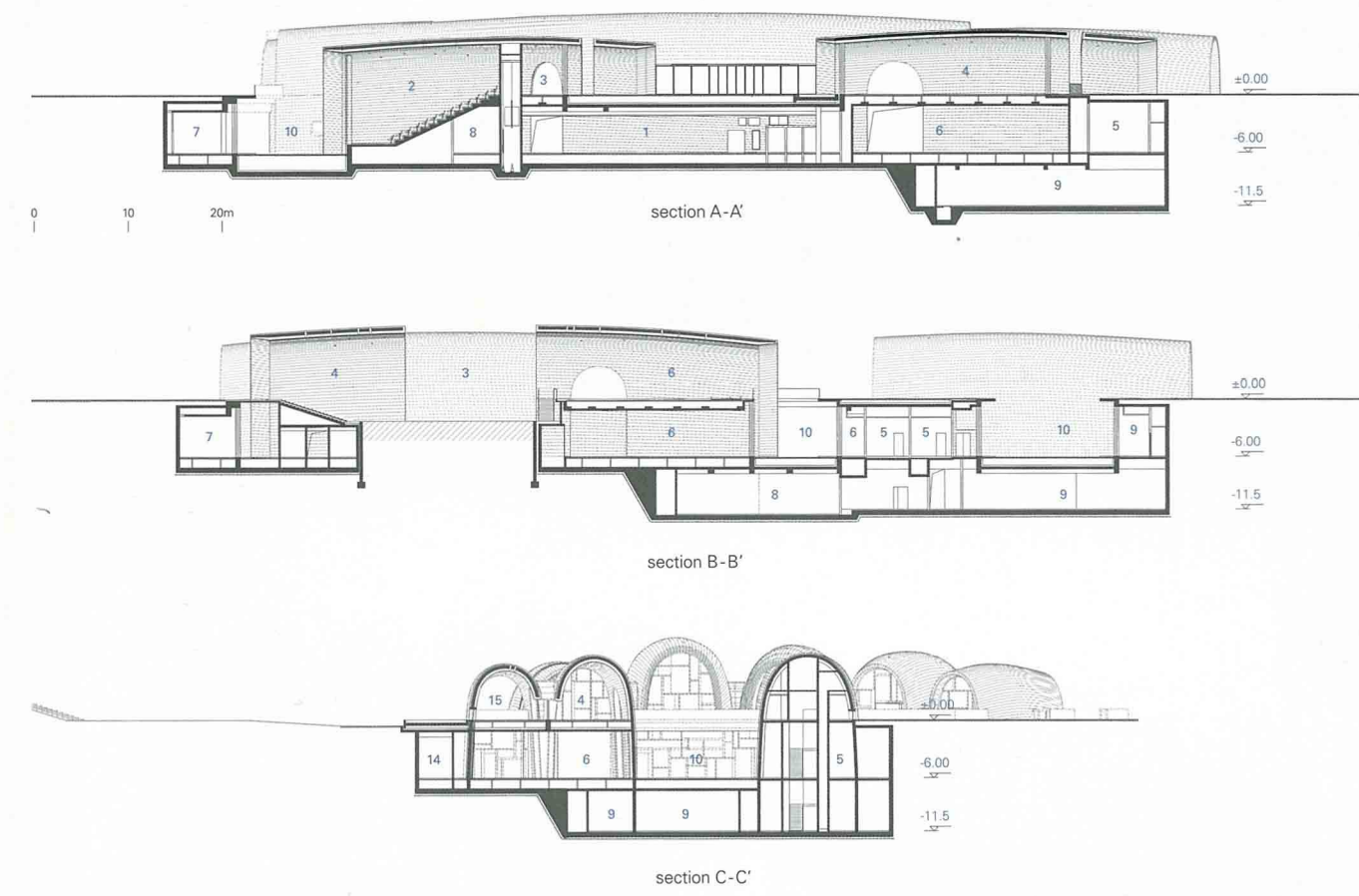
- 1. foyer 2. auditorium 3. permanent exhibition 4. sunken courtyard 5. exchange exhibition 6. exchange exhibition foyer
- 7. coat check 8. multifunctional hall 9. restoration room 10. mechanical room 11. storage 12. Ruins 13. Amphitheater
- 14. office lobby 15. loading dock 16. bookstore & café 17. tea 18. pool



first floor below ground







1. foyer 2. auditorium 3. lobby of auditorium 4. bookstore & café 5. mechanical room 6. permanent exhibition 7. exchange exhibition
8. AC room 9. storage 10. sunken courtyard 11. ruins 12. amphitheater 13. restroom 14. restoration room 15. tea

지역 전통의 아치형 벽돌 가마 형태로 빛과 공기의 흐름을 일궈낸 박물관

중국 장시성 징더전은 1000년 전부터 황실이 인정할 정도의 수준급 도자기를 생산했으며 '도자기의 수도'라 불려왔다. 이 빛나는 유산을 기리고자, '징더전 도자기 가마 박물관'이 들어섰다. 명 왕조 시대에 지어진 황실 가마 유적지의 동쪽 출입구에 인접한 박물관은 고택과 전통 가마, 도자기 공장, 룡주탑, 1990년대 후반 지어진 주거용 건물들에 둘러싸여 있다. 옛 거리의 형태를 고스란히 간직한 이 모든 건축물들은 서로 어울려 다양한 매력을 지닌 도시의 일부가 된다.

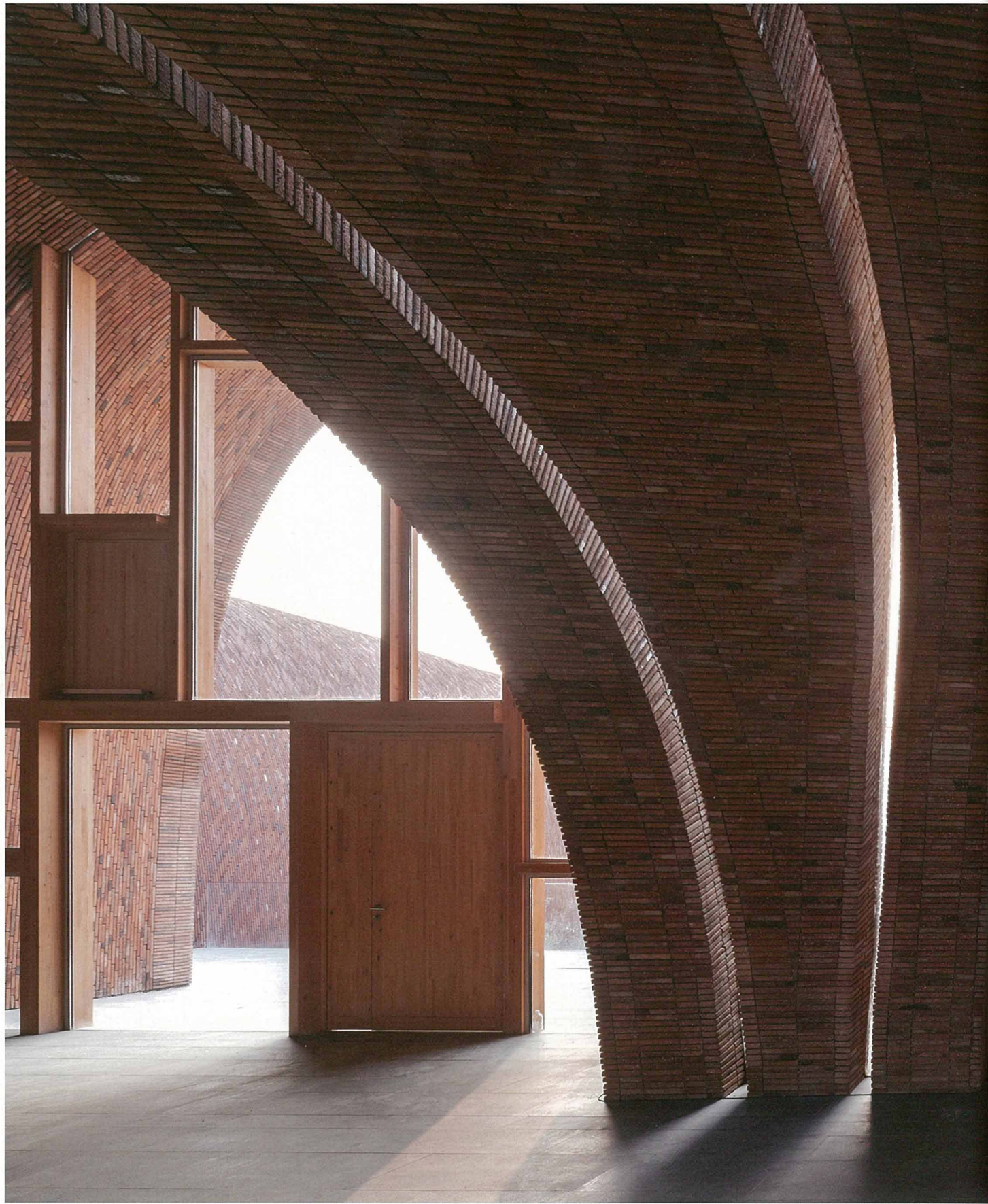
징더전 도자기 가마 박물관은 징더전의 특색, 문화와 역사 뿐만 아니라 시민들의 일상까지도 반영한다. 건물은 전통 벽돌 가마 형태에 기반한 8개의 길쭉한 아치형 건물과 5개의 반지하식 중정으로 구성되며, 아치형 건물 각각은 그 크기와 길이, 굽은 정도에서 차이를 보인다. 공사 과정에서 발견된 유적을 비롯, 고대 유적이 곳곳에 자리한 부지에 조심스럽게 녹아든 모습이다. 이처럼 지역의 문화적 특징이 살아있는 땅을 배경으로, 1층과 지하층이 모든 건물과 중정으로 연결되어 있다.

징더전은 여름철 무더운 날씨로 유명하다. 따라서 지붕을 인 좁은 통로와 작은 안뜰을 곳곳에 두어 그늘과 시원한 바람을 즐길 수 있게 했다. 남북 방향으로 길게 자리하는 아치형 건물은 양쪽 끝이 트여 서쪽의 강한 햇볕을 막아줄 뿐 아니라, 각 건물을 바람 터널로 만들어 남북풍을 가두고 여름에 시원한 바람이 통하도록 돕는다. 한편, 서로 크기가 다른 다섯 개의 반지하식 선큰 중정은 '굴뚝 효과'를 낸다. 공기가 수평, 수직 양방향으로 순환하며

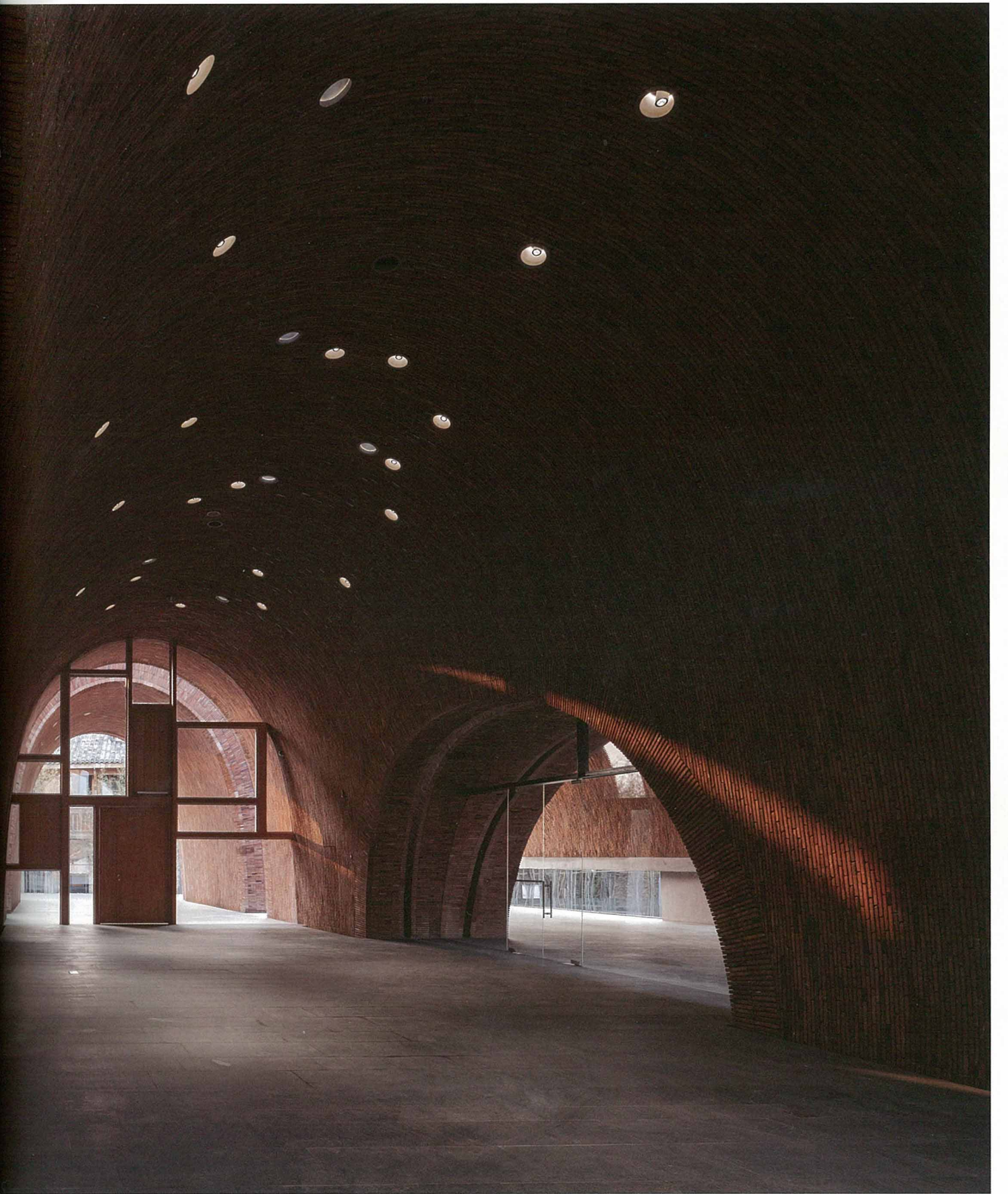
입체적인 기체의 흐름이 만들어지는 것이다. 박물관 곳곳을 걷다 보면, 아치형 건물의 막힌 부분과 트인 부분이 교차하며 만들어내는 빛과 그림자의 리듬이 느껴진다. 선큰 중정이 북도로 빛을 흘려보내 지반보다 낮은 곳에 있다는 사실을 잊게 된다. 아치형 건물 양쪽 끝 개방된 부분을 통해 실내로 들어온 자연광은 북도를 따라, 그리고 인근 건물 사이로, 또 전통 가마의 연기 구멍을 닮은 원통형의 천창 사이로 가늘고 길쭉한 빛을 투과시킨다. 각기 다른 차원과 방향의 틈을 통해 실내로 빛이 분산되는 셈이다. 이렇게 자연광은 건물 내부로 들어와 방문객과 전시품, 건축을 하나로 엮는다.

건물의 기본 구조는 아치형 등근 천장으로, 두 장의 벽돌벽 사이에 콘크리트를 부어 넣어 만들었다. 이곳 징더전에서는 예로부터 가마 축조에 쓰였던 벽돌을 집을 지을 때 재활용하곤 했다. 해가 갈수록 성능이 떨어지는 가마의 특성 상 2-3년마다 한 번씩 가마를 부수고 다시 지어야 했기 때문이다. 박물관 또한 이런 전통 방식에 맞추어 옛 가마 벽돌을 새로운 벽돌과 섞어 지었다.

유적지와 자연, 바람, 빛, 소리, 옛 재료와 새 재료가 한 데 어우러진 독특한 건물, 징더전 도자기 가마 박물관은 방문객의 호기심과 흥미를 북돋우고, 전에 없던 질문과 답을 제시하며 옛 기억을 환기시킨다. 이곳에서 과거는 지워진 게 아니라, 새로운 인식과 원숙함으로 현존할 따름이다. 박물관 자체가 현대판 고고학인 셈이다.



Project: Jingdezhen Imperial Kiln Museum / Location: Jingdezhen, Jiangxi, China / Architect: Studio Zhu-Pei / Design in charge: Zhu Pei / Front criticism: Zhou Rong / Art consultant: Wang Mingxian, Li Xiangning / Design team: You Changchen, Han Mo, He Fan, Shuhei Nakamura, Liu Ling, Wu Zhigang, Zhang Shun, Du Yang, Yang Shengchen, Chen Yida, He Chenglong, Ding Xinyue / Interior / Landscape design: Studio Zhu-Pei / Cooperative Design: Architectural Design and Research Institute of Tsinghua University / Structural, MEP and Green Building: Architectural Design and Research Institute of Tsinghua University / Facade: Shenzhen Dadi Facade Technology CO., LTD. / Lighting: Ning Field Lighting Design CO., LTD. / Acoustic: Building Science & Technology Institute, Zhejiang University /



Client: Jingdezhen Municipal Bureau of Culture Radio Television Press Publication and Tourism, Jingdezhen Ceramic Culture Tourism Group / Main Contractor: China Construction First Group Corporation Limited, Huajiang Construction CO., LTD of China Construction First Group / Site area: 9,752m² / Bldg. Area: 2,920m² / Gross floor area: 10,370m² / Building to land ratio: 29.4% / Floor area ratio: 1.06% / Structure: reinforced concrete arch shell, brick arch / Exterior finishing: old and new kiln brick masonry / Interior finishing: wood, carpet, granite stone floor, wood floor / Design: 2016~2017 / Construction: 2017~2020 / Completion: 2020 / Photograph: ©Schran Image (courtesy of the architect)-p.139, p.140~141, p.142, p.144, p.146~147, p.150~151, p.152, p.153; ©Tian Fangfang (courtesy of the architect)-p.136~137; courtesy of the architect-p.143, p.148

