



# 世界建筑

World Architecture

## 2021 世界未来城市计划 | International Urban Project Award 2021

城市激活的智慧与空间干预的诗意——世界未来城市计划2019-2021年获奖作品的多元设计策略解读 | 再用·重归·尊重——3届世界未来城市计划获奖项目回顾，2019-2021 | 北京2022首钢滑雪大跳台中心 | 萨拉文化中心 | “机车棚”图书馆 | 小西湖街区保护与再生 | ZAC巴斯蒂德-尼尔 | 深圳东部海堤重建工程三期 | 九寨沟景区沟口立体式游客服务设施 | 肯尼迪表演艺术中心The REACH项目 | 景德镇御窑博物馆 | 基尔科努米图书馆 | 21号轨道住宅项目 | 罗吉尔广场 | 罗伊莱公共桑拿房 | 卡索应急景观 | 和美桥 | 埃利斯文化贸易中心



# 景德镇御窑博物馆，江西，中国

## Jingdezhen Imperial Kiln Museum, Jiangxi, China, 2020

朱锺建筑事务所  
Studio Zhu Pei

客户：景德镇市文化广播电影电视新闻  
新闻出版局，景德镇陶瓷文化旅游发展  
有限公司  
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设计团队：朱锺建筑事务所  
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伶，吴志刚，杜扬，杨圣晨，陈奕  
达，贺成龙，丁新月，聂文浩  
合作：清华大学建筑设计研究院有限  
公司  
结构工程师：郑宇，张慧

Client: Jingdezhen Municipal Bureau  
of Culture Radio Television Press  
Publication and Tourism, Jingdezhen  
Ceramic Culture Tourism Group  
Principal Architect: ZHU Pei  
Critic: ZHOU Rong  
Art Consultants: WANG Mingxian, LI  
Xiangning  
Design Team: Studio Zhu Pei  
Project Members: Shuhei Nakamura,  
HE Fan, HAN Mo, YOU Changchen,  
ZHANG Shun, LIU Yian, LIU Ling, WU  
Zhigang, DU Yang, YANG Shengchen,  
CHEN Yida, HE Chenglong, DING  
Xinyue, NIE Wenhao  
Collaborators: Architectural Design  
and Research Institute of Tsinghua  
University Co., Ltd.  
Structural Engineers: ZHENG Yu,  
ZHANG Hui

### 场地

景德镇御窑博物馆是一个以展示御窑瓷器文物为主的博物馆，位于景德镇历史街区的中心，毗邻明代御窑遗址。它的周围有各种历史建筑，包括传统民居、私家民窑、工厂和1990年代末兴建的住宅。这些建筑形成了丰富多样的城市结构，并塑造了一个具有丰富历史背景的地段环境。

### 概念

博物馆的概念着重于重新发现景德镇的根源，以及定义博物馆经验的革命性思维的创新理念。

(1) 原型：作为城市工业生产的重要结构，以及作为公共生活和文化记忆的重要场所，砖窑是景德镇城市的起源。博物馆的原型是由传统柴窑转化而来，它由8个基于传统窑炉形式的砖拱形结构组成。每个砖拱体都有不同的大

### Context

The Museum, a porcelain museum focusing on Imperial Kiln artefacts, is located in the centre of the historical area in Jingdezhen, adjacent to the Imperial Kiln Ruins of Ming Dynasty. It is surrounded by various historical buildings, including old houses, traditional kilns, factories, and residential buildings of the late 1990s. These buildings have shaped a rich and diverse urban fabric and formed a unique site with enriching historical contexts.

### Concept

The concepts of the museum focus on rediscovering the roots of Jingdezhen and the innovation ideas that defines the revolutionary thinking of the museum experience.

小、长度和曲率，让人联想到窑炉的特殊性和窑砖的材料质量。地面层和地下一层将所有的拱体和庭院连接在一起，这一做法具有很强的当地文化基础。

(2) 多孔通风的装置：景德镇夏季炎热，人们要在阴凉下生存，还要保证通风良好，这就是屋檐遮蔽的窄巷和垂直的四合院形式的由来，让人们感到舒适。8个砖砌拱体长轴沿南北向布置，两端开放。开放的空拱与封闭的拱间或布置，既能阻挡西侧的阳光，又能将每个拱体变成风洞，让凉风流入，捕捉夏季最频繁的南北风。5个尺度不同的下沉式院落创造了与当地垂直院落一样的烟囱效应，由此创造了一个三维立体的通风装置。

(3) 一个自然光的装置：塑造一个充满自然光的内部空间是重要概念。首先，开放式拱体和封闭式拱体的间或布置，使人们在博物馆

### (1) Prototype

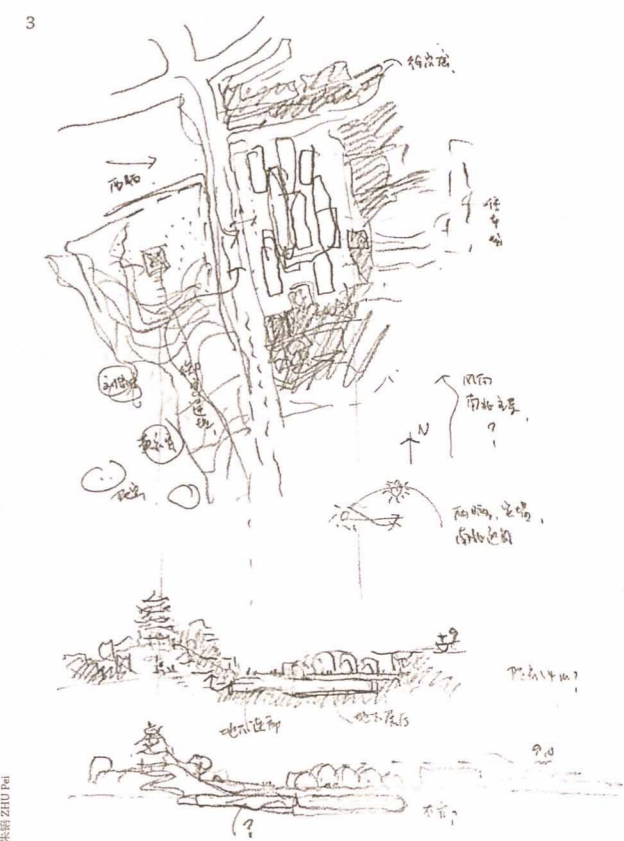
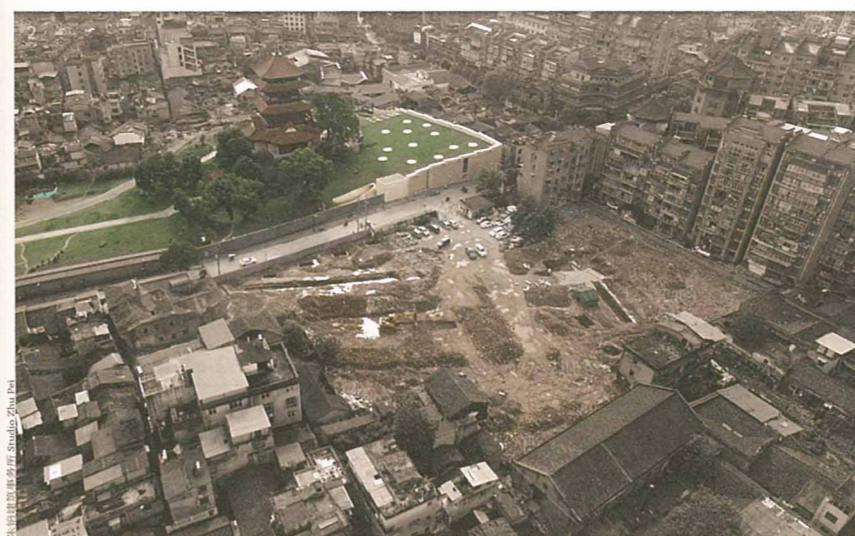
As an essential structure for the city's industrial production and as a central place for both public life and cultural memory, the brick kiln has entered the entire city history in the form of architecture. The prototype of the Museum is translated from traditional brick kiln; it comprises eight brick vaults based on the traditional forms of kiln. Each of the brick vaults is of a different size, length and curvature, calling to mind the special and material quality of the kilns. The ground level and basement level connect all vaults and courtyards together with a strong local cultural basis.

### (2) A porous installation of wind

Jingdezhen is hot in summer, people have to live utilizing shade and natural ventilation,

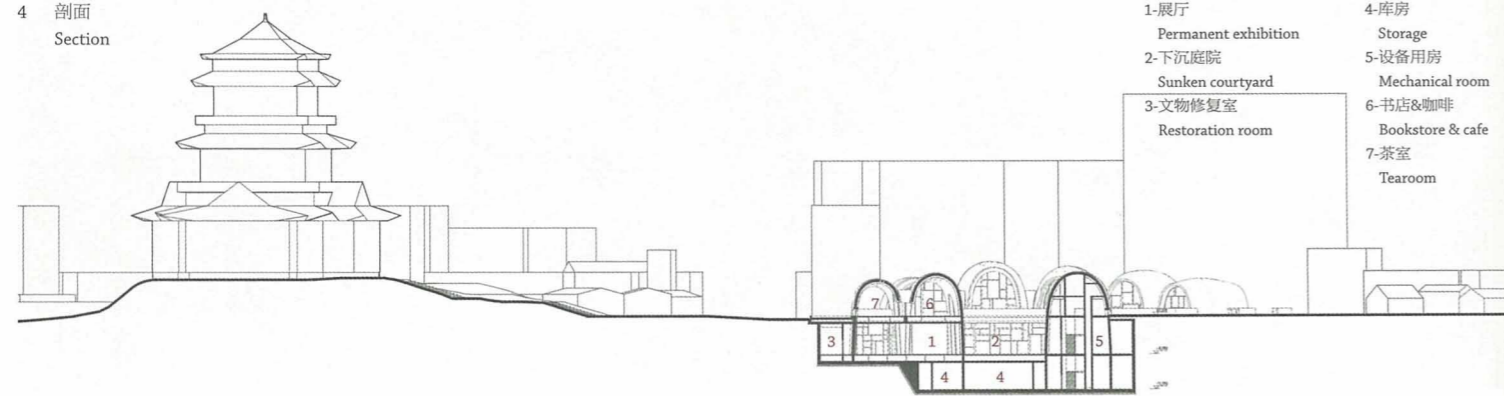


1 鸟瞰  
Aerial view  
2 基地建设前鸟瞰  
Aerial view before construction  
3 草图  
Sketch



结构、机电、绿建顾问：清华大学建筑设计研究院有限公司  
幕墙顾问：深圳市大地幕墙科技有限公司  
照明顾问：北京宁之境照明设计有限责任公司  
声学顾问：浙江大学建筑技术研究所  
总承包：中国建筑一局（集团）有限公司，中建一局华江建设有限公司  
结构体系：钢筋混凝土拱壳及砖拱  
材料：回收的老窑砖与新砖  
场地面积：9752m<sup>2</sup>  
基底面积：2920m<sup>2</sup>  
总建筑面积：10,370m<sup>2</sup>  
建筑高度：8m  
设计时间：2016.01-2017.03  
施工时间：2016.10-2020.03  
绘图：朱镛建筑事务所  
摄影：是然建筑摄影，田方方，朱镛建筑事务所

4 剖面  
Section



- |                              |                             |
|------------------------------|-----------------------------|
| 1-展厅<br>Permanent exhibition | 4-库房<br>Storage             |
| 2-下沉庭院<br>Sunken courtyard   | 5-设备用房<br>Mechanical room   |
| 3-文物修复室<br>Restoration room  | 6-书店&咖啡<br>Bookstore & cafe |
|                              | 7-茶室<br>Tearoom             |

中行走时能够感受到光线明暗变化的节奏。其次，5个下沉式院落将光线引入地下，完全颠覆了人们对地下空间的感受。此外，沿拱体长轴两端的开放透明以及沿地面所切割出水平向横缝，还有似传统砖窑的观察孔的圆柱形天窗，它们穿透拱体，星罗棋布般散落在拱顶上，所有这些特殊的开窗方式，借助建筑自身的多孔性，从不同维度、以不同的方式漫射进博物馆内部。在此，自然光成为一种媒介，将人、展品和建筑交织在一起。

#### 结构和材料

博物馆的基本结构是拱形结构体系，由两层砖墙砌成，中间浇筑混凝土。使用回收的窑砖建造房屋是景德镇的一个重要特点，因为每隔两三年就必须拆除窑炉以保持一定的蓄热性能。回收的旧窑砖与新砖混合，反映了当地

的建筑文化。这种自然、遗址、风、光、声、新旧材料的交织，必然激发人们的兴趣与好奇，通过与人们的思维互动，创造新的问题，给出新的答案，不可避免地唤起人们的记忆，享受独特的博物馆体验。过去的历史与传统不能被抹去，而是通过以新的思考和感悟来重新书写，可谓是一种当代考古学。□

#### 评审评语

景德镇御窑博物馆位于瓷都景德镇历史街区的中心，毗邻明代御窑遗址。博物馆的形式语言来自于历史上的窑炉的形状，建筑的某些部分由回收的窑砖建成。该项目的特别之处在于对陶瓷工业的诗意回应，以及它在周围高密度城市中的巧妙定位，这使得场地能同时唤起本地人与游客的认同感。（母卓尔译）

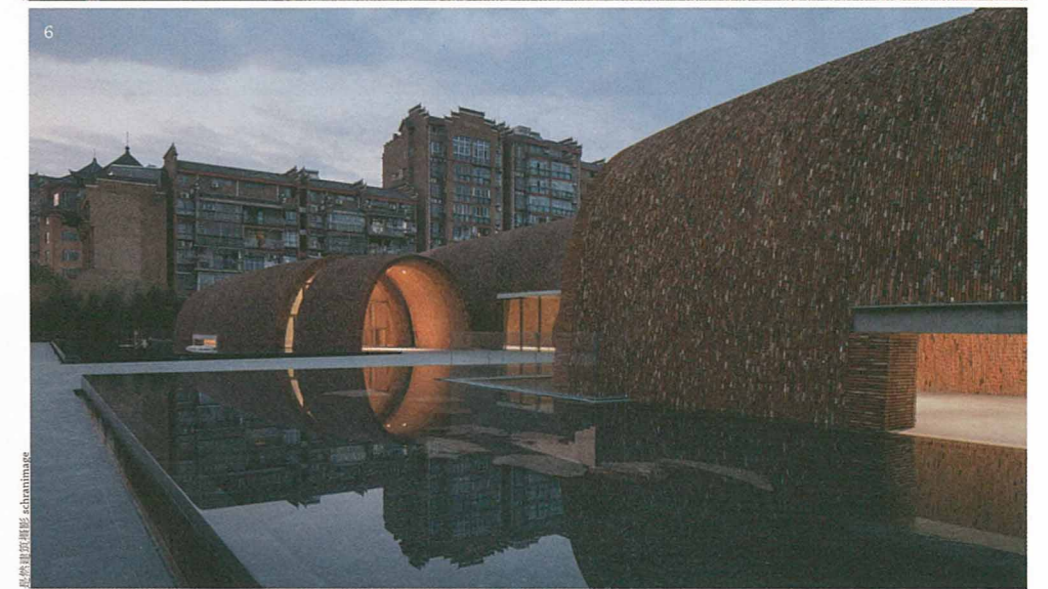
Structural, MEP and Green Building: Architectural Design and Research Institute of Tsinghua University Co., Ltd  
Facade: Shenzhen Dadi Facade Technology Co., Ltd.  
Lighting: Ning Field Lighting Design Co., Ltd.  
Acoustic: Shenzhen Dadi Facade Technology Co., Ltd.  
General Contractor: China Construction First Group Corporation Limited, Huajiang Construction Co., Ltd. of China Construction First Group  
Structural System: Reinforced concrete arch shell and brick arch  
Material: Recycled and new kiln brick masonry  
Site Area: 9752 m<sup>2</sup>  
Built Area: 2920 m<sup>2</sup>  
Total Floor Area: 10,370 m<sup>2</sup>

and this is the reason why narrow alley with roof overhang and small vertical courtyard house both create shade and wind tunnels to let people feel comfortable. The long axis of eight brick vaults is arranged along the north-south direction with two ends open. The arrangement of the open vault and enclosed ones, can not only block the sunlight on the west side, but also transform each vault into a wind tunnel, allowing the cool breeze to flow in and to capture the most frequent south-north wind in summer. The five sunken courtyards of different scales create a chimney effect similar to that of the local vertical courtyards. A three-dimensional wind installation is thus formed by both the horizontal wind tunnels and the vertical chimney effect.

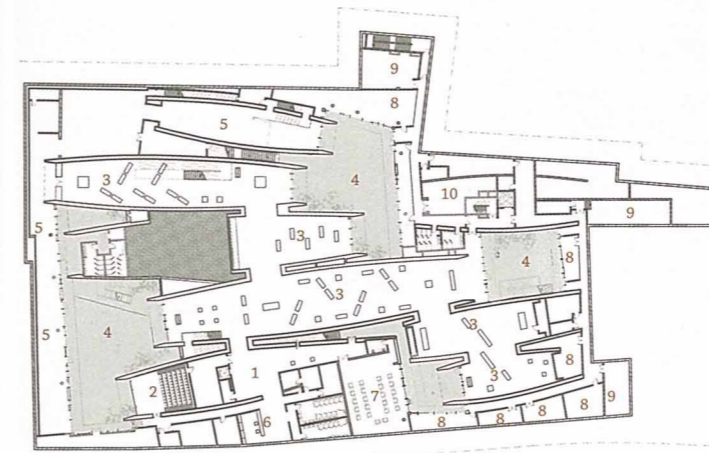
#### (3) An installation of natural light

Constructing an interior space that is full of natural light is the primary consideration. Firstly, the alternative arrangement of open vaults and enclosed vaults creates a rhythmic sensation of light and shade while walking through the museum. Secondly, the five sunken courtyards channel direct the light towards the floor, completely subverting people's feelings of the underground space. Moreover, natural light in the interior is achieved through the openings at both ends of the vaults, the horizontal slits alongside the floor, the slits between two adjacent vaults and the cylindrical skylights. With all these special "windows" and the porosity of the building, light diffuses into the interior space through

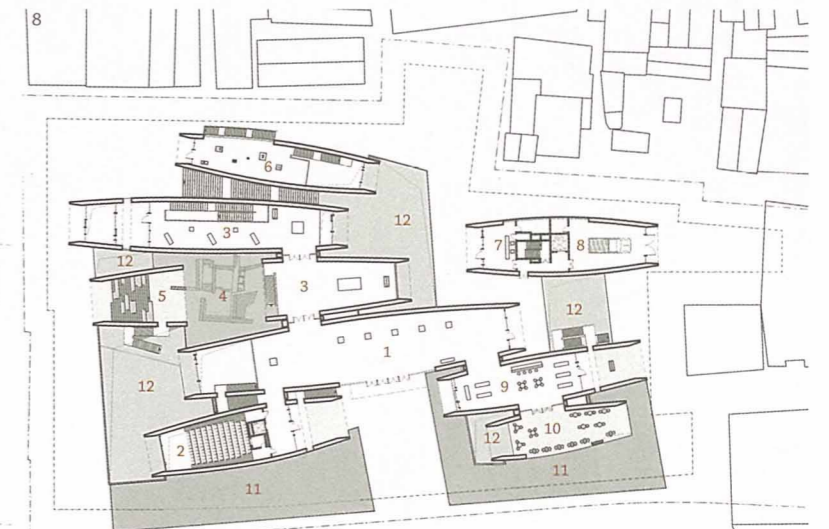
- 5 开放的拱券  
View to open vaults  
6 西南视角  
South-west view  
7 地下一层平面  
Basement 1 plan  
1-序厅  
Foyer  
2-报告厅  
Auditorium  
3-展厅  
Permanent exhibition  
4-下沉庭院  
Sunken courtyard  
5-交流展厅  
Temporary exhibition  
6-衣帽间  
Coat check  
7-多功能厅  
Multifunctional hall  
8-文物修复室  
Restoration room  
9-设备用房  
Mechanical room  
10-库房  
Storage  
8 首层平面  
Ground floor plan  
1-序厅  
Foyer  
2-报告厅  
Auditorium  
3-展厅  
Permanent exhibition  
4-遗址  
Ruins  
5-户外剧场  
Amphitheatre  
6-交流展厅  
Temporary exhibition  
7-办公门厅  
Office lobby  
8-装卸货  
Lading dock  
9-书店&咖啡  
Bookstore & cafe  
10-11 茶室  
Tearoom  
11-水池  
Pool  
12-下沉庭院  
Sunken courtyard



7

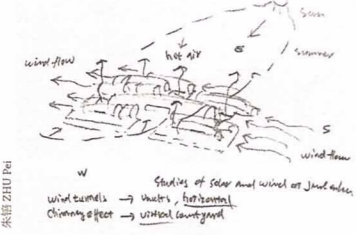


8



Height: 8 m  
 Design Period: 2016.01-2017.03  
 Construction Period: 2016.10-2020.03  
 Completion Time: 2020.03  
 Drawings: Studio Zhu Pei  
 Photos: schranimage, TIAN Fangfang,  
 Studio Zhu Pei

9 草图  
 Sketch



different dimensions and ways. Natural light is a medium that intertwines people, exhibits, and architecture.

#### Structure and Materials

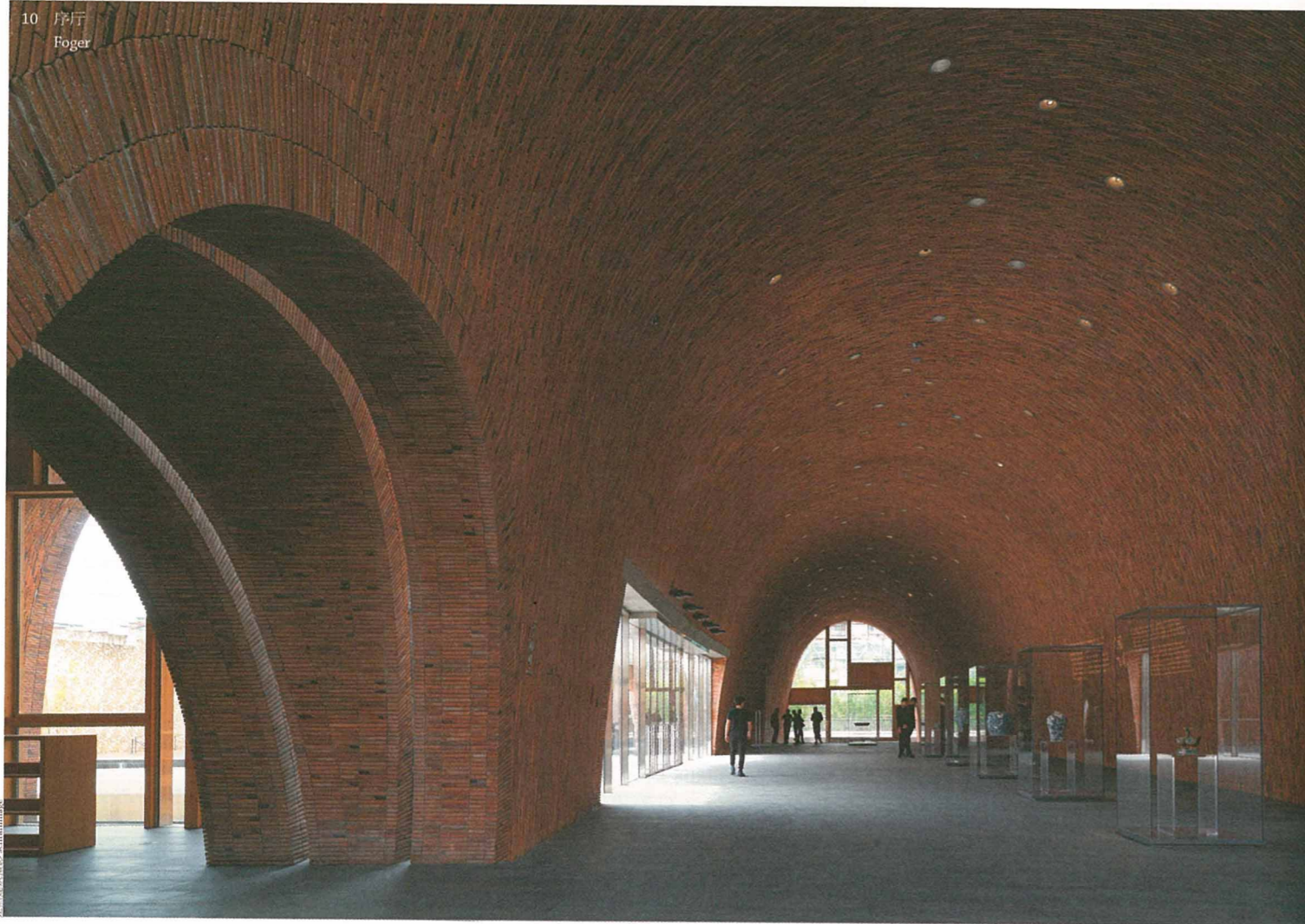
The basic structure of the museum is arched structure system consisting of two layers of masonry brick walls with concrete poured between them. Using recycled kiln bricks to build house is a significant character in Jingdezhen because kilns have to be demolished every two or three years to maintain a certain thermal performance. The recycled old kiln bricks are mixed with new bricks to reflect the local culture of construction. This interweaving of nature, ruins, wind, light, sound, and new and old materials is bound to spark interest, curiosity, creating new questions and give new answers by interacting with people's minds, inevitably evoking people's memories and

enjoying unique experience. The past cannot be erased but is rewritten by reconstructing it with a new awareness and maturity that can be described as a kind of contemporary archaeology. □

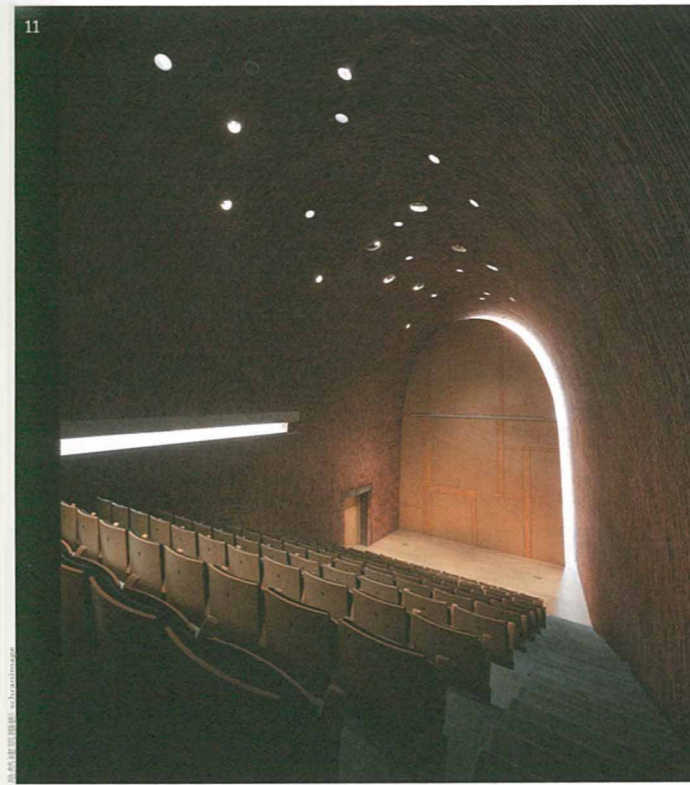
#### Jury Statement

The Imperial Kiln Museum is located in the historical centre of Jingdezhen, the city of porcelain, adjacent to the Imperial Kiln Ruins of the Ming Dynasty. The museum derives its formal language from the shape of the historic kilns and was partly built of recycled bricks. Its particular quality is to be found in this poetic reference to the ceramics industry as well as in its subtle place-making within the dense surrounding city, constituting a site of identification for locals and tourists alike.

10 序厅  
 Foyer

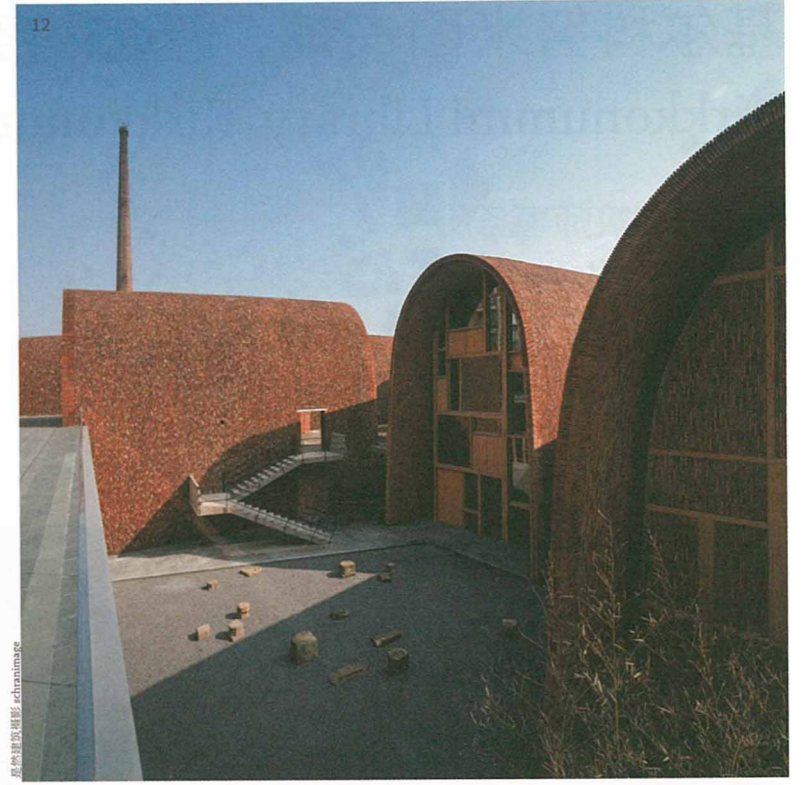


11



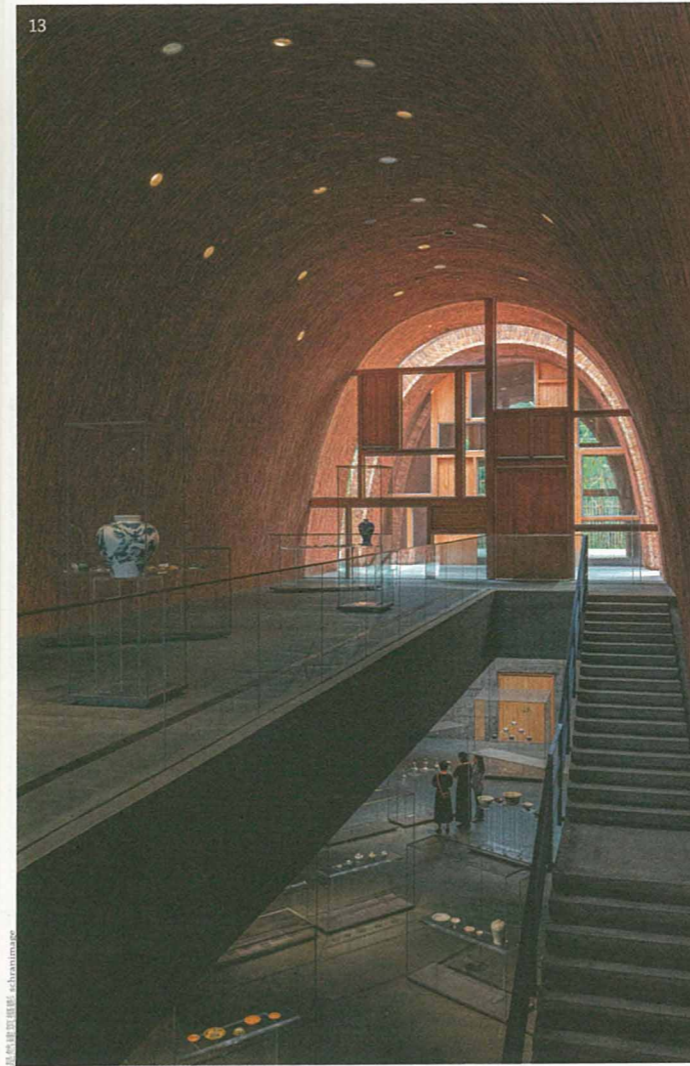
11 报告厅  
 Auditorium  
 12 下沉庭院  
 Sunken courtyard

12



13 首层固定展览  
 Permanent exhibition on the ground level  
 14 开放的拱券之间  
 View in between open vaults

13



14

