

宁静 · 致远

TRANQUIL SPACE · THINK DEEPLY

高贵的单纯 静穆的伟大

上海博物馆东馆展陈概念方案

SHANGHAI MUSEUM EAST CONCEPTUAL PROPOSAL

广东省集美设计工程有限公司 2020

中国古代

玉器馆

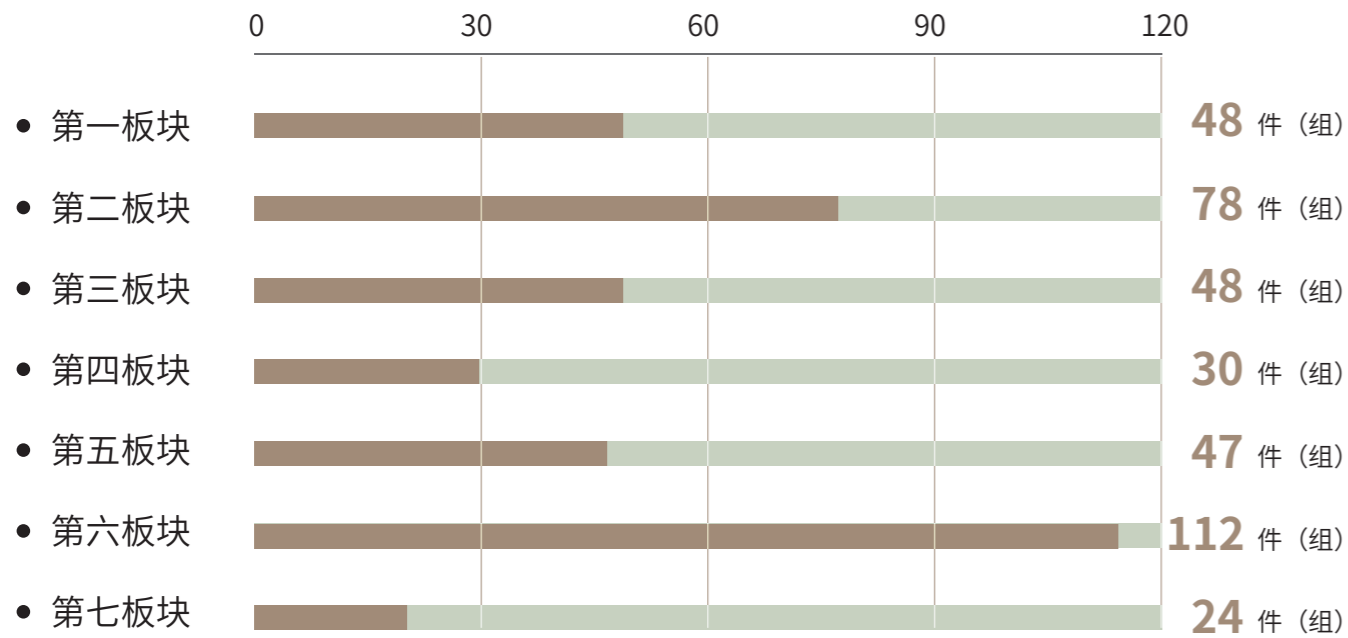
ANCIENT
CHINESE
JADE
GALLERY



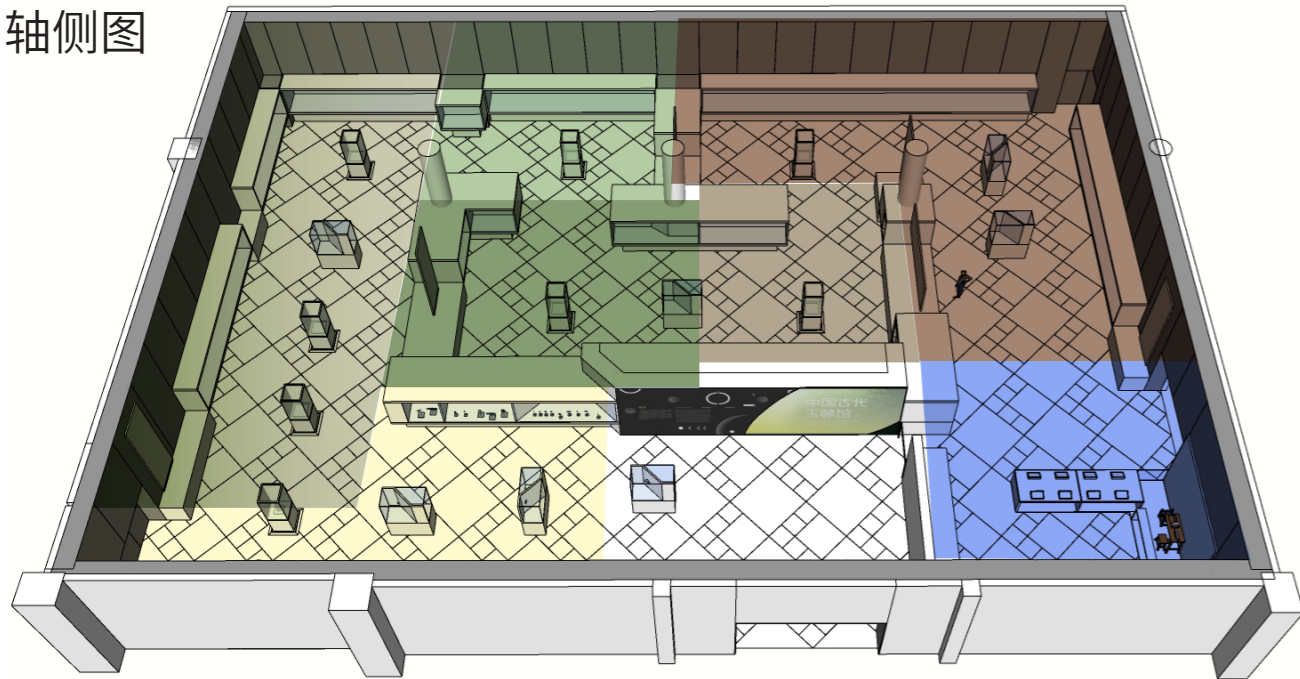
布局分析 Layout analysis

展厅总面积: **815m²**

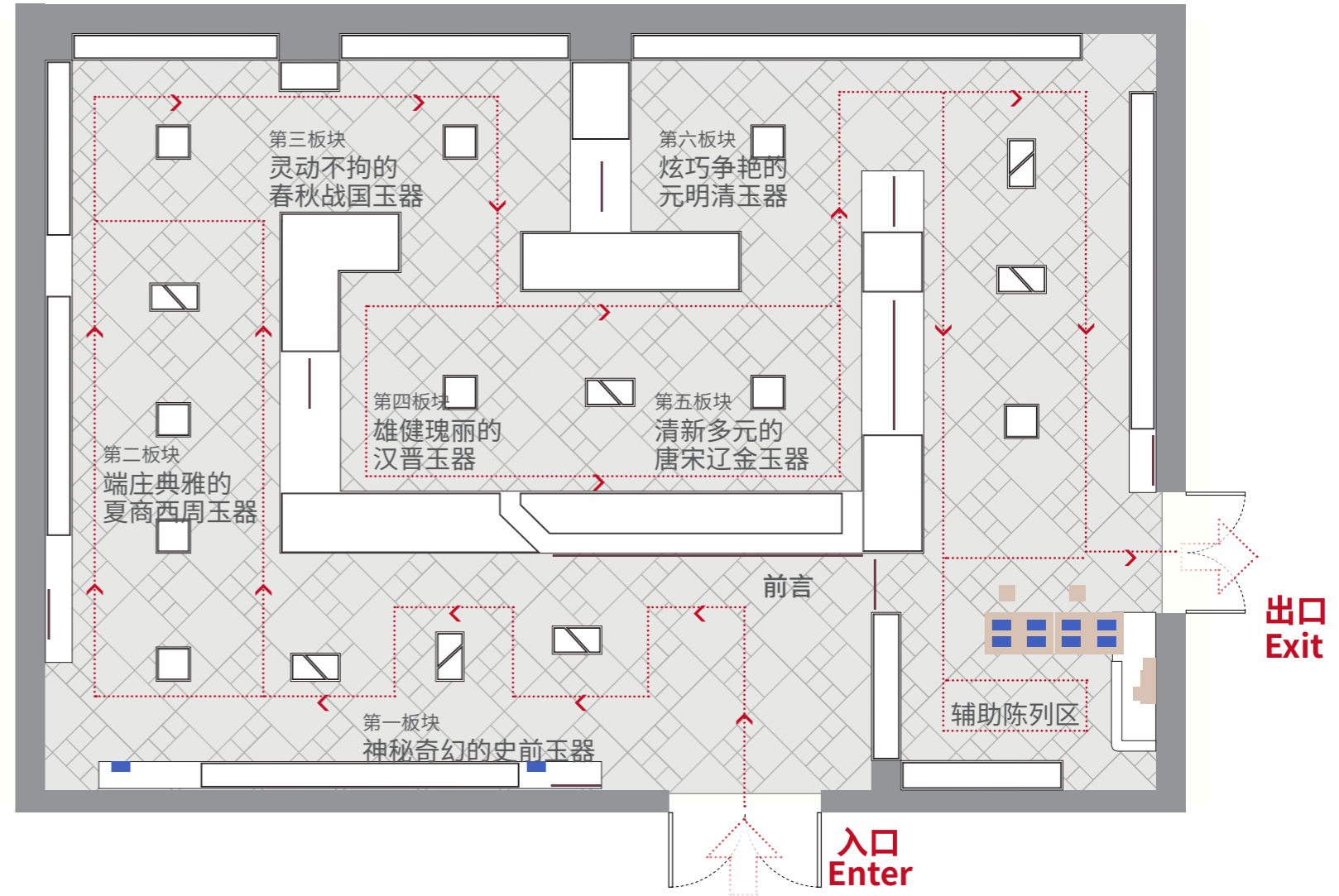
文物数量 约 **373件 (组)**



轴侧图

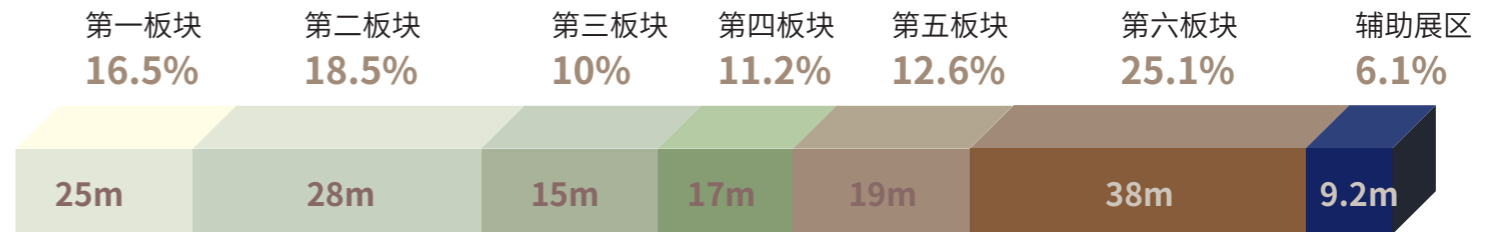


平面布局 Floor Plane



展线占比 总展线长度: **151.2m**

平均单件文物占比约: **0.4m**



神像纹琮 “Idol Jade column”



从良渚文化神像纹琮的纹样里提炼视觉元素。

元素提炼 The Elements

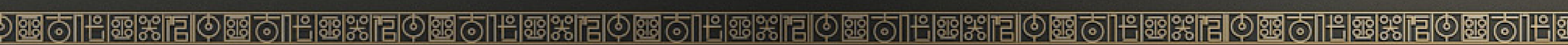


将玉器纹样抽象化，与汉字“玉”结合形成展览身份标识。

重组 Reform



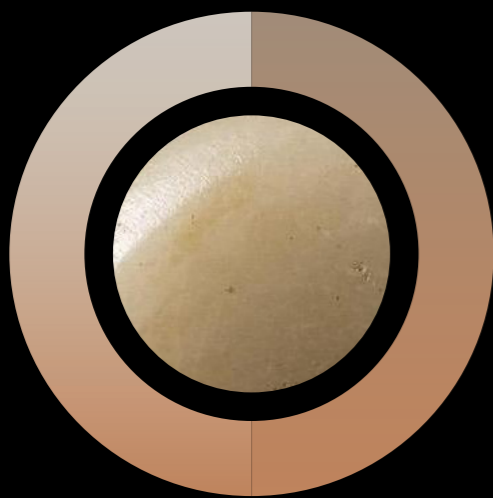
把汉字“中国古代玉器馆”与玉器常用纹饰解构重组成新的视觉信息，作为展厅局部装饰语言。





色彩工具包 Color kit

黄玉



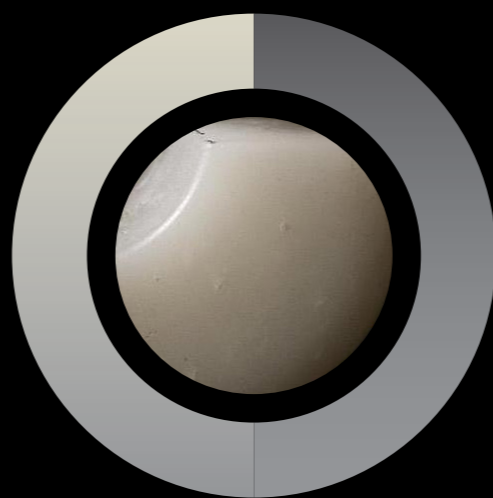
PMS COLORS
PMS 720C
PMS 732C
PMS 7525C
PMS 726C

青玉



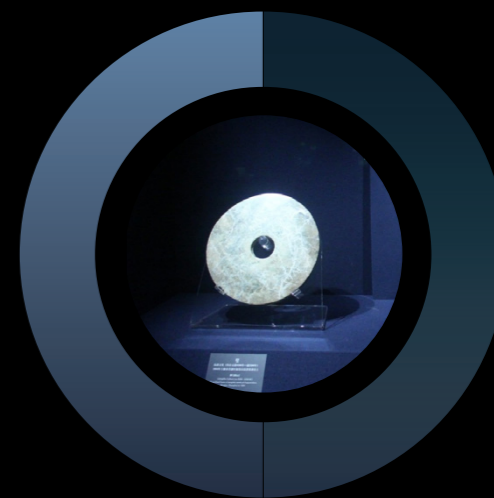
PMS COLORS
PMS 7490U
PMS 364C
PMS 377U
PMS 7486U

白玉



PMS COLORS
White
877U
7527U
7541U

藏青



PMS COLORS
PMS 7490U
PMS 364C
PMS 377U
PMS 7486U

部标题版式设计

神秘奇幻的史前玉器

(约公元前6000—前2000年)

公元前6000年左右至前2000年，在中国广大地区的新石器时期文化中产生了具有各自区域特征的玉礼器和玉饰件，其中以辽河流域红山文化的动物形和几何形器物，太湖流域良渚文化的玉璧、玉琮、玉斧、玉钺和黄河流域龙山文化的玉璋、玉刀等最具代表，功能独特，内涵丰富。制作玉器需要相当一批在氏族内脱离一般劳动的高技艺专业生产者，这些精致的作品为氏族首领或巫师们所占有，它们是古代文明曙光初现的实物见证。

AN ENIGMATIC EARLY HISTORY OF JADE (CA. 6000 – 2000 BCE)

The Neolithic period in China witnessed the birth of regionally-featured ritual implements and ornaments that were made of jade. Some signature jade wares include the animal-shaped and geometrically-shaped ornaments of the Hongshan Culture in the Liao River basin; jade Bi (disc), jade Cong (vessel), jade axe and jade axe with rounded edge of the Liangzhu culture in the Lake Tai basin; jade knife, jade-tablet zhang (scepter) of the Longshan Culture of the Yellow River basin. Such jade was uniquely functional with rich connotations. To carve jade required a large group of craftsman distinctive from the average laborers in ancient clan. The jade once possessed by the clan leaders or the sorcerers was there for the dawn of Chinese civilization.

端庄典雅的夏商西周玉器

(约公元前2100—前771年)

夏、商、西周开始进入文明全盛时期。统治者为了巩固自身政权和实行礼治的需要，建立了一整套的用玉制度，产生了一系列化的玉礼器，除了沿袭史前时期的一些种类外，还出现了不少新品。玉饰件也获得较大发展，形态以动物和想象的神物为多，有时也与人物组成复合纹样。当时贵族服装上都佩戴玉器，所谓“君子佩玉”，玉饰是贵族身份不可或缺的象征。商周玉器风格和当时社会艺术风格发展一致，抽象变形，古朴谨严。

ELEGANT JADE OF XIA, SHANG AND WEST ZHOU DYNASTIES (CA. 6000 – 2000 BCE)

The Xia, Shang and western Zhou dynasties entered the heyday of civilization. In order to consolidate their own political power and the need to implement the rule of etiquette, the ruler established a complete set of jade system, and produced a series of jade ritual vessels. In addition to following some types in prehistoric times, there were also many new ones. Jade ornaments also achieved greater development, the form of the animal and the imagination of the gods for more, and sometimes also composed of people composite patterns. At that time, all the nobles wore jade articles on their clothes. The so-called "gentleman wears jade", and jade ornaments were an indispensable symbol of the nobility. The style of jade wares in Shang and Zhou dynasties was consistent with the development of the social art style at that time.

前言版式设计

前言 FOREWORD

中国素有“玉石之国”的美誉，以迄今已有八千多年的历史。在史前时期，玉不仅用于装饰，而且具有辟邪、驱鬼、镇宅、祈福、求子等多种功能。随着生产力的发展，玉器逐渐成为礼制的重要组成部分，成为等级、身份、权力的象征。玉器不仅是物质文明的结晶，更是中华文明的重要载体。玉器之美，在于其温润、坚韧、永恒。玉器之德，在于其仁、义、智、勇、洁。玉器之文化，在于其博大精深、源远流长。玉器之艺术，在于其巧夺天工、鬼斧神工。玉器之精神，在于其宁折不弯、宁为玉碎。玉器之魂，在于其天人合一、物我两忘。玉器之神，在于其生生不息、代代相传。玉器之光，在于其照耀古今、辉映未来。玉器之魂，在于其中华之魂。

中国古代玉器馆

ANCIENT CHINESE JADE GALLERY

柜内版式设计

崧泽文化

(约公元前4000—前3000年)

崧泽文化，是长江下游地区新石器时代晚期的一种文化。其玉器以玉璜、玉玦、玉管、玉珠等为主。崧泽玉器具有造型简洁、线条流畅、工艺精湛等特点。崧泽玉器是长江下游地区新石器时代晚期玉器文化的代表。

凌家滩文化

(约公元前2500—前2000年)

凌家滩文化，是长江下游地区新石器时代晚期的一种文化。其玉器以玉琮、玉璧、玉璜、玉玦、玉管、玉珠等为主。凌家滩玉器具有造型复杂、纹饰精美、工艺精湛等特点。凌家滩玉器是长江下游地区新石器时代晚期玉器文化的代表。

良渚文化

(约公元前3300—前2300年)

良渚文化，是长江下游地区新石器时代晚期的一种文化。其玉器以玉琮、玉璧、玉璜、玉玦、玉管、玉珠等为主。良渚玉器具有造型复杂、纹饰精美、工艺精湛等特点。良渚玉器是长江下游地区新石器时代晚期玉器文化的代表。

多媒体界面设计

中华玉魂 THE CHINESE JADE SOUL

互动空间 THE INTERACTIVE SPACE | 地图导览 MAP NAVIGATION | 玉与美石 JADE WITH BEAUTIFUL STONES | 古玉细说 THE TALK OF ANCIENT JADE

神像飞鸟纹琮 JADE CONG WITH BIRD GRAIN

良渚文化 约公元前3300—前2300年 高5.1，宽7.1，径5.9
神像飞鸟纹琮，琮体上刻有鸟纹，琮体呈扁圆形，中间有一圈神人兽面纹，即琮体上刻有神像的纹饰。其纹饰为鸟纹，为神像的纹饰。

前言

中国素有“玉石之国”的美誉，以玉作器迄今已有八千多年的历史。在古代社会，玉不仅被用于装饰，而且是财富、权力的象征，又是统治者祭天祀地、沟通神灵的法宝，也被用于辟邪敛葬，其自然属性被人格化和道德化，玉成为古代文化的标志之一。

史前玉器的制作已有卓越的成就，在选材、饰纹、琢磨、抛光等方面达到了当时技术条件下的高度水平；夏商西周时礼仪性器物得到充分发展；春秋战国汉代盛行杂佩，造型灵巧多变；魏晋南北朝则逐渐走向低谷；唐宋重又复兴，玉器趋于世俗化；辽金玉器在表现少数民族生活题材上独具特色；元明清玉器臻于广泛，清代在大型物件制作上别树一帜。

FOREWORD

Well-known as the Home of Jade, China has an 8000-year history of jade mining and carving. In ancient times, jade was not only for decorative purpose but also a symbol of power and wealth; it was holy enough for ritual ceremonies, funerals as well as exorcising evil spirits. Therefore, the property of jade held both personal and moral significance. Jade has become one of the symbols of ancient Chinese civilization.

In the pre-historical period, jade craftsmanship was of a high level, showing rather sophisticated skills in selecting materials, carving decorative patterns, lapidary carving and polishing. During the Xia (21st - 16th century BCE), Shang (16th century - 1028 BCE) and Western Zhou (1027 - 771 BCE) dynasties, the ritual implements made of jade became a phenomenon. The popularity of jade in various forms of pendant peaked during the Spring and Autumn Period (770 - 476 BCE), the Warring States Period (475 - 221 BCE) till the Han Dynasty (206 BCE - 220 CE). After that, the demand for jade declined during Wei (220 - 265), Jin (265 - 420), Northern and Southern Dynasties (420 - 589) but rebounded during the Tang (618 - 907) and Song (960 - 1279) dynasties in which jade was more for secular use. The Liao (947 - 1125) and Jin (1115 - 1234) jades distinctively reflect the lifestyle of ethnic minorities. Jade has been widely processed from the Yuan Dynasty (1276 - 1368) till the Qing (1644 - 1911) dynasty in which craftsman preferred to create large jade pieces.

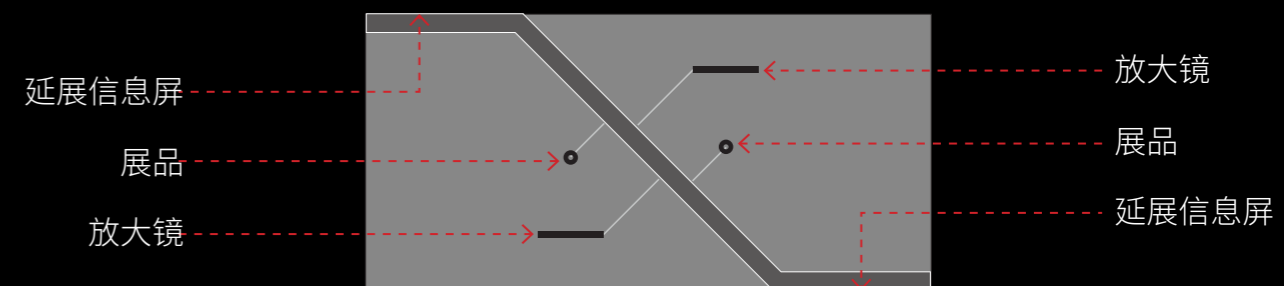
中国古代玉器馆

ANCIENT CHINESE JADE GALLERY

效果图位置：



展柜设计



神秘奇幻的 史前玉器

(约公元前6000—前2000年)

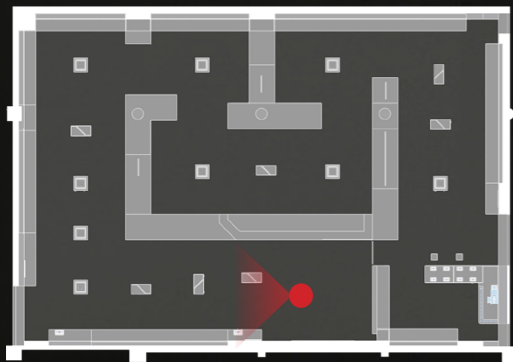
公元前6000年至前2000年，在中国广大地区的新石器时代文化中产生了具有各自区域特征的玉礼器和玉佩件，其中以辽河流域红山文化的动物形和几何形玉器，太湖流域良渚文化的玉璧、玉琮、玉斧、玉璜和黄河流域龙山文化的玉璋、玉刀等最具代表性。功能多样，内涵丰富。制作玉器需要有一批在氏族内部或氏族间的高技艺专业生产者，这些精美的作品为远古首领或巫师所占有，它们是古代文明曙光初现的实物见证。



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效果图位置:





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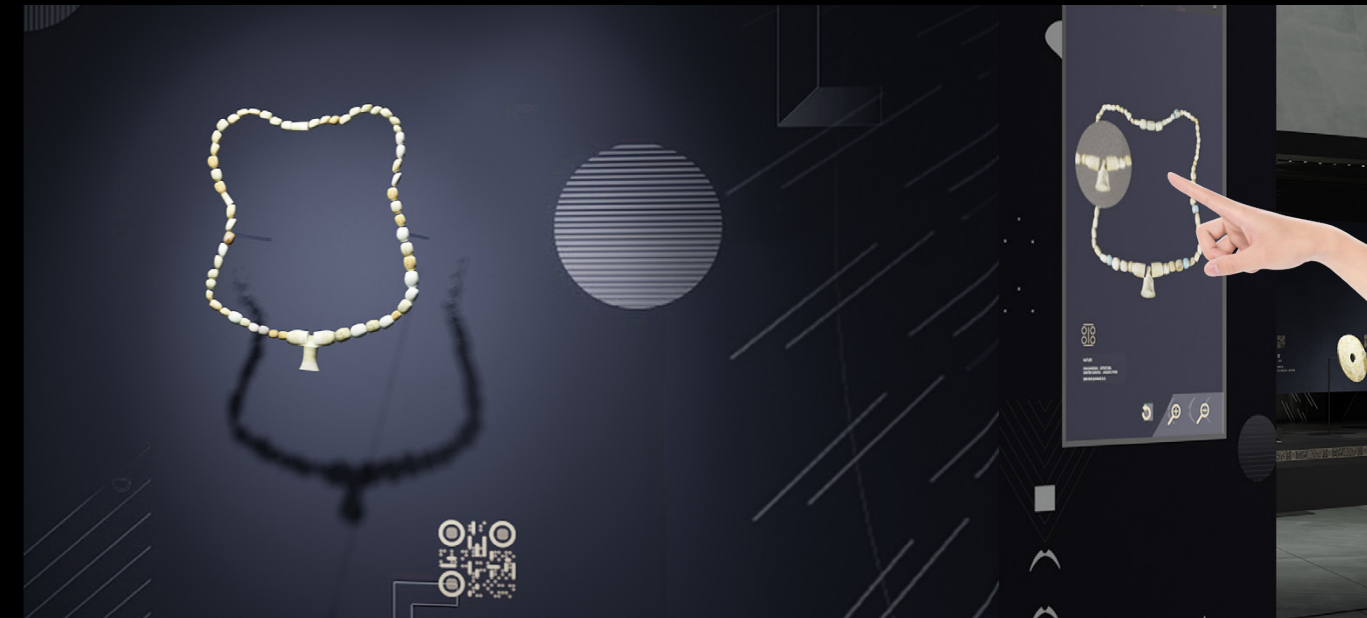
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延展信息屏

对展厅内重点展品进行三维扫描，供观众多角度欣赏展品，并可放大展品细部，了解其原料特点及制作工艺。

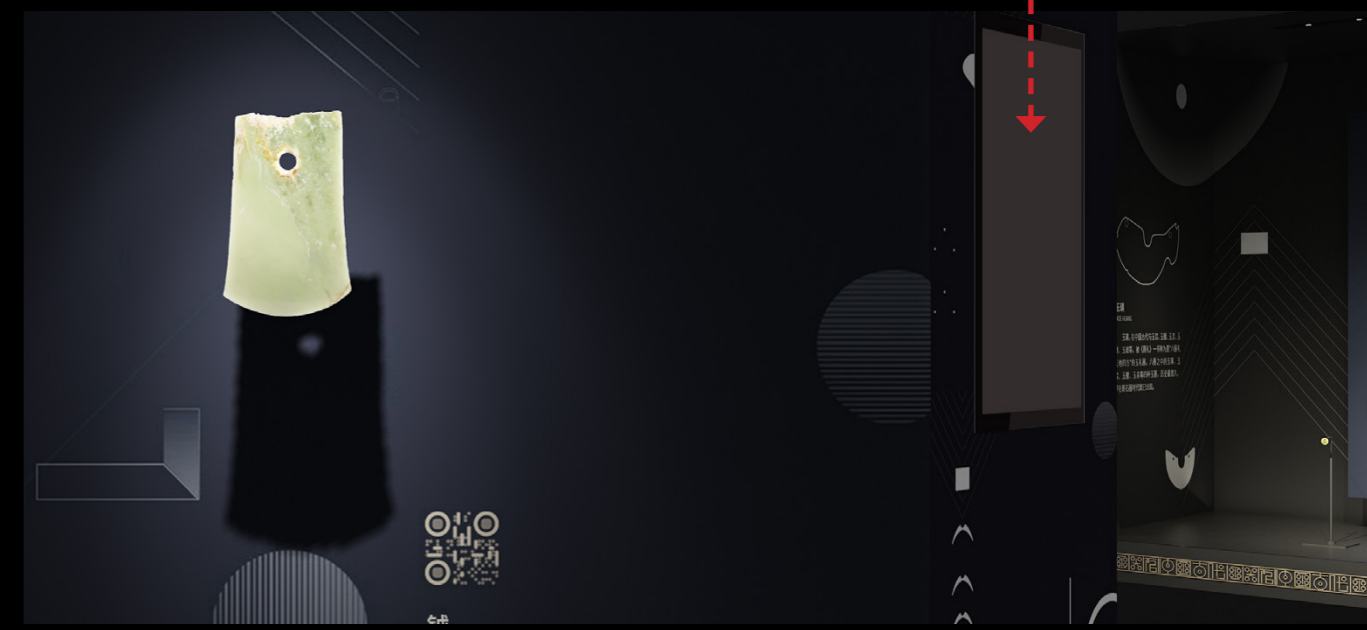
观展舒适性

延展信息屏位于观众观展视线范围之外，观众观展时视线不会受屏幕的干扰。



熄屏功能

展厅内所有屏幕均设有自动熄屏系统，保证展厅内氛围的纯净。



展厅效果 Gallery Hall



龙山文化
(18000年前—057年)

神人
JADE IMMORTAL
玉器之王
良渚文化

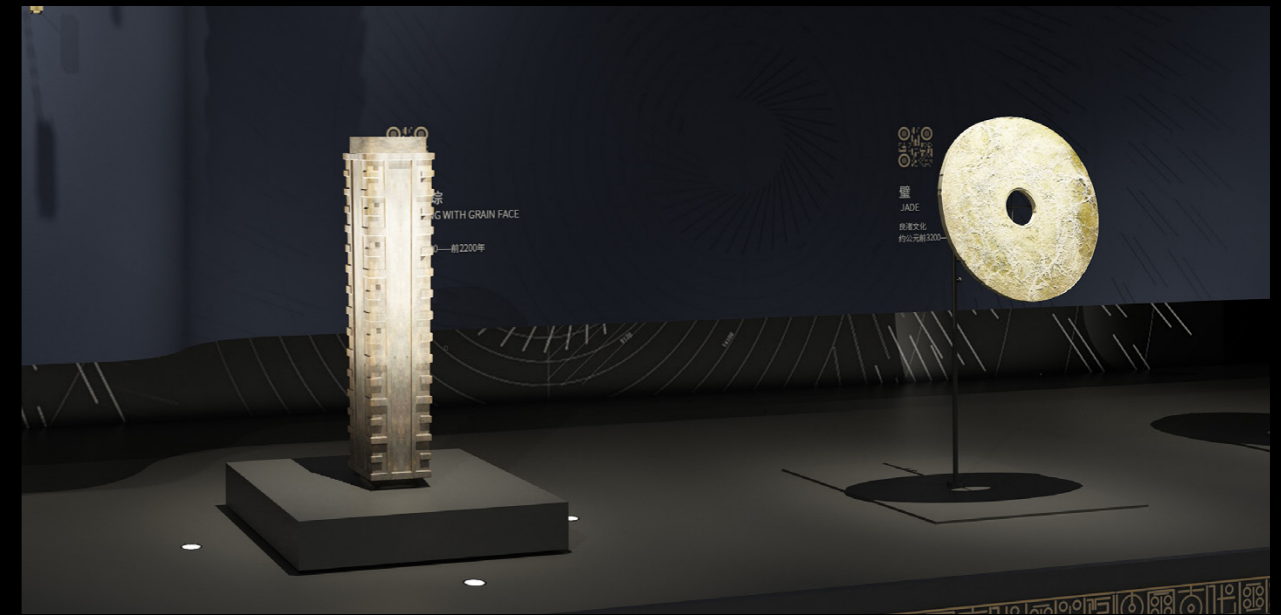
史前/夏商/



效果图位置：



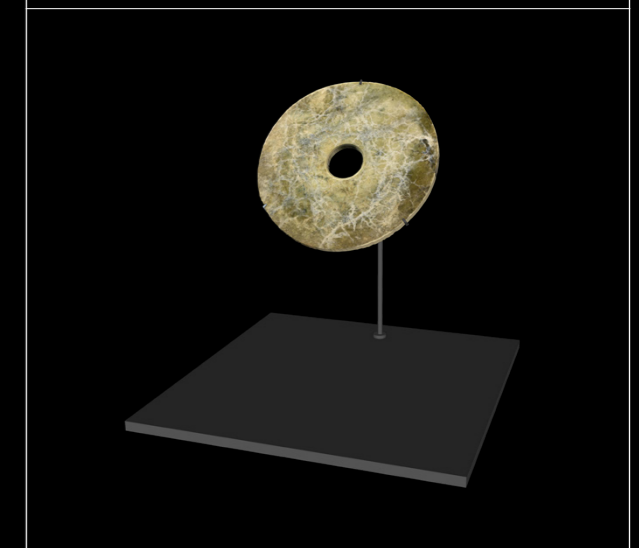
布展展具设计



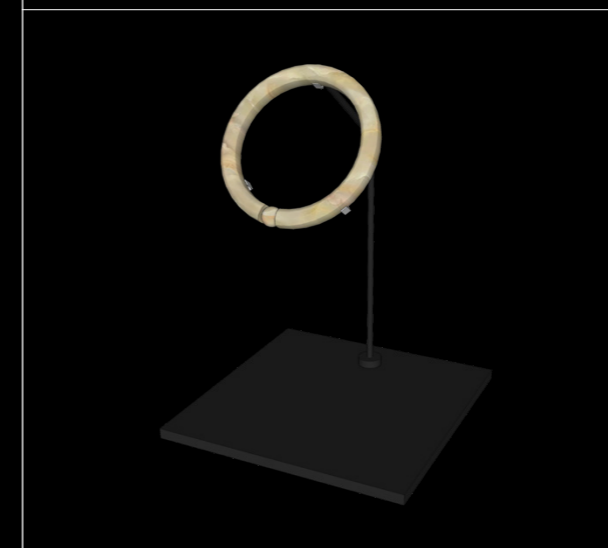
亚克力托台



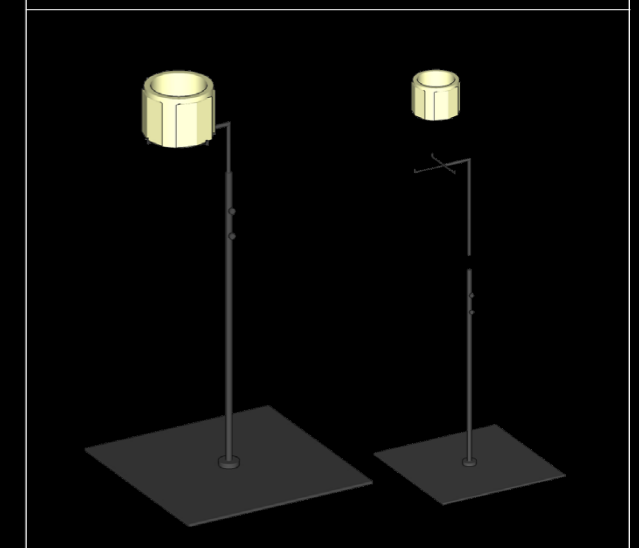
合金 / 铜制爪件 (玉璧)



合金 / 铜制爪件 (玦环)



合金 / 铜制爪件 (玉琮)



辅助陈列区效果 Gallery Hall

凡玉器無論大小方圓外面應有花樣者皆用此等具磨

具可以隨意改作大小以方便適用為度

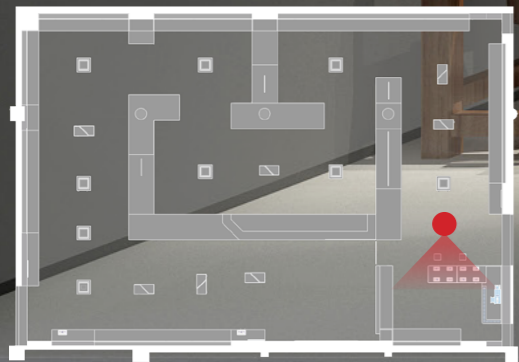
通过精湛的技艺

八
說
上
花

石之美者
THE BEAUTY OF STONE

- 1. 翡翠
- 2. 和田玉
- 3. 翡翠
- 4. 和田玉
- 5. 翡翠
- 6. 和田玉
- 7. 翡翠
- 8. 和田玉
- 9. 翡翠
- 10. 和田玉

效果图位置:





玉器制作视频播放



多媒体互动区域





A 说明版



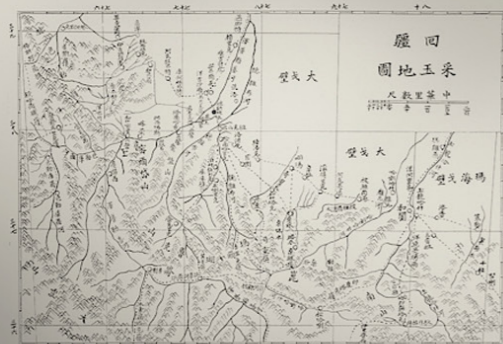
B 触摸查询系统



C 二维码延伸阅读



玉料陈列
JADE DISPLAY



D

清代 李澄渊
《回疆采玉地图》
XINJIANG HETIAN
JADE RAW MATERIALS



新疆和田玉原料
XINJIANG HETIAN
JADE RAW MATERIALS

石之美者
THE BEAUTY OF STONE

E



青白玉狩猎珊瑚盖鼻烟壶
BLUE AND WHITE JADE
HUNTING CORAL-COVERED
SNUFF BOTTLES
清 (公元1644年—1920年)



花卉纹青金石鼻烟壶
FLORAL DESIGN
LAPIS LAZULI SNUFF BOTTLE
清 (公元1644年—1920年)



童子抱瓶绿松石鼻烟壶
THE BOY HOLDS A TURQUOISE
SNUFF BOTTLE
清 (公元1644年—1920年)



兽面衔环耳玛瑙鼻烟壶
ANIMAL FACE RING EARRING
SNUFF BOTTLE
清 (公元1644年—1920年)



F

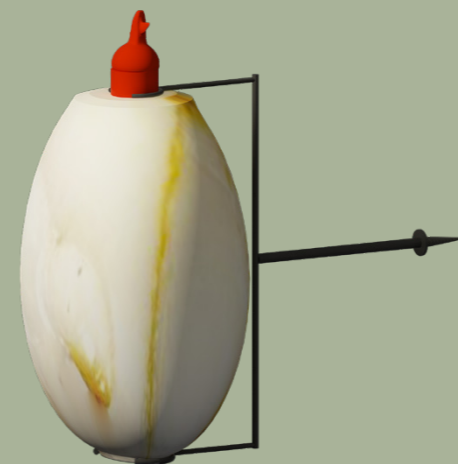
D 柜内多媒体微投



以不同时代中国主要玉矿分布地图，结合不同地区玉料资料片剪辑，向观众介绍不同区的采玉方式以及玉料特性。

清代 李澄渊
《回疆采玉地图》
XINJIANG HETIAN
JADE RAW MATERIALS

E 合金 / 铜制爪件 (鼻烟壶)



F 柜内造景



展柜及照明设计 Exhibition showcase and Lighting Design

注重展品安全及使用便利

中岛通长柜

古代玉器馆的通长柜设计，依据“聚焦、收纳”的理念，有意压低柜型高度，以控制观展视线的集中度。通长型的设计，有利于展品归类组织，以不同文化期的有序分割，便于观展的信息阅读与传递，也利于展品本真的艺术性呈现。柜内预留足够的进深，可有效组织前后的信息层设计。底部采用镜面不锈钢材质，可以有效通过反射，削弱展柜的阻隔感，使得柜型变得轻盈许多。柜底落地，便于连接恒湿微环境的控制及实时数据监测的设备。



中岛通长柜正视图

中岛方形柜

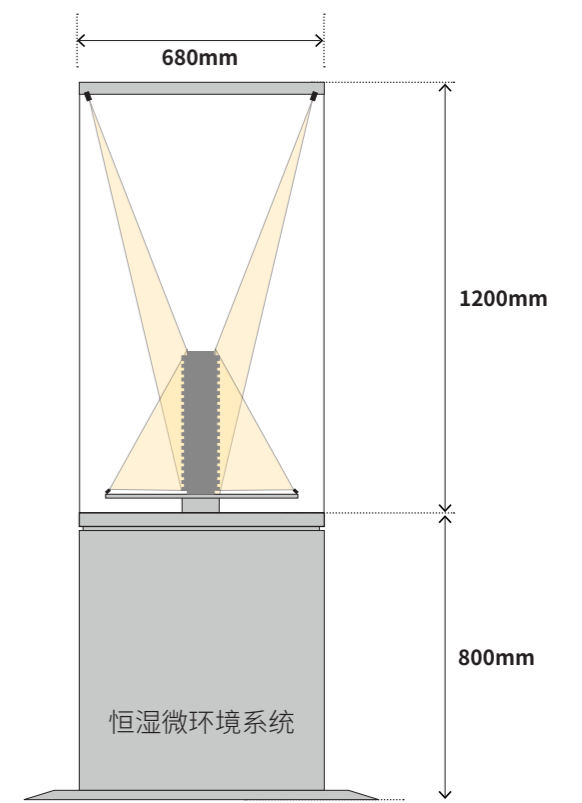
采用上下分段式设计考虑，由于分段式的设计，上部的玻璃柜内体积变得小了，体积小，利于恒湿设备的使用与柜内微环境的稳定性。针对玉器和部分玉质类印章的展品，柜体体量的尺度控制下，更好与展品器型的质地与形制相匹配。创新的分段式多面中心柜，能够更好的增加重点内容版面阅读的余量。而采用全玻璃式设计考虑，比较适合柜内微环境要求不是太严格的展品类型的陈列条件，诸如陶瓷类、青铜类、雕塑类。



中岛方形柜（四面柜）正视图



中岛方形柜（四面柜）透视图

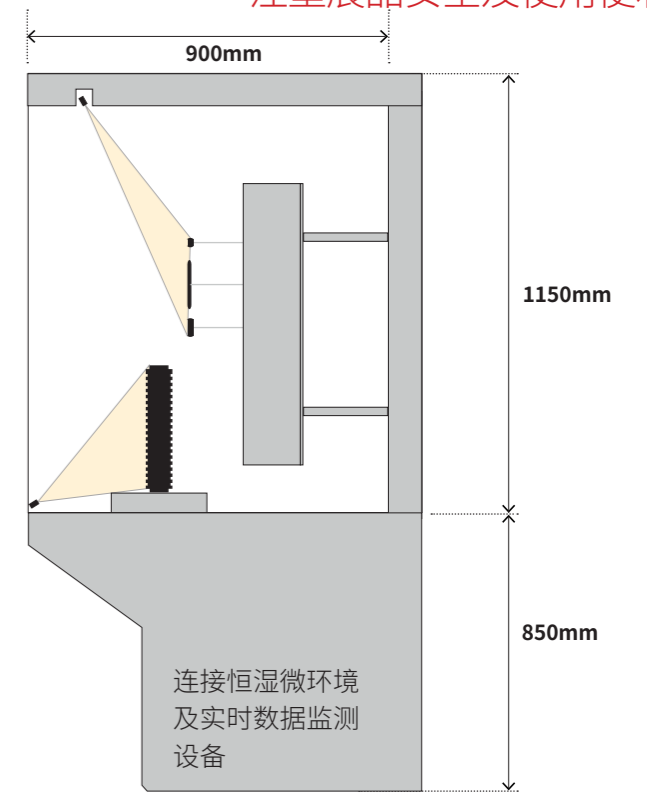


中岛方形柜（四面柜）设计示意

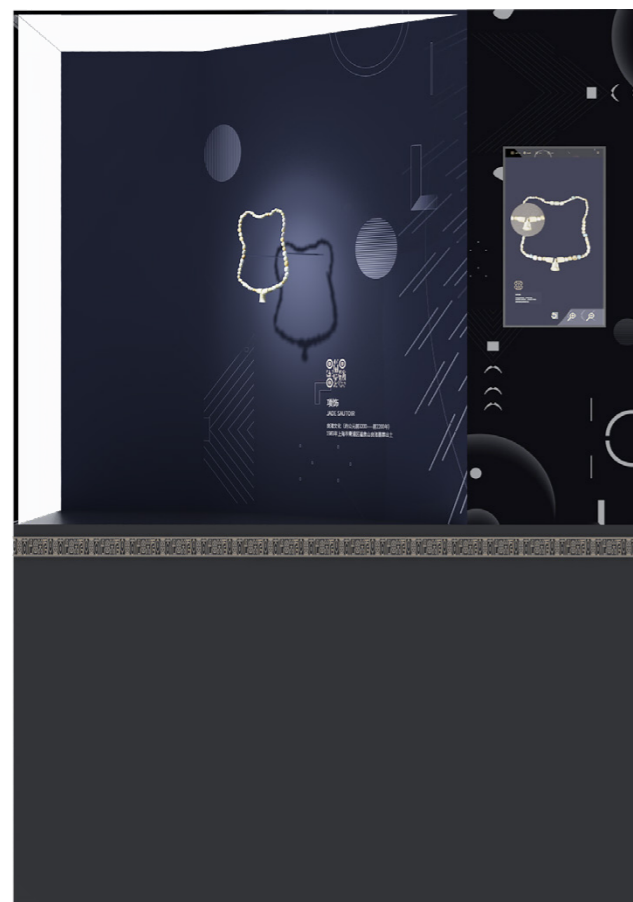
注重展品安全及使用便利



中岛通长柜侧视图



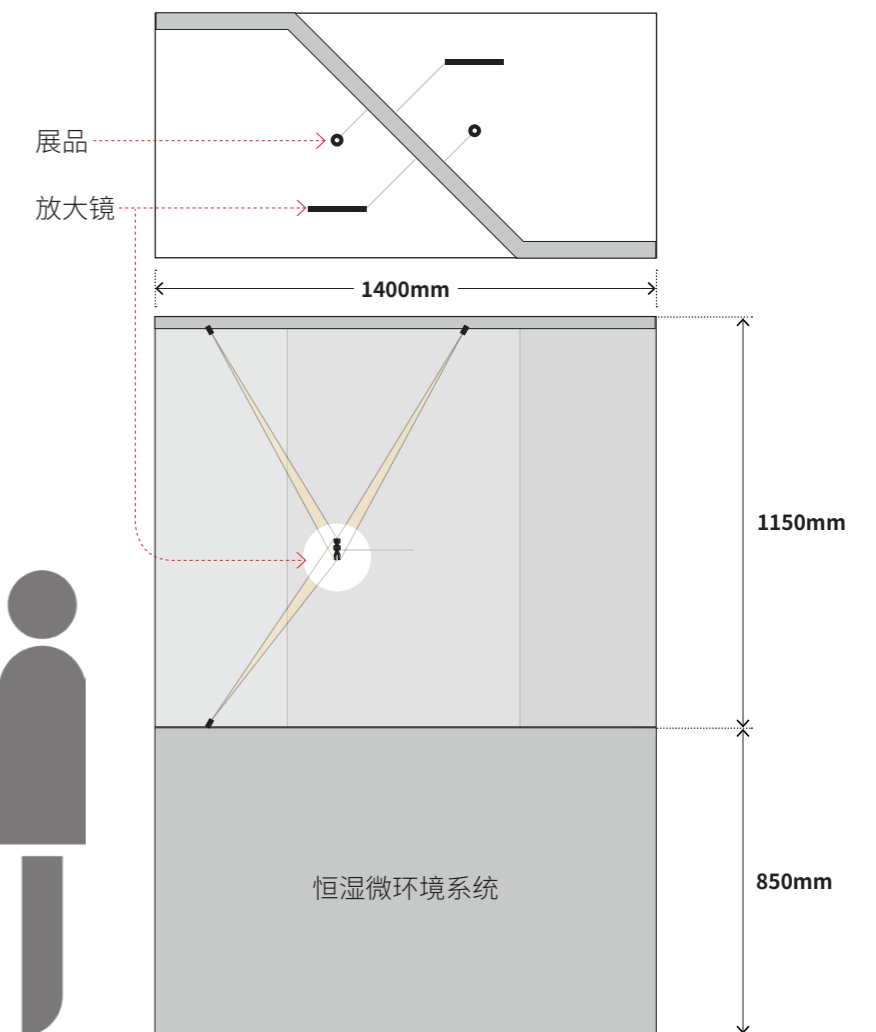
中岛通长柜设计示意



中岛方形柜 (双面柜) 正视图



中岛方形柜 (双面柜) 透视图



中岛方形柜 (双面柜) 设计示意

中国古代

雕塑馆

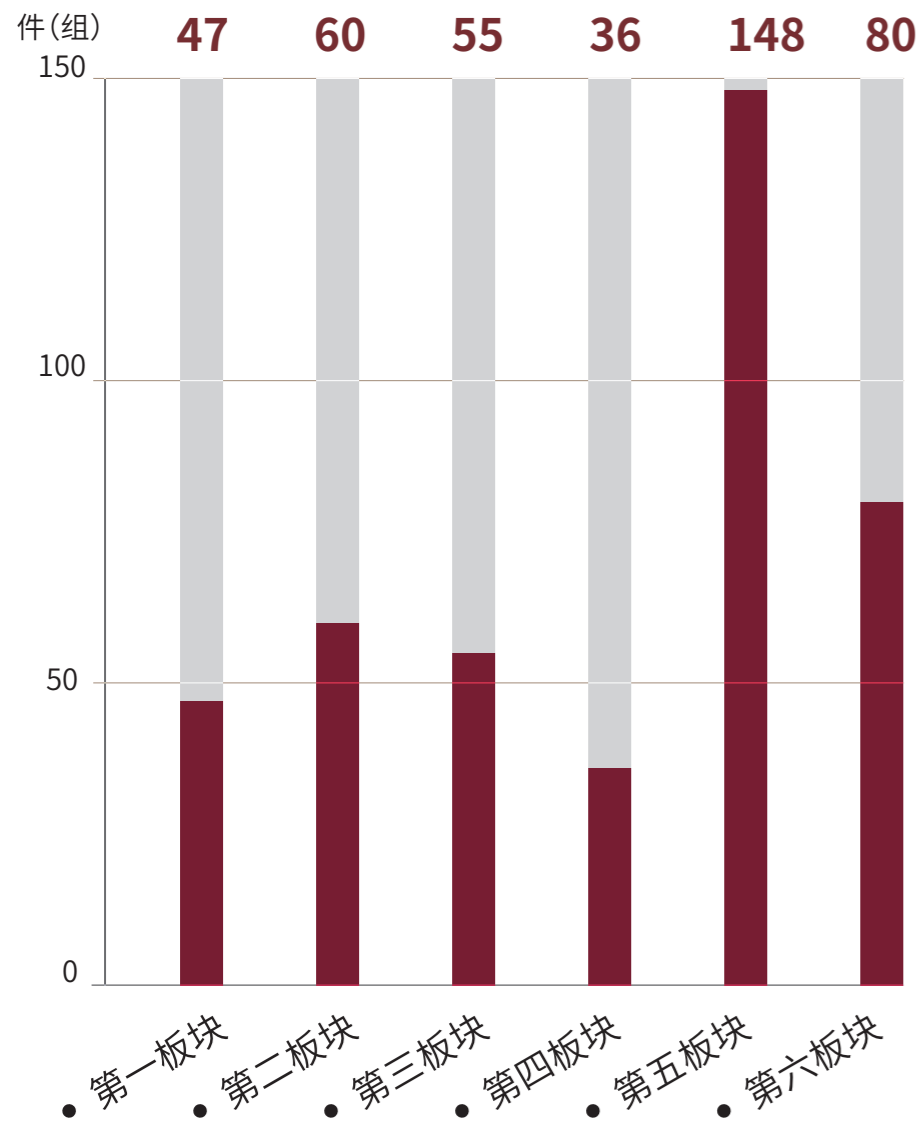


ANCIENT CHINESE
SCULPTURE HALL

布局分析 Layout analysis

展厅总面积: **1228m²**

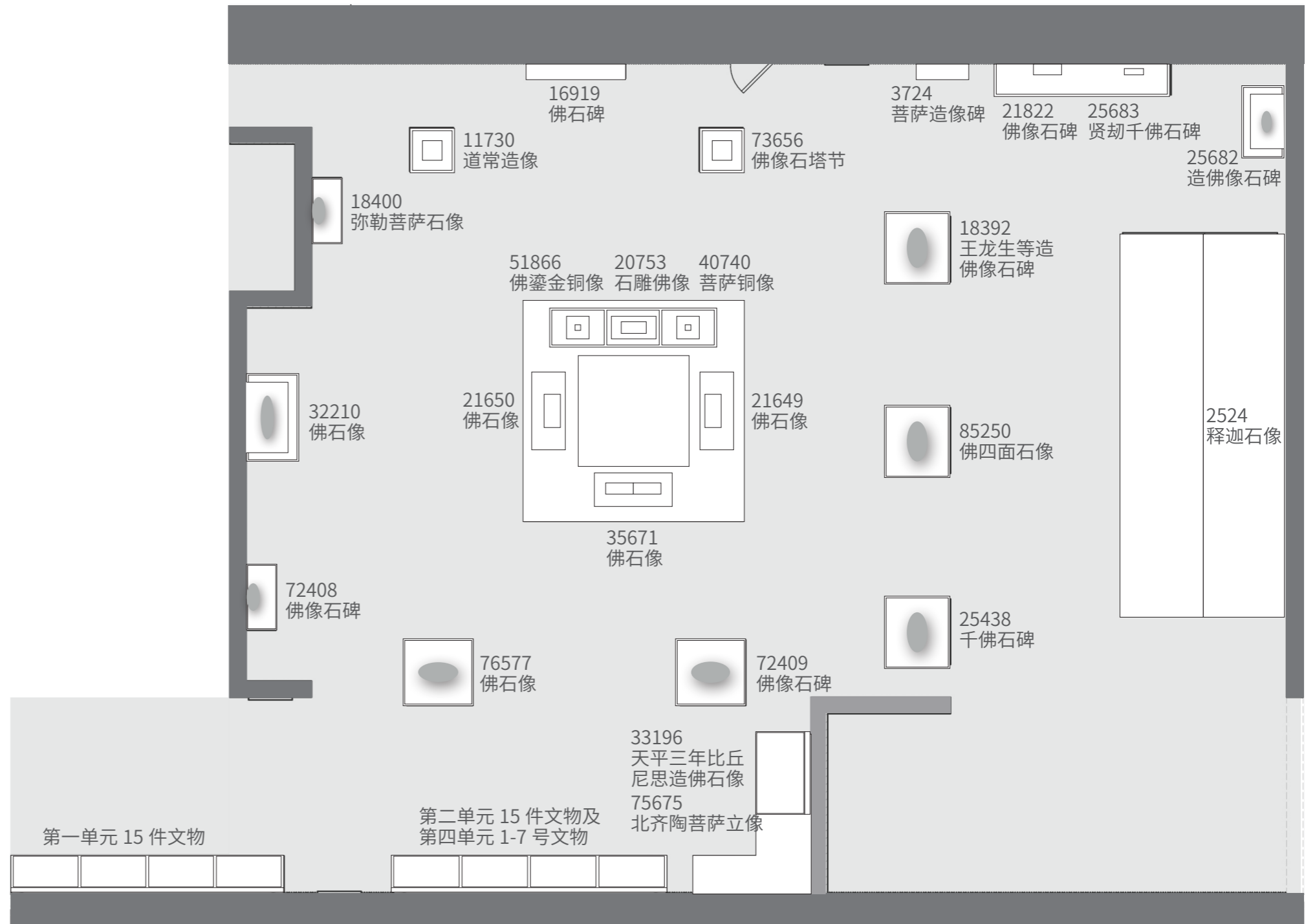
展出文物数量 约 **434 件 (组)**



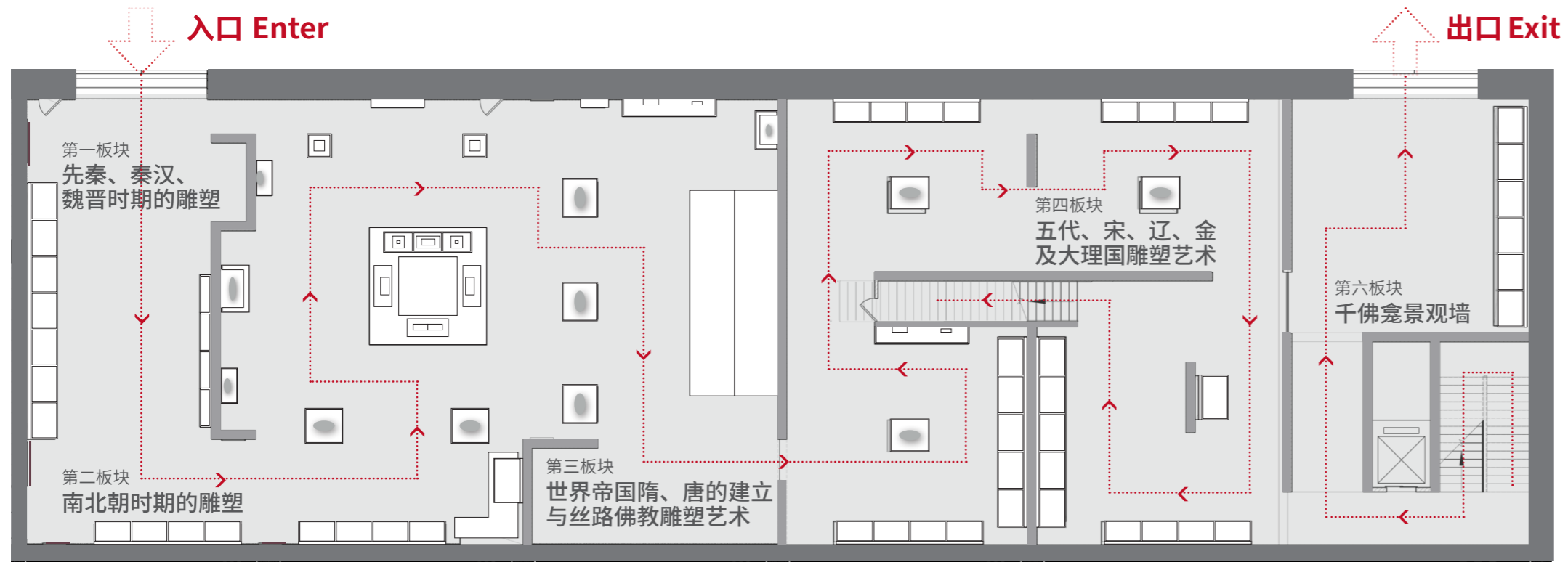
第二版块展线长度: **86.6m²**

因文物体量差异过大,暂无法估计其他版块展线长度。

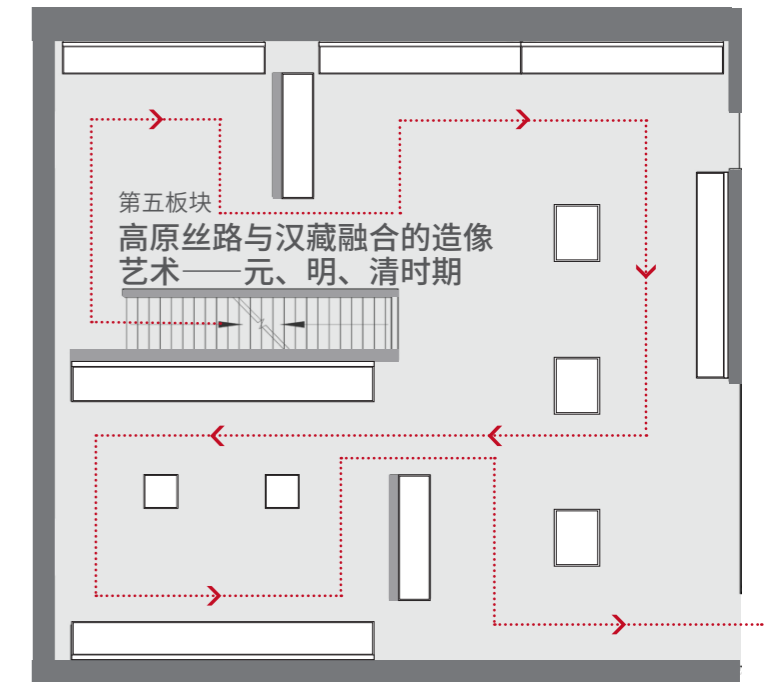
重点展品分布示意图



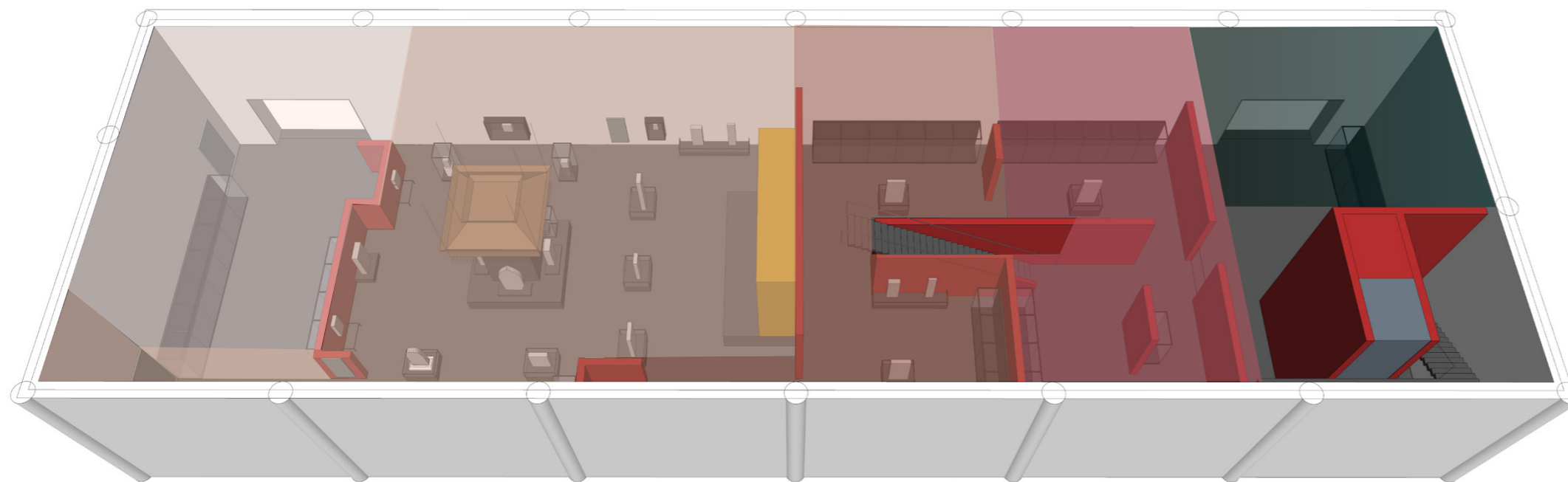
雕塑馆一层



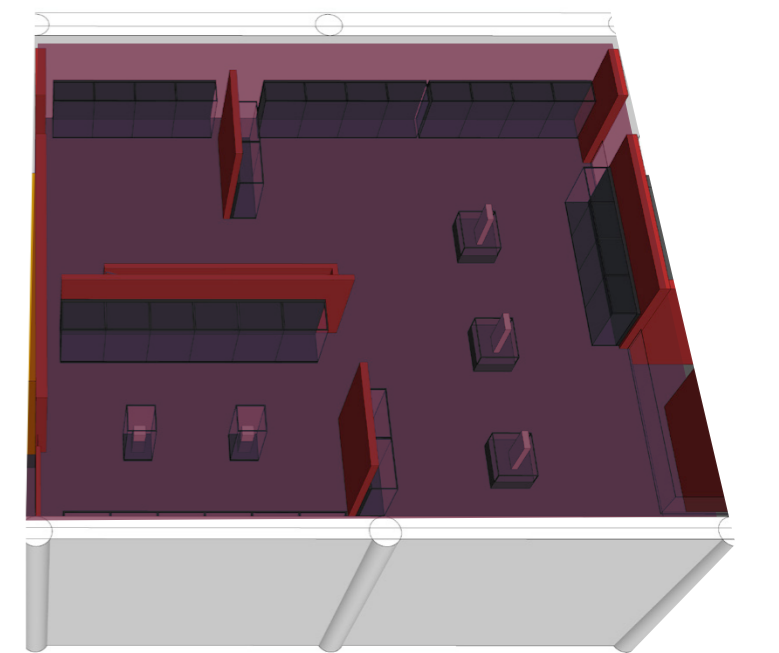
雕塑馆夹层

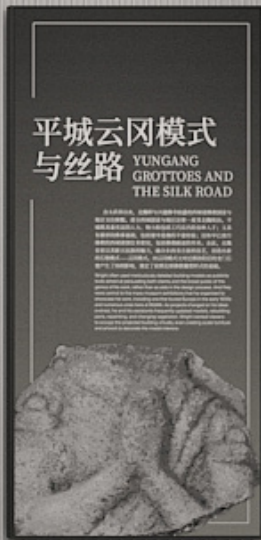


雕塑馆一层轴测图



雕塑馆夹层轴测图





色彩工具包 Color kit

铅粉白



PMS COLORS
 877U
 7527U
 7541U
 White

砂岩



PMS COLORS
 PMS 720C
 PMS 732C
 PMS 7525C
 PMS 726C

朱红



PMS COLORS
 PMS 187
 PMS 1805
 PMS 1815
 PMS 1817


部标题版式设计

南北朝时期的雕塑

STATUES FROM THE NORTHERN AND SOUTHERN DYNASTIES

南北朝时期,随着佛教信仰的兴盛,迎来了中国佛教雕塑艺术的一个繁荣时期。这一时期印度的笈多艺术通过中亚沿丝路传播到中国,对我国佛教艺术产生了显著的影响。在郾城附近的与北齐皇室关系密切的响堂山石窟,以及近年在郾城出土的北齐造像上都可以看到笈多与中亚粟特因素相融合的表现。而历史上的曹仲达所创造的“曹衣出水”的曹家样,就是这种由丝路传入中国的笈多与中亚粟特艺术结合的鲜明例证。东魏、北齐的郾城吸收了洛阳的文物制度,西魏、北周的长安以六镇军事贵族为主,早期相较于郾城比较保守落后;但随着西魏、北周对北齐和南朝军事上的胜利,南朝与北齐的造像样式也影响到了长安。随着长安实力的增强,通过丝路传来的新样式也汇集于此。这为隋唐佛教雕塑样式的出现与繁荣奠定了基础。

During the Southern and Northern dynasties when Buddhism became very popular, China welcomed its first good time in Buddhist sculptural art; at the same time, Indian Gupta art, being introduced alongside the Silk Road through Central Asia to China, exerted a great impact on Chinese Buddhist art. Typical examples of the impact include Xiangtangshan Grottoes and the Northern-Qi Buddhist images excavated recently from Yecheng. The grottoes, located nearby Yecheng, remind us of their close relation to the Northern-Qi royal household. Both the grottoes and images indicate the fusion of Gupta and Sogdian elements on Chinese Buddhist sculpture. Another typical case is Cao Zhongda, which refers to a drawing style created by a Chinese artist named Cao Zhongda, who invented flowing lines to draw lively garments in his pictures.



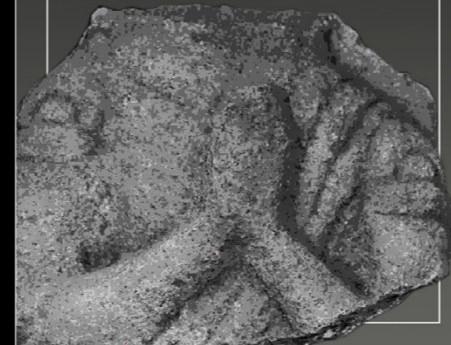
单元标题版式设计

平城云冈模式 与丝路

YUNGANG GROTTOS AND THE SILK ROAD

自大武帝以来,北魏即与兴建佛寺较盛的西域诸佛教国家与地区交往频繁。部分西域国家与地区还曾一度受北魏统治,平城既具备充足的人力、物力和包括工匠在内的各种人才;又具有雄厚的佛事基础,包括佛寺造像的丰富经验;还和早已流行佛教的西域诸国往来密切,包括佛造像的传承。由此,北魏皇室以其新兴民族的魅力,融合东西各方面的技艺,创造出新的石窟模式——云冈模式。而云冈模式又对北朝诸国的其他石窟产生了持续影响,奠定了前期北朝佛教造像样式的基础。

Wight often used meticulously detailed building models as publicity tools aimed at persuading both clients and the broad public of the genius of his work, rather than as aids in the design process. And they were central to the many museum exhibitions that he organized to showcase his work, including one that toured Europe in the early 1930s and numerous ones here at MUSA. As projects changed or his ideas evolved, he and his assistants frequently updated models, rebuilding parts, repairing, and changing vegetation. Wight wanted viewers to occupy the projected building visually, even creating scale furniture and artwork to decorate the model interiors.




北魏金铜造像

GOLD BRONZE STATUES OF THE NORTHERN WEI DYNASTY

自大武帝以来,北魏即与兴建佛寺较盛的西域诸佛教国家与地区交往频繁。部分西域国家与地区还曾一度受北魏统治,平城既具备充足的人力、物力和包括工匠在内的各种人才;又具有雄厚的佛事基础,包括佛寺造像的丰富经验;还和早已流行佛教的西域诸国往来密切,包括佛造像的传承。由此,北魏皇室以其新兴民族的魅力,融合东西各方面的技艺,创造出新的石窟模式——云冈模式。而云冈模式又对北朝诸国的其他石窟产生了持续影响,奠定了前期北朝佛教造像样式的基础。

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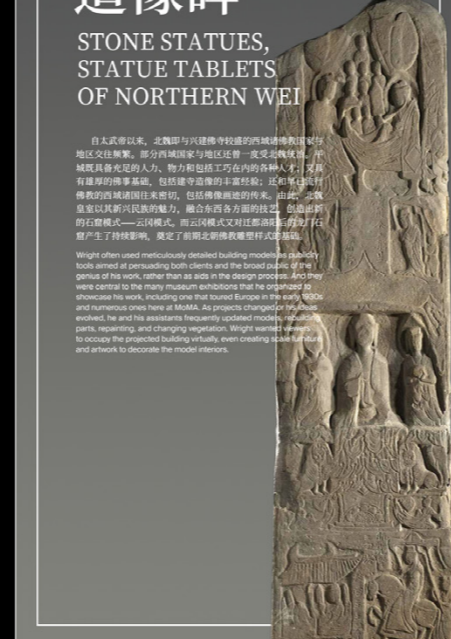


北魏石雕造像、造像碑

STONE STATUES, STATUE TABLETS OF NORTHERN WEI

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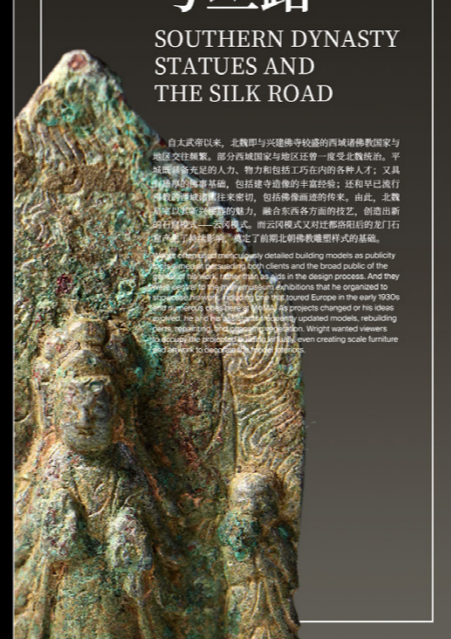


南朝造像与丝路

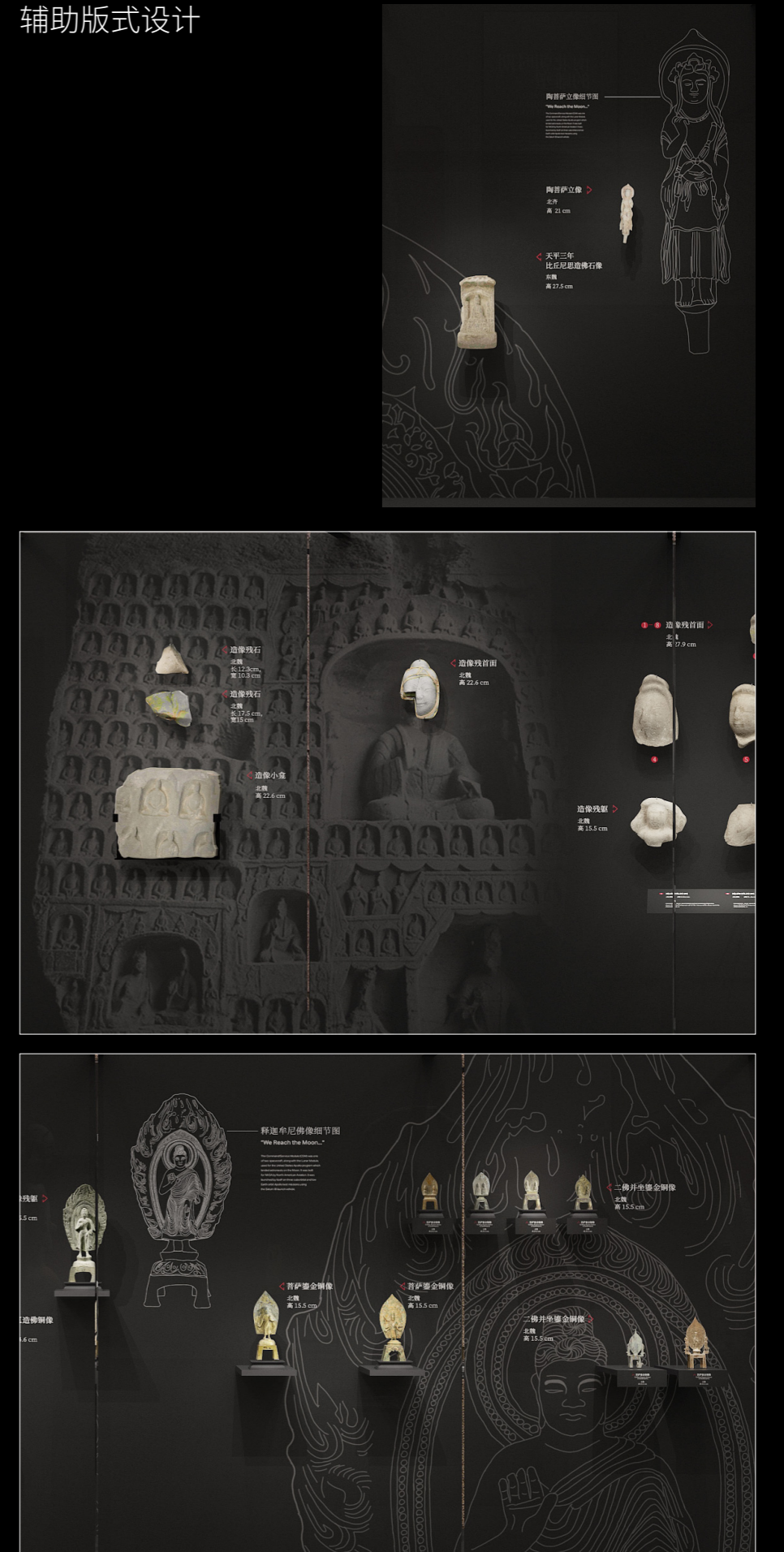
SOUTHERN DYNASTY STATUES AND THE SILK ROAD

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辅助版式设计



陶晋萨立像细节图
“We Reach the Moon.”

陶晋萨立像
北魏
高 21 cm

天平三年
比丘尼造像石碑
东魏
高 27.5 cm

造像残行
北魏
长 12.2 cm,
宽 10.3 cm

造像残石
北魏
长 17.5 cm,
宽 11 cm

造像小龛
北魏
高 22.4 cm

造像残首面
北魏
高 22.8 cm

造像残额
北魏
高 15.5 cm

释迦牟尼佛像细节图
“We Reach the Moon.”

一造佛明像
1.5 cm

一造佛明像
1.4 cm

晋伊迦金铜像
北魏
高 15.5 cm

晋伊迦金铜像
北魏
高 15.5 cm

二佛并坐金铜像
北魏
高 15.5 cm

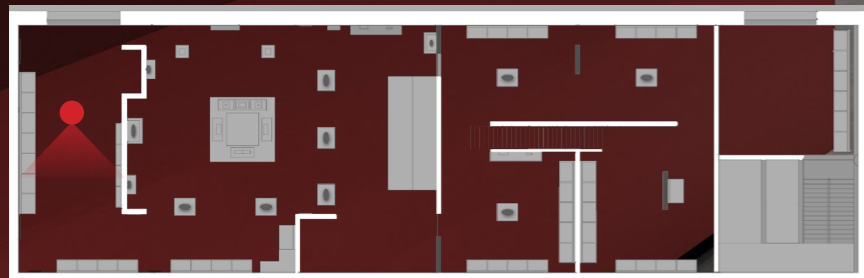
一佛并坐金铜像
北魏
高 15.5 cm

展厅效果 Gallery Hall

方案一



效果图位置:

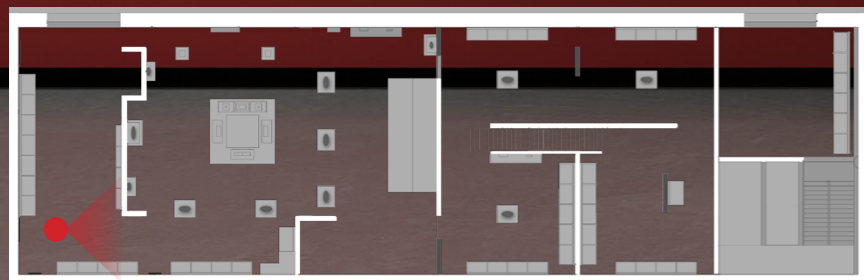


展厅效果 Gallery Hall

方案一



效果图位置：

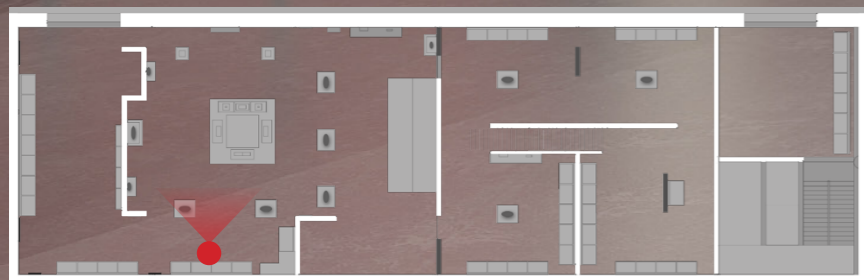


展厅效果 Gallery Hall

方案一

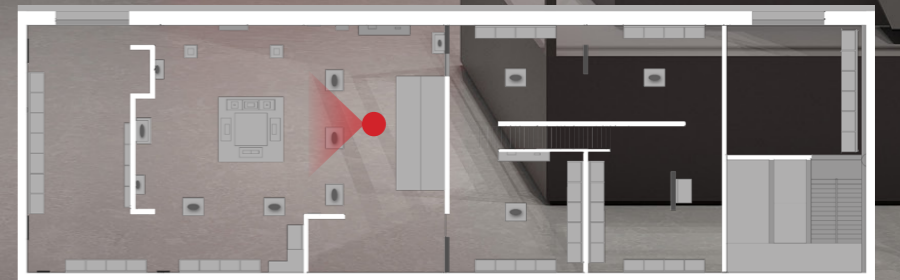


效果图位置:





效果图位置:

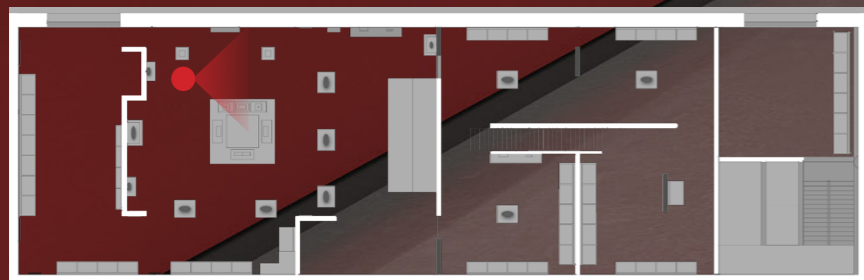


展厅效果 Gallery Hall

方案一

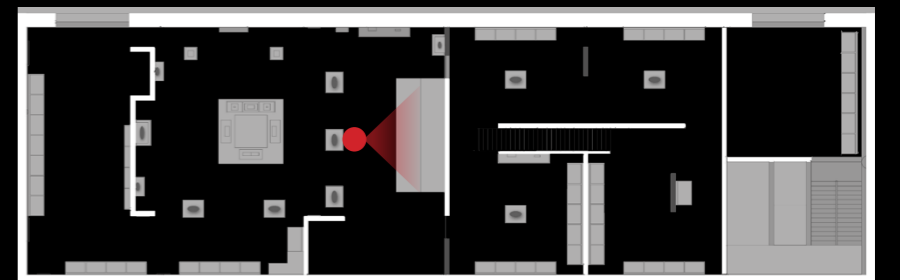


效果图位置：





效果图位置：

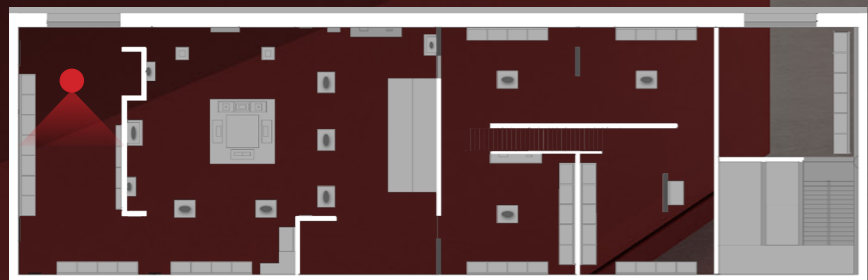


展厅效果 Gallery Hall

方案二



效果图位置:



平城云冈模式 与丝路

YUNGANG
GROTTOES
THE SILK R

在平城云冈，北魏王朝开凿了举世闻名的石窟艺术宝库。这里不仅是中国佛教艺术东传的重要节点，也是丝绸之路文化交流的重要见证。展览通过展示珍贵的石窟造像残片，还原了云冈石窟的辉煌历史与艺术成就。

展览内容：云冈石窟造像残片、佛教艺术发展史、丝绸之路文化交流史。

展览时间：2023年10月1日 - 2024年3月31日

展览地点：平城云冈石窟博物馆

南北朝时期的雕塑

STATUES FROM THE NORTHERN AND SOUTHERN DYNASTIES

南北朝时期，随着佛教的广泛传播，雕塑艺术在南北两朝都得到了长足的发展。这一时期的雕塑艺术，不仅继承了汉代的传统，更吸收了西域、印度等地的外来艺术，形成了具有鲜明时代特色的艺术风格。在南北朝时期，佛教艺术在中原地区得到了广泛传播，并逐渐与本土文化相融合，形成了具有中国特色的佛教艺术。这一时期的雕塑艺术，不仅具有极高的艺术价值，也是研究南北朝历史的重要实物资料。

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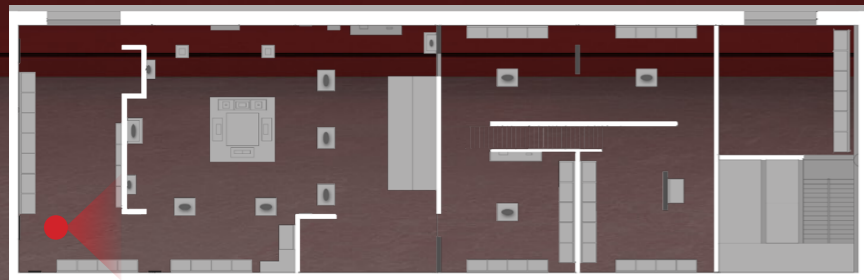
平城云冈模式 与丝路

YUNGANG GROTTOES AND THE SILK ROAD





效果图位置：



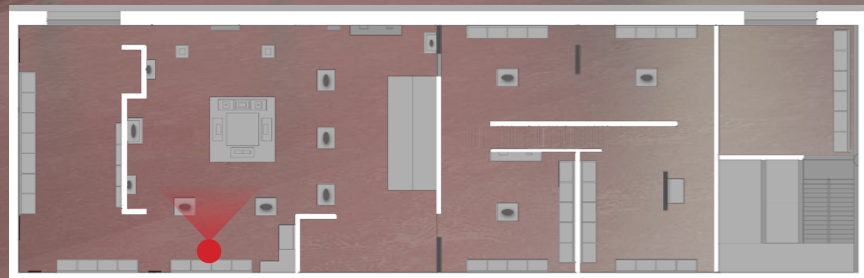


展厅效果 Gallery Hall

方案二



效果图位置:





展厅效果 Gallery Hall

方案二

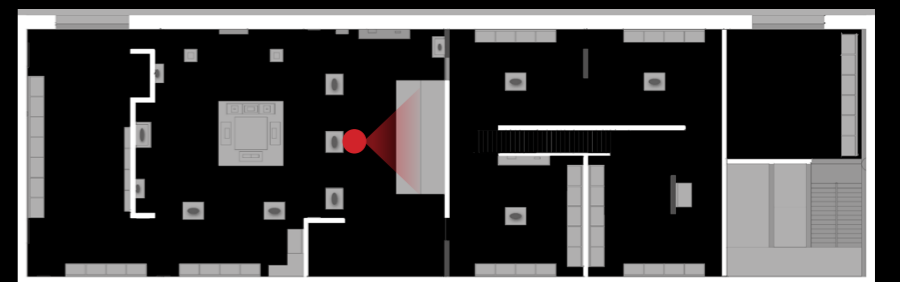


效果图位置：





效果图位置：

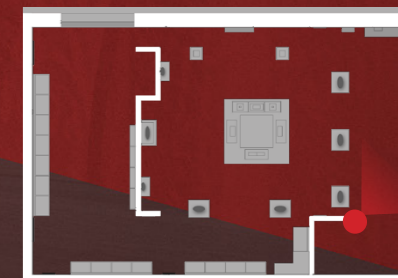


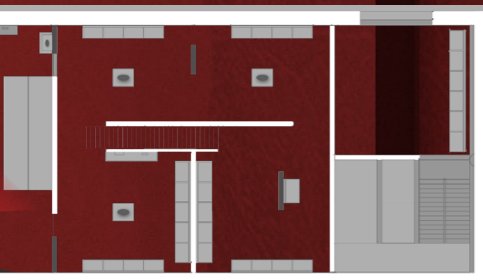
展厅效果 Gallery

方案二



效果图位置：



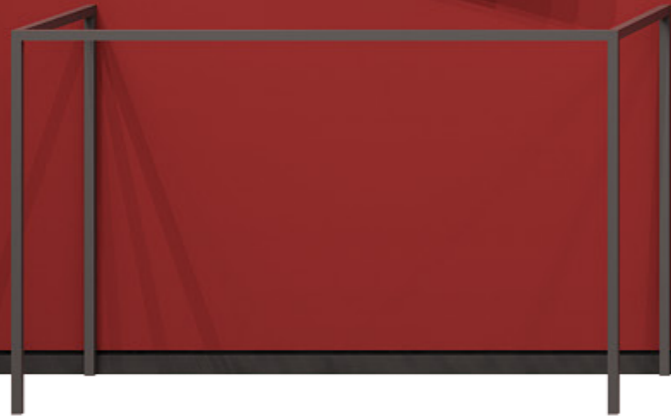


布展立面 Set design



张猛子佛
北魏
高 24.6 cm

释迦牟尼佛像
北魏
高 24.6 cm



Aseismatic device **布展立面**



底部防震与固定装置



柜内文物托架

