



# 跨越時空界線的 美術殿堂

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國立台灣美術館

「最大」、「最新奇」、「最華麗」的評價，  
終究會隨著世代觀念變化而消逝；  
真正留下來的「關係記憶」、「場所精神」、「文化價值」，  
這些觀點造就建築無可取代的意義。  
一個規模超乎日常生活尺度的建築型體融入環境，要恰如其分並不容易，  
有些過於霸氣，有些大而無當，也有些擺出譁眾取寵姿態，每每令人眼花撩亂。  
平心靜氣矗立著，不卑不亢，娓娓念起詩來，是國立台灣美術館給人的感受。



〈本期專欄輪值作者〉

## 陳嘉芸

大學主修建築，研究所到倫敦攻讀都市設計後，並取得營建管理碩士學位。  
左右腦同時構思設計與管理，兼顧執業及教學。  
將熱情與活力貫注在生活與專業，追求事事完善的建築師。  
相信美好的建築能撫慰人心，都市空間的價值在於公眾共享。  
考選部建築師考試審議委員會委員，十匯聯合建築師事務所負責人，  
國立成功大學建築系兼任講師。

**原**於 1988 年竣工開館使用的國立台灣美術館（以下稱國美館），在歷經編制、轄屬轉換，及 921 大地震的破壞後，於 2004 年改建完成，重新開幕。沉寂數年的美術殿堂，終於再與民衆見面，繼續發揮它在美學教育的使命。

### 建築配置的起承轉合

經過太嶽建築師事務所（郭基一建築師）與餘弦建築師事務所（楊家凱建築師）的設計接力，建築形體上可看出兩種風格、兩種觀點，也可看出兩個世代設計者的時空對話。就像是戶外雕塑造型，在公衆的交流中與人對話，不同時代創作觀念共存且相互輝映。建築，也呼應相同的理念，扮演促使民衆沐浴於文化發展的藝術環境中的角色。

本館建築以雕塑般的形體，巍峨立足於廣闊的公園綠地中，形成穩重結實的樣貌。主體單純方整，以天然石片為主要外飾材料，土壤色調與粗獷質感意圖使建築和大自然相互調和，成為永恆的磐石。展覽空間為地上

三層，高度 24.5 公尺，大約為一般民宅八層樓高度；地下一層高度 7.5 公尺，做為典藏庫房。

增建部分則將量體錯位配置，強調室內外空間融合。建築物逐漸轉折朝向東北，面對弧形的英才路，與市立文化中心西北側圍塑一個圓形廣場，其成為經國綠園道的端點；藉由這個轉折，與五權綠園道順利串接。而南側讓出豐富而充滿野趣的公園，其中流水潺潺、綠蔭扶疏，為市民享用的散步森林。緊鄰建築物的下沉廣場離塵自成安靜的庭園，庭園中以牆板及框架切分、界定室外空間，同時作為引導動線（請見小辭典）、控制視覺方向的媒介。每一個轉折都成為畫面，具有線條交錯的平衡美感。此處展覽空間與本館的高度相仿，地下一層則配置親民的服務性設施，有餐飲空間、兒童繪本區，也有「數位藝術方舟」，藉下沉中庭積極對外連結，將人們誘導至園區地上、地下各處的設施。

### 靈活伸展的空間架構

國美館建築體及園區雕塑公園共計占地面積約



國美館的建築有如雕塑的立體感。



開放流動的動線。

102,000 平方公尺，總樓地板 37,953 平方公尺，是目前亞洲最具規模的美術館之一。建築物座北朝南是中國建築習以為常的方位，肇因大陸氣候冬天吹北風，夏天吹南風，空氣品質及溫、濕度都較宜人。事實上，在人類聚落的發展過程中，會因為靠河岸、沿山勢而有因地制宜的座向，並不必然死守成規。現代都市中，街廓的規劃也常為了因應沿襲下來的巷弄走向，而有方位偏轉的情形。

國美館得天獨厚，當年十四項建設之一決定由省府規劃籌建一座美術館，台中市政府無償撥用第六號公園預定地，其後辦理有關土地變更作業，而有現今看到的寬廣完整的基地。附近都市規劃配套有數條綠園道，與水圳渠道形成綠網。本館配置在綠色軸線的轉折焦點，建築物的中心對齊軸線，大中至正地面向南側。建築物配置遠離街道，以鋪面、燈柱、植栽、草地、流水等景觀設計襯托，面前的大廣場則成為活動聚會的最佳場所。

量體由西向東長向延展，在東側，以彎曲進入地下室的引道所在的地表人工平台與文化中心為界。一座自園區延伸入內、貫穿美術館南北的中央空橋，將建築物劃分為東區及西區。室內一、二樓為特展區，三樓為台灣美術典藏常設展，以挑空、走廊及大階梯，垂直串接不同高度的空間；橫跨東西兩域的「美術街」則水平串起位於一及二層的各大展廳，讓參訪者如同遊走於都市街道上，隨著空間轉折轉換心境，欣賞到不同主題的美術作品。空間架構嚴謹有效，可以靈活伸展並具有擴建的彈性。

## 國立台灣美術館

位置：台中市西區五權西路一段 2 號

開館時間：1988 年 6 月 26 日

設計者：太嶽建築師事務所 + 餘弦建築師事務所

建築特色：穩重量感如雕塑作品般的建築，錯位進退實虛互動的增建趣味，中庭及錯落平台使景觀與建築緊密對話。

## 開放的手法打破藩籬

地面層伸展的兩庇入口、錯落的平台、半戶外的走廊、框景的結構框架、下沉式中庭、戶外遊走階梯、穿過室內的空橋，多樣化的形式與手法，提供參訪者清楚的入口指引，或暫時停留觀賞活動，或遊走，或純粹休憩。這些建築元素分散在不同部位，有節奏的收、放空間，變換場景，向人們招呼：「請進來吧！」

整體建築強調開闊性與親和性。美術街、竹林內庭及下沉中庭的廣場可配合活動企劃，提供跨領域的展演場域。例如，在下沉中庭舉辦音樂會，音響在中庭迴繞，參訪者坐在大階梯或木製平台上欣賞，甚至開放地下展館活動與中庭空間互動；又如，善用入口廣場舉辦戶外影展，打破閉館時段的時空限制，讓參訪者不用進入室內也可受到藝術薰陶，達到「無牆美術館」的理想。

穿越的空橋，連結南北兩側，不使巨大的美術館量體阻斷行人穿越基地。積極面是讓不進入室內的人，也可在空橋上欣賞室內人們發生的各式活動，如此一來，也間接參與了展覽。從室內看空橋則有驚喜，可見戶外的人們有時散步穿越，有時停留向室內張望，而空橋本身隨著佳節布置的場景，也成為展覽的一部分。室內外隔絕的藩籬，在這樣的時刻被打破了。也許設計者是有意引導人們走上空橋來，成為室內的風景。

## 色彩鮮明的表情

國美館看似根植於土地，在藍天綠地中由土壤拔地而起，震懾人的姿態、優美的組合與比例，為灰色沉悶的街景，抹上一道新鮮！這裡呈現美學與科學的一體兩面，「fine art」（美術）的「fine」（精緻），與工程的「engineering」（工程技術）共存，各種結構看得出力學傳遞的道理，包括懸吊雨遮及柱梁補強的痕跡，誠實的呈現工藝美學。

也許大家還有印象，最初的厚實量體其造型稍嫌莊重閉鎖，日後增建部分在策略上退離主要立面，除了尊重初始的設計作品，也因此開創了新局。清水混凝土的柱列，洗石子的外牆，玻璃帷幕，灰色烤漆鋁板，整體灰樸的色調使建築表情低調隱退，凸顯本館原來色彩斑斕的石材面磚外牆樣貌。竹林內庭、下沉中庭、E亭、

穿越的空橋、框架，其實更精準的連結實與虛的關係，形塑易於親近的空間。

劈裂面石片外牆與霧面玻璃遮陽板，其光影隨時間推移，在牆面留下痕跡。建材質感及顏色會隨季節、清晨與黃昏，出現千變萬化的表情。突出外牆的鋁板盒子、轉折錯落的框架及深深的廊道有清楚的陰影變化，增添建築物的立體感。室內戲劇化的尺度感，例如展廳是6公尺、11公尺，相對於一般高度的辦公室、飲食空間，形成高度變化的趣味，與前者內外呼應，共同形塑展館空間的特質。

回顧國美館建築生命的演化，我們可以觀察到不同時代對同一類型公共建築物的期待，隨著社會風氣的改變、主事者的訴求及管理觀念變化、使用空間的習慣與創意方式，以及設計者訓練背景的歧異，會使建築物產生不同的樣貌。呼應1998年暫時閉館時，蔡國強創作「不破不立」的主題，國美館已不同於以往封建閉鎖的氛圍，變得更加親民，大大改善人與建築的關係。不管是低調襯托讓色彩鮮明的本館作為前景，或改以「虛空間」為主體多做退讓，形成主次分明的空間序列，讓人們容易體驗，實是建築設計承先啓後的優良示範！

### 〈名詞小辭典〉

動線：人、物在空間中移動、傳送的點連接起來的路徑。



色彩鮮明的建築表情。

Architectural elements resemble a painting in the sky.



*Claims by institutions of being the biggest, or newest, or most magnificent will slowly fall by the wayside with the passage of time. However, the associated memories, embodied spirit and cultural value will withstand the test of time because the true essence of architecture cannot be replaced. It is not easy for a large building to blend in naturally with its surroundings, as some may find it too enormous or bulky while others will consider it too eye-catching or grand. Thus, it is commendable that National Taiwan Museum of Fine Arts can convey a quiet, peaceful and humble spirit to visitors despite its size.*

# Art in numerous dimensions

National Taiwan Museum of Fine Arts

Words and photos by Chen Chia Yun  
Translated by S. Ying



## Writer Profile **Chen, Chia-Yun**

Writer Chen Chia Yun majored in Architecture for her bachelor's degree and earned two master's degrees in Urban Design and Construction Management in London. She is used to applying both the left and right sides of her brain via creative design and business management, and practice as an architect while teaching and pursuing excellence in her architectural work. She applies passion and energy to both her life and profession, with the belief that beautiful architecture can bring comfort, and that the value of urban public space lies in resource sharing.

- R.O.C. Ministry of Examination Architect License Test Committee Member
- Owner at Point Architects and Planners
- Part-time lecturer at the Department of Architecture, National Cheng Kung University

Originally built in 1988, the National Taiwan Museum of Fine Arts was badly damaged by the 921 Earthquake in 1999 and finally rebuilt in 2004, when it opened its doors once again to continue its mission of art education.

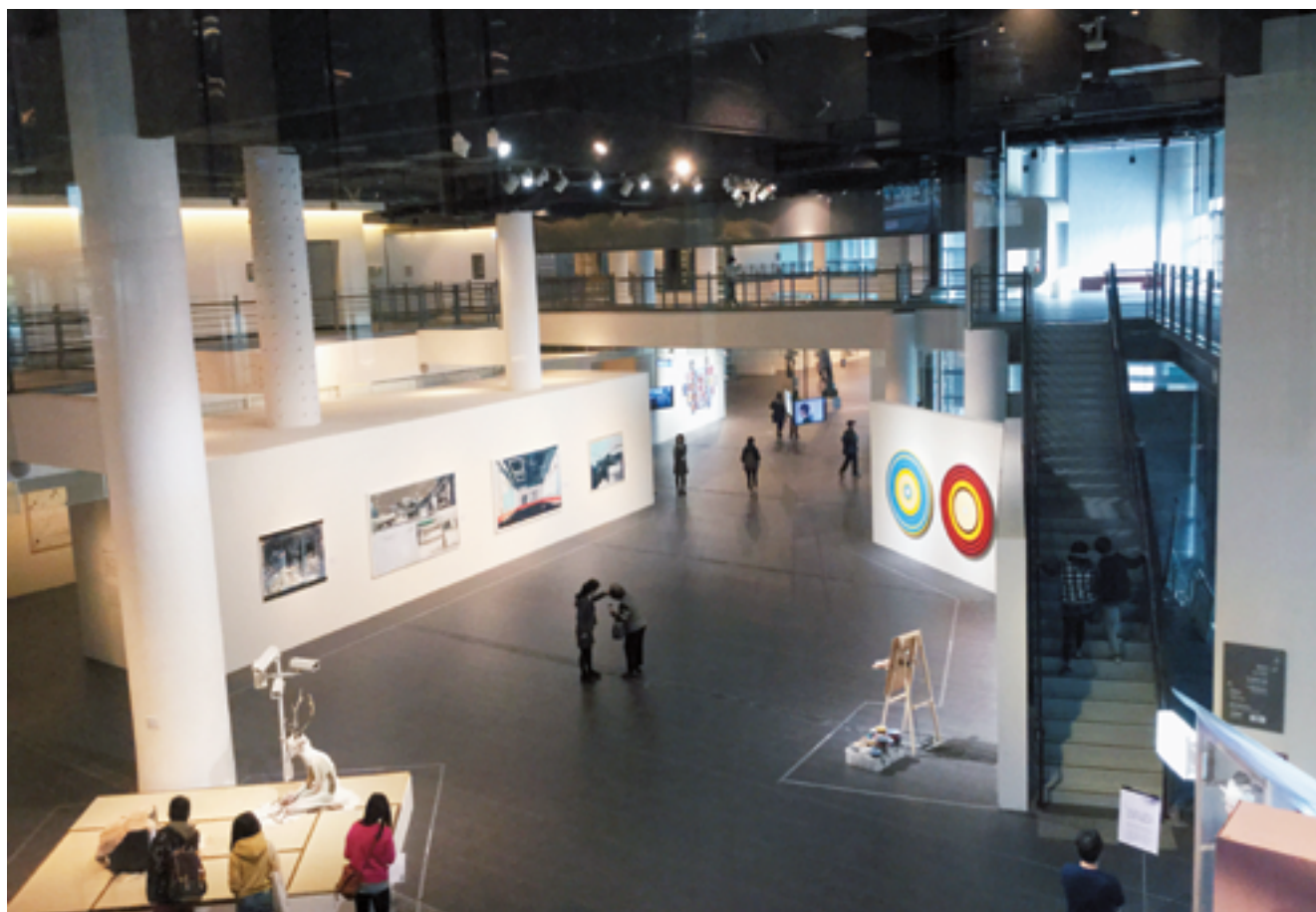
### Transformed building configuration

Architect Kyle Yang (Arctangent Architecture and Design), successively followed the footsteps of original architect Guo Ji Yi (Taiyue Architectural Firm) in his architectural work to further integrate the design, bringing together two distinct styles and two different perspectives. It is like observing a conversation between two generations as the museum promotes art and culture to the public through the spirit of its design.

This building resembles a sculpture, standing as a sturdy structure on a vast green park lawn, with its simple square design using natural stone as its main material to blend in

and become one with nature. Interior exhibition areas are divided among three floors, with the ceiling height as high as 24.5 meters, roughly eight floors, plus a basement area with a height of 7.5 meters.

In addition, the building underlines the integration of both indoor and outdoor spaces. It faces the curving YingCai Road on its northeastern side and forms a rounded plaza with walls on the northwestern side of the city cultural center. On the south side is a quiet, small forested park where people go for walks and an abundance of green space and running streams create an interesting scenic expanse as one gazes upon it from different angles. There are also service facilities in the museum's basement with space for dining and for children to play and draw, featuring a sunken plaza and Digital Arts Creativity and Resource Center designed to attract visitors.



Various art-display areas are connected by central corridors.



A sunken plaza.

## Flexible, extensible organization of space

The museum's entire footprint covers over 102,000 square meters and its floor space is around 37,953 square meters, leading to a claim of being among Asia's largest art museums. The land that it sits on was originally put aside for a municipal park so there is plenty of green space and even flowing waterways, all providing the museum with the added bonus of an open plaza area.

The curved walkway in the east leads to the basement and the central pedestrian bridge distinguishes the exterior from the special-exhibit display areas on the first and second floors, while the third-floor area is used to display regular art exhibits. Using corridors to separate art displays allows visitors to enjoy and experience different artistic themes as they walk through the premises.

## Active use of public space

The covered entrance walkway, the open space in the corridors, and the sunken plaza design with a pedestrian bridge connecting to the outside are among the architectural features designed to welcome visitors to enjoy art from different angles and provide them with ample spaces for resting.

An art center without walls is an ideal that is achieved through the use of the courtyard and basement spaces so that visitors can enjoy various art displays, even from the stairs. The pedestrian bridge that connects the southern and northern areas is a special design that allows

### National Taiwan Museum of Fine Arts

2, WuQuan West Rd, Sec. 1, West Dist.

Opened June 26, 1988

**Architects:** Taiyue Architect & Associates and Arctangent Architecture & Design

**Features:** Architecture Specialty: Resemblance of a sculpture and use of dimensions to forge creative utilization of space between the courtyards and blend the buildings with natural scenic surroundings.

### Terminology


**Circulation:** Refers to the continuous way people move through and interact with the space of a building.

people to view exhibits from the outside or inside, and when visitors cross the bridge, they may be viewed as part of an art display by onlookers, exhibiting interesting moving lines and shapes from various angles and showing off art from different perspectives.

### Architectural expression in bright colors

A delicate balance of art and science is found in this architectural creation as one can witness the fine designs that allow fine art to co-exist with engineering principles throughout the building. While the original structure was gloomy and more closed, its reopened version added the space of the courtyard with its stone outer walls, glass-covered space and pedestrian bridge, all combining to

add color and to create an open space at the museum.

The shadow effects of the glass-covered space and stone walls create an interesting backdrop that resembles the various moods of life, and the varying ceiling-height levels showcase the display areas' lively dimensions. Over the years, the art museum has evolved to promote open space via its architecture and revise previously-held perspectives regarding the seriousness of traditional art museums. This new inviting mood matches the theme of an exhibit by artist Tsai Guo Qiang back in 1998. Since then, the Taiwan National Museum of Fine Arts has continued to employ a creative usage of space to attract more visitors to come and experience art, all part of a mission to be an example to other museums and future generations. 



Interesting shapes are created by shadows.