

■ 論文摘要

重新定義一座現代博物館

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丹佛藝術館於今年慶祝其 125 週年館慶。最初是由一群專業藝術家，為了發展丹佛的藝術興趣，以「丹佛藝術家俱樂部」為名所創。自此成為洛磯山脈一帶最完備的世界藝術收藏，擁有超過 7 萬件的館藏。然而花了近 8 年的時間，才將館藏首次齊聚於，由義大利建築師 Gio Ponti 於 1971 年所設計的建築中。

丹佛藝術博物館的董事會認為由義大利通才，且是國際所認可的建築師與設計師，Gio Ponti，所設計的建築本身就是一件藝術品。於藏品之外，另有其紀念性。

該建設計畫執行於 1960 年代，這是一個與根深蒂固的傳統斷絕關係，並認為文化應該被所有人觸及的時代。在當時，這座 21 萬平方英尺的建築，可以作為全世界最特別的博物館建築之一，遠見、務實，完全脫離當時常見的布雜藝術風格，將博物館建築帶入了 20 世紀。Ponti 的建築既沒有古典神廟的正面外觀，也沒有白色大理石階梯、紀念柱及雄偉的大廳。反之，Ponti 與丹佛藝術博物館的團隊，建立了一棟非常當代的建築，一棟高樓層的博物館建築，也是一個會在早期博物館建築中，被視為「明星建築」的卓越典範。

Gio Ponti 的哲學觀可以從其陳述中看出：「藝術是一個寶藏，而這個薄而貪婪的牆壁捍衛了他。」這座在 1960 年代被構思出來的獨特建築，其背後的概念是什麼？而在當時人們如何定義博物館？在之後的十年又有了哪些改變？

Ponti 的建築即將迎來其 50 週年開幕紀念日，也促使丹佛藝術博物館推動一個名為「Vision 2021」的長期計畫，以著重於整修我們這棟著名的建築物。針對 Ponti 的獨特視野，掀起了一股熱烈的討論：什麼應該被保留下來，什麼應該作改變。隨著對建物的整修與全面改造，我們有機會重新詮釋這座代表性的建築，以符合 2021 年當代博物館的需求。這次的整修與再詮釋也帶來了幾個問題：在這 50 年來，美國博物館的發展如何？哪些在當時已經開展，而至今仍繼續與社群的蓬勃發展密切相關？一個在美國境內發展快速的都會區中，能夠成功造福社區的博物館又該如何定義？

■ Abstracts

Redefining a Modern Museum

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This year, the Denver Art Museum celebrates its 125th birthday. It was first founded as the Denver Artists' Club in 1893 by a small group of professional artists with the purpose of "the advancement of the art interests of Denver." Since that time, it has become home to the largest and most comprehensive collection of world art in the Rocky Mountain region, amassing more than 70,000 works of art. However, it took the community almost eighty years until this collection could be gathered together into its first independent home, the 1971 building by Italian architect Gio Ponti.

The Board of Trustees of the Denver Art Museum anticipated that a structure by the Italian "L'Uomo Universale" Gio Ponti—an internationally acclaimed architect and designer—"would stand as a work of art in its own right, a monumental addition to the collection."

The planning of the building took place during the 1960s—a decade of breaking with entrenched traditions and a sense that culture should be accessible for everybody. At the time, the 210,000-square-foot building counted as one of the most unique museum buildings, at once visionary and pragmatic, and completely leaving the beaten path of the Beaux Arts style that dictated how a museum building should look for the century prior, leading well into the 20th-century. Ponti's building had no temple front, no perron made of white marble and no grand hall with monumental columns. Ponti and the team at the Denver Art Museum created instead a very contemporary building—one of the first high-rise museum buildings and an outstanding example of the beginning era of museums built by so-called "Starchitect."

Gio Ponti's philosophy can be seen in his statement "art is a treasure, and these thin but jealous walls defend it." What was the concept behind this unique building, conceived during the 1960's? What was it believed that a museum should be, and how has this changed in the decades since then?

Triggered by the notion of the upcoming fiftieth anniversary of the opening of the Ponti Building, the Denver Art Museum embarked on a long-term plan entitled Vision 2021, focusing heavily on a major renovation of our famed building. This initiated a much larger discussion of what is so unique about Ponti's vision—what should be kept, and what should be changed. With the renovation and a complete overhaul to the space, we have the opportunity to reinterpret the architectural icon and make it work for the needs of a contemporary museum in 2021. This revising and reevaluation begs the questions of how have museums in the US developed over the last fifty years? What was relevant then, and what continues to make them relevant for a thriving community today? What defines a museum that is successfully serving its community in one of the fastest growing metro areas in the United States?