

READING PASSAGE 3

You should spend about 20 minutes on **Questions 27-40**, which are based on Reading Passage 3 below.

Crossing the Threshold

The renovated Auckland Art Gallery in New Zealand unites old and new, creating an irresistible urge to step inside

Architects are finding it very difficult in today's cultural landscape. The profession faces a three-way threat: a public that apparently doesn't understand what architects do, developers who couldn't care less what they do, and overbearing councils micromanaging every single aspect of what they do. According to sources within the architectural profession, the situation is much worse when architects work on municipal buildings, as architects FJMT and Archimedia discovered with their Auckland Gallery makeover, where a vast number of external pressures threatened the project, and with so many bureaucratic difficulties it looked doomed to fail.

The major challenge of the gallery renovation project was that it involved two parts. The first was to restore the heritage building, dating back to 1888, which contained a network of small spaces, refurbished so often it contained 17 different floor heights. The second was to deliver a new extension that would not only double floor and exhibition space but also attract new patrons, a total necessity. While the old building's circulation was off-putting, so was something intangible yet just as powerful: its atmosphere. For many, Auckland Art Gallery was just an old building that served a limited range of patrons with highbrow interests, missing its chance to engage with new audiences.

A 2003 survey of young people's impressions of the gallery confirmed this opinion, sounding more like references to an abandoned building. For the survey authors, 'threshold fear' – where certain groups are intimidated from entering certain spaces by their off-putting atmosphere – was the institution's undoing, something no architect wants anything to do with. For those young people Auckland Art Gallery was undemocratic, 'dusty' and 'cold' – the epitome of threshold fear. Also, 16 % of the sample group had no idea where it even was, despite being interviewed on the pavement right outside it. Clearly, the gallery was fatally out of step at a time when New Zealand's national museum in Wellington was successfully engaging broader audiences with contemporary branding and marketing, interactive displays and temporary events.

The decision to evolve the gallery was actually made in 2000, although it took eight years for building to commence, as the architects fought off heritage committees and conservationists trying to stop them. The architects were not just dealing with a disillusioned public, but also with precious timber and the parkland which surrounds the building. Pushing the design through the Environment Court, the body which approves renovations of this scale, alone took three years. During this time the budget blew out by several million dollars, the funding dried up, and the new wing had to be completely redesigned. Even after the redesign, the use of kauri timber, with its significance to New Zealand's Māori* people, stirred up political debate. In the new building the architects have used kauri to produce a canopy with a curving interior roof supported by tapered, steel columns, also clad in kauri. The canopy represents a stag in full public face, its curvature filtering light to the forecourt to the west and creating a visual echo of the canopy of pohutukawa trees in Albert Park to the east. The park also has cultural significance to Māori as it was the site of early settlements.

The connection is reinforced by sculptures from Māori artist Arnold Wilson decorating the columns, while fellow artist Bernard Makoare was a consultant, ensuring the gallery emphasised Māori beliefs. Still that didn't stop the conservationist Stephen King from accusing the architects of "throwing" kauri at a "mediocre building" and of misappropriating the 'mana' (spiritual energy) of the precious material (which is almost extinct: harvesting of both petrified and swamp kauri has been likened to a gold rush). However, the kauri that was used here was from the forest floor, and King's misconceptions sum up the prejudice that surrounded the project.

Objections also came from the Auckland Regional Council, worrying about the extension's impact on Albert Park, yet the project's relationship with parkland is one of the most successful outcomes. Impact is not only minimal, but improves the park's social function. The extension's enormous glass atrium opens up the building by directing the gaze from street level to the parkland beyond, while inside, the new art space is fronted along the east by a continuous glass wall incorporating the park into the gallery. The glass becomes a 'screen' for viewing the outside world and makes the art accessible to those in the park, a far cry from both 'white cube' galleries worldwide – the plain boxes where paintings are hung in antiseptic white surroundings – and also the dusty, impermeable Auckland Gallery of old.

Another success is the refurbishment of the heritage building, especially the Mackelvie Gallery, in disrepair after its characteristic early-twentieth-century Edwardian decoration had been stripped out or walked away in previous renovations. Remarkably, the Mackelvie space has been reconstructed from two old photos, although the problem of multiple floor levels was so serious that scaffolding had to be erected at the highest level, with work progressing downwards, the reverse of normal practice. When it was over, a fascinating detail was retained: the lowest level visible under glass embedded in the new floor. The building itself is artwork, while elsewhere columns from the old gallery have been exposed in the walls of the new wing.

In 2008 the gallery averaged just 190,000 visitors annually. After reopening, it had 300,000 in five months. Cynics will chalk that up to novelty of the new, but the fact is the gallery is now an alluring cultural space which is crawling with young people.

*Māori: an indigenous people who were already living in New Zealand when Europeans arrived

Questions 27 – 31

Choose the correct letter, **A**, **B**, **C** or **D**.

Write the correct letter in boxes **27–31** on your answer sheet.

- 27** What is the writer's main point in the first paragraph?
- A** Criticism of architects by different groups is unfair.
 - B** The architectural profession is generally well respected.
 - C** The most difficult projects for architects are public buildings.
 - D** Failure to deliver buildings is a result of poor communication.
- 28** The Auckland Gallery project was particularly difficult because
- A** the existing building was old and parts of it had fallen down.
 - B** there was a high number of floors in the building.
 - C** it needed to satisfy the requirements of the existing patrons.
 - D** it involved renovating the existing building and adding a new one.
- 29** What disturbing information did the architects find out from the survey of young people?
- A** They did not visit the gallery because of the way it made them feel.
 - B** They thought that the gallery buildings were not in use.
 - C** The gallery had the reputation of being dirty.
 - D** They did not like the entrance.
- 30** What point is the writer making when he says that 16 % of the sample group did not know where the museum was?
- A** Young people are not interested in galleries.
 - B** The gallery was not reaching out to involve young people.
 - C** The entrance to the gallery was not well signposted.
 - D** The location of the gallery was difficult to access.
- 31** Māori artists were used on this project to
- A** satisfy the concerns of conservationists.
 - B** protect sacred materials in the Albert Park site.
 - C** make sure the gallery respects Māori culture.
 - D** ensure that certain sources of kauri were not used.

Questions 32 – 36

Do the following statements agree with the claims of the writer in Reading Passage 3?

In boxes 32–36 on your answer sheet, write

YES	<i>if the statement agrees with the claims of the writer</i>
NO	<i>if the statement contradicts the claims of the writer</i>
NOT GIVEN	<i>if it is impossible to say what the writer thinks about this</i>

- 32** Before the renovation, the Auckland Art Gallery was regarded as an elitist institution.
- 33** Stephen King's intervention in the project shows his understanding of the architects' use of kauri.
- 34** The way the building interacts with its surroundings is a triumph.
- 35** The glass screen along the east wall was one of the most costly items in the rebuild.
- 36** The design of the extension to the Auckland Art Gallery is similar to the design of 'white cube' galleries in other parts of the world.

Questions 37 – 40

Complete each sentence with the correct ending, **A–F**, below.

Write the correct letter, **A–F**, in boxes 37–40 on your answer sheet.

- 37** The destruction of Edwardian ornamentation
- 38** It is extraordinary that a limited number of photographs
- 39** The problem of having so many floor levels to deal with
- 40** The glass flooring in the Mackelvie Gallery which reveals old features

- A** resulted in work being done in the opposite direction to that usually followed.
- B** is more than cosmetic and has improved the circulation.
- C** was the clue to rebuilding the Mackelvie Gallery successfully.
- D** has resulted in the building itself becoming a work of art.
- E** means that you should be able to tell whether you are in the old wing or the new one.
- F** was the result of earlier attempts to modernise the building.

选择题 (27–31)

题号	答案	题干翻译	精确定位句 (英) & 段落	定位句翻译	详细解释 (含排除)
27	C	第1段作者的主要观点是什么？	<i>“the situation is much worse when architects work on municipal buildings ... with so many bureaucratic difficulties it looked doomed to fail.” (第1段)</i>	“当建筑师从事公共 / 市政建筑时情况更糟.....官僚主义重重，以致项目看似注定要失败。”	核心主旨=公共项目最难 → C。A “批评不公平”文中未评价其公平性；B “普遍受尊重”与首段相反；D “沟通不良导致失败”未出现。
28	D	奥克兰美术馆项目之所以特别困难，是因为.....	<i>“The major challenge ... involved two parts. The first was to restore the heritage building... The second was to deliver a new extension ...” (第2段)</i>	“主要挑战包含两部分：其一修复历史建筑；其二新建扩展部分。”	同时“修旧+加新”=D。A “部分坍塌”无据；B 文中是“17种不同楼层高度”，不是“楼层很多”；C并非“满足既有小众顾客需求”，相反是要吸引新受众。
29	A	建筑师针对对年轻人的调查中发现了哪条令人不安的信息？	<i>“‘threshold fear’—where certain groups are intimidated from entering certain spaces by their off-putting atmosphere... For those young people Auckland Art Gallery was undemocratic, ‘dusty’ and ‘cold’ ...” (第3段)</i>	“‘门槛恐惧’——某些群体因让人却步的氛围而不愿进入.....在这些年轻人看来，美术馆不够民主、陈旧、冷清。”	说明很多年轻人因为感觉被氛围拒之门外而不去 → A。B “以为停业”无证；C “肮脏 dirty”与文中“dusty 陈旧”不同；D “入口不喜欢”未提。
30	B	作者提到有16%的受访者不知道美术馆在哪儿，他想说明什么问题？	<i>“Also, 16% of the same group had no idea where it even was, despite being interviewed on the pavement right outside it.” (第3段)</i>	“同一群体中16%甚至不知道馆在何处，尽管受访地点就在馆外的人行道上。”	说明馆方没有触达 / 吸纳年轻人，存在传播与外展缺位 → B。C “指引牌不清”与“就在门口还不知道”不等同；D “地点难以到达”与事实相反；A “年轻人对美术馆没兴趣”过度外推。
31	C	该项目之所以邀请毛利艺术家，是为了.....	<i>“... Bernard Makoare was a consultant, ensuring the gallery emphasised Māori beliefs.” (第5段)</i>	“咨询师 Bernard Makoare 确保美术馆强调并尊重毛利信念。”	明确是为了让项目尊重毛利文化 → C。A “安抚保育人士”、B “保护阿尔伯特公园圣物”、D “确保不用某些来源的考里木”均非文本目的。

判断题 (32–36)

题号	答案	题干翻译	精确定位句 (英) & 段落	定位句翻译	详细解释
32	YES	翻修前，人们把奥克兰美术馆视为精英主义机构。	<i>“... served a limited range of patrons with highbrow interests, missing its chance to engage with new audiences.” (第2段)；“... undemocratic ...” (第3段)</i>	“只服务于高雅品味的小圈层；不够民主。”	“高雅 / 不民主”=精英化的典型表述 → YES。
33	NO	史蒂芬·金的介入体现出他理解建筑师对考里木的使用。	<i>“Stephen King ... accusing ... and misconceptions sum up the prejudice ... However, the kauri... was from the forest floor.” (第5段)</i>	“史蒂芬·金的误解概括了偏见.....实际上所用考里木来自林地表层。”	文中明说其为误解，与“理解”相反 → NO。
34	YES	建筑与周边环境的互动方式是一次巨大成功。	<i>“... the project’s relationship with parkland is one of the most successful outcomes ... The glass atrium ... incorporating the park into the gallery.” (第6段)</i>	“项目与公园的关系是最成功的成果之一；把公园纳入馆内体验。”	明确赞誉与环境的互动 → YES。
35	NOT GIVEN	东侧玻璃幕墙是本次重建中成本最高的项目之一。	<i>“... a continuous glass wall ... The glass becomes a ‘screen’ ...” (第6段)</i>	“连续玻璃墙 / 玻璃如同屏幕.....”	文中只述功能与效果，未提成本；不能推断“最昂贵之一” → NOT GIVEN。
36	NO	扩建部分的设计与世界其他“白盒子”美术馆相似。	<i>“... a far cry from ‘white cube’ galleries worldwide ...” (第6段)</i>	“与全球‘白盒子’式美术馆相去甚远。”	明确说不同 → NO。

配对题 (37–40)

题号	答案	题干翻译	精确定位句 (英) & 段落	定位句翻译	详细解释
37	F	爱德华华时期装饰被毁.....	<i>“... after its characteristic ... Edwardian decoration had been stripped out or walked away in previous renovations.” (第7段)</i>	“因以往翻修而被剥除的爱德华式装饰。”	指明破坏源自早期现代化 / 翻修 → F (earlier attempts to modernise)。
38	C	令人惊讶的是，仅凭少量照片.....	<i>“Remarkably, the Mackelvie space has been reconstructed from two old photos ...” (第7段)</i>	“令人惊讶的是，麦克维展厅仅凭两张旧照片就被重建。”	“两张照片”正是重建线索 → C。
39	A	需要处理过多楼层高度的难题.....	<i>“... the problem of multiple floor levels was so serious that scaffolding had to be erected at the highest level, with work progressing downwards, the reverse of normal practice.” (第7段)</i>	“搭脚手架从最高处开始向下施工，这与常规相反。”	因楼层高差严重而反向施工 → A。
40	D	麦克维陈列馆中用于展示旧构件的玻璃地面.....	<i>“... the lowest level visible under glass embedded in the new floor. The building itself is artwork, ...” (第7段)</i>	“在新地面下透过玻璃可见最低一层。建筑本身成为一件艺术品。”	该“玻璃地面揭示旧层”的处理让建筑本身成为艺术 → D。(E “分辨新旧翼”对应后文“旧馆立柱在新翼外露”，并非此处玻璃地面。)

