

建筑 ARCHITECTURE / 艺术 ART / 人文 CULTURE

BEYOND

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艺术博物馆

/ Art Museum /

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Nuragic and Contemporary Art Museum
MAXXI - National Museum of the XXI Century Arts
The Resnick Pavilion (LACMA Expansion - Phase II)
Eli & Edythe Broad Art Museum
The Design Museum Holon
The Musical Instrument Museum
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Whitney Downtown Museum
Proposed Museum in Vilnius
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文化建筑

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新锐建筑

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Code Unique Hotel
Corniche Tower
.....

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奥斯陆国家博物馆

Truth North, Oslo

项目地点：挪威奥斯陆

项目面积：50 940平方米

建筑设计：bureau SLA建筑事务所、Loos建筑事务所

设计团队：Peter van Assche, Miguel Loos, Goncalo Moreira,
Katalin Toth, Ewoud Ruirok

客户：Statsbryg, Noorwegen

竣工时间：2009

摄影：Eyal Shmuel

供稿单位：bureau SLA建筑事务所

Location: Oslo, Norway

Area: 50,940 m²

Architects: bureau SLA & Loos Architects

Design Team: Peter van Assche, Miguel Loos, Goncalo
Moreira, Katalin Toth, Ewoud Ruirok

Client: Statsbryg, Noorwegen

Completion Date: 2009

Photographer: Eyal Shmuel

Contributed By: bureau SLA



True North位于挪威奥斯陆，是一个非常系统同时又充满趣味的博物馆项目，其三角形的主题反复出现在建筑中，不禁让人想起奥斯陆市政厅中Henrik Sørensen创作的壁画，它具有明显的象征性，然而又不只是作为一个简单的标志。为了促进并融入城市结构，博物馆的造型设计并不显眼，然而其富有光泽的材料与三角形的结构使其变得独具特色。同时，内部的白色立体造型也非常突出，虽同为艺术品，但绝非一般可比。

Located in Oslo, Norway, True North is both a very systematic and playful museum design. Based on a triangle motif, which is remotely reminiscent of the murals by Henrik Sørensen in the town hall of Oslo and which re-appears on all scales of the building, it has a very clear identity, without becoming a simplistic logo. Although unobtrusive in silhouette in order to contribute to and blend into the city fabric, its elegantly shiny material and triangular structure make it a recognizable building. This recognizability informs the outside as well as the inside of the museum, making its interior a white cube with identity – tributary to the artworks, but never generic.



奥斯陆国家博物馆毗邻海滨，位于奥斯陆市政厅、市中心与Akerbrygge新区之间，占据优越的地理位置。特别是对于那些乘坐游船抵达的人来说，这里便是奥斯陆的前厅。从谷歌地球上的照片来看，它毫无疑问是奥斯陆最有名的拍摄地之一。新博物馆设计要以一种机灵成熟的方式与城市肌理形成联系，并且要特别注意与周边建筑的和谐共融。作为国家博物馆，它势必会成为一个标志性的建筑，而不是变得格格不入。因此，这一建筑设计就满足了这些要求，成为新的标志性建筑，不仅符合城市结构的要求，而且还与其形成了互补。虽然它分外耀眼，但并没有使周边的建筑失去光彩，特别是市政厅。

通过博物馆两处新空间以及位置稍靠后的办公楼的布置，建筑师在铁路大楼与博物馆之间建造了一个广场，既作为雕塑园，也作为隐蔽的公共前院。因为旧建筑只削减某部分空间并使其成为遗留空间的方法并不可取，于是建筑师决定建造这一广场，同时使广场上的建筑都成为独立的个体，但又与整体相互依存。新博物馆建筑大而牢固，并不会因位置相对靠后而失去其影响力。博物馆设置了四个入口，可以通往任一方

向，形成了一处活力四射的户外空间与首层区。所有公共功能空间都位于该层，如主入口、图书馆、博物馆商店、咖啡厅以及大厅，巨大的玻璃面正对广场。

博物馆造型呈简单的矩形，由四个三角形拼合而成。这些三角形代表了博物馆的四个部门。建筑师在三角形组合的中心切出了一个南北向的空间。从功能层面来讲，它作为一个长40米、宽15米、高30米的宽敞大厅，所有的博物馆空间都围绕这一区域布置设计。按需要，它不仅是博物馆的入口区域，而且还用于举办招待会或者展示大型设施。它好比经典博物馆建筑中经常出现的内部庭院，一直连接到屋顶，并装有采光天窗。

采光的可控入口与坡形屋顶的典型存在是项目设计的两大特色。屋顶线显而易见，赋予了每个展览空间独特的身份，但并未影响展区内其功能的发挥与设施的定位。屋顶开窗到最大，然而为了便于灯光的良好管理，天窗下安装了薄板。由于它们的位置可以调整，因此艺术品不会直接曝曬于日光之下，房间也不会完全黑漆漆的。



1. The new museum building is placed behind the Station Buildings to provide for a square with autonomous activities.



2. In the same manner, three more corners are adjusted to the adjacent buildings. The result is a strong sculpture: an icon, not an icon.



3. A large open space is placed between the four volumes of the museum. The north-south orientation of this void is optimal for the energetic behaviour of the building.



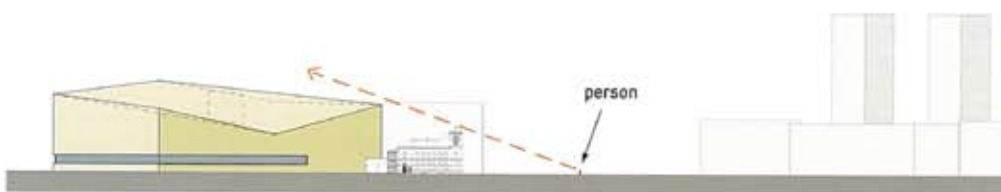
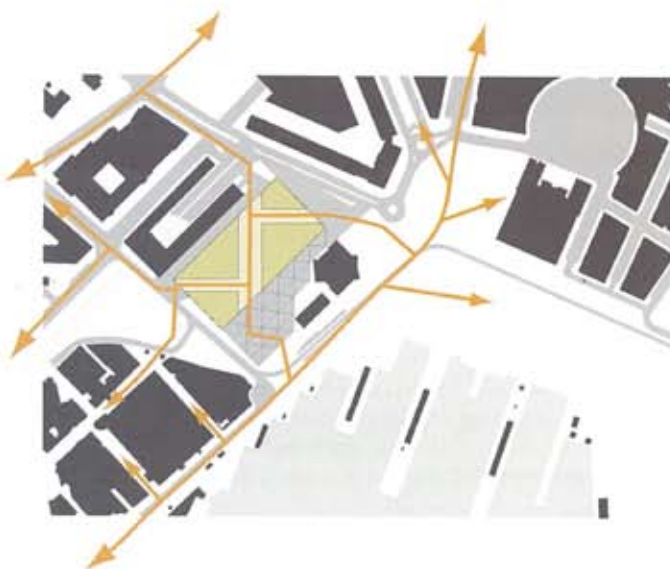
4. The office building is placed behind the museum, standing above the square.



5. The roofline of the museum is lowered to fit the scale of the station buildings.



6. The roof of the offices are shaped in such a way that the building is never higher than the museum complex.



Get up!
Positioning the public level in relation to the main footpaths and walkways. The museum connects to all sides of the urban fabric. The public level consists entirely of public functions as shops, library and cafe and will therefore be a lively place.

Get down!
The roof of the new museum is shaped in such a way that a person standing in front of the station buildings will not be thrown away by the sight of the museum. The museum can easily step back without losing its impact.

Design Concepts

Arrangement of volumes

By setting the two new volumes of the museum and the office building slightly back, we create a square in-between the railway buildings and the museum, which can function as a sculpture garden and also serve as a sheltered public forecourt. Instead of only cutting some space for the old buildings out of our volume and thus reducing them to leftovers, we decided to create a square on which the buildings stand as autonomous entities that complement the entire ensemble. The new museum building is big and sturdy enough to take a step back without losing its impact.

The sculpturally sloping roofline is one of the characteristic features of the museum. This is another reaction to the old railway buildings: on the waterside, the building is relatively low in order to connect to the small old houses, but rises in height towards the city side, linking the two scales of the area.

Building in relation to its surroundings

The natural slope of the site, which is reinstated in order to connect to the surroundings again, serves as a kind of silver platter on which the buildings are arranged. For this reason, the Northwestern part of the museum lies underground. There are four entrances to the museum on all sides of the building, but the main entrance is oriented towards the square, where we create a lively outside space and groundfloor area. All public functions — main entrance, library, museum shop, cafe and lobby — are situated on this level and have large glass fronts towards the square. No ugly backside or delivery entrances will be visible on any side of the museum, as we connect the underground storey of the museum to the existing Munkedalen, enabling it to be "fed" entirely underground. Behind the museum lies a new pedestrian street, connecting Dokkveien and Dronning Masda gate and separating the museum from the new government office building, which is formulated as a separate volume, standing above Rampe E8. This courtyard building is clearly subsidiary to the museum. It's lower, and its roofline creates a countershape to that of the museum.



Situated close to the waterfront, in-between the city hall, the city center and the new area of Akerbrygge, it occupies a prime position. Especially for people arriving on cruise ships, this is the vestibule of Oslo. No wonder that it's also one of the most photographed areas in the city, judging from the photos available on Google Earth. The task of the new museum complex should be to connect in a clever and sophisticated manner to the urban tissue, while at the same time reacting sensitively to the existing buildings on the site. As a national museum, of course it has to be an icon — but not an alien. So, this building fulfills these requirements. It's a new landmark, which not only fits into the city structure, but also complements it. It's highly visible and recognizable, but doesn't desperately try to steal the show from its neighbours, especially the city hall.

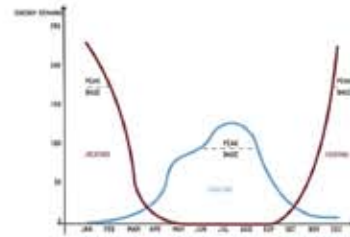
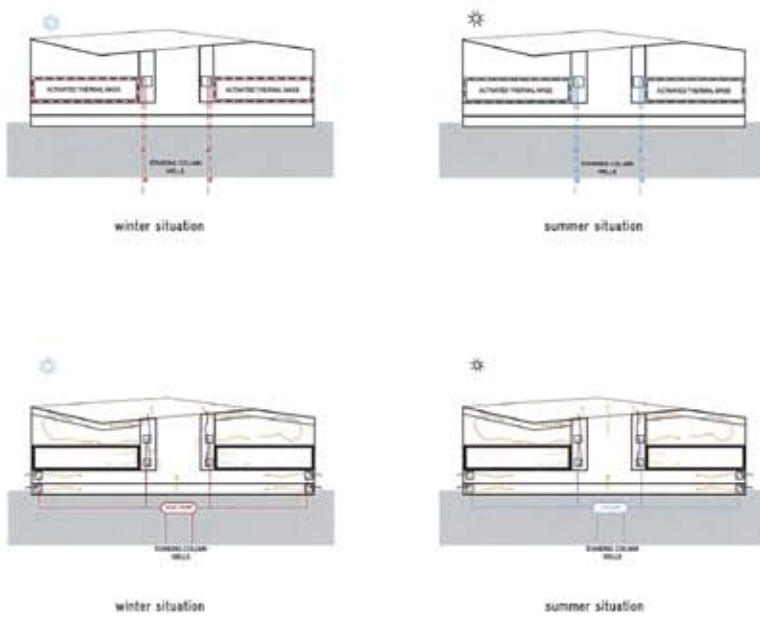
By setting the two new volumes of the museum and the office building slightly back, architects create a square in-between the railway buildings and the museum, which functions as a sculpture garden and also serves as a sheltered public forecourt. Instead of only cutting some space for the old buildings out of our volume and thus reducing them to leftovers, architects decided to create a square on which the buildings stand as autonomous entities that complement the entire ensemble. The new museum building is big and sturdy enough to take a step back without losing its impact. There are four entrances to the museum on all sides of the building which creates a lively outside space and groundfloor

area. All public functions - main entrance, library, museum shop, café and lobby - are situated on this level and have large glass fronts towards the square.

The footprint of the building has the shape of a simple rectangle, composed of four triangles that have been pushed together. These triangles represent the four departments of the museum. In the center of the composition of triangles, architects cut out a large void, orientated in north-south direction. On a functional level, it serves as a large lobby, measuring 30 meters in height, 40 meters in length and 15 meters in width, around which all the spaces of the museum are arranged. As required, it's not only the entrance area of the museum, but can also be used for receptions or for staging large installations. Resembling the interior courtyard often found in classic museum buildings, it connects to the roof, which is perforated with roof lights.

The two characteristic elements are the controllable entry of daylight and the defining presence of the sloping roof. The roofline is always palpable, lends a unique identity to each of the exhibition spaces without impeding their functionality and facilitates orientation within the exhibition area.

It's perforated to the maximum, but in order to enable excellent light management, there are lamellas under the roof windows. Their position can be adjusted, so the artworks aren't exposed to direct light, or the room is even completely darkened.



Construction Principles

Typical Section 1:100

The typical section of the exhibition spaces combines many features of the design.

Spatial diversity

The exhibition level provides three basic configurations for displaying art. There are large areas with controlled natural daylight. Where there is a void, up to 12 meter high spaces are possible. More intimacy is provided in areas with artificial light control.

Daylight control system

Control of daylight is positioned directly under the glass roof panels. The blades rotate - either automatically or manually - in the desired position. Full control is possible, from full sunlight, to indirect northern light, to complete darkness (i.e. artificial light control).

Climate system

Fresh climatized air is blown into the exhibition spaces through vents in the elevated floor system. Waste air is transported behind the translucent ceiling system.

Construction

The construction system consists of a regular pattern of reinforced concrete TT floor elements of 630 mm height. The floor elements are supported by a grid of structural concrete beams, as well as structural concrete walls. The layout of the construction system is shown on the following pages.

