

寻找定位的挪威设计

——挪威2013奥斯陆建筑三年展参观感悟

Norwegian Design: Searching for Orientation

— Inspiration from the 2013 Oslo Architecture Triennale



余依爽 Yishuang SHE

《景观设计学》编辑部主任
Editorial Director of *Landscape Architecture Frontiers Journal*

翻译 Translated by / 陈立欣 Connie CHEN

摘要

在北欧五国中，挪威设计并不是最为突出与典型的。但随着世界对生态环境愈加重视的潮流，社会经济环境优越、人口密度低、人与自然关系极其密切的挪威正成为实现人与自然和谐发展的最佳实验场。近十几年来，挪威首都奥斯陆进行了一系列卓有成效的建设，包括图伊豪尔门新区的更新、艾克贝格雕塑公园的对外开放、奥斯陆歌剧院的建造等，这些成果都标志着挪威试图在人与自然、传统与现代的语境下找到属于自己的设计定位。挪威奥斯陆建筑三年展通过一系列的展览、讲座、会议、参观、交流、研修班等形式，将挪威寻找问题与答案、寻找设计定位的过程展现在世人面前，让世界认识挪威设计，最终实现以建筑设计影响人类生活的目的。

关键词

挪威奥斯陆建筑三年展；建筑；景观；人与自然；传统与现代

Abstract

Norwegian design is neither the most outstanding or most typical among Nordic countries. Boasting good socio-economic conditions, low population density, and an intimate understanding of human and nature interactions, Norway has been the ideal place to realize harmonious development between nature and human society. Over the past decade, Oslo, the capital of Norway, has witnessed a series of high profile construction projects, including the renovation of Tjuvholmen District, the opening of Ekeberg Park, and the construction of the Oslo Opera House. These projects demonstrate the country's ambition to locate its own design aesthetic in the context of humans and the environment, traditional and modern. The Oslo Architecture Triennale (OAT) responds to this search through a series of exhibitions, lectures, conferences, visits, publications, and seminars. Broadcasting Norwegian design around the world will help to achieve the larger goal of influencing human life through architecture and design.

Key words

Oslo Architecture Triennale (OAT); Architecture; Landscape; Human and Nature; Tradition and Modernity

序

狗汪汪叫，猫喵喵叫，鸟啾啾叫，老鼠吱吱叫，牛哞哞叫，青蛙呱呱叫，大象嘟嘟叫，鸭子嘎嘎叫，鱼扑噜扑噜叫，海豹噢噢，但是有一种声音，没有人知道，狐狸怎么叫？

2013年9月，这首名为《狐狸叫》的挪威歌曲，因其诙谐的歌词、滑稽的舞蹈和简明强烈的电子舞曲节奏，迅速蹿红于世界网络。从这首歌中可以看到挪威人对于自然的观察与体会，是深深根植于文化之中的。除此之外，以下的一些事实，可以让我们对挪威有一个粗浅的了解：挪威是北欧五国之一，北欧在10 000多年前随着冰川的消融成为欧洲最年轻的地域；挪威拥有世界上最密集和最狭长的峡湾（图1），森林约占全国总面积的1/4。20世纪70年代，北海油田被相继发现，挪威成为世界第三大非欧佩克（OPEC）石油出口国；挪威GDP总计5 230亿美元（2013年7

月），人均GDP世界排名第三。挪威2009~2013年连续获得全球人类发展指数第一的排名；挪威首都奥斯陆被称为世界上物价最高的城市。挪威是欧洲第一个在大学开设景观设计专业的国家。

将以上对挪威地理、经济、社会、景观教育的描述汇总，可以迅速地了解到挪威是一个景观壮阔、人与自然联系紧密、人民享有高度平等的新兴经济发达国家。在这样环境中生长出的挪威设计，应该形成怎样的地域特色和设计定位？20世纪之前，挪威地处欧洲的经济、政治、文化中心之外，就如同它的地质地理环境一样，对欧洲中心而言，它是新生成的、荒凉的地域。20世纪初，挪威经历了民族独立运动，“民族浪漫主义”思潮席卷全国，挪威人从此开始思考、讨论与建造代表自己地域的设计。20世纪70年代，“本土精髓”讨论的出现，催生了具有代表意义的设计师与理论家的涌现，比如建筑理论家诺伯·舒兹和1997年普利茨克建筑奖获奖者斯维勒·费恩。20世纪70年代以后，挪威经

Preface

Dog goes woof, Cat goes meow, Bird goes tweet, and mouse goes squeek, Cow goes moo, Frog goes croak, and the elephant goes toot, Ducks say quack, and fish go blub, and the seal goes ow ow ow ow ow, But there is one sound, That no one knows, What does the fox say?

This is a sample of the lyrics from “The Fox”, the top pop music song on the Internet in September 2013. The song went viral worldwide due to the hilarious lyrics, funny dance, and strong cadence. The song reflects a deeply embedded observation and understanding of the natural environment for Norwegians. Norway is one of the Nordic countries in Europe, a region that is relatively geologically young; it emerged after the last recession of the glaciers. One fourth of the country is covered by forest, and it has the most dense and longest water channels in the world (Fig. 1). With the discovery of North Sea Oil Field in 1970s, Norway became the third largest non-OPEC oil exporter. The total GDP of the country was 523 billion US dollars (July, 2013), and the GDP per capita is ranked third in the world. Additionally, the country has been ranked first on the global human development index since 2009. Oslo is one of the most expensive cities in the world. It was the first European country to offer landscape design in universities.

Based on an understanding of Norway’s geography, economy, and landscape education, it is easy to see how the economically developed country values its grand landscape, close relationship with nature,

and high equal rights. But what should be the regional characteristic and orientation of its design? Until the 20th century, Norway was excluded from the economic, political, and cultural centers of Europe. Because of its geography, Norway was viewed as new-born and bleak territory to the rest of Europe. At the beginning of the 20th century, Norway went through an independence movement where national Romanticism swept the country, and Norwegians began to consider, discuss and construct their own design. In the 1970s, the Genius Loci catalyzed the emergence of symbolic designers and theorists, such as the architecture theorist Christian Norberg Schulz and Pritzker Prize winner, Sverre Fehn. After the 1970s, Norway’s economy was boosted by oil exportation. The new wealth laid a solid foundation for regional renovation and construction, and for cultivation and formulation of design culture. Prosperous socio-economic conditions, low population density, and a close human-nature relationship, allowed Norway to become a place for experimental design that recognized the importance of side-by-side development for humans and nature.

1 Thoughts on Sustainability at the 2013 OAT

The Oslo Architecture Triennale (OAT) is the largest architecture festival in the Nordic region. Held every three years, the 2013 edition was the fifth celebration. The festival, presented through a series of exhibitions, lectures, conferences, visits, communications, and seminars, aims to influence human life through architectural design. The Triennale attracted scholars, specialists, and professionals with

1. 由古冰川雕琢而成的挪威罗弗敦群岛是挪威地貌的典型代表。
1. Lofoten Islands carved by paleo-glaciers is one of the typical representatives of geomorphology in Norway.



济因为石油出口而迅猛发展，积累了大量的国有财富，这些财富为实现区域更新与建筑建造，以及设计文化培育与养成奠定了坚实的基础。因此，随着世界对生态环境愈加重视的潮流，社会经济环境优越、人口密度低、人与自然关系极其密切的挪威成为实现人与自然和谐发展的最佳实验场。

1 2013年奥斯陆建筑三年展中对可持续性的思考

挪威奥斯陆建筑三年展(OAT)到今年已是第五届。OAT是北欧地区最大的建筑界盛会，其旨在通过一系列的展览、讲座、会议、参观、交流、研修班，实现建筑设计影响人类生活的目的。展览聚集了来自北欧及其他世界各地的建筑、规划、景观界的学者、专家、设计师和相关领域的从业人员。整个活动由挪威设计与建筑基金会主办，奥斯陆市政府、挪威文化部、环境部、外交部为主要资助方。奥斯陆建筑三年展采用策展人制，每一届由组委会甄选出一位策展人，负责当届的主题与项目选取。今年的策展人由来自比利时的设计师团队Rotor担任，莱昂内尔·德弗利格和马腾·吉伦是Rotor团队中的主要策划人，他们将主题定为“在绿色的背后——建筑与可持续的需求”，展示建筑设计可持续发展之间的关系。展览从9月19日持续到12月1日。我和来自世界各地的媒体代表有幸参与了开幕系列活动，其中，最主要的活动有两个：“在绿色的背后”展览(图2)和主题为“关于舒适的未来”会议。

1987年，挪威历史上第一位女首相格罗·哈莱姆·布伦特兰夫人在该委员会撰写的报告《我们共同的未来》中，第一次使用并定义了“可持续发展”概念，因此，策展团队Rotor为今年的主展览选题为“在绿色的背后——建筑与可持续的需求”是颇有深意的。他们花费一年的时间从世界各地收集与发布了600多件展

品，其中超过200个建筑事务所、环境组织、公司被提及，Rotor将之描述为“关于可持续性对过去30年建筑文化的作用与影响中最全面、尖锐、有趣的展览”。展品包括图纸、模型、材料、实物、影像、新闻报道等。

可持续发展这一论题已经被讨论了近30年，世界各地几乎无人不知、无人不晓，无数公共建筑、公共景观都以其标榜。试深想这一理念究竟带来了什么样的影响？如果没有这个理念，我们的生活是否会有所不同？这个如政治口号般的理念如何同鲜活的生活发生关联？为什么我们在讨论可持续性建筑的时候更多的是在谈材料？Rotor并没有按照普通的思路——抛出自己关于“可持续发展”的观点，然后用项目证明与支撑观点——而是仅仅搜集与展示那些被称之为“可持续发展”的项目，Rotor没有在展览中表达自己的态度，而是让参观者基于这些项目，提出自己的疑问与思考。

“关于舒适的未来”会议在挪威建筑大学举行，整个会议围绕对可持续的实现是否要以牺牲舒适为代价的讨论而展开。挪威在环境保护中一直关注着一个重大的矛盾，即私人自由和环境保护的矛盾。在我看来，正是由于这种对人类与自然平衡关系的自觉维护，才能产生关于“舒适”的讨论。从“为什么要舒适？”到“重新理解舒适”，再到“实现舒适的策略”，12位发言嘉宾——包括地理学者、生态学者、建筑设计师、景观设计师、经济学者——为在场的近千名参会者带来了整整一天的讲座。从社会意识的引导到科学数据的论证，再到空间实践具体案例的讲解，不同学术领域的学者都给出了具体而务实的观点。

除了主要的展览与讲座，作为媒体代表，我和中国的同行们参观与访问了挪威奥斯陆近十几年来卓有成效的建设成果，包括图伊豪尔门区、阿克贝格雕塑公园、奥斯陆歌剧院等，这些成果都进一步展示了挪威如何在人与自然、传统与现代的语境下寻找属于自己的设计定位。

2 挪威当代实践

2.1 向传统致敬——阿斯楚普费恩利现代艺术博物馆与奥斯陆歌剧院

阿斯楚普费恩利现代艺术博物馆地处奥斯陆图伊豪尔门区的核心地带，由意大利建筑师伦佐·皮亚诺设计(图3)。采光优良的船型屋顶、自然风化的木材贴面、简单明了的人流动线组织、细腻人性的细节设计，这些都是设计师向北欧建造传统致敬的最佳证明。对木材的材质、技术和情感上的依赖在这个项目中体现得尤为突出。在地中海的阳光地区，比如希腊，直立的树干是提供荫蔽的标志，因此各种柱式产生并发展；而在阳光偏少的





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2. “在绿色的背后——建筑与可持续的需求”主题展览现场
3. 阿斯楚普费恩利现代艺术博物馆自然风化的木材贴面与采光优良的船型屋顶。
2. The exhibition themed "Behind the Green Door — Architecture and the Desire for Sustainability"
3. The naturally weathered wood facade and the sail-shape glass roof of the Astrup Fearnley Museum of Modern Art.

expertise in architecture, planning, and landscape from Europe and around the world. The festival was hosted by Norsk Form and sponsored by the Oslo Municipal Government, Ministry of Culture, Ministry of Environment, and Ministry of Foreign Affairs. The festival was organized by a curator who is selected by the organizing committee. The curator is responsible for determining the theme and program of the event. This year, the curator was Rotor, a design team based in Belgium. Lionel Devlieger and Maarten Gielen, from Rotor, were the chief organizers, and the theme “Behind the Green Door — Architecture and the Desire for Sustainability” displayed the relationship between architecture design and sustainable development. Media representatives from around the world, including myself, attended the opening ceremony for the festival, which lasted from 19th September to 1st December. Beside of a series of site visits, two featured activities were the “Behind the Green Door” exhibition (Fig. 2) and accompanying conference, “The Future of Comfort”.

In 1987, Gro Harlem Brundtland, Norway’s first female Prime Minister has defined sustainable development using the report published by the committee, “Our Common Future”. Therefore, it was appropriate that Rotor themed this year “Behind the Green Door — Architecture and the Desire for Sustainability”. The office spent a year collecting

more than 600 pieces of work from more than 200 architecture offices, environmental organizations, and companies from around the world. Rotor described it as the most comprehensive, poignant and interesting exhibition of sustainability’s impact on architectural culture over the last 30 years. The exhibits included drawings, models, materials, artifacts, photos, and news reports.

The topic of sustainable development has been discussed for almost 30 years. It is well known and attached to almost any public works and landscape projects. Therefore, questions poised at the Triennale asked, what does this concept bring to us? What difference does design make without this concept? How does this political slogan relate to our daily life? And why do we just talk about materials in the discussion of sustainable architecture? Rotor thinks out of box. Instead of throwing their own perspective on sustainable development and proving their view with cases, they collected and exhibited the sustainable development projects without offering any opinions, to provoke visitors’ own questions and thoughts.

The conference, “The Future of Comfort”, was held at Norske Arkitekters Landsforbund, and focused on how sustainability exists at the expense of comfort. A major contradiction in Norway’s efforts to promote environmental protection is the conflict between personal

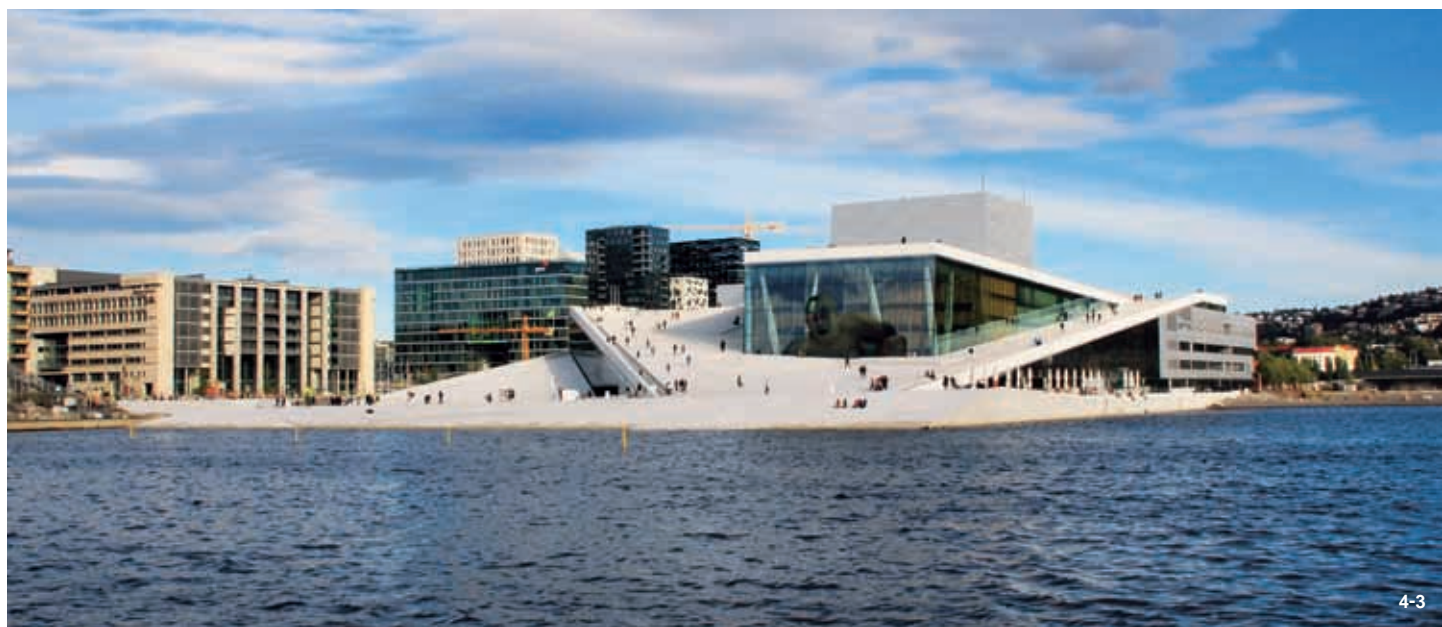
北欧地区，树木的传统或是被无缝排列以抵挡严寒，或是被当做燃料横排堆叠，因此紧密的木材排列在北欧建筑的建造中被广泛使用。阿斯楚普费恩利现代艺术博物馆的户外铺设和墙体表皮大面积地使用了挪威地区常见的松木和杉木，营造出了一一种温馨亲切的原始氛围，连同轻透的屋顶，让人们就算在极夜的黑暗日子里，也能从建筑中感受丝丝的温暖。

除了使用木材这一建造传统得以延续以外，岩石也受到设计师的喜爱。在由挪威建筑设计事务所斯诺赫塔设计建造的奥斯陆歌剧院中，35 000块白色大理石板覆盖并构成了歌剧院巨大的倾斜屋顶，远远看去，整个歌剧院就像是一个与海水交融的巨大石雕（图4）。采光在奥斯陆歌剧院中同样得到了重视，光线从屋顶倾斜而入，屋顶上的行人和大厅中的观众可以互相看到彼此，目光交汇，成为另外一道流动的风景。

在北欧的传统设计之中，由于严寒的逼迫直接让北欧人体会到生存的挑战，资源的匮乏让他们无能为力做“多余”的设计，他们更容易摒弃浮华的装饰，而选择简洁、实用、真实与温暖的设计，而温暖的直接来源就是自然。

2.2 全球化视角下的审美更新——图伊豪尔门新区与艾克贝格雕塑公园

奥斯陆图伊豪尔门新区曾经是这个城市中男女隔离的海滨浴场。经过10年的建设，图伊豪尔门成为了令人瞩目的人气新区，世界各地建筑师的作品都在此得以展现，众多个性张扬的设计集





中在一起，却丝毫不显得杂乱无章。这些设计统一在一个地域形式的框架下，彼此呼应，甚至形成对话（图5）。地理位置良好、设计时尚前卫的图伊豪尔门新区吸引了来自欧洲乃至全世界的富豪们竞相购买，一跃成为奥斯陆房价最高的区域。同时，这也是奥斯陆与世界交流的集中地。人们可以在这里找到世界各地著名建筑师的作品，可以在阿斯楚普费恩利现代艺术博物馆欣赏来自世界各地的当代艺术品，甚至可以在窃贼酒店体验与使用这些艺术品。在窃贼酒店，人们可以在20世纪艺术界大明星安迪·沃霍尔的原作下用餐。酒店里上百幅的装饰品都是由挪威国家美术馆前任馆长苏娜·诺冠选择并布置，并与阿斯楚普费恩利现代艺术博物馆的展品定期互相交换。世界各地的潮流与文化在这里相互碰撞、相互影响，图伊豪尔门新区俨然成为奥斯陆乃至挪威展现全球视角的最佳场地。

正是这些外界的影响，促使挪威传统的艺术与审美正悄然发生着改变，从维格兰德雕塑公园到艾克贝格雕塑公园的变化就是很好的说明。

雕塑家格斯塔夫·维格兰德曾经是奥斯陆艺术家的代表。在20世纪初，人们将他创造的192件人物雕塑代表作品集中展现在奥斯陆西北角的一个公园里，并称之为维格兰德雕塑公园。维格兰德雕塑公园是一座传统意义上的欧洲公园，近1km的大轴线两旁分布着各式的人物雕塑，共计650个人物，代表着人生的各个阶段：诞生、儿童、爱情、家庭、死亡，最后以一个高耸的群雕作为高潮，其间穿插着几何修剪造型的花坛、绿篱（图6）。维格兰德雕塑公园游客众多，且以外来游客为主。这个在建造之初曾经颇受争议——应该采用古典园林风格还是现代风格——的公园，如今，经过近一个世纪的沉淀，已经成为奥斯陆城市形象的一个代表，成为当地居民日常生活的一部分，成为了一段审美历史的见证。

近100年后，为了寻找新的城市形象代表，奥斯陆市政府在城市的东部山地地区复兴了一片新的地域——艾克贝格雕塑公园，

并于2013年9月26日正式对外开放。艾克贝格雕塑公园是一处城市郊野公园，沿着山地林荫道路，不规则地分布着来自世界各地著名雕塑家的当代雕塑作品，开园时已展呈20多件，待全部建成，将会有88座雕塑林立其间。

艾克贝格雕塑公园拥有奥斯陆地区最早的人类居住遗址，以及每年夏季举行的世界青少年足球比赛的高品质足球场；同时，雕塑公园的入口处是鸟瞰奥斯陆峡湾和城市中心的最佳视点（图7）。在这个雕塑公园中，人们可以看到全球化影响的审美和本地文化的结合。纽约雕塑家萨拉·施设计的“金属支架木质鸟舍”矗立在艾克贝格雕塑公园，但也同样曾出现在纽约高线公园（图8）。肖恩·亨利设计的代表东西方文化正在逐渐靠近的雕塑——“行走的女人”不仅出现在德国、英国，也出现在奥斯陆（图9）。当然，也有属于奥斯陆独一无二的作品——玛瑞娜·阿布拉莫维奇的“呐喊”——一件行为艺术作品，以此纪念世界级的奥斯陆画家爱德华·蒙克“呐喊”作品诞辰120周年。2012年9月，玛瑞娜来到艾克贝格雕塑公园——蒙克的家乡，她凭直觉构想了一个行为：一群人在以奥斯陆城市中心为背景的艾克贝格雕塑公园中呐喊。这个行为在2013年8月得以实现，300名来自奥斯陆各个年龄的人们一同呐喊，并被记录成影像与书籍，将于2014年发表。

从维格兰德雕塑公园到艾克贝格雕塑公园，记录与表达了不同年代中，挪威人对景观空间的不同选择。公园形式发生了变化，审美观发生了变化，表达纪念的方式发生了变化。带来这个变化的是交流越来越密切的世界，无处不在的网络。但唯一不变的是，人对自然的情感需求。

结语

挪威的经济腾飞时间比中国的改革开放早几年；挪威文化传统中因自然条件恶劣而产生的敬畏自然之心，同中国顺应自然的哲学观有几分相似；挪威拥有的建造传统与被全球化影响的审美改变也能在中国找到影子；挪威关于可持续发展的讨论更是一个世界性的课题。挪威在积极寻找自己的设计定位，寻找用设计解决社会问题的途径与方法，中国也是如此。布伦特兰夫人2011年6月出访上海时，在谈及中国与挪威共同的未来时，她引述了鲁迅的话：“其实地上本没有路，走的人多了，也便变成了路”。我想，这句话也同样适用于充满未知的设计道路。LAF

致谢

此次访问得到了李迪华的引荐与帮助，特此感谢。在此一并感谢黄伟文、张利、孙凌波、李君、王雯婷、陈铭、丽恩·卡琳·迪尔达尔和夏洛特·贝克索·维尔一路的照顾，以及挪威驻中国大使馆的协调与支持！

Fearnley Museum of Modern Art and the Thief Hotel, where one can dine under masterpieces by Andy Warhol. More than one-hundred of decorations have been selected and arranged by Sune Nordren, the ex-curator of the National Gallery. Periodically, the exhibits are exchanged with those at Astrup Fearnley Museum of Modern Art. Trend and culture across the world are popularized and exert influences in Tjuvholmen, and this district has become the stage for Oslo and Norway to demonstrate its global design perspective.

Transformation of the Vigeland Sculpture Park into the Ekeberg Sculpture Park is a strong evidence for the exterior influences that have driven the gradual changes in Norwegian art and aesthetic.

The sculptor Gustar Vigeland was the paragon of an Oslo artist. The 192 sculptures created by him in the 20th century were collectively displayed in a park in northwestern Oslo. The park was named the Vigeland Sculpture Park in memory of him. The park design is a traditional European park with a main 1 km-long axis and 650 figures representing different stages of life: newborn, childhood, love, family, and death. At the end of the axis is a single tall sculpture. Geometrically designed flowerbeds and green fences are interspersed between the sculptures (Fig. 6). The park attracts a huge volume of visitors, mainly from outside Oslo. Originally controversial, the park has become an icon for the city after an investment of more than half of a century, and is a witness to the city's history of aesthetic.

A hundred years after the Vigeland Sculpture Park was completed,

the Oslo government started construction on the new Ekeberg Sculpture Park, in the eastern mountain area, in order to establish a new urban image for the city. The park opened on September 26, 2013. Meandering along the mountain trials, the Ekeberg Sculpture Park is a suburban park, with modern sculptures by famous artists situated irregularly throughout the park. The 20 sculptures featured at the park opening will increase to 88 by the time it is finished.

The Ekeberg Sculpture Park is the site of the earliest human settlement in Oslo and the site of the city's highest-quality football field for Norwegian Men's Football Cup. Because of its mountainous location, the park is the optimal site for a bird-eye view of the Oslo fjord and downtown area (Fig. 7). Visitors can see the aesthetic integration of globalization and local culture in the park. "Still Life with Landscape" designed by Sarah Sze, a New York sculptor, stands in Ekeberg Sculpture Park as well as in High Line Park in New York (Fig. 8). Sean Henry's work, "Walking Woman", implies the approaching western and eastern culture, appears in German and England as well as in Oslo (Fig. 9). There is also work unique to Oslo — "Scream" by Marina Abramovic, commemorates the 120th anniversary of Scream by Edvard

- 6. 维格兰德雕塑公园沿中心轴对称的布局方式
- 7. 在艾克贝格雕塑公园的入口处可鸟瞰奥斯陆峡湾和城市中心。
- 6. Symmetrical layout of Vigeland Sculpture Park
- 7. Bird's view of Oslo Fjord and the city center, from the entry of Ekeberg Sculpture Park.





Munch. Marina Abramovic came to the park and to the hometown of Munch in September 2012. She desired to create an artwork through the group act of screaming. The act was realized in August 2013, when a group of more than 300 people screamed in Ekeberg Sculpture Park with downtown Oslo in the background. The act was recorded and will be published in 2014.

From Vigeland Sculpture Park to Ekeberg Sculpture Park, landscapes and parks are changing to reflect Norwegian design. With increasingly close communication and ubiquitous Internet, the aesthetics of parks have changed. In Norway, what has remained is the human affection towards nature.

Conclusion

The growth of Norway's economy started a few years earlier than China's reform and opening-up. The reverence to nature due to environmental forces in Norway resembles the Chinese philosophy of compliance with nature. The architectural traditions and aesthetic changes that have been seen in Norway as the result of globalization, have also been reflected in China. Norway's discussion of sustainable development is a discussion for the whole world. Like China, Norway is searching for orientation of design, and regard design as a way to solve problems. During her visit to Shanghai in June 2011, Gro Harlem Brundtland quoted Xun Lu, "There was no road, the road appears

when more people walk through it" when speaking about the shared future of China and Norway. This also applies to the unknown path of design. **LAF**

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8. 纽约雕塑家萨拉·施设计的“金属支架木质鸟舍”矗立在艾克贝格雕塑公园内，它也曾同样出现在纽约高线公园。
8. 肖恩·亨利设计的代表东西方文化正在逐渐走近的雕塑——“行走的女人”不仅出现在德国、英国，也出现在奥斯陆。
9. "Still Life with Landscape" designed by Sarah Sze, a New York sculptor, stands in Ekeberg Sculpture Park as well as in High Line Park in New York.
9. Sean Henry's work, "Walking Woman", implies the approaching western and eastern culture, appears in German and England as well as in Oslo.

