

GREENLANDS NATIONAL GALLERY **OF ART**
GRØNLANDS NATIONALGALLERI FOR KUNST

INVITED DESIGN COMPETITION
INDBUDT PROJEKTKONKURRENCE



JURY REPORT **FEBRUARY 2011**
DOMMERBETÆNKNING FEBRUAR 2011

THE BOARD OF DIRECTORS OF GREENLAND'S NATIONAL GALLERY OF ART
BESTYRELSEN FOR GRØNLANDS NATIONALGALLERI FOR KUNST

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GREENLANDS NATIONAL GALLERY OF ART
NUNATTA EQQUMIITSULIANIK SAQQUMMERSITSIVIA
GRØNLANDS NATIONALGALLERI FOR KUNST

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On 23 August 2010 the Board of Directors of Greenland's National Gallery of Art launched an invited design competition amongst six pre-selected Nordic firms of architects, one from each of the countries concerned: Greenland, Denmark, Norway, Sweden, Finland and Iceland. By the deadline of 9 November the sponsors had received five entries, the Icelandic firm having unexpectedly informed them that they were unable to submit a proposal.

The aim of the competition was to secure a proposal for the best suited design for the planned gallery, based on a number of different requirements and objectives as set out in the competition brief. Scant justice is currently done to Greenland's rich and extensive art as far as exposure to the public is concerned (a large proportion of the gallery's collection is at present in storage in Denmark at Frederiksborg Castle), and many contemporary Greenlandic artists have no worthy or suitable exhibition space for their art.

The Board of Directors have ambitious aspirations, and expectations as to what the competition could achieve were correspondingly high. It is therefore a pleasure to be able to confirm that the winning entry satisfied these expectations. We now have a proposal which conveys not only in words but also detailed sketches and pictures the possibility of achieving the dream of a Greenlandic National Gallery. The Board of Directors will now concentrate its energies on exploring avenues for financing for taking the project further.

THE JURY
January 2011

Bestyrelsen for Grønlands Nationalgalleri for Kunst udskrev den 23. august 2010 en indbudt projektkonkurrence blandt seks forhåndsinviterede nordiske arkitekttegnestuer fra hhv. Grønland, Danmark, Norge, Sverige, Finland og Island. Ved afleveringsfristens udløb den 9. november modtog udskriver fem forslag, idet det islandske firma helt uventet meddelte, at man ikke så sig i stand til at aflevere et forslag.

Formålet med konkurrencen var at få et konkret bud på, hvorledes det kommende galleri kan udformes ud fra en række forskellige krav og ønsker, oplistet i konkurrenceprogrammet. Grønlandsk kunst er omfattende og rigt og kommer i dag slet ikke til sin ret formidlingsmæssigt (en stor del af galleriets samling befinder sig i øjeblikket i depot i Danmark på Frederiksborg Slot), og mange nulevende grønlandske kunstnere savner et værdigt og velegnet udstillingssted til deres kunst.

Bestyrelsens ambitionsniveau er højt, og forventningerne til konkurrenceresultatet tilsvarende store. Det er derfor en glæde at konstatere, at forventningerne med vinderforslaget er blevet indfriet. Vi står nu med et forslag, der sætter ikke bare ord, men også konkrete tegninger og billeder på muligheden for at realisere drømmen om et grønlandsk Nationalgalleri. Bestyrelsen vil nu koncentrere sig om at afsøge finansieringsmulighederne for projektets videre udvikling.

DOMMERKOMITÉEN
Januar 2011

GENERAL REMARKS

GENERELLE BEMÆRKNINGER



The Jury received five different proposals for the new National Gallery, which provided it with a good basis from which to choose the right design. All five teams respected the attractive location but in different ways. One category is represented by sculptural proposals (2 and 3); two proposals present a slightly more subdued tone nestling into the landscape yet without sacrificing a striking quality (1 and 5) and finally there is one proposal, (4), which falls into the very understated category, in keeping with the traditional architectural style of Greenlandic settlements. The Jury sets great store by the gallery standing out as an eye-catching cultural focal point where Greenland's people and guests can foregather; the Jury therefore attaches weight to architecture which clearly distinguishes the gallery from other types of building in the area – indeed, in Nuuk as a whole.

The five proposals each take a different approach to the issues of access, parking, dropping off visitors and deliveries/collection of items; as far as the last issue is concerned, the solution proposed in entry 2, with an outstanding covered, sunken facility, was exceptional while the outdoor facility in entry 5 was less felicitous. One entry (proposal 1) incorporated an outline for a promenade link to the Kolonihavnen harbour area from the museum, in keeping with a solution on which the Municipality is currently working.

Issues concerning the museum itself were also carefully considered. All the proposals set out generally excellent – subject to some reworking – options for meeting the open framework requirements set out in the brief for the exhibition spaces, store-

Dommerkomitéen modtog fem meget forskellige forslag til det nye Nationalgalleri, hvilket har givet et godt grundlag til at kunne udvælge det rigtige projekt. De fem hold har alle forholdt sig til den attraktive beliggenhed men på forskellige måder. Én kategori omfatter de skulpturelle forslag (2 og 3); to forslag er i en lidt mere afdæmpet udformning, der trykker sig i landskabet, men alligevel fremstår markante (1 og 5) og endelig er der ét forslag, (4), der tilhøre den mere afdæmpede, kategori, der forholder sig til den traditionelle byggeskik i de grønlandske bygder. Dommerkomitéen har i den forbindelse lagt vægt på, at galleriet skal fremstå som et markant kulturelt samlingssted for grønlandere og gæster, og tillægger det derfor vægt, at galleriets arkitektur tydeligt adskiller sig fra andre former for byggeri i området, ja i Nuuk i det hele taget.

De fem forslag løser på forskellig vis tilkørselsforhold, parkeringsforhold, muligheder for afsætning af gæster og varetransport. For den sidste kategoris vedkommende med en glimrende overdækket, nedsænket mulighed i forslag 2 og en mindre heldig udendørs mulighed i forslag 5. Et forslag (1) har indarbejdet en skitseret promenadeforbindelse til kolonihavnsområdet fra museet i tråd med en løsning, kommunen arbejder med i dag.

De museumstekniske forhold har ligeledes være drøftet nøje. Alle forslag fremstår stort set med gode muligheder for – ved bearbejdning – at kunne imødekomme programmets åbne rammeformuleringer om udstillingsarealer,



1 | Snøhetta Oslo

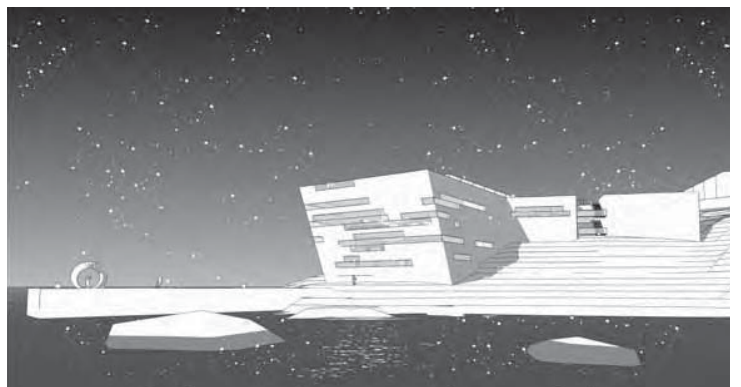
2 | BIG Bjarke Ingels Group



3 | Heikkinen-Komonen Architects



4 | Johan Celsing Arkitektkontor



5 | Tegnestuen Nuuk

GENERAL REMARKS

GENERELLE BEMÆRKNINGER

rooms and workshops etc. However proposal 1 offers the most functional room schedule. All the proposals broadly respected the area specifications set out in the brief. However one proposal (3) permitted itself an additional area, an event space, one of the implications of which is that the building would be somewhat larger than envisaged. Not all were successful in terms of appropriate siting of various functions, for example by keeping sufficient distance between entrance, café and auditorium (proposal 5). The Jury gave preference to simple, straightforward exhibition options rather than to a multiplicity of 'oblique' angles.

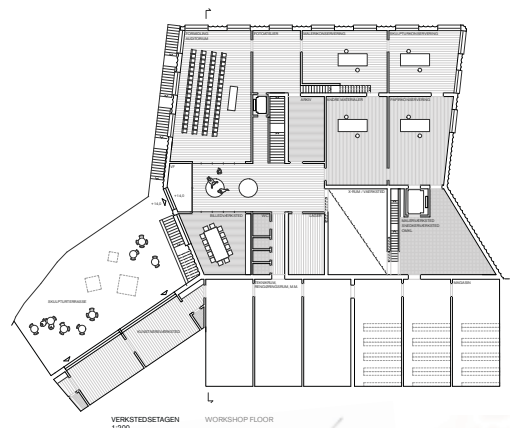
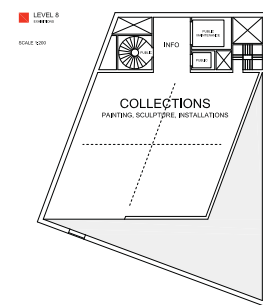
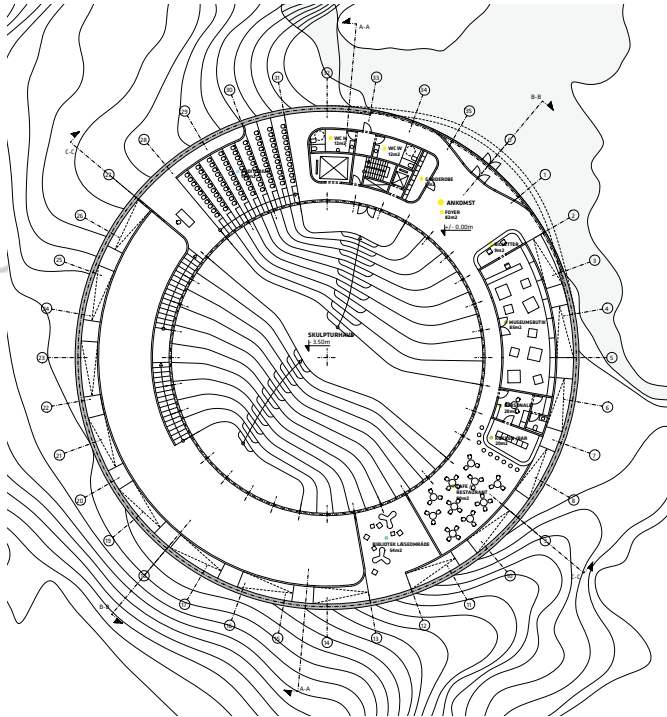
The individual proposals tackled and described the technical matters involved to varying degrees. No candidates demonstrated the requisite mastery of technical solutions for achieving a viable building in the harsh climate. However, here again the Jury identified possibilities for reworking proposals into satisfactory solutions. For example, the winning entry (2) needs to work to find a better solution for drainage and insulation of the courtyard and for the acoustics in the gallery. No financial parameters were specified for the build: rather, proposals were required to be economically realistic. In this regard all the proposals are on a par except proposal 3, which, by virtue of its size alone, would be more expensive than the others.

Taking everything into consideration, the Jury was unanimous in selecting proposal 2 as the one which represented the best, most cogent solution for the task.

magasiner og værksteder m.m. Dog har forslag 1 det mest funktionelle rumprogram. Stort set alle har holdt sig inden for de arealmæssige rammer, der er angivet i programmet. Et enkelt forslag (3) har dog 'opfundet' et ekstra arealbehov, et event space, der bl.a. bevirker, at huset bliver noget større end forudsat. Ikke alle har formået at lægge de forskellige funktioner hensigtsmæssigt i forhold til hinanden; f.eks. ved at lade indgang, café og auditoriet ligge langt fra hinanden (forslag 5). Dommerkomitéen har foretrukket enkle, reelle udstillingsmuligheder, uden for mange 'skæve' vinkler.

De tekniske forhold er behandlet og beskrevet på meget forskellige niveauer i de enkelte forslag. Ingen forslagsstillere har haft fuldstændig check på at kunne fremvise løsningsforslag, som kan bygges under de barske klimaforhold. Men dommerkomitéen har også her set på mulighederne for ved bearbejdning at nå frem til tilfredsstillende løsninger. F.eks. skal vinderforslaget (2) arbejde med en bedre løsning på afvanding og isolering i gårdrummet og på de akustiske forhold i galleriet. Der har ikke været udmeldt en økonomisk ramme for byggeriet; kravet har været, at forslagene skal være økonomisk realistiske. Alle forslag står i så henseende lige, bortset fra forslag 3, der alene på grund af størrelsen bliver dyrere end de øvrige forslag.

Alt i alt har dommerkomitéen i enighed samlet sig om forslag 2, som anses for at være dét forslag, der bedst, og på overbevisende måde, besvarer opgaven.



COMPETITION FACTS KONKURRENCEFAKTA

Competition promoter and type

The Board of Directors of Greenland's National Gallery of Art. Invited design competition.

Competition brief prepared by

The Board of Directors of Greenland's National Gallery of Art assisted by Vibeke Petersen and Kommuneqarfik Sermersooq (Nuuk Municipality) in conjunction with Arkitektforeningen (the Danish Architects' Association).

Competition brief

To provide a proposal for a National Gallery demonstrating high-quality architectural, technical and functional standards.

Competition period

23 August – 9 November 2010.

Invited candidates

BIG, Bjarke Ingels Group, Denmark; Johan Celsing Arkitektkontor, Sweden; Heikkinen-Komonen, Finland; Tegnestuen Nuuk, Greenland and Snøhetta, Norway. (Studio Granda, Iceland withdrew on 8 November 2010).

Jury

Chairman of Inatsisartut Josef Motzfeldt, Chairman of the Jury; graphic artist Aka Høegh; graphic artist Anne Birthe Hove; mayor Asii Chemnitz Narup, Kommuneqarfik Sermersooq (Nuuk Municipality); sculptor Bjørn Nørgaard; graphic artist Bodil Kaalund. Professional judges appointed by Arkitektforeningen (the Danish Architects' Association): Architect MAA Frank Maali and architect MAA Christian Karlsson. Professional judge appointed by FRI (the Danish Association of Consulting Engineers): Niels Andersen, M.Sc.Eng.

Advisor to the Jury

Director, civil works and the environment Thorkild Lauridsen, Kommuneqarfik Sermersooq (Nuuk Municipality).

Secretary of the Jury

Architect MAA Bent Kolind, Arkitektforeningen (the Danish Architects' Association).

Konkurrenceudskriver og -form

Bestyrelsen for Grønlands Nationalgalleri for Kunst. Indbudt projektkonkurrence.

Konkurrenceprogrammet udarbejdet af

Bestyrelsen for Grønlands Nationalgalleri for Kunst med bidrag fra Vibeke Petersen og Kommuneqarfik Sermersooq i samarbejde Arkitektforeningen.

Konkurrenceopgave

At komme med forslag til et Nationalgalleri på et højt arkitektonisk, teknisk og funktionelt niveau.

Konkurrenceperiode

23. august – 9. november 2010.

Indbudte deltagere

BIG, Bjarke Ingels Group, Danmark; Johan Celsing Arkitektkontor, Sverige; Heikkinen-Komonen, Finland; Tegnestuen Nuuk, Grønland og Snøhetta, Norge. (Studio Granda, Island meldte fra den 8. november 2010).

Dommerkomité

Formand for Inatsisartut Josef Motzfeldt, formand for dommerkomitéen; billedkunstner Aka Høegh; billedkunstner Anne Birthe Hove; borgmester Asii Chemnitz Narup, Kommuneqarfik Sermersooq (Nuuk Kommune); billedhugger Bjørn Nørgaard; billedkunstner Bodil Kaalund.

Fagdommere udpeget af Arkitektforeningen

Arkitekt MAA Frank Maali og arkitekt MAA Christian Karlsson.

Fagdommer udpeget af FRI

civilingeniør Niels Andersen.

Rådgiver for dommerkomitéen

Direktør for anlæg og miljø Thorkild Lauridsen, Kommuneqarfik Sermersooq.

Dommerkomitéens sekretær

Arkitekt MAA Bent Kolind, Arkitektforeningen.



The competition area Konkurrenceområdet

Evaluation criteria

The proposals were judged on their ability to fulfil the room schedule and on their architectural, planning and technical solutions in response to the objectives and requirements set out in the competition brief. Importance was attached to the proposals being financially realistic.

Evaluation period

17 and 22-24 November in Copenhagen and Nuuk respectively followed by 'meetings' by e-mail until the beginning of January 2011.

Remuneration

Each candidate receives DKK 200,000. Candidates whose offices are outside Greenland receive travel expenses of DKK 30,000.

Competition result

Proposal 2/10023 nominated as the winner.

Publication of the result

8 February 2011.

Bedømmelseskriterier

Forslagene blev bedømt på deres opfyldelse af rumprogrammet og på de arkitektoniske, planmæssige og tekniske løsninger i forhold til konkurrenceprogrammets ønsker og krav. Der blev lagt vægt på, at forslagene er økonomisk realistiske.

Bedømmelsesperiode

17. og 22-24. november i henholdsvis København og Nuuk samt efterfølgende 'møder' pr. email frem til primo januar 2011.

Vederlag

Hver deltager modtager DKK 200.000. For deltagere med adresse uden for Grønland betales et rejsetilskud på DKK 30.000.

Konkurrenceresultatet

Forslag 2/10023 udpeget som vinder.

Offentliggørelse af resultatet

8. februar 2011.

BIG BJARKE INGELS GROUP**CONSULTATION TEAM**

Rambøll UK, Rambøll Nuuk, TNT Nuuk, Arkitekti (Inge Bisgaard)

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BIG Bjarke Ingels Group

TEAM

Bjarke Ingels (Founding Partner), Andreas Pedersen (Partner-in-Charge), Jakob Henke (Project Leader), Daniel Selensky, Ji Young-Yoon, Gul Ertekin, Aleksander Tokarz, Alessio Zenaro, Johan Cool, Nicklas Antoni Rasch

INDIVIDUALS WHO CONTRIBUTED

MIR, Glessner Group

Greenland's National Gallery of Art is envisaged here as a strong, sculptural form, standing on the edge of a rock-bound coastline. In their prologue the candidates introduce their objectives as follows: to effect a design which can stand out as a symbol of "contemporary, self-determining Greenlandic artistic and architectural expression". This is borne out in the proposal's pursuit of direct confrontation with Greenland's dramatic scenery and topography.

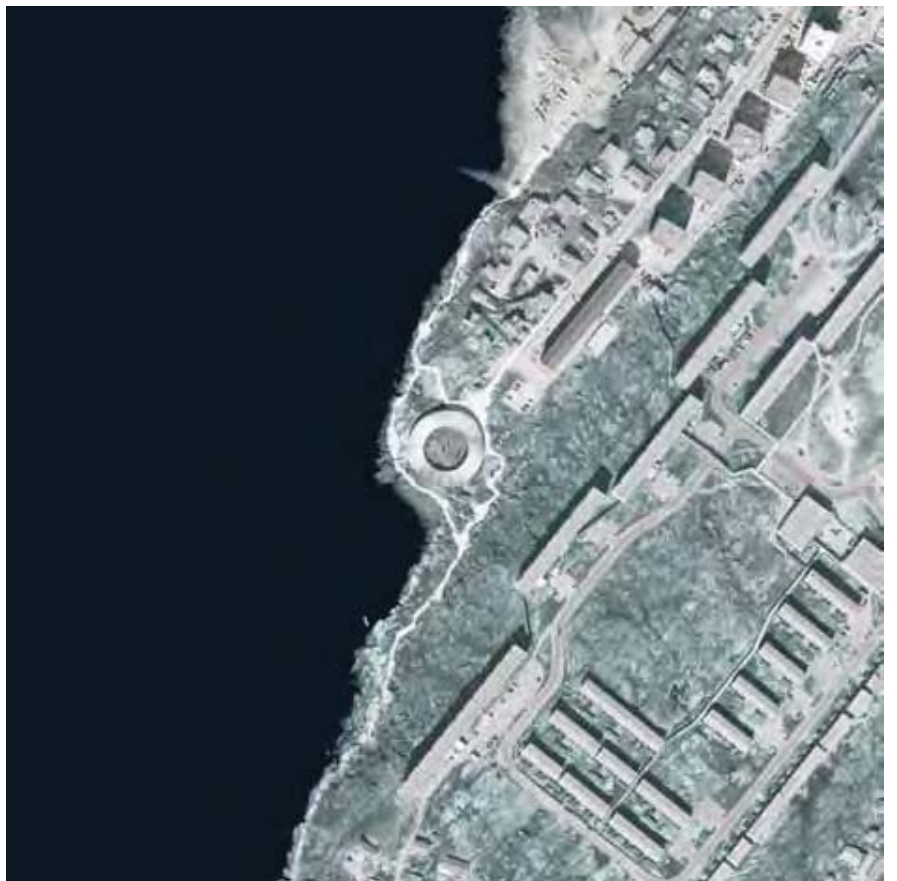
The building takes the form of a ring: a circular building, 54 metres in diameter, the ring – 10 metres in width – encircling a central, open sculpture 'court'. The circle is projected and shaped as an inscription in the topography of the site. This is a hybrid emerging from the meeting of abstract form and actual place. An outline of the levels of the ring levelling of soft waves in the shape of the roof – both enriching and complementing the exact geometric plane figure. These projections afford a view out over the fjord from the entrance area and from the sculpture 'court'. The referential basis for a circular building in Greenland is abundantly clear. The curvilinear forms of tent rings and stone circles stone circles have been established since the times of early Eskimo settlement, just as circular forms have been evident in many other cultures.

The design envisages that the building - both the outer perimeter and the gently undulating roof – will be cast in situ in light-coloured concrete. The inner facade facing the sculpture court is a glass facade supported by columns. Inside, glossy surfaces and glazed panels abound. The illustrations submitted direct the thoughts towards the forces and endurance which Arctic nature

Grønlands National Galleri for Kunst er hér tænkt udformet som en stærk skulpturel form, placeret på randen af en klippekyst. Forslagsstillerne skilter i den indledende prolog med følgende formålserklæring: at projektet kan stå som et symbol på et "nutidigt uafhængigt grønlandsk kunstnerisk og arkitektonisk udtryk". Dette understreges ved forslagens søgen efter en direkte konfrontation med Grønlands dramatiske natur og topografi.

Bygningen udlægges som en ring. En cirkulær bygning, 54 meter i diameter og 10 meter bygningskrans, omkring en central, åben skulpturgård. Cirklen, projiceret og udformet som en indskrivning i stedets topografi. En hybrid i mødet mellem den abstrakte form og det konkrete sted. En formkoter af ringen afsætter bløde bølger i tagformen – dette både beriger og komplementerer den eksakte geometriske planfigur. Med disse forskydninger opnås udsigt over fjorden fra indgangsarealet og fra skulpturgården. Referencegrundlaget for en cirkulær bygning i Grønland er oplagt. Runde teltringe og cirkulære stensætninger har været dyrket siden tidlig eskimoisk bosætning, ligesom den runde form også findes i adskillige andre kulturer.

Bygningen tænkes støbt på stedet i lys beton. Dette både hvad angår den ydre perimeter og det let bølgende tag. Den indre facade mod skulpturgården er en søjlebåren glasfacade. Indvendigt optræder glittede flader og glasfelter. De viste illustrationer leder tankerne hen på de kræfter og den råstyrke, arktisk natur udløser i spændingen mellem tilført

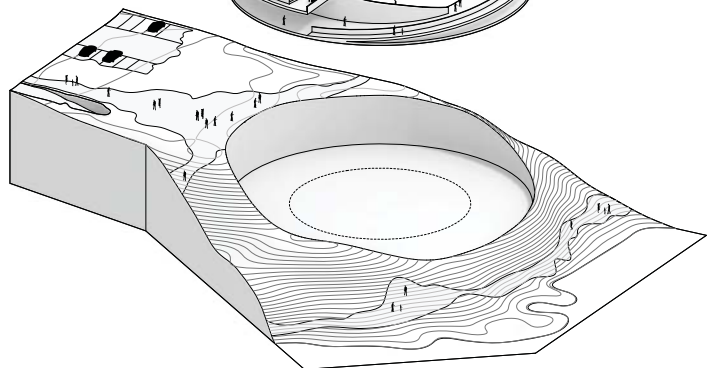
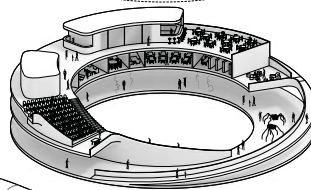
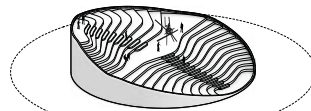
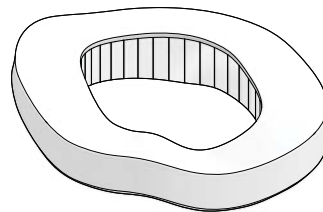
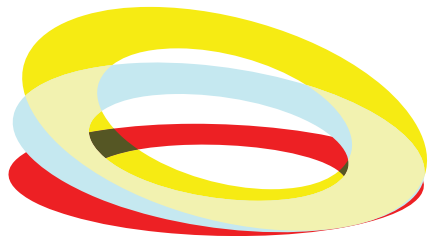
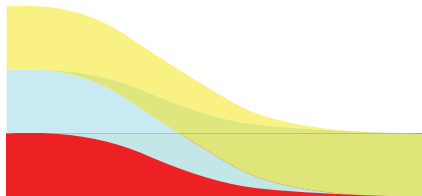


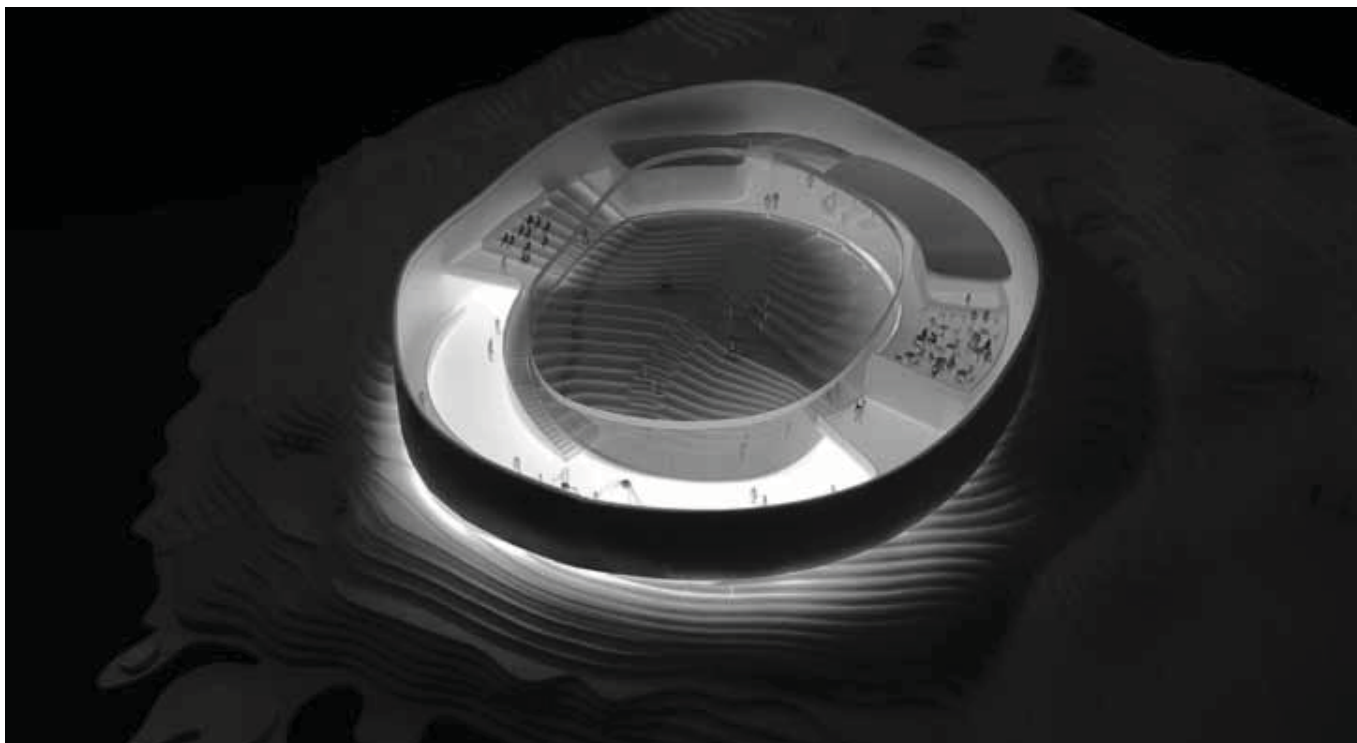


1. PUBLIC

2. ADMINISTRATION/
FORMIDLING

3. UDSTILLING/ WORKSHOPS





generates in the tension between introduced precision geometry and Greenland's magnificent topography: robustness and form united in coherent assertion.

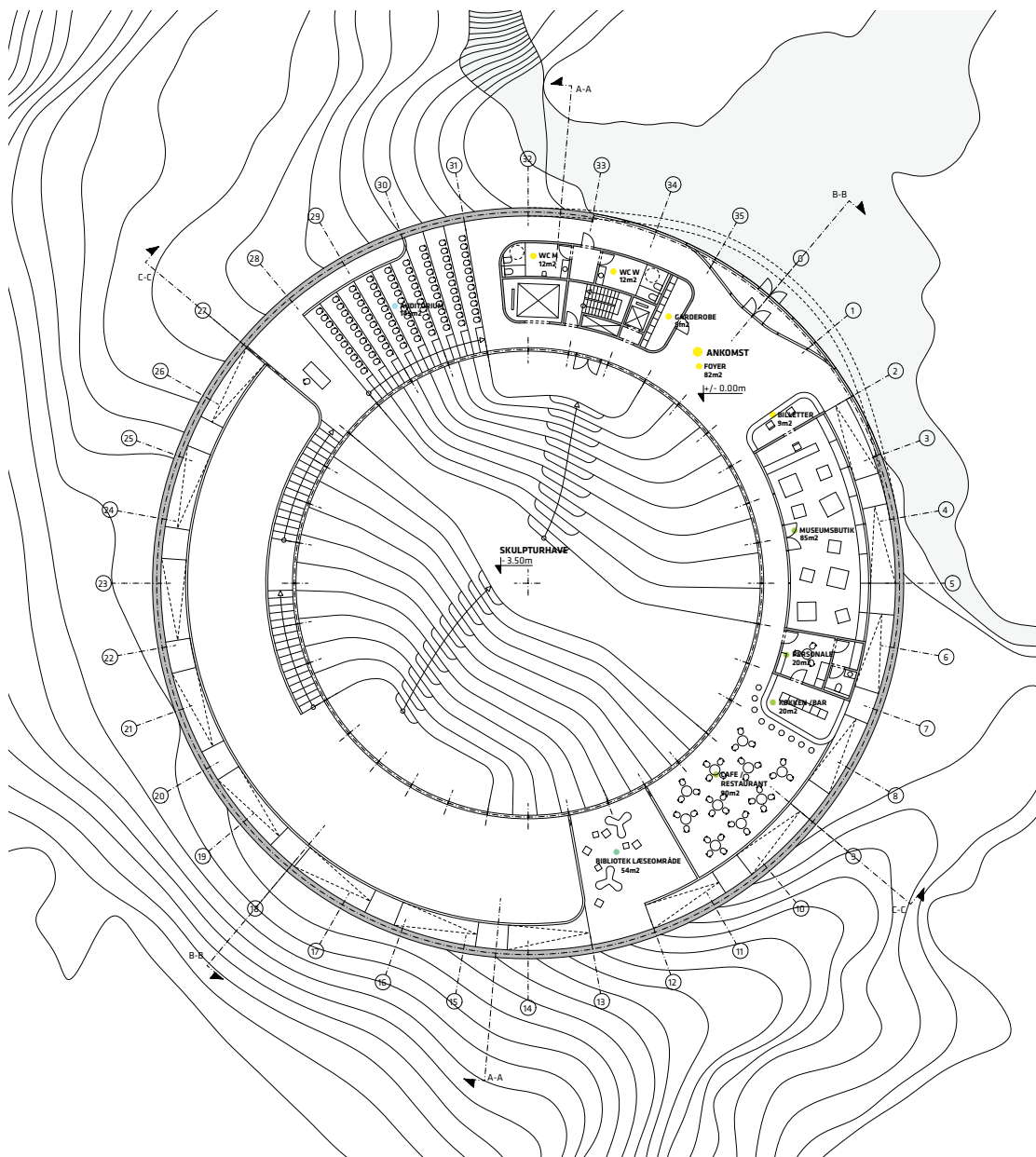
The requirements for rooms or spaces specified in the brief are met by way of division into a circular triple loop. This is both surprising and liberating. The observer is immediately drawn into the key driver of this design: free movement. The loop trajectory as it is envisaged is an original concept. The loop distributes, spreads and gathers – ostensibly with no restrictions as to the direction or sequence in which visitors can circulate. This National Gallery will therefore not merely be a building for exhibitions, but also a place for people to meet, congregate: a haven and a hub for Nuuk and for Greenland. However, the ramped approach presents problems in term of mounting exhibitions; for example, the ramp cuts clean through the building's point de vue wall. This needs to be thought through again so that the architectural narrative does not undermine the most important function of the house: art. But all in all the design provides excellent scope. It offers rooms which lead into rooms in a pattern of ebb and flow. It offers change and variation, and rooms or spaces can be viewed afresh from different angles, thereby reinventing the narrative of the rooms themselves: an architectural framework which to a high degree completes a circle around a new National Gallery of Art for Greenland.

Nothing is without its problems – and here the Jury came up against the inadequate provision for acoustics, the questionable “overhead lights” placed in the risers in the flights of steps in the

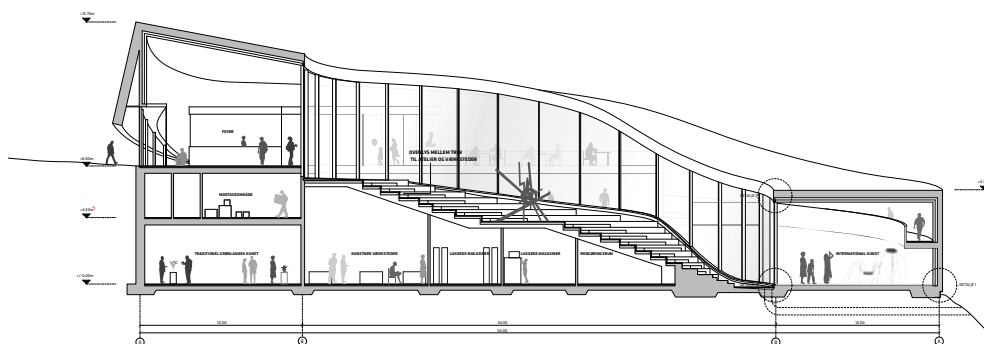
præcisionsgeometri og Grønlands storslåede topografi. Robusthed og form i forenet udsagn.

Programmets rumkrav fordeles i et cirkulært trefoldigt loop. Dette er både overraskende og befriende. Beskueren inddrages straks i dette projekts helt centrale omdrejningspunkt: Den frie bevægelse. Dette udlagte loop-forløb er et originalt greb. Loopet fordeler, spreder og samler – og tilsyneladende efter frie valg om rundgang. På den måde bliver dette Nationalgalleri ikke bare en udstillingsbygning, men samtidig et samlingssted, et mødested – et helle – for Nuuk og for Grønland. Dog har rampeforløbet udstillingstekniske problemer; bl.a. skærer rampen husets “point de vue-væg” midt igennem. Dette må gentænkes, så det arkitektoniske greb ikke modarbejder husets vigtigste funktion, kunsten. Men alt i alt har projektet mange fine muligheder. Der er rum, der følger rum i et endeløst forløb. Der opstår forandring og variation, og rum kan ses på ny fra en anden vinkel, og med det fornyr rumforløbene sig selv. En arkitektonisk ramme, der på et meget højt niveau, slutter ring omkring et nyt Nationalgalleri for kunst til Grønland.

Intet er problemfrit – og hér faldt dommerkomitéen over den manglende redegørelse for akustik, de tvivlsomme “ovenlys” placeret i stødtrin i trappeanlæg i skulpturgården, de krampagtige, meget lidt funktionelle rum under skulpturgården – og sidst men ikke mindst den udstillingsforringelse, der kan ligge i trafik på ramper og de udstillede værkers behov for stilfærdig ro. Dommerkomitéen vurderer, at der



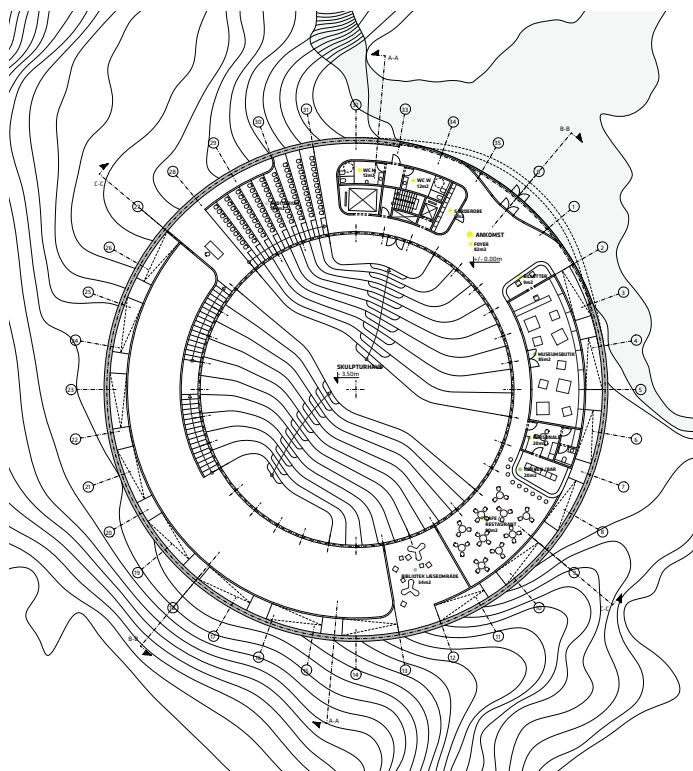
Plan 1 1:500



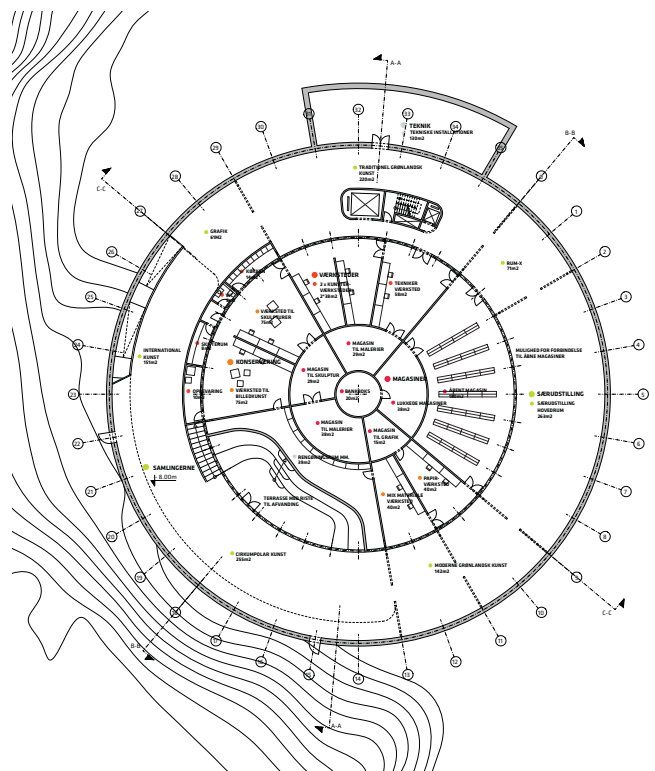
Section 1:800

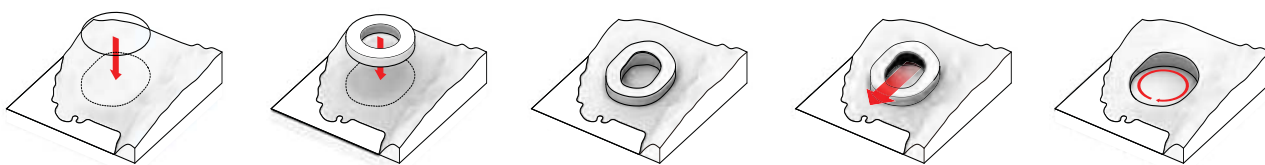


Plan 2 1:800



Plan 3 1:800





sculpture court, the constricted, scarcely functional space under the sculpture court – and last but not least the detriment which traffic on ramps can cause to exhibitions and the peaceful enjoyment which works of art need. In the Jury's opinion the proposal can be revised and adjusted, as the requisite components are in place to sustain reworking into a viable design.

Conclusion

In an expectant atmosphere the Jury agreed unanimously and with great pleasure on proposal no. 2 as the clear winner, and burst out in two languages: Kusanaqaaq – it's beautiful!

Comments of professional judge (engineering)

This proposal, which evokes associations with the Hirshhorn Museum in Washington DC, USA, is for a building executed as a circular ring with an outer shell of cast-in-situ reinforced concrete and an inner shell constituted by a glass facade. The roof slab, cast in situ in reinforced concrete, spans from the outer shell to steel columns which support the inner glass facade, which means that the building's exhibition floor is clear of load-bearing structures. The columns of the glass facade seem to be far too fragile and should also be kept clear of the glass in order to reduce cold bridges. The roof slab slopes down towards the fjord but has no transverse falling gradient, which should perhaps be re-worked in order to reduce the volumes of snow falling into the inner courtyard.

The outer shell is internally watertight and insulated, whereas the watertight membrane does not appear to be taken through the ground slab of the building. The solution proposed here to the problem of precipitation of snow in the inner courtyard is a drainage grate at the lowest point of the courtyard space, heated by waste heat from the building, such that the snow is melted and the meltwater led via a large pipe connection under the building and out into the fjord. However there must be some doubt as to whether this solution alone will be adequate to the task of channelling the huge accumulations of snow which can be anticipated in the courtyard space; the freezing/icing over of the discharge pipe must also be expected to cause problems. Thought should be given to incorporating some form of electric trace heating and/or heating elements in the courtyard slab and

kan redigeres og tilpasses. Projektet indeholder de elementer, der skal til for at kunne bearbejde projektet.

Konklusion

En enig og glad dommerkomité kunne i en forventningsfuld stemning tilslutte sig forslag nr. 2 som en klar vinder, og på to sprog blev udbrudt: Kusanaqaaq – det er flot!

Ingeniørfagdommerens kommentarer

Forslaget, der vækker associationer til Hirshhorn Museet i Washington DC, USA, er en bygning udført som en cirkelring med en ydre skal af in-situ støbt jernbeton og en indre udført som en glasfacade. Tagdækket er in-situ støbt jernbeton spændende fra ydre skal til den indre glasfacades bærende stålsøjler så bygningens udstillingsetage er friholdt for bærende konstruktioner. Glasfacadens søjler synes alt for spinkle og burde også friholdes af glasset for reduktion af kuldebro. Tagdækket har hovedfald ned mod fjorden, men uden tværfald, hvilket måske burde bearbejdes for reduktion af snedfald i den indre gård.

Den ydre skal er indvendigt vandtætnet og isoleret, hvor den vandtætte membran dog ikke er vist ført gennem bygningens terrændæk. Snedfald i den indre gård er søgt løst ved en afvandingsrist i gårdrummets lavpunkt, opvarmet med spildvarme fra bygningen, så sneen smeltes og smeltevandet føres, via en stor rørforbindelse under bygningen, ud i fjorden. Det må dog betvivles, at dette tiltag alene vil kunne bortlede de forventelige store sneophobninger i gårdrummet ligesom tilfrysning/tilisning af afledningsrøret må forventes at kunne volde problemer. En form for eltracing og/eller varmelegemer i gårddækket og røret bør indtænkes for bedre sikkerhed for at snedfald i den indre gård effektivt kan bortledes. Dette afvandingsystem bør videreudvikles til en driftssikker løsning, da det vil være vanskeligt at servicere eller forbedre når bygningen er taget i brug.

Gårddækket er terrasseret, men er som klimaskærm mod de underliggende rum vist helt uden varmeisolering, hvilket forhold dog uden problemer kan forbedres.



pipe in order to provide more certainty in terms of capacity for draining snow away from the inner courtyard efficiently. Work should be done on developing this drainage system into an operationally reliable solution as it will be difficult to service or improve once the building has been taken into service.

The courtyard slab is terraced but appears to have no thermal insulation, as required in its function as building envelope against the rooms below; however this can be rectified without difficulty.

In terms of thermal engineering, the proposed build is described as a “passive house”, but this is not borne out in the insulation thicknesses shown in the proposal, which is considered to be far too low. The intention is for heating of the building to be based on low energy systems, heat pump equipment with boreholes sunk in the bedrock (geothermal heat) supplemented by hydrothermal recovery systems with sea water.

The proposal specifies that the external shell and roof slab will be clad internally with concrete panels; and the floors will be of polished concrete. In terms of acoustics, these surfaces, taken together with the glass facade facing the inner courtyard, are judged to be too “hard” for achieving a satisfactory reverberation time for the room acoustics to feel comfortable. This requires some work in the form of supplementary acoustically attenuating materials in the ceilings and outer walls.

There is no provision for escape routes, a problem which obviously needs to be addressed in the reworking of the proposal.

The proposal presents a well thought-out and convincing design, whose main structural concepts are judged to be viable and moreover to be capable of being reworked so as to meet the aim of the competition brief: to achieve a design “of a high technical standard”.

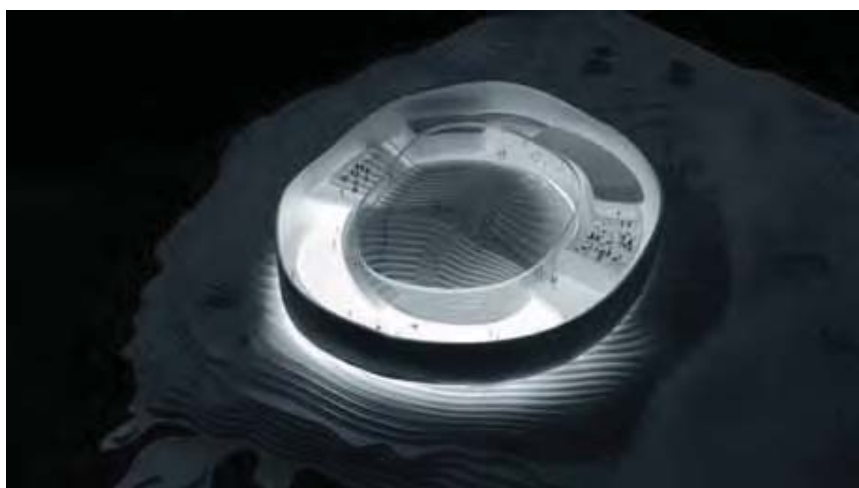
Varmeteknisk beskrives forslaget som et “passivhus”, hvilket ikke harmonerer med de i forslaget viste isoleringstykker, der vurderes alt for små. Opvarmning foreslås baseret på lavenergianlæg, varmepumpeanlæg med borer i grundfjeldet (fjeldvarme) suppleret med anlæg for indvinding af varme fra havvandet.

Forslaget beskriver den udvendige skal og tagdæk indvendigt beklædt med betonpaneler og gulvene er beskrevet som poleret beton. Disse overflader sammen med glasfacaden mod den indre gård vurderes akustisk for “hårde” til at der kan opnås en tilfredsstillende efterklangstid, så rumakustikken føles behagelig. Dette forhold bør bearbejdes ved supplerende akustisk dæmpende materialer på loft og ydervæg.

Der er ikke redegjort for flugtveje og problematikken i forbindelse hermed bør naturligt indgå i den videre bearbejdning.

Forslaget fremtræder gennemarbejdet og overbevisende, og det konstruktive hovedgreb vurderes gennemførligt, ligesom det vurderes at kunne bearbejdes, så det kan opfylde konkurrenceprogrammets målsætning om et forslag “på højt teknisk niveau”.

”**KUSANAQAAQ**
ITS BEAUTIFUL DET ER FLOT!





SNØHETTA OSLO

DESIGN TEAM

Amund Siem Utne, Andreas Heier, Bjørg Aabø, Bård Stangnes, Cecilia Landmark, Kjetil Thorsen, Marlene Fenger Andersen, Pål Eide Hasselberg, Robert Greenwood, Romana Suitner, Tarald Lundevall

This design is based on a sensitive analysis of place and function with a focus on conscious, deliberate stage-setting of the arrival and enjoyment of the forecourt as a meeting place in the city and as precursor to the experience of the art inside the building. The candidate argues for a varied use of the facility, and the proposal is unique in incorporating into the layout of the build the outline of a promenade along the coast from Kolonihavnen harbour, with the Gallery forming a natural stage in a promenade along the waterfront.

The building is designed as a two-storey cubic mass poised on a recessed base. The exhibition spaces are located at entry level which gives uncomplicated access for both the public and works of art. The exhibition spaces are laid out as a beautiful and flexible series of rooms around an open inner atrium with easy connection to the café and children's workshop which are excellently placed looking out over Nordlandet. The view is framed by the four window panels which are cut into the mass and combine with the atrium to let daylight into the building.

Rooms for presentations, outreach activities and so on, the auditorium, workshops and administration are located on the first floor: equally well laid out and provided with good daylight and views. Storage facilities, both open-plan and more contained, are located in the basement of the building with good access for the public and scope for versatile use.

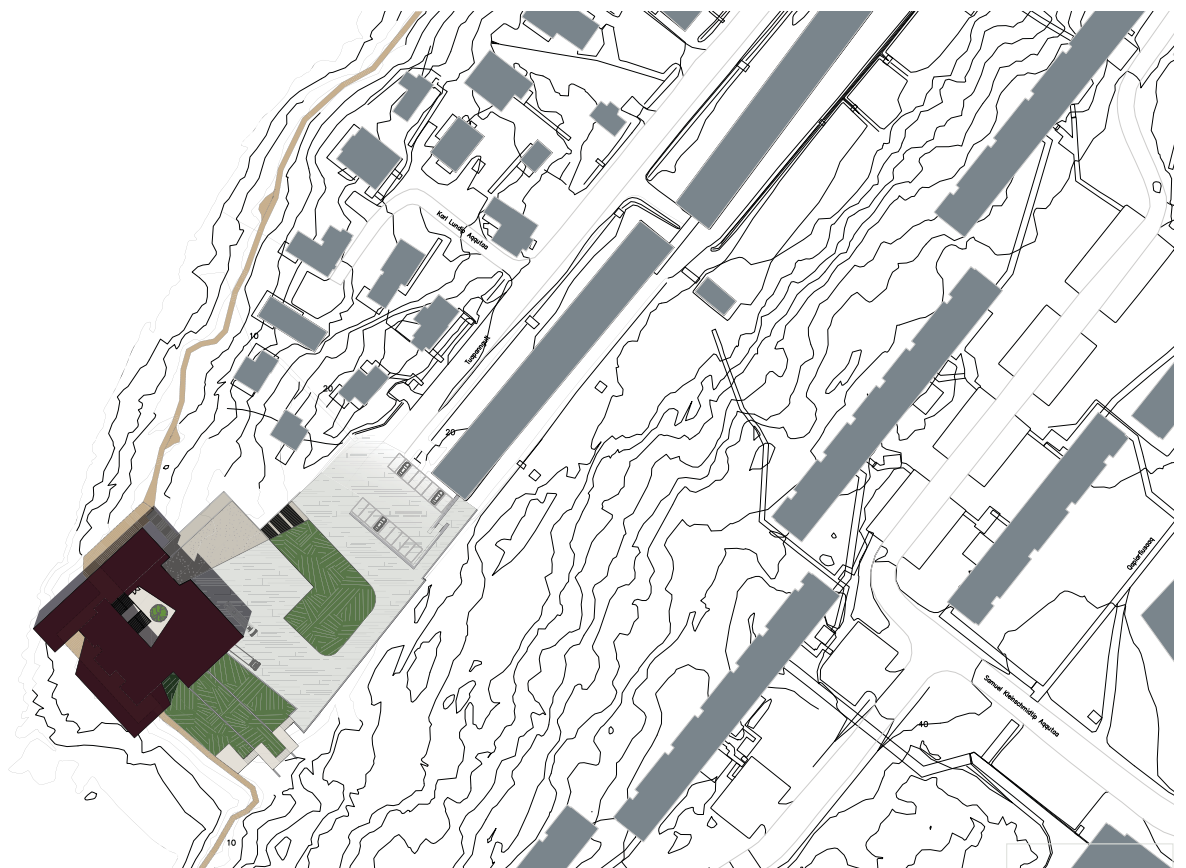
The facades and roof are designed as a double structure, externally clad in red glass panels. The idea is that the facades will act

Projektet er baseret på en indlevet analyse af sted og funktion med fokus på en bevist iscenesættelse af ankomsten og oplevelsen af forpladsen som et mødested i byen og som optakt til oplevelsen af kunsten inde i bygningen. Forslagsstilleren argumenterer for en varieret brug af huset, og forslaget har som det eneste indarbejdet den skitserede promenade langs kysten fra Kolonihavnen i husets disponering, med ønsket om at huset kan indgå som et naturligt punkt i en promenade langs vandet.

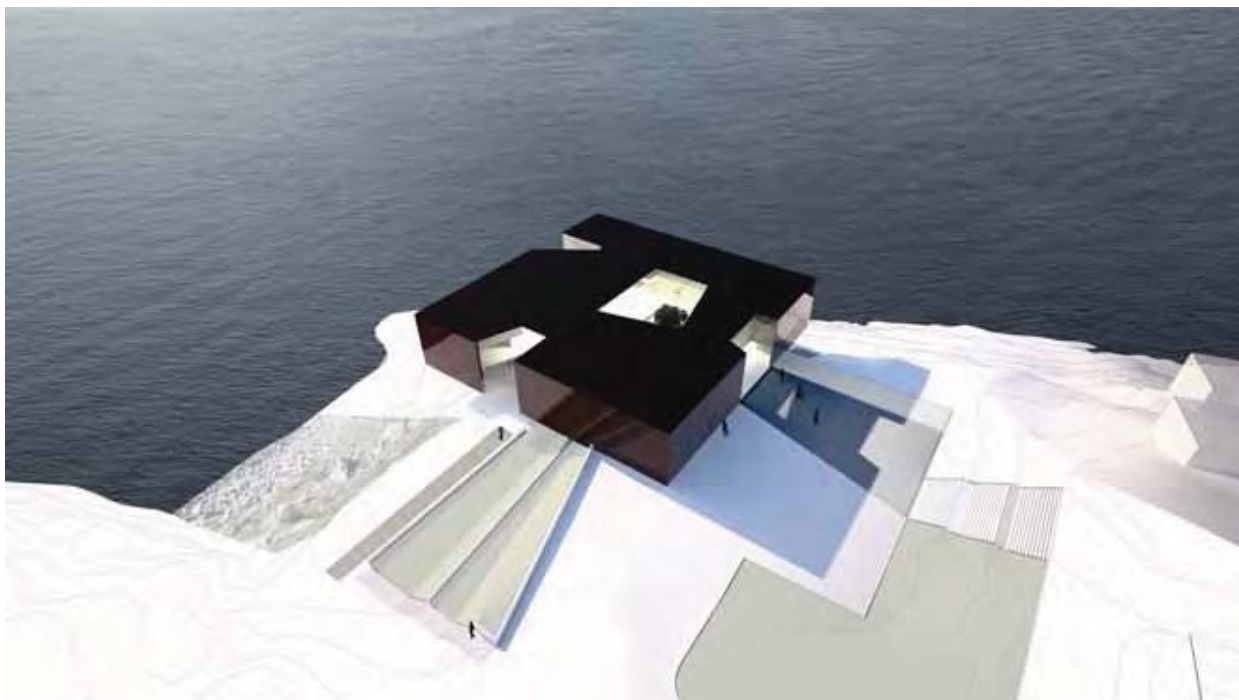
Bygningen er udformet som et kubisk volumen i to etager svævende på en tilbagetrukket base. Udstillingsarealerne er beliggende i indgangsniveau, hvilket giver en ukompliceret adgang for både publikum og værker. Udstillingsarealerne er disponeret som smukke og fleksible rumforløb omkring et indre åbent atrie og i god forbindelse med café og børneværksted, som er flot placeret med udsigt mod Nordlandet. Udsigten indrammes i de fire vinduespartier, som skæres ind i volumen, og som sammen med atriet giver dagslys i bygningen.

Rum for formidling, auditoriet, værksteder og administration er placeret på 1. sal – ligeledes veldisponeret og med gode dagslys- og udsigtsforhold. Både åbne og aflukkede magasiner er placeret i bygningens base med god adgang for publikum og muligheder for fleksibel brug.

Facader og tag er udformet som en dobbeltkonstruktion udvendig beklædt med røde glasplader. Tanken er, at facaderne



22



as mirrors and therefore reflect the surroundings on the Gallery. The Jury feels that the refined red glass cladding of roof surfaces and facade is alien to the location and there was doubt as to its ability to withstand the effects of the harsh climate.

The Jury found the proposal, which is one of the best, to be well conceived, cogently worked out and indeed, the best proposal in terms of functional considerations. Particularly noteworthy are not only the well-reasoned dialogue between the experience of the place and the art it houses but also the uncluttered layout of the exhibition spaces with direct access from the forecourt. In spite of these obvious qualities, in the Jury's opinion the overall idiom of the building is too non-specific and falls short of reflecting sufficiently well all that is special and meaningful in the functioning of Greenland's National Gallery of Art.

Comments of professional judge (engineering)

This proposal gives a relatively brief structural explanation of how vertical loads will be absorbed by walls and columns cast in situ in reinforced concrete, with suspended floors (plate construction) executed as a combination of prefabricated steel structures and hollow core elements.

The huge cantilevers of the plate construction are not judged to be structurally well examined; the slab thicknesses appear to be on the low side; and it is doubtful whether the lightness of the design can readily be achieved following the requisite detailed structural reworking. The proposal indicates a "flat roof" but makes no allowance at all for the requirements of the Building

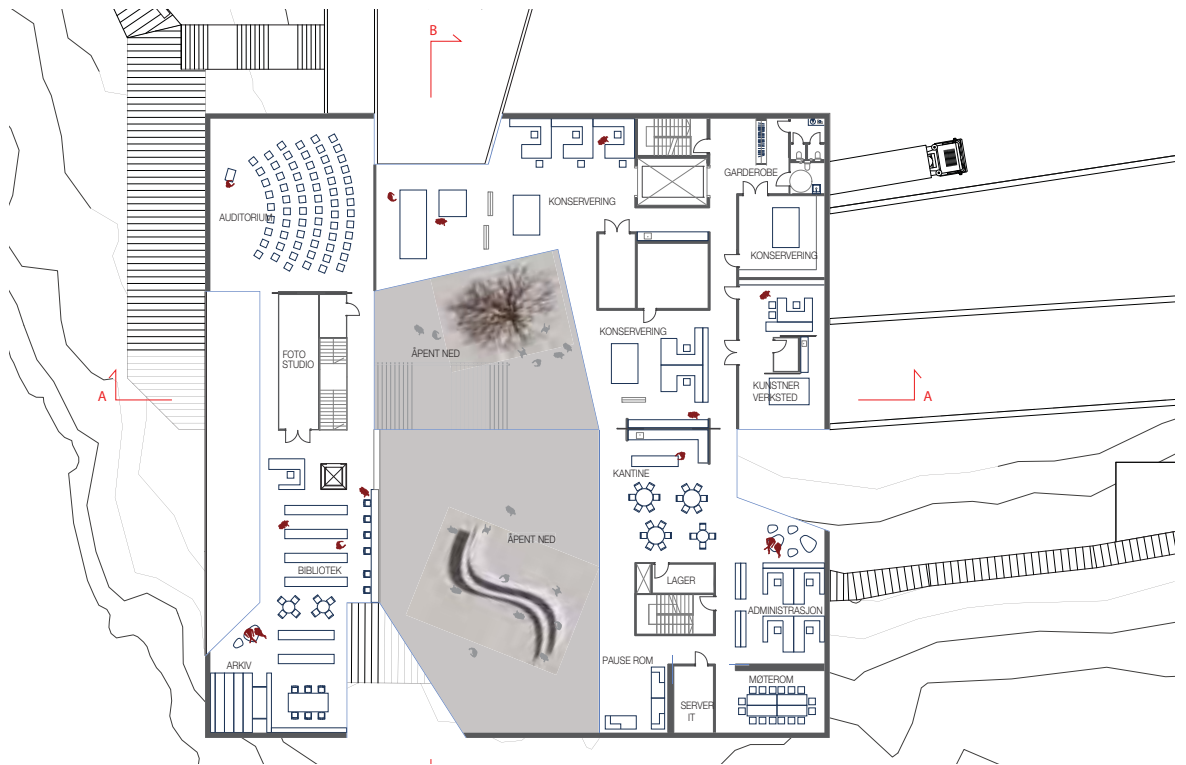
spejler og dermed reflekterer omgivelserne på huset. De raffinerede beklædninger af tagflader og facade med rødt glas virker efter dommerkomitéens opfattelse fremmede på stedet, og der er rejst tvivl om de vil kunne holde til de barske klimatiske påvirkninger.

Dommerkomitéen vurderer, at forslaget, som er blandt de bedste, er fint tænkt, konsekvent gennemarbejdet og funktionelt det bedste forslag. Særligt fremhæves den velargumenterede dialog mellem oplevelsen af stedet og af kunsten samt den enkle disponering af udstillingsarealerne med direkte adgang fra forpladsen. Til trods for disse åbenlyse kvaliteter, er det dommerkomitéens opfattelse, at husets samlede udtryk er for generelt og ikke i tilstrækkelig grad afspejler det særlige og betydningsfulde i funktionen som Grønlands Nationalgalleri for Kunst.

Ingeniørfagdommerens kommentarer

Forslaget har en ganske kort konstruktiv beskrivelse af hvordan lodrette laster optages af vægge og søjler udført som in-situ støbt jernbeton og med etagedæk (pladekonstruktion) udført som en kombination af præfabrikerede stålkonstruktioner og huldælelementer.

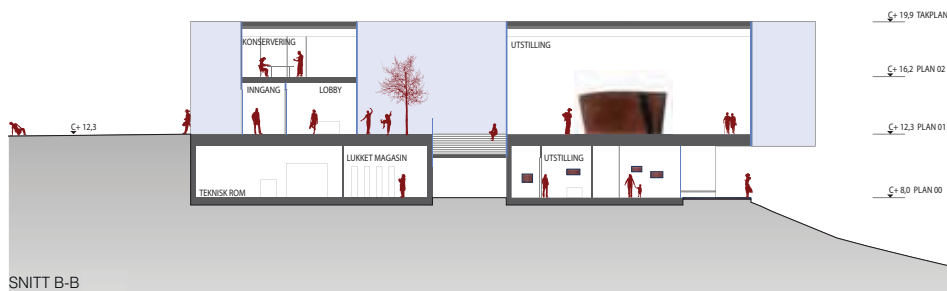
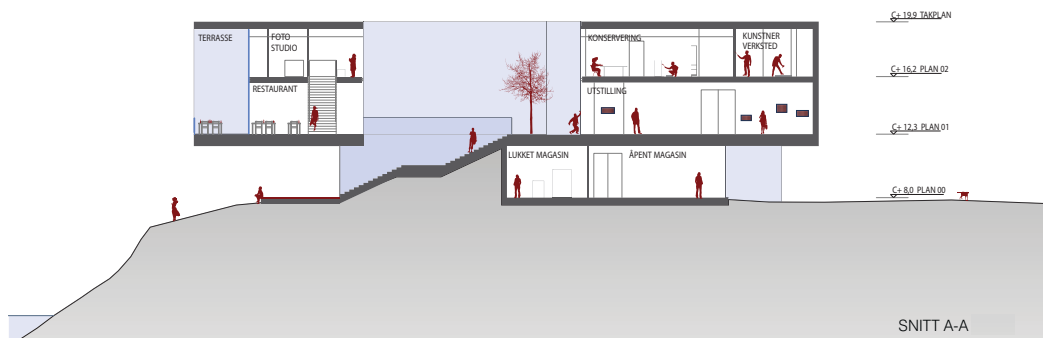
Pladekonstruktionernes store udkragninger ses ikke at være konstruktivt velbelyst, dækttykkelserne synes noget i underkanten, og det betvivles, at forslagets lethed er umiddelbart opnåelig efter en nærmere konstruktiv bearbejdning. Forslaget indikerer "fladt tag", men tager slet ikke højde for byg-



Plan 02 1:500



Plan 01 1:500



Sections 1:800

Regulations for a minimum roof pitch of 7 degrees. This calls into question whether the proposal's claim to provide a line of sight from Tuapannguit over the building can be achieved. The proposal does not give details of how the foundations of the building will be achieved on made-up ground.

The materials chosen necessitate acoustic measures being taken, those specified being acoustic pendant lamps and furnishings incorporating acoustically attenuating materials. However, the judgement is that these will not suffice for achieving a satisfactory acoustic environment.

The proposal incorporates striking niches, a large inner atrium and a large double-height space outside, in front of the restaurant but provides no explanation of how snow and meltwater can be drained away from these spaces.

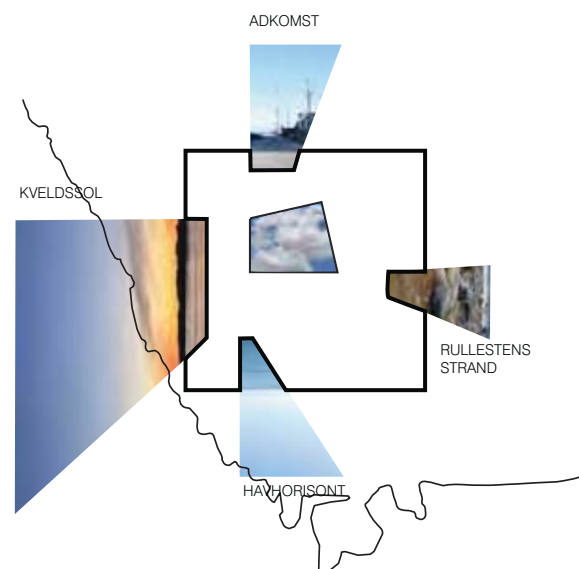
The proposal describes the facades as glass facades in tinted glass with a high-lustre polish or glass with silk screen prints. Such glass facades are not felt to be suitable for a build in an area so beset by particle pollution and storms. Nor is the thinness of the transparent glass facades thought to be sufficiently strong or firm to withstand the high velocity load from the action of the winds. Nevertheless, it is deemed that the proposal is capable of being worked up to satisfy the requirement specified in the competition brief for a design "of a high technical standard".

ningsreglementets krav om en minimumhældning på 70. Der må derfor stilles spørgsmål, om forslagets signalering om sigtelinje fra Tuapannguit over bygningen kan opfyldes. Forslaget redegør ikke nærmere for, hvordan bygningen funderes på opfyldet.

Materialevalget kræver bygningsakustiske tiltag, hvilket også forsøges tilgodeset med nedhængte pendler og møbler med akustisk dæmpende materialer. Dog må det vurderes, at dette ikke er tilstrækkeligt for opnåelse af tilfredsstillende akustik.

Forslaget indeholder markante niches, et stort indre atrium samt et stort dobbelthøjt uderum foran restauranten, men der redegøres ikke for, hvordan sne og smeltevand i disse kan bortledes.

Forslaget beskriver facaderne som glasfacader i højglanspoleret farvet glas eller glas med silketryk. Sådanne glasfacader vurderes ikke velegnede på et bygværk på et så partikelfyldt og stormomsust sted. De gennemsigtige glasfacaders slankhed vurderes heller ikke at have tilstrækkelig styrke og stivhed til at kunne modstå de høje hastighedstryk fra vindpåvirkning. Det vurderes dog, at forslaget kan bearbejdes så konkurrenceprogrammets forventning om et forslag "på højt teknisk niveau" kan opnås.



HEIKKINEN-KOMONEN ARCHITECTS

TEAM

Mikko Heikkinen, architect SAFA, professor; Markku Komonen, architect SAFA, professor;
Esa Ruskeepää, architect SAFA. Assistant: Erkki Aarti, student of architecture

CONSULTANTS

Jukka Pennanen, Ph.D., professor/cultural anthropology; Tero Aaltonen, M.Sc./structural concept

This design is based on a powerful idea of giving the new National Gallery the form of a striking, vertical building volume – a landmark – a free-standing construction on the sloping hillside. The building is designed as an outer shell, with steel sheet cladding and a diagonally cut roof surface with rooflights. The individual functions are distributed across seven levels in all, each one of which is clear of the outer shell, and a ground level.

Public access to the individual functions is via an internal lift and stairwell core. The exhibition rooms are located on the two uppermost levels and a lower level. Access for works of art is also by lift from the forecourt. The auditorium is on the lowest level alongside an event space (outside the remit of the brief). The layout of the individual levels is not generally shown and does not look convincing.

The outer shell is to be of steel structures/cast-in-situ concrete clad in large-format steel sheets which are welded in situ: a reference to steel ship building. Worked on by the wind and weather, the surface will rust and acquire colour and nuance over time.

The Jury was taken with the idea of establishing a powerful monument to Art on this site, but the layout over several storeys, and not least the confined access via stairs and lifts, render this an inappropriate design which does not offer the qualities in terms of experience which are required by the brief.

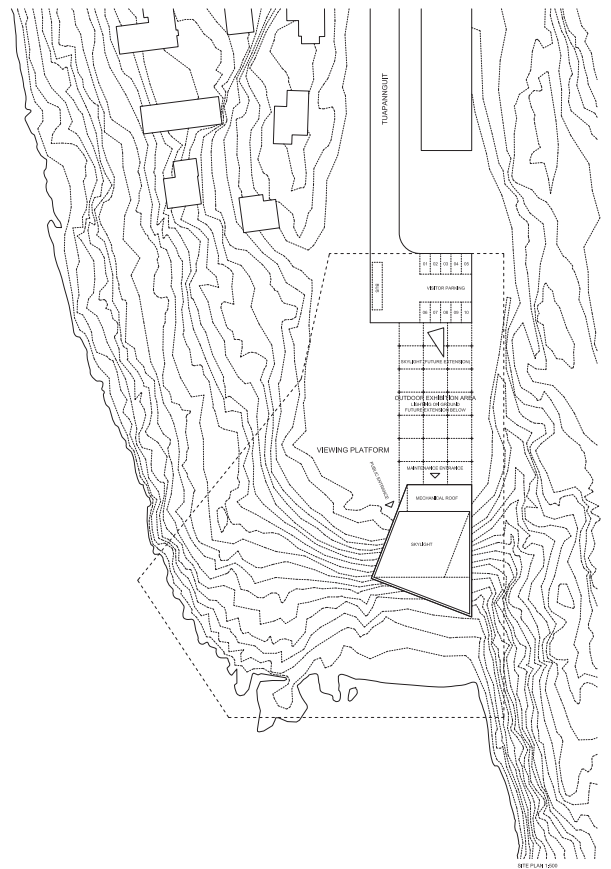
The rooflight in the uppermost exhibition room is beautifully conceived but the provision of daylight in the other areas is

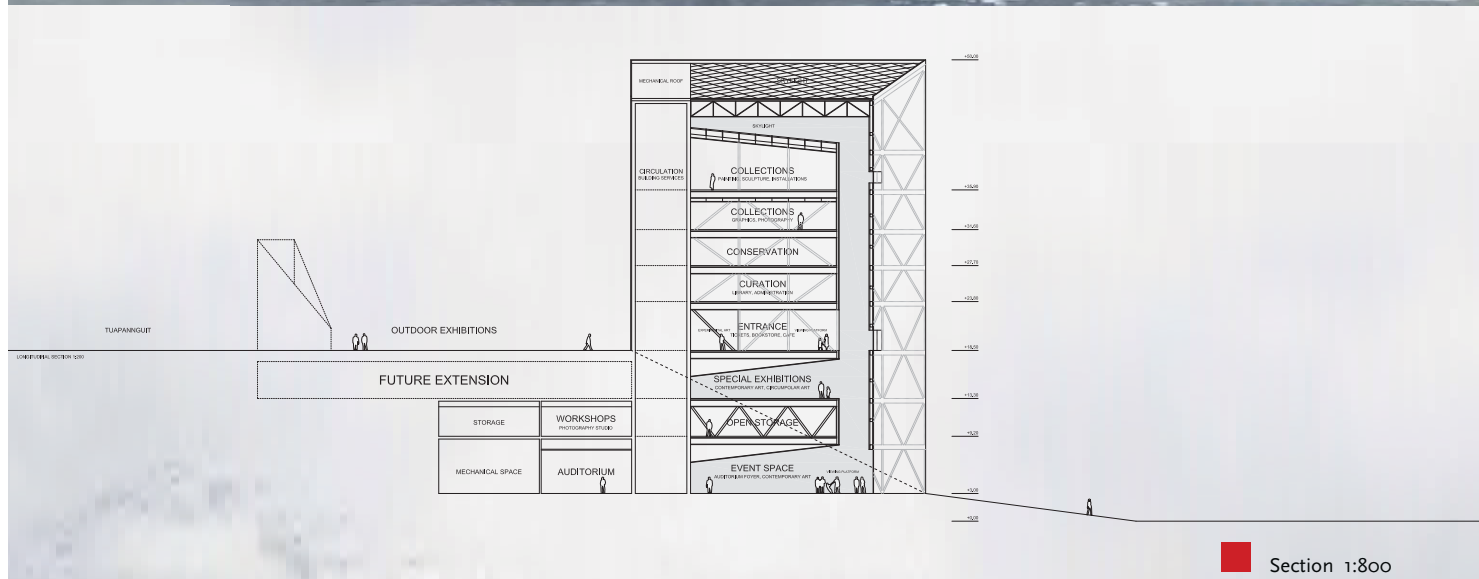
Projektet er baseret på en kraftfuld idé om at forme det nye Nationalgalleri som et markant, vertikalt bygningsvolumen – et landmark – fritstående på den skrånende klippeside. Bygningen er udformet som en ydre skal, beklædt med stålplader og med en skråt skåret tagflade med ovenlys. De enkelte funktioner er disponeret på i alt syv niveauer, som alle er friholdt fra den ydre samt et grundplan.

Adgang for publikum til de enkelte funktioner sker gennem en indeliggende trappe- og elevatorkerne. Udstillingsrummene er placeret på de to øverste planer samt et nedre plan. Adgang med kunstværker er ligeledes fra forpladsen via elevator. Auditoriet er beliggende i det nederste niveau i forbindelse med et event space (ikke programsat). Indretning af de enkelte planer er kun overordnet vist og virker ikke overbevisende.

Den ydre skal er udført som en stålkonstruktion/pladsstøbt beton beklædt med stålplader i store formater, som svejses sammen på stedet med reference til stålskibsproduktionen. Overfladen vil ruste og tage farve og nuance efter vind og vejr.

Dommerkomitéen har været betaget af idéen om at etablere et kraftfuldt vartegn for kunsten på dette sted, men disponeringen i de mange etager og ikke mindst de snævre adgangsforhold gennem trapper og elevator er ikke hensigtsmæssig og indeholder ikke de oplevelsesmæssige kvaliteter, som er programmets potentiale.





unsatisfactory. The space running between the outer shell and the suspended floors seems unnecessarily dramatic.

The outlined event space on the bottom level is beyond the remit of the brief and, combined with other allocations of areas, means that the footprint of the building exceeds that provided for in the brief by almost 50%; a commensurate increase in costs is anticipated.

Comments of professional judge (engineering)

Viewed from the fjord, the proposal is for a building of some 47 m in height, with a core of cast-in-situ reinforced concrete enveloped in a steel lattice structure clad in corroded/weathered steel (corten steel). The vertical load from the wall structures of the storeys does not seem to be thoroughly worked out and is likely to necessitate supplementary vertical structures in the lower storeys. The roof is a steel grillage clad in glass to admit light into the exhibition floors. The foundations of the building are close to the level of the water table, corresponding to the fill depth, but there is no provision for the effects of the rise and fall of the tide (difference of up to 4-5 metres) on the building.

The design of the proposal, providing an air shaft running the full height of the building, does not allow for the problems this entails with the building services. The proposal is not deemed to be able readily to meet the requirement of the competition brief: to achieve a design "of a high technical standard".

Ovenlyset i det øvre udstillingsrum er smukt tænkt, men dagslysforholdene for de øvrige arealer er ikke tilfredsstillende løst. Det gennemgående rum mellem den ydre skal og etagedækkene virker unødvendigt dramatisk.

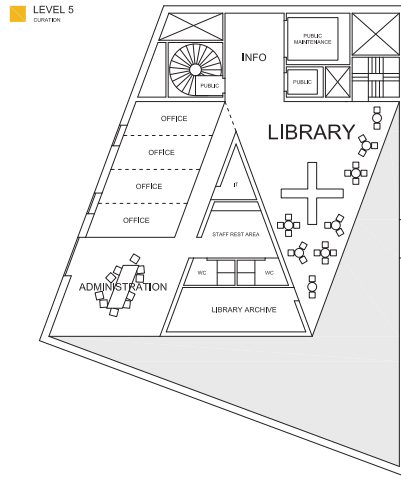
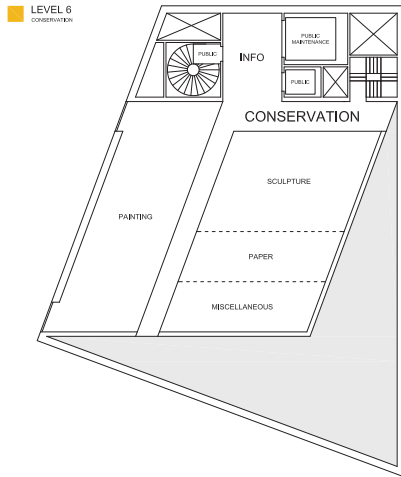
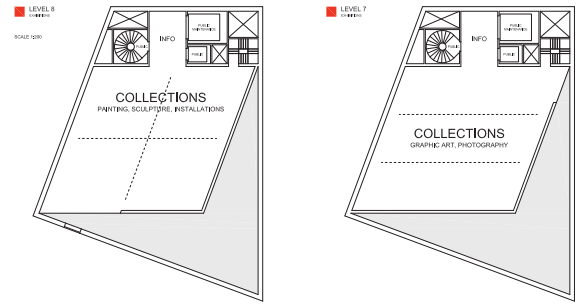
Det skitserede event space i nederste plan er ikke program-sat, hvilket sammen med andre arealdisponeringer har gjort, at bygningsanlægget overskrider programmets arealmæssigt med næsten 50% med en tilsvarende forventet for-dyrelse til følge.

Ingeniørfagdommerens kommentarer

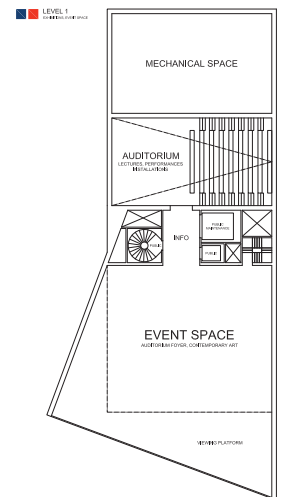
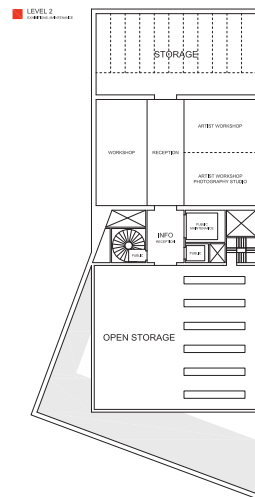
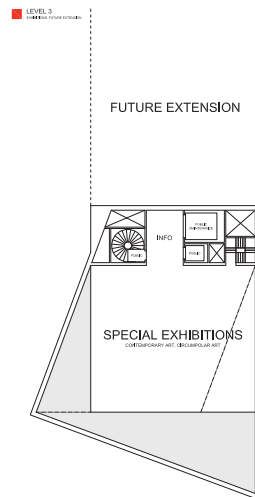
Forslaget er, set fra fjorden, en ca. 47 m høj bygning med en kerne af in-situ støbt jernbeton indhyllet i en stål-gitterkonstruktion beklædt med korroderet stål (cortenstål). Den lodrette lastnedføring fra etagerne vægkonstruktioner virker ikke gennemarbejdet og vil formentlig kræve supplerende vertikale konstruktioner i de nedre etager. Taget er et stålristeværk beklædt med glas for lysindfald til udstillingsetagerne. Bygningen er funderet tæt på vandspejlskoten, svarende til opfyldedybde, men redegør ikke for hvordan tidevandets variation (forskel op til mellem 4 og 5 meter) påvirker bygningen.

Forslagets udformning med en luftskakt i bygningens fulde højde redegør ikke for de installationstekniske problemer dette indebærer. Forslaget vurderes ikke umiddelbart at kunne opfylde konkurrenceprogrammets ønske om et forslag "på højt teknisk niveau".

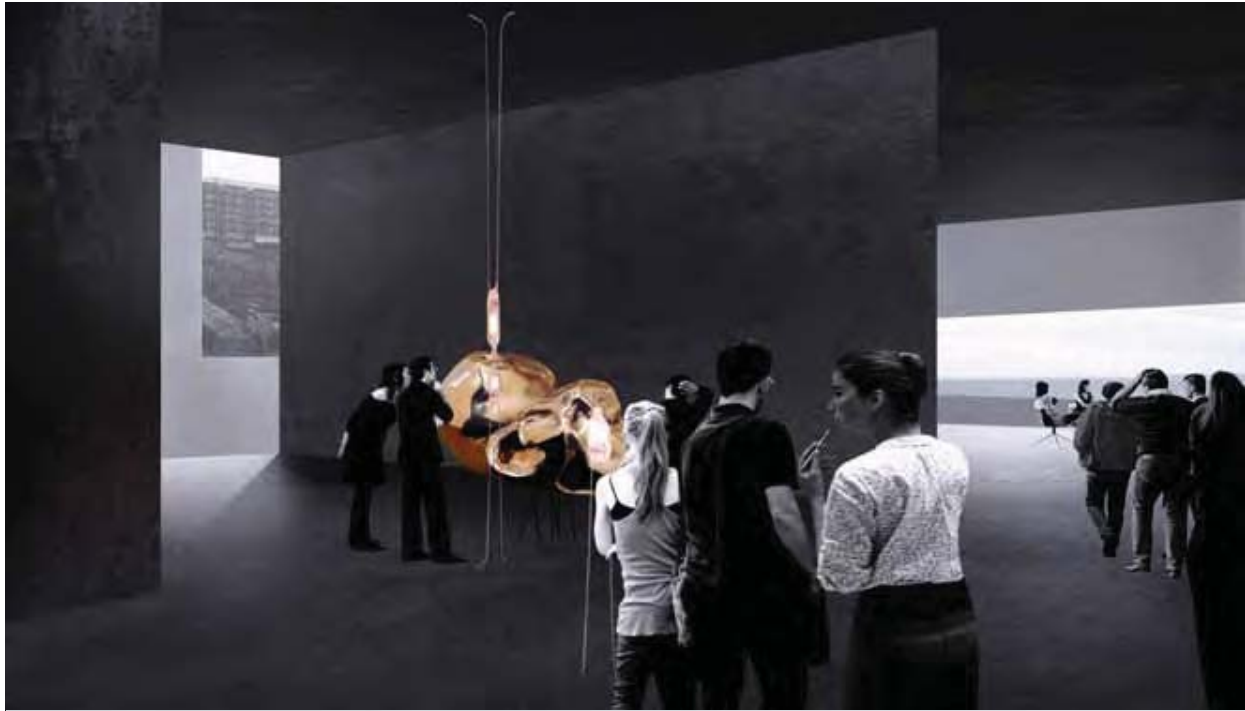
Level 07-08 1:800



Level 04-06 1:500



Level 01-03 1:800





JOHAN CELSING ARKITEKTKONTOR

TEAM

Johan Celsing, ophavsretshavare, ansvarlig; Stefan Andersson, Sven Etzler, Eyvind Bergström, Marcus Eliasson, Anna Ryf, Sabina Liew, Carl Toråker, Elisabet Bernsveden, Kristina Dalberg

CONSULTANTS

Statik, VVS, El: Rambøll Stockholm, Landskap: Müller Illien Landschaftsarchitekten, Zürich

This proposal identifies thoroughly with the atmosphere and scale of the locality. An introduction establishes clear, carefully studied points of reference and expresses in a clearly visualised manner the mood and welcoming, intimate scenarios which are envisaged. As a build, this is conceived of as a traditional structure: a house, a home. It has a pitched roof, it has windows – perfectly ordinary windows. A building typology which is well known and repeated in all Greenland's towns and settlements.

The building restricts itself to two colours: red and white, like a flag. Somewhat surprisingly, the facades' "semi-concave frame profiles" prove to be the result of a casting from (steel?) moulds set up in situ. A sculpture terrace is laid out in front of the main entrance, flanked by a smaller wing housing artists' workshops.

The proposal is easy to understand, and there is no difficulty in going inside and walking around. The room schedule and areas are met. In its own way, this is an "homage" to the home as it is known in Greenland: a safe, warm place; a juxtaposition of rooms in a narrative which provides a relaxed, informal yet enveloping rhythm.

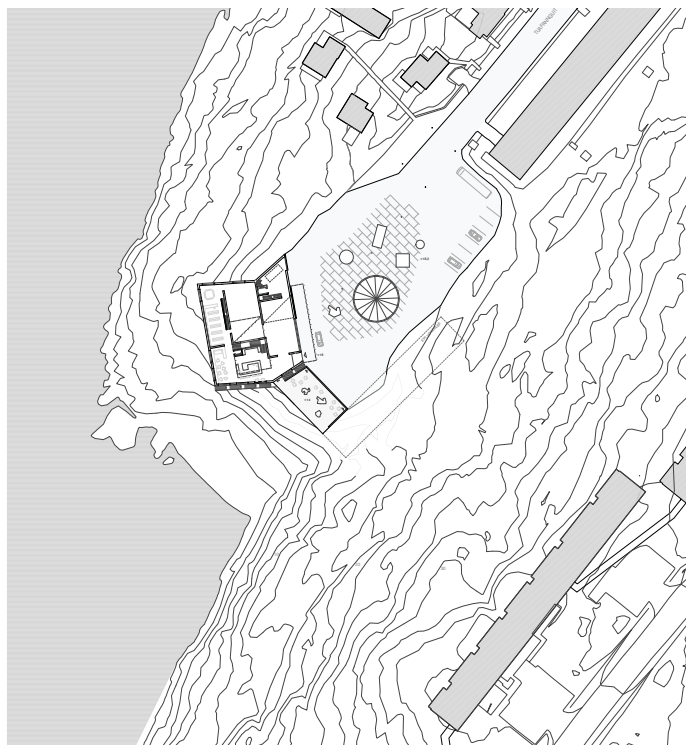
There is no doubt as to what the authors want – but it is important not to forget the objective of the competition: A National Gallery of Art in Nuuk, Greenland's capital city. This proposal lingers on the home and looks to expand on the concept of the home for a solution for this project – which of course is no solution as it is not elevated in higher architectural terms. The ideas are laudable but go no further than a concept for a village hall.

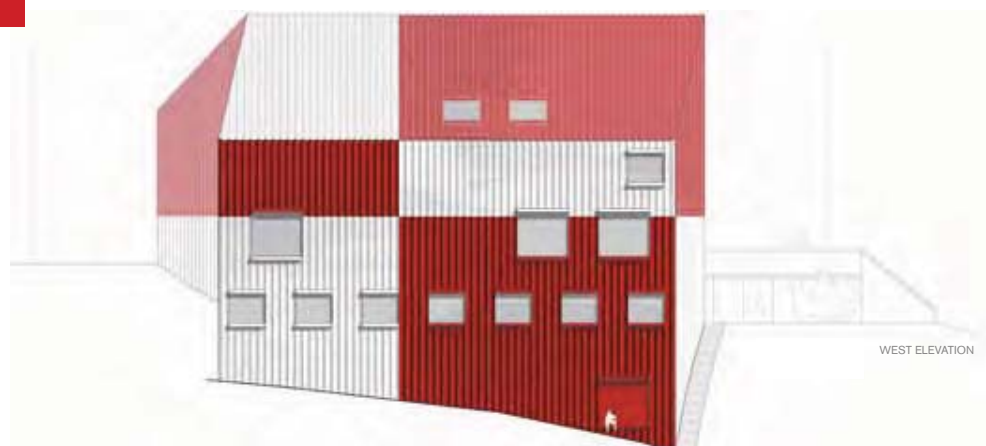
Dette forslag har levet sig ind i hjemmets atmosfære og skala. En introduktion fastslår den tydelige og tilstræbte referenceramme, og i klar visualiseret form udtrykkes stemningen og de hyggelige scenarier, der tilstræbes. Som bygningsværk er denne formuleret som en traditionel bygning – et hus, et hjem. Der er saddeltag, og der er vinduer – helt almindelige vinduer. En bygningstypologi der er velkendt og optræder i alle Grønlands byer og bygder.

Bygningen er holdt i røde og hvide farver – som et flag. Lidt overraskende viser facadernes "halvskål profiler" sig at være resultatet af en udstøbning fra (stål?)forme opstillet på stedet. En skulpturterrasse er udlagt foran hovedindgangen, flankeret af en mindre sidefløj med kunstnerværksteder.

Forslaget er let aflæseligt, og uden besvær kan man gå indenfor og foretage en rundtur. Rumprogrammet løses og arealer overholdes. På sin vis opleves en "homage" til hjemmet – som det kendes fra Grønland. Et varmt og trygt sted. En sammenstilling af rum i et forløb, der sammensnøres i en afslappet og uformel rytmik.

Der er ingen tvivl om, hvad forfatterne vil – men man må minde om opgavens formål: Et nationalgalleri for kunst i Grønlands hovedstad Nuuk. Forslaget dvæler ved hjemmet og søger denne funktion udbygget til at løse opgaven – og det kan ikke lade sig gøre, fordi ingen arkitektonisk forløsning opnås. Der er fine takter, men de når ikke længere end til et koncept for et mindre forsamlingshus.





Projektet skal roses for de meget fine referencer om kunsthåndværk, farvestudier og grafisk opsætning samt for de bløde blyantsstregere, der legende let giver et varmt og indlevet indtryk. I dommerkomitéen blev forslaget respekteret for sin mission og humane skala, men det bragte forestillingen om et national galleri ud i en helt anden galakse.

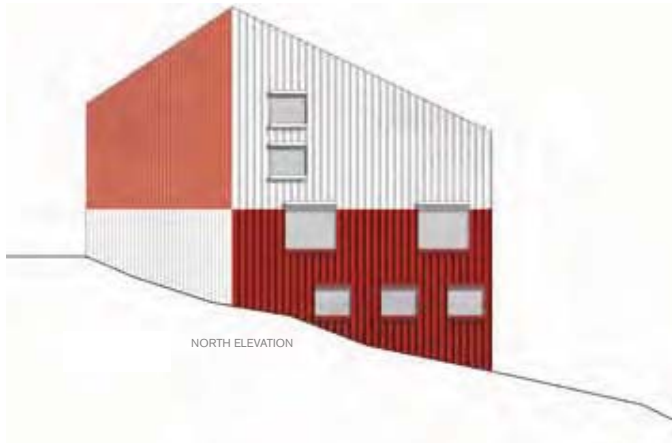
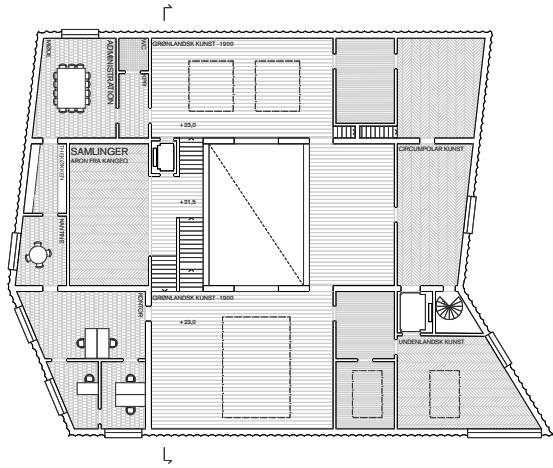
Ingeniørfagdommerens kommentarer

Forslaget beskrives som en in-situ støbt jernbetonbygning. Facaderne er vist med bølgeformet lodret profilering, der beskrives som støbt på "skålformede formborde". Det vurderes ikke gennemførligt, at udforme facaderne som vist, da bølgenes skarpe spidser ikke vil kunne bevares intakte ved afformning og derfor bør have en "geometrisk bredde."

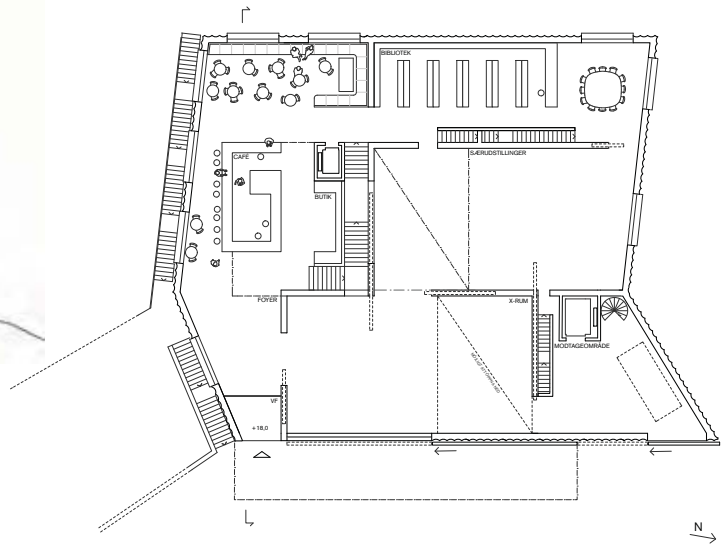
Det vurderes, at det overordnede greb med en in-situ støbt betonbygning derfor ikke er gennemførlig, og bygningen bør derfor rettelig betegnes som en betonelementbygning. Malede betonoverflader på en bygning placeret på dette vejrligsudsatte sted vurderes også uhensigtsmæssig.

Forslaget omfatter i øvrigt ikke tekniske beskrivelser af de ingeniørfaglige aspekter og vurderes ikke umiddelbart at kunne opfylde konkurrenceprogrammets ønske om et forslag "på højt teknisk niveau."

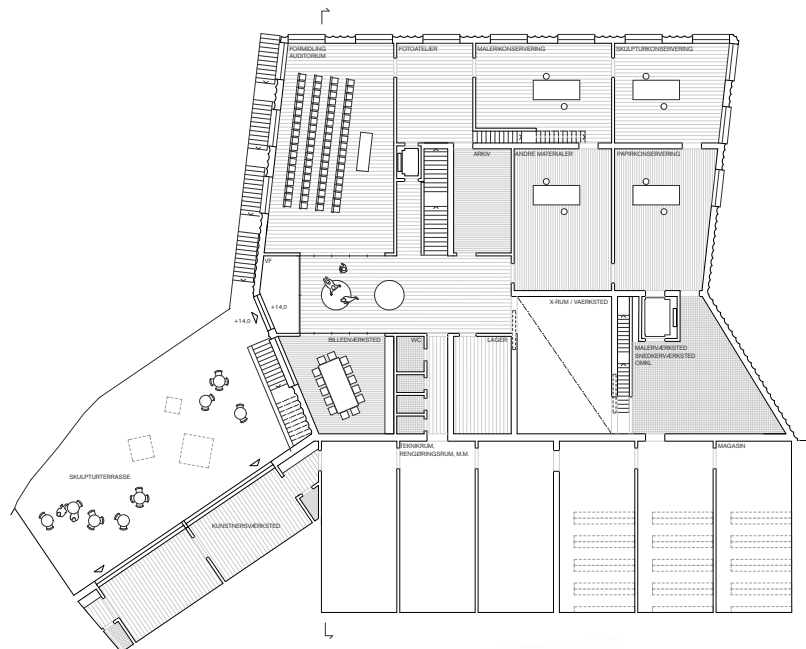
Upper floor 1:500

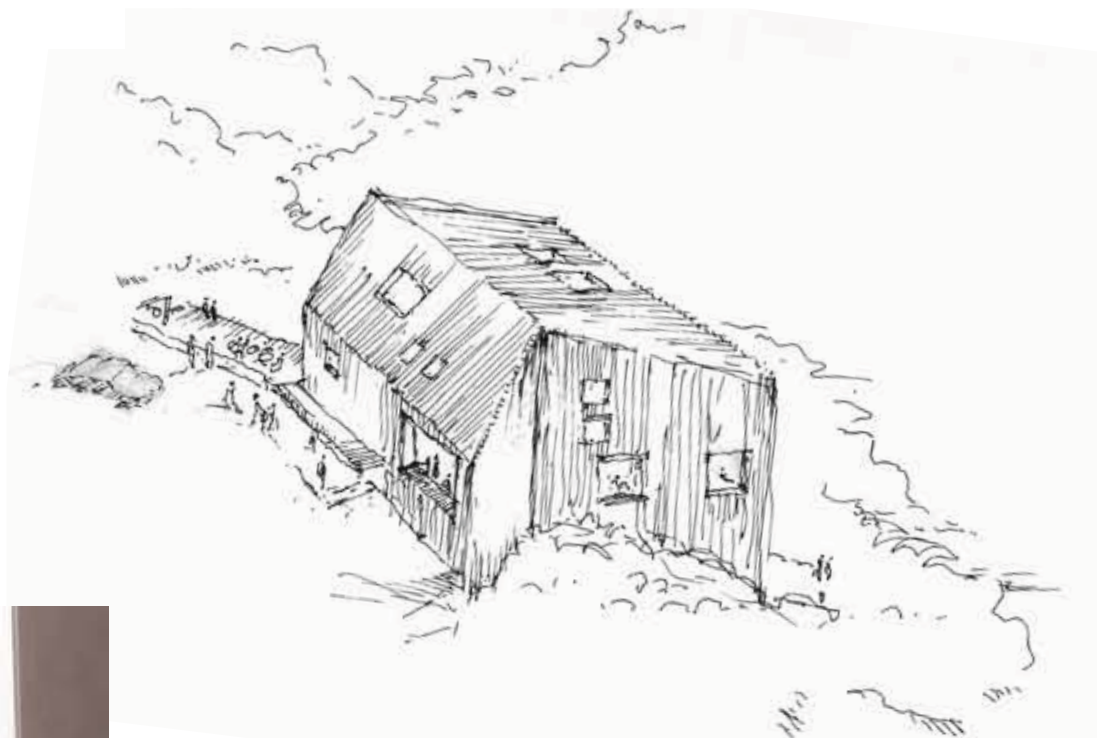


Ground floor 1:500



Workshop floor 1:500







TEGNESTUEN NUUK

TEAM

Christian Teller, arkitekt; Jette Keller Jacobsen, arkitekt; Peter Barfoed, arkitekt; Aslak Rosing, bygningskonstruktør



This design is based on a broad analysis of the views which the area affords and the interaction with the existing built environment and proposes that Tuapannqut should culminate in an open, public space by the sea. As the logical outcome of this analysis, the building is designed as a base which seems to emerge as an extension of the rock formations such that only the main entrance, a pavilion constructed partially in glass, is visible on arrival and from the blocks of flats along Tuapannqut.

Public access from the foyer takes the form of a broad flight of stairs on two storeys, leading to the exhibition spaces and café areas on the underlying storey. Storage facilities, both open-plan and more contained, a library and workshops etc. are located on two floors below this. Access for works of art is also by lift from the forecourt.

The facades of the base are clad in timber, with horizontal ribbon windows while the 'public square' – i.e. the building's roof – is laid in local granite. The timber cladding lacks credibility in terms of the style and impact of the proposal.

The exhibition rooms are good and versatile but the awkward angles in the geometry of the house are not plausible or appropriate for exhibitions of sculpture. In general, the remaining areas work well, with good daylight conditions and scope for views out to sea.

The Jury finds the analysis and the idea of providing a public square with views over Nordlandet and the seaward approach to

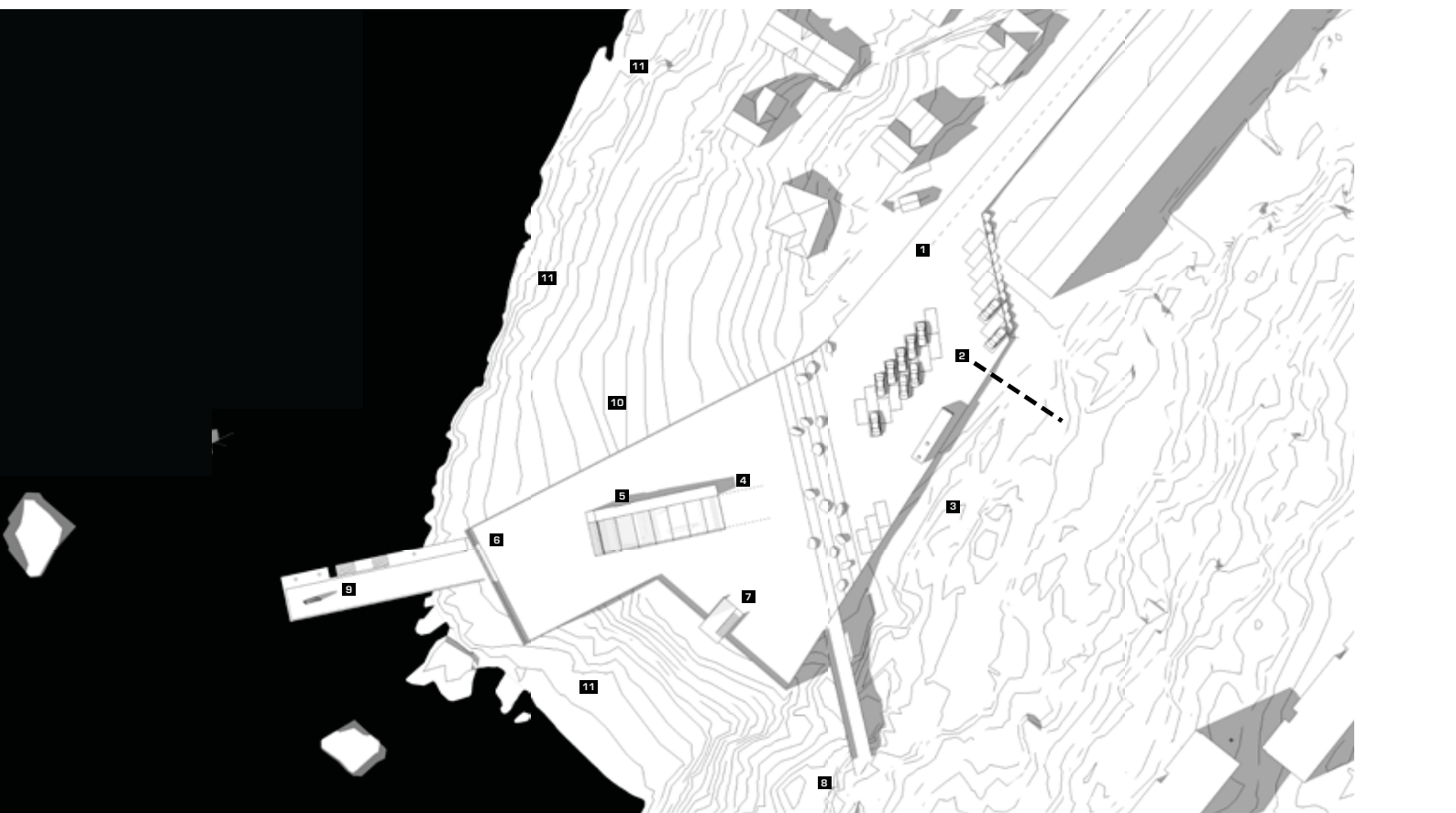
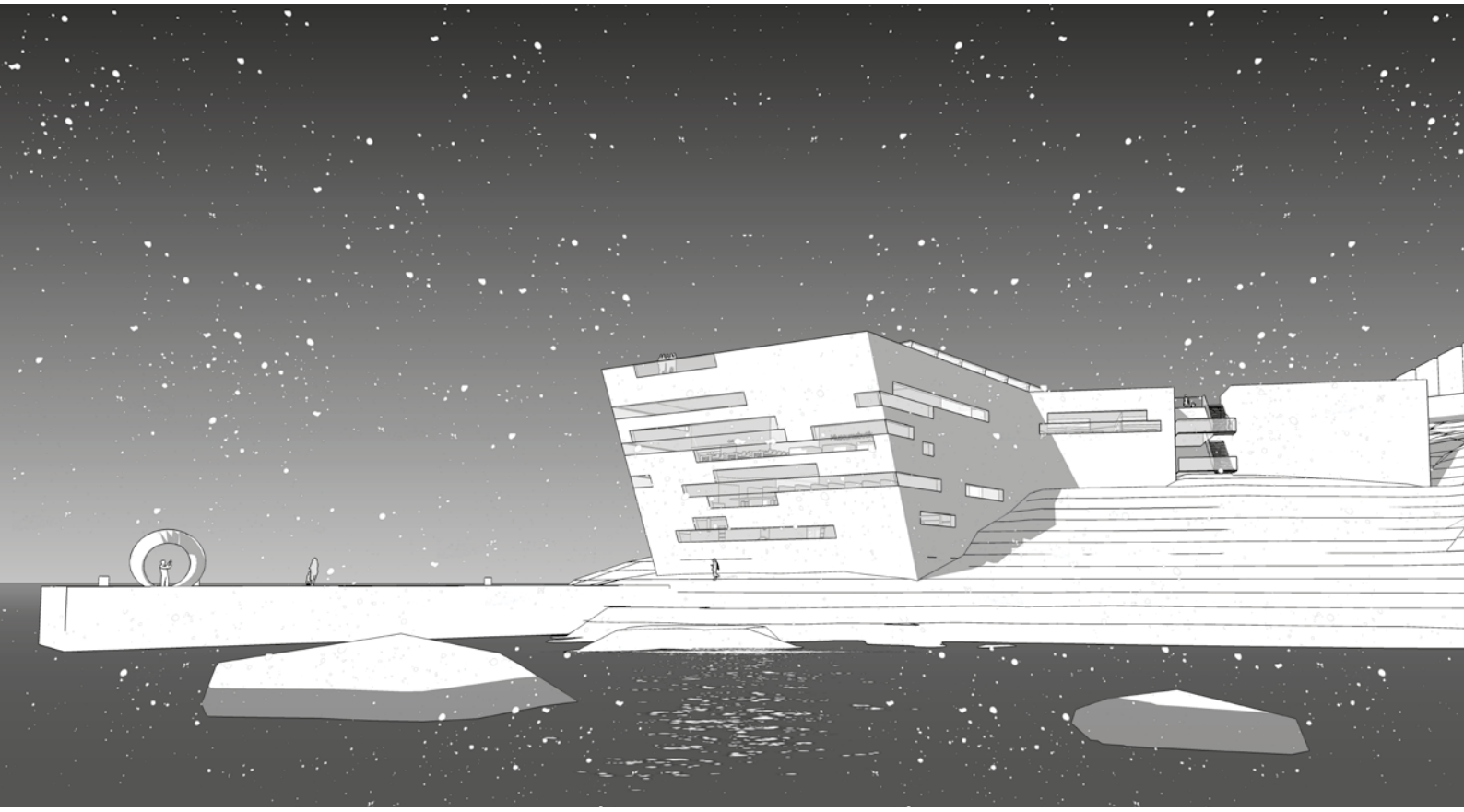
Projektet er baseret på en overordnet analyse af områdets udsigtsforhold og relationen til den eksisterende bebyggelse og foreslår, at Tuapannqut afsluttes som en åben offentlig plads ved havet. Som en konsekvens af denne analyse er bygningen udformet som en base i forlængelse af stedets klippeformationer, og således at kun bygningens hovedindgang, udformet som en pavillon delvis i glas, kan ses ved ankomsten og fra boligblokkene langs Tuapannqut.

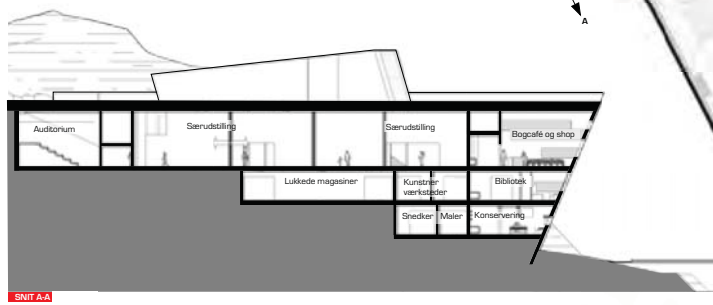
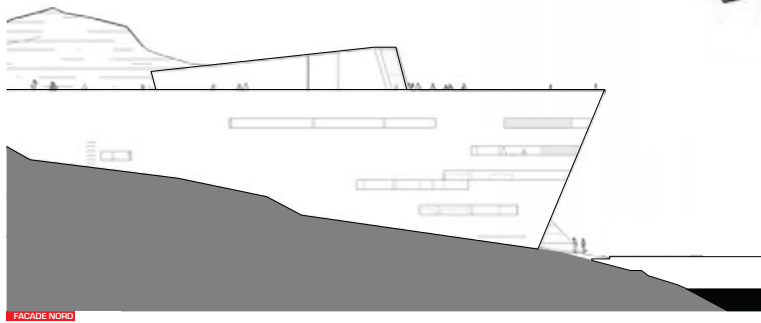
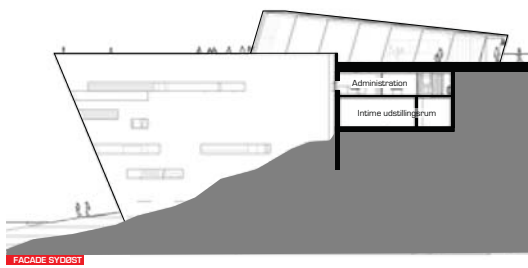
Adgangen for publikum fra foyeren er udformet som en bred trappe i to etager som fører til udstillingsarealerne samt caféarealer i den underliggende etage. Åbne og aflukkede depoter, bibliotek og værksteder m.m. er placeret i to etager herunder. Adgang med værker er ligeledes fra forpladsen via elevator.

Basens facader er beklædt med træ med vandrette vinduesbånd mens pladsen, bygningens tag, er belagt med lokal granit. Valget af træbeklædning virker ikke overbevisende i forhold til forslagens anslag.

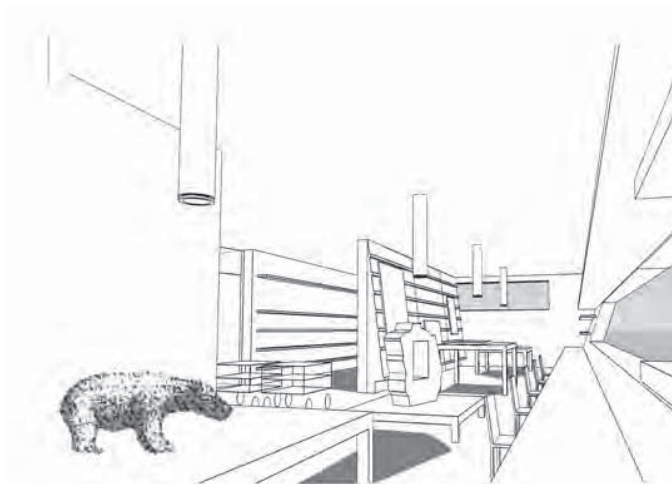
Udstillingsrummene er gode og fleksible, men de skæve vinkler i husets geometri virker ikke overbevisende og er ikke hensigtsmæssige for udstilling af skulpturer. De øvrige arealer er generelt velfungerende med gode dagslysforhold og mulighed for udsigt over havet.

Dommerkomitéen har sympati for analysen og idéen om at etablere en plads med udsigt over Nordlandet og indsejlin-





Plans and sections 1:800



Nuuk sympathetic, but does not judge that the work on this idea achieved a coherent building. The flights of stairs attracted particular criticism, occupying as it does too much space without adding genuine functional value; the auditorium being separated from the café was also a flaw.

Comments of professional judge (engineering)

This proposal describes a building with outer walls, central corridors and suspended floors in cast-in-situ reinforced concrete. The concrete structure of the building envelope is externally insulated in order to minimise cold bridges and is finished in timber cladding.

The proposal specifies briefly that heating and cooling will be provided by "bedrock heat" which it states should be "the most normal means of heating in the Scandinavian countries". The building is sited such that the roof surface is flush with Tuapann-guit's street level, with vehicular access passing over the roof level.

No detailed provision is made for unrestricted driving of heavy vehicles on the roof slab; nor does the roof height take account of the requirements of the Building Regulations for a minimum roof pitch of 7 degrees.

The design proposes what is a bastion facing the fjord, with a jetty for seaborne approach, a main body and adjacent terraced grounds close to the waterline of the fjord. However there is no provision for the problem posed here by tidal variation (water levels rising to up to 4-5 metres). The proposal involves vertical load-bearing structures, so is judged to be viable in terms of structure and stability.

However the proposal is not deemed to be able readily to meet the requirement of the competition brief: to achieve a design "of a high technical standard".



gen til Nuuk, men oplever ikke, at der i arbejdet med denne idé er opnået et helstøbt bygningsværk. Særligt har der været kritik af trappen, som optager meget areal uden egentlig brugsværdi og placeringen af auditoriet adskilt fra caféen.

Ingeniørfagdommerens kommentarer

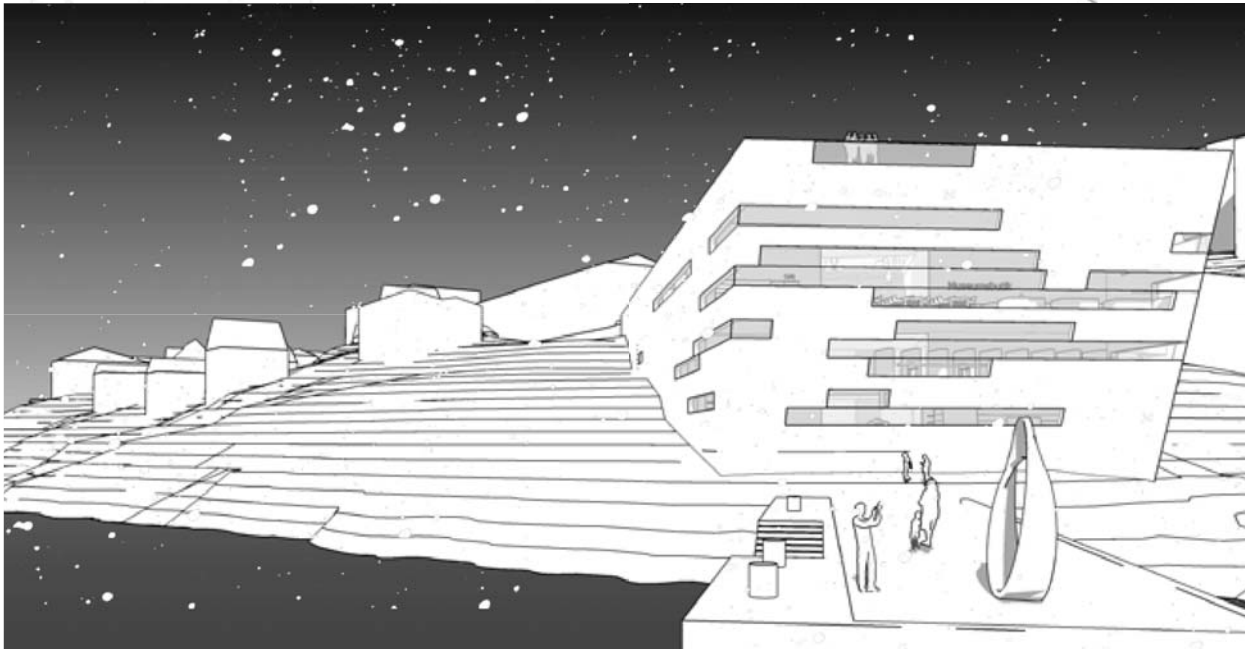
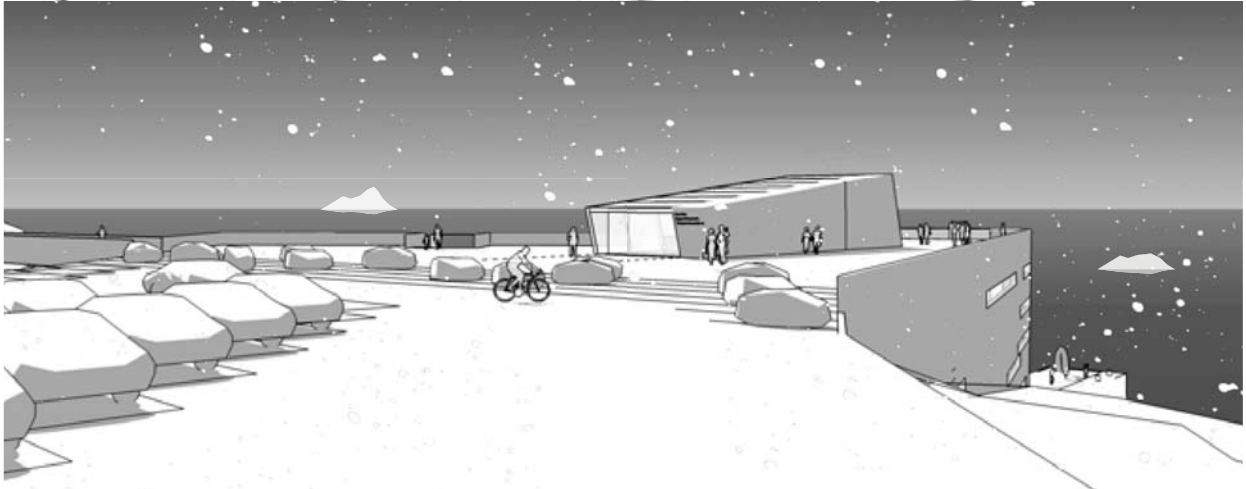
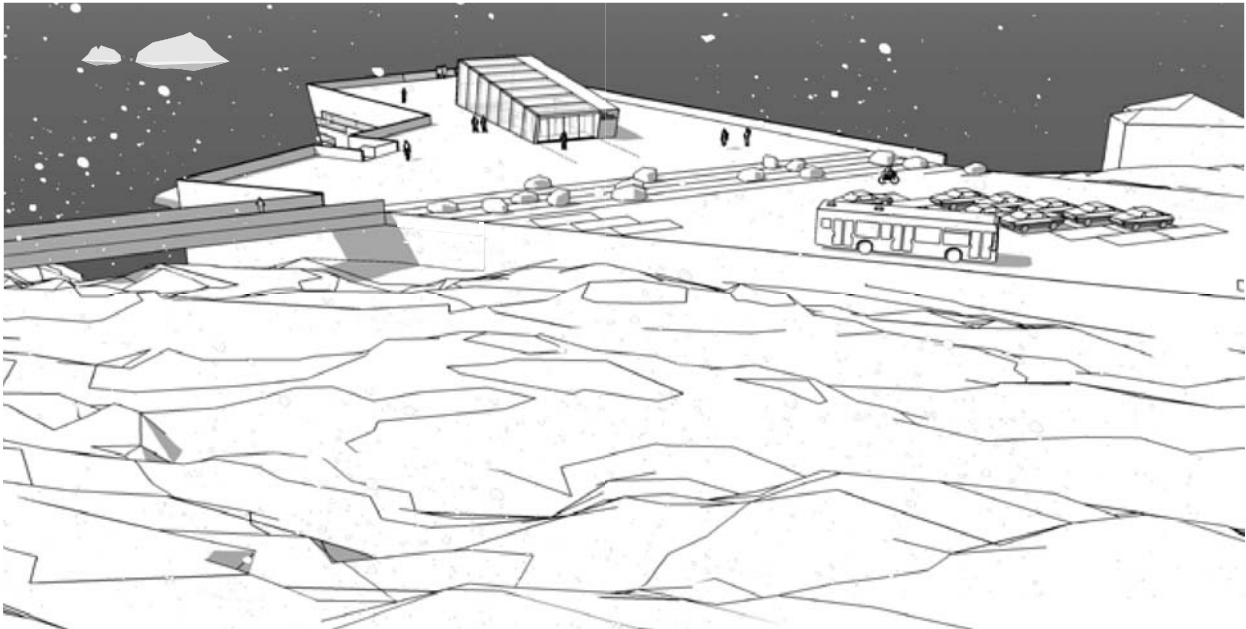
Forslaget beskriver en bygning med ydervægge, midterkorridorer og etagedæk udført i in-situ støbt jernbeton. Klimaskærmens betonkonstruktion isoleres udvendig for minimering af kuldebroer og afsluttes med en træbeklædning.

Forslaget beskriver kortfattet, at opvarmning og køling sker ved "fjeldvarme" som efter sigende skulle være "den mest almindelige opvarmningsmetode i de skandinaviske lande". Bygningen er placeret med tagflade i niveau med Tuapann-guit's gadeplan med tilkørsel hen over tagfladen.

Der er ikke redegjort nærmere for konsekvensen af uhindret kørsel med tungt lastede køretøjer på tagdækket og der er heller ikke taget højde for bygningsreglementets bestemmelser om minimum taghældning på 70.

Forslaget, der ligger som en bastion ud mod fjorden, har en anløbsmole for skibe, og en bygningskrop og et omliggende terrasseformet terræn, tæt på fjordens vandlinje. Der er imidlertid ikke redegjort for tidevandsproblematik (vandstandsvariation op til mellem 4 og 5 meter) i denne forbindelse. Forslaget indeholder lodrette bærende konstruktioner, så det konstruktivt og stabilitetsmæssigt vurderes gennemførligt.

Forslaget vurderes ikke umiddelbart at tilgodese konkurrenceprogrammets målsætning om et "højt teknisk niveau".



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