

09

亚洲设计
ASIA DESIGN

INTERIOR
BEST
COLLECTION

深圳市南海艺术设计有限公司 / 主编
Shenzhen Nanhai Art Design Co., Ltd. / Editor in chief

展示 · 文化空间
EXHIBITION CULTURE SPACE

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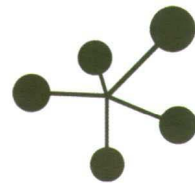


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展示设计·文化设施

Lim, Che zinn / Hongik大学建筑系副教授

一、关于文化设施

文化设施的范畴是很广阔的，大致来讲，包括公共图书馆、博物馆、艺术画廊、展示展览、文化中心、文学艺术中心，等等。这些设施可以被看成是社会和文化变更的散布和控制，也是社会文化多样性和连贯性的自然结合。特别要提及的是在全世界范围内众多高等学府中艺术画廊和博物馆不断增加，因为他们代表了社会文化和历史。

从文化环境的角度出发，展览的形式以创造一个空间来发人深省，让人理解，给人发现为主，这个空间重塑了展览物品的文化历史价值（历史遗迹、古迹、艺术品），不同的展示有不同的概念。

展览的功能目的在于知识的传播和艺术的鉴赏，这其中运用了各种各样的载体和途径。为了能适应当今文化艺术的形态发展，展示·文化设施应该不拘泥于过去的形式，把自身变成文化活动的载体。

要想完全彻底地洞悉整个社会和文化形态，超越简单的历史文化古迹展示，还需要政府的公众文化政策。公众文化政策可以成为增进人民对文化艺术工业理解的空间，创造地方文化，教育人民大众的教育中心。文化设施应该是大家了解整个社会现代文化艺术的传输带，不仅仅发挥它的原始功能。

二、展会和文化设施的设计方法论

1. 展示空间设计需要

展览通过展览空间这一媒介展示了一个从过去到现在的分类，它不同于一般的摆设。展览空间应该根据每件展品不同的特性和价值提供各种条件，这样参观者能够自由自在地欣赏和注意各个展品，掌握这些物件真正传递出的信息和意义。

根据空间自身的内容和展示形式，展示空间呈现出各种不同的形式和可能性。首先，因为展示材料对展示空间具有最直接的影响，展会和参观者之间的研究应该推到在完美条件中展示这些有价值的物品的高度。从这个角度讲，展览设施的设计需要特别的空间设计来达到最大信息传送和最小视觉阻碍的对比需要，这一切要基于如何最大限度展示展品自身亮点的分析和思考。

由于展示空间的首要用途是有效的展示和完好的保存，内部空间的设计瞄准在格式的和谐、美观和材料布置的质量。以下方面需要具体全面的考虑：视觉环境如光和色，材料周围的热度，对于物品和参观者活动的反应状况是否平稳。

总的来说，展览可以分为四种情况——包容性的，各自分区的，统一设计的和特殊展示型的。前两种情况常常使用的标准形式，在常规的时间间隔要进行材料和物品的旋转变换。在展示内容固定不变的情况下，空间的安排要倾向于非生产型设施以便来访者在周围参观离开。

后两者在往往是展览比较贵重的物品时或是有明显主题选择时使用。在这些情况下，各种程序包括展品拿出拿进，装饰和拆装都要在很短的时间内完成。所以要特别注意保证有足够的空间来应付人流高峰期和人流骤然增多的情况发生。其次还要装配有隔离措施，可移动空间分割布置，陈列橱窗和墙体嵌入式陈列橱的设备。因为根据展览内容和要求的不同，不可避免的要做出建筑空间的调整。另外来讲，足够的空间和内部垂直高度也是良好保存物品的保证。大致来讲，天花板必须在4-6米高，空间小的话也要保证最低3米高。特别在设计博物馆和画廊顶棚高度时，至少要留出1米的活动空间，要对参观者人流状况进行预先检查，不同的展示方法论证和展览本身一样同样需要。

不管怎么说，最重要的是要有一个平均的数据，建筑范围的最高值和最低值，及目标展品的情况。然后基于这些数据分析准确需要的展览和预留空间。

展览建筑学和展览装备设计的精髓在于如何安排运用空间本身的概念和用途。原始的展示理念和材料的稳定性也要给予充分的重视，因为他们是由来已久的公理。

制造材料和展出物品，因为要有各种注释在其中，必须视觉通透，可以让人一目了然。每一处注解和注释都应该容易理解并能吸引参观者的注意。根据内容和计划的不同，有几种展览方式，如“完全开放式、陈列式、原始式和模仿式”。光线方面或是自然光线或是人工光线，抑或二者皆有。

诚然，一个好的展览应该能保留和展现所出展物品的真实价值和风貌，那才是最重要的。反过来讲，如果这个东西过于

敏感脆弱，不适合暴露在空气中或它会附着沙尘；抑或它容易被抢劫损害什么的，那建议还是放在盒子里展出好一些。

展出物品的价值越高，那留给他的地方就越广。展览计划从开始制定大纲开始，具体需要什么样的材料，在哪里、怎么样布置他们。简单清晰的对流，重要的展览还涉及更多的问题：参观者从入口进来之后要往哪个方向去，他们走一个什么样的路线？

在安排展览空间的时候，往往在最好的地方安排使用具有代表性的有吸引力的展品。因为这些展品往往具有很好的展示效应，他们能在参观者不经意的路过时映入他们的视线并吸引他们的注意。如果在不合适的地方或是人流自然路线之外，视线之外的地方摆放有价值的贵重展品会引起人们的不解和困惑，会给展会带来诸如安全隐患、收效不好等等负面因素。

对于展览空间自身来讲，不仅仅局限于有创造力的装饰因素，还需要简单的空闲空间和和谐的空间分配。因为展览空间要用来展示各种各样的贵重物品和艺术珍品，尽量让大家去欣赏、鉴赏他们。

总的来说，在设计的前期，空间的安排要基于并反映出展览自身基本的需要。

2. 展览空间的流通

展会的环境决定于展览的视觉方案和展览路线的设定。首先，流通的类型应该由是否单线指导或是自由选择来决定。总的说，双线和多线流通的方式非常可取，因为在这种情况下，团队参观者和个人来访者都能比较和谐地共处一处，互相不干扰。这两种方案也是各有优缺点，所以在进行了一些典型案例的分析之后，最后在这两者之间选择适应展览自身的类型和展览注释系统来进行。

常规的路线类型下，偶尔会发生实际状况和预计状况的出入，这是由于参观者的活动范围过于广泛而无法得到有效控制，要考虑某些特殊情况。参观者会根据他们自己的观点和决定去不同方向参观，这才是最终决定真实参观状况的因素。

常规的路线类型指示出从入口处经由展览空间到出口处的整个线路，它是决定整个空间功能的极其重要的因素。整个展览很多的视觉因素例如天花板、墙壁、地面、通路(外型、颜色、高度、方位、方向、表层涂料等等)，陈列橱、展览背景、展示方法、设备、设计、灯光、流通路线和标志都会使来人的视觉趋向和有目标性的常规路线不一致，使常规路线和各种巧合中间产生差异。他们指引参观者追随常规路线，但有些时候也会把人从常规路线上引去到别的方向。

参观者的活动是连续的或是渐渐停止的或干脆就不动的，这可以从诸多不同的因素上看出来，像流通的常规路线，参观者的密度和心态，展馆开放时间，展览空间的实际条件。不管参观者的选择如何，所有和历史、民风民俗及考古学有关材料都应从左边开始展示。

和展品一样，参观者的参观路线也会随着各种古典、史料、图像不断地向同一个方向延伸。在空间内的信息牌也是这样。

对于后现代材料上使用的水平字样和图案，或者是自然科学材料上的西方字母和数字，这些都被安排在流通路线的左边，这样参观者可以在他们在向左移动的同时看到这些标志。信息牌和标记一样采用水平字样。

不然的话会给参观者带来许多不便。大致来讲不同时间和地点运用的材料，不管是文化的或是自然科学的，都应该随着参观的方向展开。他们常规应该摆设的方向都不再考虑，这样才不会使参观者再返回来看展品的解释和注解。这些细小的事情看起来很琐碎，但他们对于帮助来理解整个展览很重要。因此，每个展览室或是每个展览角落都因材料的不同性质来予以区分，这些都应设计在流通部分。

三、结论

具有代表性的文化设施—展览空间的自身特点是基于它自身的管理哲学的，使整个展览更具有形象性的基本因素。所以对展览自身特点的讨论要在设计的初始阶段进行：空间的整体要是个什么特点？基本是个什么形状？这个空间作为社会、文化和艺术设施它承担的是个什么角色？对于展示空间精髓的自我定义，社会兴趣和社会期盼的彻底分析，文化和艺术同样需要。如果展览空间只是由从别处吸取来的好创意组成，忽视对展览原始特点的完全理解，那它的设计就不会是有创造力和吸引力的。

如何在人们的常规使用下更好地传递各种信息给人们，在这一点上对于展示理念更深层的考虑是不可避免的。同时伴随着适合的文化政策，对展览进行向导，以及空间的构成研究等等这些都是急需解决的问题。这些问题一旦解决，展览本身就不单单会是参观者在固定的时间内的一次到场行为，得到的效果收益更加清楚。此外不同的文化设施将成为对本地社会和文化发展有促进作用的永久设施。

Design for Exhibition · Cultural Facilities

Lim, Che zinn /Associate Prof. of Architecture Dept. in Hongik Univ.

I. Discourse on Cultural Facility

The category of cultural facility is of very wide range, in general, including public library, museum, art gallery, exhibition, cultural center, art & literature center, etc. These facilities can be conceived as means for natural joint of diversity and continuity and as items to spread or control the social and cultural changes. In particular, as a universal phenomenon, building more art galleries and museums is going on worldwide as they represent social culture and history.

Viewed from a cultural environmental point, exhibition is a creative behavior establishing a space to give deep emotion, understanding and discovery to the public by rebuilding cultural and historical value of exhibition materials (historic properties, remains, artistic works), differentiated from the concept of display. The purpose and function of exhibition is knowledge delivery and artistic appreciation, for which various space devices and media are used. To follow the current diversity of culture & art sector, exhibition · cultural facilities should get out of stereotyped forms and take their role as the containers to hold cultural activities.

To be comprehensive ones embracing the whole spectrum of society and culture beyond simple display of ancient history and culture, there are required government policies, through which they can be spaces to increase understanding about the whole culture · art industry, to create local culture and educate the public as a social education center. Cultural facility should be understood as a conveyer embracing the general modern society, culture, and art besides doing its original function.

II. Design Methodology for Exhibition & Cultural Facility

1. Requirement for Exhibition Space Planning

Exhibition shows an assortment of things from the past and the present through a medium of exhibition space, which is different from simple display in that it allows visitors to have meaningful mental experience. Therefore, exhibition space should provide optimum conditions according to the characteristic and value of each work so that visitors freely and voluntarily appreciate and pay attention to it, catching the real message and meaning of the work.

The space itself takes various forms and possibilities according to its contents and display type. Above all, as exhibition materials have the most direct influence on the space, the research on the relationship between exhibits and visitors should proceed to exhibit valuable works in perfect condition. From this point of view, design of exhibition facility needs special space planning satisfying a contrasting requirement of the maximum information delivery and the minimum visual interruption, based on the analysis on the collections and how to effectively display them at their most advantage.

As the primary purpose of exhibition space is effective exhibition and perfect preservation of materials, interior design aims to harmonize formative beauty with quality of materials and arrangement. A comprehensive consideration is required on the followings: visual environment such as color and light, thermo-condition of and around materials, reflection on behaviors if the movement of materials and visitors is smooth or not.

In general, exhibition can be classified into 4 types- comprehensive, by division, planned, special exhibition. The first two usually take the form of standing exhibition and it's desirable to rotate the materials and works at regular intervals. In case the contents are fixed without diversity, the space is prone to fall to an unproductive facility for visitors to look around and pass away.

The last two is by choosing theme or for exhibiting special materials (valuable ones). In these cases, all process including taking in and out materials or works, decoration and dismantling should be done within short time because of limited exhibition period, so special regards should be given to secure enough space corresponding to the peak time and one-time increase of visitors. And block-out devices, movable partitions, showcases and wall-attached showcases should be equipped because it's inevitable to make lots of changes in architectural space according to the composition and contents of exhibition, on the other hand, spacious area and enough ceiling height is also necessary to preserve materials in good condition. In general, ceiling must be about 4 to 6 meter high, with 3 meters at minimum in case of small area. In planning ceiling height, at least 1-meter spare space above high exhibit must be secured, and particularly in case of museum and gallery, pre-examination about visitors' circulation, various exhibition methodology as well as exhibits is needed.

However, the most important thing is to get a data on the average, highest and lowest value of scale and quality of target exhibits and then, based on the data, to analyze the exact space scale for exhibition and preservation.

The essence of architecture and equipment planning for exhibition space is to answer the original purpose and basic concept of the space. Also, the original exhibition method and the stableness of materials should be respected as they were at the opening days. Materials and works, followed by comments, must have visual clarity, which allows visitors to get the easier understanding.

Every comment or explanation should be easy to understand and appeal to the ears and eyes of visitors. There are several methods to exhibit materials according to the contents and planning, for example, 'exposed exhibition', 'showcase exhibition', 'original

exhibition', and 'imitation exhibition'. The light is diverse from 'natural light' to 'artificial light' and 'both of them'.

Above all, an exhibit has to preserve its own original quality during exhibition to show its real value as it is. That's a key point. However, if a material is too fragile and sensitive to be exposed to air, or absorb dust, or too small to appreciate it as it is, or easily subjected to robbery and damaged, the material is recommended to be exhibited in the showcase. The higher the value of a material, the wider area is allocated for it.

Exhibition plan starts from making an outline about what kind of materials, how and where to arrange them. With simple and clear circulation, important exhibits are arranged after investigating some questions: to which direction visitors have to step inside from entrance? And then what course they will follow?

In arranging exhibition space, representative and intriguing materials with great exhibition effect are given the best place to naturally attract visitors while their moving direction on foot is unconsciously coincided with viewing direction. Arranging valuable materials or works at totally inappropriate place out of natural moving flow or eye direction will cause confusion and make visitors embarrassed, having bad influence on the safety of visitors and materials and exhibition effect itself.

Exhibition space itself, rather than composed of creative and decorative factors, needs empty space image in simple and balanced proportion. That's because the space should embrace and exhibit numerous valuable cultural, artistic works at their most advantage.

Accordingly, multilateral consideration for space planning is essential and it must be reflected to the basic concept at early planning stage.

2. Circulation of Exhibition Space

Exhibition environment depends on what kind of viewing circulation and route plan it takes. Therefore first of all, circulation type should be determined as single guidance route or selective free style. In general, double & multiple circulation system is recommendable because under the system, group visitors and other individual visitors can enjoy harmonious viewing at the same time in one place. The two circulation types have their own merits and demerits, so after analyzing some representative possible cases, it is chosen between the two, being in rapport with classification and comment system of the exhibition.

In case of taking the regular route type, there happens a gap between it and the real viewing pattern and circulation, which is aroused from the too wide spectrum of visitors' behaviors to be controlled by a specific factor. Visitors move in many directions according to their will based on their own perception and decision. That determines the real viewing direction.

The regular (usual) route type indicates the moving flow from entrance via exhibition space to exit, while acting as extremely important element to decide the function of space. There are lots of visual elements such as ceiling, wall, floor, opening (shape, color, height, situation, direction, finish materials, etc.), showcase, background of exhibition, exhibition method, equipment, design, light, circulation and sign in the whole exhibition space and all of them keep the viewing cycle from coinciding with the intended regular route, creating a gap between the two. They lead visitors to follow the regular route, but sometimes guiding people to another new moving direction out of the regular route.

Visitors' moving pattern (behaviors) that is continuous or retrograde or stationary, can be observed through the various elements such as the regular route of circulation, the density and psychology of visitors, admission time period, physical condition of exhibition space. Regardless of visitors' admission direction, all materials related with history, folks and archeology should be displayed along the left-handed screw, from right to left. Visitors' viewing route also moves to the same direction as the developing direction of materials as ancient documents, folding screens and pictures. It's the same case with every information sign.

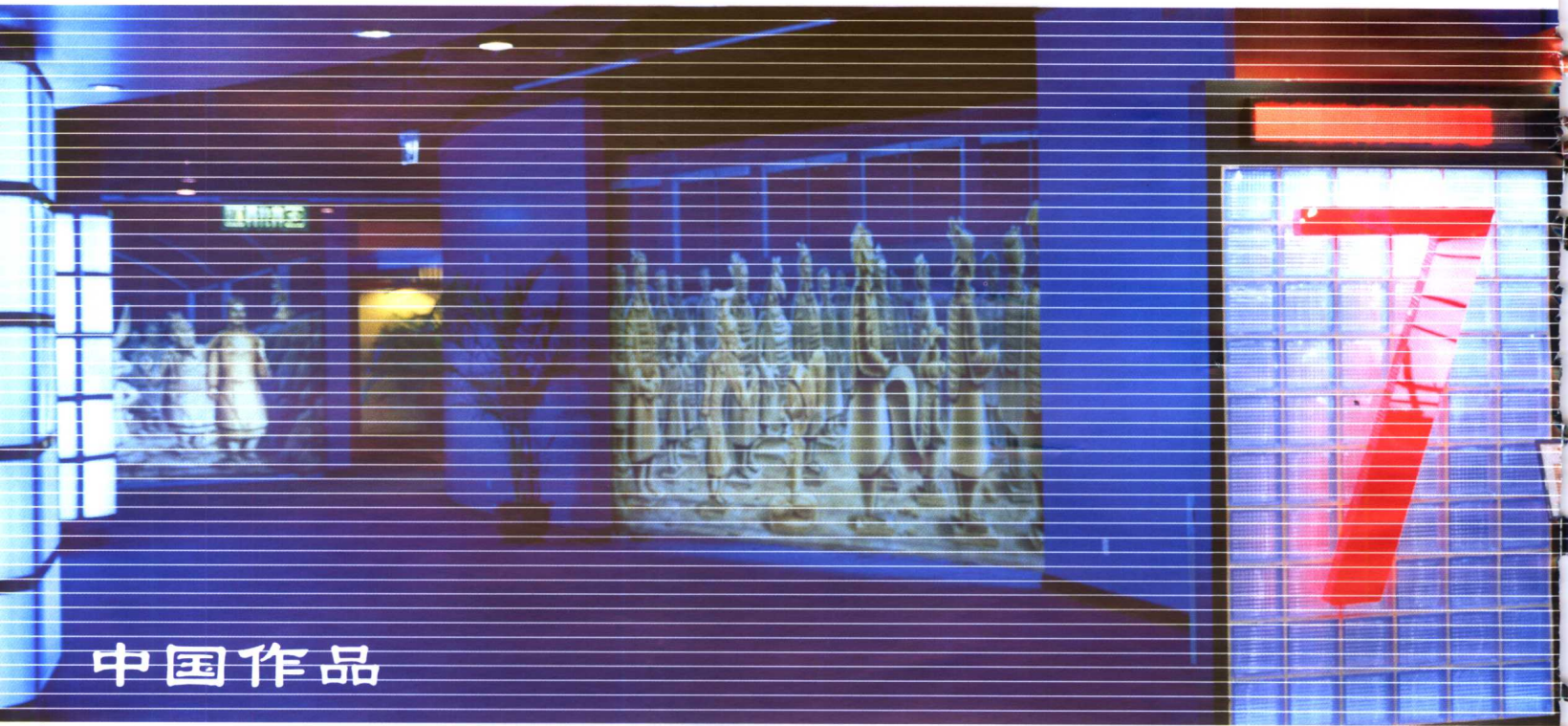
In case of post-modern materials with horizontal writing or pattern, or numbers or western characters used for natural science materials, they are arranged on the left of circulation route so that visitors can see them at the same time moving toward the left. Their information sign and marks also take the same horizontal writing. Otherwise, it will cause lots of fatigue from visitors. In conclusion, every material of all times and places, of cultural & natural science should be exhibited or written in viewing direction, irrespective of its regular route direction, without making visitors return to read comments or explanation. It seems trivial but really important to help visitors understand exhibits. Accordingly, each exhibition room or corner is divided by the properties of material that function as indexes in circulation planning.

III. Conclusion

The character of exhibition space, representative cultural facility, is a fundamental element for more vivid exhibition based on its own management philosophy. So discussing about it is required at the early design stage: what character and shape will be given to this space?, what kind of role will this space take as social, cultural and art facility?, And definition on the essence of exhibition space and thorough analysis on social interest and expectation about society, culture and art are needed. If exhibition space is composed of good points adopted by others, without enough examination on the original character and establishment principle of it, it fails to be designed into a creative and appealing exhibition facility.

Deep inquiry on exhibition method for more smooth delivery of message and citizen's regular use is inevitable. Along with appropriate cultural policy, establishing guideline for exhibition layout and space composition is urgent problem to be solved so that it can deliver clear message in spite of one-time visit and viewing within fixed admission time period and that furthermore, various cultural facilities can become permanent facilities contributing to local society and cultural development.

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海洋石油大厦

南海东部公司创业与成就馆

Nanhai East Corporation Pioneering and Achievement House of CNOOC Building



设计单位：深圳市联合空间展示艺术有限公司

总设计师：郑建平

摄影：陈思

建筑面积：600m²

装饰材料：复合铝板、磨砂玻璃柱、透光板、
波纹板、金属板、玻璃板、仿天然石材等

Designed by : Shenzhen United Space Exhibition Art Co., Ltd.

Chief architect : Zheng Jianping

Photographer : Chen Si

Building area : 600m²

Decorative materials : aluminum composite panel, depolished glass column,
light-passing board, corrugated plate, metal plate,
glass plate and imitation natural stone, etc.



亲切的关怀 巨大的鼓舞

创业
南海

LH 11-1
1:200

本展馆设于蛇口南海东部公司新办公大楼二楼，展馆面积600m²(20m×30m)，从展示内容上看是属于科研成果类展馆，因此要求展馆设计在尊重其海洋石油的特性的前提下，从展台、展壁、灯光、色彩、天花及地面等多方面为展品提供最为适当的视觉环境，从而显示出展品的观赏价值和本质内涵。

The exhibition hall is located at the second floor of the new office building of Nanhai East Corporation, covering an area of 600m²(20×30). This is an exhibition hall to show achievements in scientific research. Therefore, based on the context of ocean oil, an appropriate visual environment for exhibits in terms of exhibition platform, exhibition hall, lighting, coloring, ceiling and floor shall be provided.

一、整体设计

以蓝色为基调，间插黑色与金属银灰色，裸露的各色管道(包括有实用功能的空调管、消防管和装饰性石油管)与复合铝板裹制的桁架、横梁，营造出类似采油平台和油轮船舱的现代石油工业环境。大厅中央四根磨砂玻璃柱在灯光效果下，闪烁着晶体般的、象征高精尖科技的光芒。

二、大门设计

以复合铝轧制的门框，巧妙运用视觉原理，克服正门层高低、间容小的缺陷，给人一种宏大的气魄。手书体撰写的展馆全称飘出隽永的韵味。

三、立柱处理

厅内水泥立柱分别按所在展区内容的不同来处理，地宫部立柱采用螺旋上升的展台形式，或以弧形灯箱形式以及仿天然石材的石柱来表现。

I. Overall design

Blue is the keynote and black and metal grey are interwoven. Exposed pipelines as well as trusses and beams covered by aluminum composite panels create a context of modern petroleum industry that is similar to oil extraction platform and the chamber of an oil tanker. Four depolished glass columns are glittering in light.

II. Entrance door design

The aluminum composite rolled doorframe takes advantage of visual principle and offers a sense of magnificence. The handwritten full name of the exhibition hall delivers a special taste.

III. Pillar treatment

Cement pillars in the hall area are treated according different contents. Pillars of the underground palace are in the form of spiral ascending platform or represented in the form of arc light box and imitation natural stone material.



▼▲展示厅 Exhibit hall





▼▲展示厅 Exhibit hall





▲展示厅 Exhibit hall

四、展墙及灯箱的设计制作

各区段的展墙按逻辑内容有所变化，尽可能采用各款新型饰面材料，或以透光板，或以波纹板，或以金属板铺垫。灯箱外形力争象征某种工业符号，电脑喷画表面以玻璃板覆盖，可避免划痕和污渍。

五、合作区块图与勘探形势图(或其他地形图)

位于展馆中央的九大油田动态模型群，其中三个主要模型能仿真演示油田的生产运转情况：波光粼粼的海面，形态各异的采油平台上吊臂在来回摆动，燃烧臂在喷出火焰，直升机转动翼片在平台上起落，穿梭油轮可按指定路线行走、停泊，储油轮能做不小于45度的摆动，以流花11-1油田为代表的2~3个油田被液压系统缓缓升出海平面，其地下含油构造、动态采油过程清晰可见。整个模型群可同时起动画演，也可单个油田独立运转，其灯光色彩可调节，产生白天、黑夜效果。所有控制系统均可手动和遥控。



IV. Design and fabrication of exhibition wall and light box

Exhibition walls of different sections are varied according to contents and new finish materials such as light-passing board, corrugated plate and metal plate are used as much as possible. The appearances of light boxes strive for symbolizing certain industrial signs and the surfaces of computerized spray paintings are covered with glass plates to avoid scratches and stains.

V. Areas of cooperation and exploration situation(or other topographical maps)

The dynamic model group of nine major oil fields is located in the center of the hall and three models can imitatively demonstrate oil filed production: gib arms moving forward and backward, combustion arms ejecting flames, helicopters taking off and touching down, oil tankers moving and stopping as routed. An oil tanker can rotate by not less than 45 degree. 2-3 oil fields, represented by Lihua 11-1 Oil Field, are raised out of the sea level by the hydraulic system and their underground oil bearing structures and the dynamic oil extraction process can be seen clearly. The whole model group can be stated up simultaneously or a single oil filed can be operated separately, with adjustable lighting and colors for daytime and nighttime effects. All control systems are subject to manual control and remote control.