

博物场所

The Place of Museums

[丹] BIG 建筑事务所等 | 编
大连理工大学出版社

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司炳月 王晨 | 译

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泡泡和吱吱声

- 004 泡泡和吱吱声：非固态的短暂有形结构 – ephemeral tangible structures _Gihan Karunaratne
- 010 Loud Shadows 艺术空间 _Plastique Fantastique
- 018 第二穹顶 _DOSIS

博物场所

- 030 博物场所 _Herbert Wright
- 038 拉斯科4号国际洞穴艺术中心 _Snøhetta
- 056 提尔皮茨博物馆 _BIG
- 074 帕拉卡斯文化遗址博物馆 _Barclay & Crousse Architecture
- 086 “联盟1892” 葡萄酒和白兰地酿酒博物馆和仓库 _Totement/Paper
- 102 维多利亚和阿尔伯特博物馆展览路项目 _AL_A
- 114 草原之火博物馆 _Verner Johnson

社区体育设施

- 126 运动与城市改造 _Tom Van Malderen
- 134 圣·罗兰体育中心 _Saucier + Perrotte Architectes + HCMA
- 144 圣·路易斯文体活动中心 _Manuelle Gautrand Architecture
- 154 诺伊多夫体育中心 _Atelier Zündel Cristea
- 166 Ku.Be文化运动之家 _MVRDV + ADEPT
- 176 阿丽亚娜五人制足球运动馆 _CAB Architects
- 188 威廉-亚历山大体育公园 _MoedersheimMoonen Architects
- 194 建筑师索引



Bubble and Squeak

- 004 Bubble and Squeak: Non-solid state – ephemeral tangible structures _ Gihan Karunaratne
- 010 Loud Shadows _ Plastique Fantastique
- 018 Second Dome _ DOSIS

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- 102 V&A Exhibition Road Quarter _ AL_A
- 114 Museum at Prairiefire _ Verner Johnson

Neighborhood Sports

- 126 Sports and Urban Renewal _ Tom Van Malderen
- 134 Saint-Laurent Sport Complex _ Saucier + Perrotte Architectes + HCMA
- 144 Forum of Saint Louis _ Manuelle Gautrand Architecture
- 154 Sports Center in Neudorf _ Atelier Zündel Cristea
- 166 Ku.Be House of Culture and Movement _ MVRDV + ADEPT
- 176 Ariane Futsal Sports Complex _ CAB Architects
- 188 Willem-Alexander Sportpark _ MoederscheimMoonen Architects

- 194 Index

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- 194 建筑师索引



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- 166 Ku.Be House of Culture and Movement _ MVRDV + ADEPT
- 176 Ariane Futsal Sports Complex _ CAB Architects
- 188 Willem-Alexander Sportpark _ MoederscheimMoonen Architects

- 194 Index

泡泡和吱吱声：非固态的短暂有形结构

Bubble and Squeak

Non-solid state - ephemeral tangible

20世纪六七十年代，雷纳·班纳姆、弗朗索瓦·达莱格雷、蚂蚁农场、建筑电讯派等前卫的建筑师和理论家成为反主流文化运动的一分子，反对由野兽派主导的中世纪建筑运动。因为受到巴克敏斯特·富勒的作品、马歇尔·麦克卢汉的文章以及《全球概览》杂志等的影响，这些持异议者质疑现代主义建筑的顽固和僵化。他们摒弃了已变成形式主义的现代主义，转而支持充满变化的、非正式的建筑形式来替代占支配地位的消费主义建筑形式。

非主流理论家和从业者的大多数作品都注重诙谐幽默的技术转化。他们尤其关注构建无固定形式的短暂实验结构。这种活动式建筑允许用户控制其所处环境，所以在象征性上和实际上都与野兽派艺术截然不同。

1965年，班纳姆和达莱格雷建造了“环境泡泡”（非屋）。这是一种供喜好高科技和游牧式生活的年轻人使用的充气住所，它

In the 1960s and 1970s avant-garde architects and theorists such as Reyner Banham, François Dallegret, Ant Farm and Archigram established themselves as a counter-cultural opposition to the Brutalist-dominated midcentury architectural movement. Influenced by such disparate sources as the work of Buckminster Fuller, writings by Marshall McLuhan and *The Whole Earth Catalog*, the dissidents questioned the obduracy and rigidity of the architecture of modernism. They rejected what had become the formalism of modernism, instead of siding with nomadic, informal alternatives to regnant consumerism.

Much of the work of the alternative theorists and practitioners was concerned with the often humorous and witty transformation of technologies. In particular, the focus was on the creation of ephemeral experimental structures with no fixed form. This mobile architecture, that allowed users to take control of their environment, was symbolically and physically antithetical to Brutalism.

The Environmental Bubble (Un-House) built in 1965 by Banham and Dallegret as an inflatable domicile for hyper-technological, nomadic youth encompassed all the essential conveniences of contemporary living, such as food,

Bubble and Squeak

Structures

Loud Shadows艺术空间_Loud Shadows/Plastique Fantastique

第二穹顶_Second Dome/DOSIS

泡泡和吱吱声：非固态的短暂有形结构_Bubble and Squeak: Non-solid state – ephemeral tangible structures/Gihan Karunaratne

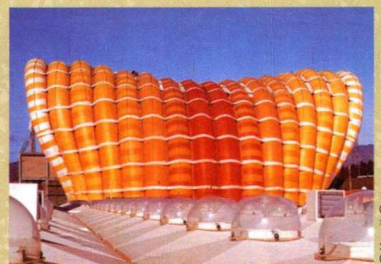
具备了当代生活所需的所有便利设施，例如，食物、遮蔽物、能源和电视。但是，这种由空调充气的充气结构不具有传统房屋那种满足特殊个人欲望的功能。它是一种具有可持续性和技术型设计的建筑。

建筑电讯派的Cushicle和Suitaloon是一对理论设计。Cushicle是一个独立的移动单元，一个人就可以将其携带。它包含两种元素：一个是能够容纳所有生活必需的家用电器的脊柱底盘和一个包含收音机和迷你电视的头盔。底盘附带的容器可以用于装运水和食物。第二种元素是一个可居住的充气外壳。建筑电讯派提出可选的附加服务节点和装置，让Cushicle这个单元成为由小型个性化空间组成的广大城市系统的一部分。随后，建筑电讯派将Suitaloon概念化为一套适合居住的充气服，在这个空间里，人体以一种自然舞蹈的方式与结构相结合。

shelter, energy and television. Yet the pneumatic structure, inflated by air conditioning, repudiated the conventional home in favour of satisfying idiosyncratic and personal desires. It was an architecture that encompassed sustainability and technologically-led design.

Archigram's Cushicle and Suitaloon is a pair of theoretical designs. The Cushicle is a self-contained nomadic unit that a person could carry. It comprises two elements: the first is a spine chassis carrying all appliances required for living and a helmet consisting of a radio and mini-TV. Food and water are transported in pods attached to the chassis. The second element is a habitable inflatable enclosure. Archigram proposed optional additional service nodes and apparatus, allowing the Cushicle unit to become a part of a larger, widespread urban system of small personalized enclosures. Subsequently, Archigram conceptualized the Suitaloon as an inflatable suit for habitation, a space in which the body occupies in a sort of natural choreography with the structure.

While many of Archigram's concepts lived only on paper, Ant Farm published "Inflatocookbook", a guide to the construction and realization of inflatable architecture. The group experimented with pneumatic designs, which



富士馆, 村田丰设计, 大阪世博会, 日本, 1970年
Fuji Group Pavilion by Yutaka Murata, Osaka Expo, Japan, 1970

就在建筑电讯派的很多想法还仅仅停留在理论上时, 蚂蚁农场出版了《充气建筑手册》一书用来指导充气建筑的建造和实现。这个团队实验了充气设计, 这些设计被用于音乐节和大学校园里的讲座和研讨会, 或者仅仅用作可以供人闲逛的临时展馆空间, 这是一种叙事表述行为建筑。

20世纪60年代末, 奥地利建筑工作室蓝天组概念化设计了罗莎别墅, 这是一种由八个不同尺寸的气球构成的充气结构。在设计方案中, 他们通过突出颜色、声音和气味探讨了空间体验, 这是一次完整的感官体验, 能够改变居住者对自身与环境关系的理解。后来到了20世纪70年代, 蓝天组创作了一批作品, 这些作品运用了新技术, 开启了响应交互式环境的初步概念。“软空间”(1970年)是一个将城市作为假定居住空间的设计方案, 通过用肥皂泡将一条街道填满, 并运用充气结构与公共空间互动, 创造出了包罗万象、轻盈飘逸的建筑。

1970年, 在由丹下健三和西山组织的大阪世博会上, 展出了世界上最大的空气支撑结构。由村田丰设计的富士馆被誉为当时世界领先的技术设想。

还是在这十年间, 另一个维也纳的建筑团体豪斯-努克-艺术小组在德国卡塞尔的Fridericianum公共博物馆的立面上安装了一

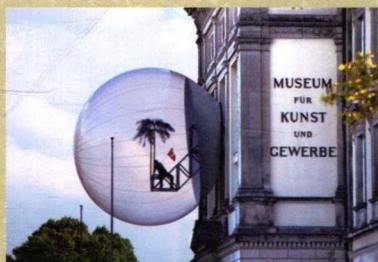
were deployed at music festivals and university campuses to host lectures and workshops, or used simply as temporary pavilion spaces in which to hang out – a type of narrative performative architecture.

In late 1960s, the Austrian practice Coop Himmelb(l)au conceptualized Villa Rosa, a pneumatic structure composed of eight balloons, varying in size. The proposal explored the experience of space through projections of colour, sound and smell, a complete sensory experience that altered the occupiers' reading of themselves in relation to their surroundings. Subsequently, during the 1970s, Coop Himmelb(l)au produced a body of work that used new technologies to initiate initial conceptions of responsive interactive environments. Soft Space (1970), a proposal for the city as a space for speculative inhabitation, filled a street with soap bubbles and deployed pneumatic structures to interact with the public space, creating architecture that was encompassing, light and ethereal.

At the Osaka Expo in 1970, organized by Kenzo Tange and Nishiyama, the largest air-supported structures in the world were presented. The Fuji Group Pavilion by Yutaka Murata is celebrated as the leading technological conception for its period.

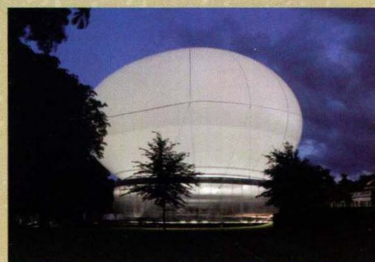
During this decade also, Haus-Rucker-Co, another Viennese architecture collective, installed a pneumatic eight-meter diameter orb, the experimental bubble Oase No.7, on the facade of the Fridericianum public museum in Kassel, Germany, as part of the Documenta contemporary art exhibition. Haus-Rucker-Co were early pioneers of the use of pneumatic structures, performance and audio visual experimentations to challenge the orthodoxies of contemporary architecture.

In the 1990s and 2000s, inflatable architecture reemerged with realization of Serpentine Pavilion 2006 by OMA,



“绿洲七号”，豪斯-努克-艺术小组，重新安装于德国汉堡手工艺博物馆的某次展览，2010年
“Oase No. 7, Documenta 5” by Haus-Rucker-Co, reinstalled for an exhibition in Museum für Kunst und Gewerbe Hamburg, Germany, 2010

© Dennis Conrad



蛇形展馆，大都会建筑事务所，英国伦敦，2006年
Serpentine Pavilion 2006 by OMA, London, UK

© John Offenbach

个直径为8m的充气球，并将这个实验泡泡起名为“绿洲七号”，作为卡塞尔当代艺术文献展的一部分。豪斯-努克-艺术小组是使用充气结构、性能和视听实验来挑战现代建筑正统做法的早期先驱。

20世纪90年代和21世纪初，随着2006年由大都会建筑事务所设计的蛇形展馆的出现，充气建筑再度兴起。史密森学会的赫什霍恩博物馆的季节性充气扩建结构的概念提案是由Diller Scofidio & Renfro建筑师事务所提出的，通俗来讲就是“泡泡”，而各种充气建筑设施由德国临时建筑平台Plastique Fantastique和DOSIS设计。

Loud Shadows艺术空间(10页)的充气装置具有临时演出的功能，提供了多重感官的体验，该空间被一个轻盈而通风的外星物体一般的结构所包围，变成了一种新的混合建筑类型。这个设计无论从室内还是室外看去都是一个外形流畅、通透的有机结构。Plastique Fantastique设计的表面吸引人们进行互动，通过表演和多重感官的社交互动来打破空间上的限制。为了创造一个复杂而轻便的几何结构，外部环境成了建筑表皮的表现行为表达的一部分。

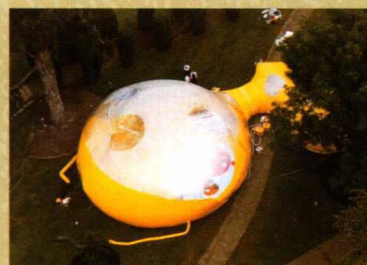
该建筑被分成具有明显差异的四个舞台，并且通过布局来反映泰尔斯海灵岛上Formerum森林里的每一棵树的特殊地理位置。这个特定地点项目中的每个元素都融入了环境中：第一个透明球形舞台被一棵树穿过，而第二个乳白色、半透明的舞台挤在树

the concept proposal for the Smithsonian's Hirshhorn museum's seasonal inflatable extension designed by Diller Scofidio & Renfro and colloquially known as the "Bubble", as well as varied pneumatic architectural installations by the German temporary architecture platform Plastique Fantastique and DOSIS.

Inflatable installation for Loud Shadows (p.10) presented an ephemeral performative and multi sensorial experience enclosed by a light and airy alien-like structure which mutated into a new hybrid typology. The design was a fluid, see-through organic structure; the interior and the exterior. Plastique Fantastique's surface enticed people to interact and break down spatial limits through performance and multi-sensory social interaction. The outer environment became part of the performative expression of the skin of the building to create a complex, lightweight geometry.

The architecture was segmented into four contrasting stages and arranged to reflect the particular geography of every single tree in an area located within the Formerum forest on the island of Terschelling. Each element of this site-specific project was integrated into its environment: the first transparent spherical stage was pierced by a tree, while the second milky, translucent stage was squeezed between tree branches and came under the projection of their shadows. The ring connecting the two stages looped around pine and oak trees, creating the third stage in its void. The fourth stage was the forest around the installation.

The structure was activated by the life of the surrounding forest and the architecture became somewhat amorphous, playful and nihilistic, creating public interchange and a synergy between environment and user. Light, ethereal and elusive, Plastique Fantastique's installation was an instrument that played with its territory by intro-



第二穹顶, 英国
Second Dome, UK

©Atlas Drones

丛之间的树荫下, 连接两个舞台的圆环环绕着松树和橡树, 在空隙中形成了第三个舞台, 第四个舞台则是装置四周的森林。

这个结构被周围森林的生命力激活, 建筑变得没有固定的形状, 变得有些顽皮、有些虚无, 在环境和用户之间创造了公共交流和协同作用。Plastique Fantastique的装置轻盈、缥缈而又难以捉摸, 就像是引入不同层次的性能、声音、光线和投影与这块土地嬉戏的乐器, 将史诗一般、有情调的气质与建筑融合在一起。不论在建筑表皮的内部还是外部, 使用者既能看到自己, 也能被其他人看到。在渗透过软膜组织的自然光的照耀下, 建筑外部的人可以模糊地看见内部的人试图穿过结构进行交流。该结构中的任何人都感觉像无边无际的空间里的一只茧一样。这是一次可激活空间的私人建筑改造方式, 不是占据、拥有或控制空间, 而是提供冥想的空间。

最近建造的另一个充气生活结构的实例是“第二穹顶”(18页), 它是由西班牙建筑工作室DOSIS为Second Home (第二家园)公司设计的创意工作区, 也是位于伦敦东部的“伦敦场地”的一个社区工作空间和活动场所。第二穹顶经过设计成为一个可重构空间, 它可以从一个65m²的泡泡变成一个宽400m、高8m的多空间结构。这个以聚合材料围合的结构由一个亮黄色底座和一个装饰有黄色圆点图案的透明上层构成。这是一个柔软的几何体结构, 有着连续的线条和起伏的聚合材料表面。

第二穹顶的适应性强的流体结构由用拉链密封的可替换薄膜构成, 并且能够用于众多布局方式。选用黄色是因为其沉稳和温

ducing different layers of performance, sound, light and projections – by hybridizing construction with something epic and atmospheric. Occupiers were viewed both by others and by themselves, inside and outside of the skin. This allowed people from outside to see the somewhat opaque impressions of people trying to negotiate their way through the structure, illuminated by natural light seeping through the soft membrane tissue. The experience of anyone inside the structure would be akin to being a cocoon in the expanse of absoluteness of space. This is an intimate architectural acupuncture which activates space, but not through occupying, possessing or controlling it. What it does is to provide space for meditative reflectivity.

Another example of a recent inflatable pneumatic living structure is Second Dome (p.18), designed by Spanish studio DOSIS as creative workspace for Second Home, a community workspace and venue in London Fields, East London. Second Dome was designed as a reconfigurable space that can transform from a single 65m² bubble into a multi-room structure 400 metres wide and eight metres high. The polymer-enclosed structure consisted of a bright yellow base and a transparent upper layer covered in yellow polka dot patterns – a soft geometry with continuous lines and undulating polymer surfaces.

Second Dome's fluid and malleable structure consisted of alternate membranes that were secured with zippers, and which could accommodate numerous configurations. The yellow colour was chosen for its poise and warmth, in contrast to the usual diffused British light. The structure was surrounded by natural elements and directly connected with the environment through a transparent skin. This organic and curvaceous volume was inspired by nature and animated by a technology which allowed it to respond automatically to its environmental conditions



Loud Shadows艺术空间, 荷兰
Loud Shadows, The Netherlands

暖的特质,这与英国常见的漫射光线形成了对比。该结构周围环绕着自然元素,并且通过透明的表层直接与环境联系。这个有机曲线体量受到了大自然的启发,以技术为动力,可以自动地响应环境条件,如风和气压。

第二穹顶创造了一个有点不可思议的,主要为人工建造的环境,减少了自然与结构、人工与自然之间联系的限制。这不是一次孤独的体验,而是一次联结的体验,将结构中的人以及结构内部和周围的空气都包含在内。这是一个鼓励访客和居民在一系列有趣的外向型空间里互相交流的建筑。它引领人们质疑自身体验和理解城市空间,并且提出了一种使建筑设计合理化的新途径。这个结构呈现出了一种灵活、互动的建筑,该建筑塑造了细胞膜里的空间,以刺激认知和感官体验。

第二穹顶的居住者坐下来思考和感受空间的氛围。他们待了很长时间,全天候地体验这个空间。由于该结构的位置和周围的树木,变化的日光在其表面上形成阴影,使其充满环境光线,从而赋予其活力。该建筑变成了有节奏地进行呼吸的细胞结构,在结构内部和外部存在一种自由流动的互相连接。

尽管很多充气建筑还未变成现实或实现商业化,但是六七十年代的设计先锋提出的理论框架和概念得到了实验和展开,给处于这个计算机化、参数化的年代的建筑带来了巨大的影响。现在的建筑师不仅希望保存精神,还想挖掘出这些可带来颠覆性改变的临时活动结构的潜力——一种供当代游牧民族居住的建筑。

such as wind and air pressure.

Diminishing the limits of contact between nature and structure, the artificial and the natural, Second Dome creates a largely artificial environment that is somewhat alien. It is not a solitary experience, but a connective one, encompassing others who are contained within the structure and also the air contained in it and around it. It is an architecture that encourages visitors and inhabitants to engage with one another in a series of playful extroverted spaces. It leads a questioning of one's experience and understanding of urban space, and presents a new way of rationalizing architecture. The structure presents an architecture that is flexible, interactive, and which molds the space in a cellular membrane to stimulate the cognitive as well as the sensorial experience.

The Dome's occupiers sit, wonder and absorb the atmosphere of space. They stay for a long time, experiencing the space throughout the day. Because of its locality and the surrounding trees, the shifting daylight forms a shadow play on the surface of the structure and creates an ambient light within it, giving it life. The architecture becomes a rhythmically breathing cellular structure; there is a free-flowing interconnection within interior and exterior.

Despite the fact that much inflatable architecture was never realized or commercialized, experimentation and the deployment of theoretical framework and concepts in academia and by avant-garde pioneers of the '60s and '70s made a huge impact on the architecture of the computational, parametric age. Architects now want to not just preserve the spirit but also realize the potential of these temporary, mobile and subversive structures – an architecture for the contemporary nomad. Gihan Karunaratne

Loud Shadows 艺术空间

Plastique Fantastique





Loud Shadows (高声的阴影) 艺术空间是由来自舞蹈、音乐、建筑这几个不同领域的艺术家制作的“拼贴画”。这个团队是由OEROL艺术节的艺术总监Kees Lesuis召集起来的, 作为一次实验, 为了在2017年的艺术节上带来一场独一无二的表演。

Plastique Fantastique设计的这个临时空间体型庞大, 但又是活动的、柔软而透明的。其看似转瞬即逝的外表皮影响着四周, 同时内部空间也提供了一个向外观看的清晰视角。这是一个将舞蹈、音乐和自然融合在一起的神奇场所, 冲击着人的感官。

Loud Shadows艺术空间的建筑设计提供了四个不同的舞台。在设计时, 设计师就考虑了位于泰尔斯海灵岛的Formerum森林里每一棵树的独特位置。这个因地制宜的项目的每个元素都融入了环境: 第一个透明球形舞台被一棵树穿过, 第二个乳白色、半透明的舞台被挤在树枝之间的树荫下, 第三个舞台在连接前两个舞台、环绕着松树和橡树的圆环的空隙中形成, 而第四个舞台则是这个艺术装置四周的森林。

在这个如星座一般的建筑里, 观众可以自由地走动, 在透明舞台、乳白色的球体、内环或周围的树林中随意选择自己的位子。观众在走动, 而音乐家(The Stolz) 和舞者(LeineRoebana) 在不同的舞台上同时演奏着、舞动着。甚至连所演奏的曲目(Kate Moore) 都受到了不可预

测的自然元素的影响, 像鸟儿的歌唱声、树叶的沙沙声、风的呼呼声或是雨的滴答声, 因此每一场演出都是绝无仅有的。

Loud Shadows

Loud Shadows is a collage made by artists coming from different backgrounds: dance, music, architecture. The team has been assembled as an experiment by Kees Lesuis – artistic director of the OEROL Festival – in order to give birth to a unique performance on the occasion of the 2017 edition of the festival.

The temporary space of Plastique Fantastique is monumental, yet mobile, soft and transparent. Its ephemeral skin influences the surroundings as much as its inner space offers a lucid view outwards. It is a magical place to merge dance, music and nature, challenging our perception.

