



# AUDIO VISUAL WORLD

Cinema, Theatre &  
Concert Hall

视听世界：影剧院与音乐厅  
高迪国际出版有限公司 编

大连理工大学出版社  
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刘巧妹 郝诗婷 肖新瑶 解静 吴晓璆 汤雨倩 译

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# PREFACE\_1

## 序言—1



Mr. Eranna Yekbote, Chief Architect,  
Era Architects, Mumbai, India

"There is no business like show business" goes a famous jargon, and how true is that, since generations together, movies have enthralled billions of audiences across the world and still are considered the best mode of entertainment as well as an art form often reflecting societal ethos and culture.

Preceding films, entertainment in all cultures was in form of plays, dramas, which gave birth to theatres, housing large audiences. The earliest being the Greeks, followed by the Romans who built theatres on a grand scale which are Architectural marvels till date.

This saw an emergence of theatre architecture which has ever since undergone transformation directly related to the new inventions and developing technology, the most important being the invention of motion picture. It began with stringing 2-dimensional objects moving on screen, to silent black and white movies furthering to sound and eventually colored wide screen movies, the latest being 3D movies.

Modern movie theatres were still one screen till the concept of multiplexes began rapidly transforming the entertainment industry.

Considering the space constraints in busy cities, having more number of screens and seating maximum number of people at the same time watching different movies has become convenient as well as is a lucrative market.

Today a multiplex is an environ people go to not only to watch movies but to get complete entertainment, which has in turn, seen the emergence of food courts, gaming zones, turning it into a social hub.

Hence multiplex design has now become a design challenge where the designer has to take care of private and public spaces, user circulation and safety, keeping in mind the design aesthetic and commercial viability of spaces.

There is a public and private element to cinema design which needs to have clearly defined boundaries of free and restricted movement respectively.

Planning multiple screens on the same floor makes user circulation of prime importance as well as a challenge for structural design. The screens can range from minimum 2 to 3 to a maximum of 8 to even more, which makes it exciting for the designer to explore various design permutations. Especially planning of seats inside the auditorium, acoustics, and the overall look and ambience keeping in mind the user comfort is challenging.

The public areas like cinema entrance lobby, entertainment zone allow the designer to have a free hand at design where colors, forms, materials can be explored blending it with light effects creating an inviting and entertaining ambience.

This book is a compilation of such varied cinema projects ranging from multiple screens to stand-alone cinemas giving a glimpse of modern design aesthetic, which is truly an enjoyable reading experience. Hope you enjoy it too.

就像那句有名的行话说的一样，“没有比娱乐业更好的行业了”。的确，几代以来，电影已经吸引了全世界亿万观众，而且至今仍被看做是最好的娱乐方式，同时也是反映社会风气和文化的一种艺术形式。

在电影出现之前，各国的娱乐形式都是戏剧，与此同时，能容纳大量观众的剧院应运而生。剧院最早出现于希腊，之后罗马人开始大规模兴建剧院，其中一些建筑至今仍旧令人叹为观止。

这一时期，剧院建筑兴起。从此，它的发展变化一直与新发明和胶卷的冲印技术革新息息相关，尤为重要的是电影的发明。它开始于屏幕上的 2D 动态画面，到黑白无声电影，再到有声的宽屏彩色画面，最后是现在的 3D 电影。

现代电影院仍然是单屏，直到多功能影院理念在娱乐业迅速掀起巨浪。

考虑到喧嚣城市的有限空间，通过提供更多的屏幕和座位，让观众在同一时间观看不同的电影，既方便观众，又是生财之道。

如今，人们去多功能影院不但可以看电影，而且可以得到完全的娱乐和休闲。反过来，这也催生了小吃店，游戏区，使得电影院变成了社交中心。

因此，多功能设计变成了一种设计的挑战，设计师不但需要考虑到私人空间和公共空间、用户循环和安全保障，而且要设计出集美观和商业性于一体的场所。

影院设计要考虑公共和私人要素，而且需要清晰地界定出自由空间和限制空间各自的范围。

在同一层设计多个屏幕需要考虑到用户循环的重要性，同时这也是对结构设计的挑战。屏幕可从最少的两到三个，到最多的八个，甚至更多，这让设计师们感受到发掘多种设计模式的兴奋。尤其是礼堂座位的设计，声效和整个的布景及氛围，都要满足观影者的舒适需求，这对设计师也是个挑战。

像影院入口走廊和娱乐区这样的公共区域，设计师可以不受约束地大胆设计，尝试颜色、布局、材料和灯光的混合使用，以便营造出富有吸引力、令人愉快的氛围。

本书汇集了各种各样的影院建筑设计项目，无论是多屏幕影院还是独立影院，都可以让您对现代美学设计有个大致的了解。这将是令人愉快的阅读过程。希望您也能喜欢。

# PREFACE\_2

## 序言—2

Keith R Williams  
Founder and Director of Design  
Keith Williams Architects, London



我很荣幸能有机会在职业生涯中设计了大量的文化建筑。我不得不仔细考虑文化本身的含义，以求将建筑概念化，实现通过建筑形式表达文化内涵的目的。我还发现深入了解文化和艺术的历史发展很重要，这样才能以建筑手法去回应其内涵。

本书通过考察大量的重要文化建筑，以及敢于承接这些极具挑战性设计项目的建筑设计师的设计手法，来重点介绍表演艺术和影院建筑。

首先，我想对这两个存在根本差异的艺术形式——影院和剧院，进行区分。两者都是容纳观众的公共演出场所（尽管与剧院不同，电影院也可以在家中体验）。

相比之下，影院的历史较短。自 19 世纪末期影院出现以来，它就在电视的产生（20 世纪中期）和近代的数字化时代的背景下重新定义了自己。然而，去影院观影却基本保持着本质上的不变性和被动性。观众观看通过中间媒介投射到银幕上的内容——也就是电影。其实并没有真人在放映厅里表演，播放的内容不过是人们在别处进行的陈述或者上演的事件。这种形式虽然很有感染力和吸引力，但是却没法让观众参与其中。它需要的只是简单的场所、优质的声效和良好的放映系统，以此来达到令人满意的播放效果。

剧院整体要更加复杂。戏剧是一种存在了几千年的古老的艺术表现形式。其基本原理就是观众参与的本质，观众与演员之间进行的互动。这种共同经历式的体验与被动的影院截然不同。影院和剧院对建筑上的限制也是不同的。

伟大的戏剧导演 Peter Brook 凝练出戏剧的本质：“一个空荡荡的屋子，我称它为空旷的舞台。一个人横穿这间空屋子，而其他的人看着他。这就是从事戏剧表演所需要的一切。”

然而我们的这一传统是源于古希腊戏剧、西方歌剧或中国歌剧，这些艺术形式需要大批观众、精美布景的舞台、复杂的观众席，以及大面积综合性的后台和技术。这样的复杂性要求建筑师能够独具匠心地进行创造性设计。表演艺术被视为文化成就的巅峰之一，因此，宏伟的文化建筑通常会受到很高的赞誉，能与政府大楼及都市中备受瞩目的礼拜场所媲美。城市规划者和政客则利用这些建筑的独特性作为他们城市的标志。

本书所展示的是近期重要的文化建筑设计作品，也是建筑师和客户挑战文化建筑设计的明证。

I am fortunate enough to have been asked to design a considerable number of cultural buildings during my career. I have had to consider very carefully what is meant by culture itself in order to be able to conceptualise and realise the buildings in which culture can take place. I have also found it important to have a profound sense of the historical path on which culture and the Arts have travelled in order to be able to respond architecturally to its context.

This book considers, through examination of a number of important buildings ways in which architects have responded to the challenge of designing important cultural buildings, specifically those for the Performing Arts and for Cinema.

I want to draw distinction between these two fundamentally different art forms, Cinema and Theatre. Both are usually enacted in public spaces both with an audience, (though cinema unlike theatre can be experienced at home).

Cinema is comparatively recent. From its origins in the late 19th century, it has redefined itself in the context of the arrival of the television (mid 20th century) and more recently the digital age. The experience, however, of watching cinema remains essentially unchanged and passive. The audience reacts to what is projected onto a screen via an interlocutory medium – the film. There are no real people performing in the room, merely a representation of people acting and events staged, elsewhere. It can be powerful and engaging but it is not participatory. It needs only the simplest of spaces, and a good sound and projection system for it to be satisfactorily performed.

Theatre is altogether more complex. It is an ancient art form several thousand years old. Fundamental is its participatory nature, an engagement between actor and audience, a shared experience as distinct from the passivity of the cinema. The architectural constraints are also very different.

The great theatre director Peter Brook distilled the essence of theatre thus “I can take an empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged”.

Yet our traditions stemming from Ancient Greek Theatre, Western or Chinese Opera with a large audience and elaborate sets and staging, require sophisticated auditoria, vast and complex back staging spaces and technology. This complexity places great demands upon the ingenuity of the architect. The Performing Arts are regarded as one of the great pinnacles of cultural achievement. Grand cultural buildings are usually ranked highly, alongside governmental buildings and places of worship in the urban hierarchy. City planners and politicians have seized upon the special nature of these buildings to give their cities identity.

This book shows is an important record of recent work to demonstrate how architects and their clients have responded to this challenge.

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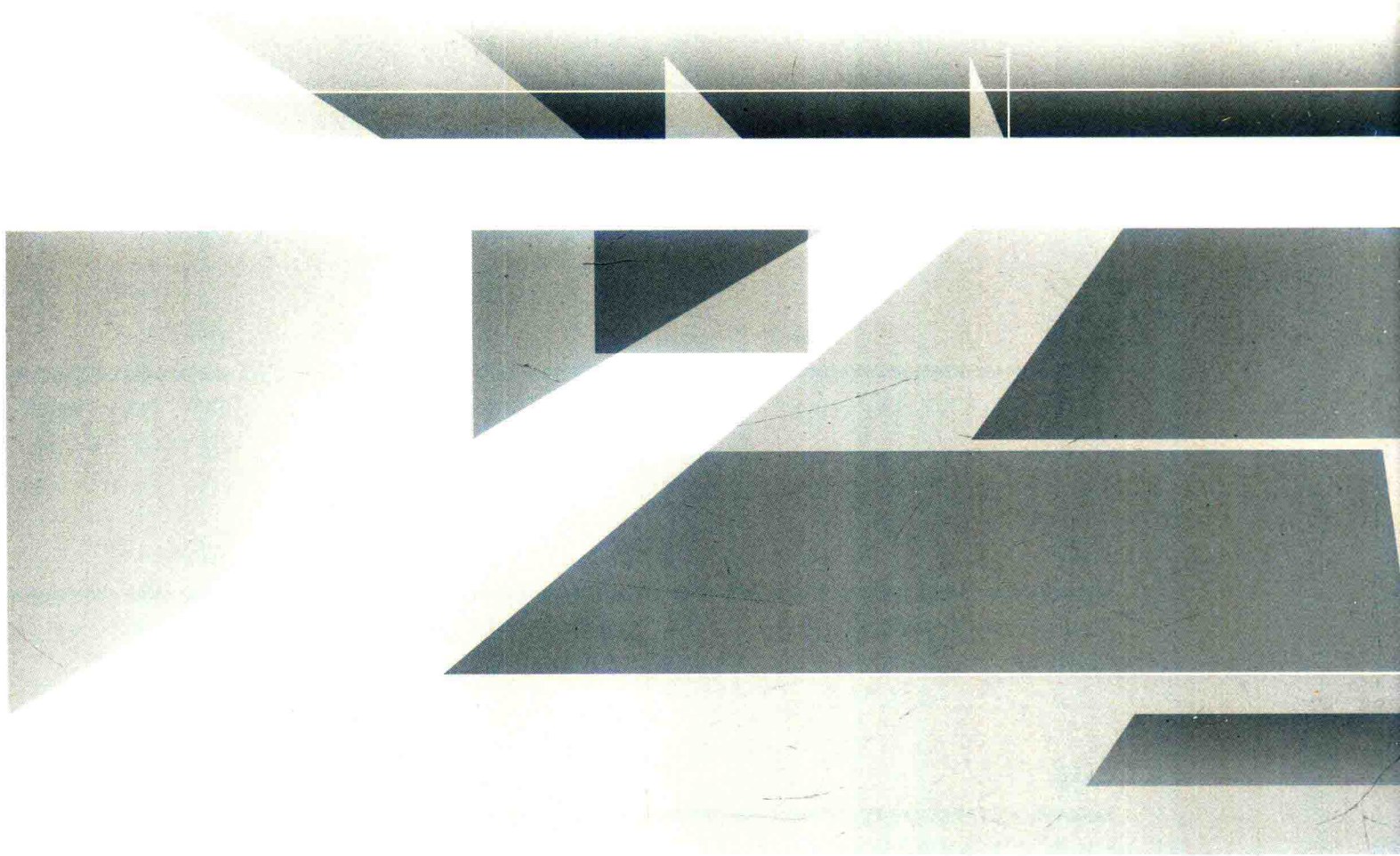
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影院

CINEMA









**LOCATION** \_ Liège, Belgium

# SAUVENIERE CINEMA

**Architect** \_ V+ (Bihain, Decuyper, Hagiwara)

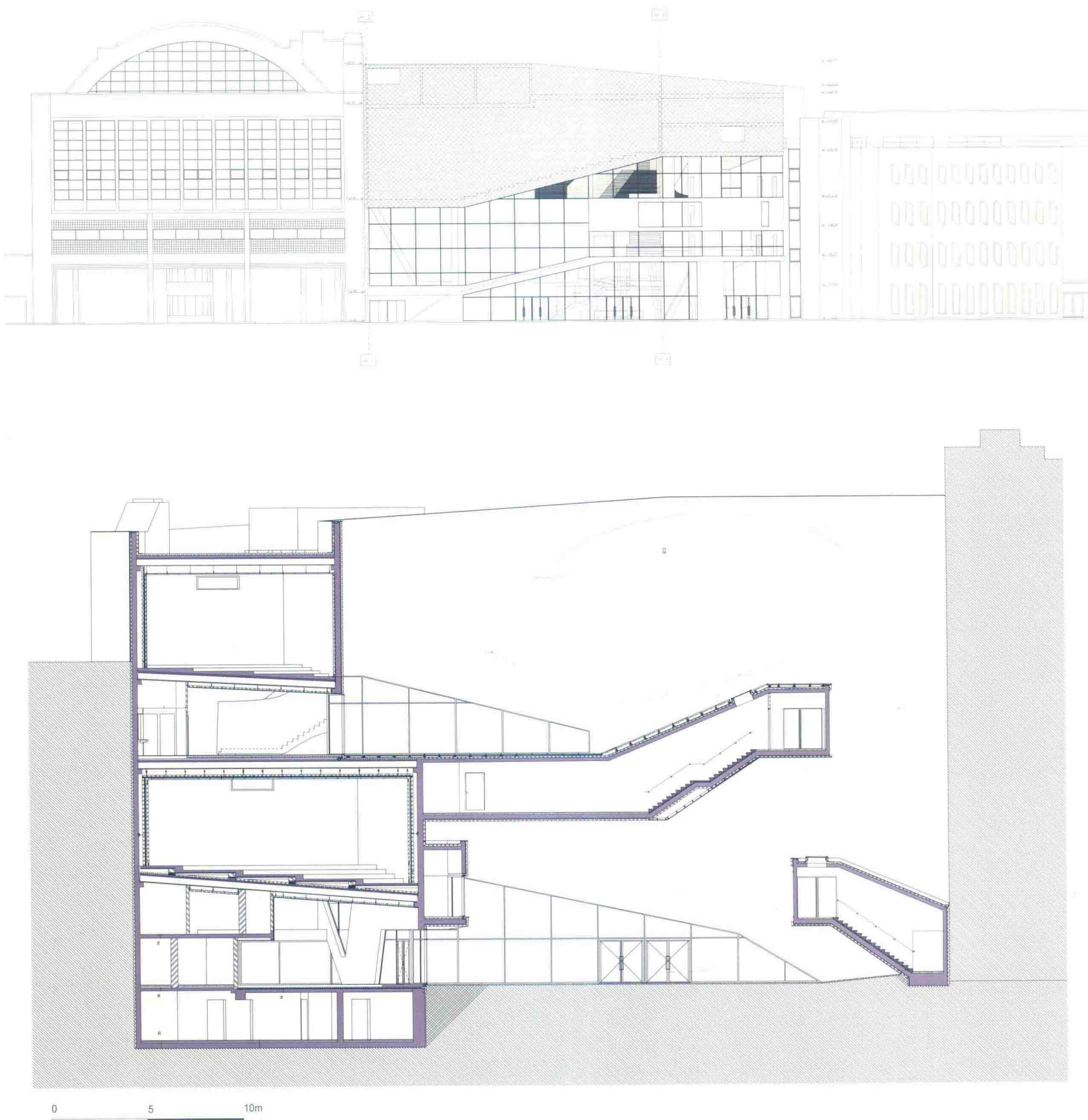
**Area** \_ 4, 286m<sup>2</sup>

**Photographer** \_ Alain Janssens, V+

Given the complex criteria in the world of cinema and theatre dictated by the incredible technical evolution in this area, as well as the economic considerations, there has been a tendency towards uniformity of design in modern cinema complexes. Faced with these demands the only difference between two modern cinemas, apart from the program, is the welcome and the quality of the public spaces. The project is a piece of lost property (four auditoriums) solid as the soul of a cliff, evoking two enormous bodies squashed into a

plot of land too small for them. Opportunistically the working areas are lodged between the different residual spaces. Human traffic bypasses, goes alongside, climbs or crosses, thus offering a succession of stage sets between the object and the town. Nothing on the outside betrays the mystery of the auditoriums. Nomination for Belgian Building Awards, Urbanism prize for the town of Liège, Public Prize of Liège, Winner of Belgian architectural prize, Nomination for Mies Van de Rohe prize, Nomination Archi BAU Europe Awards IN 2009.





受日新月异的技术革新及经济因素的影响，全球影剧行业已有了复杂的标准，因此，现代复合式影院在设计上已越来越趋向统一化。在这种需求下，除了项目本身之外两个现代影院间的唯一区别便是公共场所的受欢迎程度和质量。该项目是一块废弃的房产（拥有四个礼堂），异常坚实，拔地而起的两座巨大的建筑主体立于相对较小的一块地基之上。工作区域恰巧就设置在剩余的空间内，沿着附近的交通支路，或攀登或交叉，因此，在小镇与建筑物间设立了一系列的阶梯。外观并没有泄露观众席的神秘之处。在2009年此建筑分别获得了比利时建筑奖提名、比利时烈日城都市生活奖、比利时烈日城公共奖、比利时建筑奖、密斯·凡·德·罗奖提名及欧洲建筑BAU奖提名。