

# ENDLESS PERFORMANCE

BUILDINGS FOR PERFORMING ARTS

观演建筑

殷倩 编 常文心 译

辽宁科学技术出版社

## 图书在版编目 (CIP) 数据

观演建筑 / 殷倩编 ; 常文心译. — 沈阳 : 辽宁  
科学技术出版社, 2012. 3  
ISBN 978-7-5381-7294-2

I. ①观… II. ①殷… ②常… III. ①文化建筑—介  
绍—中国 IV. ①TU242.2

中国版本图书馆CIP数据核字(2011)第271733号

出版发行: 辽宁科学技术出版社  
(地址: 沈阳市和平区十一纬路29号 邮编: 110003)  
印刷者: 利丰雅高印刷(深圳)有限公司  
经销者: 各地新华书店  
幅面尺寸: 240mm×290mm  
印 张: 35  
插 页: 4  
字 数: 50千字  
印 数: 1~2000  
出版时间: 2012年 3 月第 1 版  
印刷时间: 2012年 3 月第 1 次印刷  
责任编辑: 陈慈良  
封面设计: 赵 聪  
版式设计: 赵 聪  
责任校对: 周 文  
书 号: ISBN 978-7-5381-7294-2  
定 价: 268.00元

联系电话: 024-23284360  
邮购热线: 024-23284502  
E-mail: lnkjc@126.com  
<http://www.lnkj.com.cn>  
本书网址: [www.lnkj.cn/uri.sh/7294](http://www.lnkj.cn/uri.sh/7294)

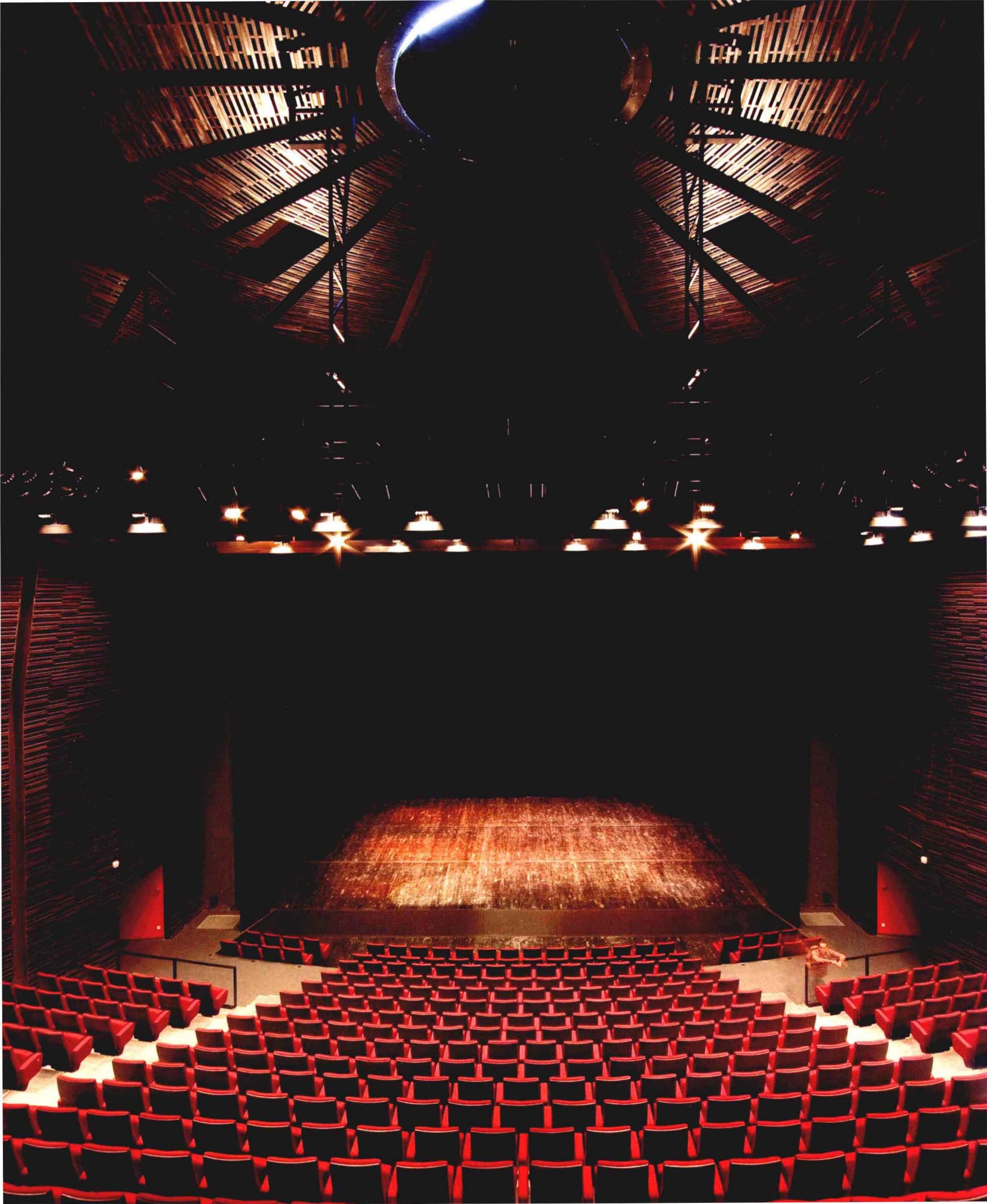
# ENDLESS PERFORMANCE

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## *Endless Performance*

Buildings for performing arts at different scales and styles provide places for people where they can gather and appreciate performances of music, dance, drama and so on. These buildings for performing arts are the endless performances that directed by architects, who are also the playwright and endow the buildings with diversity. These buildings, as actors, become the best landmark that represent a city's culture features through rich colours, different appearances of day and night, and spaces feeling like flowing crotchets.

Whatever new or renovated buildings, or building for school, shopping centre, most beginning situations for architects are complex with many affective elements that need careful consideration, "and buildings for the performing arts are no exception. Indeed the geometry of the auditorium and performance area, the extent of services, the technical necessities, and the public expectations make these particular building types even more complex than the majority".

Regarding the layout, architects should fully consider "satisfy site, circulation, construction, environmental, statutory, economic and other requirements by the clients and local governments". General considerations affecting the building design include relationships between functions, external access, means of escape, sub-

## 永不落幕的演出

为表演艺术服务的建筑在规模与风格上多种多样，是为人们提供聚会和欣赏音乐、舞蹈、戏剧等表演艺术的场所。这类建筑，即我们在这里所说的观演建筑本身就是一幕幕永不落幕的演出。建筑师们作为演出的编剧和导演，赋予了建筑更多元化的表现方式，使它们以丰富色彩、日与夜的多姿造型、如音符般跃动的空间流动感成为最能代表城市文化气质的地标。

无论是哪一种建筑，新建的、改造的，或是学校、商场，建筑师在设计之初面临的各种影响设计方案的因素都不是简单的，而观演建筑中涉及的剧场（礼堂）与表演区域的几何学、服务功能的宽度和广度、音效和视觉效果所必须达到的技术支持以及公众的期待程度都使观演类建筑相较于其他绝大多数建筑类型更为复杂。

在建筑的布局设计方面，建筑师们需考虑满足地点、空间流动、环境、相关法规、经济以及来自客户和当地主管部门的其他要求和约束。通常来讲，影响观演类建筑设计的因素主要包括：各功能区之间的关系、遇险疏散的方式、内部功能细分、功能定位兼顾灵活性、声学设计策略、运行动力、消防、安全、通风、采暖、照明、通信、管道与排水、清洁与废物处





divisions, phasing and flexibility, acoustic strategy, energy strategy, fire protection, security, ventilation, heating, lighting, communications, plumbing and drainage, cleaning and refuse, plant rooms, integration and distribution of services, structure, internal finishes, windows, doors, fittings and equipment, signage and works of art, external works, form and approvals.

Agora Theatre in Netherlands, which was designed by UN Studio has typical Dutch features. “Both inside and outside walls were faceted, and all of the façade have sharp angles and jutting planes, which are covered by steel plates and glass, often layered, in shades of yellow and orange”, just like those wonderful orange memories that were created by Dutch soccer team in the World Cup field. It’s really very Dutch.

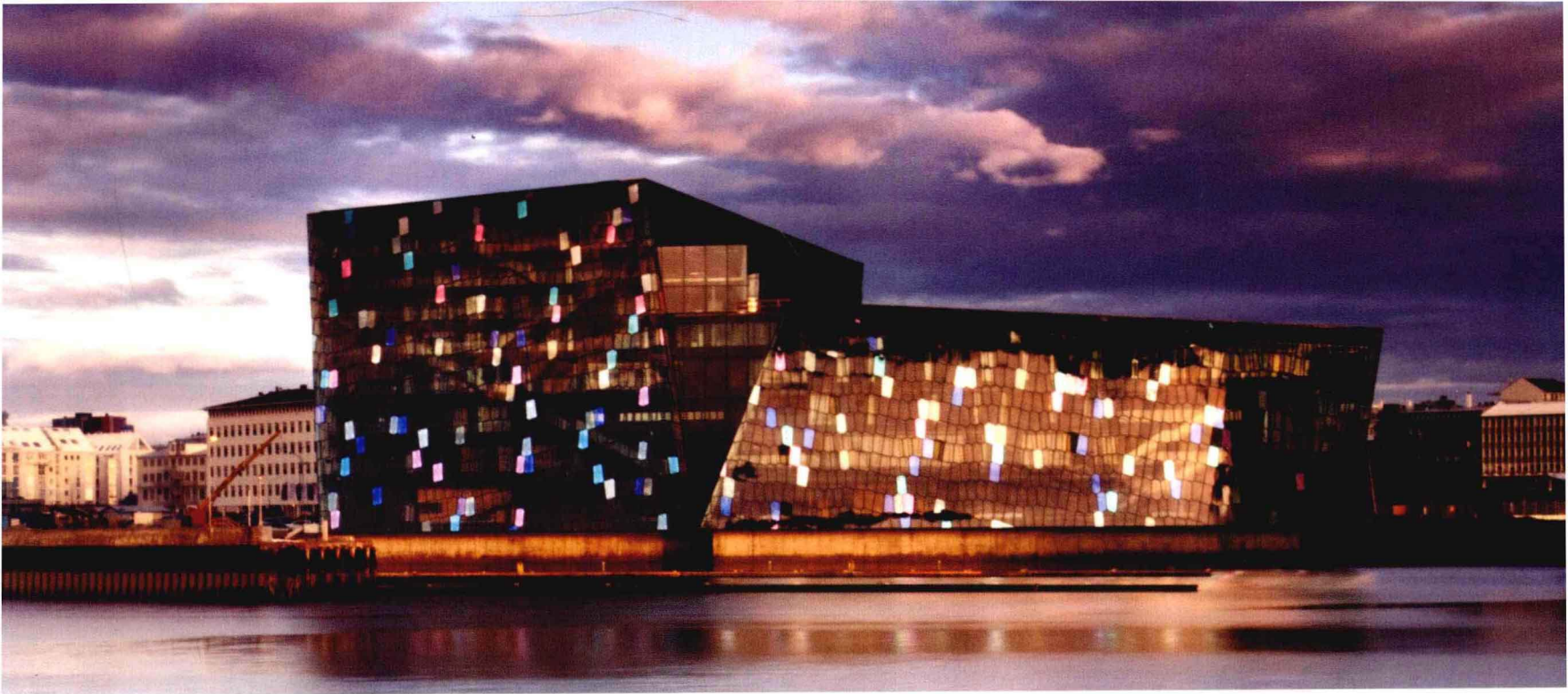
Due to special requirements of space and acoustics, most buildings for performing arts are designed following basic principles of traditional concert hall and opera house, but architects tried many new material and additional function strategies, and determined by energy conservation and sustainability considerations. Bernard Tschumi Architects applied

理、设备室、综合服务区与分散服务区、结构构造、内部修缮、窗体、门、相应配置与设施、标识与艺术品摆放、外部处理、形态以及如何获得方案审批通过。

UN Studio打造的荷兰阿格拉剧院有着明显的荷兰特色，墙壁的内外两侧都进行了切面处理，外墙尖锐的棱角和凸起的平面由黄色和橙色的钢板和玻璃板覆盖，一如世界杯赛场上荷兰军团留给人们的诸多橙色记忆，这是非常荷兰的建筑作品。

由于大剧院对空间、声学等方面有特殊要求，因此，大多数项目都遵循了传统音乐厅、大剧院的基本设计理念，但在材料以及附加功能上都进行了更多的尝试与创新，并且更多地考虑到节能和可持续性。伯纳德·曲米建筑师团队设计的法国里摩日音乐厅采用了全新的材料策略，外层表皮由弧形木条和透明的聚碳酸酯板制成，内层表皮由木材制成，而自然通风的设计使大厅能保持恒温，几乎不需要附加加热系统。艾皮特兹工作室设计的柯达伊中心除了包含音乐厅与排练室外，还有交响乐团的办公





new material strategies for the project of Limoges Concert Hall – “the outer envelope is made of wood arcs and translucent rigid polycarbonate sheets and inner envelope of wood.” The natural ventilation that is integrated into keep the foyer at a temperate level, with little additional heating required. Építész Stúdió added office, café bookstore, lounge, etc. to Kodaly Centre except for concert hall, rehearsal room, and made the building become a mix-use leisure and art centre. When iPhone and iPad change our life, to appreciate elegant arts will not be limited in fixed and giant hall. Coop Himmelb(l)au created a transportable opera space, the Pavilion 21 Mini Opera Space in Munich, Germany. It is dismountable, transportable and re-mountable with distinctive shape, and moreover, realises the interior spatial acoustics, bringing music and elegant arts everywhere.

Thanks these respectable architects for bringing us these endless performances, which are played by buildings and architectural arts.

室、会议中心、咖啡厅、书店、休息室，使其成为一个方位的休闲艺术中心。在iPhone，iPad改变生活方式的时代中，对高雅音乐与表演艺术的欣赏也可以不被局限在坚固、硕大的建筑空间里，库伯·西梅布芬在德国慕尼黑打造的21号迷你歌剧院就是一个可移动的音乐景观，具有可拆卸性、可移动性和可重装性，造型抢眼，同时保证了室内音响效果，使高雅的艺术表演真正深入到每一个角落。

感谢可敬的建筑师们，以建筑物和建筑艺术为演员，为我们奉献了这些永不落幕的演出。

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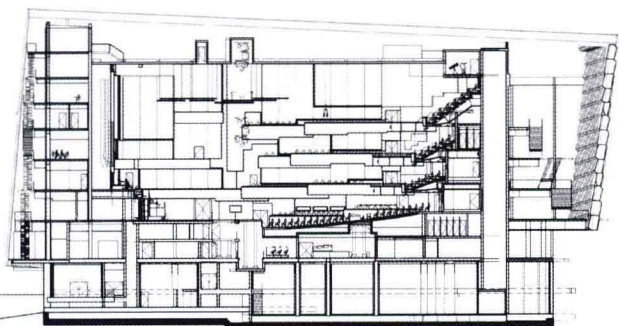
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## 哈尔帕雷克雅维克音乐厅和会议中心

# Harpa Reykjavik Concert Hall and Conference Centre

**Location:** Reykjavik, Iceland **Designer:** Henning Larsen Architects and Batteriid Architects **Completion date:** 2011 **Photos©:** Nic Lehoux **Gross floor area:** 28,000 square metres

项目地点：冰岛，雷克雅维克 设计师：亨宁·拉尔森建筑事务所和巴特利德建筑事务所 完成时间：2011年 摄影师：尼克·里奥科斯 面积：28,000平方米



Situated on the border between land and sea, the Centre stands out as a large, radiant sculpture reflecting both sky and harbour space as well as the vibrant life of the city. The spectacular façades have been designed in close collaboration between Henning Larsen Architects, the Danish-Icelandic artist Olafur Eliasson and the engineering companies Rambøll and ArtEngineering GmbH from Germany.

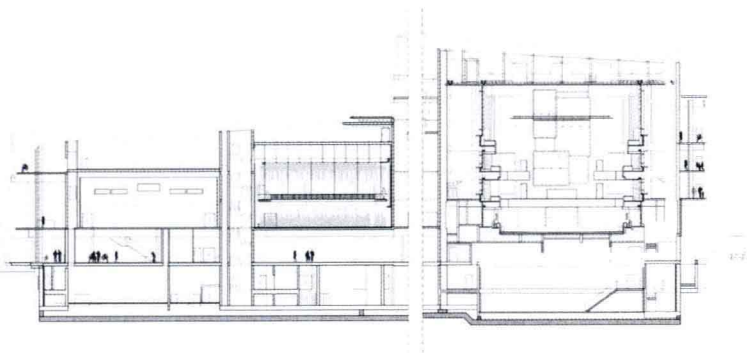
The Concert Hall and Conference Centre of 28,000 square metres is situated in a solitary spot with a clear view of the enormous sea and the mountains surrounding Reykjavik. The Centre features an arrival and foyer area in the front of the building, four halls in the middle and a backstage area with offices, administration, rehearsal hall and changing room in the back of the building. The three large halls are placed next to each other with public access on the south side and backstage access from the north. The third floor is a multifunctional hall with room for more intimate shows and banquets.

Seen from the foyer, the halls form a mountain-like massif that similar to basalt rock on the coast forms a stark contrast to the expressive and open façade. At the core of the rock, the largest hall of the Centre, the main concert hall, reveals its interior as a red-hot centre of force.

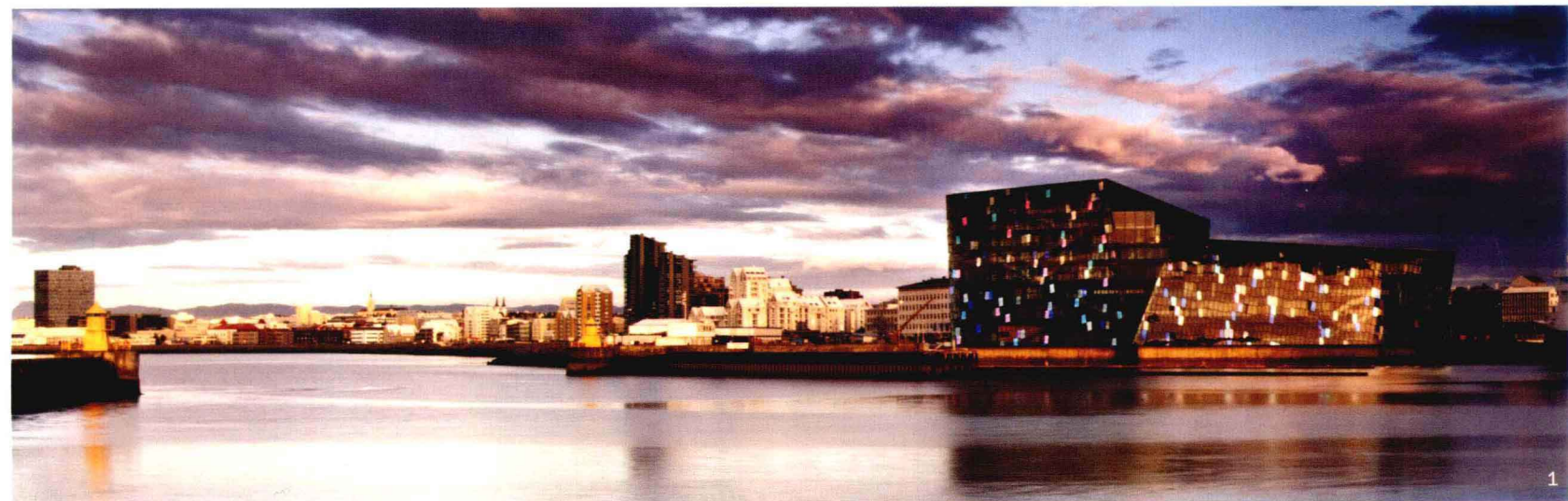
项目坐落在陆地和海洋之间，巨大的放射形玻璃结构映衬着蓝天碧海和生机勃勃的城市生活。建筑宏伟壮丽的外立面由亨宁·拉尔森建筑事务所、丹麦裔冰岛艺术家奥拉夫·艾利亚森和德国工程公司朗姆波尔和艺术工程公司合作打造。

音乐厅和会议中心总面积28,000平方米，位于环绕雷克雅维克的辽阔海洋和山脉之间。中心由建筑前的到达和门廊区域、建筑中间的四个大厅和建筑后部的后台区域（包括办公室、行政空间、排练厅和更衣室）组成。其中三个大厅并列设置，公众从南侧进入，后台则从北侧进入。四楼是一个适用于更加私密演出和宴会的多功能大厅。

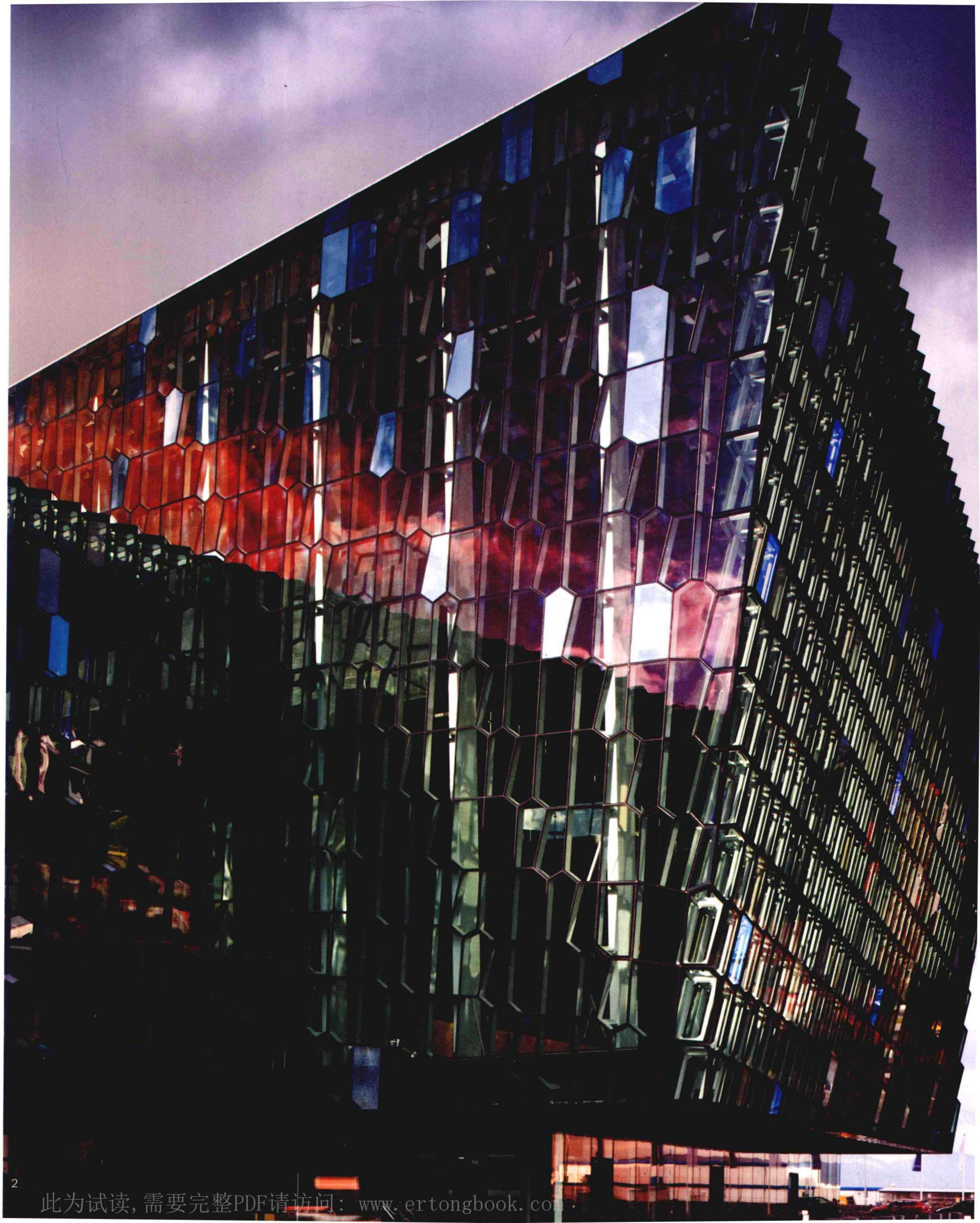
从门廊看去，大厅形成了山形模块，与海岸上的玄武岩类似，和具有表现力的开放式外立面形成了显著对比。建筑中央最大的主音乐厅暴露出它的室内设计，形成了红色的重心。



1. Overall view of the theatre 1. 剧院全景
2. Façade detail 2. 外立面细部



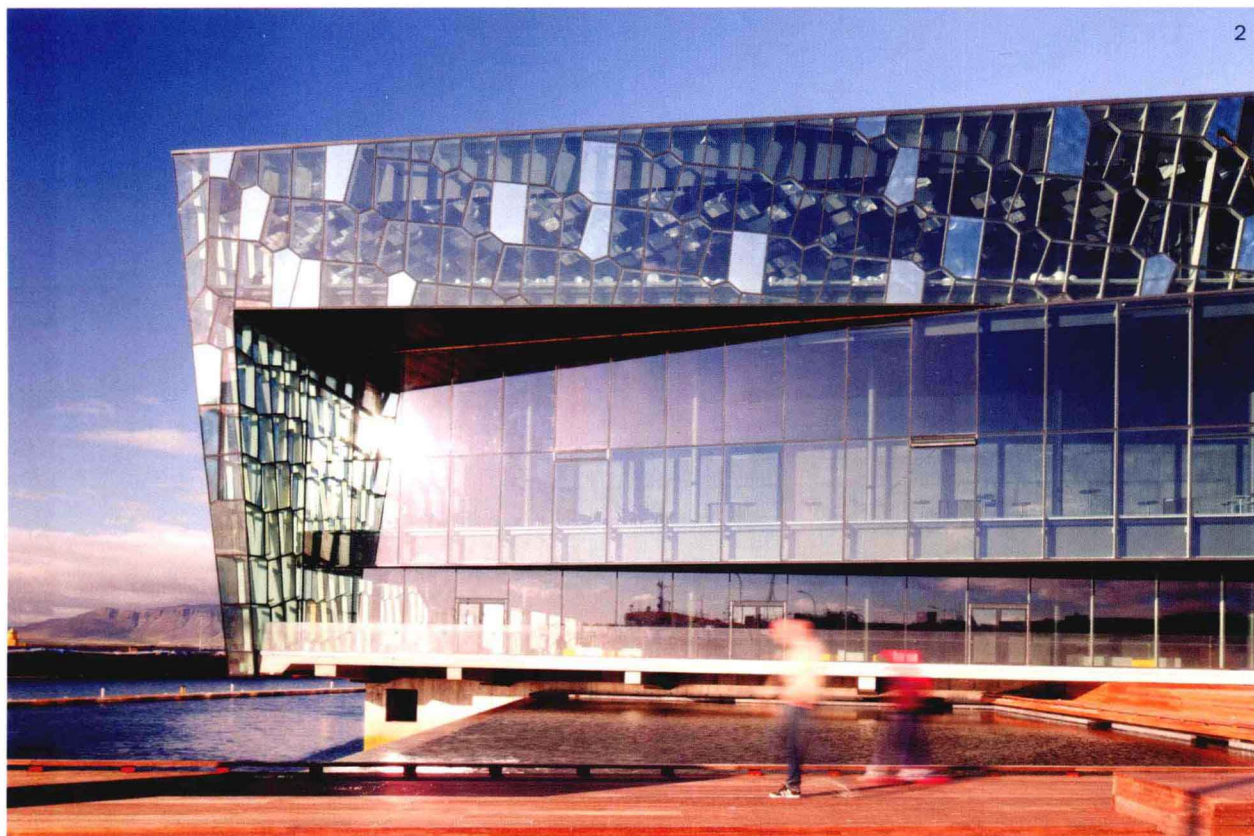








1



2

- 1. Front façade
- 2. Terrace
- 3. Entrance plaza and façade detail

- 1. 建筑正面
- 2. 平台
- 3. 入口广场和外立面细部



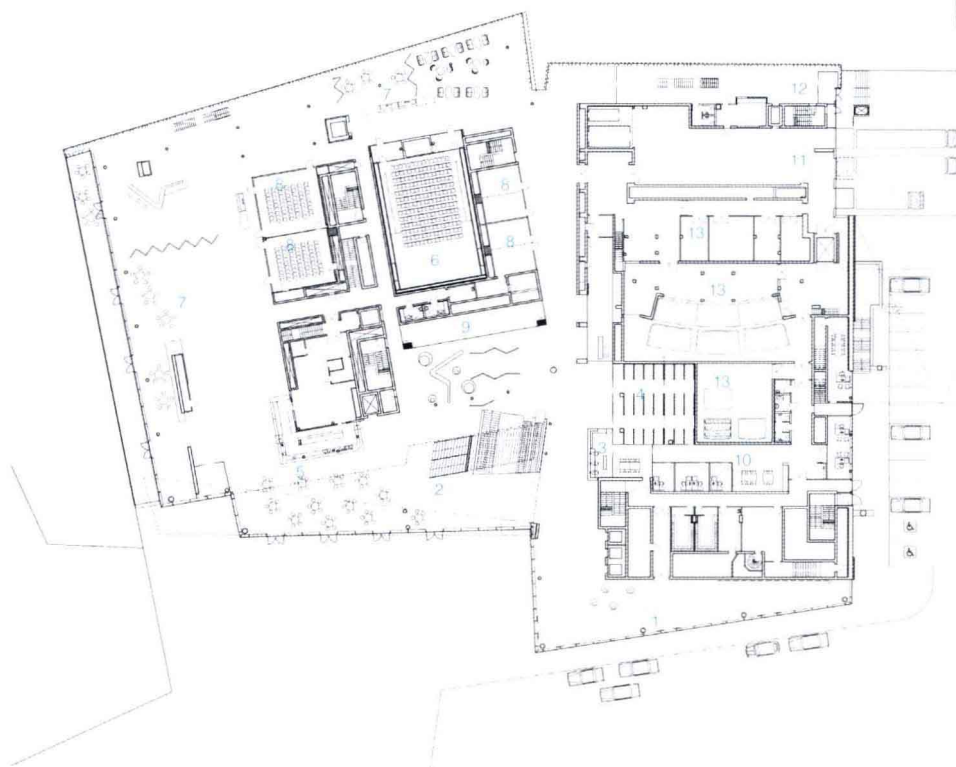


#### Ground level

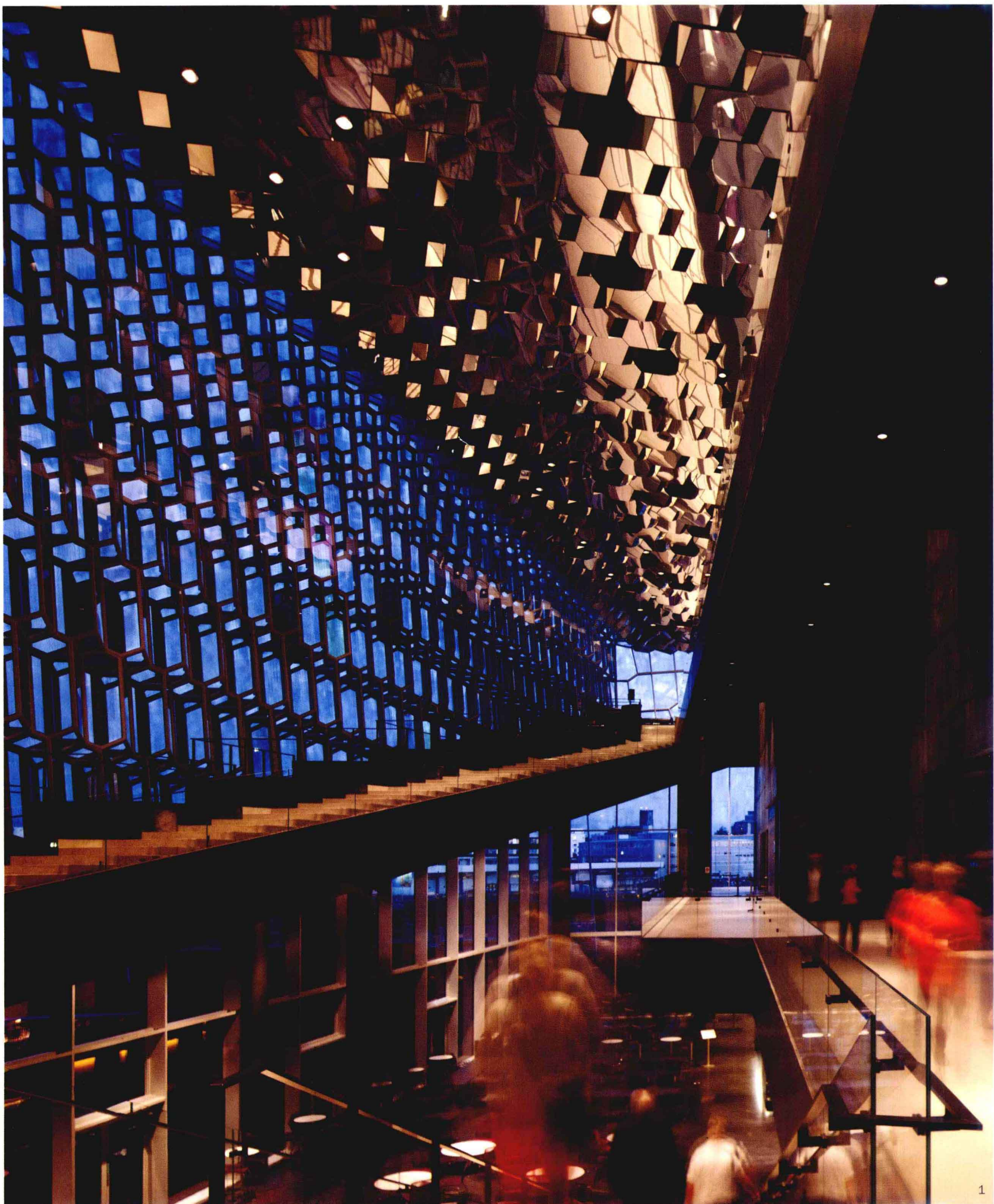
1. Main entrance
2. Foyer
3. Information/tickets
4. Coat rack
5. Café/restaurant
6. 4<sup>th</sup> hall / Kaldalón
7. Flexible space – exhibition, dining etc.
8. Conference
9. Shop
10. Box office area
11. Loading dock
12. Back stage entrance
13. Technical space

#### 一层平面图

1. 主入口
2. 门厅
3. 信息台/售票处
4. 衣帽间
5. 咖啡厅/餐厅
6. 第四大厅/卡尔达隆
7. 灵活空间——展览、就餐等
8. 会议室
9. 商店
10. 售票区
11. 装卸码头
12. 后台入口
13. 技术区











1. Ceiling and curtain wall detail

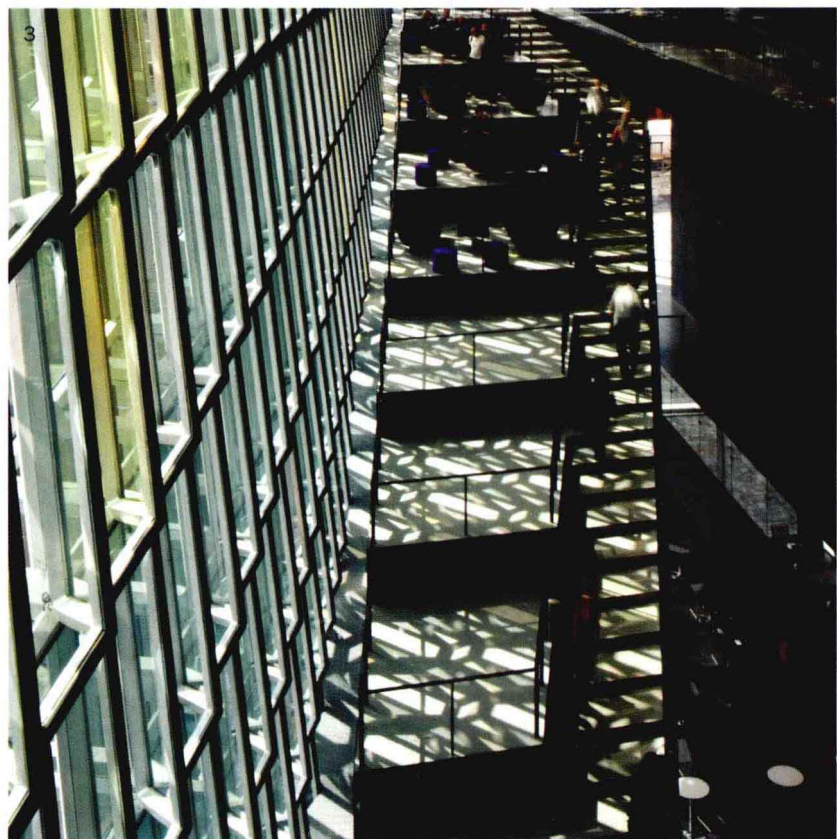
2. Lounge area

3. Interior detail

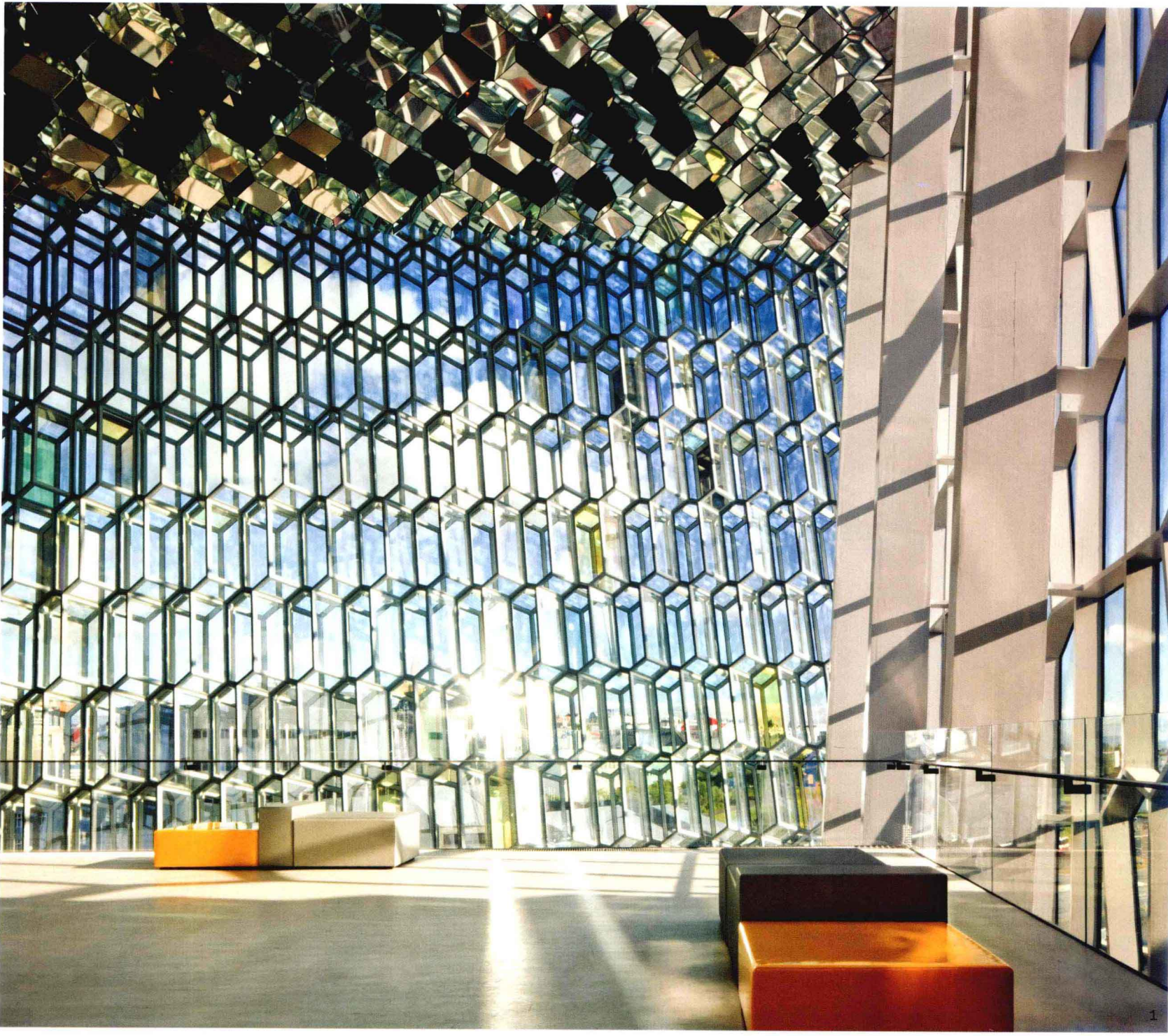
1. 天花板和幕墙细部

2. 休息区

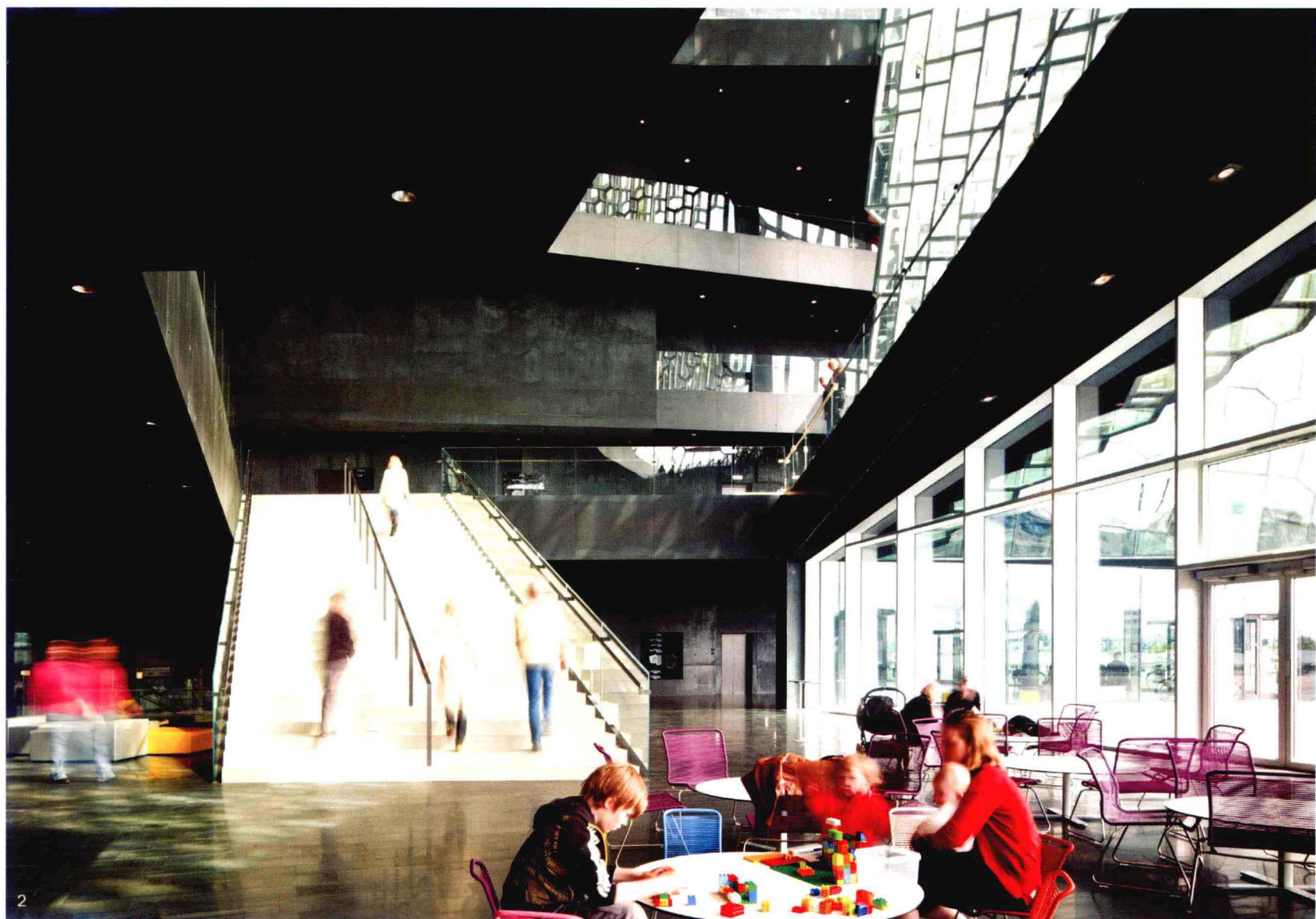
3. 室内细部











1. Wall and ceiling detail  
2. Lounge area  
3. Stairs

1. 墙壁和天花板细部  
2. 休息区  
3. 楼梯

