

TID^{11th} 2018 Award

Taiwan Interior Design

公共空間類 TID 獎

The TID Award of Public space

間離劇

Jian Li Ju Theatre

木君建築設計諮詢 (上海) 有限公司
More Design Office (MDO)

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PS-22-間離劇

來到這個劇院的觀眾，都是自己這齣戲的演員和導演。間離劇以獨特的形態，為觀眾提供了別具一格的體驗。劇院的構思要求建築師對空間、事件和運動進行仔細地思考和設計，從建築層面處理個中關係。MDO 在深思熟慮後，決定以誇張的形式、燈光和流線，來應對這一挑戰。建築師將黑色電影的藝術表達和強化的戲劇感融入到設計中，創造出一系列對比性極強的空間；身臨其中，就好似在欣賞一組膠片鏡頭蒙太奇。伯納德·屈米先生的建築理論，尤其是 1976 年的著作《電影劇本》，對此類項目有著深遠的影響。MDO 採用的諸多策略都參考了電影編輯的概念以及建築的時空特性。幾位知名的黑色電影導演常用到的變形、重複和疊加等手段，都被建築師運用起來，以營造五十年代好萊塢情節電影的氛圍。劇院位在上海市中心一條不顯眼的街道上，大門隱藏在一家古董傢俱商店後側。到場的觀眾會首先收到時間、地點和數位這三條資訊。從正門進入，一段臺階將觀眾帶入到幾乎全黑的空間內；建築師通過對流線的設計，使觀眾就此與外界暫別；彎曲的黑色走廊裡，微暗的燈光和不對稱的構圖造成一種迷失感，並將觀眾引向劇場內部。空間按線性排列展開，促使觀眾不斷向前探索，就好像深夜裡跟隨著一個未知的身影前行。

PS-22- Jian Li Ju Theatre

The Jianliju theatre company, in an interesting examination of typology, offers a unique spectator experience where the audience plays an integral part of their performances and productions, as such the brief for their new premises in Shanghai demands a careful architectural approach to the relationships between space, event and movement. MDO, the architects selected to take on this mantle, have addressed these conditions with a deliberate and exaggerated exploration of form, lighting and circulation. The practice has taken the cinematic expression of film noir and applied its heightened sense of drama to the atmosphere within to create a sequence of contrasting spaces that read as a montage of screenshots from a film reel. With work of this nature, the architectural theory of Tschumi, especially the 1976 Screenplays project, is never far away and many of the formal strategies employed by MDO directly reference the parallels with screen editing and the time-space nature of architecture. Tools such as distortion, repetition and superimposition often used by the great directors of the film noir scene have all been applied as a method to soak the interior with all the atmosphere of a 50s Hollywood melodrama. The theatre is accessed off a non-descript side-street in central Shanghai, the entrance door hidden at the back of an antique furniture emporium. Visitors arrive only with a time, location and number. From the door, a stair leads down into the darkness and from there the circulation seeks to create a sense of departure from the world outside, a deliberate act of disorientation initiated by a dark curved corridor that emphasizes low-key lighting and unbalanced compositions leads to the spaces inside.