



Qingdao Grand Theatre and Tianjing Grand Theatre 青岛大剧院、天津大剧院 ——访gmp合伙人Stephan Schuetz

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AT: 就剧场建筑设计而言,可以说外国设计师拥有先天优势——历史悠久的剧院与其文化影响着每一个人。然而在中国,剧场建筑本属于舶来品,要在现代城市中设计重要的剧场建筑,从实践的角度,您认为首要的出发点在哪里?这与国外剧场建筑设计有何不同?

Stephan Schuetz: Theatres are primary objects of the city. They create identity and enrich enhance public life. More than other public buildings theatres should take up the local spirit and tradition in order to transform it into modern architecture.

剧场作为城市的主要建筑,将体现出城市的个性特征,丰富和提升公众生活。可以说剧场比其他公共建筑更需要承载地方的精神与传统,并将其在现代建筑中表达出来。

AT: 青岛大剧院与天津大剧院设计中,作为城市重要标志性文化建筑,建筑如何获得与城市空间、环境的呼应?同时建筑形态如何体现其所处的城市特色?

Stephan Schuetz: Both buildings communicate with the context of the city or landscape. In Qingdao the Grand Theatre transforms the Laoshan Mountain into architectural volumes, which are interwoven with a cloud-like roof floating around the volumes. This motif reflects many pieces of art showing the Laoshan in the history of Chinese Painting. A raised podium allows a fantastic view to the Yellow Sea as well as to the mountain scenery. In Tianjin, the raised circular volume opens up to an artificial lake, creating a “sky volume” in contrast to the existing Tianjin Museum, which is a circular form as well but designed as an “earth volume” with a slope roof. The existing building and the new theatre interact as counterparts of the new cultural park.

无论是青岛大剧院还是天津大剧院,设计都是基于城市与景观背景之上的。在青岛大剧院中,设计借鉴“崂山”这一景观,将一个似云般漂浮着的屋顶与建筑紧密结合,中国传统绘画中的崂山景象在这里得到了反映。同时,站在建筑中一个升起的乐队指挥台上,可以看到黄海和崂山的壮观景象。在天津大剧院中,升起的圆形体量被置于一人工湖中,创造出一个“天”的概念。已有的天津博物馆通过一个有着斜坡屋顶的圆形体量创造出“地”的概念,从而两者形成对比。已有的博物馆和新剧场进而在这个新的文化公园中相映成趣。

AT: 对于两个多功能的剧院建筑,其所创造的公共空间对联系不同功能部分起着至关重要的作用,那么两个剧院对建筑公共空间(如共享大厅、休息空间等)如何处理?建筑内部公共空间与外部公共空间相连接,如何创造出对城市更有意义的公共环境?

Stephan Schuetz: I would like to take two theatres as an example how public space is interwoven with interior foyers. In both theatres the foyer space is raised from the ground in order to emphasize the importance of the theatre as a public building. Due to the location of both buildings within park scenery, the foyers are extremely transparent in order to link indoor and outdoor spaces. Moreover, in both projects the roof architecture extends from inside to outside, so that the foyer is conceived as a continuing outdoor space and the plaza in front of the theatre becomes a covered area for public activities.

这里我举例讲一下两个剧场中公共空间如何与内部大厅等发生关系。在两个剧场中,前厅空间被抬高,以强调出剧场本身作为公共建筑的重要性。由于两个建筑都处于公园景观中,因此设计使前厅更加透明,将室内外空间联系起来。同时两个剧场都将屋顶部分从室内一直延伸至室外,这样前厅成为室外空间的延伸,而剧场前的广场也成为有一个有顶盖的公共活动场地。

AT: 剧场建筑作为一种相对特殊的公共文化建筑，其观—演空间是最重要的功能部分。那么，在青岛大剧院与天津大剧院的观演空间设计中，如舞台设计、观众席等方面有哪些特定的技术性考虑？

Stephan Schuetz: The watch-play space is, of course, the most interesting part of a theatre. Whilst the auditorium serves as a public space, the stage becomes an “illusion box” for the visitors. This illusion is created machineries which remind us to a place of production like in a factory. In both theatres the public flow is disconnected from internal operation areas by the building base and the raised plaza: whilst on the ground floor all internal functions like cloakrooms, training areas, rehearsal halls are linked in order to create flexibility and synergy the visitors access the building in F2.

毋庸置疑，观演空间是一个剧场中最有意思的部分。如果说观众厅是一个公共空间，那么舞台将是观众的“幻想地”。这种幻想来源于舞台机械，而这些舞台机械使我们想起像是一个工厂里放置着的产品。在两个剧场中，观众人流从地下层和抬高的广场层被分流，所有如行李寄存处、训练室、排练厅的内部功能都在地面层被联系起来，以创造出流动的空间感，同时也将参观者有效地指引到建筑二层。

AT: 剧场建筑设计中不可避免地要涉及到剧院内部声学、舞台等专业设施配合，这一过程在国外设计中是与剧场建筑顾问团队的合作，请问青岛大剧院与天津大剧院设计中，是否也加入了专业的剧场顾问？他们与建筑师有着怎样的合作？

Stephan Schuetz: The auditorium is mainly designed with two special consultants, namely a stage designer and an acoustic designer. Because of our experience with many theatre buildings, we already know a lot about both disciplines, but since we intend to create unique spaces, we always try to integrate the stage and acoustic design as much as possible in order to make them invisible for the visitors. Such an approach leads to highly individual solutions where our consultants need to work on innovative proposals.

观众厅部分主要由舞台和声学两个重要的设计顾问参与。由于具有众多剧场建筑项目的设计经验，我们已经了解很多这方面的知识，但我们希望创造独特的空间，因此设计中尽量整合舞台和声学两部分，使其隐藏于观众视线中。这样与我们合作的顾问团队需要基于具体要求提出创新性的建议。

AT: 事实上，正如我们看到的剧场建筑发展到今天，观—演功能空间并没有发生根本性的改变，这使艺术空间的探索显得尤为重要。请问，青岛大剧院与天津大剧院在观—演空间的艺术氛围上有哪些重点考虑？希望营造怎样的空间感受？

Stephan Schuetz: It is important to create spaces with an unmistakable atmosphere like we do in Qingdao and Tianjin. Let's have a look into Qingdao Grand Theatre. The dramatic approach of an opera space is taken up in the design by dark red surfaces which look like a traditional theatre curtain. The concert hall takes up the ripples of sand on the Yellow Sea Beach by large-scaled acoustic elements for wall cladding. That means, we do not only intend to create a relationship to the local culture by the entire building design, but also in the watch-play spaces as well.

正如我们在青岛和天津两个大剧院中的设计一样，创造确定无疑的空间环境。在青岛大剧院中，剧场空间采用类似于传统戏剧帘幕的深红色就已达到戏剧性的效果。音乐厅墙面上大面积的声学元素采用了类似黄海岸上波浪形的沙滩。我们不仅在建筑整体设计中注重与当地文化的关系，在建筑内观演空间设计中同样考虑到这一点。

AT: 剧场建筑在中国各个城市正如火如荼建设着，您认为目前中国剧场建筑的设计处于何种水平？需要在哪些方面继续改进、学习？

Stephan Schuetz: Recently a lot of interesting and spectacular theatre buildings were completed in China. They all offer a State of the Art technology for highly attractive performances. However, in most of the theatres and concert halls the content must be developed further in order to offer exciting performances for visitors. For the time being Chinese theatres are not fully integrated in the cultural life of cities.

近来我们在中国设计完成了许多有趣的、独特的剧场建筑项目，他们为一系列高质量的演出提供了大量的艺术设施。但是在大多数剧场和音乐厅中，厅堂的容量一定要能够进一步发展或改变，以适应不同演出的需求。目前来说中国的剧场建筑都没能够完全与城市的文化生活相融合。AT