

# Taipei Performing Arts Center

## 台北艺术中心

**业主** 台北市政府台北市文化局

**状况** 2008~2009年竞赛, 2012年动工, 预期2015年竣工

**造价** 预估新台币54亿元 (约1亿4千万欧元)

**建筑面积** 5万m<sup>2</sup> (一座1500席的剧场和两座800席的剧场)

**建筑高度** 63m

**主管建筑师** 雷姆·库哈斯 (Rem Koolhaas), 大卫·希艾莱特 (David Gianotten)

**协理建筑师** 傅唐安 (Adam Frampton)

**设计团队** Ibrahim Elhayawan with: Yannis Chan, Hin-Yeung Cheung, Jim Dodson, Inge Goudsmit, Alasdair Graham, Vincent Kersten, Chiaju Lin, Vivien Liu, Kai Sun Luk, Kevin Mak, Slobodan Radoman, Roberto Requejo, Saul Smeding, Elaine Tsui, Viviano Villarreal, Casey Wang, Leonie Wenz

**执行建筑师** 大元联合建筑师事务所

**摄影** Frans Parthesius, Iwan Baan







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#### 项目信息

剧场顾问: dUCKS scéno, 行式管理

室内与景观设计: Inside Outside

声学顾问: DHV

结构工程: Arup Structure, 永俊

机电工程: Arup MEP, 恒开, 林伟

消防工程: Arup Fire, 台湾防灾

灯光顾问: 大公设计

外墙工程: ABT, 美商希迪西

可持续发展设计顾问: Arup Building Physics, 澄毓

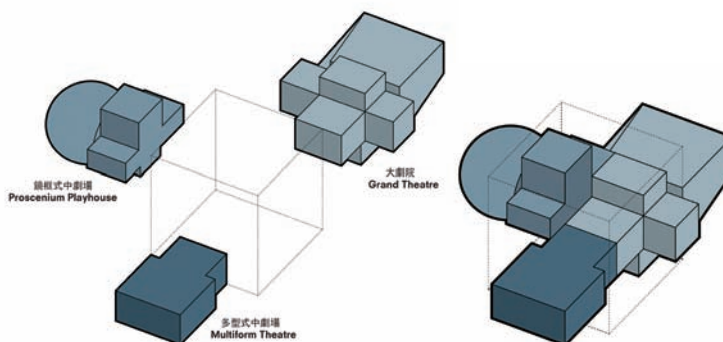
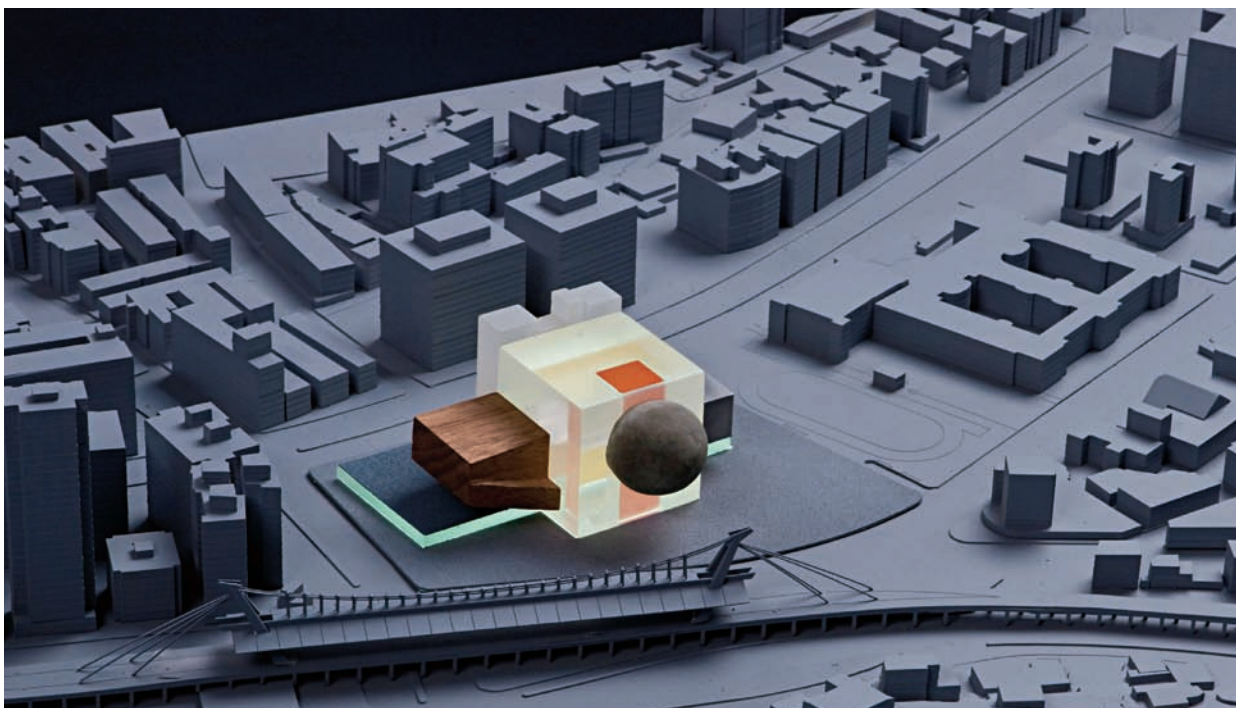
地质技术工程: 富国大地

交通顾问: 易纬交通

模型制作: Vincent de Rijk, RJ Models

动画: Artefactory





近年来，世界各地的演艺中心数目渐增，但不知何故，这些演艺中心似乎达成一种共识，呈现出雷同的空间组合：一座约 2 000 席的大型演艺厅和一个 1 500 席的中型剧院，再加上一个黑盒子剧场。标志性的外形，饰以典型 19 世纪做法的保守内部剧场布局，以及见证社会阶级观念的包厢。纵然剧院最基本的构造元素如舞台、镜框式剧场和观众席等已有三千多年的历史，但我们仍不应以此为借口，让现代剧场建筑的创新发展停滞不前。台北艺术中心正进行着相反的尝试——以实验性手法设计剧院的内部布局，从而自然地创造出一个地标。

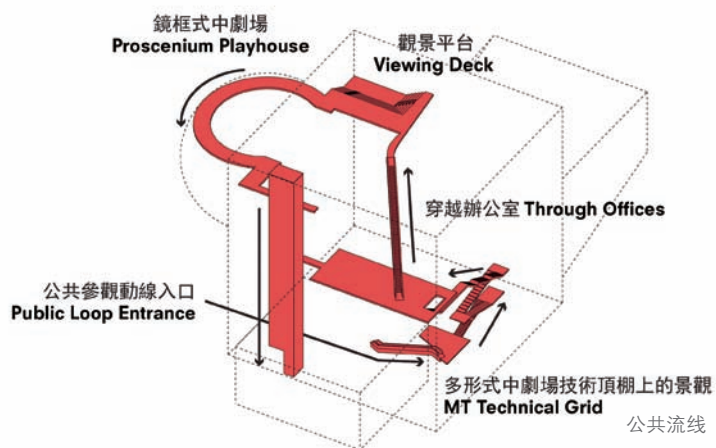
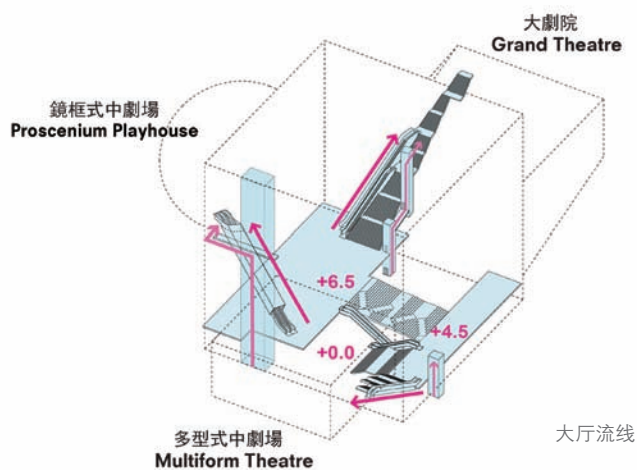
台北艺术中心由 3 个剧场组成，每个剧场都可独立自主地运作。3 座剧院嵌入一个中央方形体量，而这些剧院的舞台、后舞台及剧场服务设施均设置于此方形体量，结合成一个高效率的使用体。此安排使舞台可被调整或合并使用，满足超乎预期的假想和用法。本设计提供了发挥各种自由及不确定性的优点。

剧院建筑通常都有一个正面及背面，而透过紧凑的设计，台北艺术中心却拥有多个“正面”。界定这些“正面”的是剧场观众席，它们以既黑暗又神秘的姿态，悬浮凸出于中央方形体量，漂浮于高密度而又充满生气的城市上方。方形体量被波浪玻璃包覆着，发光且富有动感。方形体量由地面抬高，让临近街道延伸至建筑物内部，并通往不同剧场。

镜框式中剧场凸出于方形体量，犹如悬浮的星体。剧场内，观众在球体内壳与外壳的空间中穿梭前往观众席。内壳与方形体量的交汇组成了一个独特的活动式镜框，让导演自由构想舞台的可能性。

大剧院是由 20 世纪大型剧场空间演化而来的当代版本。不同于传统的鞋盒形剧场，大剧院呈不对称形状。舞台、主观众席和楼座坐席坐落于一个延续的折迭地形。大剧院同层的对面是多形式中剧场，其灵活的空间使用乃专门为最具实验性的表演而设计。

超级大剧场由多形式中剧场和大剧院组成，提供一个大规模、类似工厂般的环境。超级大剧场的成就过去被视为不可能的大制作，例如 B.A. Zimmermann 需要 100m 表演舞台的歌剧 *Die Soldaten* (1958)。现存的传统作品可在更大尺度的想象下重新演绎，而那些创新作品更透过超级剧场独特的建筑空间激发出更多活力。



台北艺术中心同样欢迎没有买票进剧场的访客进入。公共参观动线是贯穿一般隐藏的剧场基建及制作空间的动线路径，观众可一窥精彩而编排有序的后台风光，而这些风光可媲美台上的表演。公共参观动线允许观众亲身体验剧场制作，从而让剧场的影响遍及大众。



超级剧场

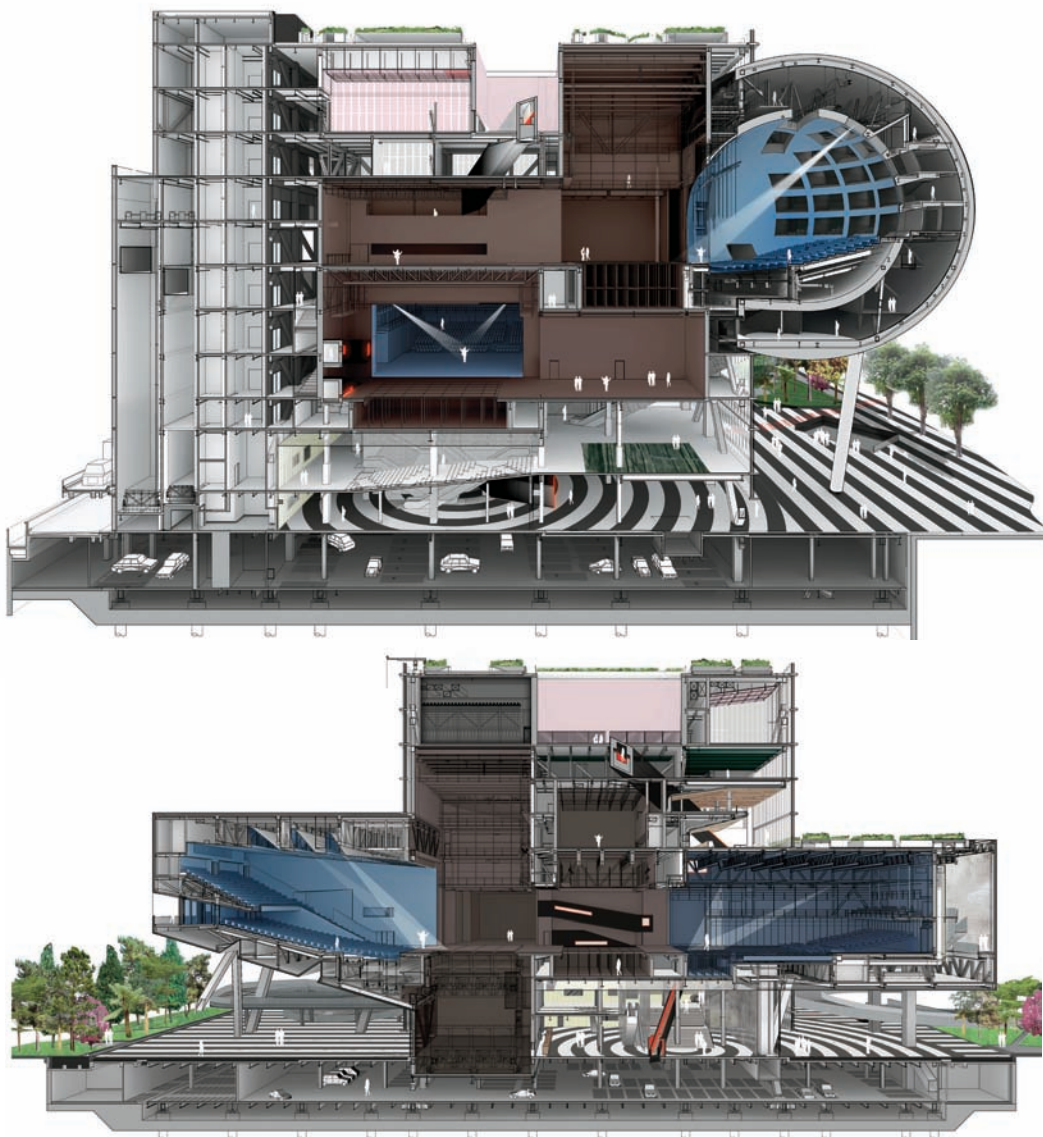




多功能中剧场



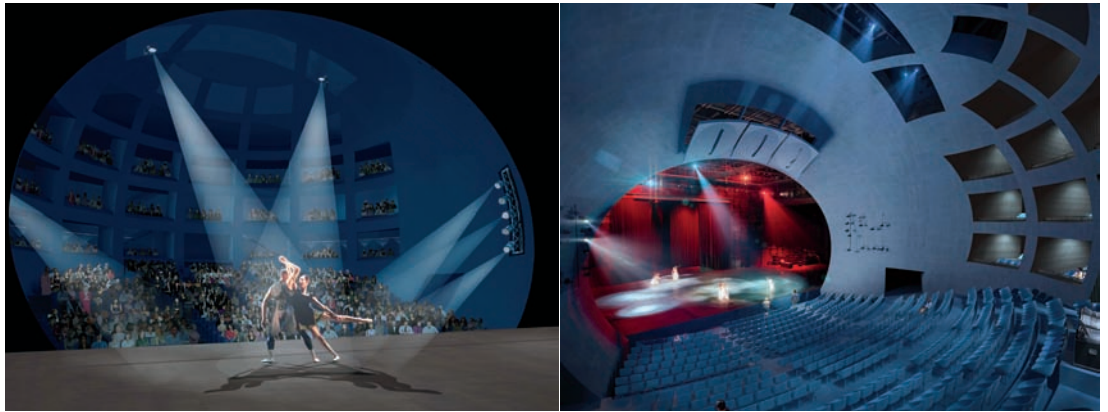
大剧场



Why have the most exciting theatrical events of the past 100 years taken place outside the spaces formally designed for them? Can architecture transcend its own dirty secret, the inevitability of imposing limits on what is possible?

In recent years, the world has seen a proliferation of performance centres that, according to a mysterious consensus, consist of more or less an identical combination: a 2,000-seat auditorium, a 1,500-seat theatre, and a black box. Overtly iconic external forms disguise conservative internal workings based on 19th century practice (and symbolism: balconies as evidence of social stratification). Although the essential elements of theatre—stage, proscenium, and auditorium—are more than 3,000 years old, there is no excuse for contemporary stagnation. TPAC takes the opposite approach: experimentation in the internal workings of the theatre, producing (without being conceived as such) the external presence of an icon. TPAC consists of three theatres, each of which can function autonomously. The theatres plug into a central





镜框式中剧场

cube, which consolidates the stages, backstage and support spaces into a single and efficient whole. This arrangement allows the stages to be modified or merged for unsuspected scenarios and uses. The design offers the advantages of specificity with the freedoms of the undefined. Performance centres typically have a front and a back side. Through its compactness, TPAC has many different “faces,” defined by the individual auditoria that protrude outward and float above this dense and vibrant part of the city. The auditoria read like mysterious, dark elements against the illuminated, animated cube that is clad in corrugated glass. The cube is lifted from the ground and the street extends into the building, gradually separating into different theatres. The Proscenium Playhouse resembles a suspended planet docking with the cube. The audience circulates between an inner and outer shell to access the auditorium. Inside the auditorium, the intersection of the inner shell and the cube forms a unique proscenium that creates any frame imaginable. The Grand Theatre is a contemporary evolution of the large theatre spaces of the 20th century. Resisting the standard shoebox, its shape is slightly asymmetrical. The stage level, parterre, and balcony are unified into a folded plane. Opposite the Grand Theatre on the same level, the Multiform Theatre is a flexible space to accommodate the most experimental performances. The Super Theatre is a massive, factory-like environment formed by coupling the Grand Theatre and Multiform Theatre. It can accommodate the previously impossible ambitions of productions like B.A. Zimmermann’s opera *Die Soldaten* (1958), which demands a 100-metre-long stage. Existing conventional works can be re-imagined on a monumental scale, and new, as yet unimagined forms of theatre will flourish in the Super Theatre. The general public—even those without a theatre ticket—are also encouraged to enter TPAC. The Public Loop is trajectory through the theatre infrastructure and spaces of production, typically hidden, but equally impressive and choreographed as the “visible” performance. The Public Loop not only enables the audience to experience theatre production more fully, but also allows the theatre to engage a broader public. AT

