



TAP.Poitiers Theatre and Auditorium, France

TAP.普瓦杰剧场及观演厅，法国



对于每一个单体建筑项目而言，在功能给定、地点确定的情况下，最重要的是找出首要目标。这对于公共建筑来说可能更为重要，因为此类建筑在运行过程中与城市间的互动更为频繁和深入。

建筑应当尽量简约，作为艺术活动中催化剂和配角的角色具有无可替代的作用，对促进社会交流有很大贡献。建筑应当在城市中确立一个清晰明确而又立意深远的形象，自身应传递出能够被多角度解读的信息。

对公众开放的石灰平台确保了建筑与城市的延续性以及材料与环境的同一性。位于平台以上的是表面饰以白色马特砖的平行束筒构造。玻璃和混凝土构成的双重外层结构是唯一使我们沉迷的“奢侈装饰”，它作为内外空间的介质，使建筑外立面的色彩、光线和图像的韵律都发生了变化。

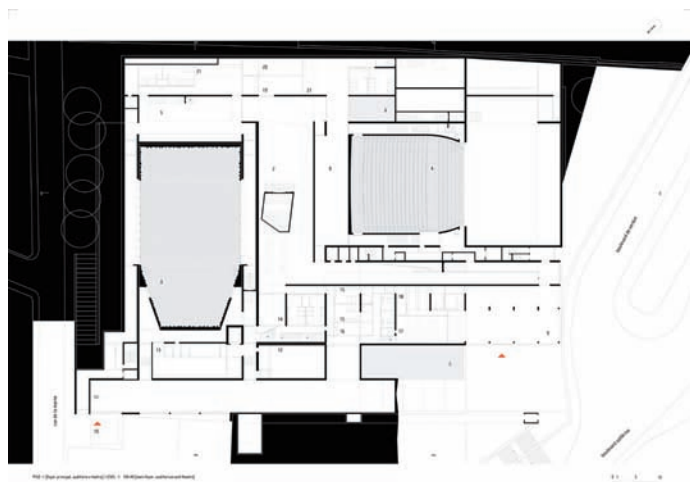


客户 Ville de Poitiers, Région Poitou-Charentes, Département Vienne, France
竞赛 国际建筑竞赛预选一等奖
建筑师 João Luís Carrilho da Graça
结构工程 DL Structures
声学设计 COMMINS ACOUSTICS WORKSHOP – Daniel Commins
建筑渲染 Scène, Jean-Hugues Manoury, Dominique Borlot
概预算 Cabinet JCL. Cornet

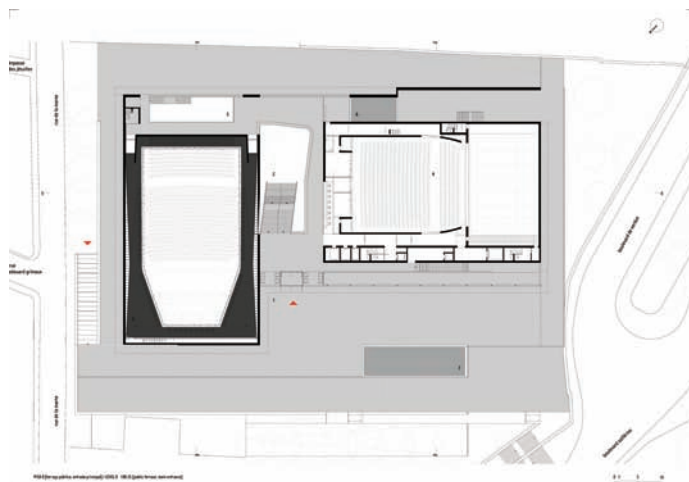
供水系统 Yac Ingénierie
电力及管线规划 Yac Ingénierie / William Gaudais
景观设计 GLOBAL – João Gomes da Silva, architect
建筑面积 32 000 m²
建筑成本 45 000 000.00 €
设计 2000~2008

演艺厅

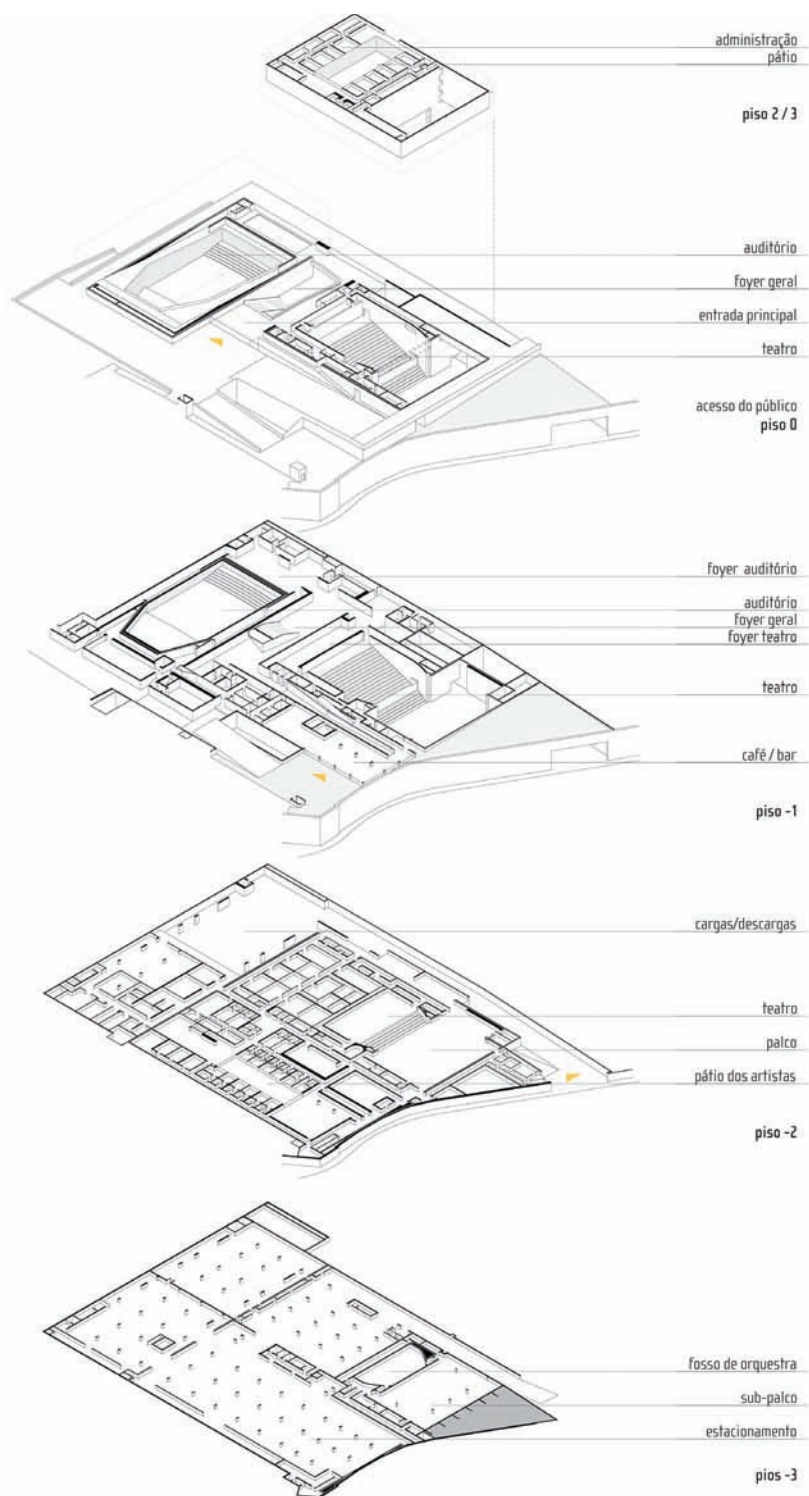
一个只为音乐而生的大厅是声学设计和建筑设计的联合结晶。演艺厅是典型的鞋盒状，整体上是一个拥有相对平缓座位区域的长方形大空间，而这个大厅的形制是继承了现今已逐渐被众多多功能大厅淡忘的 19 世纪剧场典型样式，由于这种样式不会吸收主要的发散声音（常常是由于倾斜的观众区域所致），因此就保证了音乐演出的高质量和稳定性。在建筑内部，倾斜的木质墙与内壁分离开来，就营造了一个舞台和乐池融为一体的单一空间。因声学要求而设计成的



地下一层平面



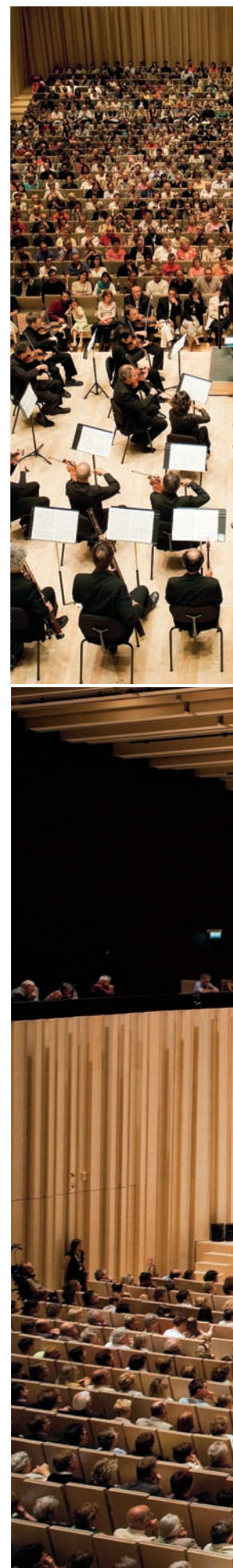
一层平面



微圆形状以及鲜亮的质地，与空间内壁黯黯刻板的样式形成了鲜明的对比。因此，有着精致质地的表面有助于声音的漫射，这就起到了隔音的作用，并使表演者和观众都产生一种美好的感官体验。观演厅和门厅通过隐藏在侧墙间的回转门连接在一起。门关闭后，木质肌理的连续性仍能确保空间内壁的统一性。

剧场

剧场大厅是多功能且适于演奏的，能够接纳不同种类的演出活动。在设计过程中，我们既要满足“剧场机械”的技术要求，同时还应以一种平衡与灵活的方式对观众区域的亲和性、舒适性、视觉和听觉进行优化。观众空间全部用石膏纹肌理板装饰，创造出一种单一形状、色调深邃、中性、环状的单色“虫茧”，只在门、控制室和VIP厅处被零星打断。它均质匀称的形状和材料加强了声学效应，它简单质朴的外表凸显了舞台演出的魅力。（译 / 方朔，校 / 吴春花）





摄影: Arthur Pequin



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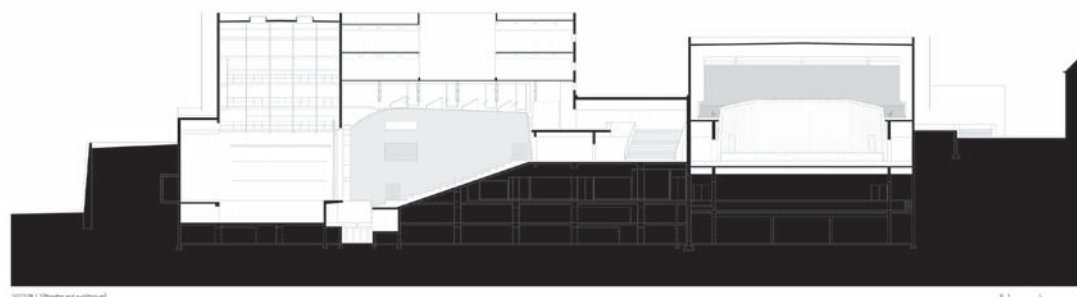
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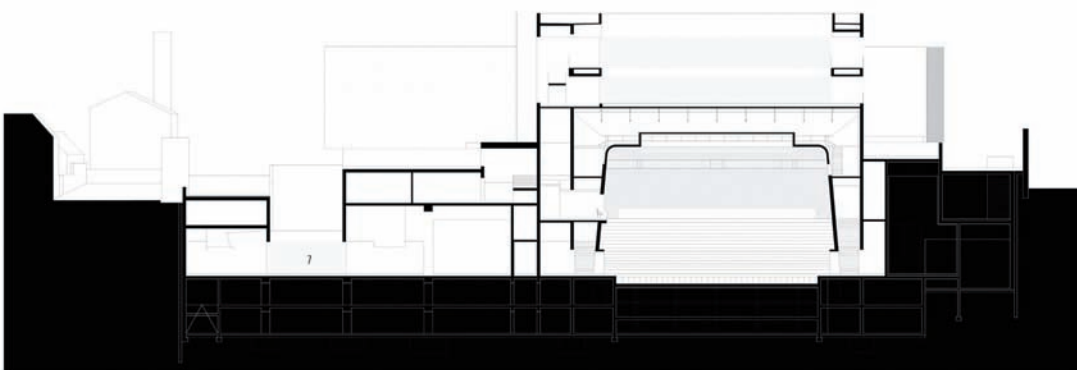


摄影: Arthur Pequin



SECTION 1 [theatre and auditorium]

0 1 5 10



SECTION 2 [artists' room and courtyard, theatre]

0 1 5 10

剖面

Deciding what is essential in a given programme for a given place should be the primary objective of every single architecture project – and nothing else. This may be even more valid when a public building is concerned, as it involves a strong and vibrant interaction with the city as “work in progress”.

The building should be as simple as possible, playing a distinctive role as catalyst and support for artistic activities and events, and contributing to social interaction. It should have a clear, strong but discreet presence and image in the city, conveying information about its own content that can be read at different levels.

as simple as possible

The limestone platform open to the public ensures a spatial continuity with the city and a material homogeneity with the surroundings. Slightly suspended above it lie the parallelepiped volumes of the building, covered with white matt glass. This double skin – concrete/glass – was the only “luxury” we indulged in, for it works as a medium and allows mutations in the building exterior – of color, light, image...

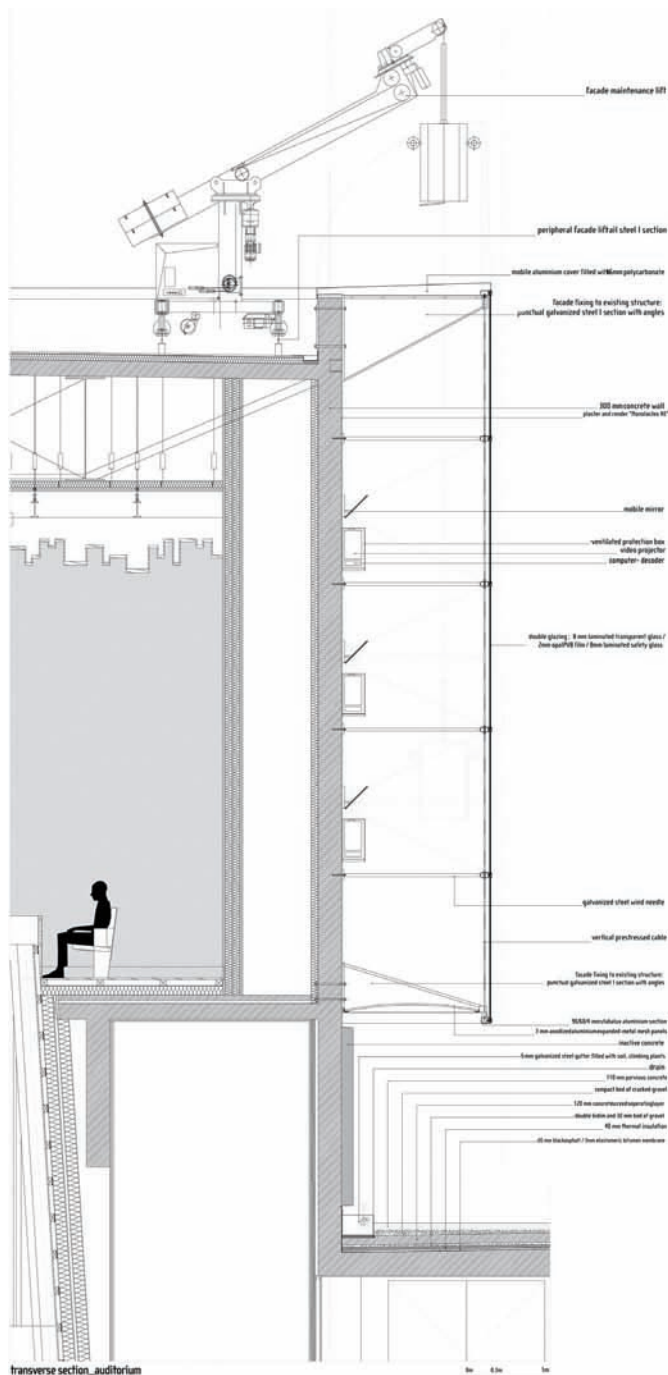
on the inside, the possibility of communication

the auditorium

Designing a hall exclusively dedicated to music contributed to an optimal acoustic and architectural result.

The typological shape of the hall is that of a shoebox, a large rectangular space with a flat seating area. This model – a typology inherited from 19th century theatres that is an almost forgotten option nowadays, with the growing popularity of multipurpose halls – guarantees the quality and homogeneity of musical performance, as its shape suppresses primary and fragmented sound absorption (usually caused by sloping seating areas).

On the interior, leaning walls made of wood are detached from the container's surface, producing a unitary space that



incorporates both stage and orchestra. Their slightly round shape, dictated by acoustics, and their bright texture create a structure that contrasts with the container's darker and more rigid forms.

As a result, the delicate textured surfaces that diffuse the sound provide acoustic perfection and a feeling of sensory well-being for performers and audience alike.

Hall and foyer communicate through pivoted doors disguised in the side walls. Once closed, the continuity of the wood texture guarantees a homogeneous reading of the spatial container.

the theatre

The theatre hall was meant to be extremely versatile and "performant", in order to allow different kinds of productions and events to take place.

We have tried to meet both the technical demands of the "theatre machine" and the requirements of intimacy, well-being, visual and acoustic optimization of the audience space in a balanced and flexible way. The audience space is totally configured by gypsum fiber plates that produce a unitary shape, a dark, neutral, monochromatic "cocoon" with no edges, only punctuated by the doors, control room and VIP galleries. Its homogeneous shape and materials ensures acoustic effectiveness, its simplicity emphasises the stage performance. **AT**