

Agora Theatre, Lelystad, Netherlands

Agora剧场，莱利斯塔德，荷兰

客户 Gemeente Lelystad

建筑设计 UNStudio

建筑师 Ben van Berkel and Gerard Loozekoot with Jacques van Wijk,

Job Mouwen en Holger Hoffmann 等

工程师 Pieters bouwtechniek, Haarlem

工程管理 BBN, Houten

剧场技术顾问 pbltheateradviseurs, Uden

声学与消防设计顾问 DGMR, Arnhem

灯光顾问 Arup, Amsterdam

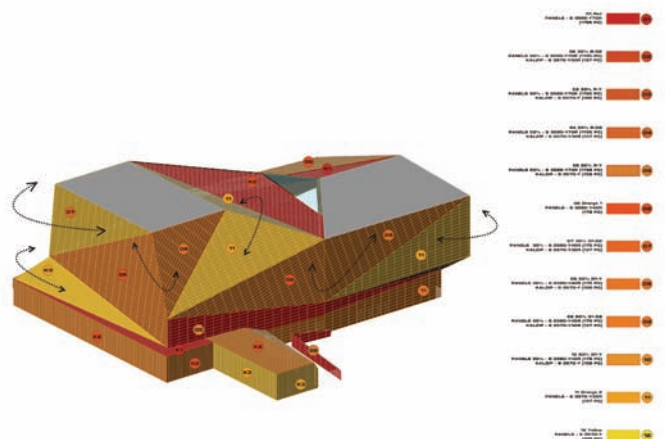
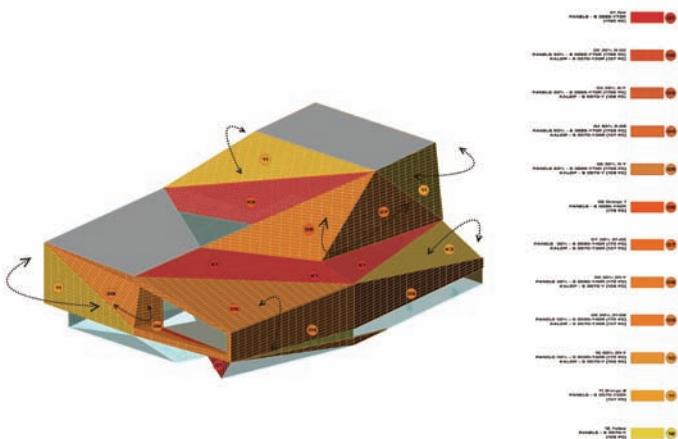
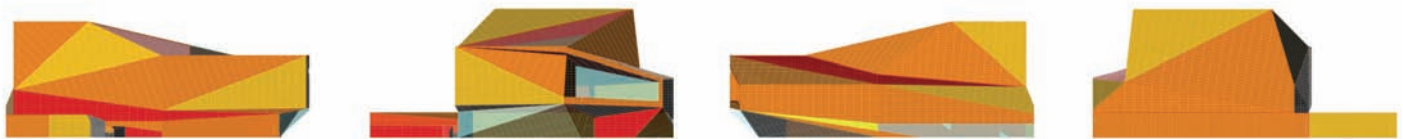
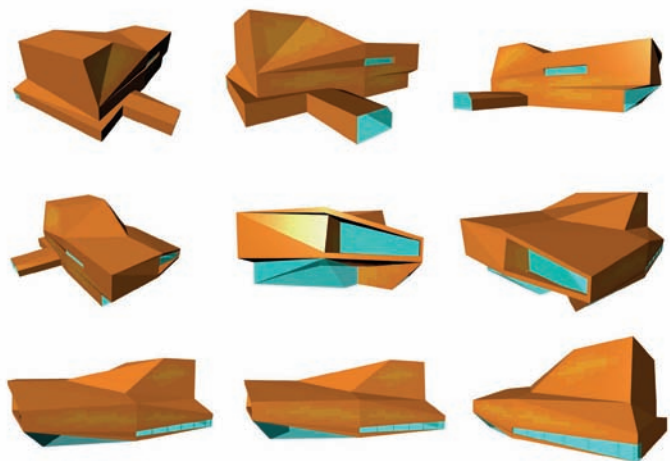
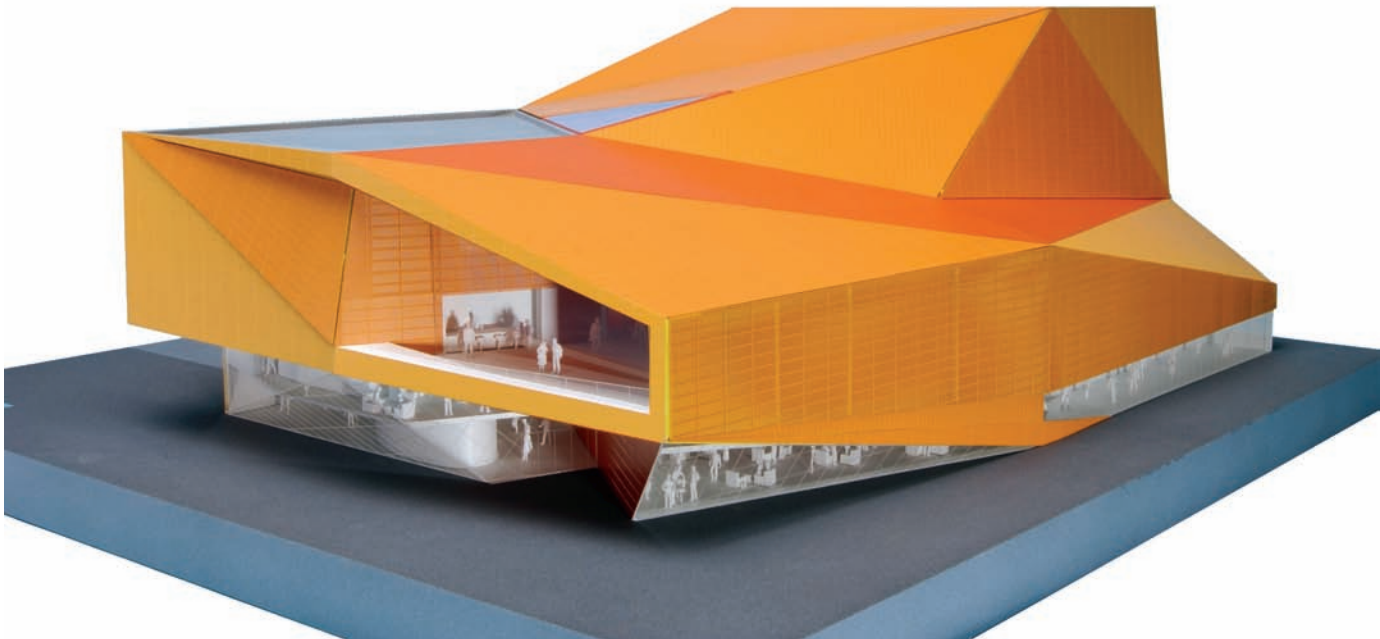
承包商 Jorritsma Bouw, Almere



Agora 剧场是一个色彩非常丰富和令人快乐的地方。Adriaan Geuze 为莱利斯塔德做了总体规划，旨在使务实、严肃的城镇中心恢复活力，剧场成为其中的一部分。为使战后的荷兰市镇再次复兴，Agora 剧场需要专注于一个剧场原型的功能，建筑内部和外部墙面都被分成小块，以塑造出万花筒般的舞台世界，无论身处何处都难以辨识何处是真实的，何处是虚幻的。在 Agora 剧场中，戏剧和表演并不局限于舞台和夜晚，而是延伸到白天的城市体验中。

剧场本身的形态就已经非常令人着迷，但一向对建筑与人交流有着浓厚兴趣的 Ben van Berkel 设计师还希望能挖掘出一些超出剧场建筑传统功能的表演元素。正如他所说的：“建筑这一产品至少应当部分被理解为一种无止境的、鲜活的表演。当建筑项目发生转变，变得多样甚至没有尺度，所有这些变化都在与大量观众的互动中发生。在今天，我们比过去更多地感觉到建筑的特殊性不在于建筑本身，其真正的本质应当在建筑师、建筑与大众之间的相互影响中找到。在公众的使用中，不断显现出来的效应会在建筑中继续，而这是超出设计意图的。”

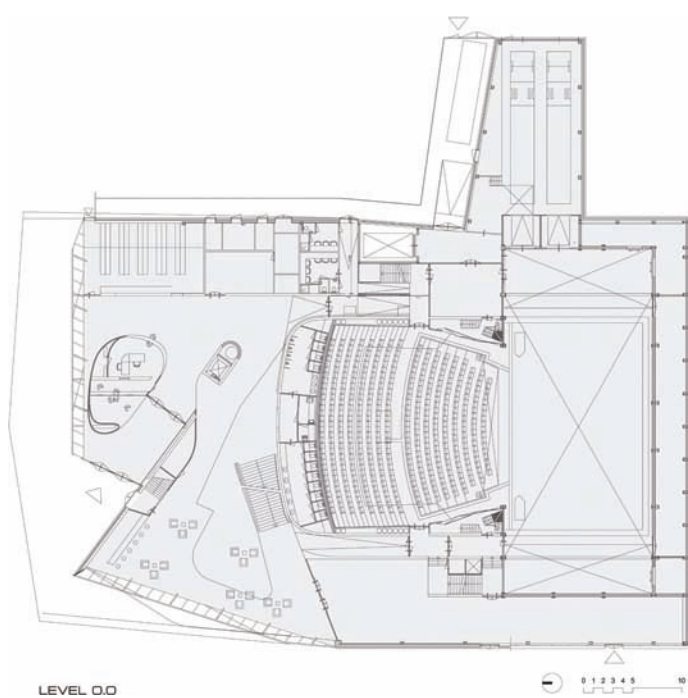




立面色彩分布

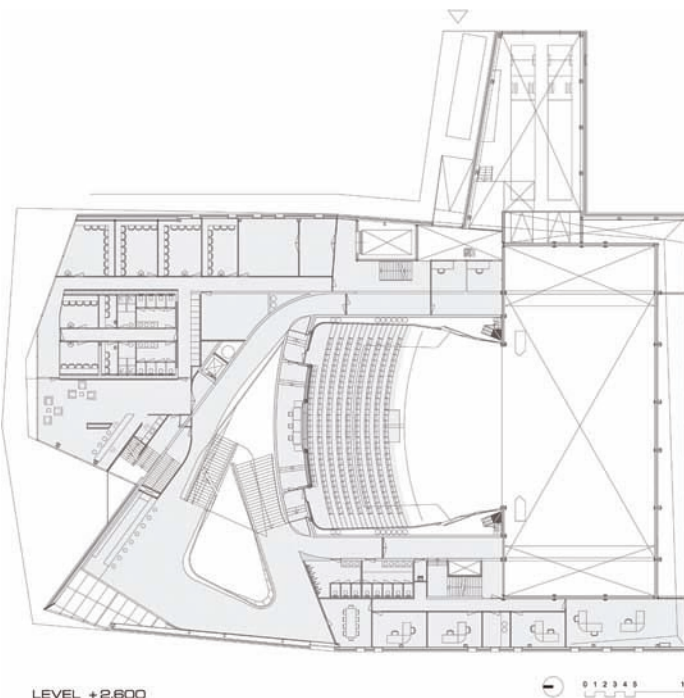


摄影：Christian Richters



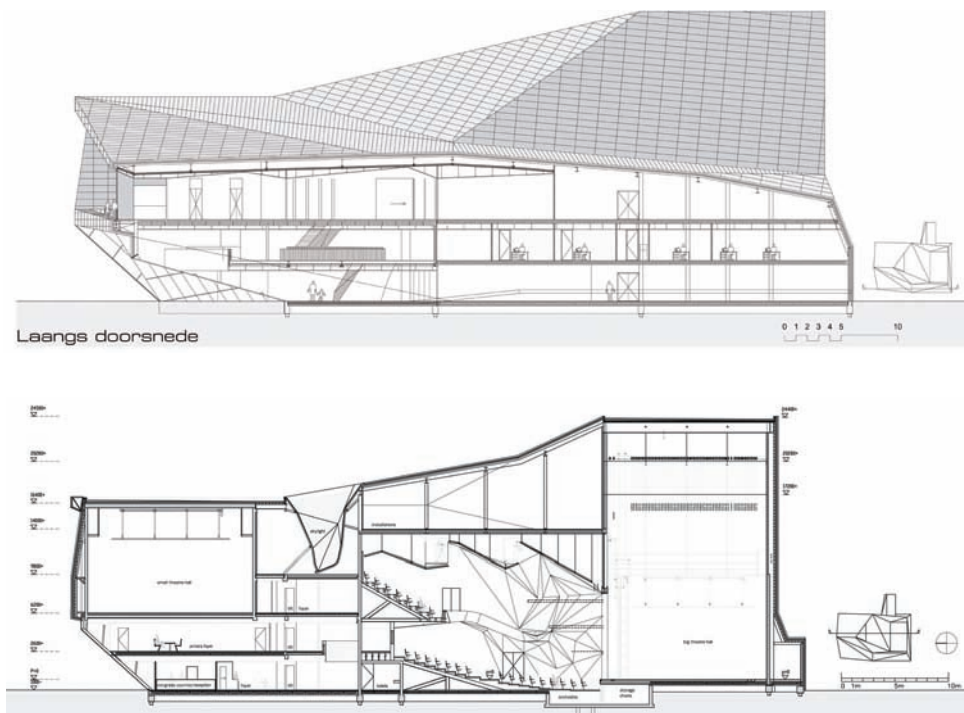
LEVEL 0.0

首层平面



LEVEL +2.600

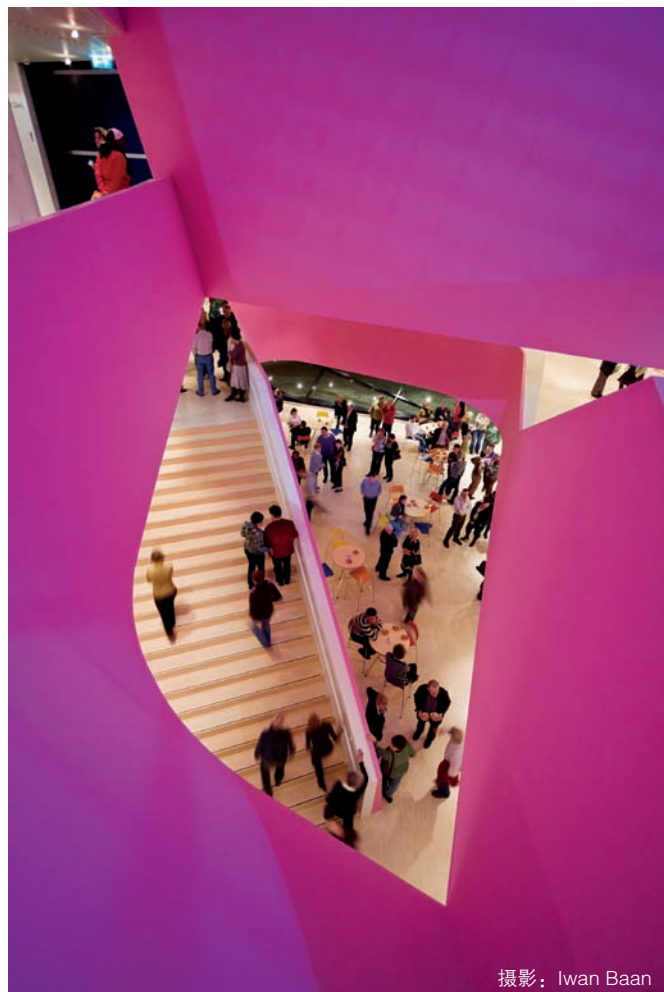
二层平面



对于剧场分成小块的外轮廓，UNStudio 与 Van Berkel & Bos Architectuurbureau 经过了很长时间的 design 推敲。在这种情况下，部分外部覆盖的表皮是由两个观众厅位置决定的，为保证其声学效果，两个空间相对距离较远。这样，一大一小两个剧场空间、高高的舞台空间、一些联系空间和独立的大厅、更衣室、多功能室、咖啡馆和餐厅被置于一个在各个方向有着戏剧性的突出体量中。分块的外表皮使得建筑具有清晰的轮廓感：舞台机械装置升起的部分与整个建筑融为一体，避免了因设计不当而成为中心区视觉中的障碍；立面上尖锐的角和凸出的面被钢板和玻璃覆盖，不同层和不同角度呈现出黄色和橙色。这些凸出物作为盛大表演的场所，在表演之后仍然继续着它的壮观。在这里，演出者与观者之间的角色也发生了转换。艺术家的休息大厅就位于观众入口之上，使他们可以看到观众涌向剧场。

外部的丰富色彩在内部得到增强。楼梯栏杆犹如一个蜿蜒的粉色缎带倾泻而下，飘向一层开敞大厅的整个空间，然后延伸到墙面，颜色在蓝紫、深红、鲜红之间不断变幻，最后变成白色。主剧场完全是红色的，与一般的城镇剧场不同的是，舞台非常大，符合国际舞台机械装置的要求。观众席采用马蹄形的楼座，充满活力的形式与吸声板的光影，使空间本身更具特色。

Agora 剧场是设计师承担的最具挑战性的项目之一，最终以非同寻常、极具创造性的设计呈现给大众。（译 / 吴春花）



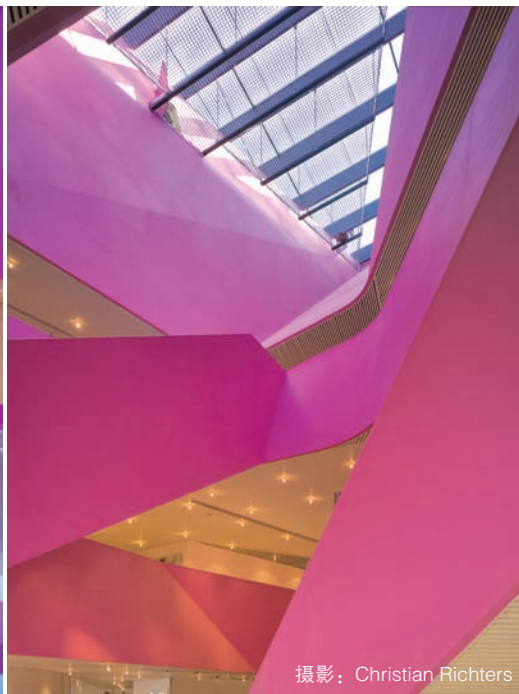
摄影：Iwan Baan



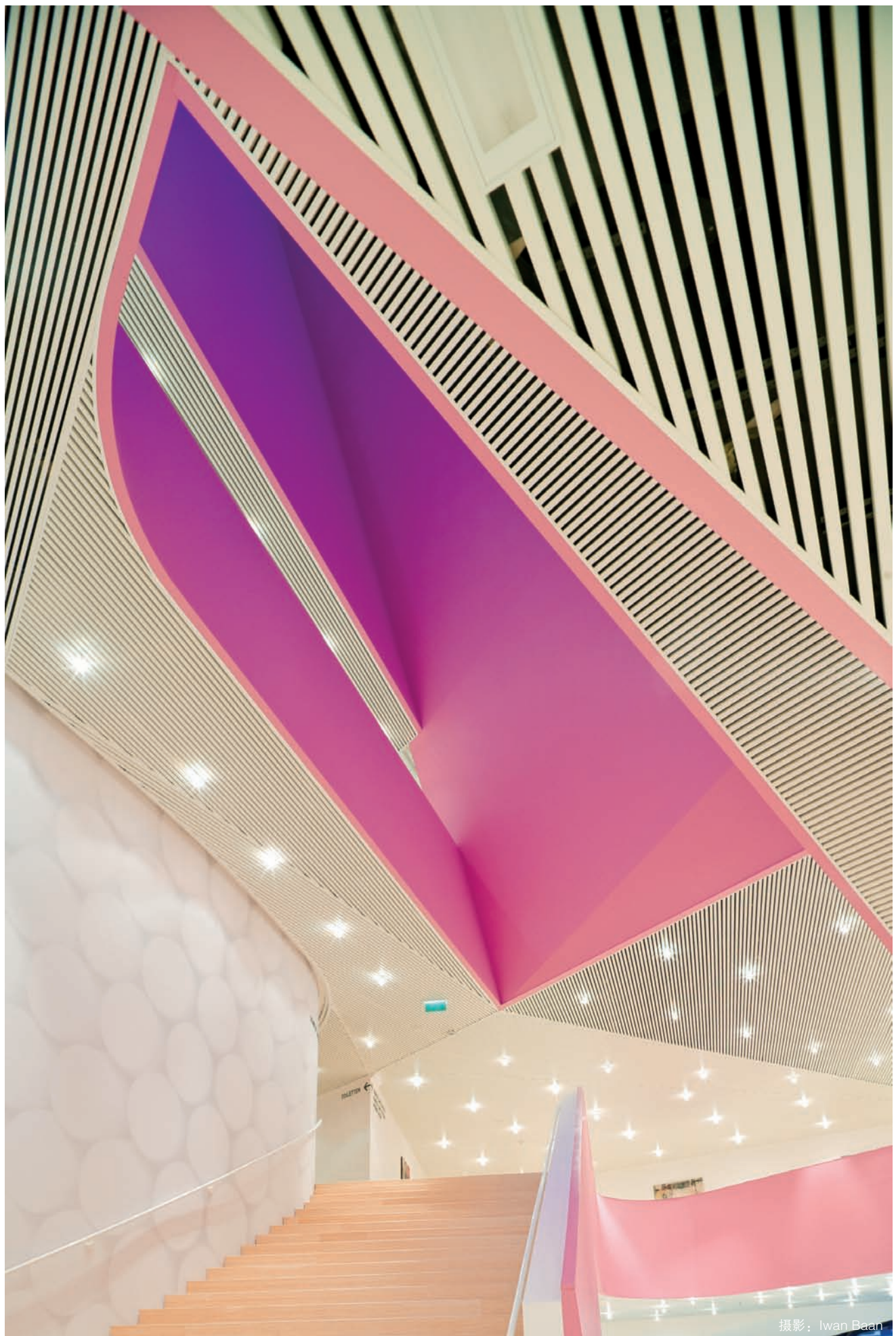
摄影：Iwan Baan



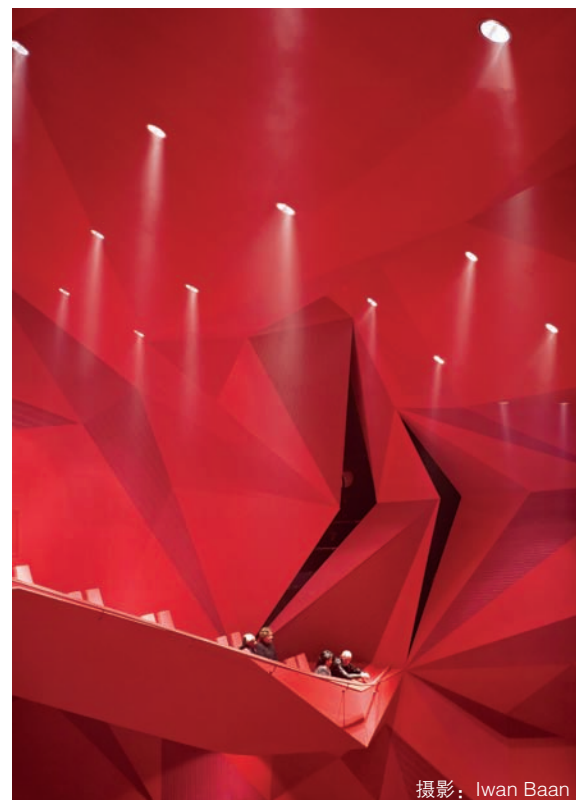
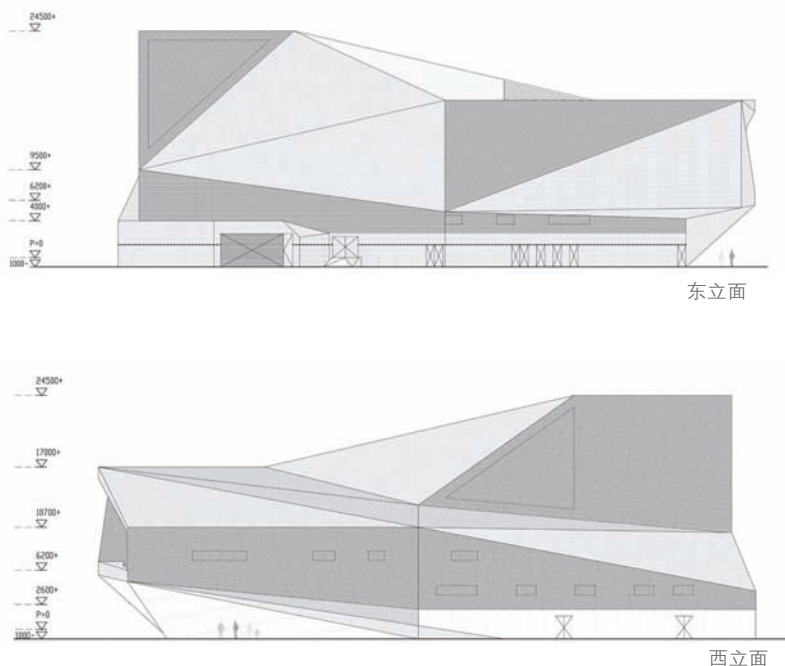
摄影：Iwan Baan



摄影：Christian Richters



摄影：Iwan Baan



摄影：Iwan Baan

The Agora Theatre is an extremely colourful, determinedly upbeat place. The building is part of the masterplan for Lelystad by Adriaan Geuze, which aims to revitalize the pragmatic, sober town centre. The theatre responds to the ongoing mission of reviving and recovering the post-war Dutch new towns by focusing on the archetypal function of a theatre: that of creating a world of artifice and enchantment. Both inside and outside walls are faceted to reconstruct the kaleidoscopic experience of the world of the stage, where you can never be sure of what is real and what is not. In the Agora theatre drama and performance are not restricted to the stage and to the evening, but are extended to the urban experience and to daytime.

The typology of the theatre is fascinating in itself, but Ben van Berkel, who has a special interest in how buildings communicate with people, aims to exploit the performance element of the theatre and of architecture in general far beyond its conventional functioning. As he recently stated: "The product of architecture can at least partly be understood as an endless live performance. As the architectural project transforms, becomes abstracted, concentrated and expanded, becomes diverse and evermore scaleless, all of this happens in interaction with a massive, live audience. Today, more than ever, we feel that the specificity of architecture is not itself contained in any aspect of the object. The true nature of architecture is found in the interaction between the architect, the object and the public. The generative, proliferating, unfolding effect of the architectural project continues beyond its development in the design studio in its subsequent public use." (Ben van Berkel and Caroline Bos, *Design Models*, Thames & Hudson, 2006)

The faceted outlines of the theatre have a long history in the work of UNStudio and Van Berkel & Bos Architectuurbureau before that. In this case, the envelope is generated in part by the necessity to place the two auditoriums as far apart from each other as possible for acoustic reasons. Thus, a larger and a smaller theatrical space, a stage tower, several interlinked and separate foyers, numerous dressing rooms, multifunctional rooms, a café and a restaurant are all brought together within one volume that protrudes dramatically in various directions. This faceted envelope also results in a more even silhouette; the raised technical block containing the stage machinery, which could otherwise have been a visual obstacle in the town, is now smoothly incorporated. All of the facades have sharp angles and jutting planes, which are covered by steel plates and glass, often layered, in shades of yellow and orange. These protrusions afford places where the spectacle of display is continued off-stage and the roles of performer and viewer may be reversed. The artists's foyer, for instance, is above the entrance, enabling the artists to watch the audience approaching the theatre from a large, inclined window.

Inside, the colourfulness of the outside increases in intensity; a handrail executed as a snaking pink ribbon cascades down the main staircase, winds itself all around the void at the centre of the large, open foyer space on the first floor and then extends up the wall towards the roof, optically changing colour all the while from violet, crimson and cherry to almost white.

The main theatre is all in red. Unusually for a town of this size, the stage is very big, enabling the staging of large, international productions. The intimate dimensions of the auditorium itself are emphasized by the horse-shoe shaped balcony and by the vibrant forms and shades of the acoustic paneling.

The theatre is the most recent culmination of the interest Ben van Berkel has often expressed in exploring attractiveness, as this quotation from a recent publication shows: "The aim of our architecture is to intensify the gaze, to inspire thoughts and images and thus make it attractive for people to stay longer and return to the places we make for them. Keeping it light and almost scientific is our policy; the plays invented to intensify the gaze are directly related to the traditional ingredients of architecture: construction, light, circulation, and so on." (Ben van Berkel and Caroline Bos, *After Image*, 2006). The architect considers the Agora Theatre one of the most challenging projects he has undertaken, resulting in unusual and highly creative inventions, such as the handrail. **AT**