

The Dee and Charles Wyly Theater

威利剧院



客户 达拉斯演艺中心

建成时间 2009.10

项目地点 美国德克萨斯州达拉斯艺术街区

建筑面积 7 700m² 多用途剧场 (575席)

建筑设计 REX/OMA

项目负责人 Joshua Prince-Ramus (主管负责人) and Rem Koolhaas

项目建筑师 Erez Ella, Vincent Bandy, Tim Archambault, Vanessa Kassabian

设计团队 Haviland Argo, Steve Chen, Dan Choi, Robert Donnelly, Selva Gurdogan, Jonathan, Handel, Stine Hansen, Oke Hauser, Andrew Heid, Nahyun Hwang, Ashley Klein, Trine Kobbeldt, Natalia Ibanez Lario, Soren Sigurd Larsen, Mads Kristensen, Filip Rem, Beatriz Ramo, Gro Sarauw, Max Schwitalla, Rooshad Shroff, Gregers Tang Thomsen, Lisa Tiedje, Angelica Trevino, Kristine Wander, Monika Wittig, Dolly Yarur

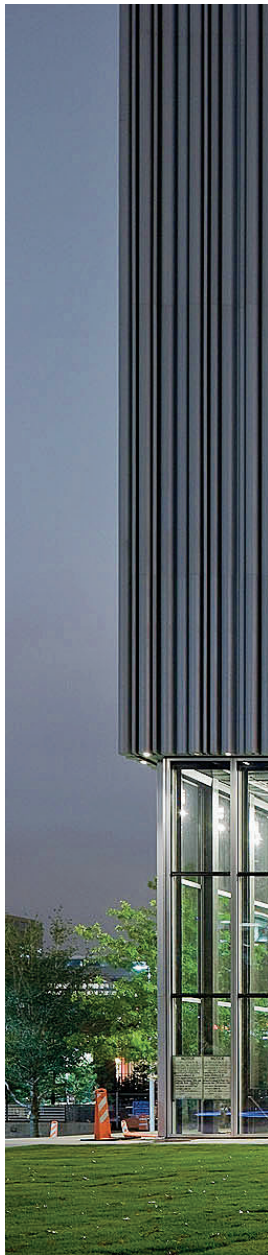
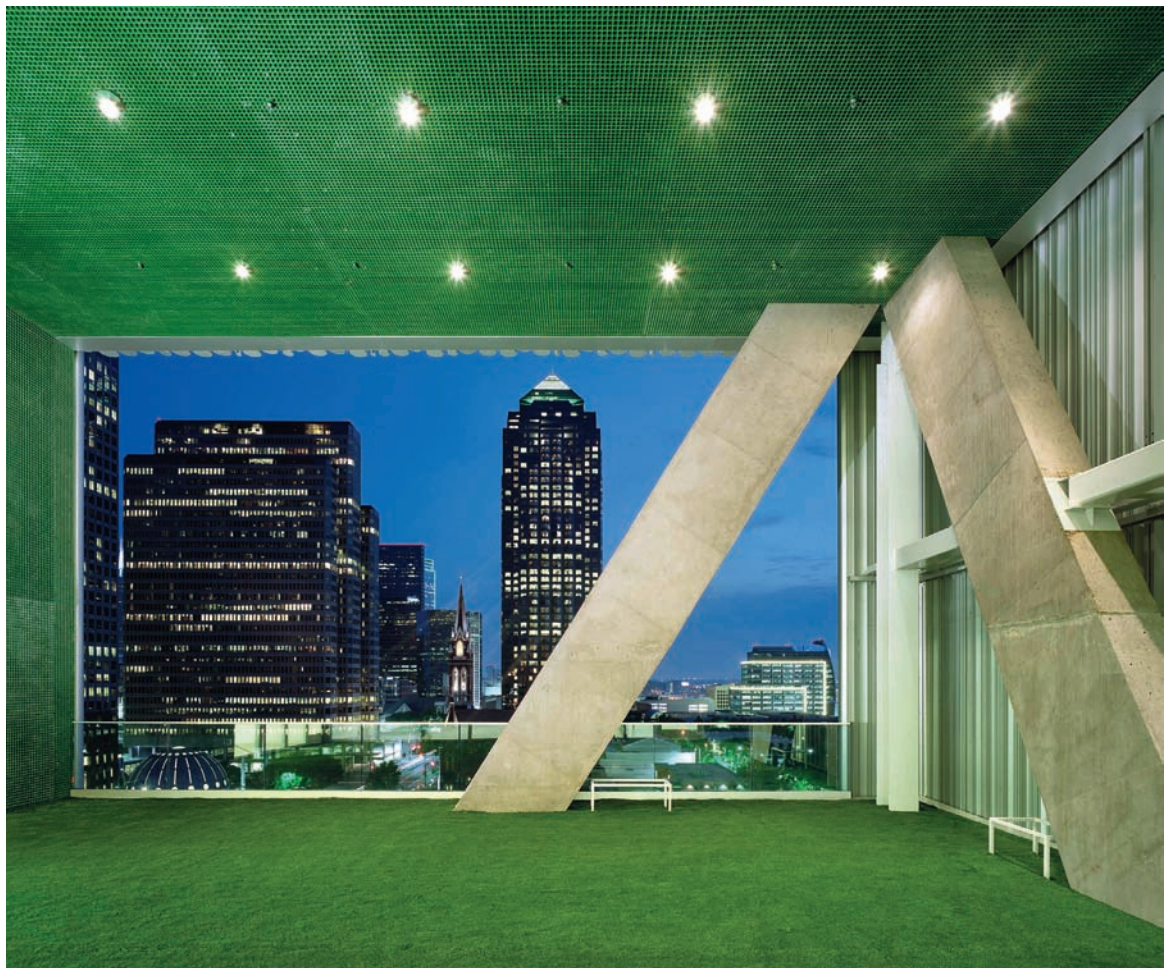
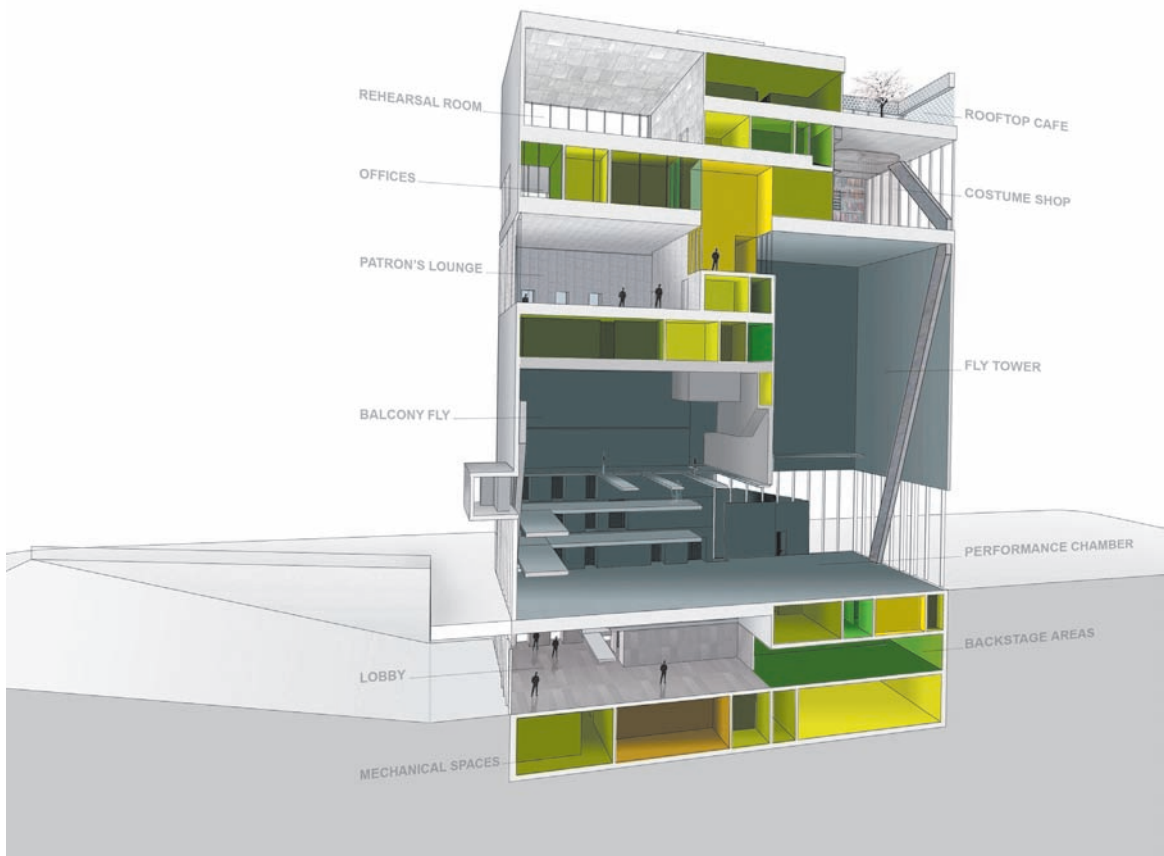


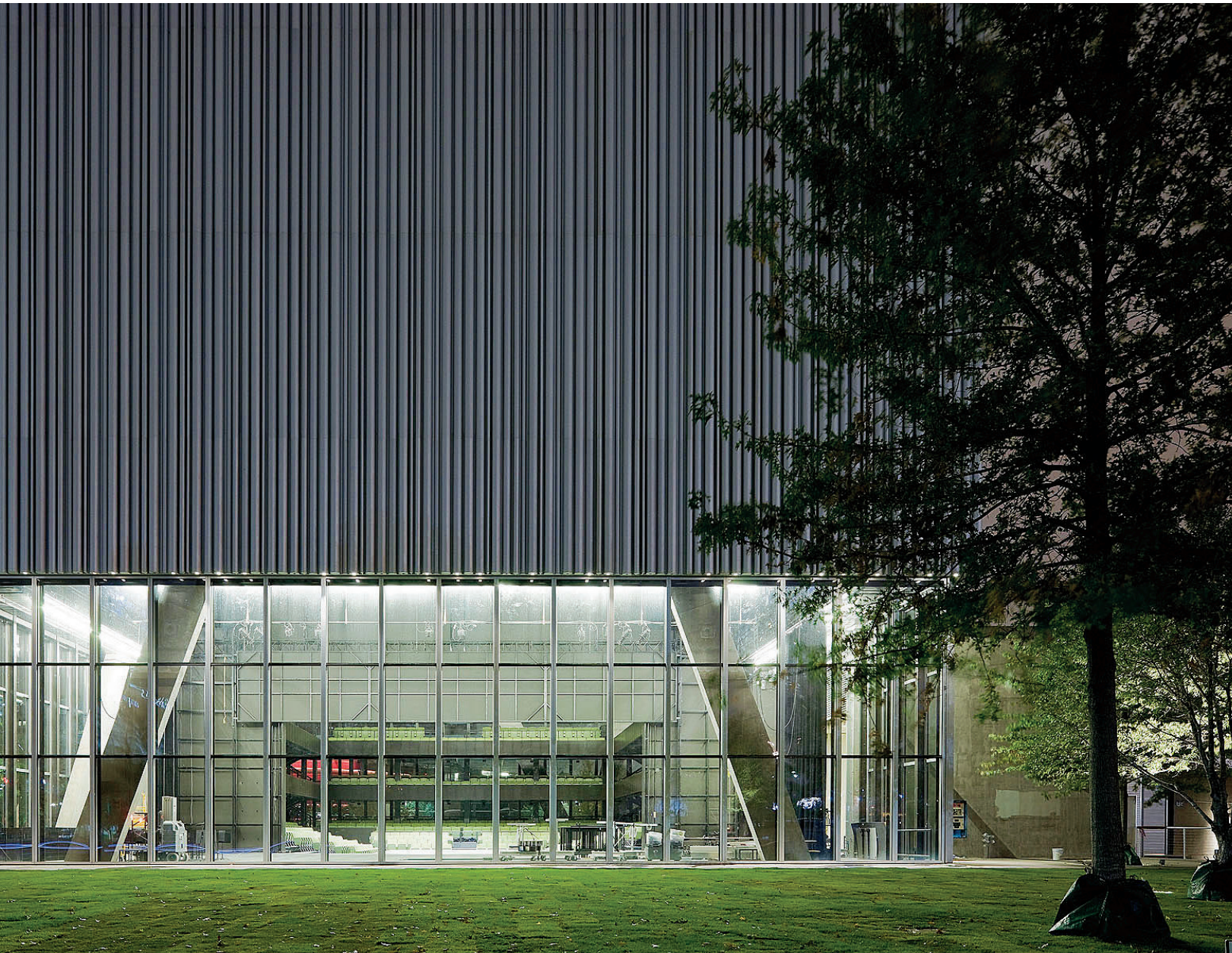
达拉斯演艺中心主席兼首席执行官 Bill Lively 说，“达拉斯演艺中心的创建是我们城市文化产业投资的一部分。演艺中心和表演公园会一道成为激动人心的全天候度假场所，这将会给达拉斯和整个地区带来活力。这个新的演艺中心将会让达拉斯及本地区的后代享受来自于全世界的最好的音乐、戏剧、歌剧和舞蹈。”

在传统的剧场中，与演出相关的附属空间的激增影响到了观演厅自身的空间，人为地在外部世界和演出活动之间造成了鸿沟。The Dee and Charles Wyly 剧场有 12 层高，其紧凑的垂直化布局形式让附属空间堆叠在观演厅的上部或下部，而不是以环绕大厅的方式布置。让观演厅不再受到大厅、票务台和幕后设备等缓冲空间及技术区域的遮挡，这种剧场象征学意义上的再现就把观演厅的各个侧面都呈现在了城市面前。达拉斯演艺中心将会是剧场中心的新家，同时会隔夜上演莎士比亚的剧目，有时会打开沿外玻璃幕墙分布的闭光用百叶窗，让达拉斯这座城市成为剧目的下一个幕布。

建筑盒体形式的高挑简约和剧场中上演的独特的视觉盛宴一道使建筑在新建的 AT&T 大型演艺中心综合体中分外引人注目。这种外形同时也有助于在设置剧场机械设备时进行创新，例如竖向加高传统的舞台塔，让环绕四周的布局显得层次多样，这样就同时拔高了舞台布景和座位区。这能帮助戏剧导演快速把演出场景改变为多维度的布景，不断突破这些舞台、隔板、活动场、录影棚和平坦地板的“多样性”剧场的局限，在这里有可完全移动的座位和楼座。

演艺厅的舞台和地板是刻意由廉价材料制成的，在地板上可以随意钻孔、锚钉和喷绘。这样，再加上便于移动的座位和舞台布景，剧场就完美地保留和阐释了原达拉斯剧场中心灵活、随性的本质。（译 / 方朔，校 / 吴春花）





"The creation of the Dallas Center for the Performing Arts is an investment in the cultural life of our city... Together with the Performance Park, the Center will become an exciting, seven-day-a-week destination that will animate Dallas and the region. This new Center ensures that future generations in Dallas and the region will have access to the best music, theatre, opera and dance from throughout the world."

In the typical theater, the proliferation of front-of-house and back-of-house spaces threatens to strangle the auditorium itself, buffering the performance from the outside world. The compact, vertical orientation of the Dee and Charles Wyly Theatre, with its 12 storeys, allows support spaces to be stacked above and beneath the auditorium rather than wrapped around it.

No longer shielded by transitional and technical areas – foyer, ticket counters, backstage facilities – this reimagining of the theatre typology exposes the auditorium to the city on all sides. On alternate nights, the Dallas Theatre Center, for whom the Wyly will be a new home, can perform Shakespeare in a hermetic container, or – opening the blackout blinds along the exterior glass walls – with the city of Dallas as a backdrop the next.

The tallness and simplicity of the box form, together with the unique visibility of the activities in the theatre, gives the building prominence in the large new complex of the AT&T Performing Arts Center. The form also facilitates innovation in the theatre's mechanics: the conventional fly tower above the stage has been extended vertically (with program concentrated around it on multiple levels), and can pull up both scenery and seating. This allows artistic directors to rapidly change the venue into a wide array of configurations that push the limits of the 'multi-form' theatre: proscenium, thrust, traverse, arena, studio, and flat floor – in which the seating, and the balconies, can be removed entirely.

The stage and the floor of the auditorium are deliberately made of non-precious materials – the floor can be drilled, nailed into, and painted at will. In this way, together with the easily manipulable seating and stage configuration, the Wyly Theatre seeks to preserve and elaborate the flexible, improvisatory nature of the Dallas Theatre Center's original home. 