

## 间离剧

中国上海

来到这个剧院的观众，都是自己这出戏的演员和导演。

间离剧以独特的形态，为观众提供了别具一格的体验。剧院的构思要求建筑师对空间、事件和运动进行仔细地思考和设计，从建筑层面处理个中关系。MDO 在深思熟虑后，决定以夸张的形式、灯光和流线，来应对这一挑战。建筑师将黑色电影的艺术表达和强化的戏剧感融入到设计中，创造出一系列对比性极强的空间；身临其中，就好似在欣赏一组胶片镜头蒙太奇。

伯纳德·屈米先生的建筑理论，尤其是 1976 年的著作《电影剧本》，对此类项目有着深远的影响。MDO 采用的诸多策略都参考了电影编辑的概念以及建筑的时空特性。几位知名的黑色电影导演常用到的变形、重复和叠加等手段，都被建筑师运用起来，以营造五十年代好莱坞情节电影的氛围。

剧院位在上海市中心一条不显眼的街道上，大门隐藏在一家古董家具商店后侧。到场的观众会首先收到时间、地点和数字这三条信息。从正门进入，一段台阶将观众带入到几乎全黑的空间内；建筑师通过对流线的设计，使观众就此与外界暂别；弯曲的黑色走廊里，微暗的灯光和不对称的构图造成一种迷失感，并将观众引向剧场内部。空间按线性排列展开，促使观众不断向前探索，就好像深夜里跟随着一个未知的身影前行。

空间的色调连贯、单一、极简。建筑师通过对石膏表面的处理，赋予空间光泽度和层次感。明亮的大厅与此前的空间形成对比，内墙的吸音板和沿墙长椅让这个独立的房间略显柔和；观众可以在演出开始前喘息片刻，静静等待高潮的来临。

时辰到来，参与者各自进入一个狭小的更衣室。针孔光圈将房间号码投射到黑暗的走廊地面上，让气氛略显诡异。更衣室内，厚重的绒布窗帘使人不禁想到大卫·林奇的电影场景。此时，参与者收到一份手稿，开始角色准备。

换上服装的表演者们走进一条狭窄的环绕走廊，根据放大镜里的显眼数字找到对应的房间。完全不对称的走廊设计，刻意营造不安的情绪，为接下来的表演拉开序幕。

演出结束后，大家会来到一个全镜面房间，并可以在此拍照留念。建筑师通过这一设计，再次向胶片和电影传统致敬，并试图诠释和思索演员与观众这两个角色间的模糊界限，同时呼应整个空间的设计理念。

## 项目信息

项目名称：间离剧

事务所：More Design Office (MDO) / 木君建筑设计咨询（上海）有限公司 **（请同时注明中英文）**

网站：<http://moredesignoffice.com/>

状态：2017 年完成

面积：930 平方米

地址：中国上海市闵行区红松东路 301 号 B1

客户：间离剧公司

摄影：Dirk Weiblen (<http://dirkweiblen.com/>)

标识设计：Evelyn Chiu

## 公司简介

More Design Office (MDO) / 木君建筑设计咨询（上海）有限公司是一家在上海创办的建筑与室内设计事务所，致力于根据客户的需求制定美观新颖的空间解决方案。我们对概念的艺术性和施工的工艺同样重视。每个项目都根据其环境和条件量身定做，并在有限的造价和时间里做出最好的效果。

Jaycee Chui

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More Design Office (MDO) / 木君建筑设计咨询（上海）有限公司由徐仪君女士在 2010 年创立。徐仪君女士在香港出生，在英国和加拿大接受教育后成为一名注册建筑师协会认证的建筑师和室内设计师。她拥有 10 年以上在伦敦和香港的工作经验。她对细节的重视反映在每个项目的质量上，为日常的空间带来美观优雅的体验。

Justin Bridgland

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桥义先生是英国皇家建筑师协会认证建筑师，拥有 13 年以上在伦敦工作的经历，获得了很多住宅、商业和办公项目的奖项。桥义先生在英国与知名事务所 Squire and Partners 和 RCKa 合作，创造了一系列获得奖项的高质量项目。在 2010 年他移居到上海，并主导设计了中国各地的各种规模类型的建筑与室内项目。

## **JIAN LI JU THEATRE**

*Shanghai, China*

The Jianliju theatre company, in an interesting examination of typology, offers a unique spectator experience where the audience plays an integral part of their performances and productions, as such the brief for their new premises in Shanghai demands a careful architectural approach to the relationships between space, event and movement. MDO, the architects selected to take on this mantle, have addressed these conditions with a deliberate and exaggerated exploration of form, lighting and circulation. The practice has taken the cinematic expression of film noir and applied its heightened sense of drama to the atmosphere within to create a sequence of contrasting spaces that read as a montage of screenshots from a film reel.

With work of this nature, the architectural theory of Tschumi, especially the 1976 Screenplays project, is never far away and many of the formal strategies employed by MDO directly reference the parallels with screen editing and the time-space nature of architecture. Tools such as distortion, repetition and superimposition often used by the great directors of the film noir scene have all been applied as a method to soak the interior with all the atmosphere of a 50s Hollywood melodrama.

The theatre is accessed off a non-descript side-street in central Shanghai, the entrance door hidden at the back of an antique furniture emporium. Visitors arrive only with a time, location and number. From the door, a stair leads down into the darkness and from there the circulation seeks to create a sense of departure from the world outside, a deliberate act of disorientation initiated by a dark curved corridor that emphasizes low-key lighting and unbalanced compositions leads to the spaces inside. The functions are organized into a linear arrangement of spaces, where the visitor is prevented from going backwards, as if following an unknown figure through the street at night.

The palette is simple throughout, monotone, minimal with a hint at texture through the treatment of the plaster to give a lustre and depth to the spaces. In contrast to the threshold sequence, the first space, the lobby, is bright and lined with acoustic paneling on the walls and benches creating a closed and soft environment, a moment of respite before the performance begins and the drama is further heightened.

When it is time, each participant in the production enters a small changing space, highlighted by an eerie number projected from a pinhole aperture on to the dark corridor floor. Here in a space reminiscent of a Lynch production set complete with heavy velvet curtains, they are provided with a script and transform into character.

They emerge from a costume change into a small anti-chamber where the four enclosing walls are asymmetrical, an unsettling space where the main focus is on a number displayed through a magnifying glass giving stage directions to the participating actors waiting in anticipation.

After the show concludes the sequence finishes with a hall of mirrors, one final nod to the film reel and the cinematic traditions that their design engages with. Given this final space is predominantly used for photographs and selfies, their last note is intentionally witty, a critical reflection perhaps on the ambiguous relationship between actor and audience that their architecture has curated throughout.

## **PROJECT INFORMATION**

**Project Name:** Jian Li Ju Theatre

**Architecture Firm:** More Design Office (MDO)

**Website:** <http://moredesignoffice.com/>

**Status:** Completed 2017

**Size:** 930sqm

**Address:** B1, No. 301 East Hongsong Road, Minhang District, Shanghai, China

**Client:** Jianliju Theatre Company

**Photographer:** Dirk Weiblen (<http://dirkweiblen.com/>)

**Signage:** Evelyn Chiu

## **COMPANY PROFILE**

MDO are an architectural and interior design practice based in Shanghai dedicated to creating innovative and beautiful solutions bespoke to our clients' needs. We give equal weight to the arts of concept design and craftsmanship. Each project is tailored to suit its context, and is delivered to maximise the challenges of time and budget.

Jaycee Chui

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MDO was founded by Jaycee Chui in 2010. An ARB qualified Architect and interior designer, Jaycee was born in Hong Kong and educated in the UK and Canada. She has over 10 years of experience in London and Hong Kong, now based in Shanghai. Her attention to detail is highly reflected in the quality of each project, bringing beauty and elegance to everyday spaces.

Justin Bridgland

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Justin Bridgland is an RIBA Chartered architect from London with over 13 years working on award winning residential, commercial and office projects. With a solid experience of delivering high quality projects with awarding winning firms Squire and Partners and RCKa in the UK, he moved to Shanghai in 2010 and has lead a diverse range of architectural and interior designs across China.