

Exploded Movie Theater

設計者」壹正企劃有限公司 / 羅靈傑 龍慧祺
攝影者」雷瓊瓊
空間性質」電影院
坐落位置」中國武漢
主要材料」油漆、地毯、石材、嵌燈、軌道燈、LED 展示立面
面積」1876 坪
設計時間」2014 年 1 至 7 月
施工時間」2014 年 7 至 12 月

Designers」One Plus Partnership Limited/Ajax Law, Virginia Lung
Photographer」Jonathan Leijonhufvud
Category」Movie theater
Location」Wuhan, China
Materials」paint, carpet, stone, recessed lighting, track lighting, LED display panels
Size」6200m²
Design period」January—July 2014
Construction period」July—December 2014

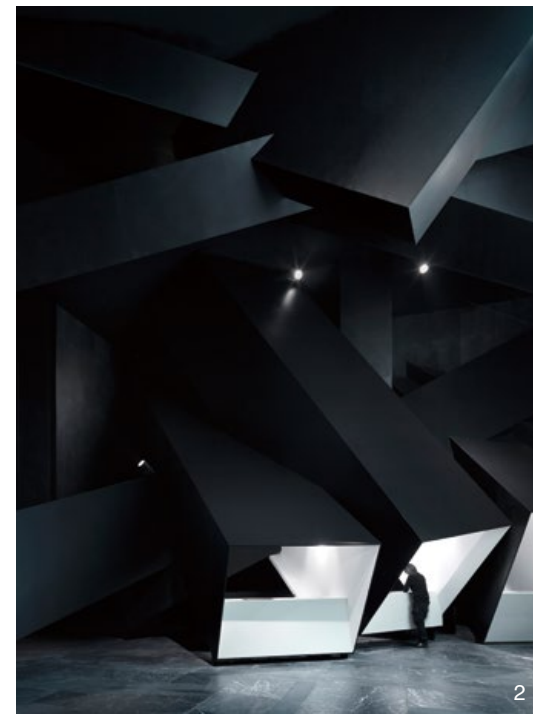
壹正企劃有限公司 / 羅靈傑 龍慧祺

自 2004 年迄今已獲 183 項海外、108 項亞洲獎項，包括 11 項獲得美國雜誌 "Interior Design" 年度最佳大獎、10 項德國 iF 設計大獎、首間香港市內設計公司榮獲德國 iF 傳達設計金獎、6 項德國紅點設計大獎、3 項美國 Gold Key Awards 金獎、日本 Good Design Awards、日本 2012 年 JCD 設計獎、18 項臺灣室內設計大獎 TID 獎，其設計項目連續 11 年均獲選入英國著名 Andrew Martin 國際室內設計大獎，在 2012 年更成為 Andrew Martin 國際室內設計大獎全球唯一的年度大獎得主，亦是該獎歷史上首位獲此殊榮的亞洲設計師。

One Plus Partnership Limited / Ajax Law, Virginia Lung

One Plus has been totally awarded 183 overseas and 108 Asian awards until now, including 11 "Interior Design" Best of Year Awards, 10 Germany iF Design Awards, 6 Red dot Design Awards, 3 U.S.A. Gold Key Awards, Japan Good Design Awards, 2012 Japan JCD Award, 18 Taiwan TID Awards and continuously won U.K. Andrew Martin Interior Design Awards for 11 years. In the year 2012, One Plus Partnership Limited being honored as the sole winner for Andrew Martin International Interior Designer of the Year Award by British design house Andrew Martin International. One Plus is the first and only Asian interior design firm to have been awarded this accolade.

Virginia Lung, Ajax Law



影迷到戲院欣賞電影時，鉅幅銀幕往往將之掣引至電影黑洞中，置身此幽暗時空，人們暫能抽離現實、游離在杳渺太虛，任憑視覺、聽覺震撼超脫日常合理性脈絡。災難影片的特技效果更將人類的想像推向高峰，刺激其思想國度，例如電影「明天過後」及「星際終結者」。這次設計案裡，壹正企劃將電影蕩氣迴腸的災難畫面立體化於空間，讓影迷儼如置身拍攝現場，身歷其境。

這個充滿電影感的設計，自觀眾踏入影院第一步便揭開了磅礴序幕，大廳內形狀不一、排列無序的長方體參差錯落，在恢廓縱深、光線黯然空間感內，人體彷彿沒入碩大無朋的結晶洞穴。瀏覽設計，環境色調以黑白佈局，此舉不僅讓空間縈繞著科幻感，另有一份末世荒瘠的頹靡蕭瑟，讓場域籠罩著災難片時有的蒼涼氛圍。不同斜度的長方體組成售票處跟販賣部，造出各異的角度，此類語彙遺散在黑白色調的大廳中，讓人聯想到掠過天際的隕石或毀滅性破壞行動後的斷垣殘壁。售票處的天花位置有一條 LED 長方體，既能播放電影，亦可營造不同圖案來增添未來感；地板則由不規則的圖案拼湊而成，黑色石材配襯白色的花紋，砌出多個不同的幾何圖案，充滿神秘感。

走廊設計亦延續世界分崩離析後的廢墟意象，多條白色立體柱朝四方八面迸散，它們由金屬所製，外層則覆上白塗料，感覺就如災難過後，高樓大廈

因毀壞而倒塌，鋼筋水泥擊裂斷斷。這些不規則的立體柱創造異於有機世界的視覺效果，其紛紜錯駁地穿插，有些更伸展成座位供人休息，但造型卻不顯單礙，而是留成引導式動線讓人流暢往來。天花投射燈同樣為柱體形狀，朝不同的方向、角度散發光芒，讓災難現場更顯戲劇性。

洗手間天花同樣有多條立體柱狀物向下延伸，醞釀壓迫感，多個方形的洗手盤就如災難後的瓦礫，將末日感推向極致。影廳的周圍是數以千計用吸音板製成的立體盒狀物，物件由灰色調組成，每個角度也不一，另外亦有些是膠狀發光的立體物，它們隱藏於這些盒狀物之中，燃亮這片「瓦礫之海」。VIP 室同樣以立體型態為主，其闊度不均衡的黑白間條更能帶出其獨特之處，整個電影院從外至內，用一種詭麗輻輳語言寫成悲劇性史詩場景。編輯」劉芝君

1. 電影院大廳的磅礴景觀，靜深空間內以錯駁的大型長方體為語彙，彷彿末日都市裡建築坍塌、一片廢墟的模樣。2. 長方體結構錯疊交織，好似某種結晶構造。

1. The grand view of the movie theater shows a big box space like a city in ruin 2. Various cuboids integrate well together

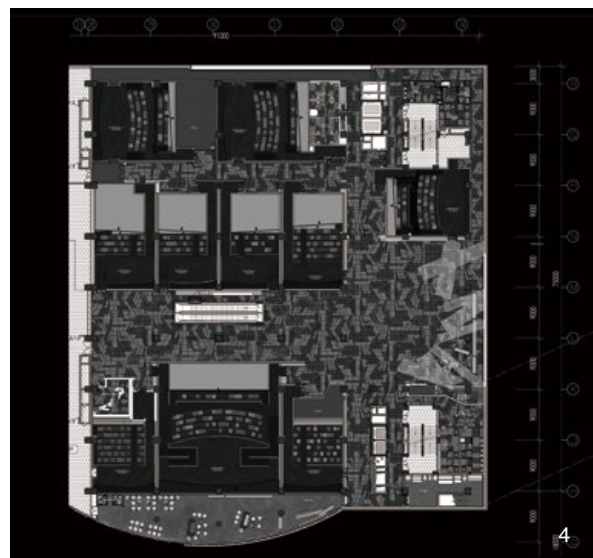


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3.5. 黑白色調蘊蓄成的大廳，中央處一塊長方體以 LED 螢幕來豐富空間變化，不僅有圖像與線條動態展示，亦能播放電影。4. 平面圖。
3.5. Grand hall with a black and white striped pattern with a LED screen set in a central position 4. Plan



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Trips to cinemas have always left the movie-goers contended with dazzles. While the audiences are watching the film in the auditorium, they could let their imagination run wild. Especially the disaster film genres, like "The Day After Tomorrow" or "Independence Day". These films further ignite the audiences' creativity. The designers visualize the scenes from these movies, creating yet another vivid interior which welcomes the audiences as if they have walked into a real movie setting.

Upon entering the cinema, audiences' eyes would meet with the various-shaped and three dimensional boxes. Black and white engulfs the perimeter, conveying a hint of futuristic and the solitary feeling appears in disaster movies. Rectangular-shaped concessions and kiosk inclined with assorted angles, camouflaging themselves in the disaster background, which triggers the association of meteors in space or debris after chaos. On the ceiling above the concession lays a rectangular LED box, which could play movies or dynamic graphics



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within the area. Black marble tiles with white veins coated the entire ground. The flooring, which is supposed to be a two dimensional object, fills with three dimensional geometric graphics, as if they are multifold of rectangular boxes emerging from the ground.

Along the corridor, the vibe of disaster movies lingers. Several three dimensional white-coated metal pillars grow towards different directions, enacting the scenes after disasters, whereas buildings were being destroyed and scattered around. These irregularly-shaped pillars crisscrossed with each other to give a unique visual effect. Some of them even elongates into seats for people to take a rest. The lights on the ceiling also shaped like pillars, developing towards different directions and angles, visualizing the chaotic scenes further.

6. 從大廳向走廊處瞻望，能察見駁亂無序長方體語彙向內延續。7. 白色柱體的裝飾語彙一落地，化為可供觀影者休憩的座椅。8. 動深走廊內，白色結構顯得格外銳利輕盈，懸於天花間，洋溢著無重力感。
6.A view from the grand hall to gallery 7.Charis are transformed bodies of large white columns 8.Dark gallery and white structure mark a sharp visual contrast



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In the washroom, pillars elongate from the ceiling, minimizing the room space to create a sense of pressure. Several square basins look like the debris after disasters. Grey three dimensional square-shaped boxes of sound absorbing materials surround the auditorium, pointing towards altered angles. Some boxes enclose light sources, which give out light in this 'sea of darkness'. With a monotone of grey engulfing the whole perimeter, it mimics the effect of the concrete rubbles scattered in the vicinity posterior a huge explosion. Different lengths of black and white stripes in the VIP room continue the three dimensional theme, adding an edgy whiff to welcome the special guests. Text J

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9. 放映廳內用立體盒狀物作為吸音材料，機能之餘另有一種異世界美感。10. 洗手間內也存在櫛比鱗次大樓坍塌的隱喻。11. 佈滿放映廳的吸音材料，摹擬著毀滅性災難下礫石迸散的景象。
9.Sound absorbing design gives the space an exotic view like alien space 10.Interior view of the lavatory 11.Sound absorbing design provides a grotesque view