

# Projects

JINAN, China

## Cultural centre in Jinan

### Grand Theatre

PAUL ANDREU ARCHITECTE PARIS, RICHEZ\_ASSOCIÉS ARCHITECTURE, BIAD



The Cultural Centre by Paul Andreu at sunset

photo by Philippe Ruault. Published on January 28, 2014.

The 3 roof shells of the Grand Theatre span a force line to the 3 towers. The common architectural language of all building parts give the identity to the site and the whole New West Jinan area. The building has a highly memorisable icon effect. Public life will be concentrated in the centre of the complex so that cultural exchange can happen.



by night

photo by Philippe Ruault. Published on January 28, 2014.

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Photo by	<a href="#">Philippe Ruault</a>	
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Consultants	Acoustic	Kahle acoustics
	Other consultants	Ducks Sceno
Facts Sheets	Client	Construction & Investment Co., Ltd pour Jinan West District
	Program	cultural centre with 1 opera,1 theatre and 1 black box
	Date	Competition January 2010
		Design Service November 2013
		Building Opening December 2013
	Dimensions	Area Surface 72 000
		Building cost 143 M€

Opera Hall: The golden Opera Hall integrates technical requests and artistic expression within the constraints of the cube volume. The spectators discover the opera hall from the two edges or from the side of the balconies. The 2 balconies present a form of lighting lines, all connected to an edge column on each side of the stage. The column functions as lateral lighting and sound source for the stage and auditorium. The shape of the balconies are slightly asymmetric and contrasts the parterre design which relatively strict. The balconies provide light all around the front edge which form a movement within the opera cube. The spectators can take enjoy the possible lighting effect by entering and leaving the audience hall.



shells from the garden

photo by Philippe Ruault. Published on January 31, 2014.

Multifunctional Hall: The interior of the Multifunctional Hall is a very minimal interior covered in night blue tones. The multiform function has been simplified to multifunction. The main orientation will be frontal. The spectators discover the audience hall from the stage level. Various configurations of stage and spectator seats are possible to allow all kind of spectacles to take place.



The Opera with 1800 seats

photo by Philippe Ruault. Published on January 28, 2014.

Concert Hall: The Concert Hall has the particularity to provide a walkway all around on the edge of the interior from which the side seats can be reached. The spectator can so

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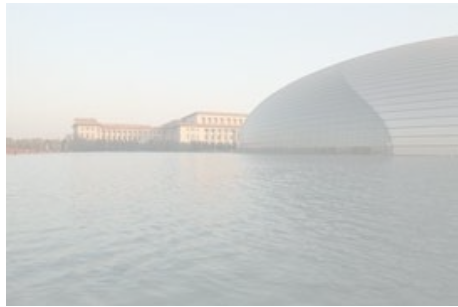
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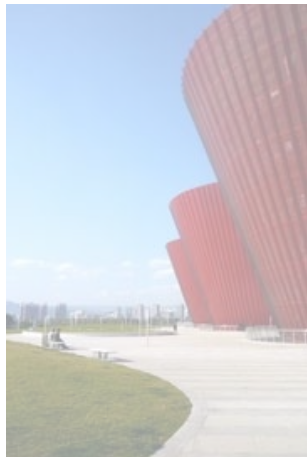
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experiences the audience hall before being seated. The parterre is accessible from the back of the audience hall and attached to the walkway. All around the stage and on the edge of the parterre different round shapes are placed. Each of these volumes is corresponding to a group of seats. The volumes are treated in wood equal to the floor and the stage. An organ with a minimal design is placed in the axis behind the stage. A chorus can be placed in front of it. The walls are treated in a uniform appearance giving a surrounding effect. A metal mesh acts as an acoustically transparent curtain. Behind the curtain acoustic necessary shelves are installed. The lighting of the walls can be changed in two main modes: lighting the metal mesh from the front showing the hall in the shine of the metal mesh or light behind the mesh which makes curtain transparent and let's appear space behind and the acoustic shelves. The color of the light can be changed to obtain different moods for the hall. The ceiling is contrasting all wooden volumes, dark out of convex shapes for acoustic purposes. A major edge break in the ceiling volume gives a dramatic effect to the organ at the end of the edge.



the Opera colour "champagne"

photo by Philippe Ruault. Published on January 28, 2014.

**Façade concept:** The façade language highlights the belonging to one singular building complex. The different functions have different façade requests. The base is build out of a massive stone plinth ribbon following the shapes of the objects posed on to it. The three shells of the Grand Theatre and the side buildings posed on the podium are covered mainly with an opaque metal cladding system and glazed strips in the centre line. The towers are mainly out of glass and pass over the podium building down to street level. The Central Plaza façade are in continuity of the landscape design. The stoned base building follows the inspiration of lines of staff the openings are composed such as notes of a score within the staff which creates a piece of music. Both, the Tower and Grand Theatre, facades have a figurative pattern on theirs façades: the towers with a vegetal motif identifying the towers as green mountains; the Theatre shells a more abstract organic motif. The pattern is a transition element, which will visually be composed out of the vegetal mass of the surrounding park, the metal shell and its pattern. Glazing of the bases and the shells will be a minimalist design. It will mainly be visible during the night time.





the lobby with the stone wall

photo by Philippe Ruault. Published on January 28, 2014.



the Lobby of the Opera

photo by Philippe Ruault . Published on January 31, 2014.



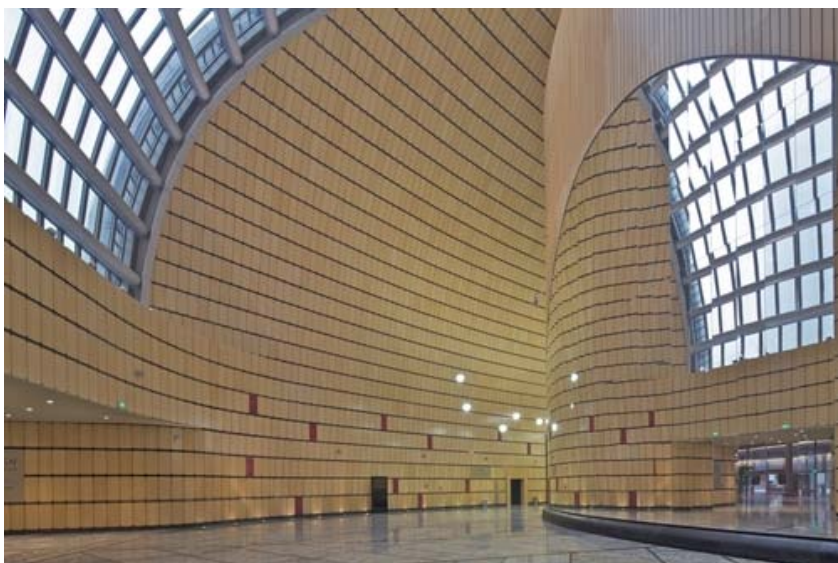
the Concert Hall with 1600 seats.

photo by Philippe Ruault. Published on January 31, 2014.

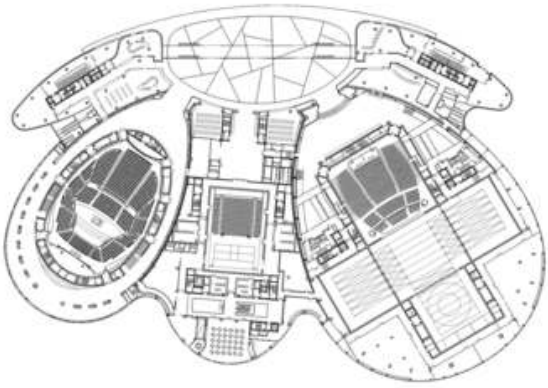


the Concert Hall

photo by Philippe Ruault. Published on January 31, 2014.



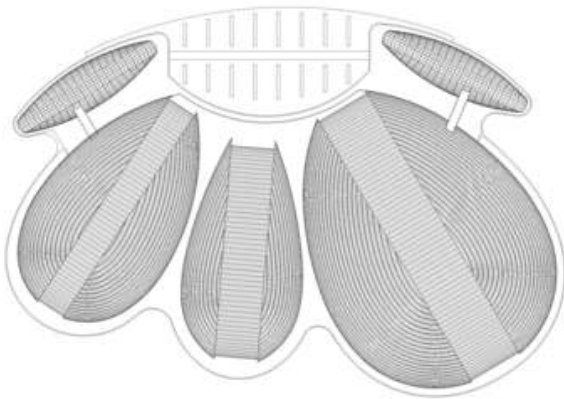
the lobby of the Concert Hall with the mirrors.



Plan-public access

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roof plan

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