

Staging the Abandoned:

Open-air Theatre Revitalization of Kale Fortress,
Skopje

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P5 Presentation
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I	Informalities
	Appropriation and Perception
II	Of Grace and Generosity
	The Emotional Scars
III	Intervention
	Staging the Abandoned
IV	Reflection
	The Gift

I

Informalities

Appropriation and Perception



Emotional Texture

People project their emotions onto architecture

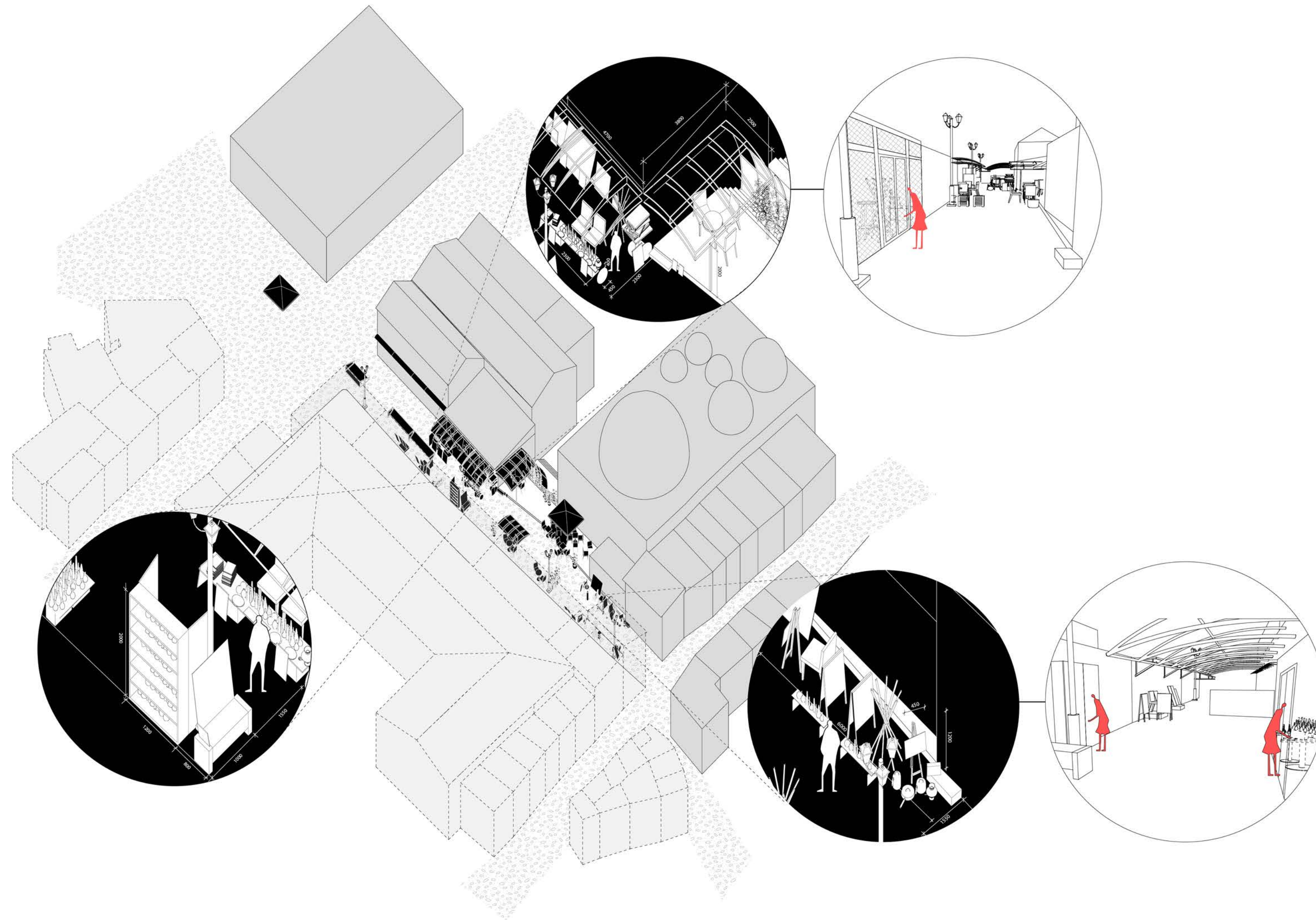


Skopje: Two worlds

The Dominant scene of the formal and the informal in Skopje



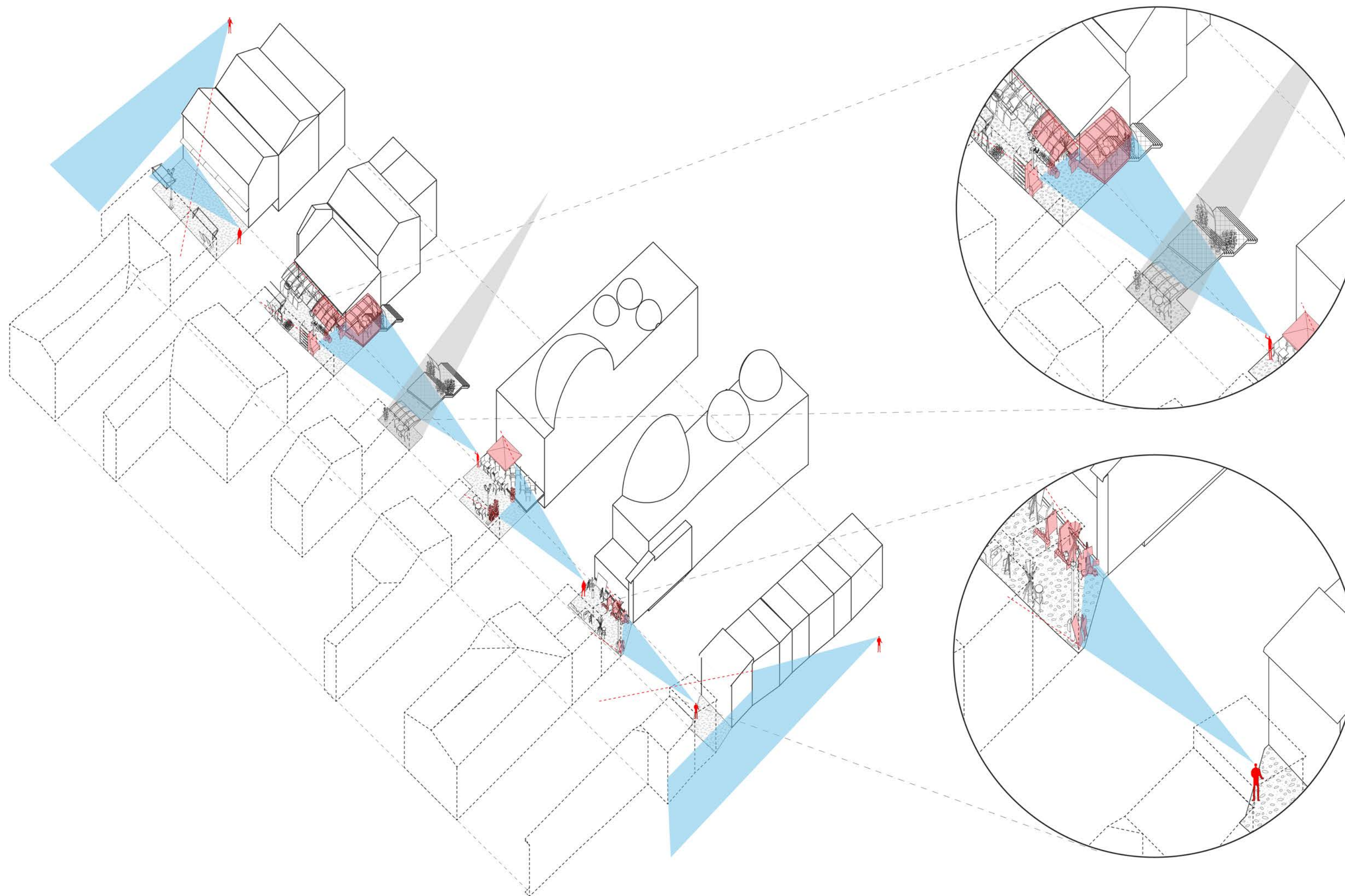
How do People in Skopje engage with the Environment?



Case5: Antique Street in Old Bazaar, Skopje: In collaboration with Haydn Lo and Yanyan Tsui

Informal Space: The Physical Quality

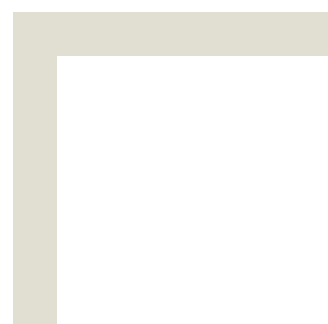
The more **Visually Fragmented** the street is, the denser the **Informal Interventions** are.



Case5: Antique Street in Old Bazaar, Skopje: In collaboration with Haydn Lo and Yanyan Tsui

Informal Space: The Physical Quality

Street conditions affect Visual Perception of people



How do People in Skopje engage with the Environment?



Imposition of Political Agenda and Aesthetics

‘Generous’ Public Space



Generous - do not impose

‘Generous’ Public Space

Generosity: A virtue of Public Space?

Sense of Security and at ease perceived from a generous architectural space
as a crucial quality for the pursuit of beauty in people thus city

II

Of Grace and Generosity

Appropriation and Perception

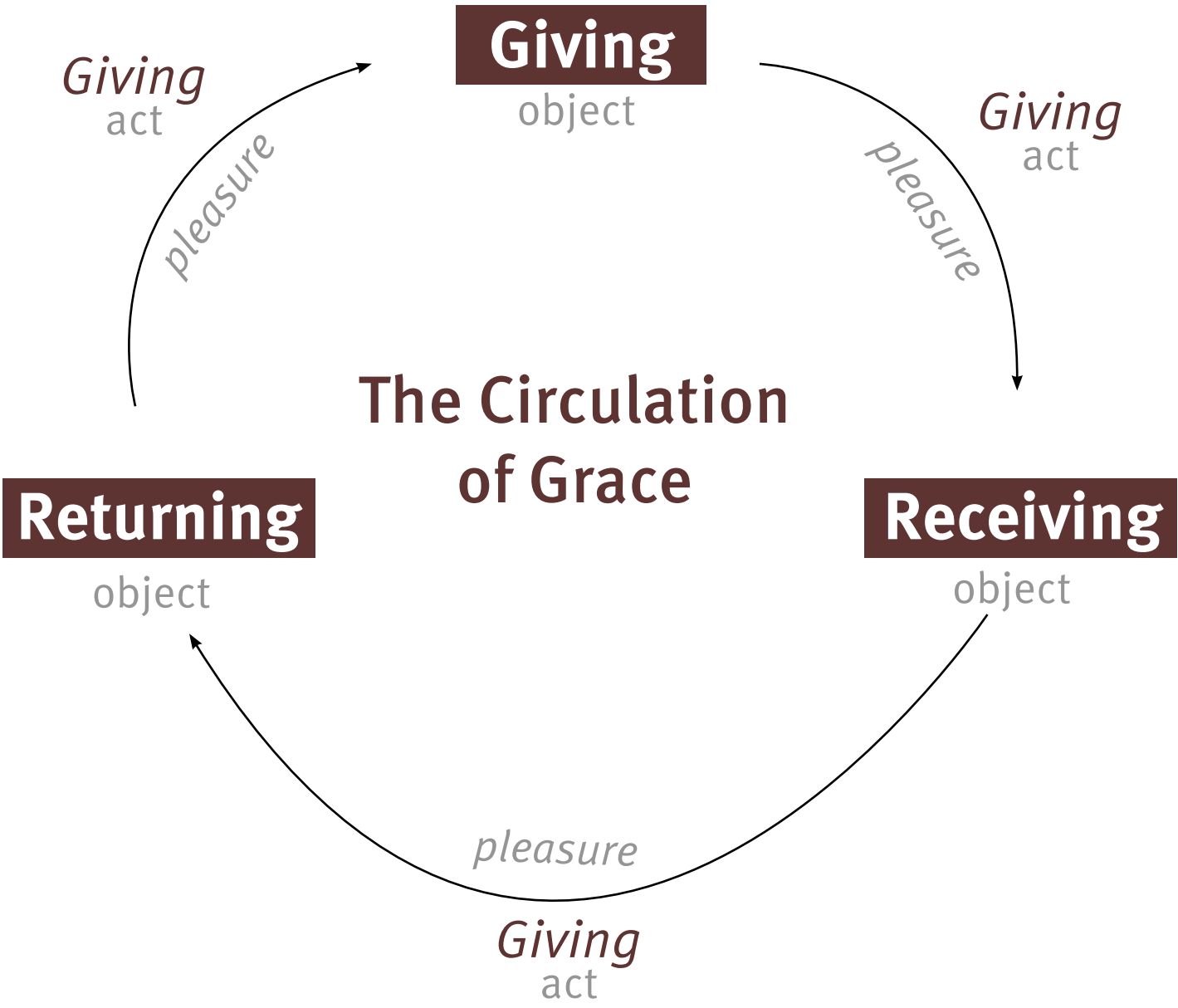
charis *Greek: Χάρις*

/ˈkeɪrɪs/

*Verb **and** Noun.*

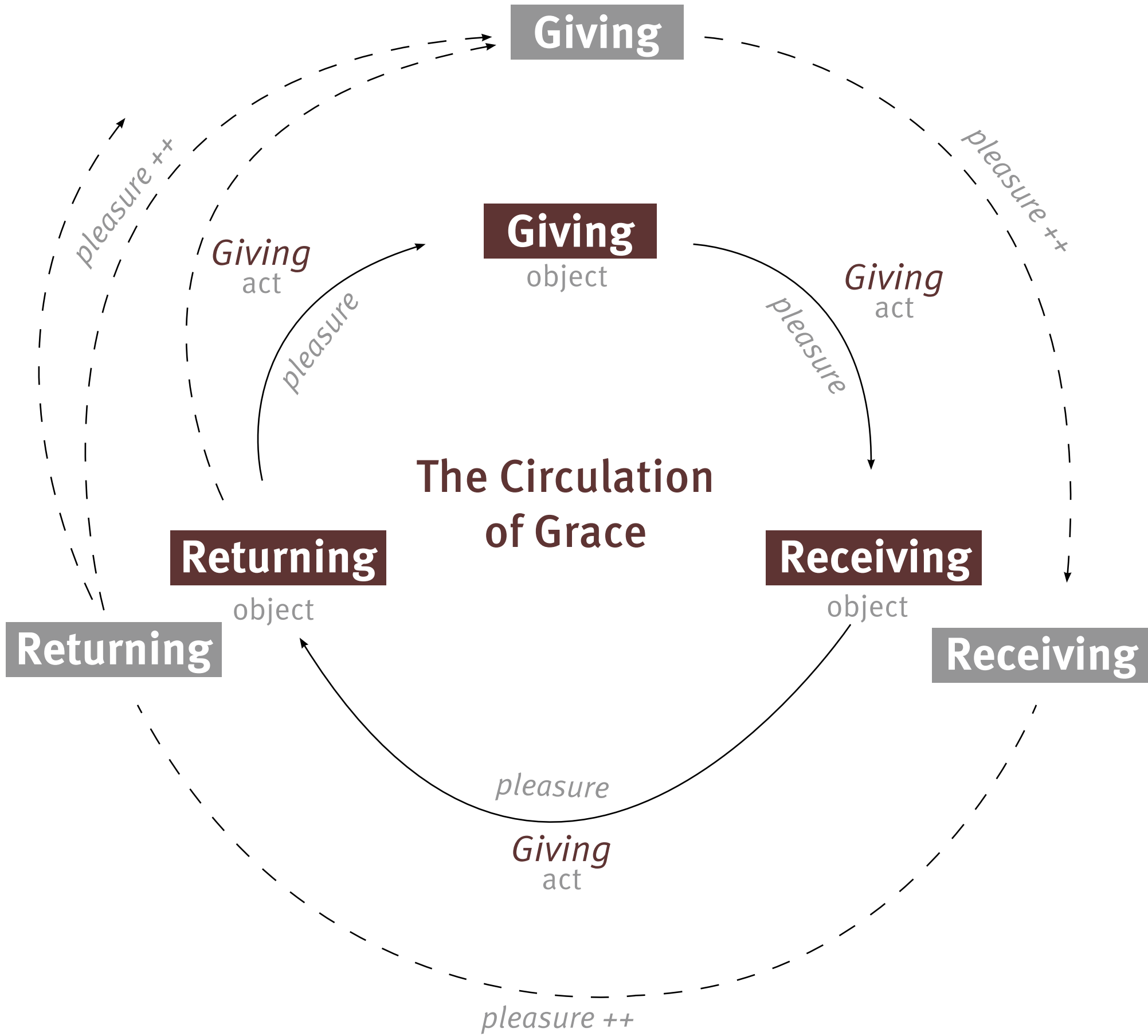
Favour; **Generosity**; Gratitude;
Enjoyment; Recompense; Beauty.

“Things act, and actions present themselves as things.”
Bonnie MacLachlan, *The Age of Grace* (Princeton, NJ: Princeton University
Press, 1993).



Gift Exchange Cycle

Marcel Mauss, “The Gift”, 39-43.



Gift Exchange Cycle

Jane Ellen Harrison, "Prolegomena to the Study of Greek Religion".
(Princeton, NJ: Princeton University Press, 1991 [1903]), 438, 444.

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Sandro Botticelli, *Primavera* (Spring) (detail) (c 1482),
tempera on panel, 202 x 314 cm, Galleria degli Uffizi, Florence.

Grace and Beauty: The Dancing Charites

Aglaea: Figure of Giving - Radiance/ Shining

Euphrosyne: Figure of Receiving - Joy/Good Cheer

Thalia: Figure of thanking/gratitude - Bloom/flourishing

*“The mere representational depiction of a ‘graceful’ moment would never reveal the power of grace;
only the combination, interdependence and interpenetration of
standing still and moving around can do that.”*

‘The Grace Machine: Of Turns, Wheels and Limbs’ - Lars Spuybroek, 2018.

Research Question

How does ‘graceful act’ (Architect’s intention) ***act as an object*** (Architecture) and ***radiates movement*** (Inspire/enlighten/evoke a motivation to pursuit the corresponding value)?

How to express a value through Architectural means (i.e. choice of site, strategy, materiality, etc.), ***empathetic yet unintrusive?***

Proposition

**To acknowledge and heal
the unresolved scars and neglected emotions in the city**

From Individual emotions to Collective; from People to Environment

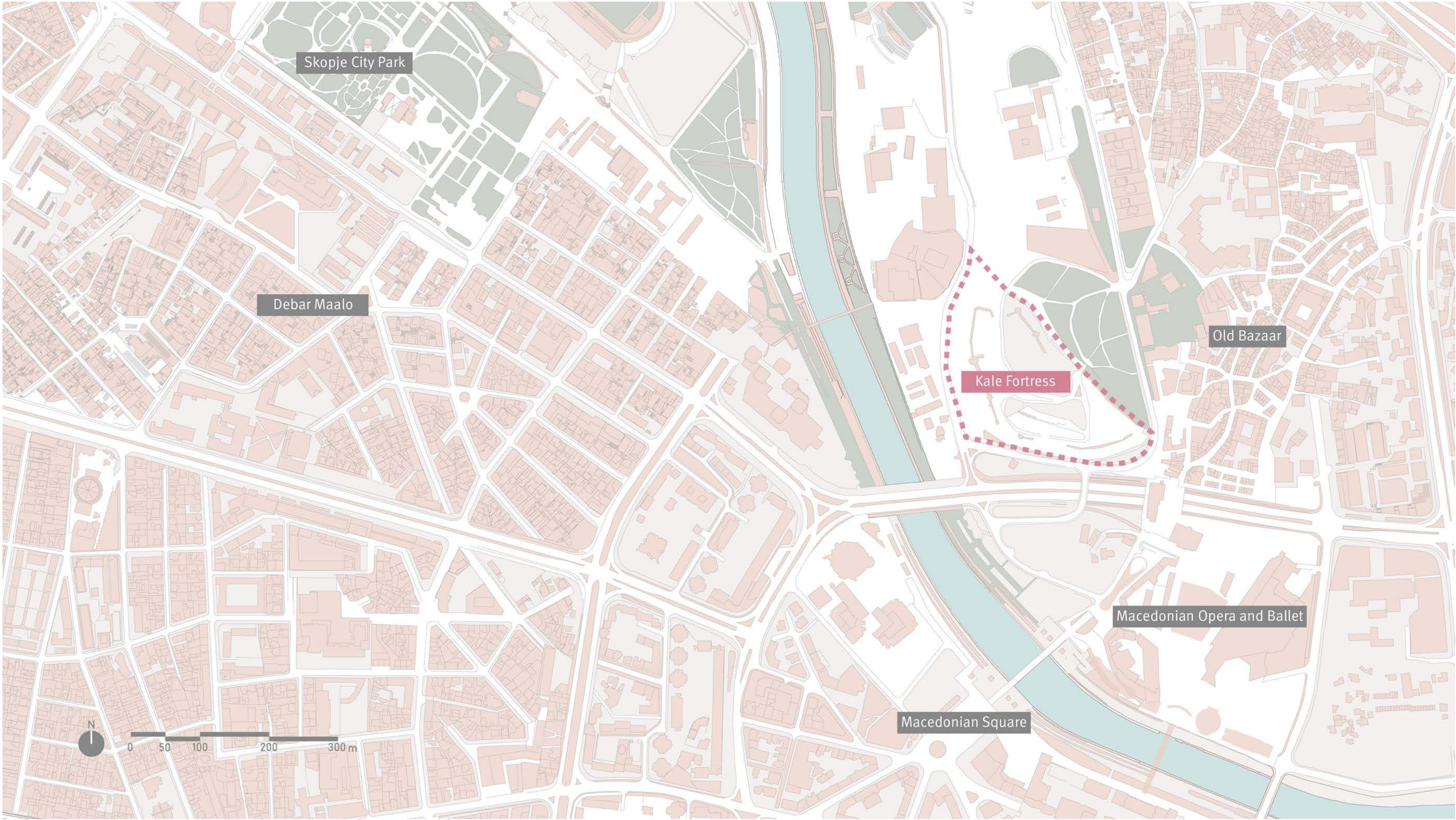
To encourage, not impose

A Gift to *Enlighten* - Embrace, and Spread



Intervention

Staging the Abandoned

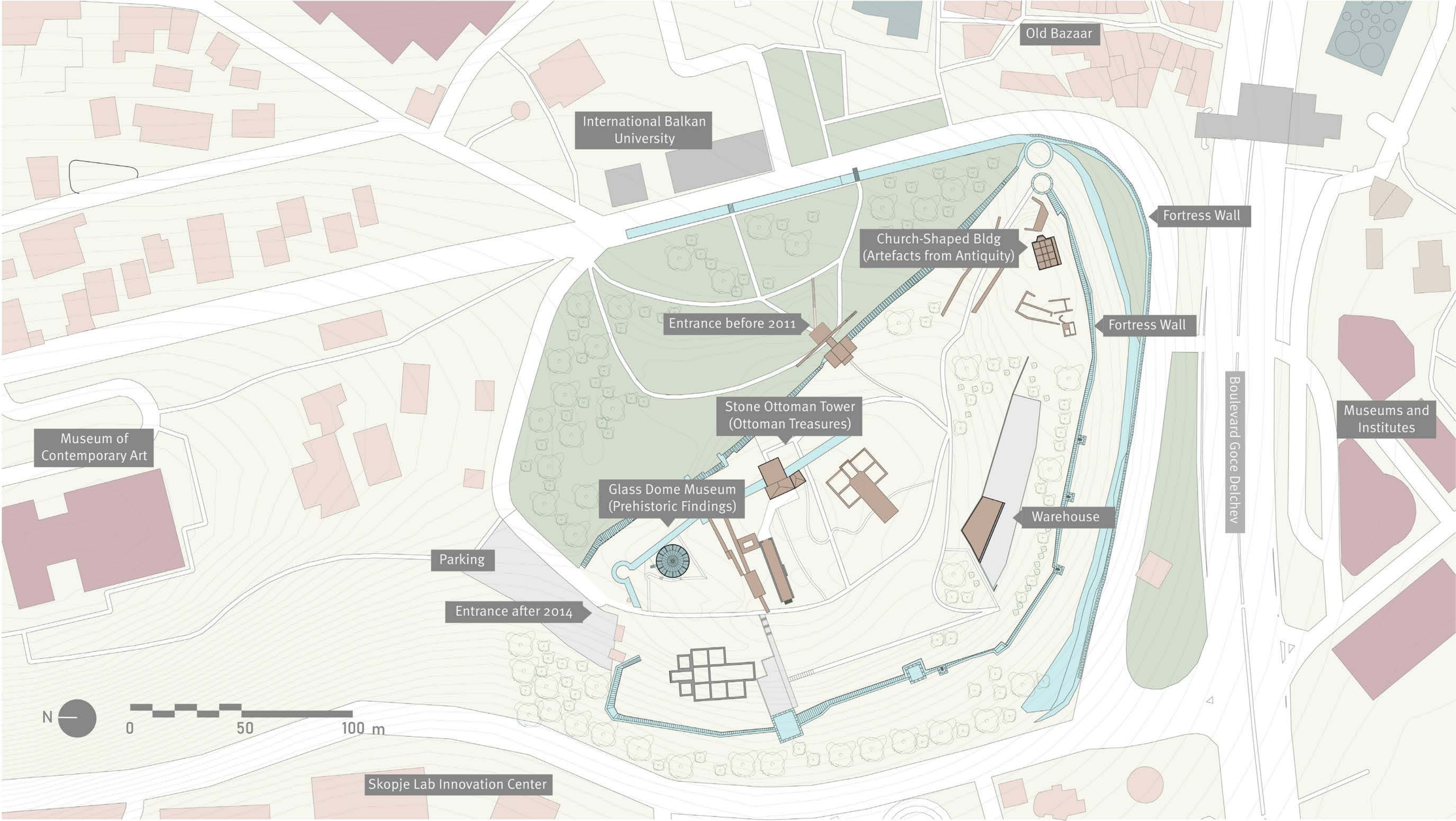


Kale Fortress: The Witness of History and Culture

Fortress overlooking Skopje at the highest point of the city since 6th century AD

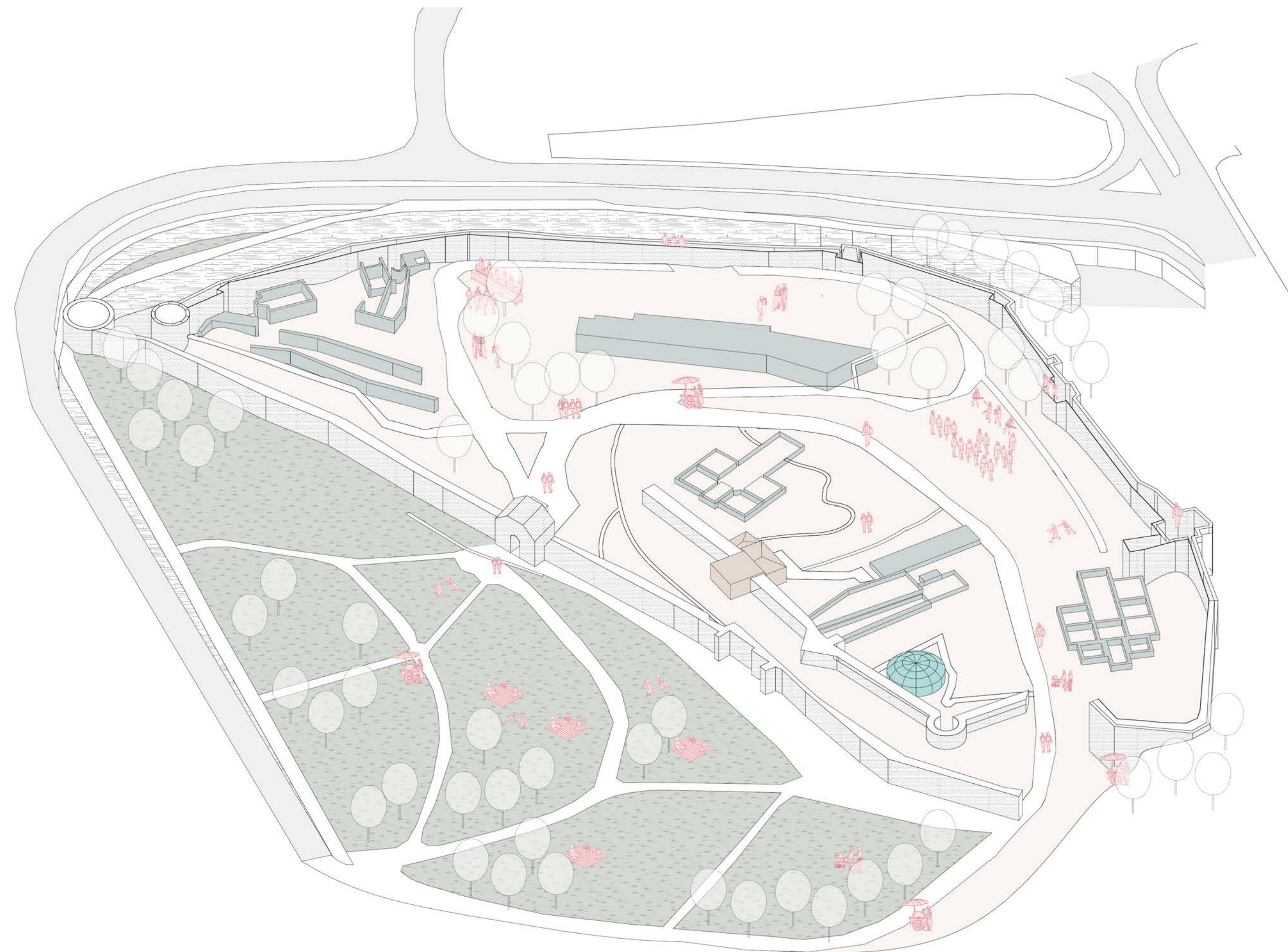






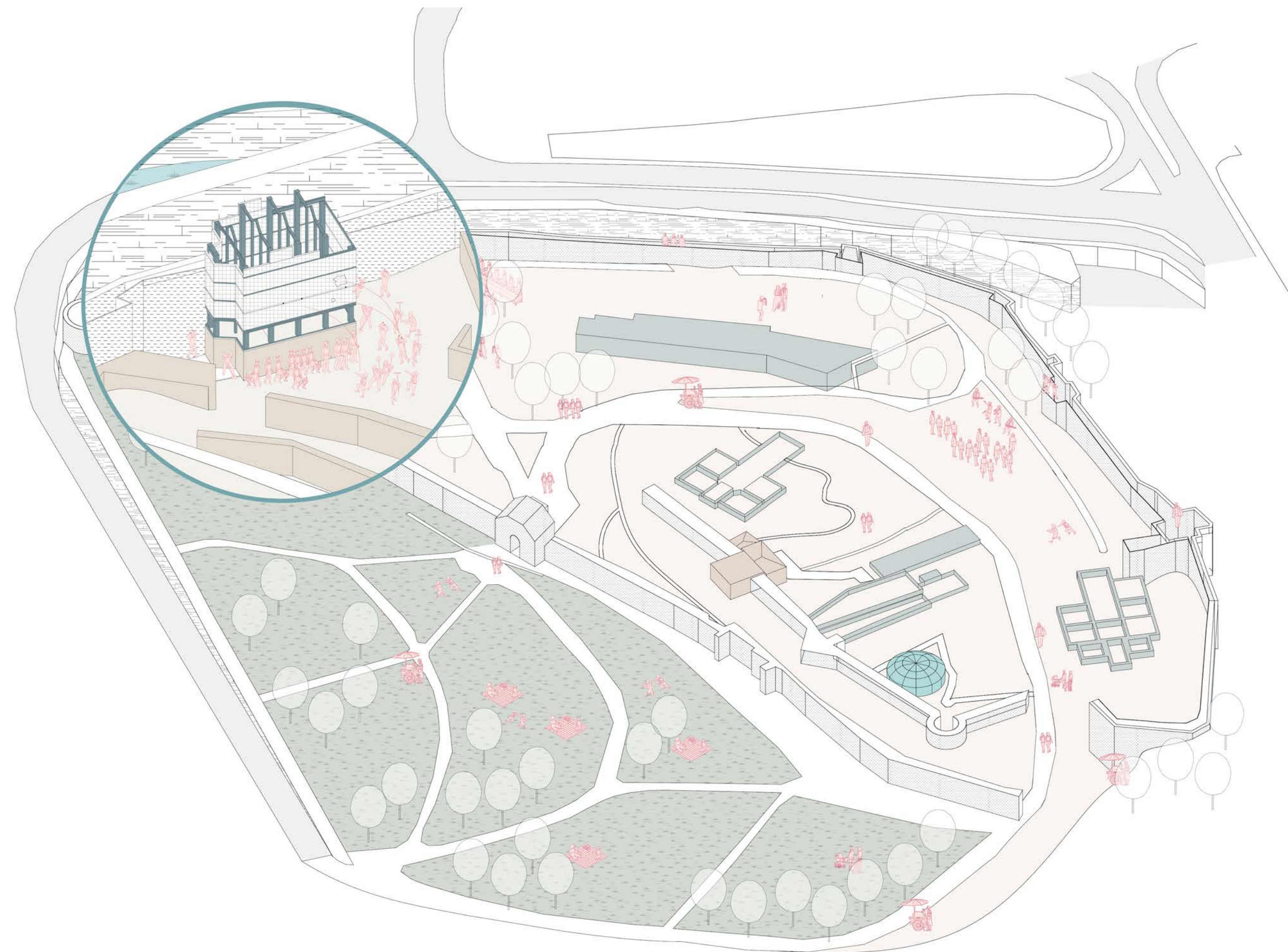
Kale Fortress: The Old and the Modern Ruins

Communities and Surroundings



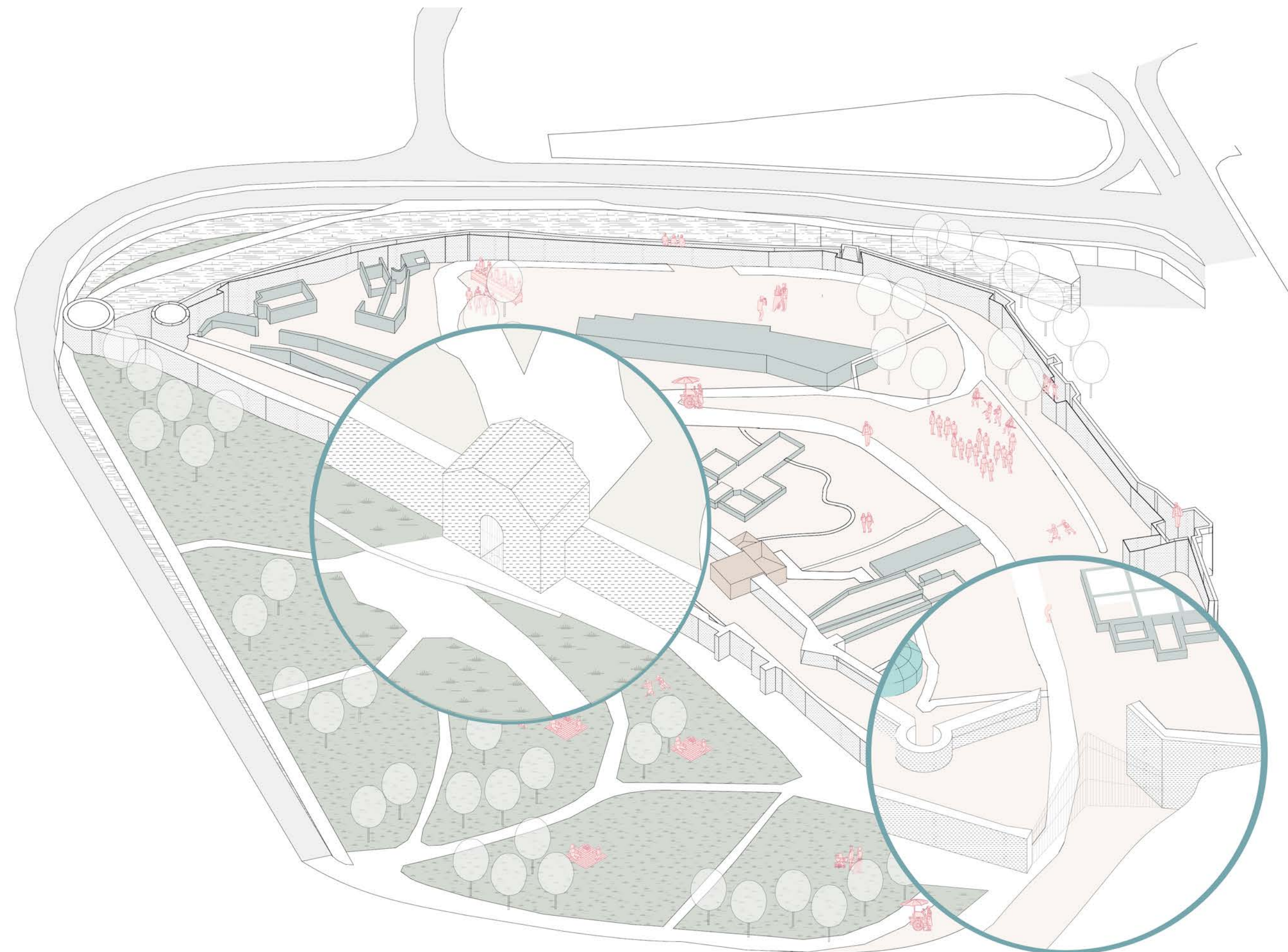
Kale over time: Uses and Appropriations

Evening Concerts, Restaurants, Kiosks, Newlyweds Photography
Before 2011



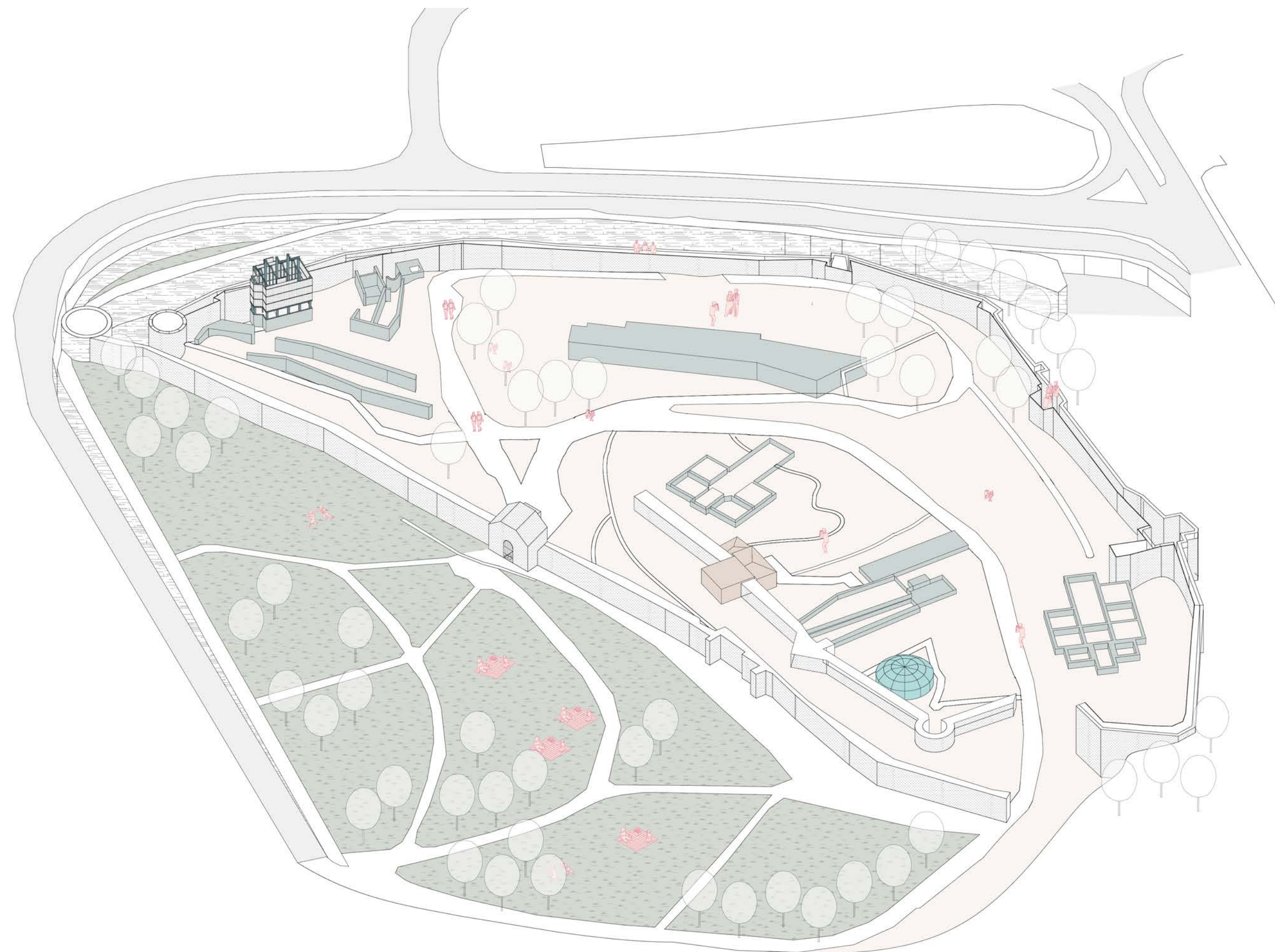
Inter-ethnic brawl

Over Mid-construction of one of the Museums building on the foundations of an old Christian Basilica
Feb 2011



Post-conflict Avoidance

Fenced Off from Public
2011-2014

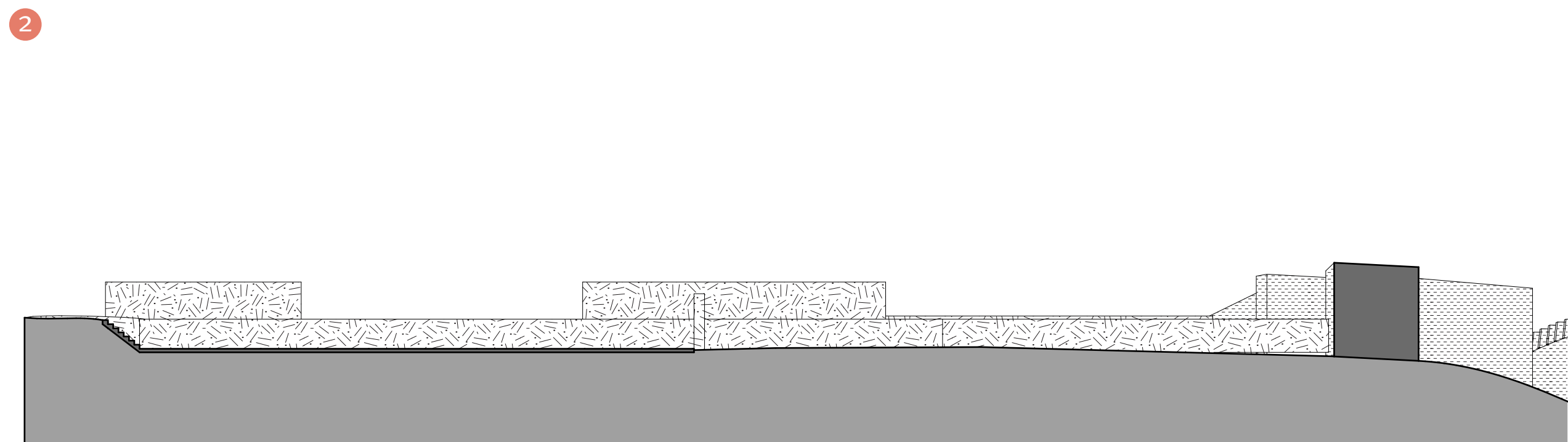
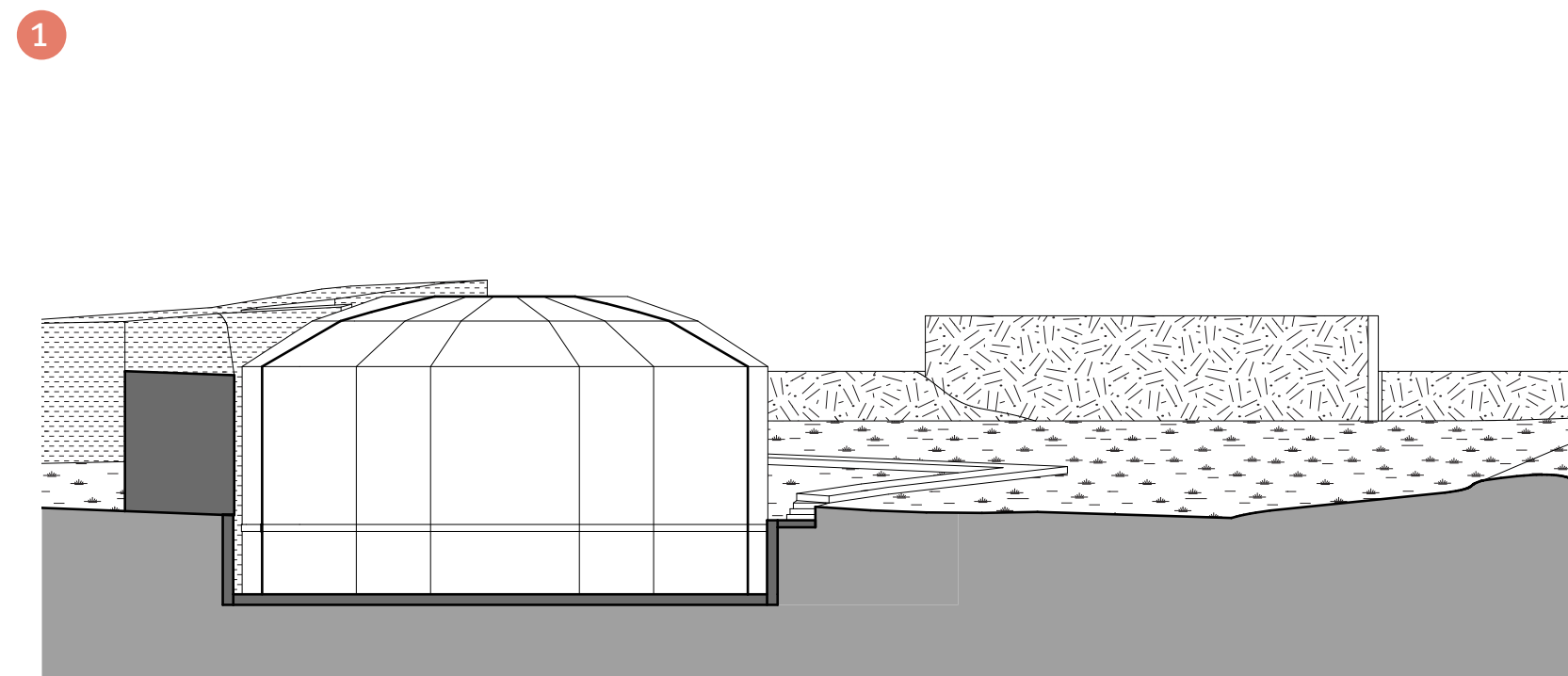
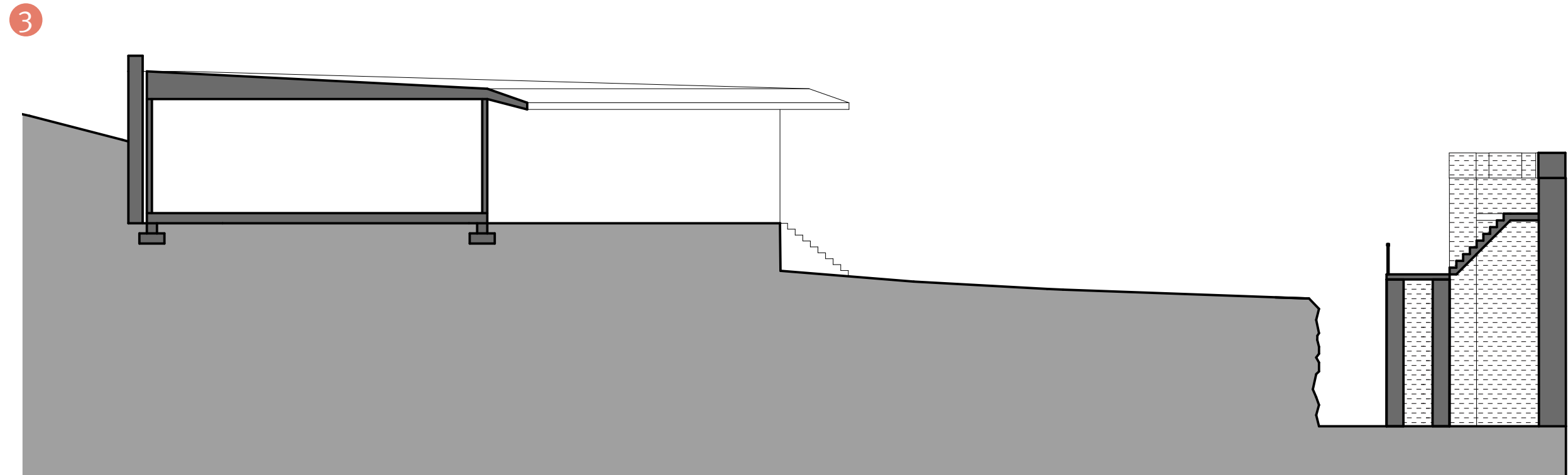
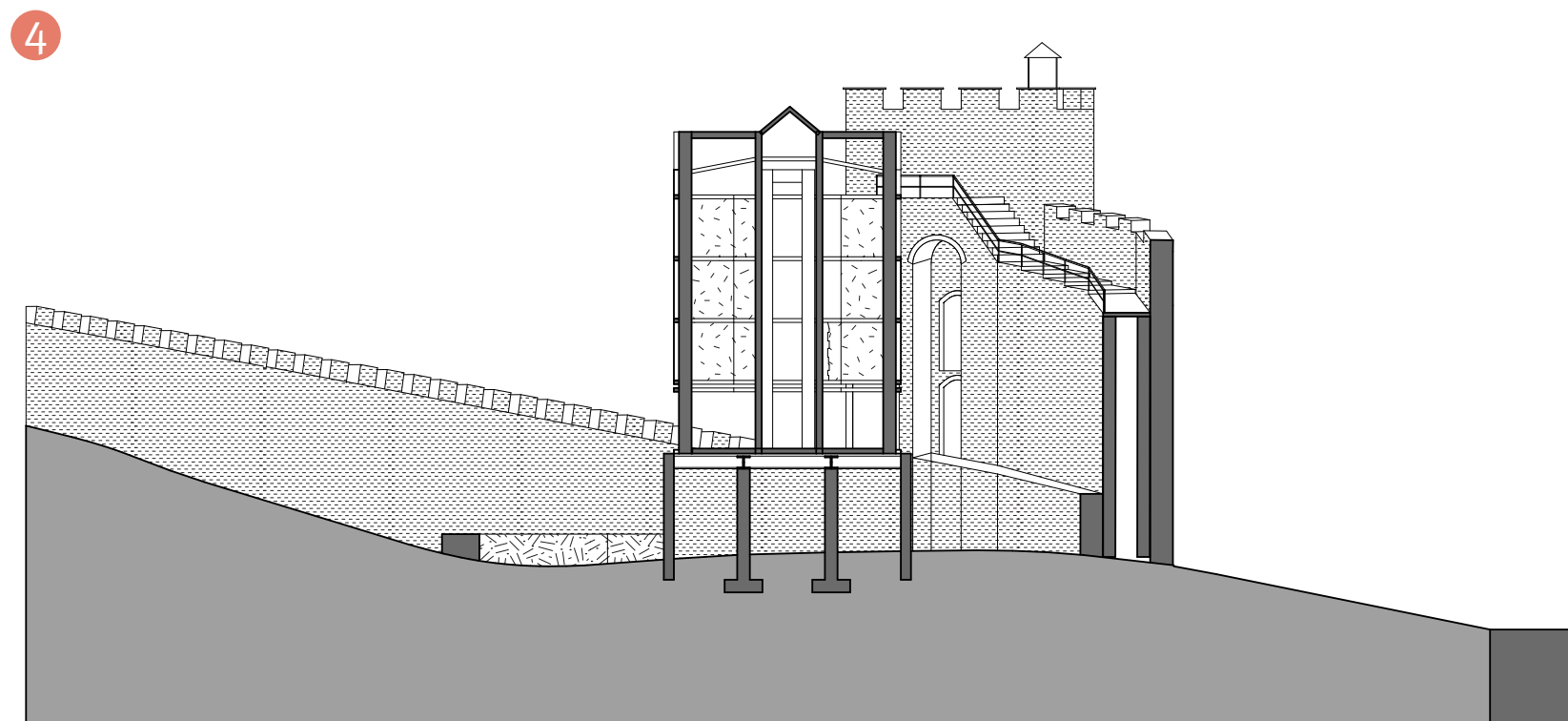
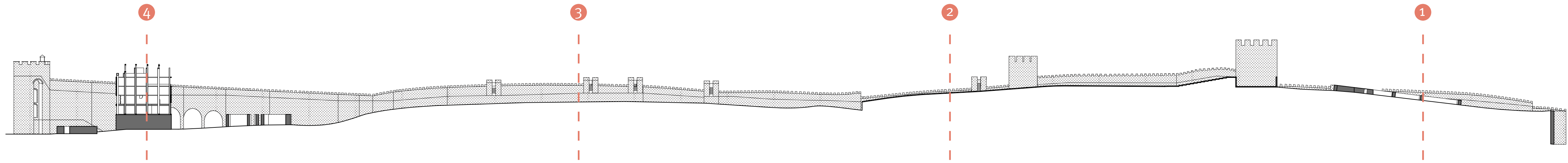


Abandoned Scar

Unfinished/Undemolished Museums
2014 Onwards

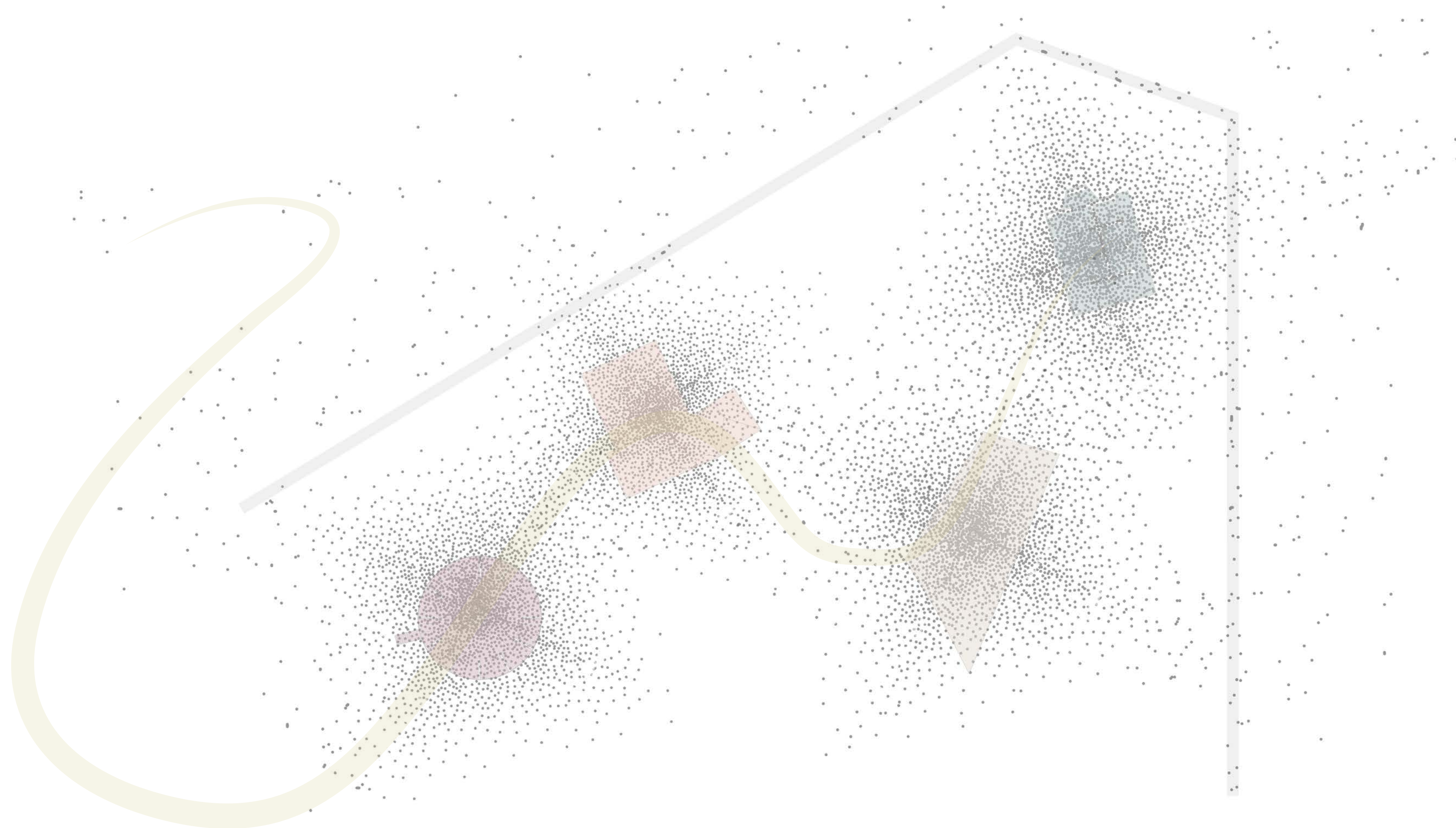






The Modern Ruins

In Context



Anchors as magnetic fields

4 Abandoned structures as Anchor Points of Encounters and Movements and to be perceived as one



To Reveal...to Reimagine

“Every room is a stage, every public space is a theater, and every façade is a backdrop. Each has places for entry and exit, scenery, props, and a design that sets up potential relationships between people... In this protected field of play, an architect and director may set up situations that actors explore emotionally in movement and gesture.

*In this sense, **theater demonstrates architecture**, playing on exactly the issues of interpersonal dynamics in space that architects engage most pointedly in designing buildings for public space and urban life.”*

‘Theater of Public Space: Architectural Experimentation in the Théâtre de l’espace, Paris 1937’ - Gray Read, 2005.

Precedent Study

Of Theatres and Composition

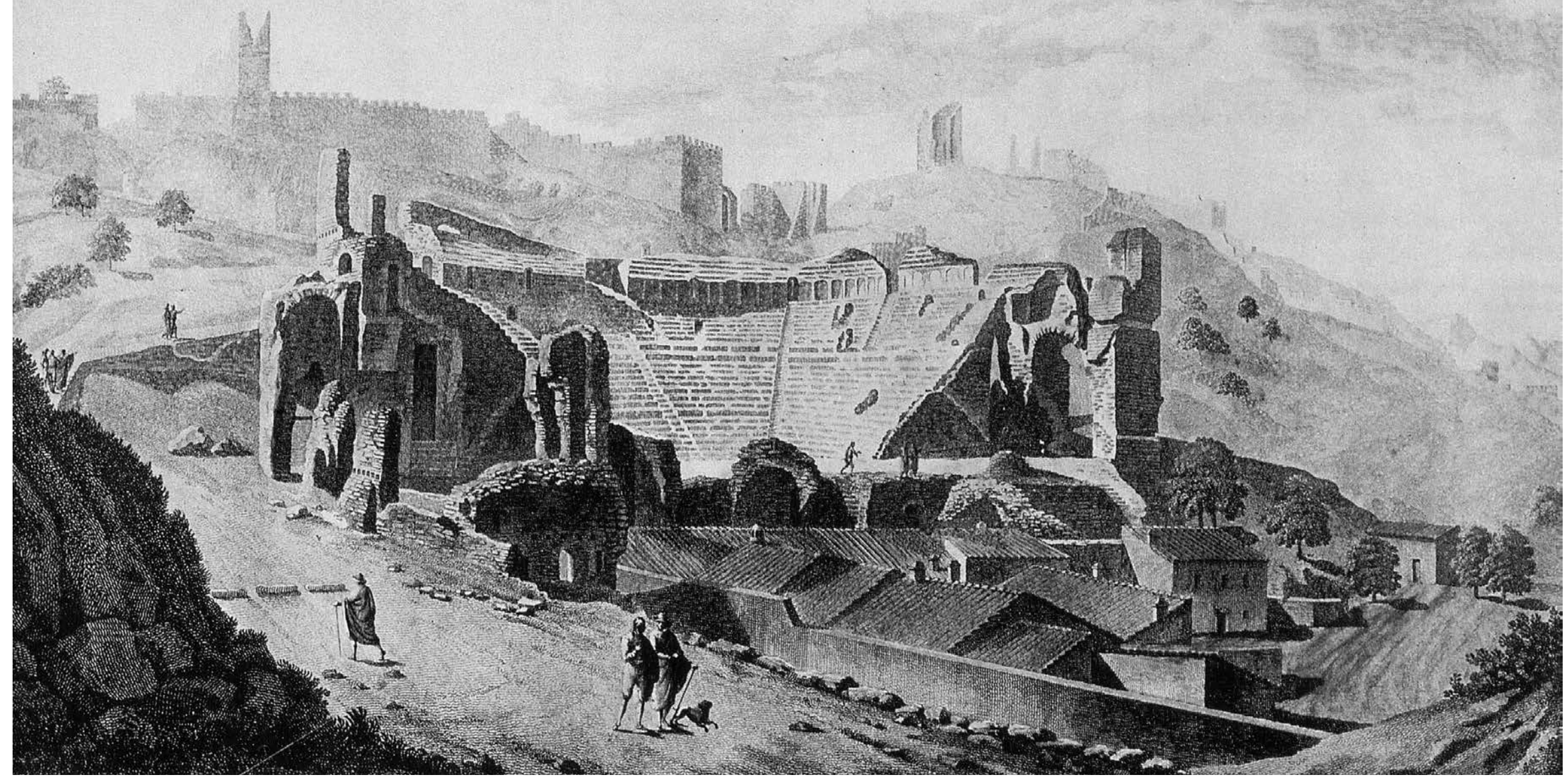
i Functionalizing

Restoration and Rehabilitation of the Roman Theatre, Spain /Giorgio Grassi

Post Modern Approach: Sense of Wholeness

Create a modern and functioning theater in the style of the ancient Romans

Reconstructing base on original state but different materials (Limestone blocks) to make it functional again



Precedent Study

Of Theatres and Composition

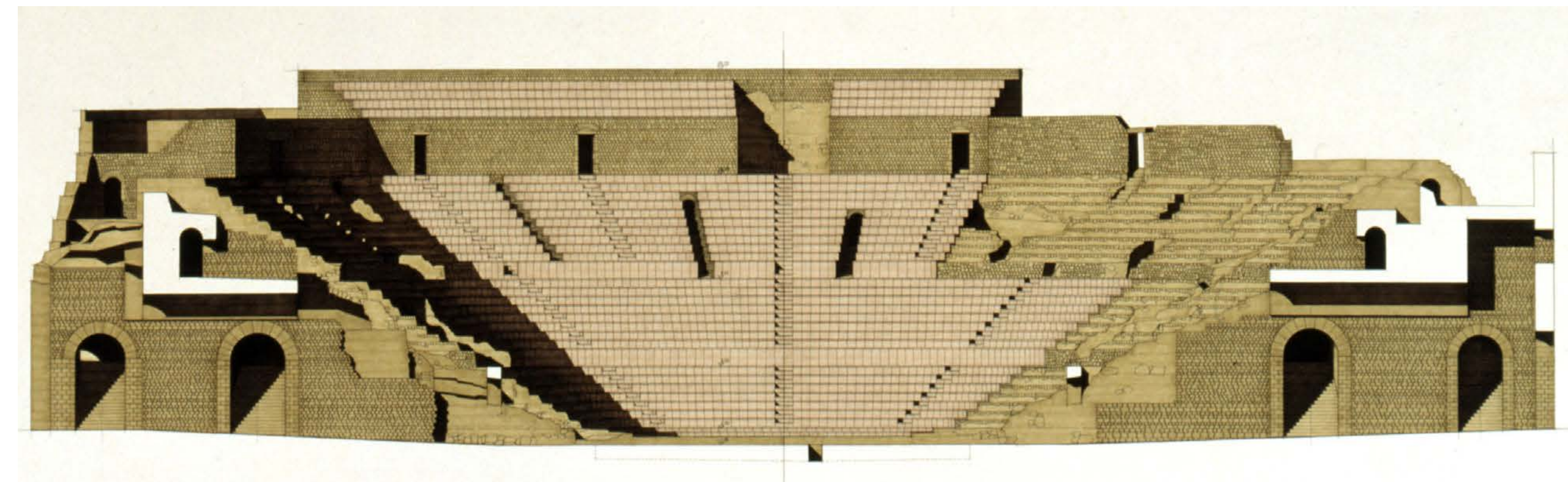
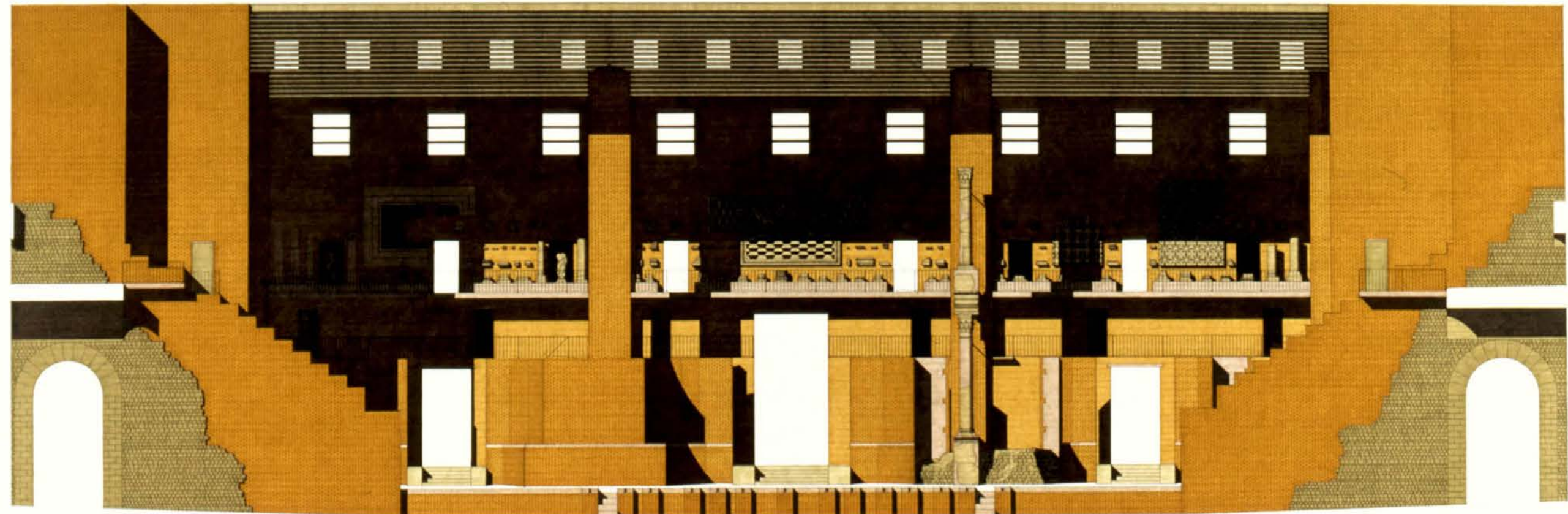
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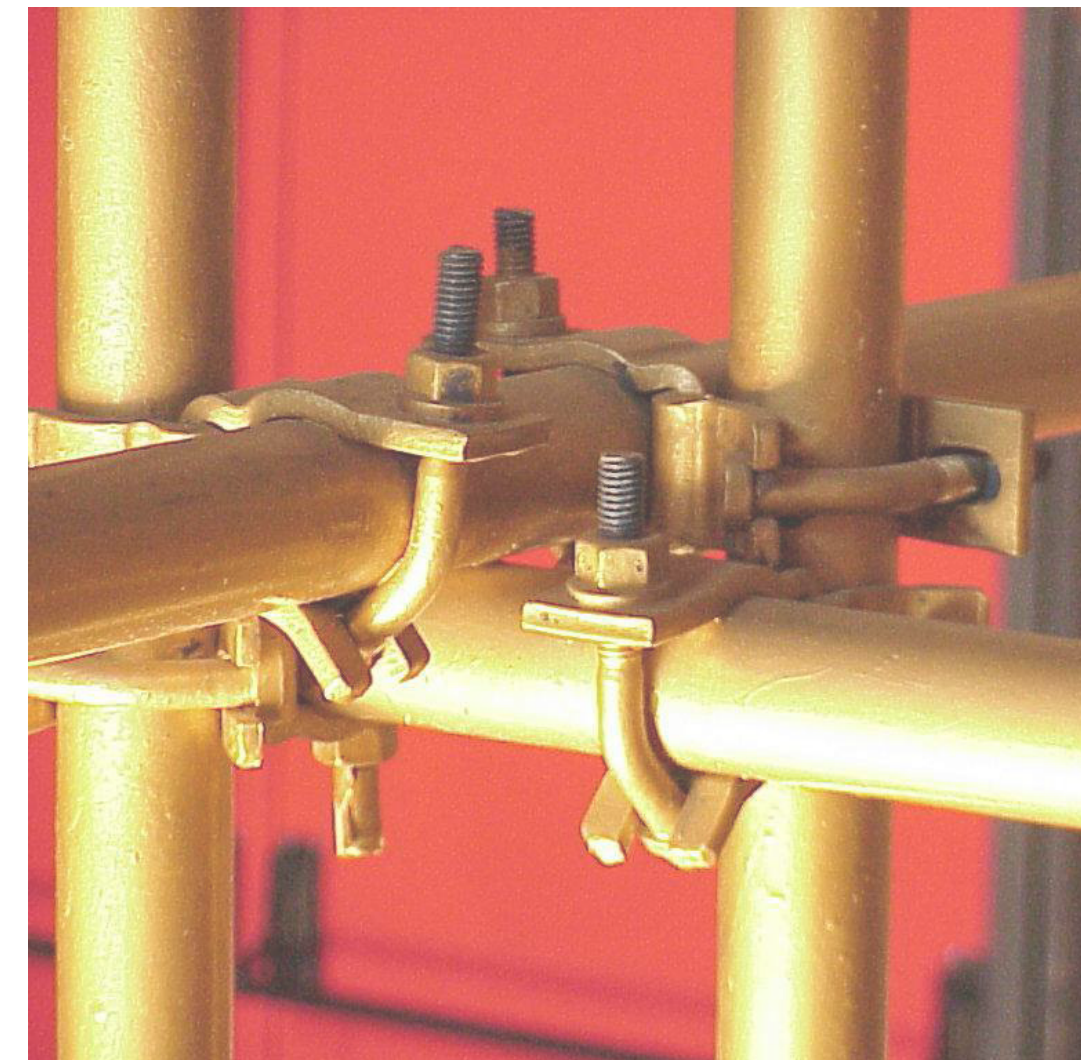
ii Plugging In

Teatro Oficina, Brazil

/Lina Bo Bardi and Edson Elito

‘Street’ as the theatre

Plug in Land strip as Stage and Lateral Galleries as seating
to blur the boundary between public and the performer



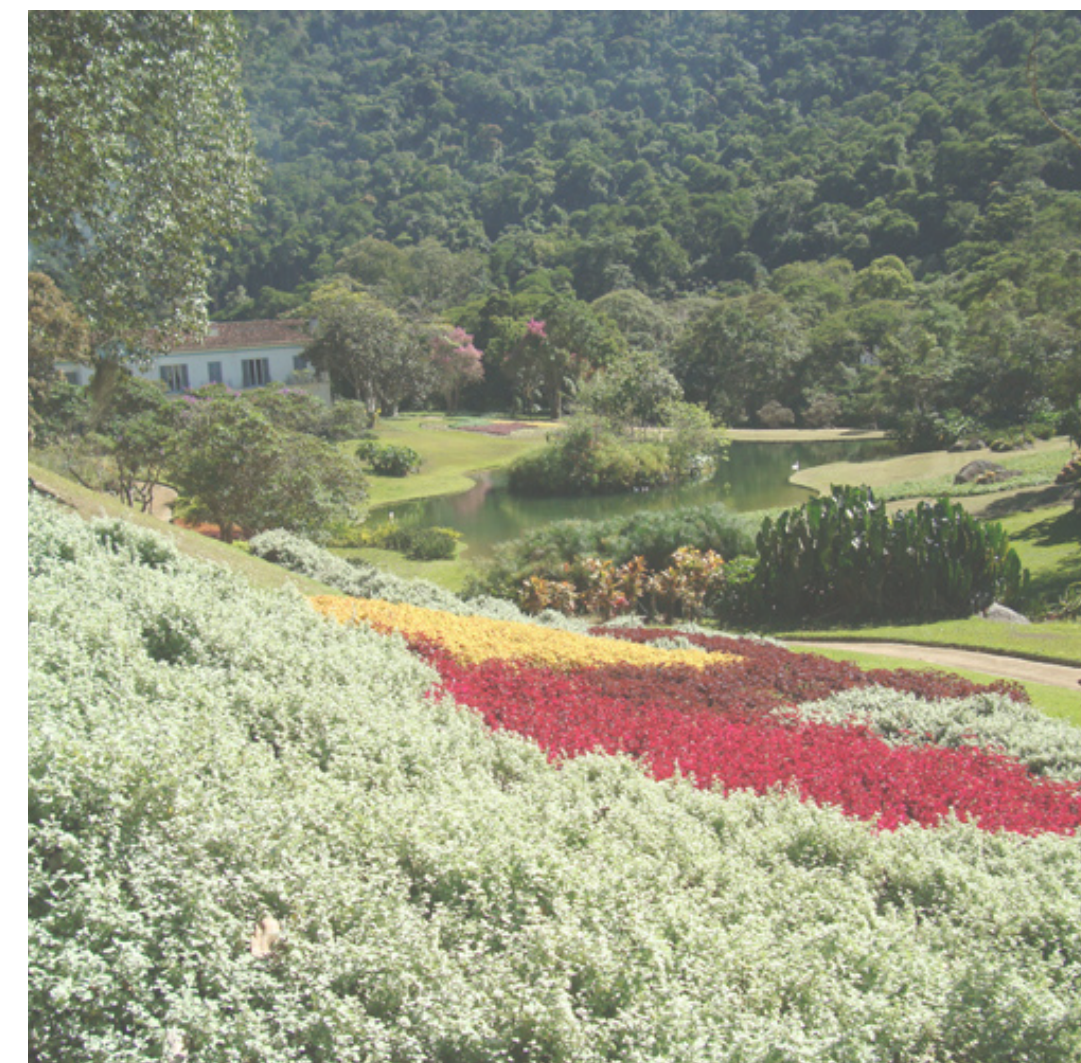
Precedent Study

Of Theatres and Composition

iii Colonizing

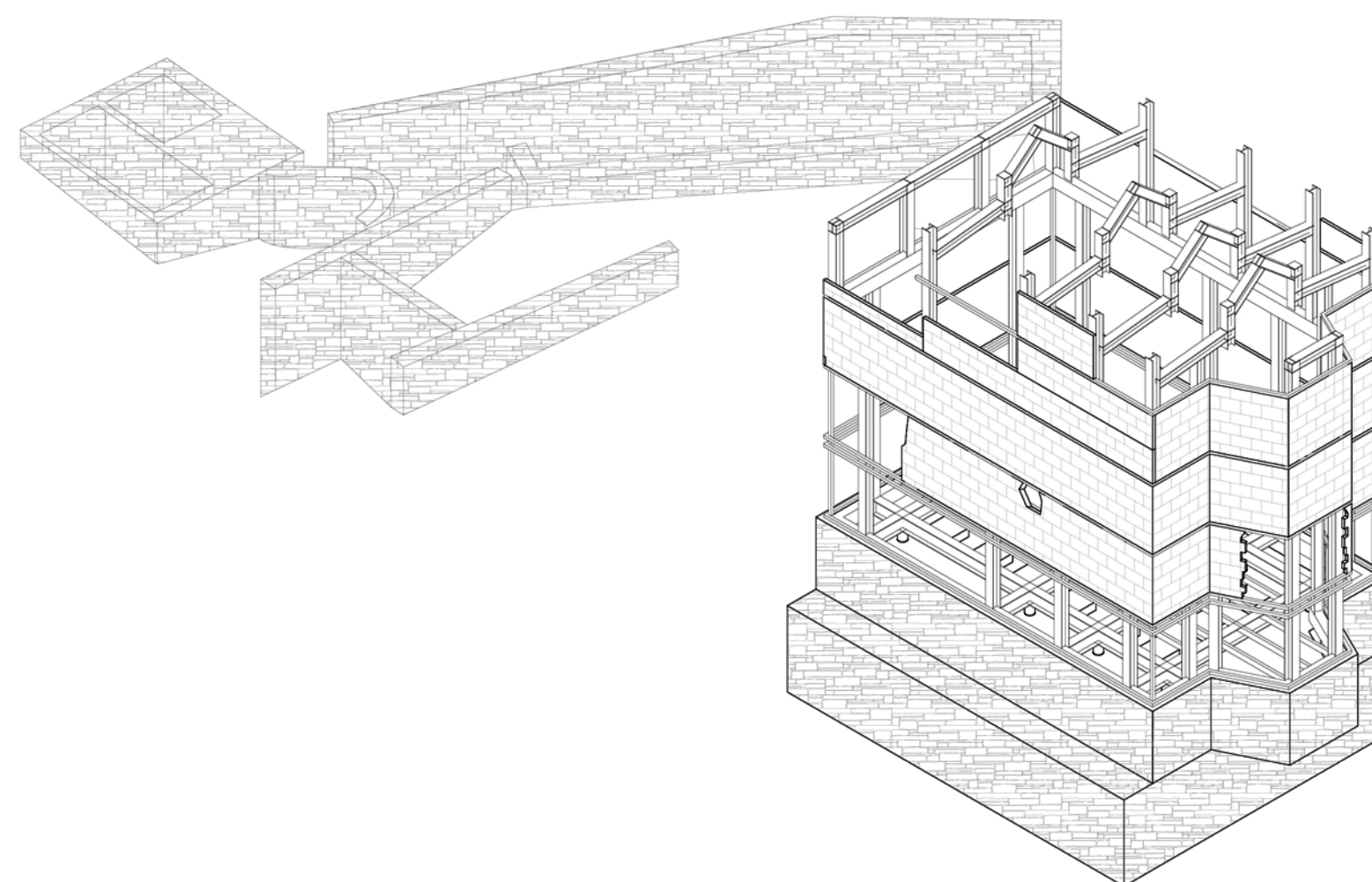
Dynamic Landscaping /Roberto Burle Marx

Landscape as canvas: Design as a way of painting with vegetation,
but with touch, sound, fragrance and changing of time
Colours and Shapes to create Visual Rhythm
To visually activate the public space and give pleasures



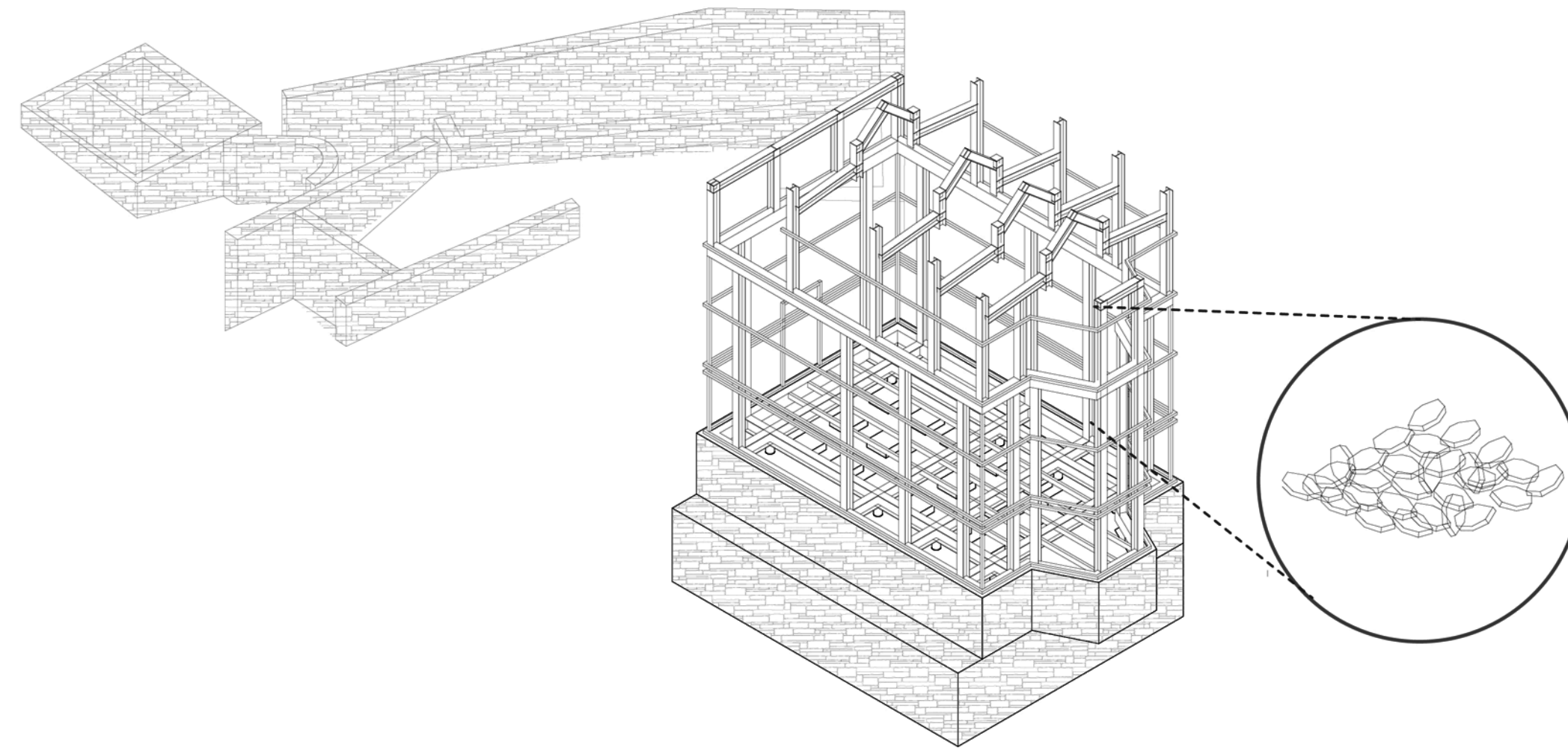
Staging the Abandoned

Strategy and Approach



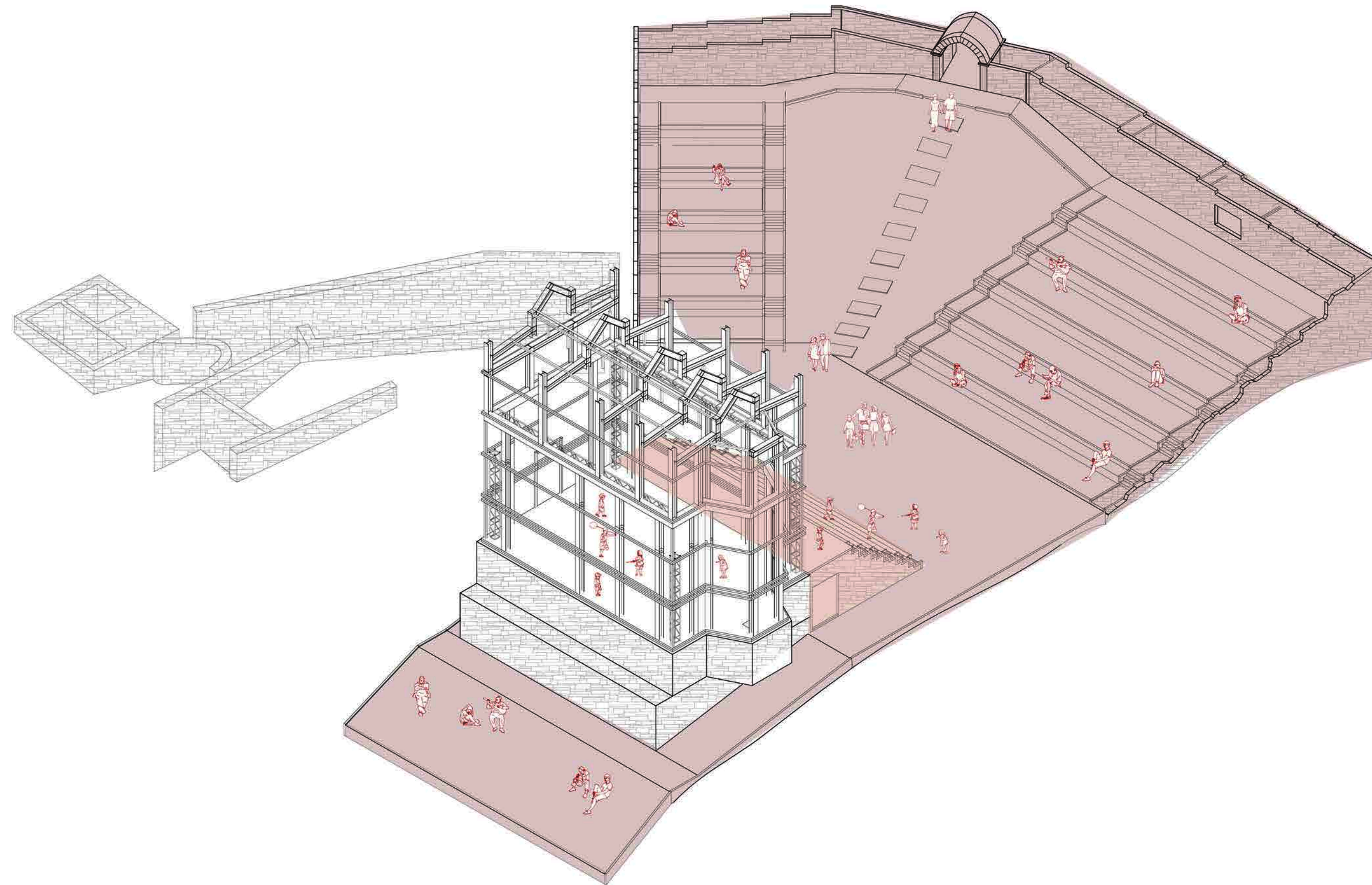
oo Defining

Identifying the existing structure



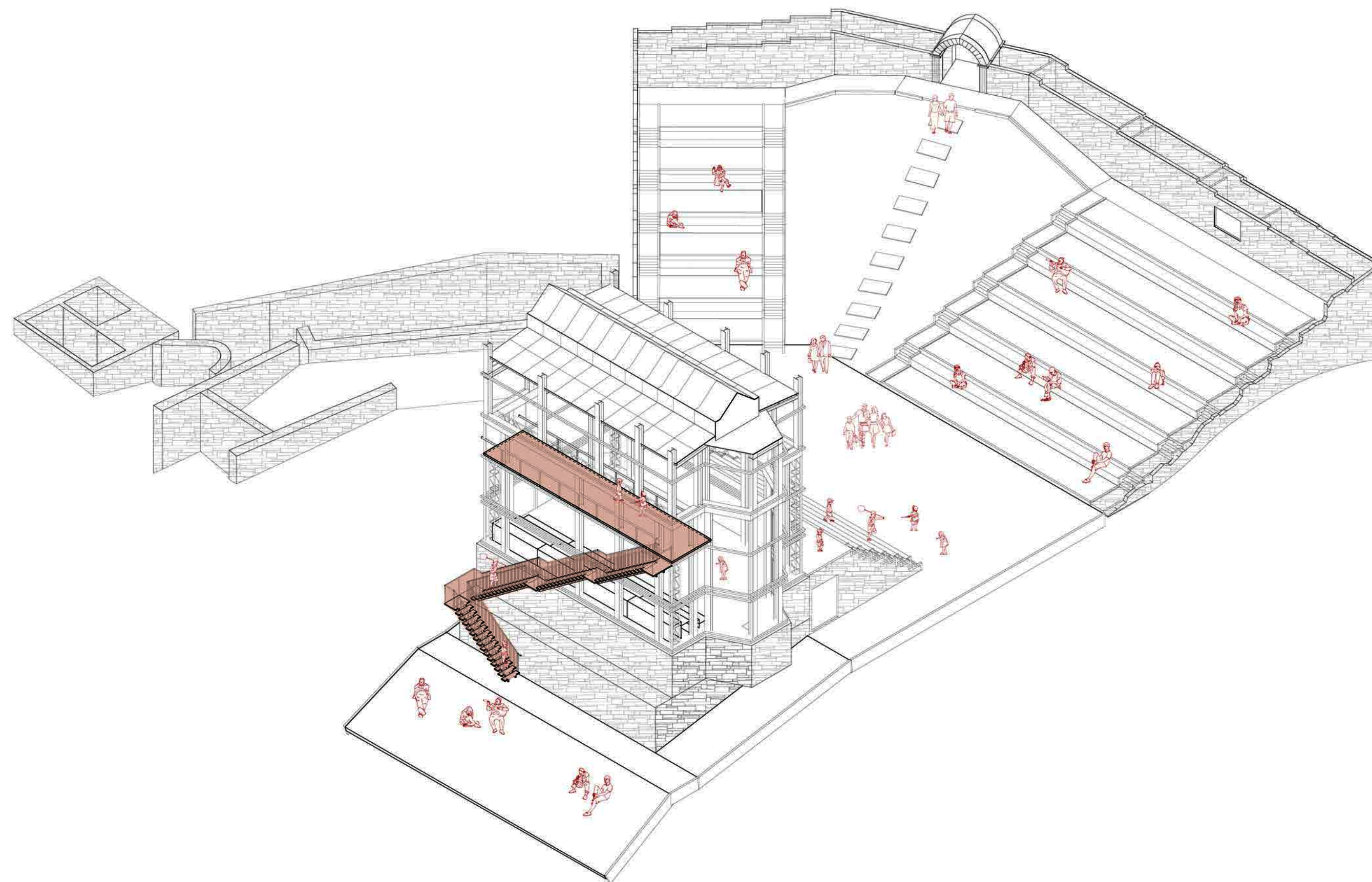
o1 Stripping Off

Keeping essential elements to open up the structure



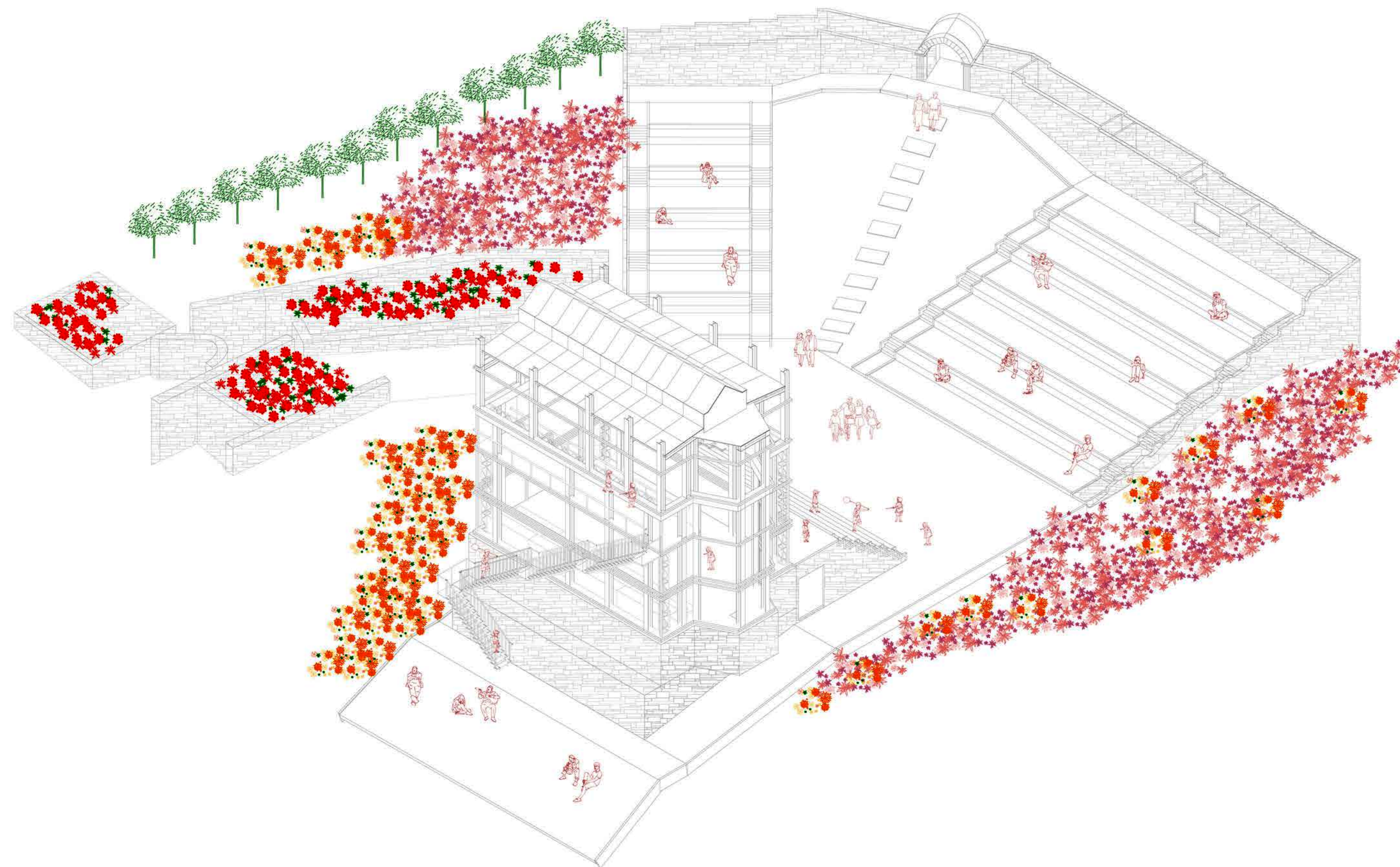
02 Functionalizing

Designing elements around the structure to make it function as a theatre



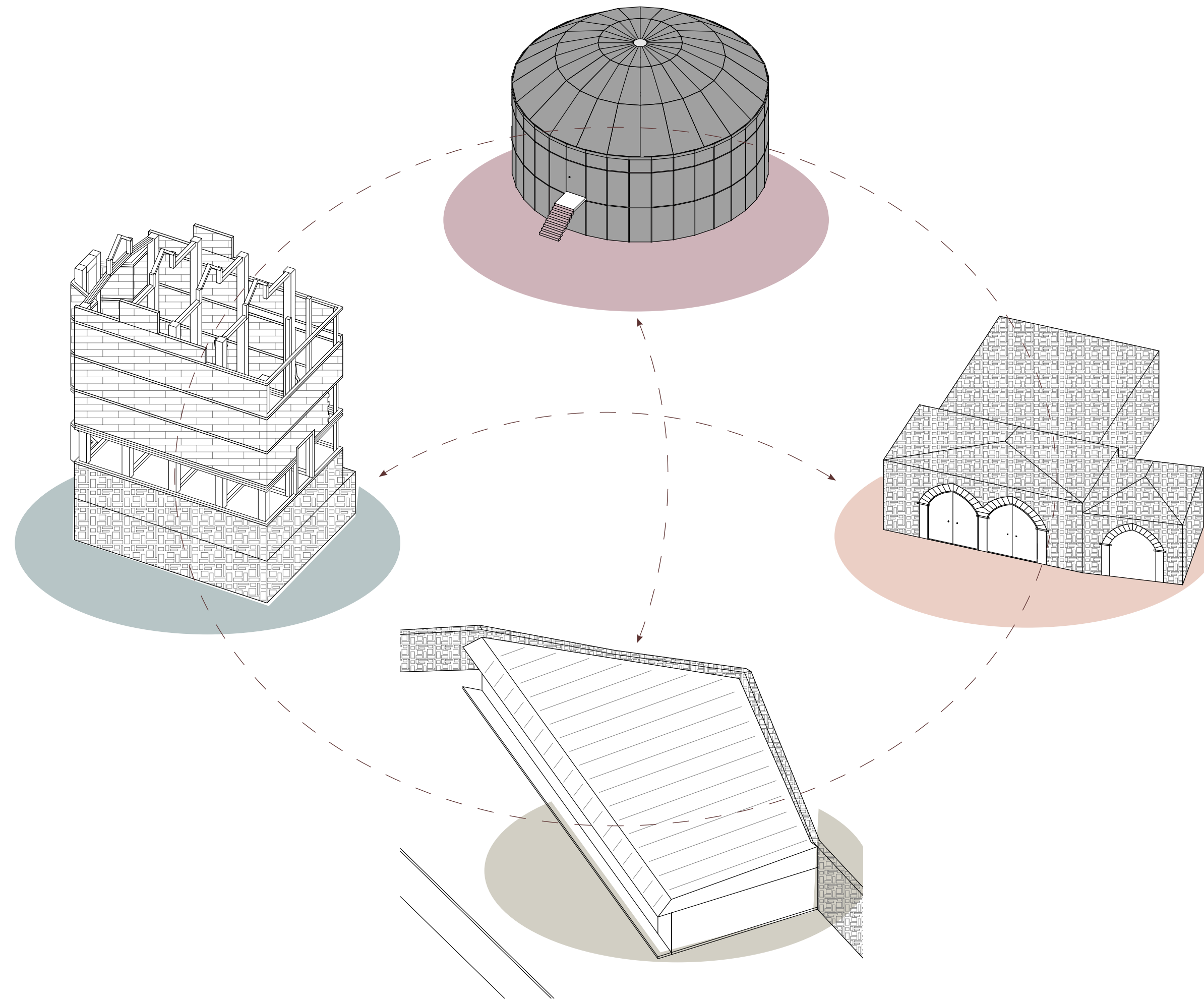
03 Plugging In

Plug in elements for a more interactive/engaging experience



04 Colonizing

Surround the theatre with dynamic landscaping to complete the theatrical experience



One Theatre

Connecting through Composition Strategy



One Theatre

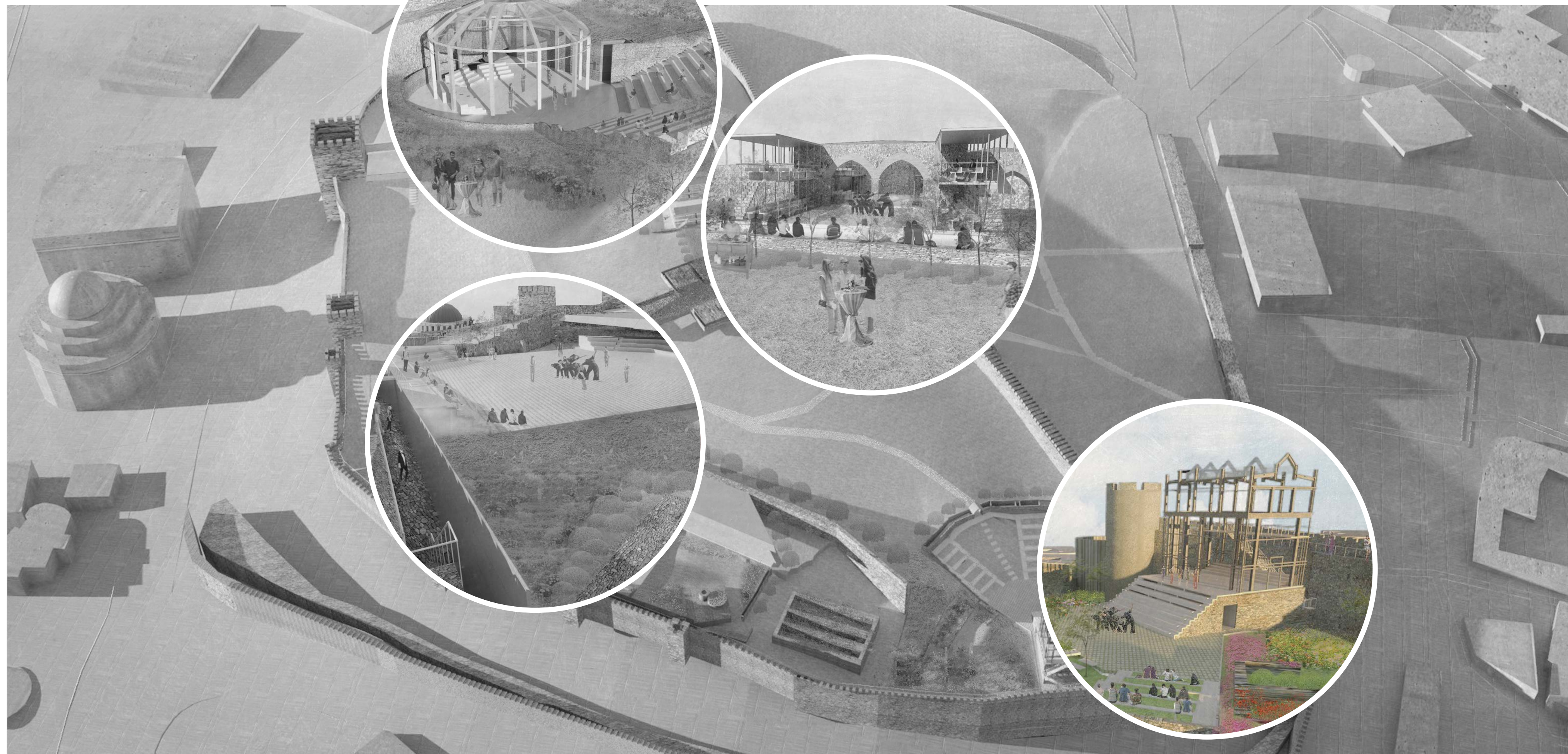
Connecting through Materiality | Extracting and Shuffling

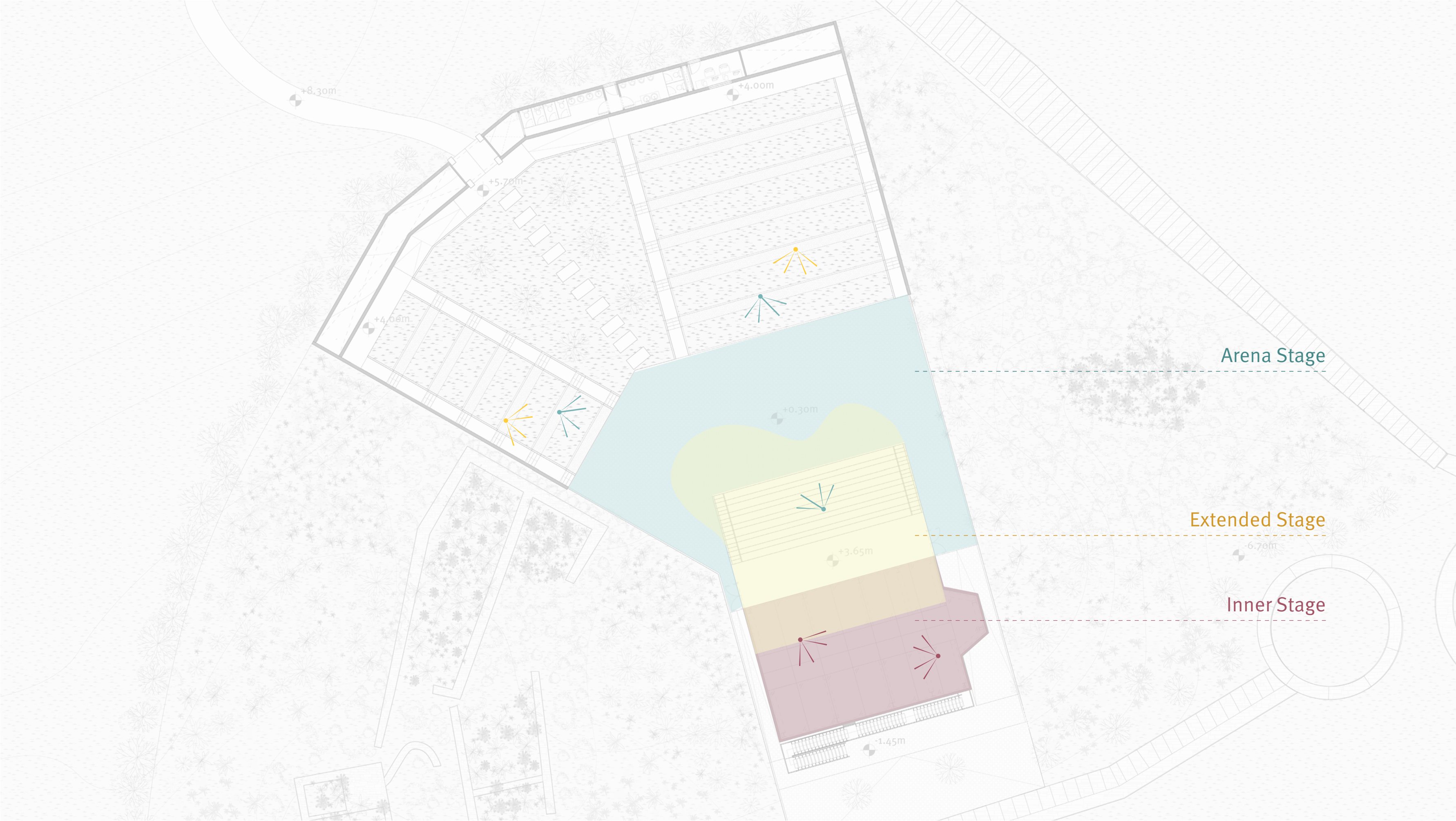






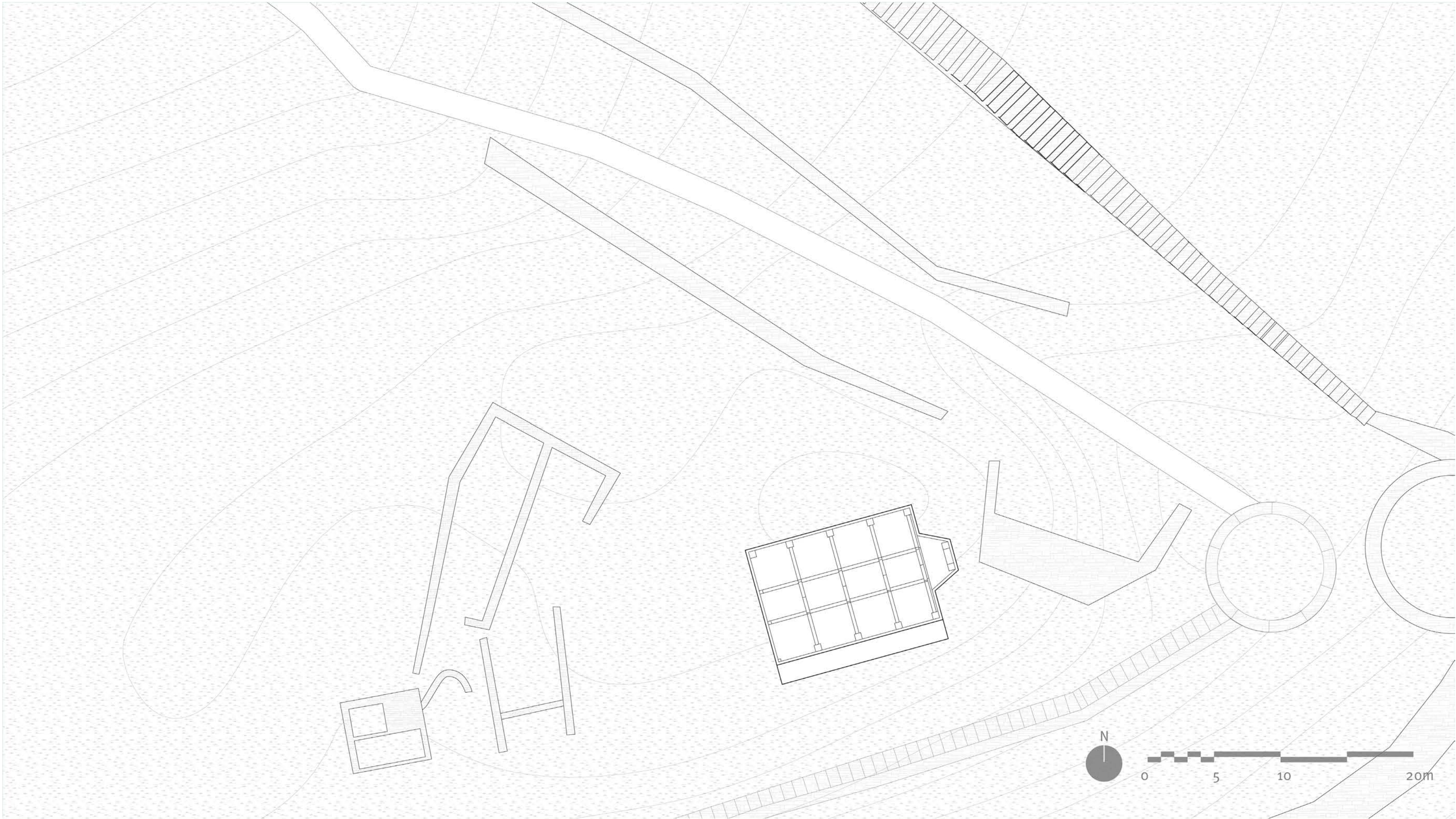




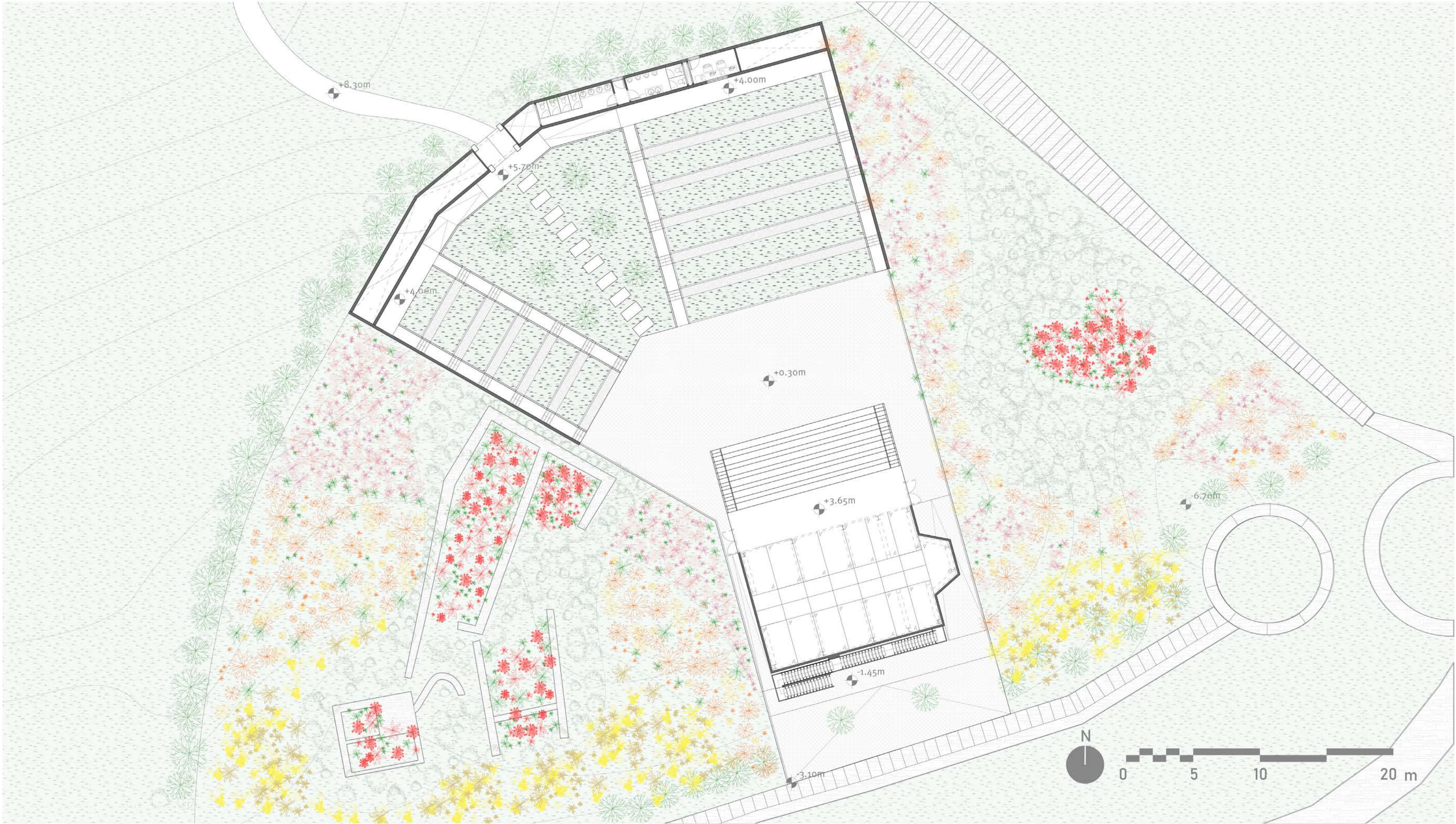


Multi- Configurational Stage

Flexible adaptability for different genres of performances



Existing Condition
General Plan



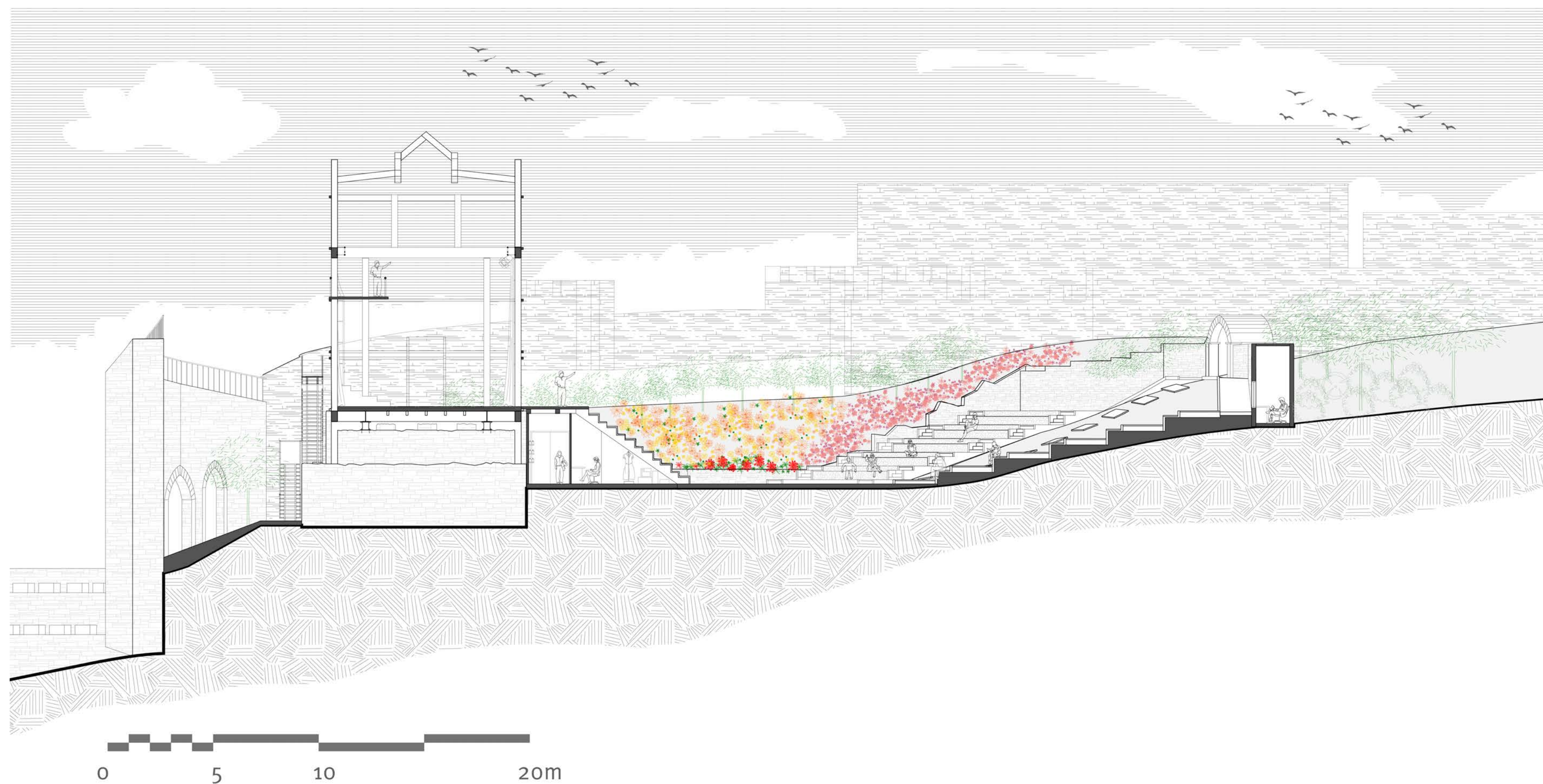
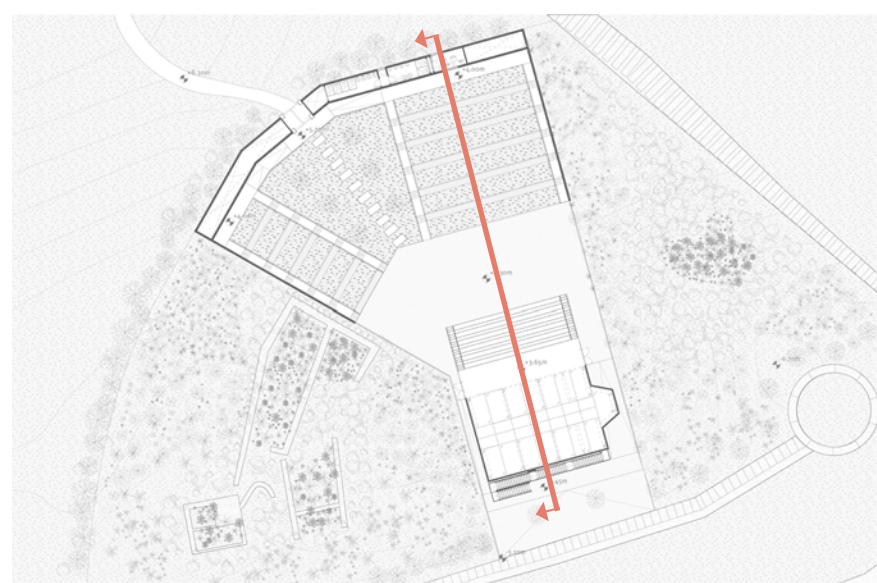
Functionalizing
General Plan



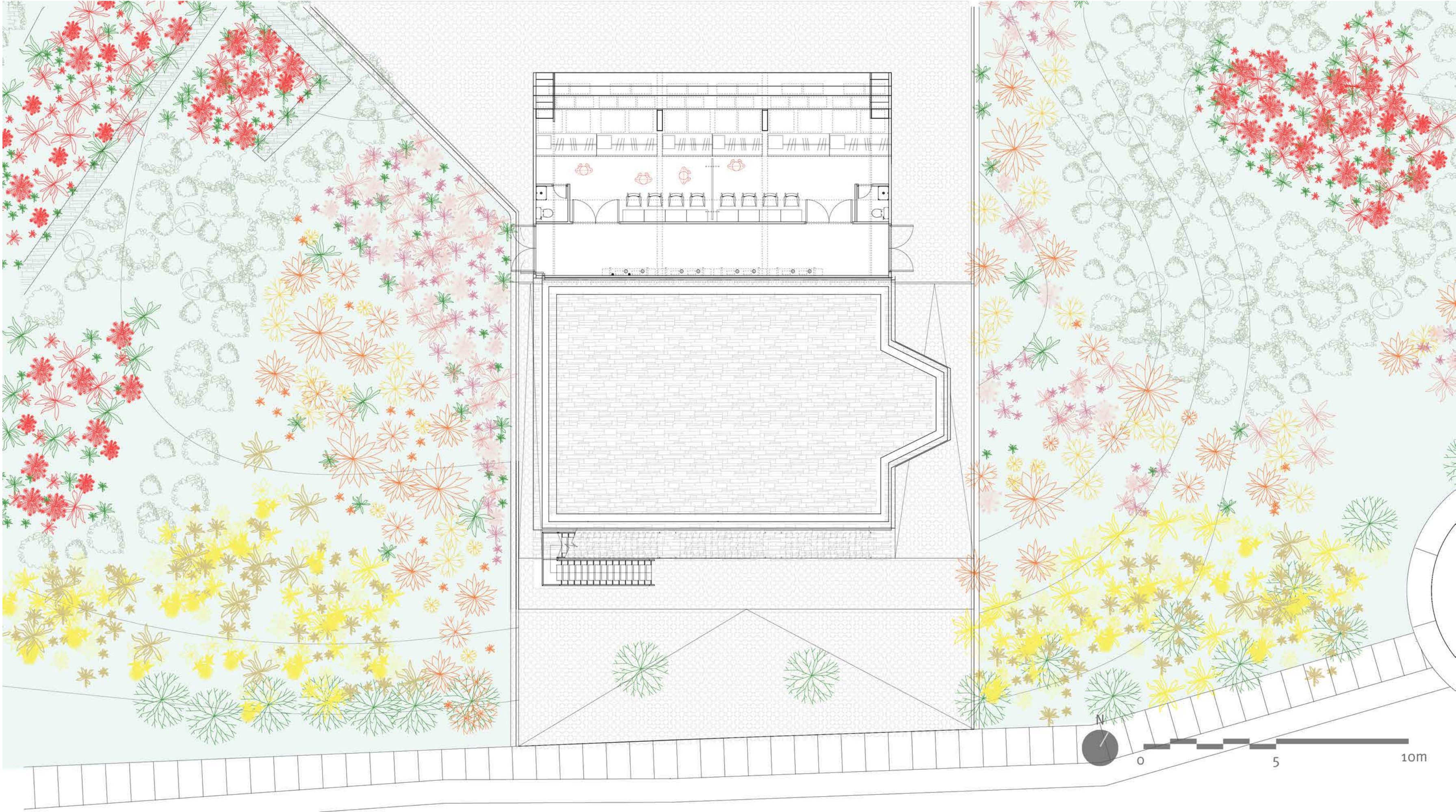
Overview



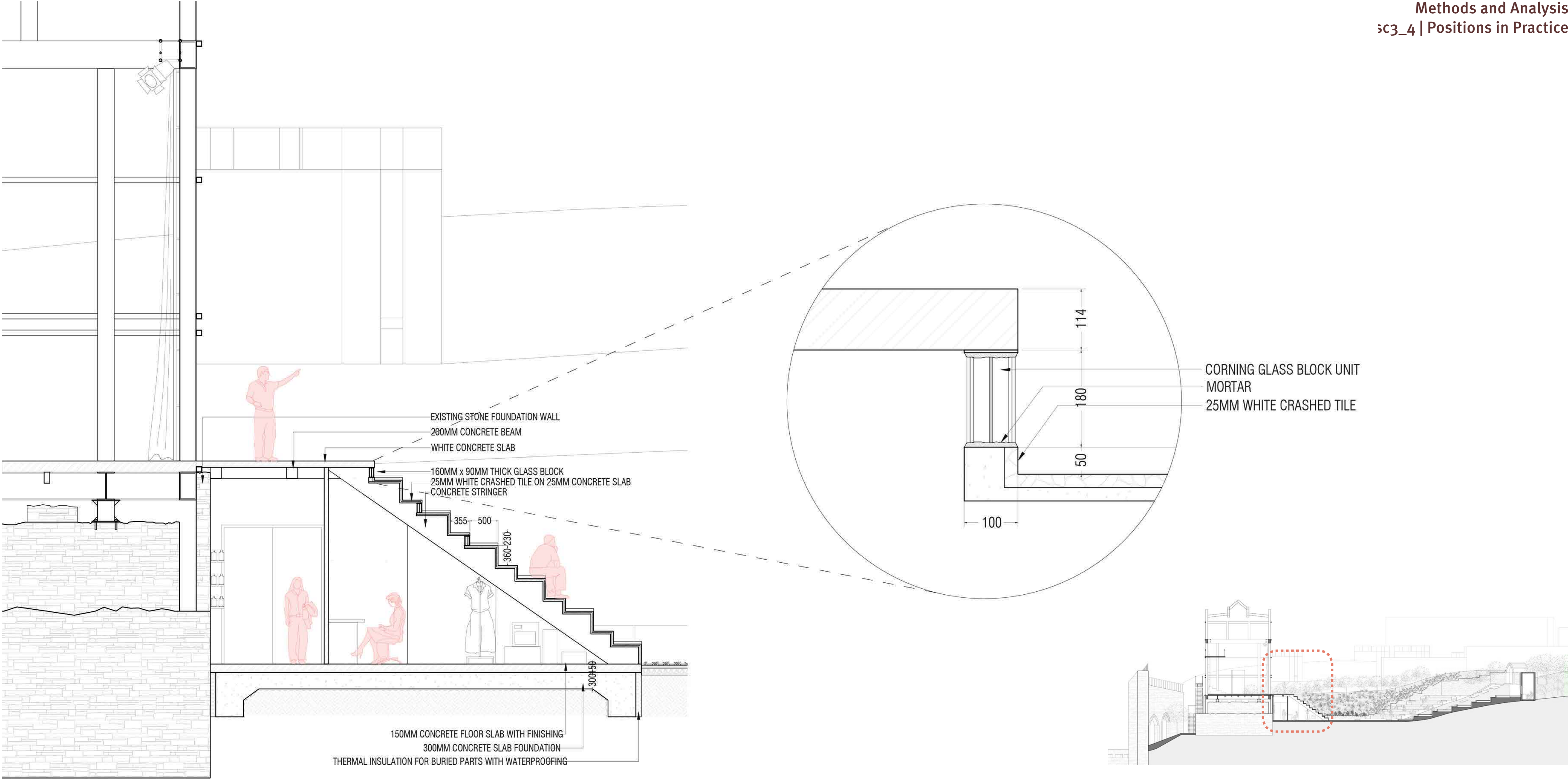
Entrance Gateway: Reassemblance of the Stone Museum Arch



Long Section



Part Plan | +1.00m



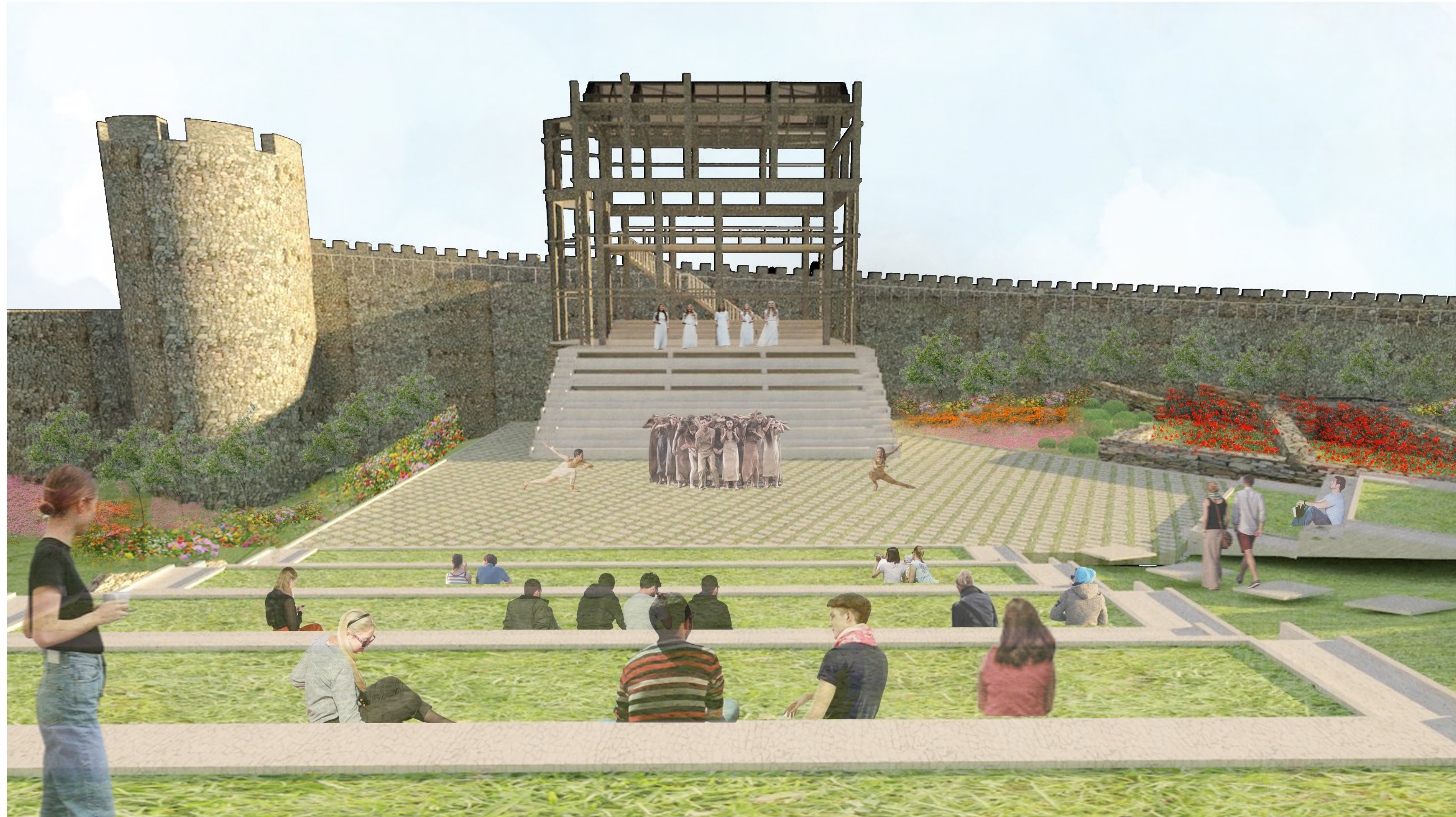
Extended Stage: Underneath Storage/dressing



Part Plan | +4.00m



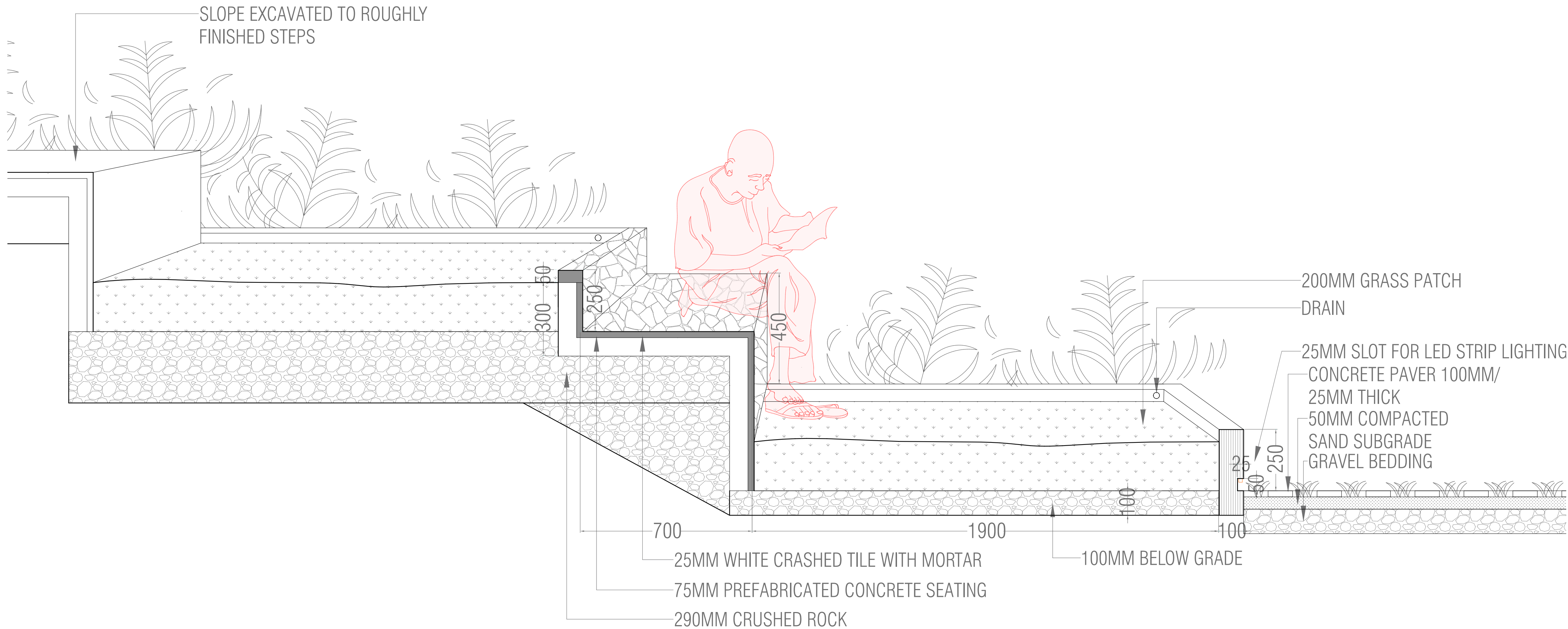
Part Plan | +4.00m
Paving, Seating and Embedded Utilities



Extended Stage
Musical, Drama Performances



Arena Stage
Drama, Concert Performances

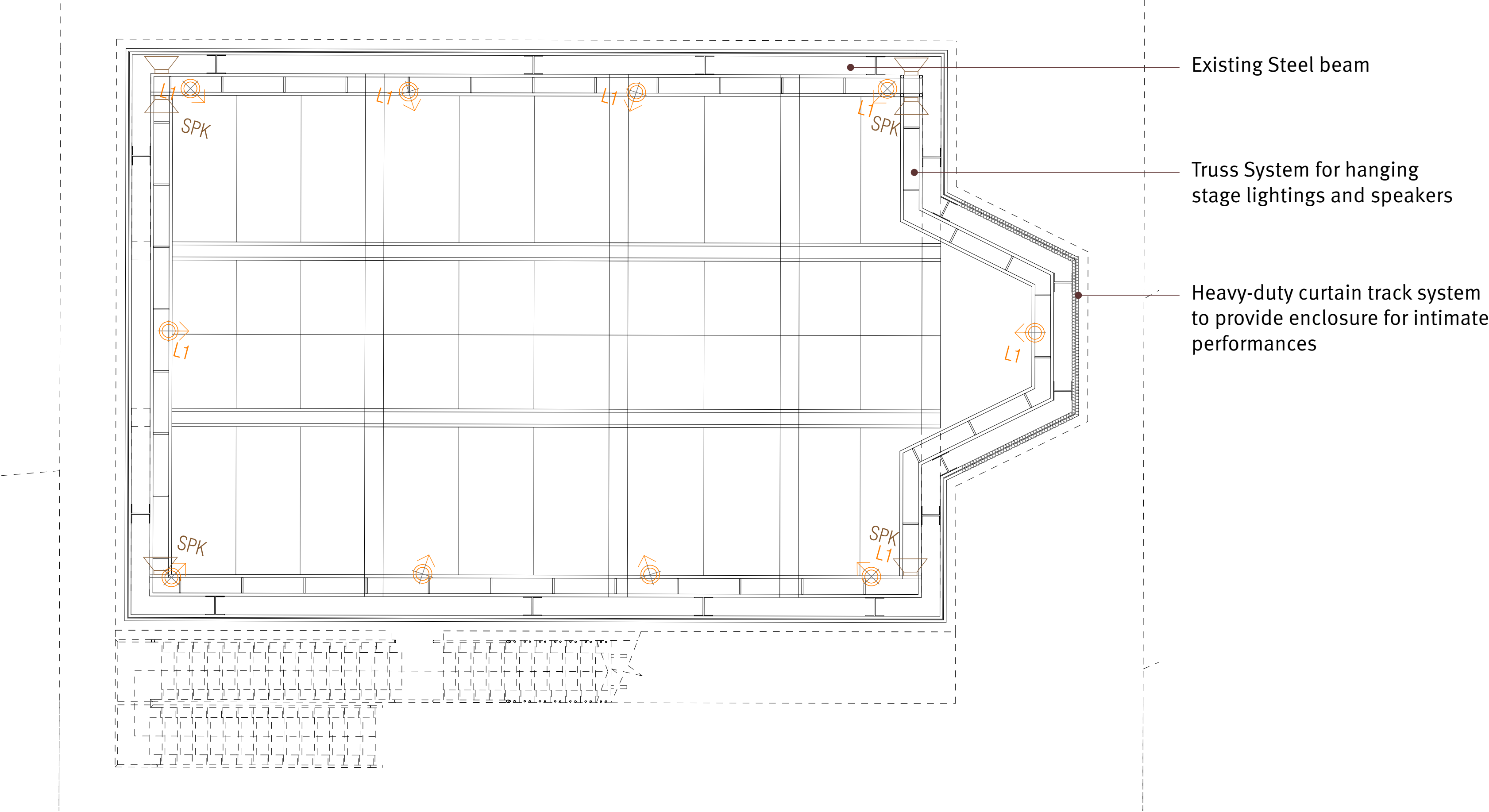


Outdoor Terraced Seating
Climate, Acoustic and Materiality



Plugging In

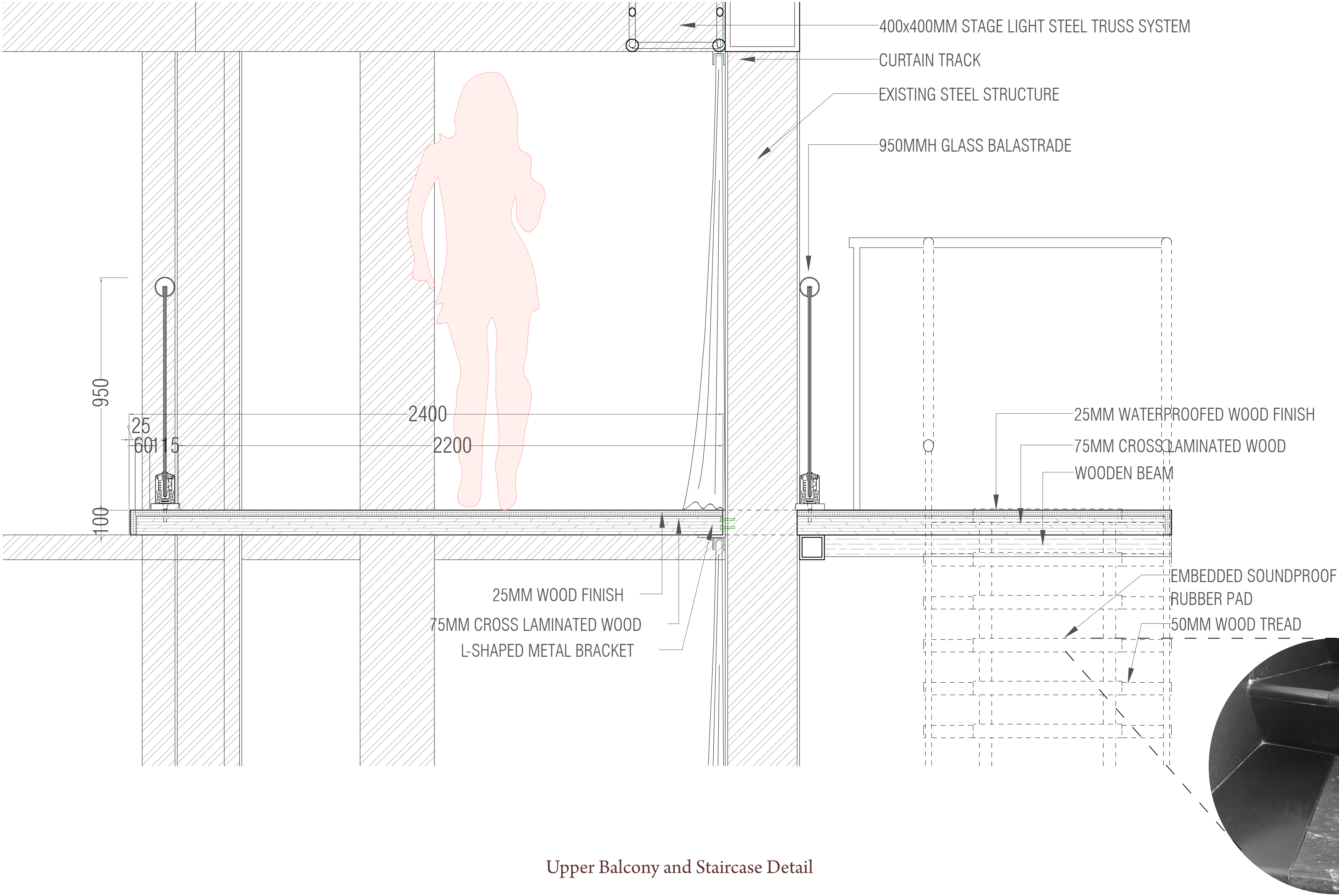
Upper Balcony | +8.00m



RCP Plan +11.00m
Lighting, Acoustic and Curtain



Inner Stage | Intimate Interactive Performances

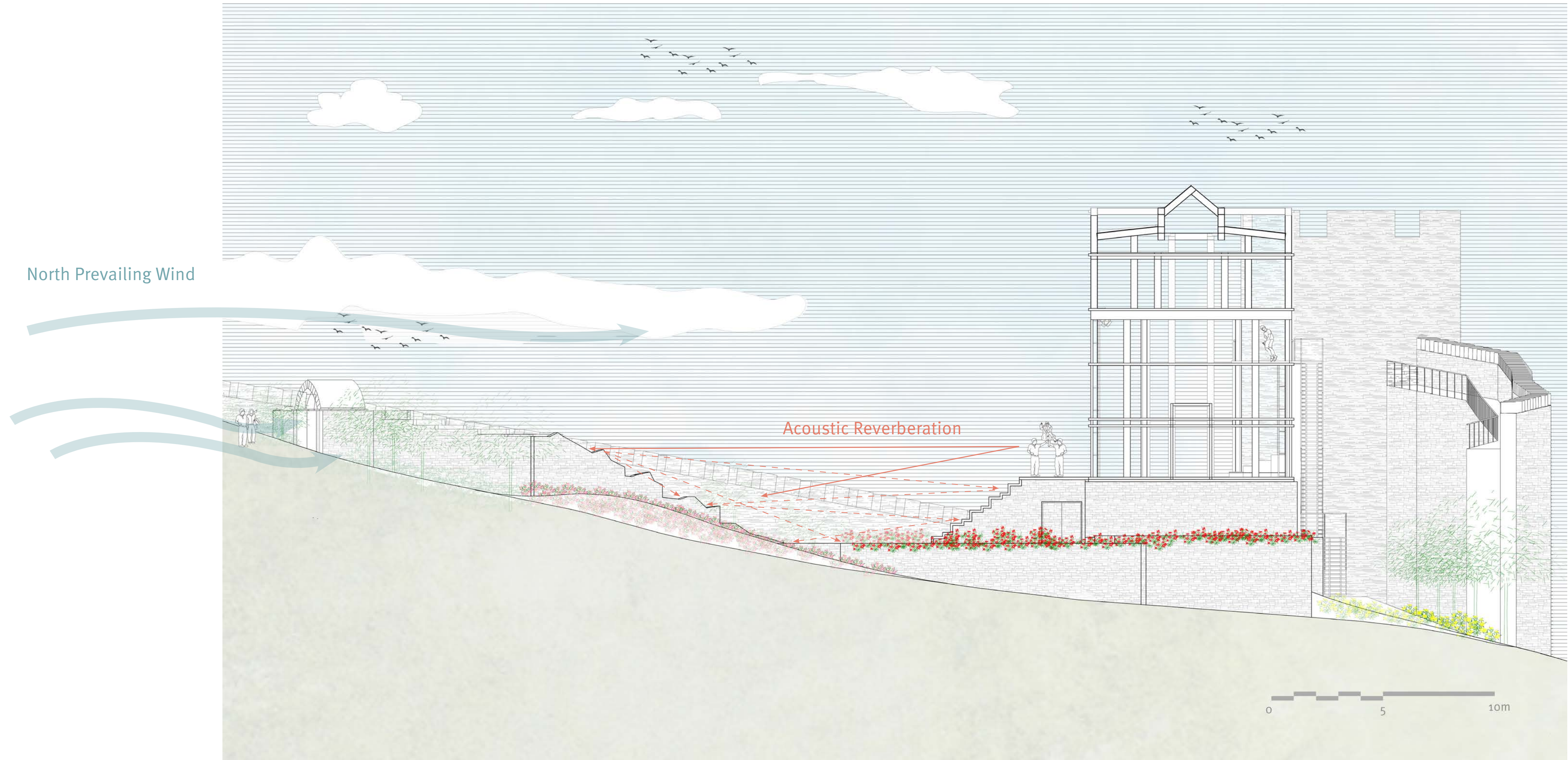


Upper Balcony and Staircase Detail

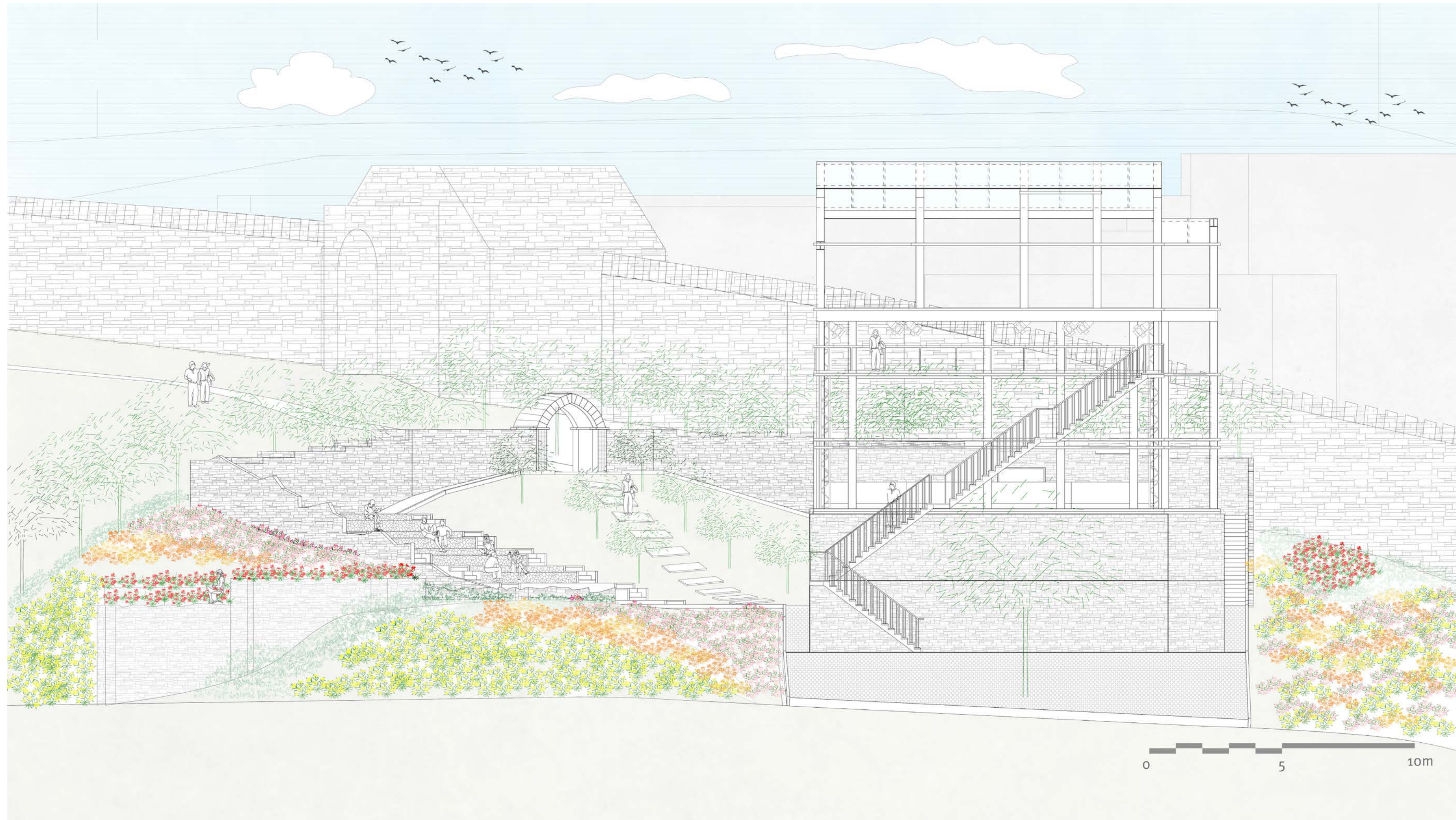


Colonizing

The New Reality



West Elevation
Vegetations and Stone Wall work together in enhancing the climatic and acoustic performances of the theatre



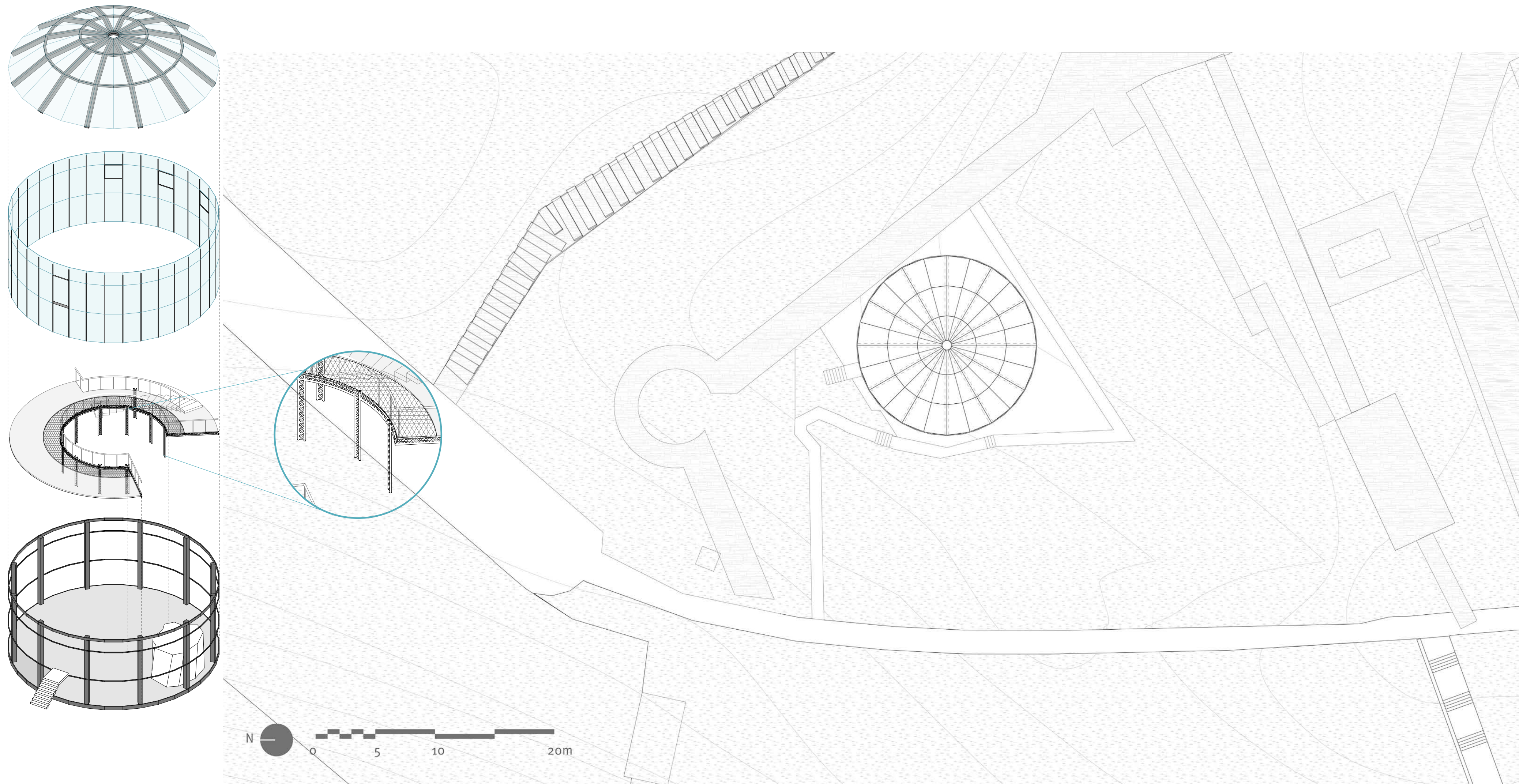
South Elevation

Vegetations softens the boundary and let the spectator immerse into the secluded theatrical experience



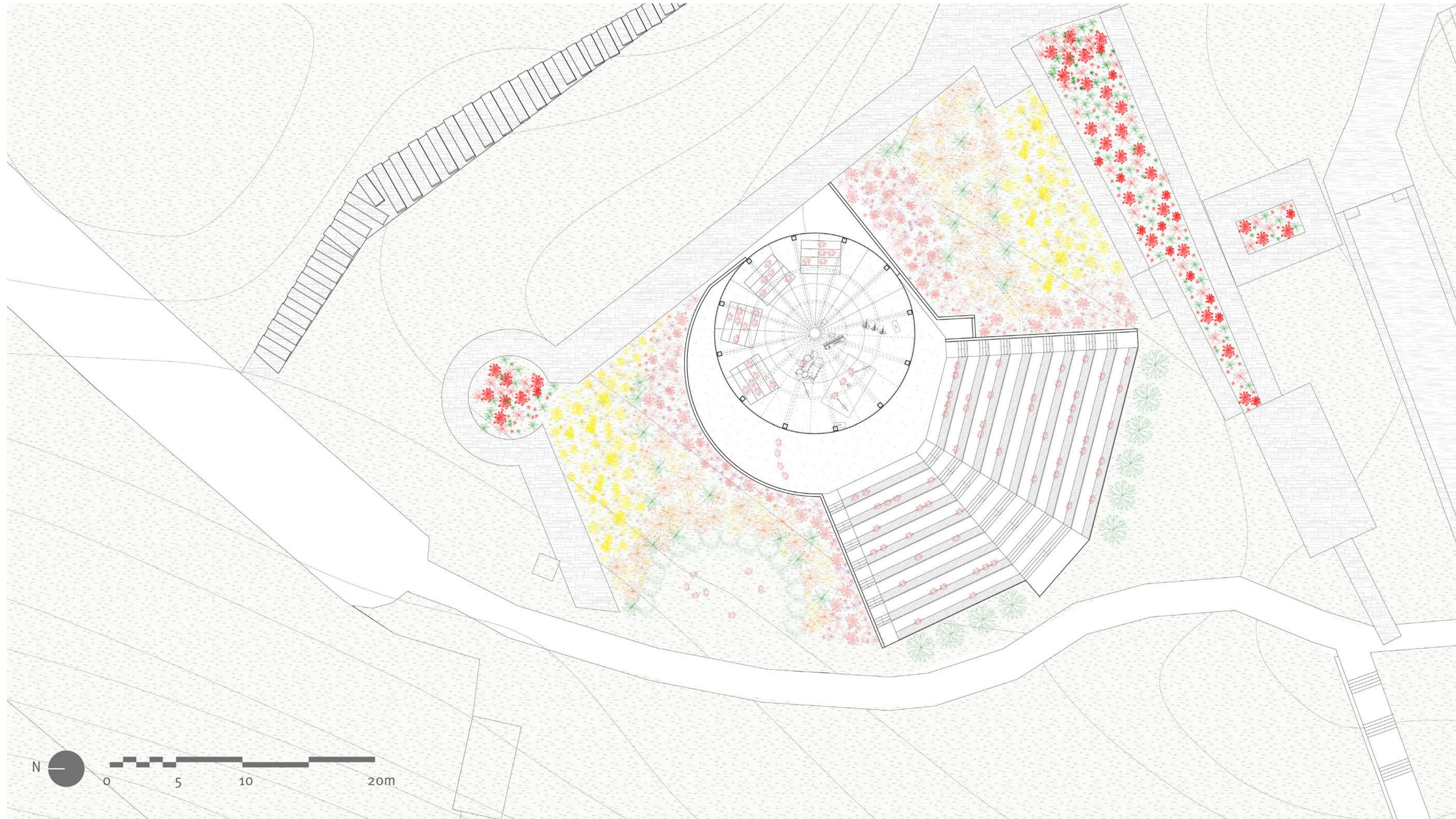
Theater at night
Lighting and Mechanics





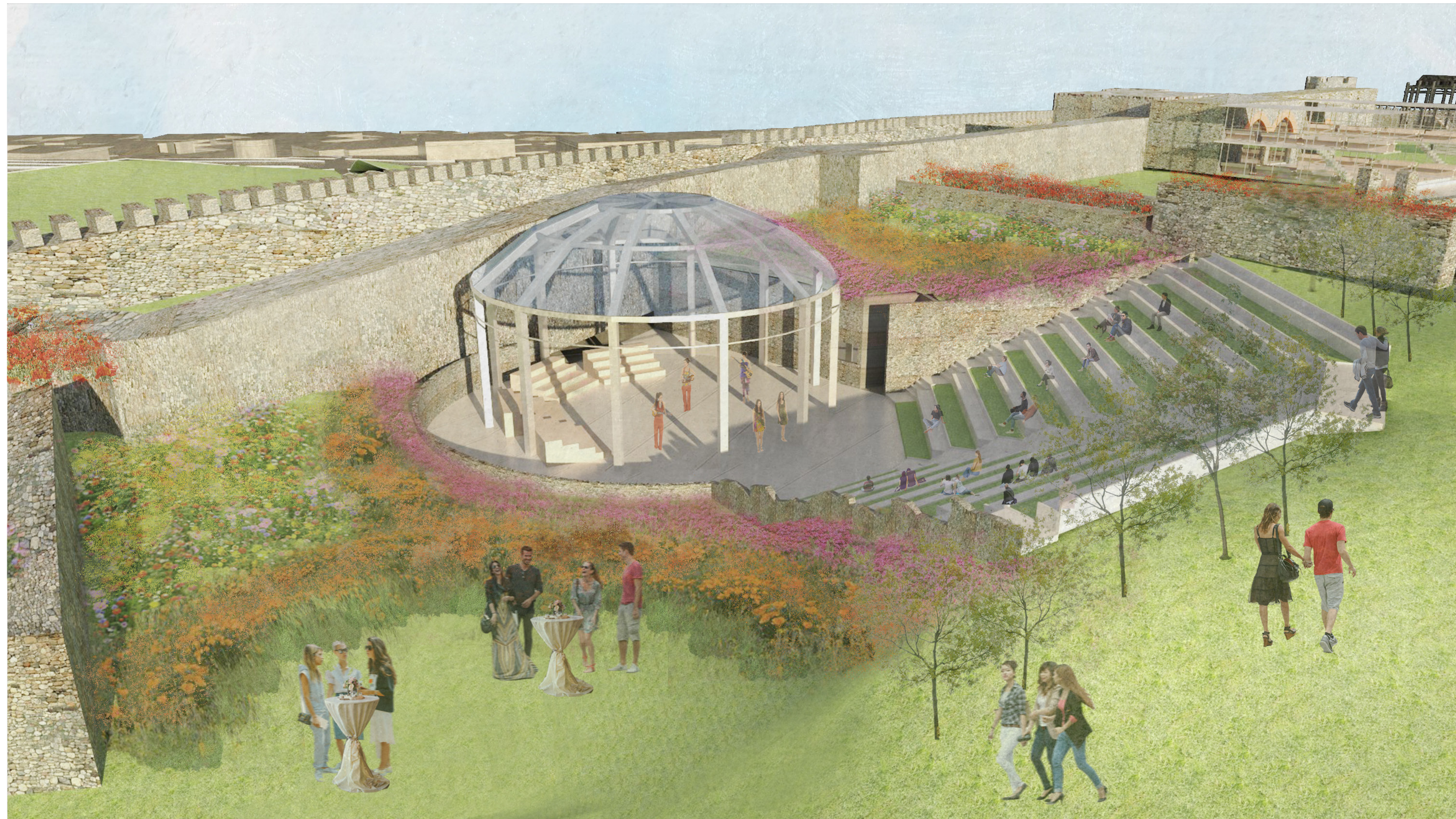
Glass Dome Structure

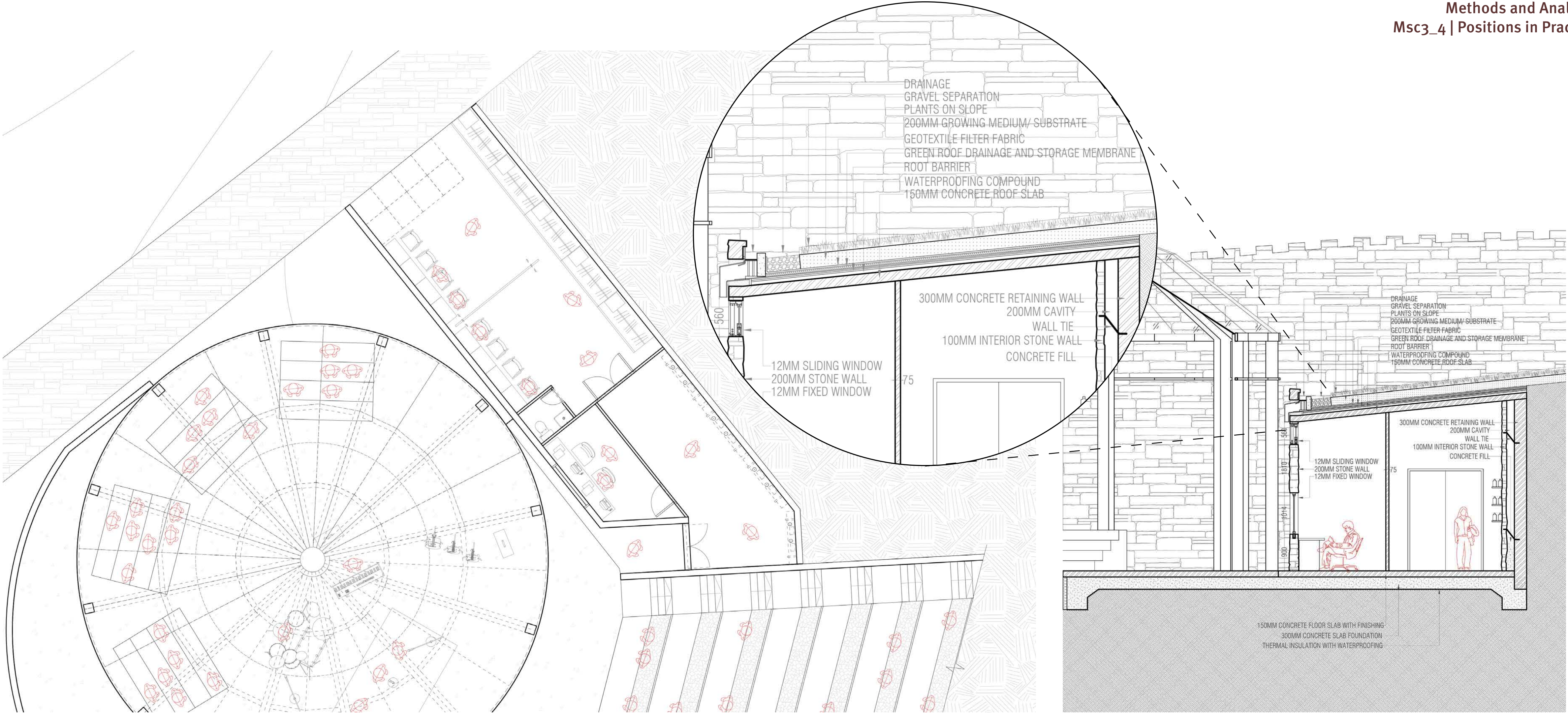
Existing condition



Glass Dome Structure

Functionalizing + Plugging In + Colonizing



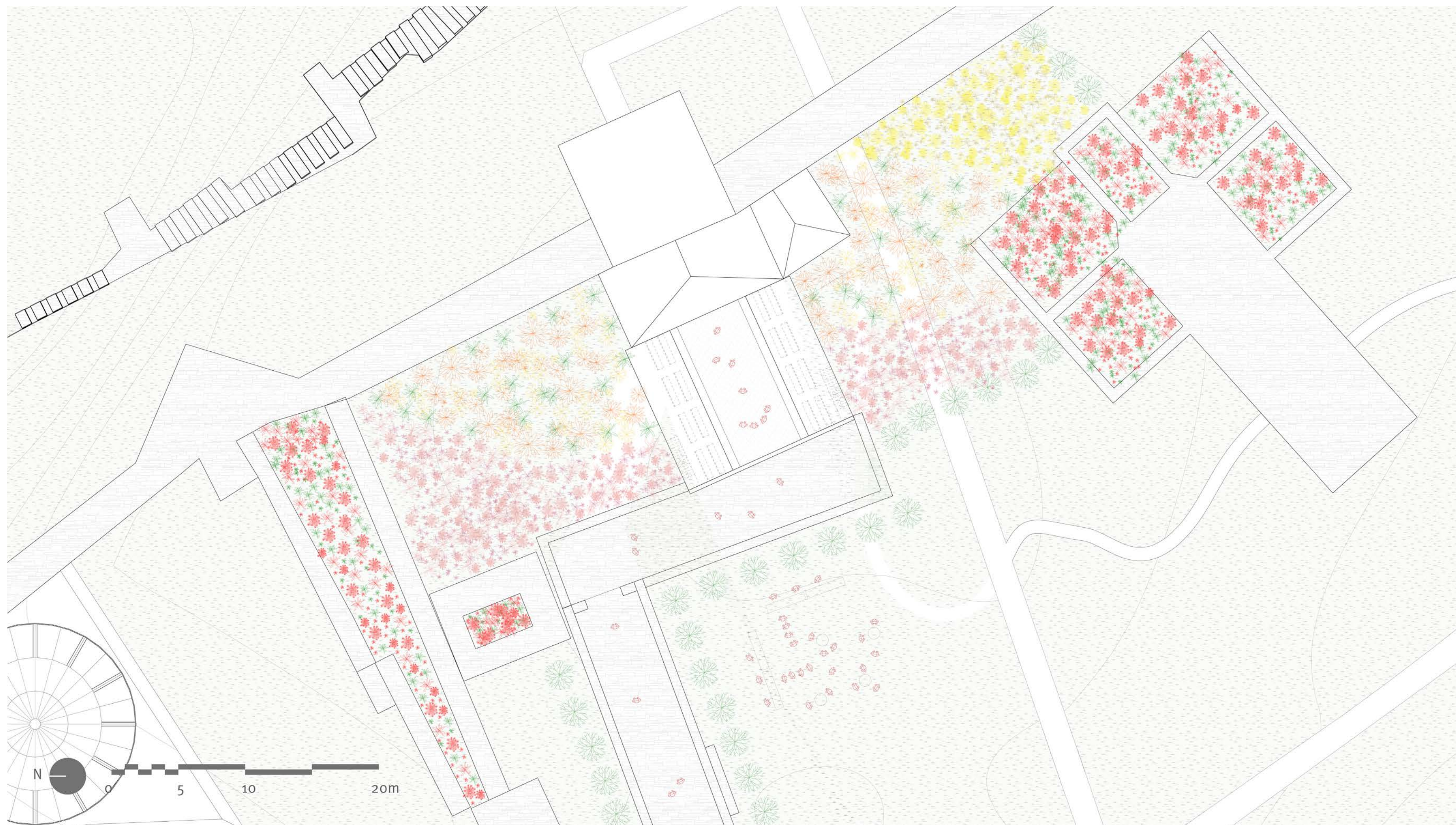


Half-sunken landscape as Dressing room/storage



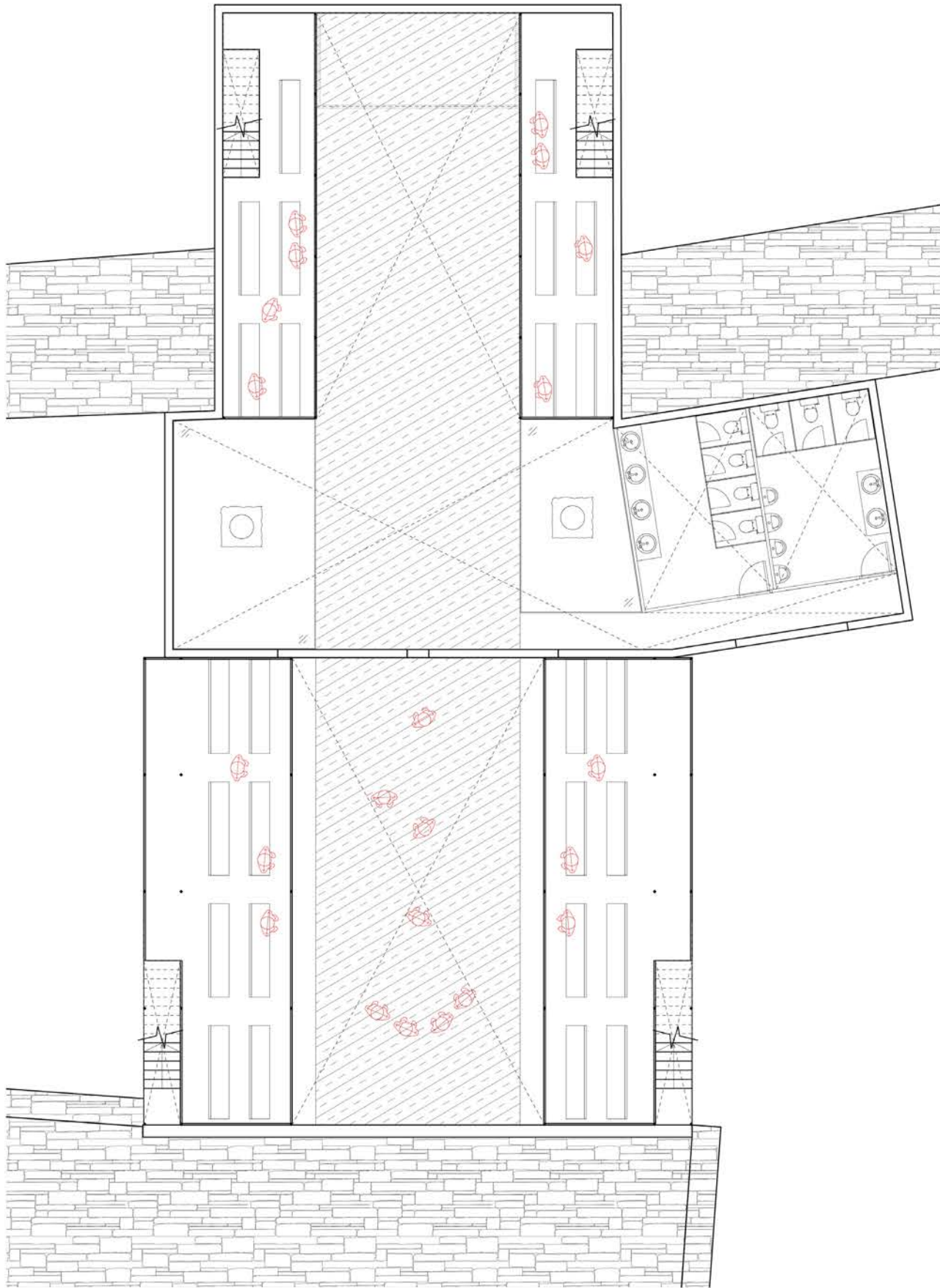
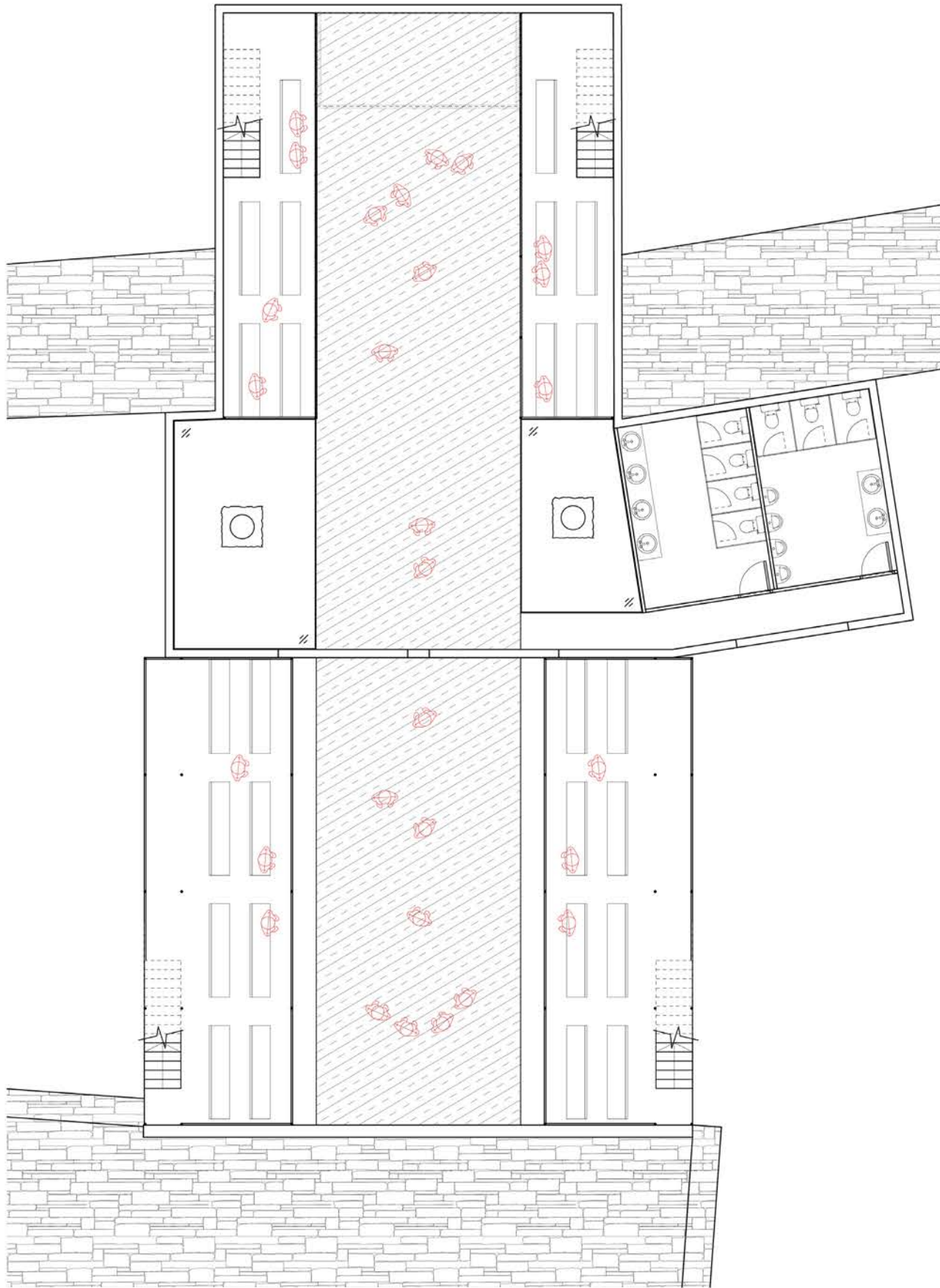
Stone Structure

Existing condition



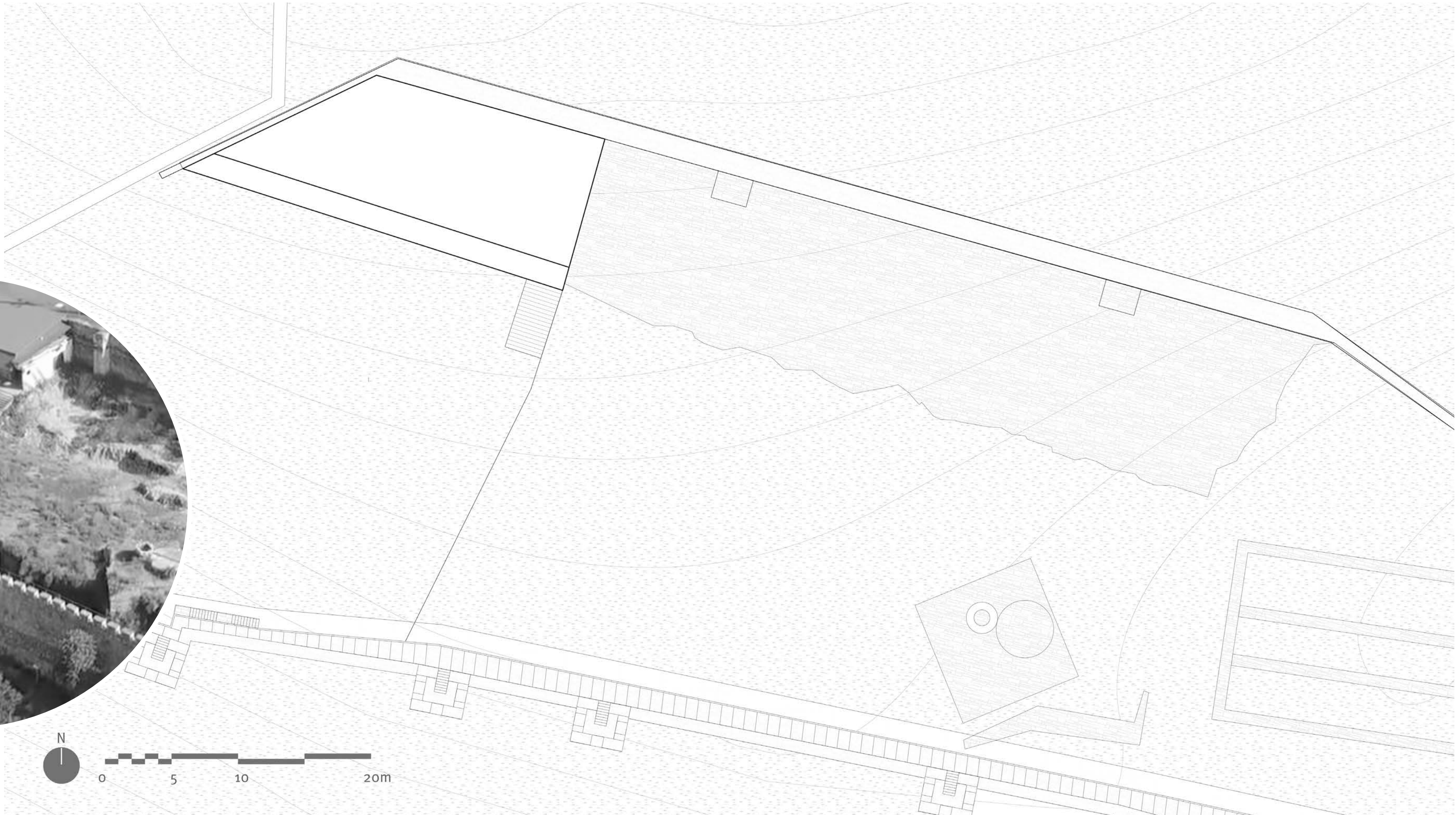
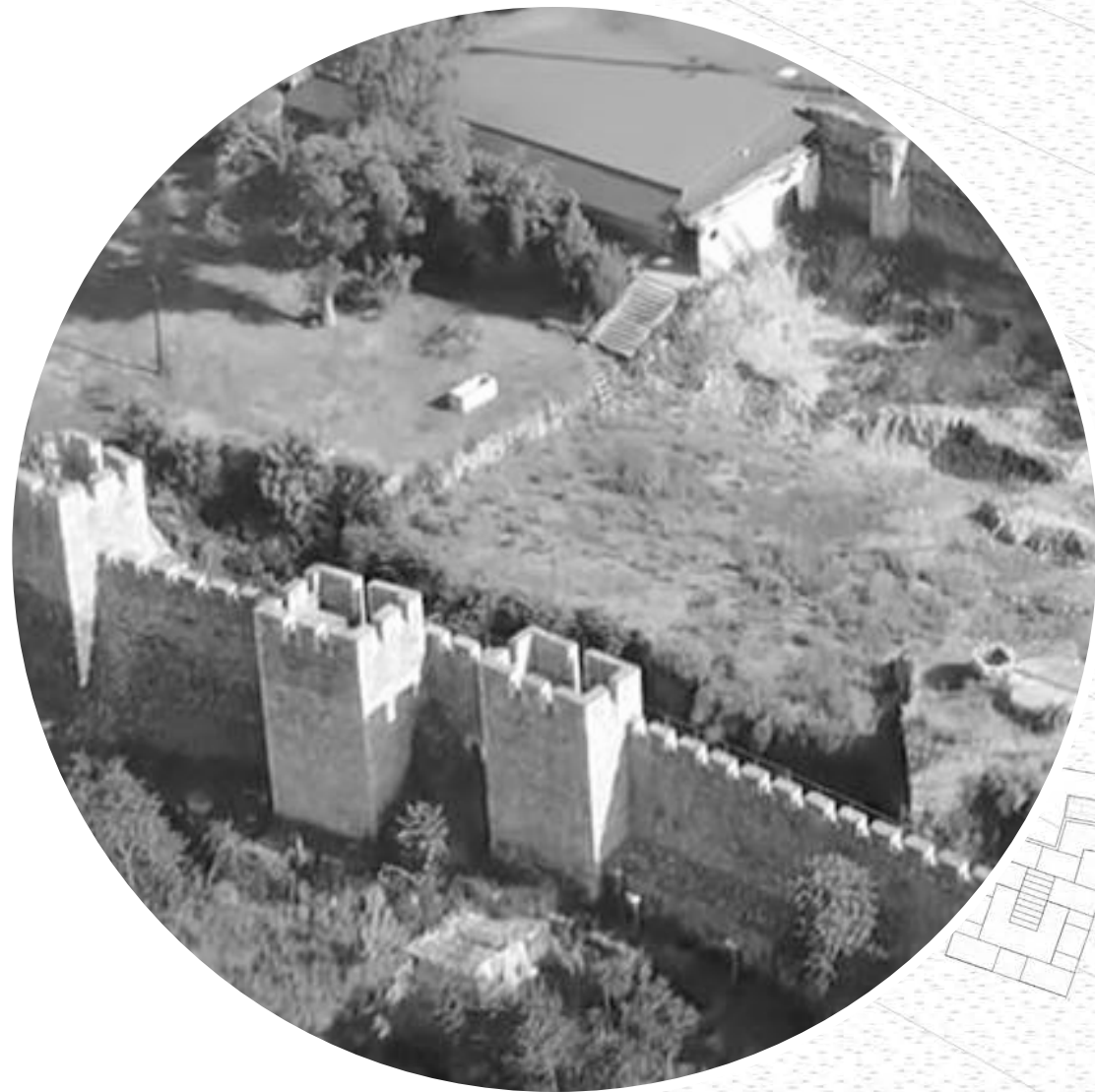
Stone Strcuture

Functionalizing + Plugging In + Colonizing



Linear Stage from Indoor to Outdoor



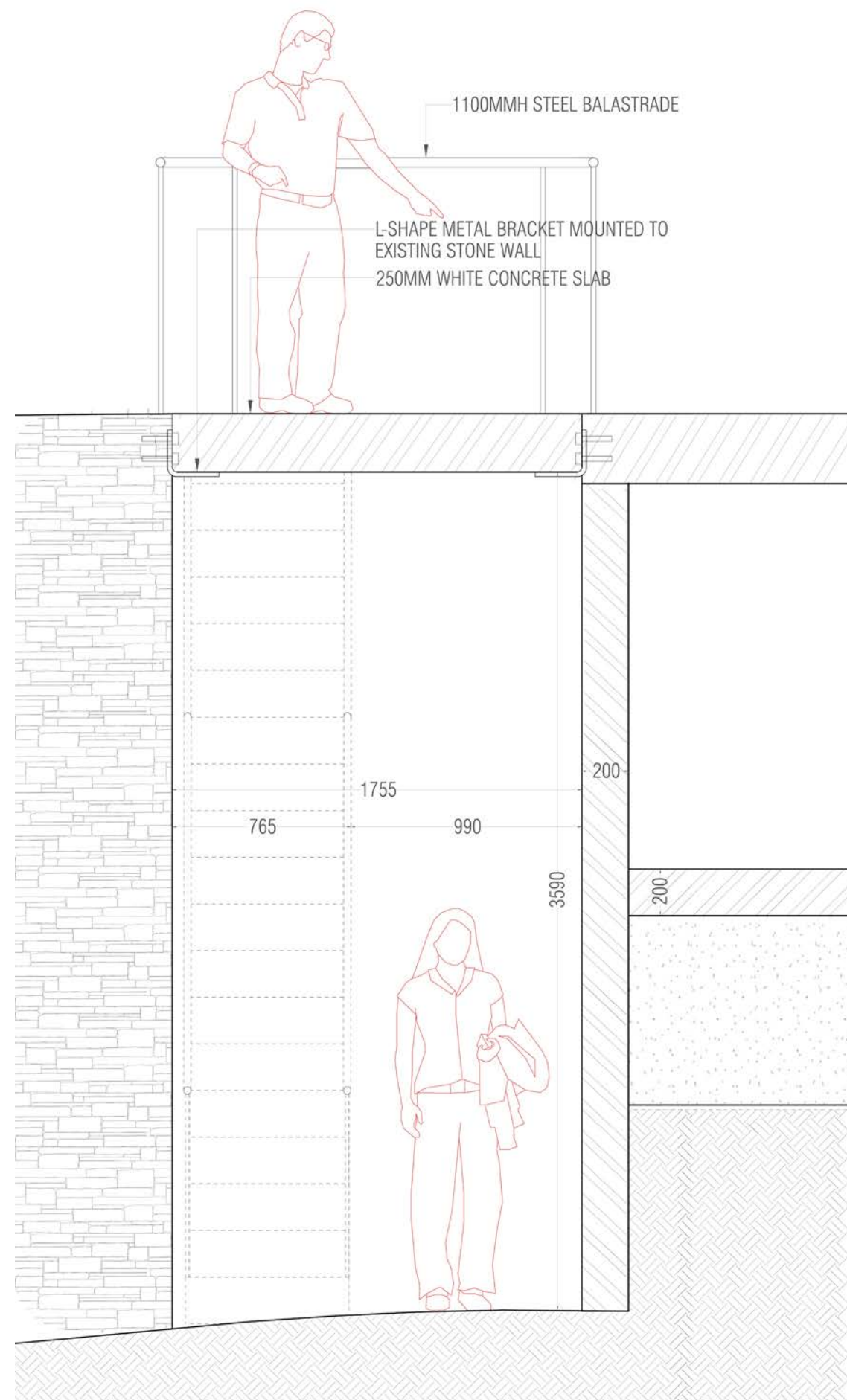


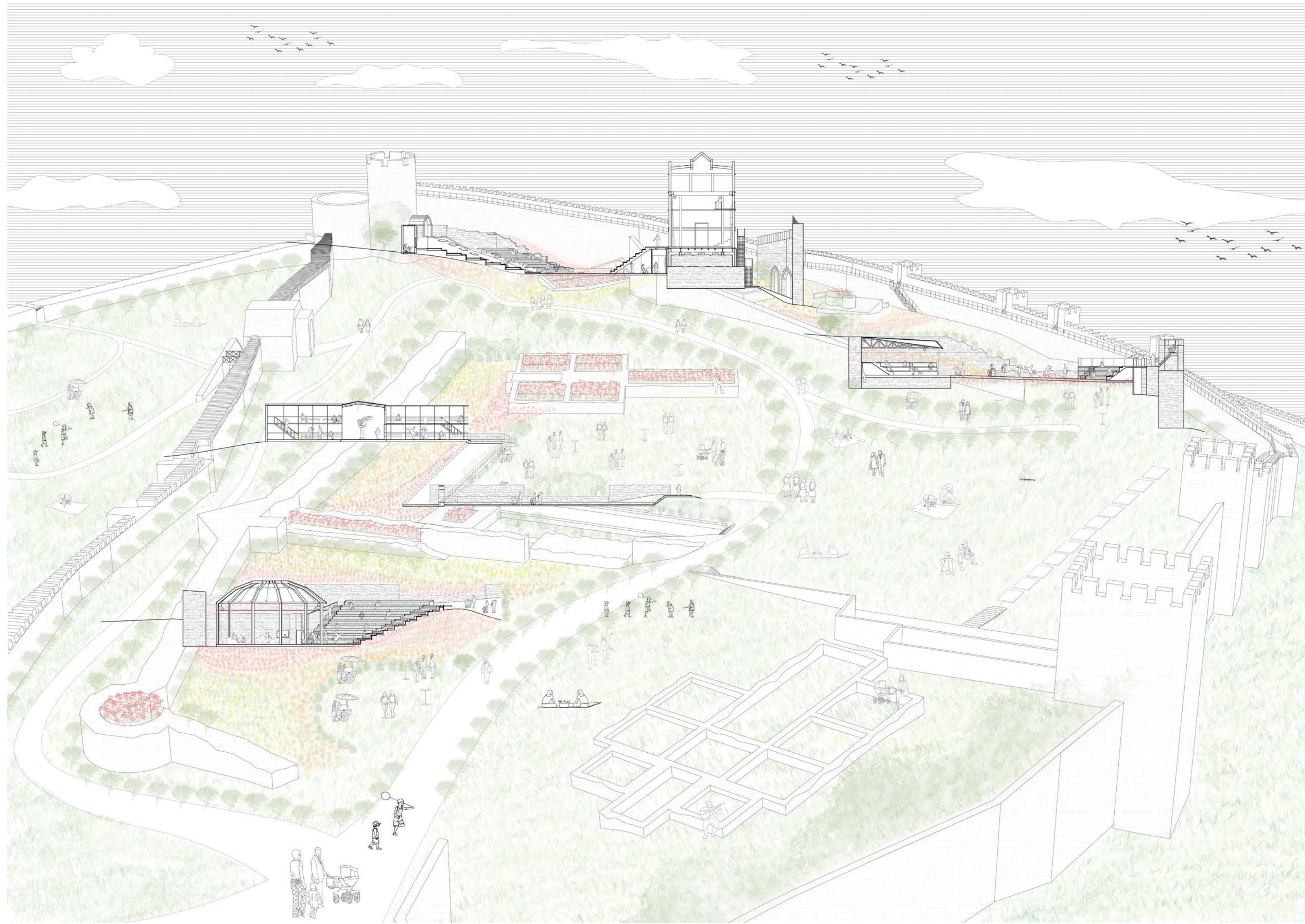
Warehouse Structure
Existing condition



Warehouse Structure

Functionalizing + Plugging In + Colonizing





One Kale Theatre

When the theatres meets



“The Gift” ►
When the theatres meets

<https://youtu.be/H1KrKwzeRpk>