

Unfinishing Spaces

A theatre for the curious

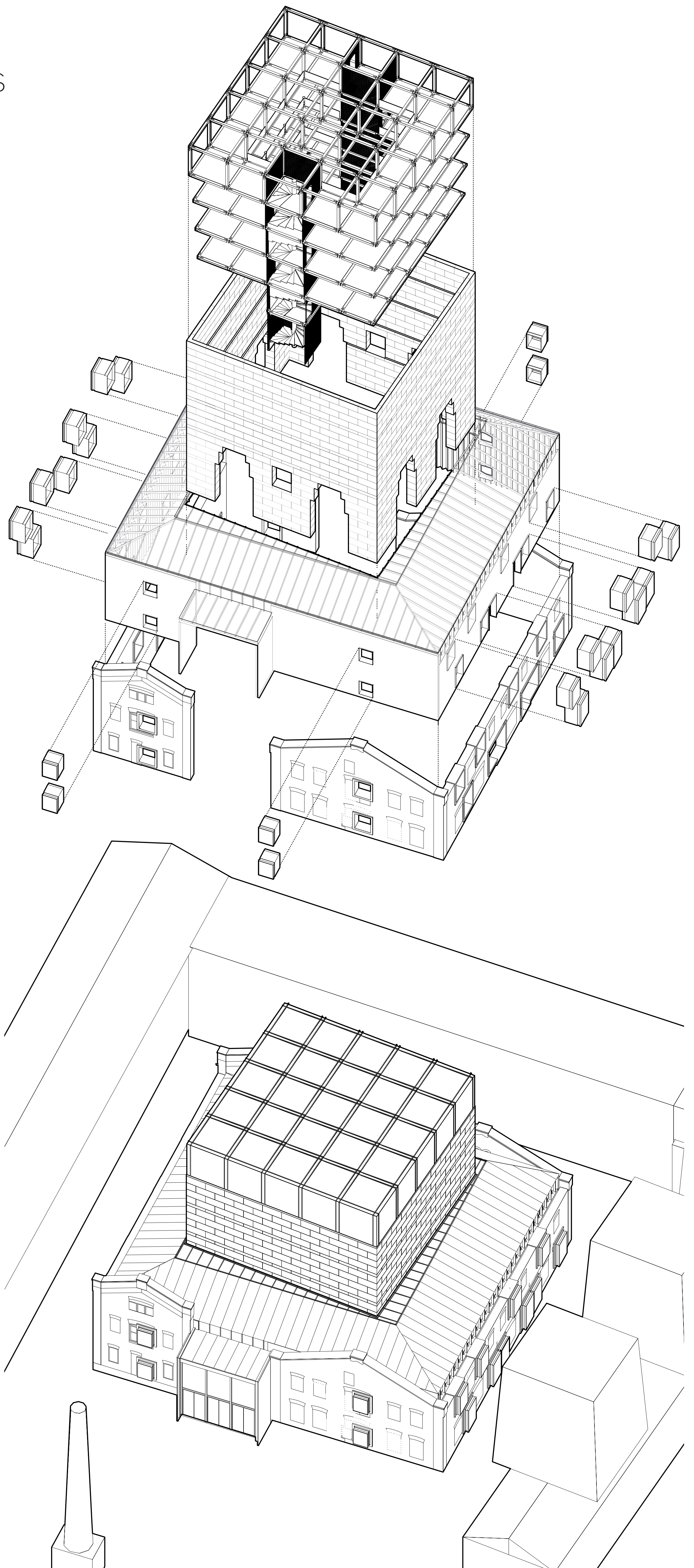
Long enough alternative theatre has hidden in black boxes squeezed in between the 'economically viable' forms of entertainment.

The habit of subordinating the Other spatially leads to a space of compliance instead of criticism. Dusty, crammed venues do have a charm but in our world of elbowing for the most attention, alternative performance architecture needs to fight in the weight class of the institutions it attempts to confront. The timid 'underground' has to undergo a metamorphosis into a confident giant.

Since the early 2000s, following painful economic recovery, Estonia has been focusing on enabling liberal market capitalism. In order to align its capital Tallinn to those of other European democracies, it has honed in on fast wifi, low taxes for startups and corporations, quick erection of steel and glass highrise offices, efficient bureaucracy and luxurious consumption spaces to attract wealthy tourists shipped in on massive cruise ships. The goal of transforming into a competitive economy may have been achieved, but shrinking cities, fleeing populations and dwindling resources pose the question if the most carbon-intensive economy in the OECD should sustain its babylonian diet, or if proposing spaces for cultural exchange, sparking curiosity, has the balancing effect necessary to counter the dominant paradigm of economic growth.

The disposition of Estonia as a whole is legible in fragments thereof as well. Tallinn, and in extension the Rotermann Quarter share these traits. The image of the capitalist ideal in the built environment is upheld by steel and concrete and clad in glass and corten.

My proposal for the transformation of the last of the untouched ruins in the Rotermann Quarter is the strongest player in the ranks of cultural stimulation: theatre. In its minimal form it merely requires a patch of cleared ground, but in order to enhance the expression of performers and the experience of the audience, a meaningful elaboration of the performative space is needed: A beacon, beguiling Tallinn inhabitants, locals, cosmopolitan audiences, touring theatre companies, vagabond performers.



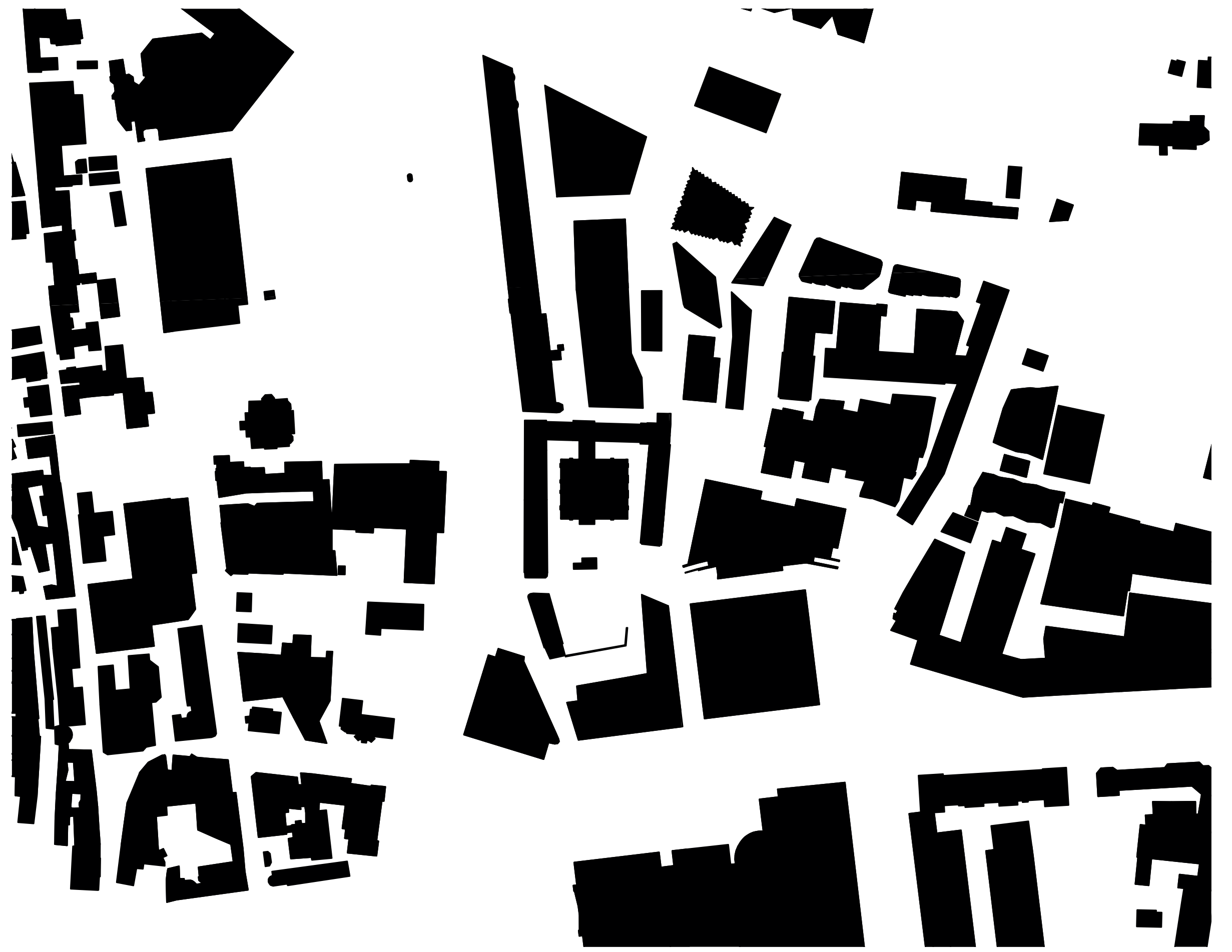
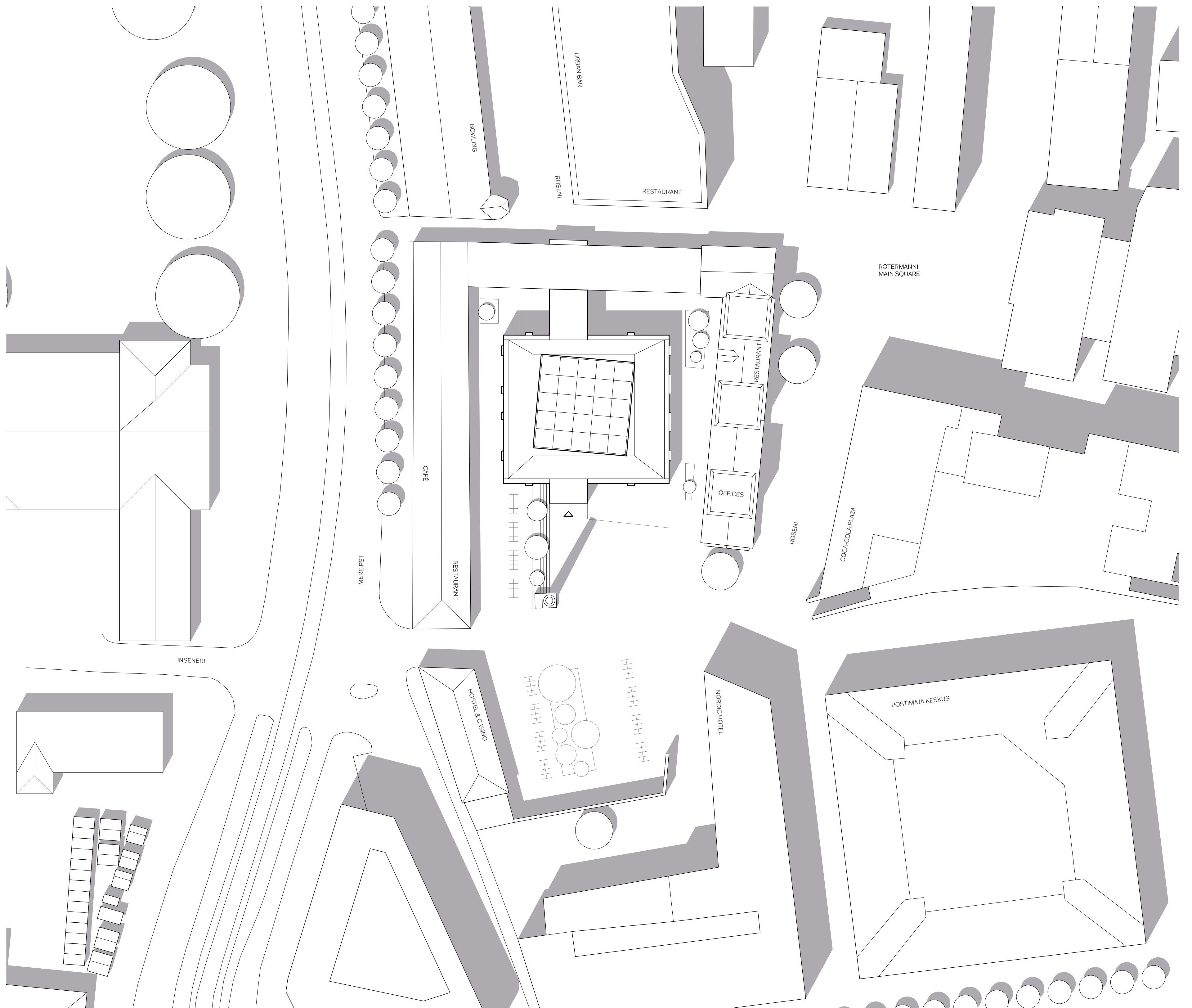


figure-ground

1:2000

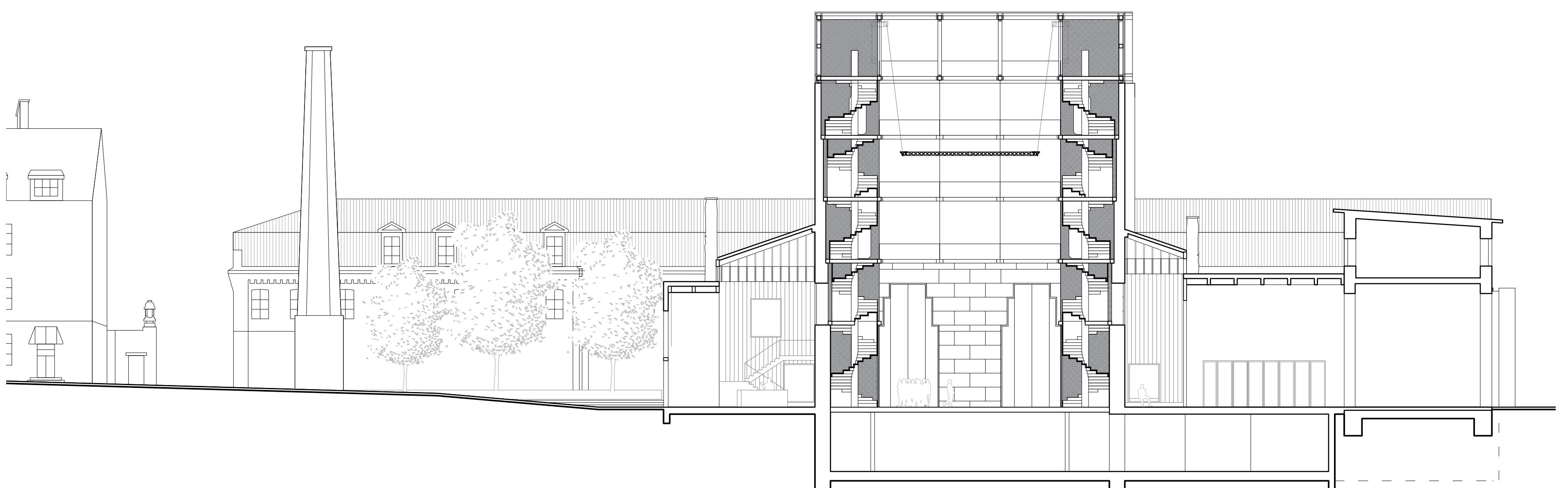
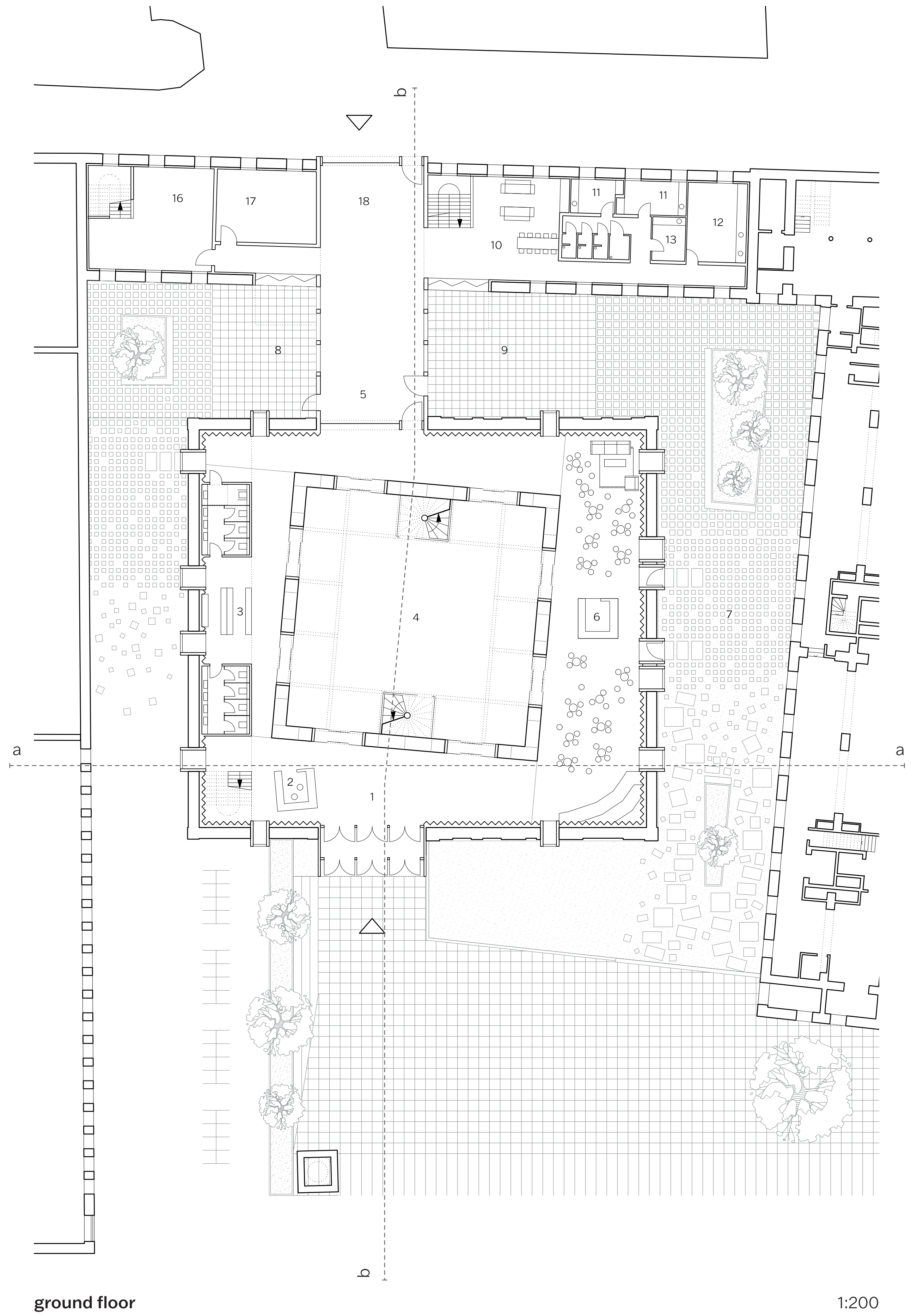


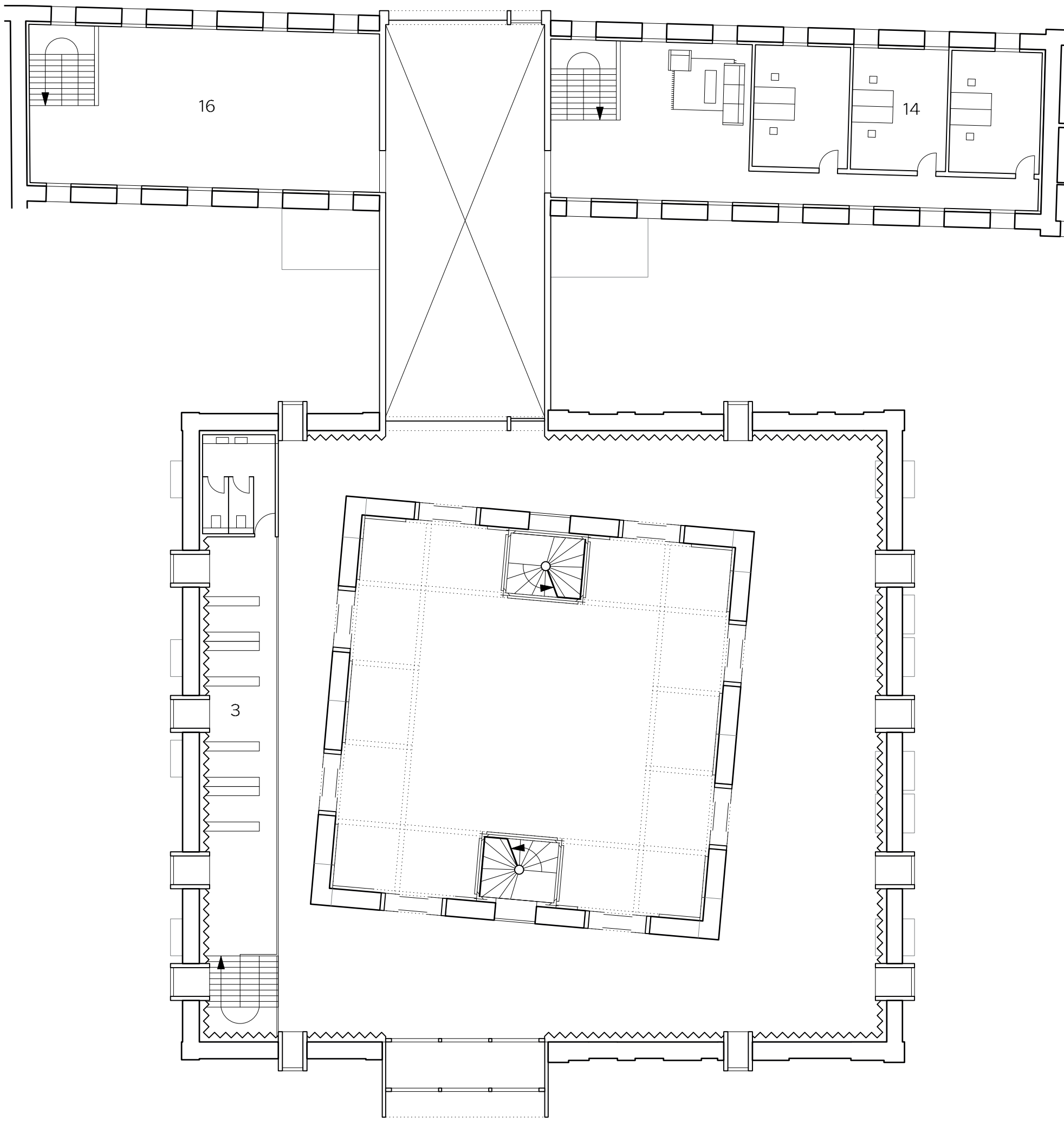
urban situation

1:500



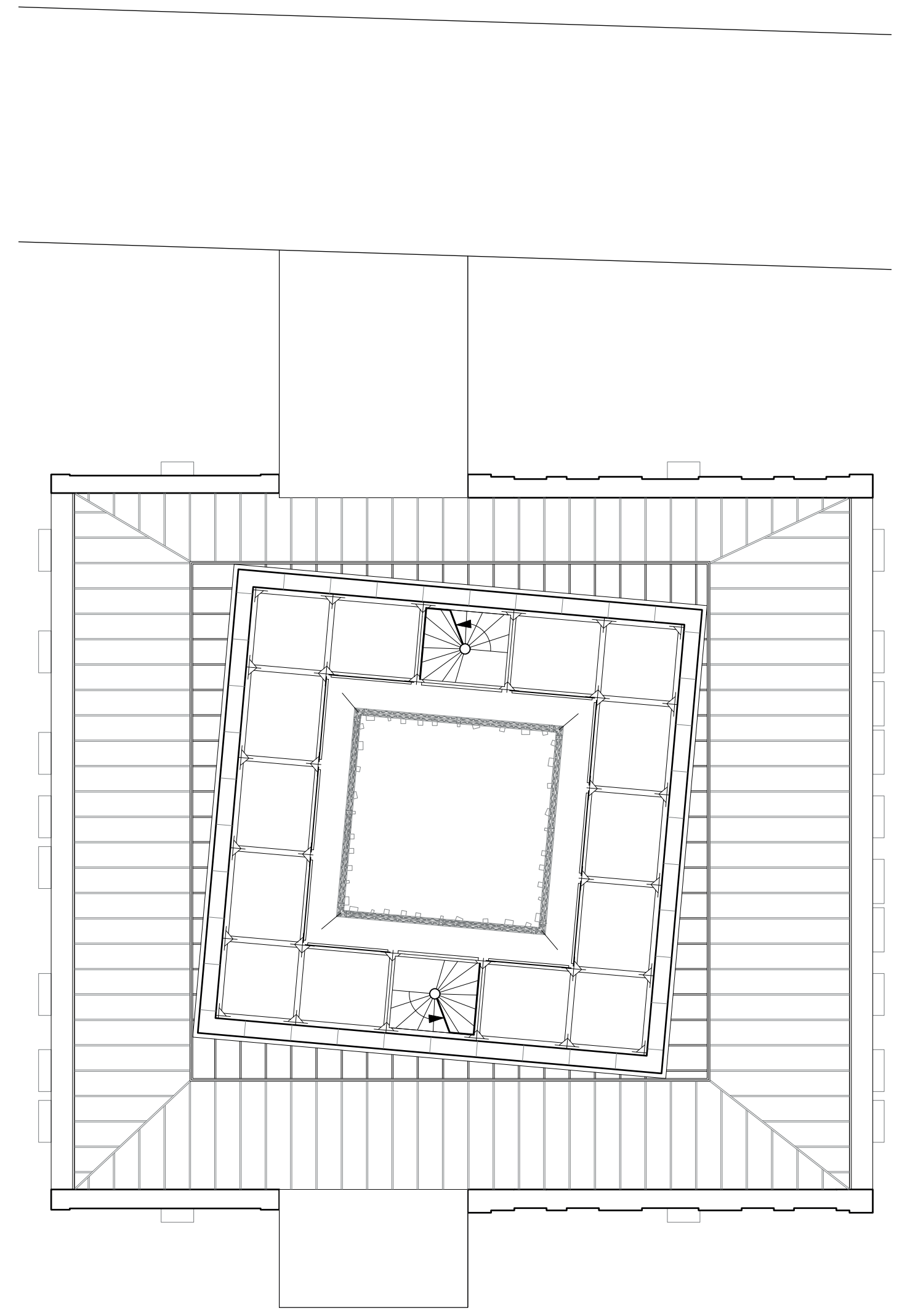
1. foyer
2. reception
3. public garderobe
4. performance space
5. backstage
6. bar
7. bar patio
8. workshop patio
9. backstage patio
10. performers' foyer
11. duo boxes
12. group box
13. solo box
14. offices
15. laundry
16. workshops
17. technical room
18. loading zone





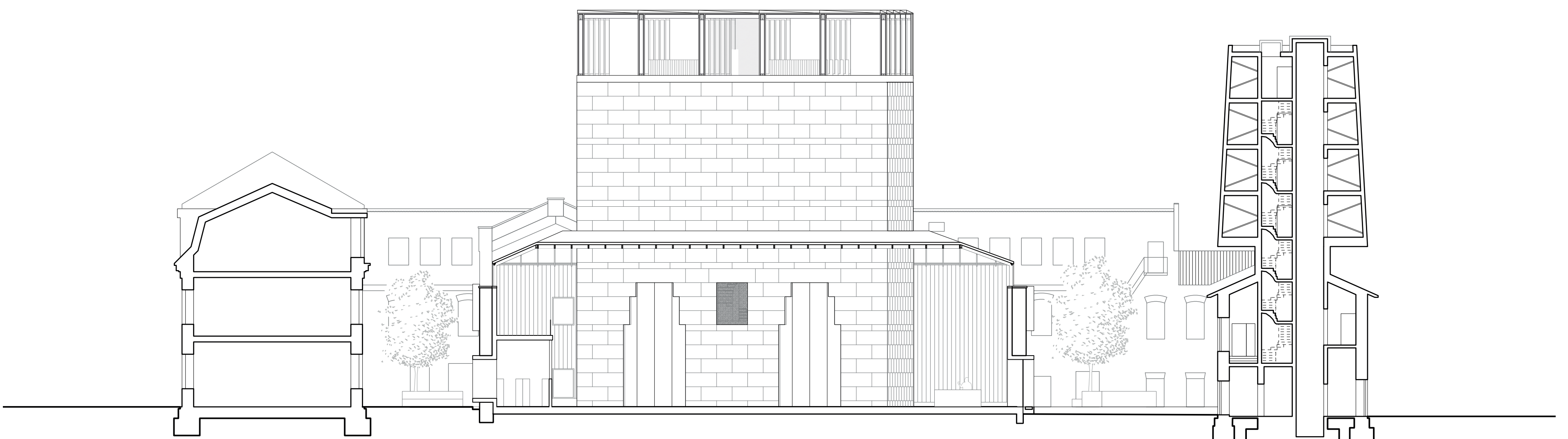
first floor

1:200



third floor

1:200



section a

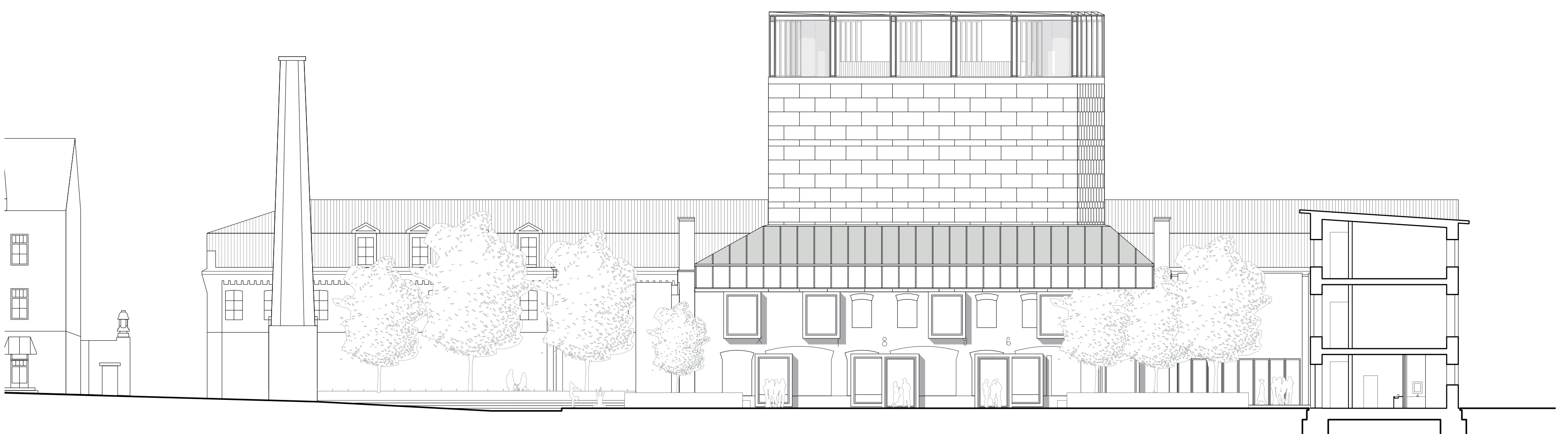
1:200





east elevation materiality

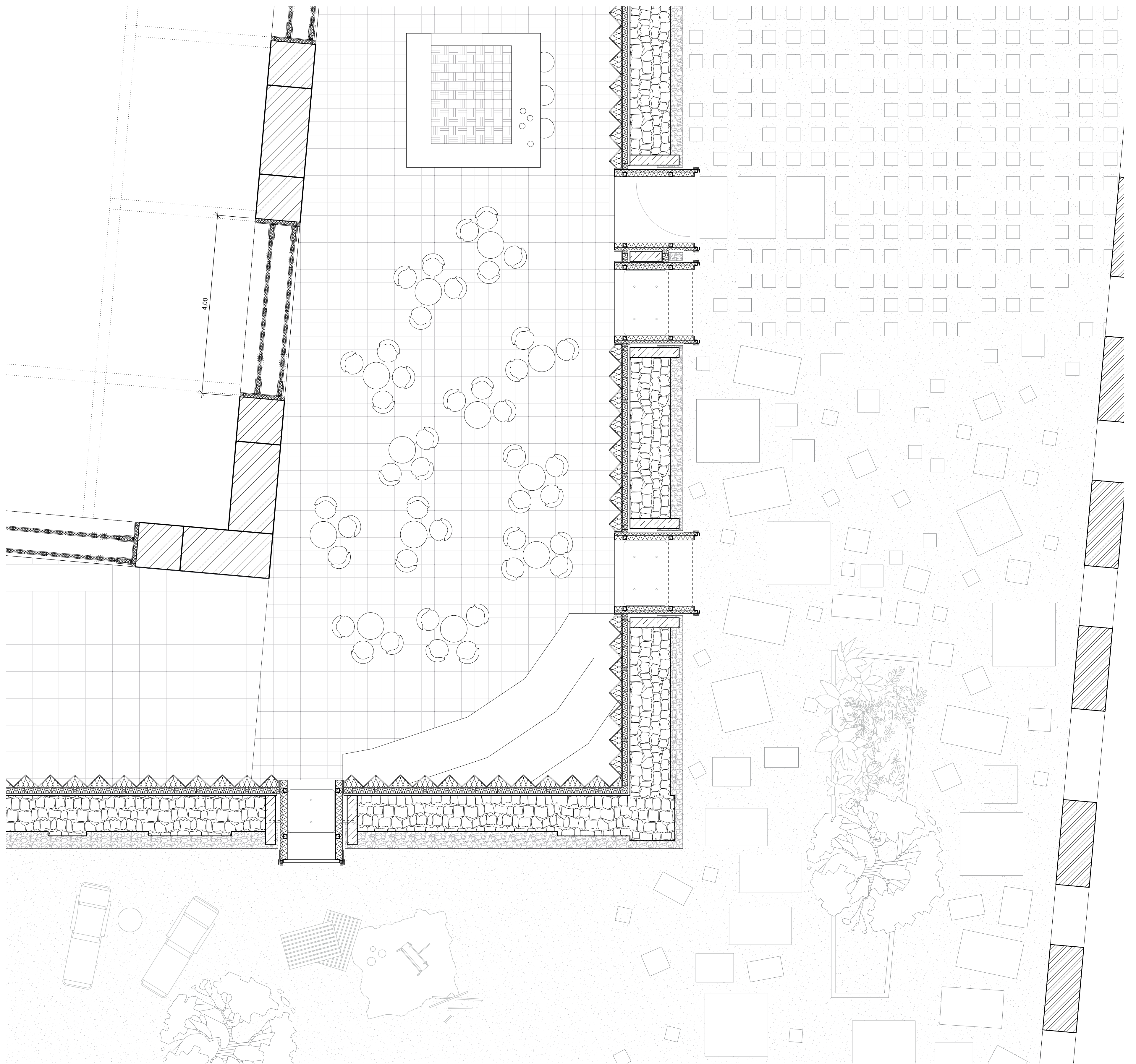
1:75



east elevation

1:200





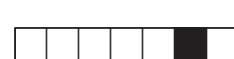
ground floor

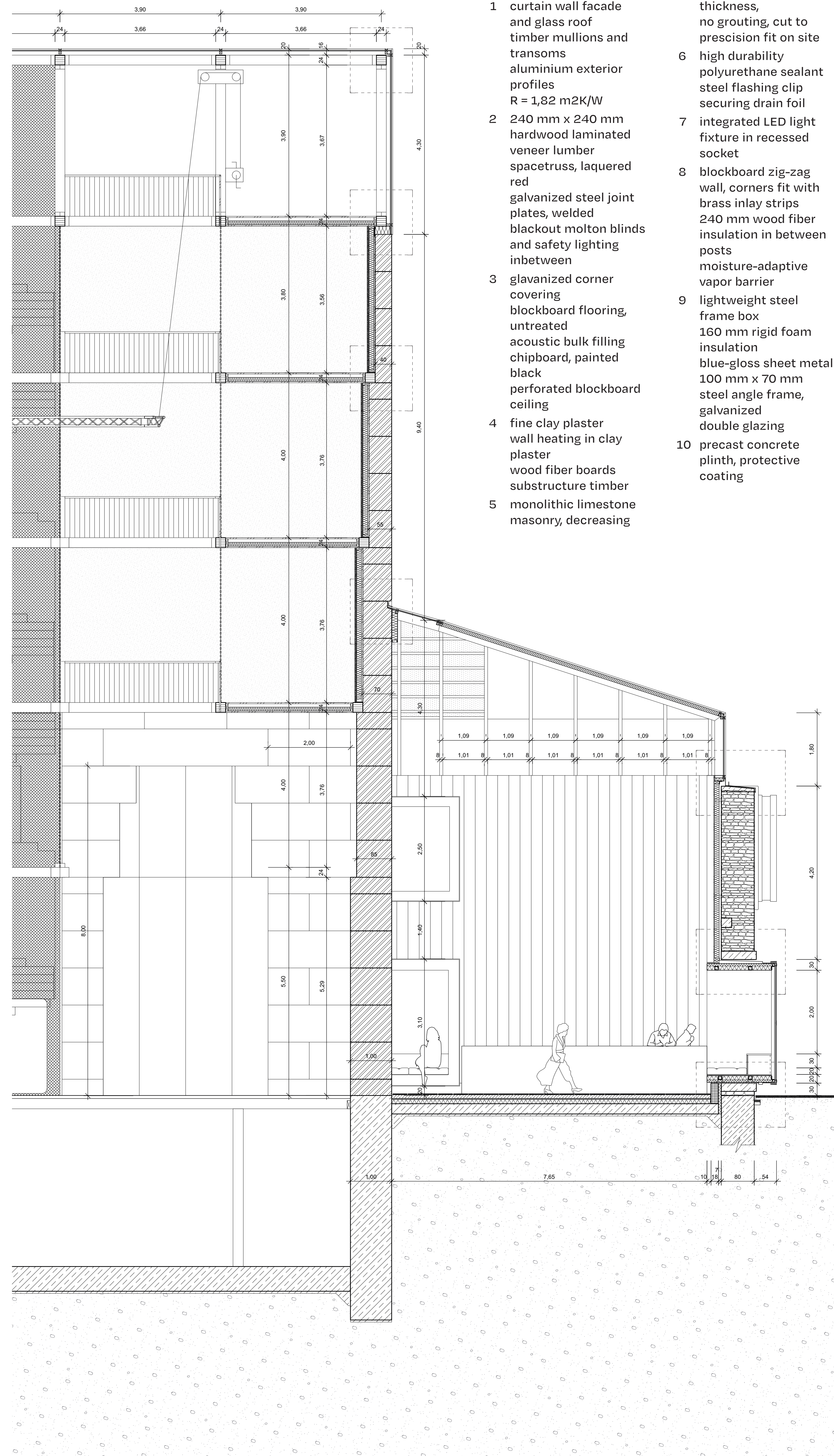
1:50



south elevation

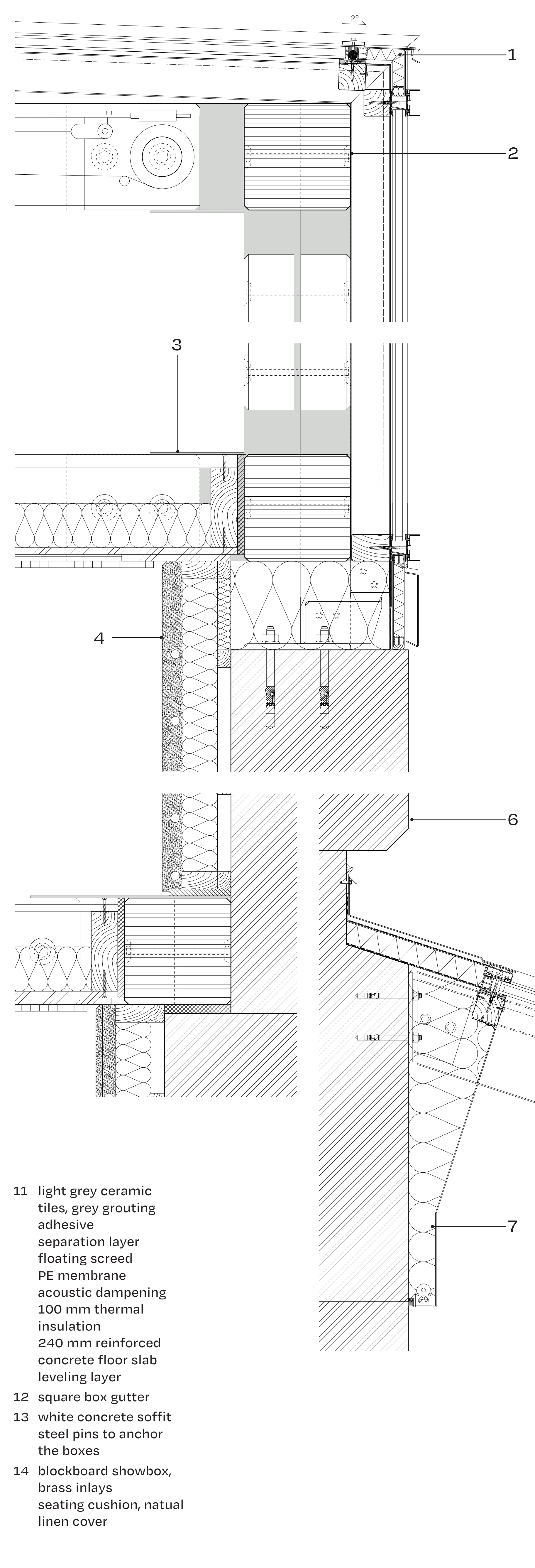
1:200





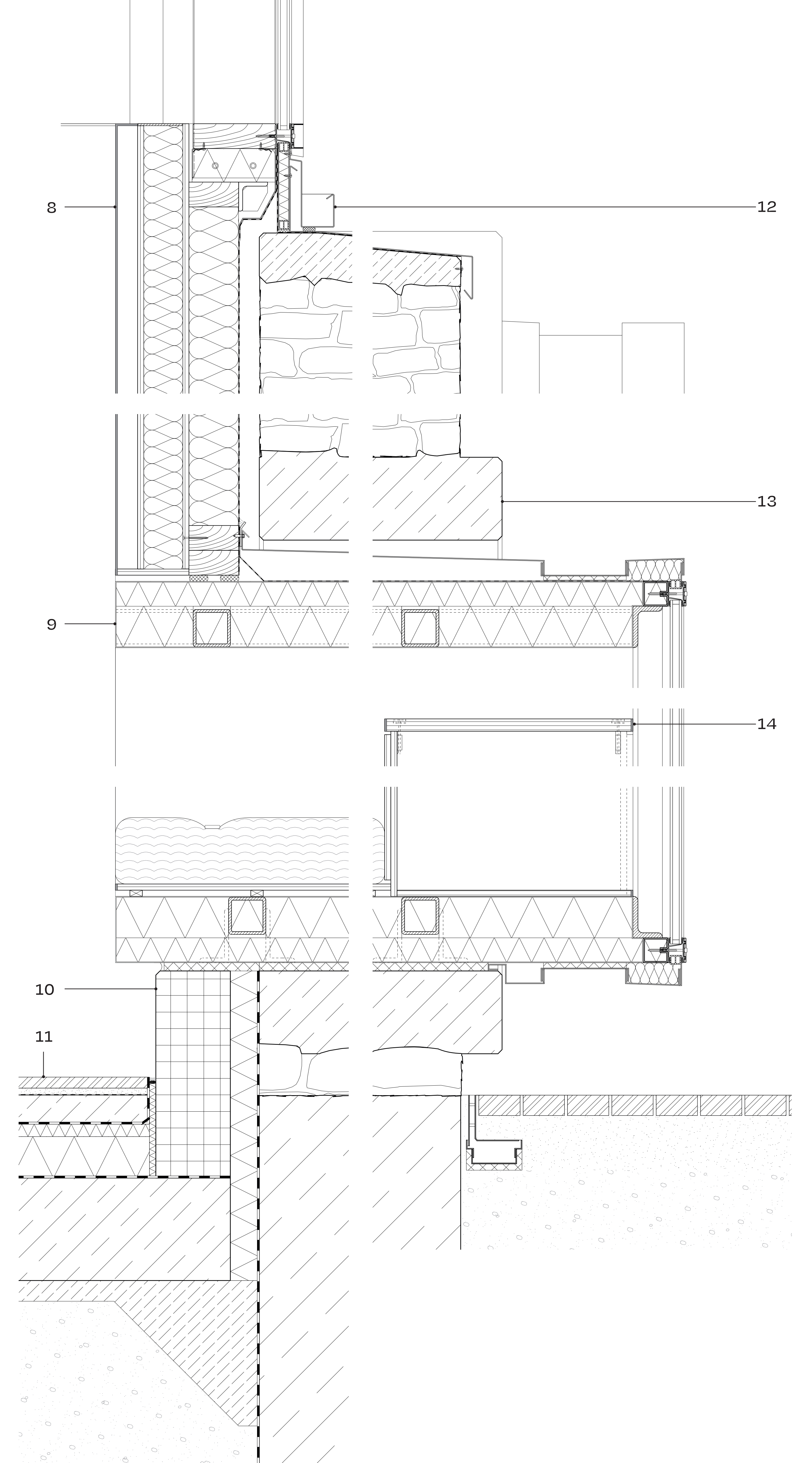
vertical detail section

1:50



vertical details

1:5



vertical details

1:5

