

theatre of the city

theatre that's a part of the city. city that's a part of the theatre.

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BT tutor - Rufus van den Ban
Delegate - Leo van den Burg



background



*participation in protests
and regionality*

provincial Russian cities lack (civil) engagement

problem

provincial Russian cities lack *city* engagement

problem





city engagement?



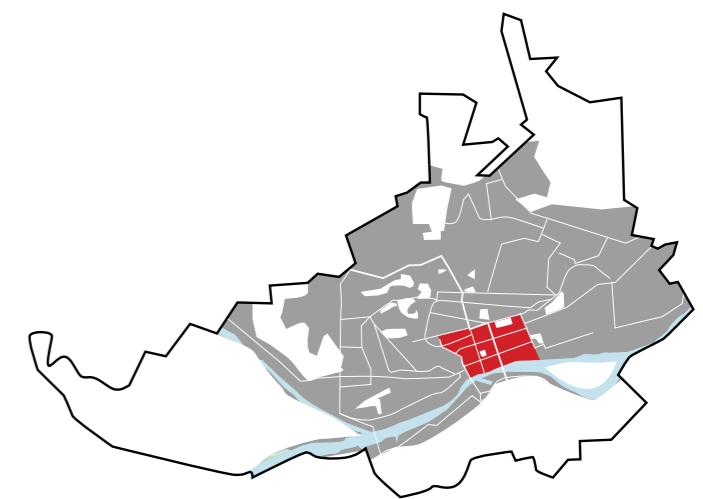
Part I. The City.



country

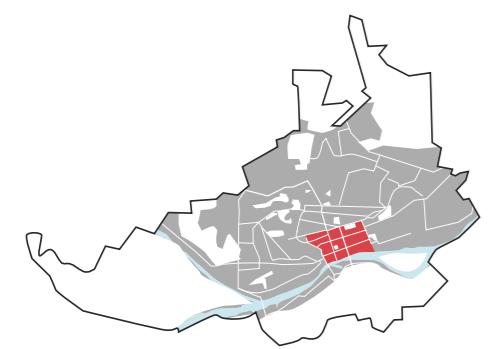


region



city

Rostov - a provincial city



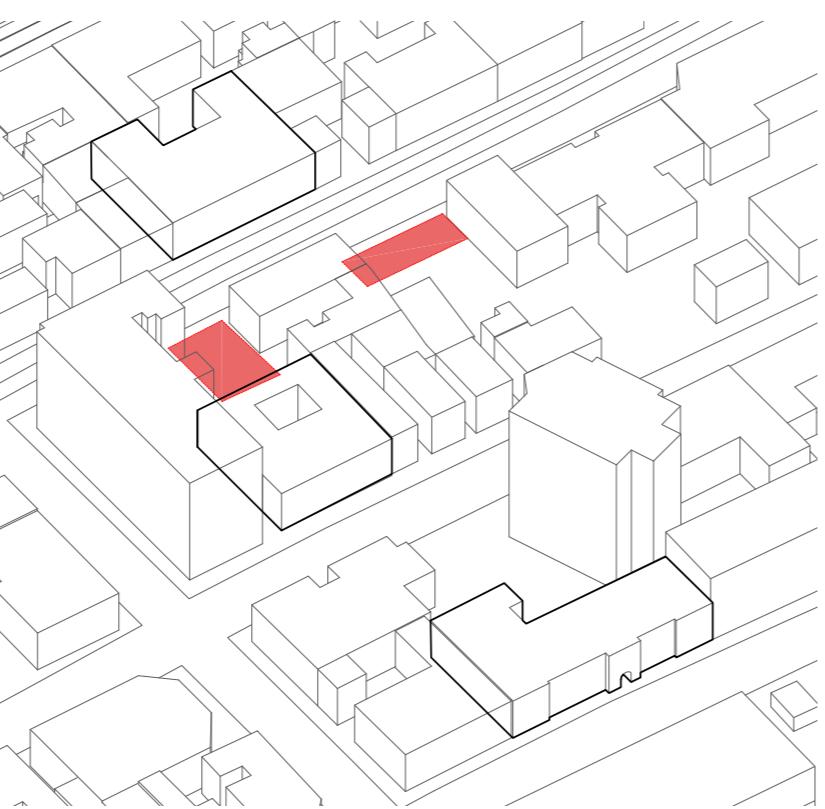
- 1800s
- 1880s
- 1900s
- 1920s and later

*historic urban
layers*



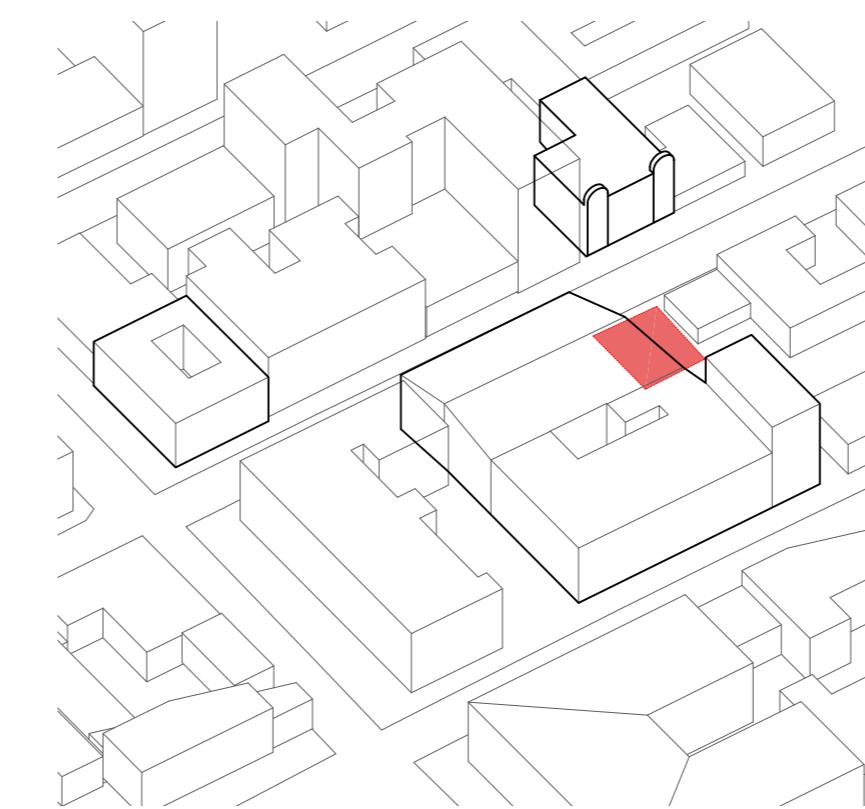


monuments and demolition

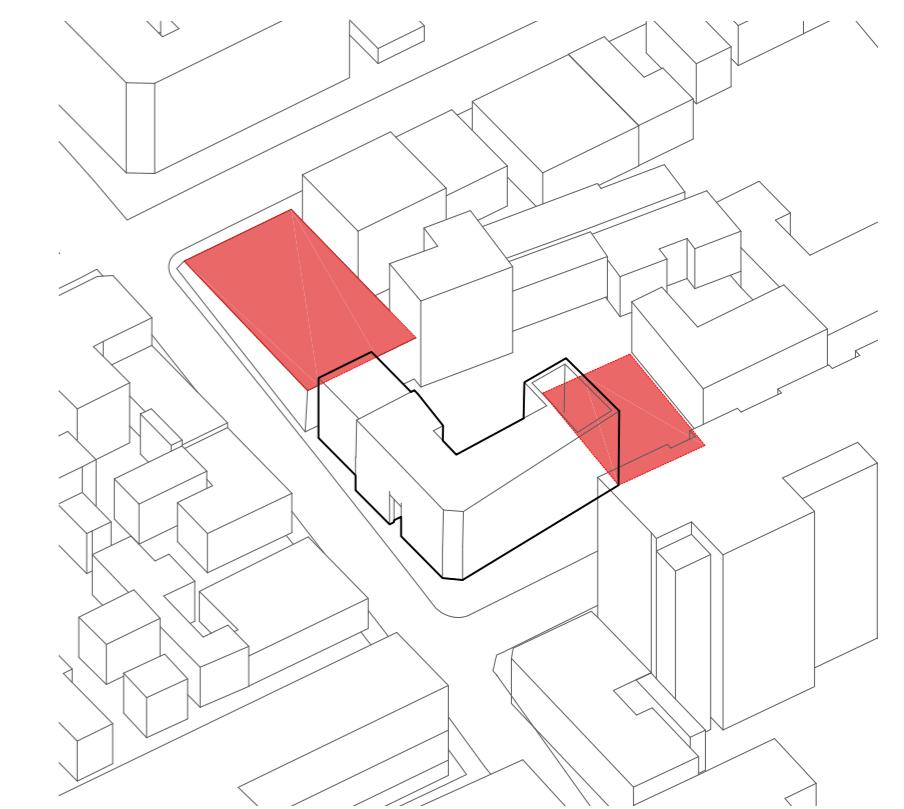


DISTANCE TO THE CENTRE

1.7 km



0.3 km



1.3 km

CONDITION

medium to dangerous

poor to dangerous

dangerous

HISTORIC IMPORTANCE

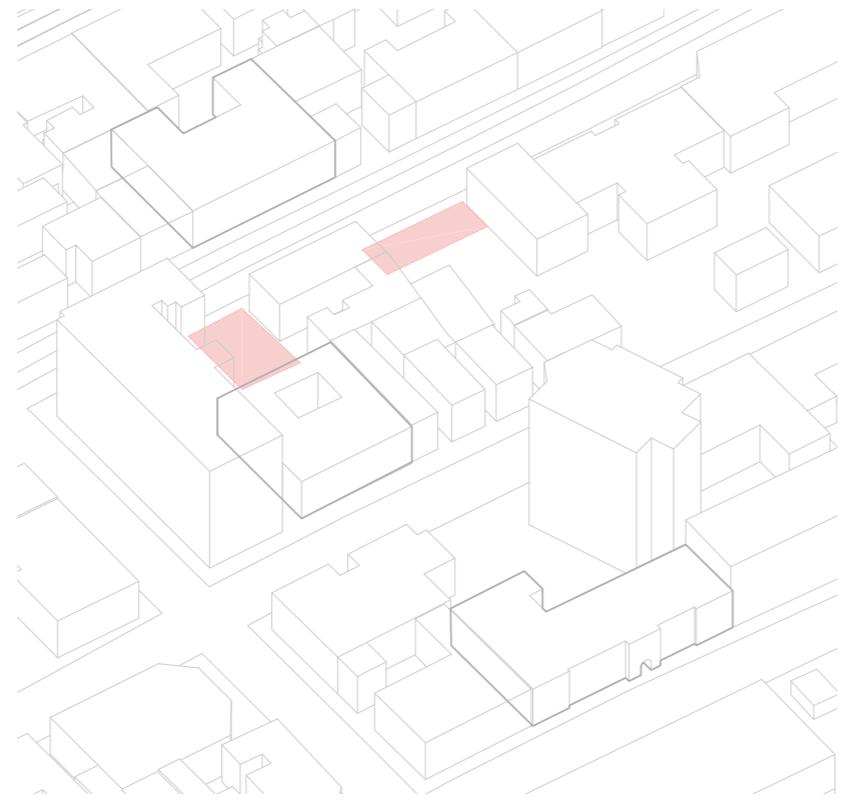
- XIX century apartment buildings

- Early XX century club
- XIX century private mansion
- XIX century courtyard building

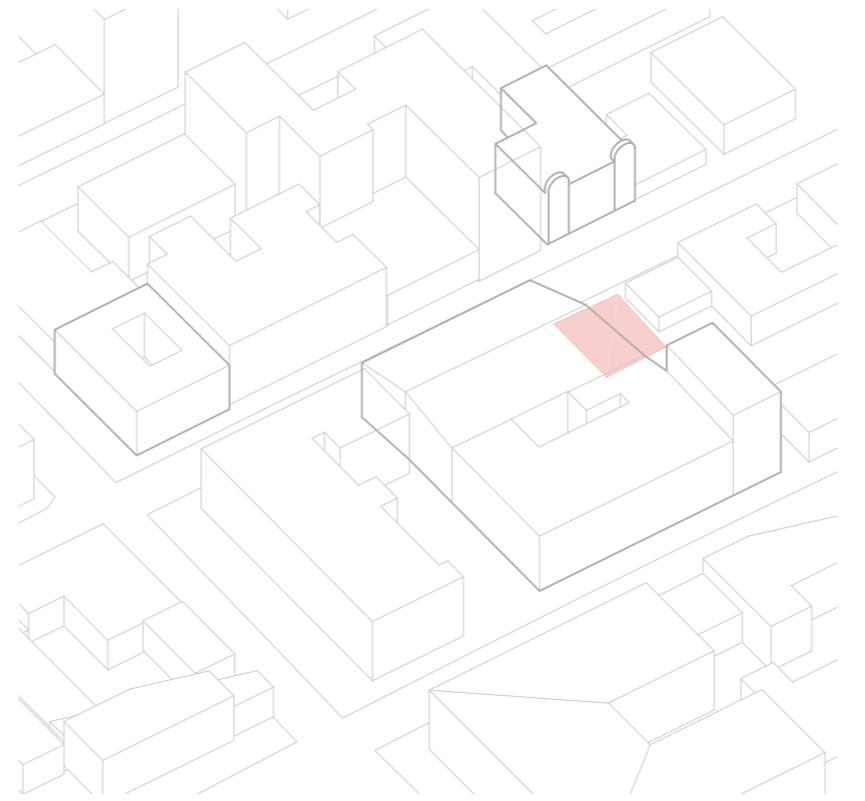
- XIX century apartment building

DISTANCE TO THE CENTRE

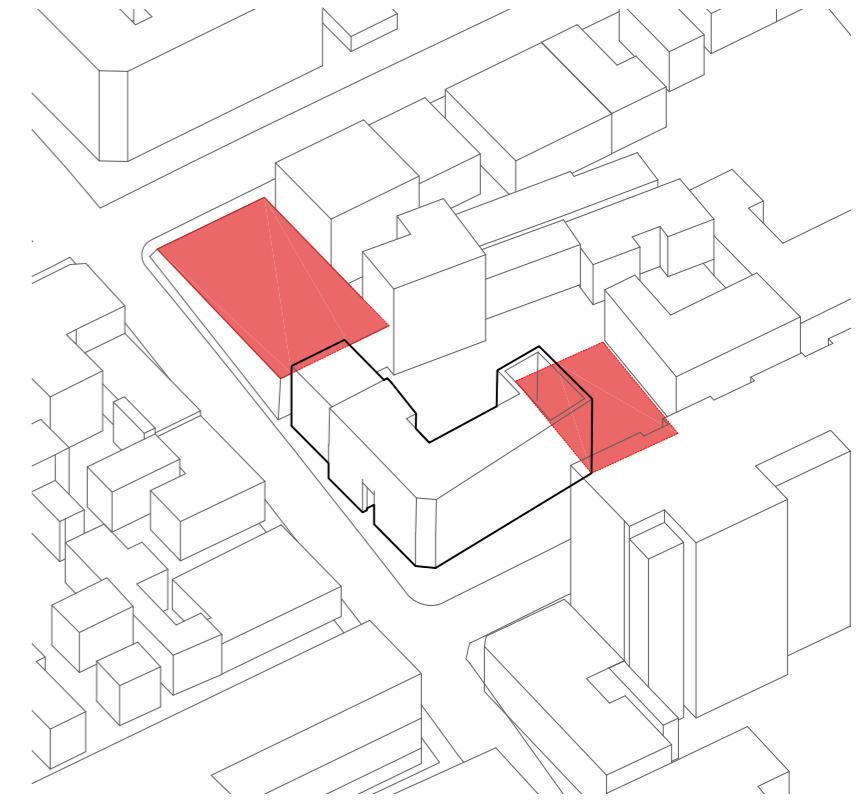
1.7 km



0.3 km



1.3 km



CONDITION

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dangerous

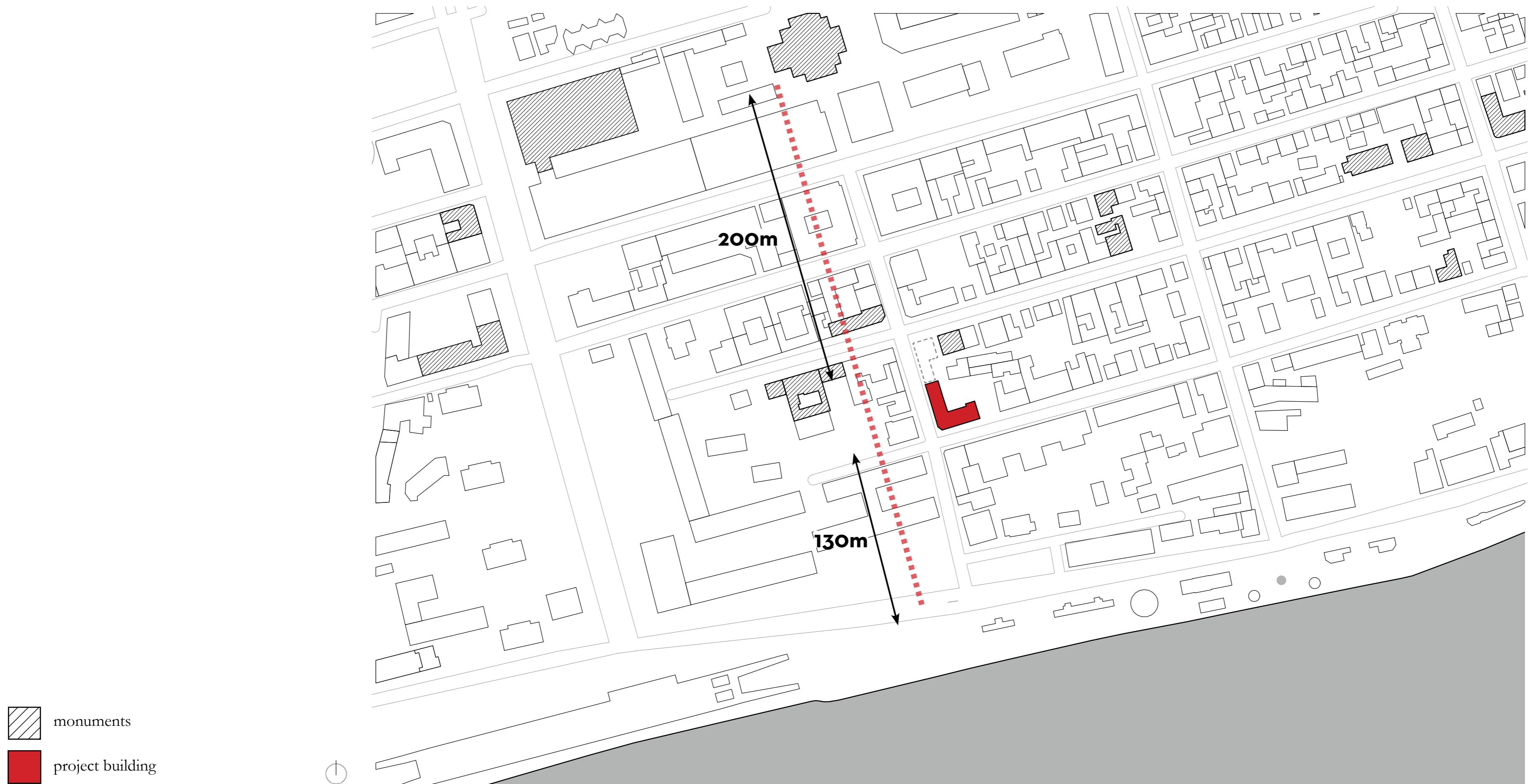
HISTORIC IMPORTANCE

- XIX century apartment buildings

- Early XX century club
- XIX century private mansion
- XIX century courtyard building

- XIX century apartment building

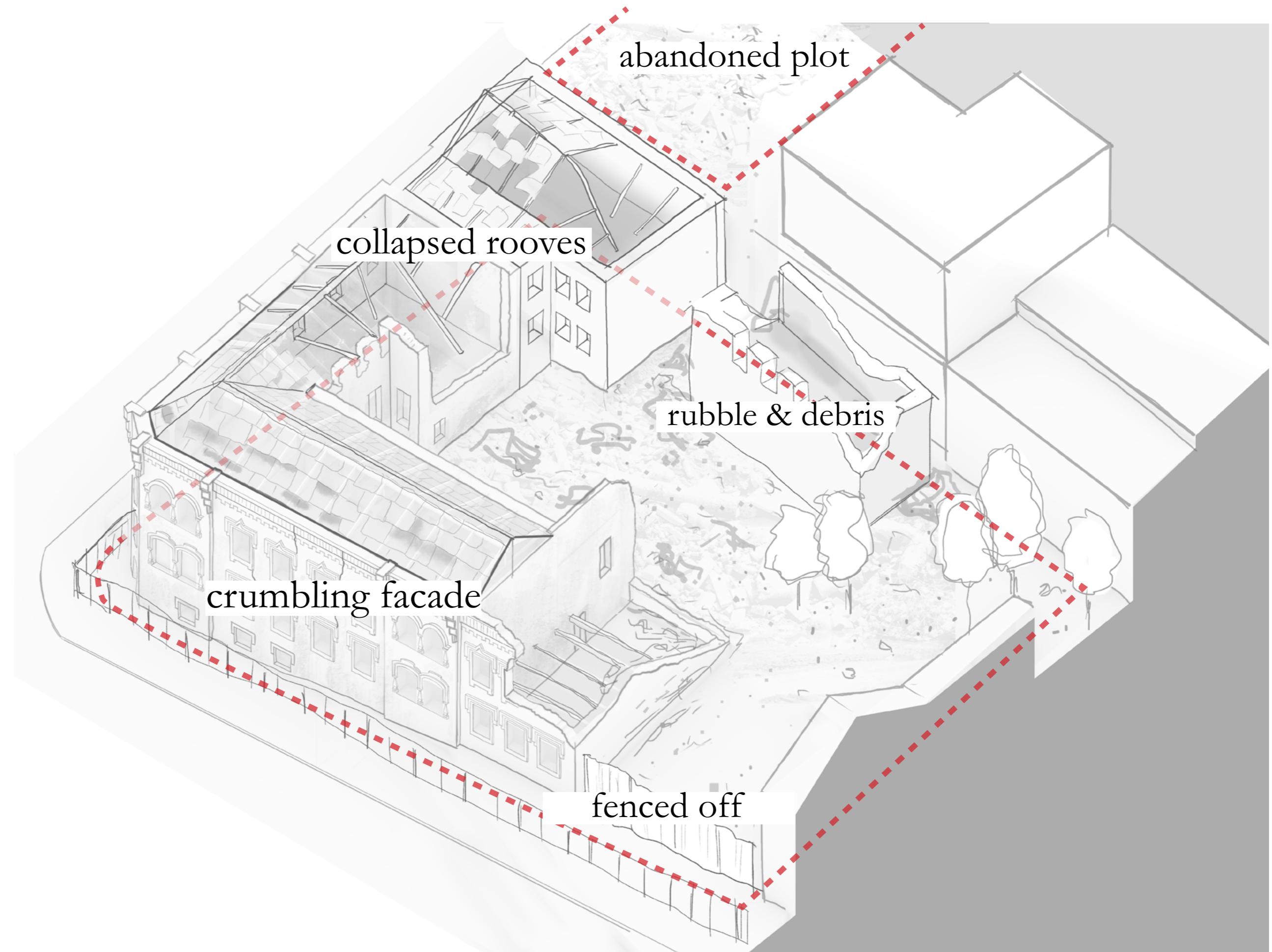
selected case



selected case



current condition



Issues

- danger to public safety
- complete disconnection from the city
- loss of historic identity
- urban voids and urban negligence

Part II. The Theatre.

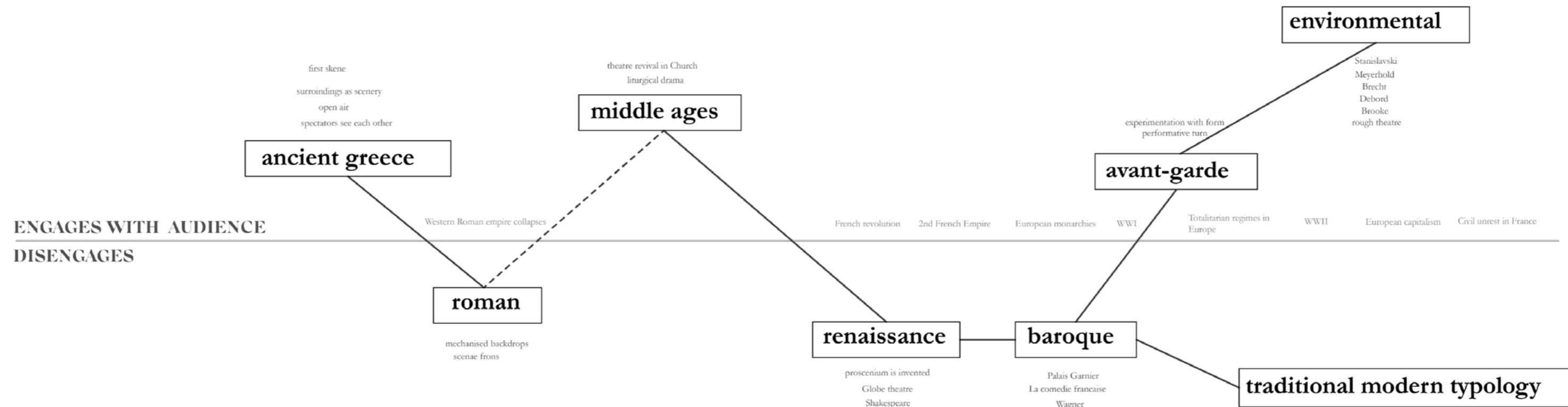


Rebel Moscow theatre shuts doors after final show

Moscow (AFP) – The Gogol Centre theatre, one of the last bastions of artistic freedom in Vladimir Putin's Russia, shut its doors Thursday night with a defiant final show called "I Don't Take Part In War".

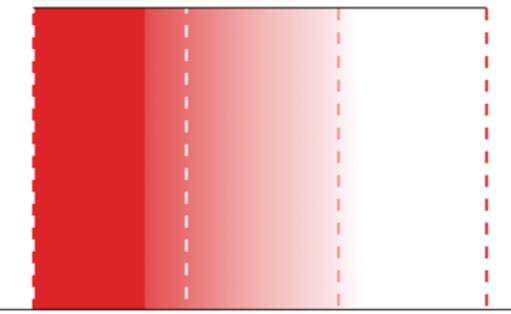
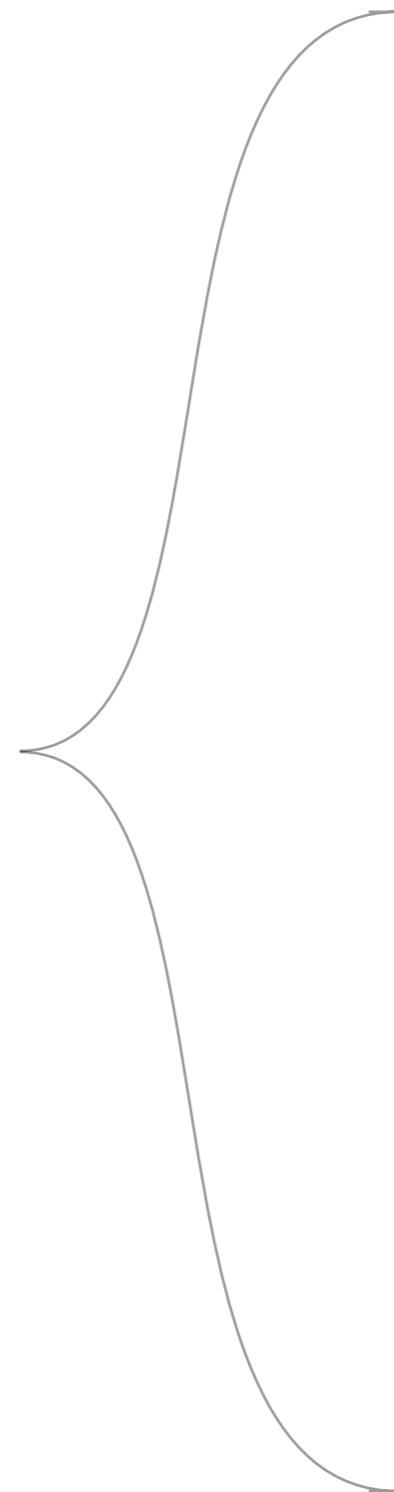
Issued on: 01/07/2022 - 19:22  3 min

using theatricality as an activator for city engagement
in provincial Russia

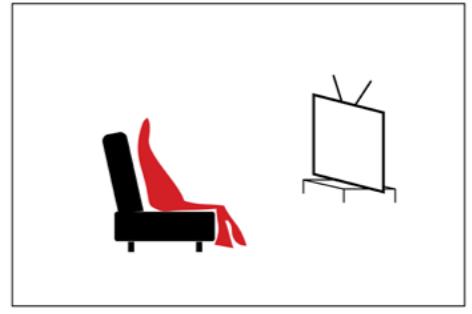


historic trends in theatre

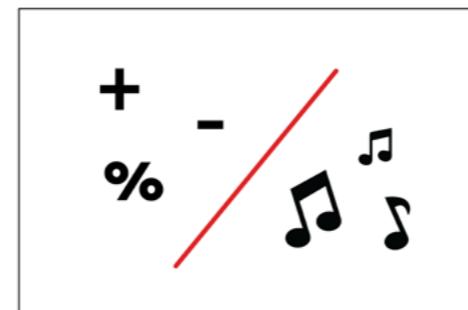
distilled theatricality



Blur boundaries. Lower barriers of entry.



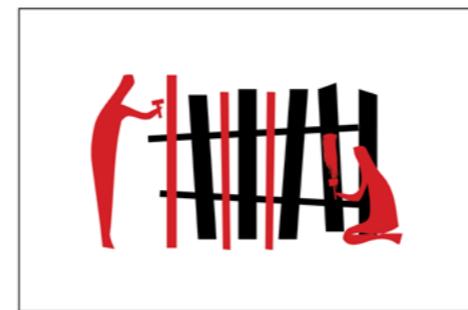
Too comfortable = less engaged.



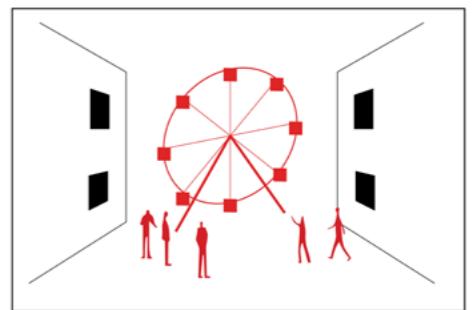
Provide learning and entertainment values.



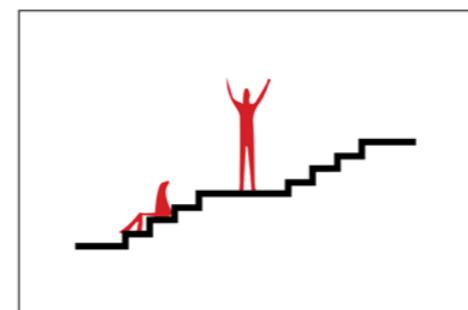
Tactile materials expect interaction.



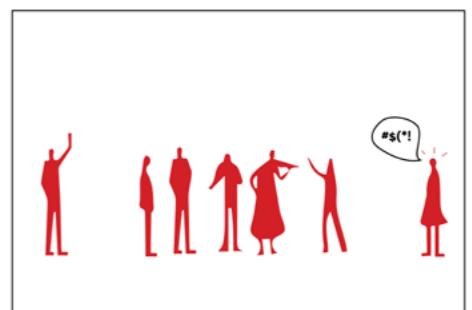
Interaction seems possible.



Unusual in the usual.



Wide spatial landscape = wide social landscape

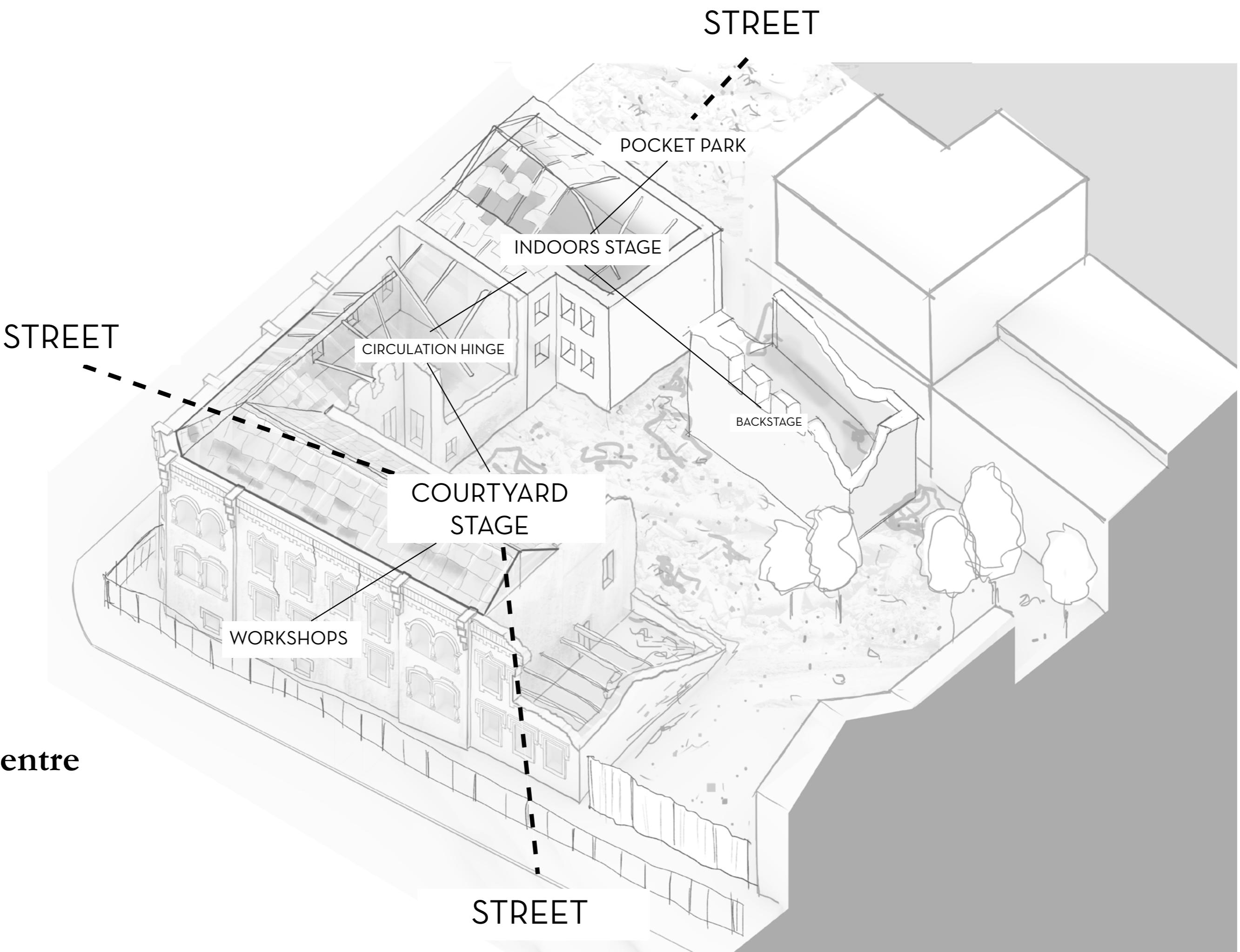


Some friction is helpful.



*affordances and interactions
in a city*

Part III. The Theatre and the City .



Proposition = Performative centre

- engage with public
- trigger revitalisation
- publicise local heritage
- provide a future outlook

OCCUPY

REMEMBER THE RUIN

CREATE PUBLICITY

TAME THE RUIN

INVOLVE AT EVERY STEP

live the ruin - how to

LIVE THE RUIN

OCCUPY

① Urban workshop

REMEMBER THE RUIN

② Murals, theatre-shack, bar

CREATE PUBLICITY

③ Circulation core, lookout point

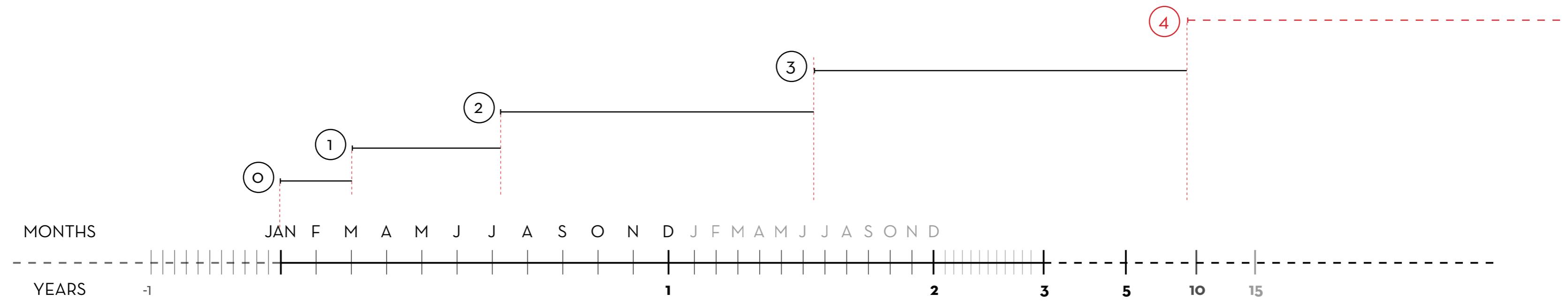
TAME THE RUIN

④ Workshops, courtyard stage

INVOLVE AT EVERY STEP

⑤ Site continues as a city-theatre and beyond

LIVE THE RUIN



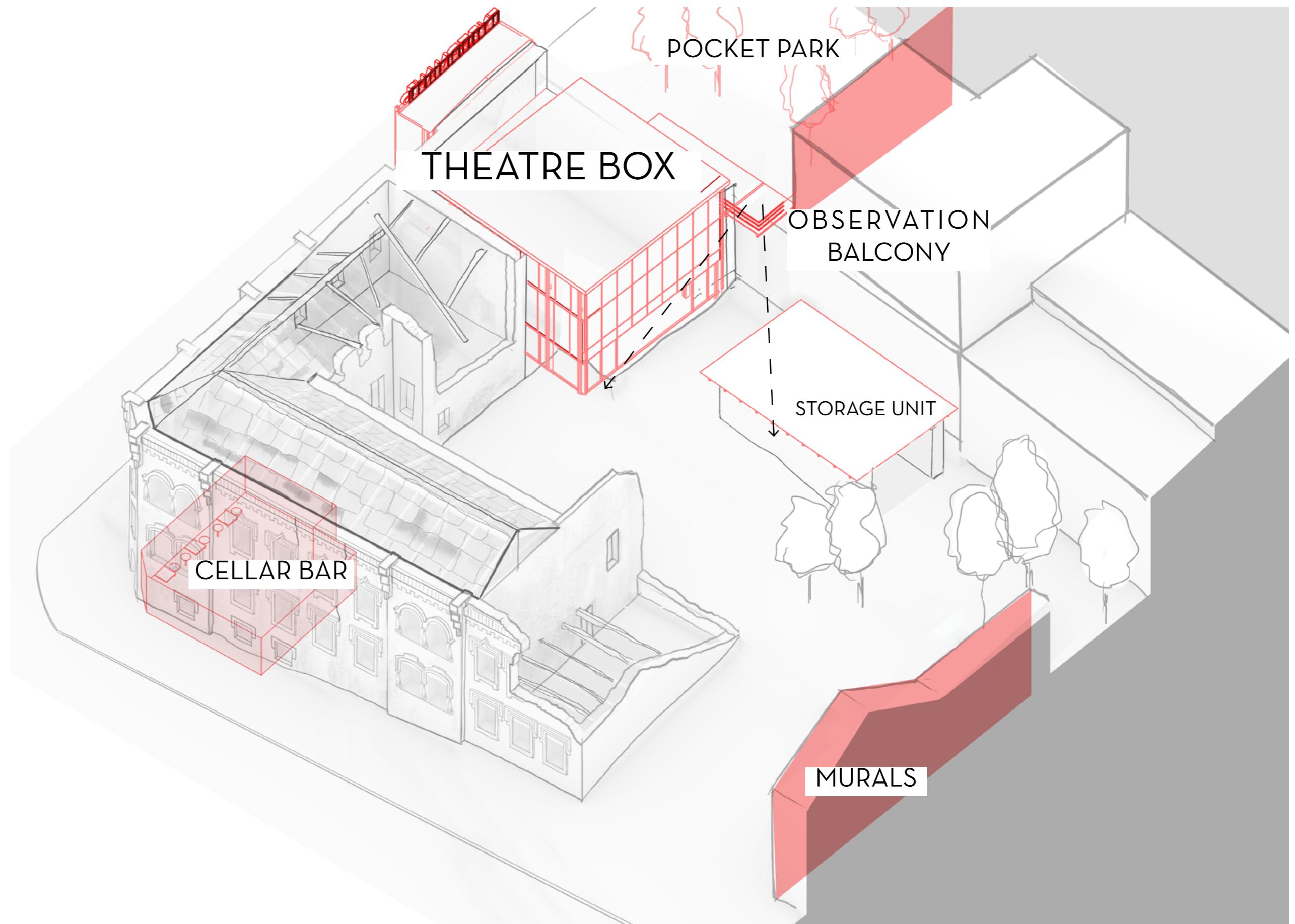
urban vacancy & dilapidation

self-perpetuating focal point

OCCUPY

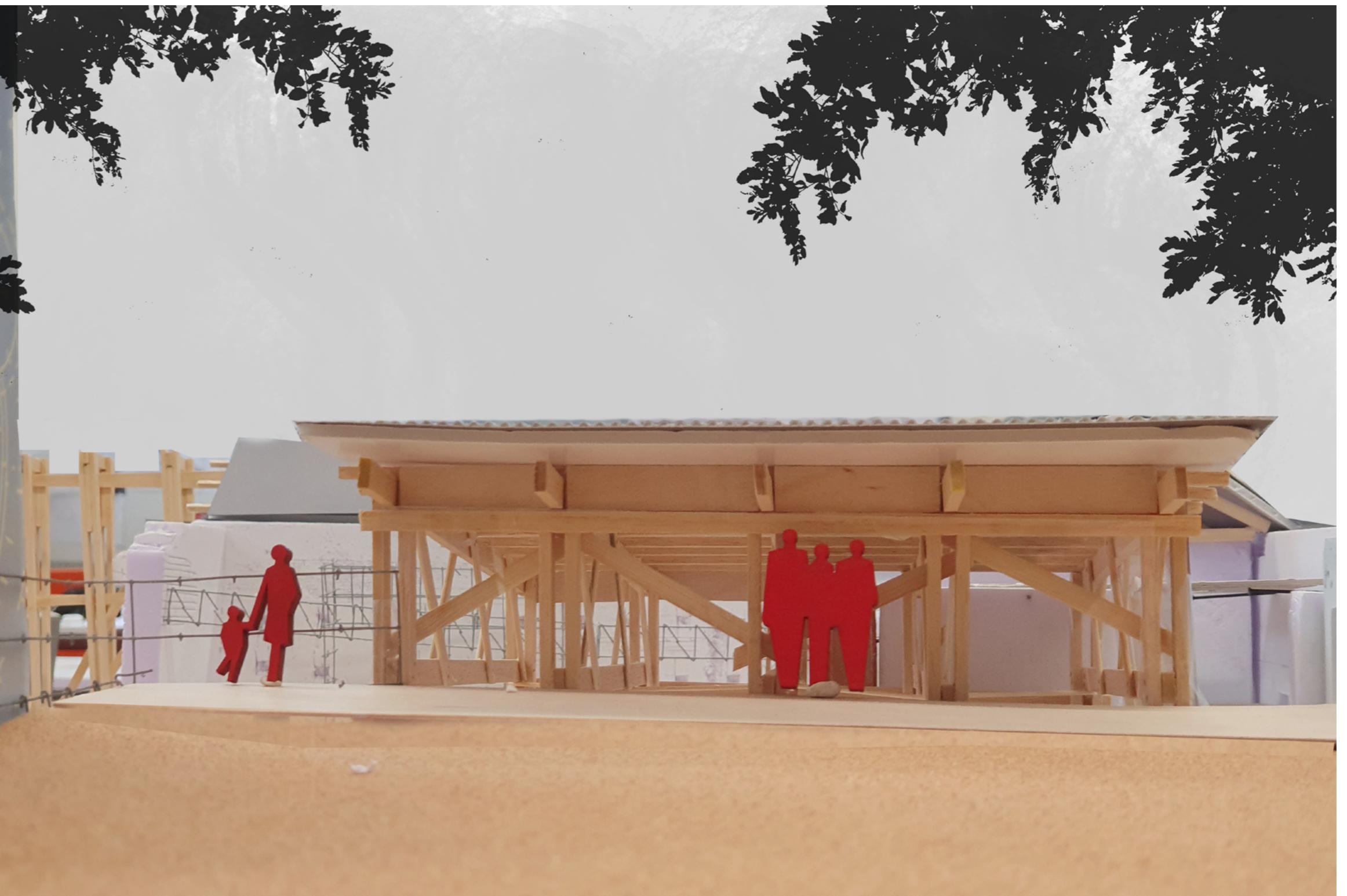
&

CREATE PUBLICITY

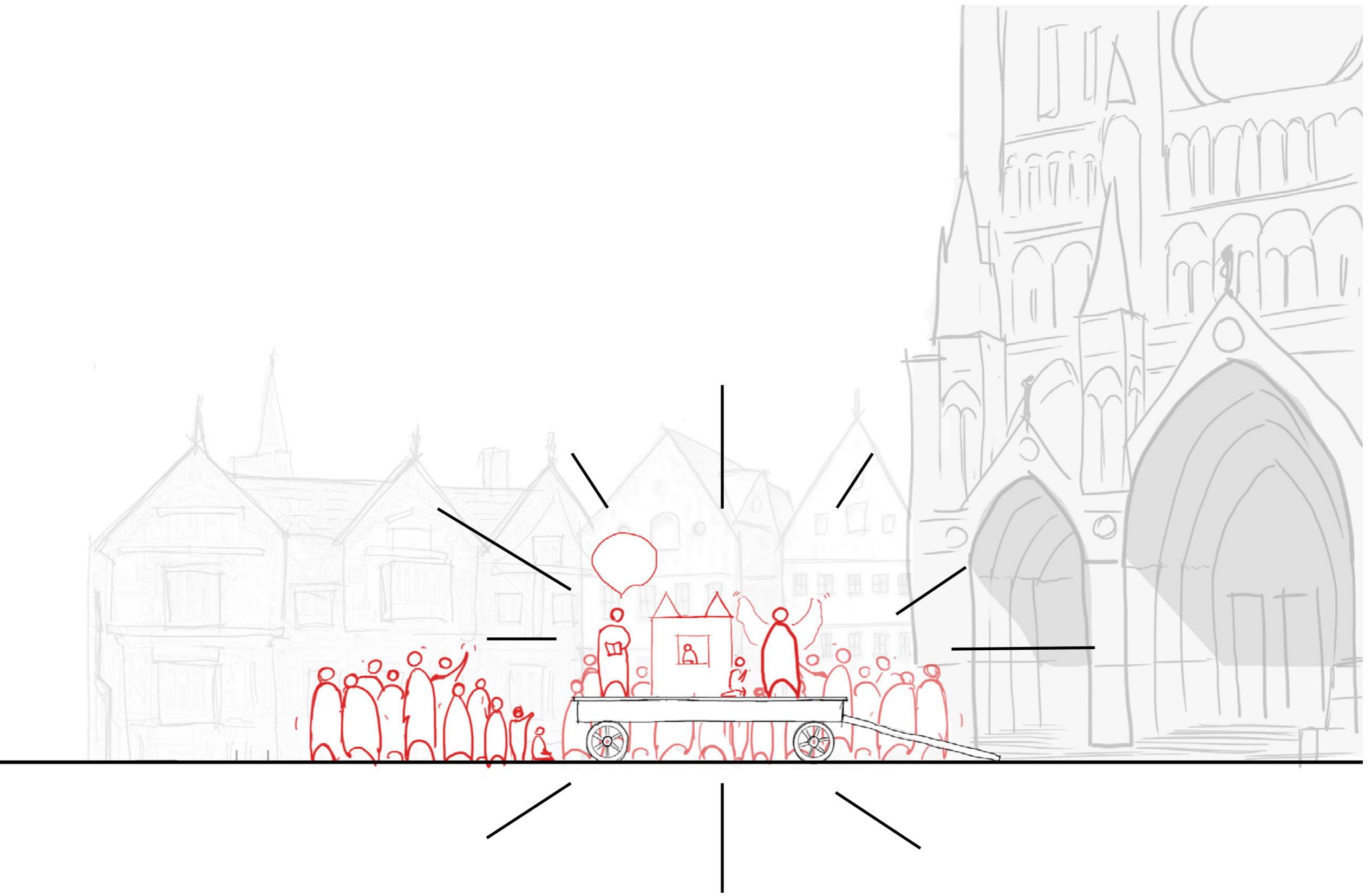


Phase 1

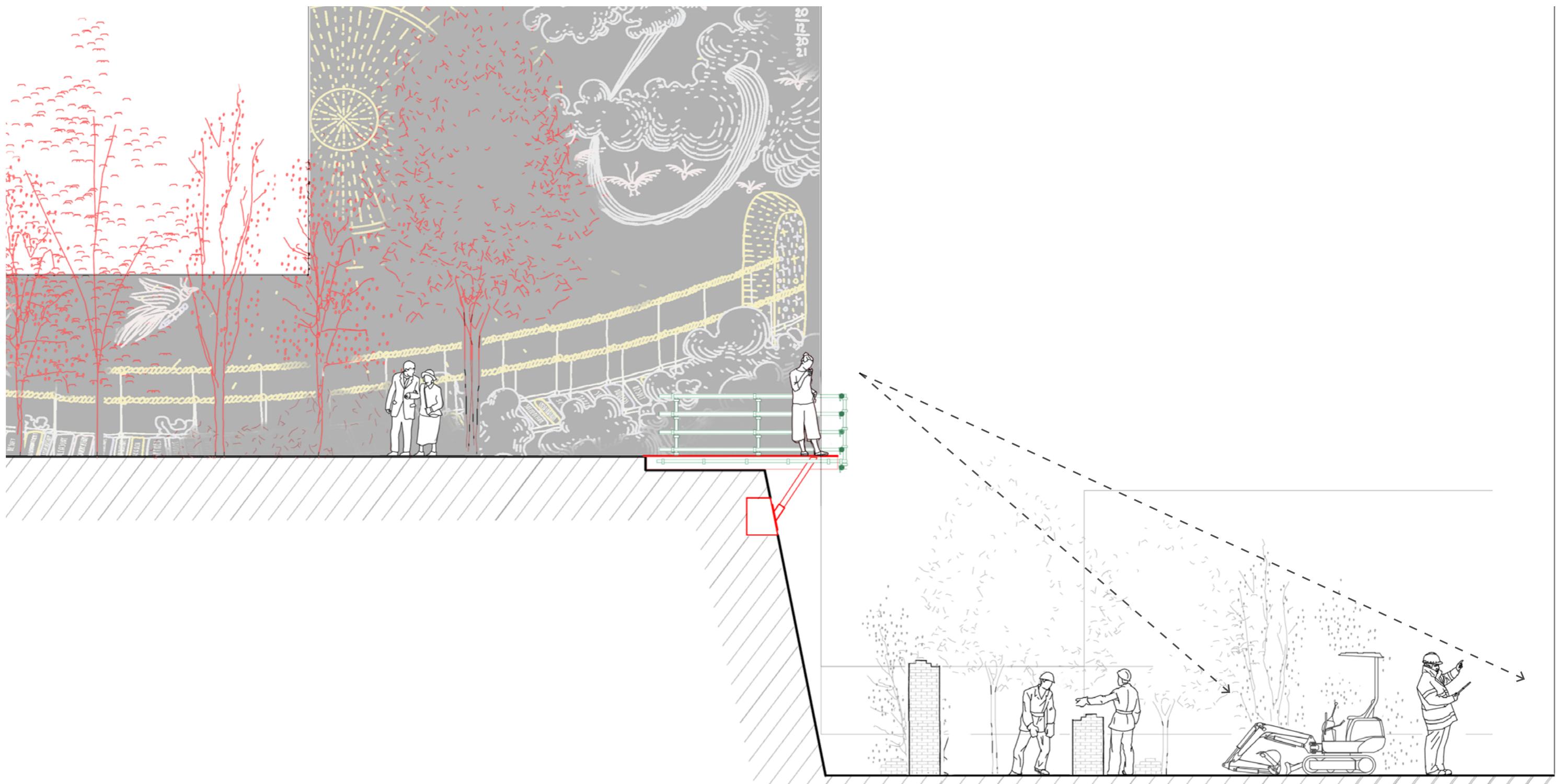
- define project boundaries
- provide overview of the project process
- create publicity + bring cashflow



balcony - city interface



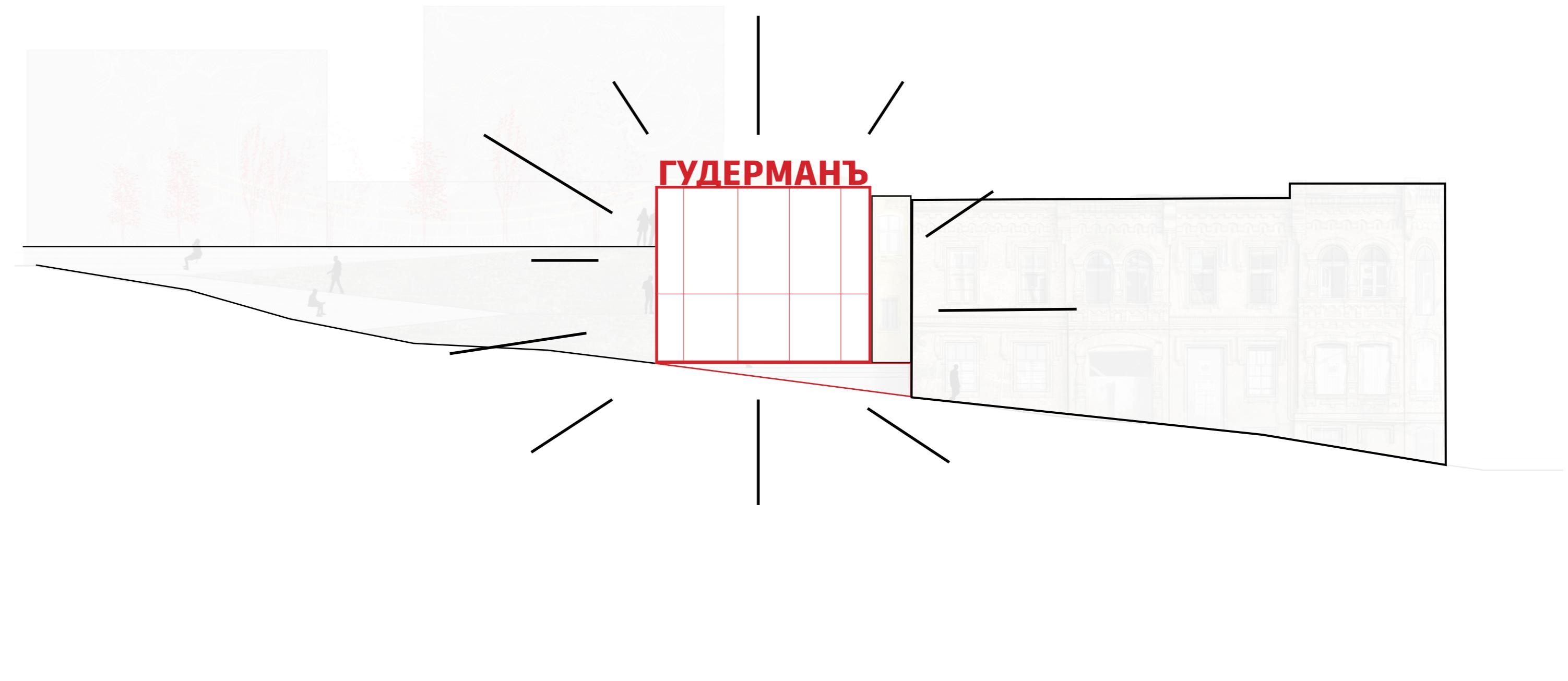
Medieval theatre of no boundaries



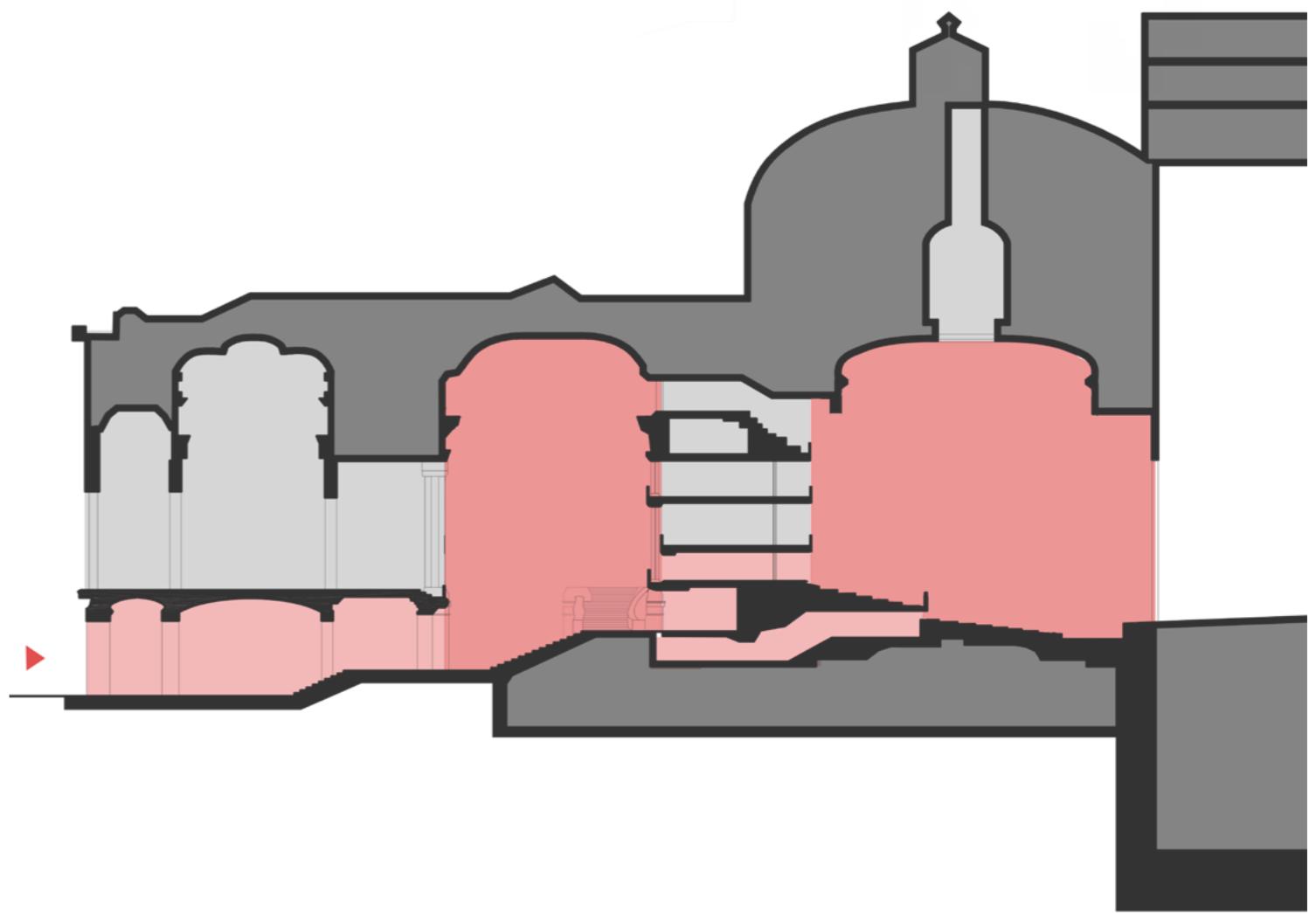
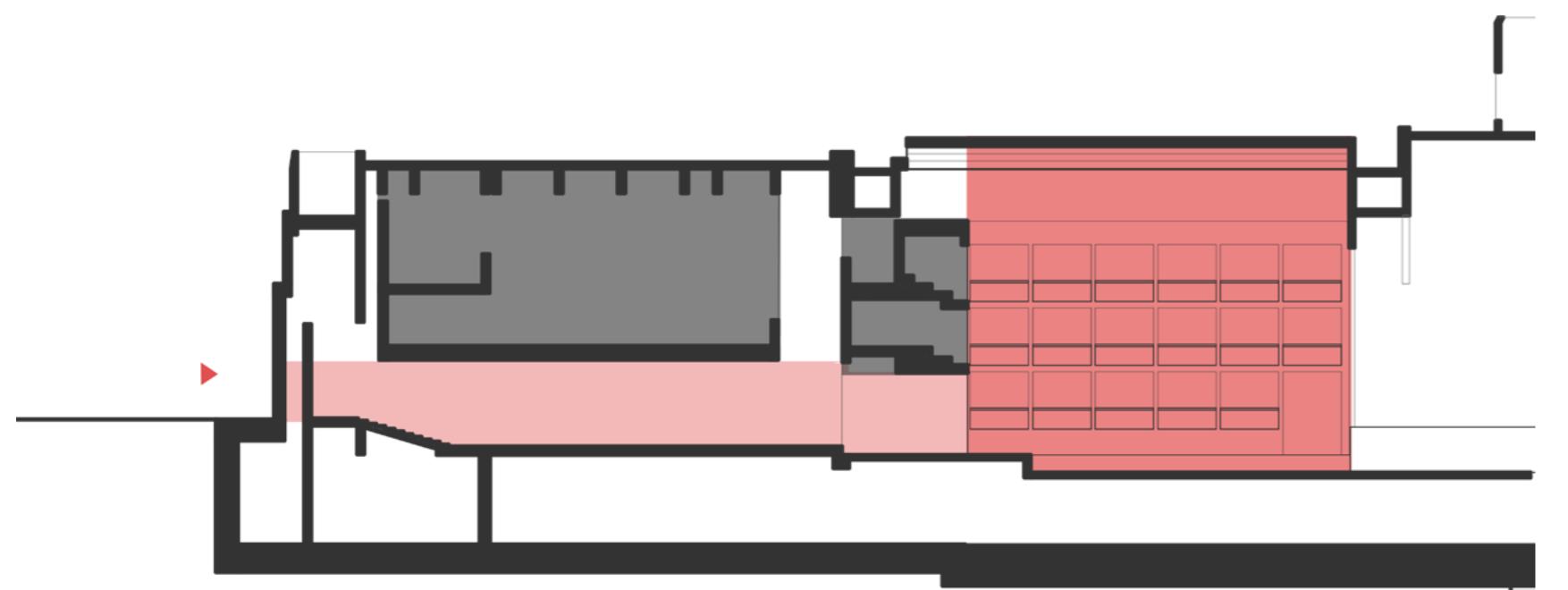
paint - simplest intervention



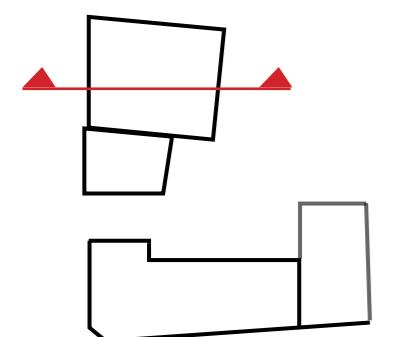
facade addition



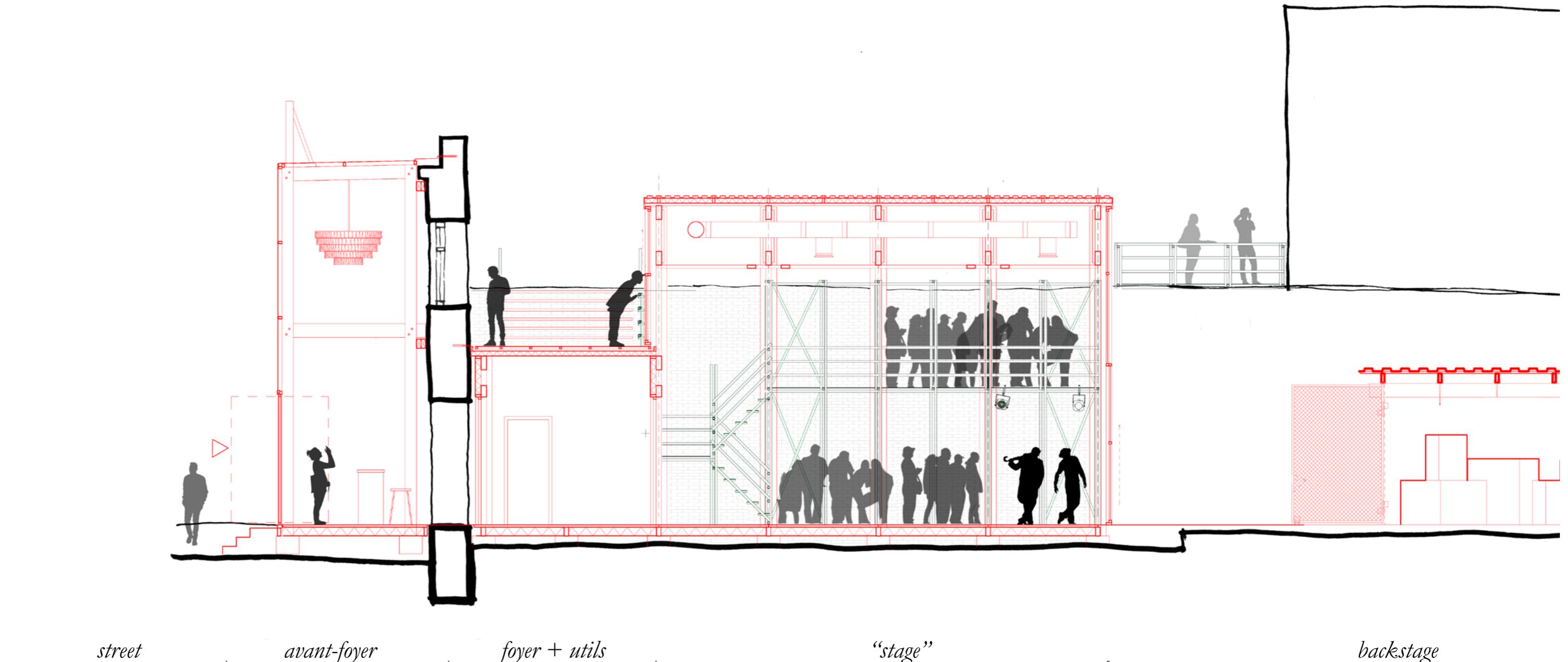
facade addition - new in the old

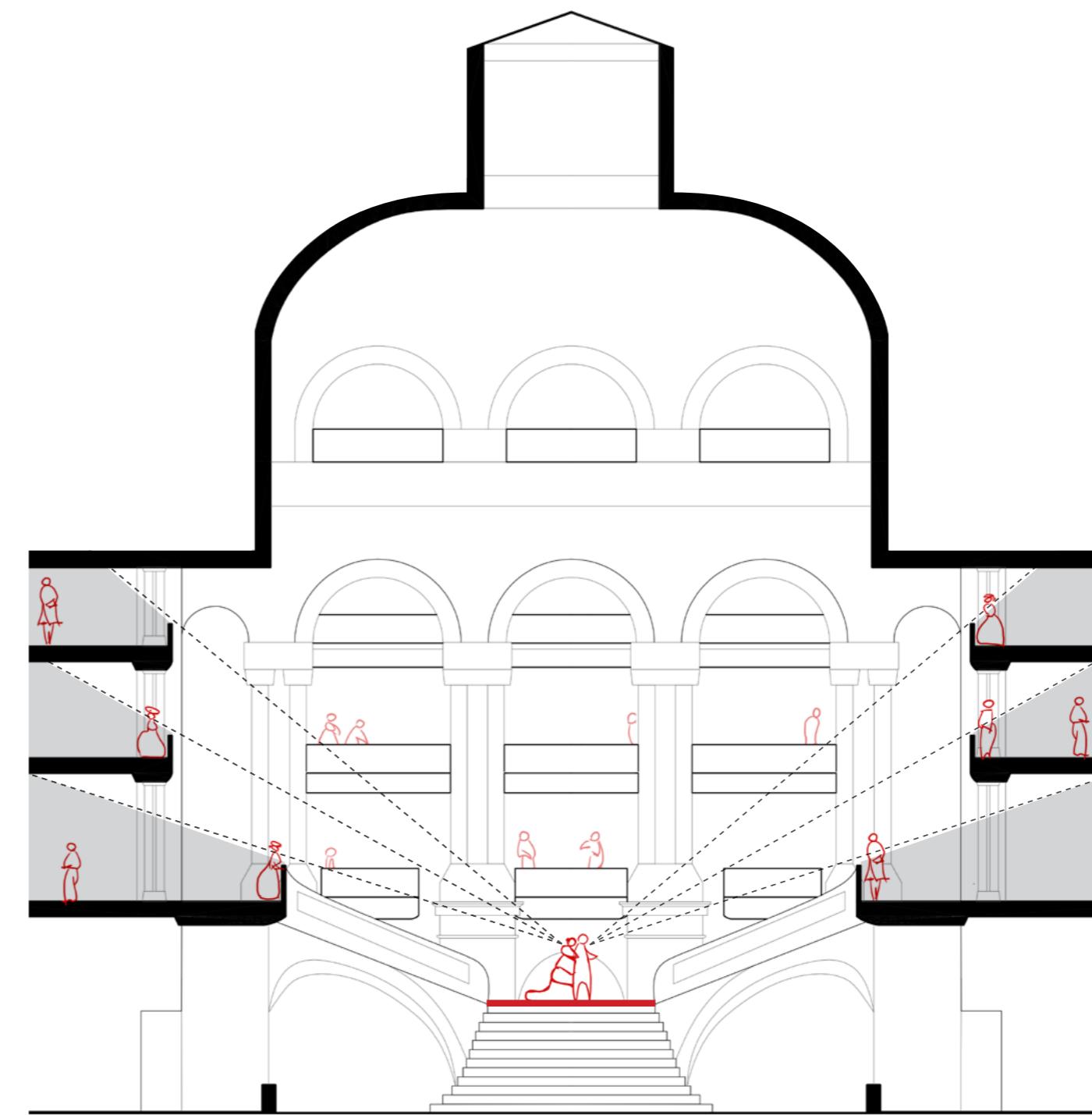


volume - compression and expansion

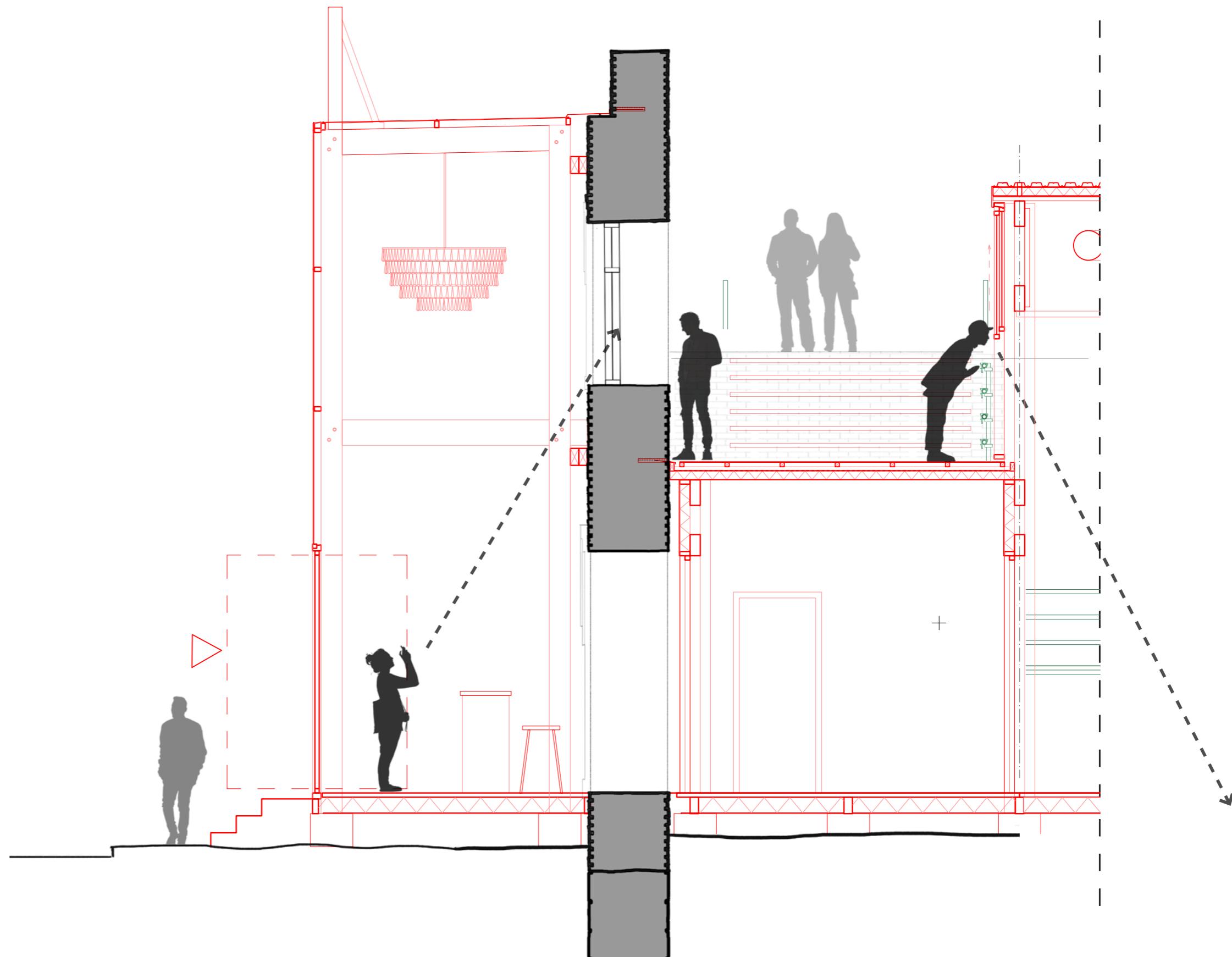


theatre box

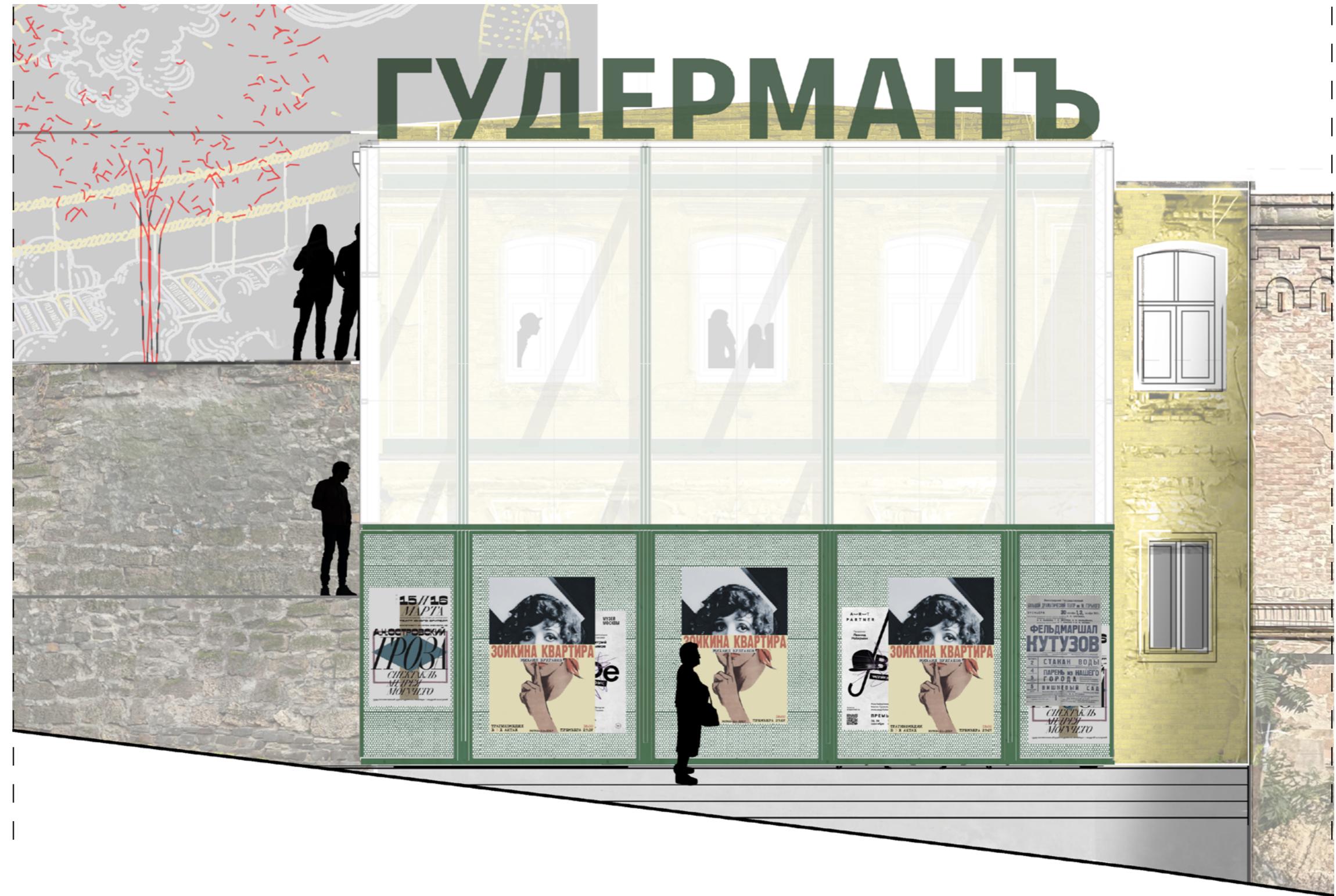




landscape of interactions



landscape of interactions



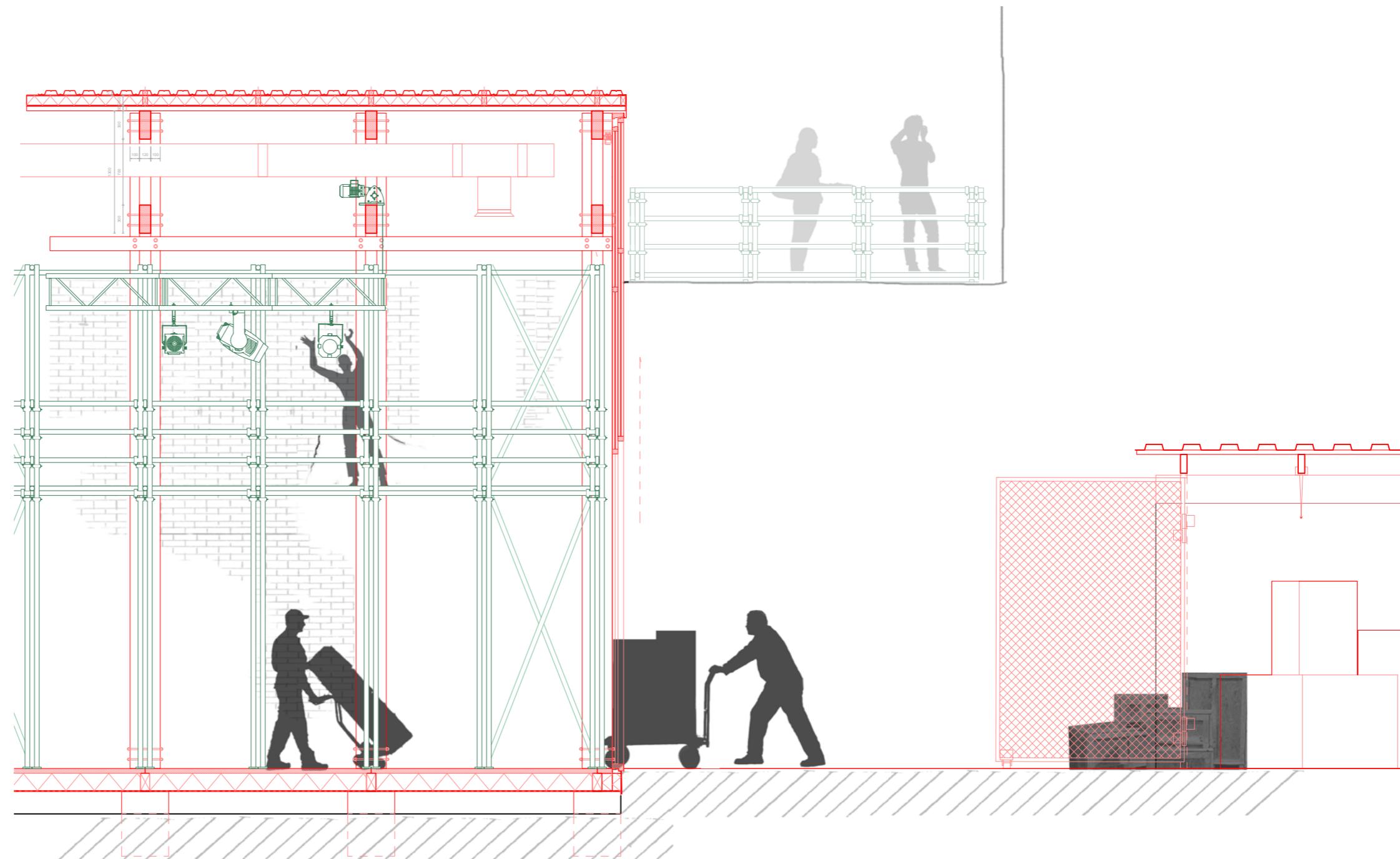
theatre entrance



theatrical reveal



street lantern



*operation - truss and
backstage*



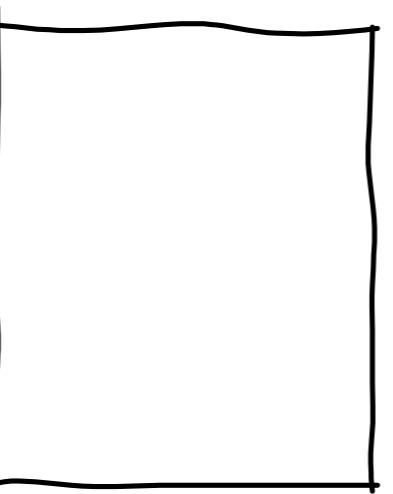
operation - preparation



operation - performance



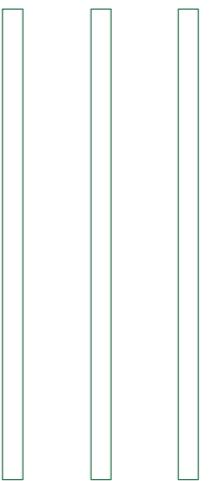
operation - afterparty



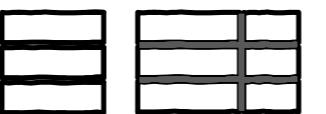
existing = self-bearing



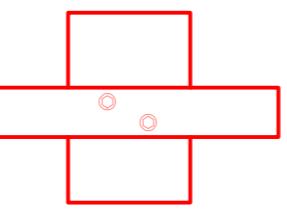
timber = translational



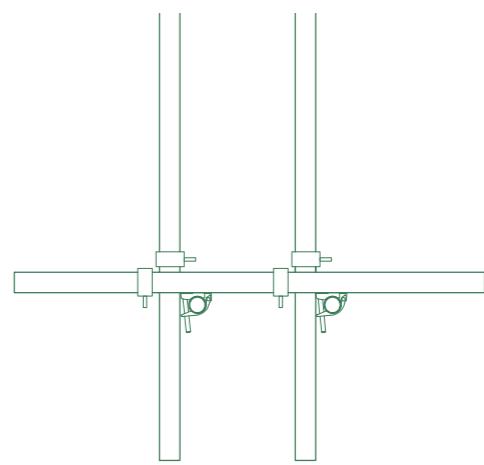
metal = theatrical



mass: masonry + mortar



skeletal: lumber + bolts

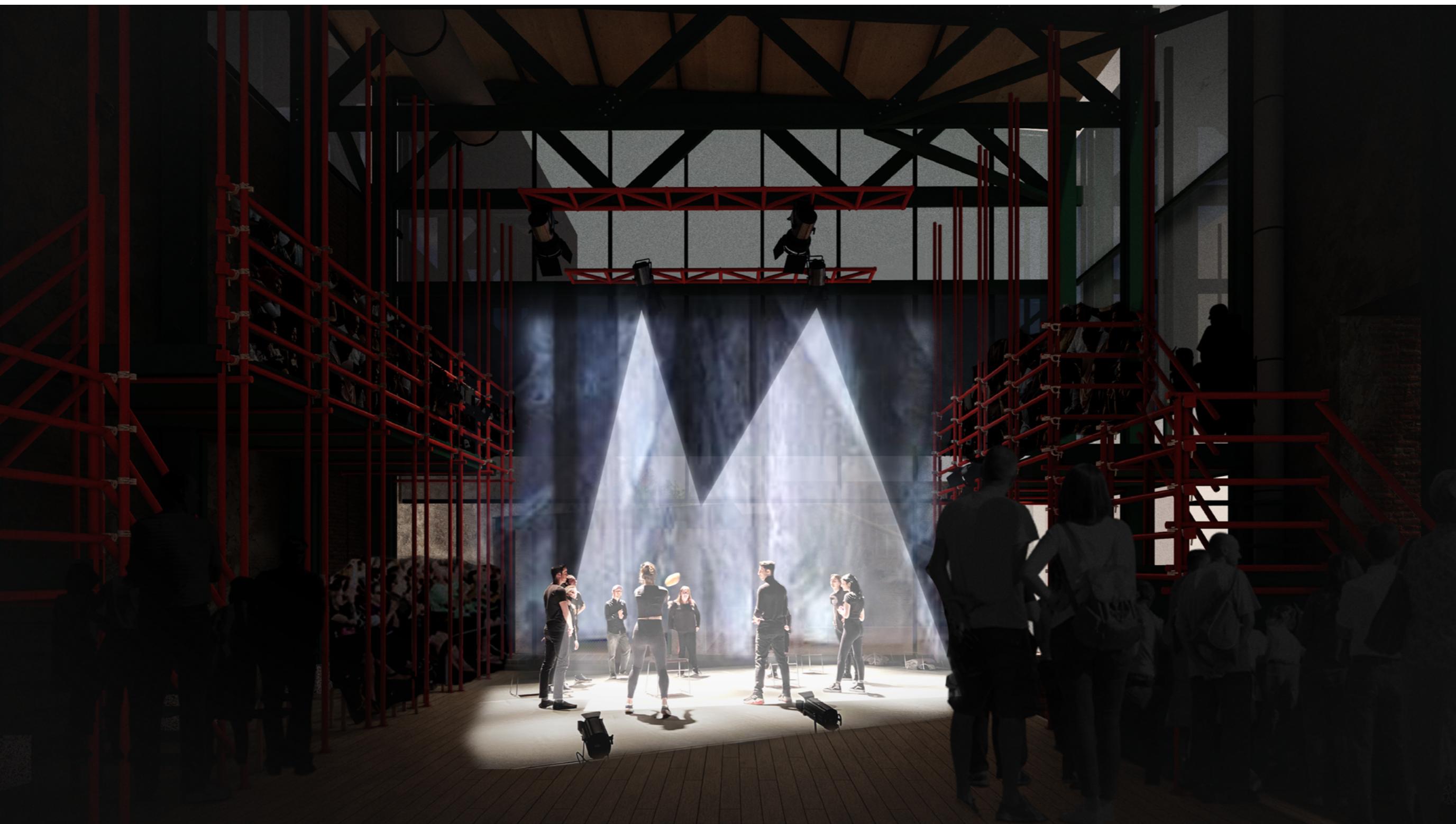


skeletal: pipe + clamps

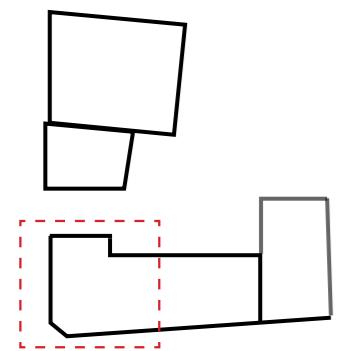
materiality and notation



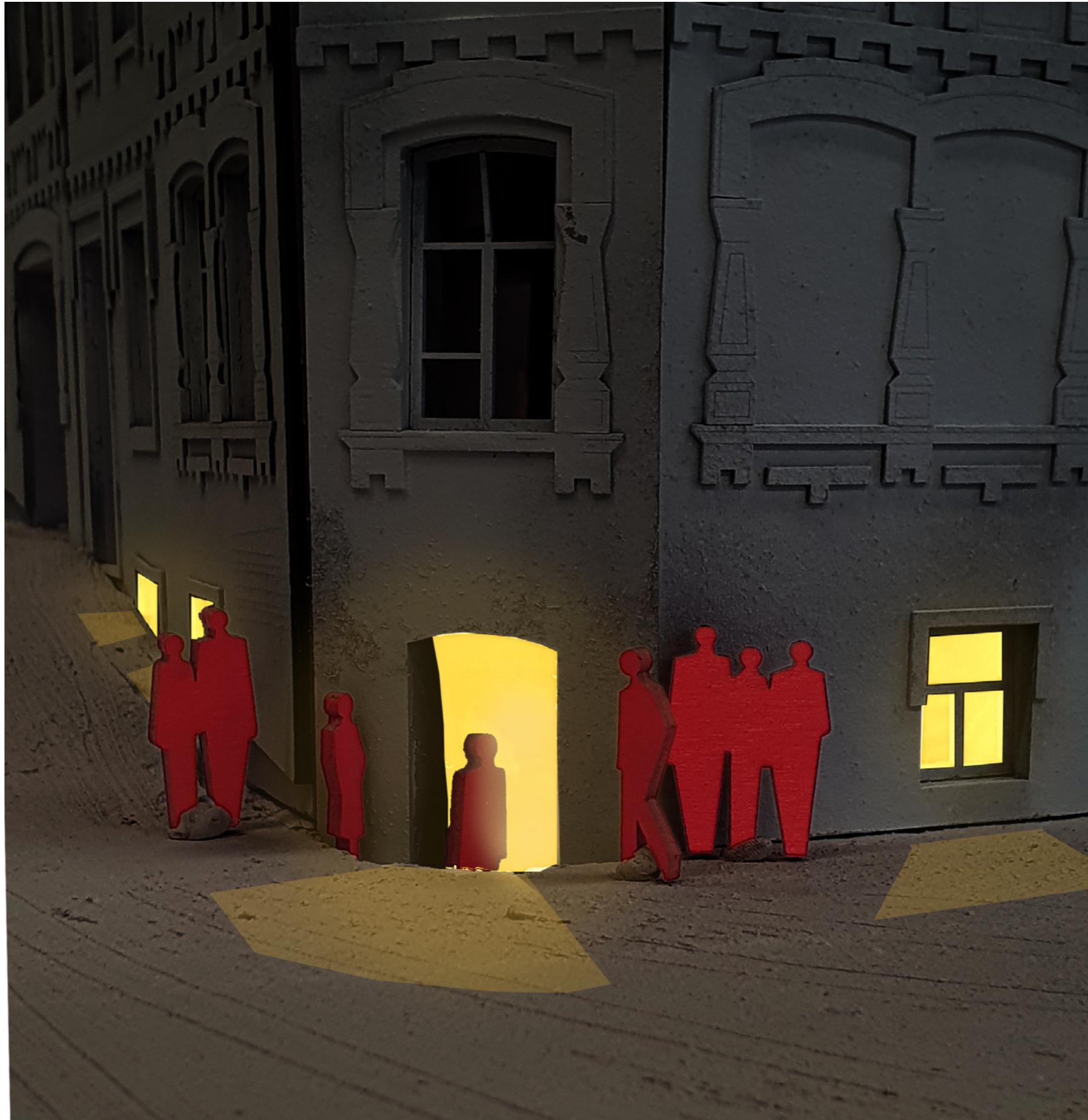
materiality

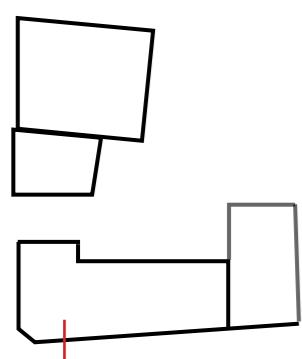
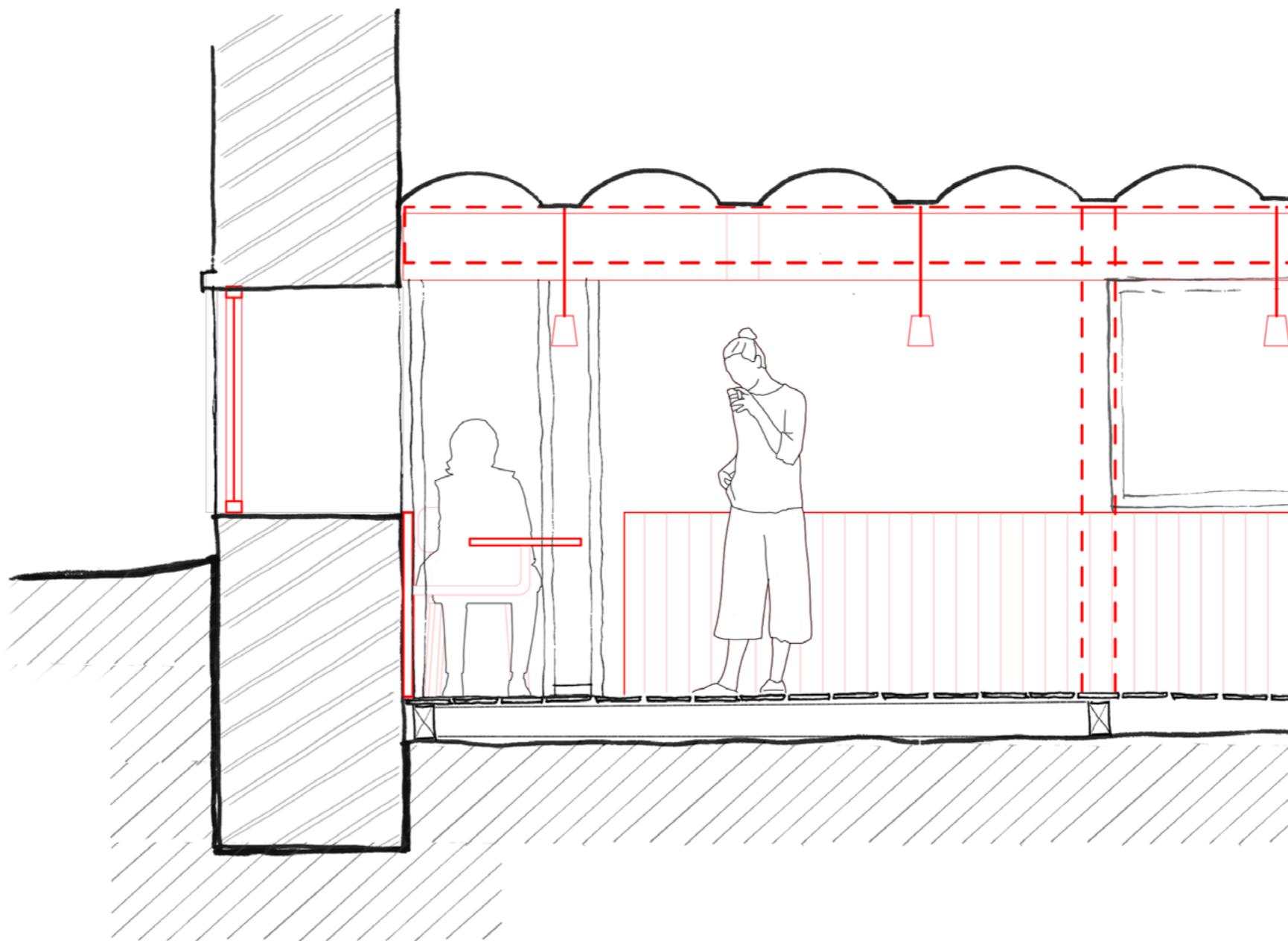


theatre transformation



*the simplest way to
publicity*



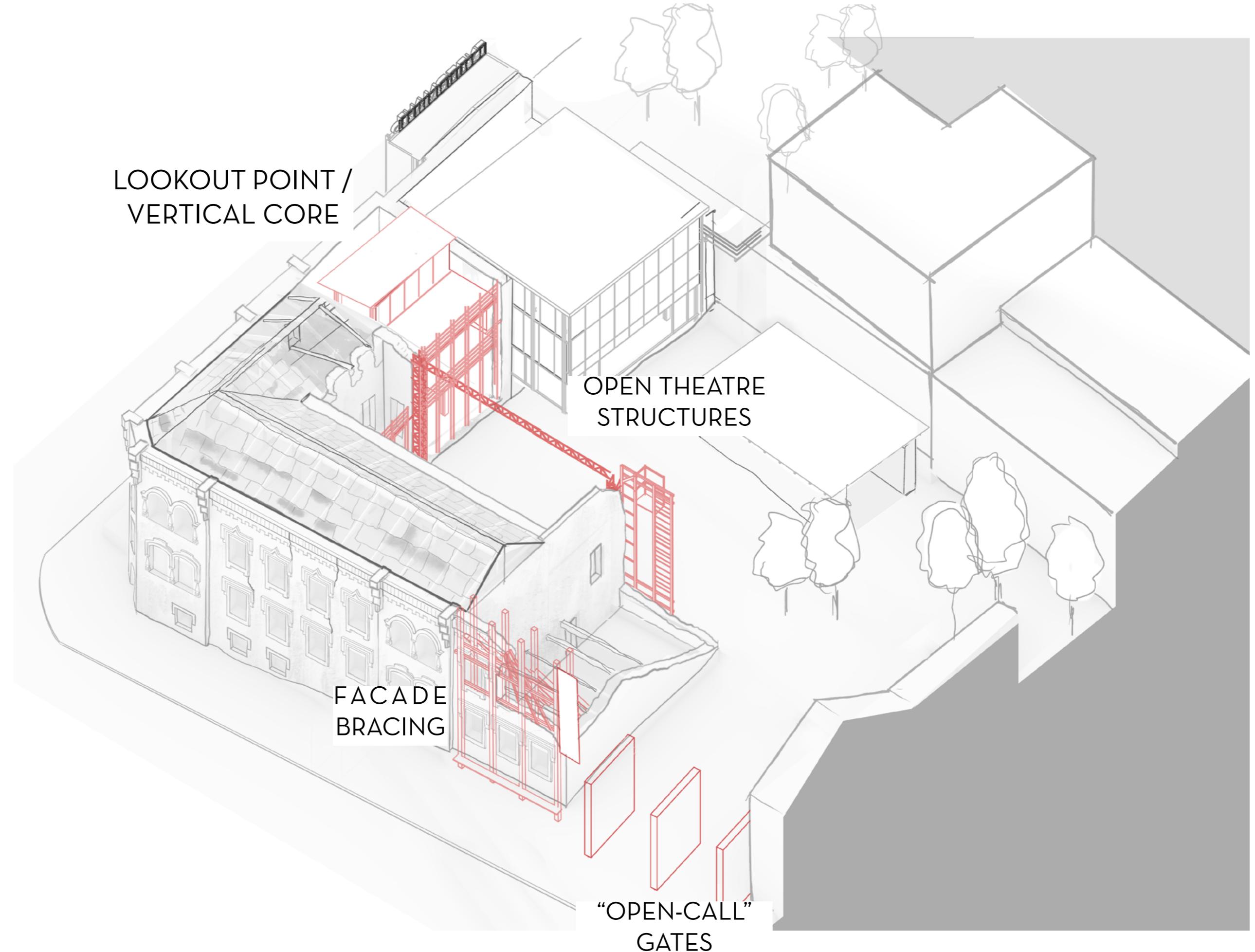


*the simplest way to
publicity*

INVOLVE AT EVERY STEP

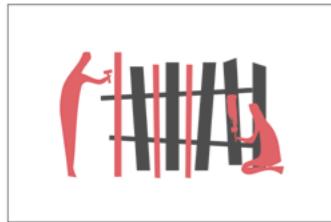
&

TAME THE RUIN

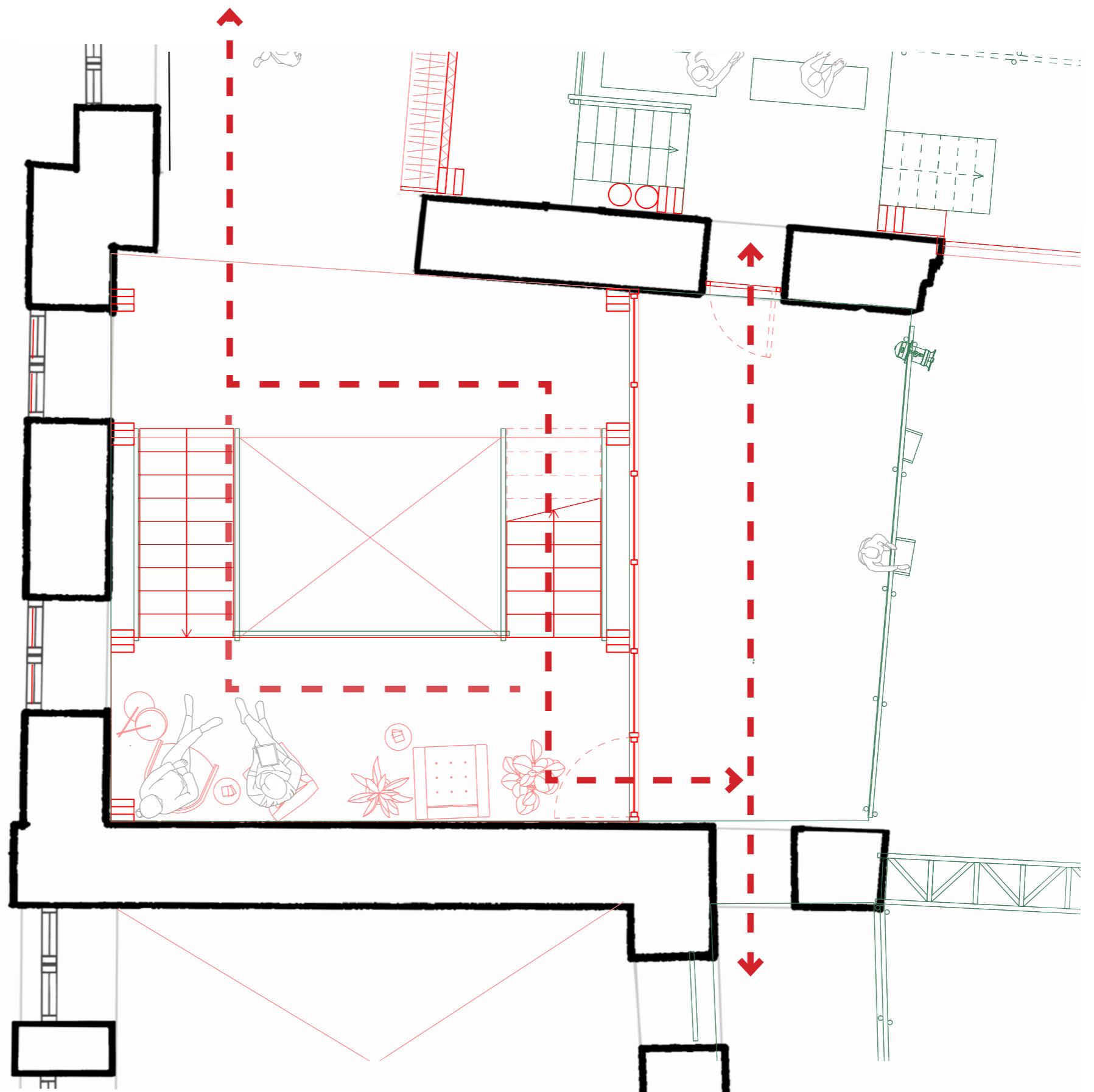
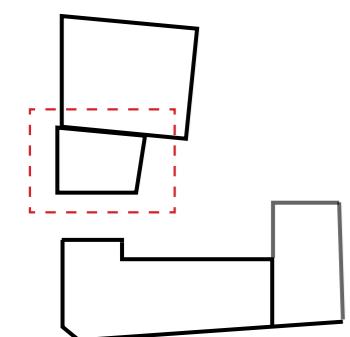


Phase 2

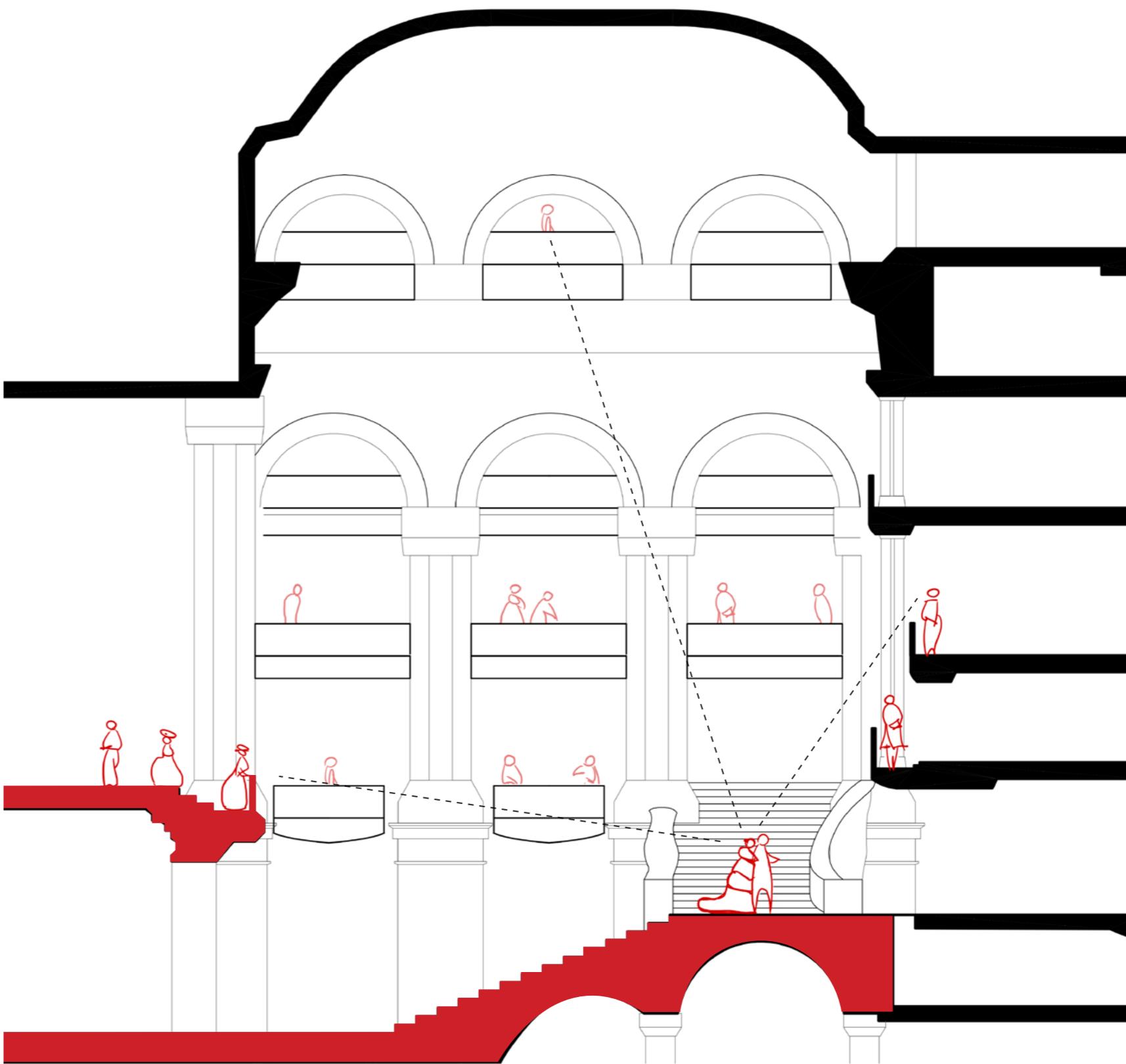
- expand scope
- open-up
- add vertical circulation
- create lookout point



Wide spatial landscape
= wide social landscape

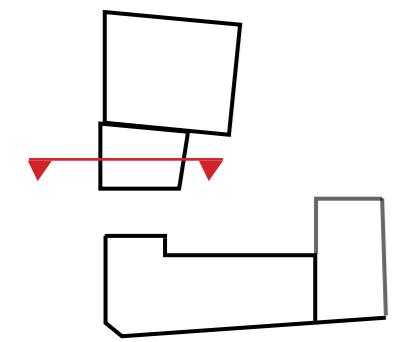


staircase - cafe - hinge

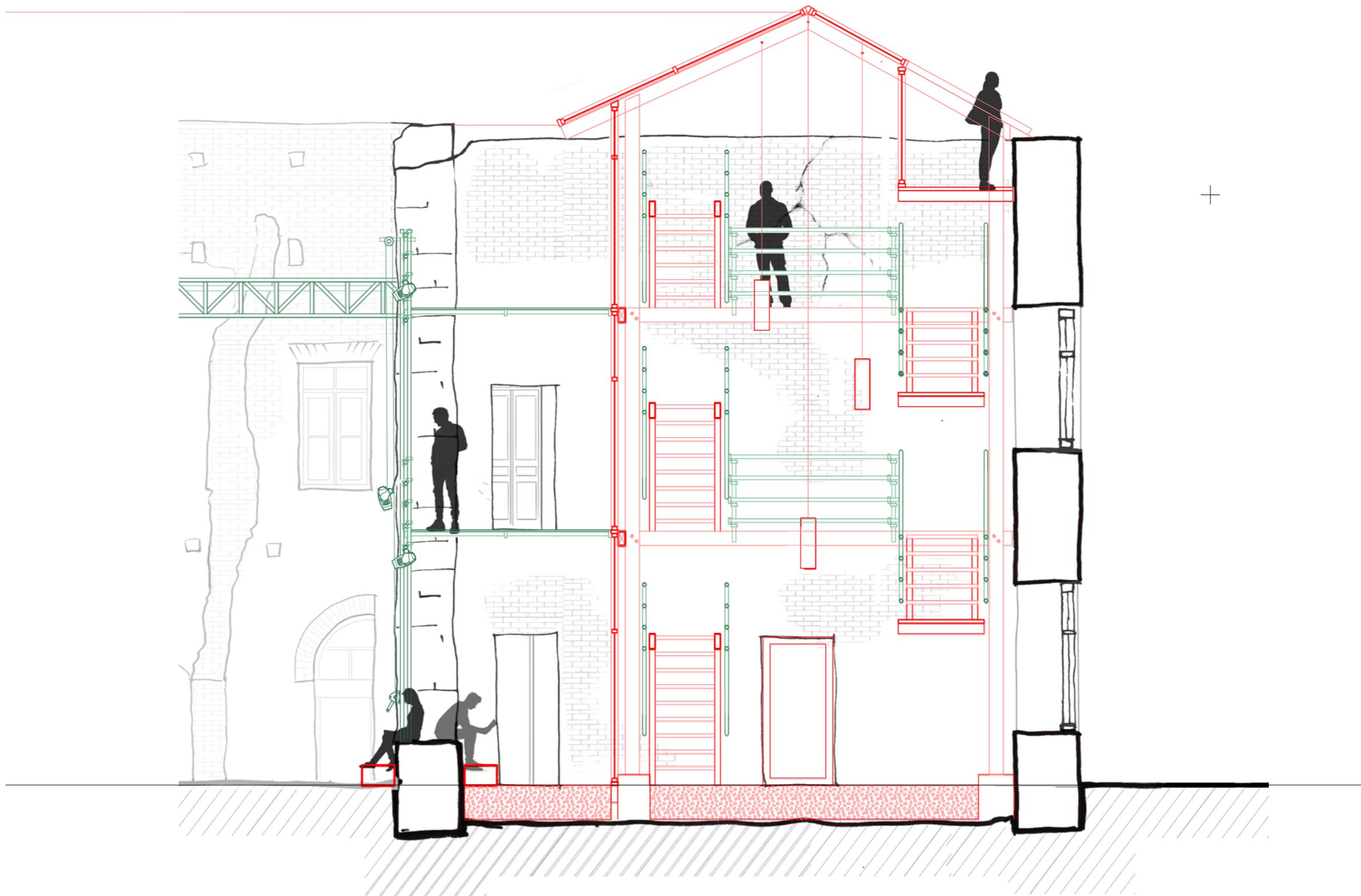


landscape of interactions

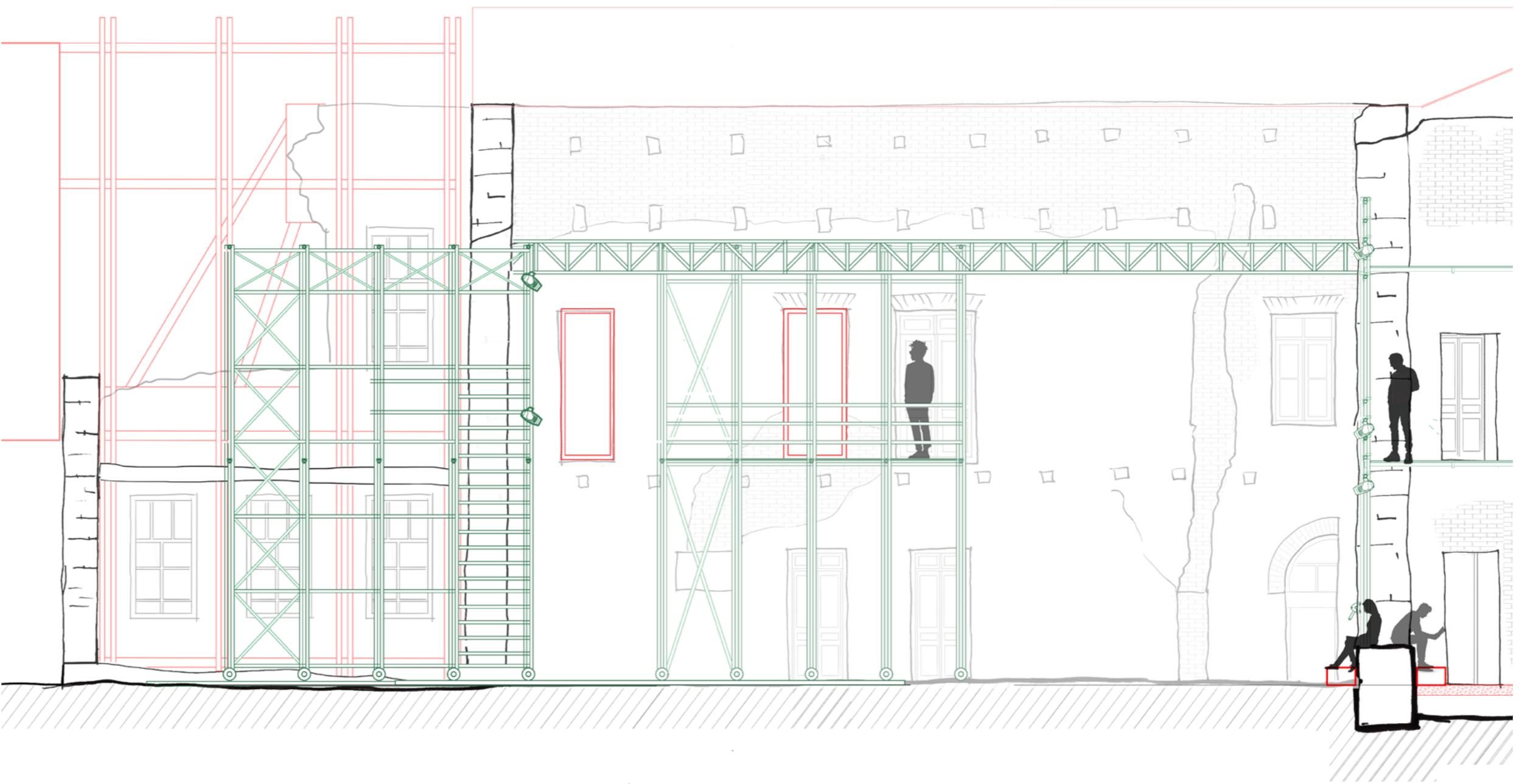
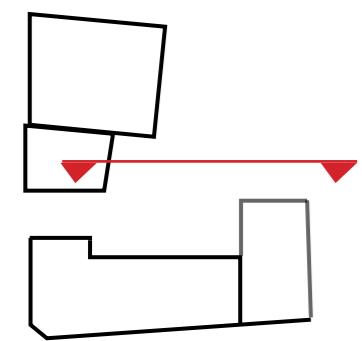




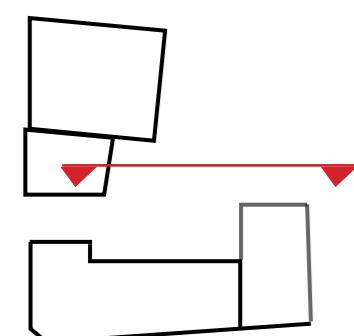
invitation for involvement



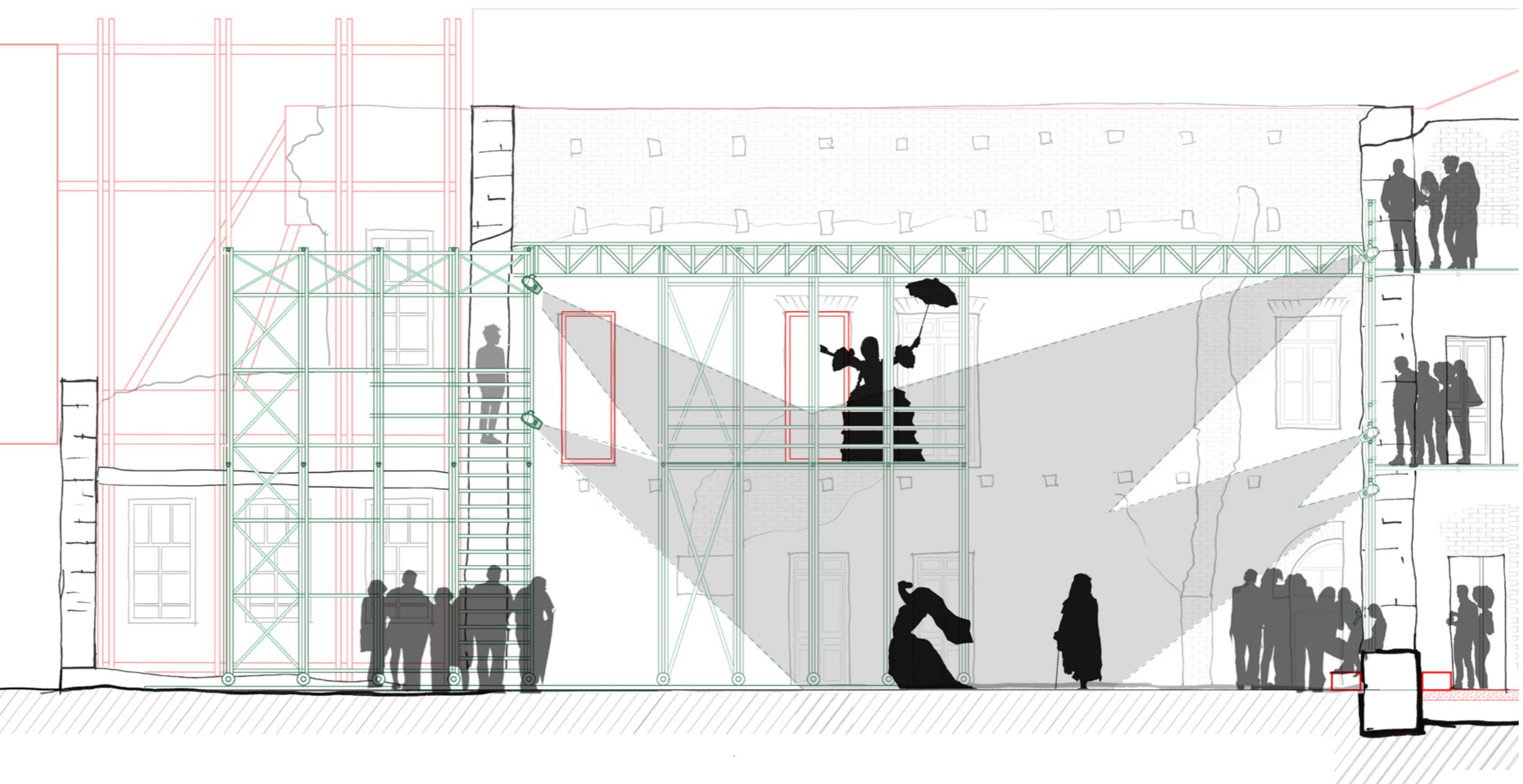


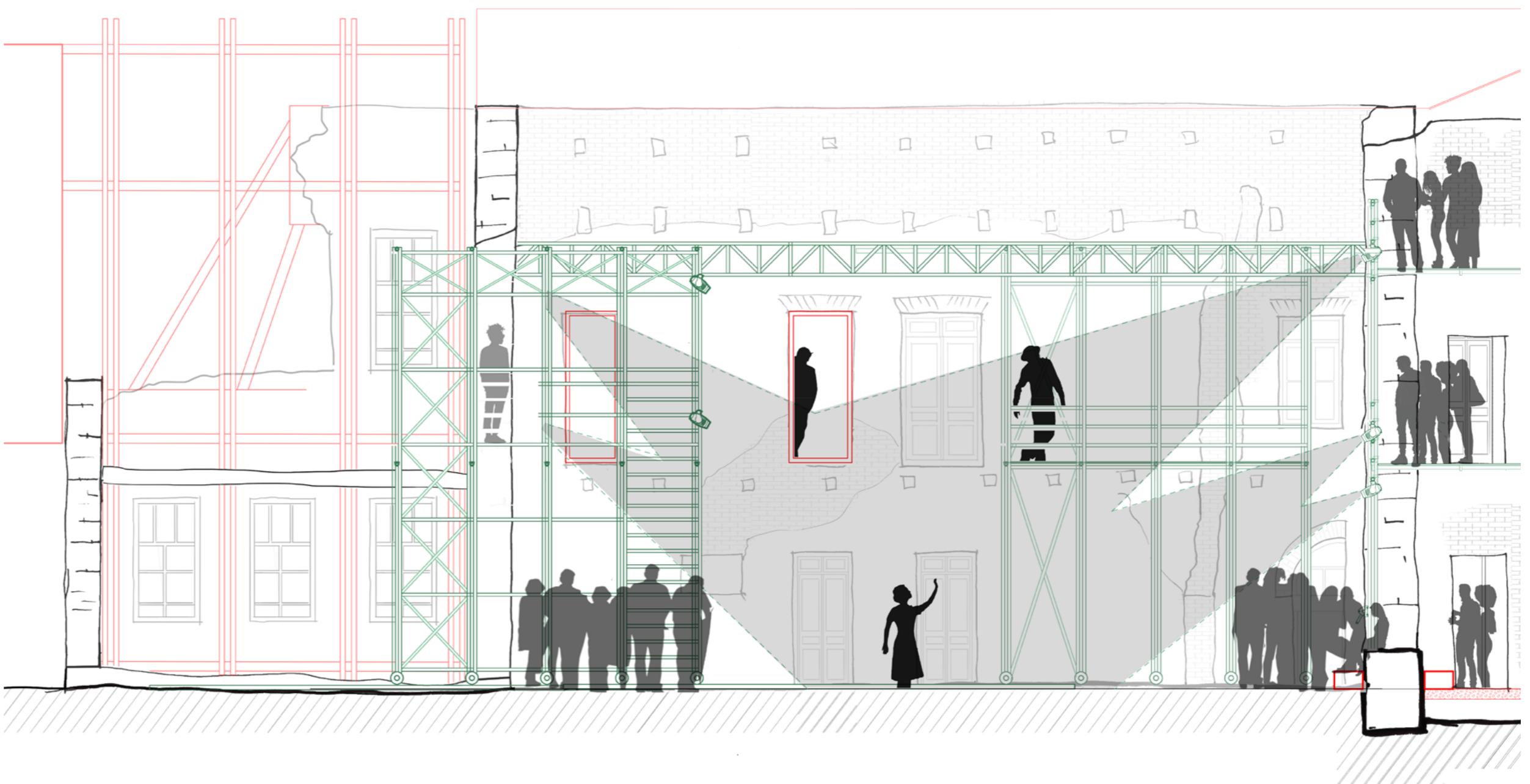
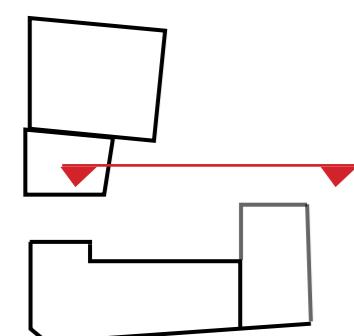


courtyard theatre



flexible configuration

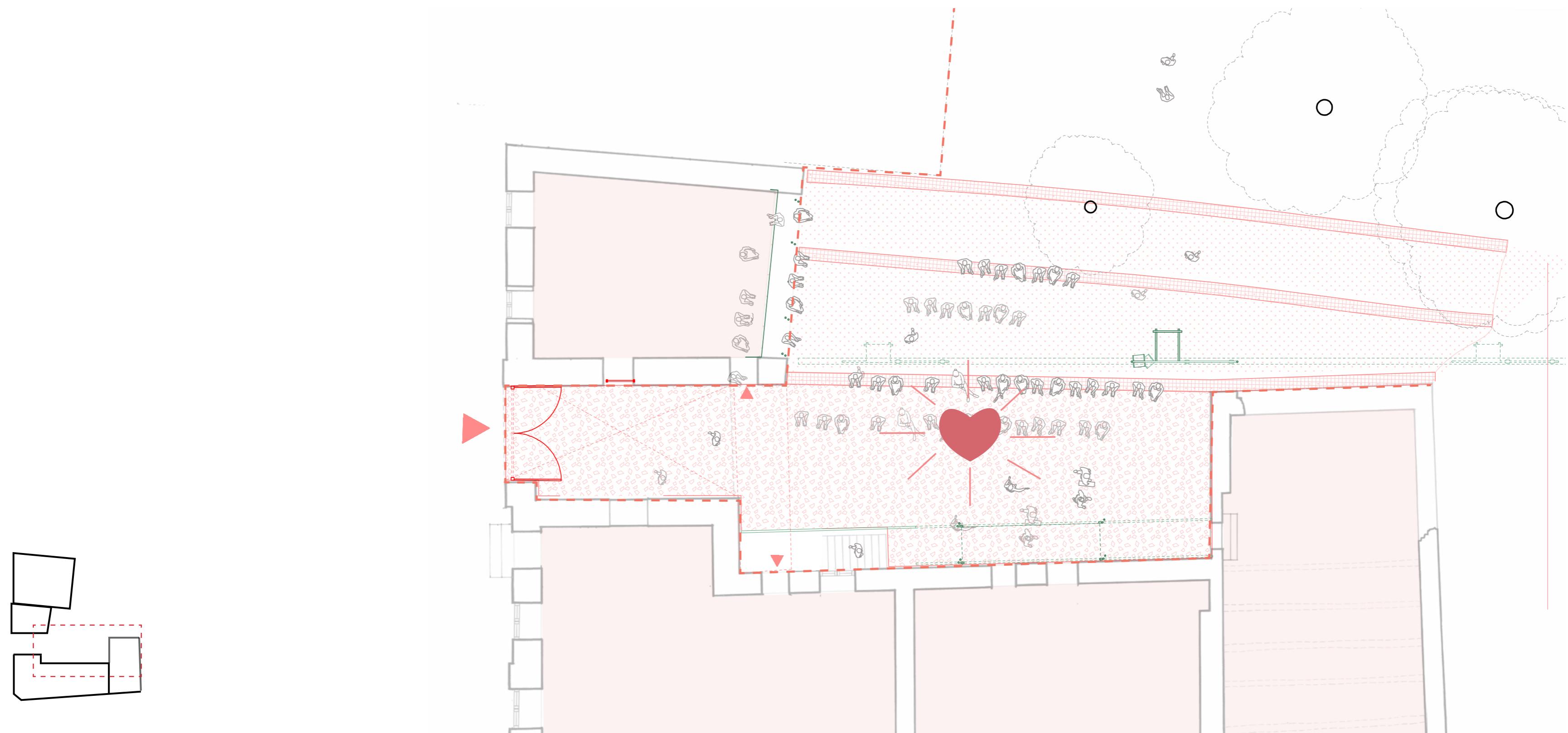




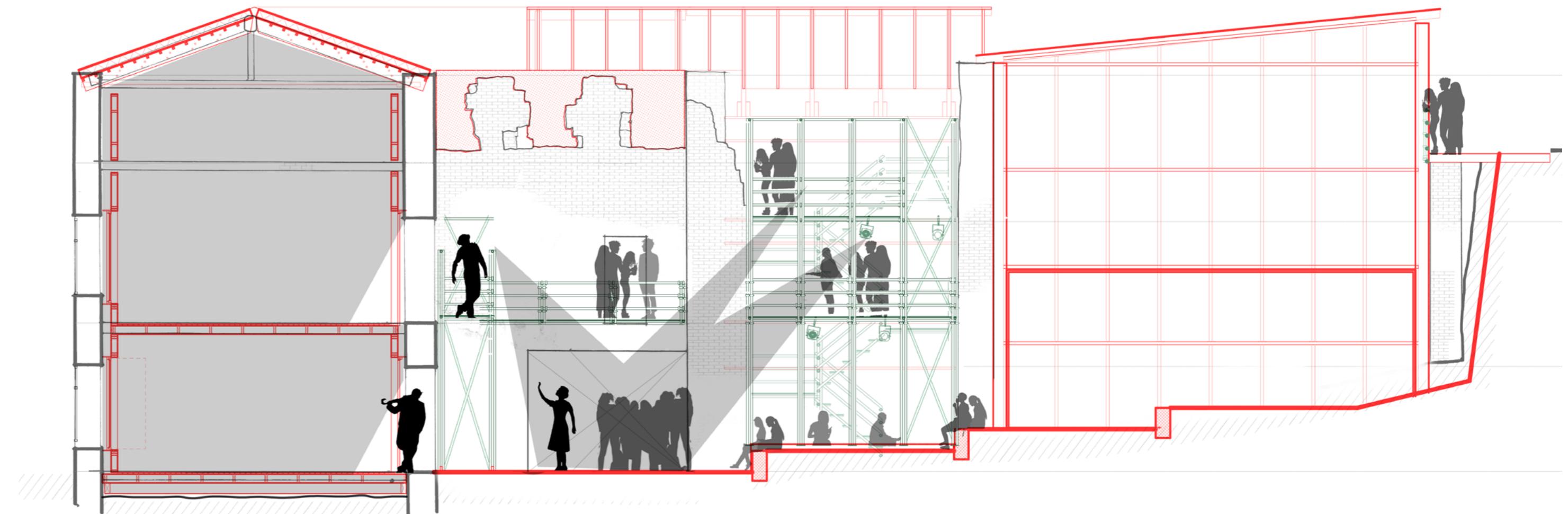
flexible configuration

courtyard-theatre interaction





*courtyard as open
theatre*





brick rubble repurpose



brick rubble repurpose



theatre on a whim

small stage





facade supports



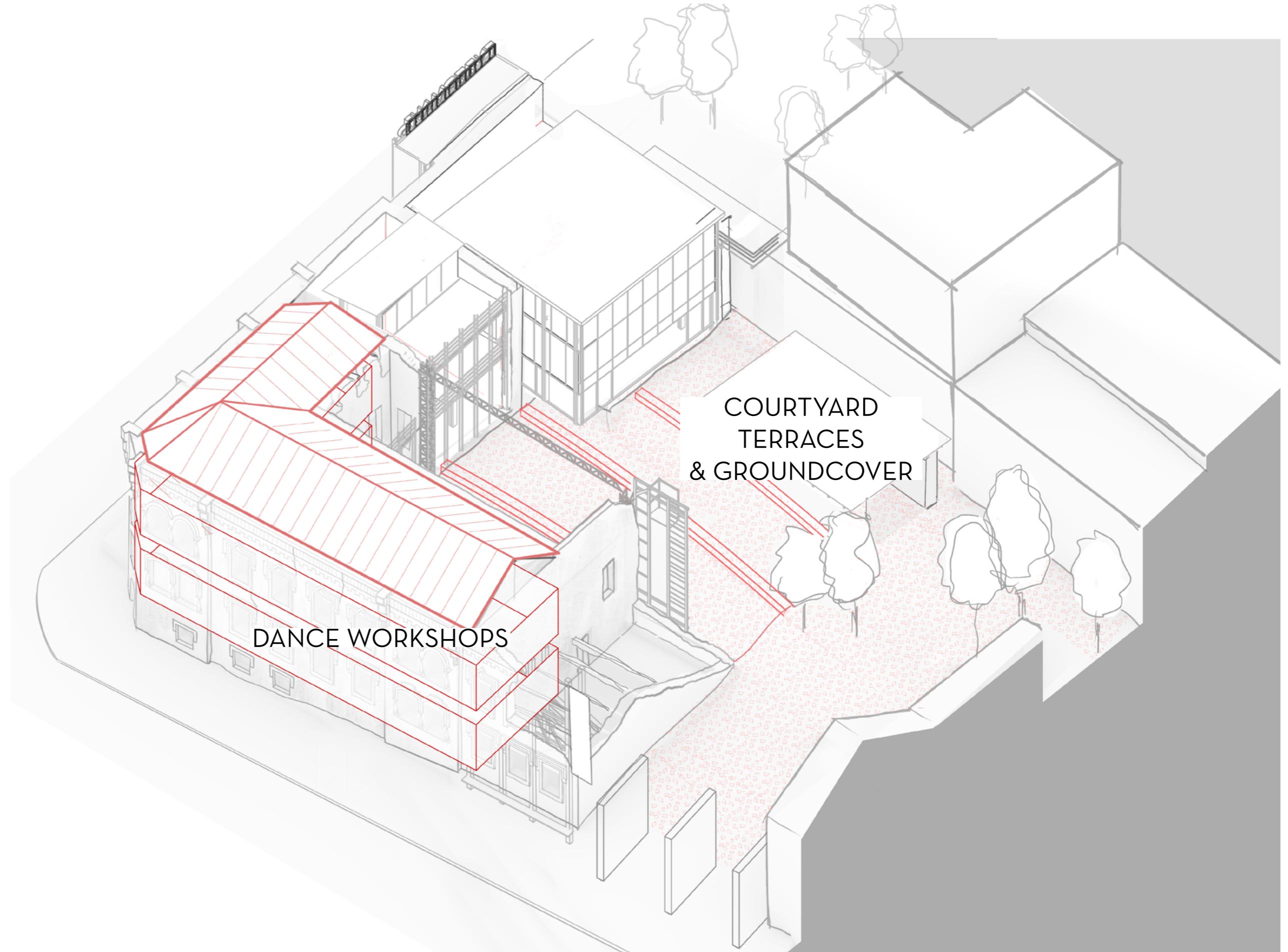
gates as a light



EXPAND THE SCOPE

&

LIVE THE RUIN

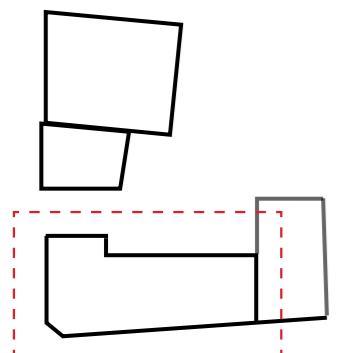


Phase 3

- monument part interior works
- courtyard theatre "stage" and "tribunes"



Provide entertainment and learning values.

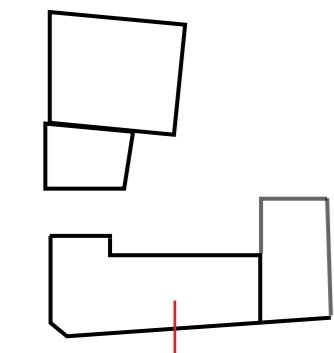


*open floor layout
for flexibility*

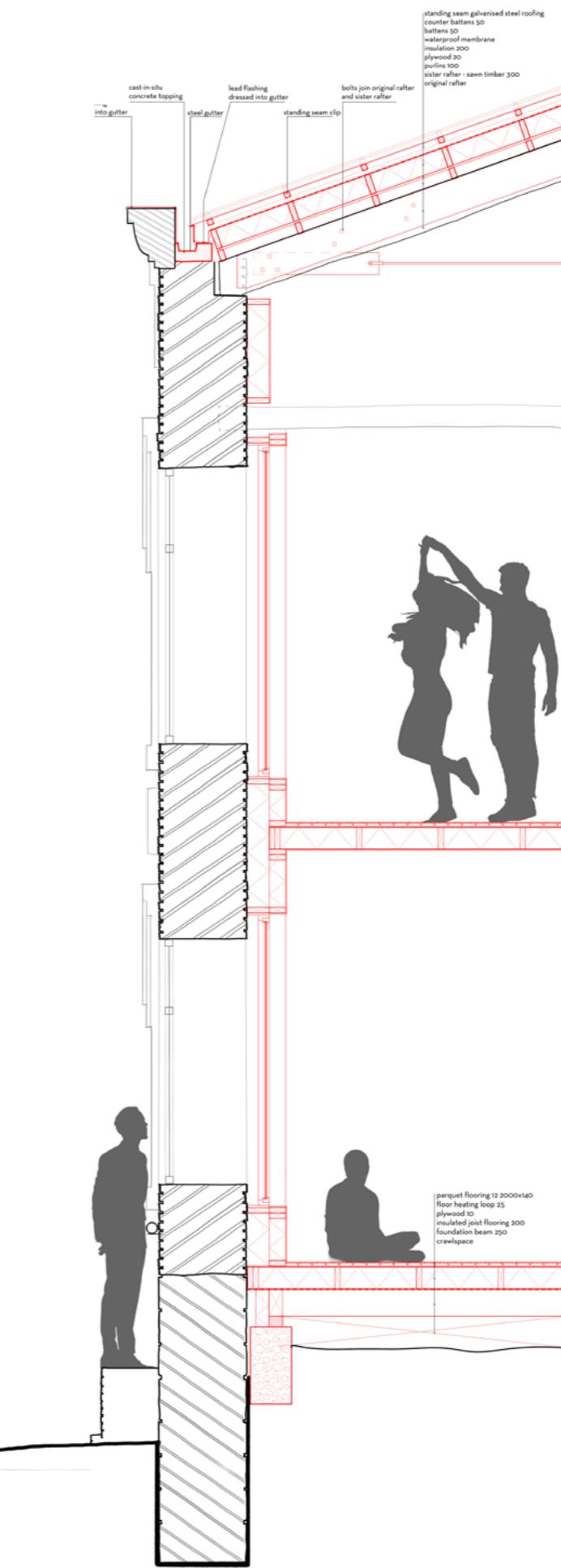
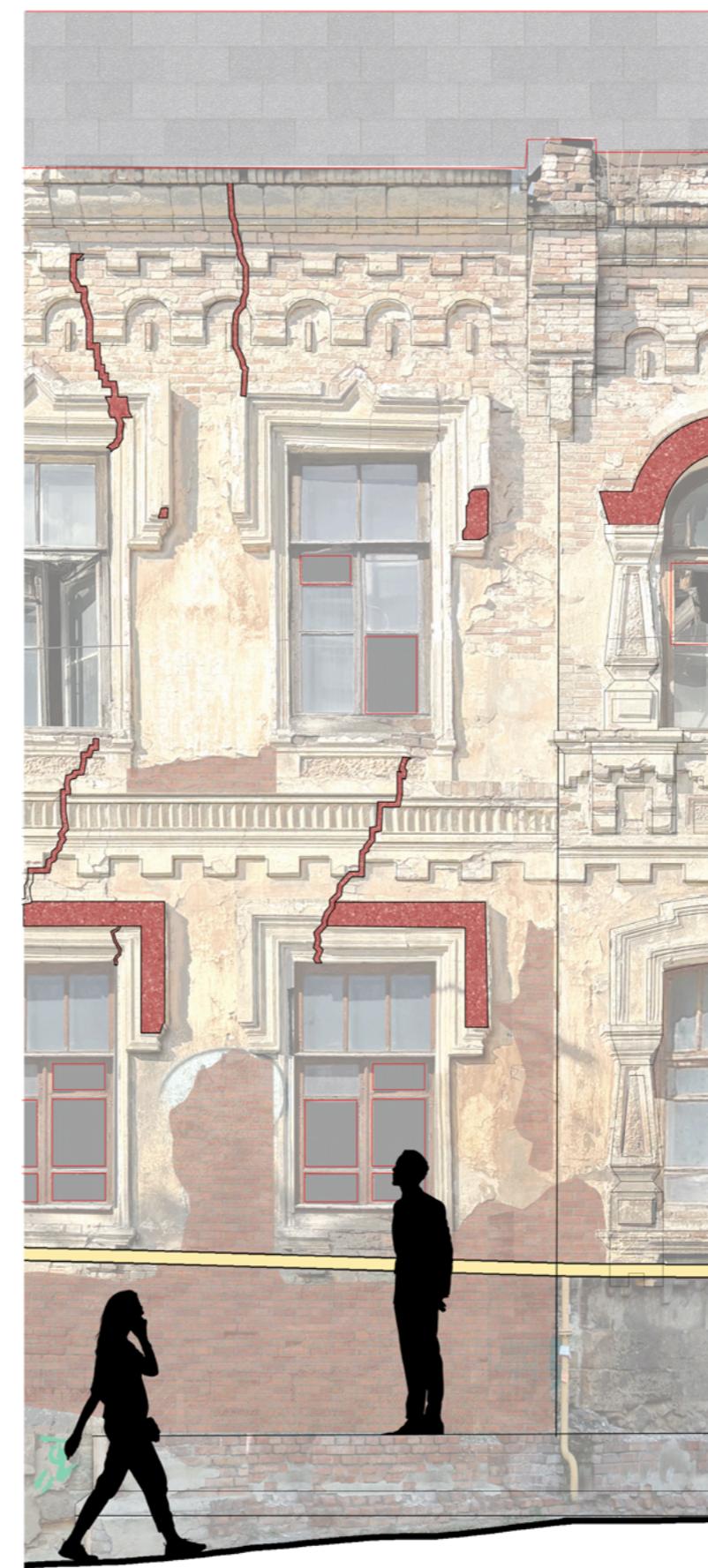




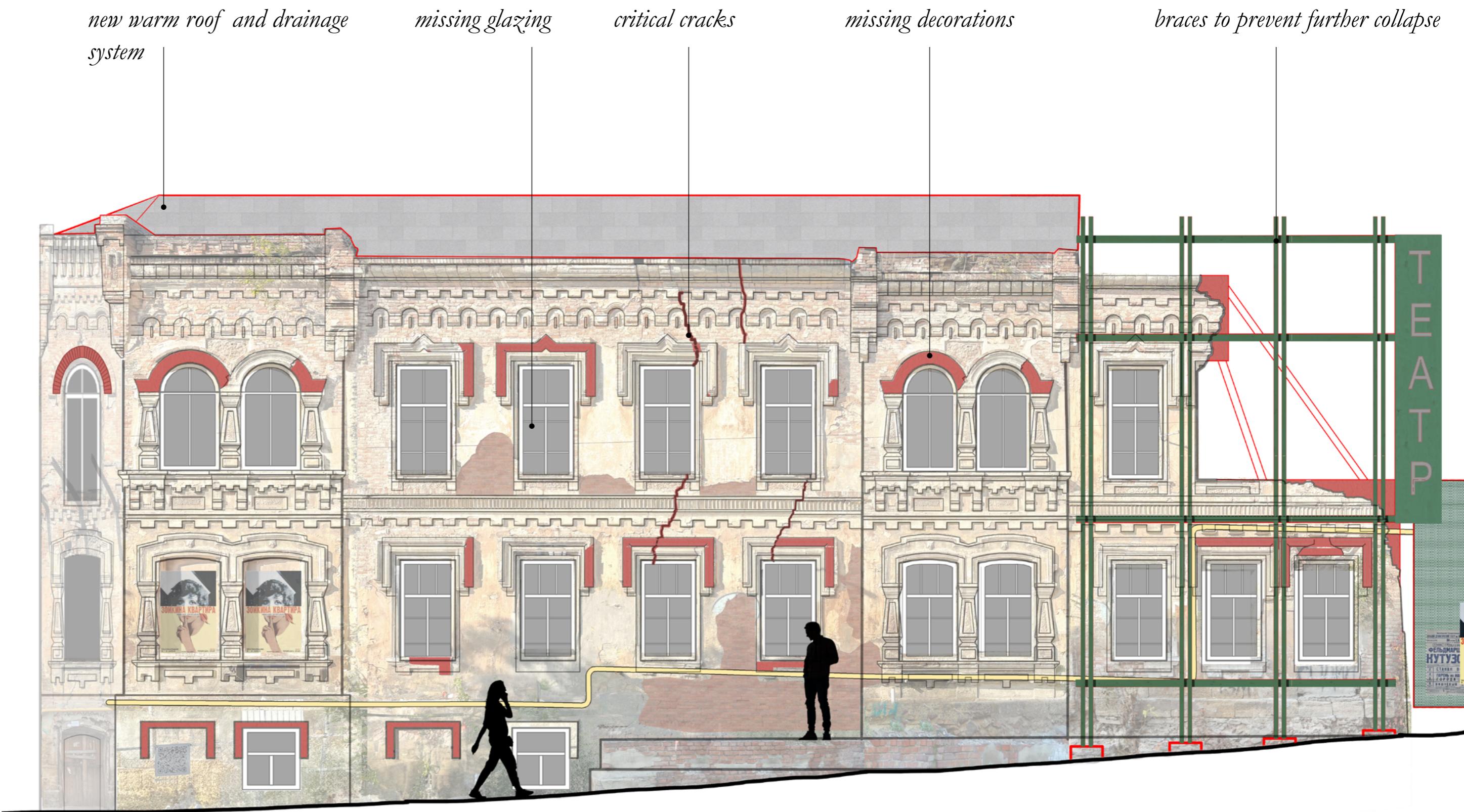
dance hall

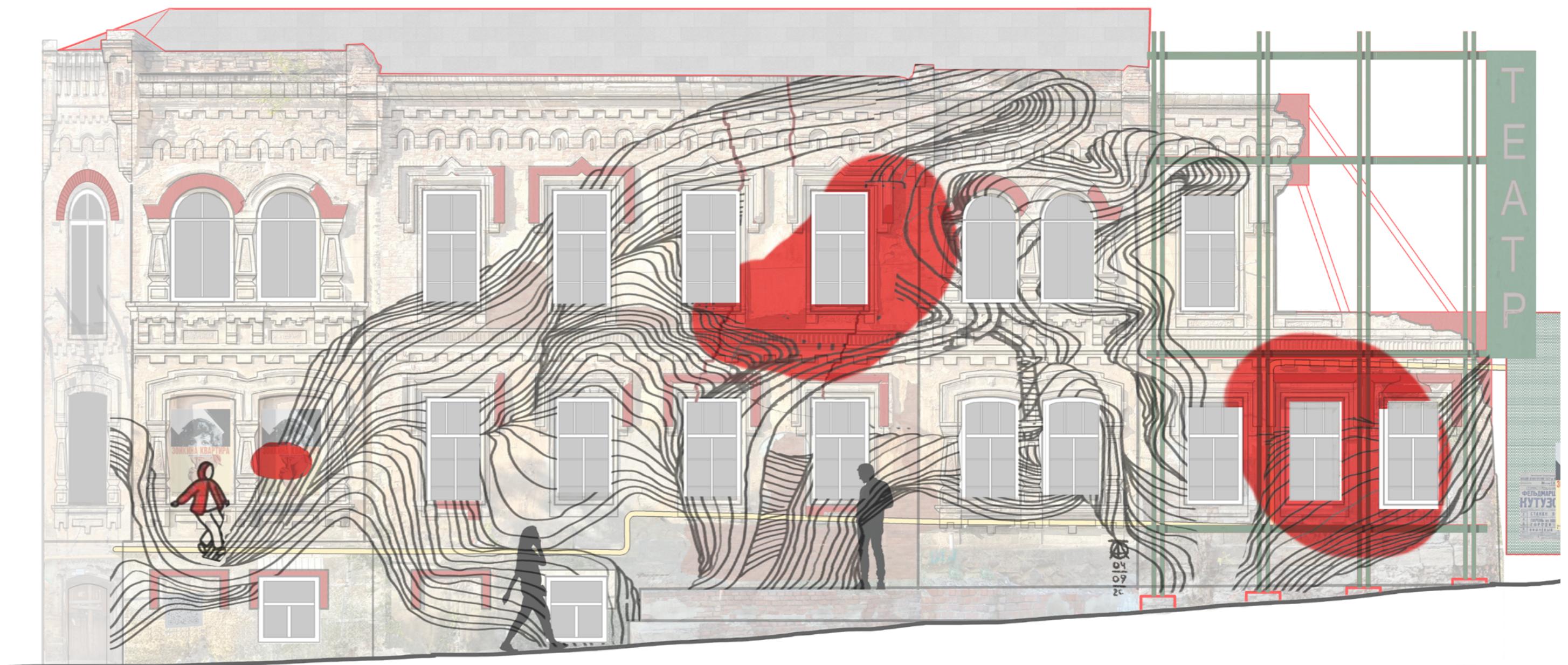


*fragment - indoors
confort*

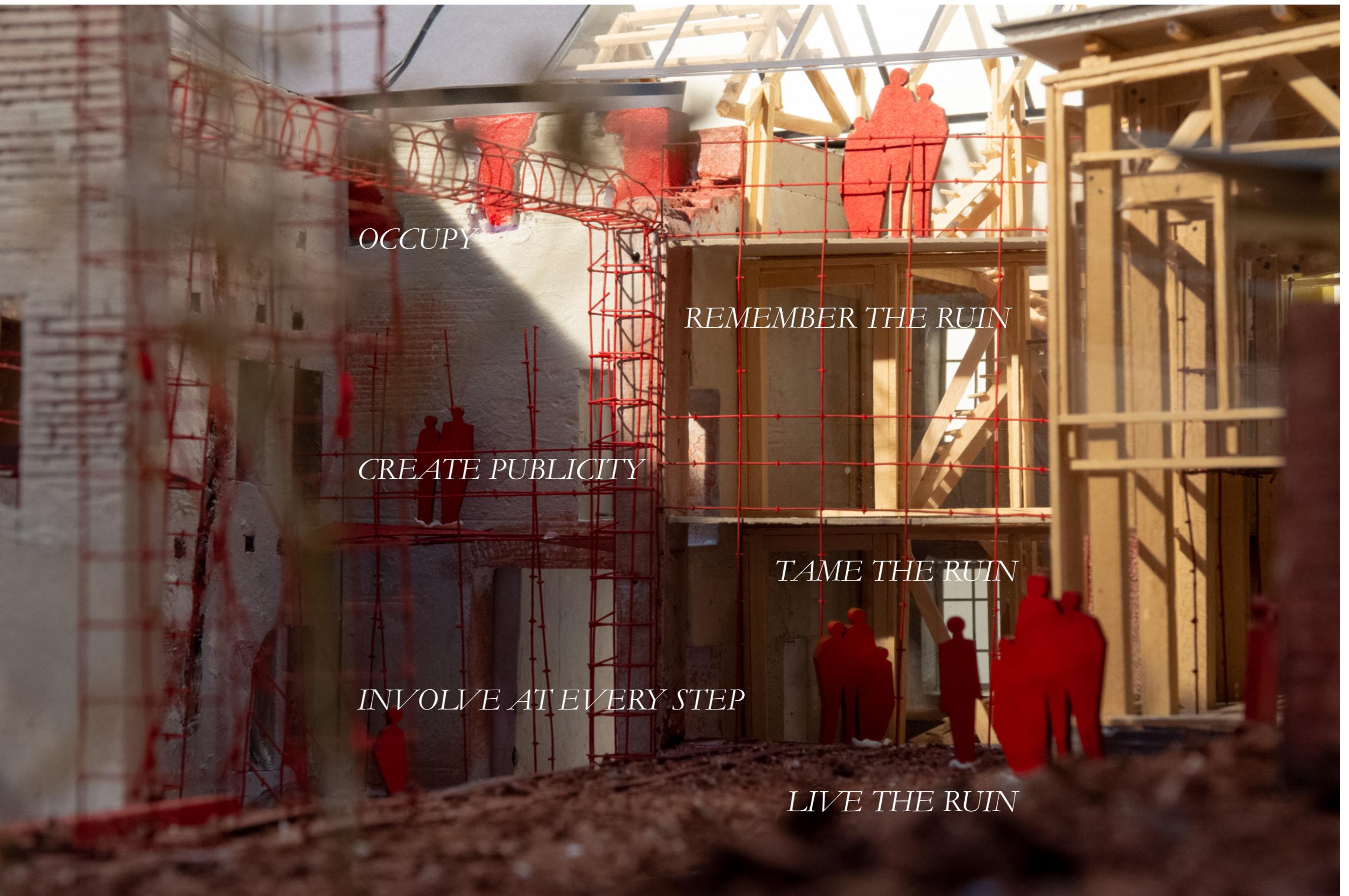


*street facade - support
and revive*





*street facade -
local participation*



closing thoughts

illustration credits

Illustrations/pictures by me, unless stated otherwise below:

p.1 RRO-VOOPiC archive (1947), accessed at <https://kozhin-obelisk.livejournal.com/3258.html>

p.2 N. Holmanova (2023), accessed at <https://aktivatica.org/content/5701834c-ae1e-4495-99f0-43be21e55368/v-kaliningrade-zaderzhali-muzhchinu-s-sharikami>

p.3 OVD live data (2023), accessed at ovdinfo.org

p.6-8 Maps. Yandex.ru (2023)

p.19 S. Levshin (2021), accessed at <https://bdt.spb.ru/spektakli/tri-tolstyaka-epizod-7-uchitel/>

p.23 J. Gehl (2011) Cities for people, p. 150