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Name of studio   Architectural Engineering
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Research teacher  Marcel Bilow
Appendix Research Paper

Places of Performance
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(Place of) **Performance** 8

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Categories

Genre
Stage-Audience Configuration

End Stage

Circular

Mixed

Added Value

Connection

Water

Transformation
The first series of projects are all particular shows or events. That means that they are designed to convey one story - possibly multiple times - but it’s not meant for different performances or genres. If it is compared - for example - to the showing of the musical “The Lion King” in the Fortis Circus Theatre in Scheveningen, “The Lion King” is the Performance, with particular set designs. The theatre is the Place.
Act One

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHY</th>
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</thead>
<tbody>
<tr>
<td>Year</td>
<td>2014</td>
</tr>
<tr>
<td>Location</td>
<td>Broadway, New York City, USA</td>
</tr>
<tr>
<td>Designer</td>
<td>Beowulf Boritt</td>
</tr>
</tbody>
</table>

The stage design of the Broadway musical “Act One”, about the early career of playwright Moss Hart, has a special way of changing its decor for different scenes: all the different sceneries are multiple levels and placed on a turntable of more than 18 meters in diameter. This means that a change of sceneries is not done in the traditional way with the fly tower, but by spinning the turntable to a different scene.

Act One has won a Tony Award in 2014 for best scenic design of a play.

The reason for this complex way of changing sets, is that there are 35(!) locations in the play. To keep it compact and easy for the story to move from one location to the other, the designer stacked them on 3 levels, connected by multiple stairs. This also means that the story can continue while changing locations, in stead of waiting for the set to change. Furthermore, it’s a metaphor for the way the story twists and turns in different directions and for the turbulent energy of New York City, where this story takes place.
Alexander McQueen - Fashionshow

<table>
<thead>
<tr>
<th>Year</th>
<th>1999</th>
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<tbody>
<tr>
<td>Location</td>
<td>n/a</td>
</tr>
<tr>
<td>Designer</td>
<td>Alexander McQueen</td>
</tr>
</tbody>
</table>

**WHAT**

Although Alexander McQueen was a fashion designer, many of his shows are seen as performance art, or even as theatre. His Spring 1999 show, “Art Class”, was particularly an performance of art, that elevates this show above regular fashionshows. It features a model standing on a small turntable, wearing a white dress. Its starts spinning and in a dance with robotic arms, the dress and model are spray painted like a piece of art.

**WHY**

For this design, McQeen was inspired by a work from the contemporary artist, Rebecce Horn, of two shotguns firing blood-red paint at each other. “The outstretched mechanical arms stalk the model like a pair of cobras waiting for a decisive moment, when they finally can spit colored ‘venom’ on the spinning dress to create an expressionist concert on the runway.” This element of the fashionshow was unique, because it was creating fashion and art, live in front of the audience, in a theatrical performance.
Burning Man

<table>
<thead>
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<th>WHY</th>
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</thead>
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<tr>
<td>Year</td>
<td>since 1986</td>
</tr>
<tr>
<td>Location</td>
<td>Black Rock Desert, Nevada, USA</td>
</tr>
<tr>
<td>Designer</td>
<td>n/a</td>
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</tbody>
</table>

The festival “Burning Man” is an annual event in the desert of Nevada, where an entire village and community is temporarily constructed and broken down after a week. It started rather small in 1986 with a bonfire on a beach and a group of friends. Now it yearly attracts over 65,000 people from around the world. The festival ends by burning a huge wooden construction, the Wicker Man, which has a different design every year.

At Burning Man, an experimental society is established where all the visitors are participants: this is the essence of this festival. It is a possibility for people to express themselves in whatever way they want: by performances, art installations and all kinds of activities. These are not set up by the organization, but by the visitors themselves. Everybody who comes to the festival is a part of the total experience. It is all about sharing what you have, creating a community and the freedom to express who you are.
Cirque du Soleil at Bellagio

**Year**: 1998  
**Location**: Las Vegas, Nevada, USA  
**Architect**: DeRuyter Butler & Atlandia Design

**WHAT**
The Bellagio Theatre is part of the casino-hotel Bellagio in Las Vegas. It is the home of Cirque du Soleil and particularly the home of the show “O”. It has a stage which can be transformed with hydraulic elevators to a pool filled with more than 5 million liters of water. Another feature is the use of a large structure in the dome above the audience so acrobatics can also be performed across the entire auditorium and over the heads of the spectators.

**WHY**
The stage and auditorium is specially designed for the aquatic show “O” of Cirque du Soleil. The transformation from a conventional stage to a deep pool, creates a spectacular show with the possibility to do so much more types of acrobatic stunts, than in a regular theatre without water. This makes it a huge attraction for visitors of Las Vegas and is one of the reasons why the show is still running today.
Cloudscapes

<table>
<thead>
<tr>
<th>Year</th>
<th>2010</th>
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</thead>
<tbody>
<tr>
<td>Location</td>
<td>Venice, Italy</td>
</tr>
<tr>
<td>Architect</td>
<td>Transsolar &amp; Tetsuo Kondo Architects</td>
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</tbody>
</table>

**WHAT**

Cloudscapes was a temporary art installation in 2010, showed at the Venice Biennale. Inside a building, a landscape of artificial clouds is made, keeping them on a certain level above the heads of the visitors. A walkway of ramps winds through the clouds, so the “audience” can feel the clouds and touch the clouds by walking through them. The clouds are kept in place by creating the right temperatures and humidity at different levels in the room: the ground level is a cold and dry layer, above that the clouds form in a warmer and humid layer and are kept in place by a hot and dry layer above the clouds.

**WHY**

This installation provides an experience that is usually something people can only fantasize about: walking on clouds. It aims to capture “the poetry” of clouds, by making it a dynamic experience for multiple senses: the visitor feels the temperature differences and the humidity levels and sees the different amounts of light coming through the clouds, by walking on the pathway that actually displays these distinct climates in one room. The fact that you can’t always see where you’re going is part of the excitement that this art installation creates.
Jaws on the water

Year: July 2015
Location: New Braunfels, Texas, USA
Architect: n/a

WHAT

The showing of “Jaws” on the water, was an initiative from The Alamo Draft House movie theater, which takes a moveable screen to different locations for various events. For “Jaws”, they put it on a lake in New Braunfels, with the audience floating in inner tubes. To make the experience even more intense, they had divers swimming in the water, grabbing people by their legs during the film.

WHY

This is probably the most intense way of watching the movie “Jaws”, a classic about a killer shark, which everybody knows and recognizes just by humming the iconic soundtrack. By being in the water as a spectator and seeing it in this setting, it makes the tense parts of the movie even more exciting. This creates a new experience for an old movie and adds an extra dimension, making it a 4D experience in a very unique way.
Lotus Stage - The Rolling Stones

<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>Location</td>
<td>multiple</td>
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<tr>
<td>Designer</td>
<td>Robin Wagner</td>
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</table>

**WHAT**

The Rolling Stones’ “Tour of America’s” was a concert tour in 1975 with a revolutionary stage design in the shape of a lotus flower. It was one of the first large scale automated scenery designs. The design featured 6 “petals” in the shape of a triangle. Driven by hydraulics, they could be opened and closed around a central platform. The Lotus stage would open at the beginning, with Mick Jagger peaking over the central petal singing the first song and it closed again at the end. During the show, the lotus was mostly opened, apart from a few numbers when the petals would be slightly raised.

**WHY**

The goal with this design was to turn the “dull cold arena’s” where they performed into something special and spectacular: “... [they] transformed into magical Asian themed temples of rock ‘n roll that left audiences wowed...” This shape of the stage also created a closer relation between the band and the spectators: the audience could stand around almost the entire stage.
Orpheus & Euridice

**WHAT**

This open air opera show at Paleis Soestdijk is situated on and in the water. The surrounding landscape and the palace itself form the scenography of this opera, about the mythical love story of Orpheus and Euridice. The design consists out of multiple elements. The stand for the audience and the orchestra “pit” are floating structures. The main stage element is a stoney formation built in the water. Also a pathway of 200 meters to the palace is built just under the surface of the water, on which the characters can walk or cycle to the main stage. The show includes spectacular appearances and disappearances in the water.

**WHY**

In the story, Orpheus is trying to get the love of his life, Euridice, back from the underworld. The pond is more than a spectacular background: it is used as a metaphor for the underworld. People disapearing in the water are going to the underworld and vice versa. Furthermore, the lighting from the water, fire fountains and overhead owls create a spectacular implementation of this opera, never done before in this way.

Problems with bad weather were taken care of by creating to extra dates as a back up for every planned show.

**Year**

2011

**Location**

Baarn, The Netherlands

**Designer**

Peter de Kimpe
<table>
<thead>
<tr>
<th>WHAT</th>
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<tbody>
<tr>
<td>The Prinsengracht Concert is held during the annual “Grachtenfestival”, a festival on and around the canals of Amsterdam. At the Prinsengracht, an outdoor stage on the water is constructed, where varying orchestras perform classical music. The special element of this event is the audience: the stage is surrounded by boats filled with spectators. Also the surrounding bridges and roads are packed with people.</td>
<td></td>
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<tr>
<td>The Canal Festival is the biggest classical music festival in the Netherlands. It aims to give the general public a different way to learn about classical music and thereby gives space to young talent at special locations. The unique setting with the boats at the Prinsengracht Concert is a very spectacular way of enjoying classical music and it attracts a lot of people each year.</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Architect</th>
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<tbody>
<tr>
<td>annual since 1981</td>
<td>Amsterdam, The Netherlands</td>
<td>n/a</td>
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</table>
Roman Tragedies - Toneelgroep Amsterdam

Year: 2007
Location: Amsterdam, The Netherlands
Designer: Jan Versweyveld

**WHAT**
The Roman Tragedies ("Romeinse Tragedies" in Dutch) by Toneelgroep Amsterdam is a theatre marathon of 6 hours. The actors perform 3 plays, written by Shakespeare, in one continuous performance. These plays - Coriolanus, Julius Caesar, Antonius & Cleopatra - are about political power and conspiracies and set in present time, but with the Shakespearean lines. In addition, some parts of the performance are filmed, live, and shown on a big screen above the stage. These filmed scenes can take place on the stage, but also outside the auditorium.

**WHY**
The special thing about this marathon is that the audience can move freely through the chamber: spectators can change seats, walk in and out during the performance to take a break and can even get something to eat or drink at the bar on stage! Also sitting on stage in between the actors is stimulated, so the audience has an active role during this performance. They are mixed with the actors, participating in creating the world of political games and intrigues. Being so up-close to these actors is a unique experience and intensifying the story.
... follow your enemy into a firestorm than flatter him in a boudoir.
Soldaat van Oranje

<table>
<thead>
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<th>WHAT</th>
<th>WHY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>2010</td>
</tr>
<tr>
<td>Location</td>
<td>Katwijk aan Zee, The Netherlands</td>
</tr>
<tr>
<td>Designer</td>
<td>Robin de Levita et al.</td>
</tr>
</tbody>
</table>

The “Theaterhangaar” in Katwijk aan Zee is a theatre that is specially designed for one musical: “Soldaat van Oranje”, a Dutch heroic story about Erik Hazelhoff Roelfzema's work in the resistance during WWII. The special feature of this theatre is the non-traditional way of changing the sceneries: the stand, where there is room for 1100 people, can turn 360 degrees and the locations for different scenes are distributed around it in a circle. One of the locations even has a lifelike sea. During the change to another location, projections are used to continue the story throughout.

The aim was to transport the audience back in time by immersing them in the story. This starts with the arrival at the theatre: it is built in an old airplane hangar and you park your car on the airstrip. In the auditorium, the turntable is used to make the musical one continuous story. It the first time that a turntable is used to rotate the audience at such a large scale: the turntable is 33 meters in diameter and all techniques are automated to synchronize the turning of the turntable with the projections, lighting and other technical features. It is currently the longest running show in the history of Dutch theatre.
SOLDAAT VAN ORANJE
DE MUSICAL
Syracuse - Greek Theatre

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Architect</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Syracuse, Italy</td>
<td>OMA</td>
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</table>

**WHAT**

This design, by OMA, for the scenography of a series of Greek theatre plays in an ancient theatre in Syracuse, Italy, was for temporary use. It facilitated three different ancient plays throughout the summer of 2012 and existed of 3 elements: The Ring, The Machine and The Raft. The Ring is a suspended walkway, that completes the semi-circle of the amphitheatere. The Machine is a circular platform with a slope, that can rotate and split down the middle. The Raft is a circular stage in the centre of the theatre.

**WHY**

The three elements were designed to reinterpret the space of the ancient theatre. The Ring aims to connect the audience with the stage, by defining the area for the audience and the performance, while the The Raft reimagines the central space used by the orchestra in ancient times during performances. The Machine is a kinetic structure that can create different dramatic backdrops. It can mirror the tiered seating of the theatre, but also portray the descend to the underworld by splitting into two. The design is an ode to the architecture of the ancient Greek theatre in combination with creating a dramatic scenographic whole.
**U2 - The Claw**

<table>
<thead>
<tr>
<th>What</th>
<th>Why</th>
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<tbody>
<tr>
<td><strong>Year</strong></td>
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<tr>
<td><strong>Location</strong></td>
<td>multiple</td>
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<tr>
<td><strong>Designer</strong></td>
<td>Mark Fisher</td>
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The “360° Tour” of the famous band U2 was the biggest tour ever and it ran for three years around the world: more than 7 million people have seen it. The main element of this tour was a huge spiderlike structure, nicknamed “The Claw”, hovering over the stage in the centre of the arenas where U2 performed. It contained a giant cylindrical LED screen in the middle which could expand and contract downwards, to show close-ups of the performance all around. This tour is characterized by superlatives: biggest, most technologically innovative, most expensive, largest stage and loudest sound system. Ever.

This design was designed to come closer to the fans: a new connection between the audience and the stage was created by placing the structure in the middle of the stadium, surrounded by the crowd. This also gave a good view from every side. Despite the scale, its purpose was actually to create more intimacy: “The whole point of The Claw was to create something so huge it dwarfed the stadia it would sit in, thus creating a more intimate environment”. An economical advantage was the possibility to sell up to 25% more tickets, because it was not an end stage and more people fitted in the arenas.
“Waterlicht” by artist Daan Roosegaarde is a temporary art installation of wavy lines of light, imitating water and its movements. It creates a surreal dream landscape and an underwater experience. The lines are made with LED technology, software and lenses. It was originally created for the Dutch District Water Board Rijn & IJssel and has since that first exhibition travelled to Amsterdam, Paris and other locations.

The installation shows the original water level, where the water would be if it weren’t for the human interventions, like dams and dikes. It creates a virtual flood, to create water awareness. People nowadays take it for granted that they - especially the Dutch - are living below Sea level. Its purpose is to remind the people of their dependence on the structures that defend their way of life.
You Me Bum Bum Train

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
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</tr>
<tr>
<td><strong>Location</strong></td>
<td>London, UK</td>
</tr>
<tr>
<td><strong>Designer</strong></td>
<td>Morgan Lloyd &amp; Kate Bond</td>
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You Me Bum Bum Train is an experimental theatre experience: the makers refer to it not as a show, but as a ride. The audience members move one by one through a sequence of rooms, which all have a very different environment. The spectator is not only spectator, but takes a part in the story: the audience are called “the passengers”. Whether it is as a patient in an M.R.I. machine or as an idolized musician, encouraged to leap into the extended arms of a throng of fans, the passenger becomes the centre of attention and gets a role to play in every room.

What exactly happens in these rooms is supposed to be a secret, in order to surprise the passengers. As a passenger, you not only move from room to room, but you also actively participate, which is completely new to most theatre visitors. The organization relies on the help of up to 200 volunteers, which help to create the sets, play along and also have to keep everything a secret. The mystery around You Me Bum Bum Train and the surreal events that happen, make it an immersive theatre experience and something you have never seen before.
This part of the database consists out of projects that represent the Place, such as a theatre that hosts different performances (and genres) throughout the year. If it is compared - for example - to the showing of the musical “The Lion King” in the Fortis Circus Theatre in Scheveningen, the Fortis Circus Theatre functions as the Place.
### Casa di Musica

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHY</th>
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<tbody>
<tr>
<td><strong>Year</strong></td>
<td>2005</td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td>Porto, Portugal</td>
</tr>
<tr>
<td><strong>Architect</strong></td>
<td>OMA</td>
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The Casa di Musica is a concert hall and was built as part of the program of the European Capital of Culture, which was Porto in 2001. It features a main auditorium with a huge glass facade at both ends of the hall. It also houses other functions, such as an extra flexible performance space, rehearsal rooms, a restaurant, bar and roof terras.

The ambition for the big event in 2001 was to create an innovative concert hall. So the architects opened up the back and front of the auditorium to the city, by these glass facades. They created a dramatic backdrop and a connection between what happens inside and its surroundings. This connection with the local residents and visitors of the city became a central part of the entire building, in order to attract more people to the concerts by showing what is happening inside. This works two ways: the view to the city brings something extra to performances played in the Casa di Musica.
The Colosseum is one of the best known surviving structures from ancient Rome. This huge amphitheatre seated at least 45,000 to 55,000 people and provided the people of Rome with bloody gladiator fights. Even more astonishing where the water battles, the *naumachiae*. They did this by filling up the centre with water and replica’s of warship, to re-enact successful battles at sea.

The gladiator fights, with wild animals or not, and the re-enactment of epic sea battles was a way for the Roman emperors to keep their people entertained and to show the power of the Roman empire. By giving them “bread and games” (or in Latin: *panem et circenses*), it became easier to keep the people happy and in check. You can imagine how big of an attraction the “performances” in this arena were for the people, because the scale of the Colosseum is still impressive to this day.
Dee and Charles Wyly Theatre

<table>
<thead>
<tr>
<th>Year</th>
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<tr>
<td>Location</td>
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<tr>
<td>Architect</td>
<td>REX // OMA</td>
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**WHAT**

This theatre in Dallas is a flexible and multi-form building, which can house all sorts of shows and performances in many different stage-audience configurations. By placing all the other functions above and below the stage, this floor is completely flexible. The regular fly tower is combined with a fly tower for the seating, so it can become a proscenium, arena, flat floor, etc. This “theatre machine” can easily be transformed according to the desires of the artistic directors, while keeping it all profitable.

**WHY**

Previously, the Dallas Theatre Centre used a large metal shed without a fixed-stage configuration: it was known as the most flexible theatre of America. The theatre-makers could challenge the traditional conventions of theatre and create innovative works. However, the costs for constantly changing and rebuilding the stage became a financial burden and they needed a new way of making theatre, without losing the flexibility of the metal shed. This became the Dee and Charles Wyly Theatre, easy to change according to every different performance.
1. Rooftop Cafe
2. Rehearsal Room
3. Offices
4. Costume Shop
5. Patron’s Lounge
6. Fly Tower
7. Balcony Fly
8. Performance Chamber
9. Backstage Areas
10. Lobby
11. Mechanical Spaces
Gdańsk Shakespearean Theatre

<table>
<thead>
<tr>
<th>Year</th>
<th>2014</th>
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<tbody>
<tr>
<td>Location</td>
<td>Gdańsk, Poland</td>
</tr>
<tr>
<td>Architect</td>
<td>Renato Rizzi</td>
</tr>
</tbody>
</table>

**WHAT**

The Shakespearean theatre in Gdańsk is a flexible and multi-use building. Multiple stage-audience configurations can be made because of the 56 floorelements, like the proscenium, thrust and arena configuration. The most striking element of the building is the openable roof: this creates a dramatic backdrop and connection to the sky and the city. To top it off, this theatre has a publicly accessible walkway on the roof, with views to the city and - when the roof is opened - a view inside.

**WHY**

This theatre is built on the same site where there used to be a 17th century theatre, where international theatre companies would play. More recently, this site was home to the annual Gdańsk Shakespearean Festival. To honor these traditions, the new theatre combines elements from the design of these earlier theatres with modern technology. The walkway around creates a theatrical platform for the public to view and be viewed from. This fits with the beliefs of the architect: “All the world’s a stage”.
Gehua Youth & Cultural Centre

**WHAT**
This teaching facility is surrounded by nature and designed to be fully fused with the nature. The small building, with a green roof, houses a mix of functions, such as a theatre, gallery, teaching spaces, cafe, DIY area and so on. The theatre space is relatively small (120 seats), but because of the folding doors, the courtyard can be added to the theatre space. By changing the relation between spectator and performance, a variety of spaces can be created, from a conventional performance space to extended stage, to an outdoor cinema, where the doors are used as a projection screen.

**WHY**
A part of the connection with nature is the use of the natural topography of the site with a subtle 3 meter difference. This also creates the slope in the courtyard. The openness of the design has the aim of creating a community: by seeing each other, social interaction is possible and stimulated. Because of the small building site, flexibility was required in order to exercise a large number of activities and thus bring people together.
“Khor I” Theatre Pavilion

<table>
<thead>
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<th>WHAT</th>
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<tbody>
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<td>Year</td>
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<tr>
<td>Location</td>
<td>Venlo, The Netherlands</td>
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<tr>
<td>Architect</td>
<td>TAAT</td>
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The “Khor I” was part of the World Horticultural Expo in 2012 and is a pavilion that contains a DIY theatre installation. Here visitors become the actors of a play. The script, specially written for this pavilion, is incorporated in this installation and is based on the Buddhist mechanism “prayer wheels”. The visitors/participants read the text, moving from weel to weel, slowly walking around the pavilion, like in a “slow circle dance around the installation”.

It was designed to create a different view on theatre: it challenges the visitors to perform a play themselves, without guidance or introduction. It is both about movement and meditation at the same time. “The experience bears a mantra-like quality: the participants immerse themselves in the performance, momentarily losing any sense of time and space.” The pavilion around the installation provides an intimate space, while also creating a connection to its surroundings.
Kriterion Auditorium

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<thead>
<tr>
<th>Year</th>
<th>1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>Rotterdam, The Netherlands</td>
</tr>
<tr>
<td>Architect</td>
<td>H.A. Maaskant</td>
</tr>
</tbody>
</table>

**WHAT**

On the top of the “het Groothandelsgebouw”, constructed after World War II, lies an auditorium. This auditorium used to be a cinema and the special feature was that during the breaks and after the film screenings, the curtains were opened, giving the audience a spectacular view on the city of Rotterdam. At the moment the auditorium is used as a conference room, for presentations and meetings with a dramatic backdrop. The temporary “Stairs to Kriterion” by MVRDV creates extra publicity for the auditorium, with more activities as result.

**WHY**

The Kriterion cinema was part of the pavilion on the roof, where the employees working in the building would take their lunchbreaks, while enjoying the panoramic view of the city. This view of the city became part of the cinema-experience with the use of a large glass facade. It was a way of showing the successful rebuild of Rotterdam, after it was heavily bombed in WWII. The “Groothandelsgebouw” was build as an solution for all the much needed commercial space after the war and the cinema on top could show the city in its full glory again: the city itself became the attraction.
Lyrical Theatre

Year | 1965
Location | Cagliari, Italy
Architect | Maurizio Sacripanti

What

This design was the entry for a design competition for the new lyrical theatre in Cagliari by architect Maurizo Sacripanti and won the second prize. The architect imagined the theatre as one big machine, where all the roof and floor element would be flexible. This would create an infinite number of stage configurations, seating layout and acoustic performance of the scenic space.

Why

The Lyrical Theatre offers a great variety of concerts, lyrical performances, operas and ballets. These are usually large scale productions and require a lot of space for the big decors and sceneries. It looks like Sacripanti designed something that could be easily adapted to any desire of artistic directors.
Minack Theatre

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Architect</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932</td>
<td>Porthcurno, UK</td>
<td>Rowena Cade</td>
</tr>
</tbody>
</table>

**WHAT**

The Minack Theatre is an outdoor theatre on the South-coast of the UK. It is built on a cliff and thus has an amazing view to the ocean, which creates a dramatic backdrop during performances. It has more than 80,000 visitors a year for performances alone and even more visitors who come just for the view and the garden. The performance programme runs mainly in the summer, with a combination of professional and amateuristic/children theatre companies playing.

**WHY**

This theatre is the result of the vision of Rowena Cade, who lived on top of the cliff and decided that below her garden was the perfect setting for the annual local Shakespeare performance. With her gardener, she built the lower terraces by hand in 1931/1932. The opening performance, Shakespeare’s’ “The Tempest”, on this location was a great success and it became a more regular used theatre. Improvements on the stage and seating were made over the years. The garden surrounding the theatre is a part of the attraction, with many plant species from over the world growing there.
MultiMill

Year: 2010
Location: Amsterdam, The Netherlands
Architect: NL Architects

This stage, situated at the banks of river IJ in Amsterdam, is multifunctional and transforms by rotating the entire structure, thus the name “MultiMill”. The design exists from a central platform, which is on a turntable, with three different arms: one screen, one stepped seating and a catwalk. By rotating it, different configurations can be made for open air performances of different genres: from theatre and film to fashion shows.

This design was the winning competition entry by NL Architects for a cultural facility in Houthavens West in Amsterdam. It is meant to improve the attractiveness of the area to the public by creating a cultural platform and meeting place, that is able to host all kinds of art forms. Apart from that, it is a metaphor for the continuous transformation of the port at the river IJ, which functions as a dramatic and dynamic backdrop during performances.
In 2003 the city Graz was the European capital of culture. The Mur island - or Murinsel in German - was specially created for this event as a new cultural venue in the city. It was first meant as a temporary structure, but it was decided that it could be there permanent, because of the popularity of the pavilion. This pedestrian bridge/island is one continuous structure, that morphs from a bowl into a dome. The bowl functions as an outdoor theatre, the dome houses a café/restaurant. In between there is a playground for children, connecting these functions with a slide from the theatre to the café.

The river Mur divides the city Graz into two parts. This pavilion on the water is built to make a connection between nature and the city and it guides the visitors from one bank to the other through different spaces. It aims to integrate the river more into the city life. The shell-shape is derived from the river: the object is flowing like water and makes the separation between the functions not so radical, they gradually morph into each other. When there is a performance in the theatre, the playground is part of the background. At the same time, the playground is a part of the roof of the restaurant.
Old Market Square Stage

The Old Market Square Stage - or The Cube - is part of the redesign of a public square in Winnipeg. It is an open-air performance venue with multiple configurations, which is able to house a variety of programs. The concrete centre is enclosed by a flexible metal membrane, which functions as a projection screen, but can be pulled to the back like a curtain, to create a front-stage. When the curtain is closed, there is room for an exhibition or a performance inside. A staircase leads to the top of the pavilion, where there is another small performance area.

The OMS stage has a limited use as outdoor stage, because of the long winters in Canada. The purpose for this design was to make it look good even when it’s not in use. This resulted in a “hibernating” sculpture of light in winter. The internal lighting refracts through the mesh, so that the OMS stage glows on the outside. The unique meshwork of the dynamic facade also makes projections from the inside possible. The aluminium extrusions, that form the “chains”, capture and refract light and images to their outer surface, creating a pixelated image on the facades.
Open Air Theatre

Year 2008
Location Quito, Ecuador
Architect Paisajes Emergentes

WHAT

For the “Parque del Lago” competition, the architecture firm Paisajes Emergentes made this conceptual urban design for an outdoor performance arena, dug into the ground. It also functions as a rainwater collector during the wet season of Ecuador. Even though it’s not visible in this picture, it is an essential part for the performances at this theatre: the stage in the centre can float. The floating stage can rise with the waterlevel, so performances can still take place here when it is filled up. The capacity of the performances increase in the dry season.

WHY

In the wet seasons, there is an excessive amount of rainwater in the city. This watercollector helps solving this problem in times of emergency. When it’s filled with water, it creates a completely different performance space. The number of available seats depends on the weather and determines what sort of program can be scheduled. If the reservoir is mostly empty, a popular band can be booked. If one or two tiers of seats are available, an experimental play.
Point Counterpoint II

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHY</th>
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<tbody>
<tr>
<td><strong>Year</strong></td>
<td><strong>1975</strong></td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td><strong>multiple</strong></td>
</tr>
<tr>
<td><strong>Architect</strong></td>
<td><strong>Louis Kahn</strong></td>
</tr>
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</table>

Point Counterpoint II is the floating concert stage of the American Wind Symphony Orchestra. It travels all over the world for performances, from the US and the Caribbean to various countries in Europe. The vessel is 60 meters long and 11 meters wide and houses multiple functions: the main stage, a gallery with contemporary arts and crafts and a small theatre. The roof over the stage is raised up by hydraulic lifts at performance time. The elements in the roof are also adjustable to create the right acoustics for every different performance and music style. The AWSO plays all kinds of music, from classic and jazz to big band.

By playing on a floating stage, the AWSO is able to bring its music to the masses, instead of trying to get them to a concert hall. Being outdoors, the setting sun and the sound of the water and wind bring something extra and different to every performance. Another mission of the AWSO is to boost local watercoast communities: by performing works of music, they want to enrich the cultural landscape and try to raise environmental consciousness.
Poplart Theatre

Year: 2015
Location: multiple
Architect: Onix architecten

**WHAT**
The Poplart theatre is a mobile cube which hosts theatre performances and other cultural activities. The structural frame forms the cube and is made of poplar wood; all the elements of the facade are placed in this frame and can be opened or closed. This enables the theatre to have multiple configurations. It is adaptable to different plays, different contexts and - without the tiers of seats - other functions are also possible.

**WHY**
The vision for this theatre was to create the smallest moveable theatre in the world. Because of its traveling nature, the design was not made as a closed cube, otherwise you wouldn’t need to travel to another location. The relation between the performance and the context is variable and thus gives every performance a different character. By (partially) opening the facade elements, this interaction with the surroundings is made possible.
Prada Transformer

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<tr>
<td><strong>Year</strong></td>
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<tr>
<td><strong>Location</strong></td>
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<tr>
<td><strong>Architect</strong></td>
<td>OMA</td>
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</table>

This Prada Transformer is a temporary structure that consists out of four basic geometric shapes: a circle, cross, hexagon and a rectangle, leaning into each other and wrapped with a translucent membrane. These shapes form the different floorplans of the pavilion. The entire structure is lifted by cranes and rotated to change it to the needed floorplan. It was located to the Gyeonghui Palace in Seoul in 2009 and with its 20 meters high, it was towering over the 16th century building complex.

The flexibility of the structure was ideal for the different events in three months of cultural programming: a fashion exhibition, art exhibition, film festival and a Prada fashion show. They took place on respectively the hexagonal, the cruciform, the rectangular and the circular floorplan. “Walls become floors and floors become walls as the pavilion is flipped over by three cranes after each event to accommodate the next”.

What Why
Sea Organ

Year 2005
Location Zadar, Croatia
Architect Nikola Bašić

WHAT

The Sea Organ is a natural musical instrument and the first organ in the world that is played by sea waves. It’s over 70 meters long and consist of steps at the quayside made of white stone. Openings are carved in these steps and connected to 35 tubes. The movements of the seawater and the wind push air through these tubes and depending on the size and velocity of the waves, different random melodies are generated every moment of the day.

WHY

This project is about restoring communication with the environment and the relation with the sea. The performer here is nature itself. A lot of the waterfront was destroyed in Word War II and much of it was repaired after the war into one unbroken, monotonous concrete wall. Now, the steps of the organ invite you again towards the water, accompanied by the melody of the waves. It creates a real attraction, not only for the locals, but also for the increasing number of tourists visiting the area. The combination of the mystical music with the setting sun is something to remember.
Seebühne Bregenz

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<tr>
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<th>WHY</th>
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<tbody>
<tr>
<td>Year</td>
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</tr>
<tr>
<td>Location</td>
<td>Bregenz, Austria</td>
</tr>
<tr>
<td>Architect</td>
<td>n/a</td>
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</table>

The highlight of the Bregenz Festival in Austria is the temporary floating opera stage (the “Seebühne”), viewed from a large permanent outdoor stand. The operas with spectacular scenic design, situated in the water of lake Bodensee, are so popular, that every show runs for two seasons. These temporary stages are built in the water, some of them (partially) floating. Something that is unique, is the scale of these stages: they are enormous. One of these designs even appeared in the 2008 James Bond film, Quantum of Solace, as a scene was shot at this stage.

When the first Bregenz Festival was held in 1946, the city didn't have a theatre for performances. It did however have a beautiful shoreline along a picturesque lake that could function as a dramatic backdrop: the idea for the “Seebühne” was born. This is a unique way of watching an opera performance, since it is usually indoors because of the large scale décors and used techniques. Not only are these huge stages outdoors, every stage has the lake integrated into the design as a part of the scenery. Altogether it makes the Bregenz Festival a huge success every season.
Starlight Theatre

Year: 2010  
Location: Rockford, Illinois, USA  
Architect: Studio Gang Architects

**WHAT**

This is a theatre with a partially kinetic timber roof. The roof is flexible above the auditorium: it opens like petals of a flower and when opened, the audience will have the experience of an outdoor performance. The roof is fixed over the stage, the front of house functions, such as the ticket booth and over the back of house. The theatre is also designed to accommodate other events, such as galas.

**WHY**

The Starlight Theatre houses The Rock Valley College theatre company, which has the tradition of open-air performances. This new theatre gives it the flexibility to extend the seasons of the theatre company. It can now guarantee their shows, even with bad weather. The theatre also aims to create strong visual connections to the surroundings, by open parts of the auditorium and views on the greenery. However, the most impressive connection is the one to the sky, when the roof is opened.
Taipei Performing Arts Centre

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHY</th>
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<tbody>
<tr>
<td>Year</td>
<td>ongoing</td>
</tr>
<tr>
<td>Location</td>
<td>Taipei, Taiwan</td>
</tr>
<tr>
<td>Architect</td>
<td>OMA</td>
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</table>

The Performing Arts Centre in Taipei will be housing three theatres, united in a central cube that is lifted from the ground. The auditoriums are also placed in basic geometric volumes: two cubes and one sphere, sticking out of the central cube. By placing them like this, the three theatres are sharing the backstage and technical facilities. Two of these theatres can be connected, creating a “Super Theatre” with a 60-meter long stage, allowing new experimental performances that can’t be done in other theatres.

The central cube is lifted, so the public realm can continue underneath - and inside, inviting people in. The visitors are guided into a public loop though the entire building, past multiple spaces that are usually unseen, like rehearsal rooms and technical spaces. Now they are made visible, in order to let the general public have a glimpse at the production behind performing arts, creating a completely new theatre experience. Combined with the many possibilities for performances, it is inviting a broader public to engage with the performing arts.
Theatre “De Kampanje”

**WHAT**

Theatre “De Kampanje” is situated in a restorated complex of maritime buildings and is a part of the transformation project of the entire area. The cultural centre houses multiple functions alongside the theatre, such as a restaurant, café, offices and a flexible hall for all kinds of events. The unique feature of the theatre are the glass walls of the auditorium, allowing a view into the foyer. It can also be closed of with wooden panels, if necessary for a performance.

**WHY**

One of the most important things for the architects during the design proces was to maintain the character of the grand historic halls. The auditorium with glass walls not only has a visual connection to these old interiors, it also creates a contradiction with the previous closed identity of the maritime buildings - they were not accessible to the public. By putting a transparent box inside as theatre (which is usually a closed box) it engages a dialogue with its surroundings. On top of that, it provides the social aspect of theatre: seeing and being seen. The glass walls stimulate the interaction between the visitors.
The Water Theatre (of “Teatro del Agua”) in Las Palmas, Spain, is an example of innovative and sustainable technology, meeting the architecture of the public space. The installation is not only a water purification system, using seawater, the wind and the sun, but also functions as a dramatic background of an open-air amphitheatre. The techniques are based on the way that the Namibian fog-basking beetle harnesses its water in the desert, by using its shells and the wind to collect moisture.

This design is part of the redevelopment of Las Palmas, a dry and volcanic area. It aims to exploit the island’s natural resources, using the cold water of the ocean and a steady wind direction that are used for the production of fresh water. At the same time, it features attractive public spaces, to showcase this multi-function eco building. “The result should be the world’s first harbourside development that is entirely cooled and irrigated by natural means.” So this project is more about solutions for fresh water production and creating awareness, but still a beautiful background during performances in the amphitheatre.
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