References
LOCATION
Karlsruhe, Germany, 1989-1992

STATUS
competition, preliminary design

TYPOLOGY
space stage

PROGRAM 31,000 m²
sound and video laboratories
media theatre
media museum,
contemporary art museum
library, lecture hall
Sandwiched between railway lines and autobahn loops at the southern entrance to the city lies this manifesto for a new kind of deep/large building. Organizing a large number of different programs, including sound laboratories, a library and museum, this potential development interwines with the existing systems of the city, while a public circulation system unfolds the activities from its core. It is maximally intertwined with the existing systems of the city. Its location alone lends its maximum exposure and identity to ‘construct’ a public on a European scale. The Zentrum für Kunst und Medientechnologie is an experiment, a Darwinian arena where different media - classical and futuristic - can compete and influence each other. The building organizes a large number of different programs in such a way that while their particular needs are respected, their coexistence insures maximum mutual influence; their interface generates hybrid condition. A public circulation system snakes around the core, invading it at strategic moments in a continuous unfolding of the center’s activities. Architecturally, ZKM is a manifesto for a new kind of deep/large building where the splintered elements of recent architectures can be reassembled in an organization which is not dependent on compositional or aesthetic criteria - a technologically sophisticated domain where complexity and freedom can be pursued at the same time.
**LOCATION**
Miami, USA 2002

**STATUS**
competition

**TYPOLOGY**
combined concert hall and opera

**PROGRAM 7.700 m²**
multi-form theatre
full front-of-house and back-of-house
administrative offices,
rehearsal spaces, café
gift shop
cocktail bar
offices
In the typical theater, the proliferation of front-of-house and back-of-house spaces threatens to strangle the auditorium itself, buffering the performance from the outside world. The compact, vertical orientation of the Dee and Charles Wyly Theatre, with its 12 stores, allows support spaces to be stacked above and beneath the auditorium rather than wrapped around it. No longer shielded by transitional and technical areas – foyer, ticket counters, backstage facilities – this reimagining of the theatre typology exposes the auditorium to the city on all sides. On alternate nights, the Dallas Theatre Center, for whom the Wyly will be a new home, can perform Shakespeare in a hermetic container, or – opening the blackout blinds along the exterior glass walls – with the city of Dallas as a backdrop the next. The tallness and simplicity of the box form, together with the unique visibility of the activities in the theatre, gives the building prominence in the large new complex of the AT&T Performing Arts Center. The form also facilitates innovation in the theatre’s mechanics: the conventional fly tower above the stage has been extended vertically (with program concentrated around it on multiple levels), and can pull up both scenery and seating. This allows artistic directors to rapidly change the venue into a wide array of configurations that push the limits of the ‘multi-form’ theatre: proscenium, thrust, traverse, arena, studio, and flat floor – in which the seating, and the balconies, can be removed entirely. The stage and the floor of the auditorium are deliberately made of non-precious materials – the floor can be drilled, nailed into, and painted at will. In this way, together with the easily manipulable seating and stage configuration, the Wyly Theatre seeks to preserve and elaborate the flexible, improvisatory nature of the Dallas Theatre Center’s original home.
LOCATION
Taipei, Taiwan, 2009

STATUS
competition, under the construction

TYPOLOGY
three stages embodied in one cube

PROGRAM  50,000 m²
1,500-seat theatre
800-seat theatres
800-seat theatre

FLEXIBILITY
TAIPEI PERFORMING ARTS CENTRE
In recent years, the world has seen a proliferation of performance centres that, according to a mysterious consensus, consist of more or less an identical combination: a 2,000-seat auditorium, a 1,500-seat theatre, and a black box. Overtly iconic external forms disguise conservative internal workings based on 19th century practice and symbolism: balconies as evidence of social stratification. Although the essential elements of theatre—stage, proscenium, and auditorium—are more than 3,000 years old, there is no excuse for contemporary stagnation. TPAC takes the opposite approach: experimentation in the internal workings of the theatre, producing the external presence of an icon. TPAC consists of three theatres, each of which can function autonomously. The theatres plug into a central cube, which consolidates the stages, backstages and support spaces into a single and efficient whole. This arrangement allows the stages to be modified or merged for unsuspected scenarios and uses. The design offers the advantages of specificity with the freedoms of the undefined. Performance centres typically have a front and a back side. Through its compactness, TPAC has many different “faces,” defined by the individual auditoria that protrude outward and float above this dense and vibrant part of the city. The auditoria read like mysterious, dark elements against the illuminated, animated cube that is clad in corrugated glass. The cube is lifted from the ground and the street extends into the building, gradually separating into different theatres. The general public—even those without a theatre ticket—are also encouraged to enter TPAC. The Public Loop is trajectory through the theatre infrastructure and spaces of production, typically hidden, but equally impressive and choreographed as the “visible” performance. The Public Loop not only enables the audience to experience theatre production more fully, but also allows the theatre to engage a broader public.
The Proscenium Playhouse resembles a suspended planet docking with the cube. The audience circulates between an inner and outer shell to access the auditorium. Inside the auditorium, the intersection of the inner shell and the cube forms a unique proscenium that creates any frame imaginable.

The Grand Theatre is a contemporary evolution of the large theatre spaces of the 20th century. Resisting the standard shoebox, its shape is slightly asymmetrical. The stage level, parterre, and balcony are unified into a folded plane. Opposite the Grand Theatre on the same level, the Multiform Theatre is a flexible space to accommodate the most experimental performances.

The Super Theatre is an experimental, factory-like environment formed by coupling the Grand Theatre and Multiform Theatre. It can accommodate the previously impossible ambitions of productions like B.A. Zimmermann’s opera Die Soldaten (1958), which demands a 100-metre-long stage. Existing conventional works can be re-imagined on a grand scale, and new, as yet unimagined forms of theatre can flourish in the Super Theatre.
LOCATION
Casablanca, Morocco, 2009

STATUS
competition

TYPOLOGY
two stages built in block

PROGRAM 27,000 m²
entrance hall 4,069 m²,
restaurants and cafes 1,150 m²
retail 261 m²
event space 1,170 m²,
Salle de Spectacle 8,687 m²,
theater 5,190 m²,
technical support for artists 3,592 m²,
administration 724 m²,
studios 2,226 m²,
parking 25,000 m²
The siting of a building is perhaps more crucial to its impact and success than its design. While design defines the user’s experience, siting determines its ultimate contribution for citizens as a new insertion into the urban condition. For CasArts, a new theatre in Casablanca located in the administrative district, we opted to shift the site from the outermost of three public squares to the middle plaza, improving visibility and creating a focal point in an otherwise ill-defined sequence of vaguely interconnected open spaces. Crucial to this siting strategy is the articulation of the two theatres required for CasArts not as trophy objects, but as integrated entities in an enclosed yet permeable urban complex. The courtyard design of the complex draws on classical Arab architecture, offering a protected and defined space – still accessible on all sides – that can incubate critical urban density, even independently of performances. Architecture and urbanism are addressed simultaneously in order to clarify the surrounding environment, augment the interaction of CasArts with the city, and extend the range of the theatres with open-air or semi-enclosed possibilities. Both theatres are embedded into the perimeter of the complex. The larger, v-shaped theatre offers flexibility and high acoustic performance, with each wing jutting out slightly – one into the exterior of the complex and one into the courtyard – offering a symbolic linkage between the outside and the inside. Each of the two long sides of the complex are dedicated to separate users: production and public. The production side, with its grid of studios and rehearsal rooms, fosters the participation of multiple activities and cultural entities; the public side, with its cafe and restaurant, attracts visitors. The courtyard serves as a gathering place for the public, eliminating any sense of elitism or isolation. Since the shape of the complex is not dominated by the configuration of the two theatres, the complex will naturally attract other arts to its precinct.
LOCATION
Miami, USA 2002

STATUS
competition

TYPOLOGY
combined concert hall and opera

PROGRAM 27,000 m²
2480 seat opera hall
2200 concert hall
supporting facilities

SHARING
MIAMI PERFORMING ART CENTER
In physics, the notion of critical mass indicates the point whereby accumulating mass, an object passes from one condition into another, more dynamic one. To conceive of the two components of the Dade County Performing Arts Center (opera and concert hall) each in their own individual site, would be to waste a unique historical opportunity for Miami to create a new, exciting whole that is much more than the sum of its parts. Not only would the separation itself cause many programmatic redundancies - in space mechanical plant, vertical transport, access demands - but by combining the two programs in a single building we introduce a number of important efficiencies, enormously extend its potential uses, and create a much more unique and memorable structure that makes a stronger statement about Miami’s present and future cultural potential. Hide The building was sited on the Sears site.East-west through its center runs a high-rise technical zone that incorporates the Opera stagetower and the reverberation chamber of the concert Hall. To reinforce the existing urban tissue those parts of the Building most active in the daytime are concentrated in the north in a profile that carefully mediates between the existing and the new. Black Box and Studio establish a direct relationship with 14th street. On the Biscayne Boulevard corner, the Burdines Building preserves a flavour of history. It is used for educational programs, functions and can also act as an entrance to the Concert Hall. Faceted like jewels - one dark, the other light - the two auditoriums are directed to the south for maximum visibility from the sea, the highway and downtown. So far the consultants have elaborated designs that guarantee acoustic and technical perfection, but the Opera and the Concert Hall are public buildings: it is our task to provide a setting that makes the experience of visiting an event. In the Paris Opéra, (the most successful precedent), the space reserved for foyer, lobby and grand staircase - the space for public display - exceeds that of the auditorium itself; in Miami, by joining the public areas reserved for the two individual auditoriums, we create a 3-dimensional “mixing chamber”, between them that will be an experience in itself. Negotiating the level differences playfully like the Guggenheim Museum, this continuous in-between-building organizes the two flows, but also turns the sum of visitors in a larger civic collective. The bigger scale of the combined building not only eliminates waste - one system of elevators/escalators serves the two halls, one system of catering. It also creates diverse surfaces that are not mere dependencies of the two halls, but that can be used as “rooms” for more and more diverse functions such as fundraising, banqueting, etc. Below the auditoriums, our concept generates large scale spaces on street level for other cultural uses, to activate Biscayne Boulevard. The siting of the building and the organization of the program aim to respect and reinforce the fragile urban context. By consolidating the two elements in a single block, we give a maximum impulse to the vigour of 14th street, reinforcing a vital connection to Overtown.
LOCATION
Guangzhou, China, 2002

STATUS
competition

TYPOLOGY
auditorium and stage

PROGRAM 27.000 m²
Performance techniques: 397 m²
administration, and logistics: 2494 m²
general purpose equipment: 3000 m²
under stage storage: 1300 m²,
back stage: 2329 m²
stage and orchestra pit: 2310 m²
public stage management: 2110 m²
auditorium: 2700 m²
entrance lobby and lounge: 2540 m²
service facilities: 5200 m²

DIVISION
It is a paradox of buildings for the performing arts that the space where the spectacle is consumed - the auditorium - tends to be overwhelmed by the factory-like accommodation where the performance is prepared and produced. A section through the Paris Opera reveals a Faberge egg in which finally the auditorium - the last egg - is tiny in comparison to the volume of the whole. In the classical era the inflated areas around the auditorium - the galleries, foyers, monumental staircases, grand entrances - accommodated richly textured, hierarchical social rituals. The opera remains a last refuge of bourgeois culture. In opera, spaces of representation exceed the space of presentation. Only through the liberation from the adjunct volumes can the primacy of the theater itself - the room - be reasserted. Ranging from the naive to grandiose, there have always been attempts to save the form from its social overgrowth - to liberate opera from its bourgeois associations. For greater intimacy with the performance, for an all-enveloping experience, for a sense of audience as a collective instead of a divided group, Wagner in Beyreuth abandoned galleries in favor of a single amphitheater. With numbers demanded in China, this solution would increase the distance from the public from the events on stage beyond the norm. It is painfully disappointing that the last three decades have completely failed to explore other models that could be popular and/or modern. The classical model is still repeated exhaustively even though it no longer corresponds to the contemporary cultural and social mores. It is therefore largely robbed of its significance. Our project insists on an important division - between factory and auditorium - while it undoes an important separation - between auditorium and foyer. The program is ruthlessly separated into two parts; a performance factory that includes the entire apparatus of production: offices, rehearsal studios, workshops, stage and backstage facilities; and the space of public appearance - the architecture that allows the public to confront the opera.
LOCATION
Rotterdam, NL

STATUS
competition

TYPOLOGY
combined concert hall and opera

PROGRAM  15,000 m2
Theatre with 1,500 seats 2,965 m2
auditorium 3,246 m2
back-stage spaces 3,454 m2
catering and cafeteria 536 m2
offices 590 m2
theatercafé 600 m2
general supporting spaces 300 m2

FLUIDITY
It is typical of Rotterdam, that the ‘impossible’ ambition of the Kop van Zuid - nothing less than changing the ‘wrong side’ of the city into the ‘right side’ - will happen despite the difficult conditions. The new Government Building/Court (in our plan not maximally denied) is already a massive presence and the new bridge by Van Berkel makes the crossing of the river an exciting event. Conceptually the delicate trapeze of Van Berkel is simply eclipsed by the enormous Government Building. The new Luxor must respond to the initiatives taken by the Block and the Bridge - the heavy and the light - and if possible, achieve a synthesis between the two. It is the paradox of theatres that the space where the event is consummated is overwhelmed by the accommodation in which the spectacle is produced. In the typical profile of the theatre the auditorium is dominated by the theatre tower, which clings like a mollusk to a hard block of technical program. With a lot of trouble these two are knocked together to form a ‘unity’. The point of departure in our plan is a radical separation between production and consumption. All functions including studios, offices, side stage are incorporated in a single volume: higher than the normal theatre tower, but with more articulation. Instead of a blind theatre tower it becomes a theater factory. All public functions are organized on one continuous plane - an inviting carpet curled up in such a way that all necessary tasks can be fulfilled without effort, almost automatically: portico becomes landing, foyer, parterre, stage frame and finally balcony. There is no hierarchy, no separation: parterre and balcony are one. The public is not divided into different classes. Architectonically, the somersault of this public area is a continuation of the spirit of the bridge; the theatre factory fits with the Government Block. The relationship with the water is not optimal towards the north nor toward the south. By choosing a north-south axis, and shifting the building to the south, the view from Rotterdam is dramatically improved. The bridge delivers the public at the theatre in one continuous movement. The foyer situated on a new square, adds to the liveliness, and has itself three spectacular views: on the city, on the harbor, on the constellation of new public spaces. A third element that raises directly from the water accommodates side stage, artist café and a quasi autonomous ‘party’ space. This functions also as a marina. Towards the south the stage tower has an aura typical of Rotterdam, comparable to the actual industrial quality of the harbor. Doors in the backstage can also make of the public space behind the theatre a field where outdoor events take place.
LOCATION
Ghent, Belgium

STATUS
competition 2011, first prize

TYPOLOGY
floating theater

PROGRAM 15,000 m²
FORUM FOR MUSIC, DANCE AND VISUAL ARTS,
The “Forum for Music, Dance and Visual Arts” comprises a large concert hall and ancillary repetition rooms. The building is conceived as an excavation in the ground, covered with a large span hall. Underground floor lifts make it possible to adapt the hall to almost every possible arrangement. The open hall with its two openable glazed ends forms a continuous public realm in the city. The repetition rooms and ancillary spaces are organised in the portal construction of the hall. The building is topped with a restaurant and outdoor performing facilities on the roof.
LOCATION
Rotterdam, NL

STATUS
built

TYPOLOGY
cinema

PROGRAM 20,000 m²
8 cinema halls
supporting facilities

PUBLIC SPACE
The cinema at the Schouwburgplein is meant to limit the size of the square. The problem of the Schouwburgplein was that it was seen as a large, barren plain without limitations. Additionally, this new cultural function would go well with the existing facilities (De Doelen, Schouwburg/theater). Because the cinema had to be built on the existing garage, a lightweight steel structure and light corrugated wall panels were used. The building is shaped such that the main lines of sight are not hindered. The angular shaped cinema rooms are typical forms often used by the building's architect Koen van Velsen. The top of the building consists of three large volumes. They contain two large halls and two smaller rooms above each other, oriented in the longitudinal direction of the building. The three volumes are constructive and acoustically independent and separated by the projection booths. The largest room protrudes outside the building and is an overhang at the entrance. From the entrance and box office, a wide staircase leads to the foyer, on the first floor. From the central foyer, with an area of one thousand square meters, all rooms are accessible: up the three large halls and down the smaller rooms. The smaller rooms are independent units, separated by restrooms. The building is almost completely covered with white semi-transparent corrugated plates. Daytime shows this material quite clearly, but at night the building artificial light radiates out and gives it a festive look. The foyer has a stainless steel floor and the walls and floors of the rooms are plastered white. The staircases are designed with large glass balustrades.
LOCATION
Ripoll, Girona, Spain

STATUS
built

TYPOLOGY
public space

PROGRAM 960 m²
exhibition space in the valley

PUBLIC SPACE
From the architect. After the demolition of “la Lira” theater in Ripoll, an urban void appears facing Ter river, on the city walls, from a street in the old town. This void is destined for a square, which does not want to lose the spirit of the theater. It becomes a covered square. The balcony over the river discovers the other side of the riverbed, the other, smoother shore, and the extension of the city. A footbridge that crosses the river is born, in a historically industrial city. Thus, the project considers the irregular outline of the place, it occupies the space behind the wall overlooking the river, and covers everything with steel slats with openings for light, air and vegetation, both for the space of the project and for the courtyards of the adjacent housing. It allows for glass to cover the side that slides into the footbridge, which is opaque on one side and open to the other, to see the water on a riverbed of 40 meters. This enclosure takes you inside the Lira transformed into an exterior space for civic life.
LOCATION
Conception, Chile

STATUS
competition, first prize

TYPOLOGY
theatre

PROGRAM 30 000 m²

STRUCTURE
BIO BIO REGIONAL THEATRE

Smiljan Radić
Sección longitudinal F-F / Longitudinal section F-F
LOCATION
Nijar, Spain

STATUS
built

TYPOLOGY
one theater hall

PROGRAM 7'000 m²

CONTEXT
MGM Morales + Giles + Mariscal arquitect

THEATRE IN NIJAR
Nijar is a small Andalusian town near Almeria. Its Arab history is still evident in the steep, winding lanes and the white, mostly single-storey houses with patios and internal spaces that are decorated with coloured tiling in many cases. The architects won the ideas competition for the new theatre as early as 1998. It is situated on the edge of the town at the foot of a hill. Only on the lowest floor are the layouts of the two offset volumes linked. At this level, there is an exhibition space for modern art and one for installations. On the floor above, access is provided via the building that houses music studios and a broad balcony, or to the stage door. The main entrance for theatregoers is one floor higher: the foyer is reached via a ramp. Through the scarcely perceptible storey-height glazing one can see the white houses of the town opposite. In contrast to the somewhat technical-looking facade of expanded-metal mesh, which seems to shimmer in the heat of Andalusia, the internal spaces have an almost homely quality, with wooden floors, green ceilings, and red, yellow and orange-coloured walls. In the evening, when the lights are turned on, this radiant play of colours is evident outside, too, and is reminiscent of the colourful courtyards of former times.
LOCATION
Zagreb, Hr

STATUS
built

TYPOLOGY
cinema

PROGRAM 200 m²
cinema in the naturač valley

OPEN AIR
One doesn’t have to be a self-proclaimed flaneur to enjoy discovering or revisiting certain idiosyncratic and atmospheric (natural) spaces in the city one lives in, whose quality and beauty, despite their proximity, are often overlooked and forgotten. Zagreb certainly has such atmospheric natural oases, and as soon as you break through “the barrier” of the condensed facades on the north side of Zagreb’s main street – the Ilica, you’re likely to find yourself surrounded by random little gardens, parks and even amidst a real forest. The once abandoned and derelict Tuškanac cinema is hidden among one of those forests – more precisely, within the forest in Tuškanac, just a few minutes away from the hectic, congested and busy Ilica.
LOCATION
Chicago, USA

TYPOLOGY
drive in cinema

CAR CULTURE
CASCADE DRIVE IN

Cascade drive in is popular contemporary drive-in theatre in the west suburb of Chicago. The drive-in’s peak popularity came in the late 1950s and early 1960s, particularly in rural areas, with some 4,000 drive-ins spread across the United States. Among its advantages was the fact that a family with a baby could take care of their child while watching a movie, while teenagers with access to autos found drive-ins ideal for dates. Revenue is more limited than regular theaters since showings can only begin at twilight. There were abortive attempts to create suitable conditions for daylight viewing such as large tent structures, but nothing viable was developed.

Over time, the economics of real estate made the large property areas increasingly expensive for drive-ins to operate successfully. Land became far too valuable for businesses such as drive-ins, which in most cases were summer-only. Widespread adoption of daylight saving time subtracted an hour from outdoor evening viewing time. These changes and the advent of color televisions, VCRs and video rentals led to a sharp decline in the drive-in popularity. Drive-ins were subject to the whim of nature as inclement weather often caused cancellations. They eventually lapsed into a quasi-novelty status with the remaining handful catering to a generally nostalgic audience, though many drive-ins continue to successfully operate in some areas.

The year 2001 marked the inception of the “do-it-yourself” drive-in, which utilized contemporary tools such as LCD projectors and micro-radio transmitters. The first was the Liberation Drive-In in Oakland, California, which sought to reclaim under-utilized urban spaces such as vacant parking lots in the downtown area. The following years have seen the rise of the “guerrilla drive-in” movement, in which groups of dedicated individuals orchestrate similar outdoor film and video screenings. Showings are often organized online, and participants meet at specified locations to watch films projected on bridge pillars or warehouses. The content featured at these screenings has frequently been independent or experimental films, cult movies, or otherwise alternative programming. Columbia, family-friendly films. Hull’s continues to be the nation’s only non-profit drive in. As of June 2013, a figure of 357 drive-ins has been published for the United States.
LOCATION
University of Oregon, Eugene, OR, USA

STATUS
built

TYPOLOGY
basketball arena

PROGRAM: 39,700 m²
basketball arena
supporting facilities

SPORT CULTURE
From the architect. The Matthew Knight Arena is located to form a new east gateway to the University of Oregon campus. Providing a first impression of the University’s distinct identity, the building exemplifies the core values of progressive thinking, education and environmental stewardship of the institution. TVA Architects worked with the State of Oregon SEED program to achieve a 20 percent energy reduction below code for both the Arena and the adjacent Alumni Center. Hosting the start of the 2010 basketball season, the Arena is a world-class “theater for basketball” that respectfully acknowledges the legend of the University’s revered “Mac” Court which it replaced and its historic role in collegiate athletics, while addressing present-day needs for safety, modern amenities and sustainability. Encompassing 422,279 square feet and accommodating 12,500 seats, the Leed Silver targeted six level building is divided into an event level, mezzanine, practice facility, main concourse, balcony seating, mechanical fan room and catwalk, allowing access to spotlight platforms, rigging grid and the scoreboard platform. The event floor has an area of 29,000 square feet when retractable seating is stored in place. A portable basketball floor permitting two full sideways basketball courts for practices and camps is adjacent the playing court. Large enough to host first and second round games in the NCAA Tournament and to accommodate a growing community, the new facility also allows more flexibility for non-basketball events such as concerts and family shows. The design reflects an effort to share the excitement of the arena activities with the outside world through the use of transparent materials, and allowing internal circulation to be open to both the arena and concourses throughout. In addition, the facility feature luxury suites low in the seating bowl that place suite holders closer to the action while providing seclusion for private entertainment.
LOCATION
Detroit, USA / 2002

STATUS
built and used

TYPOLOGY
club and concert hall and opera

RAP CULTURE
Saint Andrew's Hall is a Detroit music venue and concert hall. Formerly the meeting place for the Saint Andrew’s Society of Detroit and never a church, the building is now a host of live bands and DJs. Since 1980, the venue has been bringing trendsetting music to Detroit. St. Andrews has hosted famous breakthrough acts during the ‘80s and ‘90s, such as Iggy Pop, Bob Dylan, Paul Simon, The Verve, Nirvana, R.E.M. and Red Hot Chili Peppers. The Shelter lies underneath St. Andrews Hall and hosts various live music acts and DJs. It is best known for being one of the first stages Eminem performed; on the Shelter’s stage.
LOCATION
Zagreb, Tresnjevka, Croatia

STATUS
realized

TYPOLOGY
found space for theatre

PROGRAM
60 m²
shop 60 m²
On the street was all exposed as in the window, so why do not we sit in one of the many abandoned Zagreb window and let the street unfolding before us?
NATAŠA RAJKOVIĆ I BOBO JELČIĆ
IZLOG

IZVJEŠTAJI: ZLATA KALAJIĆ, BRUKA KALAJIĆ, KATARINA KALAJIĆ, MARKO KALAJIĆ, KOSNJAKOV DOMIN, ZORANA SIPERKA, SLAVICA MRKIĆ, NOVA MRKIĆ, ANE MRKIĆ, NADJA MRKIĆ, HANA MRKIĆ, SLAVKO MRKIĆ, NADJA MRKIĆ, PETRA POKORN, MARKA POKORN, ZLATA POKORN, ALEKSANDAR ŠTANEC, MARKO ŠTANEC.


z/AGREBAČKO KAZALIŠTE M/LAĐIH
LOCATION
Brijuni, Hr 002

STATUS
built

FOUND SPACE
Ulysses Theatre was founded by actor-director Rade Šerbedžija and writer Borislav Vujčić. It was inaugurated in 2001 by a renowned British film and stage actress Vanessa Redgrave at the charity concert featuring the Mostar Sinfonietta. We want to create a space of creative collaboration where the artists with different experiences and backgrounds, with different skills and talents can get together; a space in which they can explore and broaden their creative horizons, push the limits of their creativity, and convey ideas found in works of both classical and contemporary authors.

'I set foot on this island and wandered around the amazing fortress which promised unbelievable theatrical beauty. Each wall a memory, each tree a hope. I endeavour to restore the energy connecting overflowing rivers and ruined shores. I'm starting this theatre so that new energies can get interwined and young people can fortify the walls of this fortress of art with their creativity and vitality. Rade Šerbedžija, 2001

'And all the others, with their skills and yearnings, have woven the fragrance of their souls into the threshold of a new theatre whose roof is the open sky and whose stage is Prospero's garden where the flowers of evil don't thrive.’ Borislav Vujčić, 2001
LOCATION
Helsinki

STATUS
realized

TYPOLOGY
secondary school with sport hall

PROGRAM. 6000 m²
School Brändö school system belongs to the central Hall and has no hallway. Architect Järvi calculated, by engineering high school in Rovaniemi, the overall volume of the hall in a typical school matches the size of the central hall in this example. However, unlike the corridor which is used exclusively for communication, a central hall spatial element of great value because it can have many more uses. Furthermore, the performance of the large hall is much cheaper than the often complicated designed hallway. Accordingly, the price consistent with imaginary school hall is much smaller than the school hallways. All traffic school Brändö is taking place across the central hall, which serves a variety of social activities for students and adults: the evening that includes movies and theater for residents. Gymnasiums, slightly raised and sliding doors separate from the central hall, and serves as a stage. White painted sliding wall serves as a screen for the projection of slides and films. The school is entered through a porch, after which there is an entrance hall with cloakroom. Hence the central hall gradually rising following the natural slope of the terrain.
LOCATION
Dole, France

STATUS
realized, 2011

TYPOLOGY
multi purpose hall

PROGRAM 22 000 m²

FLEXIBILITY
FUNCTIONAL SCHEME

FRONT OF THE HOUSE 31%

HOUSE 21%

BACK OF THE HOUSE 22%

TECHNICAL SUPPORT 26 %
front of the house  7500 m²  40%
house        2000 m²  10%
back of the house  6500  34%
technical  4200  22%
1 PROSCENIUM STAGE
- 2x backstage: 6x 34x31 m
- proscenium: 23x11x31 m
- auditorium: 23x23x31 m

2 WURTELE THRUST STAGE
- backstage: 7x30x30 m
- framed stage: 8x30x30 m
- auditorium: 25x25x20 m

EXTRA
- administration: 80x11x8 m
- utilities: 35x8x4 m
- studio: 23x34x8 m
- circulation: 60%

GUTHRIE THEATRE
Jean Nouvel
Minneapolis, Minnesota 2006.

BUILT: 2006.
BUDGET 130 million euros
PROGRAM: 18 000m2
1100 seat hall
700 seat multipurpose hall
250 seat hall
administration
education
BUDGET 125 million euros
HISTORY OF THEATRE AND STAGE
1 Dionisis Theatre, Athens 330 BC
2 Marcellus Theatre, Rome 11 BC
3 Medieval Theatre Stage
4 Theatre by Sebastiano Serlio
5 Teatro Olimpico, Vicenza 1585
6 Comedie Francaise, 1687
7 Teatro Farnese
8 Teatro San Carlo, Naples 1737
ARENA
THEATRON
PROSCENIUM
PROSCENIUM

THRUST

SPACE STAGE

STAGE TYPOLOGIES
The arena is the most elementary theatre situation. Spectators assemble in a closed ring around a flat piece of ground to witness some event. For larger gatherings, natural bowls in the landscape provided the rising ground that allowed all spectators a view. This format places the performance in the center of the room. There is no scenic backdrop and sets and props need to be fairly minimal to ensure the actors remain in view from any angle. Performers enter through the body of the audience, often sharing entry routes.
THEATRON

Also known as a prosenium stage and amphitheater Greek word “theatron” means a “space for watching”. In antiquity, it was the technical term for an evenly rising area for audiences. The seating is arranged in a segment of a circle, or in a semicircular or semi-oval layout around the stage. The flat area for the chorus, orchestra is extended with the raised part for the actors (proscenium). In the course of time, a wall was created at the rear of the stage. Optimal sight lines and a strong link with the landscape helped forming a strong sense of community. The Greek amphitheater wrapped its audience around a central stage, with the degree of encirclement extended to 220 degrees. On the other hand, Roman amphitheaters give only 180 degrees of encirclement. In contemporary world it is mostly used as a landscape element, although there are some contemporary examples.

AMPHITHEATER

COURTYARD THEATRE

THEATRE IN EPIDAURUS
unknown, 3rd century BC, Epidaurus

ODEON OF AGRIPA
unknown, 18-13 BC, Athens

THEATRO OLIMPICO
Andrea Paladio, 1580-1589, Vicenza

GLOBE THEATRE
unknown, 1590, London

THE COTTELSOE, NATIONAL THEATRE
Burrel, Foley, Fischer Architects, 1971
Picture-frame and proscenium arch stages are enclosed on three sides and allow the audience a view through a framed opening on the fourth side. They developed out of Baroque court opera theatre from 17th century onwards. Creating a stage as an independent spatial or constructional element, inevitably led to its separation from the auditorium. To allow large audience to enjoy a performance without exceeding a visually and acoustically reasonable distance from the stage, theatergoers were placed not only in the stalls, but vertically in boxes and tiers of seating. In this building type, great importance is attached to the front stage area, or proscenium, which given the appropriate form, can offset the division between stage and auditorium.

**PROJECT FOR PRINCELY HOUSEHOLD**  
Joseph Furtenbach, 1965

**ALTE RESIDENZTHEATER**  
Francois Cuvilles the Elder 1751-53

**PARIS OPERA**  
Charles Garnier, 1867-1871, Paris

**RUSAKOV WORKERS CLUB**  
Konstantin Melinkov

**OSLO OPERA HAUS**  
Snohetta, 2008, Oslo
THRUST STAGE

In the thrust stage audience is positioned on three sides. For a pure thrust stage, they are equally distributed, with the group on one side providing backdrop for those seated opposite. Large scenic elements are limited to the back wall. Performers enter the stage from the rear or through the body of the audience. The audience sees the performance from a range of differing perspectives. Performance style is three dimensional, to ensure that no side misses the action. The 270 envelopment around the stage edge ensures that a high level of immediacy can be achieved for audience up to 1000 seats.
The term spatial stage was 20th-century concept to reunite the auditorium with the stage and form a single whole again, free of gallery levels and to overcome directional nature of the proscenium-arch form. Spatial type of spatial stage is traverse format which places the stage as a linear performance platform down the center of the room with the audience arranged in equal blocks on either side.
eliminate elitism and segregation

presence of iconic building

balconies are presence of social stratification

interaction with
theatre is a place intended for the experience of visiting an event

front and back of house > many different faces

create a space of creative collaboration

streets are themselves showcase
showcase in which people are exposed to each other

stage is a factory

the proliferation of front-of-house and back-of-house spaces threatens to strangle the auditorium itself

theatre used to be hermetic container

important separation on public and production

braking down the barriers between stage and auditorium, between auditorium and foyer

I firmly believe in a search for a fusion between 'art' and life.

radical separation between production and consumption

multi-form theatre
proscenium, thrust, traverse, arena, studio, and flat floor

CP SW H
The opera remains a last refuge of bourgeois culture

**paradox of theatres**
the space where the event is consummated

is overwhelmed by the accommodation in which the spectacle is produced

**I'm starting this theatre so that**
new energies can get intertwined and
young people can fortify the walls of this
fortress of art with their creativity and
vitality.’ Rade Šerbedija
Process
PROGRAM
front of the house 4500 m²
house 2800 m²
back of the house 7700 m²
15000 m²
traditional arrangement
strong functional division
no flexibility
house in the middle

central arrangement

flexibility

wall

emphasized linearity

vertical flexibility
cube
vertical & horizontal arrangement
flexibility
unity of program

tower
vertical stacking of program
flexibility
difficult circulation
program in lines
sharing of utilities
interaction
easy circulation

scattered
interesting
flexible
difficult to organize
SHAPES
underground
landscape
isolated
intriguing

village
informal
free
LANDSCAPE

The idea is to use existing and create new landscape. Landscape would be used for the entrance areas, auditoriums, stages... At the same time, there is rigid and stiff theater box which contains all the theatre technology. The tension between box and landscape is researched in this model.

BOXES

The idea is to create three boxes, a sort of ‘pandoras boxes’ that would contain all theatre equipment. Boxes are at the same time theatre elements (auditorium, stage, backstage), but also stage set for the space around them. Performance can happen either in the boxes, or in the space between. Spectators can also watch performance either from the space around or from the boxes. Also performance can be watched from one box to another one.

BORDER

The relation between spectators and performers is very important for the performance. In order to create tension between spectators and performers, this concept investigates importance of the border as a element that divides the space.
LANDSCAPE + BOX

The space between existing ore walls is used for creating artificial landscape. Theater box is placed at the end of the landscape with the orientation towards the water. Roof of the landscape can be used for the performance.
LANDSCAPE + ROOF

Landscape creates informal space for performance. Technical support is placed under the landscape-roof while the theater tower is centrally placed. Other than big roof that is supported by the theater tower, there is no strict division between outdoor and indoor space.
LANDSCAPE

Gradually sloping entrance extends to the foyer and auditorium. Theater tower and stage are above entrance. Tower can be approached from the ore walls as well.
BOXES IN BOX

Three boxes are placed in the big box, a garage. One box can slide out, and become outdoor stage. Boxes built from different materials are part of the stage set. Stage can be in boxes or around them.
VILLAGE

Three different volumes are arranged like a village around the main square. They are linked with the floating slab which contains supporting program for the theater. Under the slab is open space of the backstage, workshops, props production while the roof is open stage.
BOXES AND LANDSCAPE

Three boxes, auditorium, stage and backstage are detached and surrounded with the open informal space for performance. Different routes, both pedestrian and vehicular are entering the building becoming part of the performance.
BORDER

Two horizontal folded borders are creating three spaces: back of the house at the bottom, front of the house in the middle and open air stage on the roof. Numerous openings through the border create different relation between spaces.
Borders, that are extension of the walls create different spaces. Relation between spaces through the border creates performance space.
In order to create division between front and back of the house two parallel and horizontal strips are folded. Relation between performers and spectators can be created through the border or directly in horizontal direction. The big roof which enables extension of outdoor landscape into a building.