

Keynote SpeechKEY 1

Don MacLean

Theatre engineering and architecture, the background to Cirque du Soleil, their approach to each new show and their venues, equipment reliability, creative design of a new cabaret-style adult show in Las Vegas, the concepts for the lobbies, auditorium and equipment.

Development of the Auditorium AP 1

Richard Pilbrow, Tim Foster, Barton Myers, Michael Billington, Bill Dudley

Revolutions in theatre design, effect of bad auditoria, a history of theatre design, improvements made since the 60's, development of poor auditoria, back to the future, examples of US and UK projects, small scale theatres; the thrust; open-stage or courtyard form; need for intimacy; early theatre forms, concert halls, drama and lyric theatres, multipurpose rooms, courtyards v. black boxes; the future; preference of young people, better experience in smaller venue, social inclusiveness, problems of single tier rooms, advantages of flexibility, fallacy of architectural perfection, found spaces.

Maintaining the stock AP 2

Colin Ross, Nick Thompson, May Cassar

Reasons for keeping theatre buildings, listing, asset valuation, Birmingham Hippodrome, conservation v. preservation, need for clear thinking; benefits of having a choice of venues, reasons for changing existing theatres; Sadlers Wells Theatre; London Coliseum; development of the West End; effects of climate, audience comfort; environmental challenges; study on Manoel Theatre, Malta; auditorium atmosphere, audience responses.

Users' opinions on recent theatres AP 3

David Blyth, Giles Favell, Simon Harper, Mark Taylor

Ambassador Theatres Group; Regent Theatre and Victoria Concert Hall, Stoke on Trent; orchestra pit adaptability; signage; practicability; Milton Keynes Theatre; acoustic ceiling, foyer planning, budgetary constraints; Royal Academy of Performing Art; check list for design process, comments on each space; Royal Court Theatre; future-proofing; flexibility required; in-house team contributions; grid and flying system; technical facilities; stage engineering, backstage; Theatre Upstairs; Hong Kong theatre scene; Cultural Centre, Kwai Tsing, Yuen Long, comparisons and advantages; client input.

The role of the Theatre Consultant AP 4

Barton Meyers, Josh Dachs, David Staples, Claude-André Roy, Jean-Guy Lecat, Toshiro Ogawa

Team approach; wider input than just technical; importance of the Brief; getting the auditorium right in all respects; need to listen, bring ideas and imagination look to the past and the future, finding appropriate solutions, being a catalyst; ownership of the project, equipment budgets; Las Vegas theatres; building proportions; scale and human beings; difficulties of consulting in Japan; balance of advice needed.

Peer Review: ABTT Planning Committee AP 5

Tim Foster, Peter Angier, Jeff Phillips, Axel Burrough, Bryan Avery, Paul Gillieron

History, aims, areas reviewed, problems, benefits, views of members and users, stage for a review, Royal Opera House reviews; Royal Academy of Dramatic Arts review process; specialist committee member view: acoustics.

Do found spaces offer artistic freedom? AP 6

Jean-Guy Lecat, Jason Barnes, Simon Harper

The legacy of Peter Brook: Bouffes du Nord, room height and intimacy; Caracas; Majestic, New York; Tokyo; Carmen in Rome; Lisbon; Zurich; Barcelona; Copenhagen; Avignon. National Theatre tours: Aya Irene, Istanbul; Thessaloniki. UK found spaces: the problems; St Georges Church, Tufnell Park; The Almeida at the Gainsborough Film Studios.

Multi-purpose or multi-form? AP 7

Roger Hopwood, Barton Myers, Millie Dixon, Josh Dachs, Barry Pritchard

Total format changes: Dergate, Northampton; how it works, changeovers, frequency, labour, costs, benefits; Cerritos PAC; design philosophy, formats, crewing; Perelman Theatre; Lowry, The Quays; New Jersey PAC; conversion between theatre and concert hall; The Dome, Brighton; history, the redevelopment scheme; lyric, orchestral, promenade formats; acoustics.

The views of Directors and Designers AP 8

Ken Bennett-Hunter, Jonathan Church, Peter Ruthven Hall, Jon Harris

The current theatre stock; the new buildings; Birmingham Rep, follies, civic pride, auditorium size, matching production to venue, making changes; theatres as found spaces, touring opera experiences; flexibility, local staff; Stratford Circus; longevity of the proscenium; use of consultants; best and worst theatres.

The work of Theatre Architects AP 9

Bryan Avery, Steve Tompkins, Glenn Howells

Royal Academy of Dramatic Art; the problems, the solutions, focussing on the performance, maximising space and light, variations in staging, creating the auditorium atmosphere; Royal Court Theatre; background, communications, design language, extension under Sloane Square, finishes in foyer, auditorium and backstage; urban planning benefits of theatres; Courtyard in Hereford; design, air conditioning; Playbox, young peoples' theatre; low budget projects, environmental and revenue cost benefits; Market Place, Armagh; the site problems, cladding, advantages of accepting that buildings will be developed by users.

Theatre Design and Superstar Architects AP 10

Richard Pilbrow, Barton Myers, Tim Foster, Stewart Donnell

Complexity of theatre buildings; attention to detail; the need to care passionately about the feel of the performance space; fame does not qualify architects for theatres; problems of competitions, theatres must work; good and bad examples; benefits of classical designs; architectural training; lack of history or tradition; arrogance; buildings as objects; sculptures; need to adapt to context and circumstance; architectural branding; finding the right architect; how architects are chosen; client ignorance; effect of design dominance by theatre and acoustic consultants; need for architects to be team players; client must control; Client freedom to employ whoever; superstar can offer informed intellect, wide experience and fundraising benefits; good consultant can control worst excesses; cost of "postcard" factor; US examples of superstar v. competent architects