

It all starts with the brief and business plan.....PA1

David Staples, Kiem-Lian Thé, Suzie Bridges, James Williams, John Matthews

Complying with the brief, Sydney Opera House, other examples; who is responsible, getting the emphasis right, importance of defining what, how and whom, selection of personnel, lack of information at start of project, changes with time, getting value for money; business plans stay alive, need for risk assessments, phasing of work, briefing of design team, organisation plans, revise for changing conditions; understanding the client, content of a brief, examples of projects, importance of brief in gaining support for project, moving from brief to scheme; need for honesty, difficulty of criticising a brief, external influences, need for a league table of completed projects.

Auditorium form is not everything.....PA2

Anthony Field, Michael Holden, Jim Morse, Nick Edwards

Successes and failures in West End, sensory perceptions, effect of colour, response to temperature, different cultural approaches, stimuli which are ignored, audience contact, seating, olfactory effects; fantasy spaces, reactions of audience, light levels, spill light from stage, scale and geometry, use of colours; loudness of sounds, placing of listeners, intelligibility, reverberation time, benefits of reflected sound, audibility of received sound, theatrical example.

Irritations in the throat.....PA3

Anne Minors, Jeremy Newton, Rick Fisher

Definitions, proscenium zone, forms of orchestra pit and safety curtain, historical and international examples, integration of equipment; acoustic considerations, singer versus orchestra in pit, need for reflections, aesthetics, functionality, technical performance, theatricality, three solutions, effect of the setting on stage; lighting positions in proscenium, relationship with loudspeaker locations, need for cooperation, problems with some new theatres, advance lighting positions, allow for all possible equipment.

Uncomplicated drama spaces.....PA4

Himanshu Burte, David Lan, Julian Middleton, Jason Barnes

Indian theatre scene, traditional building types, insufficient spaces and unsuitable forms, Koodiyattam performing culture, spaces developed by practitioners, principles directing current designs, benefits of small spaces and limited money, Koothambalam, physical materials used; the Young Vic theatre, history, simplicity, state of disrepair, reuse of materials, extended building, planning changes, efficient use of space, auditorium, exterior features; Northern Stage, development of Newcastle Playhouse, matching spaces to client needs, earlier planning problems, adaptability; allow for future changes, don't weld or build in concrete, power, off-stage space, form of space to allow adaptation, Cottesloe Theatre, seating, finishes and flooring, actor-audience contact, character of space.

Opera and lyric theatre auditoria.....PA5

Jonathan Adams, Neil Morton, Spencer de Grey

Wales Millennium Centre, opera priority, design for amplified music, seating and sightlines, proscenium towers, room geometry, side balconies, colour, finishes, seating, a unique space; background to Copenhagen Opera, foyers, studio stage, support spaces, main auditorium, number of tiers, height of room, links to stage, sightline studies, seating features; Winspear Opera, Dallas, advantages of long gestation period, visits to opera houses, studies of geometry, form of room and ceiling, influence of The Sage, site planning, landscaping, foyer circulation, open public building.

Design of the orchestra pit.....PA6

Hazel Province, Andrew Paterson, Neil Morton, Rob Harris, Andrew Lerpiniere

Comments on orchestra pits, conflicting views, experiences of touring musicians, access for instruments, space for musicians, advantages of a flat floor, dislike of overhangs, critical heights of pits; acoustic requirements, compromises required, open area of pit, hearing damage risk, need for pit to feel part of auditorium, contact with stage, other locations for musicians, position of conductor, off-stage musicians, opera prompting, orchestra to be seen, width of pits, adjustability, resonance chambers, pit floor construction, player comfort, the downstage edge, nets and safety of musicians, relation to the proscenium.

Putting the past to work.....PA7

David Wilmore, Nick Thompson, Peter Longman

Savoy Theatre; history, evolution, the fire, restoration dates, Adelphi Theatre, changes due to fashion and commerce, history less important before present day, Theatre Royal Exeter fire, poor ambience of 'safety theatre', need to understand a building before altering, Royal Court Theatre, importance of location reduced; working with Cameron Mackintosh, his five West End playhouses, Novello Theatre, Prince of Wales Theatre, changes to building, extent of works, the auditorium, The Queens and Gielgud Theatres, development to include Sondheim Theatre, upgrading the Queens, brief for the Sondheim, concepts and colours; theatre fires, famous architects, listing of unusable buildings, dealing with the planners, conservation plans, handling heritage experts, bad modifications, listing problems with more recent buildings.

Handling the public.....PA8

Mark Stroomer, Barry Pritchard, Richard York, John Causebrook

Movement around buildings, grossing factor, congestion, crowd movement computer programmes, input data and scenarios, application to Oslo Opera foyers, development of free movement; making full use of foyers, Grand Opera House Belfast, new extension linking all spaces, day-long functions, need to compete with other venues, additional income and attractions, informal performances, maximise use of investment; effect of lack of proper client, late changes to a brief, poor planning, Barbican Centre, facilities need to be accessible, effect of foyer entertainment, location of restaurants, self-operating facilities, economy of management; compliance with regulations, likely problems for managers.

Scenography and theatre architecture.....PA9

Jaroslav Malina, John Coyne, Jean-Guy Lecat, Peter Ruthven Hall

Principles of scenography, form of theatres, treatment of proscenium, examples of designs for different theatres and productions; set design is an exploration, technology is a designer tool; productions in unsuitable spaces, designer has to understand backstage and audience, similarity to architects' culture, collaboration; idea must lead to the space, three skins of theatres, consultant advises on two, scenographer involvement with architect and consultant, examples of developments in found spaces; inclusive term, excitement of flexibility, vision, resident designers, spaces that can be modified, prototypes, contribution to a successful space.

Performing arts in urban regeneration.....PA10

Duncan Webb, David Staples, Anne Minors

Cultural-led regeneration; US experience, grand edifices, restoration, cultural districts, organic arts districts, space made available to artists, mixed use developments, help for non-profit organisations, maintaining the benefits; scale must be appropriate, leadership, context, image regeneration; arts activity; regeneration on a small scale, initiation by private organisations, inspiration offered to youngsters by The Sage, Menuhin Hall, the 'egg' project, involvement of children in the future of the arts.

Design processes for performing arts buildings.....CD

Richard Brett, Peter Longman, Richard Pilbrow and the delegates

Smaller spaces for good acoustics, the importance of the performer, unique nature of live performance, participation in performance, energy, found spaces, tangible philosophies, projects led by artists, operations to be more flexible, realistic auditorium sizes, need for input from users, regulators should listen to practitioners, provision of economic data to funders, need to look internationally, superstar architects, need for passion, benefits of peer review, users failure to understand details of projects, young generation of designers, understanding scale, design is a collaborative process, input to design as early as possible, theatres to become found spaces for future generations, technology must be useful, the role of the owner, learning from both failures and successes.