

Current issues with design of performance venues..OP

Iain Mackintosh, Jodi Myers, Stan Pressner

Conceptual mistakes endure long after technical installations, marriage of engineering and design of spaces, less conflict between actor and architect, found space, design failures, truth about costs, true flexibility; future audiences, maintaining the anticipation, embracing change, use of foyers, a new generation of producers; eliminate restrictions, inventing venues, stretching the boundaries.

Three contrasting performance buildings.....GM1

Chris Darland, Martien van Goor, Sergio Pascolo

Jazz at Lincoln Center, background, the complex, Rose Theater for concerts and opera, flexibility with towers and lifts, Allen Room, facilities for jazz and cabaret, venue restrictions, isolation, results; the Carré Theatre, history, development, proscenium, technology, seating, foyers, colour, short timescale; Teatro Polifunzionale, location, competition, limited budget, simple flexibility, ventilation, acoustics.

Backstage Planning.....GM2

Scott Ambler, Blossom Beale, Alistair Noonan, Barbara Eifler, Petrus Bertschinger, Marilyn Cutts

A dancer's view, rehearsal space, adequate off-stage space, environmental conditions, dressing room space, security, smoking space; numbers of costumes, weight in transit, backstage lifts, control of water, wall and work surface finishes, power and hanging points; good access thro' building, sensible switching and lighting, general rooms, kitchen facilities, simple technical installations, talk to users; backstage is a workplace, stage managers' offices, hygiene, traffic flow, accommodation for children, band room, technical crew room, prompt corner, signage, noise and lobbies; no precious spaces, water fountains, laundry, wardrobe, dressing room locations, green room, security, rigging, first aid; separation from public, decent toilets and showers, proper dance floors, procedures; outline check list.

Changes in culture caused by arts building.....GM3

Caroline Noteboom, Mac Chan, Tateo Nakajima

Bogotá's theatres, history, development, various groupings, purpose-built conversions from movie theatres, theatres in old city, expression through theatre; Malaysia, traditional performing arts, unsuitability of many modern spaces, importance of the floor, new developments and concepts; international view, questions about the requirements, pride, decision-making process, size, capital and running costs, quality of design, need for specialist advice, acceptance of local arts forms and needs, client needs to retain control.

Financing the project.....GM4

Duncan Webb, John Burgess, Tateo Nakajima

The American perspective, increasing cost of performance buildings, decentralised government support for the arts, tax increment financing, less income from elite groups, corporate support, foundation support, examples, the operating burden; the UK subsidised sector, sources of funding, planning gain, partnerships with others and with developers, cash-flow and timescale; totally-private finance, public-financed projects, mixed financing, public-private partnerships, importance of function, team structure, importance of retaining control, client role.

Theatre building on a budget.....GM5

Virginia Ross, Peter Rosenbaum, Scott Georgeson, Andy Hayles

Causes of increased costs; simplicity of concept and materials, separate buildings for noise isolation, basic technical facilities, reuse existing buildings, Australian examples; chose right site, steel versus concrete, intimacy, storage, simplify noise isolation, consider labour costs, cheap materials, minimise flexibility; American examples, retain and reuse, basic concepts in new-build; 1,000-seat temporary theatre for Royal Shakespeare Company, speed up design, limit consultant's scope, appeal regulations, basic structure, loose-fit services, works by client, innovative approach to procurement, fast-track programme.

National and civic showplaces.....GM6

Perryn Leech, Gerry van Hezewyk, Tony Stafford

Wales Millennium Centre, fixed price contract, late completion, wonderful auditorium, need for commissioning, technical oversights, site cleaning, interior and exterior finishes, orchestra pit problems, get-in, backstage circulation, rehearsal spaces, lighting, noise isolation, appreciation; Esplanade-Singapore, overview, lyric theatre, concert hall, lighting windlasses, power flying, dance floor, concert platform elevators, inaccessible lighting positions, too few toilets, power limitations, good acoustics, quick changeovers, appreciation; Leicester Performing Arts Centre, concept of transparent theatre, details of design of two performance spaces, other facilities, use of spaces together or separately, studio space, access to stages by crew and public, anticipated completion.

Equal access for all.....GM7

Marc Brew, Lisa Foster, Bill Conner

The CandoCo Company, problems touring in a wheelchair, need for independence, access to stage, raked stages, dressing rooms, bathrooms and toilets, empowerment through DDA law; codes and regulations, lack of design information, problems of old theatres, acceptable compromises, proving a negative, location of toilets, disabled technicians, provide access to the whole event; US codes, standards, guidelines, need for clarity, sightlines over standing spectators, UK projects don't meet US regulations, access to stage for audience.

Cost of running performing arts buildings.....GM8

Jane Hellings, Ian Smith

Cost per area, technology, staffing, programming, sources of income, food and beverage, hiring out space, providing other services, funding base, producing theatre costs, commercial receiving theatres, local authority receiving theatres, analysis; significance of staff costs, energy usage of different theatres, relative and actual costs, specific savings, minimising energy use, building mass, ground coupling, effect of Part L of Building Regulations, benefits of early involvement of engineers, energy audits, feedback, whole-life costing of projects, need for adequate revenue funding.

Factors for success.....GM9

Prof. Alan Short, Howard Raynor, David Staples

Background to study of planning and construction process, what contributes to a successful performing arts building, interviewing those involved, information made available, similarity between Leicester PAC and early Stratford building, reusing existing buildings, charettes, the Potts diagram, actual budget history timelines, Contact Theatre, The Lowry, Poole Arts Centre, Leicester PAC, emerging findings, early conclusions; the role of the chief executive, Bridgewater Hall specifics, personalities involved, guarantee against loss, close contact with locality, effect of building finishes, customers' expectations, essential facilities, flexibility, luck; result of straw poll of delegates, importance of intimacy and programming.

Presentation in concert and conference halls....GM10

Steve Roberts, Jason Flanagan, Alan Russell

Current refurbishing of Royal Festival Hall, primacy of improved acoustics, need for greater performance flexibility, improved get-in route, platform lift installation, overstage facilities, production attic, new concept of acoustic reflectors, acoustic banners, lighting bridges, overhead suspensions, wiring infrastructures, sound mixer lift; Sage at Gateshead, concepts, planning of Hall 1, acoustics, finishes, lighting, usage, ceiling panels, manual orchestra pit, form of auditorium floor, rehearsal hall, Hall 2, design, flexibility, small 10-sided courtyard theatre, the complex, music school, foyers; the client's brief, problems arising, idealistic approach, possible solutions, access to stage, need for staging facilities in concert halls, working around the acoustic reflectors, acoustic banners, reverberation chambers, the sound cockpit.