

The Production Stage.

An extension of city typology to innovate performance spaces



Challenging what a theatre needs to be, The Production Stage is an ever-changing collaborative space between city and theatre. At the site of the old Dundee Rep, the space encompasses past, present and future typologies of the performance industry. The Production Stage is an extension of the street, a seamless flow from exterior to interior, the language of the city is reflected within; familiar street furniture furnishing the interior. The original geometry of the site has been stripped back to create a safe space for performers and citizens, street boundaries have been introduced to allow for a dynamic and multi sensory site.

The Design Process.

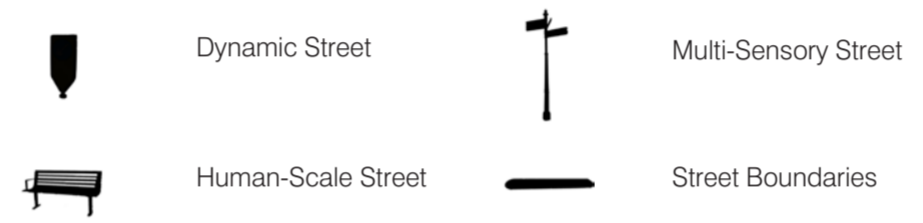
The City is the Set : The Community are the Audience and Actors



Focus was made to capture people's performance with the city, whether in a literal sense, such as street performing and busking, or performing with a building, leaning against a structure, engaging with the street or waiting at a bus stop. All interactions are factors into creating dynamic cities. Interactions with a city also happens within interiors. In terms of performance spaces these may be easier to observe, such as a theatre. There are however many different forms of theatre and interior interactions, such as a lecture theatre, performing in an educational environment or within retail. Theatre is everywhere in a city, and we are all the audience and actors



Model Making
3d zoning + pedestrianising the street



Life in and between buildings is equally essential as the spaces and buildings themselves. The site is pedestrianised to create flow between the city and the theatre, and also the theatre and the city. Citizens are encouraged to decide whether The Production stage is an extension of the street, or if the street is an extension of the theatre. There is no right answer, the experiences should flow between environments.

Ben Kelly
Interview march 22



Neil Packham
Interview march 22



Engagement
service design workshop 22



young people do not go to the theatre because it is expensive and looked on as being elitist

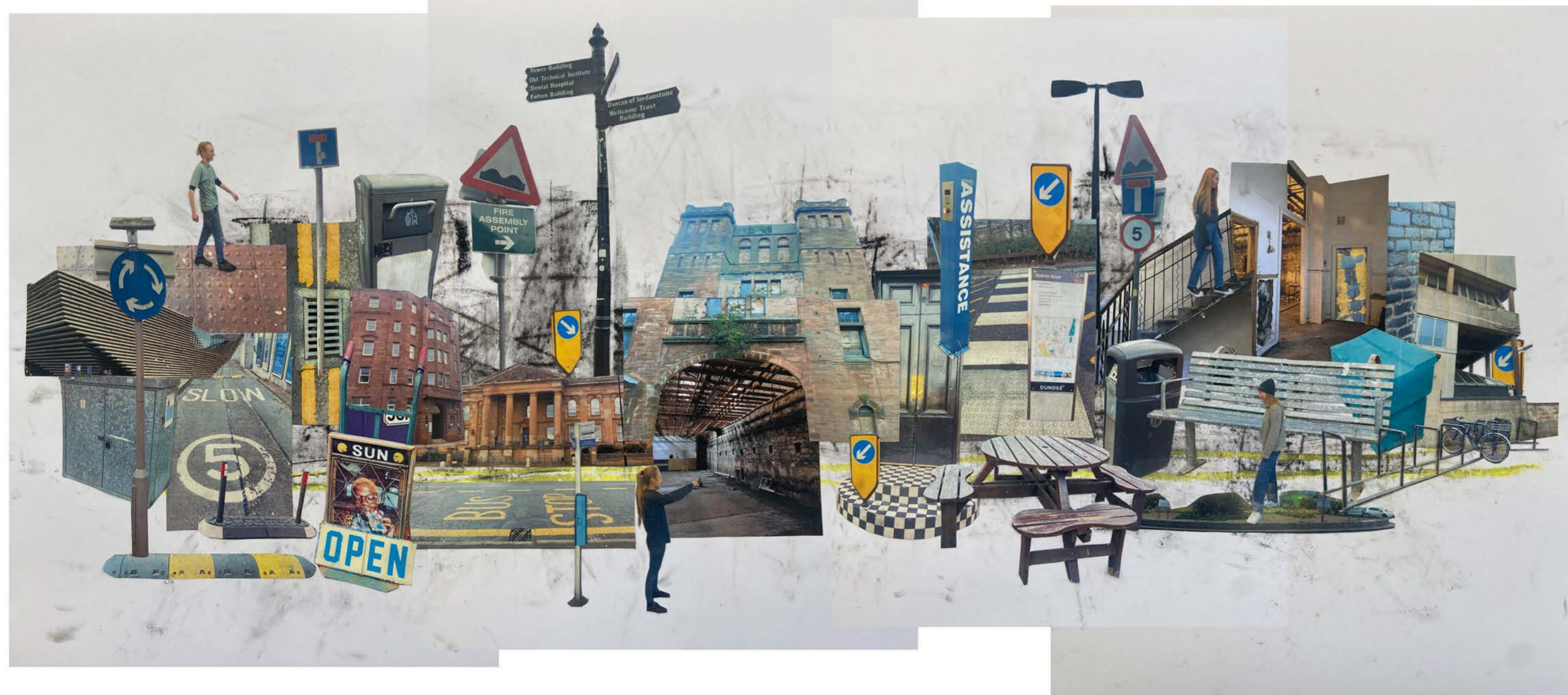
from a very young age, children use their imagination to create stories and act out scenarios. theatre is a continuation of this human instinct: to express ourselves through other characters and narratives, exposing young people to this medium encourages them to continue their development of self-expression and creativity.

theatre is in danger of collapse - andrew lloyd webber

STAGE RIGHT
STAGE LEFT

"our most frequent audience are 35-55 year old females"
- dundee rep

As this project is based on the interaction between the city, it's residents and the theatre it is important to talk to the community to understand problems in order to design a solution. Local theatres, along with drama directors and production staff were contacted to see where they feel the future of theatre is heading. Questions were then presented in an interactive workshop with members of the community to understand their relationship to the theatre and their hopes for the future. Conducting an interview with interior designer, Ben Kelly gave confidence into pushing boundaries as well as challenging the notion of a city becoming an interior.



Performance is Everywhere in a City *collage*

Taking influence from the book 'Theatre and the City' by Jen Harvie, an analogue collage was produced, using personal photographs of the site, along with iconography, textures and languages of the city. Making the collage led to an understanding of how performance can be perceived. Performance is the act of doing something, it is up to the individual what that something is.

The Design Proposal.

Named after archetypes of city roads, The Production Stage is split into four key zones; The Underpass, The Crossroads, The Junction and The Overpass. Linking street furniture from the city with theatre typologies the spaces presents the language of the street as an interactive interior.



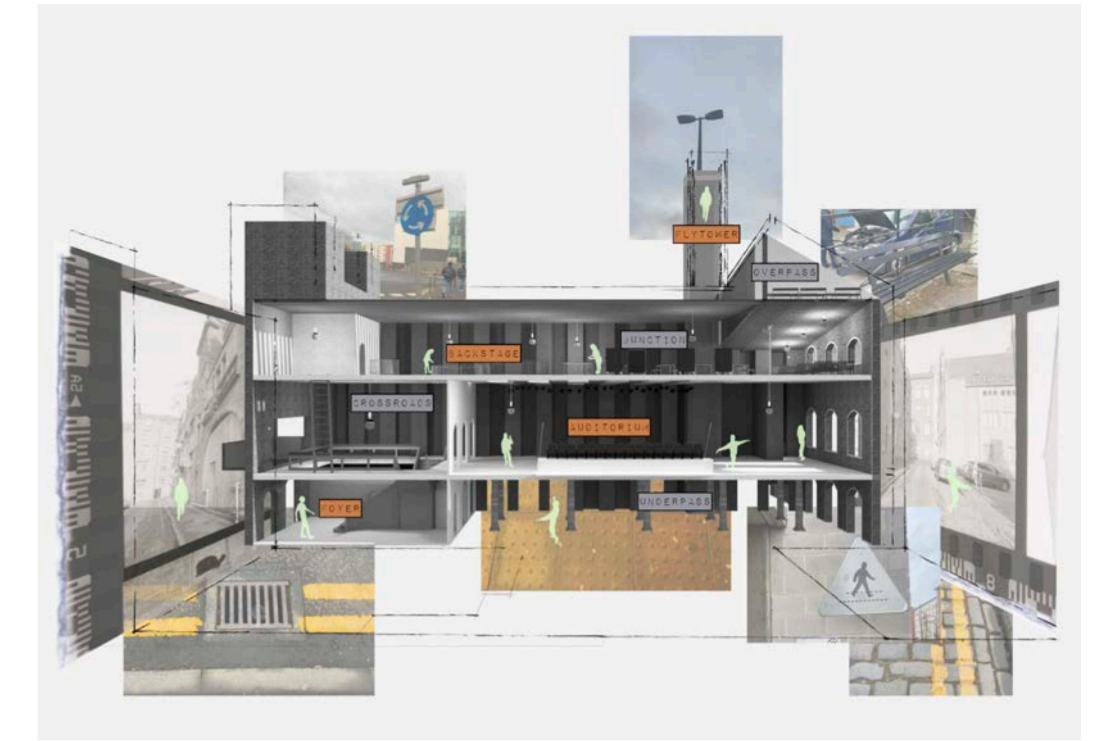
1. The Underpass

Following the rhythm of the turrets on the facade of the site, combined with tactile paving, The Underpass is protected with dynamic columns. Raising like a theatre curtain the southern facade lets people and sun into the sheltered performance space. Within are traditional theatre columns holding up the structure and dividing the space into different performance spaces. Just as someone waits at a bus stop, seating hollowed out in the northern wall plays host to people watching passers-by. A tunnel through The Underpass links Rattray Street and Nicoll Street for visitors to pass between the block.



The Cast

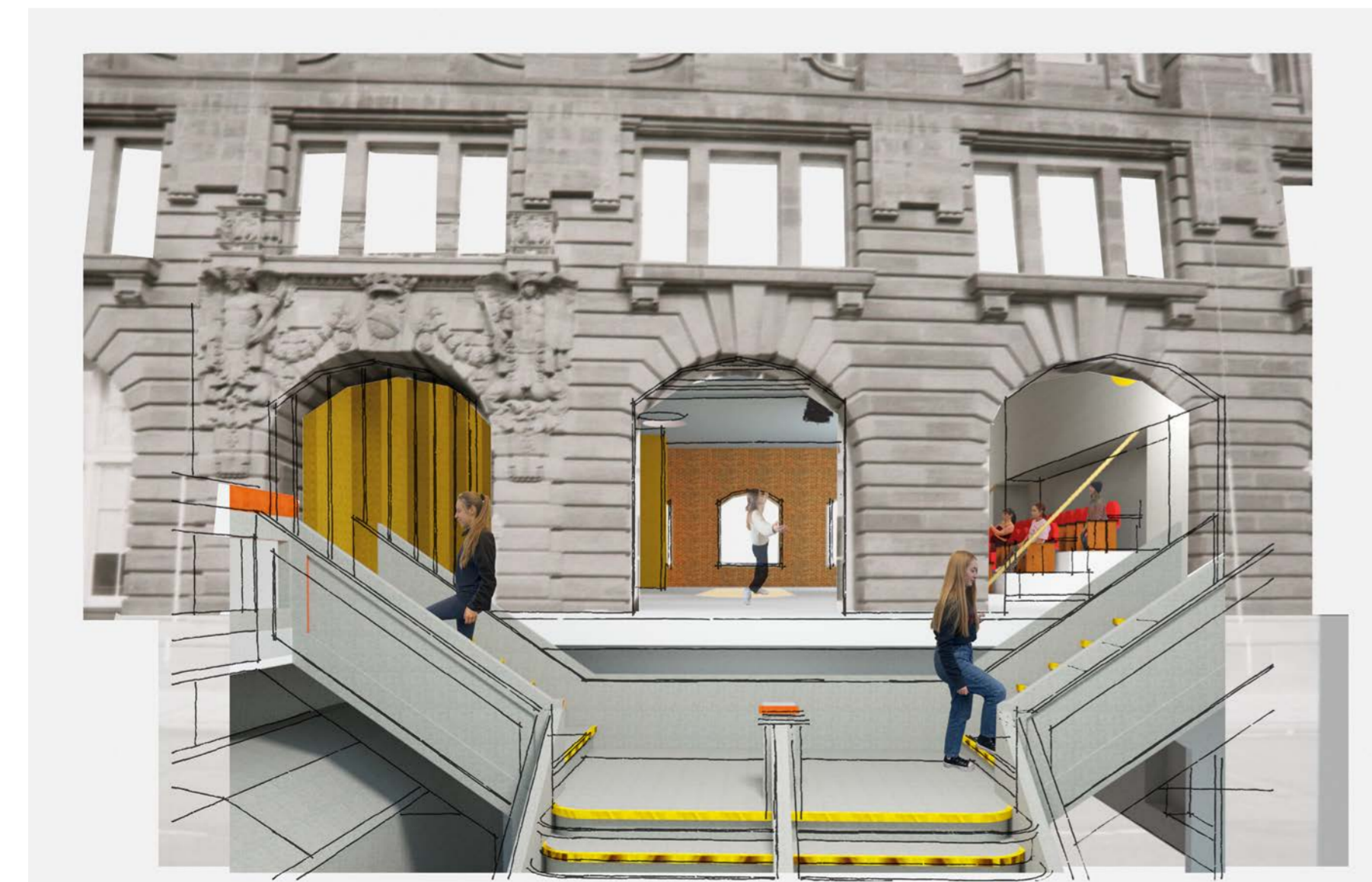
- Bus Stop as..... Waiting Lobby
- Columns as.....Patrician Spaces
- Tunnel as..... Backstage Entrance
- Tactile Pavement as.....Stage Curtain



South Section



West Elevation



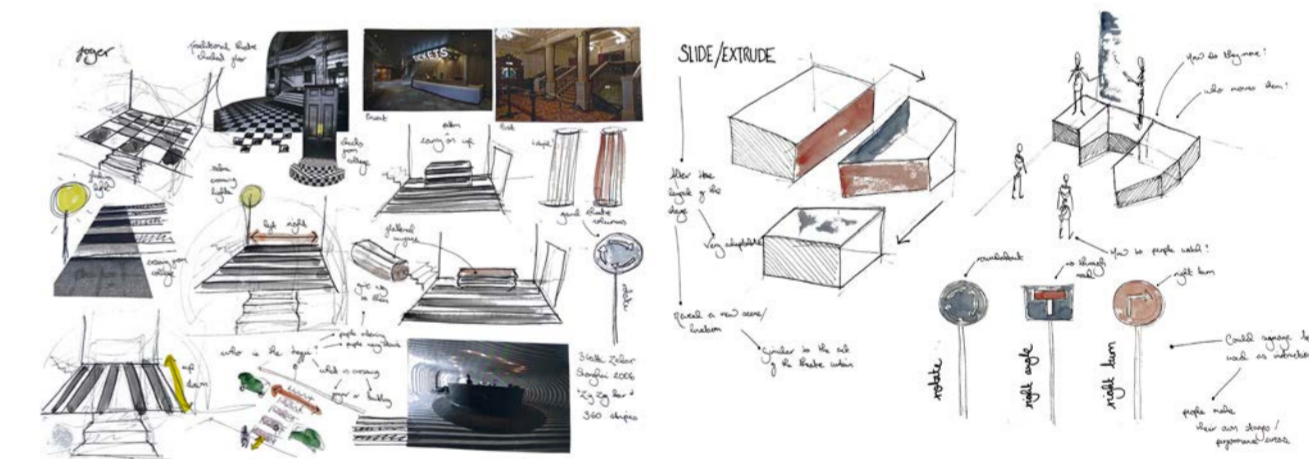
2. The Crossroads

At The Crossroads visitors have the option to which direction they go, forwards to the auditorium, left to the balcony or right for the short-cut to the junction. Repeating both the prominent arch on the front façade and the archways on a city building, new archways create flow into the auditorium. The space can be adapted to be a simple rehearsal space or rearranged to showcase a performance. Staggered chairs folds down from the wall to create a pop-up theatre, seating a small audience.



The Cast

- The Arches as..... The Doorways
- Manhole as..... Backstage Entrance
- City Steps as..... Grand Entrance
- Store Front as.....Foldaway Seating



Spatial Considerations



Auditorium

The auditorium space should be as adaptable as a city. Blocks stored in a space to the right of the lift, accessible to everyone can be used to change the set and act as props. Following city signage, there are patterns to follow.



3. The Junction

Much like a street junction, The Junction is a space where multiple experiences are linked. Projecting Dundee city centre roundabouts onto the floor, citizens can experience city geometry on a smaller scale. The roundabouts a dress circle to the performances below. Bringing city benches in, visitors can listen to the audio of performances, enhancing the senses and bringing an extra dimension to the performances. On further outdoor benches, visitors link past present and future performances, creating new archives and memories in the form of discussions and collages.



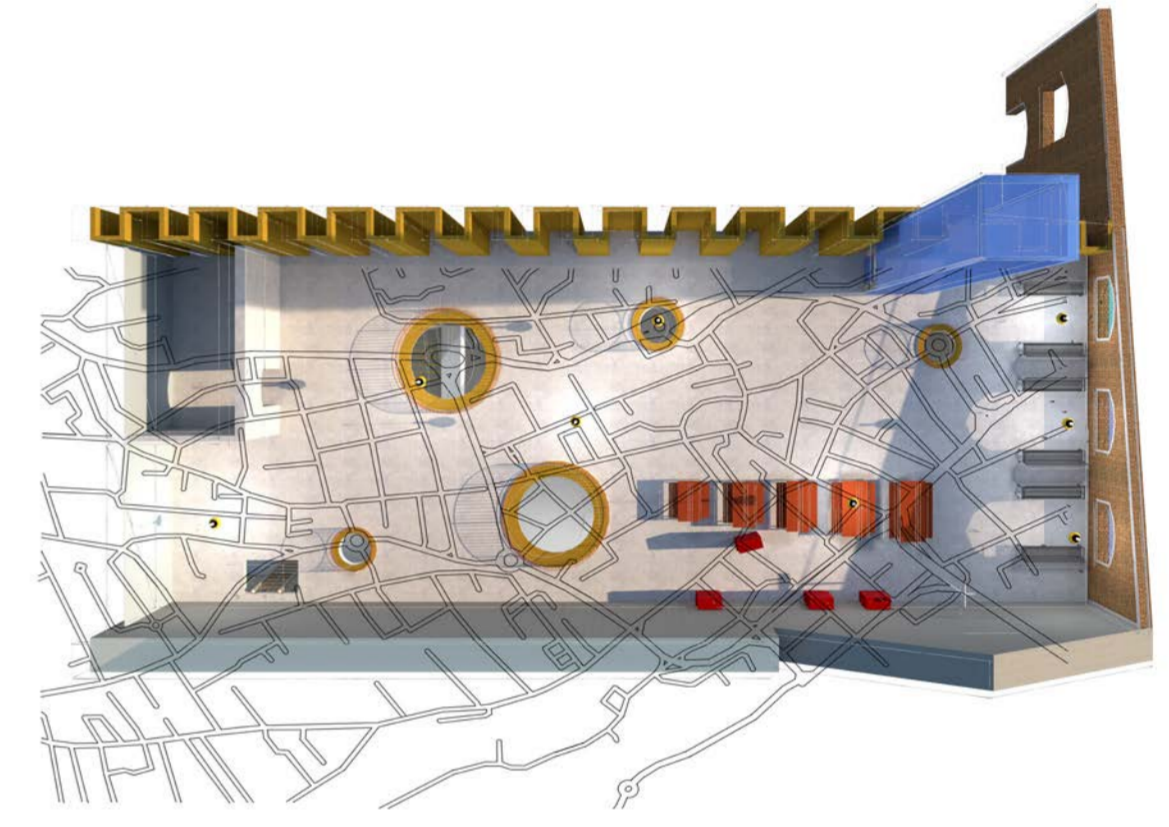
The Cast

- The Roundabout as..... The Dress Circles
- Tactile Pavement as..... Acoustic Panels
- Belisha Beacon as..... Interior Lights
- Zebra Crossing as..... Beam Reflection



Spatial Interactions

Copies of archived performances from the old Dundee Rep can be looked through to educate about the history of the site. Along with present day images, visitors are encouraged to make a performance collages combining the old and the new, making a new archive for The Production Stage. These can be used as prompts to discuss collaborative ideas for the future of theatre.



City Projection



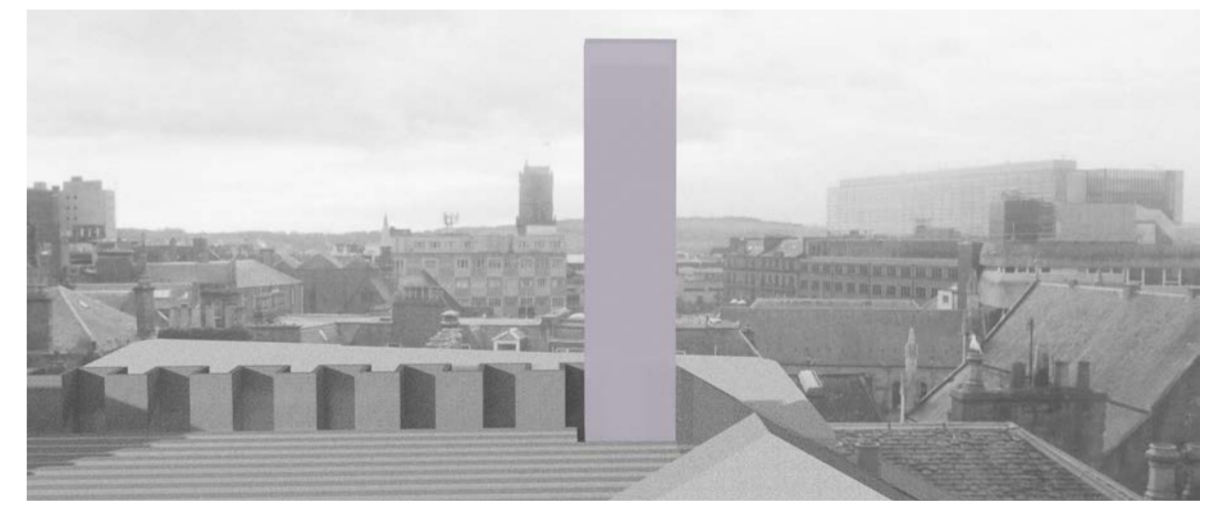
4. The Overpass

On the roof of the site is The Overpass, with no protection from the elements the space relies on good weather conditions to be open. Here the city is the set. Performers act in front of the city skyline, an open theatre that requires a unique perspective. Angled like a gradient road sign, visitors must climb a slight incline to raise themselves above the rooftops to enjoy the performance. At the top of the lift is the Flytower, the highest point of a theatre visitors get a panoramic view of the city. The city is the set.

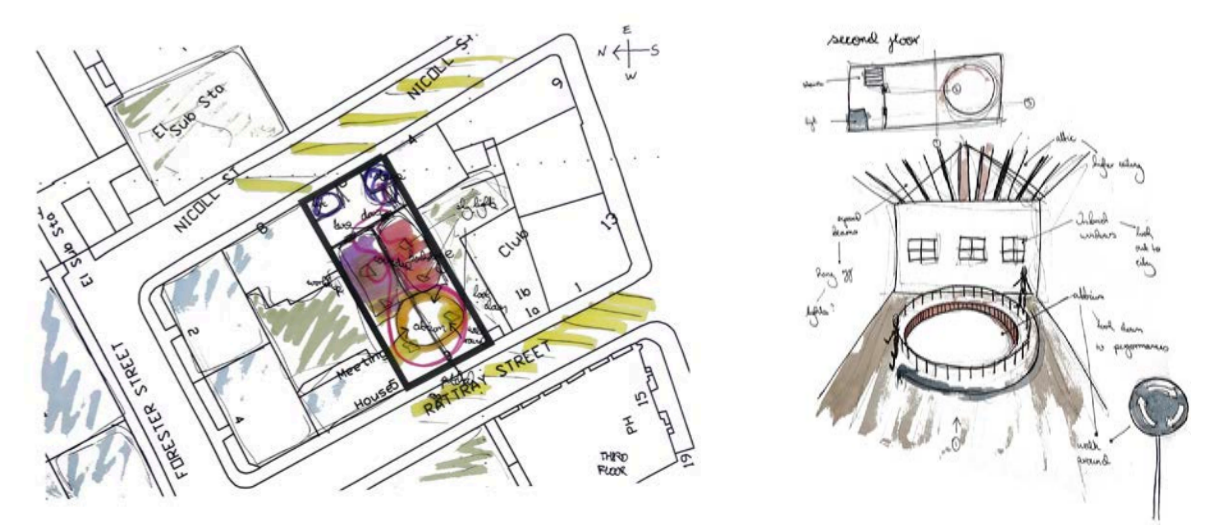


The Cast

- Cathedral Spire as.....The Flytower
- Gradient Sign as.....Ramp
- The City as.....The Set
- Benches as.....The Stalls



Flytower



Spatial Considerations

Click or Scan



concept video



concept publication

All visuals contain my city as the set, as well as my community as the actors

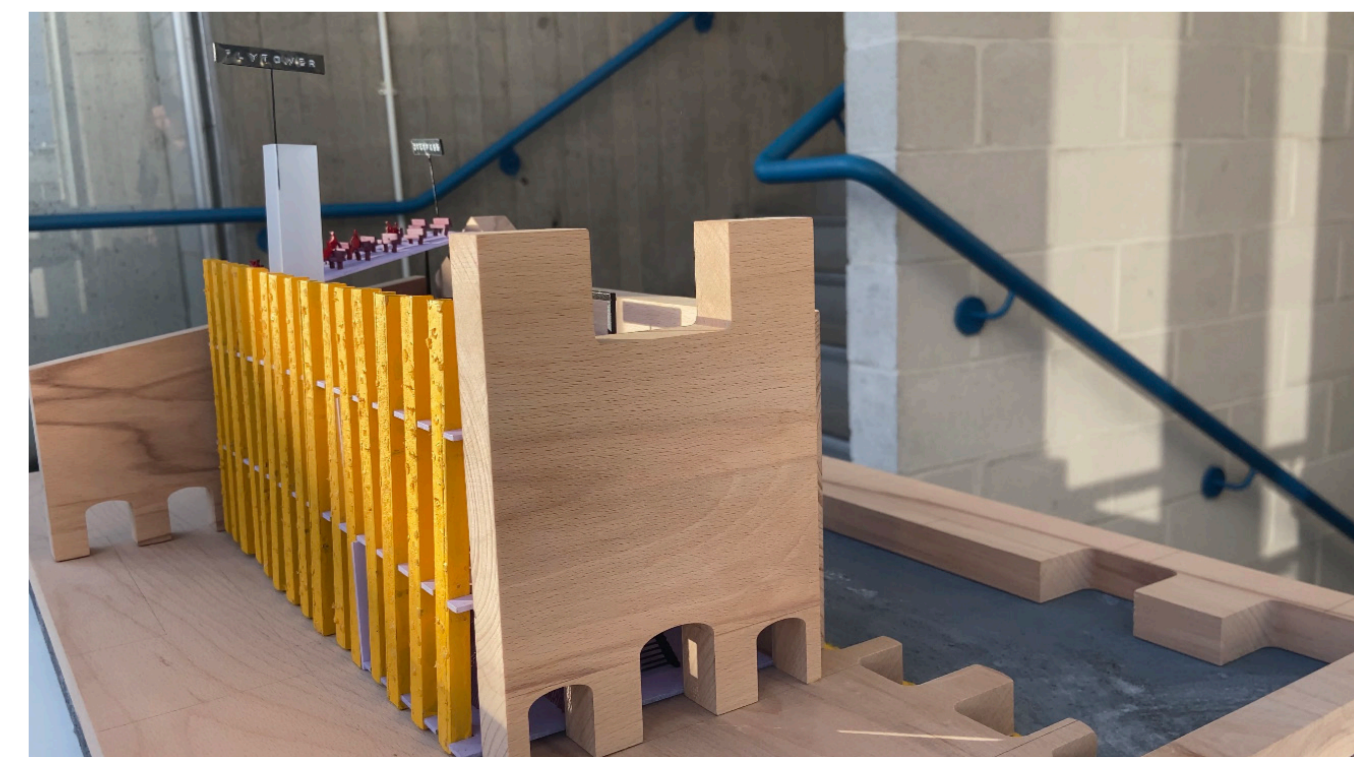
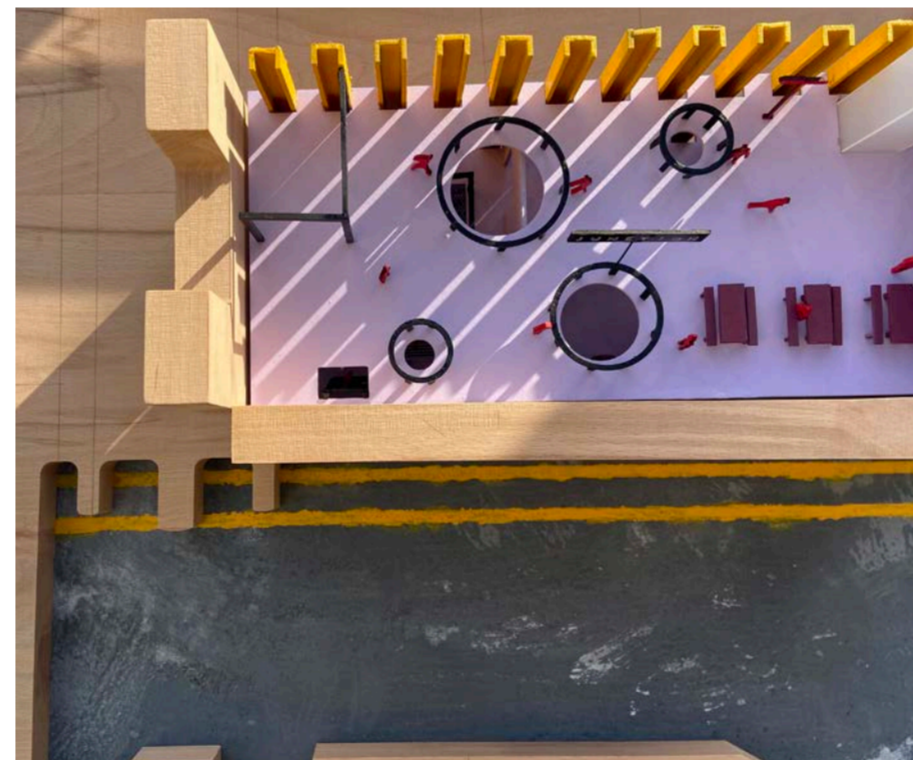
<https://www.youtube.com/watch?v=-jjuzglG7Y&t=7s>

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The Model Performs.

The spatial influence and analogue development should carry through to the proposal of the project. Performance is a very immersive experience, which is reflected in the final 1:100 model. Users have the opportunity to make the model perform. To understand the interior, it stands alone in the centre of the model. The elevations pop-up to create a dynamic and playful model, revealing a concrete cityscape footprint.

To allow the building to really perform within the city a constant needs to be taken into consideration; the sun. By subtracting archways into the West elevation sunlight and shadows are able to animate the space, performing even when the building is closed.



The whole model is designed to pop-up, to predominately relate to theatrical themes, but also challenging the rules of static architectural models and have a more playful approach.

Cut

Drill

Attach

Pop

Build

