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LA SCALA

Built in 1776–78 by Empress Maria Theresa of Austria (whose country then ruled Milan), it replaced an earlier theatre that had burned. In 1872 it became the property of the city of Milan. The house was closed during World War I. In 1920 the conductor Arturo Toscanini led a council that raised money to reopen it, organizing it as an autonomous corporation. Bombed during World War II, the theatre reopened in 1946, partly through funds raised by benefit concerts given by Toscanini. In late 2001 La Scala closed for extensive renovations. Mario Botta served as the architect of the project, estimated to have cost some \$67 million, and the theatre reopened in December 2004 with a performance of Antonio Salieri’s Europa Riconosciuta, which had been performed at La Scala’s opening on August 3, 1778. La Scala’s repertoire is more varied than that of the other four or five leading opera houses. It tends to include a large number of unfamiliar works balanced by a limited number of popular favourites. Conductors are given control of casting and rehearsals. The composer Giuseppe Verdi was closely associated with the house during the 19th century. Toscanini’s tenure as artistic director marked one of the finest periods in the theatre’s existence. Associated with the theatre are a ballet company, a ballet school, and a singing school. The expenses of La Scala are met by a combination of ticket sales, a municipal tax, and an Italian governmental subsidy.

- DUE DATES and LATE SUBMISSIONS** The following Dalhousie University or School policies take precedence over course-specific policies:
- Standard deductions apply: 3% per weekday penalty, 0% for weekend;
 - No late assignments are accepted after the last day of weekly classes (the Friday before review week);
 - With a Student Declaration of Absence (maximum two per course), an assignment may be submitted up to three weekdays late without penalty. An SDA cannot be used for the final assignment;
 - With a medical note submitted to the School office, a course assignment (including a final assignment) may be submitted more than three weekdays late without penalty. The number of weekdays depends on how long you were unable to work, as indicated in the medical note. If more than one course is affected, you should consult with the Undergraduate/Graduate Coordinator to set a new schedule of due dates; and
 - A student with an accessibility plan that allows for deadline extensions does not need to submit an SDA.

LEARNING OBJECTIVES Through two studio assignments, students will confront issues of complexity in architectural design, artful aspiration, integration of siting issues, serious technical issues, and other programmatic requirements. The studio will encourage students to confidently develop a comprehensive parti for their project. Students will become well acquainted with the culture, lexicon, and complexity of the type: THEATRE.

CO-REQUISITE COURSE ARCH 5198.03 and ARCH 5010.06 are taught as Co-Requisite courses. To suit the pace of the term, there will be instances where one class will use the allotted class time of the other.

COVID-19 PROTOCOLS Students are obliged to follow Dalhousie’s Covid-19 Protocols.

RESTRICTION ON ENROLLMENT ARCH 5010.06 is open only to MArch students at Dalhousie University.

TOURS and OFF-CAMPUS ACTIVITIES Travel/Ticket/Accommodation are the responsibility of each individual, prices vary greatly. Before leaving our campus for any tours (local or distant), visit: tinyurl.com/dal-archplan-work-safety to receive information and travel forms. Complete the travel forms and submit to the School Office c/o Susanna Morash Kent.

REFERENCES Refer to <https://tinyurl.com/dal-author-date> for Dalhousie Architecture School’s standard format for references.

EQUITY DIVERSITY and INCLUSION The Faculty of Architecture and Planning is committed to recognizing and addressing racism, sexism, xenophobia and other forms of oppression within academia and the professions of architecture and planning. We, the faculty, are working to address issues of historic normalization of oppressive politics, segregation, and community disempowerment, which continues within our disciplines today.

COURSE INSTRUCTOR OFFICE HOURS AND CONTACT INFORMATION

Peter Henry, BEDS, BArch, MNSAA email: phARCHITECT@eastlink.ca, voice: 902.455.9884
Peter has office hours on MONDAY afternoons from 13:00 to 16:00; by ZOOM appointment only.
Peter can almost always be reached for a 5 minute check-in by phone, ZOOM, or email.

ARCH 5010.06

**PUBLIC ARCHITECTURE STUDIO: THEATRE DESIGN
IN/OF/FOR/BY/WITH
THE CITY**

This studio examines the role of public architecture in manifesting cultural values through the design of a civic institution. It also considers public architecture as an expression of material culture that mediates between the scales of artifact and landscape.

ARCH 5010.06 (ph) studies the intricate nature of theatrical relationships, both personal and programmatic. These principles are applied to two design projects, a small project for the design of an appropriative theatre space in the city; and a large project for the design of a 250 seat performing arts venue.

In *Empty Space*, Peter Brook seems to maintain all that is needed for a theatrical space is “the space, an actor and an audience”.

One might draw the easy conclusion that this absolves the architect of all or most SPATIAL and TECHNICAL or even AESTHETIC responsibility. Indeed one might decide that any room without a post in the middle is good enough. Brook’s work (see Mahabharata and Théâtre des Bouffes du Nord) and his further writings dispel this notion and gives way to the idea that the precious dramatic relationships of the theatre (site to building, lobby to audience chamber [narthex to nave] and audience to performer) are crucially important to the appreciation of drama. Furthermore, most theatre managers would quickly add a few more prosaic “functional” relationships (lobby to WCs and Stage to loading dock) to the list of requisite dramatic theatre relationships.

It is not to be lost in the complexity of this studio, that many buildings share attributes, both aesthetic and practical, with theatre buildings (churches, schools, conference centres, most places of assembly).

Students will research and design an outdoor Halifax performance venue, and a larger indoor facility. The studio is meant to explore the complex relationship between performer and audience, and to begin to develop an appreciation for the challenge of Performing Arts Venues.

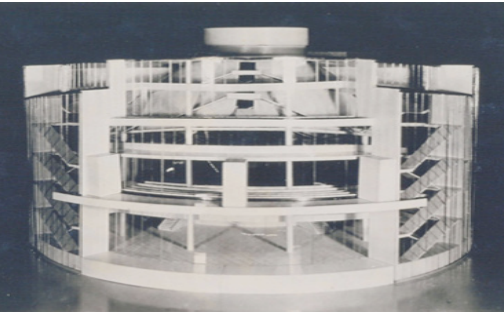
The course includes attendance at various theatrical presentations. Some may be rude, immature, profane, violent and/or may have on-stage nudity. DO NOT attend if such subject matter is likely to be an emotional trigger.

PUBLIC ARCHITECTURE STUDIO

Dalhousie University School of Architecture
Peter Henry, Adjunct Professor

Summer 2024 TUESDAY and THURSDAY 2:00 TO 5:30
STUDIO/Room 1208 MEDJUCK BUILDING DALHOUSIE UNIVERSITY

ARCH 5010
DESIGN OF THEATRE BUILDINGS



Total Theatre (unbuilt), Gropius circa 1927

Week 01/5010+5198 Class 01	Tu MY 07
• Talk (ph)	Courses INTRO
• for Class 3	site plan and parti
• ATTEND	TBA: Theatre Event
Class 02	Th MY 09
• Chat/crits	15 minutes/student

Week 02/5010/Class 03	Th MY 16
• Talk (ph)	THEATRE DESIGN#1: Performer and Audience
• Studio Chat	- Site plan/parti PIN UP - What is theatre?
• ATTEND	TBA: Local Theatre Event

Week 03/5010/Class 04	Th MA 23
• Talk (ph)	THEATRE DESIGN#2:
• Desk Crits	15 minutes/student
• ATTEND	TBA: Local Theatre Event

Week 04/5010/Class 05	Th MA 30
• PRESENTATION PAV#1	
• Brightspace	Submit one slide show
• In person	Present slide show (req'd) Present phys models or drawings (discretionary)

Guest Critic	Christopher Shore (TBC)
Christopher Shore is the Executive Director of Culture and Heritage Development Division for the Nova Scotia Department of Communities, Culture, Tourism, and Heritage.	

Week 05/5010/Class 06	Th JN 06
• Talk (ph)	THEATRE DESIGN#3:
• Talk	Emanuel Jannasch on ACOUSTICS (TBC)

Week 06/5010/Cls7	We Th Fr JN 12~14
BAKER'S DOZEN THEATRE TOUR	



Teatro Massimo, Palermo, Basile 1874-97

Week 07/5010/Class 08	Tu JN 18
• Class Pin-UP	PARTI
Rm 1208	
PRESENTATION TOUR Diagrams	
Class 09	We JN 19
• Brightspace	Submit multi-page PDF.
• Present	5 minute slide show (Brightspace submission) Theatre Design #4

• Talk (ph)	
Class 10	Th JN 20
• Tour	Bus Stop Theatre with Lara Lewis + Sébastien Labelle
• Tour	Dal Arts with Bruce MacLennan , Dal Theatre.

Week 08/5010/Class 11	Tu JN 25
• Class Pin-UP	SITE
Rm 1208	
Class 12	We JN 26
• Chat/crits	F2F 20 minutes
Class 13	Th JN 27
• Chat/crits	ZOOM 15 minutes

Week 09/5010/Class 14	Tu JL 02
• Class Pin-UP	MATERIALITY
Rm 1208	
Class 15	We JL 03
Chat/crits	F2F 20 minutes
Class 16	Th JL 04
• Chat/crits	ZOOM 15 minutes

Week 10/5010/Class 17	Tu JL 09
• Class Pin-UP	TECH REHEARSAL
Rm 1208	
Class 18	We JL 10
• Chat/crits	F2F 20 minutes
Class 19	Th JL 11
• Chat/crits	ZOOM 15 minutes

Week 11/5010/Class 20	Th JL 18
• PRESENTATION PAV#2	
Guest Critic	Dr. Jure Gantar(TBC)

Dr. Jure Gantar BA, MA, PhD, is past Head of Dal's Theatre Department. His area of expertise is theory of drama. He has published articles as well as three books: *Evolution of Wilde's Wit*, *The Pleasure of Fools* and *Dramaturgija in SMEH (Dramaturgy & Laughter)* – on this subject.



Grand Opera Malta, Renzo Piano 2015

COURSE PROTOCOLS
Work Load: For this 6-credit-hour course, an average of 18 hours/week is expected for course-related work, including classes. If students are spending substantially more time, notify instructor.
Lecture materials: Lecture notes are not provided, but students are welcome to record lectures by the instructor, but not by guest lecturers.

- References**
- **Association Of British Theatre: *Theatre Buildings, A Design Guide*
 - Hugh Hardy: *Theater of Architecture*
 - **Peter Brook: *The Empty Space*
 - **Patterson & Donahue: *A Concise History of Theatre*
 - **John Russell Brown: *The Oxford Illustrated History of the Theatre*
 - **Edwin Wilson: *The Theatre Experience*
 - **Phyllis Hartnoy: *The Concise History of Theatre*

** These selections are available on 3 day loan from Peter.
on YouTube:
• PBS Crash Course History Theater (sic) (50 episodes)
• BBC 8 part series on History of Theatre in BRIGHTSPACE
• Peter's Theatre LEXICON (pdf). Please suggest contributions
• Various architectural files including Bus Stop Theatre drawings, various configurations of theatre spaces (phA).

Acknowledgments
This course relies upon the generosity and wisdom of experts inside/outside the field of an architect's practice. Many thanks to:

Wes Babcock	Laura Cram-Vingoe
Paul Del Motte	Audrey Eastwood
Matt Downey	Justin Dunn
Jure Gantar	Emanuel Jannasch
Sébastien Labelle	Jamie MacLellan
Bruce MacLennan	Heather Mader
David O'Leary	Michael Putman
Christopher Shore	Silva Stojak
Mary Vingoe	



The Red Shed, London, H+T, 2005

TWO PROJECTS
Premise: Halifax wishes to brand itself as "City of Theatre" based upon the success of Shakespeare BTS, Nocturne, Buskers.
PERFORMING ARTS VENUE (PAV) #1 Each student will present a modest design for an outdoor community "hub" which contains "some form of" performance venue for no more than 24 patrons. Additional community services can be included (pizza oven, community garden, skate park, etc.). Three Halifax sites are identified. (see BRIGHTSPACE).
PERFORMING ARTS VENUE (PAV) #2 Each student will develop a design for a 350 seat Performing Arts Venue. The venue is meant as a mixed use facility & should be suitable for music concerts, dramatic presentations, and dance events
The Programme for PAV2 is as follows:

Audience seating*	for 350 people TBD	SM
Performance area*	approx 140	SM
Lobby	approx 80	SM
Rehearsal Room #1	60	SM
Rehearsal Room #2	30	SM
Build Space	30	SM
Bar (in/near lobby)	approx 15	SM
Sound+ Light Locks (SLL) 2@7.5	15	SM
Cloak Room	8	SM
Ungendered WC's 12 x2.5	25	SM
2 staff offices 2 x 15	30	SM
Private WC (staff)	3	SM
Private Dressing Room +WC 2@8	16	SM
Corps de ballet Dressing Room+WC	60	SM
Air Handling Equipment	25	SM
Tech Storage	20	SM
Tech Booth	5	SM

*Students are expected to challenge and augment or reduce the programme. A 10 minutes illustrated slide show is expected from each group of 2 or 3.

As a bare minimal, final presentation is:

- Site Plan at 1:250
- Floor plans 1:100
- Sections 1:100
- Exterior views
- Material/structure 1:20 Sections.

Prepare a scripted/animated slide show for the final presentation. Submit assignment through Brightspace as ONE multi-page PDF, or PPT , or Keynote.



National Theatre, London, Lasdun, 1976

BAKER's DOZEN THEATRE TOUR
Wednesday June 12
• 08:00 LV HFX | ARR Chester
• 09:30 TOUR 1 Chester Play House
• 10:15 LV Chester | ARR Lunenburg
• 11:00 TOUR 2 Lunenburg Opera
• 11:30 TOUR 3 LAMP
• 12:30 Lunch
• 13:20 LV L'burg | ARR Liverpool
• 15:20 TOUR 4 Astor Theatre
Thursday June 13
• 08:00 LV Liverpool | ARR Shelburne
• 09:30 TOUR 5 Osprey Arts
• 10:30 LV Shelburne | ARR Barrington
• 11:00 TOUR 6 B'ton Meeting House
• 11:30 LV B'Ton | ARR Yarmouth
• 12:00 Lunch
• 13:15 TOUR 7 Th'YARC
• 14:00 LV Y'mth |ARR Point-de-l'Église
• 15:00 TOUR 8 l'Église Sainte-Marie
• 15:45 TOUR 9 Tour Marc-Lescarbot
• 16:15 LV Point-de-l'Église | ARR Digby
Friday June 14
• 08:30 Lv Digby | ARR Cornwallis
• 09:30 TOUR 10 Digby+Area Playhouse
• 10:15 LV Cornwallis | ARR Middleton
• 12:00 Lunch
• 12:45 Lv M'ton|ARR EMargaretsville
• 13:30 TOUR 11 Evergreen Theatre
• 14:15 Lv E Marg | ARR Wolfville
• 15:00 TOUR 12 Lower Denton Theatre
• 15:30 TOUR 13 Acadia Festival Theatre
• 16:00 Lv Wolfville | ARR Halifax
Make analytic diagrams at each site.

THEATRES ABOUT WHICH TO BE ACQUAINTED

- The Theatre of Asclepius at Epidaurus
- The Globe Theatre,
- Festspielhaus (Richard Wagner),
- Théâtre des Bouffes du Nord, Paris
- Wyly Theatre, Dallas (REX + OMA),
- Teatro Olimpico (Palladio+Scamozzi),
- Teatro all'antica, Sabbioneta,
- Teatro Farnese, Parma (Aleotti),
- Teatro Cartaxo, Portugal (CVDB),
- Teatro del Mondo, (Rossi) Venice, and
- Total Theatre (Gropius).



The Shed, NYC 2020, DS+R

ASSIGNMENTS + EVALUATIONS

- This outline is found in Brightspace.
- Assignments are evaluated with Dal's under-graduate grades (A~F), final grades use graduate scale (A, B, F).
- Students will receive oral responses to their work. Furthermore, students receive "informative" grading based upon a grading rubric.
- Each assignment is assessed on its academic rigour, competence, artful expression, craft/care, and originality.
- Students may question the evaluation, and an appeal process is available.
- Projects are evaluated by the instructor, in consultation with other instructors.
- Students are evaluated as follows:

15%	Tour Diagrams
25%	Project 1: PAV#1
60%	Project 2: PAV#2

UNIVERSITY POLICIES + RESOURCES
This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. See "Academic Regulations" (<http://tinyurl.com/dal3-arch-regulations>) for university policies regarding:

- Time Expectation
- Work Safety
- Accessibility
- Student Services
- Student Conduct
- Academic Advising
- Academic Integrity
- Library
- Fair Dealing Guidelines (Copyright)
- Student Declaration of Absence
- Mi'kmaq Territory Recognition
- Diversity and inclusion
- Student Learning Evaluation Questionnaire (SLEQ)