

come in and out. The whole of the theatre is divided into two groups – the outer wall elements that are connected to the outer shell of the theatre, which is the surface you see as the outside wall of the auditorium, and then these suspended elements which are separate from and are treated in a different way from that outer surface. That developed into the diagrams on the right; the red dotted line you can see at the top is part of the suspended surface and it continues all the way around the front of each of the two balconies, the main seating tiers. The lower drawing with the blue dotted line shows these alternate balconies which are actually merging out of the outer shell line of the theatre. The moveable towers are the orange dots you can see towards the stage.

Just trying to explain this in a sketch form leads to regular rhythm which alternates between one colour, one type of surface and another type of surface and provides a really strong pattern to the inside of the auditorium.

In the building as a whole, the approach to the use of materials is that all of the colours are natural colours. They are integral colours and materials. There are no applied colours in the building, unless you count white or black as a colour. The overall mood of the building is spacious but at the same time warm; it is meant to be very welcoming,

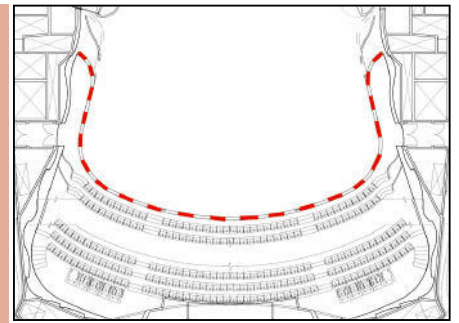
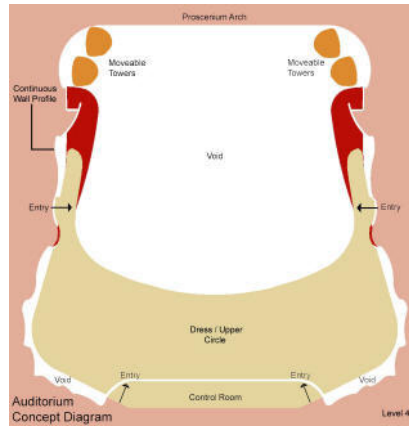
very comfortable and is the sort of space that comes from visitors.

Certain things of any colour or purple, white, the country, stair nosings, auditoria else

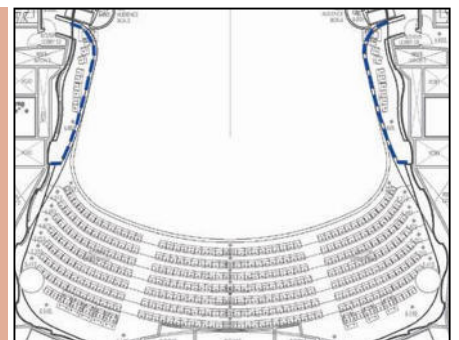
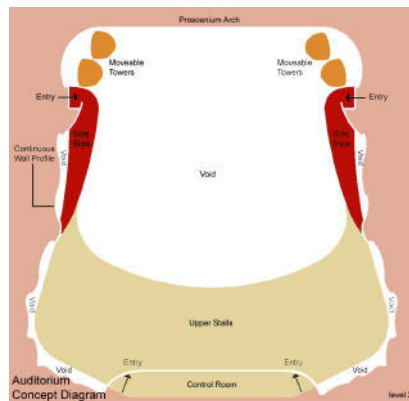
This explanation of the design of the Wales Millennium Centre by architect Jonathan Adams is followed by papers on Copenhagen Opera House by theatre consultant Neil Morton and on the Winspear Opera House in Dallas by Spencer de Grey

conventional and obvious and safe, and no doubt effective, as they work everywhere, but they would do nothing at all to make this room special, and it was the special nature of this room that was the real objective. I did not want to have strip lights running around the front of the balconies either, which again are a sort of default convention that we see again and again in modern theatre buildings.

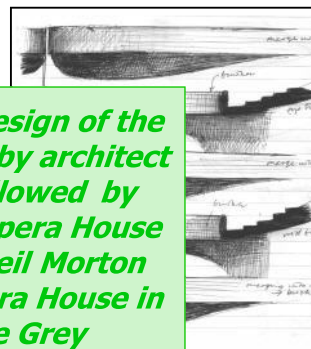
The detail drawings (right) show the two different types of balcony, one linked to the outer wall and the other which is suspended away from the wall, and indicate the sizes and the spaces. There are quite big gaps between the balcony and the wall which allows the continuity of the wall surface behind the balconies to be seen.



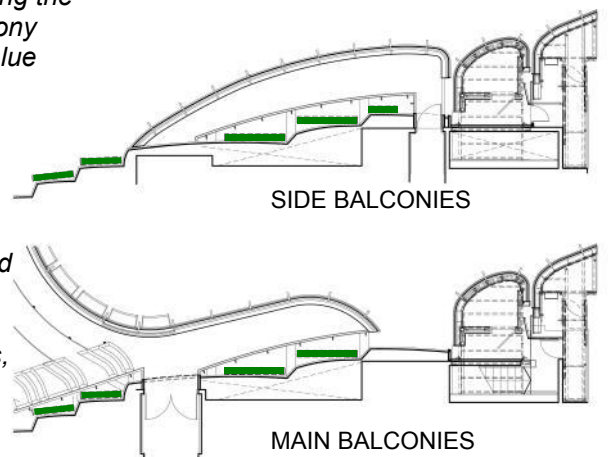
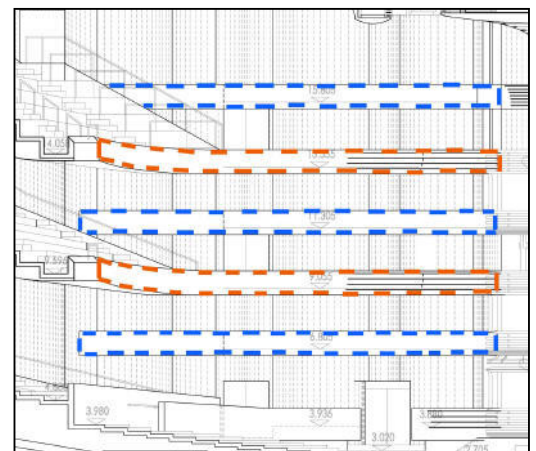
The red dotted line indicating the suspended balcony elements



The blue dotted line indicating the side balconies emerging out of the outer shell



Above: sketch of the rhythm alternating between surfaces related to a section explaining the main and side balcony positions (red and blue respectively)



SIDE BALCONIES

MAIN BALCONIES

All graphics: courtesy Capita Percy Thomas