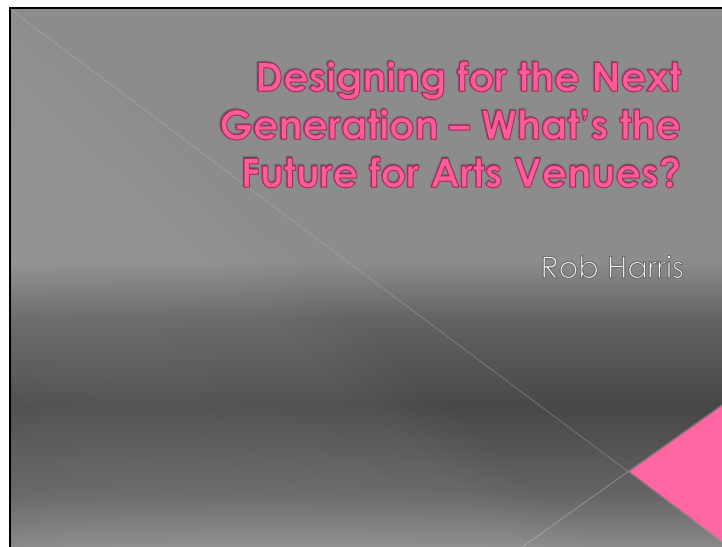


Slide 1



This talk introduces our discussions.

Slide 2


The slide has a dark grey background with a diagonal line from the top-left to the bottom-right. A bright pink triangle is in the bottom-right corner. The title 'Issues and drivers for the next generation' is in pink, bold, sans-serif font. Below it are three bullet points, each with a pink circle icon: 'Affordability' (with sub-points: personal affordability, societal affordability), 'Sustainability', and 'Attraction' (with sub-points: accessibility, interaction, participation). To the right of the text is a photograph of a modern, brightly lit interior space with red walls and ceiling, featuring a bar area and people.

How do the needs of the next generation inform our planning and design for future theatres?

Slide 3

Affordability


- Can society – and the planet – afford a few more of these?
- Balancing expenditure (fiscal and carbon) with artistic and visitor needs



Not in Ireland – viz National Concert Hall Dublin cancellation.
We will see more iconic buildings promoted for the Bilbao effect, to boost visitors, investment and business, with the arts content a secondary consideration.
Have some recent great architectural arts buildings upstaged their content?

Slide 4

Affordability – example, Harpa



Nes/Vík/Vör/
Sund
meeting rooms

Harpa – húsið þitt

Reykjavik – just 200,000 population in country with 318,000.
Created before the Icelandic banking crash. Wouldn't happen now.

Artistically, the facilities currently exceed the repertoire (cannot afford international touring orchestras for example).
Solution is conference and event spaces venues booked for next 5 years.

Slide 5



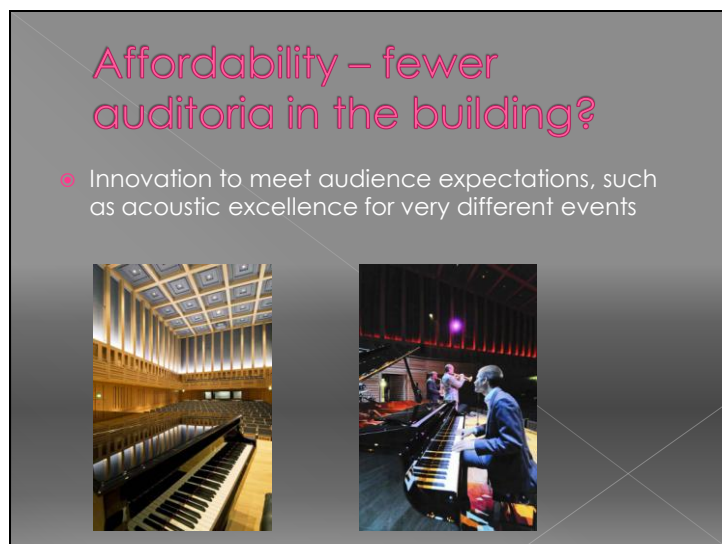
Economics and environmental politics may be driving us towards less assuming facilities. But will philanthropists be interested in these, or will they direct their money elsewhere?

Some will continue to want prestigious architecture on which to hang their names. But enlightened ones may seek a package, encompassing iPad apps alongside steel and glass.



Here's a very successful new theatre, with electronic acoustic variability for economic viability. But in recessionary times the arts can become conservative in programming, the risk is that our buildings follow this trend.

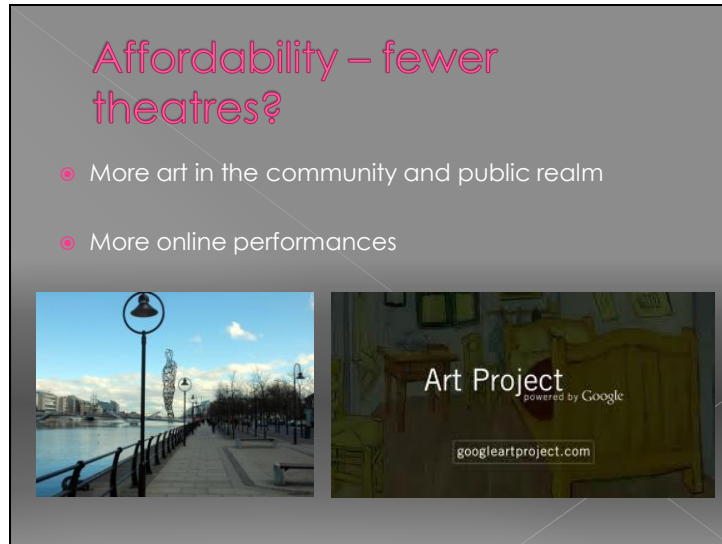
We need to imagine future theatre in our building designs.



Should 2 (shorter) performances / per evening become more commonplace? The iTunes generation downloads tracks, not albums. Is there a financial model that could work with this type of

programming? What are the implications for our buildings? Should more theatres be open after midnight?

Slide 8



Will exposure to online performances encourage or discourage attendance in buildings?

“Too much art is seen and heard only by too few people in too few places”.

More performance in shopping centres and car parks?

Digitalisation of the arts means increasingly sophisticated interactive technology in theatre.

Our buildings must provide for these systems, so our building designers must understand, embrace and be inspired by this new technology.

Slide 9

Affordability and access-
more temporary buildings?

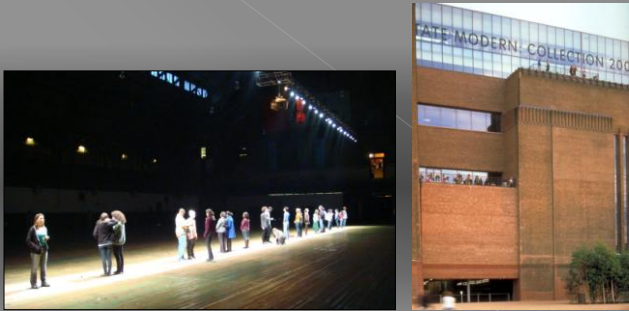


The slide features two photographs. The left photograph shows a large crowd of people gathered under a temporary wooden structure with a glass roof, likely at a festival or public event. The right photograph shows a modern, curved, white temporary building at night, illuminated from within, with a dark, reflective surface in the foreground.

Slide 10

Affordability and sustainability
– more re-use of buildings?

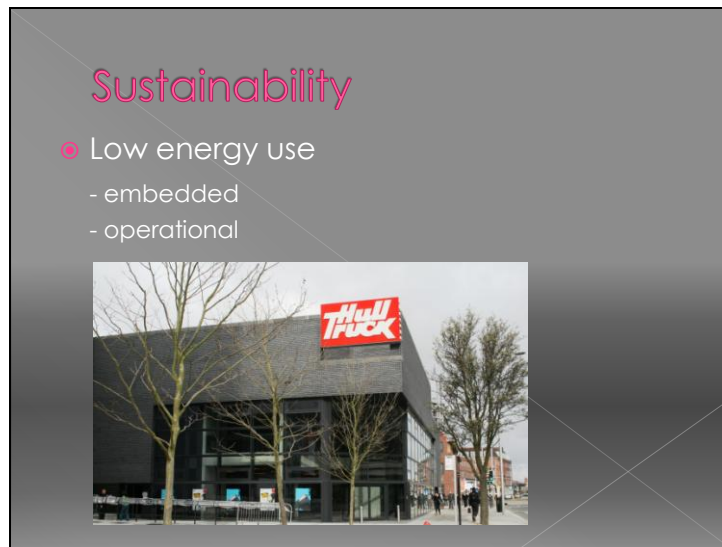
- Permanent re-use and temporary re-use



The slide features two photographs. The left photograph shows a group of people standing in a dark space, illuminated by a bright light source, possibly a stage or a public space. The right photograph shows a brick building with a glass facade, labeled 'STATE MODERN COLLECTION 200', which is a permanent re-use of a building.

Temporary use of found spaces is often popular with audiences.

Slide 11



Here's one of many naturally-ventilated theatres.
Theatres will increasingly use renewable energy sources and passive energy control.
Our older theatres will have green refits.

Slide 12



Example – flying systems.
Embedded energy, operational energy and replacement energy.

Slide 13



Lower temperatures in winter can save significant energy which would otherwise be needed to control humidity.

Slide 14



Combining the arts brings synergistic benefit.
Combined buildings offer reduced staffing costs.



Young people make social choices much nearer the event, using personal communications. Our arts buildings must be destinations for them – places to meet before they decide on their day's activities. Perceptions of elitism remain – our buildings should help dissolve these.

If people go to a theatre from an early age to play and learn they will grow up comfortable with it.

I attended my first classical music concert over 40 years ago. I was the youngest there. Today I'm still younger than 90% of the audience!

Current demographics encourage laziness about change. But will this audience regenerate?

Do people wake up and say "I'm 50, I must like Chekov?"

Summary

- Affordable, in multiple ways
- Sustainable, in multiple ways
- Attractive
- Interactive
- Participatory