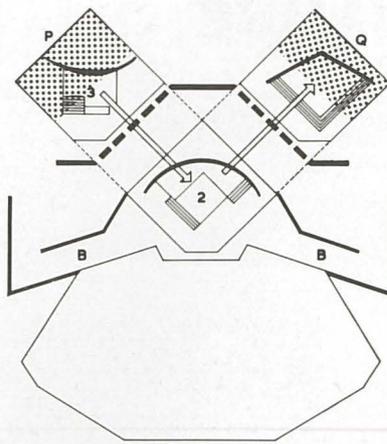
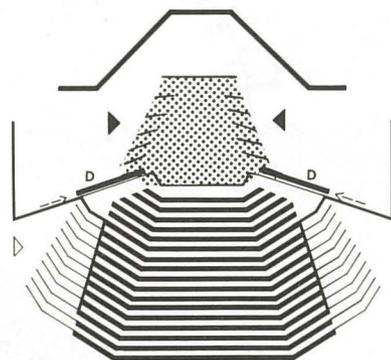


### Open Stage Arrangement

The theatre will be used in this form by the Royal Shakespeare Company. The upstage limits of the acting area are defined by large panels (A) which are flown to permit the largest set pieces to be brought on stage from the stage lifts behind. The down-stage or 'command point' acting area (X) is approached by wide ramps (B) which appear to emerge from the audience area and will be used by actors and wheeled props. If desired, the ramps may be raised to a position flush with stage level. Additional actors' entrances are provided from the side-stage areas between the cranked walls (C) adjoining the ramps and the upstage screen of panels. Set pieces may also be slid horizontally on stage from the side-stage areas through these entrances. The cranked walls (c) are removable on the occasions when the theatre is adapted for proscenium productions by visiting companies. All seats in the auditorium have full view of the acting area. Seating capacity: 1166



This diagram illustrates the means whereby the stage sets may be changed during the course of a performance. The major stage entrances are via the stage ramps B with additional upstage entrances. The illustration shows a three-set production sequence with Set No. 2 on stage, Set No. 1 having been moved off stage on to stage lift Q and about to be taken down to scene dock level in two sections, and Set No. 3 parked behind the upstage screen (shown as broken heavy line), one half being on stage lift P and ready to be brought onstage when Set No. 2 has been moved to Lift Q. This represents only one possible sequence of operation. Other sequential variations are feasible.



### Proscenium Stage Arrangement

The proscenium stage transformation is effected by the following means:

#### Stage Area

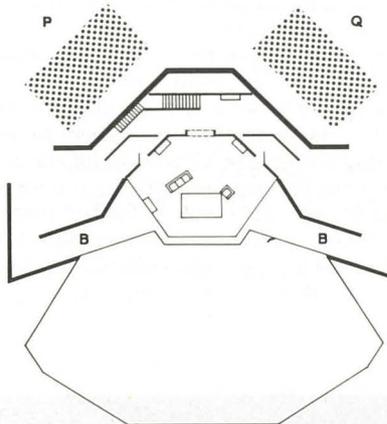
- The cranked stage walls (C) adjoining the ramps are demounted and stored in the fly-tower giving unobstructed wing space on either side for stage wagons etc.
- The stage ramps (B) are raised to a position level with the acting area.
- Moveable wall panels (D), normally positioned in the wings (Y) are slid out along the edges of the levelled ramps to form a 35' proscenium opening.
- The forestage is widened by means of infill sections at either side.

#### Auditorium

All of the seating in the side galleries is screened off by means of heavy fabric louvres attached to spring loaded drums fixed above the auditorium acoustic ceiling and tension-fastened to the balustrade of the first gallery.

All stalls and rear gallery seats, except about twelve (groundlings' seats have vision to a point 35' up stage.

Proscenium stage seating capacity: 1,000



This diagram indicates a conventional 'box-frame' drawing-room set on the open stage. In this instance the stage ramps B are not normally used. Actors' entrances are through the doors and arch of the set upstage.

Key:	
▶	Actors Entrances
▷	Audience
A	Upstage screen of panels
B	Stage ramps
C	Cranked walls
D	Proscenium panels
P, Q	Stage Lifts
X	Command point area
Y	Stage Wings

seats and each gallery projects forward of the one below, instead of stepping backwards as normal. There are no gangways within the auditorium, each row of seats being reached through its own door at either end. The result is that the only surfaces not covered by the audience are the doors, the gallery fronts, and a vestigial ceiling.

Very much smaller than these two main auditoria is the Cinema, placed at the lowest level adjacent to the Concert Hall. An important function, in addition to the exhibition of films, is as a lecture room for conferences and again the special requirements have led to an original solution, in this case of the treatment of the walls and ceiling. Dark surfaces, favourable in a cinema for reducing reflected light, might tend to be gloomy in a lecture room, so a saw-toothed profile was designed, the surfaces facing the screen being 'out of sight' to minimise any visual distraction caused by light reflected from the screen.

The Concert Hall and Theatre share foyers on two levels, one, below ground, for vehicle access and the other giving onto the Lakeside Terrace for pedestrian access. The next level above these is shared by the foyer for the top balcony of the Concert Hall and the music department of the Library, the main part of the Library being one level higher, which is also the lower podium level. Above the Library are two floors of Art Gallery, the lower of which extends outside to the Sculpture Court at the higher podium level. None of these floors is continuous; all contain staircases or wells enabling one to see through from one level to another, and adjacent to the foyers on all levels are the catering facilities.

Overlooking the Sculpture Court in the lowest floors of Frobisher Crescent is the remainder of the conference accommodation consisting of two cinema/lecture rooms and five seminar rooms. Finally, to the side of the Sculpture Court is the spectacular Conservatory, like a huge glass tent surrounding the stage towers of the Royal Shakespeare and Guildhall School theatres.

### Barbican Centre for Arts and Conferences

Barbican, London EC2Y 8DS  
Tel: 01-638 4141

Client: The Corporation of the City of London  
Consultant Architects:

Chamberlin, Powell and Bon (Barbican)

Structural Engineers

Ove Arup and Partners

Services Engineers:

G H Buckle and Partners

Acoustic Consultant:

Hugh Creighton, MA, ARIBA

Theatre Consultants:

Theatre Projects Ltd.

Auditorium and Foyer seating:

Robin Day

Quantity Surveyors:

Davis, Belfield and Everest

Main Contractor:

John Laing Construction Ltd.