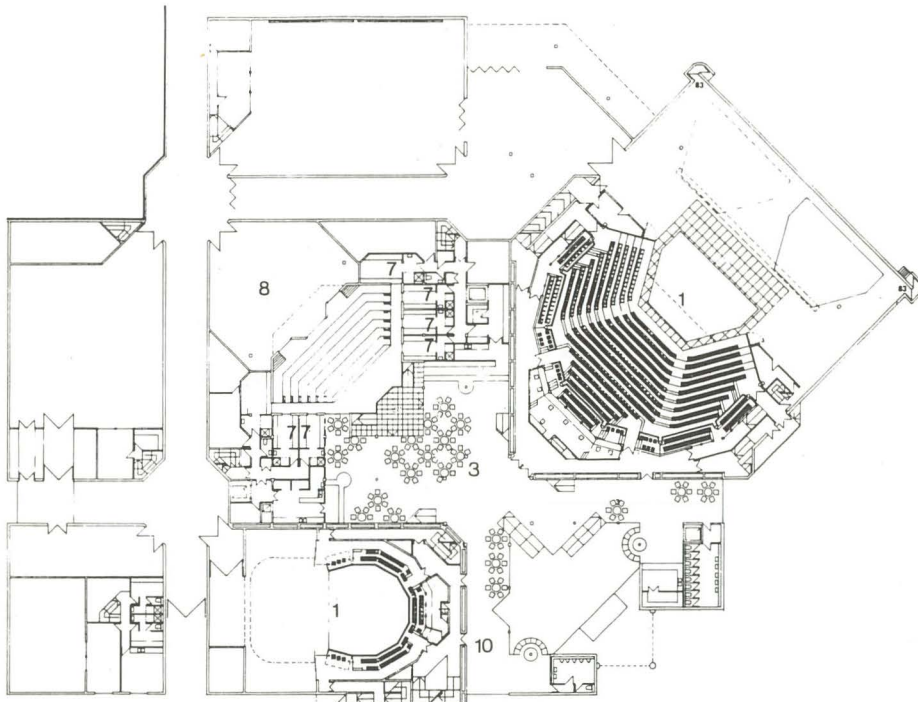
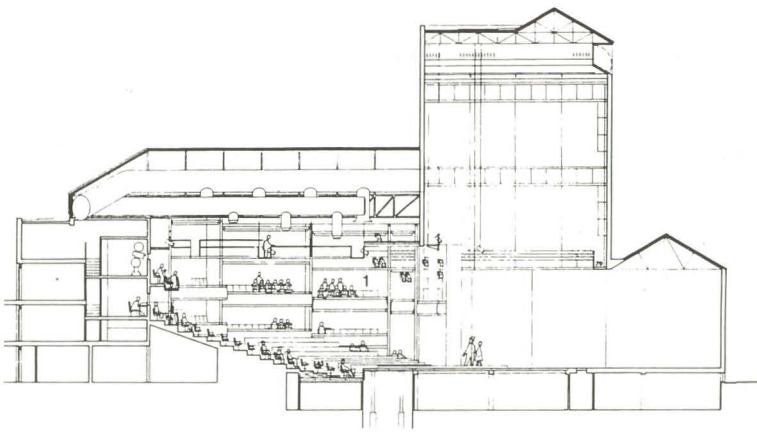


Levitt Bernstein Associates offered an interesting experiment in the addition of boxes to a thrust theatre as a development of their Wilde Theatre at Bracknell, a theatre which seems to have influenced several other competitors. The juxtaposition of auditoria, almost back to back, makes for a sympathetic foyer arrangement.



return for this outlay by the architectural profession, prizes were £6,800 (as an advance on fees) to the winner and consolations of £3,400 and £2,300 for the second and third respectively. The other nine just had to put it all down to experience.

Written questions were invited and the answers circulated to all competitors. And there was an open consultation session at the theatre. With that cost upped a little (to £5.8 million) and the drawing requirements reduced a little, there was about three months for a dozen schemes to be prepared for assessment by David Allford, John Moya and Peter Moro.

The winners were the Appleton Partnership, with Derek Walker Associates second and Tim Foster with Burrell Foley Associates third.

The brief showed evidence that each specialist department of the theatre's staff

with Burrell Foley Associates, London; Barry Gasson Architects, Glasgow; Roderick Ham and Partners, London; William Houghton-Evans (Stephen George and Partners), Leeds; Howell Killick Partridge and Amis, London; Nicoll Russell, Dundee; Derek Stow and Partners, London; and Derek Walker Associates of Milton Keynes, London and Leeds.

The arrival of the 95 page brief caused some muttering. A report in 'Building Design' noted that several competitors thought that £7 million would be nearer the real cost of the scheme than the £4.5 million regarded as possible by the client's quantity surveyors. And there was unhappiness at the amount of design work being required from entrants — one estimate was that this amounted to £60,000 worth of design fees, i.e more than half-a-million pounds worth of free design work was being sought. In

By placing the theatres at right angles, Tim Foster elegantly solves sound isolation problems between the theatres and between workshops and theatres. His foyer could be an exciting place with the audiences from both theatres mingling amid music from the raised centre area which also breaks up the big space when occupied by only a few people.

