

UK/LIGHTS

MOVING LIGHTS AT THE RSC

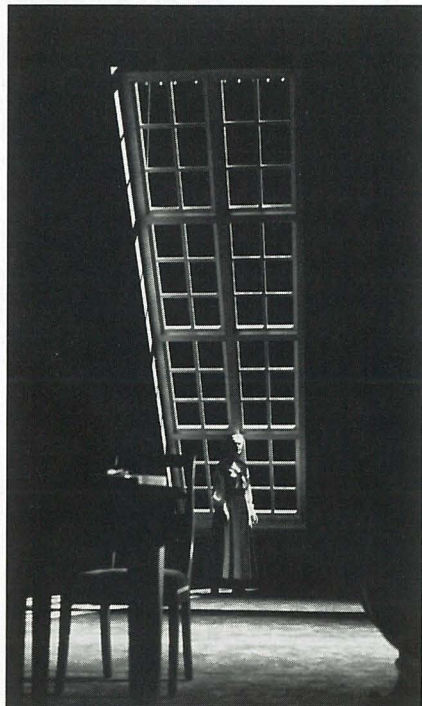
Chris Parry, lighting designer for *Les Liaisons Dangereuses* and *The Plantagenets* returned to the Royal Shakespeare Company's Barbican Theatre last September to light a new production of Ibsen's *The Master Builder*, designed by Richard Hudson and directed by Adrian Noble. Parry, who is currently teaching lighting at the University of California in San Diego, created a cold, Scandinavian world in his lighting design. Originally, the lighting inventory included a tracking HMI fresnel which pushed a high-intensity discharge beam through the large window in Hudson's simple but allegorical set. The unit described an arc behind the set and allowed for a strong and dominant key light to slowly sweep across the stage. The luminaire and carriage hand-winded and in one scene moved imperceptibly from one side of the stage to the other over thirty

minutes or so. The effect was one of a developing scenario of inevitability, supported by the huge grandeur of the elements outside the window.

But late in rehearsals the 4kw HMI fresnel was replaced with a 5kw tungsten unit (from the RSC stock). Parry felt that the detailed work that he was doing elsewhere precluded the integration of the discharge

source. Its movement was very important to the design. "It's alright in Europe where HMI's are used in groups or as the only source, but I just found it didn't mix with the rest of the detailed design. There is a lot of Scandinavian verisimilitude — table lamp beams hitting the ceiling and such — the HMI just wouldn't merge, even with colour control filters. We needed the punch to make the moving key idea work." The 5kw fresnel has a single Lee 201 gel to harden its colour rendering.

DAVID I. TAYLOR



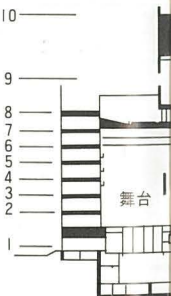
RICHARD MILDENHALL

In the RSC's production of *The Master Builder*, lighting designer Chris Parry used a 5kw tungsten unit to create a cold, Scandinavian world. His original design included a 4kw HMI fresnel which was replaced by the tungsten unit because he found it didn't mix with the rest of his detailed design.

BOOKSHELF

Designing for the Theatre. By Francis Reid. A & C Black Ltd., 35 Bedford Row, London, WC1R 4JH, 1989.

After quite a wait, the grandfather of new British design, Francis Reid, has finally published a neat and concise textbook on theatre design that at last distills an approach to theatre that is democratic and productive, and that acknowledges both the need for creative illogicality and organisation in the design process. For the last few years, Reid has joked that he, "a lighting designer," was preparing a book on theatre design. But more than any other in the last twenty years of British theatre, Reid has constantly addressed and re-addressed the process of visual development in the theatre regardless of specific



1

JAPAN/ARCHITECTURE

A TOKYO RENAISSANCE

"Japanese people's closets are full, and their stomachs are full. People need spiritual richness as well as materialist affluence." These are the words of Uzuhiko Tanako, general manager of the Tokyu Bunkamura, a ¥21 million (US \$160 million, UK £94 million) cultural village built by the business conglomerate, Tokyu Group. Tokyo has entered into something of a cultural renaissance, with the 2 September 1989 opening of

the Bunkamura, and the planned October 1990 opening of the Metropolitan Art and Cultural Hall.

The Bunkamura is a huge complex covering 13,661 square meters of land. It consists of two halls — the 2,150-seat Orchard Concert Hall, and the 747-seat Theatre Cocoon — two movie theatres, a museum, a recording studio, and restaurants and shops. Architectural supervision is by Ishimoto

Architect Design Office, with lighting consultant, Jo Nagahara & Associates, and design consultants, Sho Kimura and Kiyoteru Ishii.

The Orchard Hall is a shoebox-shaped auditorium with swept back balconies. The stage is 16.5 meters deep with a 24.5 meter grid and a proscenium with a maximum height of 10 meters and 16.4 meters wide. It is essentially a concert hall with an orchestra shell. However, standard

stage machinery, supplied by Morihei Stage Construction Co., and Sansei Yusoki Co., and a 425-channel computerized dimmer system, supplied by RDS Corp., has been installed. When the hall opened in September with the Bayreuth Festival's production of *Tannhäuser*, critics commented on the rich acoustics. "From the start of the first note," wrote Miyoshi in *The Tokyo Newspaper*, "I was surrounded by sound as