

discipline.

As both a 'doer' and a teacher the author is more than qualified to expound the role of design in the theater experience and Reid draws from an enormous base of research and experiment over the years. Thus the book, rather than attempting to teach "theatre design — the art" examines closely the whole design process, beginning with the role of the designer as a member of the creative team whose job it is to visually interpret a text or score with an environment that supports the performers.

To achieve this active and dynamic role the designer must understand his or her medium. Reid continues with a short overview of performance space types, illustrating his categories with excellent examples from around the

world, both in photographs and in those fascinating exploded isometric views of Richard Leacroft.

After examining visual style and the relationship of realism and internal consistency to a designer's approach to a text, Reid jumps straight in with what many consider to be the core element of good design — space and time, the concepts of movement and manipulation of the theatre world during a performance. Equal weight is given to setting and the less concrete component, lighting.

Reid then continues with discussion of the practicalities of design on stage, including scheduling, budgets, building regulations, and the ubiquitous problem of sightline. The complexities of touring are also sensibly discussed, before the author addresses

the design process.

This chapter, which deals in detail with the normal scheme of designing for a production, is the most useful as teaching text since it draws together all the main monuments within design development and looks at the relationships between each step of the process. The "bauprobe" — the European practice of creating a full size mockup of a design on stage to test its feasibility and economic adaptability — is interestingly described, as well as the use of storyboards for design communication. Reid certainly has his finger on the pulse of modern British design.

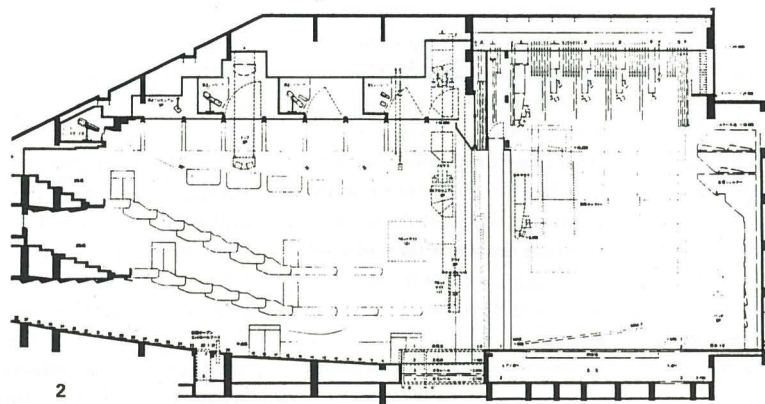
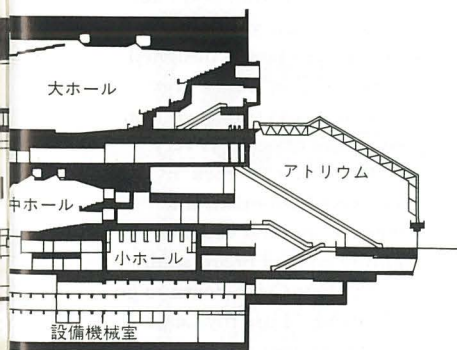
Later in the book he looks at the role of new technologies in the process of design, such as computer aided design, although Reid rightly

stresses that computers can only aid design, not actually create it.

Designing for the Theatre concludes with a look at how one becomes a designer, comparing programmes in art schools and universities, and an agenda for developing a critical vocabulary. With a thorough glossary and a bibliography that rightly only lists Pilbrow and Reid under suggested lighting reading, *Designing for the Theatre* is a well-rounded and useful text book for those interested in the process of theatre design.

For those who often ask what it is that Francis Reid does, this book easily demonstrates that he has quietly done more to foster sensible design thought in British design over the last 15 years than anyone else.

DAVID I. TAYLOR



The 2 September 1989 opening of the Bunkamura, and the planned October 1990 opening of the Metropolitan Art and Cultural Hall has signaled something of a cultural renaissance in Toyko. Bunkamura is a ¥21 million (US \$160 million, UK £94 million) cultural village with two halls — the 2,150-

seat Orchard Hall (2) and the flexible 747-seat Cocoon Hall. The Metropolitan Hall (1) consists of 4 different auditoria, ranging from a 300-seat thrust stage to a 1,887-seat concert hall.

rich and deep as breathing." The acoustic equipment was supplied by Yamaha Corp., and Sound Craft Inc.

The smaller Theatre Cocoon has a proscenium 12.7 meters high and 9 meters wide. The stage floor is entirely built of trap doors, allowing for flexible stage and seating configurations. The distance from the stage to the last row of seats is only 24 meters. Its lighting system has 328-channel computer

dimmer control. A total of 600 CCT luminaires have been installed for the first time in Japan by RDS, who also provided the entire lighting system.

The Tokyo Metropolitan Art & Cultural Hall will consist of a 1,887-seat Concert Hall; a 850-seat proscenium theatre; a 450-seat flexible theatre; and a 300-seat thrust stage all accessed through a 28 meter high atrium. These theatres will be equipped

with OCR (Optical Character Reader) lighting systems. This will be the first time that an OCR lighting system will be standard in a such a large facility. It will read lighting designer's paper work, and put it into computerized dimmer systems automatically. As lighting design is created on stage by the system, the designer can then adjust his actual design.

TOSHIRO OGAWA/APS