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INTERNATIONAL 2005

85

OMA

DEE AND CHARLES WYLY THEATRE

Dallas, Texas, U.S.A.

Design: 2004-06 Construction: 2006-08



Boxing in a theater

In a typical theater, front-of-house and back-of-house functions imprison the performance chamber.

By re-positioning all support spaces below-house and above-house, the Wyly Theatre's chamber is liberated from captivity to engage the city around it. The entire building becomes

one large fly tower, a "theater machine" that eliminates the traditional distinction between stage and auditorium. The resulting vertical building manifests a strong presence in the Arts District despite its relatively modest size.

The Wyly Theatre grants the Artistic Director freedom to determine the entire theater experience, from arrival to performance to departure. Each of the performance chamber's components—seating, light control, acoustic separation and surface—enjoys tailored flexibility without compromising any other component. Seating and balconies can move, rotate, tilt and disappear completely to create proscenium, thrust and flat floor configurations. The light control blinds can be uniformly or individually lifted. The acoustic enclosure is provided by a facade of open-able glass. The stage and auditorium surface materials are deliberately not precious to encourage scenic alteration. On consecutive days, the Wyly Theatre can perform Shakespeare in a hermetic environment, or—stripped of the auditorium's protective cocoon—Beckett through the lens of the Dallas cityscape and reality television.



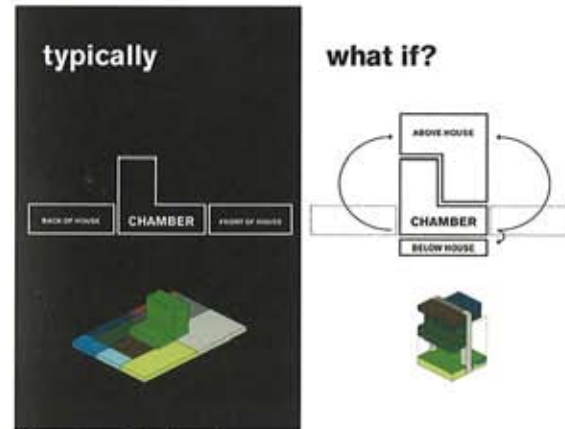
Vertical theater



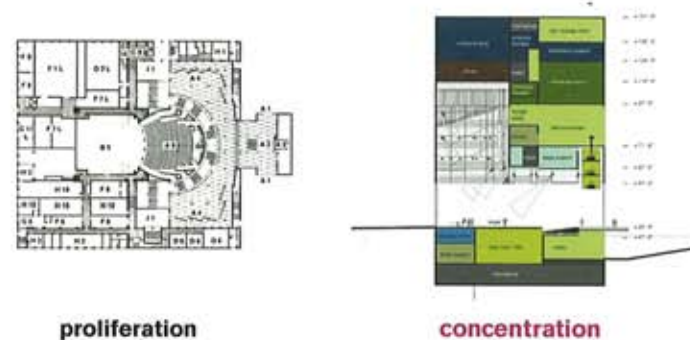
Downtown Dallas



Theater machine



Liberation of the chamber



proliferation

concentration



Superfly

典型的な劇場では、ホールの背面と正面に配置される機能空間が、舞台と客席を閉じ込めてしまっている。

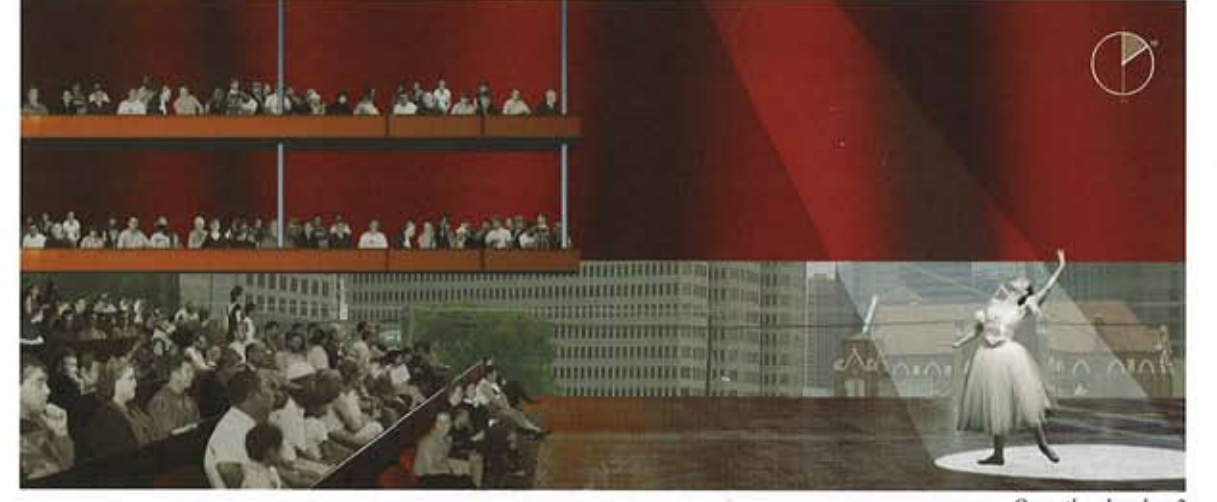
サポート・スペースのすべてをホールの上層と地階に配置し直すことで、ワイリー・シアターのホールは束縛から解放され、周囲の都市空間と結ばれる。建物全体は大きなフライトタワーつまり「シアター・マシン」となり、舞台と客席の伝統的な区分は消し去られる。この結果生まれた垂直性の強い建物は、その比較的控えめな規模にもかかわらず、ダラス市の芸術地区のなかで強い存在感を示すだろう。

ワイリー・シアターは、公演の開始から終了まで、劇場体験全体を決定する自由を芸術監督に与える。劇場ホールの様々な構成要素—座席配置、照

明制御、音響の分離、面の構成—は、他の要素に妥協せず、好きなように設定できるフレキシビリティを備えている。座席とバルコニーは移動、回転、傾斜が自由で、プロセニウム、張り出し舞台、フラットフロアを構成するために完全に取り去ることが可能である。照明を制御するブラインドは、一様あるいは個別に上下できる。音響壁は開閉できるガラス・ファサードが提供する。舞台と客席の表面材料は、舞台背景の変更がしやすいように高価なものは意図的に避けた。ワイリー・シアターでは、閉ざされた環境のなかでシェイクスピアを演じた翌日には、周囲を包み込むような壁を取り外して、ダラスの市街景観やテレビの実写映像を背景にペケットを公演することができる。



Open the chamber 1



Open the chamber 2



Open the chamber 3



Car show on a flat floor with open facade



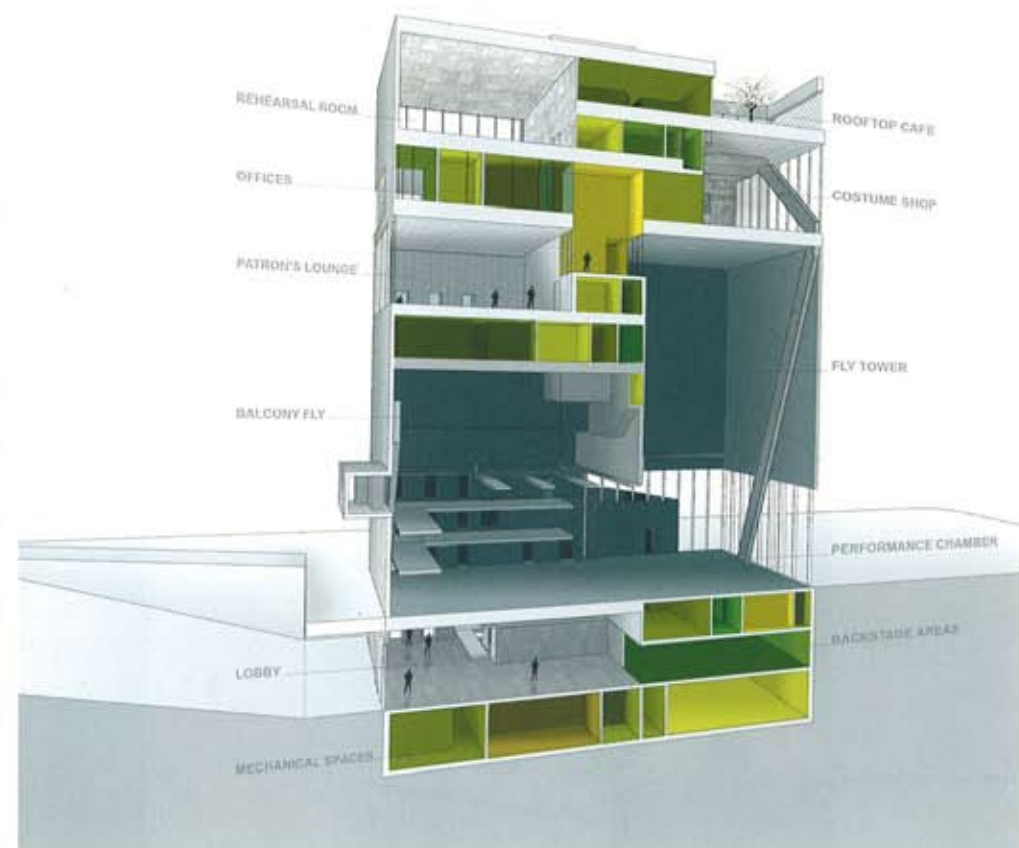
Lifting the facade up



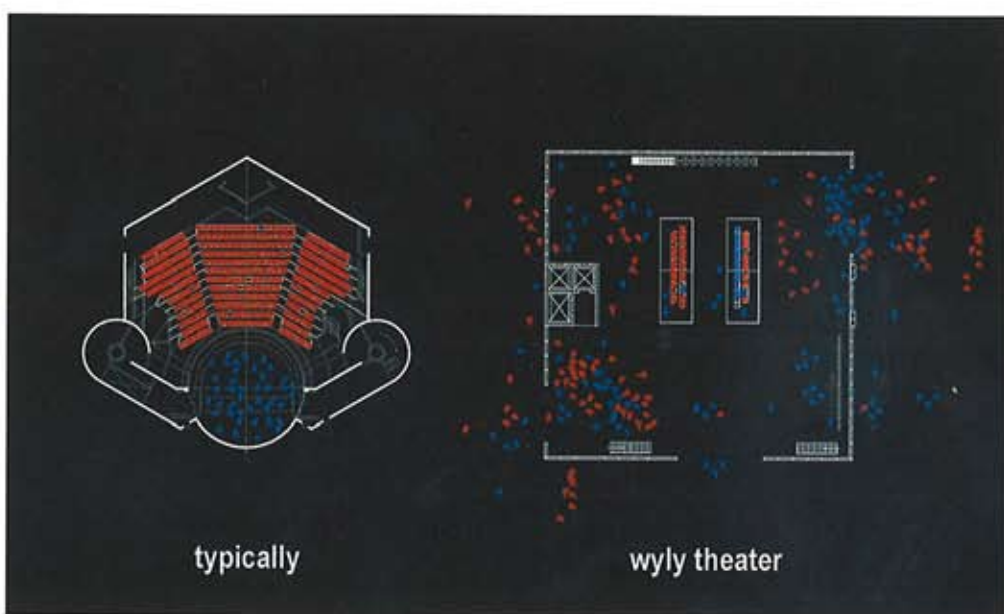
Lifting the curtains up



Sitting towers coming down



South-north section



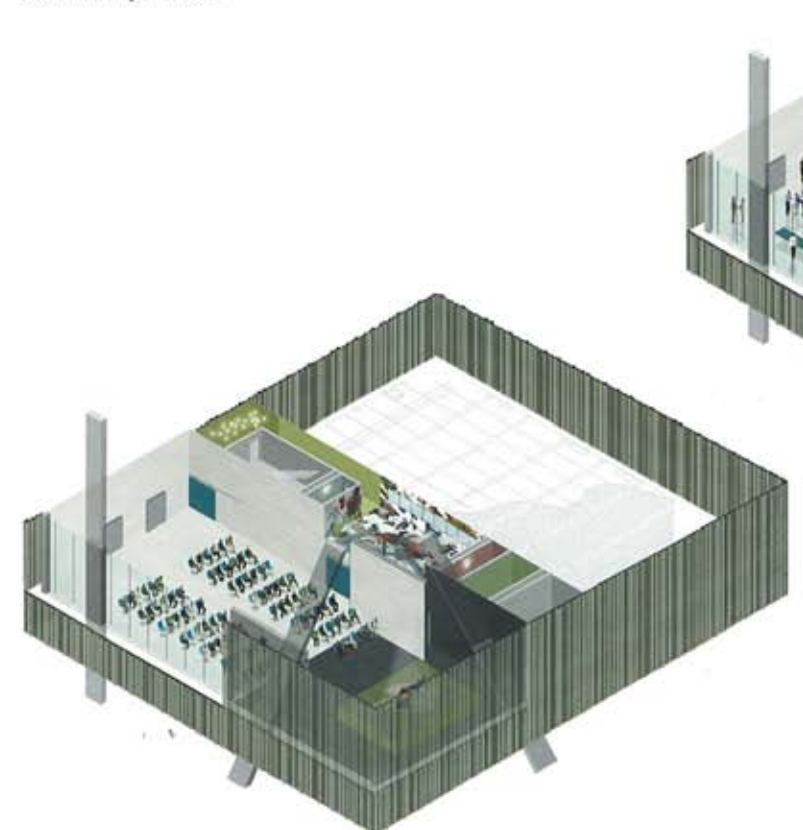
typically

wyly theater

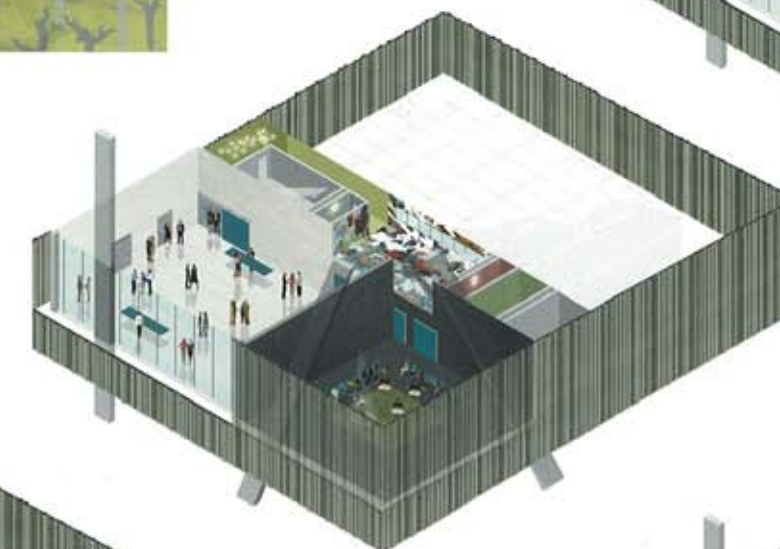
Production v.s. Consumption



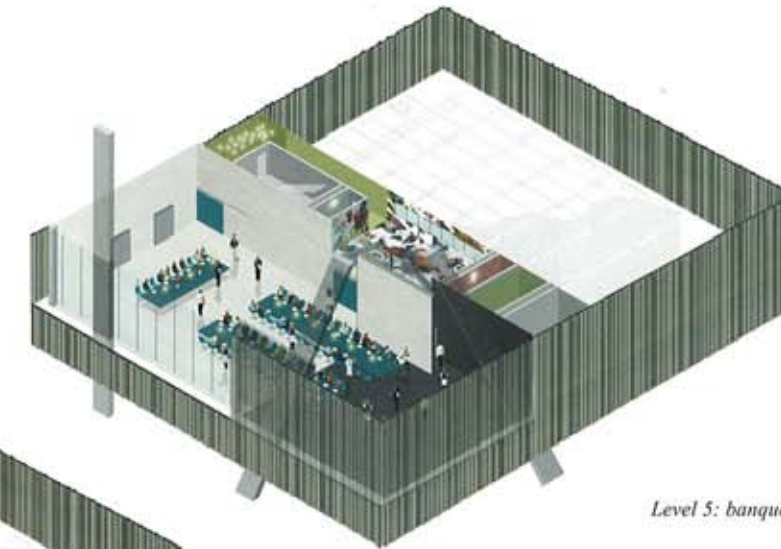
Costume shop at level 7



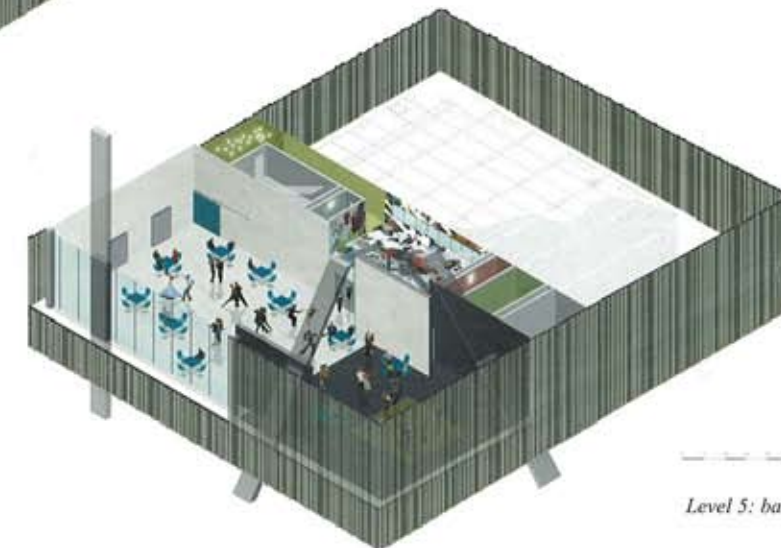
Level 5: dance show



Level 5: reception and rehearsal



Level 5: banquet



Level 5: ball



Rooftop cafe: view toward downtown Dallas

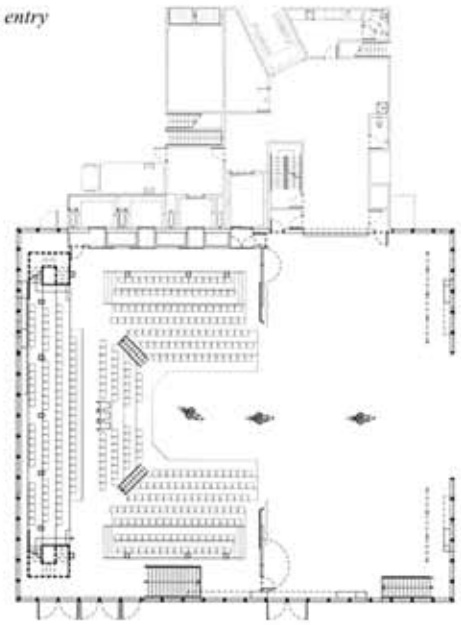


Big rehearsal room at level 8

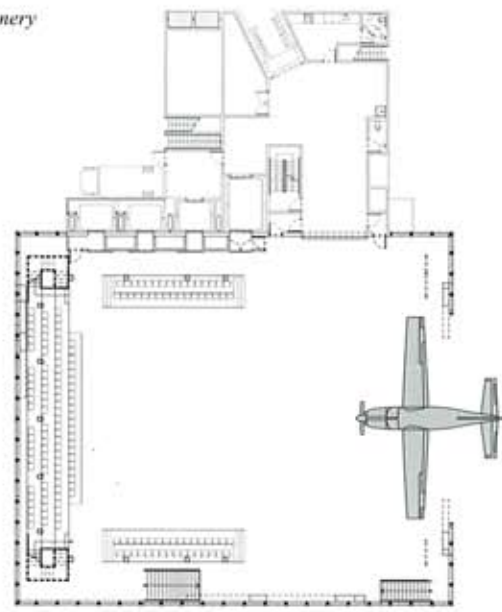


Small rehearsal room and Patron Lounge flexible space

Scenery scenario 1: show entry



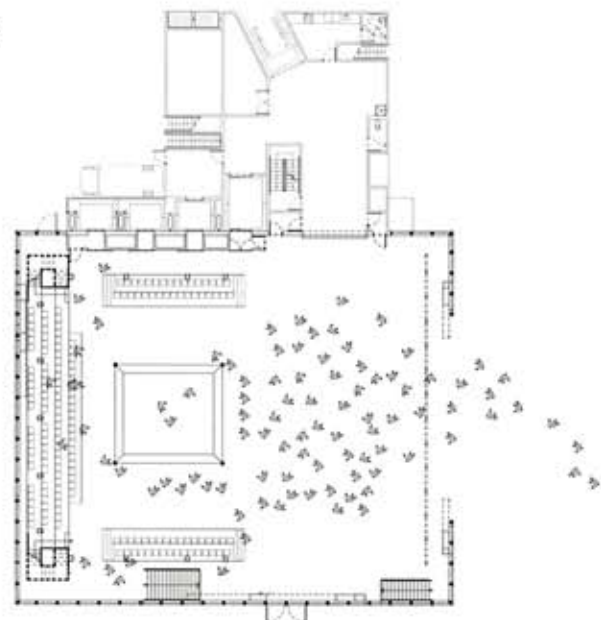
Scenery scenario 4: big scenery



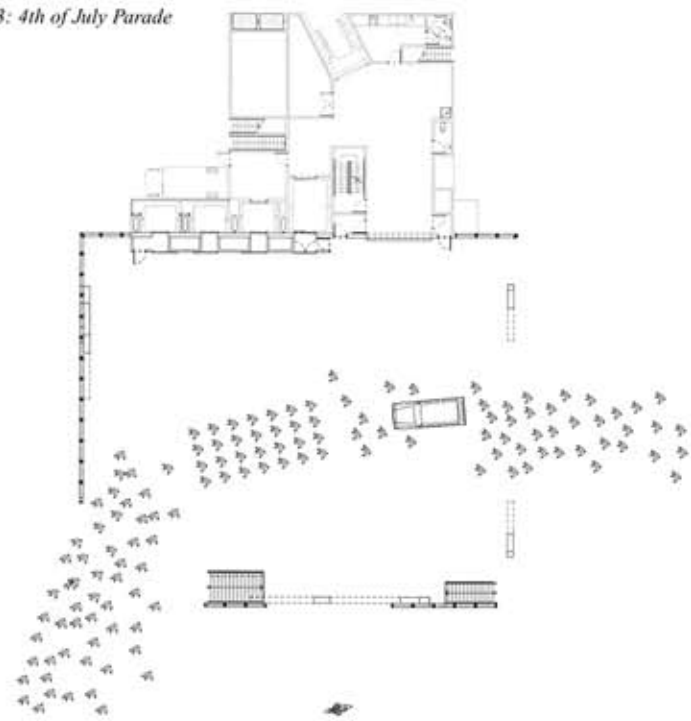
Scenery scenario 2: wedding reception



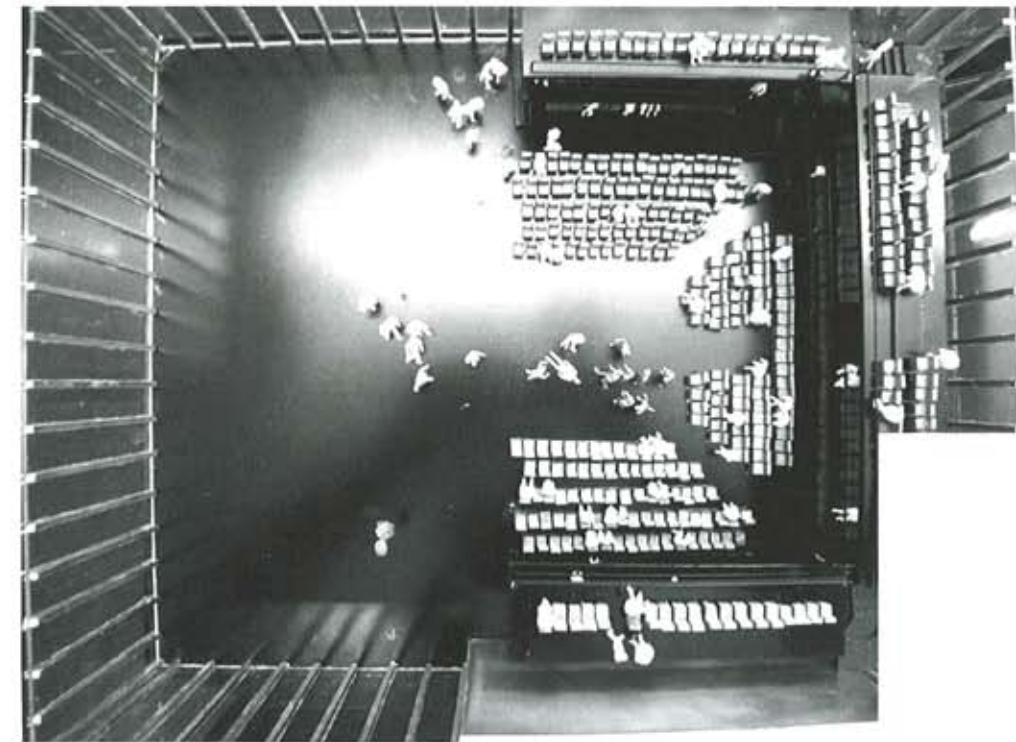
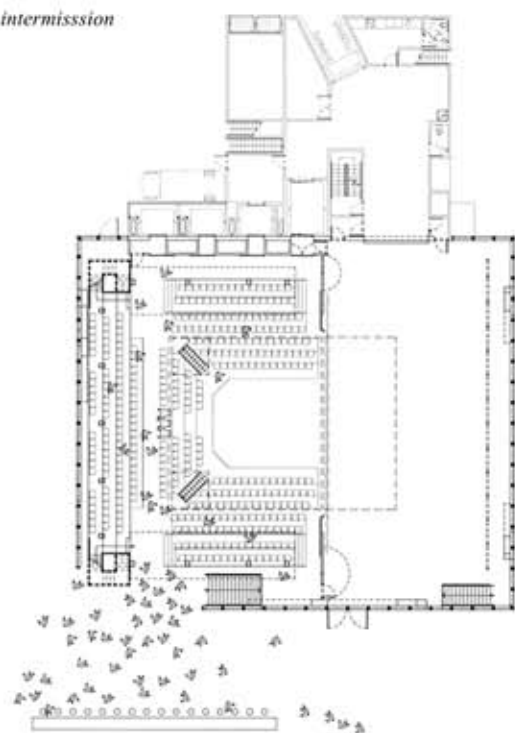
Scenery scenario 5: boxing



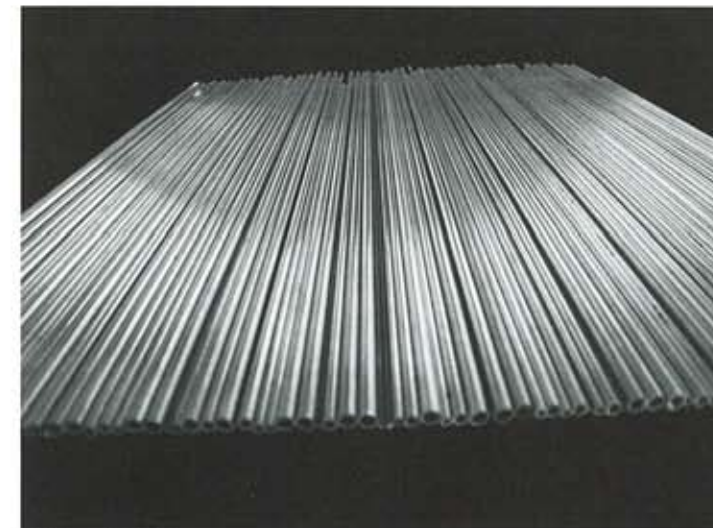
Scenery scenario 3: 4th of July Parade



Scenery scenario 6: intermission



Chamber from above



Facade detail



Architects: OMA—Rem Koolhaas, Joshua Prince-Ramus, principals-in-charge; Erez Ella and Vincent Bandy, project architect; Selva Gurdogan, Gregers Tang Thomsen, Tim Archambault, Vanessa Kassabian, Robert Donnelly, project team
 Clients: Dallas Center for the Performing Arts
 Consultants: Magnusson Klemencic associates, structural; Cosentini associates with Transsolar, mechanical;

Kendall Heaton associates, executive architect; Theatre Projects consultants, theatre consultant; Front, facade; Dorsserblesgraff, acoustic; McCarthy, preconstruction services
 Program: 575 seat "multi-form" theater with the ability to transform between proscenium, thrust, and flat floor configurations
 Total floor area: 75,000 sq. ft.

Entry view

