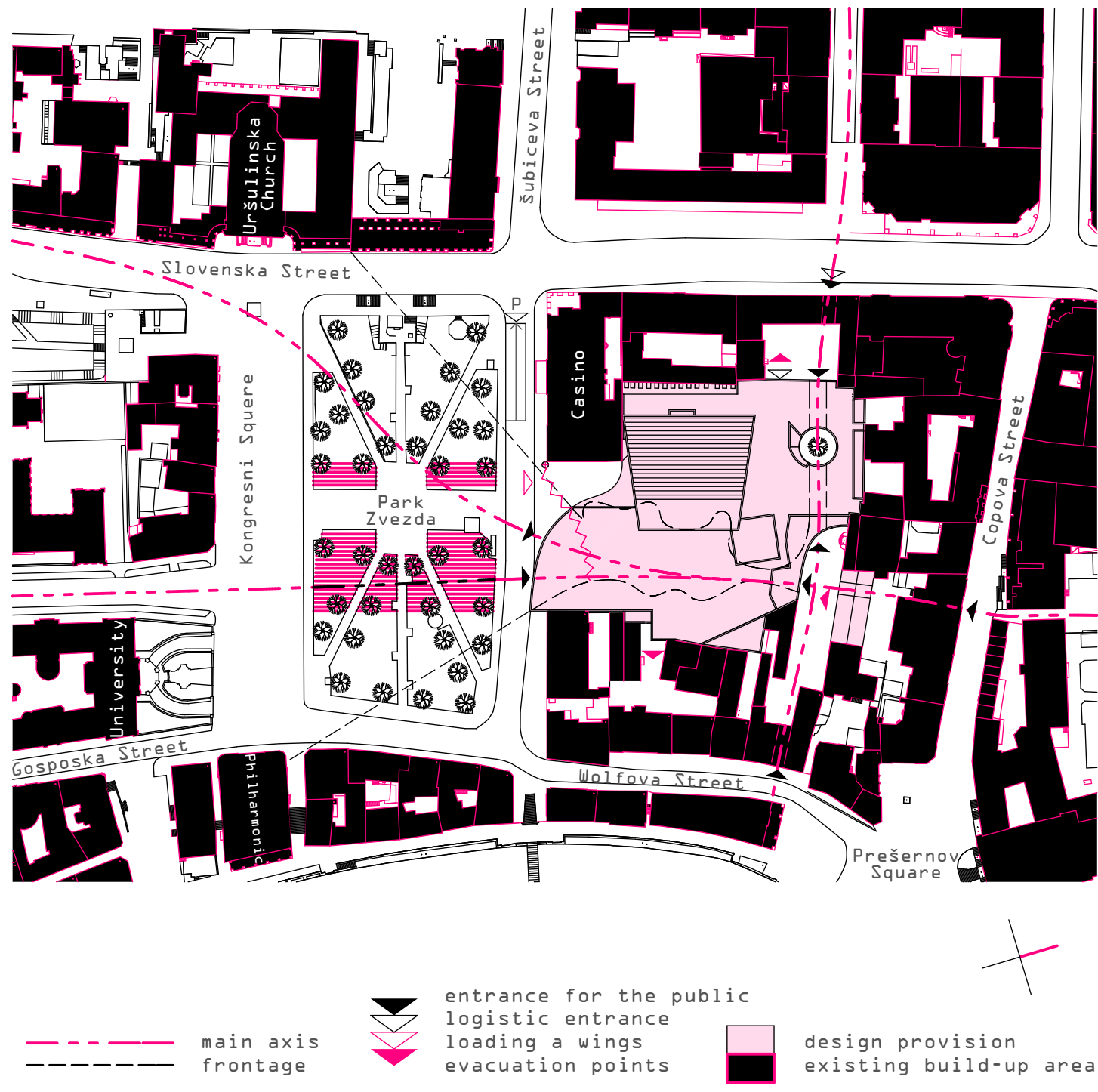
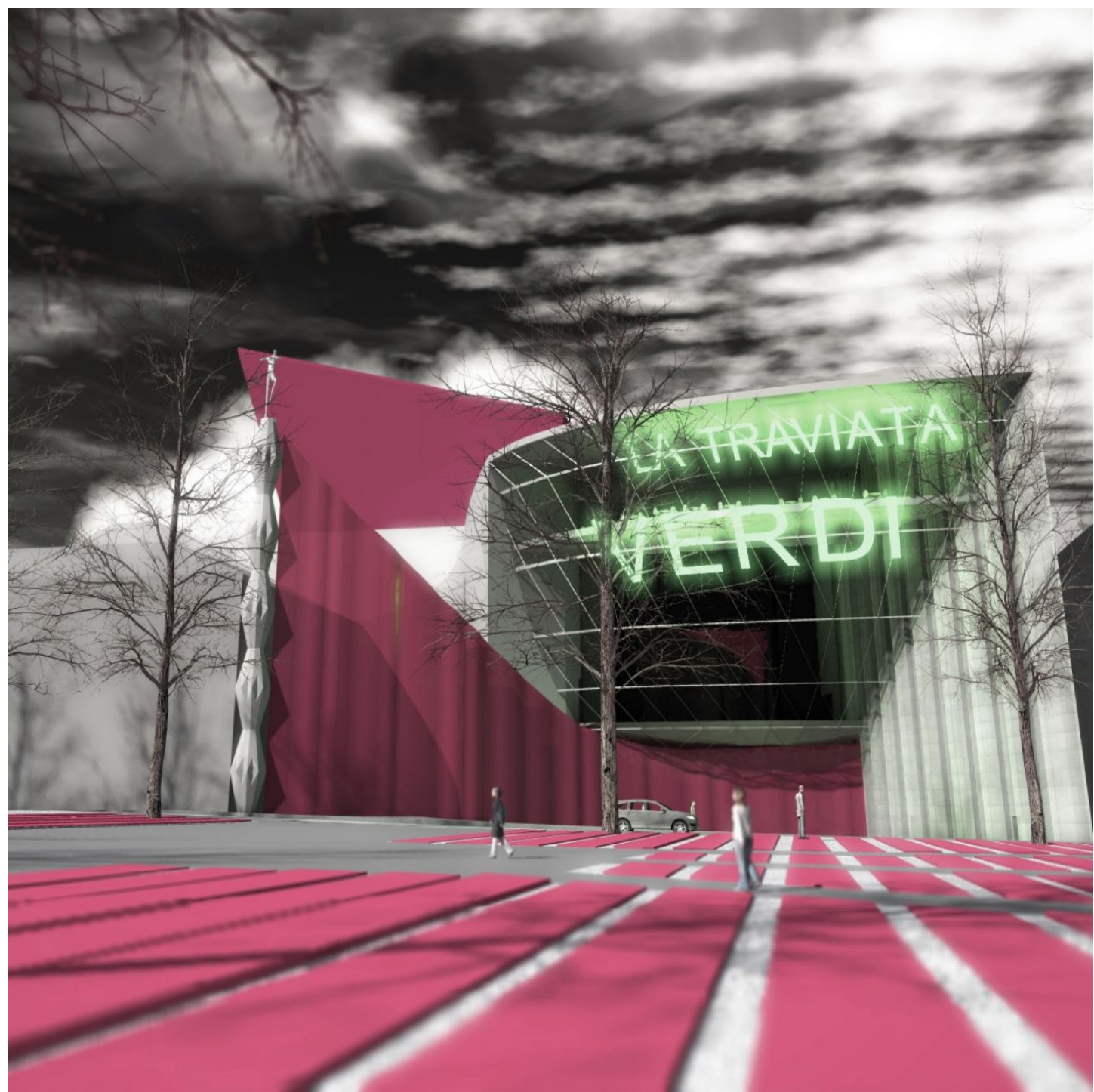


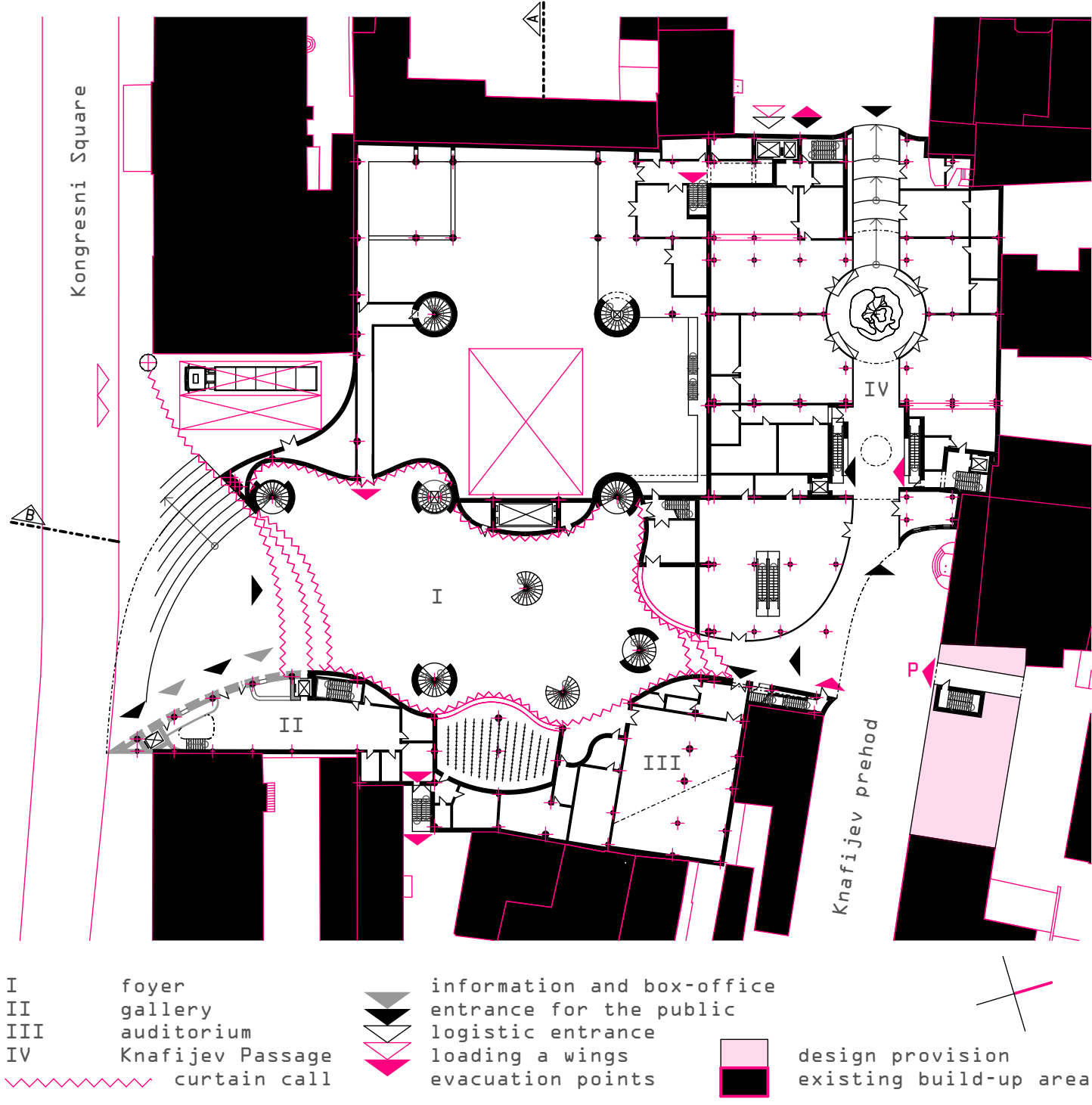
larger relations, scale 1 : 10 000



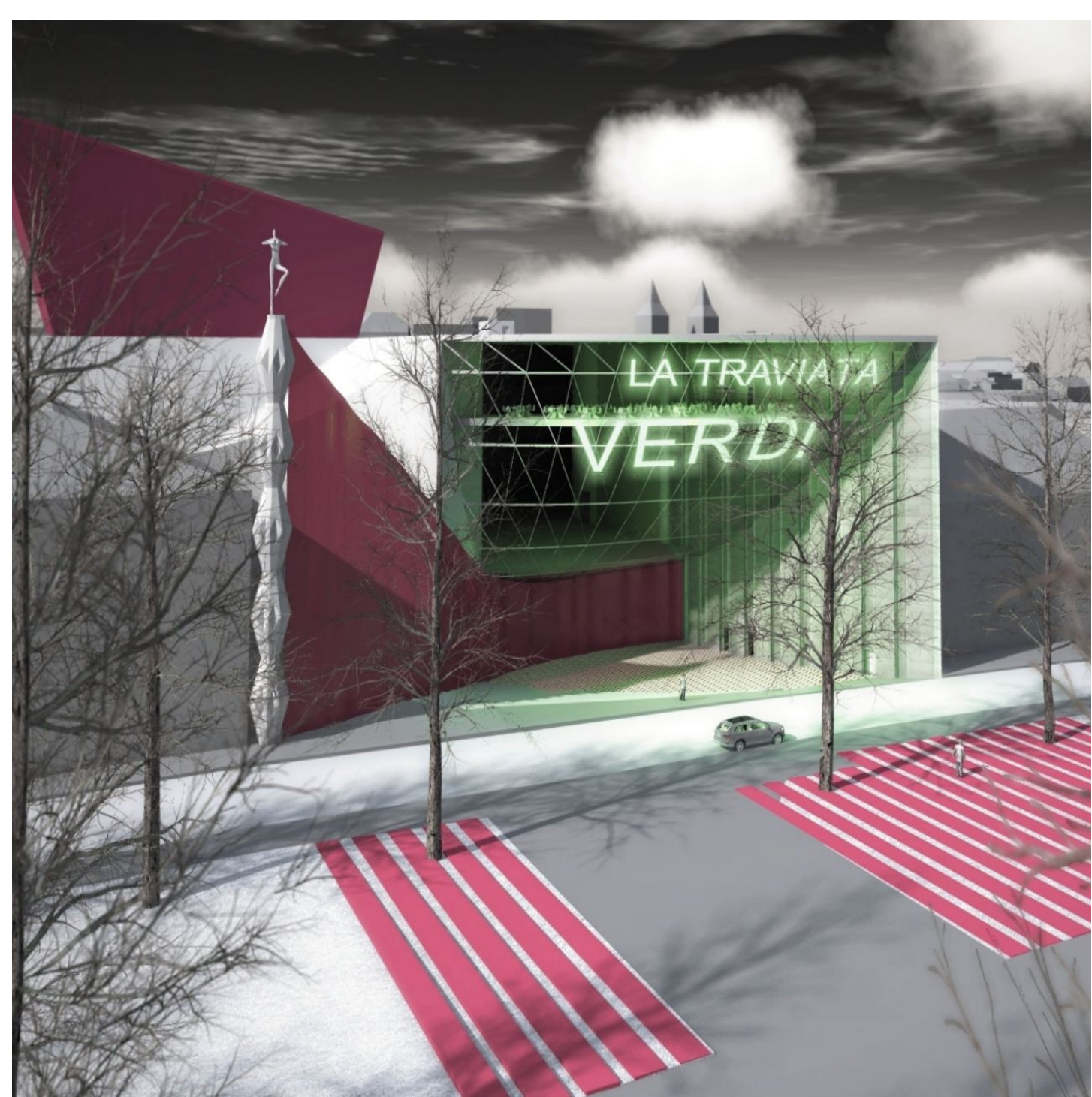
eye view along the Plecnik's diameter



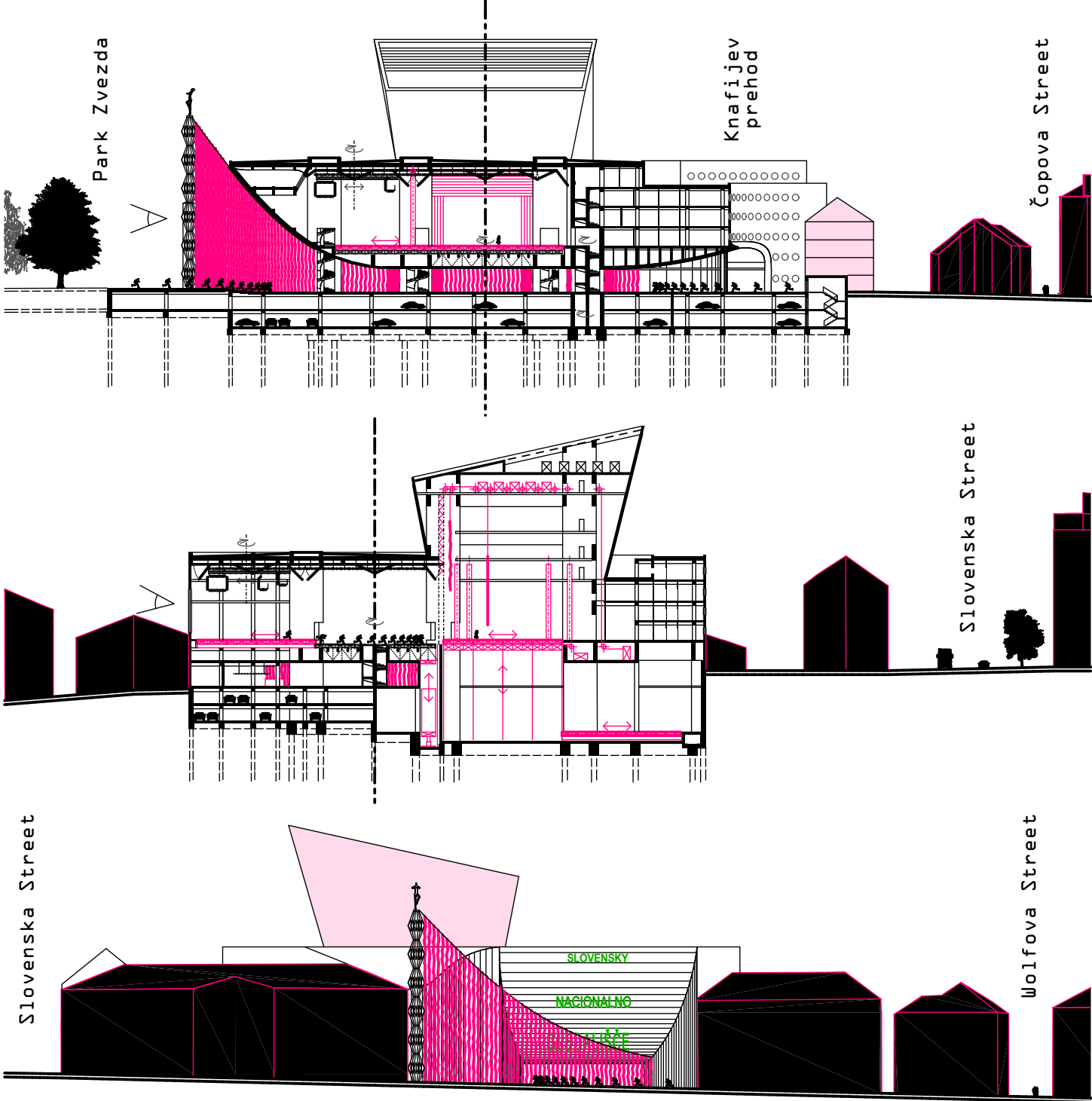
1st basic floor, scale 1 : 750



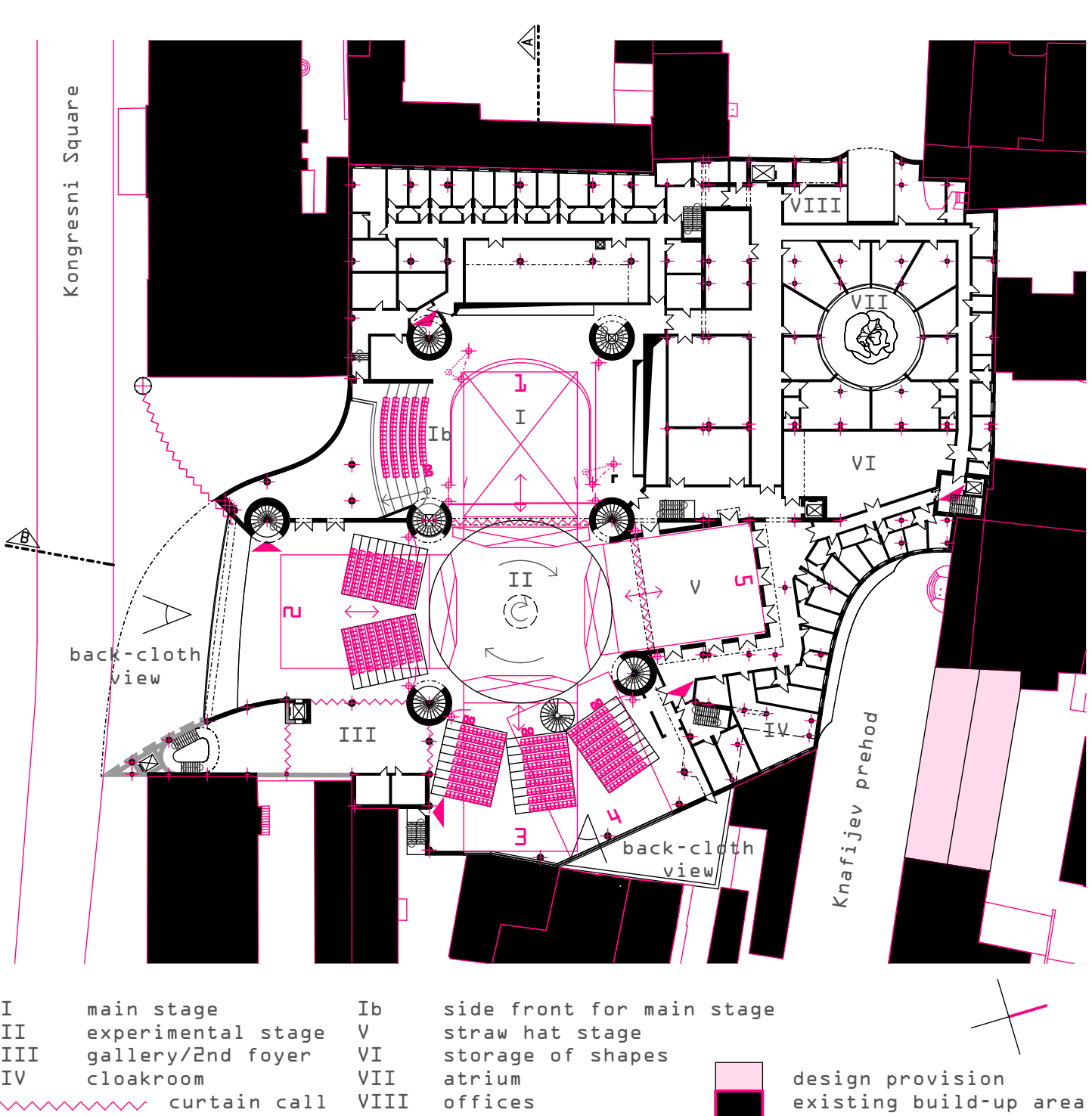
bird's eye view from Uršulinska Church



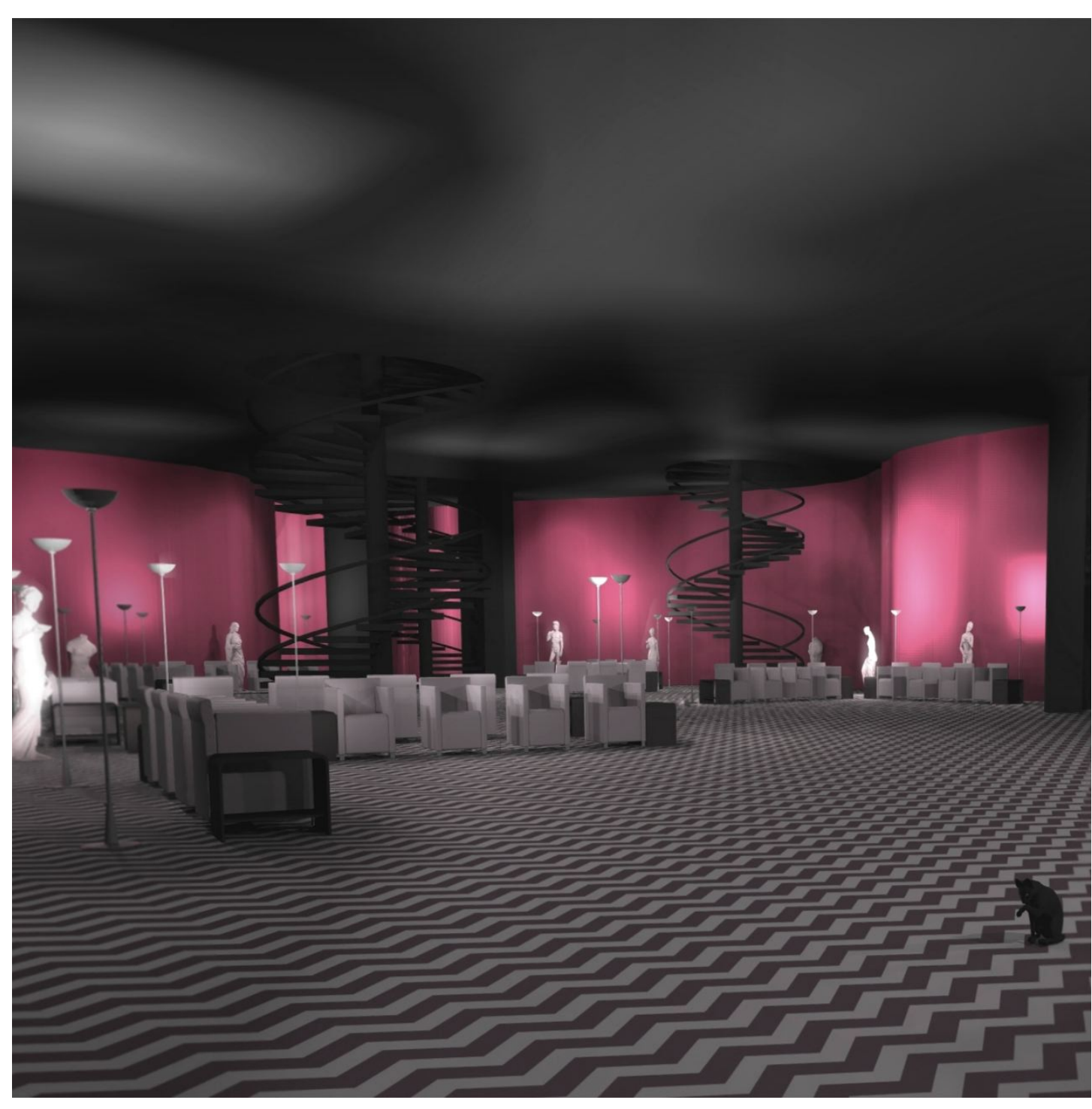
cross-section A, scale 1 : 1 000  
cross-section B, scale 1 : 1 000



3rd main floor, scale 1 : 750

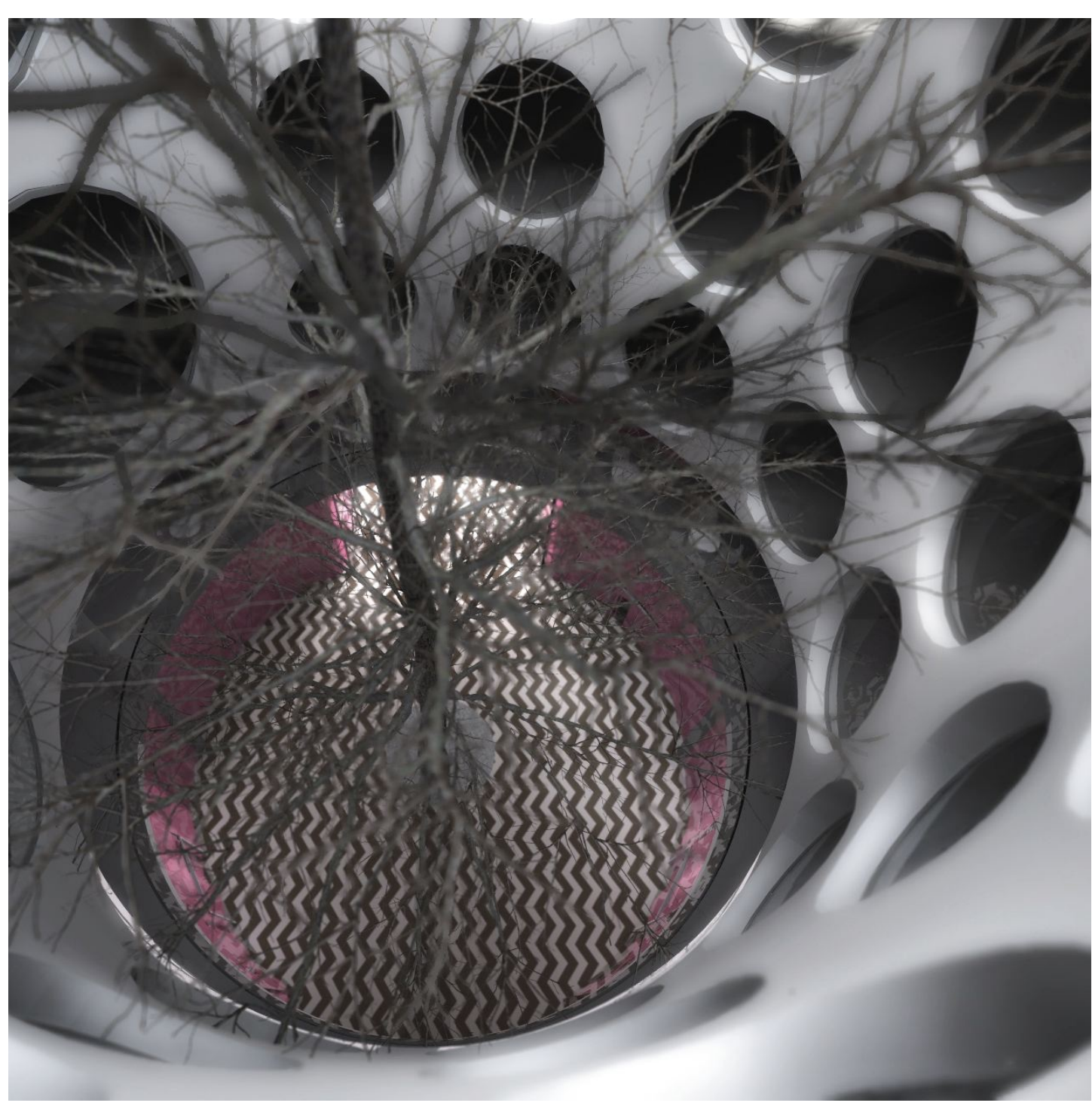


view from upstairs bar to the Zvezda park  
view from Uršulinska Church



view from Knafijev prehod  
view from Dvorni Square

eye view into the foyer



downview into the Knafijev Passage

The design of the new stage of the Slovene National Theatre in Ljubljana adheres to, among other things, the motto of the "TACE" (Theatre Architecture in Central Europe) project, i.e. a search of forms and types of buildings for the New Theatre for the 21st Century. The workshop held in Ljubljana in March 2005 saw the origination of many different solutions: including utopian ones. Therefore, I confront three topical: 1/ the conventional binocular conception for the drama chorus of the National Theatre, 2/ the unconventional solution of the New Theatre for the 21st Century, and 3/ the urban conception of the location, the so-called Southern Square, designed by Josip Plecnik, a Slovenian architect, in the early 20th century.

Ad 1/ The serious and classical feeling of the conventional form of the theatre hall is required, for this is the National Theatre, Slovenia, as a relatively young state, strives to build and strengthen its historical and national existence; therefore, the classical conception should be preferred because most plays dealing with the national identity are written for this type of theatre. Unlike the unconventional type of "performance" theatres that tend to present international rather than national art.

Ad 2/ The search for spatial forms of unconventional and interactive staging of traditional types, such as ballet, opera, musical or drama as well as new forms such as "performance" resulted in a clear conclusion - "black box". The ideal theatre of the future is an endless and infinitely multifunctional neutral space equipped with technologies that enable using the area for virtually any purpose. The principle comes very close to that of film studios - an empty hall with black walls and ceiling, yet equipped with theatrical and other technologies.

Ad 3/ A controversial location in the centre of Ljubljana, which has been waiting for an urban conception since the 1970s. It is situated at the end of Plecnik's "Ljubljana diameter", with the obelisk in the French Revolution Square as the opposite pole. The unfinished axis obelisk-square-theatre is quite apparent.

Proposal

The location features a clearance and an inner block with a poor urban development; yet it also features the so-called Knafijev Prehod, a socially well functional part with a number of restaurants. I have decided to keep this and to add a smaller building. According to Plecnik's conception the diameter was supposed to continue further to the north east and merge into Liberation Front Square. I suggest that this should be partially implemented in the form of an underpass beneath the theatre. The building is divided into 2 functional units - the theatre with its halls, lounge, gallery and cafe, and a commercial passage with the theatre's administration. The facade of the theatre is a composite of several elements: From left, a decoration consisting of a ruptured pillar with a statue of an actor with a background of the fly, as we move to the right, a "curtain" going down in a curve from a glass "heaven" of the theatre's hall towering over the passage, out of which rises the solid pylon of the gallery made of half-transparent material Litracor®. This composition shifts the axis of the lounge beyond the axis of the park to the axis of the diameter and takes thus room for service access and releases the current facade of the cinema. The theatre's area with the passage beneath is linked by a number of novelties which can open and thus close and in this way enable changing the mode of the passage from a lounge to a public area. The conception of the theatre's area combines sections 1/ and 2/ mentioned above. It consists of the classical stage with a trap cellar, portal and fly, which can be used as a classical opera-glassed theatre for as many as 800 persons in the audience and/or, if the iron curtain is closed, as a small scene with approximately 300 seats. The remaining area functions as experimental and consists of a revolving auditorium and 4 stages whose back walls feature panorama windows. If the blinds are lifted the drama on the stage can be enriched by the authentic horizon outside.