

coming soon

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A consultation project by Paul Gazzola



*"To reconsider space you need a very clear and obvious layout along with some alternatives. Not something imposed. The itinerary is a very important theme in the general makeup of a building. It's the link between the different areas. It cannot be imposed or a building soon loses its meaning - its all over. You can't order people to go in one-way or another. There are other needs and the relationship between these areas must extend into a greater freedom of use."* Alvaro Siza, Architect

## coming soon

A Consultation Project

In January of 2006 Ulrike Becker and André Thériault of Tanzwerkstatt, invited me to develop a project around the proposal of a new building for dance in Berlin which at that time was seen to be a site at 105 Alte Jakobstrasse. My response was to generate a work that would reflect on the traditional and contemporary ideals of studio design for dance productions and at the same time create a dialogue within the local artistic community in relation to this buildings internal transformation into working studios and office spaces. By,

1. Researching what the potential users of this building would desire from such a location
2. Producing a document based on these findings that could be utilised in its development
3. Highlighting the buildings upcoming public usage and the people who would occupy the building
4. Reflecting on the traditional and contemporary ideals of studio design for dance productions through a series of public talks and events

To achieve this I sought to create a number of artistic works that would serve to both promote and inform this new possibility, hence **coming soon**.

As stated in our original planning 105 Alte Jakobstrasse was seen as a possible site and many of the ideas were formed in direct relation to its potentiality. Sadly due to a highly sought after location, the price per square metre made it unsuitable. A number of new buildings have been investigated and at the time of this writing the search is still on. I make this point as a way to bring visible one distinct and underlying concept of **coming soon**. That this work aims to be a starting point - an impetus to a discussion on this situation for Berlin and the very notion of studio design for dance as a multifarious and fluid affair.

I would like to thank all the artists and art workers who participated in this project, as without them nothing would have happened. Very special thanks to Kerstin Schroth, Andrea Keiz, Sampson Zaharkiv, Nadia Cusimano, Katrin Schoof and Barbara Nägele - the artistic team that should be clearly seen as valid contributors to the development of **coming soon**. Big thanks to Andreas Harder, Maximilian Stelzl and all the technicians at Podewil for all their work in making it happen on the day.

And I am certainly most grateful to Ulrike Becker and André Thériault for asking me in the first place.

Paul Gazzola  
Berlin, August 1st 2006



Building Alte Jakobstraße



ROOM IN THE BRAIN - TEACHING / CENTRAL USAGE

sound proof - studio for school / no roof

flow big - accessibility / open

mirrors - Atomsphere of Artist / glass walls

windows - outside studio

location floor / palm + floor / holly

infrastructure shower - duche Farbe / wood 4 elements

coffee machine - walle colour / light

view - PRIVACY

artificial lights - relation to elements

space for computer / office

rough / house place - connecting roller / POOL TABLE

dream studio - room for sketch

bar / cafe / kitchen / Kuche

library / mediathek / not connected to a group

other people in building / PEOPLE VS WORK

CLEANING - who, what professions?

storage place for materials / lapurraum

institution more flexible than the building

OWN SPACE OR SHARED

NOISE - swimming pool

USE SPACE / OUTDOOR / ALLOW TO WORK SPACE / CRITIKIA

spaces defining a way of working / USE SPACE

Start open with the question - PUBLIC

dream studio - FINDINGS

travel journey time - where do you live?

what sort of studio would

NEUTRALITY - BECOMING UTOPIC

Forum - ELEVATOR

CENTRE FOR THE BODY

grey walls - TITLE: SPACES - LIKE

CHILDREN - CRECHE - AS

YOUNG - Jakob is not right

IF SHE WANTS - NIV

ENGLISH = handicap

TECH EQUIP - liquids - sound

PARKING / TECH EQUIP - entrance

SOMEONE WHO CAN LEARN A LOT OFF PAPER

HOW DO YOU IMAGINE TO USE IT

DOCK NEW people about use of accessibility

DOCK TO STUDIO - ACCESS

WIFI - offers all over

PAINTING OF ARTIST IN STUDIOS

CLEANED - AS AN OFFICE SPACE FOR HER



*Paul:* So can you describe your ideal studio?

*Max:* My ideal studio space is actually in zero gravity. The constraints of gravity, the dictatorial disposition we have by having a bottom and a top, this height limiting, it doesn't seem to be contemporary anymore. So what I want my studio space to be like is basically equal walls or floors or ceilings all around. Maybe even round, so that way the ceiling would blend into the walls into the floor.

Ideally the access to this studio would be possible from all particular points, so that all walls are essentially doors and all doors are essentially windows that don't offer any view. The surfaces should be a material that can be switched to either a penetrable point of access or a mirror or a variety of colours. Essentially, the shape of these segments would be identical, so they don't give you any orientation about direction.



This zero gravity space should of course have soft aspects to the segments otherwise you would hurt yourself when you bounce off them and as you also have to be able to attach various technologies to these segments...

these walls. Which I shouldn't call walls because that would give you already a certain orientation.

The size and shape of this studio is a difficult question

to answer, as I do know how it should look like. That's the most difficult part about this idea. As far as I know this concept is not possible on earth, so the access and the surroundings would be in space, I guess.

The only reason for having confinements/limitations to this studio is that it will provide what is missing in outer space - warmth, oxygen and the lack of radiation. The biggest problem about people being in zero gravity is that the suits they need to wear create physical limitations.

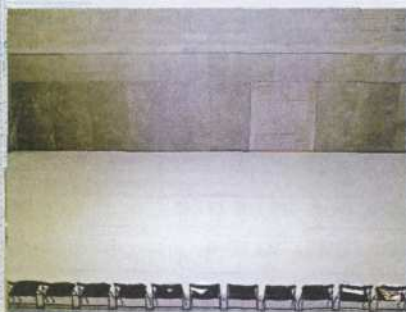
So as it is impossible to wear "normal" clothes in outer space, this studio could be seen as an extended costume. An extended protection device against radiation and cold, allowing one to be free to move unrestricted by the need of space suits. So in a way my ideal studio could be called a protection suit.

As the entire studio would also be in movement, possibly rotating, organising ones movement in relation to the outer sky, space or the stars would be tremendously difficult. So what I imagine you have to do is take either all or a certain portion of these segments and make them non-transparent. Then you would have to create a colouring, numbering or lighting system on their internal surfaces as a way to visually orientate yourself and your movements to the other performers.





This leads me to the very interesting question of how to arrange the viewer in this studio space. I imagine the audience to be fixed to ones of these segments or even possibly connected by a short rope so that they too are floating in zero gravity. We could even think of which way they are arranged so we could align all the heads to be in one similar position, in one line or a circle for example. It doesn't make sense to call it upside down or upright either because these categories won't matter anymore. The good news is that the audience would not suffer in these positions.



*Paul:* Would it be possible that the audience could be outside observing?

*Max:* Absolutely. Granted that we could switch these segments to become transparent the viewer could be on the outside looking in. In this case it would

be preferable that the transparency is one-way, so that the performers wouldn't know where the observer is.

[ Excerpt from an interview with Max Schumacher, Date: 05/04/06 ]





## On viscosity: dancing and building

by Sarah Wigglesworth

A fundamental condition is shared by both dance and architecture: both are interested in describing and ordering space. While architecture does this by using mute & static materials, dance does it using the body in time. Much common ground exists between the disciplines of dance and architecture but it is as much the differences, as ideas and praxis slip across their shared boundaries that excites and provokes my practice's imagination.

As a practice we are interested in metaphor and the ways in which metaphor plays itself out in the context of a specific project. We are not architects that obsess privately about architecture's own internal concerns. Rather we prefer an open, engaged, fluid design process that draws into itself other people, other knowledge and other forms of practice, looking for common ground and ways of communicating ideas that are challenging, relevant and inspiring across a range of interests. Ultimately we aim to make our architecture look outwards rather than inwards.

Our thematic agenda emerges through brief, process and material. In the case of the dance studio, Siobhan Davies proved herself a hands-on client, wishing to be involved in every aspect of the scheme as if it were her own creation (which in many ways it was). For a project to receive such intense interest from a client is both challenging and rewarding. It demands a very open way of working; a form of collaboration in which decisions are shared and everything is exposed to scrutiny. Siobhan's own understanding of space came to define that working process. Unable to easily understand architectural scale drawings, we often spent meetings miming and pacing the sizes of spaces shown on paper and comparing their sizes with familiar places before we could decide if they worked or not. Metric dimensions were also an issue as Siobhan preferred to talk in feet and inches. Models became the communication tool of choice all the way through the project, from 1:100 exploratory sketch solutions for the roof to 1:20 interior models showing wall finishes, relationships between spaces, surface textures, colours and materials. Their tangible reality was essential comfort to the engagement of this client.

Architecture is in many senses performative, since architecture is the canvas on which people and events take place, and the vessel, which registers phenomena such as light, views, horizon, scale, texture and time. It is through the body that events both happen and are perceived, so the body is the instrument for calibrating the visceral, the phenomenal and the material, as well as the visual. While the visual privileges static form and frontal perception, the body grasps architecture spatially and dynamically. Vision arrests time but the body experiences space in time.

As human beings we stand on a horizontal surface at right angles to the world, held down by gravity. Our eyes face forward and they are, within a small margin of difference, about 1.5 metres off the ground. We bend easily in one direction but not in others. We have two eyes, two arms, two legs and are within reason, symmetrical around a central plane. These conditions of our being in the world colour our experience and shape the way we interact with it. In our engagement with the world we accept the inevitable limitations our physicality places on our experience because we are so naturalised to this condition. It follows that the body's basic capacity to register space, time and phenomena is easily taken for granted.

Dance explores the limits of physical phenomena and as an active participant in time and space the body takes measures of space and time, re-presenting them to us as ritualised performance. In buildings, echoes of the body in building fabric are present subliminally in numerous ways. It is there in the dimensions of the bricks that made up the existing structure we had to work with, for a brick is the size that an average man's hand can lift comfortably and repetitively all day long. The palm, the cubit, the foot, the inch were the original dimensioning tools, and it seems no surprise that a dancer should understand the scale of a building through body parts. Further, staircases



Siobhan Davies Dance Studios, London



and measures share an etymological root. Each step we take is an upright pace scaling the building in the vertical dimension. These ideas began to take on new resonance when considering the meanings of the body and of movement in relation to architecture.

Our brief for the studio did not include for mirrors or a dancer's barre, for in contrast to classical ballet, the form of contemporary dance practiced by the Siobhan Davies Dance Company eschews the studied, frontal pose captured by the gaze of an audience or a mirror. Rather, the dancers encompass space in four dimensions using the floor as the ground on which to prepare and warm up. Taking place each morning as a prelude to rehearsals and again before a performance, the act of rising from the horizontal plane to the vertical has something archaic and ritualised about it, and reminds us of our evolution towards our upstanding condition. In recognition of this we wanted to make a building that acknowledged this relationship, and the articulation of planes (of walls, floor and roof) became significant.

The existing structure gave us a strong context for the re-definition of the building. A three-storey school annex built around 1900 of traditional construction; it took the form of two wings with a central section containing staircases. Like a surgeon dissecting a body, we took out the central section so we were able to open up the interior and fill it with light, while simultaneously revealing the beauty of different surface textures of brickwork, the primary material used for the walls, which, as a human measure, we wanted to reveal; this also exposed the traces of the staircases and landings, former openings with their lintels, chimney crests and so on. Later we added our own layer of changes that included cutting new openings, masking scars and filling in holes.

The new studio had to be a minimum of 5 metres in height and the only place it could be accommodated within the building was at roof level. This offered the opportunity to acknowledge its large scale and also unite the three parts of the building below. The new studio floor gave us an icon for expressing the importance of the horizon that is perceived in the foyer upon arrival. The studio's wall and roof structure are one continuous surface. Rising like a loaf of bread from a tin, the roof billows and swells within and above the brickwork enclosure, opening up slots that fill its interior with softly moulded daylight. As its repetitive

ribbons march the length of the building they give it pace, providing a measure of its scale while destabilising perceptions through a dynamic ripple and sway across the length of the studio. Again defying gravity the ribbons reunite in the vertical to form a continuous backdrop against which to view the dancers.

Pulling the staircase outside the footprint of the existing building allowed us to preserve the full dimensions of the studio, which needed to be the same size as the stages on which the company regularly performs. Fully lit from the south, the stair extension draws you to it, so that, in crossing the foyer one moves from exterior to interior before being re-presented with the exterior. Climbing the outside of the existing building, the difference between interior and exterior is emphasised. To stress the metaphor of the stretched muscle we suspended the stair from the roof by metal strips, taught sinews straining to hold its position in the stairwell. The lowest step hovers over a plinth of five steps carved into the floor plane, the two not quite meeting. At the rear, the glazing, a patchwork of opaque, translucent and transparent panels, alternatively frames and screens the body on its way up and down as if in a real-time movie. They remind us of the onlooker's gaze observing and judging the dancers.

In a building ordered vertically, from public areas on the ground floor to the privacy of the studio in the attic, the middle floor is the place where the citizen that walked in off the street morphs into the performer. The changing rooms are the places of transformation; outside them a balcony hovers over the foyer, a gathering place where the dancers reveal their new identity to those below. The balcony is supported by a column that gently leans as if altering its centre of gravity. And as the building is a place where things are mostly done in groups, we designed the balcony to narrow to a tiny prow just large enough for one person to occupy, acknowledging the scale of the solitary body.



Siobhan Davies Dance Studios, London

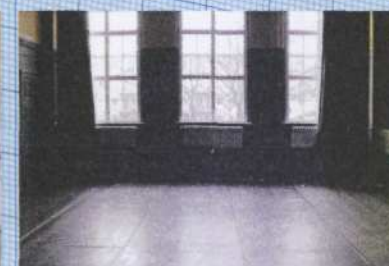


Freud made the analogy that the womb is our first home and it has been argued that architecture is fundamentally a search for a place where we can once again feel completely 'at home'. By tradition the home is associated with women, as a place to confine and control the female body but also to nurture the next generation. The existence of this 'house of dance' that at once contains dance but also serves a female client offers opportunities for subverting these traditions by the creation of a more liberating and empowering place for a collaborative praxis. A place of work, it can also be seen as a place for expression, of renewal, of creativity and shaping/sharing a craft in which the predominantly female cast of characters find themselves in control, rather than controlled, by the architecture. The new building had to be not a place of seclusion and oppression but of connectivity and of liberation. While the existing architecture was leaden and earth-bound we felt the elements we introduced should try to defy this and offer a contrast to the rigours of the downward gravitational pull.



Siobhan Davies Dance Studios, London

We were fortunate in having a client that was cerebral and ambitious for her new building. A consummate artist within her own field Siobhan Davies is also a generous mentor and collaborator to many younger artists. Her own trust in appointing our practice when we were still unknown is a testament to her extraordinary commitment to developing the next generation. Such an act of faith is important because it is a rare example of enlightened patronage in publicly funded and accountable projects in an era when risk taking is rare.





## Express Yourself

by Tor Lindstrand, *International Festival*

There is one major difference between Superman and Spiderman. Peter Parker disguises himself into Spiderman to become what he desires and to deceive the world from knowing his true identity. Superman on the other hand has Clark Kent as his alter ego - longing for mediocrity, searching to fit-in and dreaming of being average. So the question is: What do you aspire to be? Mr Nobody transformed through spectacle to be loved and recognized, or Superman?

The phenomenal impact made by Frank O. Gehry's Guggenheim Museum in Bilbao marked a change in architecture. Ten years later, this change towards an architecture that has to produce itself over and over again as spectacle is becoming more and more desperate. With every new attempt, fuelled by global market economy and the loss of political initiatives, the lack of ethics, conceptual drive and future is obvious. Is there really so much difference between the overwhelming (though fabulous) kitsch in films like the Lord of the Rings compared to the Science Centre Wolfsburg, TATE Modern and Milwaukee Art Museum?

Paradoxically, this search for more and more elaborated forms of architectural expression instead produces a homogeneous architecture of spectacle. This obsession with external attributes and style goes hand in hand with the medialisation and packaging of spatial experience. It focuses on what architecture looks like and very little on what architecture does, narrowing the field of architecture rather than expanding it in a time where the competition for space and modes of spatial production are fiercer than ever.

Architecture needs to expand as a field with architects rethinking their practise, so that they work on producing something that makes the production of content more complex and critical, rather than the other way around. Instead of thinking that changing something means doing the opposite, like simply reversing the image in the mirror and continuing doing the same, it is all about changing the way things change. The practise of architecture, as more or less all fields of cultural production do, follows very strict methodologies and modes of production. Basically some architects decide to work together; they rent an

office space, paint it white and wait for the phone to ring. This is of course totally OK and for many it works out very well, but for the development of architecture it's maybe not the most fruitful and inspiring situation. Because it means that architecture has to be continuously reproduced as the same in relation to strategies, materials and traditional concepts of originality.

When architecture becomes preoccupied with itself as spectacle the performative side of architecture is being pushed to the background. With performative I mean the way we inhabit space, how specific spaces make us perform. For example, what we experience when we are going to the theatre is a totally controlled situation. We as an audience perform ourselves through protocols of convention, the artists on stage are professionals inhabiting a specific situation, which they have rehearsed for months, and technology is everywhere to ensure that the experience becomes homogeneous. This is a point where strategies for architecture, which fundamentally deals with concepts of control, and theatre as operation, meet. This set-up has served architecture and theatre alike throughout history, producing specific situations of control that can be adapted to serve different political, economical and cultural goals. The other side to this is of course that it cancels out multiple ways of being together.

So what if we instead think architecture through performance? Where the understanding of architecture would be of something permanent and mono enabling and performance would be something passing, temporary and differently enabling. The way architecture is represented, in the profession and as it is communicated to a wider audience, follows two main principles. Before the actual building of a project there is architectural drawings and different kinds of images explaining what it will look like. These images are full of people, showing architecture as a container for activity. After the building is finished the images we see in magazines, daily press and even television lack any presence of life. What are the logics behind this? Is it only aesthetical conventions or could it be that architecture is against activity, since activity implies multiplicity and is difficult to control. When you come across old photos from cities, you discover that people up until the 60's subscribed to very strict conventions when it came to clothing. This was a perfect situation for architecture, and especially modernist strategies of universalism. Producing architecture as integrated and aligned with its surroundings. Today when you look at photos of tourists in front of



famous architectural projects, people seem to be out of tune, in endless shorts, baggy t-shirts and Birkenstocks. If architects want to change architecture they also have to come to terms with how representation of architecture influences the production of architecture. So what could architects be influenced by, and architecture look like, if it was informed by performative concepts, everyday activities and mainstream tourist fashion?

The Bubble Gum Alley located in the town of San Luis Obispo / California can serve as example for an alternative production of architecture. In the early 1960's a few wads of gum appeared stuck on a wall in the alley, then more and more.



Bubble Gum Alley in San Luis Obispo / California

By the 1970's the shop owners complained and demanded the gum to be cleaned off but it was too late, because the gum just kept appearing. Forty years later this back alley has become a tourist attraction; it has been reproduced in other cities and has large followers on flicker, blogs and web pages. Another example could be the activities that occur

with the release of the latest Harry Potter book. Outside of bookstores all over the world devoted fans gather to wait for the books to arrive. They often wait in the streets, sometimes for days, camping on the sidewalks. This can of course be seen as a marketing strategy but it could not happen without the community of Harry Potter fans that temporarily inhabits and changes urban space. Much in the same way as political protesters are using strategies of squatting houses that are up for demolition, or protecting trees from being chopped down. If we use traditional definitions of architecture as the science of designing buildings and structures, from the macro-level of town planning to the micro-level of creating furniture, then a temporary event organized by laymen could not pass as architecture. We could all agree that fireworks are normally perceived as an event, but if an architect produced a firework that went on constantly for a year this would be understood as architecture. So what is the territory that would be

Today many upcoming architectural offices have started to develop alternative ways of working, where the interest is on the structures behind architectural practise rather than coming up with new design solutions. The work by offices like Platforma 9.81 (CR), Raumlabor (D) and Testbedstudio (SE) all point towards a different approach and understanding of architectural discourse. In Zagreb Platforma 9.81 have been working on a project called Invisible Zagreb. Out of a need to facilitate space for the independent art scene they mapped possible sites for cultural events in abandoned factories, offices and unused strips of green throughout the city. Working as something between real estate agent, negotiator and producer they helped connect artists from different fields to figure out the permissions and logistics whilst providing material and design solutions. Generating projects where architecture produces itself as pro-active, highlighting architecture as event and container rather than manifestation.

Raumlabor often work with temporary structures, emphasizing research and strategies for collaboration and interdisciplinary modes of production. The 'Küchenmonument' is a moveable structure containing two large inflatable halls. In Duisburg the halls were used to host a large dinner party and in Mülheim they were used for ballroom dancing. In Stockholm, Testbedstudio's project Malmparken Allstars introduced alternative tools to research urban situations. Developed in association with students from the Royal Institute of Technology they engaged with people in the neighbourhood to take part in soccer games, temporary playgrounds, movie projects etc. The involvement of the local community produced an understanding of architectural conditions on the basis of activating relationships rather than simply observing through conventions of architectural practise.

These examples all point towards the potential of architecture becoming pro-active, through the interaction it promotes, relations instead of representations, and by emphasizing the actualisation of architecture it pushes performativity to the foreground, becoming multi enabling and connecting architectural strategies to the everyday. Architecture produced as the Olympics but in reverse. Lonely gold medalists stepping down from their tribunes - multiplying through finals, semi-finals and qualification rounds. In the end all participants are gathered, marching around the stadium, and full of confidence and enthusiasm they walk out into the world. Together, or as we say in Sweden; Allihopa.



## An Ideal Studio - Really?

by Paul Gazzola

In March of 2006 an emailed invitation was sent out to over 400 people within the local dance community asking them to undertake a video interview where the question to describe their ideal studio was proposed. Subsequently over 10 days 59 interviews were made with various choreographers, dancers, technicians and those involved in the production of dance to gain an impression of the type of rooms that they would like to have if given the choice - asking for both the practical and the dream. The results of this initial consultation indicated that in any refurbishment of a buildings interior there would be the desire to have a variety of spaces that could accommodate a multiplicity of needs.

As there is not just one style/manner/way/type of dance making then there should not be just one idea to designing a dance studio.

Following this a detailed online questionnaire (significantly developed out of these interviews) was produced and sent out into the community both local and international. From a list of over 500 names 88 people responded and these findings have been compiled into a 20 page survey (see page 27) that again strongly supports the notion that if we regard the potential of dance performances as a super-fluid affair in both process and presentation then this view should also be applied to the spaces in which people work.

*"The idea of space as a fluid, imaginary landscape with rooms that bend, rotate, and mutate in interaction with the person who inhabits it. An architecture that breathes, pulses, leaps as one form and lands as another."*  
Liquid Architectures, Marcos Novak 1991.

Of course things of bricks and mortar are not of such plasticity but the notion to spaces that can change or at best offer a sense of possibility seem fitting to think about when considering a creative practice such as dance that takes the concept of transformation as one of its basic motivations in research.

*I imagine a place that is conceptually grounded in the notion of performance as a temporal design of space and experience (setting). Not a place that dance or choreography is dependent only on having bodies moving through space.*

Survey quote

### So how flexible can a studio be?

Moveable walls that allow a room to expand and contract or in some cases open up to the outside world is one valid solution but on many occasions become logistical nightmares in the time and effort needed to operate them (alongside their lack of sound insulating qualities). So after a while they end up staying in one setting and the possibility to reconfigure the space remains again potential, not actuality. One alternative strategy is then to offer a diversity of spaces/rooms within a larger building as a way to achieve this fluidity and accommodate a range of needs.

*Specific for me is a place where I can make a lot of noise without disturbing others or feeling censored as I work with amps and microphones and create a lot of feedback sound.* Survey quote

*Studios should function like communities and while not being exclusive situations there are times when it is clear that some situations are not for all people. I feel that this is important idea to remember when there often needs to be a dialogue among the people using shared spaces.* Survey quote

### What elements make up a dance studio?

Mirrored walls? Ballet Barre's? Wooden floors or vinyl? Sprung floors as opposed to concrete? Clean rooms as opposed to dirty spaces? High ceilings? Opening windows versus air-conditioning? Glass walls? Windows/no windows? A long narrow room compared to a wide and deep space? A soundproof room? A theatre? A stage? A room in an office?



The new studios of Siobhan Davies in London designed by Sarah Wigglesworth, offer one recent and specific response to contemporary studio design. A remodelled school building from the 1900's saw the fruitful relationship between architect and client (in this case with the choreographer for whom the building was intended for), produce a highly detailed and ultra responsive environment for both the artistic and business concerns of a professional dance company. Sprung floors even for the offices. No mirrors and ballet barre as asked for by the choreographer. A variety of textured surfaces throughout the building to invoke the senses, highlighting the diversity of activities and attitudes that take place within. Designed to stimulate creativity through its functionality and not just to look good. The main studio under a soaring roofline of asymmetrical arches gives an immediate sense of openness and movement to the floor space that is large enough to also serve as a venue for performances. The relationship and process of consultation, between client and architect, significantly contributing to the finished design.

*"A building is a building. It cannot be read like a book; it doesn't have any credits, subtitles or labels like picture in a gallery. In that sense, we are absolutely anti-representational. The strength of our buildings is the immediate, visceral impact they have on a visitor."* Jacques Herzog

In comparison the new LABAN centre in London provides an interesting counterpoint. Designed by the visionary Swiss architects Herzog & De Meuron: TATE Modern - London, Philharmonic Hall - Hamburg 2009 and Pritzker Architecture Prize Laureates in 2001, they have produced an elegant and visually stimulating design from the outside and within but questions quickly arise to its functional properties and near identical studio designs. Design aesthetics seemingly override the question of functionality with the ultra usage of transparency creating spaces where the body is always being observed and monitored. Hermetic, dust-free zones to produce clean and uninfected bodies; Air-conditioning as a way to regulate the rooms' temperature. A blackened proscenium arched theatre at the core of the building hidden away like a precious jewel.

What bodies, forms, styles, traditions of dance making are encouraged by these spaces and what are not? One could seriously question this comment of anti-representation in their homogeneous design choices but clearly the Laban Centre is purpose built to house an institution and its needs to quantify and qualify learning, to compare and grade students and to provide this education in a model it sees fit.

So in relation to the Berlin proposal is it possible to combine both a space for education and one for the free scene under the same roof? Can open exploration work alongside graded achievements? What politics will come into play in the design of the room and the building? What priorities will govern their design and layout? The interplay of aesthetics in the production of a flagship building (one that serves to signify its endeavours through architectural representations) versus a site for creative practices that seeks to promote and inspire the production of content through its design.

*"I think there seems to be a very homogeneous way of thinking what architecture looks like and very little what architecture does. I think we, as architects need to expand our field and rethink our practice so that we use our creativity to produce something that helps the production of content instead of the other way around. We need to start thinking about the underlying structure and away from external attributes and style"*  
Tor Lindstrand - Architect



## Survey quotes

- *I feel that a studio should remain somewhat flexible and determined by the artists occupying the building at that time.*
- *A practical and adaptable space that the dance community from Berlin could appropriate to follow its needs.*
- *Open to different kind of choreographers, who all regularly, continuously and seriously produce their own work. No hierarchy, but it should support choreographers who live and work in Berlin.*
- *A place dedicated to the provision of facilities for artists to work, study and develop which can be made available to the general public.*
- *As long as the management of spaces is independent from the university.*
- *I don't want such a house, and I think it is very dubious what kind of interests a leading group can stand for. I prefer a neutral leading group with no local connection. It is important that the leading group isn't issued from existing structures.*
- *I think dance and theatre should be treated as a visual and sonic art form and that its development and process be viewed and exploitable as such.*
- *A space also for visual art development and presentation would be great asset. It would be inspiring to see visual stimulus around the place and encourage dance not to be so exclusive onto itself.*
- *I would like a space I can develop more than just a single piece and that takes time.*
- *Why not.*

## Survey findings

<b>Studio Size</b>		<b>Curtains to cover mirrors</b>	
Under 30qm	2 %	Yes	84 %
30 -50qm	10 %	No	10 %
50 -80qm	10 %	Doesn't matter	10 %
80 -120qm	38 %		
120 -150qm	25 %		
More than 150qm	14 %		
<b>Ceiling Height</b>		<b>Ballet bars</b>	
2.4 - 3 m	2 %	Yes	26 %
3 - 4 m	8 %	No	45 %
4 - 5 m	36 %	Doesn't matter	30 %
5 - 6 m	35 %		
<b>Studio Shape</b>		<b>Columns</b>	
Rectangle	74 %	Yes	7 %
Square	21 %	No	81 %
Other	6 %	Doesn't matter	11 %
<b>Type of Floor</b>		<b>Do you need your own studio?</b>	
Wood	40 %	Yes	32 %
Dance floor	53 %	No	9 %
		Depends on project	59 %
<b>Heating</b>		<b>Do you think there should be artist residencies?</b>	
Floor	22 %	Yes	67 %
Central	51 %	No	9 %
No preference	21 %	Unsure	25 %
<b>Windows</b>		<b>Ratio of rooms for classes to artist studios</b>	
With	96 %	25% for classes	40 %
Without	8 %	50% for classes	7 %
		75% for classes	4 %
		Can function as both	41 %
<b>Natural light</b>		<b>Location in Berlin?</b>	
Very important	70 %	Mitte	63 %
Important	22 %	Prenzlauerberg	53 %
Not really important	6 %	Kreuzberg	73 %
Not important	6 %		
<b>Type of Light</b>		<b>Would you like in a building to have ...</b>	
Neon	23 %	Storage room	71 %
Light bulbs	31 %	Lockers	70 %
Lighting to resemble daylight	60 %	Library	65 %
Skylights	53 %	Office	64 %
		Elevator	44 %
<b>Mirrors</b>		Kitchen	79 %
Yes	37 %	Cafeteria	76 %
No	39 %	Garden	60 %
Doesn't matter	24 %	Sauna	43 %
		Crèche/Child minding	33 %



## Biographies

**Nadia Cusimano** received a B.A. in Performing Arts from the EDDC Arnheim in 1996. She was a member of Sasha Waltz and Guests from 1996-2002 and has collaborated on projects with Xavier Le Roy, Eszter Salamon, Ami Garmon, Constanza Macras, Luke Dunberry and Angelica Oei. In 2003 she was co-editor on the book 'Insideout'. She lectures part time at the department of Exhibition and Museum studies, FH-Joanneum Graz and is currently training as BMC-Somatic Movement Educator.

**International Festival** is an artistic collaboration researching radical interface between architecture and performance, structure and event. The two initiators, the architect Tor Lindstrand and the performance related artist Mårten Spångberg, have through a series of projects introduced new interdisciplinary practices that brings together the spirit of openwork with the abundance of extreme makeover, producing activation rather than representation. 'The Theatre', International Festival's main project for 2007, is a commission from Steirischer Herbst to develop and realize a fully functioning theatre, on the basis of performance, focusing on new modes of production and the shift from a theatre of representation towards theatre as situation.

**Paul Gazzola** trained as a carpenter before studies in performing and visual arts. Divides his time between stage and visual art practices from choreography, performance, video installation and set design both in Europe and Australia and is currently pursuing a degree in Architecture. In 1999 he qualified as a Feldenkrais practitioner and it is this connection/intervention between the built form and the body that underlines his practice and research. For 2006/07 he is an Asialink Resident at Future University Hakodate (FUN) in Japan - Research fields include artificial intelligence, autonomous agent programming and learning robots. Continues his architecture degree through an ongoing series of projects with Christian Teckert - Austrian Architect and Theorist, on notions of transparency and the regimes of vision and control. Next presentation at the Summer Academy/Mousonturm. [www.mousonturm.de](http://www.mousonturm.de)

**Andrea Keiz** since 2000 works within the field of video documentation for contemporary dance in Berlin and in the creation of video works for staged dance productions. As part of the group of 'hybridvideotracks' she has been involved in the organization of several exhibitions in Berlin and currently works on the creation of video/dance works informed through contact and dance improvisation practices.

**Barbara Nägele** is a social scientist and interested in scientifically supported participation processes across disciplines and working fields. She works for the association zoom - Gesellschaft für prospektive Entwicklungen e.V. in Göttingen ([www.prospektive-entwicklungen.de](http://www.prospektive-entwicklungen.de)) and is specialized in social and labour market policy, violence and discrimination, gender and age. At the moment she is working in a project to support societal participation of elder jobless persons.

**Kerstin Schroth** Diploma in Cultural studies. Works as freelance production manager and assistant director. She was involved in the cultural program of the 2000 EXPO as well as projects for the Schauspielhaus and Tanz-Theater International in Hannover and for the festivals Tanz im August, Körperstimmen and Tanztage in Berlin. Between 2004-06 she was active in the artistic development and direction of the festivals "Poker im Osten" and "Context#3 - Learning by doing" at the Hebbel am Ufer as well as developing a number of projects with Lindy Annis, Thomas Fiedler, Frauke Havemann and Sasha Waltz. For this years Tanz im August Festival she developed the concept and programming of the sommer.bar - showings, films, lectures, concerts and installations by the participating artists in the festival.

**Sarah Wigglesworth** is the founder director of Sarah Wigglesworth Architects. Her practice, known for its interest in environmental architecture, has produced a sequence of award winning buildings, most recently the highly acclaimed new studios for Siobhan Davies Dance Company. Her prominent role in the wider architectural debate, particularly in relation to the role of women was recognised with the award of an MBE in 2003. She is Professor of Architecture at the University of Sheffield where she directs the PhD by Design programme; she is one of the few high profile UK architects to retain an active role in education and theory.

**Sampson Zaharkiv** is an Australian born artist living in Berlin and works in the fields of video, sound and performance. His current project "my friend gravity" an Indie/Pop/Rock band looks to combine these three mediums in their live performances. [www.myspace.com/myfriendgravity](http://www.myspace.com/myfriendgravity)

## The Project

coming soon includes,

- Video promo: 25 min video of the interviewed choreographers faces. Our original intention was to project this onto the side of the Alte Jakobstr site. This potential still exists with this work. We just wait for the building!
- Video installation: 21 monitors show the 59 recorded interviews
- Audio installation: Rooms for listening to choreographies from 14 local dance makers
- Talks with architects Sarah Wigglesworth (UK), Tor Lindstrand (SWE) and choreographer Mårten Spångberg (SWE)
- Performance: "Choreographing Books" from Peter Pleyer. This work pre-existed and was seen as a worthy inclusion to the day's events.

These works were shown at the public event on the 27th August 2006 at Podewil as part of TANZ IM AUGUST. [www.tanzimaugust.de](http://www.tanzimaugust.de)

plus the

- Survey - A 20 page detailed report that draws its conclusions from the online survey we ran for 16 days, sent out to over 500 people both in Berlin and within the greater international dance community. Questions ranged again from the practical to the specific on the subject of a centralised building for dance in Berlin. Available on the day or by emailing: [paul.gazzola@gmail.com](mailto:paul.gazzola@gmail.com)
- Booklet - comprising a number of texts from Sarah Wigglesworth, Tor Lindstrand and Paul Gazzola and including one of seven DVD's, each with different selected interviews from the video installation plus a 1-minute video promo.



# Studies

lost<sup>ed</sup> ichA

white birds

good floor

room to med / to think

big rooms (high / wide)

warm (heating)

Mirrors (depend on electric you use)  
Showers/toilets  
(midsize)

showers / toilets

profits

5 Elements: Water, Wood, Air, ...

## Techniques & Equipment

## Flexibility of Financers

in an ideal place 1 am doing it myself

Edvard Stanger (1882)

Funder (i)

Spind

Human: Child design / Sound technique /  
Environment: Photography /

24 Stunden - Training

Kitchen (big with big table)  
Piano  
watch videos/docs  
sound proof

Pismo

children (bip with bip table)

craft videos / DVDs

## Sound proof



## coming soon

### Creative Team

Paul Gazzola: Concept/Direction  
 Andrea Keiz: Video  
 Sampson Zaharkiv: Audio  
 Kerstin Schroth: Production/Dramaturge  
 Nadia Cusimano: Assistant  
 Barbara Nägele: Survey

### Participating Artists

#### Talks

Sarah Wigglesworth (UK): architect  
 Tor Lindstrand (S): architect  
 Mårten Spångberg (S): choreographer

#### Performance

Peter Pleyer (D): choreographer/performer

#### Video Interviews with

Adalisa Menghini  
 Alex B  
 Alexandre Roccoli  
 Ami Garmon  
 Andreas Albert Müller  
 Anja Ehrenberg  
 Benjamin Schälke  
 Be van Vark  
 Britta Pudelho  
 Carmen Mehnert  
 Cécile Buclin  
 Christina Ciupke  
 Christina Runge

Clint Lutes

Constanza Macras

Davide Camplani

Diane Busuttill

Elettra de Salvo

Fernanda Guimarães

Francesca Patrone

Franziska Köhler

Friederike Plafki

Gabriel Galindez Cruz

Gabi Beier

Gritt Koppen

Hanna Hegenscheidt

Hanna Sybille Müller

Irina Müller

Jenny Haack

Jess Curtis

Karin Kirchhoff

Kirsten Burger

Laurie Young

Lena Braun

Lindy Annis

Lisa Densem

Litó Walkey

Martin Clausen

Massimiliano Pagliara

Mathis Kleinschnittger

Maurizio Giannetti

Max Schumacher

Maximilian Stelzl

Nir de Volff / Total Brutal

Patricia Woltmann

Peter Pleyer

Petra Sabisch

Philippe Rives

Rainer Hustedt

Raliza Nikolowa

Siegmar Zacharias

Sten Rudstrom

Susanne Foellmer

Susanne Martin

Thilo Wittenbecher

Tomi Paasonen

Ulrike Becker

Vera Knolle

Yvonne Hardt

#### Audio Installation

Alexandre Roccoli

Ami Garmon

Andreas Albert Müller

Anja Ehrenberg

Be van Vark

Fernanda Guimarães

Jess Curtis

Kirsten Burger

Lena Braun

Massimiliano Pagliara

Max Schumacher

Philippe Rives

Siegmar Zacharias

Susanne Martin



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