

Ian

*Rephd by email 6/4***From:** Robin Lorimer [robin@lorimer-associates.com]**Sent:** 24 March 2005 18:28**To:** info**Subject:** a transportable theatre[Scanned]

Dear James Boyle

I have been giving considerable thought to the problem of the provision of venues for theatrical and other cultural events in towns and communities without suitable buildings to house them and have come up with designs for a transportable theatre. It is along the lines of the Spiegel Tent and the seating for the Military Tattoo. It would be at its most useful for the many festivals that take place throughout the country during the Summer. I enclose a brief description of it with this and hope that it may be of interest. You say on the web site that you are not looking for the problems but the solutions (although I am sure you will agree that the problem must be identified so that a suitable solution may respond to it!!). At the present moment, I have a specialist engineer and manufacturer awaiting my word to proceed with detailed design and costing. Their fees will amount £1000. I am prepared to pay this in order to have a realistic project for raising the finance to build a prototype. If the concept of a project like this does appeal to you, I would very much appreciate hearing from you as it would greatly strengthen my case for finance. I do not expect any commitment at this stage.

Yours aye

Robin Lorimer

30/03/2005

LORIMER ASSOCIATES

3 Queen's Crescent Glasgow G4 9BW

Tel: (0044)(0)141 342 2297 Fax: 342 2299

E Mail: robin@lorimer-associates.com Mob: 0781 393 5933

NEW ROSE 'TRANSPORTABLE THEATRE' PROJECT

DESCRIPTION

1) AIMS:

-to provide a special and temporary space of assembly suited to theatrical and other types of performance that can be transported to towns and cities where it can be erected and dismantled expeditiously;

-to facilitate touring companies and other cultural organisations to perform/communicate in places without suitable permanent venues;

-to supplement the venues of towns and cities at their festival times;

-to re-introduce and adapt to 21st century the intimate rapport shared by players and audiences of the Elizabethan theatre;

-to provide an alternative venue in which the need for sound amplification is not essential;

-to enable a range of performances to take place in it-- Shakespearean plays, (the form of the structure owes a lot to the 16th century London Globe and Rose Theatres), contemporary theatre, ballet, recitals, stand-up comedy, public meetings, jazz and pop concerts, certain indoor sports etc (where the stage may be omitted and seating put in its place);

2) FORM:

-a doughnut with stage and space for standing (groundlings) in middle and seating, back stage facilities and vertical circulation around;

-3 versions:

Smallest 1 (heptagon), seats 236 with 50 standing
seven sided figure diameter 18.6m approx (60 ft)

Smallest 2 (octagon), seats 261 with 50 standing
Eight sided figure diameter 19.2m approx (63 ft)

middle seats 516 with 100 standing, a 14 sided figure with diameter of 24m (80ft) approx

large seats 1250 with 150 standing, a 20 sided figure with diameter of 30m (100ft) approx (similar to New Globe in London).

Robin Lorimer ©

3) ARRANGEMENT (smallest version):

Heptagon

- auditorium takes up most of 5 of the 7 bays, with backstage and stage taking the remaining 1 and 2 halves;
- stage comes forward to centre point of heptagon;
- public access to ground level either side of stage with 2no. short stairs up from groundling area;
- access stairs: there are 3 stairways 2 for the seated audience to get to each level and 1 for the performers;

Octagon

- auditorium takes up 5 of the 8 bays, with 2 stairways taking up 2 half bays and backstage taking up the rest;
- stage comes forward to centre point of octagon;
- audience ground level access either side of stage with 5 short stairs to lowest seating level;
- audience access to upper level by means of main stairways either side of stage and short stairs up to top level of seating;
- player's access by door at rear and stairs to upper level;

auditorium levels

- flat (timber boarding), wooden benches and steps to create raking;

structural skeleton

to be of trussed polished aluminium snap-on type beams for lightness and ease of assembly and dismantling

outer skin

a tough translucent material to be on rolls the length of each bay and to be kept in even tension using the 'Keder' jointing method. The material to be pulled up, enter into grooves on roof and fix to ring beam of roof canopy over auditorium; rolls to be on spring ratchets in order to keep skin in tension at all times;

-moveable roof panels with stretched skin of same material to be mounted on rails on top of radial roof trusses to be pulled closed (to 'oculus' ring beam) and open manually as indicated on drawing;

-'oculus' or small opening at top centre of roof to be left open for natural ventilation.

NB the layout of the theatre satisfies regulations regarding escape in case of fire as far as the author is aware, but these may differ in some local authority areas.

Lorimer Associates Feb 2005