

WHAT YOU WANT 3

An interim opera for the Staatstheater Stuttgart

Based on the question of how one can design today an interim venue for the Staatstheater Stuttgart and how one can define the concept of temporary today, my Diploma project answers with the following concept.

“Let us look back but also forward”

The depicted interim venue creates an analogy both to the historic Opera of Max Littman and the interim building of Carl Weigle. This building and the history of its creation, as well as the interim building from Dresden, also called “Bretterbude” (the shack), creates the foundation of my research at the Architectural Museum of the TU München and the German Theatre Museum. Based on that research I generated a fundus with over 100 drawings, sketches, images and ideas that influenced the last 100 years of the building and now my design process.

History creates context, and thus every reference in this place stems from its history. By processing and placing emphasis on the architectural history, my concept acknowledges and incorporates the historical context to emphasize continuity rather than historical amnesia. The aim of this project is to find a unique and personal standpoint within this continuity. The title of the project is a further acknowledgment of history, taken from the 1908 competition title of “What you want 2.”

“Common perceptions of an Opera”

The placement of the building inherently creates and defines space. It places itself centrally within the park’s winding paths.

Further creating context and space is its typology and materialization.

Through this placement, the lake and the motive of the mirrored façade of the old opera remain intact. The building thus becomes a déjà vu, anchored in the collective memory of society.

“A pavilion as a gift to the city”

Temporary means restricted to a certain time period. Such a building leaves behind impressions, a footprint of its existence. In my case, this footprint that remains behind takes the shape of a gift – a pavilion which, with its deep pillars, forms the basis of the interim opera.

The largest intervention into this space, the foundation of the interim opera, can therefore continue to exist and form a centre for culture and gastronomy within the park.

“Future holds ancestry”

From antique times to current times, the hall of porticos creates a transition between the exterior and the interior space. As a meeting point of the opera, this point exists to see and to be seen.

Upon this hall of portico a plastic sculpture is placed: a closed cube, which foreshadows to visitors the image of an opera in its proportions and appearance.

The concept created stipulates an exact replica of the spatial composition of the large building which is surrounded by a shell. The façade comes into contact with its surroundings, while the interior facilitates a concentration on the stage. The exterior appearance belongs to the city, the interior to the visitor.

The exterior is a maroon red, rough, aging and exposed to nature. The interior is delicate, polished, and bright, whereby the wood creates an aesthetically pleasing atmosphere within the opera.

Curtains create intimacy and a division of space in the interior.

The interior, with its colours, materials and spatial arrangement, combines items which were once defined in drafts and sketches by Littman; items which have previously existed and continue to exist.

“As much as necessary, as less as possible!”

The building itself represents a venue for artists, meeting place for visitors, and storage for furniture and fixtures of the old opera which are to be used during show times in the interim opera.

A place for peoples who can orient themselves and can remember. The building creates tensions between

New and Old,

Modern and Classical,

Bright and Dark,

Solid and Light,

Voluminous and Resolved,

Closed and Open,

Complex and Simple... What you want 3.

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