COMPLEX PROJECTS

PUBLIC OPERA

THE OPERA OF THE PEOPLE

Future group
Luca van Loevezijn
3/7/2023

INDEX

Introduction
- Topic statement
- Research question
- Ambition/strategy

Research
- Berlin context
- Building type
- Designbrief

Concept
- Implementation
- Functionality
- Exeptional qualities

Design
- Climate
- Circularity
- Materialisation

Conclusion

INTRODUCTION

PROVERB

“IT AIN’T OVER ‘TILL THE FAT LADY SINGS”

BEAUTIFUL LADY

OPERA IS DYING

OUTDATED

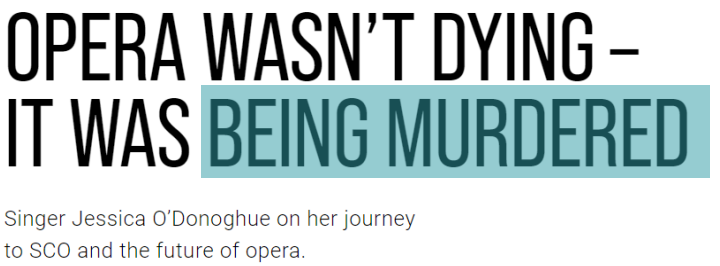
Is Opera Dead? Rutgers Professor and Younger Generation of Artists Offer Insight Into Saving Opera in America

by Alan Henry Apr. 02, 2019

A National Endowment for the Arts survey last year found that the percentage of U.S. adults who attend at least one opera each year dropped from 3.2 percent in 2002 to 2.2 percent in 2017.

APRIL 21, 2021 · BY BRIAN LEE

No wonder opera is dying



OPERA WASN'T DYING – IT WAS BEING MURDERED

Singer Jessica O'Donoghue on her journey to SCO and the future of opera.

LOSING OPERA = LOSING AN IMPORANT PART OF CULTURAL HISTORY

BAD FOR A CULTURAL CITY LIKE BERLIN

https://www.germany.travel/en/cities-culture/capital-of-culture-berlin-from-museums-to-street-art.html

CREATIVITY

CREATIVITY

FACTS

Since 2009, approx. **30.000 new jobs** have been created in Berlin's creative industries.

Berlins reputation brings ever more tourists to the city: around **34 million overnight stays** in 2019

The turnover of Berlin's creative **economy has grown by 28%** since 2009

OPERA IS A BIG PART OF THIS CREATIVE INDUSTRY

>80
OPERA HOUSES

±7500
PERFORMANCES PER SEASON

±1/3th
OF THE GLOBAL TOTAL OF PERFORMANCES

COMPARED TO ITALY

AROUND 7500
PERFORMANCES PER SEASON

LESS THAN 2000
PERFORMANCES PER SEASON

Introduction

BERLIN

THE CULTURAL VALUE AND THE PURITY OF THE ARTFORM OF OPERA FIT THE IMAGE OF WHAT MOST PEOPLE SEE AS THE CAPITAL CITY OF CULTURE: BERLIN

THE ULTIMATE PLACE TO REDEFINE THE OPERA HOUSE

RESEARCH QUESTION

How can a traditional opera house in Berlin contribute to attracting new customers so the artform continues to stay relevant in the present and is ensured to be futureproof?

AMBITION

**BY FOCUSING ON THE PLACEMENT, FORM AND FUNCTIONS OF THE BUILDING,
A BIGGER AUDIENCE WILL BE REACHED WHICH WILL POLISH UP THE DUSTY IMAGE OF THE OPERA.**

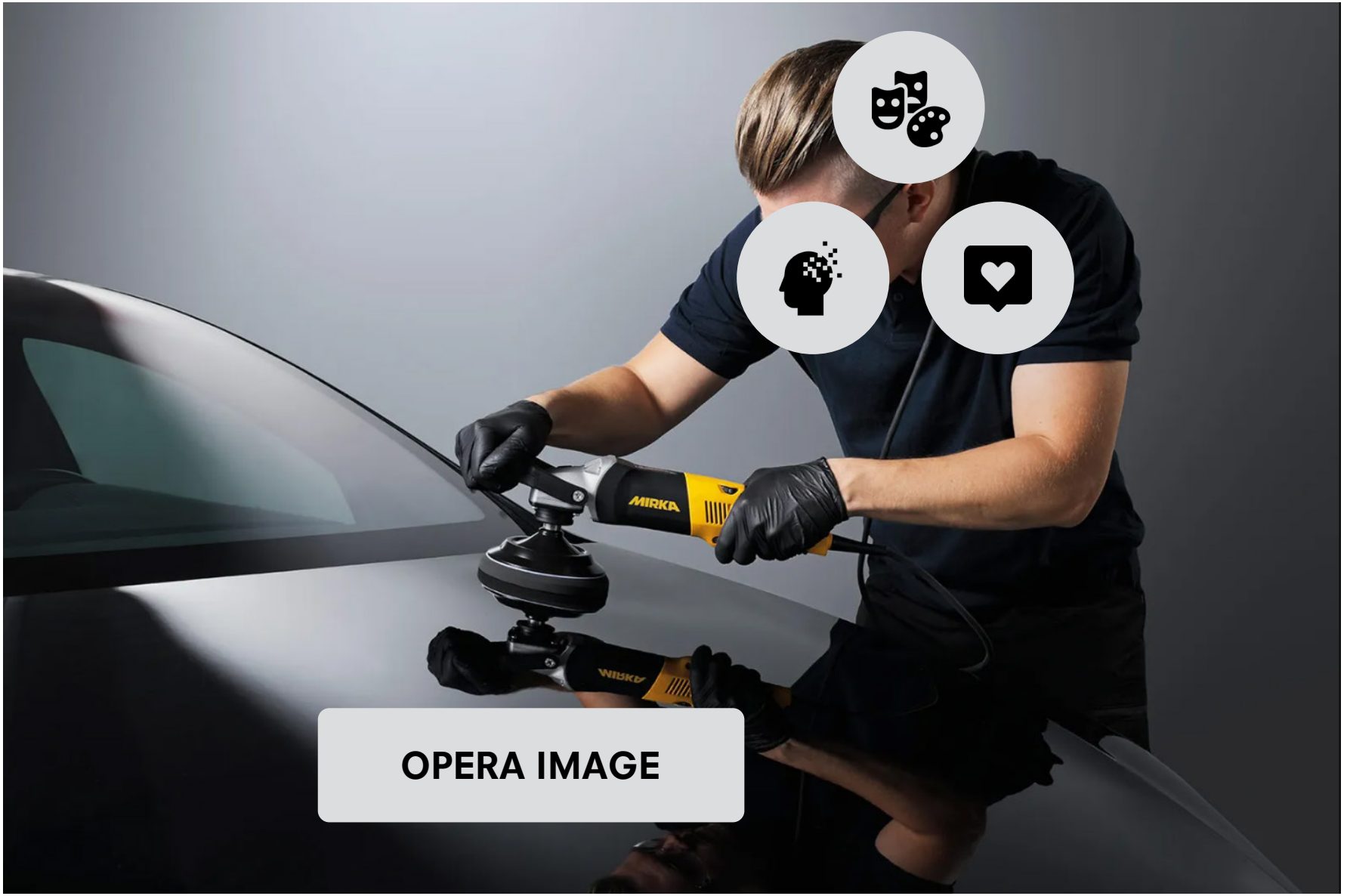
STRATEGY

STIMULATING POPULARITY OF OPERA

ATTRACT NEW AUDIENCE

CULTURAL STATUS BERLIN

POLISH THE IMAGO



RESEARCH

Research

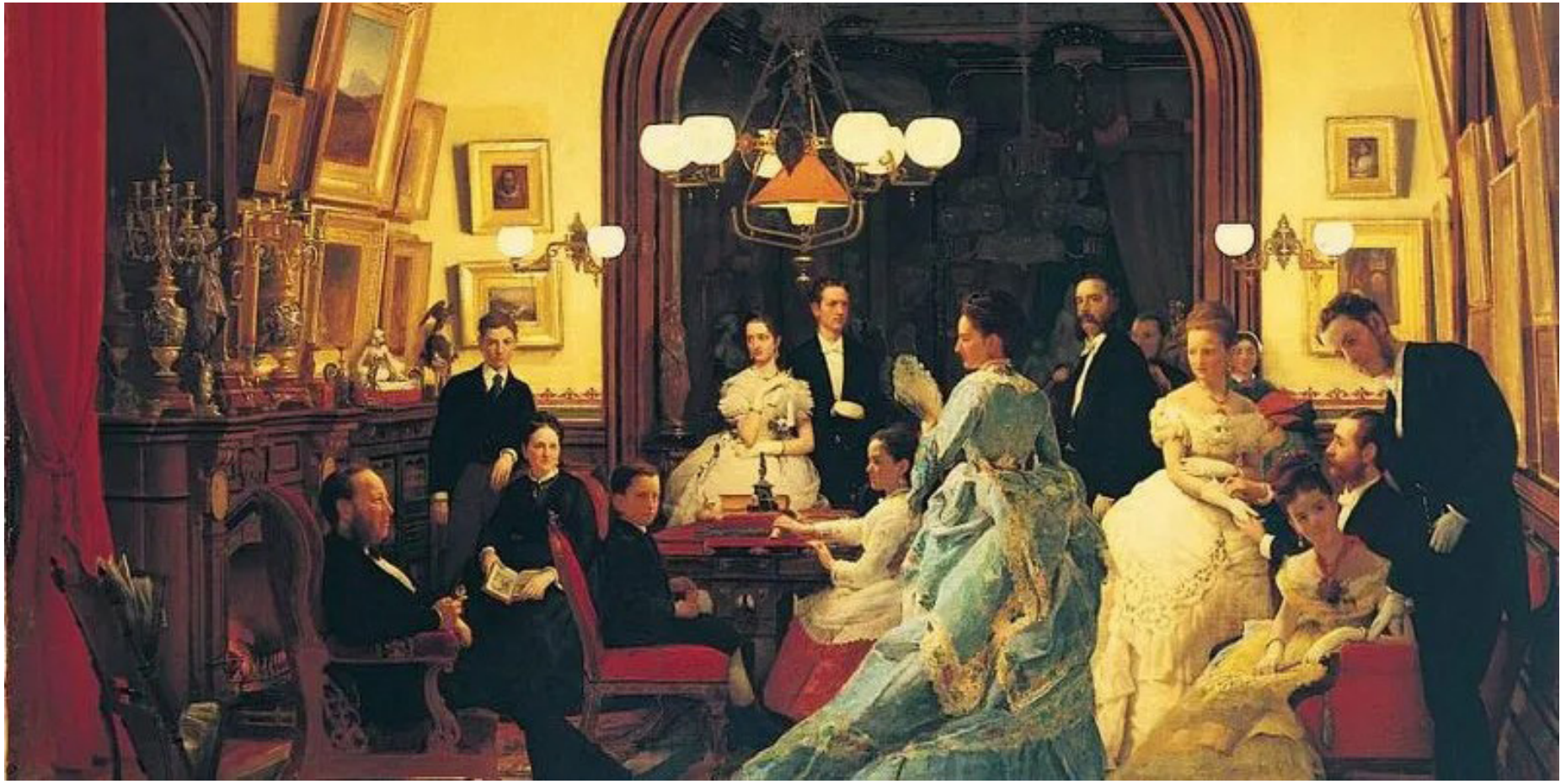
QUESTION

WHAT IS OPERA?

FORM OF THEATER

FAMOUS FOR IT’S WEALTH AND STATUS

SOCIAL EVENT



COMPLETE ART FORM

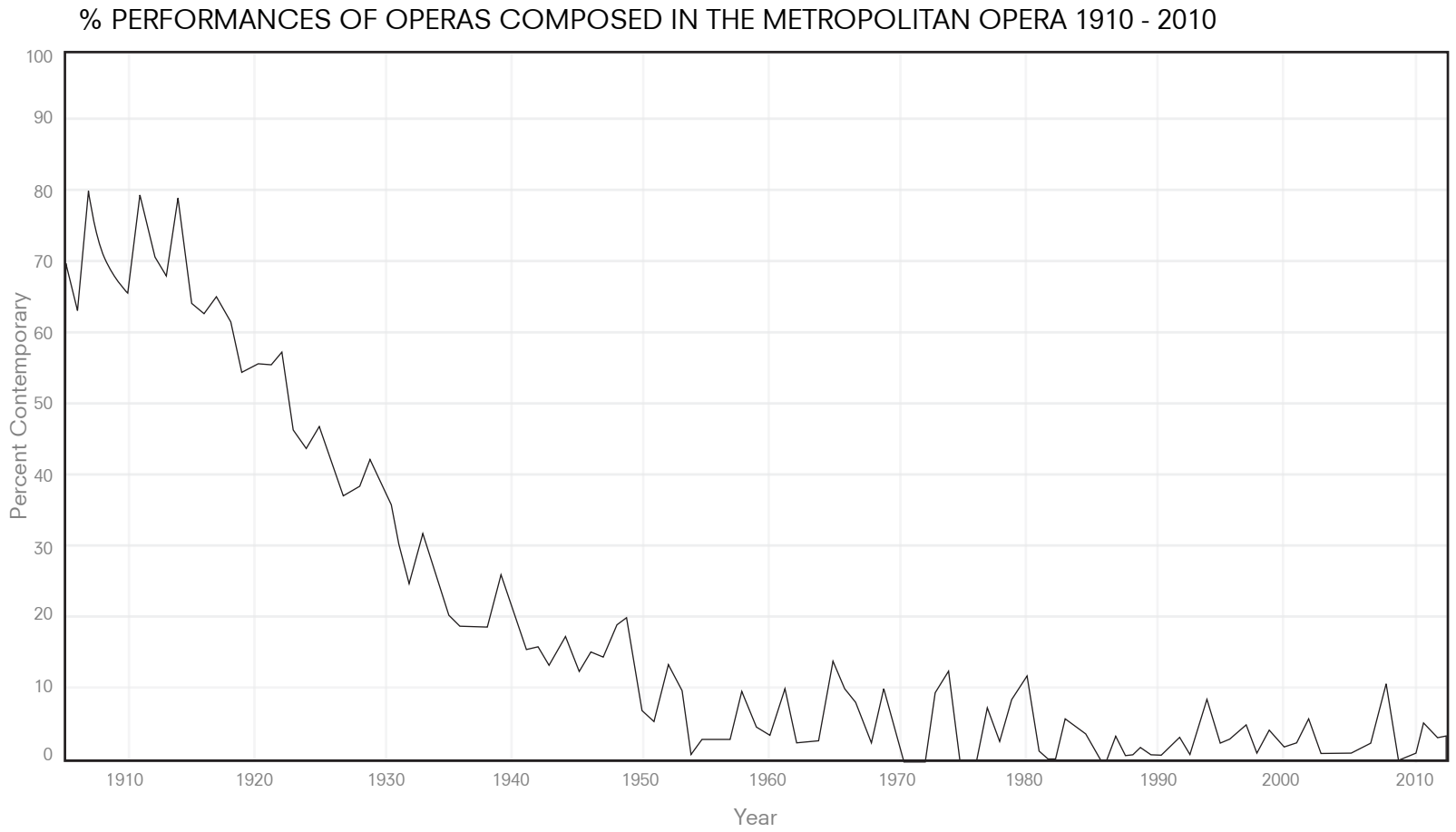
It is considered by many to be the most complete art form, combining all of the elements of art, words, music, drama and dance.

STRIVING FOR PERFECT CIRCUMSTANCES OF THE SPACE

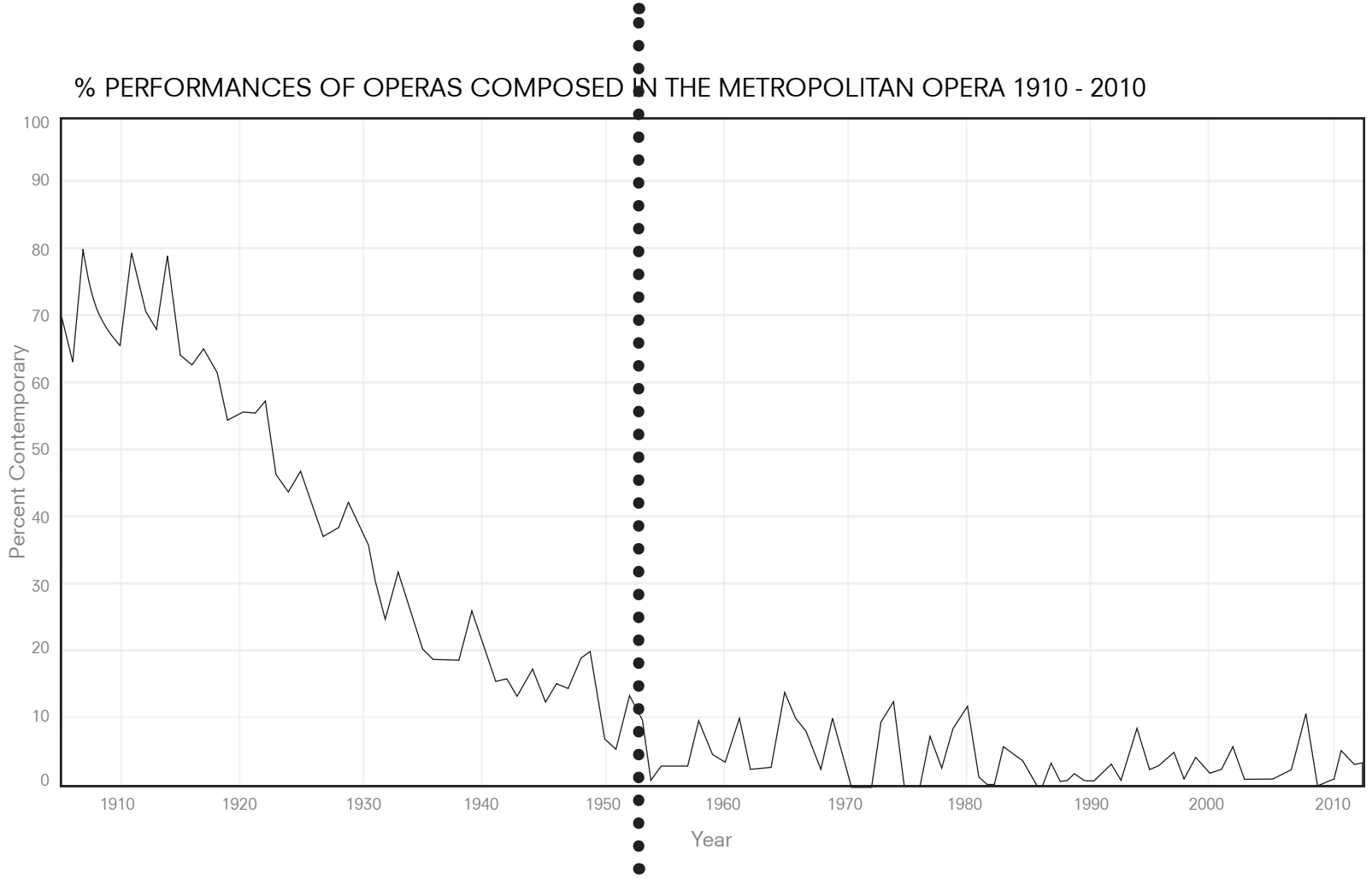
The opera house should provide the perfect space for the spectator and performer to provide/attend an opera piece.

WHY IS OPERA DYING?

GRAPHIC OF OPERA VISITORS



NEW FORMS OF ENTERTAINMENT



New forms of entertainment such as: cinematography, radio broadcasting and television.

AVERAGE AGE OF OPERA AUDIENCE

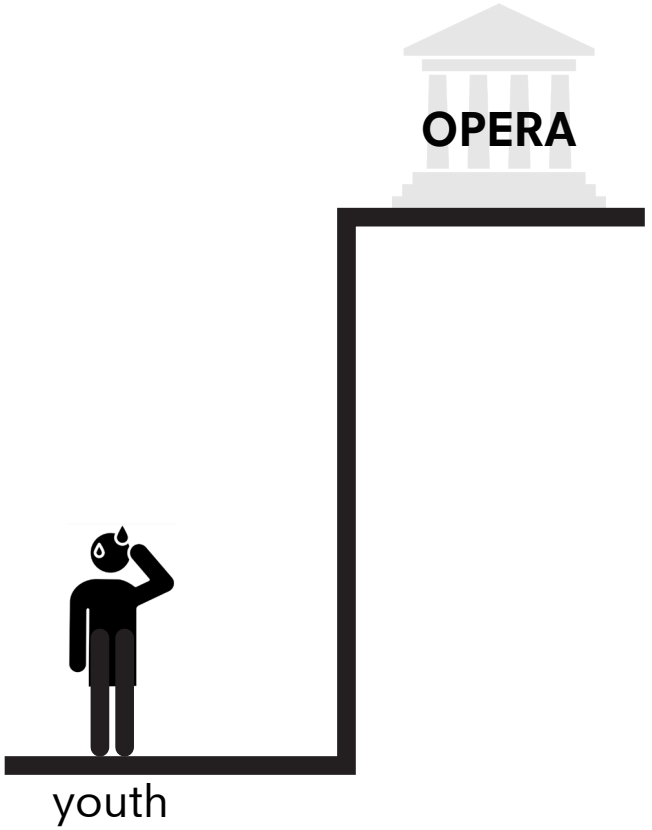
Average visitor age

Metropolitan opera

Opera national de Paris

NY Philharmonic

FASCINATION OF YOUNG PEOPLE



YOUNG PEOPLE ARE ACCUSTOMED TO LESS SOCIAL HIERARCHY

MORE FLEXABLE SOCIAL MANNERS = NOT IN CONCERT HALLS

CLOSED BOX

Comische oper Berlin

SUMMARY OF THE PROBLEMS

MORE FORMS OF ENTERTAINMENT

AGING AUDIENCE

LACK OF FASCINATION YOUNG PEOPLE

DOES NOT FEEL LIKE A PUBLIC BUILDING

OPERA IS FAILING TO MODERNIZE

Research

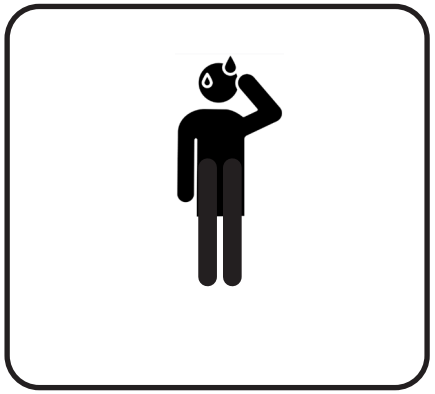
QUESTION

HOW TO
MODERNIZE?

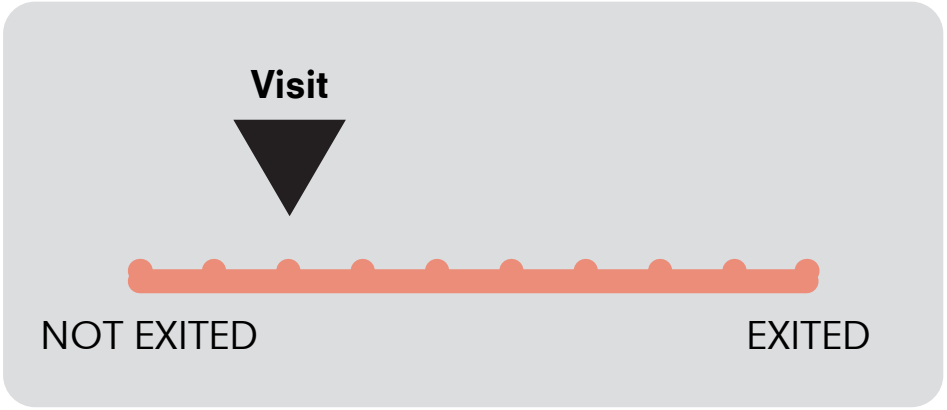
OPENING UP THE CLOSED BUILDING FOR THE PEOPLE

FOCUSSING ON MORE FLEXABLE SOCIAL MANNERS INSIDE

KNOWN OPERA ATMOSPHERE



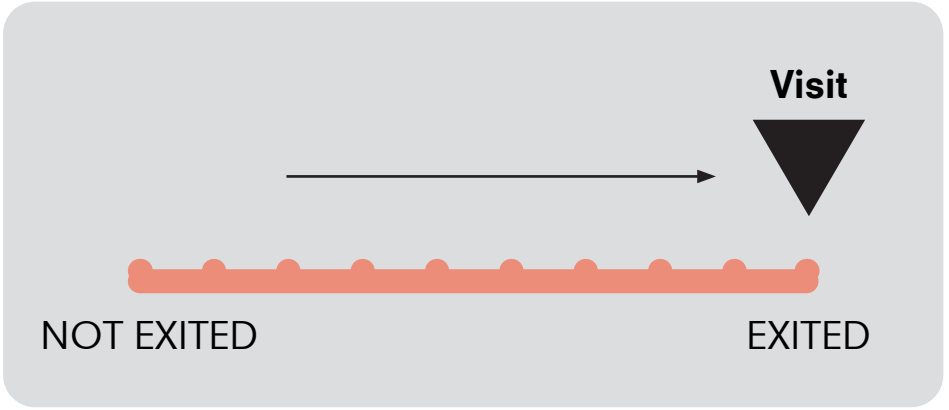
EXITEMENT VISITING OPERA



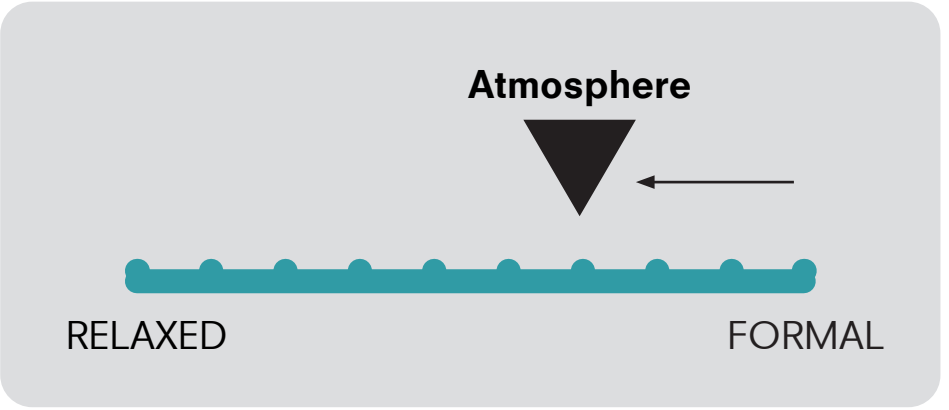
OPERA ATMOSPHERE

ACCESABLE ATMOSPHERE

EXITEMENT VISITING OPERA



OPERA ATMOSPHERE



Research

EDUCATION

FASCINATIONS START WHEN PEOPLE ARE YOUNG

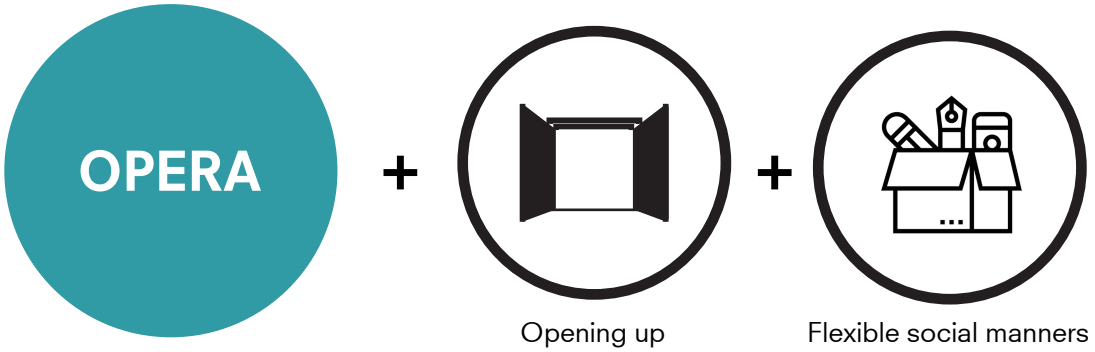
EARLY CONTACT WITH OPERA WILL PROMOTE THE DEVELOPMENT OF FASCINATION

FUTURE VISION

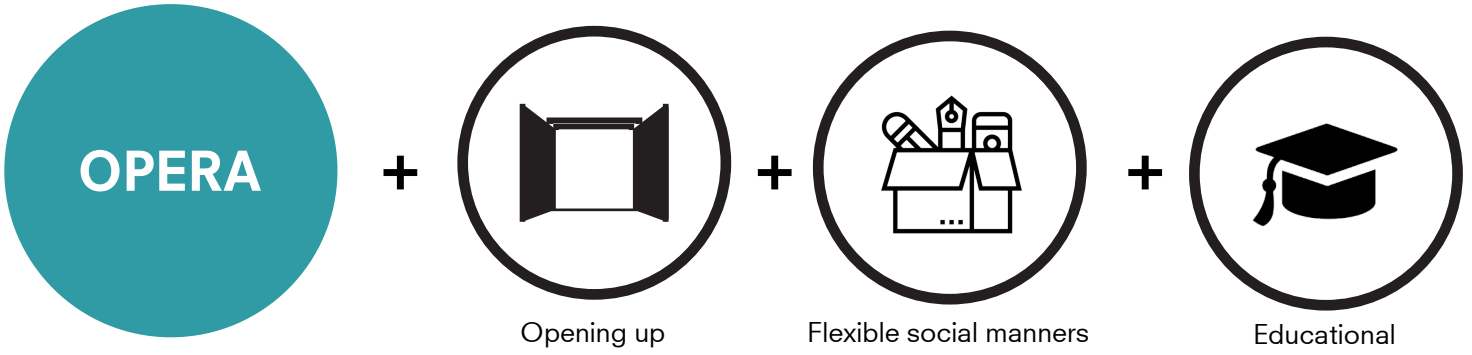
FUTURE VISION

Opening up

FUTURE VISION

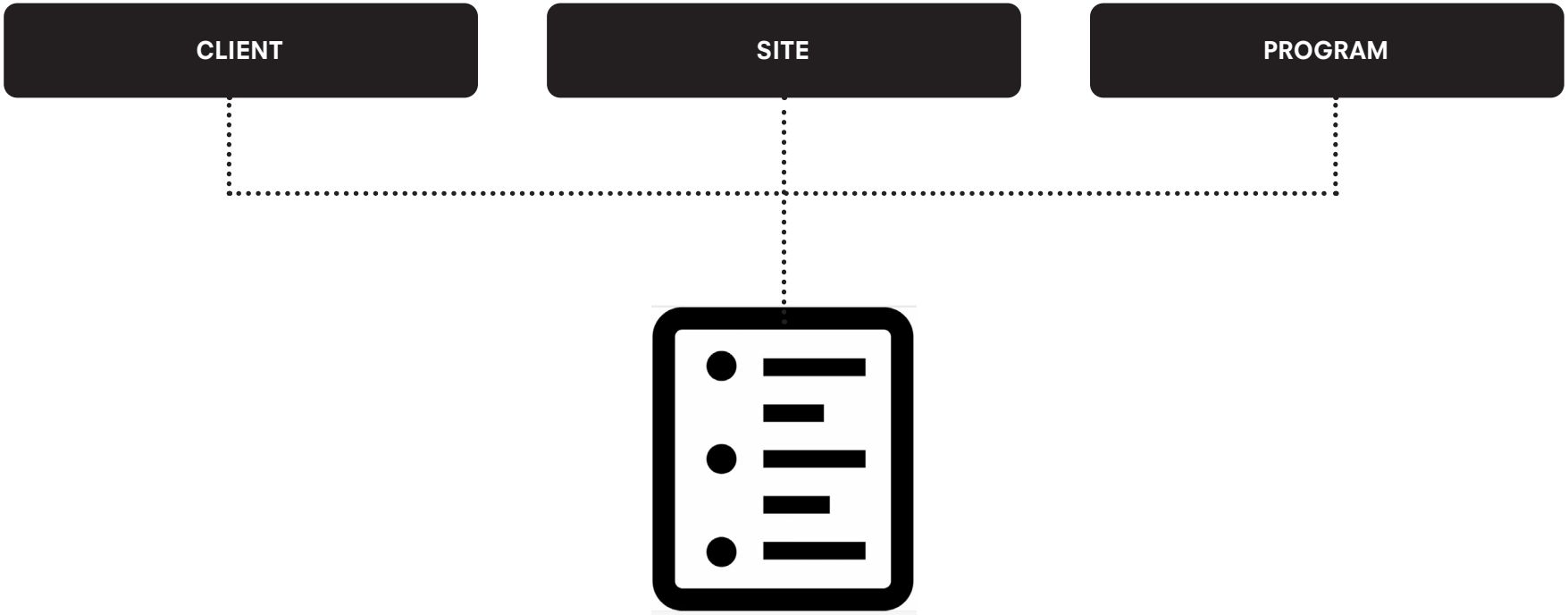


FUTURE VISION



FUTUREPROOF OPERA HOUSE

DESIGNBRIEF



Client

Research

MAIN CLIENT

MOTIVE

REQUIREMENTS

CULTURAL VALUE

Integration in historical context

UNIQUE/OUTSTANDING

Boost opera status in Berlin

FUTURE PROOF

Sustainable

Site

SITE LOCATION

LOCATION WAS FOUND BASED ON REQUIREMENTS

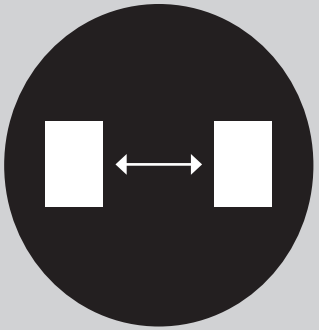
URBAN DEVELOPMENT

BUILDING AGE

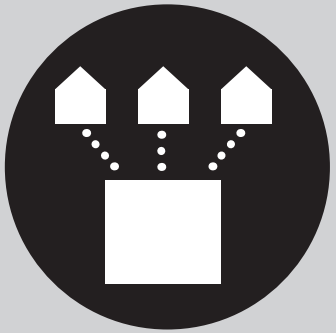
DENSITY

REQUIREMENTS

CULTURAL SYMBIOSIS



CAPACITY

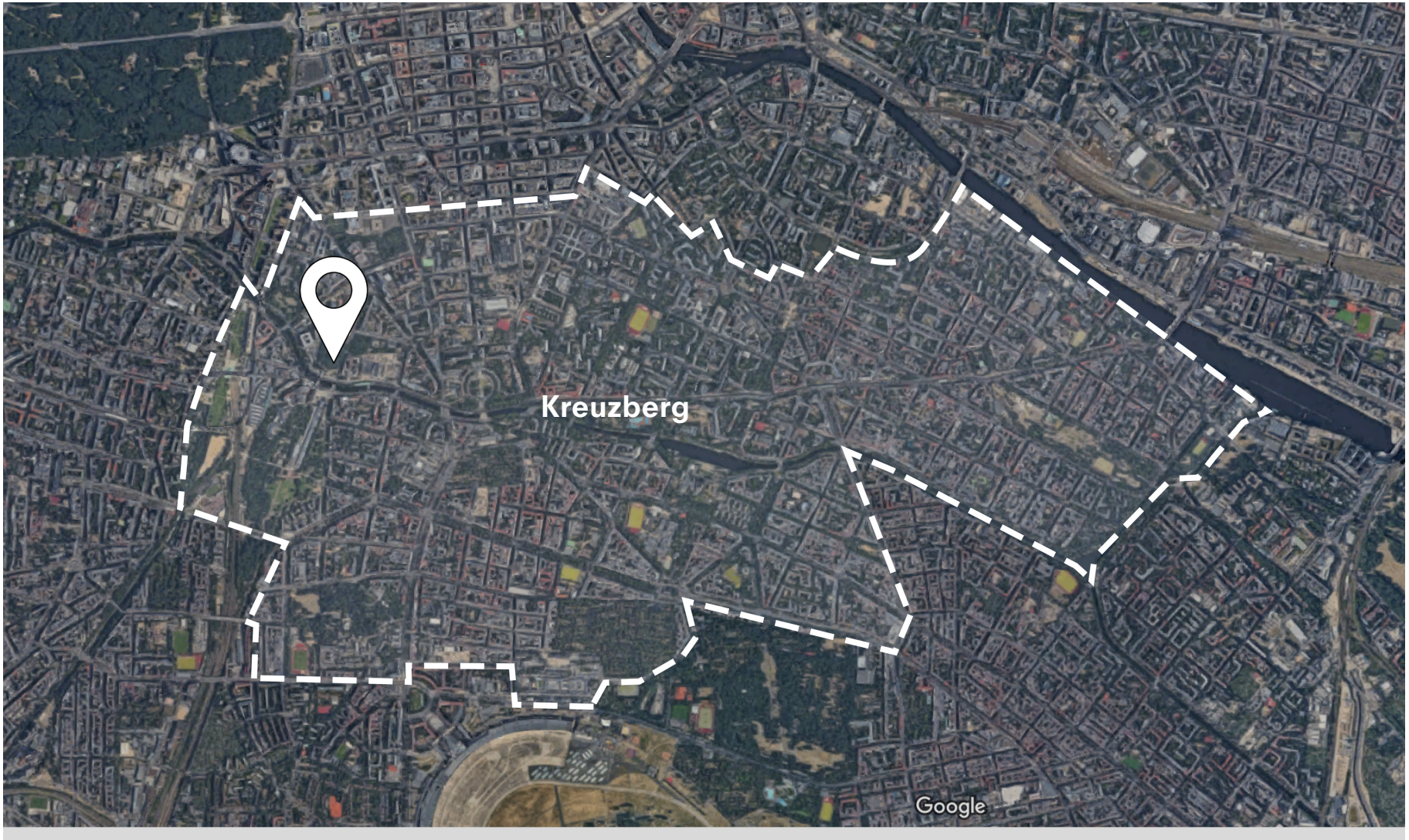


ASSOCIATED FACILITIES

CONNECTED PUBLIC SPACE

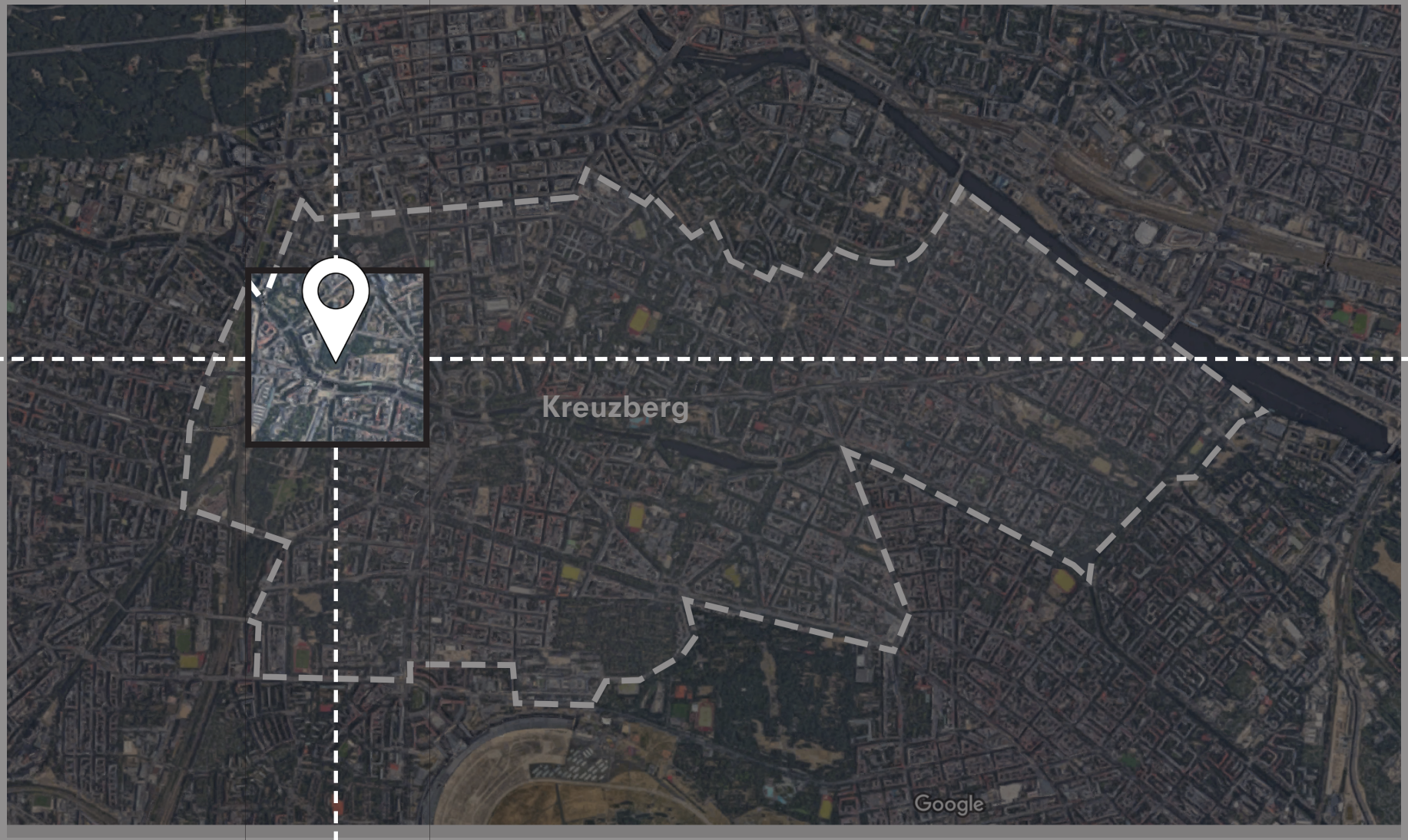
Research

KREUZBERG

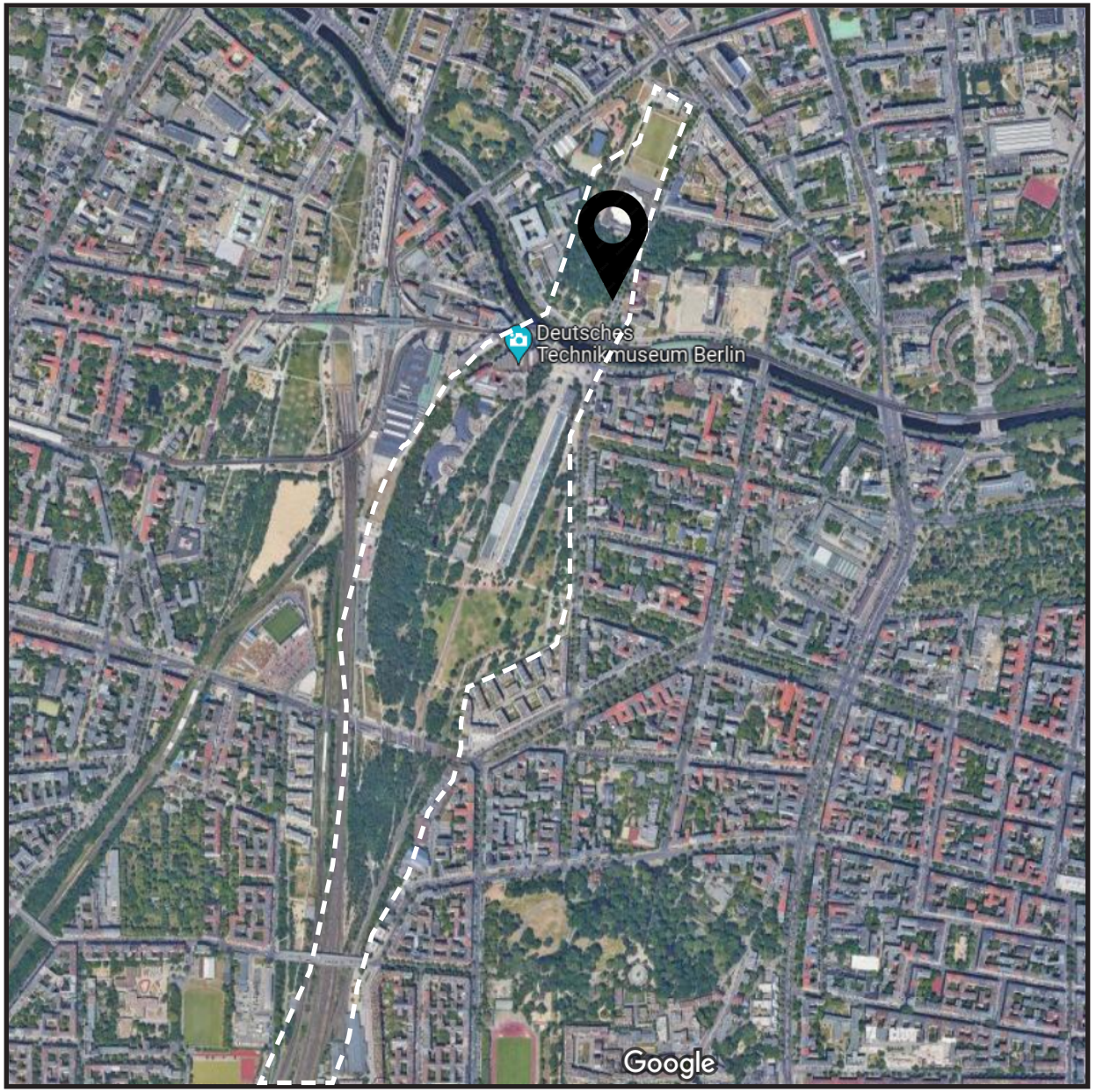


Site

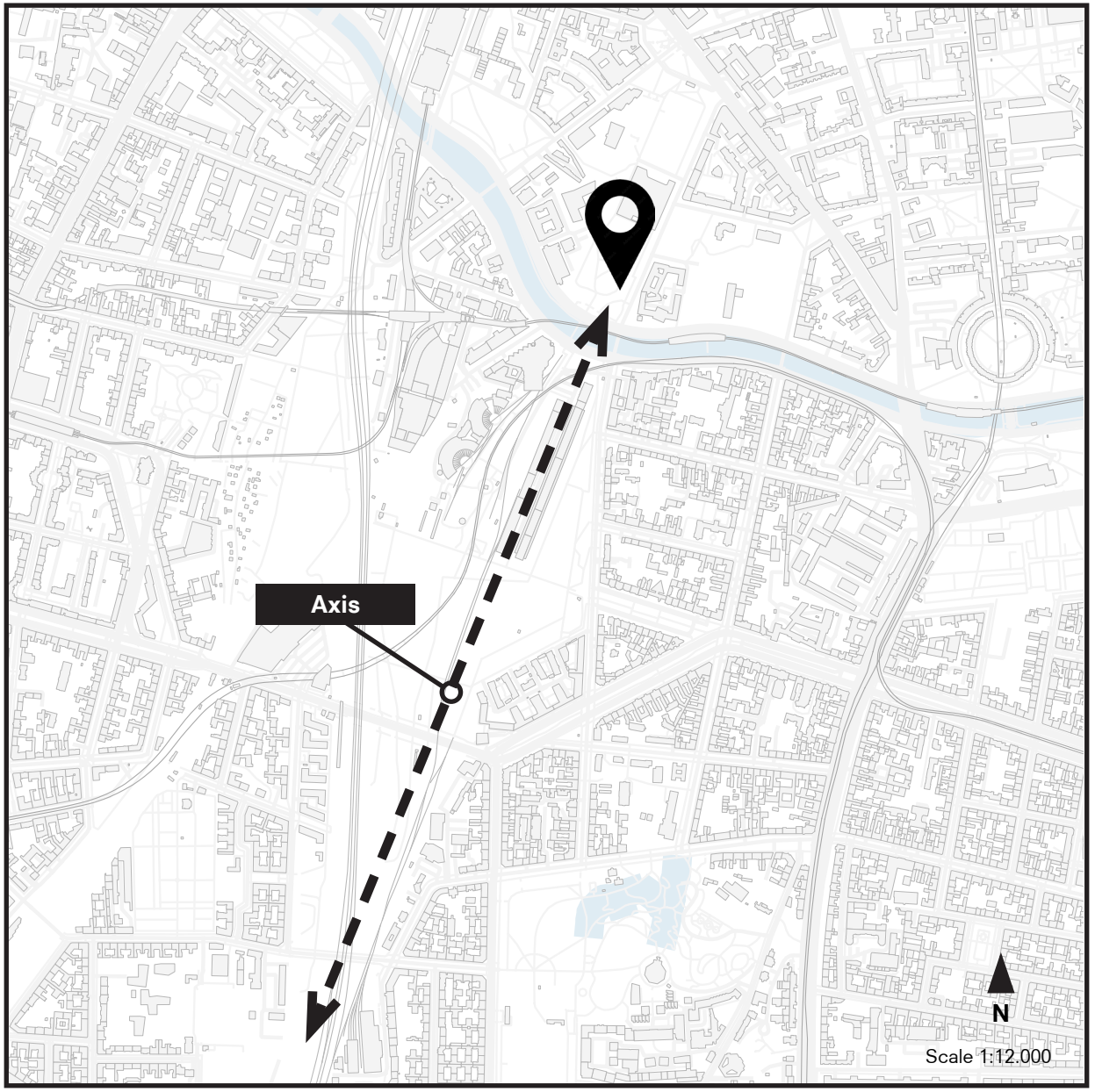
KREUZBERG



ZOOM IN LOCATION



JUST LIKE OTHER OPERAS ON HISTORICAL AXIS



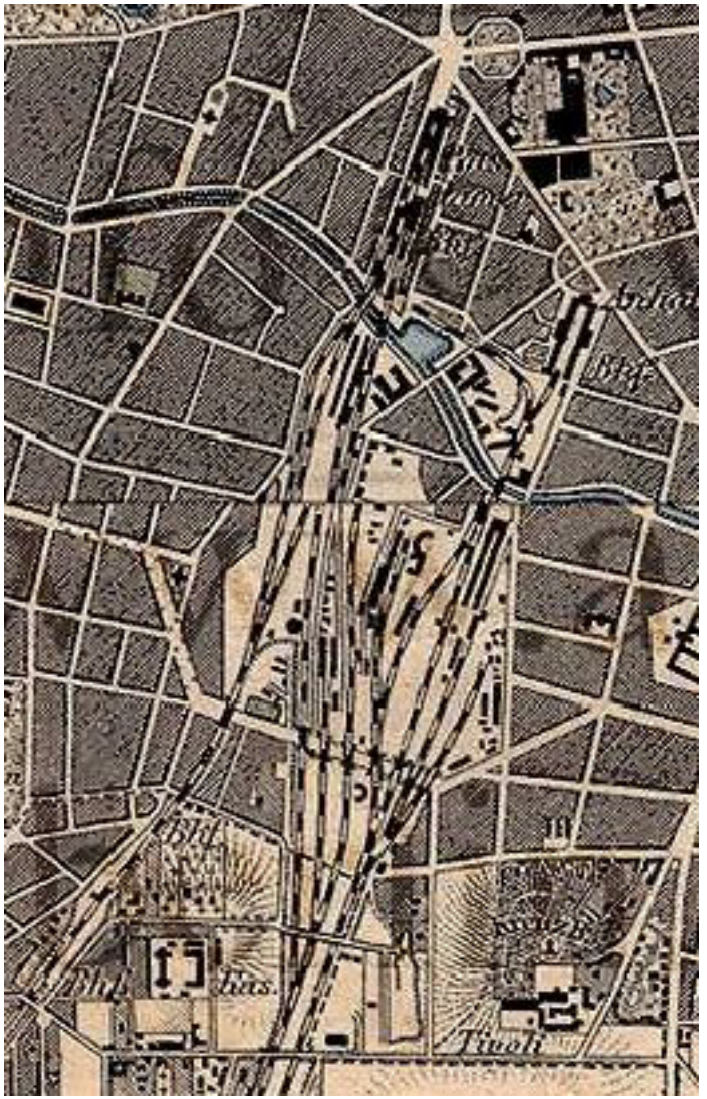
Research

PARK AT GLEISDREIECK

ANHALTER BAHNHOF, BERLIN

Nowadays

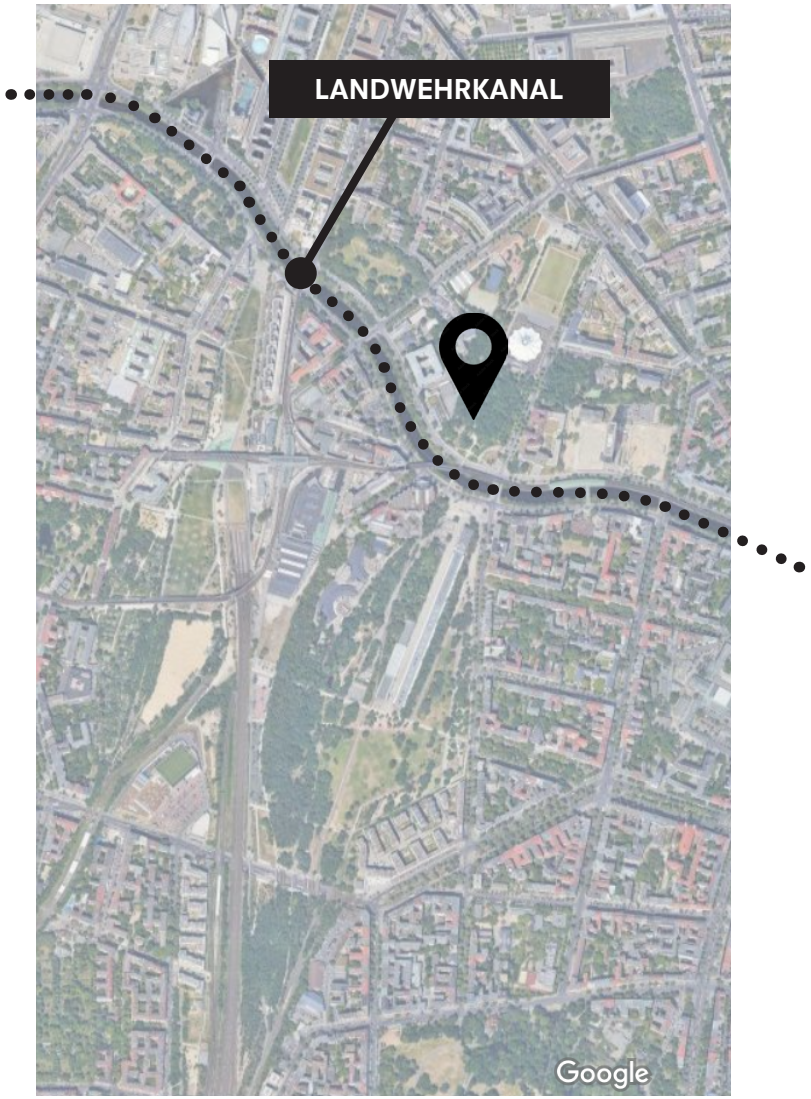
1869



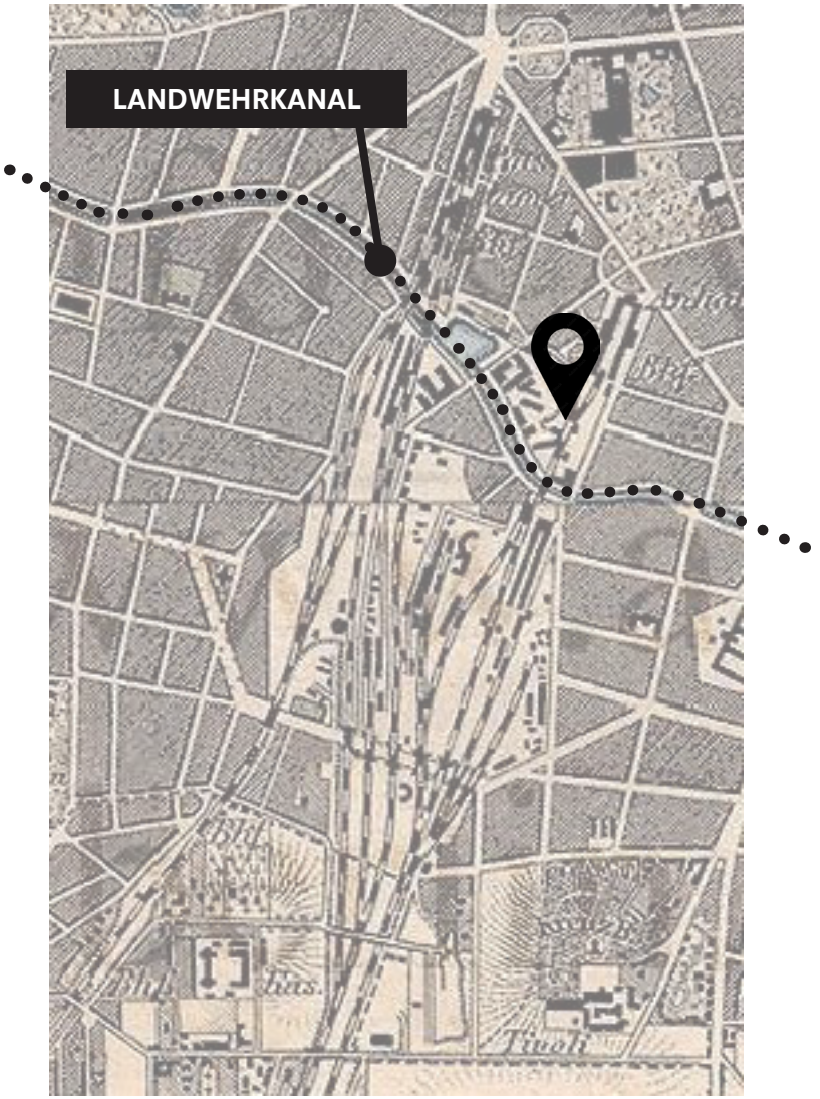
https://sinfin.net/railways/world/anhalter/index.html

ANHALTER BAHNHOF, BERLIN

Nowadays



1869

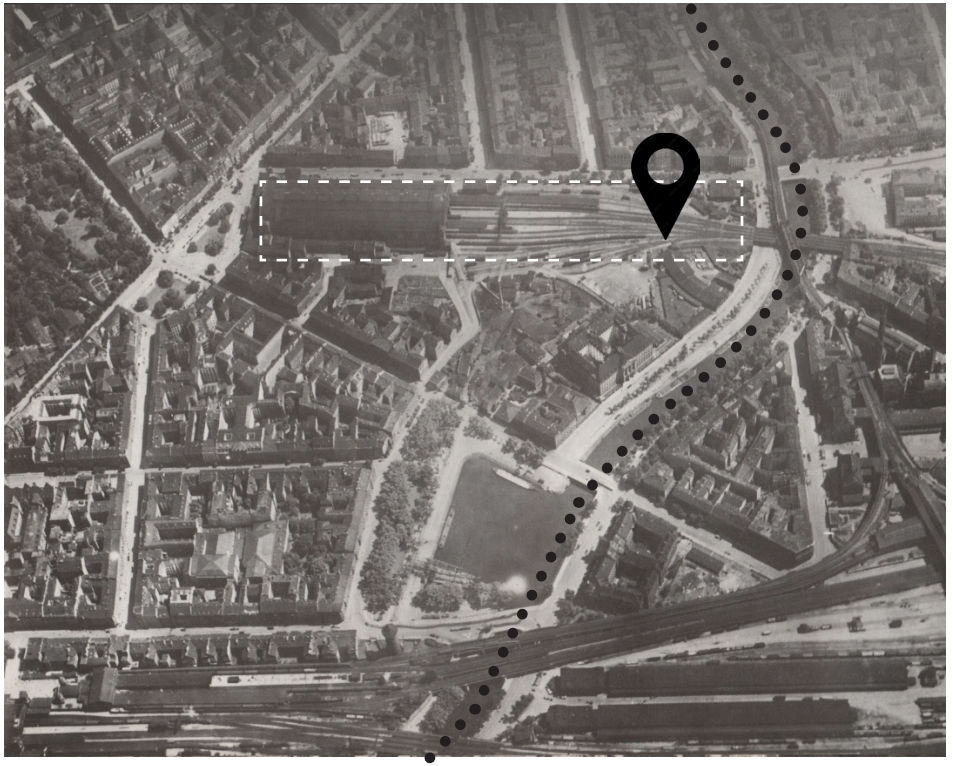


https://sinfin.net/railways/world/anhalter/index.html

ANHALTER BAHNHOF, BERLIN

Anhalter - Nowadays

Anhalter - 1920



ANHALTER BAHNHOF, BERLIN

Berlin Nord-Süd Tunnel

https://en.wikipedia.org/wiki/Berlin%E2%80%93Halle_railway#/media/File:Karte_Bahnstrecke_Berlin%E2%80%93Halle.png

Anhalter Bahnhof

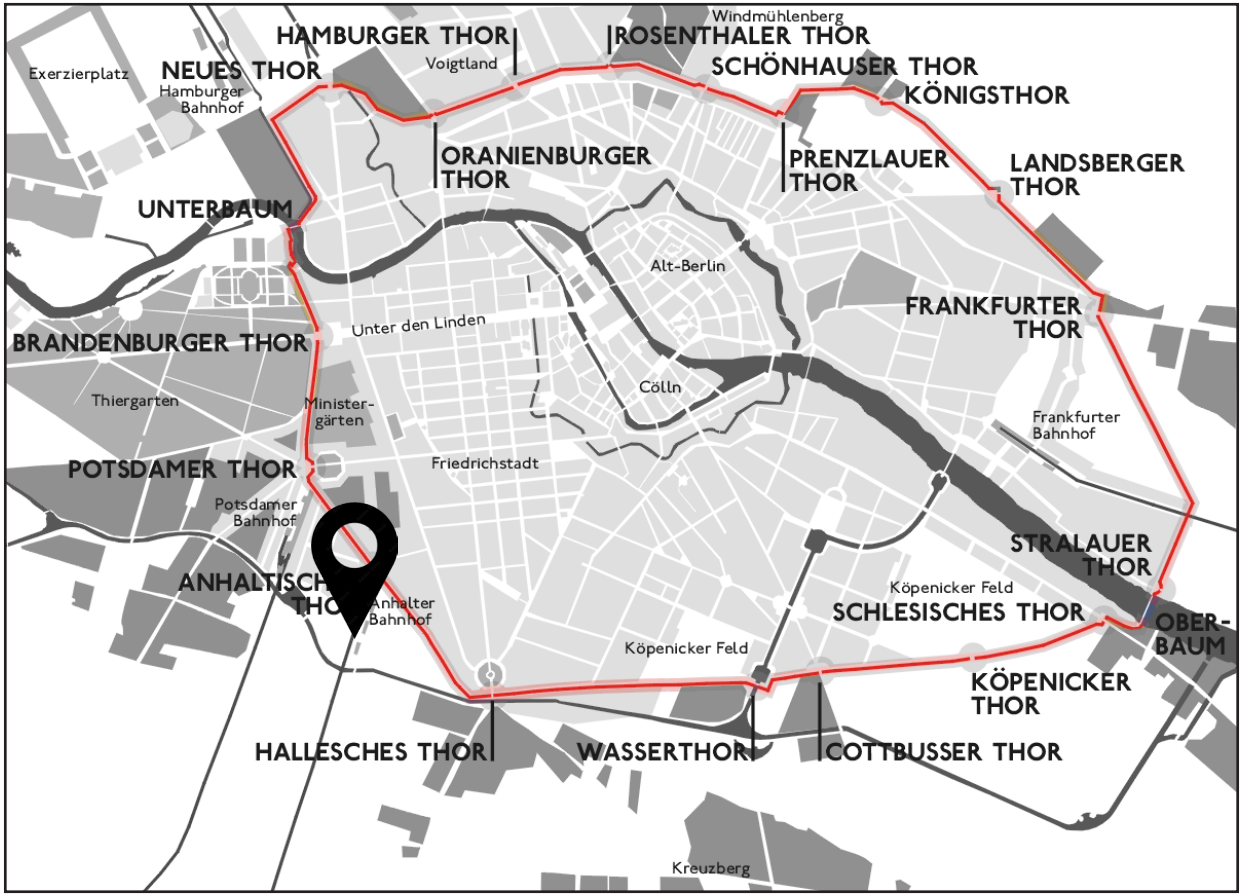
- Opened on July 1, 1841 as the northern terminus of the Anhalter Bahn
- Largest terminal station in Europe: 61x161x34
- Seen as Berlin's gateway to the south. Nickname: Tor in die blaue Ferne ("Gateway to the unknown distance")

Decline and closure

- 3 februari 1945: Demolished because of bombings
- Restart but S-Bahn took its purpose away.
- 18 mei 1952: It closed its doors.
- 1959 it was demolished, front facade is kept

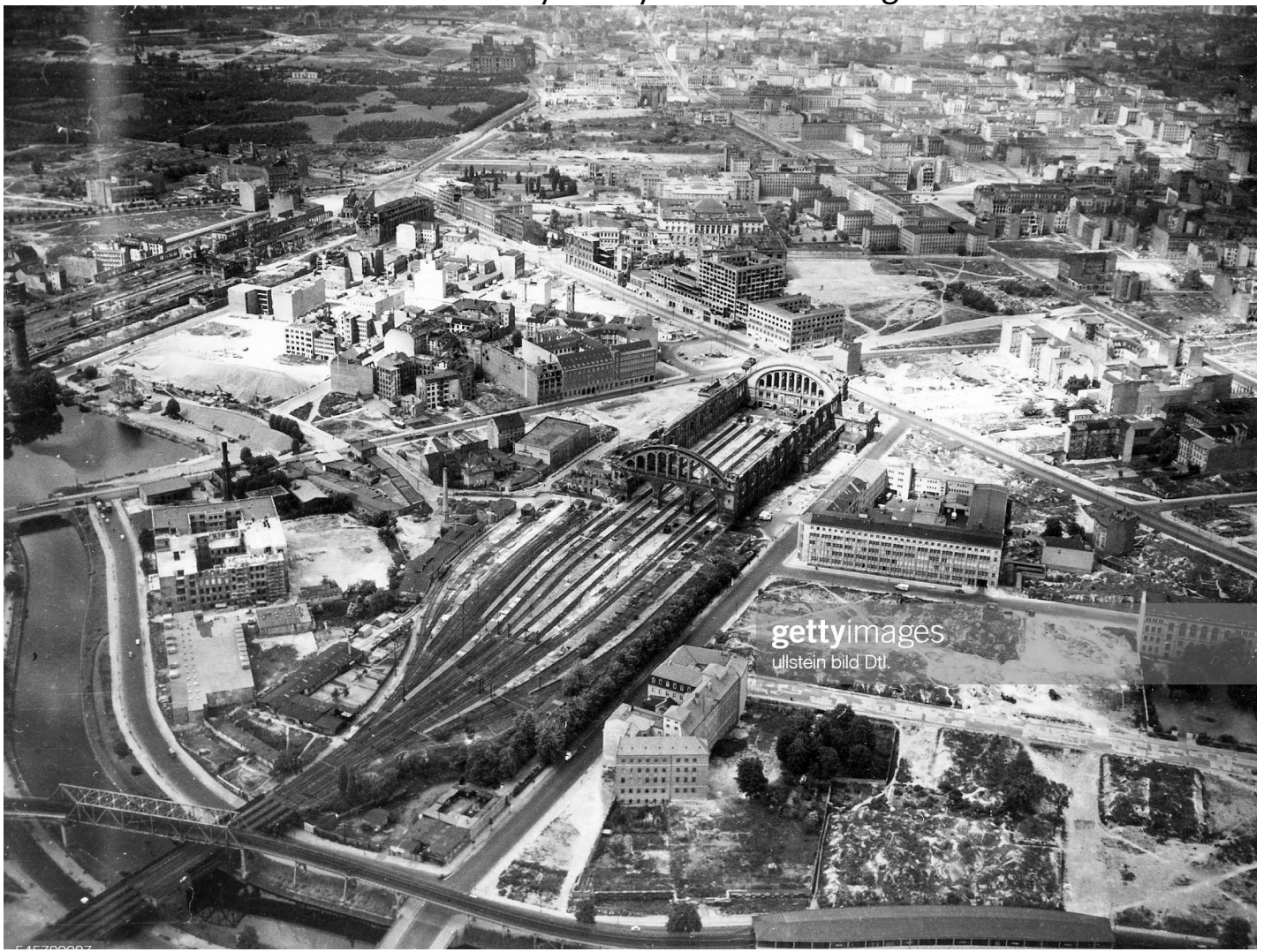
ANHALTER BAHNHOF, BERLIN

Berlin Customs Wall. 1737-1860



ANHALTER BAHNHOF, BERLIN

Berlin Anhalter train station - badly hit by allied bombing 1945



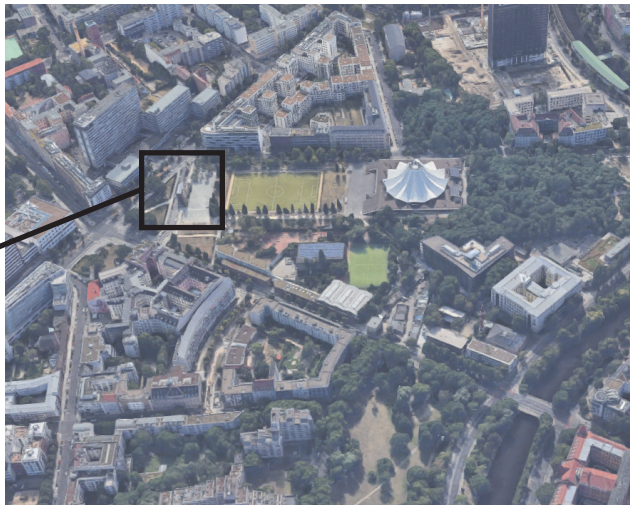
https://www.gettyimages.ca/detail/news-photo/luftaufnahme-askanischer-platz-nach-1945-news-photo/545729927

ANHALTER BAHNHOF, BERLIN

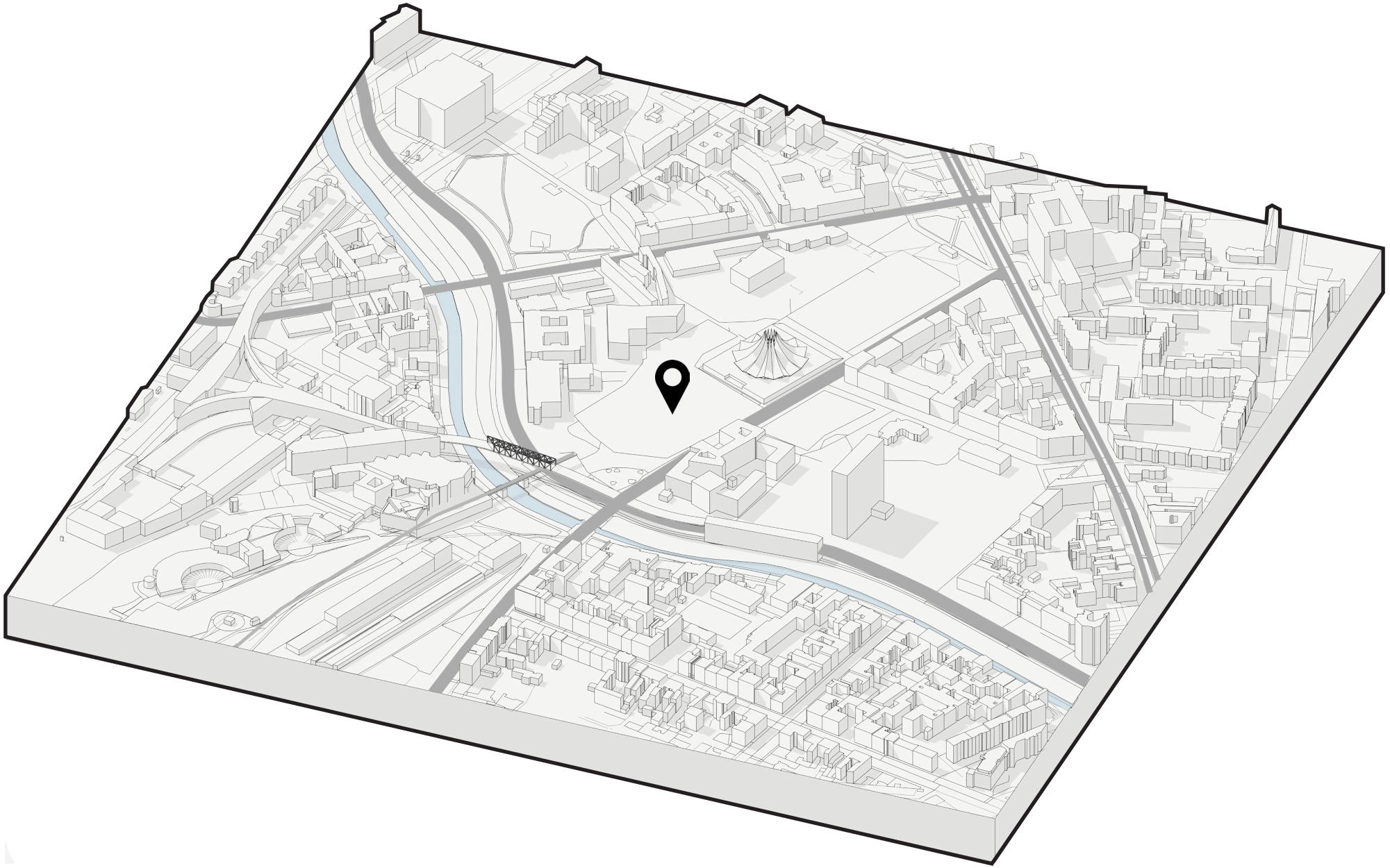
Berlin Anhalter train station

ANHALTER BAHNHOF, BERLIN

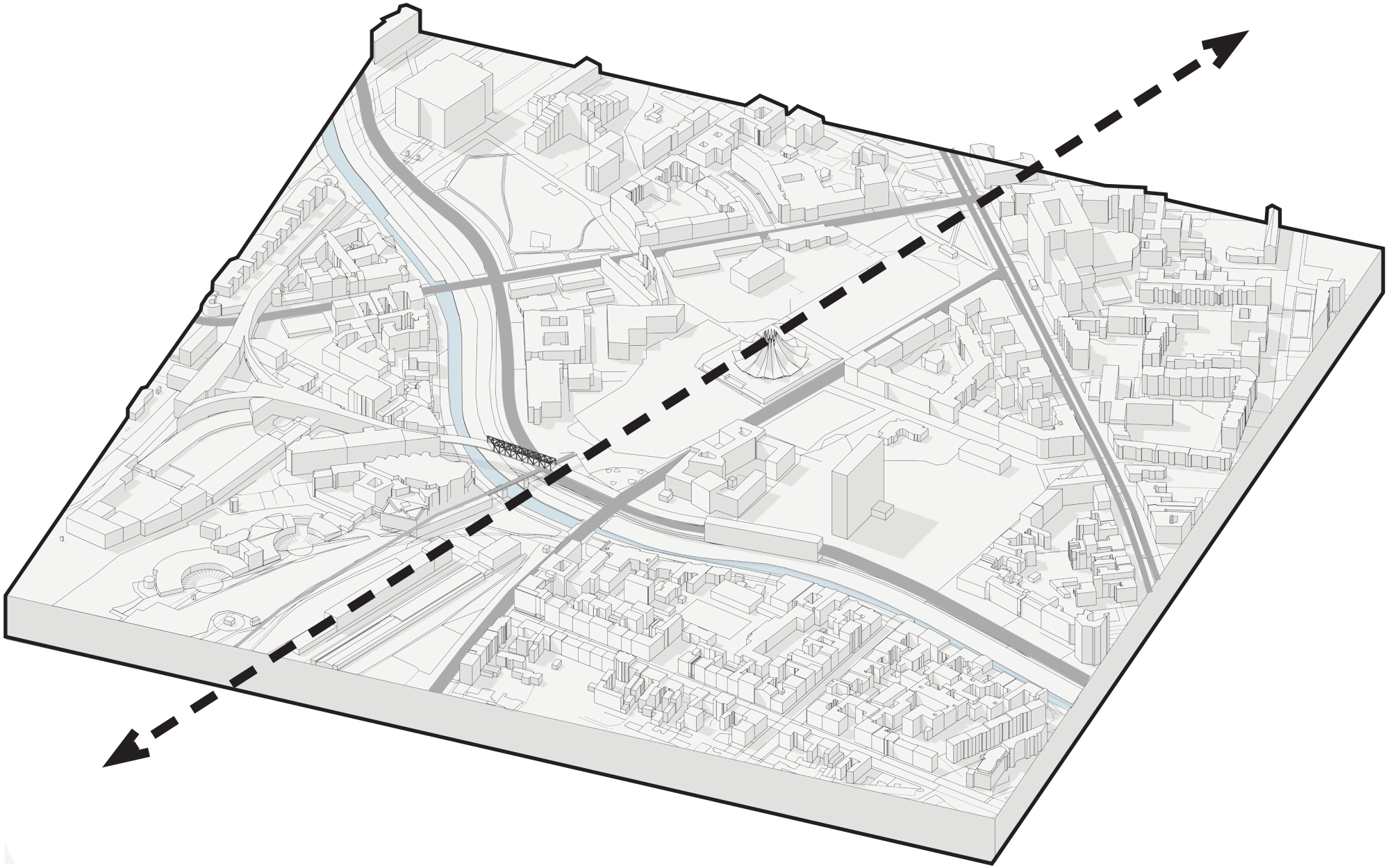
Anhalter Bahnhof - Nowadays



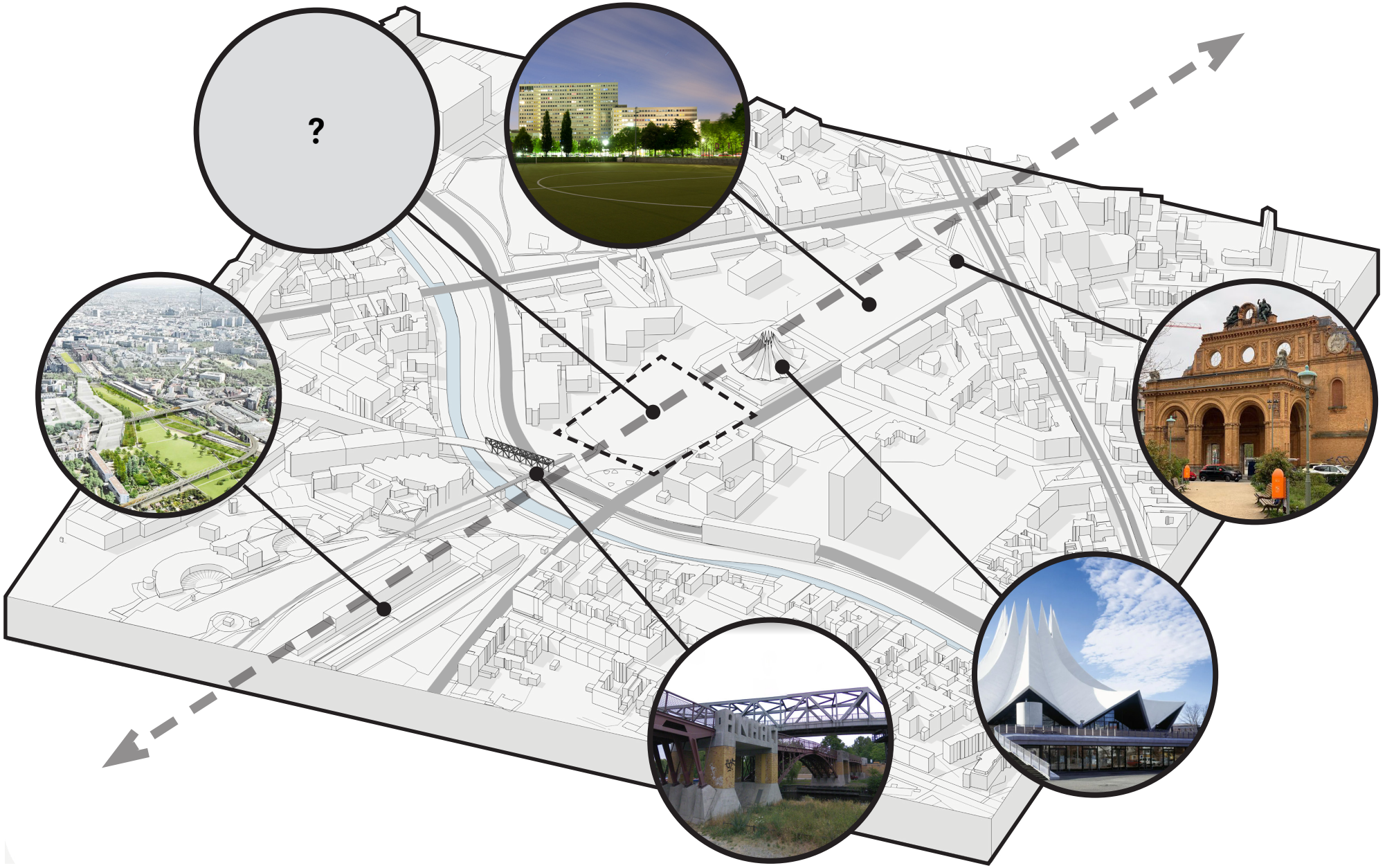
3D MAP SITE LOCATION



3D SITE: ANHALTER BAHNHOF, BERLIN

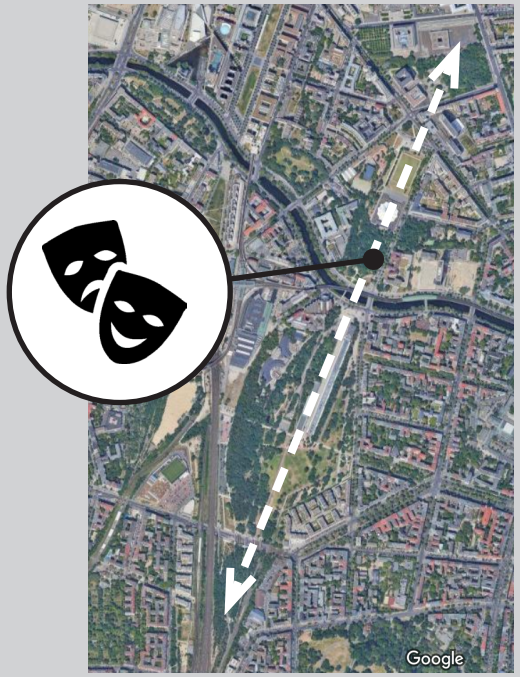


3D SITE: ANHALTER BAHNHOF, BERLIN



Research

ANHALTER BAHNHOF, BERLIN



Once the biggest station in Europe:
A metropolis and the gateway to the south of Berlin

Center of creative industries where cultural activities wil enhance the past and history of the place.

Program

MOST IMPORTANT TOOL OF THE PERFORMER

Research

PROVIDES

PERFECT ACOUSTICS

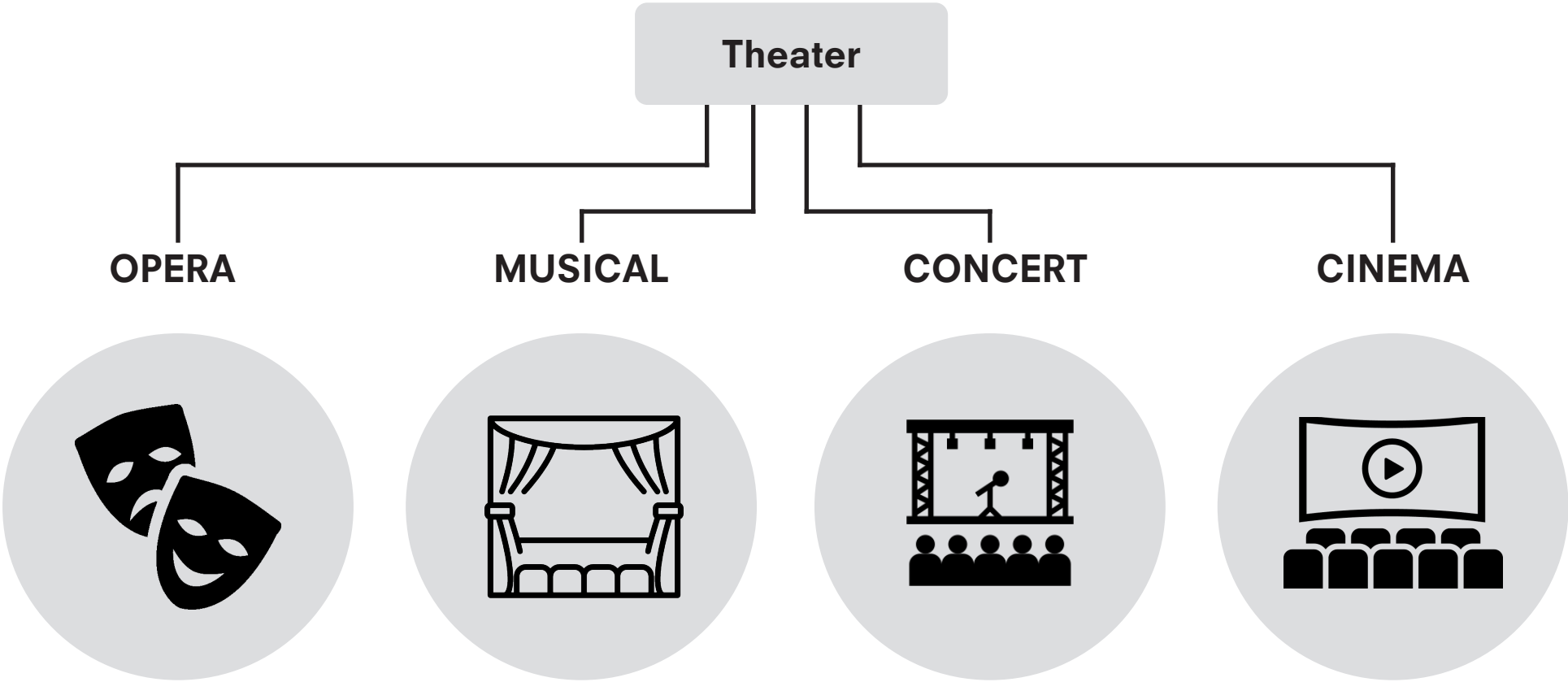
SOCIAL SPACE

SPACE TO RELAX

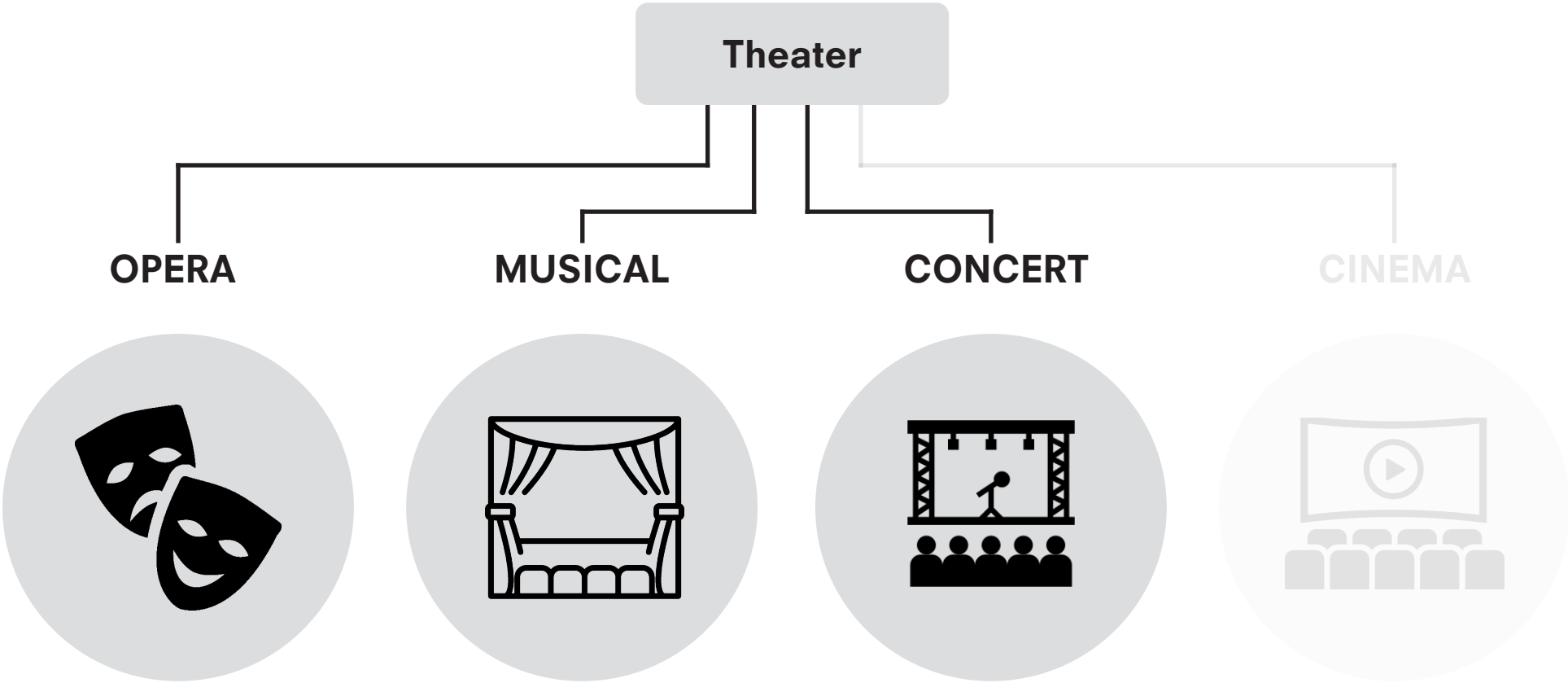
SHELTER

CIRCUMSTANCES FOR ENTERTAINMENT

TYPES OF THEATER PERFORMANCES

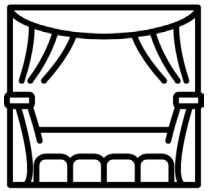
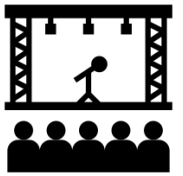


LIVE PERFORMANCES



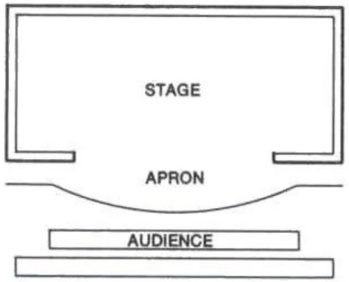
Research

DIFFERENCES IN PLAY

	OPERA	MUSICAL	CONCERT
			
Main Focus	Singing	Dialogue, music, and dance	Instrumental music
Performer	Trained classical singer first, enything else second	Actor first, enything else second	Singer, supported by band
Music	Traditional, Language of original story	Popular styles Language of Audience	Singer on mic. with band

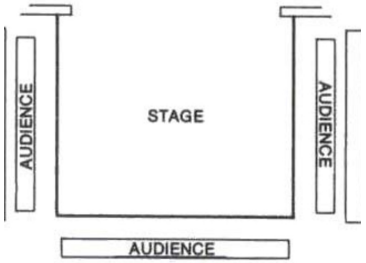
FOUR MAIN TYPES OF STAGES

Proscenium stage



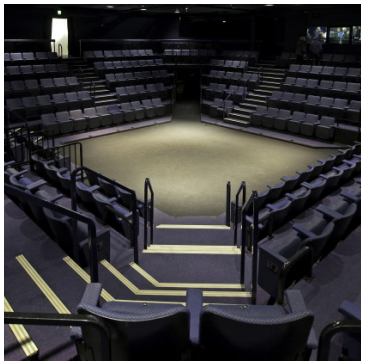
Have a frame that leads on to the stage.

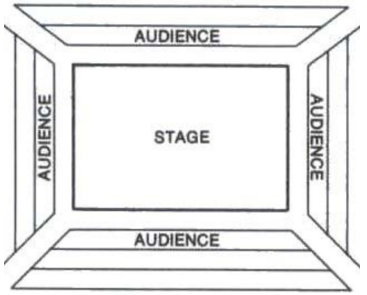
Thrust stage



Extends into the audience on three sides

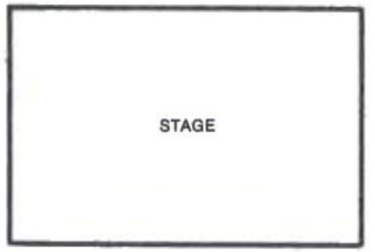
Arena stage





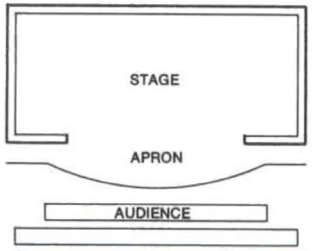
Central stage surrounded by audience on all sides

Flexable stage

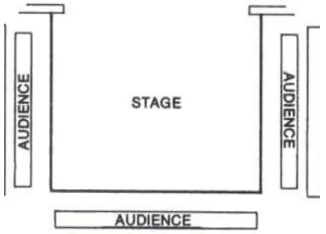


Elements can be rearranged for different performances

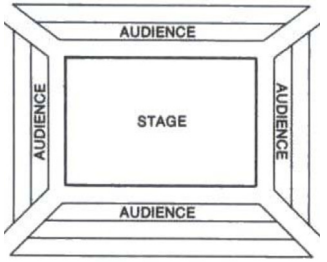
WHAT PERFORMANCE DOES FIT?



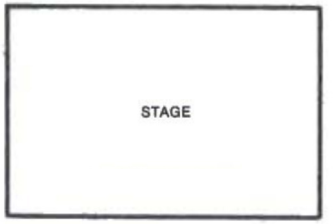
Proscenium stage



Thrust stage

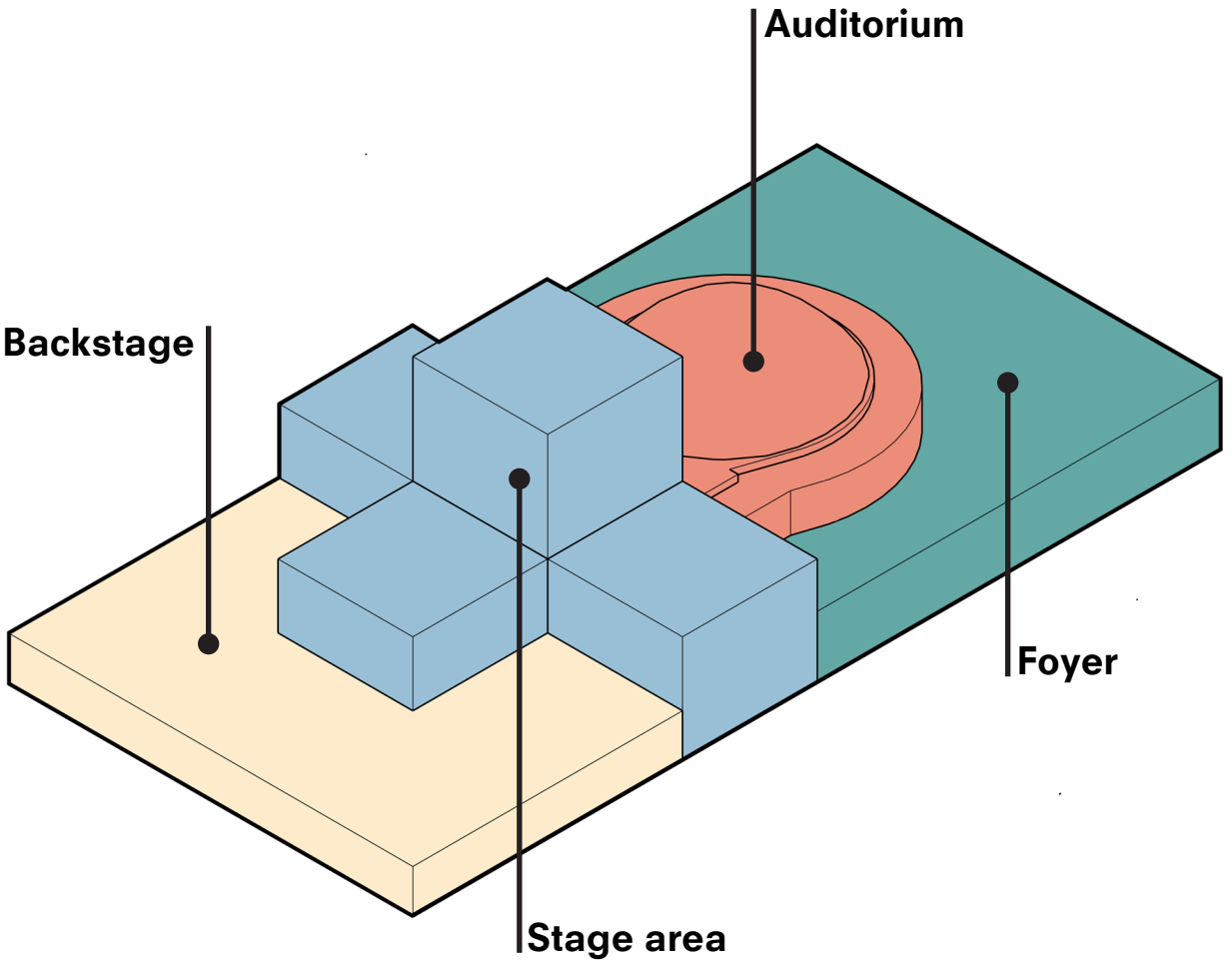


Arena stage

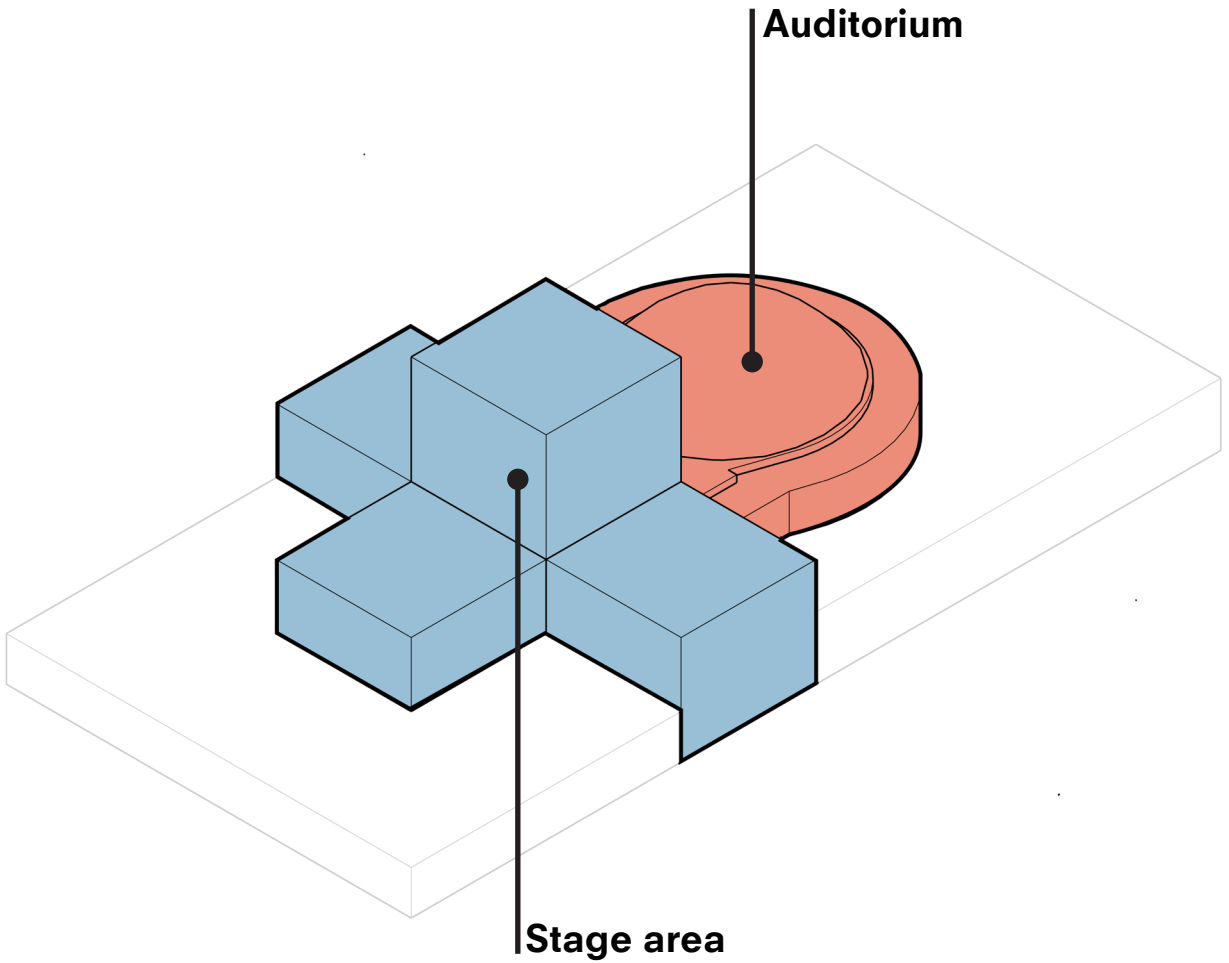


Flexable stage

BASIC FORM OPERA HOUSE

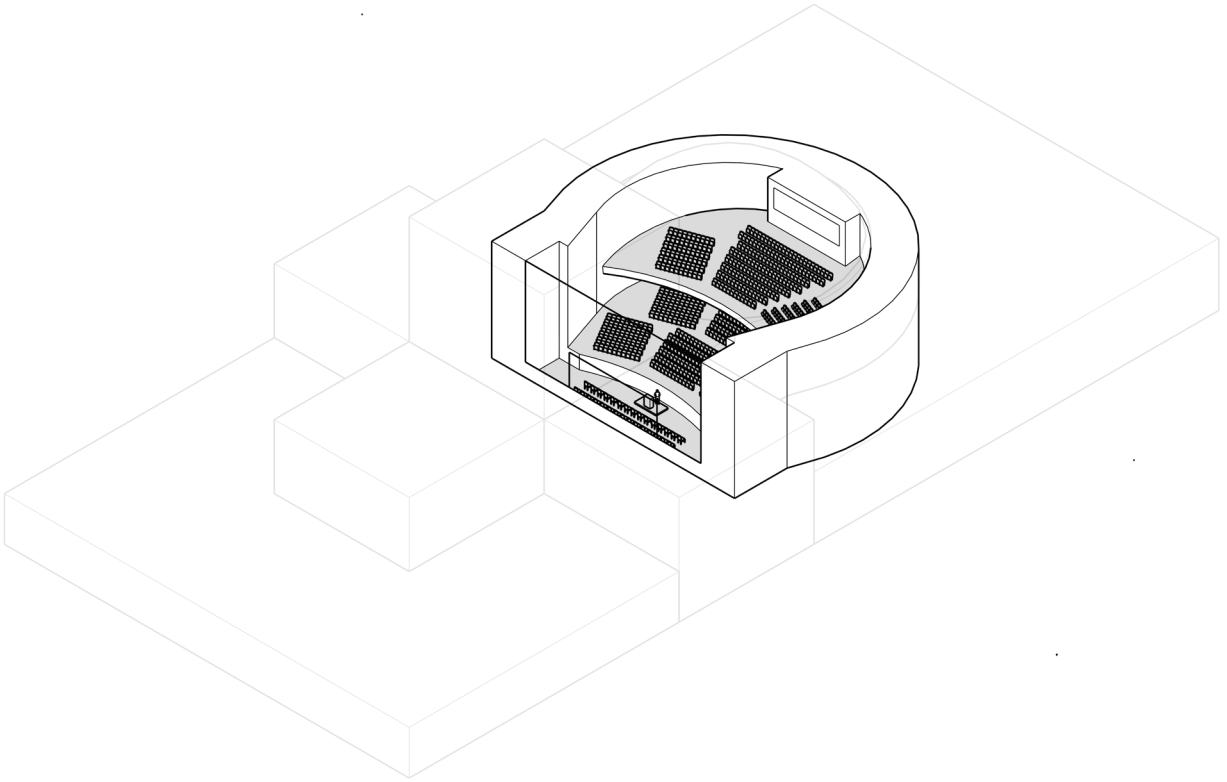


HEART OF THE OPERA

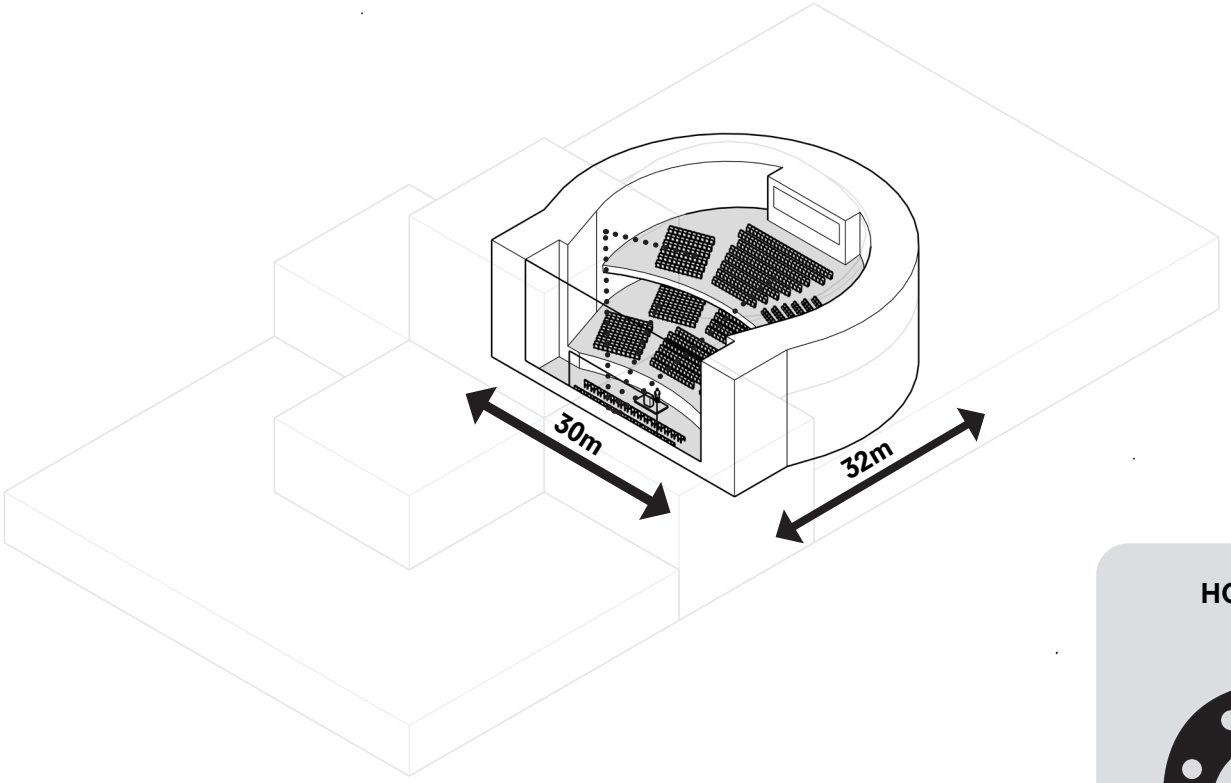


Research

AUDITORIUM

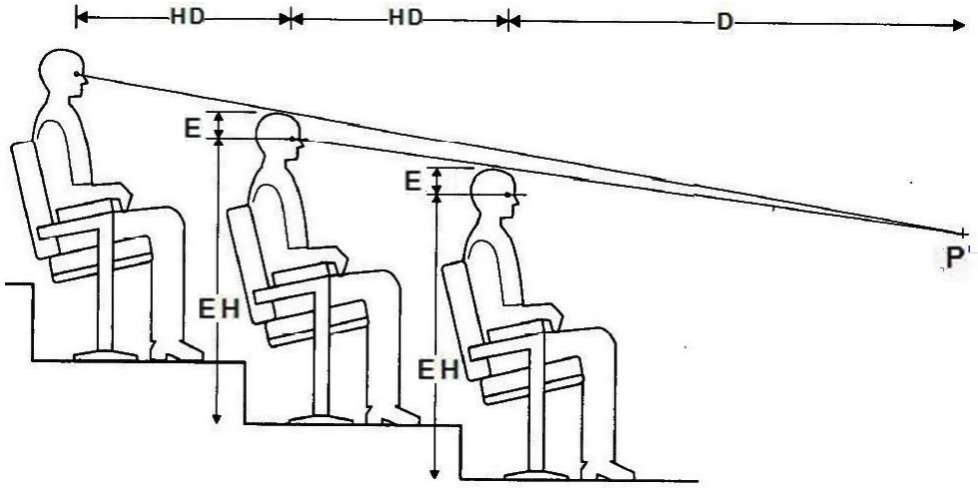


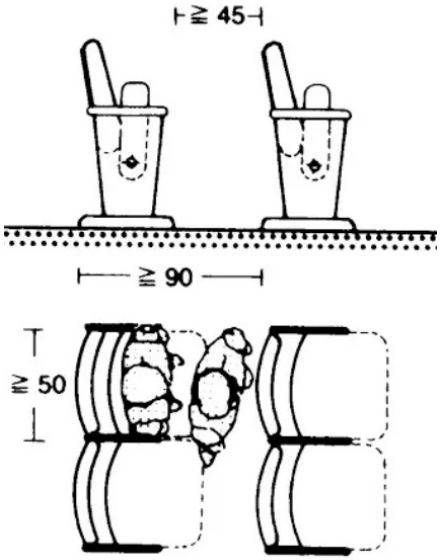
SHAPE AND FORM FOR THE BEST ACCOUSTICS



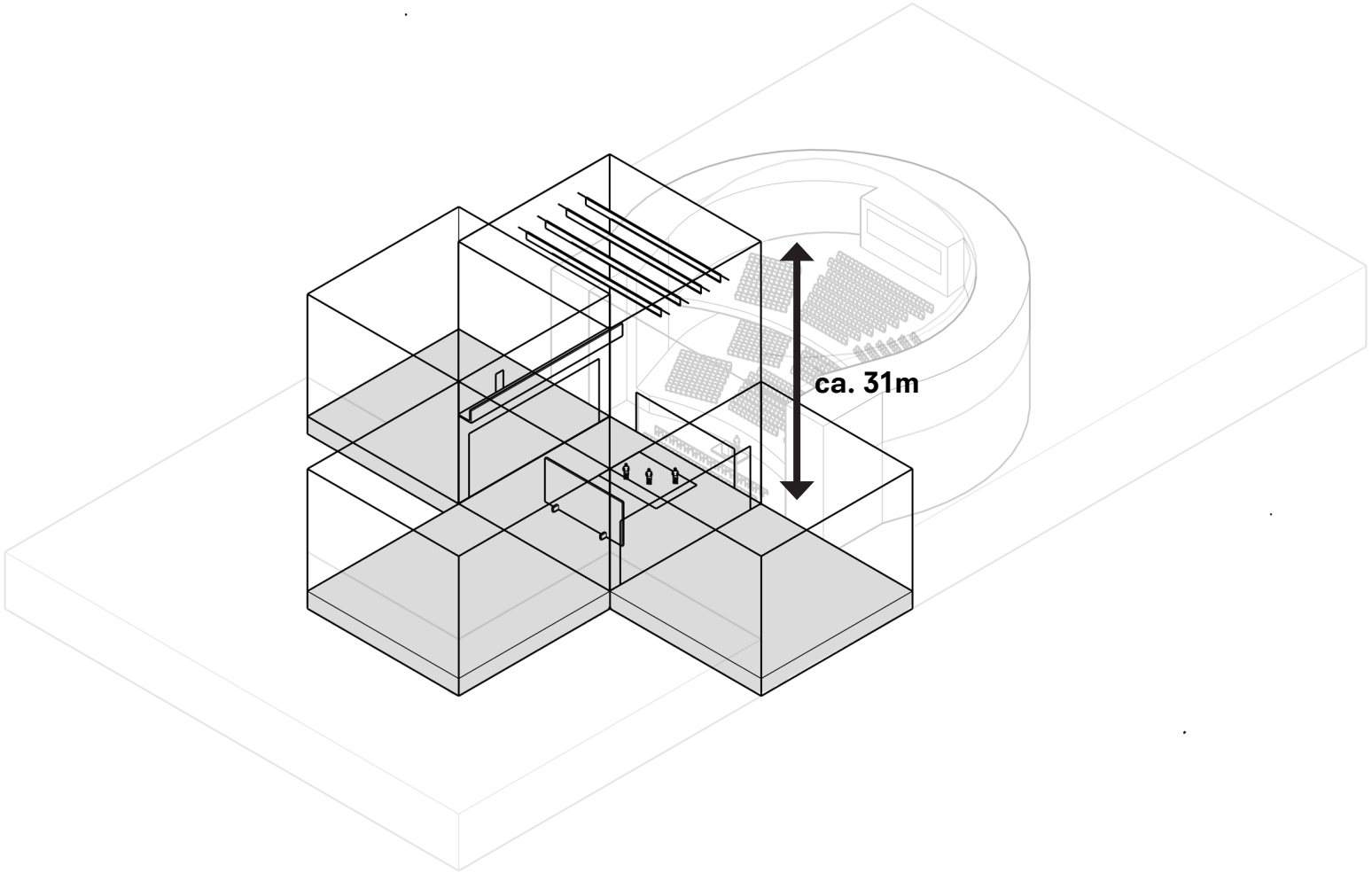
HORSE SHOE SHAPE

SEATS

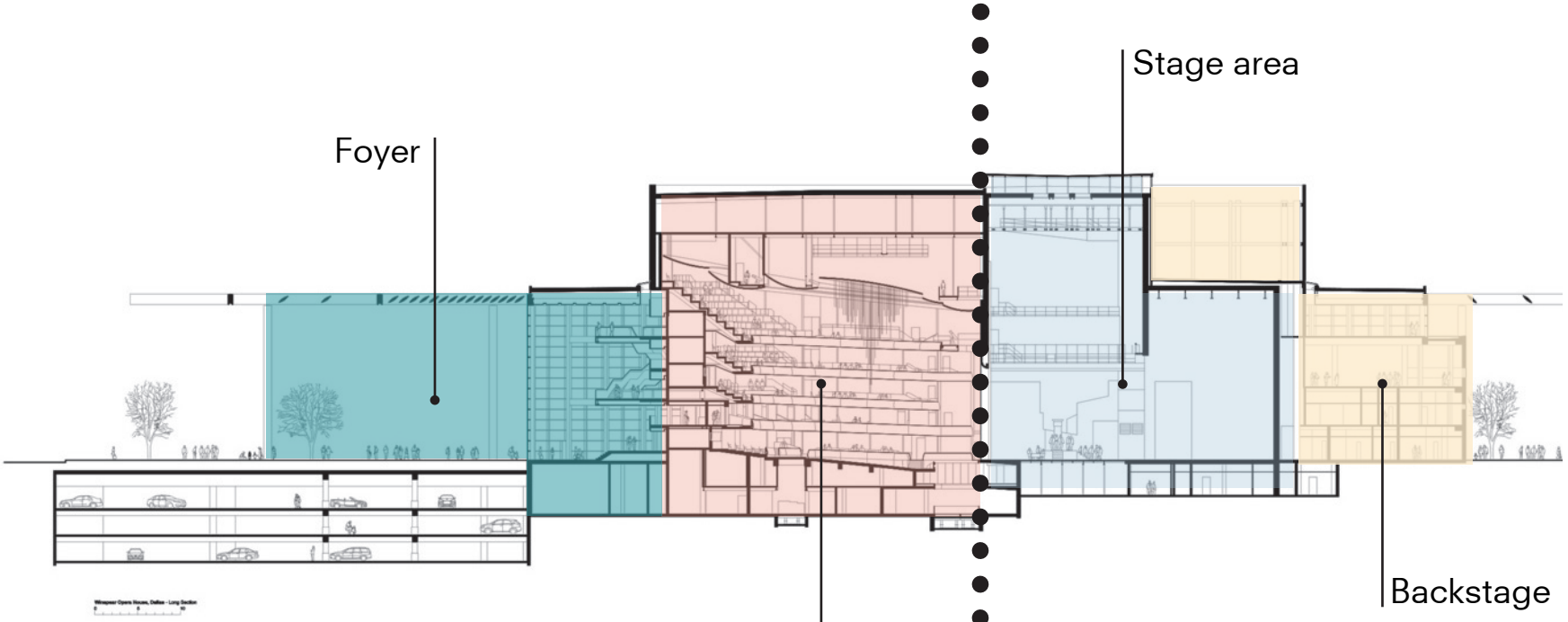




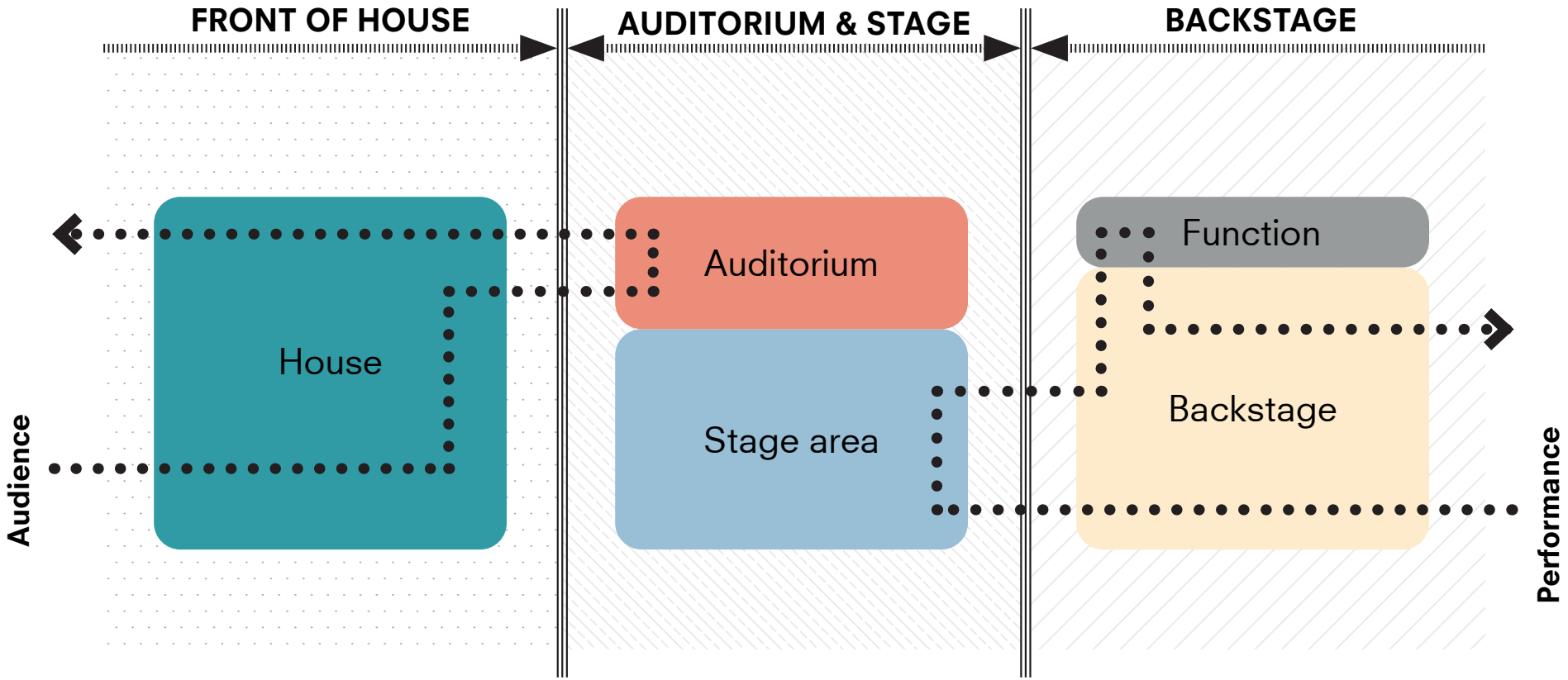
PERFECT CIRCUMSTANCES FOR PERFORMANCE



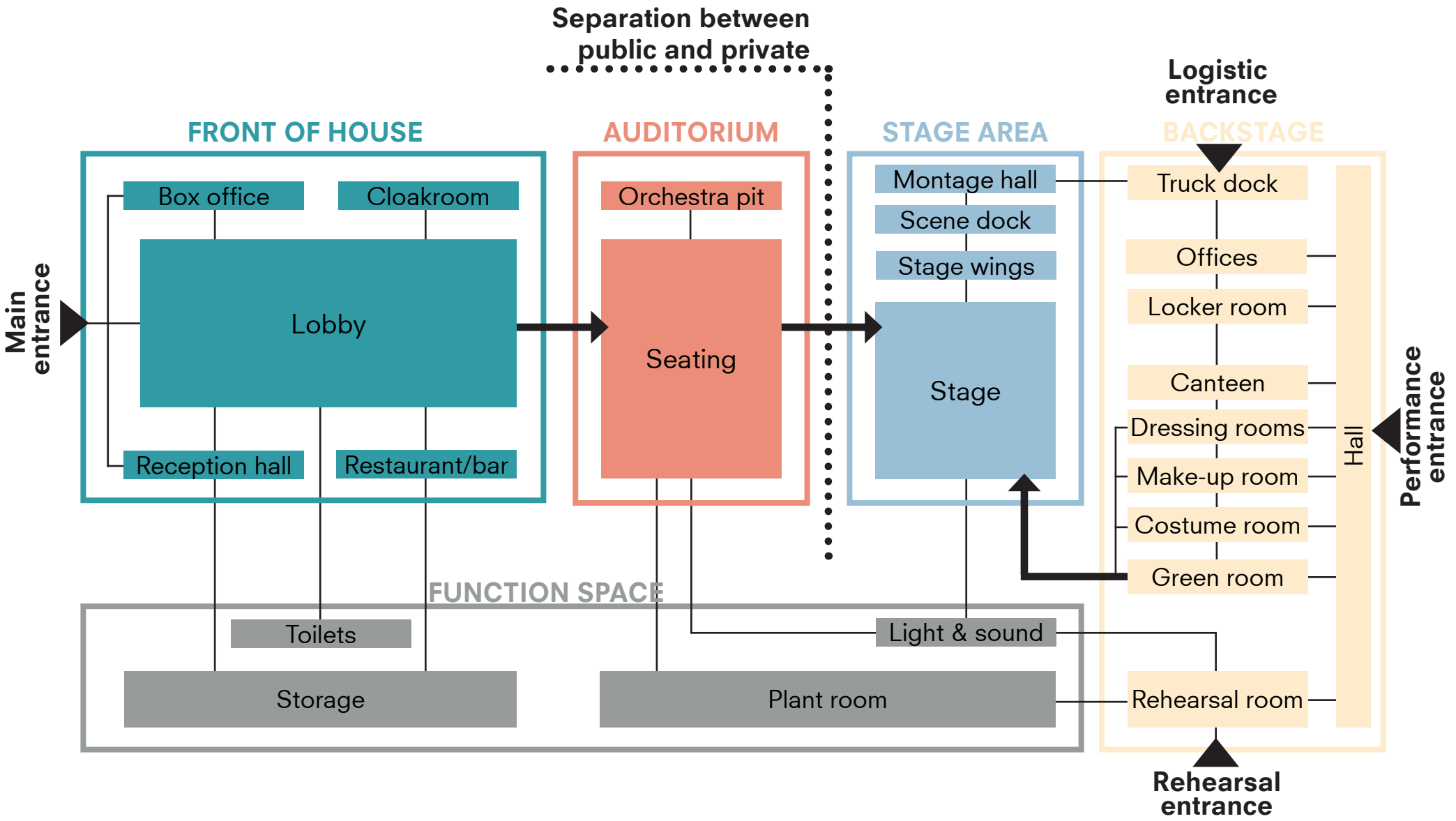
CLEAR SEPERATION



BASIC FORM


FRONT OF HOUSE
AUDITORIUM & STAGE
BACKSTAGE
Audience
House
Auditorium
Stage area
Function
Backstage
Performance

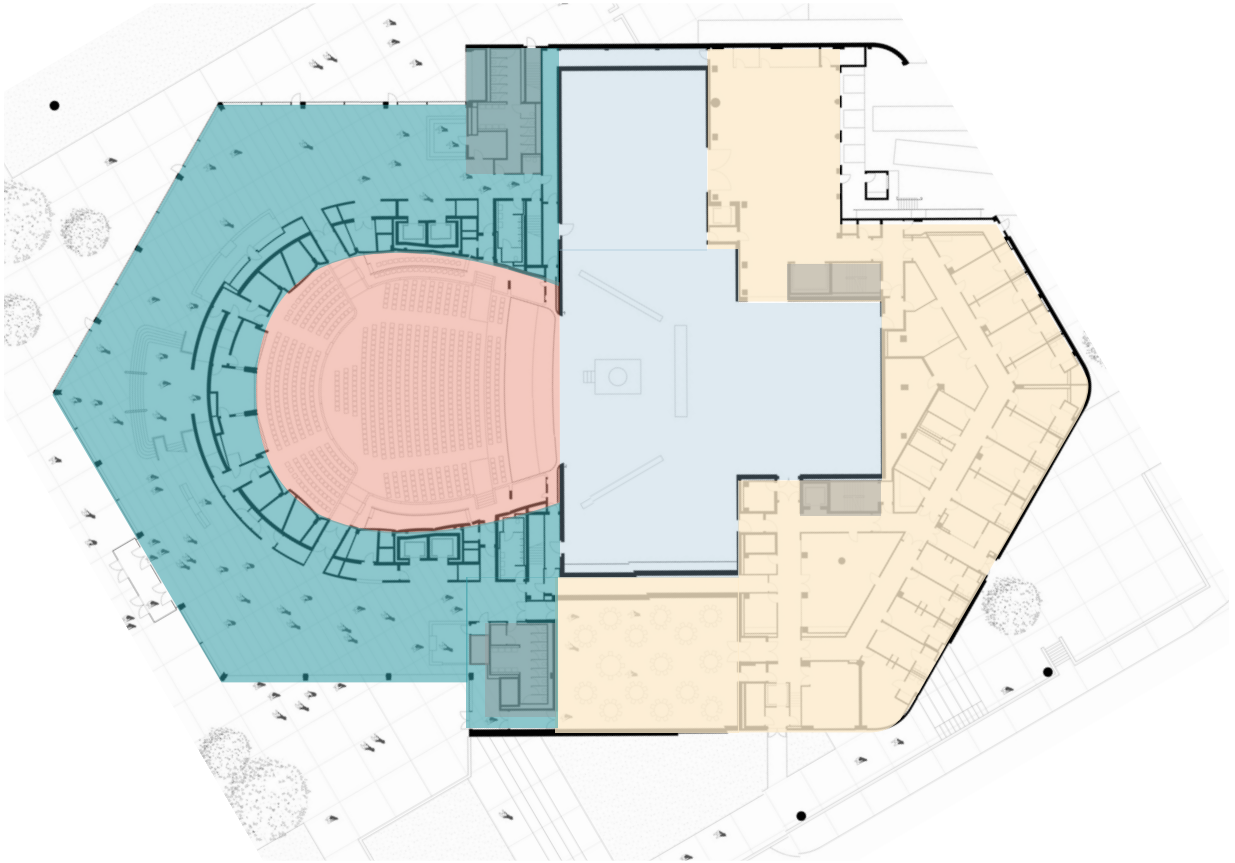
RELATION SCEME



QUESTION

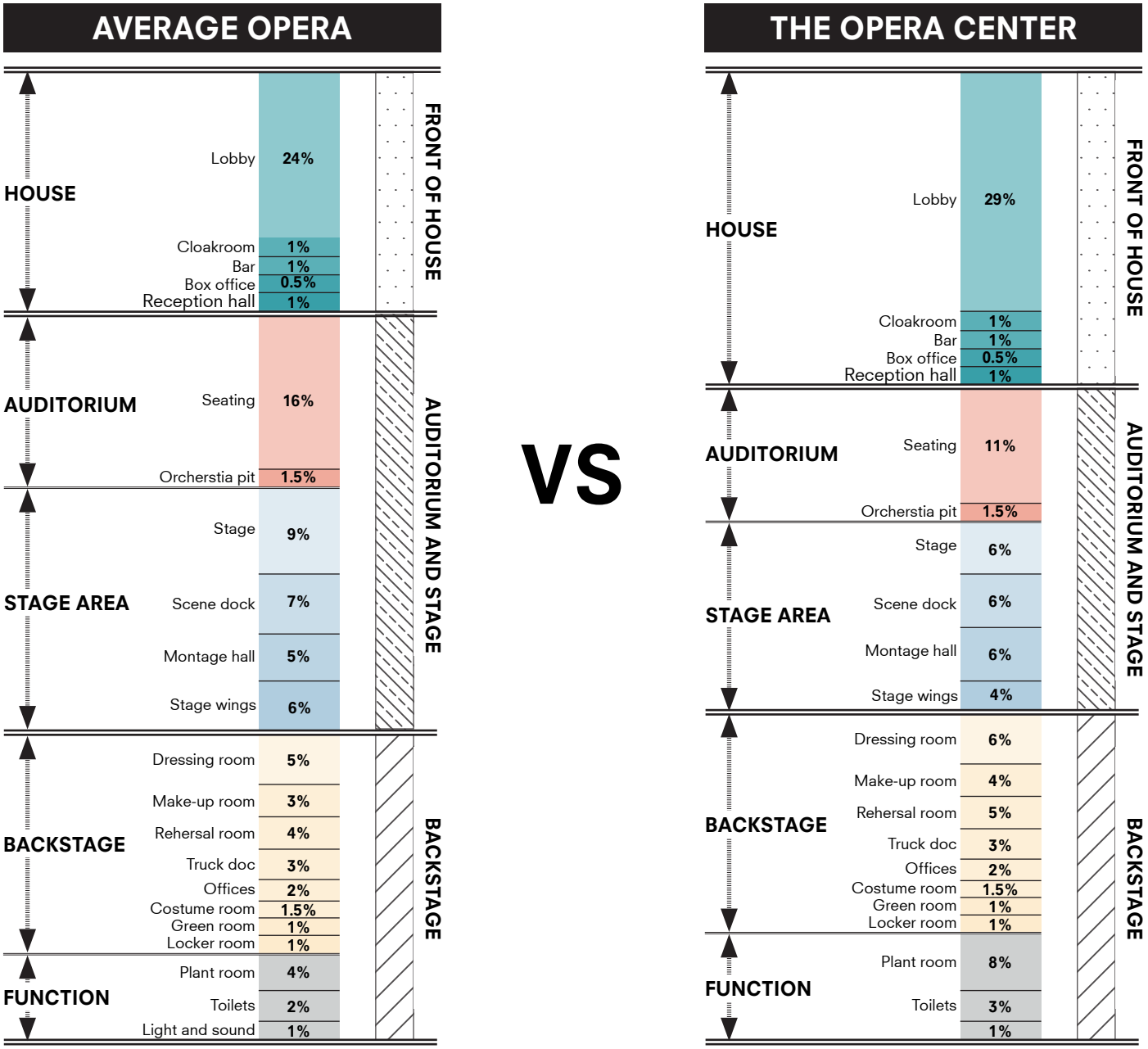
HOW MANY M2 DO THE SPACES NEED TO BE?

21TH CENTURY OPERA

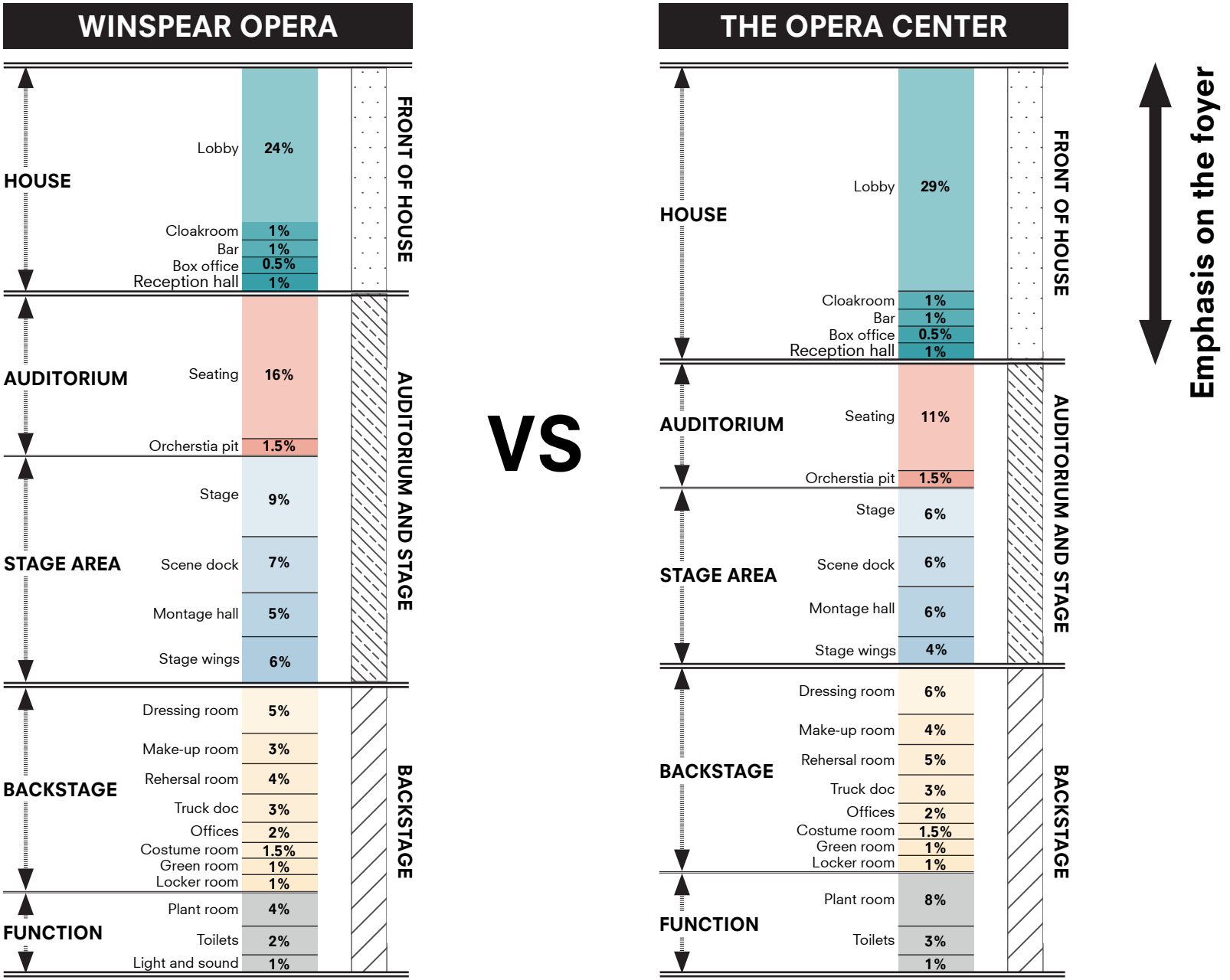


Winspear opera 25000m²

SQUARE METERS IN PERCENTAGE



SQUARE METERS IN PERCENTAGE

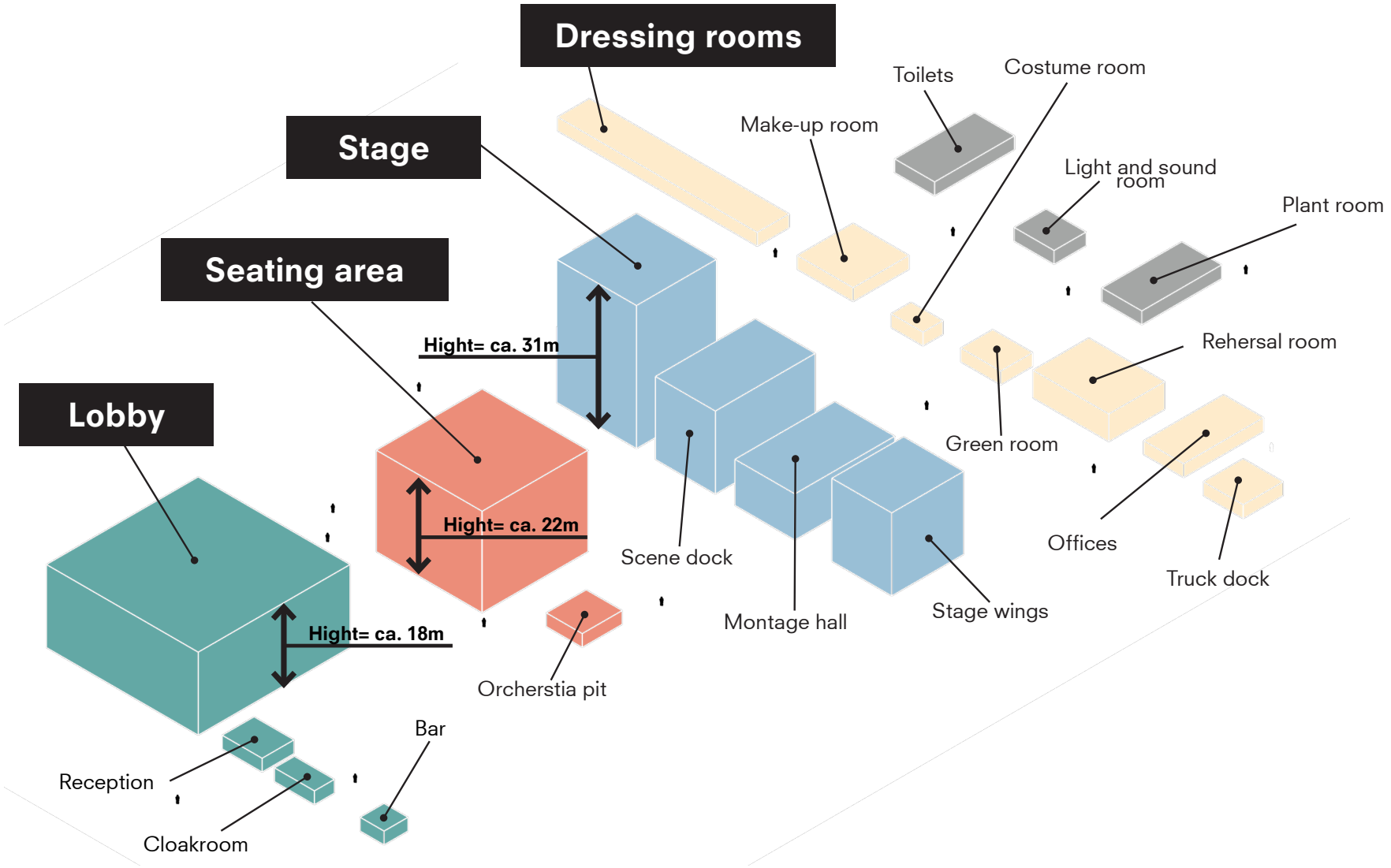


SQUARE METERS

room	Lengt	With	Hight	m2
lobby	38	38	18	3668
Reception	10	8	3	80
Long bar	10	10	3	100
Box office	6	6	3	36
Cloakroom	5	5	3	25
	69	67		7818
Seating area	26,5	26,5	22	1825
Orcherstia pit	9	10	3	90
	35,5	36,5		3830
Stage	20	20	31	400
Scene dock	25	15	18	375
Montage hall	25	15	10	375
Stage wings	18	15	18	270
	88	65		2840
Dressing room	50	8	3	1200
Make-up room	14	14	3	750
Costume room	8	5	3	200
Green room	10	8	3	80
Room for extra function	10	10	6	100
Rehersal room	19	14	6	810
Locker room	10	10	3	100
Offices	10	10	3	400
Truck dock	20	10	3	200
	151	89		7680
Storrage	4	5	3	60
Toilets	10	20	3	180
Light and sound room	8	10	3	80
Plant room	50	10	3	700
	72	45		2040
	415,5	**302,5**		**24208**

Research

VOLUMES



NEEDS

GFA:	**25.200m2**
Capacity:	**1500 chairs**
Plot size:	**12.500m2**
Sqm:	**62.000m2**

CONCLUSION

THE LOBBY CAN USE UP A BIG PERCENTAGE OF THE OPERA

IT’S A SOCIAL SPACE

AMBITIONS AND GOALS

MAXIMUM EXPERIENCES

Interactive experience concept

SOCIAL INTERACTION

Bringing people together

EDUCATIONAL

Connecting with conservatories and educational faculties

SUSTAINABLE

Futureproof, multifunctional

REQUIREMENTS

SITE

- CULTURAL SYMBIOSIS
- CAPACITY
- ASSOCIATED FACILITIES
- CONNECTED PUBLIC SPACE

PROGRAM

- MAXIMUM EXPERIENCES
- SOCIAL INTERACTION
- EDUCATIONAL
- SUSTAINABLE

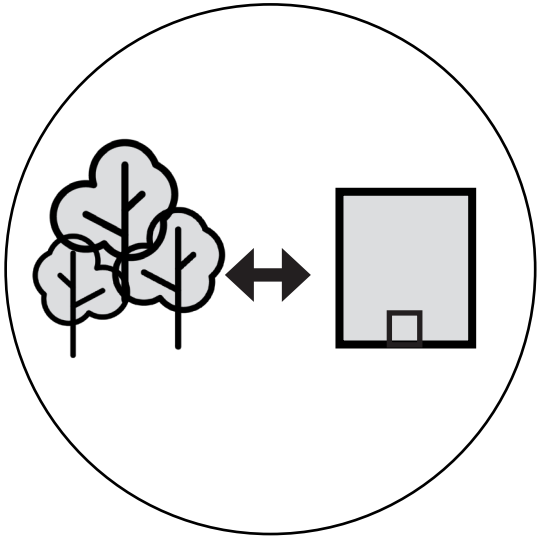
CLIENT

- CULTURAL VALUE
- UNIQUE/ OUTSTANDING
- FUTURE PROOF

CONCEPT

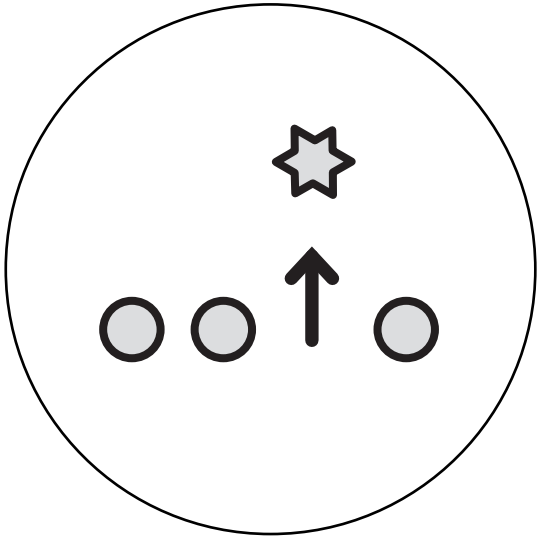
Concept

AMBITIONS FOR BUILDING PRINCIPLES



Involve the park in the building

Stimulate social interaction

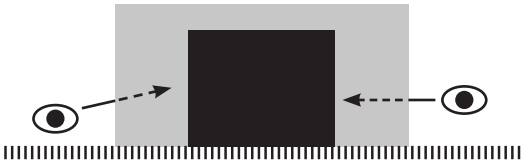


Unique/ outstanding

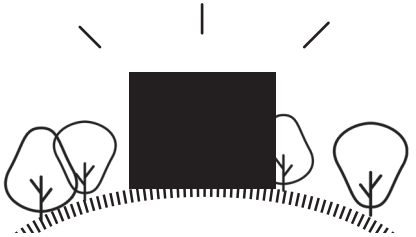
Concept

PRINCIPLES

Park becomes part of the foyer



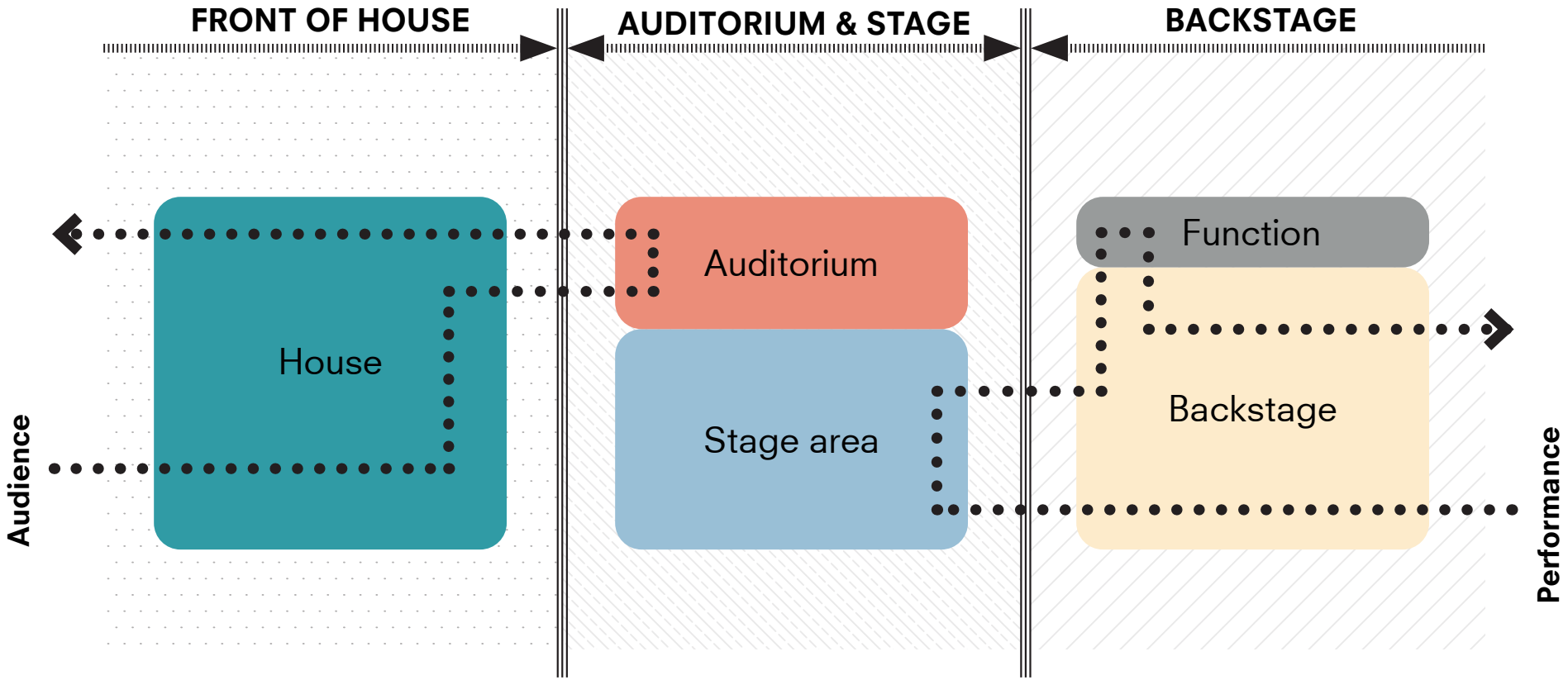
Transparity of the functions



Black box in the landscape

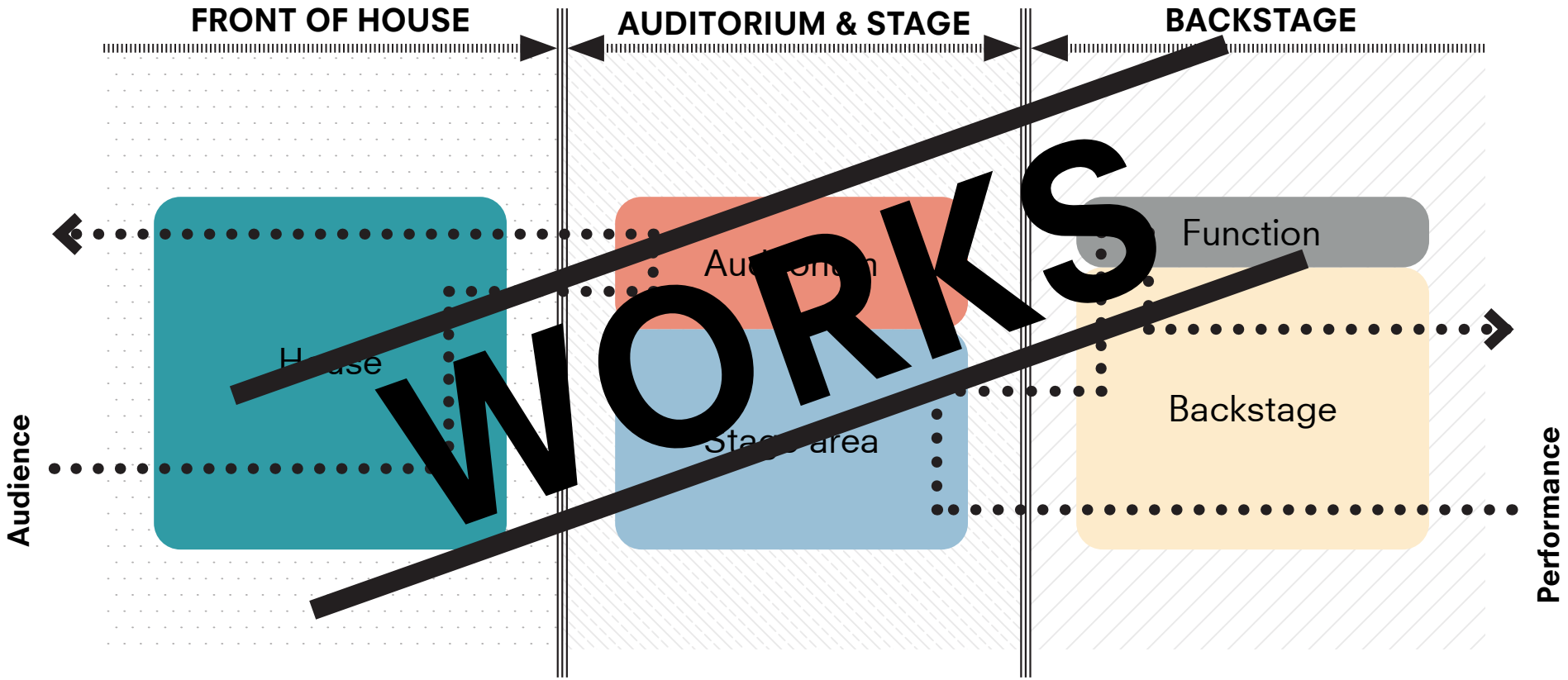
Concept

STRONG HIERARCHY PURE OPERA



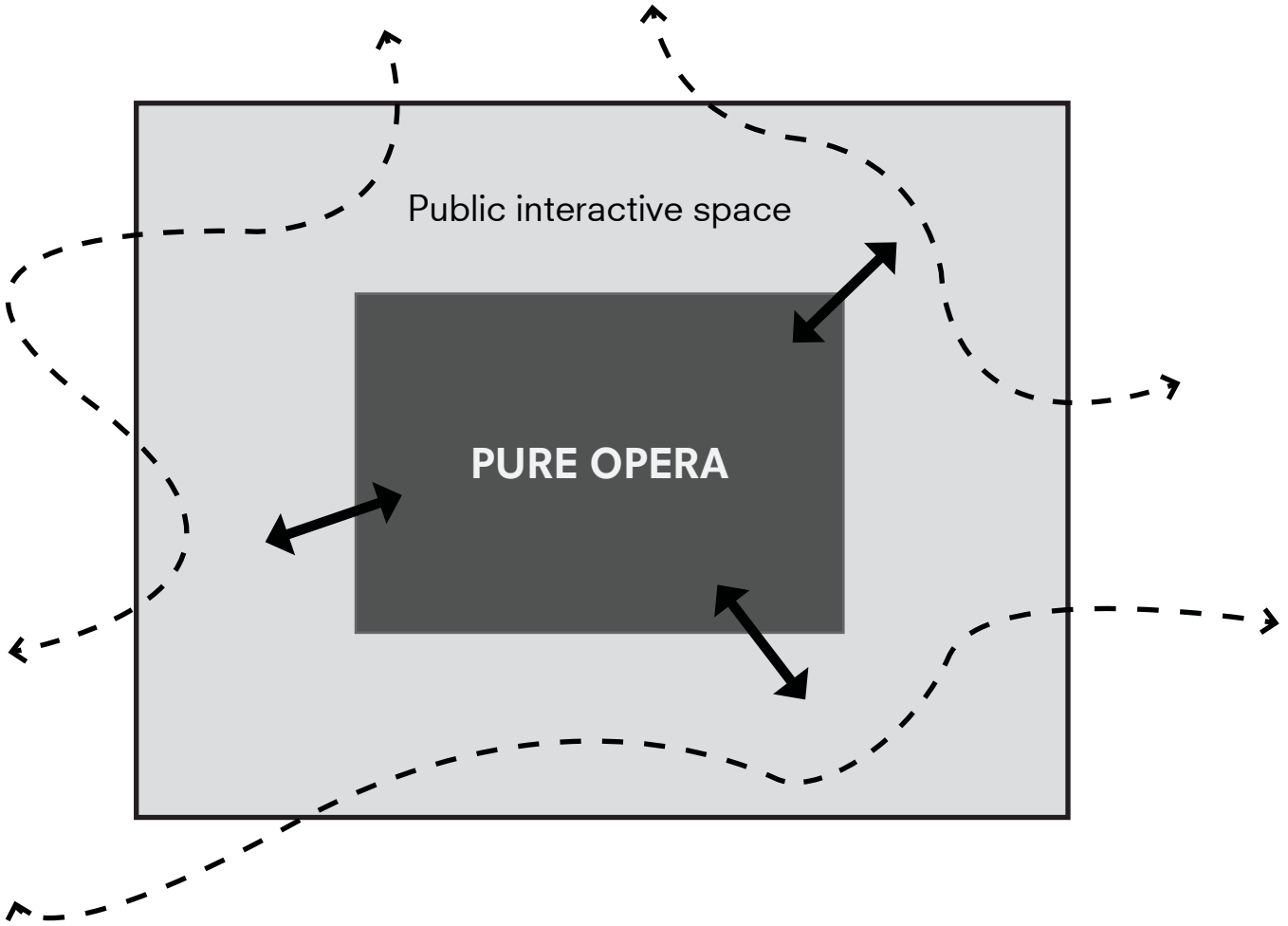
Concept

DONT CHANGE ANYTHING ABOUT THE HIERARCHY



Concept

STRUCTURE BUILDING



Concept

QUESTION

HOW TO
DO IT?

Concept

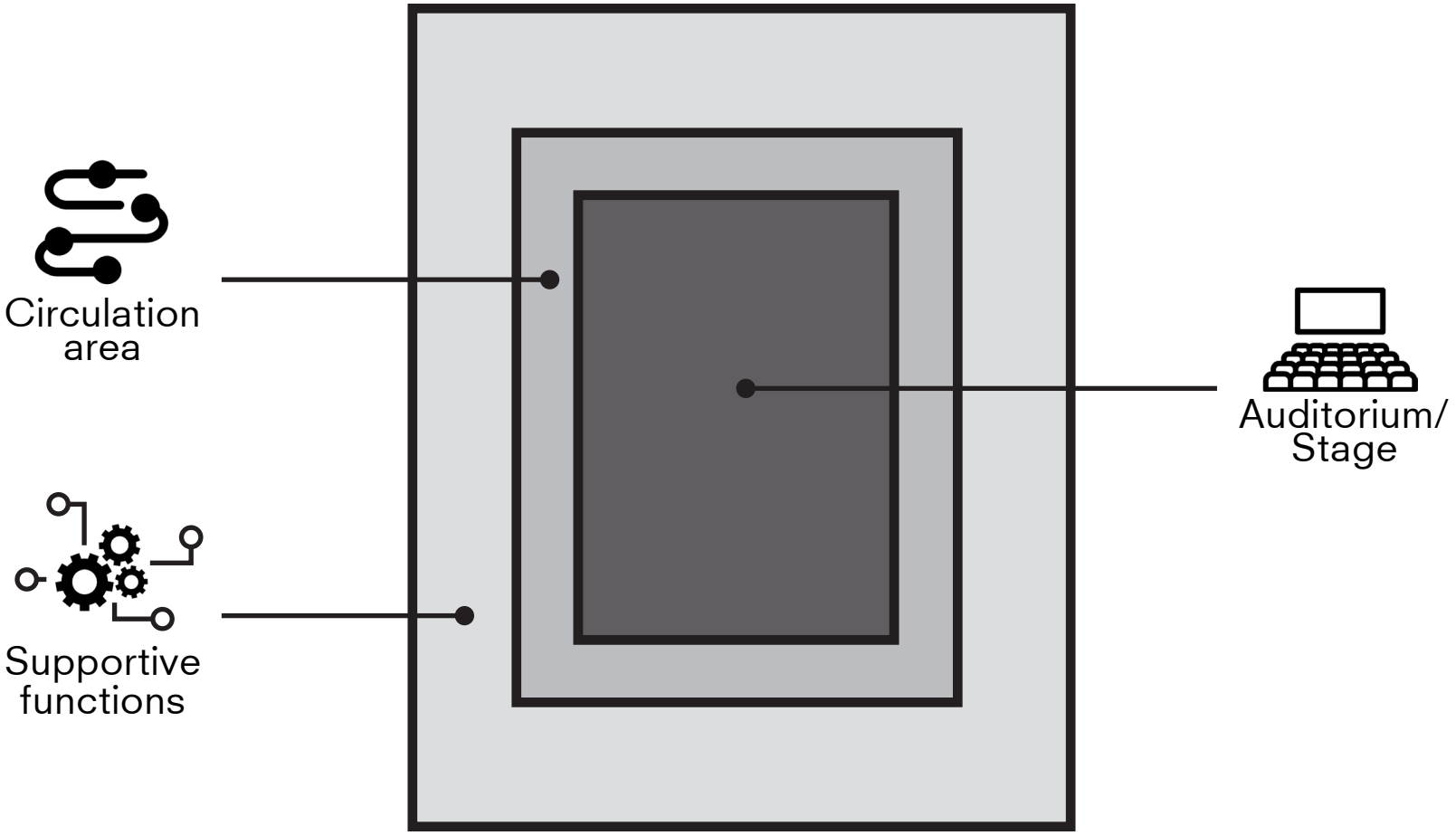
FOCUS ON THE FOYER

Concept

STRUCTURE OPERA

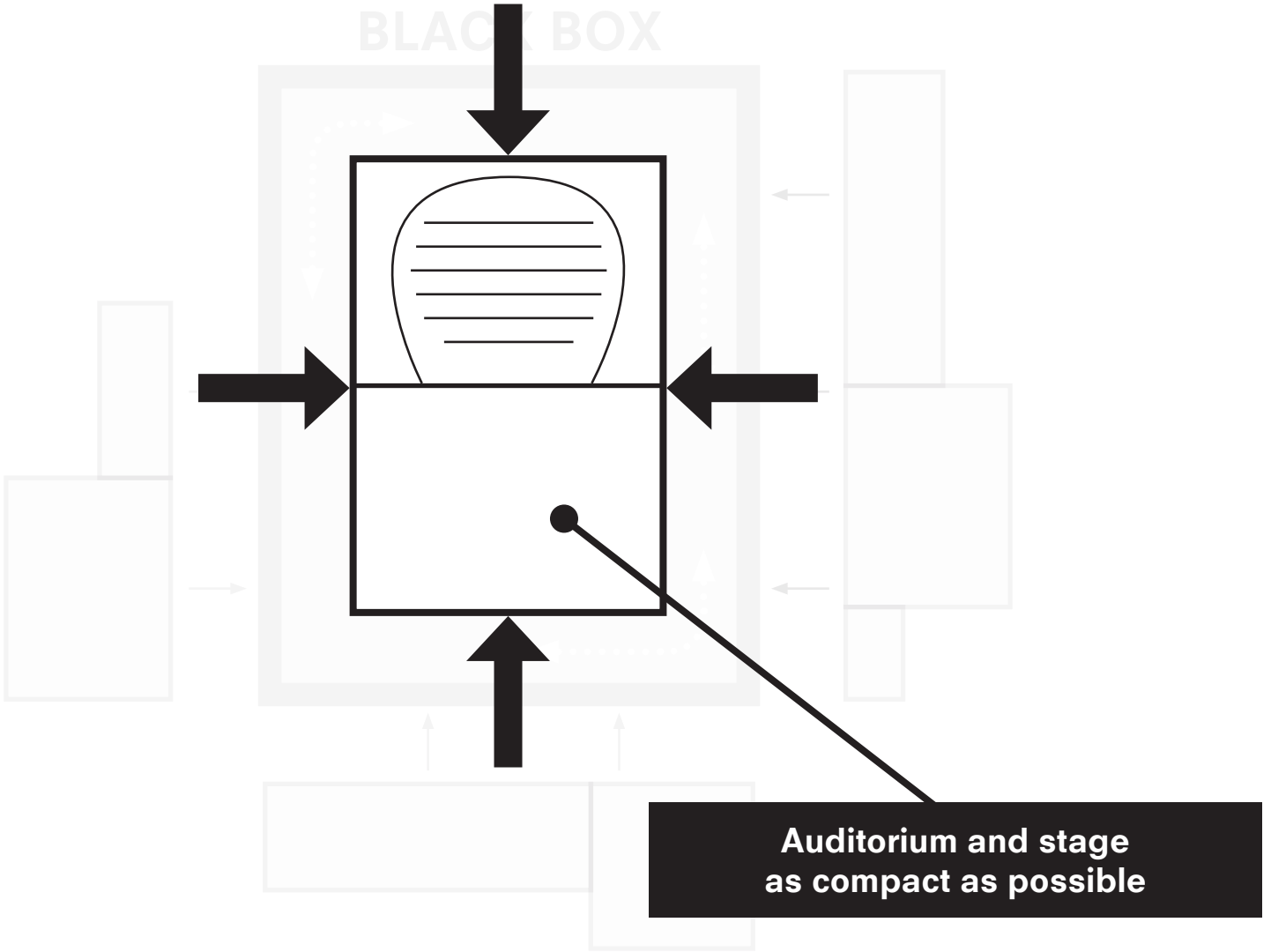
Concept

STRUCTURE OPERA



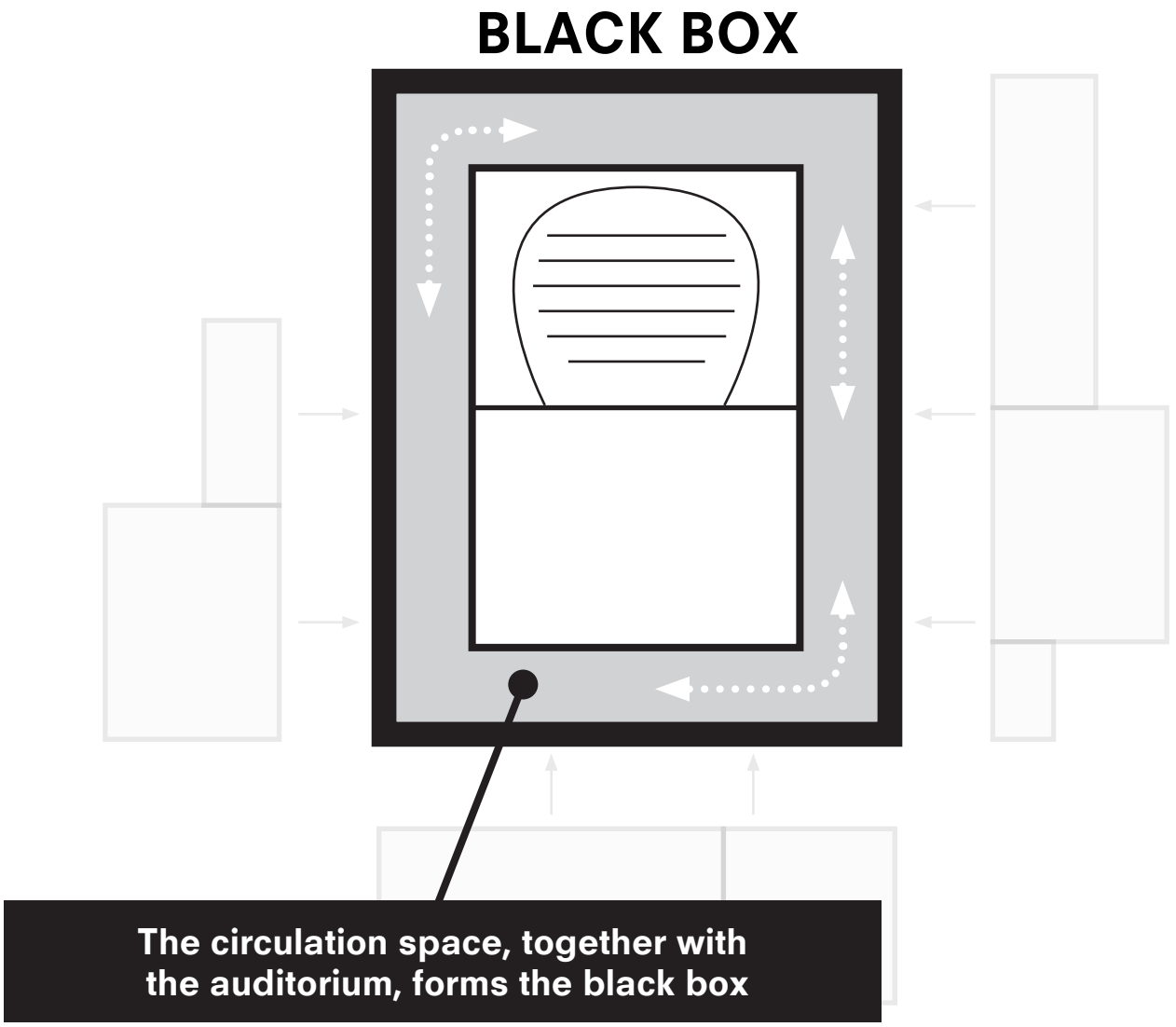
Concept

STRUCTURE OPERA



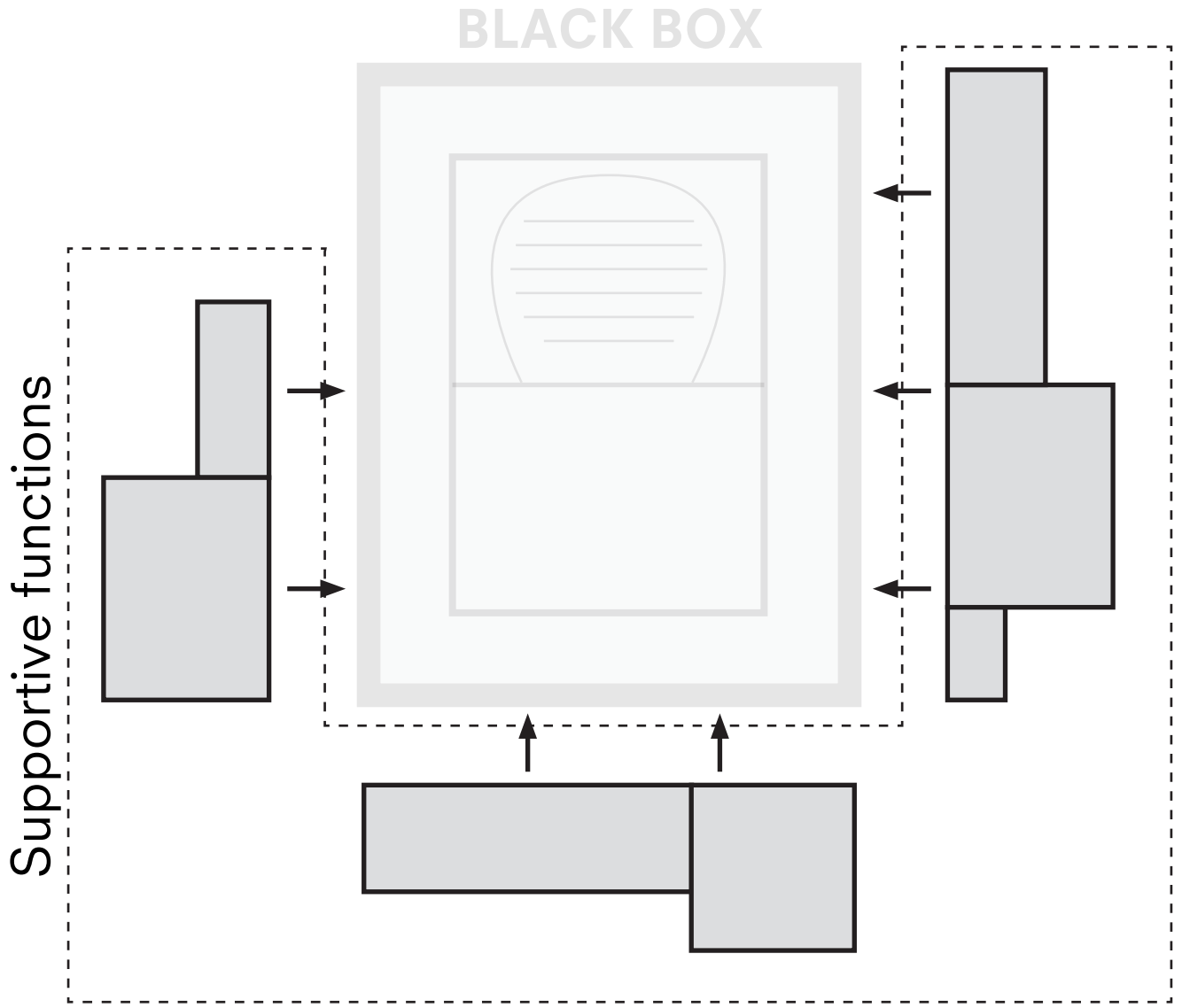
Concept

STRUCTURE OPERA CIRCULATION



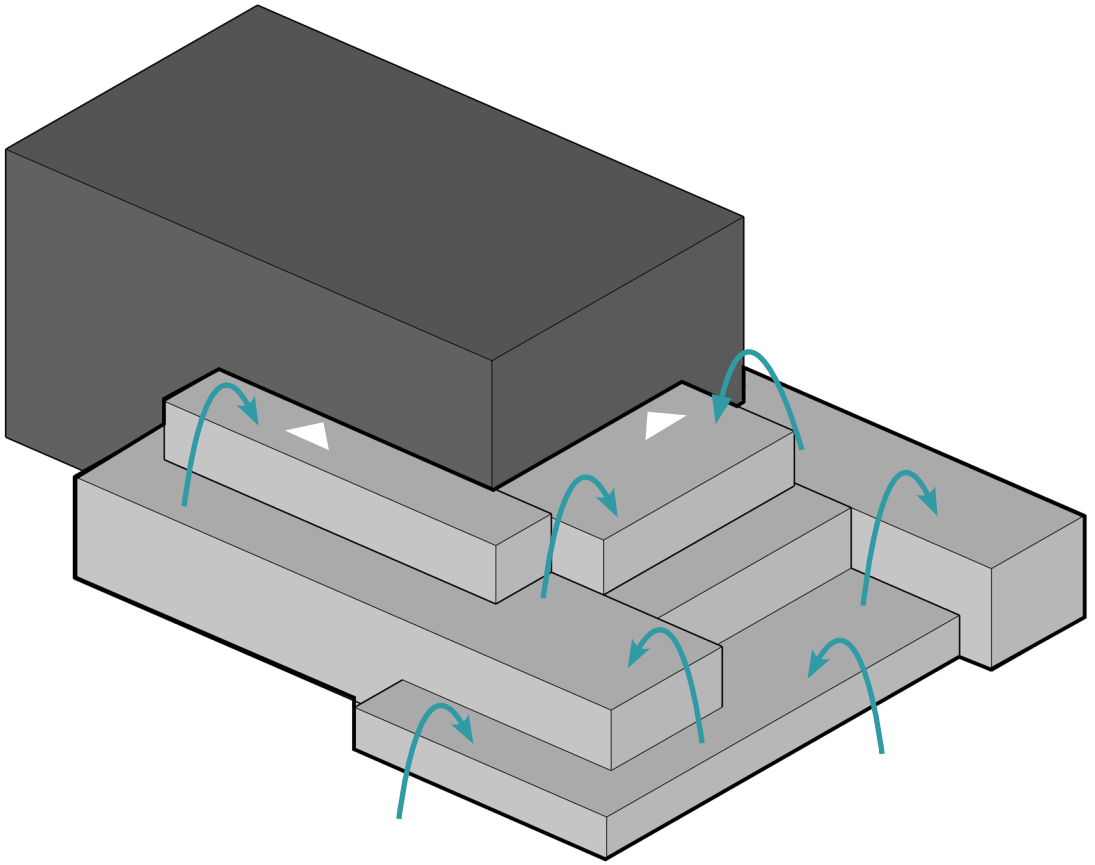
Concept

STRUCTURE OPERA



Concept

SUPPORTIVE FUNCTIONS CREATING A LANDSCAPE TO WALK AROUND



Concept

MODEL

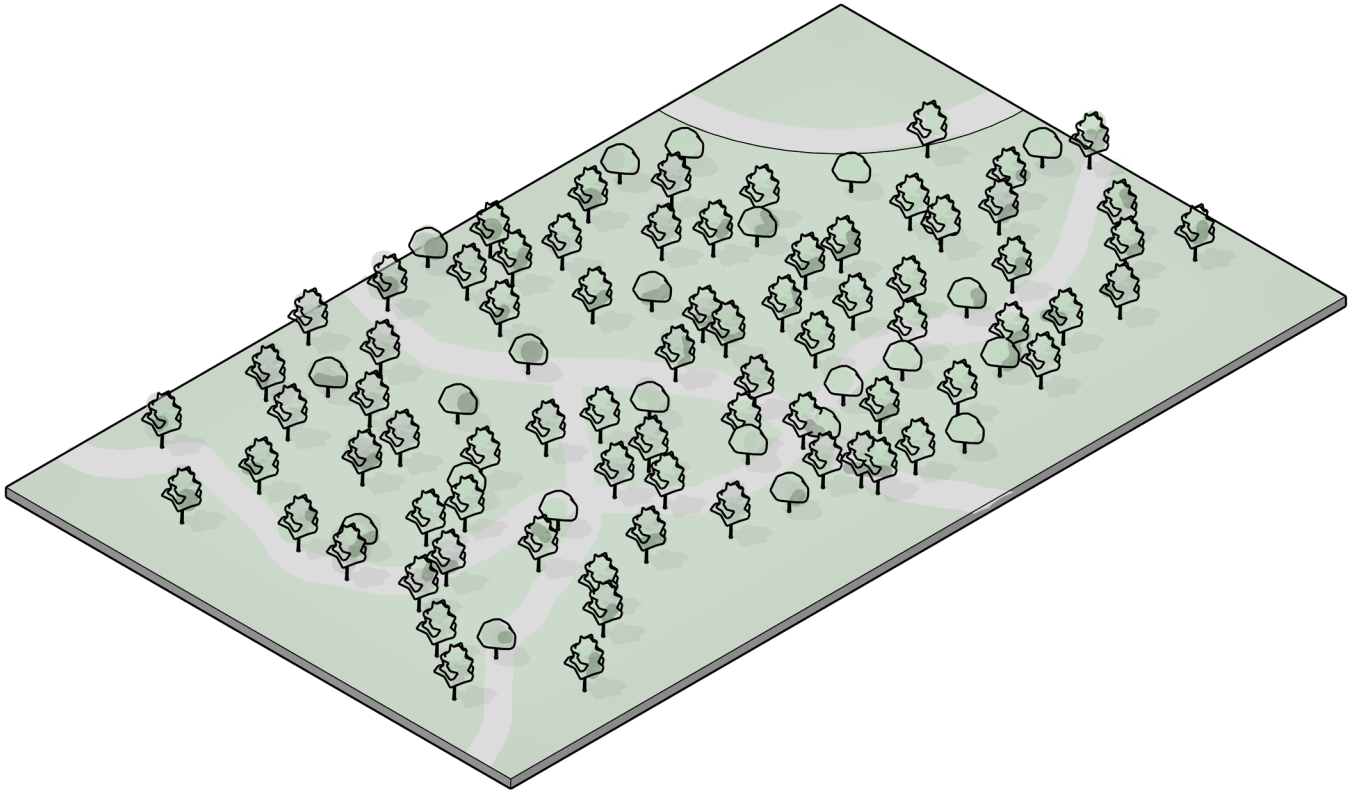
Concept

QUESTION

WHERE TO PLACE IT IN THE LANDSCAPE?

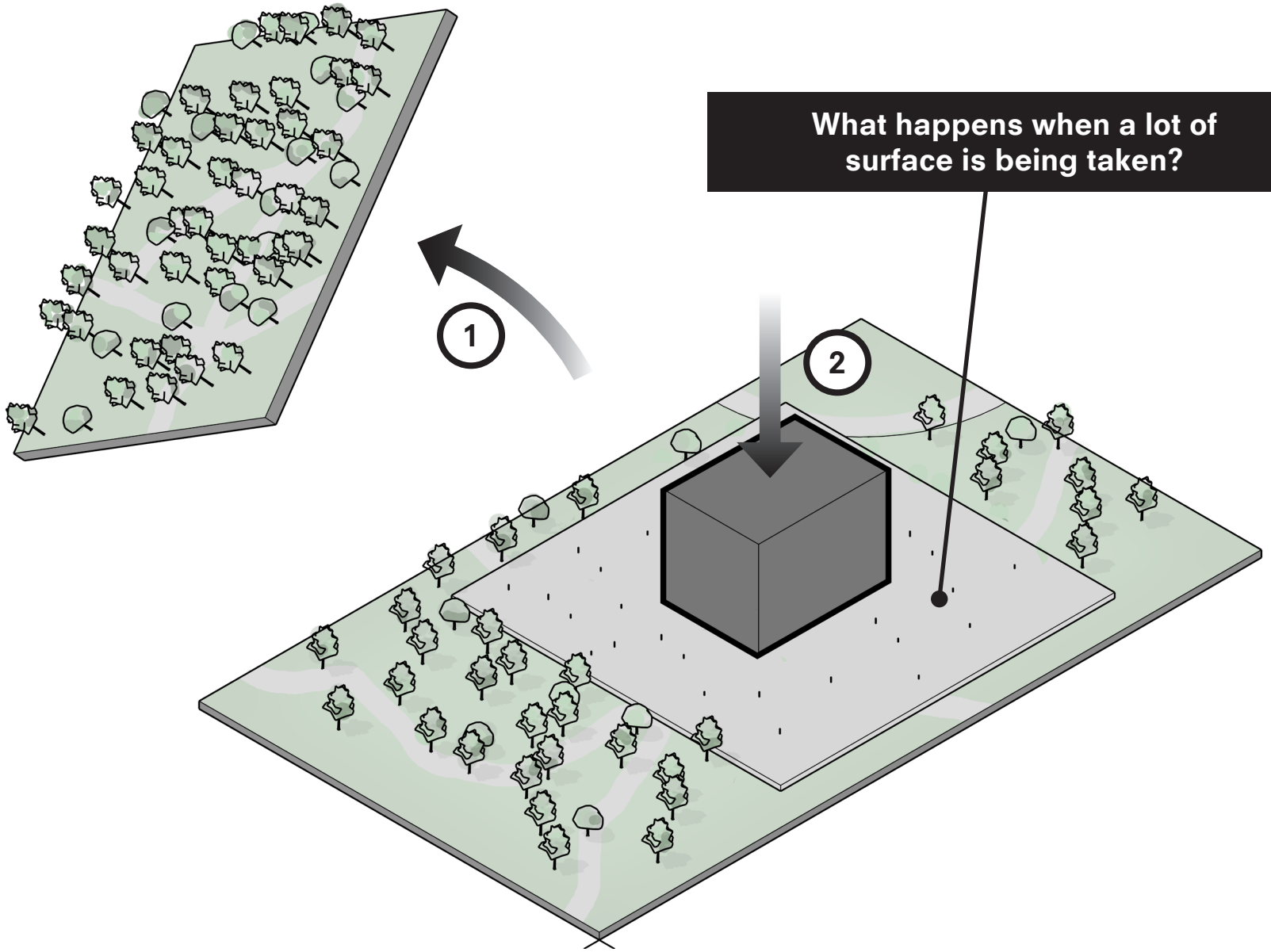
Concept

FIRST THOUHGTS



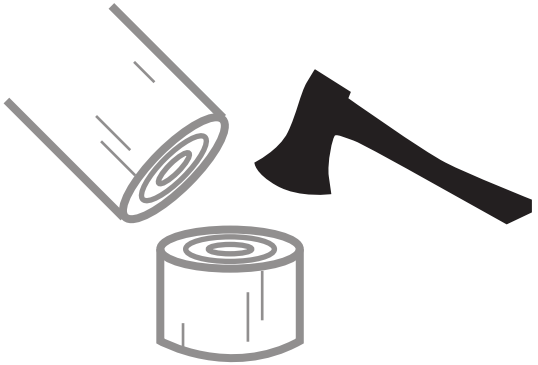
Concept

QUESTION

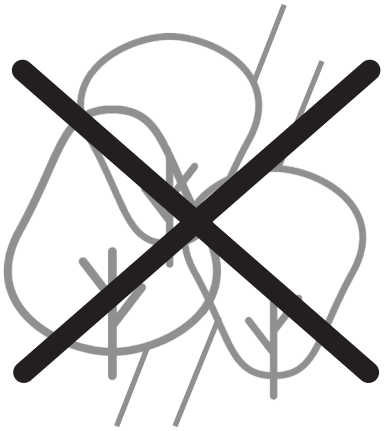


Concept

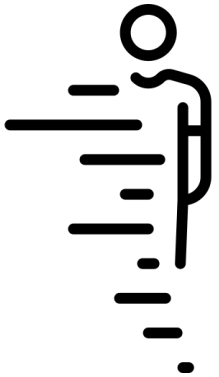
NEGATIVE ELEMENTS



UNNECESSARY FELLING OF TREES

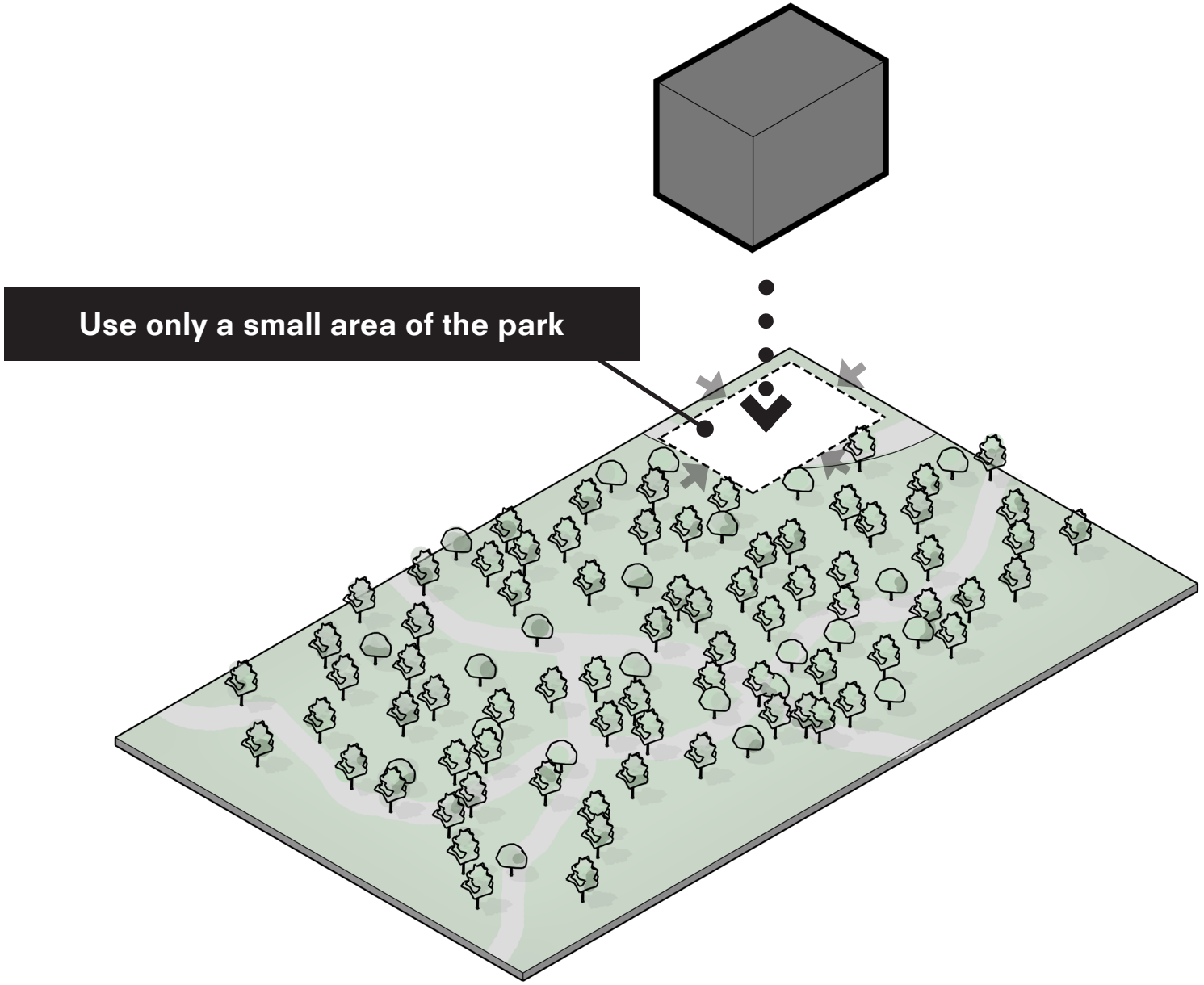


ELIMINATING THE PARK



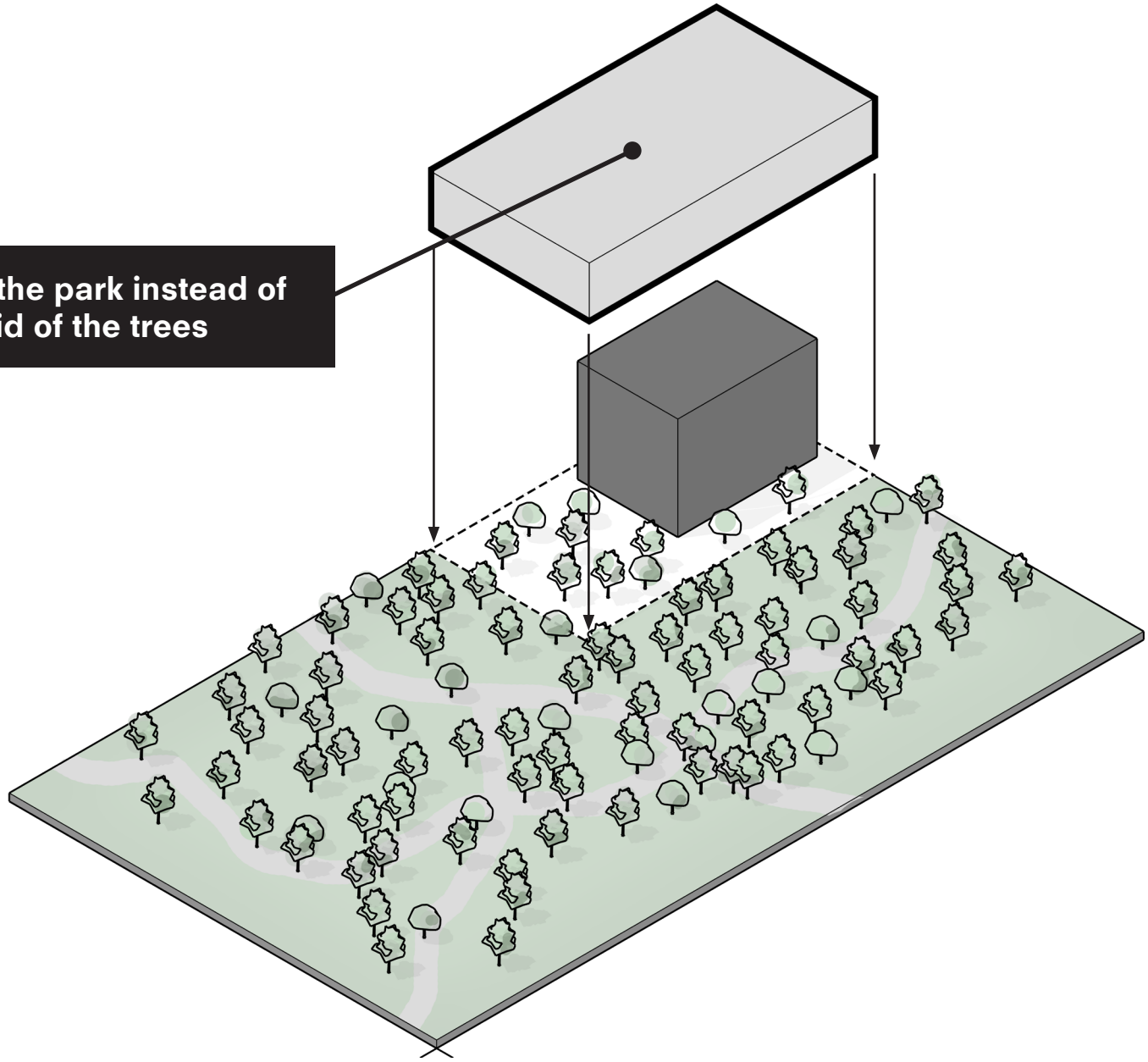
FADING AWAY THE CHARACTER OF THE PLACE

CONCEPTS

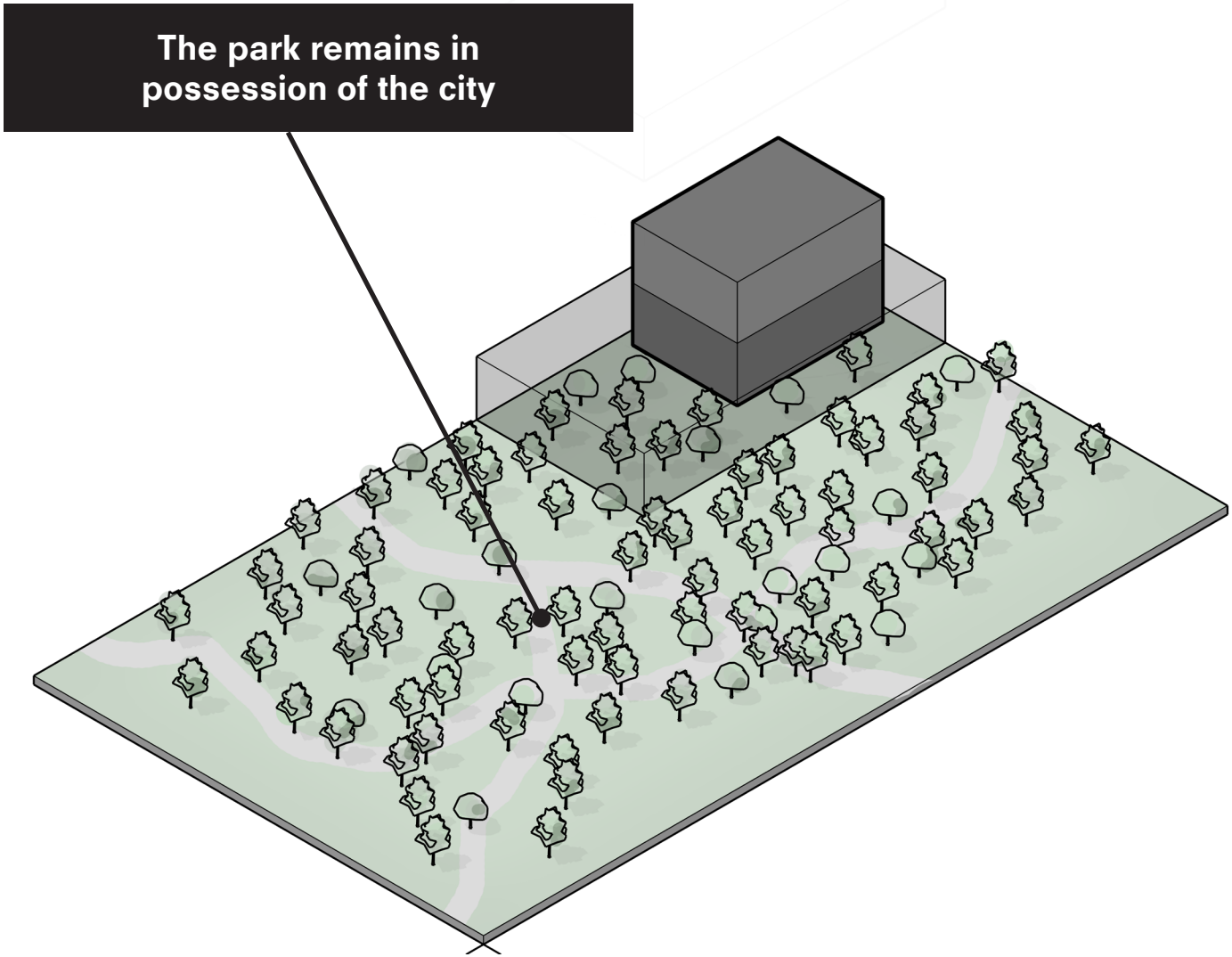


CONCEPTS

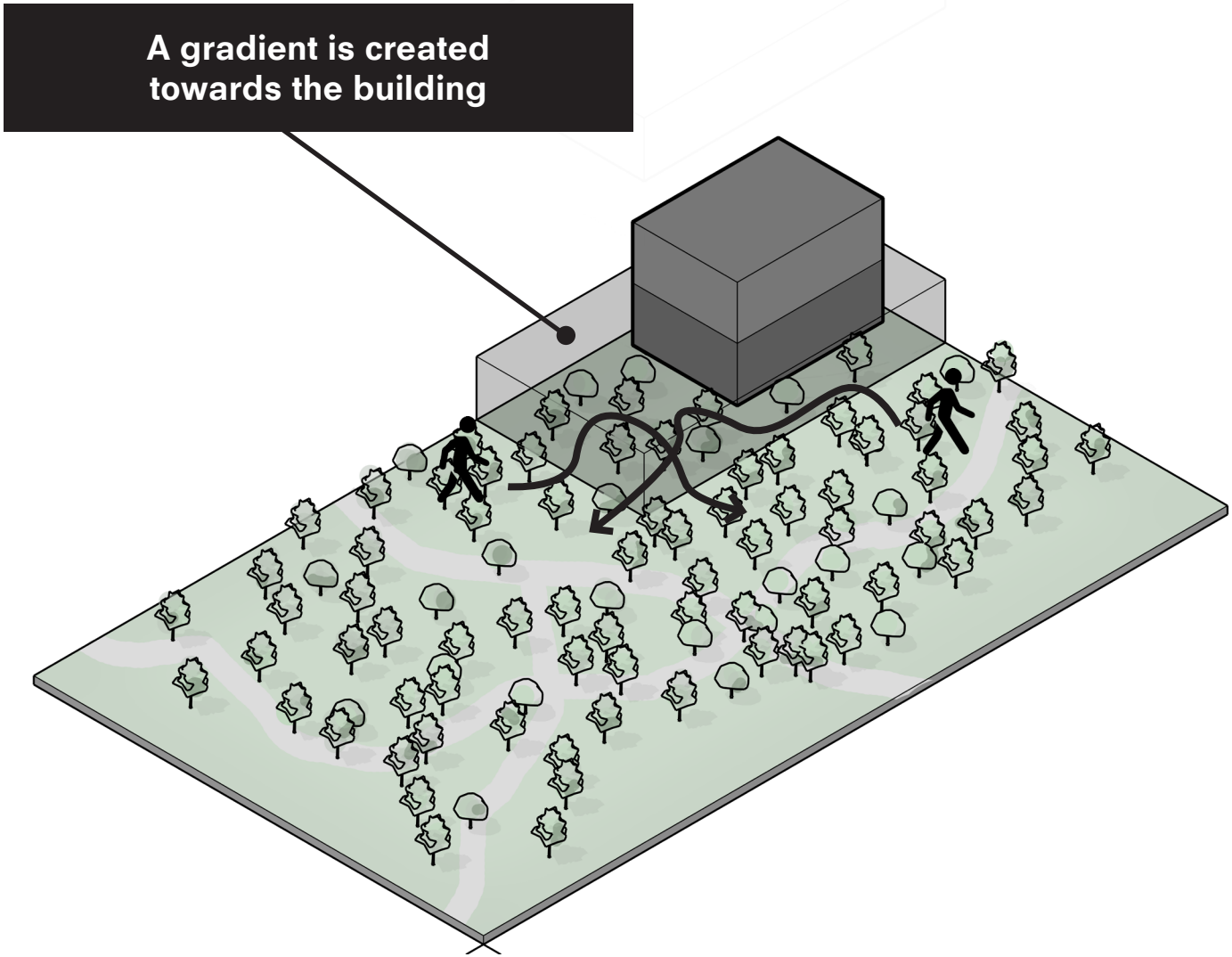
Add a roof to the park instead of getting rid of the trees



CONCEPTS

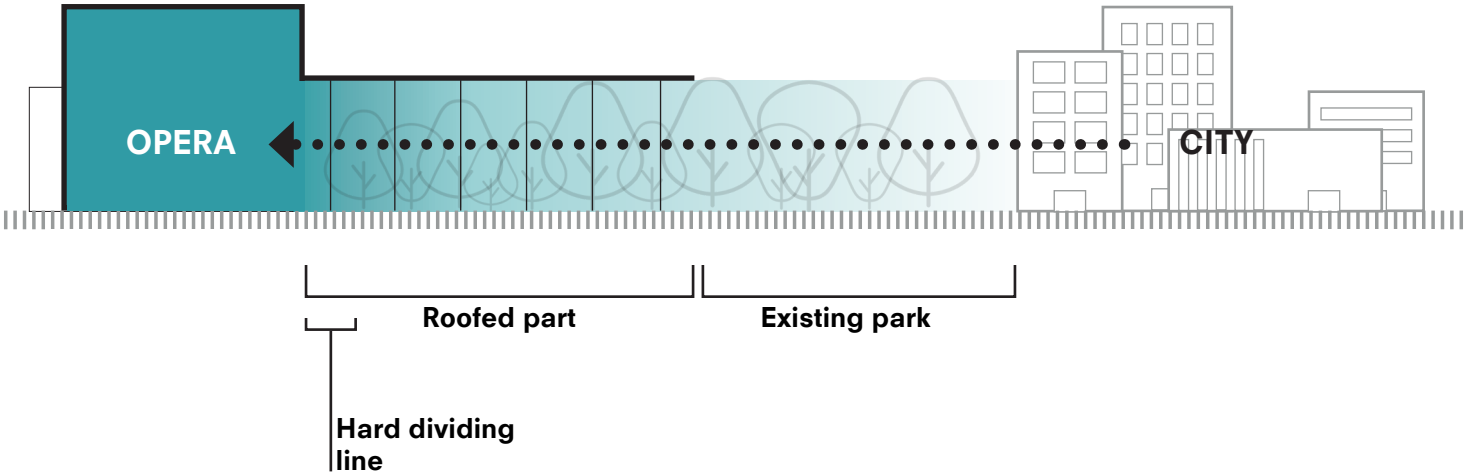


CONCEPTS



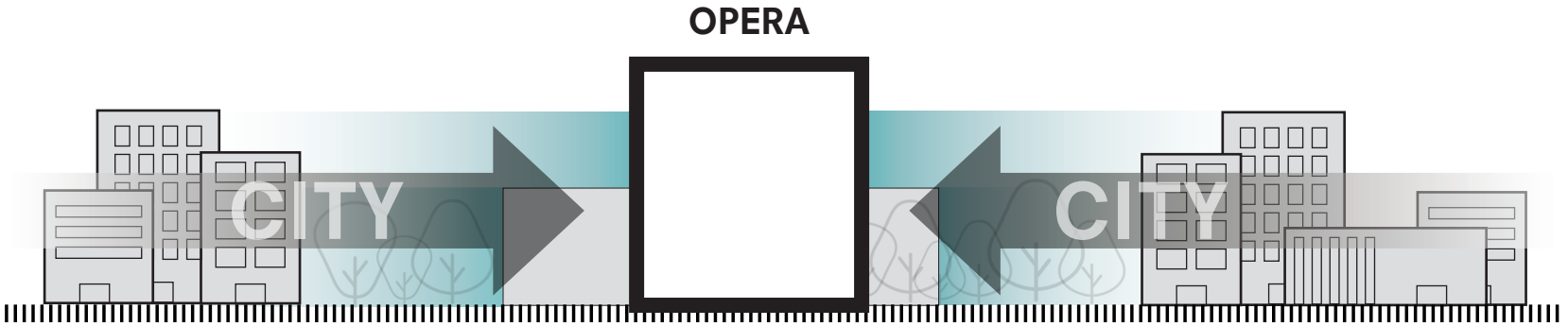
Concept

GRADIENT TO THE BUILDING

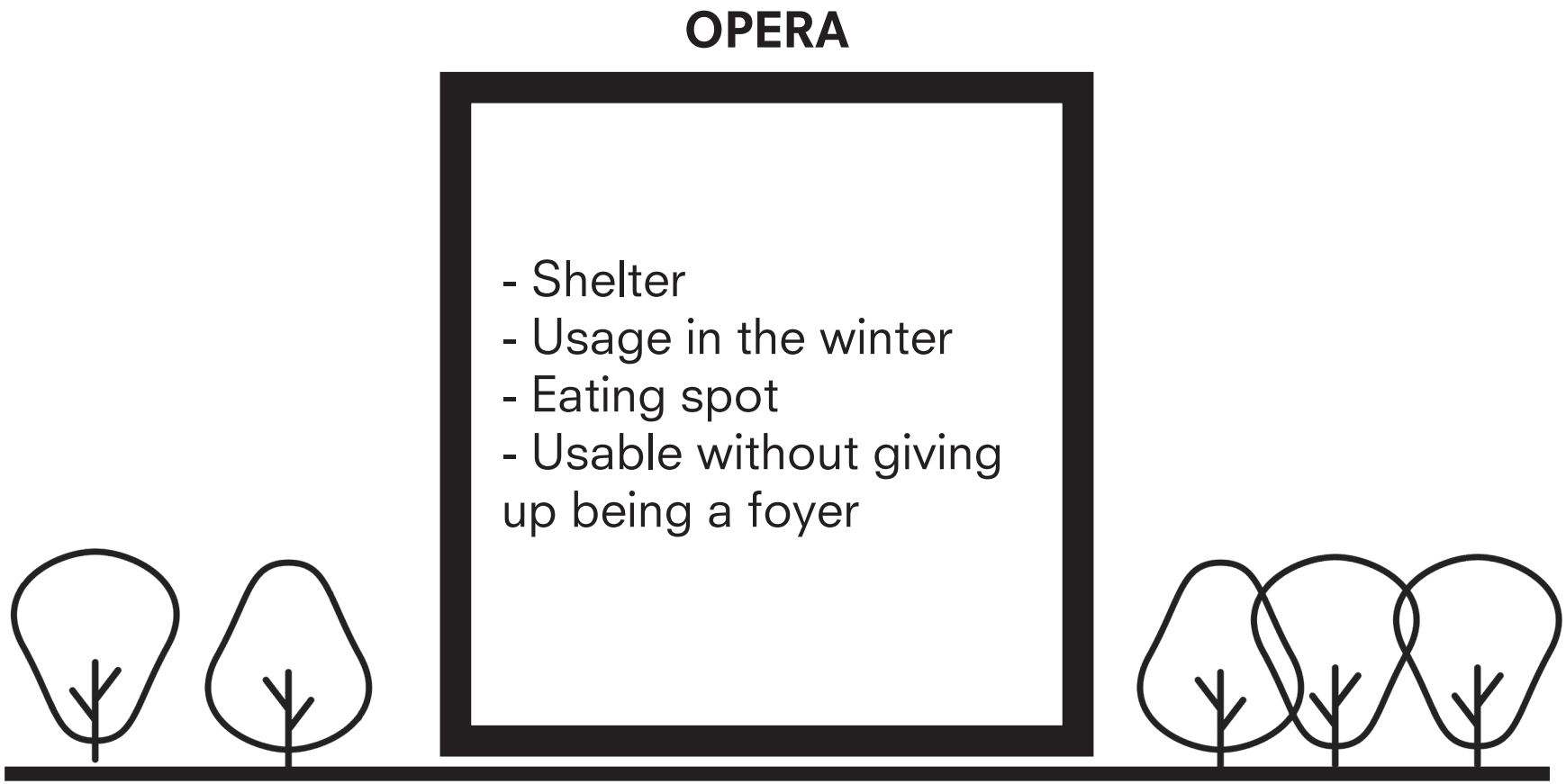


Concept

GRADIENT TO THE BUILDING



THE OPERA ADDS FUNCTIONALITY TO THE PARK



Concept

PROVADE SPACES THAT THE COMMUNITY THRIVE

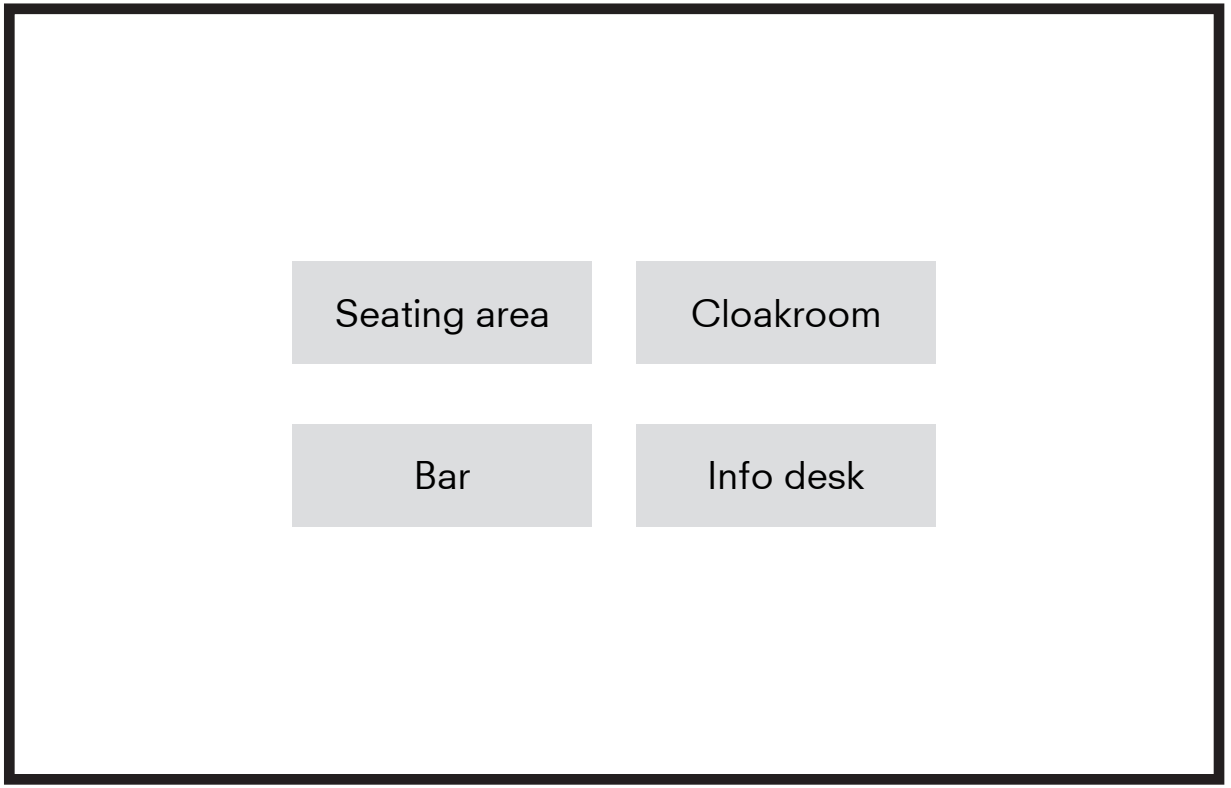
Concept

QUESTION

HOW CAN THE FOYER ACCOMODATE DIFFERENT SETTINGS?

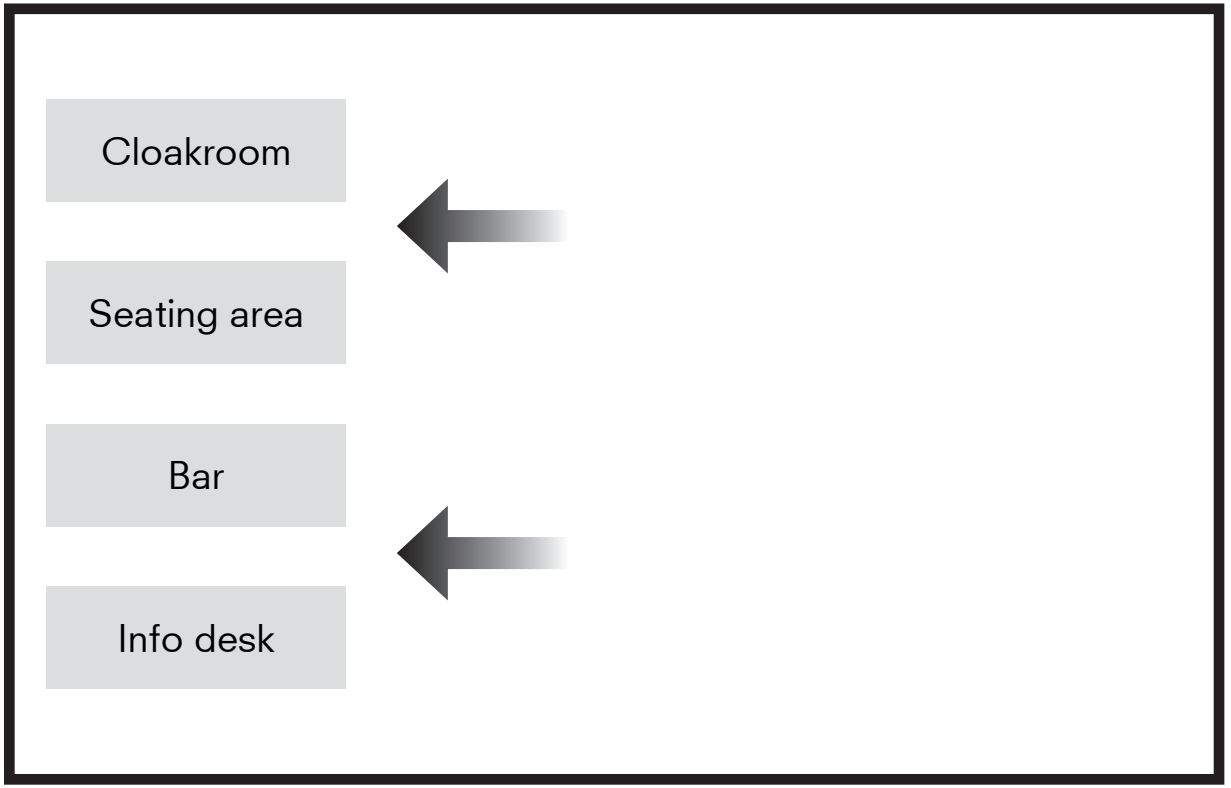
Concept

FOUR ELEMENTS IMPORTANT FOR A FOYER



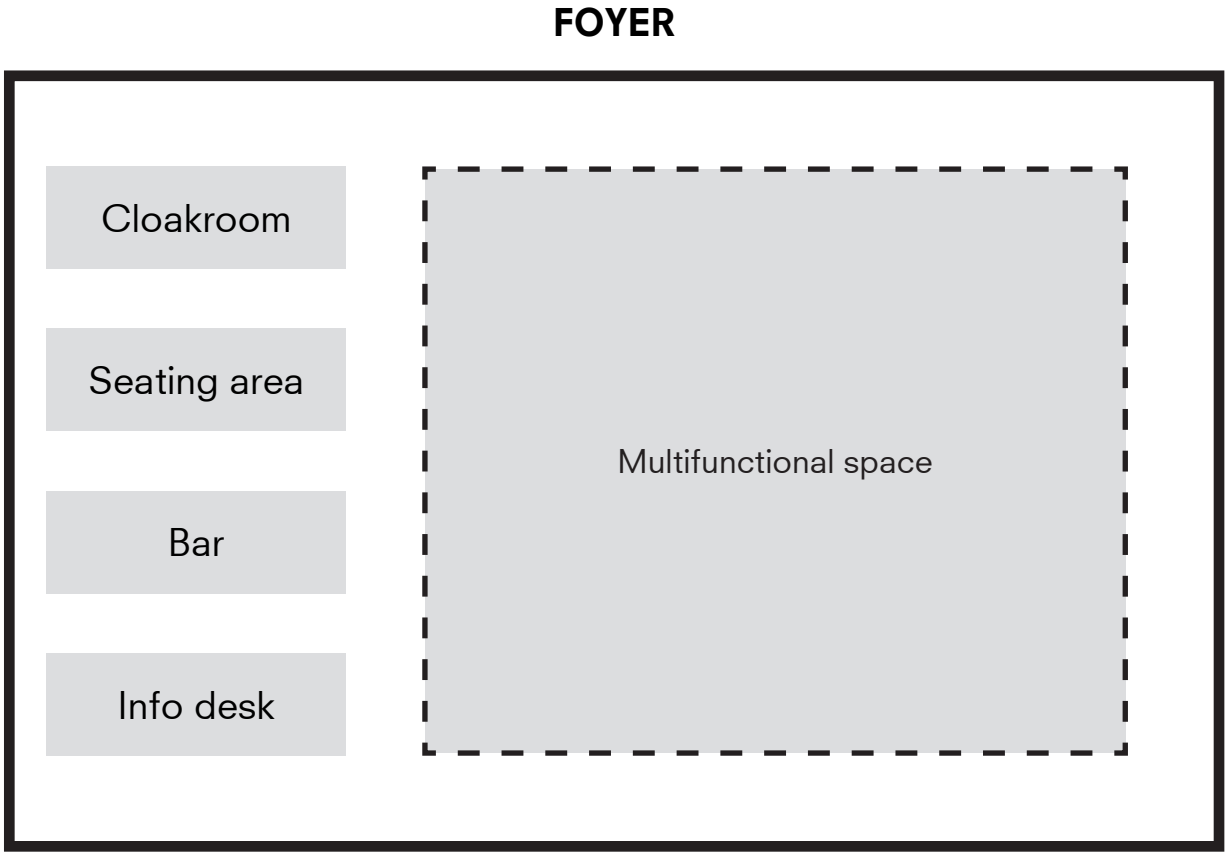
Concept

FUNCTIONS ARE PLACED TO THE SIDE



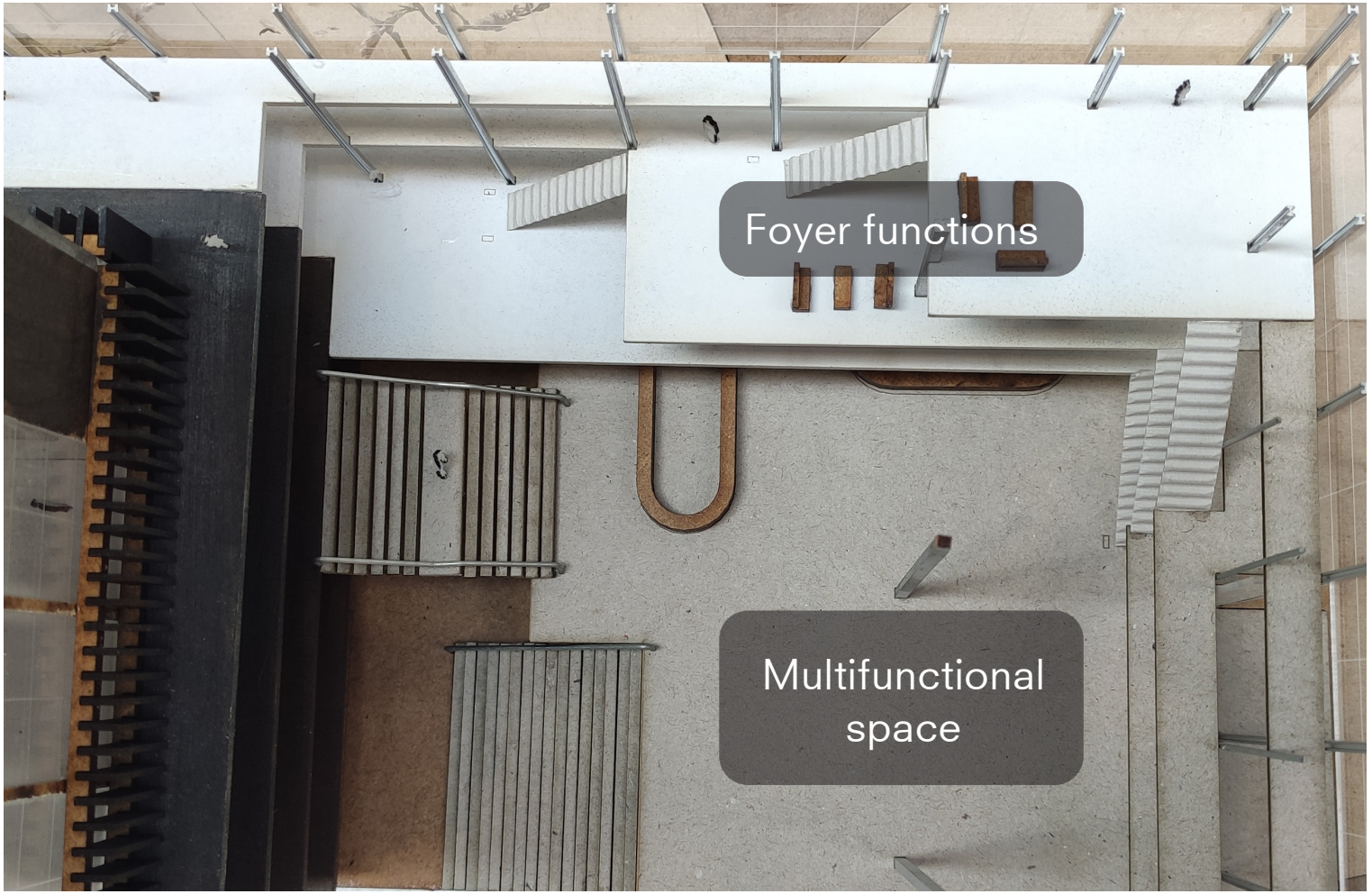
Concept

CREATES AN OPEN, MULTIFUNCTIONAL SPACE (ADAPTABLE)

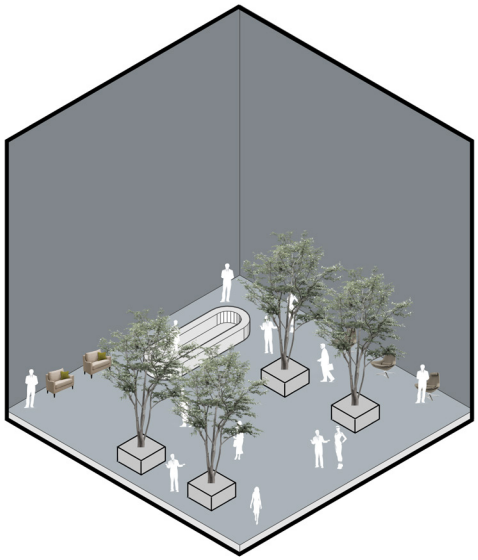


Concept

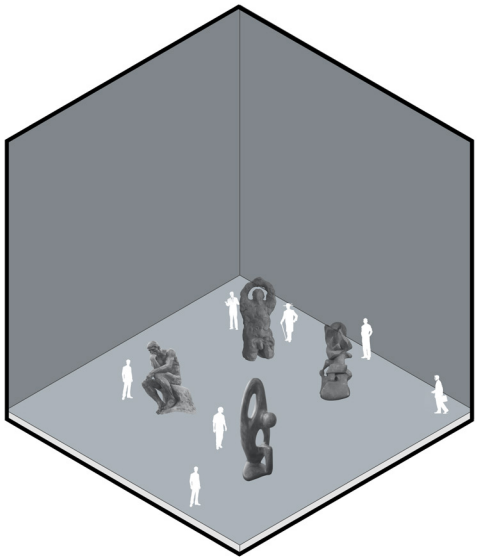
TOP VIEW FOYER



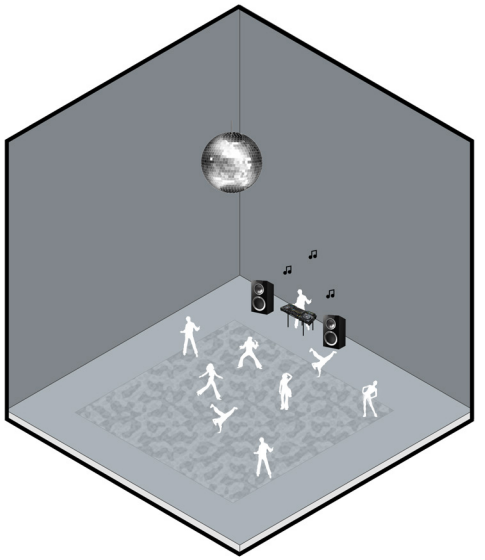
PROGRAM CAN BE FILLED IN HOWEVER THE INHABITANTS OF BERLIN WISH



Foyer



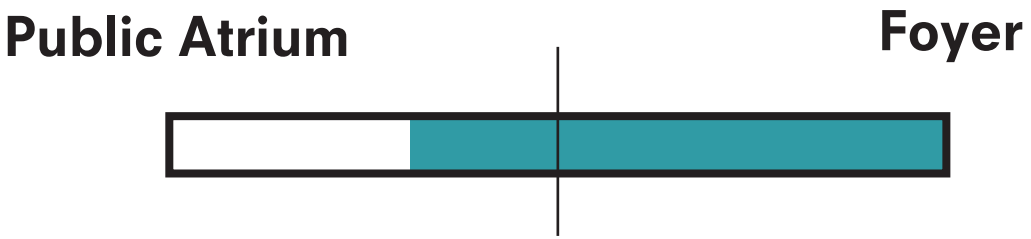
Art exhibition



Performances

Concept

FOYER WITH A PUBLIC ATRIUM



Character

Concept

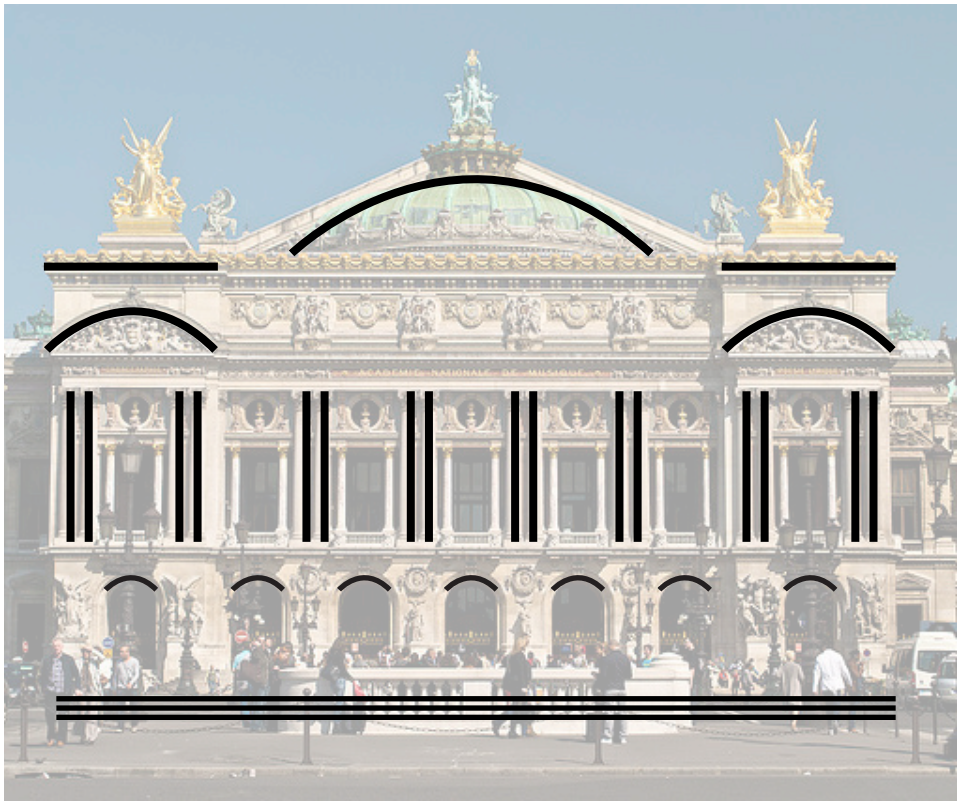
QUESTION

HOW TO DEFINE THE CHARACTER OF THE BUILDING?

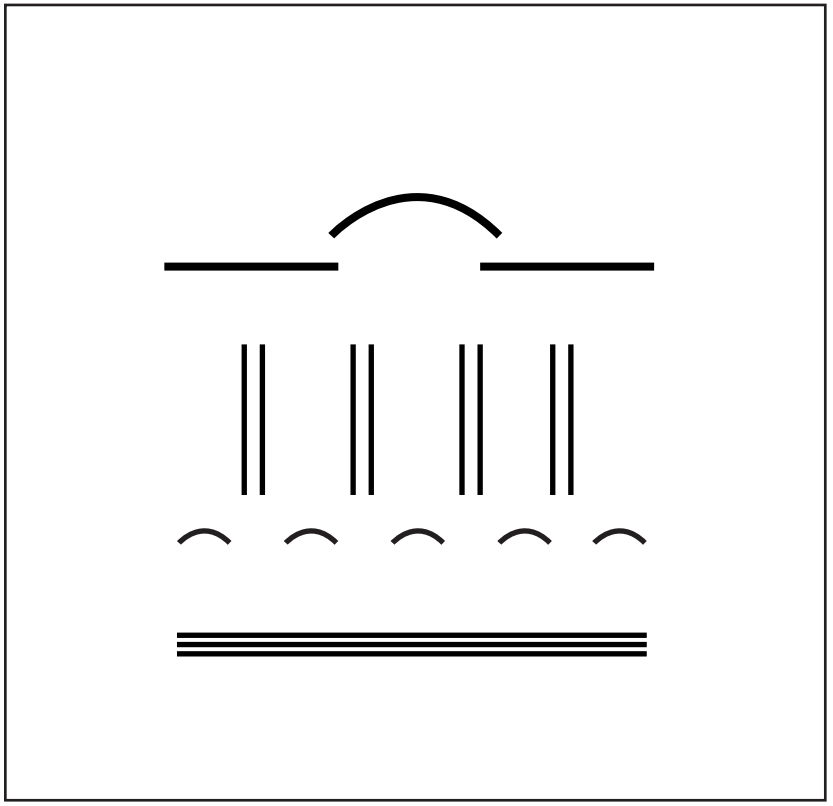
Concept

CLASSIC OPERA TYPOLOGY

Opera garnier



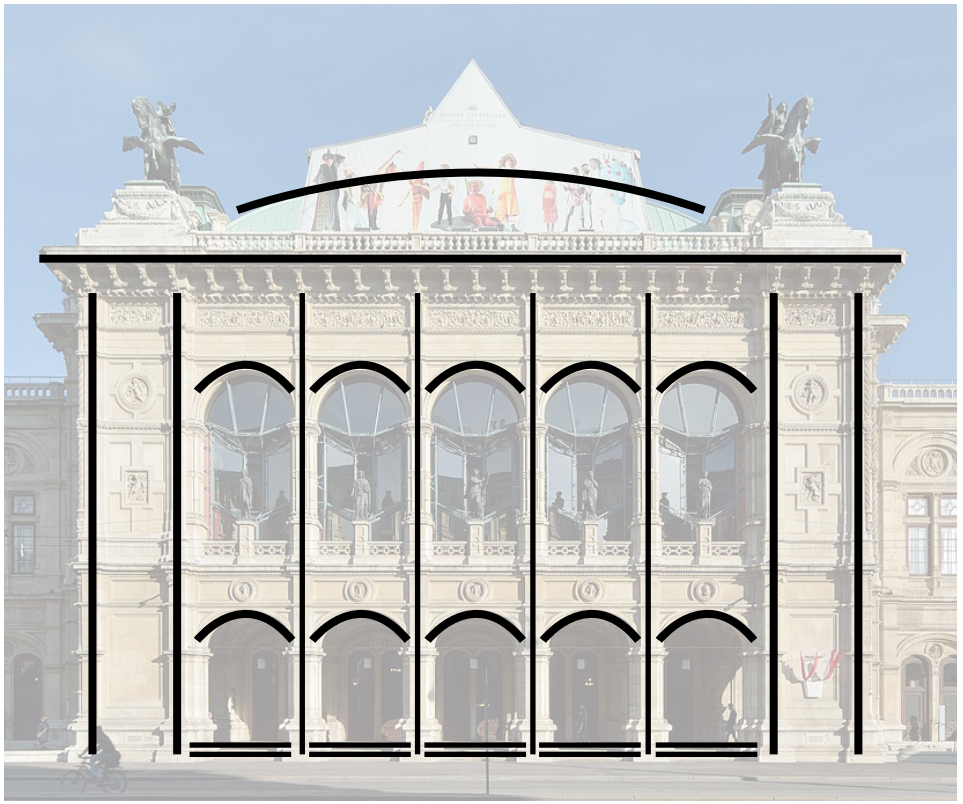
Form



Concept

CLASSIC OPERA TYPOLOGY

Vienna State Opera



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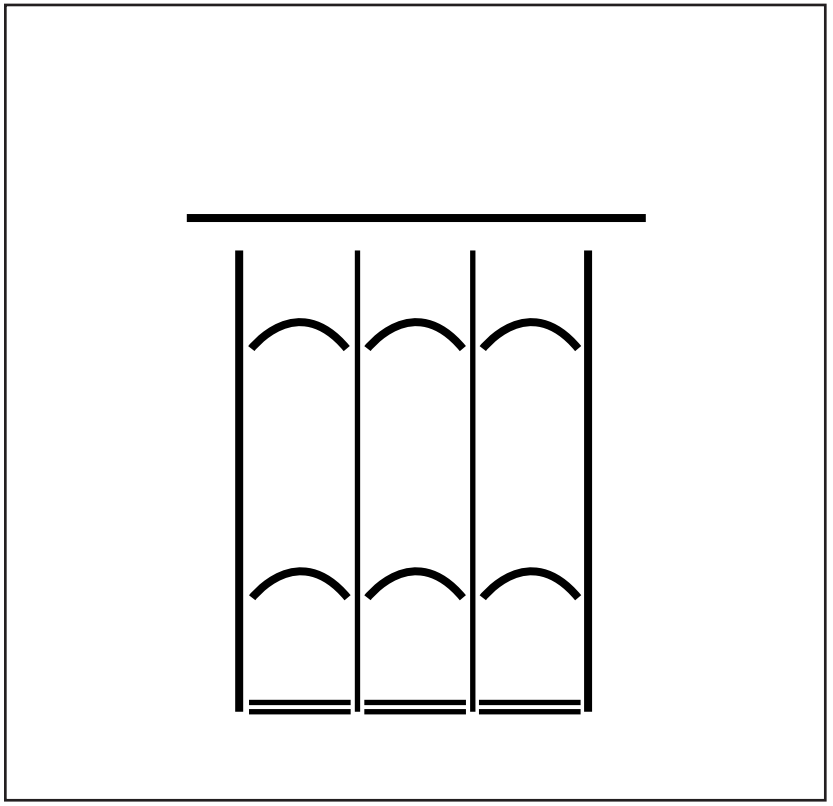
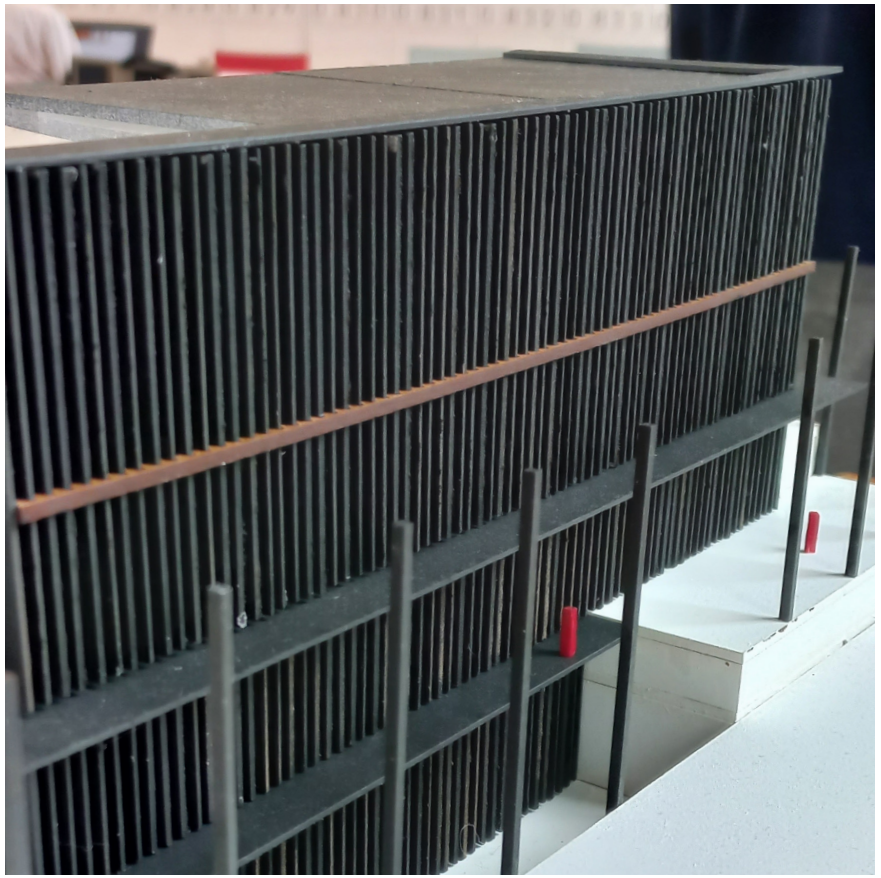
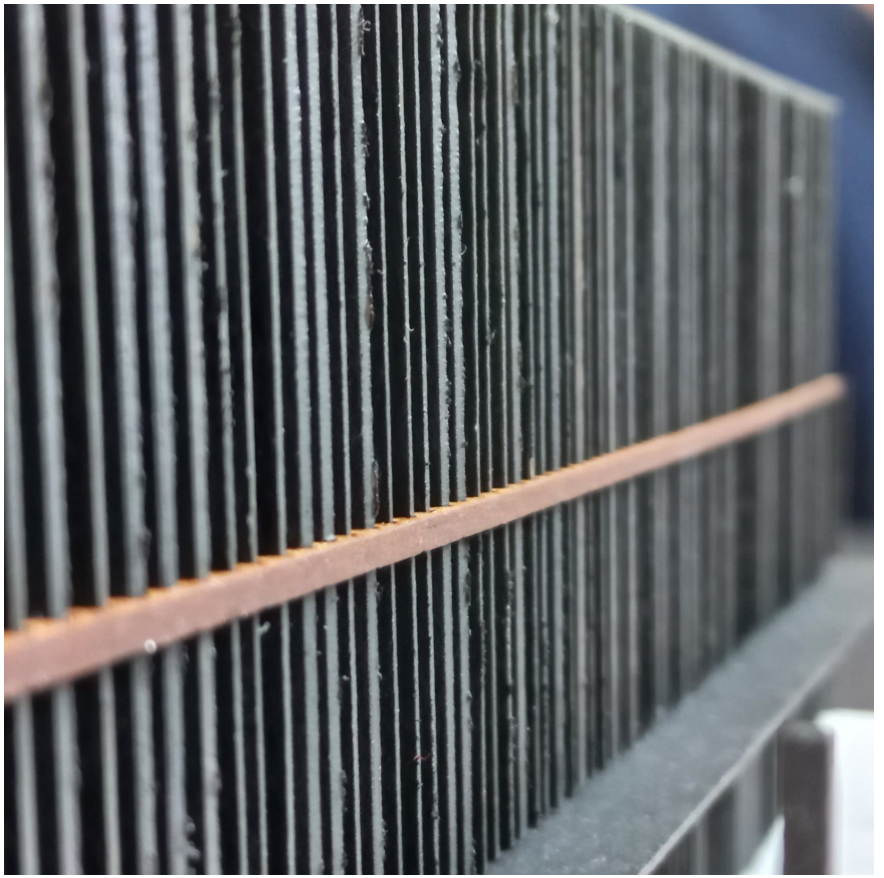


Concept

USE THE VERTICAL LINES IN THE OPERA BUILDING





Concept

KEEP CHARACTERISTIC ATMOSPHERE OF FORMER STATION

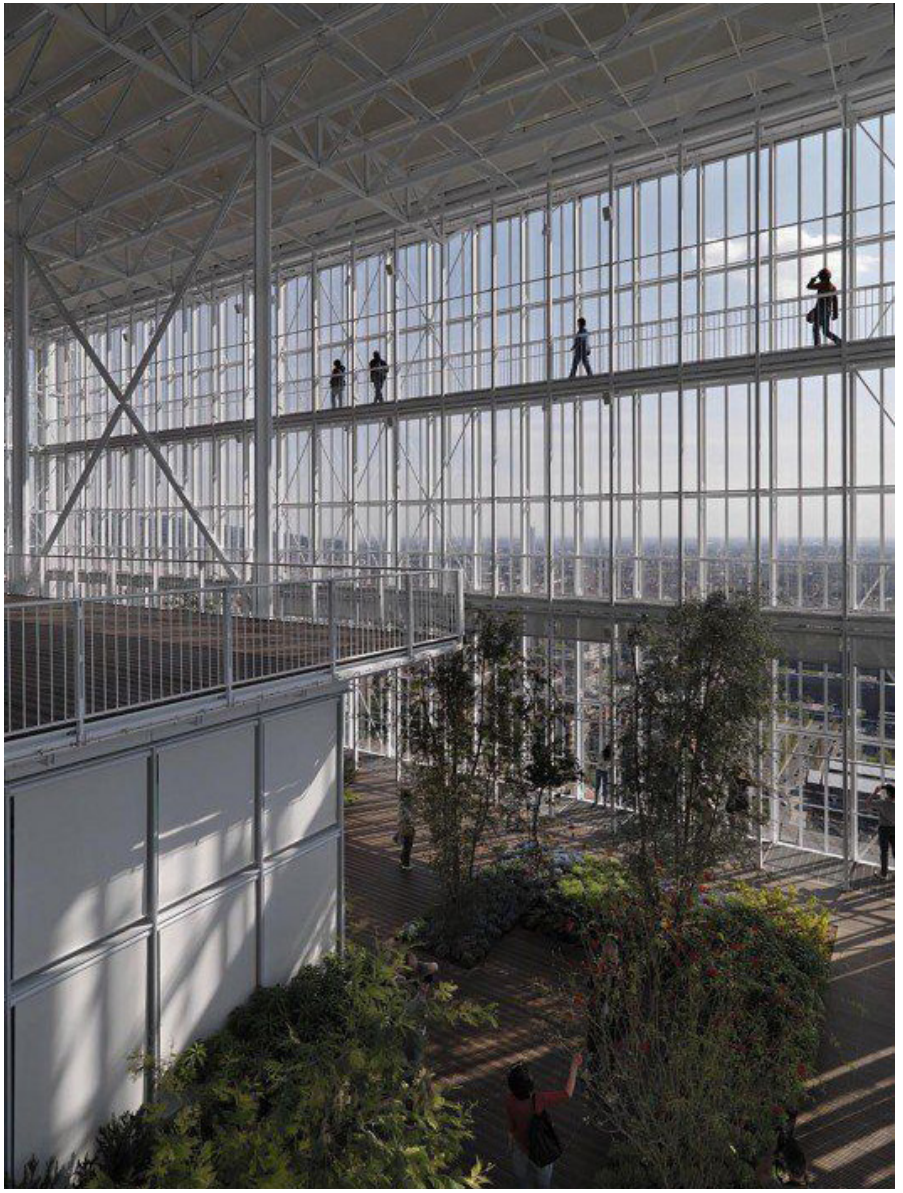
Concept

REALLY FEEL AND SEE THE STEEL AND ITS CONNECTIONS

https://www.carmodygroarke.com/hill-house/

Concept

SOFT GREEN IMPLEMENTATION OF THE PARK TO CREATE GRADIENT



Intesa Sanpaolo Office Building / Renzo Piano https://www.archdaily.com/630496/intesa-sanpaolo-office-building-renzo-piano

Concept

ATMOSPHERE REFERENCE

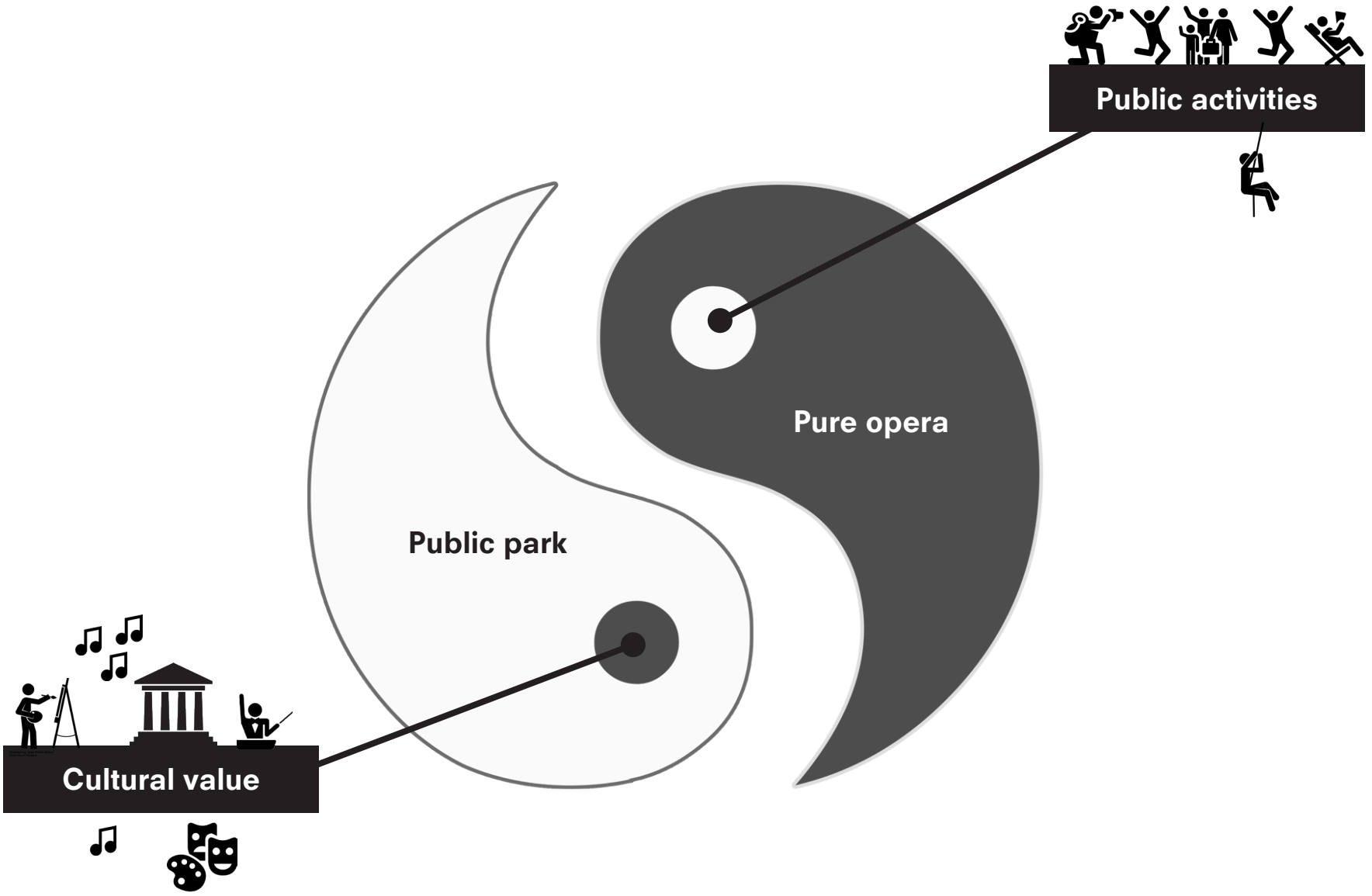
MFO park Switzerland https://archidose.blogspot.com/2007/08/mfo-park.html

Concept

ATMOSPHERE

Concept

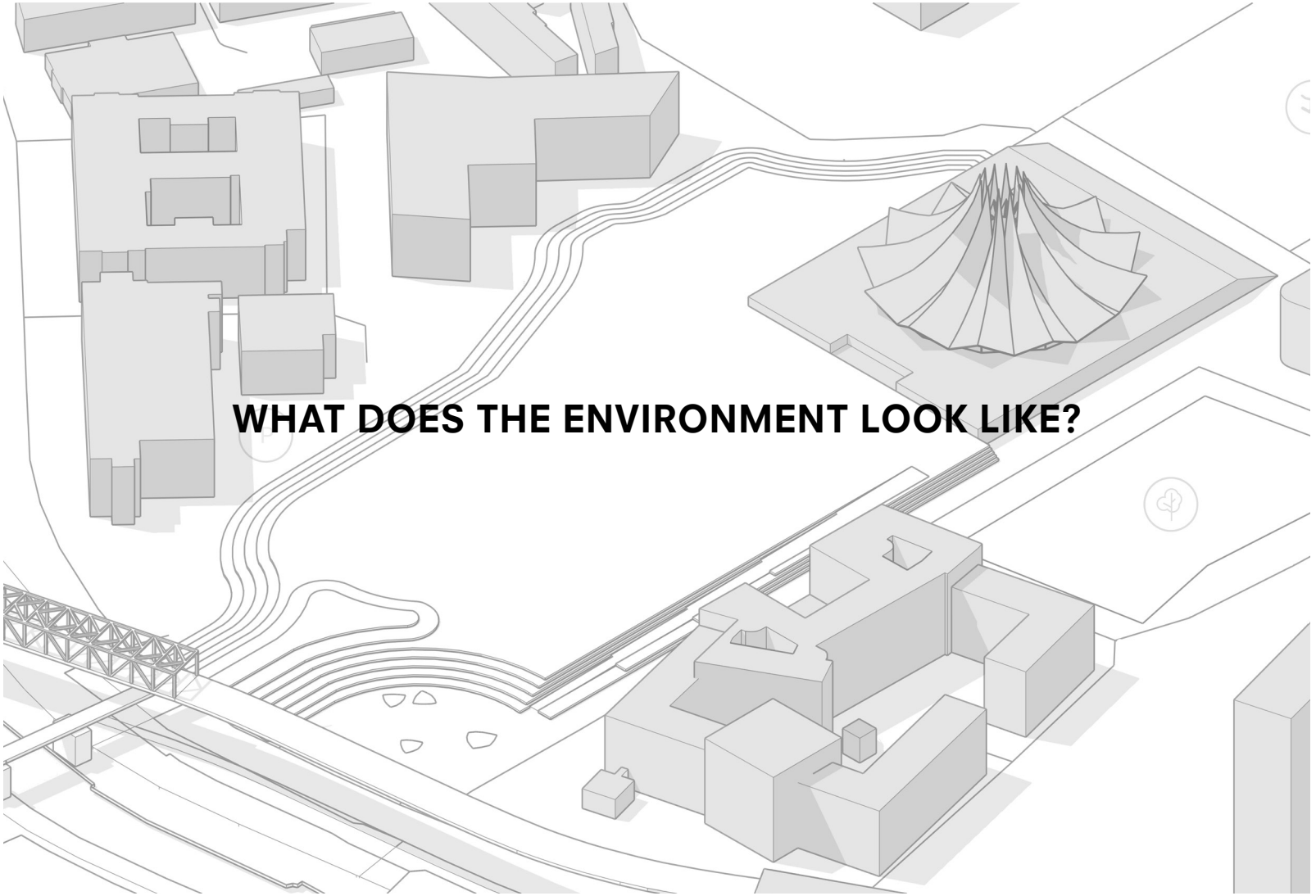
GOALS



GOALS

DESIGN

QUESTION

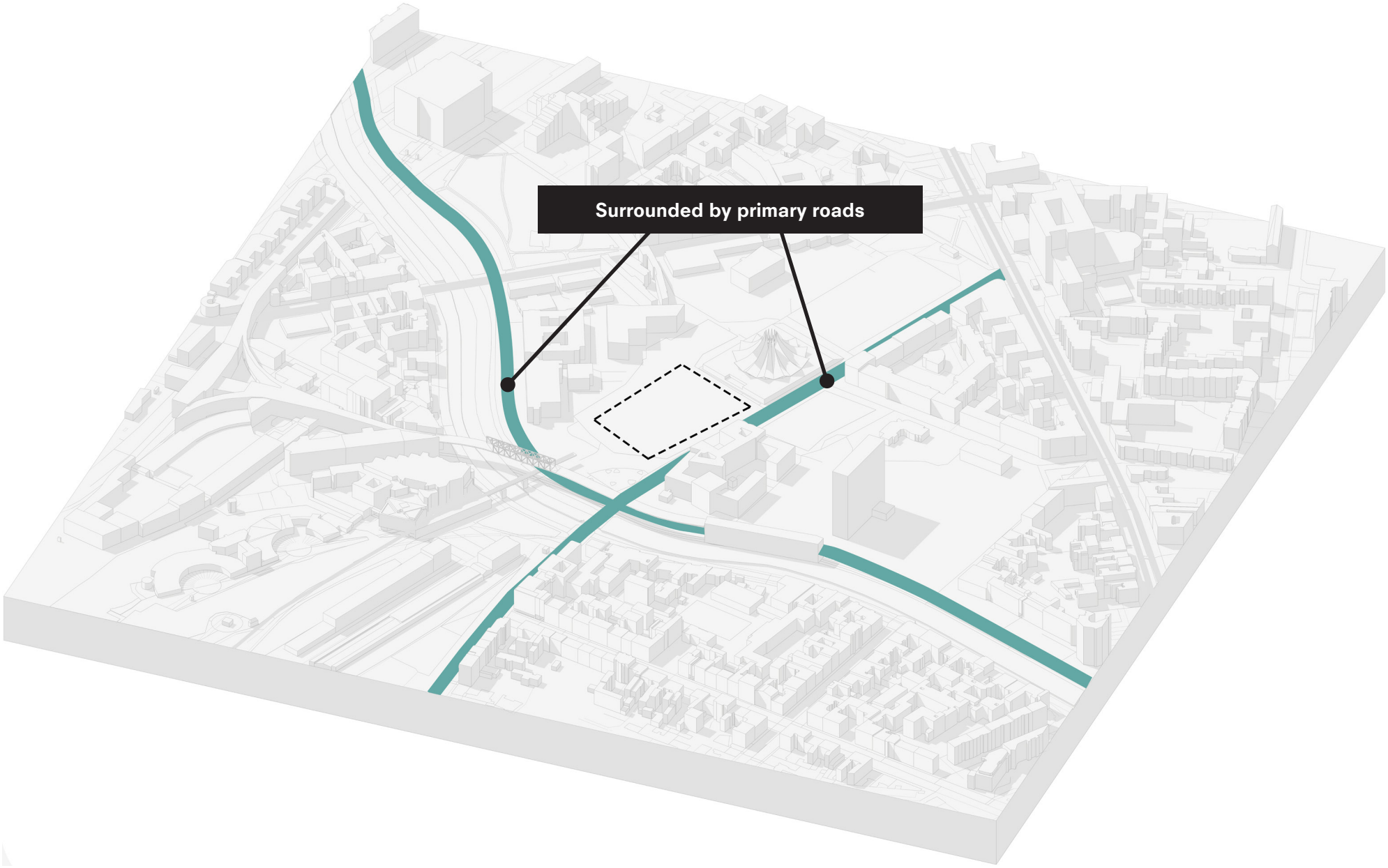


Design

URBAN CONDITIONS

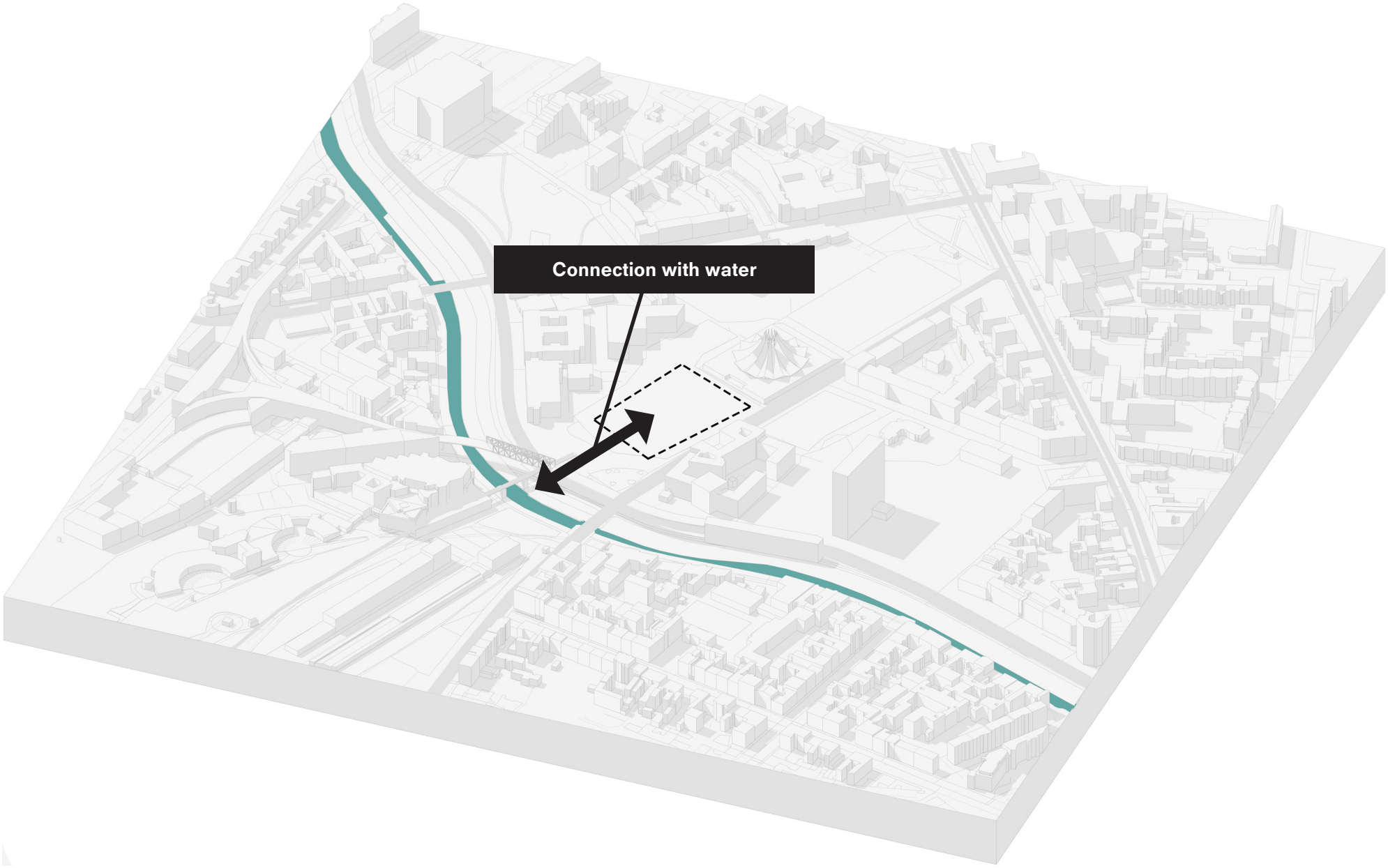
Design

MAIN ROADS



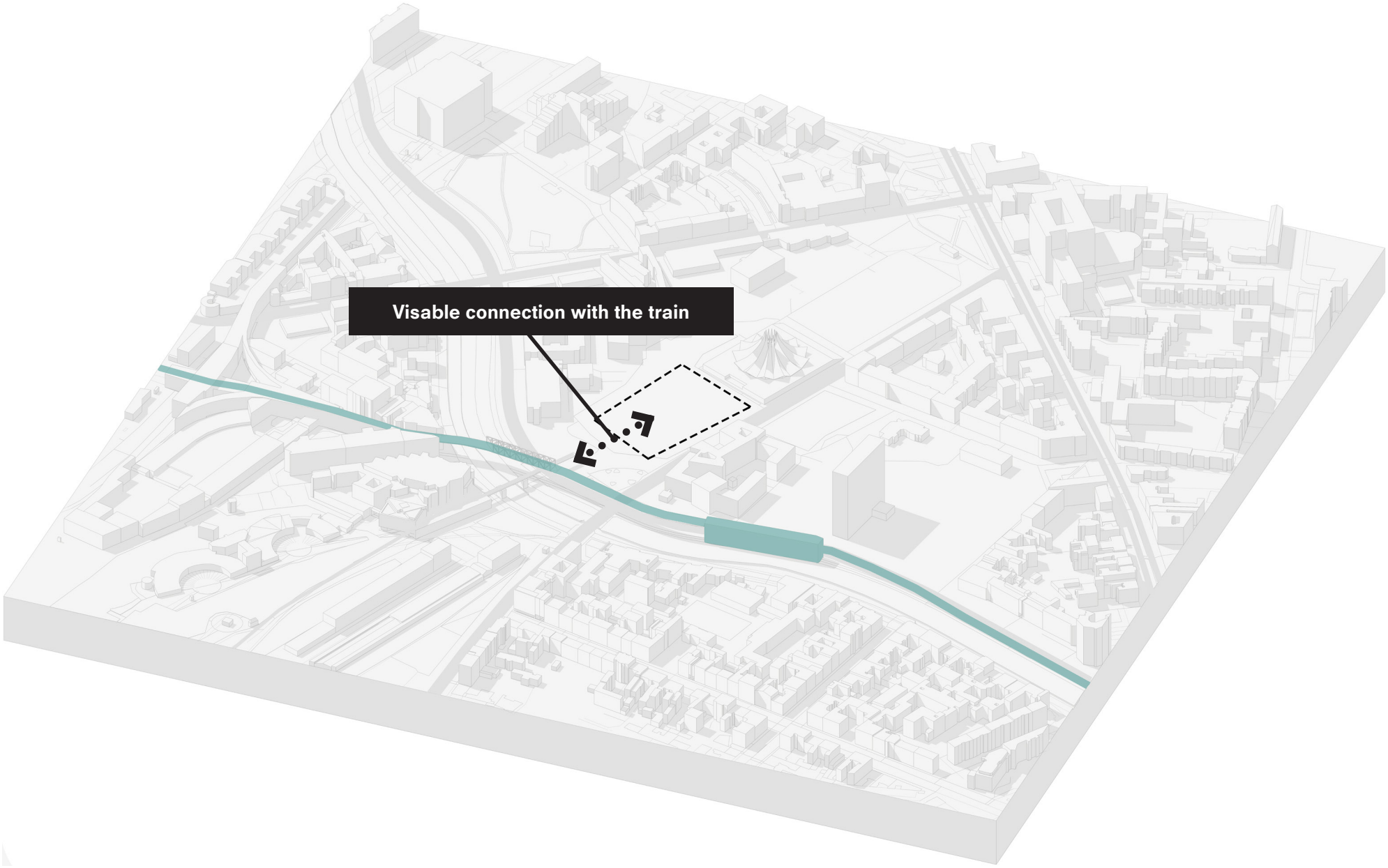
Design

WATERFRONT



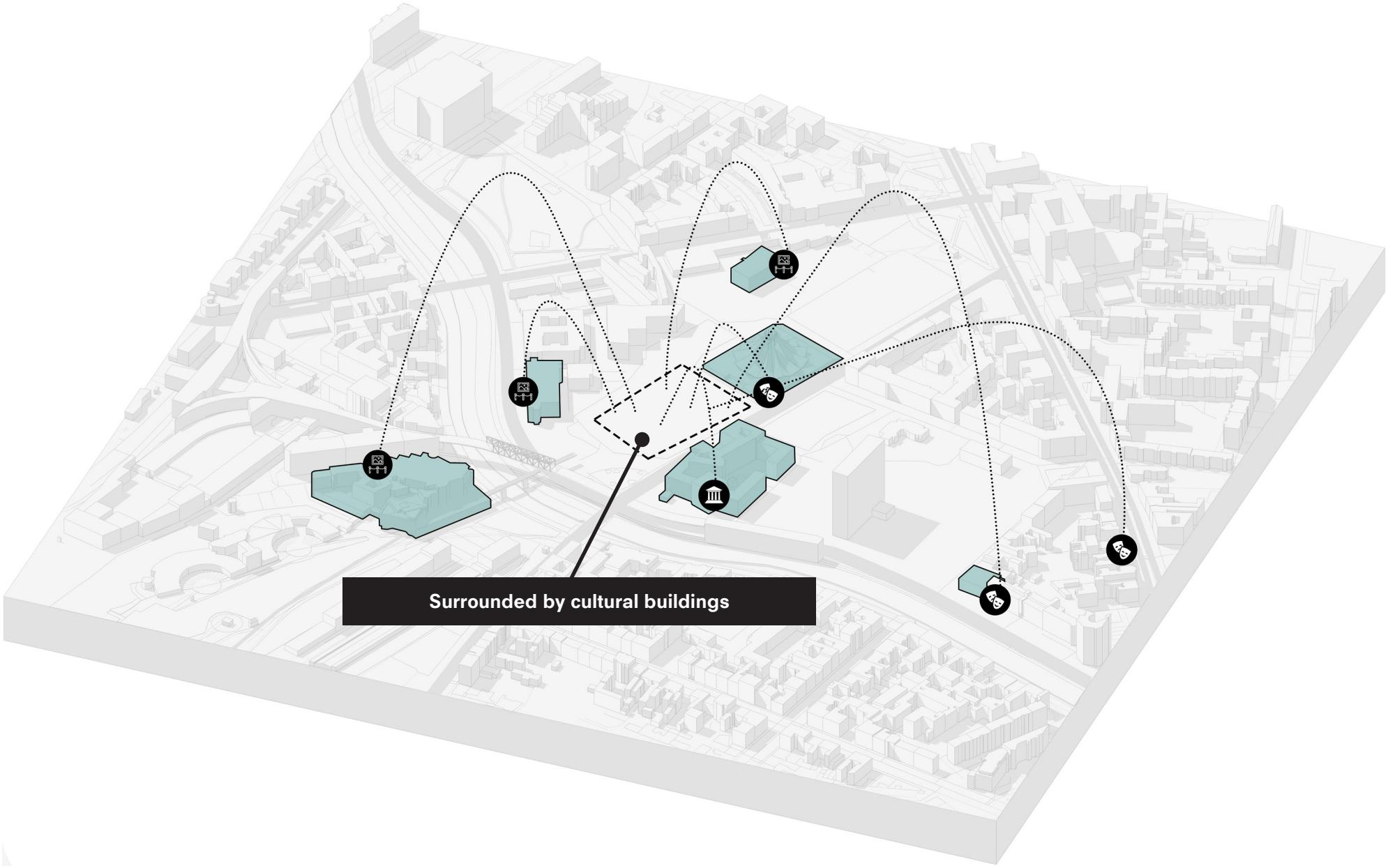
Design

TRACKS



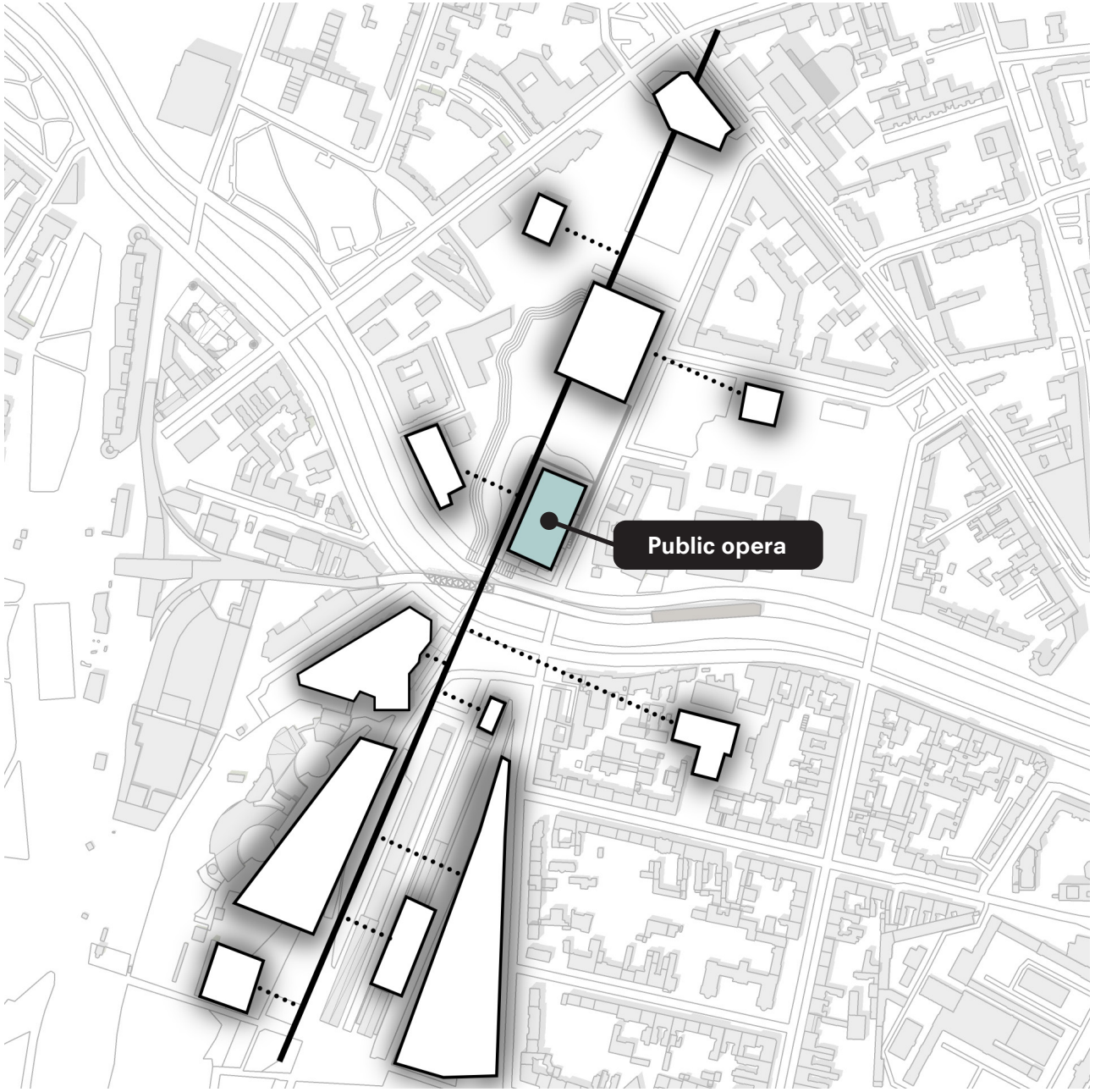
Design

POSSIBLE CONNECTION WITH CULTURAL BUILDINGS



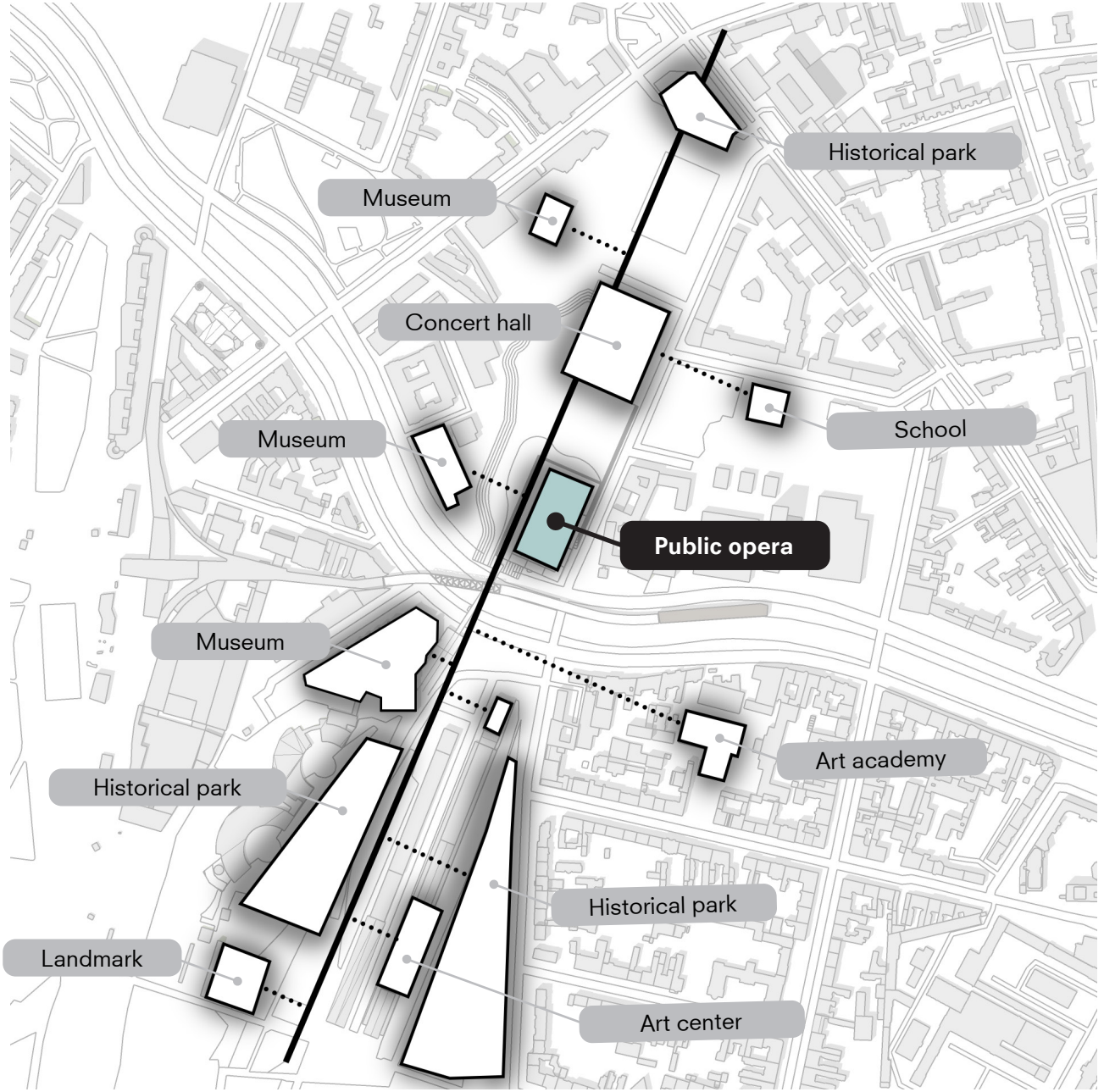
Design

CULTURAL BUILDINGS



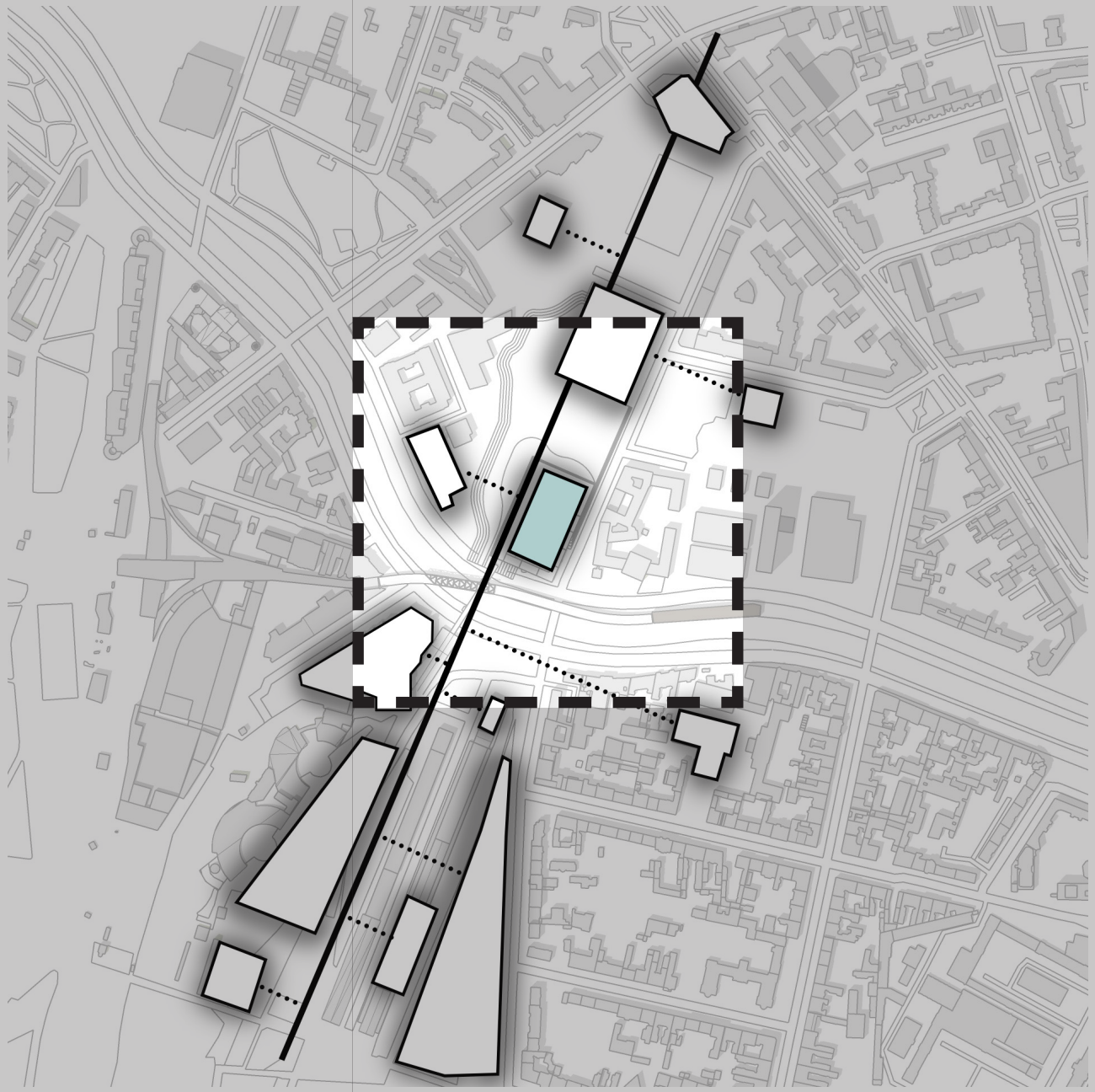
Design

CULTURAL BUILDINGS AROUND THE AXIS

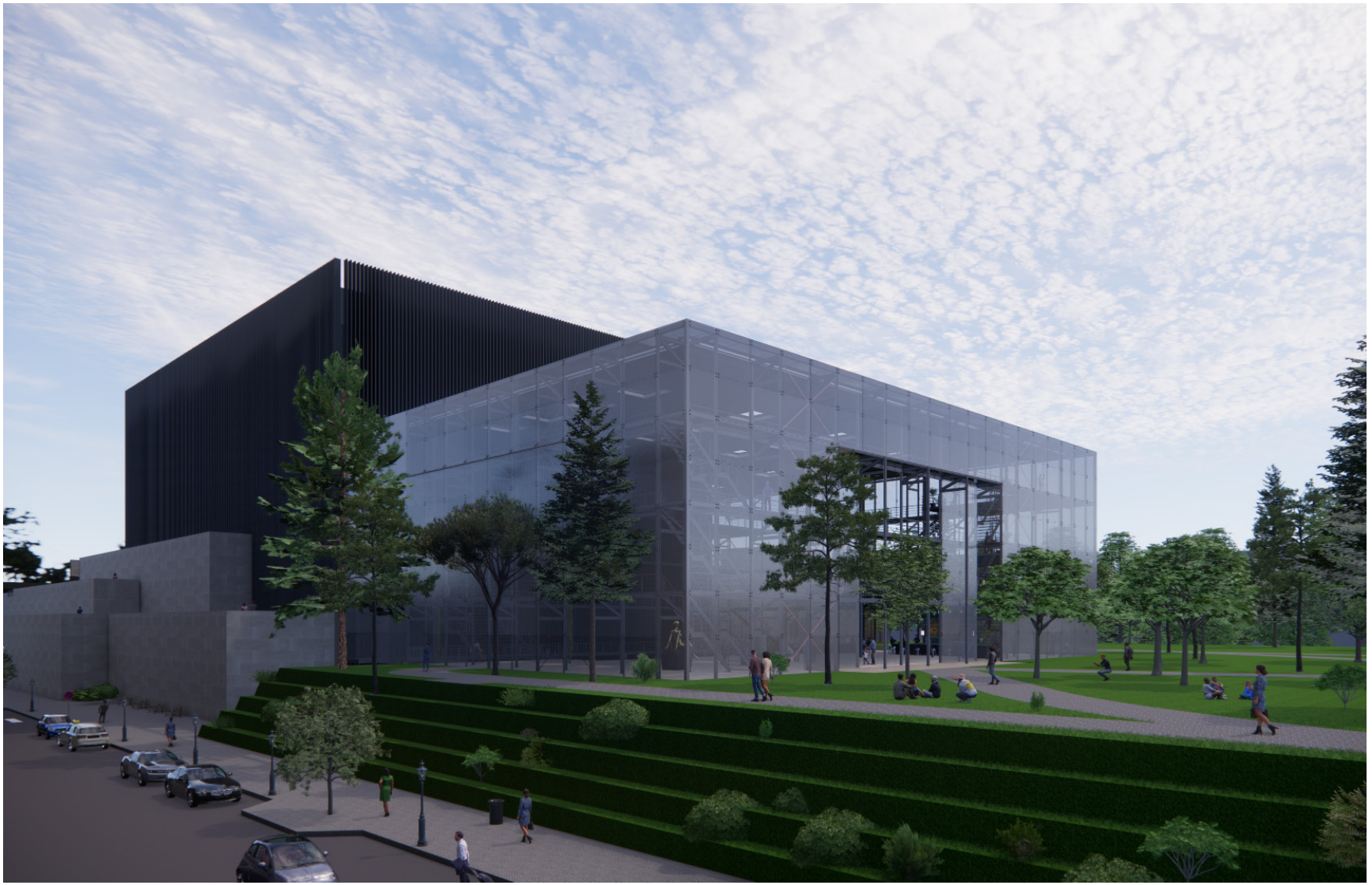


Design proces

CULTURAL BUILDINGS AROUND THE AXIS

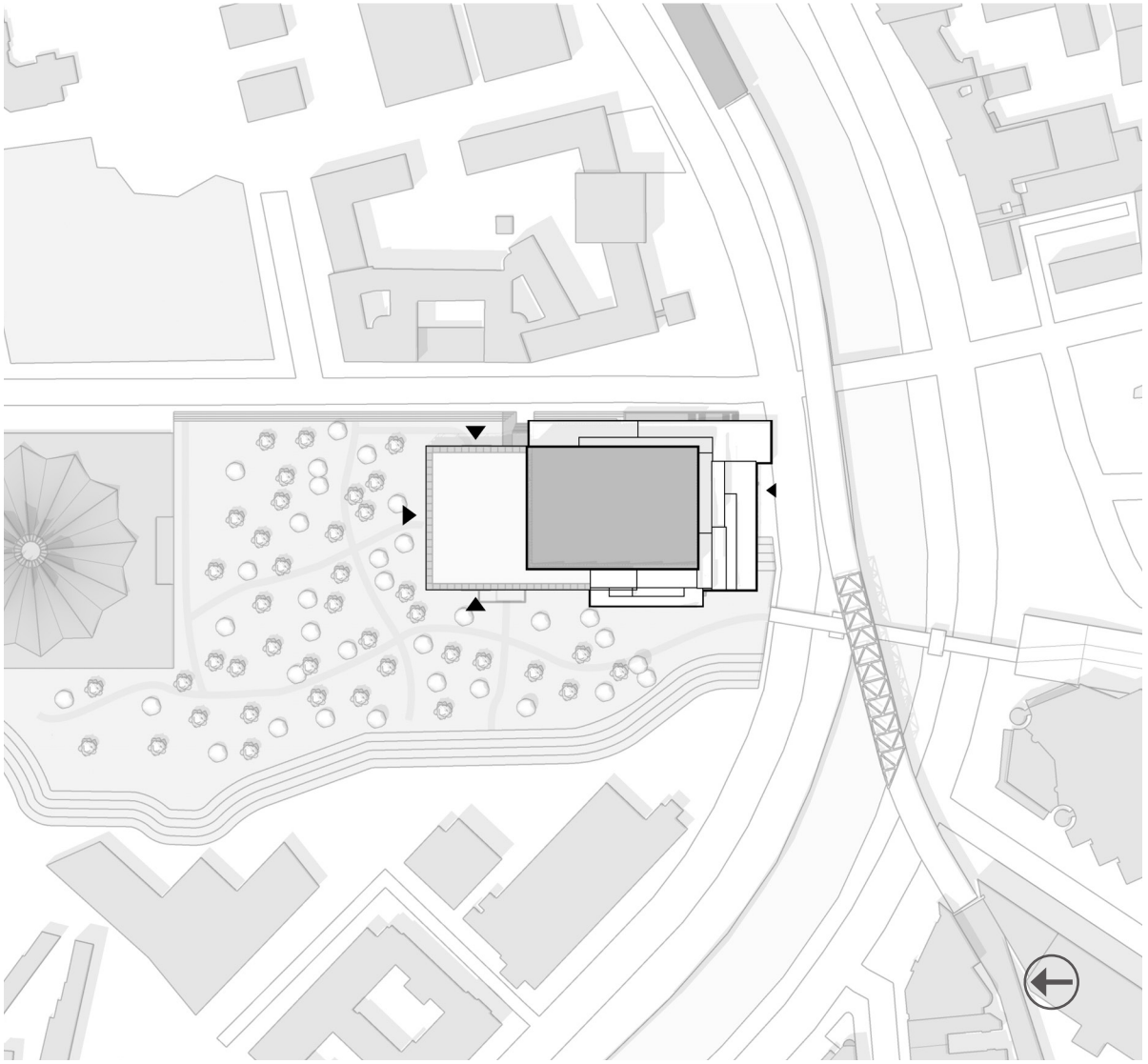


THE BUILDING



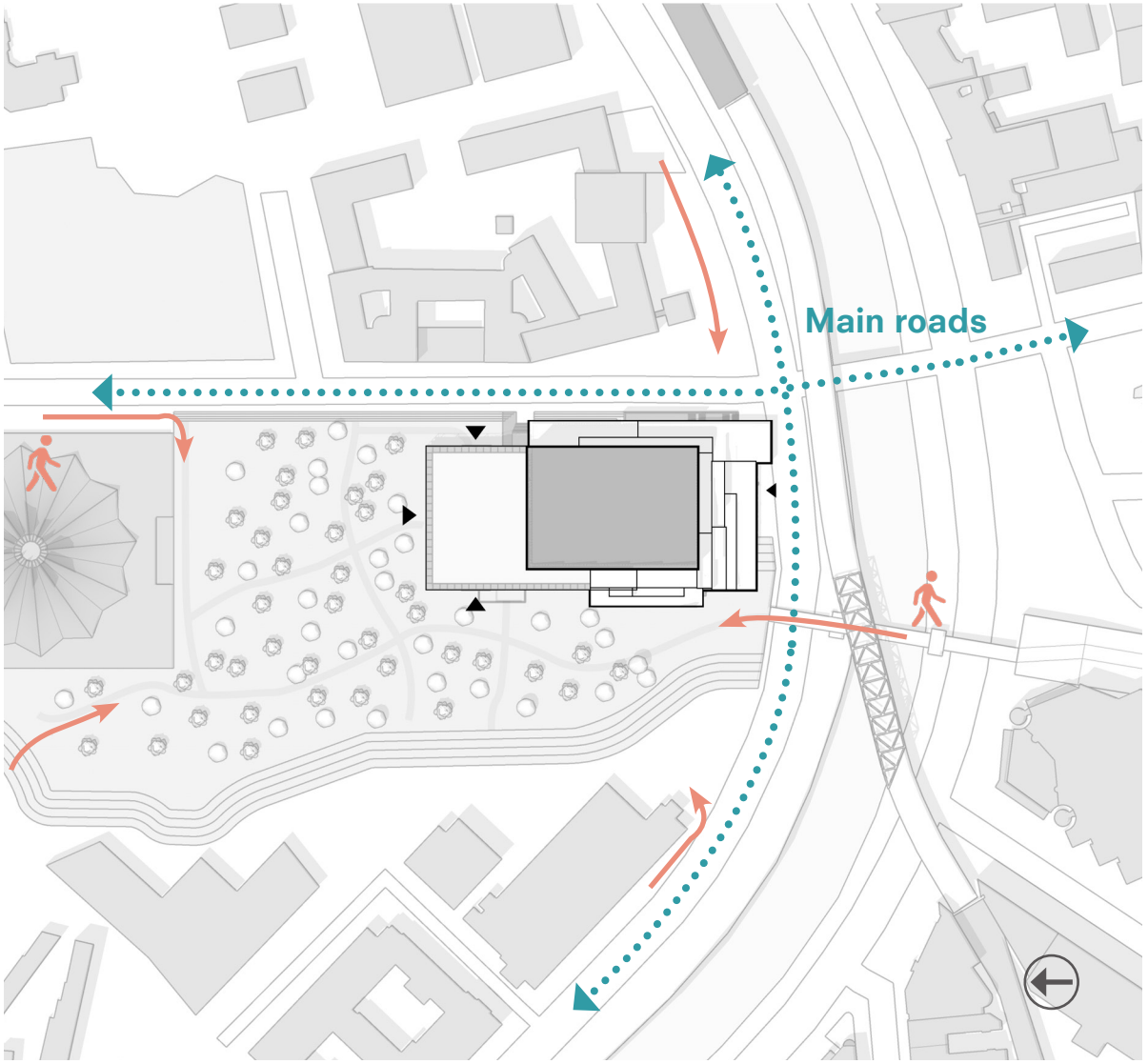
Design

TOP VIEW OPERA



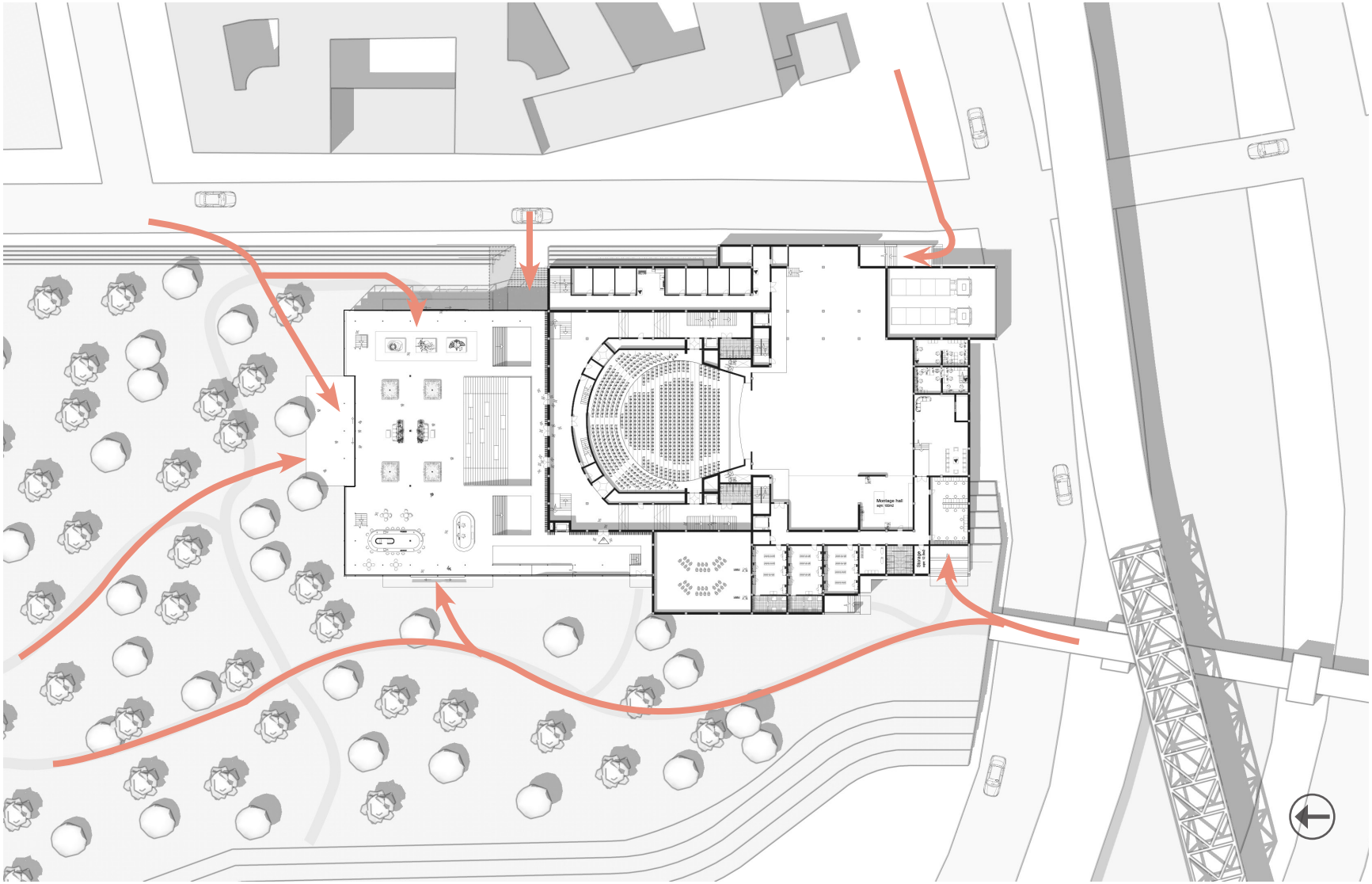
Design

TOP VIEW OPERA

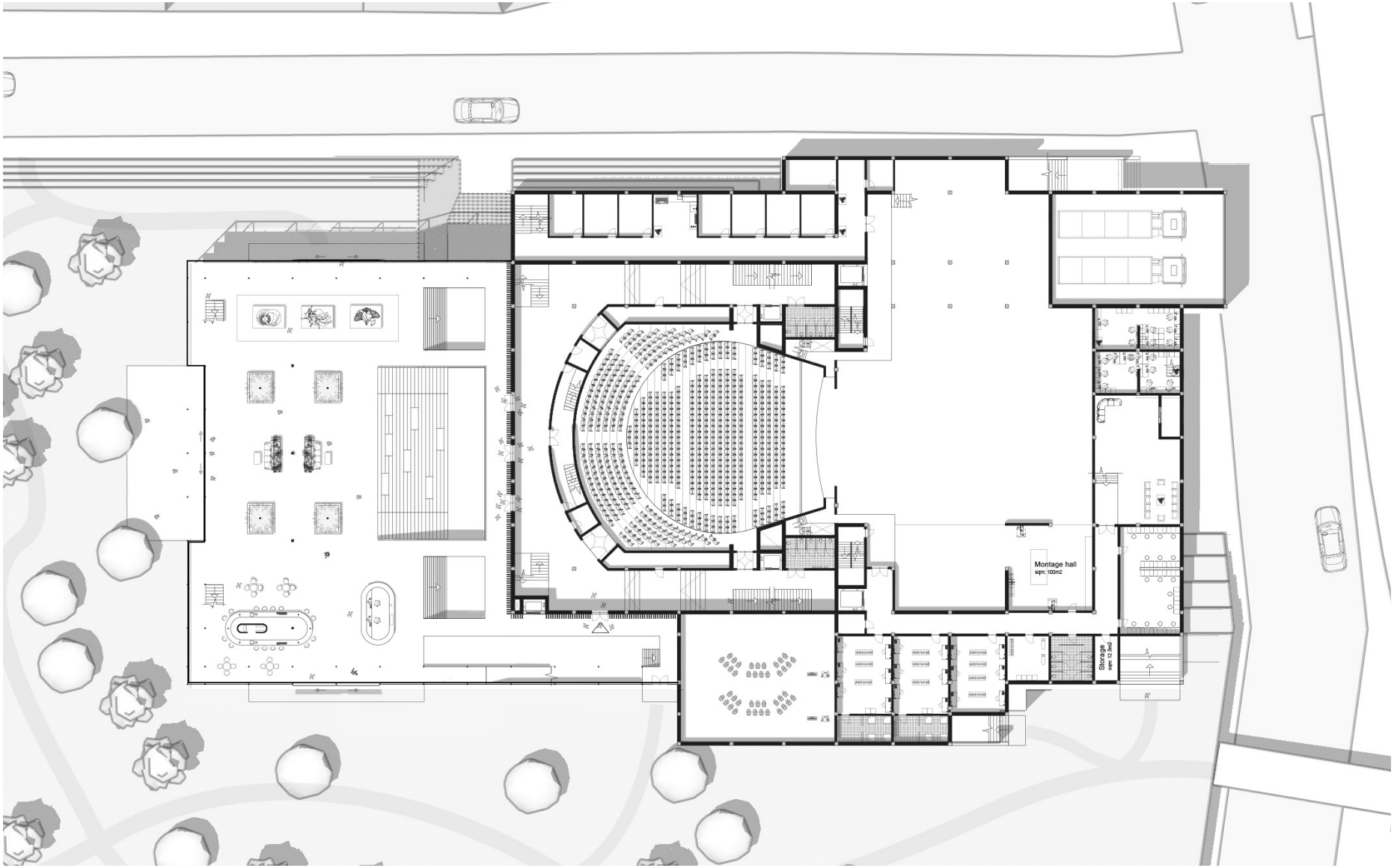


Design

BUILDING INTEGRATED IN CONTEXT

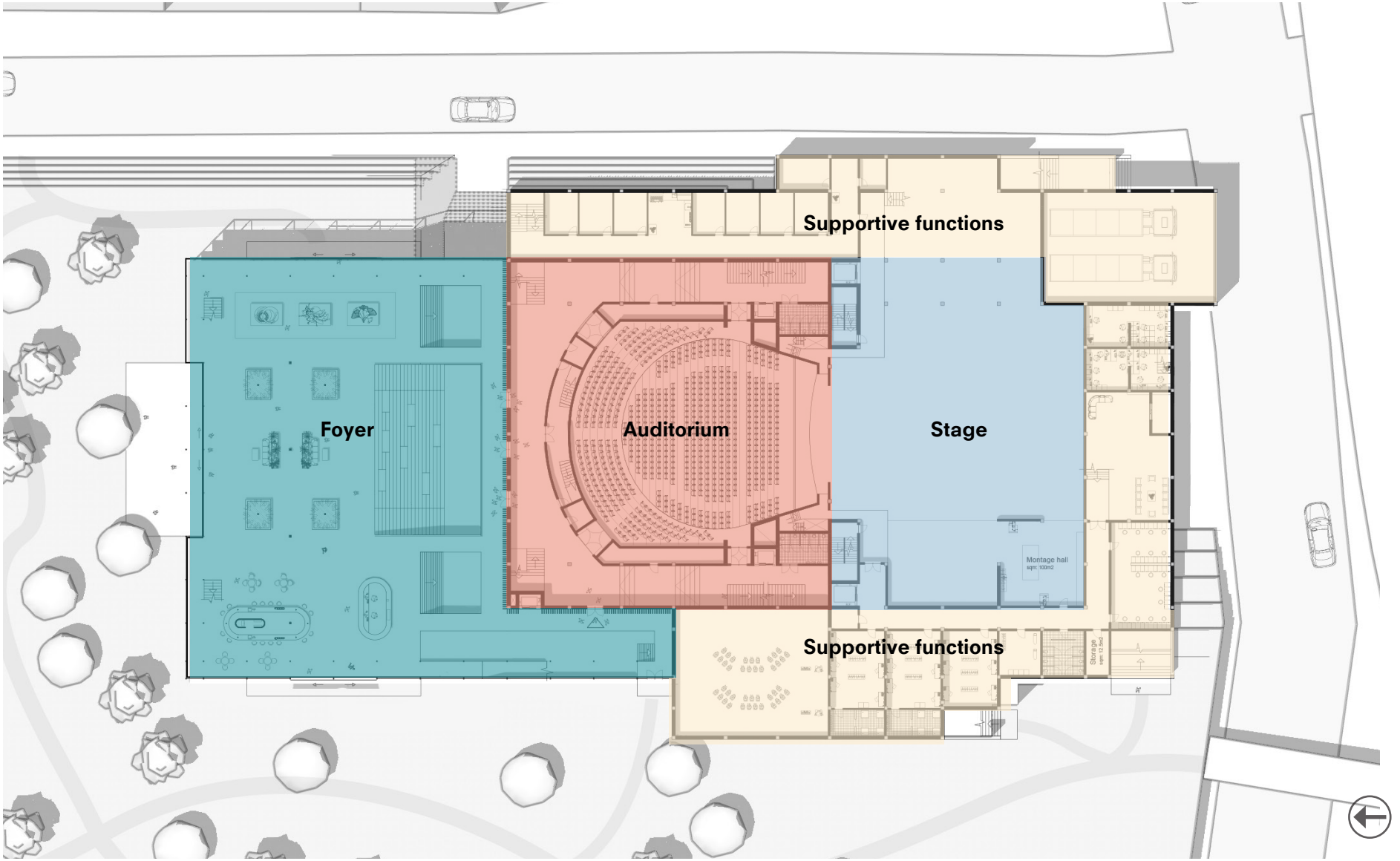


HOW DOES THE BUILDING WORK?



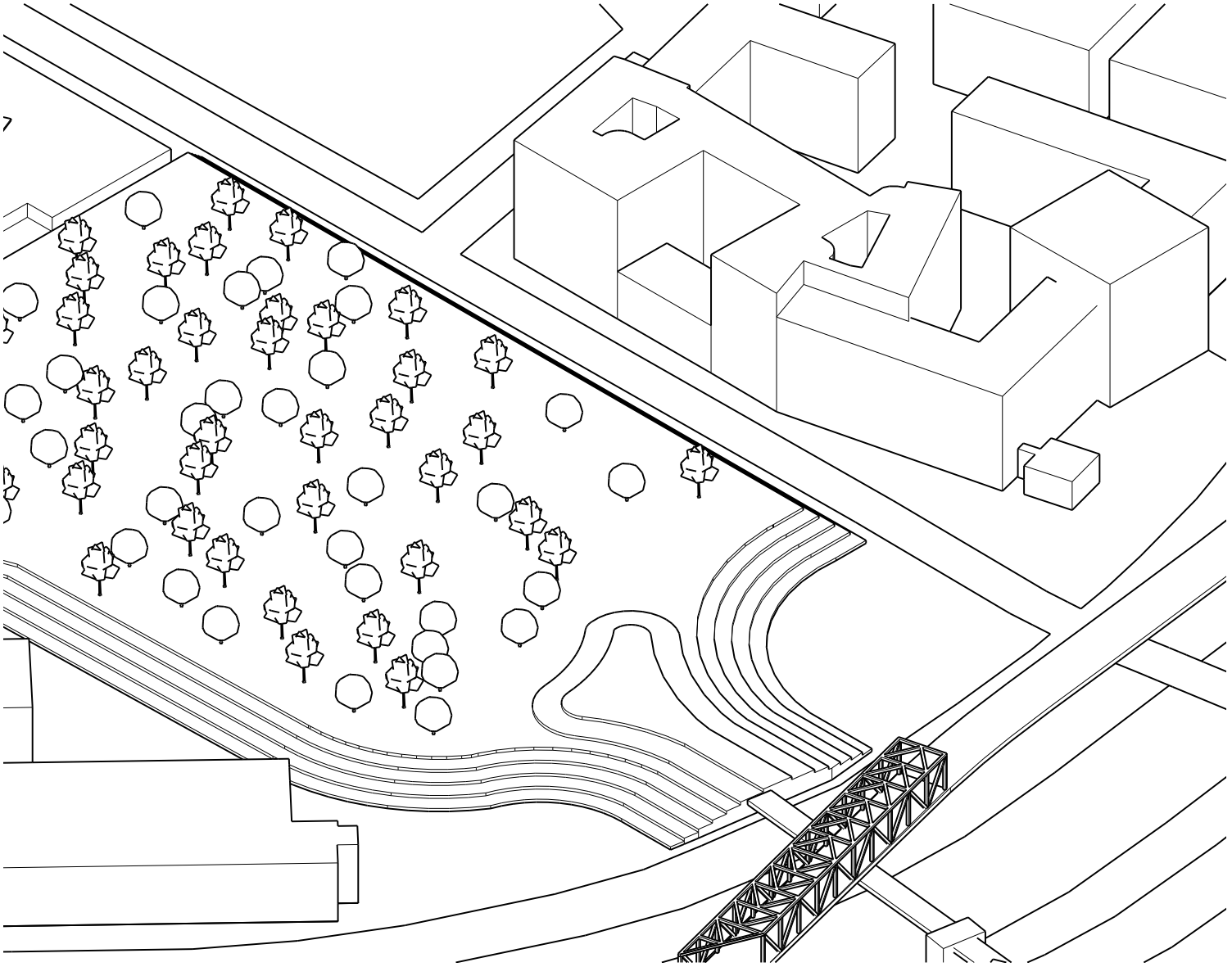
Design

HOW THE FUNCTIONS ARE PLACED



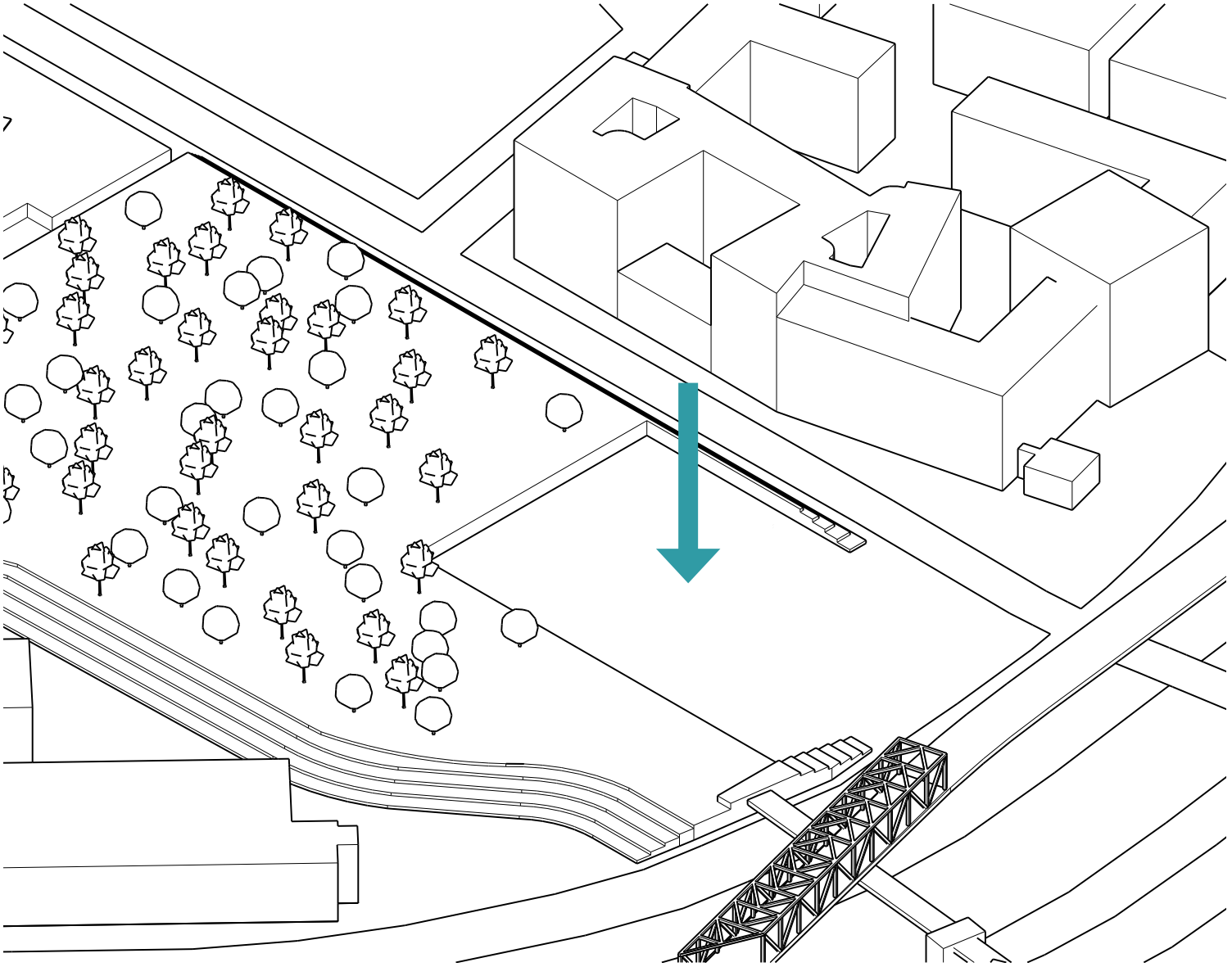
Design

ISOMETRIC VIEW



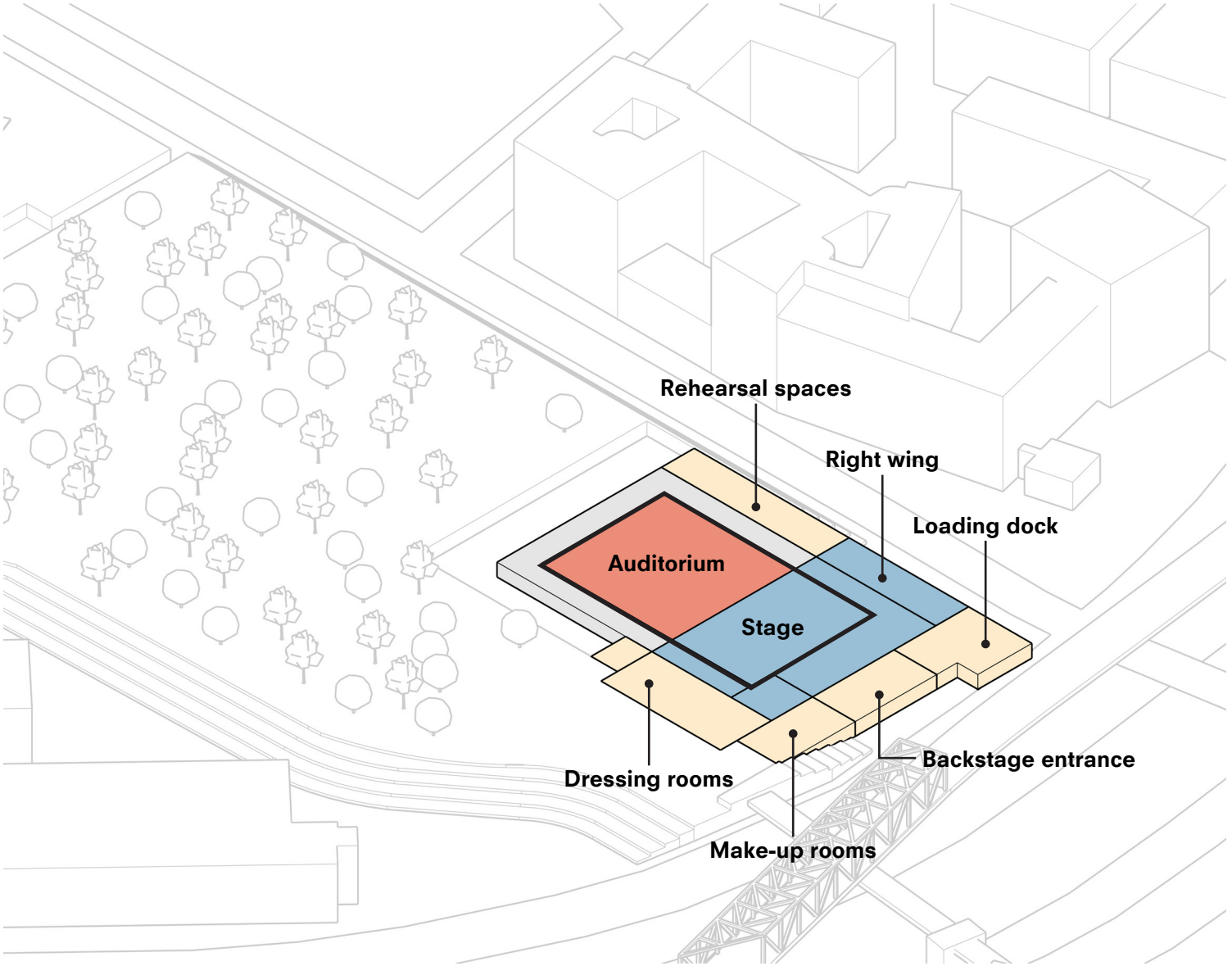
Design

ISOMETRIC VIEW



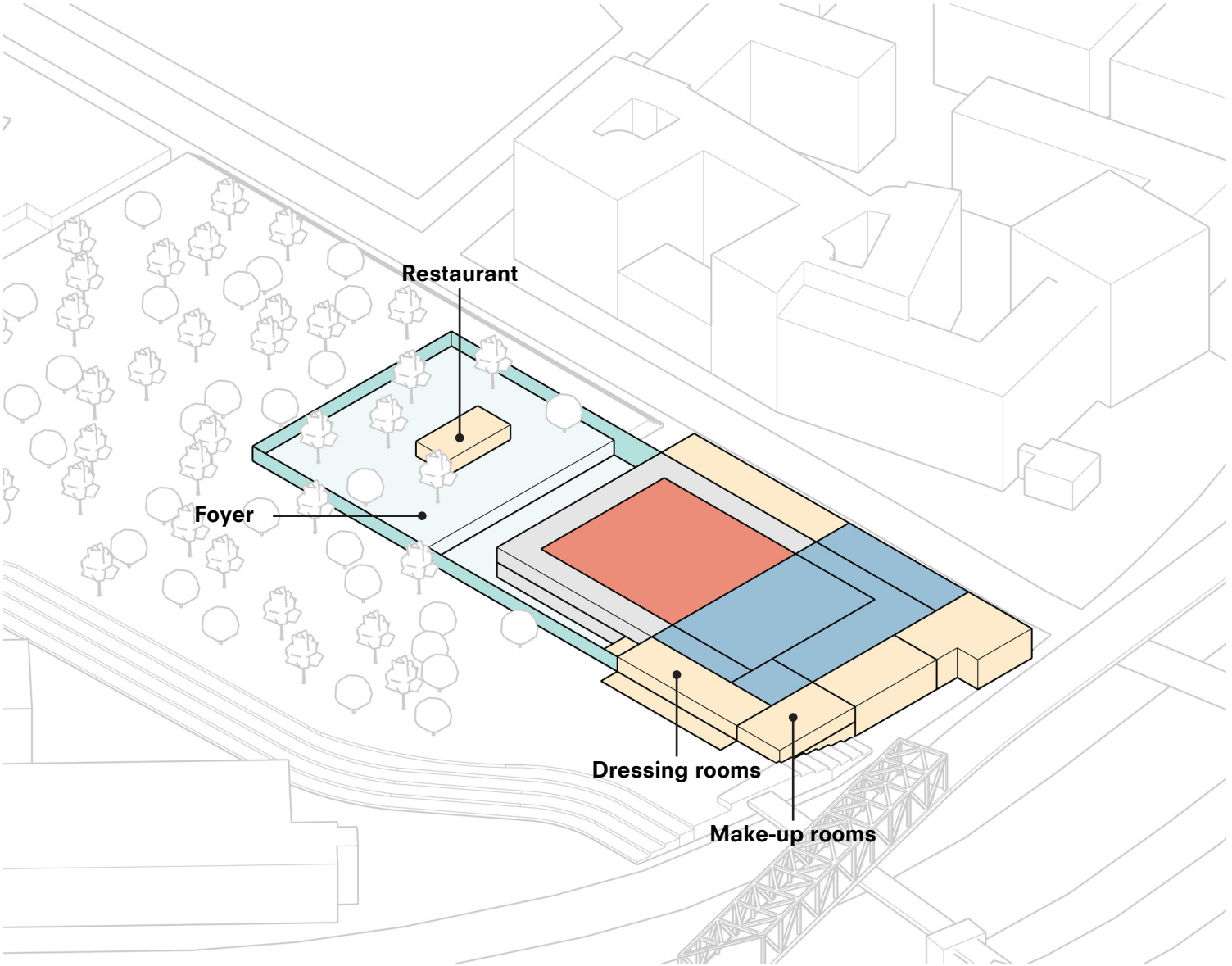
Design

ISOMETRIC VIEW



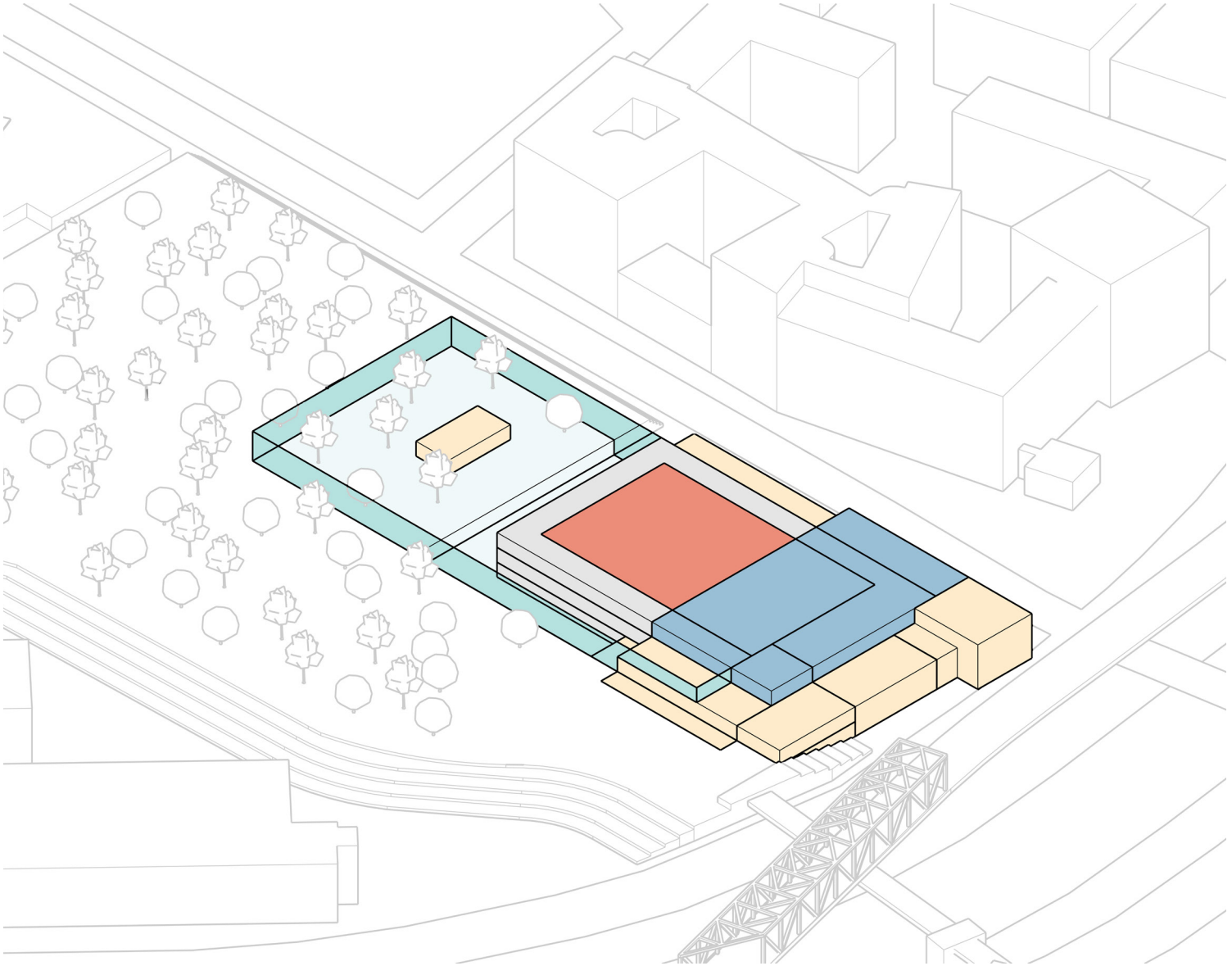
Design

ISOMETRIC VIEW



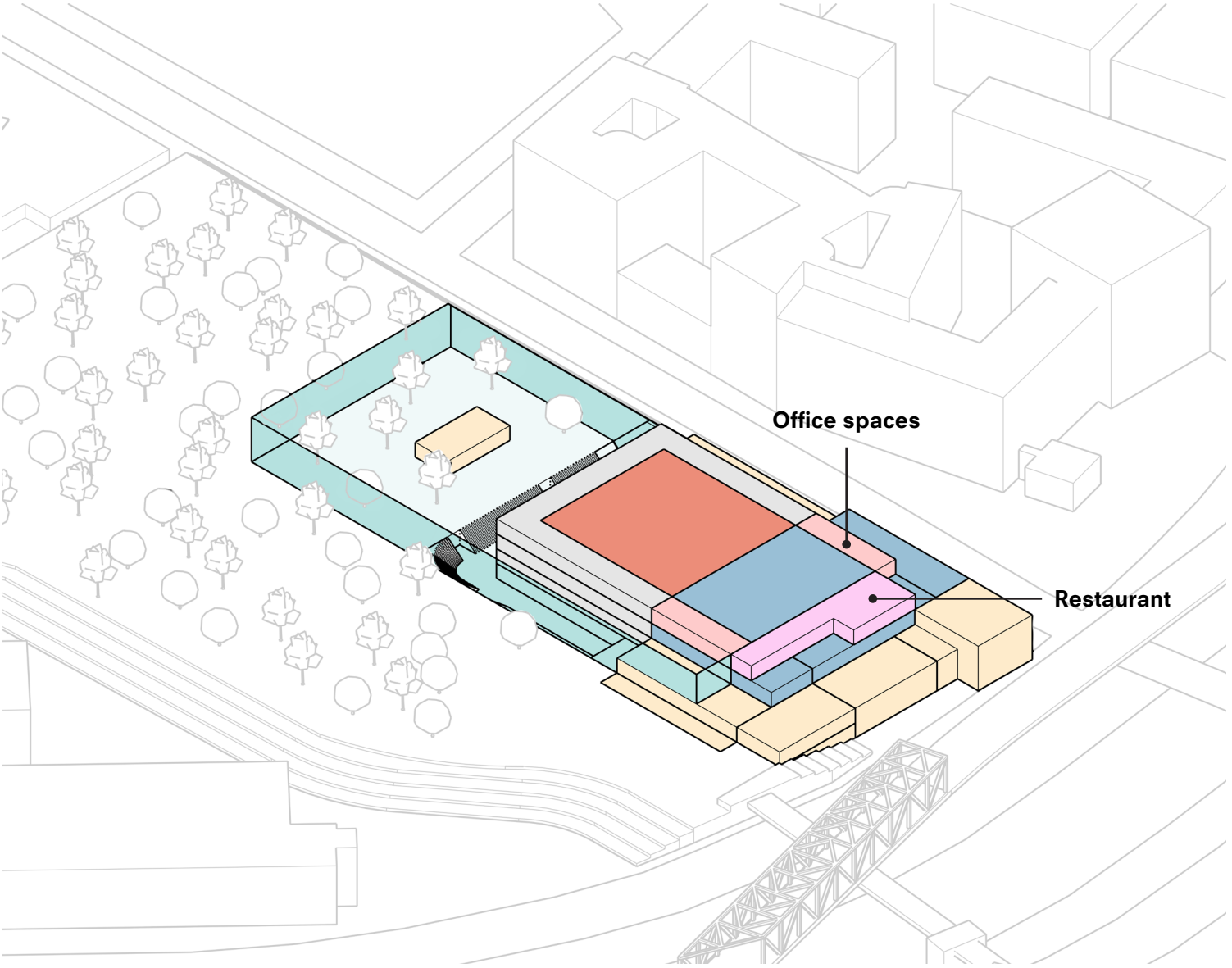
Design

ISOMETRIC VIEW



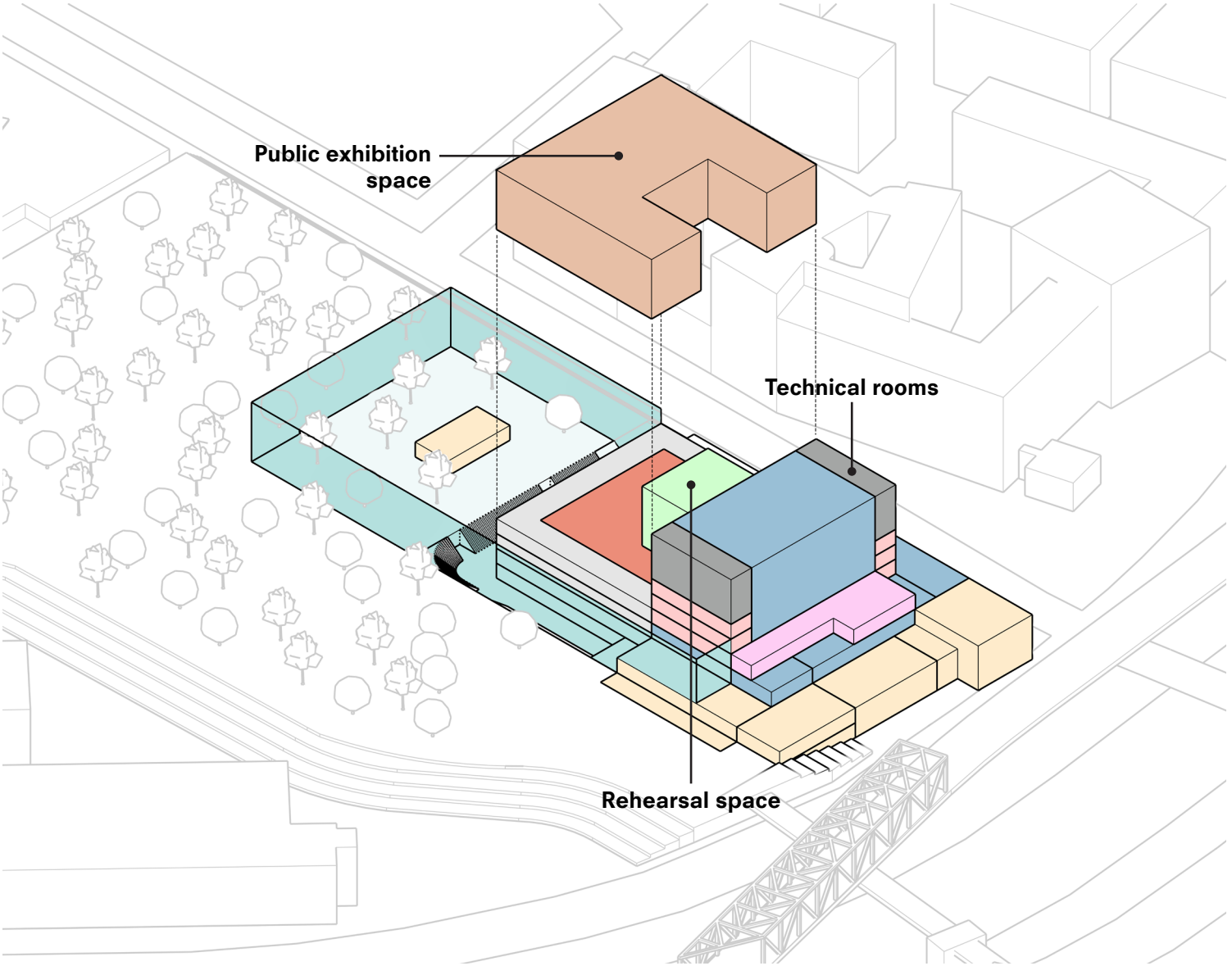
Design

ISOMETRIC VIEW

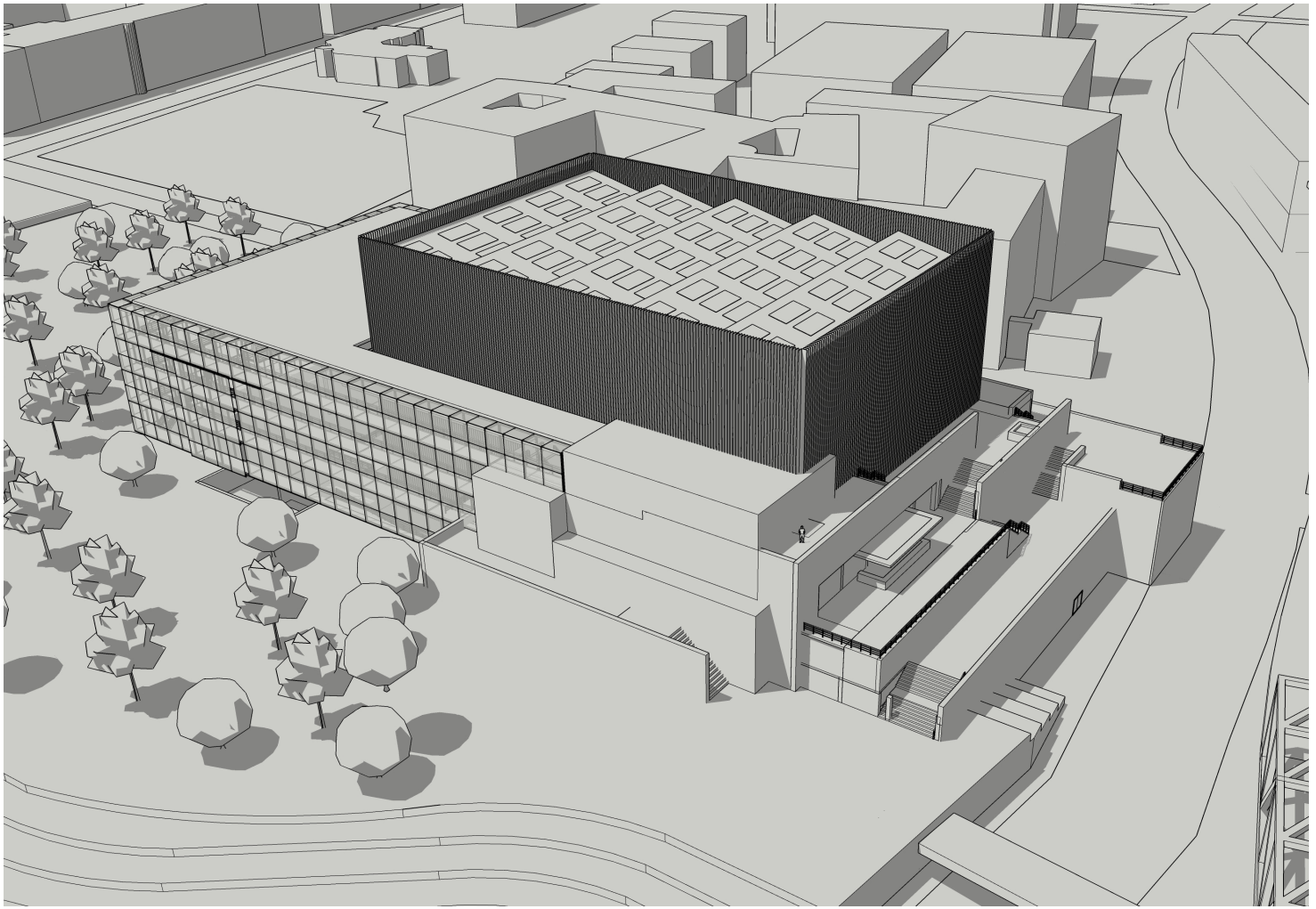


Design

ISOMETRIC VIEW

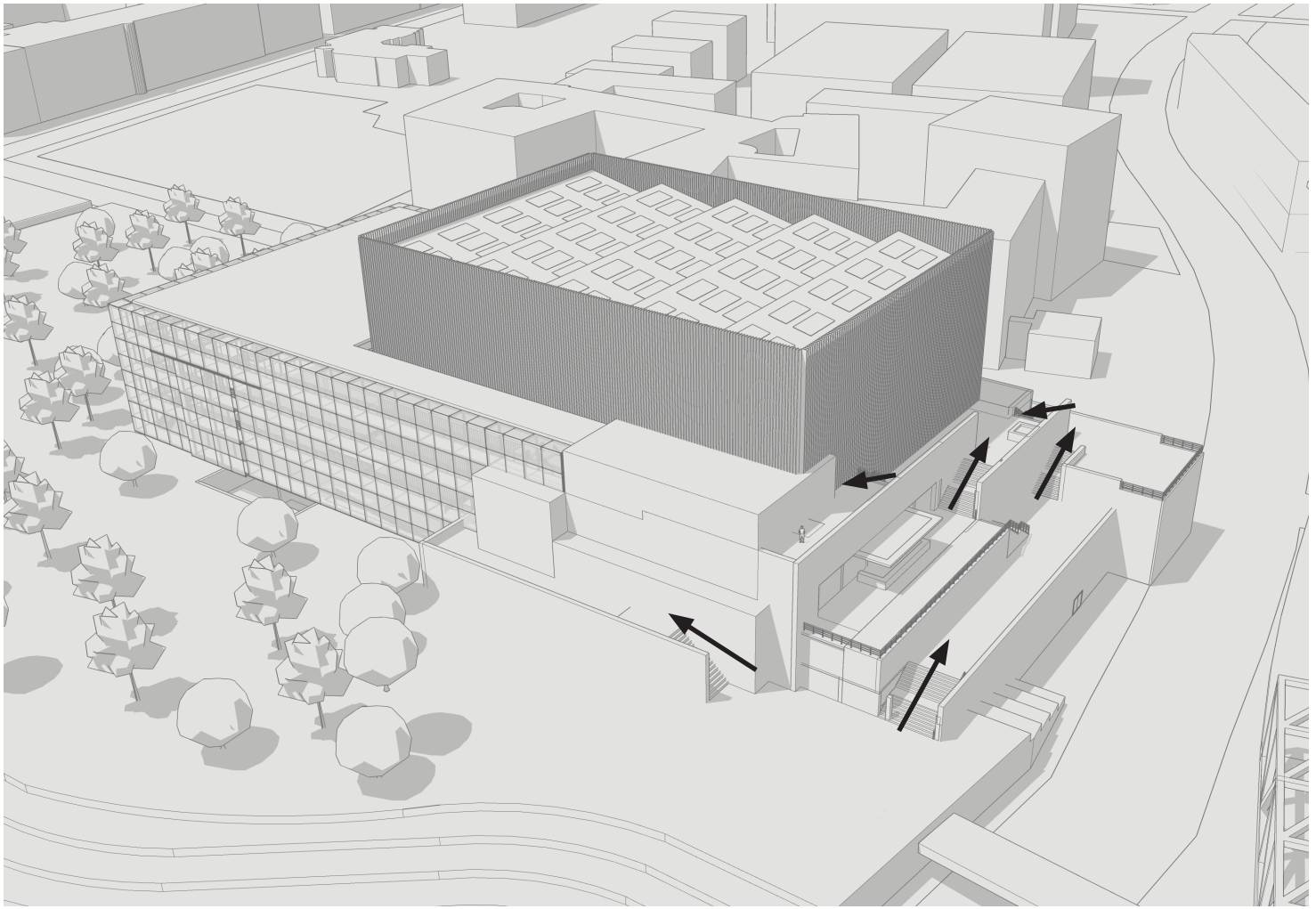


ROCK LANDSCAPE AT THE BACK

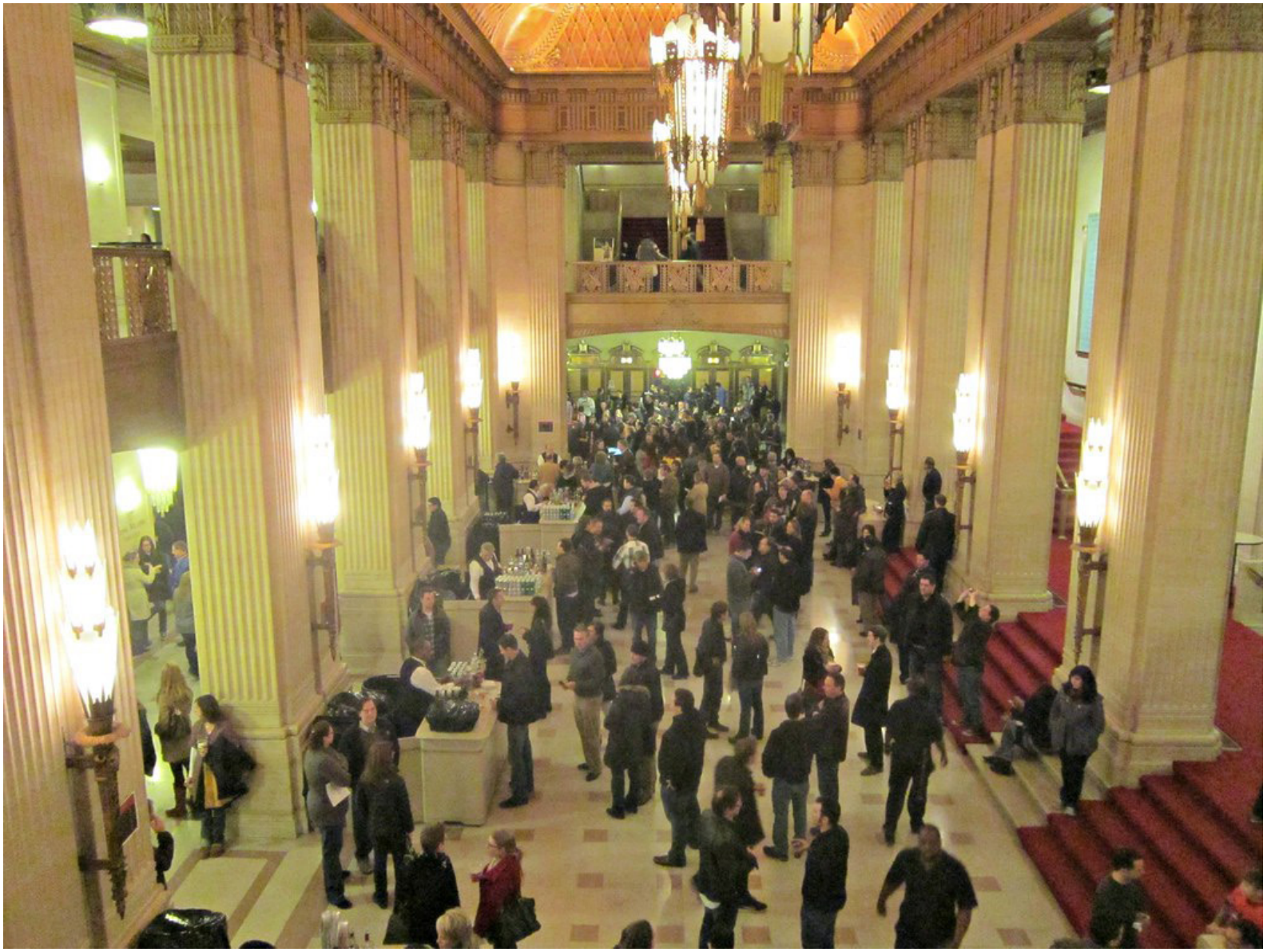


Design

ROCKS AT THE BACK

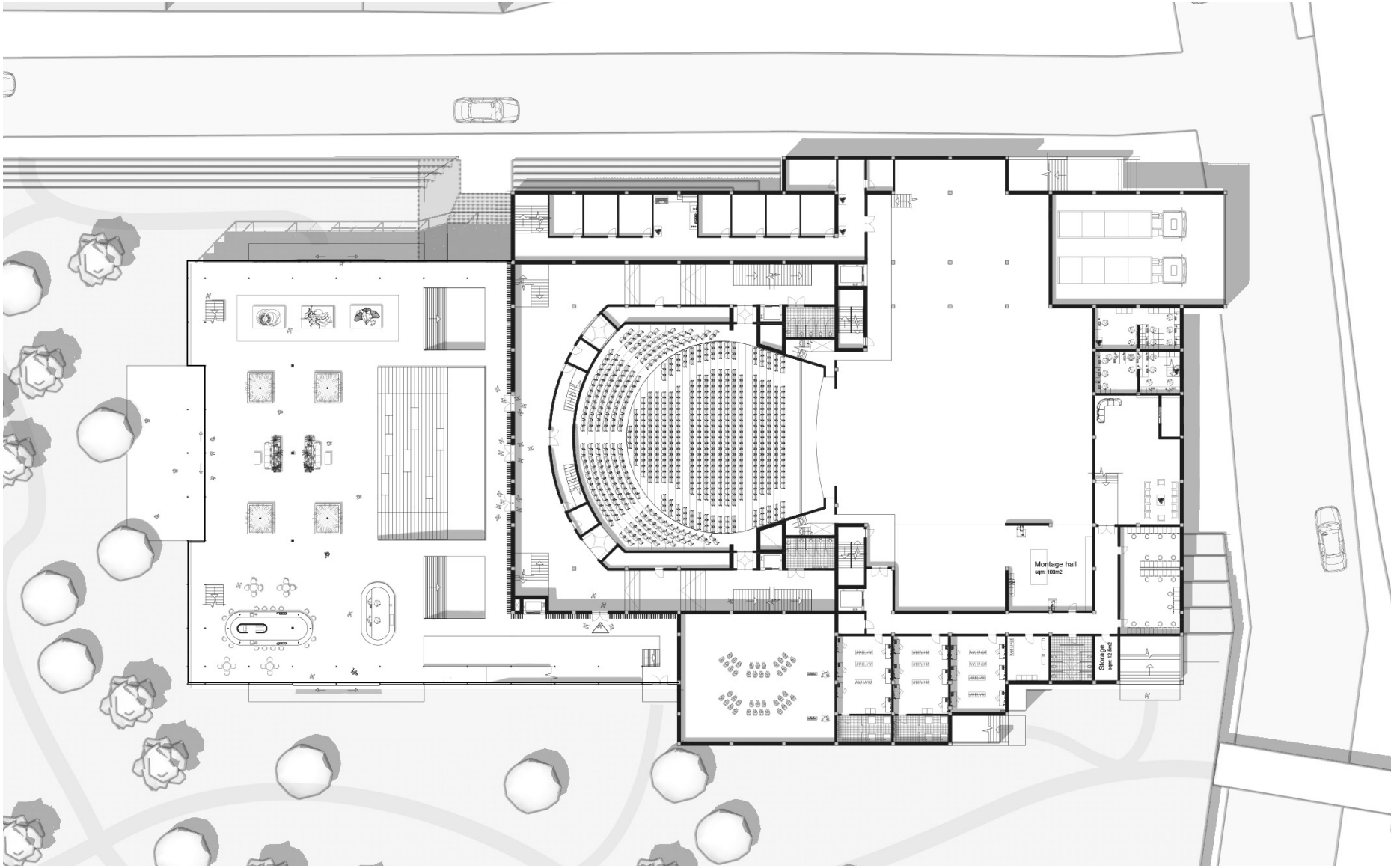


OPERA EXPERIENCE ROUTE



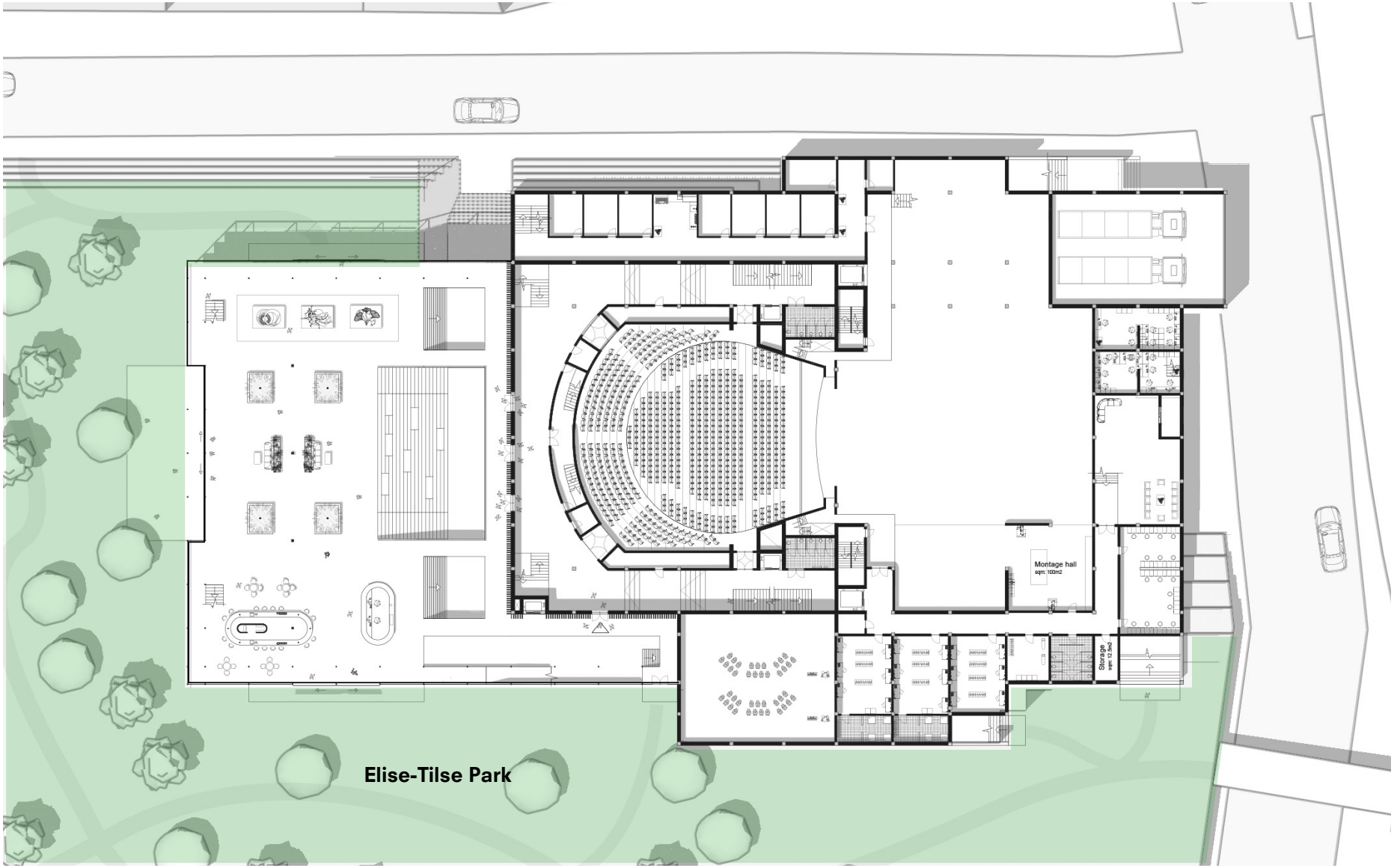
Design

DURING OPERA PERFORMANCE



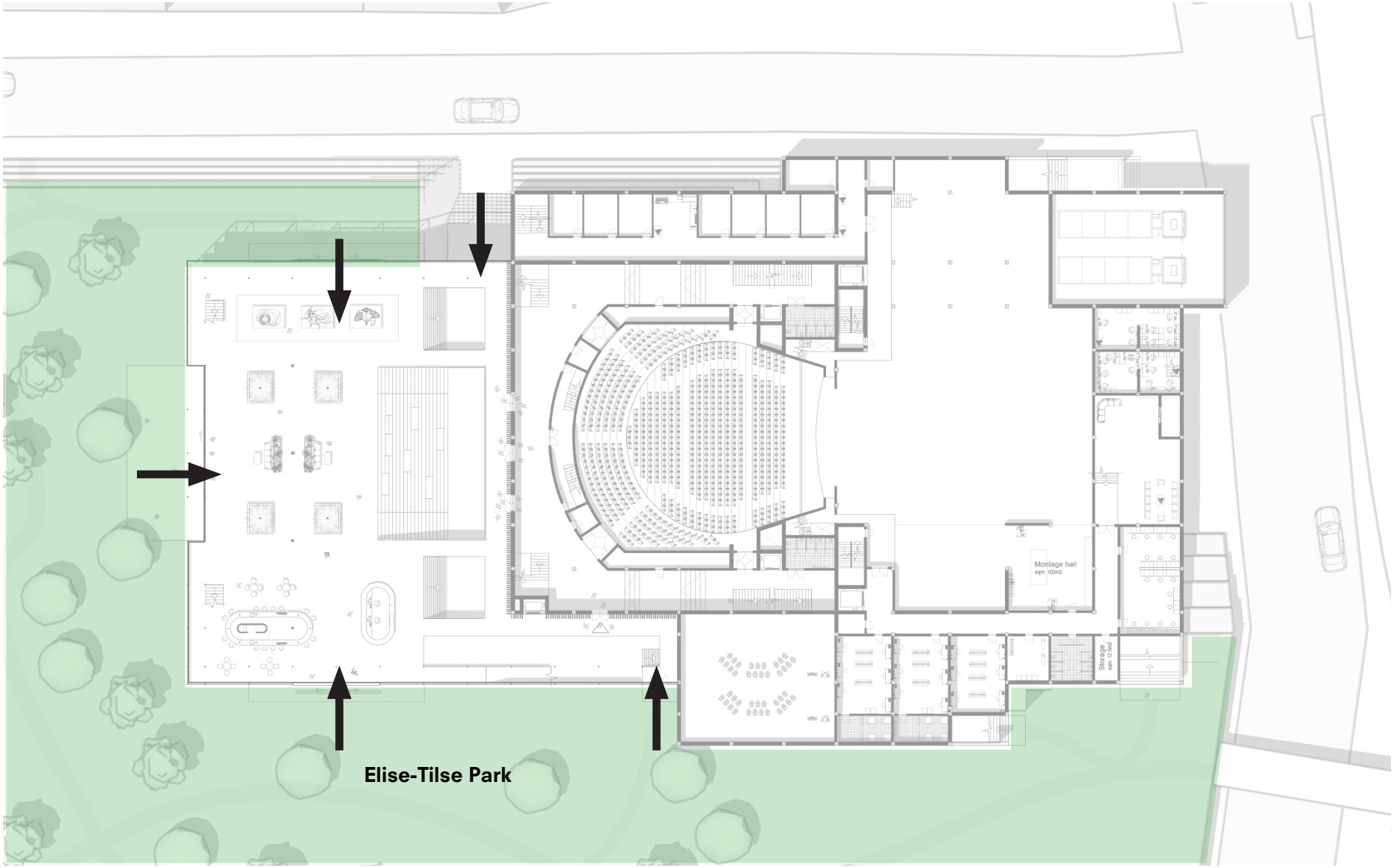
Design

ENTERING FOYER TROUGH PARK SIDE



Design

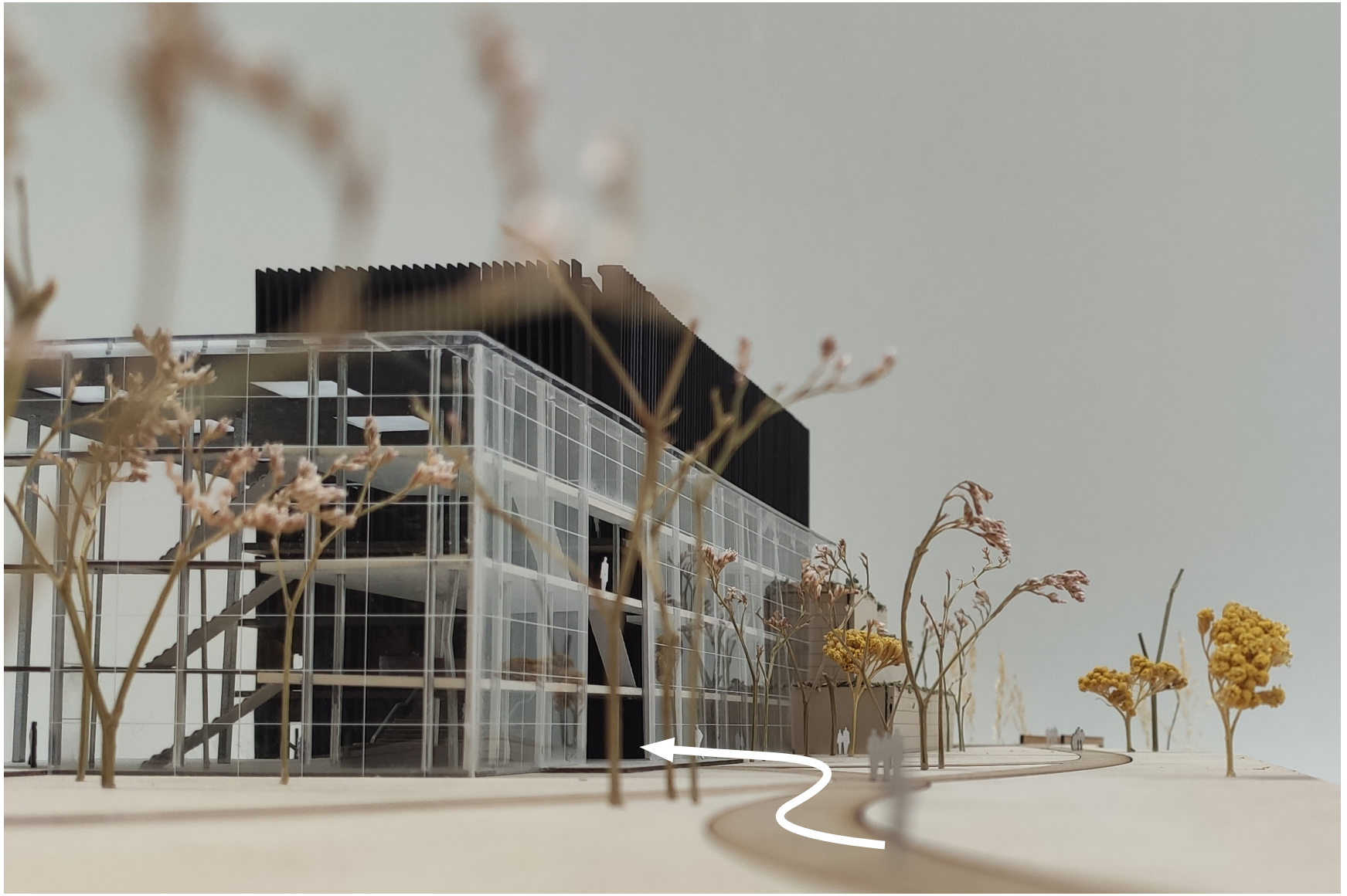
ENTERANCES FOYER TROUGH PARK SIDE



ENTERANCES FOYER TROUGH PARK SIDE

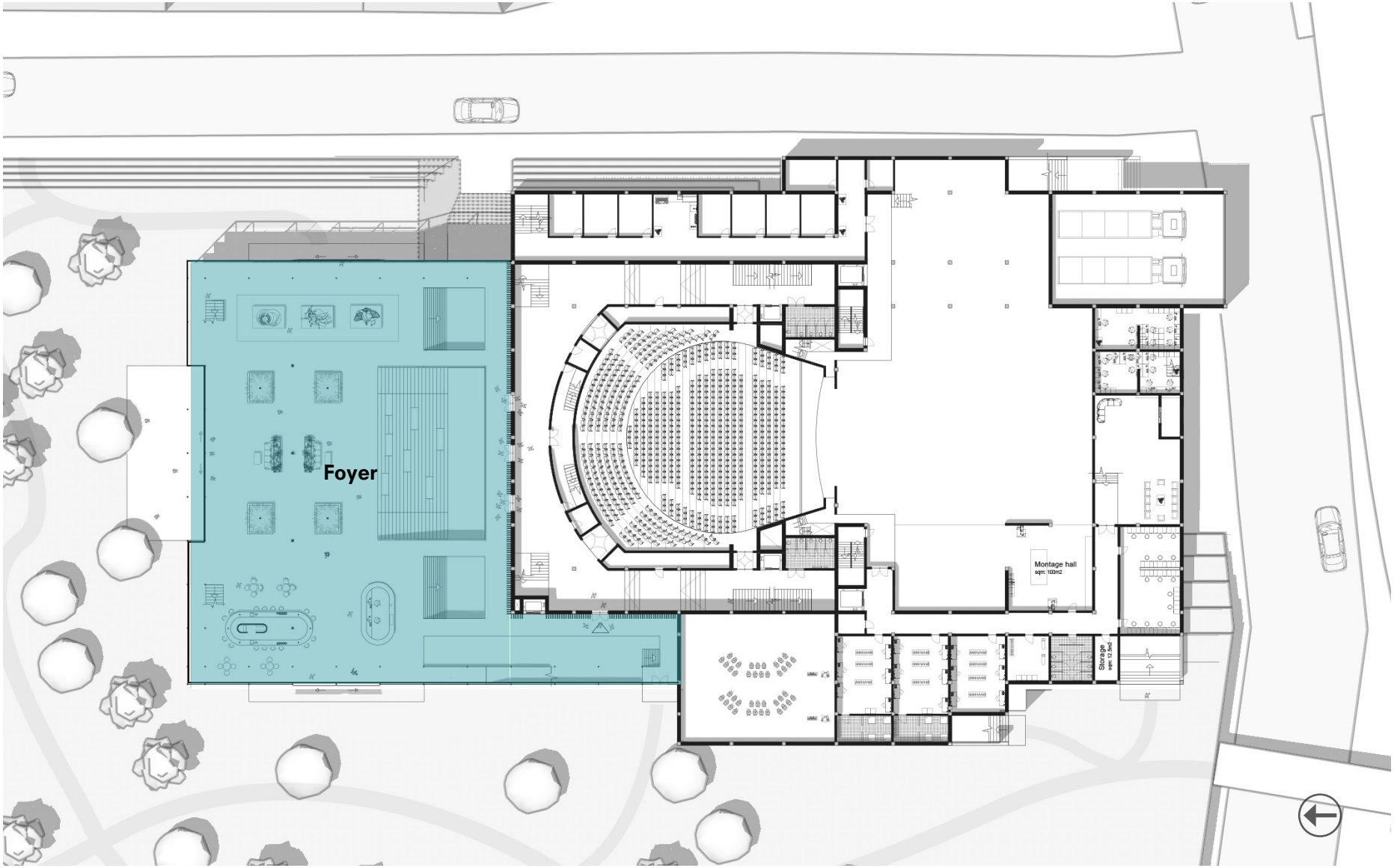
Design

PATHS LEADING TOWARDS ENTRANCES



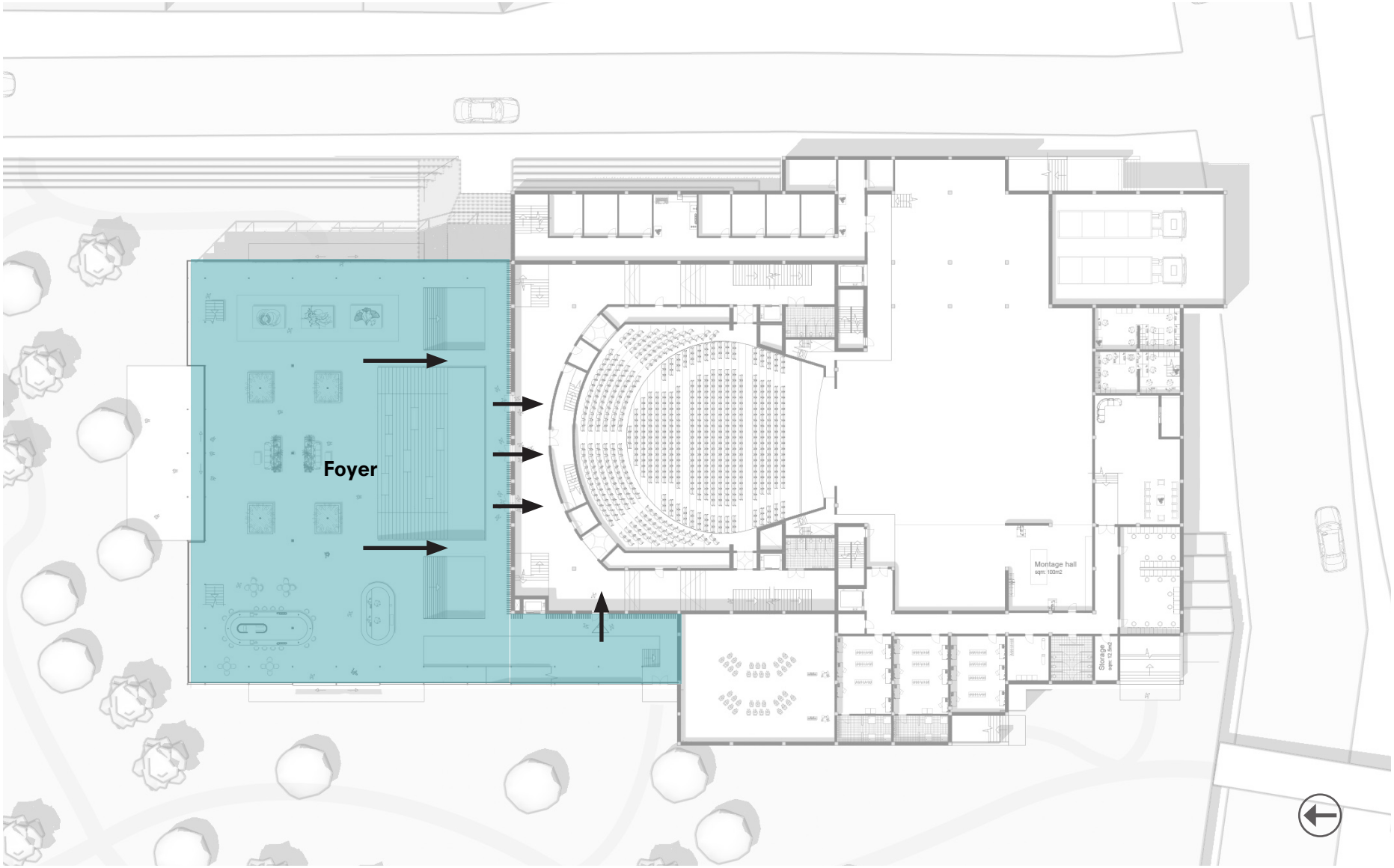
Design

FOYER



Design

FLOW FROM FOYER TO AUDITORIUM

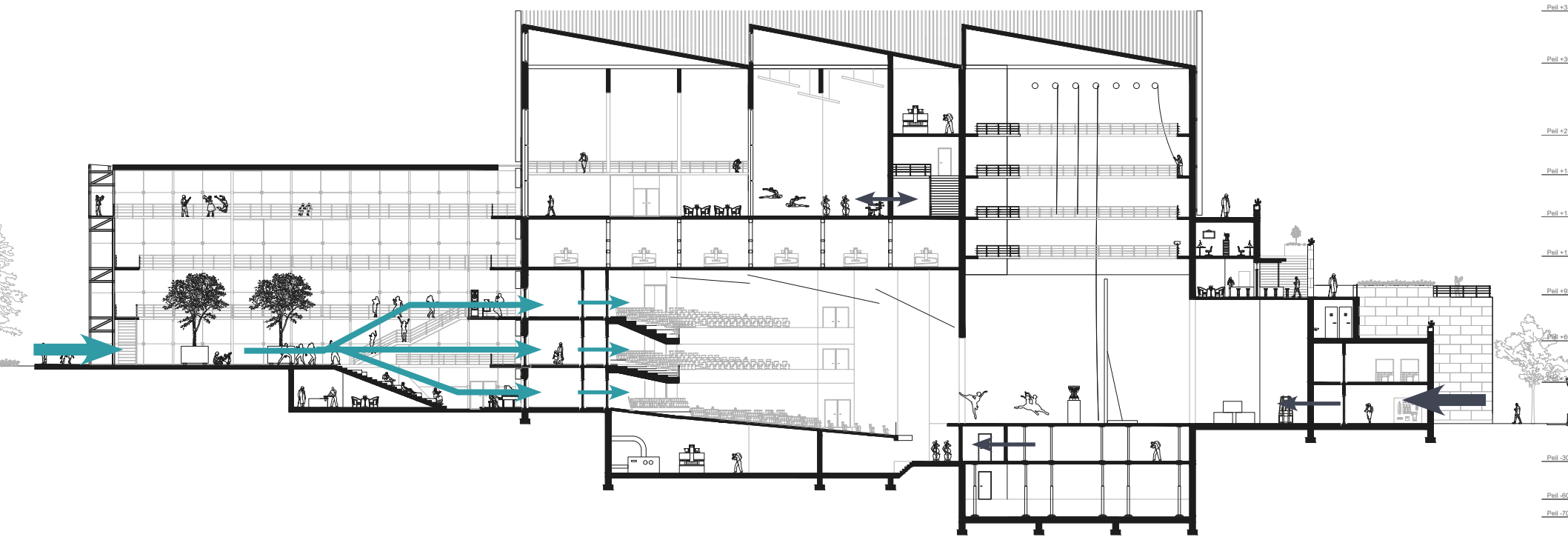


Design

WALKING ROUTES

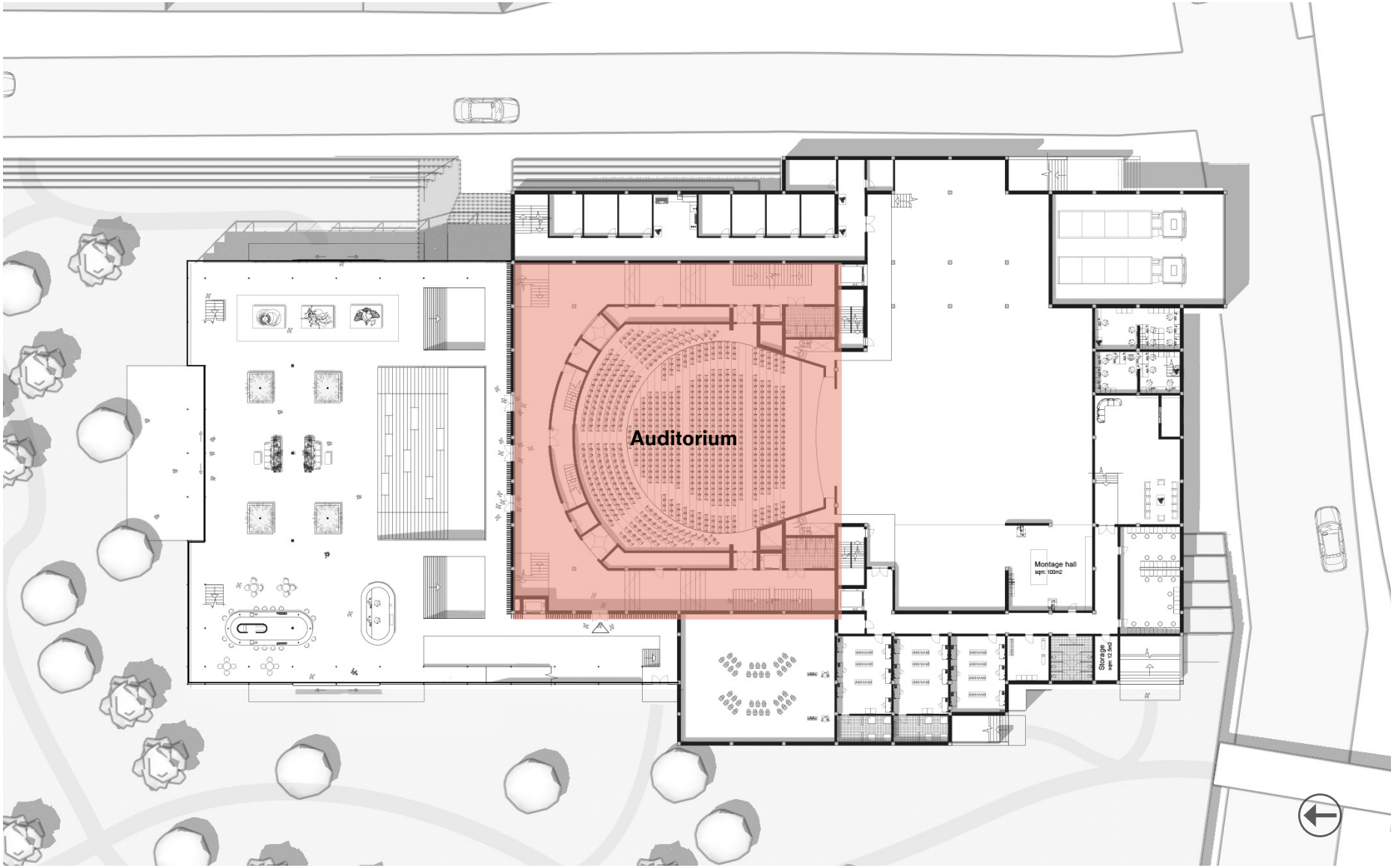
Design

REACHING DIFFERENT LEVELS IN THE BUILDING



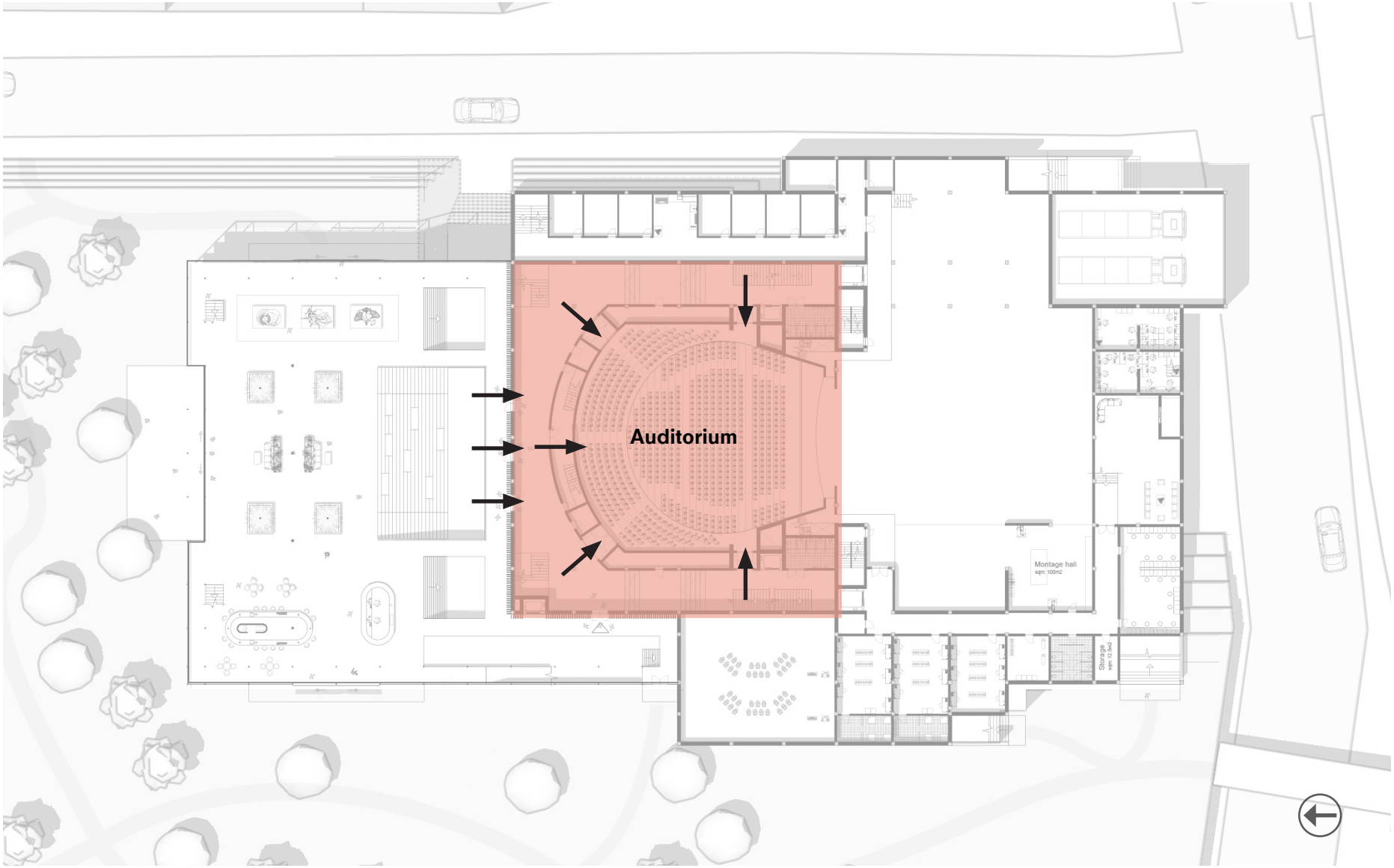
Design

FLOW FROM FOYER TO AUDITORIUM



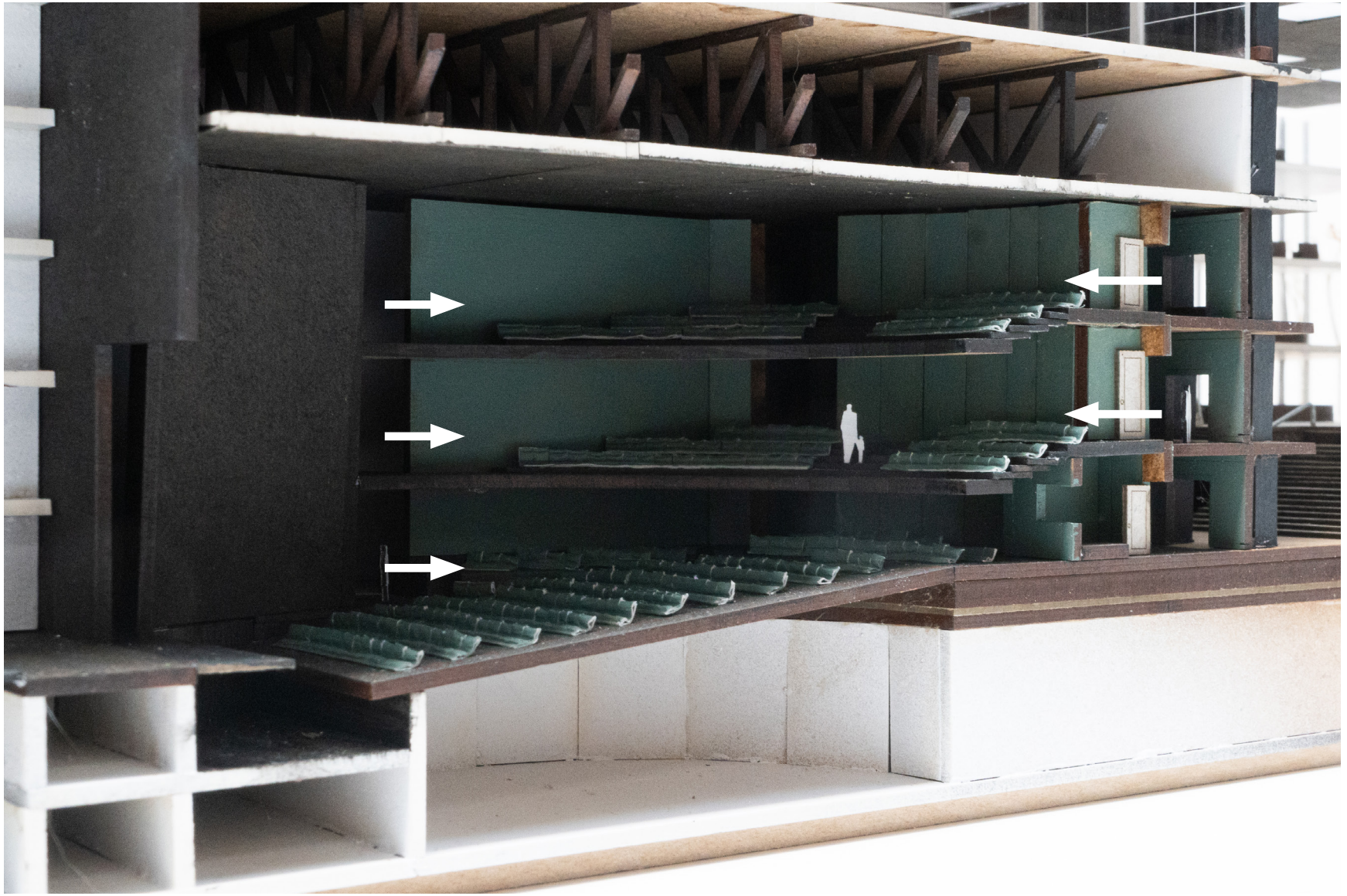
Design

FLOW FROM FOYER TO AUDITORIUM



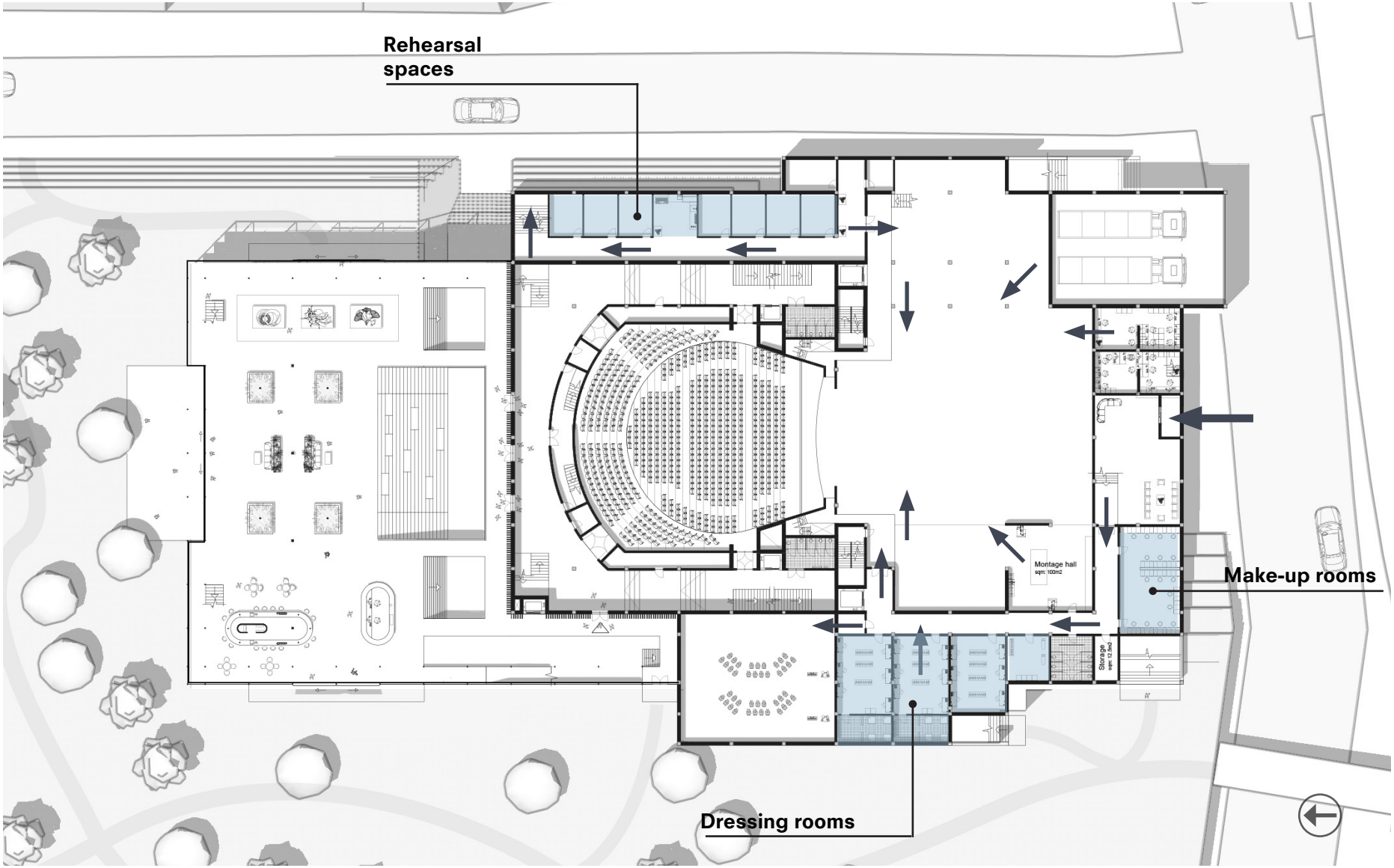
Design

AUDITORIUM



Design

PERFORMER ROUTE DURING OPERA PERFORMANCE

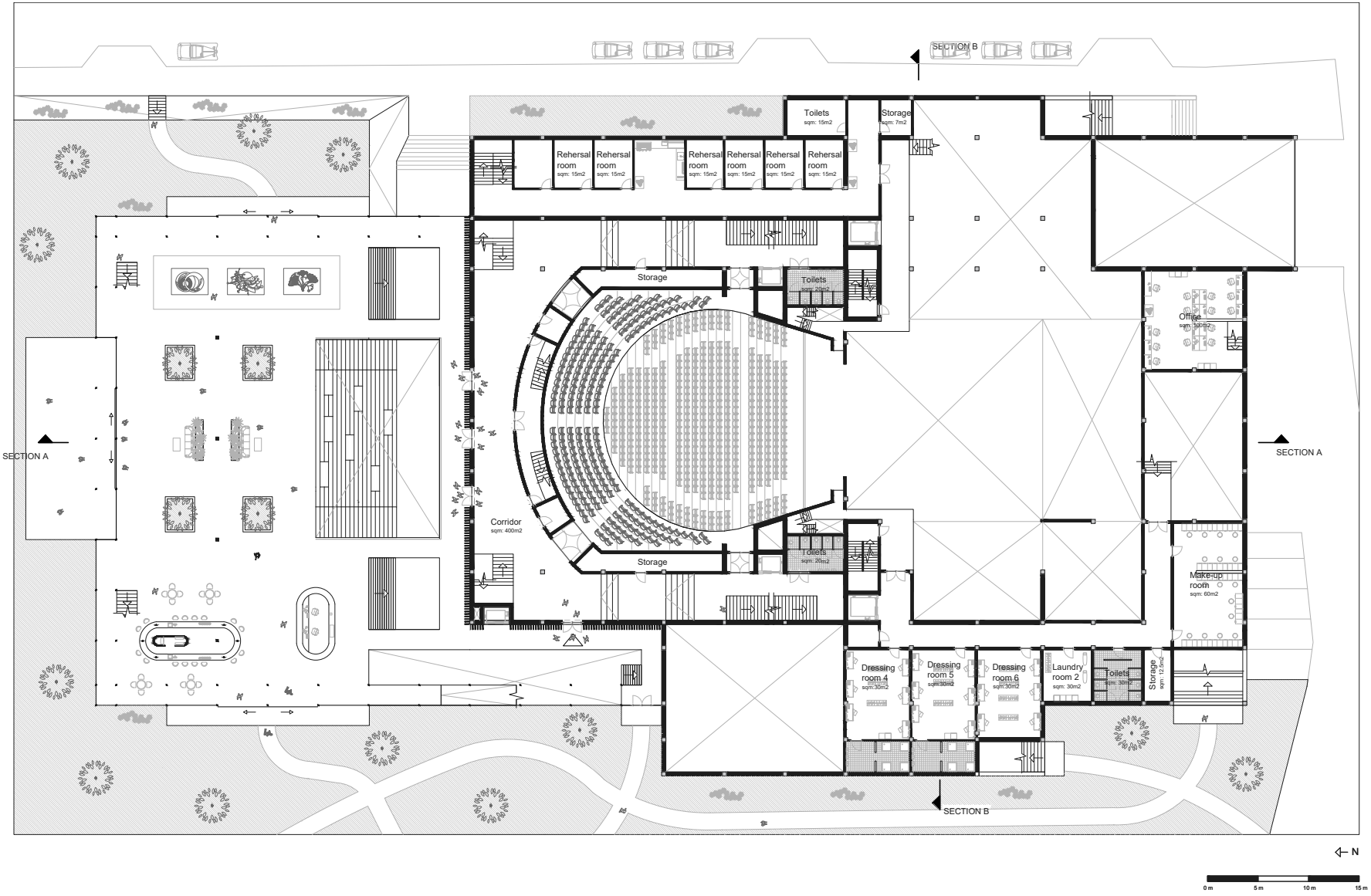


Design

PERFORMER ROUTE

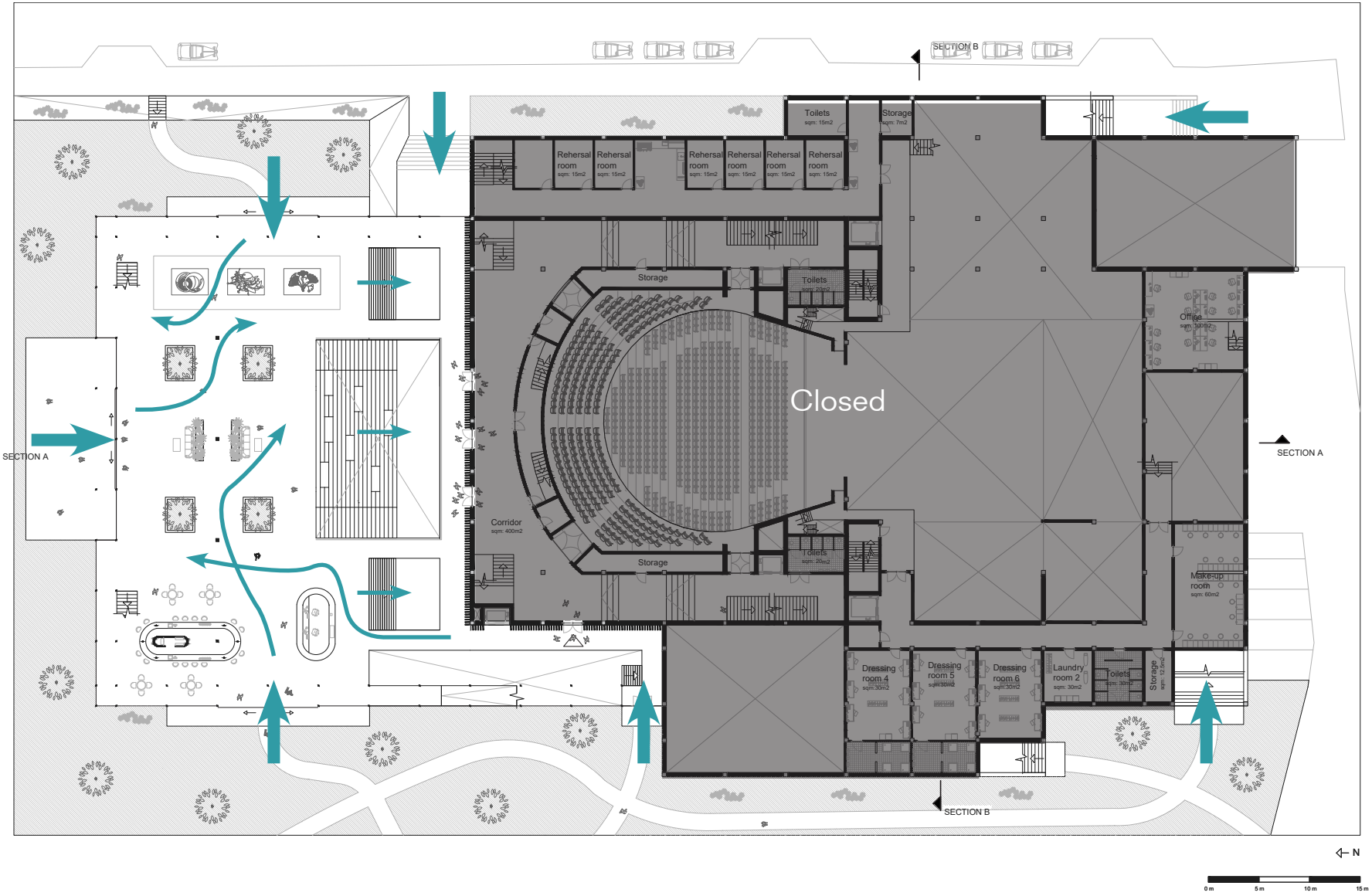
Design

WHEN THERE IS NO PERFORMANCE



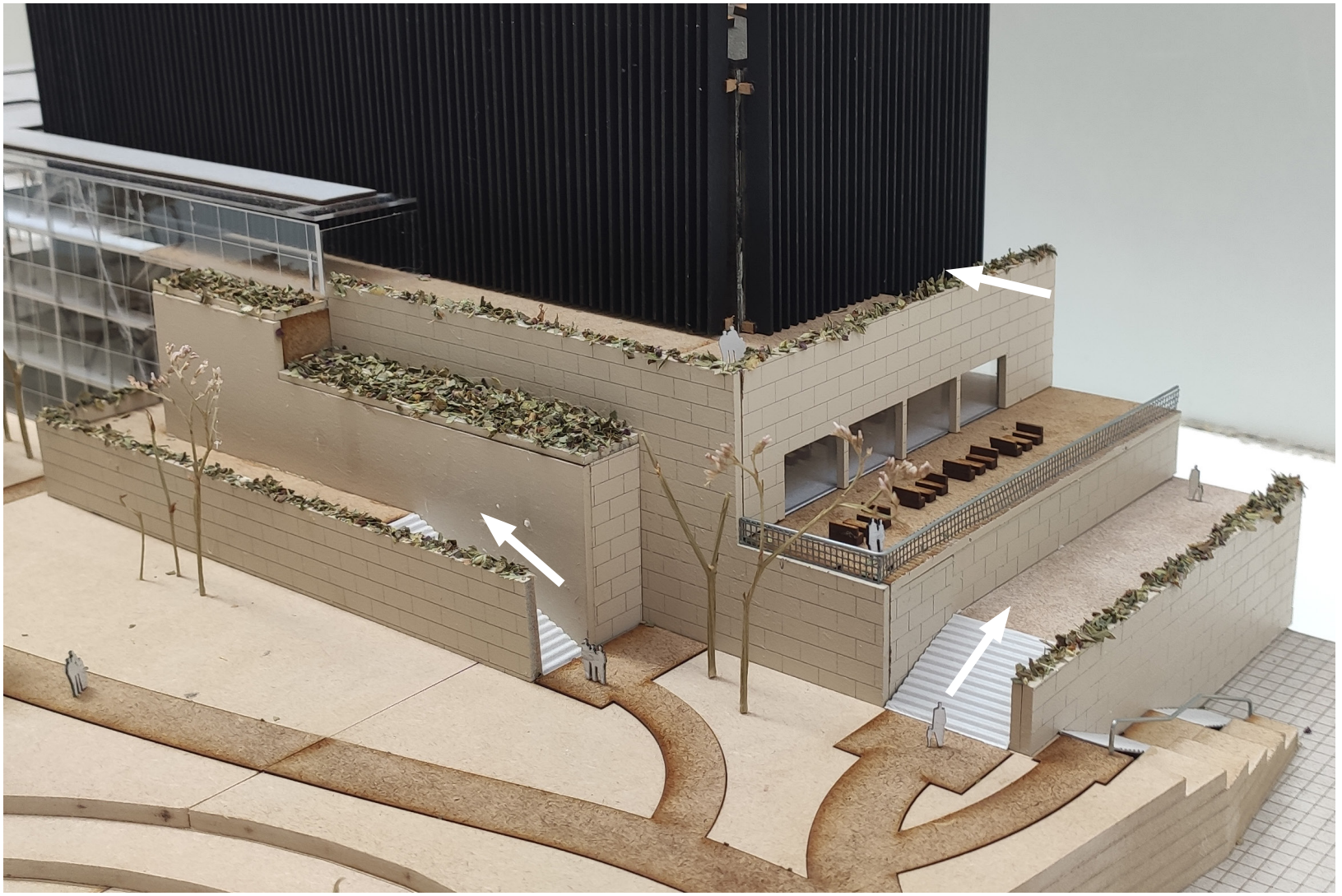
Design

WHEN THERE IS NO PERFORMANCE



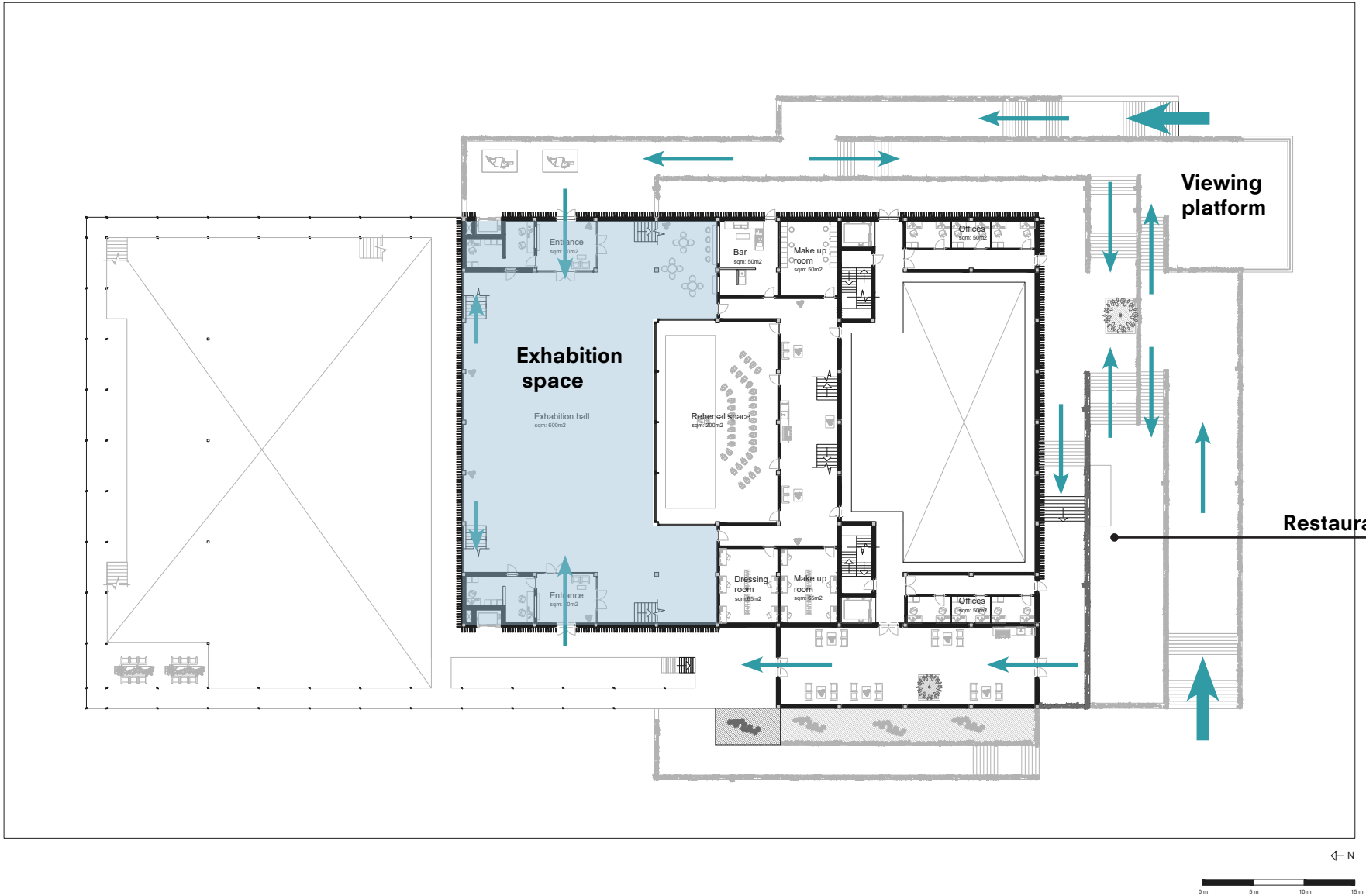
DIFFERENT LEVELS CAN BE REACHED TROUGH ELEVATED PLATFORMS

ACCESSABILITY OF FOYER POSSIBLE THROUGH THE CREATED LANDSCAPE



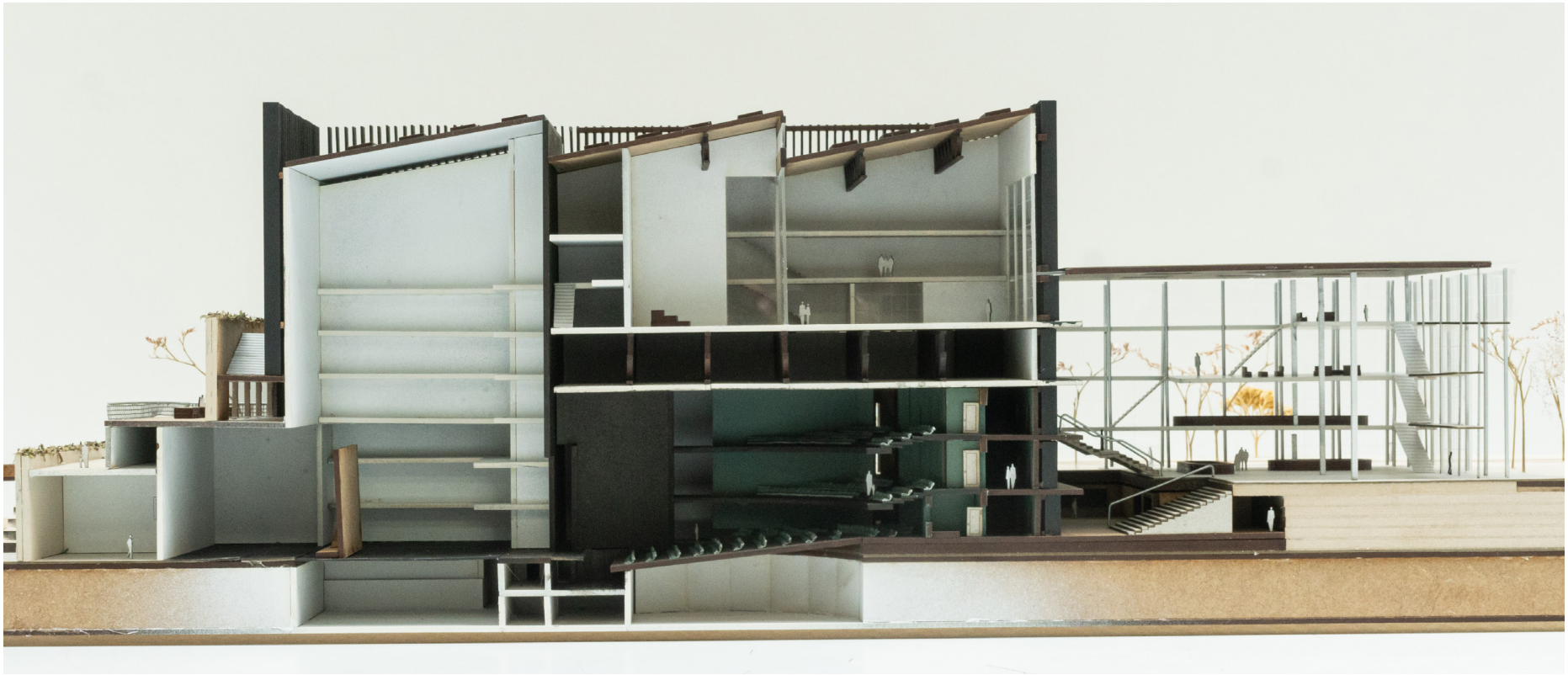
Design

WHEN THERE IS NO PERFORMANCE

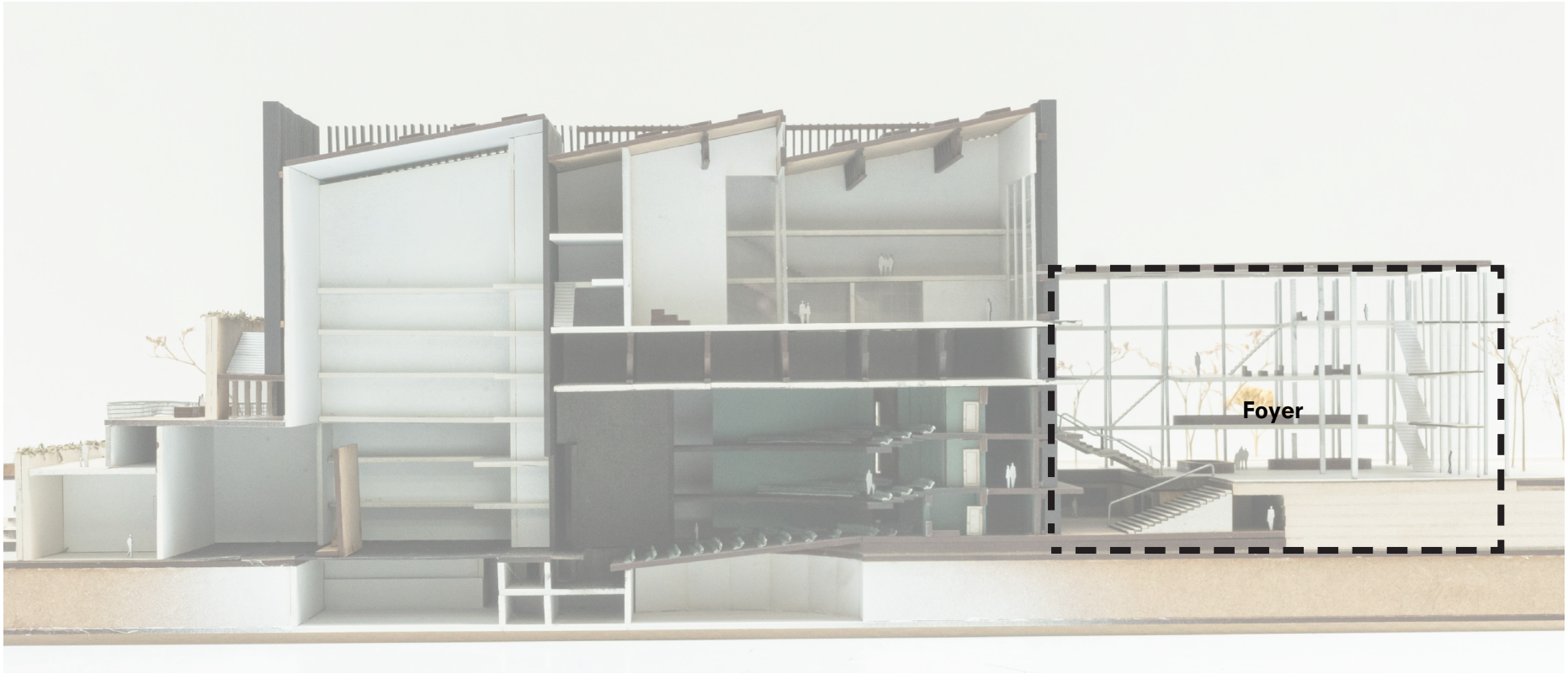


CLIMBING THE PLATFORMS IS REWARDED BY THE EXHABITION SPACE

ADMOSPHERE IMPRESSIONS



ADMOSPHERE IMPRESSIONS



Design

FOYER FUNCTIONS PLACED LEFT

FOYER FUNCTIONS PLACED LEFT

BEAUTY OF THE MATERIAL AND STEEL CONNECTIONS VISABLE

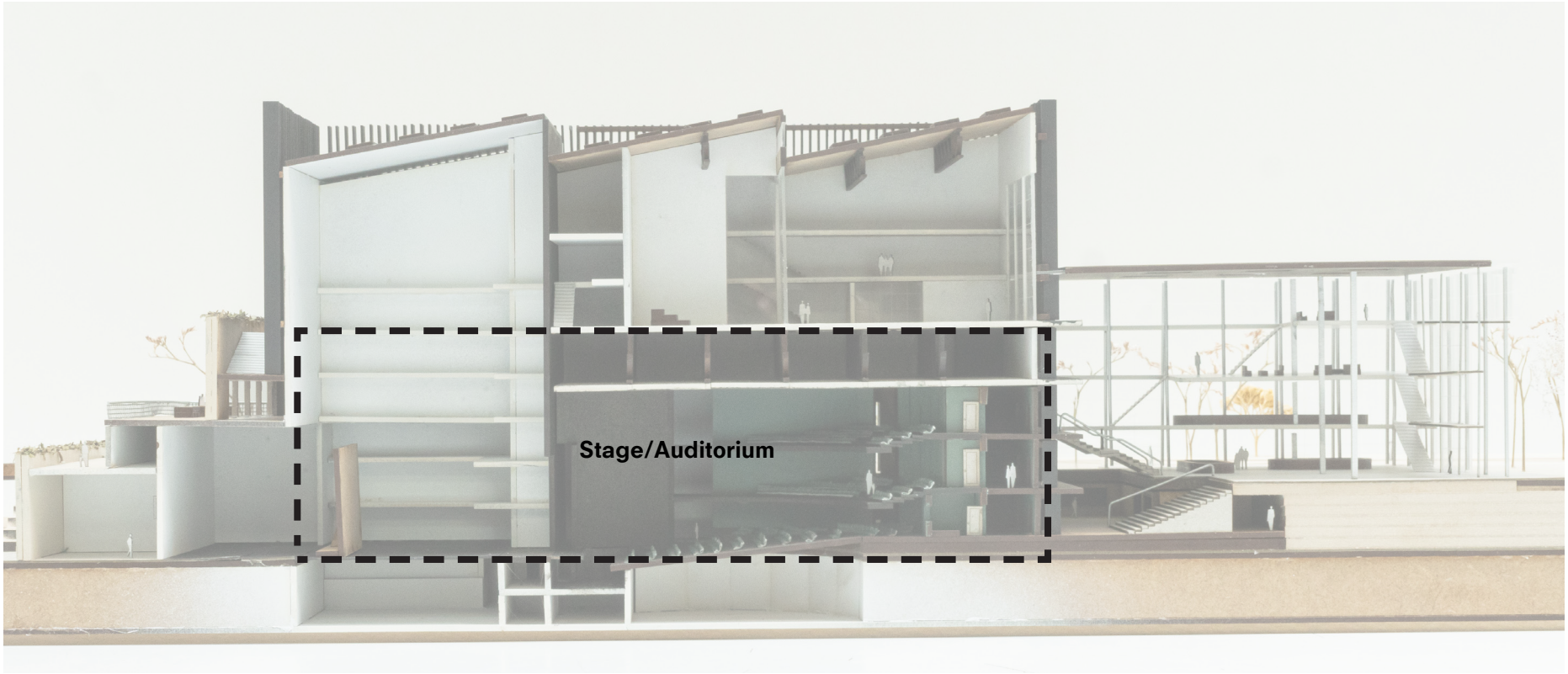
Design

MULTIFUNCTIONAL SPACE

Design

MULTIFUNCTIONAL SPACE

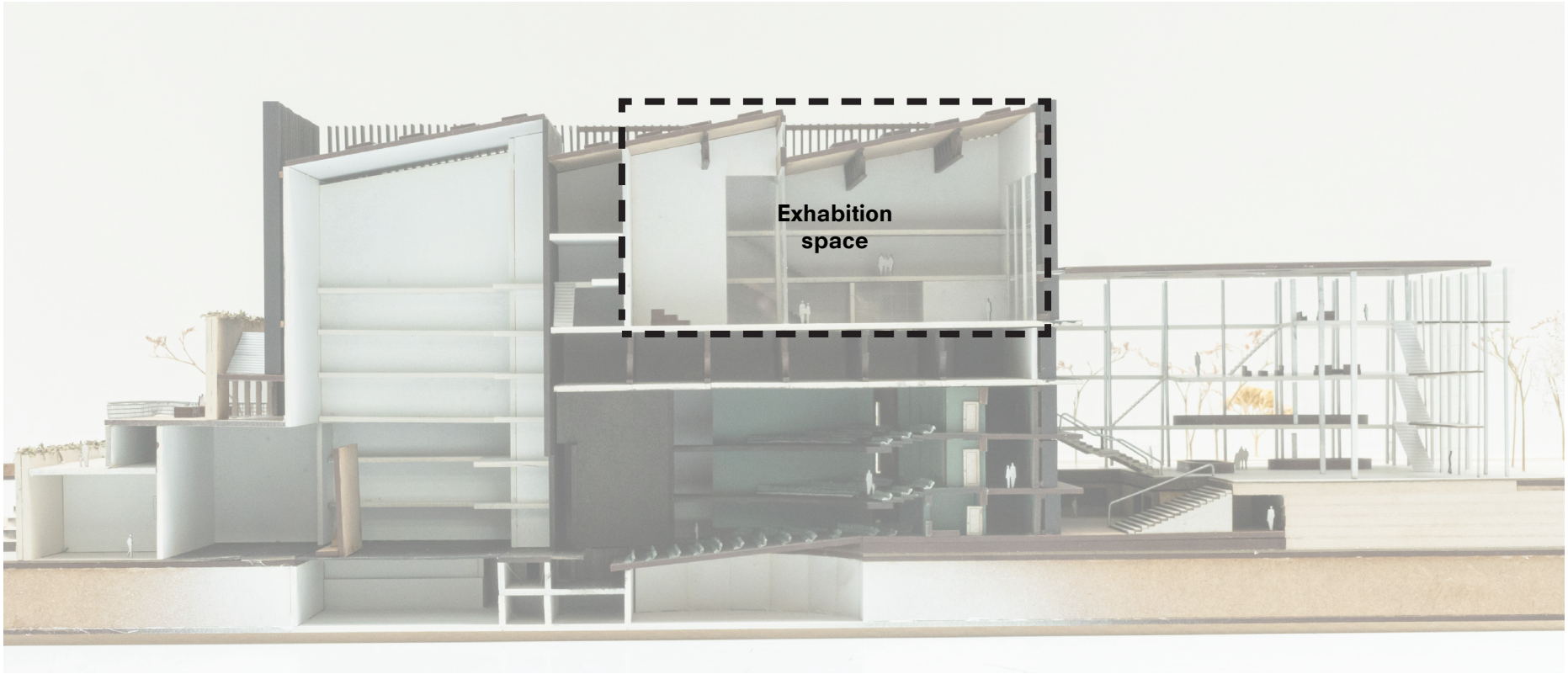
ADMOSPHERE IMPRESSIONS



Design

CLASSIC INTERIOR

ADMOSPHERE IMPRESSIONS



Design

OPEN EXABITION SPACE WITH REHEARSAL HALL

Design

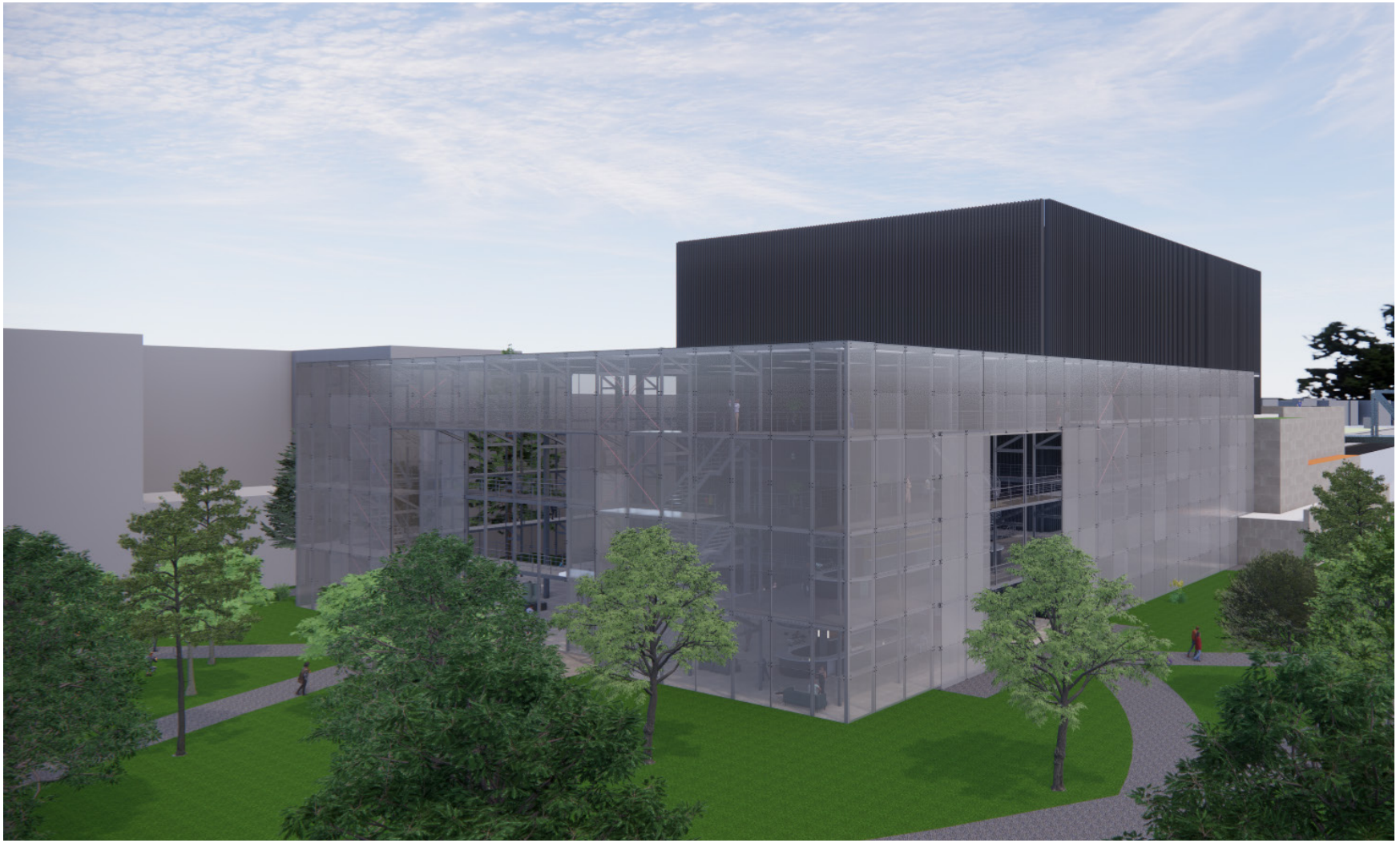
PERFORMANCES CAN TAKE PLACE

Design

RENTABLE FOR EXCLUSIVE ACTIVITIES

Design

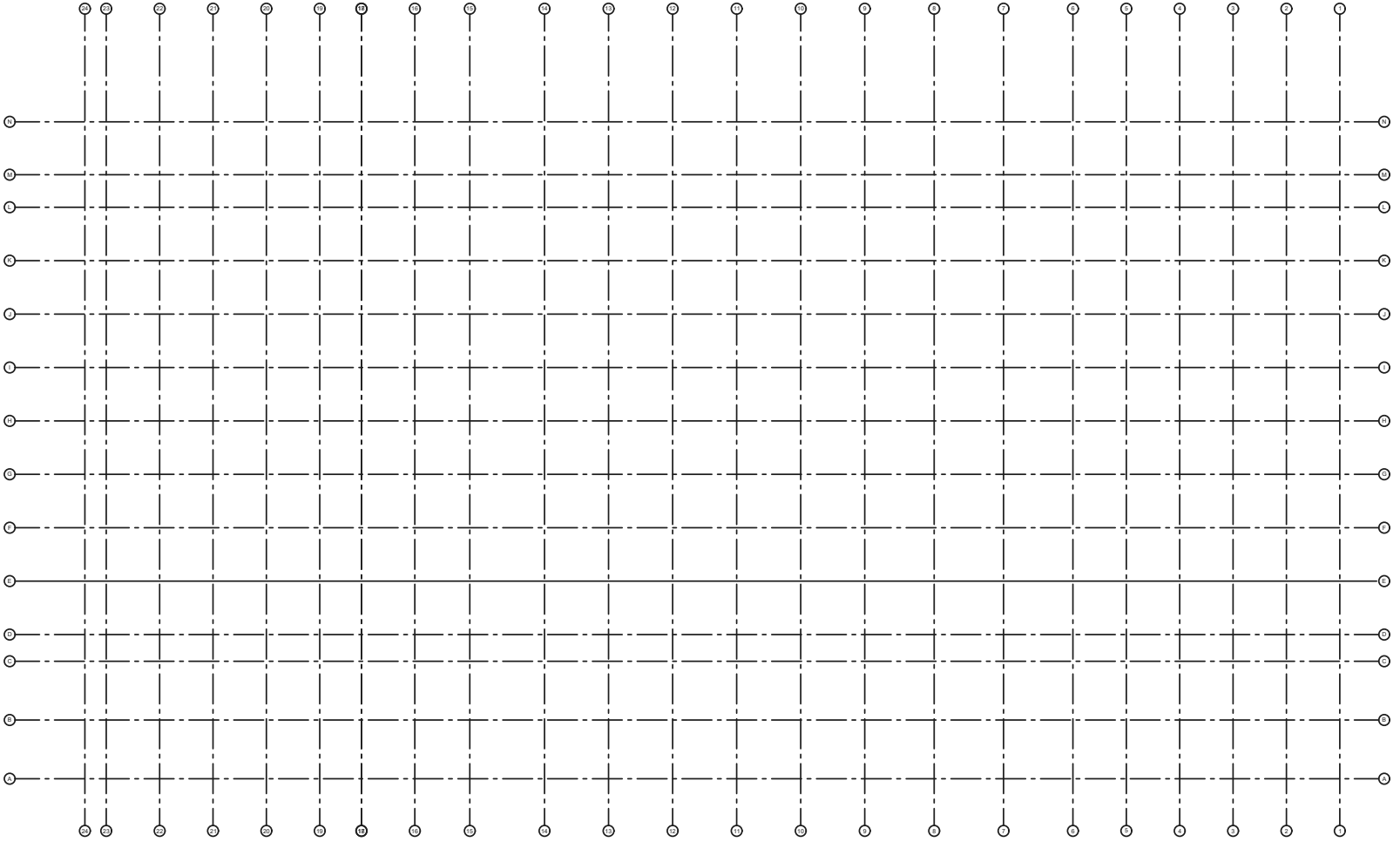
THE BUILDING



Structure

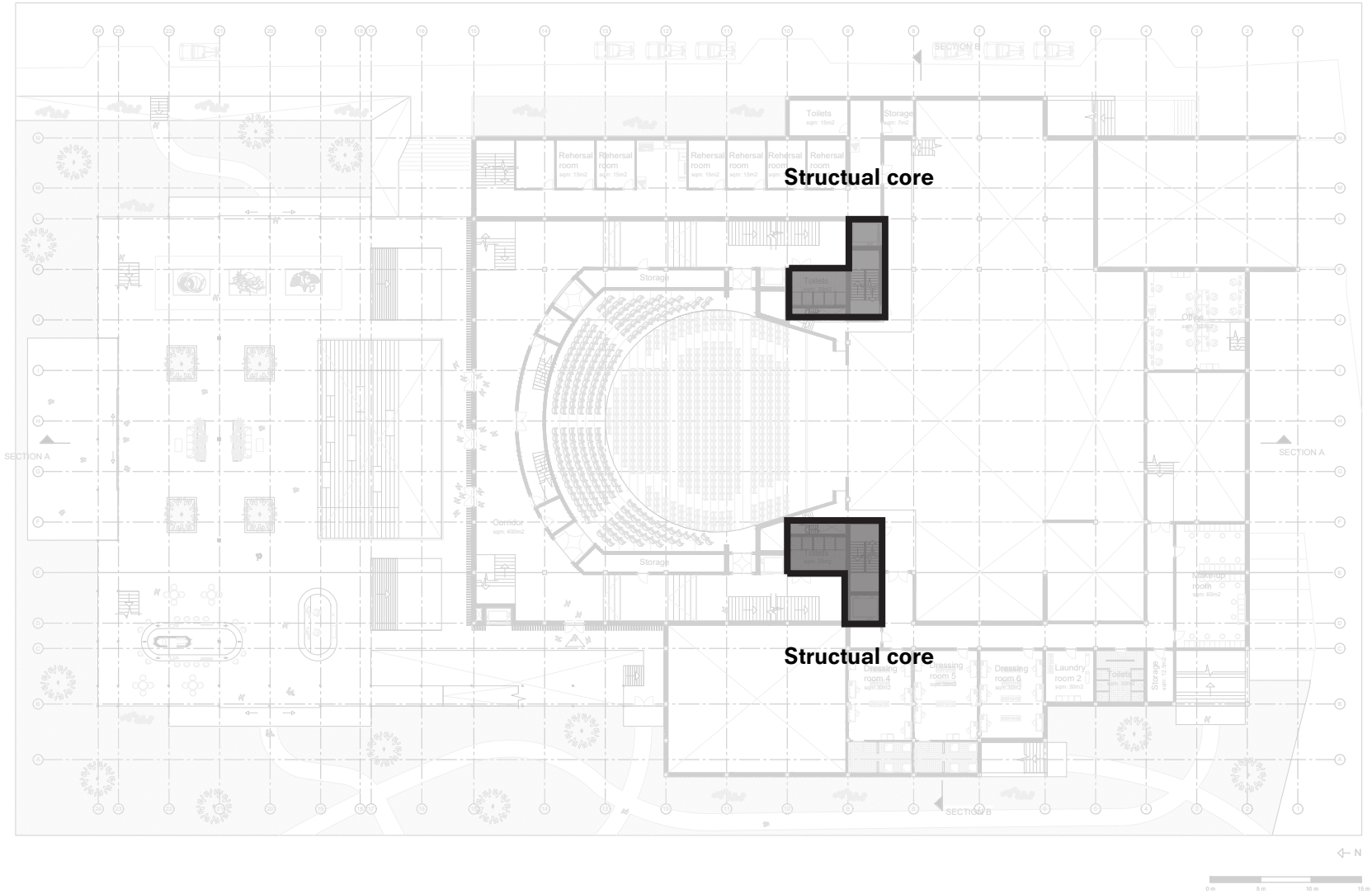
Design

GRID



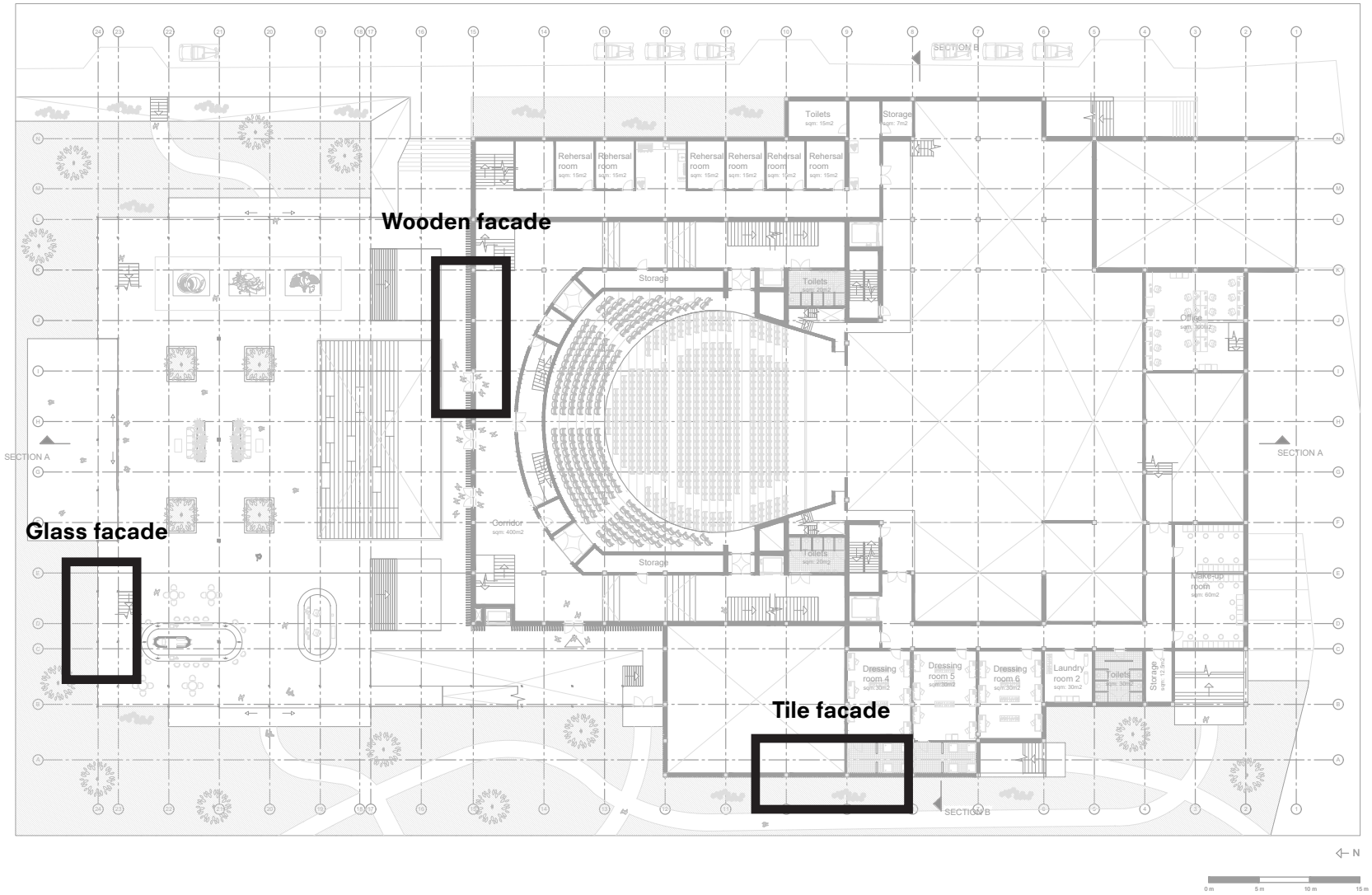
Design

TWO STRUCTUAL CORES WITH COLUMNS



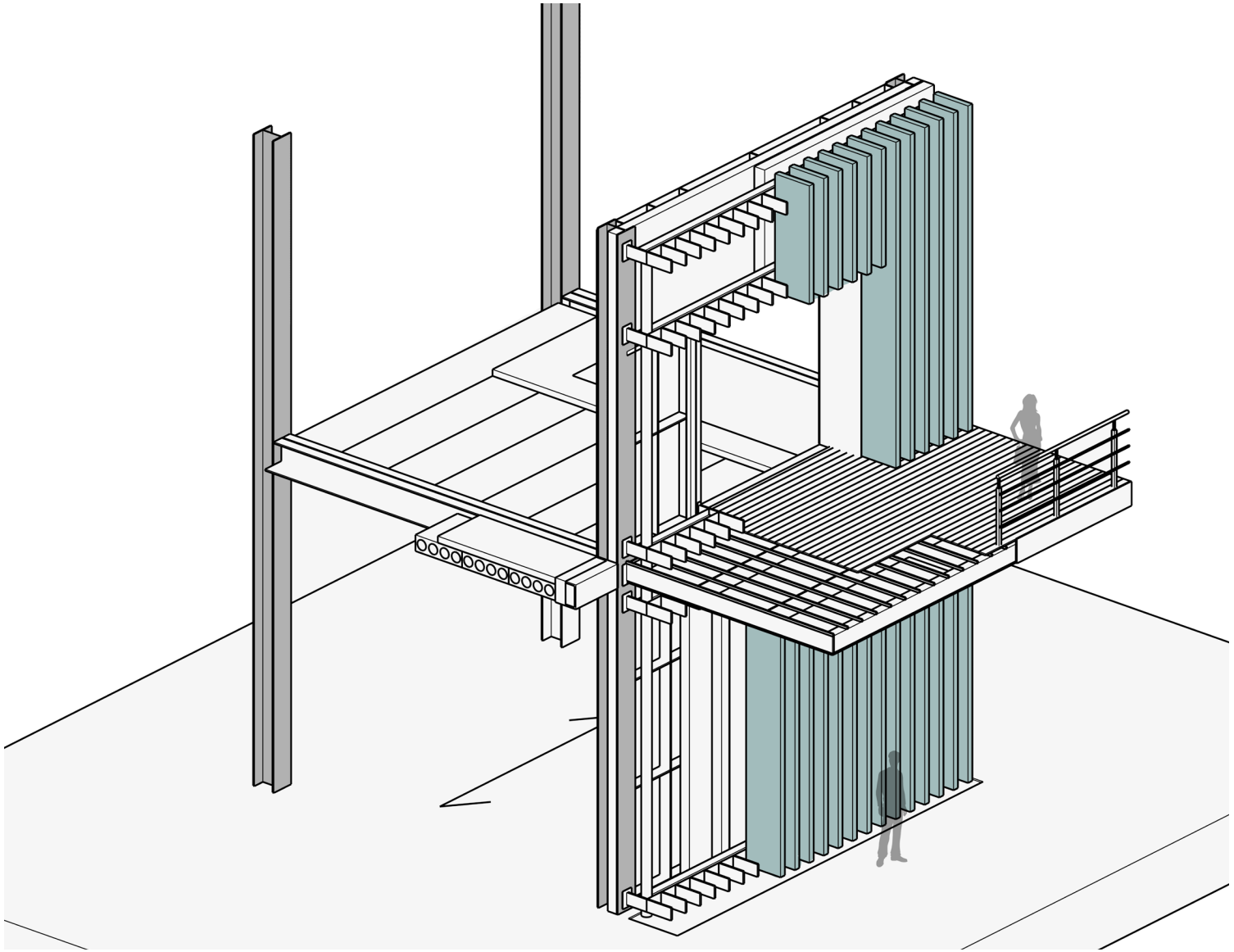
Design

THREE TYPES OF FACADES



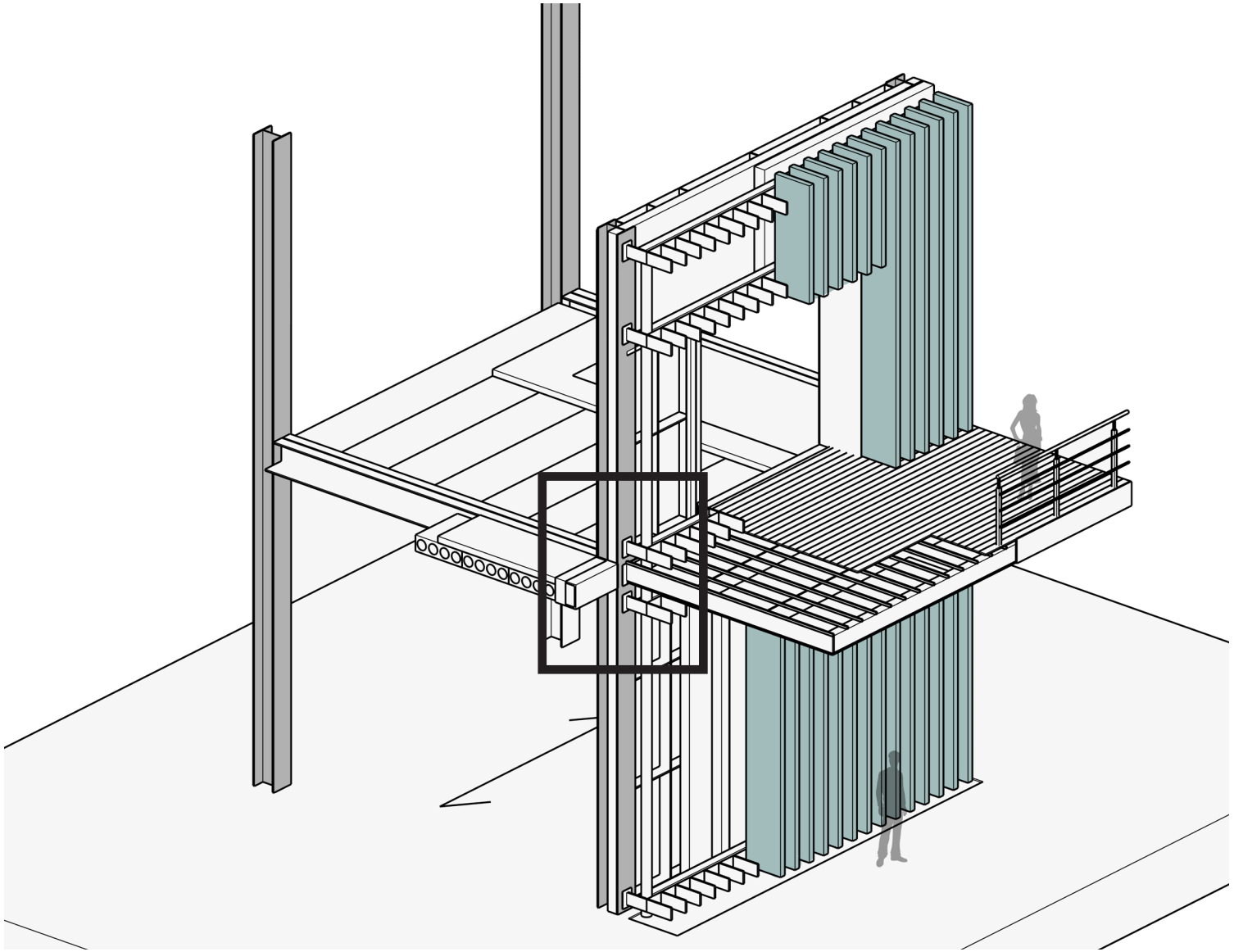
Design

CONSTRUCTIVE IMPRESSION



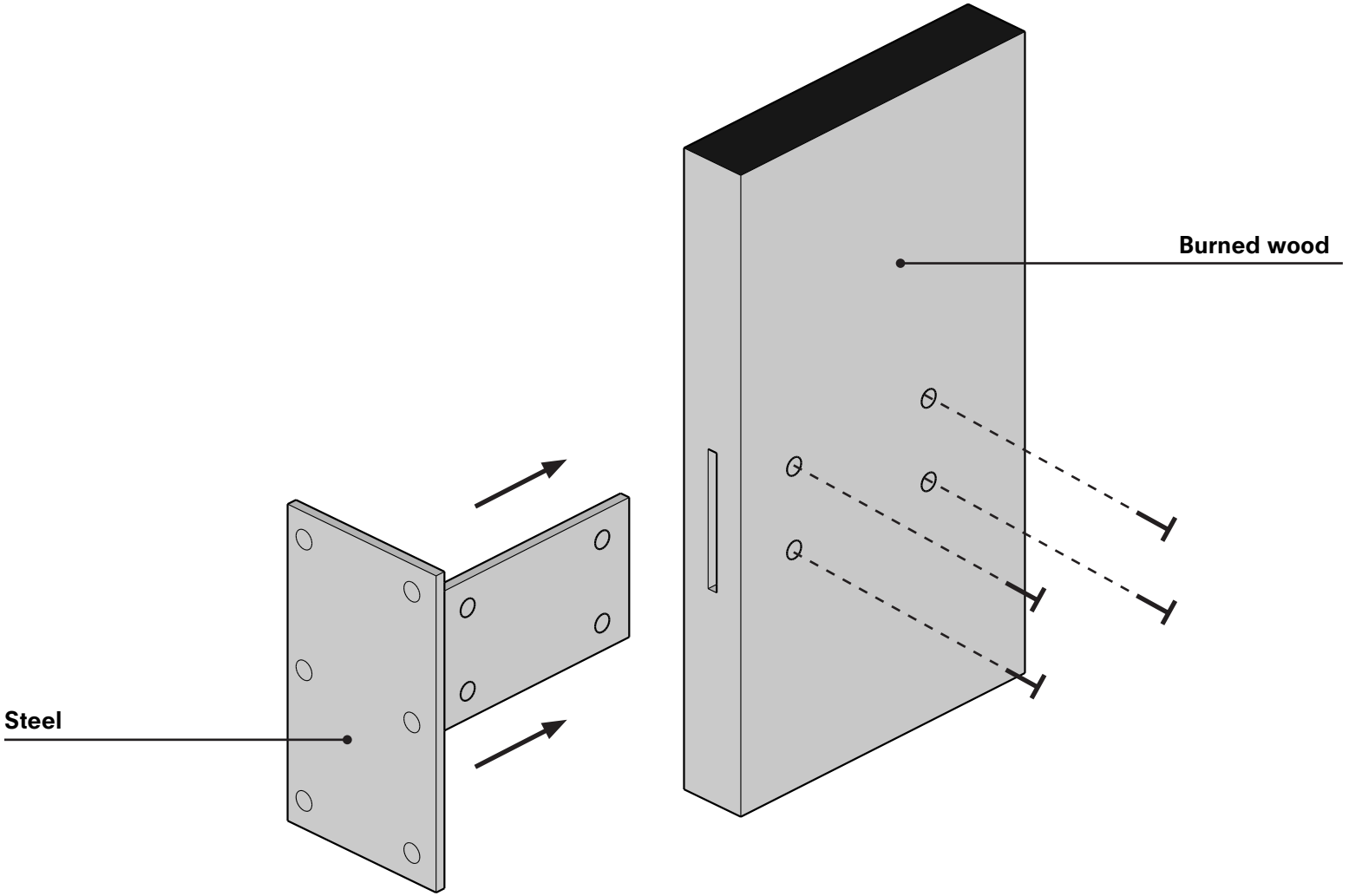
Design

CONSTRUCTIVE IMPRESSION



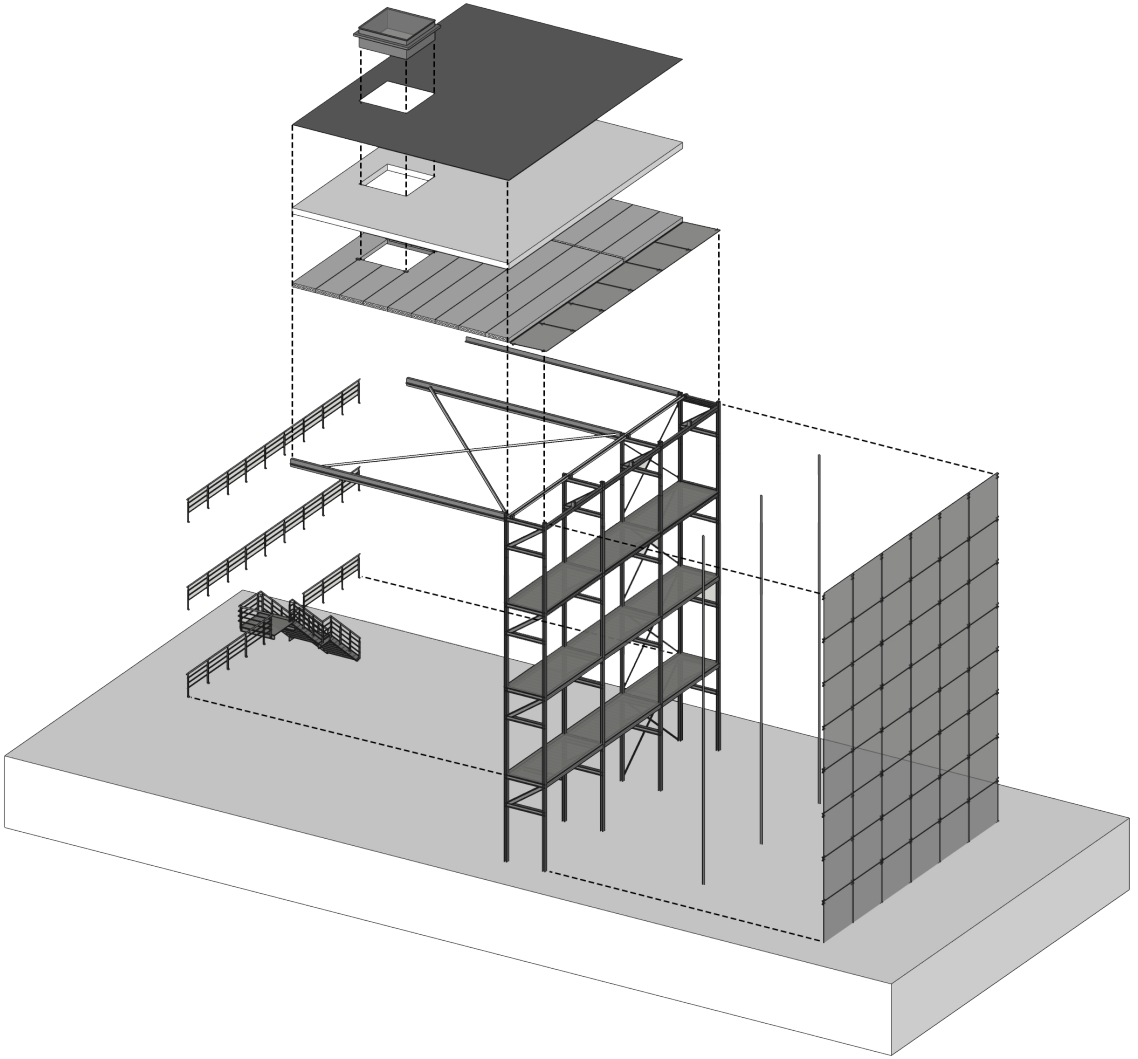
Design

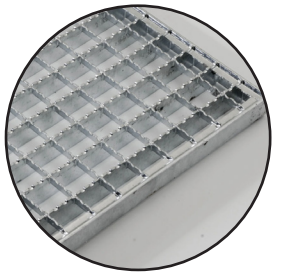
MORTISE AND TENON CONNECTION

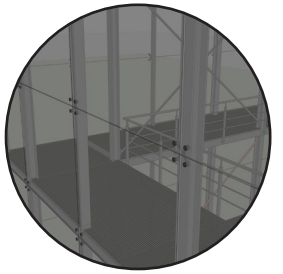


Design

GLASS FACADE

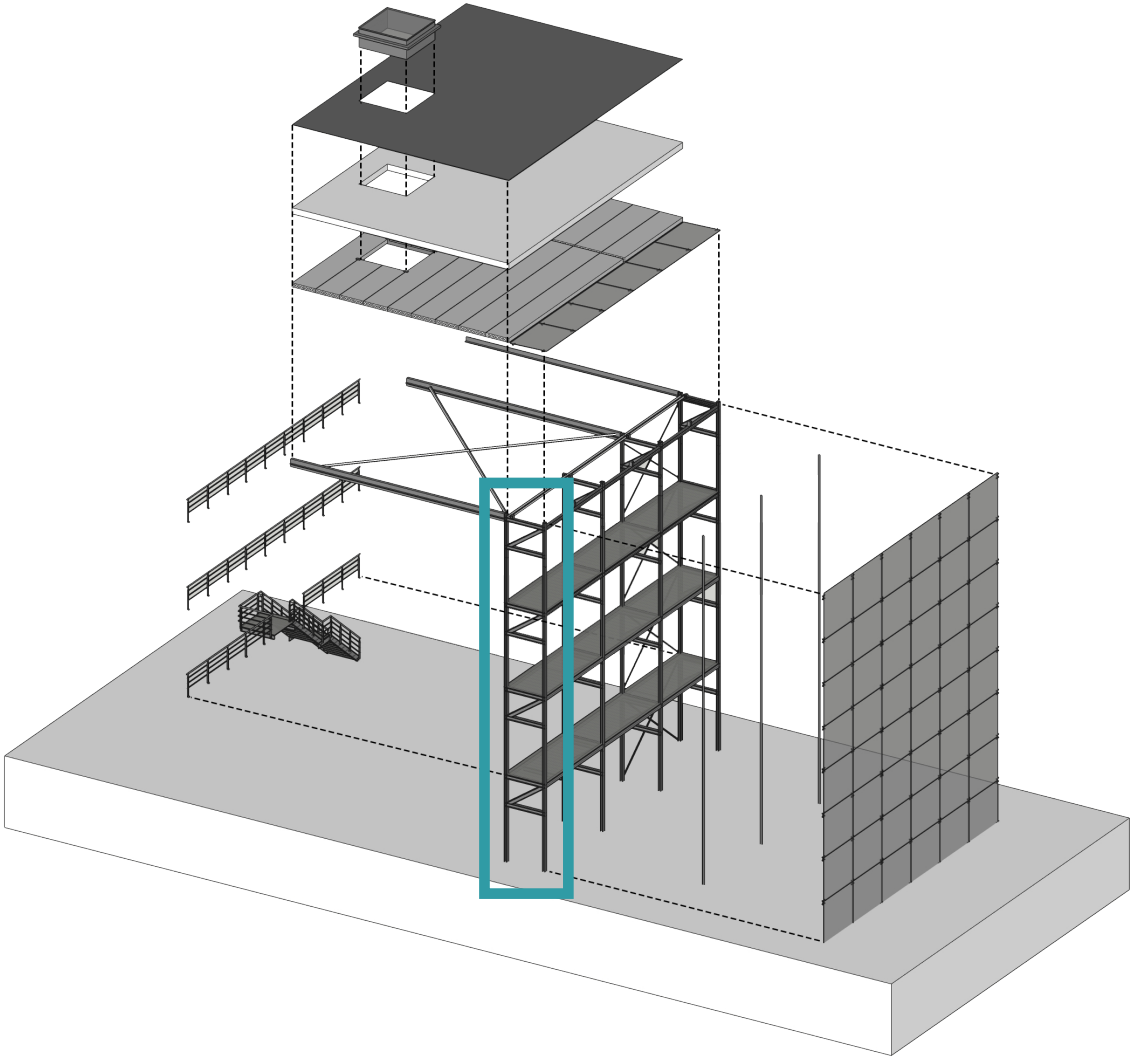






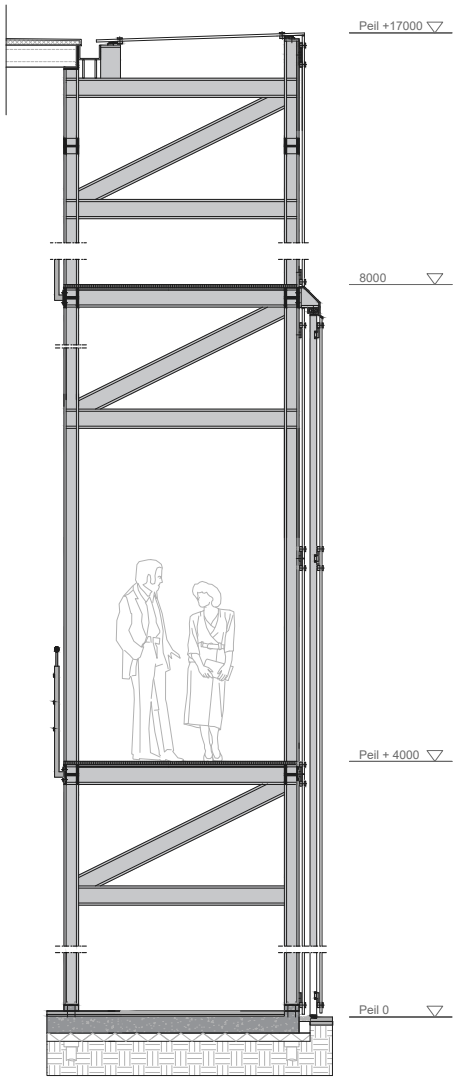
Design

GLASS FACADE



Design

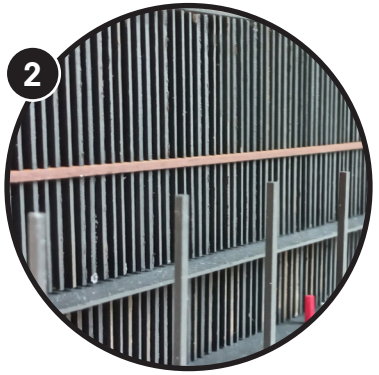
STEEL FRAME



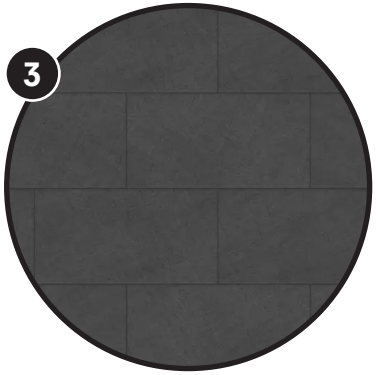
Design

FACADE MATERIALISATION

Glass facade with spider profiles



Burned wood



Tiles

Design

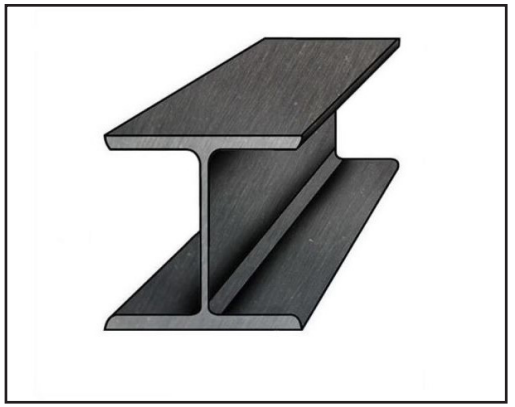
QUESTION

HOW IS THE BUILDING SUSTAINABLE?

Design

SUSTAINABILITY

Dry connections so that the plates can be dismantled and reused.



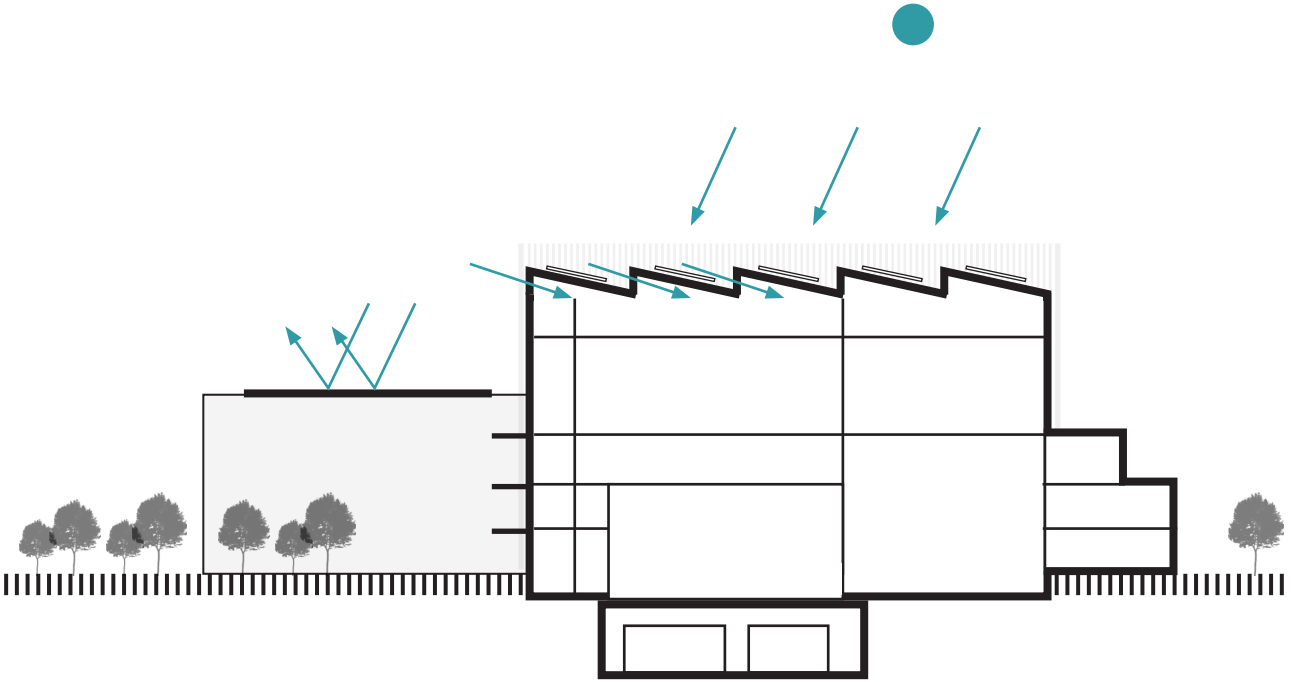
Not cast in concrete but fastened with bolts so easily disassembled and reused.

Sustainable product with natural finish.

Climate

Climate

SUN

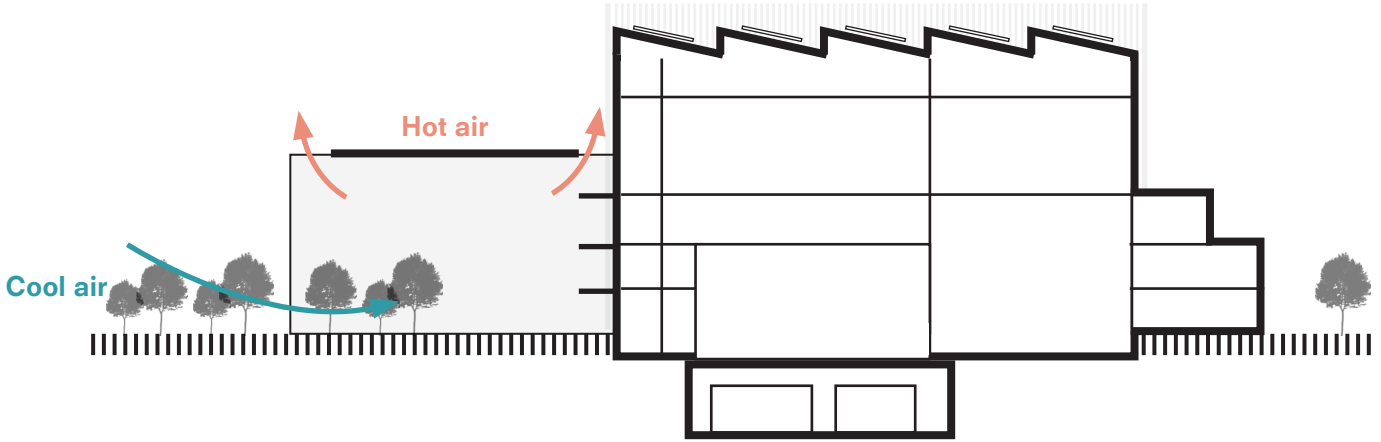


- Solar panels at an angle to the south

- Natural light from the north through the end gable of the roof

Climate

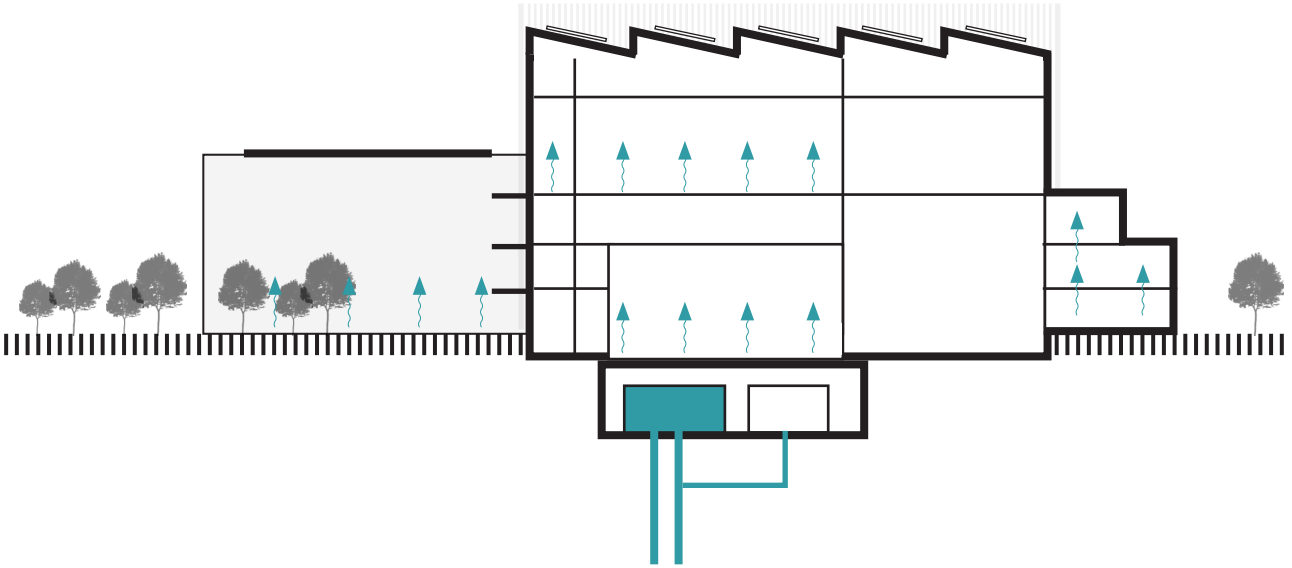
WIND



- Cool fresh air enters the building through the plinth

- Hot air leaves the building trough the roof

HEATING



- Heat pump applies in the building

- Floor heating is connected to heat pump

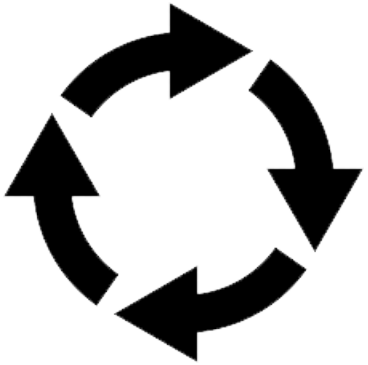
- Heat storage for times when it is needed

CONCLUSION

RESEARCH QUESTION

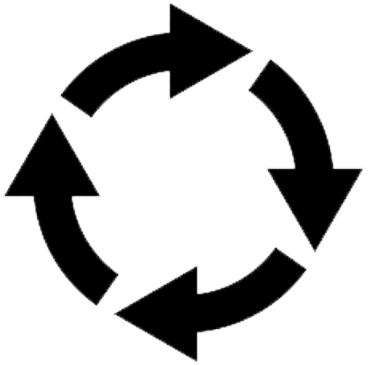
How can a traditional opera house in Berlin contribute to attracting new customers so the artform continues to stay relevant in the present and is ensured to be futureproof?

DEVELOPMENT



EVERYTHING IN OUR SURROUNDINGS IS CHANGING AND DEVELOPING

EVOLVING

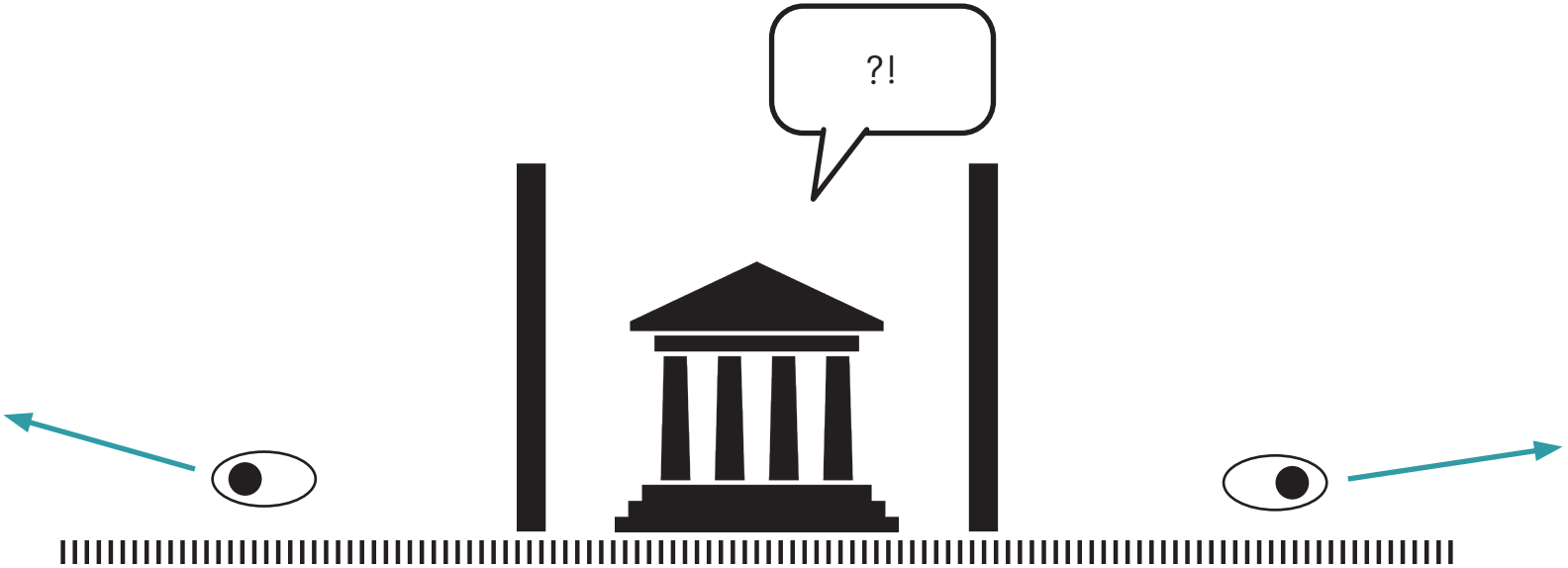


IMPORTANT TO KEEP ON EVOLVING

TRADITIONALY, THE OPERA WAS A MEETING POINT TO MAKE CONNECTIONS

ONLY FOR THE RICH ELITE, NOT EASILY ACCESSIBLE TO THE PUBLIC

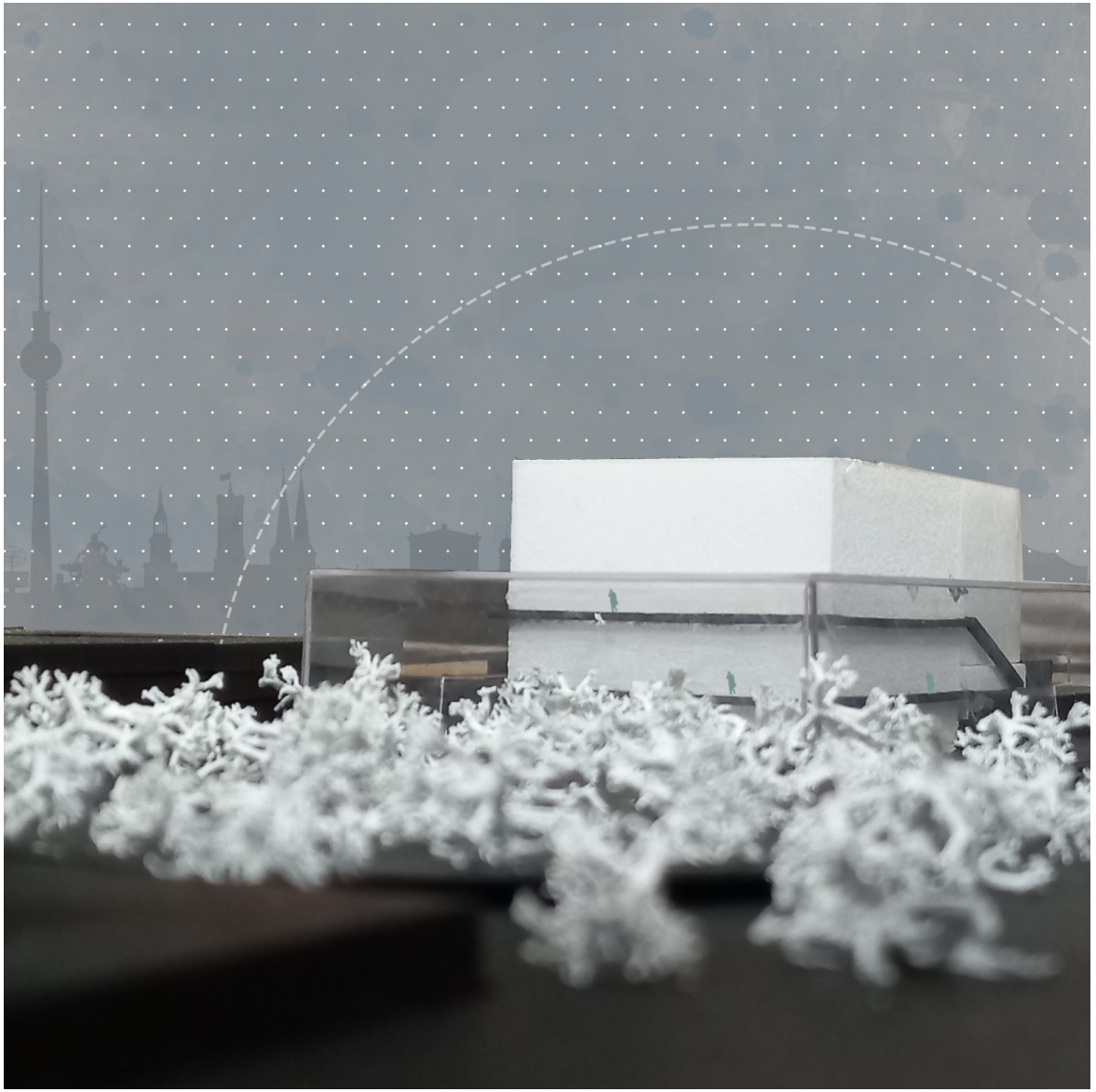
MANY DISTRACTIONS ARE CAUSING LESS INTEREST IN THE ART FORM



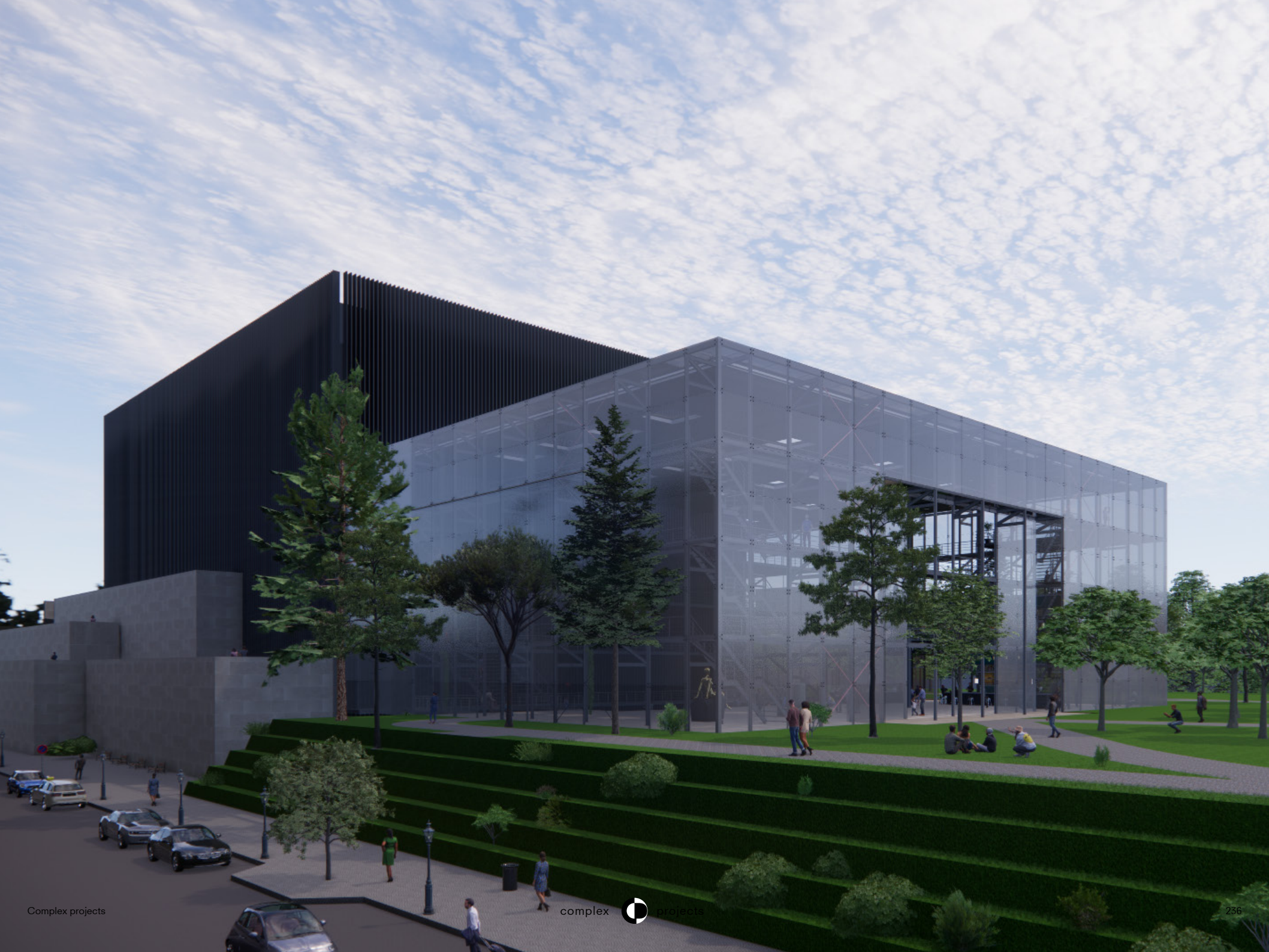
MAKING THE BUILDING MORE ACCESSIBLE

EASIER TO BECOME A PART OF OUR DAILY ROUTINE

THE TRADITIONAL OPERA WILL CONTINUE TO EXIST



Let the public opera become a meeting point and a precursor for renewing the future of opera

IF YOU'D LIKE, THE FAT LADY IS WAITING FOR YOU

THANK YOU