

in Vienna. In China I've learnt that children are learning the piano and violin in thousands, whilst in the West we have difficulty in persuading them to do any practice at all; maybe we will have to travel East to hear classical music in the future in near-perfect conditions. I'm looking forward to Phase Two of the Esplanade in Singapore, the auditoria of which were conceived as spaces specially designed for Asian arts and local artists, but which have had to wait for the international halls to open first.

Along with success in development has come a greater division of wealth in the world, and those with technology will continue to accelerate that difference. Whilst we, in the First World, from young and old, have learnt, in less than a decade, to rely on our computers for everything, they have little value for communication within Africa, as there are too few of them. And before we get equally dependent on theatre technology, we need to be reminded that the essentials, and essence, of performing arts are forms of human expression, and therefore belong to humanity in general, whether in Africa or in the USA.



Luckily, not all performing arts need a building. Many originated, and are enjoyed at their best, outside: dancing and marching as a celebration, Shakespeare played to the crowd over the hustle and bustle of London life, carnival as a spectacular way to bring people together, the circus coming to town building a crescendo of excitement. In this Jubilee year we have re-enjoyed outside concerts, pop concerts, carnivals and fireworks as a collective celebration, and we actually feel better for it.

If we are to start from a blank sheet for the arts of the future, what do we need? The main shape is of arts and facilities for the users, the performers, the audience, the political client, the funders, the architect and the design team. However, the



*The Roundhouse in London, showing one of the schemes for its development as a Young Persons' Centre by architects John McAslan & Partners.*

architect and the design team and client often get some way down the line before the users and performance and audience have a say! In fact the audience are very often poorly represented unless special efforts are made by the client. The following are paraphrases of what different people have asked for on projects:

- User clients want, above all, for the building to work, for the building to be less rigid and more flexible in use. Even iconic containers like the Sydney Opera House need to get their insides right. However, in this case it is constrained by the construction of the form in post-tensioned concrete. The Barbican would love to demolish some walls, but they work together and give support to the residential blocks alongside. Talk to operators and users and you find that they want their monuments to be only skin-deep; inside they want flexible monuments.
- Producers want something immediate; they don't want to wait eight years for a perfect building. They want something to bounce off, something where they can create an atmosphere from the moment the audience enters the building, something they can programme with many strands, exploring many facets of the same theme, something flexible, something neutral, something they can tour with, something to keep the audience on its toes.

*The competing attraction of alternative entertainment makes it essential that the public are offered what they want in both buildings and productions. Three speakers examine the way things are going and might develop in the future.*

Camden, of which some memory, be it J Berkoff etc, is a 'four be developed into centre, with the circular used for performance watchword, and so that that supersedes the 2,000 seats can be installed or removed for different events on a weekly basis. Temporary pavilions may satisfy producers better, and more