

NEW MARIINSKY THEATRE TO OPEN IN ST. PETERSBURG, RUSSIA
Canadian-designed opera house completes Performing Arts Complex

TORONTO – The stage is set for one of the largest performing arts facilities in the world to open on May 2nd in St. Petersburg, Russia. Mariinsky II designed by Diamond Schmitt Architects is the new home of the acclaimed Mariinsky opera, ballet and orchestra.

Located in the historic centre of St. Petersburg across the Kryukov Canal from the original Mariinsky Theatre (1860), the new opera/ballet house is a structure of authentic contemporary architecture that pays homage to its setting with a 21st-century sensibility. The state-of-the-art facility enables one of the world's most prolific performing arts companies to dramatically enhance its repertoire and to create new works and innovative productions.

“Mariinsky II embraces the themes and forms of St. Petersburg and contains a jewel of an auditorium that is based upon the successful configuration of past houses, and one in which the social aspects of attending opera or ballet performances have been enhanced for every member of the audience,” said Jack Diamond, Principal with Diamond Schmitt Architects. The Toronto-based firm is well versed in theatre design, with major halls completed in Montreal, Washington, D.C. and Detroit – and won the international competition for Mariinsky II on the strength of its acclaimed Four Seasons Centre for the Performing Arts in Toronto.

The 851,580-square-foot (79,115 sq m) facility fills an entire city block and consists of a masonry base of Jura limestone, large structural glass bay windows and a gently curved metal roof with a glass canopy to give a contemporary expression rooted in St. Petersburg's architectural heritage. The design intent is to provide a frame for the original Mariinsky theatre from the streetscape and allow extensive views of the landmark neoclassical theatre from within Mariinsky II.

“Extensive public space with dramatic staircases connects multi-tiered lobbies that heighten the sense of occasion of attending the opera and ballet for spectators,” said Gary McCluskie, Principal, with Diamond Schmitt Architects. A large illuminated onyx wall encasing the auditorium together with lobby chandelier lighting creates an effervescent beacon that enlivens both the theatre and its surroundings.

The main auditorium, designed in the tradition of 18th- and 19th-century opera houses, features a horseshoe configuration with three balconies, offering superb sightlines for an audience of approximately 2,000 people. Acoustic treatments are integral to the wood-lined hall, which is shaped to provide an outstanding acoustic experience for both performers and audience alike.

The 567,700-square-foot back-of-house accommodates full stage-size rehearsal rooms for the Mariinsky Opera, Ballet, Orchestra and Chorus as well as dining and production facilities for 2,500 staff. The new theatre is the production centre for the Mariinsky Cultural Complex, including a nearby concert hall, the Music Academy and the original Mariinsky Theatre, which will soon close for renovation.

A distinctive feature of Mariinsky II is a rooftop amphitheatre for performances during the Mariinsky's White Nights summertime festival when the sun barely sets on St. Petersburg.

For Mariinsky Artistic and General Director Valery Gergiev, the opening of Mariinsky II marks a moment to reaffirm the long and great heritage of an institution that has witnessed the premieres and works of some of the most recognizable names in classical music - Tchaikovsky, Rachmaninoff, Mussorgsky and Rimsky-Korsakov – and paves the way for the next generation of Russian composers, musicians and dancers.

“Mariinsky II has been designed with the strength, confidence and functional clarity that a building requires if it is to become a lasting part of the life of its city,” said maestro Gergiev. “I feel certain that 25 years from now, Mariinsky II will be seen as a St. Petersburg landmark in its own right, recognized for its superb acoustics, dazzling production facilities and unsurpassed level of audience comfort.”

The realization of this significant project brings more than a sense of accomplishment to Diamond Schmitt Architects. “This commission sends a strong signal that Canadian architects can work on the most demanding projects on the world stage. We are enormously grateful for the confidence the Russian Federation put in our ability to produce a landmark for the new Russia and for the performing arts everywhere,” said Diamond.

Mariinsky II will open to the public with three celebratory days of star-studded musical and dance performances from May 2 through 4, featuring excerpts and full productions of opera and ballet. The black-tie Opening Night Gala concert conducted by Valery Gergiev features renowned vocalists and instrumentalists, including Ildar Abdrazakov, Yuri Bashmet, Olga Borodina, Plácido Domingo, Ekaterina Gubanova, Leonidas Kavakos, Alexei Markov, Denis Matsuev, Anna Netrebko, Yevgeny Nikitin, René Pape, Mikhail Petrenko, Sergei Semishkur, as well as the Mariinsky’s acclaimed ballet dancers Yekaterina Kondourova, Ulyana Lopatkina, Vladimir Shklyarov and Diana Vishneva.

Diamond Schmitt Architects (www.dsai.ca) is among the world’s top ten design firms for the cultural building sector. An award-winning portfolio of opera houses, concert halls, galleries and libraries includes the recently completed Maison Symphonique in Montreal, the Burlington Performing Arts Centre, and Ryerson Image Centre and Daniels Spectrum in Toronto. The firm is also recognized for its portfolio of academic, research, healthcare, commercial and residential buildings that include the recently completed Bridgepoint Health and the Sick Children’s Hospital Research Tower in Toronto.

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MARIINSKY II ARCHITECTURAL FACT SHEET

Project	The new Mariinsky Theatre (Mariinsky II) Home of the Mariinsky Opera, Orchestra and Ballet Valery Gergiev, General and Artistic Director
Location	St. Petersburg, Russia
Site Specifics	The new building is situated on Dekabristov (Decemberists') Street, directly opposite the historic Mariinsky Theatre (1860), and separated by the Kryukov Canal. A bridge midway down both buildings connects the two theatres' back-of-house facilities. A pedestrian bridge in future will provide a generous approach to the new theatre across the canal. The project site is part of the State-protected area formerly known as the Lithuanian Quarter. A reconstruction of a fragment of the historic Lithuanian market has been reconstructed on the Kryukov canal facade of the new opera house.
Schedule	Inauguration: May 2-4, 2013
Project Financing	Approximately 22 Billion ruble (C\$700 million). The project is financed by the Federal State Institution North-Western Directorate of Construction, Reconstruction and Restoration of the Russian Ministry of Culture.
Project Overview	<p>Complementing St. Petersburg's 19th century architecture while adding a distinctive new element to it, the 79,114 square meter (851,576-square-foot) building is one of the largest opera production and presentation facilities in the world. The opera house seats 1,850 people at full capacity and has seven stories plus three underground levels. Facilities include a main stage and five other stages along with support areas; rehearsal rooms for chorus, ballet and orchestra; dining and production facilities for 2,500 staff; and a rooftop amphitheatre that will become a unique feature of the Stars of the White Nights Festival when the sun barely sets on St. Petersburg.</p> <p>Mariinsky II joins the historic stage of the Mariinsky Theatre (Mariinsky I), as the centerpiece of the Mariinsky performing arts precinct, which also includes the Concert Hall (Mariinsky III), inaugurated in 2006. The complex reaffirms the Mariinsky's status as one of the world's most important cultural organizations.</p>

DESIGN / CONSTRUCTION TEAM

Architects	Diamond Schmitt Architects, Canada - Jack Diamond, Gary McCluskie, Michael Treacy, Mike Lukasik, Marina Moukhortova KB ViPS, Russia
Acoustician	Jürgen Reinhold, Müller-BBM, Germany

Structural Engineering	Hallcrow Yolles, Canada KB ViPS, Russia
MEP-FP Engineering	Mechanical - BCC, Russia FP - GK Ohrana Russia
Theatre Consultant	Fisher Dachs Associates, New York
Lighting Designer	Crossey Engineering Ltd., Canada Consullux Lighting Consultants, Canada Diamond Schmitt Architects, Canada Swarovski, Austria Desart, Russia
Stage Technology, Rehearsal Stages and Production Facilities	TDM/Theatre Works, Russia Kunkel Consulting International, Germany
Sound and Video Systems	Meyer Sound, USA Christie, Canada
Civil Engineer	KB ViPS, Russia
Construction Company	Metrostroy, Russia
Performance Hall Seating	Estel, Italy Danish Art Weaving
Ministry of Culture Directorate Construction Manager	Marat Oganesyanyan, General Manager of Federal State Institution North-Western Direction of construction, reconstruction and restoration

HIGHLIGHTS OF MARIINSKY II

Exterior

The building's exterior is consistent with the elements and scale of St. Petersburg's historic architecture, but with a contemporary expression. A masonry base of Jura beige limestone is interspersed with syncopated floor-to-ceiling windows of various sizes. Whereas the historic architecture of St. Petersburg uses classical columned porticos to identify entrances and relieve the continuous streetscape of uniformly proportioned buildings, Mariinsky II uses glass bays for the same purpose. In this way, the design creates views into the Mariinsky II's main lobby and out to the Kryukov canal. A trapezoid glass-and-steel canopy extends over the main entrance.

In summer a rooftop terrace and amphitheatre will host smaller-scale performances and offer breathtaking vistas of the entire city.

Lobby

The main lobby, with its two main levels, features illuminated onyx walls that surround the freestanding auditorium. Jura beige limestone and Venetian plaster walls frame the various windows that look onto Dekabristov Street and the Kryukov canal. The generously proportioned glass façade permits an abundance of natural light to enter the main lobby levels by day and permits clear views after dark of the dramatic backlit onyx walls and custom-designed chandeliers. The main lobby provides unique views of Mariinsky I across the canal.

Public areas have been designed as an integral and complementary component of the building to create a sense of occasion and to provide fluid patron movement. A variety of staircases thread through the lobby, including a dramatic 33-meter (108-foot) glass staircase, which traverses the north side of the room and connects the main lobby levels. Gathering places, both large and small, are located throughout the public areas.

The lobby amphitheatre, located on the 3rd floor and overlooking the canal and Mariinsky I, serves as an additional and more intimate area for performances, chamber music, exhibitions and lounge space.

Auditorium

While the auditorium is a contemporary hall, its principles are those of successful 18th and 19th century opera houses, with a horseshoe shape and three balcony levels. This configuration has proved to be ideal for intimacy, acoustics, sightlines, audience comfort and overall cohesion of the room.

The sculptured beech balcony fronts are shaped by acoustical demands. The use of three balconies instead of four allows for more height between levels and creates better sound dispersion, especially for the rows located farther back.

The hall has a calming colour palette of variously hued beech wood and pale blue seating. The rear wall is a darker tone that serves to enhance a sense of intimacy as it gives prominence to the lighter colour balcony fronts.

The production lighting meets the latest demands of artistic productions while custom-designed lights are studded in the balcony fronts that give sparkle to the hall, as small candelabras once did.

Carefully selected with acoustic considerations in mind, the floors of the performance hall are oak parquet on a wood substructure with thick gypsum perimeter walls and ceilings.

The VIP box contains beech wood balcony fronts, leather walls and a purpose-built chandelier.

Stage Areas	The new hall consists of a main stage and a rehearsal stage and three additional stages with ample supporting areas, which are acoustically divisible.
Seats	Auditorium seats were custom fabricated in Italy. The fabric was manufactured in Denmark.
Orchestra Pit	<p>The orchestra pit is equipped with a moveable acoustic wall to allow for varying orchestral and acoustic needs. At full capacity, the pit is 170 square meters (1,830 square feet) and will be able to hold approximately 120 musicians depending on instrumentation.</p> <p>The pit is equipped with three platforms: a smaller one in the rear and two larger ones in the front. These can be raised or lowered to different levels depending on the instrumentation and desired sound.</p>
Acoustics	<p>Mariinsky II has been designed to create ideal acoustic conditions for opera. At about 18,000 cubic meters (635,400 cubic feet), the hall has an ideal volume and is comparable to the world's most renowned opera houses.</p> <p>The auditorium incorporates a wooden floor construction that has its wooden support structure elevated 1 to 3 meters (3.3 to 9.8 feet) over a concrete base and 0.5 to 2 meters (1.6 to 6.6 feet) in the balconies. This distinctive design allows the wooden structure to reverberate and emit very subtle vibrations that the audience will be able to perceive through their feet when the orchestra plays at full volume.</p> <p>Solid wood balustrades arranged in an overlapping sequence with embedded light fixtures are located throughout the auditorium to aid sound diffusion.</p> <p>Uniquely designed 2- to 3-meter (6.6 to 9.8 feet) pieces of convex plaster are installed throughout the auditorium to better disperse sound. The modulated surfaces of these inclined wall claddings are a modern-day version of the decorative elements found in historic opera houses that were the traditional means of refracting sound.</p>
Rehearsal Spaces	Mariinsky II incorporates a number of spacious rehearsal areas, including two chorus rehearsal rooms, a ballet rehearsal room, an orchestral rehearsal room, large multifunctional rehearsal rooms and additional individual rehearsal rooms distributed at various levels from the basement to level 7. Rehearsal walls and ceilings are clad in veneered and sound-absorbing panels to replicate the acoustics of the main hall.

Rooftop Amphitheatre The rooftop amphitheatre provides panoramic views of St. Petersburg and can accommodate up to 200 people. The amphitheatre will play an important role in the Stars of the White Nights Festival during the summer season of the late night sun.

Backstage and Production The backstage and production facilities occupy two-thirds of the total area of the building and include state-of-the art stage technology and automated storage facilities. Highlights include a stage wagon system with 16 wagons that can be moved to most backstage areas; over-stage machinery that provides 150 drive units and under-stage machinery consisting of 4 double-story elevating platforms that can each move up to 30 tons of scenery. These features allow multiple productions to be performed in repertoire. Back-of-house facilities also include ample dressing rooms and workshop areas.

AVAILABLE IMAGES OF MARIINSKY II



1 Main entrance, heritage Mariinsky in foreground
Photo Credit: Diamond Schmitt Architects



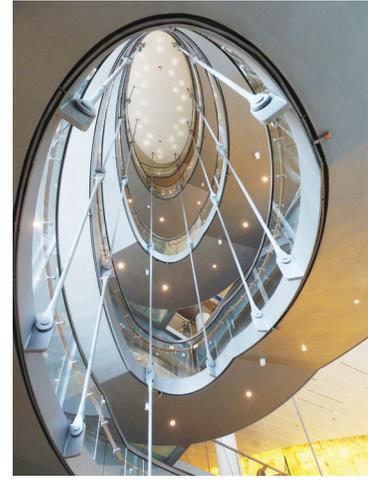
2 Onyx Wall in Lobby
Photo Credit: Diamond Schmitt Architects



3 Grand Stair at Entrance Lobby
Photo Credit: Diamond Schmitt Architects



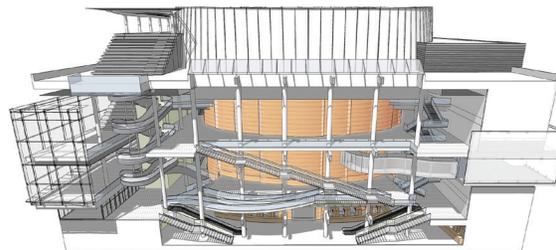
4 Lobby ramp and stairs
Photo Credit: Diamond Schmitt Architects



5 View up Helical Stair in main Lobby
Photo Credit: Nastassia Astrasheuskaya



6 Helical Stair connects upper and lower Lobbies
Photo Credit: Project Russia Magazine/Anatoly Below



7 Lobby Section
Photo Credit: Diamond Schmitt Architects

To access images:
address: <ftp://mariinskymedia@216.191.151.43>
username: mariinskymedia
password: dsai

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AVAILABLE IMAGES OF MARIINSKY II



8 Auditorium from 3rd Balcony
Photo Credit: Diamond Schmitt Architects



9 Auditorium from Stage
Photo Credit: Nastassia Astrasheuskaya



10 A.J. Diamond in the New Mariinsky Auditorium
Photo Credit: Project Russia Magazine/Anatoly Belov



11 Auditorium detail at 1st Balcony
Photo Credit: Project Russia Magazine/Anatoly Belov



12 Auditorium - view of the VIP (Czar's) Box
Photo Credit: Project Russia Magazine/Anatoly Belov



13 Historic Mariinsky Theatre and Mariinsky II
Photo Credit: Diamond Schmitt Architects

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MARIINSKY II DESIGN DESCRIPTION

CONTEXT

St. Petersburg is one of the most beautiful cities in the world. Its streetscapes are lined consistently with classical buildings, and they stretch almost unbroken across the city. Occasionally splendid domed churches and cathedrals punctuate the streetscape. The solid consistency of the business and residential architecture of the city frame these often- exuberant structures, setting them off like jewels.

This is the context in which any new structure must fit. The question then is how to design so as to be true to the present, yet in harmony with the past.

DESIGN APPROACH

It could be argued that the New Mariinsky Theatre, a building of public significance, an opera house, should contrast dramatically with the historic St. Petersburg streetscape. But it was not possible to set Mariinsky II in its own grounds like the old cathedrals and churches: The building had to fill an entire city block, and extend to the street line.

So our decision has been to design a building which contributes to the consistency of St. Petersburg's streetscape.

However, Mariinsky II embraces within itself the themes and forms of St. Petersburg. The facades and outer walls of the opera house echo the city's streetscape; but we have also created a jewel of an auditorium, freestanding within the building's envelope, just as at a larger scale, churches stand in relationship to the surrounding city. And the auditorium wall, encased in backlit onyx, glowing through the generous fenestration of the street facade, makes a grand statement among the other buildings on Decembrist Street.

The design of the exterior of the Mariinsky is a contemporary expression of exactly the historical structures of the city: a masonry base of an equivalent of five or six stories; vertically proportioned fenestration (here, however, syncopated rather than rhythmically regular); a metal roof; and instead of a classical portico, great glass bay windows, to enliven the façade and mark the entrance. The bay windows afford transparency, a democratic gesture to provide views of the interior for passersby and to frame views of the City for those inside the building.

A rooftop amphitheater with the skyline of St. Petersburg as a backdrop to the stage, provides a unique venue for White Nights concerts.

THE AUDITORIUM AND THE ACOUSTICS

We chose to stay with the tried and true opera house form, the horseshoe shape for the auditorium. The horseshoe shape gives the audience a sense of itself and is one in which the performers and the audience enjoy a close relationship. However, unlike the opera houses of the past, we have created a three dimensional geometry for the balconies to provide every seat in the house with good sight lines.

Design cohesion in this contemporary hall has been achieved through a palette of few materials - wood and plaster - and a monochromatically warm colour scheme. This in turn is relieved by the cool colour of the seat fabric.

We've achieved a high acoustical quality via the convex curves of the rear wall of solid plaster bands of varied width and the solid wood balcony fronts sculpted and "shingled" across the length of the balcony. Crystal lozenges embedded in the grooved balcony fronts provide Mariinsky II with the equivalent of the tiny candelabra of the classic balcony front that gave sparkle to the opera houses of the past.

THE SOCIAL DIMENSION

Where the contemporary opera house diverges markedly from its classical antecedents is in the public areas. Once hierarchical in their social divisions, these are now made equivalent whatever level the patron uses; where once entrances were segregated by class, they are now united in one location. Not only is there equivalence given to each level, but the contemporary device of interconnected volumes afford views of public spaces to and from all lobby levels.

In a sense the audience are the performers during intermission: the stairs, transparency and spatial interpenetration allow the audience to see and be seen, enjoying every facet of attending a performance with others.

The dynamism of the public spaces and their dramatic glass staircases heighten the sense of occasion and build anticipation and excitement for the performance to follow.

PRODUCTION FACILITIES

The new Mariinsky back-of-house is also profoundly different to that of the historic opera house – technically it is a marvel of automation, of production facilities and appealing accommodation for performer, technician and management. Separate rehearsal spaces are included for orchestra, choir and ballet. The new house in fact will be the production facility of both the old and new opera houses.

CONCLUSION

The new Mariinsky is a structure of authentic contemporary architecture: one respectful of its historic context, based upon the successful configuration of past houses, but of twenty first century sensibility; and one in which the social aspects of attending opera or ballet performances have been enhanced for every member of the audience.

Externally, Mariinsky II conforms to the scale and contributes to St. Petersburg's streetscape continuity. And yet viewed from the street, the glowing onyx that surrounds and highlights the auditorium within, emblazons Mariinsky II, marking it as a distinctive element among equals.



A.J. Diamond
Diamond Schmitt Architects

МАРИНСКИЙ-II

ГОРОДСКАЯ СРЕДА

Санкт-Петербург - один из красивейших городов мира. Его городские пейзажи - это выдержанные линии классических зданий, идущие почти непрерывно по всему городу. Иногда в городской пейзаж вкрапляются великолепные купола церквей и соборов. Непрерывная согласованная деловая и жилая застройка города окружает эти часто пышные сооружения, обрамляя их, словно драгоценные камни.

Именно такому контексту должно соответствовать любое новое сооружение. И возникает вопрос: как проектировать в верной настоящему манере, но в гармонии с прошлым?

ПОДХОД К ПРОЕКТИРОВАНИЮ

Можно было бы утверждать, что Новый Мариинский оперный театр, будучи зданием большого общественного значения, должен резко контрастировать с городским пейзажем застройки исторического Санкт-Петербурга. Но выделить Мариинский II на собственной территории таким же образом, как выделены старые соборы и церкви, возможности не было: здание должно было заполнить целый городской квартал и доходить до линии улицы.

Поэтому нашим решением было запроектировать здание, которое способствует согласованности городского пейзажа Санкт-Петербурга.

При этом, Мариинский II вмещает в себя темы и формы Санкт-Петербурга. Фасады оперного театра перекликаются с линиями городских пейзажей города, и мы создали жемчужину зрительного зала, стоящего отдельно и окруженного пространством фойе в обрамлении наружных стен здания - так же, как в более крупном масштабе церкви стоят по отношению к окружающей городской застройке. А стена зрительного зала, облеченная в оникс с обратной подсветкой, испускает свечение наружу, которое, благодаря обильным оконным проемам уличных фасадов, делает таким образом заявление о значимости этого здания по отношению к остальной застройке по улице Декабристов.

Помимо этого, фасады и кровля Нового Мариинского являются современным выражением исторических зданий города - и то, и другое состоит из: каменной или кирпичной базы высотой в пять-шесть этажей; вертикальных по пропорции оконных проемов (в данном случае, однако, синкопированных, а не ритмично регулярных); металлической кровли; а вместо классических портиков построены большие эркеры из самонесущего стекла, которые оживляют фасады и выделяют вход. Кроме того, эркеры, с одной стороны, придают зданию прозрачность и открытость - демократический жест, открывающий виды на интерьеры театра для прохожих, а с другой - они открывают виды на панорамы города для людей, находящихся внутри здания.

Амфитеатр на крыше с панорамой Санкт-Петербурга в роли художественного оформления фона сцены, обеспечивает уникальное место для проведения концертов фестиваля Белых Ночей.

ЗРИТЕЛЬНЫЙ ЗАЛ И АКУСТИКА

Мы приняли решение остаться верными прошедшей проверке временем для оперных театров форме подковы зрительного зала. Форма подковы дает публике ощущение самой себя, а также в ней происходит максимальное сближение исполнителей со зрителями. Однако, в отличие от оперных театров прошлого, мы создали трехмерную геометрию для балконов с тем, чтобы обеспечить хорошие линии обзора сцены с каждого места.

Целостность проектных решений в этом современном зале была достигнута благодаря ограниченной палитре материалов - дерева и штукатурки - и монохроматически теплой цветовой гамме, которая, в свою очередь, облегчается холодным оттенком цвета ткани обивки кресел.

Мы достигли высокого качества акустики благодаря выпуклой кривизне задней стены, состоящей из

полос твердой штукатурки различной ширины и скульптурной форме передов балконов из твердой древесины, которые идут “внахлест” по всей длине балкона. Кристаллы плоских светильников, встроенные в рифленые переды балконов, обеспечивают Мариинскому-II эквивалент маленьких канделябров классических балконов, которые придавали блеск оперным театрам прошлого.

Социальный аспект

Но где современный оперный театр существенно отличается от своих классических предшественников - это в зонах общественных пространств. Если раньше общественные зоны были разделены по иерархии в зависимости от социального класса посетителей, то в настоящее время общественные зоны выполнены равноценными вне зависимости от уровня места, которым пользуется зритель; если раньше входы в театр были разделены по классам, то теперь они объединены в одно место. Мало того, что каждый уровень общественных зон фойе выполнен равноценно, но для них используется современный прием взаимопроникающих и взаимоувязанных пространств, который обеспечивает виды на общественные зоны со всех уровней фойе.

В некотором смысле, посетители театра играют роль исполнителей во время антрактов: лестницы, прозрачность и пространственное взаимопроникновение общественных зон позволяет зрителям видеть друг друга и, соответственно, быть наблюдаемыми, таким образом получая удовольствие от каждого аспекта посещения концерта.

Динамизм общественных пространств и их драматические стеклянные лестницы повышают ощущение торжественности мероприятия и усиливают возбуждение и ожидание предстоящего спектакля.

ТЕАТРАЛЬНОЕ ПРОИЗВОДСТВО

Обслуживающая часть и зоны театрального производства Нового Мариинского также существенно отличаются от исторического оперного театра - технически это чудеса автоматизации, передовые производственные мощности и привлекательные помещения для исполнителей, технического и административного персонала. Отдельные репетиционные помещения созданы для оркестра, хора и балета. Новое здание будет, собственно, производственным предприятием как для нового, так и для старого оперных театров.

ЗАКЛЮЧЕНИЕ

Новый Мариинский представляет собой здание подлинно современной архитектуры: оно уважает исторический контекст, в котором построено; оно основано на успешной конфигурации оперных театров прошлого, но передает ее средствами двадцать первого века; и в нем социальный аспект опыта посещения оперного или балетного спектакля максимально улучшен и обогащен для каждого посетителя.

Внешне, Мариинский II соответствует масштабам и способствует непрерывности городских пейзажей Санкт-Петербурга. И все же, если смотреть с улицы, сияющий оникс, который окружает и выделяет зрительный зал, выделяет и украшает и все здание Мариинского II, отмечая его как исключительный элемент среди других зданий.



А. Дж. Даймонд
Даймонд Шмитт Архитектс

A.J. DIAMOND



A.J. Diamond's degrees include a Bachelor of Architecture (with Distinction) from the University of Capetown, a Master of Arts in politics, philosophy and economics from Oxford University and a Master of Architecture from the University of Pennsylvania. At Oxford, he earned a Rugby Blue.

He is a Fellow of the Royal Architectural Institute of Canada and the Canadian Institute of Planners and an Honorary Fellow of the American Institute of Architects. Honorary doctorates include Engineering from Daltech and in Law from the University of Toronto. He is a recipient of the University of Capetown Vice-Chancellor's medal. Mr. Diamond is a Royal Architectural Institute of Canada Gold Medalist, recipient of the lifetime achievement award from the Ontario Association of Architects, a member of the Order of Ontario and an Officer of the Order of Canada.

A.J. Diamond is the founding member of Diamond and Schmitt Architects Incorporated, which has been the recipient of numerous national and international awards for design and sustainability. Currently the firm, which has been named one of the 50 Best Managed Companies in Canada, has projects in six countries worldwide.

Among the projects on which Jack Diamond is working is a chamber music hall in Austria; two hospitals in Toronto; a community centre in Bridgewater, Nova Scotia; and houses in Toronto, Ontario and Zurich, Switzerland.

Mr. Diamond's work includes the Four Seasons Centre for the Performing Arts in Toronto; La Maison Symphonique, a concert hall in Montreal; the Harman Center for the Arts in Washington D.C.; the new Mariinsky Theatre in St. Petersburg, Russia; the Israeli Foreign Ministry; Southbrook Winery in Niagara, Ontario; the revitalization of the Banff Centre in Alberta and the Life Sciences Complex at McGill University in Montreal.

He has served as a member of the Ontario Human Rights Commission, as Chairman of the Design Advisory Committee for the National Capital, Ottawa and as a Commissioner of the Greater Toronto Area Task Force, which made recommendations on governance, taxation, land use and transportation for the City.

Three exhibitions have been held of his travel sketches and paintings. His lecture tours have included Australia, the United Kingdom, Italy, the Czech Republic, New Zealand and South Africa.

Publications include *Insight and Onsite* (Douglas & McIntyre) 2008, on the work of Diamond and Schmitt Architects and *Sketches from Here and There* (Douglas & McIntyre) 2010, words and watercolours by A.J. Diamond.

SELECTED EXPERIENCE

- Four Seasons Centre for the Performing Arts, Toronto
- Montreal Symphony Hall, Montreal, Quebec
- Sidney Harman Hall, Harman Center for the Arts, Washington, D.C.
- Richmond Hill Theatre, Richmond Hill, Ontario
- Boettcher Hall, Denver, Colorado
- Oliphant Theatre, National Ballet School, Toronto, Ontario
- Kinnear Centre for Creativity and Innovation, Banff Centre, Alberta
- Southbrook Vineyards, Niagara-on-the-Lake, Ontario
- Jerusalem City Hall, Jerusalem, Israel
- JCC in Manhattan, New York City, New York
- Bridgepoint Hospital Redevelopment, Toronto, Ontario
- Foreign Ministry, Jerusalem, Israel
- McGill University Master Plan, Montreal, Quebec
- Life Sciences Centre, University of British Columbia (LEED Gold certified), Vancouver, British Columbia
- Weston Family Innovation Centre, Ontario Science Centre, Toronto, Ontario
- University College Master Plan, Oxford University, UK
- Black Sea Residential Development, Obzor, Bulgaria
- Li Ka Shing Knowledge Institute, St. Michael's Hospital, Toronto, Ontario
- Indigo Residence, Mustique Island, West Indies
- Canadian Chancery, Prague, Czech Republic
- Life Sciences Complex, McGill University, Montreal, Quebec
- Marion McCain Faculty of Arts and Social Science, Dalhousie University, Halifax, Nova Scotia
- Apotex Centre, Baycrest Hospital, Toronto, Ontario
- Osgoode Hall, Faculty of Law, York University, Toronto, Ontario
- School of Computer Science and Engineering, Hebrew University, Jerusalem, Israel

GARY McCLUSKIE



Gary McCluskie is a graduate of the School of Architecture at the University of Waterloo where he received a Bachelor of Environmental Studies in 1984 and a Bachelor of Architecture in 1986. He joined Diamond Schmitt Architects upon graduation and has been a Principal since 2003.

In over twenty-five years at Diamond Schmitt, Gary has developed expertise in a wide range of building types focusing on the public realm including academic, community and recreation, cultural and museum, performing arts, commercial and residential. He has also been the design leader for projects of varying size and complexity – ranging from custom furniture and furnishings and detailed envelope systems to full building design, master-planning, programming and feasibility studies.

Gary was the Managing Principal for the Four Seasons Centre for the Performing Arts, Toronto, which is the first purpose-built opera house in Canada and is home to the Canadian Opera Company and the National Ballet of Canada.

Currently, he is working the new 1,800-seat Mariinsky Theatre II, part of the renowned theatre company in St. Petersburg, Russia as well as the design of the \$54M Performing Arts Centre set to revitalize downtown St. Catharines.

He was the Managing Principal for the Harman Center for the Arts, a flexible 800 seat facility for the Shakespeare Theatre Company in Washington D.C.

In addition, Gary was the Managing Principal for the new 600 seat performing arts centre in Richmond Hill, the Burlington Performing Arts Centre and the recently opened 2,100 seat L'Adresse Symphonique, home to the Montreal Symphony Orchestra on the site of Place des Arts.

Gary has also designed academic buildings including the new academic e-learning library in North Bay, Ontario; city halls such as the LEED gold certified administration building in Cambridge, Ontario; recreation facilities including the community focused McCormick Community Centre in Toronto; and museums including the interactive environment of the Weston Innovation Centre at the Ontario Science Centre.

Many of Mr. McCluskie's projects have been recognized with design awards including a Governor General's Award for the Richmond Hill Library, an Award of Excellence from the Ontario Association of Architects for the Etobicoke Memorial Pool, and the American Library Association award for the Pierre Berton Resource Library as the best public library in North America.

SELECTED EXPERIENCE

PERFORMING ARTS

- Four Seasons Centre for the Performing Arts, Toronto, Ontario
- Mariinsky Theatre, Petersburg, Russia
- Boettcher Concert Hall, Denver, Colorado
- L'Adresse Symphonique, Montreal, Quebec
- Harman Center for the Arts, Washington D.C.
- Canadian Stage Company, St. Lawrence Centre for the Arts, Toronto, Ontario
- Cambridge Centre for the Arts, Cambridge, Ontario
- St. Catharines Centre for the Arts, Ontario
- Richmond Hill Performing Arts Centre, Ontario
- Burlington Performing Arts Centre, Ontario

ARTS

- Timmins Arts and Heritage Centre Feasibility Study, Site Selection, Timmins, Ontario
- Agnes Etherington Arts Centre, Queen's University, Kingston, Ontario
- Weston Hall, Ontario Science Centre, Toronto, Ontario

ACADEMIC

- Robarts Library, University of Toronto, Ontario
- Gerstein Science Information Centre Phases 1-3, University of Toronto, Ontario
- Harris Library, Nipissing University (LEED Gold), North Bay, Ontario
- Laurentian University Welcome Centre, Sudbury, Ontario

PUBLIC

- Richmond Hill Library, Ontario
- Cambridge City Hall (LEED Gold), Cambridge, Ontario
- Calgary City Hall Modernization, Alberta
- Memorial Pool and Health Club, Toronto, Ontario
- McCormick Community Centre, Toronto, Ontario

MICHAEL TREACY



Michael Treacy received a Bachelor of Applied Science from the University of Canberra and a Bachelor of Architecture from McGill University. During fifteen years of professional practice he has gained significant experience in all facets of the architectural profession, including considerable expertise in the field of sustainable design.

Mr. Treacy has been responsible for performing arts, residential and institutional buildings in Australia, Ireland, Russia, the United States and Canada. He is highly regarded for his ability to work creatively with both client groups and consultants.

Since joining Diamond and Schmitt Architects in 2001, Michael has been responsible for the design of the Dramatic Arts Facility at the University of Windsor, the Museum subway station in Toronto and the conceptual design of the Harman Centre for the Arts in Washington, D.C. He was also the Project Architect for the Richmond Hill Centre for the Performing Arts. Mr. Treacy became an Associate in the firm in 2005 and a principal in 2009.

Mr. Treacy was the Senior Project Architect for the Four Seasons Centre for the Performing Arts in Toronto. This acoustically superior facility, built specifically for the opera, is a modern interpretation of the traditional European horseshoe Opera House.

As Project Architect, Michael was engaged in the design of the Maison Symphonique, a 2100-seat theatre at Place des Arts in Montreal and for the new Mariinsky Theatre in St. Petersburg, Russia. He is currently the Project Architect for the St. Catharines Centre for the Performing Arts.

SELECTED EXPERIENCE

- Burlington Performing Arts Centre, Burlington, Ontario
- Richmond Hill Performing Arts Centre, Ontario
- Harman Centre for the Arts, Shakespeare Theater, Washington D.C.
- Four Seasons Centre for the Performing Arts, Toronto, Ontario
- Maison symphonique de Montréal, Montreal, Quebec
- Dramatic Arts Facility, University of Windsor, Ontario
- Boettcher Concert Hall, Denver, Colorado
- Trinity - St. Pauls / Tafelmusik Feasibility Study, Toronto, Ontario
- Levin Hall Theatre, Trinity College School, Port Hope, Ontario
- Museum TTC Station Renovations, Toronto, Ontario
- Student Services Building, University of Western Ontario
- Na-Me-Res (Native Men's Residence), Toronto, Ontario
- Kikar Ha Medina Competition, Tel Aviv, Israel

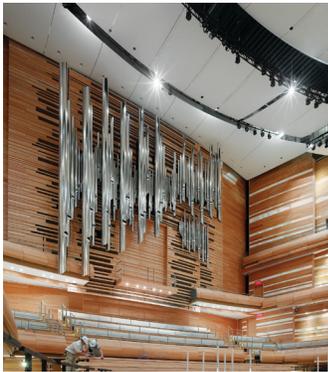
PERFORMING ARTS PROJECTS



FOUR SEASONS CENTRE FOR THE PERFORMING ARTS - Toronto, Ontario - 2006

The Four Seasons Centre for the Performing Arts is home to the Canadian Opera Company. It was designed to make accessible an art form that has long been considered elitist. By creating a democratic, open and engaging space within the city, and by revealing the processions and activities associated with attending a performance, new audiences have been cultivated and new relationships have been formed between opera patrons and the city.

The Four Seasons Centre is innovative in design while being in harmony with its urban surroundings. It has excelled in creating an acoustic and theatrical experience on a par with the very best in the world while achieving operational efficiencies and providing audience comfort. In 2007 it was identified by *Business Week* as being one of the best buildings built in the world that year.



MAISON SYMPHONIQUE DE MONTRÉAL - Montreal, Quebec - 2011

Following an international competition, the acclaimed Montreal Symphony Orchestra (MSO) and officials from the City of Montreal selected Diamond Schmitt Architects to lead the design team for the new MSO concert hall. For this project, Diamond Schmitt Architects teamed up with Montreal construction group SNC-Lavalin and the Montreal architectural firm Aedifica.

The 2,100-seat hall has been designed with the goal of creating an intimate but shared performance experience, while also enhancing the public life of the city. The building strikes a balance between design that is in and of itself beautiful, and open in its definition and style. The va et viens of patrons to the venue, the processions to and from one's seats, the animated talk during intermission (in short, the societal dance that surrounds a performance) are clearly visible to passersby thus enhancing the life of the downtown Place des Arts.



SIDNEY HARMAN HALL, HARMAN CENTRE FOR THE ARTS - Washington, D.C. - 2007

Sidney Harman Hall, the new home of the Shakespeare Theatre Company, is a centerpiece in the revitalization of Washington, D.C.'s historic business district. The 775-seat performance space occupies the first five and a half floors of an eleven-storey office tower. The three-level glass facade, distinguished by a projected bay window, not only establishes the theatre's identity and purpose but directly links the activity within the public lobby areas to the vibrant outside environment.

The public spaces have been made as transparent as possible. Audiences gathering for a performance or in the lobbies at intermission are visible from the street, creating interest on the outside even as those inside have a fresh perspective of the surrounding city. The simplicity of the structural glass bay windows, in contrast to the extensively articulated facades of the host office building and its neighbours, give distinction and identity to the theatre.



ESPLANADE ARTS AND HERITAGE CENTRE - Medicine Hat, Alberta - 2005

Situated in downtown Medicine Hat, the Esplanade Arts and Heritage Centre is the city's premier cultural facility. The two major components of the Centre are a 700-seat performing arts theatre and a museum/art gallery with archival facilities.

A clerestory lantern over the Great Hall glows as a beacon to the outside while illuminating the space below, and a helical staircase completes a promenade to a roof terrace, providing panoramic views of the surrounding prairie landscape.

Fully integrated into the community, the exceptional design of the performance and museum spaces have enriched the public's experience and understanding of both its heritage and arts and have greatly enhanced the public life of the city.

PERFORMING ARTS PROJECTS



DETROIT SYMPHONY ORCHESTRA HALL - Detroit, Michigan - 2003

Constructed in 1919, the 2,000-seat Symphony Hall, listed on the National Register of Historic Places, has acoustics that are among the very best in North America. Nevertheless, it was abandoned and derelict until the musicians led its initial restoration in the early 1990s. Diamond Schmitt completed the restoration, installing state-of-the-art heating, ventilation and air-conditioning services.

The restoration of the existing performance hall was complemented by the addition of 133,000 square feet, including a new 450-seat concert hall, a rehearsal hall, and the best suites of musician support space available.



GARTER LANE ARTS CENTRE - Waterford, Ireland - 2006

Located in a 1790 Quaker meeting house on the southeast coast of Ireland, the Garter Lane Arts Centre offers a vibrant and extensive performing arts program that includes dance, theatre, film, live music and fine arts. The scope of the professional and amateur productions ranges from international to contemporary Irish.

Diamond Schmitt Architects was commissioned to design the much-needed renovations to the existing theatre as well as an addition for the box office, administrative offices, dressing rooms, backstage facilities, kitchen and washrooms.

The 215-seat auditorium and stage were reconfigured to improve sightlines and crossover space behind the stage. The new construction was successfully integrated with the restoration of this historically significant site.



DANIELS SPECTRUM - Toronto, Ontario - 2012

The Regent Park Arts & Cultural Centre, renamed Daniels Spectrum at its opening in September 2012, provides 60,000 square feet of performance, rehearsal and community space for grass-roots organizations dedicated to artistic, cultural, social innovation. The main 6000-square-foot Ada Slight Hall is a flexible performance/event space with state-of-the-art theatre equipment, a lighting grid, catwalks, A/V booth, projection facilities, retractable seating and capacity for 400 spectators. Additional ground floor studio and performance space for tenant groups includes the Aki Studio Theatre for Native Earth Performing Arts and a performance space with two rehearsal rooms for COBA – Collective of Black Artists. Diamond and Schmitt worked with Jaffe Holden Acoustics and Fisher Dachs Associates for theatre design.



BURLINGTON CENTRE FOR PERFORMING ARTS - Burlington, Ontario - 2011

The 62,000-square-foot Burlington Performing Arts Centre is the first theatre in Canada designed with an aggressive sustainable directive to reduce energy consumption and lower its environmental impact and is certified LEED Gold for energy efficiency.

The wood-lined 720-seat Main Theatre incorporates exemplary sightlines and excellent acoustics and provides the technical infrastructure for the most demanding performances. There is also a 260-seat Studio Theatre. Both open onto an extensively glazed large public lobby intended for community receptions and a public plaza further integrates the facility with the community. A careful combination of materials, colour, texture, lighting and architectural form brings unique architectural expression to downtown Burlington.