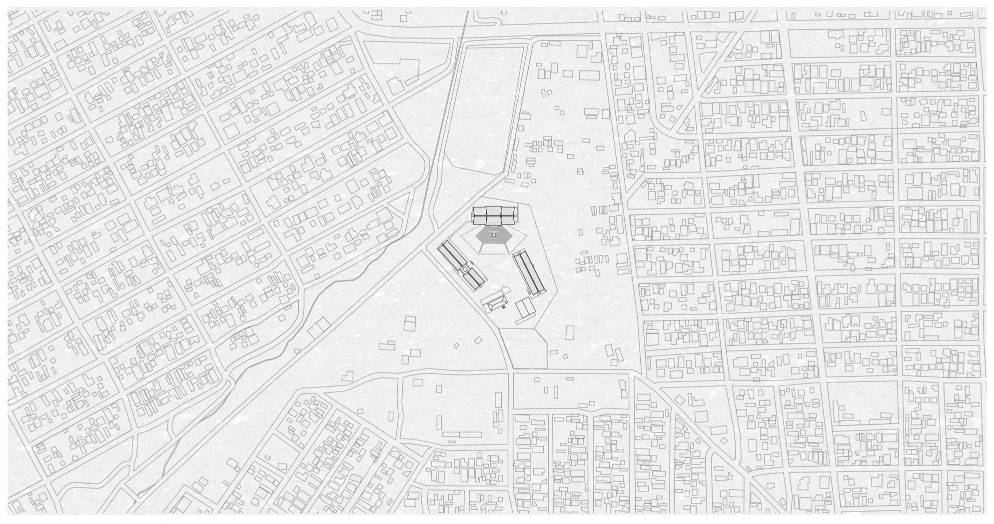
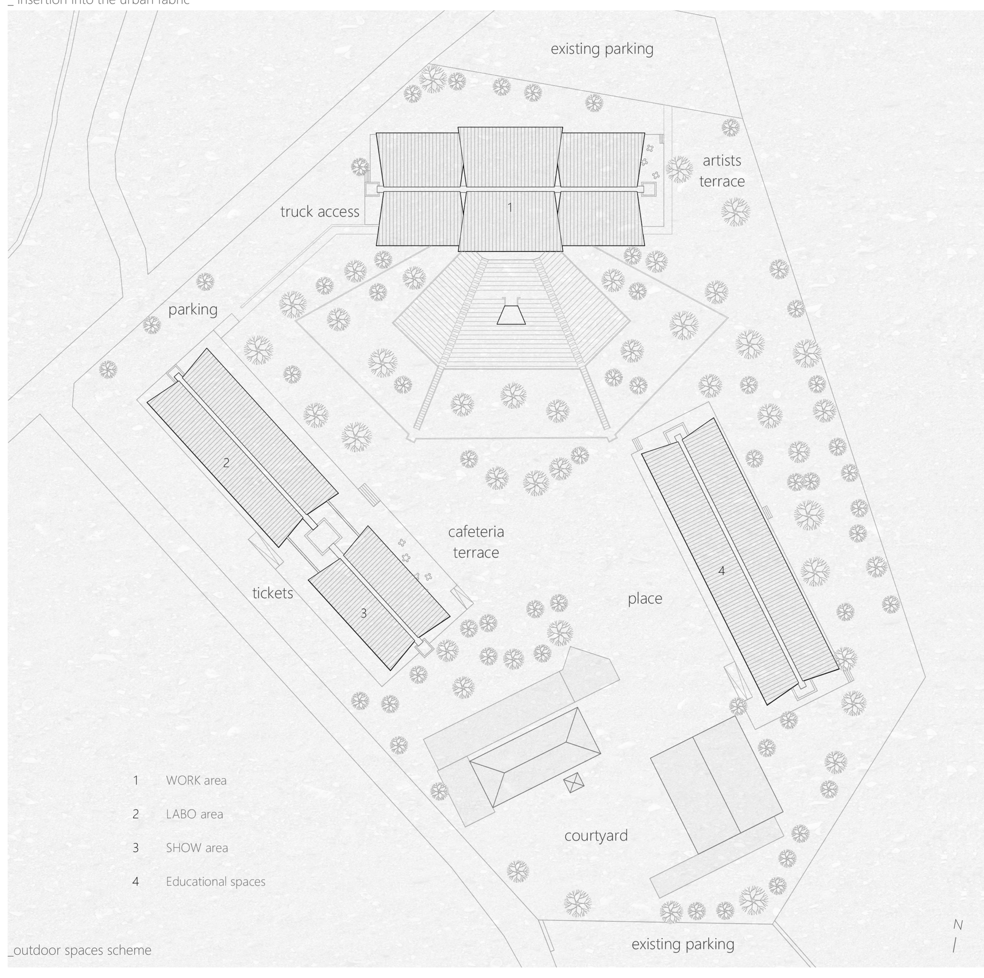
TOTEMS

Théâtre Populaire de Ouagadougou, Burkina Faso



_ insertion into the urban fabric



_outdoor spaces scheme

_educational spaces open on the place

The project consists of 3 concrete bases on which the programs are organized. These programs are structured around inhabited walls, which we shall call totems.
The intervention is respectful towards the environment and preserves the elements that already exist, since the buildings interact with the site and the natural environment. In these totems are services, and each one is specific to its program. The wall has different shapes according to the specific needs. It can thus accommodate tables, benches, libraries, lockers, storage spaces and toilets. Zenithal openings created by terracotta jars give rhythm to these enclosed spaces, offering large open spaces that find quality in their modularity. The educational spaces are large in order to allow artists to train and express themselves freely. Each of these rooms opens directly onto the courtyard, thanks to sliding louvered doors, and thus makes it possible to offer shows during events. The courtyard is a space for encounters, where artists and spectators meet and dialogue.

The concrete base alongside the road groups together the Show area pavilion and the Labo area pavilion. These two programs are linked through a smaller courtyard that marks the meeting of the two gutters, as well as the visitors coming to collect their tickets for the show. The Show room is a large space punctuated by a central post where the shop, the exhibition, the concert cafés, as well as community meals around a large table or on the terrace are organized. The Lab area is close to the Work area. There is also the modular media room, composed of a library which also allows for projections, the coworking space, the video editing room and photo studio, the archive room, as well as the music recording studio.

The work area is organized in a rational way, in order to favour the good organization of the shows. A truck access makes it easy to bring scenery and equipment to the workshops. These are large repair, construction and logistics workshops located on the sides of the stage and opening through large metal doors, making it easier to move the sets on stage. The stage was enlarged according to demand and pushed up to the bleachers in order to favour the proximity of the spectators with the artists. Behind the large stage wall are the backstage and dressing rooms. On the left side there is the sewing workshop, directly connected to the artists, and on the right side there is a kitchenette, the meeting room and an access to the terrace.

Water, air and earth are the three natural elements that feed the project. Their movements energize the spaces and animate them in symbiosis with those of the artists. A grid of welded reinforcing steel holds the corrugated metal roofing in place. This allows air to circulate in the rooms and helps heat to escape. The slope of the roof allows rainwater to be collected in a concrete gutter that acts as a central lintel. The collected water ends up in a tank, thus supplying the rooms with water and cooling the ambient air. The inclination also allows light to enter and keep a visual link with the outside nature, while being sheltered from the weather. Louvered doors allow air and light to circulate in the room. Trees and the floor refresh the air.

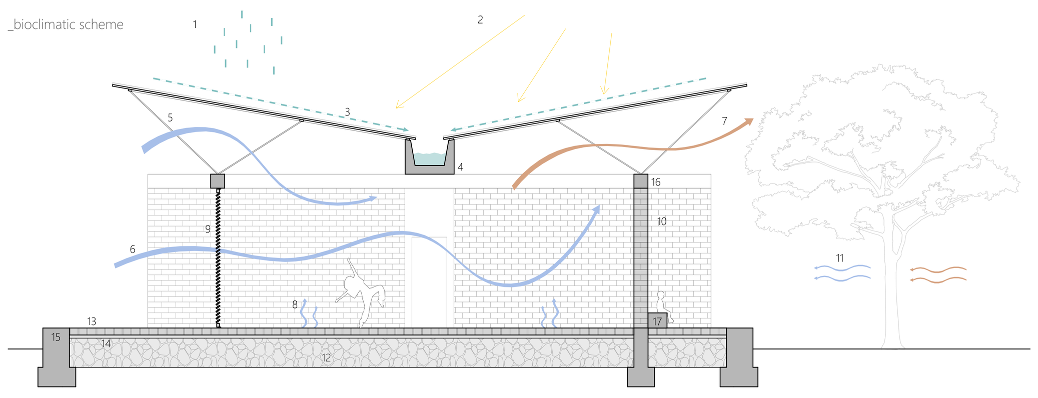
Economical, simple and quick to set up thanks to its repetitive modules, the building is mainly composed of three main materials that can be found locally: brick produced in a community manner on site, metal and concrete. The main objective is to obtain a sustainable construction, while taking advantage of local resources.

_educational space

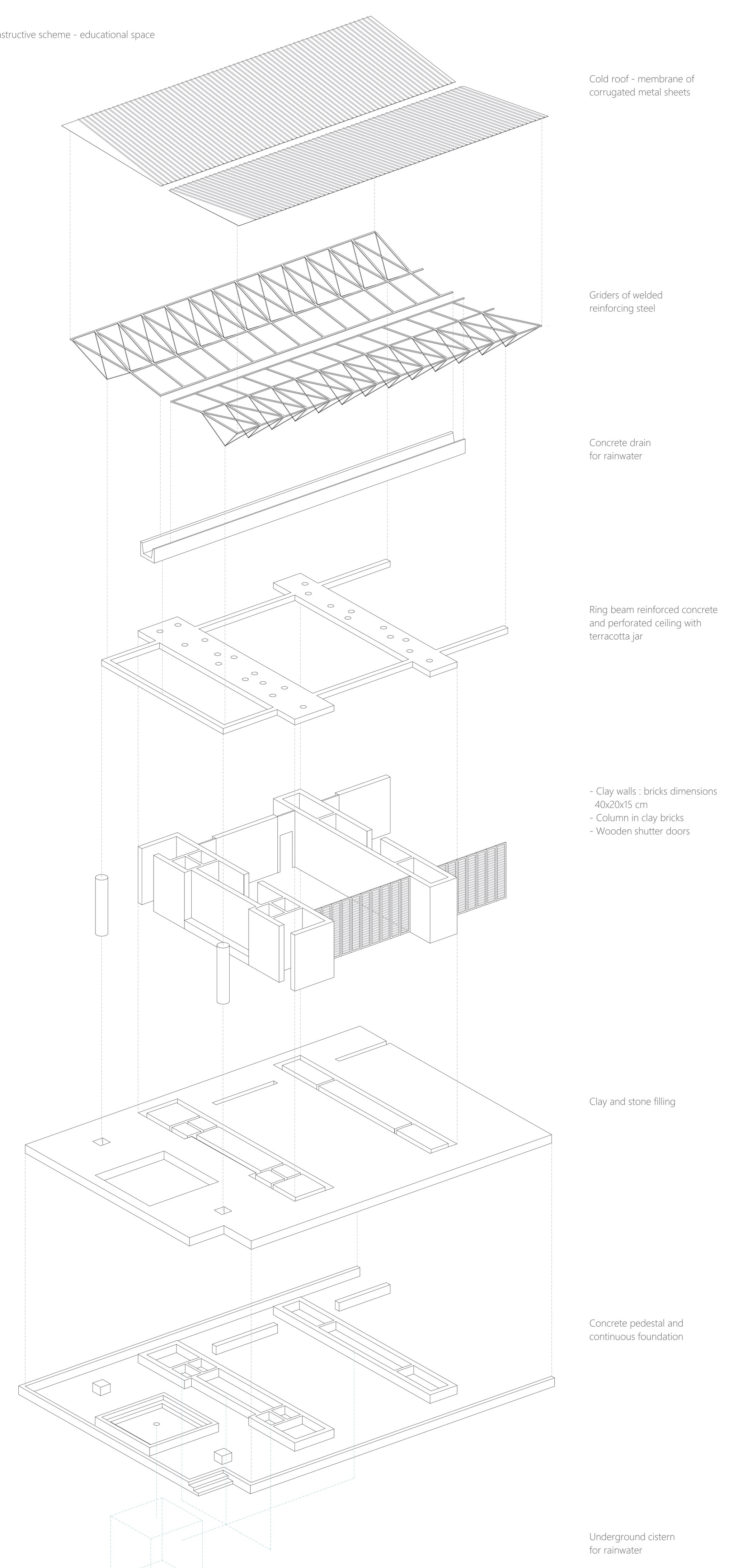
_reception

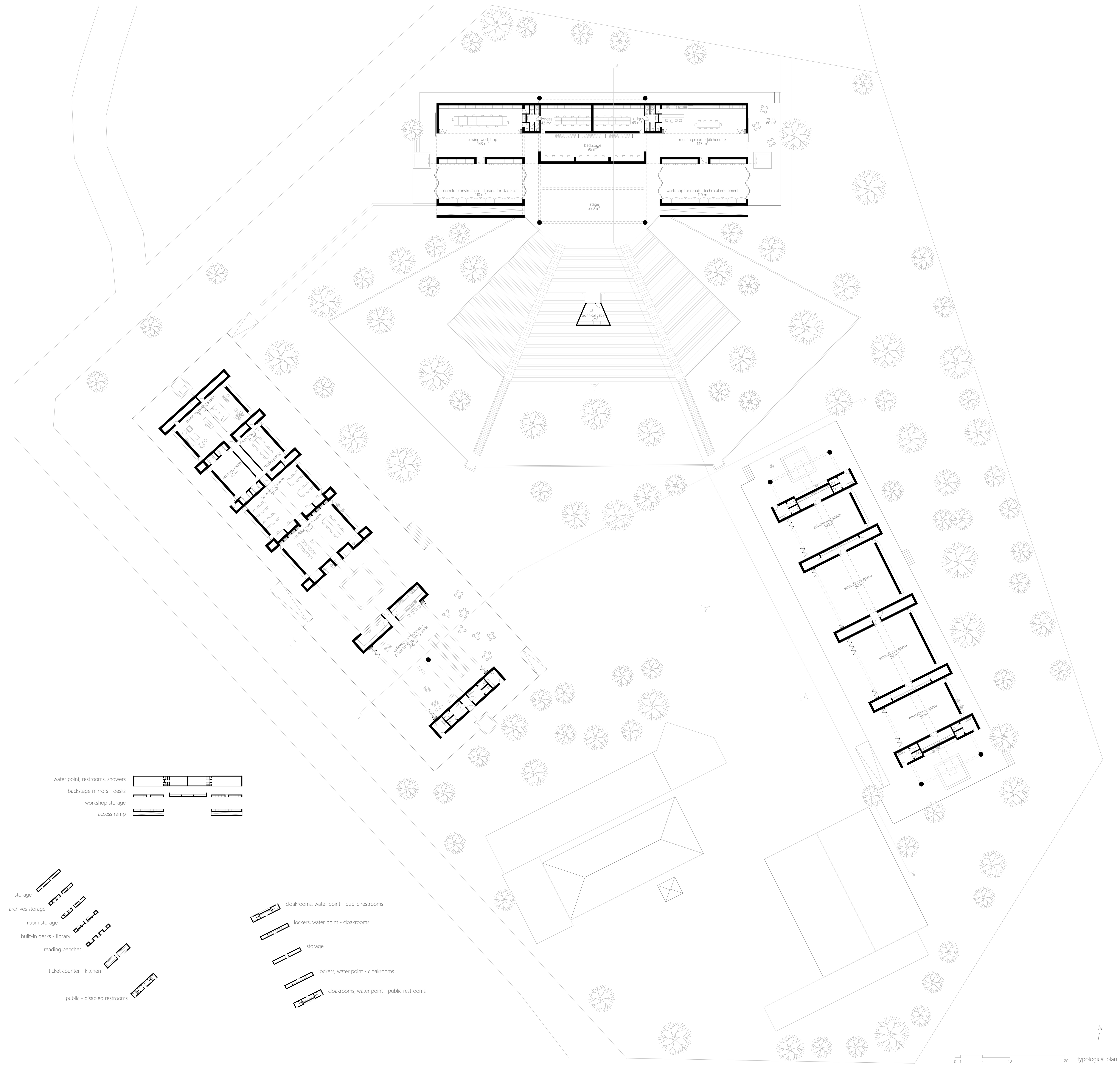
_theater

_bioclimatic scheme



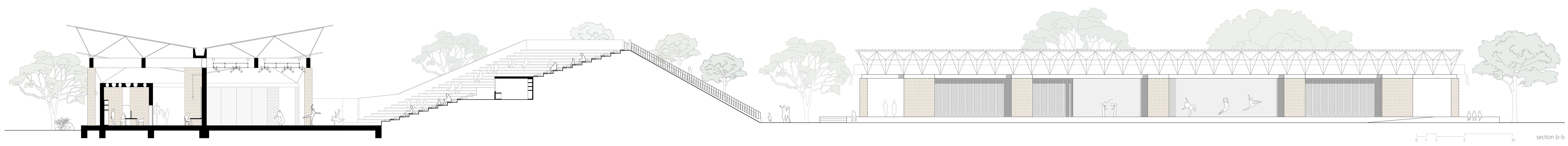
_constructive scheme - educational space





typological plan

section a-a



section b-b

team : jonathan bello, oriana borde, vitor dias da silva