



Opus 47

**Bolles + Wilson, Nieuwe Luxor Theater, Rotterdam**

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The Luxor is a significant milestone in the oeuvre of Bolles + Wilson. As a major public building it pursues themes first tested in the 1993 new city library in Münster: a characteristic plan form, an intervention that redefines its context, and a synthesis of the abstract with a spatial warmth, an ambience that communicates directly and subliminally to a wide audience base. The architecture of this German/Australian duo does not fit easily into conventional architectural genres. Smallness, intimacy, and precise details characterise their work, just like an increasing number of urban interventions that have made a major impact on cities like Hengelo, The Hague or Magdeburg.

The design of the Luxor Theatre, the process of its realisation, Bolles + Wilson's surrounding urban fields and, most importantly, the internal life in the building engendered by the architecture are fully presented in this book.

Lars Lerup is dean of the School of Architecture at the Rice University in Houston, Texas. Mirko Zardini has been a member of the editorial board of *Casabella* and *Lotus International* and visiting professor at several universities including Lausanne Polytechnique and Harvard University. Christian Richters studied at the Folkwangschule in Essen. He is one of the most sought-after architectural photographers in Europe today.

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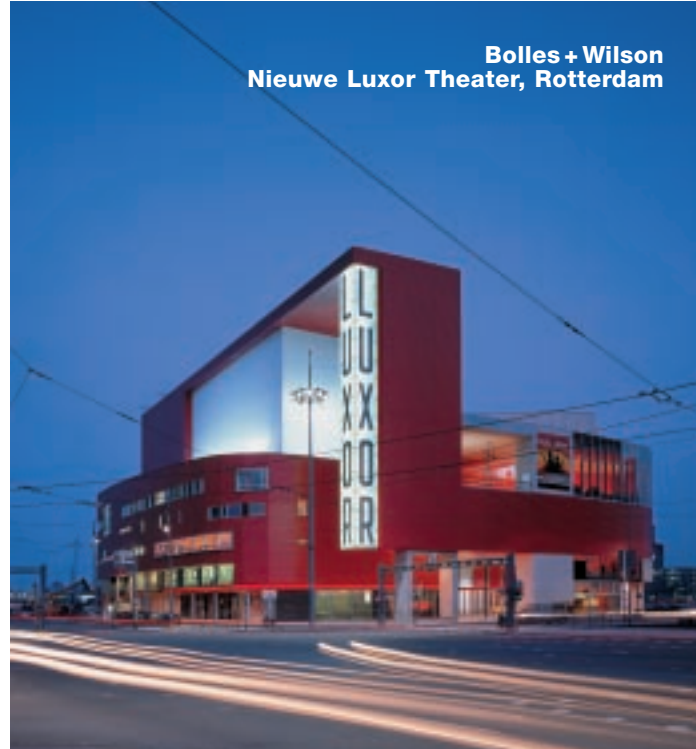
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## Bolles + Wilson Nieuwe Luxor Theater, Rotterdam

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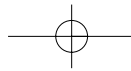
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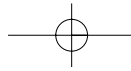
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*South Elevation; sun louvers and delivery-ramp lean out over the Rijnhaven quay. The taxi-boat pontoon (by Drost and van Veen) delivers direct to the terrace of the »Leipzig« restaurant. By night – the concept of free ground plane, sandwiched service and suspended foyer – the robust language of harbours – a formal and functional clarity.*

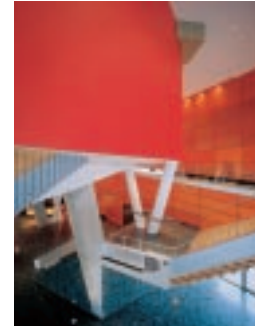


*The spiralling red façade – even redder as it slips into the foyer, past the glazed entrance. Stairs spiral up to loge and VIP lounge. The resulting cut-outs reveal a grey/green depth, a layering to accommodate the transition from foyer to auditorium – stairs and lobbies within the wall thickness. A sound transfer-damping console supports the upper balcony, it supports also a surface of text (signs) – an aesthetic appropriation of necessity, the expedient and pragmatic philosophy that permeates the Luxor.*

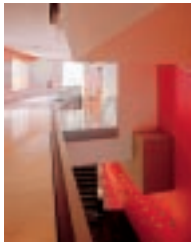
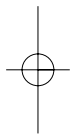
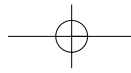




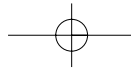
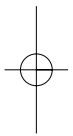
*A station to observe arrivals, entrance hall, a first framed view of the city skyline (window left) and the landing square (centre window).*

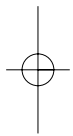
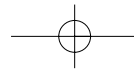


*From the entrance two perspectives open up (left), one vertical and one horizontal (past the ticket check and into the entrance hall). Following the second the visitor is eventually integrated into the first.*

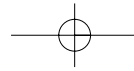


*All foyers are between spaces, between the red spiralling wall and outer framed or panoramic views. When the bell rings one enters the red wall (right).*





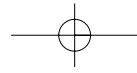
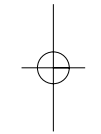
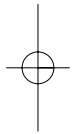
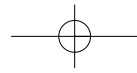
*Entrance hall: Terrazzo floor, illuminated bar, rising and enclosing delivery ramp (wood panels), reflected Rijnhaven light, auditorium supporting and bracing columns.*







*Entrance hall: Centipede cloak-counter and suspended coat beams.*





*Three stairs lead from the underworld of the entrance hall to the upper piano nobile – a variety of routes, a landscape to be explored on arrival, departure and subsequent visits.*

