INVITATION TO PARTICIPATE

AN ARCHITECTURAL CONCEPT OF THE KAMAL THEATRE OPEN COMPETITION
TABLE OF CONTENTS

ABOUT THE COMPETITION ................................................. 1
CONTEXT ................................................................. 11
AGENDA OF THE XXI CENTURY ........................................ 29
ANALYSIS OF WORLD PRACTICE ................................. 34
HISTORY OF THE KAMALA THEATRE ............................. 50
COMPETITIVE TERRITORY ................................. 54
COMPOSITION OF THE BID ........................................ 66
APPENDIX ................................................................. 73
ABOUT THE COMPETITION
DEVELOPMENT OF THE ARCHITECTURAL CONCEPT OF THE KAMALA THEATRE

Format of the Competition
- International.
- Two-stage.
- Open.

Object of the competition
Tatar State Academic Theatre named after Galiassgara Kamala, Kazan, Republic of Tatarstan.

Purpose of the competition
Selection of the optimal architectural concept of the Kamala Theatre, which allows creating a new cultural facility on the shore of Nizhny Kaban Lake, providing residents and guests of the city with an opportunity of all-season education, recreation and leisure activities.

Subject of the competition
Development of the architectural concept of the Kamala Theatre.

Participants
Professional organizations in the field of integrated development of territories and urban planning, architecture, design, development of concepts for the development of public spaces, theatre architecture and scenography, capable of attracting specialists in the field of theatre technologies, lighting and acoustic design to the team.

In order to improve the quality of competitive solutions and balance the composition of the teams of participants, it is recommended to involve professional teams from the Republic of Tatarstan in the development of a competitive offer.

Jury
Jury Representatives of the executive authorities of the Russian Federation, the Government of the Republic of Tatarstan and the Kazan city district, creative unions and experts in the field of architecture and urban planning, culture and theatrical art, sociocultural programming and modern stage technologies, economics.
The powers of the Jury include:
- evaluation and comparison of Participants’ applications, selection of 7 (seven) Finalists of the Competition;
- evaluation and comparison of the Competition Proposals prepared by the Finalists, formation of the Competition Rating, selection of the Winner;
- disqualification of Participants or Finalists.

In the course of its activity, the Jury should be guided by the principles of professionalism, independence of opinion and objectivity of refereeing, as well as the provisions regarding the Competition Documentation.

Expert Council
Representatives of the Government of the Republic of Tatarstan and the Kazan city district, creative unions and experts in architecture, urban planning and design of the urban environment, culture and theatre art, urban anthropology, cultural studies, art management and inclusive programs.

Within the framework of the competition procedure, a separate Expert Council is expected to work with representatives of Turkic theatres.

The Judging panel performs consulting and advisory functions in terms of the realization of the Competition. The members of the Judging panel express their opinion on each Application submitted by the Participants within the first stage of the Competition, and on the Competition proposals developed by the Finalists during the second stage of the Competition.

Finalists
According to the results of the first stage, 7 (seven) finalists will be selected on the basis of a portfolio and an essay.

Winner
The winner will be the author of the best competitive bid selected by the intersectoral jury.

Prize fund
The total amount of the prize fund in the Competition is RUB 13,400,000. Each finalist who will develop the final tender proposals will be paid a remuneration in the amount of RUB 1,200,000 each, including all taxes and fees for the development of the Competitive bid.

According to the results of the jury meeting, the finalists, in accordance with the distribution of prize places, will be paid an additional payment, including all taxes and fees, in the appropriate amount:
- 1st place — RUB 2,500,000.
- 2nd place — RUB 1,500,000.
- 3rd place — RUB 1,000,000.
- 4th place — RUB 1,000,000.
COMPETITION SCHEDULE

- **23.07.2021**: Start of the competition, press conference
- **15.09.2021**: Deadline for accepting Competitive bids
- **27.09.2021**: Expert Council meeting
- **28.09.2021**: Jury meeting
- **11-12.10.2021**: Field seminar for Finalists
- **13.01.2022**: Deadline for accepting Competitive bids
- **26.01.2022**: Expert Council meeting
- **27.01.2022**: The Jury meeting to select the Winner
The Republic of Tatarstan is located in the east of the East European Plain, at the confluence of two major rivers – the Volga and the Kama, in the center of the European part of the Russian Federation.

The republic is located in the center of a large industrial region in the Russian Federation, at the intersection of the most important highways connecting the east and west, north and south of the country.

The Republic of Tatarstan is one of the most economically developed regions of Russia, characterized by:

- rich natural resources, a powerful and diversified industry, an extensive network of cultural institutions, high intellectual potential and a qualified workforce;
- multiculturalism with a variety of national cultures and original traditions;
- implementation of large-scale cultural projects, festivals of international and all-Russian levels.

<table>
<thead>
<tr>
<th>Metric</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Area of the Republic of Tatarstan</td>
<td>67,847</td>
</tr>
<tr>
<td>Population of the Republic of Tatarstan</td>
<td>3.8 MLN.</td>
</tr>
<tr>
<td>Average per capita income, RUB.</td>
<td>35,707</td>
</tr>
</tbody>
</table>

Fig. 1. Position of the Republic of Tatarstan in the Russian Federation
The Republic of Tatarstan is among the TOP 5 subjects of the Privolzhsky Federal District in terms of socio-economic indicators\(^1\), where the republic occupies a leading position in such indicators as: gross regional product, including in the field of culture, sports, leisure and entertainment, per capita, nominal wages of employees of organizations. The annual growth of all three indicators indicates that the Republic is one of the most attractive regions for living and developing human capital (Fig. 3, 4).

\(^1\) Sources of data and key rating indicators:
https://www.fedstat.ru/indicator/59448
https://ria.ru/20210215/kachestvo-zhizni-1597462656.html
https://asi.ru/government_officials/rating/

Fig. 3. Comparison of the gross regional product in the field of culture, sports, leisure and entertainment organization per capita of the subjects of the Volga Federal District, thousand rubles.
Purposeful work is being carried out in the republic in 3 key areas:
- formation and accumulation of human capital;
- creation of a comfortable space for its development;
- creation of public institutions.

Tatarstan-2030 is a global competitive stable region, a driver of the Volga-Kama growth pole, a leader in the quality of development of human capital, institutions, infrastructure, economy, external integration (the axial Eurasian region of Russia) and internal space; a region with advanced development rates, high involvement in the international division of labor.

Fig. 4. Comparison of the gross regional product in culture, sports, leisure and entertainment organization per capita of the subjects of the Privolzhsky Federal District, thousand rubles.


"Culture as a value guideline aimed at the harmonious development of the Republic of Tatarstan: the world center of actual Tatar culture, based on respect for traditions; Tatarstan is a territory comfortable for harmonious personal development, creative self-realization and capitalization of talents".

The strategy is based on the “five K” principles:
- **Creativity** - creating an environment that stimulates creativity.
- **Communication** - the need to interact with communities, to work more actively with target audiences.
- **Cooperation** is the principle of pooling resources, which should become dominant in the field of culture.
- **Capitalization** - it implies several directions in its movement at once (capitalization of the resource base, capitalization of a cultural product, capitalization of a person).
- **Competence** is a component closely related to capitalization, the creation of new professions in the field of culture.

An extensive network of state and municipal cultural institutions has been formed in the Republic of Tatarstan. Moreover, the cultural life of the republic is supplemented by a significant number of private, departmental, non-profit organizations related to the main types of economic activity in the sphere of culture, including self-employed citizens.

In 2019, 87 premiere performances were staged by the state and municipal theatres of the republic (including 78 ones in state theatres). 1,027.9 thous. spectators visited theatres, including state ones – 958.9 thous. people, municipal – 69.0 thous. people; 4,869 events were held (an increase of 8.9% compared to 2018), including 4,470 in state and 399 in municipal ones.

In the Republic of Tatarstan there are 7 creative unions, 14 state theatres, about a hundred museums and six museums-reserves, the only branch of the State Hermitage Museum in Russia, the State Song and Dance Ensemble of the Republic of Tatarstan, the Tatar State Philharmonic named after G. Tukai and the Great Concert Hall of the Republic of Tatarstan named after S. Saidashev, on the basis of which creative on-stage performance groups of the highest professional level work – the State Symphony Orchestra of the Republic of Tatarstan, the State Orchestra of Folk Instruments of the Republic of Tatarstan, the State String Quartet of the Republic of Tatarstan, etc.

Today, there are 9 theatres in Tatarstan, which are essentially Tatar-speaking theatres, 6 theatres play only in Russian, 3 theatres show performances in two state languages - Russian and Tatar.

---

2nd PLACE
in the National Rating of Investment Attractiveness (ASI), 2019

2019

480 UNITS
Number of performances in the repertoire of state and municipal performances, 2019

---

1 Draft Strategy for the development of culture in the Republic of Tatarstan for 2020-2025 and for the period up to 2030 - https://mincult.tatarstan.ru/file/mincult/File/Стратегия%20развития%20культуры%20проект.docx
Among the Tatar-speaking theatres, 3 theatres carry out a number of performances in Russian. The fate and creativity of all Tatar theatres are closely intertwined and in the center of this genealogy is the Kamala Theatre - the direct heir of the first Tatar companies such as Sayyar, Nur, Shirkat and An.

Major festivals of theatre and cinema art are held annually in the Republic: Kazan International Festival of Muslim Cinema, the International Theatre Festival of the Turkic peoples Nauruz and others.

The Tatar national holiday Sabantuy, which is a living folk tradition, has been nominated to the UNESCO List of Masterpieces of the Oral and Intangible Heritage of Humanity.

The partnership of culture, education and tourism provides flagship projects in the field of human capital accumulation, including the project "Creative Industries of Tatarstan", aimed at intensifying the development of creative industries of the republic, increasing their competitiveness by expanding the domestic market and export opportunities. Today, the republic is one of the leaders in the contribution of creative industries to GRP and the share of organizations in the field of creative industries (Fig. 5).

Source of photo image: https://100gorodov.ru/creativeindustries

---

1 https://tatarstan.ru/about/sabantuy.htm
2 https://tatarstan.ru/about/sabantuy.htm
3 https://tatarstan.ru/about/sabantuy.htm
4 http://i.tatarstan2030.ru/strategy/
5 https://100gorodov.ru/creativeindustries
**Physical and geographical characteristics**

Kazan is the capital of the Republic of Tatarstan, one of the largest cities in the Russian Federation. The city has a favorable geographical location in the central part of the Volga Economic District and the Volga Federal District, and it is the core of the Kazan agglomeration, a major economic, scientific, educational and cultural center of Russia.

A huge advantage of the city is its geographical location on the left bank of the Volga, as well as the abundance of water bodies within the city – the Kazanka River, the Kaban lake system, the Bulak Channel, several dozens of reservoirs.

Fig. 6. City district of the city of Kazan with an intra-city division

**1005**

Year of foundation

**797 KM**

Distance from Kazan to Moscow

Legend:
- Borders of Kazan
- Borders of city districts
- Vakhitovsky district
- Location of the competition area
- Historical and cultural heritage site of federal significance Kazan Kremlin
- City train stations
- An airport
- Special protected natural areas of local importance
- Water objects
The historically determined transport and geographical position in the center of the historical Volga Route predetermined the infrastructural development – the city has a large railway station on the highway, the shortest route connecting the European and Asian parts of the country (two railway stations), has access to the M7 highway, has an international airport.

1 257,341 THOUS. PEOPLE

Population of the Kazan city district (as of 01.01.2021)

The Kazan climate is moderately continental, characterized by moderately cold winters and warm summers, an average of 600 mm of precipitation falls per year with maximum precipitation in summer. The direction of the winds is mainly western, southern and south-eastern. The city weather conditions are characterized by heavy showers and squally wind gusts (Fig. 7).

Kazan is divided into seven administrative districts – Aviastroitelny, Vakhitovsky, Kirovsky, Moskovsky, Novo-Savinovsky, Privolzhsky, Sovetsky, which differ both in terms of population, functions performed and natural and environmental conditions.

Among the mesoclimatic differences, higher values of air temperature are observed at higher elevations. There are two main centers of increased temperature values in the city: on the upland part of the Vakhitovsky district and in the central quarters of the Moscow and Kirovsky districts. Depending on the season, time of day and type of weather, the air temperature in these heat centers may exceed the air temperature of other parts of the city by 34° C or more.
Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient

![Demographic characteristics](image)

Demographic characteristics

The population of Kazan has been steadily increasing over the past decades: from 1 million 94 thou. in 1990 to 1 million 257 thou. this year (Fig. 8). The city district is in fifth place in terms of the number of resident population among 15 cities with a population of over one million, second only to Novosibirsk and Yekaterinburg.

![Dynamics of the population of Kazan, thous. people.](image)

Fig. 8. Dynamics of the population of Kazan, thous. people.

Life expectancy in Kazan is higher than the average life expectancy in Russia: 75.5 — in Kazan against 71.5 — in Russia. The strategic goals until 2030 are to increase the average life age of Kazan residents to 80 years old.

At the moment, the largest demographic peak is accounted for by the working-age population, which in the future will entail an increase in the demographic load coefficient
Fig. 9. Sex and age structure of the population of Kazan at the beginning of 2020.

Since Soviet times, Kazan has been known as an advanced scientific and educational center – the city of students. Today, the number of students exceeds 120 thousand, which makes it possible to include Kazan in the number of leading educational centers in Russia.

The central historical part of the city is located in the Vakhitovsky district, the smallest area of the city in terms of population (less than 90 thous. inhabitants, Fig. 10). Business and administrative buildings, universities, theatres, museums, hotels, cafes and restaurants are located here.

Fig. 10. Population by administrative districts in Kazan, thous. people

Competitive advantages:
- stable dynamics of the increase in the birth rate in Kazan;
- existing human capital in Kazan, incl. the share of people of working age;
- city attractiveness for relocation.

Investment climate and economic indicators

The state of the investment climate is one of the most important indicators of the general economic situation and prospects for the development of the city of Kazan. Kazan has a favorable investment climate, which, in particular, is reflected in the positive dynamics of investments.

859.3 BILLION.RUB
46,087.0 RUB
In 2020, 184.7 billion rubles of investments in fixed assets were attracted to the city’s economy, which is 99.9% compared to the level of 2019. At the same time, the total volume of investments attracted by large and medium-sized enterprises amounted to 136.7 billion rubles, or 116.7%. The volume of investments per capita is RUB 146.9 thous.

The city has created an effective system of support for the development of innovative infrastructure, including a network of technoparks and business incubators, investment and venture financing, a system of support for new innovative companies at the start-up stage, associations of industrialists and entrepreneurs, consulting and leasing companies.

Working for the priorities of the republic, Kazan actively contributes to the implementation of federal priorities in such areas as an innovative economy and ensuring high standards of human well-being, social well-being and harmony.

Each of them reflects the key elements of the urban environment that affect the attractiveness of the city for living, the availability of opportunities for realizing their creative potential, as well as aspects related to the perception of the city and cultural recognition.

Thus, Kazan is one of the regional centers forming one of the largest agglomerations in the country, concentrates inter-agglomerational ties, is the center of the settlement system in the Republic of Tatarstan and demonstrates stable trends in expanding its economic role.

Cultural policy and tourism development

In the development strategy of the city of Kazan until 2030, the capital of Tatarstan positions itself as:

- a city of modern culture of world sound, combining a variety of folk traditions and fashion trends of culture;
- one of the leading tourist centers in Eurasia with a developed hospitality industry and high-tech urban navigation, the focus of exciting events and activities, global business forums and pilgrimages.

The city has the status of “The Third Capital in Russia”, “The Sports Capital in Russia”, “The City of Labor Valor”, as well as the “Gastronomic Capital of Russia”, has a rich historical and cultural heritage. The Kazan Kremlin was included in the UNESCO World Cultural and Natural Heritage List in 2000.

The city has a well-developed infrastructure: there are over 400 culture and art institutions and organizations, including non-state ones. In 2019 in 2019, Kazan was named one of the most theatrical cities in Russia - with the best theatres popular with tourists and citizens.

The capital of Tatarstan is a vivid example of the successful interaction of classical art and traditional national culture, combining the Kazan identity and national traditions.
with modernity and a penchant for experimentation and innovation.

Kazan Theatre for Young Audiences.

Kazan develops all spheres of tourism: urban, cultural, event, family, gastronomic, business, sports, medical, pilgrimage and educational.

The tourist flow to Kazan in 2019 reached 3.5 million people. Kazan became the fifth city in Russia, the number of tourists in which exceeded the mark of 3 million\(^\text{11}\) (Fig. 11). The average period of stay in Kazan has increased to 3-4 days in recent years.

The hotel fund is represented by about 245 accommodation facilities for 8.2 thous. rooms. There are six hotels of international chains operating in Kazan: Ramada, Ibis, ParkInnbyRadisson, Double Tree by Hilton, CountryardyRadisson, Kazan Palace by Tasigo. Four hotels have a 5-star classification: Mirage, Korston, Luciano, Kazan Palace by Tasigo.

Multi-ethnicity and multi-faith, as well as a rich cultural and historical heritage, including ethnic history and culture, are positioned as an opportunity and brand of the city for attracting tourists and culture. Among

Fig. 11. Dynamics of the number of tourists in Kazan for 2011-2020, thou. people

\(^{11}\) Investment passport of the Ministry of Defense of Kazan, 2021
of key competitive advantages - the popularity of the Kazan brand as a crossroads of Eastern and Western civilizations.

More detailed information about the artistic culture of the Tatars and the peculiarities of folk decorative and applied art is presented in the document posted on the official website of the competition [http://theatre.tatar/](http://theatre.tatar/):
- Artistic culture of the Tatars.

Characteristics of the quality of the urban environment

According to the city's social profile, the distinctive characteristics of Kazan-2030 include: environmentally friendly, beautiful, well-maintained, safe, kind, convenient, cozy, green city; a city for people (pedestrians), a healthy lifestyle, the most comfortable city in Russia.<sup>12</sup>

The priority for citizens is the need for safety, cleanliness, the availability of bike paths, parks and urban spaces that create a mood, accessibility for people with disabilities and baby strollers.

**Urban Environment Quality Index**<sup>13</sup> is a tool for assessing the quality of the material urban environment and the conditions for its formation. According to the evaluation methodology proposed by Strelka Design Bureau, the index is formed on the basis of an assessment of 6 types of urban spaces in accordance with 6 criteria for the quality of the urban environment. The urban environment is considered favorable with an index in the range of 181-360 points.

The quality index characterizes the urban environment of Kazan as favorable (204 points).

The features of the activity include creation of a comfortable urban environment in Kazan:
- systematic work on the development of national projects ("Year of Parks and Garden Squares" in 2015, "Year of Water Protection Areas" in 2016, "Year of Ecology and Public Spaces" in 2017, the Federal priority project "Formation of a Comfortable Urban Environment", etc.);
- "participatory design" with a discussion of the stages of implementation of the initiatives of the city residents and other stakeholders;
- support for the formation of new professional communities, since all projects are implemented by local specialists: architects, designers, planners, ecologists, manufacturers of small architectural forms.

---


<sup>13</sup> The results of the index formation are used in the implementation of the provisions of the Decree of the President of the Russian Federation No. 204 dated May 7, 2018 "On National Goals and Strategic Tasks for the Development of the Russian Federation until 2024".
The best public spaces of Kazan at the XI Russian National Award for Landscape Architecture

In 2020, Tatarstan has become the absolute winner of the XI Russian National Award for Landscape Architecture among the regions. The embankment of Kaban Lake was awarded in the nomination "The Best Realized Object of Ecological, Engineering Design" and "The Best Realized Object of Public Space with an Area of More Than 5 Hectares". The concept of the development of the embankments of the Kaban lake system was determined within the framework of an open international competition in 2015 and is currently being implemented in stages. The largest part of the improvement was completed in 2018 with the opening of the passage to the Nizhnii Kaban Lake from the side of Sh. Marjani, M. Salimzhanova and from the square near the Kamala Theatre.

The special role of the Kaban Lake embankment is due to historical features - it was a source of drinking water, economic activity, a favorite place of recreation, a symbol of historical memory and poetic inspiration, as well as the high need for equipped recreational spaces of the Vakhitovsky district located in the center of Kazan, the development of the entire ecosystem of the natural and recreational complex of the city.

More detailed information about the role of Kaban Lakes is presented in the document "Kaban Lake in the history of urban settlements of Kazan", posted on the official website of the competition http://theatre.tatar/

Source of photo image: https://www.flickr.com/photos/parktatar/42971798634/
Spatial development of the city

The city territory is divided by artificial and natural barriers into districts, in each of which the configuration of the street network has its own characteristics associated with the historical period of formation, the functional purpose of the building and the terrain.

A natural obstacle is the water system passing in the meridional direction through the central part of the left bank, consisting of the Bulak channel, which flows into the Kazanka River, and the lakes associated with it - Lower Middle and Upper Kabanov.

Inland water bodies - the Nizhniy Kaban and the Bulak channel are included in the boundaries of the Vakhitovsky district, which occupies the central part of the city. This is the most sparsely populated and greenest area in the city. The total area of green spaces is 393.0 hectares and consists of 67 parks, gardens and squares. The average quarterly building density is 16-20 thous. square meters per hectare.

According to the Master Plan of the Kazan City District, this territory belongs to the "compact city" and the "Historical Center" urbanization zone with the following characteristics:
- high degree of urbanization;
- functional heterogeneity (diversity) of the environment;
- high density of the road network;
- regular quarterly planning;
- developed public transport network;
- high concentration (up to 80%) of public objects of citywide significance;
- high job density indicators;
- high indicators of the built-up area with a small number of undeveloped territories;
- well-developed network of walking and cycling routes, pedestrian zones.

Among the 13 priority "growth points" planned by the Master Plan, the new residential area "Lake Sredny Kaban" (Fig. 12) is referred to the central zone.

2,582 HA
Total area of the Vakhitovsky district

85.9 THOUS. PEOPLE.
Population of the Vakhitovsky district as of 01.01.2021

---

17 Decision of the Kazan City Duma of the Republic of Tatarstan No. 5-38 dated 02.28.2020
Values of the city residents

Opinion polls show that Kazan residents know and share modern global urban values, wanting to see Kazan among green, "smart", resilient cities, and summarize their idea with the slogan:
Kazan-2030 is a convenient city of successful people, a city of opportunities and development, a city, where you want to move to live.

The social atmosphere and conditions for work and growth in Kazan2030 are described as follows: the population is 3 million people, the salary level is the third in Russia, an open economy, 80% of which are small and medium-sized businesses, young people are actively engaged in entrepreneurship, operating social elevators, a city of affordable housing and low mortgage rates, a city of social responsibility of the authorities, a city of bright social events, a city of interesting people, a tolerant trilingual city (Russian, Tatar, English), a city with a high happiness index.


**As part of the preparation of the Strategy for Socio-Economic Development of Kazan until 2030**
AGENDA OF XXI CENTURY FOR THE CULTURE.THEATRE A SPECTATORITN THE PROPOSED CIRCUMSTANCES
CONCEPT OF A NEW CULTURAL POLICY

The concept of a culture based on the strengthening of the role of human capital was formulated by economist Mahbub ul-Haq: in the first UN report on the development of personal potential, published in 1990:

"The real wealth of the nation is people. And the goal of development is to create favorable conditions for people to enjoy a long, healthy and creative life. This simple but important truth is too often forgotten in the pursuit of materiality and financial benefits."

The values of symbolic capital subsequently formed the basis of the guiding principles of the "Agenda of the XXI Century for Culture". The agenda was developed by the Union of Cities and Municipalities – the world's largest organization of regional and local authorities – and approved at the meeting of the UN-Habitat Council and UNESCO in 2004 in Barcelona as part of the first World Forum of Cultures. The document demonstrates the following principles:

- cultural diversity;
- public participation in the development of cultural policy;
- dialogue between identity and diversity;
- tangible and intangible heritage as evidence of human creativity;
- creation and development of horizontal links.

---

21 https://www.agenda21culture.net/2020-rome-charter
In 2020, The Union of Cities and Municipalities, on the basis of these principles, prepared the "Rome Charter 2020\textsuperscript{21}, which enshrines the rights to full and free participation of communities in cultural life. The Rome Charter forms the idea of a more inclusive, democratic and sustainable city that fulfills its obligations to support residents in order to:

Agenda of the XXI century for culture. Theatre and the audience in the proposed circumstances

<table>
<thead>
<tr>
<th>DISCOVER</th>
<th>Cultural roots, so that residents can recognize their heritage, identity and place in the city, as well as understand the peculiarities of other cultures</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREATE</td>
<td>Forms of cultural expression, so that they can be a part of urban life and enrich it</td>
</tr>
<tr>
<td>SHARE</td>
<td>Cultural heritage and creativity, in order to make public life more saturated and strengthen democratic principles</td>
</tr>
<tr>
<td>ENJOY</td>
<td>Cultural resources and spaces of the city, so that everyone can be inspired, enlightened and filled with new strength</td>
</tr>
<tr>
<td>PROTECT</td>
<td>Shared cultural resources of the city so that everyone can use them today and in the future</td>
</tr>
</tbody>
</table>

Most countries initiate landmark projects based on the principles of the international charter in the field of culture and on meeting the growing cultural needs of citizens and overcoming the shortage of cultural programs and financial resources. Modern state policy is based on the thematic blocks:

- culture and human rights;
- culture and management;
- culture, territory and sustainable development; *culture and equality; * culture and economy.

The achievement of the goal of sustainable development among theatre organizations is formulated in the framework of the activities of the union of 46
theatres that are members of the European Theatre Convention Network (ETC) to create a “greener, more sustainable, conscious and fair future”. These topics are also relevant in Russia, which is confirmed by the results of a 2019 study prepared by the Union of Theatre Workers, the State Institute of Art Studies together with the Institute of Economics of the Russian Academy of Sciences. The following can be distinguished among the main trends:

Audience preferences: healthy conservatism

When a conservative attitude to theatrical art dominates, the preferences of the public differ depending on the respondents’ age. Theatrical innovations (in fact, innovative productions and demonstration of performances in cinemas) were mainly supported by the youth audience (under the age of 19, from 19 to 24 y.o. and from 25 to 34 y.o.). 50.7% of respondents prefer traditional performances.

Need for new theatres and touring performances

46.7% of respondents indicated their need for new theatres and 65.1% — for touring performances: the public associates them with the opportunity to see the best examples of performances of the leading theatres of the country.

Functions of theatres and channels for broadcasting performances

We are talking about the trend of expanding the functions of the theatre, its transformation into cultural centers, which found a response in the needs of theatre spectators. 38.6% of respondents of student age - from 19 to 24 years old - indicated the need to open restaurants, cafes and shops (books and souvenirs) in theatres. The same age group, together with older viewers from 45 to 50 years old, leads in the preference for the exhibition activities of theatres — 25.4% and 26.3% of the total number of respondents, respectively. Theatre tours are almost equally preferred by all groups of respondents of active age.

Audience assessment of the creative potential of theatres

The majority of the surveyed audience (84.1%) assess the work of Russian theatres very positively:
40% rated their creative potential at the highest level, 44.1% gave an average rating and only slightly more than 15% indicated a low assessment of the theatrical potential.

The realization of creative potential in the presence of traditionally high audience demand depends not only and not even so much on the theatres themselves, but on the place they occupy in the system of social values, on economic conditions and budget financing of their activities. Innovative productions, although rather weakly, increase attendance, but only for drama theatres and theatres of young spectators.

---

Fig. 14. The need for additional functions of the theatre (% of the number of respondents)
Analysis of world practice

Fig. 15. Contribution of individual audience ratings to the overall characteristic of the theatres’ creative potential (% of the number of respondents)

Barriers to theatre accessibility

In 3 out of 12 regions, the share of respondents who noted the limited price availability of theatre tickets exceeds the average Russian level – 27.7%. We are talking about the Republic of Tatarstan, St. Petersburg and Moscow.

27.7 % of respondents indicated that with their current income, theatre ticket prices are not available for them or are limited in availability. Most of the respondents indicated the unavailability or limited price availability of musical theatres: opera and ballet theatres — 42.4 %, musical comedy - 28%.

Fig. 16. The share of respondents who indicated the limited affordability of theatres of various types (% of the number of respondents)

The active audience of the theatre is also characterized by the active age of the audience — 19-24 y.o. (21.8%), 25-34 y.o. (22.2%), 35-44 y.o. (22.5%) and 45-59 y.o. (22.4%). In the theatres of the Republic of Tatarstan, according to the study, the greatest contribution is made by the theatrical potential, as well as a number of other factors that stimulate attendance – the organization of lectures and excursions, innovative productions. At the same time, the limited price availability of theatre tickets reduces the effect of these factors.
ANALYSIS OF WORLD PRACTICE
GLOBAL EXPERIENCE

The relevant experience of creating new cultural and leisure facilities (drama and musical theatres, cultural and art centers) corresponds to the cultural agenda of the XXI century and the expansion of the functionality of theatre spaces.

The review includes examples from the Middle East, East Asia, Europe, North and Latin America. All the examples are united by the iconic nature of the objects being created and the state cultural policy aimed at meeting the growing cultural needs of citizens and overcoming the shortage of cultural programs and financial resources.

The world examples are estimated based on the following factors:

- positioning of space at different scales, incl. for holding international events and cross-regional festivals;
- implementation of the project as part of the overall strategy or master plan for the territory development;
- selection of the design area in order to change the image of the surrounding area or redevelopment of territories that have lost their purpose;
- integration of the object with the surrounding landscape (recreational areas, public urban spaces or water bodies);
- rethinking the typology of theatre and a visionary view of the future development of art;
- application of a competitive procedure to select the best concept.

The key trends in the organization of spaces of modern cultural and art institutions are the following:

- integration with the environment
- multi-format use
- transformability of spaces
creating functional groups for various user scenarios

reflection of local identity in the architectural and artistic appearance of the object

attention to detail and architectural accents

application of light design to create dynamic architectural effects

use of unique construction technologies and energy-efficient solutions
The National Theatre of Bahrain was opened in 2012, the author of the project is the French bureau Architecture-Studio. Located in the capital of Bahrain - Manama, the theatre is positioned as a platform for international events and cross-regional festivals.

The theatre is one of the largest in the Arab world and the third largest opera house after the Cairo Opera House in Egypt and the Royal Muscat Opera House in Oman. Holding a large number of events is possible thanks to two halls: the main hall for 1001 seats, a small transformer hall for 100 seats. The theatre lobby assumes multi-format use, including as an exhibition space, fashion shows, press conferences and award ceremonies.

National architectural motives are interpreted in the planning and geometric solutions of the object’s shape – thematic spaces are located around the central hall ("courtyard" in the Arab palace), the surfaces are covered with wood and inspired by fairy tales about 1001 Arab nights.

Trends recommended for use:
- compliance with the strategic and image priorities of the Kingdom when creating a cultural and leisure facility;
- flexible event programming due to the variety of transformer spaces;
- using the motives of national architecture in the planning solution;
- interpretation of fairy-tale narratives when choosing finishing materials.

Shanghai Grand Opera House, Shanghai, PRC

---

https://www.archdaily.com/431262/bahrain-national-theatre-as-architecturestudio?ad_source=search&ad_medium=search_result_projects
The architectural concept of the Norwegian bureau Snøhetta, selected as a result of an international competition. The project is currently under construction with an expected completion in 2024.

The facility is part of a large-scale master plan for 2021-2025 to renovate Shanghai and turn it into a modern world capital of art and culture. The design area is a new area in the immediate vicinity of the EXPO2011 venue.

The Opera house is integrated into the surrounding landscape park, forming an open space in front of it at the intersection of the planning axes of the park, publicly accessible 24 hours a day, 365 days a year. The facility includes three halls for 2000, 1200 and 1000 seats, with the possibility of implementing large, chamber and experimental productions, as well as more than 10 rehearsal halls.

The architectural accent - a spiral staircase - conveys the dynamism of the movement of the human body, and is an amphitheatre that creates opportunities for the implementation of productions and performances, exhibition and educational

activities. The design is inspired by the motif of an unfolding Chinese fan, reminiscent of “soft silk, connecting heaven and earth”.

The authors paid special attention to the interior design, using a contrasting finishing technique – a white exterior, a rich burgundy color of the interior walls, oak floors and special acoustic panels. Night lighting completely changes the appearance of the domes of the scenes, turning them into glowing lanterns.

The planned repertoire load in the first year of opening is 650 productions, which will attract 650,000 spectators. The average number of performances that will be staged annually will reach 750.

**Trends recommended for use:**
- implementation of the facility in connection with the roadmap of the master plan of Shanghai development;
- integration with the adjacent recreational space;
- using the terrain and organizing the ramp to the water;
- creating functional groups for various user scenarios;
- reflection of local identity in the architectural and artistic appearance of the facility.
Norwegian National Opera and Ballet, Oslo, Norway

The Norwegian National Opera and Ballet Theatre was built in 2008 under the project of the Norwegian bureau Snohetta, selected according to the results of an open international competition. The project was implemented as part of the program for the redevelopment of the former port utility and warehouse zone.

A characteristic feature of the facility location is the historical role of the Bjørvik Peninsula as a “meeting place with the rest of the world”. Spatially, this metaphor was embodied through a symbolic threshold - a wall on the meeting line of land and sea, Norway and the world, art and everyday life.

Interconnections with water are implemented not only at the architectural and planning level, but also through thematic zoning, for example, a restaurant with a view of the water. The monumentality of the form is expressed in the horizontally extended facade and is organically integrated into the surrounding landscape, reflecting the concept of unity, joint activity and open access for everyone.

The key idea of the project is the theatre as an autonomous, rationally planned “factory”. The hall of the theatre is an open 24/7 public space. Despite the rather complex shape of the building, its technical rooms, production facilities and workshops located behind the stage are built on the principle of factory hangars, making it possible to create a resource for further space transformations and introduce new technologies.

2000-2008

Years of implementation

38,5 thous. m²

Total area

of the future without transforming or significant reconstruction of the theatrical volume.

The imaginative solution is reflected in the interior solutions and the selection of furniture and finishing details: the furniture for the lobby is designed according to an individual design, the door handles repeat the shape of the building, the projects of individual zones were selected as part of thematic competitions. Thus, the perforated lining of sanitary zones was developed according to Olafur Eliasson’s project.

The functional request for filling the volume was initially formulated with the participation of representatives of all the main departments of the theatre and technological processes in the long term.

Today, it is the largest musical and theatrical institution in Norway, performing production functions for the development of national art. The effects of the project are about 300 shows and more than 250 thousand visitors per year. Thanks to the implementation of the project, it was possible to create about 600 jobs for more than 50 professions in the field of culture and art.

**Trends recommended for use:**
- implementation of the facility in connection with the redevelopment program of the entire district;
- balanced monumentality of form and “hospitality” of the overall compositional solution – city and fjord, architecture and landscape;
- organization of ramps to the water;
- creating an atmosphere of perception of the national theatre as a public space for everyday leisure;
- long-term planning of the theatre as a "factory" with possible flexible adaptation to the needs of the future;
- creating functional groups for various user scenarios;
- preliminary study of the functional task with the participation of representatives of all the main departments of the theatre.

**National Kaohsiung Center for the Arts, Kaohsiung, Republic of China (Taiwan)**

https://www.archdaily.com/904019/national-kaohsiung-center-for-the-arts-mecanoo
A new cultural center built in 2018 in one of the largest cities in Taiwan, Kaohsiung, is a project of the Dutch architectural bureau Mecanoo. It is located near the largest recreational space of the city – Weiwuying Metropolitan Park with an area of 470,000 square meters, which was used as a military base until 1979.

A special feature is the shape and planning solution of the facility, which consists of several halls of different formats and sizes, separated from each other, but covered with a single “canvas”.

The key element of the design is flexibility, which allows for multifunctional use. Planning solutions can be adapted to the stage task - from a standard forestage with an audience in front to seating on three sides.

A winding canopy covers four covered concert halls
A concert hall with 2,236 seats; an Opera House (1,981 seats); a Play House (1,210 seats); and a Concert hall (434 seats). There is an open-air theatre (“fifth platform”) on one side of the roof, which connects the building to the park. Other facilities are located above the covered area, including rehearsal and event facilities, restaurants and an art gallery. The technical rooms serving the theatres are located below the lobby.

According to the author’s idea, each of the four classrooms has its own personality, layout, acoustics and atmosphere.

The structural and engineering solutions of the facility are unique: the lower side of the canopy is lined with 2320 individually curved steel tiles with a thickness of 6 mm (0.2 inches). The total area of the steel sheathing is 23,000 square meters, and the weight is 1,520 tons. The welds between the steel plates are made visually noticeable, resembling a cargo ship, at various points of the square there are also waterline marks indicating the height of the building above sea level. These details reflect the history of Kaohsiung as a center of shipbuilding.
Trends recommended for use:
- internal multifunctionality due to the hybrid typology of the building (a single block and a complex of several separate sites);
- creation of several separate stages and halls, of different sizes, formats, technologies for seating the audience and asymmetric in composition;
- visual relationships with the adjacent recreational space;
- use of local natural motives, history of the location area in the facility design;
- use of light design to create a dynamic architectural effect;
- use of unique construction technologies to achieve acoustic characteristics.
Opened in 2019, The Shed Cultural Center is located in Bloomberg Building. The facility was designed by the New York bureau Diller Scofidio + Renfro together with the Rockwell Group, selected according to the results of an open competition. The main feature of the building is the ability to constantly transform.

The idea behind the project is the architecture of the Fun Palace, an entertainment palace, an unrealized building-machine by British architect Cedric Price and theatre director Joan Littlewood of the 1960s: they took his idea of a flexible infrastructure that responds to changes in scale, expression, technology and the needs of artists.

The main building has eight levels. Two of them are used for galleries, there is a universal theatre platform, a space for rehearsals, and a creative laboratory for artists. And also McCourt - an iconic space for large events and installations is formed when the telescopic outer shell of the building unfolds over the base.

When deployed, the building body creates a hall with controlled light, sound and temperature with an area of 1.5 thousand square meters, which can be used for a variety of purposes. It is designed for 1,200 seats or 2,700 standing seats. Flexible slabs in two adjacent galleries allow to expand the audience to 3000 people.

The movable shell is 37 m high and is made of a steel frame covered with translucent pillows made of a strong and lightweight Teflon-based polymer called ethylene tetrafluoroethylene (ETFE). ETFE panels in The Shed are among the largest ever produced: their length reaches 21 meters.

https://dsrny.com/project/the-shed
The main part of the movement inside the space is carried out using elevators and escalators, which provides a barrier-free environment inside the building.

The building has LEED Silver certification. The energy-saving design uses a radiant heating system based on infrared radiation, as well as regulated forced air heating and cooling systems.

**Trends are recommended for use:**
- functional and planning organization of scenic spaces of various types due to the transformable design;
- using energy-efficient solutions;
- using adjacent public spaces to expand the capabilities of the theatre;
- creating a barrier-free environment.
The new cultural center built in 2017 near the archaeological monument "Teopancolco" was designed by the Mexican bureau PRODUCTORA. In addition to creating an architectural concept, the authors set themselves the task of thinking through the interaction of the facility with the adjacent historical and cultural territory of the archaeological excavation.

This task was solved by creating an amphitheatre on the hall roof, with a view opening in the direction of the excavation. As a new public space, such a solution made it possible to expand the audience by holding outdoor events. In addition to the main hall and an open auditorium on the roof, the building also has a "black box" stage, a transformable hall that allows you to form the tablet of the stage in different ways.

The engineering and technological feature of the cultural center is the semi-enclosed space of the main lobby with open ventilation openings located in such a way as to avoid the use of electric air conditioning systems.

Due to the complex shape and terrain changes, solutions for organizing an accessible environment for low-mobility groups of users are implemented using gentle ramps without stairs.

The functional and planning scenario of the facility made it possible to increase the accessibility of cultural programs for local residents, intensify communication and exchange of experience with international organizations and festival initiatives.

Trends recommended for use:

https://www.archdaily.com/883746/teopanzolco-cultural-center-isaac-broid-plusproductora?ad_source=search&ad_medium=search_result_projects
architectural and landscape integration with the environment;
functional and planning organization of various types of scenic spaces;
using energy-efficient solutions;
creation of public space as part of a single concept in order to expand the capabilities of the facility;
creating a barrier-free environment.

Atatürk Cultural Center, Istanbul, Turkey

Reconstruction of the building of the Mustafa Kemal Atatürk Cultural Center in the 1960s is being carried out by the Turkish bureau Tabanlıoğlu Architects. The renovated space will comprise an opera hall and exhibition halls, cafes and restaurants, a library, a theatre and a cinema.

All new functions are located in a new annex built on the site of a former parking lot. The new volume is multi-component, connected by a single open atrium, forming a kind of functional "corridor-street". The main hall has a capacity of 2100 seats.

The scope of the cultural center is international. The facility is positioned as the main attraction for the city residents and tourists from all over the world. The location on the main city square of Taksim preserves the traditions of the square theatre, expanding the possibilities of scenario and directing solutions. The creation of a transparent entrance group creates a bright accent on the hemisphere of the dome of the central hall in the theatre lobby, visually minimizing the border between the external and internal spaces.

The commercial component of the facility's operation is a rooftop restaurant with panoramic Bosphorus views.

The new center forms a link between the past, present and future and unites the design, urban fabric and culture of Istanbul and the Turkish people.

The project aims to draw attention to the architecture of modernism and become a platform for discussions about the value of cultural heritage and ways to preserve them.

The new building not only follows the principles of sustainability and efficient use of existing infrastructure, but is also initially focused on the use of local building materials and stimulating the development of engineering competencies.

**Trends recommended for use:**
- reflection of the national culture and traditions of the city in the new space of the cultural center;
- preservation and adaptation of the architecture of modernism;
- integration with the adjacent public space;
- functional and planning relationships of individual spaces due to an extended corridor-atrium accessible from the street;
- bright architectural solutions in shaping and coloristic accents;
- using local building materials.

**Dee and Charles Wyly Theatre, Dallas, The USA**

Dee and Charles Wiley Theatre is one of the most versatile theatre halls in the world, designed by REX / OMA, Joshua Prince-Ramus (responsible partner) and Rem Koolhaas. The Theatre Center (DTC) is known for its innovative work, experiments and non-conventional theatre formats. Its main design principles include a flexible format that preserves the traditions of the experimental theatre while reducing operating costs to a minimum.

The implemented compact vertical 12-storey volume allows you to place functional technical spaces above and below the auditorium, designed for 575 seats, and not along the perimeter of the stage. This strategy turns the building into one large "theatre machine" with a wide variety of configurations (with a deep proscenium or panoramic, sloping or flat floor, etc., allowing directors and decorators to choose the
configuration of the stage and hall that corresponds to their artistic requests). Directors can also optionally "include" the Dallas cityscape, since the stage is surrounded by an acoustic glass facade with hidden darkened blinds and easily transformable panels.

The project enabled us to rethink the theatre type, opening access to the auditorium from all sides, bypassing the lobby, ticket offices and technical areas.

The stage and the auditorium floor are intentionally made of "temporary" dismantled materials - the floor can be drilled or repainted as required. Thus, together with the easily controlled configuration of the audience seats and the stage space, Wyly Theatre strives to develop a flexible improvisational theatrical character.

Trends recommended for use:
- continuity of theatrical traditions, interpreted in the form of a new building;
- integration with the adjacent public space;
- multi-format due to vertical sociospatial and technical connections;
- architectural integration with the surrounding urban landscape due to glazing and easily transformable facade panels;
- using pop-up finishing materials that can be easily disassembled and modified.
HISTORY OF THE KAMAL THEATRE
KAMAL THEATRE

Tatar State Academic Theatre named after Galiasgar Kamal

Address: 1, Tatarstan Street, Kazan, Republic of Tatarstan.
- the main existing building is an eight-storey non-residential building;
- the area of the existing main building is 13,368.8 m²;
- building volume - 92,882.0 m³;
- number of spectators – 1,005 people;
- structural design – frame-monolithic building;
- year of construction - 1986;
- number of parking spaces - 75 pcs.;

facility attendance:
- existing for six months of 2021 – 48,135 people,
- planned - 130,000 people.

The theatre has two halls: ■ Large (for 843 seats); ■ Small (for 162 seats).

On average, three performances are performed on the Big Stage in a season, and two performances are performed on the Small Stage.

Tatar Theatre at the turn of the century

On December 22, 1906, representatives of progressive youth played the first public performance in the Tatar language in Kazan. On this day, the plays “The Pitiful Child” and “The Trouble because of Love” were presented. This date is considered the birthday of the Tatar Theatre, although the first Tatar plays were written at the end of the XIX century, which were staged on the stages of madrasah schools and home theatres.

In 1923, a theatre technical school was opened in Kazan, where teachers were the leading masters of the Tatar stage. In 1939, in honor of the 60th anniversary of the classic and the founder of the Tatar drama and theatre, Galiasgar Kamal, the theatre was named after him.

In 1966, after graduating from GITIS, Marcel Salimzhanov came to the theatre as the principal director. The glorious period of the mature theatrical art of Tatarstan is associated with his name. The high level of performing arts and staged culture of performances allowed the theatre to achieve success at many theatre shows and festivals, including Nauruz-93 (Ashgabat), Nauruz-1998, Nauruz-2002, Nauruz-2005 (Kazan), Theatre.

East-West (Tashkent), Gostiny Dvor (Orenburg), Tuganlyk (Ufa), Podium-95 (Moscow), Sabanci (Adana, Turkey), Istanbul-Prostor-Theatre (Istanbul, Turkey).
In 1996, the theatre performed abroad for the first time at the International Festival of Youth Theatres in Augsburg, Germany, and in 1999 it was recognized as the best at the First Theatre Festival of the Turkic Peoples in Turkey. In January 1999, the theatre became the winner of the Window to Russia competition.

In 2002, after the death of Marsel Salimzhanov, his student, Honored Art Worker of the Republic of Tatarstan, laureate of the State Prize of the Republic of Tatarstan named after G. Tukai Farid Bikchantaev became the principal director of the theatre.

Today, the Kamala Theatre is a multidisciplinary theatre center, whose functions go far beyond the premiere and rental activities; one of the most successful theatres in the republic in terms of attendance and occupancy of halls. The Kamala Theatre is one of the main cultural brands of the Republic of Tatarstan and the Tatar people, one of the few national collectives of Russia, absolutely all of whose performances are in their native language.

The PR strategy of the theatre as a Place in the city is based on project initiatives: organizing and holding festivals, master classes, conferences, readings of plays by modern playwrights, theatre laboratories, exhibitions, educational programs, meetings with outstanding creative figures; social projects, projects designed for children's audiences, for working with people with disabilities; innovative technologies in historical and museum activities; the theatre's own creative projects: Youth Tuesday, School of the theatre spectator, a laboratory seminar and a competition New Tatar play, etc.

The theatre operates seasonally – from October to June - during the period of maximum spectator activity. The labor collective has a vacation in July and the first half of August, rehearsals for the next upcoming premiere begin from the second half of August, the theatre conducts a large tour of the cities of Russia and the CIS according to the plan in September.

The theatre goes on tour several times during the season and participates in international and all-Russian festivals, taking on tour partner theatres on its site at that time.

Joint collaboration events with a large number of partner organizations are held at the theatre's venues, among which the main theatrical event of the Republic of Tatarstan is the Solemn ceremony of awarding the theatre prize "Tantana".

More detailed information about the Kamala Theatre is provided in the documents posted on the competition official website: http://theatre.tatar/

* Kamala Theatre: milestones of history and a look into the future; 
* Theatre space and decolonization of culture; 
* The history of the Tatar theatre in poster art.

Fig. 17. Tatar Theatre. Pedigree. Author - Iltani Ilyalova
The competitive territory is located in the Vakhitovsky district, on the site between Hadi Taktasha Street and Nizhniy Kaban Lake (plot cadastral number 16:50:000000:22574), Fig. 18.

The planning framework of the competitive territory is formed by:
Hadi Taktasha from the northeast and the coastal strip of Lake Nizhny Kaban from the west. The territory includes four cadastral plots with a total area of 20,427 m², Fig. 19.

The territory is part of the Kaban Lakes system – public spaces of citywide significance (first-order cores, Fig. 20) included in tourist routes and is of key importance as a recreational space near the water.

When preparing a tender offer, it is necessary to take into account the following regulatory and legal documents in force in the territory of the land plot, where it is planned to create a new building of the Kamala Theatre:
- functional zoning of the territory according to the Master Plan of the Kazan city District;
- territorial zoning of the land plot according to the Rules of land use and development of Kazan;
- requirements to town planning regulations in accordance with the approved subject of protection of the historical settlement of regional significance in Kazan;
- requirements of zones with special conditions for the use of the territory;
characteristics of the planned development of the territory according to the Territory Planning Project.

According to the Master Plan of the Kazan city District, the competition territory is located in the functional area FZ-410 — "Recreational area. Placement of natural territories with a share of public functions". Adjacent land plots along Hadi Taktasha Street are in the functional area FZ-123 — "Multifunctional development area, development of the territory subject to the development of a planning project", Fig. 21.

There are 2 underground stations within a 15-minute walking distance: Tukaya Square and Sukonnaya Sloboda, Vakhitovo railway station is a 30-minute walk away.
In the near future, the reconstruction of the site of the following linear objects adjacent to the territory is planned: the main street of city-wide significance along Nursultan Nazarbayev Street, starting from the intersection with Khadi Taktasha Street and ending up in Vakhitov Square, Hadi Taktasha Street up to the intersection with Marselya Salimzhanova Street; arrangement of cycle lanes along the embankments of Lake Nizhny Kaban and along Hadi Taktasha Street up to crossing the railway (Fig. 22).

Fig. 22. Transport frame

In accordance with the Rules of land use and development of the city of Kazan\textsuperscript{26}, the competition territory is located in the recreational area (P2). In order to implement the architectural concept of the Kamala Theatre as a unique cultural site of regional significance, it is possible to adjust the territorial planning documents and make changes to the rules of land use and development.

The territory is included in the subarea of the historical settlement\textsuperscript{27}, while it is not included in the boundaries of the areas of protection of cultural heritage sites in Kazan\textsuperscript{28}. There are no cultural heritage sites included in the Unified State Register of Cultural Heritage Sites on the land plot under consideration.

Within the boundaries of the historical settlement (Fig. 23), the following are subject to protection\textsuperscript{29}:

- natural and anthropogenic landscapes with a spatial structure that obeys the features of natural and man-made relief, with clearly defined natural terraces;
- tiered construction of the composition, subordinate to the natural landscape;

\textsuperscript{26} Rules for land use and development of Kazan (Decision of the Kazan City Duma No. 5-8 dated 08.16.2021).
\textsuperscript{27} The territory boundaries, the subject of protection and the requirements for urban planning regulations within the boundaries of the territory of the historical settlement of regional significance in Kazan were approved by order of the Ministry of Culture of the Republic of Tatarstan No. 218od dated 13.03.2017.
\textsuperscript{29} Order of the Ministry of Culture of the Republic of Tatarstan No. 218 od dated 13.03.2017.
- main planning axes, including Nizhny Kaban Lake and its coastal slopes.

The protection elements of the panorama of the north-eastern shore of Nizhny Kaban Lake (clause 3.1.5. of the Order of the Ministry of Culture of the Republic of Tatarstan) are:

- tiered construction of the city composition facing Kaban Lake, repeating the natural relief; the ratio of low-rise buildings under pitched roofs and vertical accents
- location and dimensions of historical architectural and urban planning emphasis;
- composition and silhouette of the historical building of the north-eastern shore of Nizhny Kaban Lake with the dominants of the Old Believer churches located on the lower terrace, the Church of the Descent of the Holy Spirit, the Zakaban mosque located on the lower terrace; on the upper terrace – the established silhouette of the background building, subordinate to the historical relief;
- characteristic relief differences, slopes of natural terraces and smaller relief differences throughout the territory, the natural shores of Kaban Lake with landscaped slopes;
- dimensions of the new (newly erected) development should not violate (level) the tiered construction of the city composition, subordinate to the landscape.

The solutions of the architectural concept should take into account the existing points of perception of the dominants and accents of the adjacent territories, the panoramic openings of Nizhny Kaban Lake, the Old Tatar Settlement and offer the integration of the new building into the overall silhouette of the surrounding landscape.

Taking into account the natural differences in terrain, the route of panoramic perception, the recommended maximum height of a new (newly erected) building should not exceed 17 m.
View from the competition area towards the south-western shore of Nizhny Kaban Lake

View from 109 Marjani Street towards the competition area

View from 64 Marjani Street towards the competition area

Competitive territory, landscaping
Competitive territory, landscaping and communication with the opposite shore of Nizhny Kaban Lake

View from the side of the competition area in the direction of residential development along Hadi Taktasha Street

View towards the competition area from the intersection of Nursultan Nazarbayev Street with Hadi Taktasha Street
View towards the competitive territory from the Tatneft gas station
Currently in Kazan, work has been completed to establish the boundaries of water protection area and coastal protection areas of the Kaban Lake system, therefore, when designing, it is necessary to take into account additional restrictions in terms of adjacent water bodies (Fig. 24).

The competitive territory is included in the boundaries of the approved project for the planning and land surveying of the territory along Hadi Taktasha Street (hereinafter - PP&LS)\(^3\). According to the PP&LS a significant part of the land plot with cadastral number 16:50:000000:22574 is located within the boundaries of the zone of the planned location of the park of culture and recreation, part of it is located in the red lines of the boundaries of the planned location of pedestrian zones, streets, a block-complete transformer substation, outdoor lighting networks (Fig. 25).

---

\(^3\) The project of planning and surveying of the territory was approved by the resolution of the Executive Committee of Kazan No. 3282 dated 12.11.2020.
Administrative and office building, 78 Hadi Taktasha Street

Tatneft petrol station

Type of competition territory

Street Hadi Taktasha

Tatneft petrol station

Type of competition territory

Type of competition territory

Construction along Hadi Taktasha street (even side)

Type of competition territory
The following facilities of the property complex are located on the adjacent land plots along Hadi Taktasha Street:

- Administrative and office building;
- Tatneft petrol station.

It is necessary to take into account the creation of a single scenario and the architectural and artistic appearance with the adjacent plots in the design decisions on the territory improvement (Fig. 26).

Vakhitovsky district is the cultural, educational and scientific center of the city. Educational facilities (primary, secondary general, secondary specialized and higher) are located within a radius of 15 minutes from the boundaries of the competition area, incl. Kazan Federal University, Russian Islamic Institute, House of Friendship of National-Cultural Societies of the Republic of Tatarstan, House of entertaining science and technology etc. (Fig. 27, 28).
The existing tourist routes (Fig. 29), running in the area of Nizhny Kaban Lake, are interconnected with the history and way of life of the Old Tatar settlement and are conditionally divided into two groups:

- right bank of Nizhny Kaban Lake is part of a bus tour of Kazan, in which tourists get a general idea of the Old Tatar settlement, looking at its panorama from the bus on the opposite bank;
- left bank of Nizhny Kaban Lake is a walking tour of the Old Tatar settlement (it can be either an independent tour or part of a bus sightseeing tour).

The new tourist route will expand the scenario of walking along modern Tukaya Street towards Sredniy Kaban Lake with the history of the industrial heritage of the Old Tatar settlement and form a circular route, including a large-scale landscaped part of the embankment.

Fig. 29. The existing and prospective
Detailed information about tourist routes in the center of Kazan network of tourist routes is shown in Appendix 1.

Old Tatar settlement
CONTENTS OF THE BID
PRINCIPLES OF DEVELOPING A COMPETITIVE BID

When developing the Architectural Concept of the Galiasgar Kamal Tatar State Academic Theatre, Kazan, the key principles are:

1. Compliance of the architectural concept with the strategic principles of the "5K" Strategy for the Development of Culture of the Republic of Tatarstan until 2030.
   ▪ Creativity - creating an environment that stimulates creativity.
   ▪ Communication - the need to interact with communities, to work more actively with target audiences.
   ▪ Cooperation is the principle of pooling resources, which should become dominant in the field of culture.
   ▪ Capitalization - it implies several directions in its movement at once (capitalization of the resource base, capitalization of a cultural product, capitalization of a person).
   ▪ Competence is a component closely related to capitalization, the creation of new professions in the field of culture.

2. Compliance of the architectural concept with the principles formulated by the staff of the Kamala Theatre together with the Department of Cultural Programs of the Institute of Urban Development of the Republic of Tatarstan:
   ▪ Respect
     The design is based on respect for each future user of the space, both the spectator and the employee of the Kamala Theatre.
   ▪ Focus on the future
     Spaces should provide resources for the development of the Kamala Theatre and not limit its future.
   ▪ Independence and inclusion
     Spaces should help the independence and autonomy of each spectator, without requiring him to be an expert. This also means that spaces are inclusive, taking into account the interests of people with limited mobility, people with hearing or vision impairments and other special audiences.
   ▪ Succession
     The need to ensure the continuity of the tradition of the Kamala Theatre: to enable an attractive representation of its history and contemporary activities in future spaces.
   ▪ Inclusion in the city
     Kamala Theatre is part of the urban environment. The new spaces should help the theatre to fit into the new life of Kaban Lakes, taking into account the historical and urban planning context.

"5K"

Strategic principles of the "Five K" within the framework of the tasks of the Strategy for the Development of Culture in the Republic of Tatarstan until 2030
3. Compliance with the architectural concept of the role of the Kamala Theatre as a "Place in the city" and the key values formulated by the staff of the Kamala Theatre together with the Department of Cultural Programs of the Institute of Development:

- The Kamala Theatre belongs to the audience, not to the artists.
- The Kamala Theatre is aware of its social responsibility to expand the aesthetic horizons of the audience.
- The Kamala Theatre develops, rather than preserves, the Tatar culture and language.
- In the Kamala Theatre, dissimilar people intersect.
- The Kamala Theatre is a theatre of the widest creative range.
- The Kamala Theatre is a theatre that is open to cooperation.
- The Kamala Theatre carries out its main mission - preservation and development of national culture - in the context of world theatrical and socio-cultural trends.

4. Reflection of identity

Today, the Kamala Theatre is a multidisciplinary theatre center, whose functions go far beyond the premiere and rental activities; one of the most successful theatres in the republic in terms of attendance and occupancy of halls. The Kamala Theatre is one of the main cultural brands of the Republic of Tatarstan and the Tatar people, one of the few national communities of Russia, absolutely all of whose performances are in their native language.

5. Innovative nature of the solutions.

It is necessary to propose new approaches and solutions in such areas as:

- selection of materials and technologies;
- general architectural, landscape and aesthetic solution;
- environmental design techniques;
- integration with the surrounding landscape of Kaban Lakes;
- identity;
- taking into account and satisfying the social needs of various target audiences.

6. Economic efficiency of the proposed solutions

When preparing tender proposals, it is necessary to be guided by the principle of rational use of resources, which is manifested in the following:

- using solutions that provide, at a given level of functionality, an optimal level of capital expenditures for the creation and current expenses for the maintenance of the new building of the Kamala Theatre;
- creating opportunities for all-season year-round activities and generating income from the commercial activities of the facility.
GENERAL REQUIREMENTS FOR THE PREPARATION OF A TENDER BID

The architectural concept shall correspond to the Functional task (the document is posted on the official competition website http://theatre.tatar/).

- The architectural concept shall comply with the urban planning standards of the Russian Federation, regional standards of the Republic of Tatarstan, local standards of urban planning design of the Kazan city district, Technical Regulations and SP 309.1235800.2017 "Theatre and entertainment buildings. Design rules", taking into account the provisions of the Master Plan of the Kazan city District.

- The architectural concept shall correspond to the historical and urban planning context of the location of the facility on the embankment of Nizhny Kaban Lake, incl. integration and interconnection with the transport framework (organization of traffic, organization of parking spaces, development of cycle transport infrastructure).

- The architectural concept should correspond to modern global trends in the creation of cultural and leisure facilities (drama and musical theatres, cultural and art centers), including the cultural agenda of the XXI century and the expansion of the functionality of theatre spaces.

- The architectural concept should have compositional and artistic unity, the integrity of the overall architectural-spatial and functional-planning solution when integrated with the surrounding landscape of Kaban Lakes, the established silhouette and panoramic openings of the Old Tatar Settlement and the right bank of Nizhny Kaban Lake, adjacent infrastructure facilities, and offer multi-format socio-spatial scenarios adapted to various user requests.

- The architectural concept should be developed taking into account the use of BIM technologies, modern standards of ecological construction (LEED and BREEAM, etc.), eco-friendly materials, energy-efficient technologies that guarantee economical and rational operation from the point of view of the relation to the environment.

- The architectural concept should include a reasonable socio-economic efficiency. The proportionality of costs (investment and operational) and positive socio-economic effects from the implementation of the project (creation of additional jobs, expansion of the theatre’s service functions, growth of income from commercial activities, variety and seasonal saturation of the calendar of events, improvement of the image of the territory, etc.).

- The architectural concept should be innovative, both in the choice of materials and technologies, and in the overall architectural, landscape and aesthetic solution, positioning as an exemplary project for the theatres of the Turkic peoples.

- The architectural concept should convey the innovation of design thinking, non-standard design solutions, the search for new typological forms that are focused on the needs of the modern generation of citizens and reflect unique solutions while respecting the continuity of the theatrical traditions of modern Tatarstan.
CONTENTS OF THE COMPETITIVE BID

The composition of the materials of the first stage

1. Bid

It is filled in the tenderer’s personal account on the official competition website http://theatre.tatar/

2. Portfolio

The portfolio includes 5 relevant projects of the applicant (in case of a consortium – all members of the consortium, but at least 1 project of the leader of the consortium), developed by the participants independently or as part of temporary creative teams in the following areas:

- urban planning and architecture;
- architectural concepts of stage and exhibition projects;
- architectural concepts of public space improvement;
- economy;
- other projects in the stated area.

3. Essay

It contains a description of a personalized key idea for the development of the territory and approaches to the development of a new building of the Kamala Theatre, taking into account the unique image, national significance, continuity of traditions and focus on the future, the potential of the location on the bank of Kaban Lake. The volume of the essay should be from 4000 to 6000 characters (with spaces). Visualizations of architectural and planning solutions described in the essay are provided, in the amount of no more than 2 images, if required.

4. Additional visual materials

Diagrams, visualizations and other materials at the discretion of the tenderers (in .jpeg, .pdf, .xls format).

Composition of the materials of the second stage

Tenderers provide the following materials at the second stage:

- an album, including an explanatory note and visualization materials of the proposed solutions;
- tablets;
- presentation;
- video with 3D-modeling elements;
- other materials at the participants’ option necessary to substantiate the competitive ideas.

Enlarged composition of materials of the second stage

The detailed composition, content and requirements for the design of the bids of the second stage can be clarified and will be passed on to the finalists of the competition.
1. Substantiation of the solutions of the architectural concept taking into account the status of the cultural brand of the Republic of Tatarstan, the role in the urban infrastructure framework, the mission of the Kamala Theatre as a "Place in the city".

2. Socio-cultural strategy for the functioning of the new space of the Kamala Theatre, based on current project initiatives, requests from residents and tourists, seasonality and working hours.

3. A fundamental socio-spatial model of the facility functioning with a floor-by-floor communication system.

4. Detailed functional-planning and landscape-architectural organization of the competition territory, with adjacent urbanized and non-urbanized territories, interconnected with the existing system of public spaces of Kaban Lakes.

5. Proposals for the architectural and artistic appearance of the facility facades, the entrance group and territory landscaping.

6. Proposals for the architectural and planning organization of the key categories of facility spaces.

7. Economic model with justification of the cost of the facility.

Preliminary list of source data

At the second stage, for the preparation of the tender bid, the finalists of the competition will be given the initial data, including the following documents:

1. Master Plan of the Kazan city district.
2. Rules for land use and development of Kazan.
3. Topographic base of the competition territory in vector format, M1:500.
4. Order of the Ministry of Culture of the Republic of Tatarstan No. 218od dated 13.03.2017 "On approval of the territory boundaries, the subject of protection and requirements for urban planning regulations within the boundaries of the territory of a regional historical settlement in Kazan".
5. Functional task for architects to create an architectural concept of the Tatar State Academic Theatre named after Galiyasgar Kamal.

6. Previously developed documentation (The Draft layout of the territory, approved by the resolution of the Executive Committee of Kazan No. 3282 dated 12.11.2020).
7. Photographic materials of the territory.
11. Document "Theatre Space and Decolonization of Culture". Author - A.K. Bustanov Ph.D., Deputy Director of the Institute of History named after Sh. Marjani of the Academy of Sciences of the Republic of Tatarstan, Assistant Professor at the University of Amsterdam.
12. Document "Artistic Culture of the Tatars". Author - Rauza Sultanova, Head of the Department of Fine and Decorative Arts of the Institute of Language, Literature and Art named after G. Ibragimov of the Academy of Sciences of the Republic of Tatarstan, Doctor of Art History, Winner of the Republican Prize named after D. Siraziev (2008); Honored Artist of the Republic of Tatarstan (2010); Winner of...
13. Document "History of the Tatar Theatre in Poster Art".
APPENDIX 1. TOURIST ROUTES OF THE CENTER OF KAZAN AND NEW BUILDING OF THE KAMAL THEATRE

Author: Anastasia Sofina, tour guide

Current
The currently existing tourist routes running in the area of Nizhny Kaban Lake can be conventionally divided into two groups:

- right bank of Nizhny Kaban Lake - a part of a bus tour of Kazan, where tourists get a general idea of the Old Tatar settlement, looking at its panorama from the bus on the opposite bank;
- Left bank of Nizhny Kaban Lake - a walking tour of the oldest Tatar settlement (it can be either an independent or part of a bus sightseeing tour).

As part of a walking tour, tourists can see the sights located mainly along two streets - Kayum Nasyri and Shigabutdin Marjani. Depending on the tour duration, the list of traveler attractions may vary, but it mainly includes:

- Marjani Mosque;
- estate of the Kushaevs;
- Mulin’s house;
- Marjani’s house;
- estate of the Sabitov;
- Yunusov Square;
- house of the Yunusov-Apanaevs; Yunusov-Apanaevs;
- Shamil’s house;
- Apanayevskaya Mosque;
- Kunche Street;
- part of the left shore of Nizhny Kaban Lake with the embankment, the monument to Sh. Marjani and the Kamala Theatre.

Thus, tourists will get an idea of the Old Tatar settlement as the center of the cultural, religious, and social life of the Kazan Tatars, get acquainted with their life and everyday life.

New tourist route
Besides, one more important part of the Old Tatar settlement, which remains unattended, is its industrial center, concentrated in the area of modern Tukaya Street towards Sredny Kaban Lake.

There are such monuments of industrial architecture as: the Petzold plant (the first brewery in Kazan) and the Krestovnikov brothers’ plant (candle and soap production), next to which their residential house with quite unusual architecture has been preserved. In addition, completely stone merchant houses (the Burnaevs’ estate, the Apanaevs’ house) have survived on Tukay Street and the streets adjacent to it - while on Nasry Street we see mostly wooden buildings on a stone basement. That is, adding facilities of the second “part” of Nizhny Kaban Lake to the route along the Old Tatar Settlement will help to get a complete picture of the significance of this area and trace its history from the middle of the 16th to the beginning of the 20th century.

A spectacular point that completes the walking route along the Old Tatar Settlement can be a new theatre building, which can be presented not only as a new public space,
but also as a continuation of the history of the Tatar people, heard during a walk along the Old Tatar Settlement.

Thus, with the appearance of a new theatre building, there may be 3 walking routes in the area of Nizhny Kaban Lake:

- Route along the left bank: the history of the Old Tatar Settlement (the beginning is the pedestrian street K. Nasyri, the end is the new theatre building) with a view of all the above facilities.
- The route along the right bank: history and modernity (the beginning is the current building of the Kamala Theatre, the end is the new theatre building). The main facilities of the display: Millennium Park (legend about the origin of Kazan, history of the city), the panorama of the Old Tatar Settlement ("picking out" bright facilities from the opposite shore and create a story about them), Nizhny Kaban Lake, the lake embankment as an example of modern architecture of public spaces, Zakabannaya Mosque, the new theatre building.
- A route around Nizhny Kaban Lake, including both banks.

The latter route, given its length, can be considered as an independent walking route. Of course, tourists are walking along the existing embankment now, but there is practically no motivation to go around the lake, since there is no bright object that attracts attention at the junction of Nizhny and Sredny Kaban Lakes. The construction of a new theatre building will make it possible to "revive" this part of the lake from a tourist point of view. The appearance of a full-fledged public space together with the theatre building, including a gallery, a museum, a restaurant, etc., will contribute to an increase in tourist spending on food and entertainment, which will have a positive effect on the return on investment of the new facility.
The has been prepared by Liability Company CENTRE LAB i 2021. a By Institute of Urban Develop of the Republic of Tatarstan - International Urbanistic Laboratory CENTRE Lab Bol Molchanovsky Street build#1, office14 Moscow, Russia 121069

+7 (495) 445 03 82
info@centrelab.ru
centrelab.ru