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Greek theaters have most of the time been built along the curve of existing topography. Hills have been used as "objet trouve" to erect theater, by carving out the natural landscape and adding matter to the topography in order to reach the optimum condition of viewing and listening. Historically the Greek theater has therefore maintained a parasitic relationship with the landscape in a unique manner. We propose to reinvestigate this relationship by building an artificial landscape as a possible para-site of the Athens urban environment and social activities.

The open-air theater develops a new topography with a variable geometry. The theater is made of seating modules of different sizes, which slides one under another to allow a variety of seating configurations and performance types. This system changes the degree of encirclement of the theater ranging from a Greek theater type (180 degrees) to projection theater (75 degrees). The number of spectators could vary from 75 people when the structure is fully retracted to 500 when the structure is fully unfolded.

Structurally, the seating units are fabricated with a lighted aluminum beam on one side which clears the inside volume of the unit in order to retract one into the other. Transversal consoles provide the support for the seating panels. The seating and circulation surfaces are made of extruded aluminum profiles, which can be stacked for transportation. These panels are self-locking as roof tiles and clipped to the console. The rubberized foam seats are covered by a foldable plywood back. They are open by spectators during shows. The seating modules are designed as an ultra light structure, flexible and mobile, which could be reconfigured in a very short time.

A wider lateral circulation at the top of the "hill" connects all the seating units together and allow consistent circulation patterns in different theater configuration.

The Floor for the performance surface is a patchwork of interlocking jigsaw rubber tiles. They are 2 sided and have different colors on each side allowing to create color patterns on the floor for specific set.

The background surface in wood could be extended on the side by 2 other fabric screens on wheels.

The backstage facilities containing the changing rooms and storage space acts as a buttress for the background screens to counterbalance the wind pressure. The facilities floor is loaded with water weight placed in its thickness. This technique allows an easy moving of the weight by simply emptying the water of the tank. It is a bilobed surface bringing light and ventilation to the storage and changing rooms.

Each of the components of the theater can be used independently and in a variety of combination. At night, the inside of the seating structure becomes a lighting device to diffuse urban lighting through the scale of the hill. The lighting is then modulated everyday depending on the layout of the seating units.

Structural system: Both the seating modules and the backstage facilities are composed of mobile parts and static elements. The seating units are fabricated with a lighted aluminum beam on one side which clears the inside volume of the unit in order to retract one into the other. Transversal consoles provide the support for the seating panels. The seating and circulation surfaces are made of extruded aluminum profiles, which can be stacked for transportation. These panels are self-locking as roof tiles and clipped to the console. For the backstage, the extendable screens are lightweight fabric screen. The wind forces applied to it will counterbalance by the weight of the water tank under the floor of the backstage facilities.

Means of mounting and demounting the structure: The open-air theater structure is composed of very light components (aluminum and fiberglass panels), which could be easily manipulated without crane or motorized device. All the components of the open-air theater can be moved and assembled by a small crew of workers. It could therefore be rapidly installed and expanded on virtually any site.

- The seating modules are standing on wheels, which can be blocked or freed to accommodate easily different types of events : lecture, projection, live performance...
- The floor surface uses loose interlocking jigsaw rubber tiles, assembled without any tool.
- The backstage facilities are pre-assembled modules to be placed on site. The water weight in its base allows an easy stabilization of the background surface.

Volume required to store the structure: The structure can be de-assembled in panels which are stockable and small diameter tubes components. The overall volume necessary to store the structure is : 250 - 300 m³.

Or the equivalent of 4 to 5 regular size trucks.

Means of transportation: The structure could be easily transported by truck as all the parts are designed to fit inside of a regular container with a size of 12 X 2.5 X 2.5 m.

Description of Materials: All of the material used for the open-air theater can be re-used many times. They are low maintenance materials, with a good resistance to usage.

Aluminum, Plywood, rubberized foam, fiberglass shell, plastic coated fabric...

SERERO architecture has been founded in 2002 in New York.

Elena Fernandez graduated from the Escuela Tecnica Superior de Arquitectura de Madrid in 1996 and holds a Master of Science Degree in Architecture from Columbia University. She is licensed Architect COAM in Spain. David Serero graduated from Columbia University in 1998 and from the School of Architecture Paris Villemin in 2000. They were assisted by Diego Rosales for the "Scale Orography" project.