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Research Towards the Development of a New Theatrical Performance Space

Matthew Benjamin Matteson

University of Tennessee - Knoxville

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RESEARCH TOWARDS THE DEVELOPMENT OF A NEW THEATRICAL PERFORMANCE SPACE

Ben Matteson  Spring Semester 1996  Advisor, Dr. Marian S. Moffett
"You must confine yourself to saying old things
and all the same it must be something new."

- Ludwig Wittgenstein

This statement expresses one of the most difficult aspects of making architecture. It is especially true when dealing with the architecture of major public buildings such as those for cultural institutions. That something is considered an institution implies that it has demonstrated a consistent value for a society and therefore has a meaningful history. At the same time, any act of a society is bound up in the contemporary situation of that society. The challenge then becomes the understanding of these two aspects of the institution in question and their integration.

The theater is a social institution that has existed for centuries, but theater buildings are only a recent development of its history. Theater has proven that it can, and will continue to, exist independent of the architectural containers we call 'theaters'. Therefore, it is necessary to ask what value the construction of a theater building has today. Such a building must be a response to demonstrable contemporary circumstances, and it must show itself to be a valuable contribution in light of the history of theater.

The roots of staged theatrical performances can be traced back to the practices of ancient mystical and religious rites. Such ancient practices were part of a shared heritage and identity for the people who practiced them. They were a way of passing on essential lessons of human nature.

The Greek hillside theater at Epidaurus is an architectural response to ancient theater. It is not an architectural enclosure; only a gesture of making place and commemorating ritual. The theater is carefully sited to be protected by its hill from noise generating winds and for desirable solar exposures. The amphitheater is also placed in the urban landscape in response to its role in the life of the city. Furthermore, it is a clear expression of Greek democracy. The theater accommodated 20,000-30,000 people in a city of only 30,000-40,000; its seating form allowed
unobstructed sightlines for each member of the audience; and the degree of seating encirclement promoted audience cohesion even in so large a structure. Robert Edmund Jones, an important figure in American scenic design and a man with a visionary sense of the theater, points out that Epidaurus was also a medical center in ancient Greece which means that the amphitheater may also have served medical functions, but, more importantly, the analogy of healing is an example of the spiritual currency the theater had for its people.

"...I saw how the drama was used in this place as a subtle agent of healing. I felt the subtle elixirs in the air around me. I saw the rows of patients gathered in the theater to witness a farewell performance of one of the great Greek dramas before being sent to take their places again in the world - exposed in one last climax of emotion to the curative, and inspiriting, and strengthening consciousness of their gods and their country."2

Today we look for this sense of public arousal and community of spirit elsewhere. Robert Edmund Jones recognized this and questioned the diminished role of drama. "Why are the demagogues and dictators the only people today with a real sense of theater? Why are we incapable of seeing that the dramatist can do all that they can? That he can arouse fervor, and frenzy, and sacrifice, and unquestioning belief in the multitudes as they did..."3 One possible answer for this is that people in modern societies do not share the common religious and cultural heritage which gave form to great classical dramas.

When no strong, unifying element underlies the theater empowering it to appeal broadly to people, the focus of the art, and its buildings, needs to shift towards the individual participant. Modern societies, especially our American society, place high value on individual effort and success. Robert Edmund Jones comments on the negative aspect of this when he says, "How unmeaning and how personal the theater has become when we regard Oedipus today merely as the harrowing story of a handsome young man in a dreadful predicament."4 Clearly such thinking misses the point of Oedipus Rex, but recognizing this frame of reference, new performances may be created which achieve their power by appealing to viewers specifically on an individual level.
The psychologist Henri Lefebre indicates that activities such as theater performances are not yet individually chosen when he states that, "Leisure is not yet a freely chosen activity pursued in itself, it is a generalized display." A new space for performance which involves each individual to a greater degree and challenges the static presentational quality of existing forms, which will be addressed in more detail later, should be a significant element of this kind of paradigm shift.

A more direct attention to the subconscious level of involvement with both the performances and the spaces made for them is an important direction to explore in a time when the performances themselves cannot rely upon common familiarity for their power. The major technological and formal advances of recent periods are well integrated into the practice of architecture today, and the opportunity is here to explore these abstractions. This is fairly new investigation in architecture compared to other visual arts, so the advances made in other disciplines are valuable sources. The new visual relationships and systems developed in Cubism and Futurism challenging the dominance of perspective representation and the investigations into the effects of motion indicate possible directions. The Futurists also had specific notions for theater, for example the elimination of the actor, aimed at destroying preconceived notions; an important step to freeing subconscious thought. The surrealist Artaud concentrated on the theater saying that it should not only explore subconsciousness but activate it. The theater building then should take advantage of these methods of overcoming 'normal' conceptions of reality and making the mind of the theater-goer more receptive to his/her subconscious activity and involvement with the performance.

An example of an early attempt to enclose theater is Palladio's Olympic Theater. It is a literal attempt to enclose a Greek or Roman type open-air theater. It fails because it cannot reproduce the scale of these amphitheaters, and the distortion of sightlines requires the creation of false perspective on the stage. The ceiling painting both attempts to recall the open sky and foreshadows the illusionist Italian proscenium stage. From this point, the theater auditorium developed two dominant forms - the Italian proscenium stage and the thrust stage.
Like Epidaurus, both forms show clear response to social conditions by creating seating arrangements which reflect contemporary social hierarchies, but they both also necessarily compromise the visual conditions of the Greek form. The proscenium form makes it possible to clearly define a seating area which allows unobstructed vision to all parts of the performance area for each audience member. This is accomplished by limiting the space for performance with a frame which serves also to separate the performance space from the audience. This separation is often exaggerated by a distance between stage lip and seating which often accommodates an orchestra pit and also helps increase the area from which good visual conditions can be created. The significant drawbacks of this arrangement are the lack of audience cohesion and the great separation between actor and audience. The rigidly defined one point perspective to the stage and the tendency for audience members to be looking down to the stage also makes the audience viewpoint an analytic one. In contrast to this, a thrust arrangement attempts to maintain encirclement of the stage to promote both audience cohesion and intimacy in the performance. The thrust of the performance space into the audience space allows for an increased dynamism with more points of view from the seating and more points of entry for performers. The concession made is that, because of encirclement and compression of scale from the outdoor amphitheater precedent, some seats will not have clear sightlines to the performance area. Both forms have advantages which must be weighed in relation to their effect on the actor/audience relationship which is the common denominator of all performance situations.

Almost every staged theatrical performance includes actors and an audience. Their relationship is codified by auditorium design and must be seen as a product of the same social determinants generating the architecture. Certainly the roles of actor and audience are by definition different, but when the repertoire of the theater was public, often religious, material, the difference ended with the role. When the theater began to create its own stories for performance, it caused a separation between actor and audience because the actor then became a specialist and the keeper of some mysteries. The movement into this new type of work contributed to the ostracization of the actor from the audience on a moral and political level as well. Both Rousseau and Calvin
condemned the theater which they considered to be an institution of pleasure in the secular cities. Not only do these sentiments echo Plato's condemnation but they also have serious implications regarding the place of the actor. In a religious, bourgeois society, the actor is an outcast, but in a society that values the escapism of the play, the actor is welcome, if not as a comrade at least as a messenger or creator. Both the thrust and proscenium forms of auditoria clearly demarcate this separation spatially, but a powerful, dynamic condition could be created by eradicating this spatial barrier.

The modern theater auditorium is also subject to the laws of quantum mechanics which impose new conditions on these relationships. The uncertainty principle implies that the act of observing an event has implications on the event. Therefore, the audience affects the actor as well. This fact does not equate the two, but it implies a multi-directional, dynamic relationship - participation is inherent on a subconscious, uncontrollable level. It must now be understood that architecture cannot separate the realm of the actor from the realm of the audience. A second principle of quantum mechanics is the presence of nothingness. According to quantum mechanics, empty space exists everywhere and is not merely a benign, passive nothingness. Therefore the empty auditorium is a force and the empty stage influences what is created on it.

Psychology has also contributed new ways to understand the actor/audience relationship. First, psychologists have determined that there are fundamental differences between the mental activity of the actor and the audience member. The actor has something - words, feelings, etc. - inside which he/she will communicate to someone else; their activation state is internally driven and they must have a transitional experience allowing them to prepare this internal energy. The viewer on the other hand is coming to the theater primarily to receive arousal and requires a different kind of transitional experience. This place for psychological transition is provided for the actor by the dressing room and for the viewer by the foyer. A similar phenomenological relationship exists between the foyer as action space for audiences and stage as action space for actor. Another psychological aspect of the actor/audience relationship is that the audience is now conditioned to be silent during the performance which aggravates the one-way communication common in today's
theaters. Architecturally, the tradition of darkened auditoria contributes to this isolation as well. What is important to remember is that architectural gestures of separation and union have psychological consequences. The Polish director/designer Tadeusz Kantor once stretched a simple rope across the room between his stage and his audience. This gesture made the psychological statement of barrier that the performance required more effectively than any proscenium arch.

The composer Richard Wagner significantly influenced the design of modern theaters with his Bayreuth Festhausspiel in 1876. Wagner wanted Bayreuth to celebrate the mystical, ritual aspects of theater. For this reason he placed a huge, sunken orchestra pit between stage and seating and, for the first time, played in a totally dark auditorium. Wagner also insisted on a democratic seating arrangement and on good sightlines throughout his theater. These demands generated the first "continental" seating arrangement, and the sightlines were for the first time determined mathematically rather than empirically; this marks the beginning of the scientific revolution of the theater.

The use of a scientific approach to theater has been significant ever since. Soon after the quantification of sight lines, a formula was derived for the mathematical determination of reverberation time in enclosed spaces. As empirical design was replaced by scientific design, technology began to assert itself in the theater as well. New technology is constantly being integrated into the theater and can be a powerful tool. Technological means can be used to create illusory effects, or they may be expressed in a space and used to reveal artificiality. Technology also has rich symbolic possibilities for a post-industrial age. It may be seen as a sign of hope and progress, or it may symbolize the increasing alienation of man in his artificially created environment.

"The floor and four walls can be complete with the technical roof overhanging the whole space and lightweight modular pieces that allow for arbitrary formation of the stage and the audience space. This is all that is necessary. The theater comes alive within its theatrical space, rich in its simplicity and moderation."
This statement demonstrates how technology has become a given in the modern theater, but its most important feature is the reference to the 'space' in the theater. Rather than a technical roof why not a technical space? A space equipped to exploit the capacity of technology in all dimensions. The spatial possibilities of the use of amplified sound are an example of this. Thinking of the auditorium as 'auditory space',20 it is possible to use stereo, direction, movement, volume, silence and other auditory qualities to manipulate scale and perspective. A space must be appropriately designed to take advantage of these architectural opportunities. The audience must be a point destination for the sound which is best accomplished by placing aisles around the edges of seating, not using balconies, and keeping ceilings high.21

The Czechoslovakian designer Josef Svoboda has made great advances in the use of technology in theater, particularly with film effects. For a performance in a found atrium space, he used his film techniques to take advantage of the four-story space's verticality. A steel reinforcement screen (a common construction material) is laid across the space at the first floor level, and at the beginning of the performance, is covered by a rear projection movie screen. The screen later bursts into filmed flame before being mechanically pulled away revealing the full height of the space and opening a second stage area over the audience.22 The architect must be aware of these technological means and make the performance space accommodate them.

Even though the theater building is a recent development in the history of theatrical performance, it has consistently been a part of the typology of the built environment since its inception. Since Vitruvius, the theater building has been included in the building typologies of the great books of architecture.23 This clearly indicates the vital importance theatrical performances hold in the lives of human societies. It is also a reflection of how intimately connected theater has been to pivotal changes in social structures that the theater's place in urban fabrics has changed so often in history. The structures erected to facilitate theater have had many readings in their contexts: cultural monument, display space for the dominant classes, emblem of depravity and
corruption, center of activism, escape from reality, but the development of the buildings in relation to the public realm as a whole is the most relevant theme for each new building.

The space of theatrical performance was systematically appropriated by the upper classes during the Renaissance. This phenomenon is closely related to the shift away from common subject matter towards the development of new texts for the theater which was discussed earlier. Medieval cities were often the stages for elaborate passion plays which were clearly the property of the entire town because they operated in the public space and were often written in the vernacular. One of the first steps in the process of making theater performance a commodity of the upper classes was the appropriation of the city itself as stage space for grand royal entrances of Renaissance princes in which the common people were simultaneously relegated to a role of passive observation. From this point, the spaces of primary significance to the large scale urban performance, primarily market squares, began to be taken into the expanse of ducal palaces and became cortiles where performances would still be given but only to select, private audiences. Once these spaces had been appropriated, the private performances gradually removed themselves farther from the public realm into grand halls and finally into actual theater rooms constructed within the palaces. Through this process, which eventually turned the theater back into the public realm but in the form of privately controlled royal theaters, a dichotomy is established in which street is read as political freedom and the building is read as cultural industry. The challenge then in the urban environment is to integrate the performance space into the public realm and to reactivate the performance potential of public space.

Architecture may be able to enclose a theater, but it does not enclose theater. Forms of outdoor performance have declined in popularity, but it is not only in formalized performances that we find theater. Le Corbusier spoke of a 'spontaneous theater' unbounded by specific place or time but rising naturally from the spirit of life. There are also theatrical analogies defining our understanding of modern daily life. Our image of people is formed by the role they play for us; we see other people as 'mother', 'doctor', or 'architect' just as we see someone on stage as 'Oedipus.'
"I believe that the architect should gather and formalize, point by point in the urban texture, what manages to survive in today's urban society of the expression of a multivariate dramatic eventuality."31 This means being aware of the theater happening around an individual site and having an understanding of its relation to broader context as well. This will make the theater to reach out to the city stimulating and providing variety of place for the realization of theater in a direct, immediate way. "By this penetration into the city, outside of official monuments, the theater becomes more human, more direct. It loses its cultural aspect to make itself more aggressive or more ludic."32

"The business of workers in the theater is, as I see it, to express a timeless theme by the means of the tools of one's own time."33 I have tried to identify what the timeless themes of theater architecture are and to explore how the tools of this time can be used to express them in a new theater building. Theater is an ephemeral at; one that will not be limited by or made concrete by the architecture we make for it. The best we can do is to use our tools to give theater a place to grow, change, and experiment. A place open to every potentiality and encouraging discovery. The charge of Robert Edmund Jones to his workers in the theater can serve as a guideline for the theater architect,

"Let your theater [building] be heart-broken, let it be tragic, let it be filled with groping and blackness. But don't let it be feeble. Don't let it be obtuse. Don't let it be unaware."34
ENDNOTES


3. Jones, 16.


8. Tschumi, 114.


10. Strehler, 147.


12. Strehler, 144-145.


14. Unruh, 63.


21. Thomas and Bell, 22-23.


24. Carlson, 8.


27. Carlson, 41.


32. Bablet, 16.


34. Jones, 17.
EXISTING BUILDING USES

LEGEND

RESIDENTIAL
RELIGIOUS
PUBLIC
CULTURAL AND TOURIST
COMMERCIAL/BUSINESS
RENOVATION
UNUSED/DERELICT
CEMETERY

5m
EXISTING BUILDING USES

design response
LEGEND

RESIDENTIAL W/ SHOPS
RELIGIOUS
OTHER PUBLIC
MAJOR COMMERCIAL FRONTAGE
CEMETERY
SQUARES AND ROADS
COMMERCIAL SERVICES
PROJECTED BUILDING USES

design response
PHYSICAL FABRIC CONDITIONS

LEGEND

GOOD

MEDIUM

POOR
can expect condition of area to improve due to comprehensive revitalization plan.

removal of adjacent unused, derelict building
NEARBY SIGNIFICANT BUILDINGS

LEGEND

SYNAGOGUE
JEWISH CULTURAL CENTER
OLD MARKET
• architectural gesture can acknowledge synagogue while terminating ul. Izaaka and making connection to square.

• strong Jewish influence through historical buildings in area and cultural center. possible collaboration in events such as Jewish festival (performance, event space).
• be consistent with pattern of filling block and making street edges.

• also improve courtyard condition while taking advantage of this in new building.
SITE AND ZONING

- NO setbacks
- NO easements
- NO off-street parking
- 3–4 stories

1655 sq. m.
SITE AND ZONING

design response

Use existing building edges as guidelines

high point
create node

1m
new service connections and spaces along ulica Estery or ulica Jozefa
MAN-MADE FEATURES
MAN-MADE FEATURES

building services w/ vehicular access

remove unused structure
CIRCULATION

pedestrian

shoppers & children

children's play

entry to courtyard

Neighborhood traffic: often to market.

1m

24
CIRCULATION
pedestrian design response
CIRCULATION
vehicular

vehicles to market and neighborhood

vehicle access

light traffic

1m
CIRCULATION
vehicular design response

consider moving vehicular conn. from plac edge
SENSORY views

site visible over and around market building

view of church steeple

market activity nice but dirty

generally nice, some destroyed buildings

newly restored synagogue

view through to market

incomplete street facade

1m
SENSORY
views design response

terminate street
and catch view
of synagogue

view to church steeple
from upper levels

controllable access to views

Full street facade

1m
noise

noise from market and children
not too loud. human.
daytime only.
Krakow is polluted by a steel mill, but emissions are not bad here and are decreasing.
view east down ulica Jozefa

view west down ulica Jozefa
ulica Estery looking towards Plac Nowy and site

Plac Nowy and old market
ulica Jozefa 18
impressions
CONTEXT

design response

composite impression of typical buildings

the new old building
- only an imitation
- does not address scale of urban space
LOW PROFILE ROOF

SIMILAR HEIGHT.

FOLLOW IMPORTANT HORIZONTAL RHYTHMS.

FIRST FLOOR EMPHASIZED

rhythm and repetition
COMPREHENSIVE DESIGN PROJECT ANALYSIS, RESEARCH AND PROGRAMMING BOOK

A PERFORMANCE SPACE
SITE ANALYSIS
ISSUE ANALYSIS
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- Ludwig Wittgenstein

This statement expresses one of the most difficult aspects of making architecture. It is especially true when dealing with the architecture of major public buildings such as those for cultural institutions. That something is considered an institution implies that it has demonstrated a consistent value for a society and therefore has a meaningful history. At the same time, any act of a society is bound up in the contemporary situation of that society. The challenge then becomes the understanding of these two aspects of the institution in question and their integration.

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Today we look for this sense of public arousal and community of spirit elsewhere. Robert Edmund Jones recognized this and questioned the diminished role of drama. "Why are the demagogues and dictators the only people today with a real sense of theater? Why are we incapable of seeing that the dramatist can do all that they can? That he can arouse fervor, and frenzy, and sacrifice, and unquestioning belief in the multitudes as they did..."³ One possible answer for this is that people in modern societies do not share the common religious and cultural heritage which gave form to great classical dramas.

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This statement demonstrates how technology has become a given in the modern theater, but its most important feature is the reference to the 'space' in the theater. Rather than a technical roof why not a technical space? A space equipped to exploit the capacity of technology in all dimensions. The spatial possibilities of the use of amplified sound are an example of this. Thinking of the auditorium as 'auditory space',^20 it is possible to use stereo, direction, movement, volume, silence and other auditory qualities to manipulate scale and perspective. A space must be appropriately designed to take advantage of these architectural opportunities. The audience must be a point destination for the sound which is best accomplished by placing aisles around the edges of seating, not using balconies, and keeping ceilings high.^21

The Czechoslovakian designer Josef Svoboda has made great advances in the use of technology in theater, particularly with film effects. For a performance in a found atrium space, he used his film techniques to take advantage of the four-story space's verticality. A steel reinforcement screen (a common construction material) is laid across the space at the first floor level, and at the beginning of the performance, is covered by a rear projection movie screen. The screen later bursts into filmed flame before being mechanically pulled away revealing the full height of the space and opening a second stage area over the audience.^22 The architect must be aware of these technological means and make the performance space accommodate them.

Even though the theater building is a recent development in the history of theatrical performance, it has consistently been a part of the typology of the built environment since its inception. Since Vitruvius, the theater building has been included in the building typologies of the great books of architecture.^23 This clearly indicates the vital importance theatrical
performances hold in the lives of human societies. It is also a reflection of how intimately connected theater has been to pivotal changes in social structures that the theater's place in urban fabrics has changed so often in history. The structures erected to facilitate theater have had many readings in their contexts: cultural monument, display space for the dominant classes, emblem of depravity and corruption, center of activism, escape from reality, but the development of the buildings in relation to the public realm as a whole is the most relevant theme for each new building.

The space of theatrical performance was systematically appropriated by the upper classes during the Renaissance. This phenomenon is closely related to the shift away from common subject matter towards the development of new texts for the theater which was discussed earlier. Medieval cities were often the stages for elaborate passion plays which were clearly the property of the entire town because they operated in the public space and were often written in the vernacular. One of the first steps in the process of making theater performance a commodity of the upper classes was the appropriation of the city itself as stage space for grand royal entrances of Renaissance princes in which the common people were simultaneously relegated to a role of passive observation. From this point, the spaces of primary significance to the large scale urban performance, primarily market squares, began to be taken into the expanse of ducal palaces and became cortiles where performances would still be given but only to select, private audiences. Once these spaces had been appropriated, the private performances gradually removed themselves farther from the public realm into grand halls and finally into actual theater rooms constructed within the palaces. Through this process, which eventually turned the theater back into the public realm but in the form of privately controlled royal theaters, a dichotomy is established in which street is read as political freedom and the building is read as cultural industry. The challenge then in the urban environment is to integrate the performance space into the public realm and to reactivate the performance potential of public space.

Architecture may be able to enclose a theater, but it does not enclose theater. Forms of outdoor performance have declined in popularity, but it is not only in formalized performances that we find theater. Le Corbusier spoke of a 'spontaneous theater' unbounded by specific place or time but rising naturally from the spirit of life. There are also theatrical analogies defining our understanding of modern daily life. Our image of people is formed by the role they play for us; we see other people as
'mother', 'doctor', or 'architect' just as we see someone on stage as 'Oedipus'.

"I believe that the architect should gather and formalize, point by point in the urban texture, what manages to survive in today's urban society of the expression of a multivariate dramatic eventuality." This means being aware of the theater happening around an individual site and having an understanding of its relation to broader context as well. This will make the theater to reach out to the city stimulating and providing variety of place for the realization of theater in a direct, immediate way. "By this penetration into the city, outside of official monuments, the theater becomes more human, more direct. It loses its cultural aspect to make itself more aggressive or more ludic."

"The business of workers in the theater is, as I see it, to express a timeless theme by the means of the tools of one's own time." I have tried to identify what the timeless themes of theater architecture are and to explore how the tools of this time can be used to express them in a new theater building. Theater is an ephemeral at; one that will not be limited by or made concrete by the architecture we make for it. The best we can do is to use our tools to give theater a place to grow, change, and experiment. A place open to every potentiality and encouraging discovery. The charge of Robert Edmund Jones to his workers in the theater can serve as a guideline for the theater architect,

"Let your theater [building] be heart-broken, let it be tragic, let it be filled with groping and blackness. But don't let it be feeble. Don't let it be obtuse. Don't let it be unaware."
ENDNOTES


3. Jones, 16.


8. Tschumi, 114.


10. Strehler, 147.


12. Strehler, 144-145.


14. Unruh, 63.


21. Thomas and Bell, 22-23.


24. Carlson, 8.


27. Carlson, 41.


32. Bablet, 16.


34. Jones, 17.
circulation  n (1654)  1: orderly movement through a circuit; esp: the movement of blood through the vessels of the body induced by the pumping action of the heart  2: FLOW  3: a: passage or transmission from person to person or place to place; esp: the interchange of currency <coins in ~>  b: the extent of dissemination: as (1): the average number of copies of a publication sold over a given period (2): the total number of items borrowed from a library

In the theatre complex, circulation is an important factor in moulding the experience of theatre. Both the audience and actors need transitional events to prepare for a performance, and the material aids to a performance must all be carefully orchestrated.
WHO: Bernard Tschumi
WHAT: New National Theatre of Japan (project)
WHERE: Tokyo, Japan
WHEN: 19

This building divides the functional requirements for its theatres into ‘programmatic strips’ rather than drawing on the symbolic ordering of spaces found in historical theatre precedents. Different circulation needs occupy different strips which are related to the main activity spaces.

1. connected to outside vehicular and pedestrian circulation and serving public functions
2. vertical series of theatre foyers overlooking ground floor strip
3. circulation of building systems
4. material for performance circulation, preparation, and storage
5. actor's strip for artist's preparation

The organization of these strips also generates transitional sequences for actors and the audience. In the section it can be seen that the functional strips defining zones for actor preparation are separate from those for audience preparation. This allows both groups to experience the appropriate psychological transitions before the two converge in the aditoria.
In this project, OMA develops a new manipulation of the structural grid. The building's circulation becomes primary through the creation of a 'warped interior boulevard'. This boulevard is translated into a series of ramped floor planes which act as continuous circulation through the building and bring life to the structural grid. The boulevard in turn is animated by the variety of functions and events that occur along it. Just as an urban boulevard, the circulation path is seen as permanent and the functions which inhabit it as variable.
This small experimental space is developed as a laboratory for new media technology where any direction can be explored. In this capacity it requires complex circulation of information and materials. To facilitate this, the space is supplied with services permitting the use of a wide range of equipment which each user can manipulate in different ways. These services define the potential for new events rather than creating limits on the function of the space. The primary element of this space is a bridge-crane mounted at the topmost floor level. The bridge is driven by hydraulic motors and the crane has a motor capable of carrying a two ton load - the assembly allows movement on three axes through the entire space with computer controls. Further services include:

- multiple control rooms and projection booths
- raised floor for cable and pipe runs
- direct loading area access
- panels to connect portable electronics and chilled water for lasers
- I-beams to mount equipment of walls
- variable acoustic panels for reverberation times < 1 sec. to > 4 sec.
Tadao Ando's Karaza Demountable Theatre suggests motion by its name alone. The building's impermanence relates to the ephemeral nature of illusory theatre performance. The building is entered by way of a bridge to emphasize its separation from the world of reality. Ando's bridge strongly creates a psychological sense of separation as well as physically removing the audience from the earth. This gesture has historical background in the Endo Period when the theatre district, space of the interaction between present and hereafter, was accessed by a bridge. Ando also developed the working drawings for the building so that they can be transmitted by telefax machine. By reducing the building to electronic information and using easily available materials, the building itself is capable of being circulated which frees theatre building to be wherever theatre is.
1 audible adj [LL audibilis, fr. L audire to hear; akin to Gk aisthanesthai to perceive, Skt avis evidently] (1529) : heard or capable of being heard — audibility n — audibly adv
2 audible n (1962) : a substitute offensive or defensive play called at the line of scrimmage in football
visibility n, pl-ties (1581) 1 : the quality of state of being visible 2 a : the degree of clearness of the atmosphere; specif. the greatest distance toward the horizon at which prominent objects can be identified with the naked eye b : capability of being readily noticed c : capability of affording an unobstructed view d : PUBLICITY 2d 3 : a measure of the ability of radiant energy to evoke visual sensation

Conditions of visibility and audibility in the theatre determine the way in which information is conveyed during the performance. They affect the actor/audience relationship, and in an increasingly information congested age, they must respond to a variety of information sources and conditions.
WHO: Harvey Grossman
WHAT: A Portable Cruxiform Theatre
WHERE: Amsterdam, The Netherlands
WHEN: 1985

The idea for the cruxiform theatre is to overturn the prevalent proscenium (box) theatre concept of establishing a false perspective for the viewer. The cruxiform is developed to return a measure of control to the viewer by allowing them to establish their own definition of perspective (forestage, backstage, stage right, stage left) relative to their seated position around the stage as is true in real life. Grossman begins with the box stage as a 'symbol of wholeness' and from its inherent symmetry develops the cruxiform theatre plan keeping the audience within the wholeness of the form rather than segregated from it.
The Abraham Goodman house contains several acoustical spaces which must be well insulated for simultaneous use. This requirement led to the form of the building which is separate buildings isolated within a common structural grid. Acoustical isolation ceilings, walls, and floors in these rooms complete the separations. the main auditorium has other acoustical features to improve its concert performance. Moveable ceiling reflector panels provide good first reflections while allowing the entire volume to be used for reverberation, and diffusion panels on the backstage wall improve performer interaction. Also, large steel doors mounted on the stage sidewalls can be opened to couple the volume of the stage wings for longer reverberation time and provide extra, adjustable reflectors.
WHO: Jindrich Smetana
WHAT: Divadlo Spirale (Spiral Theatre)
WHERE: Prague, Czechoslovakia
WHEN: 1991

The Spiral Theatre is built to accommodate a specific type of theatre performance - one which involves continuous overhead film projection onto the floor or other horizontal surface. Grouping the audience around the projection surface in vertical tiers allows more people to be seated with a view of the projection and acting surface. This organization generates the form of the building and the spiralling ramped circulation. The stage floor is a slightly concave dish to allow side lighting without ambient light problems; this also makes the film projection more efficient. The material finishes which create the acoustical space are egg-crate foam ceilings on the spirals, rubber mats (like those for athletic tracks) on the floors and hollow cylinder concrete block walls which trap sound. These cylinders can be closed to create echo walls and special effects in the space.
This theatre attempts to unite the forms of proscenium and thrust stages to provide an illusionistic space with a fly tower (proscenium) which is well enclosed by the audience (thrust). The desire for intimacy and the lowering of the stage below first row seating level to provide an actor's vomitory requires steeply raked seating which creates good sightlines from each seat. Steep sightlines place a strong emphasis on the stage floor which has been constructed of moveable elements to make it a more prominent element of the scenery. The multiple actor entries, complete range of stage equipment and flexibility of the stage area itself facilitate a great range of performance possibilities.
image n [ME, fr. OF, short for imagene, fr. L imagin-, imago; perh. akin to L imitari to imitate] (13c) 1: a reproduction or imitation of the form of a person or thing; esp: an imitation in solid form: STATUE 2 a: the optical counterpart of an object produced by an optical device (as a lens or mirror) or an electronic device b: a likeness of an object produced on a photographic material 3 a: exact likeness: SEMBLANCE <God created man in his own ~—Gen 1:27 (RSV)> b: a person strikingly like another person <she is the ~ of her mother> 4 a: a tangible or visible representation: INCARNATION <the ~ of filial devotion> b archaic: an illusory form: APPARITION 5 a (1): a mental picture of something not actually present: IMPRESSION (2): a mental conception held in common by members of a group and symbolic of a basic attitude and orientation <a disorderly courtroom can seriously tarnish a community's ~ of justice—Herbert Brownell> b: IDEA, CONCEPT 6: a vivid or graphic representation or description 7: FIGURE OF SPEECH 8: a popular conception (as of a person, institution, or nation) projected esp. through the mass media <promoting a corporate ~ of brotherly love and concern—R. C. Buck> 9: a set of values given by a mathematical function (as a homomorphism) that corresponds to a particular subset of the domain 2image vt imaged; imaging (14c) 1: to call up a mental picture of: IMAGINE 2: to describe or portray in language esp. in a vivid manner 3 a: to create a representation of; also: to form an image of b: to represent symbolically 4 a: REFLECT, MIRROR b: to make appear: PROJECT — imager n

In an urban context, the theatre is an institution which has a certain scale and public nature. The theatre building is also the container of mysteries and of the ephemeral art which is theatre.
The image of this theatre is created by its partially mirrored screen wall. The wall creates, on the approach to the theatre, a sense of its essential illusory quality. It does so by reflecting the misty adjacent grove of eucalyptus trees which creates the sense of a mysterious, artificial world. Audience members approaching the building before a performance find themselves caught in the wall also and feel the sense of illusion through which Predock defines the theatre experience.
The idea for the Bibliotheque de France is to create the image that the library is a block of information. The interior is developed by carving out spaces form the block independent of the exterior envelope. The facades are then treated as blank faces with no specific referents. Their large glass surfaces are treated pictorially as artificial sky (using a special screen printing technique) except where they have interaction with the interior forms. At these junctions, the transparency of the wall becomes the tool by which the character of the interior element is addressed.
WHO: Georges Maurios
WHAT: French Institute
WHERE: Budapest, Hungary
WHEN:

This building establishes a modern public image. It has an appropriate sense of scale for a public institution along the street and within its small entry plaza. It also uses modern materials and forms to articulate itself and its major public functions. The entries are clearly expressed and the large window areas contribute to the sense of being open to the public.
This renovation and addition is generated by a desire to create greater public involvement with the different parts of the building. This goal leads to additions to the exterior of the historic structure. The main form added is a large roof structure with public facilities capturing views to the center of Vienna. These additions are in strong contrast to the historic building but are handled in a way that does not interfere with the recognition of the old theatre building’s form and style since they are regulated to the back stage area to which most of the programmatic changes are relevant. These additions express the new technological direction of the theatre in a visible way that is still sympathetic to the existing building and its surrounding context.
context n [ME, weaving together of words, fr. L contextus connection of words, coherence, fr. contextere to weave together, fr. com- + texere to weave — more at TECHNICAL] (ca. 1568) 1 : the parts of a discourse that surround a word or passage and can throw light on its meaning 2 : the interrelated conditions in which something exists or occurs : ENVIRONMENT, SETTING — contextless adj — contextual adj — contextually adv

The Kazimierz district of the city of Krakow is rich with history and tradition to which each new building makes a contribution through reference and addition. In the case of a theatre building, a contribution can also be made to the daily life of the urban environment.
This building is a part of an urban plan by Alvar Aalto for the city of Jyvaskyla. The plan deals with a large block of the downtown area. The theatre is given prominence in the plan which conforms to the existing street grid while moulding the block's interior into a free form much like a large scale courtyard. The theatre occupies a corner of the block opposite the nineteenth century city hall. It has two major forms. The lower rectangular block which reacts to the street layout, and a tall free form occupied by the auditorium which helps shape the interior of the block while giving the building the individual character of an artistic institution.
This project for a theatre by Herman Herzberger makes a strong contribution to the urban space. It is located at the intersection of two streets - one vehicular and one pedestrian. Towards the vehicular street the building presents a strong flat facade while on the pedestrian street the building elongates itself and moulds the space with a dynamic curving facade. This curving facade is mostly glass and connects the existing street with an interior street punctuated by public functions. This space acts as transition between street and theatre by linking the public activities it encloses to the theatrical event space. On the back side of the building an outdoor theatre shares the same stage with the interior theatre by way of a moving exterior wall which allows a controlled relationship between the artificial space of the auditorium and the city.
WHO: Zoka Skorup
WHAT: Open-air Theatre (Student Comp.)
WHERE: Zagreb
WHEN:

This project is based on the concept of making an urban room. This concept creates a space for theatre rather than a theatre building. This is a gesture recognizing theatre rather than confining it. In forming this theatre space, the project remains open to views of the surroundings and involves the context as theatre scenery. The space also makes use of the street elevation change from one side to another to establish the seating form and in turn functions like a public square as well. Theatre on multiple levels.
WHO: Morphosis
WHAT: Was House
WHERE: Beverly Hills, California
WHEN: 1988

The concept of this building is a reaction to a metaphysical reading of its context. The site is very difficult to build on, but it has a strong sense of directional force which the architects react to by creating a building to act as a barrier to this force. The reading of forces is expressed through the building as well by the interactions of the solid and void slabs which form the barrier and by access to views which increase awareness of the context condition generation the form.
mood n [ME, fr. OE mod; akin to OHG muot mood] (bef. 12c) 1: a conscious state of mind or predominant emotion: FEELING; also: the expression of mood esp. in art or literature 2 archaic: a fit of anger: RAGE 3 a: a prevailing attitude: DISPOSITION b: a receptive state of mind predisposing to action c: a distinctive atmosphere or context: AURA

mood n [alter. of 1 mode] (1569) 1: the form of a syllogism as determined by the quantity and quality of its constituent propositions 2: distinction of form or a particular set of inflectional forms of a verb to express whether the action or state it denotes in conceived as fact or in some other manner (as command, possibility, or wish) 3: MODE 1b

Life abounds with theatre, yet 'going to the theatre' also recalls the mysteriousness and character of ancient rites. The theatre building should prepare one to experience the mystery and to become more aware of the theatre which is life
OMA's Netherlands Dance Theatre's most powerful statement is the lobby/circulation space it shares with the adjacent concert hall. This space sets the mood for the complex. OMA's contribution is a mixture of unnaturally intense color and unexpected spatial manipulations. The experience actually begins on approach to the building as one encounters the gold inverted cone of the box office/cafe. Set in a relatively bland environment of rectangular slabs and towers, the golden cone links the interior's amorphous, vivid landscape with the forms of the surrounding structures. Inside, the OMA theatre strengthens its claim to the lobby and adds another unique spatial event by carving out a parabolic space under its auditorium seating. As a result, there is an awareness of the space to come, and a suggestion of the transitional experience. Overhead, an almost elliptical platform seems to rest precariously on a single beam. The effect is of displacement; preparation for a different reality.
Toyo Ito's two projects for places for Noh theatre are creation of man-made, urban nature that act as reminders of the tradition of Noh and place man in an ethereal, ephemeral environment. Noh originated on outdoor stages set in the trees and illuminated by torches at night. Ito's simple (temporary) steel structures echo this tradition symbolizing at once flames, clouds, and trees. As the evening and the performance progress, the audience is covered by an urban tree canopy which catches fire and then disappears with the close of the performance.
WHO: Tadao Ando
WHAT: Natsukawa Memorial Hall
WHERE: Hikona, Shiga, Japan
WHEN: 1987/1989

'Laden with spatial vacancy' is the term Ando uses to characterize the nature of his building. This spatial vacancy provides place for both people to occupy and for creation to occupy. The building invites performance to fill its spaces. The simplicity of the form and the intensity of the light Ando pulls into these spaces eliminates preconceptions of what must be and establishes a moving atmosphere open and anticipatory. The forms carry few concrete readings, and even though the same light one encounters outside the building is inside, Ando redirects, misdirects, focuses, dissipates, limits and unleashes it in such a way that it becomes an element of the space remote from its source.
PARTI
circulation
SPATIAL ANALYSIS
CLIENT GOALS

Krakow has a number of traditional form theatres, but it does not have a place equipped to take advantage of the theatrical potential of its major public spaces or a place providing a multiplicity of performance conditions. A building providing outdoor and indoor performance spaces in one complex will support a permanent company as is still common here, but it will also allow use by travelling companies and local civil and artistic groups. In this way, it will increase exposure to new performances and involve itself with its community. Siting on the Plac Nowy in the Kazimierz District is significant because it takes advantage of the large public gathering space for theatre, and it will be a part of the re-integration of the Kazimierz District into the life of the city as a whole. Specific events such as the annual Jewish Festival are important reminders of the unique political and cultural history of this part of Krakow which this theatre project can reinforce. Furthermore, the building will be a place for education about theatre making people more aware of their participation in theatre.
FUNCTIONAL ADJACENCIES

OVERALL FACILITY

THEATRE PRODUCTION

GATHERING PLACES

THEATRE OPERATION

THEATRE
LIST OF AREAS

- THEATRE PRODUCTIONS

  VESTIBULE 15 m sq.
  INFORMATION CENTER 7 m sq.
  PERFORMANCE SPACE 500 m sq.
  BAGGAGE CHECK 15 m sq.
  REFRESHMENTS 20 m sq.
  WAITING SPACE 50 m sq.
  CHANGING AREA 200 m sq.
  RELAXATION ROOM 40 m sq.
  REHEARSAL ROOMS 200 m sq.
  SHOPS 150 m sq.
  SCENERY STORAGE 40 m sq.
  LOADING AREA 40 m sq.
  LIBRARY 100 m sq.

  total 1377 m sq.

- THEATRE OPERATIONS

  SECRETARIAL AND WAITING AREA 40 m sq.
  OFFICES 40 m sq.
  SMALL CONFERENCE ROOM 30 m sq.

  total 110 m sq.

- LEASEABLE SPACE

  CORNER UNIT 100 m sq.

  net 1587 m sq.

- SUPPORT SPACES

  PUBLIC RESTROOMS
  STAFF RESTROOMS
  MECHANICAL ROOM
  EQUIPMENT ROOM
  PASSENGER ELEVATOR
  FREIGHT ELEVATOR
  ELEVATOR EQUIPMENT ROOM
  CIRCULATION

  gross 1984 m sq.
SPACE DESCRIPTIONS

REFRESHMENTS:
Gross Area: 20 square meters
Occupancy: four

*purpose*: refreshment, sale of food and beverages.
*equipment*: counter, refrigeration, sinks, preparation area.
*qualitative*: encourages interaction, part (optional) of transition. impromptu acting. views into and out. artificially lit.
*adjacencies*: performance space.

WAITING AREA:
Gross Area: 50 square meters
Occupancy: thirty

*purpose*: assembly and arrangement of players and scenic elements for entrances to stage.
*qualitative*: dynamic. players here finally organize energies for performance. motion. private.
*adjacencies*: performance space, shops, changing area.

PERFORMANCE SPACE:
Gross Area: 500 square meters
Occupancy: three hundred

*purpose*: circulation and performance.
*equipment*: film projectors, stereo sound equipment, lighting grid, computer controls, many electronic circuits.
*qualitative*: variety and potential. different scales. surprise. three-dimensional space exploited for circulation. dynamic. isolated piece of city. acoustically controllable. space as force.
*adjacencies*: shops, waiting area, secretary and waiting space, library, information center, baggage check, vestibule, refreshments, changing area.
SECRETARIAL AND WAITING SPACE:

Gross Area: 40 square meters
Occupancy: eight

**Purpose:** secretary controls passage of people and people wait.

**Equipment:** desk, chair, computer, computer desk, photocopy and fax station, telephone, shelves, cabinets, waiting chairs.

**Qualitative:** welcoming. efficient. energetic activity. light and open.

**Adjacencies:** performance space, offices, small conference room.

REHEARSAL ROOMS:

Gross Area: 200 square meters
Occupancy: sixty

**Purpose:** prepare the performances. practice.

**Equipment:** projection surfaces, sound amplification system, large doors for props.

**Qualitative:** plain and simple. to be filled and shaped by each new performance. variable in sense of scale. no view out. private. no definite focus. proportions of performance space. acoustic isolation.

**Adjacencies:** shops, changing area.

SHOPS:

Gross Area: 150 square meters
Occupancy: ten

**Purpose:** construction of alteration of all scenic elements needed for performances.

**Equipment:** wood and metal-working machinery, painting equipment, various hand tools, tables, chairs, cabinets.

**Qualitative:** simple, rough, industrial. dynamic, creative space. natural light. visible from public areas but with good acoustic insulation.

**Adjacencies:** performance space, scenery storage, loading area, waiting area.
LIBRARY:

Gross Area: 100 square meters
Occupancy: twenty

**purpose:** storage and use of theater's collection of written, audio, and video materials.
**equipment:** librarian's station (counter, computer, chair, telephone), shelves, cabinets, desks, chairs, audio and video playback machines, photocopier, computers.
**qualitative:** quiet. acoustically isolated. upward, vertical. dissemination. memory. preservation. education. natural light as appropriate for books.
**adjacencies:** performance space.

CHANGING AREA:

Gross Area: 200 square meters
Occupancy: fifty

**purpose:** actor preparation.
**equipment:** mirrors, tables, cabinets, closets, chairs, plumbing fixtures.
**qualitative:** large. and small. transition. assumption. changes of character. masking.
**adjacencies:** performance space, waiting area, relaxation space, rehearsal rooms.

INFORMATION CENTER:

Gross Area: 7 square meters
Occupancy: two

**purpose:** sale of tickets and information for visitors.
**equipment:** counter and chairs, cash register, computer equipment.
**qualitative:** easily identifiable and clearly visible. brightly lit. dissemination and direction.
**adjacencies:** performance space.
SMALL CONFERENCE ROOM:

Gross Area: 30 square meters
Occupancy: twenty

purpose: all manner of meetings, storage, wild card space.
equipment: collapsible table, stackable chairs, wall mounted or retractable writing surface.
qualitative: flexible. artificially lit. darkening for presentations. problem solving. decision making.
adjacencies: offices, secretary and waiting space.

BAGGAGE CHECK:

Gross Area: 15 square meters
Occupancy: three

purpose: shedding protections and encumbrments.
equipment: chairs, shelves, racks.
qualitative: safe but not isolated. taking off coats as part of transition.
adjacencies: performance space.

VESTIBULE:

Gross Area: 15 square meters
Occupancy: five

purpose: buffer for climate control.
qualitative: small scale. not heavily enclosed. space to move through not occupy. clear view in and out - not visual limit. exposing inner world if building which is public. natural light and artificial light. transition marker.
adjacencies: performance space, public pedestrian pathways.
RELAXATION ROOM:

Gross Area: 40 square meters
Occupancy: twenty

purpose: place for actors to be themselves or whoever they choose to be.
equipment: billiards table, television, books, magazines, pillows, music.
qualitative: home away from home. place to be without a mask. view. light. private.
adjacencies: changing area.

OFFICES:

Gross Area: 40 square meters
Occupancy: eight

purpose: administration, public relations, storage, meetings.
equipment: desks, computers, chairs, cabinets and shelves, telephones.
qualitative: open. official. safe. view.
adjacencies: secretary and waiting space, small conference room.

SCENERY STORAGE:

Gross Area: 40 square meters
Occupancy: four

purpose: holding area for scenery not currently in use.
equipment: shelves, cabinets.
qualitative: secure. ordered. accessible.
adjacencies: shops, rehearsal rooms.
LOADING AREA:

Gross Area: 40 square meters
Occupancy: six

**purpose:** loading and unloading of materials and equipment for all building functions.
**equipment:** large exterior door, hydraulic lift.
**qualitative:** open, multiple circulation directions. easily accessible.
**adjacencies:** shops, scenery storage.

LEASEABLE SPACE:

Gross Area: 100 square meters
Occupancy: forty

**purpose:** additional income to support building and artistic endeavors, advertising.
**equipment:** served by water and separate mechanical system.
**qualitative:** facing street, public, selling, flexible.
**adjacencies:** vestibule, performance space.
CODE SEARCH

POLISH CODES

OCCUPANCY AND TYPE OF CONSTRUCTION

• Building Classification based on danger to people

  ZL I: Public use building or its parts with spaces which may be occupied by more than 50 people.

  ZL III: Schools, offices, dormitories, places of commerce and service, health clinics, hotels. No spaces allowed with occupancies over 50 people.

• Construction Classification

  B: ZL I, II, V over 2 stories
     ZL III, IV over 25 meters

  C: ZL I, II, V 2 stories or less
     ZL IV over 3 stories but less than 25 meters

  D: ZL III 2 stories or less
     underground levels included

• Construction Classification Fire Resistance (in minutes)

<table>
<thead>
<tr>
<th></th>
<th>Main Structure</th>
<th>Ceilings</th>
<th>Non-structural Partitions &amp; Cladding</th>
<th>Roofs, Terraces, &amp; Roof Structure</th>
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<tbody>
<tr>
<td>B</td>
<td>120</td>
<td>60</td>
<td>30</td>
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<tr>
<td>D</td>
<td>30</td>
<td>30</td>
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  fire cannot spread freely

• Maximum Area without Firewall Separation (in sq. m.)

<table>
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<tr>
<th></th>
<th>One story unlimited height</th>
<th>Less than 12M</th>
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<tbody>
<tr>
<td>ZL I, V</td>
<td>15000</td>
<td>10000</td>
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<tr>
<td>ZL III</td>
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</tbody>
</table>

  - Areas underground may only be 50% of one story unlimited height category
  - Sprinkling allows 100% increase of area. Smoke removal system allows additional 50% increase
  - Any areas not separated from one another are counted together as one level (ex. mezzanine)

• Fire Separation Element Ratings (in minutes)

<table>
<thead>
<tr>
<th></th>
<th>Walls</th>
<th>Doors</th>
</tr>
</thead>
<tbody>
<tr>
<td>B, C</td>
<td>120</td>
<td>60</td>
</tr>
<tr>
<td>D, E</td>
<td>60</td>
<td>30</td>
</tr>
</tbody>
</table>

  - Requires separate foundation
  - 10% glassy openings allowed
  - 25% overall openings allowed
EVACUATION

- All rooms must have access to evacuation route, outside space, or another fire zone without passing through any other room.

- Longest distance of travel in a room to reach evacuation route: 40 m
  - If space is over 5 m high may be 25% longer
  - If space is sprinkled may be additional 100% longer
  - If space has smoke removal system may be additional 50% longer

- Spaces which require 2 exits: Any space larger than 300 sq. m.  
Any space which will be occupied by more than 50 people

- Large assembly spaces must have separate entry and evacuation paths.

- Doors: .6 m. wide / 100 occupants but not less than .9 m.  
open to outside  
no vertical opening or revolving doors

- Paths: .6 m. wide / 100 occupants but not less than 1.4 m. unless on a level with less than 20 occupants in which case path may be 1.2 m. wide.

- Buildings over 12 m high require separated evacuation stair with smoke removal system and roof access

- Underground spaces require smoke removal systems

- Walls and ceilings in evacuation ways must be separate from main structure and be fire resistant for 60 minutes.

- SITING: Height of in-fill buildings may not exceed twice the distance to the building across the street

- NATURAL LIGHT: Window area not less than 1/8 floor area in required in spaces in which occupants will spend more than 4 hours/day. Reasonable exceptions allowed. ie. underground spaces.
DESIGN DIRECTION
ISSUE GOALS

circulation
a continuous system connecting the theatre
spaces into a unified but hierarchical whole.

image
the theatre building invites people to
discover its secrets and mysteries.

audibility and visibility
we know the sound of two hands clapping.
but what is the sound of one hand clapping?
- a Zen Koan
context:
the theatre building mediates between the urban space and its own interior space.

mood:
a celebration of the theatre event
PARTI

form

the urban context of the site is the generator of the primary form of the building. The city block structure the site is a part of suggests certain edges on the ground. the space of the urban environment is generated by the presence and absence of edges along the streets. the person moving through the city feels himself in relation to the scale established by the three dimensional proportions between edge and street. by these relationships a volume is generated within which the programmed spaces of the building are arranged based on their own conditions and internal relationships. the edges of these internal forms become part of the urban edge or recede from it according to their sensory density. acoustical isolation is an important factor as the city generates many noises. the urban edge is the final mediator allowing the building to communicate with the city while claiming its own space.
organization

the theatre building is constantly sending out messages to the city and simultaneously gathering from the city the things which create the theatre events. when a performance takes place another two way communication occurs between actors and audience. these constant patterns of circulation of materials, ideas, and people can be used to organize the theatre building. connections to the circulation patterns of the city bring necessary materials into the building and are the means by which the theatre advertises itself to the city. within, the paths of materials, ideas, and people must converge and this point of convergence becomes a center from which specialized paths radiate. in this centralized organization it is possible to group spaces and insure easy communication facilitating the making of a variety of events from a multiplicity of sources.
SYNTHESIS