CONTEMPORARY THEATRICAL SPACE:

LOBBY DESIGN

By

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Abstract:

Contemporary theater design has overlooked the lobby both as a significant part of the theatrical experience as well as an historically unique architectural need.

Background material supporting this view is as follows:

1. An explanation of theater theory and its implied physical relationships
2. An historical account of the relationships between street and stage
3. An analysis of the permanent stage set of Appia's Hellereau Theater, 1912, as physical clues for theatrical architectural space

The original projection and design work comprises of a list of contmeporary lobby design reccommendations and a schematic design collaboration of a projected project for a lobby expansion.

Thesis Advisor.....
Edward Blair Allen
Associate Professor of Architecture

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The enigma is the glass which
  is separation/union
we pass from voyeurism to
  clairvoyance.

No longer condemned to see,
we become free to contemplate.

Octavia Paz

PREFACE

This thesis was inspired by the theatricality inherent in city life and the aesthetic principles of the semi-abstract and juxtaposition that is a part of theater.

My first question guided me through this work: At what point and how architecturally do you pass from the reality of the street to its translation on the stage?

I began by looking at the chronological development of theater buildings, which immediately involved me in the theory of the theater in the relationship of the theater and the city.

My initial hunch that there exists a common ground in this transition was affirmed by Appia's stage sets of 1912, evocative in their theatrical and contemporary nature and architectural in their form.

I continued a theoretical investigation while looking for a real project to become involved with. I found a site and a proposed project in Boston that needed preliminary designs. To take the opportunity to work on this along with the theoretical aspects I looked for and found a sympathetic collaborator.

John Cage has said that theater exists when you put a frame around the public senses of hearing and seeing. The thesis is just about that, continuous work framed by something I am calling a beginning and an end.

We can't look at modern theater lobbies to find out what lobbies should be.

The clues are not in these or explicitly in old lobbies.

Modern lobbies are only modern architecture. The same concrete stairs, the same transparent glass, the same graphics and intense lighting that the contemporary city dweller competes with on the street has followed him into the theater.

It is not modernity per se that is particulary harmful in the theater. It is the singularity of what is modern that is inappropriate. The form that can bring us back into the theater must bridge two realms, the normal time of our daily lives and the 'inner' time of our emotional lives, indicated through gesture.

This dialogue within us continues. But the modern's promise of limitless freedom has taken away our staging ground. When man is really considered, buildings are made to be played upon.

Historically, the transition from street to stage occurred in the one direction from the place of the spontaneous theater to the legitimate theater of the stage. The Greeks needed no transition as their theaters were a part of the natural landscape as well as a part of the city architecture. The middle ages through the early Renaissance, staged performances in the churches, on the streets, or later, in private chourts. Paradoxically, it was not until the theater mover indoors that the architecture was lost and a way of bringing one in from the real staging ground of the street to the illusionary realm of the theater became necessary. Thus the invention of forms that mitigated both realms began appearing. The Renaissance needed little entry space as the stage was a virtual immitation of the street. All that became necessary was an over-lap of images, statues less than full scale, placed along the loggia of the audience, painted street scenes flanking the audience merging with the painted flats of the set.

It was not until the drama behind the proscenium grew so epic in its illusion that the transition space had to increase proportionally to prepare the spectator for the size of the event. The lobby stretched and twisted the details of his daydreams into unreal splendor. In time, the mythical figures of the Baroque were transformed into equally dream-like cityscapes of the '20's. Both periods understood the role of the lobby and took the effect of that space seriously.

But with the advent of the flexible theater, the modern building whose ultimate aim was a technical dexterity lost not only the significance of the lobby itself but the whole concept of 'theatricality'.

The moderns had gone too far. It was as if the innocence of theatrical illusion, the lie of verisimilitude had become unleashed, stretched itself through the Baroque, unabated, to run abandoned in the anarchy of the age of technology.

Sight and sound were stretched far beyond human dimensions. Ironically, what was meant to serve man, instead excluded him.

The experimental theater of the sixties tried to bring man back to the center of the action. Although their protest against the monotony and alienation that engulfed both the city and the theater was unsuccessful as theater, it undeniably established the need for man to reenter the theater as "the measure of all things'.

For the first time in history the public is going to the theater to reclaim the lost ground of human emotions that was once found in the street.

Recently theater has begun to show real rumblings of a new drama that has a chance of working, one that is neither sentimental nor brutal, but one that is struggling to get back to the heart.

Medium sized 500 seat theaters are now in great demand by an audience that is going to the theater at any cost, hoping less for amazement than for feeling.

Old theaters are being quickly uncovered in the slums of inner-cities and, with a gambler's hunch, restored. However, this sudden rush can only prove to be a holding devise, a statement of commitment to emerging values in theater design that have yet to find their appropriate form.

The staging for this drama is not the problem. There has been enough theory and precedent to bring the actor back as spokesman. What has been forgotten is the personal journey into the theatrical realm -- the bery beginnings of theater where one looks outside himself with the cyclopean view of memory and anticipation, to a two-and-a-half dimensional state where he sees himself in the stranger.

Today's situation is unique. To the contemporary city dweller the stranger is not a race he can engage with easily any more. Looking inward he remains isolated, even from his physical environment.

On the bottom line, the theatrical act is one of engagement. The performance begins from its first advertisement and continues well past the time the audience has physically left the theater. This span in time and space must be looked at directly and given a physical form in the correct position if the performance is to be expressed in its total significance.

Like an air-joint this space must both separate and join two divided worlds, contract and expand images of both worlds. Today this space is necessary to the theatrical experience as it has never been necessary before.

Atypical to all history, the way in has reversed. The lobby must now mediate the excessive speed and disorientation of our ordinary lives to the quieter, in a sense more 'real' life of the stage.

The cluse for a place without precedent can only be found in that which is itself timeless, universal and essential -- not in what is current in the street or what was particular to any one period of history untranslated. There is no possibility of a direct model or immitation with the real understanding of the present interplay between the street and the stage.

And so in the true avant garde style we are forced to look at what is in front of our eyes to systematically reassemble similar and dissimilar parts of many things at once and from a distance.

Out of my search I have distilled and presented three separate areas in which I feel the clues can be found. The first is the theory of the theater, the second is the theater and the city. The third and most moving is the set designs and writings of Adlophe Appia, a visionary of the theater in 1912, who created worlds on the stage and dreamed of worlds on the street that would hasten man's 'homecoming'.

He looked at the material world directly. He did not flirt with illusion nor was he seduced by the explicit. He understood 'living' space in terms of universal primciples that extend equally beyond the stage to real inhabitable space.

In a perhaps exaggerated but nonetheless true sense, contemporary urban man is in a similar position on the street that the actor was on the stage at the turn of the century, each competing with an aggressively noisy scene -- a scene that may have intended to support both the actor then and the city-dweller now instead opposes him, carrying him further from a personal reconciliation of both realms.

What follows:

1. An explanation of theater in its most essential form and simple relationships that become translated into theater buildings.
2. A chronological account, rather than a history, of the particular relationships between the theater and the city, the theater within itself, and acceptable aesthetic perceptions at those times.
3. A brief explanation of Appia's design principles and a formal analysis of the Hellerau Theater, a total and permanent design by Appia in 1912.
4. An analytical list of contemporary lobby design recommendations.
5. A schematic design for the Charles Playhouse lobby expansion, with an illustrated narrative description of the spatial and psychological journey into the theatrical realm.

STAGE VIEW

WALTER KERR

Serious Drama Booms on Broadway

All of a sudden we are cheerfully serious, an odd state of mind for the theater to be in. There we were, from September until April, watching the theater lumber its way from one disappointment to another (with a few exceptions), baffled and wondering where its recent promise had gone. We knew we were trapped in a paradox, an irony we might well have done without. On the one hand, during the past four or five years, Broadway and the outlying stages that have become its principal source of nourishment had together built up an audience larger than any in living memory, an audience eager to break house records with the least hint of encouragement. And, on the other hand, no one was able to supply it with the pleasures it was so passionately demanding. Curiously, the forms normally thought to be most popular were in the direst straits. Musicals, for instance, took a terrible drubbing this year: "King of Hearts," "Carmelina," "Ballroom," "Zoot Suit," and "Grand Tour" virtually tripped over one another's heels in their eagerness to depart. But effective comedies were in short supply, too. All those theatergoers, and what were they to go to? (They went to last year's shows, and holdovers from the few years before that, which means that Variety's box-office figures for the season will probably remain high; but present shortage means future shrinkage, and confidence was beginning to crack.)

Now, virtually at what would have been the stroke of midnight in an old-fashioned melodrama, relief has come. Not comic relief, either. Serious relief. Two striking plays on difficult, sobering themes, Bernard Pomerance's "The Elephant Man" and Brian Clark's "Whose Life Is It Anyway?" have put in their appearances on Broadway, and, as though someone had restored circulation with a couple of smart slaps to the face, energy is back, conversation is back, courage is back. Both plays — one dealing with a hideously deformed man, the other with a paralytic — have caught on so rapidly with that sorely starved audience that the next sound you hear will undoubtedly be that of Broadway thumping its chest soundly, proudly declaring itself hale, hearty, and chockfull of hope once again. And fair enough. A very nice thing to have happened.

The timing, of course, was entirely accidental. No one called in the Marines; neither play was written over-

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night with a view to saving the New York theater's neck. "The Elephant Man" has been on view here for some months, filling to overflowing a tiny theater in St. Peter's Church, biding its time until a suitable Broadway house could become available. "Whose Life Is It Anyway?" was produced approximately as soon as a remodeled theater, the Trafalgar, could be made ready for the specific purpose of importing somewhat specialized plays from London. Both plays were first done in England, though Mr. Pomerance is American-born. If their joint arrival in midtown at such a felicitous moment is an accident, though, it can certainly be called a happy one. It's done more than salvage a wobbly season, it's helped to dispel a legend.

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If that legend can ever be dispelled. I'm thinking, of course, of that untrue truism that holds the large general audience indifferent to genuinely serious materials, enamored only of lightweight confections. While it's true enough that a thumpingly successful musical will normally outrun a thumpingly successful serious play (repeaters and the expense-account trade will always see to that), the fact remains that the thumpingly successful serious play will thump along for quite a long time. If "Carousel" ran for 890 performances, "A Streetcar Named Desire" ran for 855, and if "Camelot" made it to 873, "That Championship Season" wracked up 844. You can find greater differentials than those, of course, if you want to go prying; but serious plays are rarely shot down early because they are serious, they're shot down early because they're simply not good enough. If depth is promised and not quite delivered, good-bye and why not? Actually, the first hint we had six years ago that the theater's fortunes were about to take a turn for the better came with the unexpected success of an incontestably serious piece, the revival of O'Neill's "A Moon for the Misbegotten." The theater's fresh lease on life began with a play about losers which had itself earlier been a loser, having failed in two prior mountings; the mood for sobriety was upon us. By my count (a slightly ambiguous one, as we'll see), at this moment Broadway has just as many serious ventures on the boards as it does comedies: six of each, neck and neck. So we needn't be all that stunned that two plays concerned with incapacity and death should be the cause of the stage's newfound happiness. Audiences are aware of the sometime importance of being earnest.

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Whence all of this comedy cutting impertinent capers in plays not intended as jests? Gallows-humor, naturally. Whistling past graveyards, most literally. I'm not going to detain you with still another detailed description of the content of *all* of the serious work currently being done. Everyone's noticed by this time that our serious plays are devoted to a single theme: the terminal man. The plays take place in hospital wards, in recovery rooms, in cottages set aside for the doomed; they are exclusively populated by the maimed, the misshapen, the helpless.

But this is the second of the two oddities I mentioned a while back. Why, do you suppose, do our playwrights write seriously only about matters that can't be altered, matters that *must* end in defeat (even when the defeat has a sense of victory, even of exultation, about it)? We seem able to turn reflective only when we are forced to, only when one or another crippling agent renders us passive.

Put it another way. Why do we have no active serious plays? Plays about men and women who still have their powers about them, who are able to *will* what they wish to do with their lives and then set about doing it, for good or for ill? There were once such plays. Oedipus is an active man, Hamlet a hyperactive one. Our own theater once dealt with political men, creative men, rebellious men, energetic and determined men. Some were thugs and some were visionaries, but we met them at a time of life when they were able to chart courses, imagine alternatives, take up arms against their sea of troubles and do battle. The battle might end in death, but the play didn't begin there.

Do we feel that we have at long last lost all capacity to control our own destinies, that we have finally and irrevocably entered Robert Sherwood's petrified forest? Do we feel we can no longer invite seriousness by writing "Curtain, Scene One," that the only seriousness open to us lies in writing "The End"? A conundrum, and I simply pose it.

In the meantime, we can be grateful for the comedy and the kindness that our particular, and very strange, sort of seriousness makes do with. ■

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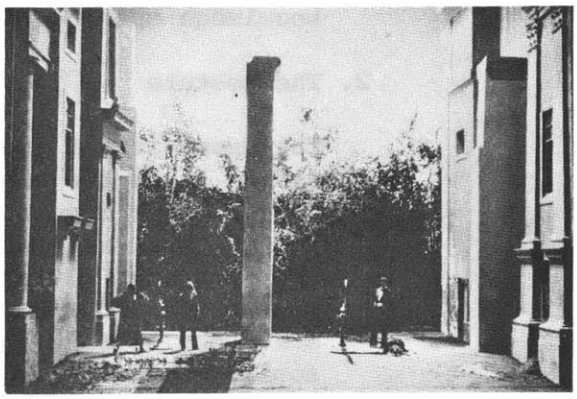

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The idea of theater is not distinct from life.

The Encounter

Its essential form comes from the encounter, the act of refining and exercising life. Its source is found in the space between two strangers, both instantly recognizing what is common between them. Their encounter assumes no prior knowledge. It is an immediate experience, making legible what exists in front of their eyes.

These strangers share something that they understand to be true about themselves. Without that they would pass with no communication. What is shared is not the point. The point is only that they inherently accept a mutual ground, each within their own territory, watching the other. Neither can 'touch'. That would imply an intimacy that no longer belongs to the realm of theater, but to lovers or friends.

88/93 - □ - **MARIVAUX** (1688-1763): LA DISPUTE. 1: Patrice Chéreau. 2: Richard Peduzzi. 3: Jacques Schmidt. 6: Théâtre National Populaire. Villeurbanne (France). 1973. 7: Claude Bricage.

A courtyard, created and dominated by tall, immaculate and strangely timeless architectural forms (they are renaissance and contemporary at the same time), opens onto a dense forest, which could provide either the possibility of escape or still another confinement.
(Bernard Dort. Travail Théâtral)

Theater is a fully public act. Although it may exist quietly between two people, it holds a universal aspect which is not dependent upon knowledge outside the moment.

2. The gesture

The drama itself lies within the gesture. Magnified it is the essence of the theater. It is the familiar involuntary tremor that shoots to the surface, neither illusionary nor explicit but fleeting. It exists in two realms as a sign for a whole world of meaning latent beneath the surface and compressed between the social mores of the day.

The gesture takes on a quality of universality and uniqueness. It signifies a whole world of emotion, reflected in space and seen in a single moment.

3. The street

The street is the original place of real theater. It is the staging ground for chance happenings, unexpected events, spontaneous encounters.

This realm is in sharp contrast to one's private life. On the street the city dweller must give up the ideal of control. He cannot predict who will step out of the doorway, or who will appear from around a corner. He cannot control the weather as he can pull down the shades and heat his home. He can neither cause things to happen nor prevent things from happening in a large way.

He is one of many, who have chose to relinquish direct control over their environment, while at the same time knowing that they are responsible for its very existence.

The street is the composite effect of all those who use it, who live there. Different historical periods have produced different public characters. In essence, the street develops its own set of rules. Those who are together responsible for a particular set of rules, in the end must accommodate themselves to it.

By giving up a general control, the city dweller gives up the false idea that expectation is fact.

The city dweller can only trust that which he actually sees to be true. The total significance of any event is directly in front of him, all aspects to be perceived as completely and clearly as possible in one moment. What is seen as true may recall old information, but only in that it is a part of a new event, a 'making-present'.

Yet within the "metropolitan universe" which Schlemmer describes as "half fun-fair", half metaphysical abstraction, the city dweller finds a home. It is as if by juxtaposition alone, the eye searches for even the slightest glimpse of meaning against the apparent meaninglessness of the public order.

In giving up the myth that what one assumes to be true by habit, is in fact true, the city dweller is forced to work on what he has in front of him as his only resource. He is never a passive spectator. By the pressure of insistence, the observer must make legible those almost imperceptible gestures that instantaneously embody whole realms of human thought and emotion.

What is essential includes man. He becomes an active observer when he sees a whole world of meaning transparent through a single event.

When man steps onto his doorstep, crossing from the privacy of his house to the public realm of the street, he transforms a 10 foot square area, and several steps, to a place that is at once both larger and smaller than its actual dimensions, pronouncing both entering and leaving, a place where the human spirit engages with what is outside himself.

The theater.

4. When theater became institutionalized, the urban encounter was dissected, its parts given names, and the relationship of those parts set in physical form.

"I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theater to be engaged."[1]

The essential facts have not changed.

[1]Peter Brook, The Empty Space, New York: Avon Books, 1968, p. 9.

The word 'theater' is derived from the Greek word 'theatron' which means 'a place for seeing'.

Simple facts:

The spectator is the one who watches, the one who is still.

The actor is the one who does, the one who is active.

By geographical fact, the spectator and the actor exist within a common area.

The word 'scene' phonetically derived from the Hebrew word 'scehona' for street.

The word 'stage' comes from the Laton 'to stand'.

¶ Drama, they say,—and it is easily to be believed—sprang from some spontaneous leapings and laughings during the brilliant months of the southern year.

It is to be believed because there is some sense in an ecstasy at such a time, in the open air, and a wish to do something, sing and dance something, before the Gods to whom at that time they attributed all these blessings of warmth, gay hearts—loving friends—victory over enemies—the water! . . . the water! . . . the sun and sky and the cooling nights . . . the wine! . . . the corn . . . and abundance.

To sit egoistically writing their memoirs to explain to a public that the corn, wine, water and all were merely the result of their own particular foresight and energy never occurred to these free men our fathers—to them it was a God or two who had done it all.—Praise, then, and laughter before the God.

(Now think for a moment of Strindberg—of Becque—of Shaw or any other modern! Are these or are these not an advance on the older men?—

These *wait* on the people: arguing with them—patting them on the back—hob-nobbing dramatists, but our forefathers led the people.)

So then the scene of these earliest Dramas was put up in the open air—

Made of that tough stuff which alone is able victoriously to compete with the sun, the wind, the rain, and the teeth of time, . . . Stone.

¶ The whole Theatre was of stone—*the whole Theatre was the Scene.* One part of it held spectators, the other actors; but all of it was Scene—the Place for the Drama.[2]

Division betwixt performer and spectator was not to be insisted on—it was to be observed mutually—mutely.

There was no curtain:—The place called *Skene* (scene) was the place farthest from the spectators—and this was the back wall of the whole Place or Theatre.

The actors did not slide in and slide out along this wall as though they were flat and on their own inimitable vases: they did not come on like white mice in a silent room, unseen, unheard; they came on and forward straight for the spectators—into the very centre of them—near them—singing—leaping—gliding—realizing the three dimensions of the place.

¶ Their *skene* then was really Scene for the first, and (I think) for the last time in the History of the World.

—not scenery—not décors. Stone, white—red—yellow—brown—black—blue—green, . . . who knows what colour; for colour cannot have been forgotten by the Greeks: but it was not colour brought in by the pailful,—brought in by some studio-painter out of work, for the Greek painters were always employed in Greece, always in their place . . . outside the Theatre.

¶ Their Scene then was a *genuine* thing. A work of architecture. Unalterable except for trifling pieces here and there,—except for the everlasting change which passed from morn till morn across its face as the sun and moon passed.

Their Drama was triumphant . . . without contortions it passed away triumphantly.

[2]Gordon E. Craig, Scene, New York: Benjamin Blom, Inc., 1969, pp. 4-5.

HISTORICAL THEATER ANALYSIS

Ancient Theaters

1. Street/Stage Relationship

a. Permanent outdoor structures were built in almost every town.

b. Theaters were accessible and familiar to everyone as a part of the city's architecture.

c. Because the plays only happened in the warm seasons, anticipation of the performance slowly built up with constant glimpses into the actual site.

d. The imagination thus became the 'transition' between the street and the stage -- personal and over time. The actual locale of the stage was heightened by the fact that the public actively participated in the creation of its importance.

e. In theaters that were sloped by a natural hillside the transition occurred in the walk down the seating creating a 'kinetic' focus to the stage area. Spectators were in full view of one another.

f. In theaters where seating was supported by vaulted suprastructures, the transition occurred more literally within the dark and circuitous route through the supports to the seating -- again the first drama.

g. The audience 'entered' the theater to return to the same light they started from.

h. All under one 'roof', the back drop is again what is familiar, either landscape or town.

2. Spectator/Actor Relationship

a. By the nature of the drama, both spectators and actors were ultimately spectators to the same play -- the gods.

b. The same drama was for everyone.

c. There was no physical spearation between the spectator and actor.

d. Both the spectator and the actor existed in three-dimensional space.

e. A basic head-on relationship was maintained between spectators and actors.

f. The space was enormous whereby 'dance-song-speech-masks-architecture' combined to form the drama.

g. The consistency of material-stone united spectator and actor.

h. The view beyond the stage created multiple references simultaneous to the dramatic action.

3. Spectator/Set Relationship

a. The set could be viewed from any vantage point because of its three-dimensionality.

b. The set was therefore fully public in intent.

c. The actors' gesture was large and curvilinear. Their movement was heightened by contrast against the rigid architectural character of the set.

d. The stage was delineated either by a partial vertical backgrop or by a horizontal demarcation.

e. The largeness of the theater and the view beyond the stage area contributed to an active focusing by the spectators.

f. The elements of the drama -- mask, movement, song, arch -- magnified the stage action for the spectator even at a distance.

4. Actor/Set Relationship

a. The actors played within a three-dimensional space.

b. Natural light and shadow created depth within the space.

c. The ground plane is real.

d. The actor was united with the spectators by the stone, sky, yet maintained a head-on relationship and therefore an aesthetic, playable distance.

e. The actors' gestures are aided by the quiet of the set.

f. There was no illusion of ornamentation or inventions -- he was therefore playing in a real place.

g. He is enclosed by real horizontals, verticals, and diagonals on all axes.

5. Light, color and material

a. The light created a plasticity of form within the 'quiet' architectonic set as the light of the day continued to change.

b. The shadows on the body exaggerated the contrast of the curves of the actors and of their movement (gesture) against the solid geometric stone.

Medieval Theater

1. Street/Stage Relationship

a. The theater and church were one. (The whole church was the theater, not just a stage area at one end.)

b. No transition was needed. Physically and psychologically the sacred and the profane were mixed.

c. The church/theater was accessible to everyone as part of the cities' architecture.

d. The public was familiar with the actual site and actual church.

e. The actual locale of the stage area was heightened by the fact that the spectator actively participated in its importance.

2. Spectator/Actor Relationship

a. All were within the same three-dimensional space.

b. All were spectators to the same god.

c. The drama became less public in that the text was intelligible to a specific group.

d. The constancy of material united the spectator and audience.

3. Spectator/Set
4. Actor/Set Relationships

a. The relationships to the set were the same for both spectator and actor.

5. Light

a. Both 'artificial' and natural lighting created shadow and depth within the space.

6. Conclusion

The scene continued to remain genuine, but the drama itself began to transform into another time and place through religious symbolism. Action too began to leave the drama, replaced by the text.

<u>The Commedia dell'Arte</u>

1. Street/Stage Relationship

a. The scene was the actual street, or square, played in the open air on platforms.

b. Later the drama was played in private courtyards as the performance became fashionable.

2. Spectator/Actor Relationship

a. Actors played within the crowd, there was no psychological or physical spearation.

b. It was a fully public theater for the masses.

c. The drama occurred in one place and in one time.

d. Everything was believed without illusion.

3. Spectator/Set Relationship

a. The audience could move. There was no specific vantage point.

b. The sets were minimal, using real architecture as the scene without illusion.

4. Actor/Set Relationship

a. The actor was within real three-dimensional space.

5. Light

a. The scene was affected by natural light and weather.

6. Conclusion

This was the last theater played on a 'living space'. Once the theater moved indoors in the early Renaissance it lost its staging ground.

Renaissance and Baroque Theaters

1. Street/Stage Relationship

a. This was the beginning of permanent indoor theater buildings.

b. When possible theaters were built according to specific relationships with other public buildings and squares; the location of the theater itself became theatrical.

c. Early in this period actual architectural facades were built as part of the stage.

	d. The transition from street to stage occurred by architectural street scenes painted on the walls of the auditorium, on the sides of the proscenium, and on the vertical flats of the stage, overlapping rather than spatially separating the inside and the outside of the theater.
	e. Roman ruins appeared in some of the decorative architectural scenes in the theater house, increasing the distance between real time and illusion.
2. Spectator/Actor Relationship	a. The basic head-on relationship was maintained between spectators and actors.
	b. The appearance of a text created a less public, more educated audience.
	c. The proscenium began to emerge separating the actor and audience into two rooms.
	d. The actors' movements and gestures became less visible and less important as a dramatic vehicle as the sets became more elaborate and the drama relied increasingly more on the text.
	e. The excessive set design stage machinery, foreshortening perspective techniques of the Baroque theater separated the audience and the actor even further from one another and the immediate drama.
3. Spectator/Set Relationship	a. The exclusive use of perspective technique (usually one-point perspectives) meant that the entire scene could be optimally viewed from only one specific point in the audience.

b. The actual illusion of the painted set was emphasized in that most of the audience had to accommodate what they saw to what they knew they should see, thus making the drama less immediate.

c. Scenes were of three architectonic types:
   tragedy - public buildings
   comedy - private dwellings
   satyric - trees, landscape

d. The belief in the painted illusion stopped at both the bottom ground plane and the top of the set.

e. The actors were either in front of or behind the painted sets, further creating a distance in time and place between the spectator and the drama.

f. From the late Renaissance to the high Baroque the actual distance between the audience and the actors increased --
   - depth of stage increased
   - proscenium became more architectonic and elaborate
   - spectator seating moved to a horseshoe form larger in size and further from the stage.

4. Actor/Set Relationship

a. The actors played among two-dimensional painted flats usually perpendicular to their edges, either in front or behind them rather than in real three-dimensional space.

b. The ground plane was raked with obvious space under it. Actors had to work physically as well as psychologically to use it as real.

c. The actors were subordinated to the 'noise' of the set.

d. The stage ended with the vertical plane of the proscenium, again non-spatial in its two-dimensional aspect.

5. Light

a. The light was a homogeneous wash creating no spatial depth or three-dimensional distinction between the actors and the flat surfaces of the set.

6. Conclusion

The Renaissance and Baroque theater stretched all relationships to their limits. The emphasis of the production changed from the action of the actor to the entire theatrical event. Every aspect was engaged in believing the illusion.

Twentieth Century Theater
General Characteristics

1. Hellerau Theater 1912

a. Actor and audience within one space surrounded by the same luminescent screens and psychologically enclosed in the form of the set.

b. Space rather than proscenium establishes distance.

c. Actors' movements are exaggerated by juxtaposition to the three dimensional grid of the set.

2. Music Halls of 1920's

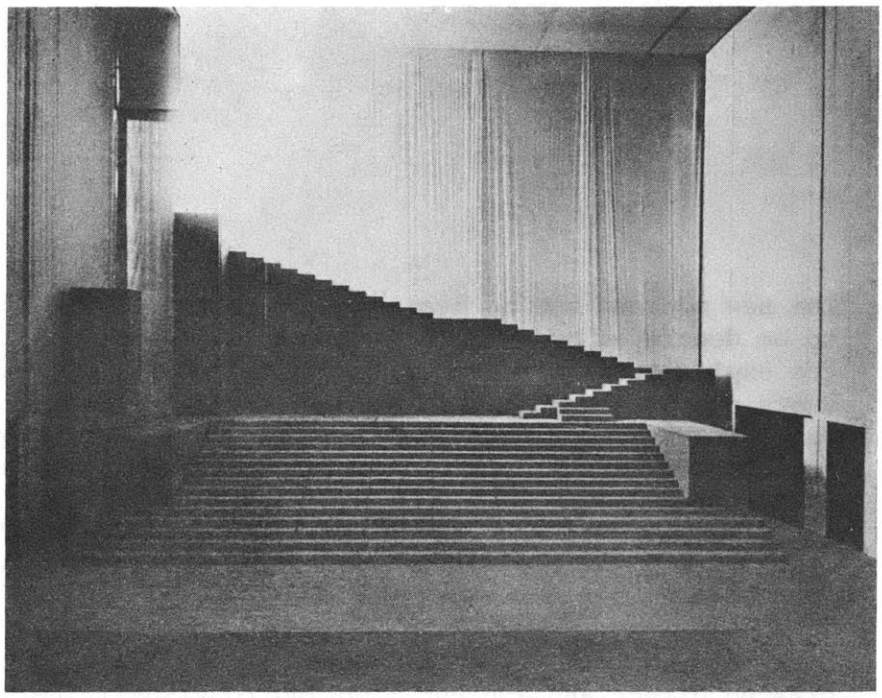
a. Much like the Baroque theater in the scale of and technique for illusion.

3. Multipurpose Theaters of 1950's

a. Everything changes -- theater in round loses enclosed space entirely -- exists without visual limits

4. Living Theater of 1960's

a. No sets, no stage, no literal or psychological distance between audience and actors.



Hellerau Theatre (1912)

"The simplest of Satie's pieces, some of the most humoristic works and children's pieces built out of a handful of notes and rhythms are the most enigmatic for this very reason: they have no beginning, middle and end. They exist simultaneously. Form ceases to be an ordering time like ABA and reduces to a single brief image, an instantaneous whole both fixed and moving."

Roger Shattuck
The Banquet Years, p. 141

handful of rhythms/elements - Appia's steps/ light - no beginning/middle/end

1. Appia establishes several ground planes, indicating that they can continue on in both directions -- up and down
2. light quality indicates that there is a source outside of the theater/ at least also extended into the audience

"The new concept has no desire for the illusion, which is apt to be destroyed by irrelevant intrusion...Not does it require the explicit which tends to impose one single meaning upon every object regardless of what it may be. The new concept demands expression, and the fact that this expression cannot be achieved except by renouncing both illusion and sign gives it immeasurable freedom."

Adolphe Appia, The Work of Living Art, p. 159

Appia brought real three dimensional space back to the stage, created direct and ambient lighting to visually heighten the actors' form and gesture for the audience and used the plasticity of this light to mediate the actors' 'inner time of the soul' and the normal time of his body in three dimensional space.

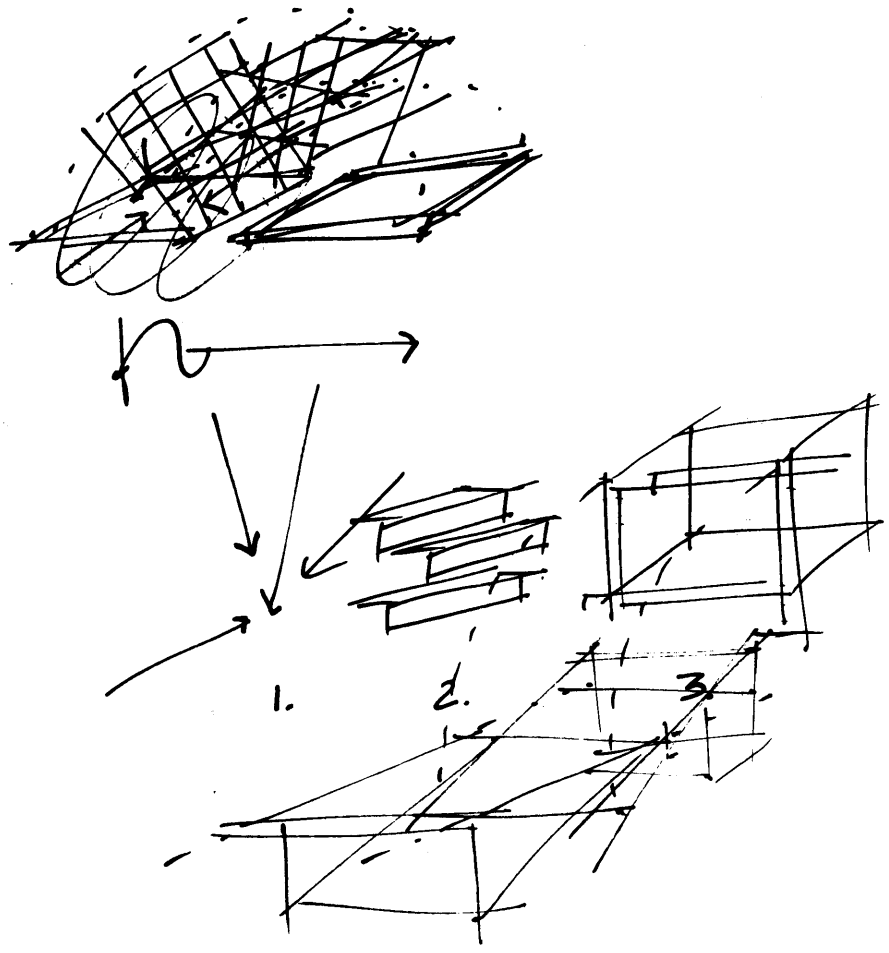
1. Direct light creates shadows and depth -- accentuating the curvilinear form of the body -- it is dependent on surface for its existence.

2. The multiple prosceniums and three dimensional grid of Appia's sets visually heighten the actors' movements -- its juxtaposition measured through space.

3. Ambient light, independent of surface illumination, joins the 'slower' emotional time of the actor to the now more plastic 'living' space.

"What one sees one sees."

Jean Cocteau


1.
2.
3.

Hellerau Theater, 1912, Dresden, Switzerland

Brief Description

a. The entire theater was designed by Adolphe Appia. It is the most complete and architectural example of his thoughts of space and perception.

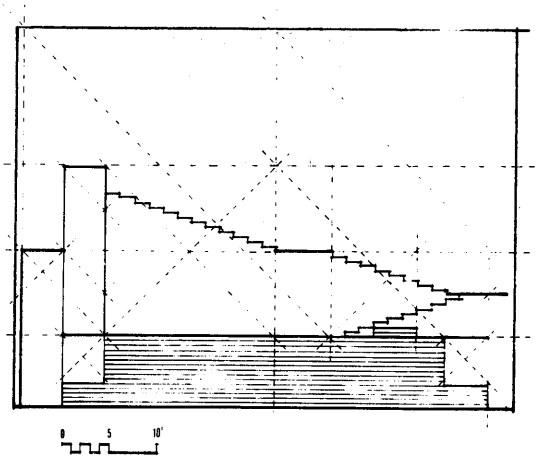
b. This was the first hall in which the acting area and the audience were no longer separated.

c. The entire hall measured 49 meters in length, 16 meters in width, 12 meters in height.

d. Only the standard orchestra pit recalled the standard opera house.

e. There were approximately 600 seats -- steeply raked rising amplitheatrically from the floor level.

f. Appia had wanted to make the rear wall of the stage removable, so that the audience would be able to see the landscape behind the auditorium, thus the stage would have completed its course to the outside. For financial reasons this had to be dropped.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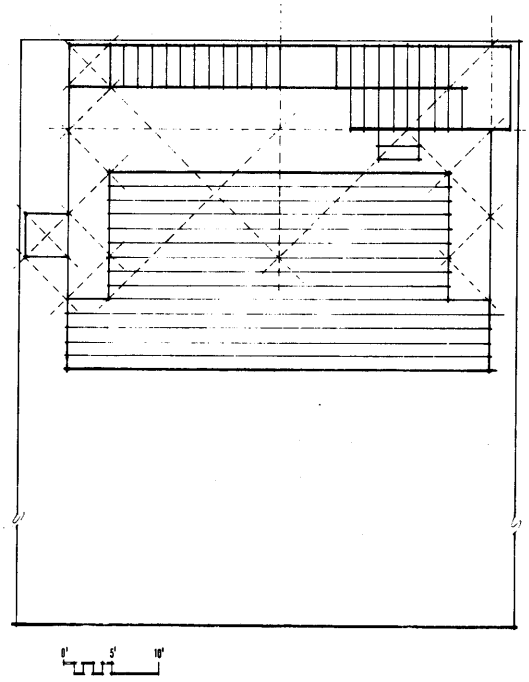
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Analysis of Physical Form

1. two side pieces most prominent

a. stabilize entire set by tension between them (only symmetrical duplication)

b. symmetrical relative to stairs

c. become the inner side boundaries of the set

d. create the space within the set

e. become the 'inner' proscenium implying a border vertically

f. are the most purely geometric form of the set by the square revealed through the illumination on two of their sides

g. most direct head-on forms relative to the audience

h. forms which most directly measure the rise of the steps through the perfect square of their elevation plus one riser

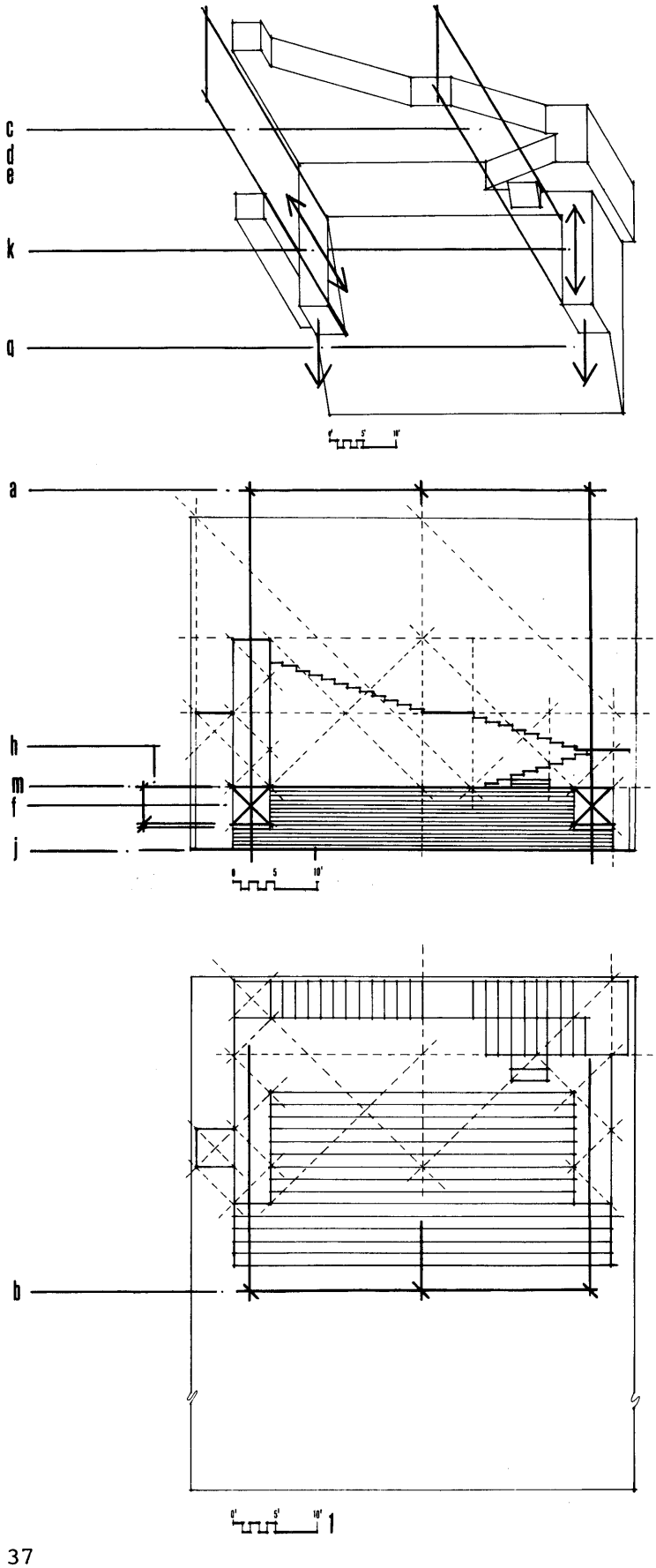
i. possess weight

j. relative to the strongest horizontal -- the ground plane but not part of it by being 5 risers above

k. create strong direction front-back as well as a secondary direction vertically

l. mediate the diagonal of the stairs (as well as the emphasis of the diagonal

m. the illumination on the top surfaces -- create a new ground plane for the 90 degree change in direction of the steps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10'
1

2. measure steps
(facing audience)

a. creates horizontal 'grid' to accentuate actor's movements as his curvilinear form moves against and is measured by the regularity of the steps

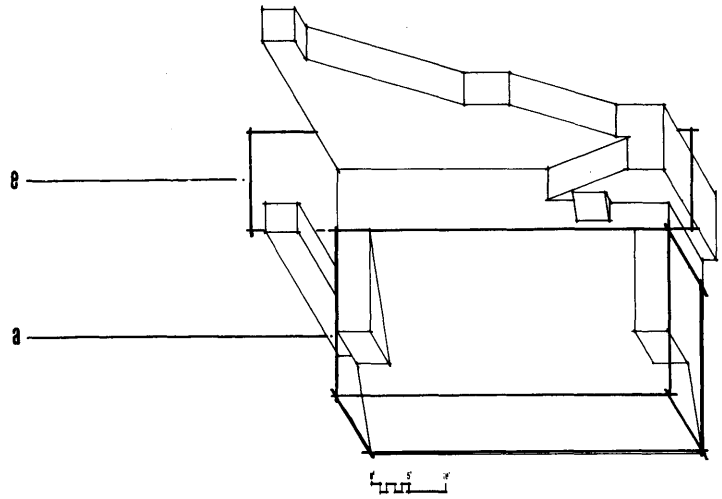
b. length determined through direct proportional measurement to side pieces -- slope creates slide forward into audience -- mediates with ground plane of audience

which . . .

c. is then held back by the two side pieces -- pinning the profile of the steps near the top ground plane and by the weight of the steps turned 90 degrees (the back landscape)

d. depth of steps is measured by the side profile of the steps in the back -- intuitively swung to a front-back orientation

e. steps act also as a 'horizontal' ground plane for the back steps and as an extension of the audience plane with an exaggeration of depth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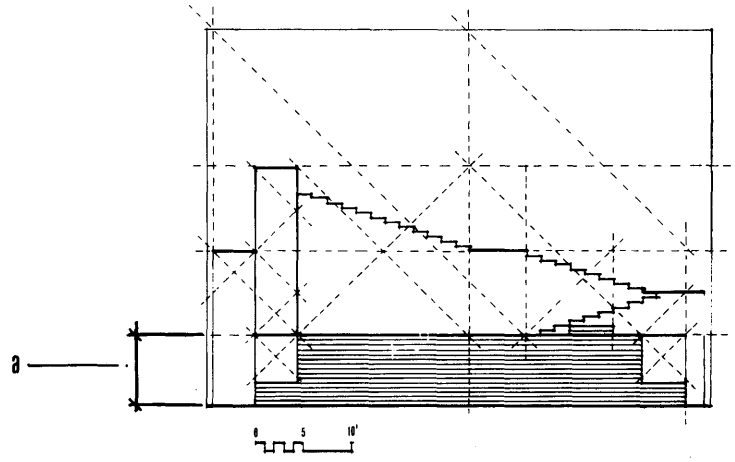
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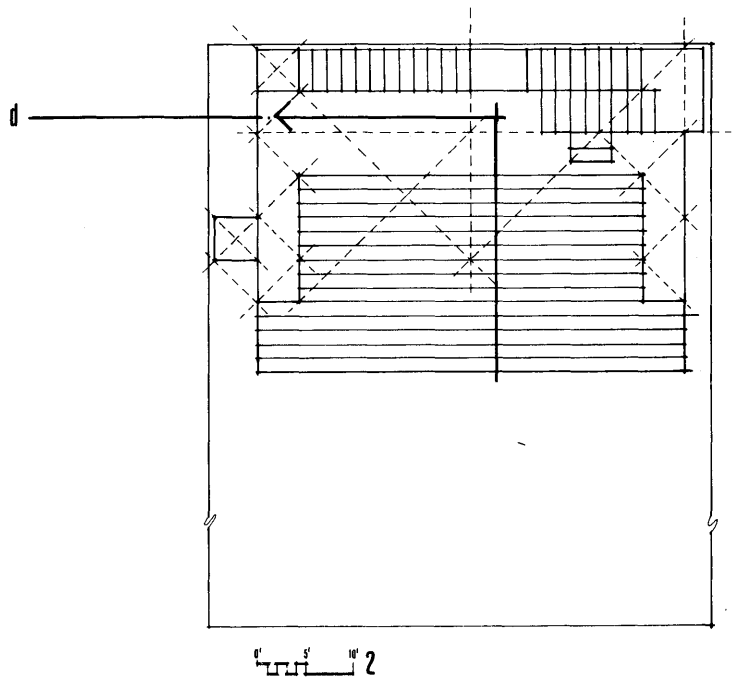
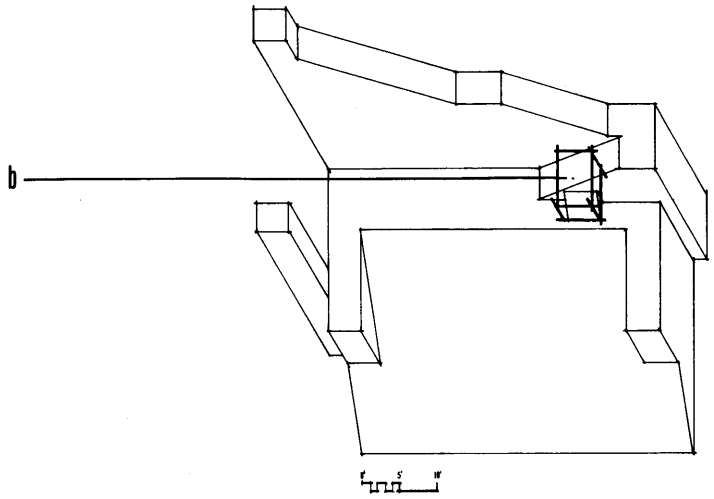

d

3. two steps above steps facing audience	a. measure depth of ascending steps turned 90 degrees
	b. mediate between primary steps and steps turned 90 degrees by literally connecting both sets of steps
	c. insure audience that the turned steps are the exact size as the primary steps by being placed in front of them (in a position able to be measured)
	d. helps to establish second ground plane for steps in silhouette
	e. head-on length of steps assumes length of steps, silhouetted length of steps also corresponds to two side pieces
	f. begins to give human scale to entire space (narrowness of steps implies a minimum usable size)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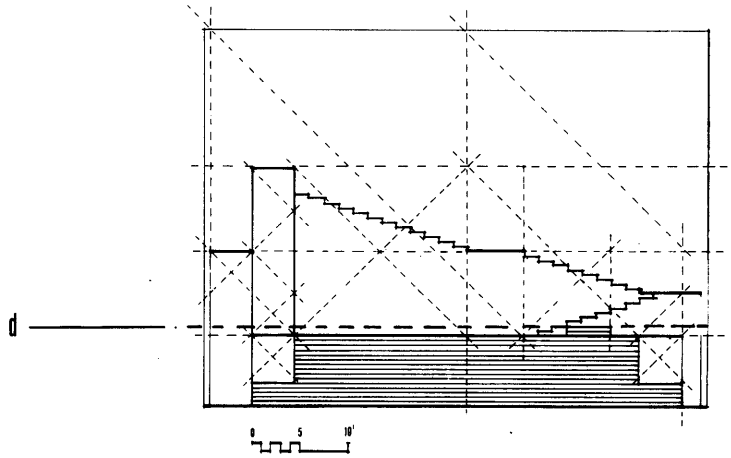
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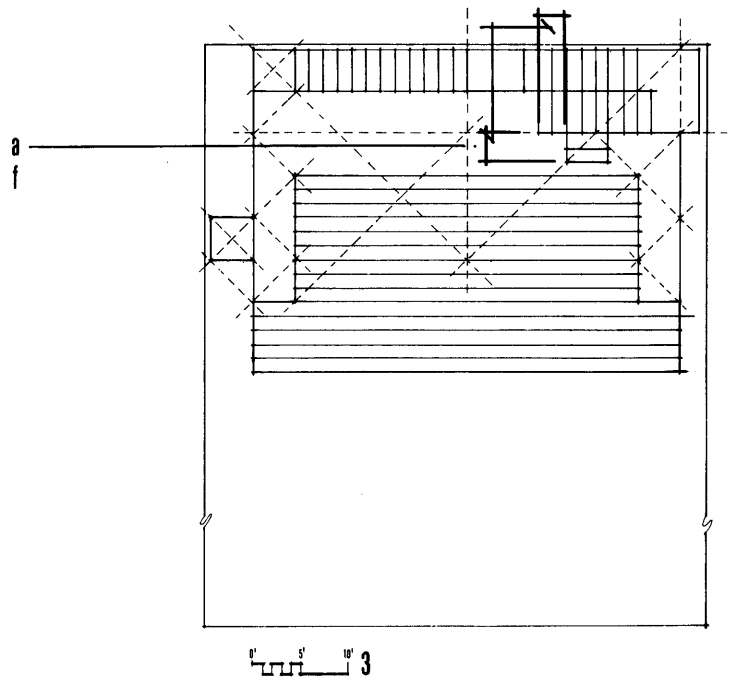
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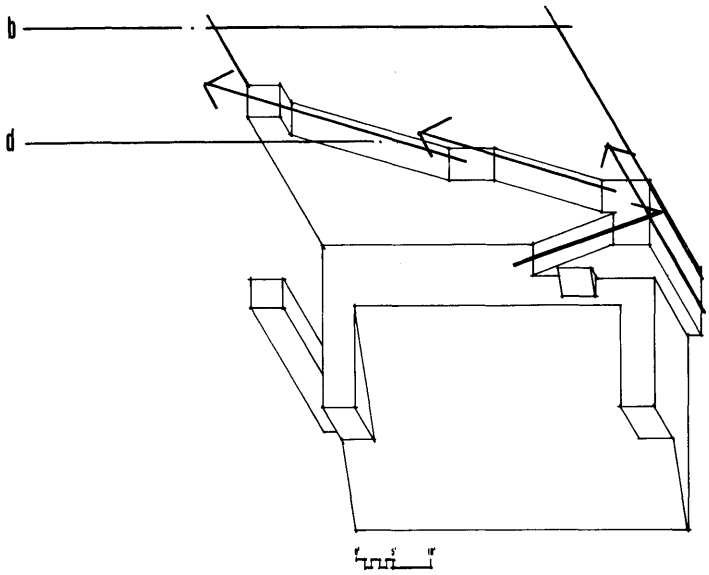
4. steps turned 90 degrees -- profile

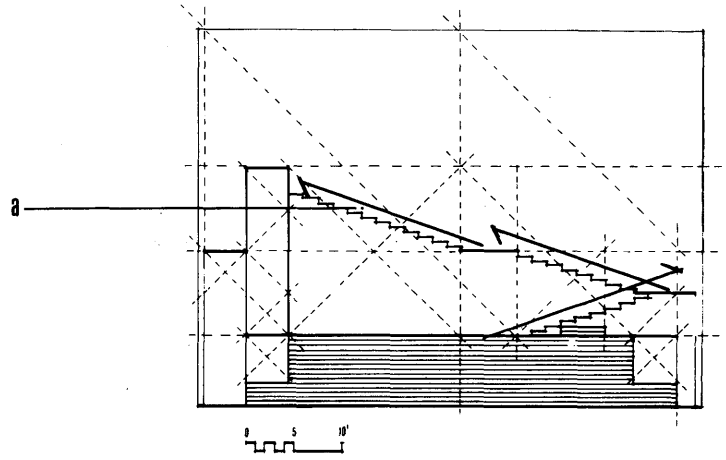
   a. depth of primary steps measured by profile

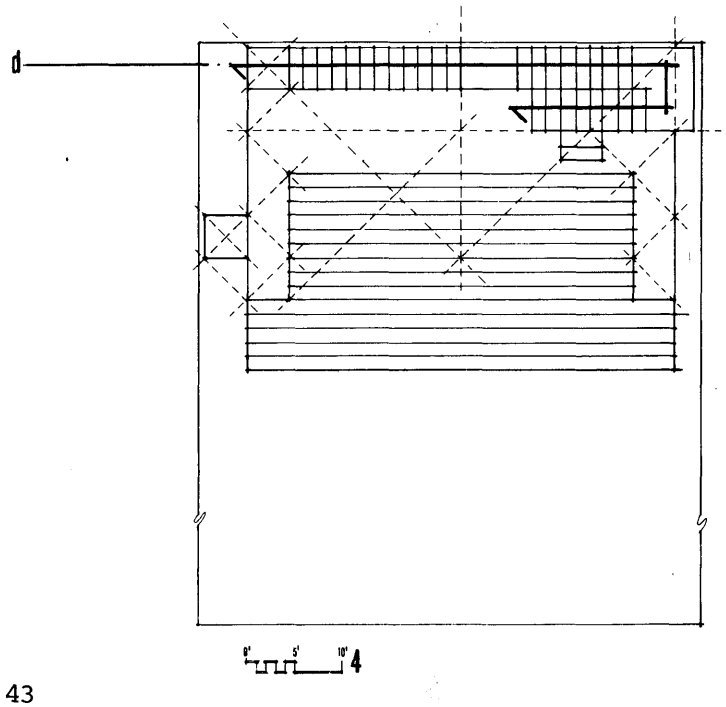
   b. second landscape -- more illusionary than primary steps because there is no measurement of depth -- appears flat

   c. therefore, mediates the rear boundary of the stage -- the end wall -- gradually by two 'flat' planes -- if the back wall had been removable the flat planes would then mediate the landscape with the form of their profile rather than their planer quality

   d. suggest direction into another place beyond that which is visible







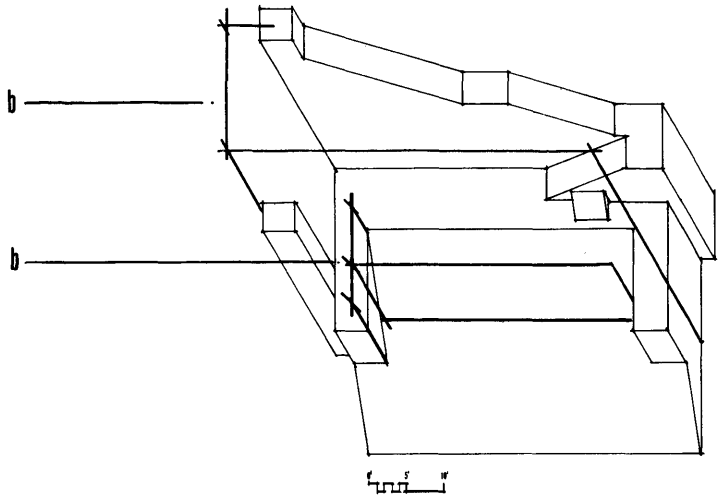
4

5. intermediate vertical piece

a. has no apparent measured relationship either in the front-back horizontal plane (depth of stage) nor in the vertical dimension

b. relates as a diagonal (as do the frontal steps) mediating the assumed midpoint of the depth of field as well as the psychological midpoint of the second ground level landscape

c. therefore: both the first ground plane area of the frontal steps and the second ground plane area of the steps turned 90 degrees (in profile) are mediated or united by this one vertical piece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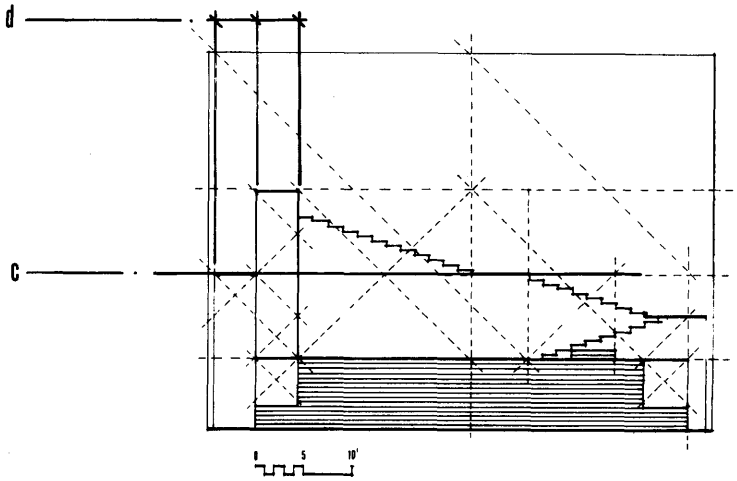
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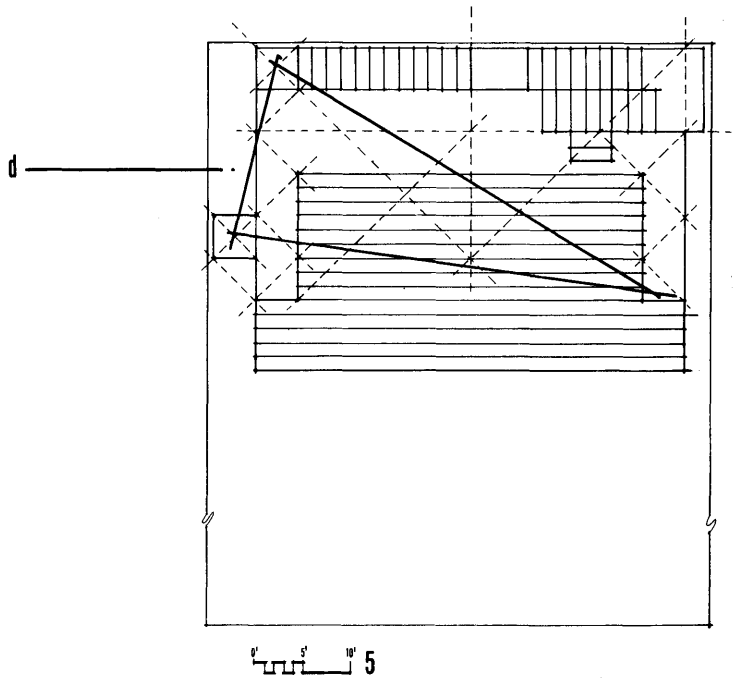
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6. upper corner vertical

a. elevation in width is same as other separate elements

b. acts as counterpoint to orchestra pit in ending the stage area (vertical solid opposed to horizontal void) in the rear

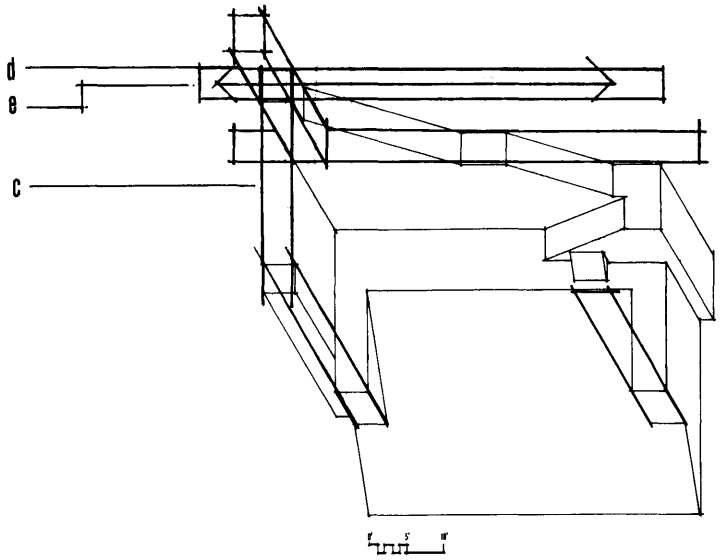
c. relates to (and therefore mediates) horizontal arms

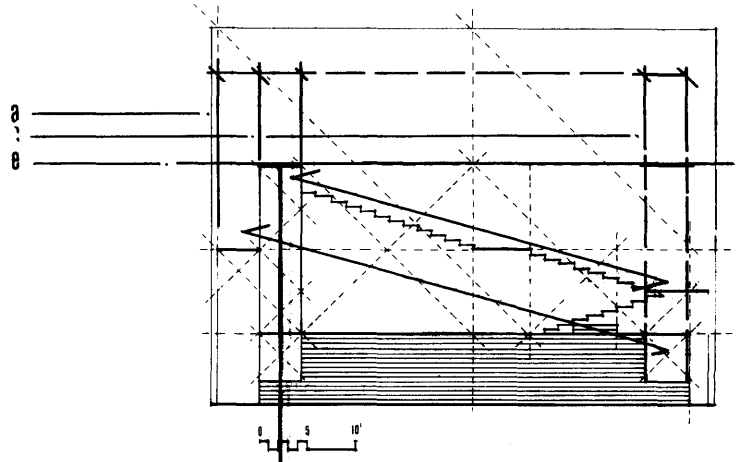
d. becomes the 'spokesman' for the second (upper) landscape as the horizontal arms are the spokesman for the first (lower) landscape (the frontal steps)

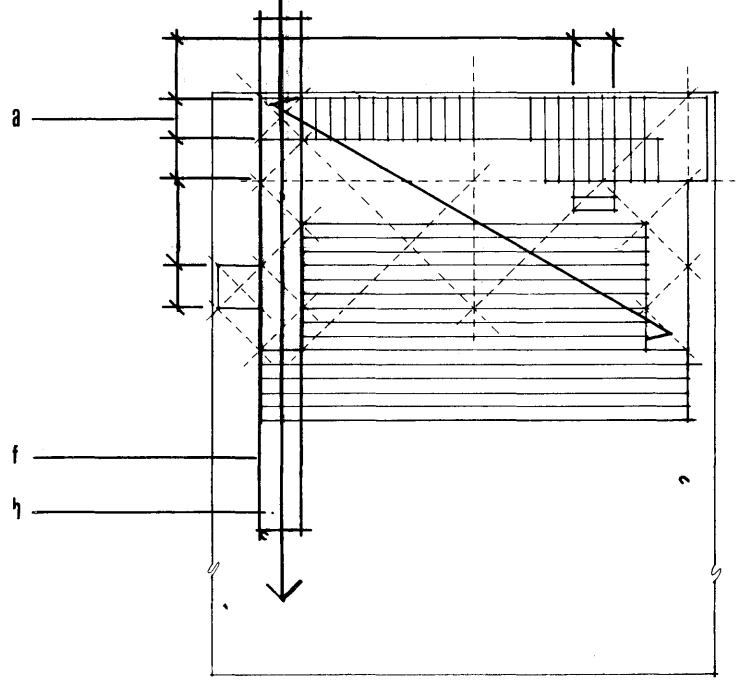
e. becomes the third ground plane at the top of the steps in profile

f. this third ground plane can be assumed to continue on from back to front as does the second ground plane from side to side

g. draws a line of tension from its highest point to the end piece at stage left -- thus crossing the triangular tension created by the intermediate vertical and the first two ground planes







6

CONTEMPORARY LOBBY DESIGN RECOMMENDATIONS:

Its principle objective is that it must be a fully three dimensional, fully public, fully 'living' place.

Scale:

The Marquee:

Should be deliberately designed for both pedestrian and vehicular scale.

The Entrance:

Should contain both street and lobby scale and each should be visible from both the interior and the exterior.

Should be extremely three dimensional immediately creating a spatial transition between the street and the lobby.

Should be generous yet enclosing allowing osrizontal and lateral planes.

Should spatially mediate inside and outside (as opposed to the literal non-spatial separation of the vertical plane.

The Facade:

Should partially reveal the lights and activity of the lobby on its face -- any part of it juxtaposing a hidden world with the street scape.

Size:

Varies considerably with the theater house size and the street scale.

Generally reduced in size from the grand lobbies of the '20's as the drama is going the other way.

Should be spacious enough for the entire house to move comfortably in the lobby at once and at various tempos.

Should possess a height greater than the average commercial height never being completely pushed under the raked seating of the house like a second thought.

Form:

A gracious unconfused assymmetry creates a rhythmic meandering juxtaposed to the confining directness of most modern cities.

An assymetrical form may help to free the playgoer from the monotony of predictability found in modern public buildings.

Generally geometric forms create an active juxtaposition visually heightening peoples' movement and curvilinear form.

There should exist a centralized place somewhere within the lobby so that the audience can 'collect' as a public before the show. (Lobbies that save space and wrap around the house seating never gather the audience for the performance.)

There should exist a visual and functional three-dimensionality so that one can engage in many parts of the lobby simultaneously and at the same time providing a full range of space from hidden to exposed, from private to public in which to be.

Materials:

Should be used in a contemporary way without imitation or the illusion of 'verisimilitude'.

Should possess a theatricality rather than a modernity. Therefore some materials are more compatible than others.

Glass:

Ultimately changeable from transparent: one sees through, anticipates -- translucent: as though the material itself possessed the light from within -- reflective: one sees behind himself and remembers.

Wood:

For warmth on surfaces that one touches, lacquered to add a reflective quality as well as bring it out of the everyday realm.

Cloth:

Can be used three dimensionally, seats, carpet, sun screens, has a quieting effect, engulfs the curves of the body.

Slate, tile:

Flooring should be a real material and an understandable ground place that may vary in texture and pattern but that has no abrupt terminations.

Lighting:

Should be varied rather than a constant and intense wash employed in most of modern architecture.

Direct light gives space a three dimensionality through shadows.

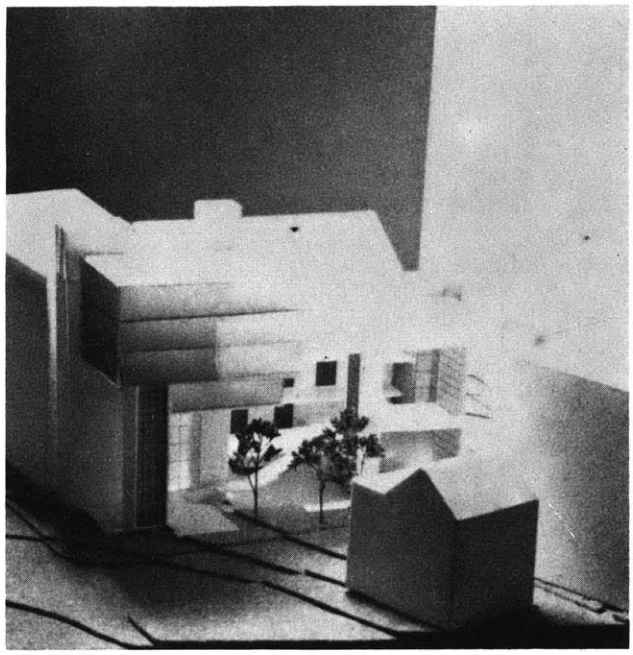
Colored ambient light provides that in-between realm neither solid (although it takes up space) not void.

Light sources create different perceptions of people, both full or partial views, back lighting shilouetts people. If there is a grid on the screen, movement is measured and therefore accentuated.

Direct lighting from the side visually heightens the curvilinear form of the body.

Front lighting expresses detail -- full face descriptions.

Light can choreograph the space in terms of the closeness or distance one feels with the crowd, in terms of the intimacy or strangeness one experiences.



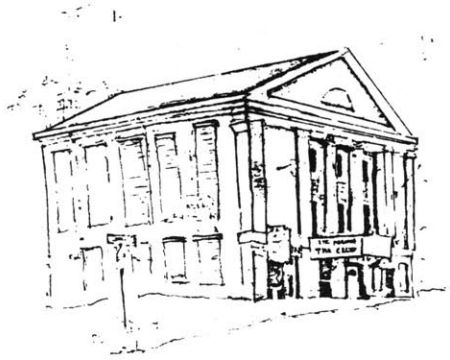
Contemporary Lobby Space
Charles Playhouse Extension -
Schematic, Spring 1979
Design Collaboration of Roche-Siu

> Its principle objective is that it must be a fully three-dimensional, fully public, fully living place.

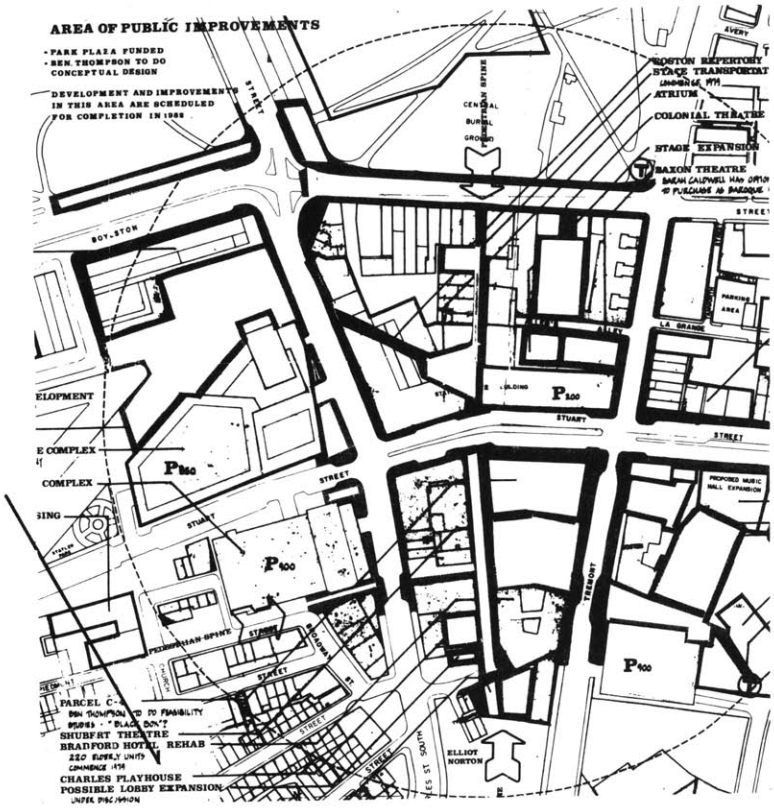
"...in Chagall's sense everything can be brought to life in a strange and different way. None of the forms is there for its own sake, and their interplay produced something quite different from an architectonic structure. Nothing is stable, all is suspense. It is an allegory, not of the completely created universe but of the forces that created it. The forms move in space with magic lightness and the grace of the ineluctable, endowed by the colors -- rich malachite green, intense rose, light blue, lilac, and yellow tints -- with the power of flight. Thus, for Chagall this paraphrase of Malevich,

also signifies a coming to grips with the world of his antagonist and the triumph of his own airiness over the other's 'heavier' mind."

Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc., p. 278



Charles Playhouse in 1977



CHARLES PLAYHOUSE LOBBY EXPANSION

History of Project:

In 1974 the Boston Redevelopment Authority designated the Charles Playhouse developer of the adjacent C-2 parcel of land, for the purpose of expanding the now inadequate lobby space as well as improving its overall physical viability.

The playhouse is one of Boston's principle theaters (and only one of two 500-seat theaters). It is the southern anchor to the recently designated Theater District and is housed in a Landmark building.

The expansion proposed is coincidental with the major theater district redevelopment thrust, as well as an effort to establish the playhouse as a city repertory company.

Programming and major physical requirements:

The direction of the major entrance had to be turned from Warrenton Street, now an internal corner, diagonally to Charles Street, for visibility and general accessibility.

The first spatial priority was a significant increase of circulation space for the theater, restaurant and cabaret. In-house production, administration, and housing needs were also considered.

Schematic Design: Collaboration by Bonita Roche and Eva Poha Siu

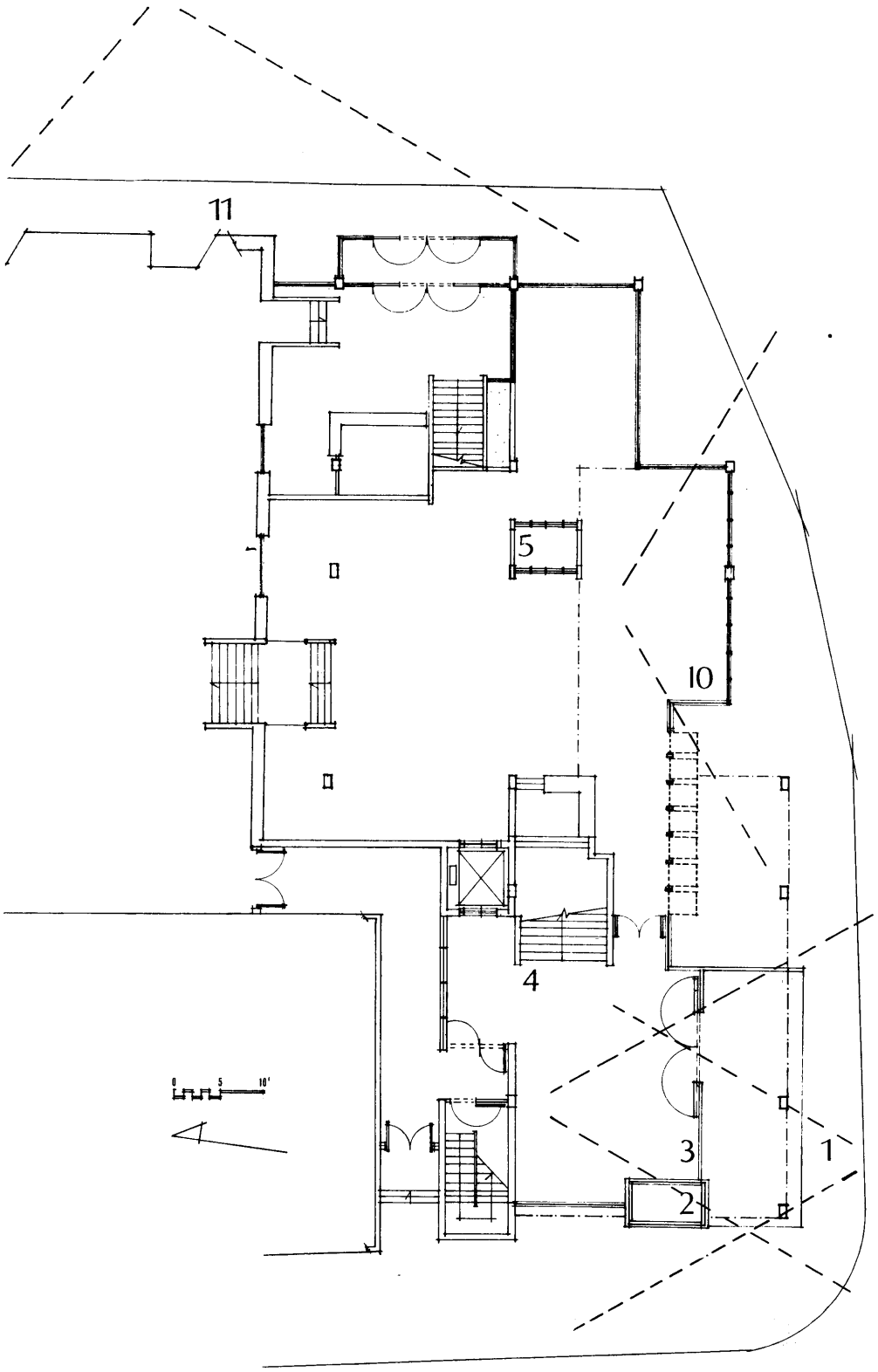
The main theater lobby is the major architectural element. Restaurant expansion is visibly connected to the major space but has separate entrances and circulation.

Pre-production facilities have been expanded in the rear of the original building. A separate entrance for sets and in-house work has been provided in the outdoor corridor between the hotel and the new addition.

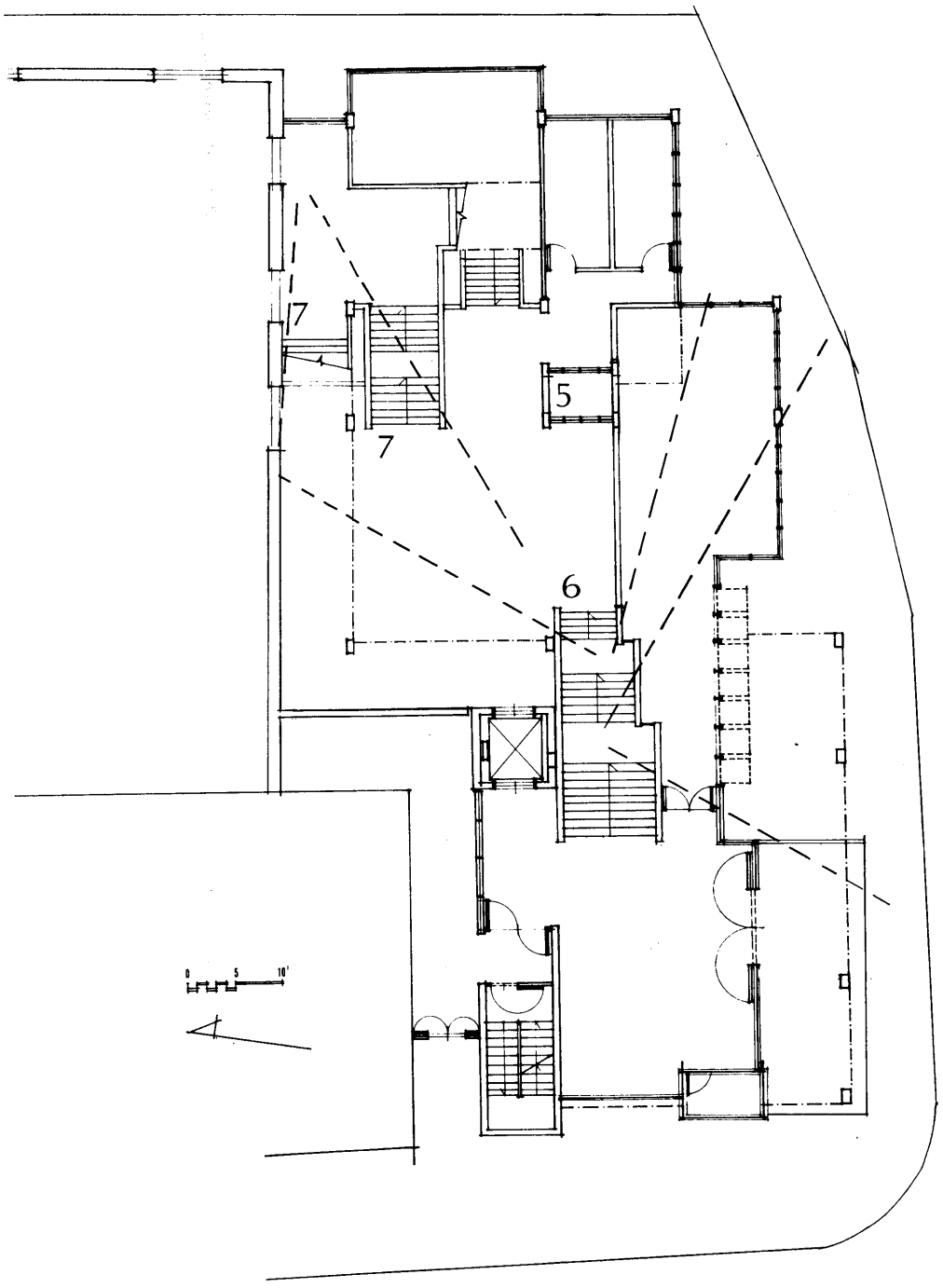
The loft space of the original building will be sky-lighted and turned into administration offices, classrooms, and rehearsal space.

The actors' housing has been provided by a block of studio apartments, maintaining a private entrance and a connection to both the theater house and the rehearsal and administration offices.

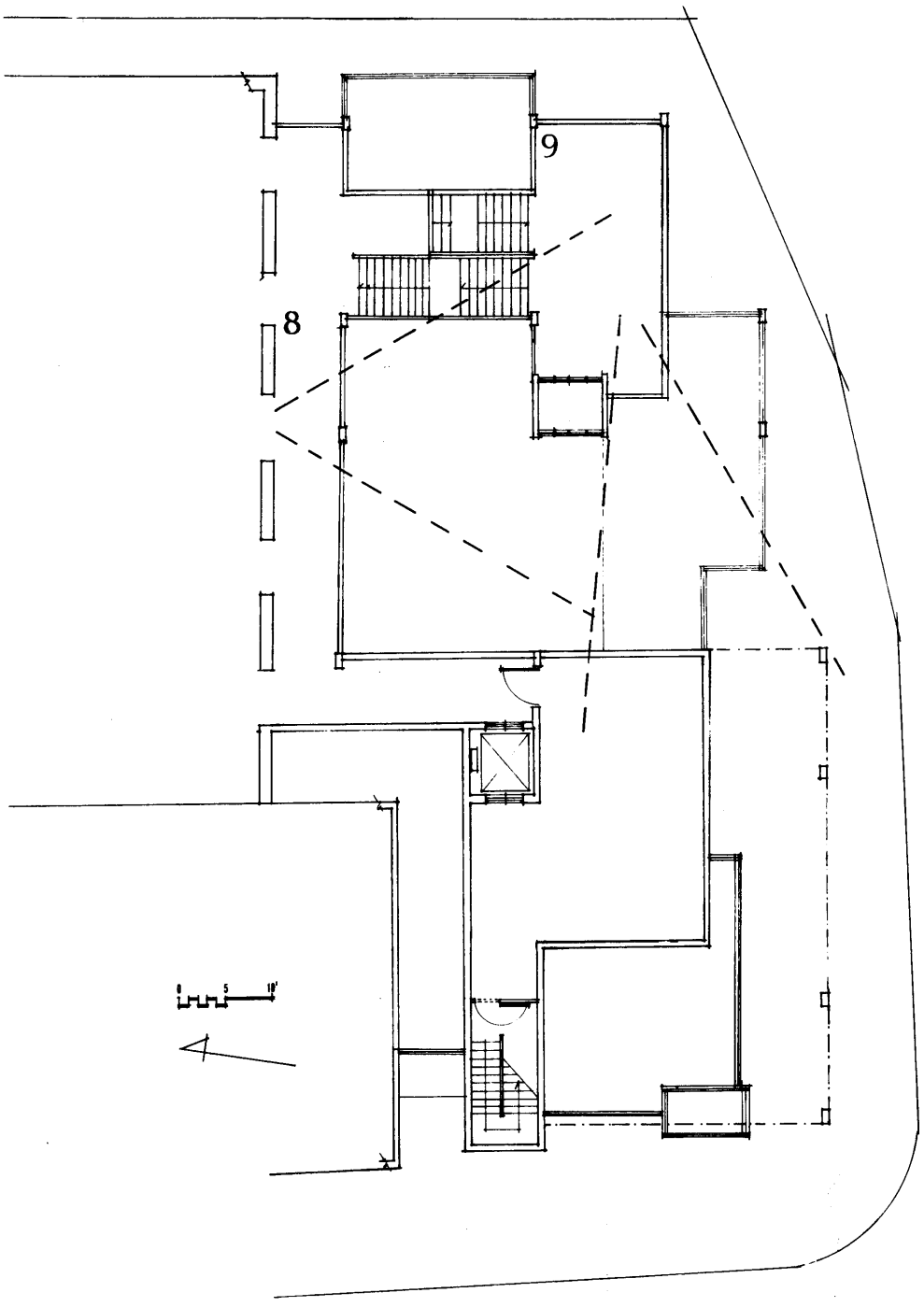
Note: The design that follows is partially a vehicle for the preceding text as well as the first stage of design development for the playhouse expansion.



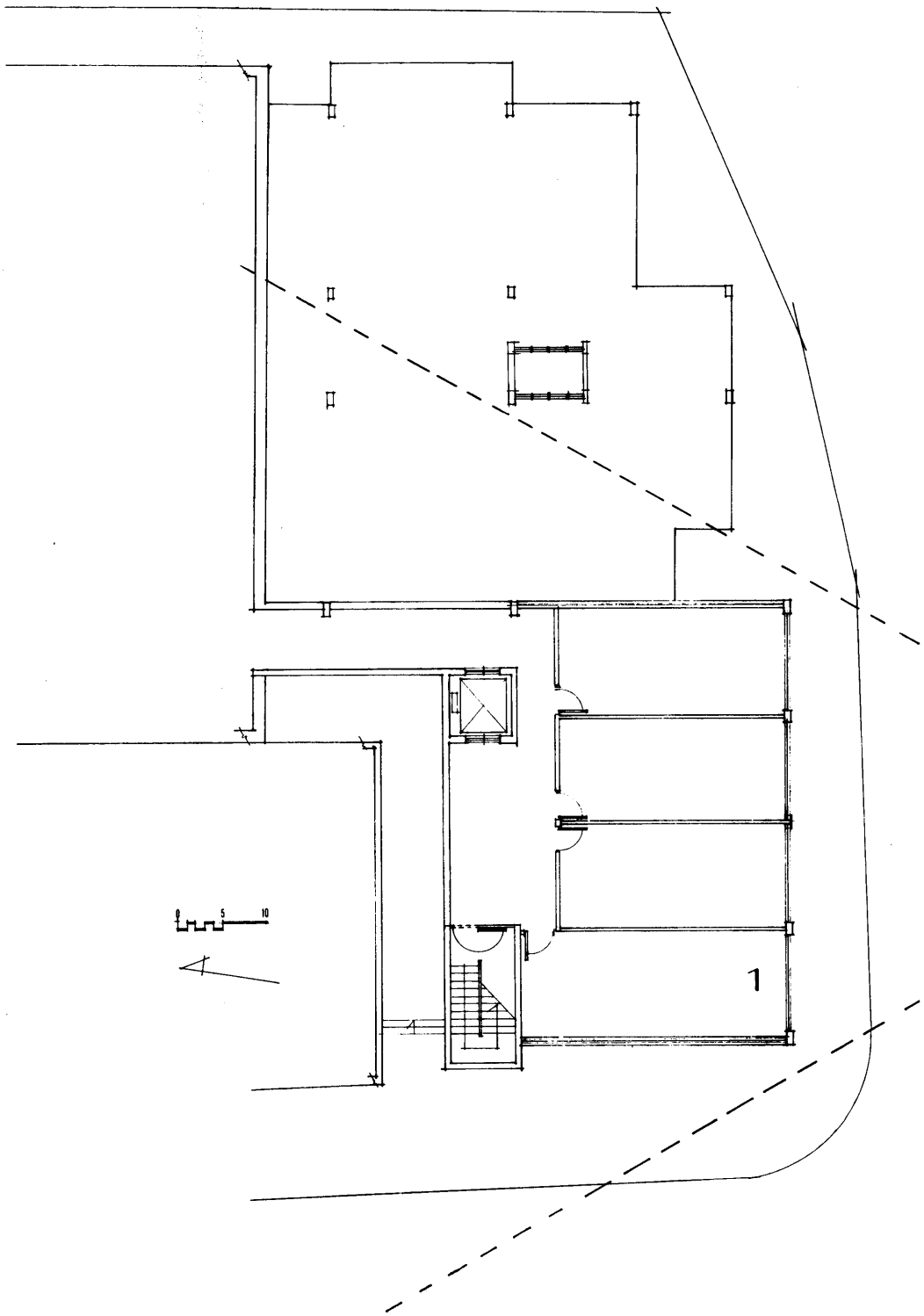
GROUND LEVEL



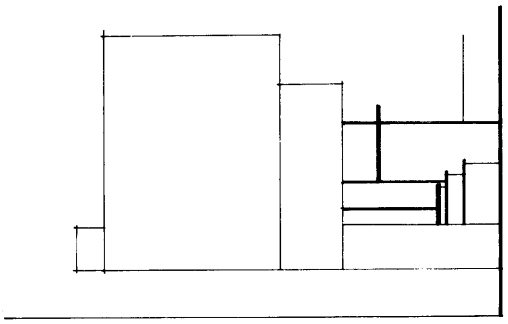
MAIN LOBBY LEVEL

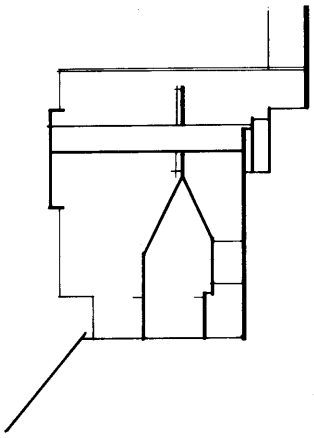


BALCONY LEVEL

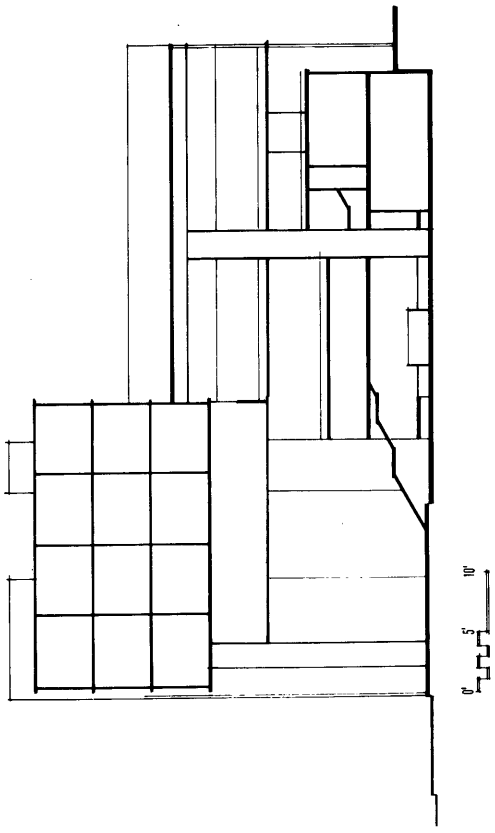


APARTMENT LEVEL



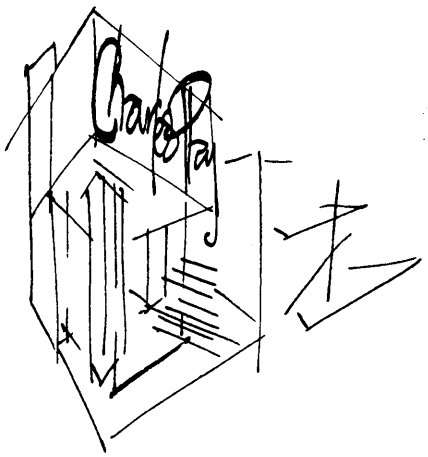


SECTIONS



PLAYHOUSE NARRATIVE

1. Arriving



We saw the marquee from the highway, thin neon threads, rose, blue and green, skimming the surface of a building that was lifted high above the street.

The lightness of the sign (script) was barely more than the silhouette of a place, its vividness urged us closer.

The air was sweet. It was early summer.

As we approached the theater the apartment lights became visible from behind the lights of the marquee. The actors live there. It was like walking up to a shop window, seeing only the reflection in the glass until you are close enough to see through it.

The life of the marquee became the life of the actors. Their apartments mimicked the small town houses across the street. They looked like they were part of a theatrical set, their four doors fronting onto one another in pairs as if they were engaged in a conversation.

The marquee seemed large, but in fact its volume was not much greater than the small houses below across the street. It was high and its stretch from the street uncovered the glimpse of a whole realm of experience, waiting in the theater below.

Its size changed by changing meaning. Lifted, several divided worlds were bridged.

Lights in the apartments were going on and off. Taxi doors were opening and closing. The actors and theater goers shared the same 'living' space vertically, both united and juxtaposed.

We watched people arrive, in front of us. They were dressed beautifully for the occasion. Our thoughts went to the actors above. Were they still in the same clothes we may have passed them in hours before on the street? Or were they in their dressing rooms, having already left behind the details of their day, to change into other clothes,

other faces, our faces, eating their last chocolate bar, to prepare for our meeting.

Our taxi pulled up to the main entrance. As we stepped out, we knew we were entering a world we had only had a glimpse of before. The tall vertical entrance stood in front of us, the space framed by the taut glass kiosk to the left. The marquee became a gracious canopy hovering over the buzz of the crowd. Some were picking up tickets at the outside window of the kiosk. Others were waiting inside to buy them. The space was both high and narrow enough that the back wall of the foyer looked like an exterior wall, slipped into the space. All that separated us from the street was the pinning of the kiosk and the covered 'veranda' we were standing on.

The transition had begun.

2. In the Foyer

Looking out, the glass kiosk became an internal proscenium, framing the place we had been.

It was a shimmering grey-green, just distinct enough from the twilight sky to enclose us. Nothing about the quality of the space was ordinary, and yet we were very comfortably on home ground. We had 30 minutes -- a choice, actually made hours ago by deciding how much time we would allow before the show.

We could have a fast drink in the outdoor care, or leave the rush of the street for a slower tempo in the lobby.

We checked our jackets, perhaps the first deliberate act of entering. The stairs to the lobby filled most of the space to the right of the foyer, laid out before us in a rhythmic, meandering way.

3. Half-way Up

We stepped up to the first landing, generous enough to pause. We looked back at the people still entering the foyer, and over the side past the restaurant to the filigree of the cafe. It was a lively inbetween place, on the edge of both the street and the lobby, quieted by the trees, a spectator to us and the city beyond.

Turning from the clear bright light of the foyer, to the lobby ahead, we could feel the air soften. It was not just a dimmer light, but it was a light filled with pastel hues. We were entering another time, slower, more random.

Half-way up the stairs, with the jeweled kiosk behind us still well in our minds, it emerged again -- in front of us, thinner than before and shimmering, sleek, translucent rose, like a gracious guide giving us a hand over the last steps onto the lobby floor.

4. In the Lobby

The arrival was gentle. The kiosk again framed a new scene before our eyes.

The place was urban, but sweeter, more vibrant and generous than what we knew outside.

There was no confining symmetry. All views were juxtaposed, a facade, an edge, a landscape, a roof, the sky. All parts were held in an active equilibrium, pulled to the center by the tendon-like kiosk.

The side facade of the theater was flushed with light, its two-dimensional character brought to life with balconies and doors. A glass canopy touched its upper-most part, setting it apart like a painted flat hopeful of verisimilitude.

The lobby floor spread itself out before this building like a well worn city square, asking for people to play upon it, to linger, to engage.

We walked to the edge. The restaurant formed the landscape below, changed scale with its tiny intimate lights. Physically we shared the same space but it had an exaggerated sense of being outside, as though the opaque roof which turned to glass above us sheared it off from the rest of the building.

People were finishing to come up to the show. Others were coming in for dinner.

The kiosk to our side held us back, safely.

What was once active as a box office in the foyer had become a place of advertisement in the lobby. The distance of our entry was measured between the two, brought to the interior and carried it vertically from the restaurant to the bar through the major lobby. The reflection then became both interior and exterior, both low and high.

The entire scheme set up a three dimentional grid, in terms of memory and anticipation, reference points reoccurred, familiar yet changed.

The place was alive with texture. Light and shadow filled the air, changed surfaces, brought people into view or shilouetted them against a back-lit wall. The color floated. People emerged full-bodied from behind blue violet translucent screens, mrrored, diffused.

The first drama was beginning, strangers meeting, moving in and out of focus, within a landscape that also moved with the light.

Of course there was excited talking and general ambient noise, but the sound was more musical than one would have assumed for so many. It was a composite, something in itself, not random and singular like the conversations isolated in the confines of a taxi or within a fast pace on the street. Conversation between two people suddenly became orchestrated/embellished with others like itself.

With all the excitement we had time to stop and watch others. And so stranger met stranger, comfortably held in 'living space'. That night we entered the drama well-tuned, and not alone.

5. Entering the House

The lights dimmed. The performers were ready. They had come down from their apartments, changed their clothes and their faces, looked to see the crowd, waiting to be mocked, loved, angered, exposed.

It all happened at the same time. We could feel it. The preparation happened spatially, by the actors and the audience, from above

and below, on both sides of the theater wall. All of us were ready.

The stairs in front of us, framed by the kiosk, crossing over, led to the bar, anticipating another journey before the end of the night. We slid along the facade to our designated place to enter the theater. We took one look backwards with a bird's eye view to the lobby.

We turned into the house. A new scene was in front of our eyes, waiting, juxtaposed to the one we had left, but with the same distant view. It was time to hand the drama over to the players.

6. Intermission:

The first act was ours, with all the force and energy and truth of our own private lives. The problem sitrred within us, in the air.

The play broke. The lights went on and we saw we were not new to each other. The actors had disappeared, leaving us to 'carry the ball', left to carry the drama for the period of the intermission alone. It was now the wonder, the love, the death, the laughter, the courage, the ecstacy that invaded our lives, and somehow we suspended out disbelief, even with the continued break of intermission, to linger, stretch our legs, see that we were not alone in our feelings, finding a silent comradery in the strangers with us.

Maybe it was to let us practice, not only to stretch our muscles, but to stretch our emotions, to carry them for a limited period of time, 15-20 minutes, tentatively, gently, while we engaged in small talk, simple gestures, a drink, a smile. Some may have been more well-equipped, more practiced, perhaps they would be examples to the beginners.

The side doors opened to the balconies, two at a time. The rich warm light of the lobby streamed in. We exited easily to take the breath we needed. It was good to see the lobby again, to bo gack to the safety of a familiar time and place, the trees, the city,

people dining, drinking, in the back of our minds, allowed us to engage, now as both spectator and actor.

7. At the Bar

We wanted a drink. Also, the bar intrigued us. It was mid-way between the orchestra and balcony levels -- stretched outward to the interior corner of the site. The kiosk set it apart from the main lobby -- like the prow of a ship -- up and out with full views and new views everywhere, perfect for intermission -- itself an in-between place -- 'somewhere else'.

We took our drinks down to the lobby. We wanted to talk. We sat partially hidden by a grey-blue screen watching people pause against the perpetual motion of the city outside.

The lights dimmed for the second act. It was time to hand the action back to the actors.

8. After the Play

The play ended. The heart and head reached a resolution. Its comedy left us laughing. The songs lifted our hearts, the courage and the humor of the melodrama filled us for times to come. Whether it is heavy silence or wild applause, the audience must take a breath and resume carrying the weight of their own lives back home.

We needed time to absorb the play, put it in an appropriate place, to be referred back to later. The idea of being shoved into the cold of urban life, to search for a taxi, rush to a car, would be too brutal an entry. The drama can stretch for some time and distance if let out slowly.

People dispersed slowly. Our immediate view, stepping out to the balcony, was the freeway lights behind close silhouettes of the neighboring buildings. We were high enough to get a general view. That's what we were interested in this time, probably to test how quickly we wanted to leave. Maybe another drink, an after dinner snakc, or an hour in the Caberet.

The way down was slow, filled with images both inner and outer. The play within the play continued to unfold. The drama did not end. From behind the glass kiosk -- which framed the street, we saw people we would mingle with who had not shared our experience but in any case would find a place in our minds.

We stopped for our coats. That's when we decided to stay a little longer, to linger in the restaurant between both worlds, a luxury rarely provided for.

An hour had passed. The transition back was almost imperceptible.

9. On the Street

We left the restaurant, stepped into the tempo of the night. Looking back, the theater glowed with a light as memory, with a diffusion that did not demand literal association but instead created an elastic geography to stretch our emotions rather than break them.

Passing original front facade of theater -- we saw the final and most literal juxtaposition of street and stage as the highly articulated facade became the stage flat for the actual street.

We arrived again.

Playhouse:
Physical Characteristics

1. Marquee

a. signifies the theater from the highway as well as up Charles Street

b. changes major entrance from Warrenton Street to Charles Street

c. creates diagonal circulation across site to theater house entrance

d. closer -- becomes visible as housing -- actors' housing: psychologically uniting spectotor and actor in 'living' vertical space

e. becomes canopy or roof bringing spectators "inside" to foyer

f. architectural mass lifted to reveal glimpse of theatrical world in the main lobby

g. high enough so that space underneath is also "exterior" and back wall becomes face of building

2. Glass Kiosk in Foyer

a. seen from a distance increases/stretches vertical space in foyer

b. becomes external frame (proscenium) for main entrance

c. becomes pivot both inside and out -- by the box office, window on street and window in foyer, people around its base

d. becomes the architectural pinning exterior from interior -- otherwise interior and exterior is operated by the horizontals of the housing and the platform.

3. Foyer

a. becomes both inside and outside realm by ceiling height and location -- like doorstoop is to veranda, up one step

b. is sheltered place to: all people walking up to the entrance, people getting out of taxis

c. tall vertical space -- still feeling of urban scale

d. area is a preferred choice either to lobby or restaurant -- to go 'into' building, or to stay on periphery

e. tempo busy -- people active/ some congestion -- still possesses the tempo of the street

f. coat check -- this is where people disrobe -- begin to make the personal transition/ preparation -- first real gestures of arriving

4. Stairs to Main Lobby

a. stairs reach into foyer, very generous -- architectonic -- opposing the delicate filigree of the outdoor cafe to the right, like a distant landscape and the narrow slide between the trees of the outdoor cafe and the stairs

b. stairs meander -- because of changing width and generous landings where people pause to look back, over their side to the restaurant -- outdoor cafe and city beyond

c. the kiosk (like the one left behind in the foyer) appears in front of the spectator and acts as a guide and focus point to bring people to the main lobby -- reflection of past -- smaller scale

d. spectator steps into the lobby level onto the 'stage' of the internal street/plaza

5. Internal Glass Kiosk

a. frames major entry to theater house. Becomes internal proscenium by imagination

b. holds memory of kiosk (box office) at major entrance

c. anticipates coming events, with in-house advertisements -- therefore activity around internal kiosk is less directed, more random, slower (reinforces in-between realm between street and stage)

d. opens the entire playhouse both architecturally and psychologically
   1. continues vertically from restaurant through main lobby, by theater bar and above
   2. holds information for current shows in cabaret and playhouse

6. Main Lobby

a. three-dimensional space -- assymetrical -- variety of lifhting -- different size spaces -- different colored spaces -- of ambient light

b. theater facade -- wash of light down side -- facade becomes like painted stage flat -- brings people back to the street. The lobby becomes a plaza, a square with landscape on one side (the edge, a restaurant, beyond the cafe -- the city)

c. public collective is beginning to form -- beginning of real theatrical act. Quieting people.

d. people can linger simultaneously in several 'worlds' at once.

e. hanging reception -- partially encloses above, view to sky on either side -- therefore boundary by suggestion, creating dramatic exterior sensation along edge of restaurant

7. Theater Entrance

a. people on balcony disappearing in doorways along the wall -- life created along facade

b. on orchestra level and along balcony view back -- spectators become actors on 'lobby stage'

c. stars crossing in front to bar acticiates another journey, another space in another time

8. The Balcony

a. the problem has been presented -- we carry it out with us, practice holding it while engaging in small talk, drinks

b. back to a familiar place -- linger on the balcony -- a view to the lobby -- a vista past the lobby to the city -- psychological distance to relieve one of intense emotion -- an objective overview -- seeing people dining, in 'real' time good to bring one's perspective back

c. to theater bar, framed by kiosk (now in another direction) -- new realm with new views

d. lights dim to create 'twilight' between street and stage

9. Theater Bar

a. like pivot -- multidirectional views out -- view to Warrenton Street (theater district, lights)

b. lean back to see full lobby

c. kiosk frames facade and lobby from new direction

d. intermediate space vertically bridging orchestra and balcony levels and horizontally bridging lobby, restaurant, and street

10. Theater Exit

a. provides place to linger

b. the lobby allows space for a transition from the slow, 'inner time' of the soul to the fast daily time of the street

c. restaurant -- intermediate space between lobby and street -- from major foyer one can side step to linger on the edge of both the lobby and the street

11. The Street

a. passing original front facade of theater -- final and most literal juxtaposition of street and stage as highly articulated facade becomes stage flat for actual street -- one arrives again

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