

A PROTOTYPE THEATER WITH FLEXIBLE STAGE FORMS

CONTEMPORARY DRAMATIC CONCEPT
& ITS TECHNIQUE

by

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FLEXIBLE STAGE FORMS

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This thesis is submitted in partial fulfillment of the
requirements for the degree of Master in Architecture
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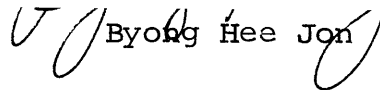
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Dear Dean Belluschi:

I hereby submit respectfully a thesis, entitled
"A Prototype Theater with Flexible Stage Forms",
in partial fulfillment of the requirements for the
degree of Master in Architecture.

Very respectfully,

 Byong Hee Jon

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May 1964

ABSTRACT

This Thesis briefly investigates the dramatic concepts and movement of the contemporary theater since 19th century. The basic concept for the theater was drawn from the conclusion made in this report.

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CONTEMPORARY DRAMATIC CONCEPT & ITS TECHNIQUE

I. Realism and Its Development

A. Development to Realism

Realism, one of the most influential movement in the contemporary drama rooted when romanticism after the French Revolution was still in its height during the first quarter of the last century. Romanticism glorified the individual freedom and exalted emotion as against restriction and reason, the classical mold of the society within authority. Thus it loosened the tight hold of classicism on drama, for it was necessary to develop new technique more appreciable to the middle class society. Plays were written in prose instead of verse. A vast number of the audiences of middle-class, newly established as a result of political and industrial revolutions, were under-educated and looked to the theater for an escape from the everyday-life.

Naturalism with its scientific and documental approach to life reflected upon the early plays of realism. It meant that all men were controlled by the laws of nature; the scientific theories of heredity and evolution. To Emile Zola, who applied the term to his novels as well as to his plays, most

men were doom to misery because they were deprived of free will. Thus the theory often associated with pessimistic view of society for the inevitable destiny of men. His novel and play revealed the essence of naturalism, a slice of life drawn from scientific observation of facts, however, without sense of creative imagination.

The steady growth of political and industrial revolution brought not only social and artistic development, but also the change in theatrical technique as well. The scientific research provided the stage with gas, arc and incandescent light. The proscenium replacing wings and backdrops, became the box-set and employed stage machines to change sceneries. The proscenium which had been developed since 17th century as "the stage itself on which player acted,"¹ provided theaters with naturalistic settings on stages and became a stereotype for the theaters built during the first few decades of this century.

B. Realism and Development

Playwrights moved from classicism to romanticism and to realism; some moved toward symbolistic and others toward expressionistic before the turn of the 19th century. The realistic

¹ Southern, The Seven Ages of the Theatre, P. 268.

play was written in colloquial prose and actors spoke naturally on the stage surrounded by realistic settings. The early plays, however, were not only affected by romanticism and naturalism but also by so-called well-made plays of Eugene Scribe and Victorie Sardow. Allan Lewis wrote:

"Their (Scribe and Sardow) trick was the piece-bien-faite, the well made play. Superb craftsman, they could turn out adroit manipulations of any plot well-calculated to stimulate for the moment. But they did perfect a form of construction that is our inheritance today. Ibsen took the form and gave it content, transforming a mechanical device into a work of art." ²

Norwegian playwright Henrik Ibsen, among others, contributed greatly to the contemporary drama in dramatic structure and technique. He began his realistic plays at high tension or the crisis in the stories revealing the past at certain intervals, and used it to provide complications with ever-mounting suspense. Ibsen placed a greater emphasis on the psychological analysis of the middle class society and was able to present them on the stage.

With the intensified class struggle and psychological interests developed mainly from political and social revolution in the latter half of the 19th century, the form and

² Lewis, The Contemporary Theatre, P. 35.

content of realism became complex and affected much of the 20th century playwrights. Along with Ibsen, Fyodor Dostoevski, a Russian literary giant before the revolution, influenced contemporary drama in the field of "depth Psychology".

"Dostoevski contributes the term that most comprehensively covers an area of modern interest that challenges playwrighting. Taken from his NOTES FROM THE UNDERGROUND, the term "Underground Man" may be used as a metaphor for the hidden, unconscious or semi-conscious, personality, both individual and collective, increasingly investigated by modern psychologists and artists." 3

His main interest laid in search for the psychological insight into subconscious motivation of human being.

C. Realistic Stage Design and Development

The development of dramatic structure and its acting technique in realism fostered the major change in stage design and technique. "In Ibsen's day, it was a needed revolution against the faded flowery drapes, the stale floats, and the baroque perspective drawings of the romantics." 4 The stage illusion had depended upon the scenic painting until a realist like David Belasco literary transfered to his stage wall paper, and furniture from a dilapidated rooming house.

3 Gassner, The Theatre In Our Times, P. 35.

4 Lewis, lb, d., P. 40.

To him realism meant that the theater was life itself, the curtain the fourth wall, so that to his uninspired imagination a Childs Restaurant (from *The Governor's Lady*) scene should have the white tile, the chrome railings and the odor of fresh coffee and hot cakes.⁵

As the realistic form and content was fully matured with the works of Ibsen, Checkov and Gorky before the First World War in 1914, the progress on stage techniques and production was made by the directors who went beyond David Belasco and his "manticulous regard for actual detail"⁶ and developed theories of more imaginative stage crafts as against his emphasis on "environment as material fact, as theatrical effect, rather than on meaning".⁷

The contemporary stage faced the three major problems; environment, mood and plastic unity. The naturalistic environment beyond common reality was achieved by Max Reinhardt and his "stylized realism".⁸ He threw out the dry conventions of the theatrical past and used vivid and imaginative

5. Lewis, lb. d., P. 41.

6 Lewis, lb. d., P. 41.

7 Lewis, Lb. d., P. 41.

8 Hume and Fuerst, XXth Century Stage Decoration, Volume I, P. 16.

styles, simplified at least in the greater part of the stage decoration, at the same time preserving its character of illusion.⁹ His belief was that the simplified spectacle was perhaps the only one people can fully grasp. The stylization of setting meant the choice of certain characteristic scenic element and elimination and reduction of the stage settings to a few suggestive and significant features. His theory on stage craft was closely associated with symbolism with which the name of Gordon Craig was much associated. In utilizing the plastic unity on the stage, stylization and simplification of scenic elements was essential, if not inevitable for the unnecessary of re-creating nature using man-made materials.

D. New Approaches to Stage Design

Gordon Craig was by training an actor before he became involved with the scenic problems of the theater. To him the stage was not a place to exhibit scenery but rather a place in which the inner beauty and meaning of life can be expressed. He recognized that the theater is a total form of arts and skills, a synthesis of acting, scenery, lights, music, and movement. However, he failed to appreciate the

⁹ Hume and Fuerst, lb, d., P. 18.

importance of the actors in the theater. He never placed actors above the theater. Furthermore, he developed a theory that acting was not an art but "a series of accidental confessions".¹⁰ He believed that art can only be created by design and therefore can be achieved by materials which can be calculated by us. He pointed out that man was not one of these materials because of the unpredictable nature of human emotion which controls his mind and action.

"It is willingly or involuntarily a complete failure to understand the art of the actor, a failure to comprehend the double state - conscious and unconscious at the same time - of the actor during a stage creation." 11

However his contribution to the contemporary theater on stagecraft has been practical and stimulating. He was essentially a symbolist and knew the power of suggestion. He went beyond the stylized realism of Max Reinhardt and further simplified the three-dimensional settings to give a clear fusion of settings with other elements on the stage. However, the simplification of means and effect of settings were largely depended upon the imagination of the audience.

10 Hume and Fuerst, lb, d., P. 31.

11 Hume and Fuerst, lb, d., P. 31.

Adolphe Appia's basic theory on the theater, published at the beginning of this century, was aimed at strengthening the dramatic action by the rhythmical movement of actors through space. His choreographical approach to acting technique was based on his effort to unite the two fundamentally different arts; one expressed in the successive time-durations, and the other expressed as a form in space. Poetry and music developed in the successive time-duration, and painting, sculpture and architecture in space. Since the theater was a synthesis of arts expressed visually and as well as through sound, Appia's main effort was to combine and express these two elements more harmoniously by means of successive movement of forms, and the regulated movement of actors by musical score. Perhaps this problem was well expressed in his question, "Can spatial form be a part of successive time-durations, and these time-durations in turn be expressed in the terms of space?"

"In the performance of music-drama, music takes so to speak a spatial form. The stage production must translate this music into terms of space. The actors in this music-drama can have no liberty of gesture or movement, since all is regulated and prescribed by the rhythm and tempo set down in the score..... Thus the movement of the actor, each of his steps even fixed by the music, measuring space as music

measures time, give to the tempo of music form in space, and by consequence, determine all the proportions of the mise en scene (the stage production)."¹³

The color created by lighting was introduced as a third element on the three dimensional and plastic setting to emphasize the other two. He called the former the living color and used it to express a picture composed in time, as colored lighting was also to change with the passage of time. Much study has been made by him on the organic unity of these three elements: time, space, and color in order to emphasize the actor and therefore the play. He also simplified settings, and used the technique of suggestion as Gordon Craig did. He based his theories on the theatrical art measured from man. However, he made the further observation that:

"All forms other than bodily forms tends to be in opposition to the latter and never became one with them. It is the opposition offered to the body by space which makes it possible for space to share life in the life of the body, and reciprocally, it is the body's opposition which animates spatial forms." 14

II. Realism and Beyond

A. August Strindberg and German Expressionism

Playwrights and directors after the First World War

¹³ Hume and Fuerst, lb, d., P. 25.

¹⁴ Hume and Fuerst, lb, d., p. 27.

in Europe veered away from the realism which matured fully in the last two decades of the 19th century. They had turned to a form which might be called a symbolic interpretation of reality and soon followed a path that led to expressionism. In its dramatic content, the expressionist play was a curious mixture of dream and reality. It revealed "the illogic dreams and the disconnectedness of the subconscious"¹⁵ to present subjective values beyond reality. However, the movement also used materials from immediate reality such as war, society, and class-struggle. Swedish playwright August Strindberg made effort to go beyond reality to emotional truth in his plays written toward the latter part of his life, "Sought, as the playwright should, new meanings out of new experiences, and gave dramatic shape to what had been formless."¹⁶

For staging the play, it employed symbolic settings and was influenced by expressionist movement in art. Thus the meaning of object, was emphasized by exaggeration and distortion of line and color, and a simplified style which carried for greater emotional impact.

¹⁵ Lewis, lb, d., P. 56.

¹⁶ Lewis, lb, d., P. 56

"Time, space, and action have no significance in the world of fantasy. Characters cease to be specific and dissolve into the corporal form of ideas, concepts, suggestions, and feelings. Moments of recognizable objectivity vanish, coverage, disappear as they do in dreams. Scenes are short, rapidly shifting, with little regard for fixed positions. Intensity is not on psychological depth but on images in motion." 17

B. Prampolini and Futurism

While the Western World was expanding rapidly with new political and industrial revolution, the economy of Italy lagged and still remained in the basically agricultural country. Thus realism, developed with psychological and social problems as a result of these new revolution in the end of 19th century was foreign to the Italian people. Romanticism prevailed in Italian culture until the First World War partially because her social structure. Tradition and religion prevented the growth of the middle class society and the individual freedom. Furthermore, Italy was losing the War and people led to a disillusionment in the search for meaning in life. The young generation of Italy rejected the romanticism, made effort to break with the past, and finally founded a movement called Futurism which influenced the major art movement

17 Lewis, lb, d., P. 57.

in the rest of the Western World.

The movement's first attack on romanticism was made by painters, however, it gradually influenced upon drama, literature and music and other fields of visual art. The essence of the movement was "a worship of science and the machine and sought an inner dynamism and violence of movement."¹⁸ It soon reflected upon theater and to them life was not static but lyrical, plastic and musical.

"Everything turns, disappears, reappears, multiplies, breaks down, trembles, and becomes transfigured in cosmetic mechanism which is life itself. The theater therefore, must interpret, synthesize, recreate all the visual, auditive, odorous, dramatic, electrical, magnetic, and magic phases of life." ¹⁹

Perhaps in actuality, it influenced more on the stagecraft than on dramatic form and content. Prampolini manifested his theory of the three synthesis on stage and setting in "L'atmosfera scenica futurista" ²⁰ in 1923. The first of the three successive phases in stage and setting, the Scene-Synthesis was to replace the traditional scenery by means of abstract forms of color, broken up by geometrical and structure of synthetic lines. The second phase was to eliminate illusory effect of pictorial perspective

18 Lewis, lb, d., P. 130.

19 Clough, Futurism, P. 145.

20 Clough, lb, d., P. 147.

produced by painted scenery and create two and three dimensional settings architecturally by means of abstract forms and planes. The last phase was called Scene-Dynamics to combine first two phases with constant rhythmic movement of light and object itself.

One of the most striking theories which opened up to many possibilities in the contemporary theater by the futurist was the principle of "simultaneity"²¹ along with dynamism and unity of action between man and environment. The theory of simultaneity influenced Russian and German theaters.

C. Other Experimental Stage Techniques.

Outside of the Moscow Art Theater and Stanislavski, Vsevolod Meyerhold led a group of actors to experiment in non-realistic drama which was labeled as constructivism for the stage technique and materials used for the settings. His approach was to abolish proscenium arch and replace it with what be termed as bio-mechanical settings. To him "theater was a instrument to evoke pure joy of play acting and theatricality."²²

²¹ Clough, lb, d., P. 208.

²² Gassner, lb, d., P. 15.

He was essentially a man of experiment in theater. His actors were trained to run and leap to an extent that they required acrobatic acting in a skeleton settings, bars, brick-leyers, scaffolds and catwalk.

Another contribution of Meyerhold to the contemporary theater was his belief in actor-audience relationship. He went extreme as to abolish curtains for audience to see what was going on behind the removed fourth wall between the change of settings.

Erwin Piscator was often criticized for mechanical excess in staging. He was influenced by the futurist movement of Italy and expressionistic production method. Above all, he was a man with imagination and hold experimentation. He associated Bertolt Brecht in producing the epic plays which were intended to be essentially narrative, to relate using theater as a more effective presentation medium."²³ Theater was aimed at a close audience-actor relationship by anticipation of the audience for judging historical events. Thus producing play, Piscator used just about all the theatrical known to them - lantern, slides, loud speakers, off-stage juke boxes, scenery, placards, songs and film projection,

²³ Lewis, lb, d., P. 220.

to relate audience the historical background or memory more rapidly before and during the plays.

III. The Theater In The Twentieth Century

The 19th century drama remained in the illusionistic scenery behind the fourth wall in a realistic play. The 20th century witnessed settings and lights that were far more expressive and beautiful than any other period. Furthermore, with the effort of the progressive playwrights and directors, the theater became a challenge to those who looked upon it as the ultimate mirror of life. The new stagecraft as a result of technological development enabled them to write more imaginative plays and it reflected on settings as well. The Second World War marked the steady decline in the realism of the past century, eventhough it still had stronghold on certain writers, with the appearance of the motion pictures. The Proscenium becomes outmoded for the plays that went beyond reality.

A. Proscenium and Its Controversy

Proscenium has been one of the most criticized problem in the contemporary theater since the 1930's for its validity and limitations. It was developed since 17th century using wings and backdrop for the Italiam style opera, and

matured into the box-sets in 19th century with the use of elevators from basement. Sceneries were hung from ceilings behind the proscenium arch. Since the last quarter of the nineteenth century, a number of playhouses and theaters were built in this fashion both in the Continent and the United States.

Proscenium was most effective in achieving illusion, however, it was conducive to an intimate actor-audience relationship. Thus new movement called for restoring the intimacy and involving audience more directly in the dramatic action, by means of surrounding actors at closer distances and of eliminating the fourth wall.

"Today, there is more personal even confidential statement being made; plays are less fictional and more confessional and the tendency is always face out to the audience." 24

Further search for new stage forms and technique which would give playwrights and directors more presentational freedom, was made here and abroad as plays were no longer confined in the concrete side of human existence.

²⁴ Miller, "Introduction", The Ideal Theater: Eight Concepts.

B. The Professional Theaters VS. Regional Theaters in the United States

The theaters built in a big city during the early decades in the United States were hampered financially at the time of construction. If we were to cite the Broadway theaters in New York, "the high cost of New York real estate discouraged purchase of generous sites, so the two irreducibles, stage and auditorium, were shoe-horned into the square footage of three city lots, sometimes four.²⁵ Consequently, the commercial theater which insisted upon the maximum capacity of seats within a limitation of the fire laws preferred the proscenium stage, because of the right-line requirements, the form best fitted in a rectangular city lots.

Much of the new theaters were built for communities and universities, supported by various civic organizations and educational institutions. Thus the off-Broadway theaters with the various source of financial aid have developed in quantity as well as in quality. They have been growing not only for their possible economical subsidy from the

²⁵ DeGaetani, "Theater Architecture, or How does it look from where you are sitting", The Journal of the American Institute of Architects, August 1961, P. 71.

various organizations but also for their flexibility to adapt diversity of performing arts as well as their need to experiment.

"The interest that has been shown in plays of various period has brought about another development, mainly in educational institutions where there is a desire to present performances which are replica of the player's original production styles." 26

After the First World War, much of theory and technique on the theater was developed to accommodate the historical stage forms - usually proscenium, apron, and arena within a single structure either by means of mechanical or non-mechanical device. One of the most representative design to combine these three stage forms was made by Walter Gropius with collaboration of Erwin Piscator in 1930's.

C. Motion Picture and Its Effect Upon Drama

The motion picture technique developed from the photography in the late 1890's had capacity for reality much better than any previous developed device. The early movie followed the sequence of a novel or a play of realism and

26 Smith, "Rehousing the Drama", Progressive Architecture, February 1962. P. 99.

and gradually affected theater-goers in a disadvantageous way. The new medium, with the development in "sound-tracks on film in 1927"²⁷, attracted increasing number of audience into a movie theater. As a result, many commercial theaters of drama in Europe and in the United States were either closed down or leased to the motion-picture enterprise in recent years.

"The existing theaters and its production have remained as a prose theater and has been competing with the film industry for journalistic and narrative stories. However, the motion-picture camera can relate the stories much faster and better than the stage production. On the drama theater of realism, Robert Edmond Jones wrote...it is this theater dying--Motion pictures are drawing the very life--blood from its veins.....Audience are gradually coming to prefer realism on screen in the theater." 28

IV. Conclusion

The 20th century fostered dramas beyond realism and consequently the effort has been made both improving theater and stage forms as well as on the presentation technique itself to accommodate with the new plays. Much of the controversy over the proscenium was raised because of its

²⁷ Knight, The Liveliest Art, P. 145.

²⁸ Jones, The Dramatic Imagination, P. 132.

presentational limitations. The motion picture industry crippled the dramatic production and its value in the present-day culture to a certain degree. The economic condition tends to foster the off-Broadway theater than the professional ones. Even for the theaters built for the educational purpose in a college campus with comparatively sufficient funds, the multi-form theater became one of the best solution to meet requirements of the needs in the contemporary drama. Another solution was to make a all-purpose auditorium, without commitment to a particular function, and the space was used for the presentation of drama as well. These are some of the aspects, the contemporary drama has to face with.

The concept of this theater, titled "A Prototype Theater with Flexible Stage Forms" is based on the following conclusions.

A. The Relationship Between Actor and Audience

Regardless of the stage form, one of the most essential factors in a theater is the relationship between actor and audience. The intimate relationship created physically or psychologically in a theater for drama is what makes it

different from the rest of the presentational media, such as movie and television. The stage form and the production method often dictates the proximity between them.

The proscenium destroys the relationship because of the separation between acting area and audience area with its fourth wall and "the difference in lighting intensities".²⁹ The arena with a central acting area surrounded by audience offers the closest proximity between them. However, the limitation on stage setting and the wall of faces created on opposite side are some of the disadvantageous elements in this form. The apron stage is a combination of the axial and radial plans surrounded on three sides by audience. The form allows not only the intimate relationship, but architectural and two-dimensional backgrounds as well. The entire acting area is open to auditorium without the proscenium arch, and the form further achieves the proximity without having to face with the wall of faces instead of scenic background.

The "caliper form",³⁰ a reversed concept of arena - the actors surrounds audience - was employed by some of

²⁹ Smith, lb, d., P. 97.

³⁰ Smith, lb, d., P. 97.

the contemporary theaters here and abroad. However, the concept is still in its experimental stage and the modification of the form may prove to be one of the most stimulating theatrical concept ever conceived.

Psychologically, it is proved that the housing the performing area and audience area in a same room, gives more sense of intimacy between actor and audience than the condition found in a proscenium theater. Furthermore the proximity will be emphasized by the integrated use of lighting, sound and movement on more imaginative settings.

It is concluded that the word "intimacy" means not only the physical proximity between the two, but also the strong fusion created and emphasized by the imaginative use of the contemporary means of stage technique as well as traditional one. Thus theater becomes an instrument to house performing arts by the direct contact between actors and audience to create a moment to unfold the true meaning of life.

B. The Movement of Actors & Stage Form

The proscenium offers the more concentrated acting on a confined area, whereas on open stage, perpendicular or parallel movements are observed by audience depending

upon where he seated. On the apron stage, actors take approximately parallel action to the rows of audience. On arena stage, the area on which actors moves about is smaller than that of proscenium stage. However, the directions of movements are simillar in both cases for they are confined to a limited area. The coliper form described above, brings physical discomfort to audience as the audience has to follow the movement of actor beyond the normal limit of his horizontal sightline.

In determining the stage form, the combination of these movements result in a multi-form theater. The three of the basic movements, perpendicular, parallel and confined are considered important and are taken into account in connection with the stage forms and techniques.

C. The Movement of Actors and The Stage Technique

The parallel movement of the actors are associated with simultaneous action of the Futurist and it offers possibilities in stage technique in producing new form of play.

The parallel movement provides variety in number of settings at the same time and on same stage, for the length of the performing area can be much longer than the standard

proscenium. The space thus achieved, is utilized for the combination of complete sets to give alternative or simultaneous use.

The motion picture technique is considered very effective medium to the theater for its swift succession of images which can be used to express the world the conscious and the unconscious. In order to maintain and strengthen the contemporary drama, it is essential that the drama has to be different from the movies. The use of motion-picture technique will bring the theater the image and actual person simultaneously on stage. The contrast thus made by these two different elements, if well controlled, will provide the theater its new dimension in playwrighting, as well as in stage production.

- x - x - x -

Essentially the theater is where life is created in its fullest meaning. The contemporary theater is an instrument to create a performing arts using the modern concepts and its technique. It is concluded that in order to revive the theatrical activity in our society, the maximum freedom should be given to playwrights and directors to foster

more imaginative plays and stage technique. Moreover, the drama has to be basically different from other presentational media. However, the tradition is as important as present and future, for we are always in the transitional era. We can hardly neglect the dramatical development of the past in order to understand full meaning of life of the present.

The flexible stage form is employed in the study to accommodate plays of realism to expressionism and perhaps to its beyond.

V. The Program of Thesis

Description of Thesis

Title: A Prototype Theater with Flexible Stage Forms

Stage Forms: Flexible to Modified Apron from Proscenium

Seating Capacity: 800 maximum

The Stage Technique:
Film Projections
Hydraulic Lifts used for Orchestra Pit, Traps, and Stage.

In designing this theater, the basic concept was drawn from conclusions made from the study in the existing theatres and the changing demands arisen in contemporary drama.

The objectives of this theater is intended to give the playwrights and directors more presentational freedom and to encourage imaginative playwrighting and stage design in order to participate in the new movement to revive theatrical activity.

General

This thesis, because of its purpose to develop a prototype theater that combines flexible stage-forms, does not adhere to a specific site. It is a study of a theater

building type rather than a solution to an established condition.

Functions

The Stage Forms: The stage forms which can be varied from the proscenium to the modified apron by means of fire proof curtains and the lift of the orchestra pit, is based upon the variations of movements of actors on stage in relation to the audience. The proscenium, on which actors move about in a more confined area is achieved by closing off stage in a standard opening of 40' to 42' and by reducing two sections of seats on both sides of the house by the panels stored above the acoustical panels. The loss of the seats are due to the sight-line conditions in the proscenium forms. The parallel movement of actors on the modified apron space in relation to the eyes of an audience is achieved by opening up stage in its full length of 90' utilizing the entire seating capacity of the house. The perpendicular movement to the audience is made with the use of the lift of the orchestra pit that gives a total of more than 55' in depth for the acting area in the middle of the stage. The variations are further achieved by the combinations made among of these three movements and

within the parallel movements from the proscenium to the modified-apron.

The Seating Arrangement: The seating arrangement is in the shape of fan and the curvature of the radius is adjusted to give good visibility without physical discomfort for both extreme cases of forms, since the proscenium requires relatively short curvature than that of the modified apron. For maximum vertical visibility, steps were used to achieve steeper slopes eliminating balconies.

The average distance from audience to actors is kept within 65' to 75' which enable them to read the facial expression of the actors for the plays which require the close proximity of the two.

Acoustics: The volume of the house was controlled to give the optimum reverberation time of 1.3 sec. which is ideal for playhouses and intimate drama production. The curved rear wall was adjusted with a series of flat panels to avoid possible focusing of sound.

The mechanical room and the workshop are on separate foundation from the building to eliminate possible sound transmission to the house by vibration. Small room acoustics is considered for the rehearsal room to avoid flutter

between the two parallel walls.

The following elements are considered in the design in addition to those described in the conclusion.

- a. Abstractionism and multiple use of sceneries.
- b. Light, color as well as sound as an integral part of theater form.

VI. Area Requirement

Foyer 1 S.F./Seat: 800 S.F.
 Box-Office

Lobby-Lounge 8.4 S.F./Seat: Total: 6,700 S.F.

Upper Lobby - 3,700 S.F.
 Lower Lobby-Lounge - 3,000 S.F.

Toilets, Powder-room

Cocktail Lounge - 1,200 S.F.

House Managers Office - 140 S.F.

Box Office - 140 S.F.

Coats - 1,200 S. F.

Auditorium

Seating Capacity: maximum 800 persons

State

Acting Area : 3,000 S.F.
 Working Area : 3,000 S.F.
 Orchestra Pit

Work Shop : 2,250 S.F.

Carpenter Shop
 Painting & Scenery

Storage - 1,200 S.F.

Quick Change Dressing Rooms

4@ 230 S.F.: 920 S.F.

Dressing Rooms:

Individual Rooms for Principal

60 S.F./Person: 720 S.F./12 Persons

Chorus Dressing Rooms

Male : 50 S.F./Person: 1,250 S.F./25 Persons

Female: 50 S.F./Person: 1,250 S.F./25 Persons

Green Room - 600 S.F.

Kitchenette and bar - 400 S.F.

Musicians Room - 600 S.F.

Stagehands' Locker Room

40 S.F./Person: 800 S.F.

Offices - 140 S.F. each

Directors - 2 persons

Stage Managers - 2 persons

Designers - 3 persons

Conference Room - 500 S.F.

Costume Shop: 1,500 S.F.

Design Office

Work Shop

Dye Shop

Storage

Rehearsal Room - 1,200 S.F.

Projection and Control Room

Shipping and Receiving

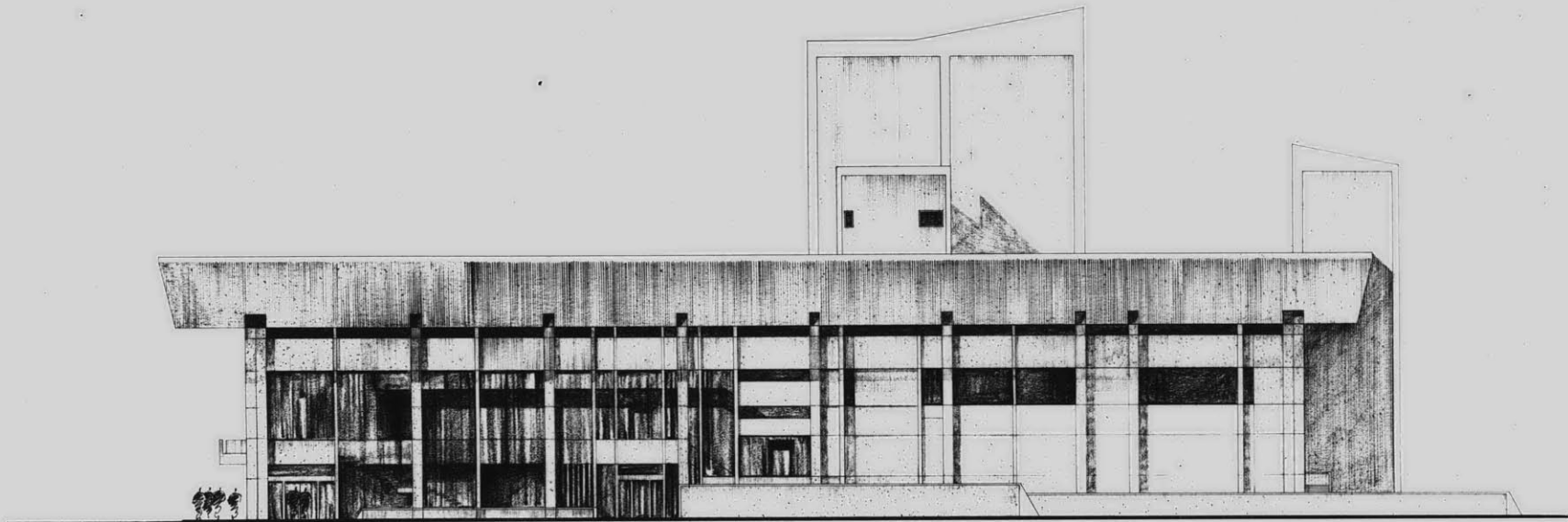
Mechanical Equipment Room - 1,200 S.F.

B I B L I O G R A P H Y

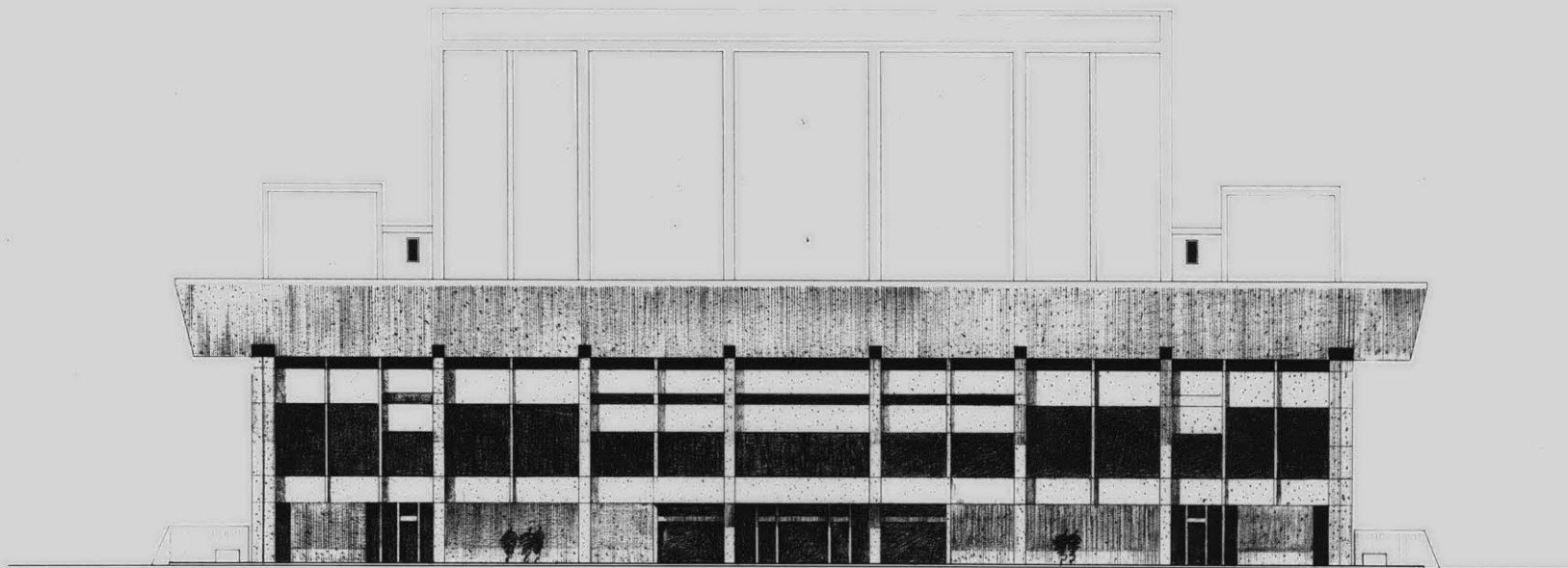
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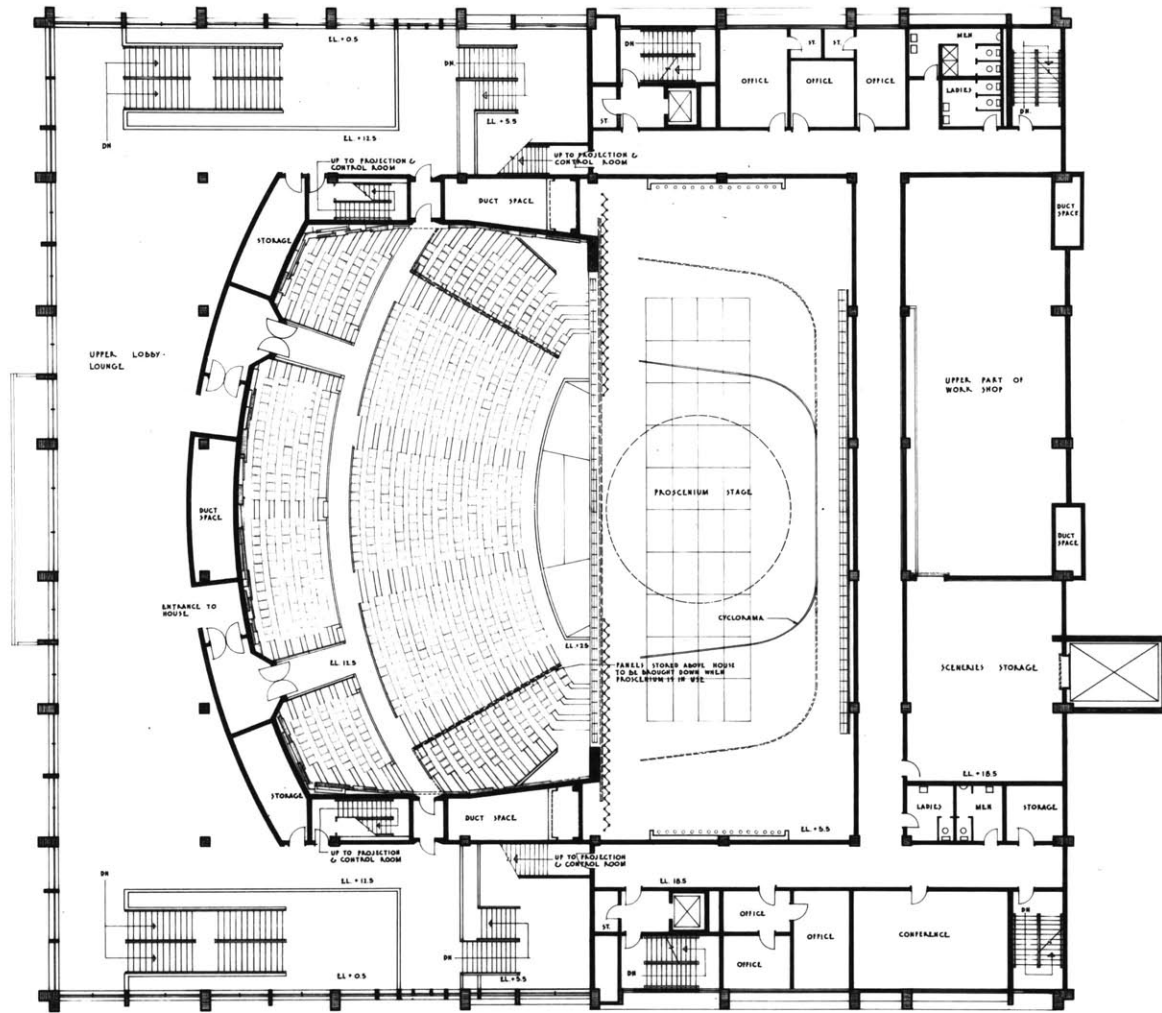
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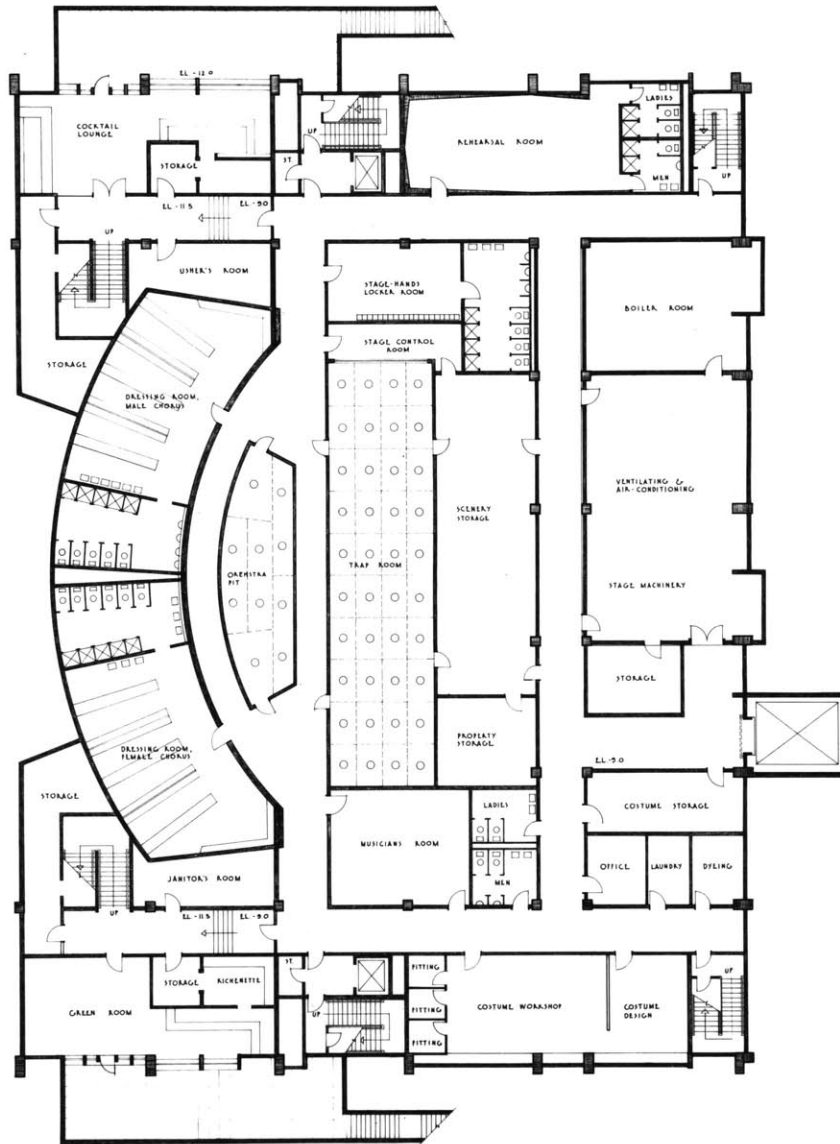
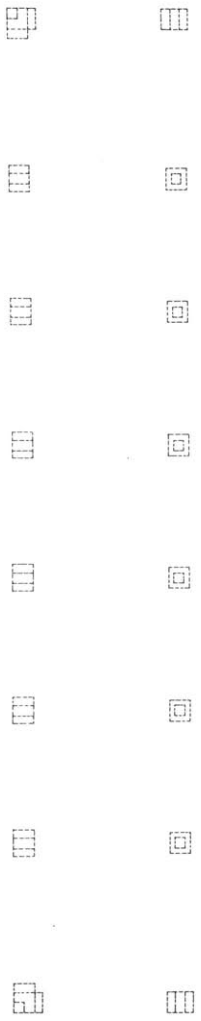
SIDE ELEVATION
SCALE 1/8" = 1'-0"
A PROTOTYPE THEATER WITH
FLEXIBLE STAGE FORMS
MARCH THESIS, M.I.T.
MAY, 1964
BYONG HEE JON



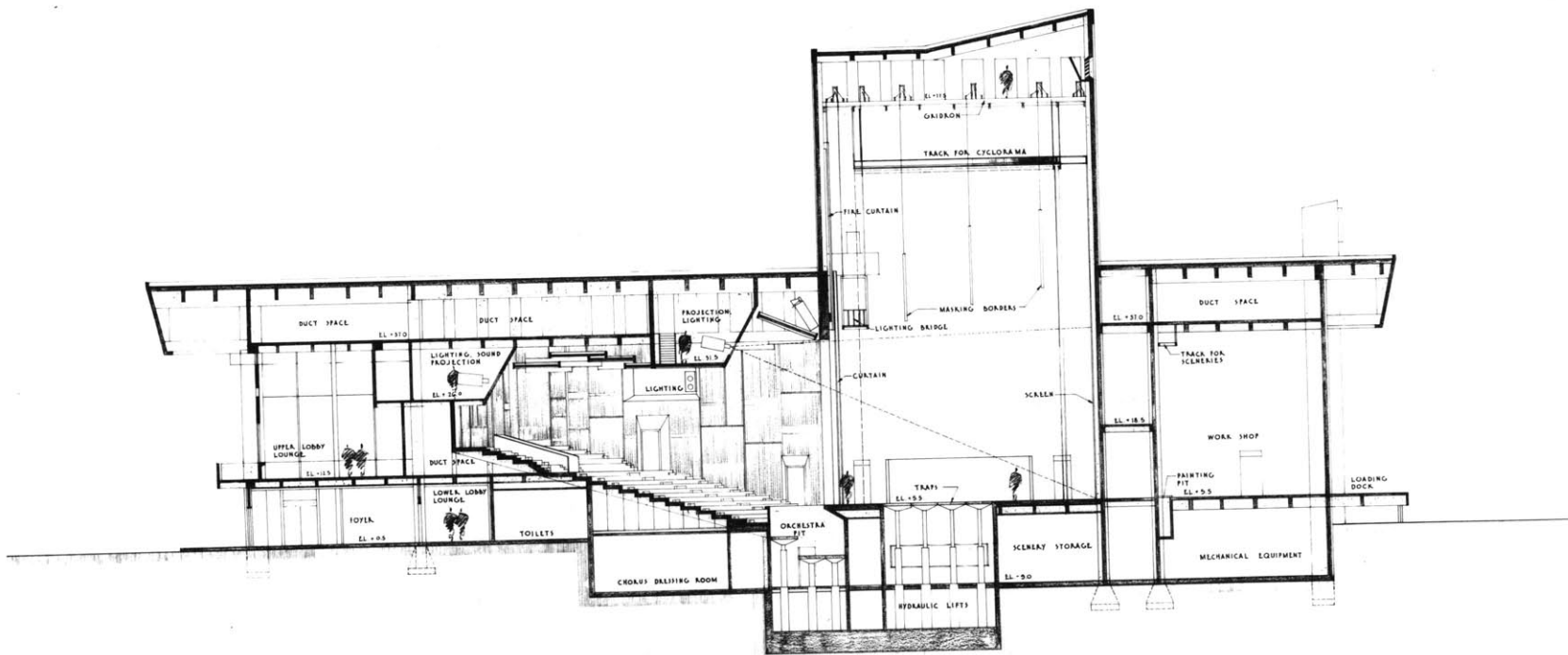
FRONT ELEVATION
SCALE 1/8" = 1'-0"
A PROTOTYPE THEATER WITH
FLEXIBLE STAGE FORMS
M ARCH THESIS, M.I.T.
MAY, 1964
BYONG HEE JON



UPPER LOBBY - LOUNGE
 PLAN
 SCALE: 1/4" = 1'-0"
 A PROTOTYPE THEATER, WITH
 FLEXIBLE STAGE (FORMS)
 M ARCH. THEATRE, M.I.T.
 MAY, 1964
 BYONG HEE JON



BASEMENT PLAN
 SCALE: 1/8" = 1'-0"
 A PROTOTYPE THEATER WITH
 FLEXIBLE STAGE FORMS
 W ARCH TRJHSJ, M I T
 MAY, 1964
 BYONG HEE JON



LONGITUDINAL SECTION
 SCALE 1/8" = 1'-0"
 A PROTOTYPE THEATER WITH
 FLEXIBLE STAGE FORMS
 MARCH THESIS, M.I.T.
 MAY, 1964
 BYONG HEE JON