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THE RELATIONSHIP OF ARCHITECTURE AND THEATER
IN THE THEATRICAL EXPERIENCE:
A GRAPHIC METHOD OF ANALYSIS

BY
GRETHE BARRETT HOLBY
S.B.A.D., M.I.T.
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Certified by _____ Thesis Supervisor

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ABSTRACT

Under the assumption that there is a basic failure of communication between the worlds of architecture and theater that seems to underlie the many poor theaters built today, a graphic notation has been developed that can be used to model a theatrical-architectural relationship in order to better understand their interaction.

To test the graphic system of analysis, the theaters of six major innovative directors of the past century are analyzed: those of Richard Wagner, Andre Antoine, Georg Fuchs, Vsevolod Meyerhold, Stephen Joseph and Jerzy Grotowski. These analyses are to be found in the accompanying graphic supplement.

From these analyses, implications of the graphic notation system become apparent: communicative, historical, and practical. These are discussed in the Critique and Conclusion.

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C O N T E N T S

THE RELATIONSHIP OF ARCHITECTURE AND THEATER IN THE THEATRICAL EXPERIENCE: A GRAPHIC METHOD OF ANALYSIS

	<u>PAGE</u>
INTRODUCTION.	6
THE GRAPHIC NOTATION.	24
INTRODUCTION.	24
GENERAL DISCUSSION.	26
THE LITERAL ELEMENTS - DISCUSSION	29
THE THEATRICAL ROLES - DISCUSSION	36
THE LITERAL ELEMENTS - DEFINITIONS AND GRAPHIC SAMPLES.	38
THE THEATRICAL ROLES - DEFINITIONS AND GRAPHIC SAMPLES.	50
GRAPHIC ANALYSES (SEE GRAPHIC SUPPLEMENT)	
TEXTS CORRESPONDING TO THE GRAPHIC ANALYSES	58
RICHARD WAGNER AND THE FESTSPIELHAUS AT BAYREUTH.	58
ANDRE ANTOINE AND THE THEATRE LIBRE	72
GEORG FUCHS AND THE MUNICH ARTISTS THEATER.	85
THE BEHRENS-FUCHS-DEHMEL DARMSTADT CEREMONIAL THEATER	86
FIRST DESIGN FOR THE MUNCHNER KUNSTLER THEATER.	93
THE MUNCHNER KUNSTLER THEATER.	98
VSEVOLOD MEYERHOLD AND THE MEYERHOLD THEATER.	105
STEPHEN JOSEPH AND THE VICTORIA THEATER	115
GROTOWSKI AND THE THEATER LABORATORY.	122
CRITIQUE AND CONCLUSION	131

PAGE

APPENDIX - INTERVIEWS WITH THEATER PROFESSIONALS. . .	158
APPENDIX - 1: ROBERT CHAPMAN	159
APPENDIX - 2: FRANCO COLAVECCHIA	180
APPENDIX - 3: JOSEPH EVERINGHAM.	195

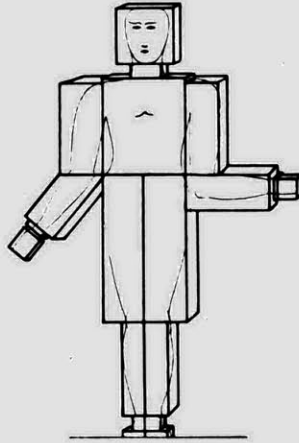
INTRODUCTION

A basic failure of communication between the worlds of architecture and theater seems to underlie the many poor theaters built today. There are fundamental misconceptions of theater on the part of architects, and of architecture on the part of theater directors. The relationship between theater and architecture must be understood by both parties, as well as by that nebulous group called the committee client, before better theaters will be built. This thesis attempts to explore the theatrical-architectural relationship and present it in a manner which can be understood by architects and theater artists alike.

It is curious that the architect is so painfully ignorant of theater as a conceptual and artistic form, and thus fails to obtain particular inspiration when designing a theater. Architects may argue that they are not ignorant of theater as an art form; that, in fact, theater is not an independent art form, but rather has a close relationship to architecture. The architect may then point to the theater of the Bauhaus or the Spherical Theater of Andreas Weininger. Such statements demonstrate still more clearly the complete misunderstanding of theater by the architectural profession. The Bauhaus theater projects or Andreas Weininger's Spherical theater are not about theater, but about "ambulant

Figure 1

Source: Schlemmer, The Theater of the Bauhaus
p. 26, 27.

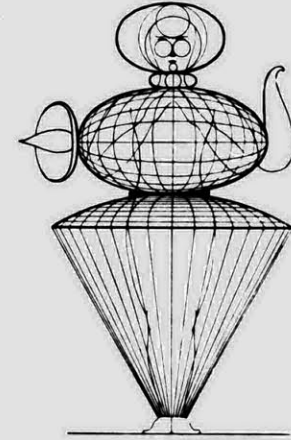


The laws of the surrounding cubical space. Here the cubical forms are transferred to the human shape: head, torso, arms, legs are transformed into spatial-cubical constructions.

Result: ambulant architecture.

The laws of motion of the human body in space. Here we have the various aspects of rotation, direction, and intersection of space: the spinning top, snail, spiral, disk.

Result: a technical organism.



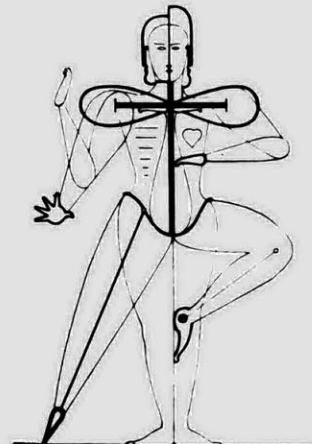
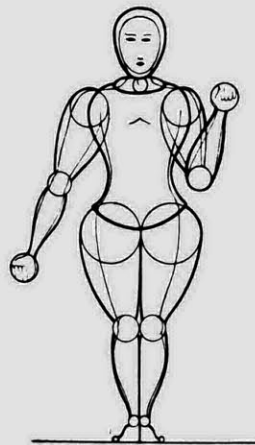
The functional laws of the human body in their relationship to space.

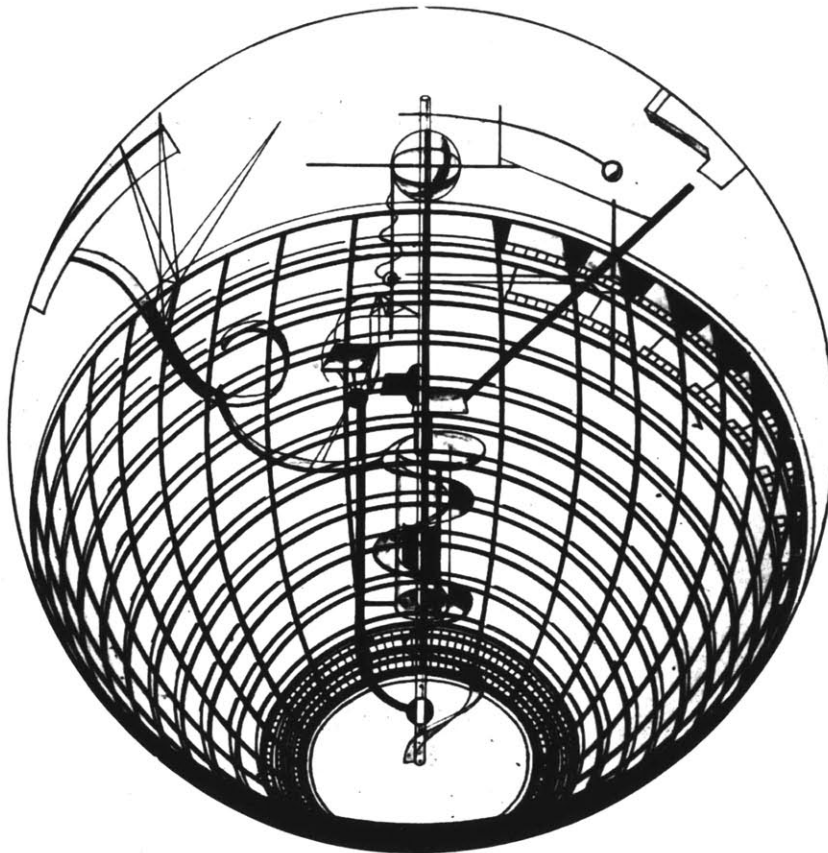
These laws bring about a typification of the bodily forms: the egg shape of the head, the vase shape of the torso, the club shape of the arms and legs, the ball shape of the joints.

Result: the marionette.

The metaphysical forms of expression symbolizing various members of the human body: the star shape of the spread hand, the ∞ sign of the folded arms, the cross shape of the backbone and shoulders; the double head, multiple limbs, division and suppression of forms.

Result: dematerialization.





The Spherical Theater, designed by Andreas Weininger.

An answer to the question of the space theater, the problem of the theater of the future. — The space stage and the space theater as the home of the mechanical play. Motion: the point of departure for all primary media: space, body, line, point, color, light; sound, noise; in a new mechanical synthesis (as opposed to the static synthesis of architecture).

A sphere as architectonic structure in place of the customary theater. The spectators, on the inner wall of the sphere, find themselves in a new relationship to space. Because of their all-encompassing view, because of centripetal force, they find themselves in a new psychic, optical, acoustical relationship; they find themselves confronted with new possibilities for concentric, eccentric, multidirectional, mechanical space-stage phenomena. — In order to realize its task completely, the mechanical theater lays claim to the highest developments of functional technology. — Purpose: to educate men through the creative play of new rhythms of motion to new modes of observation; to give elementary answers to elementary necessities. A. W.

Figure 2

Source: Schlemmer, The Theater of the Bauhaus, p. 89.

architecture", about the "mechanical play" (Figures 1, 2). They are examples of what might be called a "designer's or painter's theater". They may be valid ways of investigating and abstracting painting or architectural form, but they are certainly not about theater.¹

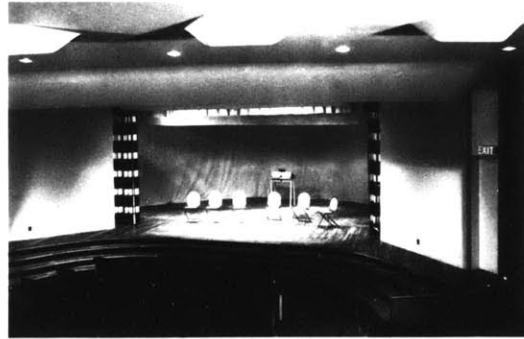
Conversely, it is puzzling that theater directors misunderstand architecture as a creative tool and thus rarely succeed in supporting their concepts in built form. The theater director generally understands little about the visual nature of his stage sets, much less about his theater building. The stage designer, however, himself working in physical and visual forms, often feels that he should be the one to design theaters. His design, however, would be an extension of theatrical form, and have little to do with architecture. He has no understanding of how architecture can both support the director's current ideals and requirements at the same time as allowing for reinvestigation and change at a later stage. He is used to creatively interpreting architectural elements, not dealing with architecture as a creative discipline in itself.

If architecture has this creative possibility, it is an interesting question why so many of today's playhouses are nothing but architectural displays housing conventional and cumbersome support facilities. Some theaters, like

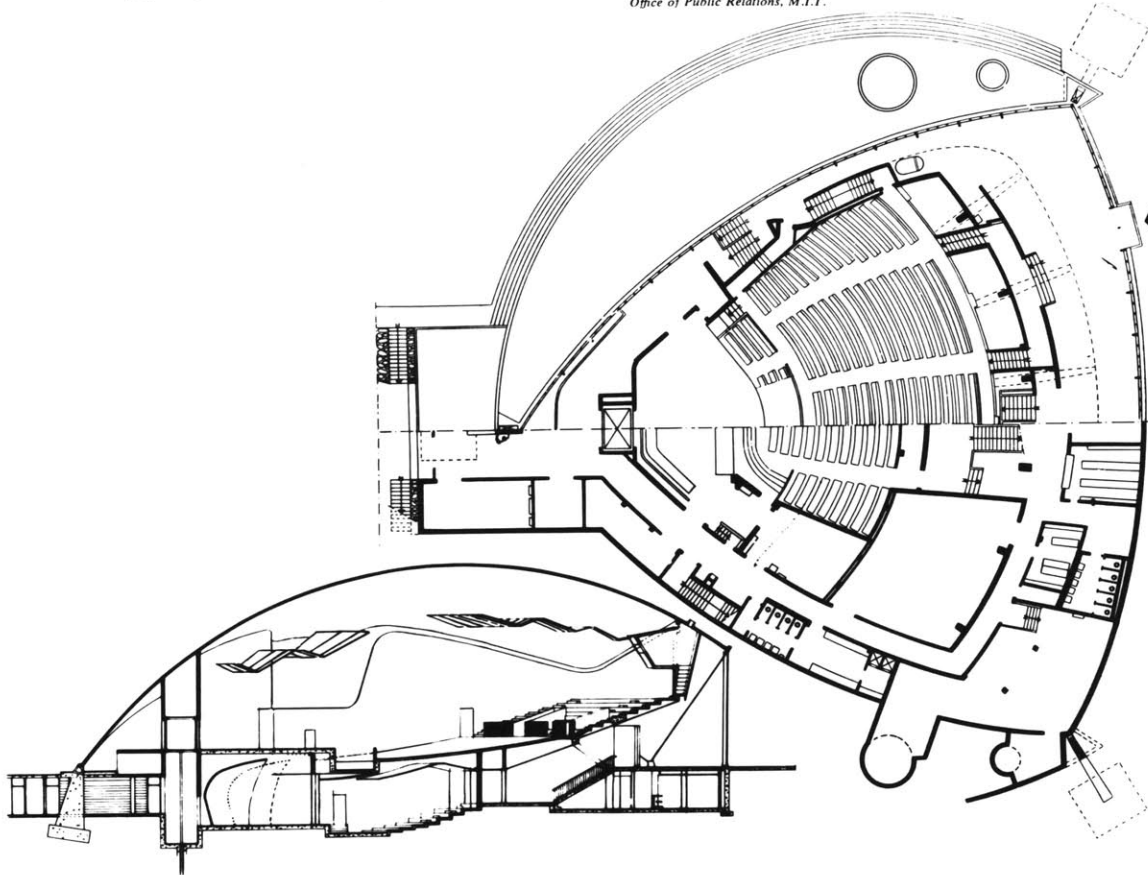
Kresge Auditorium (1954) END STAGE
 Massachusetts Institute of Technology, Cambridge, Mass.

Architects: Eero Saarinen & Associates (Anderson, Beckwith & Haibles)

This triangular domed building (capacity 1,238) contains a large auditorium to be used primarily for concerts and assemblies. The end stage will accommodate 250 musicians. A choir loft is at stage right and an organ loft at stage left. In the basement (*upper right*) is a small end stage theatre (capacity 214).



Office of Public Relations, M.I.T.



Office of Public Relations, M.I.T.



Anderson, Beckwith & Haibles

Figure 3

Source: M. Silverman, Contemporary Theatre Architecture, fig. 15.

Kresge Auditorium at M.I.T., treat theater solely as pre-conceived, wholly arbitrary architectural form (Figure 3). M.I.T. gave the architect a considered list of requirements. The architect, nevertheless, fought for his three-cornered dome and eventually the theater was built² despite the disparity between design and requirements. As its director, Joseph Everingham, recurrently points out, it is a disaster. (See Appendix 3.)

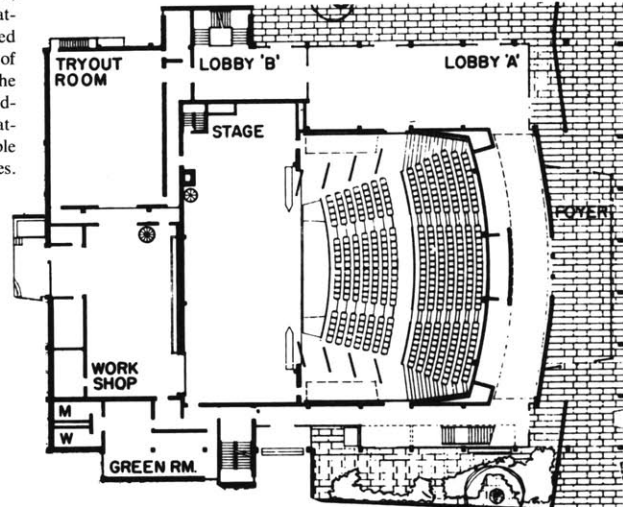
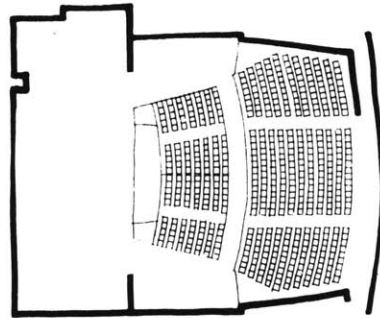
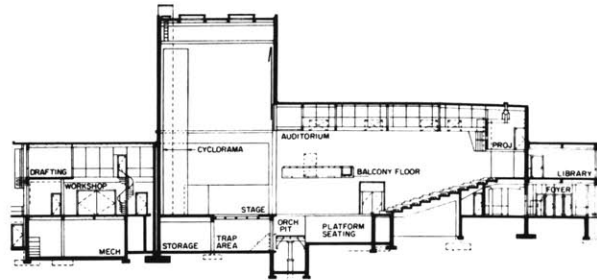
Other theaters, like the Loeb Drama Center of Harvard University, reduce theater to a mechanical playhouse, providing only imperfect imitations of traditional theater forms (Figure 4). In this case, a lack of decision on the part of the committee-client and pressure from the technical engineer produced an indecisive theater machine (See Appendix 1,2).

In such cases as Lincoln Center in New York or Kennedy Center in Washington, D.C., theater is considered a monument. The production and performance aspects of the theater are then treated as the "kitchen side of architecture: You can't leave it out. But if you let it run things, you'll never have a building...The State Theater [was designed] for the intermissions obviously..." and for the social event of going to the theater.³ More importantly, it was built as a cultural symbol, a national landmark. (Figure 5.)

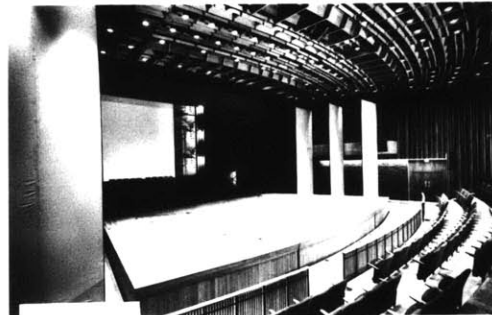
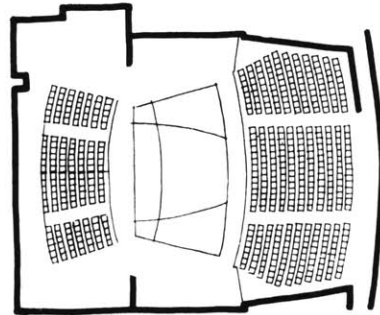
Loeb Drama Center (1960) VARIABLE THEATRE
 Harvard University, Cambridge, Massachusetts

Architects: Hugh Stubbins & Associates
Theatre lighting, stage and electro-mechanical equipment: George C. Izenour
Consultants: Bolt, Beranek & Newman

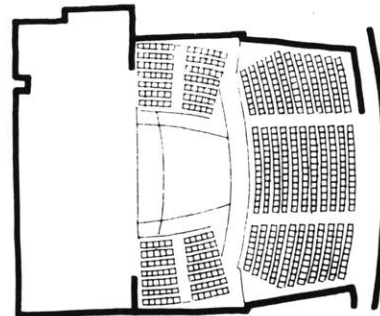
The Loeb Drama Center (capacity 588), the first fully mechanized variable theatre to be built, can be used as a proscenium, thrust or arena stage theatre by rearranging the forward seating sections. These sections, mounted on two movable, tiered platforms, may be turned 90 degrees and moved to the sides of the hall for the thrust stage arrangement; or moved onto the proscenium stage and turned to face the auditorium for a modified arena arrangement. The floor beneath the movable seating sections is divided into four elevator platforms. Removable side panels serve as masking for lights and actors' entrances.



Architectural Record



Clemens Kalischer



Clemens Kalischer

Architectural Forum

Figure 4

Source: M. Silverman, Contemporary Theatre Architecture, fig. 38.

Conventionally, the performing arts and architecture, each in its own way, are thought to mirror or foreshadow the social situation. Indeed, perhaps such architectural displays as Lincoln and Kennedy Centers reflect a public taste for decadence, the reestablishment of theater as spectacle. Yet this has little to do with the performing arts and the intentions of the theater artist today. It has rather to do with architectural domination of the building situation and even with architectural suppression of creative theater.

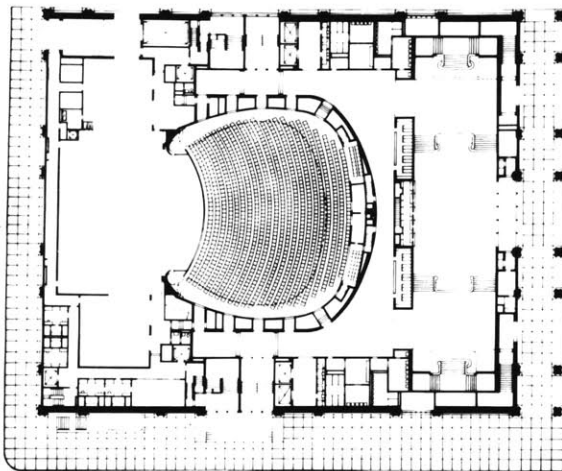
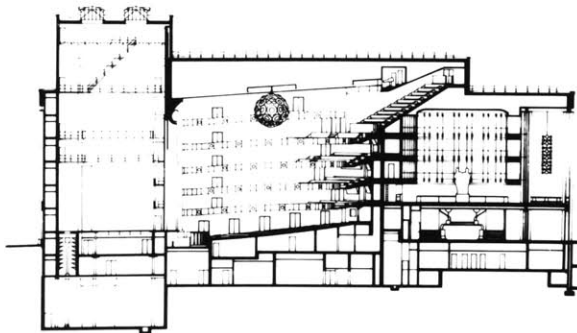
Finally, there are theaters through which architects realized their own conceptions of theater. The tripartite stage designed by Auguste Perret for the Exhibition of Decorative Arts in Paris in 1925 is a good example.⁴ (Figure 6).

While all these types of theater buildings are widely acclaimed by architectural publications and the press, the directors and stage designers who must use them know little but dissatisfaction and frustration. Unfortunately, the amount of money spent on these memorials demands that they be used for years to come, though the new forms in the performing arts may well presage a period of creative energy and extensive change. These new forms might well include in their conception a new spatial medium. But they would then be stifled under the financial necessity of keeping today's antiquated memorials in constant use.

New York State Theater (1964) PROSCENIUM STAGE

Architect: Philip Johnson Associates

The New York State Theater (capacity 2,729) was designed for ballet, operetta, and musical comedy. At the rear of the orchestra floor, which has continental seating, are glass-enclosed viewing rooms. There are five rings of shallow, horseshoe-shaped balconies above the orchestra level. The Promenade, 200 by 60 feet, on the first ring level may be used for receptions and dinners as well as for strolling during intermissions. As a banquet hall, it will seat 600. Backstage there is enough rehearsal space to accommodate three companies simultaneously.



Ezra Stoller Associates



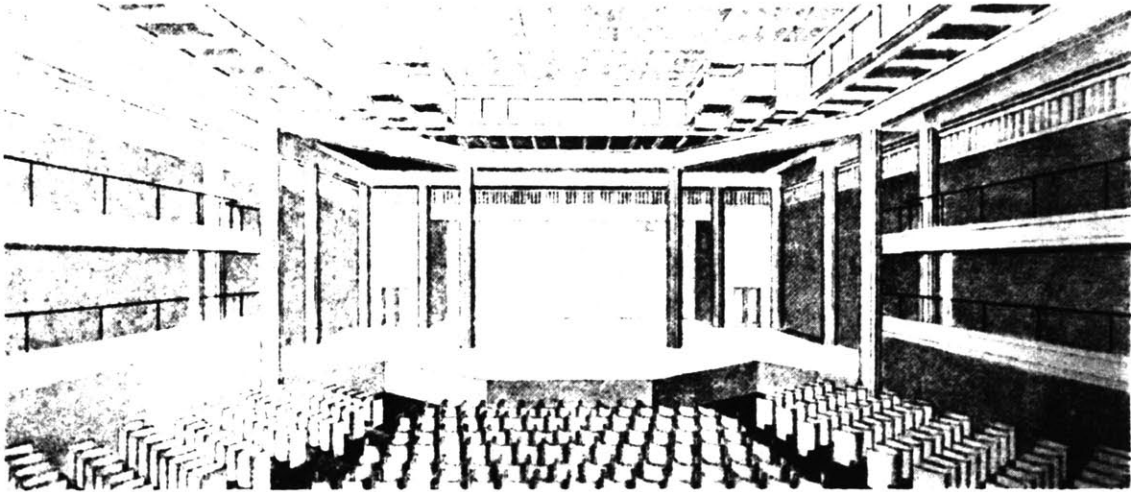
Ezra Stoller Associates



Ezra Stoller Associates

Figure 5

Source: M. Silverman, Contemporary Theatre Architecture, fig. 41b.



August Perret, Théâtre de l'Exposition des Arts Décoratifs, Paris, 1925.

Figure 6

Source: Fuerst and Hume, Twentieth Century Stage Decoration, fig. 54.

Improvements in theater design will not occur until architects appreciate that they are designing for another artistic medium which is not theirs to reform, to treat lightly, or to ignore. The architect must no longer assume the lead role of formgiver or programmer, and thereby reformer, when engaged in the design of a theater.⁵ He must recognize the artistic integrity of the theater-artist and deploy his architectural talents in a mutual conception.

However, if architects take these alternatively too assertive or too lax attitudes toward theater design, the fault is not entirely their own. Directors and theater-users are generally poor architectural clients, not to mention those committees or community groups which represent a confusion of interests. Because the design of a theater does so affect the presentation of theatrical concepts and the total theatrical experience of the spectator, it is crucial that the client comprehend the relationship between architecture and theater. And he must be taught that a conception of theater can be both reinforced and encouraged to grow and develop by the form of the performing area as well as by the balance and nature of the support facilities.

This thesis opens the investigation of the architectural-theatrical relationship by examining the major innovative directors of the past century--how they used their theaters and what they had to say about the design of these theaters.

The amazing result of this research is that every major director in the past century has designed his own theater with supportive or collaborative architectural assistance. These designs survive either in project or built form. Each of these theaters attempted to translate the director's dramatic theories into physical form, and was designed specifically to fit his presentational concepts.⁶

This fact raises interesting implications. With so many poor theaters being built by architects who know so little about theater as art, and with so many theaters being commissioned by directors or theater committees who know so little about architecture as a creative tool, the schemes of these director's theaters, appropriately presented, hold the possibility of demonstrating the relationship between the two disciplines. Current directors, through a textual discussion and a graphical analysis of the plans, may see the theories of contributive twentieth century directors translated into architectural terms, and thus begin to understand how the theater building can support theatrical concepts and help in their realization. Architects, on the other hand, through the plans and the graphical analysis, supported by the text, could begin to develop an understanding of theater ideology and its unique involvement with (and independence from) architecture.

The graphic analysis of theater design may also hold further implications. With an appropriate notation system, a deeper understanding and reinterpretation of the directors' theories may result. New historical relationships might become apparent through the added theatrical dimension of architectural space. The graphic methods of analysis may also suggest new, hitherto untried theatrical relationships, or become a dynamic tool for interpreting a client's needs and concepts during the initial consultation stages of a project.

The third major group involved with, and so often responsible for, the many poor theater buildings being built, is the committee client. This group, usually unschooled in either theater or architecture, or hesitant to inflict their own views of theater on future users, might hopefully be introduced to both tenets simultaneously, thereby developing an understanding of their relationship. It is indeed on this relationship, and not on either art form by itself, that the committee client should act or decline to act.

INTRODUCTION - FOOTNOTES

¹One reaction to the Bauhaus theater experiments by a theater designer is quoted below:

There is a tendency which aims to present in the costume what is practically the equivalent of constructivism on the stage. With the attempt to realize this idea at the Bauhaus in Dessau, the actor was transformed into what might be called an animated and articulated doll. The creations of the Bauhaus artists are interesting so long as they deal with purely architectural creations and at times even in the field of stage decoration. Not content with this, they have attempted, with what seems an astonishing lack of discernment, to submit the costume to laws which are in no sense applicable to it. Thus, for Oskar Schlemmer, the transformation of the body by the costume of the theater can be conceived under four forms only. (Figure 1.)

The error in these conclusions is only too apparent. With Schlemmer's experiments, how far we are from the comprehension of an Appia, who has demonstrated to us how the actor's body comes to life on the stage precisely because of the contrast which his living form offers to the architectural laws surrounding him. At the Bauhaus, a complete failure to understand the necessities of the body is camouflaged by a mass of altogether ridiculous pseudo-scientific language. An example of the infantile results of these theories concerning the costume can be seen in the "Triadisches Ballet"...The pseudo-scientific character given to this experiment in Dessau is again evidence for the contention that the "intellectualization" of the arts, signifies a general lowering of the intellectual level. (Fuerst and Hume, Twentieth Century Stage Decoration, p. 84, 5. N.Y.: Benjamin Blom, 1967 [originally issued 1929])

²William E. Holland and John B. Nilsson, "A study of the Kresge Auditorium Project", M.I.T., unpublished paper, 1969.

³Philip Johnson (Architect of the New York State Theater, Lincoln Center), Progressive Architecture, Vol. , Oct. 1965.

⁴*The tripartite stage established by August Perret for the Exhibition of Decorative Arts in Paris in 1925, proved [completely unsatisfactory]. Here no technical invention was introduced to counterbalance the rigidity of the fixed architecture, and this rigidity was coupled, moreover, with a very bad visibility, only a little triangle on this sixty-foot stage being visible from all the seats in the house. To make this worse, there was a complete lack of all technical facilities, the height was insufficient, and many other faults were apparent. These errors were the more grave in view of the fact that this stage, like that of Cologne, was created to be used by the producers of all countries, who had been invited to demonstrate their ideas in the field of modern stage decoration. Hence, instead of giving them a full opportunity to show their individual and personal conceptions, this stage attempted to force on them the concept of the architect who had brought it into being. In looking at this, it is difficult to understand why the companies of New York, Moscow, and Amsterdam should leave their own well-equipped theatres in order to create a *mise en scene* in the implacable frame of this rigid system. Why should a producer adopt a new stage arrangement and special conditions which are not in the least applicable to his own ideas, simply for the pleasure of playing for three days on this inappropriate stage? The result was, of course, a complete failure. Not a single one of the productions announced was given, and the fixed tripartite stage went down in ridicule, serving finally, for lack of anything better, for third-rate dance exhibitions given before bewildered provincials who had by chance strayed into the auditorium. Such an episode should serve as a lesson to all those who wish to impose on the*

theatre an immutable and consequently anti-theatrical conception. (Fuerst and Hume, op. cit., p. 44-45.)

⁵The architect as programmer is a role which most laymen do not understand. It is precisely this role, however, which can play havoc with theater design. Instead of programming the theater director's needs and artistic concepts and thereby using his craft in an interpretive, reinforcing and expansive manner, the architect tends to dismiss or ignore his client's conception of theater under the assumption that he is "conservative" or doesn't know what "modern theater" is about. The architect then goes ahead to build his own unmanageable and naive conception, leaving its management to the theater director.

Another architectural approach to theater design is the use of the project as an architectural playground. Compared to residential or commercial buildings which have specific programmatic requirements which cannot be overlooked, theater projects so often leave open a tempting opportunity for the architect to ignore requirements for the sake of architectural form, spatial relationships, or monumental configurations.

⁶In cases where the architect might be thought to have contributed a major portion of the design program, such as Semper, Littman or Gropius, it can usually be shown that in fact these designs show a major change in concept and form from their previous projects, and, more often than not, from their later projects as well.

INTRODUCTION

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THE GRAPHIC NOTATION

INTRODUCTION

In order to investigate the relationship between theatrical concepts and built form, a system of graphic notation has been developed which can be used to model a theatrical-architectural relationship. The present chapter describes these graphics which, when overlaid on the plans of theaters, describe the theatrical conception and architectural use of each design. As will be explained in detail, the graphic system uses three families of graphic patterns and three colors in transparent overlays. Various characteristics of the theater are thus distinguished and, depending on the concept of the theater, may appear in distinct spatial configurations or be superimposed in such a complex way that the constituent elements must be lifted apart to read the graphic description in any detail.

The theater experience has been broken down into two major parts, each with its own graphic system: the literal elements involved (patterns) and the roles these elements play (colors). The literal elements are the actual people and things present at the theatrical event: the professional, the audience, and the scenery; the roles are the virtual functions the literal elements assume during the

event: the virtual performer, spectator and visual support. Although these two groups and their graphics may appear redundant, they are only so in the most literal interpretation of the theater experience. " In many theatrical modes, professional and performer, audience and spectator, scenery and visual support are not synonymous.

It is obvious that the theatrical experience can not be analytically divided and categorized without jeopardizing the sense of the whole. However, that experience is here reconstructed by assembling the various elements of the two groups in specific relationships and intensities. A working model of a theatrical ideology can be constructed in this way. The elements of this model can then be adapted to be superimposed on a given architectural solution, or be used to generate a design for a new architectural solution.

What follows is, first, some general discussion of aspects of the graphic system and the modelling technique, followed by a complete tabular account.

GENERAL DISCUSSION

The literal elements involved in the theatrical experience categorized by their actual activities comprise the first and more complex part of the graphic system. These graphics isolate information about three major elements of theater: the professional, the scenery, and the audience. Each of these three elements is assigned the graphic designation of a family of patterns (cross-hatching, parallel lines, etc.) which allows permutations and thus distinctions among activities. The activities are divided into active and passive groups, thereby allowing further distinctions to be made.

The roles that each of these elements is to play, i.e. their virtual designations, comprise the second major aspect of the theatrical experience. In the graphic display, colors distinguish these virtual activities. There are only three: that of performer, spectator and visual support.

Let us take an example of how the literal elements and the roles they assume would graphically interact: the audience (notation of double cross-hatching) is traditionally expected to behave like spectators (notation in blue); if the audience is suddenly asked to take the part of performer,

its color notation shifts to that of performer (red). The audience assumes not the literal existence, but the role of performer, and is therefore represented in the color corresponding to the performer. In the literal sense, however, these performers are audience: they have come to the theater, have (usually) paid to come in, and are (usually) unrehearsed. Under no circumstances are they employed as a performer by that theater or by that theater group. For this reason, they will retain their literal designation, that of audience, and will be represented by the suitable graphics. The visual result will be that these performers will be denoted by the performer color but will still be recognizable as audience since they retain their own graphic designation.

The modelling technique begins with a concept of theater. It is from this concept that the actual and virtual activities to be included in the model are chosen. All three literal elements will be present at any theatrical event to some extent. Any or all (but not none) of the three implicit theatrical roles might be present. The choice of graphic elements to be included in the model is determined by what actual activities the director wishes to assign the literal elements and what virtual roles the director wishes the elements to assume during each of these activities.

Once the modelling elements are chosen, they can be assembled in such a way as to correspond to architectural forms and spaces (herein called definitions). It is in adapting the graphic elements to fit an architectural format that the second part of the theatrical-architectural model is constructed. A direct relationship between theatrical concept and architectural definition is made, and thereby, specific activities can now be defined in terms of specific areas and vice versa.

It might be pointed out here that most theater plans, even in architectural publications, are printed without scale indications. Often plans of different theaters in the same article are printed at different scales. This practice makes comparisons among the theaters impossible and obscures many details of the design itself. In this thesis, all the plans in the presentation are presented at the same scale: at a true ratio of 1:200 (which is very close to 1" = 16').

The remainder of this chapter will be used to explain the graphic system in greater detail.

THE LITERAL ELEMENTS

The literal elements of the theatrical experience are the professional, the scenery, and the audience. They are represented by a system of graphic patterns. Service areas associated with each element are represented by a fine dot screen.

The professional element is denoted by a family of patterns of parallel lines. The group is divided into two categories: the professional in action (usually in performance), and the professional in preparation (usually in rehearsal or backstage). Subcategories within the group are differentiated by variations of parallel lines arranged either horizontally or vertically. Vertical parallel lines always refer to the professional in action; horizontal parallel lines always refer to the professional in preparation. When the lines are double, whether vertical or horizontal, they refer to the professional during the theatrical event. Thus, all vertical lines are, by definition, double, since they designate the professional in action. Horizontal lines are double only when representing preparatory activity concurrent with the theater event, (usually getting dressed, made-up, or waiting for entrances and exits). The

professional during other preparatory activities would be denoted by single (horizontal) parallel lines.

The professional in action is defined according to the type of impact the director intends to make on his audience. The graphics are graded in intensity in four steps from extremely personal and intimate, to intellectual and aesthetically distanced.

The preparation area generally encompasses that area known as "back stage". Such areas typically include the dressing rooms, green room and rehearsal space. The graphic designations of preparation activities run in intensity from preparation activities during performances (most intense), to social activities (least intense).

The scenery element is always represented by a graphic pattern of heavy dots. The group is defined according to the relative importance a director places on the scenery in his production concepts. The importance can be measured by how great a part the scenery is expected to take in making the director's desired impact on his literal audience.

"Scenery" has been treated by directors as everything from secondary supportive elements (props on a bare stage),

to major communication devices (film and dynamic structures). Whereas a playwright-director like Bertolt Brecht expected the visual element of the production to provide an independent interpretation of the play, a playwright-director like Shakespeare used almost no scenic support at all. A director like Grotowski depends on the scenery to such an extent that he rebuilds a new theatrical environment for every new production. A director like Piscator, in addition to dynamic sets, relied on film to add another dimension to the action on stage. In the case of Piscator, the use of film might be represented by assigning it a role of performer and thus the color denoting the performer, rather than the role of visual support and its corresponding color. This technique cannot be applied to any of the other examples given here, however. The different scenic concepts should, ideally, be as richly differentiated as the performance concepts. Unfortunately, this was, for now, discouraged by the lack of systematic variation within Letratone graphics. Therefore, there are only two graphic intensities within the literal scenery element.

"Scenery," a word which has unfortunate connotations left over from the period of Baroque theater, will here be defined as all the visual elements designed for and used during a production, whether physical or portrayed by light. There is a question, particularly in the director-

designed theaters examined in this thesis, whether or not the stage itself should be designated as scenery. Had there been sufficient graphic gradations available, the importance of the stage design as scenery would certainly have been graphically represented. But under the circumstances, the stage itself will not count as scenery unless it has been particularly designed for an individual performance. In the case of the other "designed" stages, their importance will have to be read from the plans themselves.

There are, as discussed, only two intensities of scenery graphics. If a director were to use no scenery whatsoever, there would be an implicit third designation--the lack of graphics. None of the theaters examined here, however, fall into this category; indeed, I can think of no director who uses no light, no costumes, and no props. I venture, therefore, that that third designation is merely hypothetical, and it is on this basis that I previously stated that all three literal elements will be present at all theatrical events.

There are, however, certain important things that can still be represented by two intensities of scenery. The amount of the performing area covered by the graphics shows the relative area usually given over to the scenery, and

provides a measure of the delicate balance of human and visual elements used to present an image or to impact the audience still more forcefully. Furthermore, the superposition of scenery and actors (or lack of it) provides an index of the method in which these scenic elements are used.

The audience element is always represented by cross-hatching: a regular 90° grid. This grid is placed at 45° to the edges of the paper and to the parallel lines of the performance categories. The group is divided into two categories: the audience in action (usually viewing the performance), and the audience in attendance (usually during intermission and before and after the performance). A single-lined grid represents the audience in attendance; a double-lined grid represents the audience in action.

The audience in attendance is defined by those activities done by the audience when not engaged in whatever role it assumes during the actual performance. Attendance areas may include entrance lobbies, inner lobbies, restaurants and special function rooms.

The audience in action is defined by physical characteristics of the areas in which the audience is located during the literal performance.

The graphical distinctions take into consideration sight-lines and distance, both of which relate quite directly to acoustical considerations. With decreasing intensity of the graphics, the desirability of that location usually decreases. And with the area of each type of location provided, a significant aspect of the director's attitude towards his audience is portrayed.

Note that the intended impact on the audience is shown by the graphics representing the professional in action. The actual audience response will vary with each person's characteristics, which we cannot assess, and with the quality of the spectator's seat or location. Therefore physical characteristics of the spectator's location are shown, and not the audience reaction to the performance.

If the physical discomfort is great, if the seats are too cramped or the ventilating system is banging or creating a draft, obviously the audience members will be distracted. When known, these conditions will be compensated for by assigning the seating in question an intensity of one lower degree than defined by sightlines and distance.

With certain types of theater, of course, the view of the stage might not be as important as the view of the rest of the audience or the sound that reaches that audience

location. In such instances, the director's attitude toward the audience in providing low intensity viewing areas is not necessarily negative. What we generally might consider poor seating might have been designed specifically to achieve the director's desired dramatic impact.

Another explanation for what we, today, might consider poor seating would lie in comparison of our expectations to those of audiences one hundred years ago. In many cases, conditions which we would not brook today seemed amenable compared with conditions in other theaters of that time.

It is noteworthy that the spectator area is often the part of the plan most difficult to interpret correctly. At first glance, the seating configuration appears so straightforward that many considerations such as the incline of the floor, distance between rows, or distance above or away from the stage are overlooked. It is precisely these qualities which make the spectator experience marvelous or unbearable, and it is these distinctions that are portrayed by the graphics of the audience in action.

THE THEATRICAL ROLES

The role assumed by any of the literal elements during the performance are represented by a system of colors. The roles are: performer, visual support, and spectator.

Persons and things assuming an implicit role of performer or as support to the performer, are denoted by the color red. The activity of the performance is represented by red patterns on the transparency; the supportive function is designated by a red tone. The role of performer is defined as the functions assumed by people, objects and spaces when actively participating in such a way as to contribute to the dramatic effect. It is important to point out that any of the literal elements--the literal performer, the scenery, or the audience--are theoretically able to assume this role. The support role is described on the sample chart.

Any element serving in the role of visual support or as support to the virtual scenery, is denoted by the color green. The virtual scenery is represented by green patterns on the transparency, the support role by a green tone. The visual role is defined as the function assumed by objects, people or spaces when participating, usually passively, in such a way as to contribute to the presenta-

tional or visual character of the dramatic effect. As in the role of performance, any literal element can assume the role of visual support.

Any element serving in the role of spectator or as support to the virtual audience, is denoted by the color blue. The spectator is represented by blue patterns on the transparency, the support role by a blue tone. The role of the spectator is distinguished as both the more obvious function one or something assumes when engaged in viewing the performance, and also as any of the non-viewing activities normally associated with the literal attendant audience. Any literal element should be able to assume this role; television cameras, for example, may serve as surrogate and ambiguous spectators, in turn generating additional parts of the performance or visual support roles.

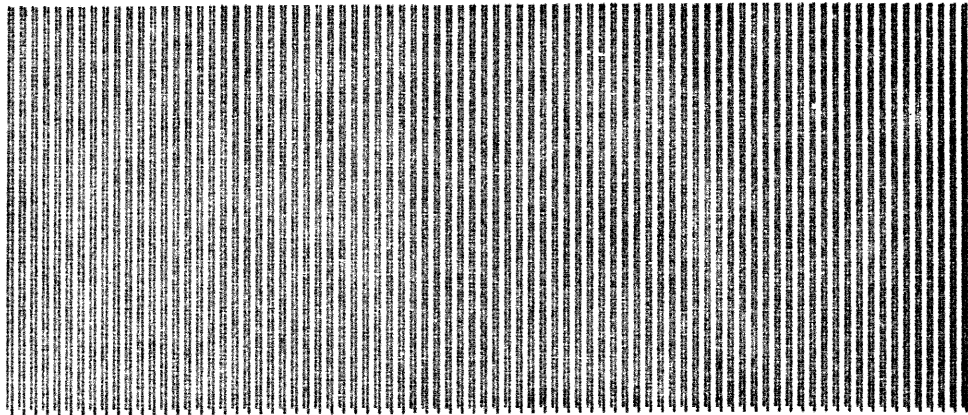
The graphic and color samples, with corresponding descriptions, now follow.

THE LITERAL ELEMENTS

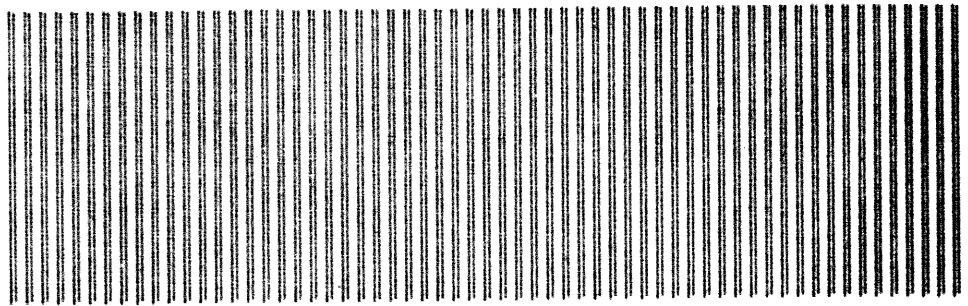
Group I - The Professional

A. The Professional in Action

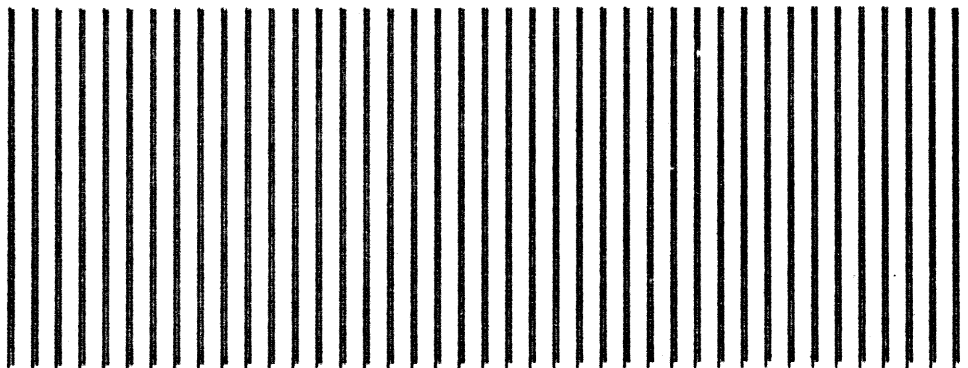
- 1. 16 lines per inch, parallel double vertical



- 2. 12 lines per inch, parallel double vertical



- 3. 8 lines per inch, parallel double vertical



THE LITERAL ELEMENTS

Group I - The Professional

A. The Professional in Action

1. 16 lines per inch, parallel double vertical

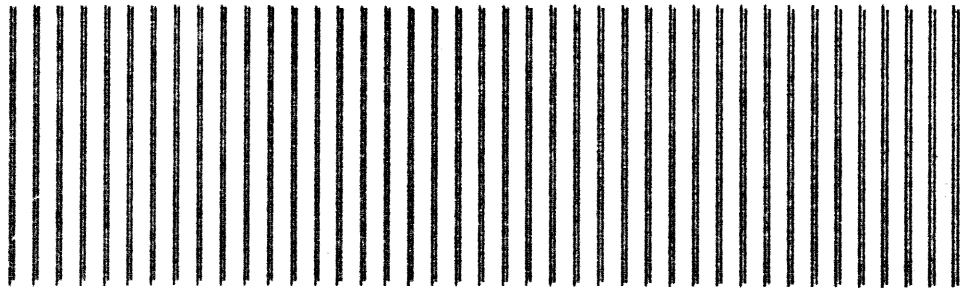
An extremely intense production designed to involve the audience on an individual, heightened emotional level often combined with physical participation of one kind or another. The audience reaction usually originates from an almost forced intimacy and/or personal contact with the other audience members and/or with the literal performers.

2. 12 lines per inch, parallel double vertical

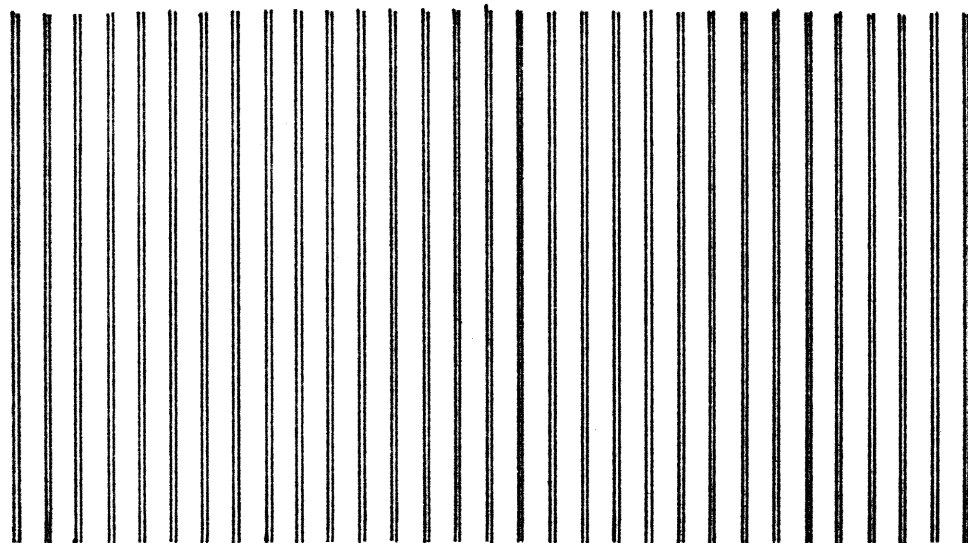
A production intended to make the audience react in a personal and emotional manner, the spectator becoming unaware of the rest of the audience and becoming absorbed by what is going on in the performing area.

3. 8 lines per inch, parallel double vertical

A more theatrical production, which often borders on what one might call a "spectacular." The intended effect on the audience is that of a theatrical experience where there is no doubt that one is in a theater and a member of the audience. The performance tends to be about visuals, sensuals,



4. 6 lines per inch, parallel double vertical

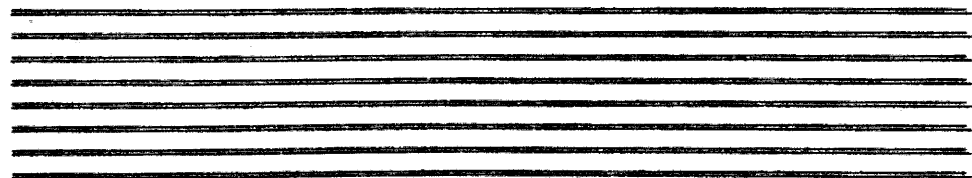


B. The Professional in Preparation

1. 12 lines per inch, parallel double horizontal



2. 8 lines per inch, parallel double horizontal



and mass reaction. The audience tends to get a large part of the experience from the audience reaction itself and from a building of group awareness. The audience generally is absorbed in the mass emotion.

4. 6 lines per inch, parallel double vertical

A production technique which involves the audience in an intellectual way; which tries to remove emotional involvement in order to recognize the audience as intellectual participants. The acting and subject matter is generally didactic in quality, and the audience is expected to carry their "new-found" knowledge or "insight" outside the theater and act upon the issues presented within.

B. The Professional in Preparation

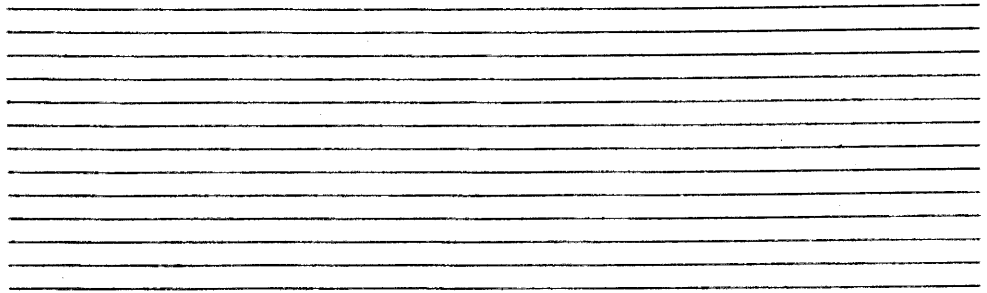
1. 12 lines per inch, parallel double horizontal

The professional's entrance into the theatrical event. The areas commonly provided are the green room and the stage wings.

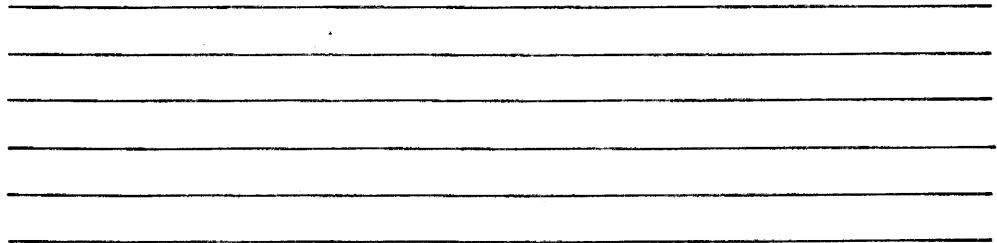
2. 8 lines per inch, parallel double horizontal

Physical preparation activities for the event. The areas commonly provided are the dressing and make-up rooms.

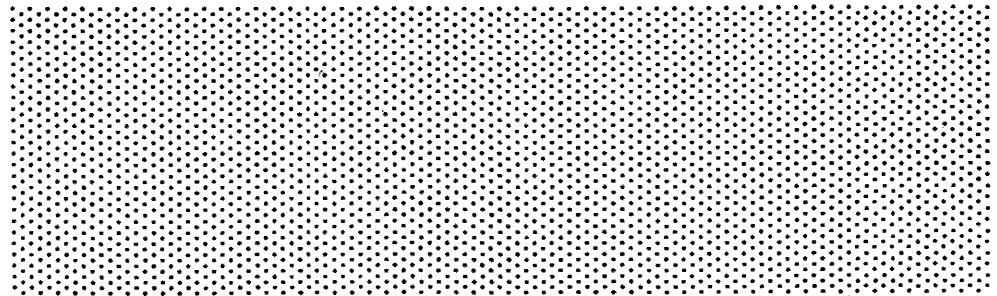
3. 8 lines per inch, parallel single horizontal



4. 4 lines per inch, parallel single horizontal



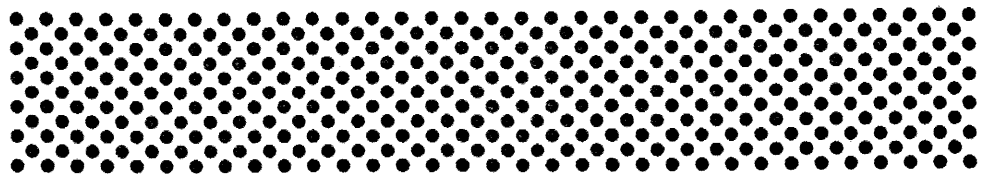
- C. The Production Activity, 10% dot screen



Group II - The Scenery

- A. The Scenery in Use

1. 6 1/2 heavy dots per inch



3. 8 lines per inch, parallel single horizontal

The professional in rehearsal or engaged in his work during non-performing hours (performing in the literal sense). The areas provided usually include such rooms as rehearsal rooms, lounges, and circulation.

4. 4 lines per inch, parallel single horizontal

The professional during non-working hours. Generally social activities often shared with the audience or general public. Included might be such areas as restaurants or lobbies.

C. The Production Activity, 10% dot screen

The activity of the production staff as opposed to the performer-professional. The area could include such rooms as administrative offices, the wardrobe, and the designer's studio. The dot screen assumes the performer role color, red.

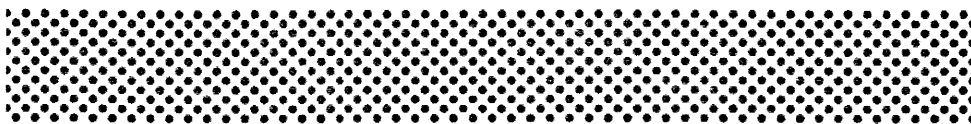
Group II - The Scenery

A. The Scenery in Use

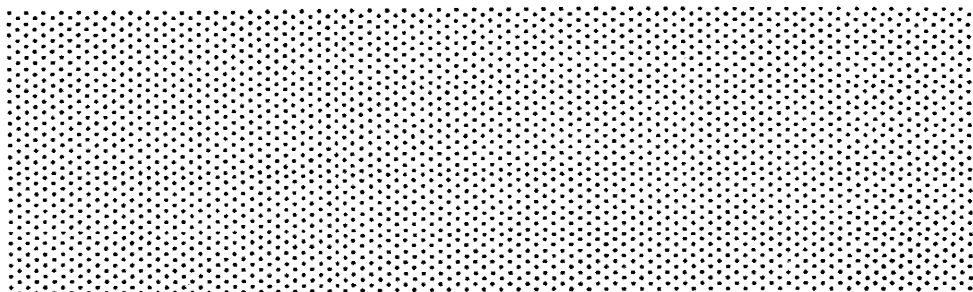
1. 6 1/2 heavy dots per inch

Scenery which the director expects to make an important or major impact on the audience or contribution to the performance.

2. 10 lighter dots per inch



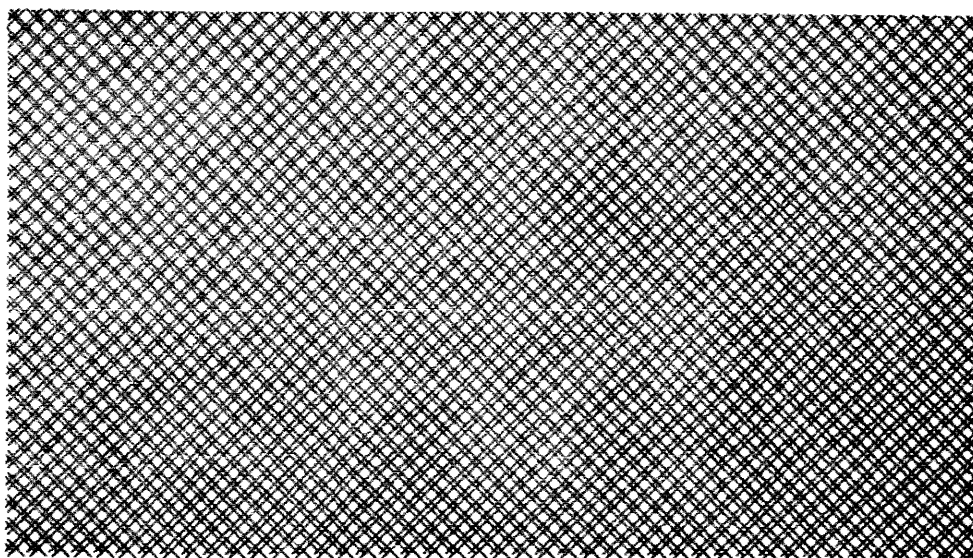
- B. The Technical Activity, 10% dot screen



Group III - The Audience

- A. The Audience in Action

1. 12 lines per inch, double grid



2. 10 lighter dots per inch

Scenery used in a supportive or minimal manner.

- B. The Technical Activity, 10% dot screen

The storage, construction and handling of scenery. Areas might include workshops, flylofts, and control booths. The dot screen can be distinguished from that of the production activity by the role color it assumes (green).

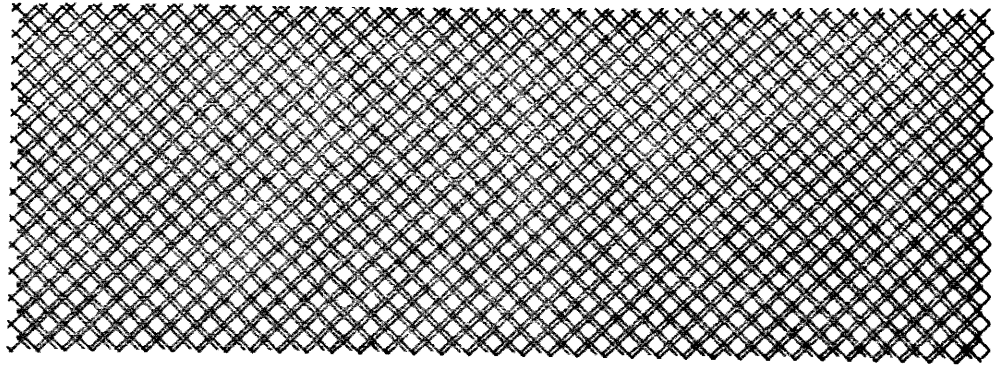
Group III - The Audience

- A. The Audience in Action

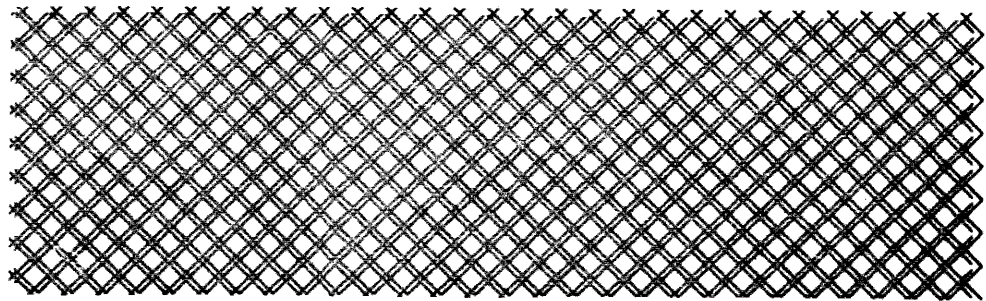
1. 12 lines per inch, double grid

The audience located in or throughout the performing area. In these cases, it is generally assumed that the seating is designed specially for each production, or that there is no seating at all and that the audience has assumed an active or passive role in the performance. Therefore, any peculiarities in sightlines, distance or acoustics can be assumed intentional, and related to the desired audience response.

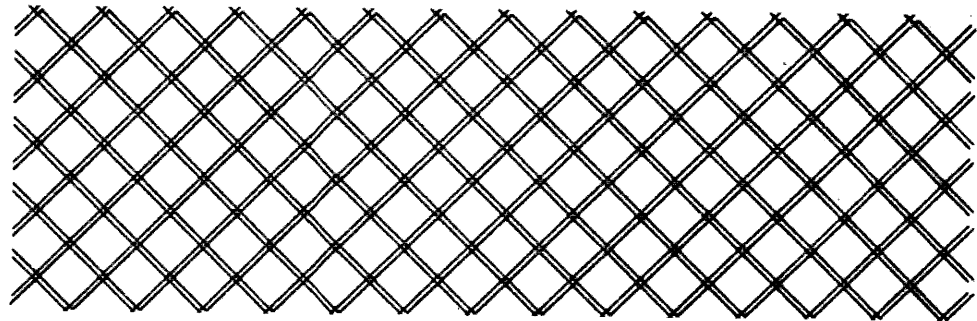
2. 10 lines per inch, double grid



3. 8 lines per inch, double grid

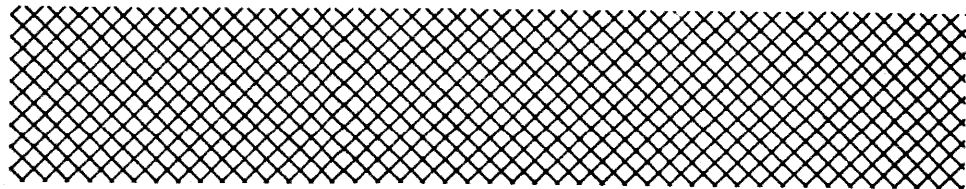


4. 4 lines per inch, double grid



B. The Audience in Attendance

1. 12 lines per inch, single grid



2. 10 lines per inch, double grid

The audience located in seats which have perfect sightlines, that are not more than five rows under a balcony or have no sightlines obscured by the balcony, which are placed on a sufficient incline to provide every other row sightlines, and are within 35 meters from the major acting area.

3. 8 lines per inch, double grid

The audience located in seats with slightly obscured sightlines and/or seats over 35 meters from the performing area. The seats must be on an incline such that a spectator can see at least over every third head.

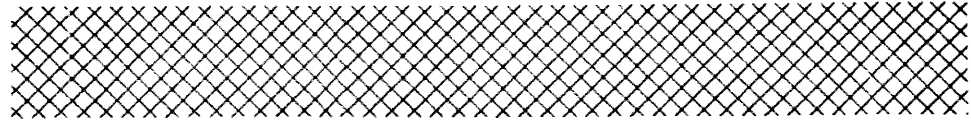
4. 4 lines per inch, double grid

The audience located in seats which have very obscured sightlines, which do not provide every third row sight, or which are so high above the performing level as to block any view of the stage.

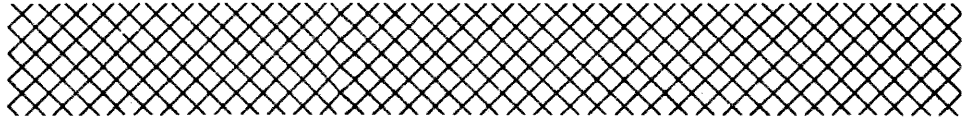
B. The Audience in Attendance

1. 12 lines per inch, single grid

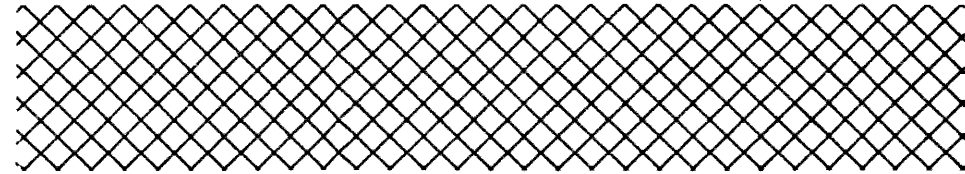
The audience in specialized activities during non-performance times. Corresponding architectural definitions might include rooms for the press,



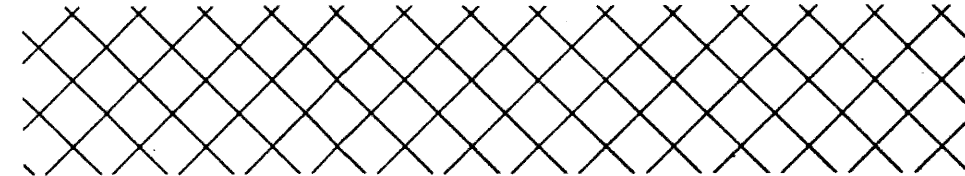
2. 10 lines per inch, single grid



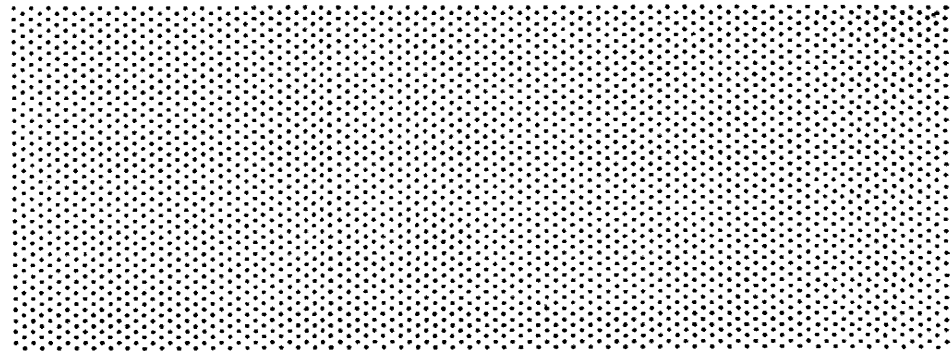
3. 8 lines per inch, single grid



4. 4 lines per inch, single grid



C. Audience Service Activities, 10% dot screen



private rooms for royalty, exhibition halls, and lounges with special characteristics.

2. 10 lines per inch, single grid

The audience in social contact with the professionals.

3. 8 lines per inch, single grid

The audience in wait just before the theatrical event or during intermissions. Spaces generally provided are inner lobbies.

4. 4 lines per inch, single grid

The audience in arrival. Architectural definitions might include the entrance lobby and areas given purely to circulation.

C. Audience Service Activities, 10% dot screen

Service activities for the audience in attendance. Architectural definitions might include toilets, ticket offices, and coatrooms. In general, such rooms are serviced by theater personnel. This dot screen can be distinguished from that of the production and technical areas by the color it assumes (blue).

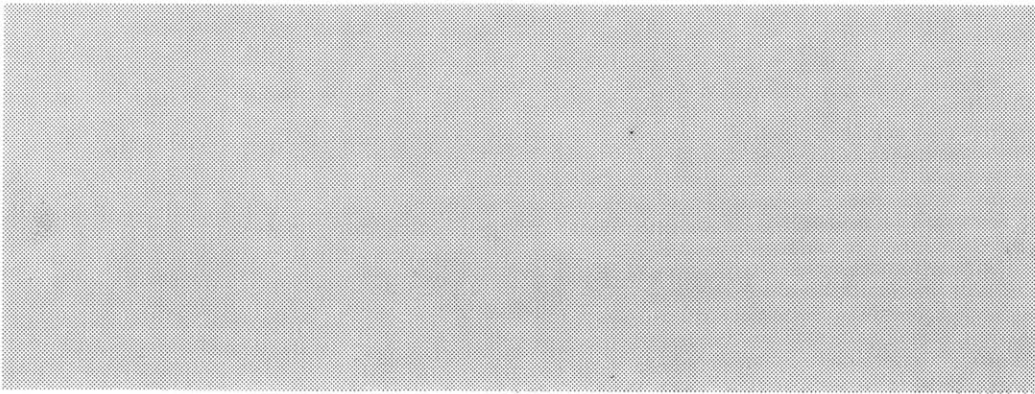
THE THEATRICAL ROLES

Group I - The Performer

A. The Role of the Performer, red graphics

Graphic pattern associated with any literal element
printed in RED.

B. Performance Support, 20% red tone



Group II - The Visual Support

A. The Role of the Visual Support, green graphics

Graphic pattern associated with any literal element
printed in GREEN.

THE THEATRICAL ROLES

Group I - The Performer

A. The Role of the Performer, red graphics

The role someone or something assumes when actively participating in a performance in such a way as to contribute to its dramatic effect.

B. Performance Support, 20% red tone

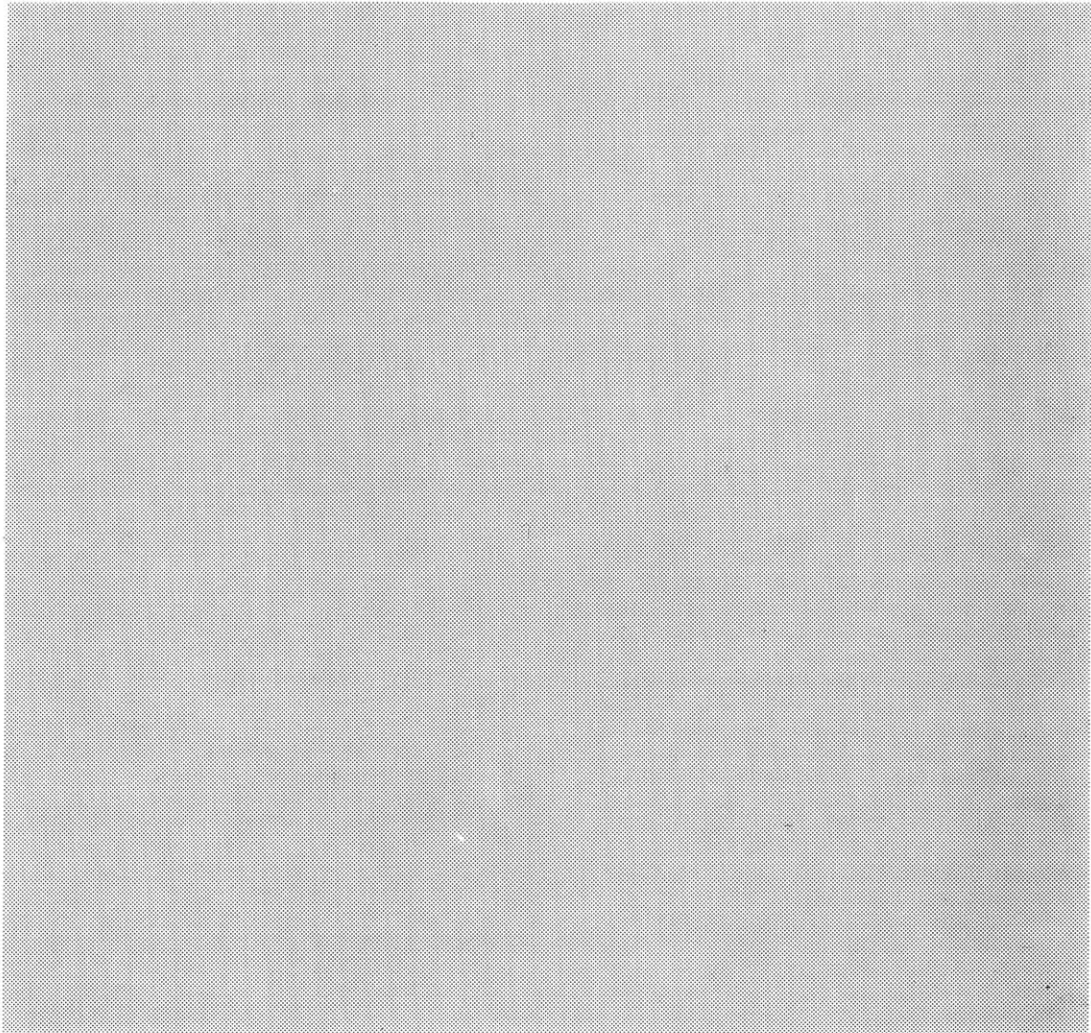
Performing space which is generally not used to make the director's major impact, although the activity is necessary and contributive to the major dramatic effect. This support function, furthermore, might be a preparation area which is able under certain circumstances to open up and become part of the performance area.

Group II - The Visual Support

A. The Role of the Visual Support, green graphics

The role one or something assumes when participating, usually passively, in a performance in such a way as to contribute to its presentational style or visual effect.

B. Scenery Support, 20% green tone



Group III - The Spectator

A. The Role of the Spectator, blue graphics

Graphic pattern associated with any literal element
printed in BLUE.

B. Scenery Support, 20% green tone

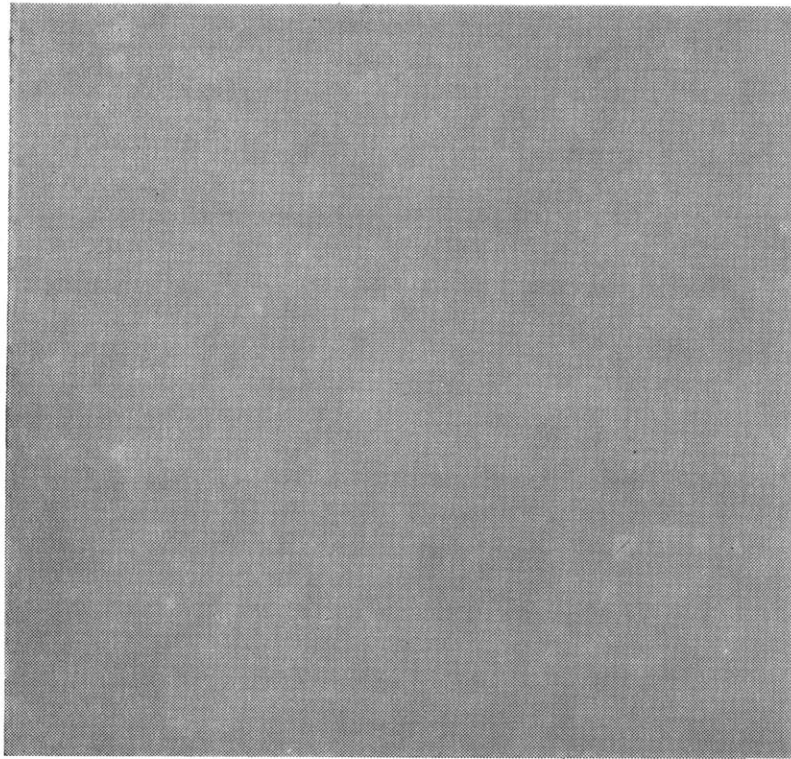
This visual aspect or scenery area plays a supportive function in making the director's visual impact or stylistic effect. It delineates that part of the performance-scenery area used for minor scenic elements, such as props or masking. This category is not intended to provide a third graphic category for the literal definition of scenery, but to allow an indication of scenic spread without covering major portions of the performance area. The scenery in these supportive zones is no less important to the visual effect than that in the major zones. But had this supportive option not been made available, most of the performing areas would have been covered with the scenery graphics, and no distinction as to relative quantity of scenery used and degree of actor-scenery overlap would have been possible.

Group III - The Spectator

A. The Role of the Spectator, blue graphics

The role one or something assumes when engaged in viewing the performance, or taking on any of the non-viewing activities normally associated with the literal audience.

B. Spectator Support, 20% blue tone



B. Spectator Support, 20% blue tone

All the spectators that can be seen on levels other than the one being analyzed. This designation can serve as a measure of the group consciousness of the audience. If the auditorium is darkened during a performance, obviously the effect of the rest of the audience on a spectator will not be great. They will be seen only before the curtain, during intermissions and during curtain calls. In this case, the viewing area will not be identified with the supportive blue tone. If, however, the viewing area is lit during performance, a type of group response or awareness results, in which the visible audience plays a major role. In this case, the area will be designated as spectator support and will be denoted by the color tone.

RICHARD WAGNER AND THE FESTSPIELHAUS AT BAYREUTH

The predominant concern of Richard Wagner was the creation of an illusion "...to be attained by a voluptuous mingling of all forms of art, under whose spell man would reach an emotional union." (Carter, p. 169) Every aspect of his theater, the Wagner Festspielhaus at Bayreuth, was designed to enable him to produce this effect on his audience. The architectural requirements were worked out with two architects, Gottfried Semper, with whom Wagner worked on designs for a Wagnerian opera house in Munich, and Otto Bruckwald, the credited designer of the Festspielhaus.

The design began with Wagner's own revolutionary conception of opera. As opposed to earlier operatic construction which held the music subservient to the line of action, allowing it to create no form of its own, Wagner held that there should be a balance among the music, words, and dramatic action. His new concept of operatic form is especially evident in comparing his later operas, Tristan and Isolde, Die Meistersinger, and the Ring, with his earlier works and other operas of the time. (Skelton, p. 28-31.) Wagner's later works not only required a new approach artistically, but also technically, and Wagner

insisted that nothing but a specially designed theater would allow his operas to be performed correctly.

His first consideration was the location of the theater. He first had considered Munich, for which he and his architect, Gottfried Semper, designed an opera house. (See Figures 7 and 9.) However, this theater was never built due to a personal scandal which forced Wagner to leave Munich.

He decided that the location of his theater should be away from the metropolis, away from the boorish public who treated theater as a social experience, and away from the urban diversions that distracted audiences from his work. The theatrical occasion should become a retreat--a spiritual and artistic experience rather than a social occasion; one which set the mood of an inward emotional involvement even before entering the theater itself. He chose a country spot for his future theater and residence outside Bayreuth.

Wagner wanted to limit the audience to invited guests and friends. No tickets would be sold; the entire venture would be financed on a subscription basis. The remote location of his theater was a way of eliminating the "undesirable public" whom Wagner hoped to exclude. The

subscription plan failed, however, and it was only due to King Ludwig II of Bavaria that the Bayreuth scheme was carried through. Indeed, Wagner underestimated his undesired public, who travelled long hours to the annual festivals in his idyllic retreat, once the Festspielhaus was opened in 1878. (Figures 10, 11, 12, 16.)

The retreat was also to have an effect on his performers, requiring them to give full attention to their artistic activity, there being nothing else in the area to vie for their time.

The aspects of the physical theater building which contributed to the creation of Wagner's desired impact were many. The most general was the creation of an artistic distance or "mystical gulf" between the audience and the performance, between the real and the ideal. While Wagner agreed that for the effect desired in a dramatic production, the stage and the audience should be as close together as possible, he maintained that a feeling of distance was needed to create the illusion necessary to the operatic performance.

The first architectural device employed in the creation of his "distance" was the sinking of the orchestra pit. This accomplished several things. First, it physically created the desired gulf between the audience and the performance.

It suppressed the visual distraction of an orchestra in front of the image on stage. It removed the conductor who, standing in view of the audience, acted both as an overt sign of theatrical artifice and as a comparative scale measure to the actors on stage. Finally, it created an acoustical sounding board which gave Wagner's music a marvelous quality. (Figure 15.)

The second architectural device employed to create Wagner's "mystic gulf", was the use of two prosceniums framing the stage. The outer proscenium was unlit and larger than the first, creating an illusion of great distance between the audience and the stage by false perspective. In addition, the creation of this illusionistic distance made the performers on stage look much larger than they were. It had the effect of making them appear to loom magically in front of the audience. (Figures 8, 13.)

Another aid to the desired illusion was the plunging of the auditorium into darkness during the performance. This practice was unknown at the time, and created much publicity in the press. (The Daily Graphic) The procedure also had the advantage of obscuring the audience from one another and thus helping to break their sense of immediate social occasion.

A reductionist architectural attitude, the use of simple decor in the auditorium and entrance halls, served to focus the audience's attention on the artistic work during both performance and intermission. In contrast to the lavish decoration of the theaters of the day, Wagner wanted absolutely nothing to distract from the work itself. Due to the failure of his subscription plan, there was also the consideration of a limited budget. This led Wagner to regard the theater as a temporary structure which would be replaced when the artistic success of the festival ensured financial backing. He therefore limited the decor of the audience spaces in preference to providing a solid foundation for the anticipated permanent theater and to equipping the stage with excellent technical facilities.

An amphitheatrical seating configuration was used by Wagner to direct his audience's attention. This seating arrangement performed a number of functions. The first was to prevent people from seeing into the orchestra pit, as indeed they would have had there been the customary side boxes and high overhead balconies common in theaters of the time. The form was also chosen to give every member of the audience perfect sightlines, another radical innovation of Wagner's. The seats were placed on a steep rise, allowing all members of the audience to see well and

simultaneously removing the visual distraction and thus the group consciousness of the rest of the audience. In Wagner's own words:

On taking his seat, the spectator straightway finds that he is in a "Theatron" indeed, i.e. simply a place where one may witness a spectacle, and witness it straight before his eyes. Between himself and the spectacle there stands nothing that is clearly perceptible; only between the two prosceniums the skill of the architect has produced a certain indefinable effect of distance, which causes the tableau to retreat from the spectator, as in a dream; meanwhile, the music, as it comes forth like a spirit voice from the "mystic gulf," or like a vapor rising from the sacred bosom of Earth beneath the tripod of the Pythia, induces in him that spiritualized state of clairvoyance wherein the scenic representation becomes the perfect image of real life. (Wagner from Gorelik, p. 288)

Although all decoration and expense was spared in the public parts of the theater, nothing was spared for quality technical facilities, stage materials and everything bearing on the artistic ideal. The production and scenery support areas were carefully planned and considered integral to the design of the theater.

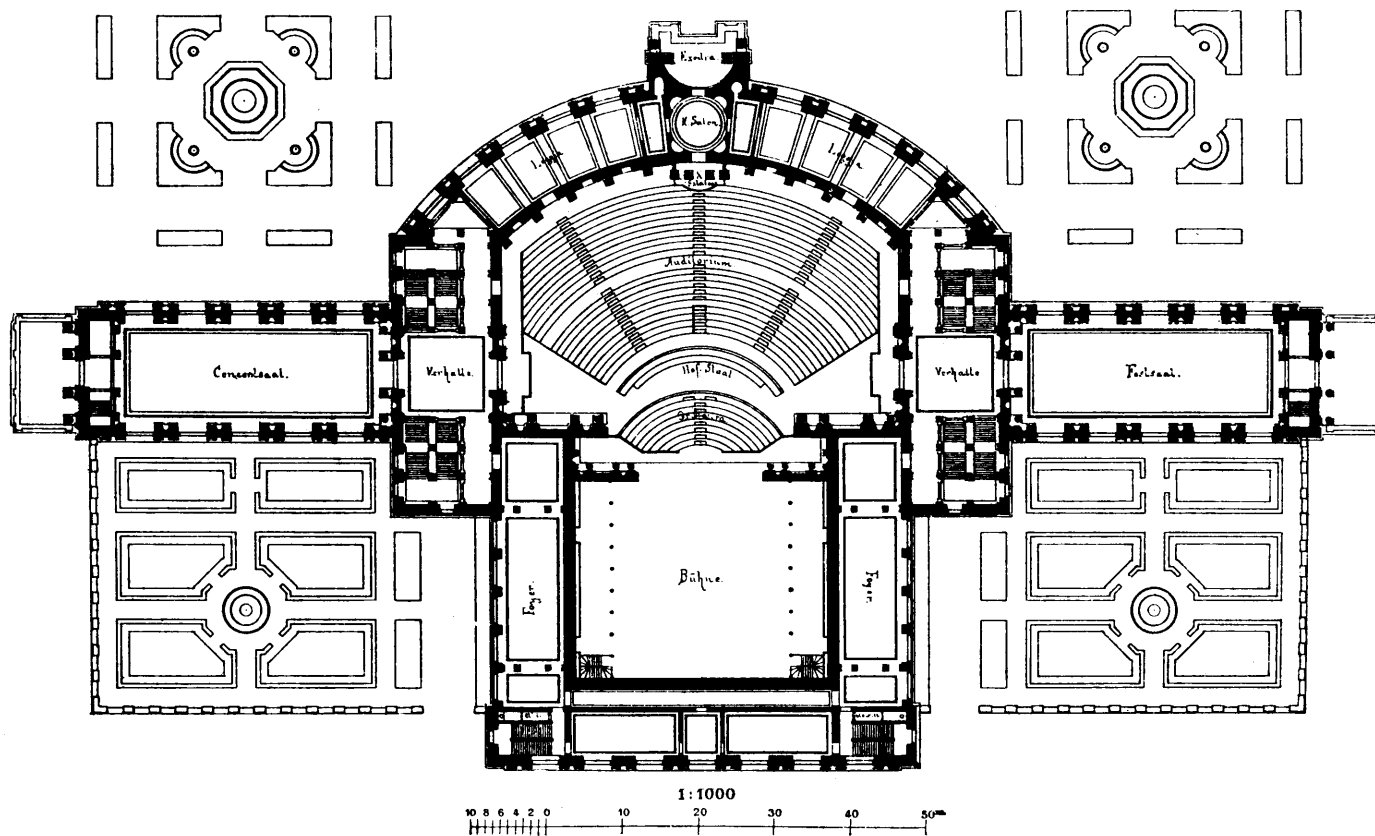
In spite of marvelous scenery support facilities, however, Wagner's use of scenery was as conservative as his other concepts were radical. In a letter to King Ludwig he wrote that his scenery should be "an unobtrusive practical background and framework." On the other hand, he wrote in Das Kunstwerk der Zukunft:

At the center of the drama is the human being. But the human being is part of nature, and all that he thinks, feels and does is influenced by that fact. Therefore, drama must show him in a significant natural surrounding, and here it is that the visual arts must lend their aid...
(Wagner in Skelton, p. 41)

In spite of this momentary insight, Wagner's productions invariably suffered from bad visual design. His understanding of how the visual related to the union of music and drama, of which he spoke in such detail and at such length, was obviously lacking. (Skelton, p. 42)

It is interesting that it was precisely this deficiency in Wagner's productions that first influenced Adolphe Appia, one of the greatest visionary theorists of the theater in the twentieth century, to formulate his theories on stage design and visual synthesis (Appia). These theories were to influence the major course of theater for the next fifty years and usher in the Symbolist Era.

Despite inadequacies in the visual part of his productions, Wagner's theories of theater had a great impact on many major directors of the early twentieth century. And the Wagner Festspielhaus was to radically influence theater design for years to come.



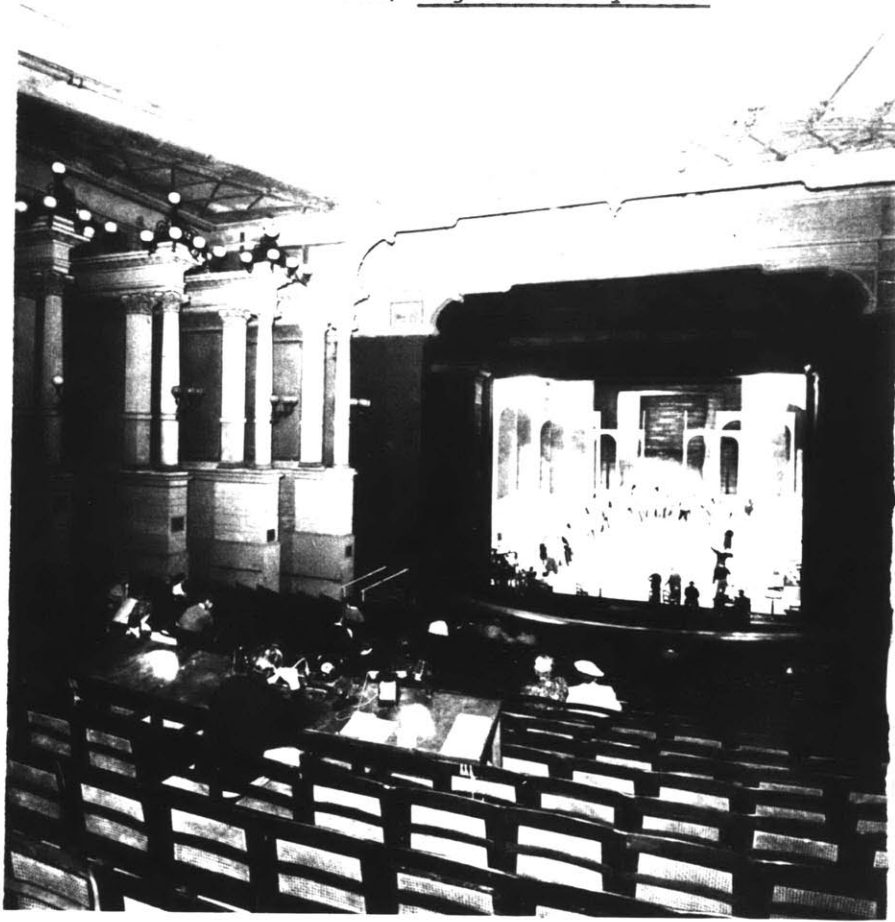
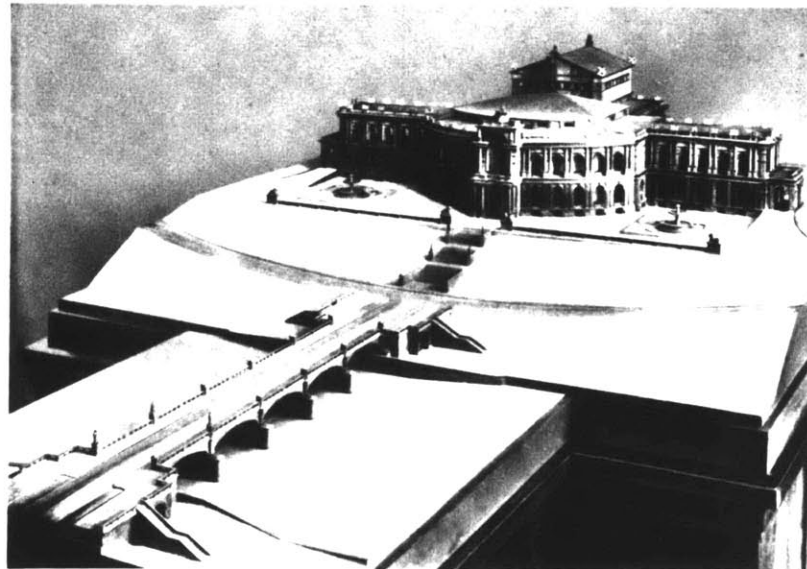
Festspielhaus für München⁵⁹⁾.

Arch.: Gottfried Semper.

Figure 7

Source: M. Semper, Handbuch der Architektur, p. 120.

Figure 8

Source: G. Skelton, Wagner at Bayreuth*Tannhäuser*, 1954: Wieland Wagner at rehearsal

3. Modell des berühmten Bayreuther Festspielhauses.
 Das Modell befindet sich im Museum der Stadt Bayreuth. Es ist ein hervorragendes Beispiel für die Kunst der Modellbaukunst.

Figure 9

Source: W. Golther, Bayreuth

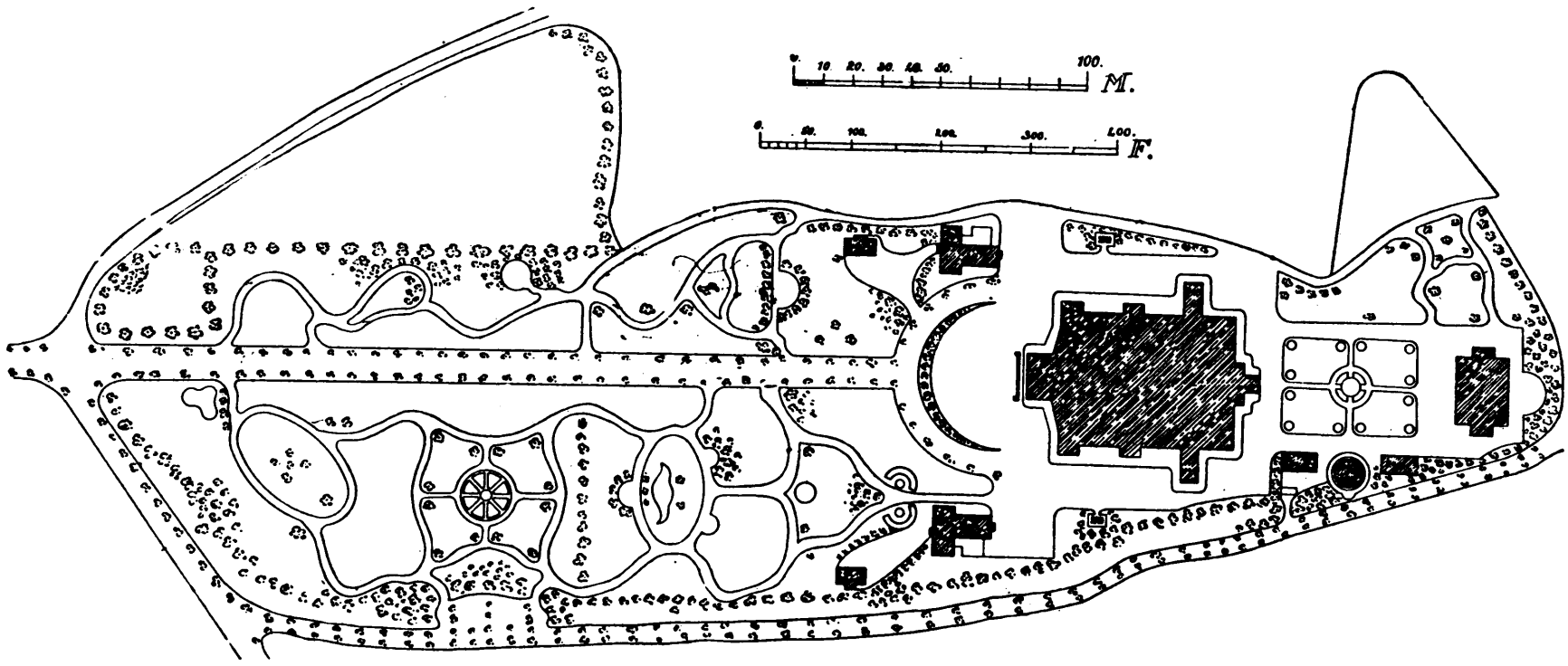


Figure 10

Source: E. O. Sachs, Modern Opera Houses and Theaters, p. 30.

Figure 11

Source: G. Skelton, Wagner at Bayreuth



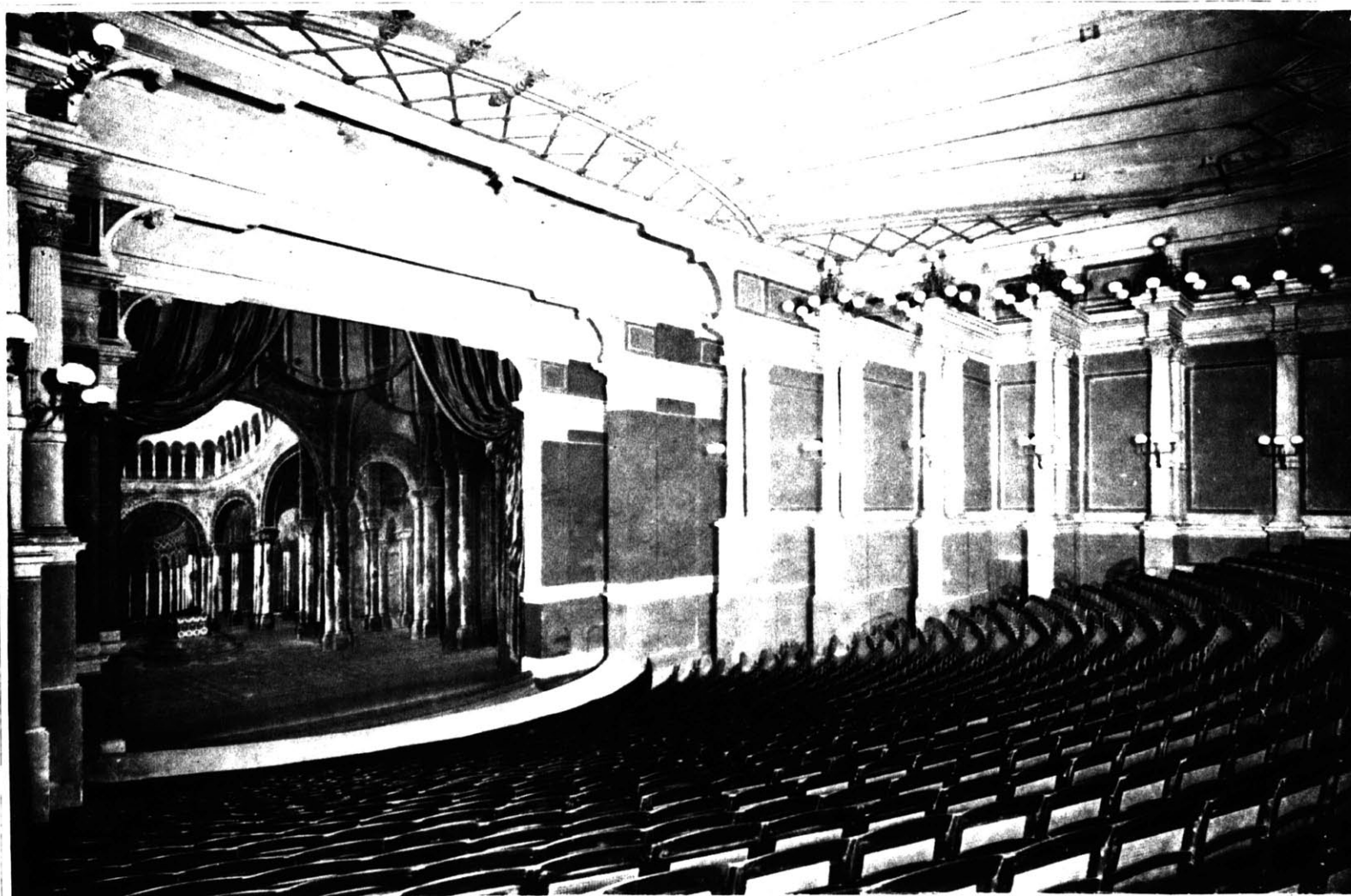
The Festival Theatre at Bayreuth



12. Das Festspielhaus in Bayreuth
im Staatsstadium der ersten Festspiele 1876.
Zeichnung von J. J. J. J.

Figure 12

Source: W. Golther, Bayreuth



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THE BAYREUTH FESTSPIELHAUS, BAYREUTH, GERMANY.
THE SEATING OF THE AUDIENCE AND THE DECORATION OF THE STAGE.

Figure 13

Source: R. Wagner, The Bayreuth Letters



Richard Wagner

Figure 14



The orchestra pit in the Festspielhaus

Figure 15

An aerial view of the Festspielhaus

V. Bouillon, Bayreuth



Figure 16

Source: G. Skelton, Wagner at Bayreuth

RICHARD WAGNER AND THE FESTSPIELHAUS AT BAYREUTH

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ANDRE ANTOINE AND THE THEATRE LIBRE

The very essence of the theater of André Antoine was the search for realism on stage. Plays were to make an objective study of human emotions. They were to examine how people reacted in real life situations; they were to criticize social injustices or portray contemporary manners.

In order to present such plays correctly, acting had to become naturalistic, stage scenery had to be faithfully reproduced from life. These "realistic" techniques sound terribly mundane today, but were a radical reversal of the decrepit Baroque-Romantic Theater of the 1880's, which is aptly described by Constantin Stanislavsky, the Russian master of Naturalism:

In the other theatres of the time the problems of scenery were solved in a very simple manner. There was a backdrop and four or five wings in arched form. On these were painted a palace hall with entrances, passages, open and closed terraces, a seascape, and so on. In the middle there was the smooth, dirty theatrical floor and enough chairs to seat the dramatis personae, no more. In the spaces between the wings one could see the whole world behind the scenes, a crowd of stage hands, extras, wig makers, and tailors who were promenading and eyeing the stage. If a door were necessary, it would be placed between the wings. It was not taken into consideration that a hole remained above the door. Let imagination add the piece of wall that was lacking. When it was necessary a street with a tremendous perspective of disappearing houses and a tremendous square with

painted fountains and monuments was smeared on the backdrop and four wings. Actors who stood near the backdrop seemed to stand much higher than the perspective point of the disappearing houses. The dirty floor of the stage was naked, giving the actors full opportunity to stand in the middle of the stage near the prompter's box, which, as is well known, always attracts the servants of Melpomene.

It was the period of the reign of the luxurious theatrical pavilion, Empire or Rococo, painted on canvas. Canvas doors with the cloth shivering when they were closed or opened, and opening and closing of themselves in most cases, especially with the entrance of the stars, who would begin their acting by bowing in appreciation of the ovation with which the public met them.

The question of mis en scène and the planning of action on the stage was also solved in a very simple manner in those days. The usual mis en scène and scheme of properties, established once and for all for each and every play, was as follows: on the right a sofa, on the left a table and two chairs. One scene of the play would take place near the sofa, the next near the table with the two chairs, the third in the middle of the stage near the prompter's box; then again near the sofa, the table and the prompter's box. A painted red cloth with golden and tremendous tassels, also painted, was supposed to represent rich velvet material and real golden tassels. This has a bent corner beyond which one could see a landscape with mountains, valleys, rivers, seas, cities, villages, forests, parks, fountains and all the other attributes of poesy, prettiness and luxury. Ushers in red waistcoats with gold buttons, in uniforms with epaulets, ran all around the auditorium, making it impossible for the actors to play and for the spectators to hear or understand what was taking place on the stage. The orchestra, unnecessary for any purposes of the play itself, and living its own peculiar intimate musical life in the presence of the audience, was in the most prominent place before the stage and interfered with the actors, the spectators and the performance. Polkas and castanets in the intermissions, the exits of actors with applause, the sudden and

unexpected return of heroes who had just died on the stage, endless curtain calls in the intermissions or at the end of the performance-- all these ridiculous habits of the time were the changeless accompaniments of each performance.
(Gorelik, pp. 114, 115)

Antoine began his theatrical career in The Cercle Gaulais, an amateur dramatic club in Montmartre, Paris. He was an "obscure office clerk at the Paris Gas Company" (Gorelik, p. 126) when some young writers, so impressed with his acting, asked him to produce some of their plays. The dramatic club disapproved of the undertaking, so Antoine formed a group outside the auspices of the club. They named themselves the Théâtre-Libre. For their first production, they had to rent the club theater: a small crude hall with a platform at one end and 343 restaurant chairs at the other. (Gorelik, p. 124)

The Théâtre-Libre opened in 1887 with Emile Zola's "Jacques Damour", the story of "a Communard who disappeared many years before and who now returns as if from the grave. The man's wife has remarried, and Jacques is no longer wanted. Fiercely the man who has come back out of the past demands that his life be restored to him." (Gorelik, p. 129). The play takes place in living quarters at the rear of a butcher shop. Antoine, refusing to use the scenic resources

of the Cercle Gaulais, set the scene with his mother's dining room furniture and real butchered animals.

Due to Zola's notoriety, some critics attended the opening night. Antoine played Jacques, and Gorelik describes the production:

We forget that we are in...an amateur dramatic club in Montmartre. Jacques' tragic predicament begins to have its own existence in the factual world...We have stumbled into the backroom of a Paris butcher shop. The people before us are vivid Parisian types, who go on about their daily activities unaware that they have been transplanted to a stage for us to gaze at. The furniture around them...also looks as if it had been in long contact with daily life instead of having been carried in from the property studio.

It is Jacques Damour, the man himself. Jacques' bearing gives no hint that he ever heard of such a thing as theatre. He does not see an audience...he even plays whole scenes with his back turned. The playlet comes to an end, with the first husband beaten by fate but asked to sit down to supper. (Gorelik, p. 129)

The production is a huge success. The critics gave rave reviews to Zola, to the production, and to Antoine as an actor. And the Théâtre-Libre was dubbed "Naturalist", the name given to disparate radical associations of the time. He won the support of playwrights such as Edmond de Goncourt and Henry Beque, solicited the help of Jean Jullien, who became a spokesman for the company, and nurtured playwrights like Francois de Curel, Georges de Porto-Riche, and Eugène Brieux. (Gorelik, p. 133)

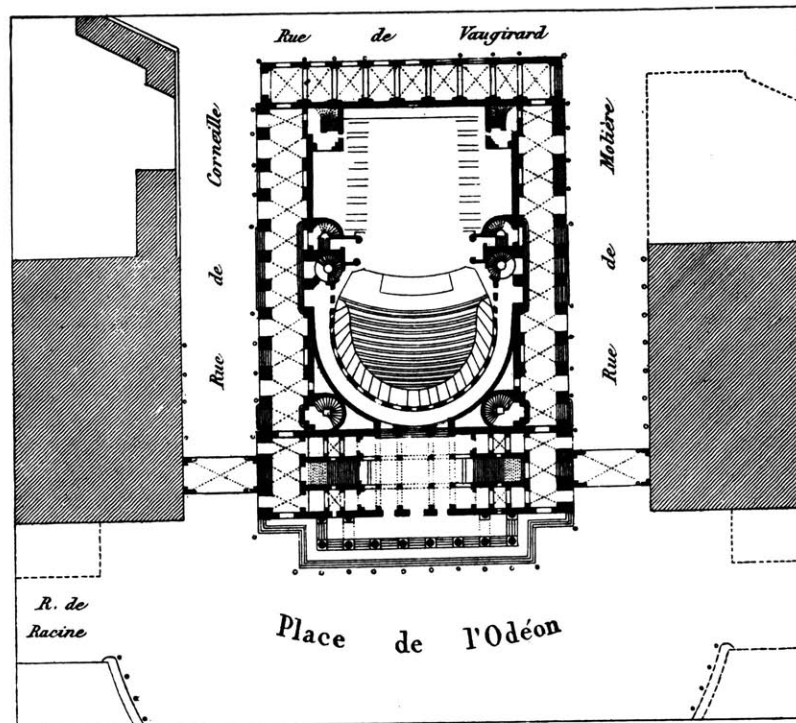
The Théâtre-Libre then produced seven successful seasons at another small amateur playhouse in Montparnasse.

Although Antoine had originally conceived of the Théâtre-Libre as an amateur, experimental, literary playhouse, a proving ground from which playwrights would move on to more established theaters, his radical writers were ignored by the five great Parisian theaters. It was to give this new generation of playwrights a professional outlet and proper theater in which to produce their plays that Antoine made his plea for a new theater, "un théâtre modèle qui vivra par et pour la littérature française..." (Antoine). This plea took the form of a book, Le Théâtre Libre, 1887 to 1890, which included a description of the work of the company to date, an exposé of the major Parisian theaters, and the plans and description of a new theater designed by Antoine and his architect, Henri Grandpierre.

Antoine argued that though there were many playhouses in Paris and though these were often filled only to half capacity, his theater would not be superfluous, but an asset to Parisian theater. It would be designed to ameliorate the notoriously bad conditions of audience accommodations present in all the major Parisian theaters; it would "try to give plays with new ideas, performed by a

well balanced company of actors, in a comfortable play-house, at reasonable prices!...and thus attract capacity audiences. (Antoine, p. 122) He described the conditions of the existing Parisian theaters in his book, and emphasized the changes his design would provide. (Figure 17.)

The circular form of the Paris theatre condemns two thirds of the spectators in the balconies to be placed, literally and without any exaggeration, opposite each other. The dramatic action is followed by only a painful turn of the neck. If the people in the first row can see by torturing themselves, those of the back rows are obliged to stand up and project themselves into space in order to see a small part of the stage. It is also true that in the two upper balconies there are whole series of seats from which absolutely nothing can be seen. It is safe to say then that out of 1200 spectators only 600 can see the play in its entirety, and 400 cannot hear what is said. The Comedie-Francaise, one of the best equipped of our theaters, is a striking example of the foregoing defects. The spectator, badly placed, is still more badly installed in narrow, hot, dusty, and uncomfortable seats, which are hard to reach. The corridors are poorly ventilated, insufficient, and encumbered with cloak-rooms served by a tyrannical and disagreeable personnel. And for these discomforts one pays dearly. People of modest means must stand in line for hours and get the left-over seats, and are at the mercy of the clerks who dispense them. It is without doubt that because of these purely material considerations, the theatrical business is passing through a crisis. An attempt to remedy existing conditions will not be successful unless a house is built which will benefit the poorly placed spectator...We must not only give him a place where he can sit without breaking his kneecaps--we must put the spectacle that he has come to see in front of him, and not to his right or to his left. If we keep the balconies in their present form, that is to say, if we place the auditor above the picture, even if he is facing it, he can see only the floor of the stage, and in some cases only the top of the head and a foreshortened figure of the actor. (Antoine, p. 124, 125)



*Théâtre de l'Odéon zu Paris*⁵²⁾.

ca. 1/900 w. Gr.

Figure 17

Source: M. Semper, Handbuch der Architektur, p. 110.

Antoine's theater was designed to seat 800 to 1,000 people. It contained not only comfortable seating in a Wagnerian, amphitheatrical arrangement, but specialized intermission space as well. Smoking rooms, reading rooms and an exhibition hall were included for the use of the audience, as well as a cafe where one might read, smoke, telephone or telegraph. Even the critics were considered. They were provided with a separate room in which they might write up their stories and telephone them to their papers.

As far as audience services were concerned, Antoine abolished coatrooms in favor of special "contrivances for wraps"--one for each seat. No spectator of his was going to have to brave the coatroom crowd and the nasty attendants! In addition, tickets would be numbered and associated with particular seats so that the spectator would know precisely what seat he was purchasing and not be abandoned to the wiles of the usher.

The auditorium doors would close automatically when the curtain rose so that the audience and performers would not be disturbed by latecomers. And the auditorium and stage would be well-ventilated and constructed so as to let in light and fresh air during the day for actors in rehearsal.

Beyond providing comfortable physical facilities for his audience, another problem which Antoine had to combat was that of audience behavior. If the audience was to forget that it was in a theater and become absorbed in the realistic world behind the fourth wall, then it could not disturb the action by catcalls, smoking, slamming seats and doors, and throwing articles on stage, the norm for audience behavior of the day, even for those "young intellectuals" who came specifically to see Antoine's "experimental" productions.

The devices used to still the audiences were relatively unarchitectural: darkening the auditorium was one device Antoine employed. This was still a new device, relatively unheard of except in Wagner's Festspielhaus. Jean Jullien, dramatist and spokesman for the Théâtre-Libre, wrote:

The public must lose for a moment the feeling of its presence in a theater, and for that I believe it is necessary, as soon as the curtain rises, to have complete darkness in the auditorium. The stage picture will stand out with greater vividness, the spectator will remain attentive, will no longer dare to chat, and will become almost intelligent..."(Gorelik, p. 147)

Strindberg, in his preface to *Mademoiselle Julie*, went so far as to suggest abolishing intermissions, an unheard of and radical suggestion for that time.

I have come to fear that our decreasing capacity for illusion might be unfavorably effected by intermissions during which the spectator would have time to reflect and get away from the suggestive influence of the author-hypnotist.
(Gorelik, p. 148)

Antoine himself, to still audiences, tried to break the Baroque audience-actor relationship with new acting techniques. No longer did he allow the actor to speak directly to the audience, but required the actor to submerge himself completely within his role. Jullien describes the "new" acting technique, devised to break audience-actor communication:

If the actor must always follow carefully the impressions of the audience, he must conceal the fact, must play as if he were at home, taking no heed of the emotions he excites, of approval or disapproval; the front of the stage must be a fourth wall, transparent for the public, opaque for the player. (Gorelik, p. 148)

The curtain assumed a new role in Antoine's theater. Rather than to hide scene changes as in the Baroque theater, the curtain took the role of the fourth wall, expected to build audience anticipation before a "slice of life" was revealed.

The scenery area of the theater received great attention since scenery was of major importance in Antoine's presentations. Antoine insisted on new and specially

designed realistic stage settings for each play as opposed to the Baroque theater which considered scenery of secondary importance. Antoine defended his position by arguing that the environment had an important influence on human behavior, and therefore warranted detailed attention.

In modern works written in the spirit of truth and naturalism in which the theory of environment and the influence of external things had taken so large a part, is not the setting a natural part of the work?...Is it not a sort of exposition of the subject? (Gorelik, p. 139)

The stage-settings had to be "reduced to limits that [would be] in conformity with the surroundings of contemporary life, and the characters [should] move about in a more realistic environment..." (Antoine, p. 129)

In order to accommodate his scenic ideals, he designed a theater with a large stage "equipped with all the facilities now made possible by the new discoveries in electricity and in hydraulics!" (Antoine, p. 134) The stage would also be equipped with an elaborate lighting system, "for light is the life of the theater, the soul of staging..." (Antoine from Cole and Chinoy, p. 98).

Thus "Antoine's Dream Theater" had no particularly revolutionary architectural requirements by our standards. However, it represented a remarkable change in form from the

Parisian theaters. Compare it with the plan of the Odéon Theater, for example (Figure 17).

The Baroque theater began to wake to the new dramatic form for which Antoine was working. In 1906 Antoine was appointed sole director of the state subsidized Odéon; Antoine's theater for the Théâtre-Libre was never built. Instead he endured (happily?) the conditions of a theater as bad as any of the Parisian theaters he at one time had condemned. In his position at the Odéon, he championed his own methods to the exclusion of still newer concepts, while simultaneously his own artistic discipline faded.

ANDRE ANTOINE AND THE THEATRE LIBRE

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1904.

GEORG FUCHS AND THE MUNICH ARTISTS THEATER

The theater designs associated with the career of Georg Fuchs are particularly interesting in that they may be regarded as tangible remnants of a changing theatrical concept over a period of ten years. From 1899 to 1909, a theater conceived as the pinnacle of a national philosophy of life gradually obscured its philosophical foundations in dealing with presentational and practical considerations; but in so doing, it managed to present to the world a new and revolutionary theatrical genre. A theater conceived as a new religious expression, a worship of an existence formed in the mind and soul, and realized in art--an eternity achieved through the union of life with art--evolved into a showhouse for a newly conceived stylistic and theatrical ideal: "symbolism."

The evolution is portrayed by the three theaters designed in collaboration with Georg Fuchs: The Behrens-Fuchs-Dehmel Ceremonial Theater, a project designed for the Darmstadt Artists Colony in 1900; the Fuchs-Littman-Erler Munchner Kunstlertheater (The Munich Artists Theater), a project first presented in a book by Fuchs published in 1904--Die Schaubuhne der Zukunft; and then redesigned and eventually constructed in 1908.

The Behrens-Fuchs-Dehmel Darmstadt Ceremonial Theater

In 1899, an artists colony was set up in Darmstadt, Germany with "seven painters, sculptors and architects" to provide a "model of a new cultural era." Among these seven resident artists were Georg Fuchs, writer and critic, and Peter Behrens, painter and designer. (Anderson, pp. 71-74.)

The colony was envisioned as a prototype of a new Germany to be founded in a union of art and life according to the ideals put forward by Nietzsche in Thus Spoke Zarathustra. To symbolically embrace their new philosophy, Behrens and Fuchs conceived of a new form and function for theater: theater was to be the "symbolic culmination for the hieratic conception of life." If a whole life were to be attainable only through a union with art, then "a ceremonial theater [was to be] the apex and union of life and art." (Anderson, p. 78.) Naturalistic theater, as typified by the Theatre-Libre, and traditional theater roles, audience-spectator and professional-performer, could no longer be considered valid expressions of the time. The theater experience had to take the form of a ceremony: "a play of life in which we ourselves would play." (Anderson, p. 83.)

As in a religious ceremony, all elements were to take an active role in the "service." The audience was to take the part of a worshipping "congregation"; the actors, the part of "priests." The theater activity was not only to take

the part of the religious "service," but was to be part of life itself. There was to be no "emotional submission," no losing oneself to the action behind the "fourth wall." Instead, contact between the two groups of "partakers" was to be "increased to eliminate illusion and to provide clear presentation of the individual arts." (Anderson, p. 86.)

No element was to draw the imagination past what was actually being presented. Art was to be achieved through life (the "service") and "life [was to be] its own creator of philosophical and moral criteria." (Anderson, p. 84.)

The theater building, "which already in its external forms reveals that it is the temple of a Mystery, of the ceremonial revelation of the Good Life, of its Meaning, and of its Beauty," was to be as important as the theater activity itself. No part of the total was to take superiority. (Fuchs--from Anderson, p. 77.)

(Note that this concept is very different from that of Wagner's. Wagner believed in the creation of a whole that would be more than the sum of its parts: the "voluptuous mingling" was to act as a dimension in itself. Fuchs and Behrens, on the other hand, believed in the individuality and independence of each part of the total. There was

to be no summation, but an equal understanding of each element standing on its own.)

The Behrens Theater Project was never built due to the dissolution of the Darmstadt Colony. Probably the best example of the type of ceremony envisioned for the theater is the opening ceremony of the Darmstadt Colony directed and "choreographed" by Fuchs and Behrens (Figure 18). A staging plan of one of the theater's projected performances- ceremonies- planned by Behrens is also a good reference. (Fig.19)

The theater building itself is best described in detail by Anderson, pp. 79-83:

The theater was to be situated on a commanding site overlooking a valley, its walls brilliant with color, its columns ringed with garlands, and from seven masts were to flutter long, white banners. The building was circular, its centralized plan a symbol of the oneness of actors and viewers easily observable both from within and without. The great main entrance, the "Portal of the Sun," faced south; its decoration, while mysterious, was to divulge the arts of an abundant land. East and west entrances--portals of the morning-star and of the evening-star--although somewhat smaller, were to serve similarly as the main entrance, to welcome the partakers who would both offer and receive at the Fest. Through the north portal, which had architectural decoration designating it as the Portal of the Moon, the personnel of the theater could gain access to the backstage rooms. The cupola over the great circular chamber was pierced with windows. At the heights would stand trumpeters in glowing raiment who would sound their call far over the land and forests below.

The festival building would be entered by a ramp under the highest of the seats, coming

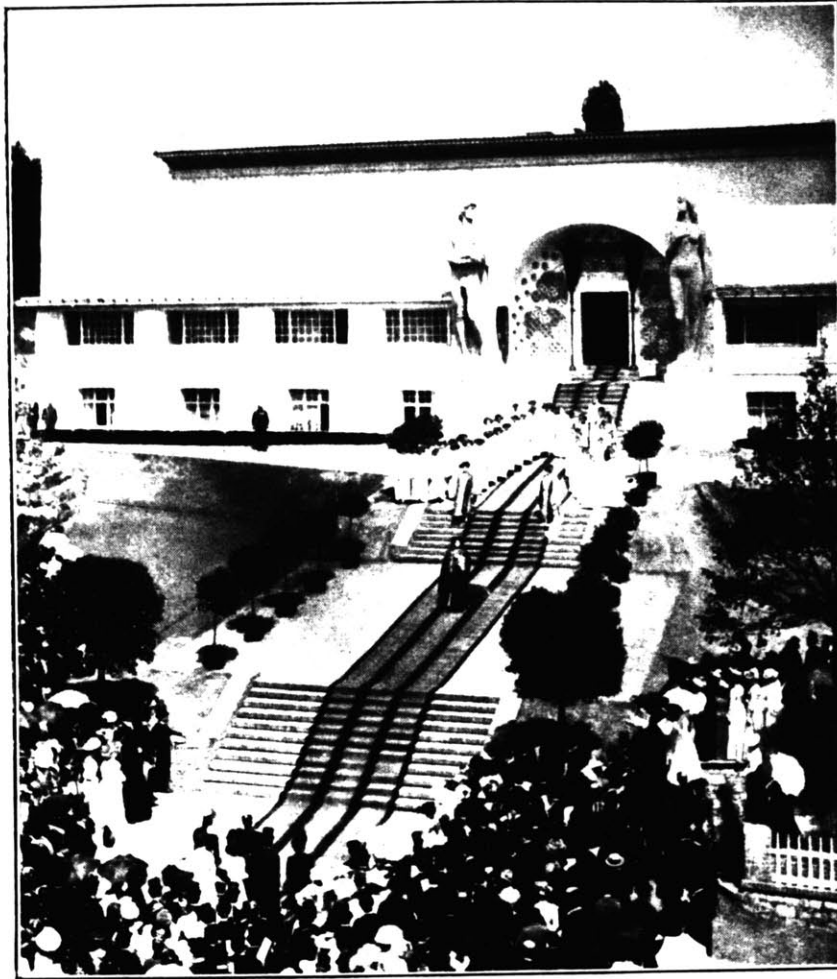
into the high space of the theater where the color range would be deeper. The seating was approximately that of an antique theater. Each partaker had clear, easy, and direct contact with the simple, broad, and shallow stage. A small orchestra was to be centered before the stage and between the two broad ranks of low marble steps which communicated between the stage and a processional area on the cross-axis. This processional area would serve both the movements of the actors and the arrival and departure of the congregation. It formed a symbolic merging of the two parts of the theater. The forestage, the most important part of the stage for Behrens, was architecturally united with the auditorium. ("We do not want to separate ourselves from our art.") The breadth of the stage served the relief-like ordering and movements of the figures and processions. (Relief was for Behrens the most striking, the most concentrated expression of line and movement.) Chamber and stage were one space, and this was emphasized by the harmonious architectural and decorative handling of the whole. The marble floor of the stage echoed the pattern of the ceiling vault. By day the stage was naturally lit by the cupola windows and balanced by artificial lighting. At night an even and diffuse illumination revealed the overall cooperation of the arts while being itself consistent with that ideal.

There were neither coulisses nor soffits to provide naturalistic illusion or to slur the sound. Beyond the slightly elevated rear stage, the vista closed first with a colonnade and then with a wall--both semicircular in form and permanent architectural features. Locale and time lay in the poetry and would be evoked in the fantasy of the partaker rather than being represented in naturalistic sets. Nevertheless, the mood of the piece should be emphasized and underscored through manipulation of the background. Great tapestries, which may bear symbolic motifs, can be hung between the columns. Where one is omitted, a portal is created which opens onto the wall beyond, and which then forms a second, undifferentiated background. The arching space between the colonnade and the wall would be either darker or brighter than the stage, and though its color could be changed with wall hangings, Behrens said that pure gold would be best in

most cases. For figural relief, the brighter foreground would be used. To emphasize the moving line, a dark silhouette would be used on a bright ground, in which case all tapestries would be omitted and a brilliant golden ground would ascend to the vaulting without interruption. This space must also serve for the entrances and exits of the performers, "the priests of the word, of the beautiful gesture, and of the dance; for this, in one person, is what the actor would be."

Behrens called for free and beautiful spaces for communion with the other partakers during the intermissions. These, however, were not provided for in his project--perhaps because the plan was so idealized that a subsidiary function could not be allowed to disturb the absolute centralization.

Behrens directed one or two performances to illustrate his presentational view on theater, but gradually let his interest in theater fade in preference to an architectural career. Fuchs, on the other hand, became more and more involved with theater, both actively as a director and philosophically as a critic. With the dissolvment of the Darmstadt Artists Colony, and thus the abandonment of the Behrens project, Fuchs began to campaign for a theater in Munich.



SZENE AUS DEM FESTSPIEL „DAS ZEICHEN“
VON GEORG FUCHS

Aufgeführt am 15. Mai 1901 vor dem Ernst-Ludwighause zu Darmstadt
nach Angaben von Peter Behrens, Musik von W. de Haan

Figure 18

Source: Fuchs, Die Schaubühne der Zukunft.

Source: S. Anderson, Peter Behrens and the New Architecture of Germany, fig. 36.

Caption: Behrens' staging plan for Richard Dehmel's "Eine Lebens-messe--Dichtung fur Musik" ("A Mass of Life--Poem for Music").

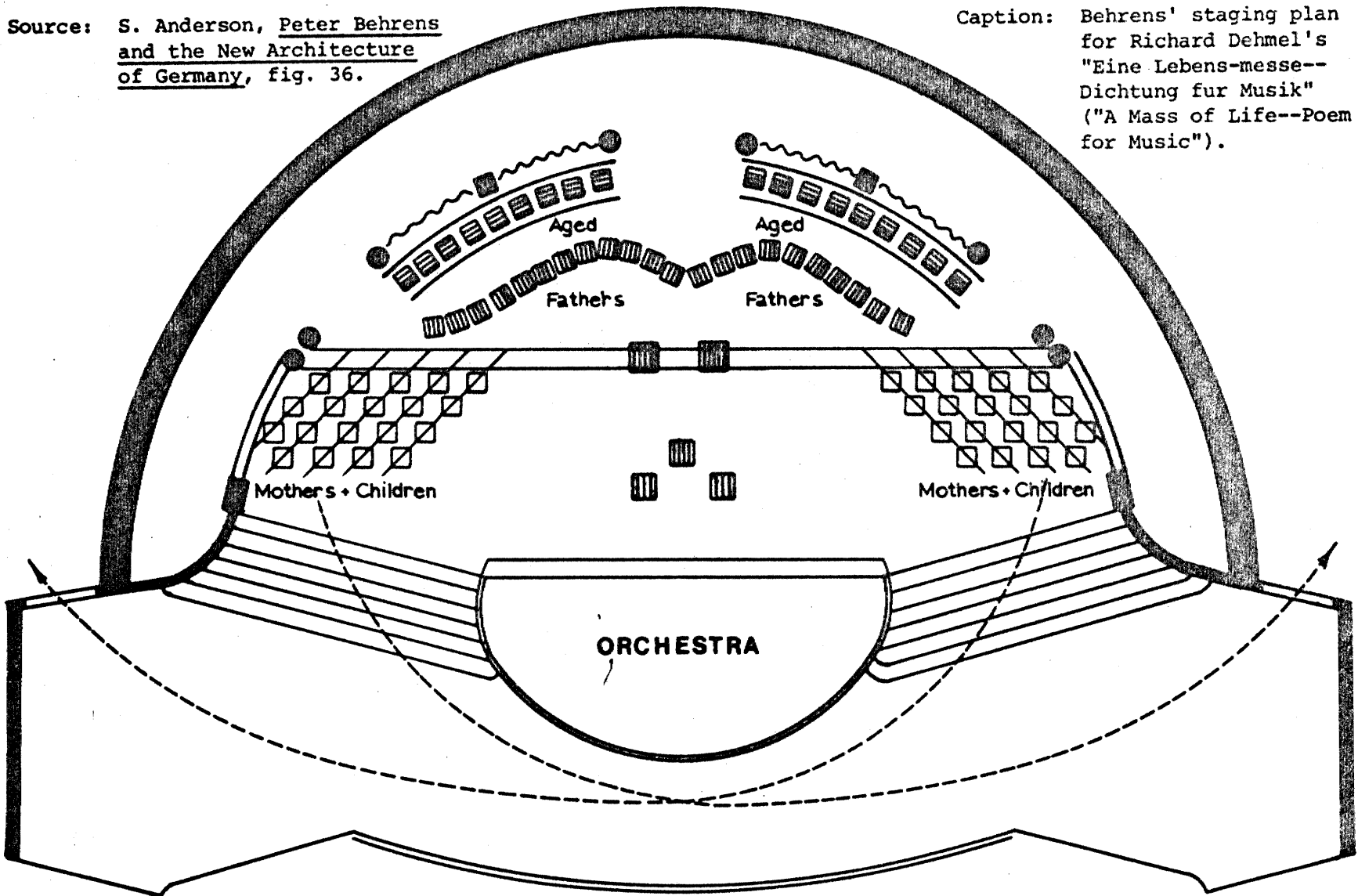


Figure 19

First Design for the Munchner Kunstlertheater

Fuchs formed a team with a well known theater architect, Max Littman, and a stage designer, Fritz Erler, and together, the three of them designed a theater intended to best present Fuchs' theatrical conceptions as well as to function in the role assigned to theater in Fuchs' wider philosophical ideals. Their first design is shown in Figure 20 ; the project is not presented graphically as are the other two because its scale was unobtainable.

Fuchs' philosophical ideals on the role of theater have already been discussed. The core and essence of Fuchs' stylistic intents was his concept of drama as rhythm. It is important to distinguish, as did Fuchs, between style and technical device. Presentational style is the visual counterpart of dramatic style. In both cases, style is the vehicle by which the effect or impact on the audience is produced. Technical elements exist to produce these stylistic effects, to bring about the reality of the desired dramatic impact.

Fuchs' concept of drama as rhythm was based on Fuchs' belief that drama was part of a progression beginning with dance, evolving through music and song to mime and the spoken word. Fuchs was greatly influenced by the Japanese dramatic arts. He said that the Japanese never forgot that

drama was rooted in rhythmic movement of the body in space. In planning the Munich Artists Theater, Fuchs considered everything from the building to the costuming and the decoration to be a medium for the movement and the rhythm of drama.

Toward this goal, Fuchs developed the concept of "relief staging." A corresponding "relief stage" was designed. It was extremely shallow and terraced to make the actor stand out from his background as in "bas-relief." The stage was designed in the depth to width ratio of 6:10. Not far from the first row of seats was a wide double step leading to the front of the stage. Through the use of levels, three acting planes were created: forestage (proscenium or apron), middle stage and back stage. The forestage was to be viewable from three sides and emphasized by natural light streaming through a glass ceiling above it between a dome and the stage ceiling. Any artificial lighting was also designed to come from over head.

Fuchs felt that in most theater, the entire stage was never used to its potential for movement. Therefore, by providing three distinct acting levels, the area of the stage actually utilized would be increased. On the first, frontmost level, projecting into the auditorium and under a deep proscenium, most of the action would take place. The proscenium, which until this time had been used merely as a dividing

line between stage and auditorium, was widened into an arch over the forestage, holding within it recessed lighting fixtures. Thus the proscenium helped to emphasize the forestage--the most intense field of dramatic action.

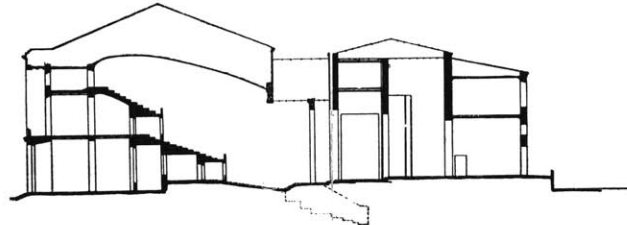
The two levels behind the forestage were also to be used in such a way as to emphasize the action taking place on the front part of the stage. However, these middle and back stages were not to serve to deepen the perspective or to create a naturalistic illusion of distance. They were to increase the usable acting area and give an illusion of depth by varying acting rhythms on each of the three levels.

In addition to the device of the relief stage, abstracted, symbolic scenery was to play an important part in realizing Fuchs' dramatic conceptions. Major scenic elements were to be constructed around permanent stage fixtures, flexible enough to provide a common base for the symbolic scenery designed for each production. Fuchs believed that the eye or vision should complete what was only suggested, as opposed to the naturalistic school which expected its audience to see only what was there and nothing more. The decoration of the auditorium and proscenium was to bring the audience into the reality of the play (though it was not to be seen during the performance). The decorative motifs on the portals and the proscenium were to be read

as part of the stage decor rather than as part of the auditorium decor. The stage curtain was not to distract but to evoke silence and expectation.

The project was designed to seat 1500 people. Fuchs thought the audience should be comfortable and be able to see the stage fully. For this size audience, three balconies were provided, the first rows of each placed over the last rows of the one below to avoid acoustical and sightline problems as well as to make the balconies work together to maintain the unity of the audience space. In the seating configuration we see little new. Wagner's concentric amphitheatrical seating arrangement was used in combination with Antoine's non-overlapping balconies.

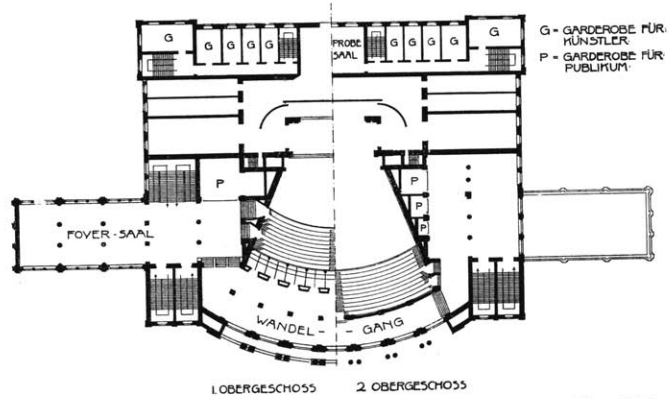
Fuchs believed that sound should come from all directions, not just from the front. For this reason he proposed to place the organ in the middle of the balcony and to provide curved walls on both sides of the back of the stage to act as resonating surfaces.



Prof. M. Littmann-München

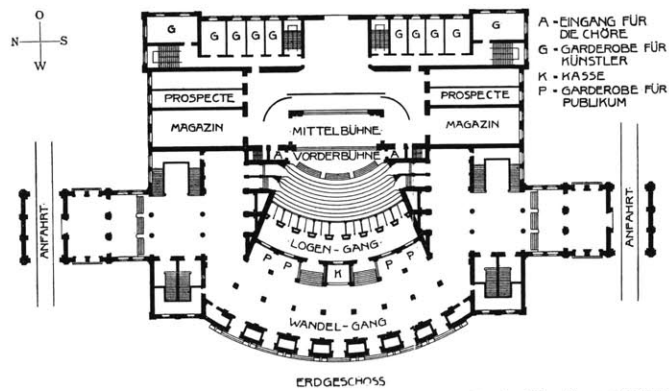
Schematischer Querschnitt eines Schauspielhauses nach den Vorschlägen von Georg Fuchs

Der Zuschauerraum ist gedacht als doppeltes Amphitheater. Die Bühne empfängt Tageslicht von oben durch die mit punktierten Linien angedeuteten Glasdächer. Die Bühne ist durch Stufen geteilt in Vorderbühne (Promisene), Mittelbühne, Hinterbühne. Letztere ist abgeschlossen durch eine feststehende Wand, welche als Träger des Prospektganges gedacht ist. Zwischen Vorderbühne und Mittelbühne, sowie zwischen Mittelbühne und Hinterbühne sind weite Öffnungen vorgesehen, welche durch Vorhänge verschlossen werden können.



Prof. M. Littmann-München

Grundriss-Skizze für ein Schauspielhaus mit dreifachem Amphitheater: erstes und zweites Obergeschoss.



Prof. M. Littmann-München

Skizze zum Grundriss eines Schauspielhauses neuer Form nach den Vorschlägen von Georg Fuchs: Erdgeschoss

Figure 20

Source: W. Grohmann, Munchner Künstler-theater.

The Munchner Kunstlertheater

The first design for the Munich Artist's Theater was never built for lack of adequate funds. A smaller theater was eventually designed in collaboration with the same architect and stage designer, and opened in 1908 (Figures 21, 22).

In this design, the balconies are omitted and a Wagnerian, radial amphitheatrical seating arrangement was used. Seating was provided for an audience of 642, about one third the number originally planned for. The stage was divided into two, rather than three, acting areas. The third level at the back of the stage was sunk, rather than raised, to two meters under that of the second level. From this drop rose a curved "cyclorama," the first of its kind. The advantage of dropping the floor to receive the cyclorama was that the bottom edge could not be seen, giving the effect of an infinitely distant horizon. While the first and second stage levels were lit exclusively from above, the cyclorama was lit both from above and from below by concealed units in the stage floor. As Fuchs believed that the use of color could effectively bring unity to the stage, play and actors, he added green lights to the colors in common use: white, yellow, blue, and red. The play of these colors on various colored cycloramas created an incredible illusion of distance.

This arrangement of lowered illusionistic backdrop and visually symbolic scenery stands in contradiction to Fuchs' original contention that depth should not be created visually or through illusionistic means, but by the rhythms and counter-movements of the actors; that scenery should be intellectually symbolic rather than visually illusionistic. But by this point in time, Fuchs was heavily involved in his new staging techniques and it appears that the original philosophy behind his presentational style was losing importance. When Fuchs wrote that "theater should not be a 'Schankstette fur Literature,' but on the contrary, we should have theater that is nothing else but theater: 'L'art pour l'art,' 'le théâtre pour le théâtre,'" (Anderson, p. 127) we are surely not dealing with the same man of a few years back.

It seems that one of the few considerations still adhered to in the new playhouse was that of a ceremonial approach: "the new playhouse had been given a leafy setting in the Ausstellungs Park, through which the playgoers sauntered. Tournes lined the avenue under the trees, the flares merging softly with the twilight." (Gorelik, p. 175.) (Figure 21) But this was merely a superficial translation of the original conception of the theater's place with respect to the social hierarchy conceived of for the Darmstadt Colony.

As far as the stage itself in this third project is concerned, the permanent architectural features constructed as scenic devices are difficult to read from the plan.

Therefore I quote from Fuerst and Hume (p.)::

The very shallow stage presented an architectural arrangement in three planes: first, the proscenium, which had been given thickness sufficient to permit a doorway or entrance in each lateral member; secondly, the middle scene, consisting of two sections of wall joined by a bridge of the same thickness. This arrangement was mobile; that is to say, the bridge could be raised or lowered and the two walls moved on- or off-stage at will. This movement, of course, always took place in the same plane. When they were brought together the two formed a complete background closing the scene. In passing off-stage, they entered directly into the wings, which had the same width as the stage proper. This was...an application of the old principle of under-stage wagons or carriages whose rods, bearing a variety of decorations, travelled in slots in the stage floor. The walls were painted in a neutral tone and each was pierced with a portal and a window. These could on demand represent a street, an interior, or even the neutral frame of the actual background. It was, in fact, much like another, inner and plastic, proscenium arch. The double purpose of these walls, serving as they did either as decoration or as frame for another decoration, is without doubt of great advantage. (See Figure 23)

As in his second project, Fuchs maintained that the auditorium decor should evoke silence and expectation from the audience. The success of the auditorium to do just that is attested to by a visitor:

Many visitors to the Munich Artist's Theater... have testified to the remarkable sense of restfulness experienced upon entering the auditorium. In such an atmosphere the spectator is immediately put into a state of receptivity. (Cheney, p. 50)

However, comparing Figures 22 and 13, one can see that the auditorium decor is remarkably like that of Wagner's Bayreuth Festspielhaus.

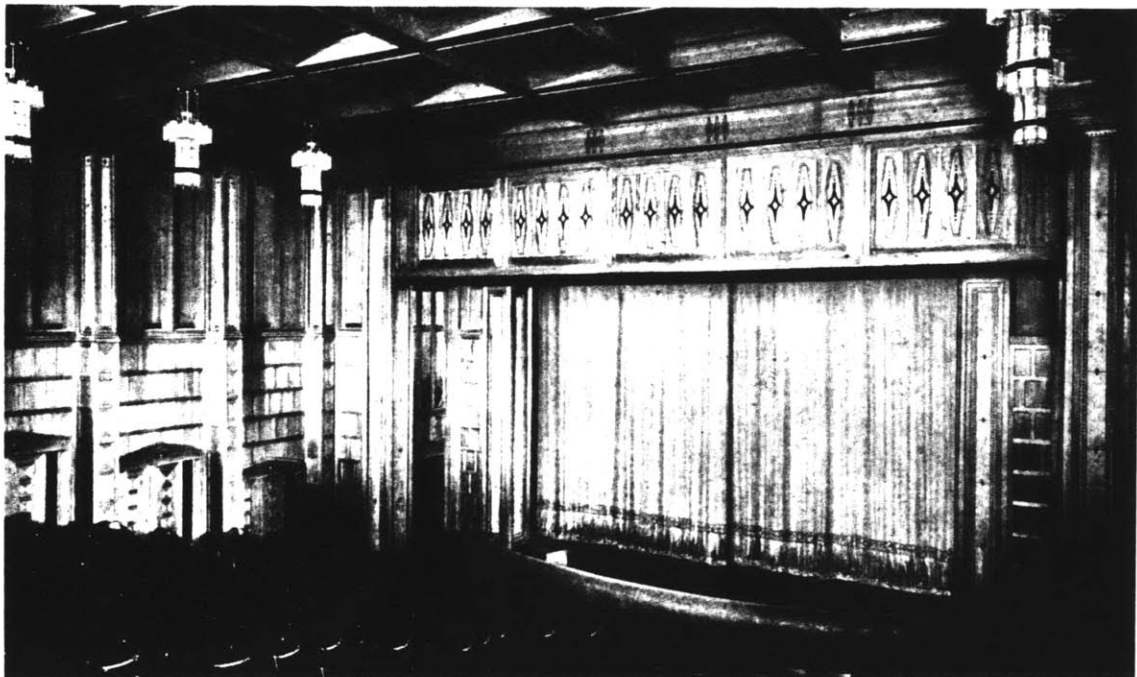
One is tempted to suggest that between Fuchs' prominent theater architect and pressures exerted by a realistic situation, Fuchs himself did not ideally realize his theatrical or philosophical conception in built form, although, to be sure, his theories had changed significantly from the time of his collaboration with Behrens. The real prominence and contribution of the Munchner Kunstlertheater, however, lies not in its architectural innovations but in its realization of symbolist techniques and the establishment of "art theater" (as opposed to commercial theater) in Germany.



1. M. Littmann, Das Münchner Künstlertheater

Figure 21

Source: W. Grohman, Munchner Künstler-theater.



6. M. Littmann, Münchner Künstlertheater, Zuschauerraum

Figure 22

Source: W. Grohmann, Munchner Künstler-theater.

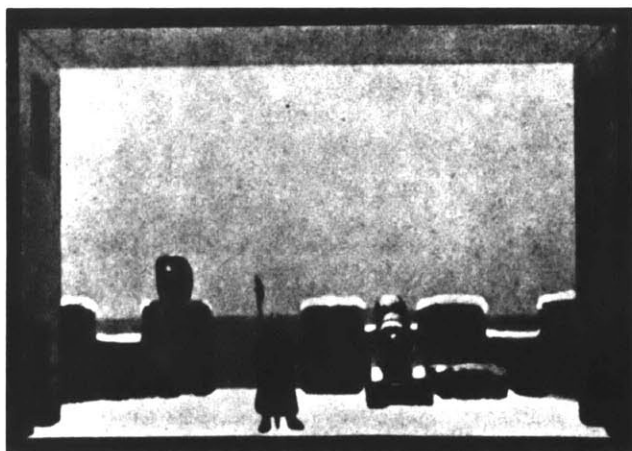


Figure 23

Fritz Erler (Fuchs), "Faust" (Goethe): Relief stage, Künstlertheater, Munich, 1909.

Fritz Erler (Fuchs), "Hamlet" (Shakespeare): Relief stage, Künstlertheater, Munich, 1909.

Fritz Erler (Fuchs), "Faust" (Goethe): Relief stage, Künstlertheater, Munich, 1909.

Source: Fuerst and Hume, Twentieth Century Stage Decoration, fig. 57-60.

GEORG FUCHS AND THE MUNICH ARTISTS THEATER

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VSEVOLOD MEYERHOLD AND THE MEYERHOLD THEATER

Meyerhold was involved with non-illusory staging techniques which produced a direct relationship between the performers and the audience. The performance ideally became a union of the efforts of the actors, the facilities afforded by the stage machinery (and constructivist environments), and the efforts of the audience. The audience should not forget for a single minute that it is in a theater, but within the theatrical event the audience should become intellectually, but moreover, emotionally involved. Meyerhold believed that the actor should move in all directions in space, and that the audience should be so seated as to enjoy the three-dimensionality of the performance. Large constructivist sets--acting machinery and movable environments--were designed to increase the possibilities of three-dimensional presentation. (Figure 25.)

Soon in Russia, this presentational style became a vehicle for a political policy: Socialist Realism. Under Socialist Realism, theater and the other arts were to exist for its public and to advance the cause of "Socialism". They were to take an optimistic view of the machine age and exemplify the "advances in socialist reconstruction". Idle formalist and constructivist experiments were to be discontinued,

which would seem to include the abandonment of Meyerhold's "theater theatrical". But Meyerhold pointed out:

I cannot represent the great advances of the socialist reconstruction with plywood scenery. I need new technical resources in a new building. The problems facing the theater are problems of technology... (Meyerhold in Braun, p. 243)

He argued this point of view until 1940, when his opinion cost him his life.

In 1930, Meyerhold, with his two architects, Mikhail Barshine and Serge Vakhtangov, began to design a new playhouse to fit his conception of theater. Both architects had helped him realize his sets and productions in the past, so they were in a good position to help him realize his ideas for a new theater.

Up until this point, he had been working in an old, conventional theater with a stage and auditorium separated by the orchestra.

In October 1931 the old Sohn Theatre was closed for renovation, leaving the company homeless until it moved into the Passage Theatre (now the Yermolova) in Summer 1932. The time was spent on tour, first in Leningrad and later in Tashkent, no new productions being staged.

Originally, Meyerhold was allocated money only for essential repairs to the existing theatre; but he wanted nothing less than a completely new building, designed to his own specification. This he announced only after demolishing the old building, calculating that the state would finance his new project rather than tolerate a ruined theatre in the very centre of Moscow. This assumption proved correct, but it led to endless

delays and the building was only just approaching completion when the Meyerhold Theater was liquidated in January 1938. In consequence, Meyerhold was compelled to spend the final years of his life struggling to overcome the inadequacies of a theatre which was inferior to the ramshackle Sohn. The Passage was a miserable little box which was as much responsible for the gradual stagnation of the company's repertoire as the tenets of socialist realism or the mediocrity of contemporary dramatic literature. (Braun, p. 242, 3)

His goal in designing a new theater was to unify the auditorium and performing area, place the spectators on three sides of the three-dimensional acting space, and flood the entire area with light, both during performances and during intermissions. Curtain, orchestra pit, and raised stage would obviously be omitted. (Figure 24.)

For the audience, Meyerhold wanted to provide an axonometric view which he considered the best from which to view his productions, and the best sightlines possible for each and every spectator (see note, Gourfinkel). As with the other theaters examined here, an amphiteatrical arrangement was chosen. Meyerhold argued that this arrangement had the added advantage of eliminating any privileged seats or areas and thus creating a truly "democratic" auditorium. A more conventional seating arrangement could be created by placing seats on the smaller revolve and playing the production on the larger revolve.

Meyerhold put great importance on planning the backstage and the entrances for the actors. He gave the following example:

Imagine the actor interpreting an important role, is made up, in costume, and is getting in place to make his entrance. You meet him in the hall, and say hello. You ask him a question and engage him in a light conversation. All his preparation is for naught! (Gourfinkel, p. 353)

Meyerhold therefore planned carefully that the actor should, throughout the entire show, remain in the rhythm and dynamics of the performance: that he should always be within two steps of the action. To allow this, spaces were made for the actor to wait just behind the lights or projectors, and the dressing rooms were designed to allow the actor to make his exits and entrances directly from them.

Music was an important part of Meyerhold's productions, providing a contrapuntal element against which the dramatic movement and action flowed. The orchestra therefore had to be seen and heard during the performance, but could not be placed so as to divide up the performing space. The orchestra was eventually placed above the semicircle of dressing rooms at the back of the performing area. The orchestra could be left in view, or camouflaged during more conventional performances.

Technical facilities were obviously indispensable for Meyerhold's view of theater. His theater had, therefore, two revolves, and a crane above the entire space which could move scenery and platforms to any location or height in the space. The revolves could descend into a big scene shop in the basement where the scenery could be changed quickly and quietly.

During intermissions, the audience would be encouraged to enter the cleared performing area which could be reached directly from any seat in the theater. In so doing, the theater space would continue to be unified during intermissions, the audience using the space previously used by the actors. The spectators still seated would be able to watch an "improvised tableau" throughout the intermission.

Behind the seating area was another lobby. It was semi-circular and rose the full height of the building. In this space was to be a huge indoor garden where the audience would be able to reflect on the performance. Meyerhold felt that blank lobbies did nothing but distract the spectators during intermissions and make it all the harder for the actor to recapture their attention at the beginning of the next act. In making the stage and garden available, Meyerhold hoped to sustain audience involvement through

the intermission. In addition, the garden would provide a pleasant resting place for the actors during the day.

Meyerhold felt that cars play such a major role in twentieth century life that they were a necessary element in modern presentations. For this reason, he insisted on providing the possibility of driving cars through the performing area. Large entrances were designed for them on either side of the acting area, as well as a third entrance in the middle - back of the lower semicircle of dressing rooms.

Meyerhold believed that it was "unnecessary to darken the stage during the course of the performance..."

Bright light infects with a festive mood those who come to the theater. The actor, noting a smile on the lips of the spectators, begins to enjoy his own sight as in a mirror... (Meyerhold from Cole and Chinoy, p. 184)

To provide natural light (or the evening sky) Meyerhold wanted to have the possibility of holding his spectacles in the open air. He wanted a theater with a mechanical roof that could be opened or closed at will. In 1930, however, this was technically impossible, and instead, the architects supplied him with a framed (translucent?) glass roof. Lighting could be placed behind the glass,

enabling the huge performing space to be flooded in light in the evening as well as during the day.

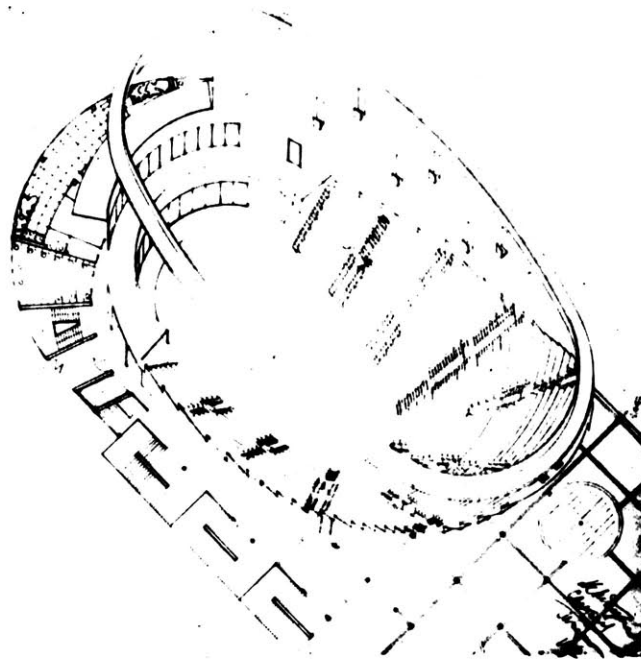
Meyerhold was particularly concerned with providing proper facilities for the production team of his theater: the director, the set designer, the technical director, and the composer. The production staff all had proper studios and work space, a consideration generally ignored in the design of most theaters. Due to the lack of land, a tower was designed to hold all these facilities which was dubbed "La Tour Creatrice". Ironically, one of the most difficult obstacles to building the theater was obtaining a building permit with the tower in the design. Up until that time, a theater building was expected to convey a certain image. Apparently a "high rise" did not conform to that image!

There were three variations of the design before the final one was arrived at. The second of these provided seating for 2,000 spectators, and the revolving platforms could be raised to any level independently. The third variation provided seating for 1,600 people, and made certain "realistic" compromises.

The theater was scheduled for completion in 1940. In 1939, after nine years of waiting for his theater to be completed,

Meyerhold was arrested and soon thereafter shot. The theater was extensively redesigned by another architect and was opened in 1940 as the Tchaikovsky Concert Hall. Thus the theater was never put to the test of use. However, one would think that it would have been ideally suited to his needs, having been designed so closely to his theatrical concepts in collaboration with architects who knew Meyerhold's work so well.

МЕХАНИЗМЫ ТЕАТРА



The new Meyerhold Theatre (second variant, 1932).
Architects: Mikhail Barkhin and Sergei Vakhtangov.

Figure 24



El Lissitzky's projected setting for *I Want a Child*, 1926-30 model reconstruction.

Figure 25

Source: E. Braun, Meyerhold on Theater.

VSEVOLOD MEYERHOLD AND THE MEYERHOLD THEATER

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Edward Braun, ed.: Meyerhold on Theater. Hill and Wang, New York, 1969.

Revue d'histoire du Théâtre, Paris, 1967, no. 4. "Le bâtiment théâtral modern vu par Meyerhold," a French translation of the architects' account of the project by Nina Gourfinkel, pp. 350-359. [Note: The physical description of the Theater Meyerhold and the plan reconstruction relies heavily on this article.]

STEPHEN JOSEPH AND THE VICTORIA THEATER,
STOKE-ON-TRENT

In 1955, Stephen Joseph started a small professional theater in the round in Scarborough, England for the sake of economically presenting new plays by young playwrights. From that point on, his major preoccupation was championing the development and acceptance of theater in the round. His arguments were largely pragmatic.

My own concerns are to reduce the physical distance between actors and audience, to put stage and auditorium in one architectural volume, and to ensure that everyone in the audience can see and hear the actors. (Joseph [2], p. 137)

He was not an advocate of the new "intimacy," or of audience participation. For children, he felt, intimacy and participation were fine when supervised by specialists, but not for adults, who were supposedly intelligent human beings able to distinguish imagination from reality.

Intimacy between people who know so little of each other as actors know of their audience and vice versa is immoral, and likely embarrassing to both parties.

[Intimacy] suggests two possible dangers; either that theater will expect a childlike response from his audience, or that the intimacy will be no more than underacting to such a degree that the audience gets little pleasure from the performance. (Joseph [2], p. 137)

There are three major considerations Joseph makes in advocating a central stage. First, it is easy for an amateur group to afford and build a good arena theater, while it is next to impossible for the same group to afford, build and

outfit properly a larger, proscenium theater. The proscenium theater also has the disadvantage of usually providing too many seats for the small audiences which attend amateur theater. Theater in the round offers a simple, manageable solution with an appropriately sized audience.

The second consideration also grows out of the simplicity offered by the arena-type theater. Joseph claimed that the art of acting was being lost in the excessively technical "director's theater" of our era. Acting, to him, was the primary creative activity of the theater, and the simplicity and bare essentials of the theater in the round would once again create an actor's theater.

We do not use well the art of acting, we have let our theater become over-refined, rarefied, literary, superficial, impoverished. The way back to a more rigorous theater lies through a consideration of essentials; a fresh evaluation of acting and of theaters. (Joseph [2], p. 4)

The third consideration was a more conceptual one. Stephen Joseph argued for theater in the round on the grounds that its form is truer and more applicable to modern drama than the proscenium or raised-end stage forms; that modern drama expects the spectator to make a moral decision, to recognize a universal guilt or to make a judgement on the action. The audience, being on the same physical level as the actors or rising up on all sides of them, is put into an equal or dominant position which should excite the expected response to the play.

Recall that, on a central stage, actors are seen against a background of audience [rather than against] illusion or atmospheric scenery. They are positively human beings, and against this background each member of the audience is part of the background, each sharing responsibility for the action. It seems to me that this relationship between actor and audience reflects very accurately what so many of today's playwrights are striving to achieve.

It is unclear whether this conceptual consideration or that of economy originally influenced Joseph to open his Scarborough Studio Company. In whatever sequence, in theater in the round is offered not only an appropriately simple solution for amateur theater, but also an opportunity for the rejuvenation of the professional theater, and a correct staging for modern drama as well.

The Victoria theater was a converted old cinema in Stoke-on-Trent (Figure 26). Having built and operated his makeshift theater in the round in Scarborough from 1955 to 1965 (Figure 27), the company was invited by Stoke in 1962 to open a theater in their town. The town had a number of theaters, all conventional, but they had all closed down for lack of audiences. The building given to them was an old cinema without adequate heating, storage, or car-parking facilities. The conversion was "carefully discussed and detailed" with the architect, Peter Fisher, and then left fully in his charge.

He drew up plans for permanent seating rows, the construction of dressing rooms, an extensive control room and arrangements to put...spotlights in the roof void. (Joseph [2], p. 55)



9. The Victoria Theatre at Stoke-on-Trent. (Photo Ian Stone.)

Figure 26



1. The Library Theatre in Scarborough.

Figure 27

Source: S. Joseph, Theatre in the Round.

Because of the lack of storage facilities, the company had to stop their touring activities.

A rectangular acting area was used because, from experience, Joseph had found that a round one allowed no focus points but the center. The seating arrangement was also carefully thought out:

All sections of the auditorium should be organically connected to encourage free flow of audience from one place to another, even during performance. Proportions [should be] so related to human stature that the actors and audience dominate the building, not the other way round. (Joseph [2], p. 117)

Obviously, the simple, inexpensive conversion at Stoke-on-Trent cannot demonstrate everything the director would have wanted for his theater.

Many of the inconveniences of the place--inadequate heating, the home-made dimmer board, the strange collection of sound reproducing apparatus--might be expected in any theater opened by enthusiasts with inadequate funds. But there are certain shortcomings that belong specifically to the place as a theater in the round. First, audience approach to seating is awkward and could be improved by an all-round gallery... This would enable people to reach (or to leave) their seats without fear of disturbing the actors, or to stand at the back of the seating and watch the play easily. Secondly, the ceiling lights work well enough, but the spot-bars on the wall are too low and have the awkward requirement of ladder access; these lights cannot be put in the roof void owing to the slope of the roof. (It may be worth remarking that most architects, who draw plans for theaters in the round, suspend a lighting grid centrally within the plan of the acting area. They provide no access to the lights, which can therefore only be adjusted awkwardly from steps. And they provide no lighting outside the acting area; thus the actors will not be properly seen by the audience. What is a theater for? All spotlights should be in the ceiling void which should extend far enough

to give the necessary outer ring of spot-lighting.) Thirdly, there are three actor's entrances, one down a slight slope and two others which must be reached by climbing three steps. The steps are awkward. Actors do not like them. In addition, actors would be greatly helped if the whole acting area were trapped so that entrances could also be made, in any part of the stage, from below. Of course, not one of these three difficulties can easily be dealt with in the existing building, which was, after all, never intended for this purpose. One hopes that anyone seriously considering building a theater in the round will note these points, and others, learned at the Victoria Theater. But experience shows that in theater-building we do not like to make use of experience; it is sad to think that the faults of the Victoria may well be perpetuated.

It might also be hoped that an architect designing a theater in the round will find out from actors and technicians with the appropriate experience what their feelings and thoughts are... (Joseph [1], p. 22)

As far as the success of his campaign for theater in the round in general, Joseph remarked:

I am beginning to believe that if theater in the round is to become, in a significant way, accepted by professional theater people, it will have to be on a grander scale than anything I have done so far... (Joseph [2], p. 59)

Most directors are still skeptical of theater in the round. To them it only suggests problems: of acoustics, lighting and visuals. For all Joseph's crusades, theater in the round has not been widely adopted. (See Robert Chapman's comments on theater in the round in Appendix 1.)

STEPHEN JOSEPH AND THE VICTORIA THEATER,
STOKE-ON-TRENT

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- [1] Stephen Joseph, ed.: Actor and Architect. University of Toronto Press, Toronto, 1964.
- [2] Stephen Joseph: Theatre in the Round. Barrie and Rockcliff, London, 1967.

GROTOWSKI AND THE THEATER LABORATORY

"We are trying to avoid eclecticism, trying to resist thinking of theater as a composite of disciplines. We are seeking to define what is distinctively theater, what separates this activity from other categories of performance and spectacle..." (Grotowski, p. 15). In this lies the major intent of the Theater Laboratory, established in Poland in 1959 by Jerzy Grotowski.

Grotowski's theater is "a theater transcending discursive reason and psychology." For him, "the essence of the theater is found neither in the narration of an event, nor in the discussion of a hypothesis with an audience, nor in the representation of life as it appears from outside, nor even in a vision. The theater is an act carried out HERE and NOW in the actors' organisms, in front of other men. The theatrical reality is instantaneous, not an illustration of life by something linked to life only by analogy." (Grotowski, p. 118.)

The Theater Laboratory does not exist for its audiences alone, but for its actors as well. The Theater is an "actor's theater," as opposed to a "director's theater." For the company, art is a way of life and theater is a

way of living. Theater is directed toward both the actor and the spectator, but the actor and the audience do not assume the same roles. The actor tries "to cross [his] frontiers, exceed [his] limitation, fill [his] emptiness, fulfill [himself]." He tries to achieve a "total self revelation." (Grotowski, p.) The spectator, on the other hand, through confrontation with the performance, tries to analyze himself. Both need the other to achieve his goal, neither can succeed alone.

The actor must not have the audience as a point of orientation, but at the same time he must not neglect the fact of its presence...The essential thing is that the actor must not act for the audience, he must act in confrontation with the spectators, in their presence. Better still, he must fulfill an authentic act in place of the spectators, an act of extreme yet disciplined sincerity and authenticity. [He must] elicit the sort of shock needed to get at those psychic layers behind the life mask. [This is done through] confrontation with myth [or] violation of the living organism. Exposure carried to outrageous excess, returns us to a concrete mythical situation, an experience of common human truth. (Grotowski, p. 213)

Towards this goal, the essential activity of Grotowski's theater is a never ending search for relationships between the actor and spectator that allow "confrontation," exposure and self analysis. These relationships require not only a conceptual, but a physical composition as well. The first step architecturally was to eliminate the stage. Grotowski felt that his scenes must take place "face to face with the spectator so that [the spectator] is within

arm's reach of the actor." (Grotowski, p. 41). The Theater Laboratory was therefore designed as a small, private, enclosed laboratory space: "an appropriate area for investigation." Next, Grotowski's conception of each theater piece is translated into a unique physical composition by his "architectural collaborator," Gurawski. Grotowski changes his initial concepts to incorporate aspects of the physical composition--and so the investigation begins. It is carried further by the actors throughout the performance and into the actors' lives. Grotowski does not "put on a play in order to teach others what [he] already knows; It is after the production is completed" that the lesson has been learned. (Grotowski, p. 130). According to Grotowski, there is an "infinite variation of performer-audience relationships possible." These he discusses in his book Towards a Poor Theater:

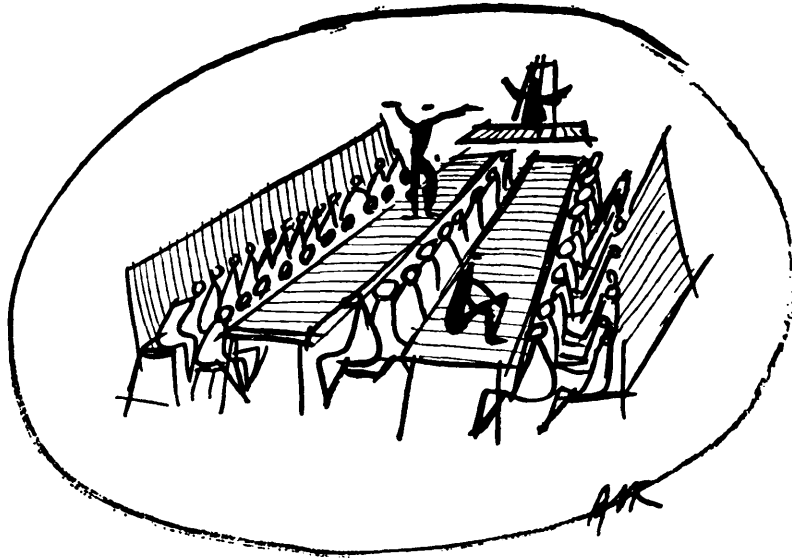
The actors can play among the spectators, directly contacting the audience and giving it a passive role in the drama ("Kordian"). Or the actors may build structures among the spectators and thus include them in the architecture of action, subjecting them to a sense of the pressure and congestion and limitation of space ...Or the actors may play among the spectators and ignore them, looking through them. The spectators may be separated from the actor--for example, by a high fence, over which only their heads protrude ("The Constant Prince"); from this radically slanted perspective, they look down on the actors as if watching animals in a ring, or like medical students watching an operation (also, this detached, downward viewing gives the action a sense of moral transgression). Or the entire hall is used as a concrete place: Faustus' "last supper" in a

monastery refectory, where Faustus entertains the spectators, who are guests at a baroque feast served on huge tables, offering episodes from his life. (Grotowski, p. 20)

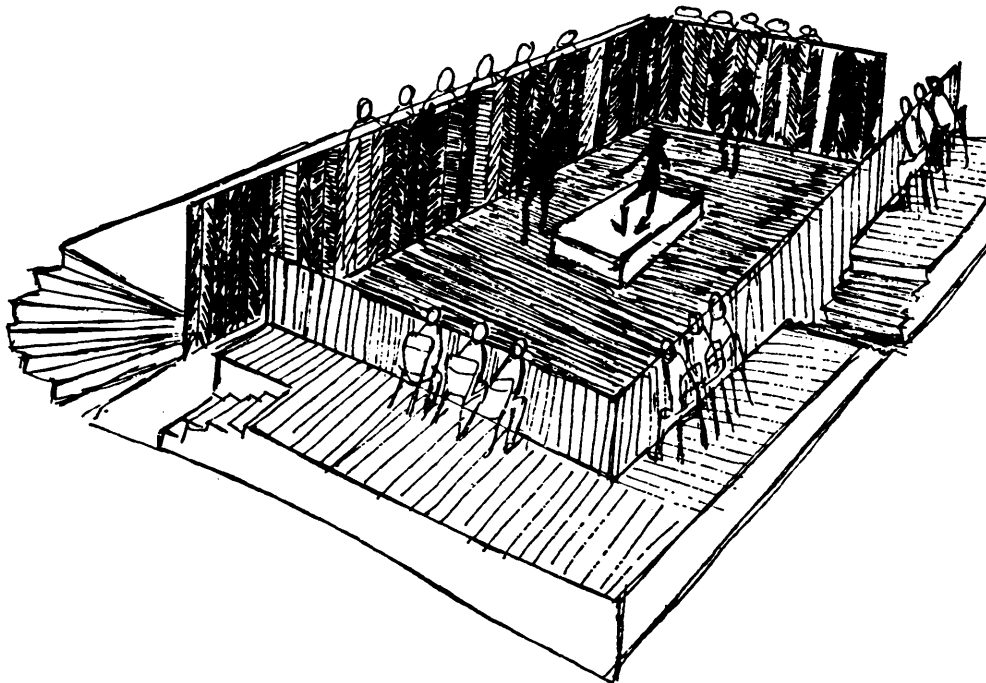
"The essential concern is finding the proper spectator-actor relationship for each type of performance and embodying the decision in physical arrangement." (Grotowski, p. 20)

Due to the uniqueness of rebuilding a theater for each performance, three of the Grotowski-Gurawski "theaters" are presented in the plans instead of one. The "theaters" are those built for "The Constant Prince," "Dr. Faustus," and "Kordian." (Figures 28-32) A plan of the Theater Laboratory building itself was unobtainable. Unfortunately, since it should have been interesting to see what architectural facilities, if any, were provided to support Grotowski's view of theater as a lifestyle, and to compare them to facilities available in theaters being built today. I might venture a guess that the work of Grotowski's Theater Laboratory is the precursor of "tomorrow's" theater.

Figure 28



View of the scenic action for *Dr Faustus* based on Marlowe's text. One hour before his death, Faustus offers a last supper to his friends (the spectators).



View of the scenic action for *The Constant Prince* based on the text by Calderon-Slowacki. The spectators look down on a forbidden act, their positioning suggesting a bull-ring or an operating theatre.

Figure 29

Source: J. Grotowski, Towards a Poor Theater.



The Constant Prince: General view of the scenic arrangement. The spectators-peepers look on as at a forbidden act. In the centre, the first prisoner (**Stanislaw Scierski**). **Photo: Bernard.**

Figure 30

Source: J. Grotowski, Towards a Poor Theater.

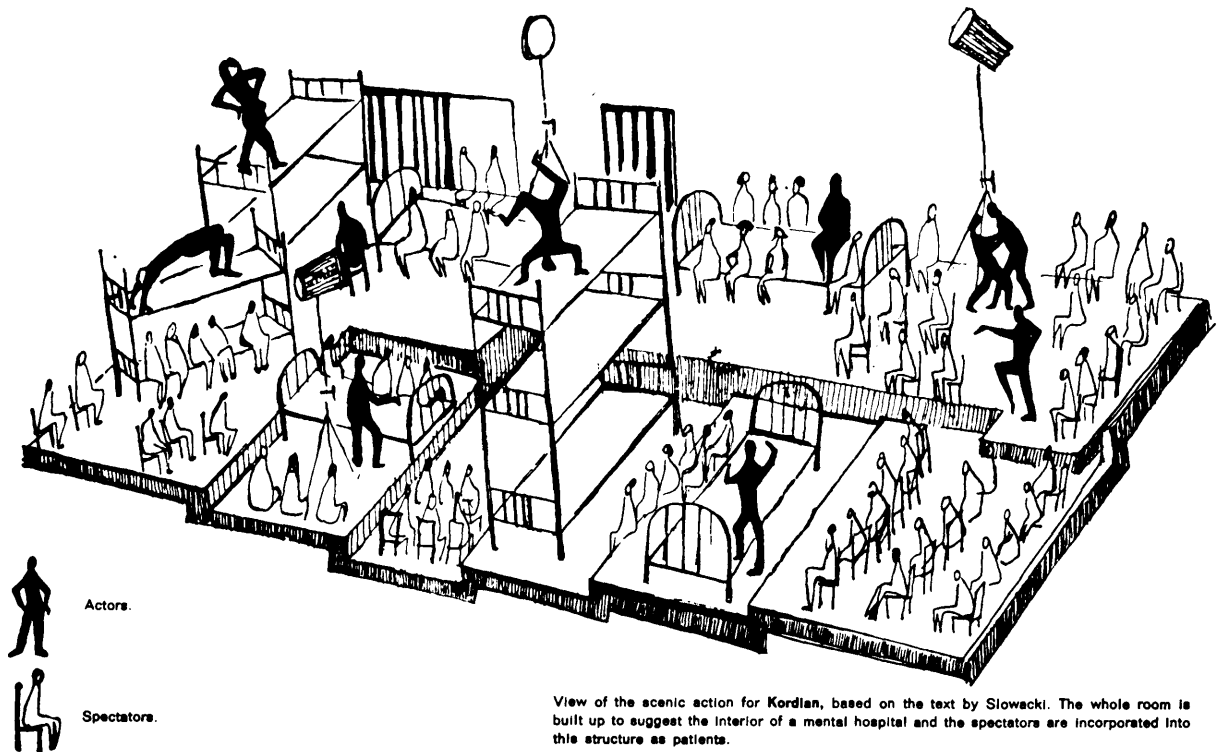
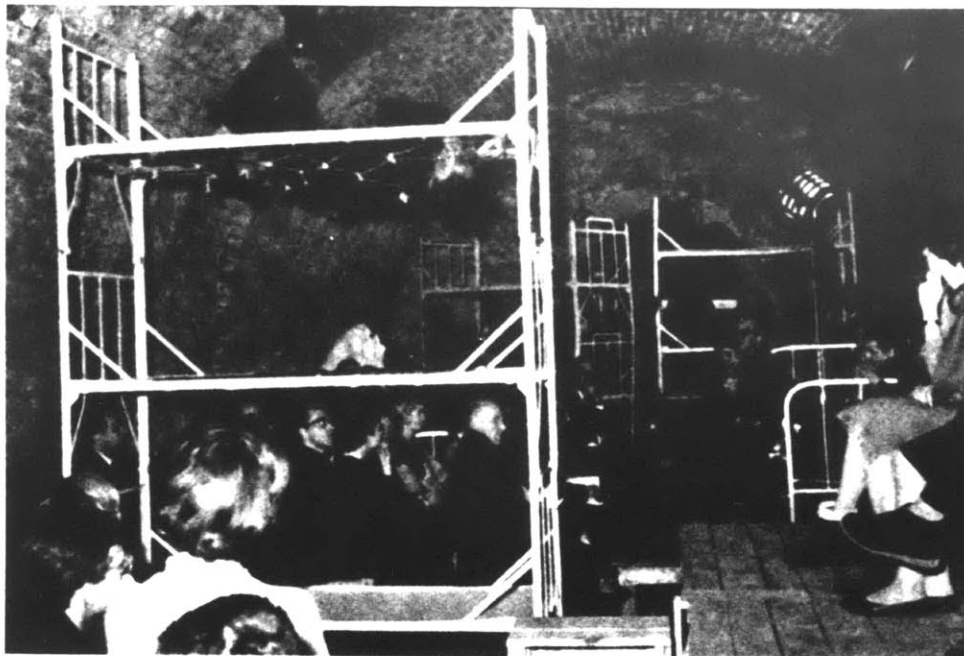


Figure 31

Source: J. Grotowski, Towards a Poor Theater.



Kordian. Scenic arrangement. The action takes place in a mental hospital, the spectators being treated as patients. Kordian's actions (**Z. Cynkutis**) are considered as symptoms of his madness. While believing himself to be on the top of Mont Blanc (photo 96), solemnly offering his blood for his country, in reality he is being bled and thus cured of his sick dreams (**Z. Cynkutis, Z. Molik, A. Jaholkowski**). Photo: **Weglowski**.

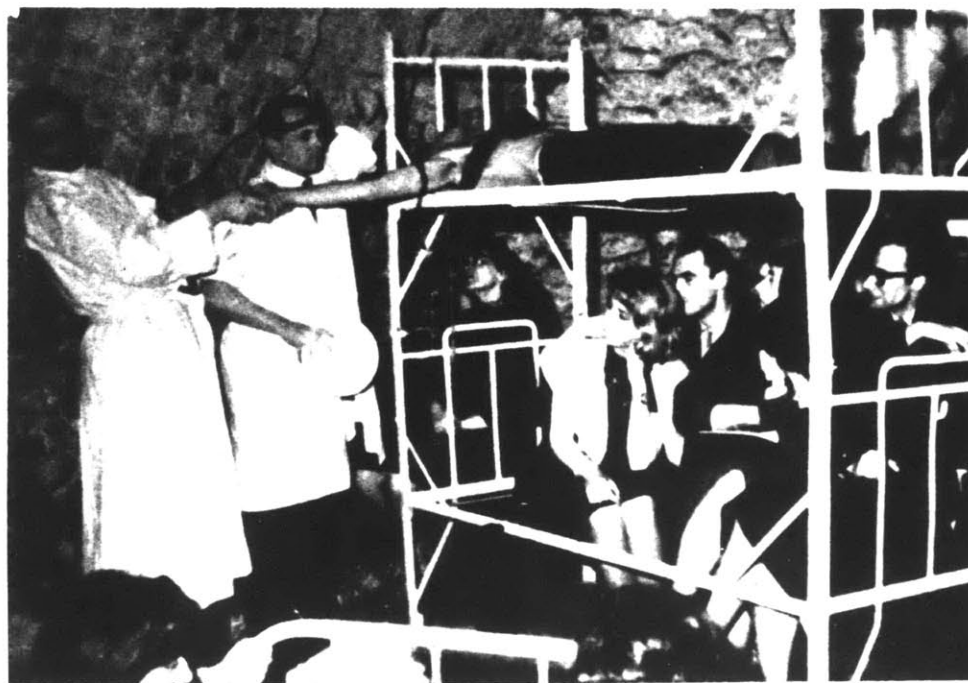


Figure 32

Source: J. Grotowski, Towards a Poor Theater.

GROTOWSKI AND THE THEATER LABORATORY

References

Jerzy Grotowski: Towards a Poor Theater. Simon and Schuster, N.Y., 1968.

CRITIQUE AND CONCLUSION

It is intended that the graphic modelling system devised and presented in this thesis function as more than just an educational link between architect and theater professional. In the system's implementation lies its real importance. Three major issues are opened up by its use. The first--the one to which the thesis has primarily addressed itself--is that of proving the existence and examining the nature of the theatrical-architectural interrelationship, which although generally assented to, is most often ignored. The second is the possibility of reinvestigation and reinterpretation of theater history, which is most usually considered through two separate vehicles: architecture in terms of formal design considerations, or theater in terms of dramatic literature and performance techniques and concepts. The third issue is the ability of the system to work as a dynamic tool, either theoretically in examining untested theatrical relationships or practically as a communication device between the theater architect and his client.

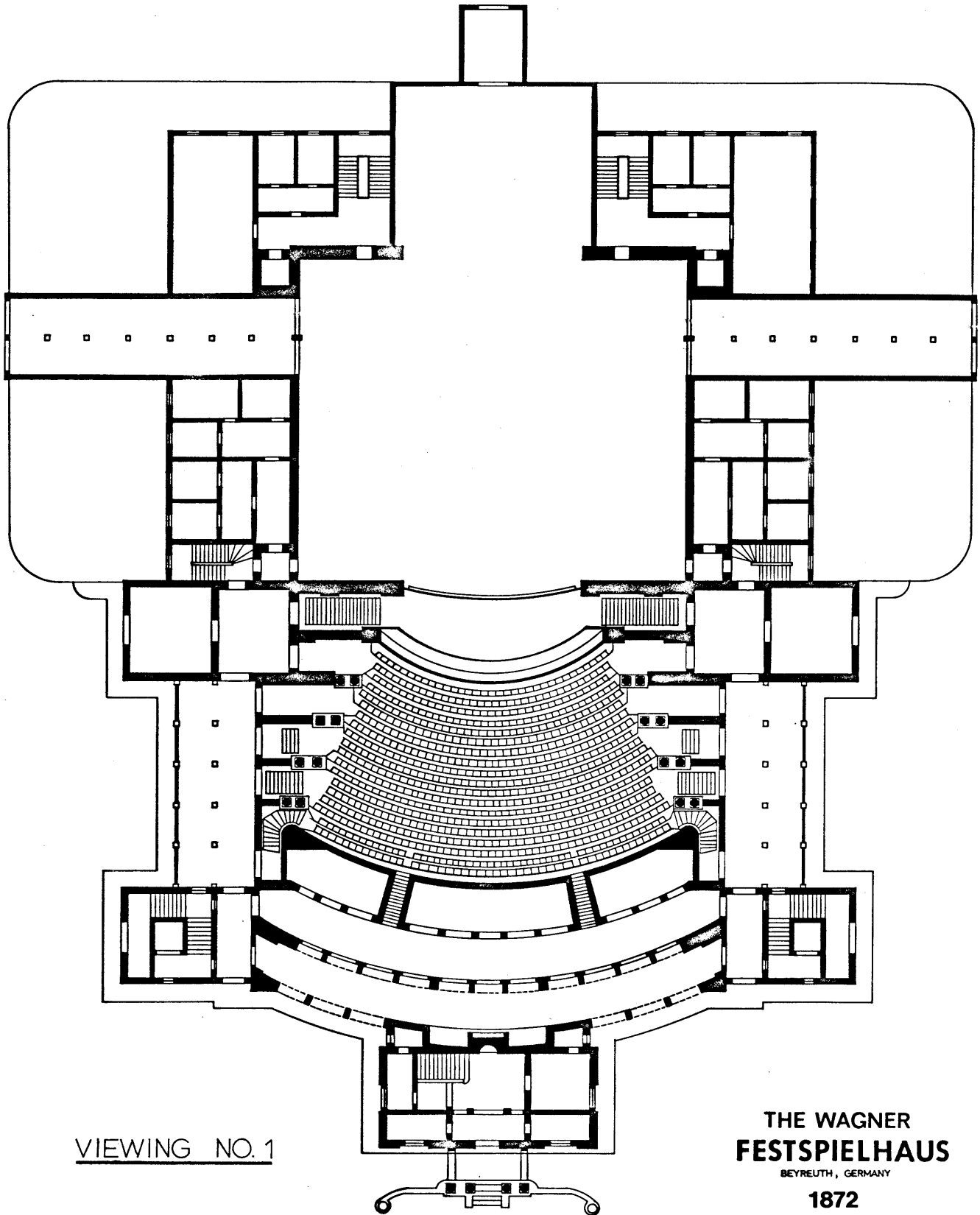
The first issue and part of the second are those that the thesis deals with most fundamentally and comprehensively. A major aspect of the second and the body of the third issues each require extensive work based on the types of analysis presented here, but carried further.

Let us consider the first issue. Has the graphic presentation actually defined a theatrical-architectural inter-relationship; and has the thesis been successful in demonstrating its nature? The method to best answer these two questions is to follow an analysis of one of the actual theaters presented.

Examine, for instance, the plan of the Wagner Festspielhaus (Figure 33) and compare it to the Munich Artists Theater (Figure 34). Superficially, the plans strongly resemble one another. Except for a difference in size, the general form of both theaters appears the same: entrance-lobbies-seating-stage.

In both plans, the entrance area is exaggerated and therefore appears important. Upon entering, the audience appears to enter a front lobby with a semi-circular coatroom fitted under the incline of the auditorium seating. On either side of the front lobby stairs lead to the second floor. The audience enters the auditorium from side lobbies in both designs; and although the radial seating configuration may not be evident at first glance, the amphitheatrical arrangement appears quite similar in the two plans.

Both plans show long wings protruding from either side of the stage, and both stages have a smaller space directly behind. Other than the difference in the overall size of



VIEWING NO. 1

Figure 33

**THE WAGNER
FESTSPIELHAUS**

BEYREUTH, GERMANY

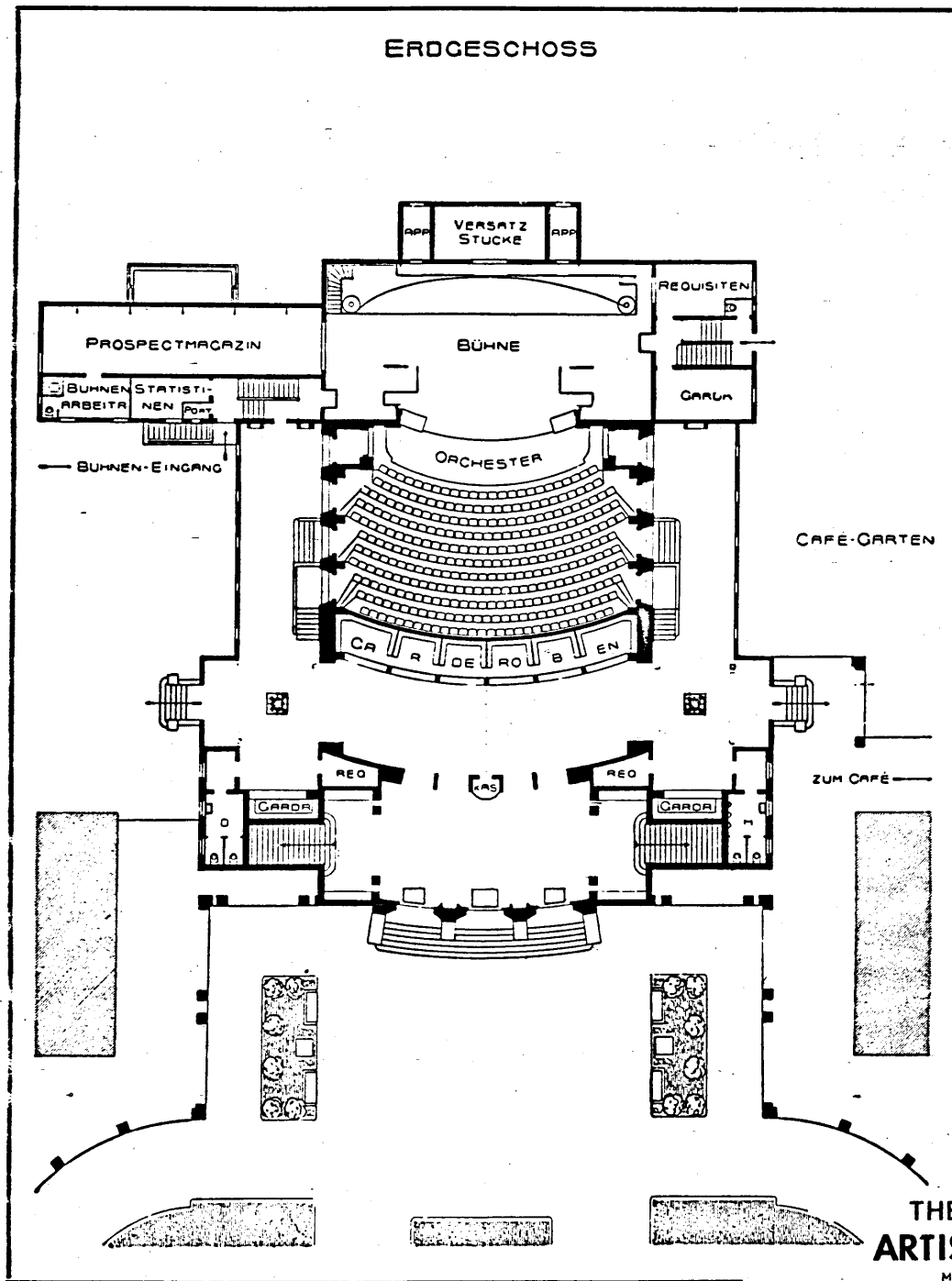
1872

DIRECTOR: RICHARD WAGNER
ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

NEW CONSTRUCTION

SOURCE: REDRAWN FROM E.O. SACHS BY GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
|-----|
meters



THE MUNICH ARTISTS THEATER

MUNICH, GERMANY

1908

DIRECTOR: GEORG FUCHS
 ARCHITECT: MAX LITTMAN
 DESIGNER: FRITZ ERLER

NEW CONSTRUCTION

SOURCE: W. GROHMANN - Münchner Künstler-Theater

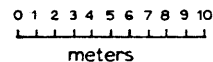
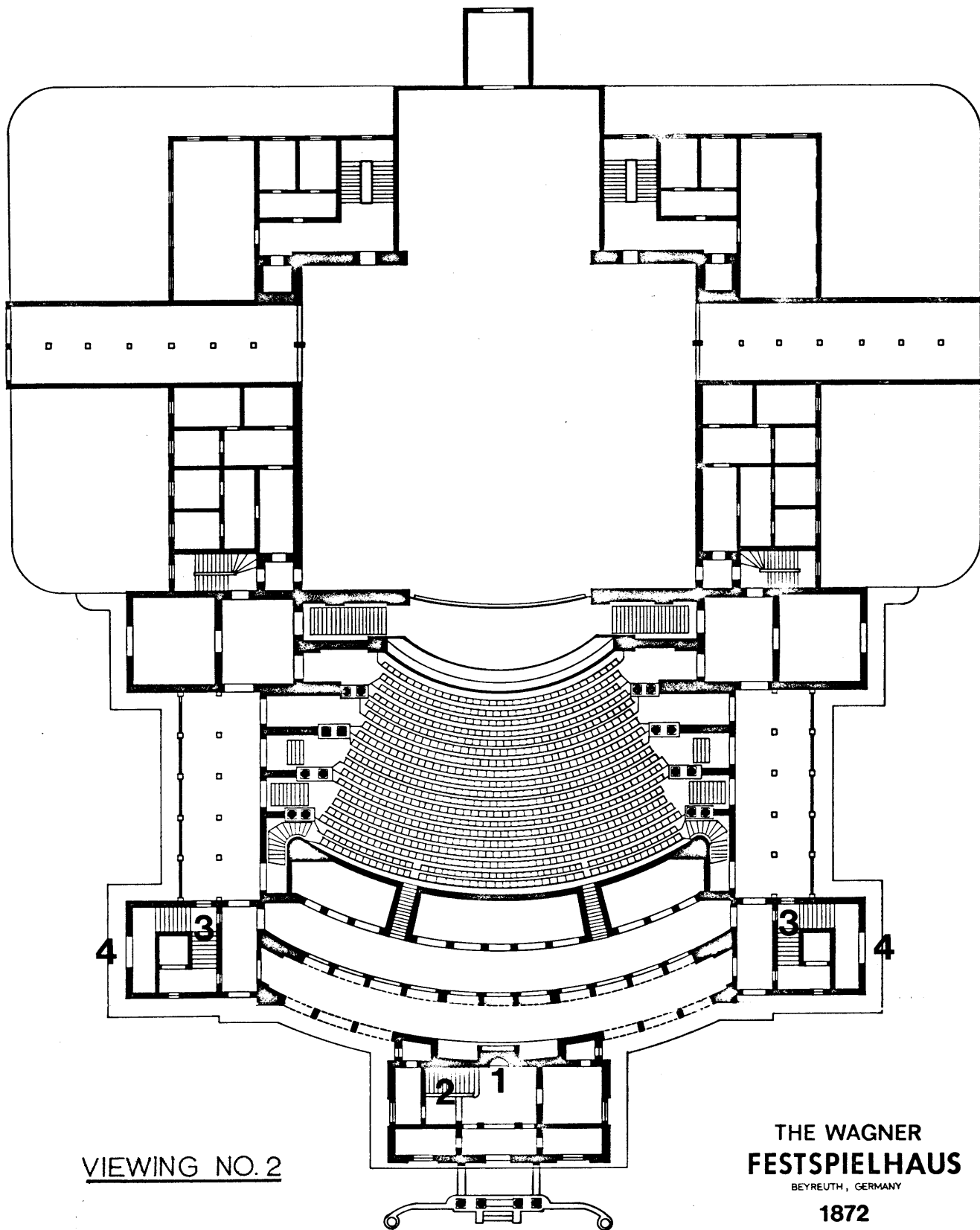


Figure 34



the two theaters, the only striking difference between the two plans appears in the absolute and proportional size of the stage--the stage of Wagner's Festspielhaus being very much larger than that of the Munich Kunstler theater. This striking visual difference might tend to obscure the fact that the proscenium openings in the two theaters are nevertheless about the same size.

Due to the overwhelming similarity of the two theaters, differences between them tend to be obscured to the average reader. Upon a second and closer examination (Figure 35, "Viewing No. 2"), an acute eye might begin to discern disquieting contradictions, particularly in the Wagnerian design. Although the niche in the main entrance (1) might appear at first glance to be a ticket booth, how, in fact, do the purchasers enter the lobby with their tickets? There are no doors! There are stairs leading up to (presumably) the second floor (2), but how odd to have the audience go directly to the second floor. What of those who are to be seated on the first? Supposing the audience does get into the front lobby, then, to get to the second floor, it would appear that the audience would use the stairways located in either front corner of the building (3). But there is no access to these stairs from either the front or side lobbies! In fact, the only access to these stairs is from the outside of the theater building (4). Are these monumental stairs then only service entrances?



VIEWING NO. 2

**THE WAGNER
FESTSPIELHAUS**
BEYREUTH, GERMANY
1872

DIRECTOR: RICHARD WAGNER
ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

NEW CONSTRUCTION

SOURCE: REDRAWN FROM E.O. SACHS BY GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters

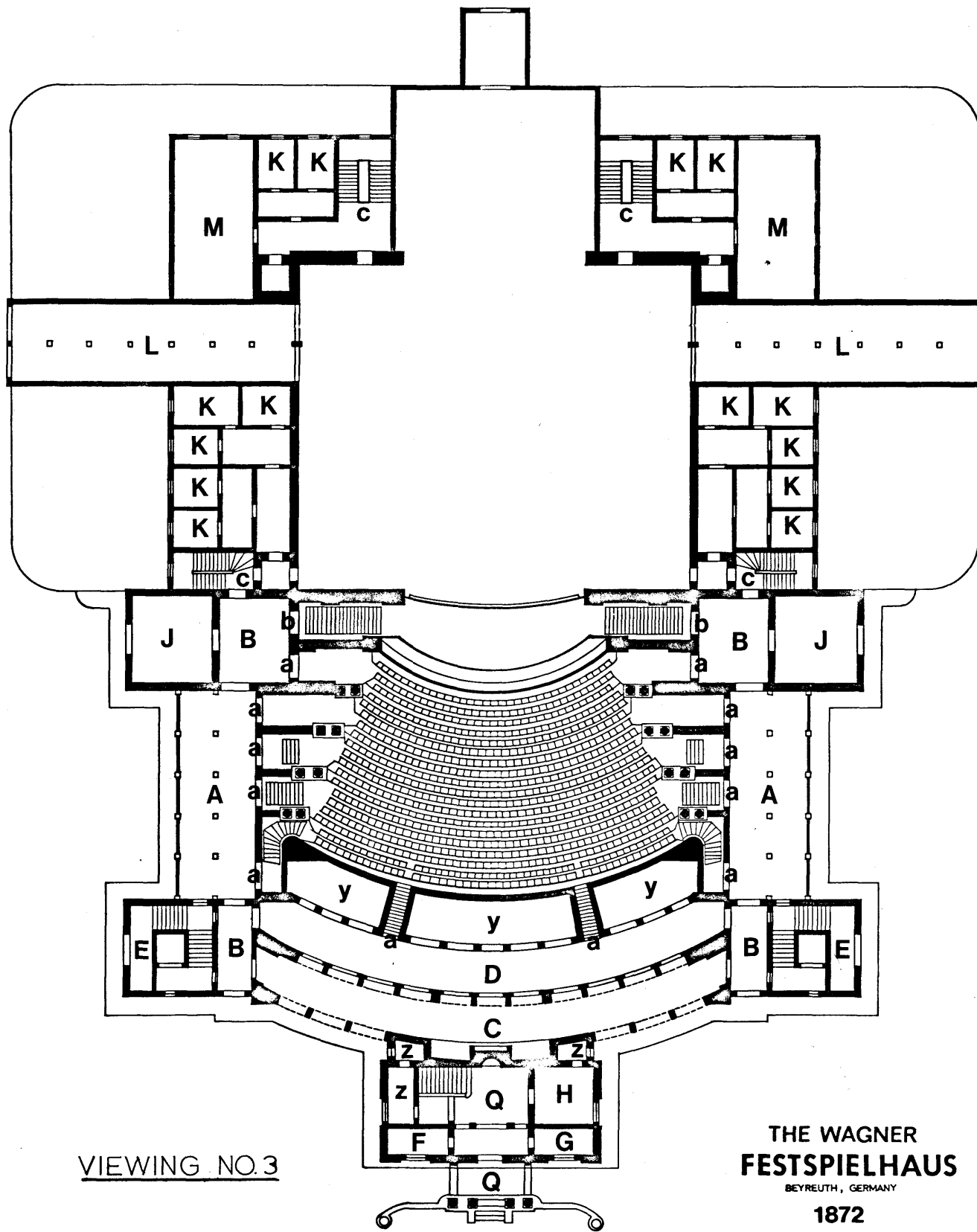
Figure 35

KEY

- | | |
|---|-----------------------|
| A. Vestibule | G. Police |
| B. Lobby | H. General Management |
| C. Lounge | J. Band Room |
| D. Cloak Room Lobby | K. Dressing Room |
| E. Distinguished Strangers'
Entrance | L. Scene Store |
| F. Fire Service | M. Green Room |

Q. Royal Entrance

- | | |
|--------------------------|------------------|
| a. Entrance to Stalls | y. Cloak Counter |
| b. Entrance to Orchestra | z. Lavatory |
| c. Service Stairs | |



VIEWING NO.3

**THE WAGNER
FESTSPIELHAUS**

BEYREUTH, GERMANY

1872

DIRECTOR: RICHARD WAGNER
ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

NEW CONSTRUCTION

SOURCE: REDRAWN FROM E.O. SACHS BY GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters

Figure 36

Such confusing contradictions can, of course, be explained simply by labelling the spaces. Although a majority of publishers of theater plans ignore this elementary service to its readers, E. O. Sachs has provided such a key to Wagner's theater. With the labeled plan, many such apparent contradictions are explained (Figure 36, "Viewing No. 3").

Labeled, one realizes that the main entrance is in fact for the Royal family and leads up to their private quarters. The side stairs are private entrances for "distinguished strangers." It is still not clear where the entrance for the general audience is located, but this oversight might have been cleared up with another label, or by arrows marking all entrances. Even so, I have my doubts that the average reader, once convinced from the first viewing (Figure 33) that this theater follows a fairly conventional form, and thus tacitly assuming that in turn it follows conventional use patterns (?!), would take the time and effort involved in carefully going through the plan as in viewings 1 and 2 or even in looking up the more "obvious" labels, such as those denoting entrances, as in viewing 3.

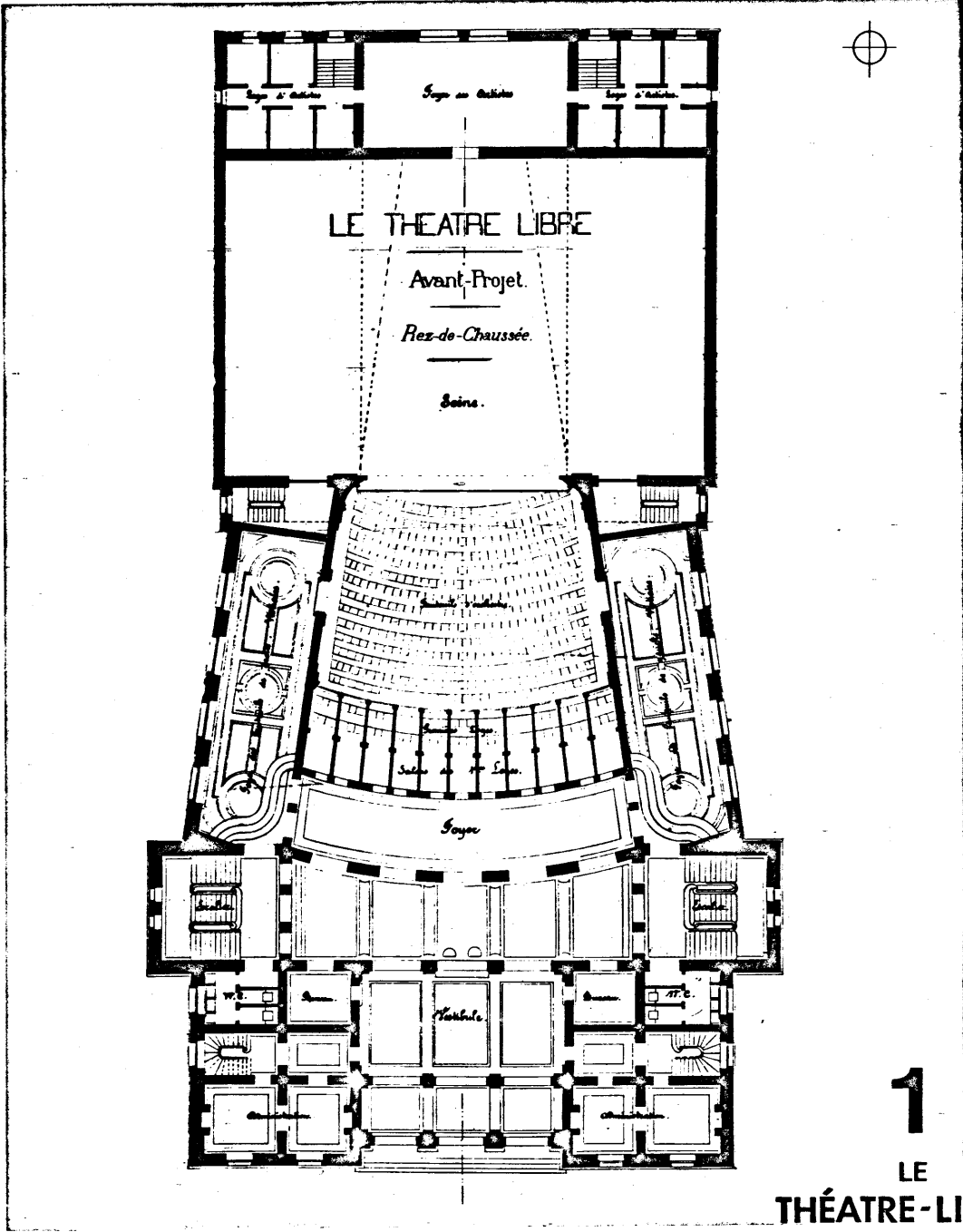
Assume a reader with time, interest and patience to go through the above examination. Still, little more is understood than circulation patterns and the uses of some of the rooms backstage. A careful study of Sachs' accompanying

text will explain more about the Festspielhaus' double proscenium, the sunken orchestra pit, the subscription plan (and thus the lack of a ticket booth); about dates, locations and a few of Wagner's theories on theater.

The point is, that before the reader reads the text, he is dealing solely with architectural considerations. After he reads the text, he is dealing with a dichotomy: architecture on the one hand, a few theories of theater on the other. Given the available information, it is only to this point and no further that the reader can understand any given theater. More disquieting is that it is only to this point that most people understand theater in general.

Let us now examine Wagner's Festspielhaus as a Theater Totality. The accompanying graphic analysis appears in the graphic supplement submitted with this thesis.

The most prominent and surprising element that shows up immediately through the graphic analysis is the reversal of the conventional entrance-lobby-auditorium relationship. Compare the literal audience activity graphics for the Festspielhaus with those of the Munchner Kunstler Theater or the Theatre-Libre (plans--Figures 33, 34, 37; graphics--Graphic Supplement). Whereas in the latter examples, lobby space appears as a middle ground between the entrance and the auditorium, in Wagner's theater, the lobby space



1

LE

THÉÂTRE-LIBRE

PARIS, FRANCE

1890

DIRECTOR: ANDRÉ ANTOINE
ARCHITECT: H. GRANDPIERRE

UNREALIZED PROJECT

SOURCE: A. ANTOINE - *Le Théâtre-Libre*

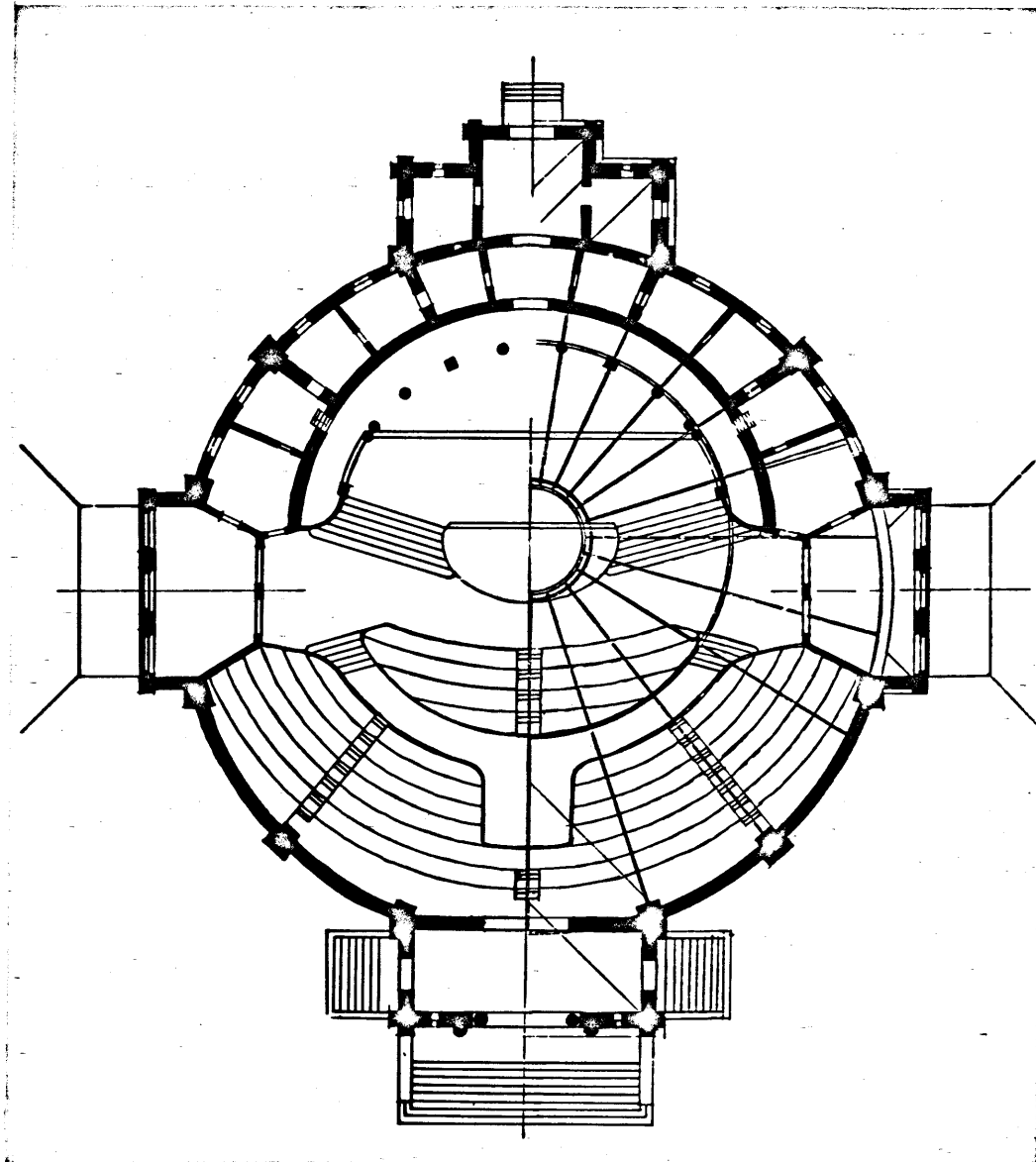
0 1 2 3 4 5 6 7 8 9 10
|-----|

Figure 37



and the auditorium appear on either extremity, connected by the circulation or "entrance" space. Wagnerian Theater becomes a radically different experience than the theater experience of the Kunstler Theater or the Theater Libre. These differences show up in the graphic analyses. Note the differences in entrance, scenery and stage use--and particularly those in the range of audience accommodation.

No longer can we interpret the Wagnerian plan conventionally. We no longer see a building with one main entrance, but a building open on three sides. No longer does one envision a transient audience entering through an outer ticket lobby into a guarded inner sanctum, but a more permanent audience leisurely going back and forth between performance and non-performance activities. Almost nowhere in the layout of the circulation graphics is "arrival" implied. The only hint of an arrival activity appears at the entrance for the Royal family. The King would "arrive" in a ceremonial fashion for each performance, and as can be seen on the second floor plan, would enjoy his non-performance theatrical activity on a balcony looking over the outside grounds from the confines of the building. In other words, only the royal family (possibly the "distinguished strangers" as well) partake in the theater experience in the "conventional" manner.



BEHRENS'
CEREMONIAL THEATER
DARMSTADT KÜNSTLER KOLONIE, GERMANY
1900

COLABORATORS: GEORG FUCHS
PETER BEHRENS

UNREALIZED PROJECT

SOURCE: S. ANDERSON - *Peter Behrens and
the New Architecture of Germany*



Figure 38



The entrance of another theater that, in a comparison of the plans alone, appears similar to the Wagnerian ceremonial entrance, is that of the Darmstadt Ceremonial Theater (compare Figures 33 and 38). But upon comparing the two graphic analyses, the similarity is immediately dispelled. Whereas in Wagner's theater the audience has "arrived" well before it approaches the building and the entrance is therefore unimportant except as a Royal symbol, in Behrens' theater audiences assume the virtual role of "performer" during arrival and the entrance of the Darmstadt building becomes not only part of the performing space but a major focus of the theatrical experience. Thus through the graphic analysis, two apparently similar architectural elements can be understood for what they really are: virtually complete opposites.*

*One might argue that in the Wagnerian case, the ceremonial arrival of the Royal family watched by the rest of the audience and carried out for the rest of the audience constitutes the role of "performer." In this case, the arrival graphics outside the Royal entrance should be assigned the performer role color red, rather than the spectator role color blue. If this switch were to be made and the Royal family's entrance graphics extended out past the portal, the ceremonial entrances of the two theaters--Behrens' and Wagners'--would appear more alike. The decision to assign the role of spectator to the Royal arrival activity is based on the definition of "role" relating to the theatrical experience. The theatrical role of the King, even in arrival, is one of "spectator."

Actually, on a much larger scale, a ceremonial arrival is architecturally defined in the Festspielhaus design. As can be seen on the overall site plan for the theater and outlying grounds (Figure 10), a long path goes straight up the hill toward the theater building, but stops short of the building itself. Rightfully so. If the path had continued to the door of the theater, arrival graphics,

These examples not only demonstrate the existence of something beyond architecture or performance concepts; but through the modelling procedure point to the very origins of the Theater Totality and Theater Experience: the interaction between architecture and theatrical activity.

The existence of a Totality--of an Experience--is prerequisite to art: theater or any other form. Art is conceived in the transcendence of fundamental tools and intellectual considerations. It does not originate with the basic elements themselves, but in their interaction. If architectural and presentational elements are prerequisites to theater, they are not in themselves the origin of its art. They are so only in their interaction with each other. For this reason, theater as art cannot be reconstructed out of its isolated prerequisites, but must be conceived through their interaction. It is this latter process the graphic methodology has attempted to simulate.

much like the processional arrival graphics for Behrens' theater, would have been shown. But as it is, this would have been misleading, for the audience did not arrive specially for each performance, but only at the beginning of the summer fest itself. This ceremonial arrival, with dignitaries and artists arriving in carriages and splendor from all over the German empire, would indeed have been a performance in itself, and appear graphically so if this event is to be represented. In the context of the daily performance activities, however, the initial ceremonial arrival is a side issue.

It follows, then, that if the Theater Totality or Theater Experience can not be reconstructed through architectural or conceptual considerations alone, then neither can the history of this same Theater Totality or Theater Experience. The graphic method of analysis opens a new way of investigating and interpreting historical information on theater. One can now record and analyze in terms of the constituent interactions of the art itself.*

Through the graphic system, two new approaches to historical investigation are offered: one, a precise method of examining the particular theater systems, (virtually the method this thesis has used to demonstrate the theatrical interaction); and, the other, a tool in seeing previously unconsidered trends and relationships among the individual theaters. Historical groupings generally ignored might now become evident.

The example of the Wagnerian Opera House permits a brief comment on the first approach. Most historical texts emphasize such architectural innovations as the radial

*This is not to say that investigation of the constituent elements is not prerequisite to examining the total, and not constructive in itself, but to say that this fundamental research is only validated in a further investigation of the whole of which it is a part. One cannot investigate any part of a system without also examining the system itself.

amphitheatrical seating configuration, the sunken orchestra pit, and the double proscenium, or conceptual innovations such as Wagner's vision of "voluptuous mingling" of the arts (see Richard Wagner, pp. 58-71). The considered issues are convenient because they fit nicely into a chronological and progressive view of the development of theater architecture or theater theory. The influence of the architectural elements of Wagner's Festspielhaus can readily be traced through to theaters of the present; the influence of Wagner's conceptual emphasis progresses conveniently to Appia and a whole chronological chain of theatrical thought. The point is that these elements are rarely considered for themselves as influences within their own particular system. It is this new historical dimension that such graphic examinations as presented here in the supplement can offer.

As for introducing new, heretofore overlooked, historical relationships, the limited sample of theaters so far presented make a historical analysis of this second kind rather difficult. In chronological order, a reasonable sampling of theater experiences covering the last hundred years would minimally have to include those of Wagner, Antoine, Stanislavski, Fuchs, Copeau, Reinhardt, Piscator, Meyerhold, Brecht, Grotowski, Joseph and Guthrie. (Figure 39). The list could easily be expanded.

Figure 39
 IMPORTANT DIRECTOR'S THEATERS IN THE PAST CENTURY

THEATER Location	Director Architect	No. of Seats	Date
1. WAGNER-SEMPER MODEL Munich	Richard Wagner Gustav Semper	?	1860 (?)
2. *WAGNER OPERA HOUSE Bayreuth	Richard Wagner Otto Brueckwald & (Gustav Semper)	1345 + 300	1872
3. *LE THEATRE LIBRE Paris	Andre Antoine H. Grandpierre	900	1890
4. MOSCOW ART THEATER Moscow	Stanislavski & Nemironick-Danchenko Morozov	900	1902
5. *BEHRENS CEREMONIAL THEATER Darmstat	Peter Behrens Georg Fuchs Dehmel		1900
6. MUNICH ARTISTS THEATER (PROJECT) Munich	Georg Fuchs Max Littman	1500	1905
7. *MUNICH ARTIST THEATER Munich	Georg Fuchs Max Littman & Fritz Erler	642	1908
8. LE VIEUX COLOMBIER Paris	Jacques Copeau Francis Jourdain	500	1913
9. GROSSES SCHAUSPIELHAUS Berlin	Max Reinhardt Poelzig	2000 (?)	1919

	THEATER Location	Director Architect	No. of Seats	Date
10.	THEATER AM NOLLENDORFPLATZ Berlin	Erwin Piscator Renovations		1927
11.	THE TOTAL THEATER Berlin	Erwin Piscator Walter Gropius	2000	1927
12.	*THEATRE MEYERHOLD Moscow	V. Meyerhold Mikhail Barknine & Serge Vakhtangov	2000	1932
13.	THEATER AM SCHIFFBAUERDAMM East Berlin	Bertolt Brecht Renovations		1954
14.	*GROTOWSKI STUDIO Poland	Jerzy Grotowski Gurawski	10-100	1959
15.	*VICTORIA THEATRE Stoke-on-Trent	Stephen Joseph Peter Fisher	340	1962
16.	ANY HAPPENING (Example: Museum Piece) (Stockholm)		(441)	(1964)
17.	GUTHRIE THEATER Minneapolis	Tyrone Guthrie Ralph Rapson	1437	1963

By way of example, however, let us briefly consider one group of theaters considered historically connected--arena theaters as a type. Arena theater projects are generally lumped together implying their similarity. The graphic analysis more or less refutes this form-oriented historical treatment.

Examine carefully the plans of the arena projects analyzed in this thesis: Stephen Joseph's Victoria Theater, Stoke-on-Trent; Grotowski's Theater Laboratory, Poland; Behrens' Darmstadt Ceremonial Theater; and Meyerhold's Theater, Moscow. Ignoring scale, at a casual viewing as outlined in viewing no. 1 (Figure 33) the grouping of these four projects tends to serve as evidence for their similarities and reciprocal influence. In fact, when examined in terms of intended theatrical experience (see graphic supplement), each theater is more different than similar. These theaters are connected only by gross formal architectural considerations. Historical groupings should not be made on such evidence, but on the basis of theatrical totalities as defined by theatrical-architectural interactions.

The third major issue arising from the devised method of graphic analysis is the dynamic use of the system to explore untried theatrical relationships and to act as a communication device between architect and theater client.

One Literal Element
from each group...

... in any Theatrical
Role

I. THE PROFESSIONAL IN ACTION

- 16 lpi - double vertical
- 12 lpi - "
- 8 lpi - "
- 6 lpi - "

II. THE PROFESSIONAL IN PREPARATION

- 12 lpi - double horizontal
- 8 lpi - "
- 8 lpi - single horizontal
- 4 lpi - "

III. THE SCENERY IN USE

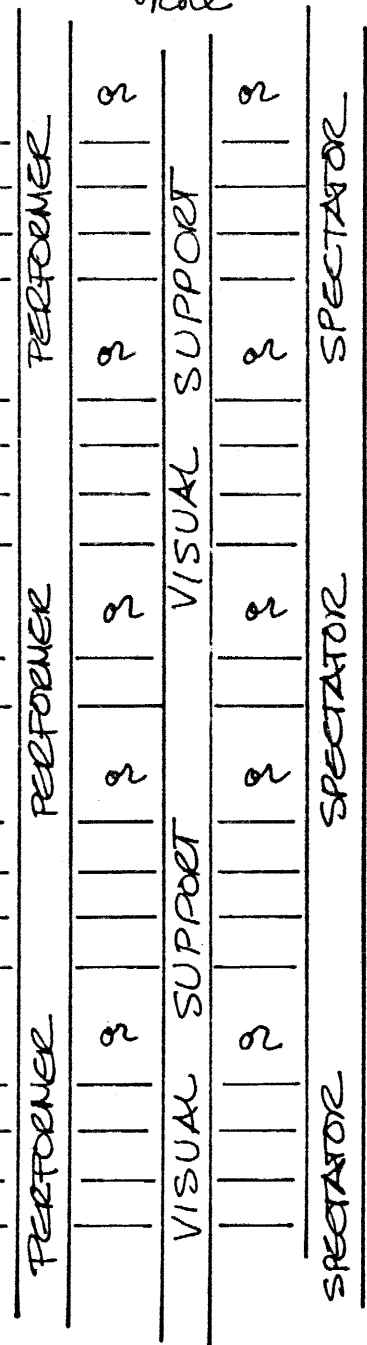
- 6 1/2 dpi - heavy dots
- 10 dpi - lighter dots

IV. THE AUDIENCE IN ACTION

- 12 lpi - double grid
- 10 lpi - "
- 8 lpi - "
- 4 lpi - "

V. THE AUDIENCE IN ATTENDANCE

- 12 lpi - single grid
- 10 lpi - "
- 8 lpi - "
- 4 lpi - "



POSSIBLE THEATRICAL VARIATIONS

figure 40.

Taking the sets of elements defined by the graphic system, one can enumerate all the possible variations (Figure 40). On the simplest level, let only one graphic intensity from each category be selected; there are then 124,416 possible variations! In reality, the theater experience deals with one or more selections from each category (although they are not all unique), in addition to relying on overlapping and support activities (the assigning of secondary roles to literal elements already acting within another primary role). Furthermore, any of these unique sets can, theoretically, fit into any architectural format, which further increases number of possible variations.

It would be interesting to examine some of these untested theatrical relationships, but such a task is beyond the scope of this thesis. However, the very possibility points out the way in which the graphic system can be used as a dynamic tool: either for theoretical work on theater, or for professional work as a means of communication between architect and theater client.

In this last extension of the graphic system also lies its inherent limitation. The system, as devised and tried to this point, cannot test; it can only explore: the system is uncritical. It has been stated that the architectural-theatrical interaction is explored in adapting the graphical elements to a unique architectural format. Two important

questions arise: (1) will the modelling elements chosen work together to form a "successful" set of theatrical activities? and (2) how can/will the architectural format to which the elements are molded interact with that particular group of elements? We have no way of answering either question at this point.

Let us take an unrealized project such as Behrens' Darmstadt Theater. We have no way of knowing if his chosen set of elements would work together to create Theater; nor how this set of elements will interact with his given architectural format. (Do his elements describe the elements of Church, or Worship, more successfully than those of Theater? Can the activities of Worship become the experience of Theater if molded to the correct architectural format?)

If the elements chosen do not constitute a workable set, then the format to which they are married cannot provide much help. There is, however, the chance that the architectural format might act as an element in itself, the collection of which will then provide a workable set. In this case, the architecture works both as the modelling format and as a theatrical element to be set into that format. It is this double function of architecture for which the architect most commonly strives.

Pushing this approach to an extreme, the architectural format can be, and often is, treated as the set of theatrical elements in and by itself. In this case, the modelling process is reversed: first the architectural format is fixed--and then the search must be made for a set of modelling elements that will work, for better or worse. Or, worse, the search and therefore the format (hopefully not yet built!) will be abandoned upon the realization that no group of elements can be assembled that anyone wants to work with, or that can successfully interact with the given format (like the Perret Tri-Partite Theater, Figure 6 and footnote 4 on p. 20).

Conversely, there may be combinations of elements which should work successfully together but can be destroyed by interacting with the wrong architectural format (take street theater into the proscenium, for instance).

Perhaps the most common theatrical-architectural interaction occurs when the interrelationship among the elements is so defined that the architecture can do little more than interact passively with it. It is in this role unfortunately, that most theater professionals envision the architectural contribution--either because they do not extend their conception of theater to consider, if not include, all aspects of the theatrical experience, or because they do not consider architecture as part of the

theatrical experience. The latter is particularly true concerning non-performance aspects of the Theater Experience.

Many theories of acting and presentation are based on the impact that lies in the use of a conventional theater form in a new and unexpected way, a good example being the performances of the Living Theater. There are other theories based supposedly on non-architectural solutions, in the belief that any dramatic effect can be produced in any architectural form. (What happened to the visual aspect of theater?) Budel typifies this latter view, that architecture has little, if any, role to play in the making of the theatrical experience. He writes in his essay:

Though many varying architectural forms have been designed, from arena stage to the tri-partite stage, there remain, none the less, a loss of contact between the audience and the actors....which only demonstrates the obvious: that architectural form by itself cannot produce the sought after actor-audience relationship, whether one of alienation, participation, aesthetic distance, or aesthetic involvement. In fact, most likely each of these relationships or effects can be achieved in each of the architectural forms. [My emphasis.]

...Theater receives its tension (and thus contact) through the representation of its themes eternally conflicting with the world as it is....It is rather here that we see the possibility of achieving a contact, and not in the mere technical solution of fencing in the audience like a herd of intellectual sheep. [Budel]

In his essay, Budel discusses ways of destroying or reducing the esthetic distance between actor and audience through acting and presentational techniques alone:

1. *use of narrator or commentator.*
2. *the conscious evocation of an atmosphere of suspension between essence and appearance, between the world of the stage and real life.*
3. *the deliberate addressing of the real audience by the actors, not meant as a mere aside.*
4. *the breaking up of the one-level performance achieved by remarks of the actors on the actual performing while the play is going on, switching from the level of appearance to the world and level of essence.*
5. *a concept of theater as performance of a mystic rite still has the aspect of a forcible fusion of stage and audience.*
6. *the theater within the theater technique--that of the "stage director" who directs the play within the play thereby establishing an emotional link between audience and actors, and serving as a rather suggestive agent for the activating of the audience.*
7. *the placing of the spectator-actors of the play within the play among the real spectators, thereby insinuating the play atmosphere upon the audience.*
8. *the actor's space has been made to coincide with, is the same as, the actual space of the audience. The play element has been carried into the reality of life to the point where both seem inextricably intermingled, thus suggesting, making, proclaiming theatricality as a form of life.*

We can agree with Budel's point of view only so far. It is true that each of these techniques can be used in each type of theater--it may also be true that each of these techniques can be used successfully in each type of theater. But it is not true that each of these techniques produces the exact same effect in each architectural format. Just consider for yourself each of these techniques used in each of the nine theaters presented in this thesis...

It must be recognized that architecture does not determine use in any strict way. Patterns of activity and the assigned significance of those activities do not have one-to-one relationships with physical forms. This is why the graphic system developed here must examine each case individually. Patterns of activity do, however, form particular relationships to physical forms during the theatrical experience. These are shown by the overlay of significant activities on the architectural plans.

The physical theater constrains certain activities and significances while it actively supports others. While these important phenomena do not disappear from our graphic analysis, they are as yet not active aspects of the graphic system. It is in this critical application of the system that work need be done.

Still, the range of basic information that can be held before one's self allows exploration and communication of theater concepts far beyond the traditional methods of separated and segregated analysis. I hope the reader will take sufficient time with the graphic supplement of this thesis to appreciate this approach fully.

CRITIQUE AND CONCLUSION

References

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APPENDIX

INTERVIEWS WITH THEATER PROFESSIONALS

APPENDIX - 1 -

INTERVIEWS WITH THEATER PROFESSIONALS

Interview by Grethe Holby with Robert Chapman, Playwright and Director, Loeb Drama Center, Harvard University, Cambridge, Massachusetts. January, 1973. Joined by Franco Colavecchia, Design Consultant, Loeb Drama Center.

- Ms. Holby: Writing an adequate program for a theater seems to be the most difficult aspect of theater design. Can you tell us how the program was created for the Loeb Drama Center?
- Mr. Chapman: There was a committee appointed by the President. They drew up a statement of policy. Now this statement of policy was only two pages. The important document to look at was a twenty-page paper that was given to the architect. That's on file at the Loeb.
- Ms. Holby: A committee was formed to draw up a statement of policy, but did they actually consult the people who would be eventually using the theater?
- Mr. Chapman: They didn't know who would be using the theater.
- Ms. H: You weren't involved with it then?
- Mr. C: Sure, but I didn't know what was happening at that time. You see nobody knew what was going to be in it.
- Ms. H: As the future director of the building, why didn't you draw up the program?

Mr. C: Well then it would have been an arbitrary program invented by me instead of an arbitrary program invented by me plus other people who had had their eye on Harvard theater longer than I had. The difference between this theater and a theater for Michel St. Denis or Jaques Copeau is, of course, that there is no director for this one. It's an administrative post, the director of this theater. Any university theater has got to be like that unless the university says: "X is going to be the boss, he's going to run it, he's going to have X number of dollars a year, and he is the fellow that is going to set the standards, and determine the repertory and make something of this theater." It's going to be his creation; which was true of Meyerhold and Stanislavsky and those people. But the university theater can't have it that way. It's a student theater. It has to be adaptable to various usages.

Ms. H: Do you feel that the amount of adaptability given in the Loeb is sufficient, too much, or...

Mr. C: I don't know. I think it is about right. It is an attempt to make available to the generations of people who will come into there and use it a reasonably broad spectrum of possibilities and scenic organization.

Ms. H: Do you think that there is too big a jump in size between the main theater and the experimental theater? If the main theater were smaller and more easily handled, do you think it would be more useful to your purposes?

Mr. C: No,...I don't think if it were smaller it would necessarily accommodate any more bills per term.

Ms. H: You don't think, perhaps, that the number of seats and the overwhelming machinery that these students have to work with makes them feel a pressure which is not conducive to learning and experimentation?

Mr. C: Yes, it does that,...definitely...The only solution would be to have two theaters that were half that size. Two or maybe three theaters that seated maybe 250 people...That might have been a smarter move.

Ms. H: Would these theaters each have a different form, perhaps one in the proscenium, one thrust, and one in the round? Or do you think it would be better to have each one flexible?

Mr. C: No. I think you should have each one fairly firm... I really don't believe in flexible theater, anymore. I think it's bad.

Ms. H: Why do you think so?

Mr. C: Well, because I don't really like theater in the round; I don't think that ever a play has been written successfully for theater in the round and I hate to go to one. I think they are murderously hard to stage. In fact, I've only once in my life seen a play that was staged in the round that worked at all. I don't know. I haven't been to the Arena Theater in Washington D. C. enough times to see what they are up to. I guess you can figure out how to stage a play in the round if you really have to, but it doesn't seem to me that plays are really written for that way. Certainly the classical repertory was not conceived in the round...The most for the three quarters round. The great repertory is for proscenium theater, perhaps for the projected stage, but that's it: to be looked at from one, or from the most, two points of view. That's the excuse for the platform stage at the Loeb. But it doesn't work terribly well. Seventy-five people on one side, seventy-five people on the other, and 400 in front of you. It remains, whatever you call it, a proscenium theater. The majority of people are looking at it from one point of view.

- Ms. H: So then, even though you said you couldn't have too strict a program when you did draw up the program for the Loeb, the flexible theater didn't really give you the freedom that you wanted.
- Mr. C: Well, it hasn't, as it proved, I don't think, although there are some students who want to use it all different kinds of ways. And it's right that they should because they are trying to find out these things. My opinion is based on what I have seen: I have seen a lot of plays, and having worked in the theater in different forms, but the students have to find that out for themselves. If they are going to work in theater, or if they are not, they want to find that out now, they want to try out all the possibilities and see which one suits their particular talents. And find out the problems for themselves. It's no good just telling them. It's best to have the facility there so that they can find out for themselves.
- Ms. H: I notice that when Franco Colavecchia, your resident set designer, designs his productions, he generally does not make use of the built-in possibilities. Instead he tends to build out over the proscenium, take stage platforms out over the apron, build his own devices, rather than to use all the possibilities

offered by the stage architecture. So, perhaps, with a good set designer, built-in flexibility is not necessary. At Brown Hall of the New England Conservatory, which has only a proscenium, and a bad one at that, he rebuilt the entire auditorium: rearranged the seats into small groupings around the auditorium, put the orchestra under the balcony, and built an acting area running through the entire auditorium from the balcony down, through the seat groupings, and disappearing back stage. Certainly the Loeb, with all its architecturally inherent possibilities, has never been used in such a "flexible" manner. Perhaps if the Loeb had been just a proscenium theater it would still have been able to get "flexible" results for a much lower cost.

Mr. C: How could you? You would have to take out the seats, build out over the orchestra pit; whatever kind of theater you had, you couldn't do what Franco did for Magic Flute, unless you took out the seats. The only thing to do is to have an experimental theater where the seats are all moveable anyway. That might have been a wiser solution. Build a great big Quonset hut with moveable seats, moveable platforms. The only trouble is that the students wouldn't move them. So you would have to have a

great big staff there to move them. Unless you can persuade someone to come in the morning and work with our technical director Donald Soule; you can't get the theater moved from one position to the other now.

Ms. H: I thought that you had a staff to do that work.

Mr. C: No. When a three-quarter round play finishes, it is theoretically the job of the technical crew for that show to put the theater back in the proscenium arrangement so the next group can do what they want. But point of fact, they usually leave it the way it is. Then the next guy has to go to all the trouble to put it in the shape he wants to use it in. For example, in the experimental theater, when it was built, we had these weird bleachers. The idea of that was that they could be lifted up and moved around to any position in the room. Well the fact is that they were so heavy that nobody moved them. From year to year they stayed in the same position. So we finally got rid of them and built these risers. Now the risers are a lot lighter and easier to move, and they have chair units that will fit in there (chairs are a lot more comfortable than bleachers)--what happens? Theoretically these units can be moved all around the theater, you can

do all sorts of things. They can be terraced, full round, all that. But they stay in the same position. Week to week they are never changed.

Ms. H: Really? You mean they never use them?

Mr. C: Oh, occasionally they do. But for the most part they stay in place.

Ms. H: Then perhaps the flexibility in the Loeb, allowing the students to experiment with different stage forms, is not really needed.

Mr. C: ...If they want it. But I don't really think that at this particular moment the students are very adventurous. They are not trying out things new and exciting.

Ms. H: Perhaps the reason lies in the fact that the thrust and the round possibilities are not really well-designed in the Loeb--seventy-five people on the sides and four hundred in front--a combination of that and the limited time liberal arts students have to devote to an extracurricular activity, make it not worth while for them to change the theater into different forms. Perhaps three smaller theaters fixed and designed specifically for their use, would then, as you suggested, have been a better arrangement.

- Mr. C: Perhaps...But there are other things to take into consideration too. Theaters in universities are about real estate. In order to get the money from alumni and other sources, they have to build something fairly monumental. It would have been very hard to raise the money from Mr. Loeb or anybody else to build a Quonset hut.
- Ms. H: I recall reading a statement by Harvard University that they did not in fact want this theater to be a monument, but a theater to serve the university well, but quietly. On the contrary, not only is the Loeb a well-known theater, but it is probably one of the most broadly published "flexible" theaters around.
- Mr. C: Well, first of all, anything built at Harvard gets a certain amount of notoriety. And the second thing is that when it came along in 1960, there hadn't been a university theater built of any importance for God knows how long. From that time on, they have just sprung up like mushrooms. Also, Izenour was just coming into prominence at that time. He had only built two theaters with computer boards before and just about then he was branching out into hydraulic systems and designing of complete theaters. So there was a great deal of prominence

given in technical magazines--for his lighting board, his hydraulic systems, and for his winch systems. He had only put in one of his winch systems before the Loeb was built and that was at Foster College on Long Island. I went down to see that and they said: "Don't put one in under any account. It doesn't work. It's very awkward, it has too many bugs in it." It is perfectly true. I have spent more time and my own money trying to work the bugs out of that, but at least we had the nerve to try it. And the advantage of that rigging system is safety. The counterweight system has been responsible for a good many accidents, and also requires a much wider stage house. So we managed to save thousands and thousands of dollars on steel with this system, which doesn't call for counterweight. But it is true. For five years afterward it was a headache, and it is still hard to get in perfect trim. Every once in a while one system will roll out and everybody goes around cursing. But on the whole I think it is not a bad invention. The thing about the program that was written is that it was written with a blind eye. No one knew what the theater was going to evolve into.

- Ms. H: For that very reason it would seem to me that the program would be planned first with the people who would eventually run the theater--before building the building and facilities.
- Mr. C: Who was going to write the program? Me. There wasn't any program.
- Ms. H: Exactly. Why didn't you write the program before the building was built?
- Mr. C: Harvard University has never done that. They have never evolved the program and then built a building. They let it grow and evolve. The house system for instance, which cost millions of dollars. They knew exactly who was going to be the house master of each house before the houses were built. But they didn't know what kind of life the students were going to lead in those kind of houses. So there are absurdities in some of the houses...Not absurdities, but things they could not have foreseen as far as the pattern of undergraduate life in the houses. Nobody knew until there were some students living in them. Then they could see all sorts of things they could rearrange and have done better, if there had been any example, but since they were all built within a few years of each other, they all share the same difficulties.

Now the new houses are different. But they had the advantage of seeing what kind of life the students lived in the houses. That's why most students want to live in the new ones...It's even more complicated in terms of an extracurricular art program. We just did not know anything about it.

Ms. H: What kind of questions did you consider when you tried to build the Loeb Drama Center, and arrived at the decision to build a flexible theater with three smaller but rigid theaters?

Mr. C: ...There's the whole question of what sort of plays you want it to do, what sort of place you want it to be. Do you intend to have a paying audience? Or is everything going to be free? And how much is the university willing to spend, per year, on this kind of project. If you had three theaters to use, it is going to cost a lot more than two. Particularly if they are all bigger and try to do slightly better things than the experimental theater does now and not really less grand than the main stage does now; budgetary problems get into this, questions of policy as to what one wants to encourage the students to tackle...we already have the house shows that have been going full force since the war. We did not want to get into competition with that; it

was very difficult to determine, and nobody, I think, will argue that it was an ideal solution.

Ms. H: Of course, the main issue in regard to the Loeb has been the flexibility thing. Now when other universities and colleges are looking at the Loeb and wondering whether to do the same thing--

Mr. C: I don't think anyone should do the same thing ever!

Ms. H: But as you said, flexible theater offers one of the more ideal solutions for educational theater.

Mr. C: Well, I think it does. Because it offers not only the five strict arrangements for which the theater was conceived, but offers variations among them, which we are in the process of discovering one by one, all sorts of intermediate steps, and what you can do with scenery inside and outside those arrangements. So there is in effect an enormous spectrum of scenic possibilities. But what you are finally stuck with is where the audience sits.

Ms. H: And also what you're stuck with is that except for the proscenium form, each form is not a good form in itself, but a compromise, and doesn't really quite work.

Mr. C: Well, I think that one does if the play is good enough and if it is staged right, and that is the three-quarter round. The lighting is very tricky, because it is very hard to sit on one side of the stage--the lighting has to be angled just right, it has to be kept out of their eyes, yet so close to them that they can't see the audience sitting on the other side of the stage. It can be done, but it is very tricky. And not only does the lighting have to be good, but the acting has to be ~~bloody~~ good to keep you from looking beyond the actors.

Ms. H: Why did you discourage the sandwich arrangement?

Mr. C: Well, because you can't sell the seats, and because people feel terribly isolated across there. In the sandwich arrangement, both groups of people have the disadvantage of looking across to the audience, with a lot of people buzzing around in the middle. We spent a lot of time worrying about how to get those seat wagons on stage. But it did have one virtue, too. It made them widen the proscenium to sixty feet, so that you can get at least a sixty-foot opening if you want it. I've never known anyone to use it. But it is available. That is one of those other options which someday somebody is going to come along and find a way to use.

Ms. H: What do you think, Franco? Do you think that they would have gotten along just as well with a proscenium stage with a wide opening, and moving seats here and there for the few times the students want to break out of the form?

Mr. Colavecchia: The thing is that I am always suspicious of student's motives. I don't know why a student wants to put the scenery on the two linoleum pieces when he could have the complete width of the stage. I think the theater is flexible. It seems this semester, between three of the four shows, they all want to do something beyond the flexibility of the theater. I don't see why they can't be satisfied at the moment with it. They want to take the flexibility of the theater and go further. I think we offer them too much...there are too many permutations. By the time we have all sat down and discussed how they are going to do the play, we have wasted ever so much time.

Mr. C: Well, that's true; but you really would not want to hamstring them by giving them only

one option. That this is a proscenium theater and God-damnit, every show you do...

Mr. Col.: Yes. That will discipline them. Maybe we should be such a theater to discipline them. Then they can go on to something else.

Mr. C: Well, I would agree with you if you were talking about people who were going into the profession. But since this is a liberal arts college, and it's not about the profession, they should have certain options of fiddling around in a kind of dilettantish fashion the way they want to for a couple of years. Because they are going to become used car salesmen, and lawyers and God knows what all afterward and one hopes that they will know something about the problems of staging and will not be terrified if they walk into a theater and have to sit in the round.

Mr. Col.: It is just recently, I am just curious about why some directors want to go beyond the already existing permutations.

Mr. C: All the students who want to do that, in my opinion, are those who really seriously consider a profession in the theater. And what they're about is to show you how imaginative and how

inventive they are within the "strict limitations" of this theater, because they've never worked in a limited theater. So they think this one is rigid! Certain practices we like to encourage, certain "rules" we have in the Loeb. They think these things are inhuman or awful, just because they have never worked in a theater before. I actually get kids come and complain about the dressing rooms! In this theater, now if they've done anything, they've made lavish dressing rooms facilities. They've got more showers, baths and toilets down there than you can count. And yet you find that there are some students who find the facilities are inadequate.

Ms. H: They should come and look at Kresge Auditorium at M.I.T.!

Mr. C: Sure. But its because they don't know. They've not been around.

Mr. Col.: There's always a danger in giving them too much. I think it's an awful temptation for them. They do everything except the production. Last term we had a student director who was doing everything else but directing the play.

Mr. C: But you see, you're old-fashioned like me in a sense that you believe in the theater as a kind of discipline. But there are an awful lot of young people working in theatrical context in this country, in England, in France and Italy, who don't see it that way at all. Look at the Bread and Puppet Theater; they would rather play outdoors than in any structured theater in the world. And it might have a hell of a better effect outdoors than it does inside, too. Leaving that question aside, there are a lot of groups and movements in which the whole notion of discipline, craft, skill as a part of theatrical art is out the window. And with university people, there is some justification in saying that this should not be thrown out. That this is a possible facet of what the universities ought to allow as a viable part of the student's extracurricular interest in the arts.

Mr. Col.: Do you think that our students ever learn from those productions? Because I don't think they do.

Mr. C: I would think it highly doubtful, but I would be the last man to say they shouldn't have a shot at it. I think it would be a good idea if somebody would do a crazy happening. We only had

one, and the only happening took place in the audience. That was in the experimental theater.

Ms. H: Bob was saying that in the experimental theater, the students rarely move the seating or use the theater in an experimental manner...

Mr. Col.: I think they are very lazy in the experimental theater.

Ms. H: ...and I wonder if there wasn't a technical staff to do most of the moving in the main theater, would the flexibility of the main theater be used at all?

Mr. Col.: Yes, I think sometimes when they do these things like taking out platforms over the seats in the audience, it is a get-out from the production. They'll do anything but do that show. That's what irritates me. There's enough possibilities. I think they are lazy.

Mr. C: Well, I think that is true to a certain degree. I don't think that they are intellectually lazy, but conceptually lazy, and part of that is that they have nothing to go on. There are too few people around here like you who know what conception is: to conceive a play in a style, in a

manner in surroundings, to see what it looks like...The visual imagination and conceptual imagination of most students is untrained.

APPENDIX - 2 -

INTERVIEWS WITH THEATER PROFESSIONALS

Interview by Grethe Holby with Franco Colavecchia, Design
Consultant, Loeb Drama Center, Harvard University, Cambridge,
Massachusetts. February, 1973.

Ms. Holby: Now that you have worked at the Loeb Drama Center for three years, what is your attitude toward flexible theaters for educational institutions?

Mr. Colavecchia: I think that the Loeb Drama Center's being a flexible stage doesn't make any difference. The only people who use the flexibility are the students, and when the students work in one of the flexible permutations, they may as well be working in the proscenium. A show in the thrust, for instance, is like a show in the proscenium because no radical change is made in the acting or directing techniques. I would like to see some of the touring companies use the flexible area. But none of them ask for it. So the changeable areas in the Loeb as far as I am concerned, are a waste of time. Another major problem is that having all the technical equipment and flexibility, the students can never make up their minds quickly enough or correctly. The student directs everything but the play, and the student designers are not experienced enough to design well for any

form but the proscenium. In the thrust, for instance, the set is usually designed as a background rather than as an organic part of the play. Better to give the students a more defined context in which to work. But I suppose if we were to act towards the student in a more disciplined manner he would not enjoy himself or feel he was experimenting.

Ms. H: If the Loeb were a professional theater, would your attitude towards its "engineering" change?

Mr. Col: Yes--because professionals would know what, or what not to do with it. Scenically the thrust would be much more interesting--imagine what a pro designer and scene painter could do with just the floor surface. The lack of artistic skills, visually I'm talking about, ruins many thrust productions. There's nothing like a very carefully painted floor surface to set a show off. Bare boards and a passion may be enough for student shows--but a little paint can really help.

Ms. H.: Since the major part of the students' extra-curricular activity takes place offstage--in the workshop, the design office, rehearsal rooms, and lounges--do you feel that the Loeb is

designed well for these student activities?

Mr. Col.: I think that the workshop space is adequate-- I do feel though that there should be a scene painting shop apart from the carpenter's. Painting is a delicate operation and requires tremendous concentration, and it's impossible working amidst those awful saw noises. There should be a model-making room--not my office, but a separate room. We all can meet socially in the already existing lounge, so we are o.k. in that respect. I do believe that there should be space for classrooms and for demonstrations and it would be more sensible to do the Design Course here in conjunction with a history of drama--I've discovered that many students interested in the theater must have a knowledge of it beforehand, some students get lost with the terminology.

Ms. H.: As for the staff of the theater, do you feel that the staff plays a different role in educational theater than in professional theater? If so, in which ways?

Mr. Col.: Our roles are different in educational theater as opposed to professional theater. In educational theater we act as advisors--if we

offer a definite point of view the students often react against it. In professional theater you offer a solution, the solution is accepted because of time, money and the need for a tight concept. Educational theater is about talk and finding oneself--the professional theater is about compromising one's role (acting, directing, designing) into a cohesive whole. Student theater is not completely balanced--sometimes actors take over, or the sets and costumes are over-designed. It should be the aim of the educational theater staff to teach students how to balance out the various artistic and technical roles--for instance the very title "Producer" is too elevated for student productions and this role is one of the constant let-downs at the Loeb, and maybe someone, a staff member, should point this out.

Ms. H.: Whose offices would you include in the executive area?

Mr. Col.: The producer, the administrative director, and the producing director (the business administrator). I agree with the set-up as it is now, with these three offices grouped around a secretarial pool.

Ms. H.: But where would you locate the designer and technical director?

Mr. Col.: I think the designer should have an office beside these offices, but with a separate entrance-- there is no need to go through the secretarial pool. The design office is on the fringe of the bureaucracy. But he should be in close proximity--to talk about money, etc., you know. I think the technical director should have a front office in that group and should also have a small office at the side of the stage. He shouldn't have to climb up ladders or spiral staircases to get to his office. His office is in fact on the left-hand side of the stage in most English theaters. Right on stage in the corner. For educational theater, I think the technical director's office should be much larger. He needs so much storage space for equipment and projectors, etc. And also a larger area for doing drawings. He must work with a lot of students, you must remember. Part of his function is teaching.

Ms. H.: How about the student dramatic club's office. Where should that be located with respect to backstage and the front offices?

Mr. Col.: The dramatic club's office is now next to the design office. I think this is wrong. It should be towards the administrative section. The students should feel more part of the organization, as indeed they are.

Ms. H.: The Loeb also has an experimental theater. Can you brief us on the type of program housed in that theater and how it functions as an experimental theater? Does it work well in the fabric of the larger building?

Mr. Col.: The experimental theater is a teething ground. It's virtually a large black box in which one can do almost anything. Just look at the list of plays for spring semester: "Exit the King," "Amen Corner," plays by Aeschylus, Aristophanes, Euripides, "The Glass Menagerie," "The Philanderer," "The Importance of Being Earnest" and "A Bond Honoured" --a formidable list. Where else can students, but at the university, have a go at directing these plays and being at will to interpret them entirely their own way, without recourse to failure or success or box-office criteria? In the experimental theater one can learn the basics of theatrical performance--its a kind of training ground for the main stage.

Ms. H: Are there changes you feel could be made to make the experimental theater more serviceable to the role it is supposed to play?

Mr. Col: I wish it was 1/3 bigger. I think the size of it is troublesome. I think it should have its own entrance, it should be advertised as a smaller theater and should have its own door that you can recognize as a theater. The thing is you go into that building now and you can't find it because its off the West Lobby and the West Lobby is the lobby of the main stage. I think it should have its own lobby and its own advertising. It might also have a couple of offices and its own dressing rooms.

Ms. H: Stage design seems to be a field which many architects claim is only an extension of their own. What exactly is involved conceptually with designing for the theater? Do you think that architects are usually successful stage designers?

Mr. Col: "Stage Design is a poetic mission." So said Josef Svoboda--and I'm of the same belief. In what other art form, on a static stage, can one express time, motion, distance, space, light and shadows; painting and film probably. The theater is not about architecture, although it draws from it, but also it draws from painting, sculpture and graphics too--in fact it draws information from many sources. Architecture in the theater is only a tool, like all the other elements. I would place lighting more important than architecture. I don't know why you say "Architects claim [stage design] is only an extension of their own [field]." This seems arrogant to me--just as a painter I know who wanted to design for the Loeb without actually wanting to get involved in acting and production. He would have ended up doing his own imagery but just that much bigger. If an architect did "Julius Caesar" on stage, would he produce ancient Rome or a poetic evocation of that city?

A painter would paint it probably. But the theater designer has to know the meaning of the play before he can begin a conception. This means that he must have an understanding and knowledge of dramatic literature, painting, architecture, sculpture, clothes, furniture, household objects, hair styles and even manners and morés. Then he has to turn this knowledge into visual information that will communicate messages to its audience. And the message has to be read by a lot of different types of people, but all must understand it immediately. An audience has to recognize a certain prop in some plays and this prop has to be noticed at quite a distance--it's the designer's job to design the prop so it's an important, recognizable object. I cannot see an architect or a painter involved in such minute trivia--but the designer being visually responsible for everything on stage has that kind of curious patience which is born in him. I have known architects who have designed or become designers in the theater, and all but the odd one or two have lacked an immediate poetic response. Their work has relied closely on architecture, which in turn demands very heavy scenery, and they seemed to

be so involved technically that it became "machinery." Also they all lacked without question painting skills. Their sets had to be painted by professional painters--who could make or break the design. In my experience, architects never painted their models, but left it to the painter, after a word-of-mouth brief. How can one express a visual thought verbally? Especially if its to do with style and colors. Sean Kenny is the most noted example of an architect becoming a designer, and succeeding brilliantly. Architects do not have sufficient knowledge or skill to design for the stage, simply because they've studied architecture, and the stage designer has worked at or studied all the different elements that make him special. The architects are limited to designing spatial relationships and almost forcing good and bad information over and around us without asking. The stage designer is concerned with people and with them he has to dream up an appropriate environment for all concerned to behave in. Also in architecture there doesn't seem to be much room for mistakes in conception, whereas in the theater a designer could disagree with his design and re-make it without to much trouble over contracts,

unions, leases, etc. Theater is about communicating a line of dialogue visually or showing with lighting a passage of time. In my experience all architects who've designed scenery have not liked to make his sets look aged or used--they all seemed pristine. I'd like to quote an example of an architect designing "The Importance of Being Earnest" for the Oxford Playhouse Company, when I was there in 1967. Firstly, materials in the theater are not that substantial--yet this architect designed the most fragile framework of 3" x 1" timber into a series of delicate tracteries--then wanted each section to be filled in by plexi-glass. Also these sets had to move and fly. The plexi-glass was not only expensive for a vast area, but there was the weight problem and a glare (from lights) problem. Also, all the wood was painted flat white. When constructed the set was full of hinges that held everything together, and were very noticeable; so were all the dirty fingerprints on the white wood. The nature of such a design made the connections very flimsy which in turn tore and pulled the gauze (which had replaced the plexi-glass) into folds and creases. Now stage designers understand the nature of their beast and design

around and towards it--architects work with much more solid and sophisticated materials but have no control over the insubstantial materials of the theater. The question is a poetic one, controllable by the theater artist; the architecture problems are solved by science, math and industry. Illusions are created by utmost simplicity. There are no illusions about a building; it's just there.

Ms. H.: Can you give some examples of stage designers who are also (active) architects? Can one see a noticeable difference in their work as opposed to trained theater designers?

Mr. Col.: Sean Kenny is quite architectural but has a sense of the dramatic. He's good in that he expresses details so perfectly and yet leaves lots of space for performance. He is also a great believer in texture and materials to express a period or an idea. His sets for "Oliver" are not particularly Victorian, but they do evoke the drama through its look of poverty and scrubbed tables. But his set for "The Devils" was too involved with church architecture and stained glass and dwarfed the performers. Nicholas Geogiadis was trained as an architect and a painter--so he's lucky. Most of his

imagery is based loosely on architectural ideas but he breaks walls and fragments mouldings or simply absolutely reproduces architectural features but paints them in such a romantically beautiful way that we dissociate it from hard edge architecture. But both these designers seem out of touch with the performer. Their scenery is immense and inhuman, at times. Sometimes when I look at architectural drawings I interpret the stylized figures that are placed strategically as robots or puppets and this is done because in the drawing the building is important and the drawing must sell this idea-- which rather leaves the human being out in the cold (Figure). This same feeling I get when watching some designers work, like Kenny or Geogiadis. In a stage designer's drawings a figure must belong to that drawing; in fact in some of my drawings I like to draw the figure first, then the set around him (Figure). Trained stage designers should be involved with the human being, the actor. The design, lighting and costuming are all aids to help the actor, but they must not take over his or her performance. The designer must use his skills subtly and remind himself that his work has to be looked at, subconsciously, for 2 1/2 hours or so.

Ms. H.: What do you think about the theater experiments at the Bauhaus?

Mr. Col.: The Bauhaus is peculiar to itself in as much that it was not a director's theater or a writer's theater. It was the theater for the visual artist: the painter, the sculptor and the architect. I think it was very important to its time, although I object to actors behaving like robots; some of it was quite amusing. I've seen a reconstructed Oscar Schlemmer ballet on film which was hilarious and sad both at the same time. I don't know to what extent it influenced modern dance, but I've seen dance just like it today. Obviously a director would hate it, but it is good to have a place for designers to experiment.

Ms. H.: Do you think that the fact that these people were architects or painters can be noticed in the design experiments? Do you think that if the experimenters had been stage designers, the experiments would have been very different?

Mr. Col.: Yes, it is noticeable--but it's noticeable in their drawings. Moholy-Nagy's designs for "Tales of Hoffmann" look like architectural renderings. In fact they look even more like

interior design drawings. But I'm not opposed to this idea as an experiment. And I firmly believe that once in a while the theater needs fresh air--be it from an architect or a painter or a sculptor. The theater should be free to embrace many new forms, literary or visual. Take for instance Moholy-Nagy. He designed the sets for the Bauhaus. I don't think his sets were in any way revolutionary. His sets were just like Picasso writing a play or Michelangelo writing a piece of poetry. These activities are just another extension of the man. Picasso's play didn't make news. Picasso's writing a play wasn't revolutionary nor was Michelangelo's poetry revolutionary. They were better doing their own thing.

Ms. H: As far as the architect in his own role is concerned, to what extent do you think the architect should influence a theater design? (Should he have the last say? Who should check him? Who should be responsible for the design if not the architect?)

Mr. Col: The architect should obviously be responsible for theater he has designed. I gather architects should be socially aware also and this means that it could be disastrous if he did not consult with a Director or a theater Designer, especially about the stage and stage house. But this is not always the case.

Ms. H: You have often complained about poorly designed theaters. How do you think the architect could approach the design of a theater in order to provide better theaters?

Mr. Col: I think an architect should spend a year with a stage director and a stage designer--one whole year, which would expose the architect to something like a dozen productions of varying sorts. I don't mean just pop in now and then; I mean actually to see the director and designer working, talking to these two people who are doing these productions and just seeing how they work. Or even better, they should see several director-designer relationships. Then when the

architect got back he should have a really good background to design a theater.

Ms. H: The architect often feels that he could easily design for the stage. Do you think, given technical consultants, that a stage designer such as yourself, could design a theater building?

Mr. Col: No, I don't think I could design a theater, not on paper with all the technical work, but I could envisage my own kind of theater and explain it in loose drawings; but I have no special theory.

Ms. H: Apart from the technical knowledge, what do you think architecture has to offer to theater design?

Mr. Col: I think architecture is extremely creative, even at its simplest level. But we no longer have the Renaissance men among us. Michelangelo was a painter, sculptor, architect, mathematician, poet and philosopher, and that was what you were

supposed to be, it was your job to have several skills then. But nowadays technology demands greater concentration on one subject. As long as architects and designers can be humble enough to consult each other, I'm sure they would come up with the perfect theater. But both fields have much to do with ego and it may be a tug-of-war with debit or credit on one or the other's side. But then I don't see any connection between architecture and stage design--as I said, architecture is just a tool for the designer to make a statement, like a lick of paint!

APPENDIX 3

INTERVIEWS WITH THEATER PROFESSIONALS

Interview by Grethe Holby with Joseph Everingham,
Director, Drama Program, Kresge Auditorium, the Massachusetts
Institute of Technology, Cambridge, Massachusetts. January,
1973.

Ms. Holby: Bob Chapman feels that he could not have taken the responsibility for writing a program for the architect of the Loeb Drama Center since his post was to be purely administrative. He said: "then it would have been an arbitrary program invented by me instead of an arbitrary program invented by me plus other people..." Essentially, therefore, the responsibility for the form of the Loeb Drama Center rested in the hands of the architect and engineer. Two questions: Do you agree with Bob's point of view? Did you have any responsibility in writing up the Kresge Auditorium Program?

Mr. Everingham: I am never sure what an architect means when he says "write a program" for a building. If it means that the director is to be involved in the very first planning stages about disposition of space, requirements for workrooms, choice of the basic style (proscenium, arena, three-quarter round, or combination)-- all those things, then certainly the man who is to make the theater "work" should without doubt be consulted. I think Bob

(Chapman) means that he envisioned his future with the Loeb as being, as it has become, an administrative position instead of a job directly involved with the creative, or whatever you want to call it, side of things. In my own case, almost the opposite has been true. I have personally directed or produced and closely supervised all the plays in the Little Theater that have fallen under my province. And there are many suggestions I could make now to the original architect and engineer about what should have been done. Everyone knows, I believe, that the Kresge Little Theater was a complete afterthought and the architect did what he could to provide an extra space that could be called a theater. I had no responsibility at all in the early planning. Indeed, there was no theater man at MIT and I was hired only after the theater-auditorium was a-building. Even the basic lighting equipment for the stage had been bought, etc.

Ms. H: To what extent, if any, do you believe that the form of a theater (backstage as well as the performing area) can dictate what kind of theater program will develop at an educational institution?

Mr. E: Of course the form of a theater dictates the kind of program that arises. In my experience Moliere looks silly and lacks its true form in open-space

staging, just as the Open Theater's "Serpent" is hampered by the architecture and techniques of a formal proscenium set-up.

Ms. H: The Loeb Drama Center is a so-called flexible theater. It has its advantages and its disadvantages. Kresge is as tight a theater as can be found. Not only can the form not change, but the architect has designed forms blatantly drawn from his own design vocabulary. Do you agree with this statement? How do you think "tight design" versus "flexible design" has worked for an extra-curricular theater program?

Mr. E: Perhaps I just answered this question. I don't know what Saarinen's "design vocabulary" was, of course. Nor do I know how "blatant" or even powerful his own ideas were. The Little Theater is certainly a conventional proscenium stage with a rather foolish and useless idea of extending the apron and adding a series of three steps down into the pit and providing removeable seats there. I have heard this was some sort of last minute concession to make the area more "flexible" as you call it. I find it of very little use. For one thing, the acoustics are different, believe it or not, when an actor is playing on the formally provided stage playing-area (behind the proscenium)

and when he steps into the "house". The tight design has dictated and influenced my program there. But then, I am trained in and believe in that kind of theater. Another director might have utilized the space in entirely different ways. My use has tried to turn the disadvantages into advantages by making the designers and student directors be more imaginative in the use of the conventional space provided them. The main difficulty here is that the tight design you mention does not include any fly-space and little wings. This is tight theater indeed--too tight.

Ms. H: Would you comment on the support facilities--or lack of them--at Kresge. What would you have included had you been given the opportunity?

Mr. E: You are now asking me to dream, aren't you? Since no offices at all were originally provided for theater staff one has been forced to cadge space from storage closets, cloakroom areas, TV and music equipment space to get any offices at all. (The toilet facilities are handsome, but I don't spend very much of my time there!) There should be a head office with a reception-library space attached. There should be two design offices (costume and set) where design work can actually be done (drawing boards, outside light, etc., etc.)

There should be a technical director's working office. These should all be adjacent to each other. Half my day is spent trying to find one of my assistants. Fly and wing space needn't be discussed further. I have little or none and both are bad mistakes in the planning. The carpenter-shop space is laughably inadequate, we have to transform the green room into a costume shop, there is no place to build but in the music rehearsal rooms. Dressing rooms and toilet facilities are completely adequate. We use the music rehearsal rooms for student meetings and coffee-hours. It would be nice to have a special one so that one didn't have to steal this space from the rehearsal of musical groups on the nights one needed it. We have no wardrobe space in Kresge but are provided improper storage space in an old warehouse MIT owns several blocks up Massachusetts Avenue. Since we also have no transportation we must either hand-carry from there, or hire trucks and cars--which grows more expensive yearly. It is also wasteful of money because one tends to build new pieces (both sets and costumes) instead of remaking old because the old pieces are not easily at hand to inventory when design time comes. Also I have moved these things (wardrobe and properties and set pieces, etc.) several times when the earlier

buildings were remodelled into something new for other departments. Once I was told it would be more economical to burn or destroy and rebuild as the occasion arose, because storage space at MIT was so expensive. Have you ever tried to build a Victorian sofa or a Bath chair?

Ms. H: What effect has the lack of these facilities had on the evolution of your theater program?

Mr. E: I find the lack of work and storage spaces one of the great oversights in the designing of my theater. And, of course, it hampers or influences the program. I am after all budgeted like everyone else and I hate waste. The present set-up encourages over-spending. I think it is a bad principle for theater students to be introduced to. But as long as Kresge must serve many purposes (lecture hall, class rooms, convention room, meeting place, etc.) it is not and cannot be a proper working theater. One finds it difficult to form a cohesive interested group of theater students when they have no place of their own to cohere in except during the exact periods allotted to production time. As a consequence I lose, I feel sure, interested students who might develop in many ways because our theater is not just a theater. On the other

hand, since there is no Drama department at MIT maybe this is the only way the program would exist anyway.

Ms. H: Bob Chapman and Franco have complained that the students at the Loeb are extremely lazy in using the various forms available. Particularly in the experimental theater, where there is no staff to help them, the students tend to leave the seating and arrangement as it is, performance after performance. In addition, for all their workshop space and equipment, there is a scarcity of students to work on the technical side of productions. Do you think that if a flexible theater like the Loeb had been designed for a technical school such as MIT, that this would have been the case? Are you in want for student technical crews? If so, why? If not, why?

Mr. E: Oddly enough, I haven't found MIT students, even though technically oriented in large part, to be particularly imaginative about use of theater space. I feel however they could be taught to use it and perhaps a more "flexible" theater would encourage this. My problems and Harvard's are different. I generally have little or no trouble finding technicians and even designers to work my shows. My problem is finding actors who can equal

the staging we are capable of providing. And I have always accented this, in order to fit the situation. That is, I seldom choose a play on its acting merits alone, but try when possible to give thought to the design and technical problems as well. That's one way to keep technicians on hand, I find. This cannot always be done if one is also trying to give some kind of well-rounded program in the course of a year, let us say. But "improv" plays done in front of a set of blacks does not fire up the imagination or creative talents of lighting and set crews--so I don't do many of them.

Ms. H: Do you think there are different requirements of a theater building to serve a professional theater school than for extracurricular educational theater? If so, can you describe?

Mr. E: I have never been involved in a professional theater school, so I don't really know what I'm talking about. But common sense would tell me that the theater building should first of all be designed with that primary purpose in mind. Naturally this is going to be expensive and seem wasteful--there will be many days and nights when many of the spaces will not be being used. Class rooms, rehearsal studios, scene shops, etc., etc., however would have to be protected for the use of

the theater students and there would have to be many more of them if there were a department. The staff would naturally be larger and office and consultation spaces would have to be provided. A dance studio is a good addition, as is a rehearsal hall as large or larger than the main stage so that it can be taped exactly to floor plans. And will someone please pay attention to shutting off the sound from room to room? Kresge is maddening in this regard. Certainly it was folly to have the main stair from upstairs to the public rest rooms and cloak room immediately adjacent to the Little Theater entrance without providing sound locks of some sort. I have even had to ask performers on the main stage to rearrange the order of their entertainment so that, for example, they won't be doing fertility dances in bare feet while I am trying to perform a quiet scene on my stage!

Ms. H: What is your opinion on theater architecture in general?

Mr. E: I have seen very little of it recently. My off-hand impression however is that too much attention gets spent on the audience area and the house and too little on the working spaces. I'm sure it's very nice to sit in a handsome auditorium in comfortable seats and have an unimpaired view of

the playing area. But since I am seldom sitting there I am more aware of the inadequacies in planning the myriads of backstage operations required to make the performance that is going on worth looking at. Also I feel the architects have tried to please too many kinds of theater. I do not in general approve of the flexible, multi-stage theaters I have seen.

Ms. H: Do you think it is possible to really get a theater tailored to a director's theatrical concepts? If so, can you give examples? Do you think that these theaters might prove too rigid in the long run?

Mr. E: I don't think a theater should be in detail tailored to any one director's pet concepts. The theater changes all the time and so do the directors. That does not, however, throw out the feeling I do have that a conventional stage is not outmoded today. Such a large body of drama, at least for the Western culture, was written for it that until some absolutely revolutionary new body of writing of comparable size and importance comes along that absolutely requires new and different architectural features, it would be foolish to throw the baby out with the bath. In my opinion nothing shows signs of emerging which, in my opinion, vitally requires this. To avoid sounding hopelessly

old-fashioned I think any new theater building should house two theaters--one conventional and one "loose." The writing of realistic dramas is far from dead. (Did you read Bob Brustein from London in last Sunday's New York Times?) And even if young American playwrights are finding a different and "newer" metaphor than the European ones (and I read hundreds a year) as yet I cannot feel an overwhelming requirement for a different and "newer" architectural space to suit their plays.

Ms. H: Can you give an example of any theaters you feel are successful from both the theater professional's viewpoint and from the audience's viewpoint?

Mr. E: Not off hand...

Ms. H: Do you feel that most directors and other theater professionals understand what architecture is as an art outside of sculpture or visual form?

Mr. E: As I said, I regret to say that I myself don't understand what "architecture is as an art."

Ms. H: How much do you think the architect should contribute to the evolution of a program for a theater...i.e., in the conception of what will take place there?

Mr. E: My main experience of course is with only one theater building--Kresge. Enough said? It has never occurred to me that an architect would be interested in contributing to the evolution of a theater program--except in your own case. Being a performing artist as well as an architect yourself, you know instinctively that certain architectural conceptions are either better or worse. In my own experience at MIT there has never been any connection between myself and the Architecture Department. I must tell you, however, despite this lack of departmental interest, over the past fifteen years of running the drama program at MIT the major portion of my theater students have come from the Physics and Architecture Departments. But the architecture students have only infrequently been interested in stage design. They act, they direct student productions, etc. I have presumed that they were drawn to participate, therefore, because being the kind of persons with the training they had had before coming to MIT, they had a natural affinity for music, or literature, or some other allied art. This is not so true now that the Humanities program has perhaps attracted a slightly different breed of undergraduate.

Ms. H: There are many architects who feel that set design and new stage forms should be designed by them. Do you agree? Do you think that the architect can be a good set designer? And to what extent, if any, do you think the architect should take the initiative in evolving new forms of theater? ("Theater" in the conceptual sense--not in the sense of "playhouse.")

Mr. E: I have no way to comment on this question. Actually I have not talked to any professional architects who wanted to design sets. The only ones I have had any contact with have been only interested in designing playhouses as you call them. Two or three times over the years I have been asked to consult (I suppose it would be called) with architects who had designed or at least had models of theaters. In general I found we were talking at odds because almost none of the aspects of theater buildings that I consider important did they find at all interesting and indeed they rather ignored what practical knowledge I gave them from my own admittedly rather small experience. On the other hand, I see no reason why an architect shouldn't enter the field you describe but I think he should first submit himself to a rather rigorous year at least of training by producing and/or directing

plays before he begins being "conceptual" as you call it.

Ms. H: In the 50's and early 60's, theater in the round was a big issue. Do you think it is now dead? Do you think it has proven itself a successful theater form? Is it a good form for extracurricular educational theater and/or for professional theater?

Mr. E: I don't think theater in the round is very interesting. It's main artistic advantage was, I suppose, to improve the sense of intimacy between the audience and the play. For some plays this is successful. I, on the other hand, would run a mile rather than be groped by an actor (vid. Schechner's things in N.Y.) during a performance under the false impression on his or her part that this would improve my understanding of the performance. Most of my older professional theater friends detest the idea; the young are interested in it because it is newer and seems freer. I suppose theater in the round is not dead; but I cannot conceive of anyone building a permanent one under the assumption that he was doing anything new.

Ms. H: Do you have any comment to make about national "monument" theaters?--like Lincoln or Kennedy Centers.

Mr. E: I have not seen the Kennedy and only two shows at the Vivian Beaumont, both of which I found comfortable and congenially staged. Neither was produced in any new form--except the turntable was used and that's not new. The bar is nice (be sure to include one!)

Ms. H: Do you think that architecture in the sense of the form and visual impact of the building, has any effect on the theater experience? Conversely, do you feel that a theater experience will be virtually the same in any architectural environment as long as the correct facilities are on hand?

Mr. E: Now speaking as a playgoer only, may I remark that people go and always have gone to the theater for many, many different reasons, and not all of them by any means have to do with the content of the play or the excellence of the performance. I suppose architects should have that in mind too. Certainly handsome visual surroundings, comfortable, uncrowded seating, easy access to and from the seats, are important to theater goers. And I don't think one need leave one's mind at home while enjoying all these extra benefits and even luxuries. I myself go to the theater to share the many-sided experience of being a member of an audience and experience their experiences along with my own.

Squalid and uncomfortable, uninteresting surroundings make me feel I am missing something that an evening at the theater promises me. Europeans know this to a greater degree than we do. One very beautiful and intelligent French lady once told me quite seriously that if I should ever have anything to do with building a theater not to overlook the immense advantage of a long sweep of staircase in the main foyer--women especially like to be looked at when they are beautiful and beautifully dressed and out for an occasion. I suspect some of this sounds foolish, but I couldn't help observing recently the pleasure the Germans take in the entr'acte promenade they so seriously make while they nod to friends, stop for a drink, point out celebrities--meanwhile fully enjoying and discussing the play and themselves being a part of it. And this in their most modern new theaters and opera houses. Perhaps this is what you mean by having the "correct facilities on hand." But I am also talking about something ineffable too--the theater has always been glamorous and don't forget that. The architect must not become too "arty" and serious or he will spoil something of the theatrically exciting event he is supposed to be providing a place for.

Ms. H: Do you think of theater as a discipline--a craft and a skill (as well as an art)? If so, do you emphasize this aspect in your program at MIT?

Mr. E: At MIT I naturally incline to think in terms of crafts, skills, techniques or whatever you wish to call it. And I have said before the extent to which it influences my choice of program. But I am always angry when a set gets applause--that's to get the cart before the horse has been seen. It may be pretty or overwhelming or whatever, but how do the hand-clappers know yet if it is going to work effectively in fulfilling its purpose--which is to support a play? You see, I am first of all a student of literature and the play still has to be the thing. I feel very strongly about this and as an example, though it seems perfectly obvious, I insist that all designers, technicians, etc. read the play until they have some understanding of it--or at least as full a knowledge as they are capable of before they set to work. I also encourage any member of the technical, design etc. staff at acting rehearsals at any time. Outsiders, however, I exclude entirely until the acting company has gained some assurance.

Ms. H: Do you feel that unstructured "street theater" or impromptu "happenings" or "improv" are viable parts of educational theater? If so, do they often occur at MIT? Do you think they are successful theatrical experiences? Do the audiences and/or the performing students learn from them?

Mr. E: "Unstructured" theater is also not my bag. But I certainly believe it not only has a place in educational theater but is one of the fastest ways to get inexperienced actors "going." I don't know of what advantage it is to designers and technicians since its purpose is not primarily aimed at these aspects of theater, to the best of my knowledge and small experience. To a limited degree I think both audiences and performers learn from them--with the proviso that they do not turn into pure propaganda (which has its own place) or pure private therapy for some few actors (which has its own place, but to my way of thinking is not illuminating to perform except for an individual.) I feel the same way about drugs and theater--as a member of an audience at one of these plays I feel nothing happening to me at all and I am usually antagonized at being exploited by what seems to have been a private experience.

Ms. H: What architectural facilities do you think would be proper for this type of theater?

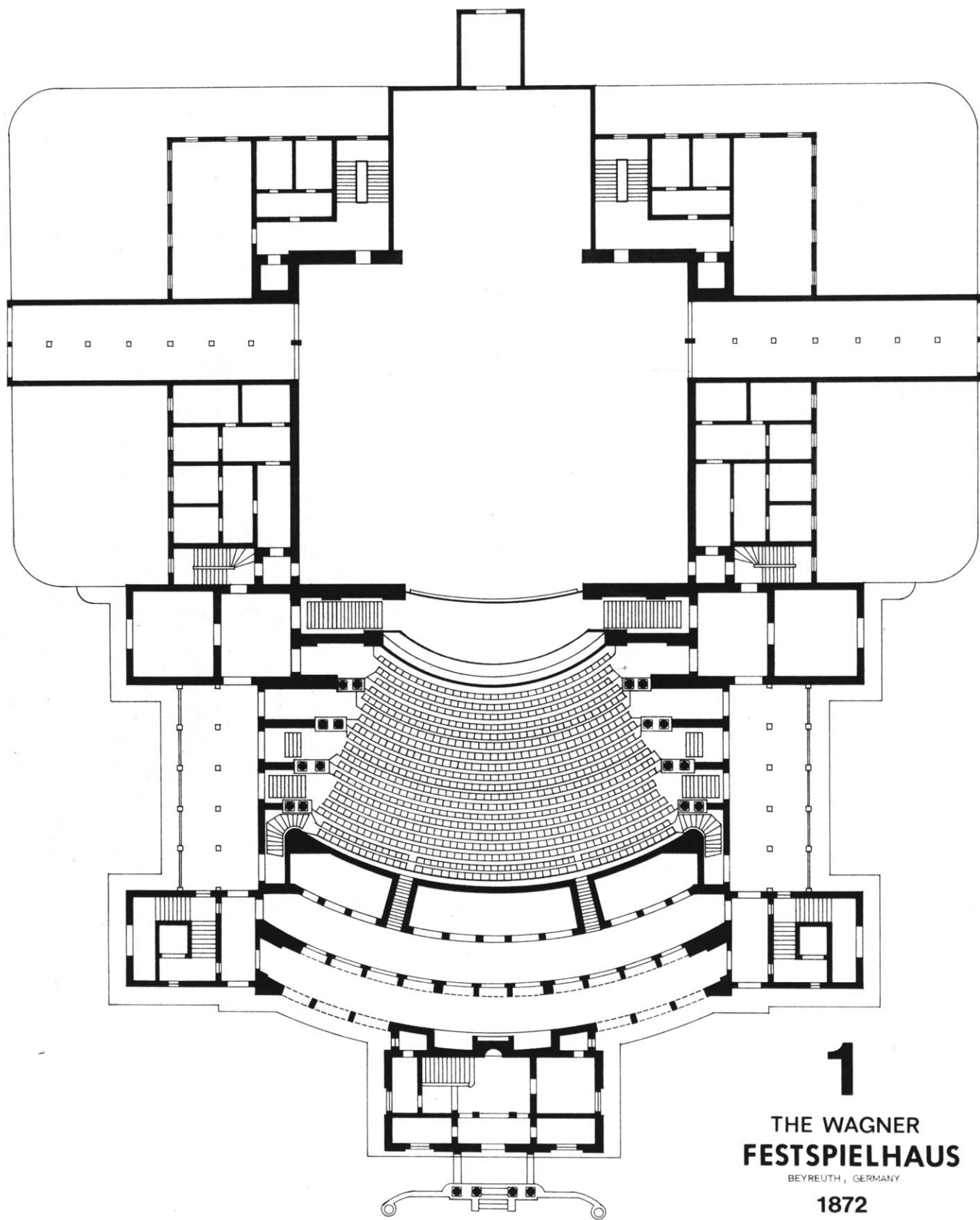
Mr. E: Lots of free space, lots of seats.

Ms. H: MIT is in the heat of trying to evolve an "arts program." What part is theater taking in this planning? How is it considered as related to the other arts? Do you think that in this case, MIT is successfully evolving a program before entering the architectural design phase?

Mr. E: I am on a committee headed by Don Lyndon and we have had a series of meetings in which we talked about what we would like in a general way. I stressed the need for a theater, naturally. And that some consideration be given to whether there was any desire to have a professional theater school at MIT offering a degree in theater: this to be considered before grandiose ideas about building a new theater of too magnificent proportions are formed. In relation to the other arts, I begged on bended knees that we do not build another multi-purpose building like Kresge which is inadequate for everyone's purposes and absolute hell to work in. I can't answer your last question because I don't know what architects need or do before they begin designing buildings. Maybe "write a program?"

Ms. H: Do you think this route in general is a successful one? Or do you think that an architect's input in the formative stages of the program might have its decided advantages? If so, enumerate.

Mr. E: I can't answer this question either for the same reasons. Surely Bob Chapman who was sent all over Europe to look at theaters, unless I am mistaken, before Loeb was designed would be your best source of information on whether what he had to say or what he learned influenced the architects of Loeb or did not. [See Appendix 1.] It would have some advantage, I suppose, because I started the theater program at MIT and have been at its head as it grew over the past fifteen years and the building was already there to adapt to. In Harvard's case there was no central theater program going on, even though there was a lot of drama being done. (I understand the Arts Council sent out a group of students all over New England to look at theaters and bring back their opinions. So far as I know only one of them has anything directly to do with the theater. If they have published their report it should be most interesting to read. They are all bright students, I believe--how they were chosen for this mission I have no idea.)



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FESTSPIELHAUS**

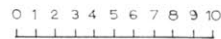
BEYREUTH, GERMANY

1872

DIRECTOR: RICHARD WAGNER
ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

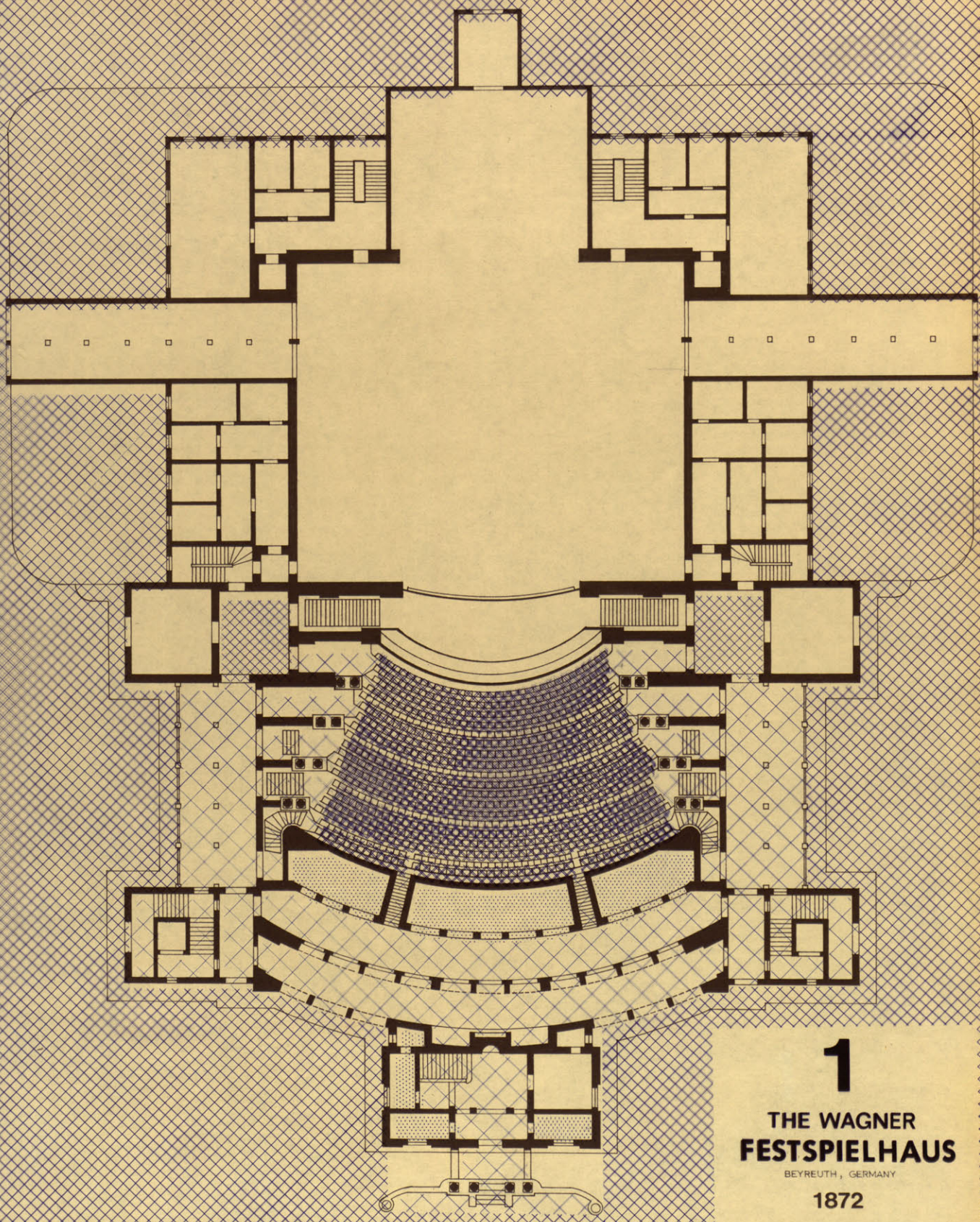
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**THE WAGNER
FESTSPIELHAUS**

BEYREUTH, GERMANY

1872

SPECTATOR

ARCHITECTS: OTTO BRUCKWALD (and G. SEMPER)

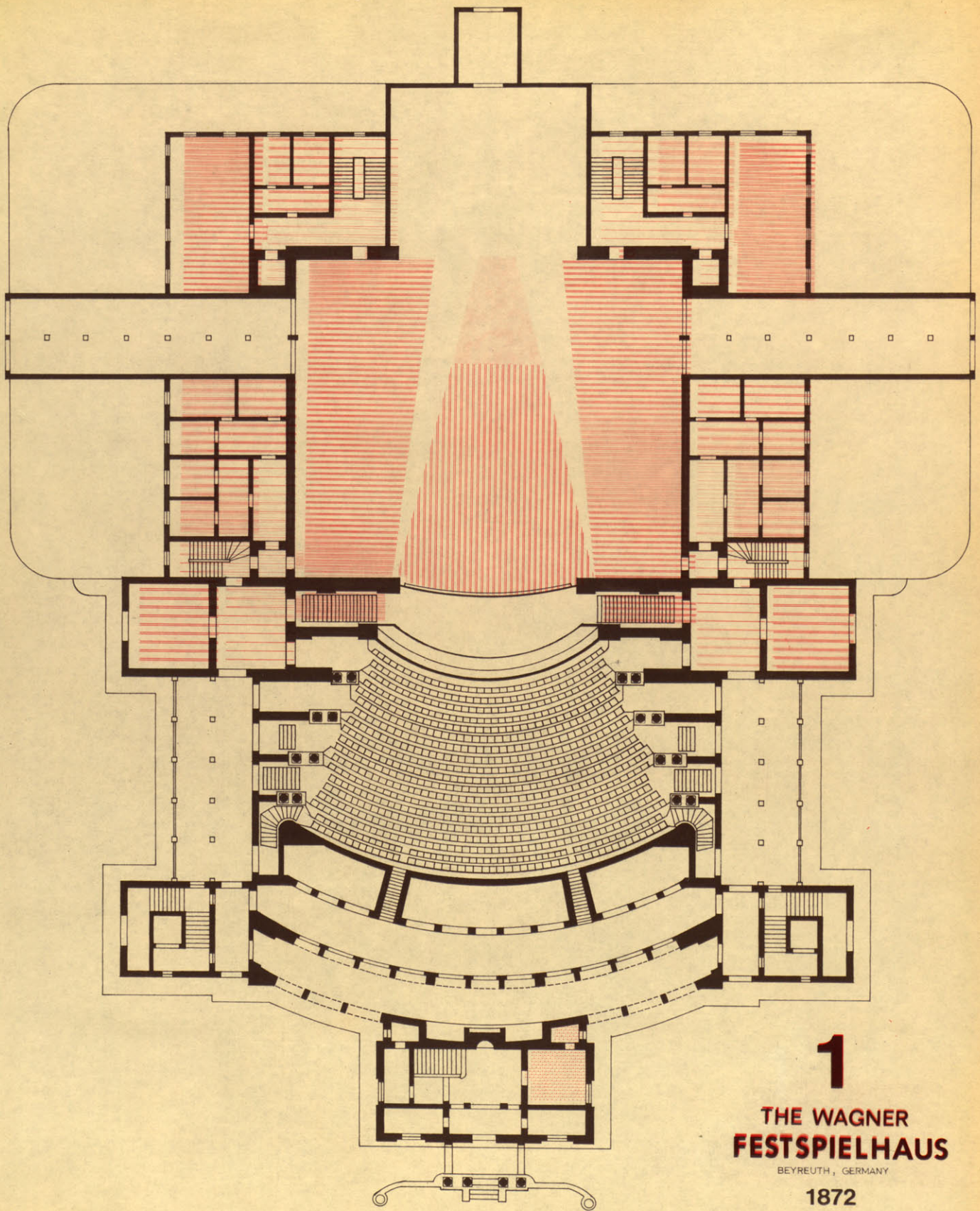
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METERS





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THE WAGNER
FESTSPIELHAUS

BEYREUTH, GERMANY

1872

DIRECTOR: RICHARD WAGNER

ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

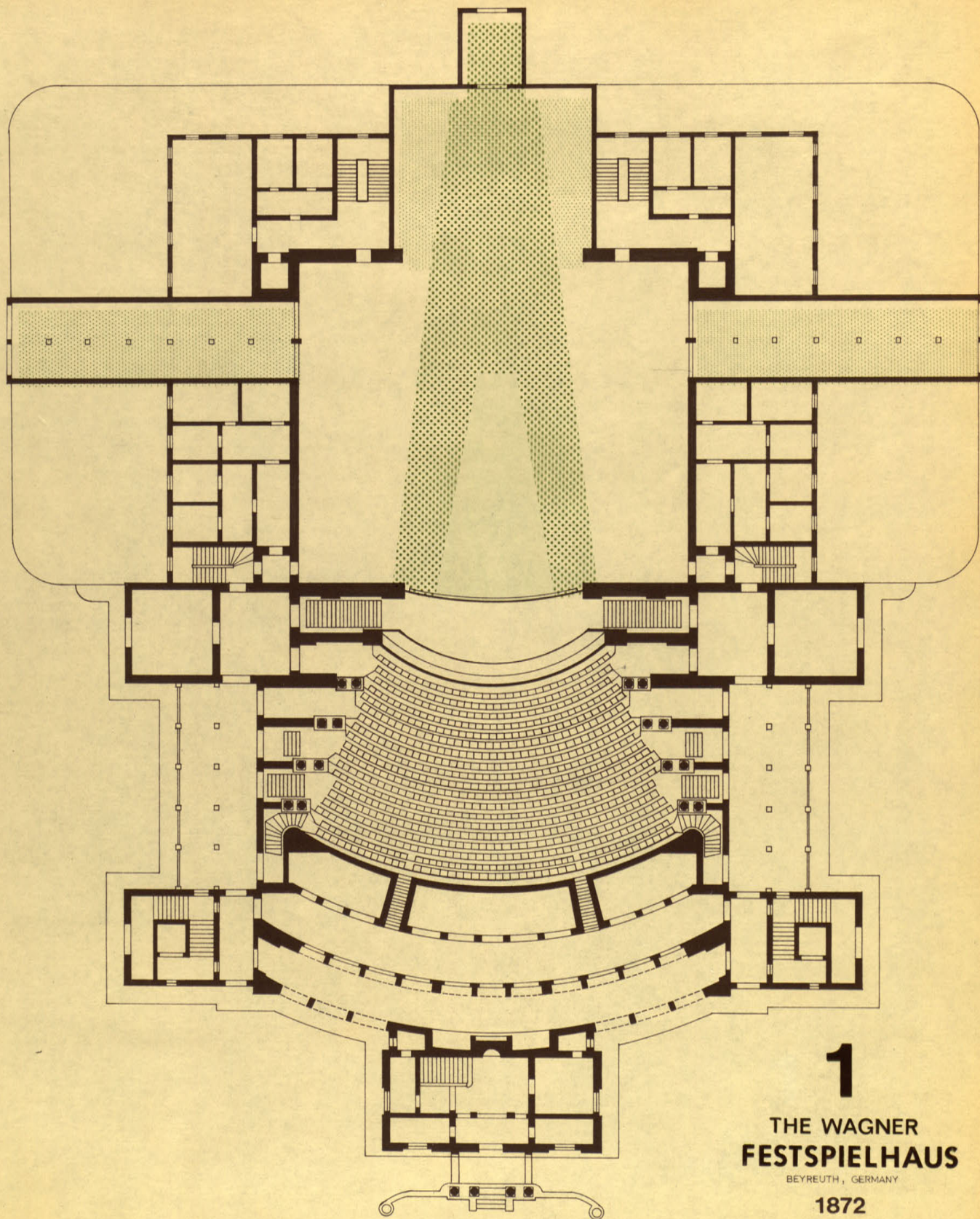
NEW CONSTRUCTION

SOURCE: REDRAWN FROM E.O. SACHS BY GRETHE B. HOLBY

PERFORMER

0 1 2 3 4 5 6 7 8 9 10

meters



1

**THE WAGNER
FESTSPIELHAUS**

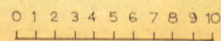
BEYREUTH, GERMANY

1872

DIRECTOR: RICHARD WAGNER
ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

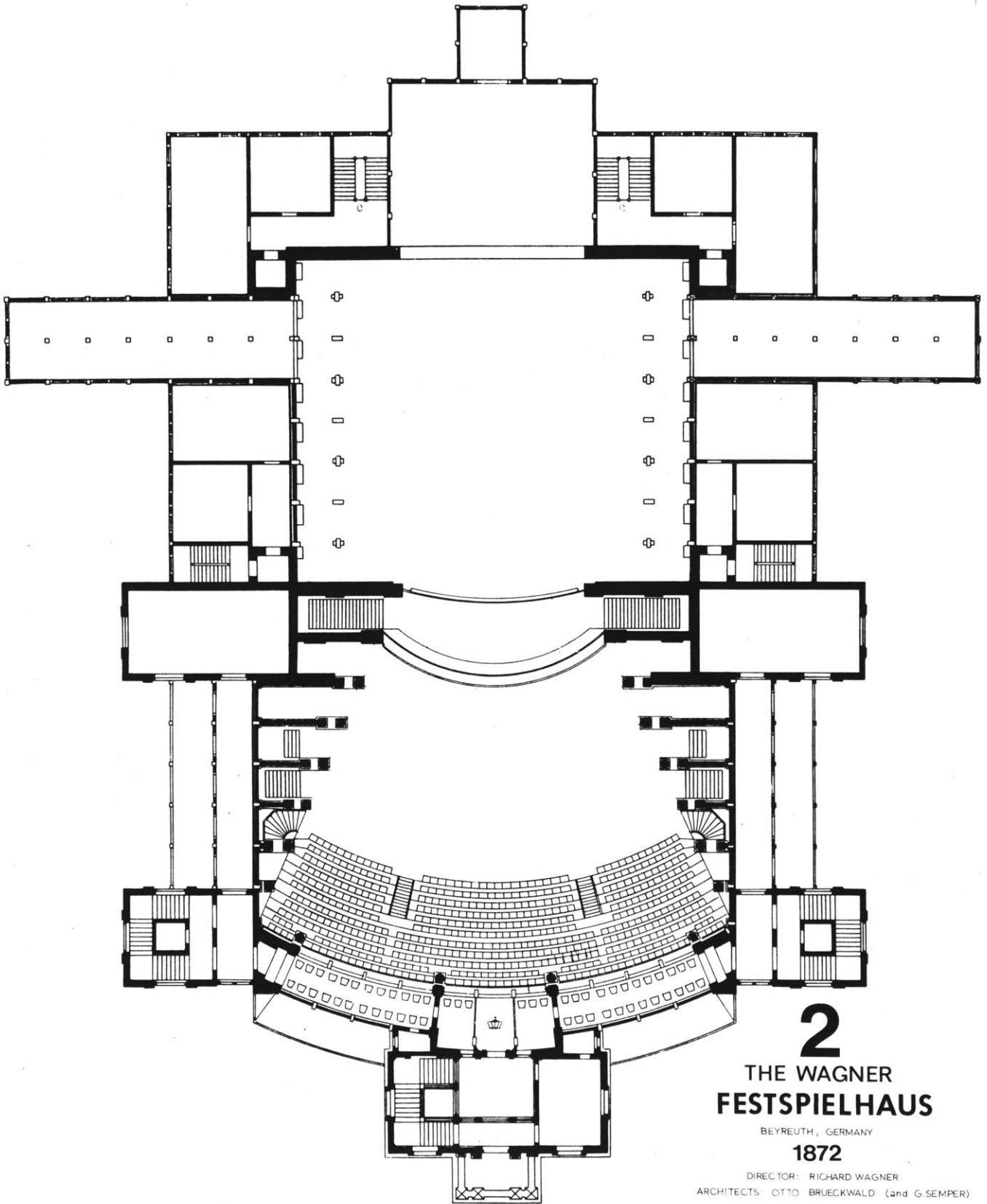
VISUAL SUPPORT

SOURCE: REDRAWN FROM E.O. SACHS BY GRETHE B. HOLBY



meters





2

**THE WAGNER
FESTSPIELHAUS**

BEYREUTH, GERMANY

1872

DIRECTOR: RICHARD WAGNER

ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

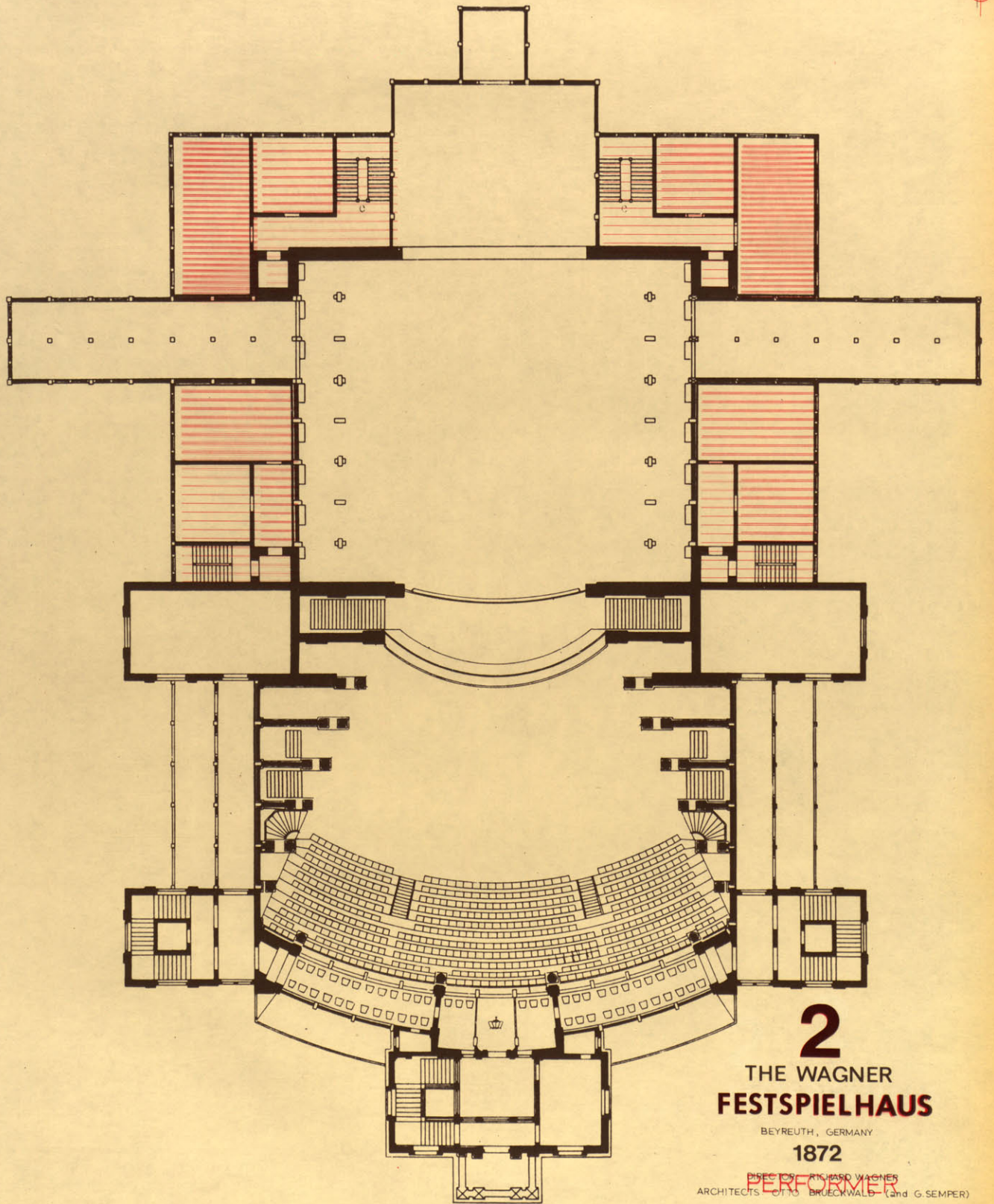
NEW CONSTRUCTION

SOURCE: E. O. SACHS - ALTERED BY G. HOLBY

0 1 2 3 4 5 6 7 8 9 10

meters





2
THE WAGNER
FESTSPIELHAUS

BEYREUTH, GERMANY

1872

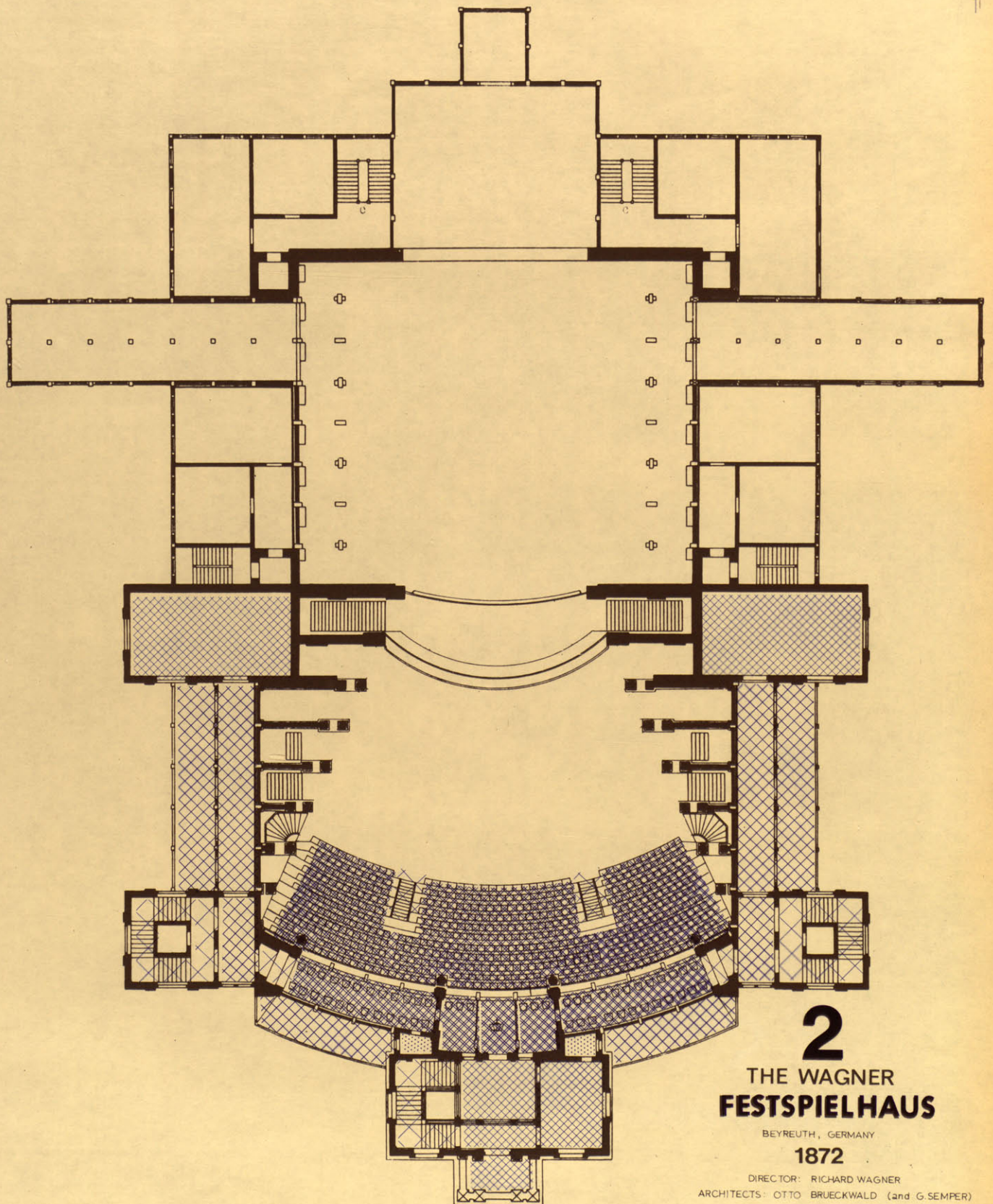
DIRECTOR: RICHARD WAGNER
ARCHITECTS: OTTO BRÜCKWALD (and G. SEMPER)

NEW CONSTRUCTION

SOURCE: E. O. SACHS - ALTERED BY G. HOLBY

0 1 2 3 4 5 6 7 8 9 10

meters



2

**THE WAGNER
FESTSPIELHAUS**

BEYREUTH, GERMANY

1872

DIRECTOR: RICHARD WAGNER

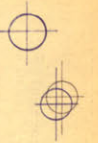
ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

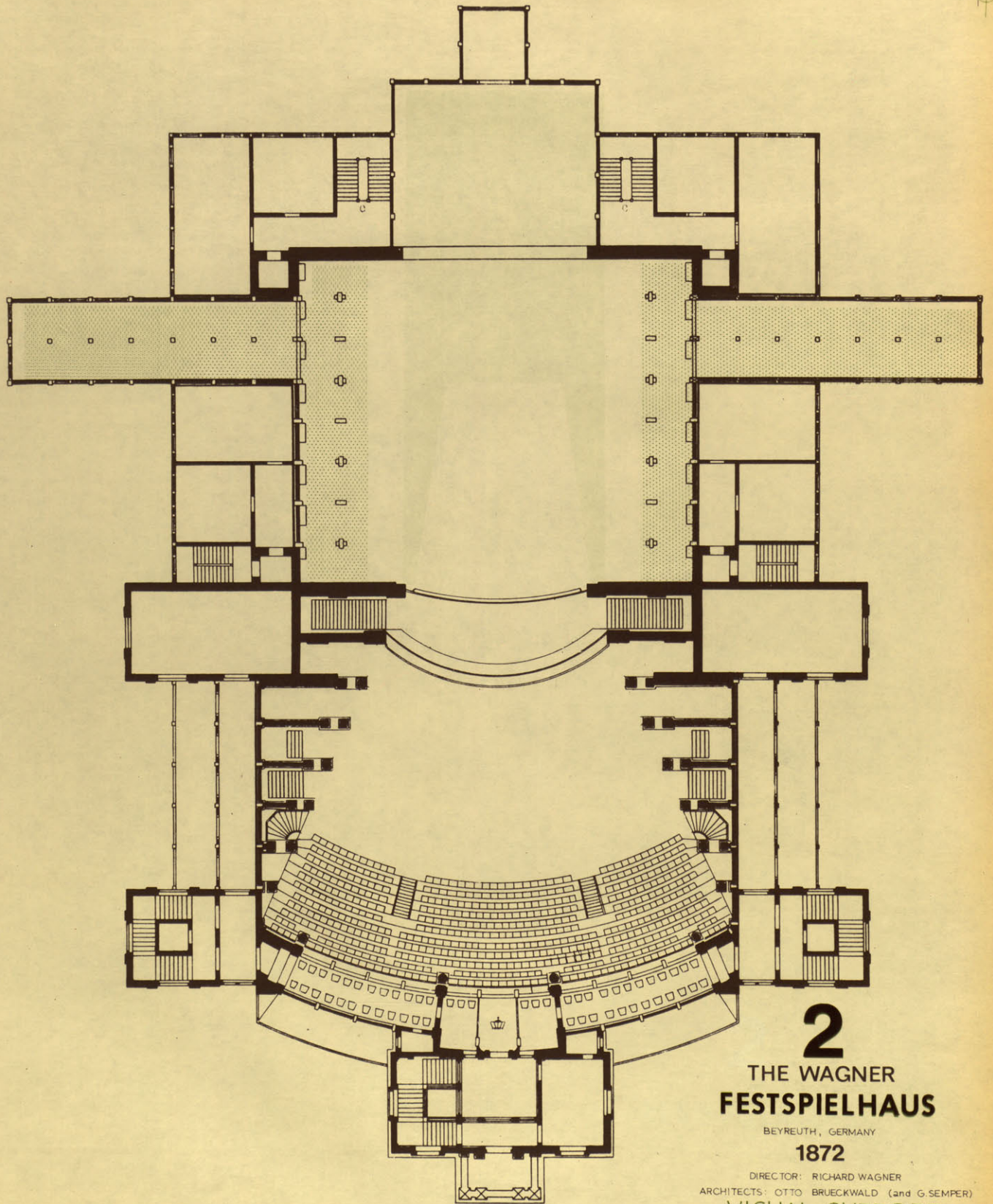
NEW CONSTRUCTION

SOURCE: E. H. SPENCER - ALTAIRER, BROS. & HOLBY

0 1 2 3 4 5 6 7 8 9 10

meters





2

**THE WAGNER
FESTSPIELHAUS**

BEYREUTH, GERMANY

1872

DIRECTOR: RICHARD WAGNER

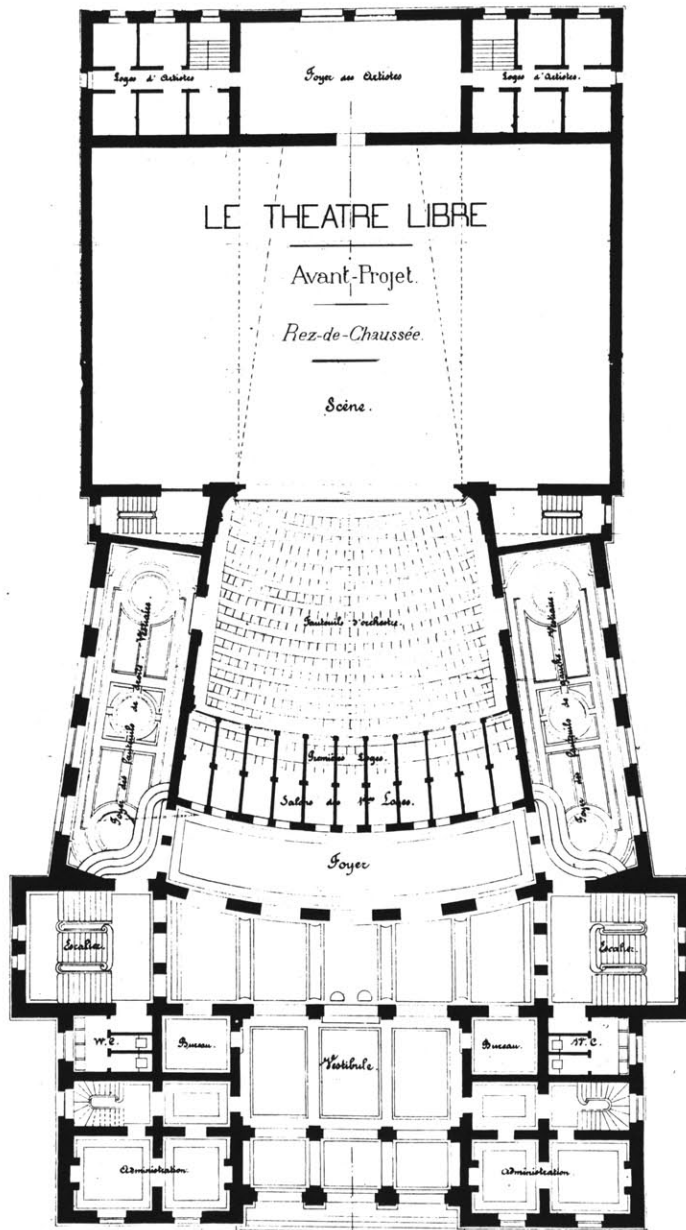
ARCHITECTS: OTTO BRUECKWALD (and G. SEMPER)

WESLEYAN UNIVERSITY

SOURCE: E. O. SACHS - ALTERED BY G. HOLBY

0 1 2 3 4 5 6 7 8 9 10

meters



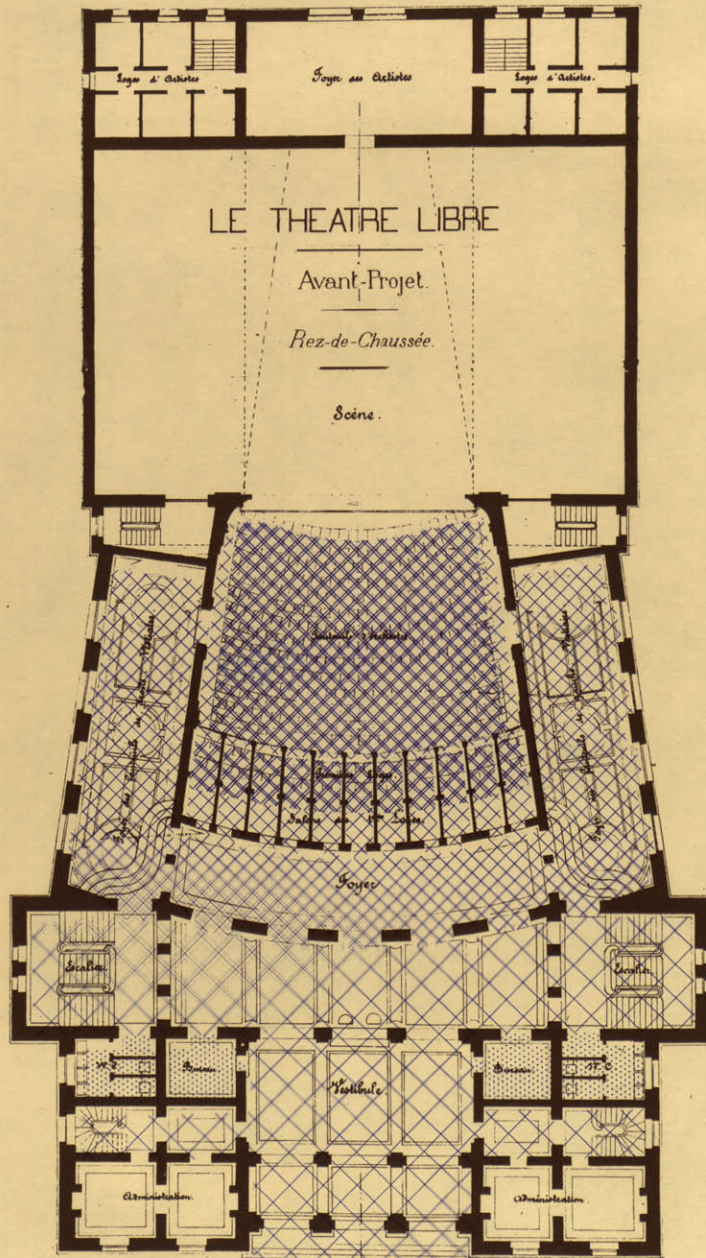
1
 LE
THÉÂTRE-LIBRE
 PARIS, FRANCE
1890

DIRECTOR ANDRÉ ANTOINE
 ARCHITECT H. GRANDPIERRE

UNREALIZED PROJECT

SOURCE: A. ANTOINE - *Le Théâtre-Libre*

0 1 2 3 4 5 6 7 8 9 10
 meters



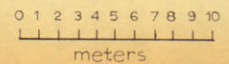
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 LE
THÉÂTRE-LIBRE
 PARIS, FRANCE

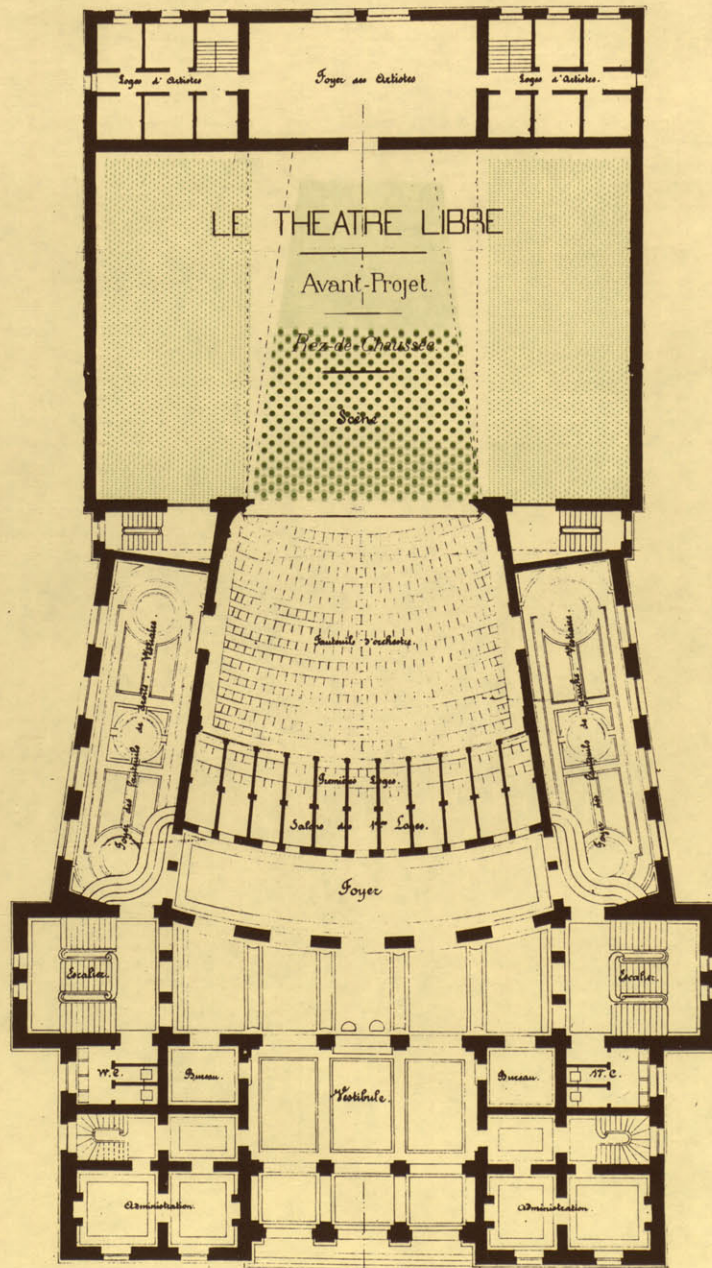
1890

SPECTATOR
LIBRE ET TAUBER - MOINE
 ARCHITECTES - GRANDPIERRE

UNREALIZED PROJECT

SOURCE: A. ANTOINE - *Le Théâtre-Libre*

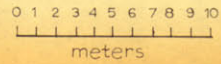


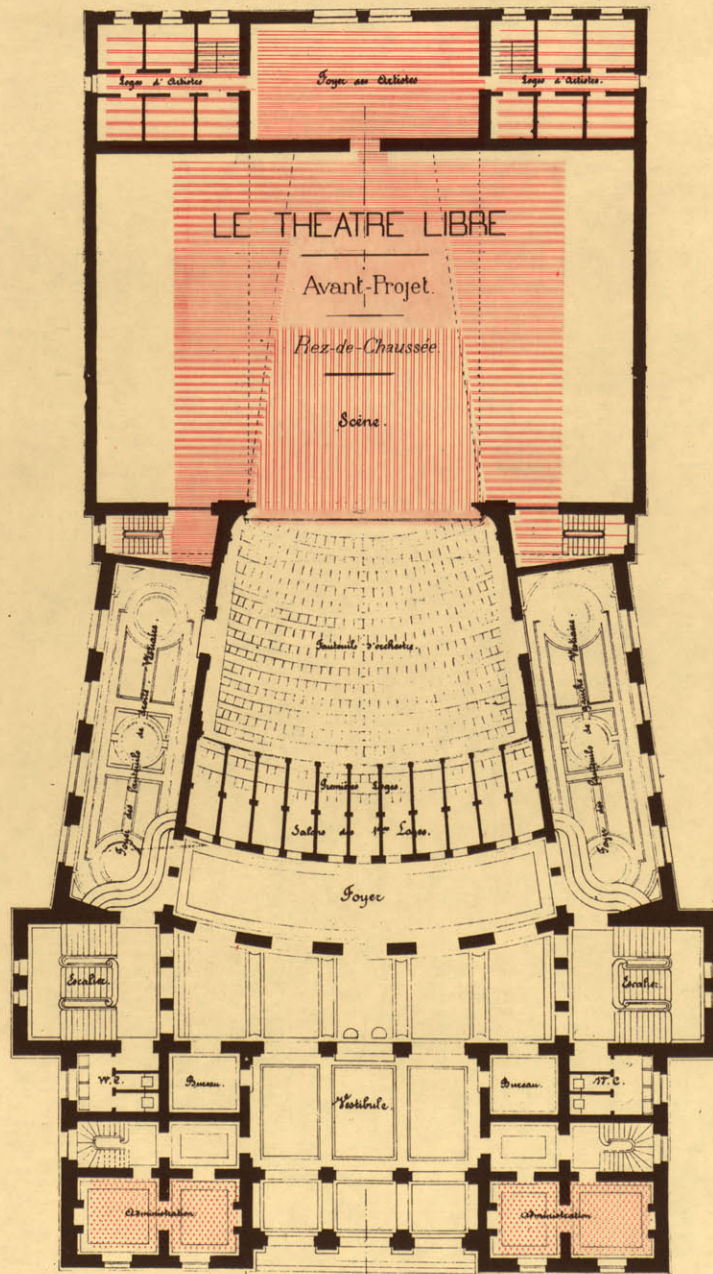


1
LE
THÉÂTRE-LIBRE
 PARIS, FRANCE
1890

DIRECTOR ANDRÉ ANTOINE
 ARCHITECT H. GRANDPIERRE
VISUAL SUPPORT
 UNREALIZED PROJECT

SOURCE: A. ANTOINE - Le Théâtre-Libre

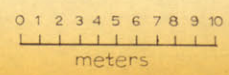


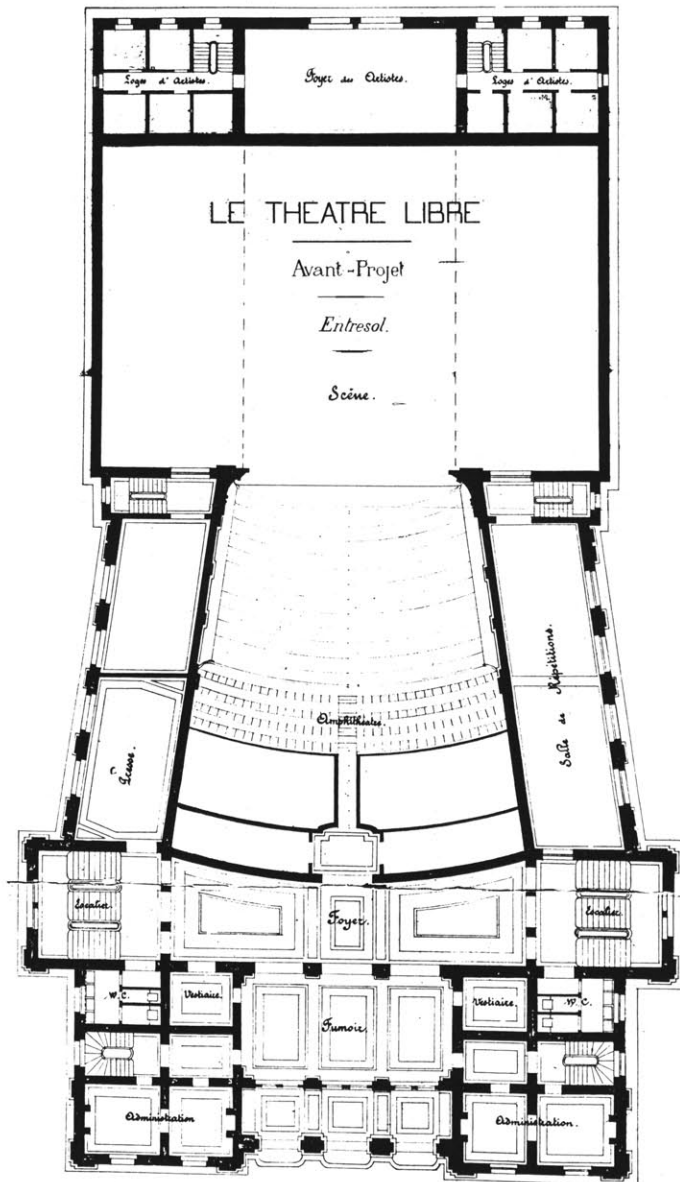


1
 LE
THÉÂTRE-LIBRE
 PARIS, FRANCE
 1890

DIRECTOR: ANDRÉ ANTOINE
 ARCHITECT: H. GRANDPIERRE

UNREALIZED PROJECT
 SOURCE: ANTOINE, Le Théâtre-Libre





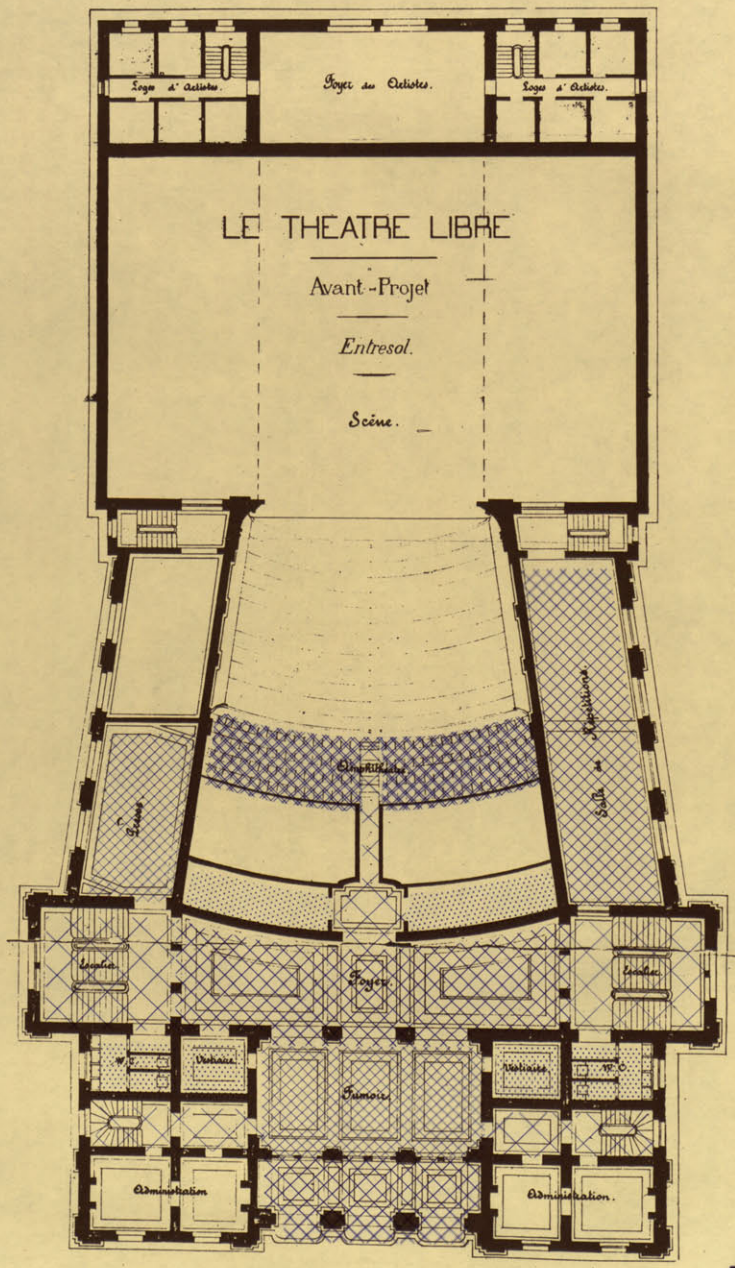
2
 LE
THÉÂTRE-LIBRE
 PARIS, FRANCE
1890

DIRECTOR: ANDRÉ ANTOINE
 ARCHITECT: H. GRANDPIERRE

UNREALIZED PROJECT

SOURCE: A. ANTOINE - *Le Théâtre Libre*

0 1 2 3 4 5 6 7 8 9 10
 meters



2
 LE
THÉÂTRE-LIBRE
 PARIS, FRANCE

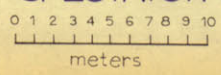
1890

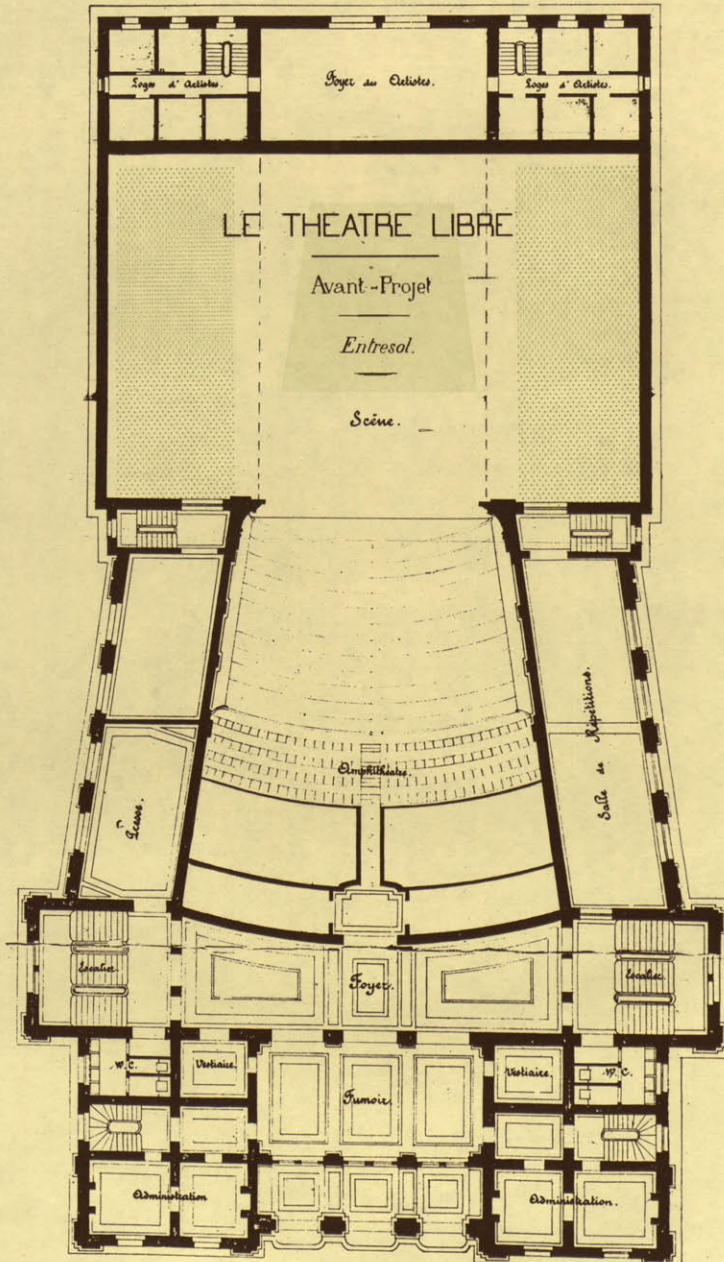
DIRECTOR: ANDRÉ ANTOINE
 ARCHITECT: H. GRANDPIERRE

UNREALIZED PROJECT

SOURCE: *Le Théâtre-Libre*

SPECTATOR





2

LE THÉÂTRE-LIBRE

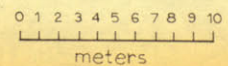
PARIS, FRANCE

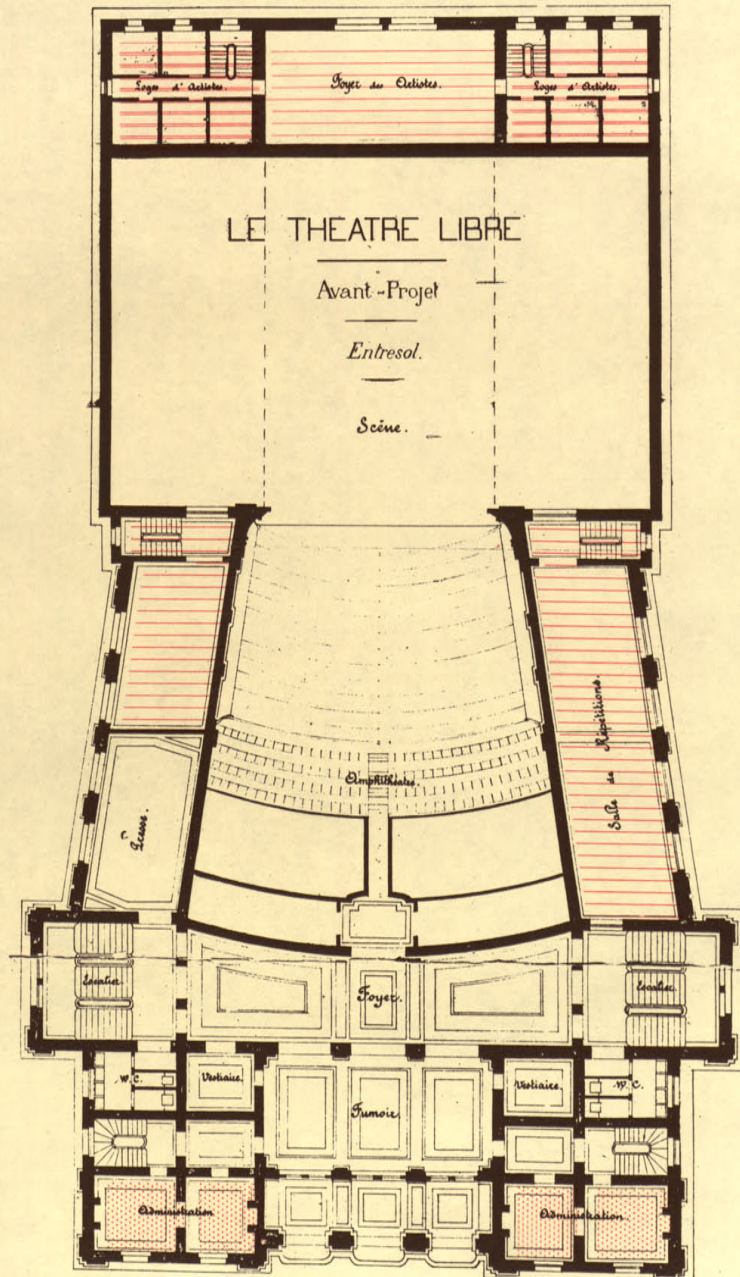
1890

DIRECTOR: ANDRÉ ANTOINE
 ARCHITECT: H. GRANDPIERRE

VISUAL SUPPORT
 UNREALIZED PROJECT

SOURCE: A. ANTOINE - *Le Théâtre Libre*





2

LE THÉÂTRE-LIBRE

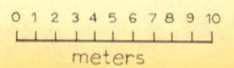
PARIS, FRANCE

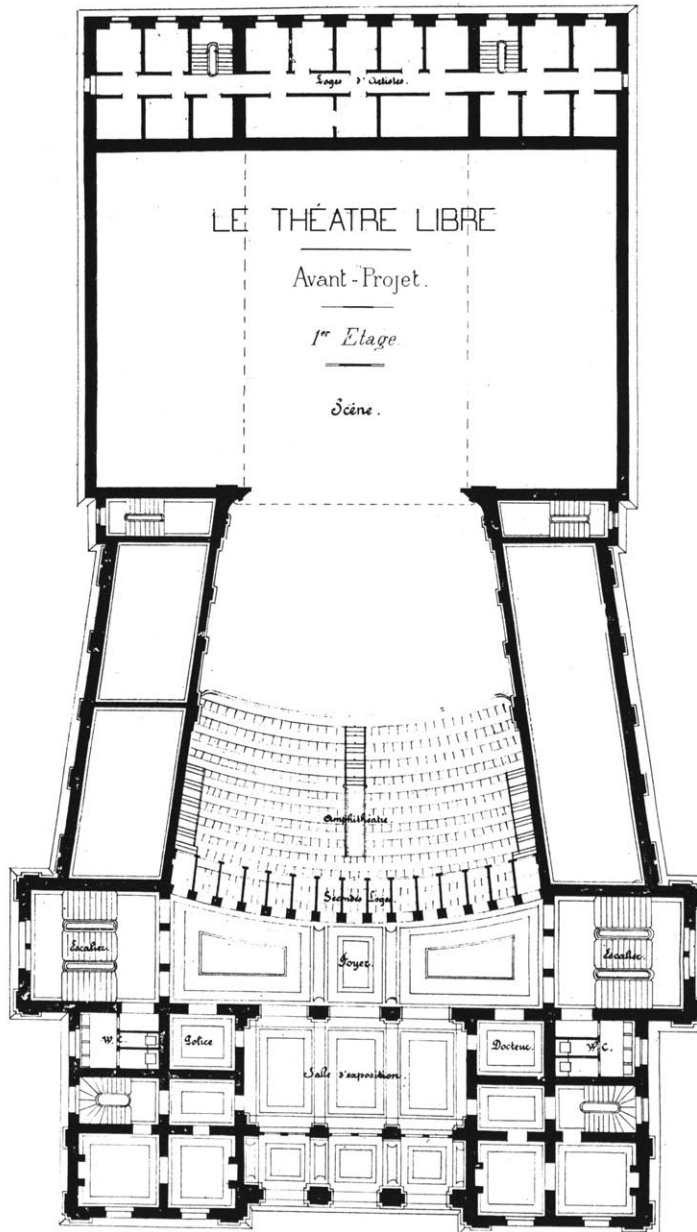
1890

DIRECTEUR ANDRÉ ANTOINE
ARCHITECTE J. GRANDPIÈRE

UNREALIZED PROJECT

SOURCE: A. ANTOINE - Le Théâtre Libre



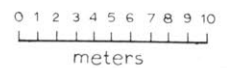


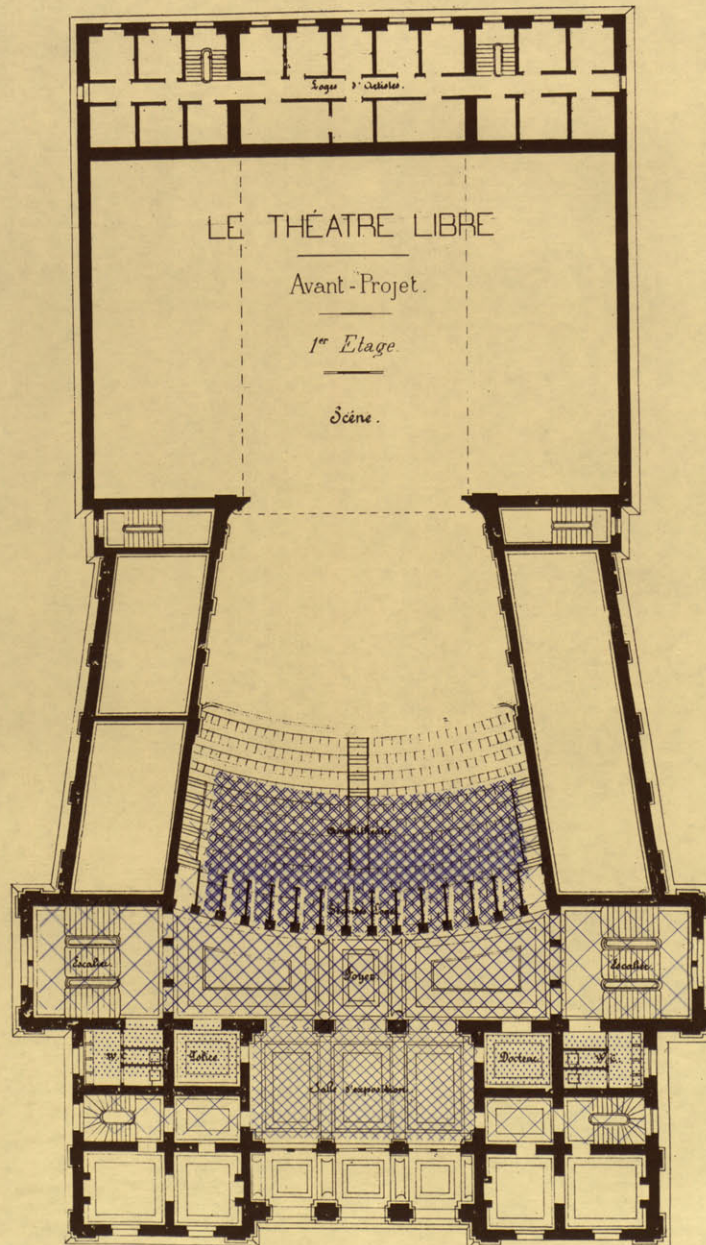
3
LE
THÉÂTRE-LIBRE
PARIS, FRANCE
1890

DIRECTOR: ANDRÉ ANTOINE
ARCHITECT: H. GRANDPIERRE

UNREALIZED PROJECT

SOURCE: A. ANTOINE - Le Théâtre-Libre





3
LE
THÉÂTRE-LIBRE
PARIS, FRANCE
1890

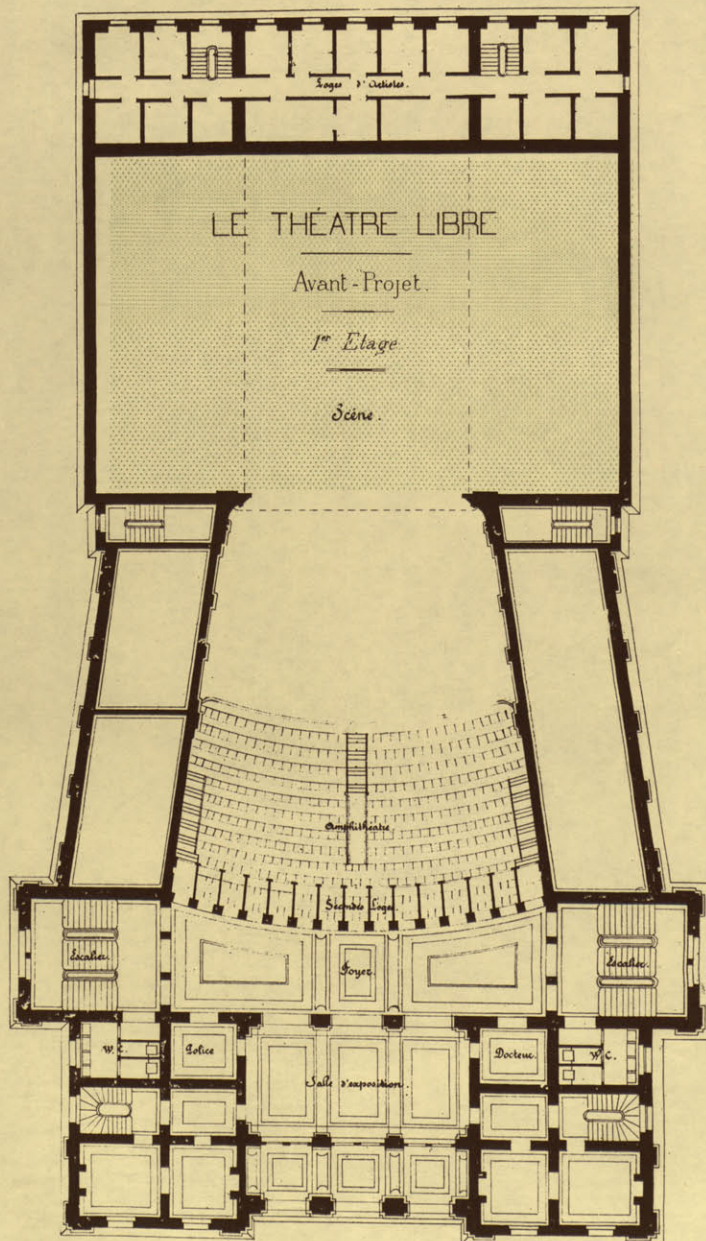
DIRECTOR: ANDRÉ ANTOINE
ARCHITECT: H. GRANDPIERRE

UNREALIZED PROJECT

SOURCE: *Architectural Record*, *The Architectural Record*

0 1 2 3 4 5 6 7 8 9 10
meters

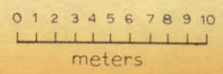


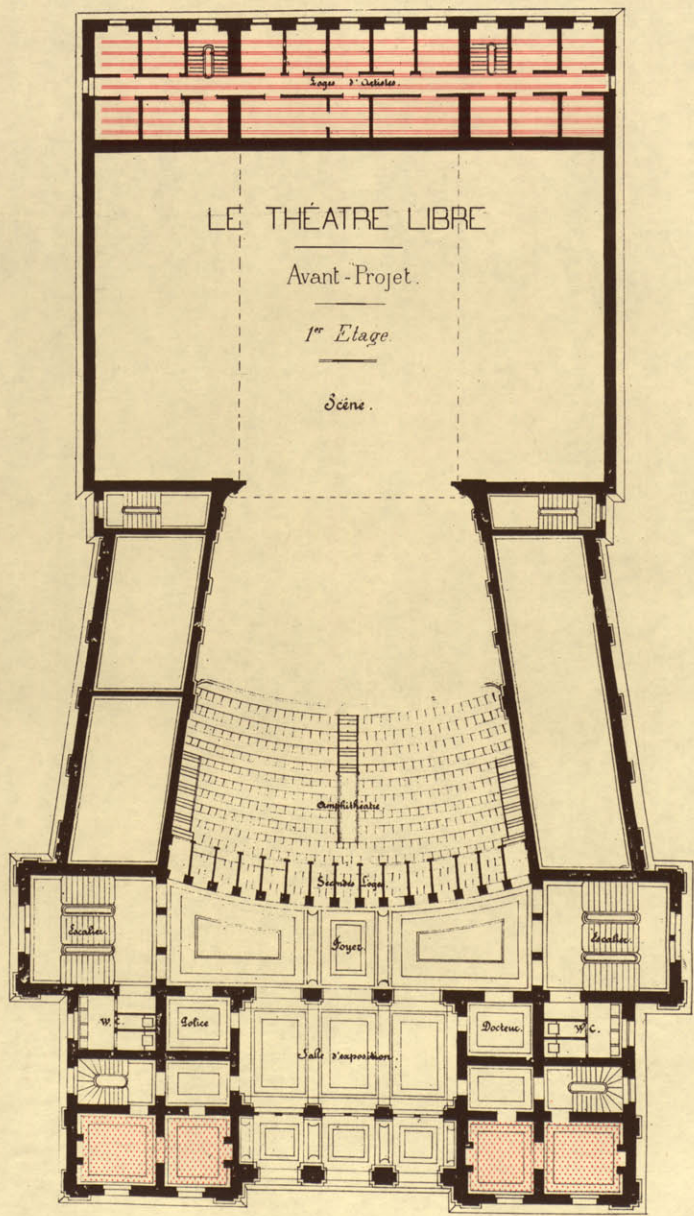


3
 LE
THÉÂTRE-LIBRE
 PARIS, FRANCE
 1890

DIRECTOR: ANDRÉ ANTOINE
 ARCHITECT: H. GRANDPIERRE
VISUAL SUPPORT
 UNREALIZED PROJECT

SOURCE: A. ANTOINE - Le Theater-Libre





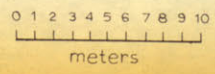
3
 LE
THÉÂTRE-LIBRE
 PARIS, FRANCE

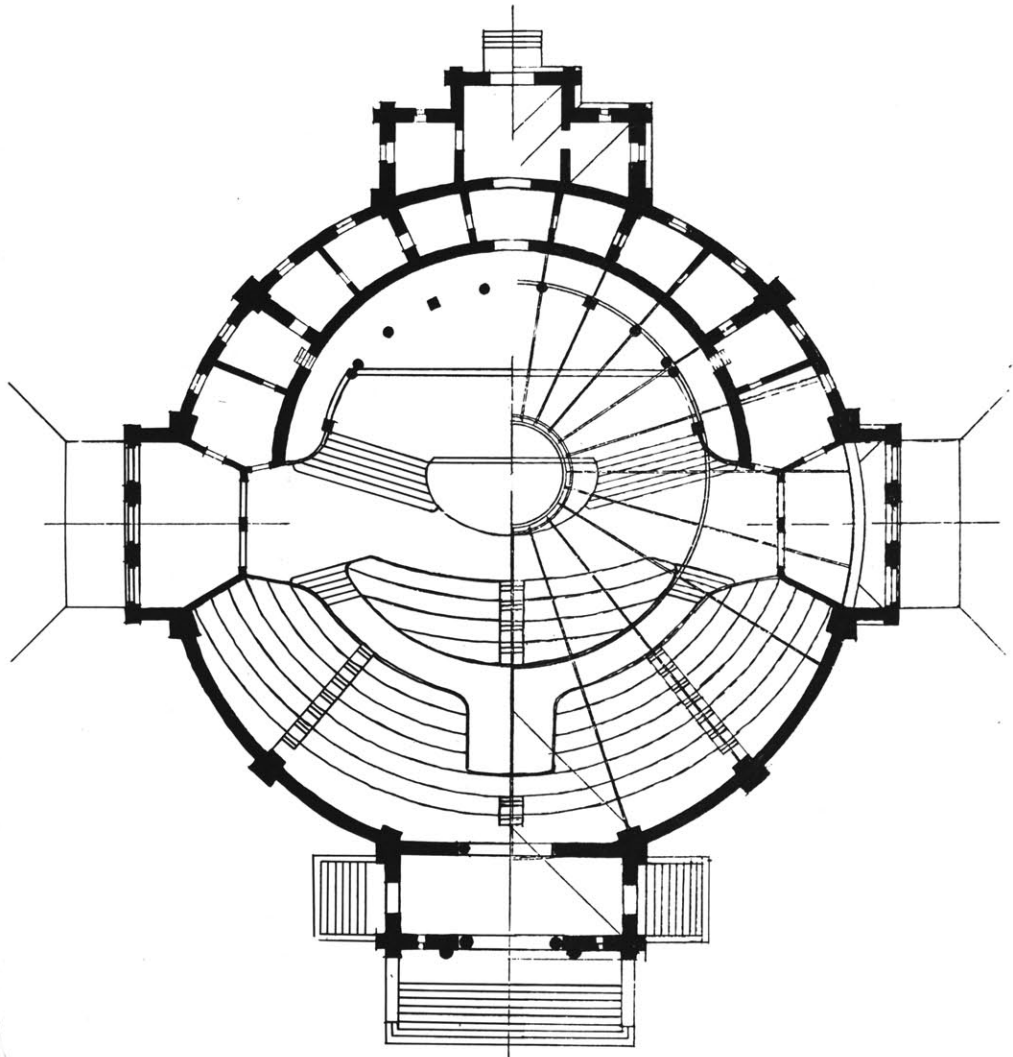
1890

PERFORMER
 ARCHITECT

UNREALIZED PROJECT

SOURCE: A ANTOINE - Le Theater-Libre





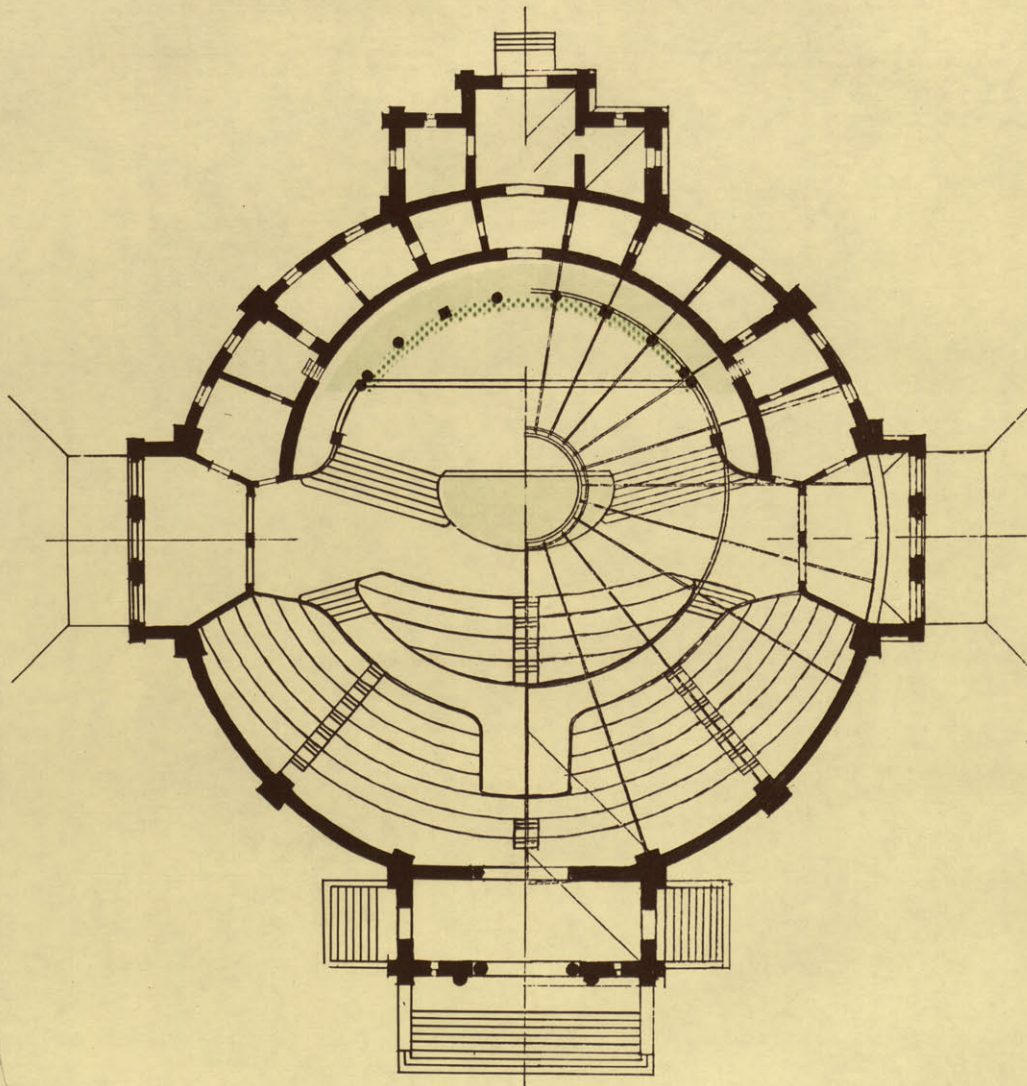
BEHRENS'
CEREMONIAL THEATER
DARMSTADT KUNSTLER KOLONIE, GERMANY
1900

COLABORATORS: GEORG FUCHS,
PETER BEHRENS

UNREALIZED PROJECT

SOURCE: S. ANDERSON - *Peter Behrens and
the New Architecture of Germany*





BEHRENS'
CEREMONIAL THEATER

DARMSTADT KÜNSTLER KOLONIE, GERMANY

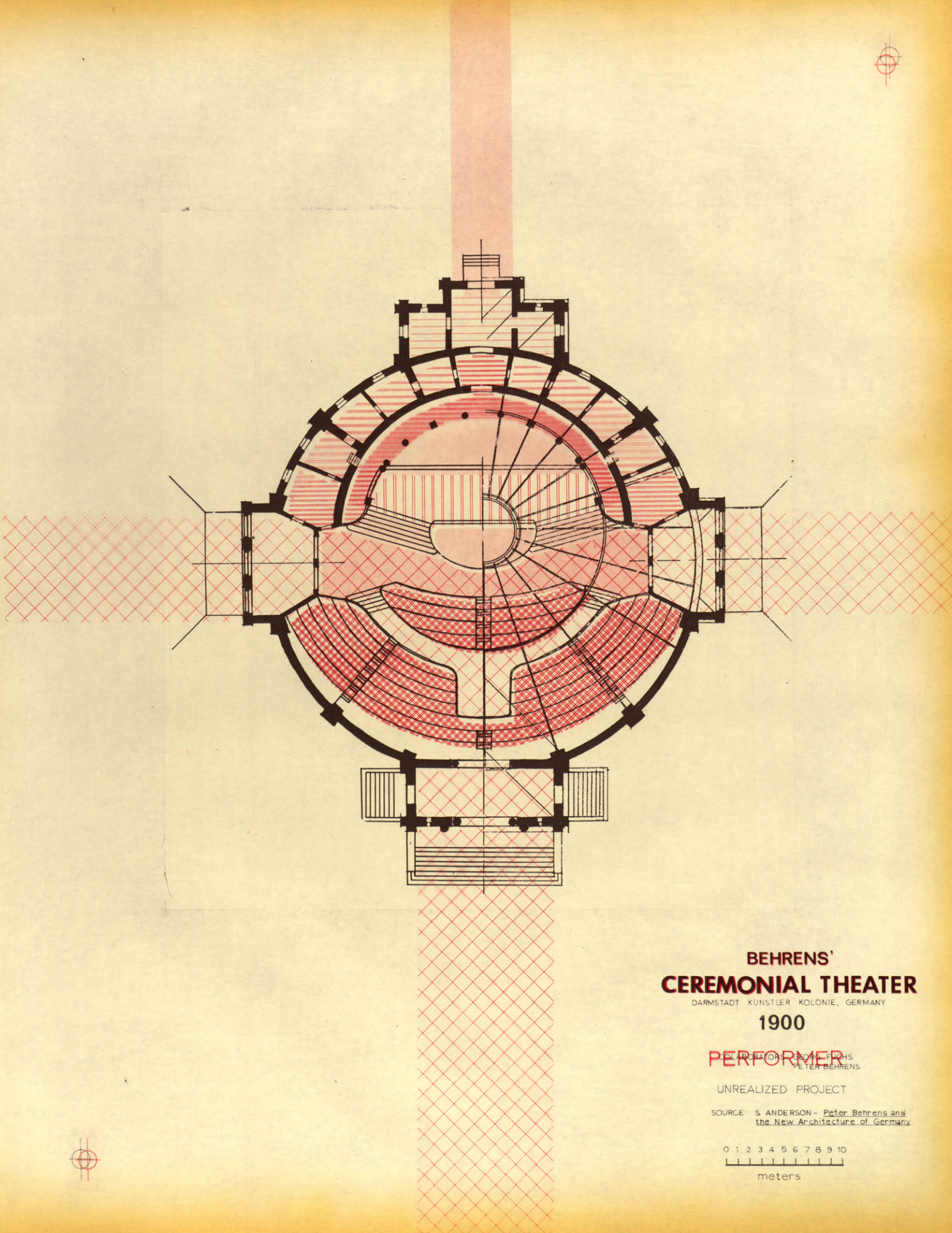
1900

COLABORATORS: GEORG FUCHS
PETER BEHRENS

VISUAL SUPPORT
UNREALIZED PROJECT

SOURCE: S. ANDERSON - Peter Behrens and
the New Architecture of Germany

0 1 2 3 4 5 6 7 8 9 10
meters



BEHRENS'
CEREMONIAL THEATER

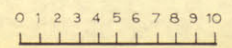
DARMSTADT KUNSTLER KOLONIE, GERMANY

1900

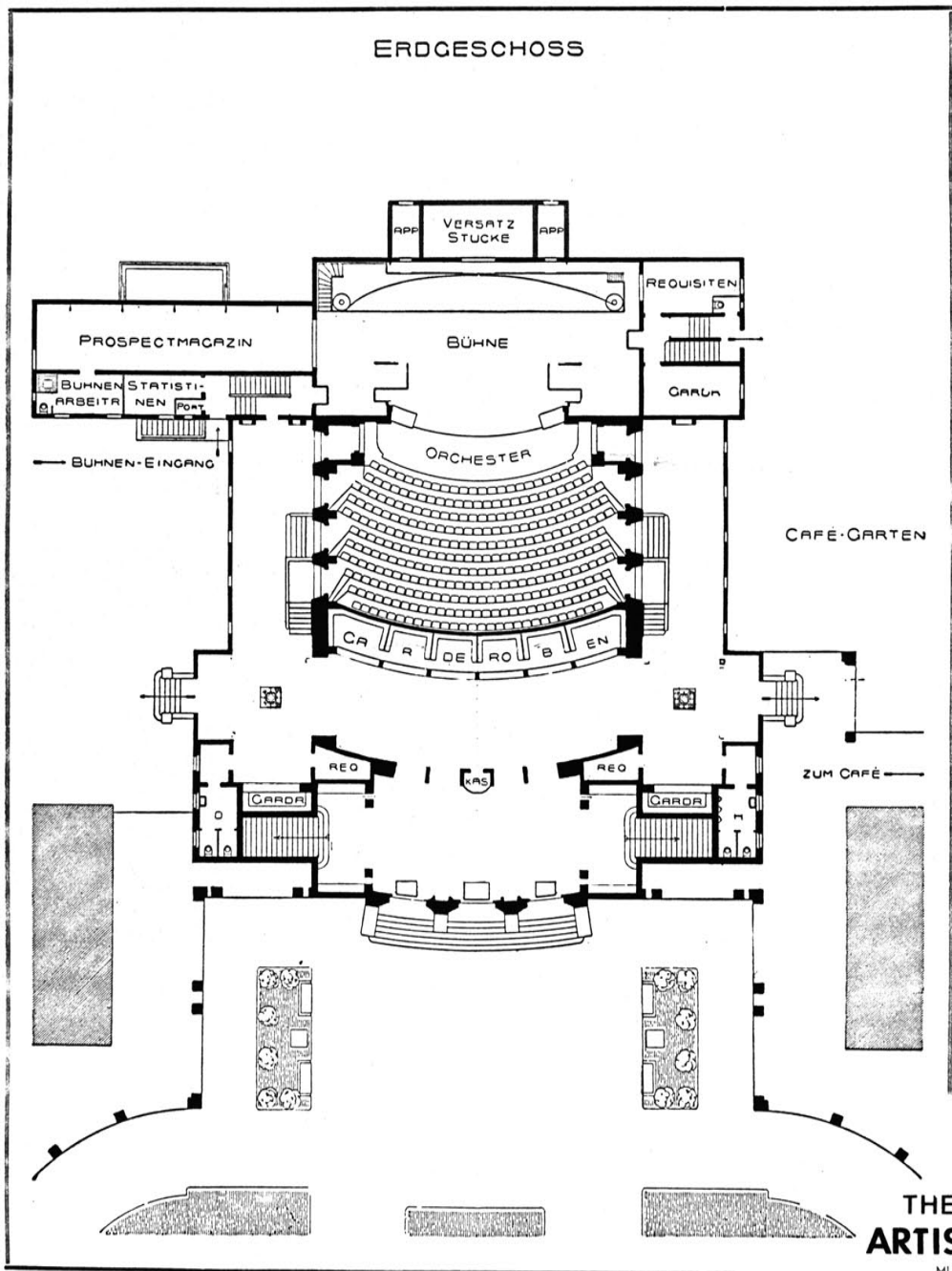
PERFORMER
D. O. L. ROBERTSON, J. B. F. FISCH,
PETER BEHRENS

UNREALIZED PROJECT

SOURCE: S. ANDERSON - Peter Behrens and
the New Architecture of Germany



meters



1

THE MUNICH ARTISTS THEATER

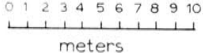
MUNICH, GERMANY

1908

DIRECTOR: GEORG FUCHS
 ARCHITECT: MAX LITTMAN
 DESIGNER: FRITZ ERLER

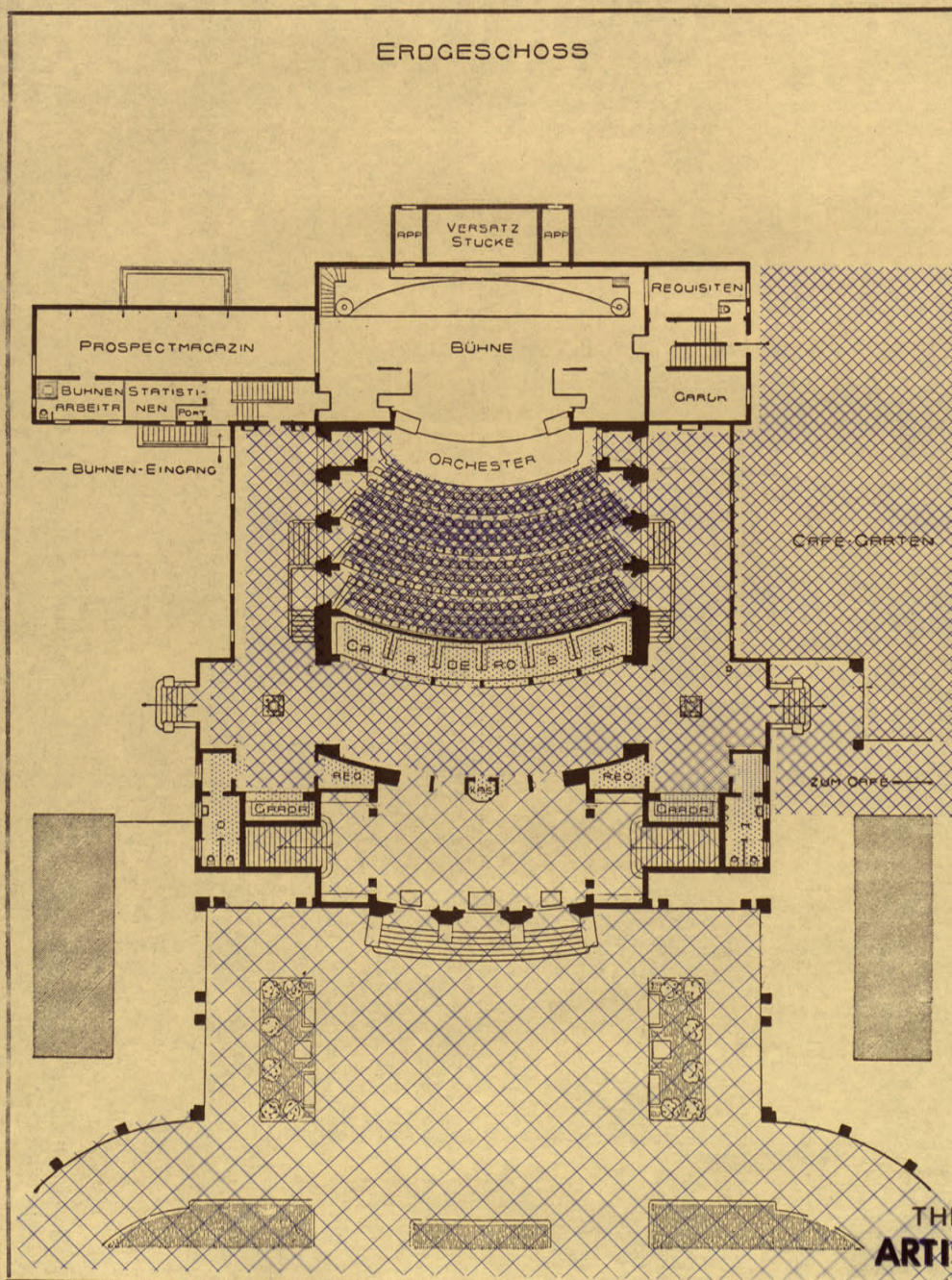
NEW CONSTRUCTION

SOURCE: W. GROHMANN - *Münchner Künstler-Theater*





ERDGESCHOSS



1

THE MUNICH ARTISTS THEATER

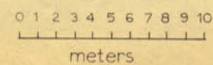
MUNICH, GERMANY

1908

DIRECTOR: GEORG FUCHS
ARCHITECT: MAX LITTMAN
DESIGNER: FRITZ ERLER

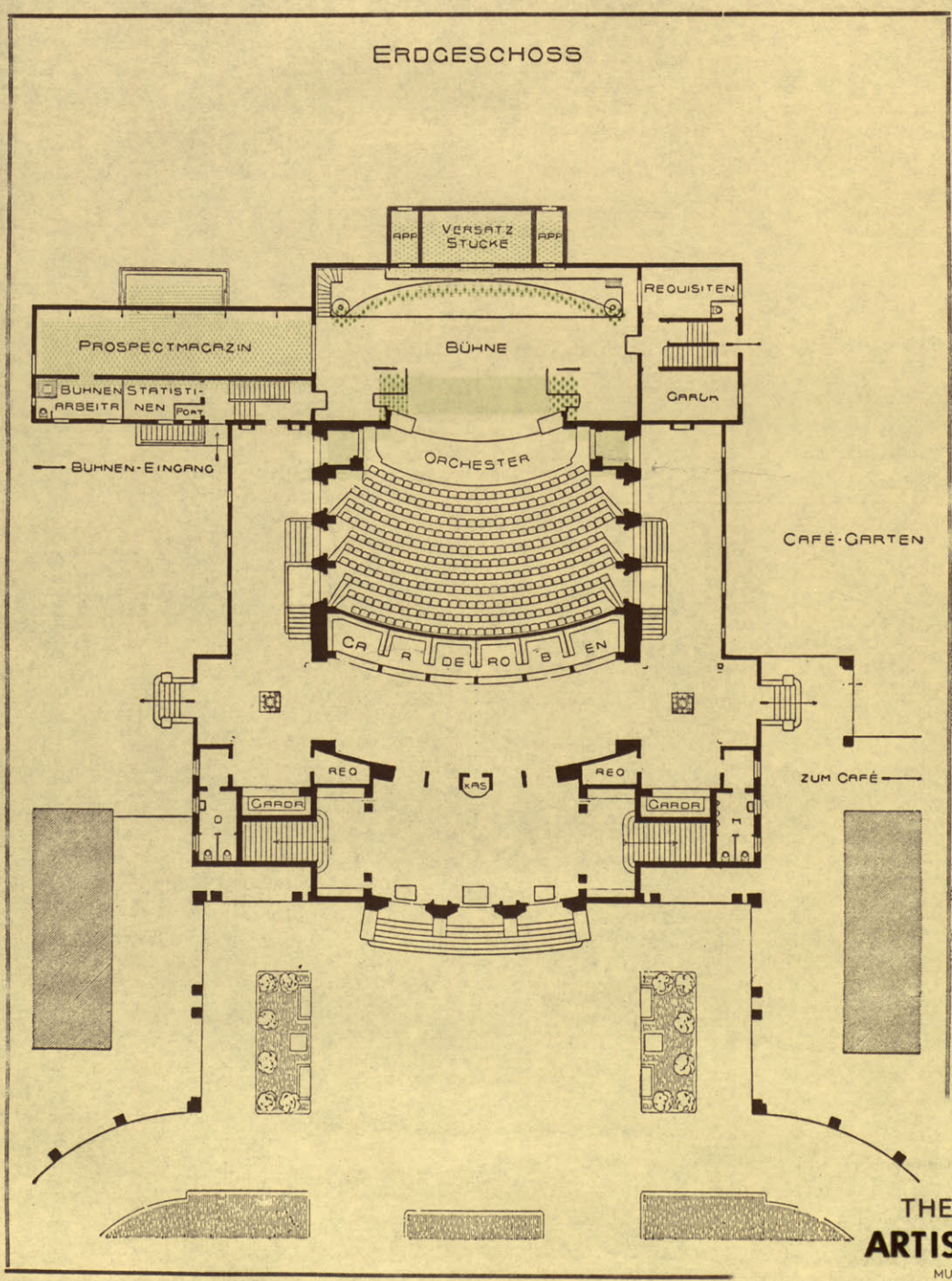
NEW CONSTRUCTION
SPECTATOR

SOURCE: WILHELM WILHELM - Münchener Künstler-Theater





ERDGESCHOSS



1

THE MUNICH ARTISTS THEATER

MÜNICH, GERMANY

1908

DIRECTOR: GEORG FUCHS
ARCHITECT: MAX LITTMAN
DESIGNER: FRITZ ERLER

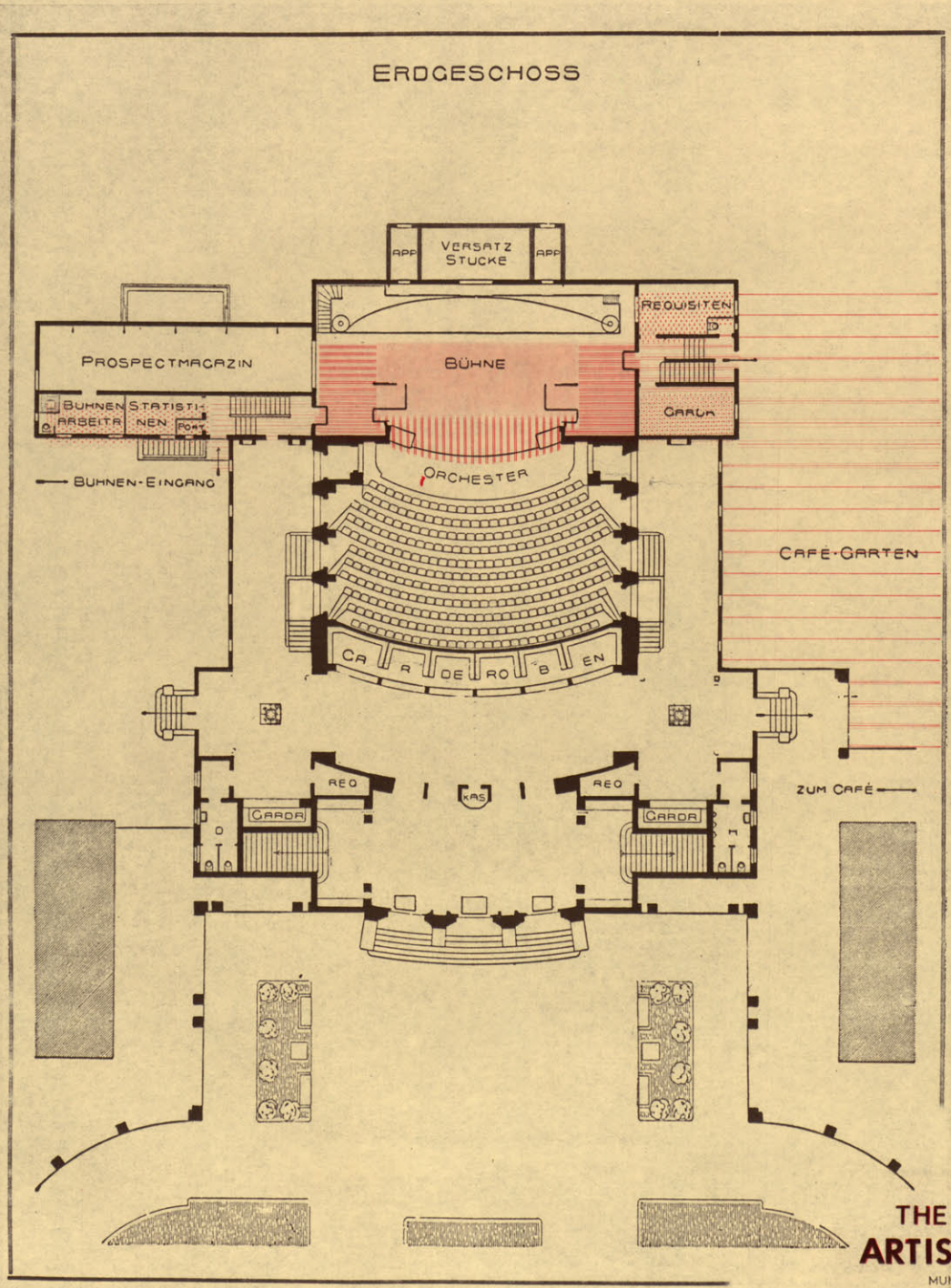
VISUAL SUPPORT
NEW CONSTRUCTION

SOURCE: W. GROHMANN - Münchner Künstler-Theater

0 1 2 3 4 5 6 7 8 9 10

meters





1

THE MUNICH ARTISTS THEATER

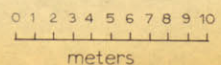
MUNICH, GERMANY

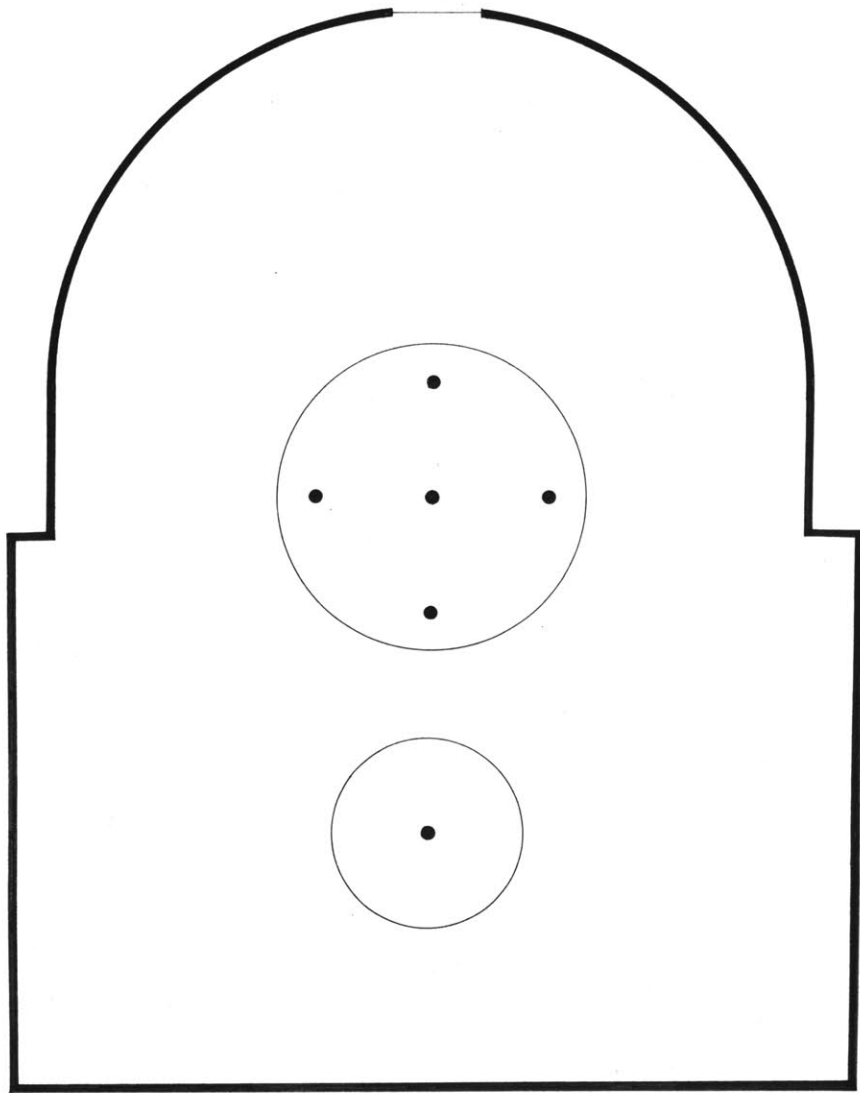
1908

PERFORMER
ARCHITECT: FRITZ ERLER

NEW CONSTRUCTION

SOURCE: W. GROHMANN - Münchner Künstler-Theater





B

THE THEATER
MEYERHOLD
MOSCOW, U.S.S.R.

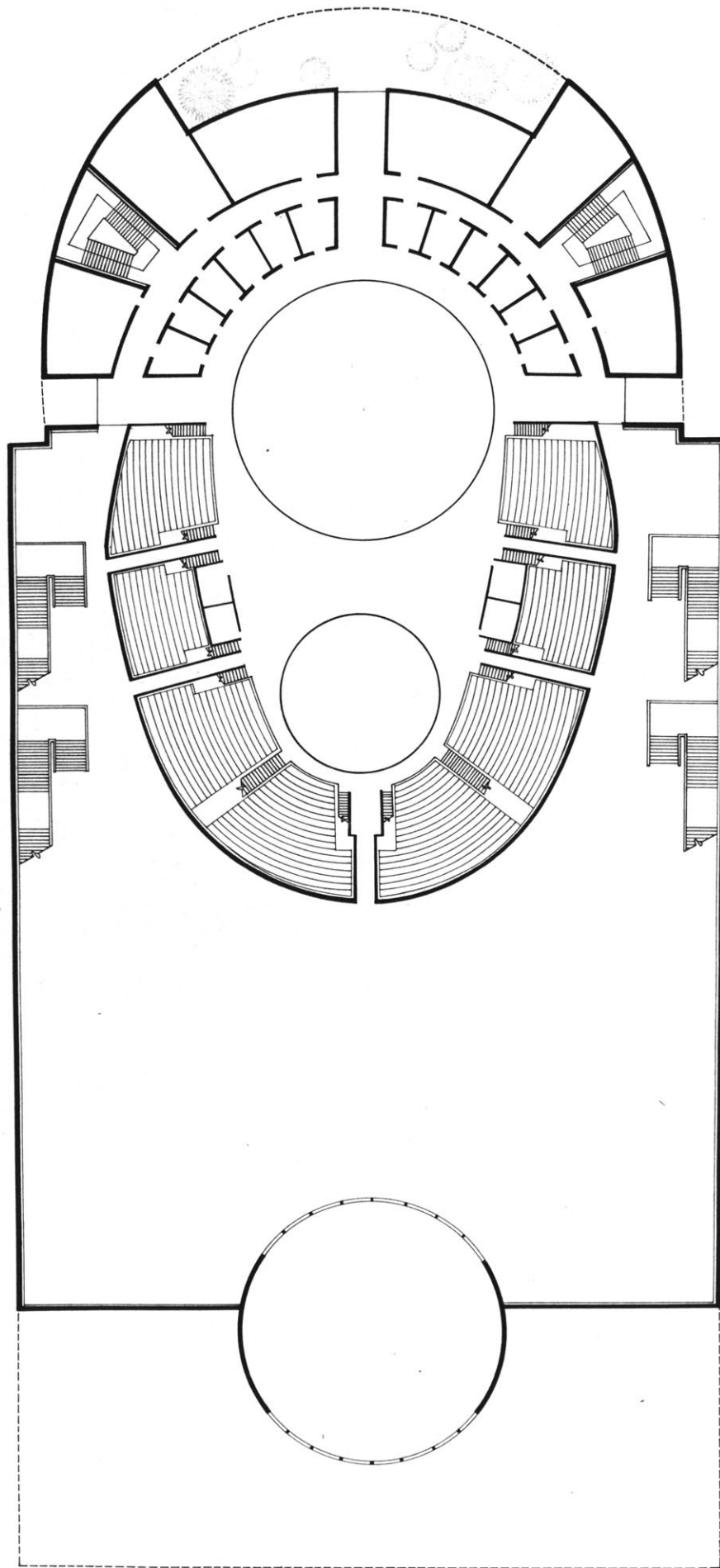
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
GRETHE BARRETT HOLBY





1

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

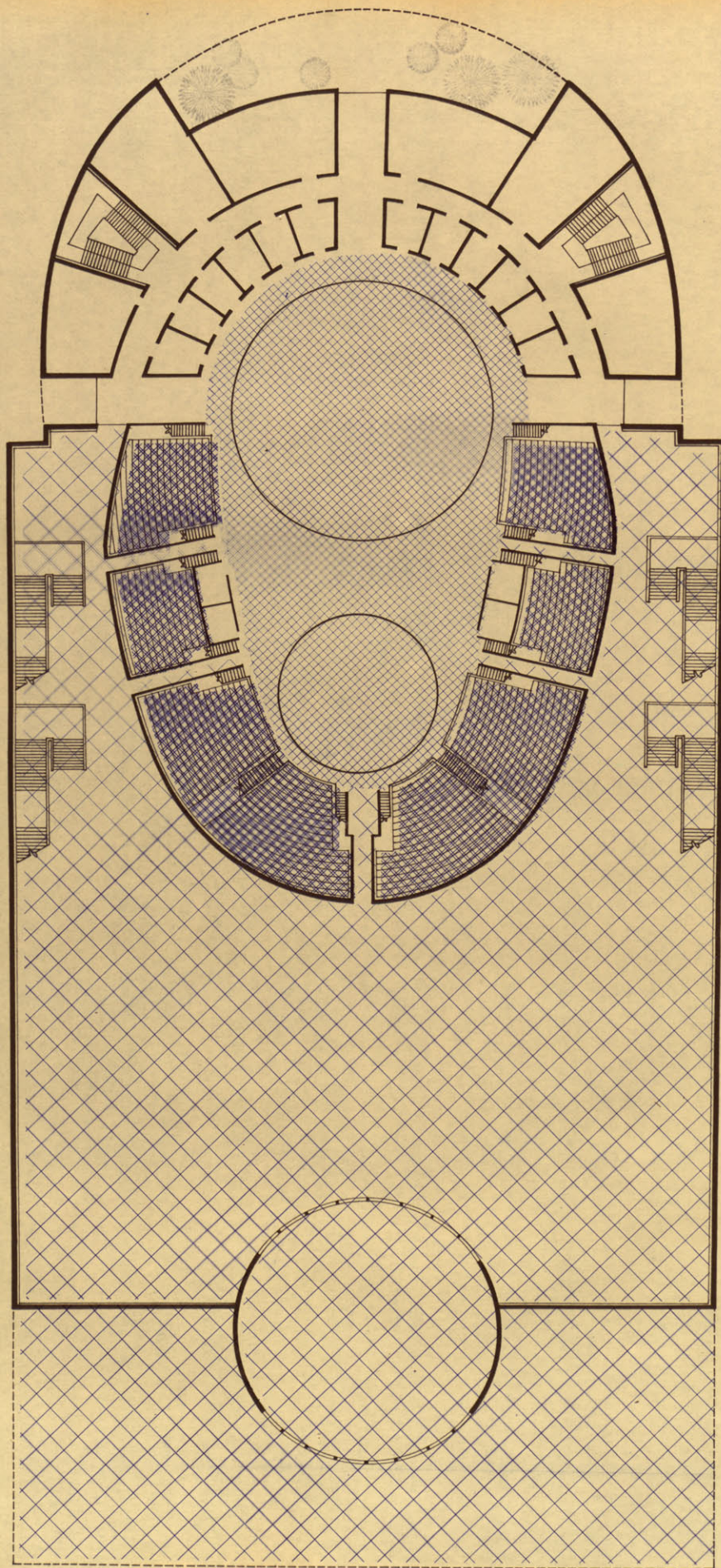
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
G. B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters



1

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

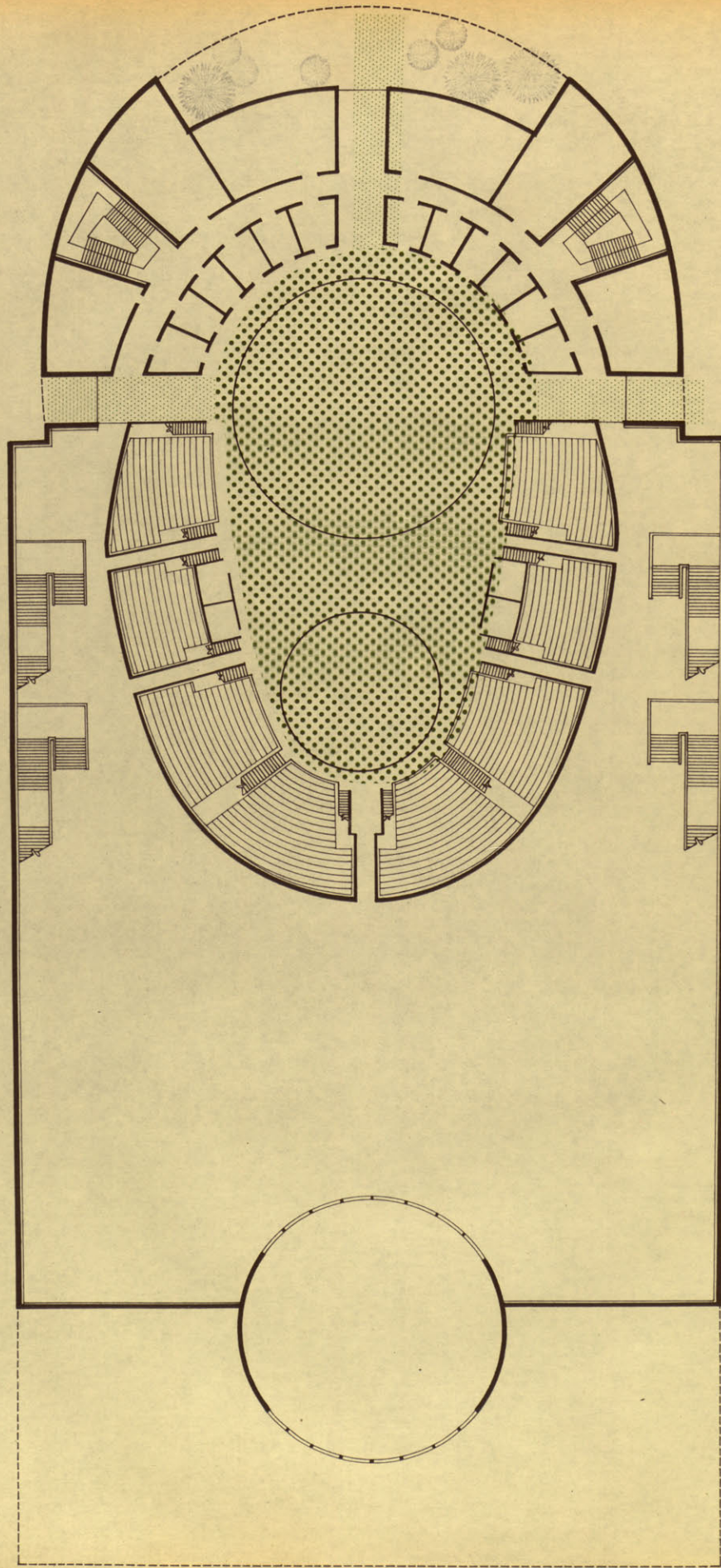
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION
SPECTATOR
SOURCE: RECONSTRUCTION BY
G. B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters





1

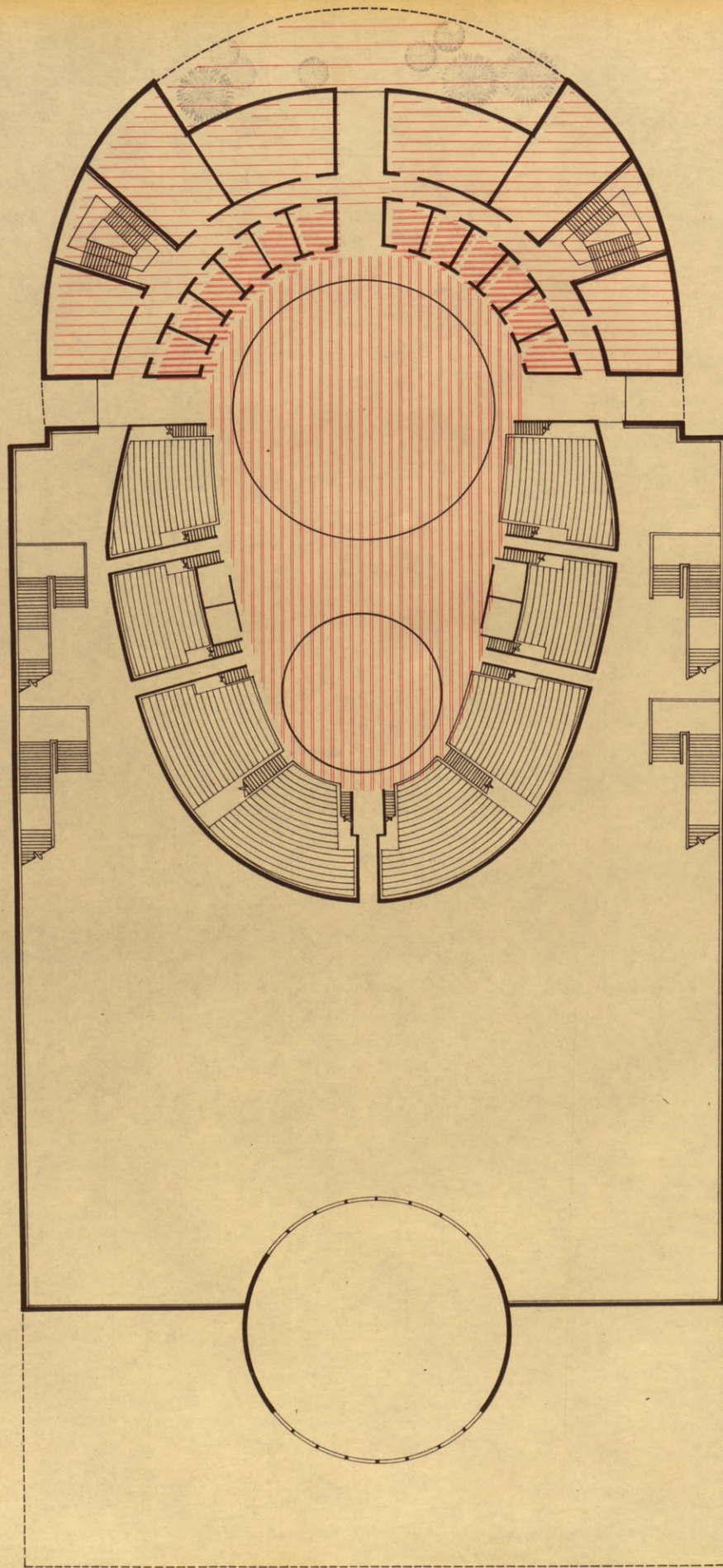
THE THEATER
MEYERHOLD
MOSCOW, U.S.S.R.

1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV
VISUAL SUPPORT
NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
G. B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters



1

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

1938

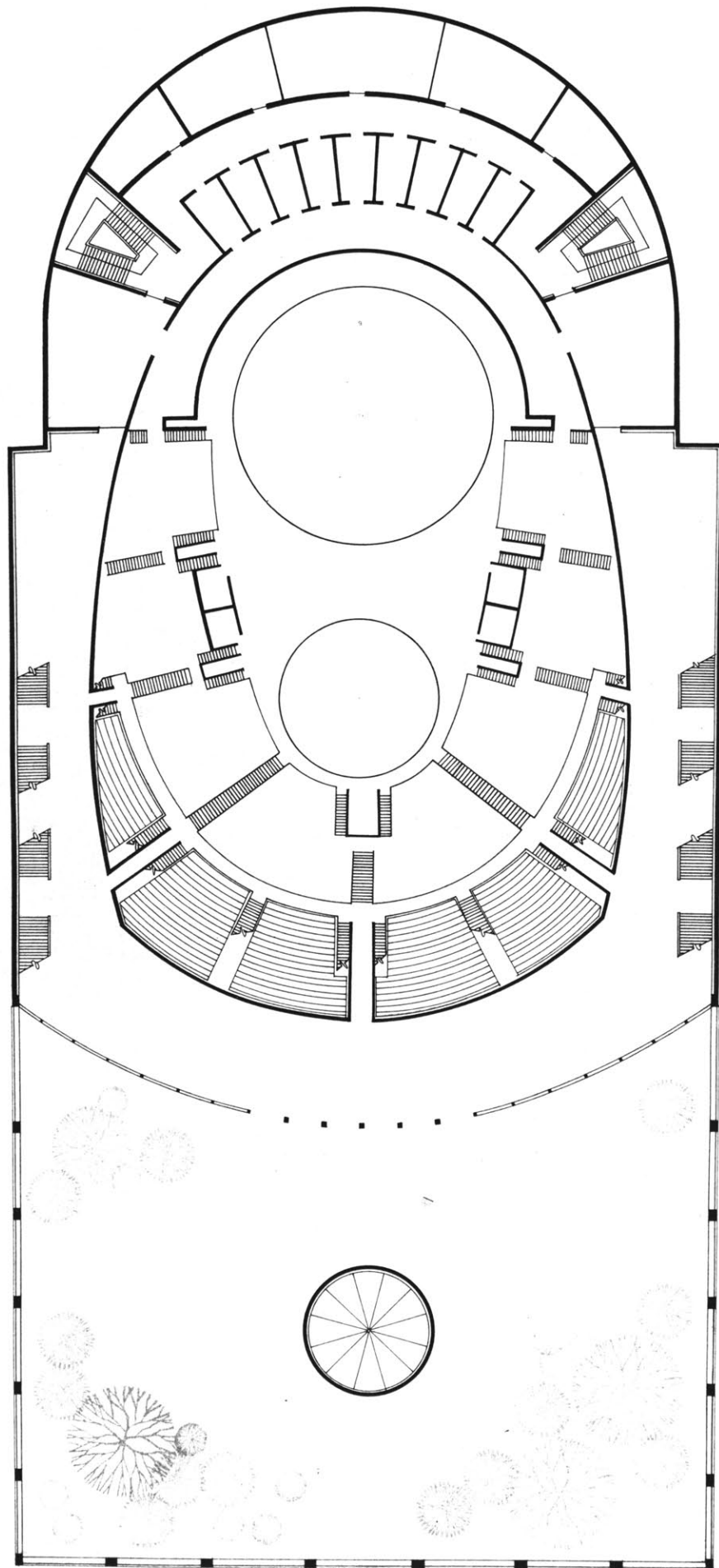
DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
G. B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters





2

**THE THEATER
MEYERHOLD**

MOSCOW, U.S.S.R.

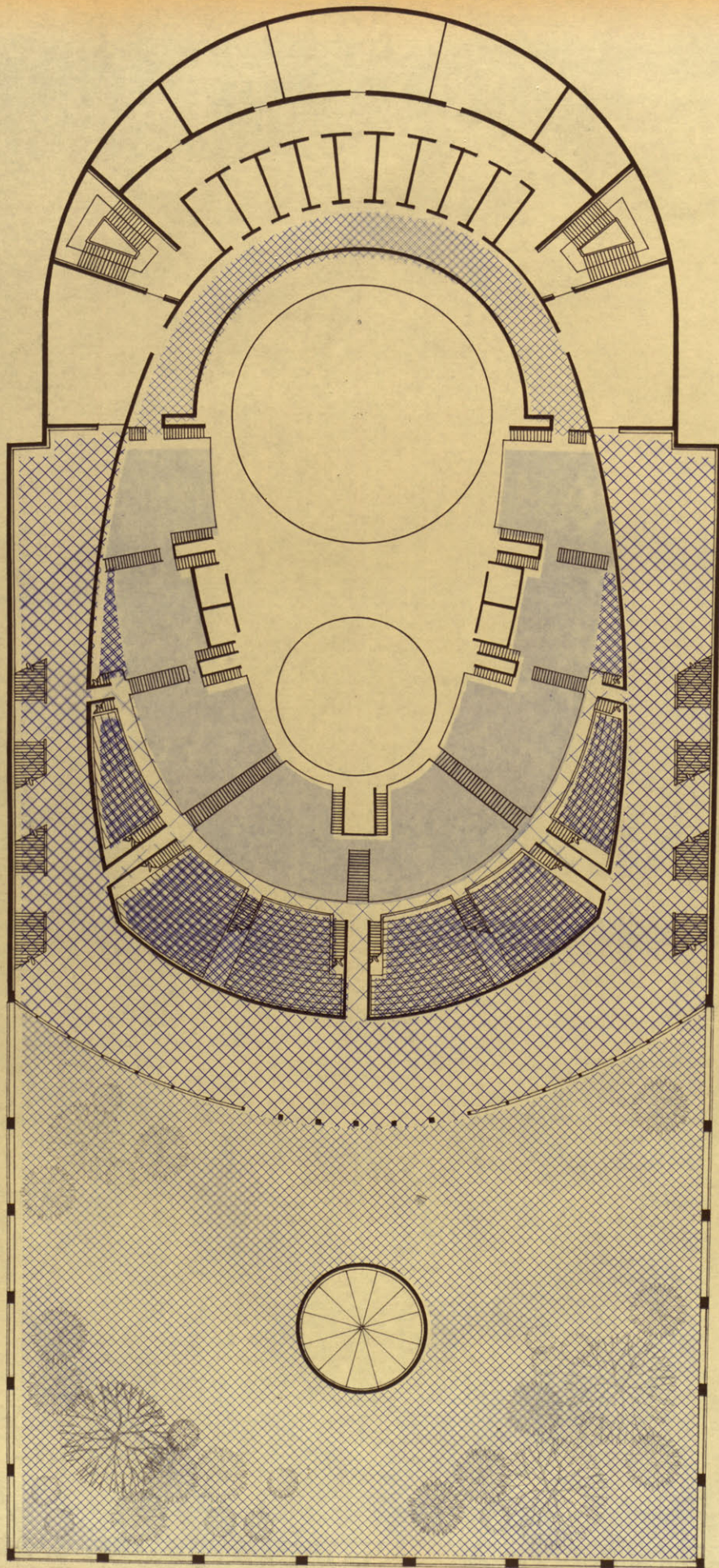
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARCHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters



2

**THE THEATER
MEYERHOLD**

MOSCOW, U.S.S.R.

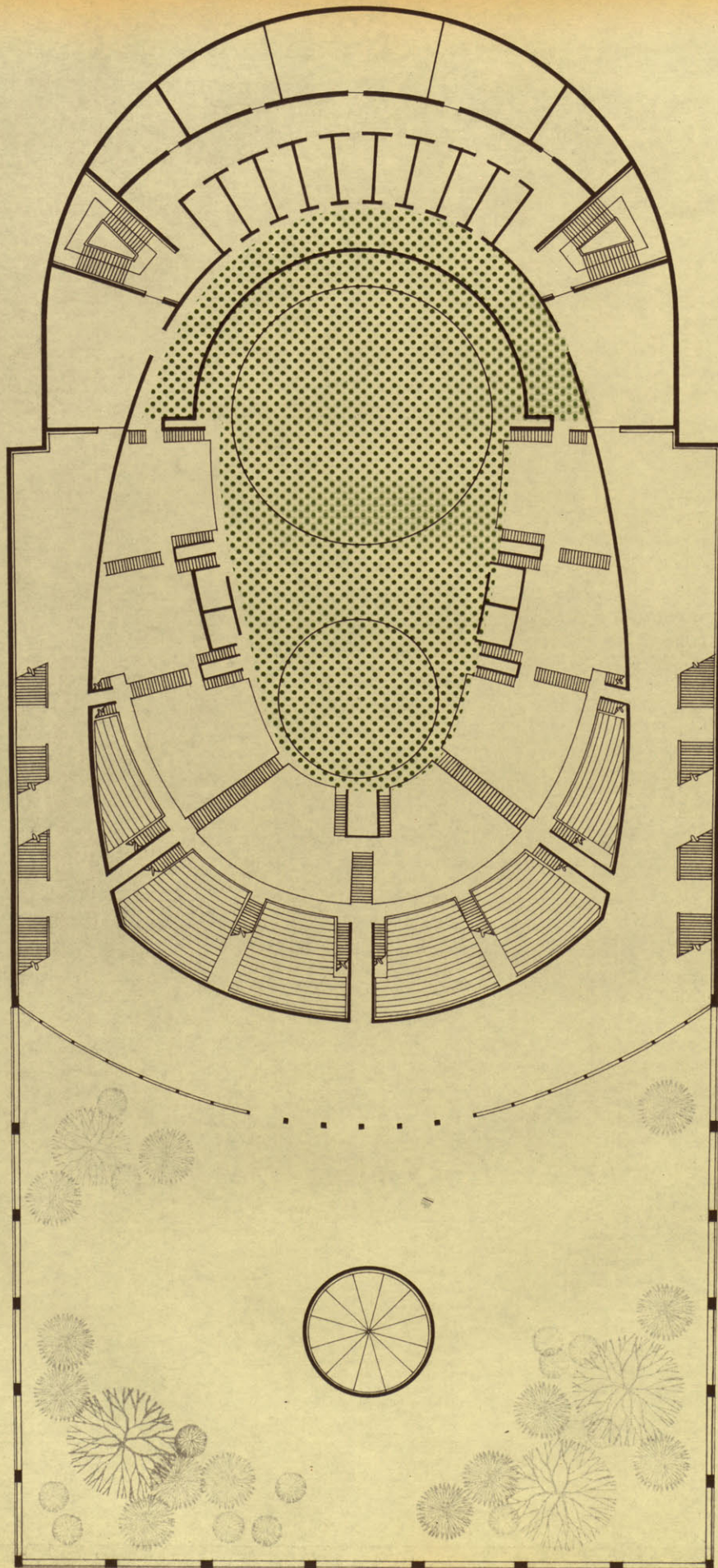
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARCHINE
S. VAKHTANGOV

NEW CONSTRUCTION
SPECTATOR
SOURCE: RECONSTRUCTION BY
GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters





2

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

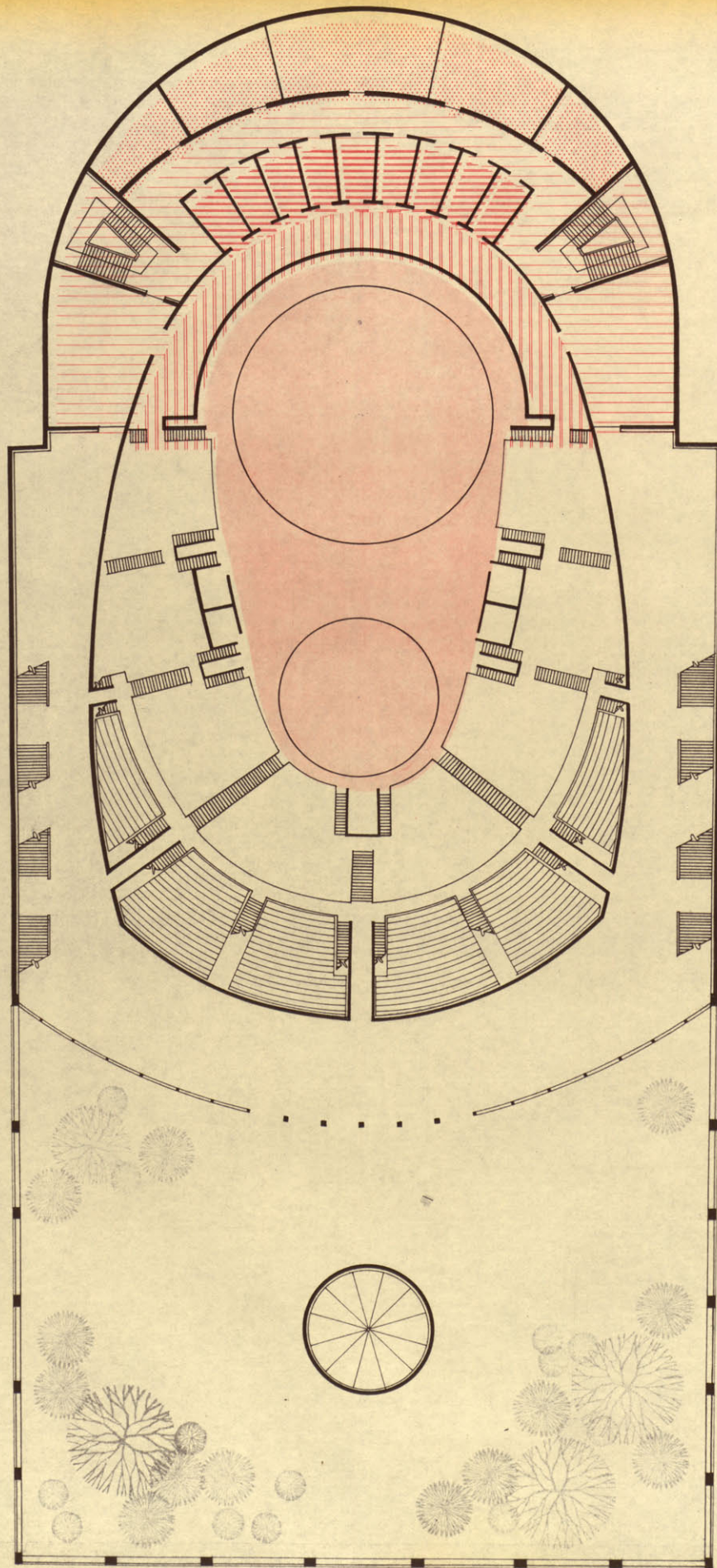
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARCHINE

VISUAL SUPPORT
NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters



2

THE THEATER MEYERHOLD

MOSCOW, U.S.S.R.

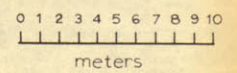
1938

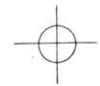
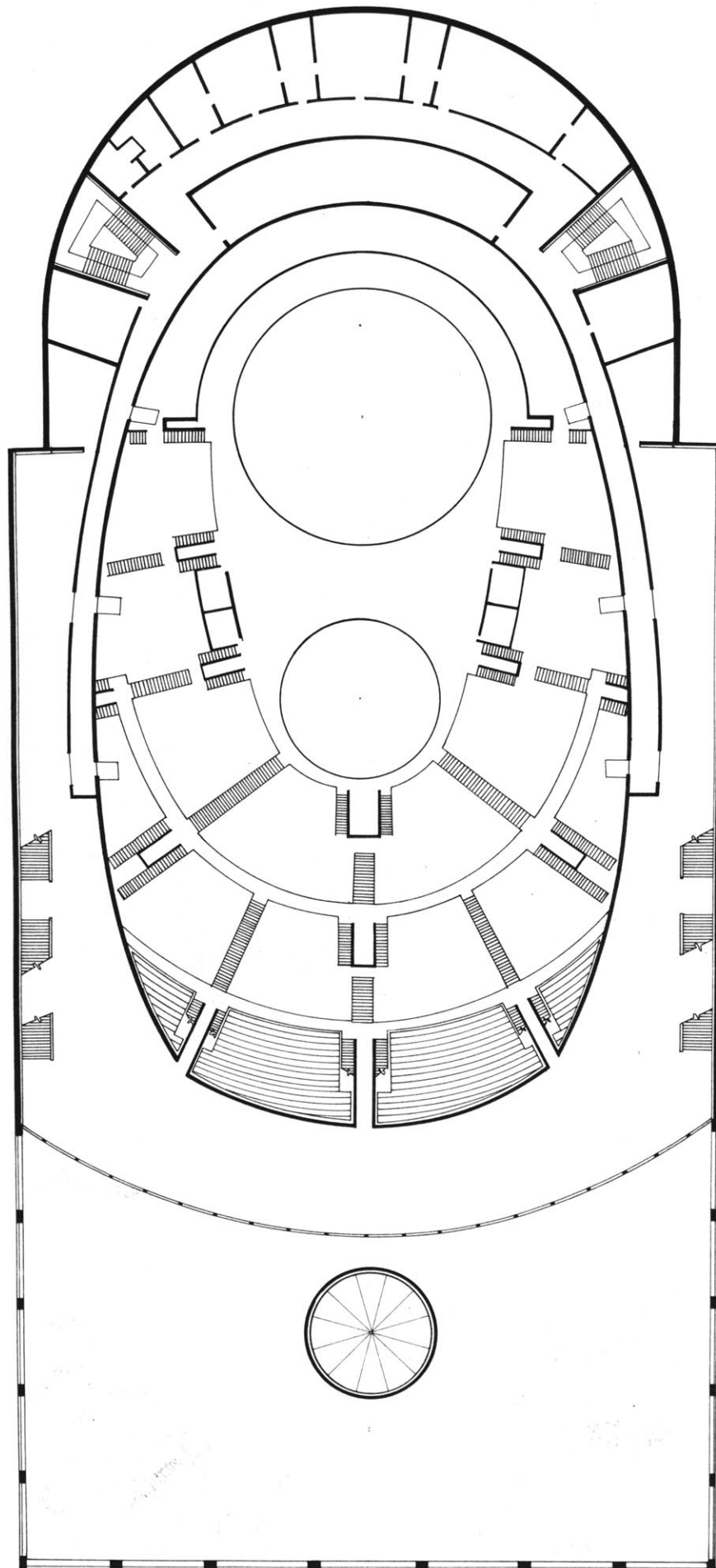
PERFORMER

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARCHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
GRETHE B. HOLBY





3

**THE THEATER
MEYERHOLD**

MOSCOW, U.S.S.R.

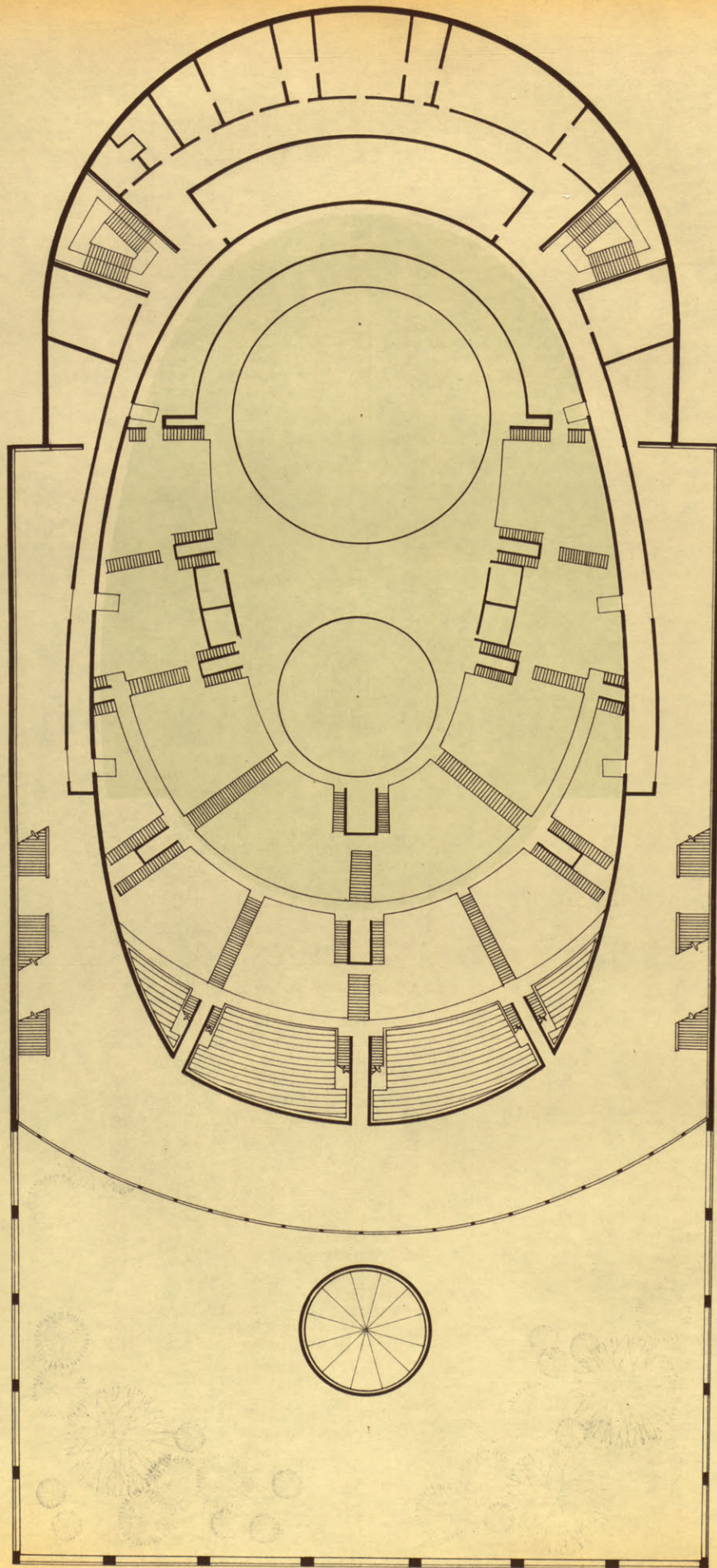
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
G. B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters



3

**THE THEATER
MEYERHOLD**
MOSCOW, U.S.S.R.

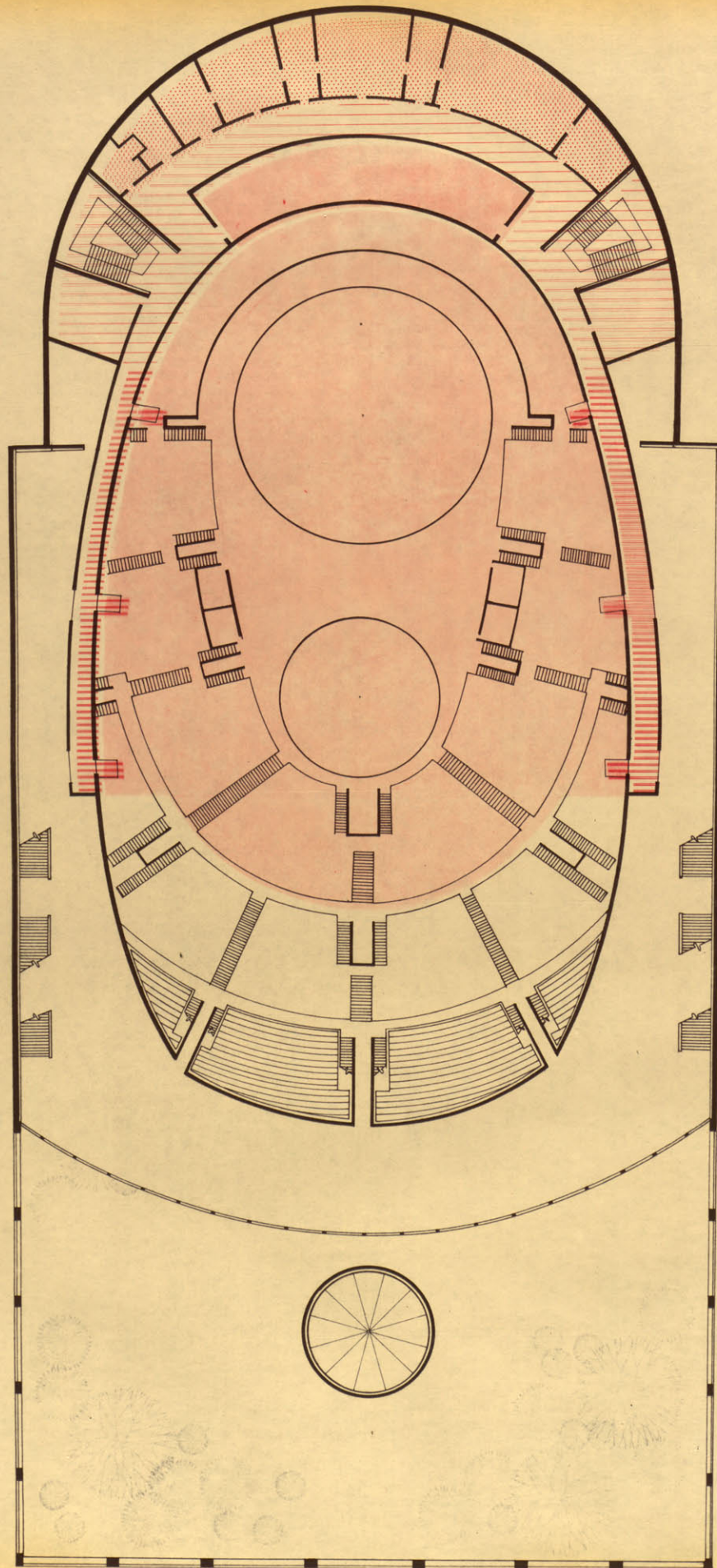
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
VISUAL SUPPORT
NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
G. B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters





3

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

1938

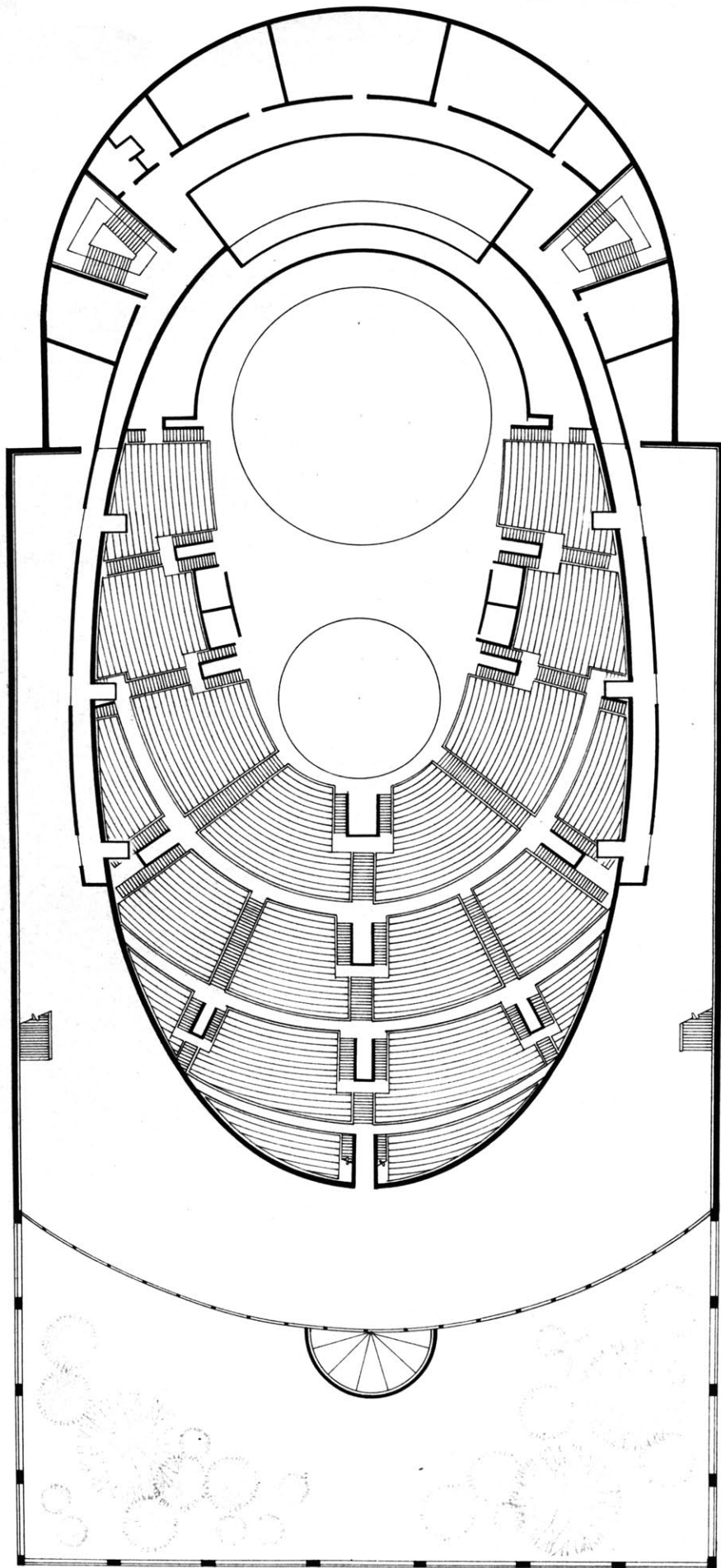
PERFORMER
DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
G. B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters





4

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

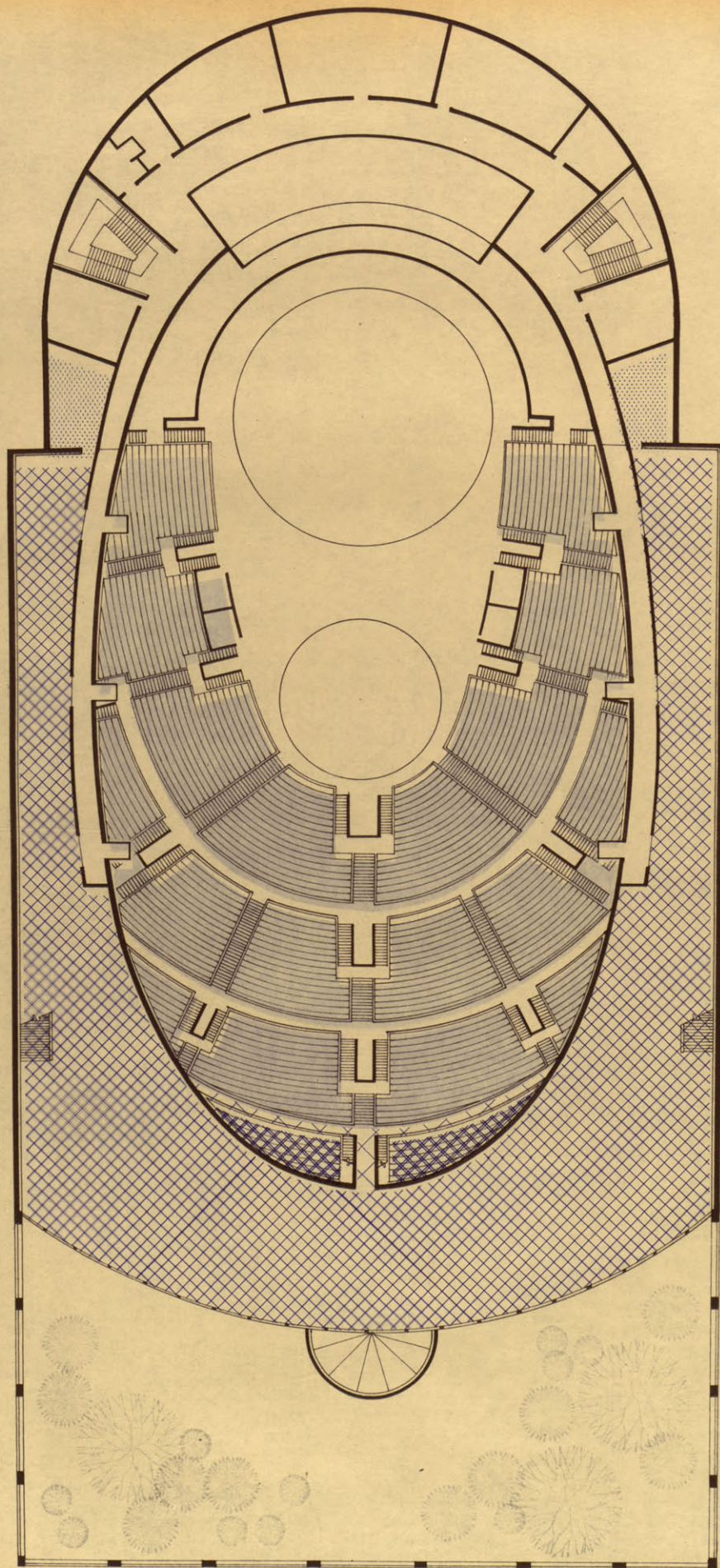
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters



4

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

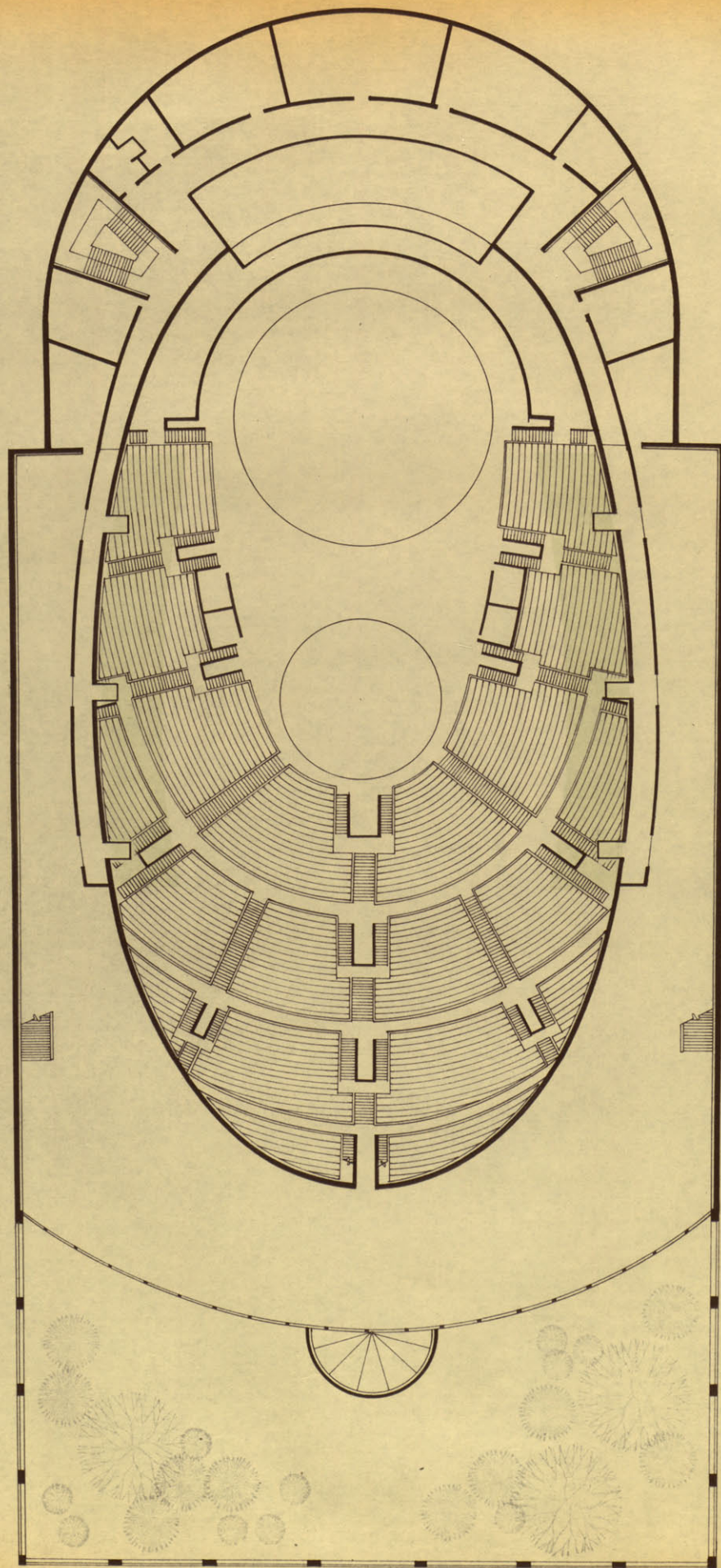
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

NEW CONSTRUCTION
SPECTATOR
SOURCE: **THE SPECTATOR**
GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters





4

**THE THEATER
MEYERHOLD**

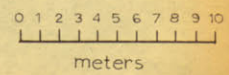
MOSCOW, U.S.S.R.

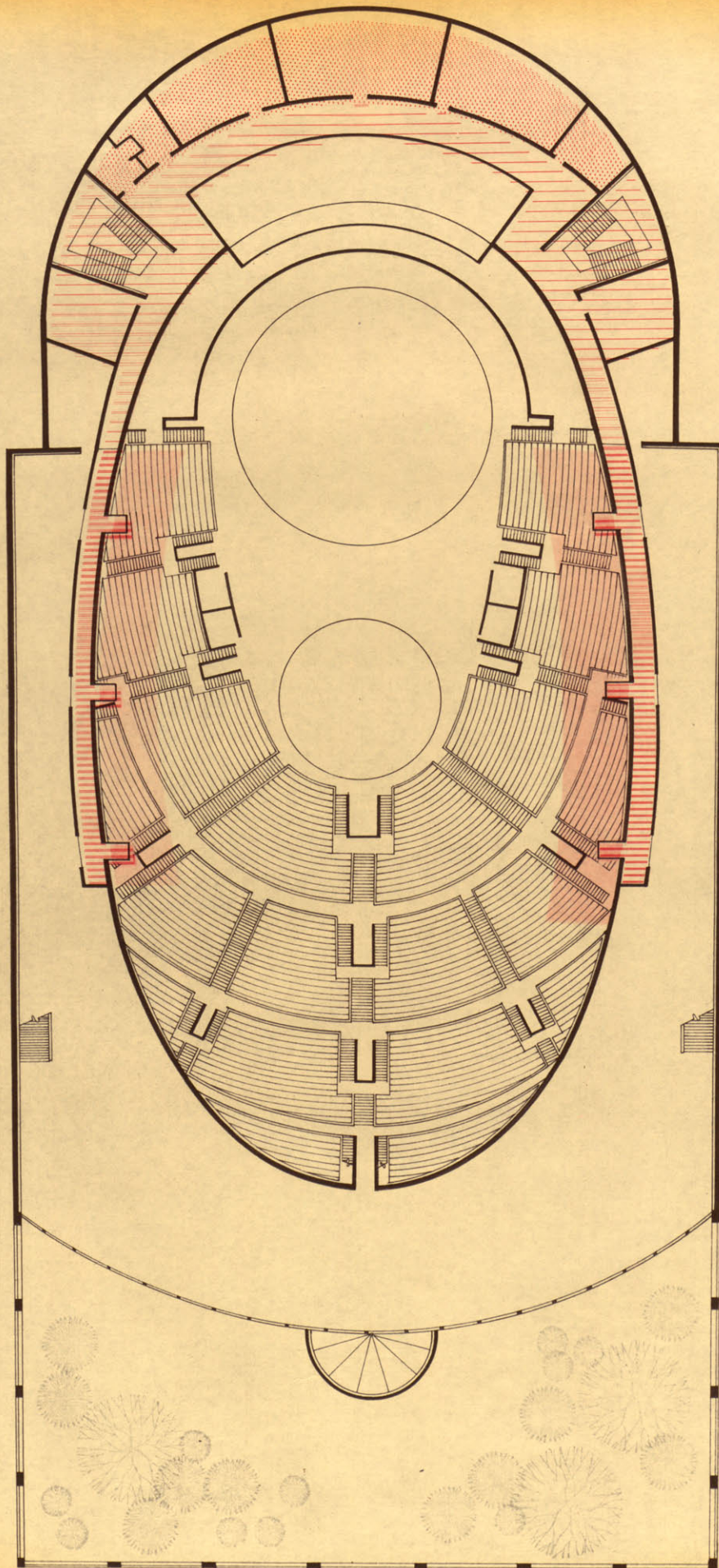
1938

DIRECTOR: V. MEYERHOLD
ARCHITECTS: M. BARKHINE
S. VAKHTANGOV

VISUAL SUPPORT
NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
GRETHE B. HOLBY





4

THE THEATER
MEYERHOLD

MOSCOW, U.S.S.R.

1938

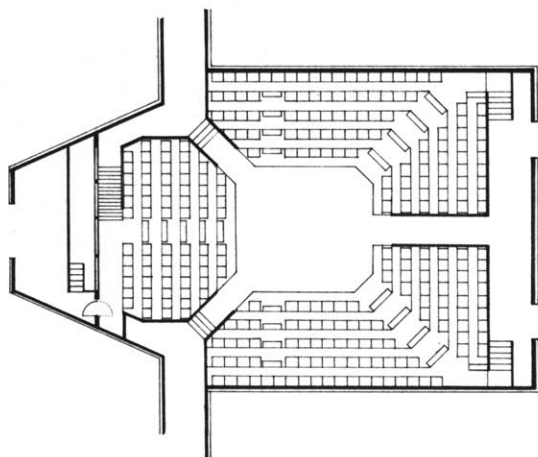
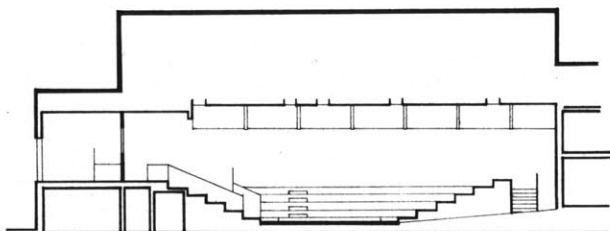
PERFORMER
DIRECTOR OF THEATRE
ARCHITECTS
S. VAKHTANGOV

NEW CONSTRUCTION

SOURCE: RECONSTRUCTION BY
GRETHE B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters





THE VICTORIA THEATER

STOKE-ON-TRENT, ENGLAND

1962

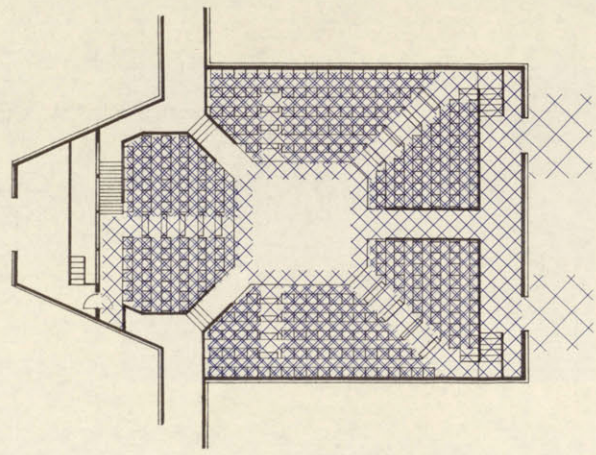
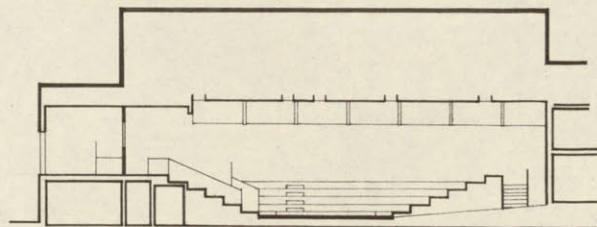
DIRECTOR: STEPHEN JOSEPH
ARCHITECT: PETER FISHER

CONVERSION

SOURCE: S. JOSEPH - *Theater in the Round*

0 1 2 3 4 5 6 7 8 9 10
meters





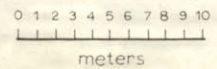
THE
VICTORIA THEATER

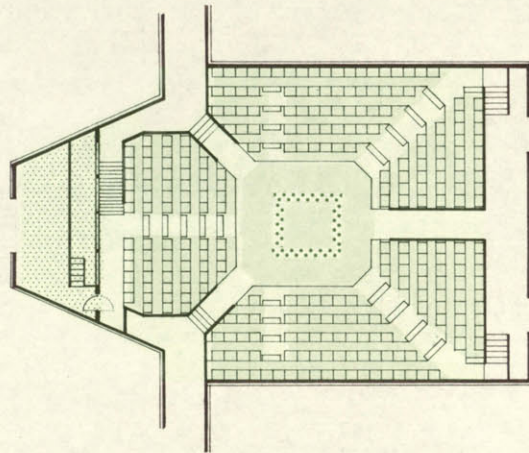
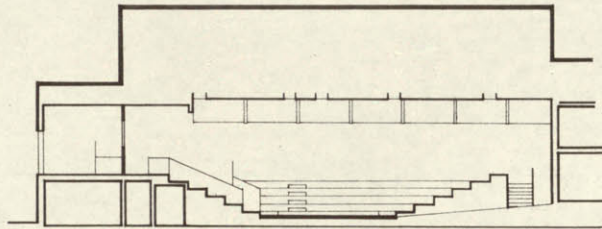
STOKE-ON-TRENT, ENGLAND

1962

DIRECTOR: STEPHEN JOSEPH
ARCHITECT: PETER FISHER

CONVERSION
SPECTATOR
SOURCE: S. JOSEPH - *Theater in the Round*





THE
VICTORIA THEATER

STOKE-ON-TRENT, ENGLAND

1962

DIRECTOR: STEPHEN JOSEPH

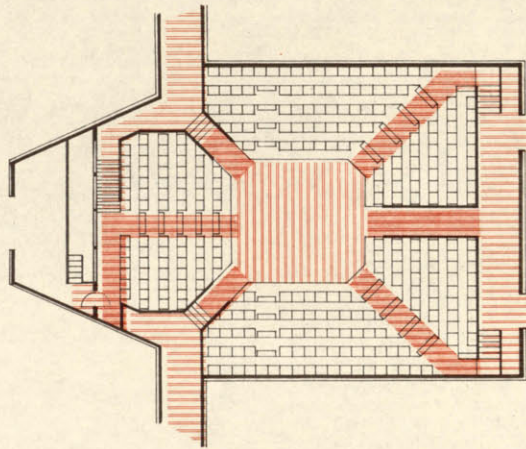
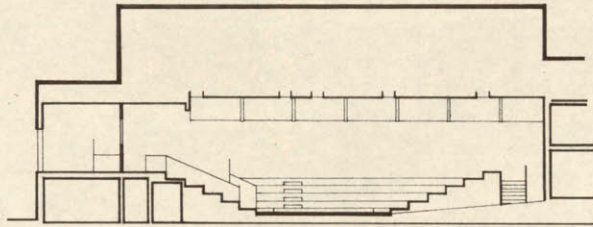
ARCHITECT: PETER FISHER

VISUAL SUPPORT
CONVERSION

SOURCE: S. JOSEPH - *Theater in the Round*.

0 1 2 3 4 5 6 7 8 9 10
|-----|
meters





THE
VICTORIA THEATER

STOKE-ON-TRENT, ENGLAND

1962

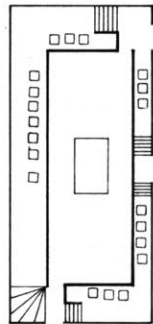
DESIGNED BY THE ARCHITECT
PERFORMER
ARCHITECT PETER FISHER

CONVERSION

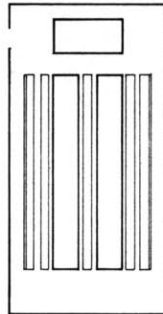
SOURCE: S. JOSEPH - *Theater in the Round*

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meters

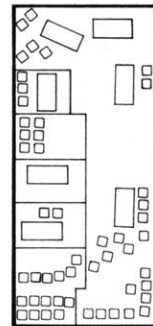




THE CONSTANT PRINCE



DR. FAUSTUS



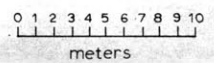
KORDIAN

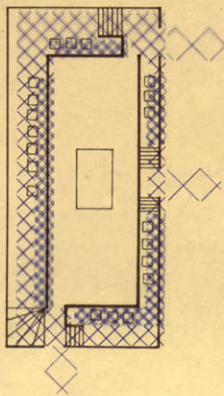
THE
THEATER LABORATORY
POLAND
1959

DIRECTOR: JERZY GROTOWSKI
ARCHITECT: GURAWSKI

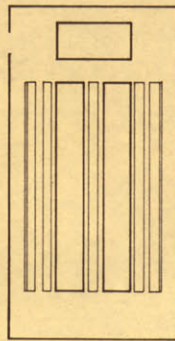
REALIZED

SOURCE: J. GROTOWSKI - *Towards a Poor Theatre*
RECONSTRUCTED BY G. B. HOLBY

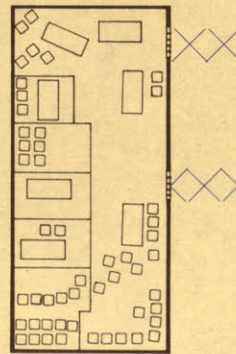




THE CONSTANT PRINCE



DR. FAUSTUS



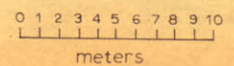
KORDIAN

THE
THEATER LABORATORY
POLAND
1959

DIRECTOR: JERZY GROTOWSKI
ARCHITECT: GURAWSKI

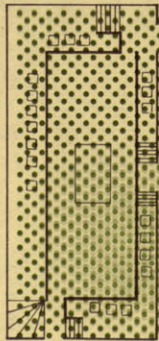
REALIZED
SPECTATOR

SOURCE: J. GROTOWSKI, *Towards a Poor Theatre*
RECONSTRUCTED BY G.B. HOLBY

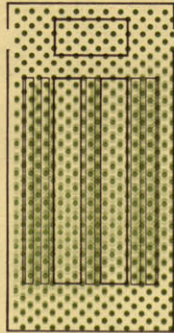


meters

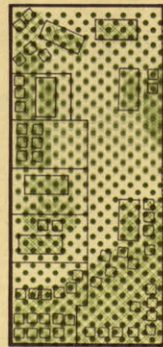




THE CONSTANT PRINCE



DR. FAUSTUS



KORDIAN

THE
THEATER LABORATORY
POLAND
1959

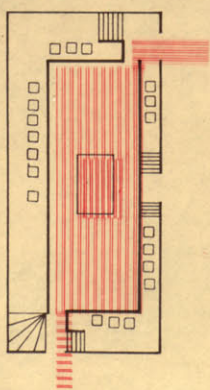
DIRECTOR: JERZY GROTOWSKI
ARCHITECT: GURAWSKI

VISUAL SUPPORT
REALIZED

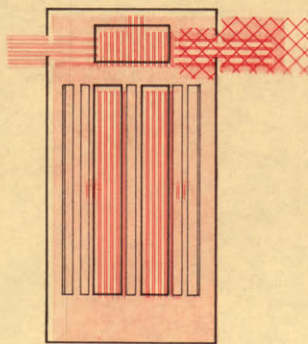
SOURCE: J. GROTOWSKI - *Towards a Poor Theatre*
RECONSTRUCTED BY G.B. HOLBY

0 1 2 3 4 5 6 7 8 9 10
meters

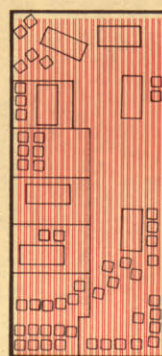




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0 1 2 3 4 5 6 7 8 9 10
meters

