Auto/Ped/Separation

Stage, stage door control, experimental theatre

Auditorium

Parking, auto dropoff, ped. transition, entrance

Office support staff

Audience

Staff
My project concerns the designing of a facility for the Indiana Repertory Theatre. Organizing members of IRT desire to provide a catalyst for new and expanded ways to serve its surrounding community. Its objectives are three: to present a range of dramatic expression, to establish a facility which encourages participation by the community, and to serve multiple arts purposes. Therefore, while the primary focus of the facility will be its service to IRT, it must also play an active role in the development of activities in the inner city. Considering such and to encourage proximity to such divergent activities as an Architecture Center and a Community Theatre, we chose our site within the Mile Square of Indianapolis. The concept was to make a continuous link of the area including Merchants Plaza, street level retail, Union Station, and the Indiana Convention Center. Proposed for the area to aid in the relief of the pedestrian is a second level walkway which will form a horseshoe through the area. The concept then developed to include the street and second level activity to increase public use of the facility and to encourage participation in it. This was done by placing commercial facilities within the project, making the theatre audience a stage for retail and the retail a stage for the theatre audience. One moves from the traditional theatre to the experimental theatre to the street theatre (open exhibition area), all a stage for a restaurant above. When I spoke with Ben Mordecai of IRT, he did not object to this notion but desired to maintain a 'theatre under one roof'. The building envelope was to enclose the dichotomy between the open-ness of the retail area and the opaque mass of the theatre. This was established by an exterior of masonry as an outer envelope to two distinct buildings inside. The theatre and its supporting areas maintained the mass inside, creating a double accoustical barrier while the commercial facilities developed a steel grid with flexible interior spaces delineated by canvas - a more open receptacle which flowed through and broke the masonry with glazed display areas. The partition wall was then developed to add to the desired distinction between theatre and retail spaces. Yet, the wall was punctured as to allow one to become a stage for the other. As well, there was an attempt to enclose all entrances and then allow the space to 'open up' once one had entered - creating the theatre image. Retail spaces from the exterior are seen as two levels to relate to the two level detail of the surrounding area. And as retail uses an advertising format of display, I desired to do the same with the theatre - therefore the two-level billboard on the north wall. One is then led from the 'billboard wall' to the display windows, to the 'curtain wall' which joins the 'Architecture Center', and the wall is broken with the entrance to both projects which becomes more complex with more activity. The entrance remains on axis with Union Station, but in contrast to the opaque landmark of Union Station it is a transparent cylinder of the same material as the arch covering the second level walkway. As one enters the project, to the left are the theatre stairs, straight is the partition wall dividing the building, and to the right the commercial areas (to encourage direction) violate established boundaries.
sliding spectator eye level, 5'-6" above
floor level of last row
sight line to screen 30'

projection screen

prosc. width 35'

closest seat for screen

* surrounding stage seats 30' from smallest actors head [Ch. 5 & 6]
flats or wings 12' high
6'9" wide
drop: battens

1/3 wider than 6 x
as high as present.
Stage: acting area 15' x 35'
Shape: trapezoid
Scenery: 3 seats
Units: one dimension not > (then)
6' (5'9")
acting area -
scenery space -

open stage places more spectators closer to performance
involves communication, interaction or opposition between performers
shape and arrangement of the acting area permit such to take place
on a line 1 to audience

movement two-dimensional (Ballet) optimum perception requires audience
to be elevated
- 0% Abs. vs. Reflection (Materials)
- Scale of Diffusion (Size Different, vs λ)
- Geometry

INTENSE.
\[ R = \frac{0.05V}{2 + 0.05V} \]

\[ R_f = 0.35 \text{ (150000)} \]

\[ A = \text{total room absorption} \quad \text{sq ft.看完} \]

\[ x = \text{air absorption coefficient} \]

\[ \text{mid frequency range of 800 - 1500 Hz} \]

Sample R in Chapter 19

Audience 55 sq ft. sound per person -

acoustical treatment first on rear wall

Echo - speech 0.25 sec for speech

no echo for music

\[ R_f + R_s \geq 75 \text{ ft.} \]

\[ 1150 \text{ sps} \]

\[ R_f \text{ and } R_s \]
\[ R_t = \frac{0.05 V}{A + \alpha V} \]

- Plywood: 0.17
- Coarse concrete: 0.31
- Upholstered seats: 0.88 per sq. ft. of floor area
- Air SELs per 1000 ft @ 30% RH: 0.9
- Carpet: 0.57
- Stage opening: 0.50
- Balcony: 0.50

\[ \frac{\left[ (76 \times 46) - (18 \times 76) \right]}{2} \times 0.57 \]

- Open stage: \((20 \times 40) \times 0.5 = 0.25\)
- Side stage (2): \((20 \times 20) \times 0.31\)
- Seats (Floor area: \(63 \times 76\)): \((63 \times 76) \times 0.8\)
\[
\frac{12}{3780 \times 2.5} = 2.7 \times 11 = 12.78
\]
\[
\text{Side slope } = 6 \times \frac{38}{12} = 13.68 \times 2.57 = 51.83
\]
\[
\frac{51.83}{5183} \times 100 = 0.99 \text{%}
\]
\[
\text{Backfill } 349.6 - 138.8 = 210.8
\]
\[
4 \times 38.94 - 101.17 = 15.17
\]
\[
\frac{289.6}{17} = 16.96 \text{ t}
\]
\[
11.4 \times 180 = 20520 \times 37 = 181.2
\]
FRAME: PHYSICAL OR IMPLIED

W/ THRUST, CLOVER, MEDIATION OF TWO AND THREE DIMENSIONS

PLANE: TWO DIMENSIONS LITTLETON

VOLUME:
REDOCE ASYMMETRICAL, THREE DIMENSIONS PLUS MOVEMENT, COTTESLOE
Circulation remains formal or projects into stage w/ actor's entrances reflecting publics.

As exterior theatre organization is tiered (German influence) projecting into theatre.

Volume as in the Olivier or becoming part of the stage as in the Cottesloe.

Surrounding areas become stage, seating, or backdrop while maintaining acoustics, visibility, lighting, air of high quality in most seats.

Spatial Organization:

- Oliver & Lyttelton separate from Cottesloe.
- Actor control span of audience from central axis.
- Seats directly in front of stage psychological function to transmit subtleties.
- The theatres generate block form with a network of circulation paths connecting levels, directing one to ancillary spaces, organizing public & private areas to.
- Poters' gangways, terraces which integrate whole.
- Lighting, soft, warm appeal in contrast to harsh geometry. Criticism in visualization in lobby & expression of stone walls in the Olivier & Lyttelton.
HATMARKET THEATRE LEICESTER

- THEATRICAL TRADITION OF BEING AT THE CENTER OF ACTIVITIES
  - THEATRE
  - SHOPPING & CAR PARK
  - EXISTING OFFICE & RETAIL

HUMBERSTONE GATE

THEATRE SUBSTATION
THEATRE MALL
GROUND FLOOR
CIRCULATION
OFFICE & RETAIL
FIRST FLOOR

THEATRE SQUARE

THEATRE

RESTAURANT

STORES

CIRCULATION: "WALKS"

SHOPS AT GROUND LEVEL W/ LARGE CENTRAL SQ. & GALLERY

TRADING ON TWO LEVELS W/ BRIDGE CONNECTIONS

EXTERIOR AN EXTENSION OF SHOPPING CENTRE: MAINTAIN STREET SCENE W/ FORM & MATERIALS

SECTION
WESCH, HOLZHAUSEN, PFEIFFER

REALISM: AN ART THAT IS REPRESENTATIONAL AND ACCESSIBLE. INCREASED NUMBER OF PARTICIPATING VIEWING INFORMAL ACTIVITIES BASED ON IMMEDIATE PHYSICAL EXCHANGE.

FORMAL DISTINCTIONS BETWEEN AUDIENCE & PERFORMER AMBIGUOUS.

PRESENT POSITION AS MAJOR COMPONENT OF PLANNING IN A PLURALISTIC SOCIETY.

COLLAGE PROCESS:

- ALLOWS IMPROBABLE OBJECTS & IDEAS TO BE BROUGHT TOGETHER IN JUXTAPOSITION OR HARMONY.
- REARRANGEMENT OF THAT WHICH IS KNOWN, TRADITION.
- MEANING & INTENTION ARE EXPRESSED THROUGH FORM/TECHNIQUE.
- A PROCESS OF UNDERSTANDING, EVALUATION, SELECTION & COMPOSITION OF OBJECTS, NOT WORDS.

OBJECT (KNOWN) CONTEXT:

UNDERSTANDING:

THE FAMILIAR.

NEWNESS RELATING TO CONTEXT - WHICH BY ITS ADDITION BECOMES A COLLAGE AS FOR REFLECTING VISUAL ELEMENTS OF TRADITION, ETC.
THE ORDINARY IN THE ESSENTIAL

BUILDING AS A CONTAINER TO ENCLOSE AND EXPOSE EMBODIES OF COMPLEX INTERACTION

- CONSTRUCTED OF CONVENTIONAL MATERIALS TO CREATE BACKDROP, FRAME OF REFERENCE
- STAGE AGAINST WHICH ALL INTERIOR ACTION, MOVEMENT & ARCHITECTURAL VOLUMES ARE JUXTAPOSED
- ONCE CONSTRUCTED SPACE FILLED W/ FREE STANDING VOLUMES
- PROCESS DEVELOPS IN RESIDUAL SPACES WHICH CREATE CIRCULATION AGENUES & PUBLIC AREAS
- STYLIZED FIGURE-GROUND (SPIN BLD.)
- RESIDUAL SPACE FORMED TO ORGANIZE & CLARIFY FROM WHICH SYSTEM IS INTELLIGIBLE

STREET MOVEMENT THROUGH COLLECTION OF OBJECTS W/ VARIETY OF COLOR, TEXTURE, AND MATERIALS IN CONTRAST

- VISUAL COMPLEXITY PLACED WITHIN CONTEXT OF OVERLAPPING SYSTEMS OF EXPOSED STRUCTURE, INTERNAL PARTITIONING & MECHANICAL EQUIPMENT.
OLYMSTEAD THEATRE

- STRUCTURAL SYS.: STEEL FRAME, CONC. BLOCK
- MECHANICAL SYS.: ROOF UP, SELF-CONT. UNITS
- MATERIALS: STEEL FRAME, CONCRETE BLOCK,
  WITH BRICK FACE, CONC. SLAB ON METAL DECK,
  LONG-Span OPEN WEB STEEL JOIST

  - FLEXIBILITY
  - PLANNED RESIDUAL SPACE

FRONTAL

REFLECTED CEILING PLAN

OPEN

SURROUND

THELLST

-15 LEVEL

ASSEMBLY

SHOP

SOLE

CLASSRM.

W.C. -18

Sculpture

FLOORING AREAS

LEVEL
ARTEL
LEWISTON, N.Y.

- Visual & Preforming Arts
- Struct. System: wood frame w/ pre-engineered enclosures for artist's work space
- Materials: log cabin, silos, truck bodies

PEDESTRIAN FLOW
FREE STANDING WORKSPACES

SHelters & Enclosures
Free standing within a passing view of elements of the American roadside

Large timber boardwalk similar to 19th century seacoast structure
connects two high points on site and acts as entrance to art park & theatre
Play on tradition w/ structure, materials, form
Juxtaposed against unique function of artist/spectator interaction
Excitement thru visualized complexity of exposed ordering systems
MUMMERS THEATRE
OKLAHOMA CITY

BATTLEMENTS: OFF RAW CONCRETE. RAIN DEVIATORS, TUBES OF PAINTED
WATER TIPS & COOLING TOWERS AMONG OTHER FEATURES OF
20TH CENTURY BUILDING

- OKLAHOMA CITY A BIT SCHEID, GAMES, RECORDS LIKE DOWNTOWN DALLAS, HOUSTON, ETC.
- MUMMERS: HOLE IN GROUND, FILLED WITH ON TOP
- EXPRESSION OF AMERICAN ART, SCIENCE
  - HEATERS, HEATERS, ETC. ETC. ETC. ETC.
  - EXPRESSION OF AMERICAN ART, SCIENCE
- INDORE JUNK: ASSEMBLED OUT OF AMERICAN HARDWARE
  CATALOGUE
  - Workshop, Rehearsal Halls, Dressing Rooms,
  - STORAGE STAGES ARE OFF CONCRETE PARKING
  - CARAVANS, W/W, BARE FLUORESCENT TUBES
  - DECORATED W/WAVE MOUNTED CONCUITY
  - GRAFFITI
  - TAP DANCE TO HANDBOUND SONGS
  - PROPERLY LIGHT NOT BAND

- STAGE ACTION: FRAMEWORK COUPER KAN, SCAFFOLA ACO. A
  DIMENSION SIMPLY BY CONTRAST

- CONTAINER OF SPACES
  - BASEMENT ADMINISTRATION OFF CENTER SIDES
  - DRESSING, MECHANICAL
  -ighted BY TWO LIGHTS
  - ABove & STRUCTURES, ARTIST CONNECTED

- WAVE AFFAIR

- ART WITH SUST (TEMPERED STEEL)

- CONTAINED TWO THEATRE: PARMA
WHICH SEATS 40 & 4 TYPICAL
WHICH SEATS 60 &

- SILVER PAINTED METAL CLIMBING TOWER
- ORNAMENTS CENTRAL OUTDOOR SCENE
- THREE STRUCTURES LARGELY INTENDED TO BE WOODEN OR METAL, WATER TO SEPARATE STRUCTURES, EACH WITH ITS OWN BLOWERS
- MECHANICAL AIR ENGINE OUT OF BUILDING

- VENUES FOR TWO MAJOR THEATRES
- REHEARSAL HALLS ADJOINED
- OVERLOOKS CENTRAL OUTDOOR SCENE

- OUTSIDE CENTRAL SPACE

- TRANSITION IN PATHS TO TWO CINEMAS
- THEATRES, CONVENTION CENTRE, DOWN TOWN
- CLASSIC VENUES THAT USUALLY ARE IN THE IS WHERE HUMAN CONVENTION IS Mädchen OR PREHISTORIC TIMES BOLZALEN IN LITTLE TOWN, STREETS
A PROJECTION
B ORCHESTRA SHELL
C LIGHTING CALL-OUT
D FRONT LIGHT BRIDGE
E AIR CONDITIONING
F CAT WALK
G SKYLIGHT
Subjective, objective image on stage: sensory stimuli
Six projection booths
3 front, 3 rear
Screens background, affect lighting

Varied wall surfaces:
Breaks up projected images & bounces,
distorts them off wall, ceiling, floor, & stage

Central vertical mass
Around which all spaces focus:
Not a proscenium
Buttress remains within a continuous concrete entity

Audience immediacy
Seats divided structurally into three sections, 1/3
Projecting into stage volume
CHOATE SCHOOL
ESSENTIALLY TWO BUILDINGS
DIAGONALLY BISECTED
STAGE & AUS
TEACHING WING
ENTRANCE, TRANSITION, LOUNGE

GROUND FLOOR
LEVEL II: LOUNGE MEZZAN.
ART STUDIOS
LEVEL III: CLASS & SEMINAR
LEVEL IV: PRACTICE RMS.

STAGE
ORCHESTRA SEATING
TEACHING
CORRIDOR
INSIDE/OUTSIDE LOUNGE

SEATS 840 W/BALCONET
400 W/OUT

THREE CONFIGURATIONS
800 SEAT W/ORCHESTRA
EXPANDED STAGE FOR ORCHESTRA
400 SEAT RECITAL CHAMBER

FLY TOWER
MECHANICAL EQUIP.
BEHIND STAGE
RETRACTABLE SHELL
FOR MUSIC
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