a bachelor of architecture thesis by ISAAC BRACHER

directed by ANDREA SWARTZ
with PAMELA HARWOOD

THEATRICALITY AND EVERYDAY LIFE
thanks to my actors, jennifer and nancy, for "adopting the poses" for this project.

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Introduction

With the many technological advancements made in recent decades, we as a society are becoming more isolated than ever before. So much so that in some parts of the country, people almost never have to leave their homes, thanks to eBay and Amazon.com. Even people living in the same neighborhood may rarely, if ever, come in contact with each other. Social interaction is an important part of civilization; it is how we learn what behaviors are socially acceptable, thus being able to apply these lessons to our own lives. In order for modern society to continue to develop, we must foster increased interaction among people. How can we reconnect groups of people who are currently so disengaged?

Viewing people presenting themselves to others (acting in a theatrical way) interconnects the public in social scenes. By highlighting these views, one becomes more aware of the social roles of self and others. The idea of theatricality—the presentation of self to others—is a fitting way to promote connections among people. This is true because we are most concerned with our "presentation of self" when we encounter other people in the public realm.

The goal of this thesis is to explore how theatricality is used in architecture to connect groups of people who occupy the same area of a city. The design of architectural settings—the spatial organization of interiors and exteriors—can be used to promote awareness of self and others. In this regard, architecture is potentially a social stage, where people are encouraged to "present" themselves to others. Seeing others "on display" and interacting with them, helps us to enhance the diversity of community.
Theatrical relationships

"I have considered our whole life is like a play: wherein every man forgetful of himself is in travail with expression of another . . . though most be players, some must be spectators." 1

Theatricality today might suggest an unreal or superficial character; but in everyday life theatricality represents a heightened version of ourselves. Since theatricality is inherent in all human interaction, properties of theater are fittingly used to teach us about our lives and society. In everyday life, the roles of actor and spectator constantly blur and change, and we all adopt different masks and facades depending on the people with whom we interact and the setting we find ourselves within.

Every place of human interaction can be regarded as theatrical. "We all put on acts, adopt poses, cast ourselves in certain roles and observe others doing the same." 2 The theatrical roles we take on help us understand, or even mirror, our roles in life and society. In every context in which we "present" ourselves to others, as in a play, there is a performer-audience relationship. The presentation of oneself is like playing a part on a stage.

The changing acts of people in social situations are fascinating to witness and take part in. The observation of a person in a social scene moving between and acting differently with each conversation group becomes a performance for those who watch; each of us can be accused of such voyeuristic tendencies. Through this process, the consequences of each other's actions can become a learning tool by provoking contemplation in the spectator. The spectator then reflects upon what has happened and gains knowledge from it. What the viewer brings to the situation shapes what is ultimately received from the experience: learning from the theater of life.


Theater as Social Institution

"From the outset it was a social gathering place where people went to see, and be seen by, their social peers besides attending the performance."

Theater provides a means of understanding human behavior; it is where we become aware of ourselves. Since its inception, theater has been used as a learning tool, although modern communication and recording media have reduced this from a central to a marginal role. Theater is where we can safely experiment with behaviors and controversial issues in a controlled environment. Acting out in different manners is also used to challenge current popular ideals and institutions. In modern western society, theater provides a safe arena where the spectator can play with alternate behaviors. As a result of this experimentation, one can learn something about life in the process. Not only can we experiment with other behaviors, but we can also learn what roles are socially acceptable and apply those lessons to our own lives.

In addition to providing life lessons to its audience, perhaps theater is beneficial because of its power to make the natural 'theatricality' of our lives conspicuous. After seeing a theatrical performance, some spectators walking away from the situation might subconsciously ask themselves, "How would I react in that situation?" Such questions might cause dialogue between members of the audience searching for the meaning in the performance. They also help us critically evaluate the theatrical performance based on issues that are pertinent today. An excellent illustration of this is The Diary of Anne Frank, where the performance ends with the following statement:

"It's difficult in times like these; ideals, dreams and cherished hopes rise within us, only to be crushed by grim reality. It's a wonder I haven't abandoned all my ideals; they seem so absurd and impractical. Yet I cling to them because I believe, in spite of everything, that people are truly good at heart."

This unexpected ending helps teach the audience forgiveness and tolerance. Such lessons are critical to the advancement and understanding of our society. As a result, theater can be used to provoke self-reflection.
the "role" of architecture

Architecture's role in response to the theatrical metaphor is to provide the physical setting or "stage" where human interaction and events take place. This arguably is architecture's most essential function. Architecture can be considered the physical stage where these performances live and a place where groups of people can come together. Bringing people together is so important because the mere interaction of individuals prompts a social performance. Viewing these performances helps us understand the role of others and, more importantly, of ourselves in a community. Architecture inspires performances that bind together society and their everyday life roles.

As Dr. Samuel Johnson stated in 1747 at the Drury Lane Theatre opening, theater is like a "mirror held up to life." Physical settings, which frame social interactions, help to define roles, providing both a symbolic and a physical frame. This fact importantly creates an awareness of our roles and the roles of others in the public realm. The design of architectural settings in their spatial organization of interiors and exteriors can promote awareness of self and others. In this regard, architecture is a social stage where people are encouraged to "present" themselves.

"But this mirror reflects in two directions, both inwards to the choreographed internal drama and outwards to the society which creates the building to house this drama, through the process of architecture and design."

Architect Charles Garnier's beliefs support the previous statement. For him, built forms are the consequence of social actions, and architecture can only gain meaning when a spectator interacts with it. To that end, "what is shaped by human action must be comprehended by human action."

Architecture can also respond to its theatrical potential by providing spaces that are so different from our everyday world that people cannot help but feel morally uplifted. They dress, pose, and act differently in architecture of this type. Moreover, architecture can provide the stages that shape and convey human events. This in turn, can allow the architecture to promote learning from what would otherwise be considered ordinary actions. Architecture becomes a place to learn about life. These ideas are perhaps present in all structures, but are consciously exploited in buildings such as the Paris Opera House and the National Theatre in London.
In Garnier’s Paris Opera House, the foyer and grand stair become energized by the mere presence of the audience members announcing their arrival to those people peering down from upper levels. Those entering the space are very aware of themselves, the way they dress and act. The grand, gilded elegance of the Opera is so different from the users’ everyday lives, it shapes their being. The space is intriguing because of the opportunity, not only to be the voyeur, but also the object on display. Many have referred to the Opera as a place to “see and be seen,” and Garnier’s Opera House epitomizes this claim. The audience is forced to become the actor and audience in that space, thus becoming part of an enticing, ever-growing public spectacle.

This public spectacle results from the coming together of many groups of people in a common space. Garnier orchestrated several different routes to the grand stair, which acknowledges the two main types of theatergoers: those holding tickets and those without tickets. He further subdivides these categories by how the audience will be arriving at the theater (to a certain extent dividing the categories by social class); by carriage, by foot, or by some other means. The groups remain segregated for the most part, while circulating toward the grand stair. The first time all these groups come together, they are on the grand staircase, where the focus of circulation is for all categories of theatergoers.

Denys Lasdun employs similar ideas in his design of the National Theatre in London. At all levels people can see out and be seen with the River and London’s skyline providing a backdrop for these interactions. The people thus become the “moving ornament” inside the building. The grand foyers open out onto terraces that engage panoramic views and the River Thames. Several layers of interaction occur in this space; long interior vistas provide constant glimpses of others both inside and outside the building. In this case, theatergoers are directly connected with the city and people just passing by the theater. Lasdun conceived of this institution as a way for people to constantly re-evaluate the theatrical tradition; it becomes a place where both the actors and audience are educated, not only by the theatrical performance, but by the social drama unfolding throughout the building as well.
The ideas used to design theaters are also invariably present in all public spaces, such as the High Museum in Atlanta, and the American Folk Art Museum in New York. Henry Cobb consciously exploits theatricality in his Portland, Maine, Art Museum. Visitors are continually confronted with unexpected views and shifting perspectives that connect people on different levels. Here, there is no grand staircase, but part of the building's intrigue is to wander throughout and find a path to suit each individual user, not a single circulation path.

"There is something to be said, however, for the pleasure of meandering uncertainly around the inside of a museum. It can be much like poking through an old quarter of a city, getting lost and finding the way again while discovering surprising and lovely things as one goes."18

Upon finding these unexpected vistas, one is confronted with the view of other visitors, all the time seeing the interactions taking place and learning from them. Traveling through the galleries one sees an opening revealing and framing a view of a larger, more expansive gallery. Henry Cobb declares, "Architecture at the very least can illustrate, it can be used to make people aware of the issues in society, even though it can't solve the issues."19 From the street, the building appears as a monolithic brick mask, where view portals entice pedestrians into the building. Once inside the visitors maintain their relationship with the street, as views of the city and performances taking place on the street are framed. He also believes the Portland Museum, like his John Hancock Tower in Boston, dramatizes social issues and makes them more perceptible.20
Buildings that can be considered theatrical are usually not described in the negative sense of the word: appearing as something artificial. The Vanderburgh County Courthouse, in Evansville, Indiana, is a prime example of this. Even though the building no longer functions as a courthouse, its physical presence alone has a positive impact on the city. This building projects an impression of civic grandeur. It also reminds the city's residents of the important presence of democracy and the American judicial system.

Yet, our performances are not limited to high-design environments. Think, for example, of the theatricality of a supermarket. The supermarket sustains the weekly ritual of buying food: everyone does it at some point. For some, their personal front continues as they fret about what they are wearing, what kinds of food are accumulating in their cart, and who is there to see it all. The supermarket can truly become the place "to see and be seen". In this context, eliminates much of the pomp and circumstance of going to a more formal venue, thus making this a more real life situation where we are performing and perceiving the actions of others.

Although the supermarket architecture is much more mundane, as is the act of grocery shopping, it nonetheless frames the social drama that occurs. But on the contrary, some grocery establishments are very well designed. Take the Dean & DeLuca store in New York's SoHo district for example. Upon entry, cakes and pastries greet the shopper, as perfectly costumed employees package the baked goods. The space shapes shoppers' behaviors as well. Their Manhattan chic wardrobes nicely complement the space; those not wearing Calvin Klein would not think of setting foot in that store (besides tourists, of course). Here the architects and interior designers have orchestrated a convincing stage set that Manhattans revel in. Shoppers are willing to believe and take part in the building's storyline. Tourists from small town America delight in watching the drama unfold before them.

Let's now take this discussion outside to the midwestern, small town Main Street. Storefront buildings lining the street help to enclose the social drama occurring here. Walking along the sidewalk, everyone is constantly on display, even inside the stores. An oscillation between the actors and the audience is apparent here. Those on the street peer inside shop windows, seeing the activity taking place inside, all the while catching glimpses into upper-level apartments through the masks of buildings lining the street. While that is taking place, those inside the businesses are also watching a show: the wallpaper of street life. Moving from one store to another, shoppers always have a different frame and a new performance to view. The same can also be said for those on the street; a casual stroll down the sidewalk offers opportunities for watching dozens of shows through storefront windows. Given the choice of which role to adopt, people can become the voyeur watching from the alley, the sheltered performer inside the stores, or more conspicuously on display for all to see in the street life.
On the following pages are the three initial explorations leading up to the final thesis project. Started at the beginning of the year, this set of projects can be considered the "dress rehearsal" for the thesis design. These projects also illustrate the design journey into theatricality and architecture. The first glimpse into the journey is of a kolonihavehus (garden colony house) located along the White River in Muncie.

This project exploited the value of the transitions in fostering a sense of awareness among people. Transitions explored were: the transition between the pavilion and flood wall, between the river and land, between shelter and outdoors, and between levels.

The pavilion is sited along the White River, giving people a path or mechanism for reaching the water from the flood wall. As visitors travel along the path, they must be conscious of their movement. Individuals must be especially aware of themselves at the transition points, as these moments are where an unengaged person is forced to "wake up."

study one | KOLONHAVEHUSS
A weathered flood wall on site supports the roof/walkway of the structure. A concrete slab wraps over the wall; this creates one moment of investigation. When people walk along the top of the wall, they must now be aware of their every step, as the slab creates a six-inch step that must be maneuvered. At this point, a choice is given to the user: continue across the wall, or venture onto the pavilion.

Taking the pavilion route, the user walks on the “roof” of the structure. When nearing the water, people must navigate over a four-inch gap in order to descend via ramp to the river bank. From this point, a view is revealed of a seemingly unreachable bench hovering over the water. However, they must first experience the pavilion’s enclosure before reaching the bench.

During the process of this project, the importance of the transition moments in making people more aware of themselves and others was discovered. The slight of the perceived unattainable makes the destination that much more desirable. Only getting glimpses of the “reward” heightens the sense of intrigue. This is one method for engaging the disengaged members of society.
Approaching the bus stop from the north or sitting on the bench beside the kiosk, one only sees the ankles and feet of those people standing inside. In both cases the viewer is forced to infer what spectacle is happening behind the wall.

The second design exploration focused on engaging the disengaged members of society at the places where they are the most disconnected. Ball State's shuttle bus shelters are an excellent example of this. Here, there is little interaction among the students and staff waiting for the next bus to arrive according to the fifteen-minute schedule. These people are bound by their temporary identity as bus passengers and engage in a silent dialogue between themselves, the people getting off the bus, and the bus drivers, only interacting to ask essential questions. The structure sustains the ritual of people waiting, getting on and off the bus, and the bus arriving and departing.

The project sets up the much-needed theatrical relationships among groups of people on campus. Currently, the common thread of Ball State University only binds these people. With the development of the shuttle bus shelters, relations among the individuals are heightened. The shelters become social stages that make one more cognizant of their "role" as actor and spectator in everyday life.

study two | SPECTATORS AND SPECTACLES
Students standing inside. View glimpses of people sitting on the other side of the wall.
The final series of studies undertaken during the first semester is to provide a conceptual basis for the thesis design second semester. The goal of these explorations is to begin to explore the theatrical relationships discussed earlier, and to question human behavior in terms of social authenticity versus theatricality. Addressing theatrical relationships with crafted objects allowed for a different, more abstract connection between theatricality and architecture. This is true because there were no programmatic concerns to deal with, and working with full-scale materials allowed for the concentration on the rationale behind those material choices.

one

MASQUERADE | VIEW AMBIGUITY—Everything theatrical evolves out of that authentic identity. Those in between the vellum strips are concealed from one another, but they are unknowingly displayed for people standing on the platform, as a mirror above the vellum strips affords views of the “masquerade” to the “audience.” As a result, it is unclear who the “actor” is and who is the “spectator,” because of these theatrical relationships.

two

MYSTERY | IMAGINATION—This was an abstract exploration of a theater, more specifically, of enhancing relationships that exist in an architectural setting. Providing only hints of view makes the sight of the perceived “unattainable,” that much more desirable. By not providing the complete picture, people are forced to speculate in order to complete the scene, thus a sense of intrigue is created among people on both sides of the wall. This fosters a relationship between people who might not otherwise come into contact with one another.

study three | CONCEPTUAL MODELS

20
three

CONCEAL | REVEAL—This discussion began with the question, "what is authentic behavior?" Two blocks of cherry wood are suspended above a piece of cherry plywood. The uppermost, solid wood piece is metaphorically, "authentic," while the plywood on the bottom is theatrical—it puts on an act. Balanced in the center, the third block of wood with a waxed finish represents our behaviors, which lie somewhere between social authenticity and theatricality.

The entire piece is cloaked by both translucent and opaque masks. At times the different versions of our personalities are concealed or revealed, depending on the situation we find ourselves.
Based on previous studies, a site was selected in a city where there was a strong need for reconnection. Theatricality is inherent along Main Street in Evansville, Indiana. The sinuous curving pattern of the pavement becomes an appropriate stage for the interactions taking place along the street. Historically the center of the city’s civic and social life, downtown Evansville was known as the place to see and be seen. Unfortunately, in recent history this has no longer been the case, as over the past two decades businesses have slowly been moving to the suburbs. This fact alone has threatened the very existence of the downtown area. The importance of the downtown resides in its historic significance in the city. Evansville has been desperately searching for a new identity for this district. The most recent attempt has been to redevelop the downtown into an entertainment district, where people from all parts of the city can come together.
Today, there is a resurgent interest in the downtown. Small shops and restaurants have slowly been coming back to Main Street, attracting a new generation of residents and consumers to this area. The opening of these new shops has drawn young professionals just out of college coming to live in studio apartments above downtown shops. Not all of these people can be considered professionals. In fact, many of the young people living in these apartments are the very people who have just opened small retail stores along the walkway.

However, the socioeconomic backbone of the downtown residential community exists in the picturesque historic district. This neighborhood is home to primarily upper-middle class “empty nesters”—the respected, “old actors”—who have retired from prominent roles within the community as officials in local companies such as Bristol Myers Squibb and Old National Bank. These people regularly support the Evansville Museum of Arts and Sciences and the Evansville Philharmonic.

With the advent of new entertainment venues downtown, such as Casino Azur, has come a third group, the college students from Evansville’s two colleges, the University of Evansville and the University of Southern Indiana. Aspiring to one day live in the historic district, these “players” are continually learning from and challenging the respected, old actors’ roles. They participate in the nightlife of Main Street while attending college during the day.

Finally, perhaps the lifeblood of downtown during the workweek is the businesspeople that work here: they are the ones who have sustained the cafes and retail establishments during the economic slump of the past two decades. These people are the typical middle class Evansville resident, commuting into the city from the suburbs, parking in the city garage to begin their day.

While the diversity of individuals downtown is evident, there are currently limited venues for these groups to come together. Evansville also becomes the perfect study due to the current state of disengagement among people who occupy the downtown. Architecture is an essential vehicle for connecting the cast of characters in Downtown Evansville through its role in enhancing and displaying the interaction of people. The diversity of the “players” makes the performance what it is. Each group contributes something different; the tenuous nature of this social drama allows it to continually change as players are added.
design process

These theatrical relationships are an important part connecting people through architectural design, and techniques used in earlier studies to enhance these interactions are directly applicable to a performing arts center for Evansville, Indiana.

study of the lobby

organizational diagram of the thesis design

studies of the design in context

study of section through theater
longitudinal section study through the site
project resolution

study model insert in context
Building on lessons and techniques learned from the previous explorations, the thesis design is seen as a catalyst for reconnecting the various people who inhabit this area of Evansville. As a means for exploring theatricality and architecture, a performing arts center is envisioned for the city. Socially and programmatically, the facility provides for a diverse cross section of players to come together and interact. The main features include: a theater, café, and student art gallery. These events appeal to the targeted user groups in the downtown area, thus reinforcing the need for such a venue.

Contextually, the design responds to the urban edge created by the neighboring buildings' "masks". Weighting the mass of the building to the street and alley, allows for the establishment of a centralized court, behind the street and alley masks, protected from the chaos of the city. This space is seen as an extension of the interior spaces on the ground level. The facility has multiple masks as well. The Main Street façade adopts a more formal, grand street presence, while the alley side takes on a quieter, more utilitarian role.
The following pages tell a story about an experience through the final design. The story allows you, as the reader, to "play the part" of an Evansville resident moving through this building. Organized into four scenes, the story helps you to understand how theatricality is influencing the creation of architecture. There is no need to review your "lines," as the production is waiting for you; just sit back and enjoy the performance.
act one

the street

the storyline: Main Street, toward the river we see a new architectural intervention in the urban fabric. The buildings is like a giant glass display window, facing across the collector campus. From above, it is

view from the site.
View from the street | Walking along the street, we are intrigued by what's unfolding behind the building's mask. We stop a moment to watch the activity, and are rewarded when the "actors" emerge from behind the mask.

To the catwalk | We observe Nancy choosing which role to adopt before emerging from behind the mask. The theatrical actors waiting in the wings can assess the effectiveness of her performance. The real life actors, like us on the street, finally receive resolution to the masked social drama.
To the café | We see Jennifer rehearsing the different versions of herself before entering the café, and beginning her performance. As a café patron, we anxiously await her entrance: we are having a sneak preview of the coming attraction as she walks along the catwalk. The pedestrians on the street also revel in her performance, as they sense her presence above them through translucent panels in the catwalk floor and the frilled glass mask along the street.
act two
the theater

the storyline . . .
After continuing on from the catwalk, we move into the café. Here, we have the choice to watch the show taking place in the theater below, or become the performance . . .

<<< a voyeuristic perspective from Depas.
We find a comfortable spot in the café to enjoy our coffee, sitting protected by the wall, with only a small aperture for views. From here, we can look down into the theater, not only to watch the performance, but also to see the audience "performing." Looking across, we see other café patrons on display for all to see.
Upon entering the theater, we as the audience, are also forced to become one of the actors. We emerge from the backstage and "perform," while crossing the stage before finding our seats. As the show begins, we delight in the performers rising from the rehearsal room below, moving through the audience, and then onto the stage. While the performance is taking place, we see the social drama occurring on the street as the backdrop for the theatrical performance, in a wonderful, orchestrated show displayed via transparent wall along Main Street. Above us in the café, we see a couple conversing, on display for us, we ask ourselves, "are they talking about us?"
Heading up the stairs we continue our journey through the building. In the lobby, we have multiple perspectives into different spaces. Not only do we see into different levels, but we also see outside to the street and have a framed view of the historic courthouse, which helps orient visitors in regards to their location within the larger context of the city. Mezzanine levels in the lobby provide different perspectives of those above and below us.
act three
the alley

the storyline . . .
We have just parked our car along 5th Street, and are headed to Stratman’s Pharmacy for lunch. Our car is so close to the alley, we decide to take a shortcut down the alley instead of walking along Main Street. This is what we experience along the way . . .
Part of the alley's intrigue is stumbling upon the back stage areas of life, and catching glimpses into rooms that are relatively unvisited by the public, so much so that they almost seem foreign.

While walking amidst delivery trucks and service entrances, we encounter people much like ourselves: people who are also looking for a shortcut. The majority of the performances occurring here are the delivery man dropping off a shipment, or someone taking out the trash. We encounter a different kind of architectural intervention along this edge, one of transparency and illumination that invites us to have a look.
As we continue down the alley, we see the façade change in response to the delivery. A new exhibit for the gallery. Intrigued, we walk toward the building to get a closer look...
We are now able to understand what is going on. A series of architectural frames compose the steel-skinned alley façade. In this case, the architecture frames the cultural conditions taking place inside. Some of the frames project into the alley, thus allowing us only a small portal for view; it is here that we can play the role of the voyeur. There are other frames which allow us to physically enter the building, but we are still segregated from the people inside.
act four
the gallery

the storyline . . .
We discover an entrance to the gallery while walking along the alley. The unexpected entry heightens our interest, and we continue inside the building. This is what we experience in the space . . .
In the second floor gallery, we pass by a collection of artwork that creates a repetition along the translucent, channel glass exterior wall. As we get closer to the wall’s end, we see figures of people silhouetted on the glass. A highly polished cherry wood shelf projects out from the wall, and from a distance, it seems as though a piece of art should be placed on it. We move closer and see that a person is framed and revealed to us; displayed much like the art in the gallery. Turning the corner, the entire “picture” is revealed, and we now see the wood shelf wrapping the wall and becoming a bench.
As a result of this year long exploration, I have acquired a series of architectural devices for enhancing theatricality in architecture. Some of these techniques have been formulating since the first project this year, while others came about as the result of the final project. The devices explained below are used with great effect both by themselves and in conjunction with other techniques.

**THE ARCHITECTURAL MASK**

The mask is an appropriate design solution for this project given the issue of performance in everyday life. A *masque* is a courtly form of dramatic spectacle, popular in 17th century England. Guests would wear masks, and join in ceremonial dances with their hosts. The actors personified pastoral and mythological figures, with great emphasis placed on music and dance. An important part of this tradition was the mingling of actors and spectators. The masks worn by 17th century British aristocrats mirror the architectural masks worn by the thesis project in Evansville. Masks worn by humans reveal almost as much as they conceal. These masks reveal only hints of the individual behind it. The architectural mask also conceals; when translucent, it merely suggests the presence of the person behind it. Only controlled views are given to the viewer when the mask is opaque with portals cut into it. In both cases, the perception of the mask changes between night and day. By only sensing what is happening behind it, the mask generates a sense of intrigue.

**MATERIAL AND IM MATERIAL**

Seeing oneself as part of the social drama is part of the impact of using reflective materials. When viewing ourselves reflected behind an interaction taking place, we are somehow connected to those people even though we may be a distance away from them. Doing this engages people on a more subtle level.
"OBJECT AND SUBJECT" DISPLAY

Here, people become the "mannequins in the window"—the subject becomes the object—very much on display for others in the building. This technique allows the individuals to conspicuously adopt the role of "actor." While in this space, people are very aware of themselves, and how their "audience" perceives them. People can also be displayed simply by the use of a transparent wall.

This device is important, especially when coupled with another, more obscuring technique, where the true "subject" is revealed in its momentary role as an "object." The juxtaposition between the two extremes can powerfully complement each other.

THE ARCHITECTURAL FRAME

For most of us when we hear the word "frame," an image of the picture frame comes to mind. "The frame constantly demands a picture to fill its interior, and does so to such an extent that, in the absence of one, the frame will tend to convert whatever happens to be visible within it into a picture."

In this case, the architectural frame highlights the cultural conditions occurring within the built environment. The architectural frame is based on the same principles as the picture frame. When something is framed, it invites a second look, and makes one stop to peer more carefully. Just think about the power of a single aperture in a wall; it is without question, something people would be captivated by.
LEVELS AND LAYERS

By changing levels within a space, people are given the choice of which role to undertake. The varying floor and ceiling levels create "stages." Doing this produces different vantage points and perspectives in which to view others. Seeing others from a different perspective highlights the interaction taking place.

Varying horizontal levels and vertical layers peel back to expose elements within, (like an onion) or partially revealing layers of time also, at some periods during the day an elevated space might exclusively be used as a theatrical stage, while at other times, can become an informal meeting place for people.

TRANSITION SPACES

Those left over, or in-between spaces are sometimes just as important as the "showcase" areas of a building. Because many of these spaces are primarily circulation, the continual movement in these areas is an excellent place to observe and connect with people. The stasis needed to observe is provided for by a slight widening of the path. By providing "refuge and prospect," a heightened oscillation of actor and spectator is achieved, thus giving the individual the choice of which role to adopt.
inherent in our own lives, "theatricality" does connect members of society. By employing methods previously described, architecture does enhance viewing these "theatrical moments," thus fostering a reconnection among individuals. It is possible for architecture to make people more conscious of one another by exploiting the act of viewing others. This is particularly important in the modern world, where the perceived "conveniences" of technology, may in fact be detrimental to humanity. While many of us never stop to think about our own "presentation of self," these very performances are what bind members of society.

Architecture also provides a place for people to clown their various facades and roles, and confront the changing masks of themselves and others. People are presented with new views and interactions of others engaging in behaviors similar to their own. At times one person may be viewing an event going on nearby, but unbeknownst to them, another person too is watching—they become the theater, spectator and performer. Learning from and thinking critically about the behaviors presented is a way of re-<wbr/>connecting theater and real life. It also helps each of us to understand our roles in society.

Many architects have consciously exploited this idea of theatricality in their architecture. All through history the theatrical relationships among people have been an important part of society and architecture, as is evidenced by examples from Garnier to Meier. While only a few projects are discussed here, it is something that is innate to a certain extent throughout the built environment: even the simplest, un-designed structure... even a supermarket.

The curtain falls, and the performance ends... for now... THEATRICALITY AND EVERYDAY LIFE.
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