Dance + Architecture:
Designing to Inspire Movement

Undergraduate Thesis by Crystal Meyer
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Thesis Introduction:

When I began this thesis project, I didn’t quite know what was expected of me. I knew that thesis semester was a chance for us, as students, to embark on a new, more extensive, kind of design problem. We were in charge of creating the program, deciding our own limitations and ultimately, taking on a more in-depth approach to a design issue than any of our other four years of study.

After a time of careful consideration and self-reflection, I chose to study how architecture can be designed to inspire a person’s movement. I have always been intrigued by those structures that seem to draw people towards them. Is it the materiality, the reflective quality, the sight of other people milling about that causes a person or group of people to move in a certain direction as opposed to another? How is it that architects such as Frank Lloyd Wright and Le Corbusier can successfully design a building that not only everyone, but remember?

I began to see these buildings then as a series of experiences, beginning with the approach from the street or sidewalk. These places had ways of, first, bringing a person inside, and then drawing them farther in and along a series of experiences. This thinking then led me to think of architecture and movement as a specific choreographed series of experiences. In a way, the architect shapes spaces and choreographs anticipated movement through a building. I researched choreography—well-known choreographers, choreographic notation systems, and choreographed dances. I studied different types of dances and sat in on classes like Modern Dance and Ballet. I went to the ballet performances and other dance events put on by Ball State. I photographed several dancers’ movements. I immersed myself in the subject, hoping to learn more. All of these contributed to my understanding of my thesis topic: “How can architecture be used to inspire movement?”
Acknowledgements:

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Thank you to my great friends who have been with me for the past five years, who have given me constant encouragement, occasional computer assistance, design advice and much needed breaks from studio. Thank you also to my studio classmates during this thesis year.

Thank you to Sarah Mangelsdorf, Michele Kriner, and Lou Ann Young for allowing me to observe your classes and photograph the dancers. Thank you Sarah for your advice and your time spent talking with me about my project. Thanks also to the students/dancers of those classes, who provided me with inspiration during my thesis design project.

Thank you to my amazing parents for always encouraging me to do my best. Thank you for believing in my abilities when I doubted them myself and for being impressed with my work, whether it was good or not. You have always been wonderful role models for me and have seen me through of all the most challenging times.
Dance, by definition, is “a conscious effort to create visual designs in space by continuously moving the body through a series of poses and pattern tracings.” (Cleveland Clinic) Dance and architecture have much in common. While the dancer or choreographer plans movements in space through a series of written or drawn diagrams, so too does an architect create movements by the formation and organization of space. It is interesting to consider how a choreographer might design movement through a built form. This thought is what led me to my thesis topic: How can architecture inspire movement through space?

It intrigued me to consider the ways through which an architect manipulates a person’s movement. How do well-designed spaces engage people in moving through them?

I have chosen a downtown site as the location for this project. The proximity and types of surrounding buildings were very important topics of consideration as the design progressed. My goal was to ultimately design this facility so that it not only satisfied the programmatic requirements, but also so that it might provide something special to the community. The building attempts to be a connecting piece, a destination, a stop along a pathway, and a thoroughfare. It is a part of the urban fabric, but separate because of its individual function.
[Design Exploration]

At the beginning of my thesis design exploration, I looked at dance as form and shape. This preliminary Object in Space project reflects that pattern of thought.

The shape of the object that I created is round, with implied spiral shapes in the mirrored round pieces as well as in the three panels. Each of these three panels have different opacities to show the play of light on a stage. Finally, the "dancer's" body is abstracted to show the element of movement rather than an actual human figure. The spiral wire around the body is meant to show movement of the dancer as well.

The first design exploration was meant to make us think about what the thesis topic was about.

"Dance and Architecture have much in common. Both are concerned with practices of space. For a dancer, the act of choreography as a writing of place occurs through the unfolding of spatial dimensions through gesture and embodied movement. For the architect, space is the medium through which form emerges and habitation is constructed. For both, the first place we experience is the space of the body."

(Carol Brown, Choreographer, Dance-Architecture Workshop)
In classical ballet, the audience has a fixed object on which their attention is always focused. The center of the stage is the strongest point. The audience also typically has a less dominant role in what occurs on the stage during the performance.

In dance types such as modern, the audience has a multitude of different views to choose from. Their experience of the performance is not so much controlled by the choreographer as it is by the viewer himself/herself. The audience is more involved in the performance. Modern dance tends to focus on the full extent of the space around the dancer. There is no particular area of the stage that is stronger than the rest.

[Design Exploration]

This Experimentation stage allowed me to focus in on exactly what I was interested in studying related to dance. I wanted to learn more about dance theory and form and really understand what it meant to be a dancer. I knew dance from the audience's point of view. Now, I wanted to understand the dancer. I read as much as I could about dance theory and form. I thought about the elements of dance shaping a space. My thoughts led me to think about role of choreographers in a dance and how that significant position was somehow related to an architect's role in designing a building. I was very interested in this parallel and decided that I wanted to know more about choreographers and how and why they designed space around their dancers. In what way do they manipulate space differently in different types of dance?
The task of choreographing is not limited to dance. Almost any kind of movement, even something as simple as a single person walking, can be approached with a focus on choreography. The path of movement that a person follows on a day to day basis, or thinking in a broader sense, the movement of a crowd of people, can be mapped out so to speak much in the way that a choreographer records movements with the above letter combinations and line drawings.

Choreography has a language all its own. Like architects, choreographers use a system of diagrams to show movement through space. Short letter combinations and simple line drawings give the dancer all the instructions he/she needs in order to successfully recreate the dance from paper to space.
Following one person’s pathway, the steps can be traced to create a continuous line of action with the “x” being the starting point and the ending point being unknown because the person continues on their way.

By looking at the line another way, we can show where pauses took place (darker dots) and where there were increases and decreases in speed. The areas where the dots are close together mark places where the person’s pace quickened and places where the dots are farther apart mark a slowing period of movement. This person walked at approximately the same pace for the duration of the traveling time.

Finally, from the previous two drawings, we can be even more specific, and using the chart of symbols above, we can know in what direction the person was looking at all times. According to this choreographical notation, we know that the person observed kept his/her head straight forward at all times, even when backing up and turning.

The body and its relation to the surroundings is one of the most fundamental issues of architecture. The way in which people relate to a space and move through a space is a major factor when determining whether a building is successful or not. Scale, dimension, texture and volume are those things that we inherently sense without thinking about it.

When designing for humans, we must always first be aware of the single body in a space. Each person relates to the space first through their own body first. A person moving through a narrow passageway, for example, which then opens into an open, sunny gathering area realizes the changes in space dimensions and perhaps lighting or temperature. Architects manipulate space to create an experience for the visitor. Through design, we may cause people to feel a certain way, or to purposely move through a certain pattern of travel. In all of these situations, the individual body is the first to experience the dynamics of a space. Only when we have a working knowledge of this concept can we begin to design for larger groups of people.
[Design Exploration]

The purpose of this design is to program, or choreograph one person's movement through a space, in direct response to the thoughts and writings of the previous page.

Site location was a major factor in how people would experience the space that I designed. Because I was focused on one person's movement, I wanted to be able to control the things that the person saw, heard, and felt while moving through the space. It was of utmost importance that the site location be relatively quiet with little traffic noise.

Ultimately, I chose a site that was located in a quiet part of town. It was situated between the White River and a pathway close to the Cardinal Greenway in Muncie. The site was exactly what I was looking for. Not only was it quiet, but it had a number of interesting views and, when in the place, one could hear the water from the river rushing by and the leaves rustling in the trees above. I felt that it was ideal, especially when considering the impact on the visitor's senses.
I approached this project with a fresh idea of what I wanted to accomplish. At the end of the last project, I was concerned with choreographing movement through a space. However, to be more specific, I was concerned with the individual first and then groups of people later on. I felt that architects must first know and understand how to design for the individual before successfully designing for many people. Thinking about that idea was a great way to start out this project. I thought of one person's movement as a series of smaller movements. One of the best ways that I could think of to design for an individual's movement was through a pathway designed for one person at a time. A pathway focuses first and foremost on movement. That is the function of a pathway to begin with. I thought that was a good place to start. I began by thinking of ways to make a person look in one direction or another. I thought of myself and what things make me instinctively look in one direction even without thinking about it. The stimuli that came to mind included windows, light and openings, reflective surfaces, noise and smell among others. I thought of ways to incorporate these things into my design.
Design Exploration

In the diagram below, I will walk through all of the movement sequences that one person experiences while moving through the pathway. There are ten of these experiences incorporated into the design. The plan and sections correspond to each other.

1) You begin the journey through the pathway. The walls on either side of you are low at first, but then start to rise on both sides until they are above your head.

2) You move from an area, which is open above, to an area with filtered light. Your movement slows because you are moving downhill.

3) As the ceiling becomes solid overhead, you turn a corner to the left.

4) Straight ahead, you instinctively look up because there is a large rectangular skylight now in view. When you look up, you see the leaves from the cottonwood and maple trees growing outside. You feel the sunlight filtering through the leaves.

5) The space becomes darker again and you slow because the corridor is narrow and there are two more turns. You see a large room ahead.

6) You are now in the only “room” in the pathway. The view across the river immediately catches your attention. You hear the water rushing by outside. There is another window looking upriver towards the old railroad bridge and pedestrian bridge. You stop a moment and enjoy being in this space.

7) You turn to leave the room, seeing a wall of light down the corridor. The ceiling allows for a sliver of light, which guides the way.

8) You move down the corridor and feel the walls getting closer together. Up ahead, you see light around the corner.

9) You turn to the left and see another area with filtered light like the beginning. You move uphill here.

10) Moving around columns in the pathway, the ceiling opens up, revealing the bike path up ahead. The ground slopes back up to the path.

These sections illustrate the characteristics of some of the most important areas of the pathway. The numbers below each section correspond to those on the floor plan. These sections show the different ceiling heights and conditions. It also shows openings in the walls and ceilings where light is allowed to penetrate. These areas where light comes through draws the person in the space towards it. For example, in number four, a skylight will draw the visitor’s eye instinctively upward. The same seems to be true of noise, reflective surfaces and windows or openings. It is through manipulating these types of design ideas that a person’s movement can successfully be choreographed.
Choreography and movement come about from both the choreographer/designer and is brought about by the spaces in which the movement takes place. Consequently, I believe that architecture can influence movement of the human body. This design is an exploration of that effort to inspire movement through architectural forms and dynamic use of light and space.

The site is located in downtown Muncie on the corner of Main and High Streets. The site is urban in context, with the Delaware Co. Building to the north and the MITS bus station to the northeast (large pedestrian traffic flow). Surrounding on the east and west are existing commercial buildings. To the south is primarily parking.

Photo from S. Mangelsdorff's Choreography class

Project Objectives - Qualitative:

How can I inspire an individual to move through the spaces by engaging them in an architecturally choreographed series of experiences?

1. To design spaces focusing on an attention to views.

2. To use the elements of circulation (movement), hearth-like object, and light to influence a person's movement through a space.

Project Objectives - Quantitative:

Class Spaces:
- Studio 1: 250 ft²
- Studio 2: 250 ft²
- Studio 3: 400 ft²

Support Spaces:
- Warm-up Space: 125 ft²
- Waiting Area: 75 ft²
- Restrooms: 100 ft²
- Storage: 125 ft²

Business Spaces:
- Store: 425 ft²
- Dressing Rooms: 4 x 20 ft² = 80 ft²
- Offices: 3 x 60 ft² = 180 ft²

Total: 2010 ft²
The following projects were researched during the design of the Urban Dance Studio project. I took certain noted elements from each project and incorporated the ideas into my own design. These projects are included as "precedents of issue."

Although the Villa Savoye has a very open floor plan, there are elements within which draw the visitor through the space. Rather than giving the visitor a strict and ordered series of movements, the person is free to move about at their own discretion. The two most interesting interior objects are the spiral stairs and ramp leading to the level above. These elements move the person through the house by piquing their interests to see what lies beyond. Also, each step on the ramp or stairs gives the visitor a different perspective of their surroundings. This allows for a variety of interesting views.

*Villa Savoye*
*Poissey, France*

Antoine Predock’s Venice House in California concentrates on the visitor’s views of the ocean from different locations in the house. According to his firm’s website, “It focuses on the ocean by setting up a series of vantage points that have to do only with the ocean and the imagined realms beyond.” One example of how this is accomplished is evident in the entry of the house. The reflective nature of the black granite floor makes the ocean seem as if it was closer than it really is. Also, a large window with a red frame allows the smells of the ocean and the winds to enter the house, again stimulating the visitor’s senses, making it seem as though the ocean is much closer.

*Venice House*
*California*

Frank Lloyd Wright’s Guggenheim Museum in New York is literally a procession in a spiraled form. The visitor moves through the building by way of a spiral ramp. I believe that this is a successful form partly because it engages the visitor’s sense of perspective within the space. The visitor doesn’t simply view a piece of art on the wall as they walk by. Instead, they see it from close up and far away. The entire structure is a pathway and its sole purpose is to create views from a variety of vantage points, much as the previous two projects have successfully done.

*Guggenheim Museum*
*New York, New York*
The above diagram is an example of how two individuals move through a space at separate times of the day. Both the student and the instructor enter the building from the main entrance. Both are eventually heading to the same studio room for class, but the movements of the two are varied, possibly due to the age of the individual or the amount of time that the person has to work around.

Blue is a typical path of movement for a teacher or instructor.

Red is a typical movement for a student who is taking a class.
The architectural devices used to influence motion and movement through the building are clearly defined in this design. The three main design ideas include the manipulation of light quality, views and a main hearth-like object.

These perspective drawings are perhaps more effective in showing the light quality in these two major spaces of the building - the studio and the waiting area. In both of these cases, besides letting light into the building, the windows also serve to give the occupants different views of the neighborhood around them. In this studio (studio 3) and in the waiting area, the most prevalent view is to the street activity below. However, because some of the spaces jut out creating an overhanging glass box, there are also views to the right and left that become available. This glass box also gives a different view for the occupants within their own interior spaces. The views inward and outward are framed by the outline of the glass box itself, while still allowing great amounts of flexibility for views beyond.
The site that I have chosen is located in downtown Muncie, Indiana on the corner of Charles and Walnut Streets. Muncie is a medium-sized college city located approximately 60 miles northeast of Indianapolis. The population is currently about 67,000 people. However, there are more people in the city when classes for the university are in session. The site is in the arts district of downtown and in relatively close proximity to the campus of Ball State University. This closeness provides the opportunity for developing the project into a connection between the University and downtown Muncie (the proposed site). In the immediate area is: Artworks, Center Stage, a pottery shop and a bank. The site has no significant natural landmarks or obstacles. It is surrounded by streets, parking lots and buildings on all sides. The topography is relatively flat for the most part. This area of town is more pedestrian centered, which will be an element to consider during the design phase. Because of its location in the arts district, the building will have a strong cultural significance. It will also be important for the building to both fit into the surrounding context as well as create its own mark on the neighborhood. I feel that the site will allow me to be creative in a number of ways. If successful, it will serve to be a landmark for that neighborhood and the city as a whole.
Before starting the design of the site, I looked at what was currently taking place in the surrounding neighborhood. I observed the way that people move up and down Walnut as well as how, when, and why they stop or speed up. I found two common characteristics in my observations:

1. People will tend to stay on one side of the street when walking somewhere, unless they HAVE to cross.
2. People will cross the street most of the time at crosswalks and not in the middle of the road.
Curved, polycarbonate layered walls provide a number of different qualities to the building. "By day, the semi-reflective, semi-translucent polycarbonate both mirrors the passing weather and allows the regular activity of the Centre. By night, the Centre becomes a colored lantern or beacon."

The shape of the scrim invokes movement all along the exterior of the building. The large glass panel faces the campus and provides a sort of stage for the performers and the audience outside. Dancing columns interpreted by the architects' study of Labanotation and George Balanchine's "Serenade." The visual idea of the theater is brought out in the the rusted-wire scrim, which is repeated on the interior as well.

**Program Description:**

**Public Areas:**
- Eatery/Cafe: 1775 ft²
- Performance Theater: 3100 ft²
- Theater Lobby: 1000 ft²
- Night Lounge: 1055 ft²
- Art Gallery: 565 ft²
- Dance Studio: 1070 ft²

**Support Spaces:**
- Stage: 1548 ft²
- Restrooms: 400 ft²
- Scene Shop: 1064 ft²
- Dressing Rooms: 975 ft²
- Storage: 300 ft²

**Circulation Areas:**
- Entrance Lobby: 800 ft²
- Stairs: 607 ft²
- Ramps: 1500 ft²

**Total Square Footage:**
Approx. 30,000 ft²
In this first preliminary concept, organic, free-flowing lines create the shape of the building. These lines intersect on all levels. The voids that are created make the rooms and individual spaces within the building. Voids are not seen as being wasteful. They have a value. Also, curved walls help to guide the visitor along through the building.

This concept has some of the same ideas as the previous. However, in this design, the building, when successfully completed would almost look like it was in motion because of the rotated floor and roof planes. This would be good for exterior views because as a person moves around the building, it will continuously look different.

The idea of this drawing is to take the movement patterns created by the choreographer and turn the building itself into a choreographed sculptural piece.
Study models similar to the ones at the left, were used during the entire thesis project. At these beginning stages, however, the models dealt with form and views to and from the site. The drawings below and to the right are idea sketches of how some of the spaces might work and how the views might be easily seen by a person walking down Walnut Street. Also, at this time, I was thinking a bit about materials, as is visible at the drawing below.

The tall, vertical piece on the model (A) is meant to be the landmark object of the building. The clear box (B) would be the entry lobby and the curved wall (C) might be an arts performance space, visible to those people walking on the sidewalk outside.

This section through the building was meant to show the different levels of the ramp and galleries in the design. Also, it cuts through the theater space, showing the orientation of the stage and seating. On the left side of the section, the overhanging glass boxes of the stair tower are visible.
While in the preliminary phases of design, I focused most on views from the sidewalk and street looking to the building. I also studied the movement patterns of people using the surrounding neighborhood so that I could anticipate the movements of people with my design on the site. The map to the left is what I anticipate will happen if my design were built on the proposed site.
Images on this page were presented during my thesis mid-review. I focused the most at this time on views, from outside looking inward, from inside looking outward and from inside looking farther within the building. The perspective drawings here were used to emphasize my points regarding the use of framed views to inspire movement.

These perspective sketches were used during the mid-review pin-up to help to describe some of the spaces in the building. The interior perspectives were helpful to show the quality of the space and to allow me to change those aspects of it that were unsatisfactory to me, as a designer.

The exterior perspectives were used to give an idea of how the proposed building would look in the immediate site context.
At mid-review, I was focusing how a person would move through the space. I attempted to choreograph, through architecture, that series of movements. Similar to my last project, I traced the steps that an employee on their lunch break might take (to the eatery and back outside the building). I also looked at the possibility of a person who comes to this building just to see a performance at the theater in the evening. The two paths of movement are completely different.
[Thesis Design]

Thesis Project: Designing to Inspire Movement:

Lower Level Plan

First Level Plan

Mezzanine Level Plan

Second Level Plan

Roof Level Plan

Legend:
- Theater patron
- Downtown Employee
- Dance Student
- Art Center visitor
- Theater employee
These sketches show some of the form ideas that I worked through in sculpting the exterior shape of the building. I looked at what I felt was successful in my last scheme - the curved roof form over the gallery. I took that shape, which I felt invoked a feeling of grace and movement, and mimicked that idea throughout the rest of the building. Rather than having a variety of roof forms, I chose to make the entire roof system a series of undulating curves. This gave the building a more uniform appearance and tied all parts of the building together as well.
This final design pin-up was a chance for me to work out some of the major floor plan issues. I also made the first of my three-dimensional models at this time to understand the materiality and form of the building as a whole.

The orthogonal parts of the building, including the walls of the theater and the stair towers are red brick, similar to those in the surrounding context. The undulating roof forms are copper in materiality. The remainder of the exterior walls is glass and each has a unique quality to it, whether the glass is clear, translucent, or reflective.
At the beginning of this thesis project, my thesis question was: "How can architecture be used to inspire a person's movement?" I have not attempted to design an Arts Center this semester. My time spent working on this project was not aimed at designing another building. It was an experiment of types. I used this Arts Center building as a vehicle to discover the answer to my thesis question. I feel that I have been successful. The answer to my question is evidenced in my project in four different design aspects:

- Organization of Spaces
- Views
- Light
- Movement System
Organization of Spaces

This building is designed to provide an interesting and memorable experience for the visitor. Knowing that there are many different reasons why a visitor might come to the building, I had to take into account the path of movement for each of these types of people.

For all, the beginning of the choreographed sequence begins on the street or sidewalk, where the visitor first sees the building. The exterior is rich in material quality and provides a number of views into the main lobby. However, the curving roof structures, and especially the middle "spine" that reaches beyond the building to meet the ground is what will attract the visitor more than anything.

View of the roof planes from the roof level (Right)

Exterior view approaching the building on Charles Street (Above)
The use of shallow spaces such as the layered walls at the Charles Street entrance and deep spaces such as the more open Walnut Street entrance, also creates a different type of experience when moving through a space. Shallow spaces are also used on the ramp at the center of the building. The ramp begins in a large open space, but then turns and moves behind a layered wall, allowing for a more condensed spacial experience. At the second floor, (C) the ramp releases the visitor into a more open space again. It is this use of compression and release that allows the visitor to experience the space more than if the spaces were all standard, uniform sizes.

As an example of how spaces can be choreographed, let’s take an example of a theater patron. We’ll call her Patty. Since most shows are at night, it’s likely that Patty may not be visiting the gallery or ballet studio. She will enter from one of the nearby parking lots and go through either of the entrances, (A) arriving in the main lobby area. From here, let’s assume that she has seats in the balcony section of the theater. She will make her way to the start of the ramping system on the first level. As the ramp curves upward, it also curves around and above the eatery. At the first turn, the ramp actually continues its ascent upwards between two walls made of wood slats. (B) From below, Patty can be seen by those who are on the main level and those who are just starting up to the theater. The ramp meets with the doors to the balcony section of the theater, and Patty goes from a compressed ramp platform to the high ceilings and open expanse of the theater where she will take her seat.
Views that Engage

Views are the most obvious and one of the most used ways that architects successfully draw a person through a space. Our sense of sight is the one that we rely on the most, but it is not the only way that a person can experience a space.

There are three types of views that I focused on in choreographing movement: views from outside looking inward, views from inside looking outward, and views from inside looking farther inward.

From the exterior, the building has a sculptural quality to it that draws the eye towards it. The middle “spine” of the three roof slabs comes down to meet the ground, bringing it to a pedestrian’s level. This spine continues beneath the ground and contains the mechanical equipment for the building. On the sidewalk below this roof piece is a grated material, which allows the pedestrian to see that the building’s form continues below.

Inside, there are a number of interesting views. From the eatery, it is possible to see people behind the layered wall who are walking up the ramp to the second level and balcony level of the theater. This layered effect is also present at the Charles Street entrance to the building.

Finally, the presence of other people milling about it a way to bring people to the building. In a way, another person or group of people is a view. It doesn’t have to be a built form. Sometimes, people enjoy being in places where there are others present.
Light that Leads

Light is another major element that can lead people through a space. As I learned in my design of the White River Pathway, light can be manipulated in a variety of ways to create the desired effect.

In my design, I also took into account different light qualities. The most evident manipulation of light has come from my use of a Dale Chihuly glass sculpture (C) in the middle of the ramp. Glass, and especially colored glass, produces an excellent quality of colored light when it merges with the correct kind of lighting.

Another, more subtle way that lighting is used in this design is through the manipulation of daylight. (A) In the model photograph to the left, it is possible to see how light hits the vertical elements on the first and second levels and produces a wonderful pattern of light and shadow both on the ground and within the building. (B)

Finally, another use of natural light is found at the roof level. Because the roofs have different shapes and don’t follow the same curved pattern, there are gaps where they pass each other. At these points, natural light is allowed to enter the building. This lights most of the area where the ramp cuts through as well as part of the gallery (with indirect light).
Choreographed Promenade

The choreographed promenade, or ramping system is a deliberate move to cause a visitor to stop, or slow their pace to really experience the space that they are in. Most often, buildings will have standard dimension risers and treads, which doesn't allow the visitor to pay any special attention to where they are. I wanted to change that way of thinking. The visitor, in many cases, should not experience the building simply through sight, but also through touch and sound. For example, the brick walls of the dance studio are able to be felt by the patrons. Also, the brick gives a warm feeling due to its color and texture. In terms of sound, the movement from one flooring material to another is a way to transition from inside to outside, or from one room to a corridor, for example. The sound of a person walking from one type of flooring to another is a way to make people more aware of that transition, which often goes unnoticed.

I want the visitor to remember the space that they are in and recall later the smooth, black material of the ramp and how the light meeting the Chihuly sculpture above spread colored light to the ceiling above it. I want a person to feel slightly uncomfortable while in the compressed spaces and instantly feel the release of walls around their body when they pass into a more open space. If I have done this, then I have accomplished my goal that I set out to attain at the beginning of the semester.
Thesis Conclusion:
Reflection + Criticism

After looking over this project once again, I feel like I have learned a lot more during this project than I have from any other one project during my time in college. The topic was interesting to me to begin with and it still intrigues me now, even after a year of studying it. After pouring hours of work into a single building design, I finally feel like I have accomplished something more than a design problem. I have discovered something about architecture and people in general. I have learned something that not only applies to this project, but can be applied to any number of other projects that I will encounter during my time in the professional field.

Dance and Architecture truly do have a lot in common. The elements of dance can be used in the design of a building, and can be used successfully to create spaces that are both exciting to be in, and memorable for the person experiencing them. Architecture isn’t about creating a “cool-looking building.” It’s about creating a space that people like to be in. It’s about making people feel something when they are in the space that you’ve designed. It’s really about understanding people. That’s why I found this project to be so fulfilling for me. I know more about people as a whole than I did when I embarked on this design exploration. That is something that I feel proud of when I think back to all the work that I have completed.

Once again, I thank all of the people who have had a hand in helping me to shape my thesis design project, but especially Andrea Swartz and Pam Harwood, who have put more effort and time into my design than anyone else. Many of the accomplishments that I have made this semester are because of Professor Swartz and Professor Harwood and I am grateful for their encouragement and knowledge base.
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