

UNtheater

Anna Badyoczek



Thesis submitted to the faculty of the Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

Master of Architecture

November 29, 2010

Alexandria, VA

Susan C. Piedmont-Palladino - Chair

Paul F. Emmons

Marcia F. Feuerstein

James W. Ritter, FAIA

This thesis was to me, more than anything else, a pursuit of fascinations. I began with an obsession with stairs: exploring different types, the symbology associated with them, and why I was so adamant about making every fire stair beautiful. This led me to a program and a site - a theater on the corner of Swann St. and 14th St. in northwest Washington D.C.; a building necessitating stairs, in an area of the city that was full of artists and theaters, but which lacked a movie theater. I was compelled to design a magical building, a movie theater of building elements as characters. My professors urged me to choose an opening night movie as inspiration for the design; I was instantly enamored with the idea of designing around *Alice and her Adventures in Wonderland*. To me, the characters, puns, and riddles in the book were perfect to imagine as the columns, walls, and stairs of my building. This allusion eventually morphed the building into two theaters, an above ground movie theater and a below ground performance theater.

As I worked, I had two very important (and related) revelations. First, that a theater is very similar, both in function and layout, to a church. The layout of the building, therefore, I designed like that of a church or a temple. I constantly explored opposing worlds; the above ground dreamworld vs. the below ground reality, the inner sacred world vs. the outer public realm. The essence (the spirit, or soul) of the building is *Alice*. Second, I feel the most spiritual when I am designing. I realized over time that it was equally important to me to learn how to make my drawings feel as it was to design the building itself. My thesis became **art IS religion**.



Table of Contents

I. Down the Rabbit Hole	2
II. The Pool of Tears	3
III. A Caucus Race and a Long Tale	4
IV. The Rabbit Sends in a Little Bill	5
V. Advice from a Caterpillar	6
VI. Pig and Pepper	7
VII. A Mad Tea Party	8
VIII. The Queen's Croquet Ground	9
IX. The Mock Turtle's Story	10
X. The Lobster Quadrille	11
XI. Who Stole the Tarts?	12
XII. Alice's Evidence	13

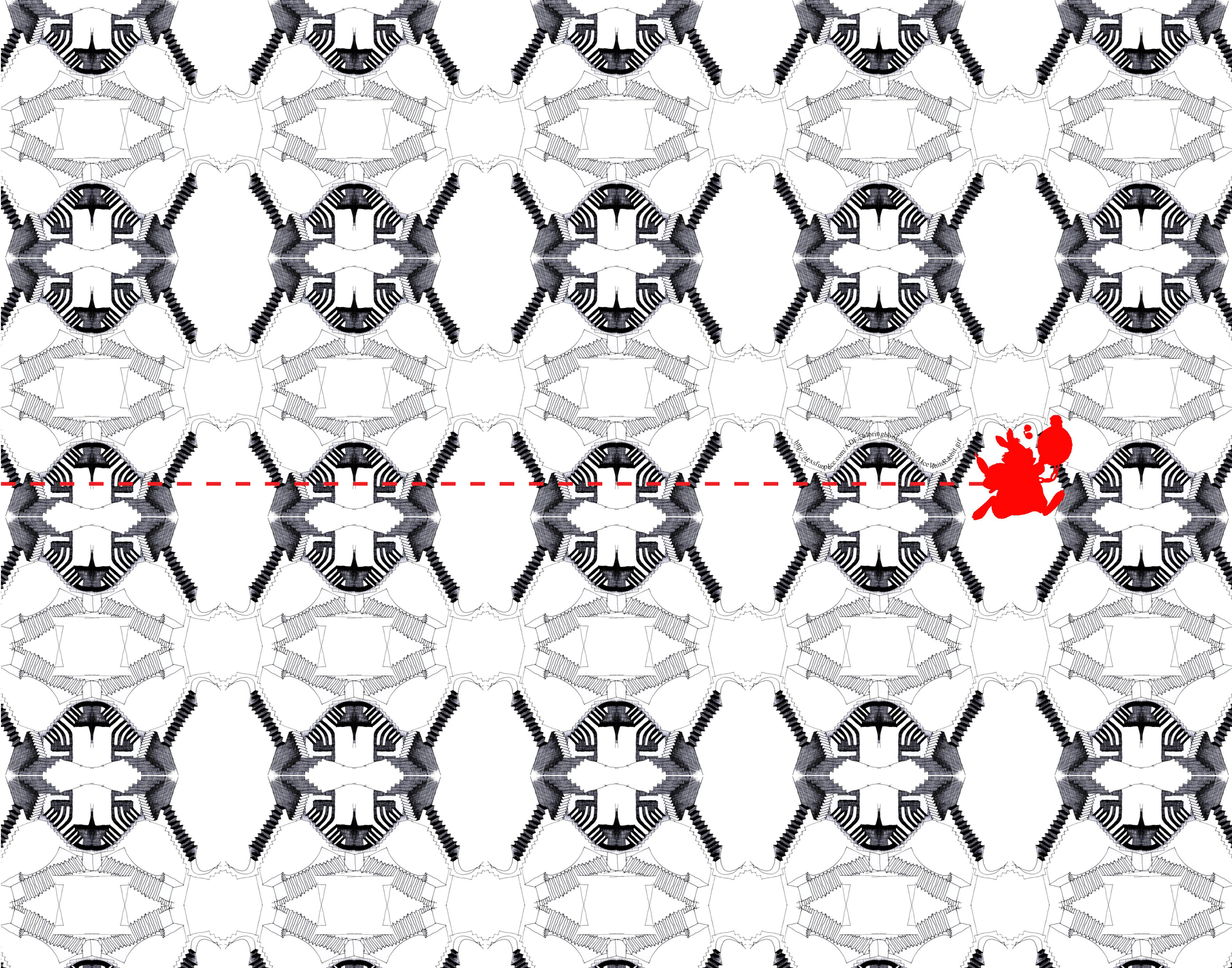
The table of contents for this thesis book is the same as that of

Alice and her Adventures in Wonderland and Through the Looking-Glass;

Alice and her Adventures in Wonderland and Through the Looking-Glass;

this is because Alice's journey mirrors my own.

I. Looking-Glass House	15
II. The Garden of Live Flowers	16
III. Looking-Glass Insects	17
IV. Tweedledum and Tweedledee	20
V. Wool and Water	21
VI. Humpty Dumpty	22
VII. The Lion and the Unicorn	23
VIII. "It's My Own Invention"	24
IX. Queen Alice	26
X. Shaking	27
XI. Waking	28
XII. Which Dreamed It?	29



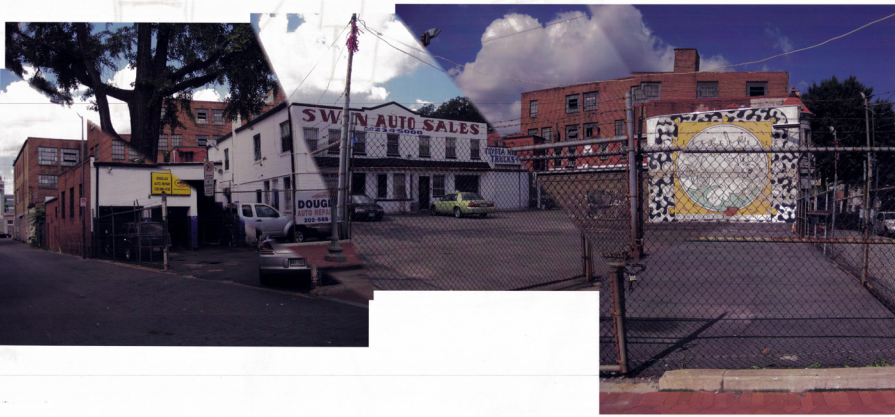
I. Down the Rabbit Hole

In another moment down went Alice after it, never once considering how in the world she was to get out again. The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well. Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything: then she looked at the sides of the well... (13,14)

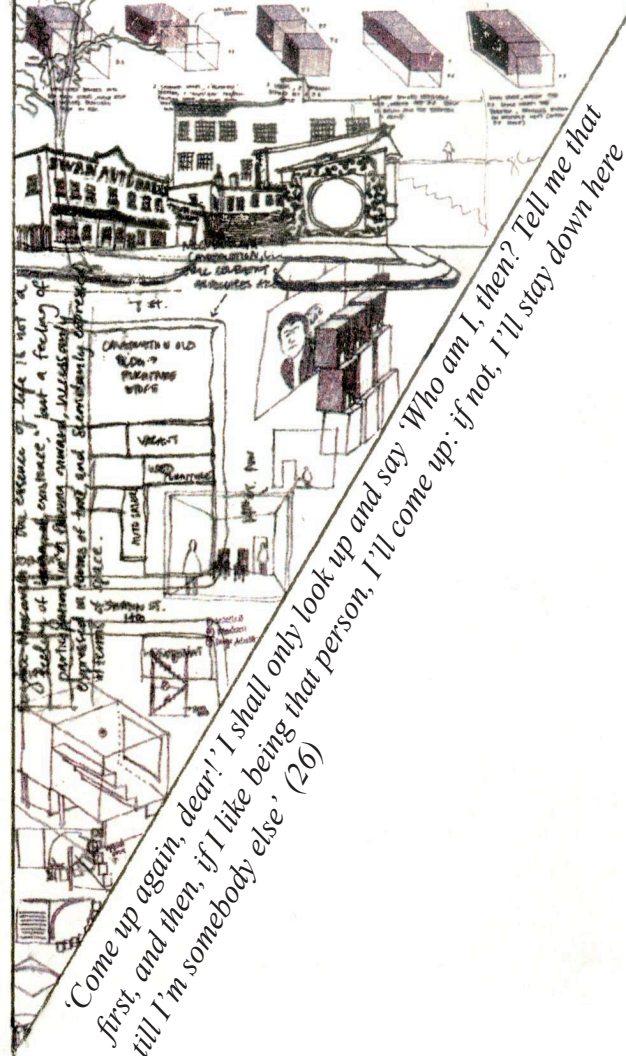
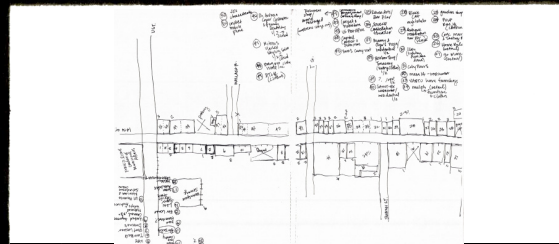
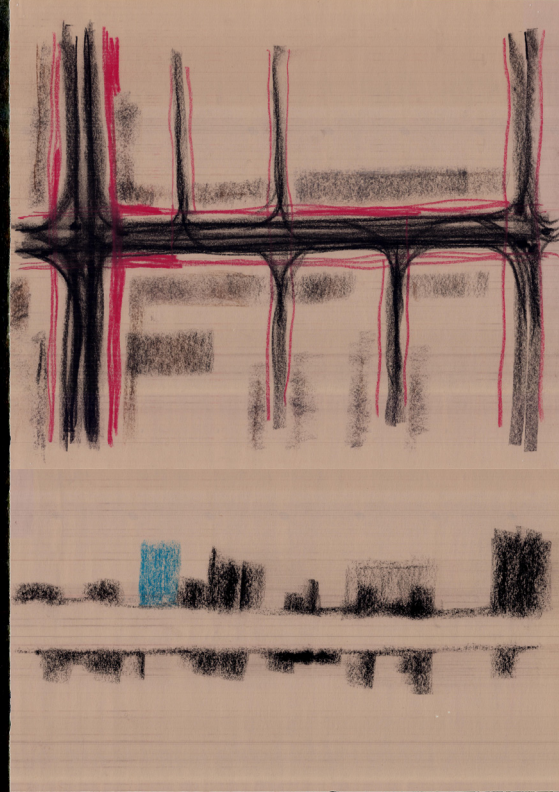
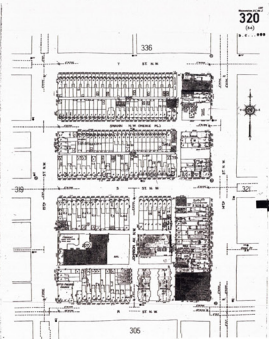
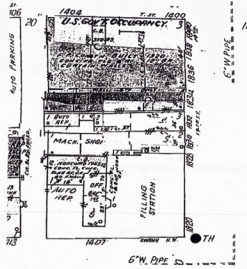
Down, down, down. Would the fall never come to an end? ... I must be getting somewhere near the centre of the earth (15)



The thesis began suddenly. I knew only that I had a fascination with stairs, so I began exploring them through photography, research, and experience. There was something very symbolic to me about the act of ascending and descending a staircase, and this led me to photograph themes related to ascension: the physical act of rising in a stair, the symbolic rising, or enlightenment, of a person, and the enlightenment, or illumination, of a space.



I'll try if I know all the things I used to know. (25)



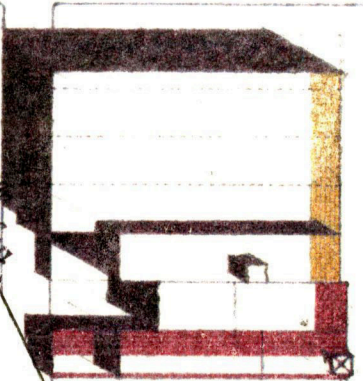
'Come up again, dear!' I shall only look up and say 'Who am I, then? Tell me that first, and then, if I like being that person, I'll come up: if not, I'll stay down here till I'm somebody else' (26)

And yesterday things went on just as usual. I wonder if I've been changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?' Ah, that's the great puzzle!' (24- 25)

II. The Pool of Tears

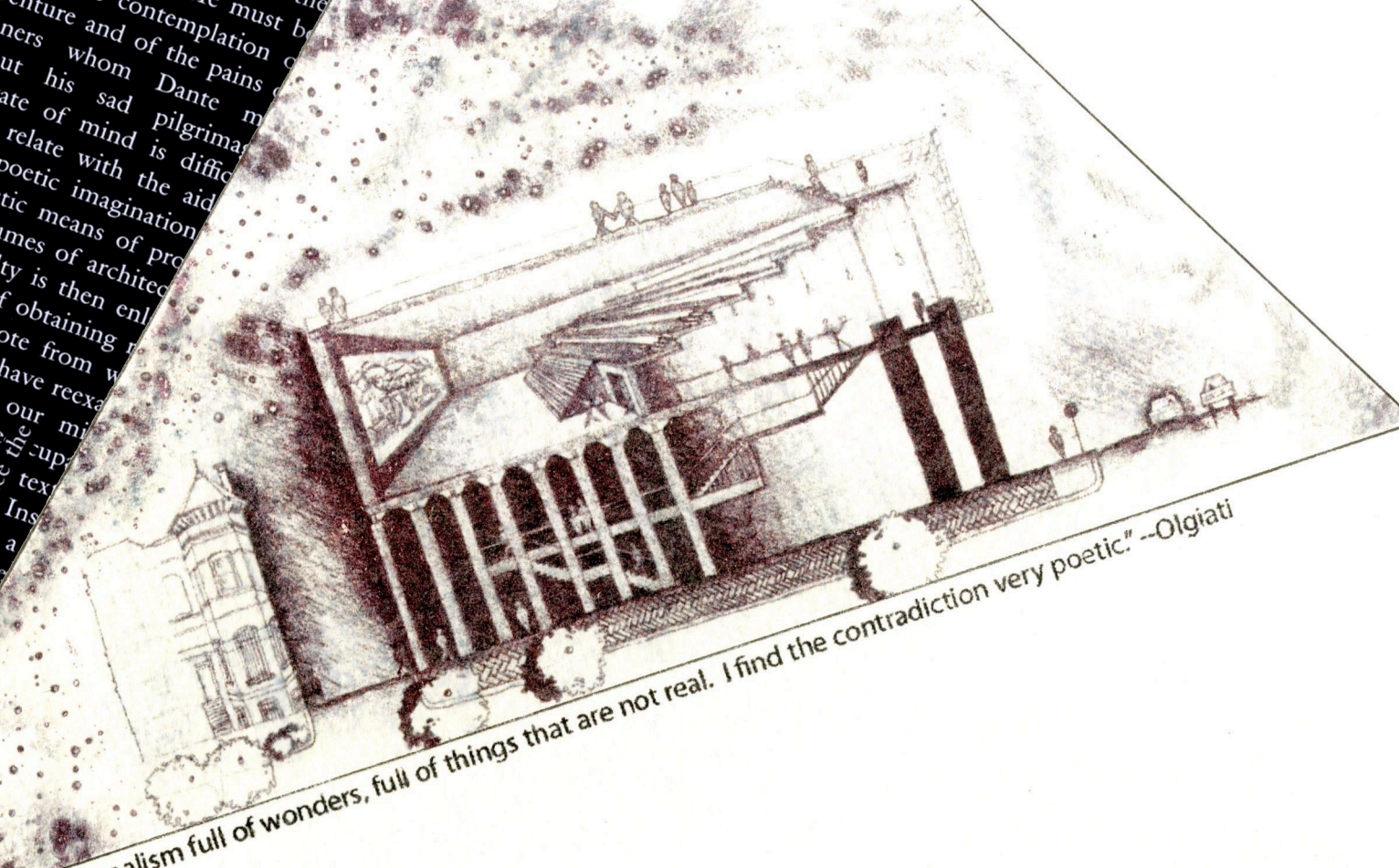
I exposed myself to as much of the city as I could, seeking out these examples of ascension. I was also looking for a site and a program that spoke to me—a program that necessitated stairs in a location with soul. Most of my previous designs have come to me in a dream, so I was, in a sense, falling into the city, hoping that in some way what I saw would materialize itself into the form of a building when I dreamt at night. It never happened, and instead of reaching inward for the answers I started opening myself up to my wanderings. Programmatically I decided on a theater, since changes in elevation would be necessary. I noticed I was particularly drawn to the U St. area of Washington, D.C.; I felt an artistic hum all around me there. I found out that before Martin Luther King was shot and the neighborhood declined, the area was known as “Black Broadway”, with multiple theaters and a prominent music scene. Now the neighborhood is going through a revival and reclaiming its artsy past. One of the things missing, however, is a movie theater. I felt that a small movie theater was an appropriate fit for the neighborhood; I found a site that spoke to me on the corner of 14th and Swann Streets, near U St.

People appearing and disappearing out of nowhere



Populated with
TWIN
Speakers u
repet exa
ly what
another
says

...culture and of the pains
...sinners whom Dante m
...throughout his sad pilgrima
...ch a state of mind is diffic
...ough to relate with the aid
...the poetic imagination
...the plastic means of pro
...and volumes of architected
...he difficulty is then enl
...danger of obtaining r
...e too remote from w
...Thus we have reexa
...blem with our mi
...from the pre-occup
...following the tex
...nt Account. Ins
...attention in a
...ser to experience
...eparatic
...imagi
...an
...thro
...th he is moved to
...trip" as Dante did.

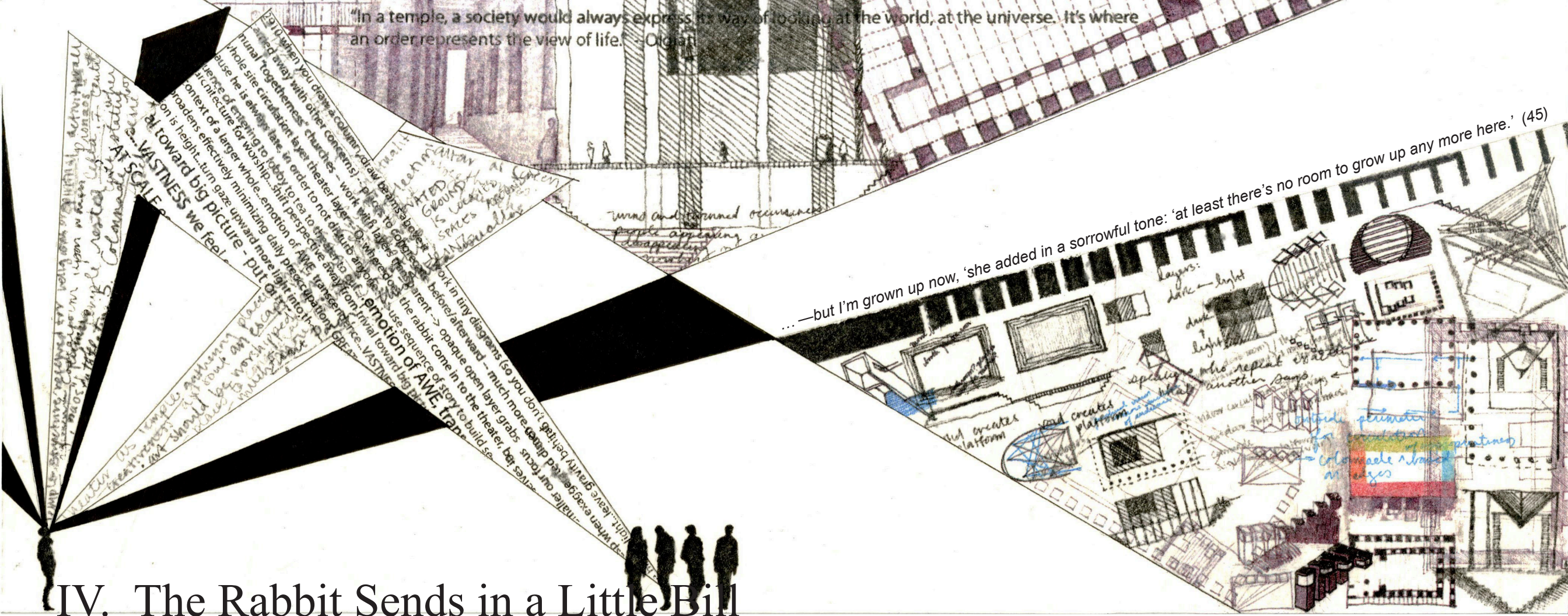


"A realism full of wonders, full of things that are not real. I find the contradiction very poetic." --Olgiati

III. A Caucus Race and a Long Tale

As I developed ideas for what the theater could become, I realized that I needed a way to constrain the design. My professors urged me to pick an opening night movie to help me make decisions. I wanted something timeless and for all age groups; I wanted something that was a dreamworld in itself, a framework for my movie theater dreamworld. I instantly thought of *Alice and her Adventures in Wonderland*. Here was a story about a girl leaving reality into the one of her dreams, where her memories become characters and her world is *populated with twins and twinned occurrences, speakers who repeat exactly what another says, people appearing and disappearing out of nowhere* (Alice xxii). I imagined these characters, puns, and riddles becoming the columns, walls, and stairs in my building.

It was important to me that the building not become a cliché, a Disneyland. I read about Giuseppe Terragni's *Danteum*, an unbuilt work based upon the *Divine Comedy*. Terragni said "The Architectural monument and literary work can adhere to a singular scheme without losing, in this union, any of each work's essential qualities only if both possess a structure and harmonic rule that can allow them to confront each other, so that they may then be read in a geometric or mathematical relation of parallelism or subordination" (*Danteum* 8). He identified two important points: that the work need to be interpreted in three modes of discourse (the literal, the allegorical, and the anagogical), and that the character of the architecture and the definition of a type for the monumental building must be of use to two or more already historic types in the form of Temple, Museum, Tomb, Palace, and Theater (*The Relazione text* 122).



IV. The Rabbit Sends in a Little Bill IA. The Rabbit Sends in a Little Bill

It simultaneously struck me that in plan and purpose, a theater is very much like a temple or church. Film is an art form, and as I worked, I realized that creating things, making art, is when I feel most spiritual. Kandinsky said, about art: "As it gains a life of its own, it becomes an entity, an independent spiritual life, which as a being, leads the life of material realism. It is, therefore, not simply a phenomenon created casually and inconsequentially indifferent to spiritual life. Instead as a living being, it possesses creative active forces. It lives, has power, and actively forms the above-mentioned spiritual atmosphere" (*On the Spiritual in Art* 91).

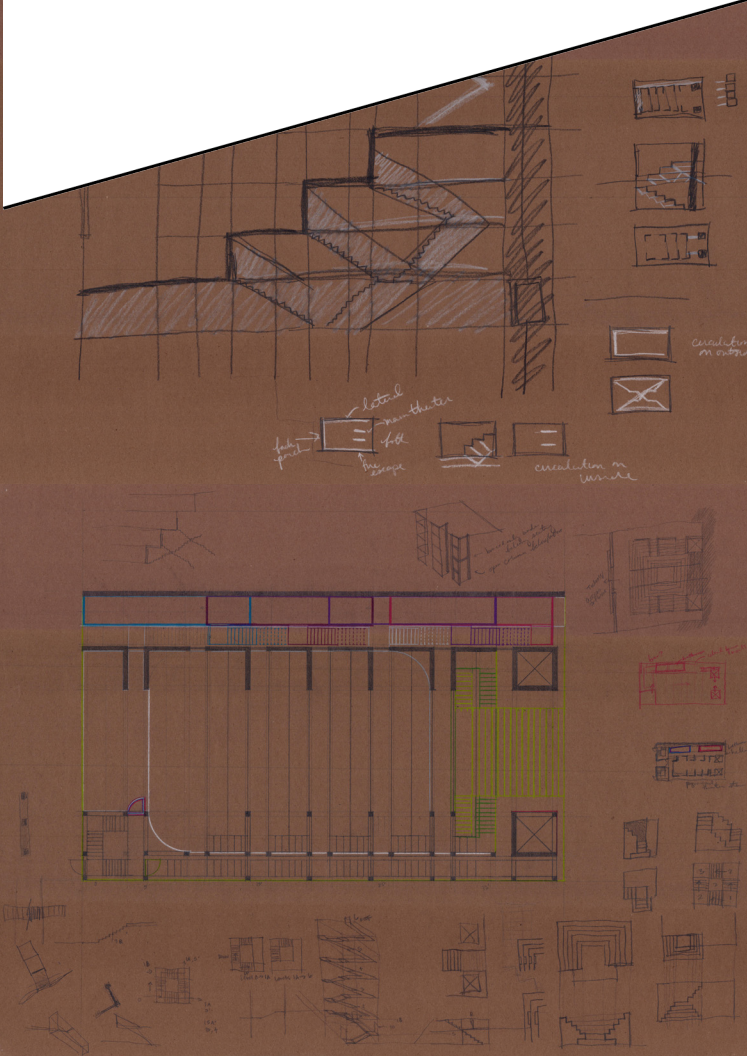
There are many similarities between art and religion. They are both a "quest for union, unity and oneness", as well as harmony between the self, the self and others, nature and the divine (*Coleman* xvii,xviii). Coleman also says that "art expresses being and a confrontation with being is always spiritually significant" (14), and this is where the metaphor **art IS religion** transcends to *Alice*. Alice is constantly confronted with her own existence:

'And if he left off dreaming about you, where do you suppose you'd be?'

'Where I am now, of course,' said Alice.

'Not you!' Tweedledee retorted contemptuously. 'You'd be nowhere. Why, you're only a sort of thing in his dream!' (197)

The idea of transcending time and space is also common to aesthetic and spiritual states of mind. Alice also transcends time and space in her dream; the internal time of Wonderland is much different than the time she spends sleeping underneath a tree. Most importantly, both religion and art can evoke wonder—an artist is urged to return to a primordial innocence, to feeling, in his work, and many religions celebrate the child, who feels wonder at ordinary things (*Coleman*). Alice becomes the symbol of wonder.

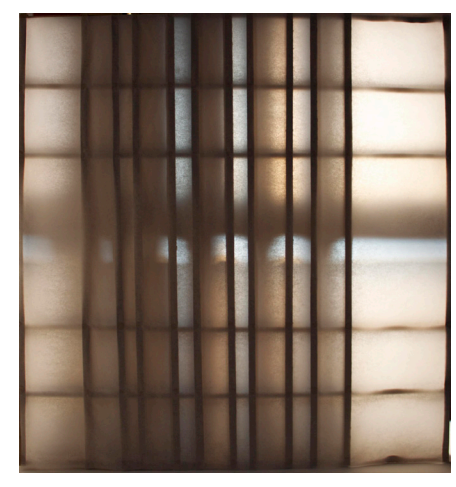
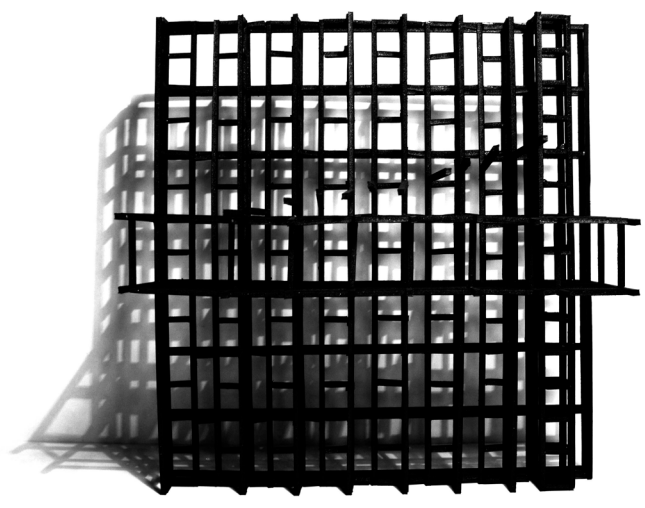


Which brought them back again to the beginning of the

conversation. (55)

'I can't explain myself, I'm afraid, Sir,' said Alice, 'because I'm not myself, you see.' (55)

Alice remained looking



V. Advice from a Caterpillar

These two major realizations defined my building. Programmatically, I arranged the spaces like that of a temple. The *cella*, the central sacred space with no windows, became the theater, with the altar being the LED movie screen. A large, cavernous lobby space/open air atrium before the entrance functions as the *pronaos*, the front porch. The back porch is a bar/refreshment area. Where usually a temple is raised off the ground on a platform, the theater is lifted off the ground by a steel grid column and beam system, and the floor, an extension of a glazed curtain wall, further enhances this feeling. An abstract *colonnade* around the building, a breathing space surrounding the sacred space, is used for circulation.

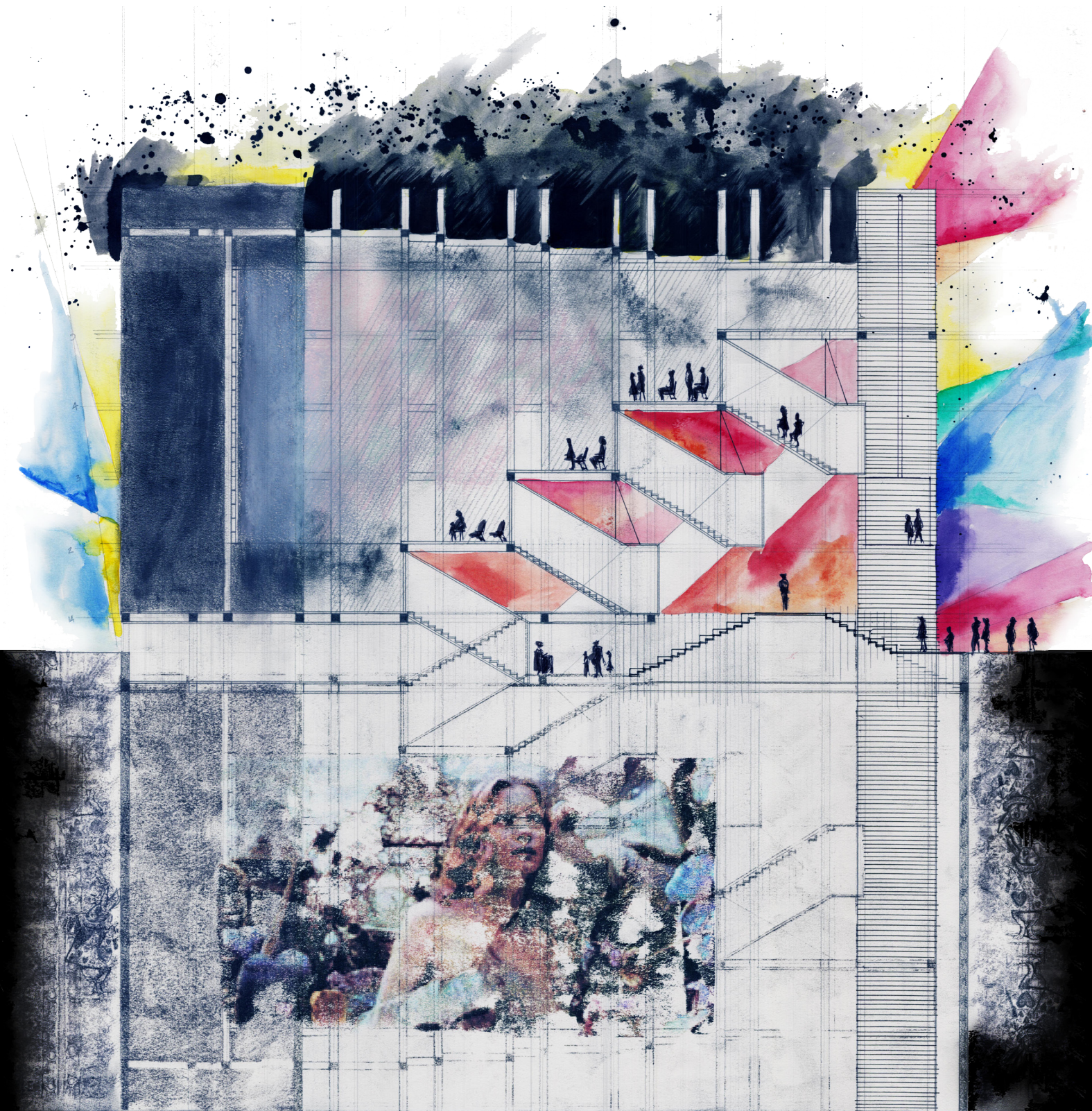
The soul of the building became *Alice*. There are multiple changes in scale, most notably in the grand staircases. Although the grand staircase between the glazed curtain wall and screen on the south side of the building functions as the main circulation stairway, an argument can be made that the actual grand staircase is composed of the levels of the theater, whose form can be viewed from the atrium below, and is suggestive of what is above. The idea of the world as upside down is evident in the vertical and horizontal "columns" (beams) that make up the inhabitable curtain wall. There are numerous "twins and twinned occurrences"; the fire stairs, the symmetry in the plan, the twin elevators with *people appearing and disappearing out of nowhere*.

'What size do you want to be?' it asked. 'Oh, I'm not particular as to size,' Alice hastily replied; 'only one doesn't like changing so often, you know.' (60)

tion. (61)

thoughtfully at the mushroom for a minute, trying to make out which were the two sides of it; and, as it was perfectly round, she found this a very difficult ques-

'If it had grown up, she said to herself, it would have made a dreadfully ugly child; but it makes rather a handsome pig, I think.' (73)



'Would you tell me, please, which way I ought to go from here?' 'That depends a good deal on where you want to get to,' said the Cat. 'I don't much care where—' said Alice. 'Then it doesn't matter which way you go,' said the Cat. '—so long as I get somewhere,' Alice added as an explanation. 'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.' (73-74)

'How am I to get in?' asked Alice again, in a louder tone. 'Are you to get in at all?' said the Footman. 'That's the first question, you know.' (69)

VI. Pig and Pepper ΛΙ ΒΙΓ ΣΥΓ ΠΕΠΠΕΙ

Logically, the abstract idea of the upside-down world became reality. The idea of mirroring, of twinning something, became very important in the project. The top theater was mirrored about the ground line. This mirroring actualized the previous concepts of ascending and descending by creating two worlds: the above world and the below world, the dreamscape and the reality. The ground floor became a moment of suspension—a very important symbolic moment between the two worlds. Pavel Florensky, in his book *Iconostasis*, describes this division:

In the beginning of Genesis—"God created the heavens and the earth"—we have always recognized as basic this division of all creation into two. (...) These two worlds—the visible and the invisible—are intimately connected, but their reciprocal differences are so immense that the inescapable question arises: what is their boundary? Their boundary separates them; yet, simultaneously, it joins them. How do we understand this boundary? (33)

http://2.bp.blogspot.com/_dH6zd98HBfY/SmXf9Abgul/AAAAAAAAAC0/A_LNC1f9NWU/s400/Alice+in+Wonderland.jpg

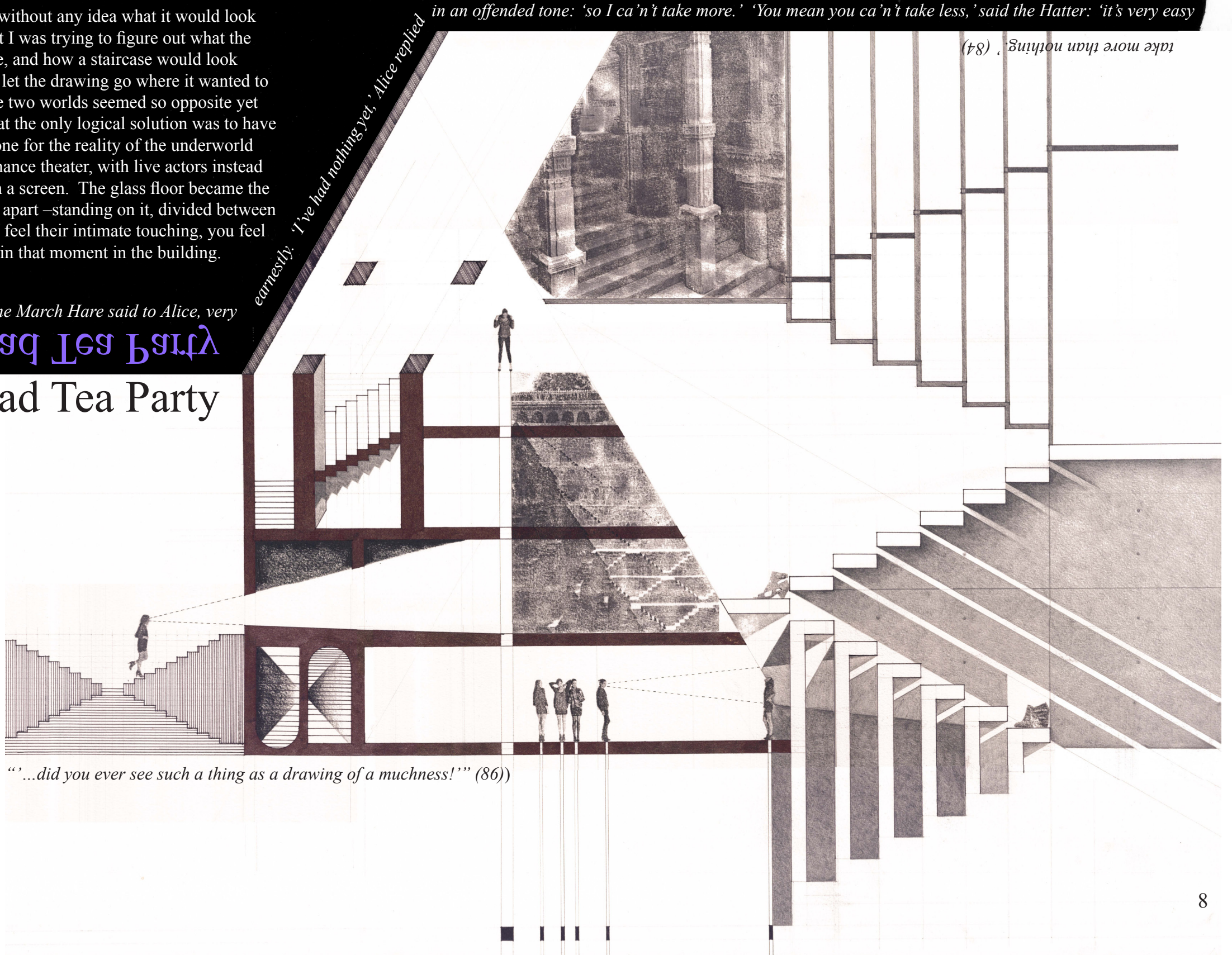
Florensky goes on to say that

(...) *our own soul's life*, is the truest basis upon which we may learn about this boundary between the two worlds. For within ourselves, life in the visible world alternates with life in the invisible, and thus we experience moments—sometimes brief, sometimes extraordinarily fleeting, sometimes even the tiniest atom of time—when the two worlds grow so very near in us that we can see their intimate touching. At such fleeting moments in us, the veil of visibility is torn apart, and through that tear—that break we are still conscious of at that moment—we can sense that the invisible world (still unearthly, still invisible) is breathing: and that both this and another world are dissolving into each other. (33)

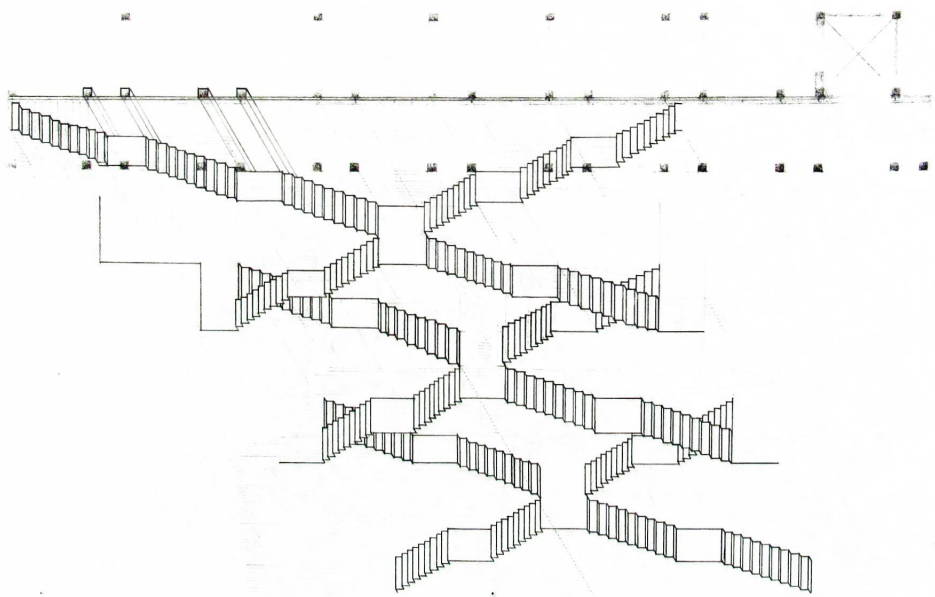
I made this drawing without any idea what it would look like; I only knew that I was trying to figure out what the underworld would be, and how a staircase would look descending into it. I let the drawing go where it wanted to go, and I saw that the two worlds seemed so opposite yet related. I decided that the only logical solution was to have another theater, but one for the reality of the underworld—it became a performance theater, with live actors instead of imaginary ones on a screen. The glass floor became the veil of visibility torn apart—standing on it, divided between the two theaters, you feel their intimate touching, you feel the presence of both in that moment in the building.

'Take some more tea,' the March Hare said to Alice, very

VII. A Mad Tea Party



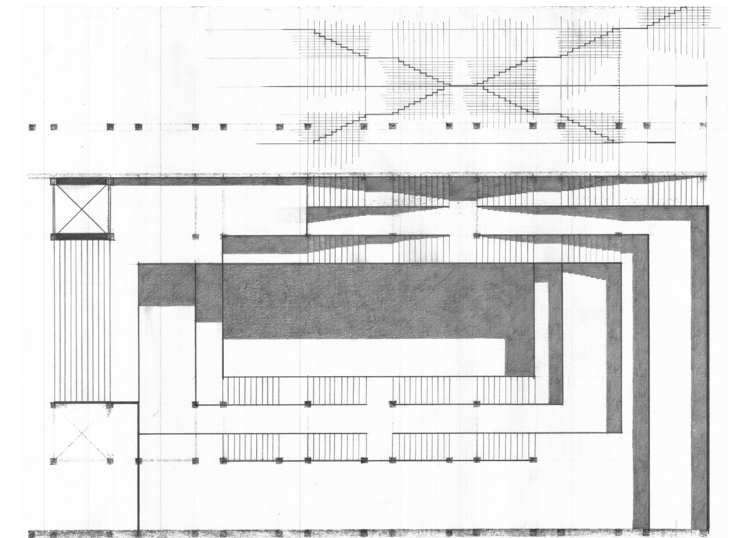
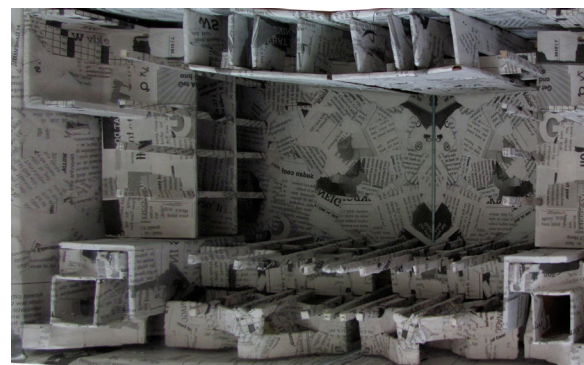
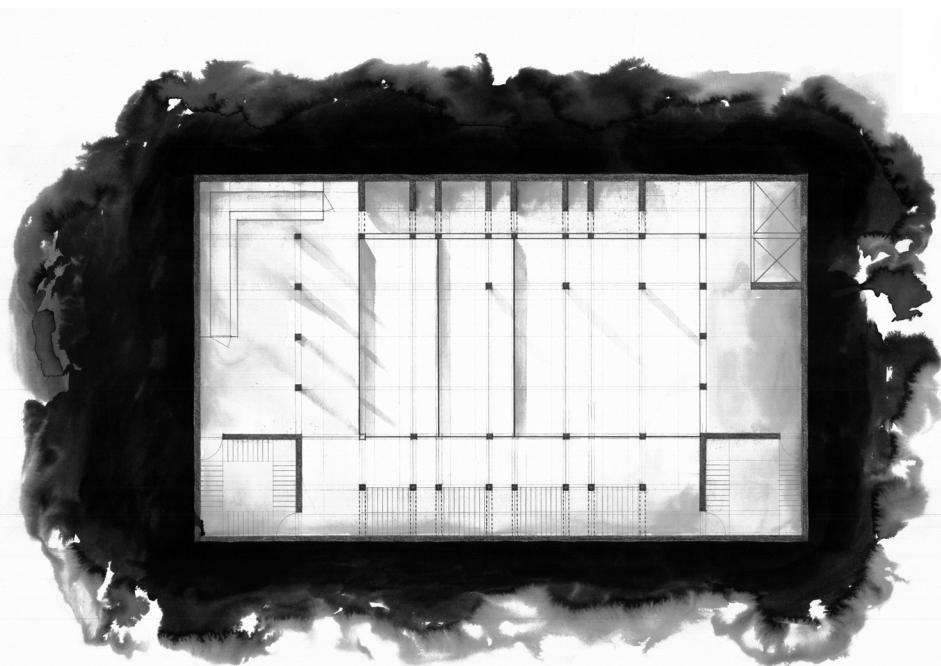
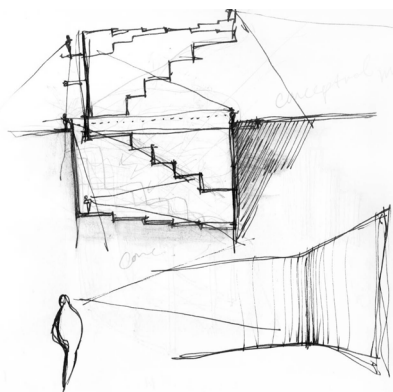
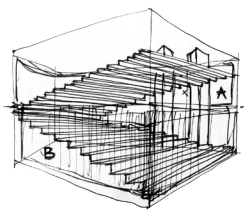
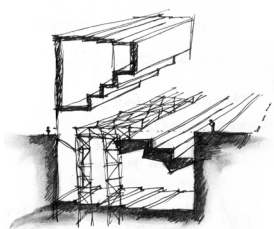
'and besides, what would be the use of a procession,' thought she, 'if people had all to be down on their faces, so that they couldn't see it?'



The layout of the theater below is very similar to the one above, but mirrored. The feeling of the underworld became the opposite as that of the above world – this ancient form of theater is a heavy concrete foundation for the light, modern steel and glass structure rising from it. The grand staircase embodies the essence of Alice, with multiple entrances and exits, and paths where you end up where you began.

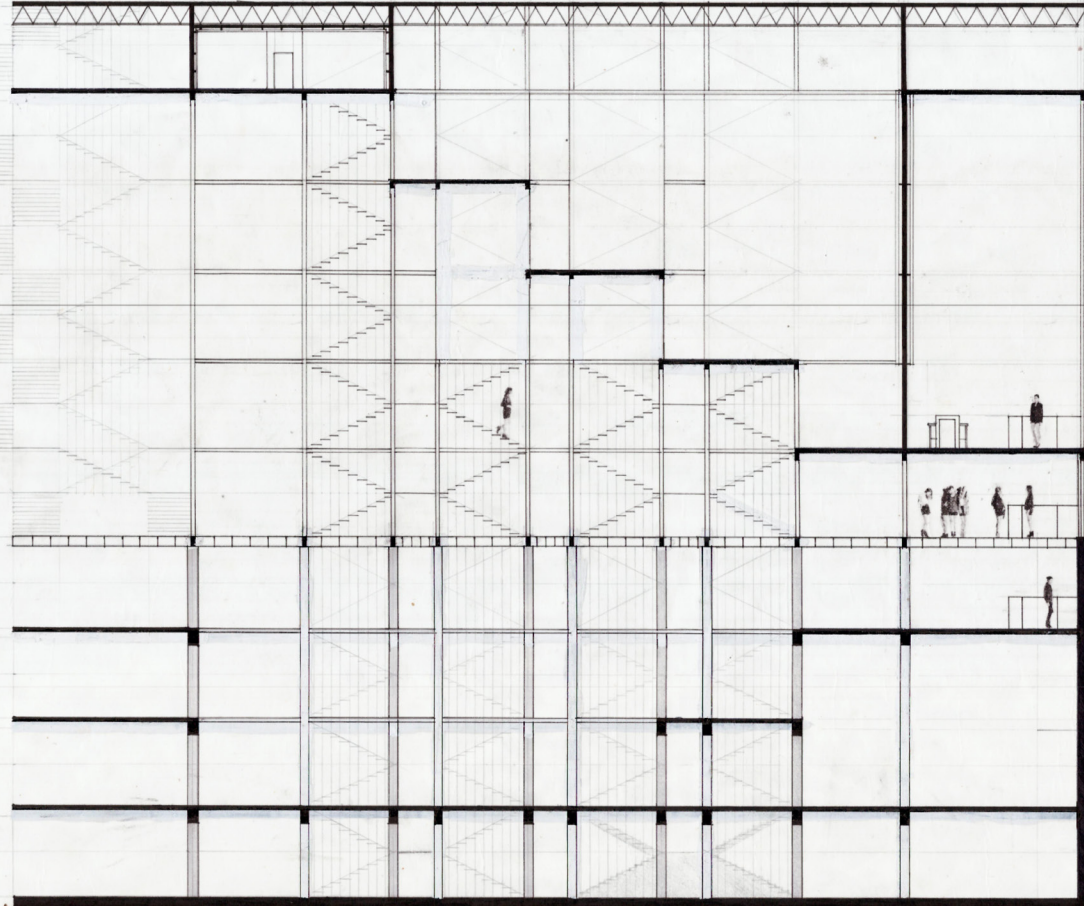
VIII. The Queen's Croquet Ground

The executioner's argument was, that you couldn't cut off a head unless there was a body to cut it off from: that he had never had to do such a thing before, and he wasn't going to begin at this time of life. The King's argument was that anything that had a head could be beheaded, and that you weren't to talk nonsense. (98-99)



IX. The Mock Turtle's Story

'I don't see how he can ever finish, if he doesn't begin.' (108)



...repetition involves retelling. Repetition is about eternity and stopping time. Repetition with a difference presupposes change and time passing. (Intro, xxiii)

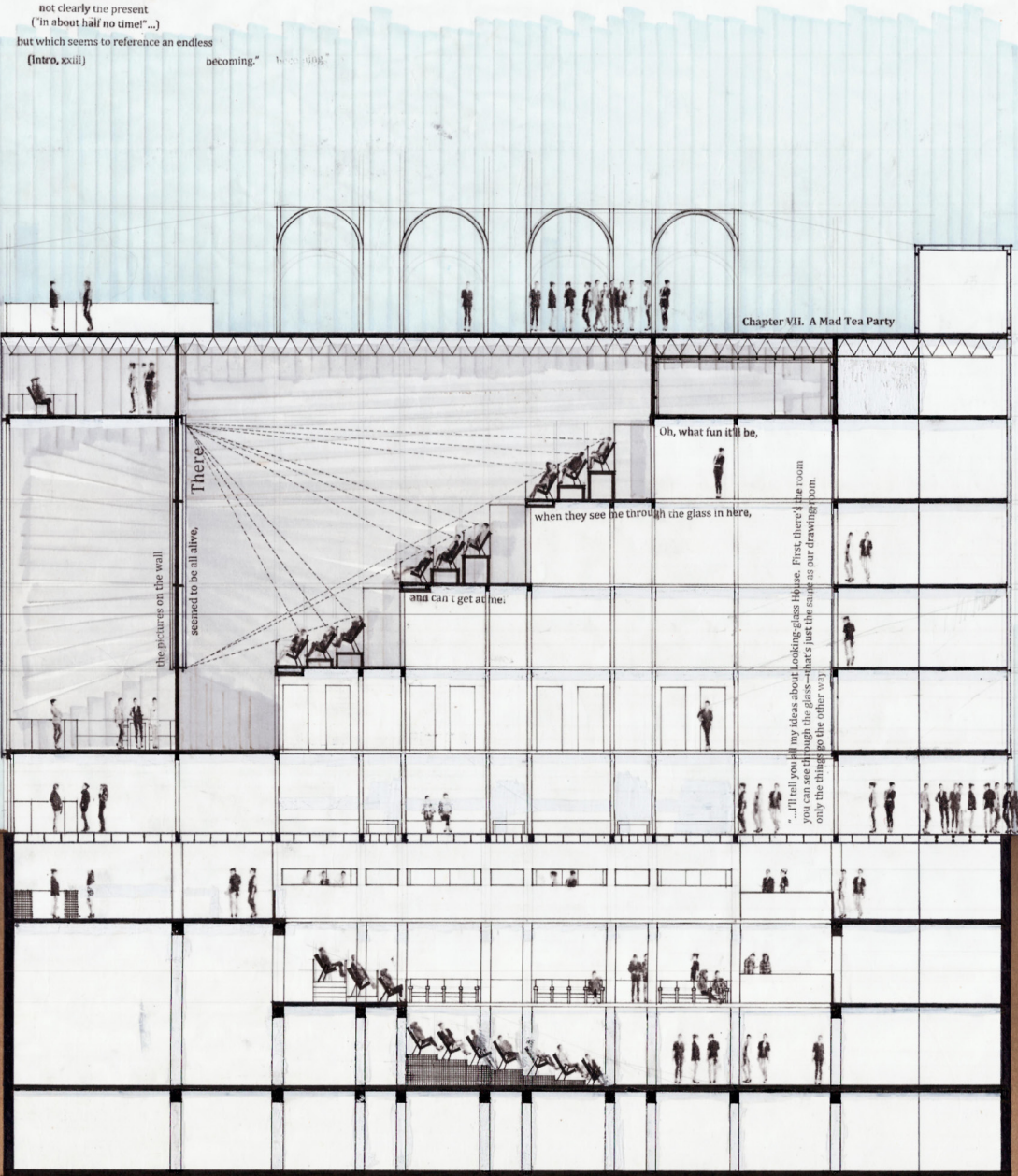
Alice's Adventures in Wonderland

...they are puns and riddles that have been transformed into characters." (Intro, xxii)

riddles

...paradoxically the more skilled the child is in language, the less able she is to express the intensity of her first feelings, which are by definition, painful and non-verbal." (Intro, xx)

Through the Looking-Glass and What Alice Found



These linguistic events take place in a time that is not clearly the present ('in about half no time!...') but which seems to reference an endless becoming." (Intro, xxiii)

don't understand you, said Alice. 'It's dreadfully confusing!' 'That's the effect of living backwards,' the Queen said kindly... —but there's one great advantage in it, that one's memory works both ways. 'I'm sure mine only works one way,' Alice remarked. 'I can't remember things before they happen.' 'It's a poor sort of memory that only works backwards,' the Queen remarked.

Chapter VII. A Mad Tea Party

There the pictures on the wall seemed to be all alive,

and can't get at me,

when they see me through the glass in here,

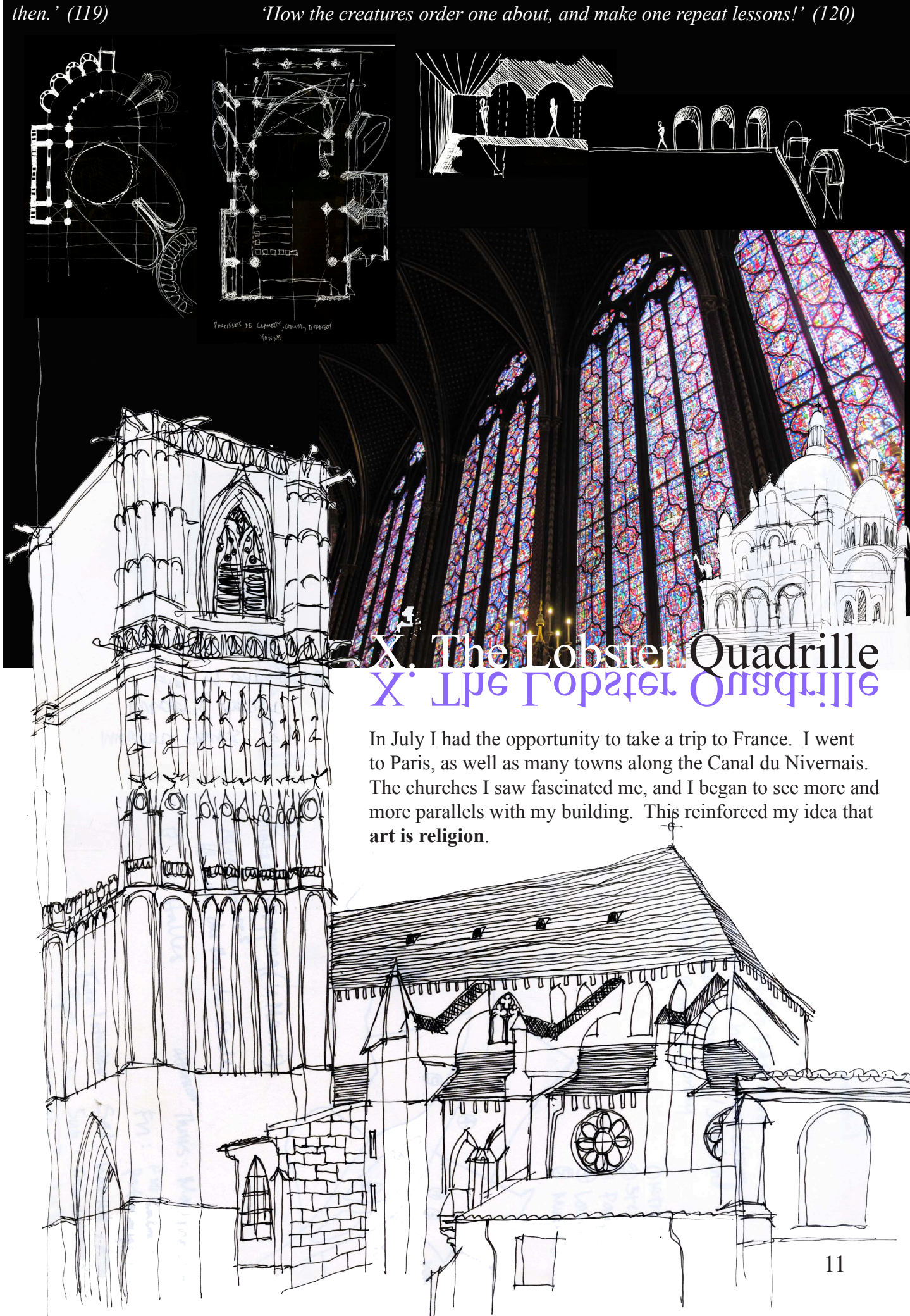
Oh, what fun it'll be,

...I'll tell you all my ideas about Looking-glass House. First, there's the room you can see through the glass—that's just the same as our drawing-room only the things go the other way.

'Be what you would seem to be'... 'Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.' (105)



'I could tell you my adventures—beginning from this morning,' said Alice a little timidly; 'but it's no use going back to yesterday, because I was a different person then.' (119)

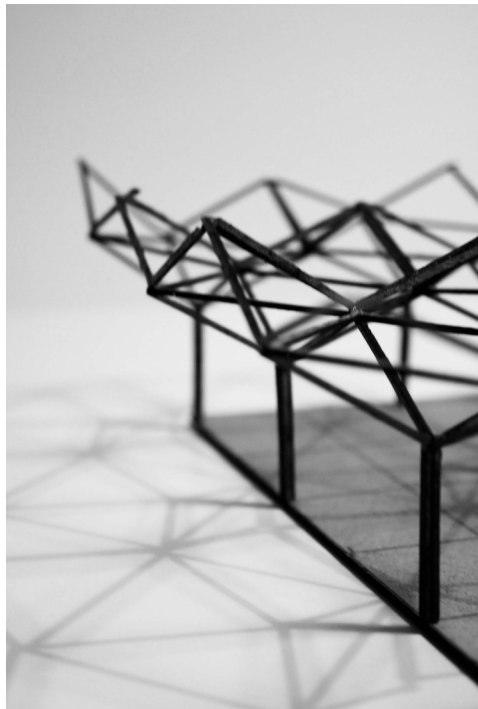


X. The Lobster Quadrille

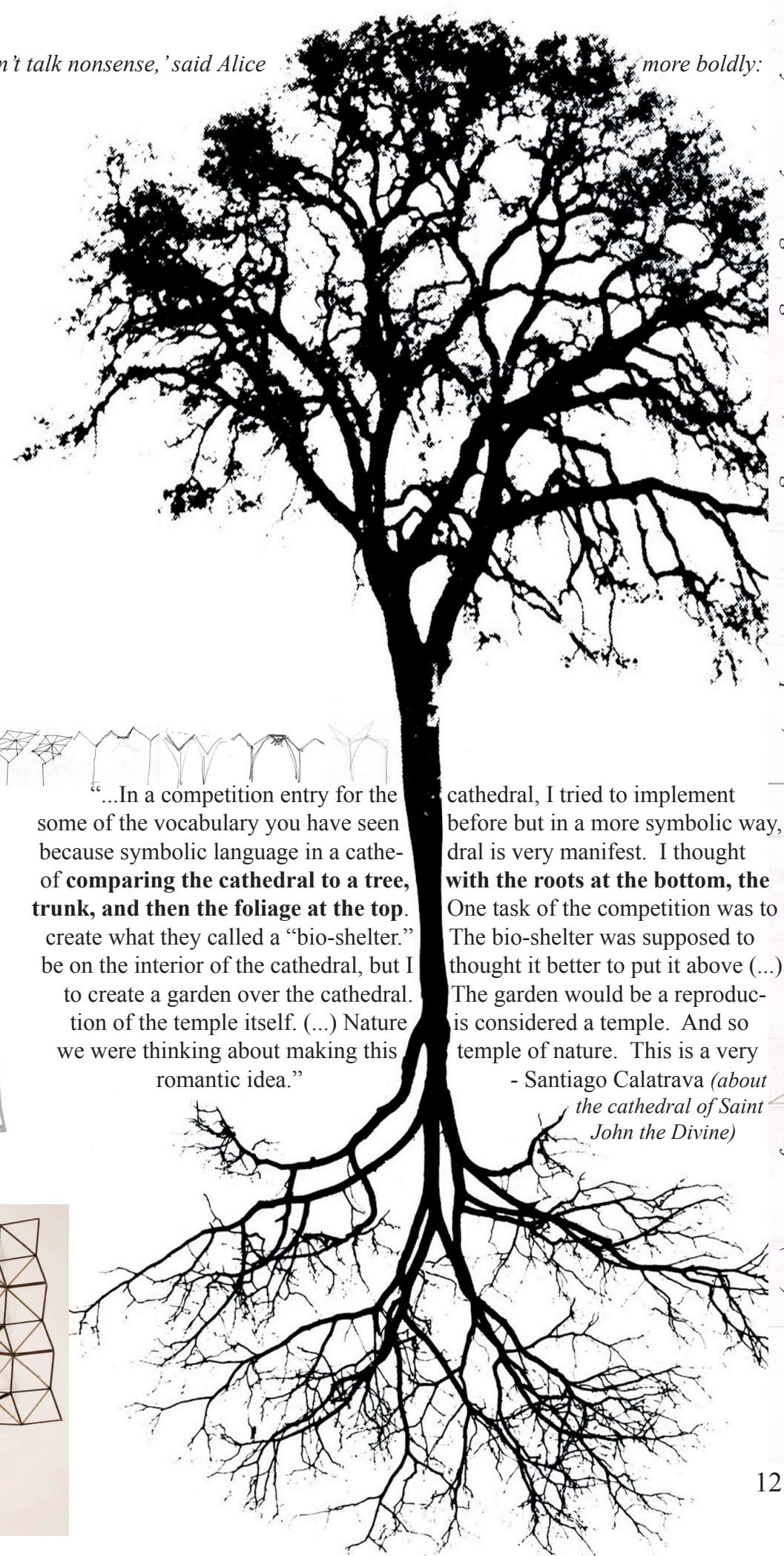
In July I had the opportunity to take a trip to France. I went to Paris, as well as many towns along the Canal du Nivernais. The churches I saw fascinated me, and I began to see more and more parallels with my building. This reinforced my idea that **art is religion.**

'I ca'n't help it,' said Alice very meekly: 'I'm growing.' 'You've no right to grow here,' said the Dormouse. 'Don't talk nonsense,' said Alice

more boldly:

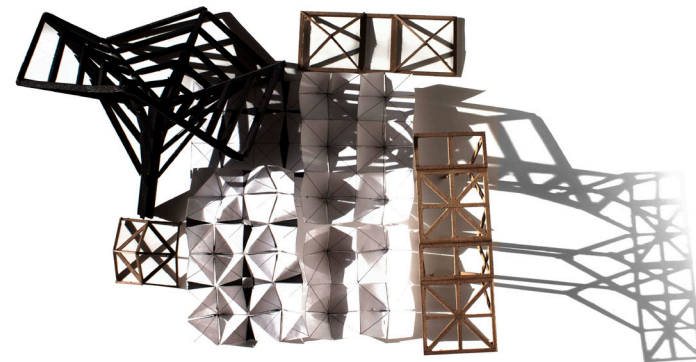
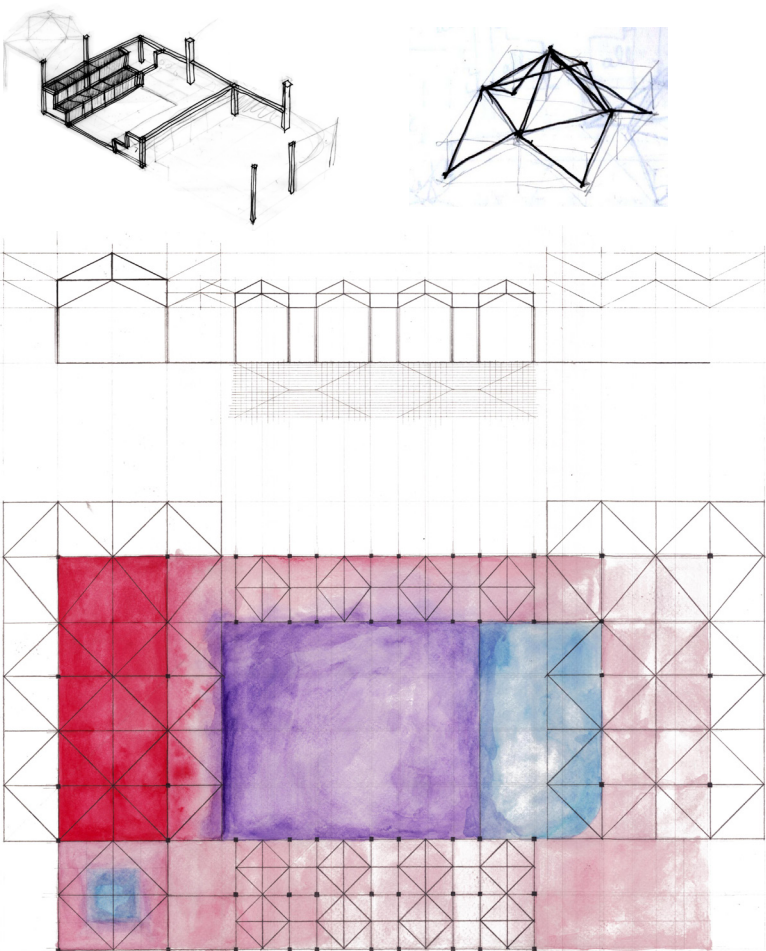


The missing pieces of my building were the roof and the basement. Following the order that was established, the roof needed to be the extreme dreamscape, and the basement its opposite. I thought of my building as a tree –the columns of the underground theater made up the trunk, and the columns and beams of the above ground theater were the branches. Naturally, the basement became a place for the roots, and the roof became the foliage, a garden of light steel elements that made a canopy for the party area (bar, hooka lounge).



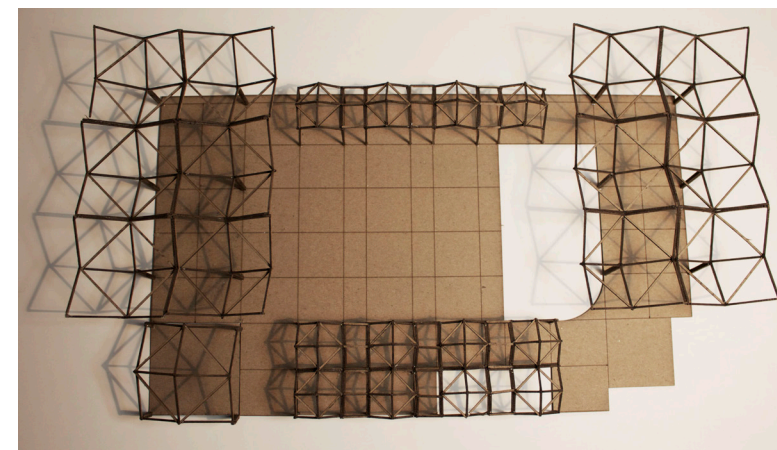
'you know you're growing too.' 'Yes, but I grow at a reasonable pace,' said the Dormouse: 'not in that ridiculous fashion.' (129)

XI. Who Stole the Tarts?



"...In a competition entry for the some of the vocabulary you have seen because symbolic language in a cathedral is very manifest. I thought of **comparing the cathedral to a tree, trunk, and then the foliage at the top.** create what they called a "bio-shelter." be on the interior of the cathedral, but I to create a garden over the cathedral. tion of the temple itself. (...) Nature we were thinking about making this romantic idea."

cathedral, I tried to implement before but in a more symbolic way, **with the roots at the bottom, the trunk, and then the foliage at the top.** One task of the competition was to The bio-shelter was supposed to thought it better to put it above (...) The garden would be a reproduction of the temple itself. And so is considered a temple. And so temple of nature. This is a very - Santiago Calatrava (about the cathedral of Saint John the Divine)



XII. Alice's Evidence

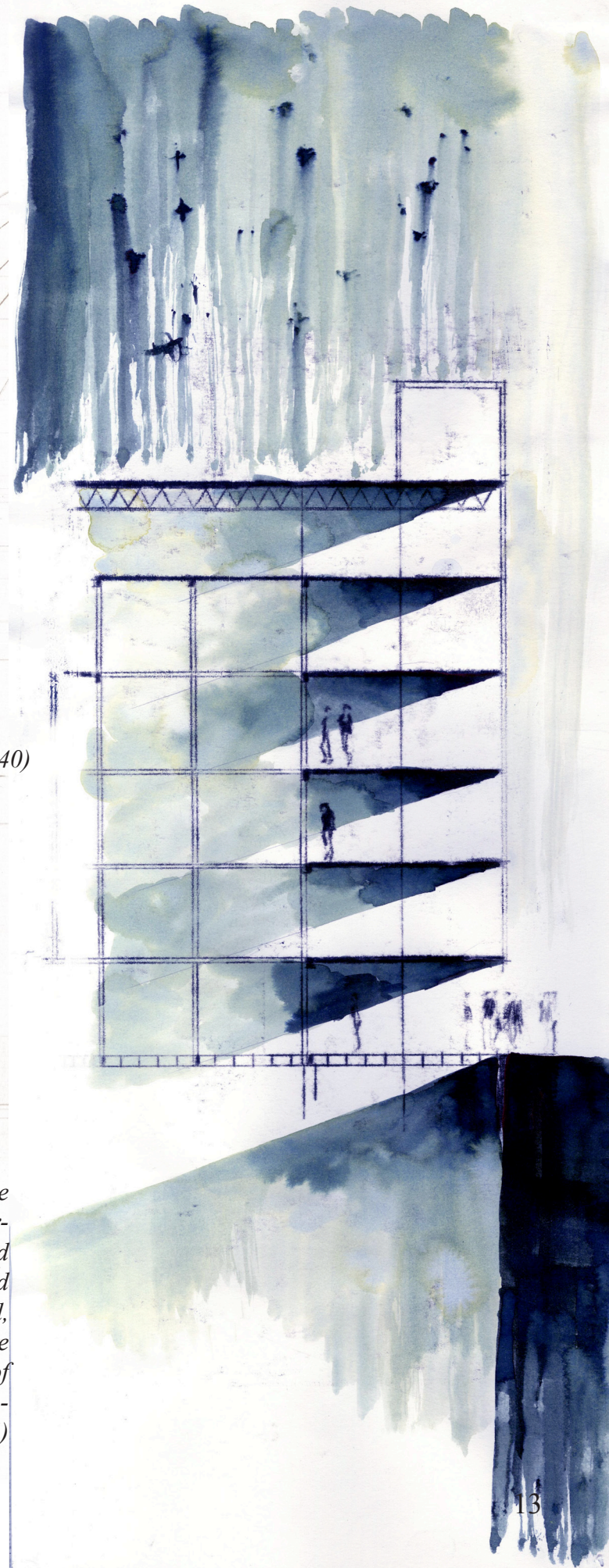
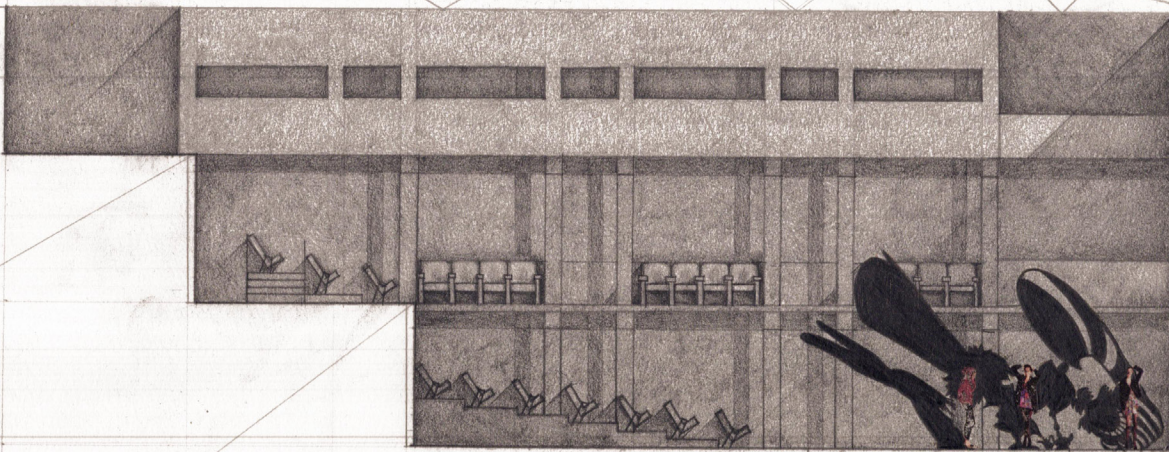
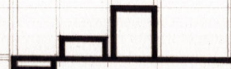
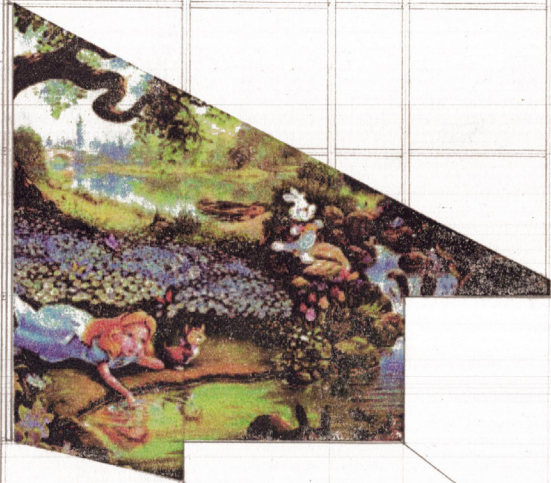
XII. ALICE'S EVIDENCE


One of the most important characteristics of a grand staircase is that it announces arrival. This is seen at the Paris Opera House, which has one of the most beautiful grand staircases in the world. This staircase, with its balconies and mirrors facing the stair, celebrates the movement of guests before a show. The arrival and departure, ascension and descension of guests is a performance in itself. Similarly, it was important for each of the spaces within this building to be designed as a theater. Each stair, from the main circulation grand stair, to each of the fire stairs, celebrates arrival. The movie screen highlights the grand stair, as well as providing a mini-theater in the bar "behind the screen". There is a separate children's theater, which is mirrored with the hooka seating above. The glazed circulation around the building provides different scenes to people-watch throughout the building, and in the street.

'Sentence first—verdict afterwards.' (140)

The long grass rustled at her feet as the White Rabbit hurried by—the frightened Mouse splashed his way through the neighbouring pool—she could hear the rattle of the teacups as the March Hare and his friends shared their never-ending meal, and the shrill voice of the Queen ordering off her unfortunate guests to execution—once more the pig-baby was sneezing on the Duchess' knee, while plates and dishes crashed around it—once more the shriek of the Gryphon, the squeaking of the Lizard's slate-pencil, and the choking of the suppressed guinea-pigs, filled the air, mixed up with the distant sob of the miserable Mock Turtle. So she sat on, with closed eyes, and half believed herself in Wonderland, though she knew she had but to open them again, and all would change to dull reality—the grass would be only rustling in the wind, and the pool rippling to the waving of the reeds—the rattling teacups would change to tinkling sheep-bells, and the Queen's shrill cries to the voice of the shepherd-boy—and the sneeze of the baby, the shriek of the Gryphon, and all the other queer noises, would change (she knew) to the confused clamour of the busy farm-yard—while the lowing of the cattle in the distance would take the place of the Mock Turtle's heavy sobs. (144)

<http://greenhorz.info/alice-in-wonderland-with-princess-jamsine.html>





*For "happy summer days" gone by,
And vanish'd summer glory—*

*And though the shadow of a sigh
May tremble through the story,*

*It shall not touch with breath of bale,
The pleasure of our fairy-tale.*

u leave the door of our drawing-room wide open: and it's very like our passage as far as you can see, only you know it may be quite different on beyond. (157) 'Somehow it seems to fill my head

...I'll tell you all my ideas about Looking-glass House. First, there's the room you can see through the glass—that's just the same as our drawing-room, only the things go the other way. I can see all of it when I get upon a chair—all but the bit just behind the fireplace. Oh! I do so wish I could see that bit! I want so much to know whether they've a fire in the winter: you never can tell, you know, unless our fire smokes, and then smoke comes up in that room too—but that may be only pretence, just to make it look as if they had a fire. Well then, the books are something like our books, only the words go the wrong way; I know that, because I've held up one of our books to the glass, and then they hold up one in the other room. (157)

In another moment Alice was through the glass, and had jumped lightly down into the Looking-glass room. The very first thing she did was to look whether there was a fire in the fireplace, and she was quite pleased to find that there was a real one, blazing away as brightly as the one she had left behind. 'So I shall be warm here as I was in the old room,' thought Alice: 'warmer, in fact, because there'll be no one here to scold me away from the fire. Oh, what fun it'll be, when they see me through the glass in here, and can't get at me!' Then she began looking about, and noticed that what could be seen from the old room was quite common and uninteresting, but that all the rest was as different as possible. For instance, the pictures on the wall next the fire seemed to be all alive, and the very clock on the chimney-piece (you know you can only see the back of it in the Looking-glass) had got the face of a little old man and grinned at her. (158-9)

I. Looking-Glass House

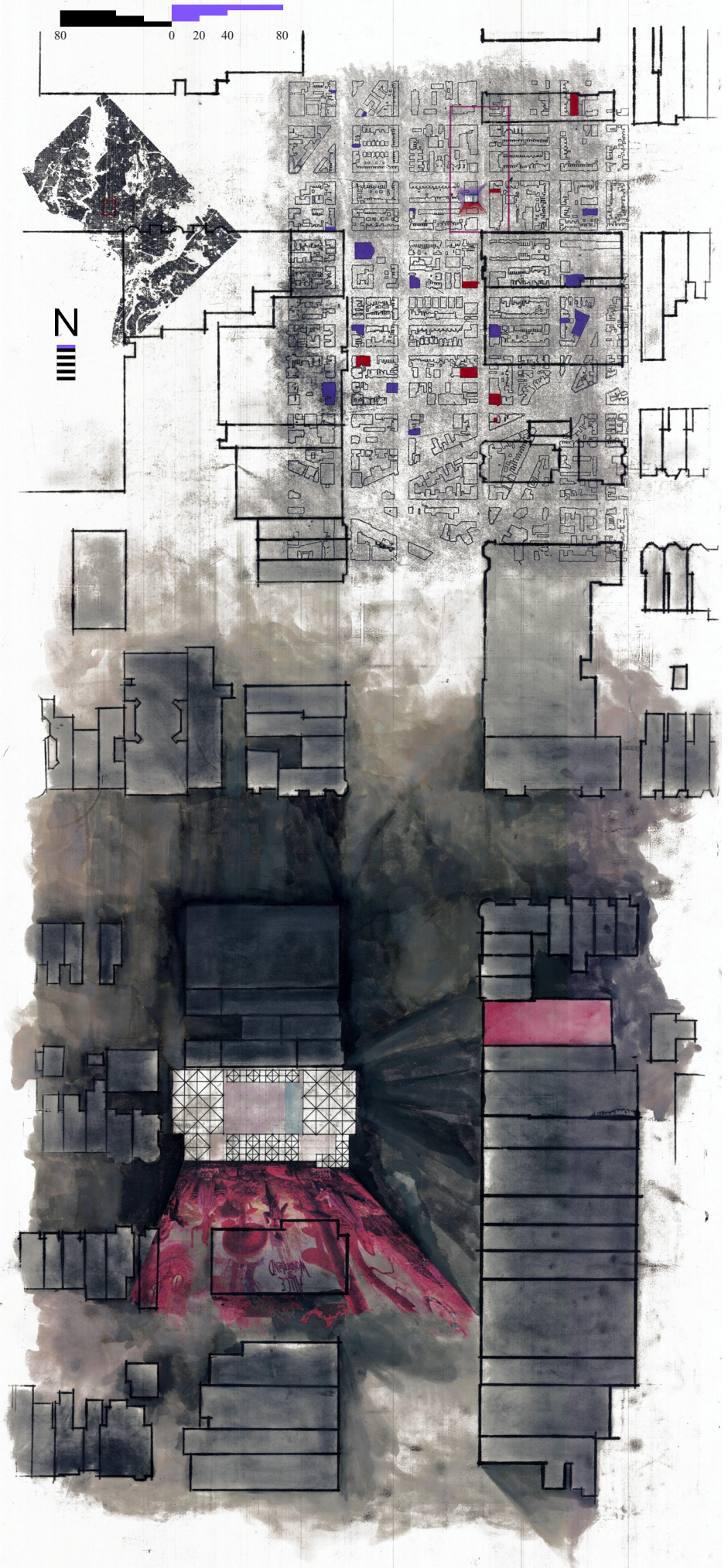
I. Looking-Glass House

(157) the glass has got all soft like gauze, so that we can get through.

Mirroring is a very important concept in the design of the building. This means that one is the reverse world from the other, not only in the location of the stage but also in the fact that one has live performers and the other imaginary. This is very like the relationship between waking consciousness and the dream-state, which reinforces the essence of *Alice* in the building. A dream's events are caused by something in the waking life – memories, thoughts, or an external stimulus that spurs the dream. Therefore the “real” world and the “dream” world are very much interrelated. The interesting part is that time in the dream world is both reversed and accelerated from real time. Often dreams are caused by an external event, and at the moment the event happens the dreamer awakens. Everything within the dream, however, has happened consequentially and logically, ending with the final moment that is the external event. For example, a dreamer dreams a long dream of suffering and persecution during the French revolution, and at the end feels a guillotine on his neck. At the moment the dream ends and the dreamer awakens, he finds his neck has touched the cold steel from his bed headrest. Although the dream precedes the event, it is also a logical consequence of it – the dream flows reversely (Florensky). This mirror reflection of the dream and its relationship to reality is seen in the building. If reality is defined as the below ground stage, then the dream is the movie screen in the upper theater. They are both theaters, and one has logically stemmed from the other (films are the technological progression from live theater). The locations reflect the relationship of the dream to reality: the dream world (movie theater) runs acceleratedly (the time within the film spans a much larger time than the actual movie runs) and reversely (the movie watchers are facing west while the performance audience is facing east). Both are possible because of the same event (the structure of the building is the same for both theaters).

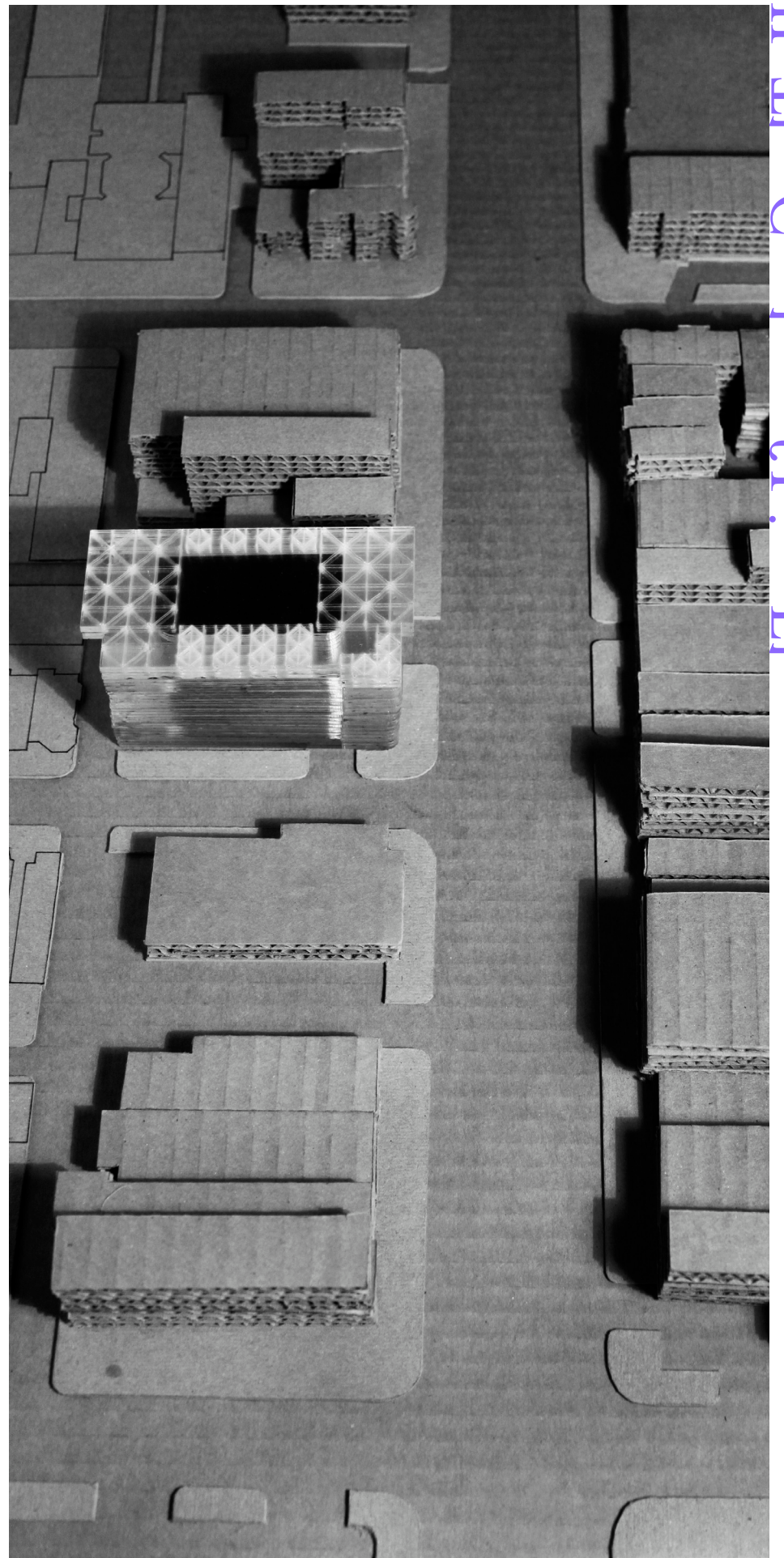
II. The Garden of Live Flowers
 II. The Garden of Five Flowers?

The site of the theater at the corner of 14th Street (to the east) and Swann St. to the south in the U St. neighborhood of NW Washington D.C. The neighborhood map shows the local theaters and churches in the area (red and purple, respectively).

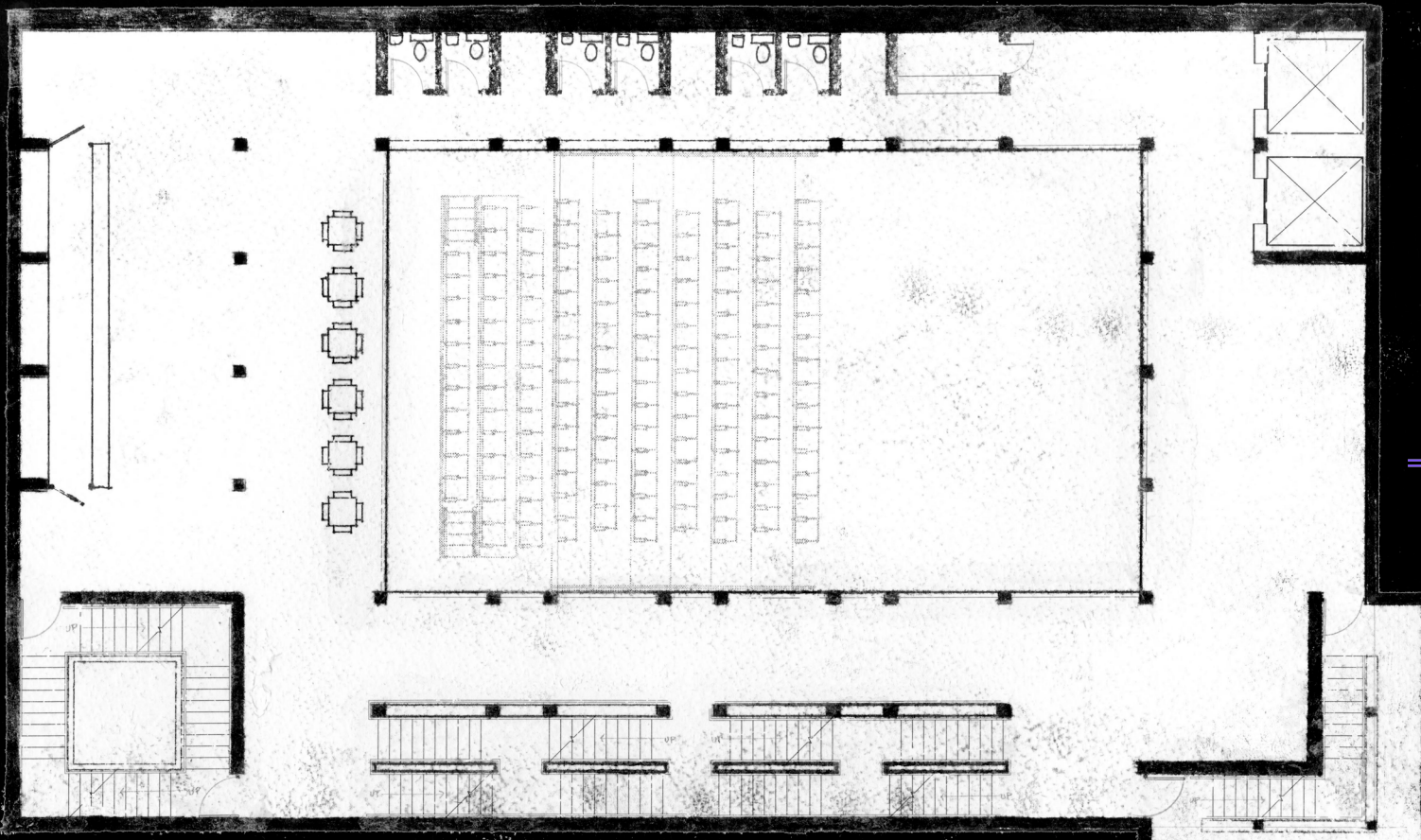


'How is it you can all talk so nicely?' Alice said, hoping to get it into a better temper by a compliment. 'I've been in many gardens before, but none of the flowers could talk.' 'Put your hand down, and feel the ground,' said the Tiger-lily. 'Then you'll know why.' Alice did so. 'Its very hard,' she said, 'but I don't see what that has to do with it.' 'In most gardens,' the Tiger-lily said, 'they make the beds too soft—so that the flowers are always asleep.' (169)

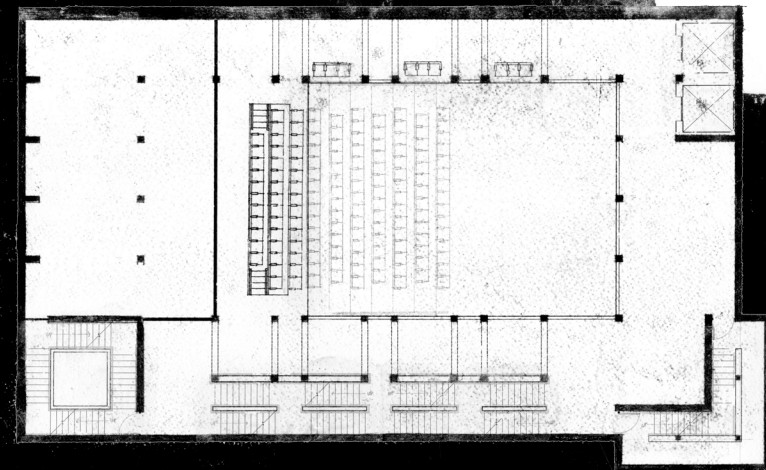
'Now, here you see, it takes all the else, you must run at least twice as fast as running you can do, to keep in the same place. If you want to get somewhere that!' (175)



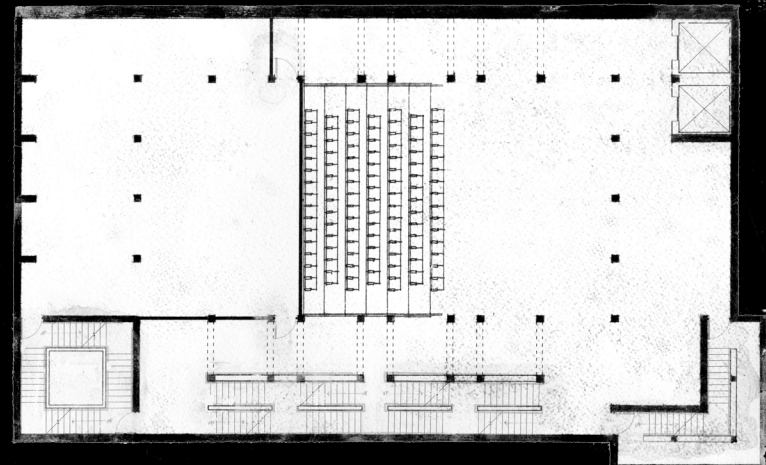
III: Looking-Glass Insects



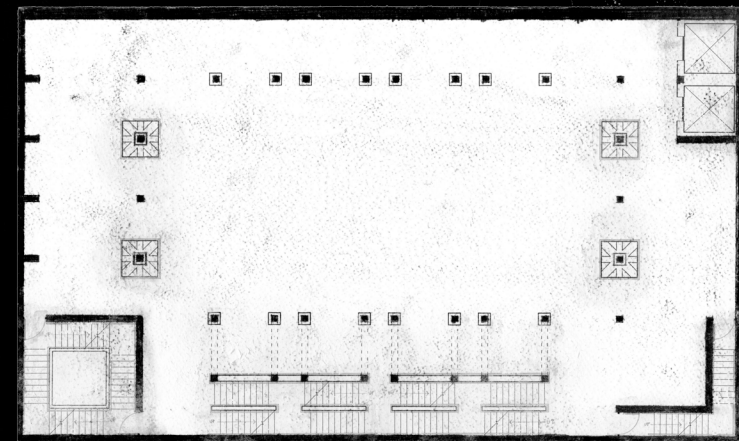
Level -1



Level -2



Level -3

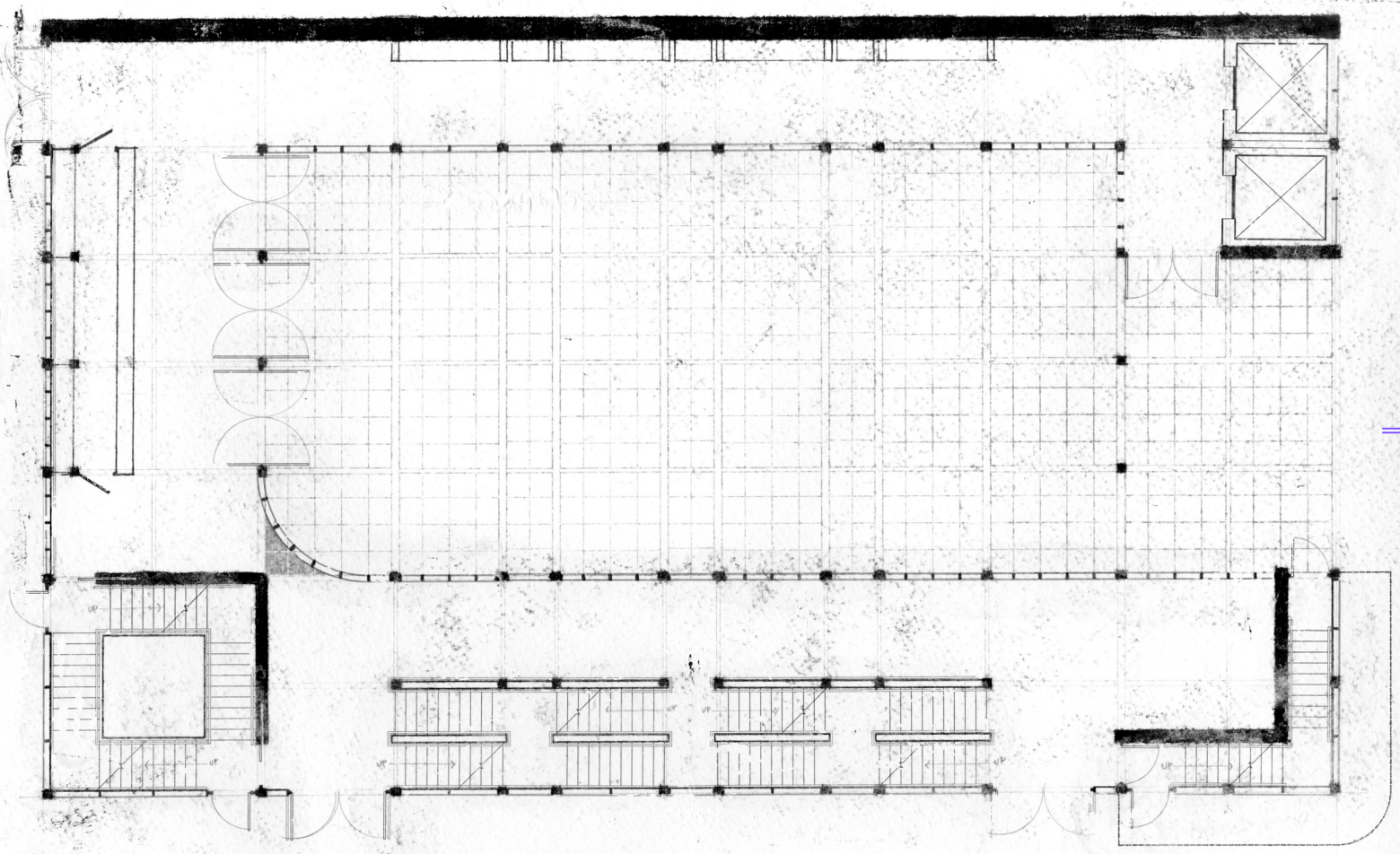


Basement



Underground Performance Theater plans:

The top floor (Level -1) has a bar and table seating; the two lower floors (Levels -2, -3) have assembly seating. The bottom floor has a back of house storage area for props and costume changes. There is circulation around the performance space on each floor, so the performance can be viewed from all angles.



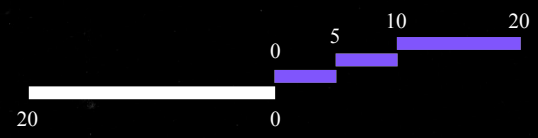
'And what enormous flowers they must be!' was her next idea. 'Something like cottages with the roofs taken off, and stalks put to them.' (177)

'Tickets please!' said the Guard, putting his head in at the window. In a moment everybody was holding out a ticket: they were about the same size as the people, and quite seemed to fill the carriage. (178)

'This must be the wood,' she said thoughtfully to herself, 'where things have no names. I wonder what'll become of my name when I go in? I shouldn't like to lose it at all—' (184)

'And now, which of these finger-posts ought I to follow, I wonder?'... 'I'll settle it,' Alice said to herself, 'when the road divides and they point different ways.' (186)

Level 0

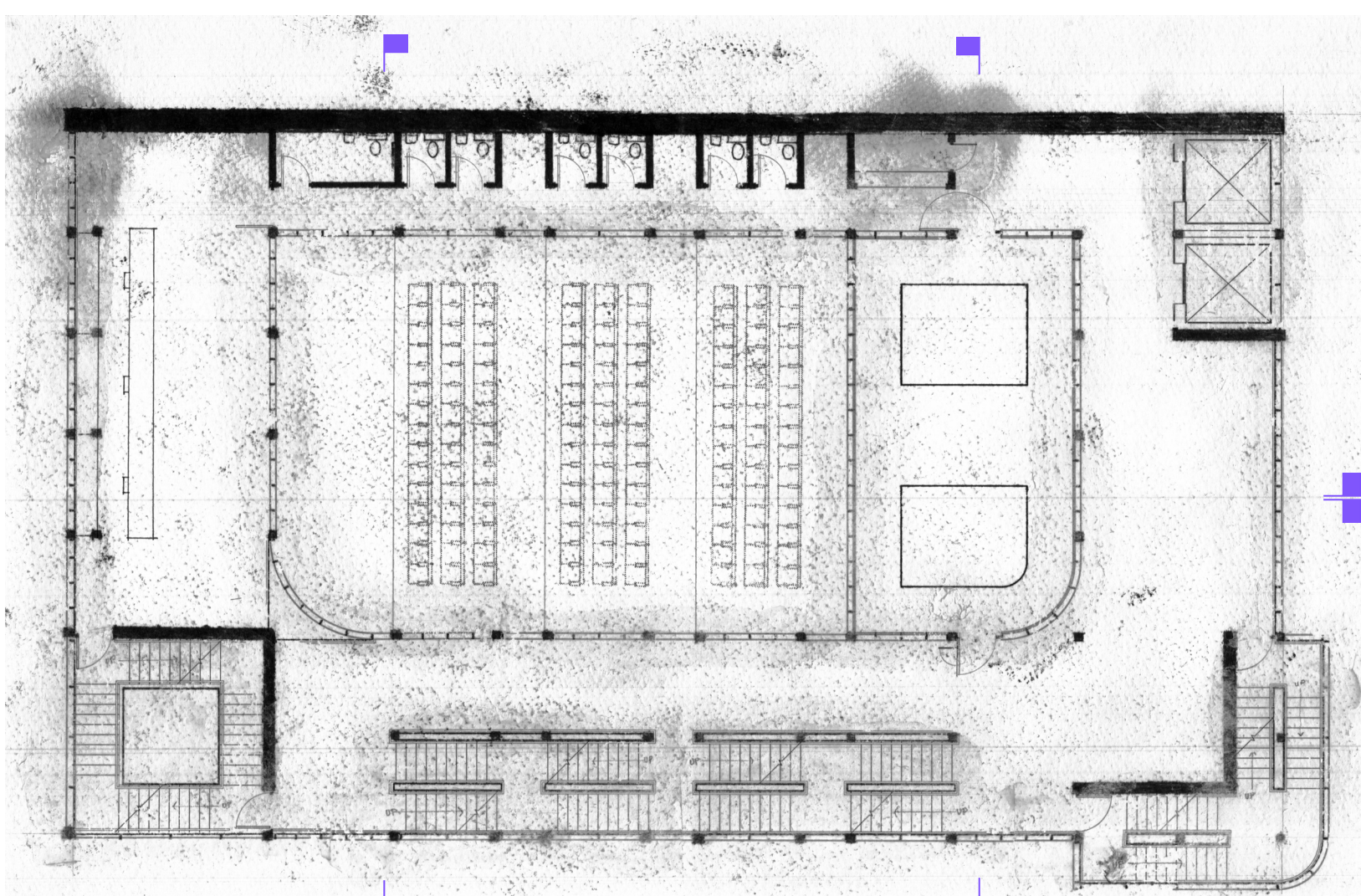


Ground floor plan:

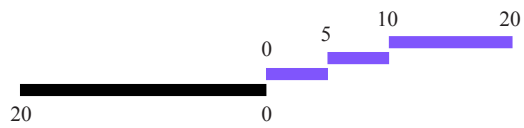
The main entrance to the building is located on the east side between two large “columns”: the twinned elevators and the main fire stair. A large open-air atrium defines the space; visitors proceed to the ticket counter, and either head to the grand staircase to ascend to the movie theater or descend to the performance theater, or wait in the sitting area, which allows them to view the arrival/departure and ascension/descension of guests.

The glass curtain floor system is the midpoint between the above and the below worlds. Its translucent quality allows light to enter the performance theater, giving the feeling that something exists above, while constantly reinforcing for those who stand upon it the presence of something below.

The wall that separates two worlds is an iconostasis. (...) such a fog-cloud is a boundary between the visible and the invisible. It renders inaccessible to our weak sight that which nevertheless it reveals the real presence of (*Iconostasis* 61-62)

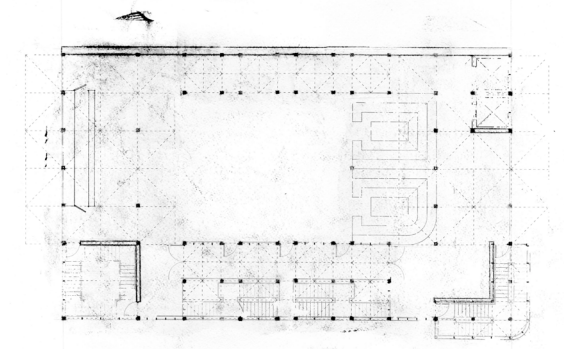


Level 5
[696] 2

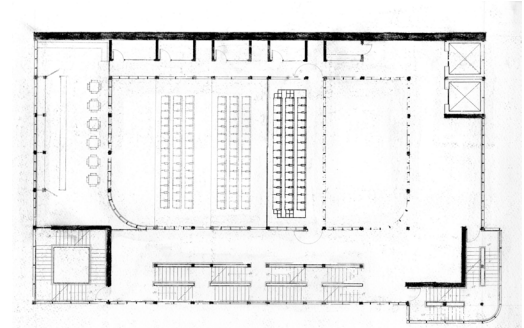


Above ground Movie Theater plans:

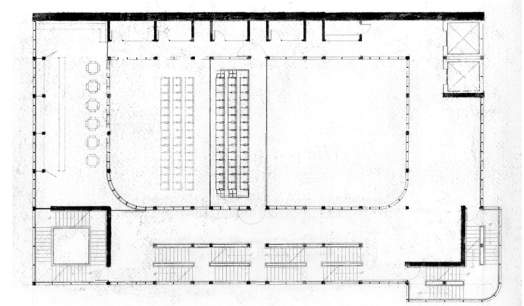
Level 5 is the top floor of the movie theater. This floor has the children’s theater (a room where the child can play centrally, with screens all around), and an office on the west side. Levels 2-4 have seating for the movie theater, as well as space for temporary art exhibits on the north side. Level 1 has a four-story bar “behind the screen” on the west side of the building. The LED movie screen is two sided; the movie is viewed forwards inside the theater and backwards from the bar and grand staircase. The screen illuminates people ascending and descending the grand staircase; it creates a theater that can be seen from Swann St. The roof level has a bar as well as a hooka lounge consisting of two large couches, facing the “sacred space”. Where elsewhere the sacred space is the theater, here it is made up of rows of 30’ fiber optic grasses, swaying in the wind. The circulation area is covered with a series of upturned or downturned light steel and glass flowers, creating a canopy from the elements.



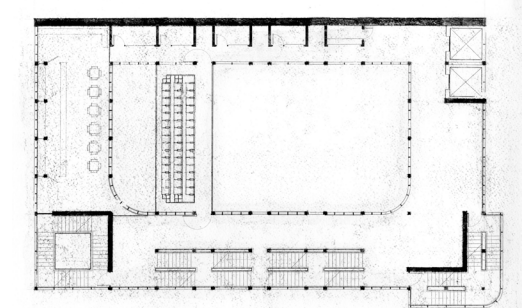
Roof
[600] 1



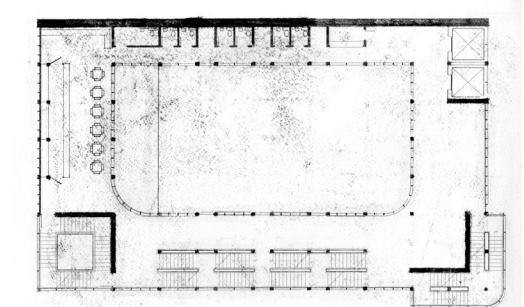
Level 4
[696] 4



Level 3
[696] 3



Level 2
[696] 5



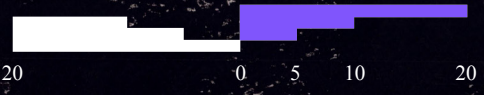
Level 1
[696] 1



'He's dreaming now,' said Tweedledee: 'and what do you think he's dreaming about?' Alice said 'Nobody can guess that.' 'Why, about you!' Tweedledee exclaimed, clapping his hands triumphantly. 'And if he left off dreaming about you, where do you suppose you'd be?' 'Where I am now, of course,' said Alice. 'Not you!' Tweedledee retorted contemptuously. 'You'd be nowhere. Why, you're only a sort of thing in his dream!' (196-7) (...) 'Well, it's no use your talking about waking him,' said Tweedledum, 'when you're only one of the things in his dream. You know very well you're not real.' 'I am real!' said Alice, and began to cry. (197) (...) Only we must begin quick. It's getting as dark as it can...It was getting dark so suddenly that Alice thought there must be a thunderstorm coming on. 'What a thick black cloud that is!' she said 'And how fast it comes! Why, I do believe it's got wings!' (201)

North Elevation

IV. Tweedledum
V. Tweedledee and Tweedledee



'It must come sometimes to 'jam to-day,' Alice objected. 'No it can't,' said the Queen. 'It's jam every other day: to-day isn't any other day, you know.' 'I don't understand you,' said Alice. 'It's dreadfully confusing!' 'That's the effect of living backwards,' the Queen said kindly ... —but there's one great advantage in it, that one's memory works both way.' 'I'm sure mine only works one way,' Alice remarked. 'I can't remember things before they happen.' 'It's a poor sort of memory that only works backwards,' the Queen remarked. 'What sort of things do you remember best?' Alice ventured to ask. 'Oh, things that happen the week after next' (204) (...) 'That you scream now?' Alice 'What would be the lieve impossible I always did sible things you, and all round you— she

accounts for the bleeding, you see,' she said to Alice with a smile. 'Now you understand the way things happen here.' again. 'Why, I've done all the screaming already,' said Alice laughed. 'There's no use trying,' she said: 'one practice,' said the Queen. 'When I was I've believed as many as look in may Sheep; wondering at every step, thing as turned into a tree the she came up to it

'But why don't the Queen. can't be your age, six impos-front of 'but you can't look head.' (208) (...) So more and more every-moment (213)



E W
East Elevation
West Elevation

V. Wool and Water
Wool and Water

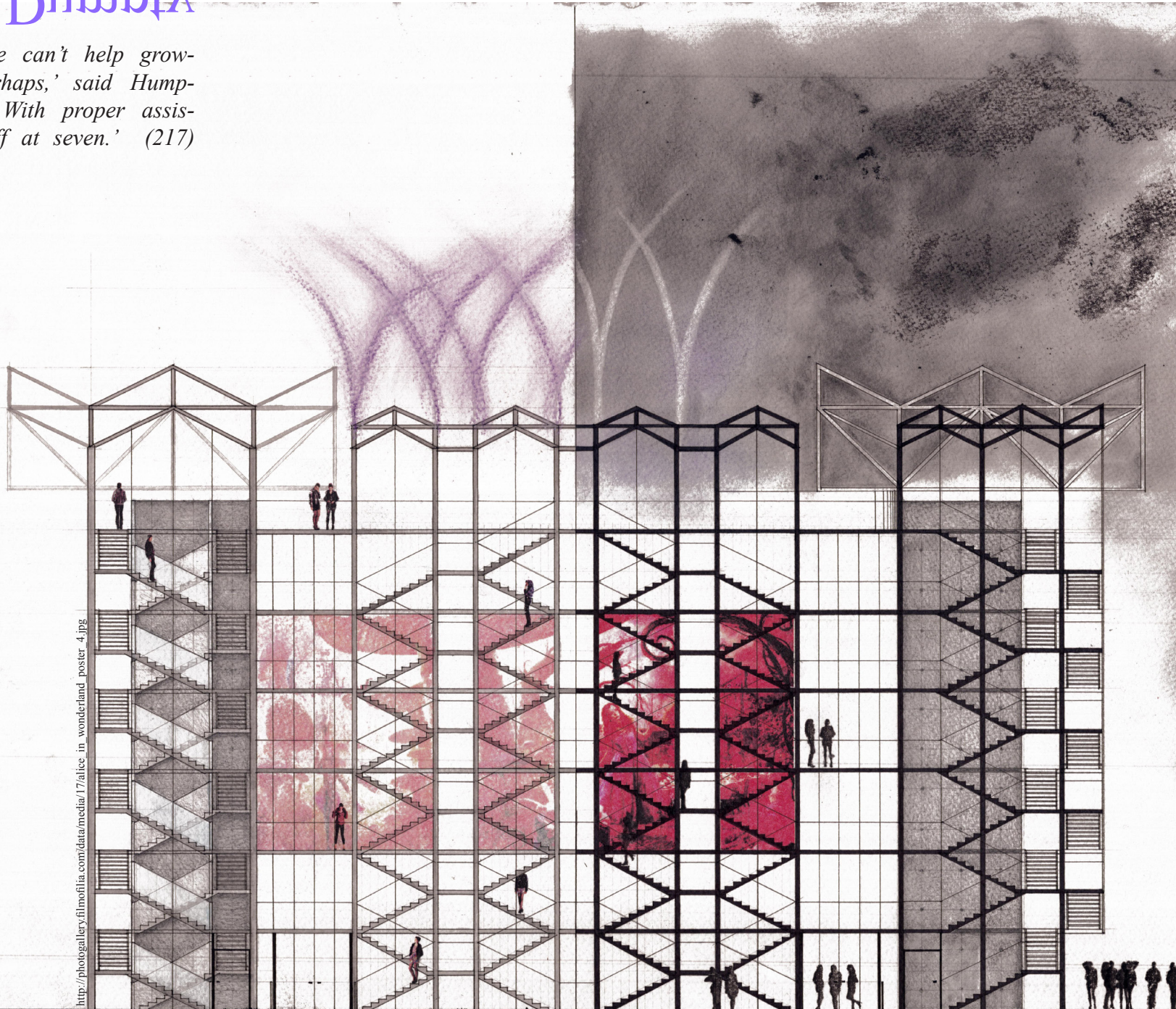
'That's a great deal to make one word mean,' Alice said in a thoughtful tone. 'When I make a word do a lot of work like that,' said Humpty Dumpty, 'I always pay it extra.' (219)

VI. Humpty Dumpty

'I mean,' she said, 'that one can't help growing older.' 'One can't, perhaps,' said Humpty Dumpty, 'but two can. With proper assistance, you might have left off at seven.' (217)

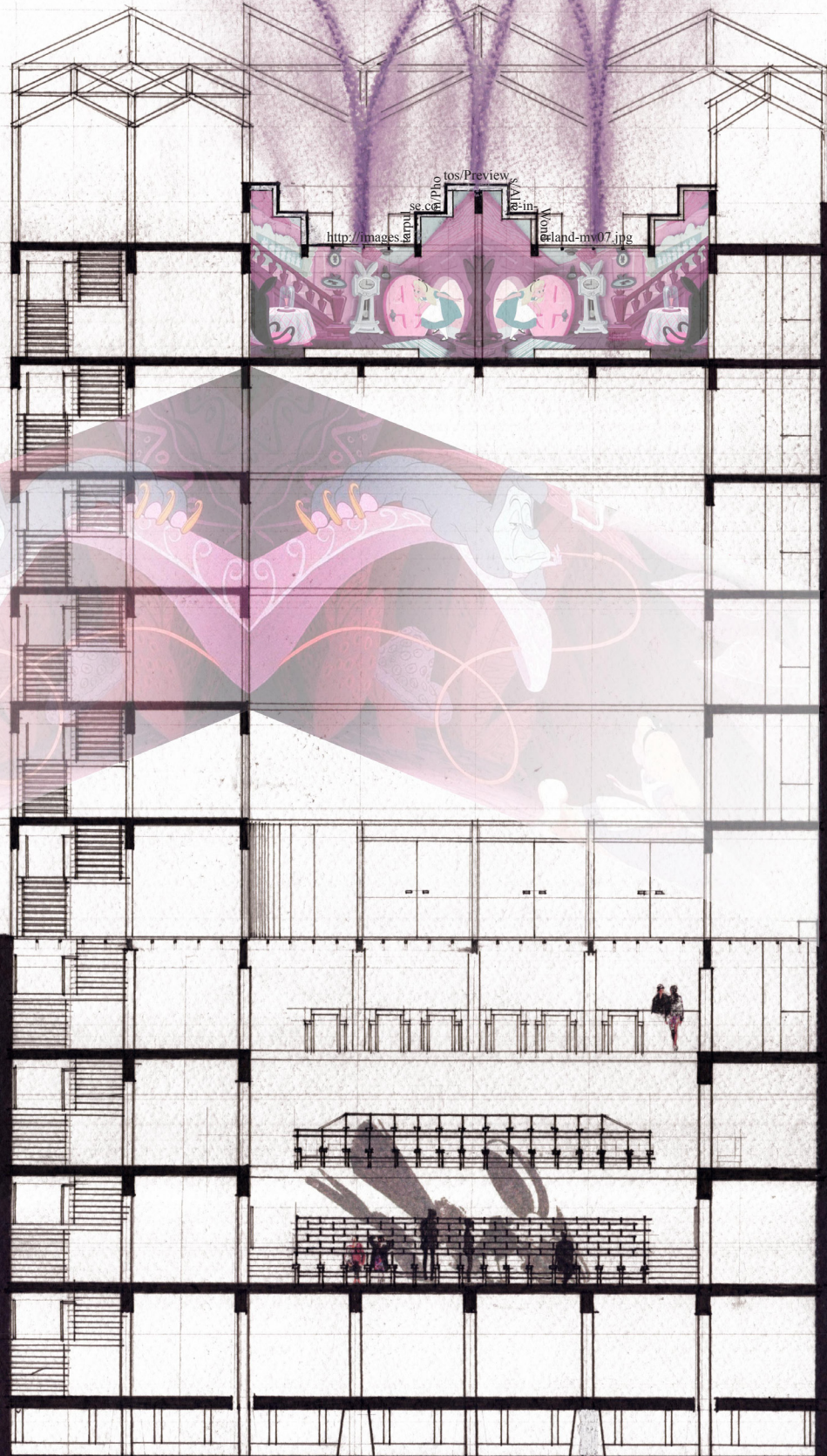
South Elevation

http://photogallery.filmofilia.com/data/media/17/alice_in_wonderland_poster_4.jpg

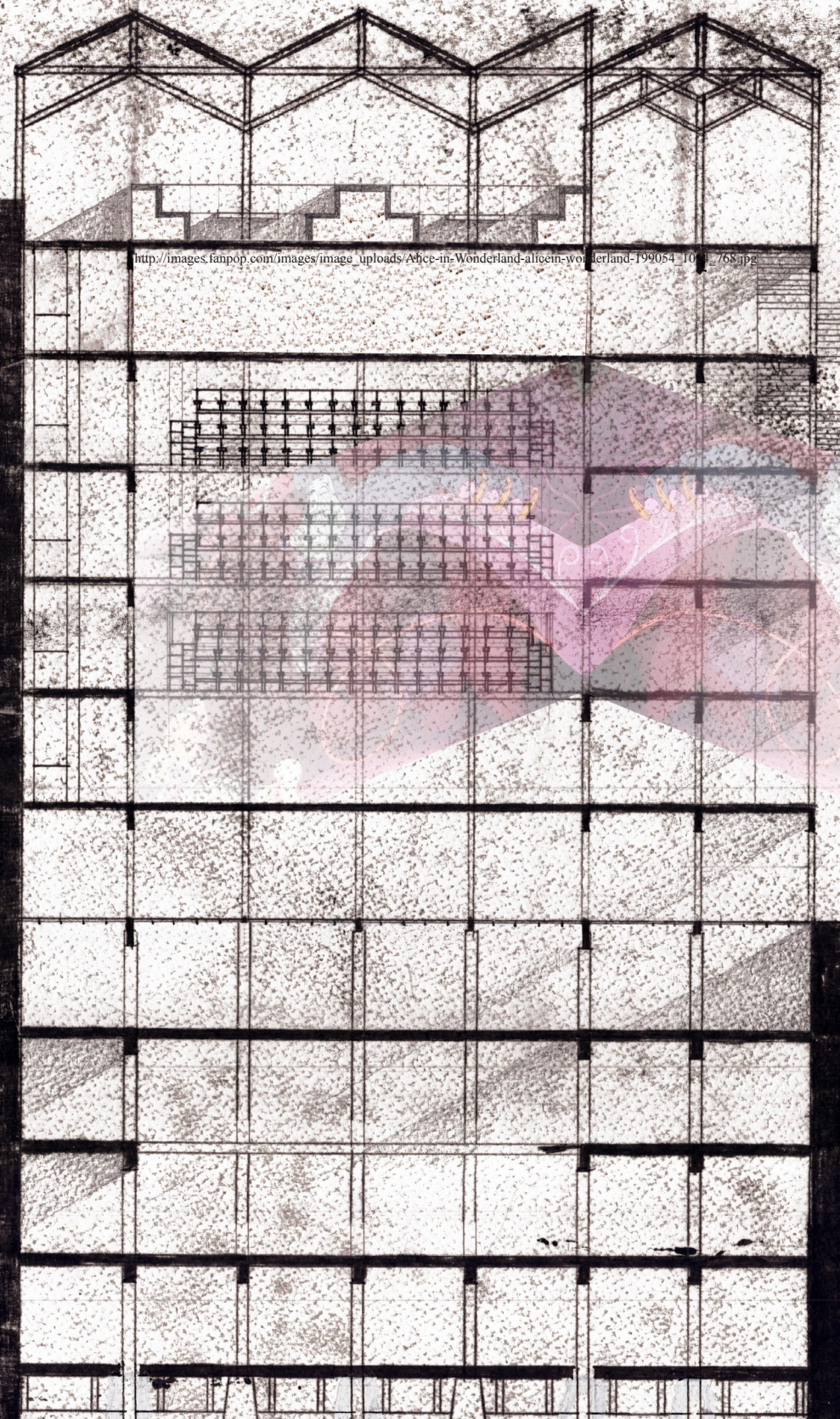


VII. The Lion and the Unicorn

ΛΙΙ. Τῆς Λίον καὶ τῆς Ἰνίκορν



E W
Section
Section



'I must have two, you know—to come and go. One to come, and one to go.' (228)

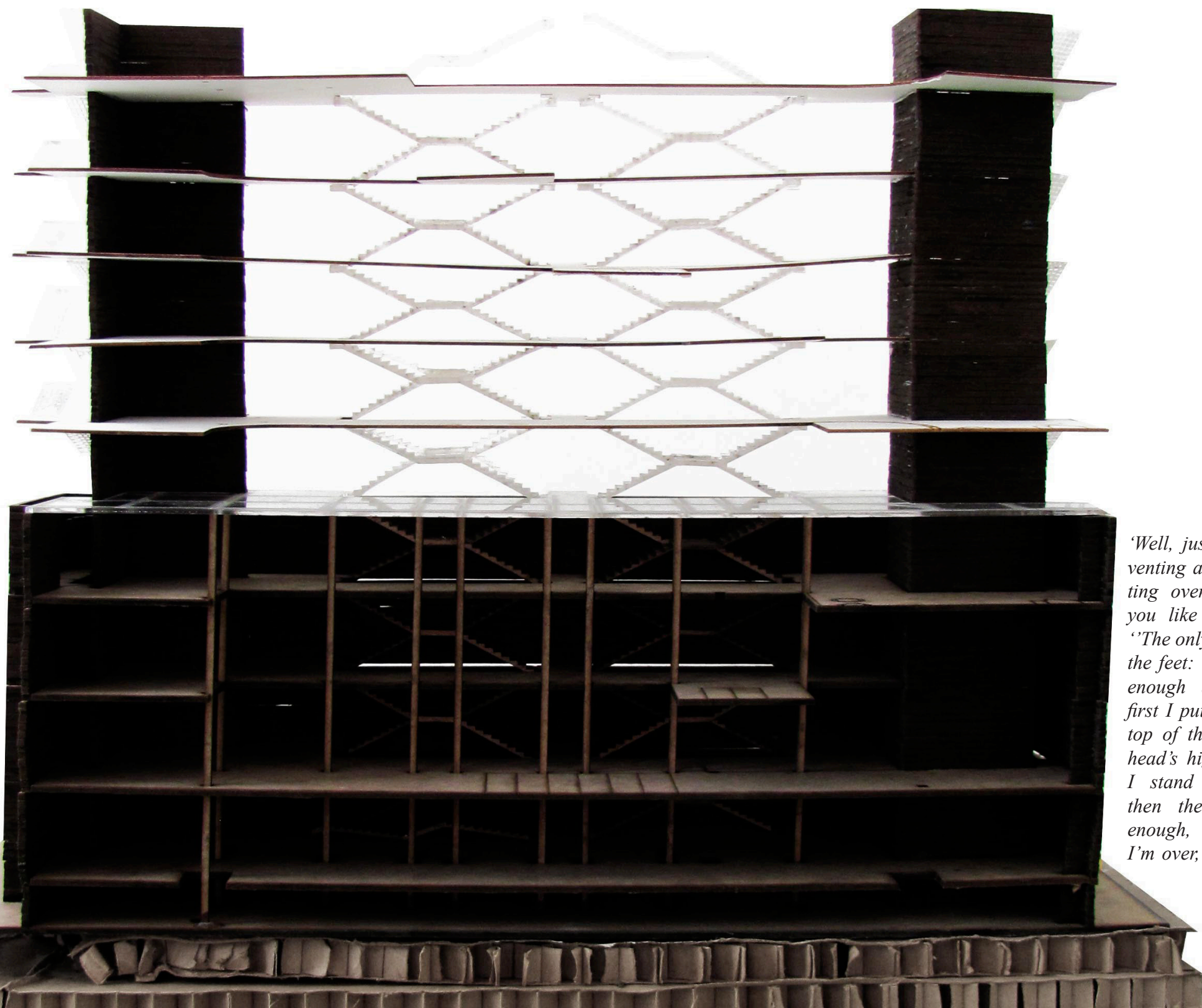
'Just look along the road, and tell me if you can see either of them.' 'I see nobody on the road,' said Alice. 'I only wish I had such eyes,' the King remarked in a fretful tone. 'To be able to see Nobody! And at that distance too! Why, it's as much as I can do to see real people, by this light!' (226-7)

'You don't know how to manage Looking-glass cakes,' the Unicorn remarked. 'Hand it round first, and cut it afterwards.' (235)

VIII. “It’s My Own Invention”

S

Section

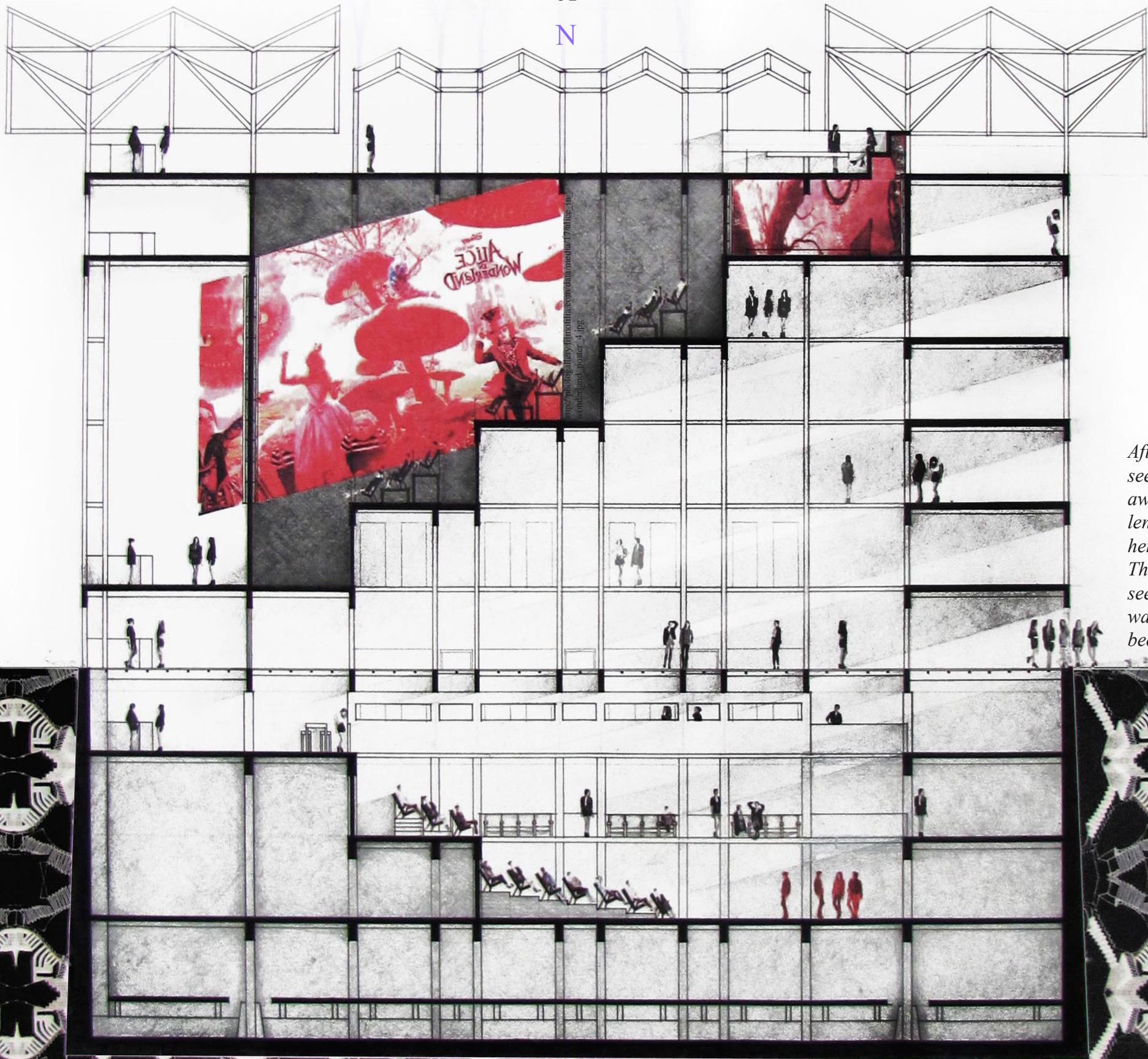


‘Have you invented a plan for keeping the hair from being blown off?’ Alice inquired. ‘Not yet,’ said the Knight. ‘But I’ve got a plan for keeping it from falling off.’ ... ‘First you take an upright stick,’ said the Knight. ‘Then you make your hair creep up it, like a fruit tree. Now the reason hair falls off is because it hangs down—things never fall upwards, you know. It’s a plan of my own invention. You may try it if you like.’ (241)

‘Well, just then I was inventing a new way of getting over a gate—would you like to hear it?’ ... ‘The only difficulty is with the feet: the head is high enough already.’ Now, first I put my head on the top of the gate—then the head’s high enough—then I stand on my head—then the feet are high enough, you see—then I’m over, you see.’ (243)

“noitnevnl nwO yM 2’tJ’, .III.V

N Section



After a while the noise seemed gradually to die away, till all was dead silence, and Alice lifted up her head in some alarm. There was no one to be seen, and her first thought was that she must have been dreaming. (237)

IX. Queen Alice

Alice glanced nervously along the table, as she walked up the large hall, and noticed that there were about fifty guests, of all kinds: some were animals, some birds, and there were even a few flowers among them. 'I'm glad they've come without waiting to be asked,' she thought: 'I should never have known who were the right people to invite!' (262)

And then (as Alice afterwards described it) all sorts of things happened in a moment. The candles all grew up to the ceiling, looking something like a bed of rushes with fireworks at the top. As to the bottles, they each took a pair of plates, which they hastily fitted on as wings, and so, with forks for legs, went fluttering about in all directions: 'and very like birds they look,' Alice thought to herself, as well as she could in the dreadful confusion that was beginning. (265)



X. Shaking X. 2023

Thank you -

To my committee -

Susan, you are so knowledgeable, and your excitement for my project was always contagious when I needed it

Paul, you were always inspiring when I was lost

Marcia, you always had another way of looking at things, to help me think outside the box

Jim, you were the voice of reason

To my friends -

Kate & Sadia, my roommates, you two were always there to listen, give opinions, and be there beside me through this journey

Shane & Sarah, my other roommates, thanks for always answering my questions, giving me advice, inspiring me, and pointing me in the right direction to everyone else who helped me along the way

To Carolina -

your work inspired me and you didn't even know it; your brief words enriched my project so much

To Adam -

thanks for your love and your constant support

thanks for having dinner with me every night

Most importantly,

To my Family -

Dla rodziny -

Mama, Tata, Ania i Piotrek -

Kocham Was bardzo i za wszystko dziękuje; wszystko było możliwe dzięki Wam

Aalto, Alvar. *Villa Mairea : [1938-39]*. Alvar Aalto Foundation: Finland, 1998.

American Federation of Arts. *The Ideal Theater: eight concepts: an exhibition of designs and models resulting from the Ford Foundation Program for Theater Design*. American Federation of the Arts: New York, 1962.

Athanasopulos, Christos G. *Contemporary Theater: Evolution and Design*. BookSurge Publishing. North Charleston, S.C., 1987.

Baldon, Cleo and Ib Melchoir. *Steps & Stairways*. Rizzoli International Publications, Inc.: New York, NY, 1989.

Blanc, Alan. *Stairs, Steps and Ramps*. Butterworth Architecture: Oxford, 1996.

Calatrava, Santiago. *Conversations with Students (MIT Lectures)*. Princeton Architectural Press: New York, New York. 2002.

Calatrava, Santiago. *Engineering Architecture*. Birkhäuser: Basel, 1990.

Carroll, Lewis. *Alice's Adventures in Wonderland*. Barnes & Noble Books: New York, NY, 2005.

Carroll, Lewis. *Through the Looking-Glass*. Barnes & Noble Books: New York, NY, 2005.

Coleman, Earle J. *Creativity and Spirituality: Bonds between Art and Religion*. State University of New York Press: New York, 1998.

Florensky, Pavel. *Iconostasis*. St. Vladimir's Seminary Press: Crestwood, NY, 2000.

Inner light: the Shaker legacy. Photographs by Linda Butler; text by June Sprigg. Gnomon Press. 1995.

Izenour. *Theater Design*. Yale University Press: New Haven, 1996.

Kandinsky, Wassily. *On the Spiritual in Art*. Solomon R. Guggenheim Foundation, for the Museum of Non-Objective Painting: New York, 1946.

Kilde, Jeanne Halgren. *When Church Became Theatre: the Transformation of Evangelical Architecture and Worship in Nineteenth-Century America*. Oxford University Press: USA, 2005.

Kramer, Wayne. *The Mind's Eye: Theatre and Media Design from the Inside Out*. Heinemann: Portsmouth, NH, 2004.

Levin, Michael D. *The Modern Museum: Temple or Showroom*. Dvri Pub. House: Jerusalem, 1983.

Livingston, Morna. *Steps to Water: the ancient stepwells of India*. Princeton Architectural Press: New York, 2002.

Morrison, Craig. *Theaters*. Library of Congress: Washington, D.C., 2006.

Pallasmaa, Juhani. *The Architecture of Image: existential space in cinema*. Building Information Ltd: Helsinki, 2001.

San Pietro, Silvio and Paola Gallo. *Stairs Scale*. Edizioni L'Archivoltò: Milano, 2002.

Schumacher, Thomas. *Danteum*. Princeton Architectural Press: New York, NY, 2004.

Scully, Vincent. *The Earth the Temple and the Gods: Greek Sacred Architecture*. Yale University Press: New Haven, 1979.

Sleator, William. *House of Stairs*. Firebird: New York, NY, 2004.

Templer, John. *The Staircase: History and Theories*. The MIT Press: Cambridge, Massachusetts, 1992.

XI. Waking XI. ΜΑΓΙΚΗ

*Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.*

XII. Which Dreamed It?

XII. Which Dreamed It?

*In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die.*

*Ever drifting down the stream—
Lingering in the golden gleam—
Life, what is it but a dream?*

(272)

