A detailed architectural model of a Theatre and Arts center, rendered in a monochromatic, high-contrast style. The model features a complex arrangement of rectangular volumes, interconnected by walkways and balconies. A prominent feature is a large, curved balcony or walkway in the foreground, supported by a series of vertical columns. The building is set on a textured, uneven ground surface that resembles a topographical map or a series of terraced levels. The lighting is dramatic, casting long, sharp shadows that emphasize the geometric forms and the depth of the structure. The overall aesthetic is modern and architectural.

The Journey:
Theatre and Arts center.

A semi-transparent grid overlay is applied to the left portion of the architectural model, creating a technical or analytical feel. The grid lines are thin and light, allowing the underlying structure to remain visible while adding a layer of precision to the presentation.

**“Midway upon the journey of life
I found myself within a forest dark,
For the straightforward pathway had been lost.”
Dante, *The Divine Comedy: Inferno*, Canto 1**

**“The stage is not merely the meeting place of all the
arts, but is also the return of art to life.”
Oscar Wilde, *Intentions: the Truth of Masks***

The Journey: Theatre and Arts Center in Washington, D. C.

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Thesis submitted to the faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the degree of Masters of Architecture
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Georgetown
Path

Abstract:

Where are the boundaries between past and present, dream and reality, private and public, action and perception? Upon these opposites, we journey through our lives. If the purpose of architecture is more than the construction of a shelter, then architecture also is a reflection of these contradictions in a human mind. The goal of this project is to illustrate how the notion of life's journey is similar to the experience of theatre, and how the architecture of the theatre can answer the questions above.

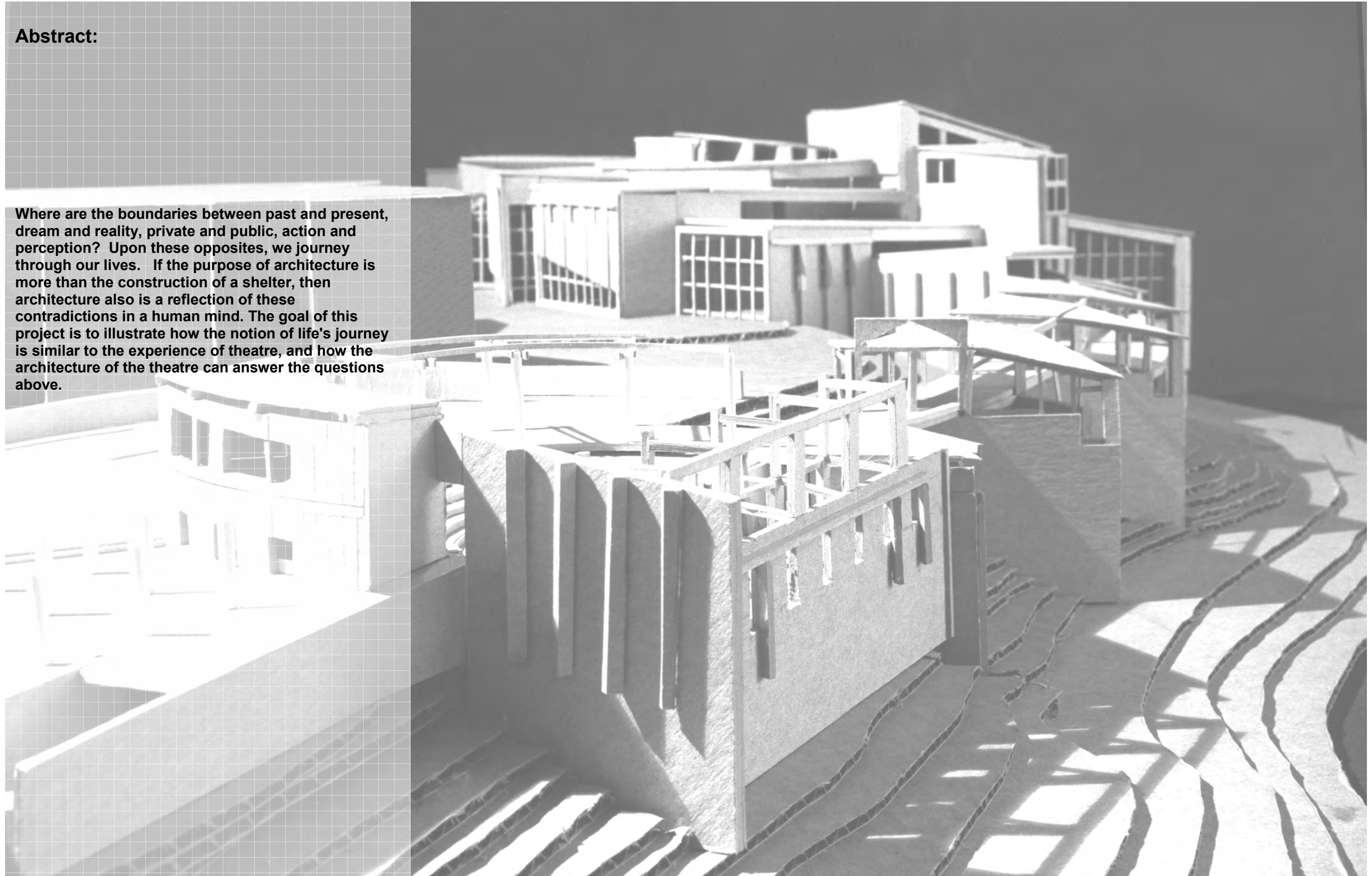
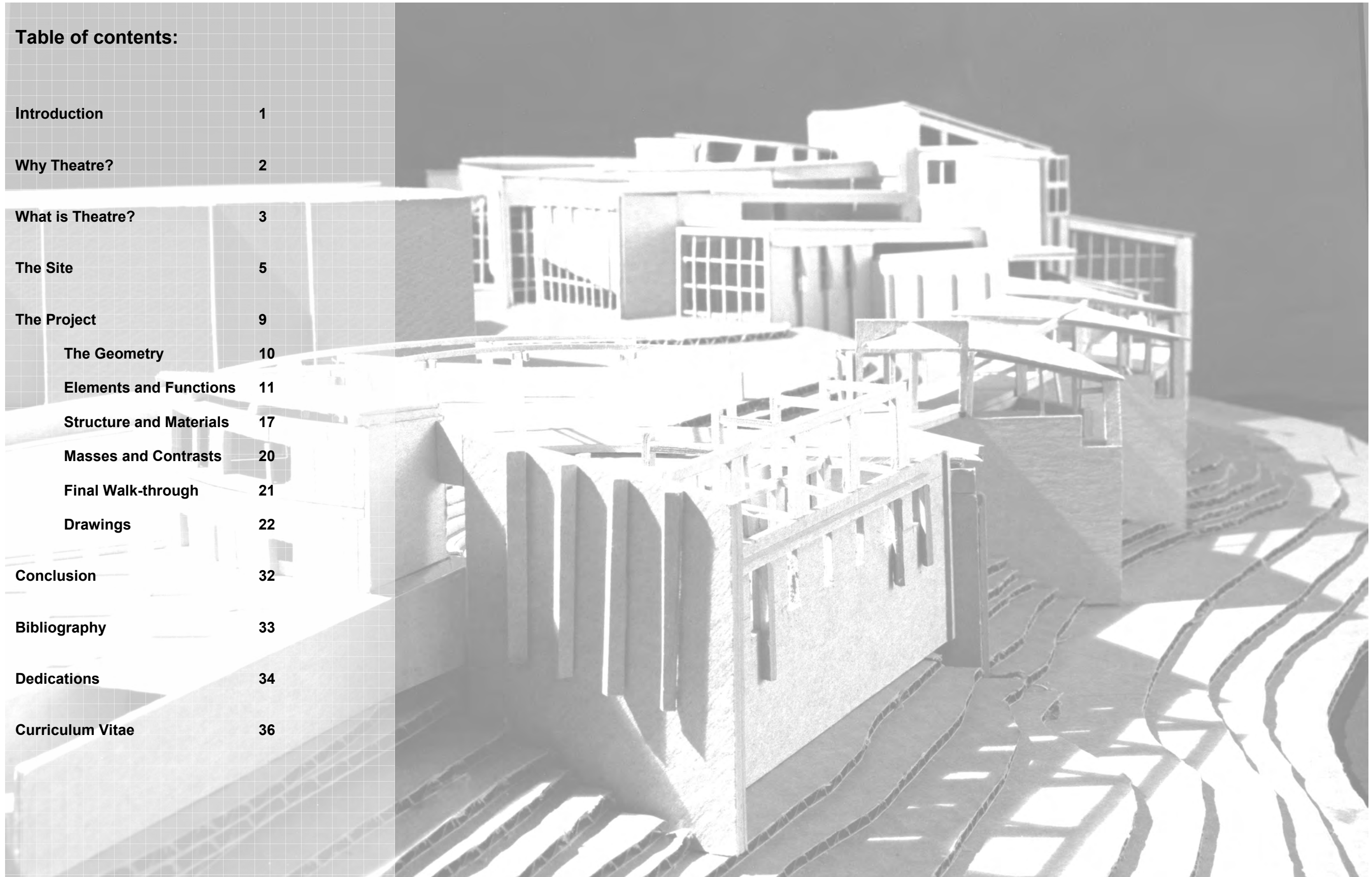


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Introduction:

The purpose of this project is to design a theatre adapted to a very particular site. Why I have chosen to design a theatre and why I selected this site, I will discuss later. In fact, however, the project is not limited to a theatre; another perhaps even more important goal is to create a public space that brings people together without the blessing of the great American divinity, Shopping Mall, who alone, it seems, allows us to see and be seen. What else has the power and daring to bring people together? To answer this question, I looked in the past and tried to understand the difference between the modern and pre-modern human being, i.e., between American and older traditions of human gatherings. I have also endeavored to create a private space, where a person could collect his or her thoughts, using art and nature as tools for self-revelation. Together this private and public space would create an urban landmark, a monument in a city of monuments, that commemorates the connection between the history-rich Georgetown area of Washington, D.C., and the more modern and vibrant area of DuPont Circle and Embassy Circle.

Of course there are many more questions that arise from the language of architecture. What, for example, is the relation between the elements; what constitutes a wall – is it a dividing or connecting element; what is the nature of space enclosed by walls; what is urban landscape; what are proportion and public choreography? Although such questions belong to the craft of architecture, they are important as means to answer more universal questions of design. I will attempt to justify both my architectural decisions and the more theoretical conclusions that flow from them. I also understand that a building must have a clear and necessary function. America is littered with abandoned club houses, community meeting centers and urban plazas. The function of the theatre anchors this project.



Hamlet
By Boris Pasternak

*The murmurs ebb; onto the stage I enter.
I am trying, standing in the door,
To discover in the distant echoes
What the coming years may hold in store.*

*The nocturnal darkness with a thousand
Binoculars is focused onto me.
Take away this cup, O Abba Father,
Everything is possible to Thee.*

*I am fond of this Thy stubborn project,
And to play my part I am content.
But another drama is in progress,
And, this once, O let me be exempt.*

*But the plan of action is determined,
And the end irrevocably sealed.
I am alone; all round me drowns in falsehood:
Life is not a walk across a field*

Why Theatre?

I must begin by confessing how personal theatre is to me. When I was five years old, my mother took me by the hand to a huge building in Moscow, a short distance from Kremlin. As the cars were roaring by, she said that it was a theatre, and it had belonged to my great-grandfather, and it was the great achievement of our family, but that Communism had ended it all. She insisted that, although it had been taken away from us forever, I should know what it meant, and how to make it mine by remembering it. I do remember not only the vast foyer, the endless labyrinth of corridors and the mysterious pockets of light, but also with the momentousness of how I first saw it.

Later I was told more and learned enough about my great grandfather that he ceased to be a distant figure. He risked everything that he had earned through industry in order to open the theatre, and in spite of the odds, it succeeded: in his opera theatre sang greats such as Shalyapin and Caruso, and "The Golden Rooster" by Rimsky-Korsakov premiered there. His troupe was to perform in New York in 1917, when the beginning of the Soviet Socialist Revolution ended many lives and careers. He could have emigrated, but his love for the theatre made him stay. He died in 1942 during the darkest hours of the war. Many who lived succumbed to Soviet reality—became *homo sovieticus*—but his example was a call to resist.

Another memory, one less distant and frightening: a first performance. It is all fun and giggles behind the stage until they say, "Go in one minute. . . . Cue." The curtain silently recedes, and suddenly the world stops spinning. Lamps blind you; the omnipresent stare of countless eyes is too much; knees tremble dangerously. Sheer survival is the issue – forget performing. But somehow the mouth opens and, more from desperation than from inspiration, you start to perform. Then something marvelous happens: a mighty force picks you up on its demonic wings and you forget eyes and the intense attention down below. This force is much more powerful than anything you have experienced before. There is no time and no sense of a space; you are out there between sky and earth, alone, because every actor is very much alone. Never have I forgotten or forgiven the theatre that powerful captivation of myself. Desire for independence took me away from it, but never have I stopped looking back and silently loving it—that moment before the overture when the lights dim, the instruments are tuned and ready, a final breath is drawn, and with the swift and silent raise of an arm, the curtain rolls open.



What is Theatre?

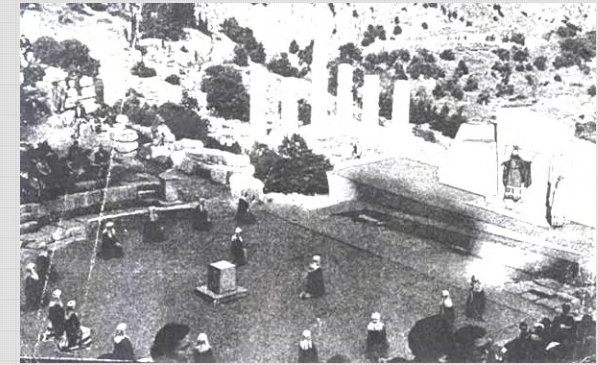
In his book, *The Problem of Pain*, C. S. Lewis provides the following thought-experiment. Suppose you are brought into a room, and you are told that in the next room is a tiger. Fear is the automatic and natural response. Now suppose that you are told there is a ghost, a “*numen*,” in the next room. The response to believing that there is a ghost, a numinous other, nearby is not exactly fear; “dread” is a better description of the response. This sort of awe in face of something unknown and vastly superior is the prehistoric cornerstone of all religions. The purpose of a religious service is to commemorate and revere that experience; the purpose of theatrical show is to act it out. Every religious service is a performance as well. In the earliest forms of known theatre, in the Dionysian “orgies” (rites) of ancient Greek, there was not yet any separation between spectators and performers; everyone both performed and perceived the revelation of the sacred. Indeed, the stage was everywhere and nowhere, and that tradition is still alive in public carnivals such as in Venice and in New Orleans. Eventually in Greek theatre a stage, surrounded by a circle of spectators, emerges (*Pic. 1*). Spectators did not have to perform; instead they had professional performers, better trained in the craft, although the idea of a collective dream remained, locked in a plot. The essential difference was that instead of acting the story yourself, you were to experience it so vividly, as a spectator that your soul would be changed, and in that personal experience, the divine would be celebrated.

In ancient Rome, Greek theatre traditions were continued (*Pic. 2*). The Romans preferred comedies, especially exaggerated crude ones. Rather than challenge and explore the deep questions raised by Greek plays, the Romans wanted pure entertainment, lots of laughs and excitement. Unfortunately Roman desire for entertainment did not know limits. Bloody violence and sexual acts became too realistic and were later attacked by Christian Church.

Augustine’s account of the theatre in *The City of God* shows the way that it dominated ancient Roman public life. Religion and theatre, he says, are inseparable in Rome: the gods command theatrical performances at their festivals, and the Roman response to an outbreak of plague is to put on a performance. Comedy and tragedy are part of a good education, for the plays show what the gods are, what humans are, and how they interact. Through perception of action, the spectators are united with the gods and men on the stage, but they even more unified and transformed through the passions that accompany the action. Thus, the whole world is present of the stage—gods, heroes, men—and the spectators feel that world. Augustine agrees that this performance effectively transforms the spectator; his objection is that it also destroys him—the crimes of the gods become the crimes of men. If, says Augustine, as Plato had proposed, we were to expel all poets and playwrights, the whole pagan world would collapse.

The fall of Rome and the pagan gods left the stage empty during the Dark Ages, but theatre returns in the High Middle Ages as morality plays staged in a market or in front of a church, often performed around church holidays. For the first time, the play was set in front of rolling sheets of decorations, and thus a modern stage was formed. The recovery of ancient art and poetry in the Renaissance prepared Europe for the theatre of Shakespeare and a more controversial, personal and complex approach to events (e.g., *Hamlet*, *King Lear*). God was a present and potent force in the play, but not to the extent of an absolute finalizing power, as it was in a way for both Greek and medieval plays (*Pic. 3*).

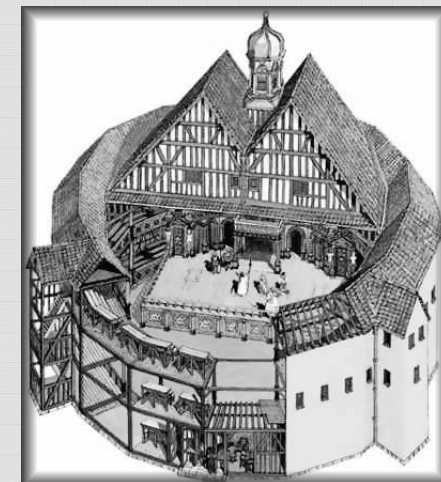
In the era of Enlightenment, conscious and artistic life was removed from the commoners once again. It divided theatre— one for nobility and another for the “square.” Even if the nobility was principally interested in entertainment, the “square” was not so superficial (e.g., French mimes and the *chanson* were born).



Picture 1: Greek theatre performance



Picture 2: Roman theatre at Orange, France



Picture 3: Reconstruction of Shakespearean Globe Theater

Throughout history of the theatre there were many attempts to modernize classical theatre; its structure was set by the end of the Napoleonic Wars: the stage was moved to the end of the hall (even more so than in the Shakespearean theatre). In recent times, the theatre has undergone many smaller but important transformations, from spiritual minimalism in plays like “Waiting for Godot” (or waiting for the “*numen*” in the next room?) to Chekhov’s symbolism, Stanislavski’s school of transfiguration (“believe—do not believe”) and to social realism in the constructivist Soviet Era with Meer’hold staging a battlefield using real tanks (*Pic. 4*).

As a result of technological advance, the stage has departed farther and farther away from spectators, and thus it became less a public event and much more a private one. From the classical 19th century stage, we have moved to the dark, hidden privacy of the cinema (*Pic. 5-6*), which we eventually took to the privacy of our own home with the television; and now we can act and purge our emotions even more privately and anonymously through the internet, where there is no final act revealing the consequences of action. With the internet, we seem to return to the primitive Dionysian orgy (*orgia* or “rites”) where there is no stage or difference between actors and spectators, but now there is also no plot above us, no sacrifice of the freedom of privacy for the sake of a public appearance, and consequently there is no responsibility for our acts.

Hanna Arendt has written that the idea of a public space, and along with it the notion of action, has all but disappeared in postmodern society. With the disappearance of public space, public conversation suffers as well, and the most important subjects have become private. Without a public space such as the Greek *agora*, more and more subjects become taboo in conversation, and we rely on experts to speak for us. What remain for the public are advertisements and the “holly” Hollywood Pantheon. As Leonard Cohen sings: “I’m neither left or right, I’m just staying home tonight, getting lost in that hopeless little screen.”

Arendt’s analysis, however, is not hopeless, for her understanding of the public can provide a basis for architecture to rediscover public space:



Picture 4: Decorations by A. Popova for the constructivist’ theatre performance



Picture 5: At the movie theatre

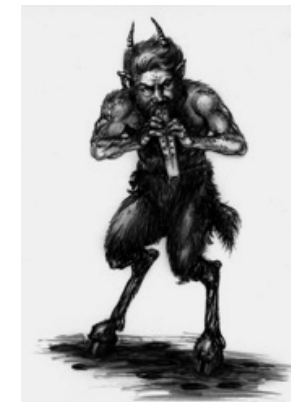


Picture 6: The design of the modern outdoor automobile theatre in Europe

[T]he term “public” signifies the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it. This world, however, is not identical with the earth or with nature, as the limited space for the movement of men and the general condition of organic life. It is related, rather, to the human artifact, the fabrication of human hands, as well as to the affairs which go on among those who inhabit the man-made world together. To live together in the world means essentially that a world of things is between those who have it in common, as a table is located those who sit around it; the world, like every in-between, relates and separates time.

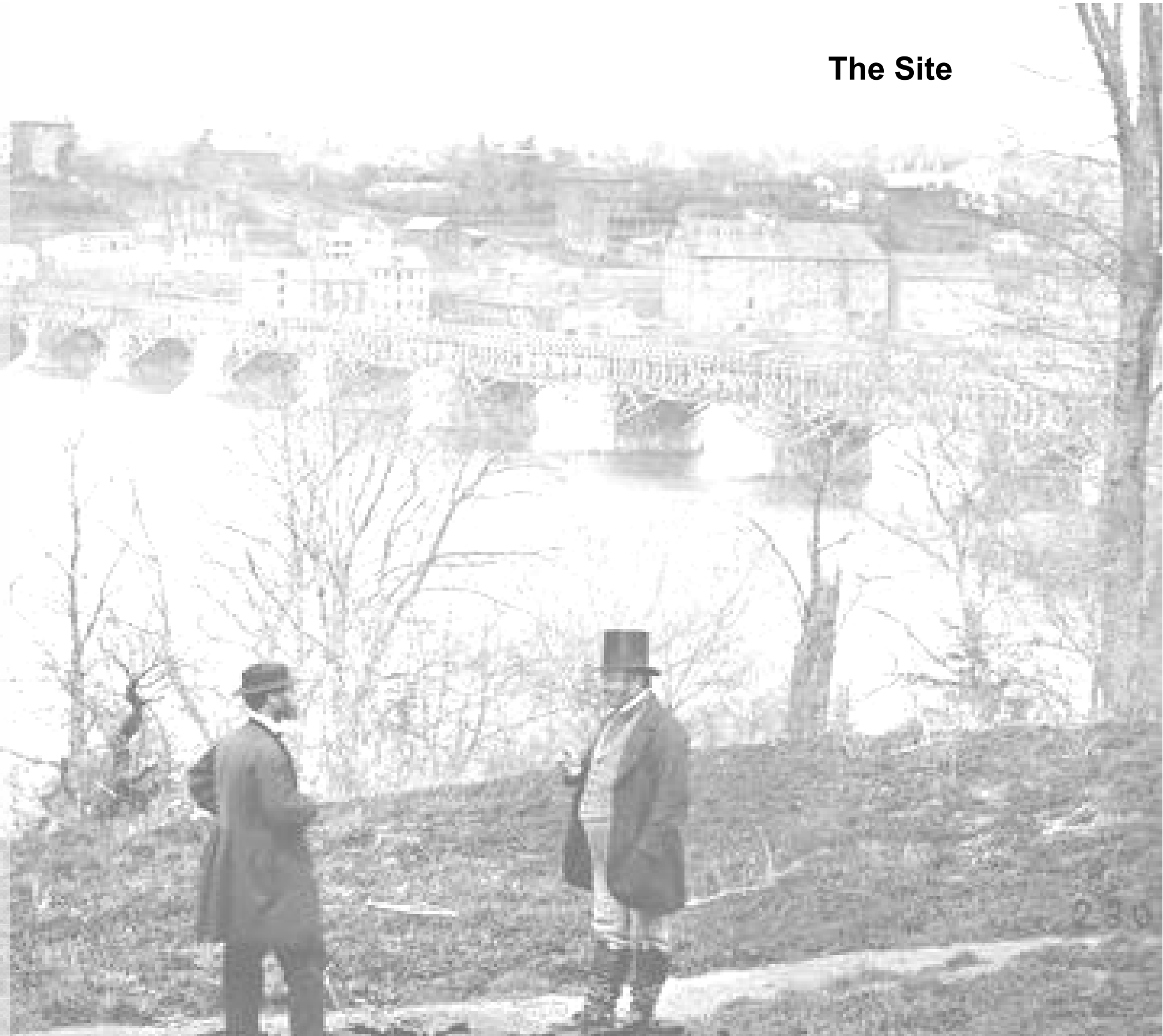
The public realm, as the common world, gathers us together and yet prevents our falling over each other, so to speak. What makes mass society so difficult to bear is not the number of people involved, or at least not primarily, but the fact that the world between them has lost its power to gather them together, to relate and to separate them. The weirdness of this situation resembles a spiritualist séance whether a number of people gather around a table might suddenly, through some magic trick, see the table vanish from their midst, so that two persons sitting opposite each other were no longer separated but also would be entirely unrelated to each other by anything tangible (*The Human Condition*. pp. 52-3).

Both in terms of design and function, this theatre project is an attempt to return the “table” to its place. A theatre is especially able to be a space where the whole world can appear—gods, heroes, and humans. We can dread and hope that something awe-full is behind the curtain.



The project is located on the edge of Georgetown. Founded in 1632 as an English colonist tobacco trading post, the establishment of present-day Georgetown preceded Washington, D. C. itself. It was bought from George Gordon and George Beal for 250 pounds in 1775, and, according to one theory, named after the king of England, George II. It became a prominent port and a trading town, where salt was brought from Europe and sugar and molasses from West Indies. It gave up its independent status in 1871, and was consolidated into the District of Columbia. In the late 19th century, it became a center of fashion and politics. Many prominent politicians and writers have lived there ever since: George Washington, Thomas Jefferson, John Kennedy. It declined somewhat in 1870 after the Potomac River flooded the Georgetown Canal, which connected Georgetown and Harpers Ferry in West Virginia. Its first preservation plan was worked out by the Allied Architects Group in 1933. The Buffalo Bridge was built in 1936 to connect Georgetown and important areas in D. C. such as DuPont and Embassy Circles. In the 1950's, educated war veterans came back to Georgetown; after their European exposure, they began to pay more attention to their own historic surroundings. The rise of the Kennedy's to power helped to preserve Georgetown historically. Many buildings under the protection of the federal government's Historic Architectural Building Survey, e. g., the Dumbarton House and the House of Colonial Dames are adjacent to the site of this project on the west side. The land originally belonged to George Beal, who complained to the government that in a new proposal layout of streets his house was to be demolished. The plan was altered, and his house remained standing; in fact, no streets were laid out until 1783. He eventually sold the house, and it was subsequently re-sold four times, which included a profit of 300% and a final loss of 50%. President Madison had a session there to discuss evacuation routes after the British had burned the White House in 1814. The house was moved to the present location in 1912.

The Site



View on construction of the Frances Scott Key Bridge across the Potomac River connecting Georgetown and Roslyn Virginia (completed in 1923)



Dumbarton House or House of Colonial Dames is adjacent to the property



Sculpture of buffalo located on "Q" Bridge by Alexander Proctor.

Obviously the area has great historical and emotional significance; any attempt to add to the area must be done carefully and with sensitivity. In this spirit, my desire was to add vibrancy and to give more of a reason for outsiders to visit this beautiful and serene place. Such a building could be, for example, a church, but, as we already discussed, church and theatre are related. A theatre, however, has a more inclusive social and public element. Moreover, the site slopes steeply down to the creek; the geography is conducive to an amphitheatre. That is, in fact, how I began and planned to end my project, but I felt a strong urge to continue the journey and to put a visitor through stages of experience on his journey that would bring him to a finale—an enclosed theatre, a "Dream House," with a more modern and personal approach to the process of anticipation than an ancient Greek theatre could provide. The end of the project and the journey would "dissolve" the visitor into the landscape of the park-like cemetery and leave him an option of contemplating eternal questions of time and eternity in privacy.



View of a chapel at the Oak Hill Cemetery.



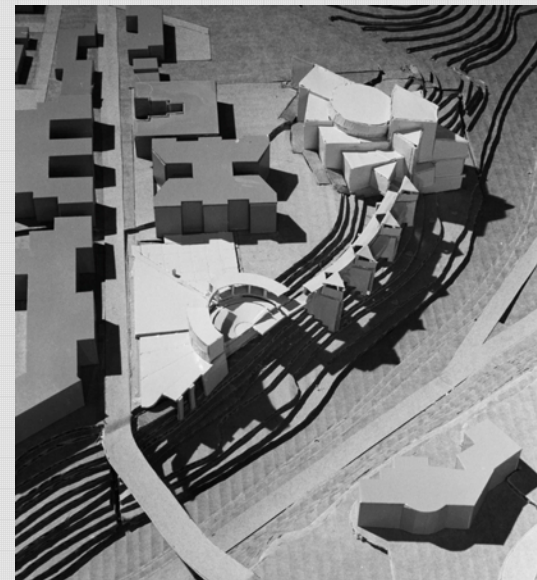
Chapel built by James Renwick on grounds of the Oak Hill Cemetery.



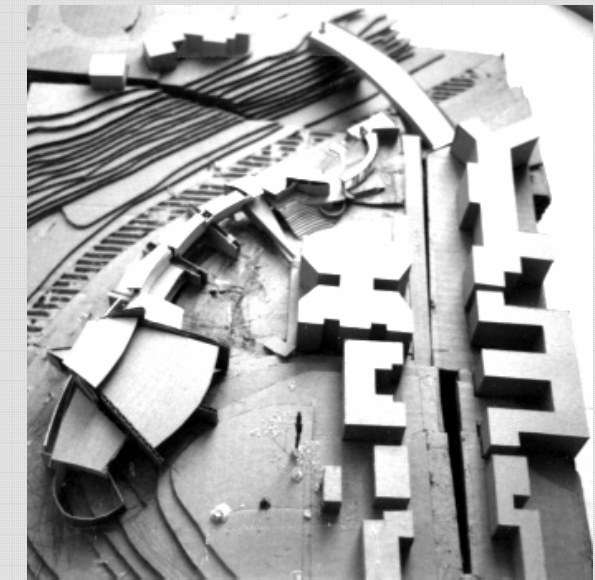
View of grave sites at the Oak Hill Cemetery.



Study model

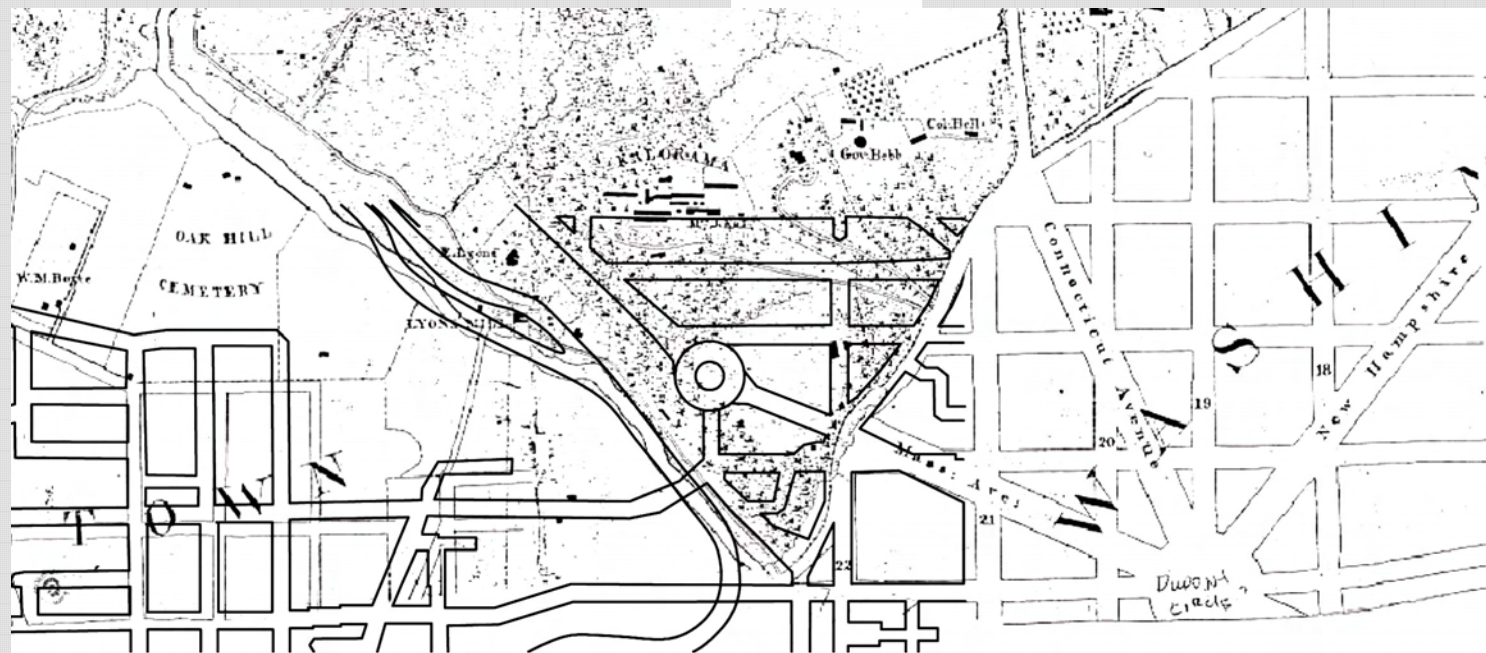


Final site model



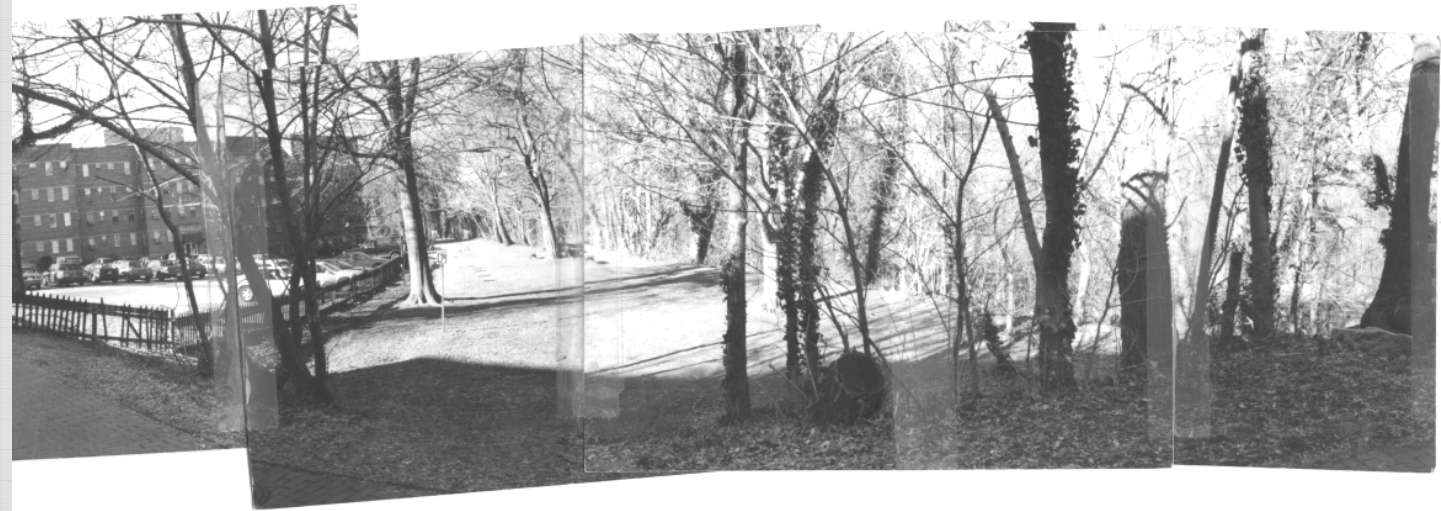
Study model

Plan of the area of the project in Georgetown in 1850s with modern time streets approximate layout (overlaid).



Modern aerial view of the area of the project in Georgetown with the proposed theatre (overlaid).





View of the site from the Q Street.



View of the site from the "Q" (Buffalo) Bridge.

*View of the site looking back at the Rock Creek.
A few tombstones visible on the picture are outside of the Oak Hills cemetery grounds and outside of the premises of the building.*



The Project

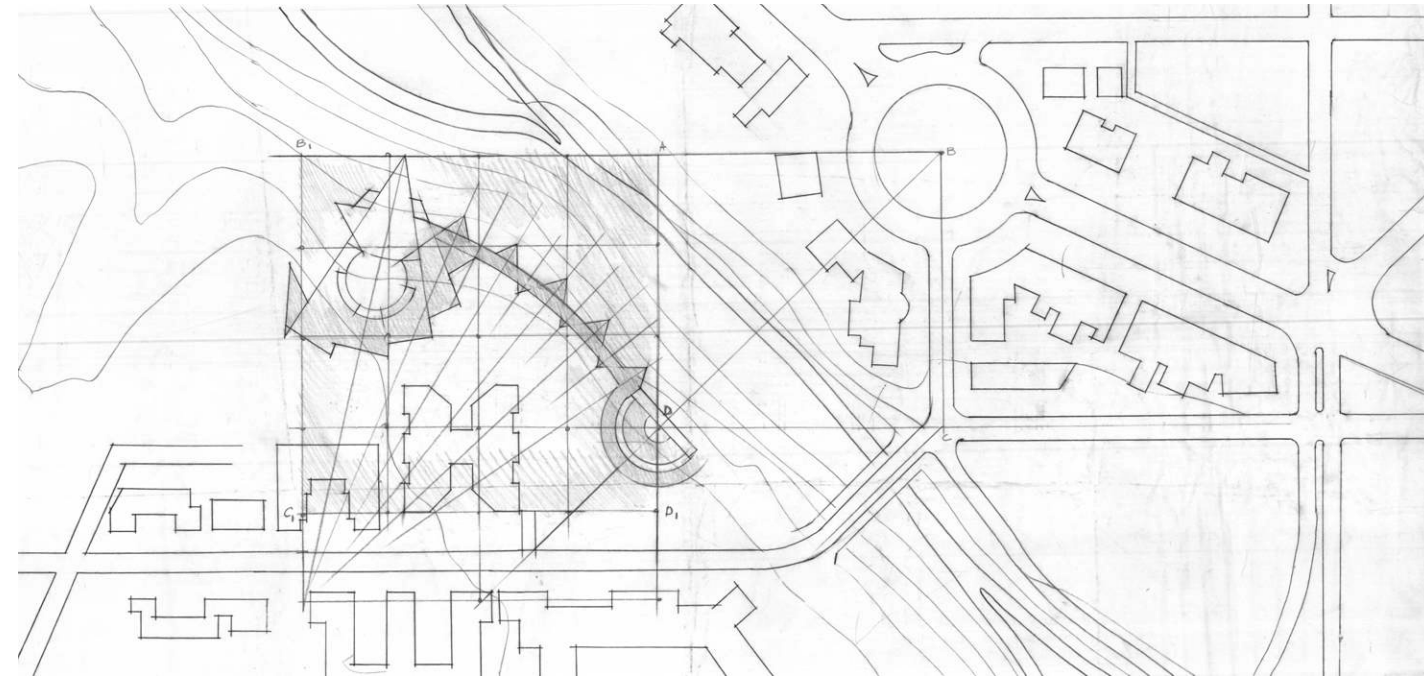


The Geometry.

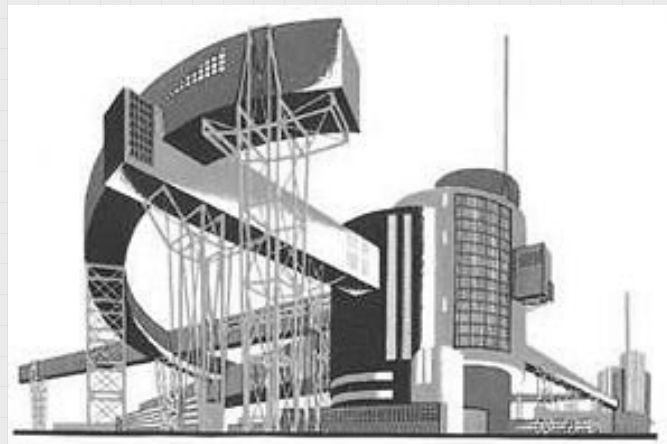
I have always been inspired equally by Russian Constructivism and by Alvaar Aalto architecture. In my opinion, these two styles are not so far apart as it might seem. Contrary to the common belief, fascinations with the functional machine were not constructivists only driving force. Unlike European modernism of Bauhaus movement, Russian Constructivism was emotionally charged: it breathed a human spirit of the desire for the revolution into the machine, and the "machine" became alive with human yearnings and a belief in goodness, justice and progress. Alto's architecture is humanistic as well, though his humanism was inspired by human unity with nature, by nature's free flowing forms of life.

Architects were always fascinated with geometry. In the past geometry was considered divine, and many medieval plans embody this view of the mathematical, e.g. St Basil cathedral in Russia uses only odd numbers in lengths, many even numbers were seen as demonic and unholy. For many centuries alchemists tried to inscribe a triangle in a circle (pyramid in a sphere) and a circle in a triangle in the most economical way. Thus they hoped to achieve the philosophical knowledge of Eternity.

I revere these ideas, – philosophers of the past believed that numbers were holly because its nature is universal. I tried to incorporate the geometry already present in the city's urban fabric and the proportions of the Golden Section into my project's plan.



Geometrical analysis of the site.



*S. Chernikhov:
Hammer and Sickle (architectural composition)*



*A. Aalto:
Saynatsalo Town Hall.*



*Medieval manuscript:
God-the-Geometer.*

Elements and their functions:

The project consists of four major elements connected and flowing one into another: Plaza, Amphitheatre, Path and Theatre.

Public space: Plaza

The plaza begins with the very organized urban landscape and dissolves into the more natural English park-setting of the cemetery.

The plaza is an urban element and could be used as a separate entity. To organize a modern urban space is a challenge by itself; my inspiration here was Lawrence Halprin's urban landscapes. During the design of a gathering deck for a modern dance studio, he studied dance and made multiple sketches of choreographic movements. This helped him to design a space of human proportion with a warm and welcome aura for dancers. As a matter of fact we all are performers in public, trying on different "masks" throughout our lives. Teenagers are more aware of this than adults, since that is the time of life when a person, with a yet childish and fresh (and confusing) perception, becomes aware of the social element of life. A good mother's advice "to just be yourself" confuses even more, because every teenager knows that he (she) encloses the whole universe within self, and to decide what part of "myself" I should be today is a challenge to choose an appropriate "mask", a "mask" that fits both the personal and public perception of "self". The art of appearing in public has a strong tradition in Europe and comes somewhat easier to the Old World, even if one seeks to reject the tradition. Dostoevsky, for example, wrote, in *Crime and Punishment* that a Frenchmen would never understand a Russian, because Frenchmen would rather reveal the body of a human being but not his soul, whereas a Russian would do just the opposite – public revelations of the soul ("I killed!") on the church square are part of Russian image and culture, but Russians traditionally were modest about uncovering the human body. In general, every nation and social group throughout history wears its own "mask." We also have our own individual masks and they are very important: it is a synopsis of a life, a clue for others of how we want them to perceive us. It should be carefully chosen and coordinated with our inner selves, and to find the right mask is an art.



Mask of a leading slave - a stock character in Greek New Comedy



Meeting places: Women on a bench in central Russia



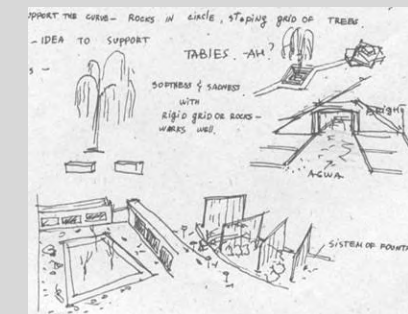
Meeting places: Trafalgar Square



Model of the project, looking North



Rendering of the Plaza, looking North-West.



Sketches for the Plaza.

Private Space: Amphitheatre and the Path.

The amphitheatre is for outdoor performances, or the steps could be a place to sit and observe the city beneath, inasmuch as the grade descends to allow the vista of Memorial Parkway and the buildings of Embassy Circle.

From the colonnade bracing the amphitheatre, the visitor could enter “the path,” i. e., the corridor connecting both theatres. The function of the corridor is not just to connect; it is an experience in itself. Its direction of motion is not set—at every triangle support, there are stairs providing a descent to the ground: one always has the option to exit (or enter) the park outside.

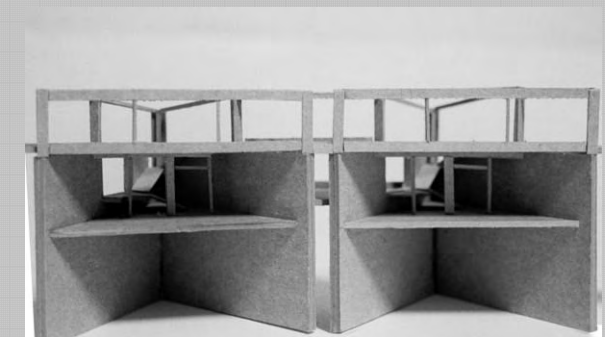
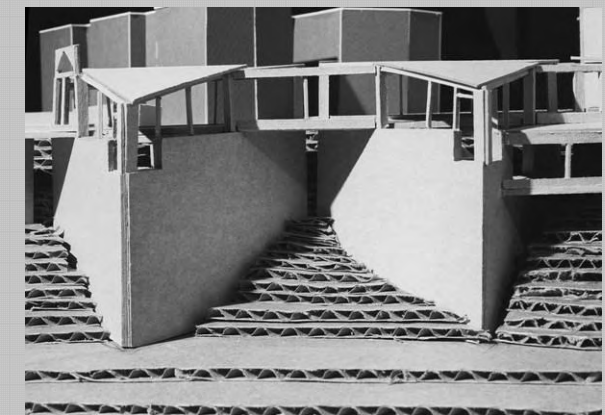
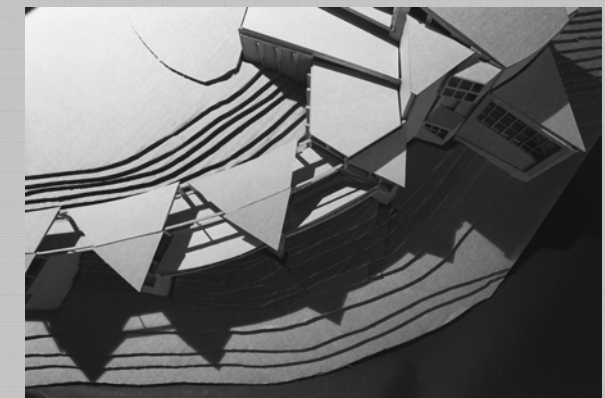
The corridor is enclosed in glass with butt joints (not to obstruct the view with window mullions). Through its stairs, visitors may go down to an area suspended between concrete supports—“pockets” where art exhibitions, or neighborhood meetings, or other functions could take place. They have plenty of natural light to support any function. The corridor is a segment of a circle in geometry and, on account of the transparency of the enclosure, should not be perceived as corridor at all; in fact, it should play a visual trick on the visitor, making him slightly dizzy as a preparation for what lays ahead – a sudden opening of the path, of vertical streaming of walls and the vertical layering of galleries above.

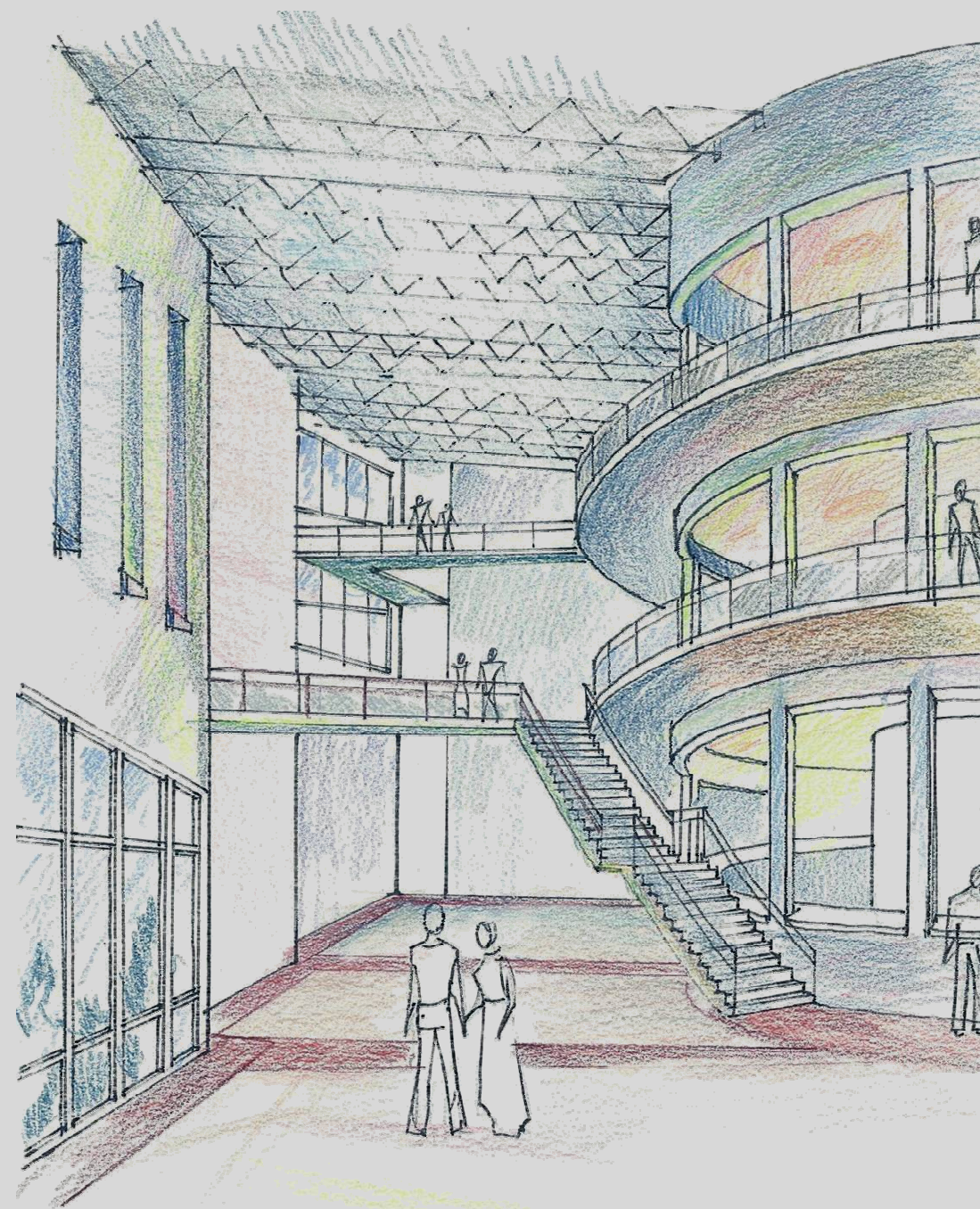


Perspective section of the Corridor, looking North.

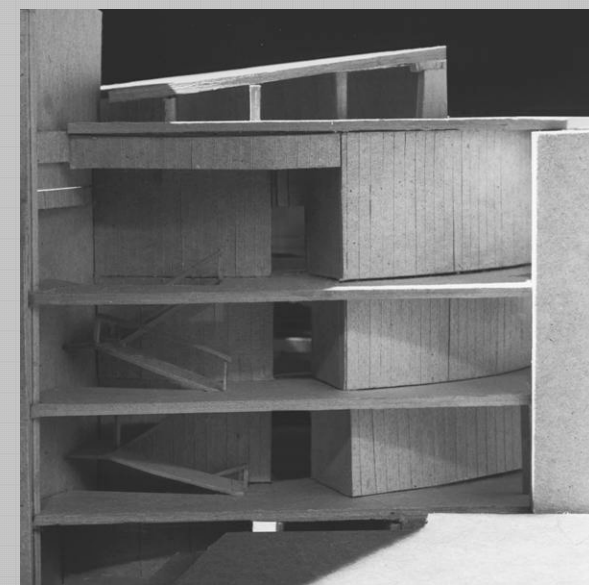
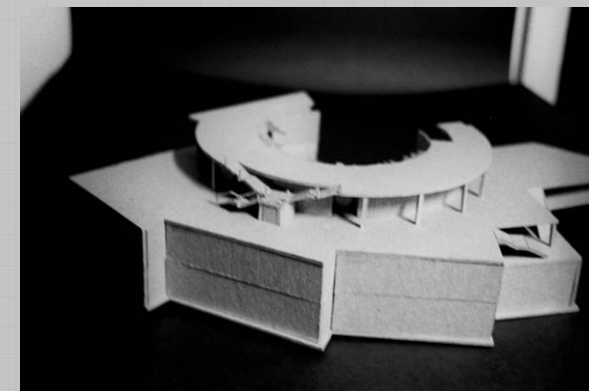
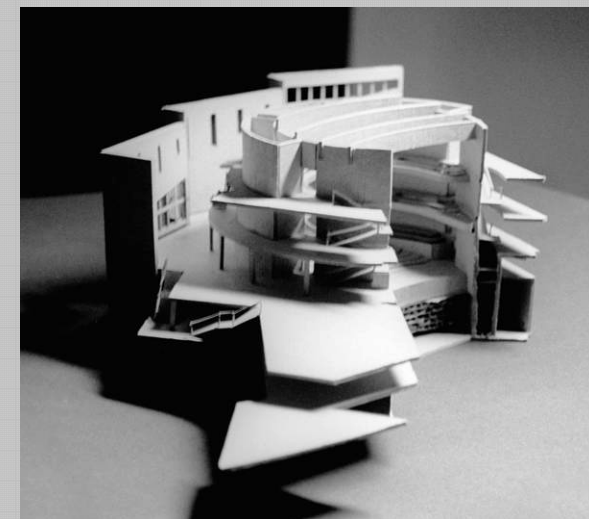


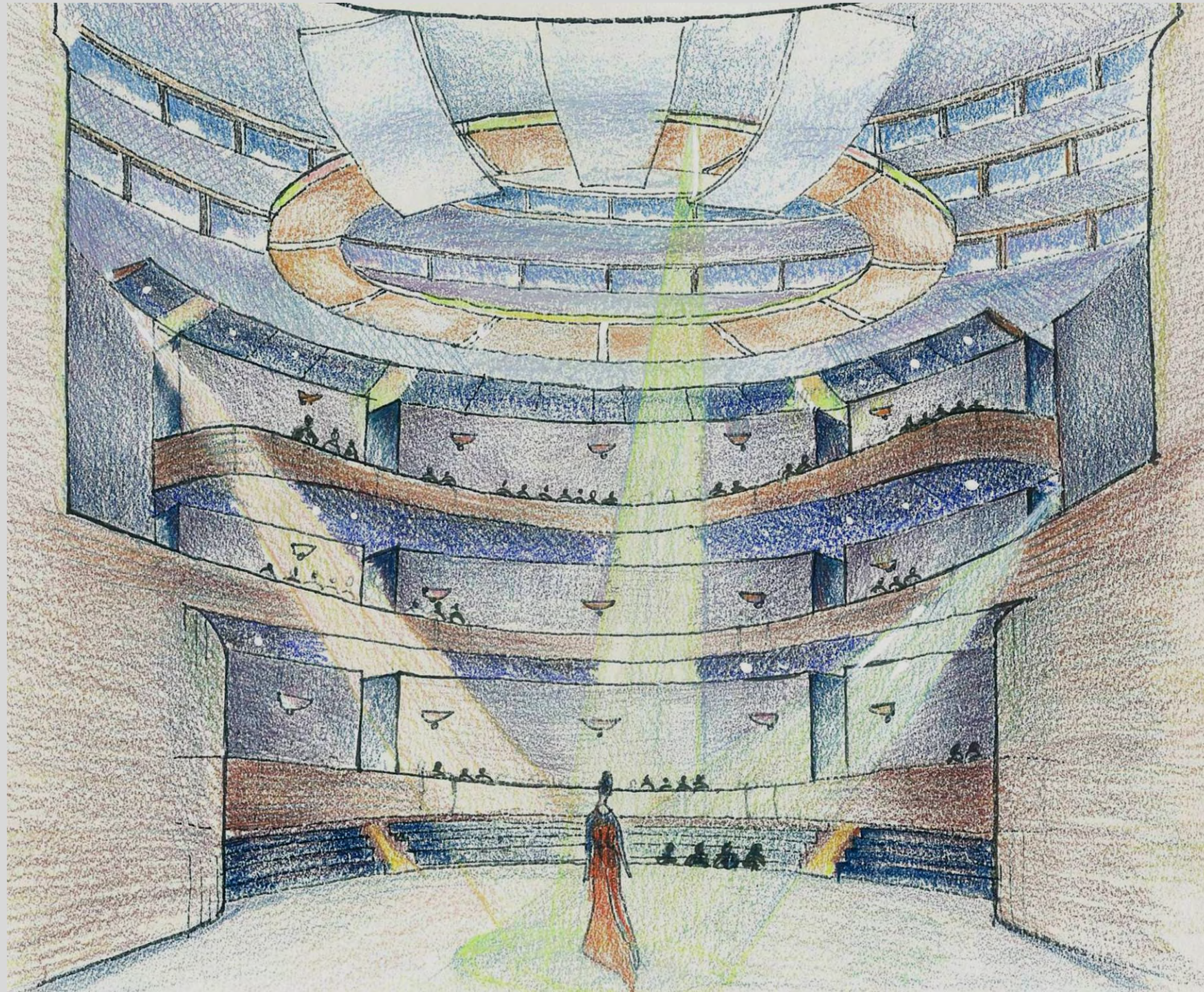
Rendering of the Amphitheatre, looking East.





Rendering of the Foyer.





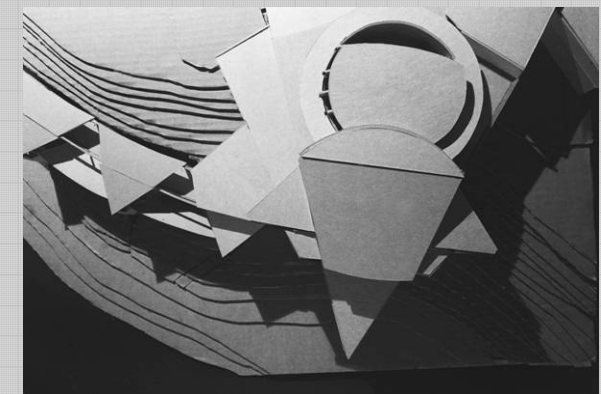
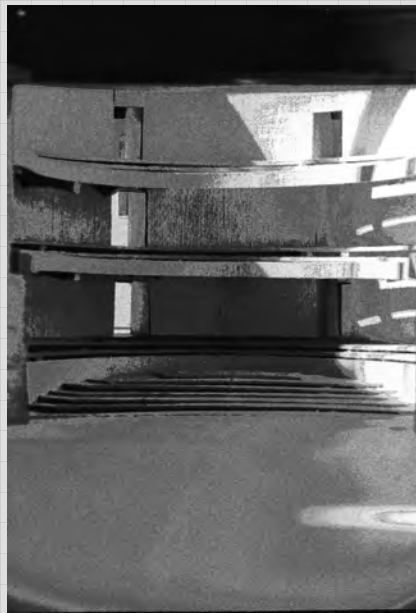
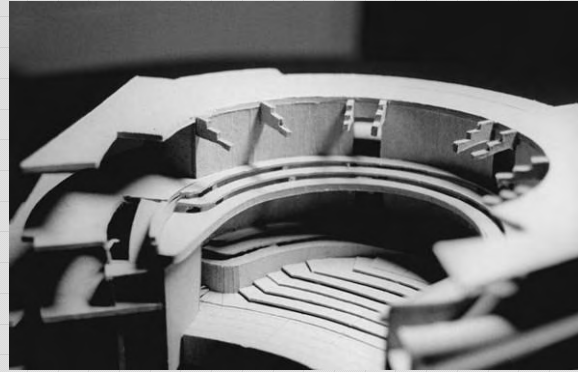
Interior of the Theatre, looking down from the stage area.

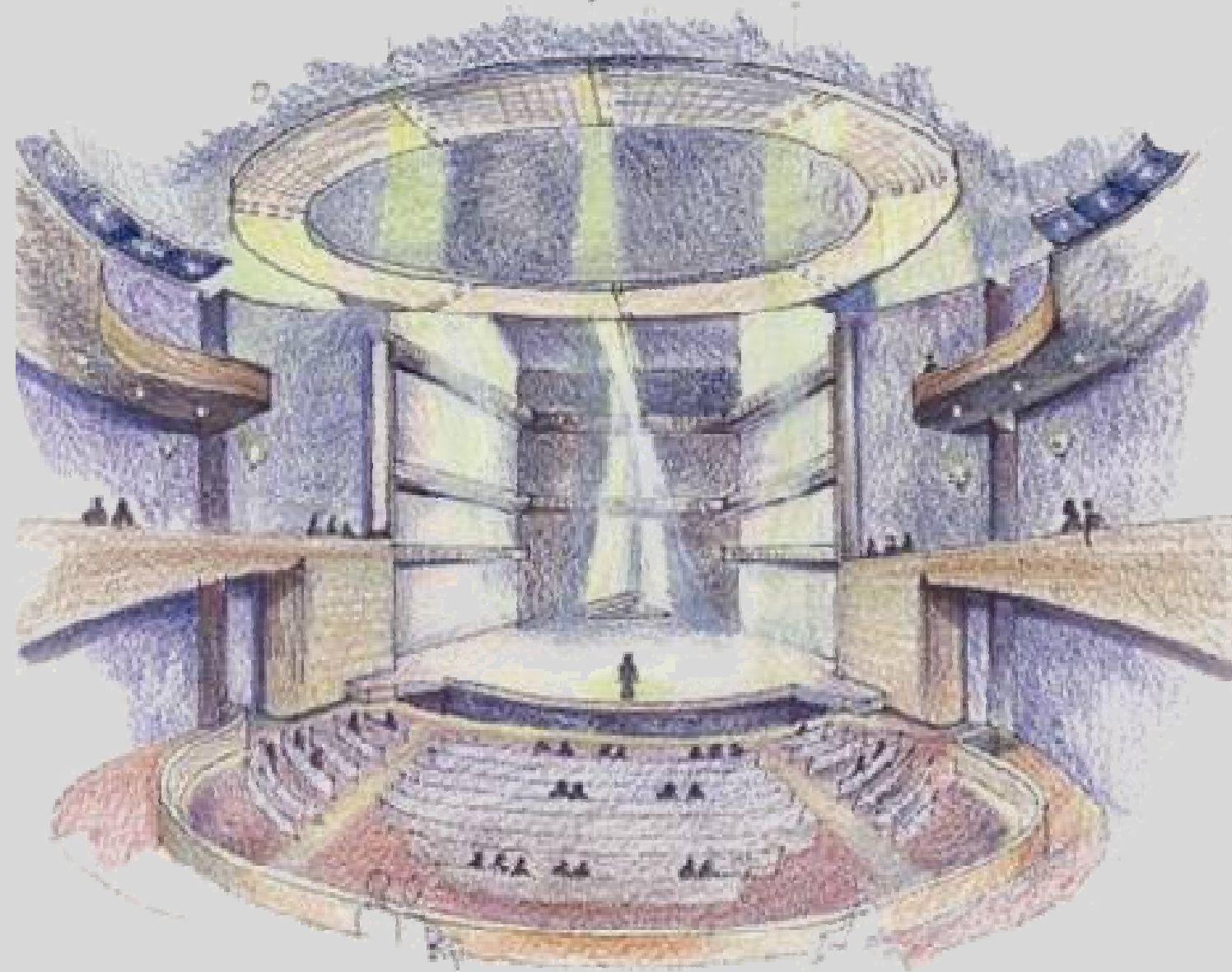
Dream Machine:

The Theatre

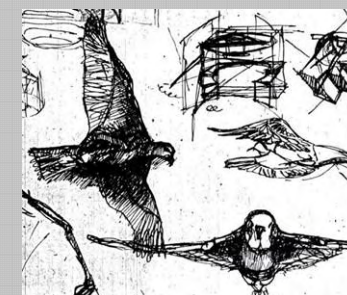
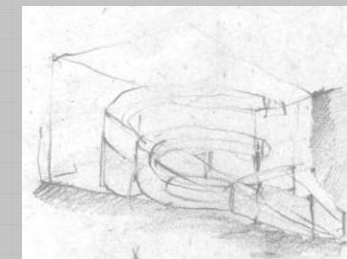
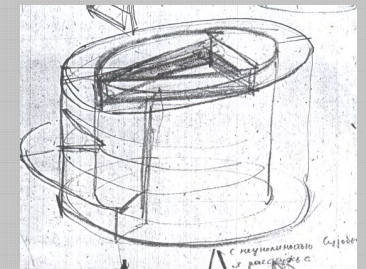
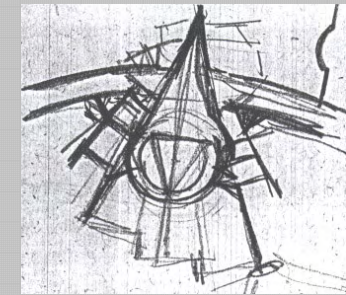
Hence the theatre is a culmination of the movement through the corridor, a place where motion is dispersed and everyone has freedom to navigate on his own: to gather together, to remain suspended between the galleries' stairs, or to proceed to the café through the top gallery. By means of the circular wall in the inner core of the space, the theatre always serves as the guideline for the interior, directing the motion around itself. The core of the theater has two layers of walls to house recording studios and other supporting services and to provide sound insulation between the foyer and the hall. The hall itself is flexible in order to accommodate performances of different types and sizes. It is designed to host operas as well as chamber music and minimalistic plays. Acoustical shields are suspended from ceiling beams and could go down or up, changing their position depending on whether it is verbal or musical sound they should reverberate back to the hall. The circular shape alludes to a Shakespearean tradition, with its more democratic sitting. I tried to minimize the balconies' overhang, dispersing them throughout the space, which would minimize obstructions of vision and sound. The front rows in the parterre area are collapsible so that the stage could continue farther to accommodate a smaller number of visitors or to bring them closer to the stage. The orchestra pit is connected to the understage area for easier access and instrument transport. The backstage area is designed to house a small theatre school or educational studio, with two rehearsal halls that have enough vertical space for decoration assembly. Many theatres do not have enough space for making decorations in-house and, as a result, decorations have to be segmented. Deliveries are made on a lower level; a change of grade allows more vertical space and understage workshop area for the theatre. Administration offices are located on upper galleries.

A possible end of the journey is the cable-supported and enclosed balcony that houses the café. It has a free flowing wall of glass that visually erases all edges and allows one to contemplate the view of Rock Creek Park.





Interior of the Theatre, looking down from the balcony.

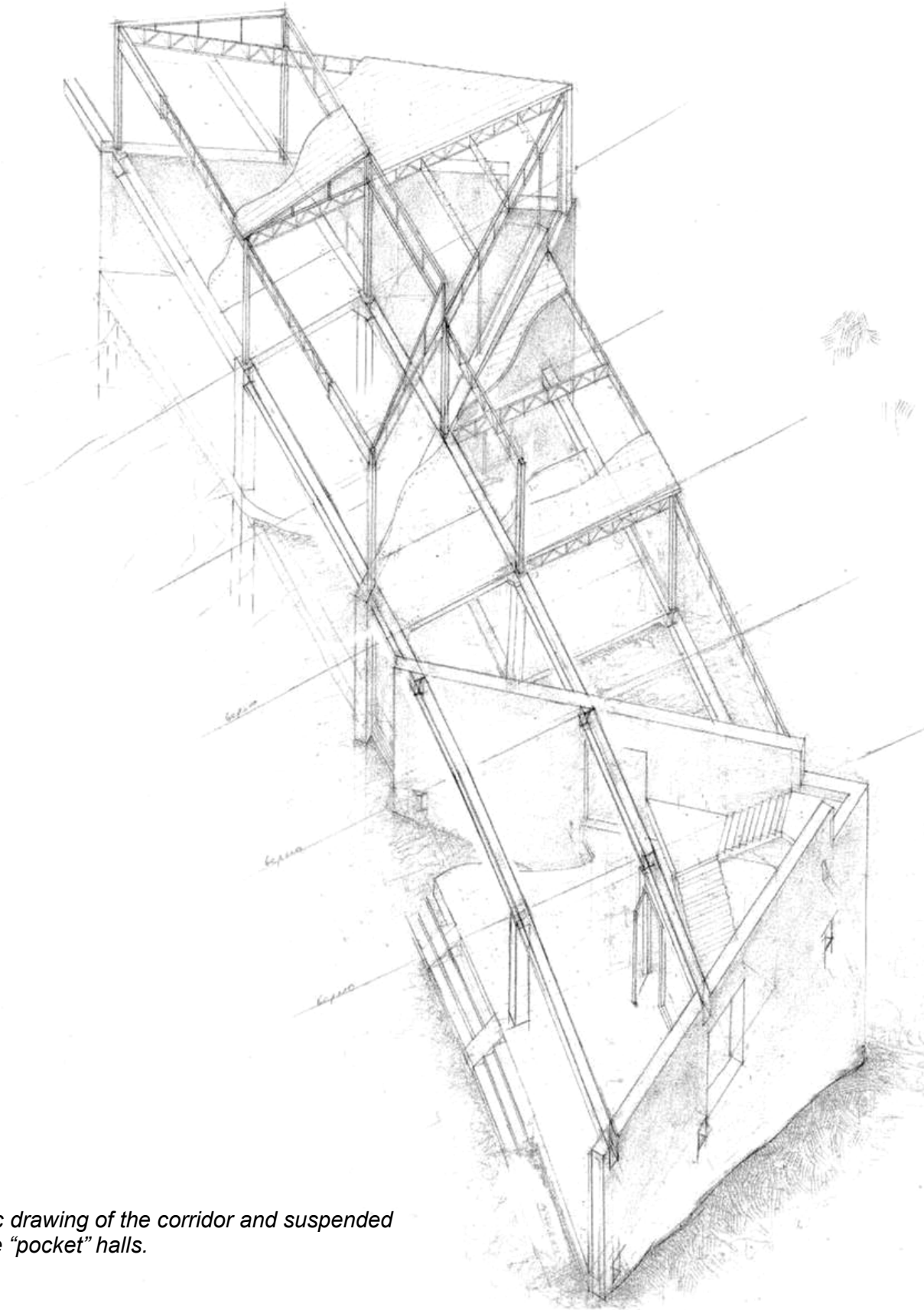


Structure and materials.

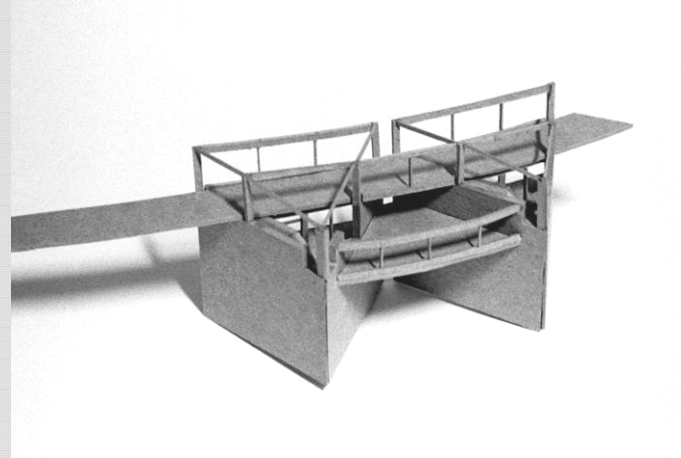
The main theatre structure is made of prefabricated concrete load-bearing panels with built-in insulation and a brick veneer finish. Brick is used in historic Georgetown together with natural stone, and, in my opinion, it is the most appropriate material for this site and for the nature of the project. The concert hall roof is supported by glue-lam curved beams (the shape of beams is dictated by cylindrical shape of the hall and would be visible on the interior side); the stage tower is supported by steel columns and beams braced for lateral support and finished in brick veneer. The foyer's roof is supported by steel trusses exposed to the foyer.

The amphitheater is pre-cast concrete, which imitates marble in the gallery. The plaza is finished in natural stone to match Georgetown\vernacular architecture. The corridor is supported by steel W-beams; its roof is supported by a light gage steel joist structure. Supports are made of poured concrete and finished with brick veneer.

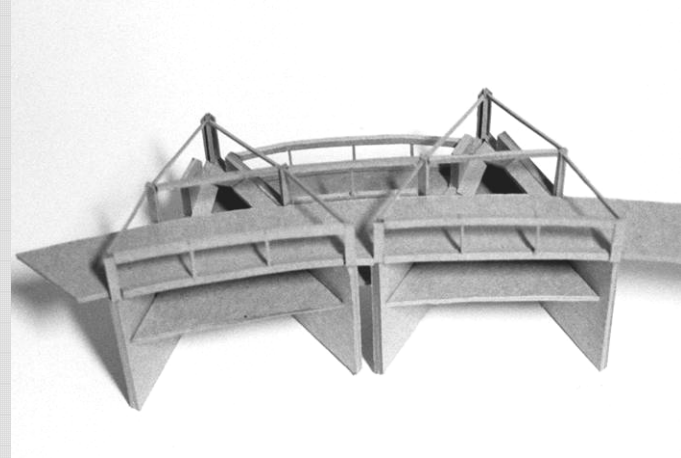
Natural ventilation is important, and windows are designed to provide natural air flow to save energy and to bring the visitor to the natural environment.



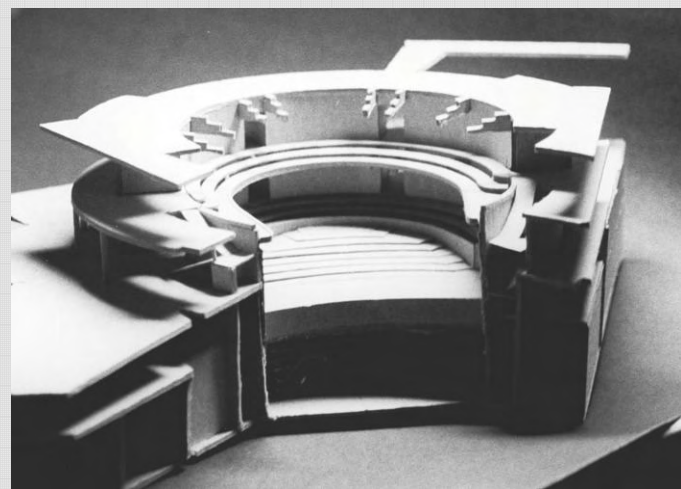
Axonometric drawing of the corridor and suspended intermediate "pocket" halls.



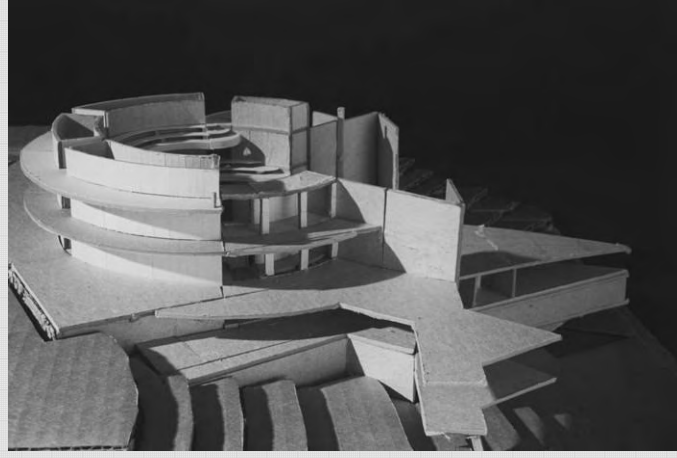
Structure of the corridor and the "pocket" hall



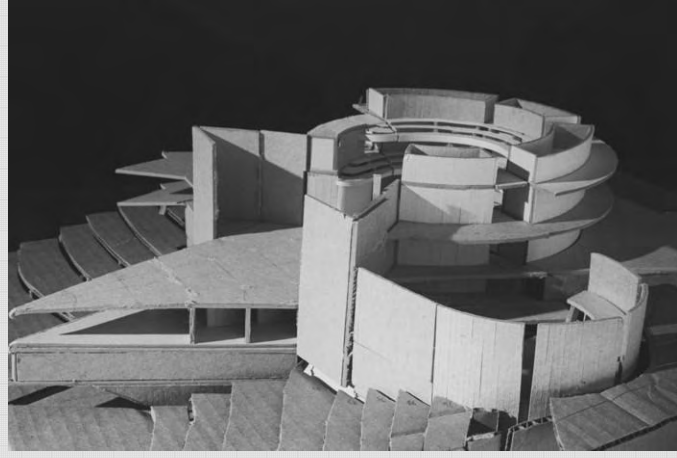
Structure of the corridor and the "pocket" hall



Structure of the concert hall



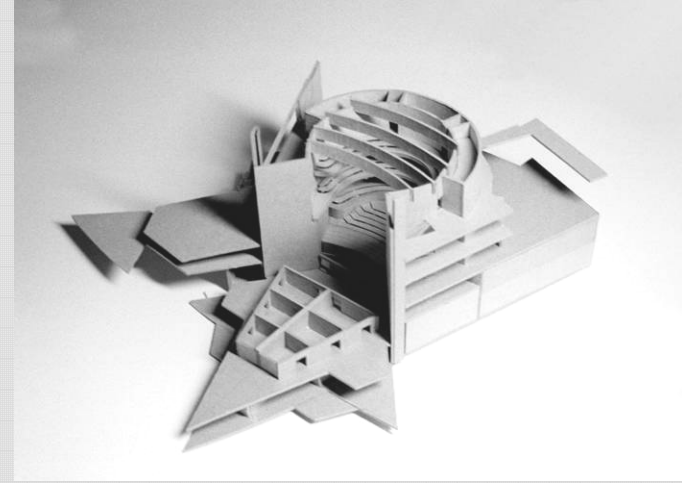
Study model of the main theatre



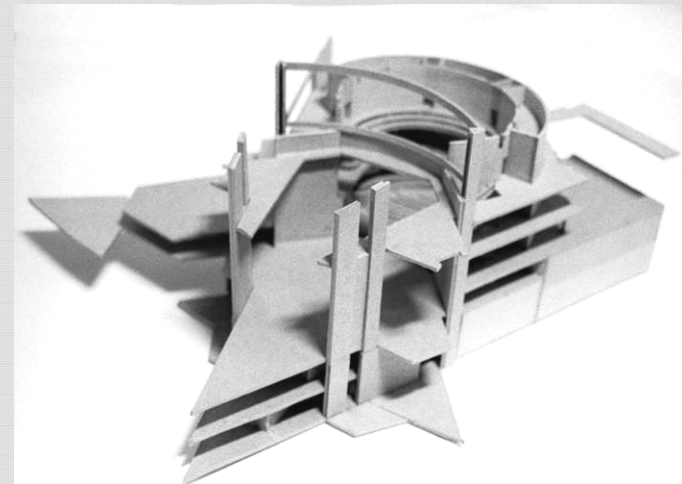
Study model of the main theatre



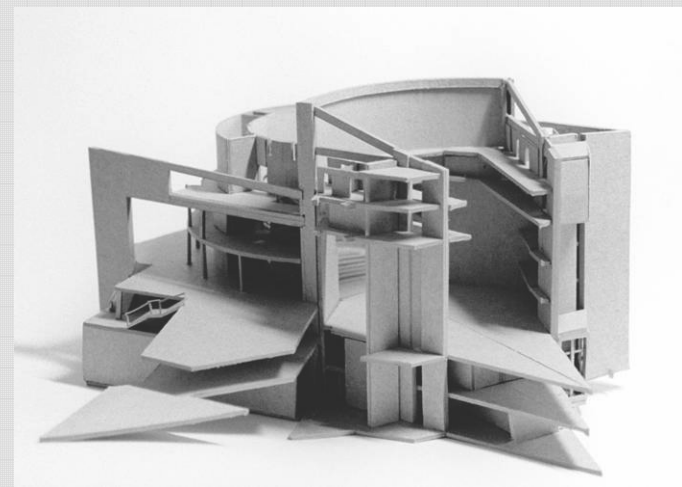
Construction stage of the foyer



Construction stage 1



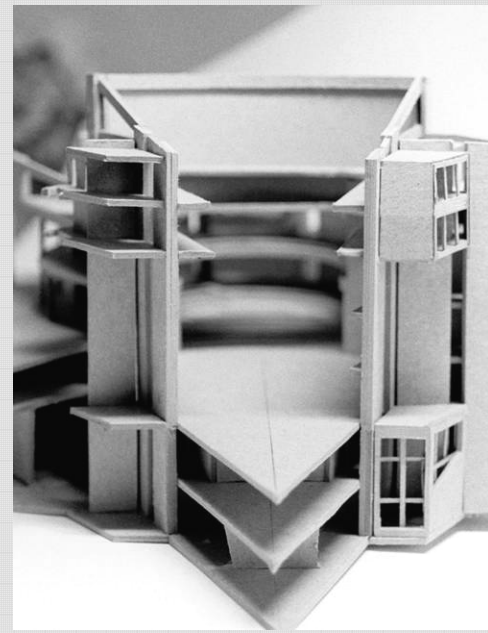
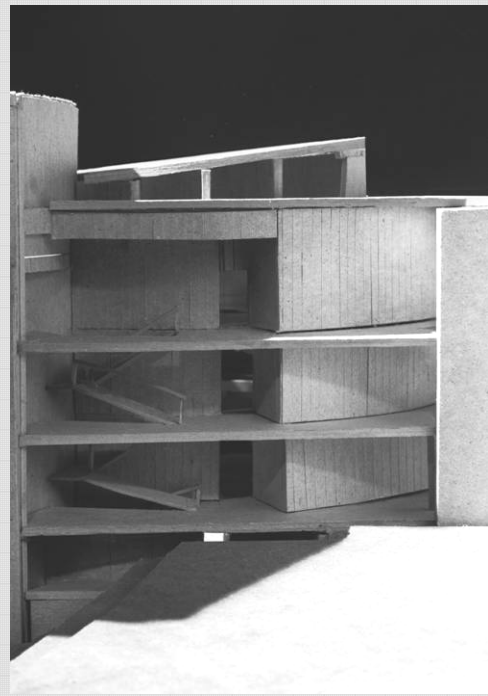
Construction stage 2



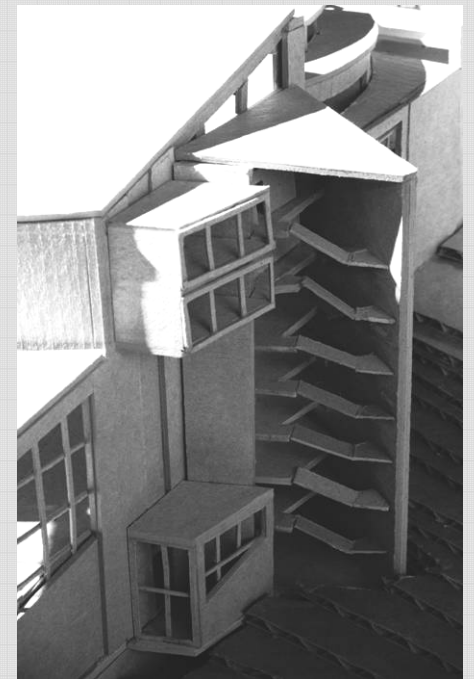
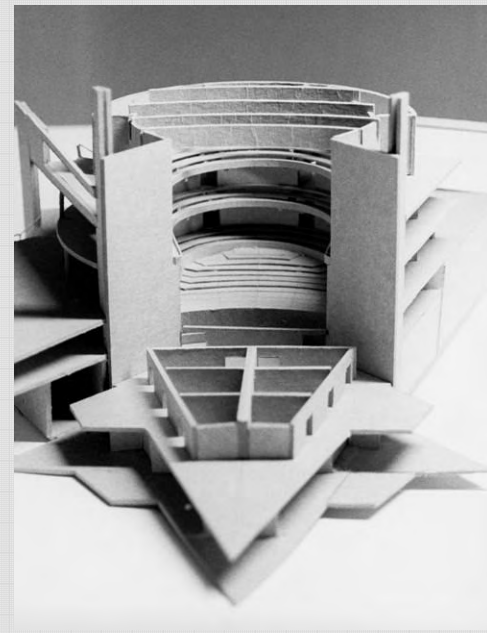
Construction stage 3



Construction stages of the foyer stair



Construction stages of the backstage area



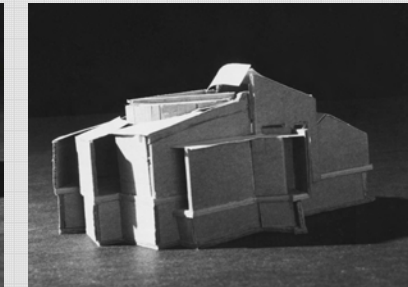
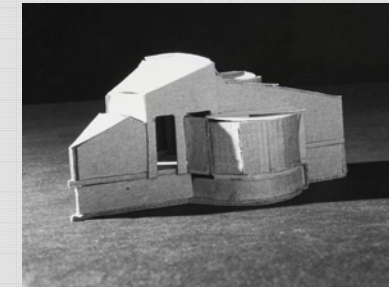
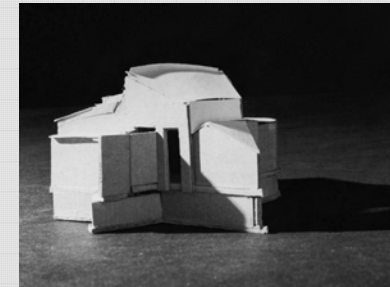
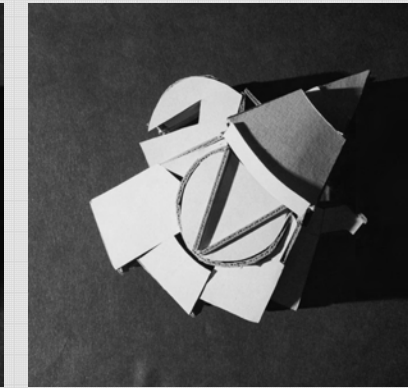
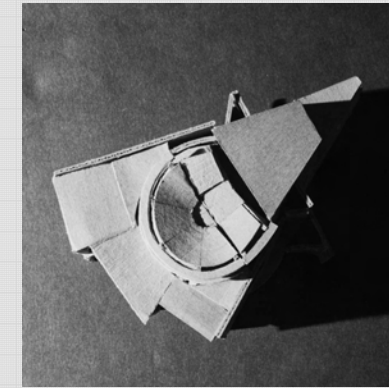
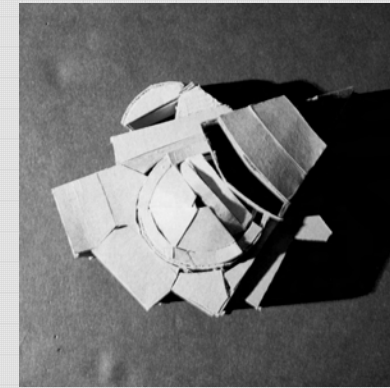
Service stair

Masses and contrasts.

The idea behind massing is to create contrast—a rollercoaster of perception—from the wide-open and steeply descending amphitheatre to the horizontally oriented corridor with its rather low roof. Dimly lit stairs inside the massive supports connect the corridor to pockets shaded by the woods (the walls are painted white to reflect changing color of trees). The corridor is suspended for structural reasons, but also to make it light and flexible so that the wind or footsteps could slightly rattle it, creating a feeling of fragility in contrast to massive supports anchoring it to the earth beneath. After the horizontal feel of the corridor, the vertical but narrow space of the foyer brings awareness to perception of space again. Windows in the walls of the foyer are decorated with stained glass and its light transparency would thus vary; its location near the end would attract the visitor's attention to the gallery above, which leads to the café and its transparent "edgeless" exterior wall. The café balcony is supported by cables, which, again, could allow it to move slightly with the wind, emphasizing the natural forces in our lives.



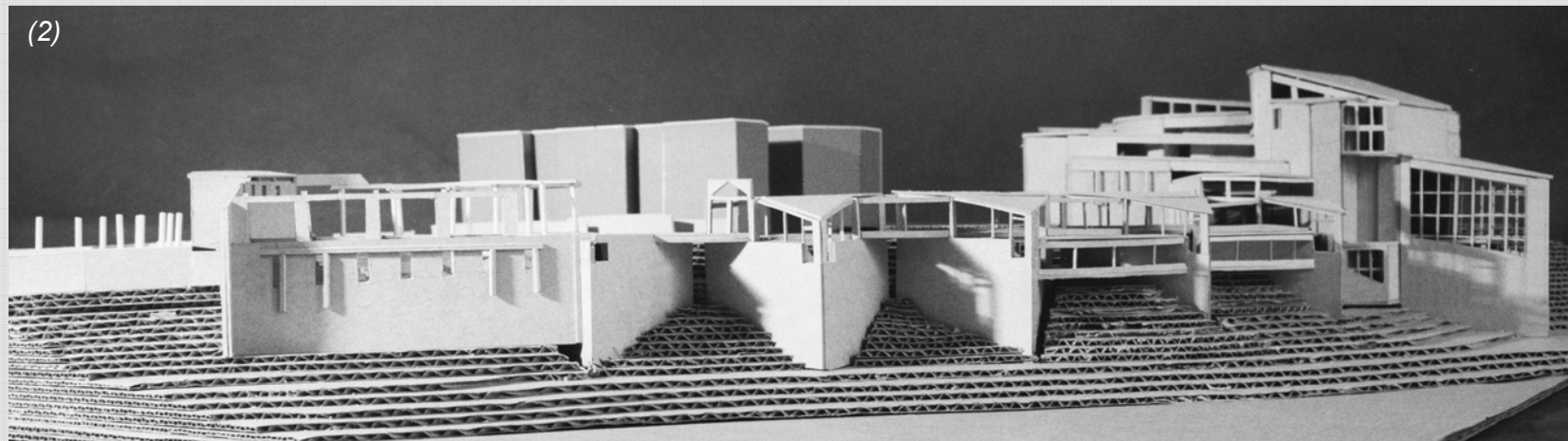
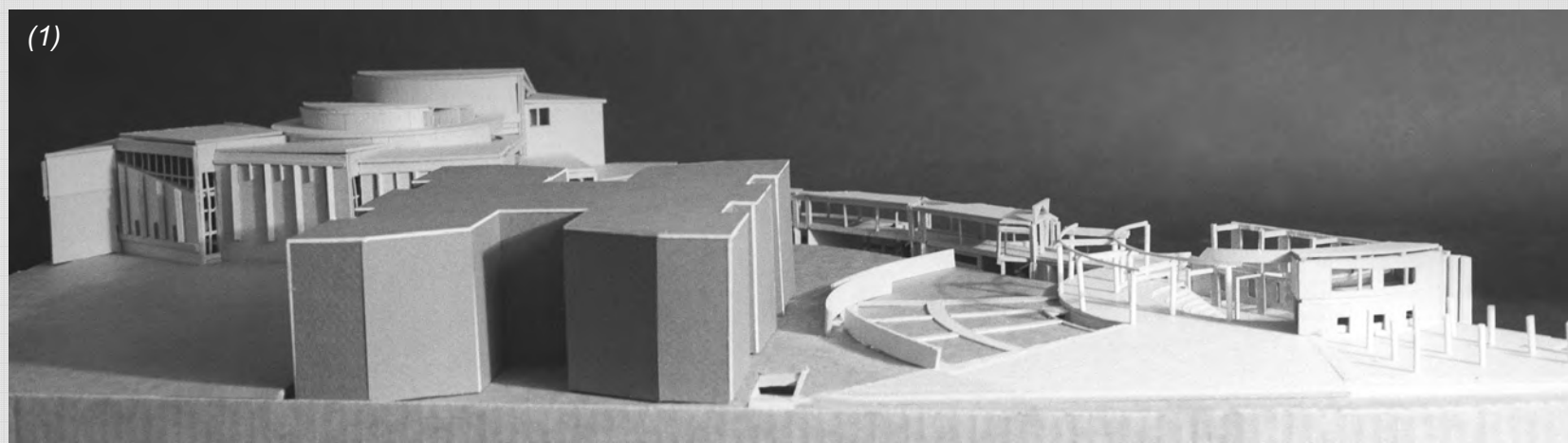
Connection of the "pocket" hall to pier support.



Study mass models of the main theatre.



View of the café balcony.



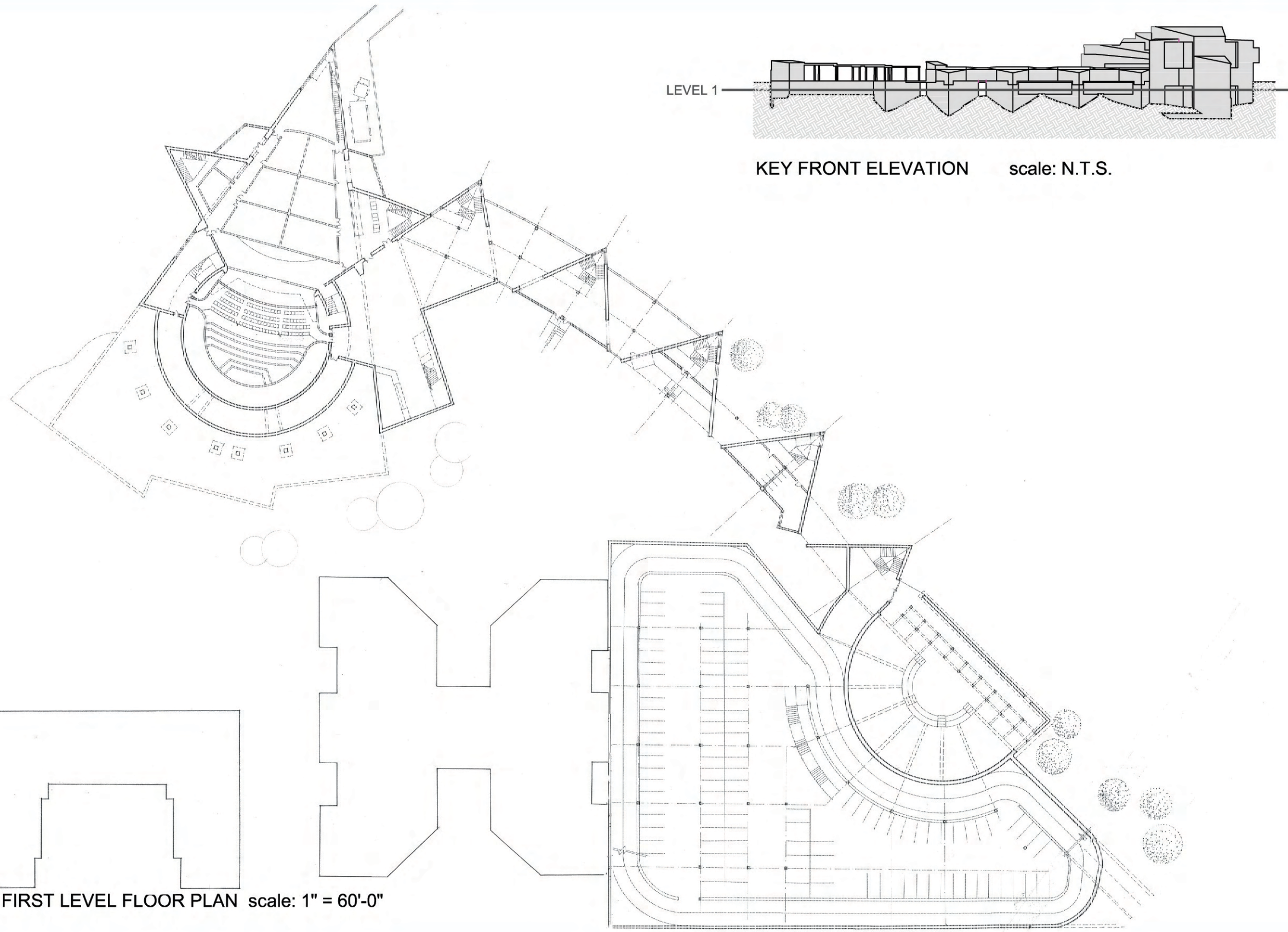
Final walk through:

- Pic. (1): Front Façade (looking east).
- Pic. (2): Rear Façade (looking west).
- Pic. (3): Looking north-west.
- Pic. (4): Looking south-west.
- Pic. (5): Looking north.





Drawings

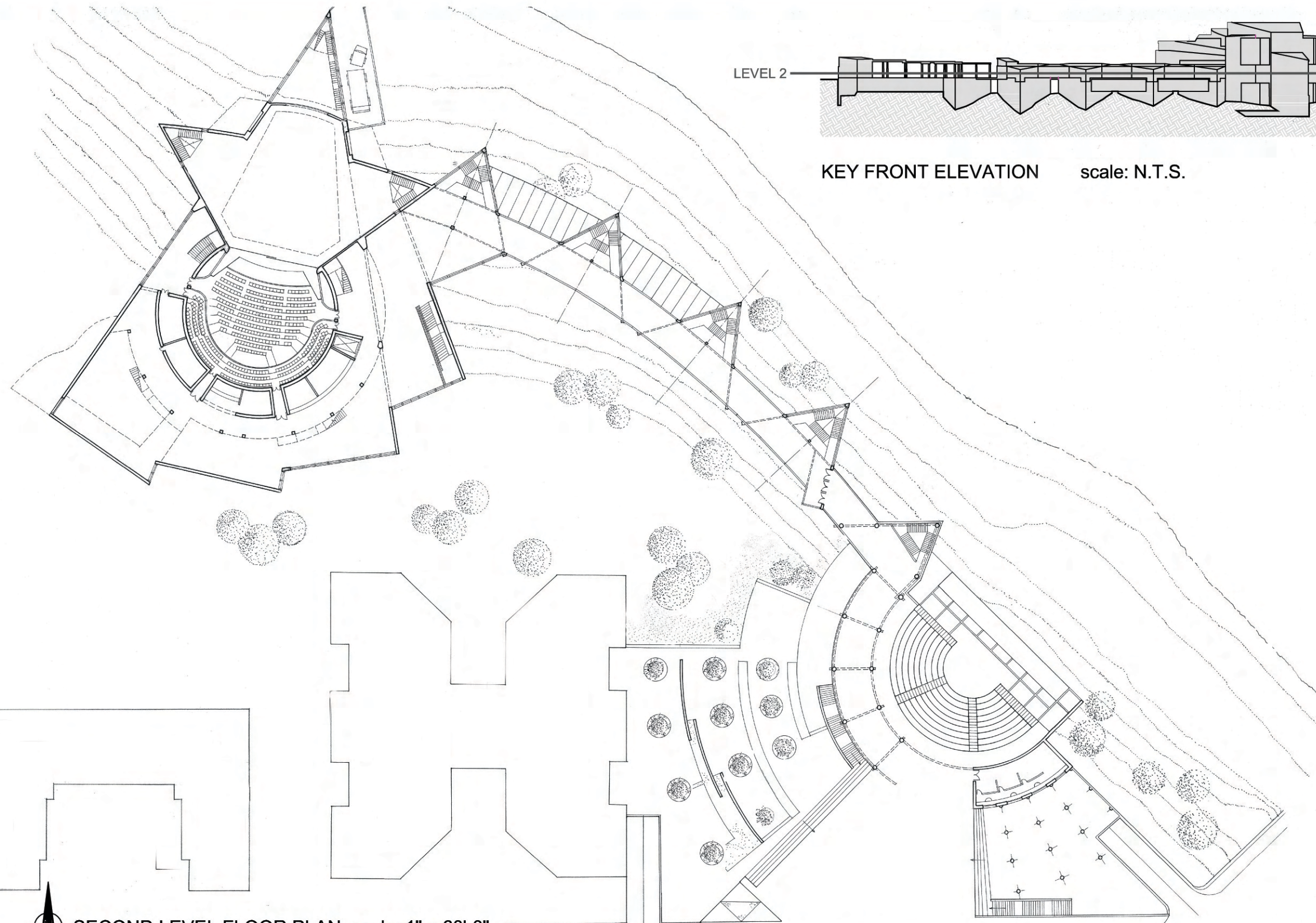


LEVEL 1

KEY FRONT ELEVATION scale: N.T.S.



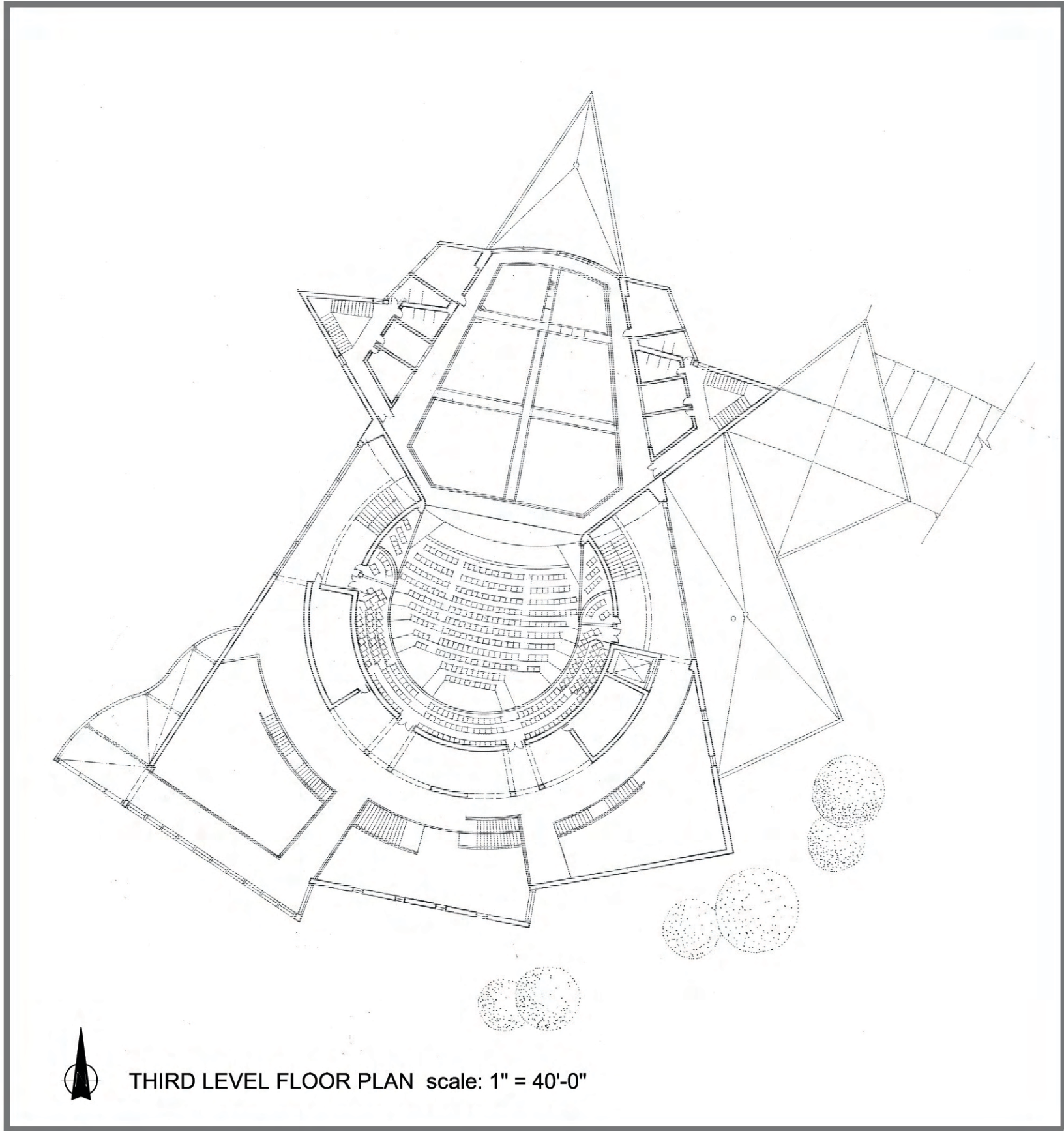
FIRST LEVEL FLOOR PLAN scale: 1" = 60'-0"



LEVEL 2

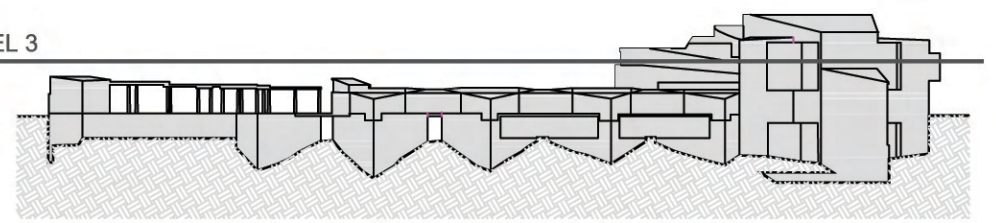
KEY FRONT ELEVATION scale: N.T.S.

SECOND LEVEL FLOOR PLAN scale: 1" = 60'-0"

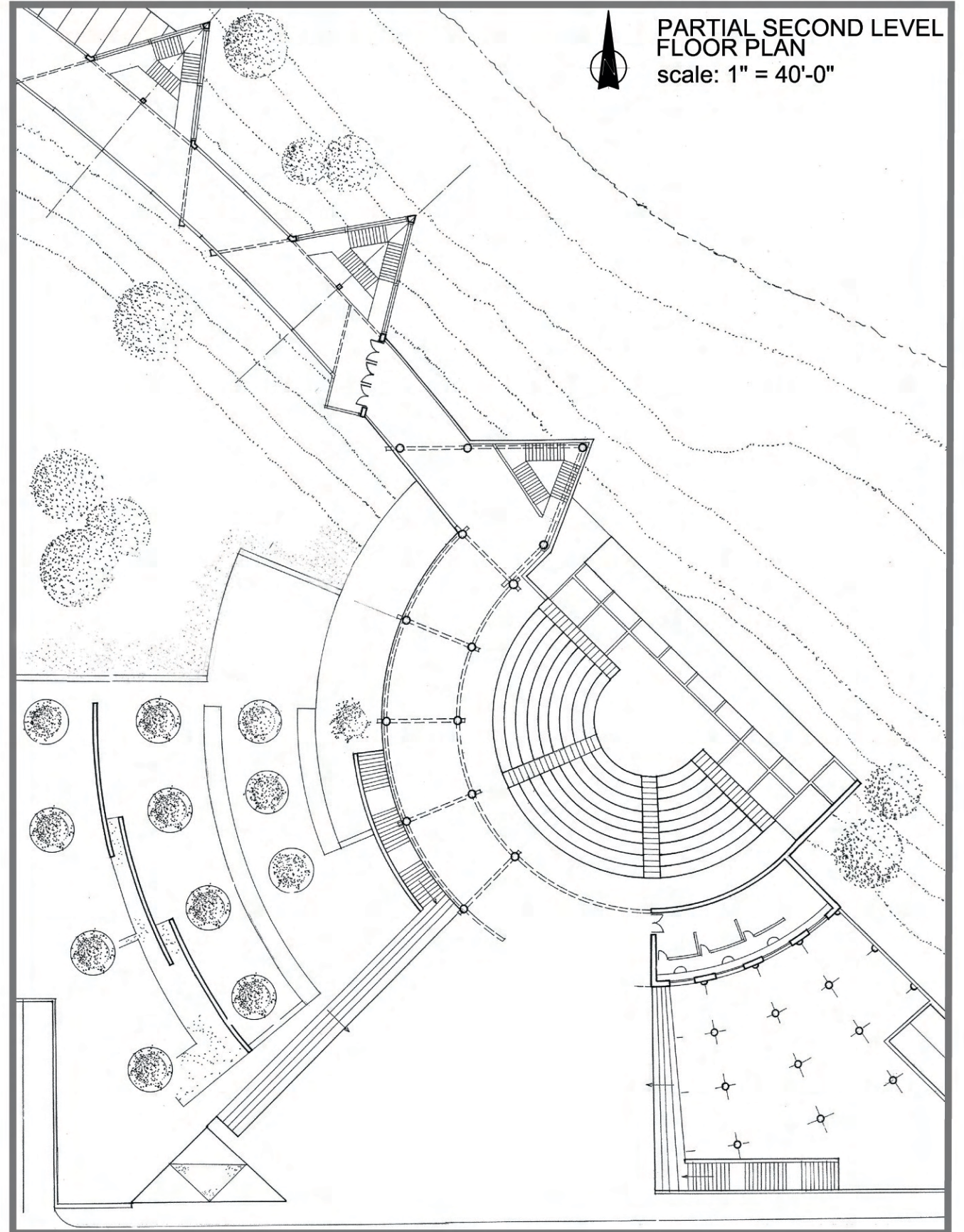
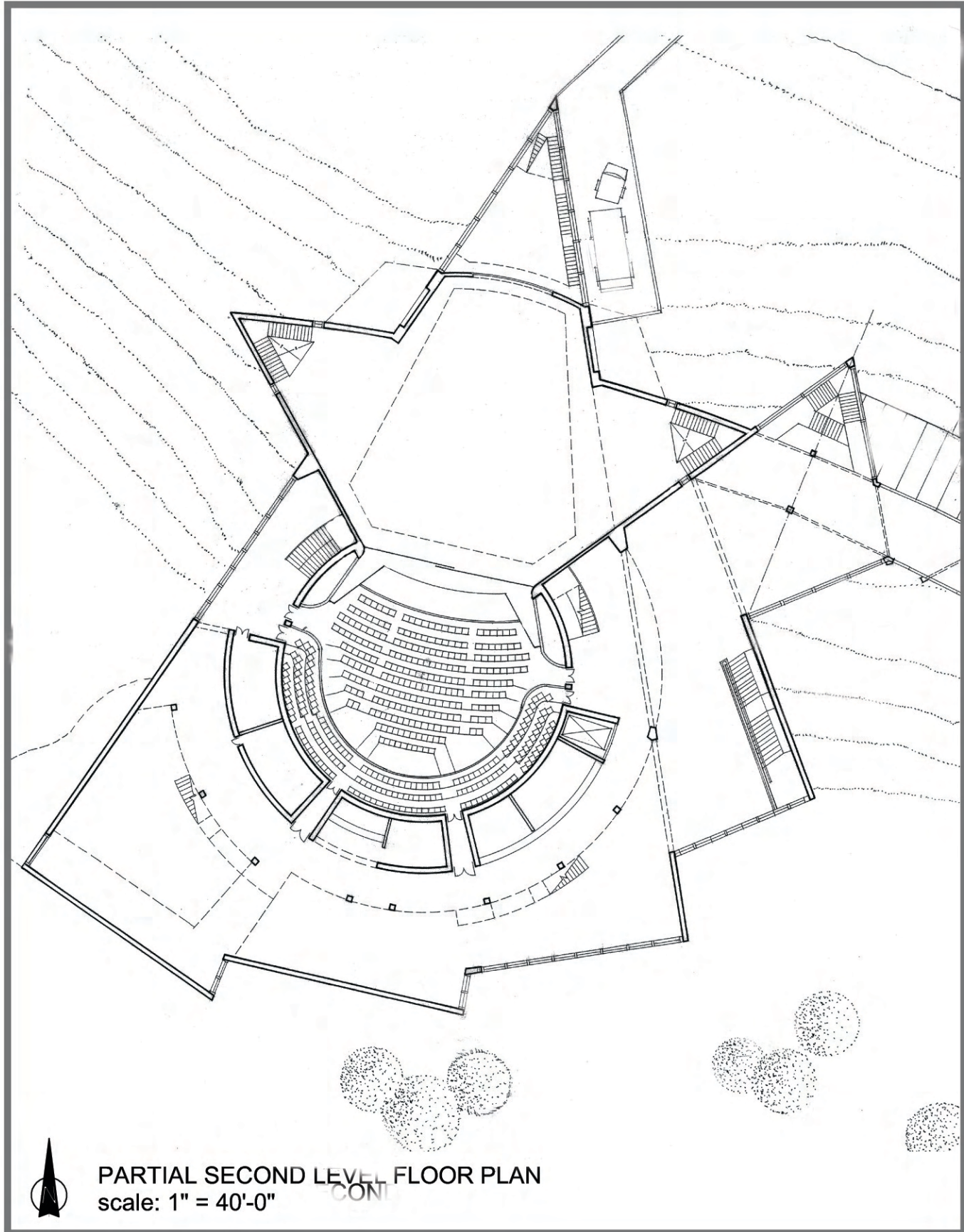


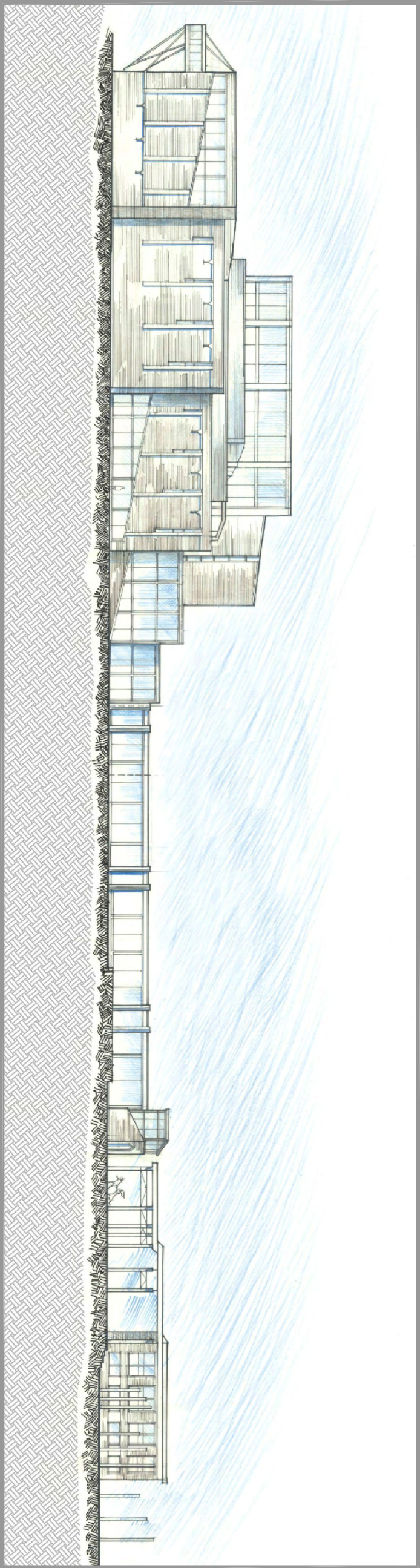
THIRD LEVEL FLOOR PLAN scale: 1" = 40'-0"

LEVEL 3

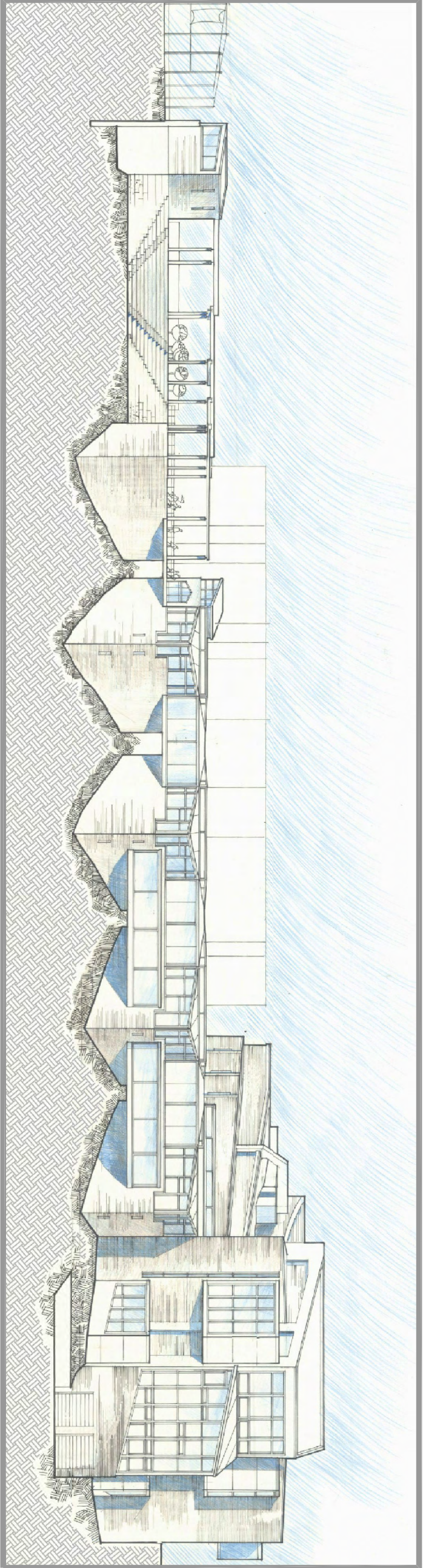


KEY FRONT ELEVATION scale: N.T.S.

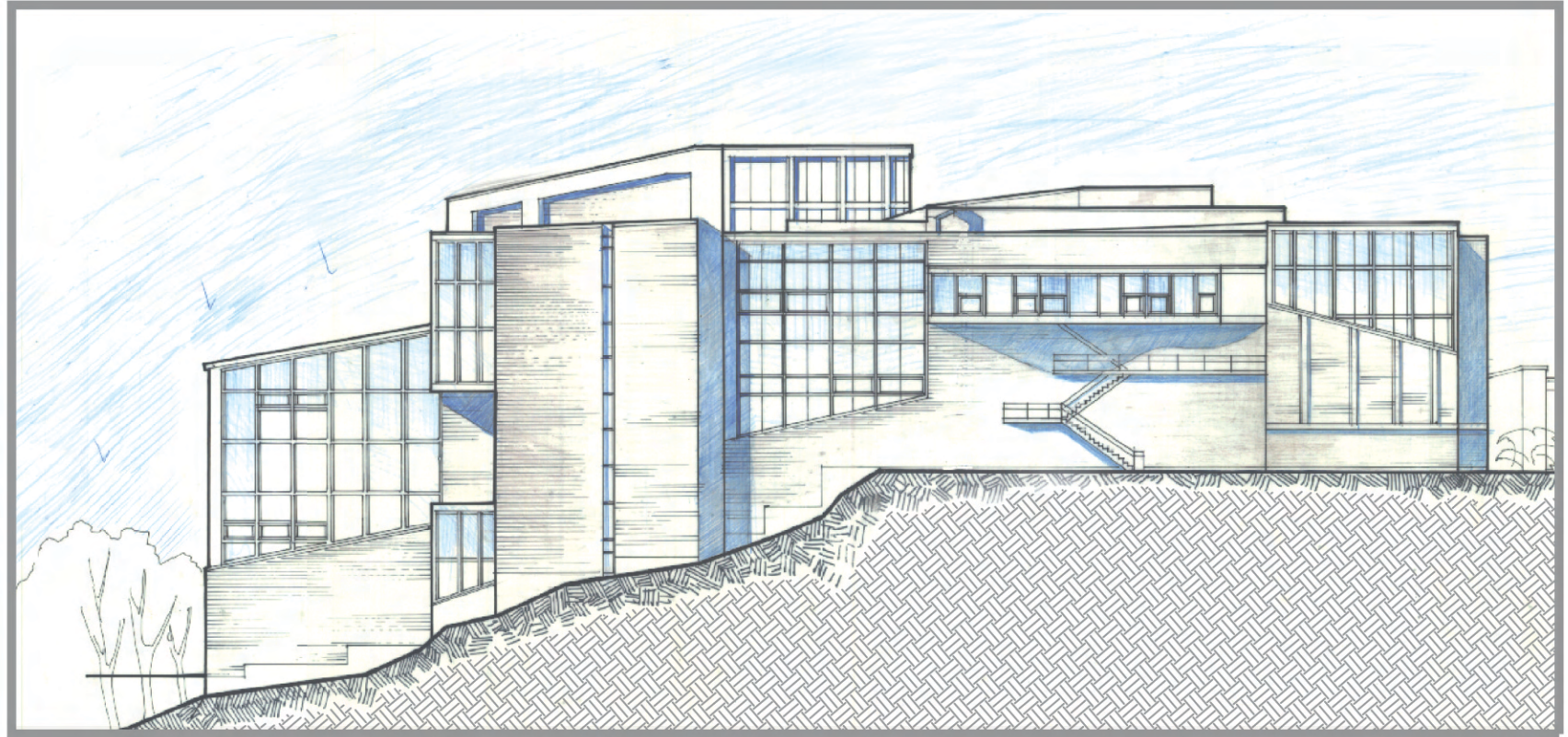




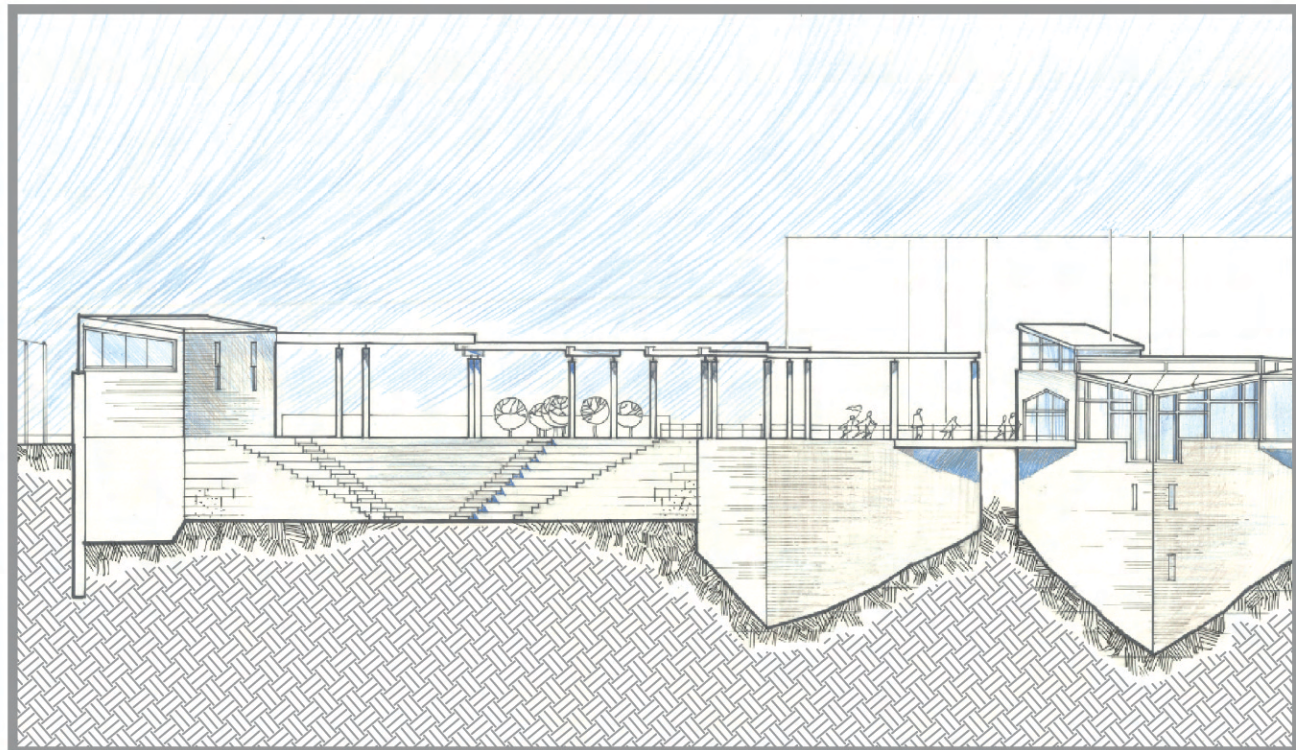
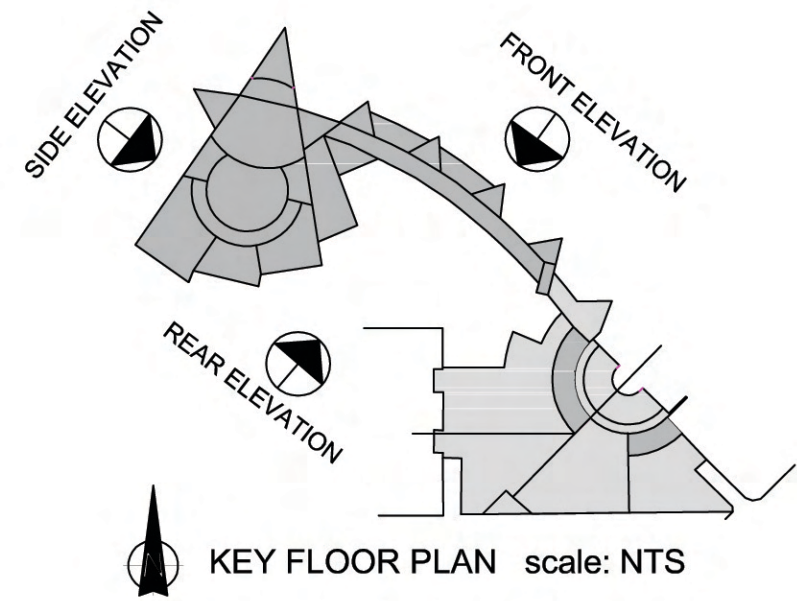
REAR ELEVATION scale: 1" = 50'-0"



FRONT ELEVATION scale: 1" = 50'-0"



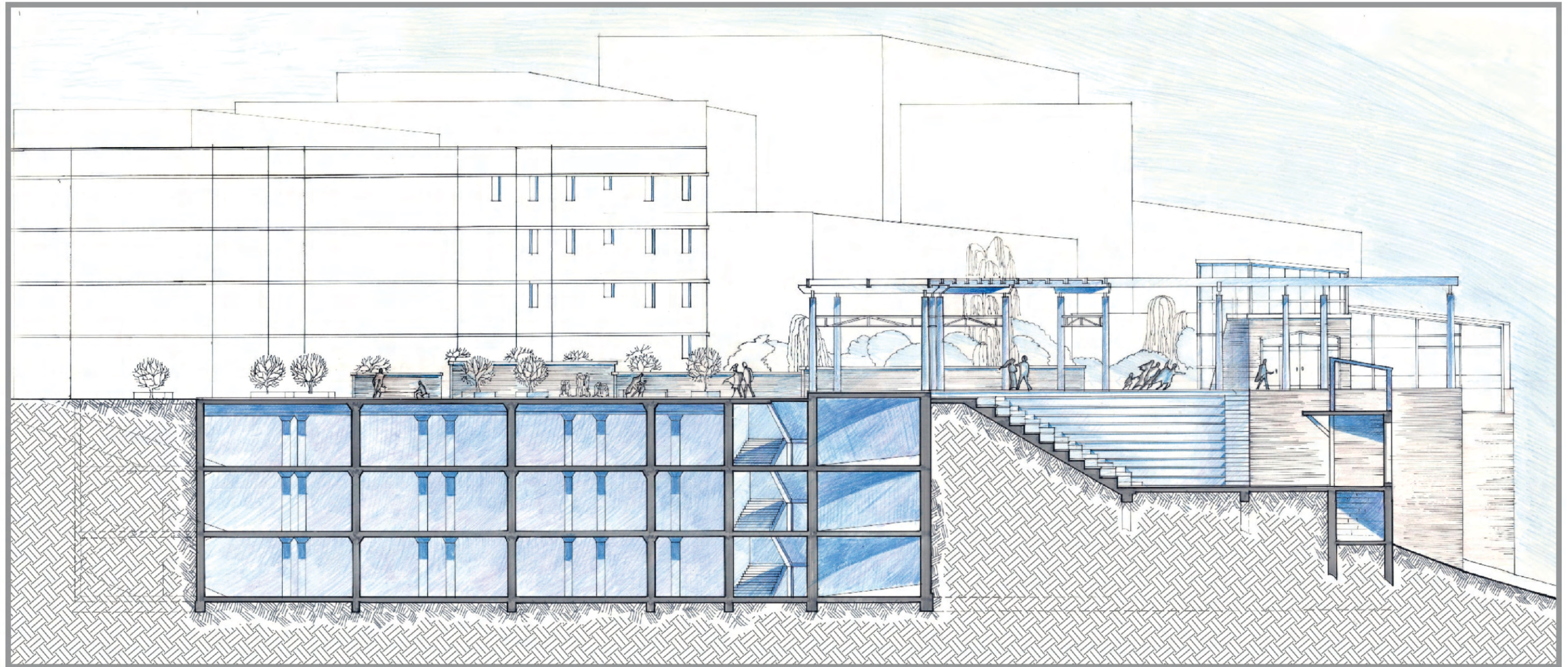
SIDE ELEVATION scale: 1" = 40'-0"



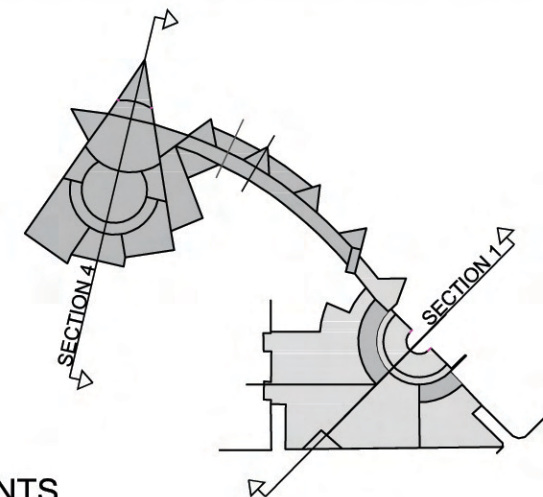
PARTIAL FRONT ELEVATION scale: 1" = 40'-0"



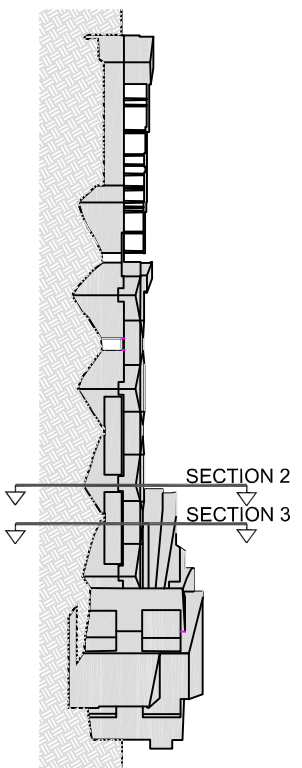
PARTIAL FRONT ELEVATION scale: 1" = 40'-0"



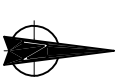
SECTION 1 scale: 1" = 20'-0"



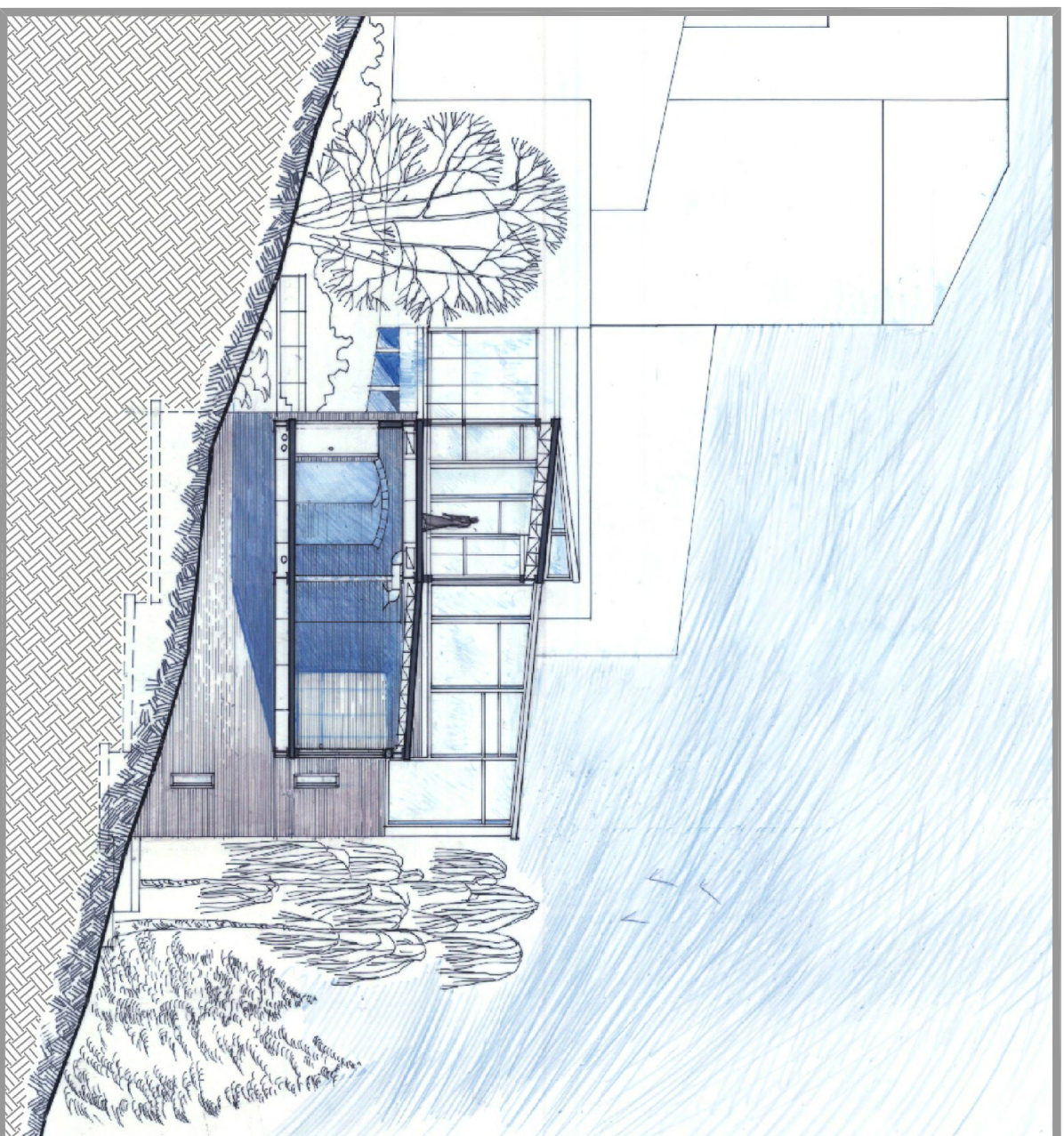
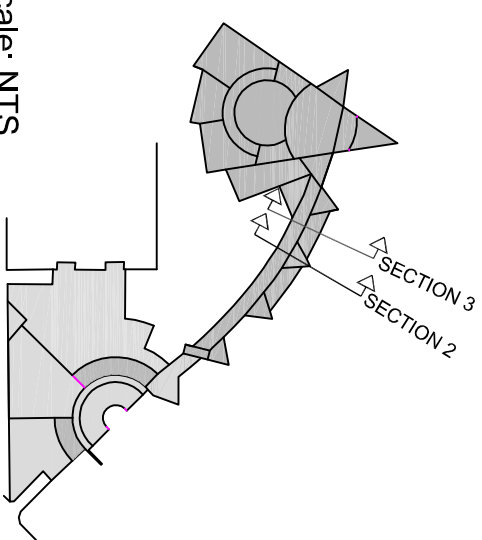
KEY FLOOR PLAN scale: NTS



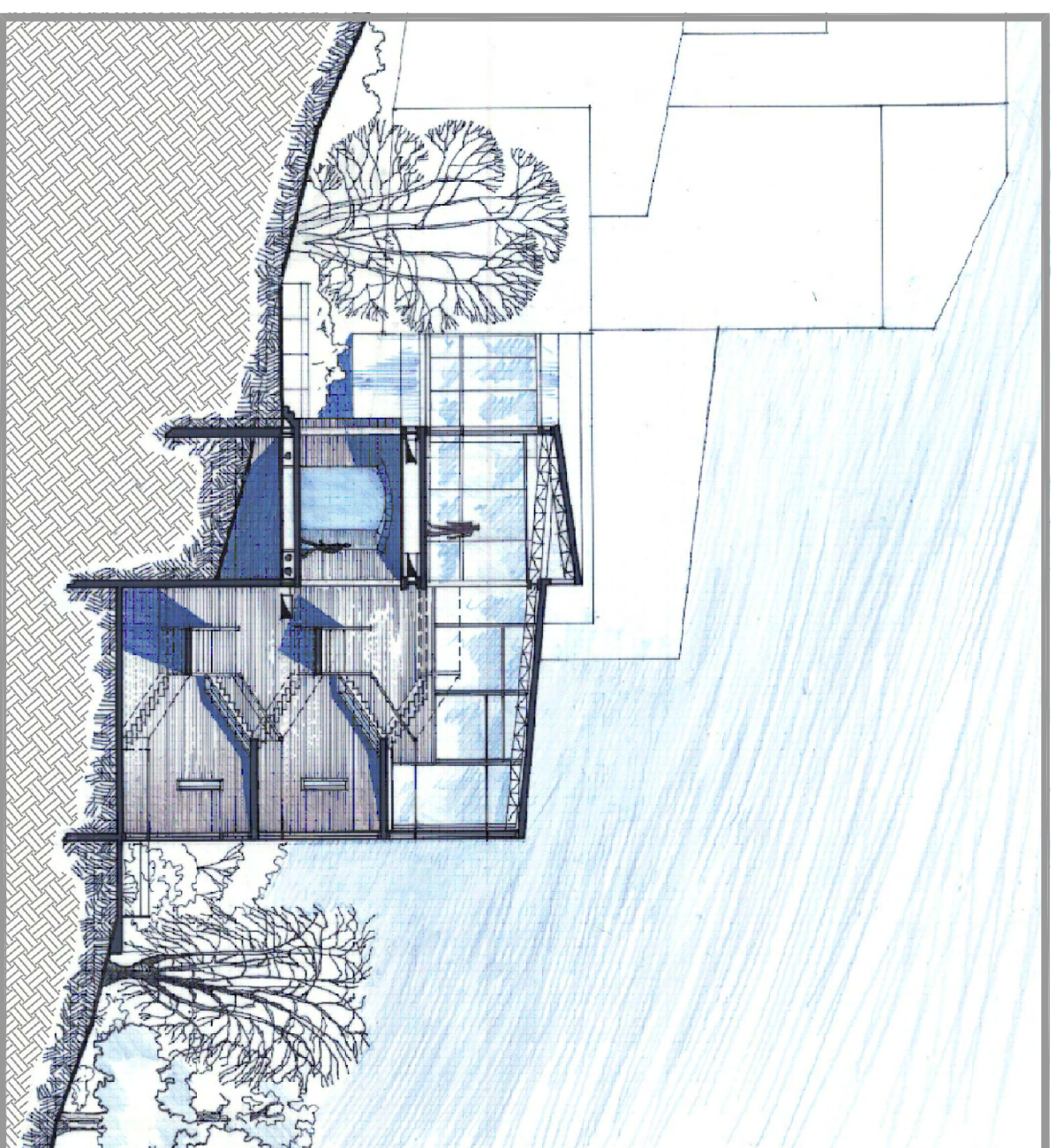
KEY FRONT ELEVATION scale: NTS



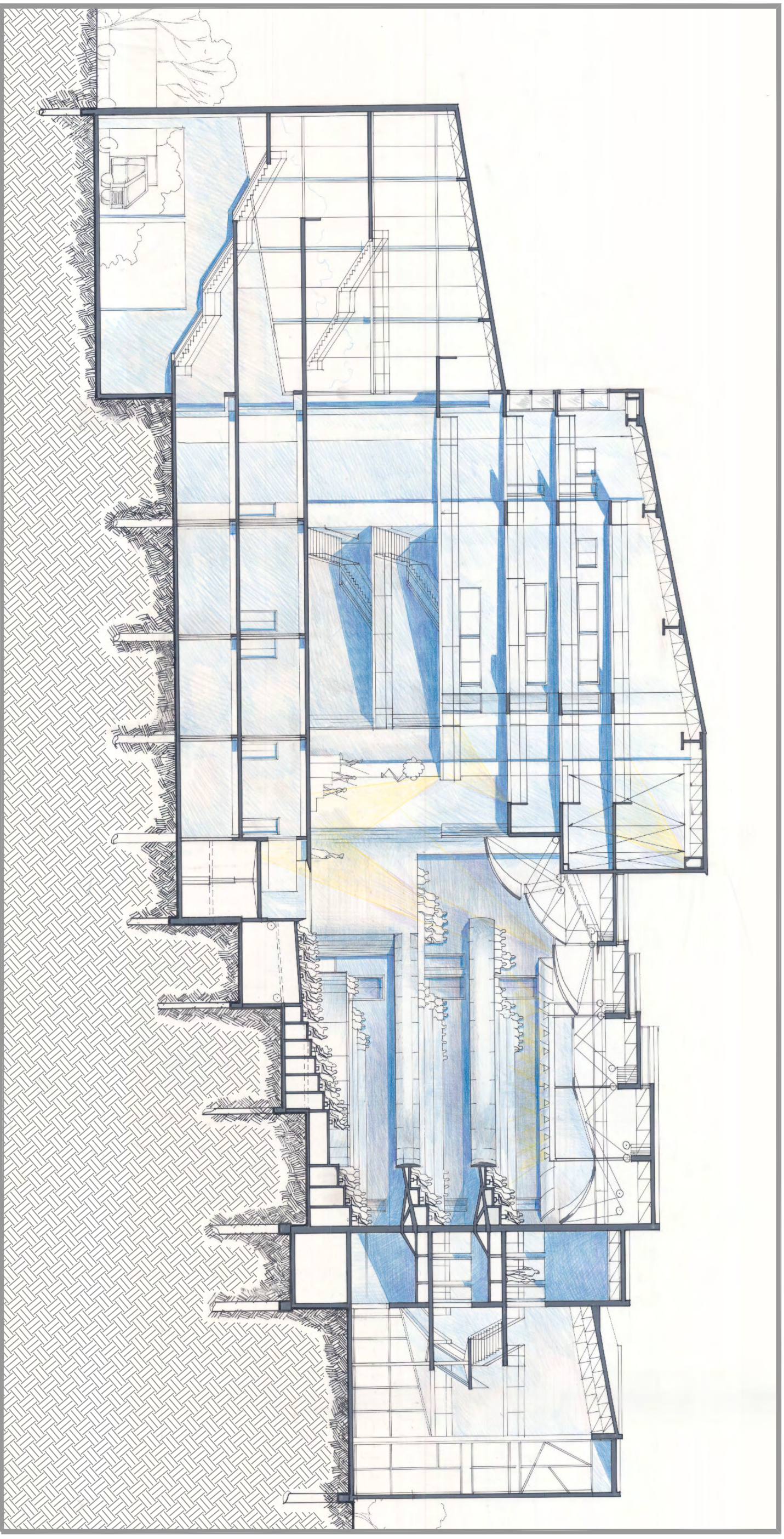
KEY FLOOR PLAN scale: NTS



SECTION 3 scale: 1" = 20'-0"



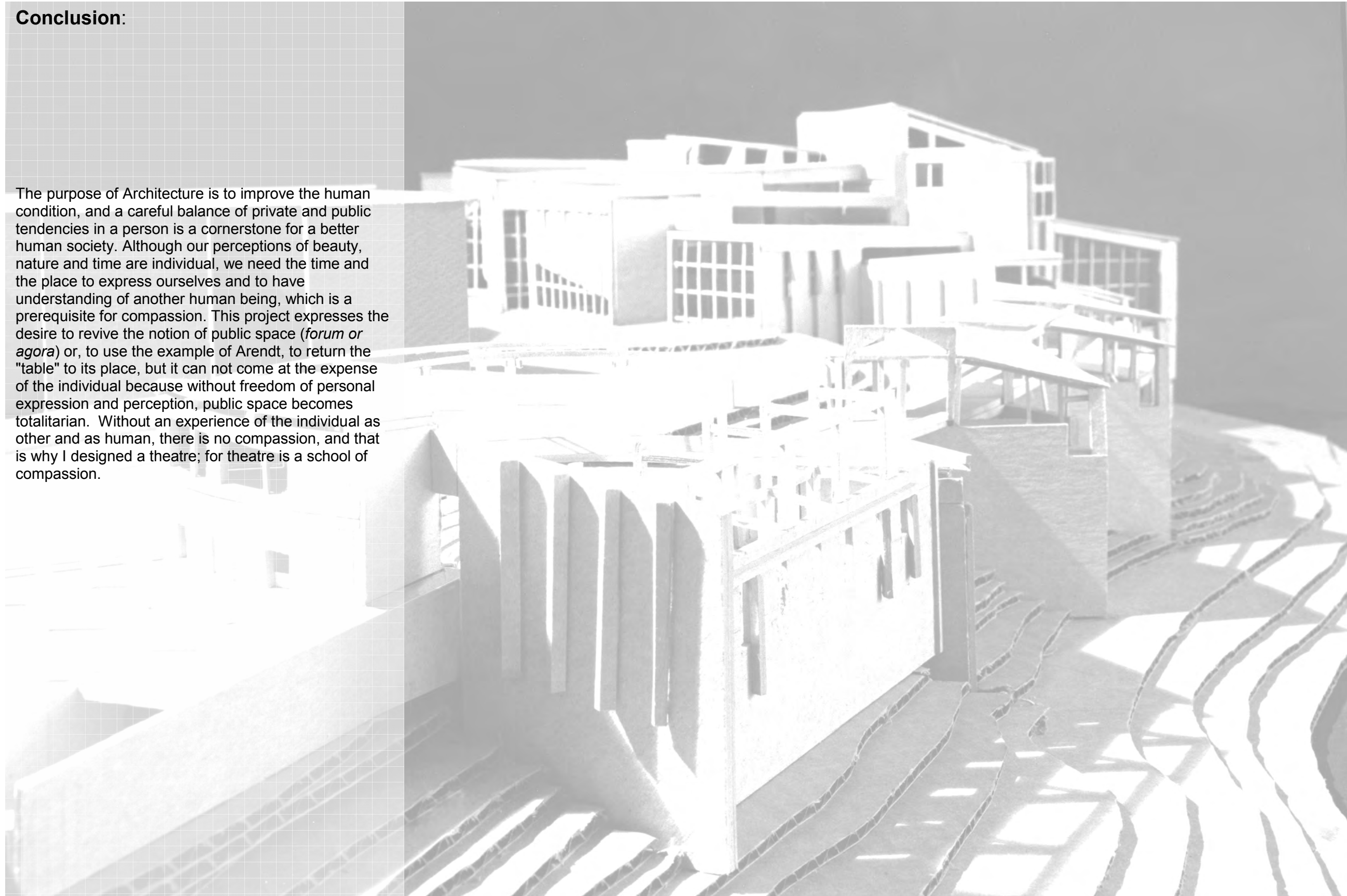
SECTION 2 scale: 1" = 20'-0"



SECTION 4 scale: 1" = 20'-0"

Conclusion:

The purpose of Architecture is to improve the human condition, and a careful balance of private and public tendencies in a person is a cornerstone for a better human society. Although our perceptions of beauty, nature and time are individual, we need the time and the place to express ourselves and to have understanding of another human being, which is a prerequisite for compassion. This project expresses the desire to revive the notion of public space (*forum or agora*) or, to use the example of Arendt, to return the "table" to its place, but it can not come at the expense of the individual because without freedom of personal expression and perception, public space becomes totalitarian. Without an experience of the individual as other and as human, there is no compassion, and that is why I designed a theatre; for theatre is a school of compassion.



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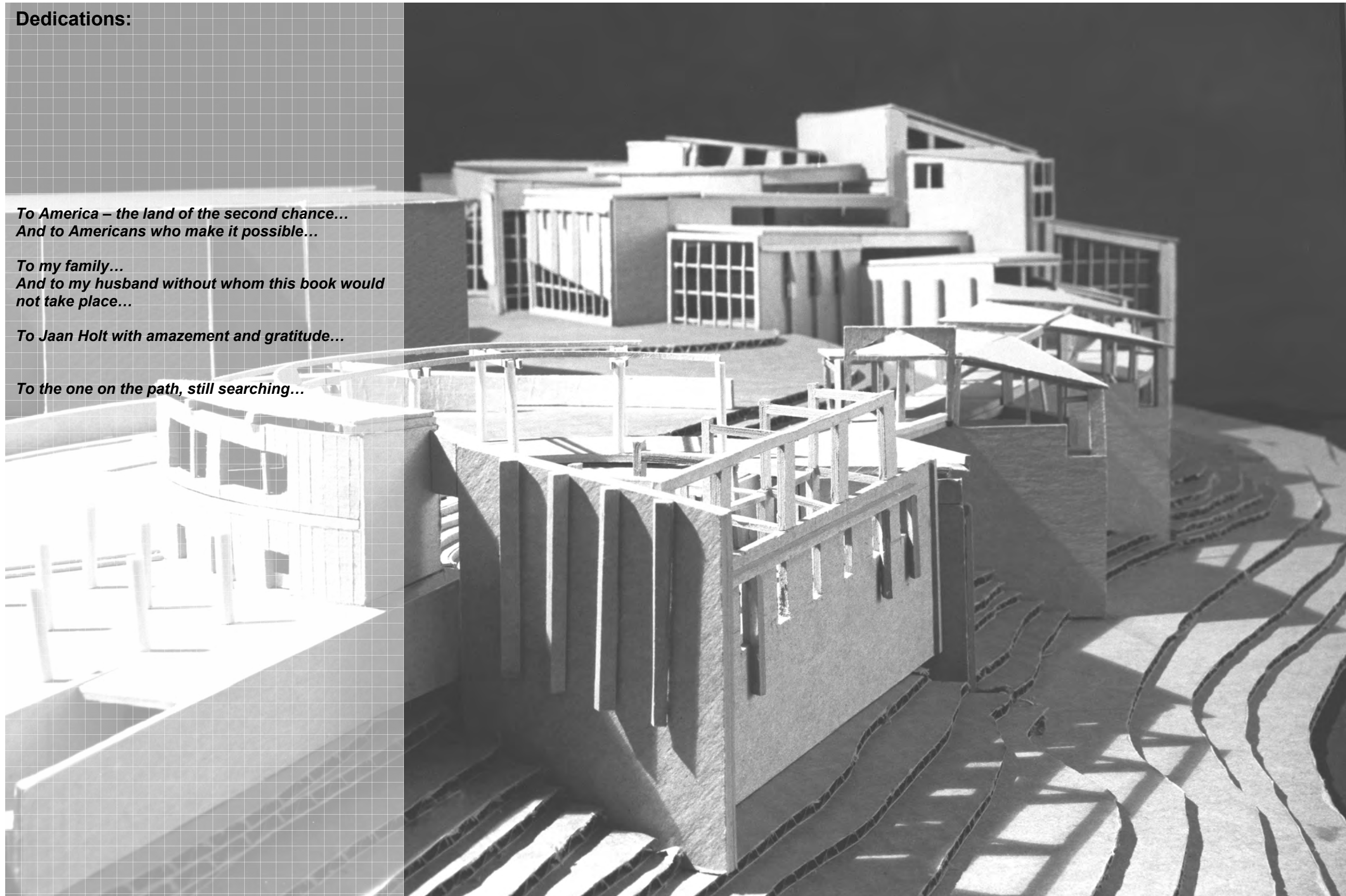
Dedications:

*To America – the land of the second chance...
And to Americans who make it possible...*

*To my family...
And to my husband without whom this book would
not take place...*

To Jaan Holt with amazement and gratitude...

To the one on the path, still searching...



Curtains...lights...
The End.



Curriculum Vitae:

Résumé

Natalia L. Zimina

ARCHITECTURAL EMPLOYMENT

City of Cincinnati Facilities Management Group – Cincinnati, OH
(March 2008 – present)

- ★ Project manager on small to medium-size projects such as Fire Stations upgrades, office renovations, new buildings and interior structures.
- ★ Responsible for full spectrum of architectural production process: Schematic Design, Design Development, Construction Documents, Permit and Bidding processes, Construction Administration.
- ★ Conveying information to and from engineers and consultants.
- ★ Non-supervised communication with clients.
- ★ Trailing financial recourses of the project
- ★ Extensive use of Autodesk.
- ★ LEED NC principles knowledge and application.

K-4 Architecture - Cincinnati, OH (January 2005 – August 2008)

- ★ Architectural designer on medium to large size projects, such as banks, churches, libraries, medical offices, urban complexes.
- ★ Involved in “brain storm” Preliminary Design and Design Development sessions
(Leading team member in designing several bank prototypes and a design competition)
- ★ Extensive use of graphic presentation skills, knowledge of computer design.
- ★ Responsible for a complete set of Construction Drawings.
- ★ Conveying information to and from engineers, clients and consultants.
- ★ Introduction to environmental design.

Michael Hamilton Architects—Cincinnati, OH (January 2002—December 2004)

- ★ Responsible for a complete set of Construction Drawings
- ★ Involved in Design Development.
- ★ Conveying information to and from engineers.
- ★ Applying for permits.
- ★ Involved in construction administration.
- ★ Extensive use of AutoCAD.

Stallworth Architecture—Cincinnati, OH (June, 1997--November, 1997)

- ★ Responsible for construction drawings and some design
- ★ Extensive use of AutoCAD

Design Forum Architects—Dayton, OH (March, 1996--August, 1996)

- ★ Responsible for construction drawings and layout design
- ★ Extensive use of AutoCAD

Historic American Building Survey/Historic American Engineering Record—Washington, DC
(May, 1993--August, 1993)

Student exchange participant in preservation of architecture program.

- ★ Responsible for field measuring, hand drawing, correlating European and American architectural scales.
- ★ Introduction to history of architecture and architectural conservation theories in USA.

Richard Bierce, AIA—Alexandria, VA (August, 1994--September, 1994)

Retained as architectural expert representing claims of individuals concerning an addition

- ★ Produced scale model of additions for use during court proceedings.
- ★ Delivered expert testimony leading to successful conclusion of suit.

CONSULTING, MANAGEMENT, ENTERPRETATION

American Consortium for Central Russian Development—Washington, DC

(April, 1994--October, 1995)

Manager and special liaison to Russian missions for the American Consortium, the North American Partner of Ministry (Russian Ministry for Housing, Architecture, and Urban Affairs)

- ★ Directed visits to construction sites and explained the construction process to the Russian party.
- ★ Provided expert advice and simultaneous translation of architectural matter.

Taganka Joint Venture—Moscow, Russia (January, 1992—March, 1992)

Assisted in obtaining building permits for rehabilitation of an historic building in Moscow

- ★ Archival research on original architectural plans.
- ★ On-site comparison and evaluation of building's structural integrity.

EDUCATION:

Moscow Institute of Architecture (1992)