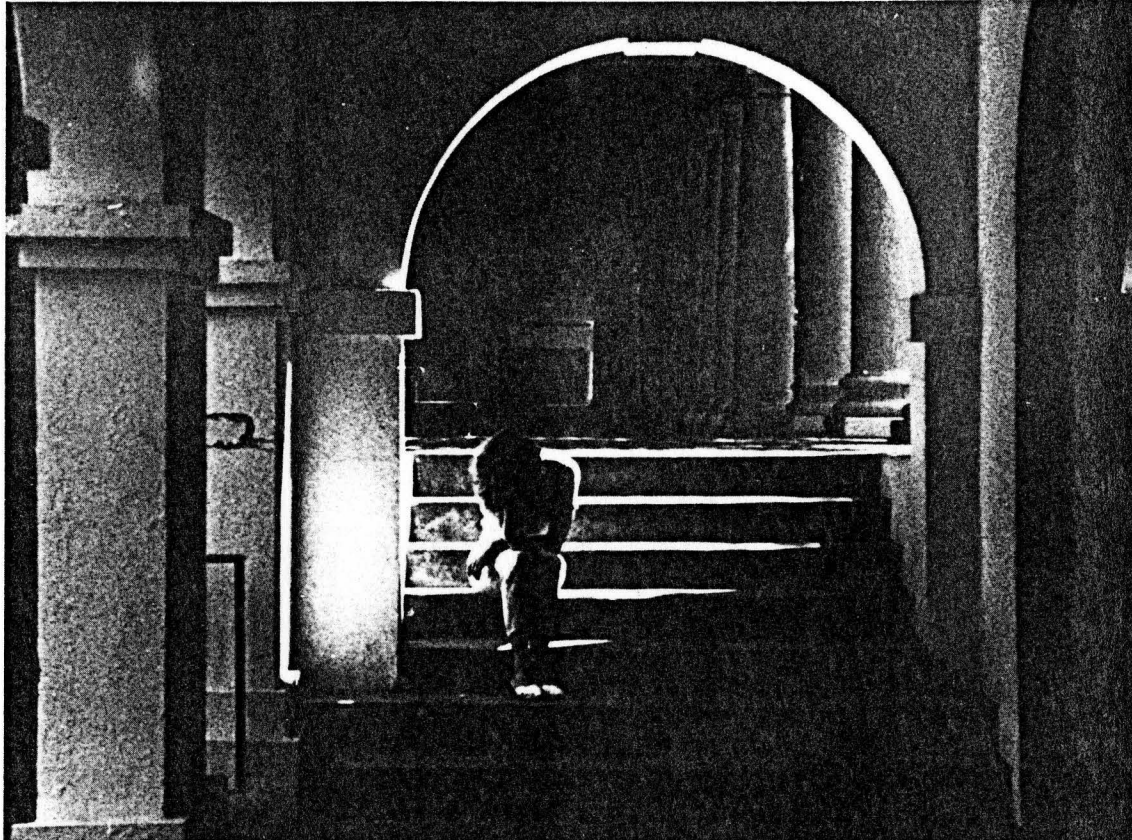


ON STAGE

by

Rebecca Mary Jacobs



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

approved:

William Brown, Chairman

Gregory Hunt

Scott Poole



July, 1988

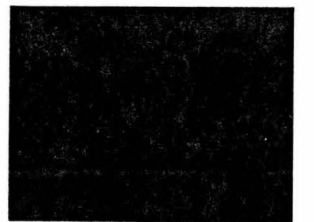
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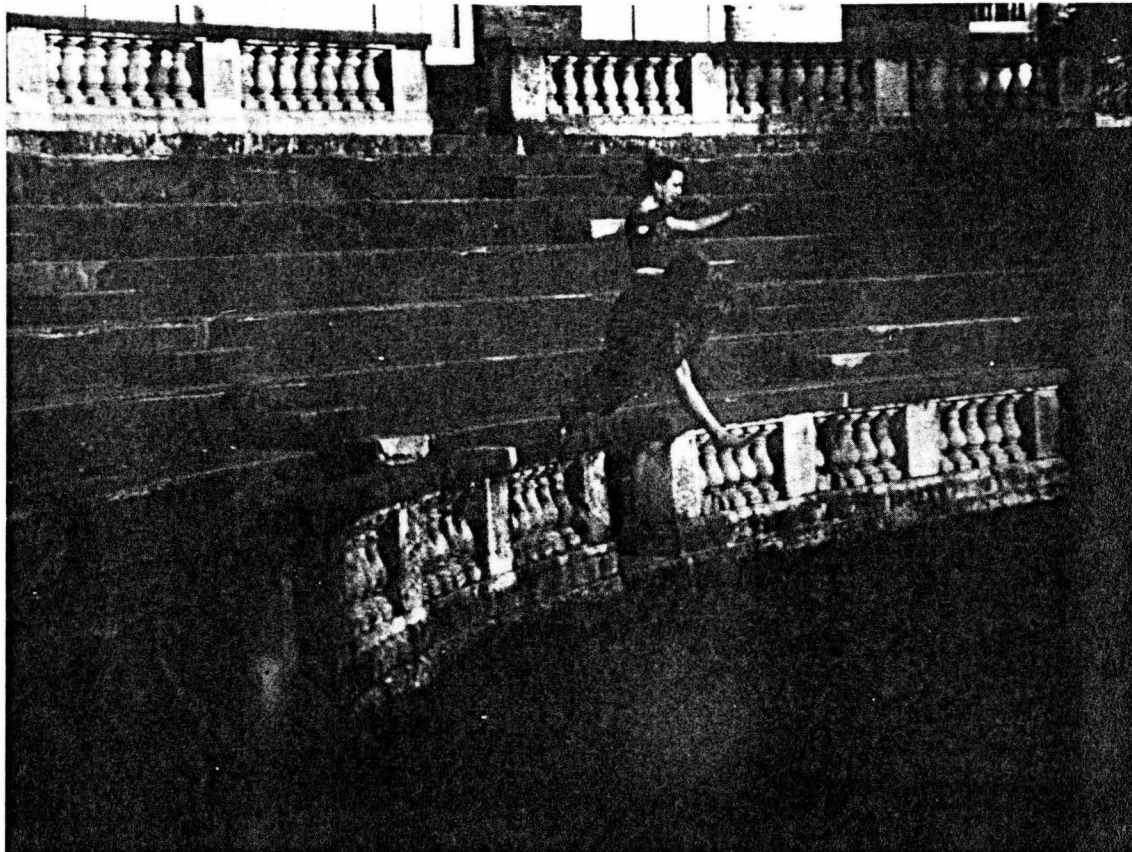


Dedicated to my parents



Special thanks to





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Abstract

Insecurity is mostly a myth;
 it does not exist in nature.
 Life is either a daring adventure
 or nothing.

Helen Keller

Images from the film





ON STAGE

the film

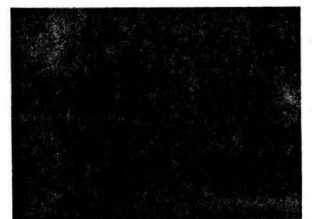
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On reserve

Architecture library

Cowgill Hall

Virginia Polytechnic Institute and State University



Proposal

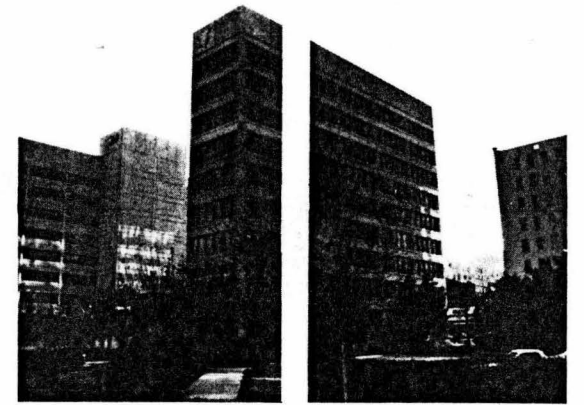
A Theater for Film

Architecture makes a place. The architect uses the materials chosen and his particular vision as a means to make a place. A movie theater is a place to experience the art of film. What has happened to the movie theater? What has happened to the art of film? Film is an important part of twentieth century culture that can not be lost, must be revived. The particular vision is to bring people together for a cultural event, a film, in a place.



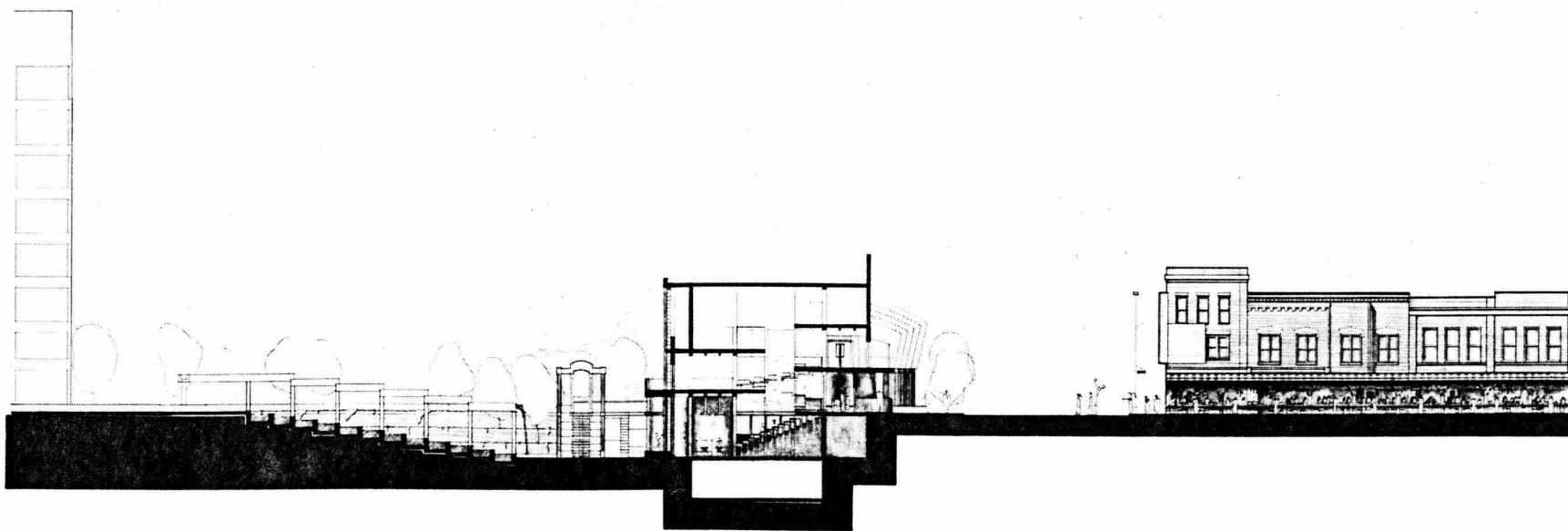
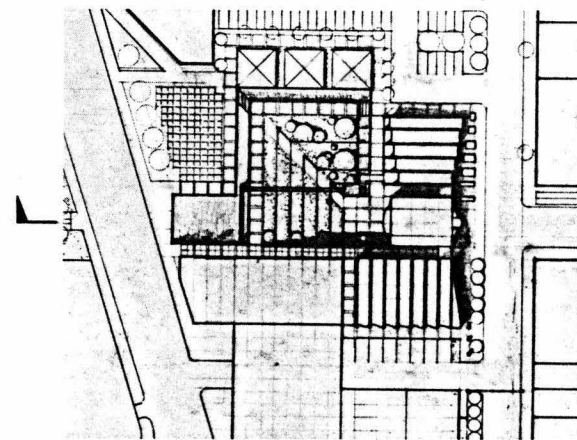


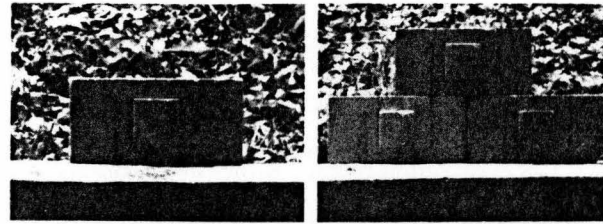
The site is in the center of the city between the old and the new. At the scale of the city, the intention of the theater is to act as an edge to the historic district, to cradle its character, and serve as a connection between the old and the new.



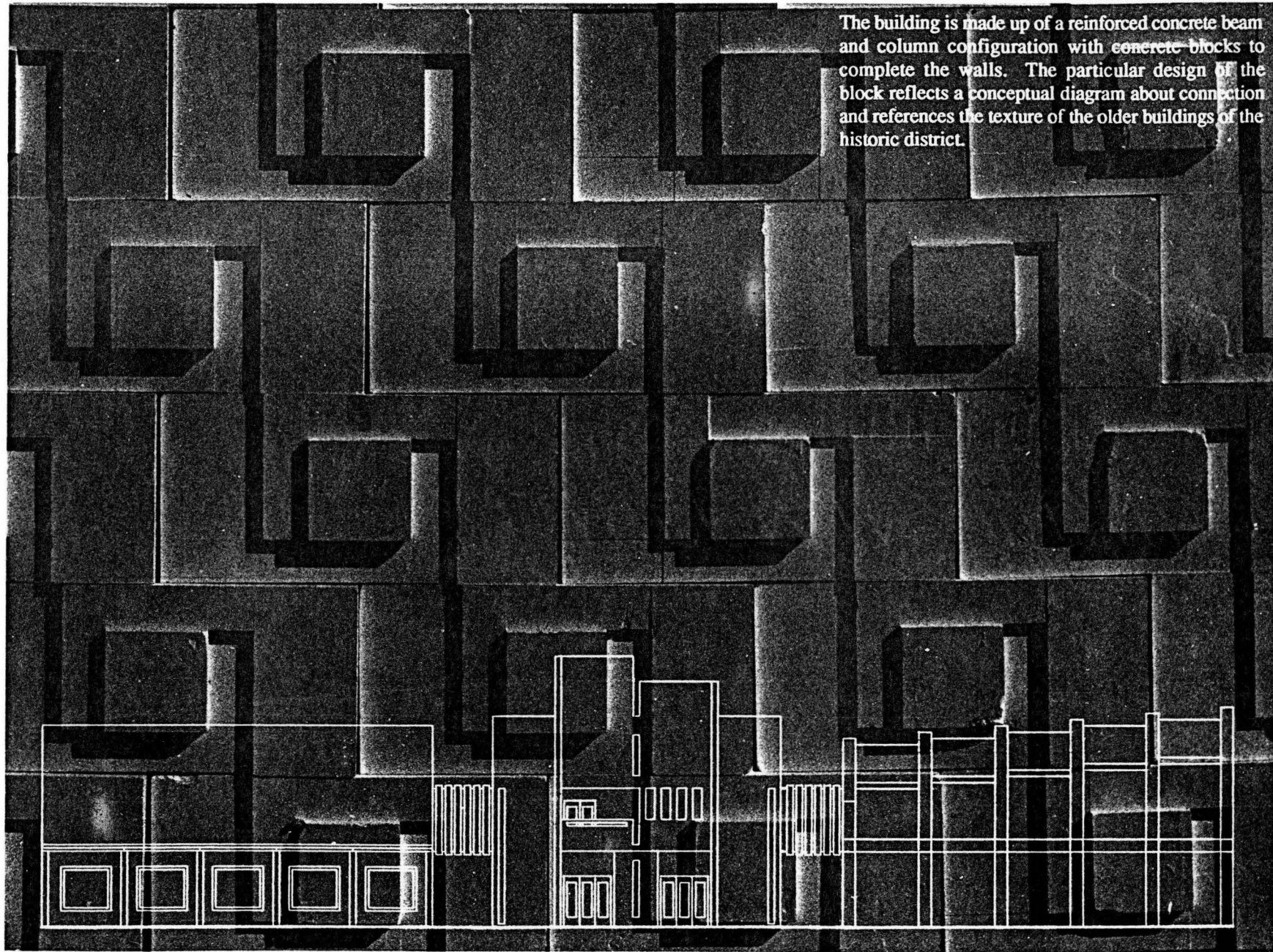


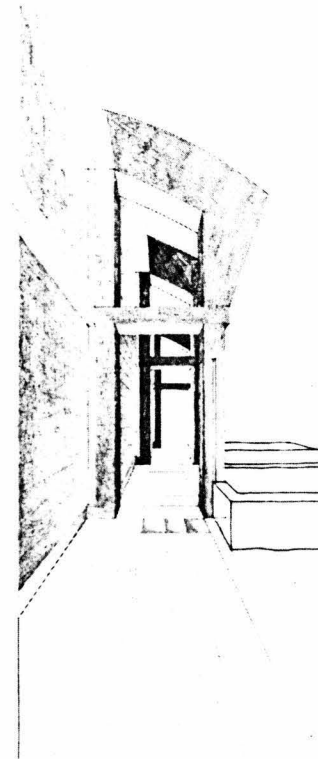
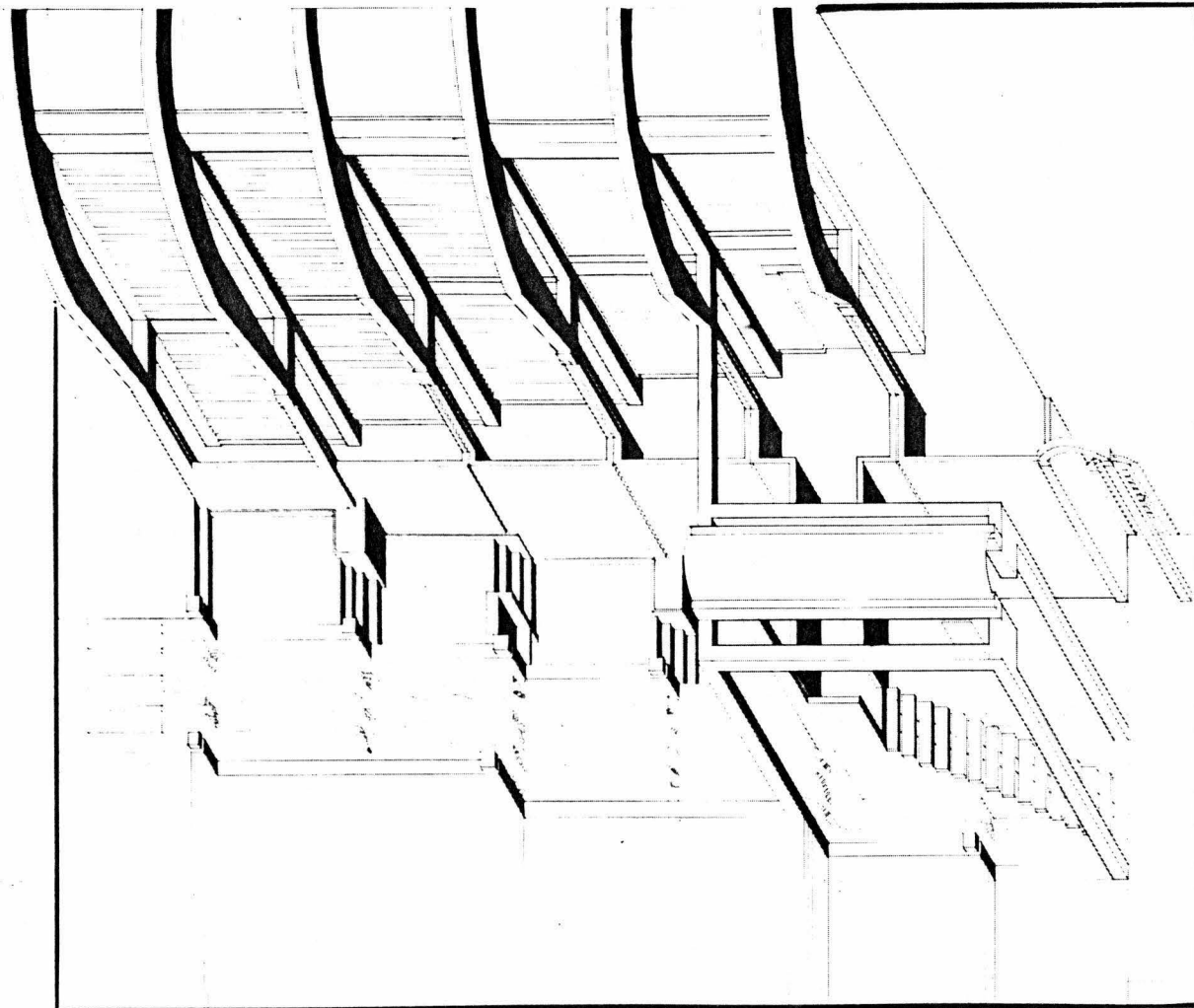
downtown Roanoke, Virginia





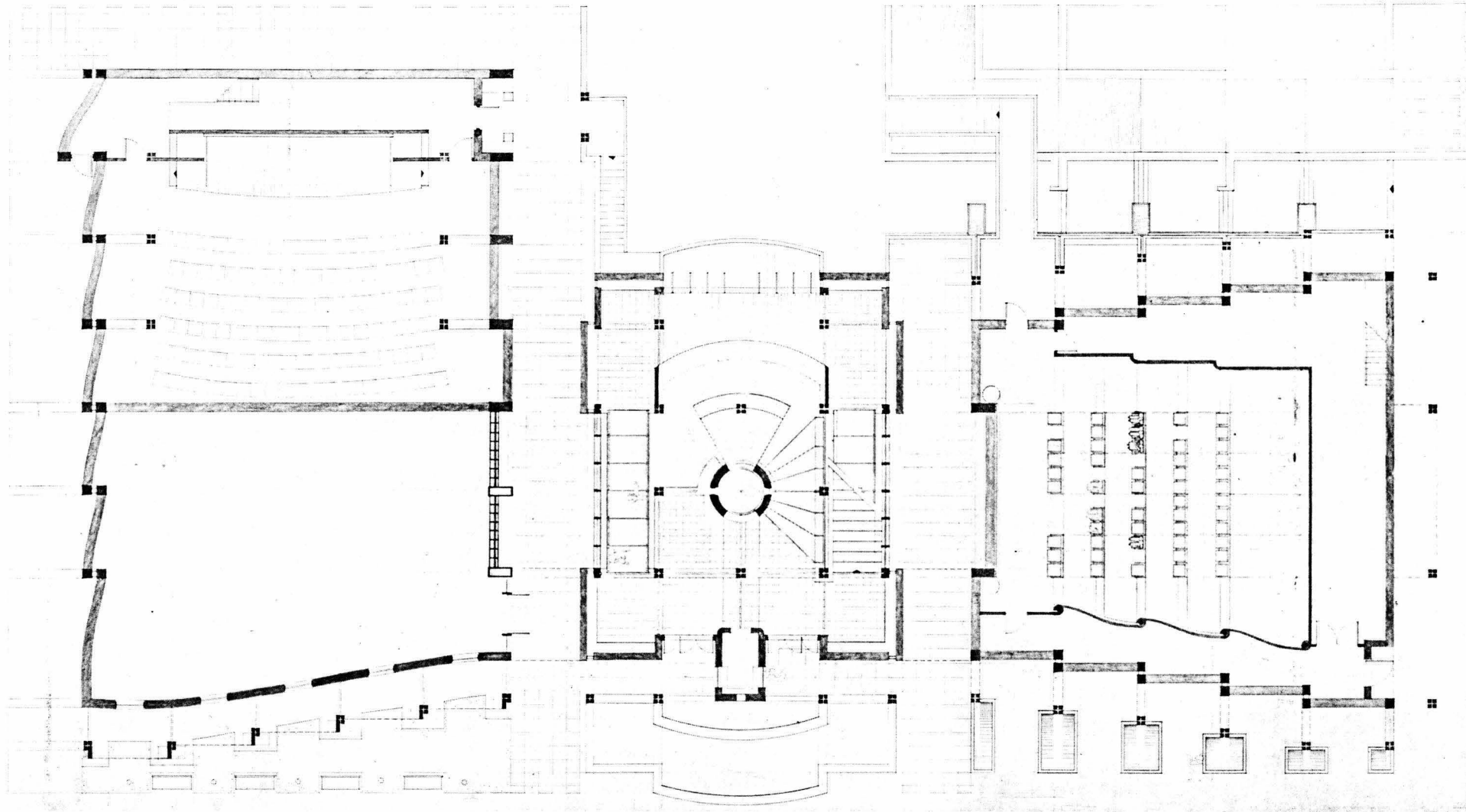
The building is made up of a reinforced concrete beam and column configuration with concrete blocks to complete the walls. The particular design of the block reflects a conceptual diagram about connection and references the texture of the older buildings of the historic district.





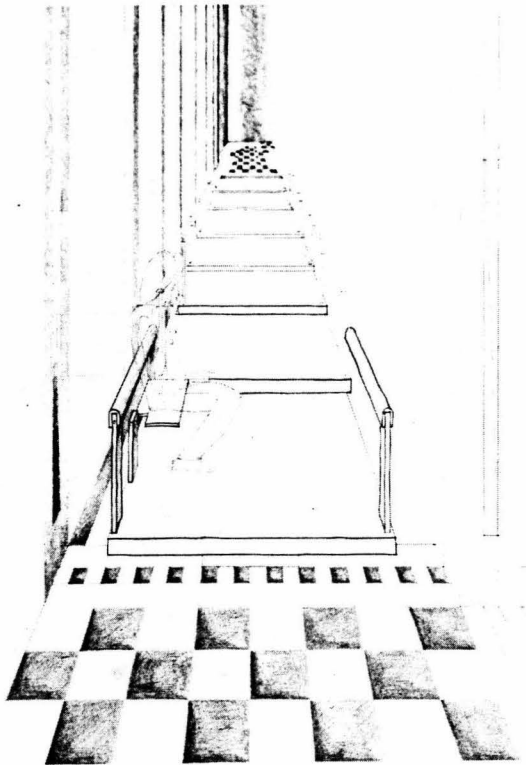
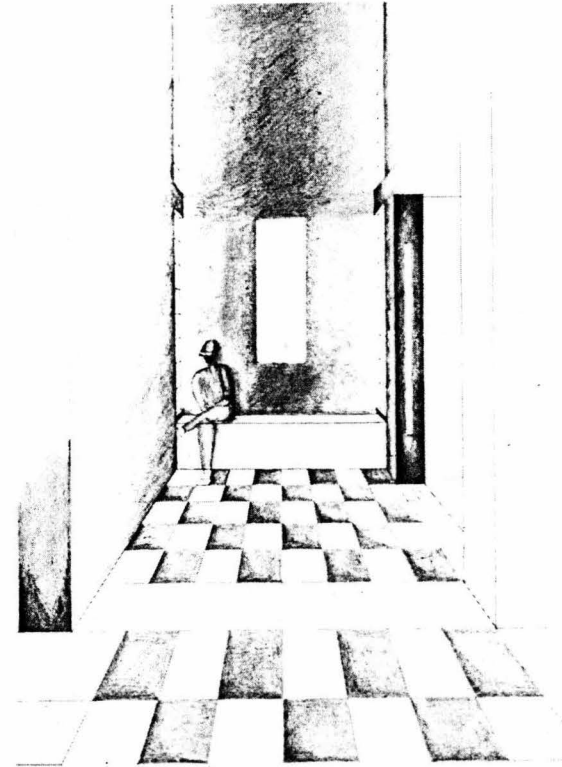
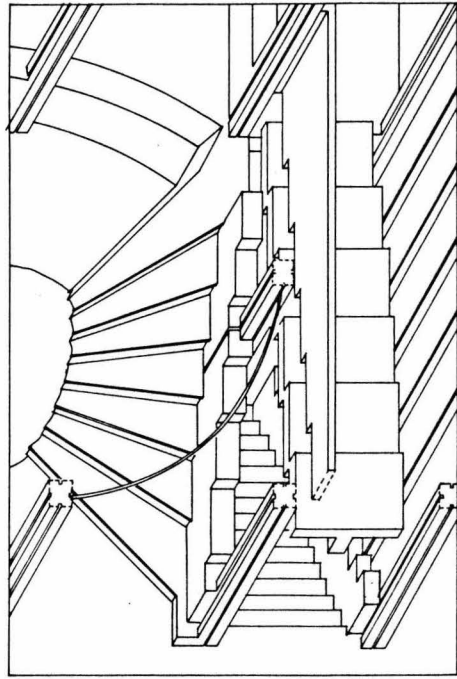
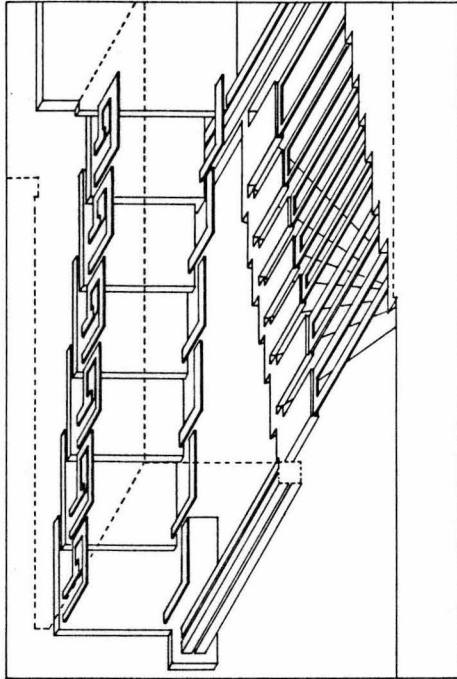
The rain is gathered into pools at the base of each column.



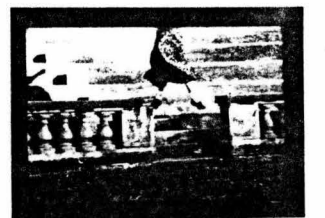


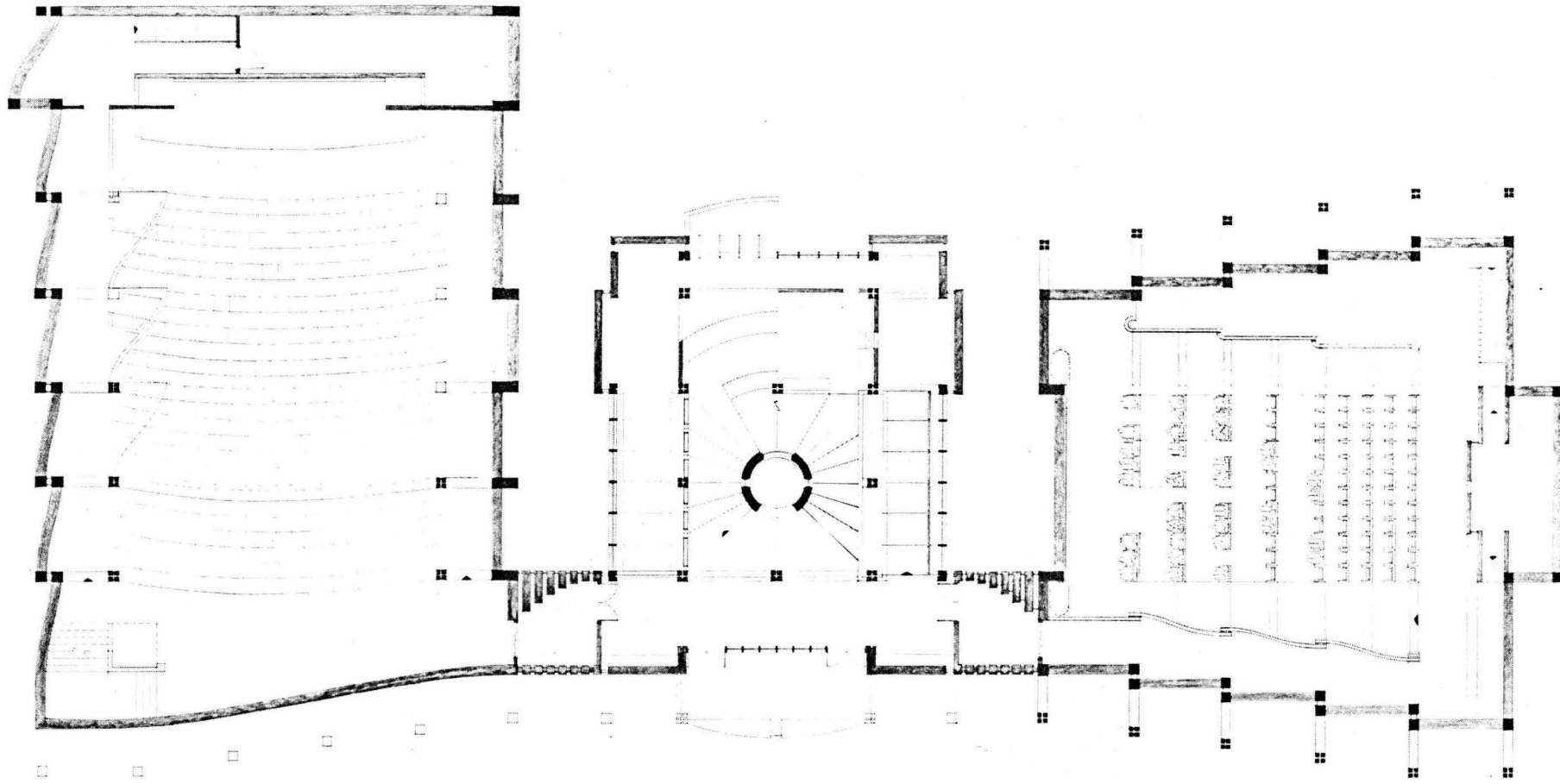
One enters the theater from the city, seeing particular frames of the inside as one approaches the entrance. The vision of the architect is of an urbane setting, people being seen, seeing others, effecting an actor/audience relationship: setting a stage. In making a film, in making a place, the media is different. Both address issues of light, movement, defining/creating the stage.





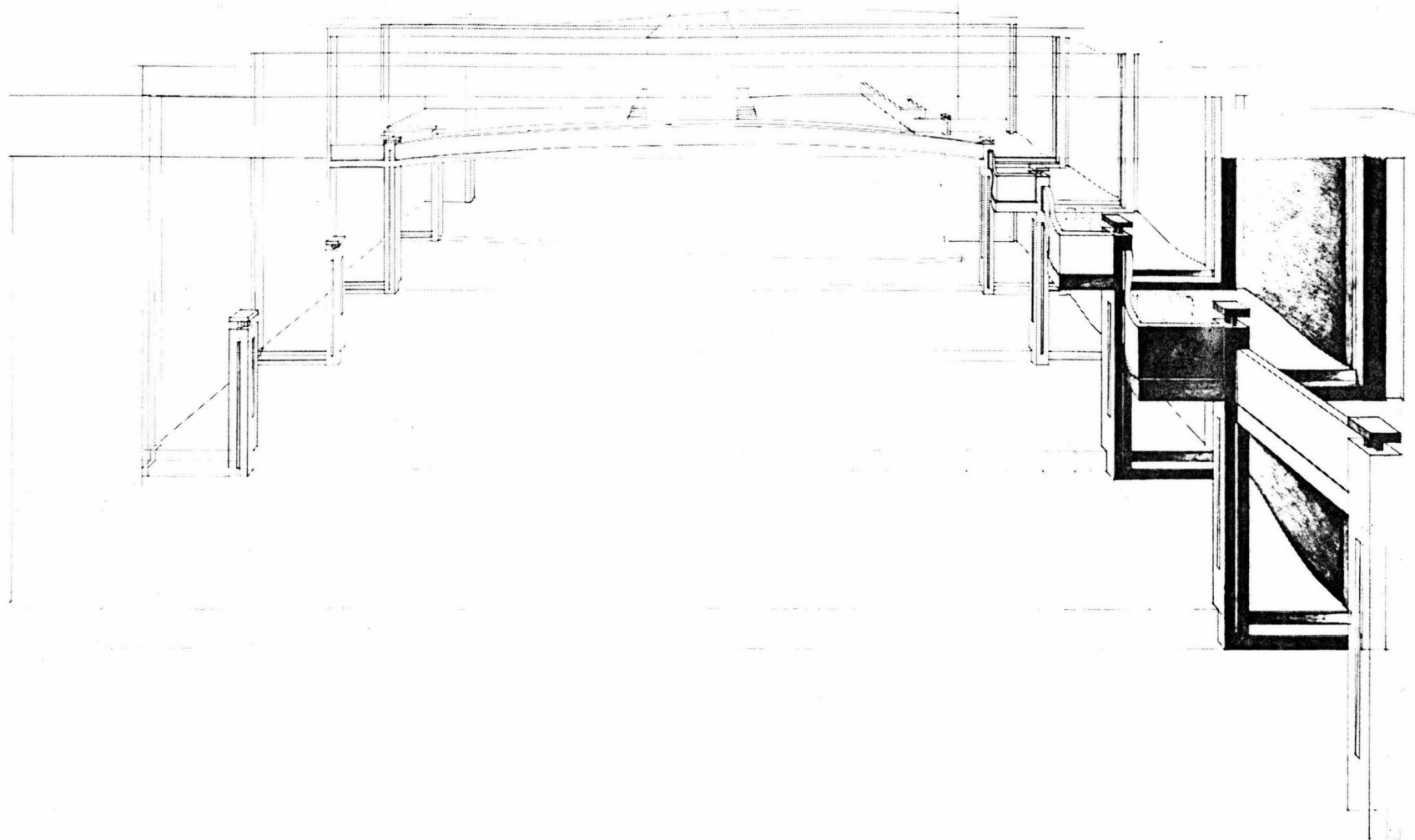
Movement through the lobby is choreographed by opposing directions of two spiral staircases, one wrapping around the other. As early-comers ascend one staircase they will find places to sit along the periphery. They watch, through framed stages, the movement of people from the earlier show as they descend the other staircase. Places for hands, places for feet, places to sit are considered in the choreography of the film.



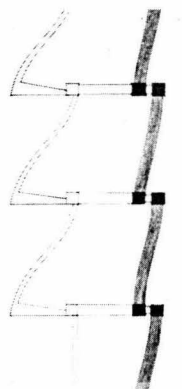


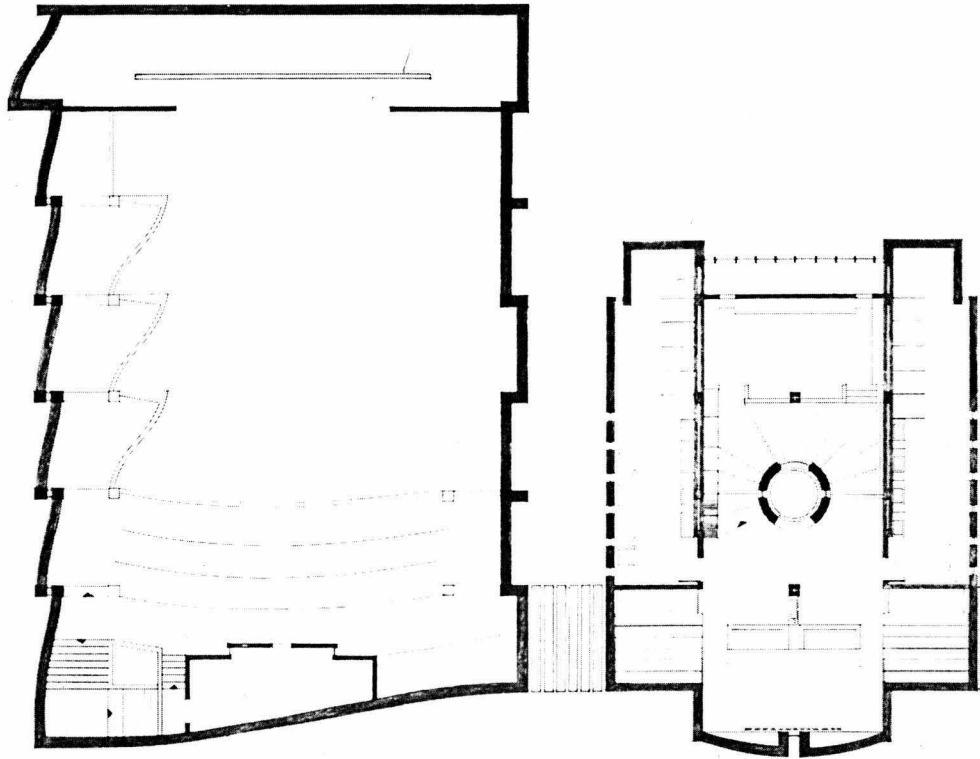
Entrances to two theaters on opposite sides of the building are at the top of the stairs: one traditional theater, one smaller experimental theater. In one, films are viewed in a traditional manner. In the other, the way the film is viewed can be adjusted by the filmmaker.





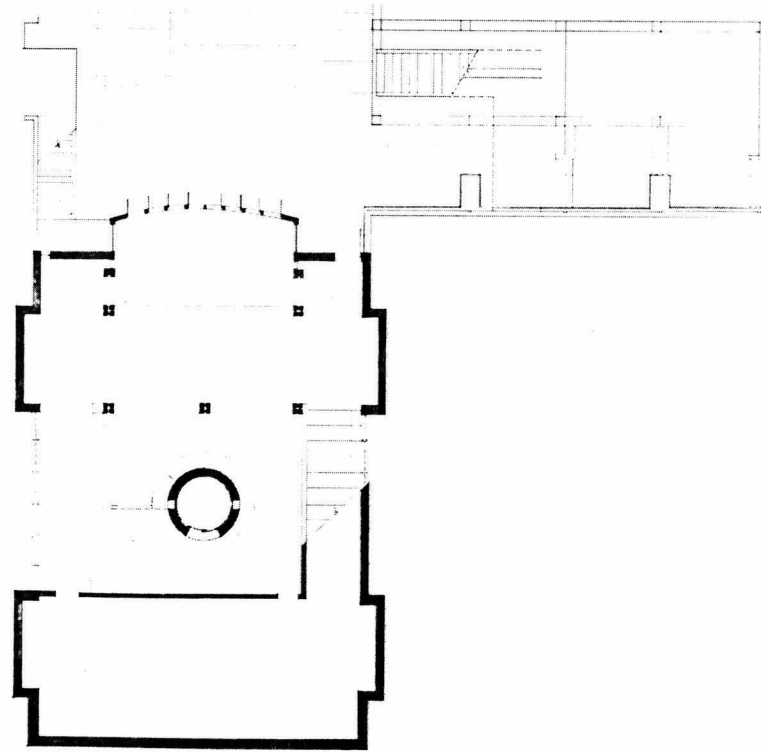
Walls of the theaters are broken to allow thin shafts of light to wash the interior walls. When inside the theaters one can not see outside but the small portion of natural light illuminates the small space inside the curve of the wall, of the wall made up of a series of curved walls. On the exterior, the building is brought to life by shafts of light that change: are bright between films and slowly dim minutes before the film begins.

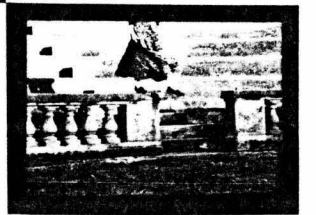
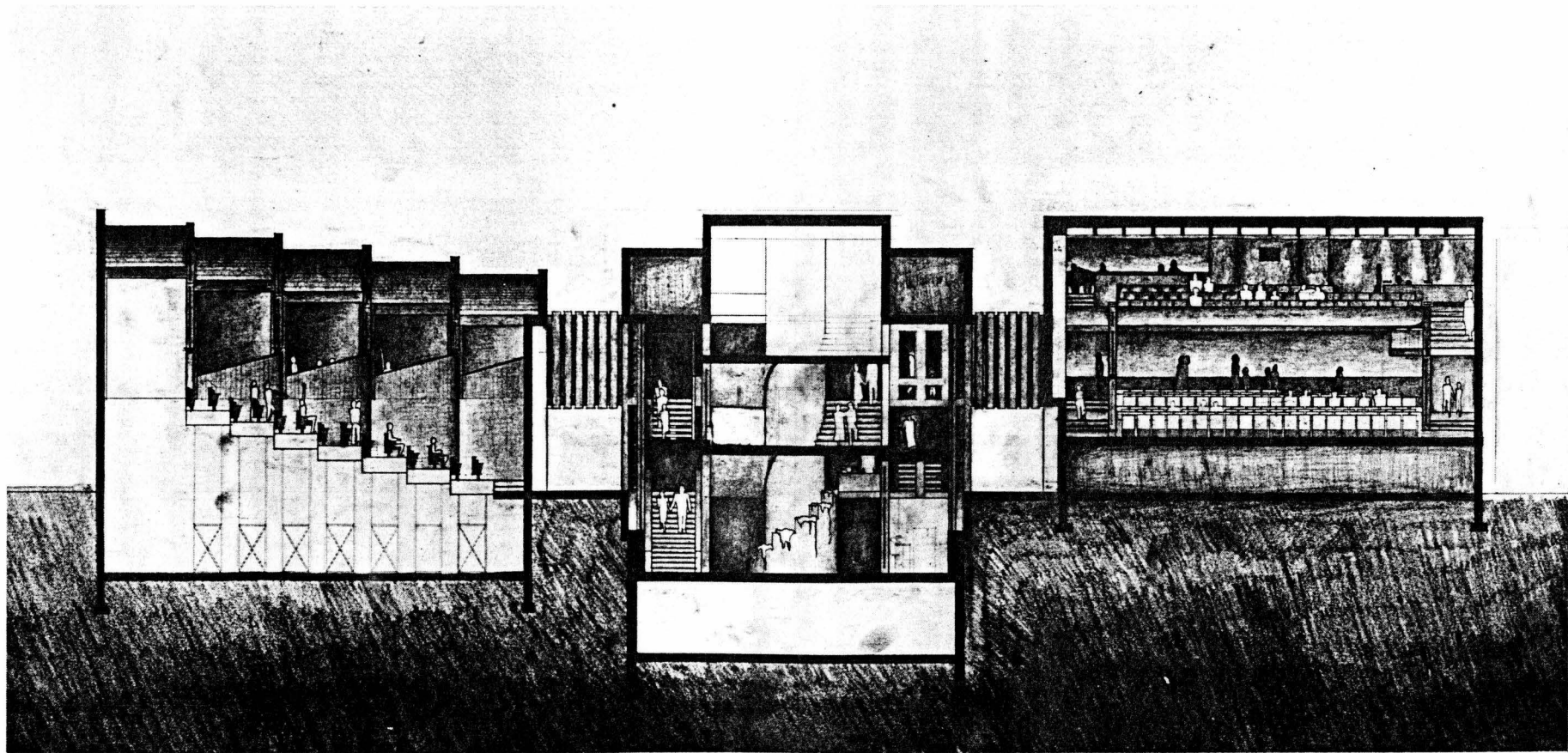
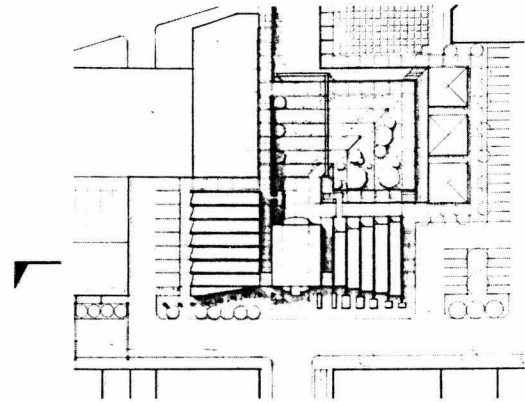


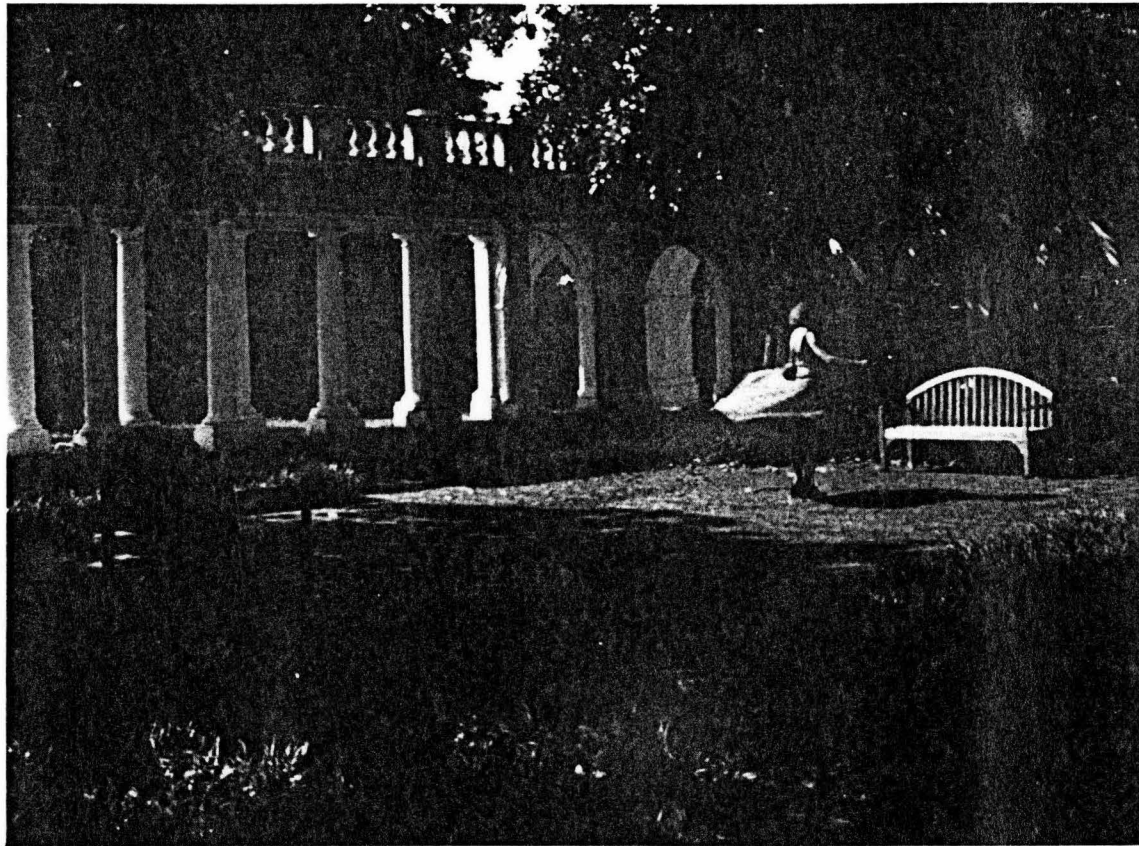


The place of the theater is complete with a film library upstairs...

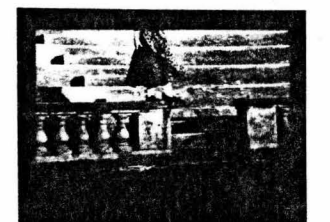
...and a cafe downstairs that opens out onto a plaza.







The movie theater is a gallery to exhibit the art of film, revived. Architecture makes a place, sets a stage for the film.



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