

THE LAKE THEATRE

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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 IN
ARCHITECTURE


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LAKE, THEATER,
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ABSTRACT

THE LAKE HOUSE

At the beginnings of this thesis, the importance was solely focused on the design of an independent multipurpose theater and the transitions between the public area and backstage. As the year and project progressed, it changed to become a realization and study of architectural experiences within a space.

After choosing a site within the Snoqualmie National Forest in Seattle overlooking Lake Serene, decisions were made to design a theater that would not hinder the natural landscape but immerse the audience in it. Years of backpacking, camping, and hiking, I have personal experiences and memories of walking through the shafts of light shining through the canopies of the trees or feeling the dampness that sticks to clothes as you roam through the fog rolling off the mountains. The orientation and exterior choices were made as to not take away from an audience member's experience of the natural surroundings of the area.

Blending the building within the mountain hides it from view as to not over take the landscape behind it, the bridge connects the two mountains to each other and the building itself creates an axis towards the lake. The movement through the lobby was designed as a natural progression towards the view as a canopy of timber surrounds the audience, mimicking the trees outside.

How we perceive architecture is how we experience it. Creating a space that would not only flow with its natural environment but also have movement inside to assist each individual, whether it is a visitor, stagehand, technician, or performer was my end goal. Focusing my efforts on the visitor, I was able to learn the importance of moments and the simplicity of details. Taking ultimately what Juahani Pallasmaa is quoted saying that "...the architectural experience calls for the senses of balance, movement, orientation, continuity, time, self, and existence."

SAMANTHA WELLER

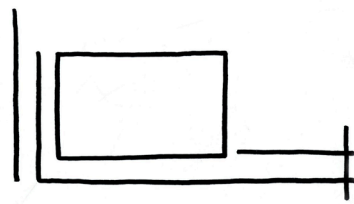


DEDICATION

To my family.

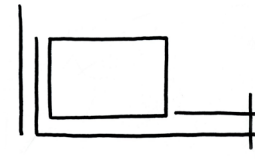
Through your examples I was able to succeed and finish this work and my degree. I will leave not only with the knowledge gained in classes but also with the teachings of you helping me thrive outside the university.

Thank you for your endless support, sacrifices, advices and love.



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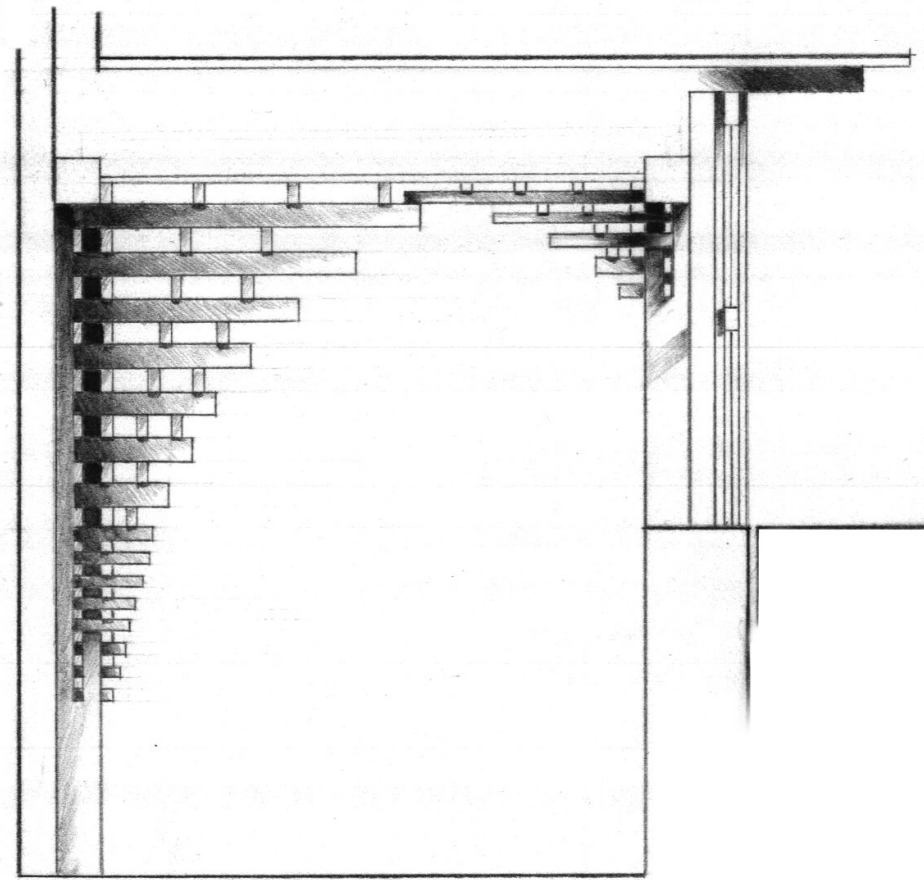
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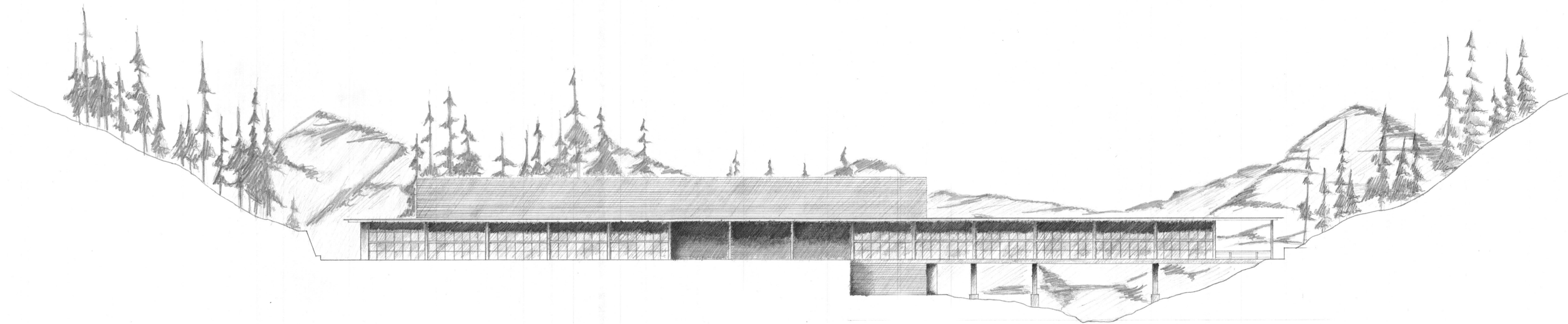
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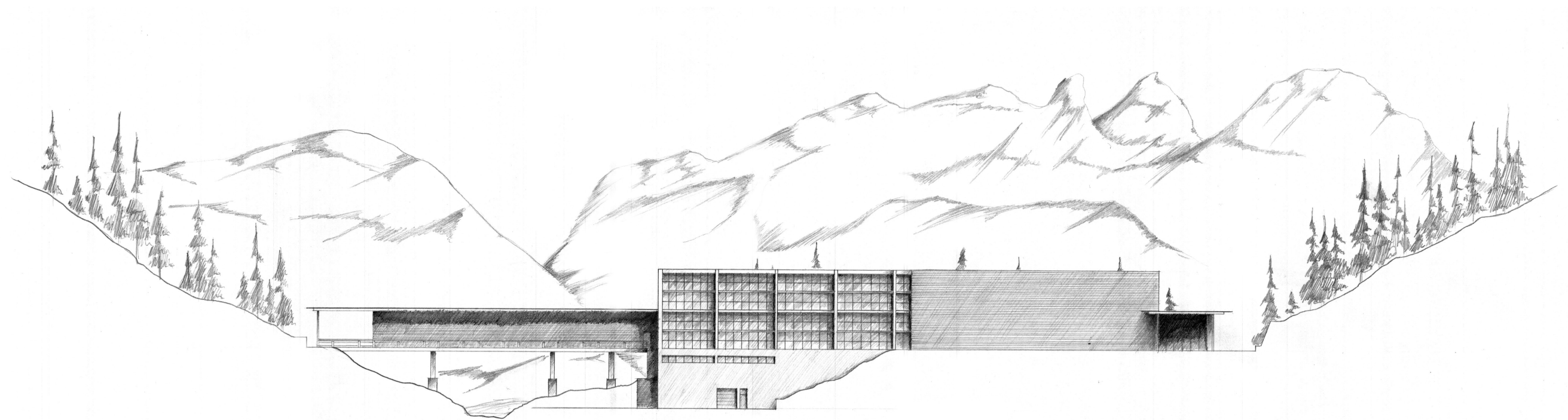
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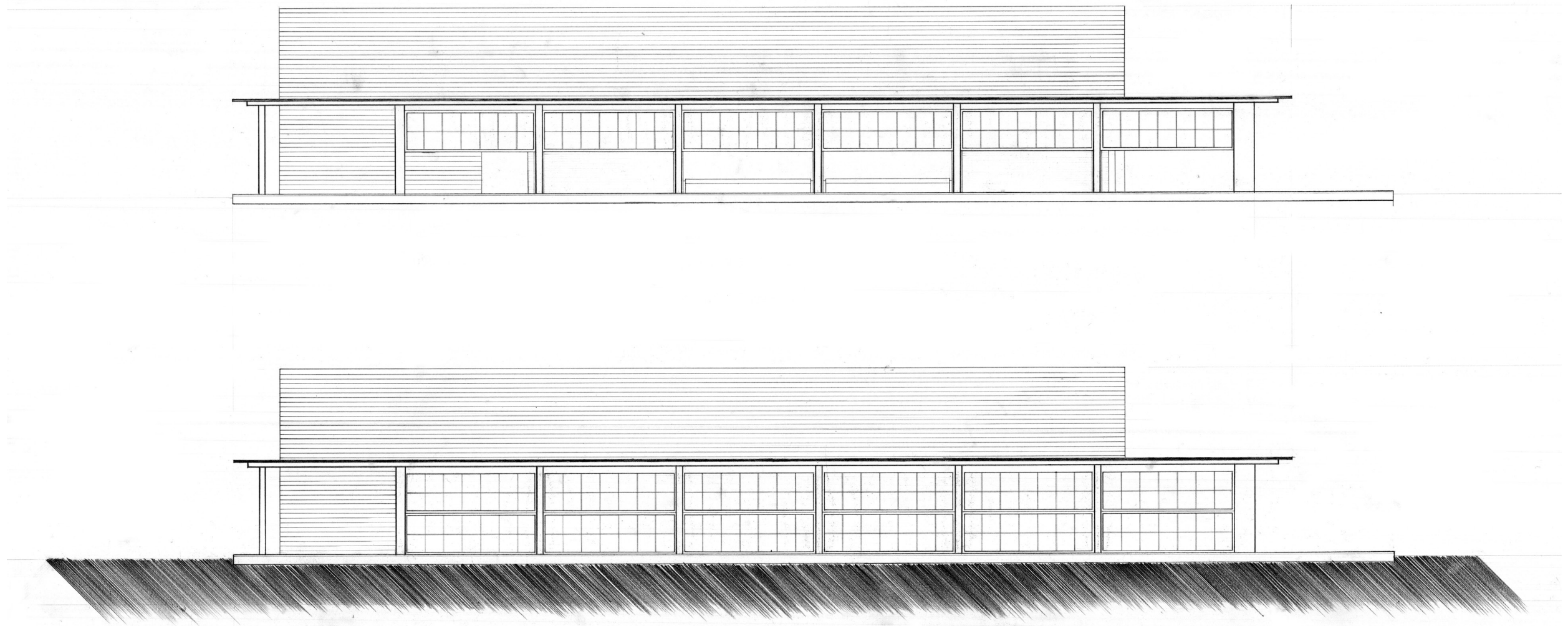
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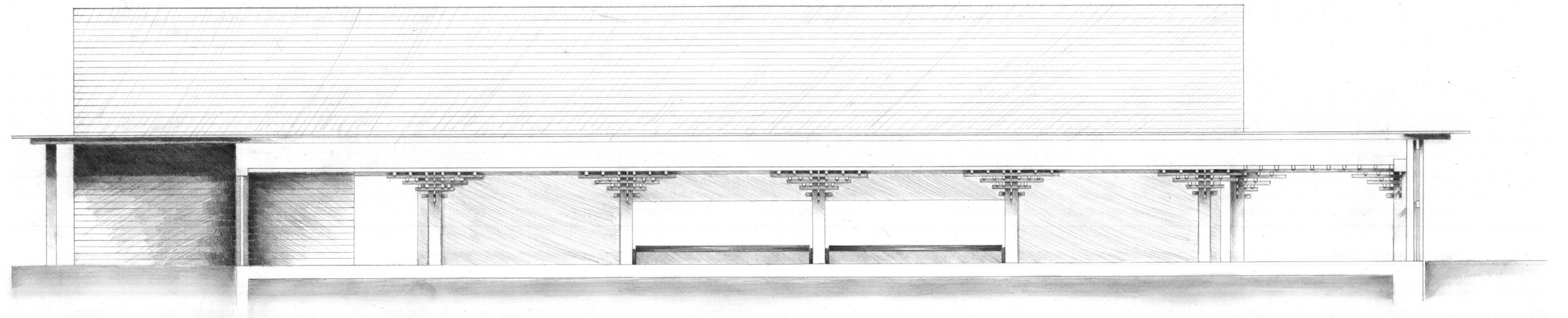
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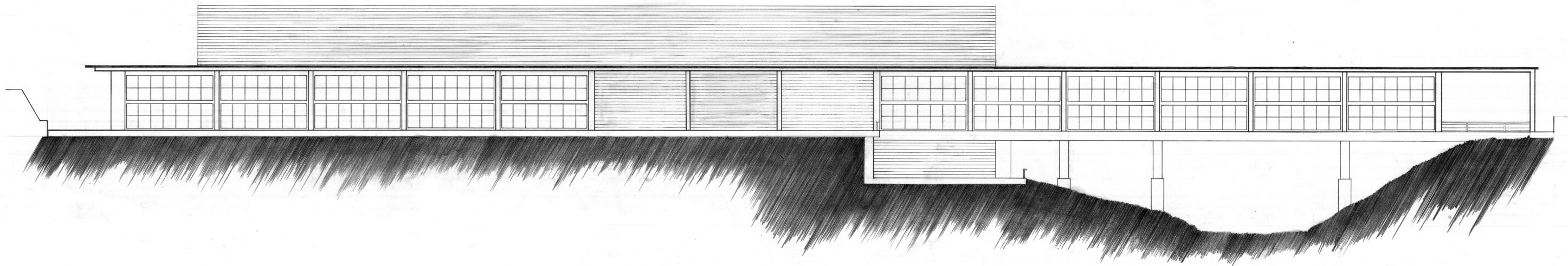
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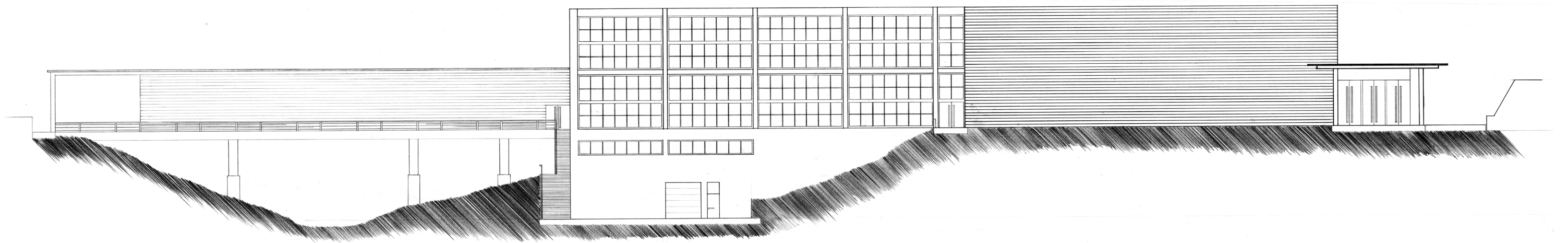
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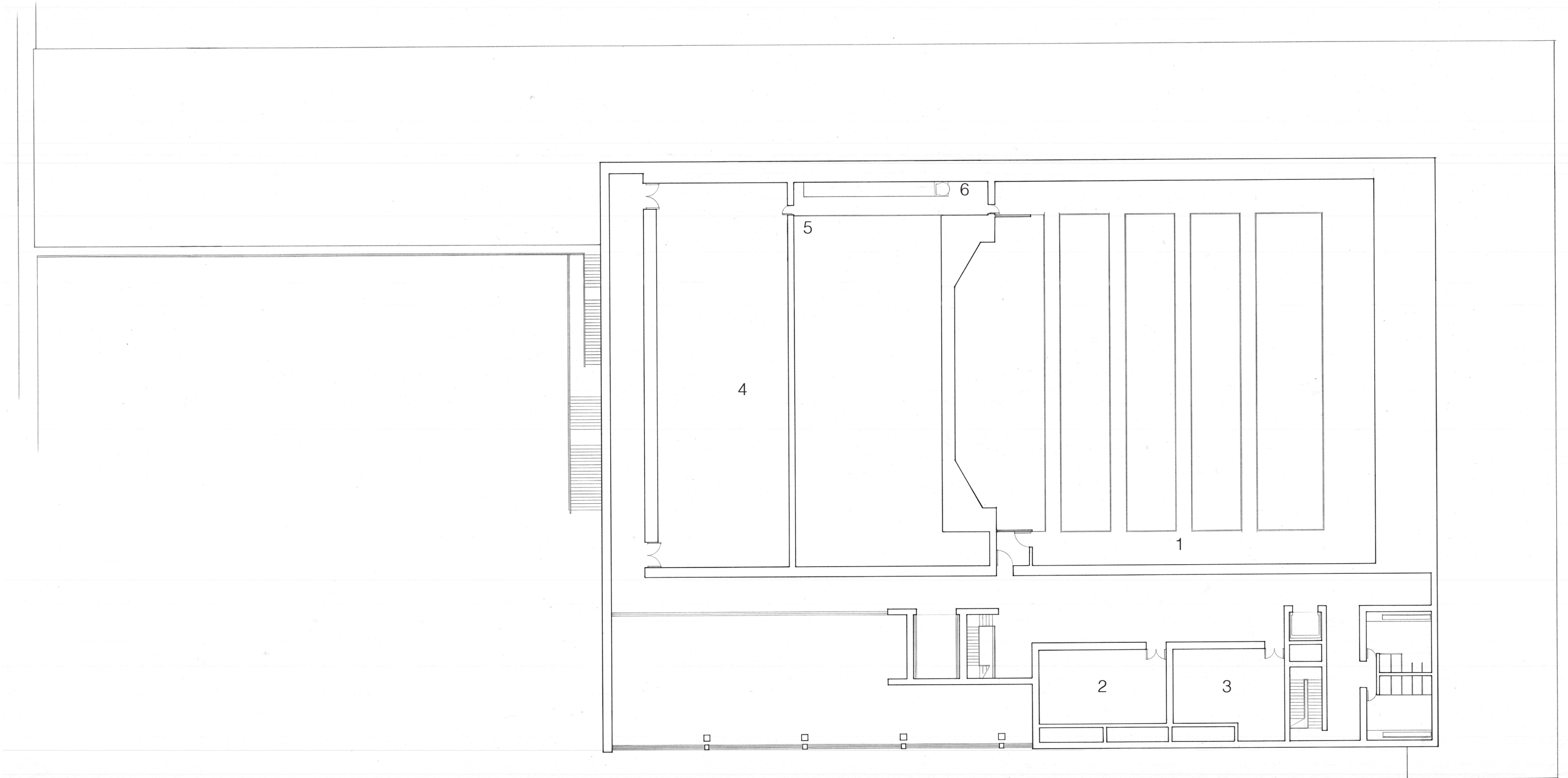
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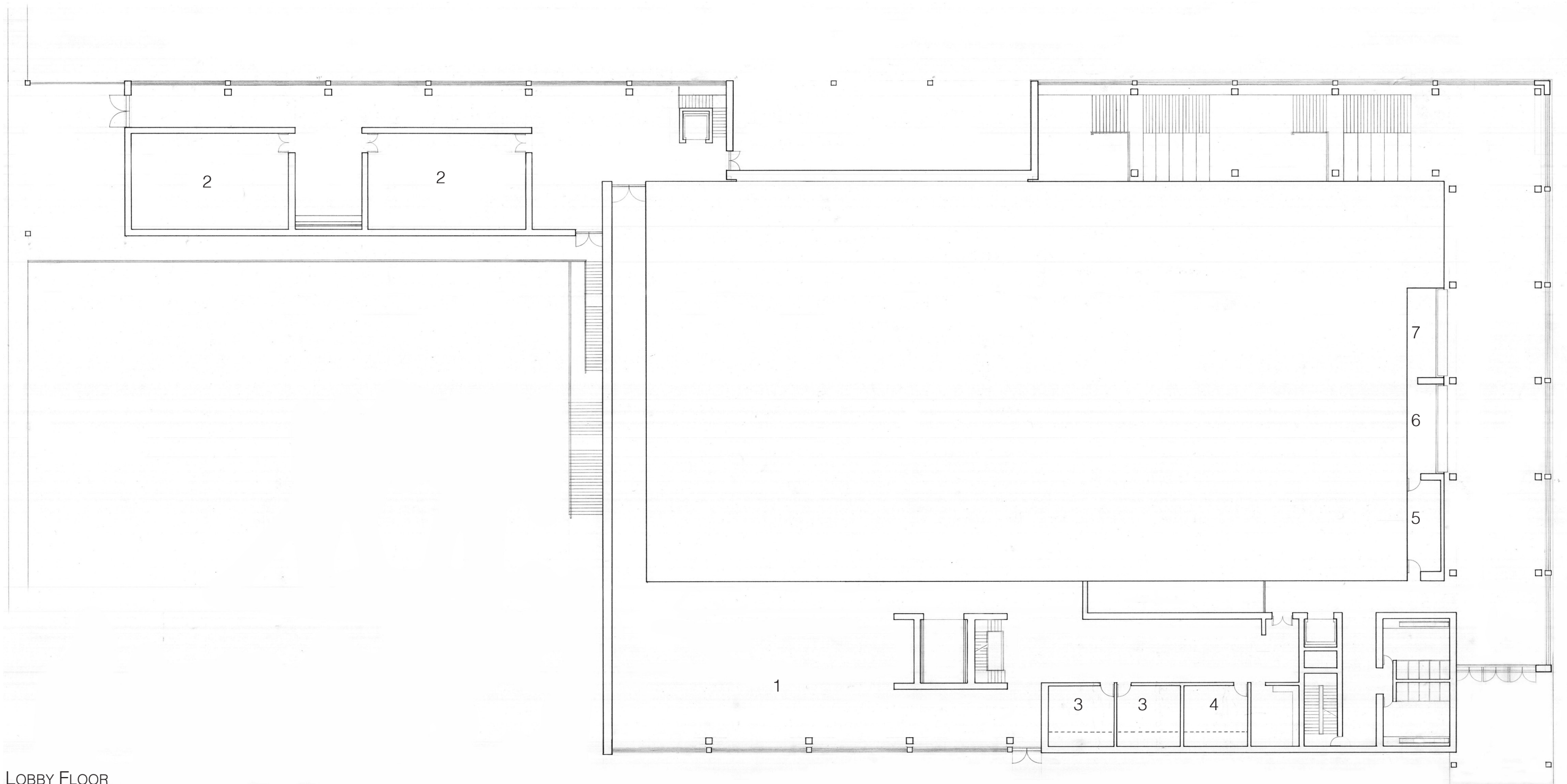


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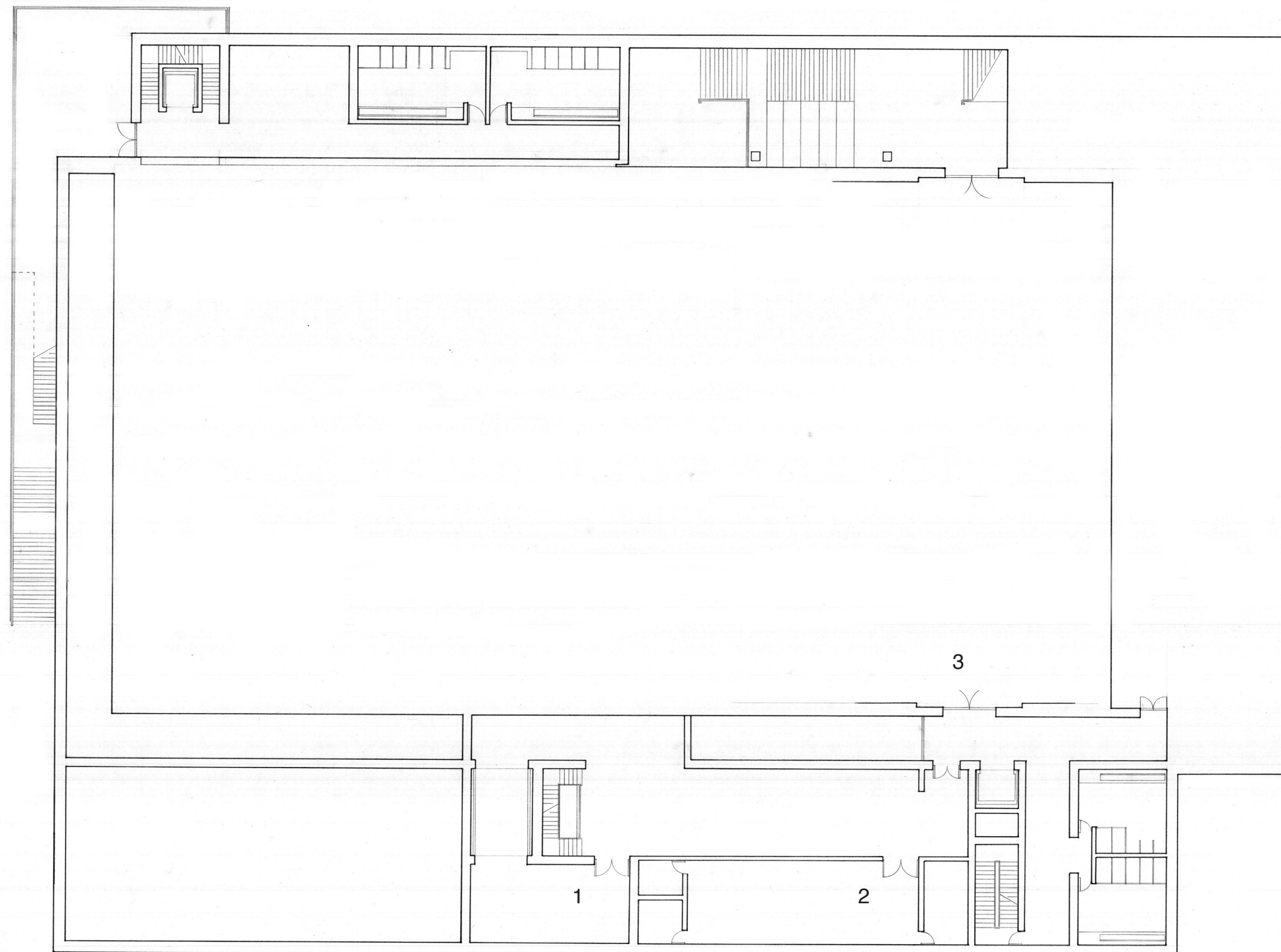
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- 6 LADDER TO FLY GRID



LOBBY FLOOR

- 1 ATRIUM
- 2 REHEARSAL HALL
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- 4 MANAGEMENT OFFICE
- 5 COAT ROOM
- 6 INFORMATION DESK/WILL CALL
- 7 BOX OFFICE



2ND FLOOR

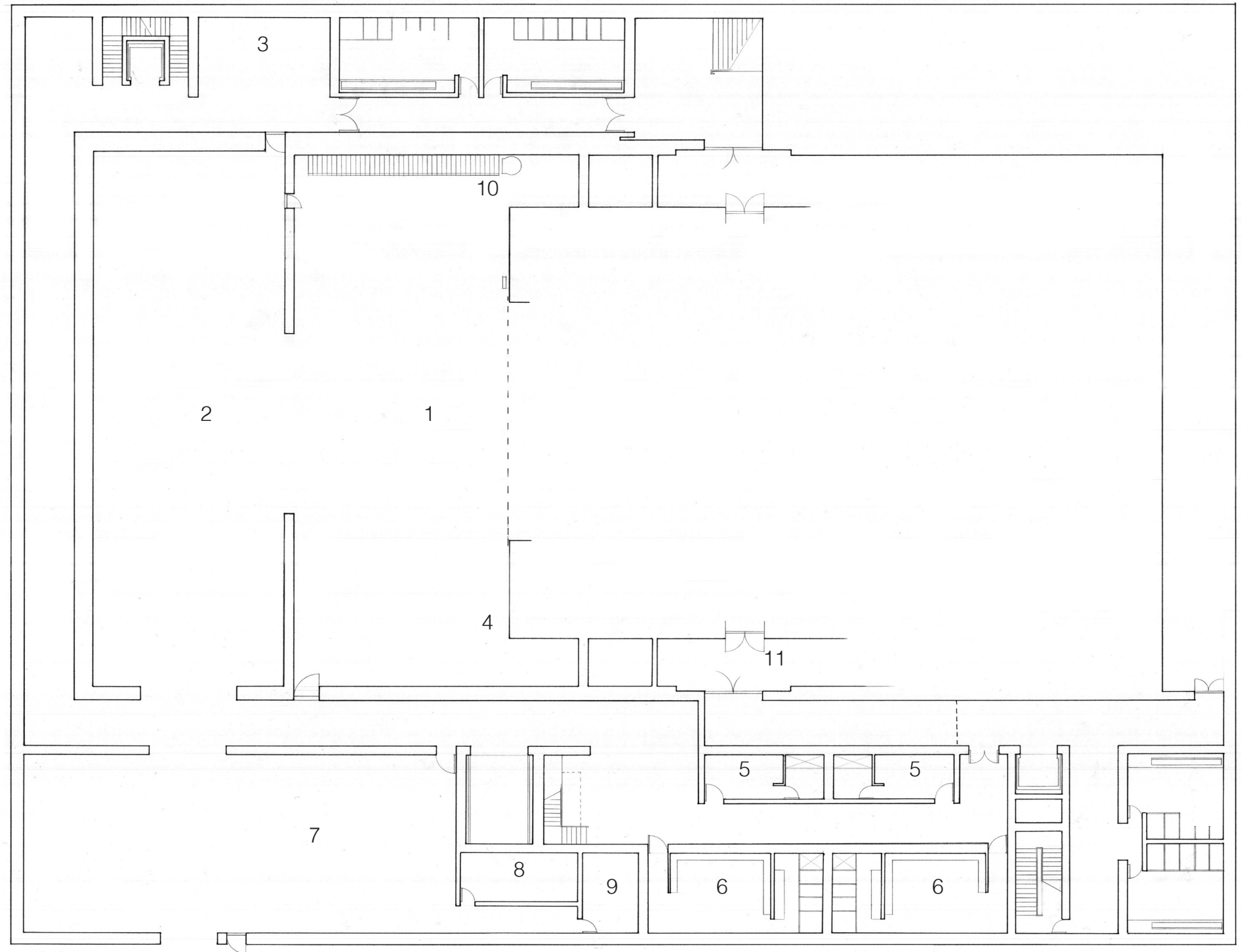
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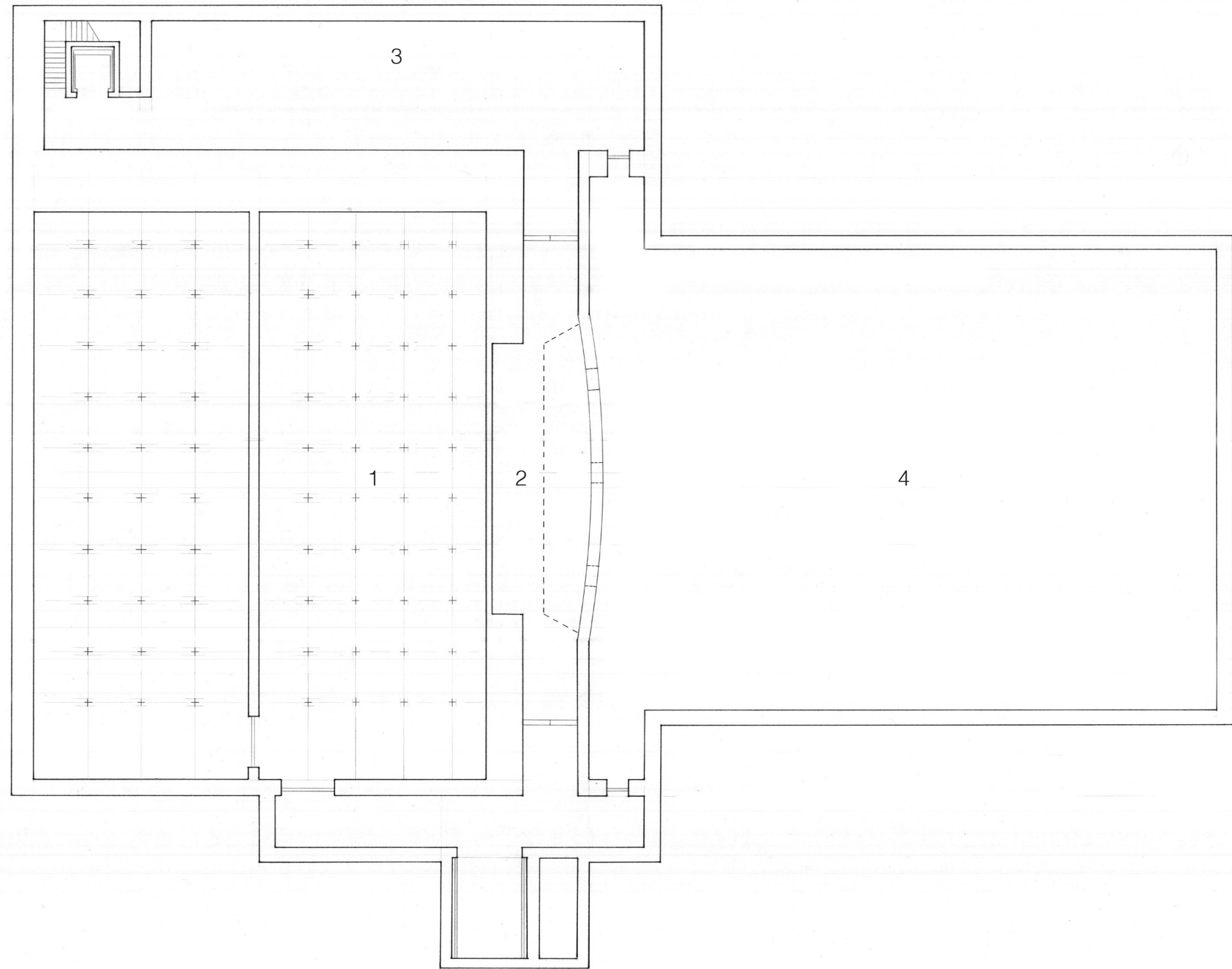
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ORCHESTRA FLOOR

1 TRAP ROOM/STORAGE

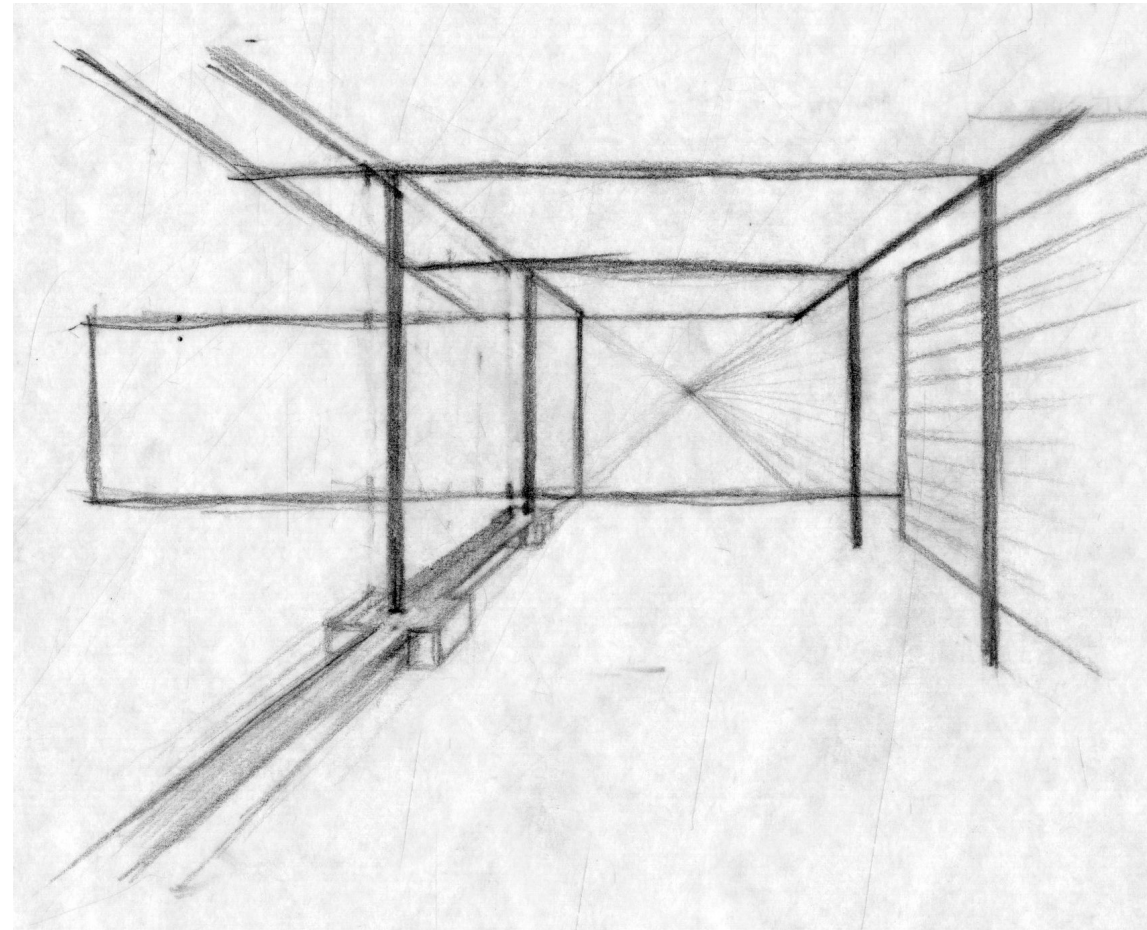
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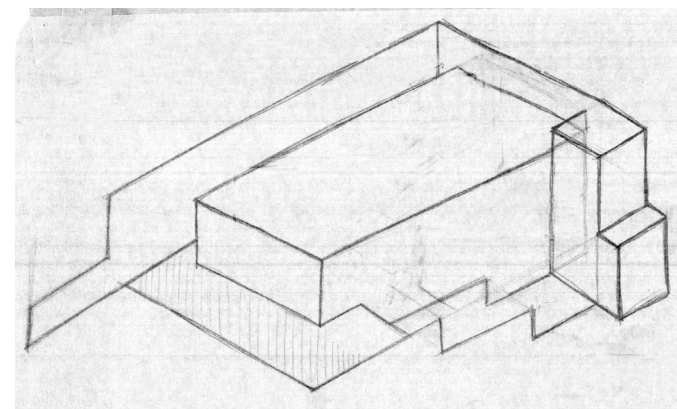
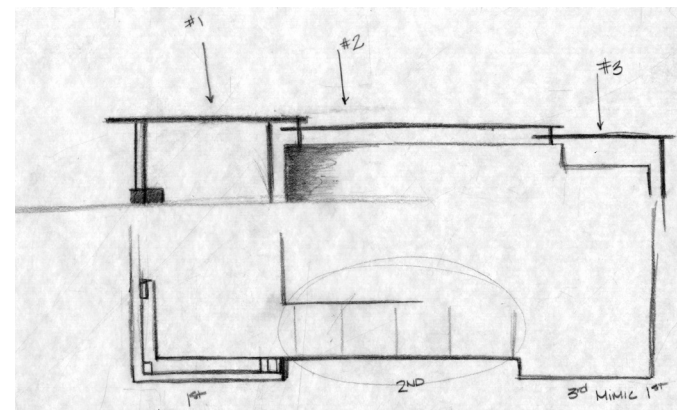
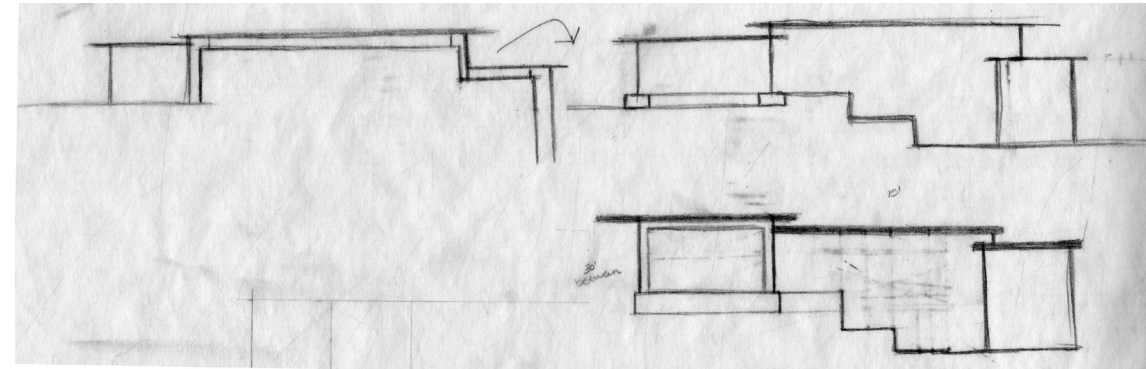


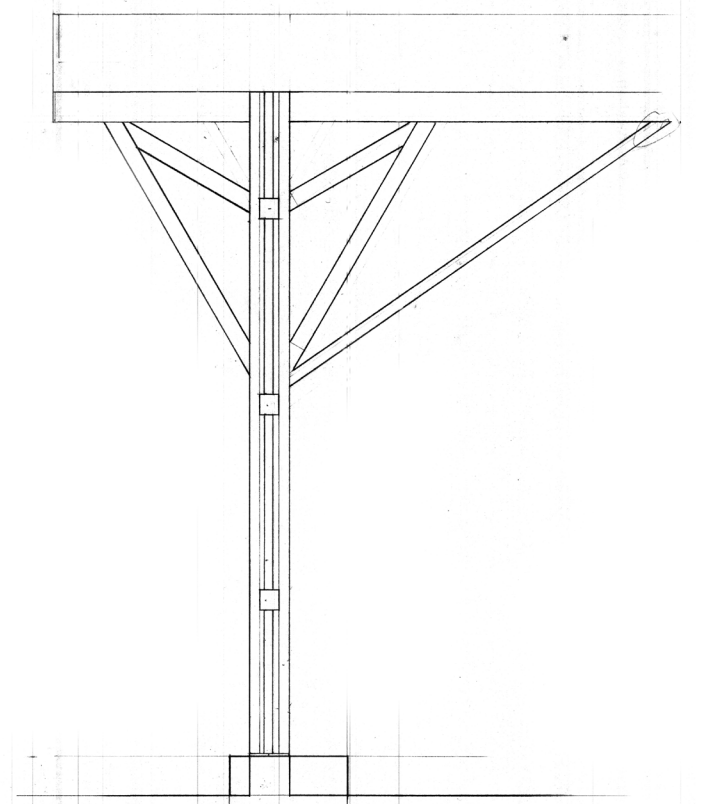
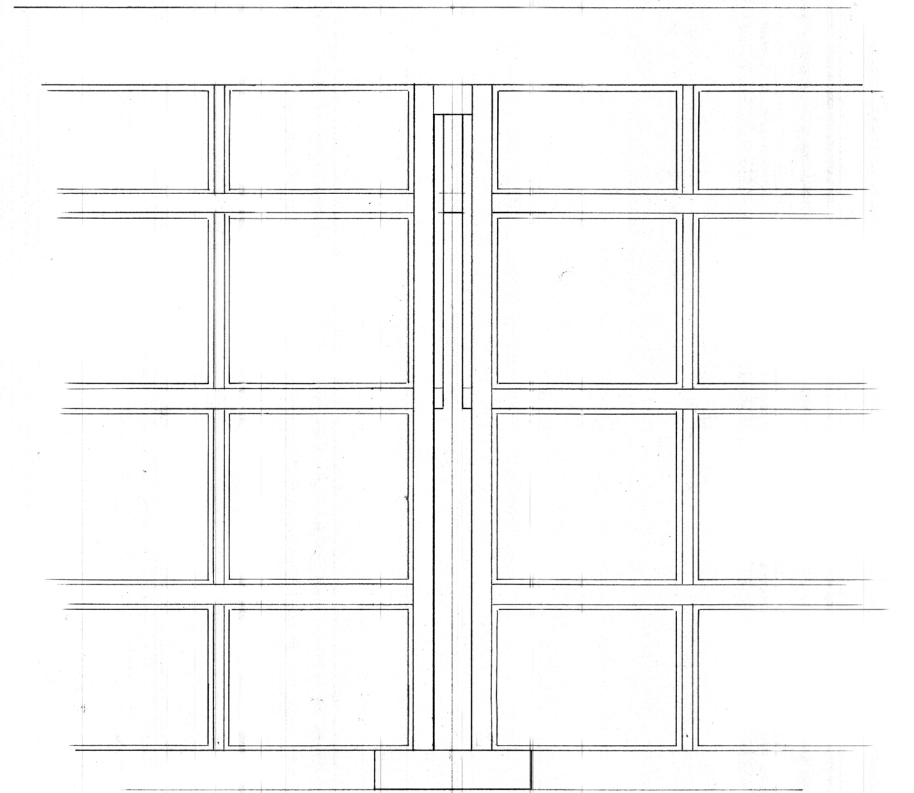
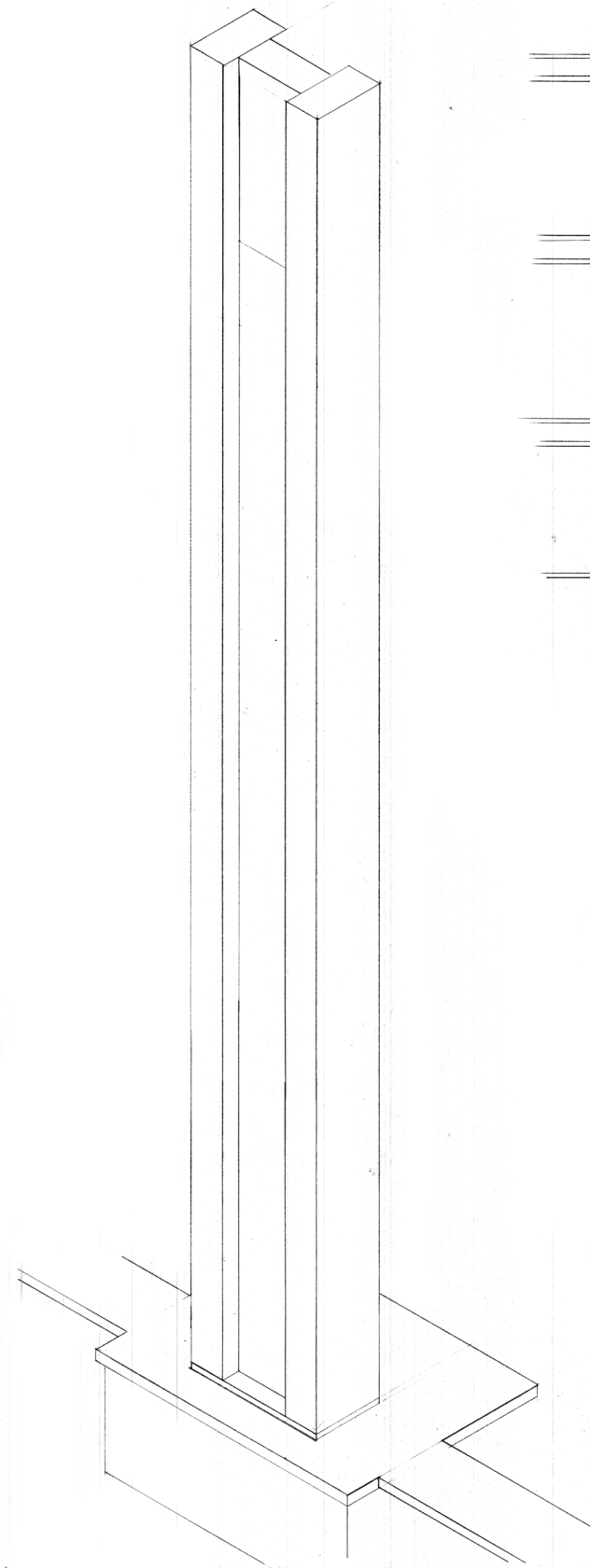
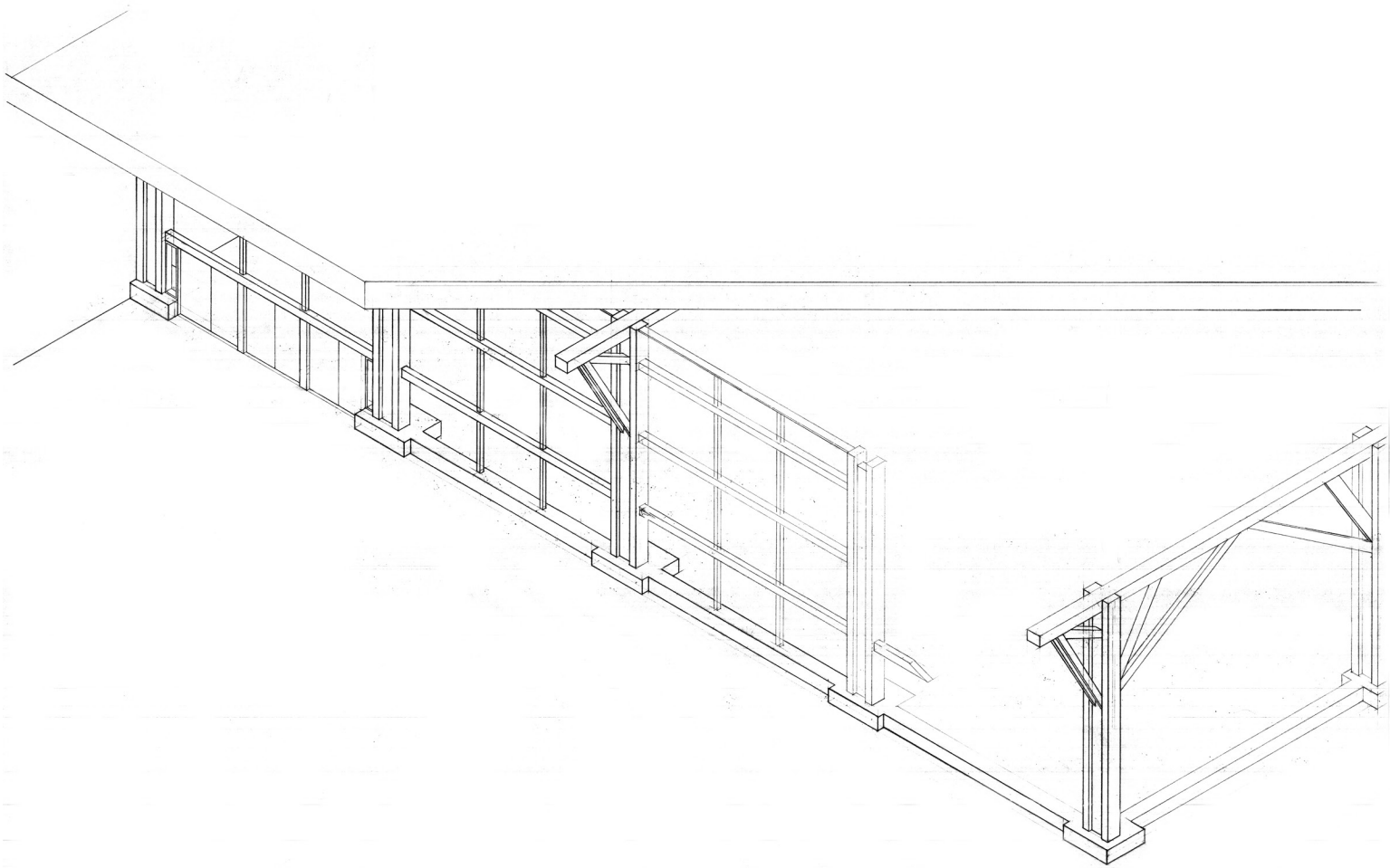
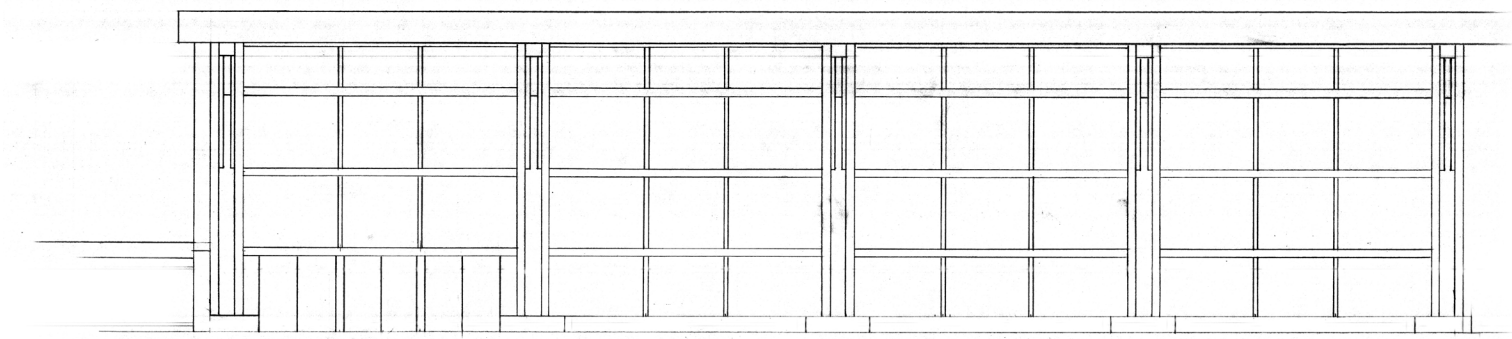
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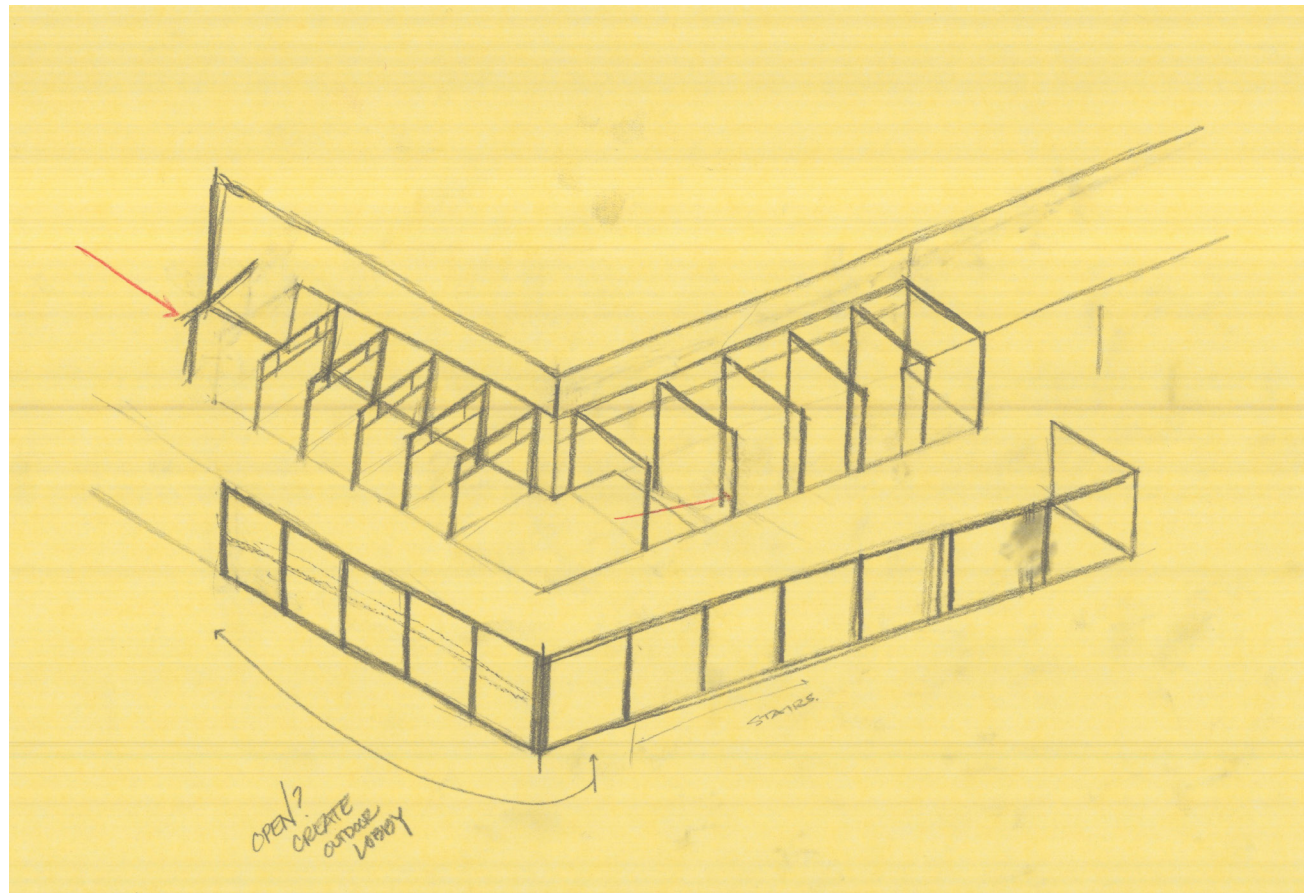


Beginning sketches of lobby space and comparisons of overall elevation of building according to the lobby

OPPOSITE PAGE:
Draftings of structure of lobby space creating emphasis on the column

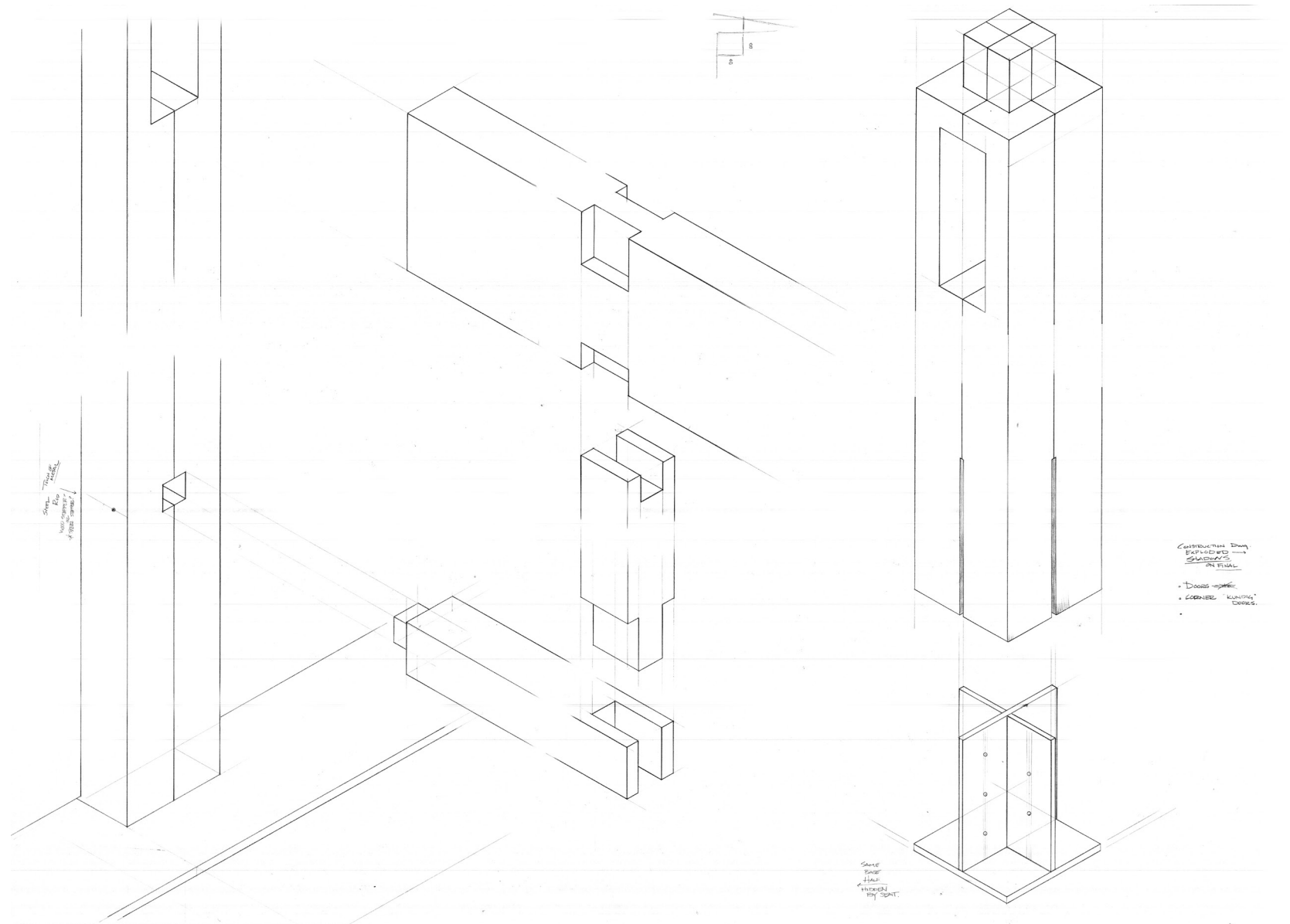


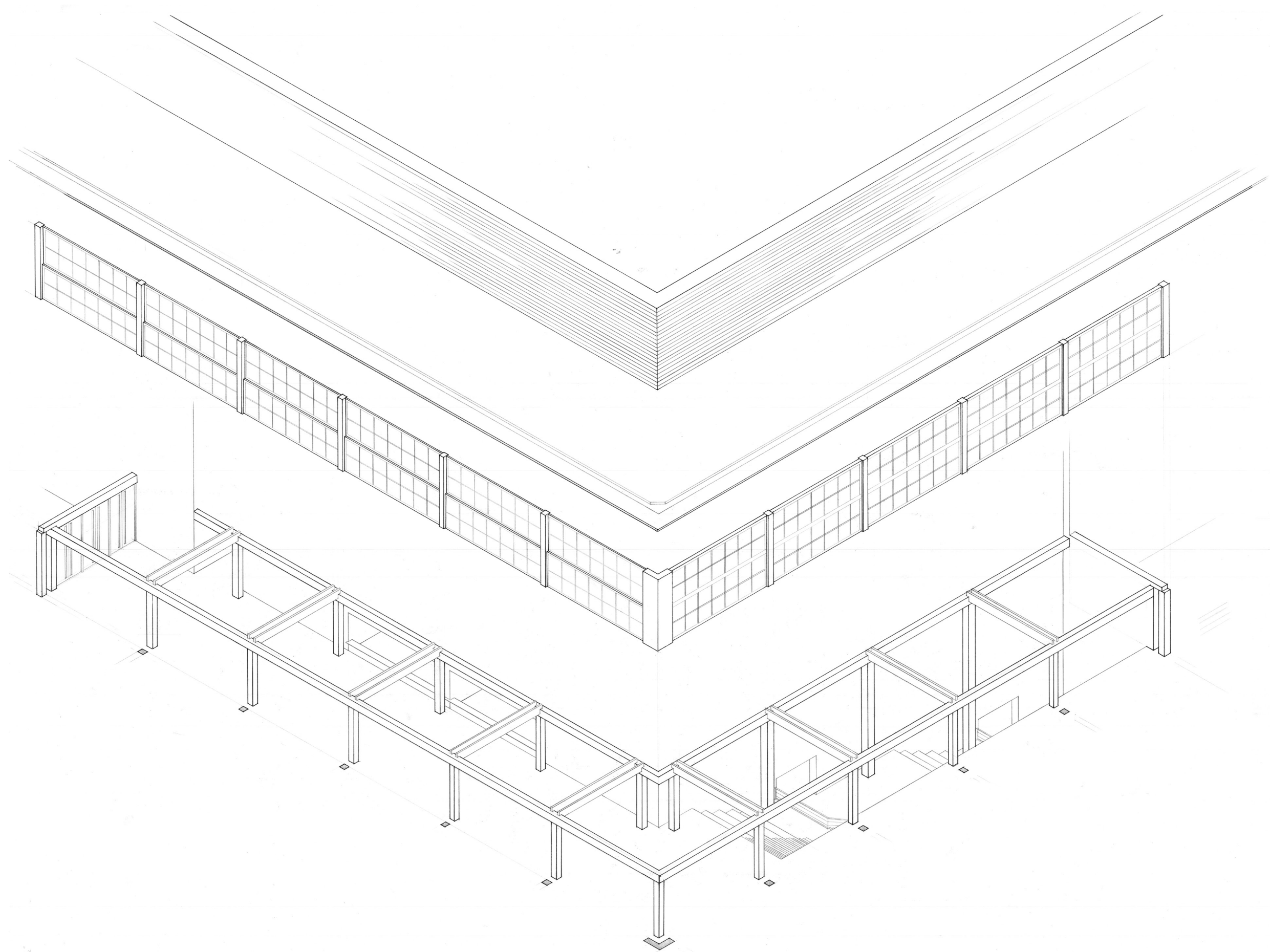


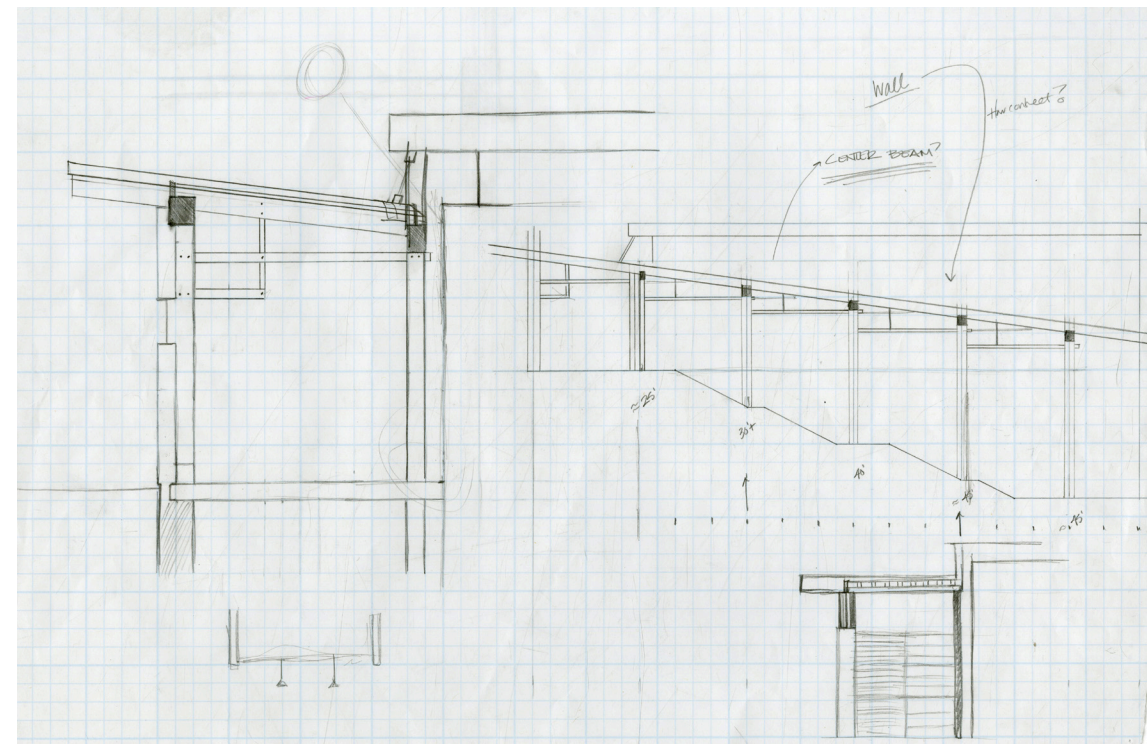
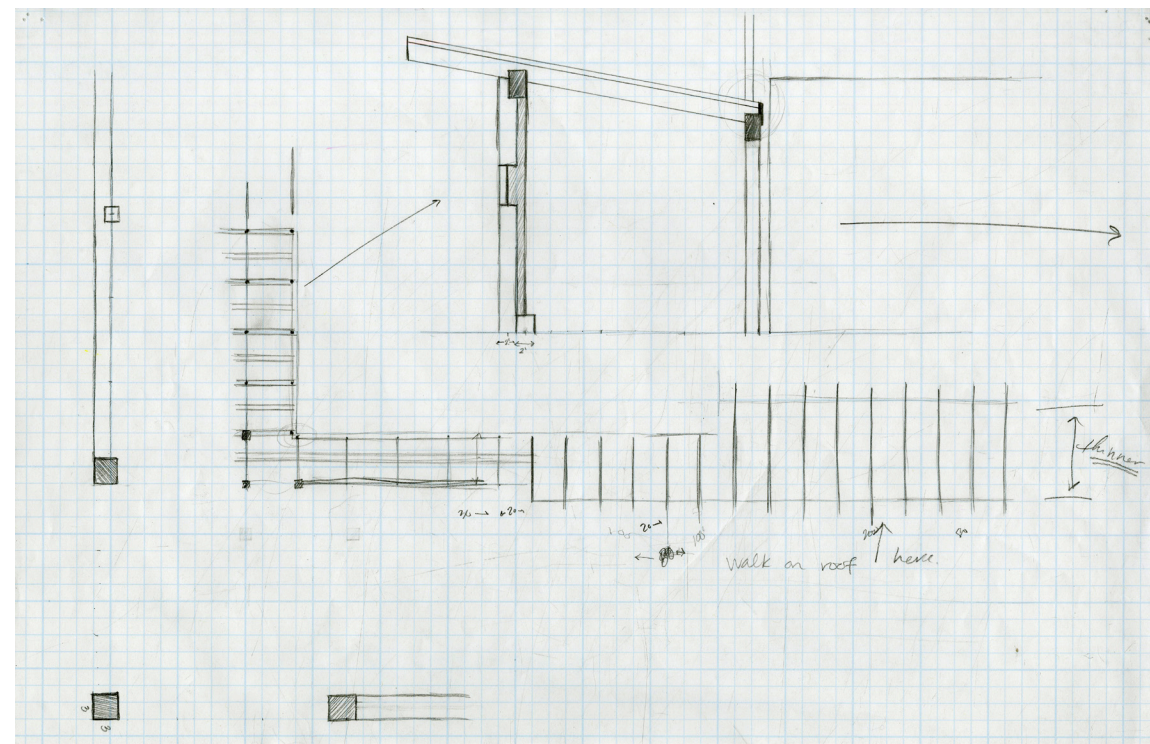
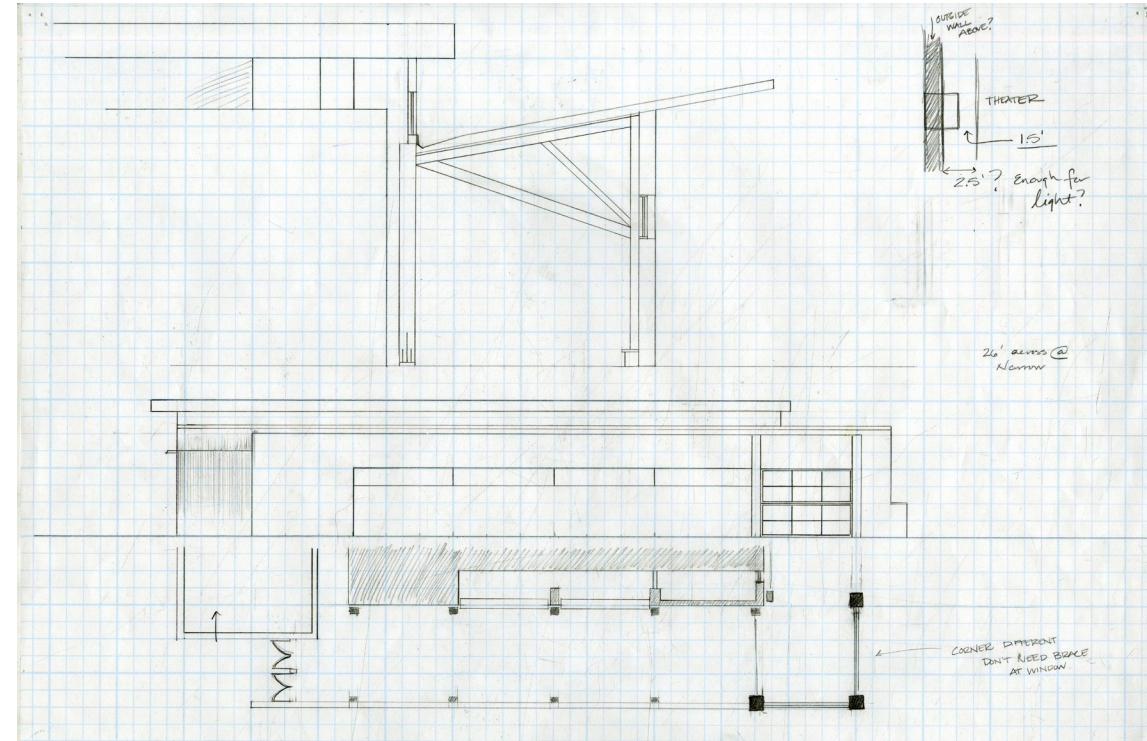
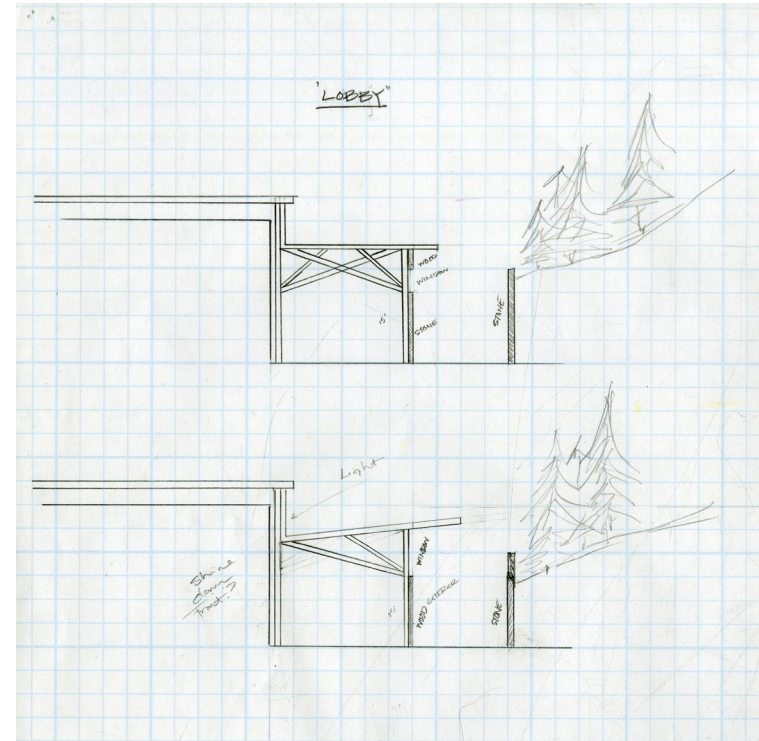
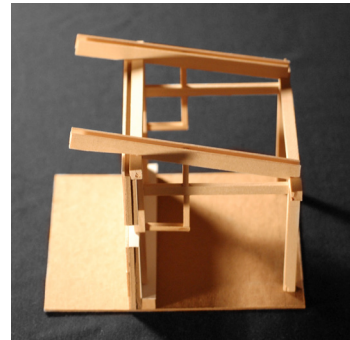
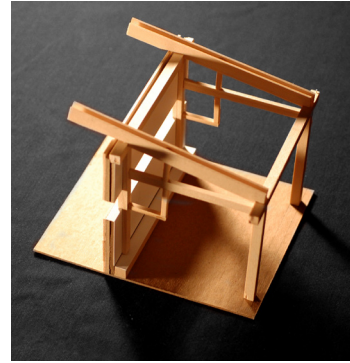


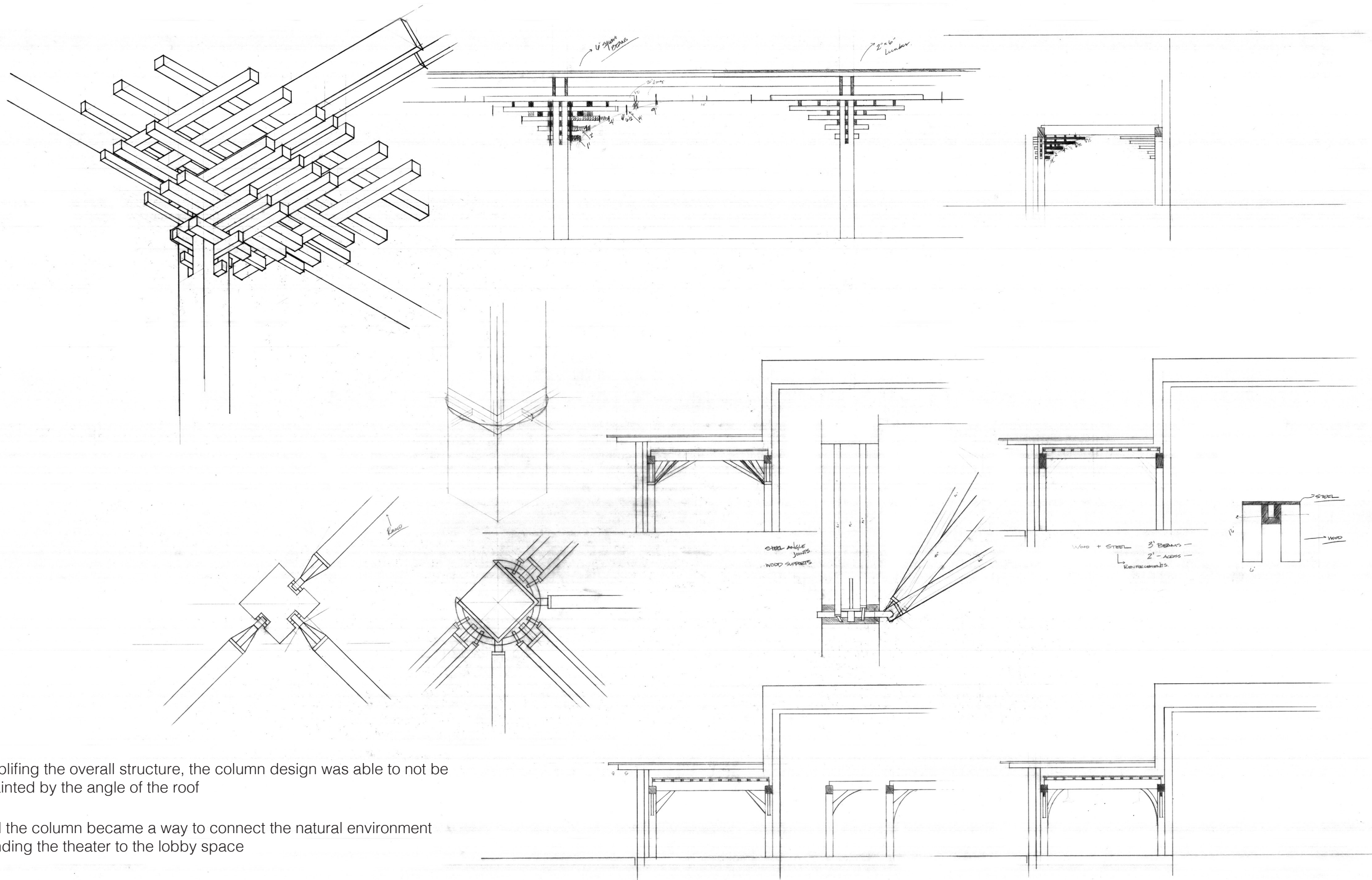
Moving entrance to the side creates a flow towards the view of the lake before turning to descend the stairs to the theater

With emphasis still on the columns, the construction and interlocking of parts became important



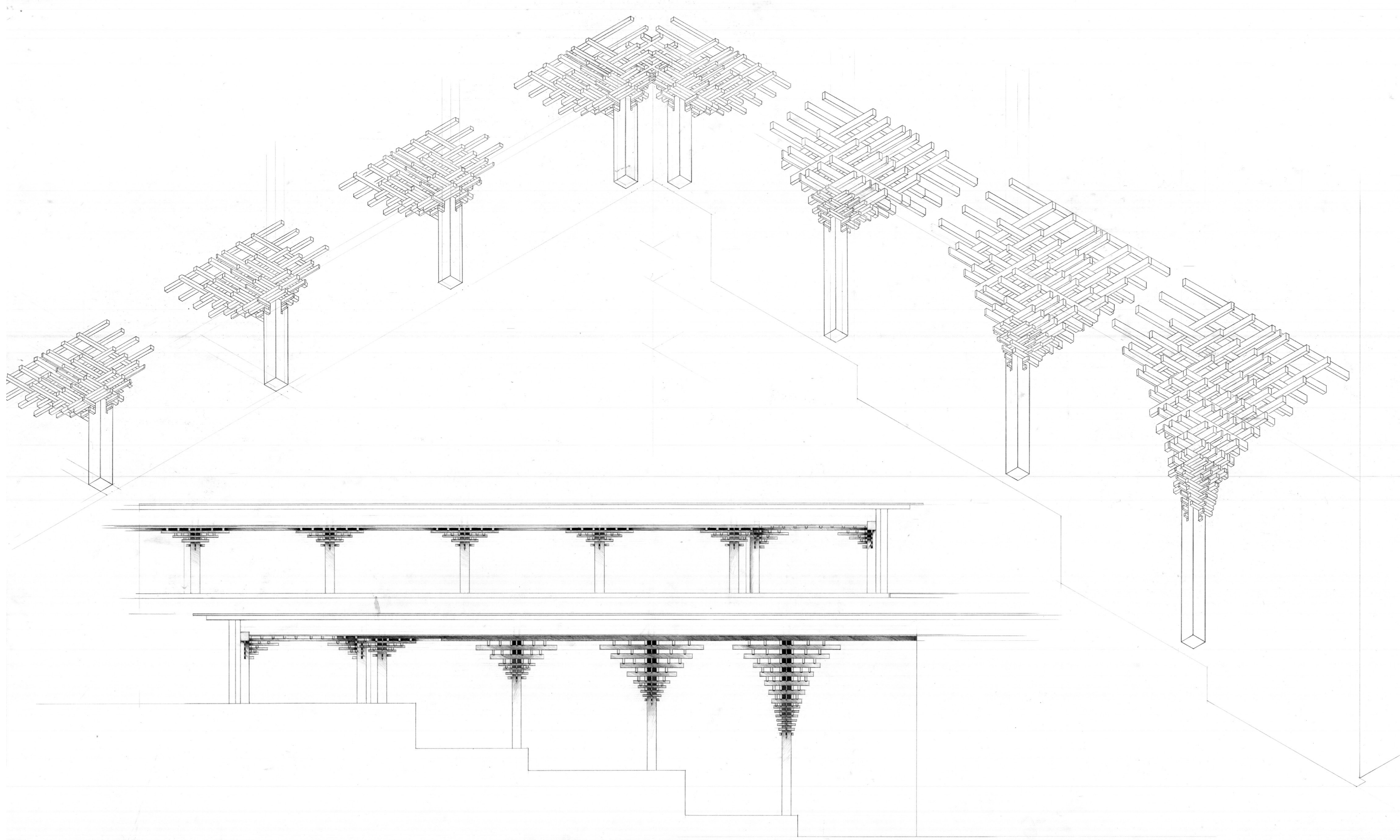




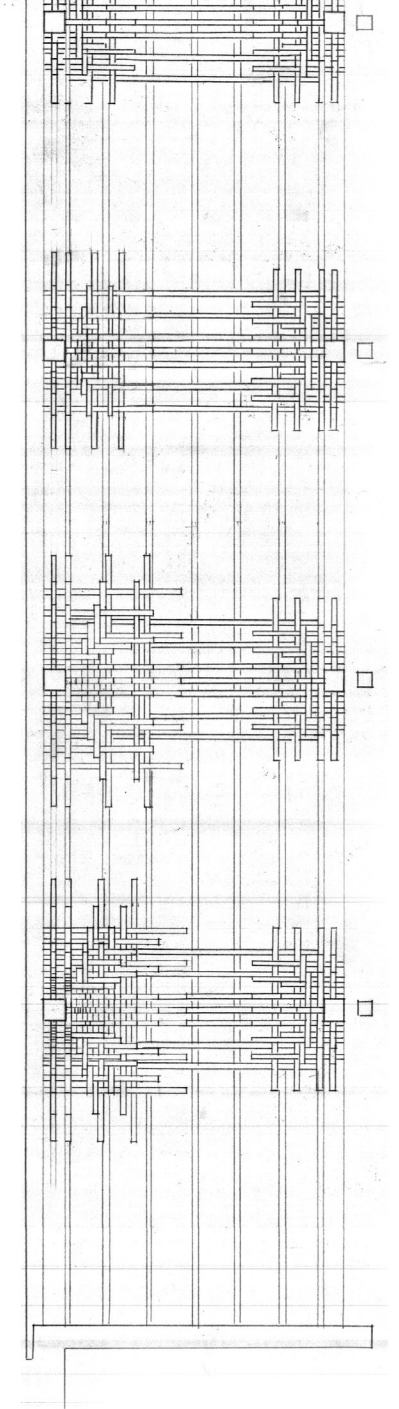
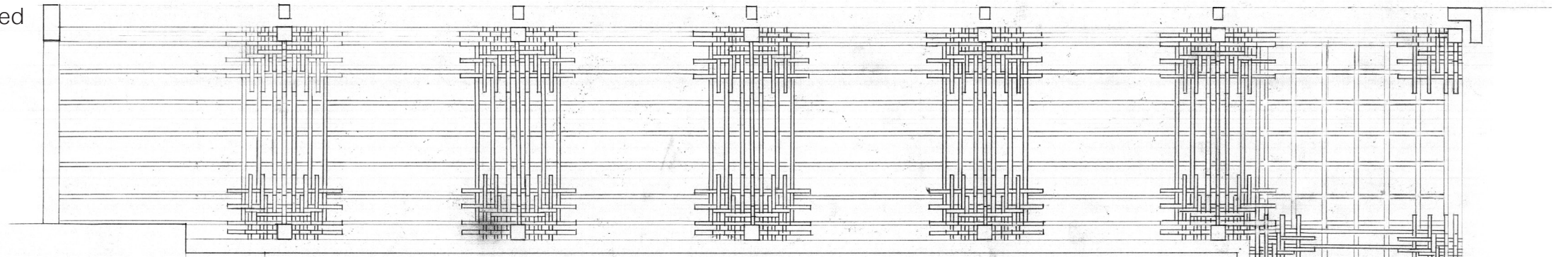


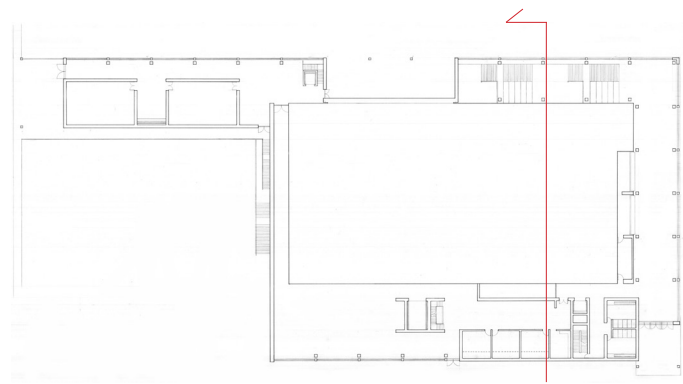
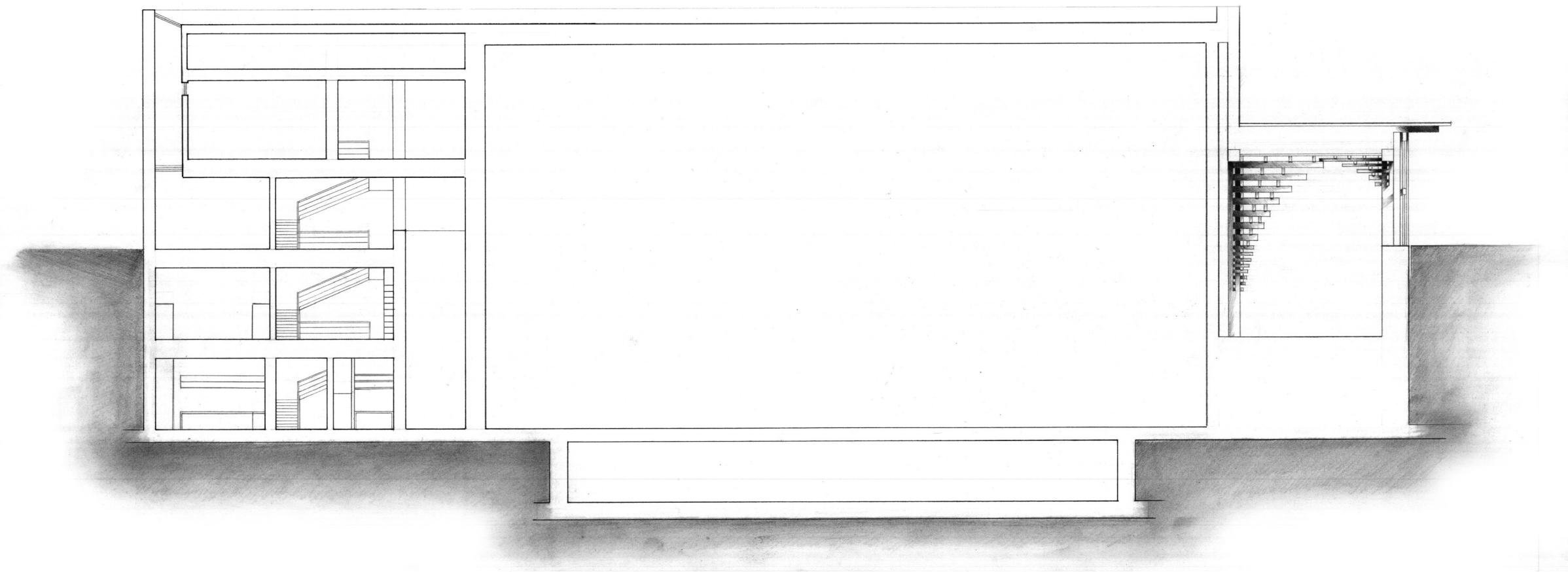
By simplifying the overall structure, the column design was able to not be constrained by the angle of the roof

Instead the column became a way to connect the natural environment surrounding the theater to the lobby space



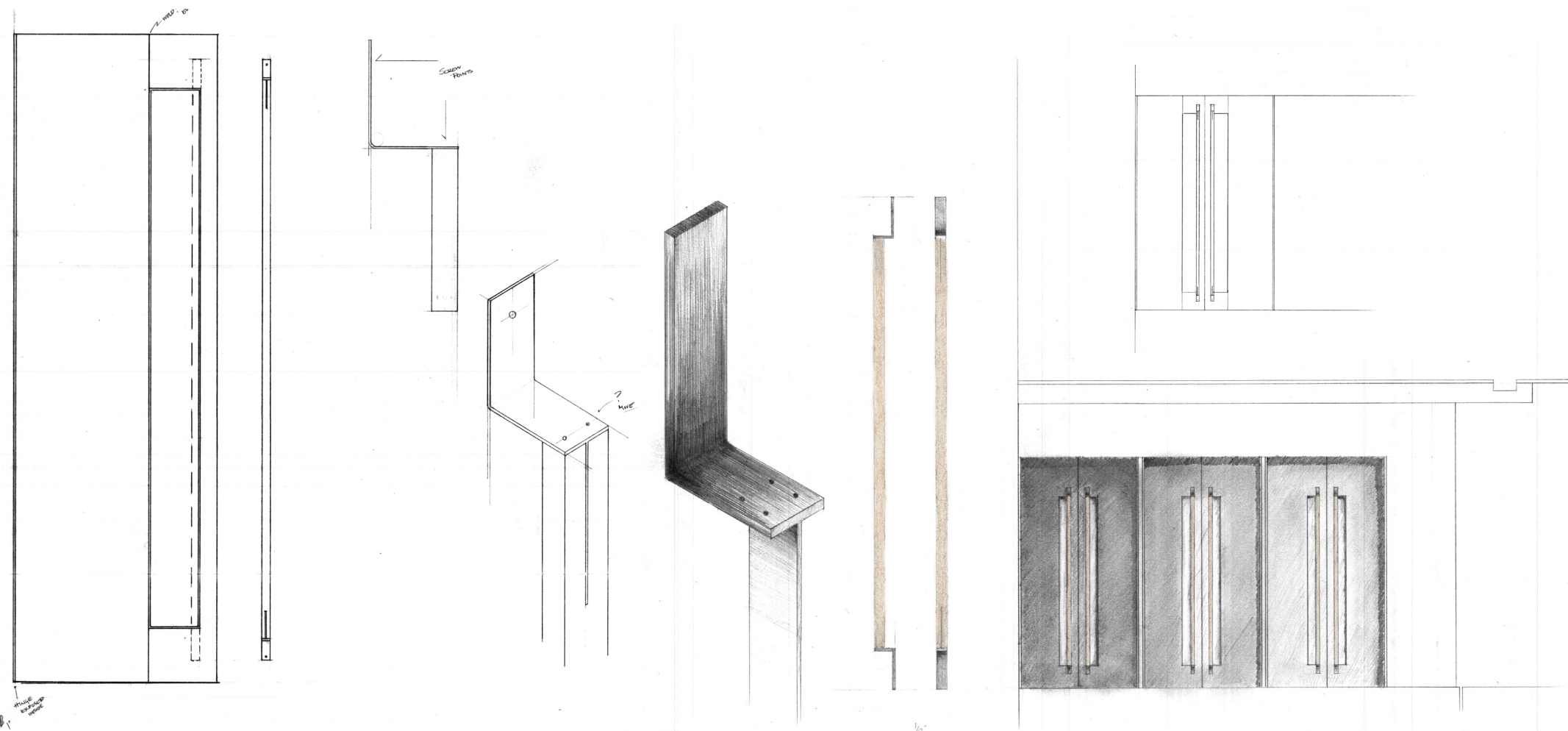
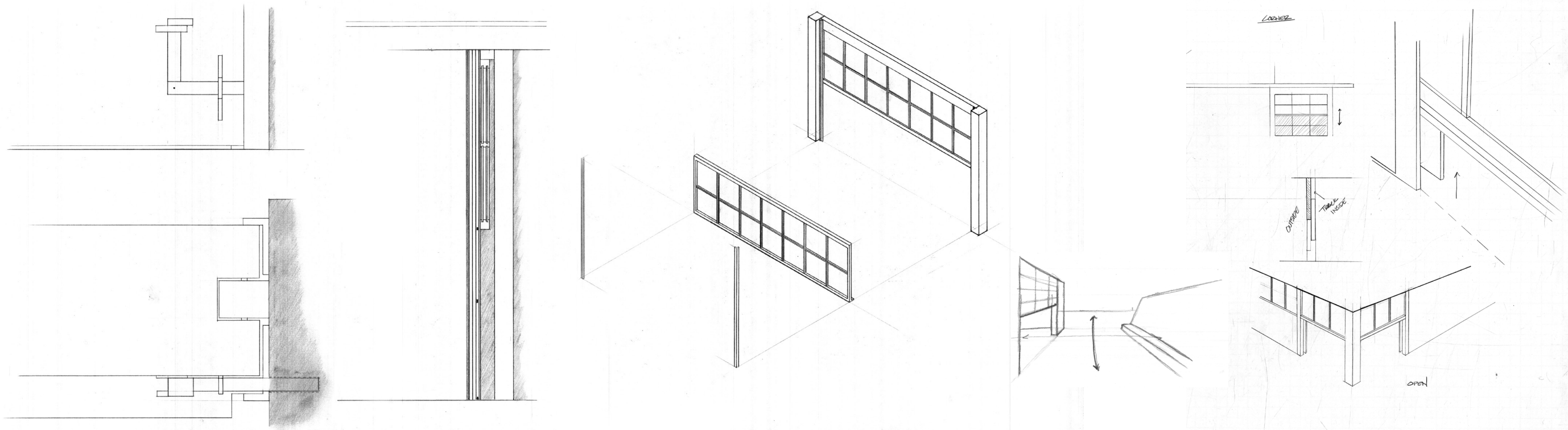
Resembling the trees outside, the capitals are stacked lumber creating a canopy over the visitors





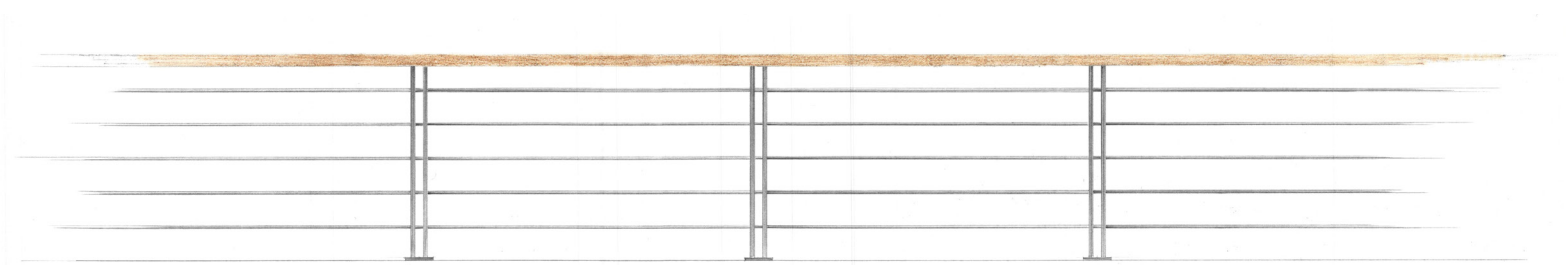
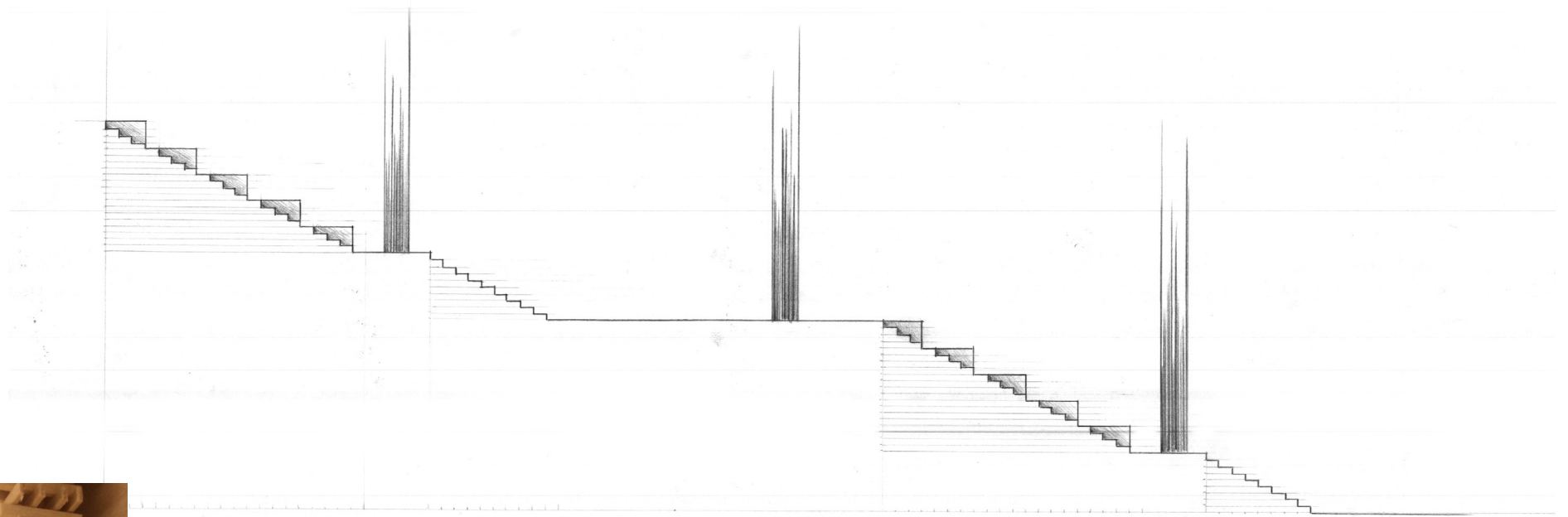
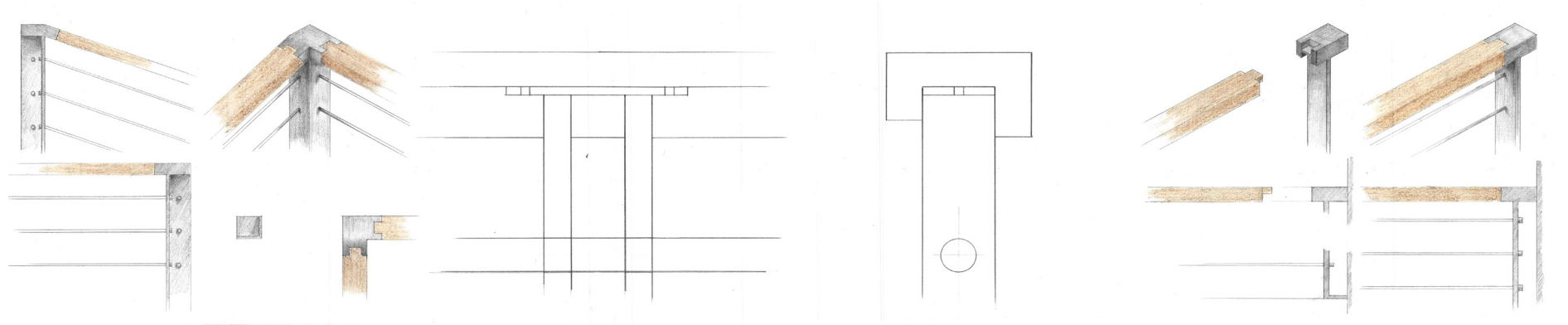
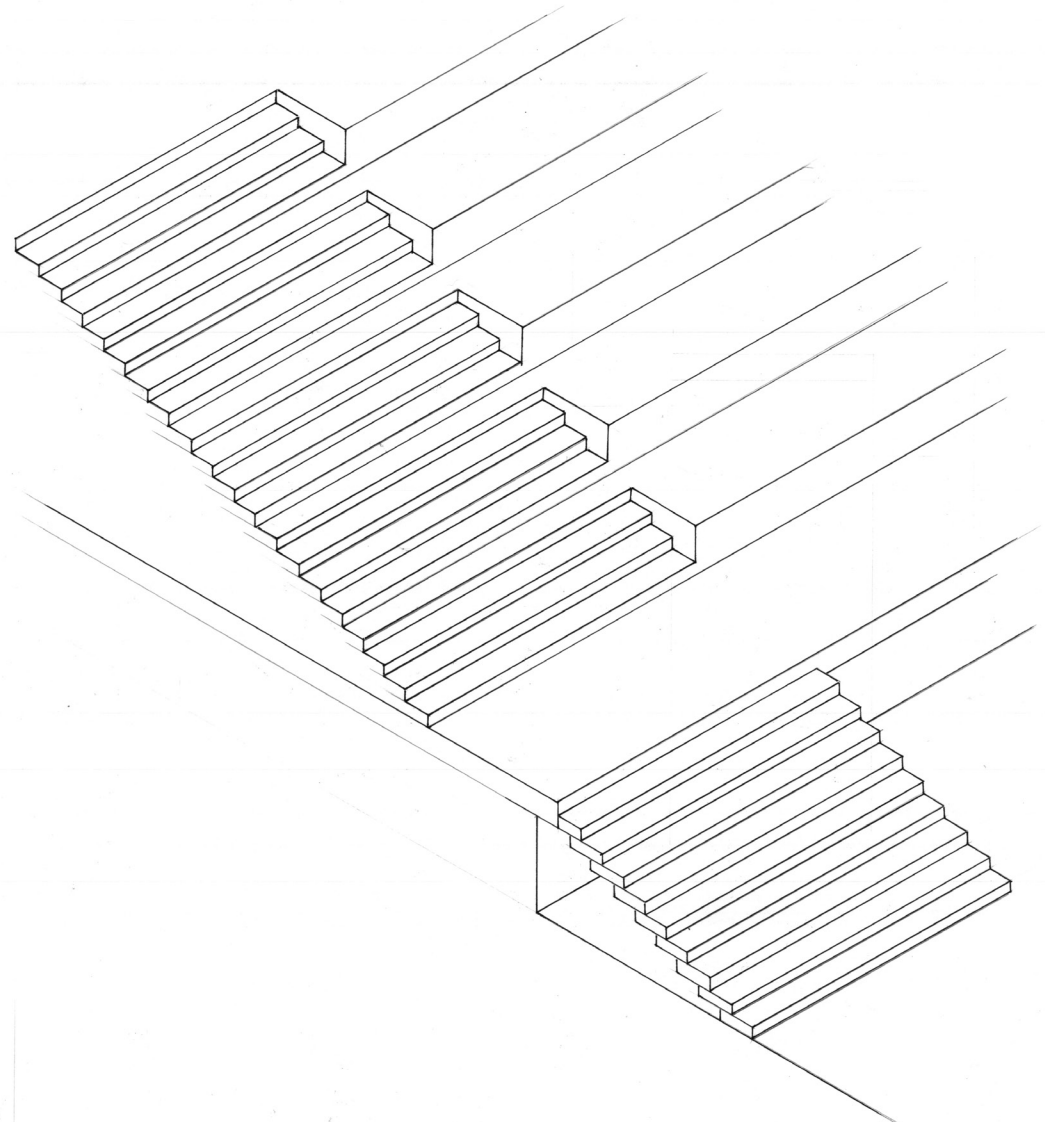


From there is a natural movement from the outside to the surrounding trees house to the interior “trees” into the audience theater members



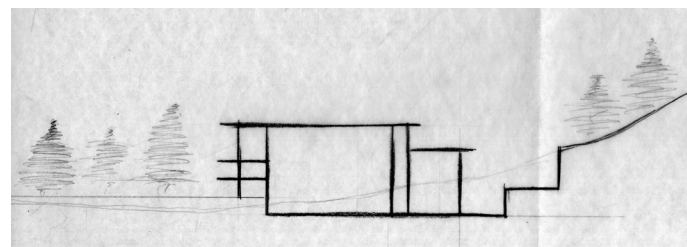
The lower half of the windows in the lobby rise creating another connection to the outside

During the summer months, these could be opened for an outdoor larger lobby space

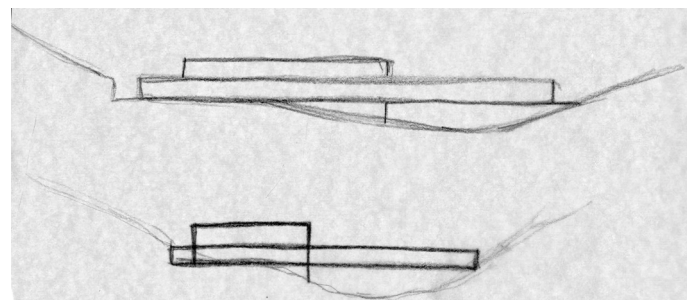
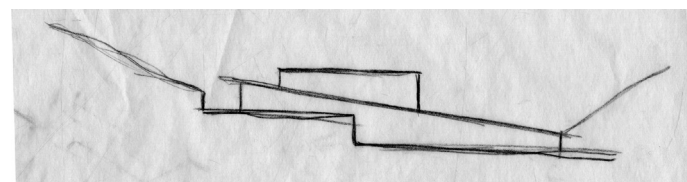


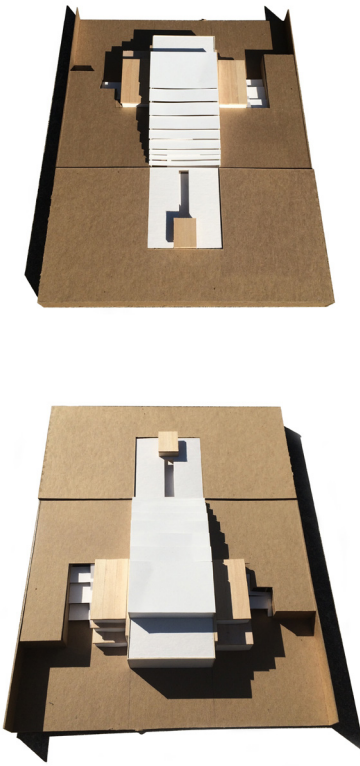
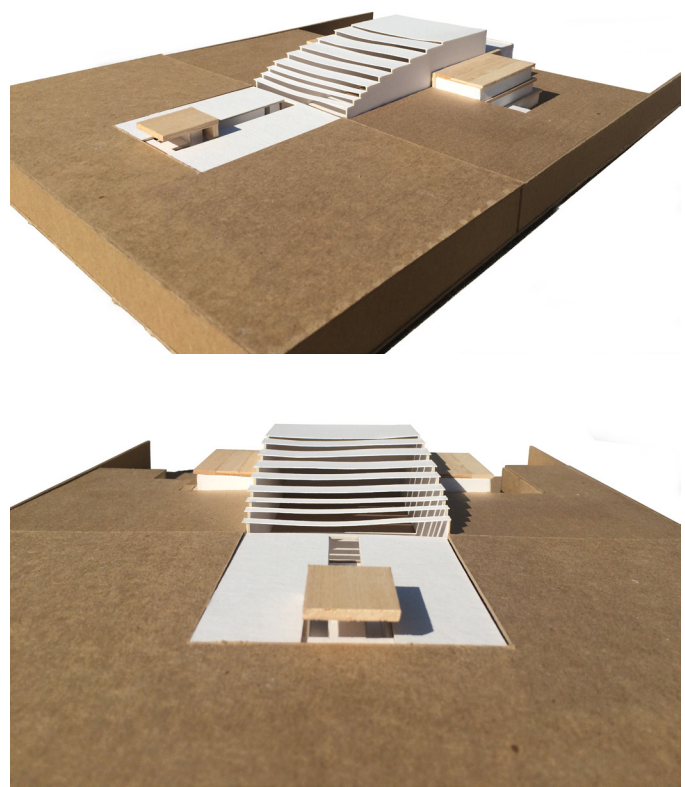
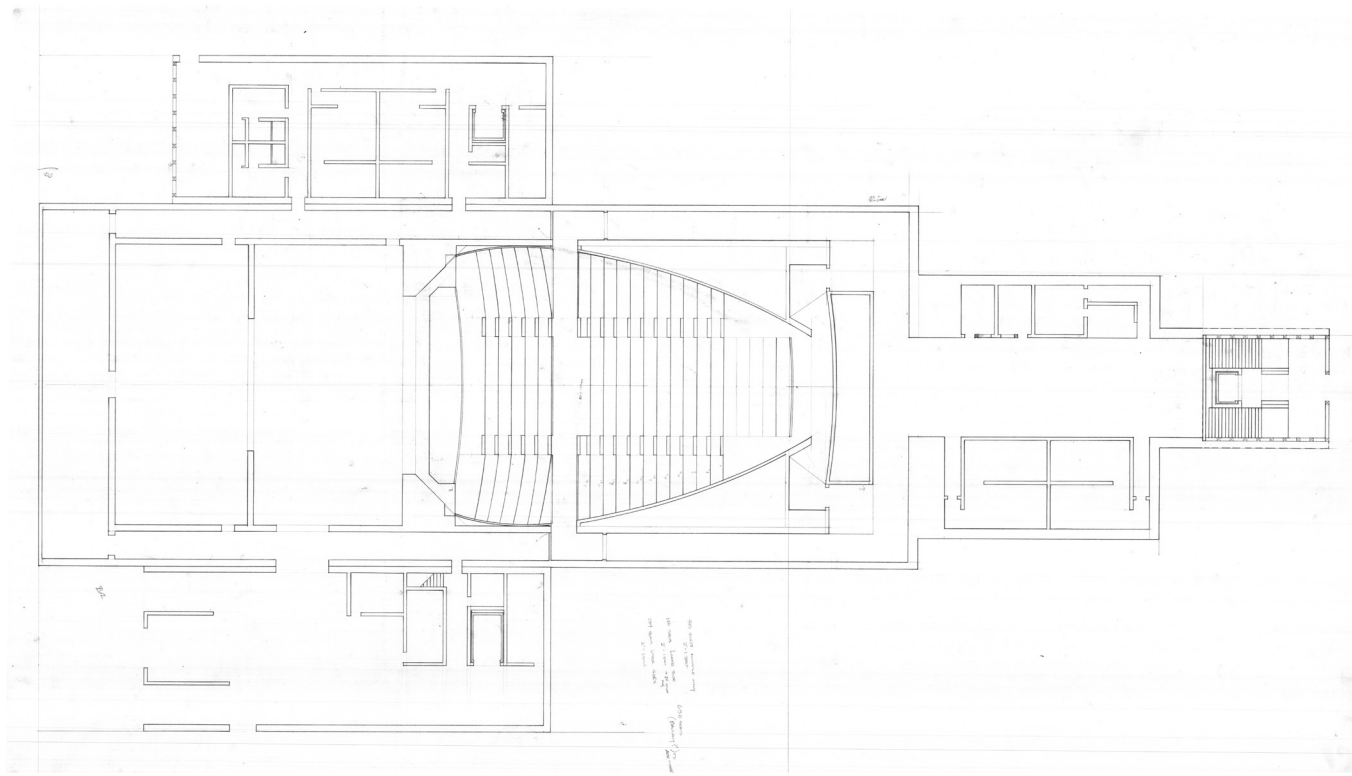
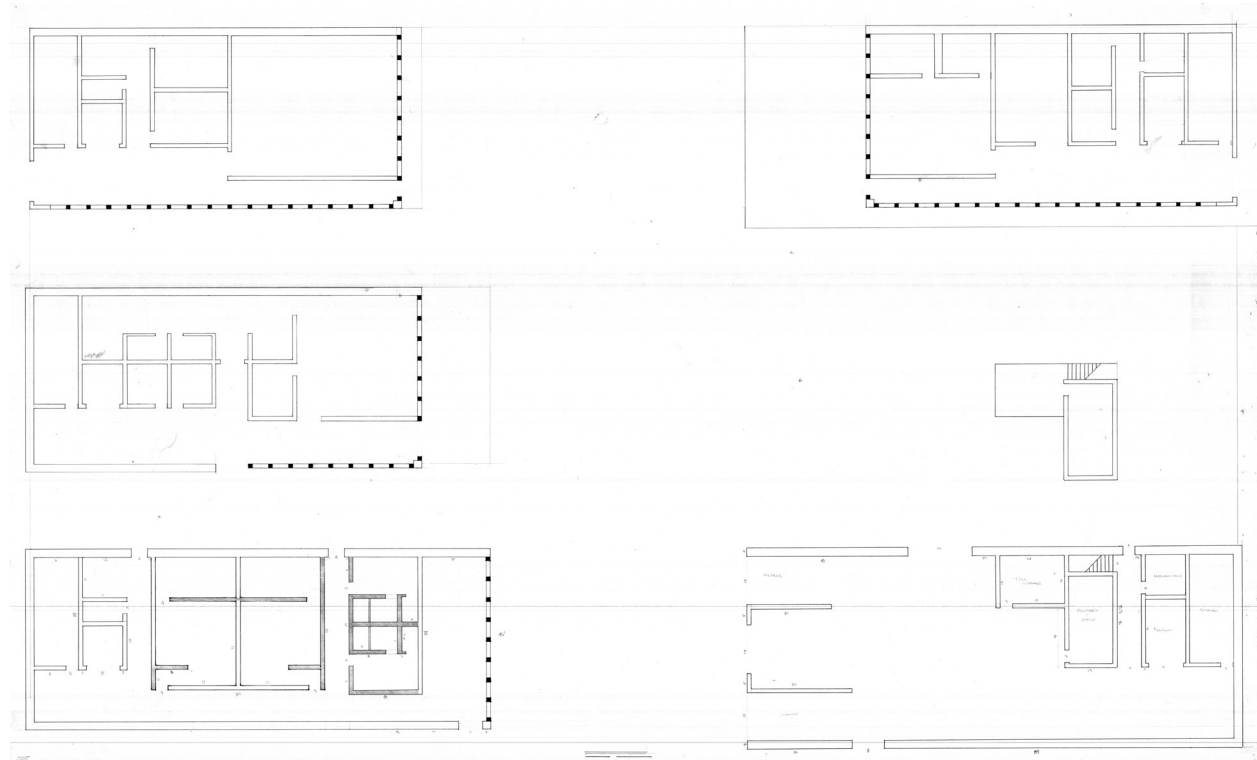
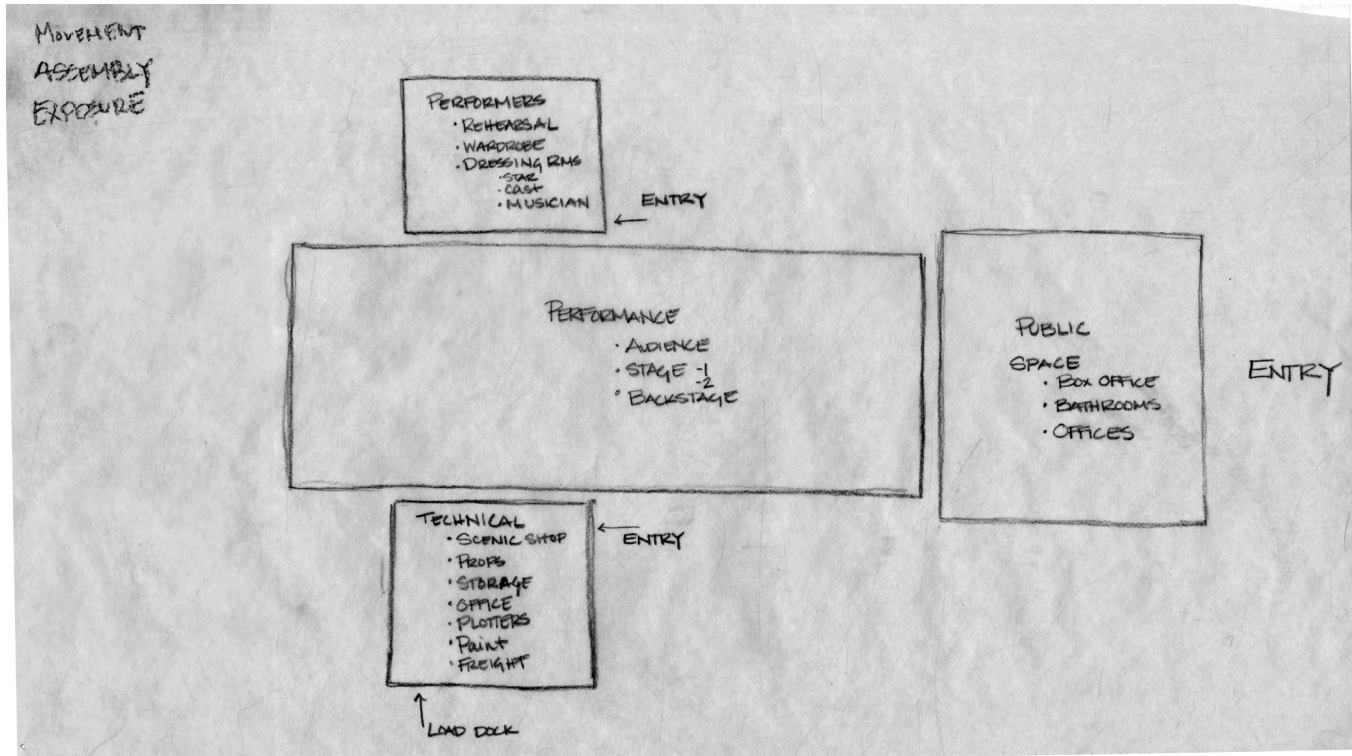
The grand staircase was designed with the intention to also be an area of gathering at each entrance to the theater

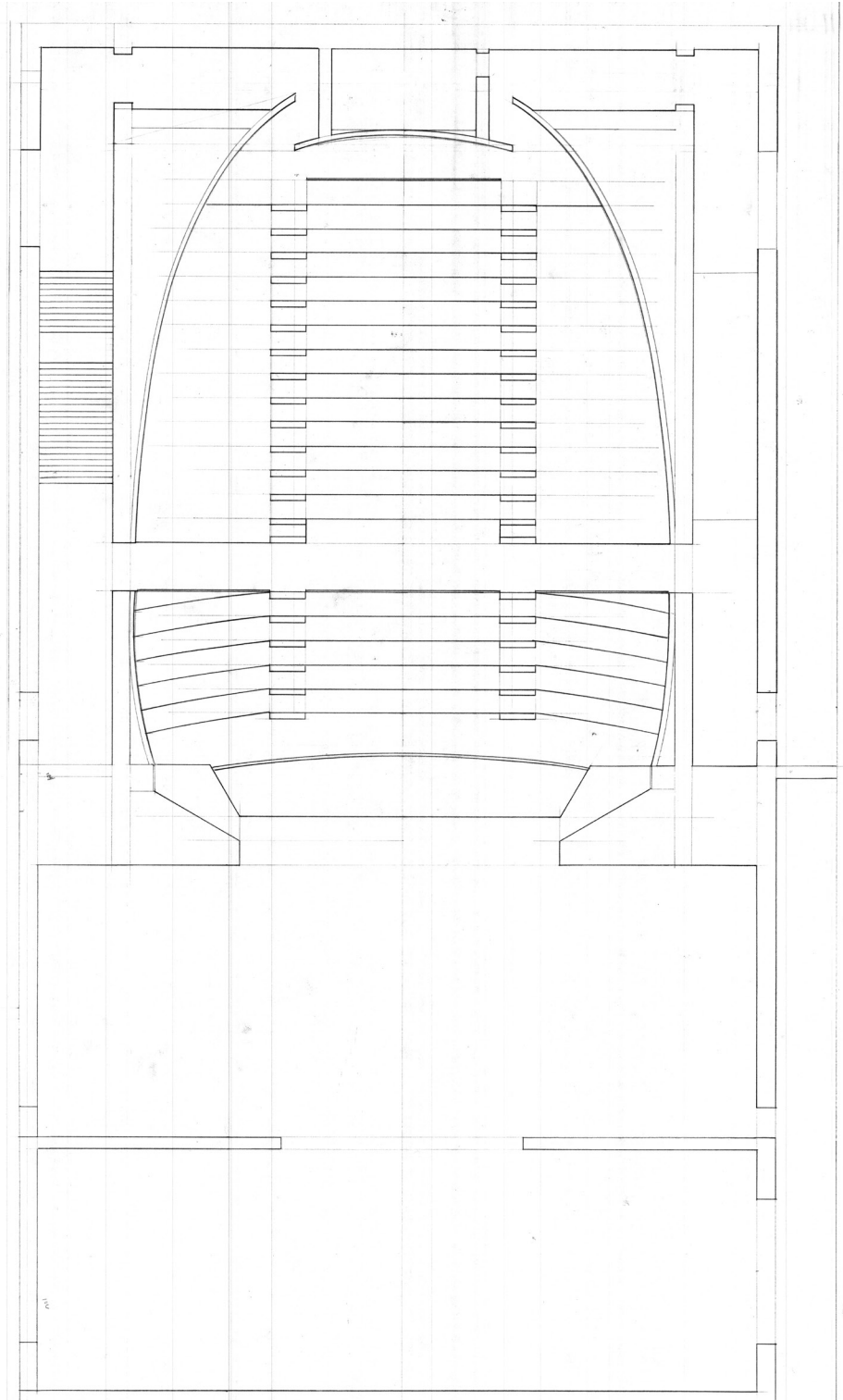
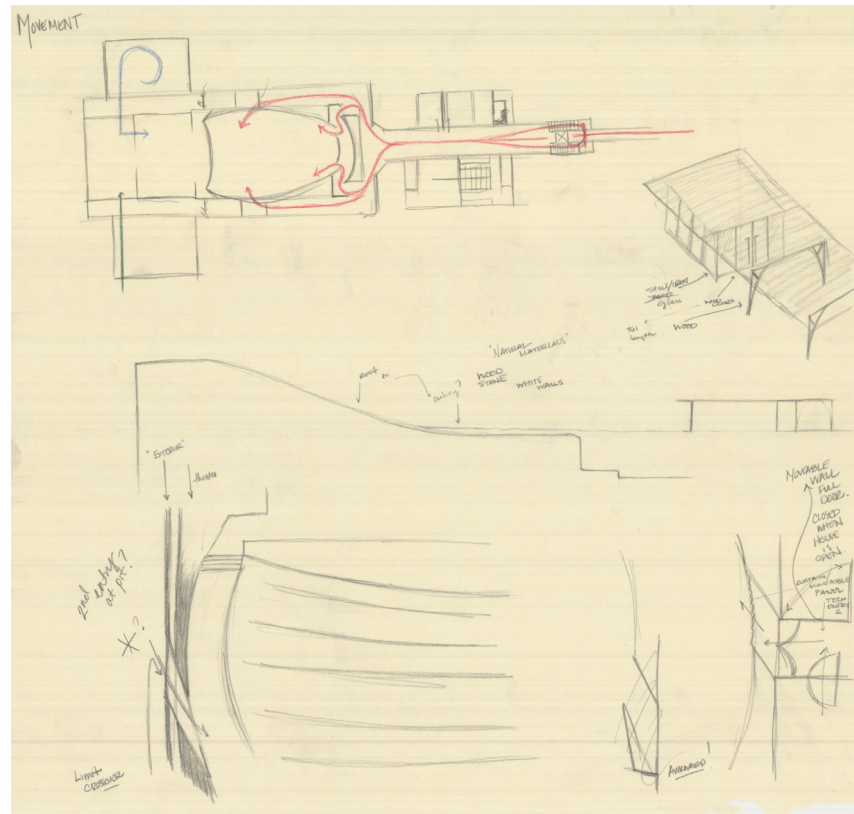
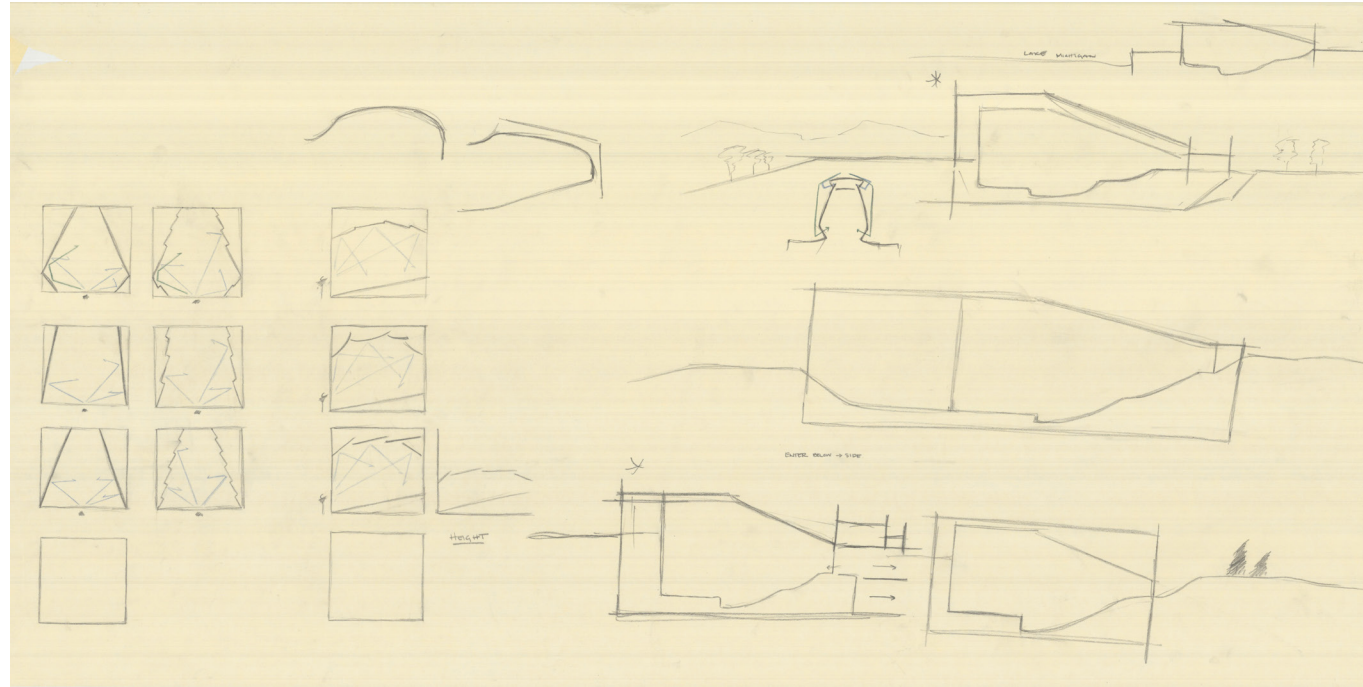
The windows are there so not to evoke the feeling of isolation when descending the stairs yet the canopy of the "trees" grow emerging the audience members before they see the performance



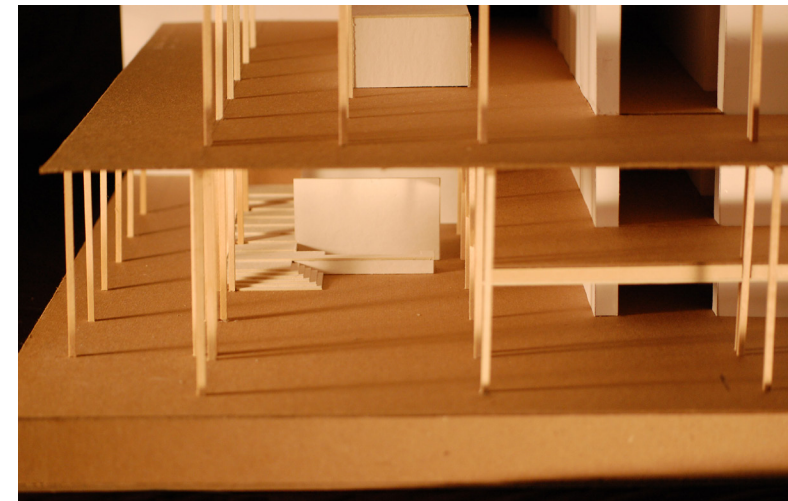
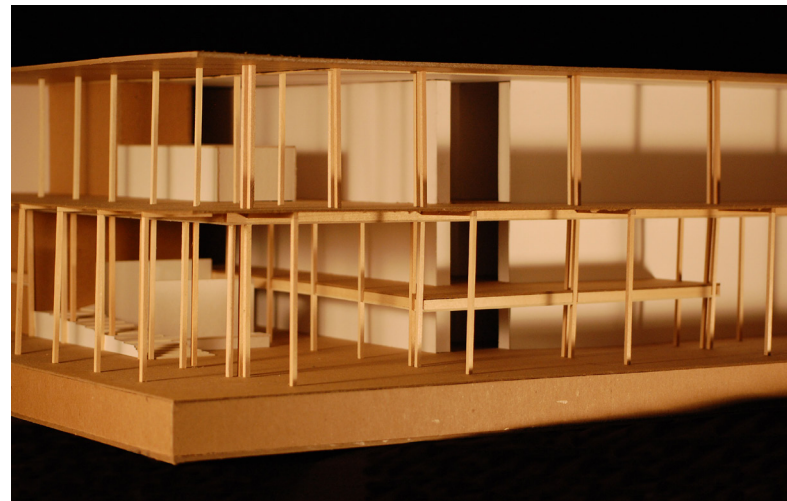
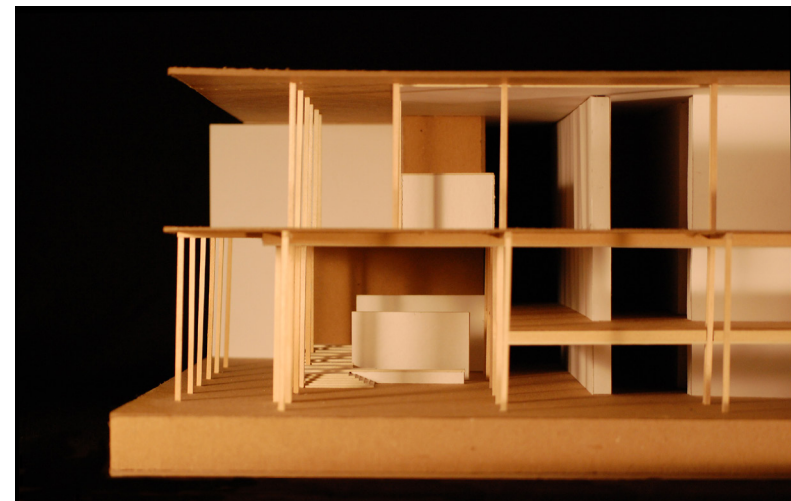
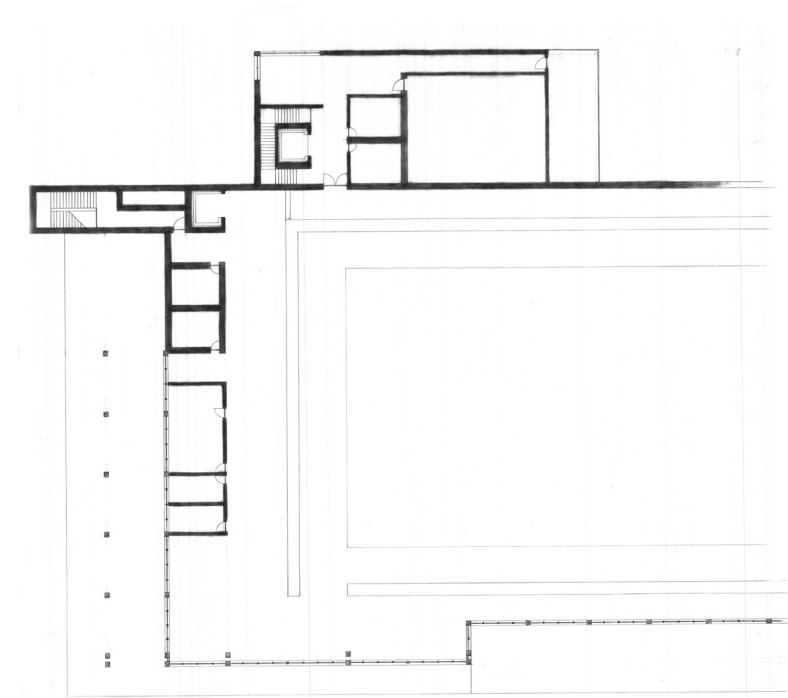
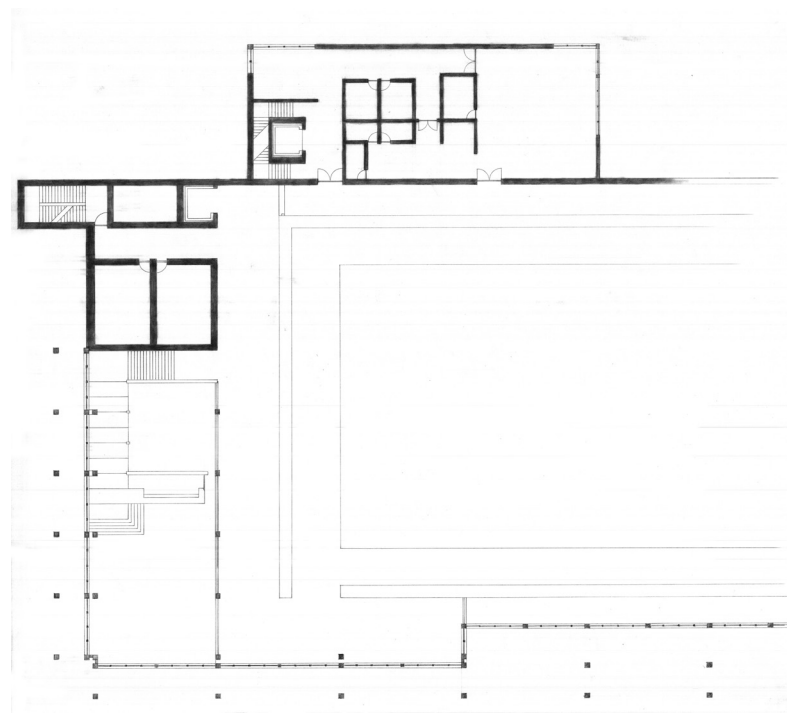
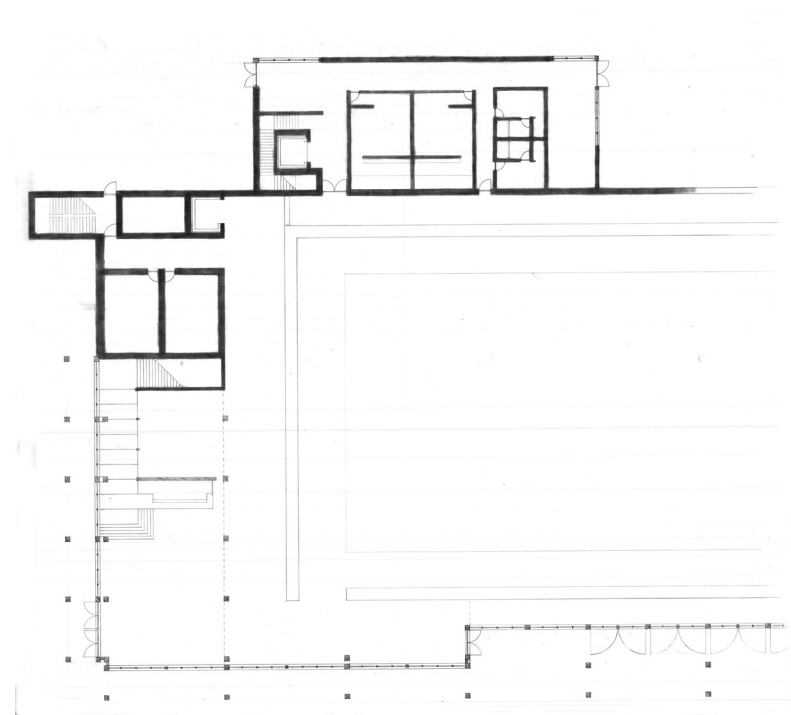
PROCESS







Beginning with the shape of the theater, dividing the rest of the structure by discipline to focus especially on the transitions from the public to the backstage areas



Expanding and focusing specifically on the lobby area, the column design became important to create an open tall grand space

