

The Troupes of Theatre

by

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MASTER OF ARCHITECTURE

[in Architecture]

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The art of theatre has been classified and critiqued as being a mimetic art which is different from architecture. The mimetic arts, such as the performing arts, occur in performance spaces concealed in the physical architecture of a theater building. This fixed location of the theatre has led to the elements of the theatre to be hidden and contained within the box of the architecture. These elements could be referred to as the “troupes of theatre” in the tradition of a group of thespians being considered a troupe. The performing arts have been traditionally confined as temporary entertainment whose lasting value is situated by virtue of existing only while being on stage within the building. Architecture, on the other hand, holds tectonic value by being present as a real, physical addition to the built environment and the world, yet it also performs as a mimetic art. This creates disconnect and discrimination against theatre, as a mimetic art, which is evident through the neglect and concealment of these troupes of theatre within architecture. This is present in contemporary architecture by the location of the portions of theatre’s performances spaces being hidden and concealed within. There is a disconnect between the physical theater and the physical architecture of the building that houses it. The question then arises, could these parts of the theatre, the troupes of theatre, participate in the design of the whole building?

In this thesis, the troupes of theatre are celebrated and brought into the same light as the rest of the building that normally confines them to be revealed to the world. Those troupes of the theatre that typically are contained within the box of architecture, are expressed to influence the form of the building. This thesis project seeks to reveal these troupes of theatre that are typically hidden. The troupes that are usually concealed are revealed; the stage rigging, the repetition of the level changes of the seating within a proscenium theater, the curvature of the upper levels of seating, the form of the fly space for stage rigging, the form of the house of the theatre, and the support spaces necessarily for a theatre to properly operate. They become visual design features of the building, and directly influence the architecture by being incorporated into the design. Highlighting these troupes of the theatre allow them to provide didactic information to the public through the architecture. The public is allowed to experience these troupes of the theater, regardless if they are fortunate enough to see a performance or not. Typically, contemporary theatre invites the public into the theatre to have a dialogue within and on the stage of the theatre, within the architecture. But through the troupes of theatre being directly incorporated into the design of the architecture, they invite all to participate. Contemporary theatre acts a public space in its urban framework. It invites and welcomes people of all backgrounds to move throughout, congregate, and experience the troupes of theatre in the city. This theatre encourages and welcomes the public to gather and utilize a previously, uninviting and restricted site along the waterfront in Old Town Alexandria, Virginia.

This dialogue and direct connection between the theatre and architecture allows for endless variations in the design of a physical theater with interpretation left open intentionally to unrestricted creativity. Rather than, the design of a theatre as a simple, concealing container for the mimetic arts to create and display this dialogue only on the stage and behind closed walls, it is through expressing the troupes of the theater mimetically and tectonically that clearly identifies the typology of the building to the public and encourages all to be included.

This thesis explores the design a proscenium style theatre with all of its necessary support spaces. The proscenium theatre requires dressing rooms, rehearsal rooms, storage, lobby, box office, event space, conference rooms, meeting rooms, a scene shop, crew rooms, offices, and many other support spaces in order for the theatre to perform properly. Typically, many of these support spaces and the actual theatre, where performances occur on stage and the audiences gathers, are hidden or concealed within the architecture of the building. The typology of the building is unknown to the public because of these support spaces are hidden in the shadows. This thesis seeks to celebrate all aspects of the theatre and have them directly influence the design of theatre building, itself. There is more of a connection between the theatre and its support spaces and the architecture of the building. The architecture takes influence from these elements of the theatre. The word “troupes” is used as a pun in reference to a group of thespians, called a troupe, to refer to the elements of the theatre that make a theatre. These troupes of theatre are clearly expressed and celebrated throughout the design of architecture for all, regardless of financial situation, to view these troupes of theatre and gain an understanding of how a theatre actually performs. The design of the physical theatre then because mimetic, imitates, learns, and celebrates, the troupes clearly and outwardly to all. This clearly identifies the typology of the building and is inclusive to all.

Dedication

Roxanne and Brian Jacobs (*Parents*) Mom and Dad, thank you for the constant support over the last 7 years of college. From Penn State to now, you have always believed in me and supported me in my decisions. You never once questioned that my path and always helped in any way that you could. Dad, thank you for being my constant inspiration for why I wanted to be an architect since I was little boy. It is because of you and your beautiful homes that I wanted to be an architect. So thank you. I love you guys!

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Katelyn Waltimyer (*My Leading Lady*) Katelyn. Your friendship is one of the most special things in my entire life and you have been there for me through it all. Thank God for theatre for bringing us together and for once again for this thesis. This thesis would not be possible without your impeccable talent and knowledge, and beauty. Thank you for the endless love and support, phone calls, cuddles, long drives to keep me sane and happy, and the comfiest of all beds. Do not get offended about the comments made for Drew, you know you are my best friend and I love you dearly. You will always be my leading lady.

Drew Myers (*My Leading Man*) Drew. I don't know what I'd do without you. You have made me the happiest I've ever been in my life and without you I'd be rendered *helpless*. Thank you for listening to me throughout all of this (I know it hasn't been easy listening to me endlessly discussing architecture.) Your constant love and support have been exuded numerous times in various ways; whether that is keeping me company, helping me build massing models, advice on aspects of the design, telling me when to go to bed, constant little secrets, a plethora of adventures and laughter, and most importantly supporting my love for Chinese food for late nights in studio. You are my best friend and I'm so excited for our life together. You do not realize everything you do for me and how much I truly appreciate you. I cannot thank you enough. I love you.

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Inna and Tracy (*WAAC Trolls*) To my fellow WAAC basement trolls, thank you for the company, support, and making me go home when it was too late. Thank you for laughter that happened after 8pm.

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Additional Support System (*Friends from all over*) To my friends from all parts of my life, Elk County, Penn State, Virginia Tech, and throughout life, I cannot thank you for coming into my life and helping me along this path.

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The Troupes of Theatre

Throughout my life, I have been involved in numerous aspects of theatre. The majority of the involvement was performing on stage at high school and collegiate/community theatre levels. Being involved in the cast of numerous shows, set design and construction, the executive board of a theatre club at Penn State, assistant directing, stage adapting a movie, and so on. It was not until the summer of 2018, in Blacksburg, Virginia where I had a different experience of the theatre - working in a professional theatre as a production member for the stage-managing crew for the Moss Arts Center of Virginia Tech. This opportunity to work behind the stage in a professional theatre allowed me to be understand how a theatre operates both spatially and functionally on a day to day basis. In addition to attaining a further programmatic understanding of a building that houses two types of theaters, a proscenium and a blackbox theatre, I began to gain an understanding of the process to properly operate a professional theatre. Whether this was hanging lights, curtains, changing seats in and out, guiding performers on and off stage, communicating with other production crew and managers, setting and striking the stage, to actually raising the lights and curtains to prepare the stage for performances, I began to notice these elements of the theatre. These elements of the theatre were contained within the actual and hidden backstage yet had quite an alluring quality to them. As I would raise the curtains in preparing a show, I noticed the beauty in the repetition of the stage rigging. I wondered, was there any way that this could be expressed to allow others who did not work in a theatre, perform in a theatre, or attend the theatre, experience this? This questioning then began extending to the repetition of the seating levels to the support spaces of the theater typically tucked away behind closed doors. The elements of the theatre were necessary for the theatre to operate, to perform, day to day, successfully. Yet, they were hidden away and seemed to be to a secret and negated. Obviously, for functional purposes these elements have been contained for privacy and the negation of light for performances. However, just like acting troupes, a group of thespians, that are necessary for a performance to occur, these elements of the theatre, the troupes of theatre, are necessary for the theatre to operate daily. The reality of how a theatre operates is hidden and concealed from the public.

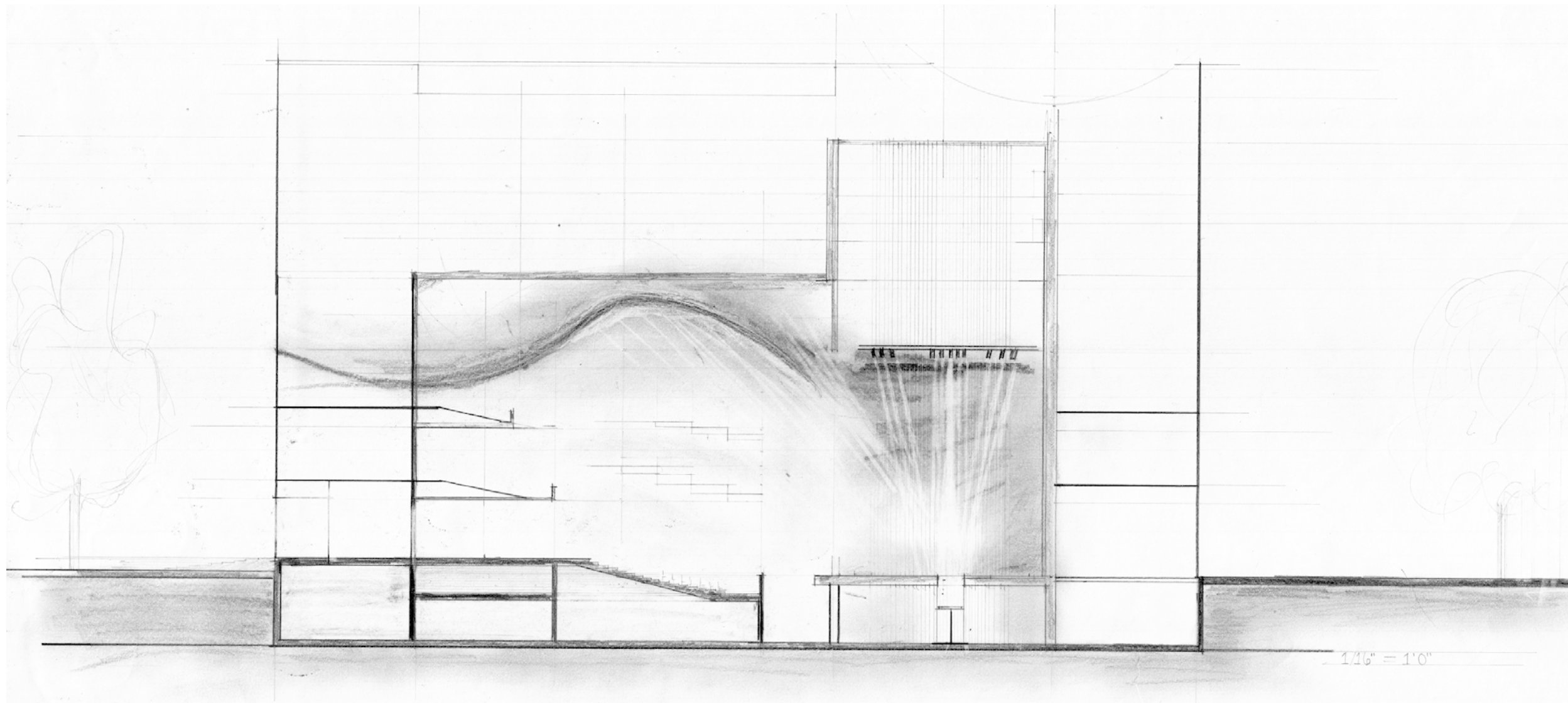
In *Architecture and Modernity: A Critique*, by Hilde Heynen, she discusses Theodor Adorno's ideas on mimesis in art. She references his research in his book, *Aesthetic Theory*, where he discusses how the "hidden essence of [a] reality is exposed as something that is unacceptable [yet] at the same time need[ed] for a real essence [which suggests and calls for this]concealed essence [to be] summon[ed] into appearance." Adorno discusses how the negated, the unacceptable are deemed negative and concealed and not brought into the same light of truth; hidden within the theatre, in the shadows, are the troupes of theatre. Contained within and concealed from revealing the truth of how a theatre properly operates to the public. The question arises of bringing these troupes of theatre into the same light as the rest of the architecture that houses and contains them. "Adorno firmly believes in giving the 'negative' a privileged status because he is convinced that only be gesture of negation does one have the right to appeal to the 'other' [for] the objective is to make people aware of [hidden aspects of] everyday reality." Adorno's discussion of mimesis in art demonstrates how art, and extending it to the mimetic arts of theatre, exposes the hidden and aids in the truth. Adorno discusses how "art [is] a form of knowledge [and to an] extend, 'rational' [by] completing [and responding] to the telos of knowledge [by revealing] what is excluded from knowledge." This notion of concealing and revealing is art's duty to call attention to "the gesture of negation to reflect societal reality mimetically [because] it reveals something about reality that is usually hidden." This mimetic reflection of society is constantly present throughout the theatre performances in numerous ways. One current and prominent example is *Hamilton*, a show about the history of the beginning of the United States with a racially diverse cast as the founding fathers. Theatre continually participates in the mimetic quality of revealing the truth through its performances. These mimetic arts have value and depend upon the reflection on society, exactly how Adorno discusses how art is dependent upon society. If the performances of the theatre are continually participating in this notion of mimesis within the architecture, could these troupes of theater also participate mimetically through the architecture?

1 Heynen, Hilde. *Architecture and Modernity: A Critique*. Cambridge, MA: MIT, 2000, 187.

2 Ibid.

3 Adorno, Theodor, Gretel Adorno, Rolf Tiedemann, and Robert Hullot-Kentor. *Aesthetic Theory*. London: Continuum, 2004, 54.

4 Heynen, Hilde. *Architecture and Modernity: A Critique*, 187.



The art of theater has been classified and critiqued as being a mimetic art which varies from architecture which is a physical addition to the real world. In *Theatre & Architecture*, Juliet Rufford discusses how architecture is situated somewhere between the symbolic and real. She references Kenneth Frampton in his discussion of the tectonic and how it is here, within the tectonics of architecture, that is real. He critiques the mimetic arts, such as the performances of theatre, as not having value in the built environment because of the lack of the tectonic quality. At times, the performing arts are temporary events that happen on stage within architecture, only holding value for the entertainment purposes. Rufford agrees with Frampton on the lack of tectonic quality, but she believes that the “discrimination against the mimetic arts is [restricting] a dialogue of [possibilities] about how a representational architecture might [serve] as a cultural critique.”¹ There is possibility of the architecture of a theater learning and adapting the idea of mimesis into the actual design through the influence of the mimetic arts. Rather than the design being a simple container for the mimetic arts to create and display this mimesis of society only on the stage, the troupes of theatre begin to influence the form of the theatre. Rufford is building upon Adorno’s ideas of mimesis, which lends the lends of the question of the torupes of theatre tectonically influencing the architecture. This provides dialogue between the two allows for endless variations in the design of the physical theater with interpretation left open intentionally to unrestricted creativity. This thesis aims to explore one way in which the troupes of theatre can be revealed and expressed.

¹ Rufford, Juliet. *Theatre & Architecture*. New York: Palgrave Macmillian. 2015. Pg. 15-16

Site Analysis

The chosen site is 1 Oronoco Street in Old Town Alexandria, VA.

The existing conditions of the site is the Robinson Terminal North boat warehouses. The site is currently filled by the Robinson Terminal North Boat Warehouse, a large and abandoned building previously used by the Washington Post. These two buildings flank N. Union Street in Old Town Alexandria, VA and the site contains a nearly 40,000 square foot pier and the terminus of a rail line. This site was where Alexandria originated and where Virginia shipped its tobacco. The current building is closed, and causes disconnect between the Oronoco Bay Park and the Founder's Park. The walking/running trails are cut off by the fenced off area that contains the old warehouse. It is obvious that walkers, runners, and bikers are using this waterfront trail daily due to the man-made path that runs along the existing building along Union Street. The existing site compresses compared to the openness of the two parks flanking the site. This existing building lacks continuity of material choices with the current surroundings or even a language that participates in the advancement of the urban environment. The neighborhood around it is of well upkept townhouses and a new residential development adjacent to Founder's Park and Oronoco Bay Park, respectively.

The site seems to beg to be opened to the public, serving as a permeable place for people to congregate, enjoy the views along the Potomac River, and serve as transitional space between the two parks. The existing conditions provide a disconnect along the Mount Vernon trail, which is heavily used daily, by runners and bikers. In addition, the portions along the waterfront of Old Town Alexandria are heavily used because of the natural draw and attraction to waterfront from King Street. King Street and the surrounding streets lead locals and tourists daily down along it to stop in at numerous and various types of shops and restaurants until the street ends at the waterfront. It is here where heavily pedestrian and automobile traffic occurs because of people's natural attraction to the water. As people walk along the waterfront from King Street, they continue along the water through Founder's Park are led directly to initially meet the south portion of the chosen site. To aid in the safety of visitors to the theatre and site, the existing Oronoco Street could be turned into a public plaza for a multitude of events.

From the beginning stages through the site analysis, I knew I wanted the site to serve as place where all kinds of people are welcome to congregate and experience the theatre and have direct access to the water of the Potomac River. The connection of the walking trail and development of the site will aid in the overall appearance of the waterfront trail and become more inviting to users. The connection of the walking trail and development of the site will aid in the overall appearance of the waterfront trail and become more inviting to users. The site should extend the mission of this theatre by being inviting and inclusive of all people to participate with it.





Existing View of Entry into Founder's Park from site along Oronoco Street



View of Existing Building from Founder's Park



View of Compression of N. Union Street as it is flanked by warehouses



View of Existing Building from the Potomac River



Ariel View of Existing Buildings
Site Analysis - Existing Site



View of from Founder's Park to Existing conditions of site



View of Existing conditions from Oronoco Pay Park where N. Union Street turns into Pendleton Street



View of Existing man-made path along N. Union Street



Entrance into Oronoco Bay Park from N. Union Street



View from in Oronoco Bay Park of Existing railroad track that meet the site

This quick site analysis overlays from first week of classes, displays the chosen site situated in between two parks, Founder's Park and Oronoco Bay Park. The overlaid drawings demonstrates how a new trail could continue the public access along the water. The other existing conditions include railroad tracks that end/begin on the site and proceed into Oronoco Bay Park.

On the next page, the existing buildings are hatched, with the portion of Oronoco Street highlighted to display a the initial idea of transforming the bisecting street into a pedestrian friendly street or plaza of development into a pedestrian friendly street or plaza. This could lend itself to being a safe place before and after the show for people to additionally congregate. This could be the place where people get their playbill signed and meet the performers.

On the following page, the existing site is relatively flat with about a roughly 4 foot gradual slop to the level of the water of the Potomac River. The site design for the building was relatively flat, I knew I wanted to raise the the building up and add additional protection from the water level rise because the nature of the site flooding. In addition to that, I wanted to celebrate the water, and design a way on the site to allow people to embrace the water and be able to actually put their feet in the water.





- Existing
- Pedestrian (Proposed)
- Green/Park/Trees



P r e c e d e n t S t u d i e s

Various performing arts buildings and building typologies that dealt with the same placement along a body of water were studied to aid in the development of the research and design of my thesis. To gain a better understanding of the size and scale of my chosen site, I began by overlaying the outlines of theaters on the existing site that were used as precedent studies.



View of the Moss Art Center (photo from facilities.vt.edu for Fair Use.)



Moss Arts Center Program + Sq. Footage

Front of House / Box Office: 4,000 sq. ft

Lobby: 12,000 sq. ft

Bathrooms
Lounges
Grand Staircase

Dressing + Rehearsal Rooms: 8,000 sq. ft

Chorus Rooms
Dressing Rooms
Admin Offices
Bathrooms

Back of House / Supporting Areas: 12,000 sq. ft

Storage: Electrical, Mechanical, Event Equipment
Crew Rooms
Scene Shop + Loading Dock
Offices
Green Room
Bathrooms

Mechanical: 5,000 sq. ft

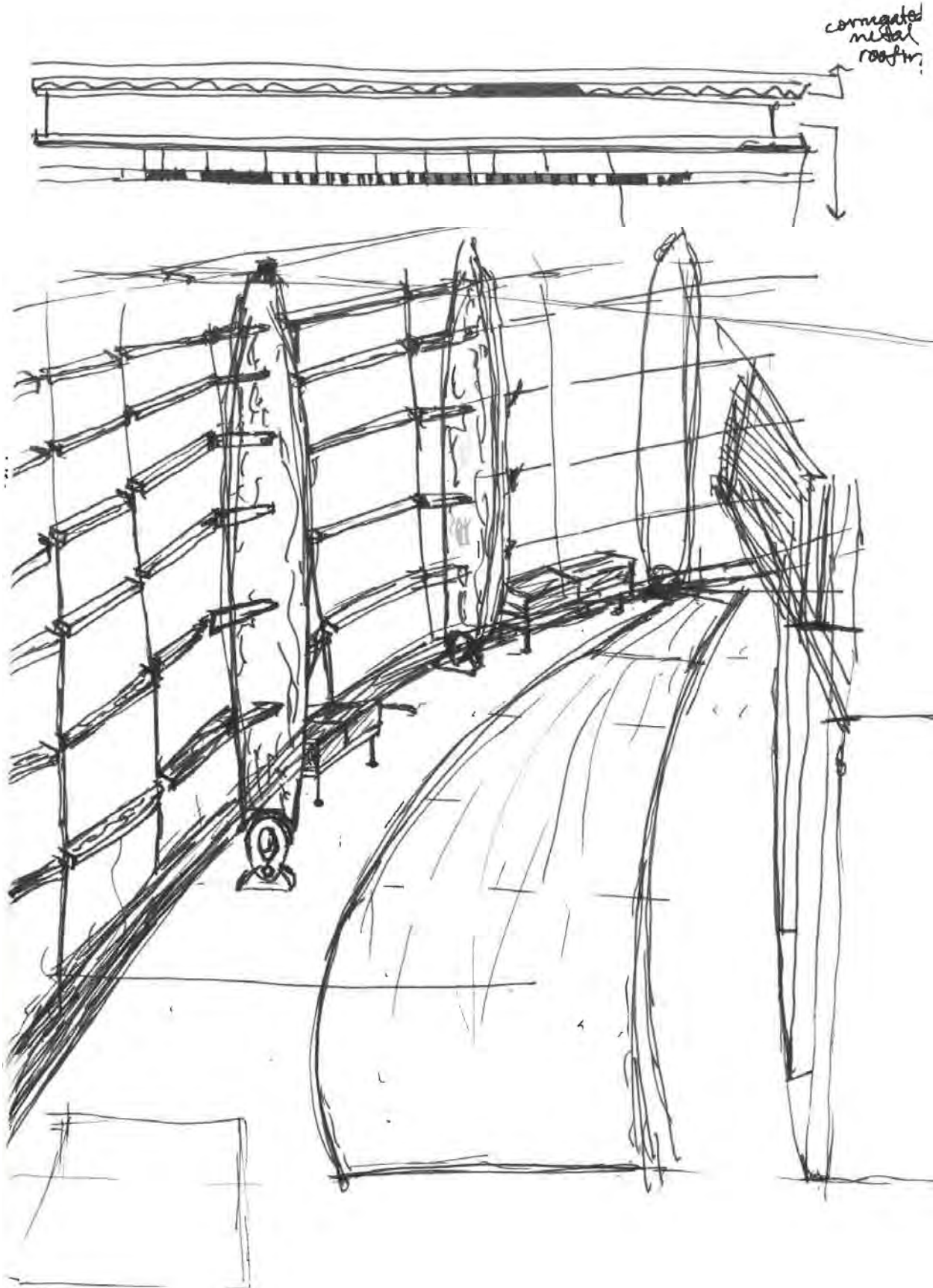
Theater (Proscenium Seating + Stage): 25,000 sq. ft
(~1,200 Seating)

A major precedent study that helped in a myriad of ways was Virginia Tech's Moss Arts Center by Snohetta, where I had worked during the Summer of 2018 before beginning this thesis. I worked as a production crew member where I was responsible for setting up lighting for shows within two different types of theaters within the building. I set up lights, platforms, curtains, and other necessary equipment for the performances in the proscenium theater and the blackbox theater. This was my first real experience working within a professional theater and behind the stage, instead of performing on varying stages prior to this. Working at the Moss Arts Center prior to starting my thesis was incredibly beneficial in understanding how the typical employees of a theater utilize the space and what is needed programmatically and spatially in order for productions to run smoothly. As I began developing my own thesis, which focuses on the design of a single proscenium theater, I utilized the Moss Arts Center to make sure that from the beginning I was accommodating enough program and square footage for the necessary supporting functions of a theater. The Moss Arts Center's Fife theater is the main theater I worked in and encountered these troupes of theatre, such as the fly space, seating, stage rigging, and support spaces.

The Arena Stage at the Mead Center for American Theater by Bing Thom Architects was a major precedent study for me throughout the entire research and design process of my thesis. The building houses three theaters, two existing from the 50s and 60s, and one built with the newly designed build to house the three in 2010. The Arena Stage treats the existing theaters like jewels in a box, being open and celebrated. There is an openness inside the building with views of the Potomac River in southwest Washington D.C. The existing theaters begin to hint at influence the architecture around it, and allow people to congregate and participate around them.



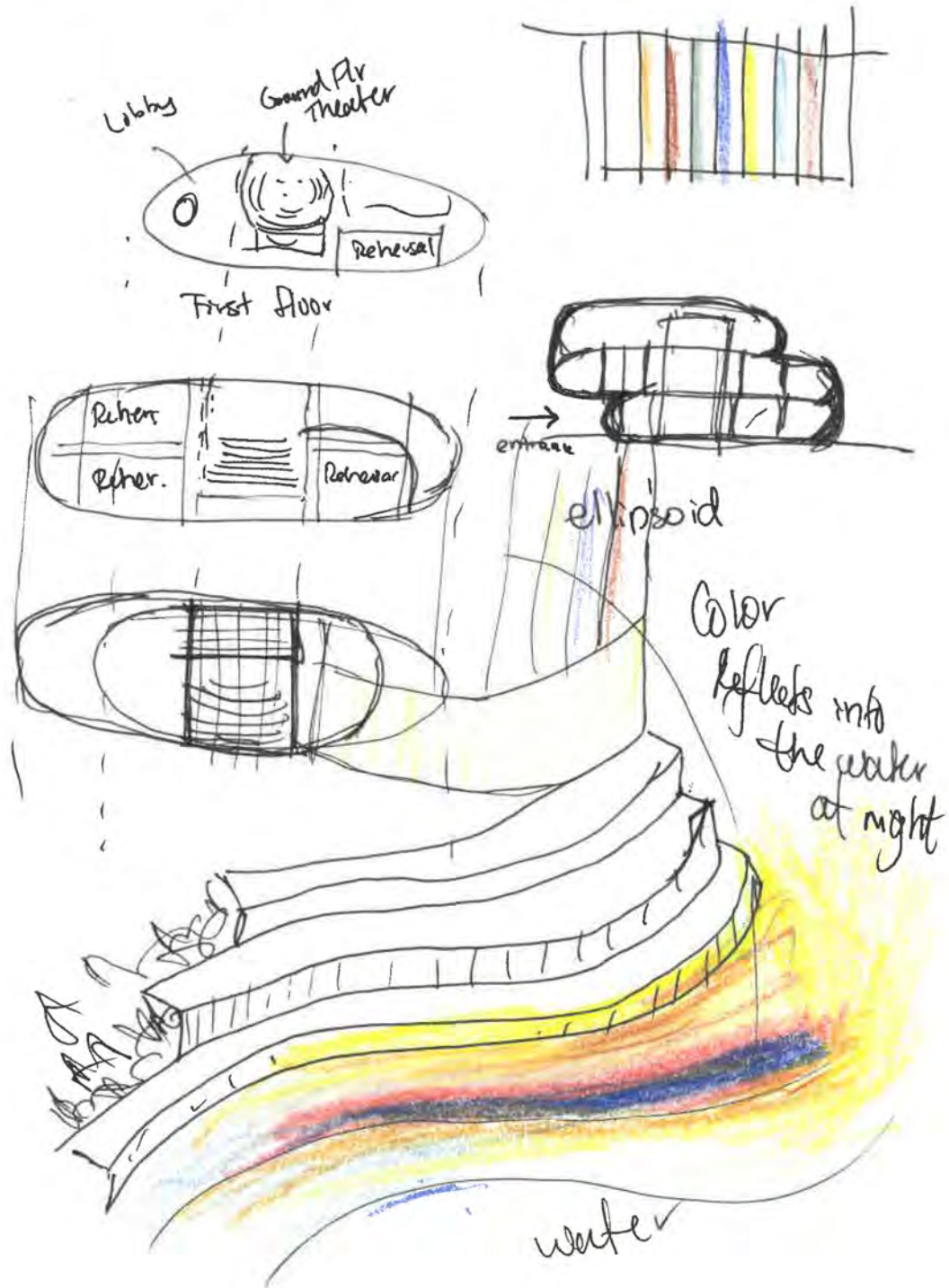
Personal Photo of Arena Stage in September of 2018.



Personal Sketch of the Lobby condition of the Arena Stage at the Mead Center for American Theater in Southwest, D.C. on September 5th, 2018.

Bijlmer Park Theater
 Amsterdam, the Netherlands
 Architect: Architectenbureau
 Paul de Ruiter BV

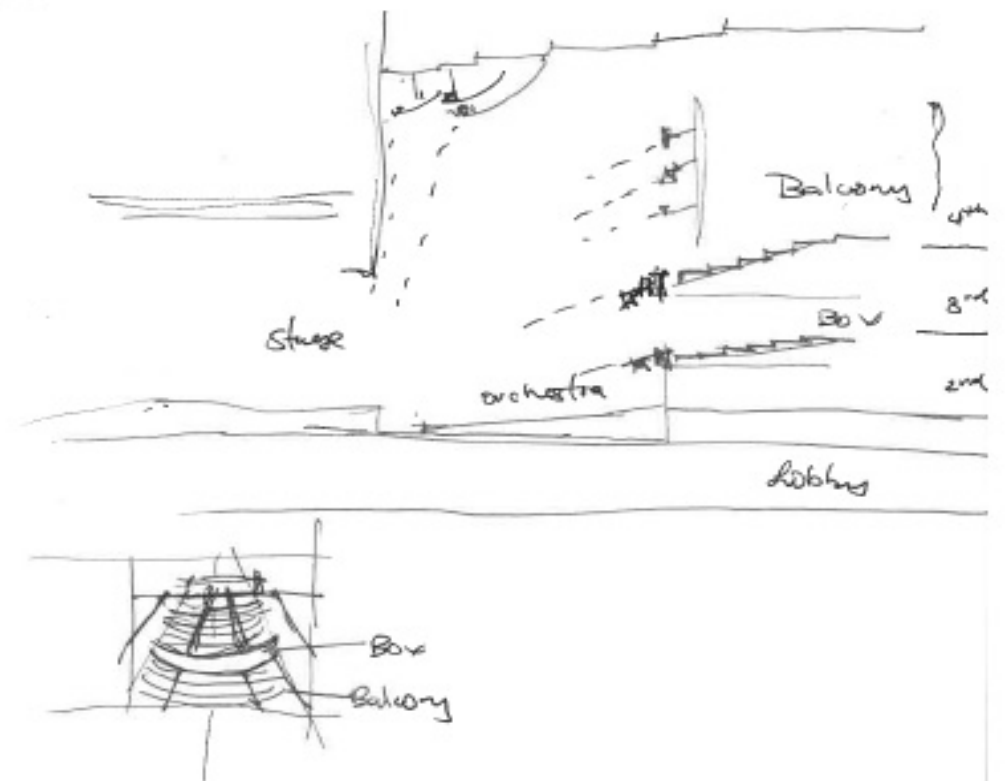
Type: theater Setting: Urban
 Completion: 2009
 # of seats: 162-277



Personal Sketch of the Bijlmer Park Theater by Paul de Ruiter.



10/27



Personal Sketch of Eisenhower Theater at the Kennedy Center in Washington, D.C. 14

M a s s i n g S c h e m e s

The following massing schemes were initial massing models that were divided up and were broken apart to study the relationship of the varying programmatic functions of a proscenium theater. These make up the “troupes of theatre.” The massing models can be taken apart to allow a better understanding of the mass that each function. Each scheme builds upon one another and tries to be place on the site in a different fashion to see the potential of varying configurations.

In developing the massing models, the theater became the central core of the building, with everything revolving around it - everything stemming from it. This led to the form of the theatre as the pure geometric shape of the circle. This circle was used during the planning purposes and massing models included the necessary support spaces that allow a theatre to operate properly and function day to day. These support spaces include dressing rooms, rehearsal rooms, crew rooms, meeting rooms, equipment storage, event storage, bathrooms, the box office, a restaurant/bar, and offices - all which revolve around and stem from the center of the main proscenium theatre.

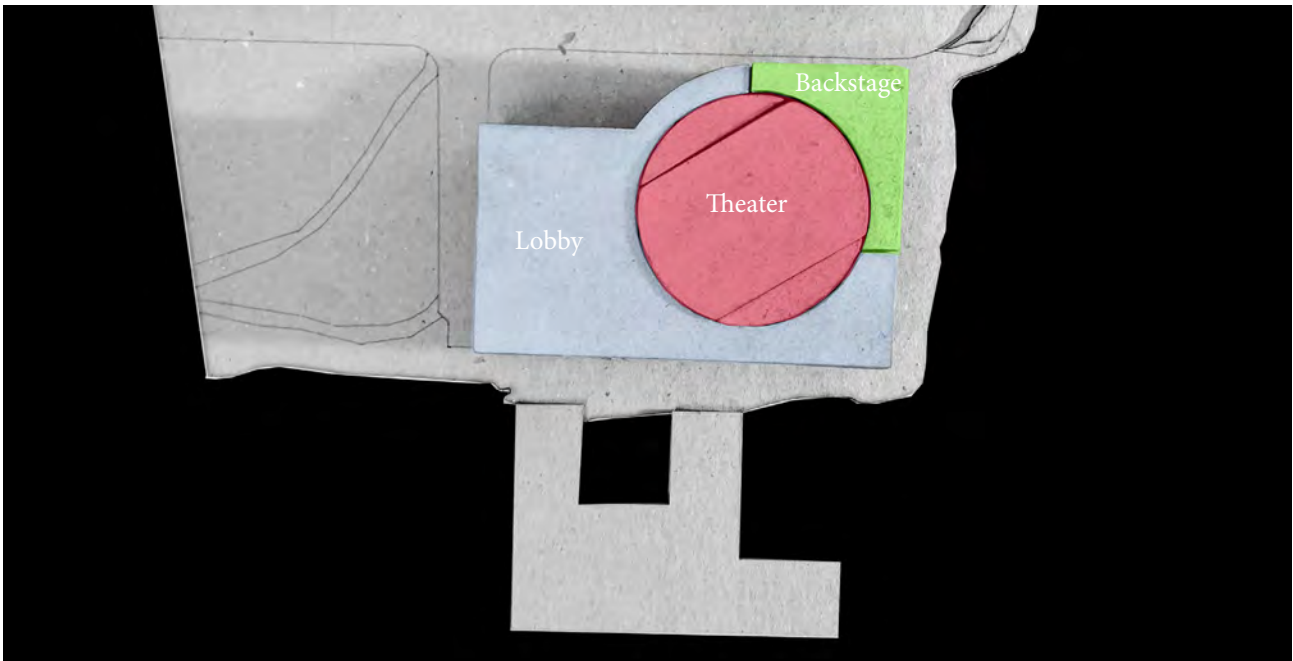
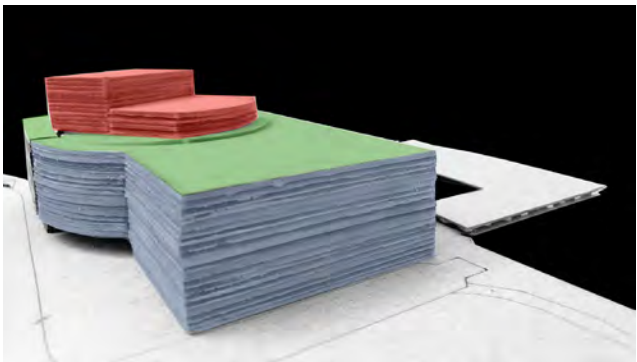
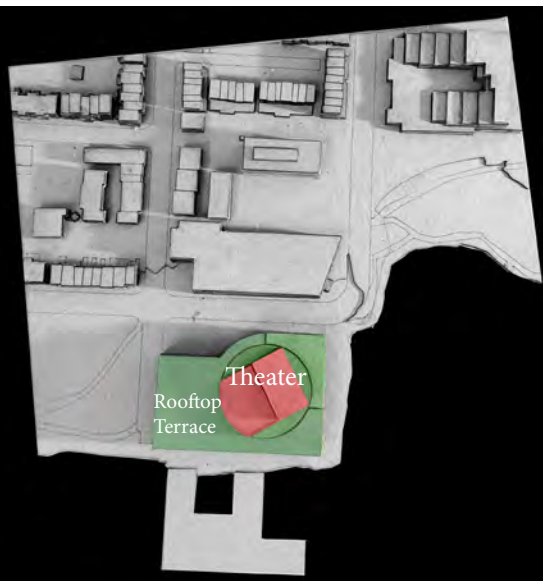
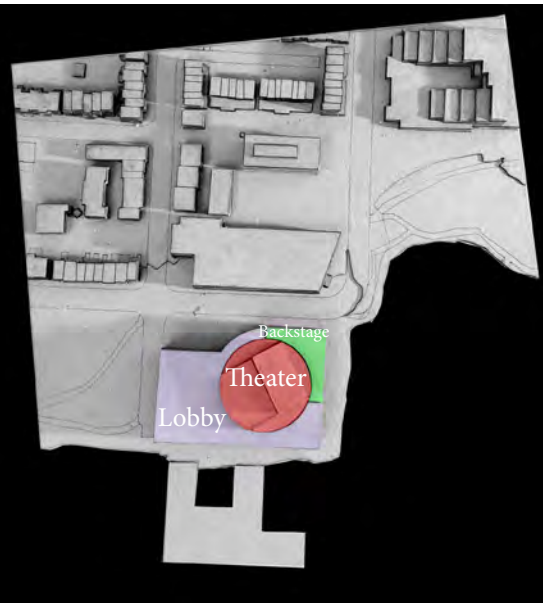
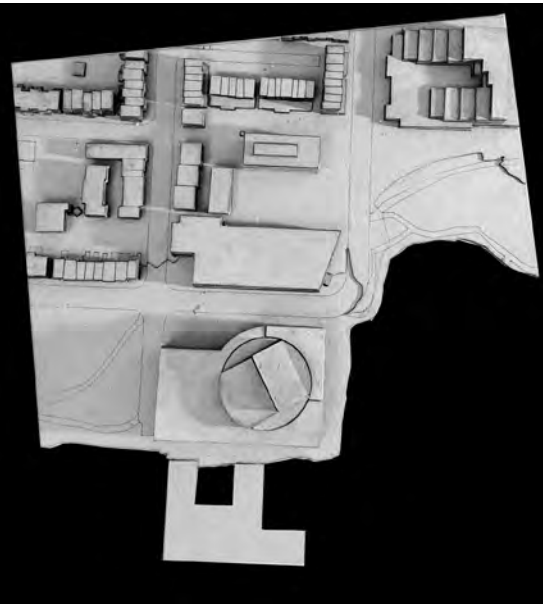
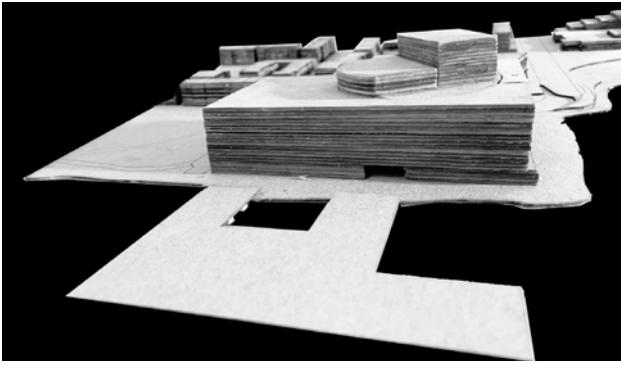
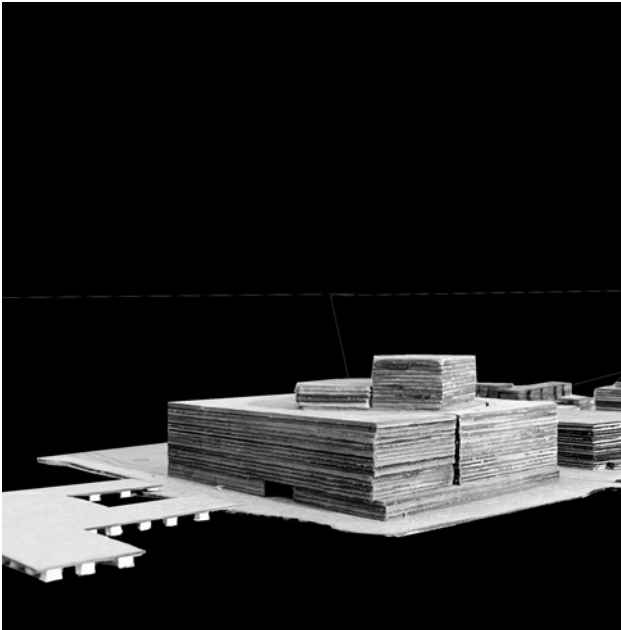
From the beginning, I knew that I wanted these support spaces to be revealed in a particular way because they are typically concealed. Building upon Theodor Adorno's thinking of mimesis, I brought these support spaces, that are typically hidden away, into the same light as the rest of the theatre. This allows them to be visible (and celebrated) by directly influencing the design of the building. With this notion in mind, I knew that as soon as visitors enter into the lobby of the theatre, these previously hidden spaces would be revealed to them. These massing models allowed me to study the placement of the lobby and when the initial reveal of some of these troupes of the theatre would occur. I also planned to celebrate the stage rigging, with its ropes, in some way. The repetition of the ropes is something I wanted the public to see to gain insight in how the theater operate. The placement of the lobby next to the back of the theatre, allows the chance to reveal the underneath of the stage that is typically hidden away. I knew as the public walked in there would be a chance to view the stage rigging, the scene shop, and the underneath of the stage from outside or inside the theater. The combination of these studies with additional site analysis, resulted in the the location of the lobby should be located near Founder's Park in Old Town Alexandria, Virginia. The location of the lobby is to be seen from Founder's Park because there is a heavier pedestrian traffic originating from King street, due south of the site. The pedestrians, runners, and bikers, traveling along the paths along the Waterfront, from the central hub of shops and restaurants, would naturally continue along the path to meet the proposed theatre first at the south of the site.

The theatre sits along the waterfront and allows people to enjoy the Potomac River and the views that stem along it – looking North towards Washington D.C. or South to the National Harbor in Maryland. A major concern was the permeability of the site, allowing visitors to easily move through the site, have direct access to the water, and view the troupes of theatre, regardless if you are outside or inside. In order to aid in the permeable aspect, the building is lifted up and to allow public pedestrian access on the ground and beneath the building that allows visitors to travel from the street to the Potomac River. As they are traveling through the passageway, they are able to look up underneath the house of the theatre to see the repetition of the seating. The design of the theatre allows people of all kinds to be able to congregate and experience the troupes of theatre, but also the direct access to water. My observations of the large crowds along the waterfront informed my approach to provide the theater site with a large general public gathering spaces by its waterfront. The theatre will invite all people to it and welcome them with open arms.

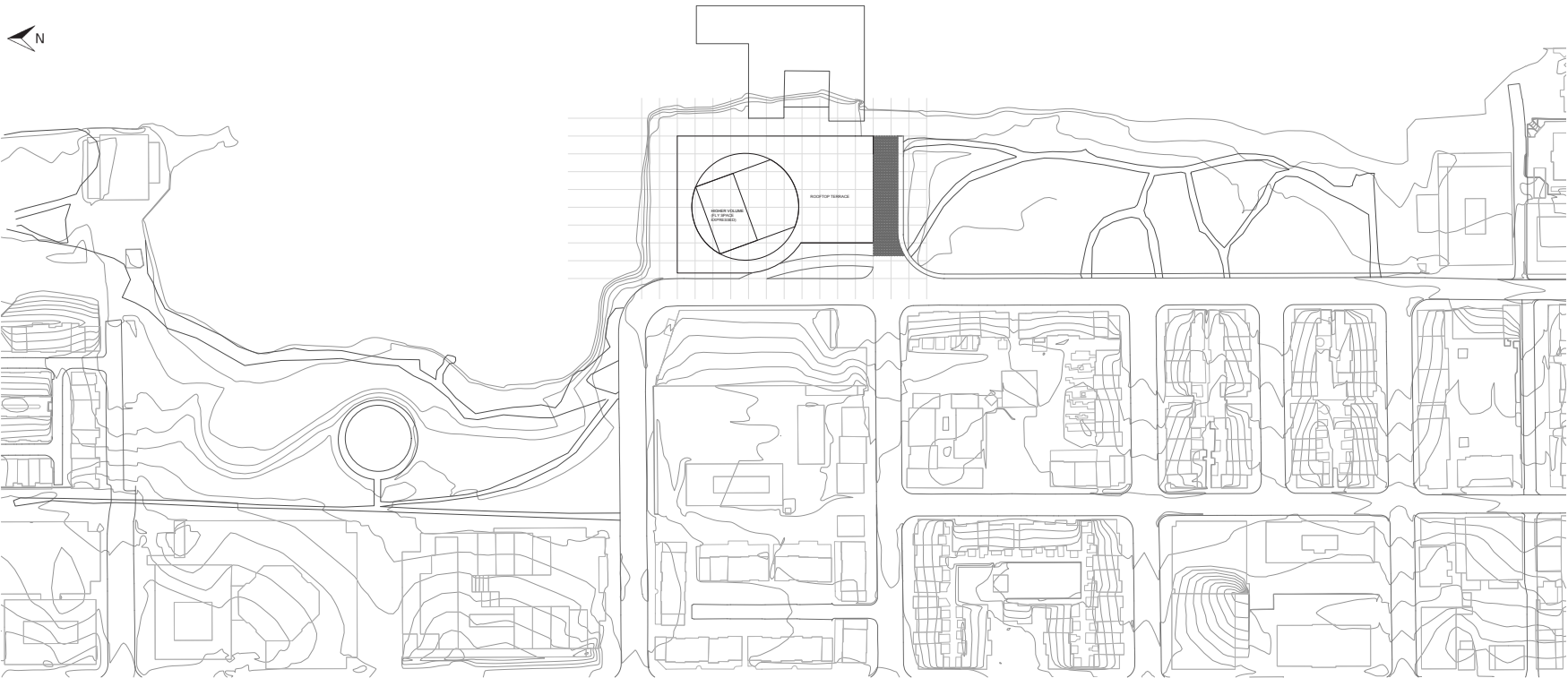


Massing Scheme Models on 1/64" = 1' Site Model

Massing Scheme 1

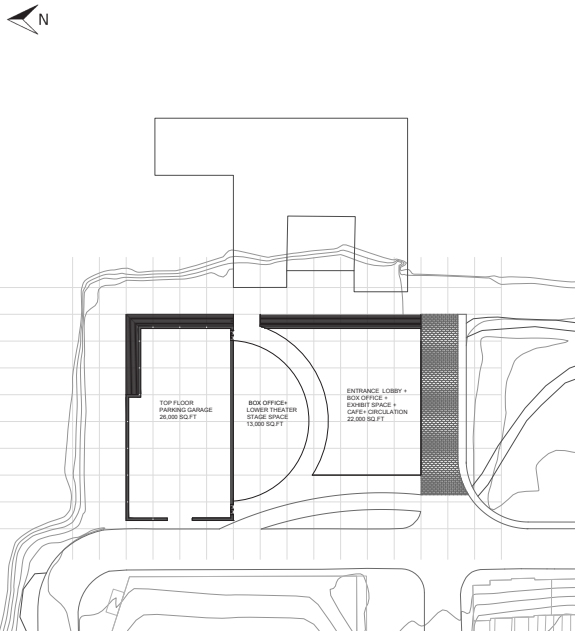


Massing Scheme 1 begins to display this strong geometry of the circle for the theatre and its support spaces. Surrounding the theatre, is the lobby, with its entrance along the Founder's Park. The existing part of Oronoco Street is converted into a pedestrian friendly plaza to allow for people to congregate before and after the performances. This lends the plaza to be used for a multitude of purposes and events. The building begins to be influenced by the strong geometry of the theatre. Throughout the schemes the fly space is expressed above the roofline of the building.

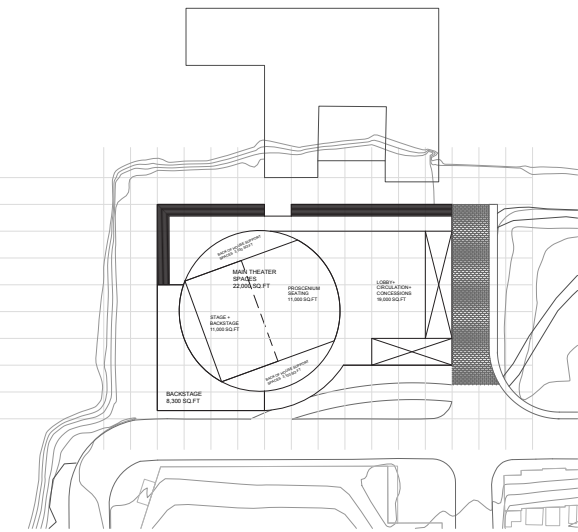


ROOF PLAN / SITE PLAN
SCALE: $\frac{1}{128}$ " = 1'

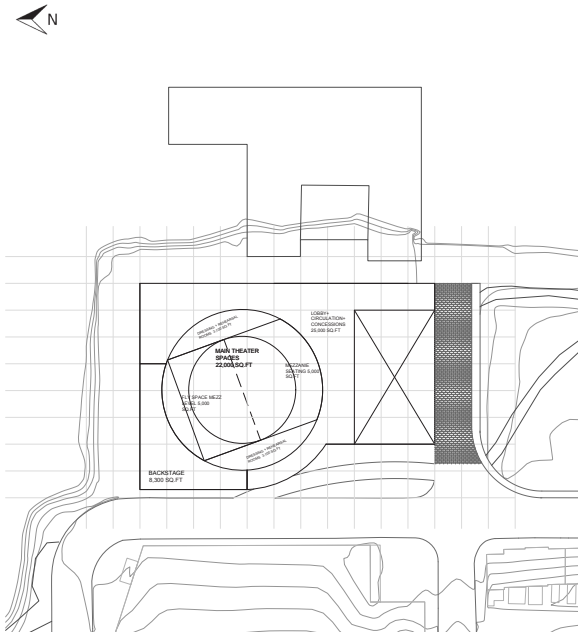
Scheme 1 Massing Floor Plans



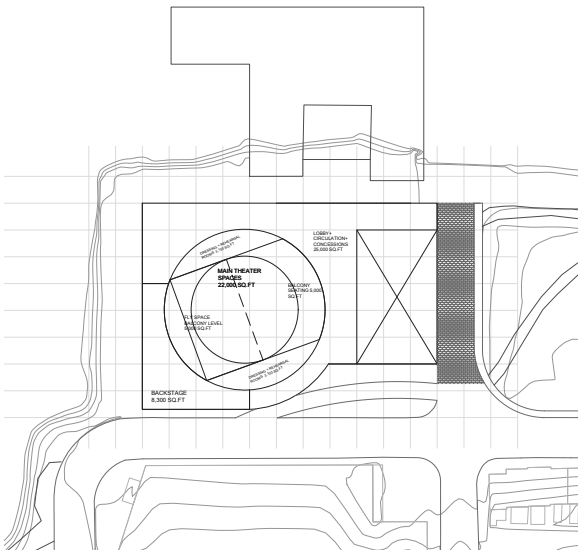
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LEVEL 2
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LEVEL 3
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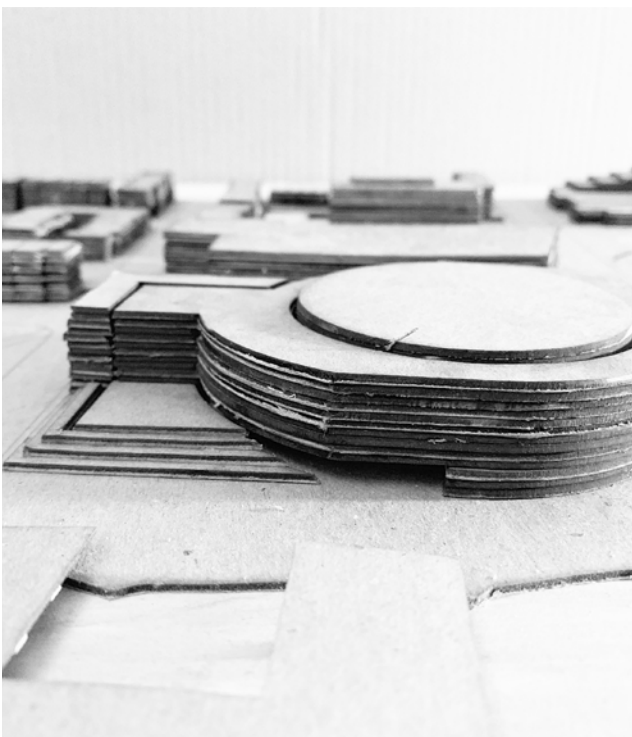
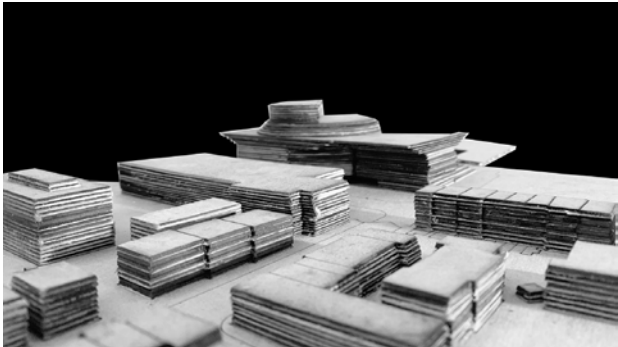
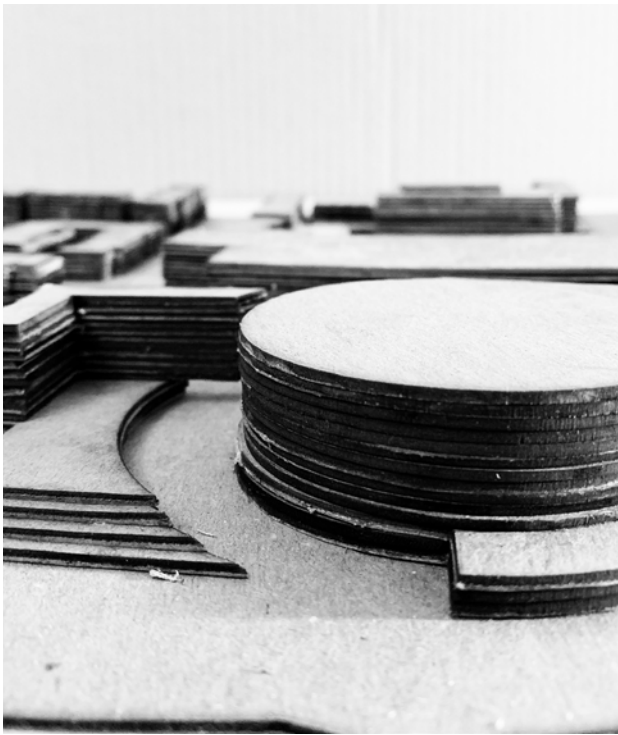
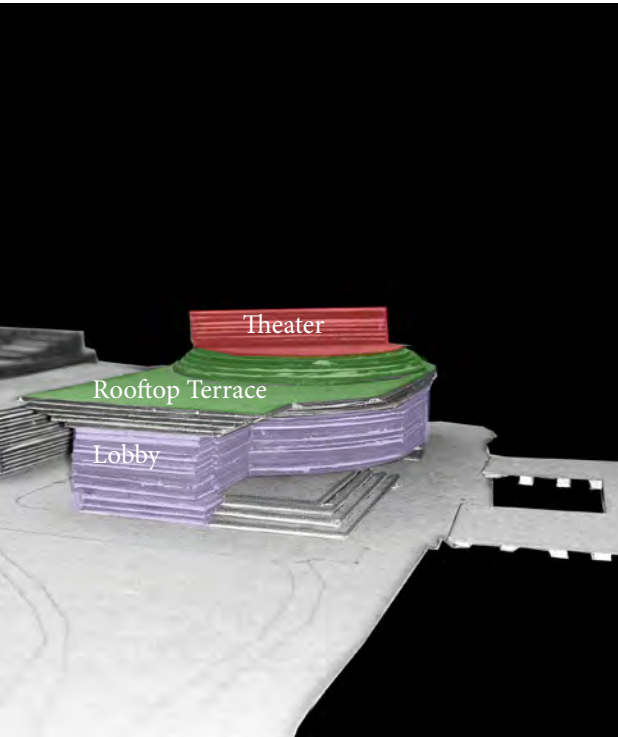
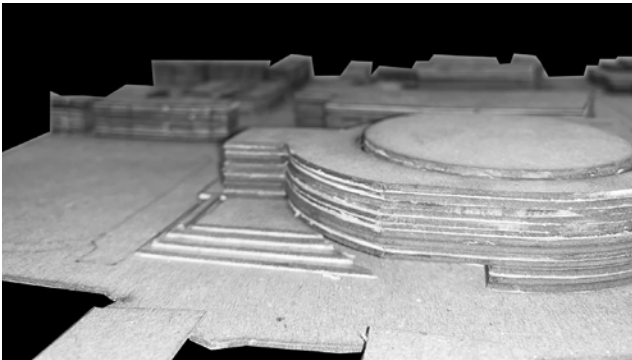
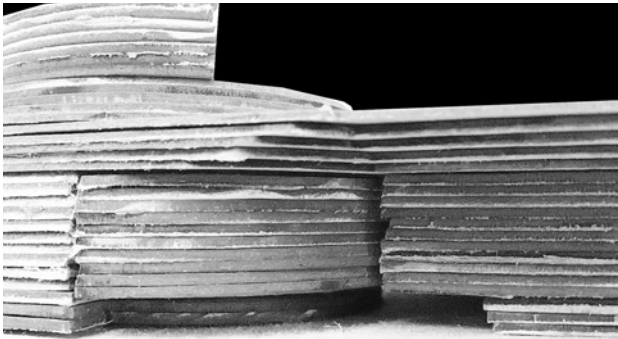
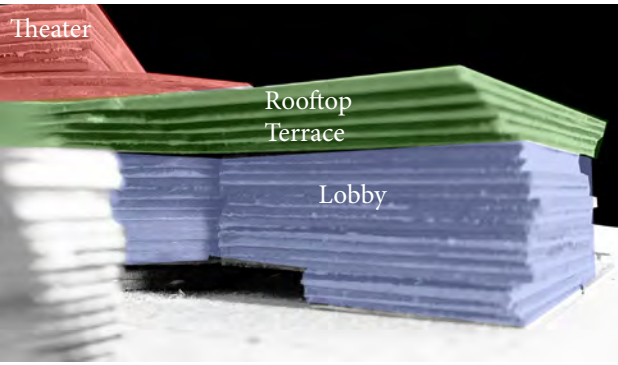
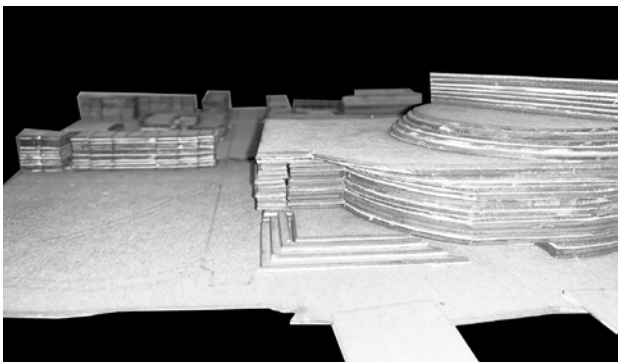
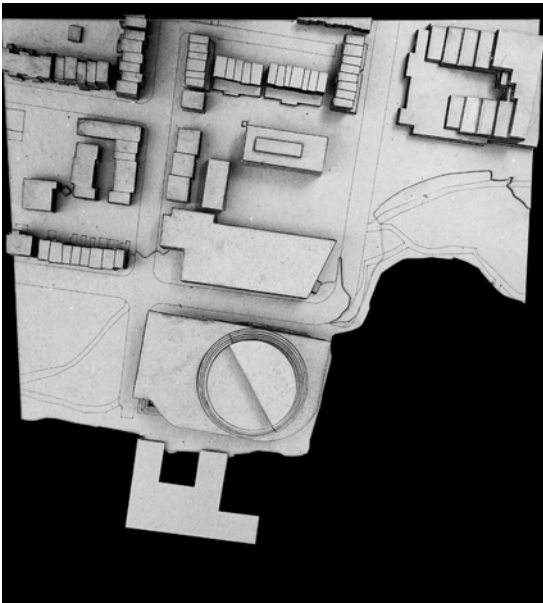
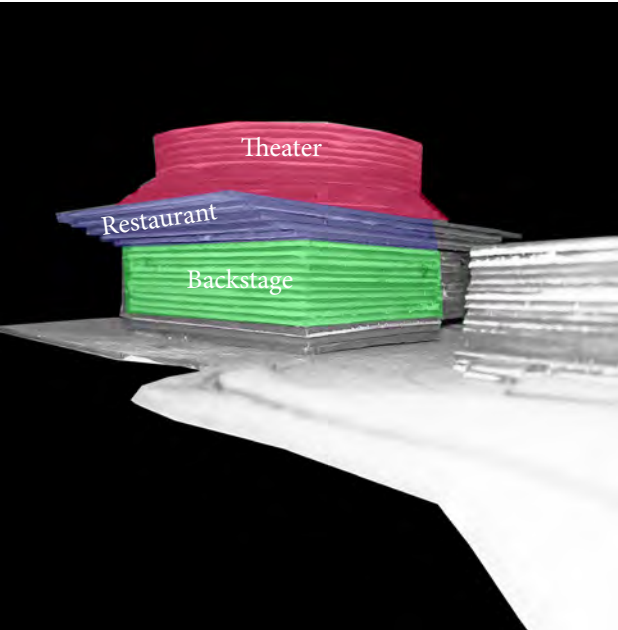


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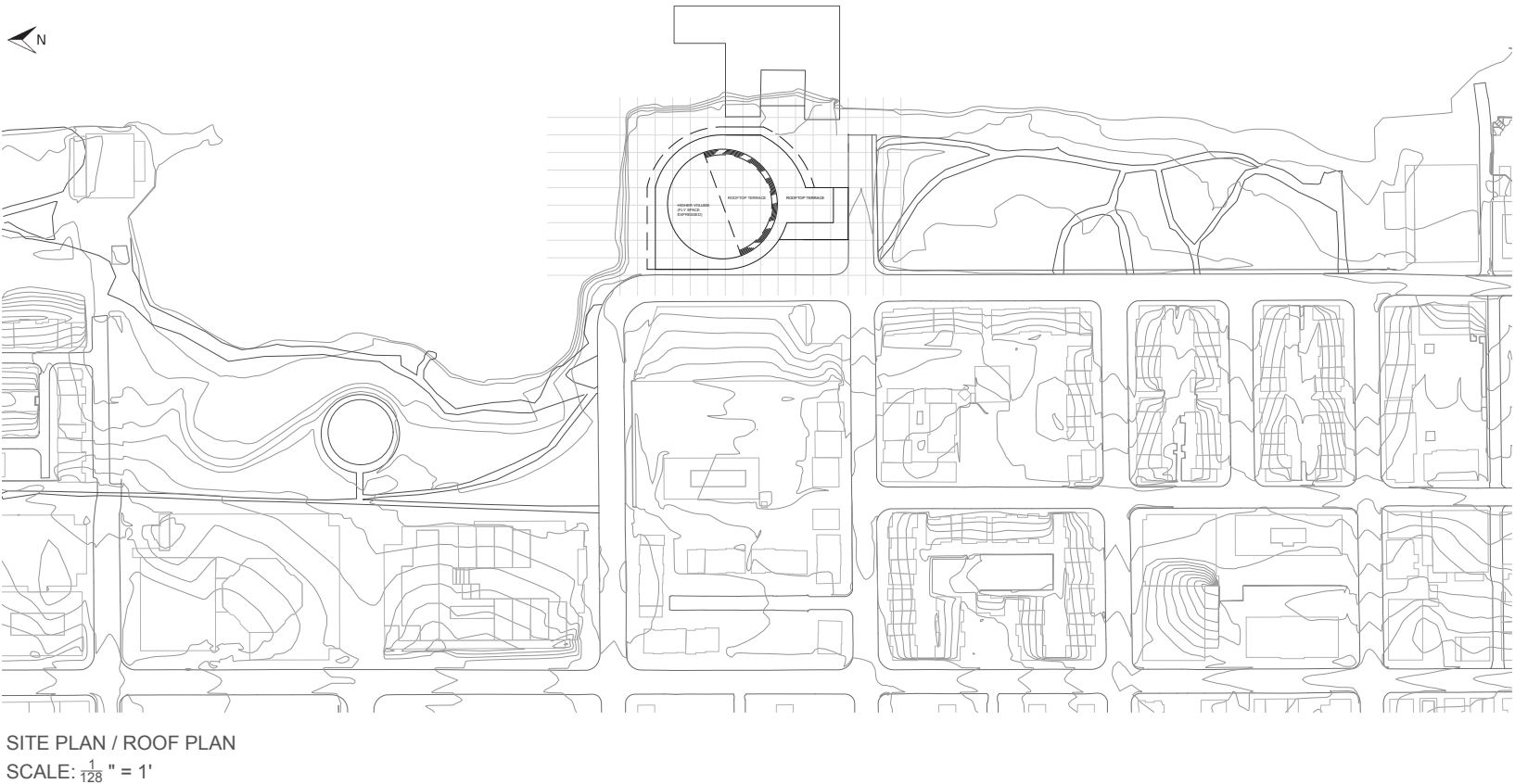
Scheme 1 Massing Floor Plans

Scheme 1 Massing Floor Plans

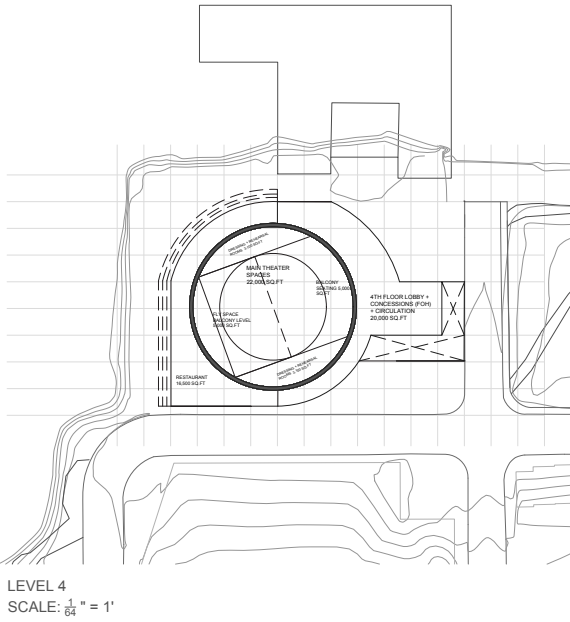
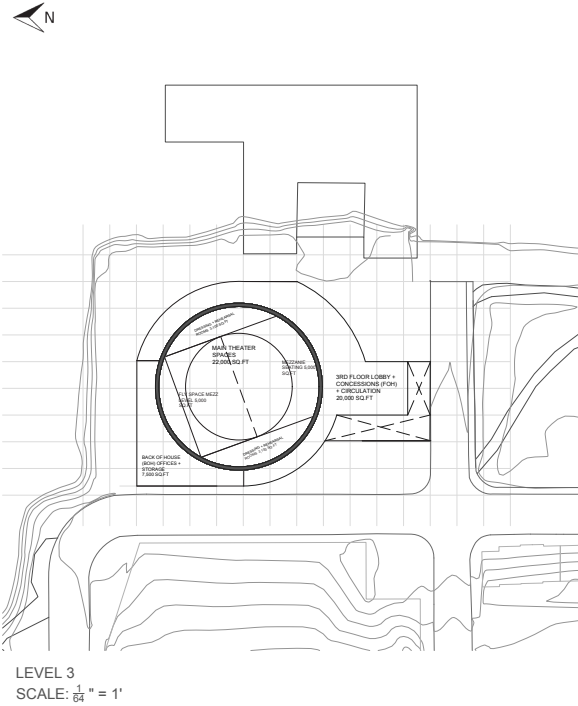
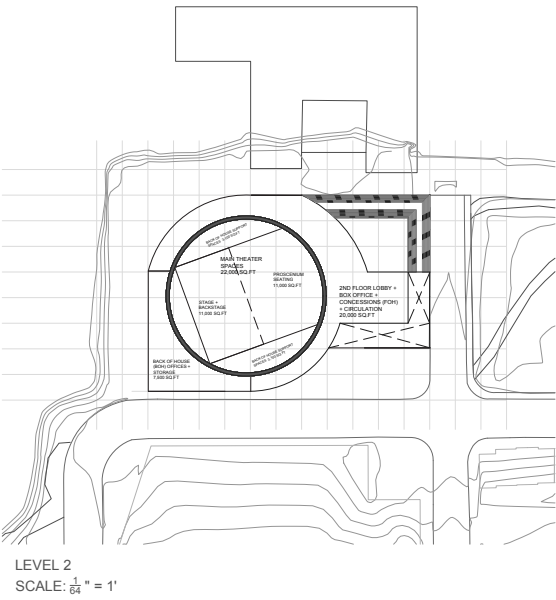
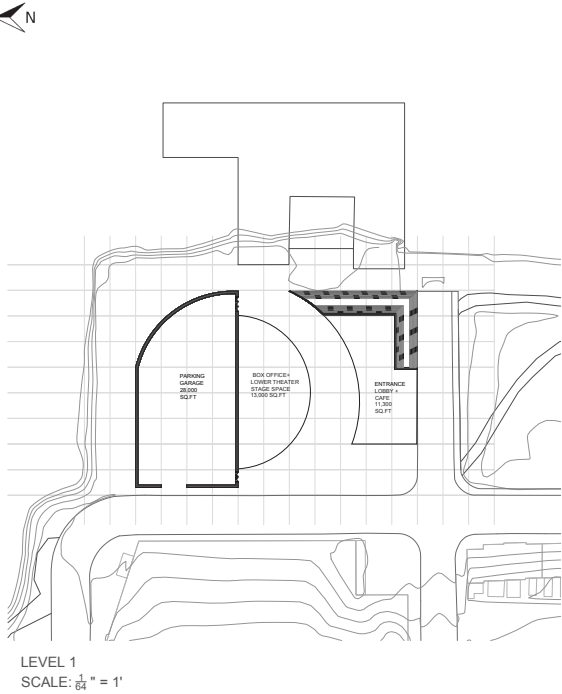
Massing Scheme 2



Massing Scheme 2 develops from scheme 1. This scheme reduced the size of the lobby and provides two entrances, one along the street, and one along the water for those coming from the path in Founder's Park. On the ground level there is a cafe and box office for people to visit before heading upstairs in to the theater. The entrance along the water provides steps that can double as public space and serve furtherly as protection against the rising rides and sea level rise. The fly space is expressed above the roof line. In addition, the underneath walkway is beginning to be shown in each massing models. I wanted there to be a permeability to the building so people have directly access to the Potomac River, but also can walk underneath the theater and clearly see the seating of the auditorium clearly expressed.



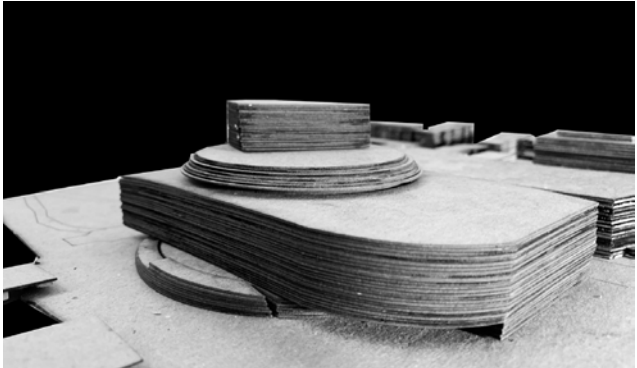
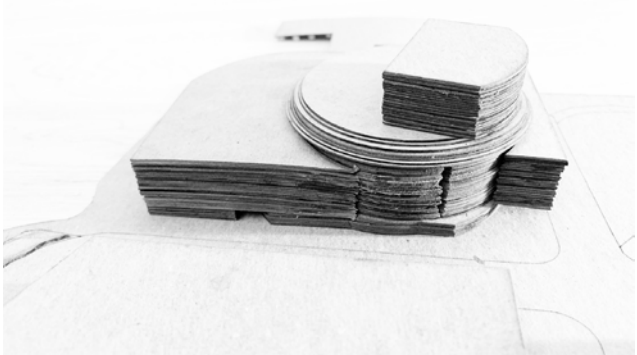
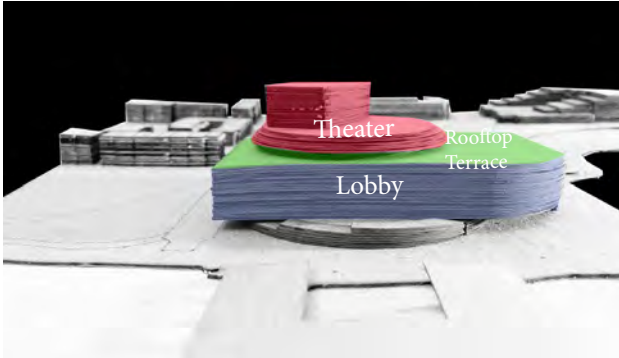
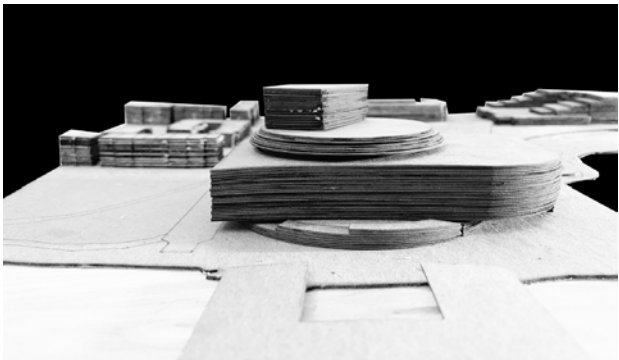
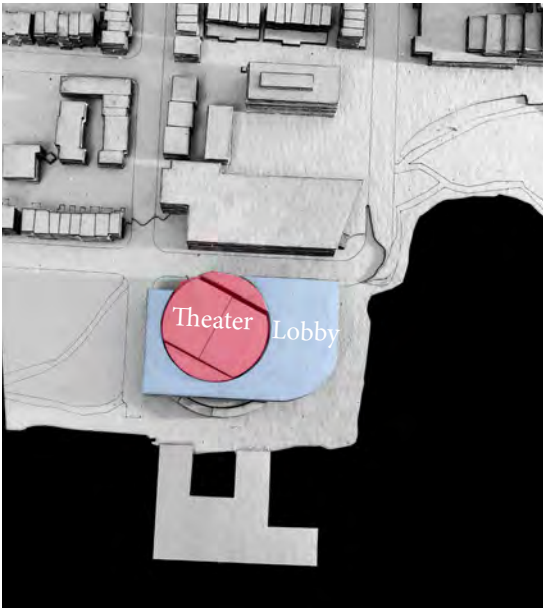
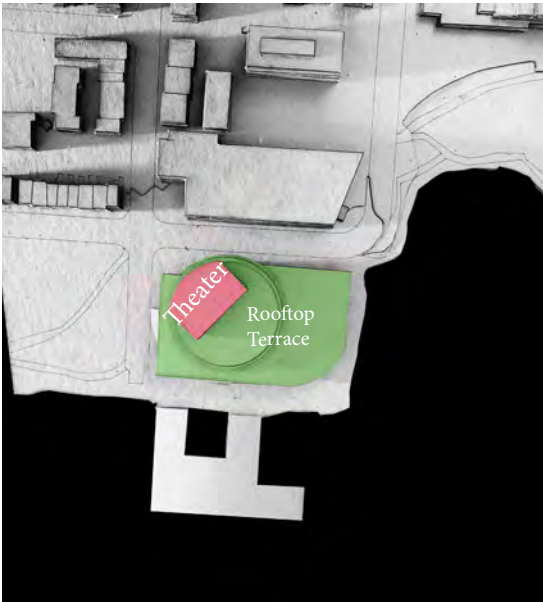
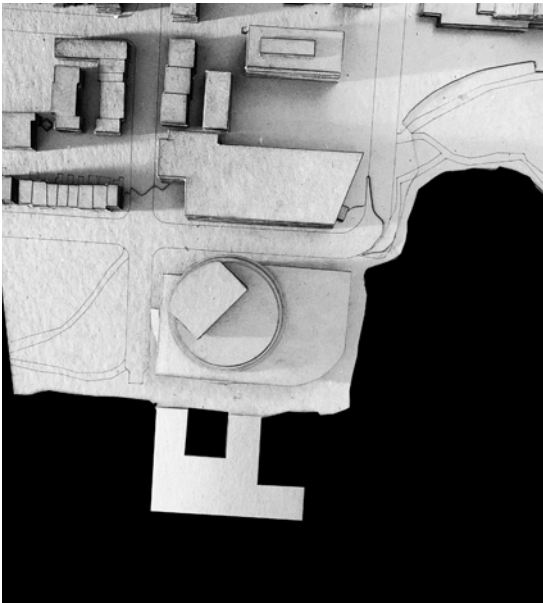
Scheme 2 Massing Floor Plans



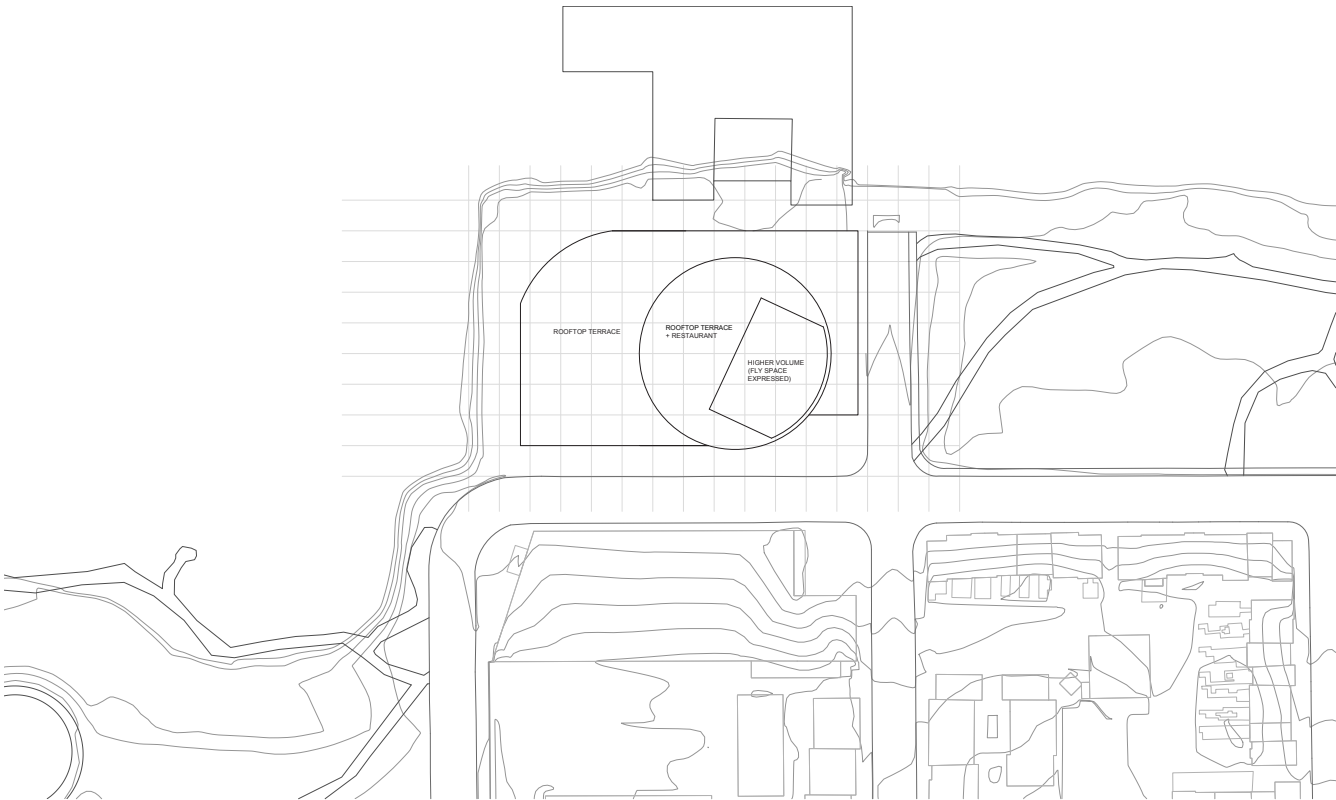
Scheme 2 Massing Floor Plans

Scheme 2 Massing Floor Plans

Massing Scheme 3

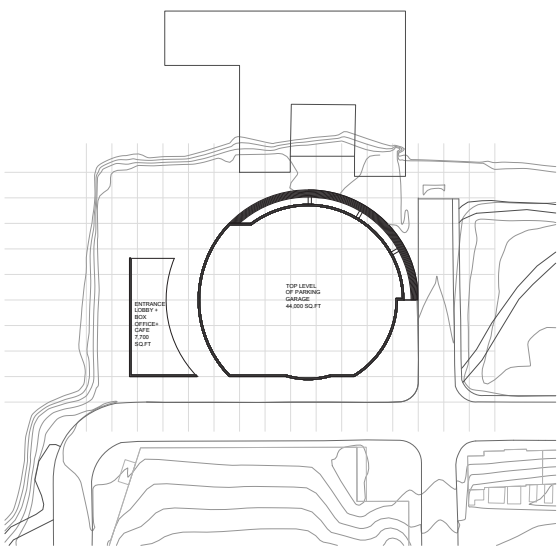


Massing Scheme 3 varies from the previous schemes and recognizes the need from within to orient the building north. This allows for view north towards Washington D.C. along the Potomac River, but also non harsh light to penetrate into the building year round. On each floor, there is plenty of room to congregate outside of the theater and looking out North onto to the river. Massing Scheme 3.1 builds upon this scheme with introducing a lobby condition on the south side of the site. Massing Schemes 3 and 3.1 are the way in which the design begins to follow because the the troupes of theater begin to announce themselves initially as people enter the lobby from Founder’s Park along N. Union Street.

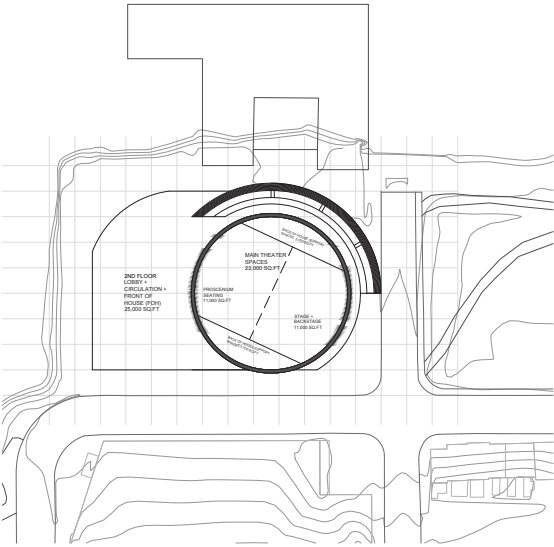


SITE PLAN / ROOF PLAN
SCALE: $\frac{1}{64}$ " = 1'

Scheme 3 Massing Floor Plans

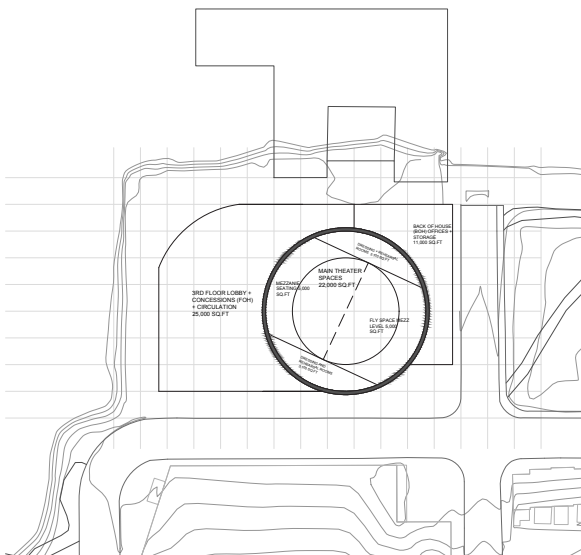


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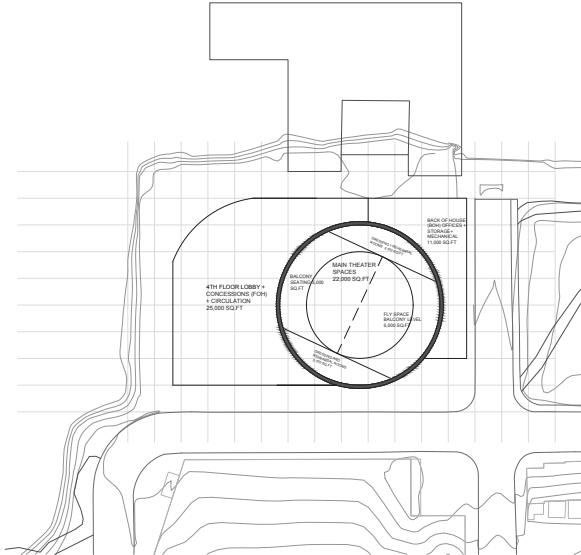


LEVEL 2
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Scheme 3 Massing Floor Plans

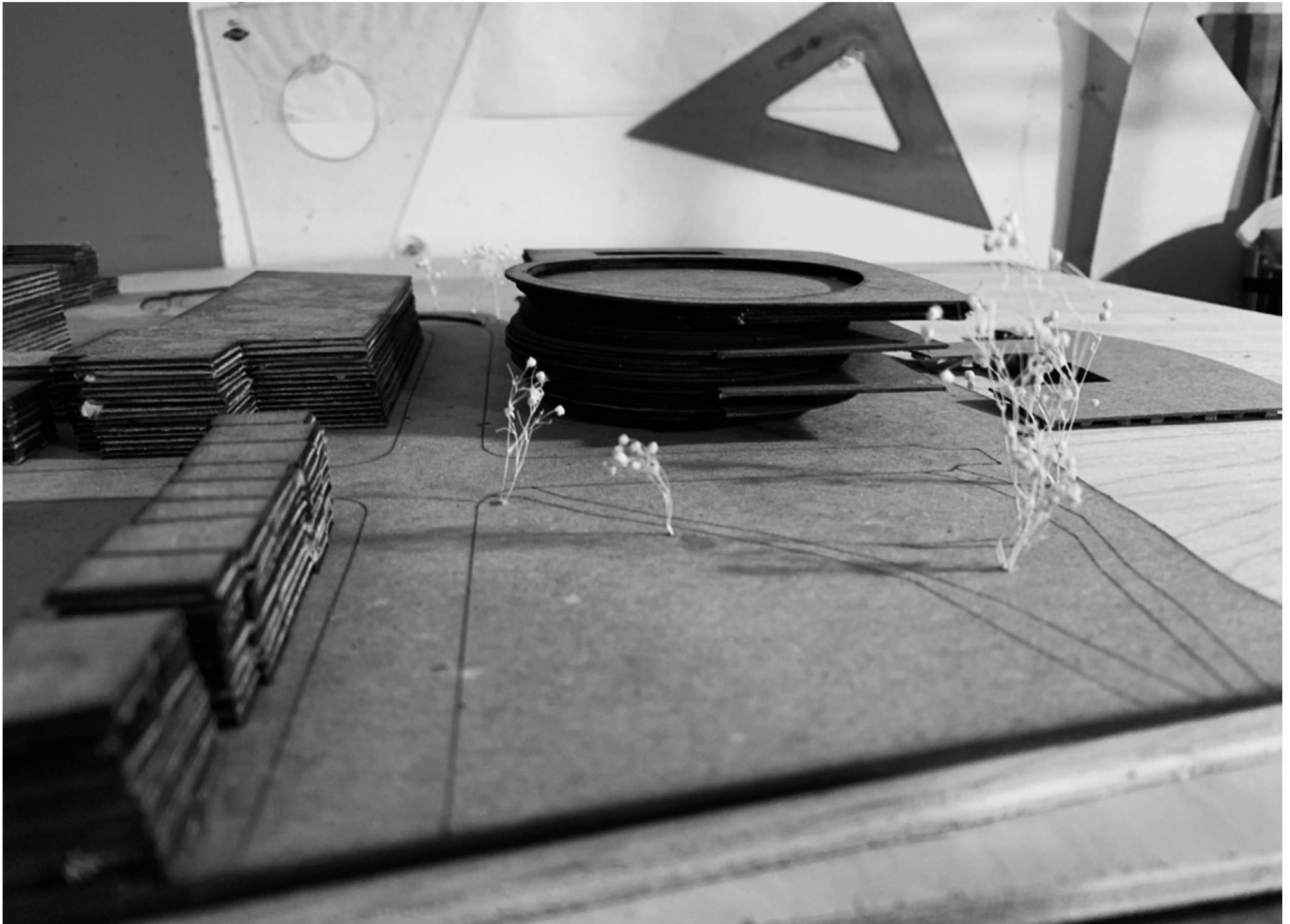


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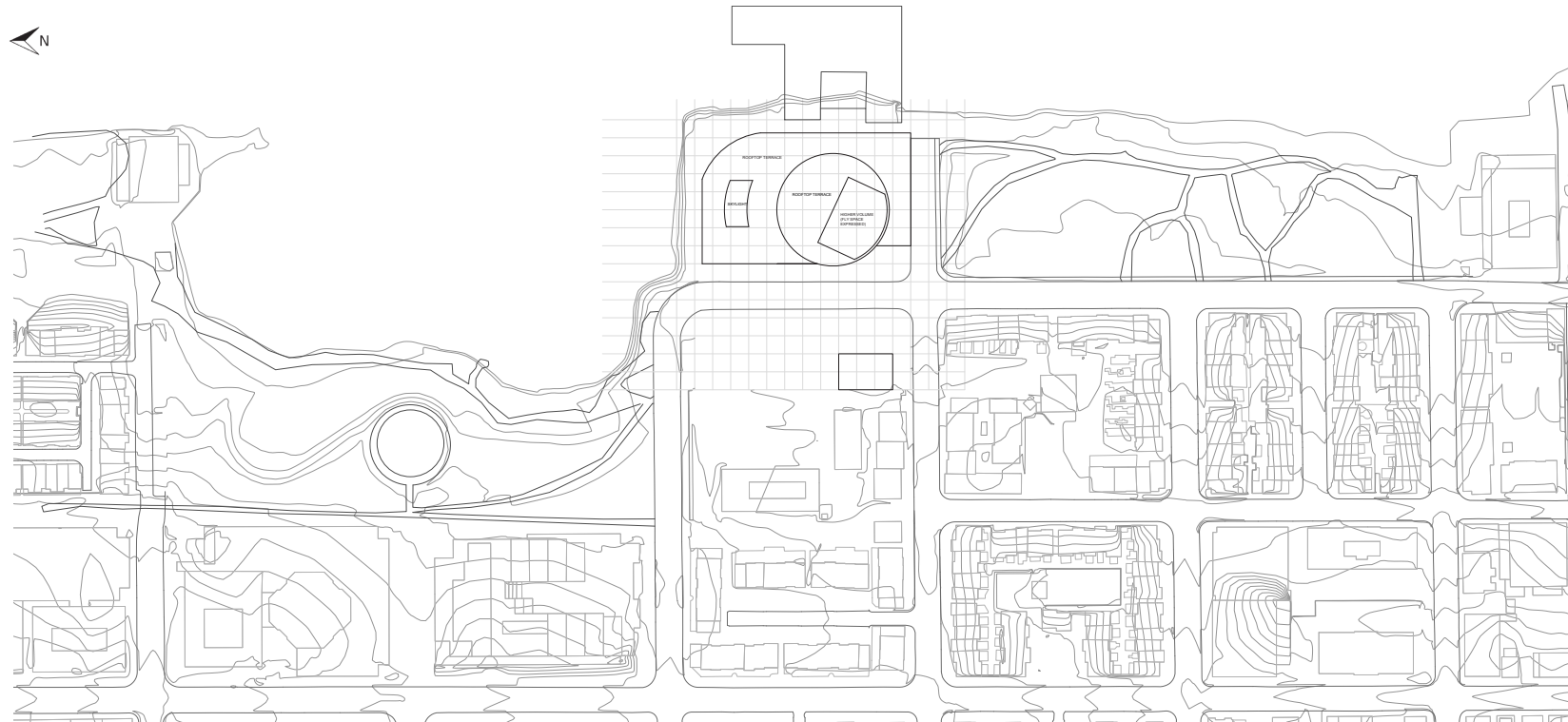


LEVEL 4
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Scheme 3 Massing Floor Plans

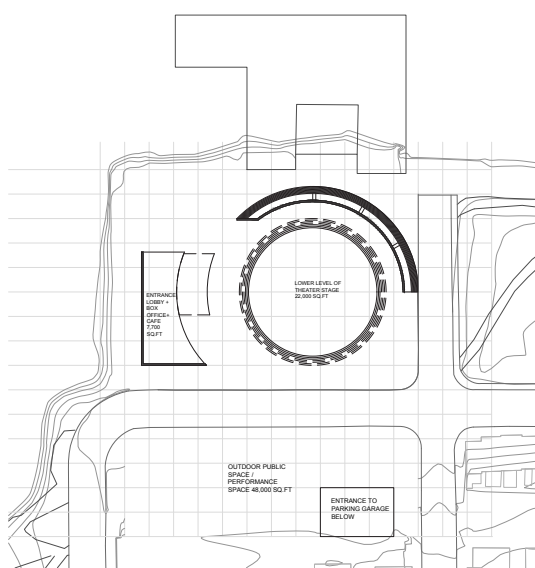


Massing Scheme 3.1 Study Model on 1/64" = 1' Site Model

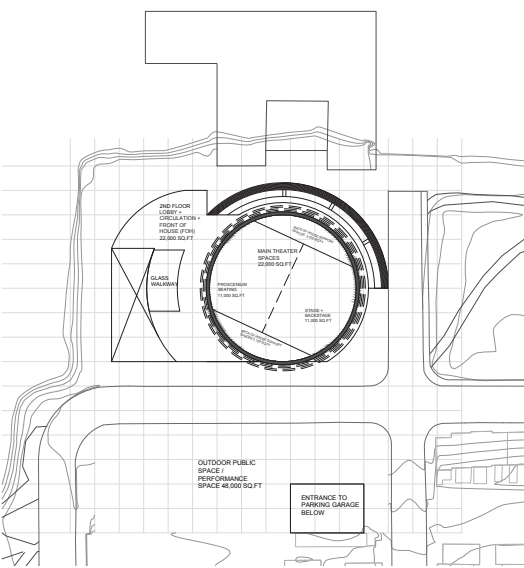


SITE PLAN / ROOF PLAN
SCALE: $\frac{1}{128}$ " = 1'

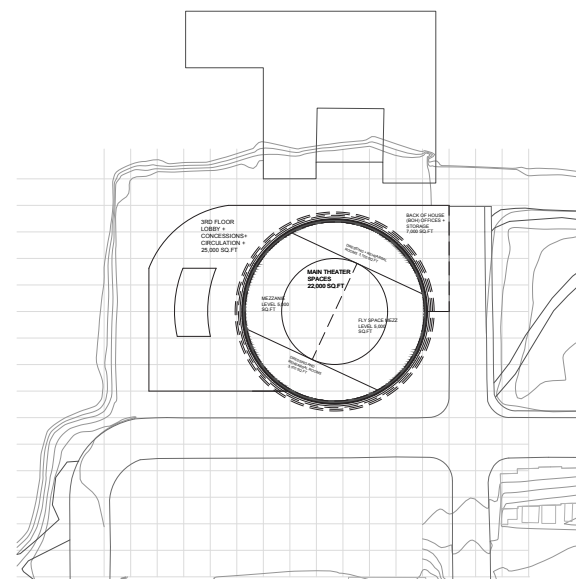
Scheme 3.1 Massing Floor Plans



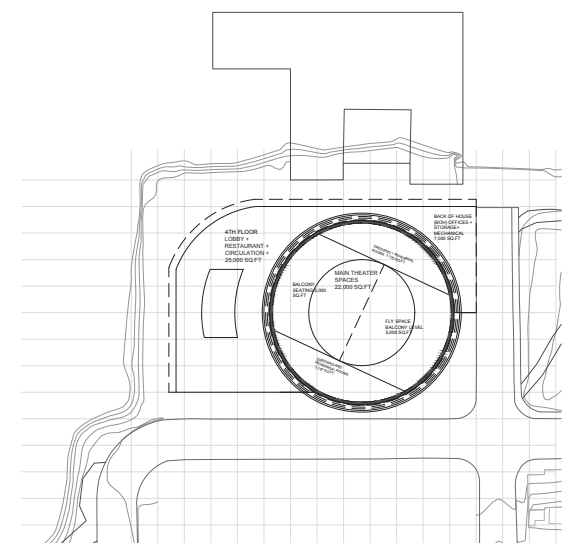
LEVEL 1
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LEVEL 3
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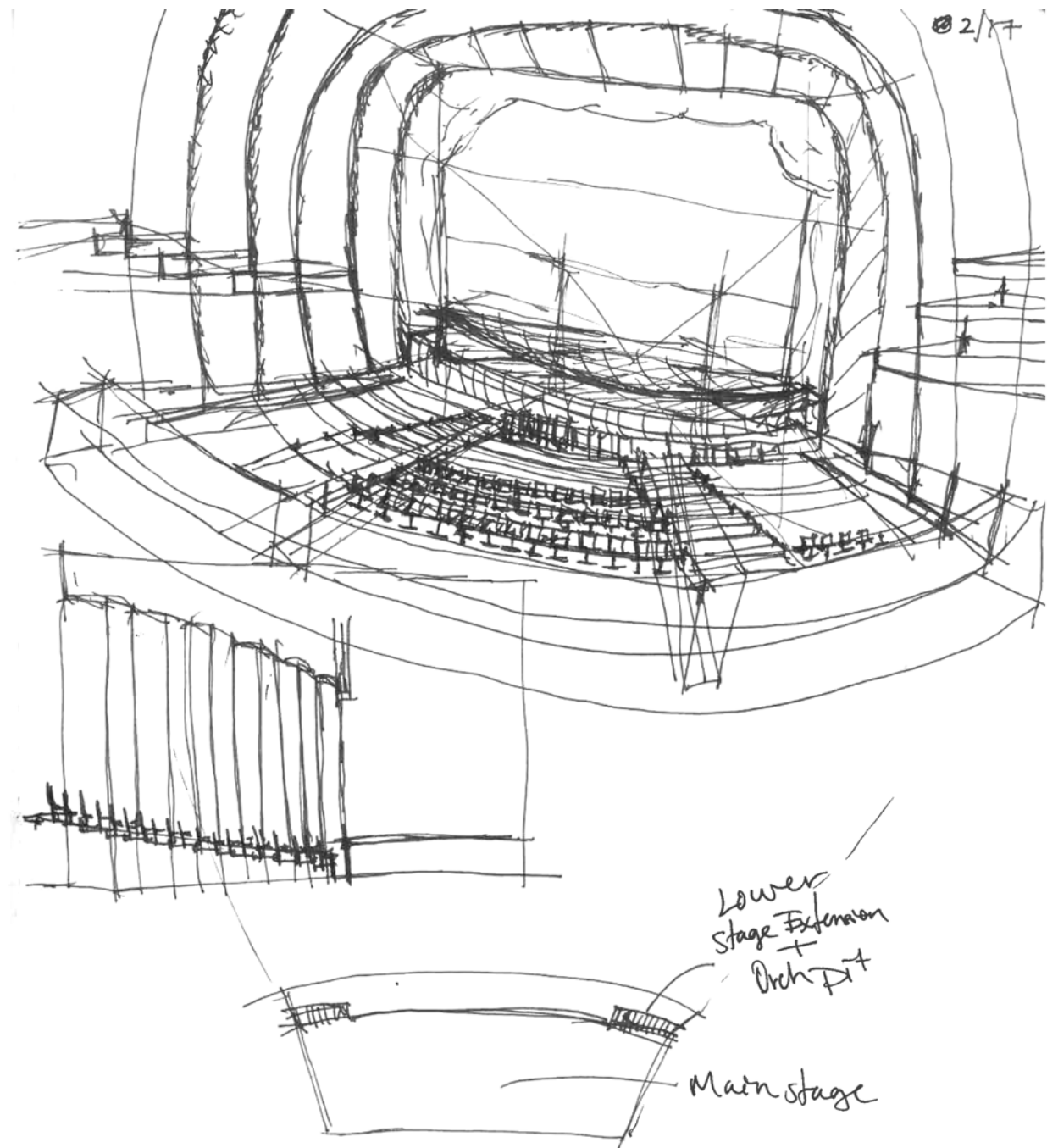
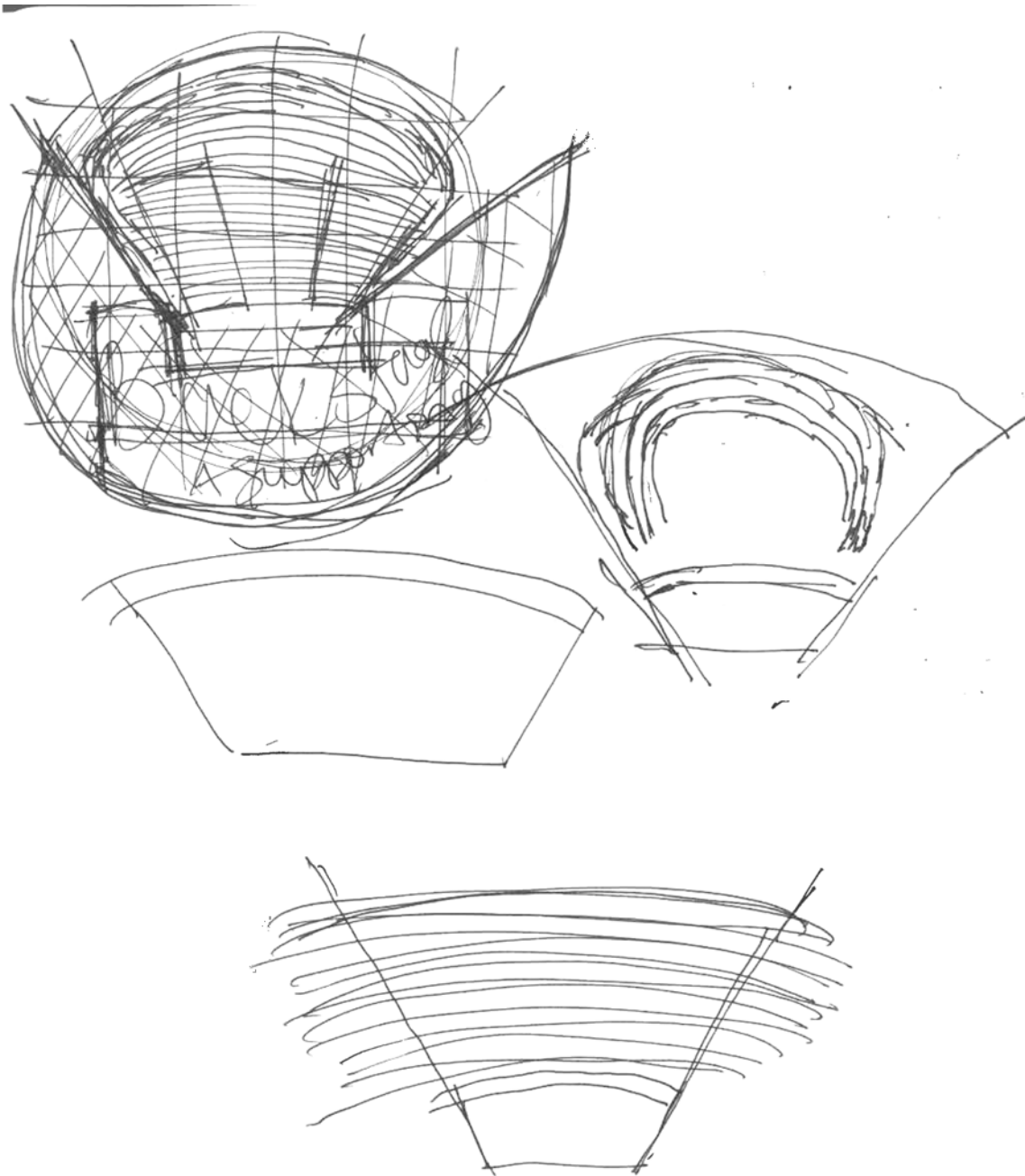
LEVEL 4
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Scheme 3.1 Massing Floor Plans

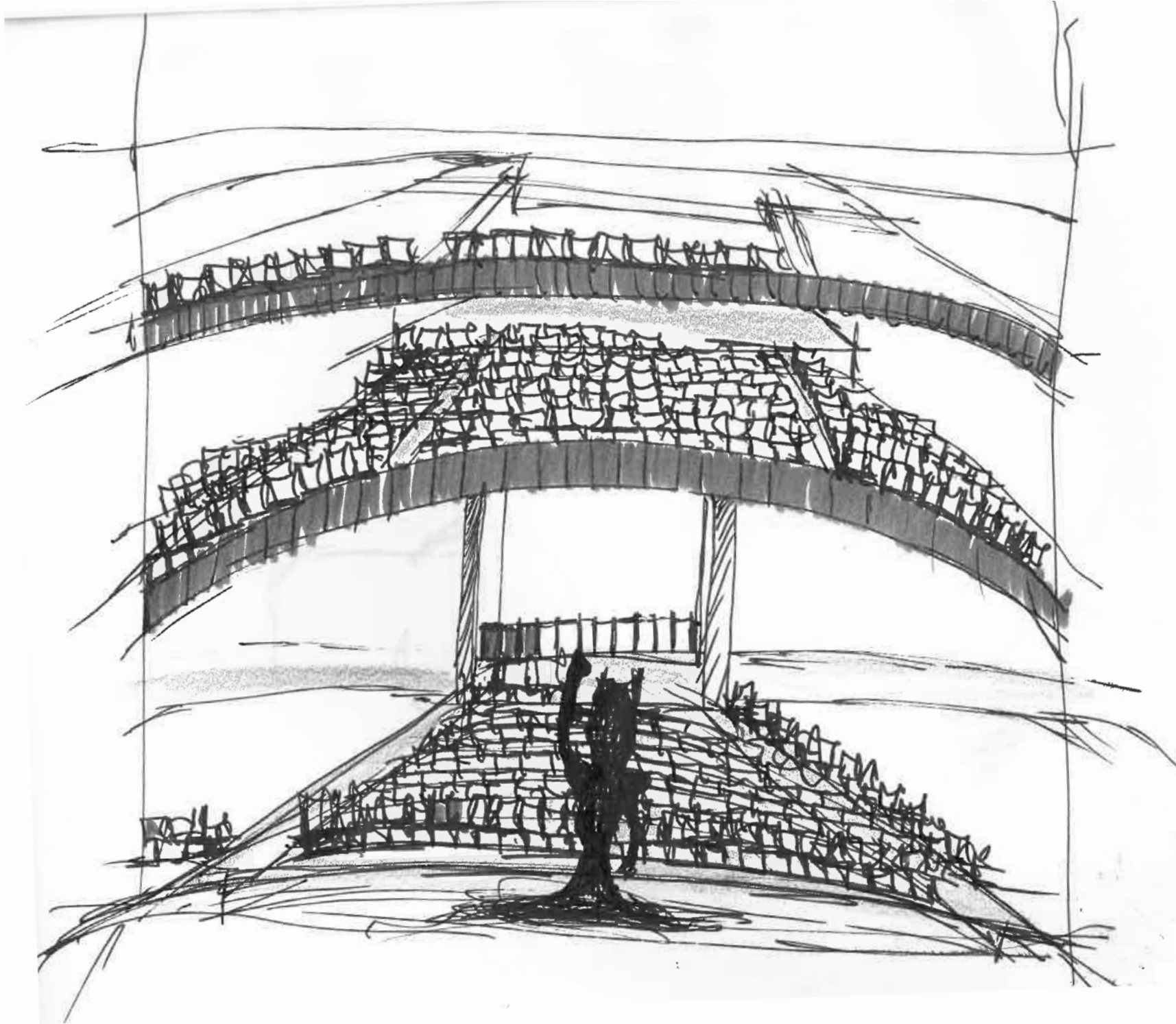
Scheme 3.1 Massing Floor Plans

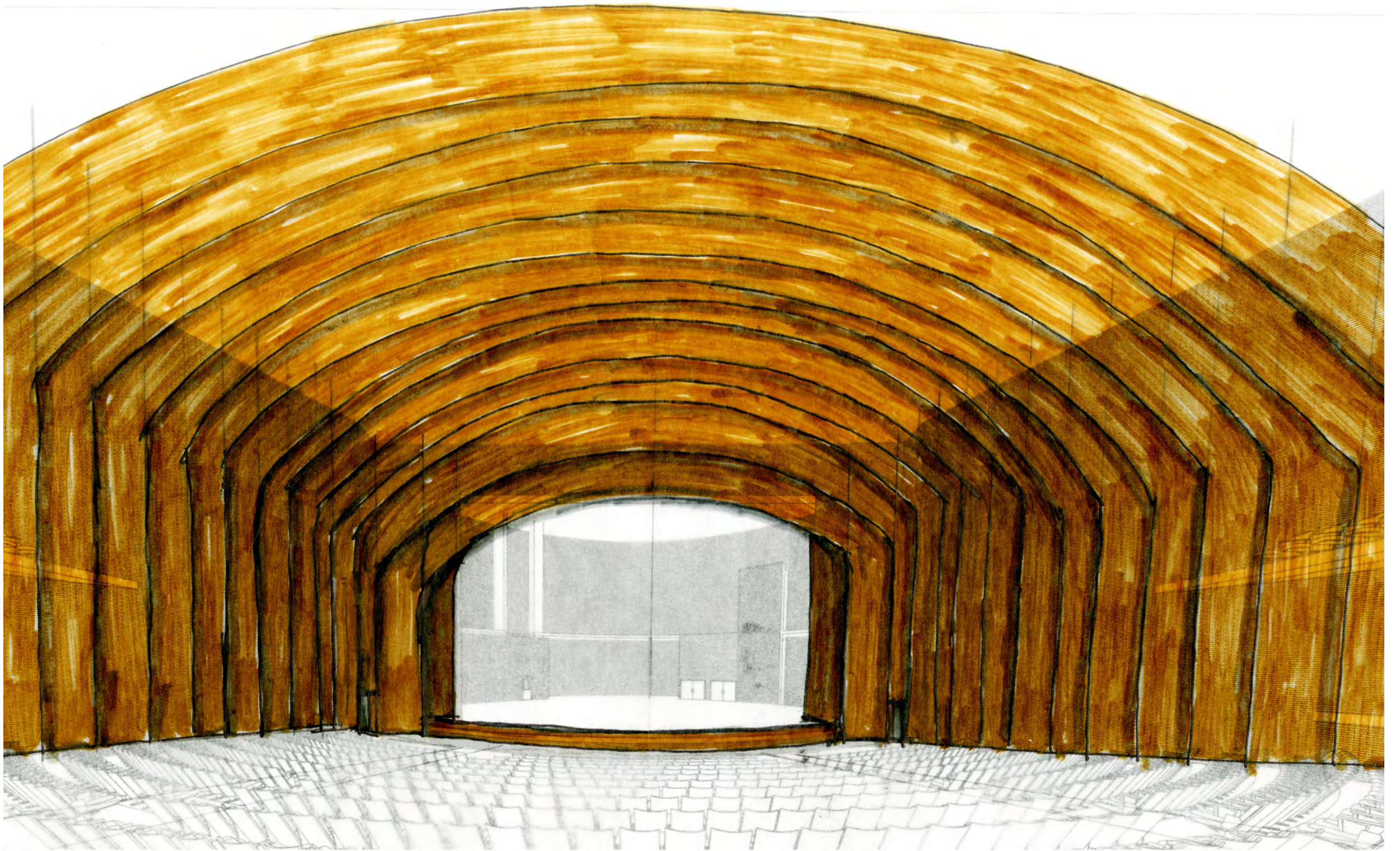
C o n c e p t u a l S t u d i e s

The following conceptual diagrams and sketches show the iterations and process of design for various aspects of the theatre. These include the auditorium design, the stage and seating design, the site design, elevation sketches, and other planning sketches.

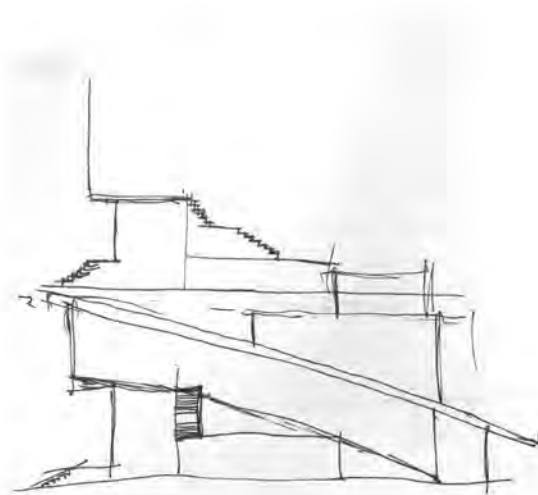
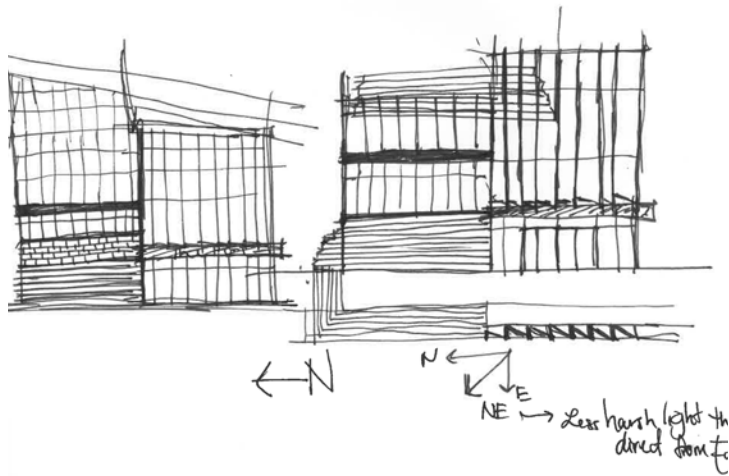
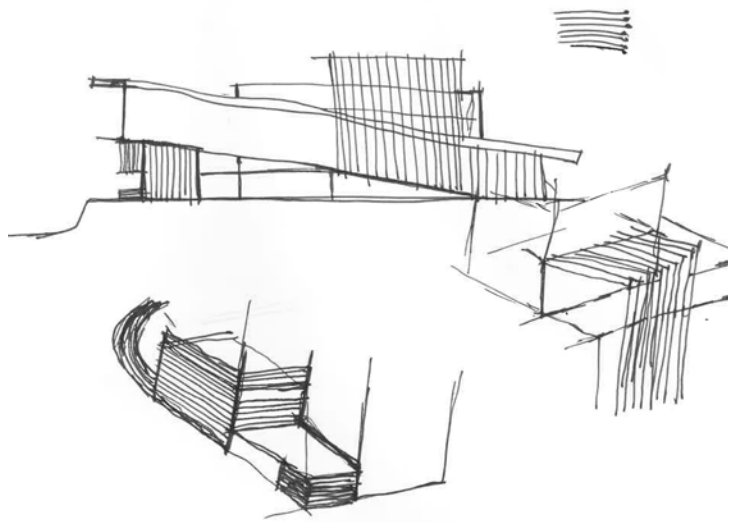


Sketches of Proscenium seating layouts, and conceptual theater design perspective and section

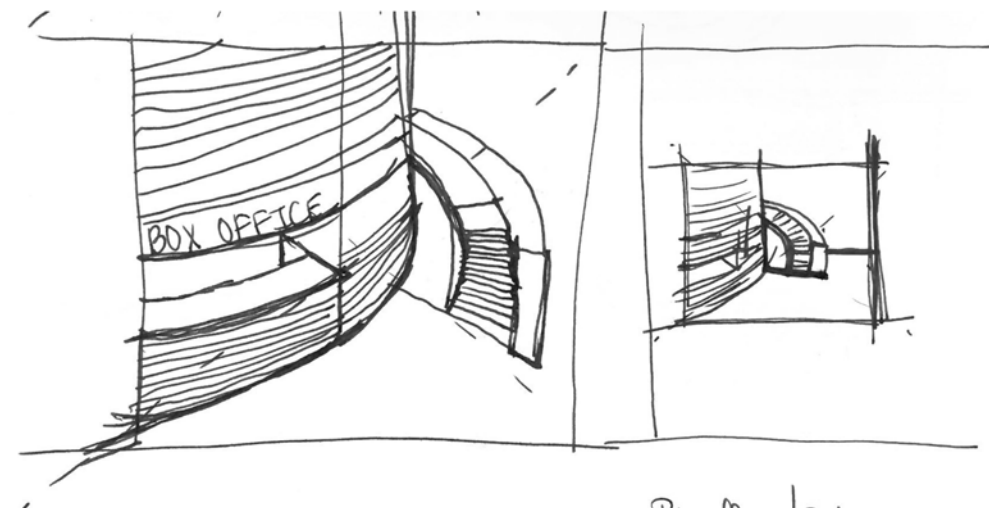
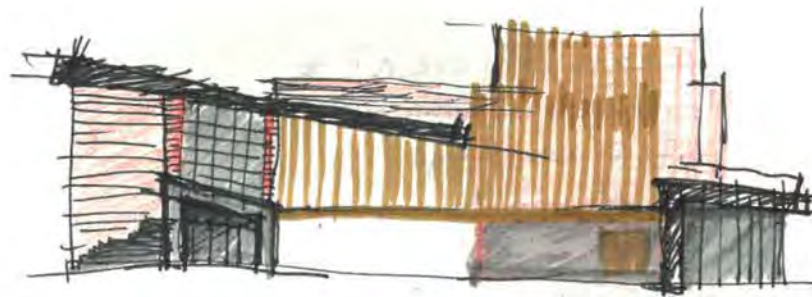
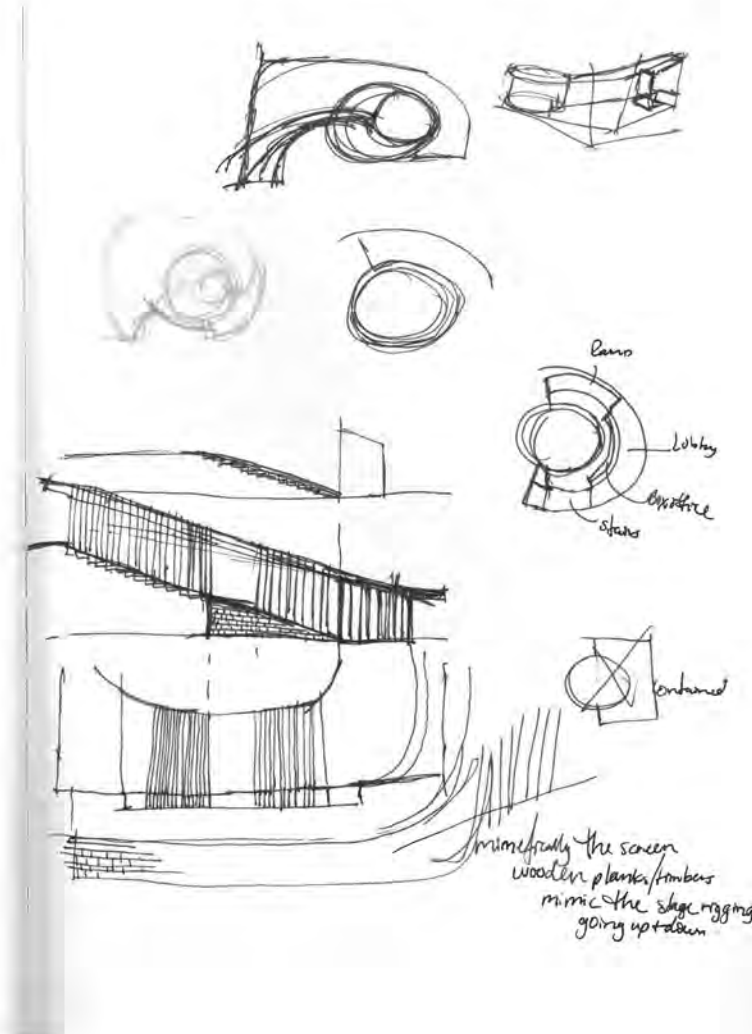




Sketch overlay with pen and marker over initial interior theater perspective showing repeating arches that frame the stage



Sketch of Box-Office



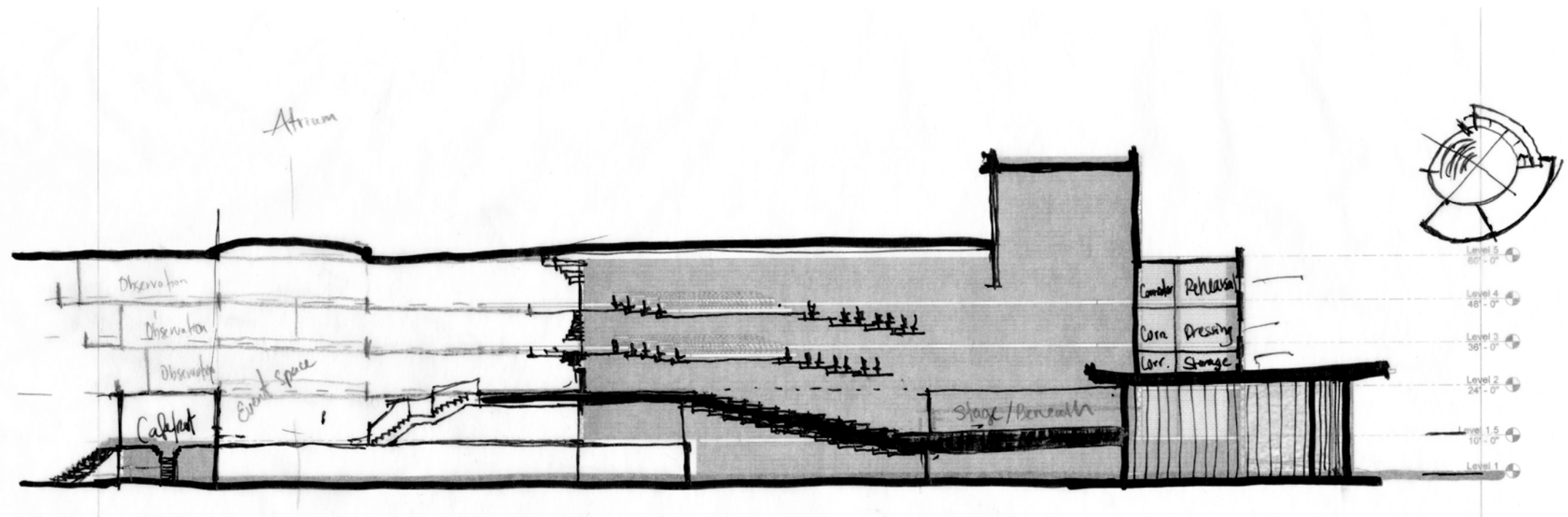
Box office | Entry condition



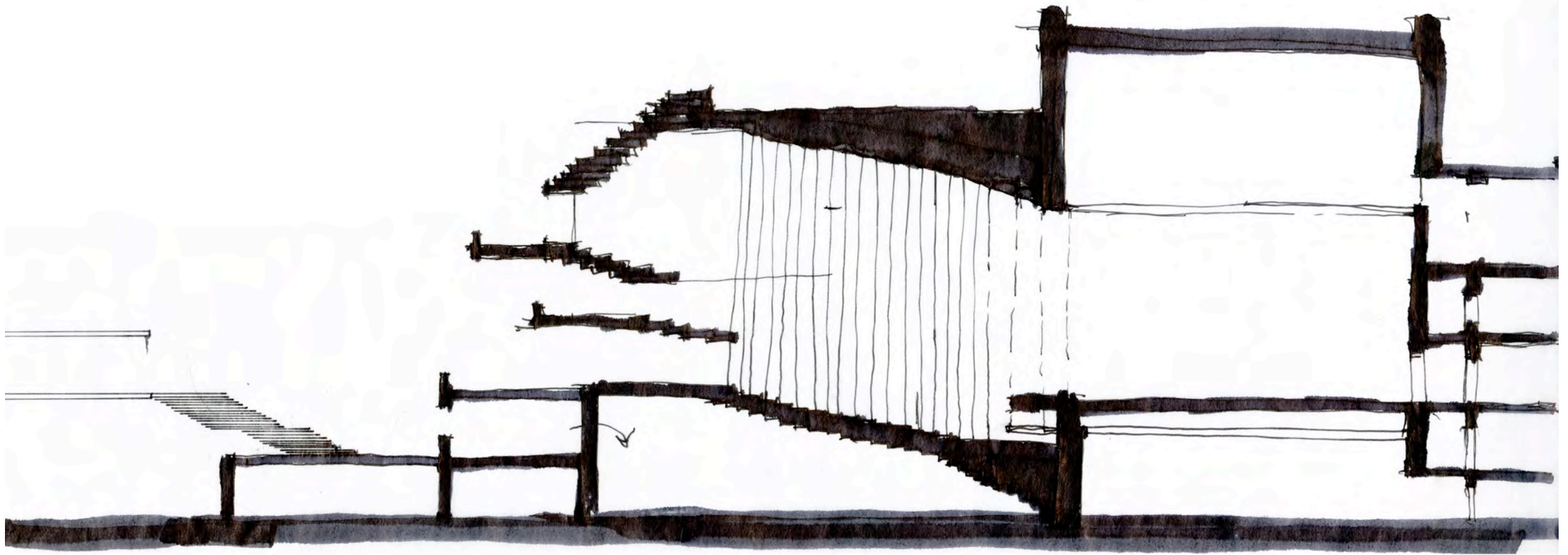
Elevation Study Sketches

Sketch of Lobby condition with Box Office built into central form, with ramp or stairs announcing the way to meander through the building to the theater. The ramp signifies and invites people to come upstairs and see what is on the second floor and enter the theater. As people proceed up the ramp it opens on as they come around the corner and there is a view directly onto the Potomac River.

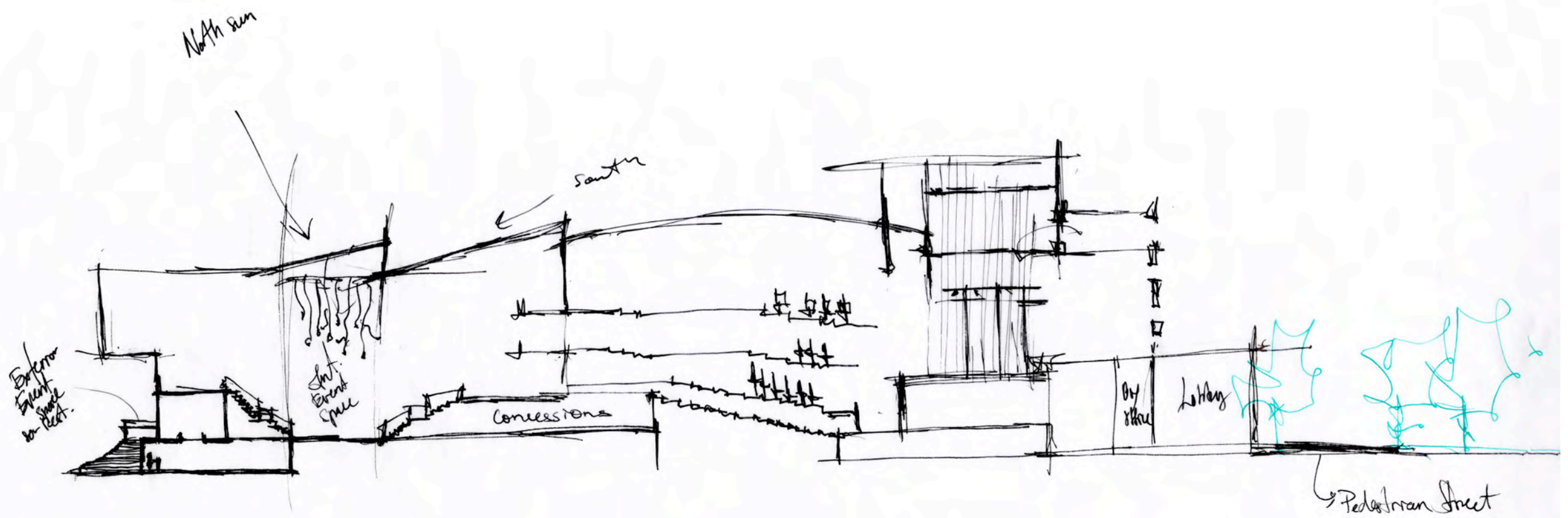
S e c t i o n a l S t u d i e s



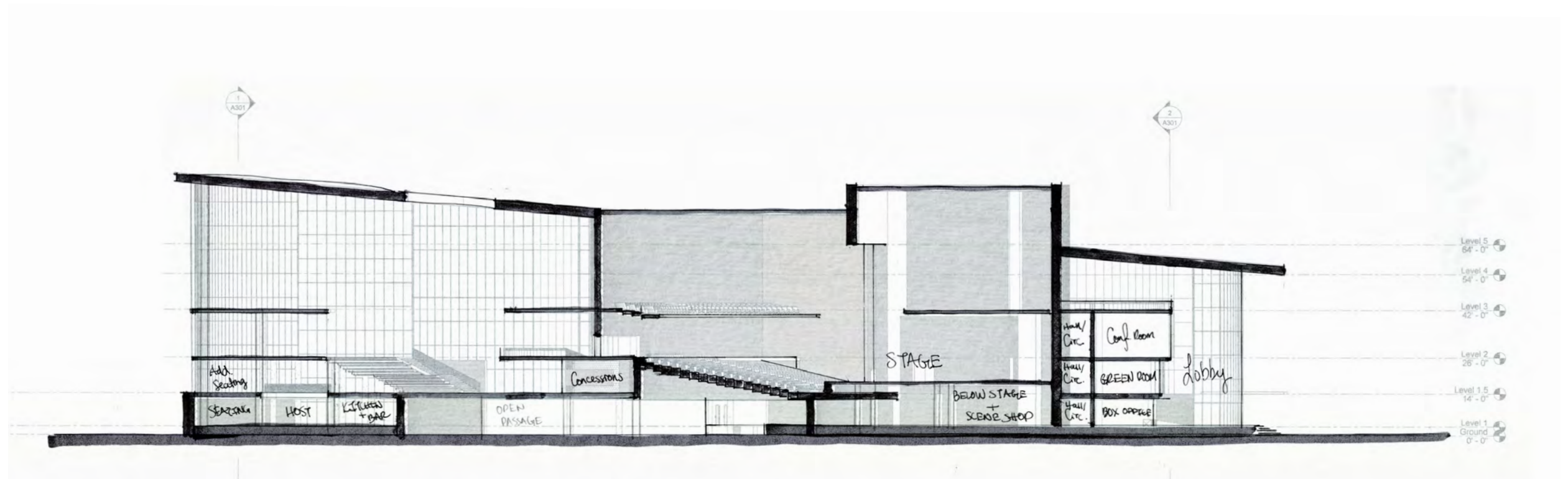
Initial sectional building study looking east studying the relationship of the theatre, the seating and fly space, with the public circulation space, cafe, and support spaces



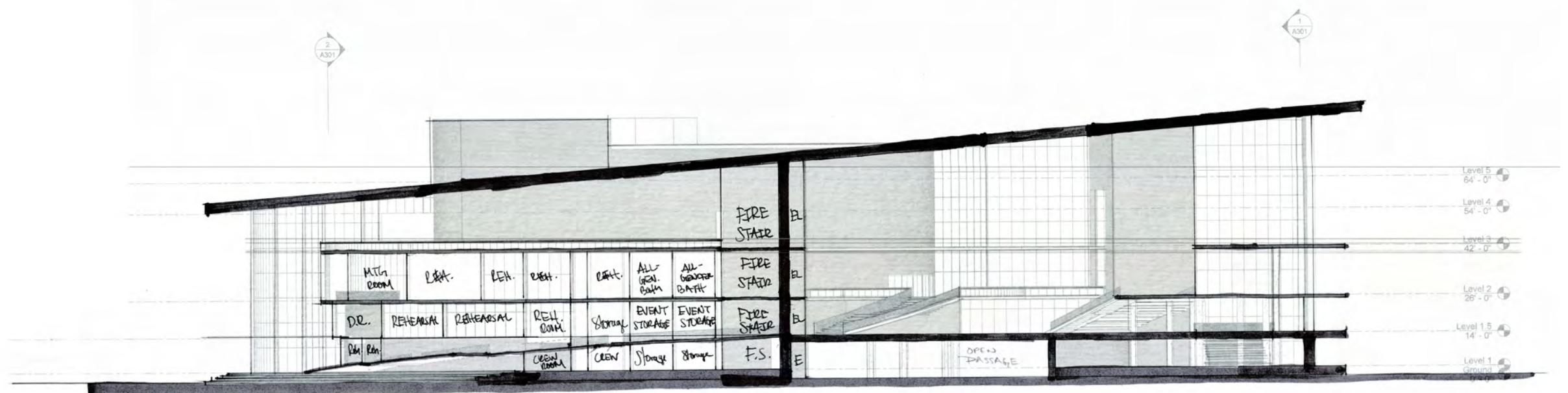
This sectional study is showing the seating and the fly space of the theater. In addition, this section is showing the repetition of the seating and how from the exterior people are able to walk underneath and view the underneath of the seating. This is demonstrating one of the troupes of the theatre clearly being expressed.



Initial sectional building study looking east studying the relationship of the theatre, the seating and fly space, the event space, and the lobby. In these sections, you see the notice of the need for two public spaces, essentially two lobby spaces, throughout the building. One that greets the public, allows for them to attain their tickets at the box office and then proceed up to the second floor to the Event Space, or the secondary lobby for other performances to occur, or space for people to congregate before and after the show, and during intermission.

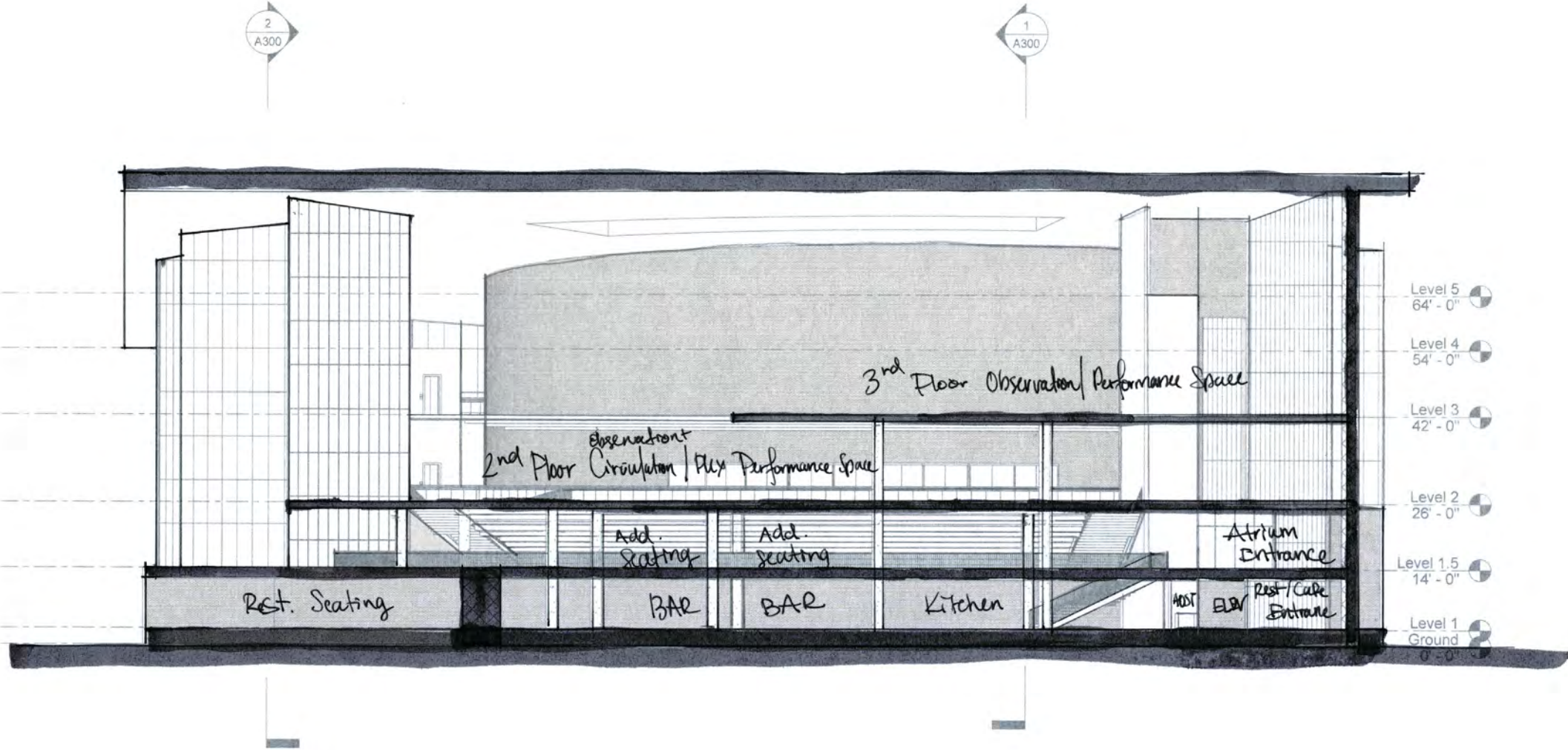


Initial West Section

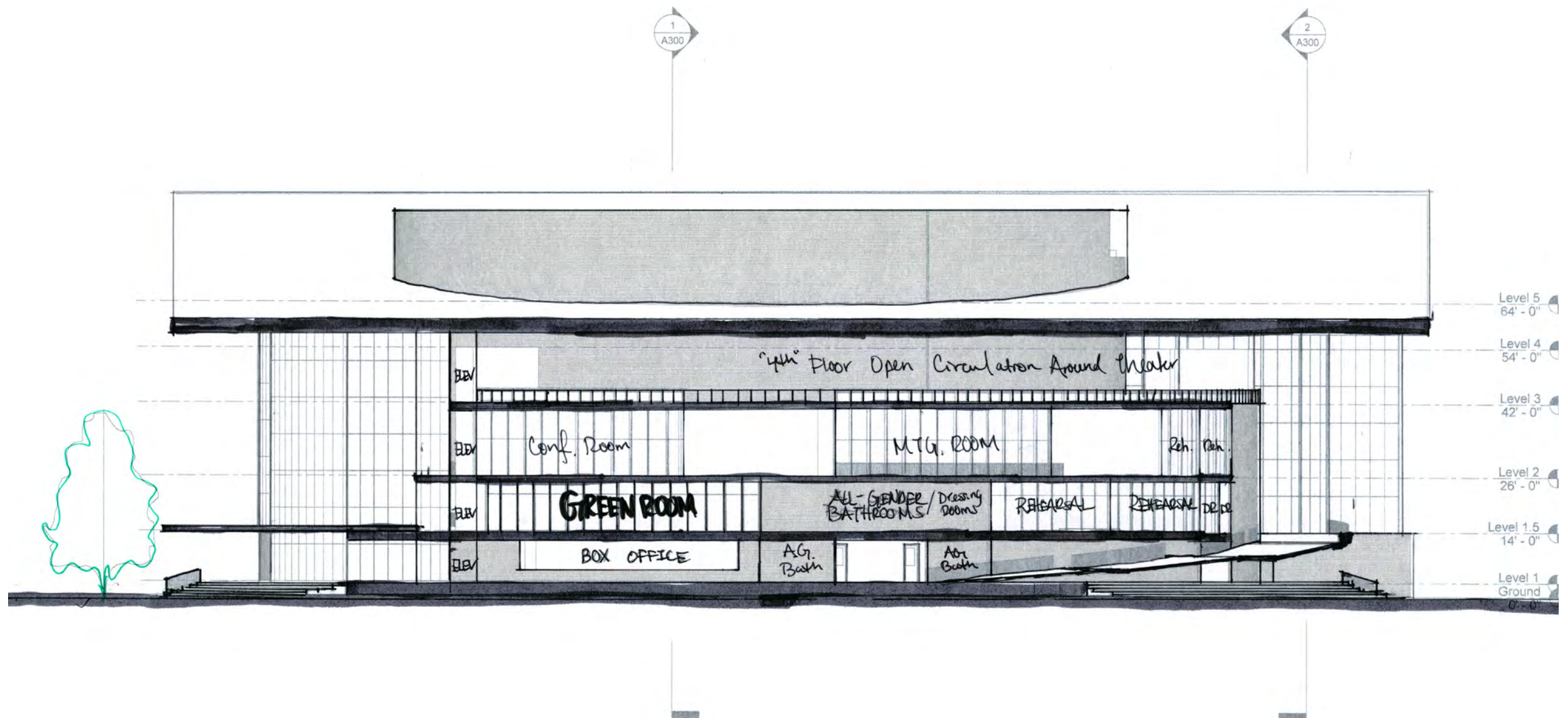


Initial East Section

In this section you see the relationship of the support spaces revolving around the center of the theatre and their relation to the high lobby space and the grand ramp that leads to the second floor. As you enter and leave the building, you witness these support spaces as they are celebrated and designed initially to be seen and incorporated into the design.



Initial North Section



Initial South Section

In this section you see the lobby space, where people are guided through the space as if they were part of a performance. They enter into the lobby, grab their tickets at the box office, can stop at the bathrooms, and then proceed up the grand ramp to the second floor to be able to go into the theater.

In the lobby, people are up to look up and see the green room, where performers may be sitting before they go on stage, with the possibility that they chose to be hidden away with a curtain. In addition, as you proceed up the ramp, you are able to view into rehearsal rooms where performances may be practicing.

Elevation Studies

In the beginning stages of developing the elevations for the building, I knew I wanted to leave the views to the north unobstructed out onto the Potomac River. In addition, from the north would provide ample and nonharsh light year-round that would not cause my building to overheat but would penetrate farther into the building during winter months when extra warmth is needed. For the performance of my building, I knew the east and west facades would need major cladding to protect the building from overheating and to control the light and sun infiltration. The south elevation includes the main entrance and lobby, with some of the troupes of theatre, the support spaces being able to be seen from the exterior.

I wanted the elevations to have a similar mimetic quality as the troupes of theater. One of the troupes of the theater that I knew I wanted to be mimetically expressed along the building's elevations was the stage rigging. Mimetically imitating the thinness of the form of the stage rigging and the actual movement when it is being used would be different approaches in representing it along the facades. Upon consulting with my committee member, Susan, a suggestion of taking the mimetic representation on the facades a step further by giving order to the movement of the stage rigging by scoring music and utilizes the scales of music. Admittedly, I am not well versed in reading music, but in order to give an order to this mimetic representation, I teamed up with my best friend to extend this notion of mimesis further. I worked with my best friend, Katelyn Waltemyer, B.A. in Music Education from Penn State, to abstract a song from a contemporary musical to align with the contemporary theatre. I explained to her that I wanted the scales of the music notes to correspond to the window widths and depths. She helped me abstract the notes into the pure geometrical squares for the windows based on the length of the notes and the placement on the staff of the musical scale. The placement of the musical note directly corresponds to the level placement on the façade of the building. We worked together to choose a song from musical that would be fitting of the historic area of the Washington D.C. Metro Area – so naturally that led us to the biggest current success of a Broadway musical, Lin Manuel-Miranda's *Hamilton*. In addition, as mentioned before, *Hamilton*, utilizes its own mimetic qualities that have made it famous and the winner of many Tonys for its pure excellence. (I still haven't seen it - so please take me.) We wanted a song that held personal meaning, but also great variations that would beautifully translate into the play of the windows. From the early elevation studies, I wanted great variations in the window placement to indicate the playfulness of the music as it moved around the circular building. This would directly convey the notion of mimesis further along the building's elevations. I cannot thank Katelyn enough for her help.

HELPLESS

from the musical *Hamilton*

3 F5 ELIZA:

Ooh... I do, I do, I do, I dooo! Hey!

WOMEN:

Hey hey hey hey Hey hey hey hey

9 F(add2) Fmaj9/A B:

help - less! Down for the count, and I'm down - in' in 'em

help - less! Down for the count, and I'm down - in' in 'em

15 F(add2) Fmaj9/A B:(add2)

I am so in - to you, I am so in - to you, I'm

Help - less! Look in - to your eyes, and the sky's the lim - it I'm

21 F(add2) Fmaj9/A B:maj9

Help - less! Hoo!

Help - less! Down for the count, and I'm down - in' in 'em

27 F(add2) Fmaj9/A B:

Help - less! Down for the count, and I'm down - in' in 'em

33 Dm Straight 16ths B:maj2 F/B:

New York, you can be a new man, in New York, you can be a new man, in

5 F5 B:maj2 B:

Ooh... I do, I do, I do, I dooo! Hey, you got me

Hey hey hey hey Hey hey hey

11 F(add2) Fmaj9/A B:(add2)

help - less! Ooh, look in those eyes, Ooh Yeah, I'm

help - less! Look in - to your eyes, and the sky's the lim - it I'm

17 F(add2) Fmaj9/A B:(add2)

help - less! I know, I'm down for the count, and I'm down - in' in 'em

help - less! Down for the count, and I'm down - in' in 'em

23 F(add2) Fmaj9/A B:(add2)

That boy - is mine, that boy - is mine!

Help - less! Look in - to your eyes, and the sky's the lim - it I'm

29 F(add2) Fmaj9/A B:

I look in - to your eyes, and the sky's the lim - it, I'm

Life is you' be 'cause I - it - it's in it

Help - less! Help - less!

35 B:(add2) F5 F:maj Cello voice ELIZA:

Help - less

New York, you can be a new man

1 F(add2) Fmaj9/A B: B:maj2

help - less! Look in - to your eyes, and the sky's the lim - it I'm

Help - less! Look in - to your eyes, and the sky's the lim - it I'm

17 F(add2) Fmaj9/A B:(add2)

help - less! I know

help - less! Down for the count, and I'm down - in' in 'em

23 F(add2) Fmaj9/A B:

Help - less! Look in - to your eyes, and the sky's the lim - it I'm

29 F(add2) Fmaj9/A B: C

ELIZA:

I do, I do, I do, I dooo! I do, I do, I do, I dooo! Hey!

Yeah, yeah! I'm down - in' in 'em

It's my

35 Dm7(add4) F/A B:maj9(maj3)

down for the count, and I'm down - in' in 'em

Help - less! Down for the count, and I'm down - in' in 'em

Words and Music by
LIN-MANUEL MIRANDA

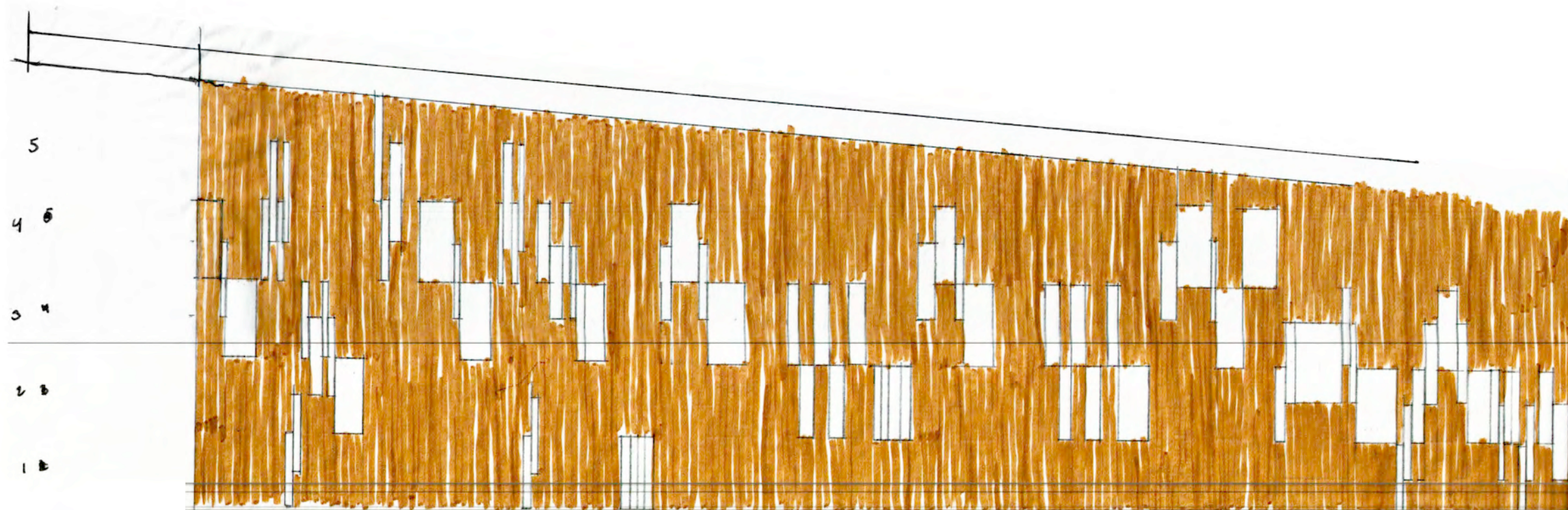
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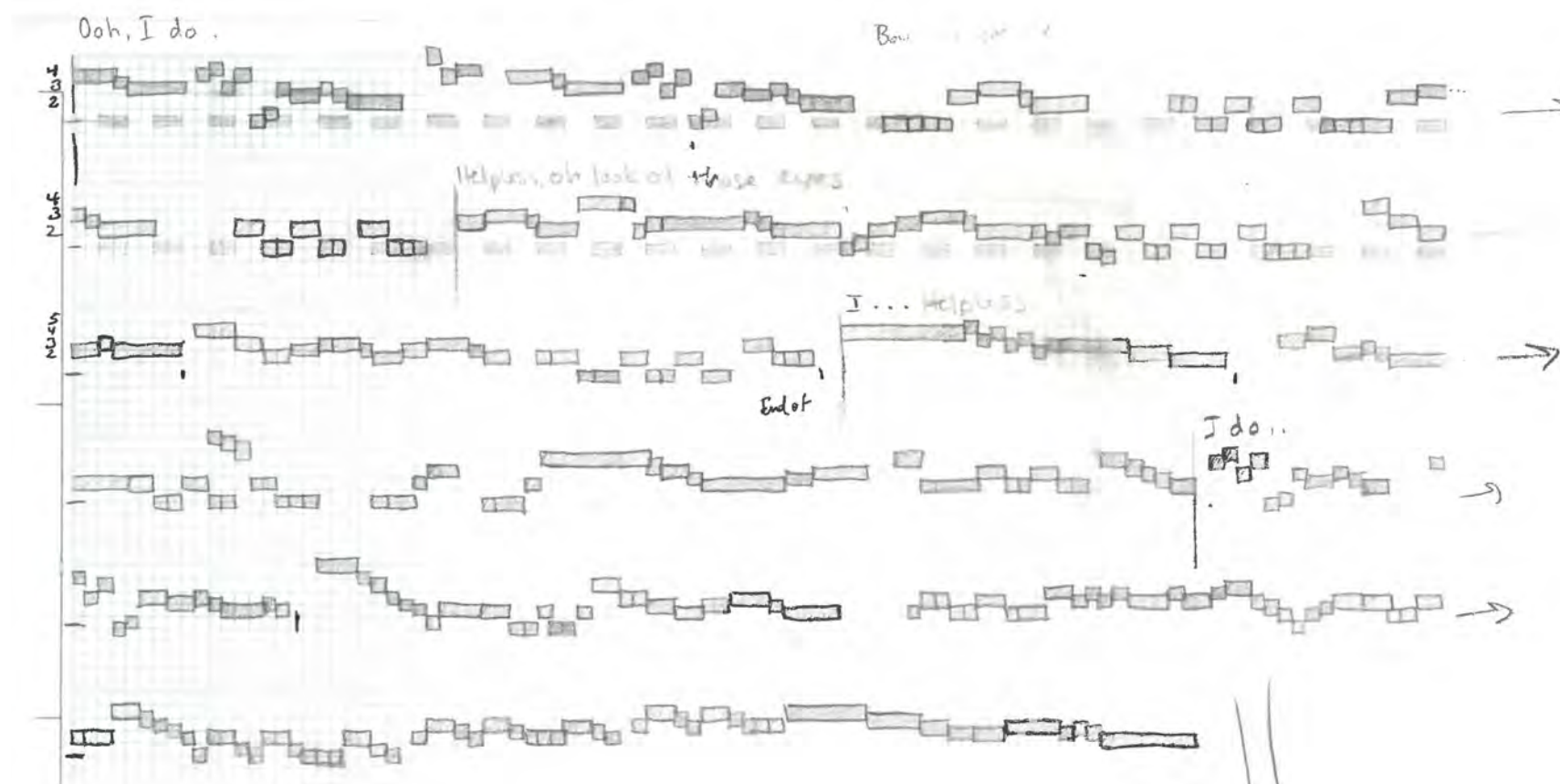
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Arranged by
Alex Lacamoire and Lin-Manuel Miranda

Transcription and Abstraction of musical notes through the help of Katelyn Walimyer





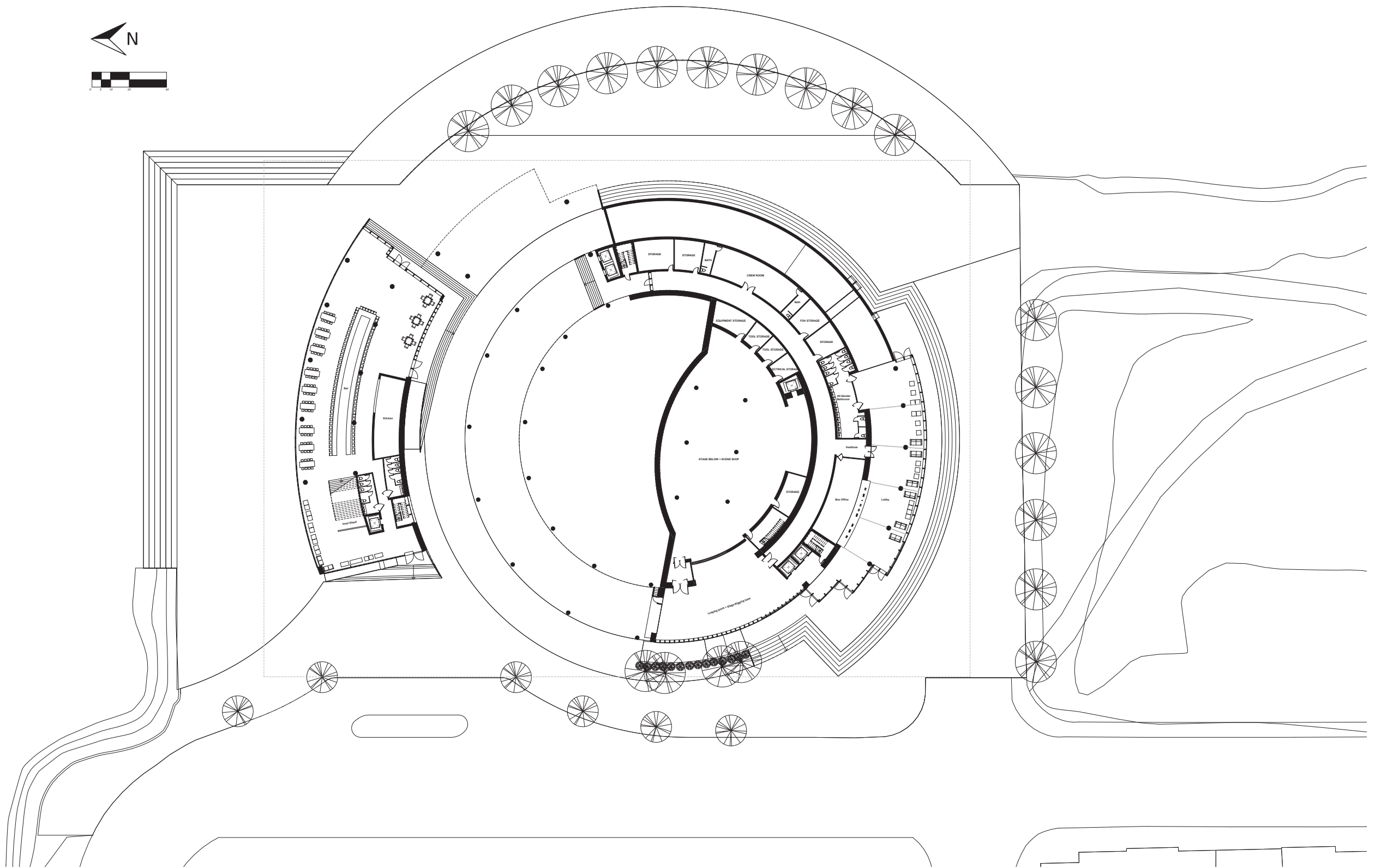
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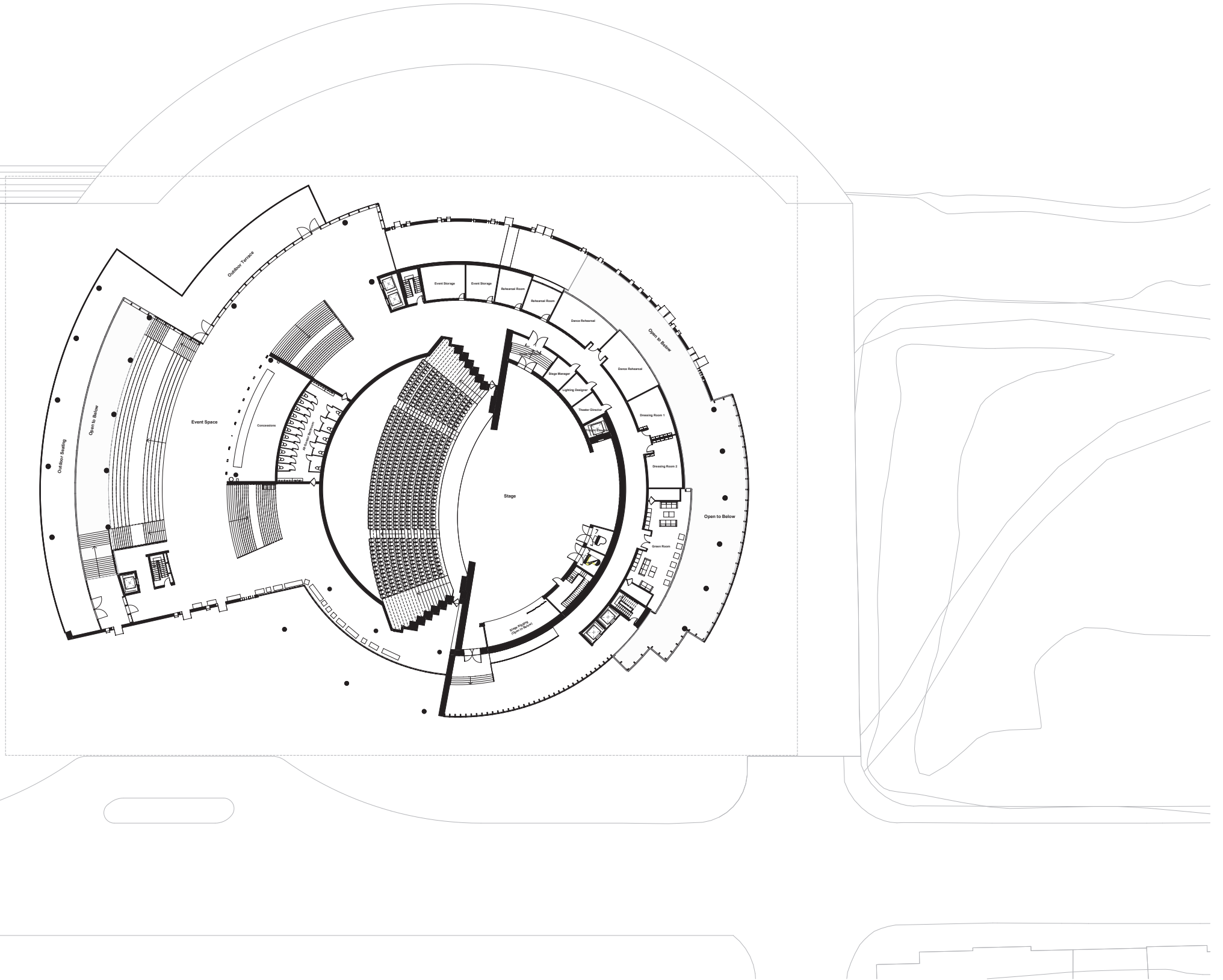
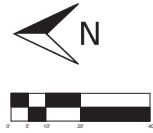
Site Plan



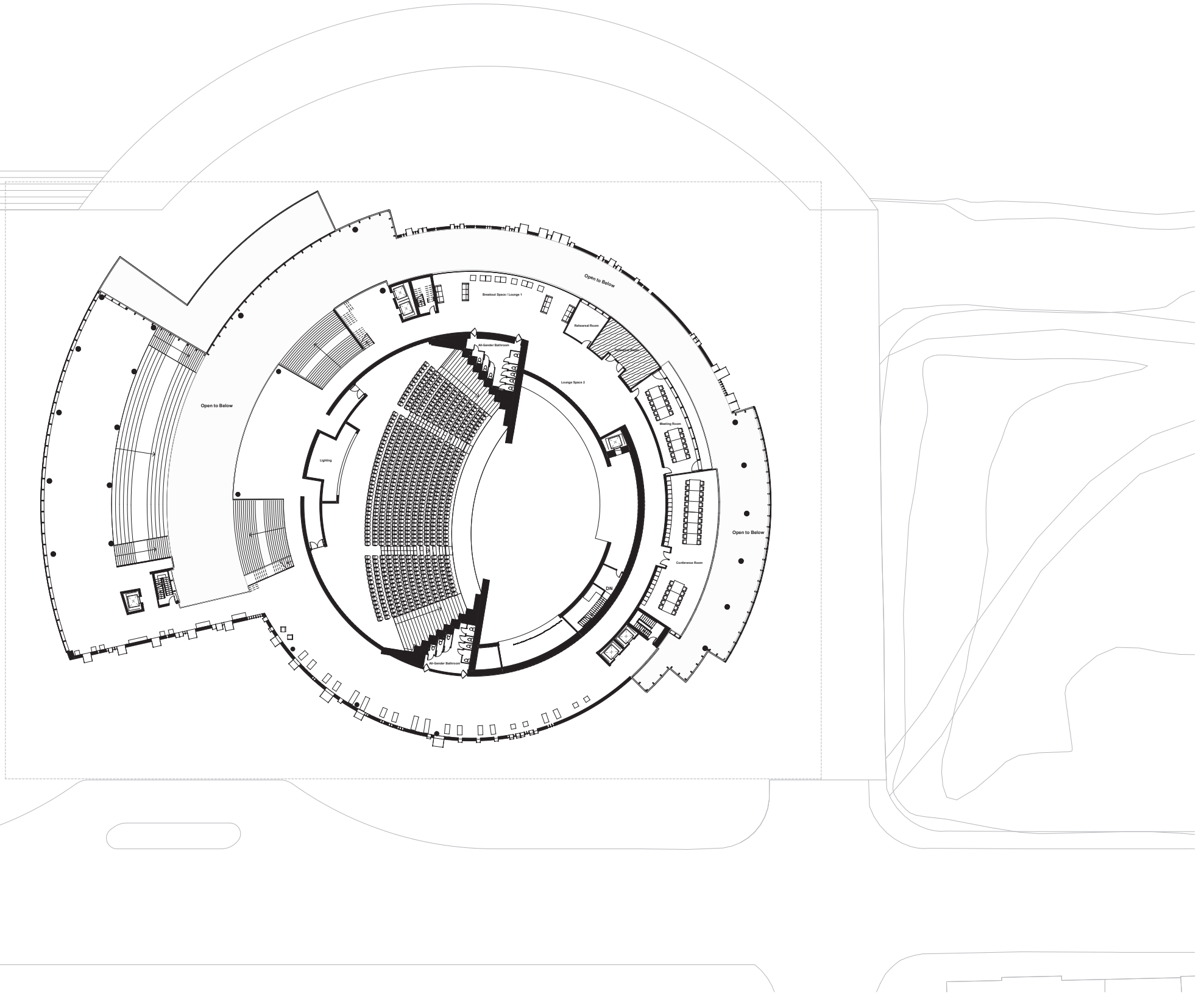
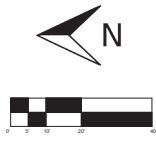
Floor Plans



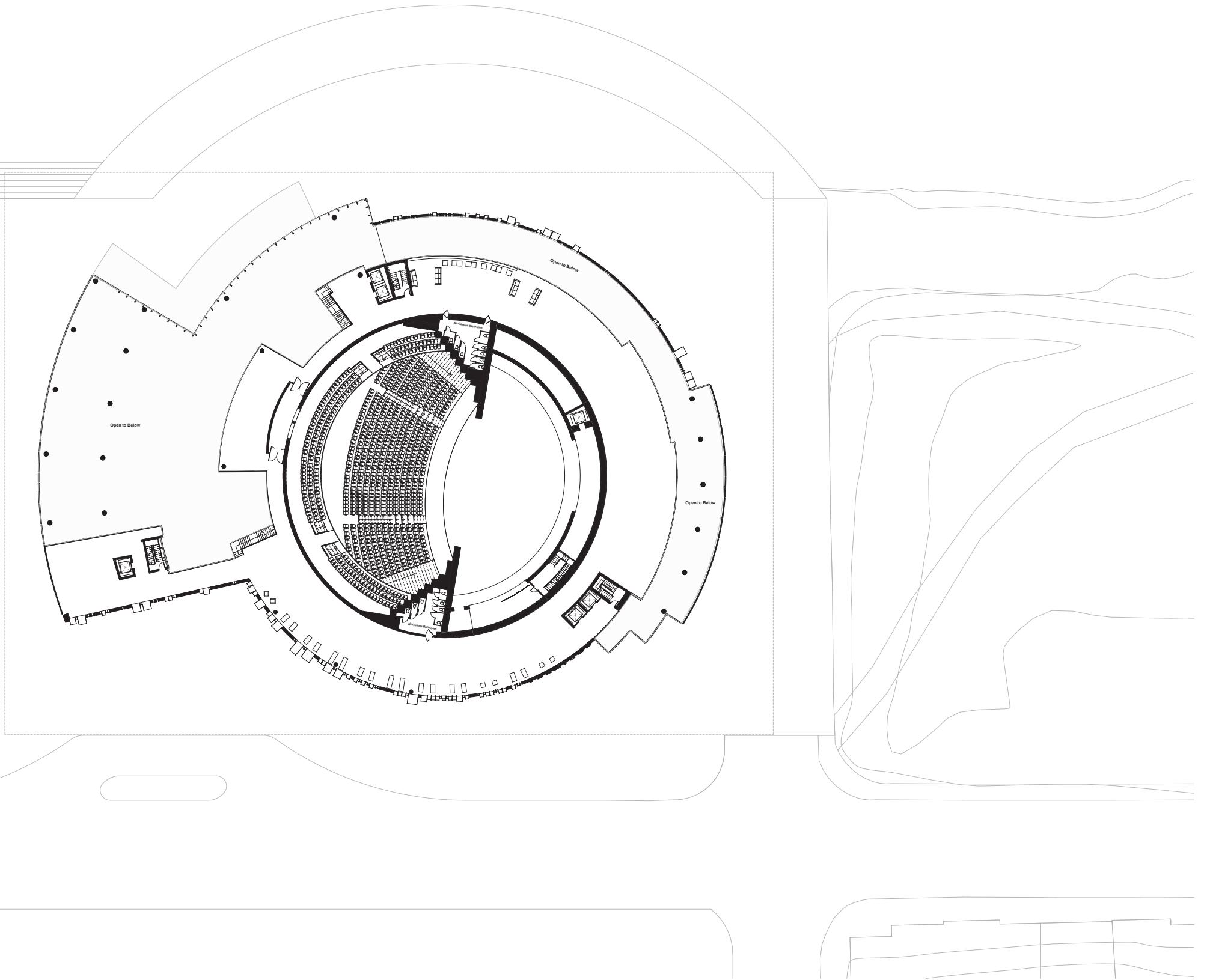
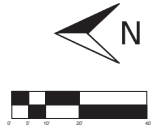
First Floor



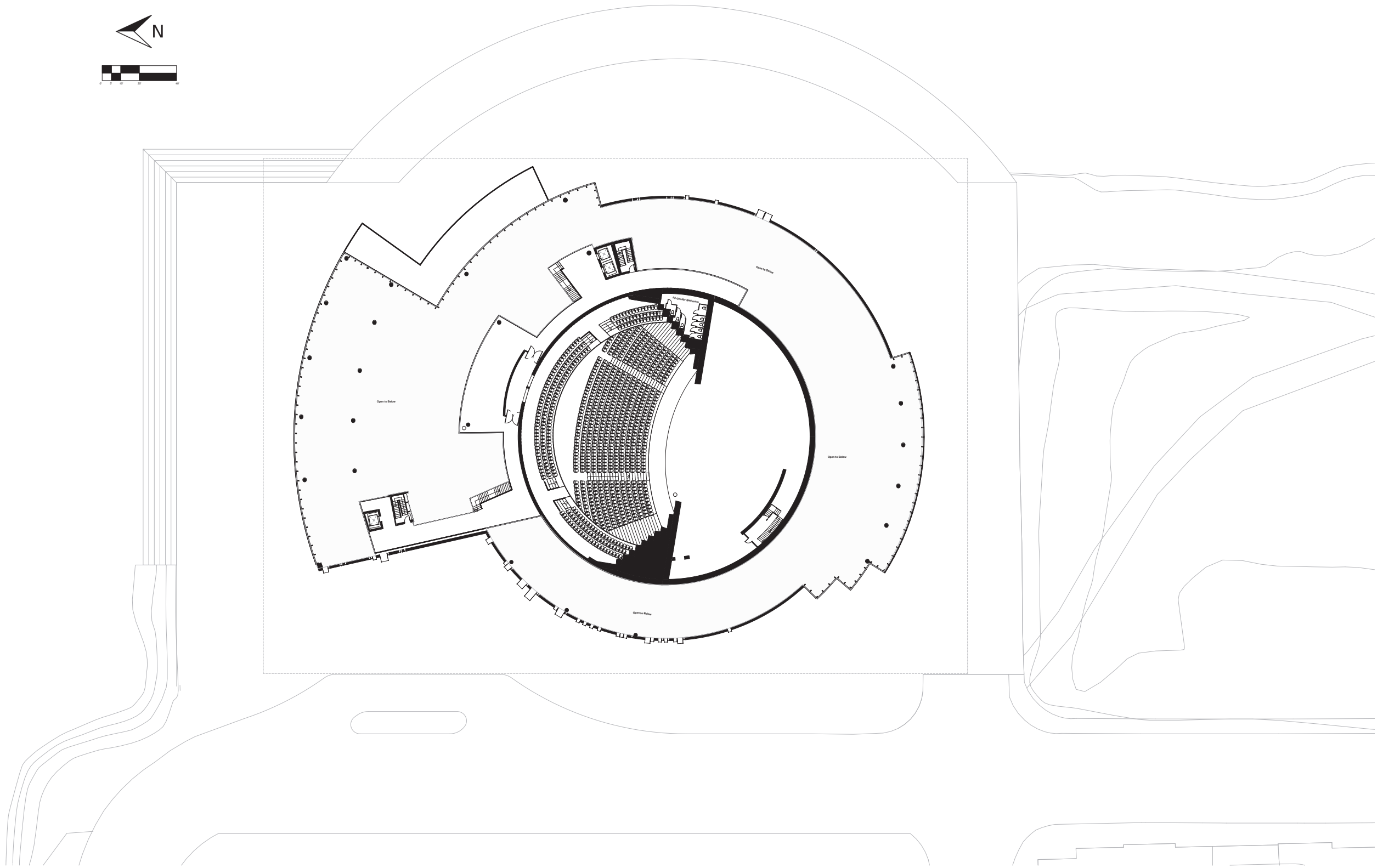
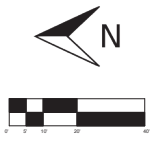
Second Floor



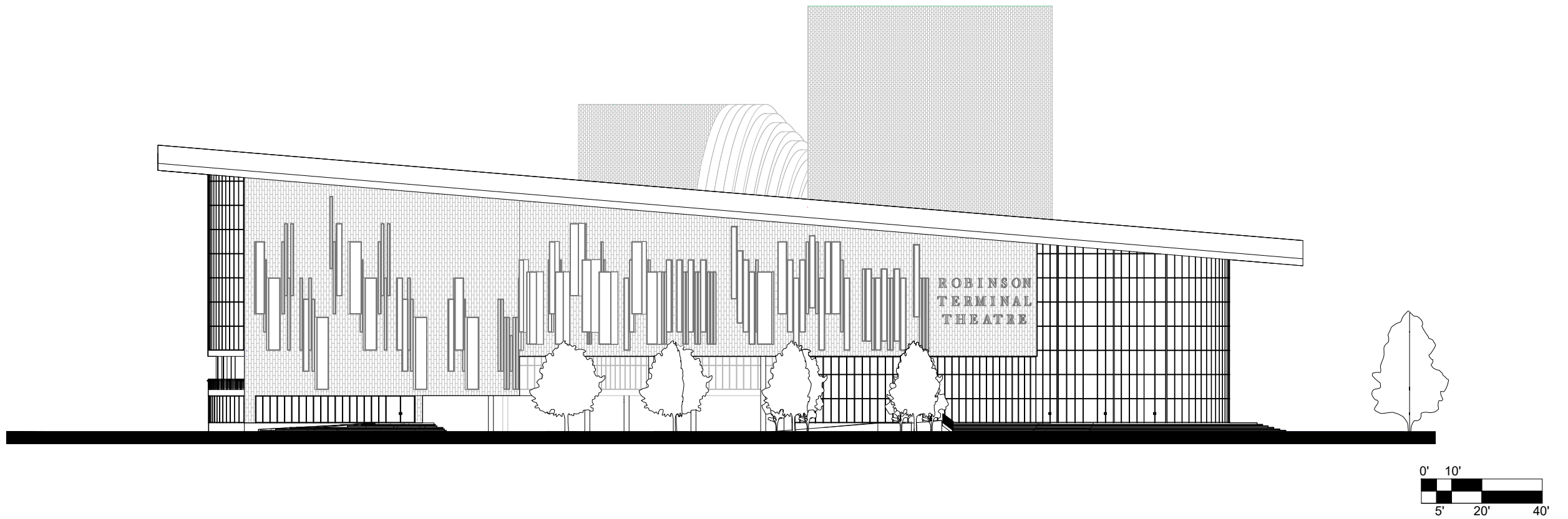
Third Floor



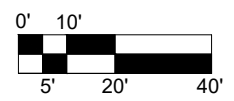
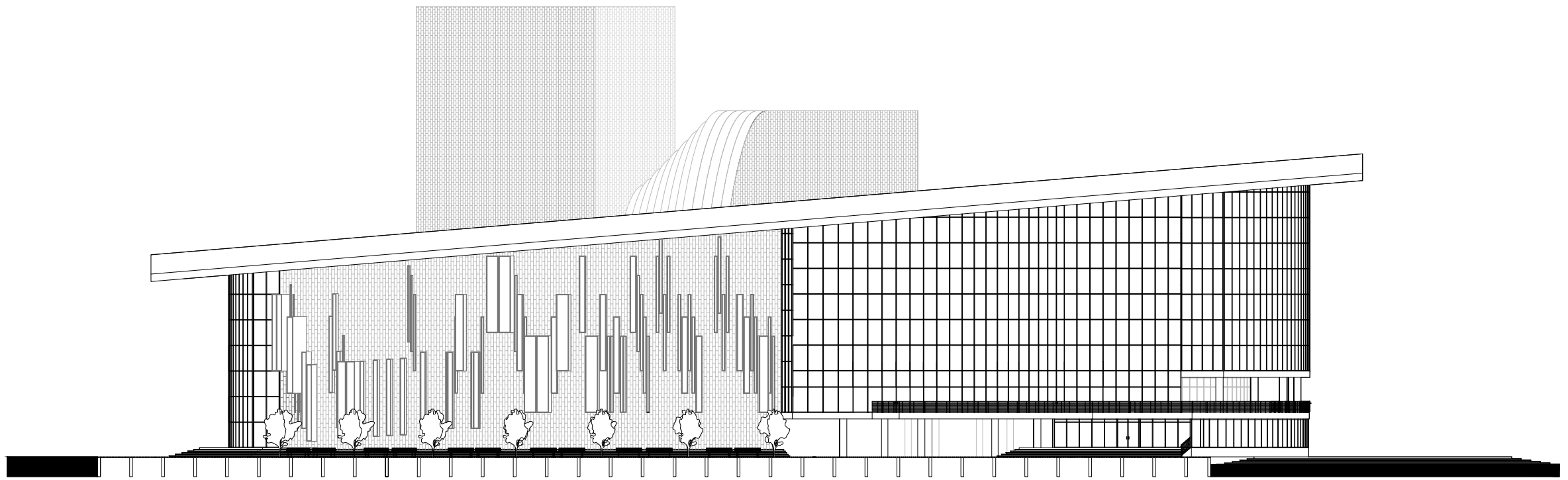
Fourth Floor



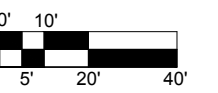
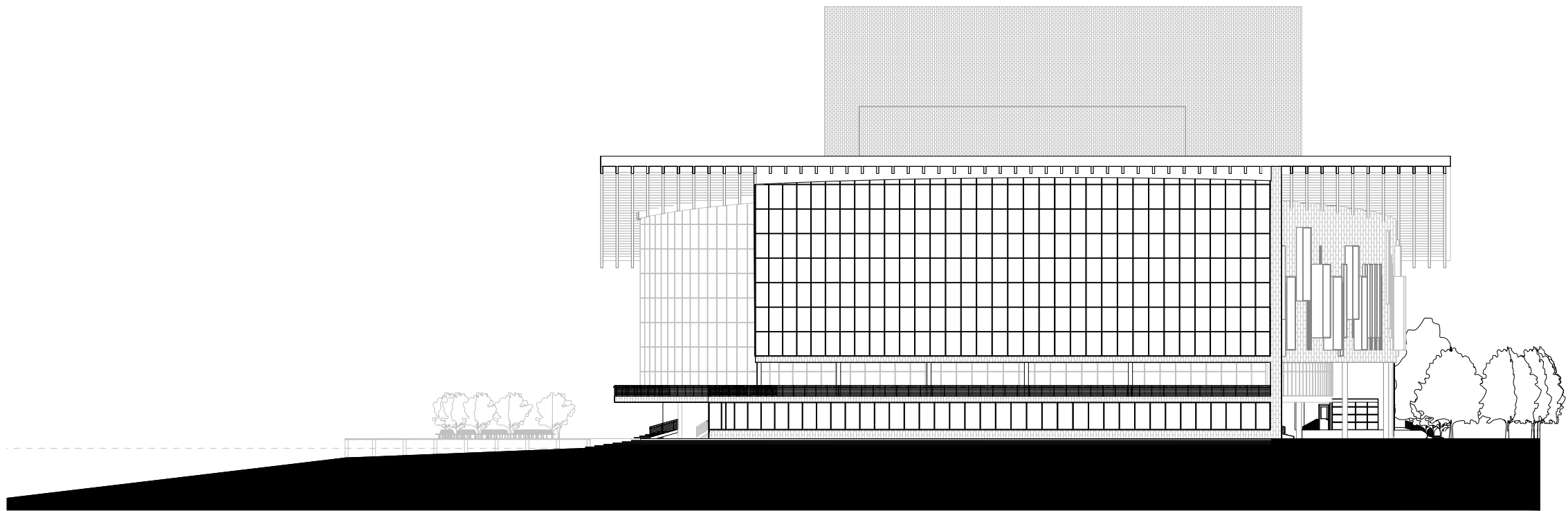
Fifth Floor



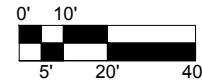
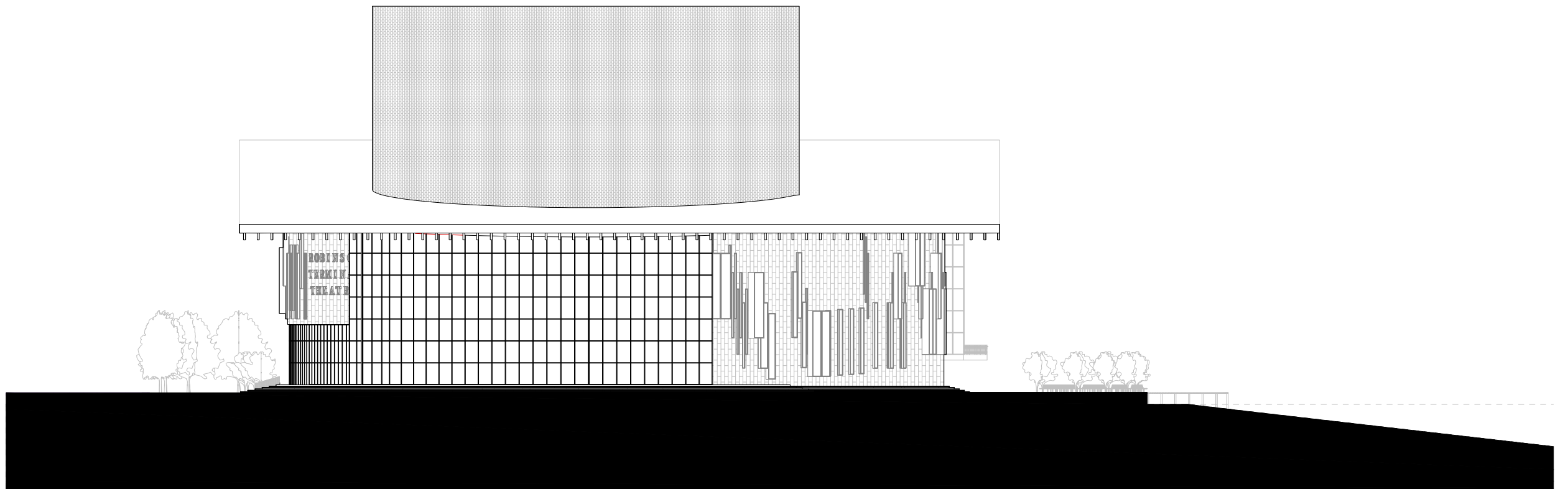
West Elevation



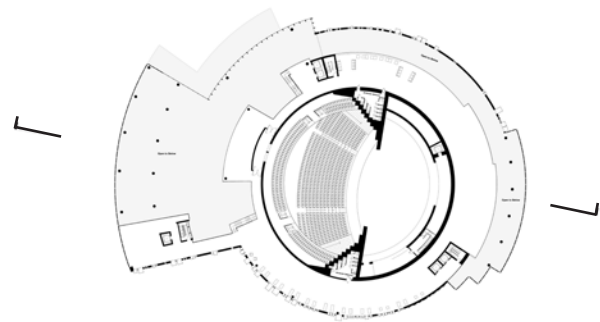
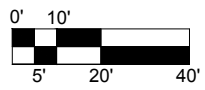
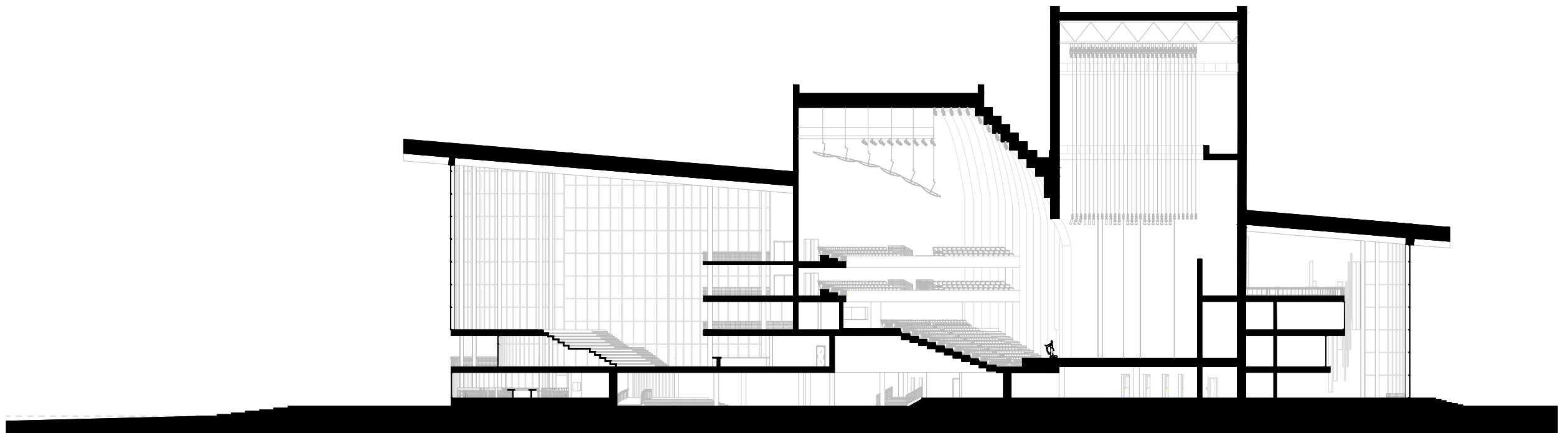
East Elevation



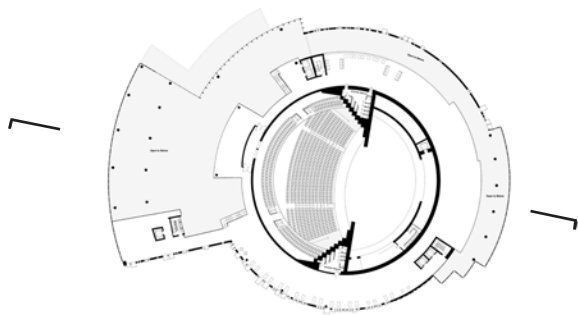
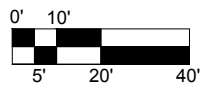
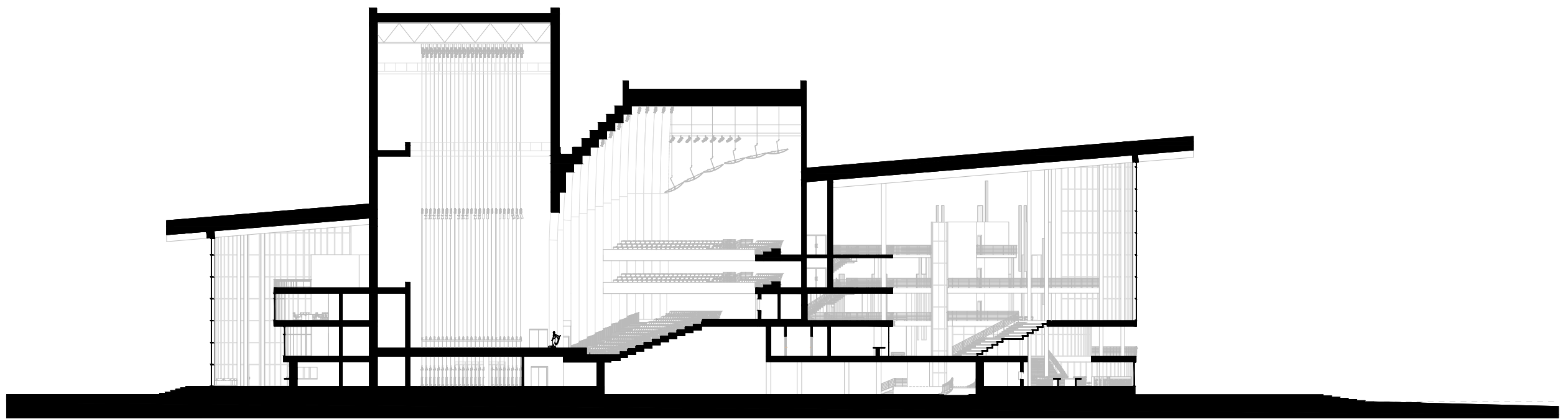
North Elevation



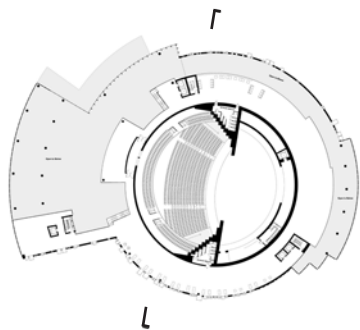
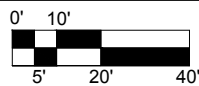
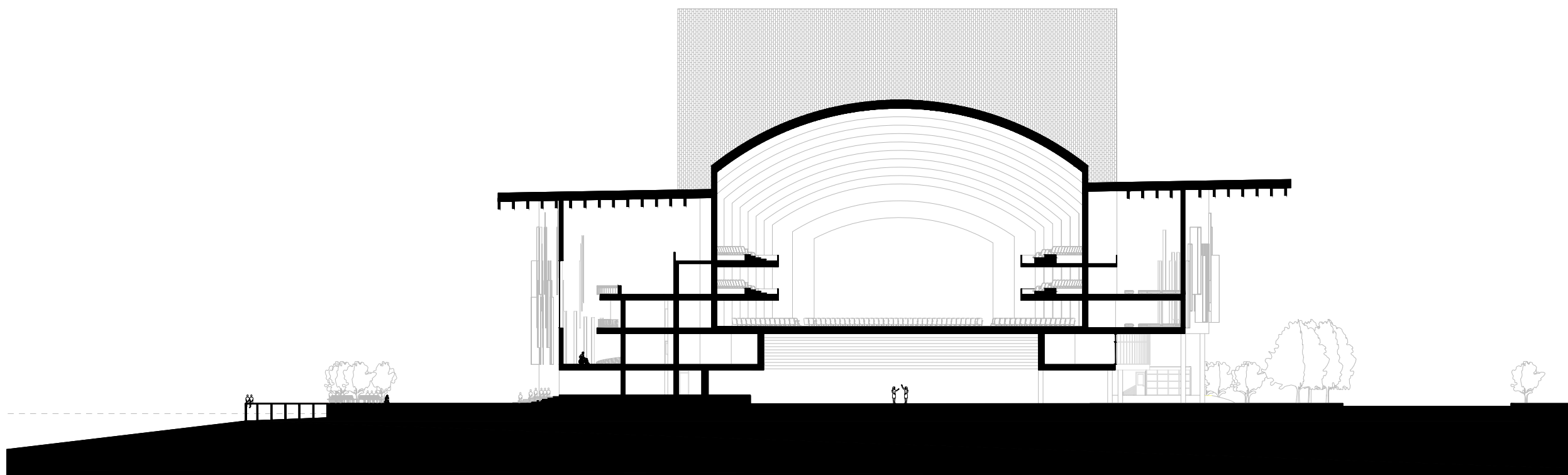
South Elevation



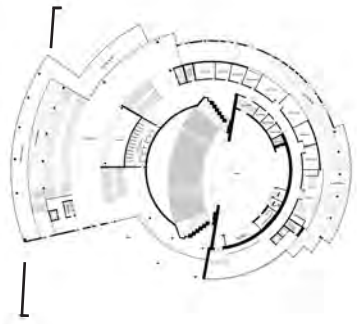
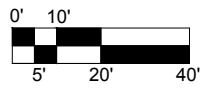
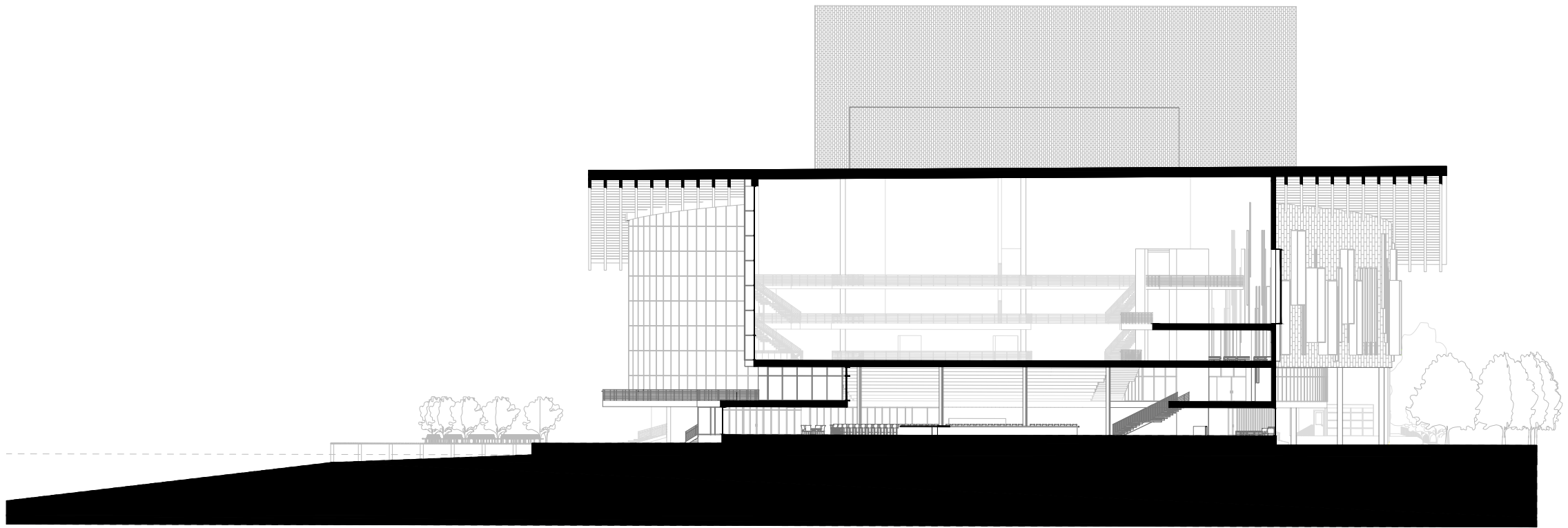
Section Looking East
 1/16" = 1'-0"



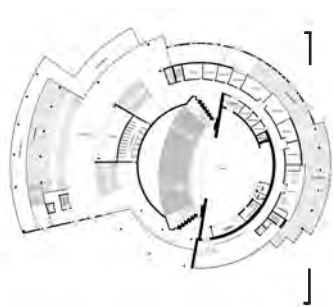
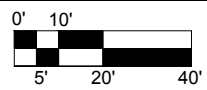
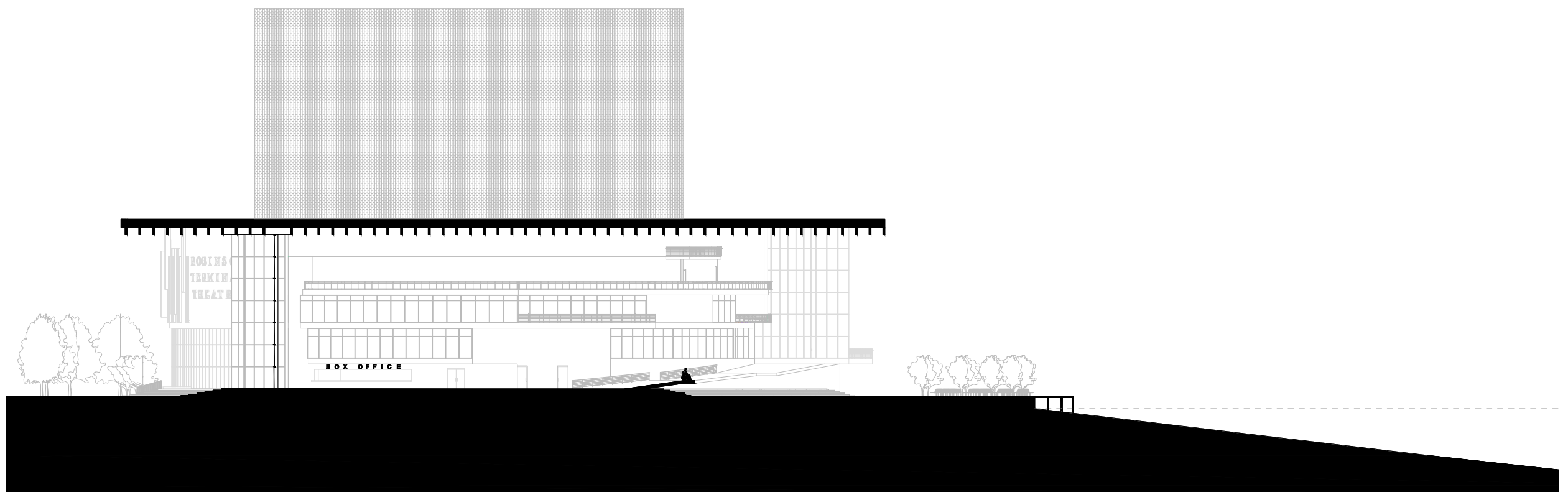
Section Looking West
 1/16" = 1'-0"



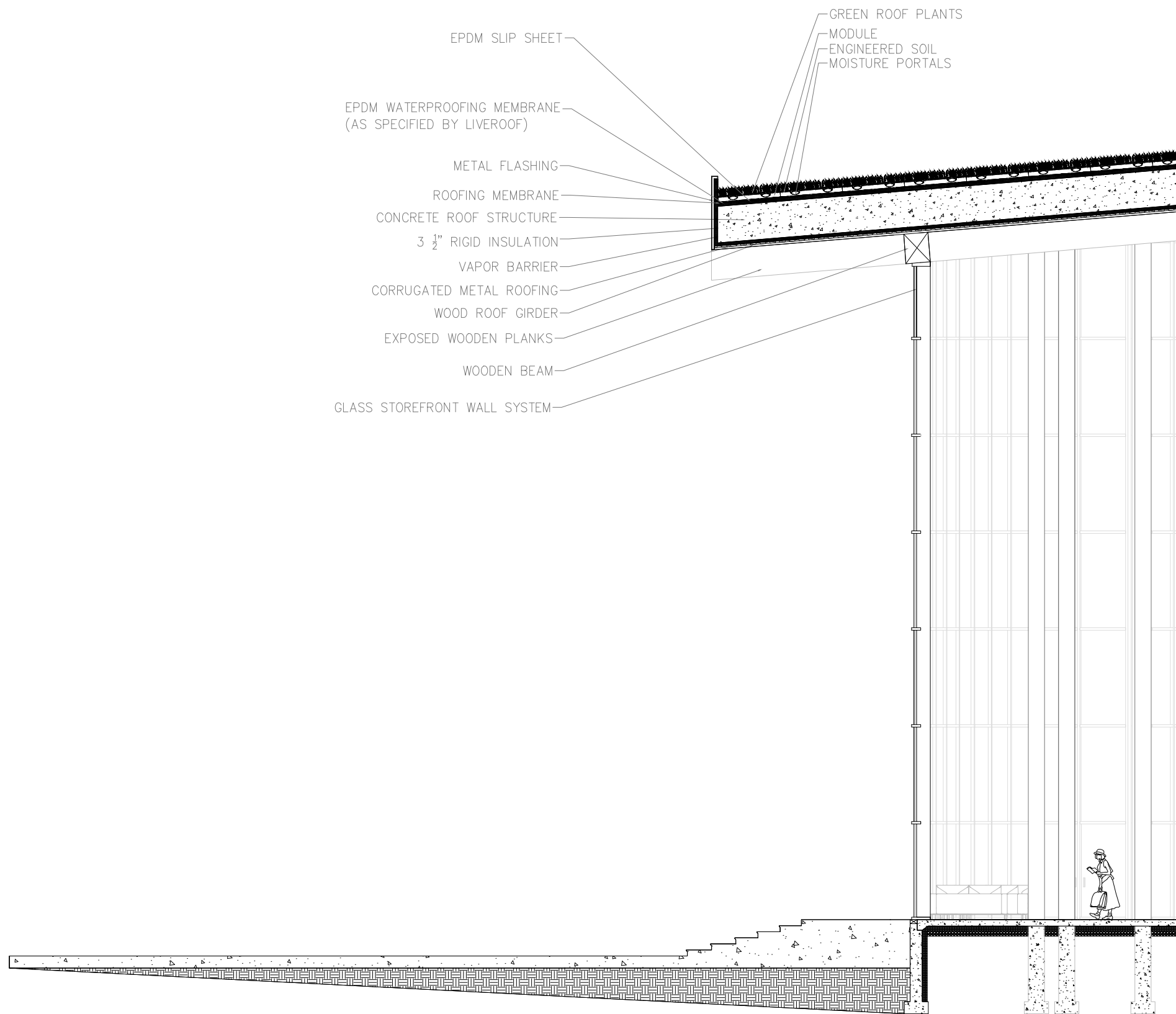
North Section Looking into Theatre
 $1/16'' = 1'-0''$



Section Looking North into Restaurant + Event Space
 1/16" = 1'-0"



Section Looking North into Lobby
 1/16" = 1'-0"



Wall Section @ Lobby
 1/4" = 1'-0"



View of the Robinson Terminal Theatre along N. Union Street and the newly designed plaza, previously Oronoco Bay Street. The name of the building pays homage to the previous building, the Robinson Terminal North boating warehouse and the continued history of the site as a place for the exchange of goods and services. This site serving as the beginning of Alexandria and where Virginia shipped its tobacco from.





Interior view of the Lobby with the Box Office



Interior views of the Lobby, with a view of the green room and conference rooms being expressed above





Interior views of Grand Ramp that leads to the 2nd floor into a dance rehearsal room with dancers practicing. In addition, an interior view of the windows, mimetic of the musical notes of Helpless from Hamilton.



Interior views of at the top of Grand Ramp on the 2nd floor that looks out onto the Potomac. There is an open terrace in which people can go outside for outdoor performances, outdoor seating for the restaurant, or simply to take in the view.



Interior views of the Event Space on the 2nd floor . Views of the concessions stand, doors to outdoor terrace, breakout steps for people to sit during intermission or for an additional performance, and the stairs that lead up into the proscenium theater.







Interior views of the 3rd and 4th floor breakout space/lounge along the east facade of the building that looks out onto the Potomac River



Interior view of the 3rd and 4th floor circulation along the West facade of the building that provides breakout seating for before, during intermission and after the show. The musical note windows are also present.



Interior view of the 3rd floor circulation along the West facade that connects to the fire stair and elevator, in addition to the view north out on the Potomac River



Interior view of the proscenium theater with a dress rehearsal of *Into the Woods* from Orchestra seating



Interior view of the proscenium theater with a dress rehearsal of *Into the Woods* from the Mezzanine seating



Interior view of a Rehearsal Room that looks out through the Musical Note windows onto the Potomac River



Interior views of 5th floor circulation looking out onto the Potomac River and down into the Event Space



Interior views of The Robinson Terminal Theatre Restaurant + Bar

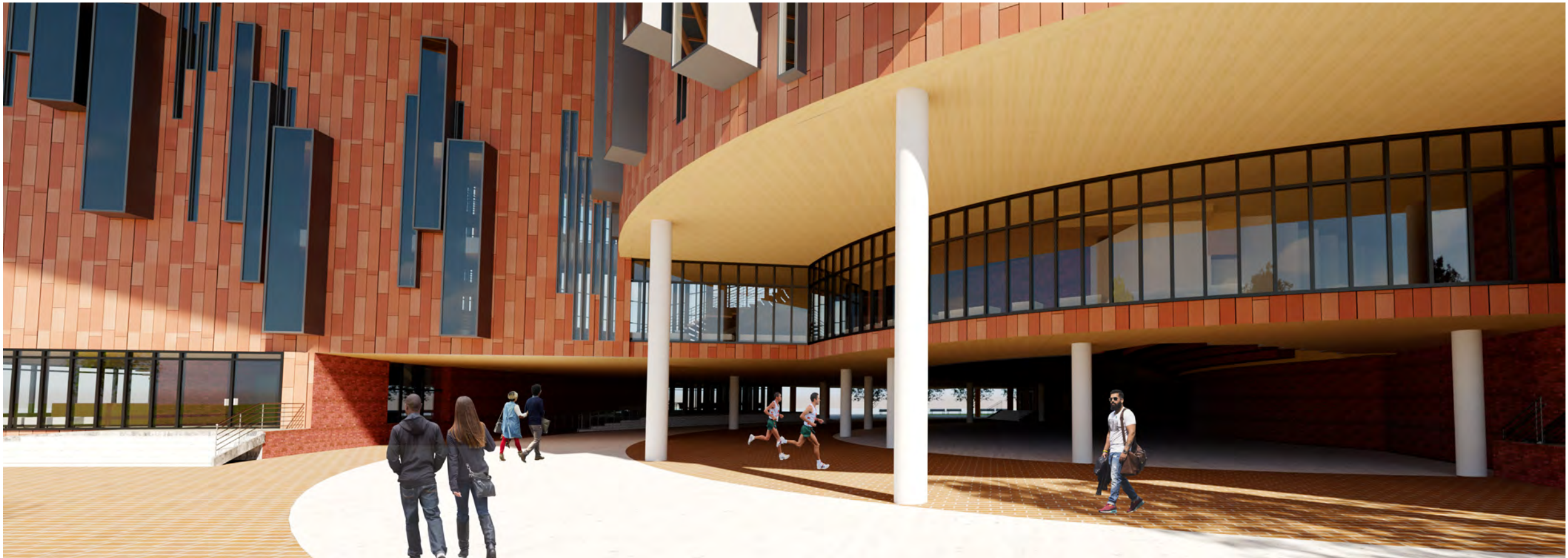


Exterior view of the Robinson Terminal Theater from Oronoco Bay Park with step seating that meets the water.



Exterior view of the Robinson Terminal Theater newly designed pier and grass play area





Exterior view of the walkway passage at the Robinson Terminal Theater where people can be dropped off at the theatre on N. Union Street and continue straight onto the pier along the Potomac River.



Exterior view showing the Musical Note windows along the West Facade.



Exterior view of the Robinson Terminal Theater newly designed pier and grass play area along the Potomac River



Exterior view of the Robinson Terminal Theater from the Potomac River

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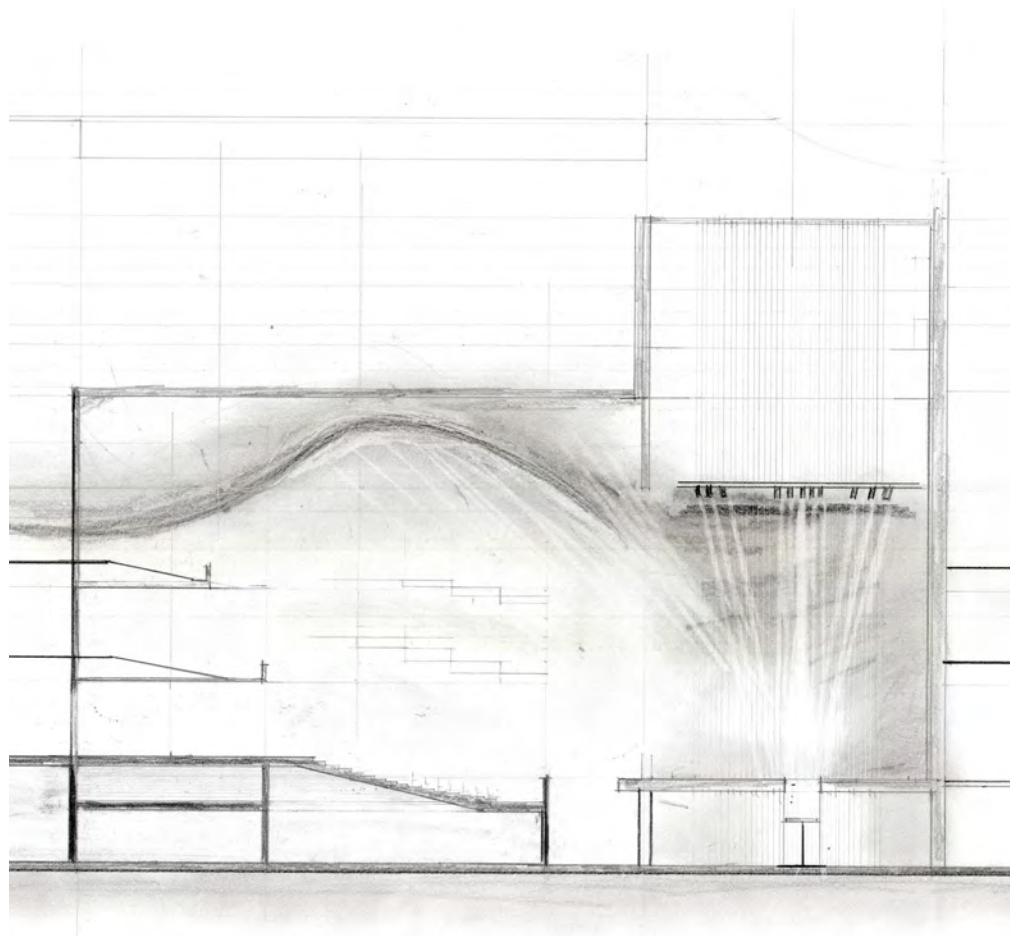
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Note: All Images and photos in the thesis book are taken and created by the author unless otherwise noted.

THE TROUPES OF THEATRE

Robinson Terminal Theatre



west room
1001 prince street
washington-alexandria architecture center
virginia tech
may 13, 2019
2:00 p.m. matinee