

Intermission

ROMEO:  
Either thou or I, or both, must go with him.

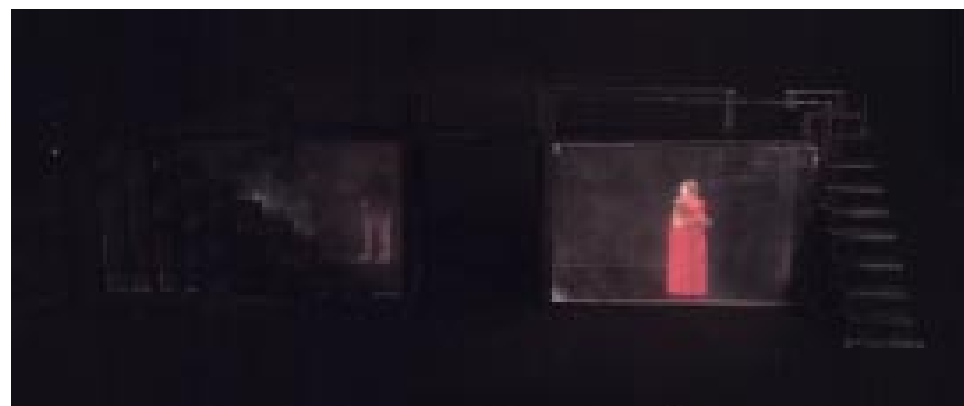
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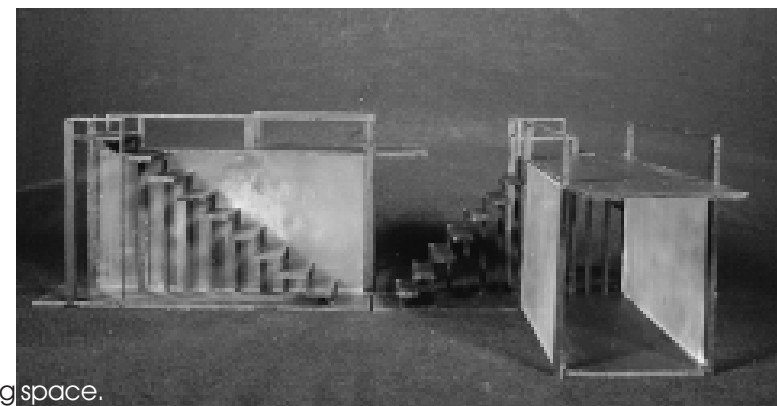
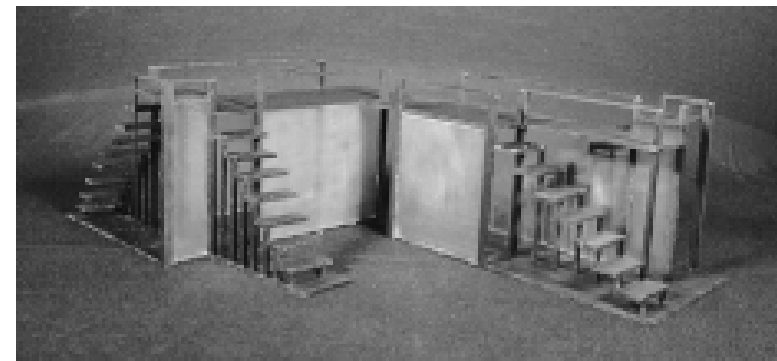
Staging two conflicting scenes in the same place has an impact on the meaning of the play. To the audience, the spot where Romeo first met Juliet now becomes the place where he slays her cousin, Tybalt, in revenge for Mercutio's death. In the first instance, the water gives the play a new level of meaning by isolating Romeo and Juliet from the rest of the action. Water also becomes a symbol of hope. In the scene isolating Romeo and Tybalt, the play gives the water a different meaning: it immediately becomes associated with blood. This staging also gives insight into Romeo's character: his exuberance to fall in love equates his exuberance to kill.

Staging two opposing events in the same physical place is essential to understanding how the amphitheatre can be used in a performance. A previous set design for *Romeo and Juliet* gave birth to this idea and became the beginning of the thesis. The set consists of two mobile pieces which can be arranged to form spaces appropriate to the ideas behind each scene. The design sprung from Louis Kahn's statement, "structure is the giver of light" and the story of two opposing families whose children vainly attempt to unite. The pieces are essentially a split bridge. Their surfaces, black structure and semi-translucent walls, also enforce the idea of opposites. In a similar way, the thesis emphasizes light versus heavy structure, old versus new, and man-made versus nature.



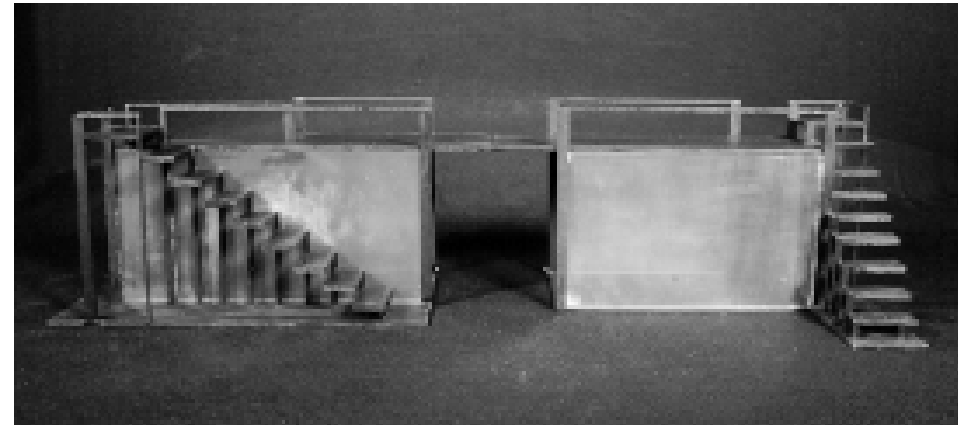
*A set design for Romeo and Juliet*



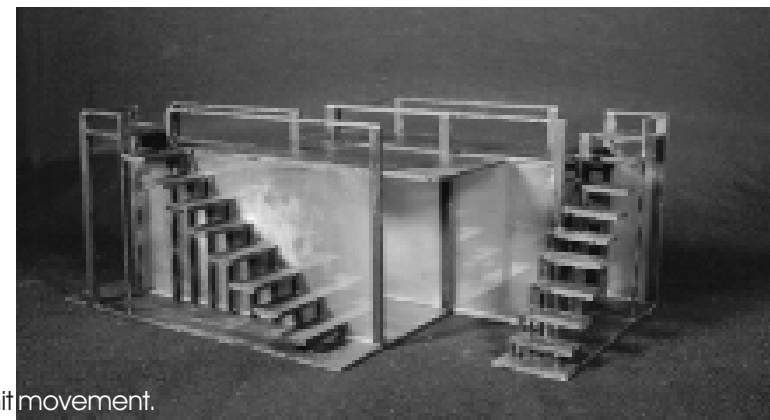
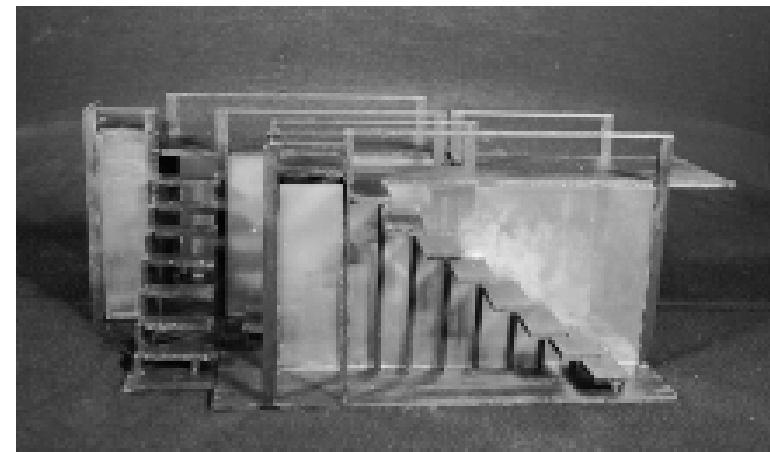


Walls and levels form a plaza or a gathering space.

A hallway layers the performance area.



The bridge creates a central space and is symbolic of momentary unity between rival families.



Stairways intensify and limit movement.