

THE THEATRE OF POLITICS: THE STREET AS THE STAGE

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A Senior Honors Thesis

Presented to

The Faculty of the Department Gerald D. Hines College of Architecture  
University of Houston

---

In Partial Fulfillment

Of the Requirements for the Degree of  
Bachelor of Architecture

---

By

Giuliana Pedreschi

May, 2020





## ACKNOWLEDGEMENTS

I sincerely thank my family and friends for their support, not only during the completion of this thesis project but throughout the entire journey towards my Bachelor of Architecture. I wish to express my sincere gratitude to my committee members Dr. Marta Rodriguez and William Truitt, as well as to my Undergraduate Honors Thesis reader, Dr. Carol B. Cooper.





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# Abstract



(Collage 1. São Paulo Passado and DCI)

*"The truly orphic moment, the scene history is most apt to recall, took place just beyond the designated space of performance, on the sweeping staircase leading up from the lobby to the auditorium doors."*

(Townsend 138)

At the moment in which the poet, Mário de Andrade, stands at the staircase of the Municipal Theatre in 1922 and reads parts of his works, the audience in the theatre stops to listen as though he is the performer of the night. While the architecture of a theatre intends for the impactful moment to happen at the stage, Andrade challenges that intention by assigning a new performance space in the staircase. There is a disconnect between design and use. In the same way, the disconnect is seen in the *Catedral da Sé*, the designated seat of ecclesiastical authority. A space originally created for religious control becomes, over the years, a space where the people take control and becomes a spatial expression of political power, first by the church, then by the people. Similarly, the *Avenida Paulista*, designed as a site for mansions of politically powerful coffee barons, has become the host of numerous movements by the people that ultimately shape the country's history. **This thesis proposes to connect traditional architectural performance in theatre with architecture as an interactive artifact capable of inspiring the social power of the vulnerable masses.**



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# Prospectus



(Figure A. Original)



(Figure B. Original)



# Prospectus

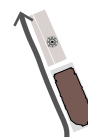
*Catedral da Sé - Theatro Municipal - Avenida Paulista*



0 0.25 0.5 1 miles



Theatre  
Government



0 500 1000 2000 ft

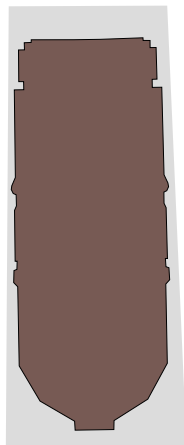
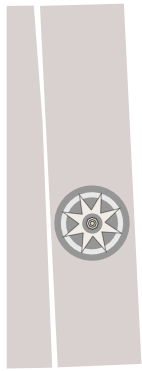


# Prospectus

*Catedral da Sé - Theatro Municipal - Avenida Paulista*

The city of São Paulo contains various spaces for political protest that defy the sites' original design intention. The *Catedral da Sé* evolves from a place intended for the Bishop's authority of political power into a place of democratic authority through the use of protests in the plaza. The protests encourage and create significant change in political power and socio-economic policies. Similarly, the *Theatro Municipal de*

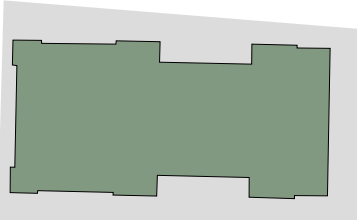
*São Paulo* turns into another site for the population to protest despite its intended design, which is to be representative of the city's importance internationally while hosting operas for the Brazilian coffee barons and elite in the early 1900s, who at the time, controlled political power. During the same period, the elite begins to build the *Avenida Paulista* as a residential street for its luxurious mansions. Over the years, the street becomes the heart of the city for economy and, eventually, turns into the largest site of political protests where the population gathers in order to ensure their voices are heard in politics. The street (diagrammed below), once a symbol for elite control, becomes a symbol for democracy, once again, returning to the hands of the people.



*Catedral da Sé at Praça da Sé*



*Theatro Municipal de São Paulo*



■ Seat of Bishop Authority

0 50 100 200 ft

■ Democratic Authority

■ Elite Theatrical Performance

■ Democratic Performance



*Avenida Paulista*

0 500 1000 2000 ft

■ Historically Elite Political Power

■ Modern Democratic Political Power

# Prospectus

## Architecture of the City

Throughout the city, it is evident that culture constantly defies the architect whether through performance art or commerce.

In 1928, the *Mercado Municipal de São Paulo* (Figure C) begins construction. Although its intended purpose is a public market, the first function is an ammunition warehouse. It is only after the Constitutional Revolution that it returns to its intended function. Contrary to that, the *Avenida Paulista* today hosts markets three times a week throughout the entire street. One of the few original remaining mansions from the early stage of the *Avenida* is the *Residência Coronel Joaquim Franco de Mello*, 1905 (Figure D). The photo shows the street market held in front of the house, which challenges the house's luxurious character. Another mansion that remains is the *Mansão nº1811*, 1940s (Figure E). Over the years it has been rented by different banks that transform it into fully functioning agencies, which gives the public the opportunity to visit the mansion while keeping it maintained privately. In 2019, the house reopened as *Méqui 1000*, celebrating the thousandth McDonald's in Brazil. The *Theatro Municipal de São Paulo* (Figure B and F) is again the protagonist of popular culture challenging the existing. The steps in front of the theatre is traditionally a place where the elite shows off their gowns and luxury; today they are used for performances that would not have been deemed important or up-to-standard for its original target audience.

Given that, a question arises: Should the architect's intent be protected, or should culture be able to challenge the existing?



(Figure C. Original)



(Figure D. Original)



(Figure E. Original)



(Figure F. Original)



# Prospectus

## Architecture of the City

In Aldo Rossi's book *Architecture of the City* he discusses the definitions of three types of monuments: a pathological monument, a propelling monument in the realm of history, and a propelling monument in the realm of memory.

In Rossi's definition, a pathological monument is no longer in use. People go to these monuments simply to visit and observe as if it were a museum piece. An example of a pathological monument in São Paulo is the *Garagem América* (Figure 1) which is the first vertical car garage on the city in 1954 and is now a protected heritage site preserved solely for observation for its historic importance and architectural characteristics. A propelling monument transcends time and can still be used today. These can be either in the realm of history or in the realm of memory. Propelling monuments in the realm of history have the same function today as they did originally, such as the *Paróquia Nossa Senhora do Brasil* (Figure 2) in São Paulo which has always been a church and its function has never changed. Propelling monuments in the realm of memory, however, develop a new function today that is different from its original purpose, such as the *Conservatório Dramático e Musical de São Paulo* (Figure 3) which is originally used as a conservatory for students of music in 1909. In 2009, however, it becomes incorporated by the *Praça das Artes* which was built to accommodate extended activities of the *Theatro Municipal*. This building preserves the original façade and interior of the old conservatory building, but adds a new structure that "hugs" the old building providing a new access from the back side as well as giving a new function after the conservatory was closed.



(Figure 1. Garcia)



(Figure 2. Shahr)



(Figure 3. Vitruvius)

# Prospectus

## An Interactive Theatre in a Performative Space

This thesis proposes that the use of architecture has the ability to be ever-changing. It should follow Rossi's definition of a "propelling monument in the realm of memory" with eternal elasticity for people to use and transform as culture changes and evolves. It is not a sacred entity, as "culture emerges from a people's confrontation with and assimilation of experience." (Pierce, 236). My project will intervene on three existing buildings, highlighted on the site model diagram (right), to defy their outdated use.

The architecture of Theatre can transcend into politics as protests are performance art and the streets are the stage.

In Augusto Boal's "Theatre of the Oppressed" he creates techniques that encourage self-expression and public engagement of political ideologies while organized theatre in the mid 1900s is heavily controlled by authorities. In Invisible Theatre "actors carefully prepare short scenes in order to bring to light social or political problems, so as to make the 'audience' react..." (Coudray). In this way, the mundane is brought into the forefront of discussion. They are able to break away from the manipulation of powerful forces and use their voices to effect change.

Theatre provides access to political discussion to those who are vulnerable and have no influence. My project creates a safe space to showcase vulnerability and defy the "assumptions that citizens do not want to participate and exclude them from the decision-making processes" (Weber, 42).

Site Model



Existing Architecture  
for Intervention

# Prospectus

## An Interactive Theatre in a Performative Space

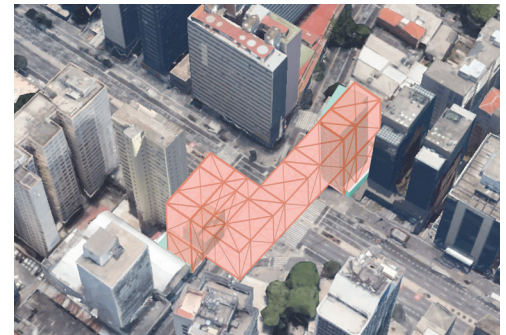
My project is a scaffolding, as shown on the concept diagram (top right), that adapts to the need of its users without a defining function from the architect. The building is malleable and allows culture to shape its purpose and use throughout the course of its life.

*"he likes to give [people] the edge,  
so they can get to another stage."*

-Royston Landau on Cedric Price  
(Mathews, 24)

My project aims to follow the philosophy of Cedric Price in which architecture extends people's *"capacity to change habits, appetites and minds"* (Mathews, 24). My building has no permanent structures, which allows for the potential to change and evolve naturally. Nothing is to last more than 10 years, some structures only 10 months, others not even 10 days. There is no concrete stadia that stains and cracks, no legacy of noble contemporary architecture, no consecrated construct that quickly becomes dated. Informality brings flexibility. Structures can fold-out, slide, attach, lift, and lower in a way that the users dictate how the architecture is shaped daily (bottom right). The building gives access to self expression without the threat of manipulation by those in power, giving a voice to those that do not usually have the opportunity to participate in political discussions and decisions. The building inhabits the street as the people do in protests, and the people inhabit the building as a propeller of democracy.

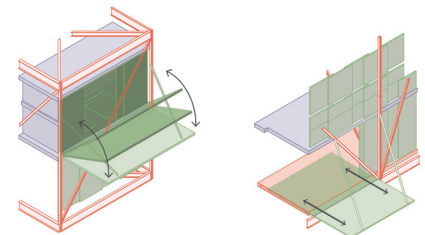
Concept Diagram



Existing Architecture

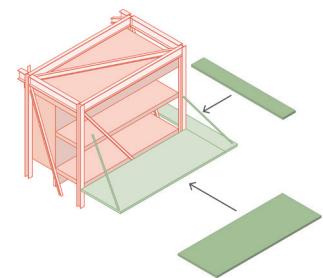
Intervention

A Glimpse into Flexible Designs

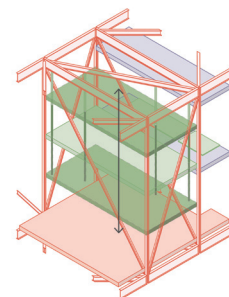


Fold-out

Slide



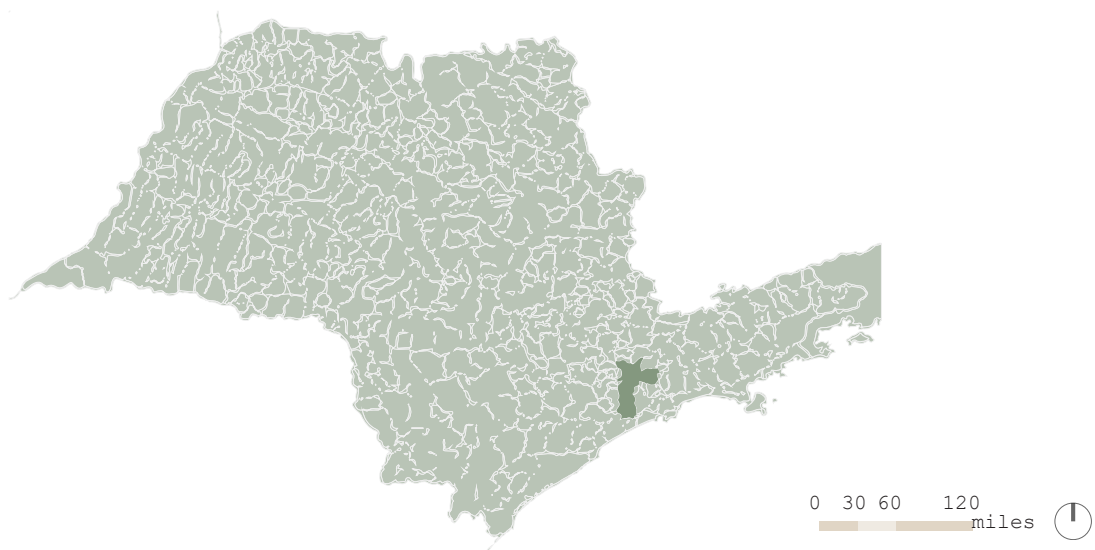
Attach



Lift/Lower



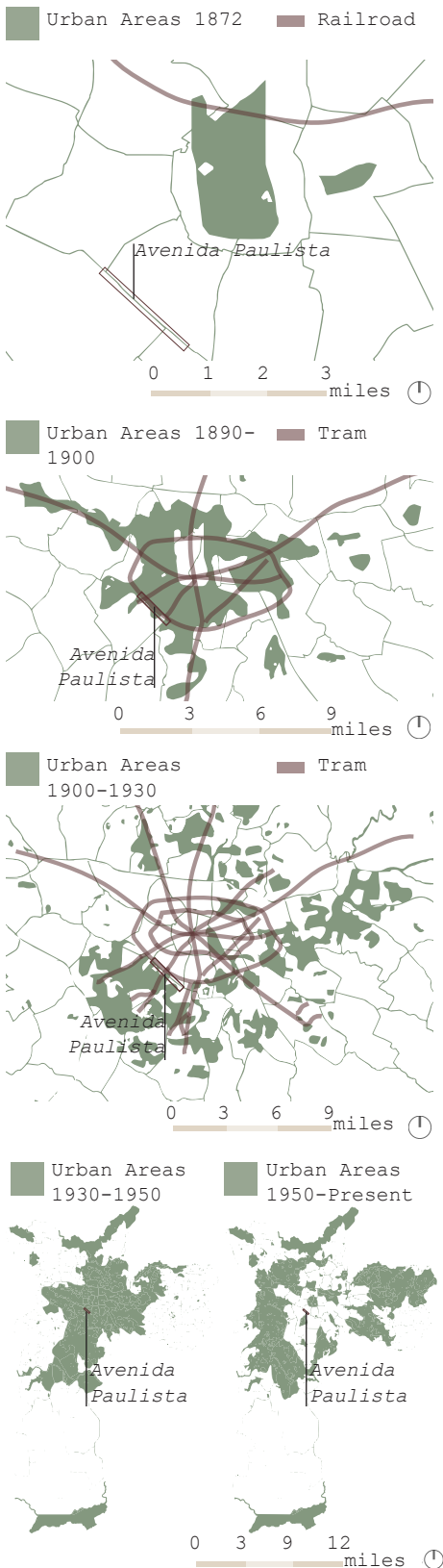
# Analysis





# São Paulo Contextual Analysis

## São Paulo Contextual Analysis



In 1515, the first European explorer, João Ramalho, shipwrecks and discovers São Paulo but it isn't until 1554 that Jesuit Missionaries, who are focused on converting Guainás natives to Catholicism, found the city. In the 1600s the *Bandeirantes* start to explore the interior of Brazil, killing and enslaving natives in their path. According to Guilherme Passotti and Thiago Ramon's study for the *Histórico Demográfico Do Município De São Paulo*, in 1872, São Paulo has a population of about 30,000 when its first tram lines - *Largo do Carmo/Estação da Luz* are adopted. The territorial division of the municipality, adopted after the 1872 Census, expresses the immense power of the Catholic Church. In 1890, the population grows to 65,000 due to the large number of immigrants. For the 1890 Census, new districts are created. The last Census of the 19th century registers a period of growth for São Paulo, which at this point has 240,000 habitants. The Urban area starts to expand beyond the historic nucleus of the city. Railroads now link the interior, where coffee is produced, to the Port of Santos, where coffee is exported, turning São Paulo into the commercial and financial center of the province. This places economic and political power in the hands of coffee barons. In the 1900s colonial housing architecture begins to disappear. French Urbanist J.A. Bouvard is hired to design parks and plazas to beautify the city. His work, known as the Bouvard Plan, results in two public gardens, as well as the *Trianon Belvedere*, which is replaced by the *Museu de Arte de São Paulo* (MASP) building. The city grows due to the industrial expansion in the 1950s as the automobile industry becomes the center of economic growth.

# São Paulo Contextual Analysis

## Protests That Impact Change in Political Power Timeline

**Protest in 1889:** The Proclamation of the Republic occurs to overthrow the *Príncipe/Emperador Pedro de Alcântara*, son of the Portuguese King, who, in 1822 declares Brazil independent from Portugal and names himself as the first Emperor.

**Result in 1889:** Brazil becomes a republic and, in 1891, the first Constitution is written at which point Brazil becomes a democracy.



(Figure 4. CalendarLabs)

**Protest in 1964:** "March of the Family with God for Liberty" in support of a coup d'état against President Goulart and his ideas of a socialist dictatorship.

**Result in 1964:** A military coup d'état removes Goulart from presidency, beginning the Brazilian Military Dictatorship for 20 years where political rights are suspended and replaced with military-sanctioned indirect elections.



(Figure 5. História Viva)

**Protest in 1984:** the movement "*Diretas Já*" supporting direct elections in Brazil results in the reestablishment of democracy post military control.

**Result in 1985:** 1985 - The military dictatorship ends and José Sarney becomes president of the New Republic under yet another Constitution, which is still in place today.



(Figure 6. EBC)

**Protest in 1992:** Students demand Fernando Collor de Mello's resignation after he creates an inflation control plan and new currency that results in people's inability to cash their bank accounts for 18 months.

**Result in 1992:** Collor is impeached and his VP Itamar Franco takes office. He establishes the Plano Real in order to stabilize the economy.



(Figure 7. Os Guedes)

**Protest in 2016:** the biggest movement in Brazil's history occurs in successful support of President Dilma Rousseff's impeachment due to corruption scandals.

**Result in 2016:** Rousseff is impeached and her Vice President, Michel Temer, becomes president.



(Figure 8. Blog Do Pavulo)

**Protest in 2014 - 2016:** Ongoing demonstrations show support for Operation Car Wash headed by Judge Sérgio Moro.

**Result in 2016:** Operation Car Wash investigation assists in the conviction of ex-president Luiz Inácio Lula da Silva (2003-2010) for money laundering and corruption. He is sentenced to prison for nine years and six months.



(Figure 9. Gospel Prime)

# Avenida Paulista Site Analysis

## Political Context



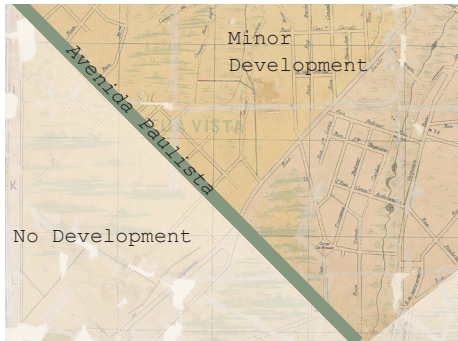
(Figure 10. Stock Clips)



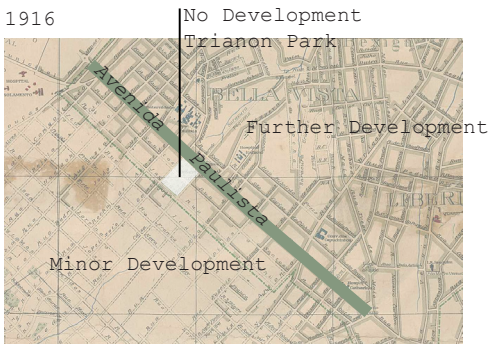
(Figure 11. Globo)

In 1891 the *Avenida Paulista* is built as a residential neighborhood for huge mansions for coffee barons and entrepreneurs, such as the *Residência C.J.F. de Mello*, mentioned previously. It is the first street to be paved in the city. In 1930, Francisco Prestes Maia and João Florence de Ulhoa create a masterplan called *Plano de Avenida* based on Chicago's master plan. According to Ana Castro's article "*Um centro, uma avenida, uma cidade. Qual espaço público queremos?*" the plan aims to define the urban growth of the city, development of streets, and construction of low-income housing, decentralizing urban areas. The *Escola Estadual Rodrigues Alves* (Figure 7), built in 1907, is the first public school in the area. During the Constitutional Revolution in 1932, the school becomes a place of political importance where combatants seek refuge. During the 1950s the city begins to go up. Buildings start to be taller during president Juscelino Kibitchek's administration due to his vision of economic growth. During this period, in order to suppress popular resistance, most historic buildings begin to be torn down, destroying any trace of Neo-Classic, Hindu or Middle Eastern style buildings. The street becomes host of financial and commercial headquarters of the state. This attracts middle class residents to the area. In 1972, a new master plan is created by the mayor, called *Novo Paulista*. It expands the car traffic by 300%. The *Parque Trianon* (Figure 8) remains as a protected heritage site. The park is one of the few remaining preserved pieces of the Atlantic Forest in São Paulo. *Avenida Paulista* is a hub of the Metro system of the city that runs underground along the length of the street.

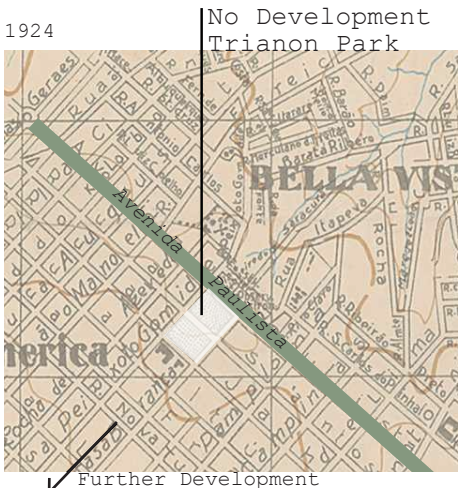
1895



1916



1924



(Collage 2. Guilherme Passotti and Thiago Ramon)



# Avenida Paulista Site Analysis

## Social Context

Today the *Avenida Paulista* is considered the heart of the city, hosting many events. The “*Parada do Orgulho LGBTQ*” (Figure 9) is the largest Pride parade in the world. It usually takes place in May or June on a Sunday. The “*Réveillon na Paulista*” is the New Year’s Eve Party (Figure 10) that the street hosts every year and is among the largest New Year’s celebrations in the country. It hosts over 2 million people and features famous artists and fireworks. The Christmas Celebration, throughout the entire month of December transforms the street with Christmas ornaments. It is a tradition for businesses to have intricate, captivating, beautiful decorations, especially for the many banks throughout the street (Figure 11). In Euan Marshall’s article “A Brief History of Paulista Avenue, São Paulo’s Main Street,” he describes the *MASP* building (Figure 12) as the most iconic landmark of the city with its distinct brutalist Brazilian Architecture. The entire building hangs from two large beams that span 243 feet and allow a large freestanding space (at the time the largest span in the world), which today is used as the center point for the most impactful political protests in the country. In 2016, the protests result in the impeachment of President Rousseff for corruption scandals. In 2017, protesters inhabit the street in favor of ex-president Silva’s imprisonment for money laundering under “Operation Car Wash”. Today the streets are filled with protests (Figure 13) to remove the current President, Bolsonaro, as well as the opposition (Figure 14) that protests for intervention on the Supreme Federal Tribunal. The street that is designed for luxurious homes for elite coffee barons is used as a vessel for people of all classes to take part in democracy.



(Figure 12. Abdo)



(Figure 13. 94FM)



(Figure 14. PANROTAS)



(Figure 15. Siqueira)



(Figure 16. Minoru)

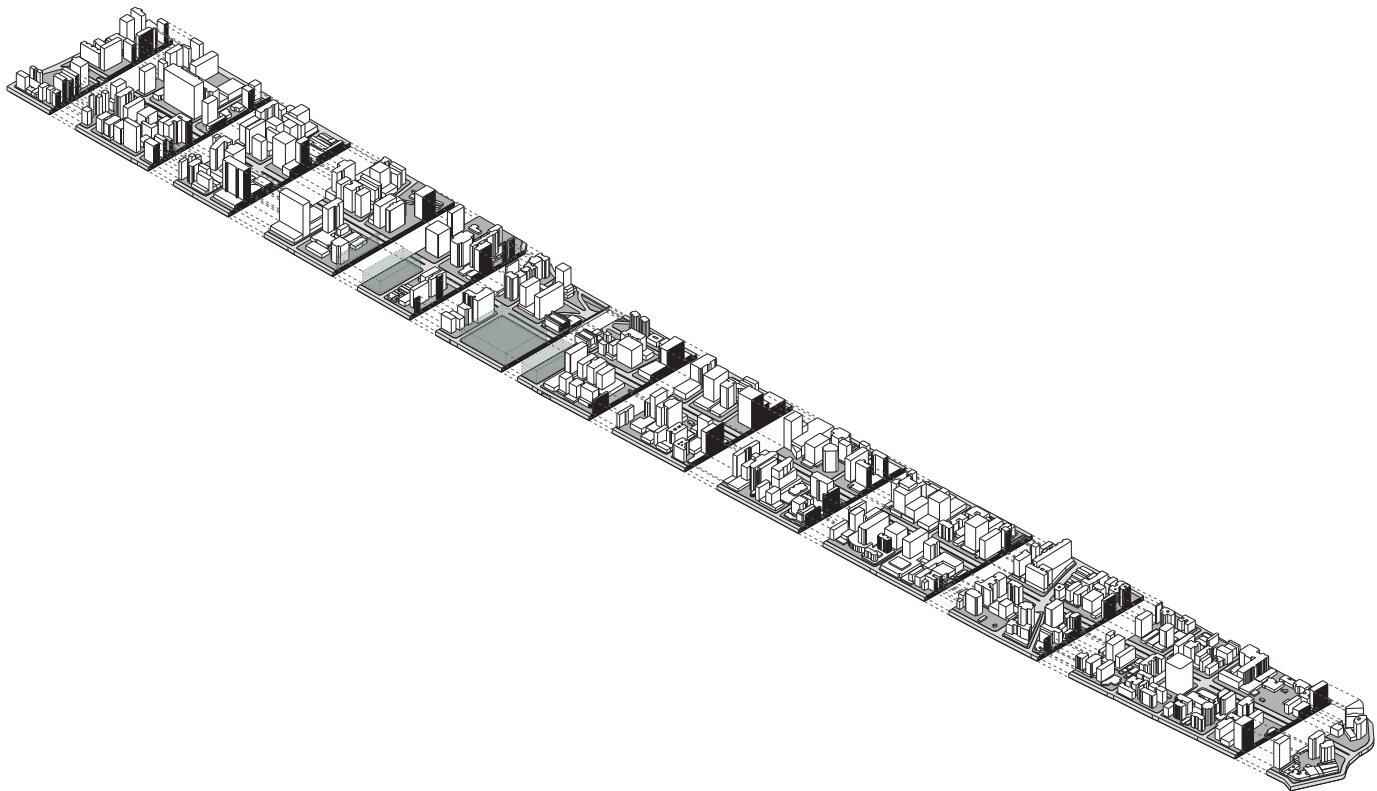


(Figure 17. Ultimo Segundo)

# Avenida Paulista Site Analysis

## Site Diagrams

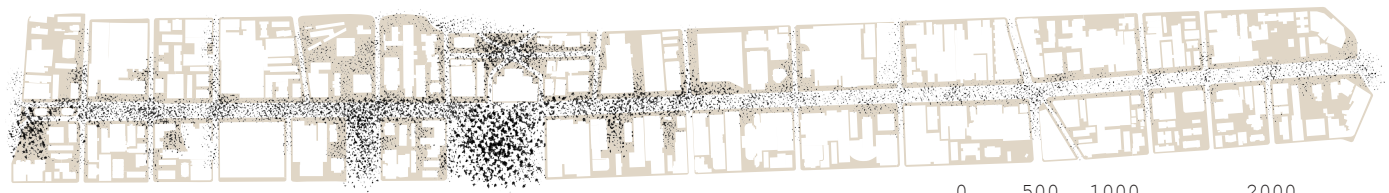
### Avenida Paulista Section Analysis



0 100 2000 4000 ft



### Pedestrian Activity During Protests



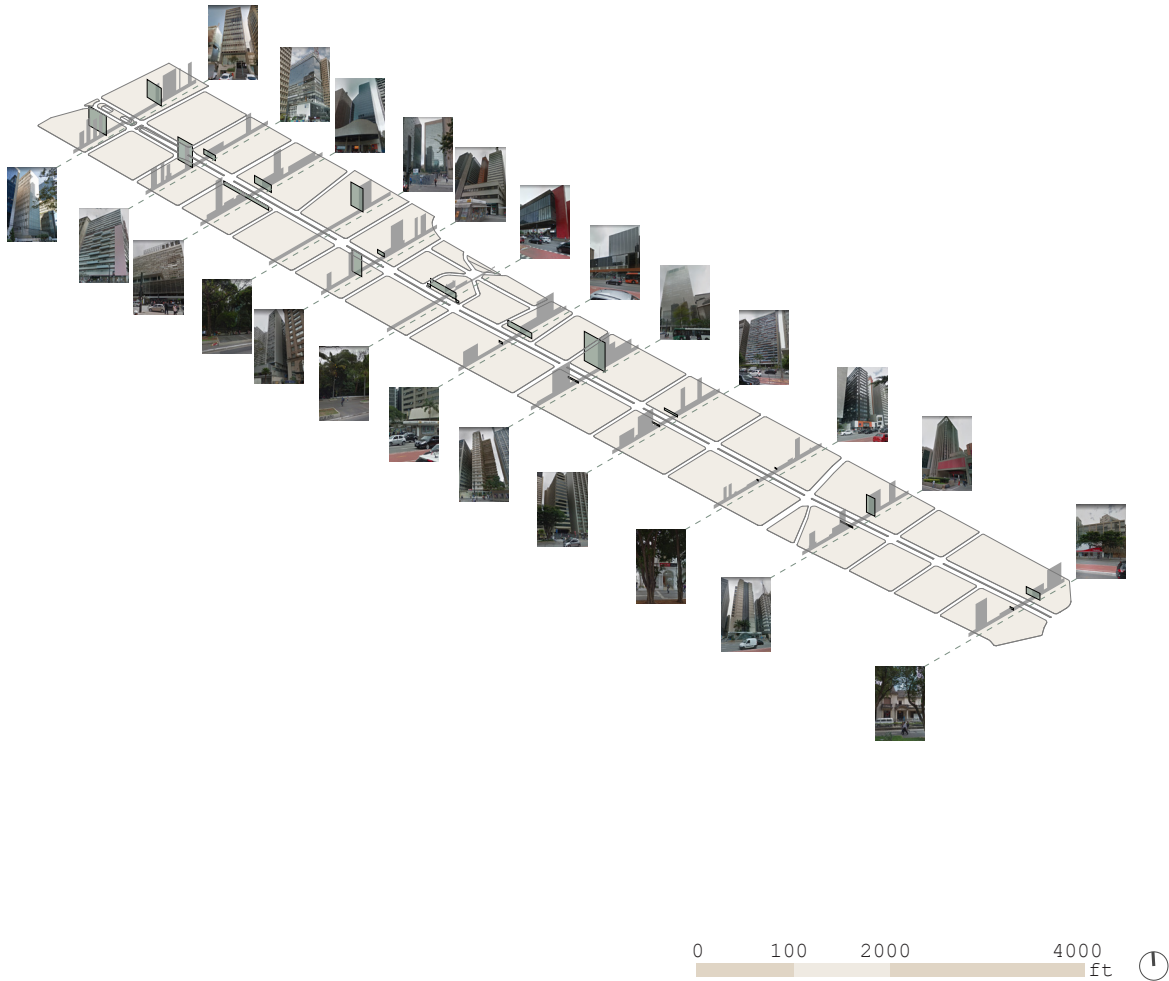
0 500 1000 2000 ft



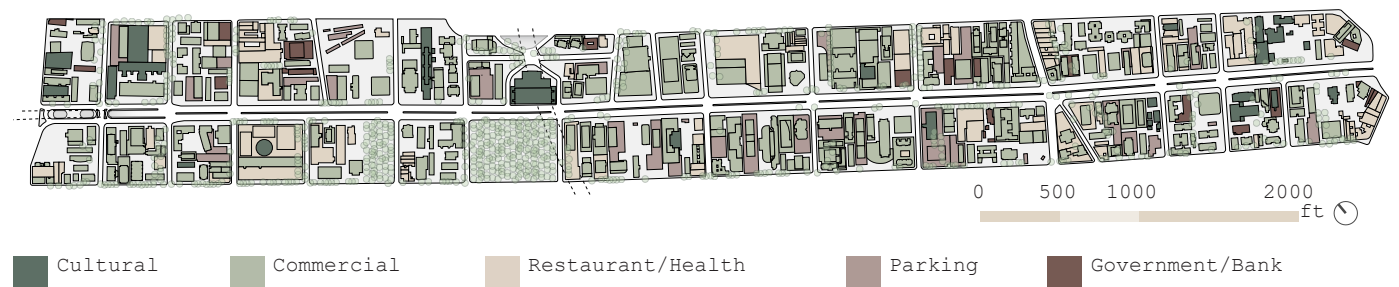
# Avenida Paulista Site Analysis

## Site Diagrams

### Avenida Paulista Elevation Analysis



### Building Typology







# Precedents



(Collage 3. Giannini and Globo)

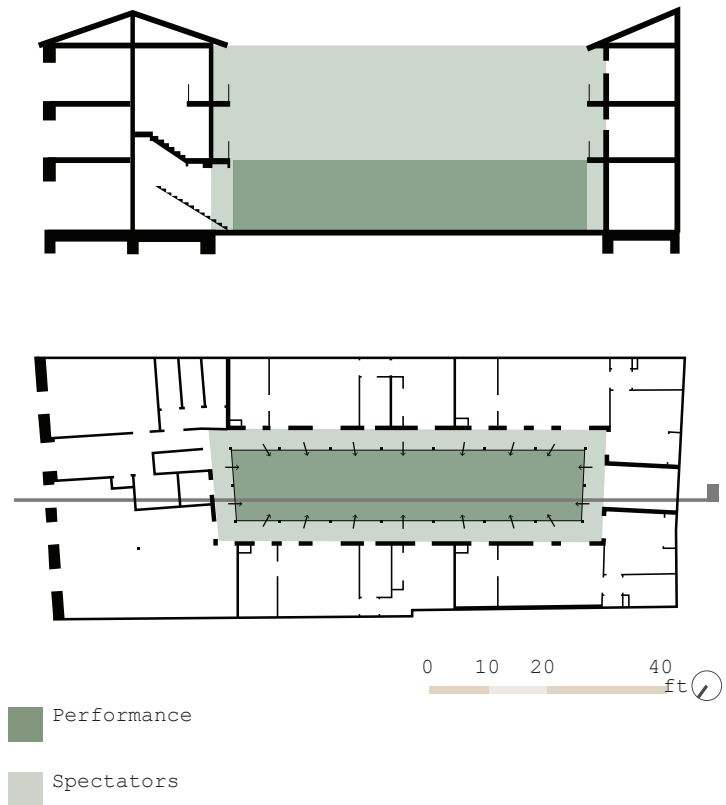


# Conceptual Precedents

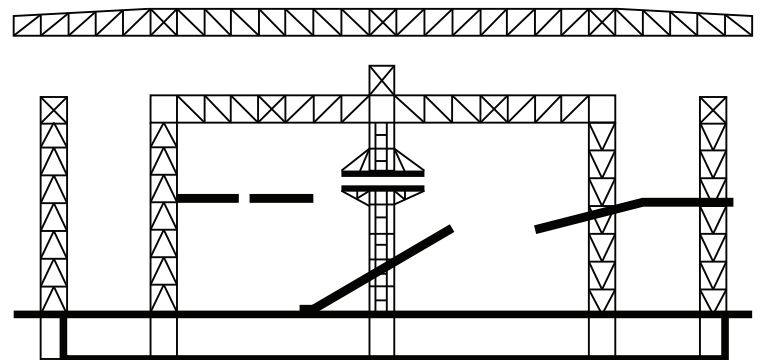
## Theatre-Protest-City

Throughout different cities in the world, people use theatre to express their democratic power regardless of whether it is in an official, organized theatre, or in performance in the spaces that defy the designated performance place. In Spain in the 16th century, theatrical performances take place in the Corralas, which are apartments buildings with units placed around a courtyard. They are accessed by a central corridor gallery where the audience can stand and overlook the courtyard, where "comedias" are staged. Whether it is in geographic proximity to protests or a political performance itself, the theatre and politics have always been connected. In this way a protest becomes performance art. Theatre and protest are one in the same; they can be used to create effective change in a democracy and can amplify the population's voice.

Corralas Diagram



Fun Palace Diagram



# Conceptual Precedents

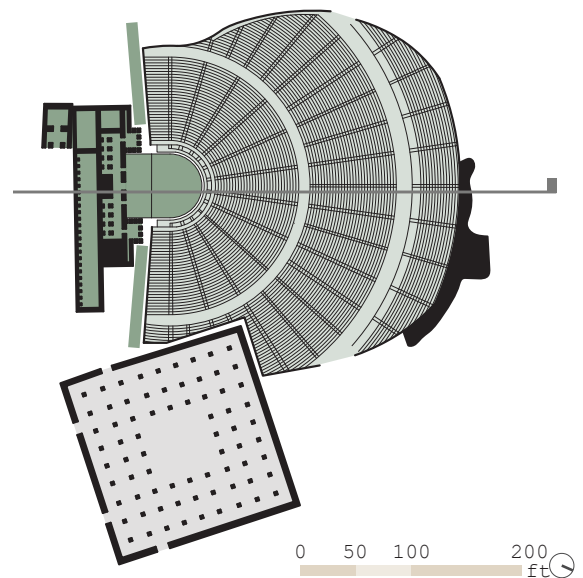
## Protests in Athens

Protests in Athens occur in three main parts: the Syntagma Square/Hellenic Parliament, the Temple of Zeus, and the Acropolis. Within the Acropolis is the Theatre of Dionysus, which of course, cannot be occupied currently; however, the protests are associated with the theatre due to its history as a site for democratic meetings.

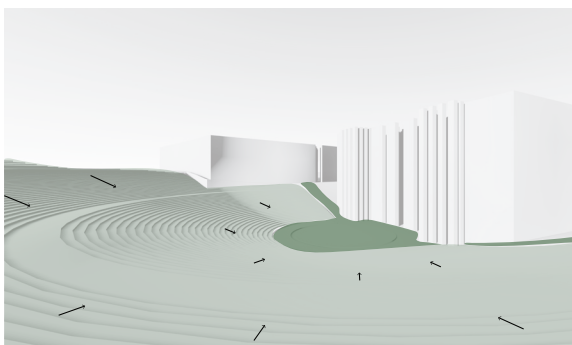
Dedicated to Dionysus, the God of plays and wine, the Theatre is built as a temple in the 6th century BCE used for religious ceremonies as people sat along the hill and watched. Later it becomes the first theatre in the world. While the purpose of a Greek Theatre is to showcase Greek Tragedies, by the 3rd century BCE, the theatres become a meeting place for the *ekklesia*, which “was a meeting place where the citizens could speak their minds and try to influence one another in the political process” (Gill). The Theatre of Dionysus transitions into the site where two annual meetings take place. A place that is designed for performance art, becomes a place where the people inhabit in order to exercise democratic political power.



(Figure 18. Zimbio)



- Official Performance
- Public Assembly Performance



- Official Performance
- Public Assembly Performance

# Conceptual Precedents

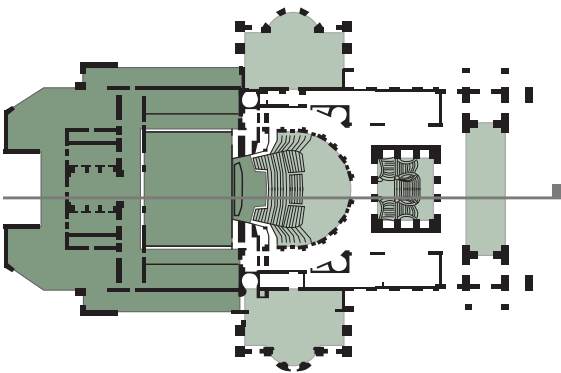
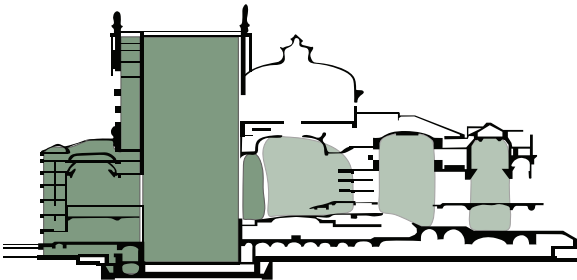
## Protests in Paris

The places of protest in Paris occur in the areas with the most iconic monuments and architecture. Plazas and squares associated with important buildings usually host the protests, including the Assemblée Nationale and Palais Garnier.

The theatre is designed to be the focus of the new, updated city of Paris and intended to be frequented by the bourgeoisie. Women enter through the hall of mirrors in order to be able to check their appearances while the men park the carriages. The men then enter through the front in an architecturally masculine hall that connects to a staircase where the men and women meet again. Before going to their seats, there are many social rituals in this grand staircase where they show off and observe others in social status. In this way the theatre was an experience that begins before they even sat down to see the performance. The staircase itself is a stage for the spectators to act as both viewers and performers.



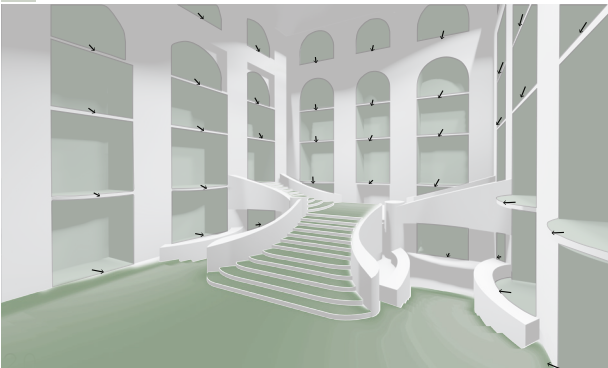
(Figure 19. Billot)



0 50 100 200 ft

Unofficial Stage

Unofficial Audience View



Theatrical Procession

Social Procession

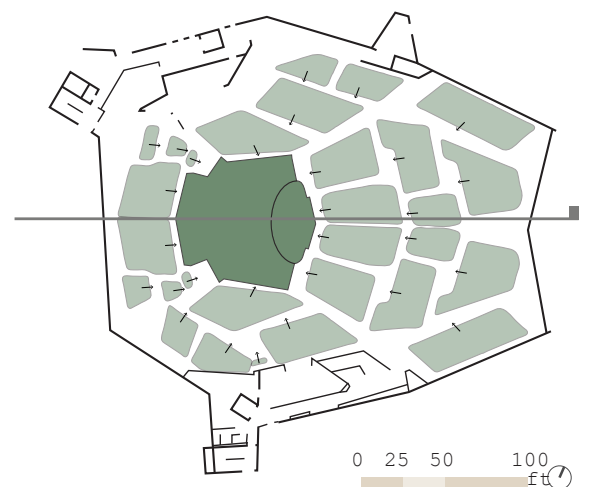
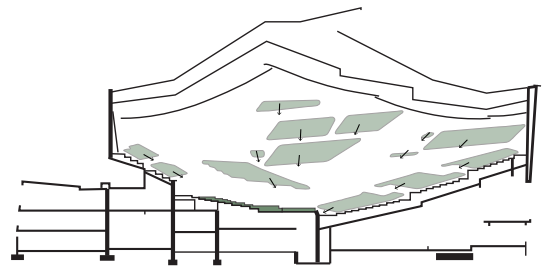
# Conceptual Precedents

## Protests in Berlin

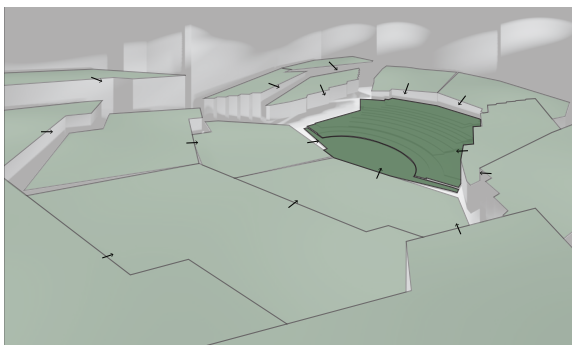
In Berlin, protesters march from the Brandenburg Gate to the Victory Column. The Gate marks the street to Brandenburg from Berlin and the Column marks the Prussian victory in the Danish-Prussian War. While it is not an active site of protests, the Berlin Philharmonie acts as a representative of power for the people. Its purpose is that music reunites the city that had been divided by the Berlin wall. It is "part of the new urban centre after the fall of the Berlin Wall" ("Philharmonie: Berliner Philharmoniker"). The form reflects the seating arrangement inside. The seats are not in a linear fashion but all around the "stage" that is lowered. It is designed to accommodate a good view and acoustics to every seat equally. The arrangement is also designed to make other spectators visible to one another, making the guest aware of others. The building blends the performance and social aspect of theatre in a way that the architecture itself is a political statement and effectively unites the people. The audience is elevated to the importance of the performers.



(Figure 20. Hermesauto)



- Official Stage
- Unofficial Stage



- Views to Stage
- Views to Other Seats

# Conceptual Precedents

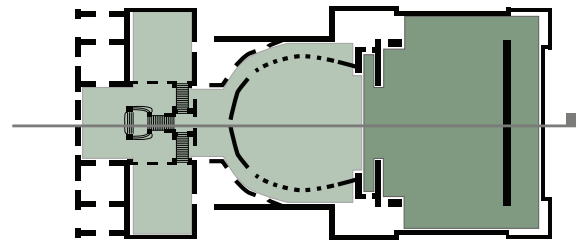
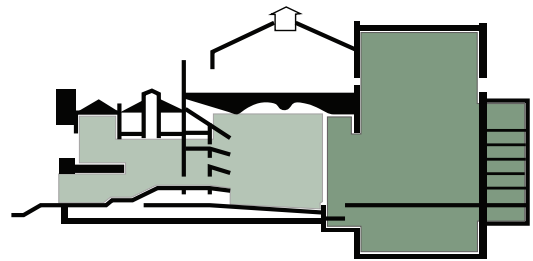
## Protests in São Paulo

In São Paulo, sites of protests are attached to historical sites. The *Praça da Sé* (See Square) is the location of the most iconic cathedral of the city marking the center of the city, not only geographically, but also symbolically. The *Theatro Municipal de São Paulo*, similarly to the square, is the host of protests from the origins of the city. The *Avenida Paulista* today hosts the biggest protests in the country and is the heart of cultural and economic landmarks of the city.

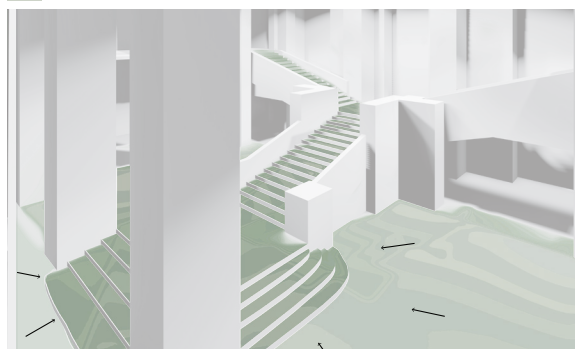
The *Theatro Municipal* is designed for the Brazilian bourgeoisie with a structure similar to some of the best theatres in the world in order to be able to stage large opera productions. While the building is designed to have a stage where the performance happens, some of the most memorable moments in history happen outside the stage or even outside the building itself. Today the area around the theatre is among the most important sites for political movements. The performance transcends the theatre and becomes social.



(Figure 21. Getty Images)



- Unofficial Stage
- Unofficial Audience View

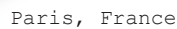


0 50 100 200  
ft

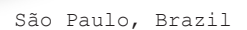
- Official Performance Area
- Social Performance Area



## Theatre-Protest-Gate



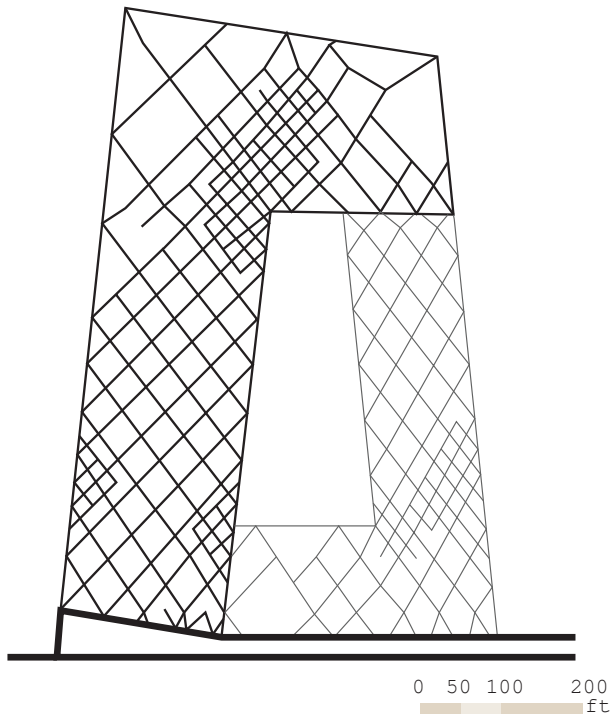
- Protest
- Theatre
- City Arch/Gate



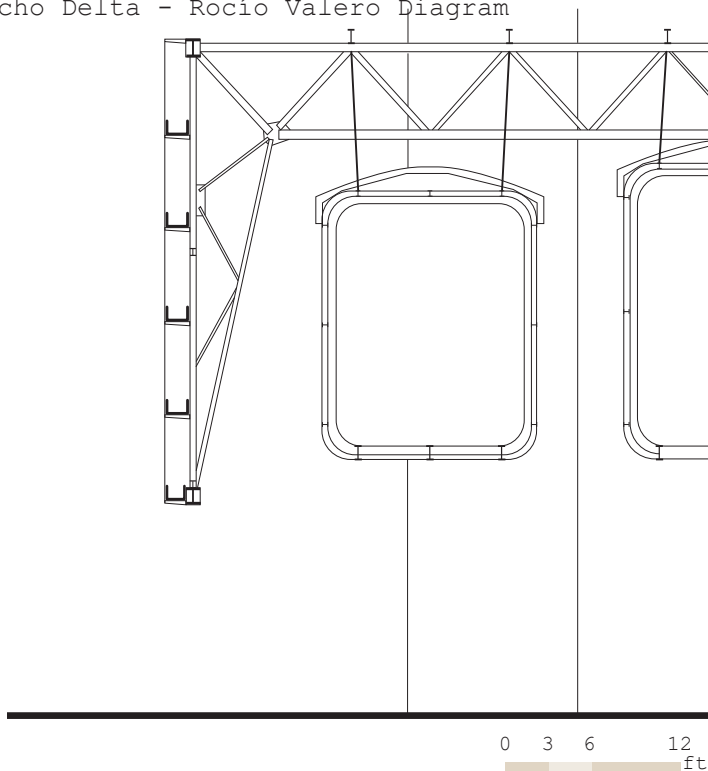
# Analytical Precedents

## Structural Analysis

CCTV Headquarters - OMA Diagram



Echo Delta - Rocío Valero Diagram



The following diagrams are part of the architectural analysis of buildings that were used in order to create the structure, theory, program, and seating arrangements of my project.

The CCTV Headquarters by OMA (top left) contains an L shaped cantilever that helps to understand my project's cantilever and its structure.

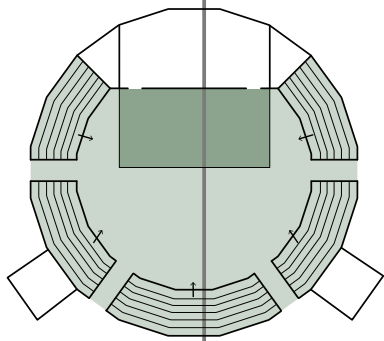
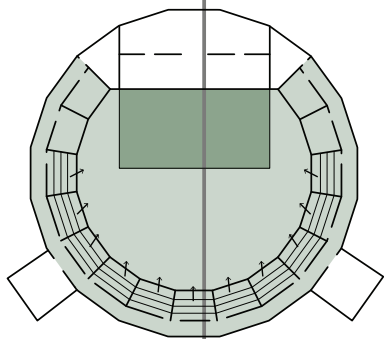
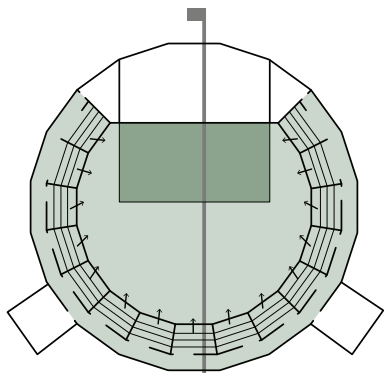
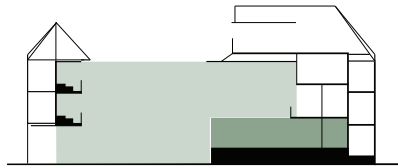
Echo Delta by Rocío Valero (bottom left) portrays an exterior truss structure with spaces that hang from the top of the structure.

In both, London's Globe Theatre (page 25 left) and Gropius' Total Theatre (page 26 right), the diagrams show the designation of performance vs the Spectators. In Globe Theatre those designations are fixed, while in Total Theatre, the stage can be rotated to form various types of performances as well as audiences.

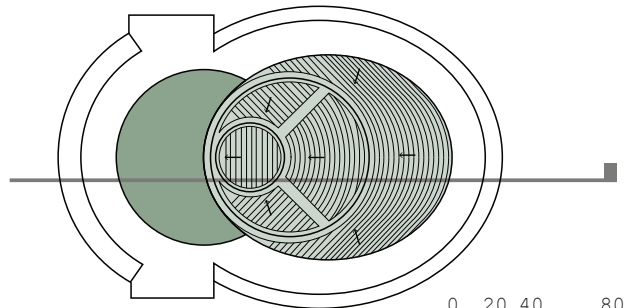
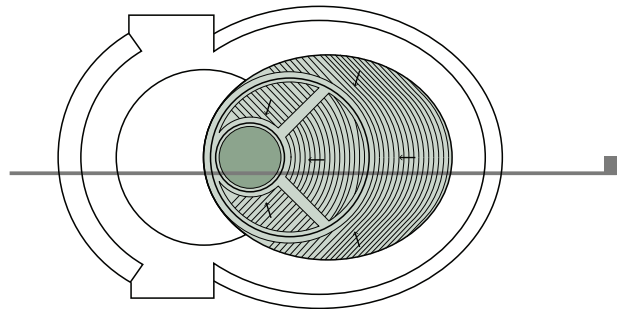
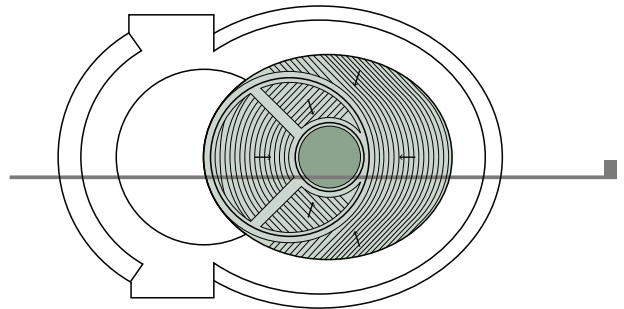
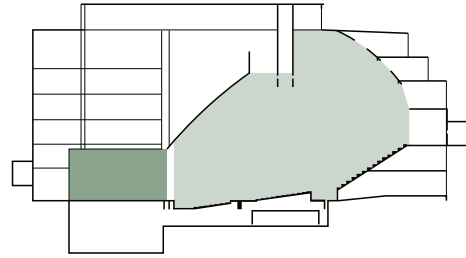
# Analytical Precedents

## Theoretical Analysis

Globe Theatre - London Diagram



Total Theatre - Walter Gropius Diagram

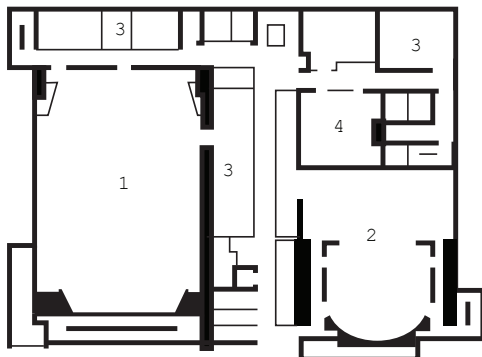




# Analytical Precedents

## Guildhall School of Music & Drama - Program Analysis

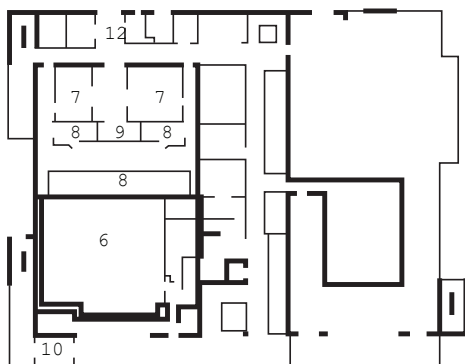
The building contains different types of theatres: a large concert hall with 608 seats, a traditional theatre with 223 seats, and a studio or blackbox theatre with up to 128 seats that can be rearranged. The back of house includes different types of storage, as well as a piano lift, and a loading dock.



Third Floor Plan



Second Floor Plan



First Floor Plan

1. Concert Hall-8500 sqft

2. Theatre-4300 sqft

3. Offices-2000 sqft  
Offices-1800 sqft  
Offices-2 @ 1000 sqft

4. Education-1400 sqft

5. Dressing Rooms-5000 sqft  
Dressing Rooms-1600 sqft

6. Studio Theatre/Blackbox  
Theatre-2800 sqft

7. Instrument Storage  
-1100 sqft  
8. Seat Storage-700 sqft  
Seat Storage-2 @ 200 sqft  
9. Piano Lift-200 sqft  
10. Lobby-1800 sqft

11. Bar-250 sqft  
12. Back of House-1600 sqft

0 20 40 80 ft

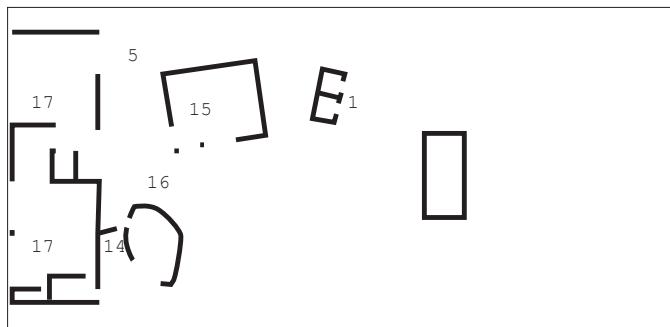


# Analytical Precedents

## The New World Center - Program Analysis

This project is equipped with immersive technology including 5 screens that surround the performance hall. The hall has 756 seats which can be reconfigured in 14 different ways, one of which involves 247 of the seats to be removed in order to add to the performance platform.

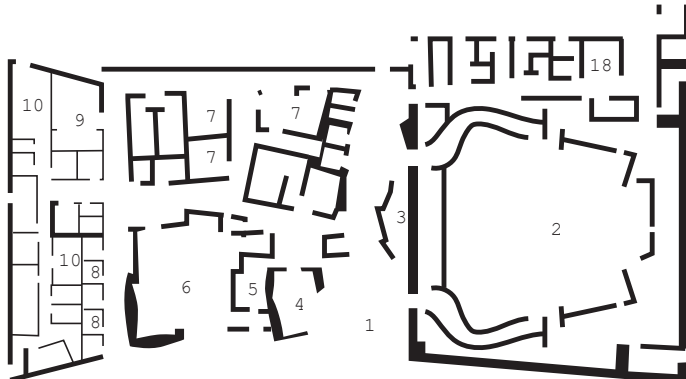
1. Lobby-1800 sqft
2. Performance Hall  
-8500 sqft
3. Bar-250 sqft
4. Chamber Ensemble  
-3 @ 600 sqft
5. Pantry-2 @ 550 sqft
6. Multipurpose-2500 sqft
7. Percussion Studio  
-3 @ 400 sqft
8. Practice-550 sqft
9. Locker-900 sqft
10. Service-2000 sqft  
Service-700 sqft
11. Control Room-550 sqft
12. Video Edit-400 sqft
13. Audio Studio  
-1800 sqft
14. Offices-5500 sqft
15. Music Library  
-1700 sqft
16. Artist Reception  
-6000 sqft
17. Mechanical-2000 sqft  
Mechanical-1800 sqft
18. Back of House  
-3000 sqft



Third Floor Plan

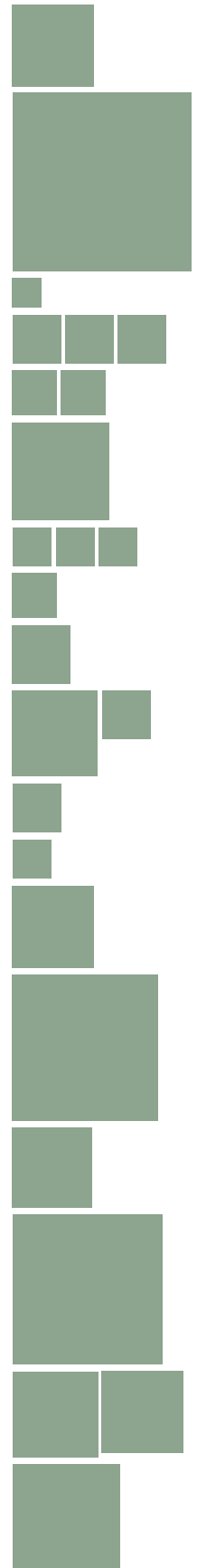


Second Floor Plan



First Floor Plan

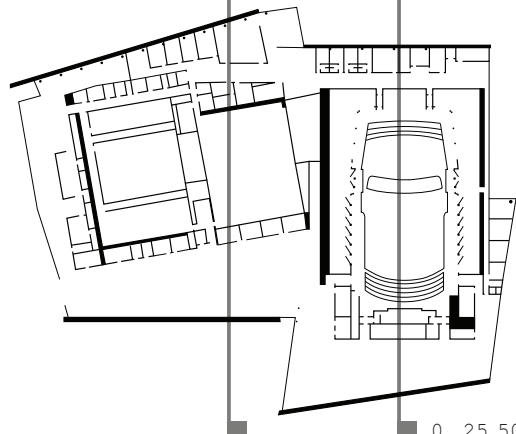
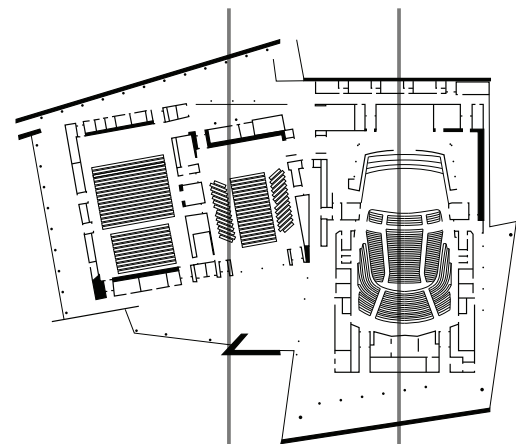
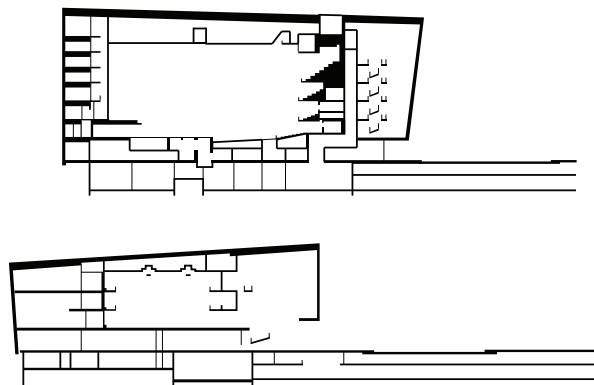
0 20 40 80 ft



# Analytical Precedents

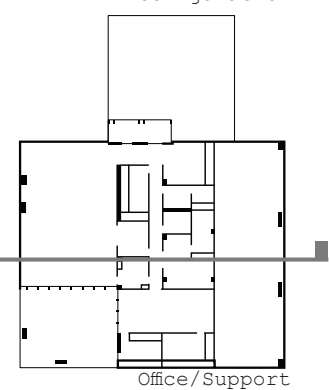
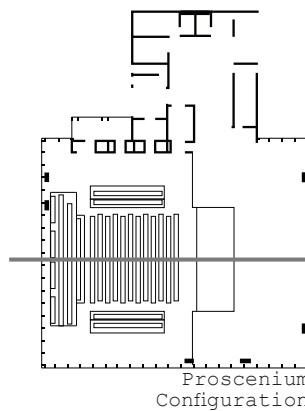
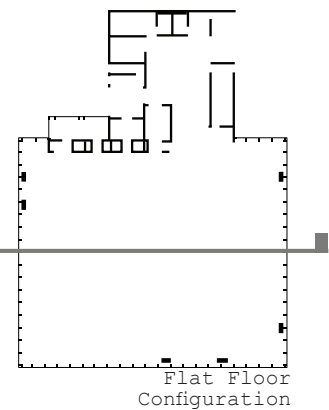
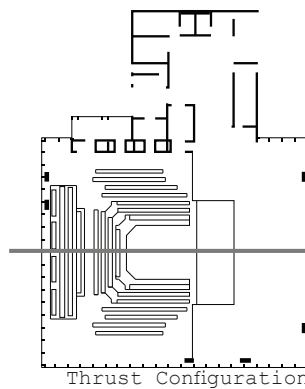
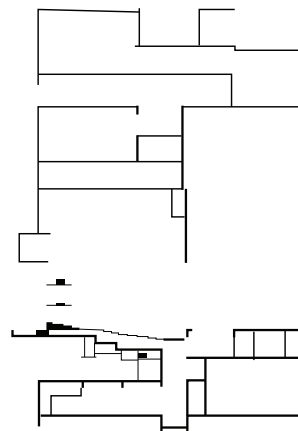
## Theatre Layout Analysis

Hapra Concert Hall



0 25 50 100  
ft

Dee and Charles Wyly Theatre

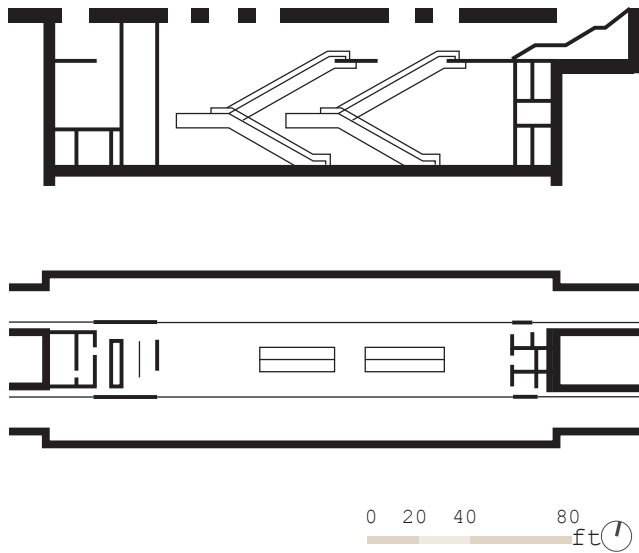


0 20 40 80  
ft

# Analytical Precedents

## Metro Station Layout Analysis

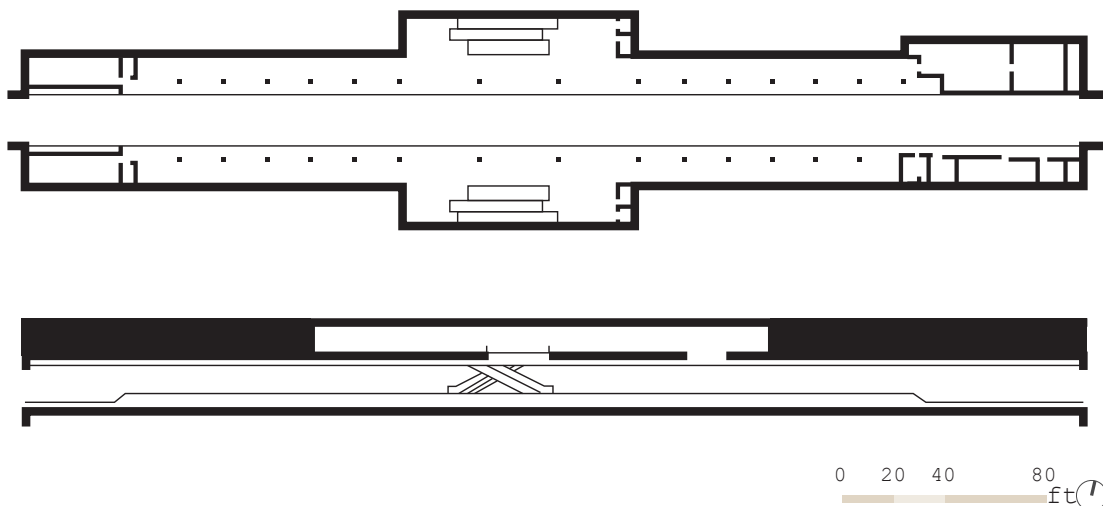
Metrostation 20



The Theatre layout diagrams on page 28 show a traditional theatre vs a contemporary theatre. The traditional theatre, Hapra Concert Hall (page 28 left), has fixed seats and structures, while the contemporary theatre the Dee and Charles Wyly Theatre (page 28 right), has three different seat configurations: Thrust, Flat Floor, and Proscenium.

The Metro Station layout diagrams show two different types access points to the station. Metrostation 20 (top left) is accessed through the center with the metro lines passing on either side. The Copenhagen Metro (bottom left) shows both bethro lines in the center with the access points on the exterior sides.

Copenhagen Metro

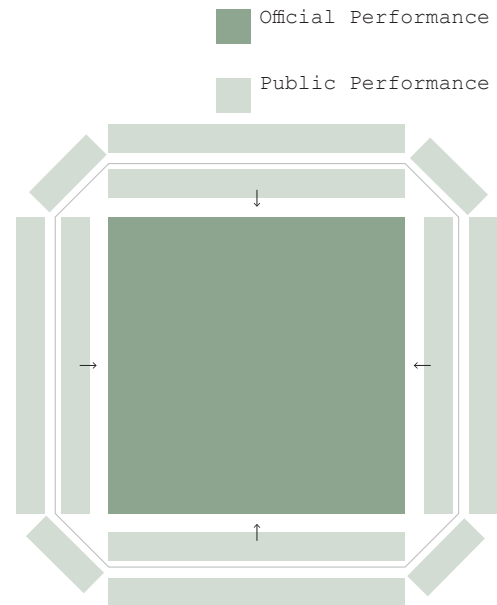


# Analytical Precedents

## Seating Arrangements Analysis

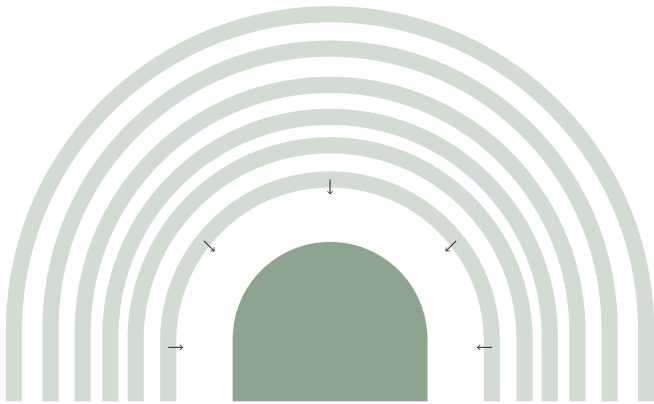
### Arena

This style of theatre contains a stage in the center and the audience surrounds it. The focal point is the stage with no backdrop for scenes creating an intimate relationship between performance and audience, such as the Orange Tree Theatre in Richmond.



### Thrust

The Everyman Theatre in Baltimore is a thrust theatre where the stage extends forward to where the audience can surround it while still having a backdrop for the scene.



### Endstage

This style is a simple room where the audience and the stage occupy the same area with no architectural separation, however, the performance is still one-sided and the stage is still the focal point with the audience area defined, for example the Hess Theater, Whitney Museum of American Art in New York.

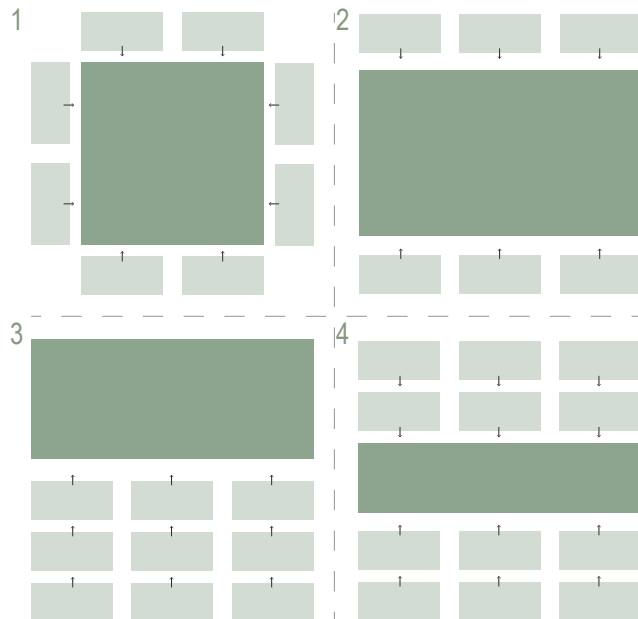


# Analytical Precedents

## Seating Arrangements Analysis

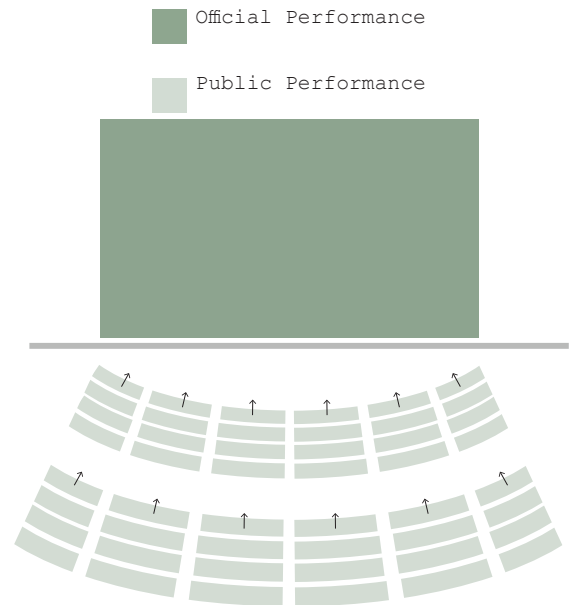
### Proscenium Theatre

In this style of theatre, the audience is separated from the stage by a proscenium wall. It defines the role of the performers and audience. Back of house can be very large in order to include a variety of scenes, for example, the Centerpoint Theatre in the Dubai Community Theatre & Arts Centre in Dubai.



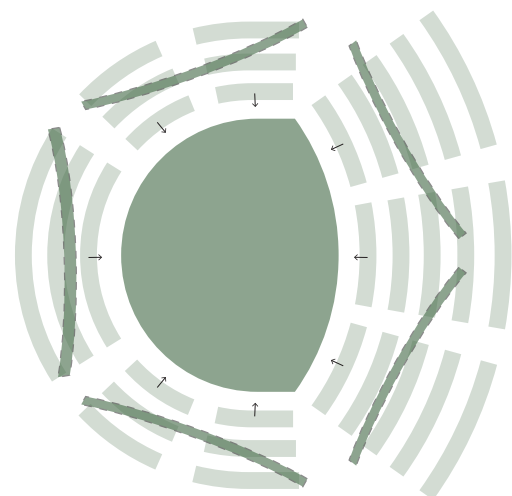
### Media Theatre

The New World Center in Miami is a new type of theatre where artists can use technology blended with performance for an immersive experience. The audience surrounds the stage, which is the primary focal point and screens surround the audience, becoming the secondary focal points.



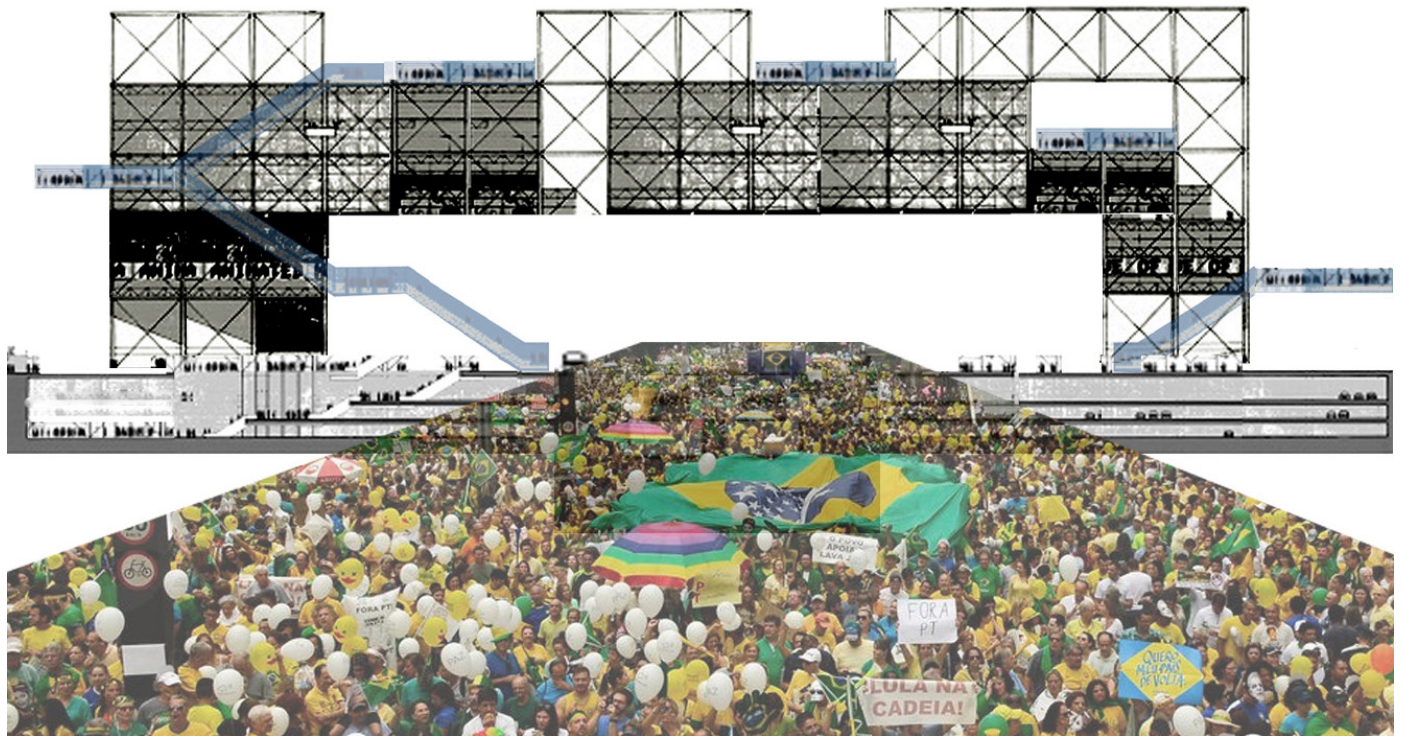
### Blackbox Theatre

The Studio Theatre in the Guildhall School of Music & Drama in London is an example of a blackbox theatre, where the audience can be reconfigured in many different layouts according to different performances, as diagrammed.





# Design, Concept, Strategy



(Collage 4. Phaidon and ND+)



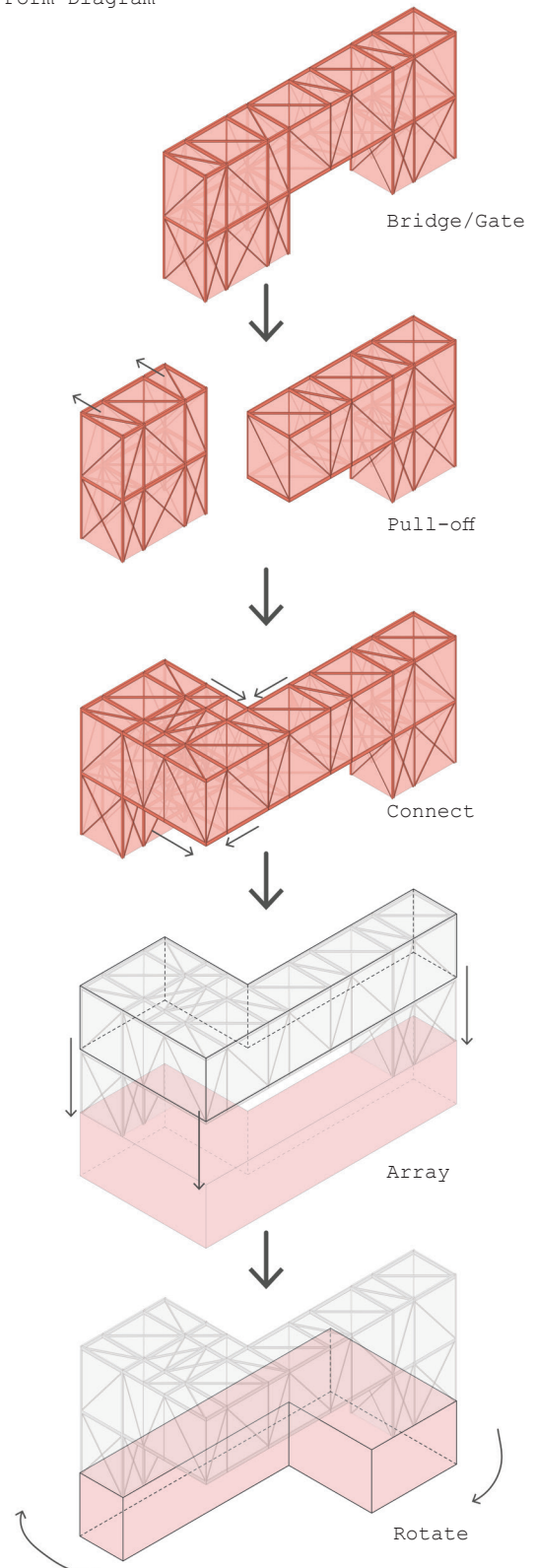
# Design, Concept, Strategy

Beyond giving a voice to the people, theatre has the power to heal the city and give hope when there is tragedy. "How does one get on with daily life in the absence of a reason to hope for salvation?" (Pierce 245) This is a theme that Pierce explores in his book *The Wind in the Reeds* in which he talks about a production of *Waiting for Godot* staged in a flooded neighborhood of New Orleans after Hurricane Katrina left the city hopeless. There is no doubt that theatre gives hope and a voice to the population in times of tragedy, disaster, and defeat. Whether it is a local flood, a national political oppression, or as global as a pandemic, performance art heals the city. In current times, people quarantined in apartment buildings all around the world, including São Paulo, go to their balconies to sing, dance, play instruments and act (Figure 22). My project offers a space that is allowed to be molded by culture. Not only does it give access to political, social, and emotional expression and discussion, but also gives people a platform to spread awareness to the community.



(Figure 22. JBr.)

Form Diagram



# Design, Concept, Strategy

To follow the theory that architecture should be “propelling in the realm of memory”, the project challenges existing architecture in the same way that people do when they culturally change the function and spirit of existing structures. Four existing structures were incorporated for this design. The Structure Lifespan Diagram differentiates four types of structures based on their lifespan:

■ Structures that were previously existing: The office building, restaurant, market, and metro station.

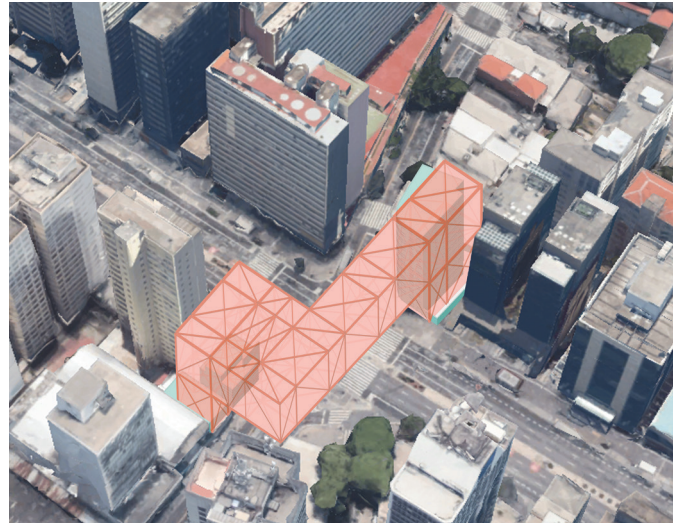
■ Structures meant to remain for 10 years: The scaffolding and underground structures that connect all existing architecture.

■ Structures meant to remain for 10 months: Pieces that can be flexible based on different productions.

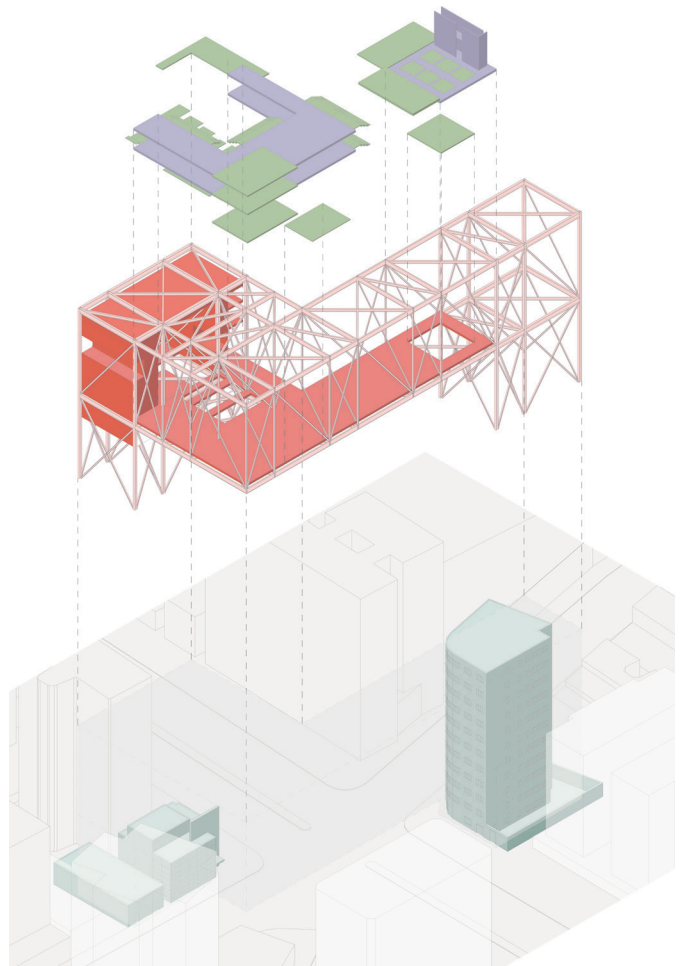
■ Structures meant to remain for 10 days: Pieces that can fold-out, slide, attach, lift, and lower often and easily.

The form of the scaffolding follows the idea of a contemporary city gate that has been reconstructed to add to the existing architecture (Form Diagram page34).

Concept Diagram



Structure Lifespan Diagram





# Drawings and Models



# Drawings and Models

## Program Diagram



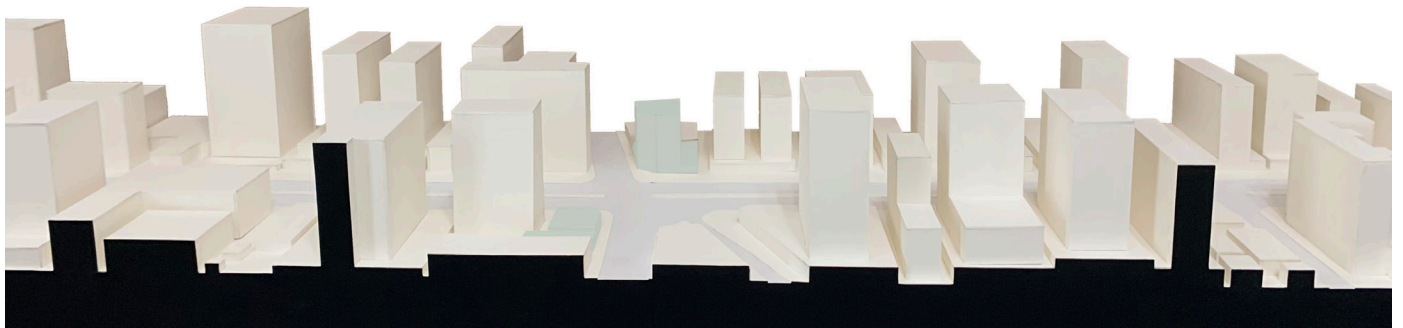
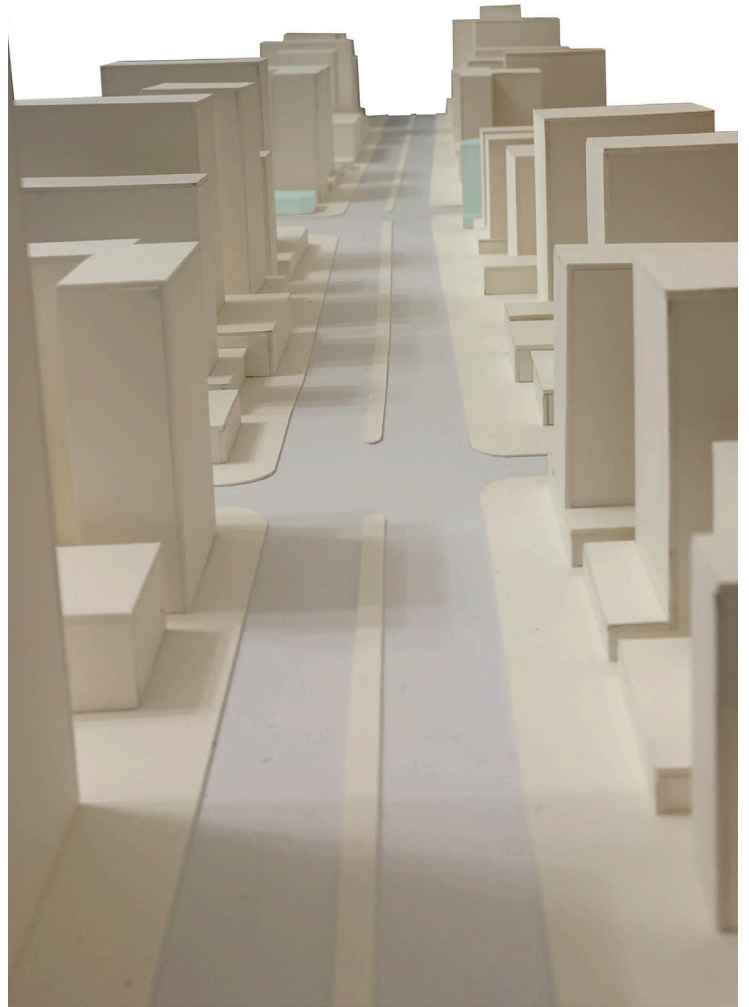


# Drawings and Models

## Site Models - Existing Buildings

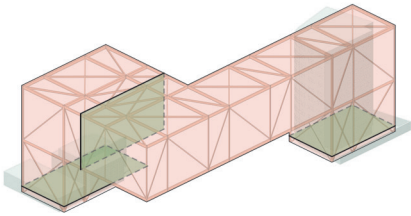


Intervention on the Existing



# Drawings and Models

## Interacting with the Existing



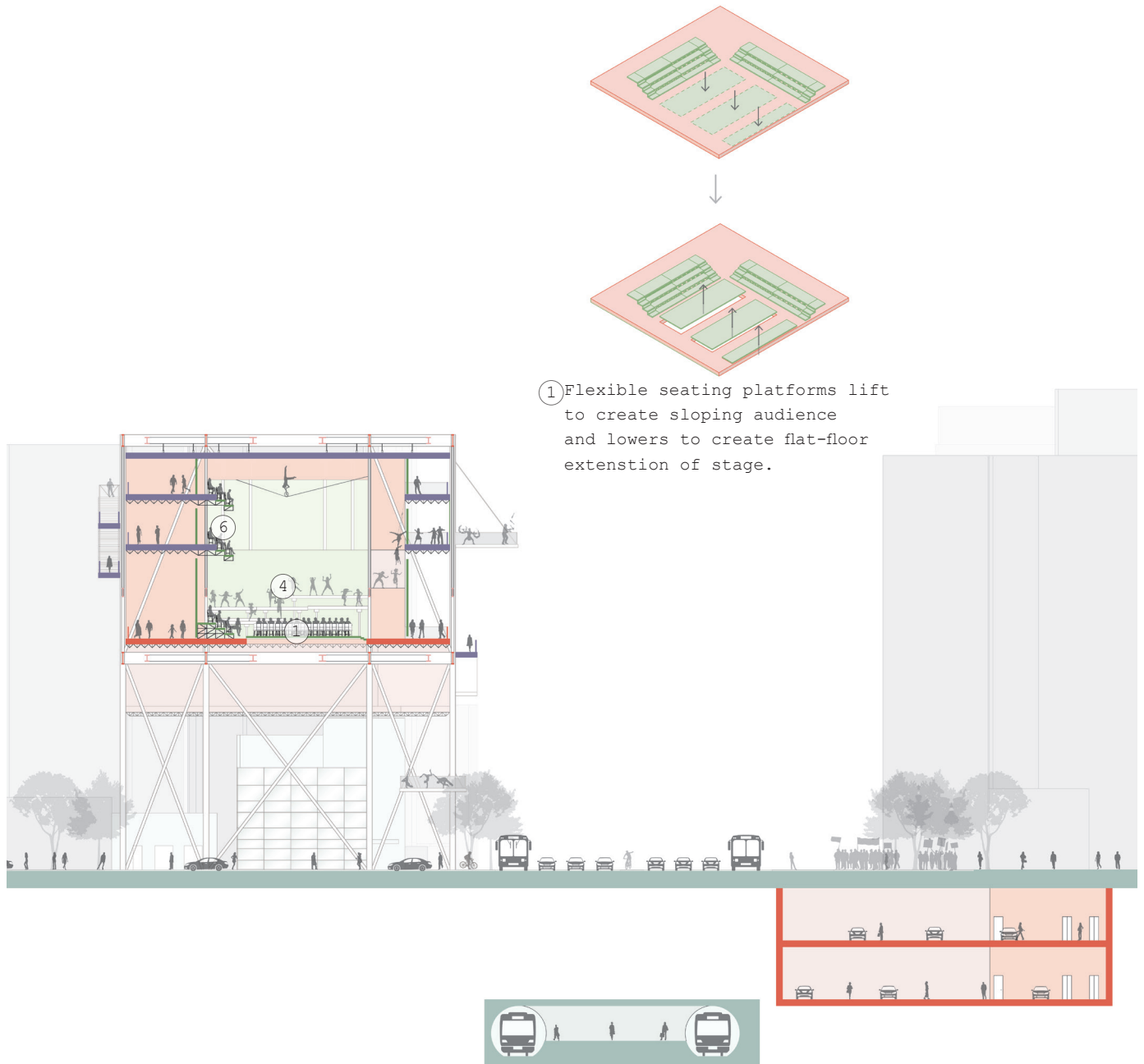
This plan shows the three buildings that are existing: the office building with retail on the bottom, the restaurant, and the market.



0 10 20 40  
ft

# Drawings and Models

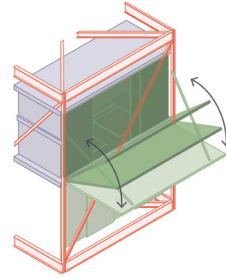
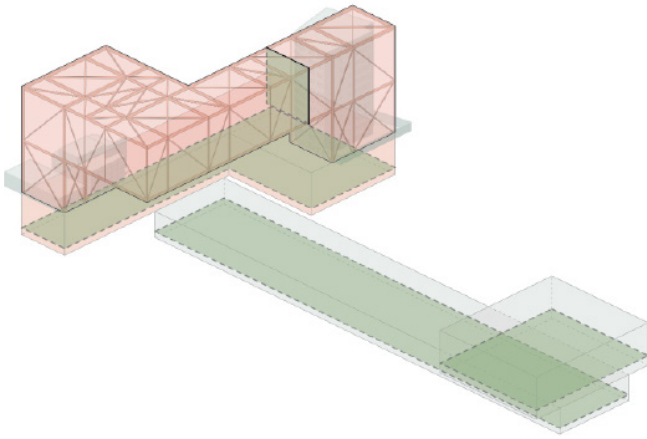
## Flexible Seating



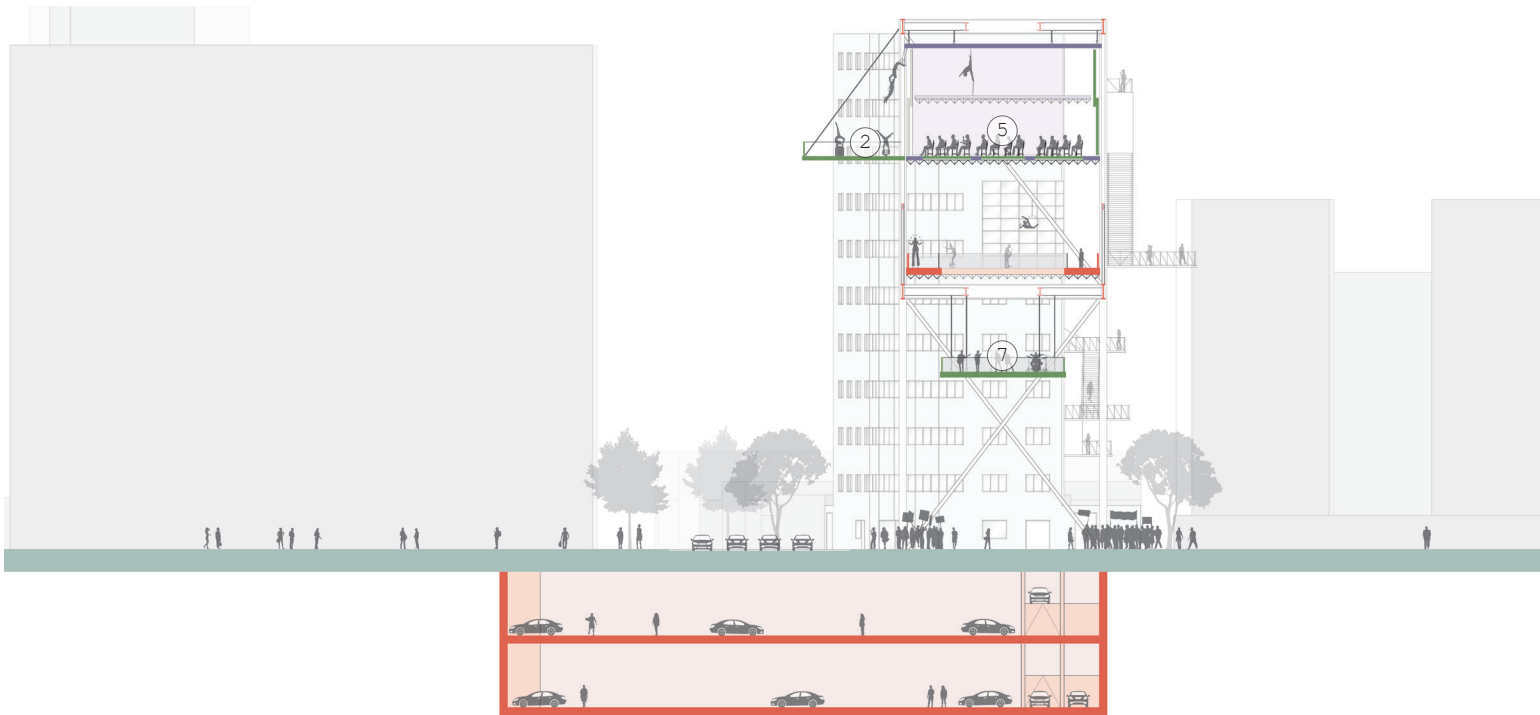
0 10 20 40  
ft

# Drawings and Models

## Fold-out Performance



- ② Fold-out performance platform toward the street.

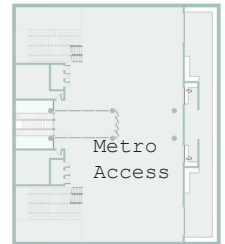
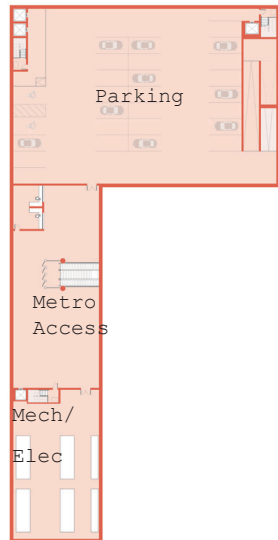


0 10 20 40  
ft

# Drawings and Models

## Underground Connection

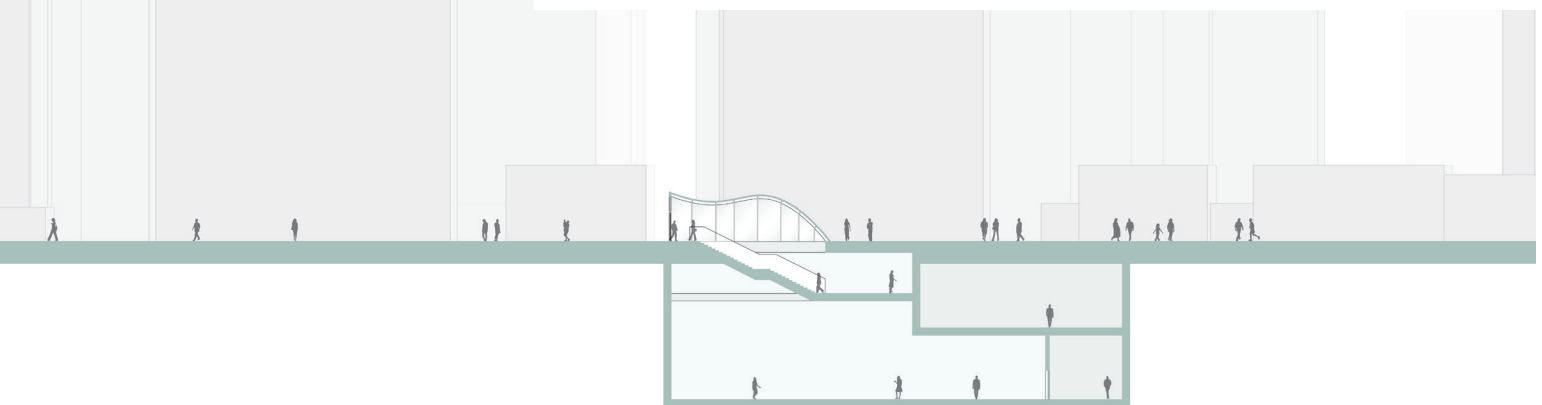
The drawings show the underground connections to the existing metro station with the additional metro access point that connects the other buildings.



Level -2 Floor Plan



Level -3 Floor Plan



Small Theatre Section

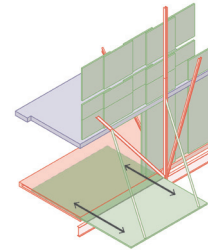
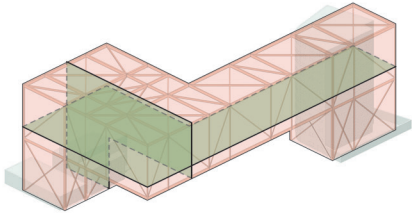
0 10 20 40  
ft



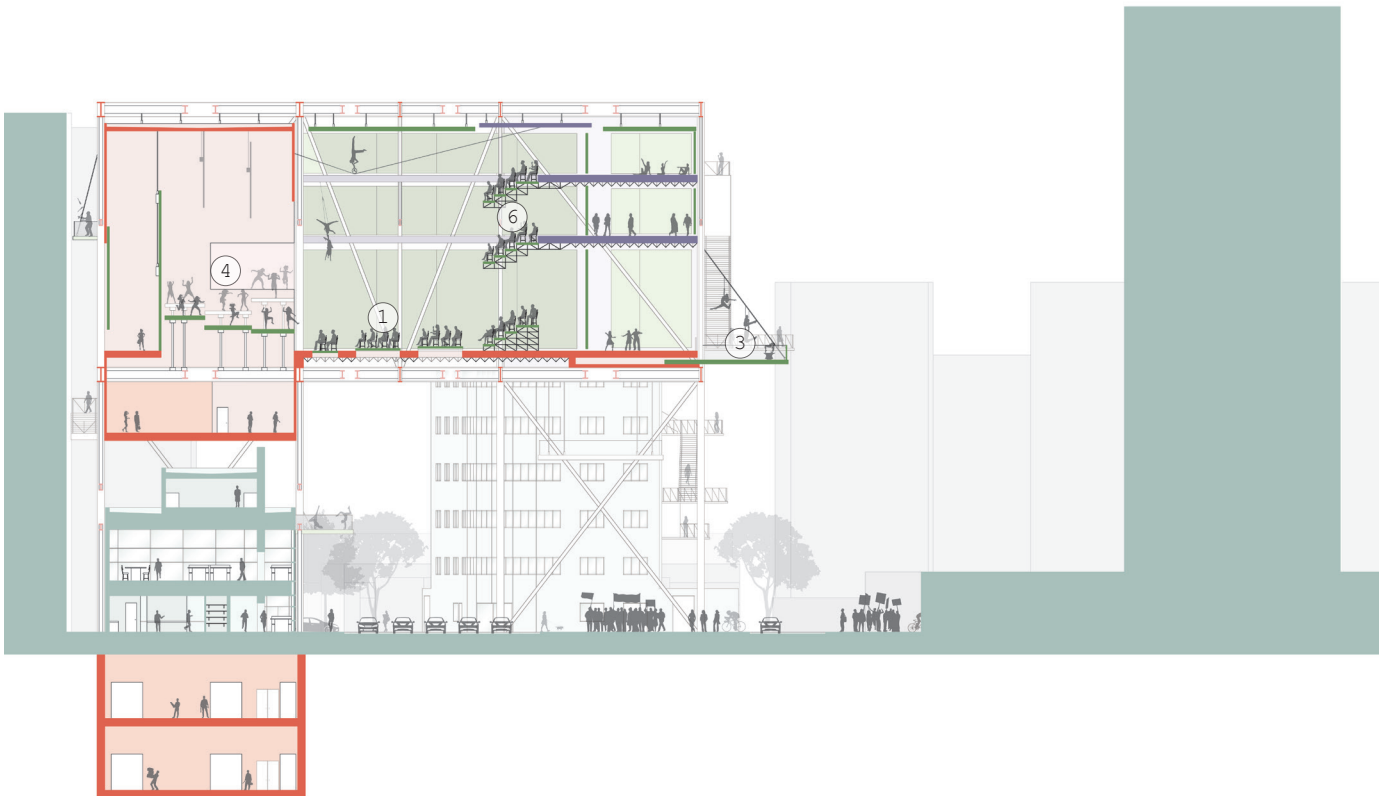
# Drawings and Models

## Flexible Performance

### Flexible Performance



③ Slide-out Performance toward the street.

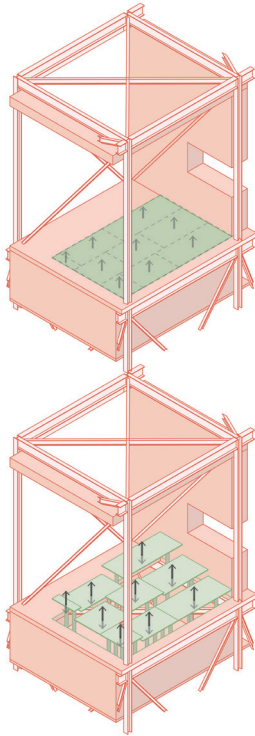


Large Theatre-Bridge Section

0 10 20 40  
ft

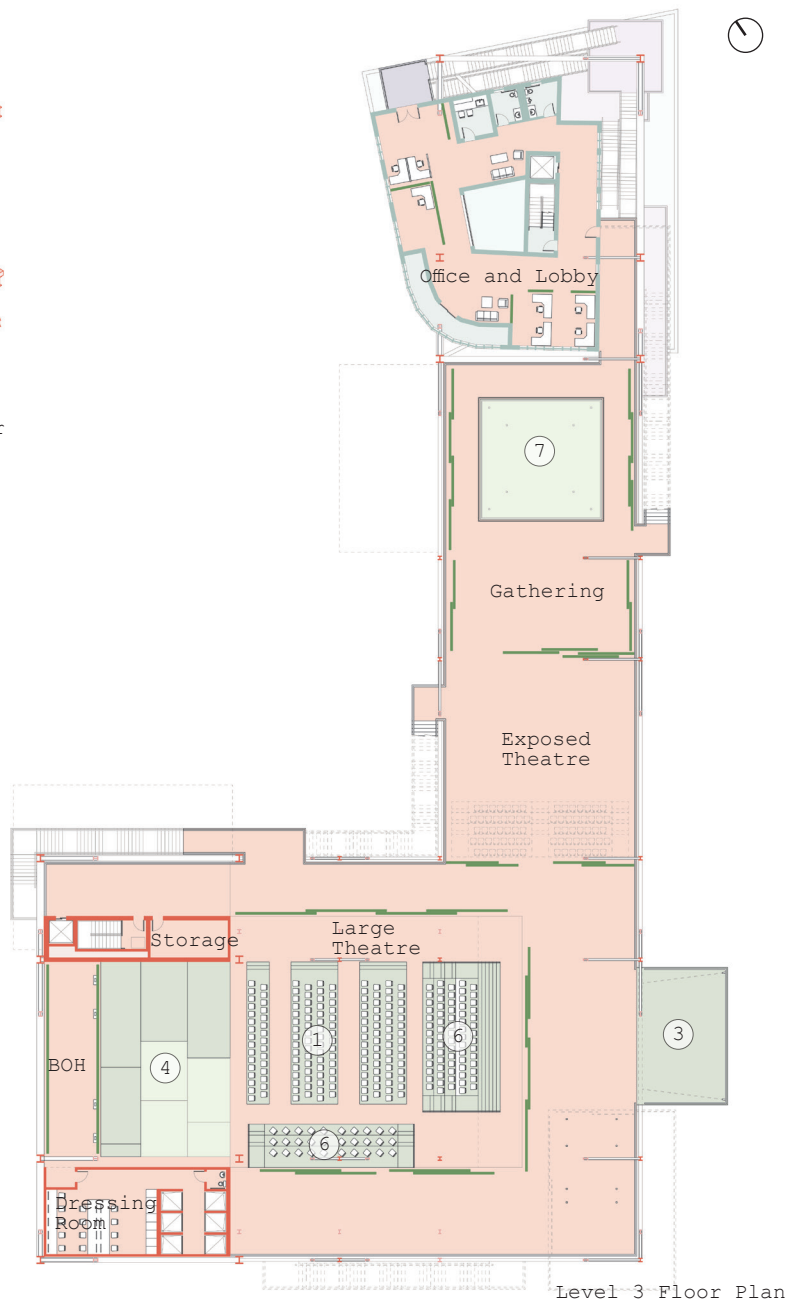
# Drawings and Models

## Flexible Performance



④ Modular stage floors for flexible configurations.

The entry to the building is through and around the existing office tower. In the large theatre there are multiple flexible structures. There is a slide out performance into the street, attachable seating, and adaptable stage backdrops. The stage itself moves up and down and can connect to form various configurations.

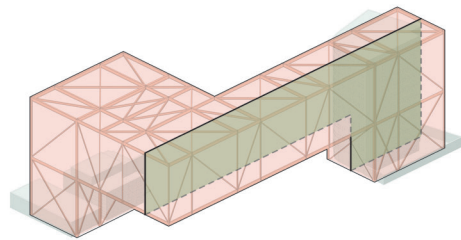


0 10 20 40  
ft

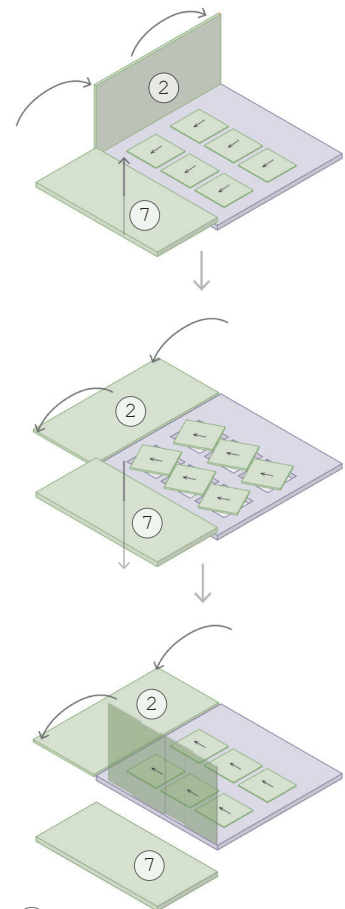
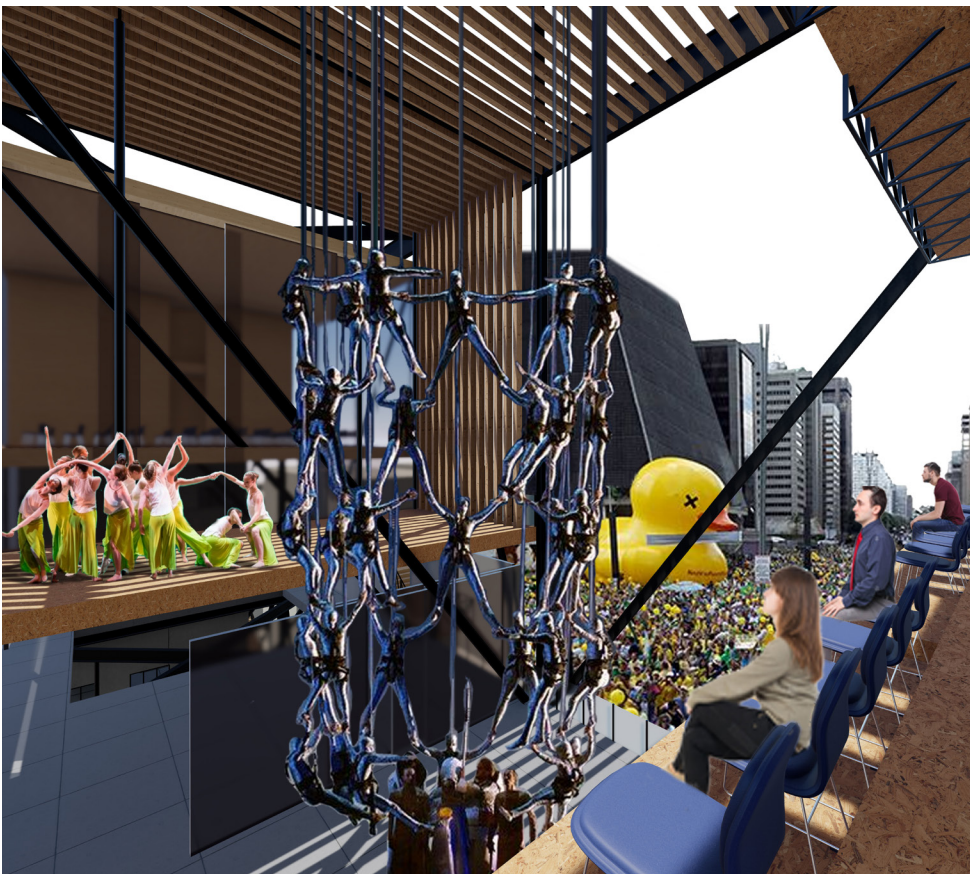
# Drawings and Models

## Adaptable Stages

### Adaptable Stages



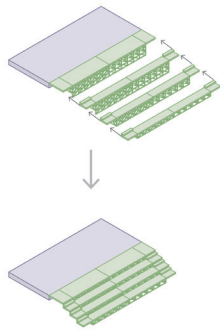
The lifting performance can be used for the exposed theatre or for the small theatre. Panels open and close to allow for different configurations.



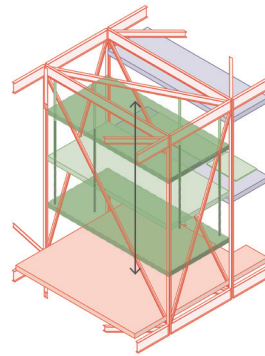
- ⑤ Rotating seat platforms for two types of stage platforms. One toward the inside of the building and one toward the street.

# Drawings and Models

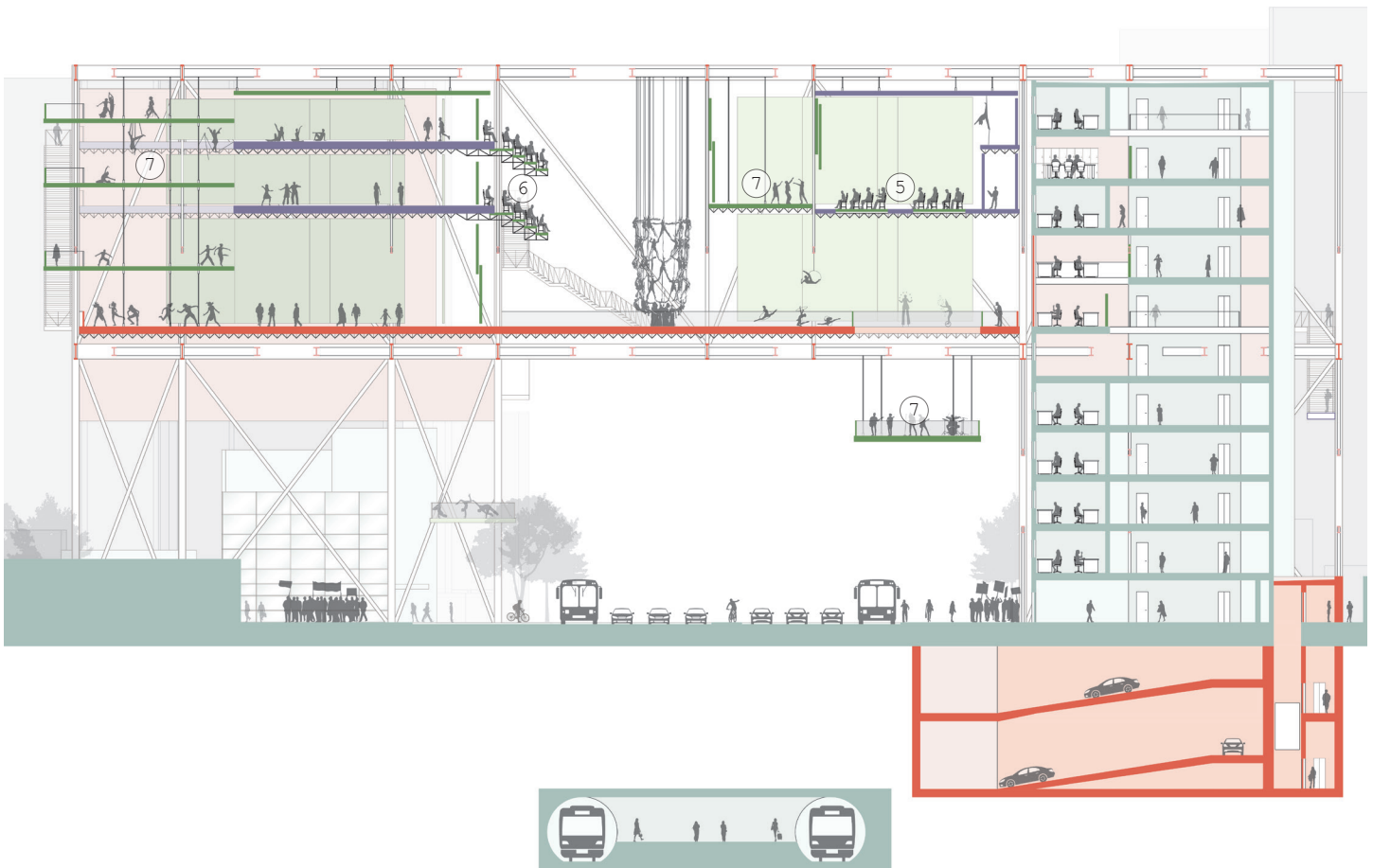
## Adaptable Stages



- ⑥ Easy to assemble seating that can be used in different areas such as the large theatre and in the exposed theatre.



- ⑦ Lifting/lowering performance platform.



Bridge Street Section

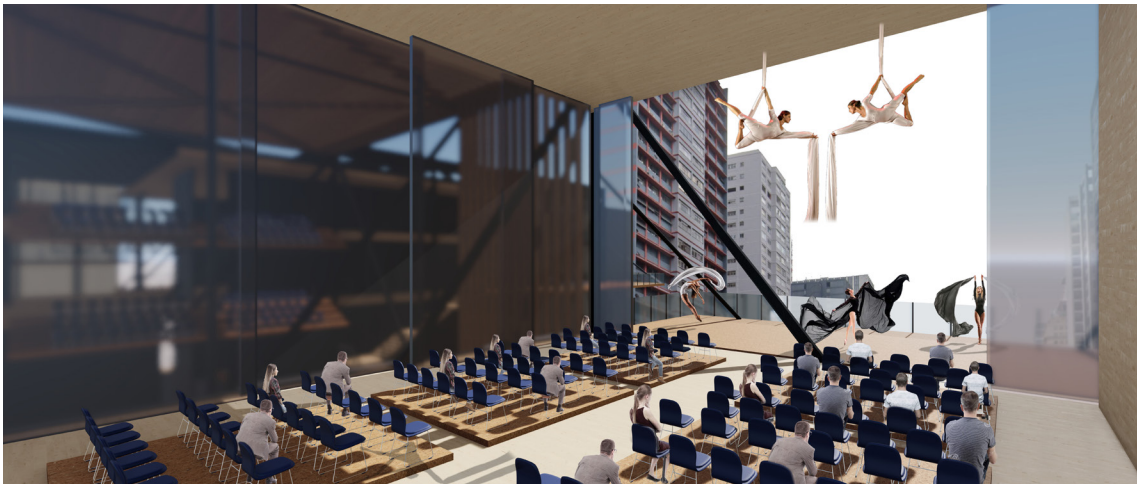
0 10 20 40  
ft



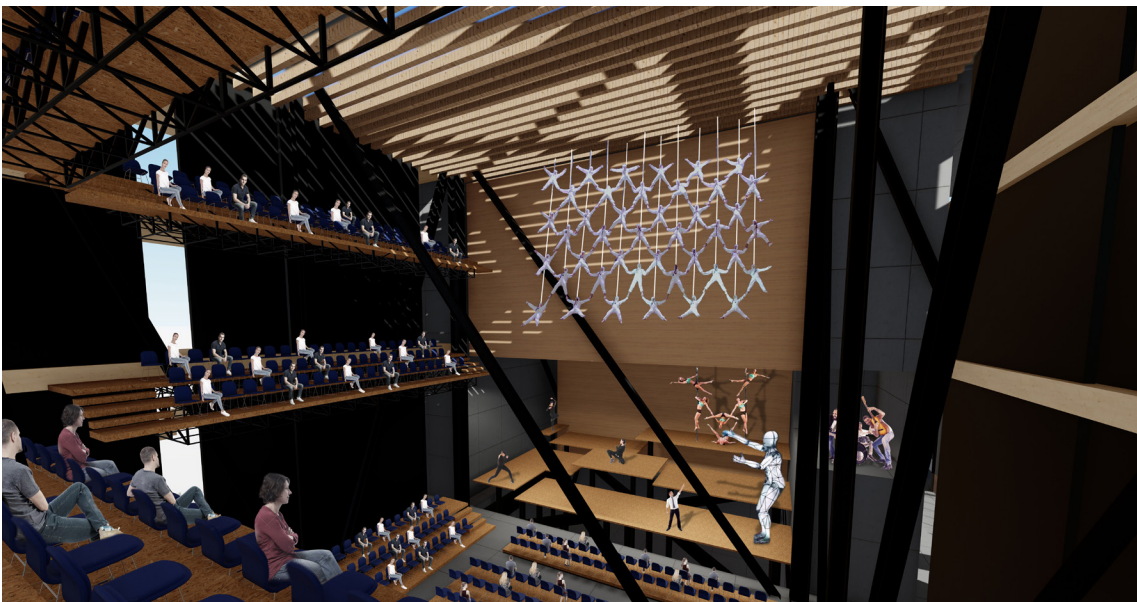
# Drawings and Models

## Performative Architecture

In the image, the small theatre shows the fold out platform configuration; however, the panels on the left can be opened to a different stage. In the image, the large theatre shows a proscenium configuration; however, the seats can be rearranged for a flat floor performance into the audience as well. The panels that enclose the theatre are also moveable.



Small Theatre

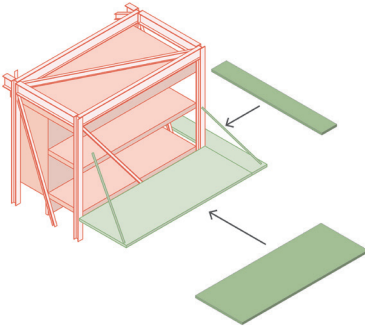
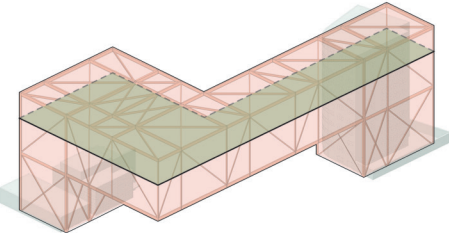


Large Theatre

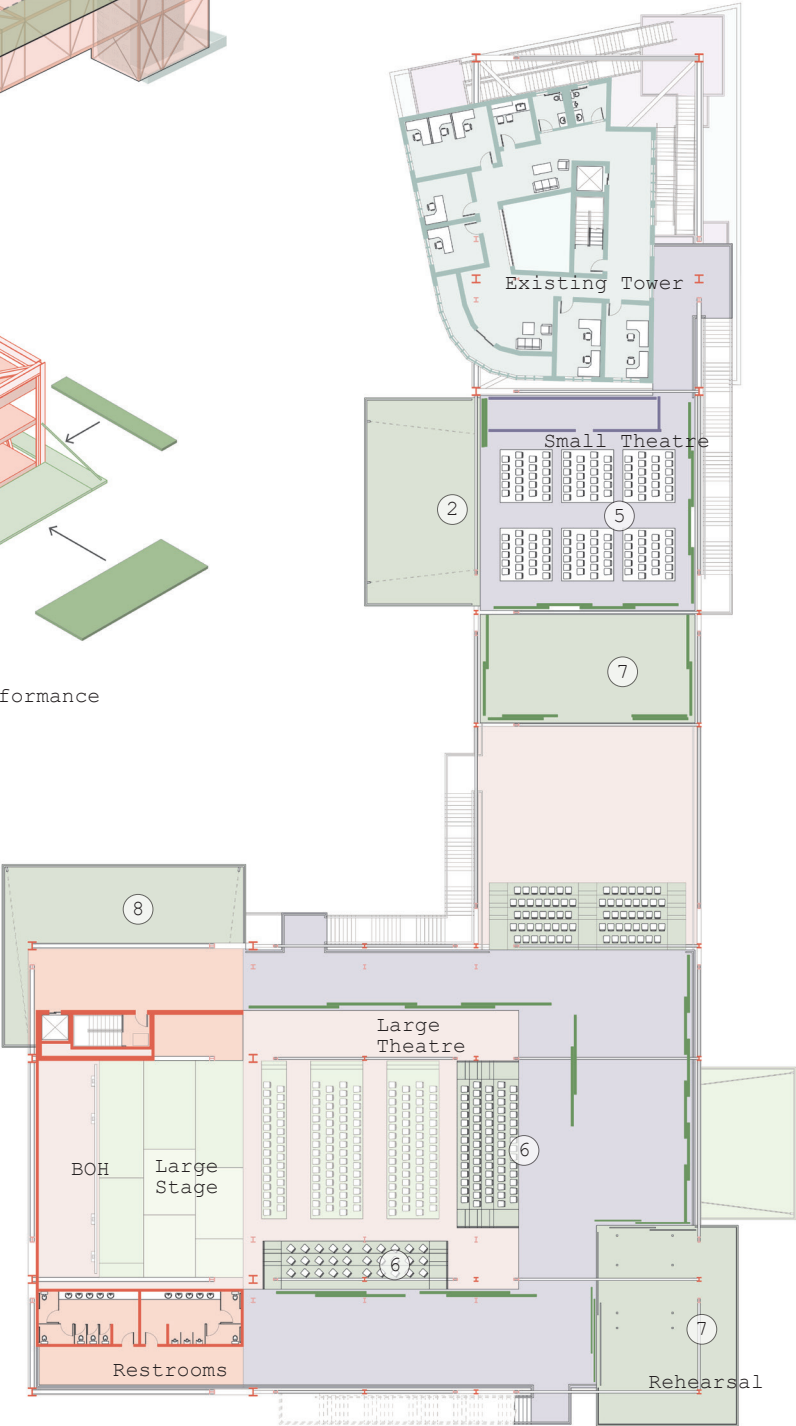


# Drawings and Models

## Performative Architecture



⑧ Attaching performance platforms.



Level 4 Floor Plan

0 10 20 40  
ft



# Drawings and Models

An Interactive Theatre in a Performative Space





# Works Cited

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