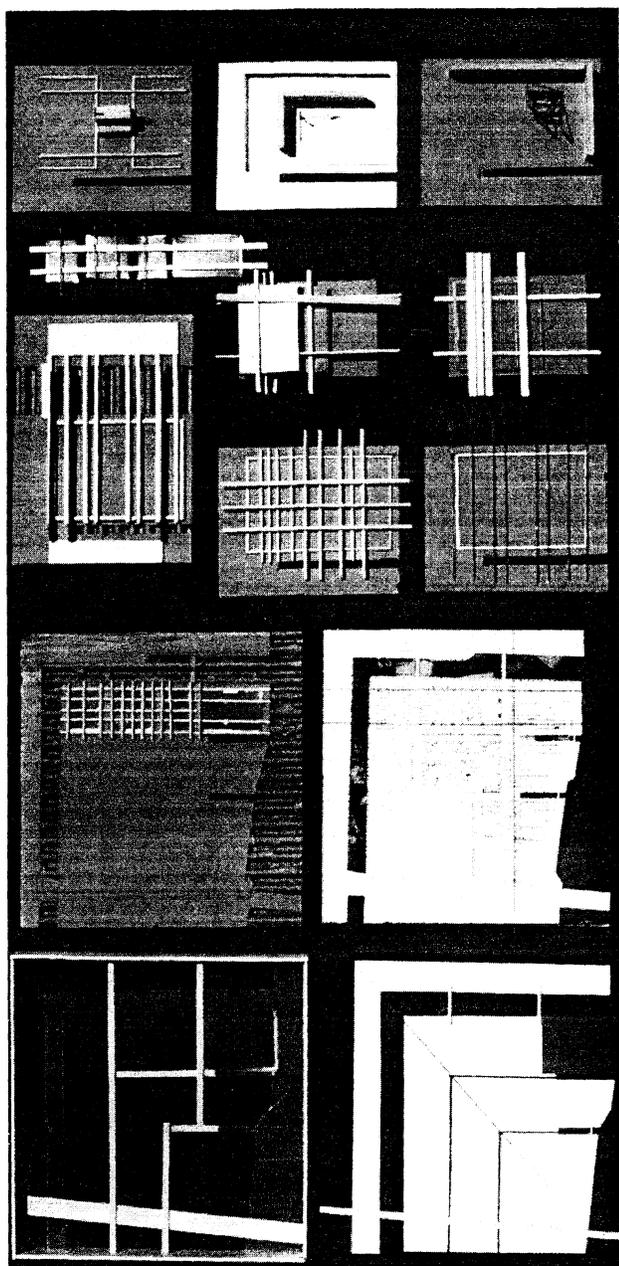


Architecture, Theatre, and Memory: A Comprehensive Studio Project

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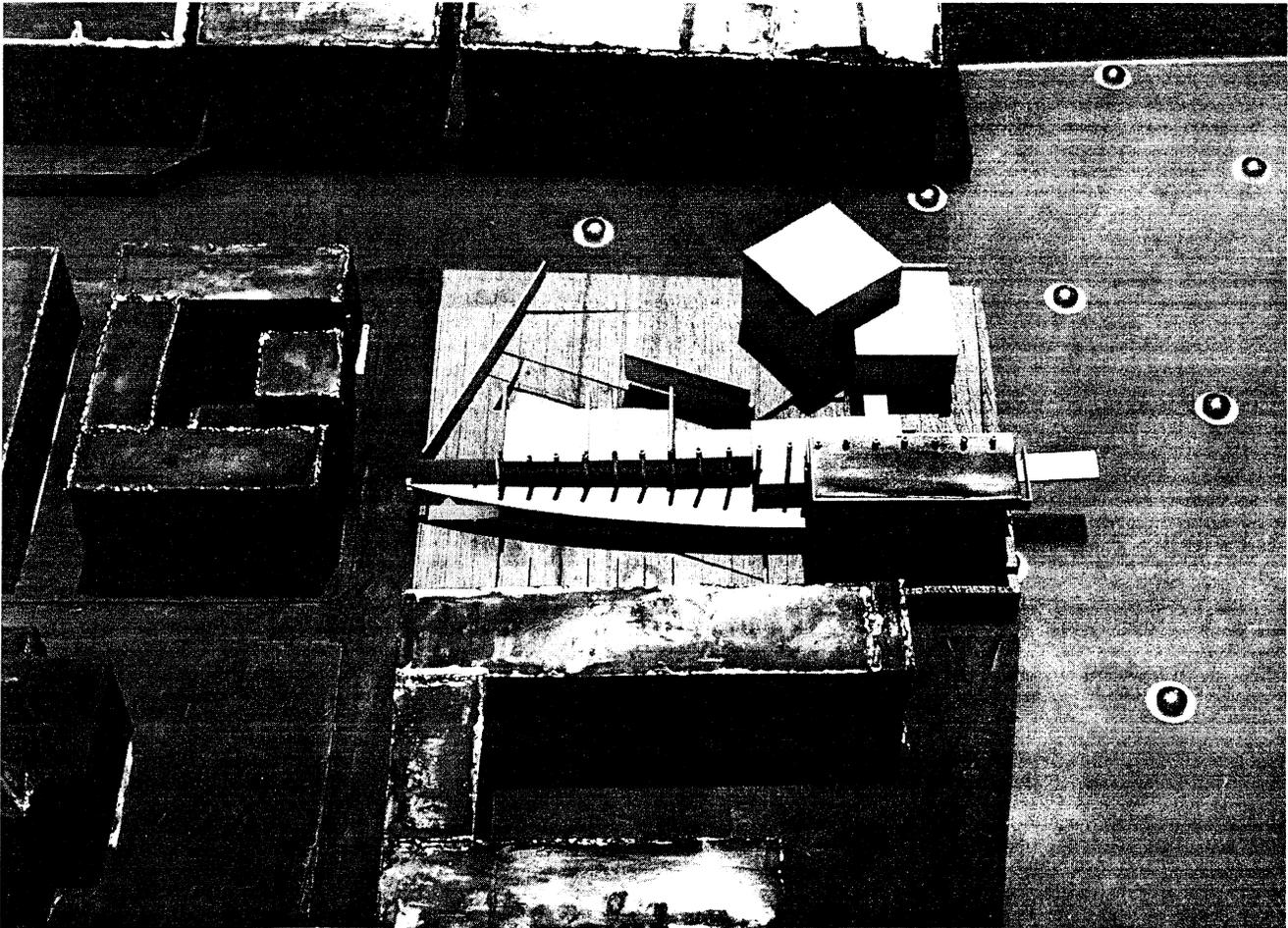


This semester-long studio project engages some of the oppositional (theoretical vs. experiential, etc.) aspects of architecture through a three-part sequence.

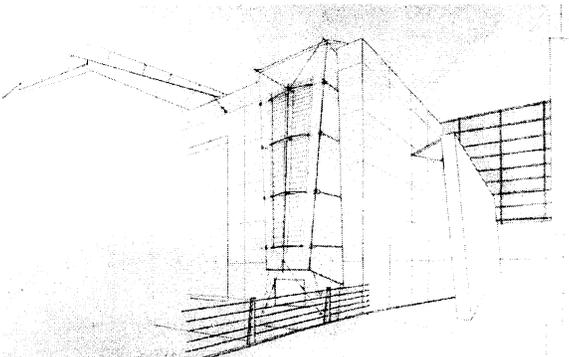
The investigation of architecture, theatre, and memory involved designing a black box theatre for the Royal Danish Ballet and Theatre Company in Copenhagen. The relationship between theatrical narrative, history, and collective experience was considered in the context of the mundane dramas of the city. We inquired as to whether architecture can be informed by parallels between narrative structure (conceptual) and spatial sequence (experiential). The experiential realm was studied in terms of the movement of the spectator's and actor's body through space (over solid land, temporary stage set, and watery surface), as well as through the body's encounter with industrial culture in the architectural detail. We began with the dark interiorized performance space, moved out to the street with its glittering Nordic light, and concluded by choreographing the spatial sequence which links the two. We confronted a landfilled industrial site with the possibility of landscape as mnemonic device.

Approached like a thesis project, our research was varied. Exemplary projects demonstrated selfconscious authorship of work; simultaneity of scales of investigation; accumulation and integration of theoretical, technical, and site issues. I will discuss two innovations in my studio teaching.

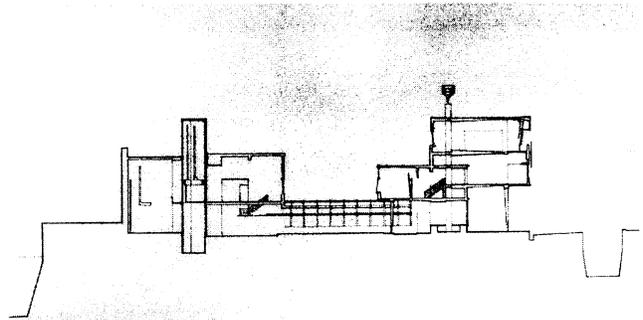
Top Row: study models of site with theatre
Below: analytic study models of site (Laurin)



Above: final model in site model (Michael)



Above: black box theatre seen from site (Justin)
Below: section through building, canal (Justin)



Above: section through harbor, theatre, canal (Michael)
Below: study model of theatre from south (Justin)

