BEING AS BUILDING, BUILDING AS BEING

A Community Theatre for
Missoula, Montana

by

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A professional paper submitted in partial fulfillment
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To Margaret Deegan

Being as building; building as being

A Community Theatre for Missoula, Montana

'We are where we are not'

Pierre-Jean Jouve

'The world is large but in us it is deep as the sea'

R. M. Rilke

!..and of all the civilized peoples in the world I regard the American as the most restless, the most unsatisfied, the idiot who thinks he can change the world into his own image of it. In the process of making the world better, as he foolishly imagines, he is poisoning it, destroying it.

Henry Miller
Four Authors Visions of America

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Preface

This thesis is an exploration into a feeling; a feeling about Man and the world around Man; a feeling that is poetry; a poetry that is the basis of any creativity; a creativity that is the basis of any poetry.....a poetry that is a feeling.

It is an exploration into an idea about life; about the importance of buildings in Man's life.

The key words to this thesis are identity, belonging and freedom.

THEORY

Introduction

The idea of Man in his world is special. Man thinks; he loves; he crys and he laughs. In the world snow falls; the sun breaks over the horizon in the morning and sinks below it in the evening; rain pours and rivers flow. Man exists in this world day to day and the subsequent articulation is poetry. Each day that passes enriches Man's existence. Each day that Man encounters 'things' in his world enables him to let a little piece of his inner world into the outer world that surrounds him. Each day man derives meaning through the comparison of his own being with the realities of nature. Through this interplay, Man begins to understand himself and his world and experiences the poetry of being.

> '...then in the Artic half-light of
> the canyon all existence fades to
> a being with my soul and memories
> and the sounds of the big Blackfoot River.'[1]

Man experiencing his world with his mind and body is true freedom. Man is free to explore and experience every element and phenomena he encounters in his world. Every rainy day that makes him feel sad and lonely for other times, to every sunny day that reminds him he is not alone. In the world, days change, weather changes and Man moves through the time and space of it all. As he moves and days progress, things take on meaning for him. A river is no longer just water rushing by him, but it is a place where he and his father fished and talked about life or where he and his friends swam on pastel summer days. It is a place for him to store memories of the experiences that told him about himself. Everyday he wakes to consciousness this interaction takes place. He encounters things in the world and draws meaning from these things that allow him to understand himself and himself in the world.

We as individuals, do not perceive a world which is common to all of us but different worlds which are a product of our motivations and past experiences. The essence of who and what we are can only be understood individually which is accomplished by the experience of life. Encountering elements and other people and reacting to certain circumstances tells us about ourselves. The way we 'see' things and the meanings we give things is unique. It tells us about our innerself. It is our one true freedom; the experience of the self.

To experience true freedom Man must have a feeling of belonging. He must have a place that orientates him in his environment. If he doesn't feel he belongs, the interaction between himself and the world around him cannot happen and his existence has no meaning. Man must have a place so he can understand the things no one can tell him; the meaning of his own existence.

A place is a phenomena that allows for the interaction of Man's inner and outer worlds. That thing which stresses Man's existence and reinforces true freedom. That idea that lets Man look around him and at the same time look inside of himself making comparisons that gives his existence meaning. Places can happen naturally in the environment or they can be man-made. We can sit by a mountain lake and learn about ourselves as the sun dances off the surface. We can sit in a public square and see ourselves in the faces of the people as they move through the square. Places make Man and Man makes places.

Man understands his inner and outer world through the idea of place. To understand means he must orientate as well as identify these two realities. Orientation and identification are primary aspects of Man's being-in-the-world.[2] Man must orientate his inner world with his outer world and he must identify the different things around him. If Man cannot

orientate himself or identify things around him then there is a question in his mind of his belonging. This produces a fear not unlike the fear that a child must experience being lost in a crowd of people not knowing the location of its mother. Man orientates himself through the spatial relationships of the place he is, to the things around him. He identified these things and the place he is by the character that either expresses. Orientation is spatial and identification is realized through the character of place.[3] The two interrelated.

> 'Man dwells when he can orientate himself within and identify himself with an environment.[4]

Man's dwelling is his life-poetry. It is only as rich as the meaning he sees in the things around him. It is what he draws from to create poetry, literature, art or music. Dwelling is to Man as music is to a musician.

> 'To be is music which is a profanation of silence in the interest of silence, and therefore beyond good and evil. Music is the manifestation of action without activity. It is the pure act of creation swimming in its own bosom. Music neither goads nor defends, neither seeks nor explains. Music is the noiseless sound made by the swimmer in the ocean of consciousness. It is a reward which can only be given by oneself. It is the gift of the god which one is because he has ceased thinking about God. It is an augur of the god which everyone will be in due time, when all that is will be beyond imagination...'[5]

Space is orientation. It is the essential idea of place and the medium of Architecture.[6] It is the mediary between the world of matter and the world of spirit;[7] the bridge between the outer reality and inner reality of Man. The 'void' that is 'the raw material of possibility of being.'[8] Space is the contained.[9] It is the content and the spirit.[10] It is freedom of movement both physically and intellecturally. It is an idea and as

such conditioned by the spirit.[11] Space is the medium of Architecture.

Space is the idea. It is what allows every man to be an artist. It is what allows every artist to be a man. Man progresses through space and gives meaning to it. It is what allows every man to paint a picture of his existence. It is what allows Man to communicate with himself and understand. It is 'the noiseless sound made by the swimmer in the ocean of consciousness.' It is.

Different levels of space exist in the environment of Man. The levels are separated by the amount of involvement in Man's life. The least amount of involvement incorporates the basic idea of integrating Man with his natural 'organic' environment which is termed pragmatic space.[12] Pragmatic space is just above the idea of shelter. It is the creation of a non-specific space that attempts to simulate the spatial ideas as found in the natural environment. It does not deal with the effects on man and his inner world, but is just enclosure as implied in the natural environment.

Perceptual space deals with space as impressions, sensations and studies of effects.[13] It is essential to Man's identity as a person; the knowledge that he feels and experiences as an individual and his inner world is unique to things and people around him. It deals with man by the use of fragments which stimulate the perceptual part of our mind, the visceral part. It is space for the sake of space. It deals with Man for his qualities of sensation and does not try to extend into the realm of meaning.

Existential space symbolizes Man's being-in-the-world.[14] It represents a relation between Man and his environment. Existential contents have their source in the landscape.[15] It deals not just with Man's inner world or just with Man's outer world (as is true of pragmatic or percep-

tual space). Existential space is a framework where Man's inner world and outer world interact. Through this interaction, Man starts to understand the phenomena of 'Man in his world.' He starts to understand that one cannot exist (in the true meaning of the word) without the other. He starts to understand that Man cannot extend without the phenomenas of nature. Existential space makes us all belong to a totality.[16] As Man, although we may differ, we all have an inner, separate world and we all are going through life trying to understand this inner world and its place in the outer world surrounding us; to understand our existence. It is the eternal commonality.[17] It is an idea which is related to living which cannot exist alone in the vacuum of the mind.[18]

Architectural space is the concretization of existential space.[19] It is understood as a dimension of human existence rather than as a dimension of thought or perception alone.[20] Architectural space represents a means to give man an existential foothold[21]...a look into his own being. It is how, specifically, Man can orientate his inner world with the outer reality and dwell. It is the role of Architecture and why Architecture is more than just a personal expression of some clever euphemism.....man! Space is existential but also existence is spatial.[22]

> 'In Architecture, visual and aesthetic appraches, like moralistic and social-istic approaches lead to dead ends.'[23]

> 'The beginning of Art is in silence. In that state of mind all considerations of beauty, knowledge or even morality are meaningless. All one has is a feeling of the eternal commonality.'[24]

Commonality is a feeling that moves your mind and makes you want to understand and care about the 'things' inside of you and around you. A feeling that moves Man from silence to light.[25] A feeling that Man's existence is simple and complex. That Man needs to be able to identify

himself as an individual, to know that he is independent of the things around him. That he needs to feel he belongs to the world around him, to feel he is part of the things happening around him. And he needs to know that he is free to experience the world around him.

Separately these feelings of identity, belonging or freedom are static; they deal with only one realm of Man's existence. They allow for Man to relate to his existence in only one way. They are simple and deal with one aspect of life at a time.

Combined these feelings of identity, belonging and freedom are dynamic; they deal with more than one realm of Man's existence and allow Man to come to a deeper understanding of his existence. They allow Man to relate to his existence in more than one way. Combined they are complex and are intimately related to Man's life.

The interplay between static and dynamic space helps Man to understand the relationship of his self to that of the world in which he lives. It enables Man to experience the poetry of existence. It is a point of departure.....a framework.

Thesis Statement

THE SYNTHESIS OF STATIC AND
DYNAMIC SPACE IS A FRAMEWORK
FOR THE CONCRETIZATION OF
EXISTENTIAL SPACE.

Dynamic and Static Space

Man is his world is a duality. At times in our lives we are involved in life; we experience it. We love to look and travel and investigate the things in the world. Other times, we close ourselves off from life; we think about the experiences we have had and think about the ones to come. We love to reminis and meditate on the things in the world. At times we are dynamic objects in the world and other times we are static creatures of our mind's world. It is the reality of being. It is symbolized by existential space of which architectural space is the concretization.[26]

Space is the mediary between the world of man and man's world. Space influences our behavior. It can help us experience life; to point fingers to the special things in life and bring those things to a whole, making a rich environment. It can show us things that can change our lives; that help us put things together. Space can also help us understand these experiences we encounter. It can help us formulate meaning for those things around us and inside of us. It can show us things that change our lives; that help us put things together.

Architecture is a foothold, a framework to let us get more out of the experience called life. Space is the medium of Architecture. It is the concretization of our existence. It tells us about the special things in our life. It enriches our lives. It is very intimately part of us because we create it in our minds. It is a framework so we can learn more about ourselves. It deals with different aspects of our existence; aspects concerned with identity, belonging and freedom; separately or combinations of the three.

Spaces that are concerned with these three aspects separately are static; they only deal with one realm of human existence and ignore the

others. It enables Man to learn about himself but only from a limited point of view. If Man can identify himself as an individual from a spacial phenomena but the aspects of belonging and freedom are excluded, Man's viewpoint is limited because his only insight is into himself and the elements around him in his world become less important.

Spaces that are concerned with more than one of these aspects of existence are dynamic. Dynamic space enables Man to learn about himself from a broader point of view than static space. If Man can look at himself as an individual but also look at the world he belongs to then his existence is that much richer because he can learn that much more about himself.

Any one spatial phenomena that deals with one aspect of existence is static. When these statis spaces are combined they become dynamic. The static spaces might still retain the qualities of those aspects of existence they represent but the interaction between them is dynamic. For example a space which represents the idea of identity juxtaposed to a space that represents the ideas of identity and belonging. The static space of identity still exists and the static space of belonging still exists but the interaction of the two creates a composition which is dynamic. Therefore, static space forms dynamic space as we form the world we live in.

Existential space is a vehicle in which we can understand ourselves and understand ourselves in the world. The synthesis of static and dynamic space is a framework for the conception and understanding of existential space. It is the symbol of man in the world. It is Architecture.

Every time we experience something in the outer world, we do it through a framework of our past experience. So there is a continuous

interplay between the inner and outer world in the process called being. It is poetry. How we react in our own environment to the symbols, signs, other people, etc. is very much different to how a person from another culture or environment would react to the same phenomenas. How we react is basically from the emotions we experienced in earlier times in our lives. This interplay comes about from stimulus in the outer world. One stimulus in the built environment that can help this interaction occur is called tension.

The interaction that draws static spaces together to form one composition termed dynamic space is tension. If there was no 'force' that pulled the elements together to form one composition the elements would remain as separate elements with little connection between them. This would produce a feeling in a person of progressing through three separate buildings that have no connection between them; that have no common idea.

Tension stimulates the interplay between the outer and inner worlds of man. It makes us question our orientation and acts as a framework for new understandings about ourselves and the world around us. Tension in Architecture is a study of compositional phenomena. It is produced by a synthesis of opposites. It produces variety. It produces ambiguity so that man uses his mind to understand it and know why he understands it in the way he does. It produces a confusion of experience which man has to sort out. In the process of doing this he grows.

When we were small children we learned the difference between inside and outside, up and down and behind and in front of. We not only orientated ourself in the world, but we drew meaning from these orientations. For example: front yard, back yard; on the porch, in the sandbox; at home, away from home; up in the attic, down in the basement; and across the street, down the alley. All of these summon different images and

meanings for everyone but these orientations were part of "growing up". As we grow, we take for granted (to a certain extent) these orientations and they start to lose their meaning to us, except in our memories. We are linked to them only out of habit. But when there is a small amount of doubt we have to re-evaluate our orientation and then we gain meanings from these orientations. By understanding this ambiguity we understand more about ourselves because we are looking at it through a framework of our own experience.

Tension is produced by a synthesis of opposites. It produces the either/or or the both/and that Robert Venturi talks about in Complexity and Contradiction in Architecture. It happens when elements cause an interaction between themselves. This produces a visceral feeling which is a sign of your mind working, investigating the feeling. It is also a sign of our orientation being doubted, a new awareness of our perception of the world.

The synthesis of static and dynamic space allows man to understand his existence in the world. It is a framework. It is the role of Architecture.

Dynamic Space	Static Space
-Tension	-Lack of tension
-Synthesis of opposites	-Segregation of opposites
-Movement	-Lack of movement
-Variety	-Homogeniality
-Change	-Constancy
-The focus of static space	-Forms dynamic space
-More than one realm of existence	-One realm of existence

Atrium · Pavillion · Gallery

Man exists in the world. He represents himself and the phenomena of his existence through the built environment. The three spatial orders of atrium, pavillion and gallery are static; they represent three aspects of human existence, identity, belonging and freedom. These are three things that man looks for as a foothold in the built environment.

First, he wants to know he exists as an individual; that he is an independent, thinking being, that he is a man. This is symbolized by the atrium. It is a spatial order that is inward focusing. It includes nothing around it.

Second, he wants to know that he is part of the world around him. He wants to know that he is not just an idea floating in the environment; that he belongs. This is symbolized by the pavillion. It is a spatial order which is outward focusing. It includes everything around it.

Third, he wants to know that he is free to move through his world, through the space and time of it all. He wants to have freedom in his world. This is symbolized by the gallery. It is a spatial order which has direction and movement. It points a finger at the special things in the world and lets Man know that he is free to experience them.

Any one separate spatial order is static. It lets man's mind dwell in only one realm. It isn't dynamic; it doesn't move man's mind to experience the reality of the duality of man in the world, of the inner and outer worlds. The way man experiences this duality is by the synthesis of these three spatial orders, which would express this duality.

If an atrium is a symbol of man and man experiences the feeling of being an individual, separate from the things around him while in the atrium, and a pavillion is a symbol of man belonging to the world around

him and he experiences the feeling of belonging in the world around him while in the pavillion....then it follows that a composition or synthesis of the two orders would be an expression of the duality of man in his world and that he would feel that he is both an individual and that he belongs.

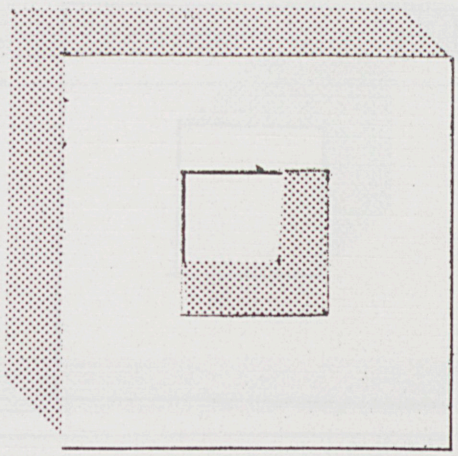
PLACE
inner and outer reality

SPACE	CHARACTER	LOCATION
orientation	identification	

PRAGMATIC SPACE	PERCEPTUAL SPACE	EXISTENTUAL SPACE
outer reality	inner reality perception	being duality of Man in his world

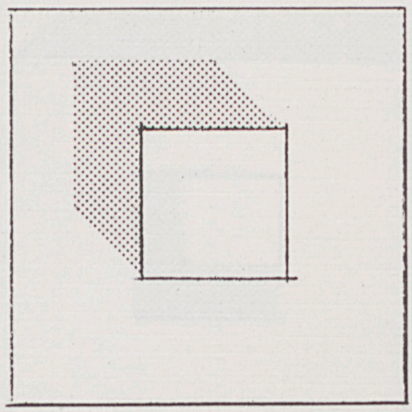
STATIC SPACE	DYNAMIC SPACE
moves the mind to experience one realm of Man's existence	moves the mind to experience more then one realm of Man's existence
non-tension, forms dynamic space	tension, synthesis of opposites
atrium* pavillion* gallery*	atrium-pavillion juxtaposition atrium-pavillion interlocking atrium-pavillion space in a space atrium-pavillion common space atrium-gallery juxtaposition atrium-gallery interlocking atrium-gallery space in a space atrium-gallery common space pavillion-atrium juxtaposition pavillion-atrium interlocking pavillion-atrium space in a space pavillion-atrium common space gallery-atrium juxtaposition gallery-atrium interlocking gallery-atrium space in a space gallery-atrium common space

theory studies



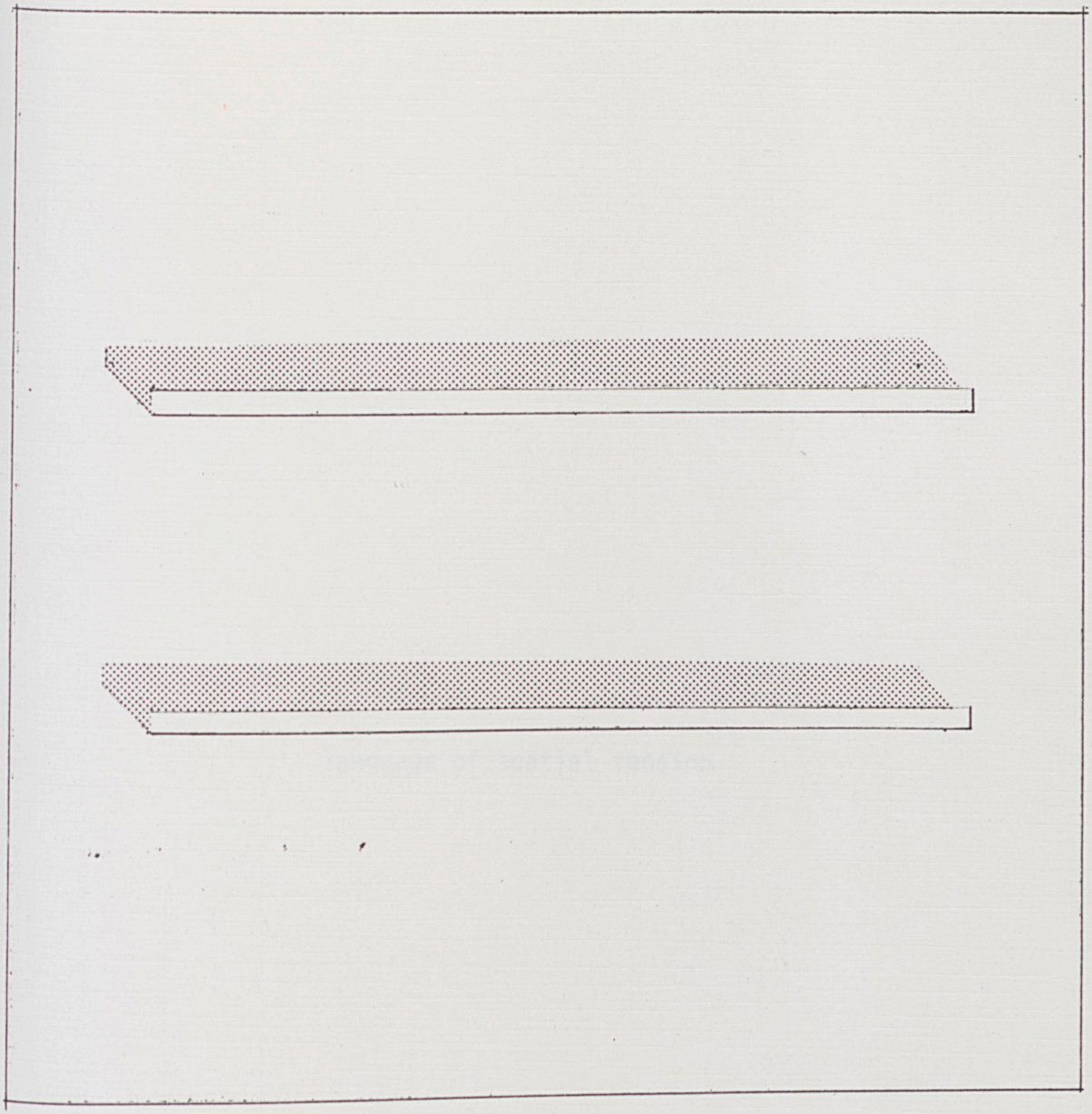
separate from life; a
study in interior space;
a symbol of man.

Atrium



a part of life; a study in space-radiating volume; a symbol of the world of man.

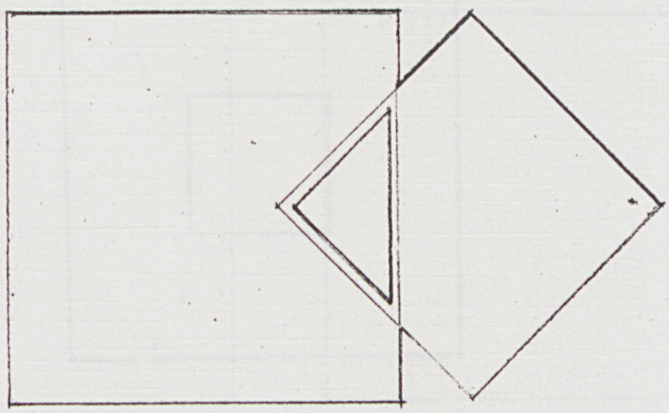
Pavillion



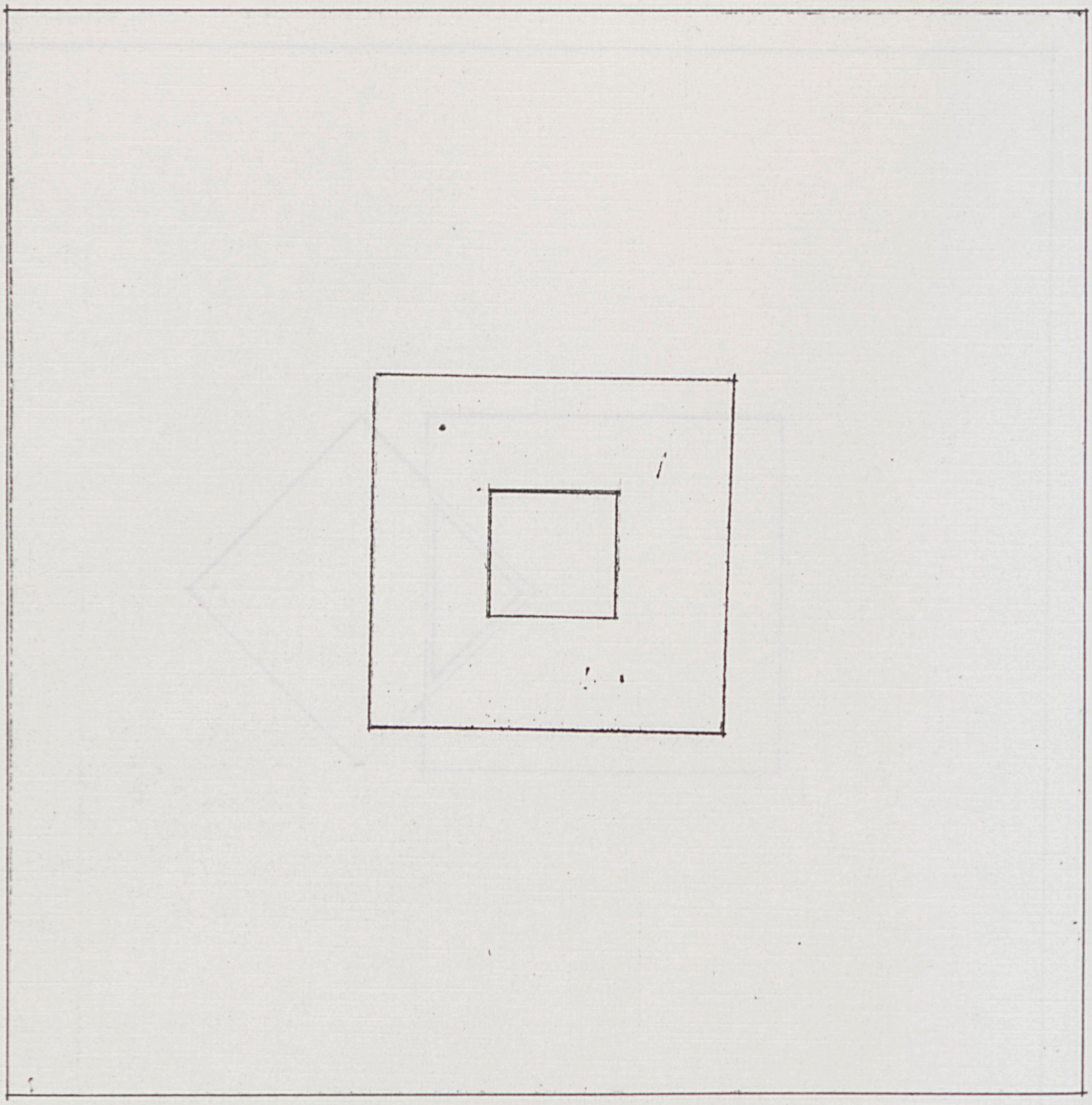
a part of life; a study
of direction; a symbol
of man's movement
through space and time.

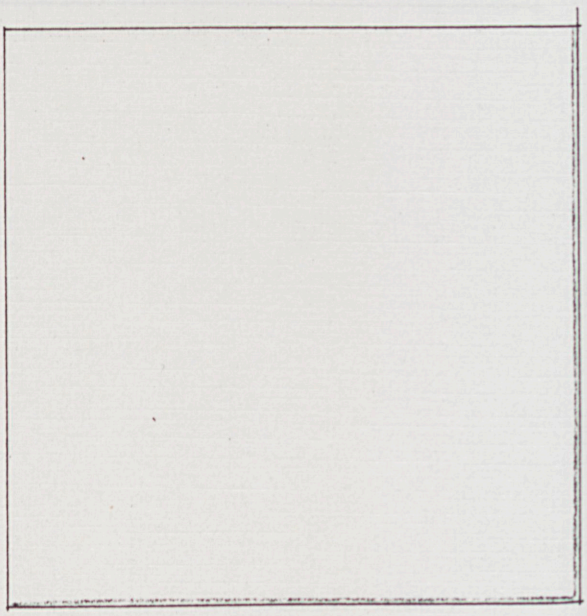
Gallery

language of spatial tension

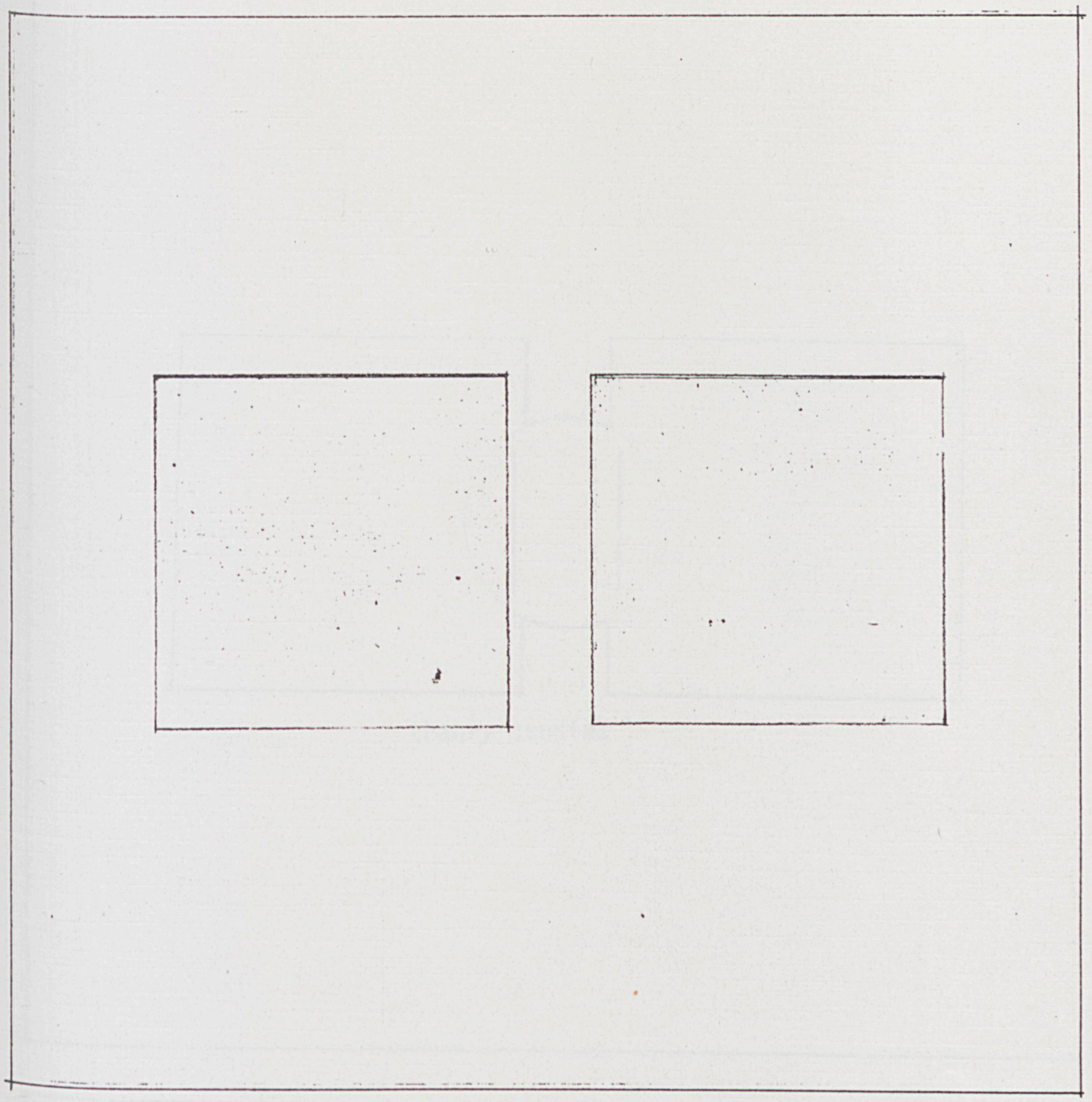


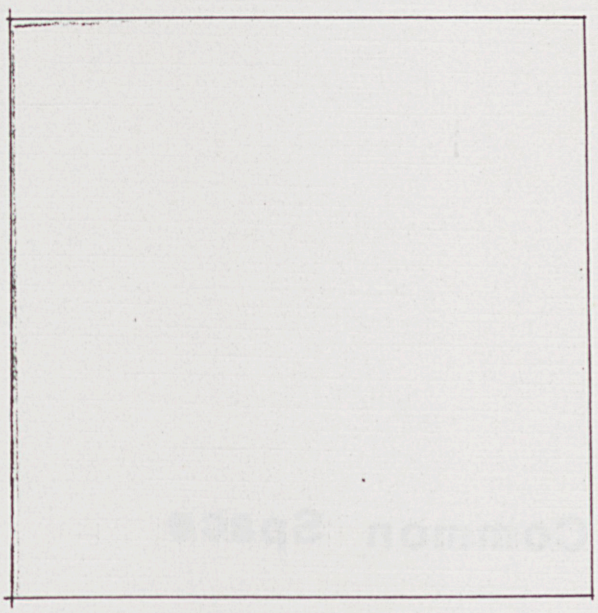
Interlocking



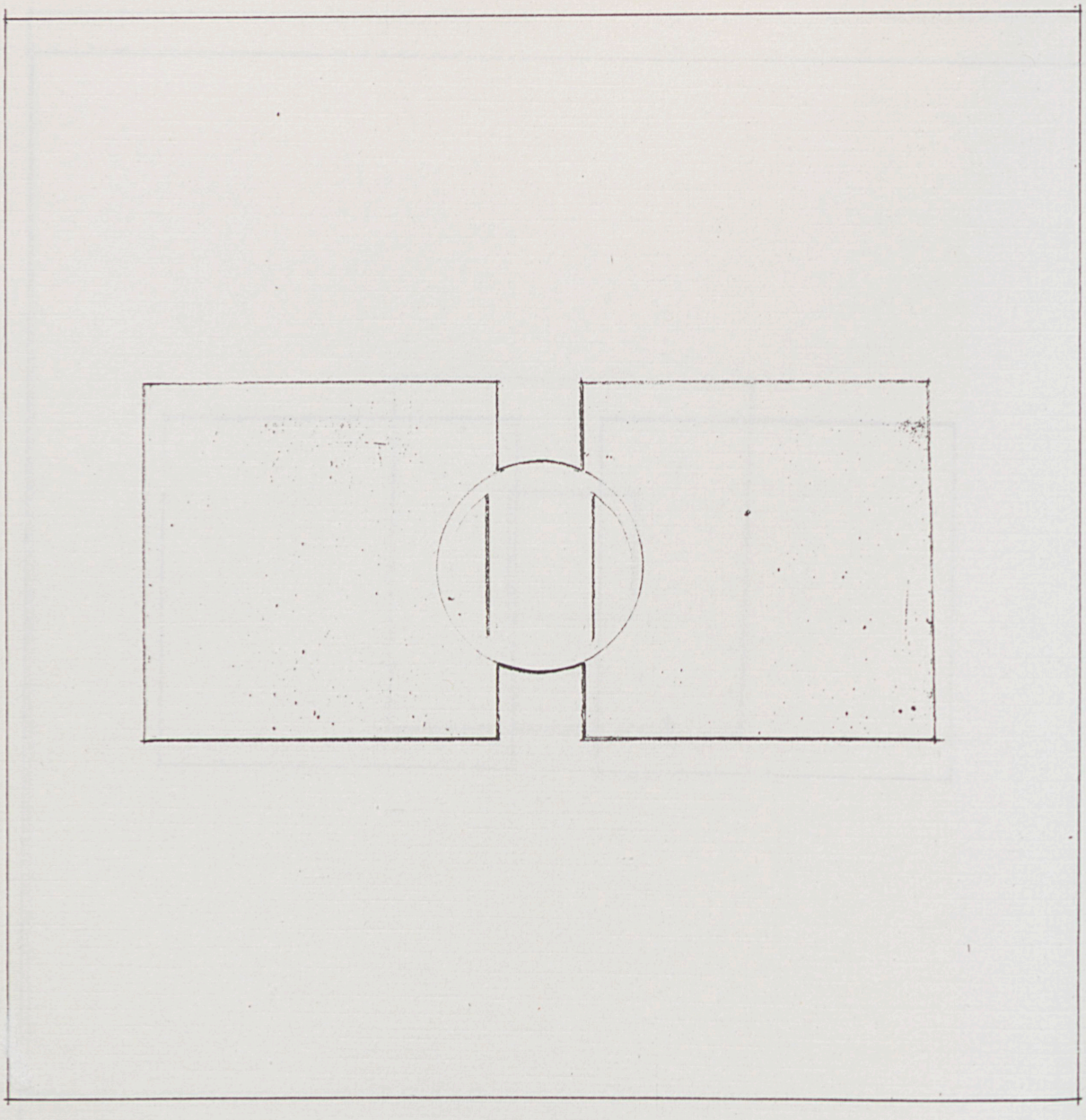


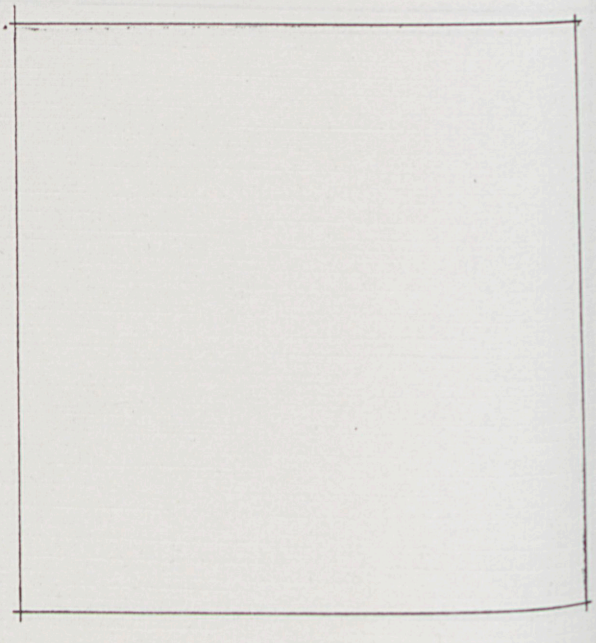
Space in a Space





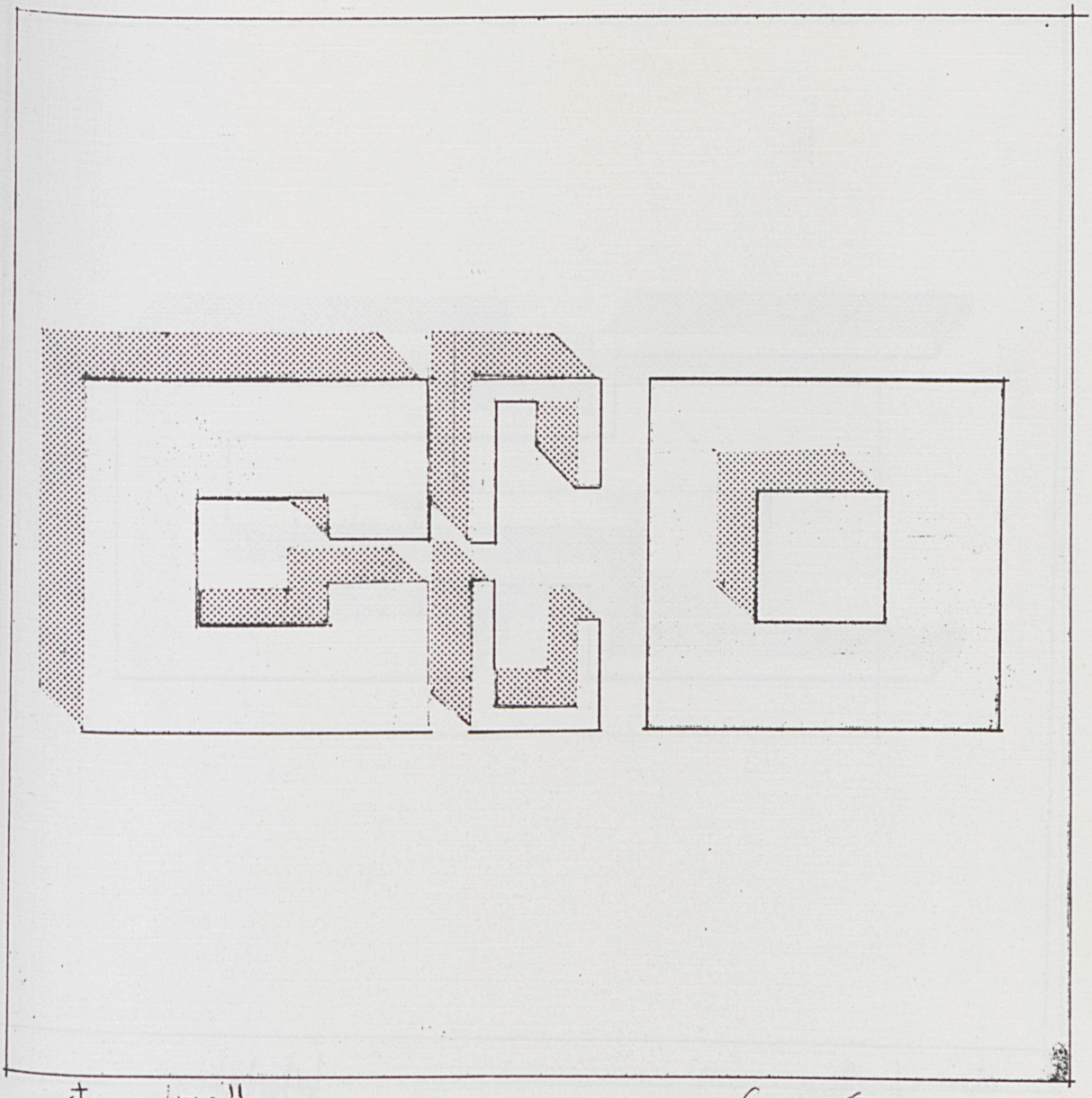
Juxtaposition

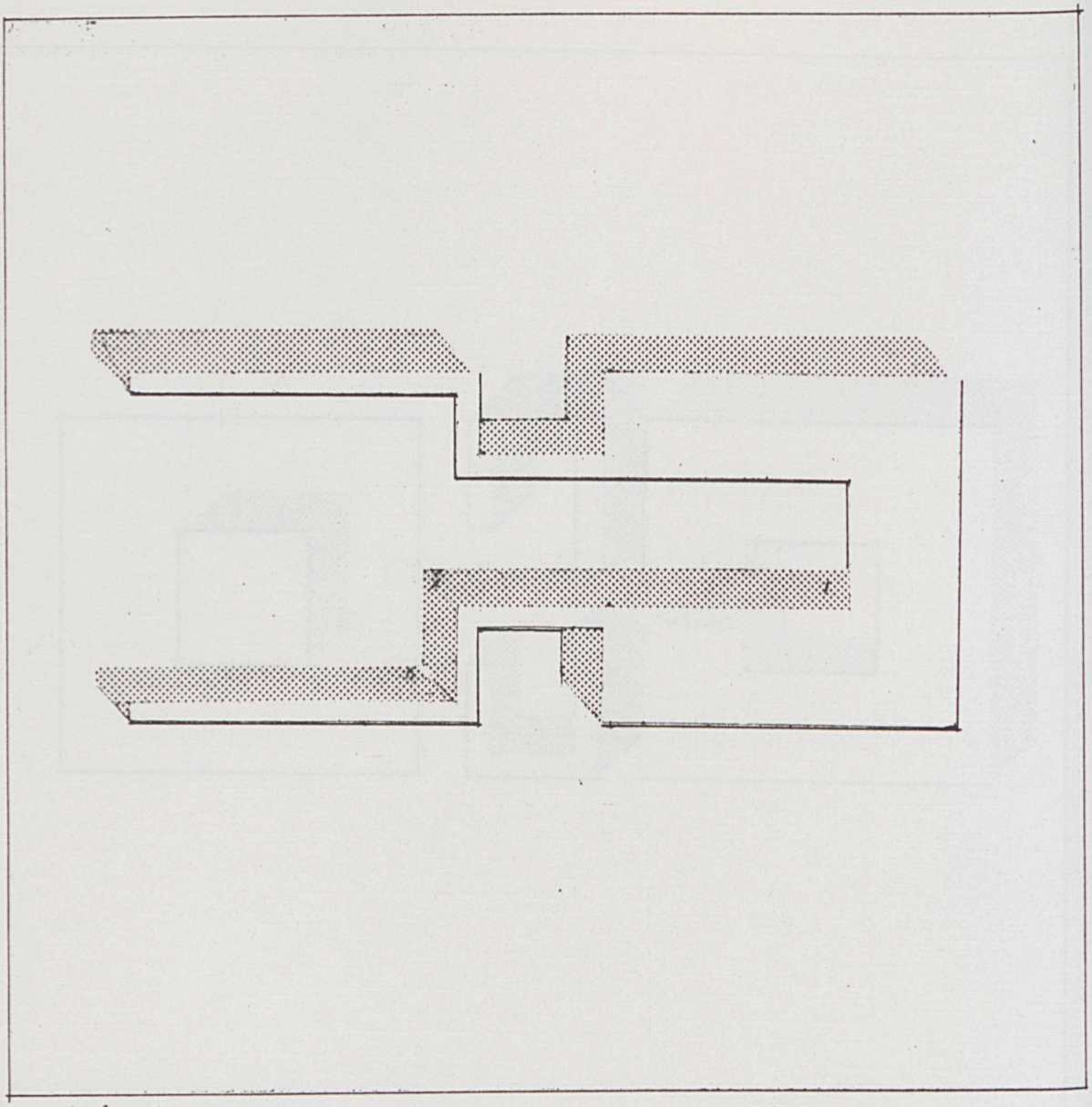




Common Space

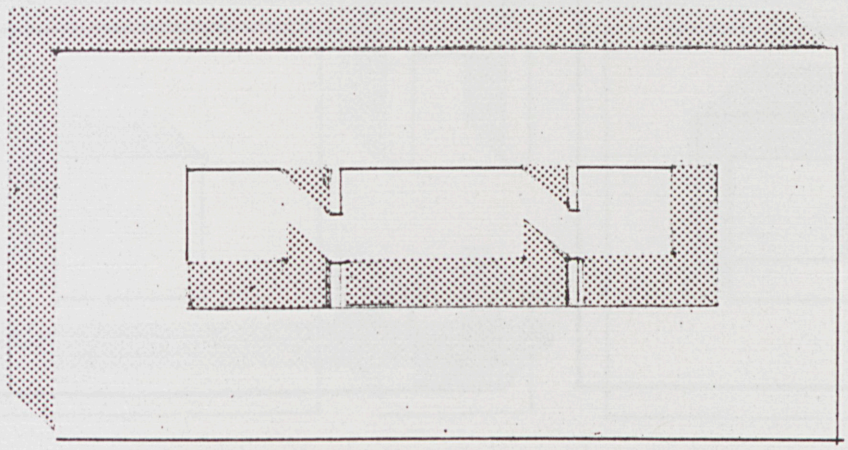
theory studies


atrium/pavilion
Common Space



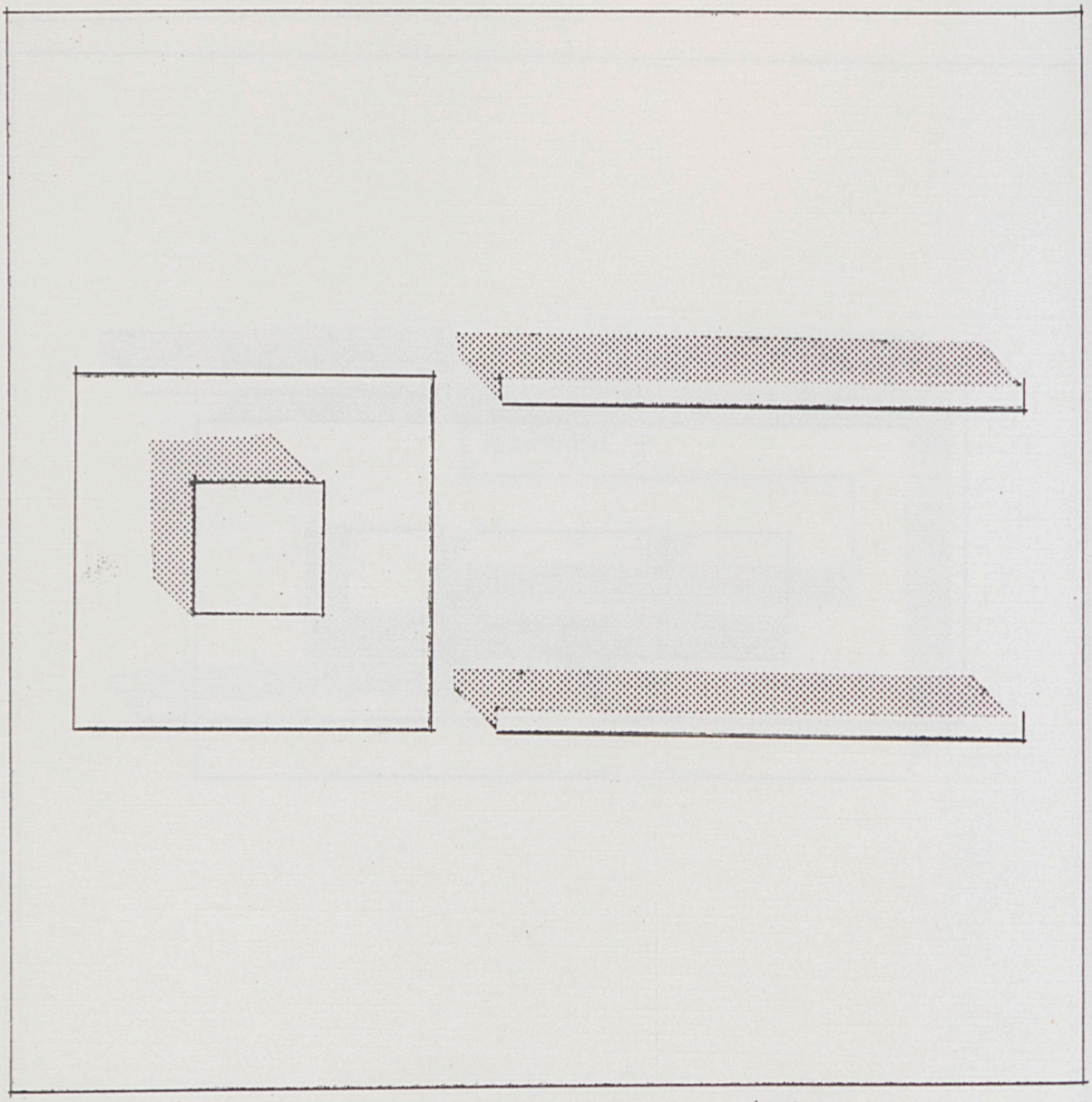
atrium / gallery

interlocking



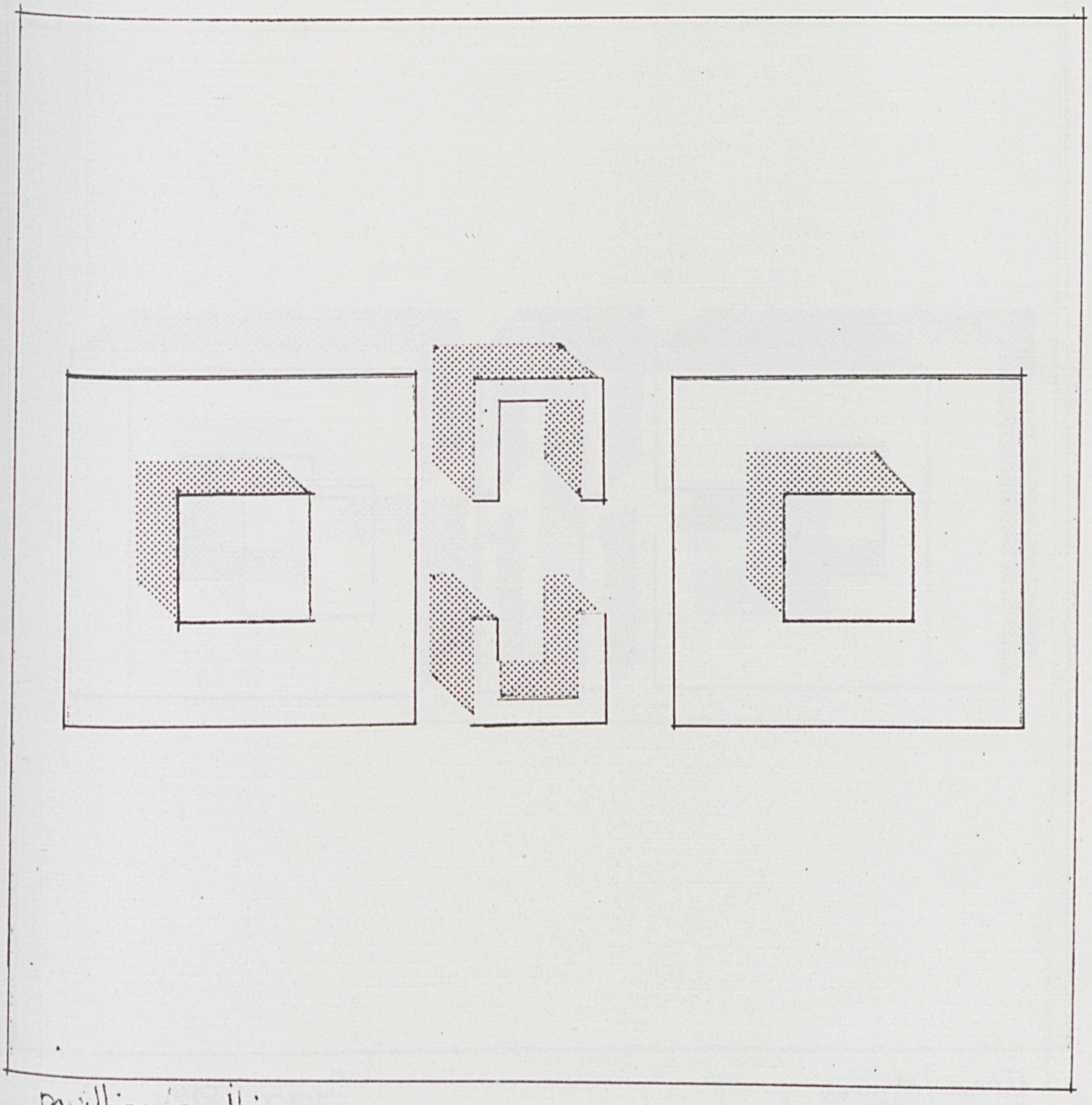
atrium / atrium

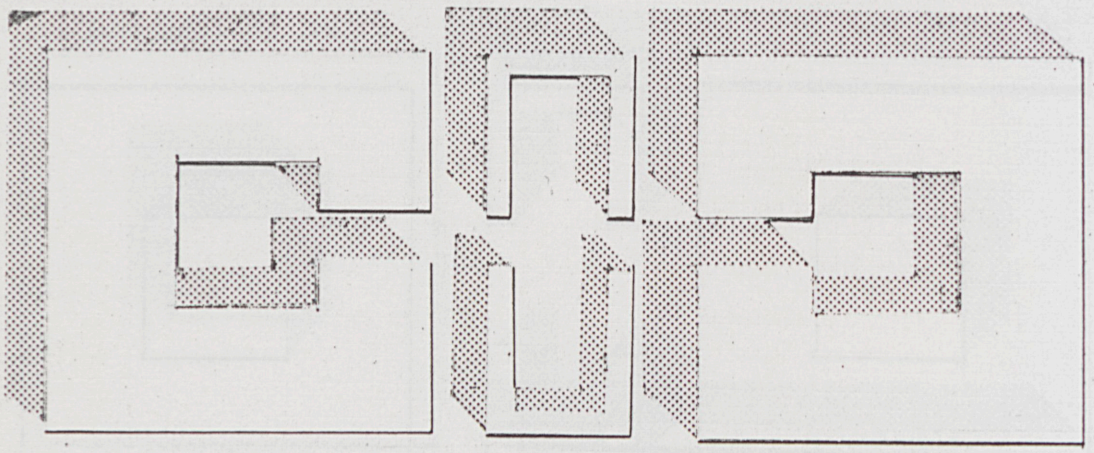
Interlocking



pavilion / gallery

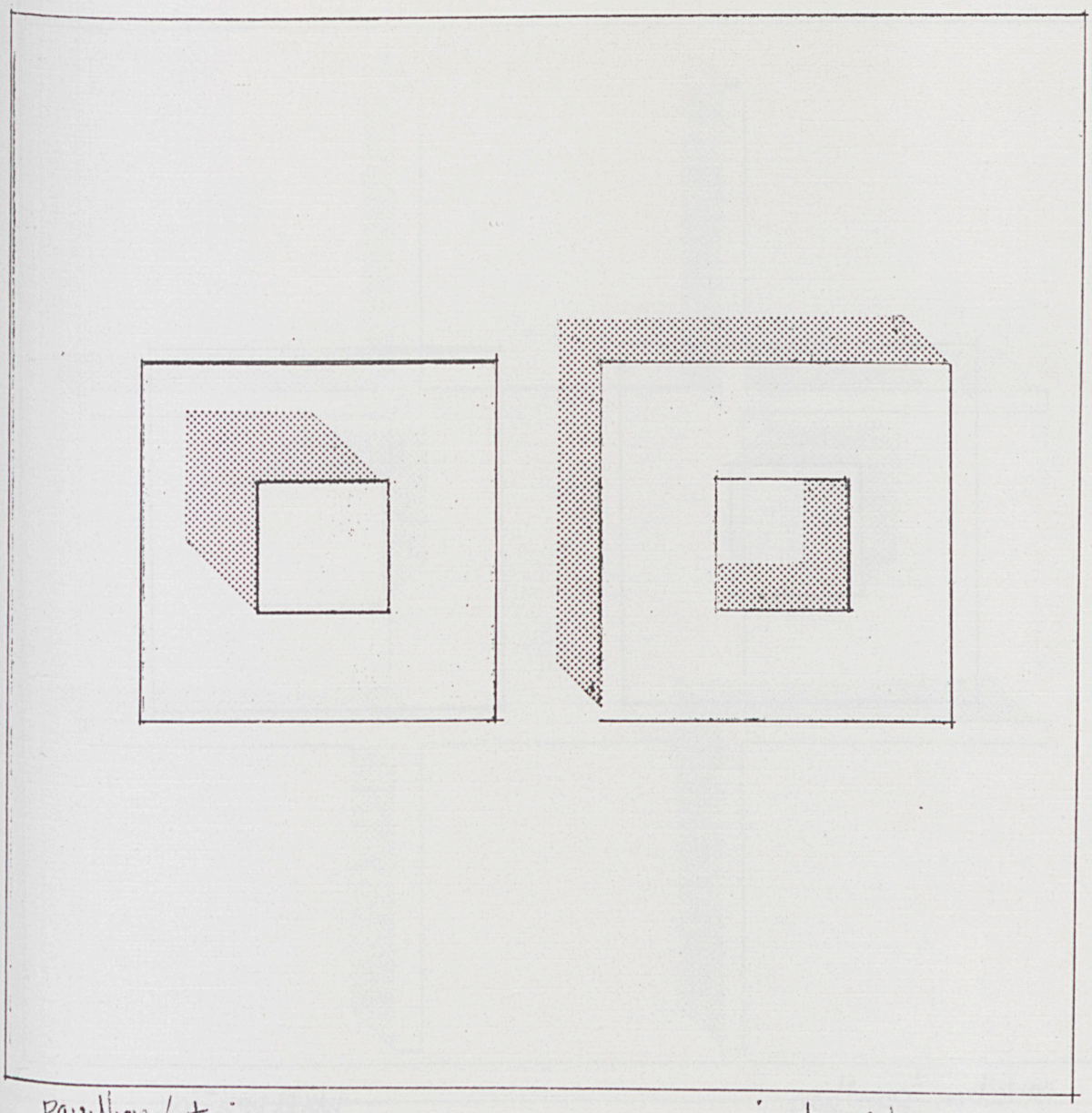
juxtaposition


pavilion pavilion
Common Space



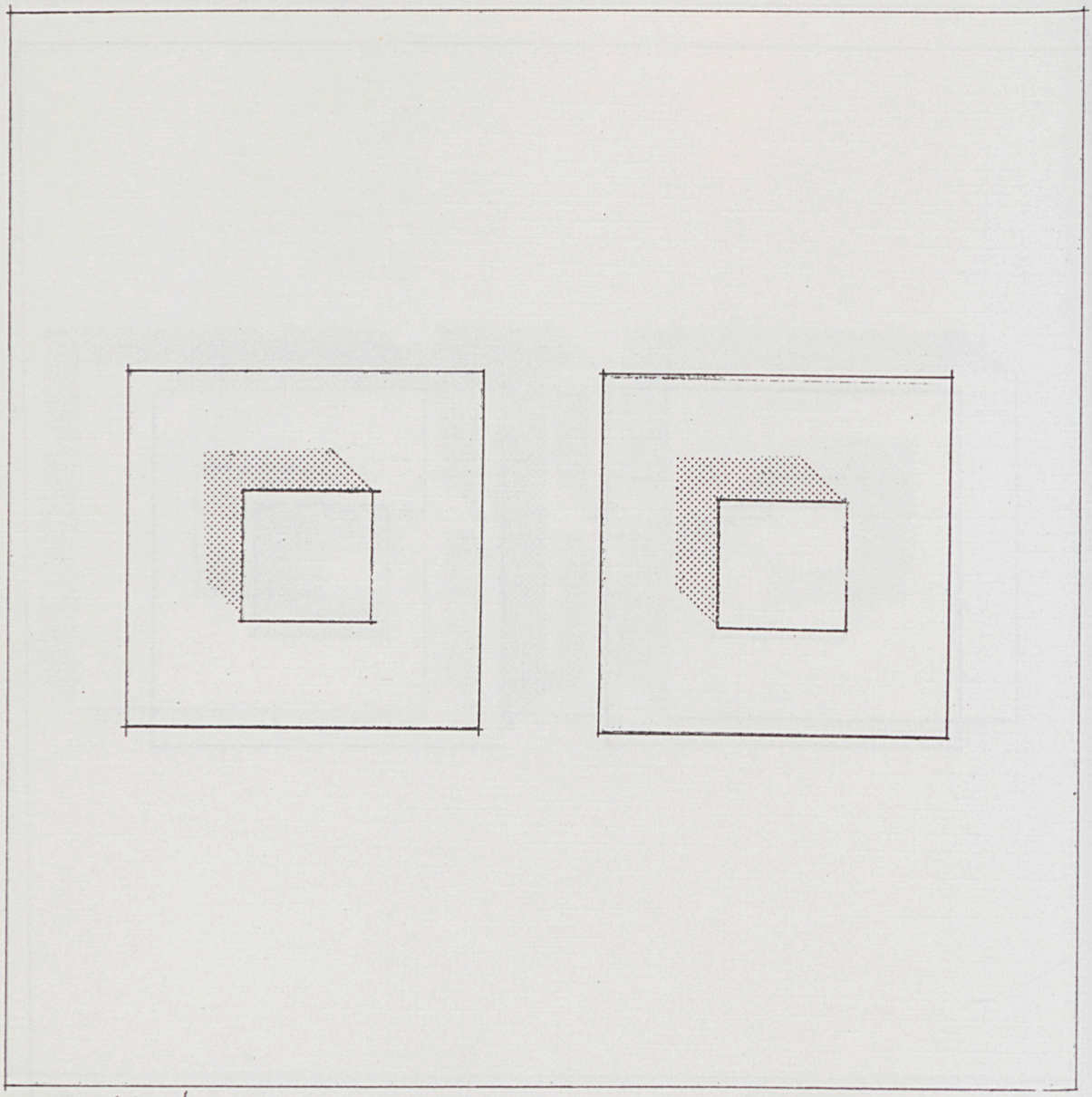
atrium / atrium

Common Space



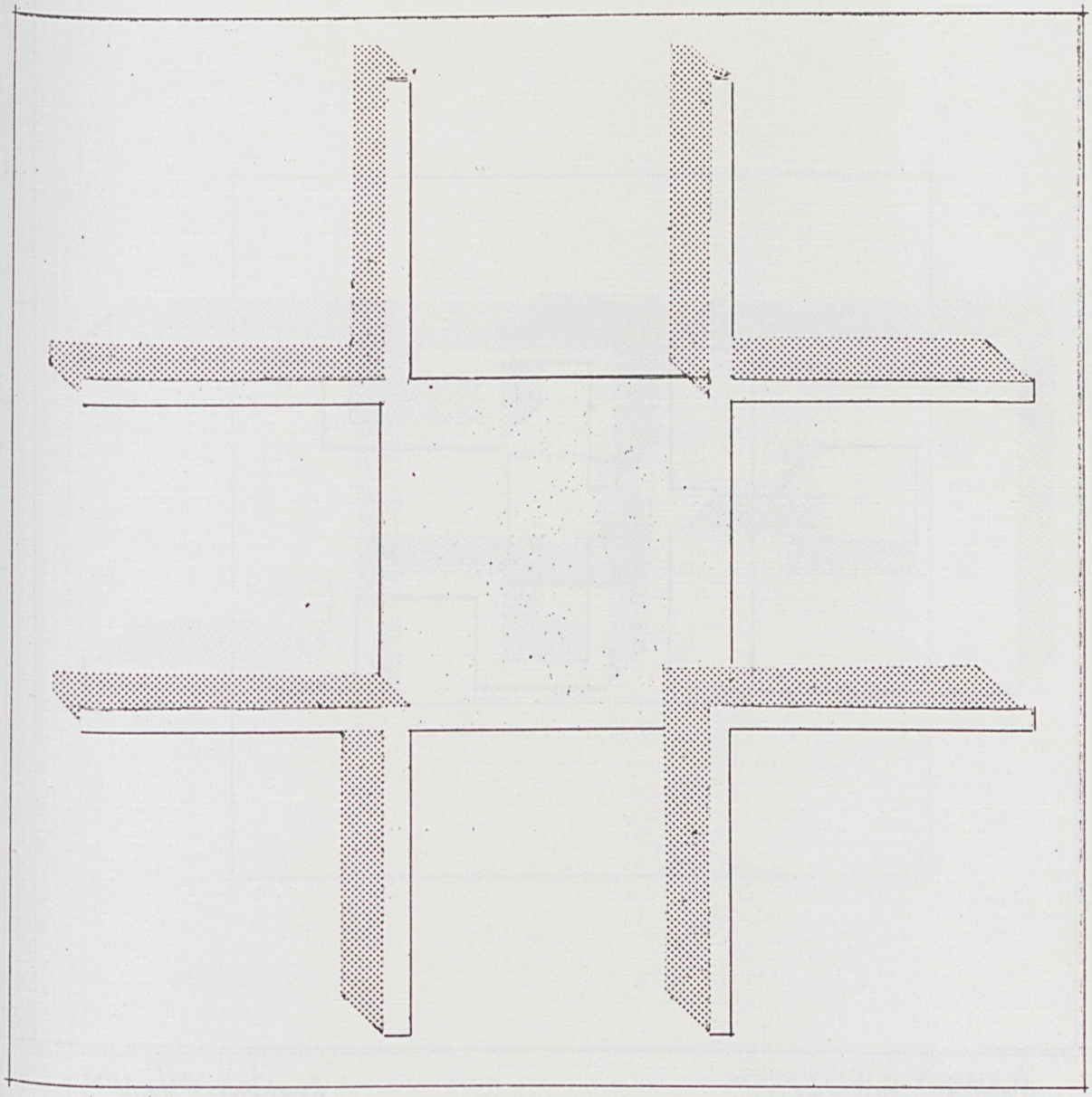
pavilion/atrium

juxtaposition



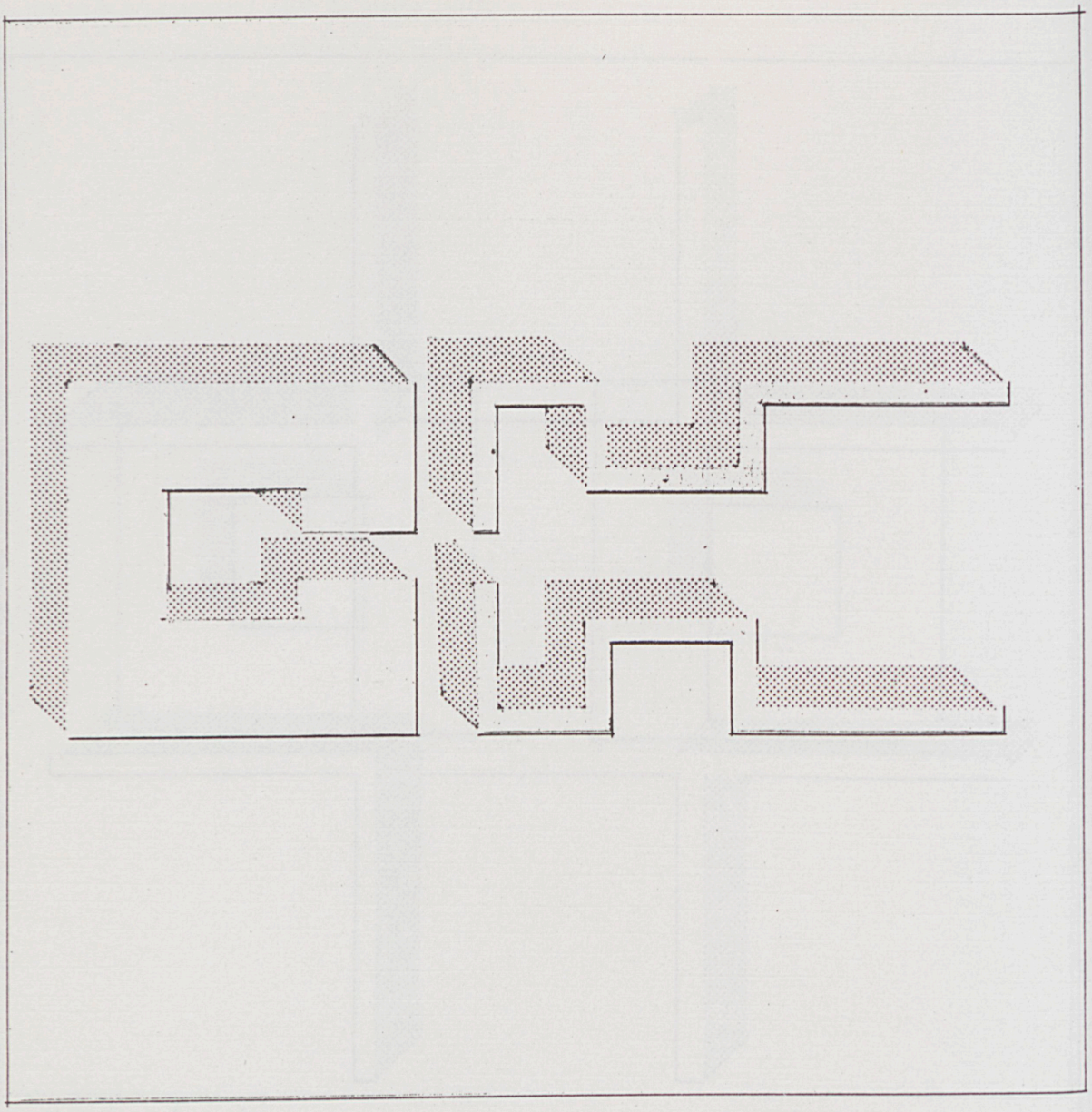
pavilion/pavilion

juxta position



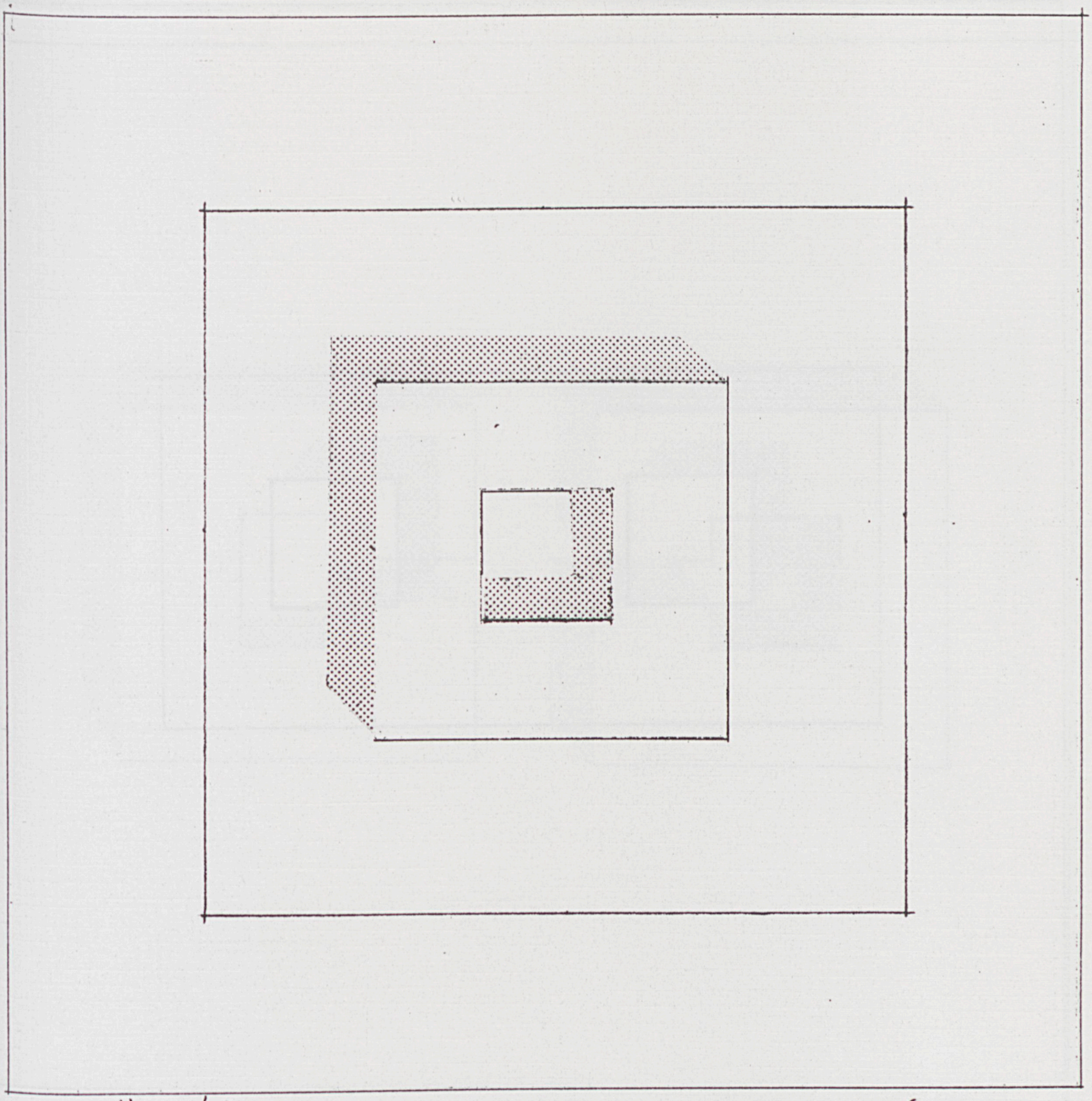
gallery/galley

Interlocking



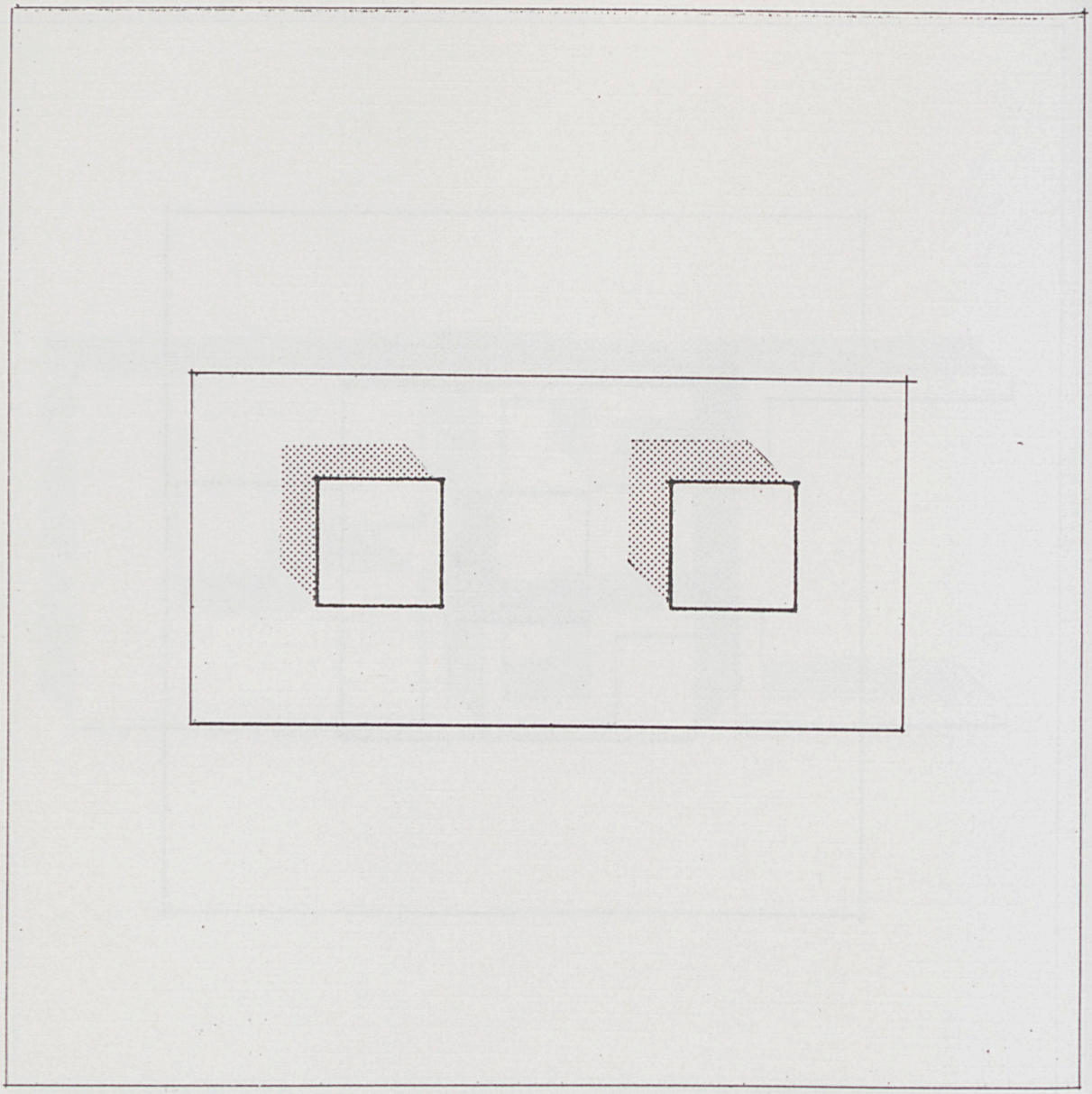
atrium / gallery

Common Space



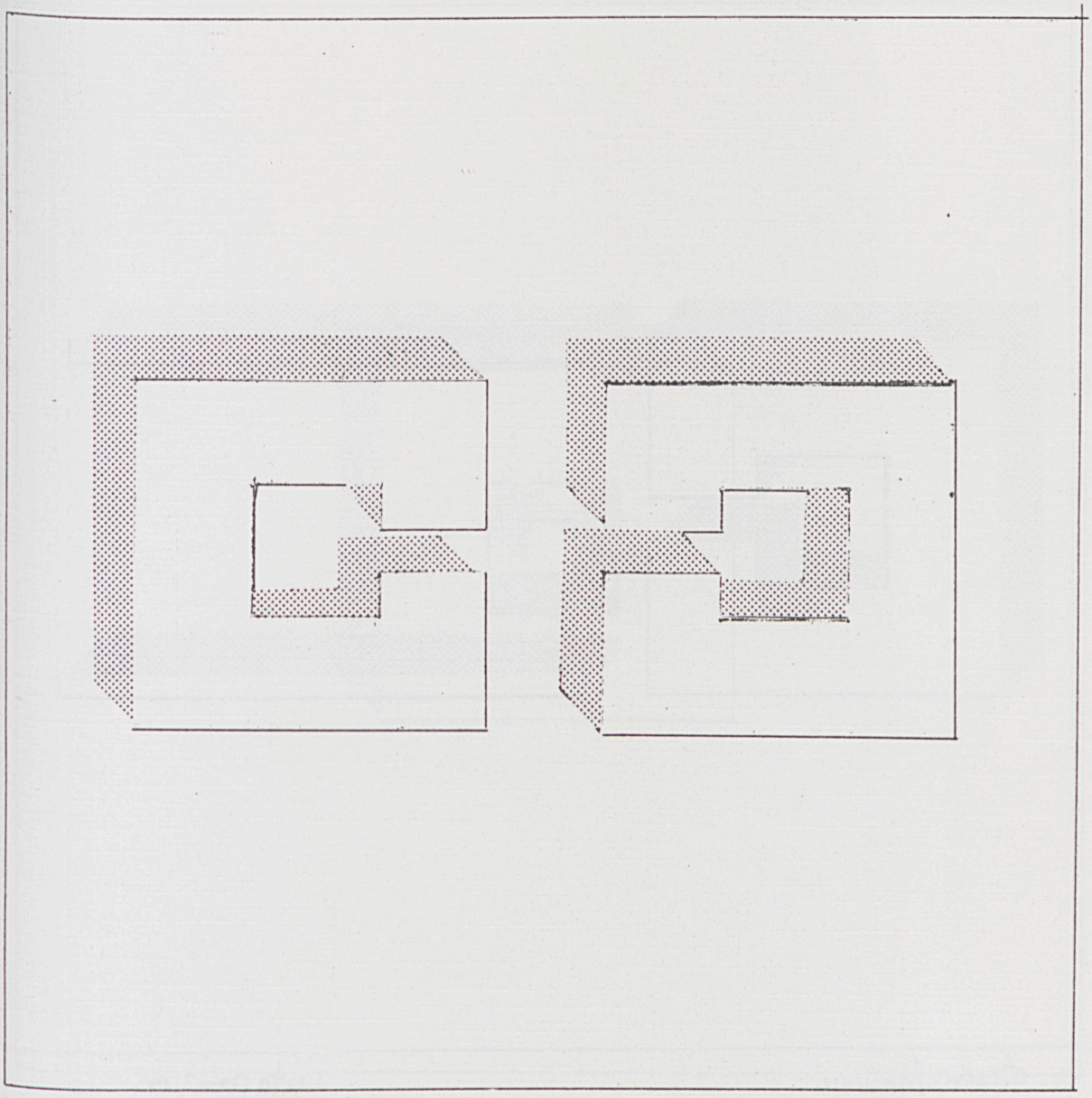
pavilion/atrium

space in a space



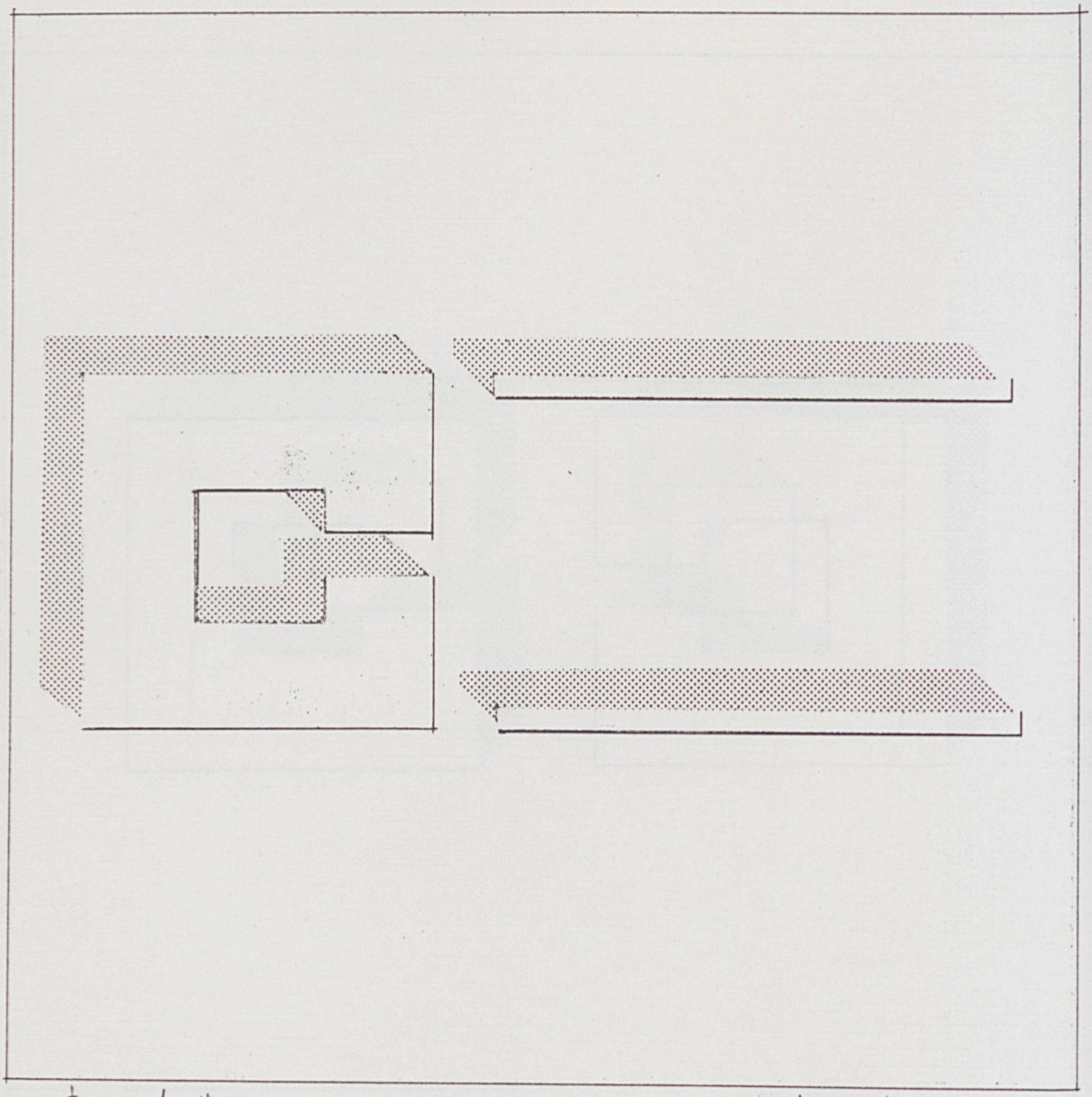
pavilion/pavilion

interlocking



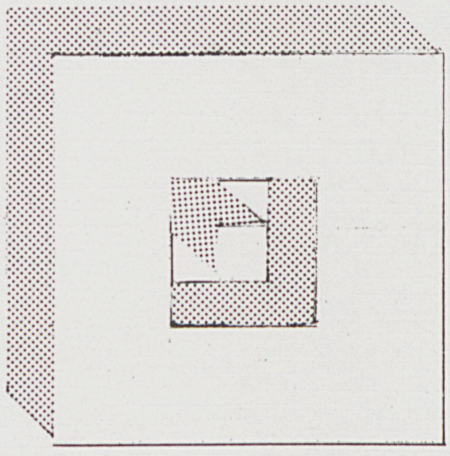
atrium / atrium

juxtaposition



atrium/gallery

juxtaposition



atrium/pavilion

space in a space

PROGRAM

'This is the town and these are the people;

This is the place where the people all stay;

This is the place and these are the people;

That's the way they wanted it;

That's the way its going to stay.....'

Harry Nilsson
'This is the Town'
from the album, The Point

The Town

Missoula is a community of seventy thousand people woven into a valley of the Rocky Mountain chain of western Montana. On a summer day, when lawns hiss and the air is filled with reverberations of grasshoppers, each vista from the valley is composed of rolling, brown foothills, blue-green mountains and blue skys which melt into one to form the Clark Fork River. The rain comes refreshing everything making everything silent in anticipation of the returning sunshine. The rain reminds us of where we came from. The rain is like the river. The snow comes and with it the winter. The river becomes partially covered by ice and the snow covers everything as if it were sleeping. You can scream into the night and its like diving into the pool of your own being. The people of Missoula are nestled in a private world of their own.

Missoula grew from a small settlement that was located close to the present day Higgins Bridge. It clustered around the thing that gave it life, the Clark Fork. As the town grew, the river became less important until the backs of buildings enfronting the river symbolized the forgotten place it held in the community and people's minds. The downtown, the man-made symbol of that special place along the Clark Fork River became forgotten as malls and shopping centers moved in on the west side of the town. The town is losing the things that made it a town. The elements are still there; the Clark Fork flows and the downtown is still there but they lack meaning; they are elements which are no longer part of people's lives. Some people say the center has moved to the location of the malls, but in reality, the center, is just an idea that is floating ten feet above the area surrounding the Wilma building waiting to become part of the minds of the Missoulians.

The Site

Some places fill you with joy and others envelope you with reminiscence. Some make you look forward, some behind. A few fill you with understanding. The area immediately surrounding the Wilma building could be one of these. It has the things that make a place. It sits now as a blank piece of paper waiting to be written upon. All the elements are there that nature and mankind have provided, but it is lacking the touch of humanity to bring it to the realms of humanity.

Nature made the river. It flows by the site and connects images of nature with the realities of our lives. It orders the town as well as our lives. As the town once grew outward from the banks of the river, we also grow when we see the reflections off the water, the birds, the changing face of the river with the seasons and hear the sound of running water. It connects us with things that transcend our specific point in time. It connects us with times that we went fishing with our fathers; with times we were with friends in the mountains or cruising the drag, or moonlit nights with high school flames. It is a constant where people can store their memories.

The site was made by man; it takes up part of the area where the river used to run. It is a connection between the river and people's lives. It is a place that people can stand and pull memories out of the river as a fisherman on the opposing shore pulls whitefish. As the site sits now it does not lend itself to this, in fact, it inhibits any interaction with the river. It needs a touch of humanity to connect it with people's lives.

The bridge is man-made. It is a connection between the realities of

the two sides of the river. It looms above the site and the river separating the two from the realities of the town. This leaves the site and river alone to be something transcending the mundane; something with real, time transcending meaning to the people of the town. This is exclaimed by the verticality of the Wilma building.

The space under the bridge is man-made. It separates yet unites the site. It is a special place that belongs to the site yet is separate from it. It ties the person very intimately to the river as it runs across the site out into the river and beyond.

The site could be a connection between the river and people's lives. It could be an expression of man in his world. A place to explore the realities of being. A place that fills you with understanding.

Program Development

From the fall of 1977 to the winter of 1980, the community of Missoula, Montana has formed programs to further cultural organizations and activities within the community. A number of committees were set up during this time to study community needs and feasibility for the various needs. The major facility needs were defined as the athletic and recreation area, the fine arts area, and the convention and tourist area.[27] Many wants and concerns by the people of the community initiated these programs, but the most overriding concern was the economic degradation of the community. This degradation was represented by a city center becoming deserted by the businesses which were a symbol for the center; the development of shopping malls to house the businesses; and the closing of some of the lumber industries in the city. The concept was, then, to revitalize the community through the solving of the communities stated needs. There is some controversy over some of the needs, but in reality there is little argument that the area concerning fine arts has been destitute for a long time in the community. This area also has the most potential to concretize the concept of revitalization of the community spirit.

Missoula is a moderately-sized community of 70,000 people with the tastes of a much larger community. The stated needs consist of a 2500 seat theatre, 20,000 square foot exhibition hall, museum of Art, 20,000 seat stadium, facilities for conventions, 500 seat theatre with shops and classrooms, meeting facilities and lecture facilities. The economics of the situation proved to be infeasible for this elaborate facility. It was more than the community could afford or support, but the needs of the community still existed. The community had no center, no feeling of

community.

The reality of the situation sets down the infeasibility of solving all the communities' needs at once through one complex but this is an opportunity people of the community have overlooked. Few things in other communities that are successful 'places' came into being at one point in time. They started as one small idea and grew into a complex that became the very core of the community. They had what people termed character or richness, which in reality is layers of time being added to one small idea by different people with different attitudes and outlooks on life. So what is needed in the community of Missoula is to weigh the needs and the feasibilities and to understand the essence of what the community needs now and to let this serve as a starting point for further development. It is also conceivable that this starting point could serve multifunctionally and serve different needs present within the community. This would be the point of departure for the community. It would not only serve some of the more lucrative activities of the community but would also be a symbol of the community.

After review of the material accumulated from the Missoula Planning Agency, the City Spirit Program, several riverfront studies for parks, the RUDAT Report and other sources, the framework for a multi-functional facility within economic feasibility that would serve as a beginning point for the rejuvenation of a community center is as follows:

Community Theatre

Seating area for 500 people	3700 square feet
Stage with scene painting dock	2800 square feet
Lighting and sound storage	800 square feet
Make-up and dressing rooms	2 @ 600 square feet each
Lobby	1500 square feet

Rest rooms	450 square feet
Cloak rooms	100 square feet

Rehearsal Hall and Visitor Center Gallery

Rehearsal areas	3 @ 800 square feet each
Small meeting rooms	3 @ 200 square feet each
Exhibit hall	1500 square feet
Rest rooms	450 square feet

plus: 15% of total for circulation

15% of total for mechanical

plus: garden space, river walk, band shell and other supporting functions

This framework would best serve as a facility that would be used by the Children's Theatre, The Spirit Committee and community as a meeting and/or lecture hall, by the museum of Art, Artists and the community as a small exhibit gallery/visitor center and by the entire community as a non-specific use park and bandshell. This would serve as a vehicle to solve some needs of the community and would represent a center of activity that would generate further development in the area. Most important it would start to bring back some community spirit that is so lacking in the people of Missoula. It would help bring together all the fragments existing in the community to a whole that would develop an image in the minds of the children of Missoula that they could look back on and call home.

The Community of Missoula lacks a place to give it the feeling of a community. Something the people can hold on to; to make them feel that they belong. Something they can pour their memories into; something that will orientate them in their immediate world and to be able to call out things that are special to them that exist around them and within them; so

they can exist in a world and call that existence special. They need a point of departure; a foothold. They need a place to move their minds and a place to let their minds explore the experience. They need an image in their minds of what it means to them to live in a point in space and time called Missoula; an image so subtle that they could look back twenty years from now and call it a memory.....

Community Theatre Complex

Revised Program

Site Conditions:

The site is an existing parking lot and Montana Power substation under the Higgins Street bridge along the Clark Fork River. This was the original route of the river until it was filled by the army corp of engineers to make the existing parking lot and undeveloped park. The river is cut off from the site by a dike which was constructed at the same time. The substation is hidden by conifer trees around the perimeter. Electrical wires are strung across the river from the substation creating a visual clutter. The facility is planned to be moved in the near future.

The parking requirements for the Community Theatre Complex will be satisfied by the existing linear parking lot to the immediate west of the site. The only on-site parking requirement will be five handicap/emergency spaces. Access to a loading dock for garbage and material will also be required.

The property is located within the p2 zoning district. The intent of this district, designated as public land, is specifically to allow institutions within the area. There is no minimum lot area or width prescribed. The building may cover all or part of the site. There are no setbacks or height requirements along any sides. There is no required setback from the river. The site is neither in the flood plain or flood way; the one hundred year flood plain is at the base of the existing concrete flood wall.

The area is in an historic district. Any building in this area is subject to review by a board of professionals to see that proper sensitivity is maintained toward the historically valuable buildings and sites in

in the area.

The city is in the process of developing the park to the west of Higgins Bridge. The development of the east side of the park in a Community Theatre Complex should in every way promote this park development and enrich the park concept. It should work as a framework to promote development of the surrounding area as a rich and viable part of the community.

Spatial requirements:

Lot area	91800 square feet
less parking	855 square feet
less loading access	513 square feet
Net buildable area	90432 square feet

Theatre space:	Sq. ft. of area not including structure
● Entry:	
Box office	120
Vestibule (outer lobby)	1500
Lobby (inner lobby)	500
Restrooms	2 @ 225
● Theatre proper:	
500 seat auditorium	5000
Stage area	1000
● Back stage:	
Scene shop	1200
Painting	1200
Dressing/make-up rooms	2 @ 600
Costume shop	450
Costume storage	768
Lighting and sound storage	768
Scenery and props storage	768
● Hall:	
Rehearsal hall/meeting hall	1500
Rehearsal/meeting rooms	4 @ 1000
● Gallery:	
Exhibit gallery	1500
Restrooms	2 @ 225
Total:	22474

Exterior Space:

Bandshell/belvedere	1000
River walk	as required
Garden space	as required
any other exterior elements that will add richness and definition to the concept	as required

AREA	BOX OFFICE
SQUARE FEET	120 square feet
USE	provide space for treasurers, company manager, ticket racks, telephones and safe
CAPACITY	
ADJACENCY	vestibule and management office
ACOUSTICS	isolated from exterior noise
ILLUMINATION	natural and artificial adequate for reading tickets, counting money, etc.
FLOOR	
VENTILATION	adequate, eliminating drafts
EQUIPMENT	
COMMENTS	

AREA	VESTIBULE (outer lobby)
SQUARE FEET	1500 square feet
USE	pre-performance waiting area, promotional and public displays
CAPACITY	
ADJACENCY	access to box office, management office, restrooms, and lobby
ACOUSTICS	isolated from lobby and auditorium
ILLUMINATION	natural and artificial
FLOOR	carpeting
VENTILATION	adequate, sufficient air changes
EQUIPMENT	
COMMENTS	

AREA	LOBBY (inner lobby)
SQUARE FEET	500 square feet
USE	sound and light buffer zone
CAPACITY	
ADJACENCY	direct access to vestibule and auditorium
ACOUSTICS	sound absorbing walls to isolate sound from vestibule and auditorium
ILLUMINATION	artificial
FLOOR	carpeting
VENTILATION	adequate, sufficient air changes
EQUIPMENT	
COMMENTS	

AREA	RESTROOMS
SQUARE FEET	2 @ 225 square feet each
USE	
CAPACITY	
ADJACENCY	direct access to lobby and vestibule
ACOUSTICS	sound absorbing walls to isolate from surrounding spaces
ILLUMINATION	artificial, some natural if possible
FLOOR	resilient material
VENTILATION	adequate, required air changes
EQUIPMENT	
COMMENTS	

AREA	AUDITORIUM
SQUARE FEET	5000 square feet
USE	theatre proper
CAPACITY	500 seats maximum with standing room
ADJACENCY	clear view of stage with direct access to lobby and exterior through fire exits
ACOUSTICS	sound absorbsion and reflection for suitable hearing of actors without electronic amplification; ~~portable amplification for speakers and meeting~~
ILLUMINATION	adequate for reading of programs prior to performance, lighting on steps,... all artificial
FLOOR	sloped for unobstructed view of stage with sound absorbing material
VENTILATION	adequate, quiet running, low velocity, large duct system
EQUIPMENT	special lighting for stage; spot decks in rear corners
COMMENTS	

AREA	STAGE
SQUARE FEET	1000 square feet
USE	performance of plays, rehearsals, large classes, community meetings, films, etc.
CAPACITY	
ADJACENCY	connected to auditorium; rear or side access to scene shop; access to dressing rooms
ACOUSTICS	form and materials which project voice into audience
ILLUMINATION	variable for different events, moods, etc.
FLOOR	edge grained fir or oak
VENTILATION	adequate, quiet, low velocity, large duct system
EQUIPMENT	overhead grid for hanging scenery with fly loft, blister for rear projection, lighting equipment and other backstage equipment and control boards
COMMENTS	

AREA	SCENE SHOP
SQUARE FEET	1200 square feet
USE	construction of scenery and props
CAPACITY	
ADJACENCY	direct access to stage; direct access to loading dock with large doors
ACOUSTICS	isolated from stage and auditorium
ILLUMINATION	natural and artificial sufficient for working with hand and power tools
FLOOR	concrete
VENTILATION	adequate with vents
EQUIPMENT	running water
COMMENTS	

AREA	PAINTING DOCK
SQUARE FEET	1200 square feet
USE	painting of scenery and props
CAPACITY	
ADJACENCY	direct access to scene shop and stage
ACOUSTICS	isolated from stage and auditorium
ILLUMINATION	artificial and natural
FLOOR	concrete
VENTILATION	adequate for venting paint fumes
EQUIPMENT	running water
COMMENTS	

AREA	DRESSING/MAKE-UP ROOMS
SQUARE FEET	2@600 square feet each
USE	dressing and make-up prior to and following performance
CAPACITY	
ADJACENCY	direct access to stage
ACOUSTICS	isolated from stage and auditorium
ILLUMINATION	natural and artificial; should simulate lighting in auditorium
FLOOR	resilient material; tile, concrete, etc.
VENTILATION	adequate for air changes
EQUIPMENT	showers, toilets and lavatories in adjoining area
COMMENTS	shower area is a separate area, but still part of the dressing/make-up area; like a locker room

AREA	COSTUME SHOP
SQUARE FEET	450 square feet
USE	costume construction
CAPACITY	
ADJACENCY	near stage, direct access not necessary
ACOUSTICS	isolated from auditorium
ILLUMINATION	natural and artificial; sufficient for close work
FLOOR	linoleum or tile
VENTILATION	adequate
EQUIPMENT	
COMMENTS	

AREA	COSTUME STORAGE
SQUARE FEET	768 square feet
USE	storage of costumes
CAPACITY	
ADJACENCY	direct access to costume shop
ACOUSTICS	
ILLUMINATION	artificial
FLOOR	
VENTILATION	adequate to maintain relatively dry climate
EQUIPMENT	
COMMENTS	

AREA	LIGHTING AND SOUND STORAGE
SQUARE FEET	768 square feet
USE	storage of portable sound and lighting equipment
CAPACITY	
ADJACENCY	access to stage
ACOUSTICS	
ILLUMINATION	artificial
FLOOR	
VENTILATION	
EQUIPMENT	
COMMENTS	

AREA	SCENERY AND PROPS STORAGE
SQUARE FEET	768 square feet
USE	storage of props and scenery
CAPACITY	
ADJACENCY	access to scene shop and stage
ACOUSTICS	
ILLUMINATION	artificial
FLOOR	
VENTILATION	
EQUIPMENT	
COMMENTS	

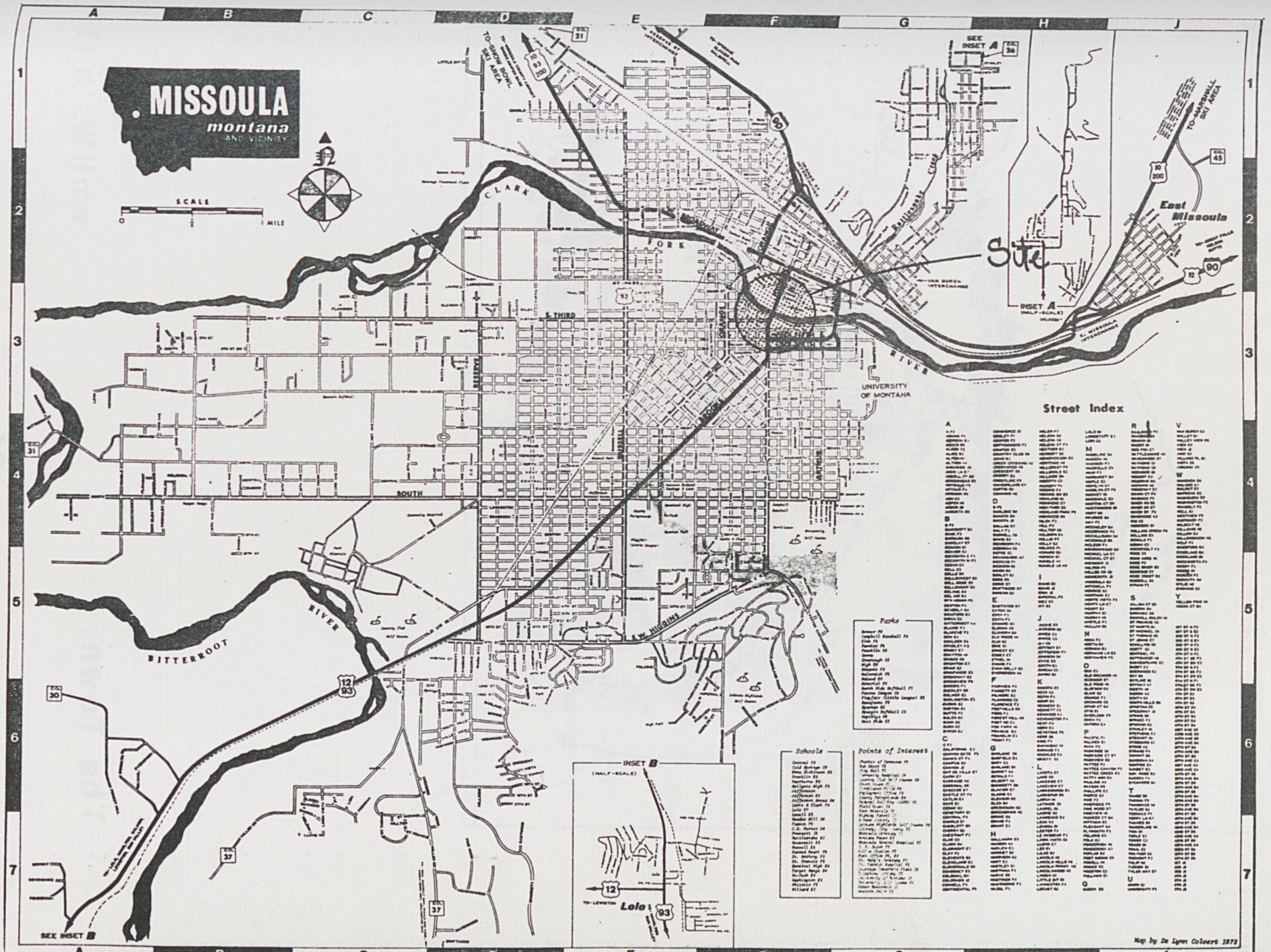
AREA	REHEARSAL HALL/MEETING HALL
SQUARE FEET	1500 square feet
USE	core area for rooms
CAPACITY	
ADJACENCY	access to exibit space and rooms
ACOUSTICS	
ILLUMINATION	natural and artificial
FLOOR	
VENTILATION	adequate, quiet, low velocity, large duct system
EQUIPMENT	
COMMENTS	possibility of this space being juxtaposed to the theatre; functionally no real need to be joined with it, and would provide some aesthetical opportunities

AREA	REHEARSAL/MEETING ROOMS
SQUARE FEET	4@1000 square feet each
USE	rehearsals, large classes, community meetings, films, etc.
CAPACITY	
ADJACENCY	access to hall and exterior
ACOUSTICS	
ILLUMINATION	artificial and natural
FLOOR	
VENTILATION	adequate, quiet, low velocity, large duct system
EQUIPMENT	
COMMENTS	these spaces and the hall should have alot of spatial flexibility due to the multi-functional need

AREA	EXIBIT GALLERY
SQUARE FEET	1500 square feet
USE	exibition of works of Art, traveling exibits, displays, ... in essence a community kiosk
CAPACITY	
ADJACENCY	access to hall and exterior
ACOUSTICS	
ILLUMINATION	natural and artificial, but must be done in a way to protect contents from ultraviolet rays
FLOOR	
VENTILATION	adequate to protect contents from moisture
EQUIPMENT	special movable lighting fixtures as track lighting
COMMENTS	

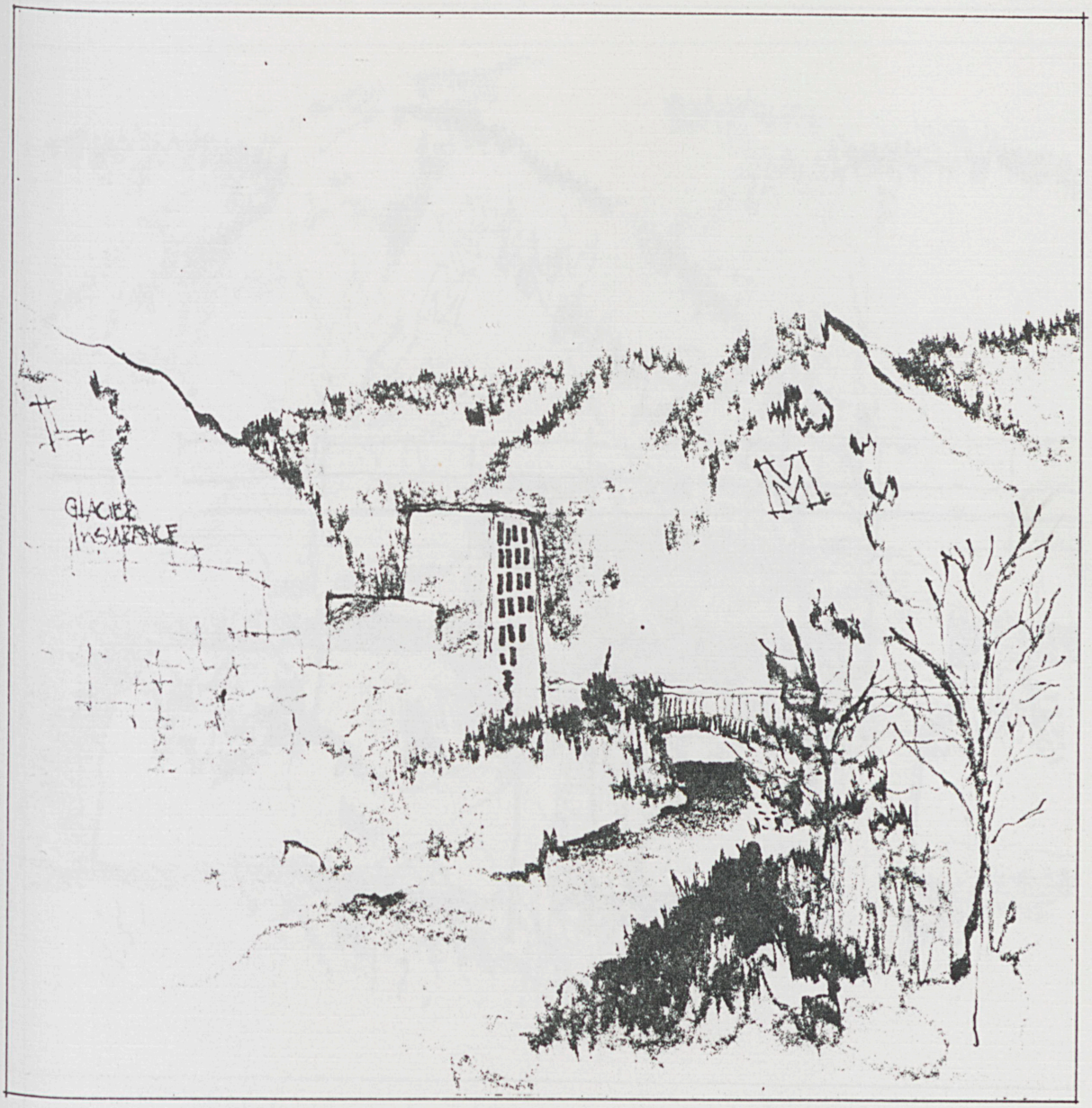
AREA	RESTROOMS
SQUARE FEET	2@225 square feet each
USE	
CAPACITY	
ADJACENCY	access from hall and gallery
ACOUSTICS	isolated from gallery and hall
ILLUMINATION	artificial, some natural if possible
FLOOR	resilient material
VENTILATION	adequate, required air changes
EQUIPMENT	
COMMENTS	

SITE

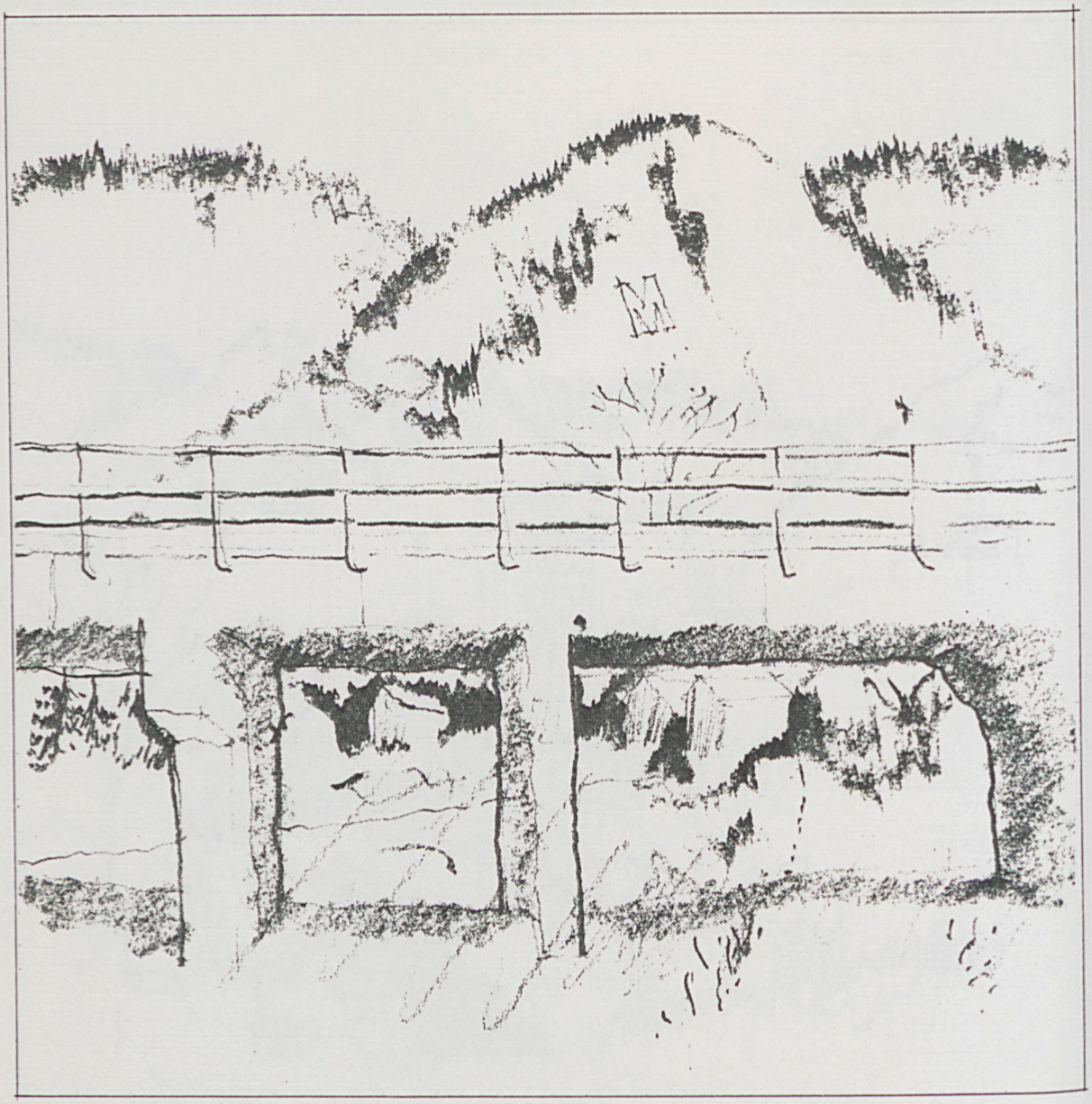

MISSOULA
montana
AND VICINITY
SCALE
1 MILE
CLARK
FORK
RIVER
BITTERROOT
RIVER
S. THIRD
S. RESERVE
S. 39TH
S. 1ST W.
S. W. HIGGINS
SOUTH
UNIVERSITY OF MONTANA
TO-SNOW BOWL SKI AREA
TO-MARSHALL SKI AREA
East Missoula
Site
SEE INSET A
INSET A
(HALF-SCALE)
INSET B
(HALF-SCALE)
SEE INSET B
TO-LEWISTON
Lolo
Street Index
Parks
Schools
Points of Interest
Map by De Lynn Colvert 1971



The Town



The Wilma

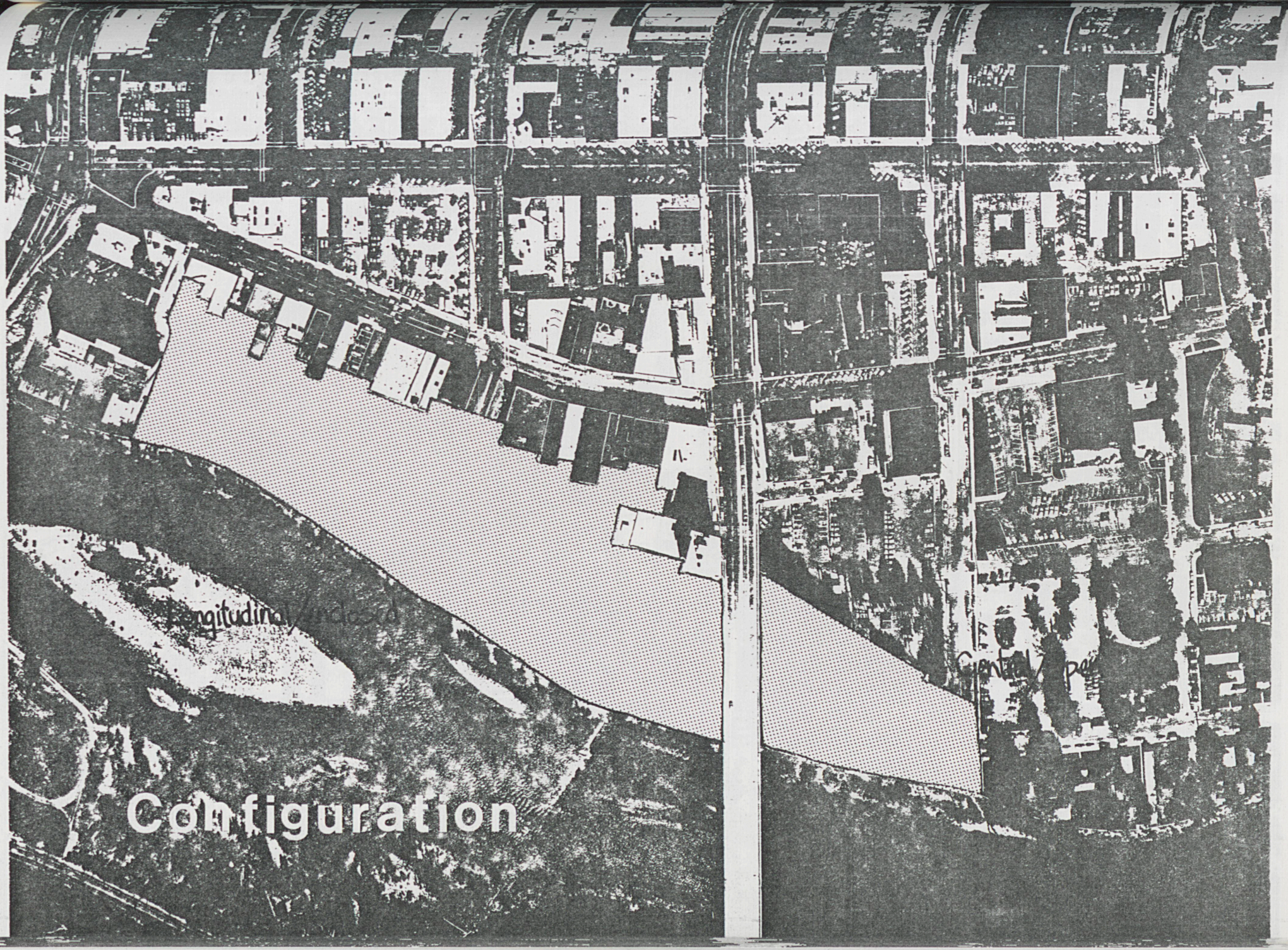


The Bridge



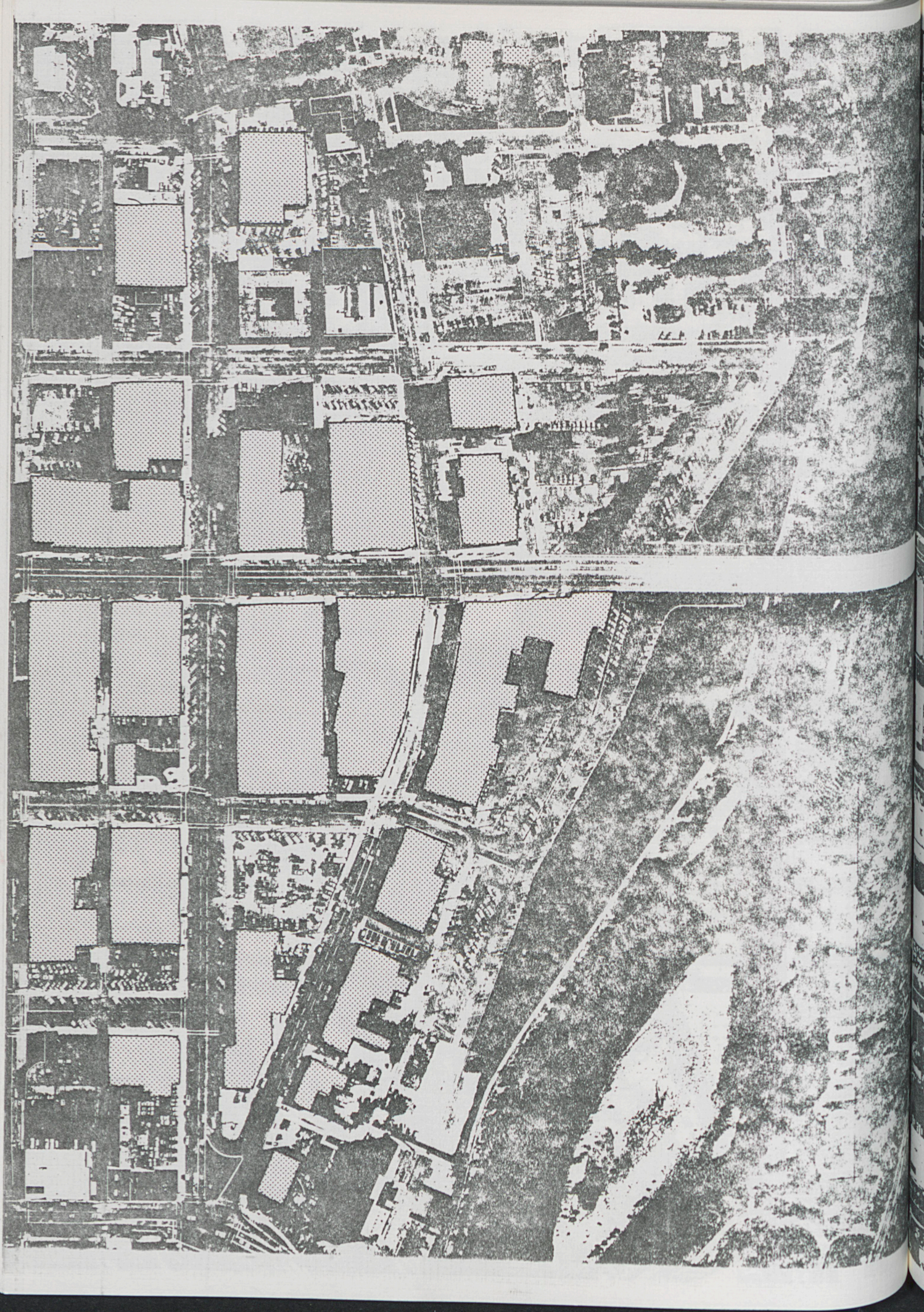
The River Wall

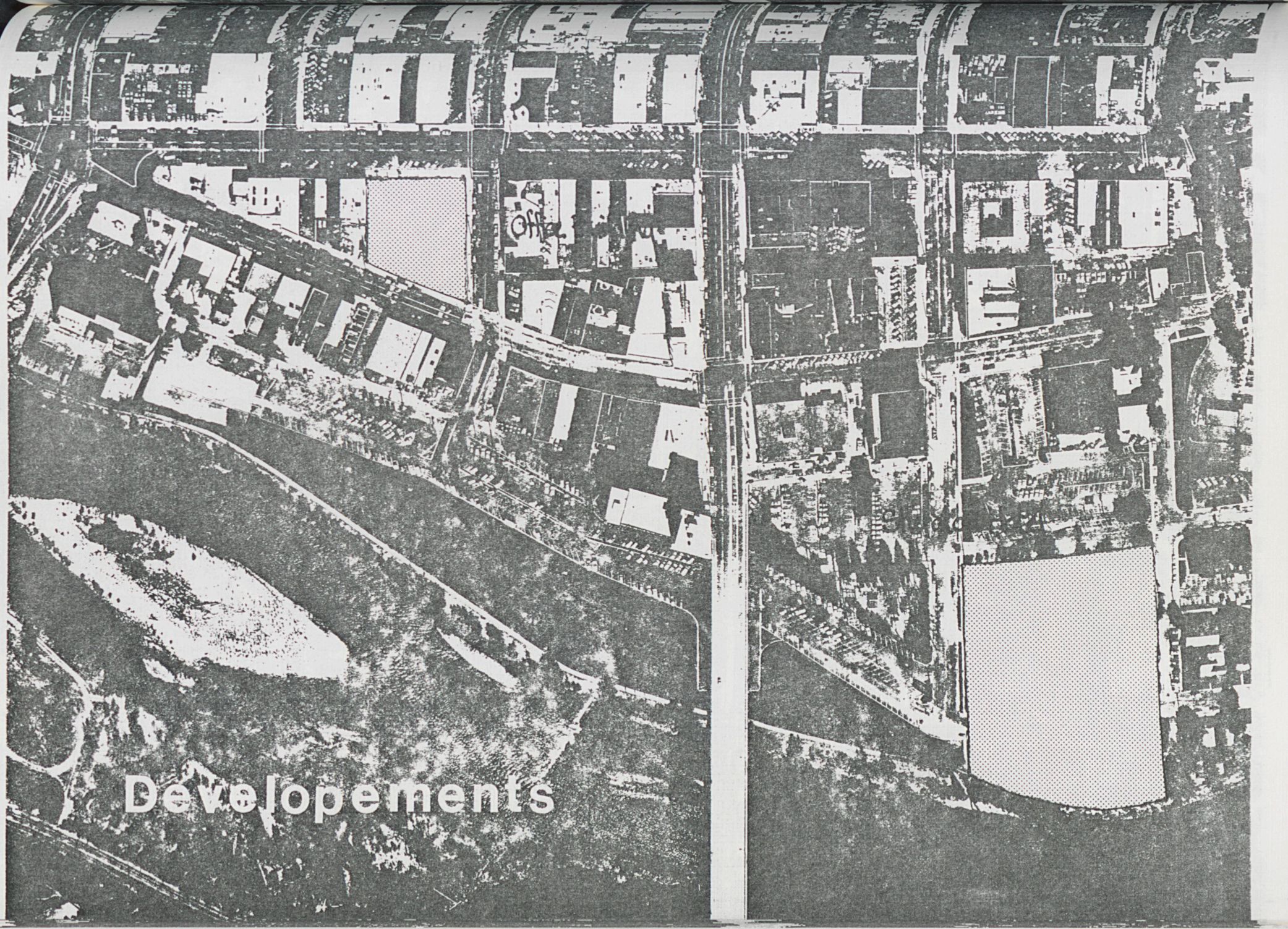
Riverwalk Pedestrian Bridge
Clark Fork River
Riverfront Park
Riverfront Park

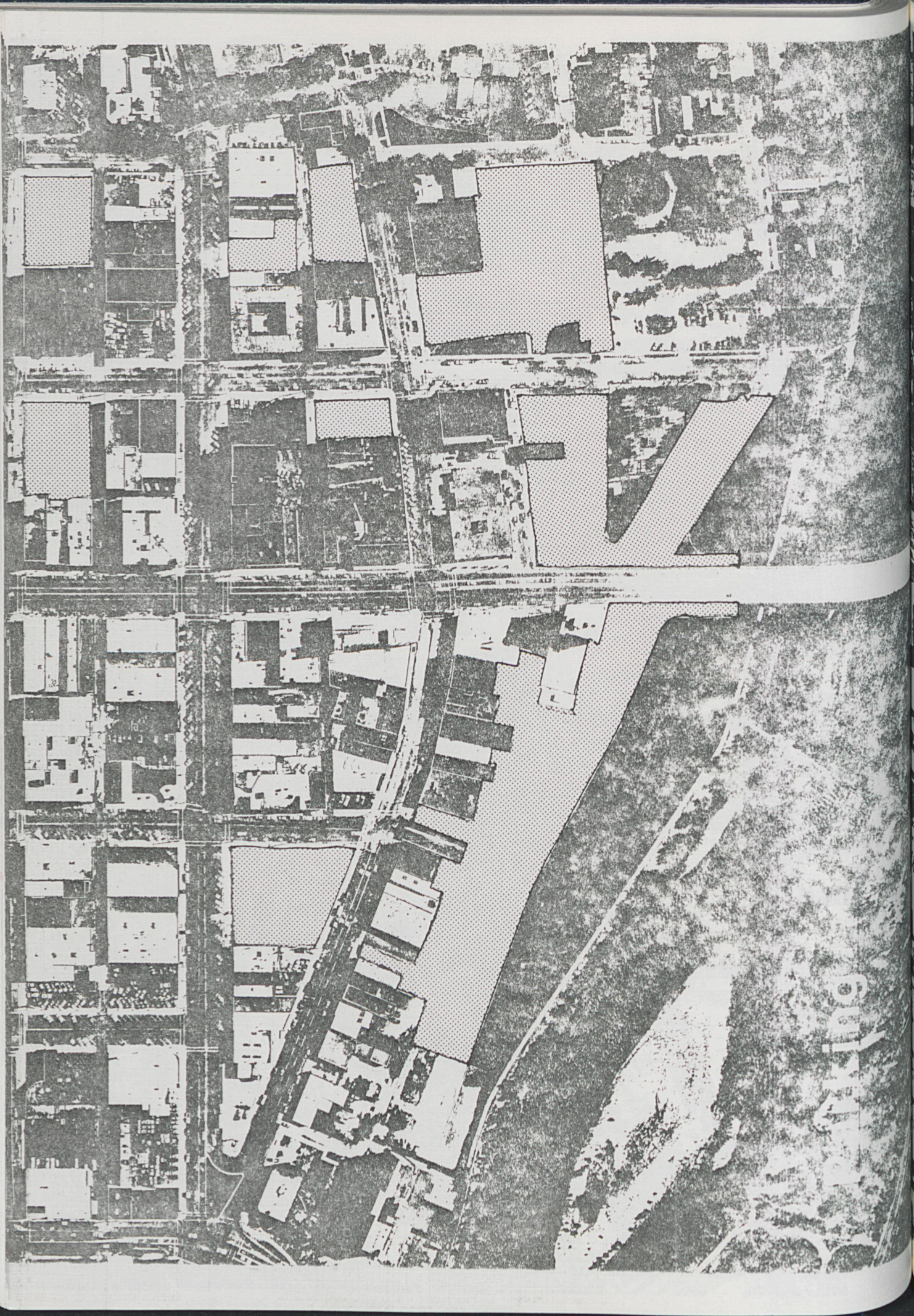

Configuration

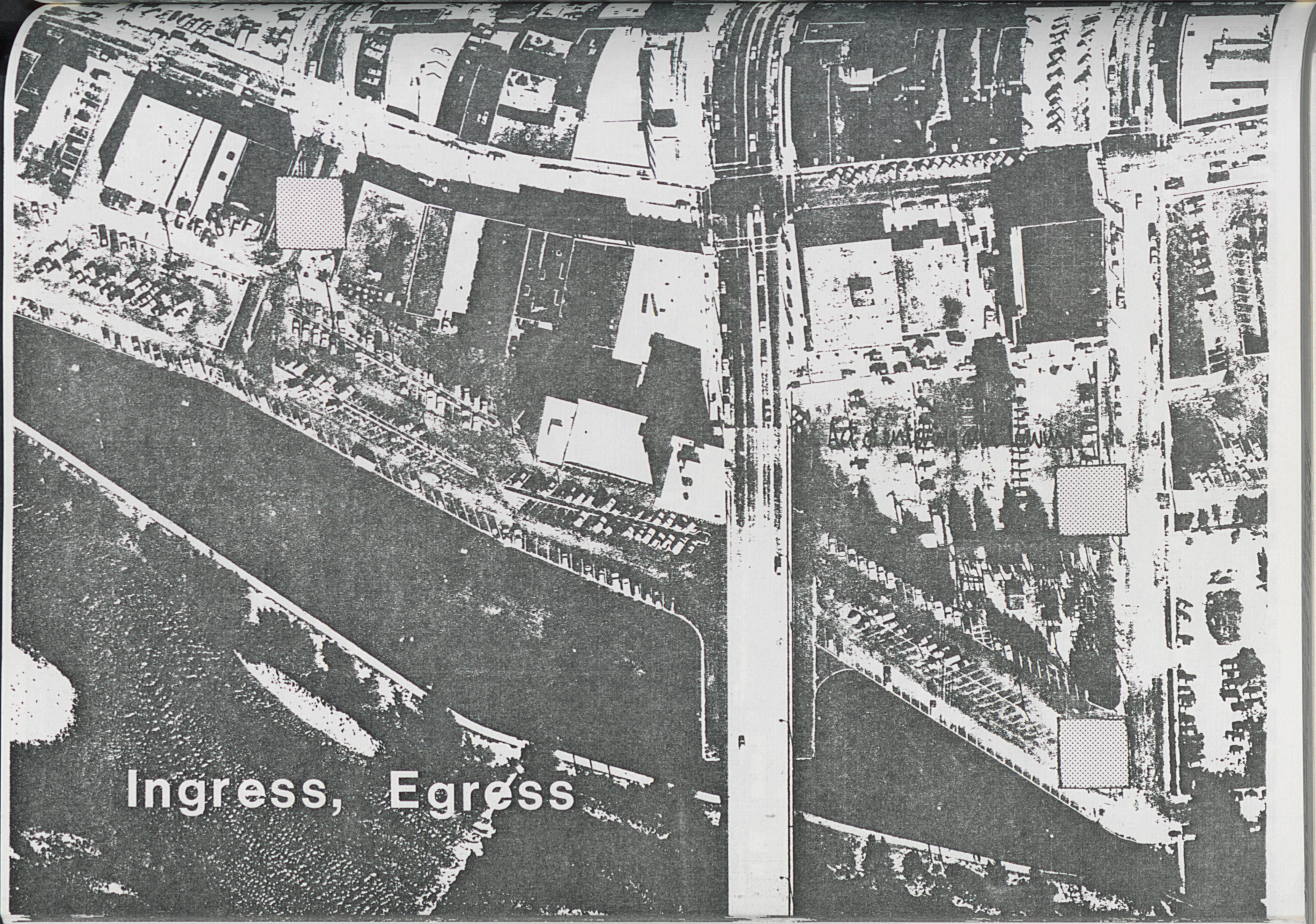
Underwood Park
Lakefront

Residential




Developements




Ingress, Egress

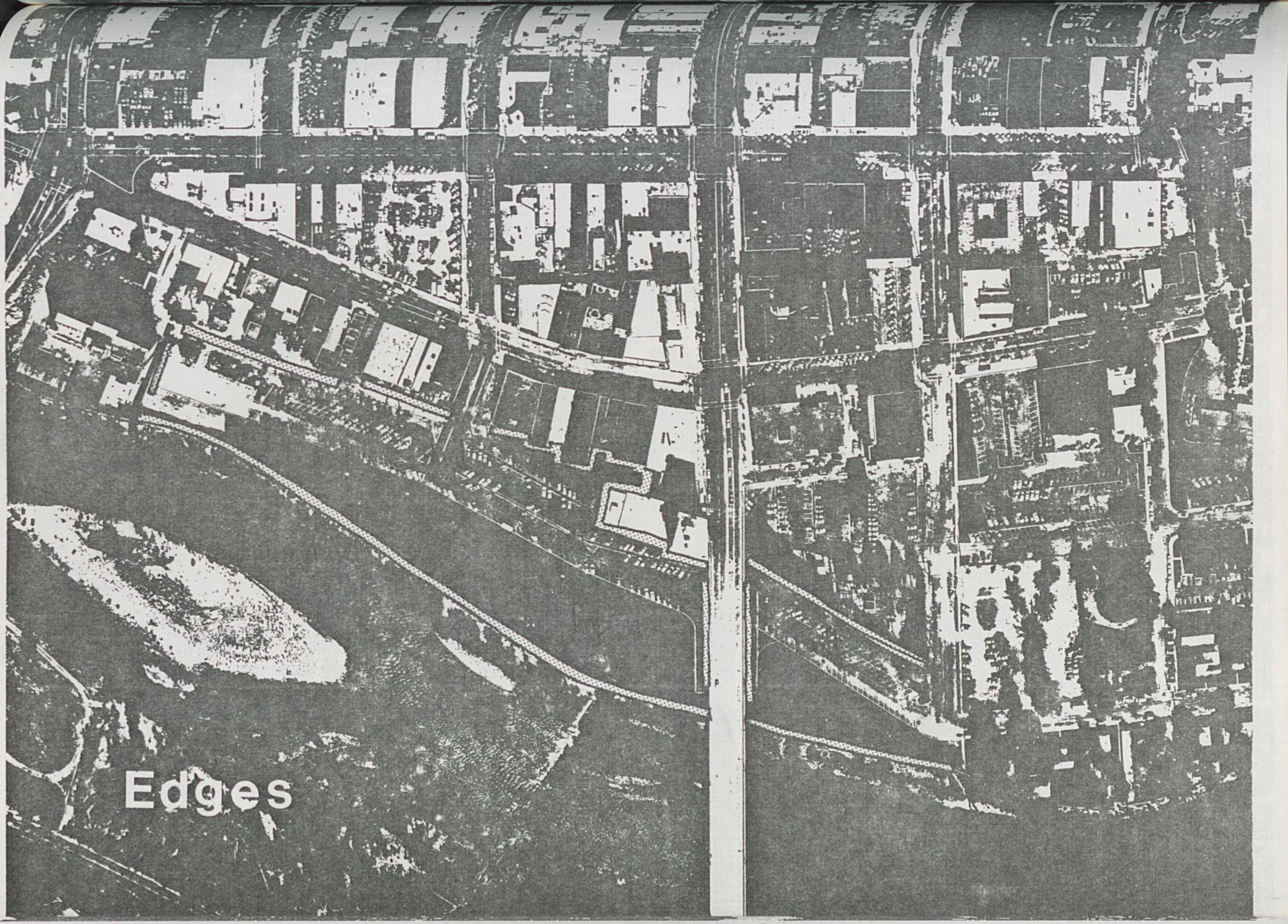
Vaticano
Retiro

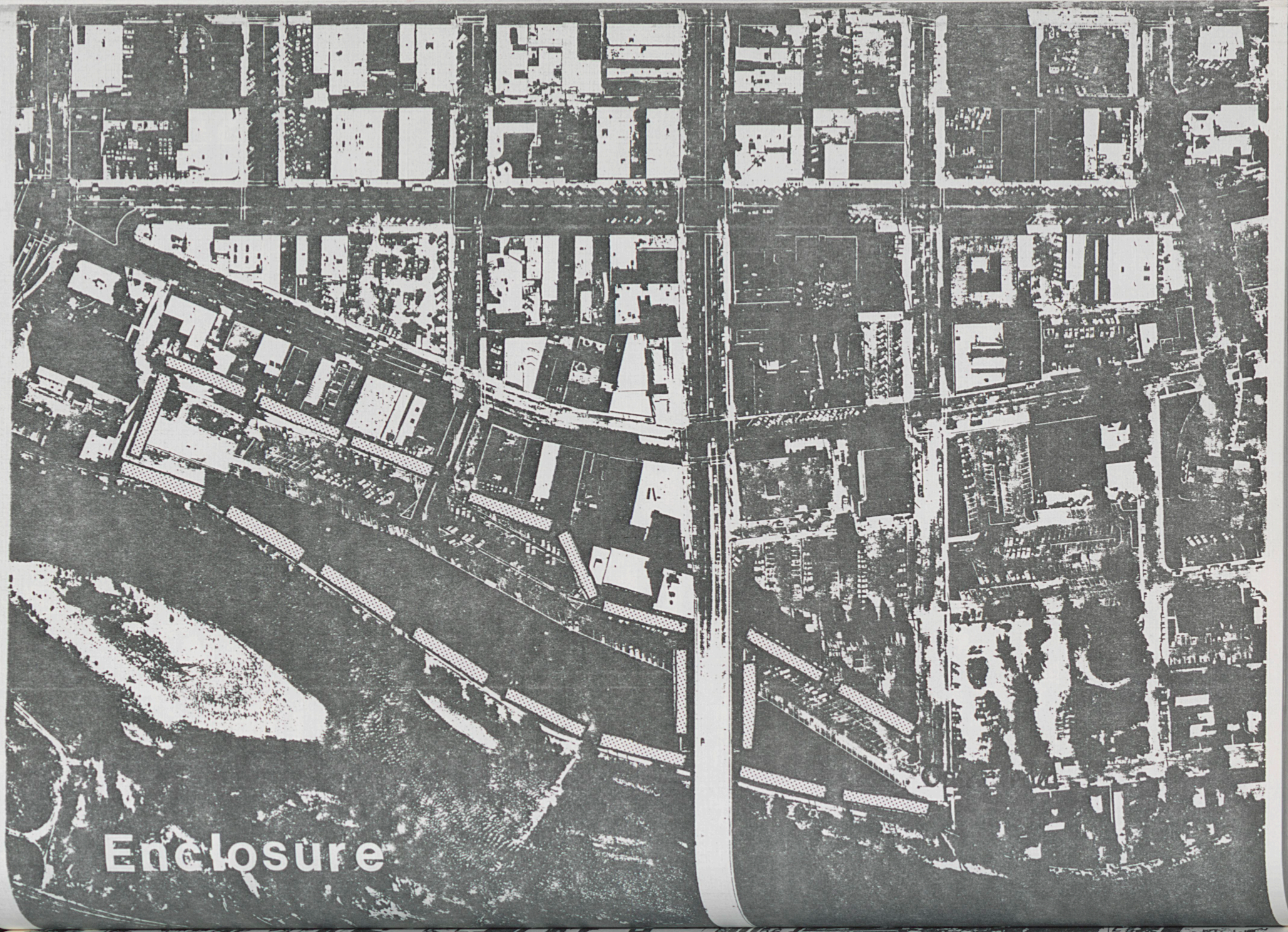
Views in

Views out

Redeemer
Bloor
Bloor
Bloor

NORTH


Edges


Enclosure

Bridge

Separate from the reality of the city

Sunken Area


Openness

Separateness

Places

Space


Reality

Inner Reality

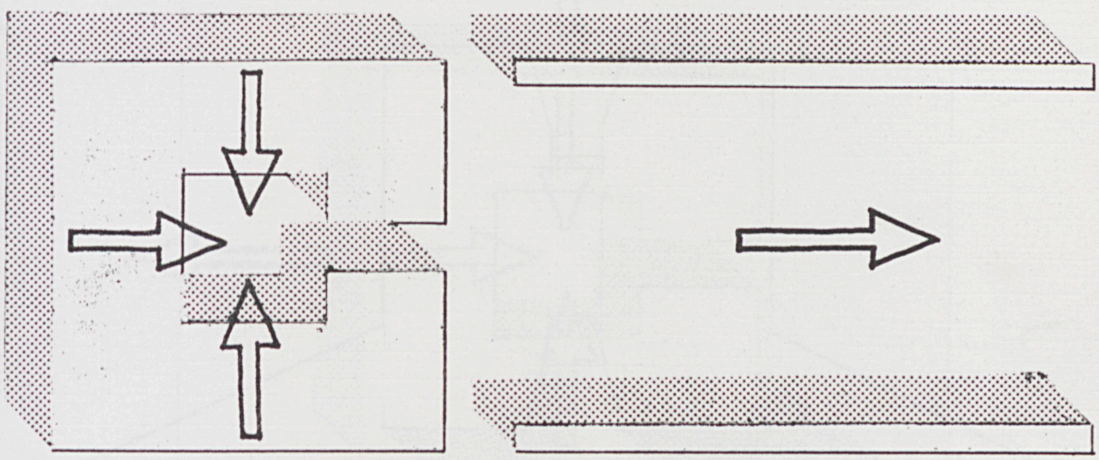

Outer Reality

Tension
Compression

Void

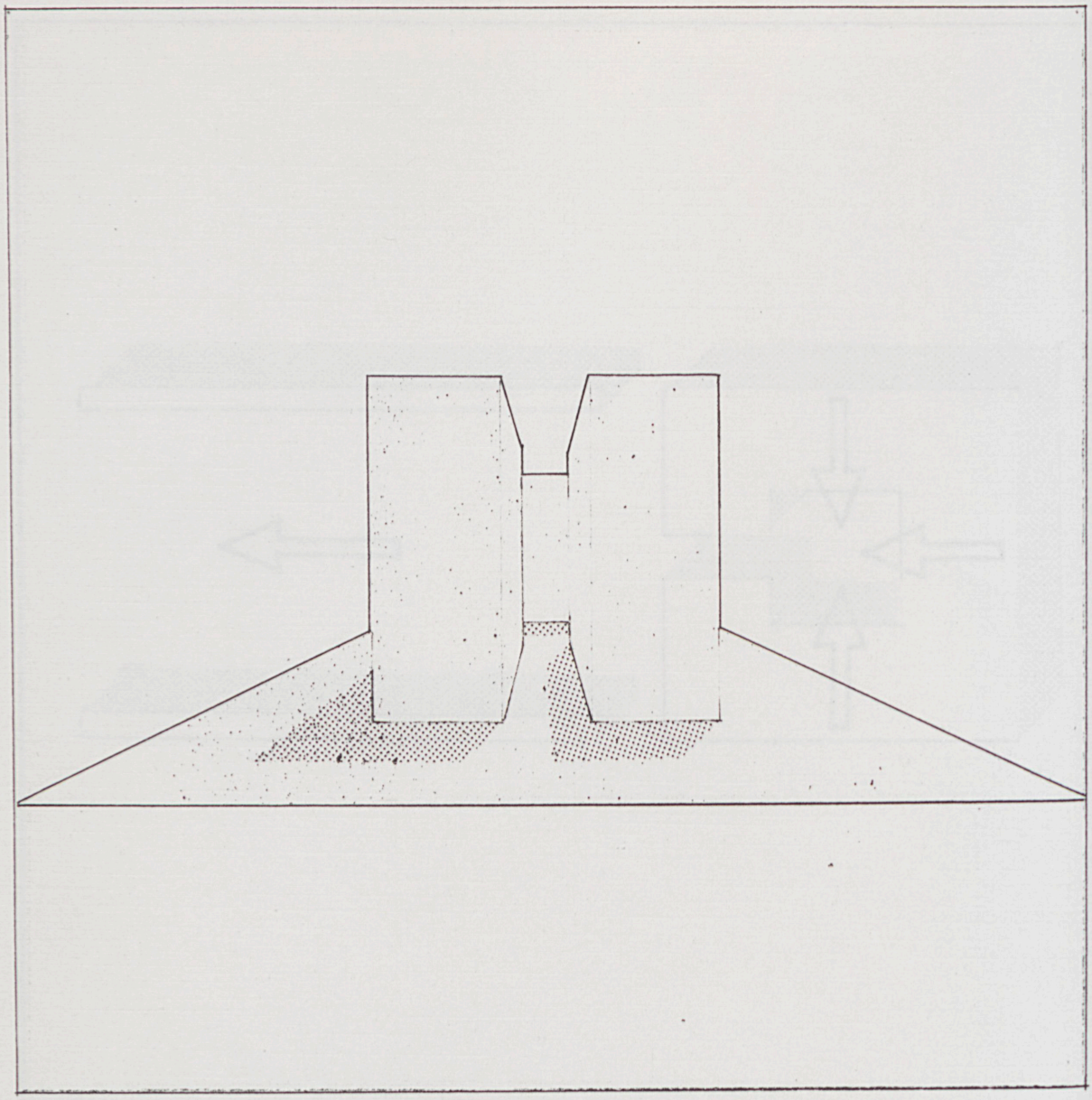
Expansion

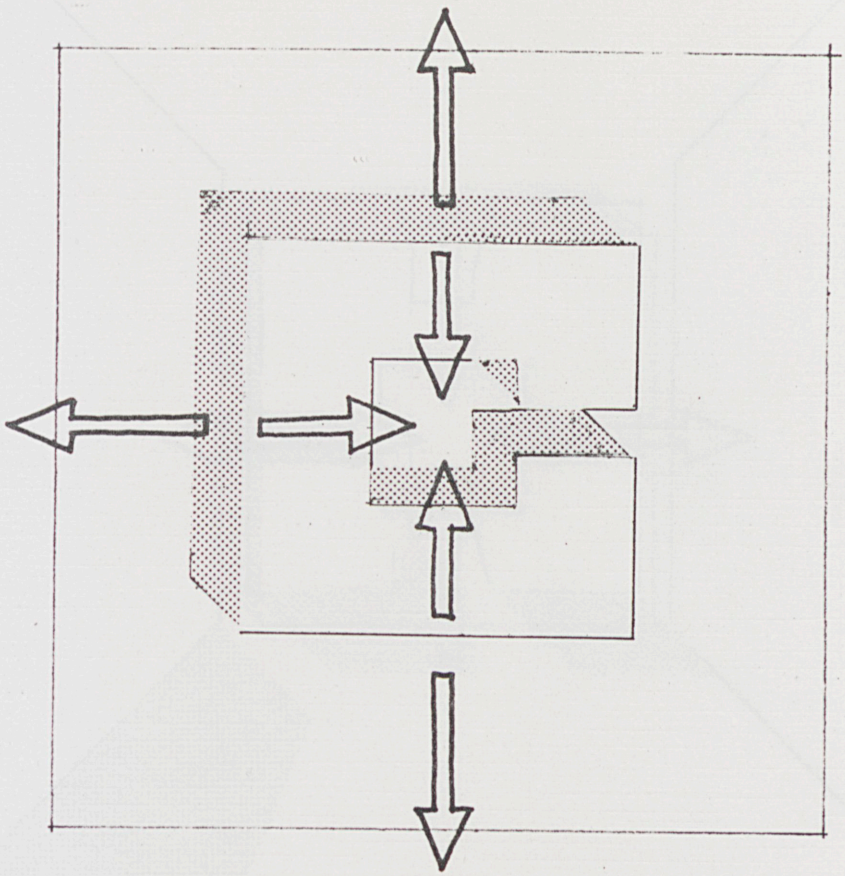
THEORY · PROGRAM



inward focusing but
open to the world;
a stage for life.

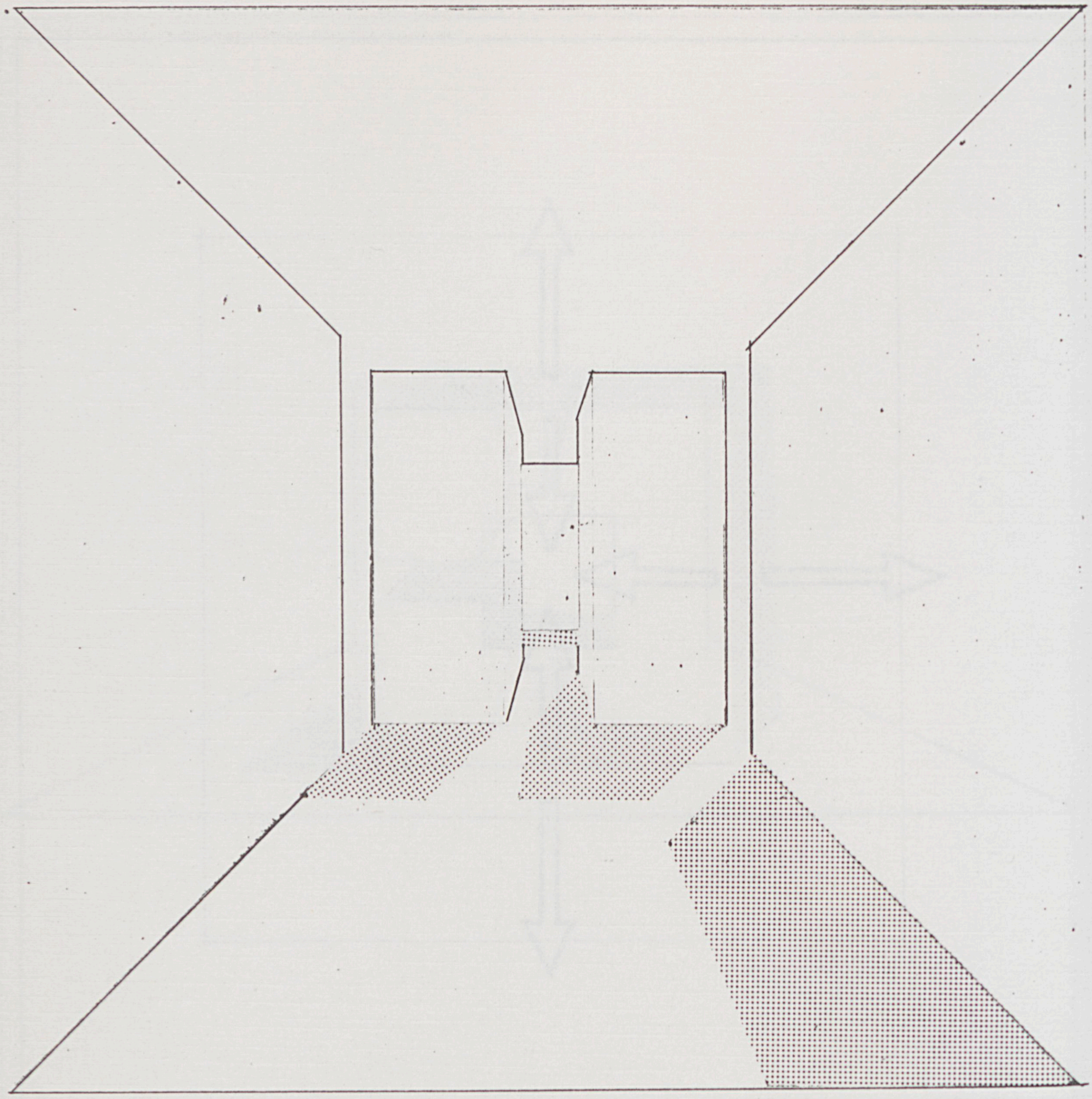
Community Theatre

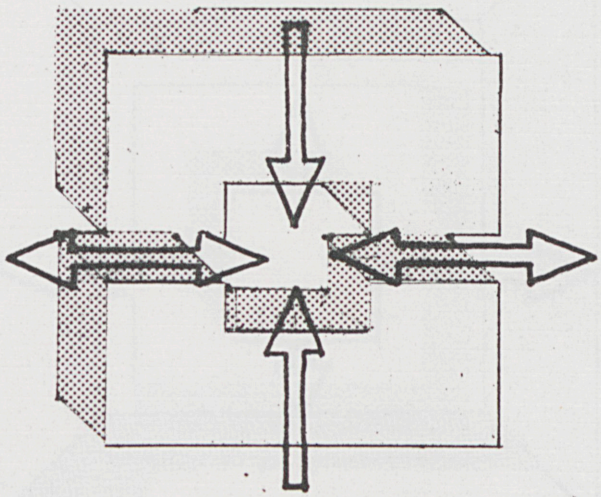




inward focusing, but part of the community, focus is the stage; where dramatizations of life occur; formally related to life but informal through the eyes of a child.

Theatre



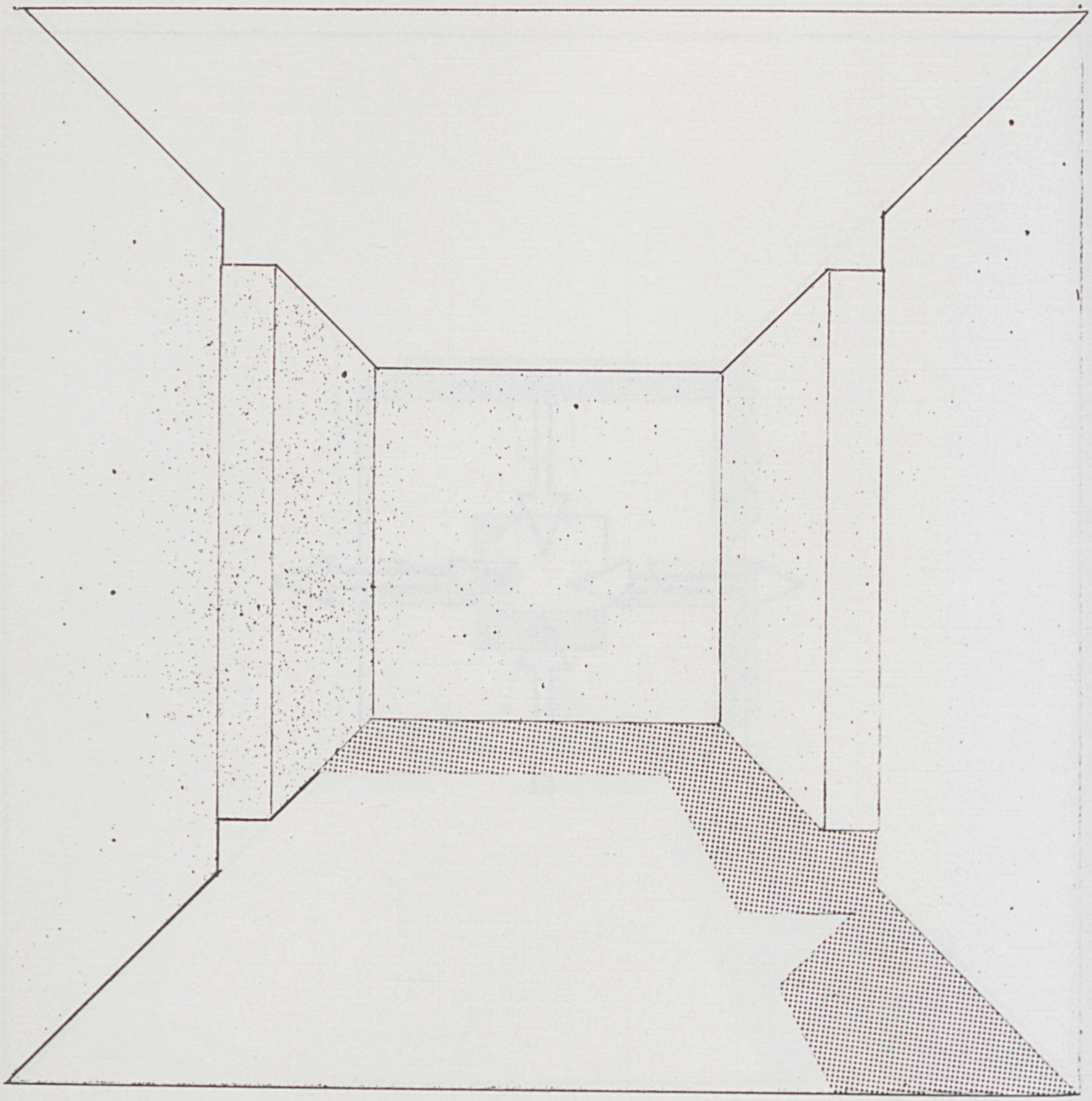


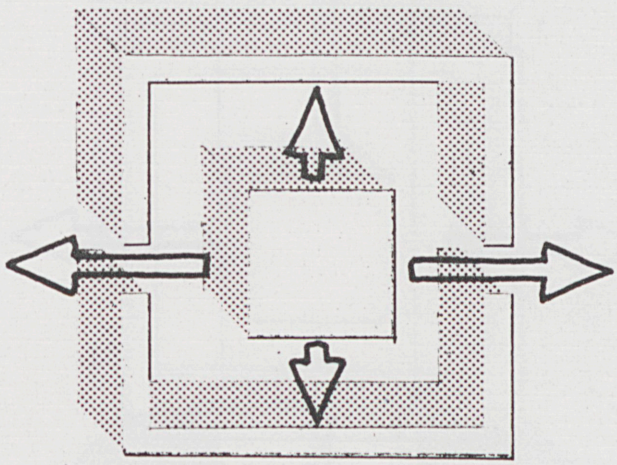
atrium/pavilion

space w/in a space

inward focusing with direction outward; part of the stage of life and the stage of the theatre; formal and informal.

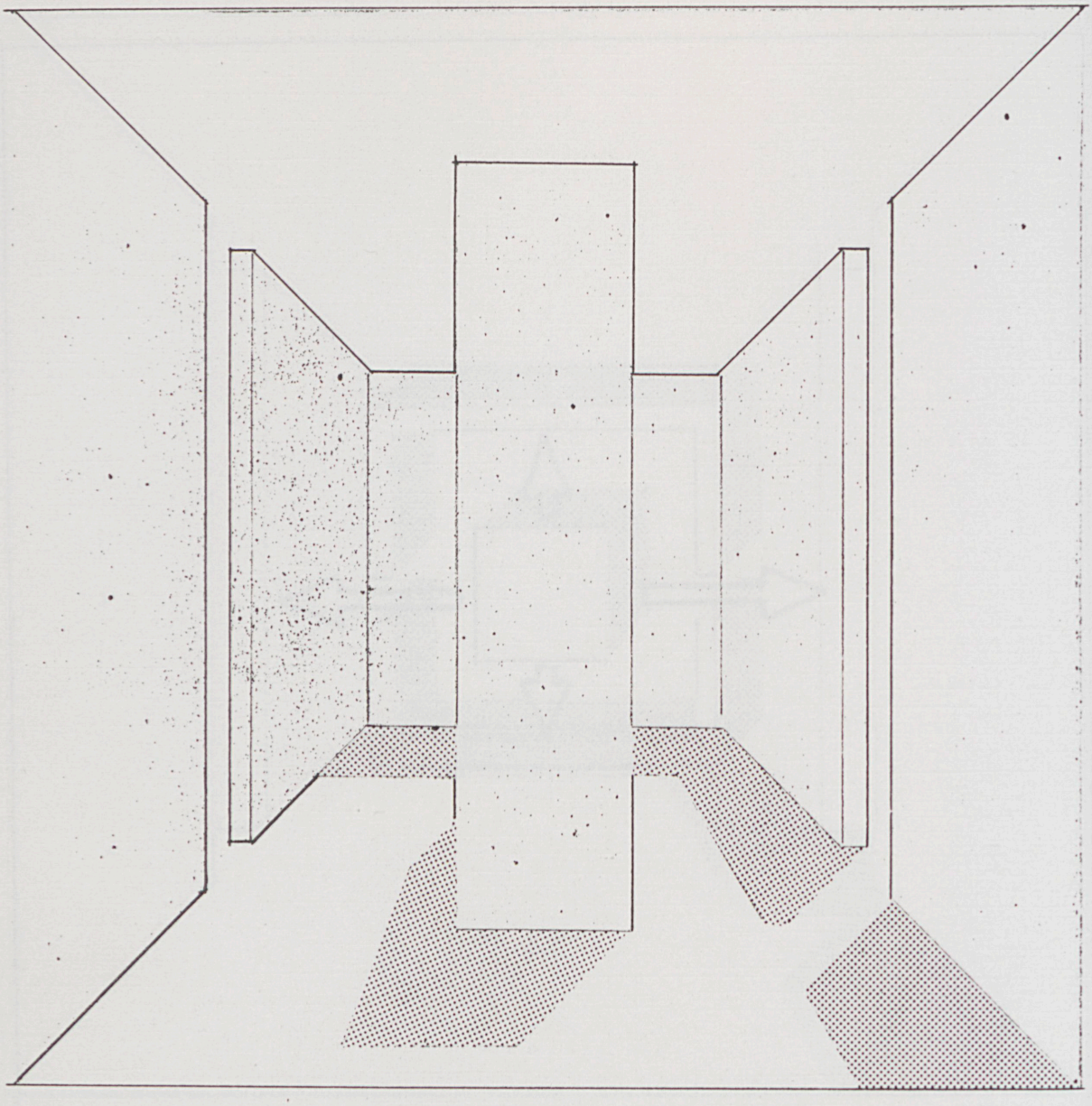
Hall

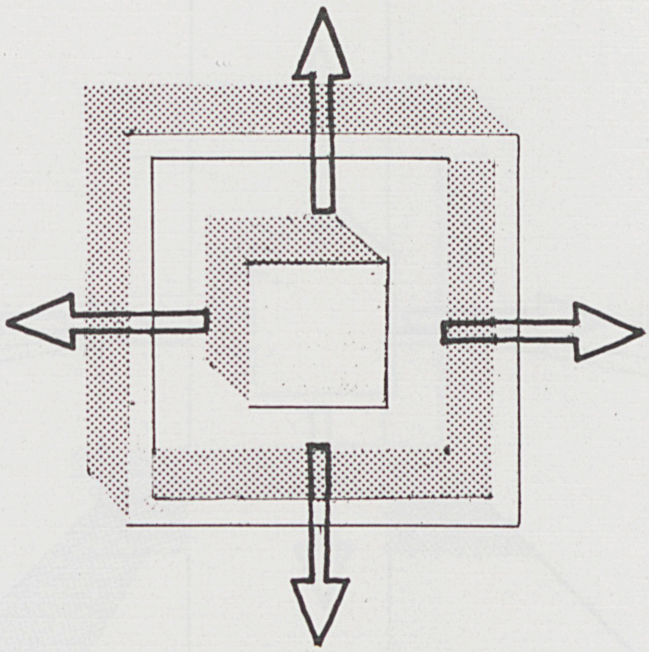




outward and inward focusing; a stage for the community which is also a place to view the community.

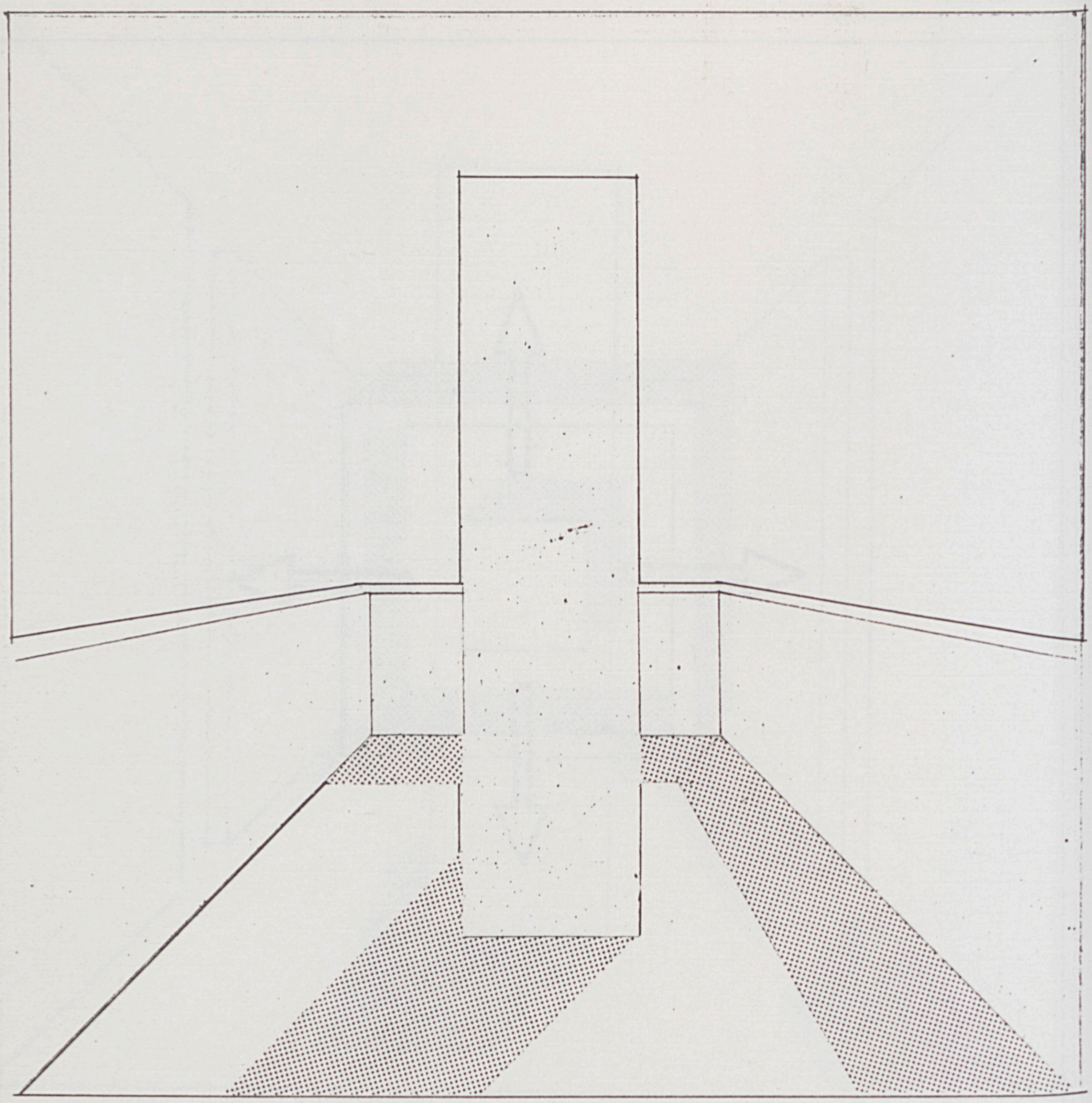
Gallery

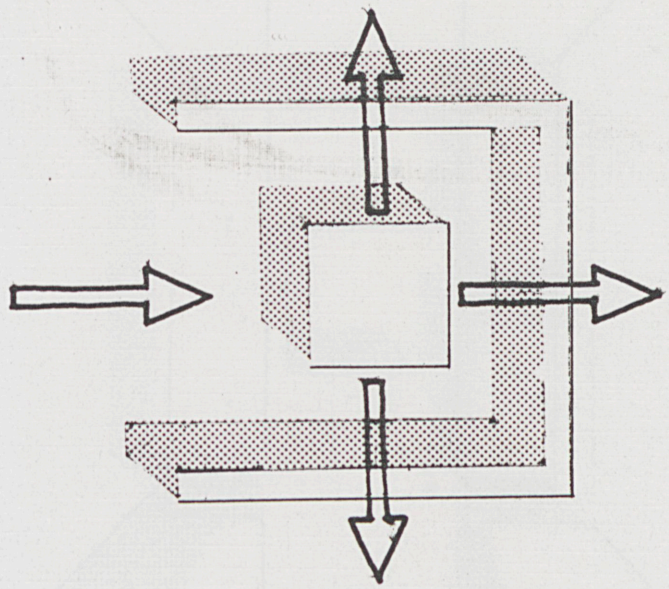




outward and inward focusing; a part of nature yet separate; a place to view the world.

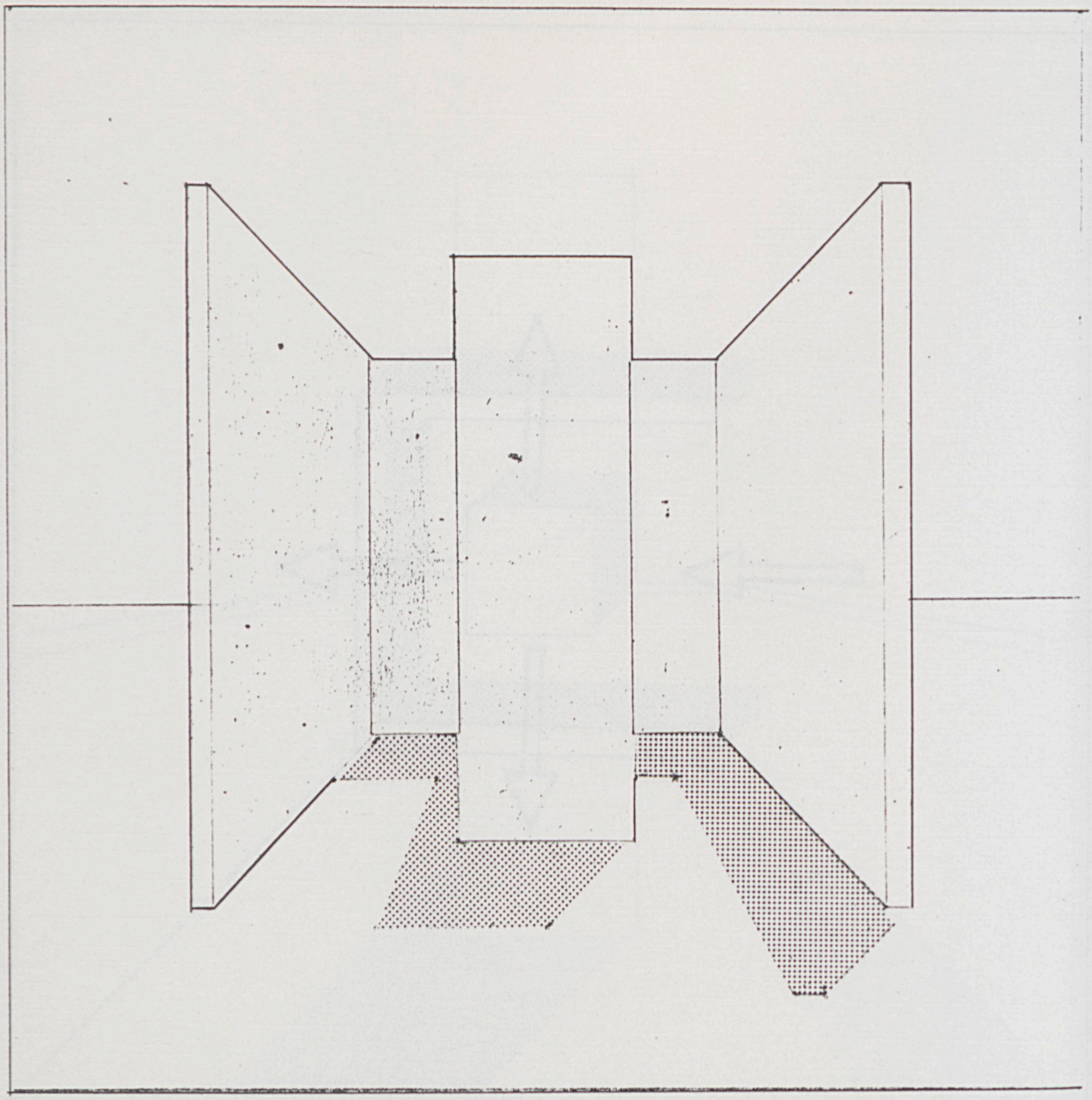
Garden

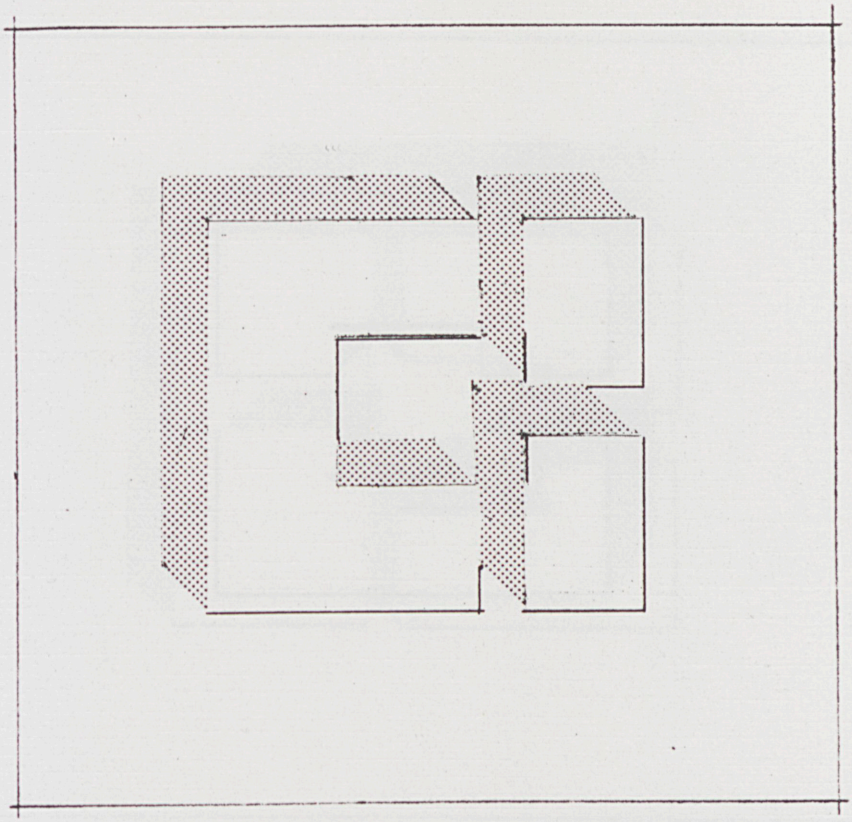




outward and inward focusing; formal yet informal; the opposite of a theatre; it is a stage close to life.

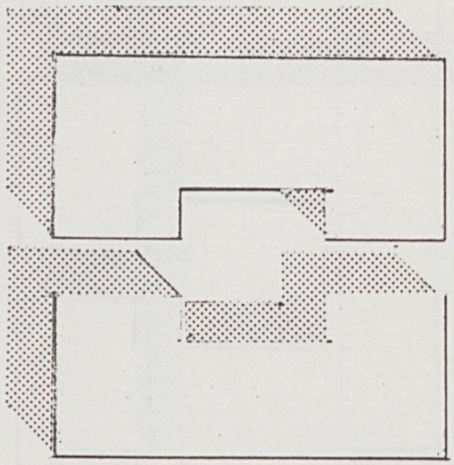
Bandshell





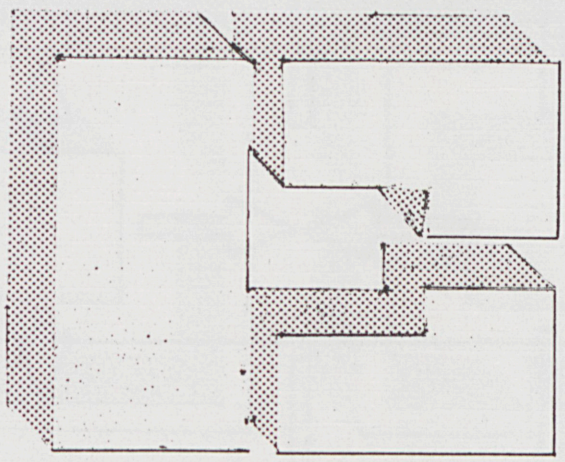
spaces that form the stage; informal; the backbone of the theatre.

Backstage



spaces that form the hall; places to draw comparisons with life.

Rooms



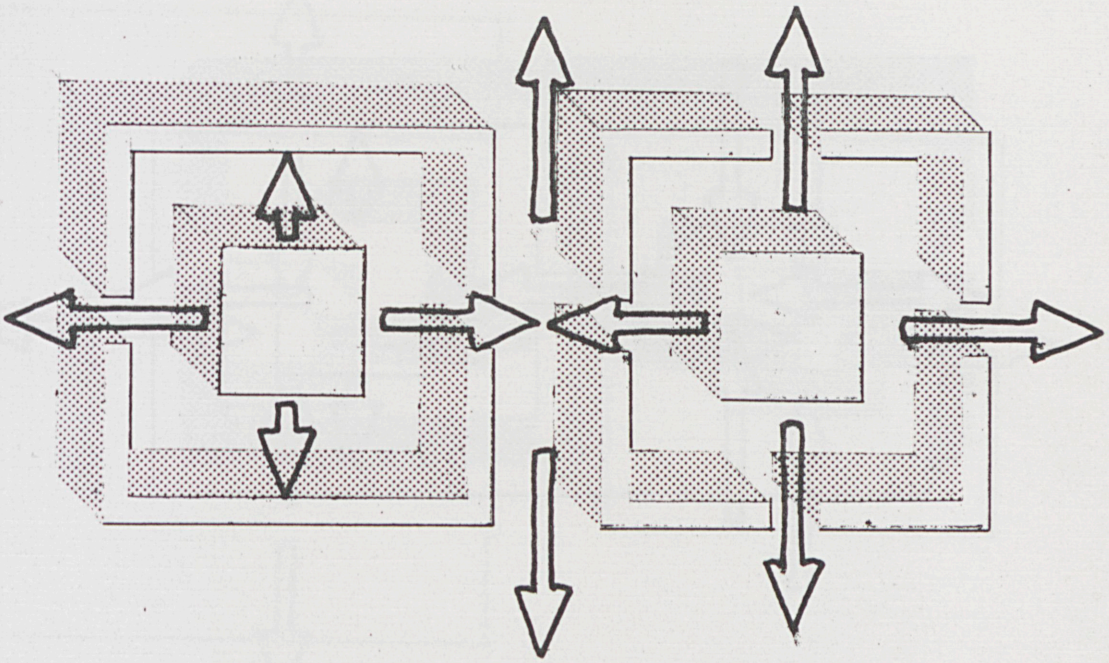
a silent place which is part of the theatre; a place to draw comparisons between life and life dramatized on a stage; formal

Lobby



a stage that allows for the contemplation of the self while moving through the world; ties the domain together as the river ties our existance together.

River Walk



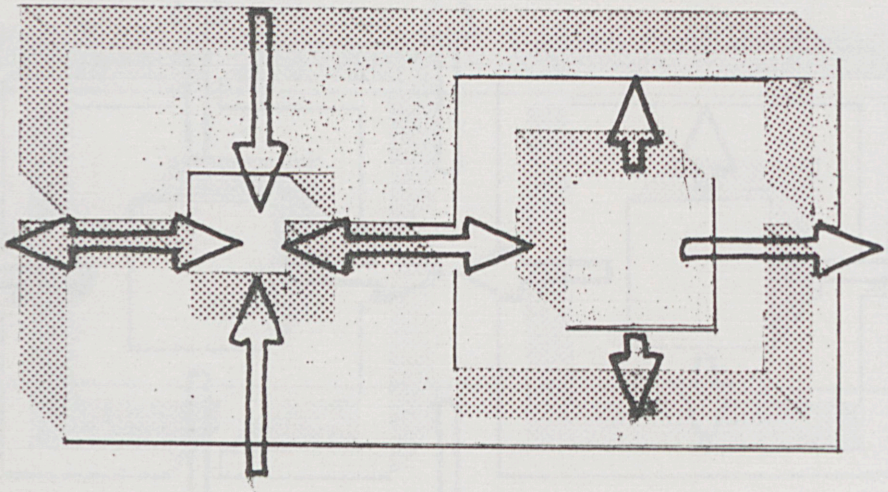
position/stasis, position/stasis

juxtaposition

part of the community yet separate; part of nature yet separate; a place to view the world and the self.

gallery·garden

Gallery·Garden



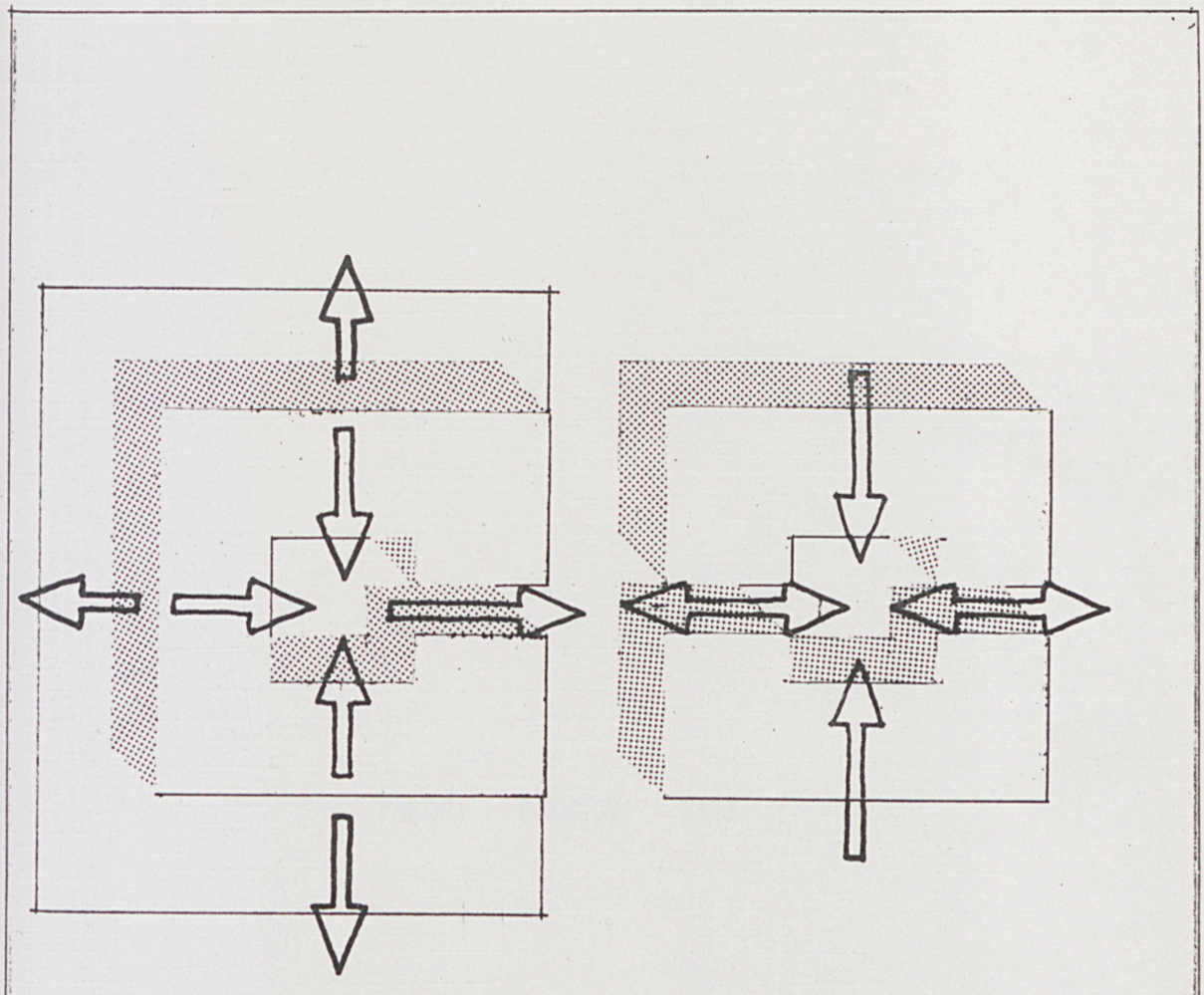
atrium/pavilion; pavilion/atrium

interlocking spaces

forms an openness to the world; introverted with a direction out and extroverted with a direction in; involved with the community and a place to stand apart to understand it.

hall · gallery

Hall·Gallery



pavilion/atrium; atrium/pavilion

juxtaposition

separate yet part of; interaction with the community and elite; forms a stage and is a stage; the beginning of an existential framework

theatre-hall

Theatre·Hall

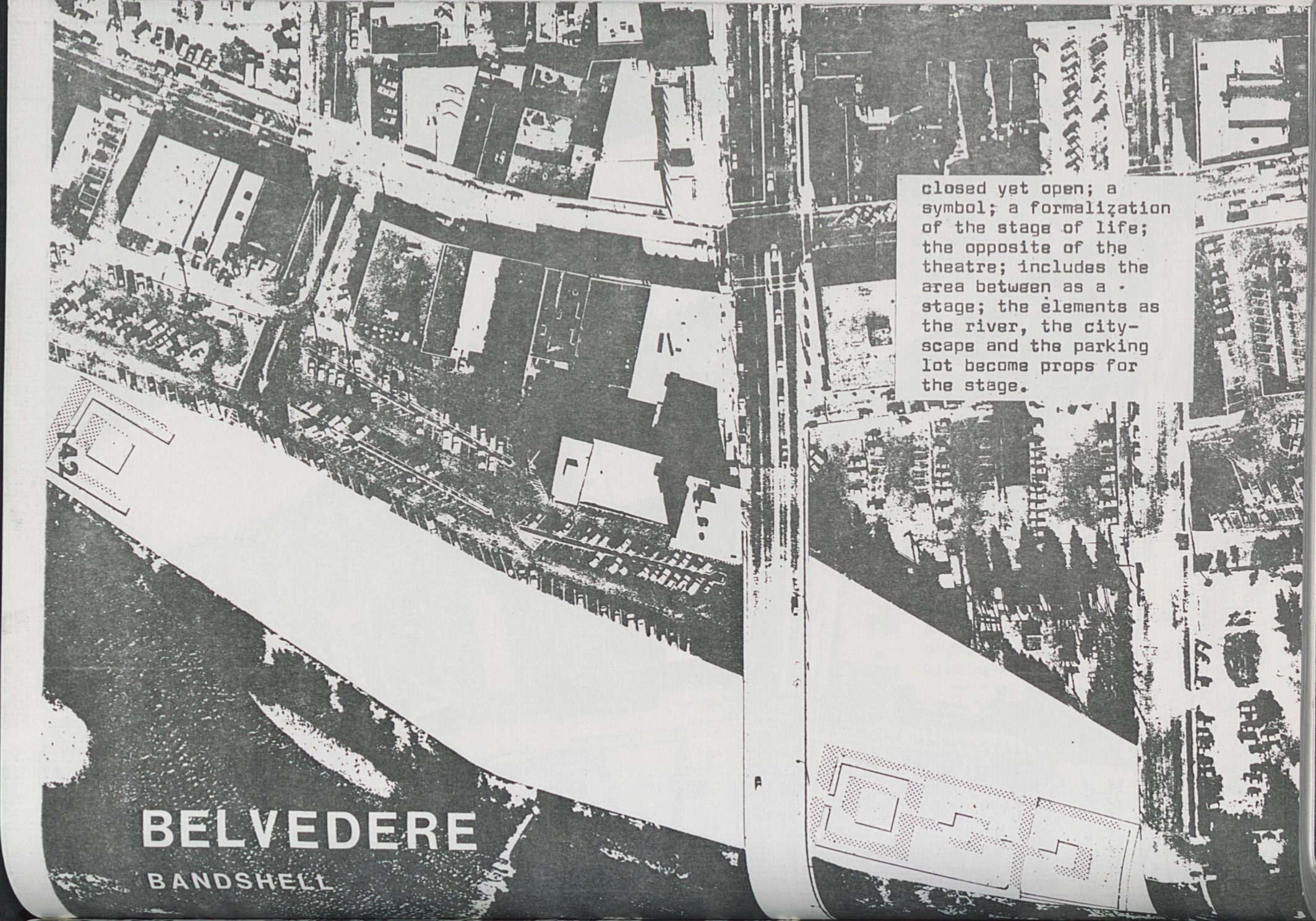
THEORY · PROGRAM · SITE

closed yet open; open
to the community, but
also separate from it;
a stage that forms a
stage along the river.

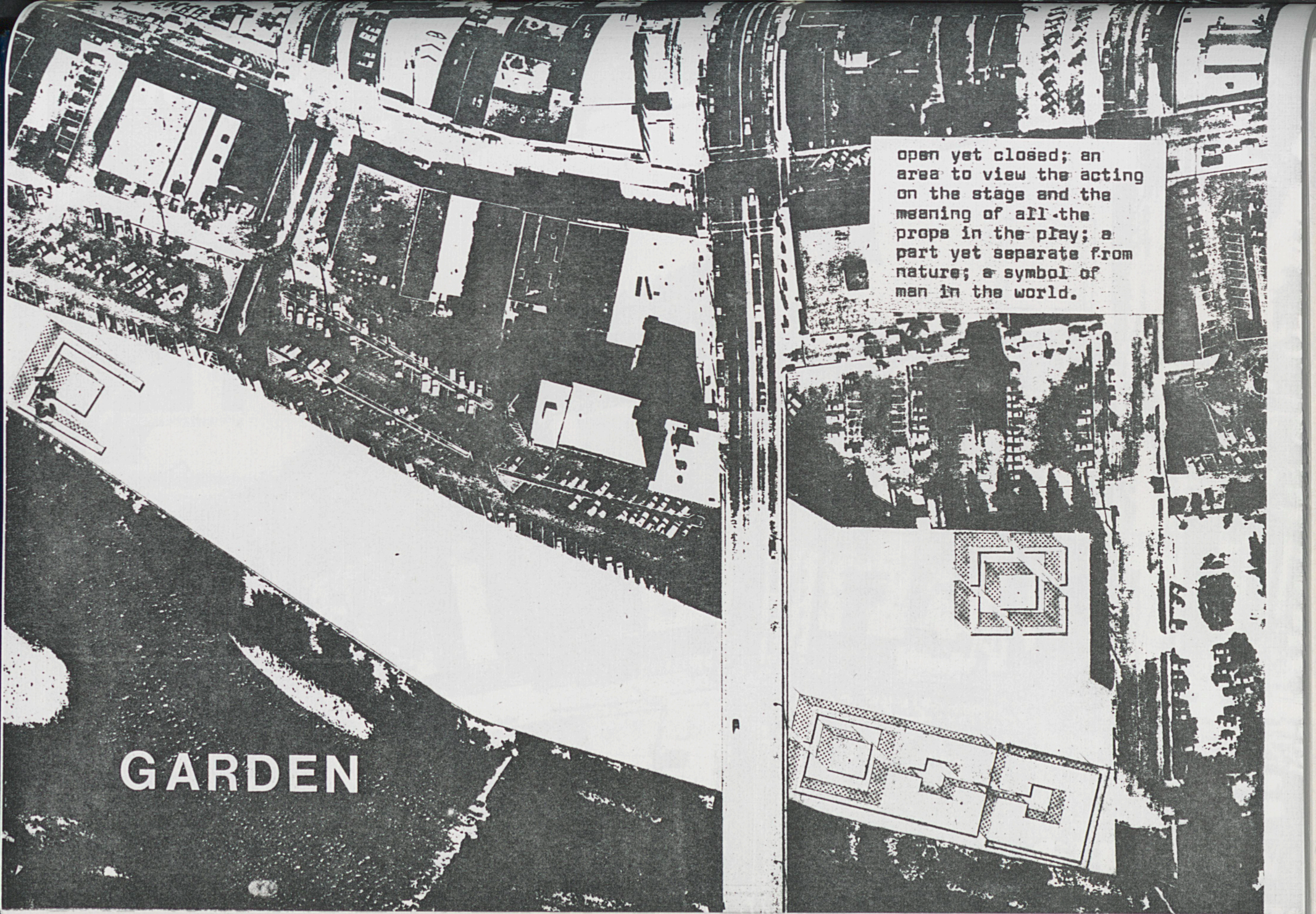
THEATRE

closed with direction
outward along the river;
carries the stage of
the theatre into the
site to form a stage
for life.
HALL

closed yet focusing
outward along the river;
extroverts the stage;
becomes a stage for the
community.
GALLERY



closed yet open; a symbol; a formalization of the stage of life; the opposite of the theatre; includes the area between as a stage; the elements as the river, the city-scape and the parking lot become props for the stage.



open yet closed; an area to view the acting on the stage and the meaning of all the props in the play; a part yet separate from nature; a symbol of man in the world.

WALK

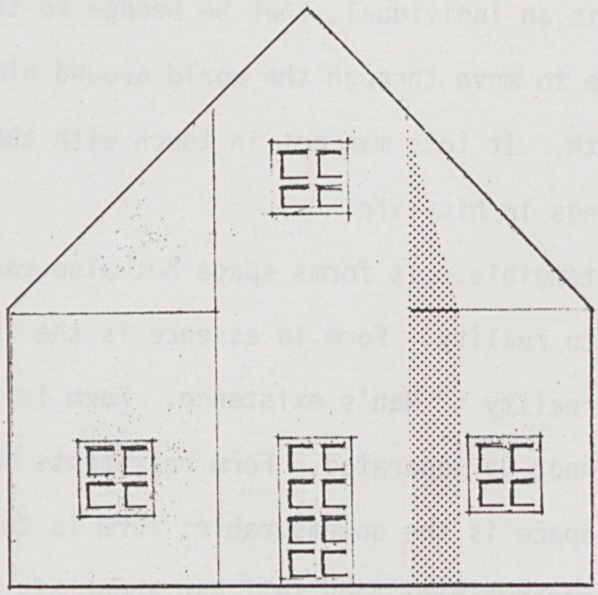


FORM

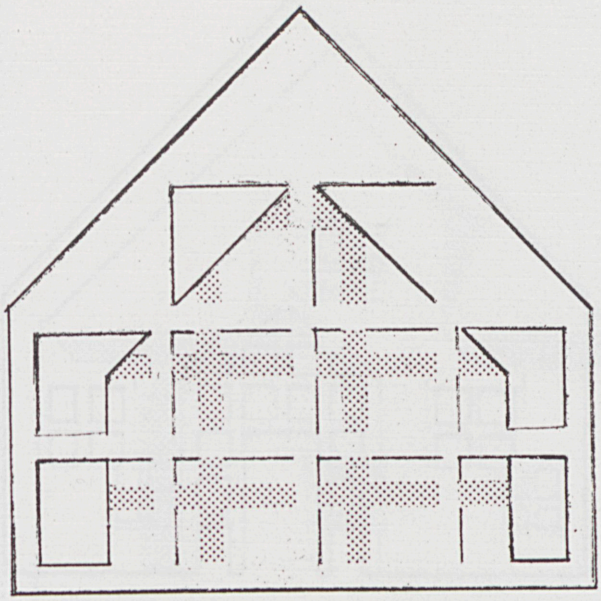
Man represents the intangibles in his life in space. Space can make him feel that he is an individual, that be beongs to the world around him or that he is free to move through the world around him. It can be dynamic, static or both. It lets man get in touch with the emotional or philosophical things in his life.

Form is the tangible. It forms space but also radiates space. It brings an idea into reality. Form in essence is the interpreter between the idea and the reality of Man's existence. Form is the building, space is being; they cannot be separated. Form represents Man's being and space is Man's being. Space is the unmeasurable; form is the measurable. Together they are unmeasurable; they tell Man about his existence.

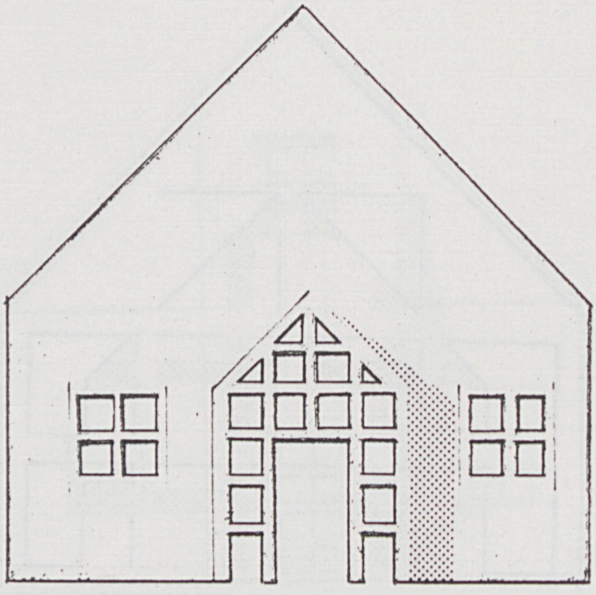
The idea of Man in his world is special. Man thinks; he loves; he crys and he laughs. In the world snow falls; the sun breaks over the horizon in the morning and sinks below it in the evening; rain pours and rivers flow. Man exists in this world day to day and the subsequent articulation is poetry.....



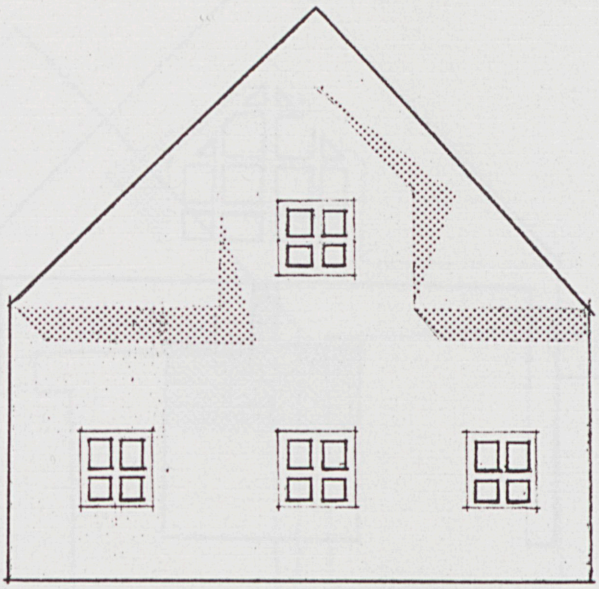
Formal/informal



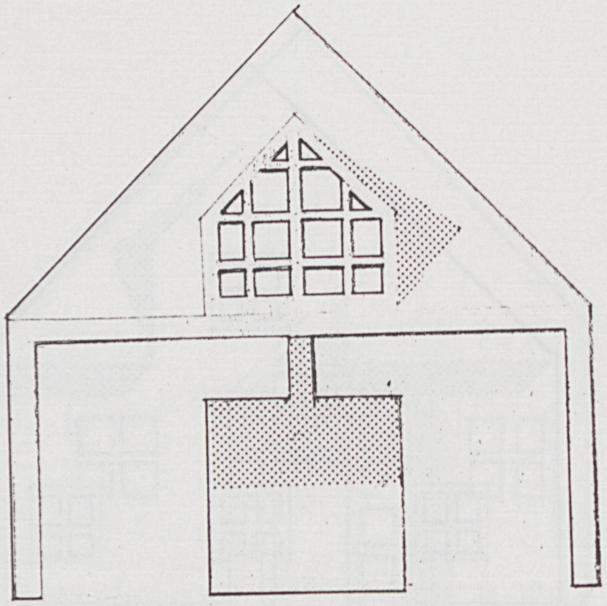
formal/informal



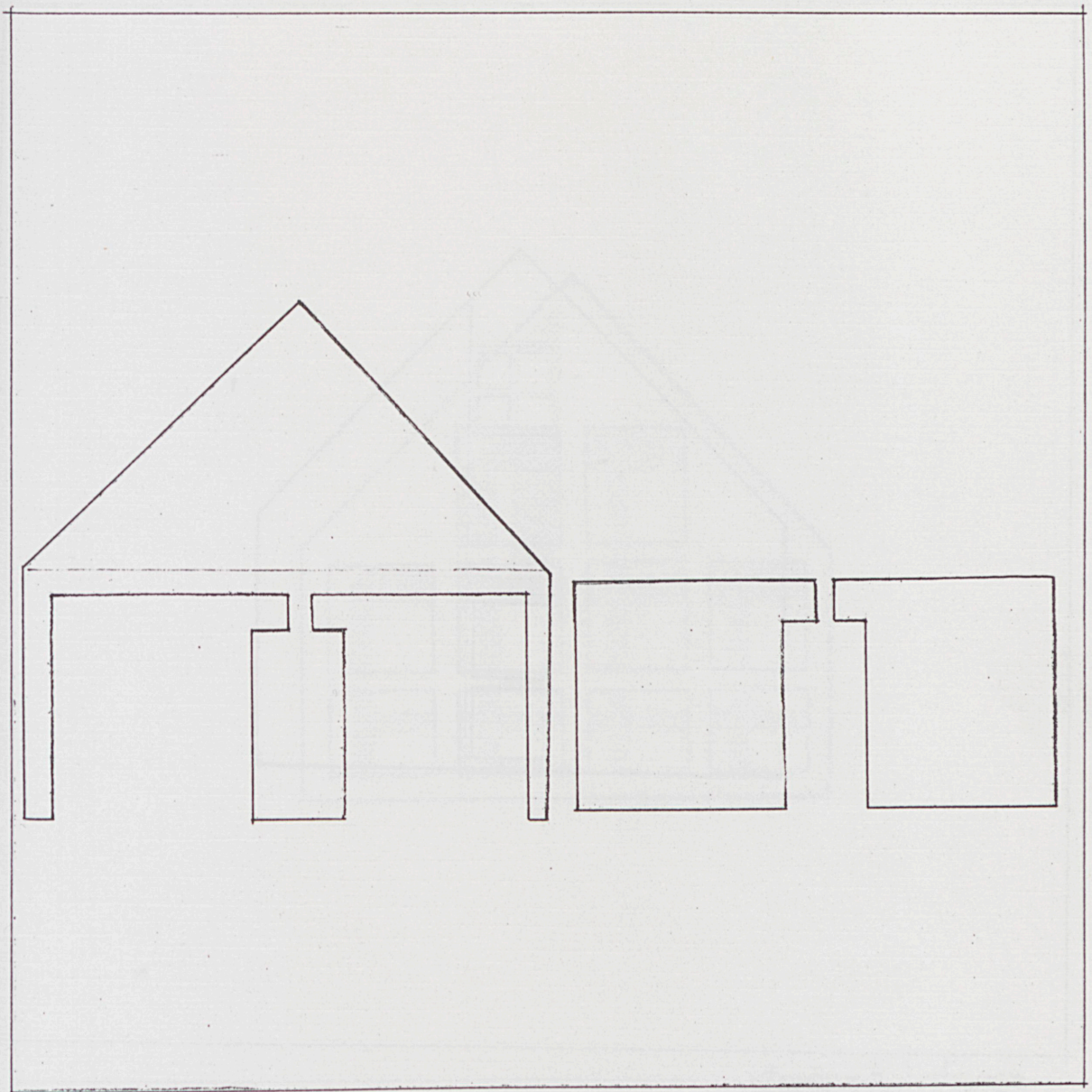
formal / informal



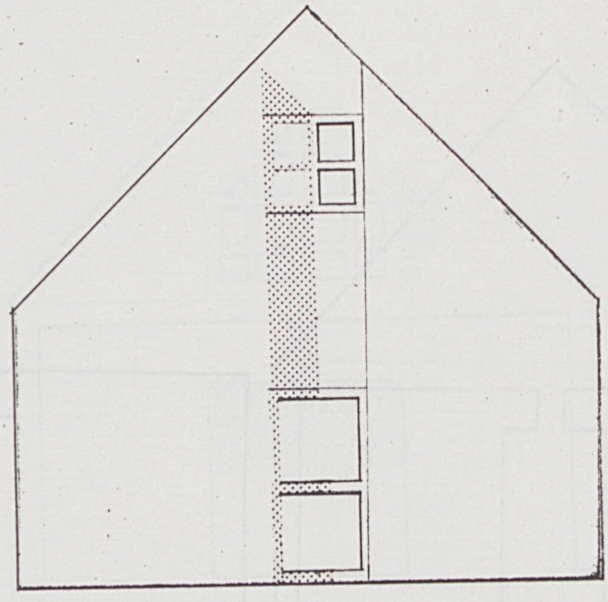
formal/informal



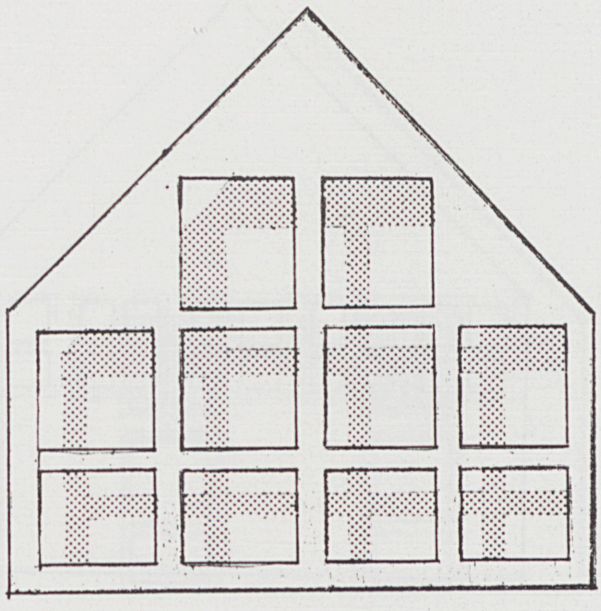
formal / informal



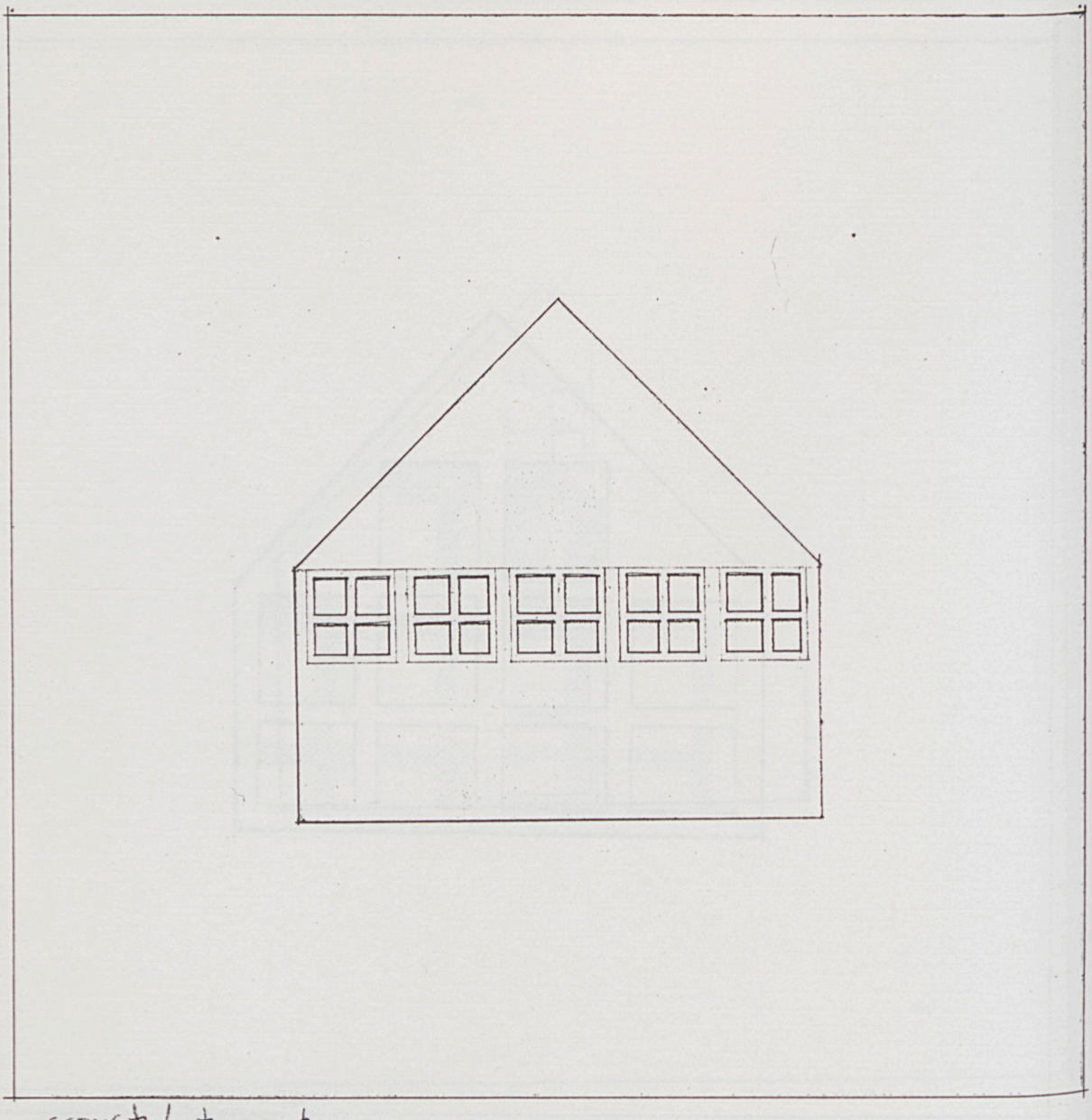
separate/not separate



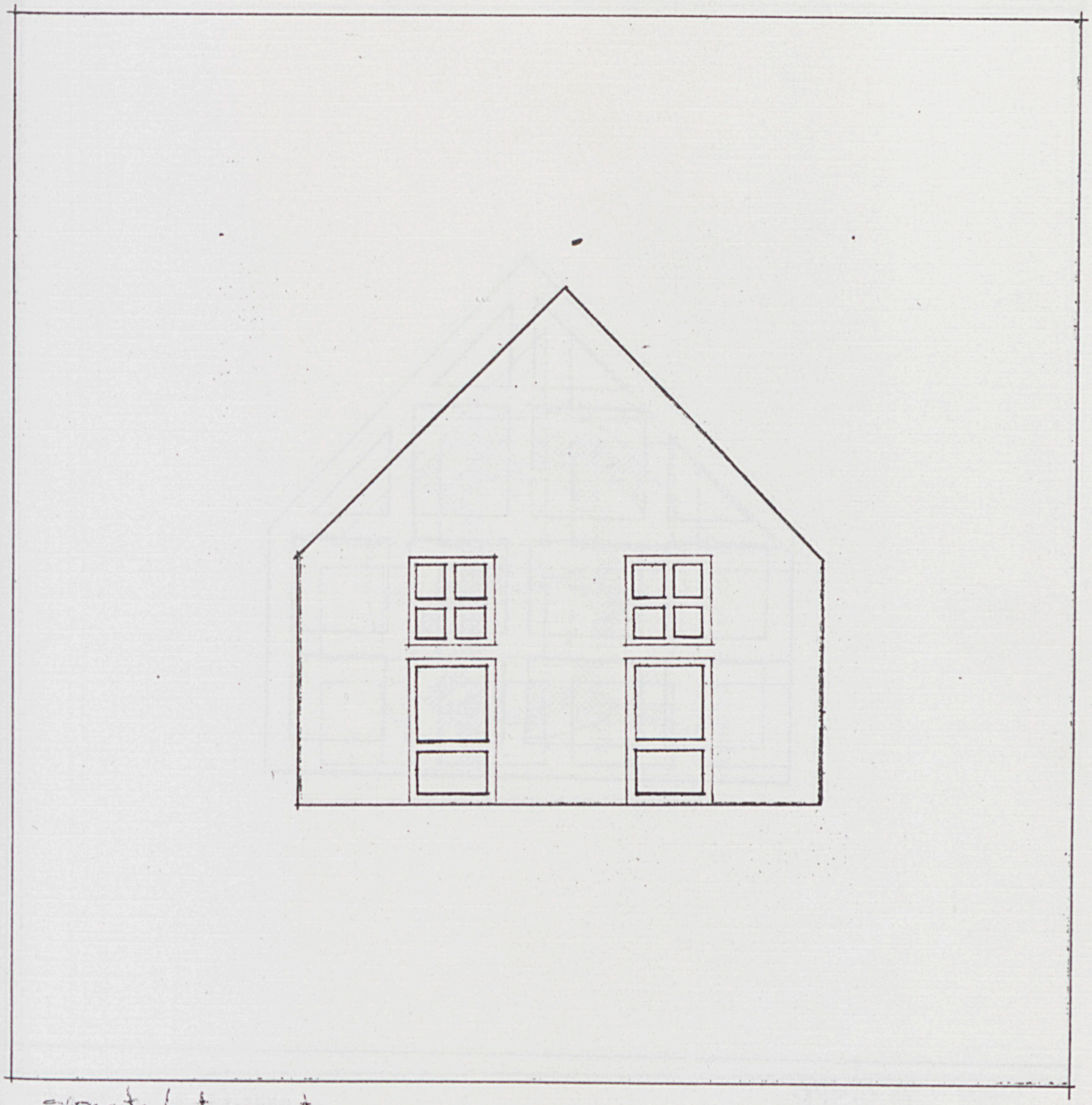
separate/not separate



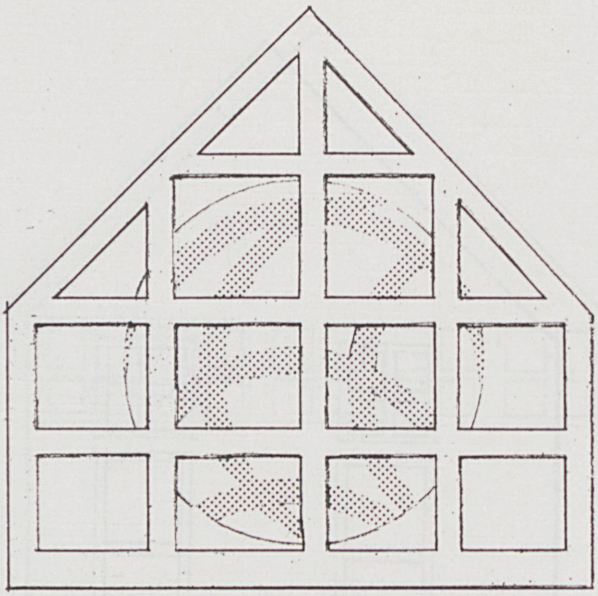
separate/not separate



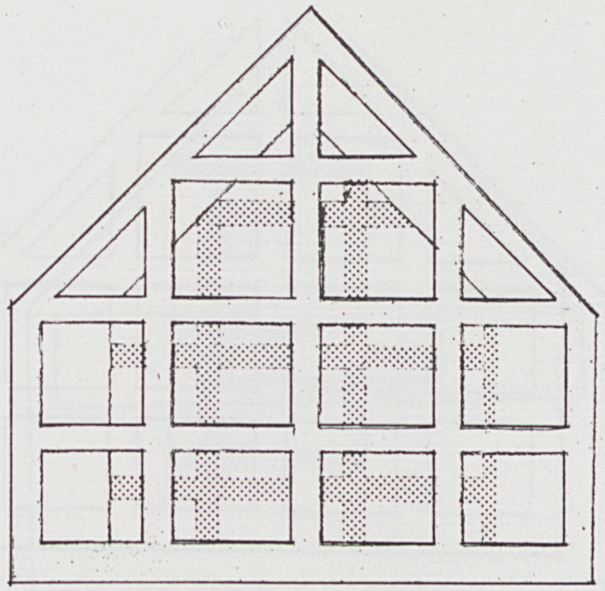
separate/not separate



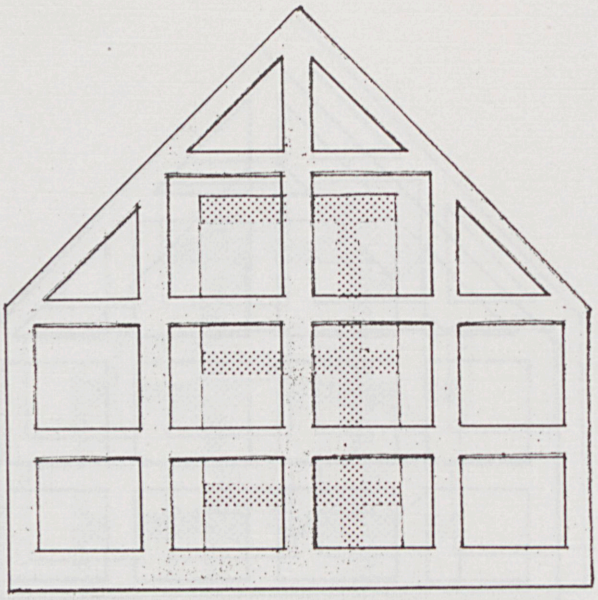
separate / not separate



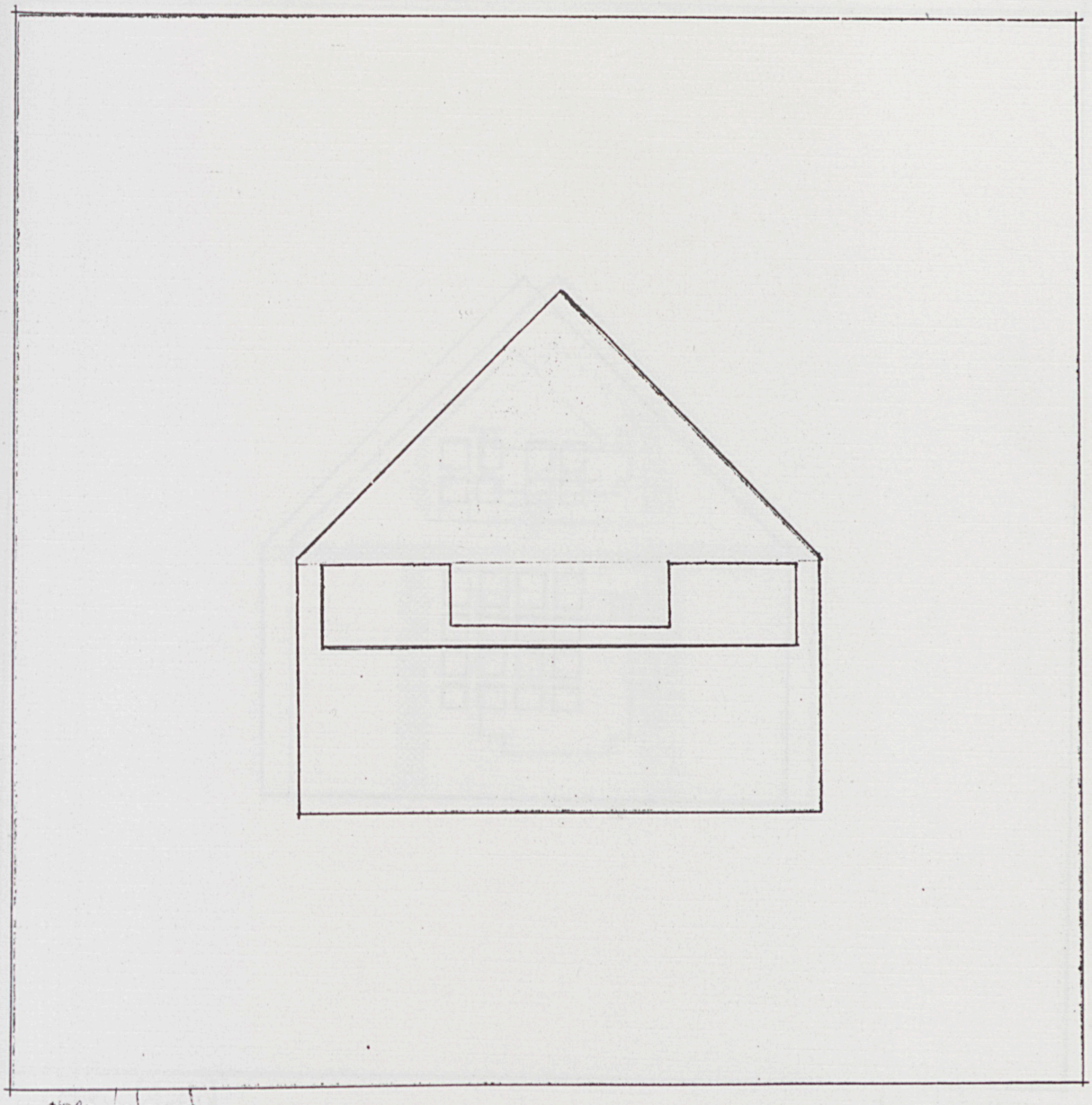
Shapes With Shapes

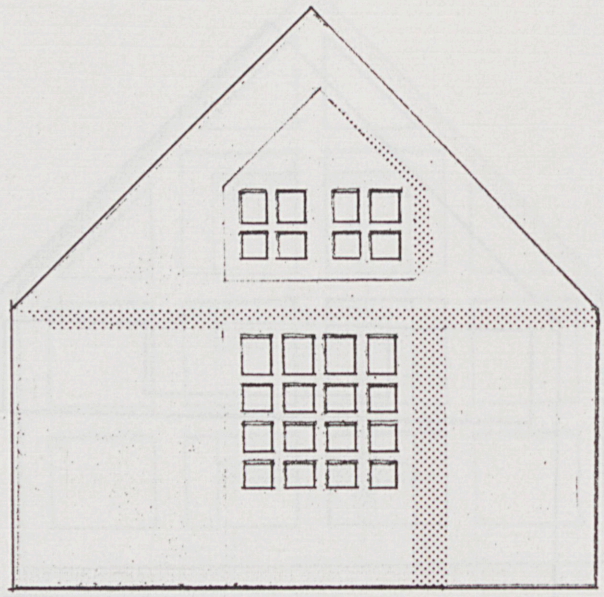


=shapes w/in shapes

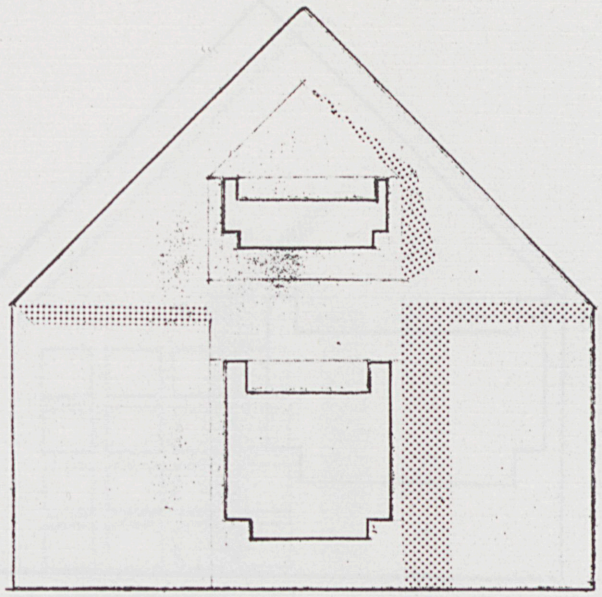


shapes w/in shapes

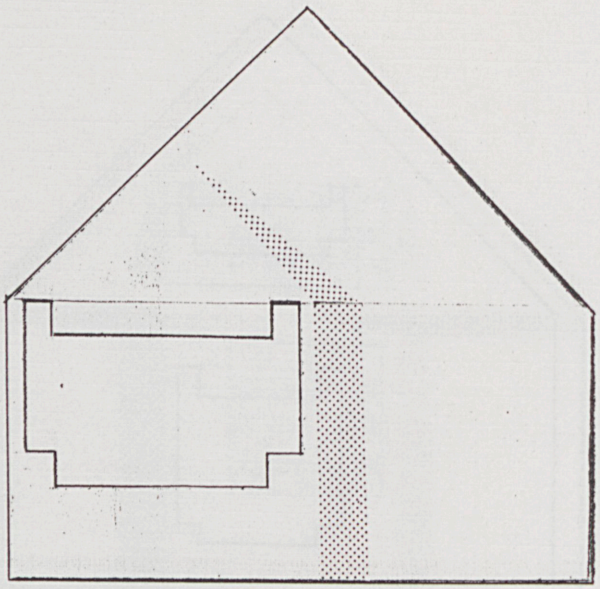




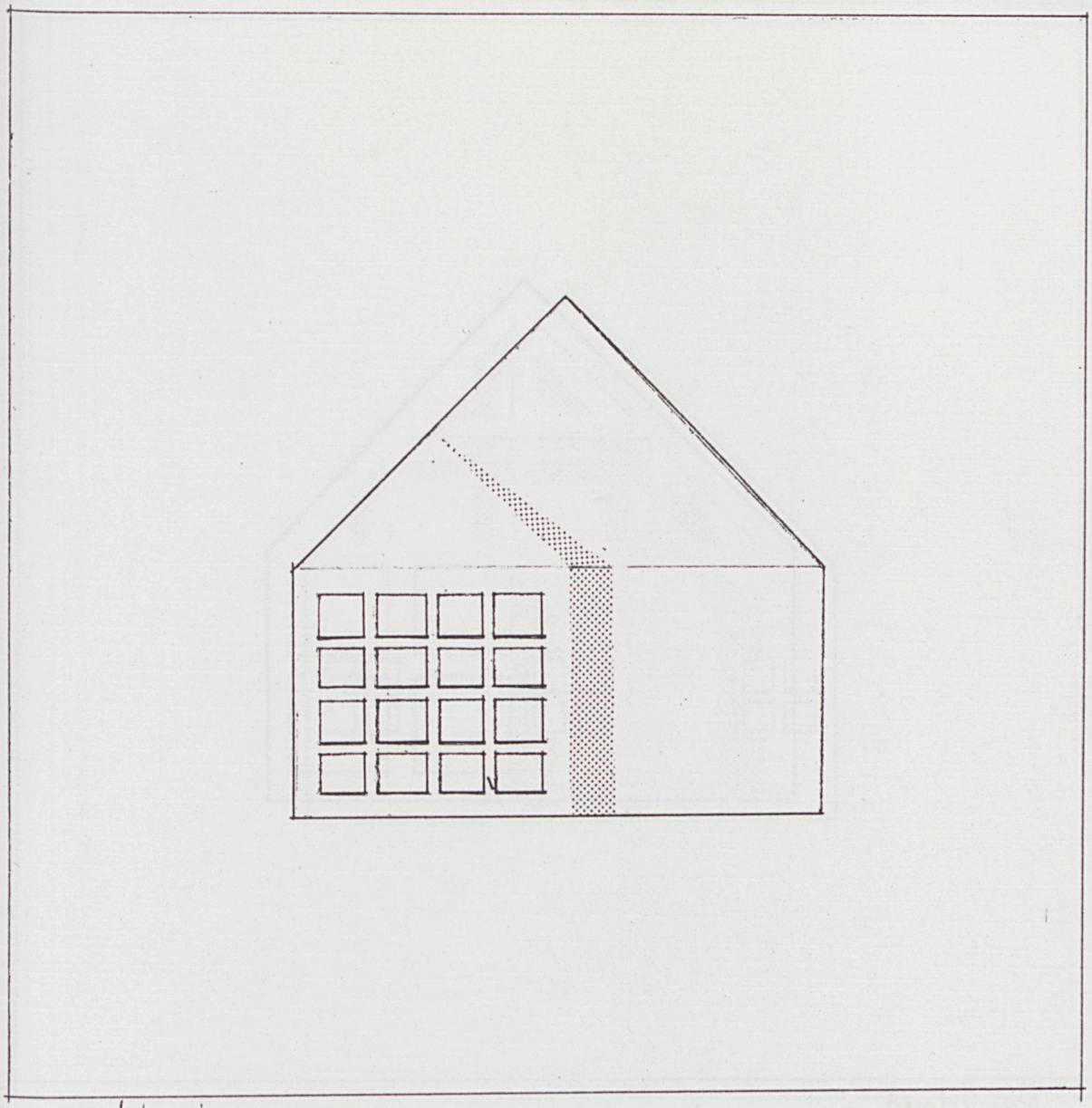
open/closed



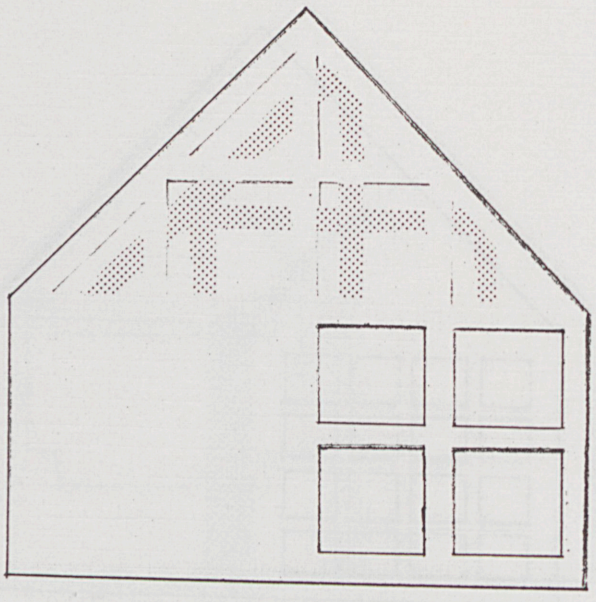
open/closed



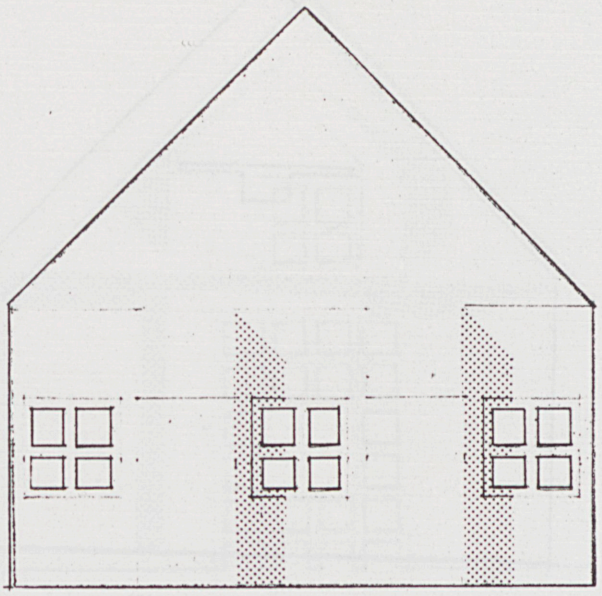
open/closed



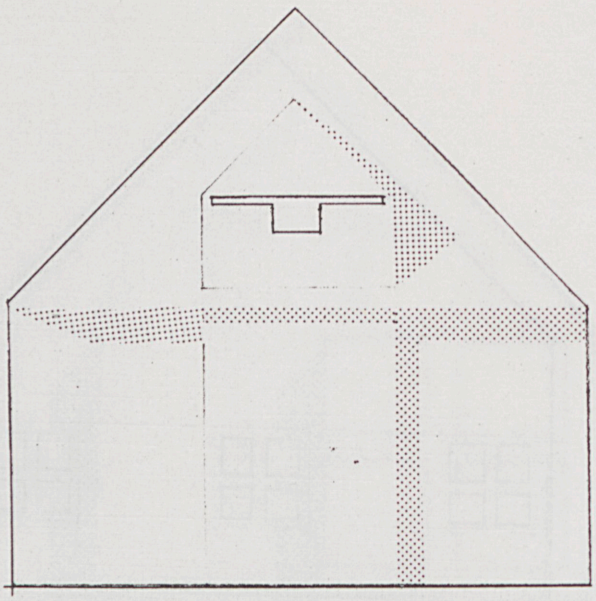
open/closed



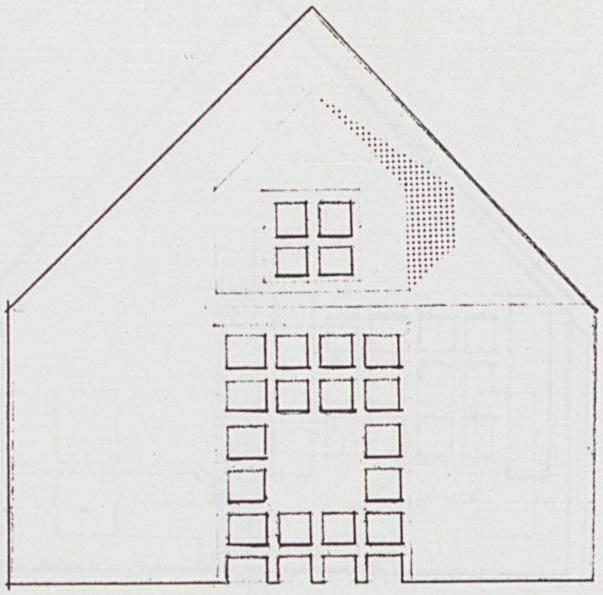
open/closed



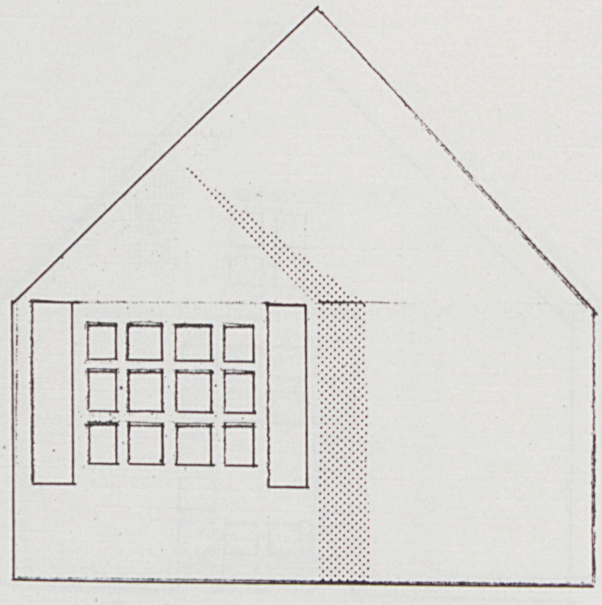
open/closed



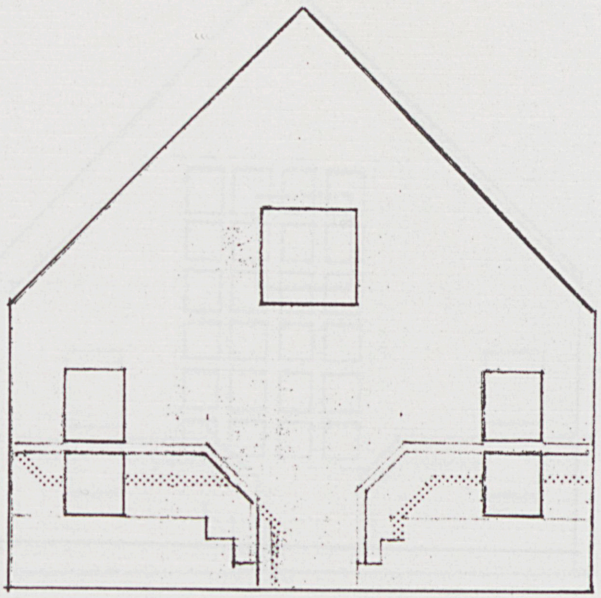
bold/delicate



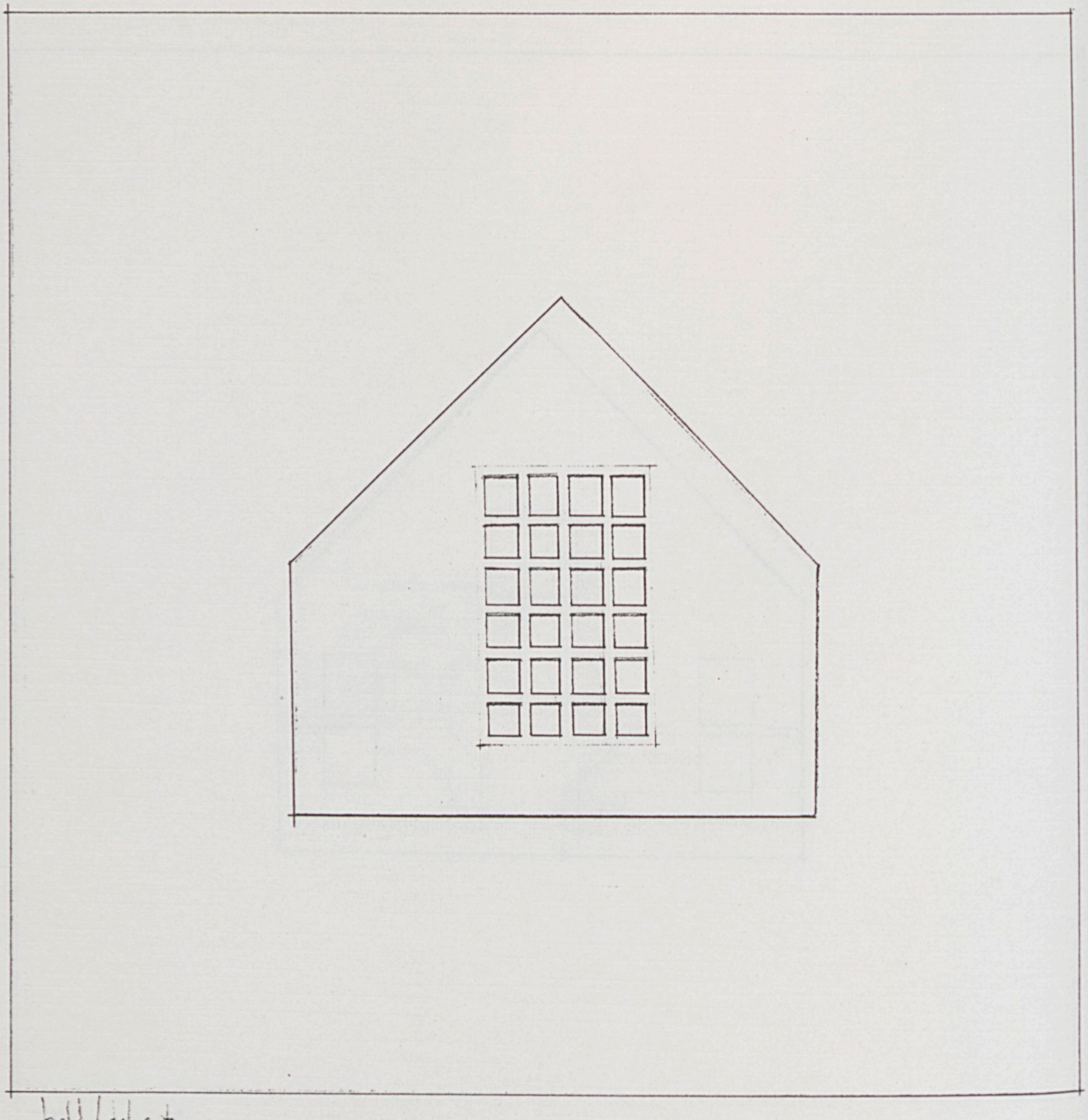
bold/delicate



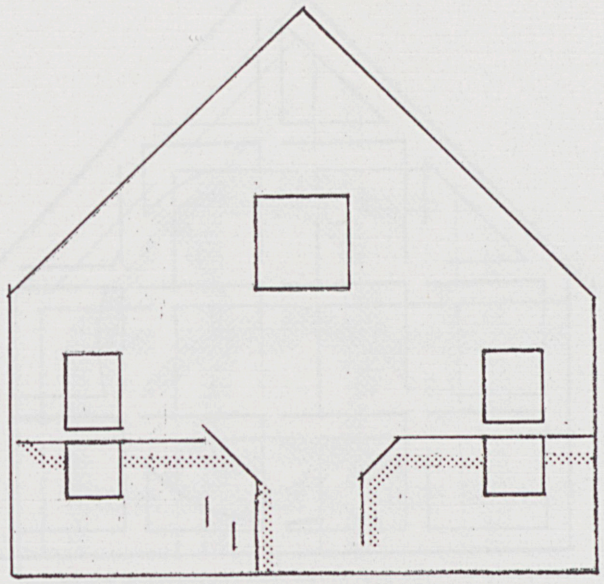
bold/delicate



cold, private

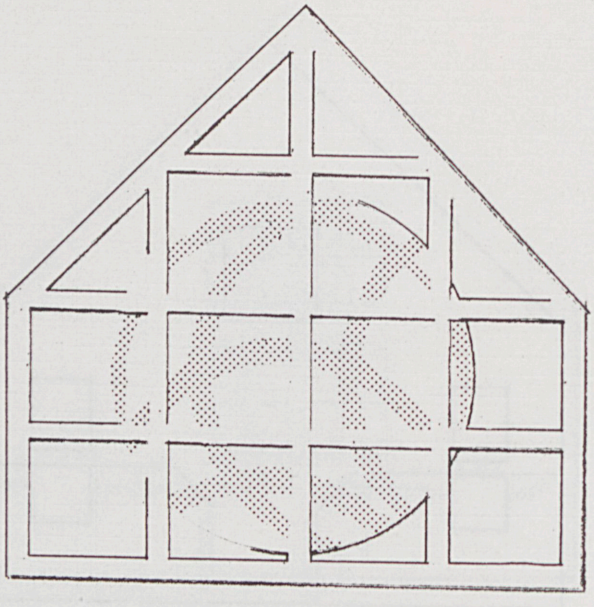


bold / delicate



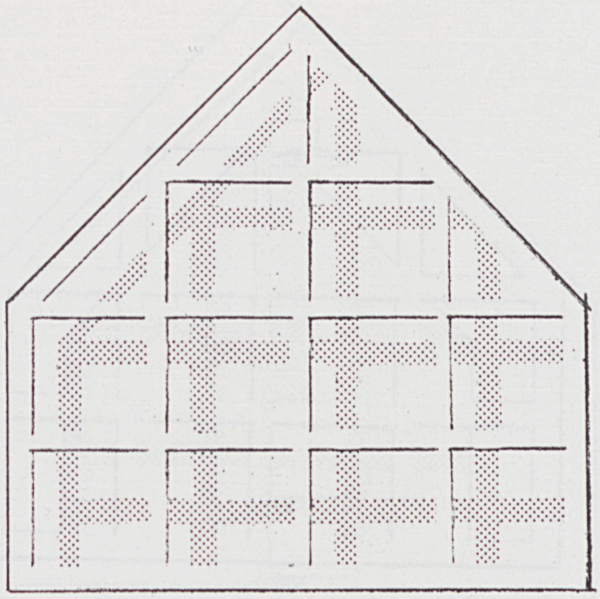
a theatre is bold in the community but delicate in people's lives. it is part of the emotional side of man, the part he hides inside himself.

Theatre



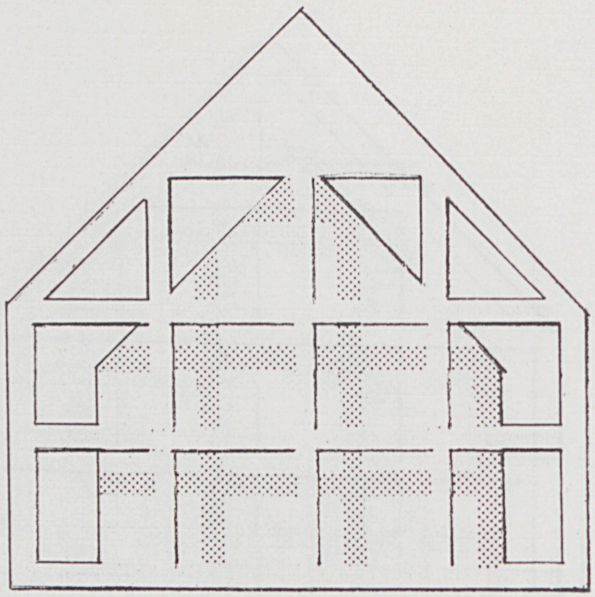
a world within a world;
a world separate from
the outer world yet
still part of that
world.

Theatre



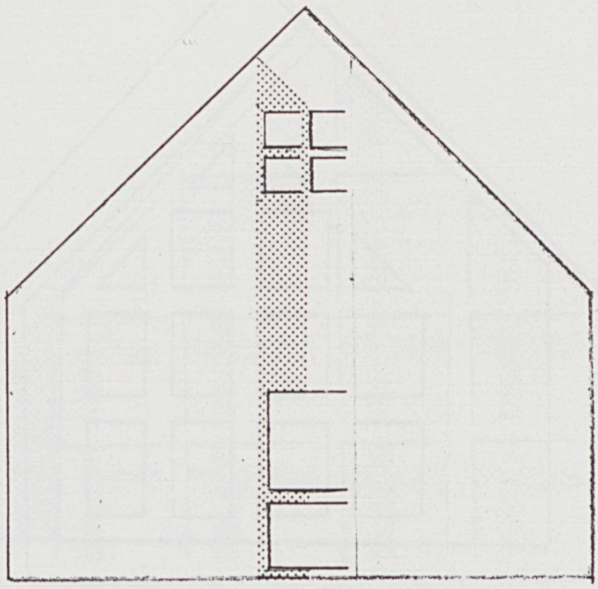
essentially inward
focusing, it is closed
to the world around
but the focus is on
dramatizations of life
in the world around.
inward focusing yet
part of the world
around it.

Theatre



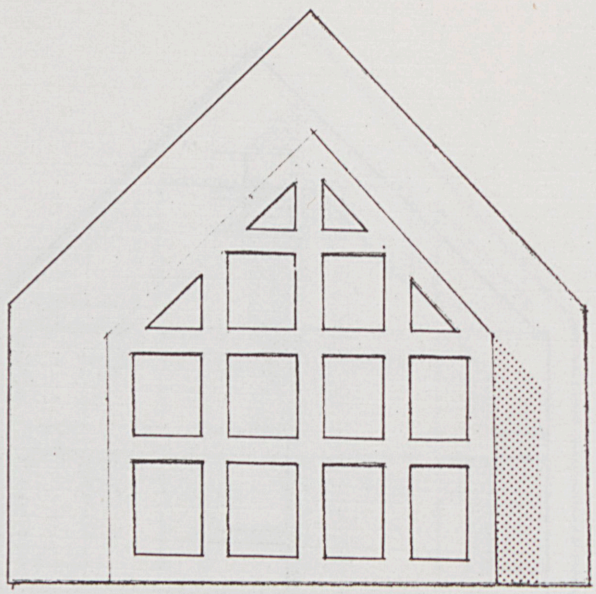
a theatre is formal, it is a dramatization of life; a look at life that is separated from life. a children's theatre is informal. a child's imagination is closely related to his reality. through a child's eyes it is a look at life that is not too separated from life.

Theatre



the theatre is made of different parts but is conceived as one thing. it is like our lives.

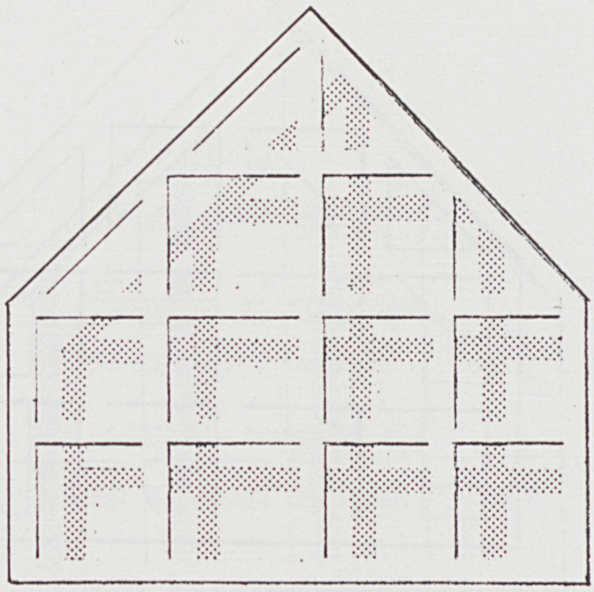
Theatre



informal/formal

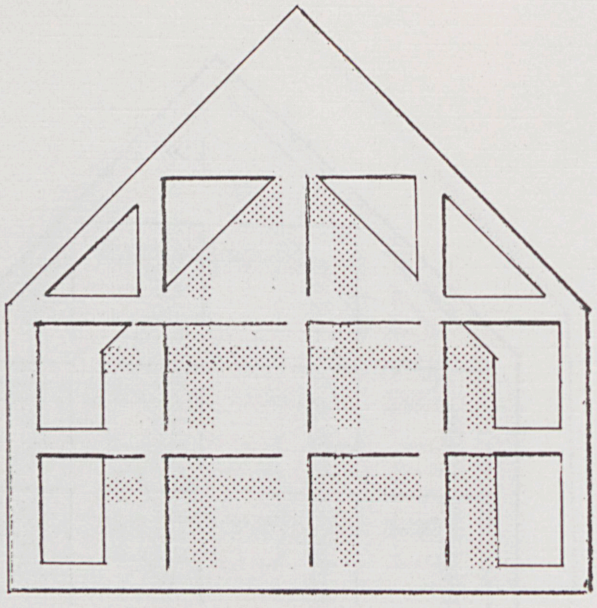
the hall is the informal part of the theatre but is a dramatization of life and formal.

Hall



the hall is part of the theatre and closed but is part of the world around and open.

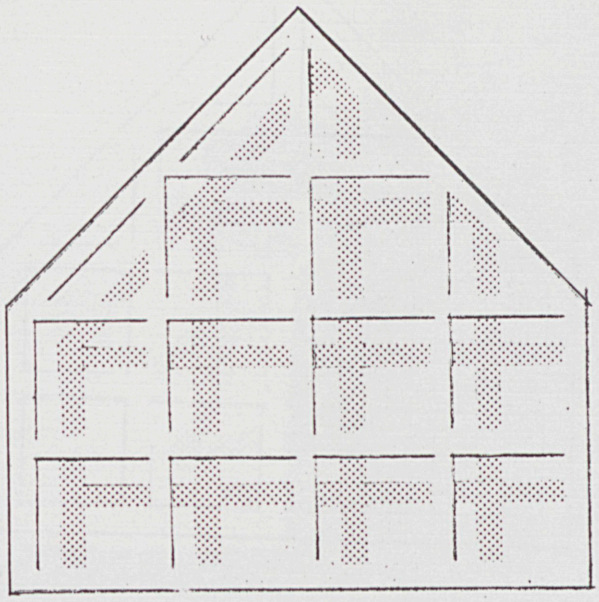
Hall



formal/informal

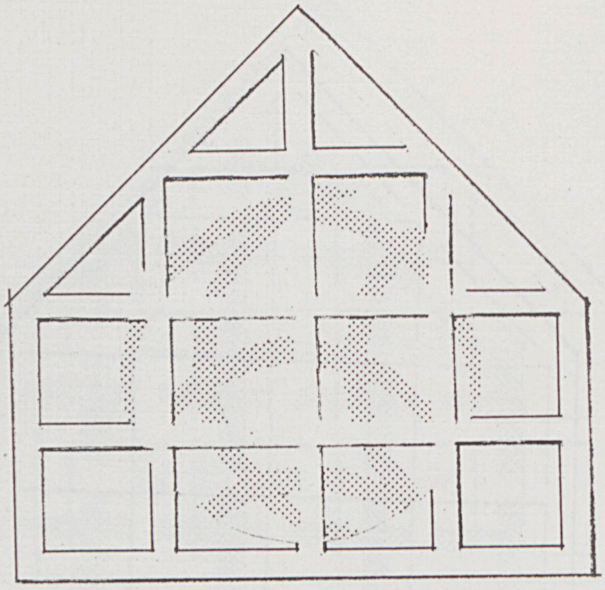
the gallery is formal,
it is representative of
the world around; it
is separate so formal.
it is informal, it is
part of the world around

Gallery



the gallery is inward focusing, it is closed to the world around but it pertains to the world around and is open to it.

Gallery



the gallery is a world existing within another. it is a world that is the essence of the outer world.

Gallery

FLASH
GO ROOM

SYNTHESIS

Architecture, I believe, as an art form has it's roots in our existence, that is, in Man's perception of his existence. The roots are based upon an idea which Man looks through to better understand his perception of his existence. An idea which only one human can give to another. An idea which Kahn described as the beginning of Art and termed commonality. An idea that gives order to the complexity of existence. An idea in literature that exists between the reality of words on a page and in Architecture exists within the reality of the solids and voids of a building, in essence the spatial order.

We exist as part of nature but we have consciousness which separates us from nature. This alludes to the reality of the inner and outer worlds which make Man, that is, the emotional-intellectual part of us and the part of us which exists as part of nature. We want, need and dream to be individuals, separate from the world around us; to belong to the world around us and have freedom to explore both the world around us and inside of us. Man has emotions and things happen in the world around him; the articulation of the inner world which makes Man an individual, the outer world which gives Man a feeling of belonging and the combination of the two which gives Man a sense of freedom is what makes Man's existence special. These are ideas pertaining to our existence which are symbolized in the spatial order of Architecture, that is, the mediary between Man's inner and outer worlds.

This project has been an investigation into ideas about Architecture; a questioning of it's place in people's lives. Specifically it has been an exploration into a spatial attitude which relfects more than just one realm of Man's existence; more than just his inner world or his outer world which by themselves are static; but the dynamic interaction of two

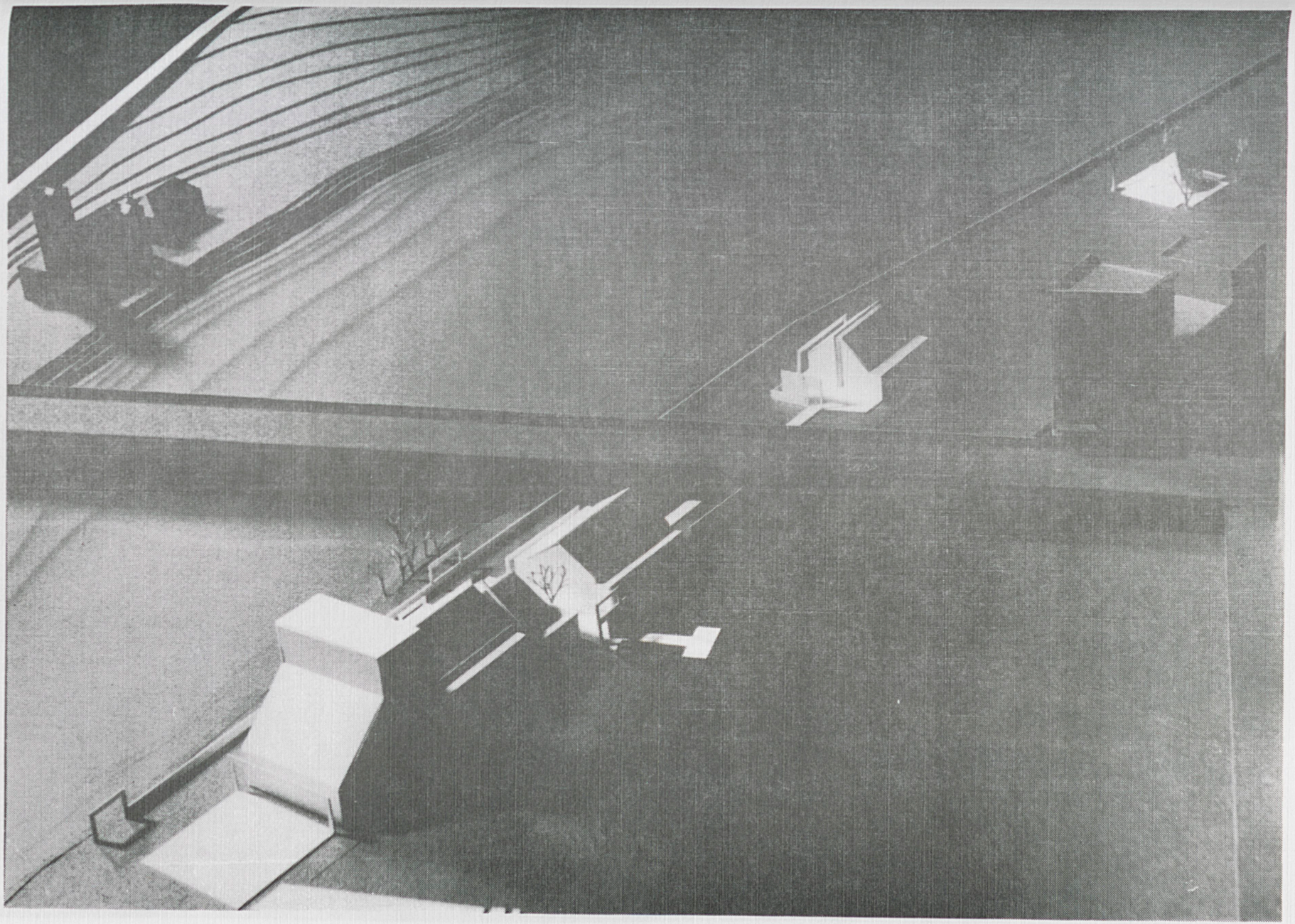
or more realms of Man's existence.

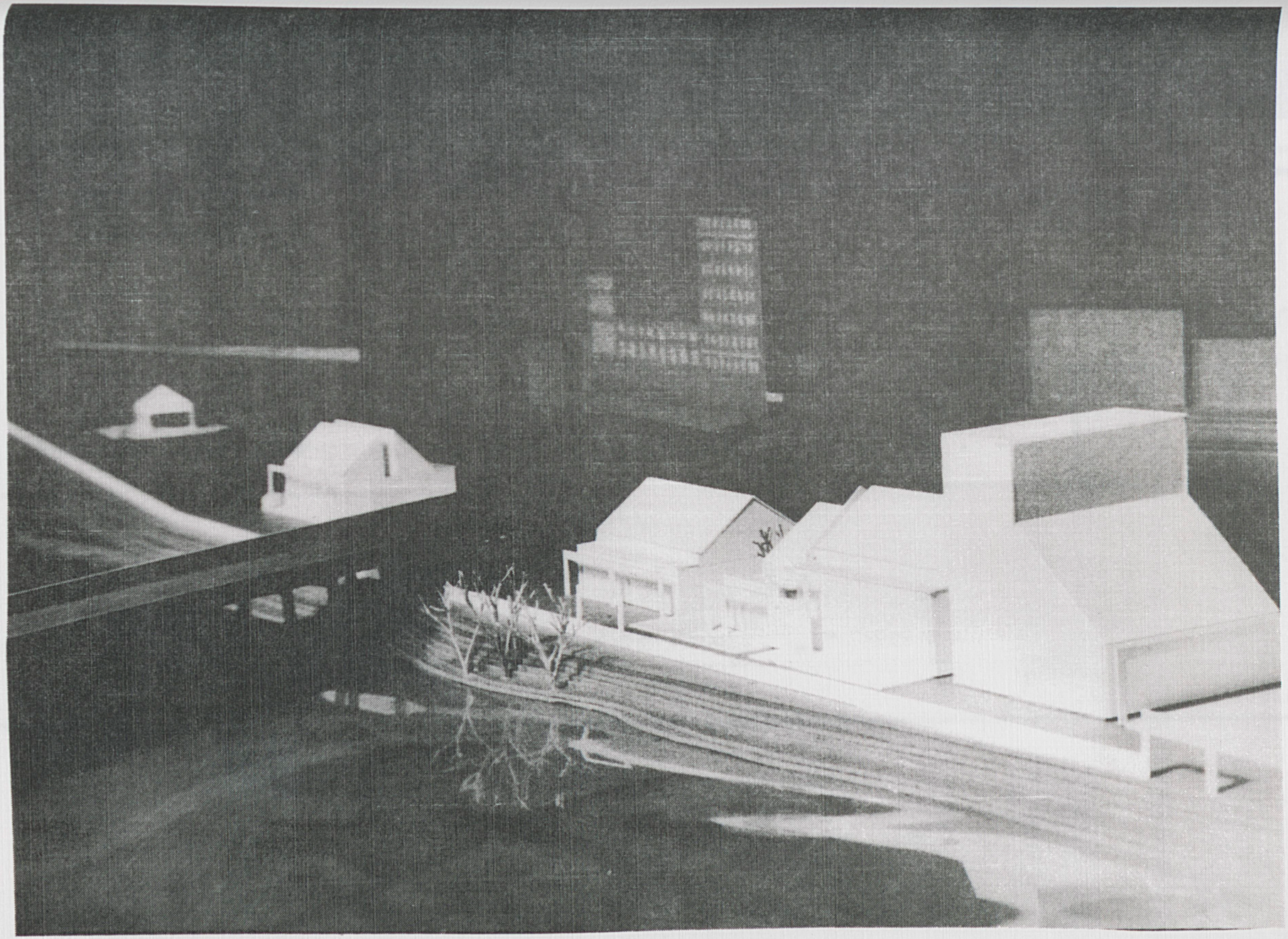
The world around us without Man's inner world concerned is profane; it forms a base we can build from and seek meaning in our lives. When this meaning is found there is an interaction between Man's inner and outer worlds; this interaction creates something sacred. The tension between profane and sacred things is the force that makes life dynamic, it is Man's search for meaning which is an incorporation of his inner and outer worlds, it is the reality of his existence and is symbolized and concretized in Architecture.

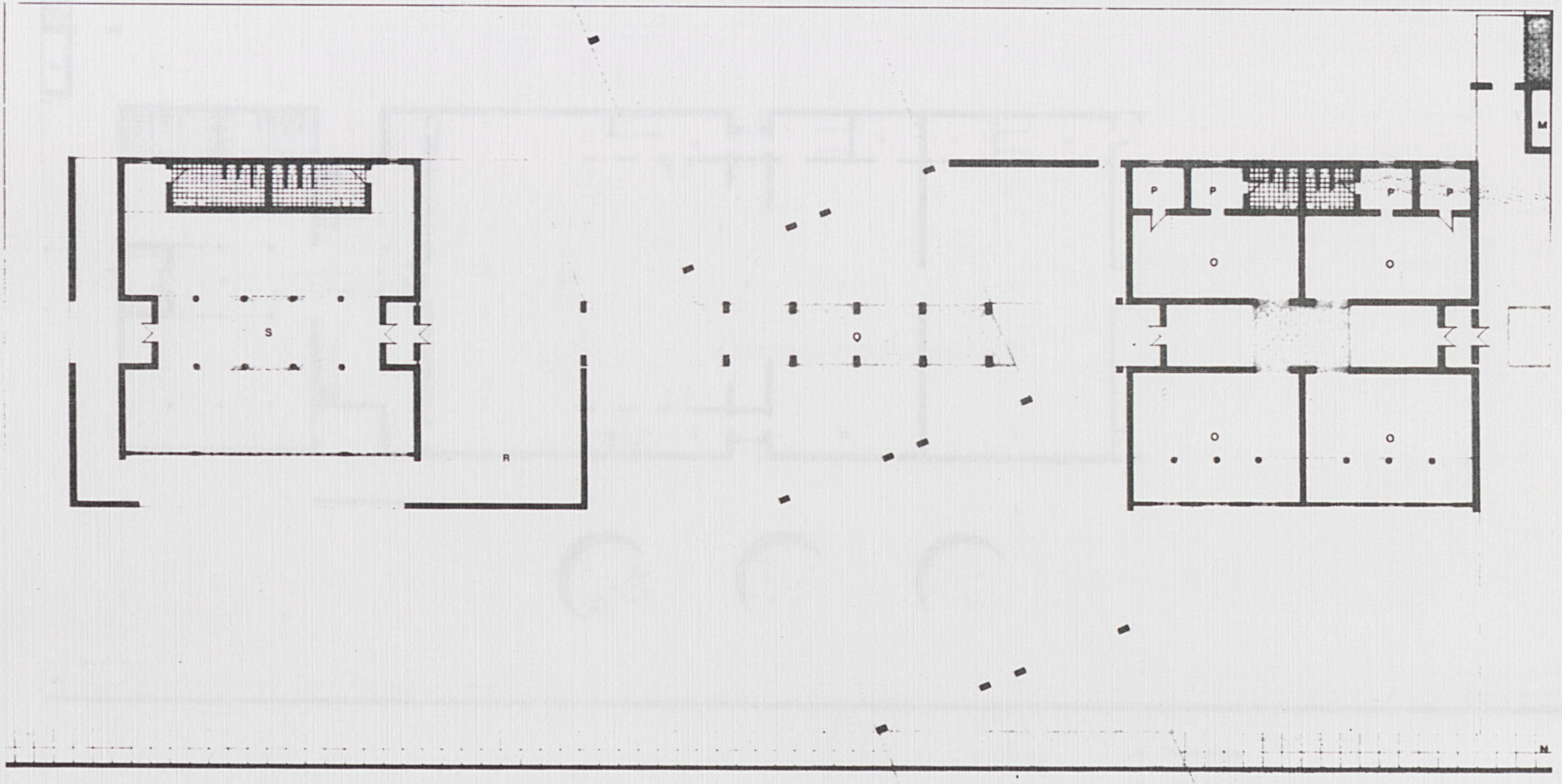
In essence, then, this project is a spatial and formal exploration into the ideas of Man's existence of identity, belonging and freedom and the force which unites them which is the tension between profaneness and sacredness.

Michael LaVaughn Beaman

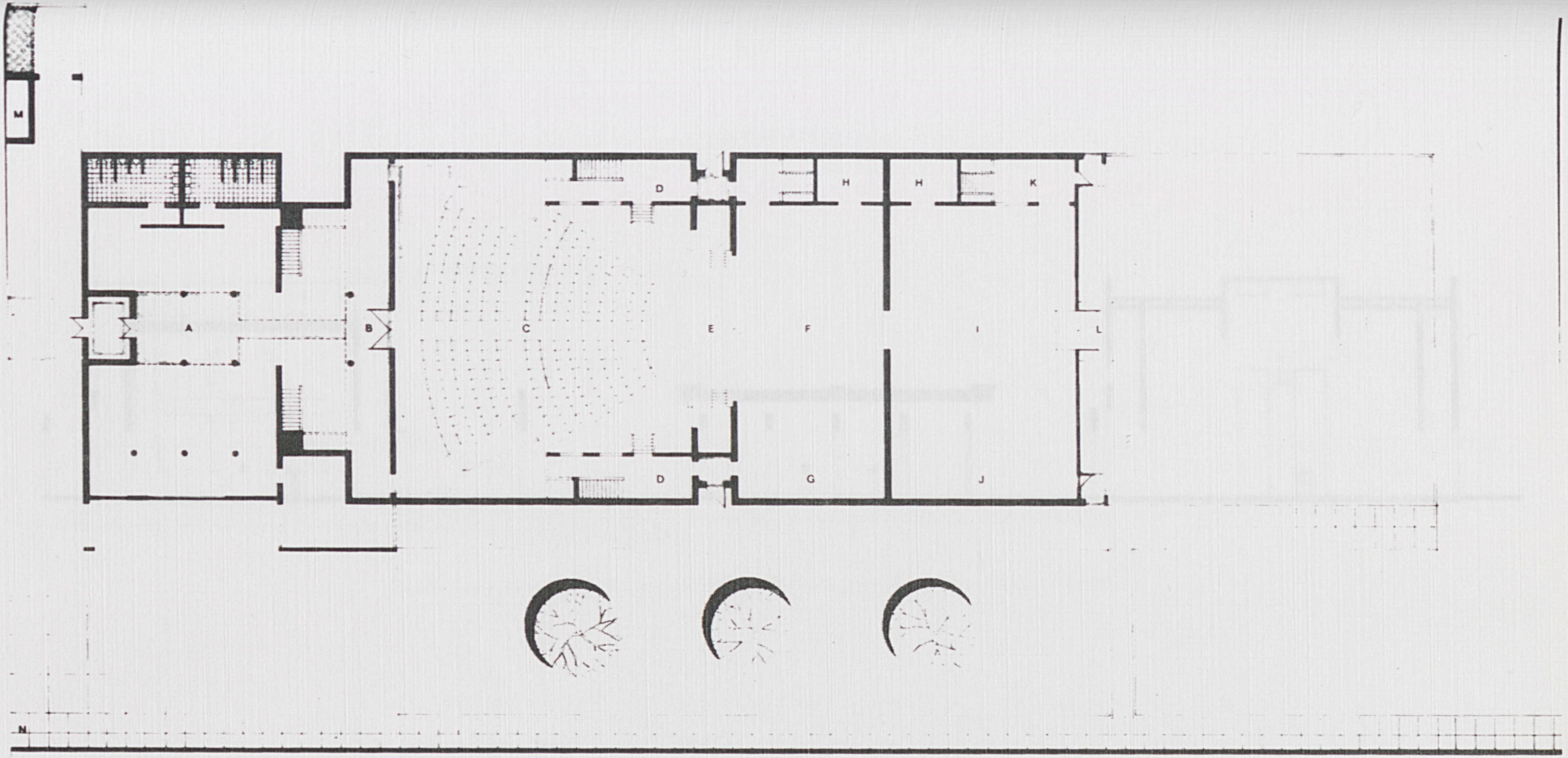
June 3, 1981







M Box office
N River walk
O Meeting/rehearsal rooms
P Reading rooms
Q Walk under Higgins bridge
R Sculpture court
S Gallery

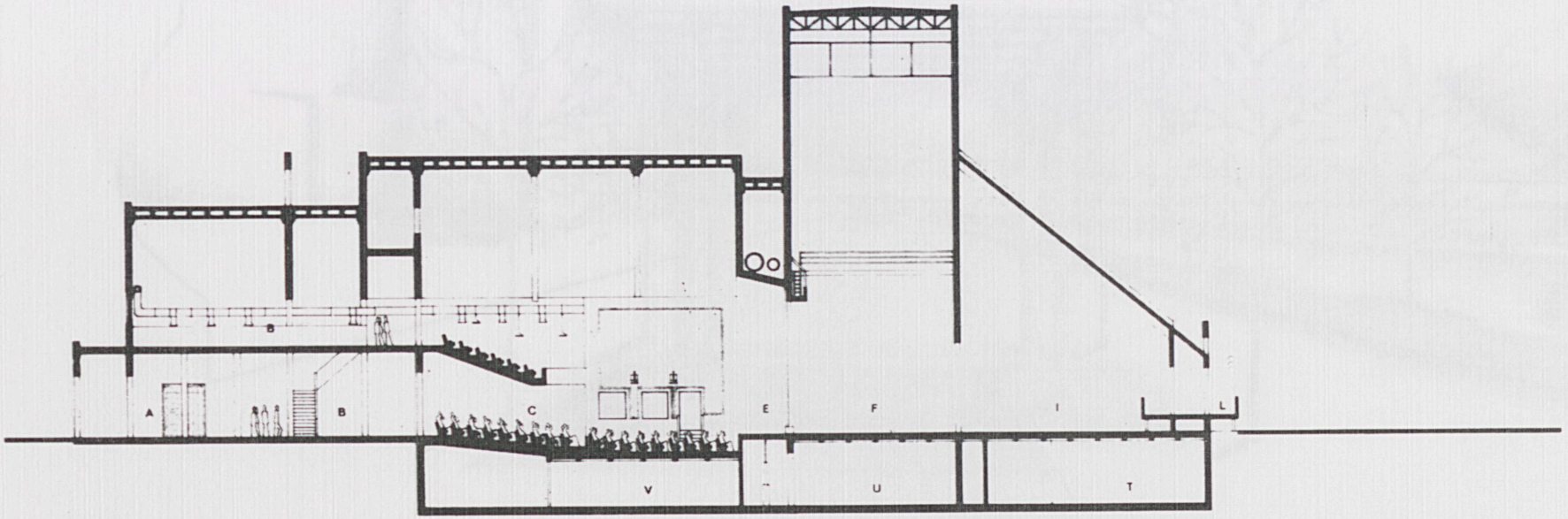


A Outer lobby
B Inner lobby
C 500 seat auditorium
D Vomitory
E Stage/orchestra pit
F Stage
G Paint dock
H Lighting/sound storage
I Scene shop
J Scenery/props storage
K Backstage vestibule
L Loading dock
M Box office
N River walk

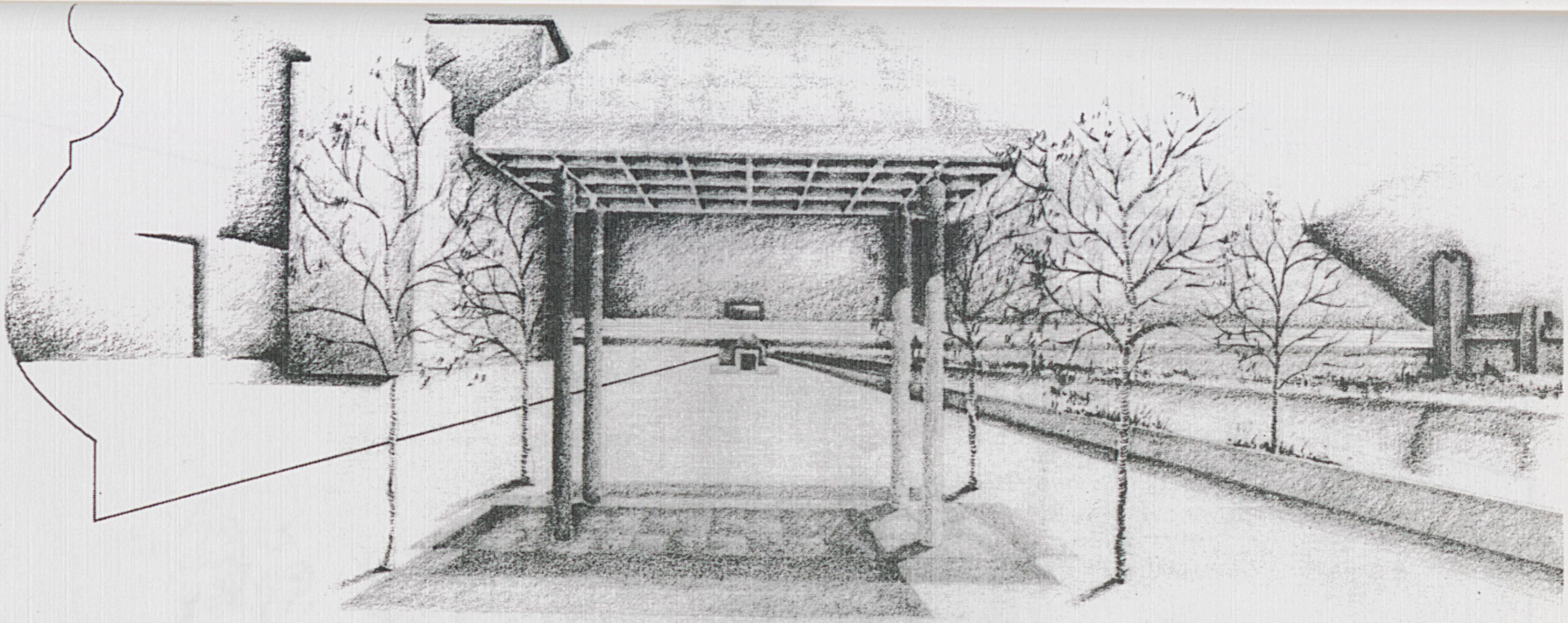
Scale 1/8 inch=1 foot-0 inches



Q Walk under Higgins bridge
R Sculpture court
S Gallery

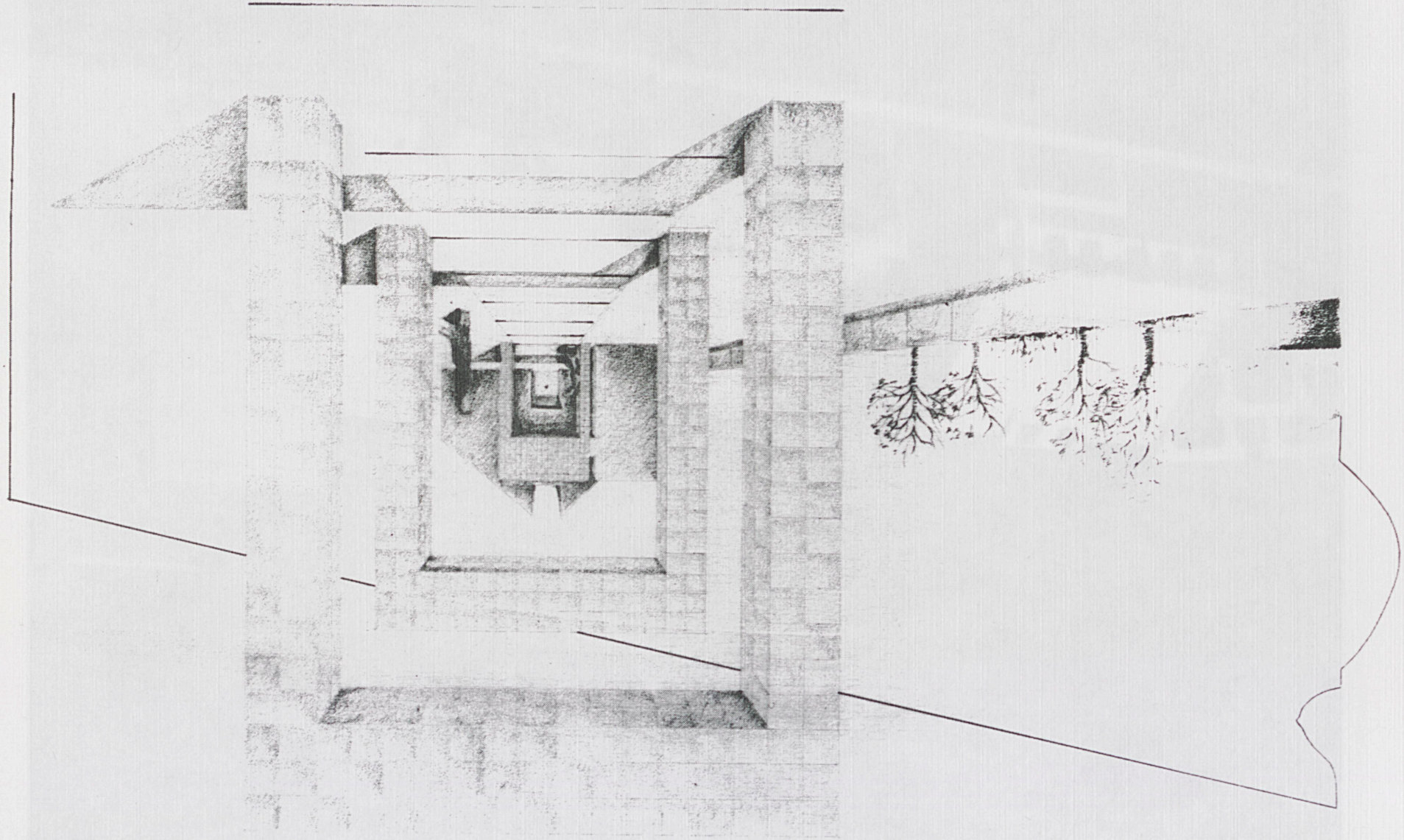


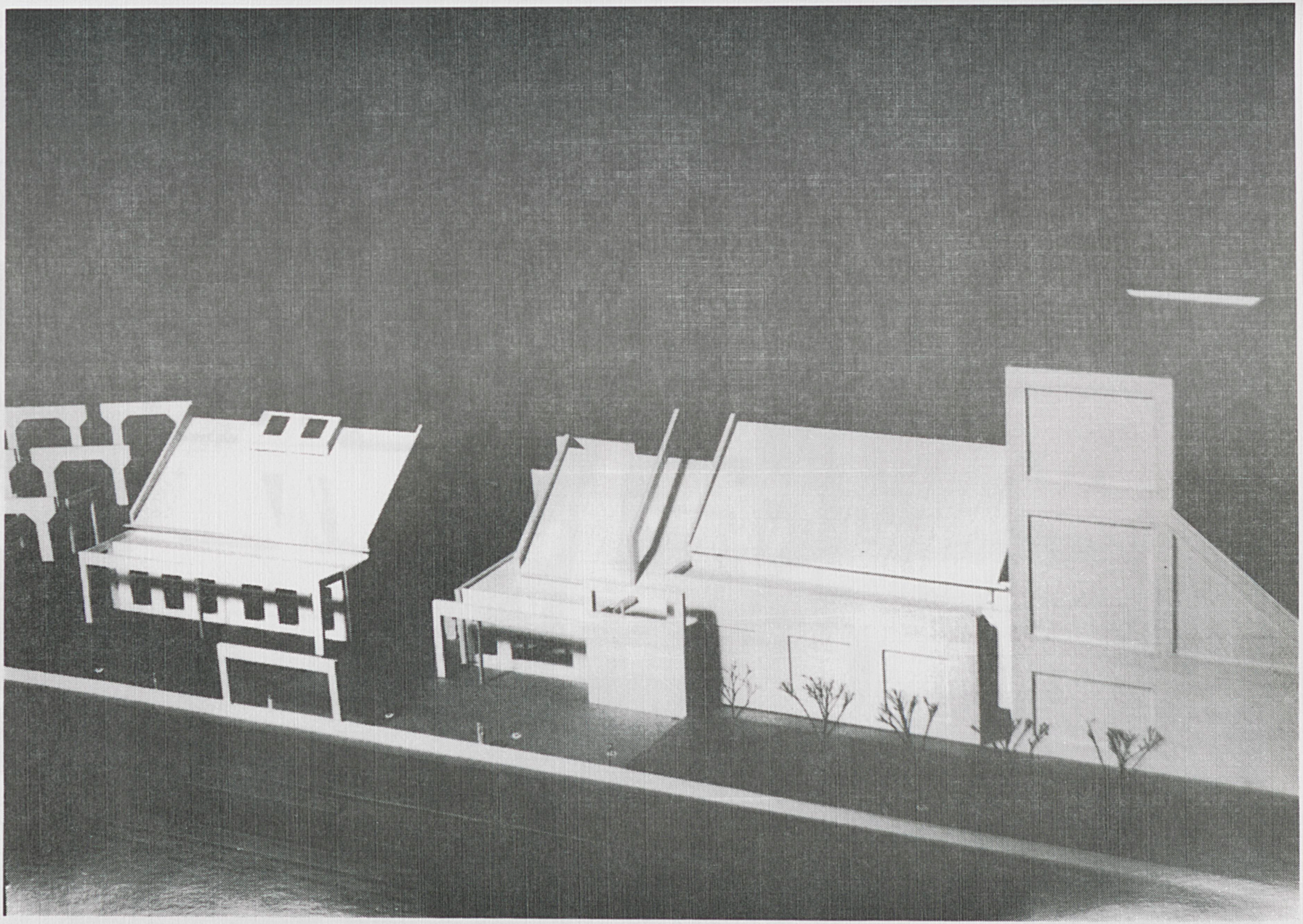
A Outer lobby
B Inner lobby
C Auditorium
E Stage/orchestra pit
F Stage
I Scene shop
L Loading dock
T Costume shop/storage
U Green room
V Mechanical

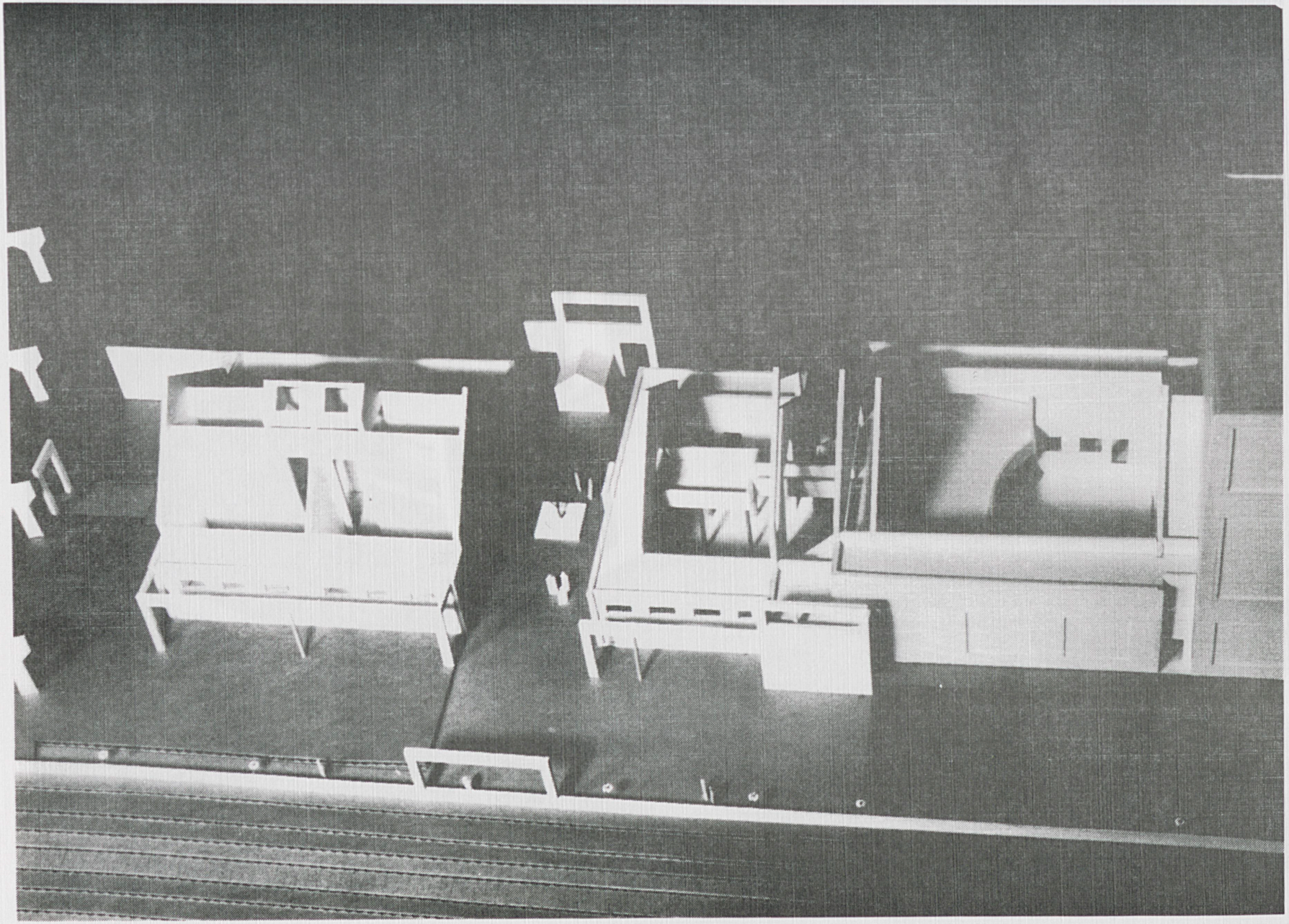


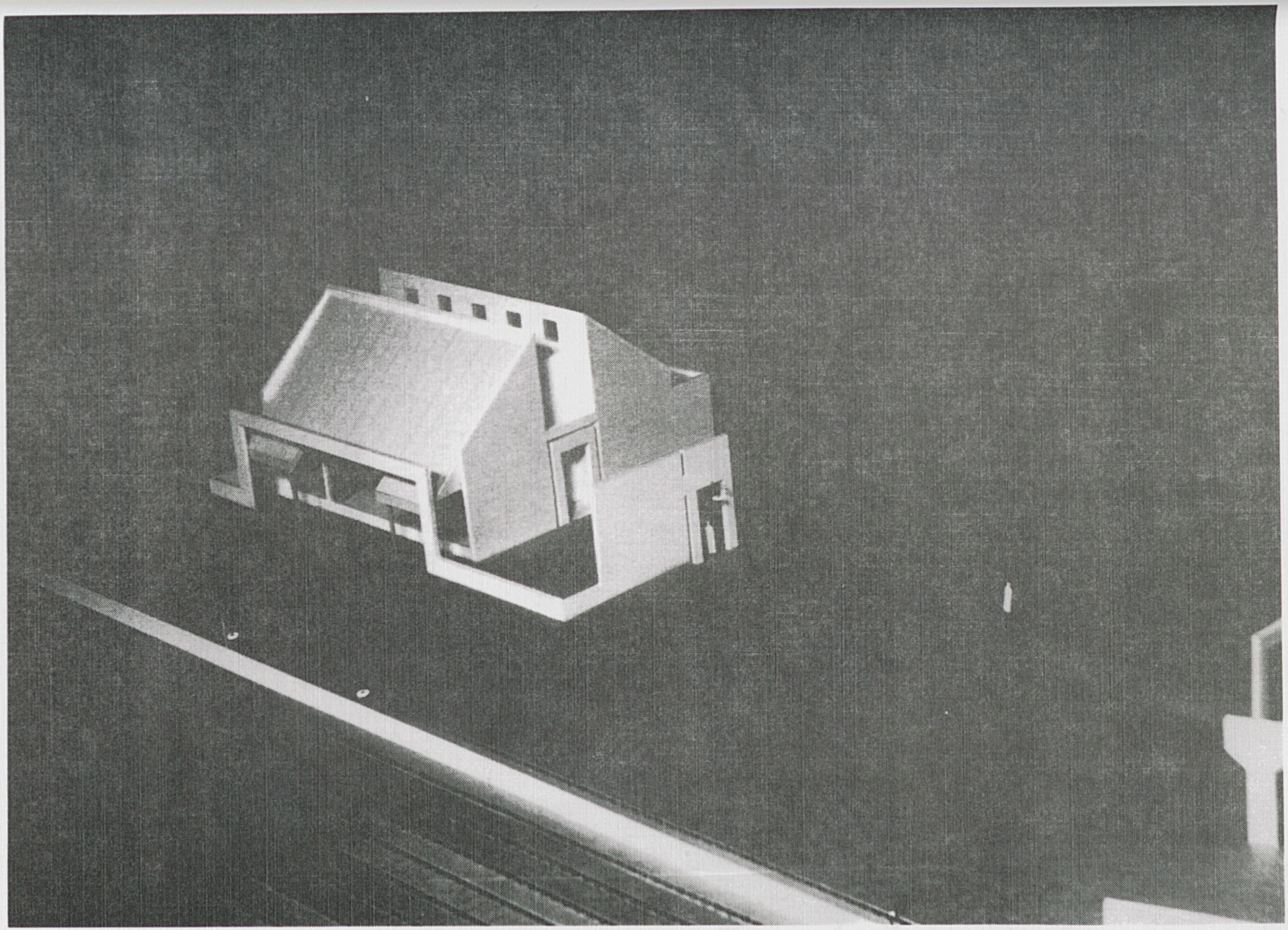
Oh! Blessed rage for order, pale Ramon,
The maker's rage to order words of the sea,
Words of the bequest of the poet, the slow-moving
And of ourselves and of our origins
In ghostlier demarcations, keener sounds.

Wallace Stevens









Footnotes

1. Norman Maclean, A River Runs Through It, Chicago and London, University of Chicago Press, 1976, p. 104.

2. Christian Norberg-Schultz, Genius Loci, A Phenomenology of Architecture, New York, Praeger Publishers, 1979, p. 21.

3. Christian Norberg-Schultz, Existence, Space and Architecture, New York, Praeger Publishers, 1979, p. 11.

4. Genius Loci, A Phenomenology of Architecture, p. 5.

5. Henry Miller, Tropic of Capricorn, New York, Grove Press, 1961, p. 45.

6. Cornelius Van de Ven, Space in Architecture, New York, Horizon Press, 1979, p. 227.

7. Ibid, p. 30.

8. Gaston Bachelard, Poetics of Space, Boston, Beacon Press, 1964, p. 218.

9. Space in Architecture, p. 152.

10. Ibid, p. 30.

11. Ibid, p. 230.

12. Existence, Space and Architecture, p. 14.

13. Ibid

14. Ibid

15. Poetics of Space, p. 32

16. Existence, Space and Architecture, p. 11.

17. Romaldo Giurgola, Kahn, Boulder, Westview Press, 1975, p. 14.

18. Tropic of Capricorn, p. 45.

19. Existence, Space and Architecture, p. 11.

20. Ibid

21. Genius Loci, A Phenomenology of Architecture, p. 5.

22. Sigfried Giedion, Transitions in Architecture, Cambridge, Harvard University Press, 1971, p. 12.

23. Kahn, p. 14.

24. Ibid

25. John Lobell, Between Silence and Light; Spirit in the Architecture of Louis I. Kahn, Boulder, Westview Press, 1975, p. 26.

26. Existence, Space and Architecture, p. 11.

27. RUDAT Study for Missoula, Montana, 1980, p. 11.

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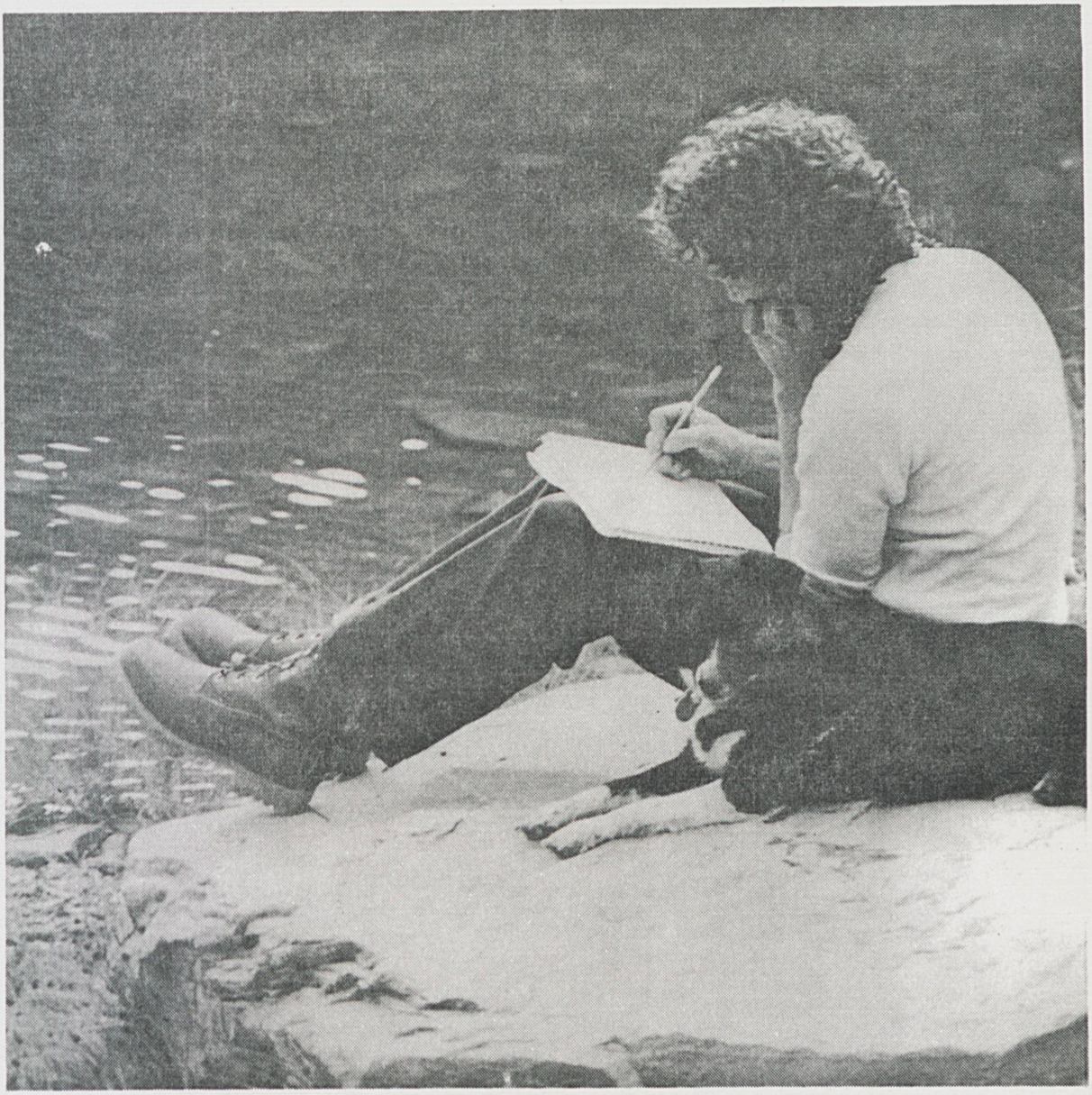
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