

The Court of Carmen

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The Court of Carmen:
source book of Spanish eclecticism

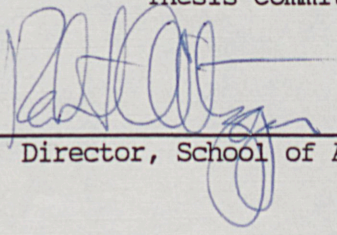
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A thesis submitted in partial fulfillment
of the requirements for the degree of

BACHELOR OF ARCHITECTURE

Thesis Advisor

Thesis Committee



Director, School of Architecture

MONTANA STATE UNIVERSITY
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Nick G. Hendrickson author

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Statement of Project

Subject:

This thesis will explore eclectic style and imagery in architectural design.

Project:

The project is to be a mixed use urban development in Kansas City, Missouri. The facility will contain a restaurant, retail shops, office spaces and open public space. The project site is located in the Country Club Plaza, a famous shopping center in Kansas City which was designed and built in spanish revival style architecture. The design of this project should maintain the character of the Plaza and provide a unique shopping experience for local and regional residents.

Purpose:

I am unsatisfied with the present state of architecture and I am seeking to discover new vocabularies of architecture form. I wish to pose a question of the real possibilities for architecture in the future.

The use of historical imagery for the sake of satire is, to me, condescending of our cultural heritage. I wish to reestablish the educational value of an accurate portrayal of a style.

The use of ornamentation, even stylized ornamentation, represents, to me, an intimate and detailed level of understanding of architecture scale and proportion. I wish to understand a design process of stylistic borrowing that is receiving new attention by architects today.

I am searching for a sense of surreal drama and make believe in architecture, maybe even nostalgia. I am bored with modernism and the economic imperative.

Process:

It is important to first research the present context and the History of the Plaza for a background on the client in this project, the J. C. Nichols Company.

An Urban Analysis should be done of the Plaza area using the methods outlined by Kevin Lynch in his studies. This will clarify the elements of style and character in the Plaza.

To perpetuate the theme of Seville for this project in the Plaza, I have chosen to base my design of the Opera "Carmen" which takes place in Seville. I wish for the facades of the building and even the program to follow the sets of this Opera.

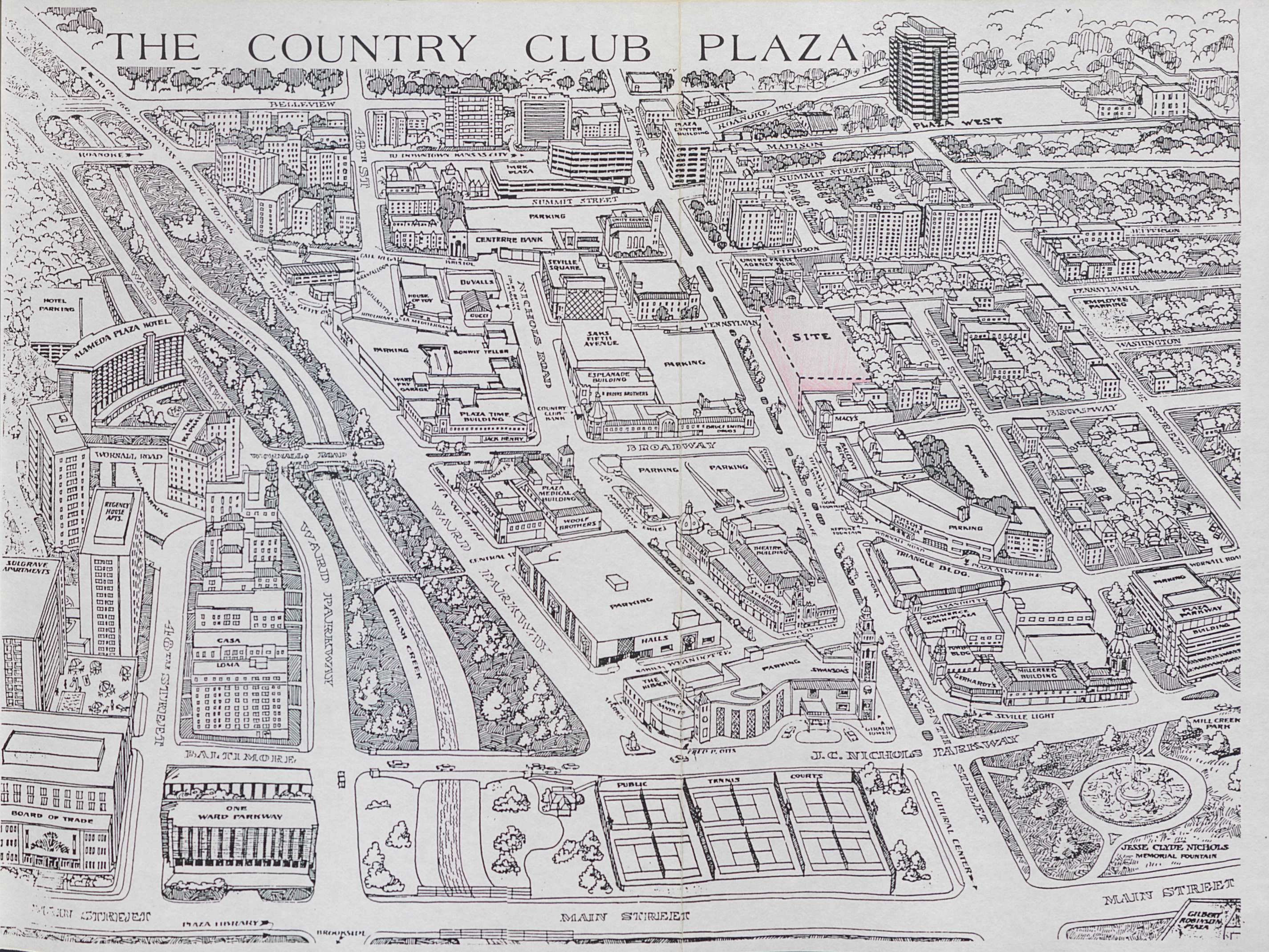
The primary method used here to gain knowledge of the Spanish Style and to reproduce that style in this project is sketching. I have continually done sketches and tracings of windows, doors, columns and other elements to learn the patterns and proportions of the style. In this way I hope to borrow motifs from varied sources and synthesize them into a final design.

Introduction



PROJECT SITE AREA

THE COUNTRY CLUB PLAZA



THE COUNTRY CLUB PLAZA

48TH ST
49TH ST
50TH ST

ROANOKE
SUMMIT STREET
BROADWAY
MAIN STREET

ALAMEDA PLAZA HOTEL
HOTEL PARKING
WORNALL ROAD
REGENCY HOUSE
SOLGRAVE APARTMENTS
CASA LOMA
ONE WARD PARKWAY
PLAZA LIBRARY

PLAZA WEST
MADISON
SUMMIT STREET
UNITED PARK AGENCY BLDG
JITNEYSON
PENNSYLVANIA
EMPLOYEE PARKING
WASHINGTON
BROADWAY
STURGEON
WORNALL ROAD
PLAZA PARKWAY BUILDING
MILL CREEK PARK
JESSE CLYDE NICHOLS MEMORIAL FOUNTAIN
GILBERT ROBINSON PLAZA

SITE
PARKING
SAKS FIFTH AVENUE
ESPLANADE BUILDING
BROOKS BROTHERS
PLAZA TIME BUILDING
PLAZA MEDICAL BUILDING
WOOLF BROTHERS
HALLS
THE HIBERNIA
SWANSON'S
J.C. NICHOLS PARKWAY
CULTURAL CENTER
SEVILLE LIGHT
MILL CREEK PARK

WARD PARKWAY
FRESH CREEK
NICHOLS ROAD
SEVILLE SQUARE
CENTER BANK
DUVALLS
HOUSE OF TONY
BONWIT TELLER
JACK HENRY
PLAZA CHURCH
UNITED CHURCH
PARK PLAZA
TO DOWNTOWN KANSAS CITY
BELLEVUE
TO ROANOKE

The Country Club Plaza is the regional shopping center of Kansas City. It is also a Spanish eclectic fantasy land complete with statuary and fountains, and open court spaces. There are several towers adding to the imagery of this place, the tallest of which is the 130 foot Giralda Tower. It is a somewhat down sized copy of the tower by the same name in Seville, Spain. Many of the buildings in the J.C. Nichols Company, developers of entire Plaza area, call Kansas City the sister city of Seville. I don't think anyone really believes that the two cities are much alike, but it helps to perpetuate the fantasy.

In 1922 J.C. Nichols began construction of the Plaza to serve the people living in his Country Club residential developments. The Plaza was then far south of the city, but has since become the central shopping area of the region. From the initial planning phases, the Plaza was envisioned by J.C. Nichols and architect Edward Buehler Delk as a Spanish revival style village. Evidently Mr. Nichols adored the image and atmosphere of Spain so much during his tour of that country in 1919, that he wished to recreate the same character in Kansas City. Spanish revival style architecture was being done throughout the United States at that time, so the Plaza was not unique in the beginning for its architecture, but rather for its planning. The off street parking in the Plaza and the landscape design on Ward Parkway was considered ahead of its time. What is unique about the Plaza is that, throughout its history, the J.C. Nichols Company continued to use the Spanish style theme in all its buildings. That "tradition" continues today as well. Two commercial developments recently constructed in the Plaza were both done in Spanish style architecture. Spanish forms, details, and materials are used to maintain the theme and character of the Plaza.

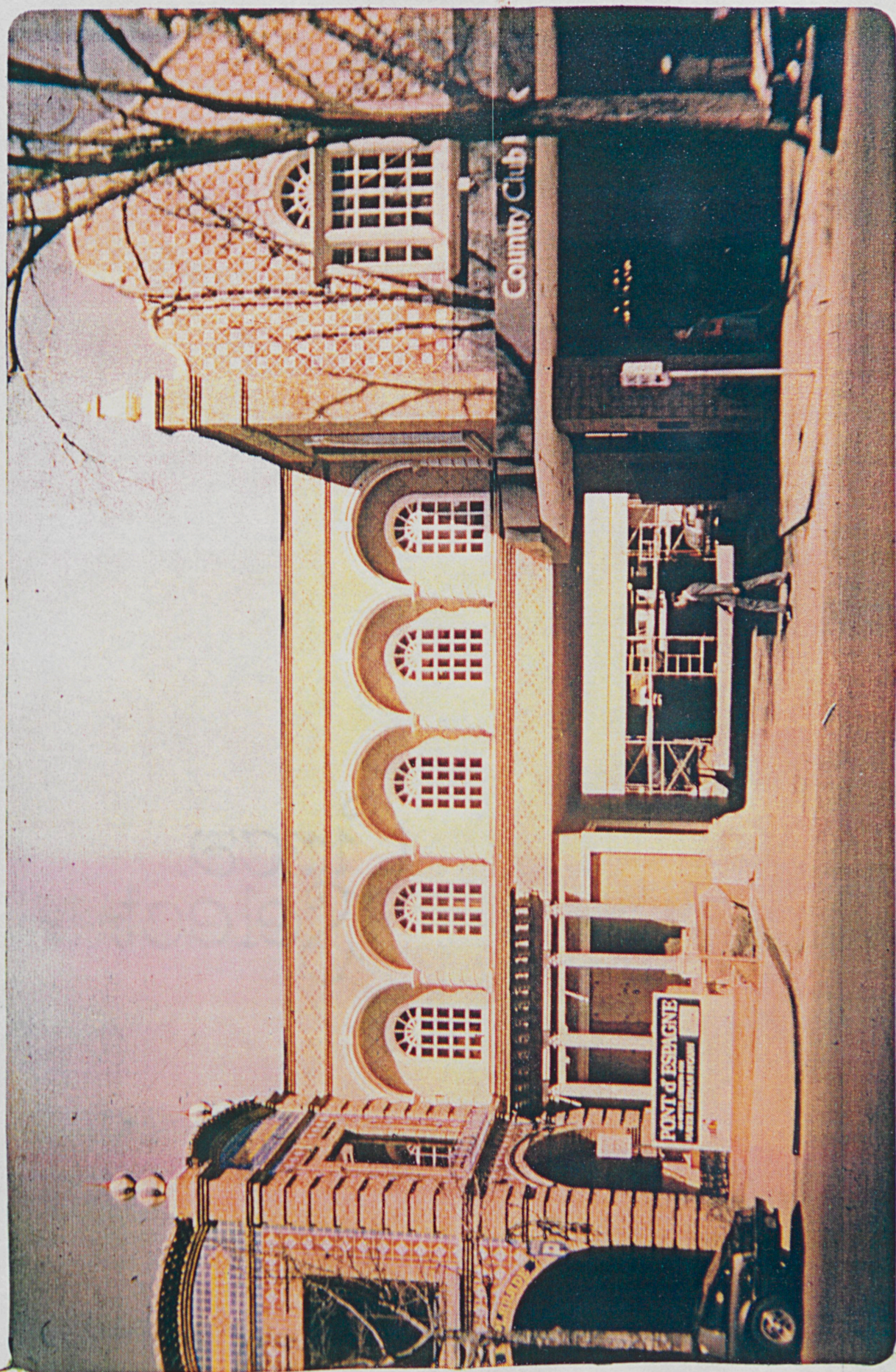
Later developments in and around the Country Club Plaza have made it the cultural, commercial and recreational center of Kansas City. By 1928, J.C. Nichols had acquired the nearly 60 acres that makes up the Plaza's shopping center. During the 1930's and 1940's, high density apartment buildings were constructed north and south of the Plaza with Spanish motifs such as tile roofs and cut stone ornamentation. In the 1950's, large apartment buildings continued to be built but they were modern style. Other developments in the area include the growth of the campus of the University of Missouri at Kansas City into a major center of higher education just east of the Plaza. Also, the Nelson Art Gallery became the major art institution in the city with exhibitions and music concerts in the parks around the Plaza. All these developments helped make the Country Club Plaza a cultural and recreational center in the city. During the 1970's, the quality of commercial services in the Plaza changed from all-purpose to decidedly up-scale establishments. With the addition of such nationally recognized merchants as Saks Fifth Avenue, Tiffany and Company and Gucci, the Plaza evolved into a truly "regional" shopping center, attracting people from all over Kansas City and beyond. This evolution made the Plaza the commercial retail center of the city and, in the 1980's, major residential, commercial and office developments have occurred in and around the Plaza which indicates that its role is becoming even more dominant in the city structure.



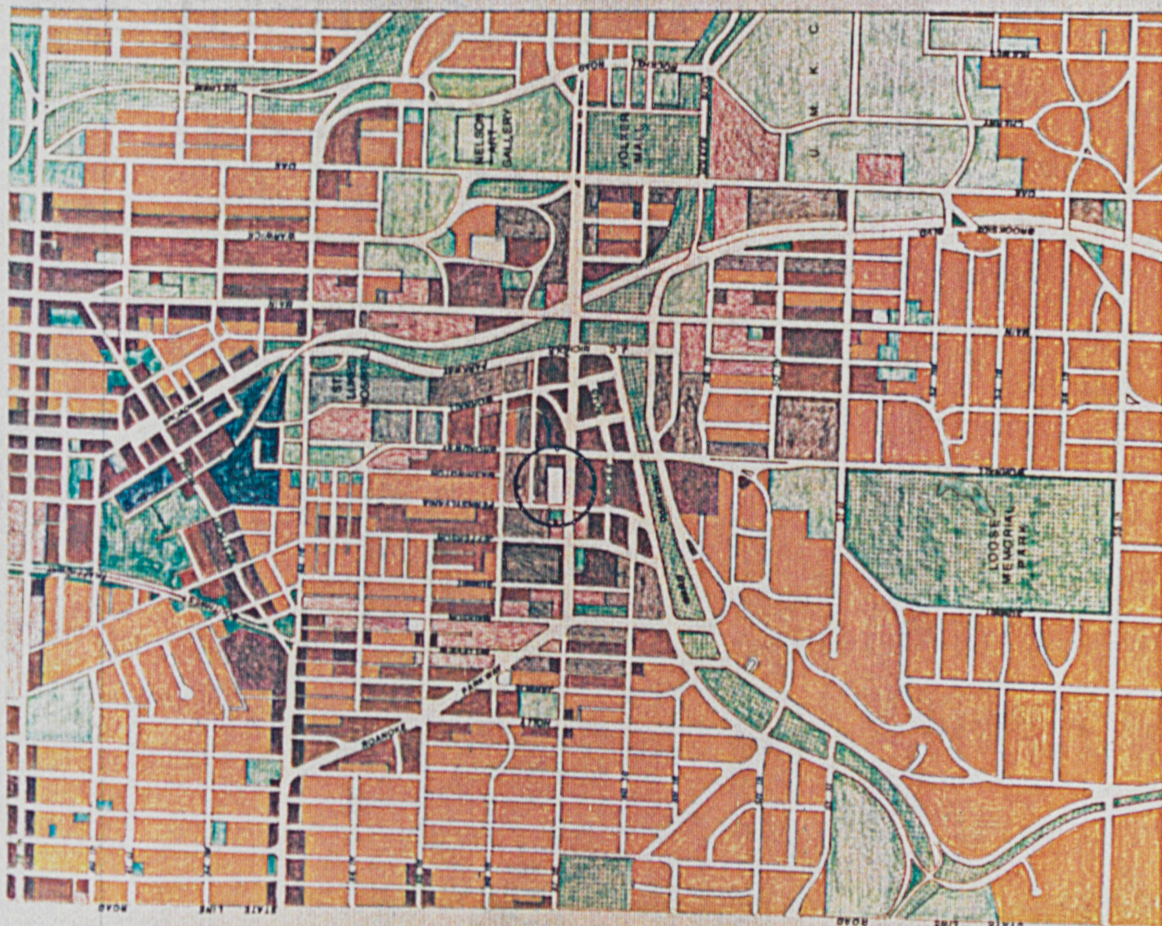






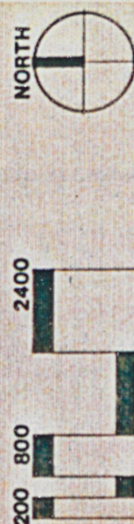


Urban Analysis

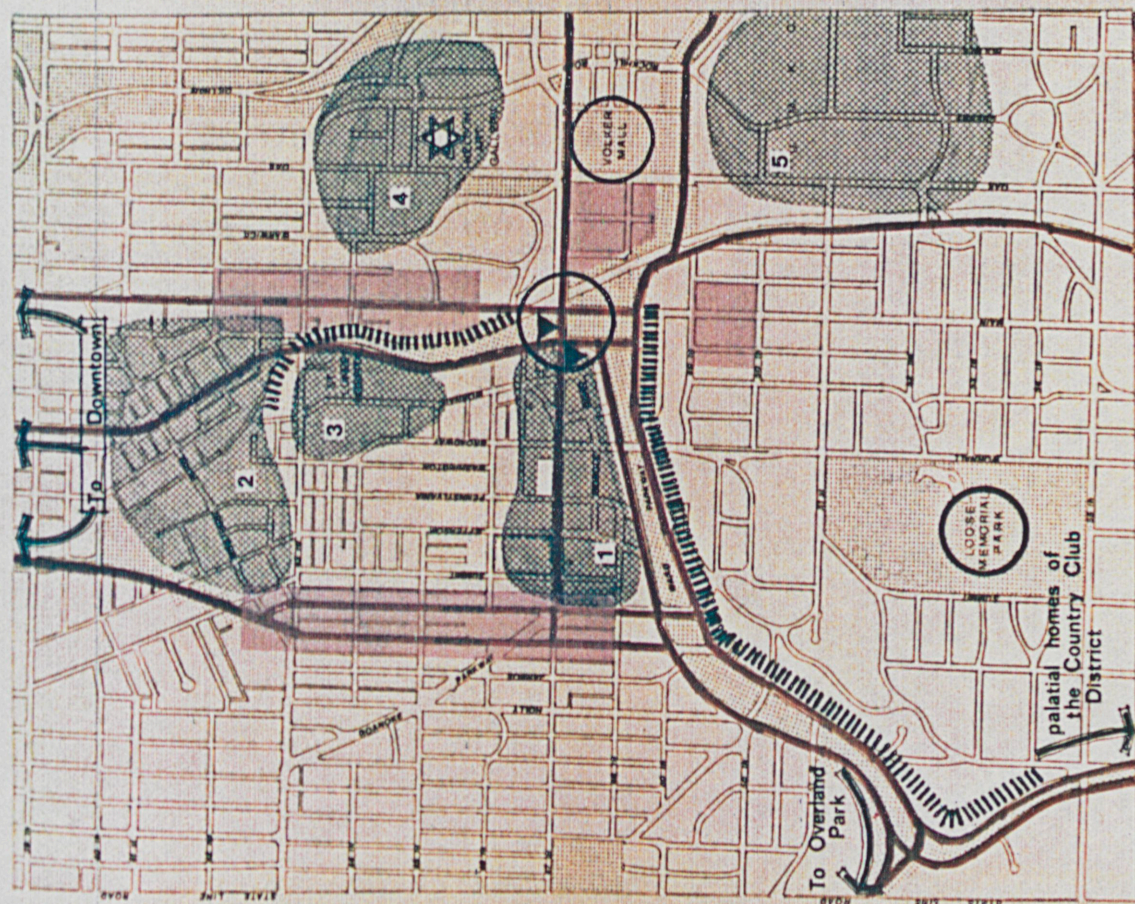


L E G E N D

- Single Family Residential
- Multi - Family Residential
- High - Rise Residential
- Commercial
- Office
- Industrial
- Public Buildings & Spaces
- Institutional
- Vacant Land
- Site Area



UNIVERSITY AREA LAND USE



Edg 6

Nodal Space

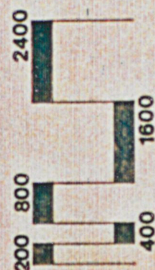
Landmark: Nelson Art Gallery

Minor	Landmark
1. The first major work of the group was the 'The Great Wall of China' project, which involved a large-scale survey of the wall's condition and a subsequent restoration effort.	
2. The group also conducted a series of experiments on the use of traditional Chinese materials in modern architecture, leading to the development of a new style of building.	
3. In 1954, the group published a book titled 'The Art of the Chinese Garden', which was widely acclaimed and led to a series of lectures and exhibitions.	
4. The group's work was also influenced by the political and social changes in China at the time, leading to a focus on themes of national identity and cultural heritage.	
5. The group's efforts were recognized by the government, and they were given a series of awards and honors for their contributions to Chinese architecture and art.	
6. The group's work has had a lasting impact on the field of Chinese architecture, and their ideas continue to be studied and debated today.	
7. The group's work was also influential in the West, leading to a renewed interest in Chinese architecture and art.	
8. The group's work was also a reflection of the broader cultural and intellectual movements of the time, including the New Culture Movement and the May Fourth Movement.	
9. The group's work was also a testament to the power of collaboration and the importance of interdisciplinary research.	
10. The group's work was also a reminder of the importance of preserving and promoting cultural heritage in the face of rapid change.	

Districts:

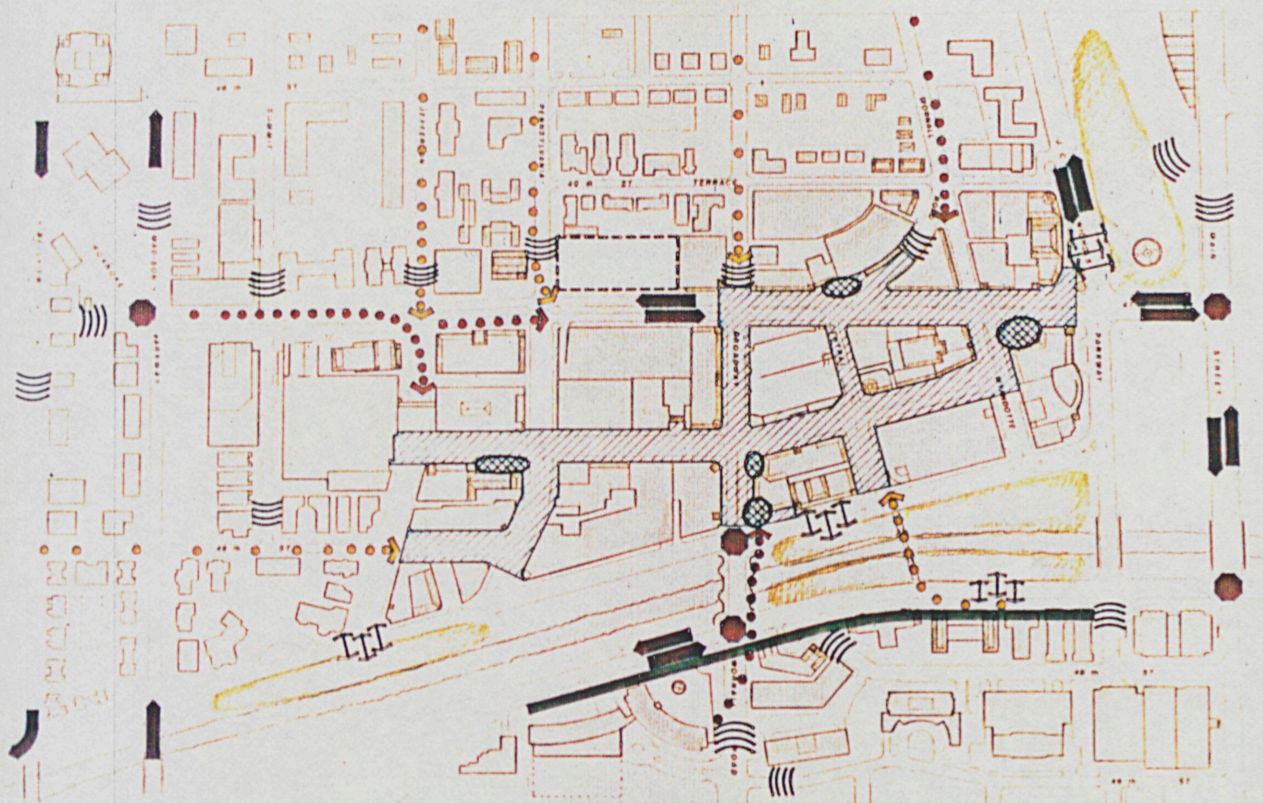
1. Country Club Plaza
2. Westport
3. St Lukes Medical Center
4. K.C. Art Institute
5. University of Missouri at K.C.

New Commercial Development

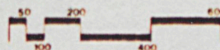


palatial homes of
the Country Club
District

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THE COUNTRY CLUB PLAZA



Pedestrian Zone
Orientated to Shopping



Gathering Spaces



Sense of Heavy
Traffic Flow



Congested Intersections



Easy Access to
Park Space



Sense of Steep Hill



Sense of Edge,
Tall Building Facades



Local Resident
Approaches



Hotel Guest
Approach



Office Worker
Approaches [lunch hour]



Site Area



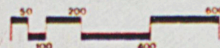
SENSE

&

ACCESS



THE COUNTRY CLUB PLAZA



Retail Shops



Offices



Apartments



Restaurants



Hotels



Churches



Parking Garages



Theaters



Site Area

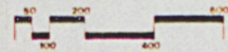


BUILDING

TYPES



THE COUNTRY CLUB PLAZA



Red Tile Roofs



Up-scale Shops



Ornamented Doors and Windows



1. Gucci
2. Saks Fifth Avenue
3. Brooks Brothers
4. Bally
5. Ralph Lauren
6. Tiffany & Company

Towers and Cupolas



Sculpture and Fountains

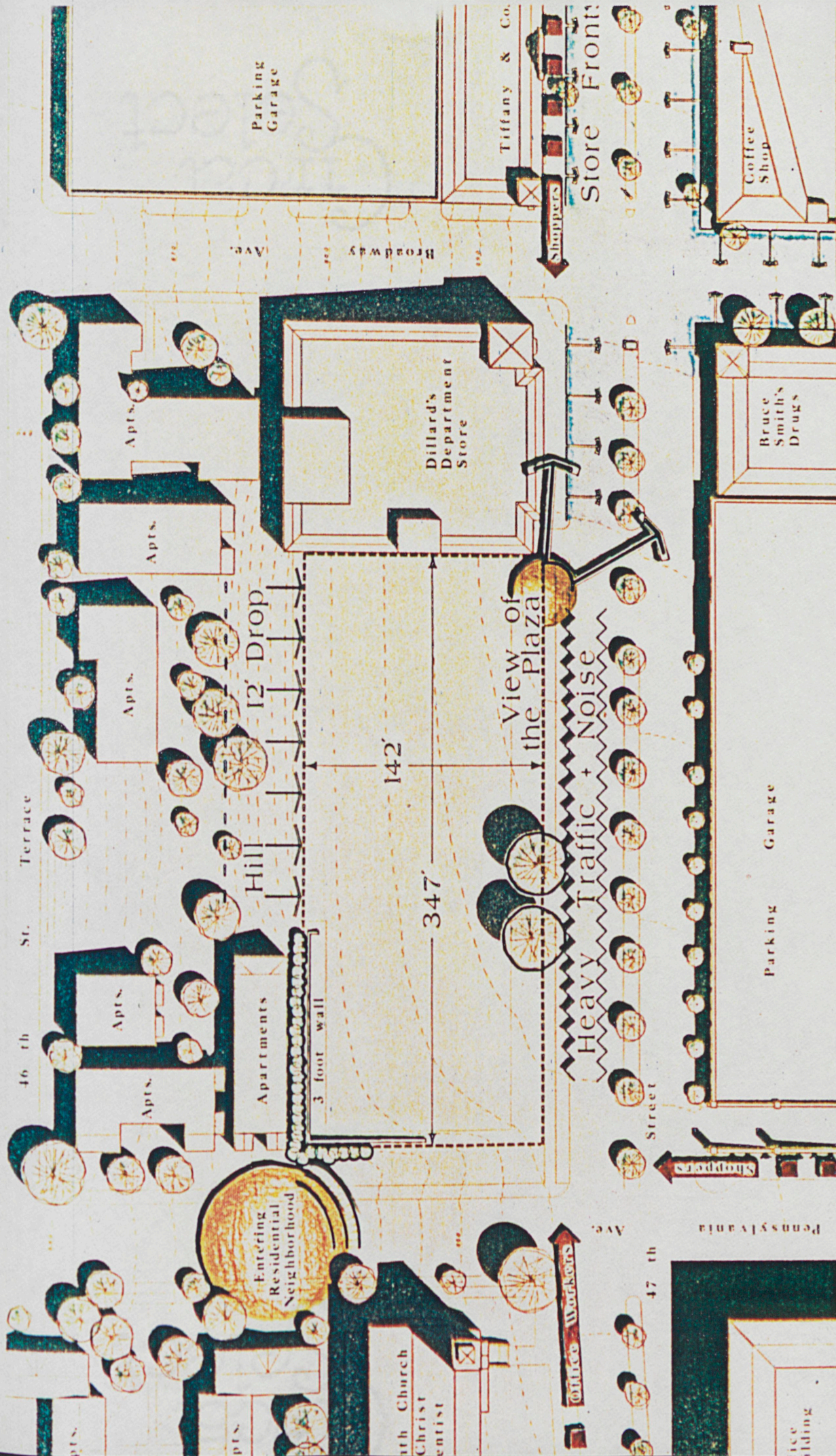


Site Area

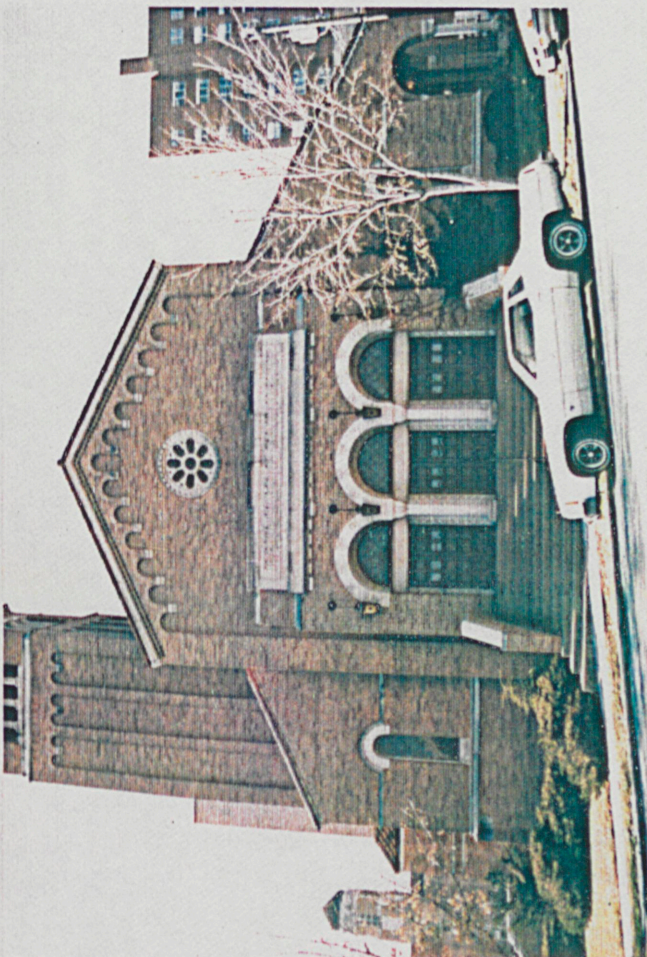


THE ARCHITECT

THE ELEMENTS



SITE ANALYSIS



The vocabulary of the architectural elements in the Plaza buildings are not always derived from Spanish architecture. The images are vague because of this, and sometimes one is confused about what the theme of the Plaza really is. If the Plaza is to be a Spanish style village, then the language needs to be clarified and strengthened. New developments in the Plaza must have a distinctively Spanish character. This means that an architect for a new project should draw directly from Spain for his sources of ornamentation and building proportions. Seville in particular can give the project a theme and strengthen its image.

Thematic Program

- HISTORICISM -

TWO APPROACHES (PRESENTLY)

1. "PURPOSEFUL" DISTORTION OF TRADITIONAL SYMBOLS TO MAKE BUILDINGS LOOK "ALMOST" RIGHT - VENTURI.
2. A PERSONALIZED EXPRESSION OF BEAUTY - GRAVES.

"COPYING" CARRIES A STIGMA. IT IS PERCEIVED AS NOT BEING ORIGINAL OR CREATIVE.

'In addition to the psychological strain accompanying such a schism, these explorers are embarking on the search for ornament with, relatively speaking, a neophyte's knowledge to guide them...The only way to reacquaint ourselves with its many, subtle uses is to try to get a "feel" for ornamenting by studying case histories--the buildings of the past. Not impossible, to be sure, but not the easiest way, either. Like other crafts, ornamenting is best learned from a master.'

- BRENT BROWN

FIVE MAJOR PRETEXT FOR SYMBOLIC PROGRAM:

1. TRADITIONAL SOCIAL USE OR BUILDING TYPE
- * 2. LITERATURE
3. RELIGION
4. SCIENTIFIC DISCOVERIES WHICH INSPIRE
5. PERSONAL HISTORY

SYMBOLIC PROGRAM $\Rightarrow$ STORY

What, in this agnostic age, is there to symbolize, beyond the perennial themes of comfort and fashion?

- Charles Jencks

CARMEN

An Opera in Four acts by Georges Bizet

CHARACTERS

Don José, <i>a corporal of dragoons</i>	Tenor
Escamillo, <i>a toreador</i>	Baritone
El Dancaïro	{ Baritone
El Remendado } <i>smugglers</i>	
	{ Tenor
Zuniga, <i>a captain</i>	Bass
Morales, <i>an officer</i>	Bass
Micaela, <i>a peasant girl</i>	Soprano
Frasquita	{ gypsies, friends of Carmen
Mercédès }	
	{ Soprano
	{ Soprano
Carmen, <i>a cigarette girl and gypsy</i>	Soprano
Innkeeper, Guide, Officers, Dragoons, Boys, Cigarette Girls, Gypsies, Smugglers, etc.	

Time: About 1820

Place: Seville, Spain

[Act I] A square in Seville. On the right the gate of a cigarette factory. At the back, facing the audience, is a practicable bridge. In front, on the left, is a guard-house. Above it three steps lead to a covered passage. In a rack, close to the door, are the lances of the dragoons of Almanza, with their little red and yellow flags.

Morales and soldiers are near the guard-house. People are coming and going. There is a brisk chorus, 'Sur la place' (O'er this square). Micaela comes forward, as if looking for someone.

'And for whom are you looking?' Morales asks of the pretty girl, who has shyly approached the soldiers lounging outside the guard-house.

'I am looking for a corporal,' she answers.

'I am one,' Morales says, gallantly.

'But not *the* one. His name is José.'

The soldiers, scenting amusement in trying to flirt with a pretty creature, whose innocence is as apparent as her charm, urge her to remain until Don José comes at change of guard. But, saying she will return later, she runs away like a frightened deer, past the cigarette factory, across the square, and down one of the side streets.

A fascinating little march of fifes and trumpets is heard, at first in the distance, then gradually nearer.

The change of guard arrives, preceded by a band of street lads, imitating the step of the dragoons. After the lads come Captain Zuniga and Corporal José; then dragoons, armed with lances. The ceremony of changing guard takes place to the accompaniment of a chorus of gamins and grown-up spectators. It is a lively scene.

'It must have been Micaela,' says Don José, when they tell him of the girl with tresses of fair hair and dress of blue, who was looking for him. 'Nor do I mind saying,' he adds, 'that I love her.' And indeed, although there are some sprightly girls in the crowd that has gathered in the square to see the guard

changed, he has no eyes for them, but, straddling a chair out in the open, busies himself trying to join the links of a small chain that has come apart.

The bell of the cigarette factory strikes the work hour, and the cigarette girls push their way through the crowd, stopping to make eyes at the soldiers and young men, or lingering to laugh and chat, before passing through the factory gates.

A shout goes up:

‘Carmen!’

A girl, dark as a gypsy and lithe as a panther, darts across the bridge and down the steps into the square, the crowd parting and making way for her.

‘Love you?’ she cries insolently to the men who press around her and ply her with their attentions. ‘Perhaps to-morrow. Anyhow not to-day.’ Then, a dangerous fire kindling in her eyes, she sways slowly to and fro to the rhythm of a *Habanera*, singing the while, ‘L’amour est un oiseau rebelle’,

‘Love is a gypsy boy, ’tis true,
He ever was and ever will be free;
Love you not me, then I love you,
Yet, if I love you, beware of me!’

Often she glances toward José, often dances so close to him that she almost touches him, and by subtle inflections in her voice seeks to attract his attention. But he seems unaware of her presence. Whether he is thinking of Micaela, or has steeled himself against the gypsy, in whose every glance, step, and song lurks peril, the handsome dragoon could not be busying himself more obstinately with the broken chain in his hand.

‘Yet, if I love you, beware of me!’

Tearing from her bodice a blood-red cassia flower, she flings it at him point-blank. He springs to his feet, as if he would rush at her. But he meets her look, and stops where he stands. Then, with a toss of the head and a mocking laugh, she runs into the factory, followed by the other girls, while the crowd, having had its sport, disperses.

The librettists have constructed an admirable scene. The composer has taken full advantage of it. The *Habanera* establishes Carmen in the minds of the audience—the gypsy girl, passionate yet fickle, quick to love and quick to tire. Hers the dash of fatalism that flirts with death.

At José's feet lies the cassia flower thrown by Carmen, the glance of whose dark eyes had checked him. Hesitatingly, yet as if in spite of himself, he stoops and picks it up, presses it to his nostrils and draws in its subtle perfume in a long breath. Then, still as if involuntarily, or as if a magic spell lies in its odour, he thrusts the flower under his blouse and over his heart.

He has no more than concealed it there, when Micaela again enters the square and hurries to him with joyful exclamations. She brings him tidings from home, and some money from his mother's savings, with which to eke out his small pay. They have a charming duet, 'Parle-moi de ma mère' (Speak to me of my mother).

It is evident that Micaela's coming gives him a welcome change of thought, and that, although she cannot remain long, her sweet, pure presence has for the time being lifted the spell the gypsy has cast over him. For, when Micaela has gone, José grasps the flower under his blouse, evidently intending to draw it out and cast it away.

Just then, however, there are cries of terror from the cigarette factory and, in a moment, the square is filled with screaming girls, soldiers, and others. From the excited utterances of the cigarette girls it is evident that there has been a quarrel between Carmen and another girl, and that Carmen has wounded the latter with a knife. Zuniga promptly orders José to take two dragoons with him into the factory and arrest her. Not the least abashed, and smirking, she comes out with them. When the captain begins questioning her, she answers with a gay 'Tra la la, tra la la', pitching her voice on a higher note after each question with an indescribable effect of mockery, that makes her dark beauty the more fascinating.

Losing patience, the officer orders her hands tied behind her back, while he makes out the warrant for her imprisonment. The soldiers having driven away the crowd, Don José is left to guard Carmen.

Pacing up and down the square, he appears to be avoiding her. But she, as if speaking to herself, or thinking aloud, and casting furtive glances at him, tells of a handsome young dragoon with whom she has fallen in love.

'He is not a captain, nor even a lieutenant—only a corporal. But he will do what I ask—because he is in love with me!'

'I?—I love you?' José pauses beside her.

With a coquettish toss of the head and a significant glance she asks, 'Where is the flower I threw at you? What have you done with it?' Then, softly, she sings another alluring melody in typical Spanish dance measure, a *Seguidilla*, 'Près des remparts de Séville'.

'Carmen!' cries José, 'you have bewitched me' . . .

'Near by the ramparts of Seville' . . . 'And the dance with my lover I'll share!' she murmurs insinuatingly, and at the same time she holds back her bound wrists toward him. Quickly he undoes the knot, but leaves the rope about her wrists so that she still appears to be a captive, when the captain comes from the guard-house with the warrant. He is followed by the soldiers, and the crowd, drawn by curiosity to see Carmen led off to prison, again fills the square.

José places her between two dragoons, and the party starts for the bridge. When they reach the steps, Carmen quickly draws her hands free of the rope, shoves the soldiers aside, and, before they know what has happened, dashes up to the bridge and across it, tossing the rope down into the square as she disappears from sight, while the crowd, hindering pursuit by blocking the steps, jeers at the discomfited soldiers.

Act II. The tavern of Lillas Pastia.

Frasquita, Mercédès, and Morales are with Carmen; also other officers, gypsies, etc. The officers are smoking. Two gypsies in a corner play the guitar and two others dance. Carmen looks at them. Zuniga speaks to her; she does not listen to him, but suddenly rises and sings, 'Les tringles des sistres tintaient' (Ah, when of gay guitars the sound).

Frasquita and Mercédès join in the 'Tra la la la' of the refrain. While Carmen clicks the castanets, the dance, in which she and others have joined the two gypsies, becomes more rapid and violent.

There are shouts outside, 'Long live the torero! Long live Escamillo!' The famous bull-fighter, the victor of the bull ring at Granada, is approaching. He sings the famous 'Couplets du Toréador', a rousing song with refrain and chorus. 'Votre toast je peux vous le rendre' (To your toast I drink with pleasure) begins the number. The refrain, with chorus, is 'Toréador, en garde' (Toreador, e'er watchful be).

Escamillo's debonair manner, his glittering uniform, his reputation for prowess, make him a brilliant and striking figure. In his turn he is much struck with Carmen. She is impressed by him, but her fancy is still for the handsome dragoon, who has been under arrest since he allowed her to escape, and has been freed only that day. The Toreador, followed by the crowd, which includes Zuniga, departs.

It is late. The tavern keeper closes the shutters and leaves the room. Carmen, Frasquita, and Mercédès are quickly joined by the smugglers, El Dancaïro and El Remendado. The men need the aid of the three girls in wheedling the coastguard, and possibly others, into neglect of duty. Their sentiments, 'En matière de tromperie' (When it comes to a matter of cheating . . . let women in on the deal), are expressed in a quintet that is full of spontaneous merriment—in fact, nowhere in *Carmen*, not even in the most dramatic passages, is the music forced.

The men want the girls to depart with them at once. Carmen insists on waiting for José. The men suggest that she win him over to become one of their band. Not a bad idea, she thinks. They leave it to her to carry out the plan.

Even now José is heard singing, as he approaches the tavern, 'Halte là! Qui va là? Dragon d'Alcala!' (Halt there! Who goes there? Dragoon of Alcala!). He comes in. Soon she has made him jealous by telling him that she was obliged to dance for Zuniga and the officers. But now she will dance for him.

She begins to dance. His eyes are fastened on her. From the distant barracks a bugle call is heard. It is the 'retreat', the summons to quarters. The dance, the bugle call, which comes nearer, passes by the lithe, swaying figure, the wholly obsessed look of José. José starts to obey the summons to quarters. Carmen taunts him with placing duty above his love for her. He draws from his breast the flower she gave him, and, showing it to her in proof of his passion, sings the famous 'La fleur que tu m'avais jetée' (The flower that once to me you gave).

Carmen tries to persuade him to stay with her and later join the band, 'Là-bas, là-bas, dans la montagne', but he hesitates to become a deserter and follow her to the mountains. At that moment Zuniga, thinking to find Carmen alone, bursts open the tavern door. There is an angry scene between Zuniga and José. They draw their sabres. The whole band of smugglers comes in at Carmen's call. El Dancaïro and El Remendado cover Zuniga with their pistols, and lead him off.

'And you? Will you now come with us?' asks Carmen of Don José.

He, a corporal who has drawn his sabre against an officer, an act of insubordination for which severe punishment awaits him, has no choice left but to follow his temptress to the mountains.

Act III. A rocky and picturesque spot among rocks on a mountain. At the rising of the curtain there is complete solitude. After a few moments a smuggler appears on the summit of a rock, then two, then the whole band, descending and scrambling down the mass of rocks. Among them are Carmen, Don José, El Dancairo, El Remendado, Frasquita, and Mercédès.

The opening chorus has a peculiarly attractive lilt.

Don José is unhappy. Carmen's absorbing passion for him has been of brief duration. A creature of impulse, she is fickle and wayward. Don José, a soldier bred, but now a deserter, is ill at ease among the smugglers, and finds cause to reproach himself for sacrificing everything to a fierce and capricious beauty, in whose veins courses the blood of a lawless race. Yet he still loves her to distraction, and is insanely jealous of her—for which she gives him ample cause. It is quite apparent that the impression made upon her by Escamillo is deepening. Escamillo has been caught in the lure of her dangerous beauty, but he does not risk annoying her by sulking in her presence, like Don José, but goes on adding to his laurels by winning fresh victories in the bull ring.

Now that Don José is more than usually morose, she says, with a sarcastic inflection in her voice: 'If you don't like our mode of life here, why don't you leave?' 'And go far from you! Carmen! If you say that again, it will be your death!' He half draws his knife from his belt.

With a shrug of her shoulders Carmen replies: 'What matter—I shall die as fate wills'. And, indeed, she plays with fate as with men's hearts. For whatever else this gypsy may be, she is fearless.

While Don José wanders moodily about the camp, she joins Frasquita and Mercédès, who are telling their fortunes by cards. The superstitious creatures are merry because the cards favour them. Carmen takes the pack and draws.

'Spades!—A grave!' she mutters darkly, and for a moment it seems as if she is drawing back from a shadow that has crossed

her path. But the bravado of the fatalist does not long desert her.

'What matters it?' she calls to the two girls. 'If you are to die, try the cards a hundred times, they will fall the same—spades, a grave!' Then, glancing in the direction where Don José stands, she adds, in a low voice, 'First I, then he!'

A moment later, when the leader of the smugglers announces that it is an opportune time to attempt to convey their contraband through the mountain pass, she is all on the alert and aids in making ready for the departure. Don José is posted behind a screen of rocks above the camp, to guard against a surprise from the rear, while the smugglers make their way through the pass.

Unseen by him, a guide comes out on the rocks, and, making a gesture in the direction of the camp, hastily withdraws. Into this wild passage of nature, where desperate characters but a few moments before were encamped, and where Carmen had darkly hinted at fate, there descends Micaela, the emblem of sweetness and purity in this tragedy of the passions. She is seeking Don José, in hopes of reclaiming him.

Having looked about her, and failing to find Don José, she withdraws. Meanwhile Don José, from the place where he stands guard, has caught sight of a man approaching the camp. A shot rings out; it is Don José who has fired at the man coming up the defile. He is about to fire again, but the nonchalant manner in which the stranger comes on, and, waving his hat, calls out, 'An inch lower and it would have been all over with me!' causes him to lower his gun and advance to meet him.

'I am Escamillo and I am here to see Carmen,' he says gaily. 'She had a lover here, a dragoon, who deserted from his troop for her. She adored him, but that, I understand, is all over with now. The loves of Carmen never last long.'

'Slowly, my friend,' replies Don José. 'Before anyone can take our gypsy girls away, he must pay the price.'

'So, so. And what is it?'

'It is paid with the knife,' grimly answers José, as he draws his blade.

'Ah,' laughs the Toreador, 'then you are the dragoon of whom Carmen has wearied. I am in luck to have met you so soon.'

He, too, draws. The knives clash, as the men, the one a soldier, the other a bullfighter, skilfully thrust and parry. But Don José's is the better weapon, for, as he catches one of Escamillo's thrusts on his blade, the Toreador's knife snaps short. It would be a fatal mishap for Escamillo, did not at that moment the gypsies and smugglers, recalled by the shot, hurry in and separate the combatants. Unruffled by his misadventure, especially as his ardent glances meet an answering gleam in Carmen's eyes, the Toreador invites the entire band to the coming bullfight in Seville, in which he is to figure. With a glad shout they accept.

'Don't be angry, dragoon', he adds tauntingly. 'We may meet again.'

For answer Don José seeks to rush at him, but some of the smugglers hold him back, while the Toreador leisurely goes his way.

The smugglers make ready to depart again. One of them, however, spies Micaela. She is led down. Don José is reluctant to comply with her pleas to go away with her. The fact that Carmen urges him to do what the girl says only arouses his jealousy. He bursts out tragically that he will not leave her, should his refusal cost him his life. This is one of the most dramatic moments of the whole score.

But when at last Micaela tells him that his mother is dying of a broken heart for him, he makes ready to go.

In the distance Escamillo is heard singing the refrain of his song. Carmen listens, as if enraptured, and starts to run after him. Don José with bared knife bars the way; then leaves with Micaela.

Act IV. A square in Seville. At the back the entrance to the arena. It is the day of the bullfight. The square is animated. Watersellers, others with oranges, fans, and other articles. Chorus. Ballet.

Gay the crowd that fills the square outside the arena where the bullfights are held. It cheers the first strains of music heard as the festival procession approaches, and it shouts and applauds as the various divisions go by and pass into the arena: 'The Aguacil on horseback!'—'The chulos with their pretty little flags!'—'Look! The bandilleros, all clad in green and spangles, and waving the crimson cloths!'—'The picadors with the pointed lances!'—'The cuadrilla of toreros!'—'Now! Vivo, vivo! Escamillo!' And a great shout goes up, as the Toreador enters, with Carmen on his arm.

There is a brief but beautiful duet for Escamillo and Carmen, 'Si tu m'aimes, Carmen' (If you love me, Carmen), before he goes into the building to make ready for the bullfight, while she waits to be joined by some of the smugglers and gypsies, whom Escamillo has invited to be witnesses, with her, of his prowess.

As the Alcade crosses the square and enters the arena, and the crowd pours in after him, one of the gypsy girls from the smugglers' band whispers to Carmen:

'If you value your life, Carmen, don't stay here. He is lurking in the crowd and watching you.'

'He?—José?—I am no coward.—I fear no one.—If he is here, we will have it over with now,' she answers, defiantly, motioning to the girl to pass on into the arena into which the square is rapidly emptying itself. Carmen lingers until she is the only one left, then, with a shrug of contempt, turns to enter—but finds herself facing Don José, who has slunk out from one of the side streets to intercept her.

'I was told you were here. I was even warned to leave here,

because my life was in danger. If the hour has come, well, so be it. But, live or die, yours I shall never be again.'

Her speech is abrupt, rapid, but there is no tremor of fear in her voice.

Don José is pale and haggard. His eyes are hollow, but they glow with a dangerous light. His plight has passed from the pitiable to the desperate stage.

'Carmen,' he says hoarsely, 'leave with me. Begin life over again with me under another sky. I will adore you so, it will make you love me.'

'You never can make me love you again. No one can *make* me do anything. Free I was born, free I die.'

The band in the arena strikes up a fanfare. There are loud vivos for Escamillo. Carmen starts to rush for the entrance. Driven to the fury of despair, his knife drawn, as it had been when he barred her way in the smugglers' camp, Don José confronts her. He laughs grimly.

'The man for whom they are shouting—he is the one for whom you have deserted me!'

'Let me pass!' is her defiant answer.

'That you may tell him how you have spurned me, and laugh with him over my misery!'

Again the crowd in the arena shouts: 'Victory! Victory! Vivo, vivo, Escamillo, the toreador of Granada!'

A cry of triumph escapes Carmen.

'You love him!' hisses Don José.

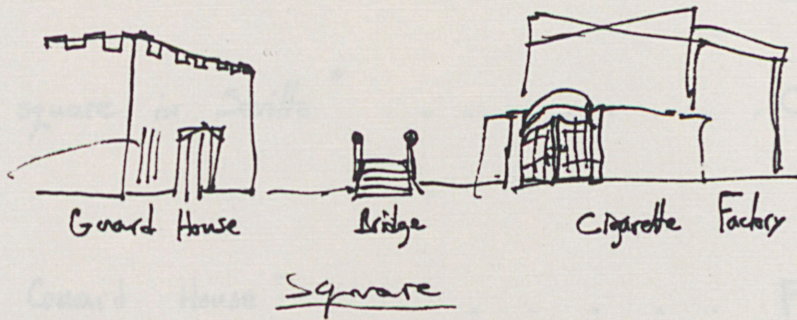
'Yes, I love him! If I must die for it, I love him! Victory for Escamillo, victory! I go to the victor of the arena!'

She makes a dash for the entrance. Somehow she manages to get past the desperate man who has stood between her and the gates. She reaches the steps, her foot already touches the landing above them, when he overtakes her, and madly plunges his knife into her back. With a shriek heard above the shouts of the crowd within, she staggers, falls, and rolls lifeless down the steps into the square.

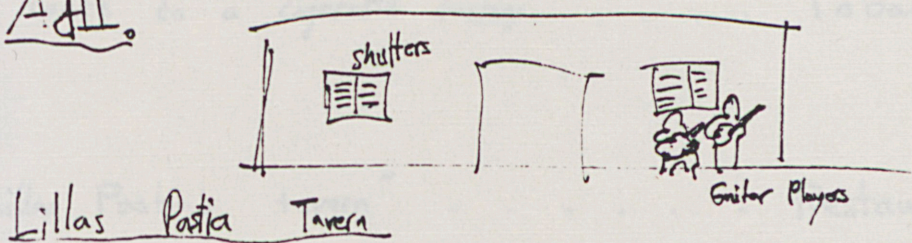
The doors of the arena swing open. Acclaiming the prowess of Escamillo, out pours the crowd, suddenly to halt, hushed and horror-stricken, at the body of a woman dead at the foot of the steps.

'I am your prisoner,' says Don José to an officer. 'I killed her.' Then, throwing himself over the body, he cries: 'O Carmen, my beloved Carmen!'

Act I. Red Cassia Flower



Act II.

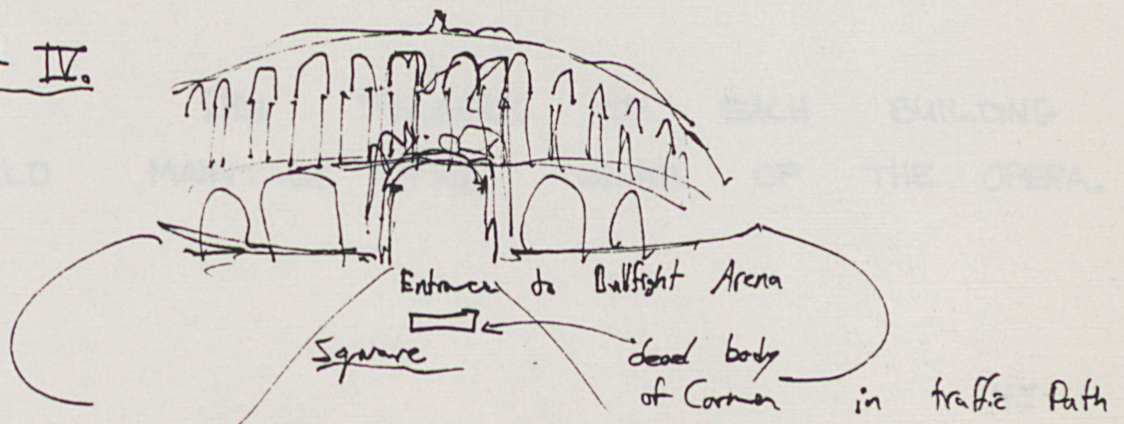


Act III.

Mountain Rocks



Act IV.



PROGRAM SPACE REQUIREMENTS

Furniture Showroom 20,000 NET F.A.

Tobacco Shop 900 NET F.A.

Restaurant & Bar 6,000 NET F.A.

Office Lobby 1,000 NET F.A.

Office Space 25,000 NET F.A.

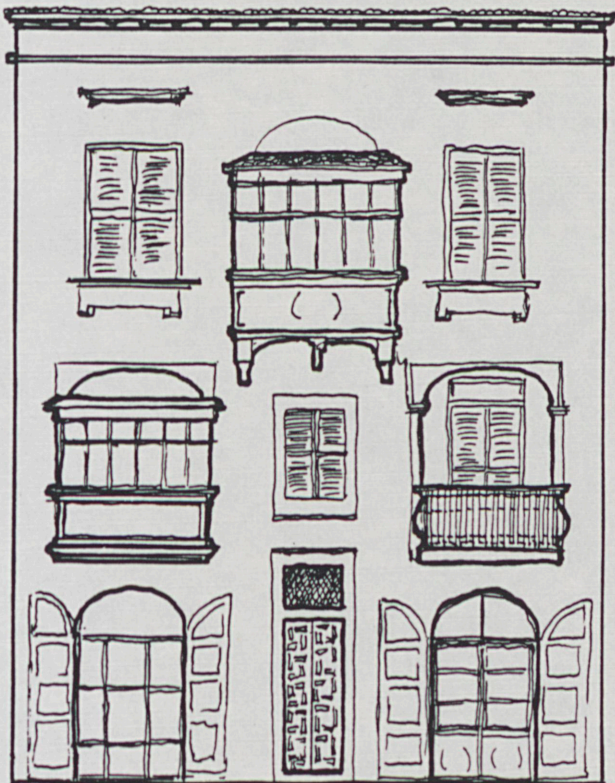
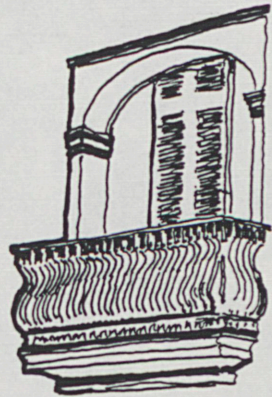
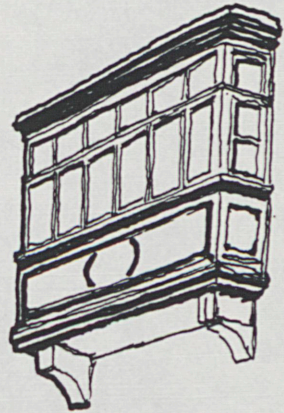
52,900 tot. Net. F.A.

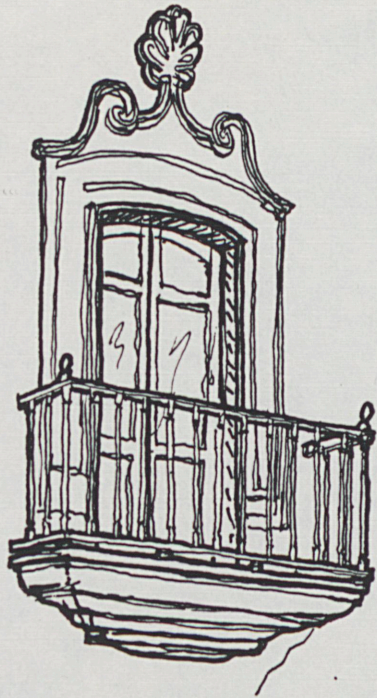
TOTAL AREA:

3 FLOORS at 36,500# ea. — 109,500 GROSS#

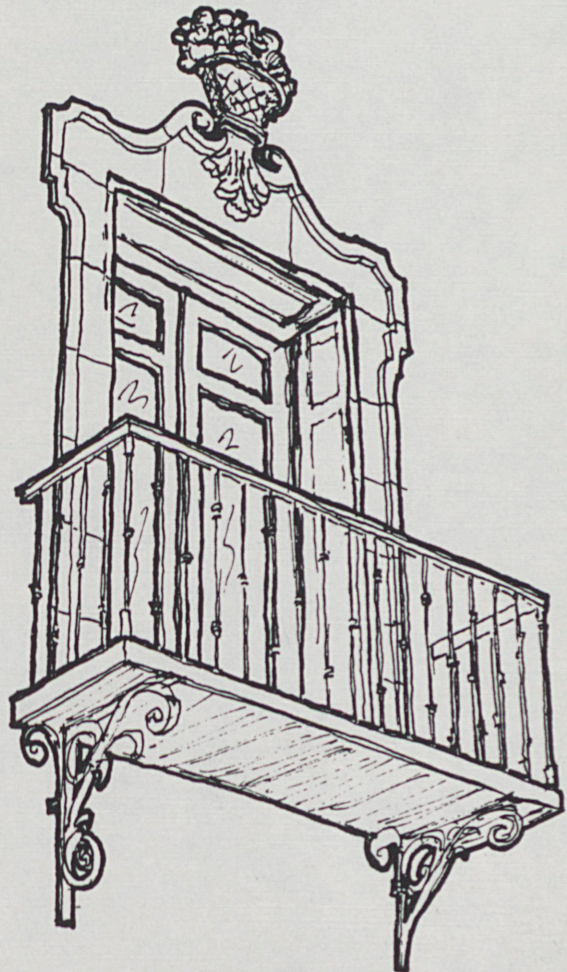
Sketches





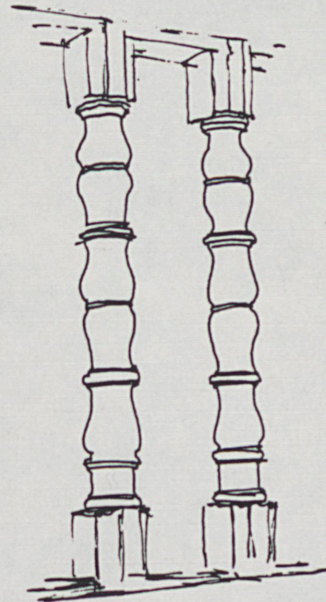
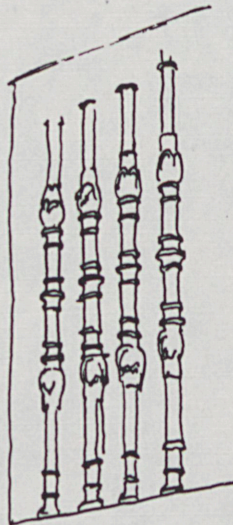
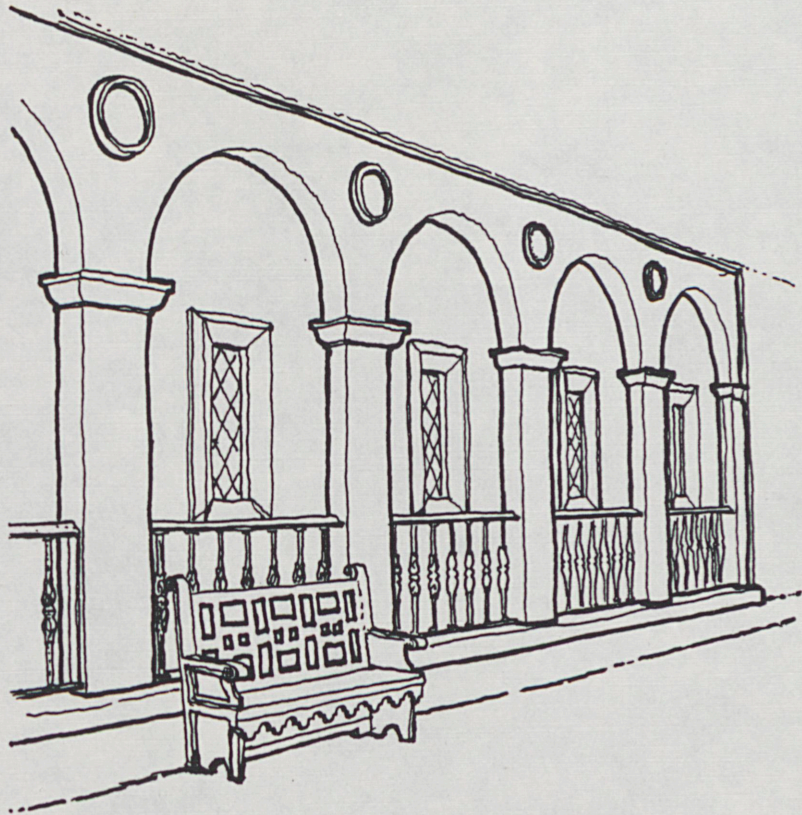


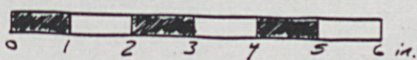
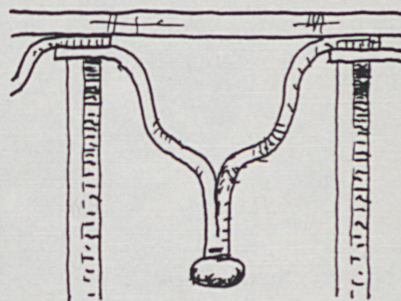
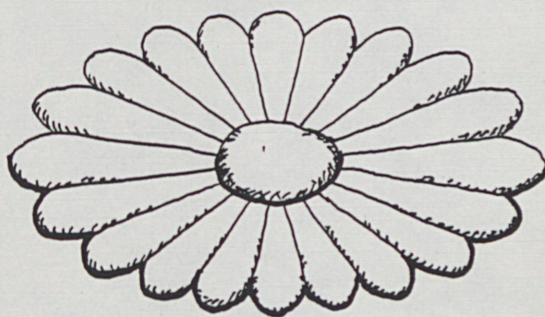
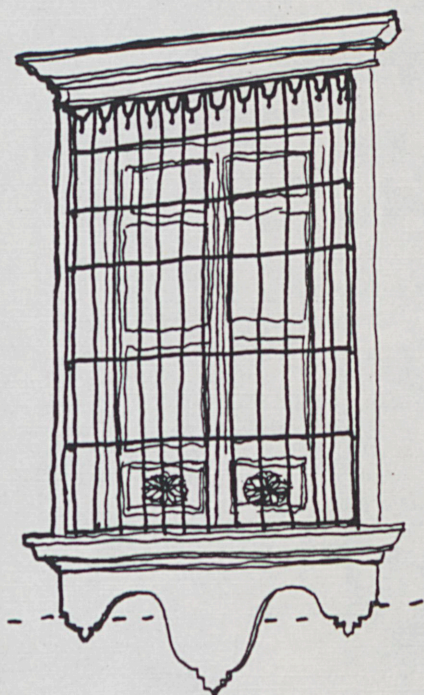
— Mexico

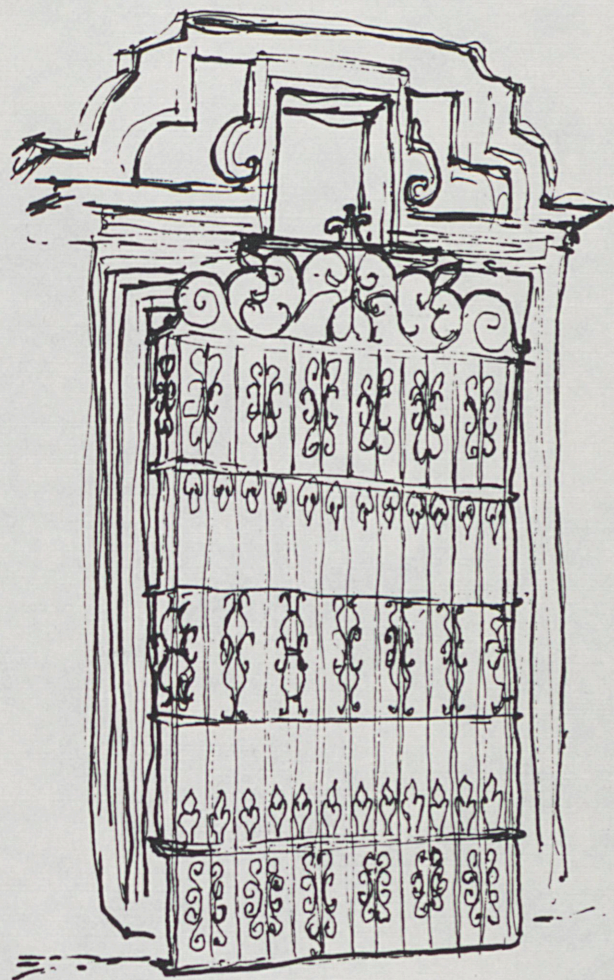
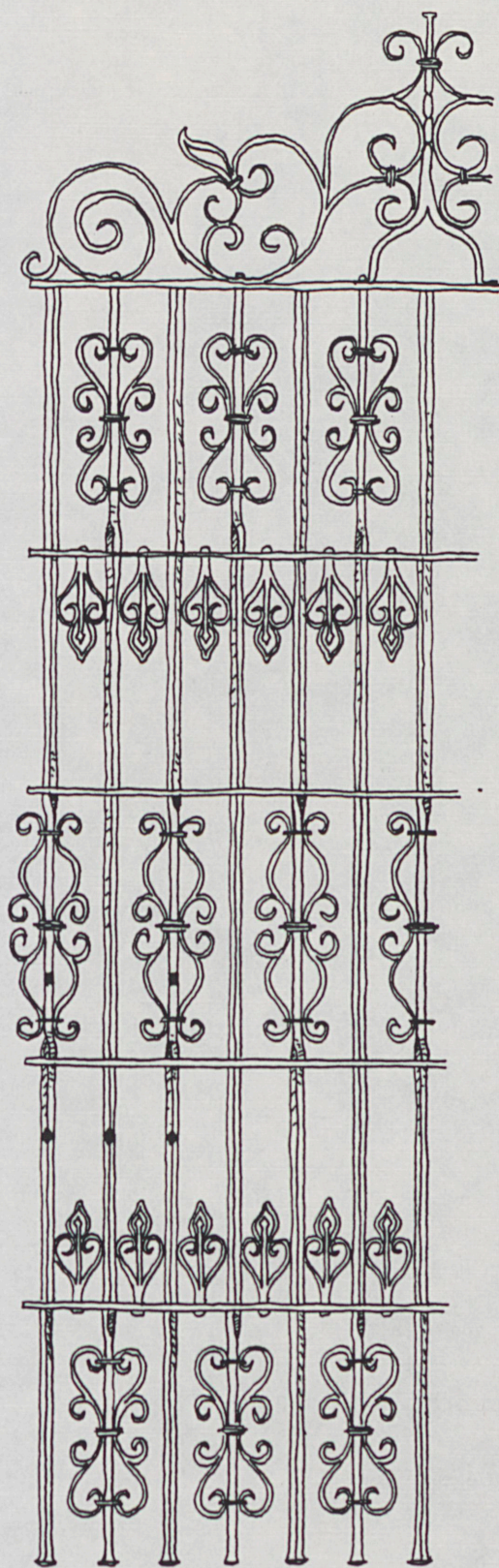


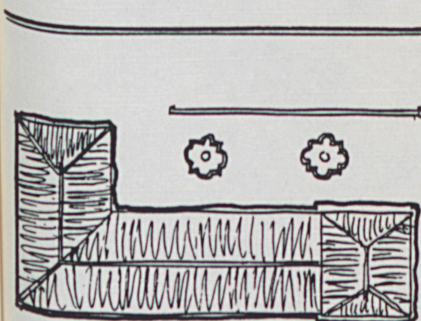
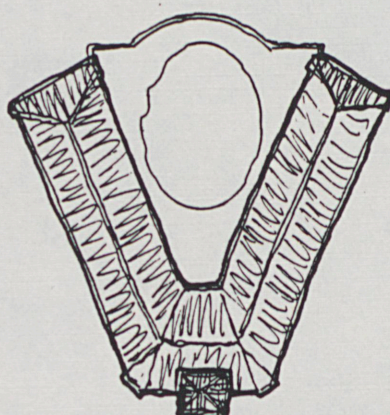
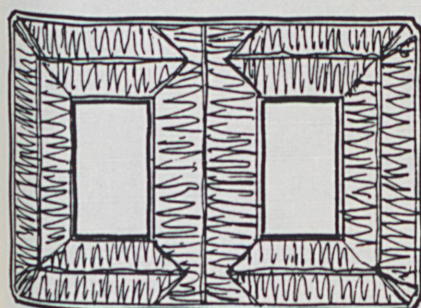
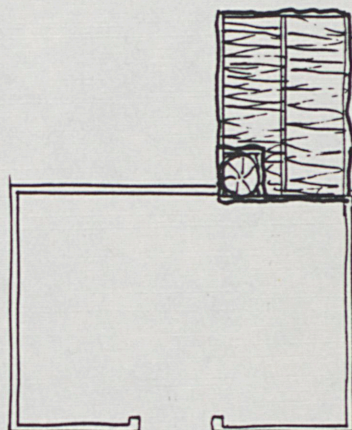
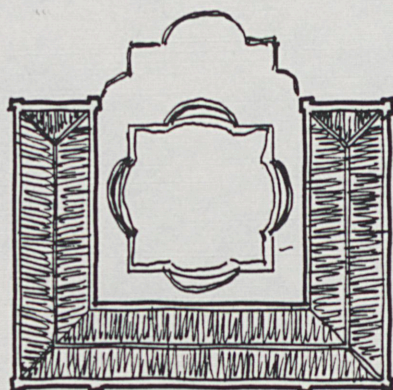
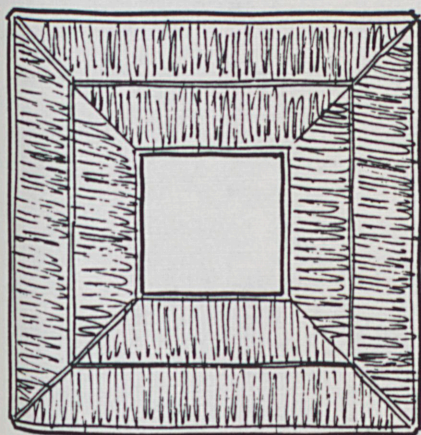
Plaza, K.C. —

Wall +
Bench for
Plaza.

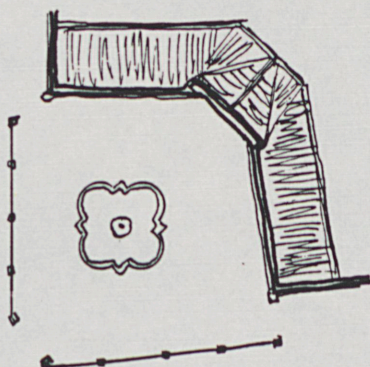




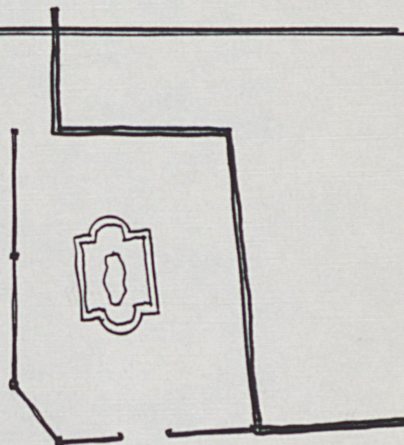




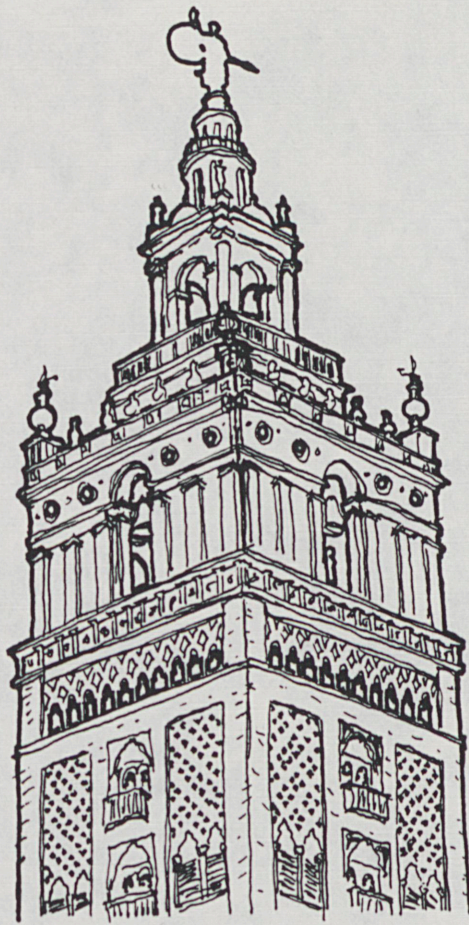
Court of Penguins



(Plaza Courts)
Space



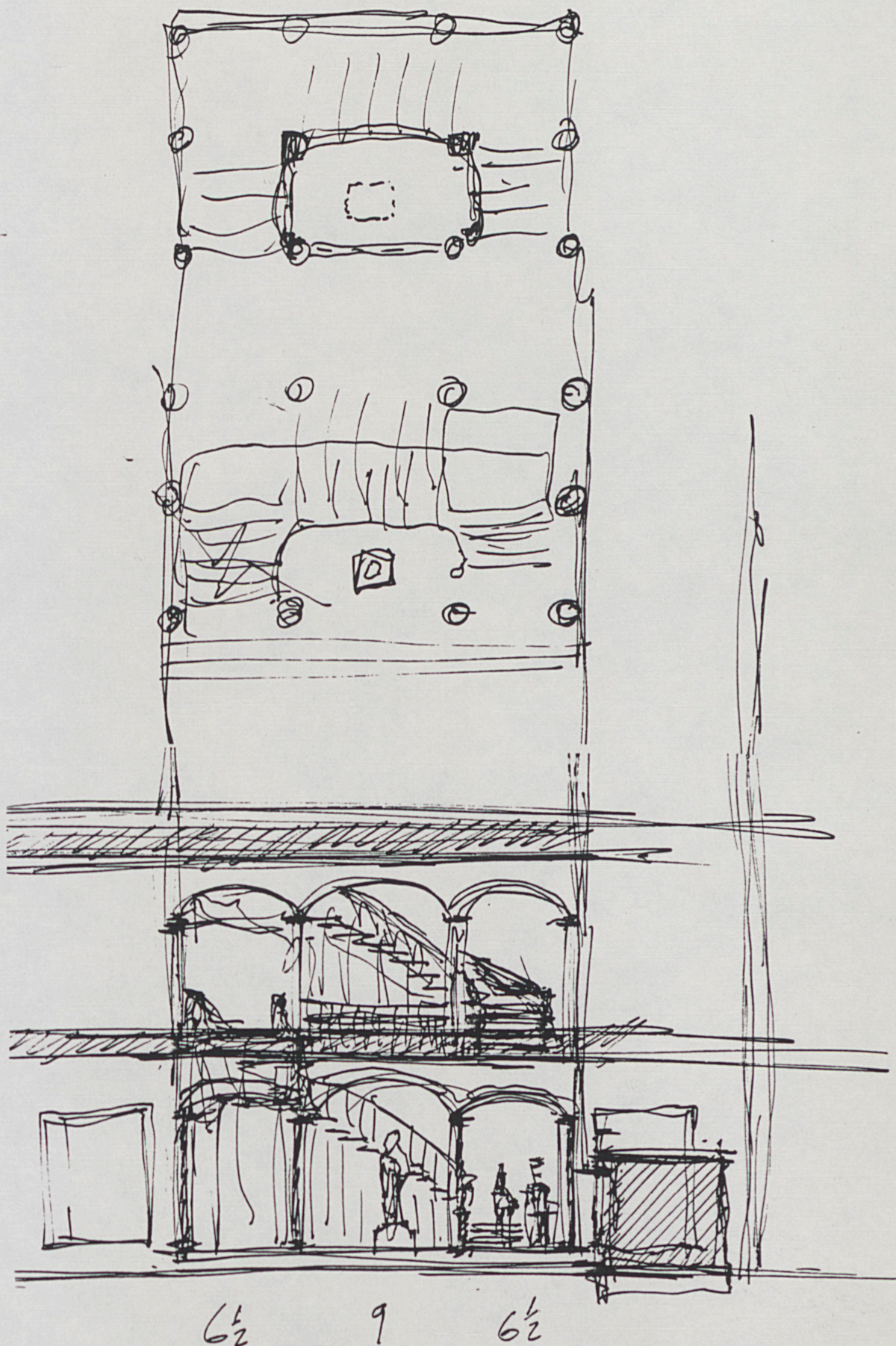
Chandler Court



Giralda Tower
- Kansas City / Seville



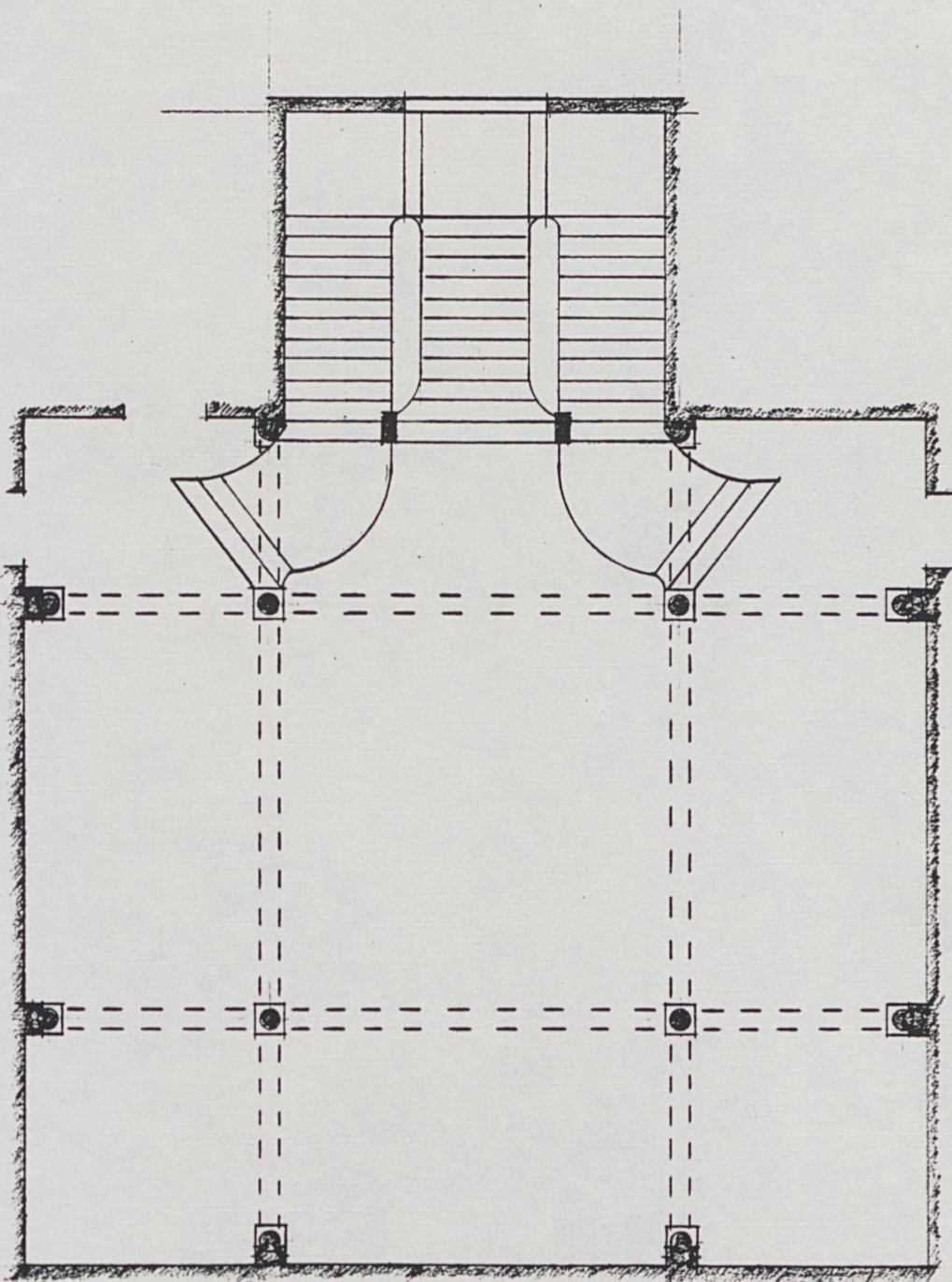
Alcazar, Seville



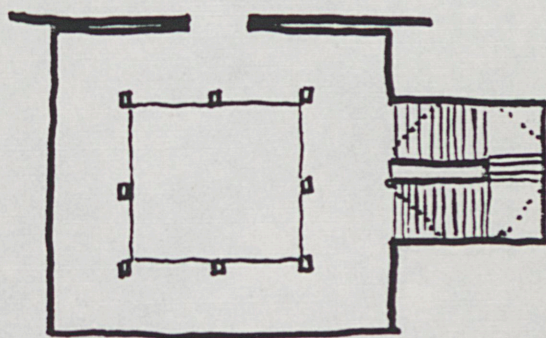
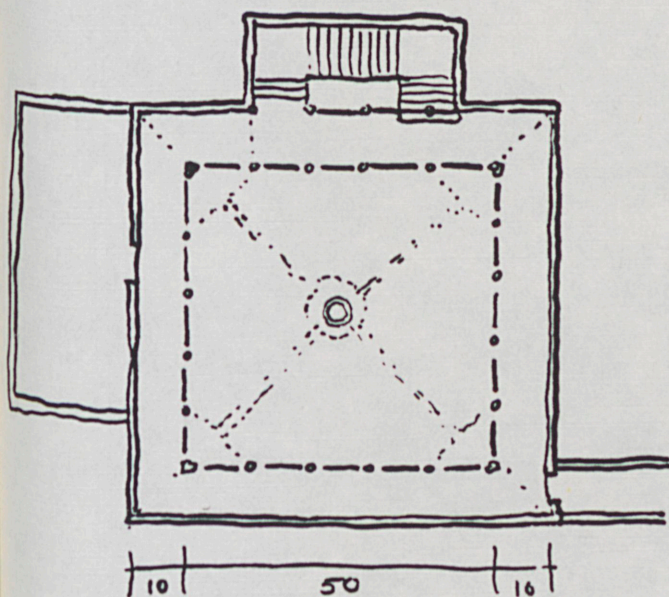
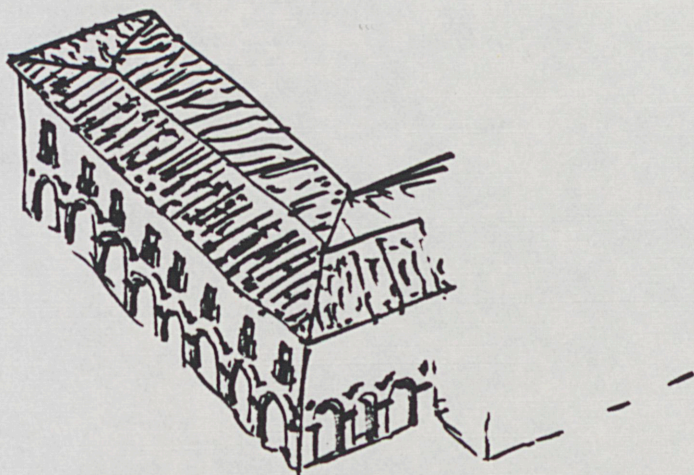
Study -

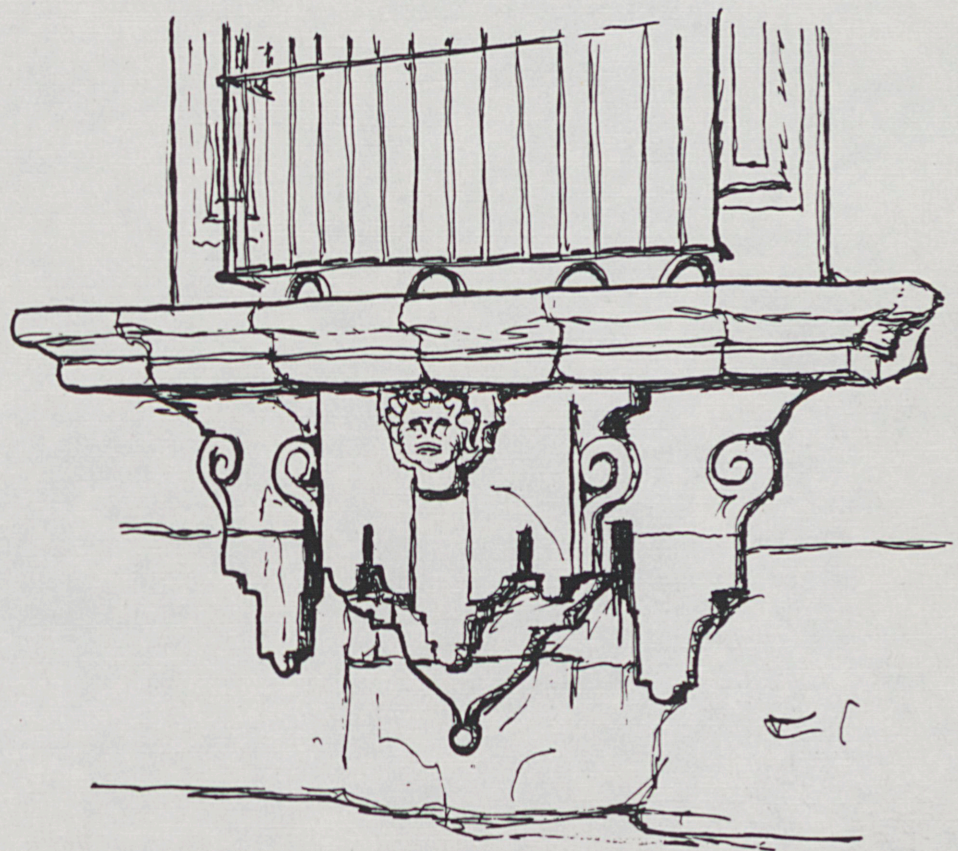
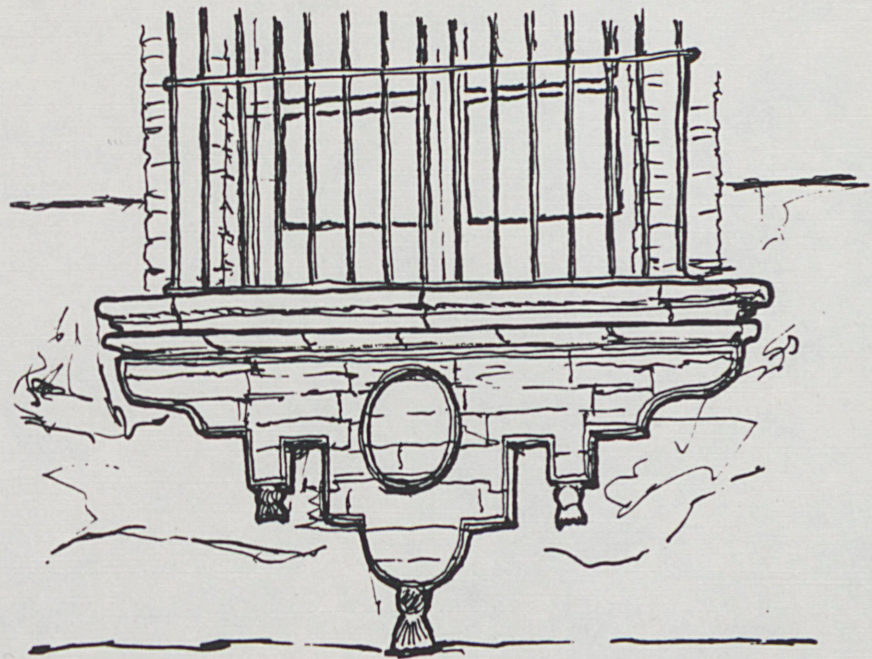
Corner of 47th
& Pennsylvania

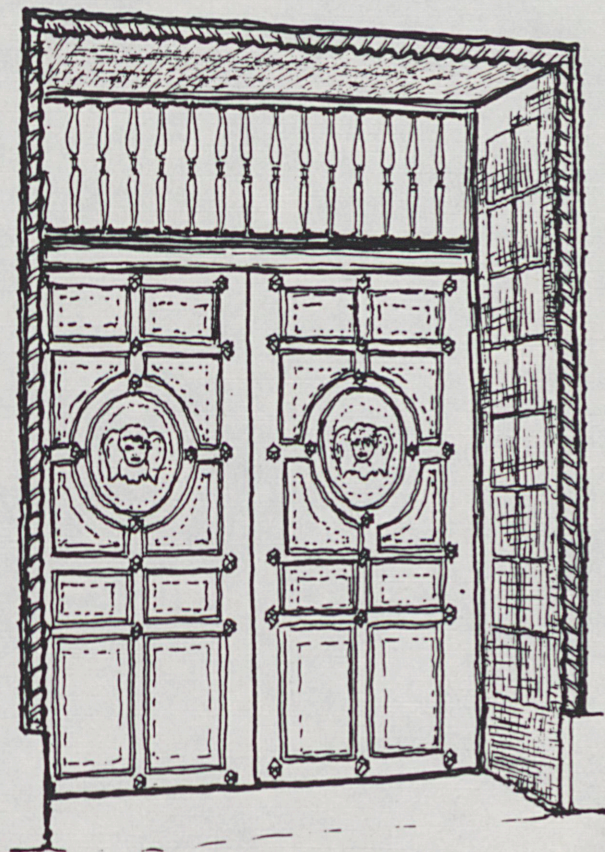




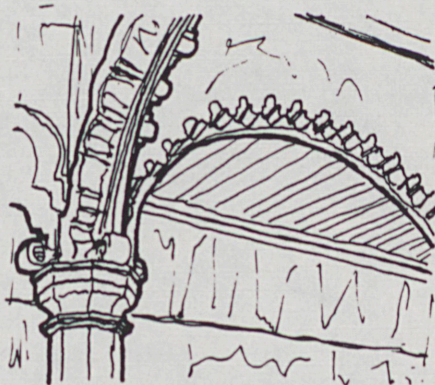
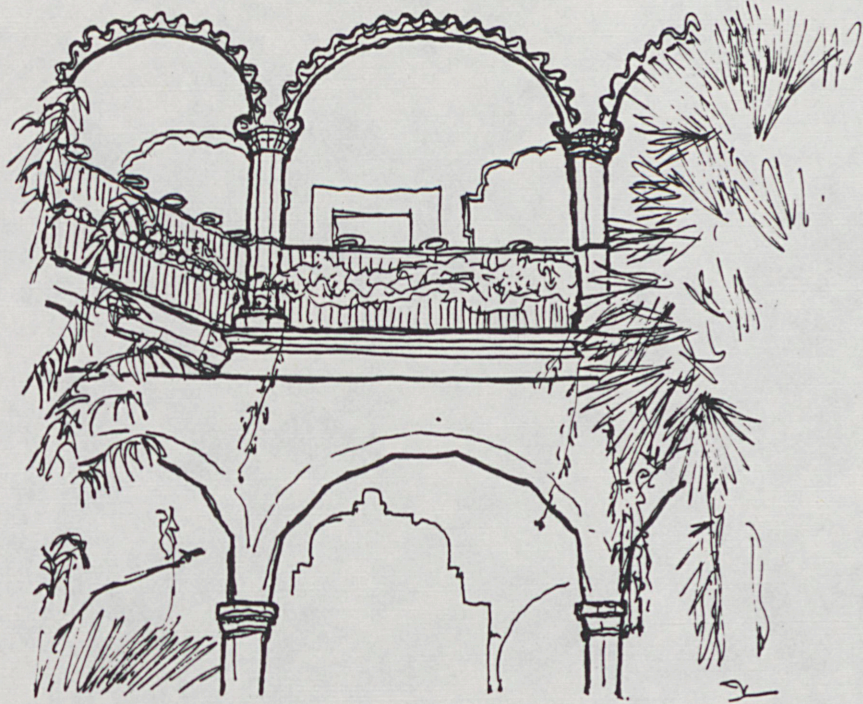
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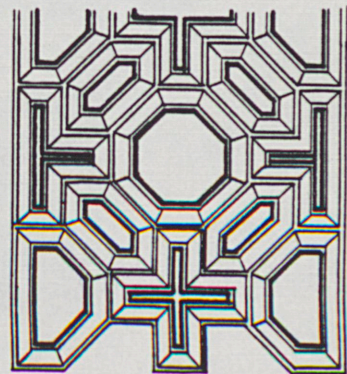
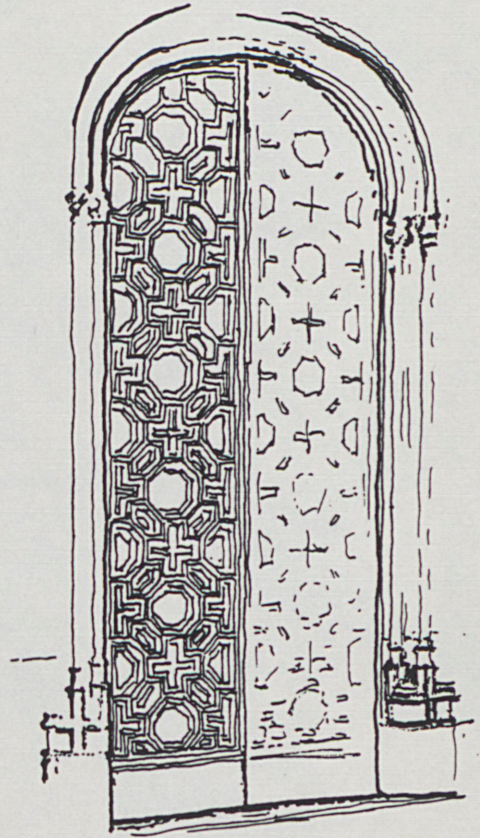
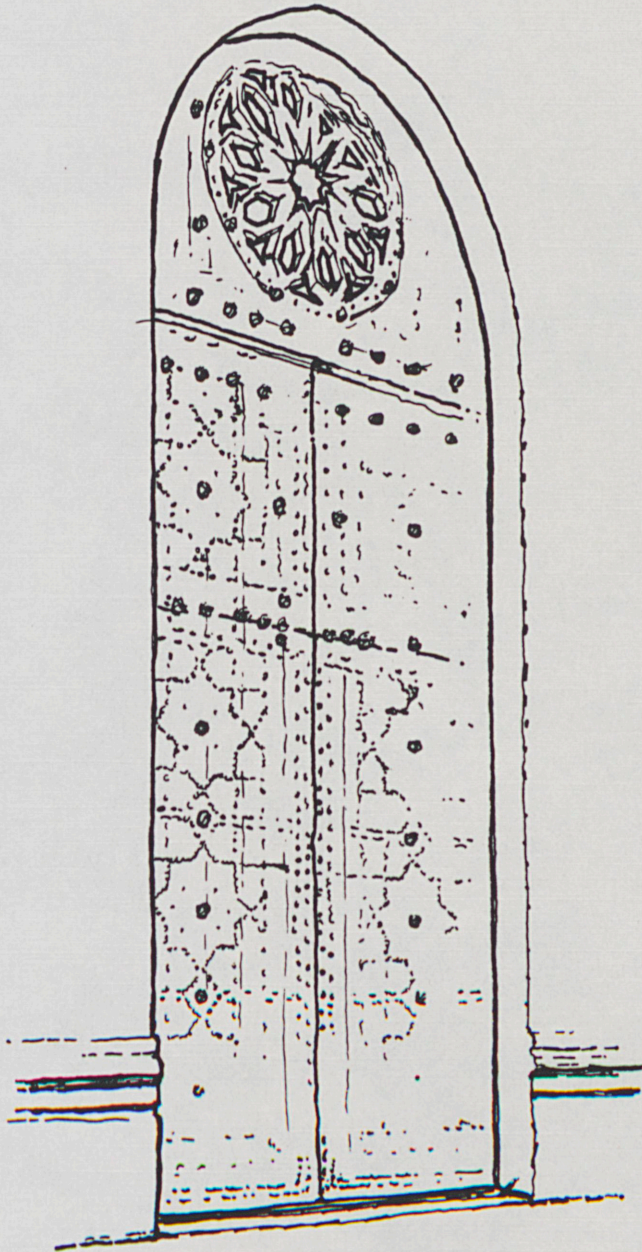






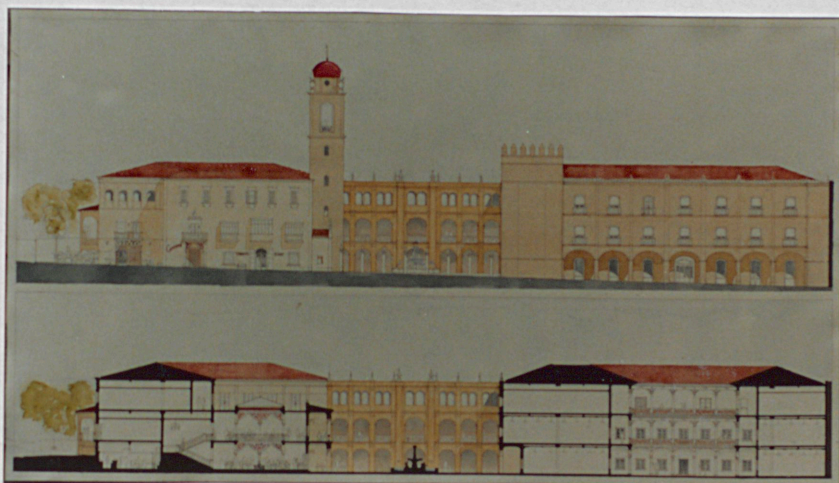
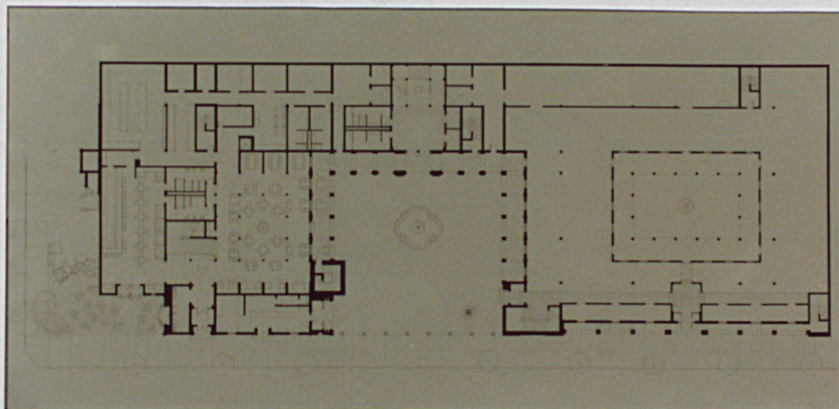
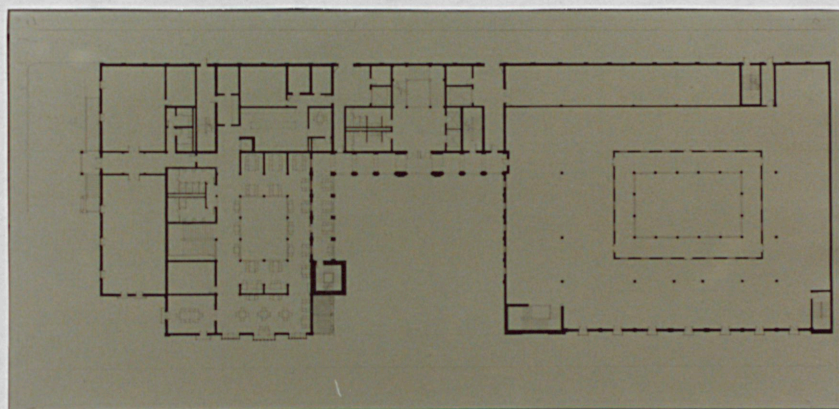
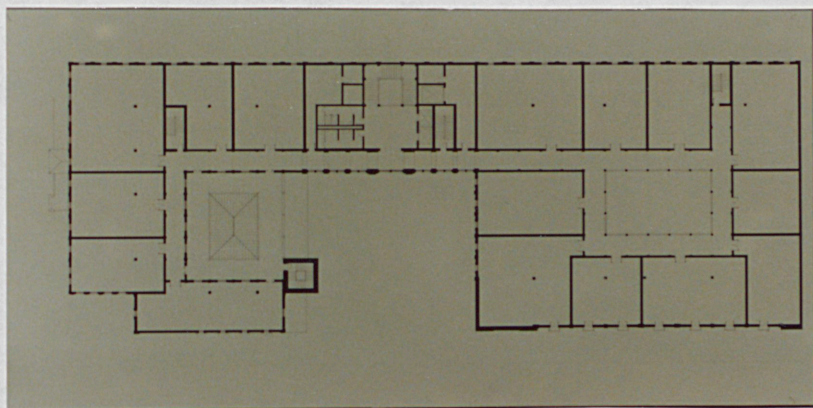


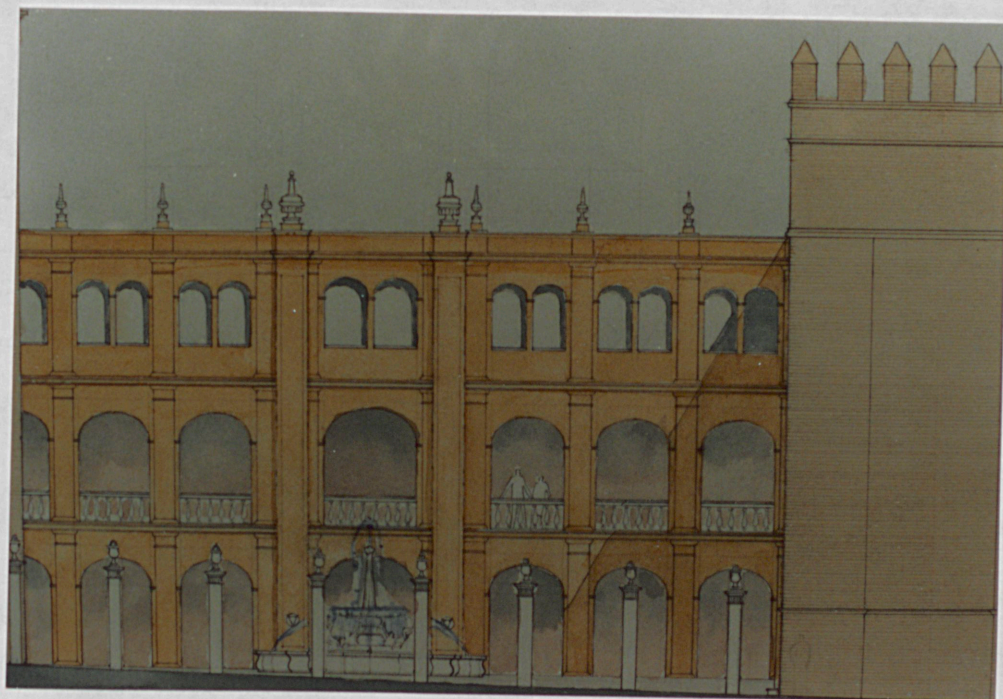
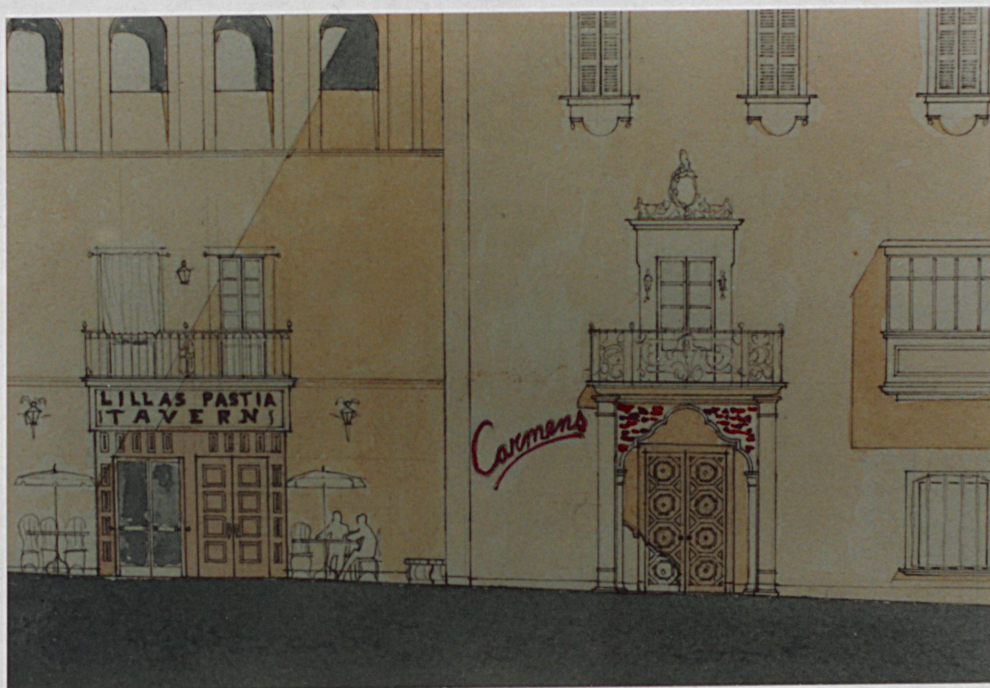
Beautiful Doors
- Seville Spain



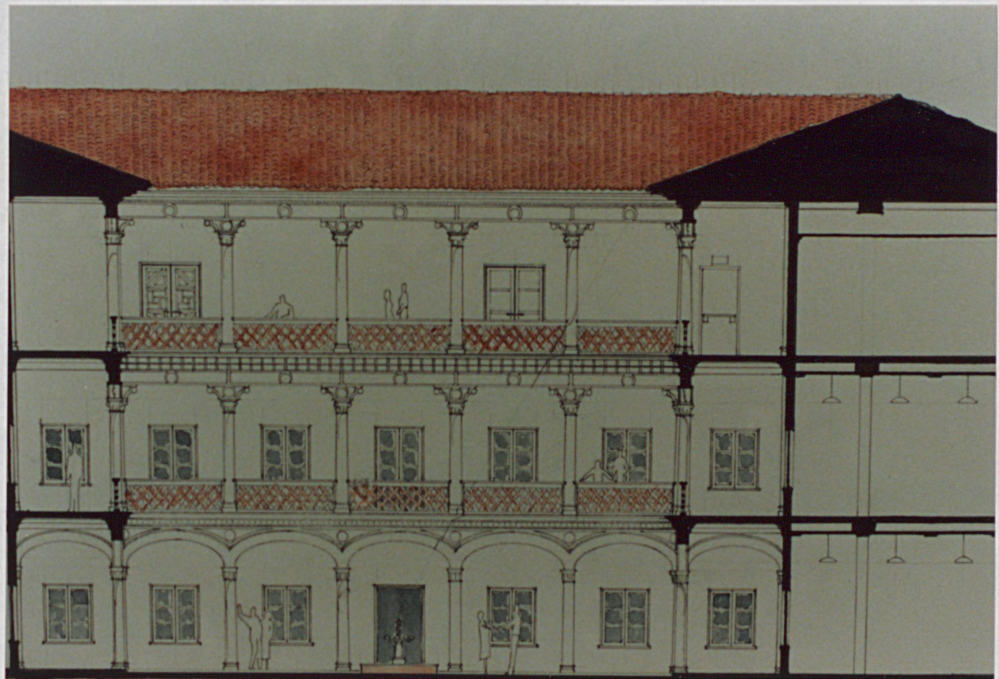


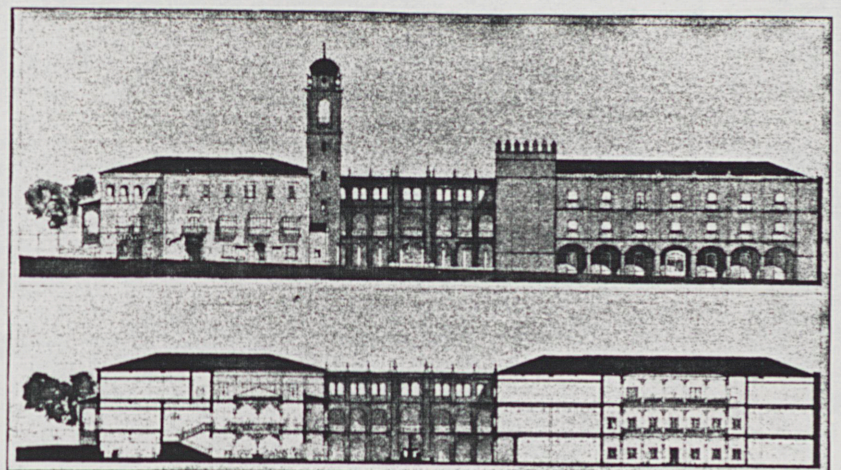
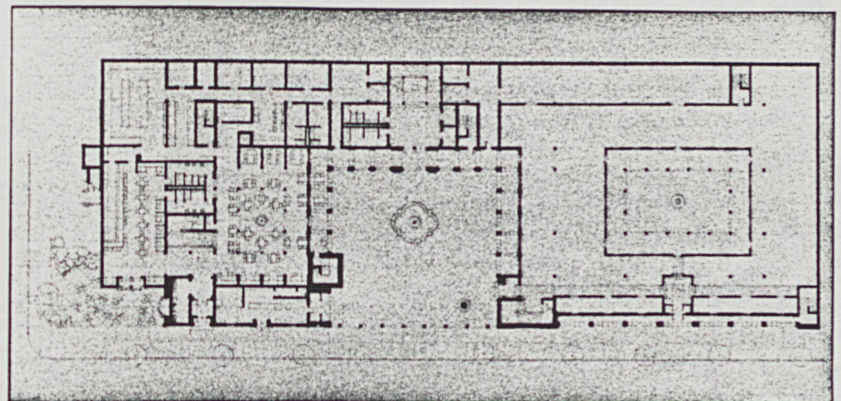
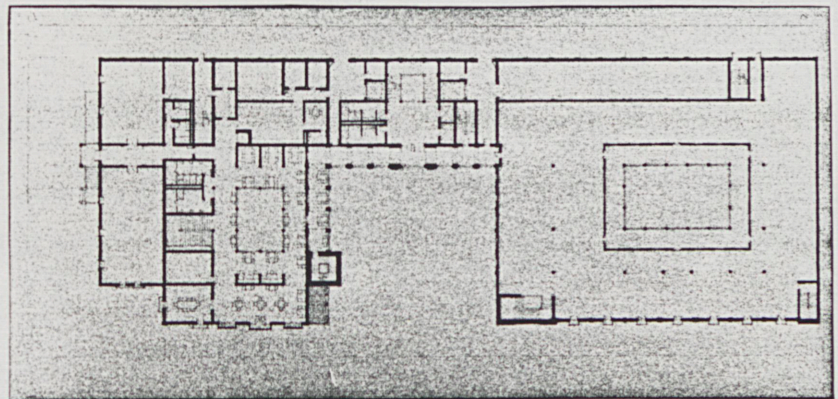
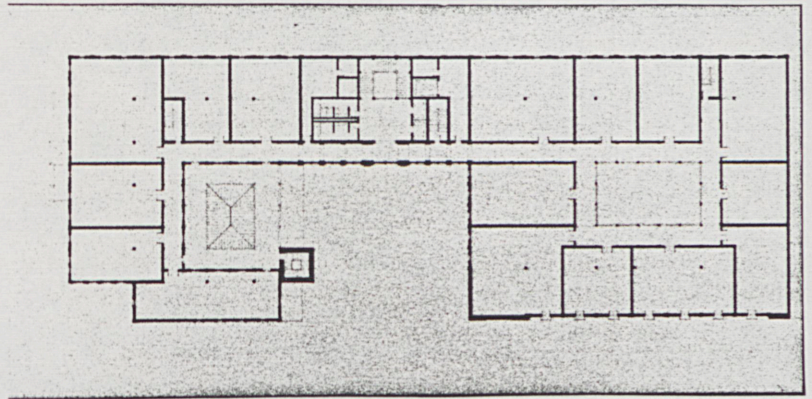
Presentation

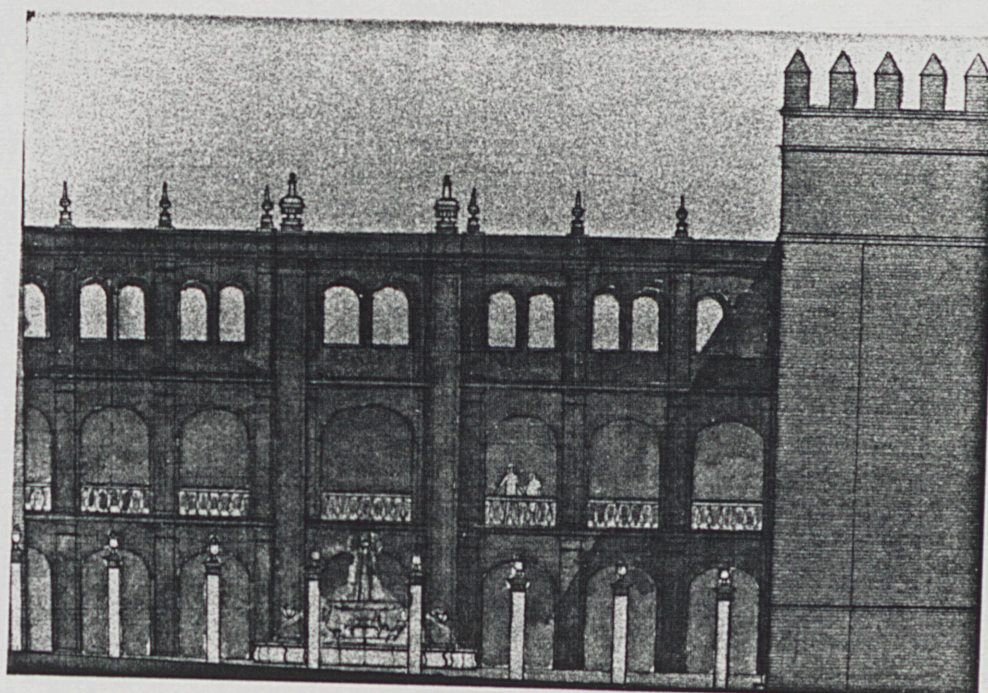
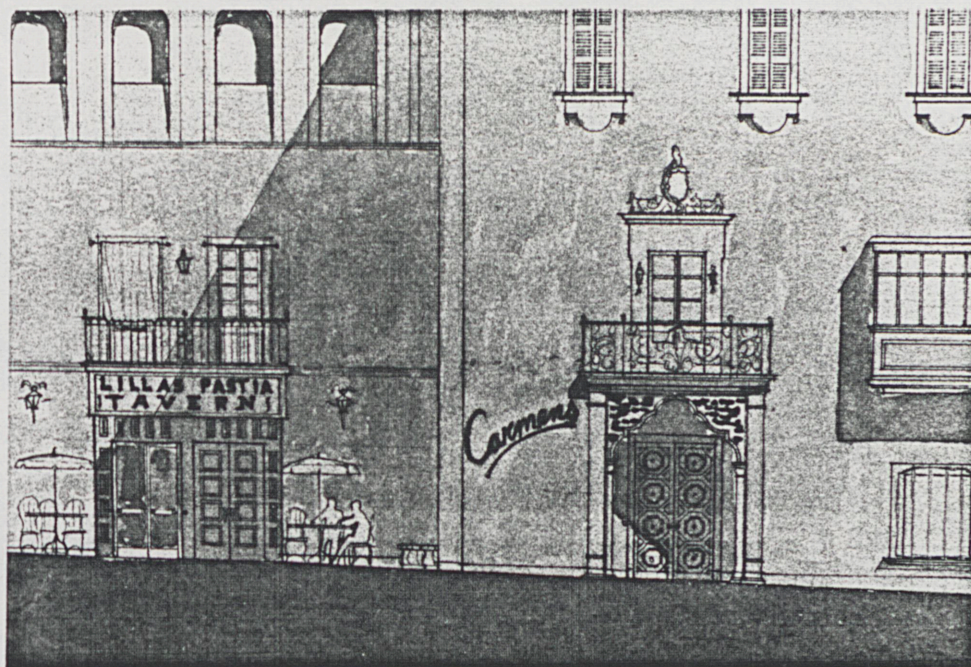


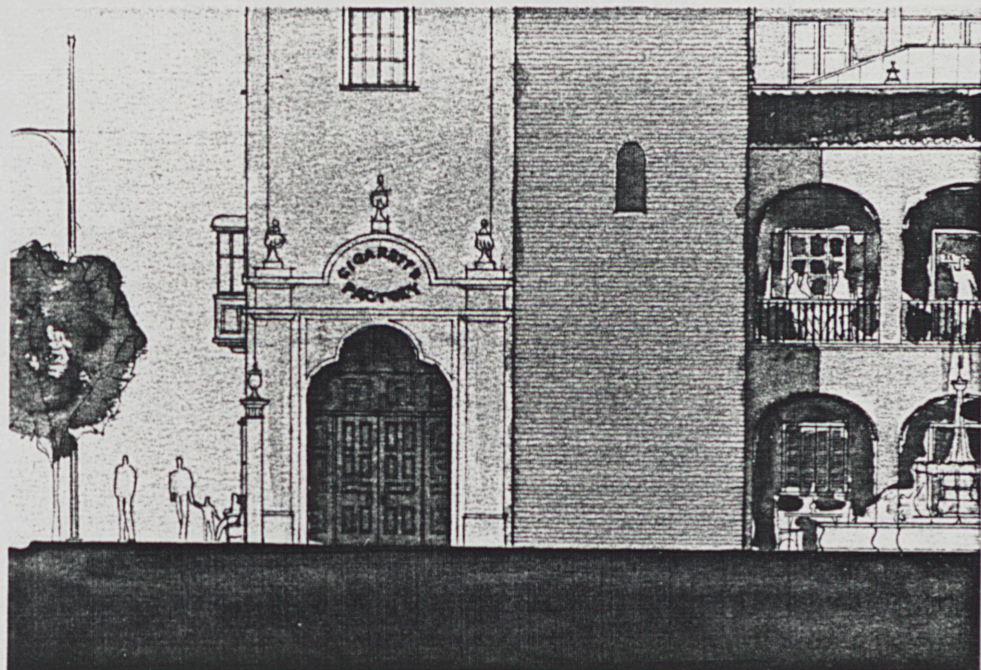


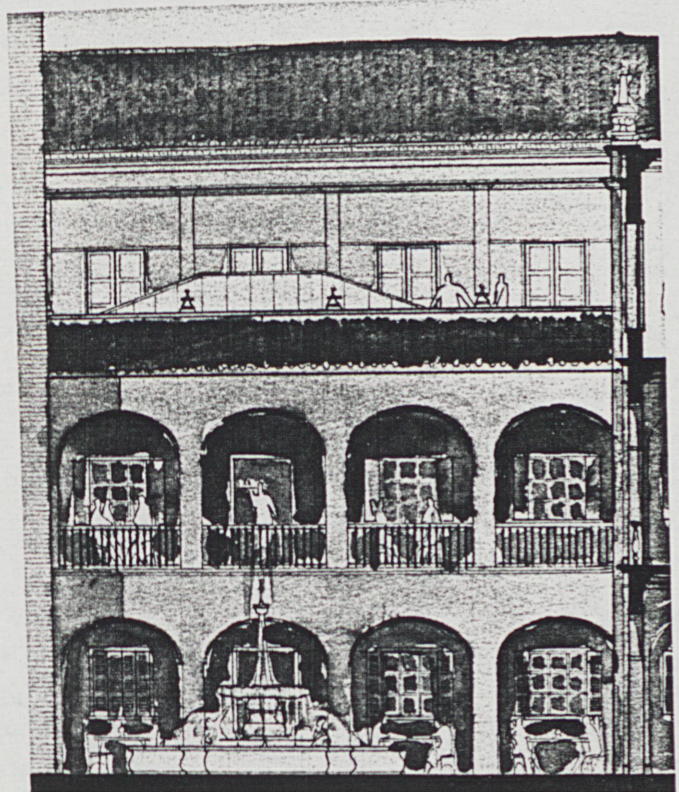
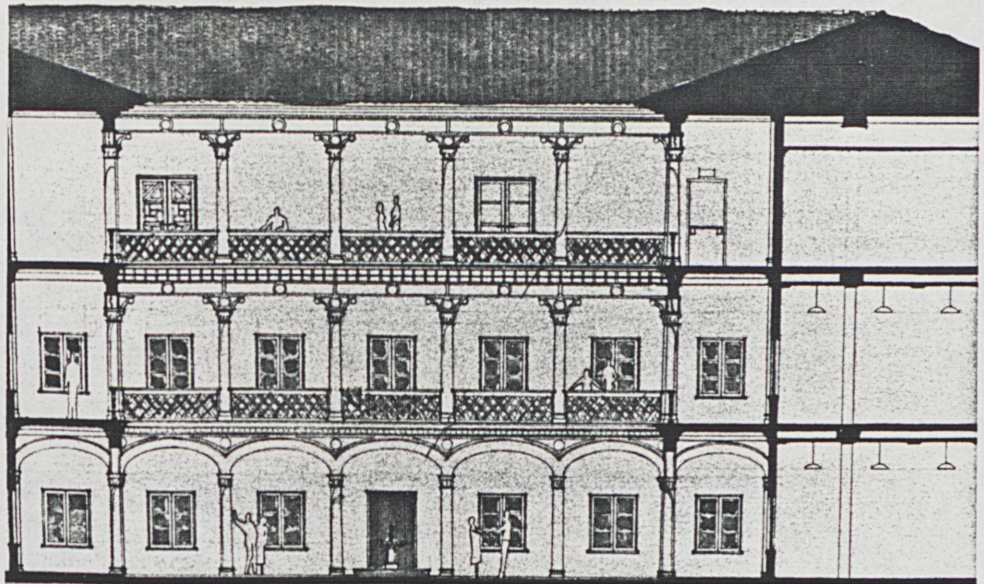












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