



Division St Dance Academy

Masters Project Visual Argument
Arch595-Spring2012 IIT-CoA
Andrew Bayley

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Division Street Dance Academy:

This project will be a new home for a contemporary dance academy in a mature Chicago neighborhood, with a 300 seat theater and residences for boarding students.

This project will be about creating a symbiotic and mutually beneficial relationship between an arts organization and the community in which it sits. Taken as a critique of recent private development in the established and gentrifying neighborhoods of Chicago, which focus solely on creating capital as opposed to architecture that benefits the community, this project will be act as an anchor to Wicker Park, creating an institution that extends into the community as opposed to a private development that looks inward and contributes to congestion.

This project will be developed as a response to recent development of large parcels of property in

Chicago neighborhoods. Contemporary infill often brings more traffic and congestion, through denser residential and commercial space, while not offering a larger benefit to the community which they are affecting. The establishment of a dance academy with a performance venue and student housing offers the opportunity to create meaningful connections between the new development and its neighborhood. The venue creates a destination that will attract Chicagoans from across the city, while the academy fills the project with life every day, precluding the problem of unused space on days that the theater is dark. By incorporating housing on site, the academy makes itself a self contained destination imbedded in an exciting and vibrant part of a great city. The academy further strengthens its connection to the community by buying residential properties nearby as the residence hall is no longer able to meet demand.

The project strives to be a good neighbor by building adjacent to an existing CTA Blue Line station.

Case Statement-

Additional reductions in direct local impact can be pursued through sustainable building practices; reduction in heat island effect with a green roof, landscaping to collect and absorb rain water on site, and others.

It is possible to attract people to live, dine and be entertained in an area without increasing automobile traffic. It is generally considered beneficial for a community to have additional people living, shopping, dining and being entertained in your neighborhood, but their cars are a detriment, adding pollution, noise, congestion and pedestrian hazards to the area as well. As oil prices continue to rise and the city administration further encourages alternatives to private automobile travel, a new model for large neighborhood developments can be pursued.

Neighborhood Strategy-

Project goals:

It is the goal of this project to establish a symbiotic relationship between the Dance Academy and its new neighborhood.

This project aims to demonstrate a method of socially and environmentally responsible development in existing urban fabric.

Guiding Principles:

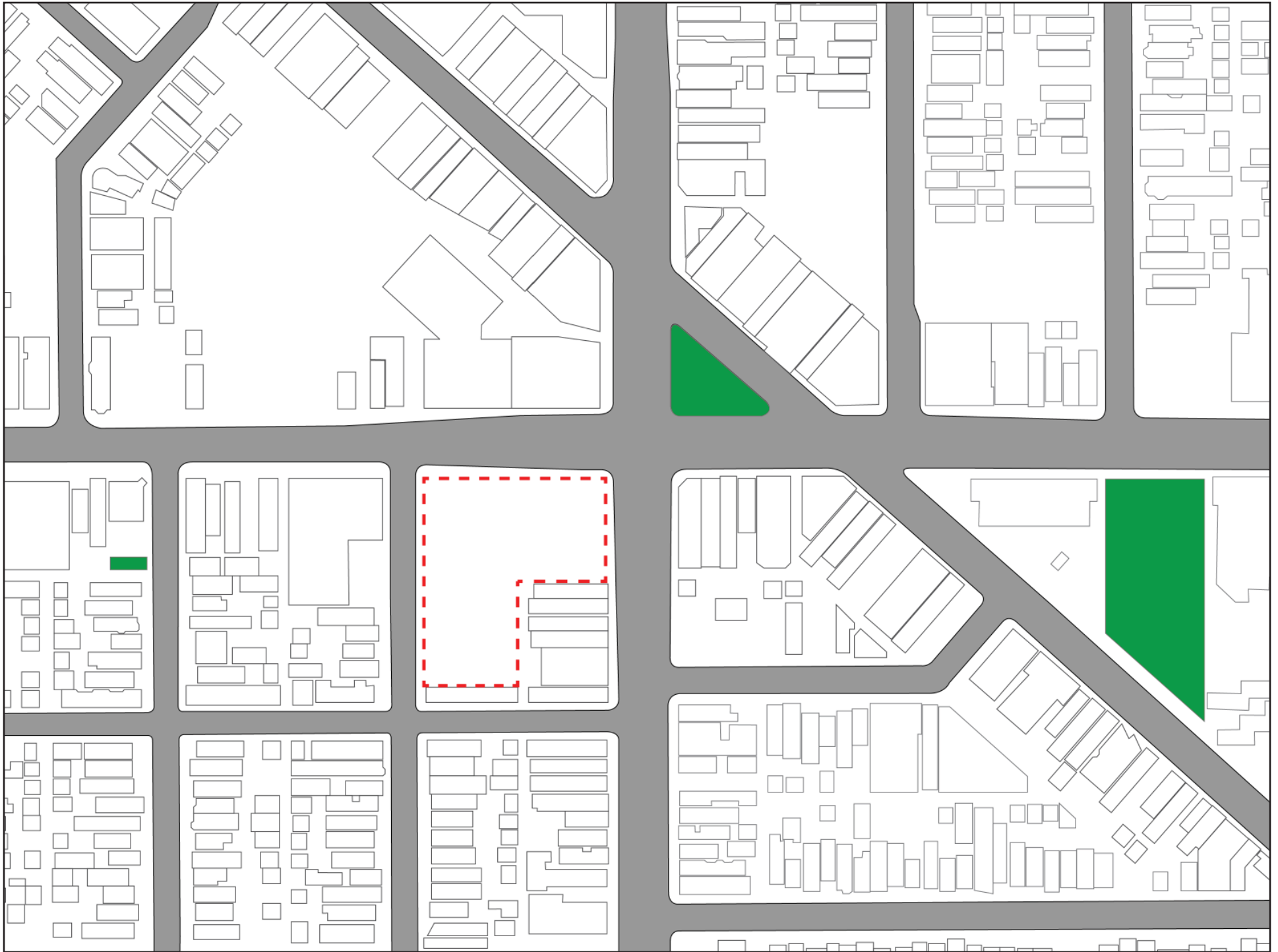
Direct neighborhood access- All decisions concerning the interface between the Academy grounds and the adjacent neighborhood will be made with an eye towards reinforcing a connection between the project and Wicker Park.

Ecological stewardship- To be a responsible neighbor, this project will make design decisions based upon reducing its impact on both the local and larger ecosystems.

Academy establishment- The building will be designed to foster a culture around the energy of the dance academy.

Stakeholders-

- The Dance Academy
- Wicker Park neighbors & businesses
- Travelling dance companies
- Students
- Performance goers
- Dance instructors
- Facility Employees
- Stage Hands Union
- Local Arts Community



Good development

Cultural institution that desires to establish a permanent home in an established neighborhood finds a parcel with access to public transit at a highly visible intersection and public plaza.

National Hellenic Museum

333 S Halsted St
Chicago IL 60661

40,000 sf museum, cultural center and event space

Rooftop terrace



Bad development

Typical mature neighborhood development of the late 2000's, conceived of at the peak of the housing market, constructed during the downturn.

Vision Condominiums

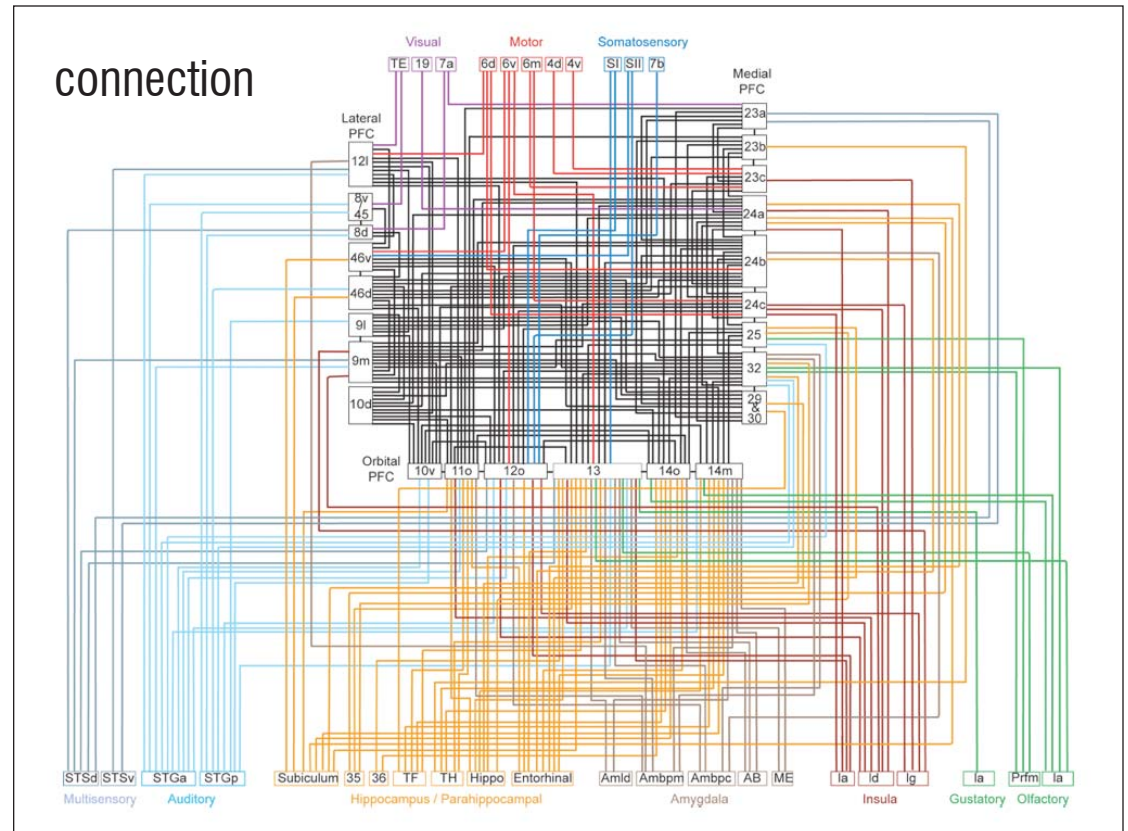
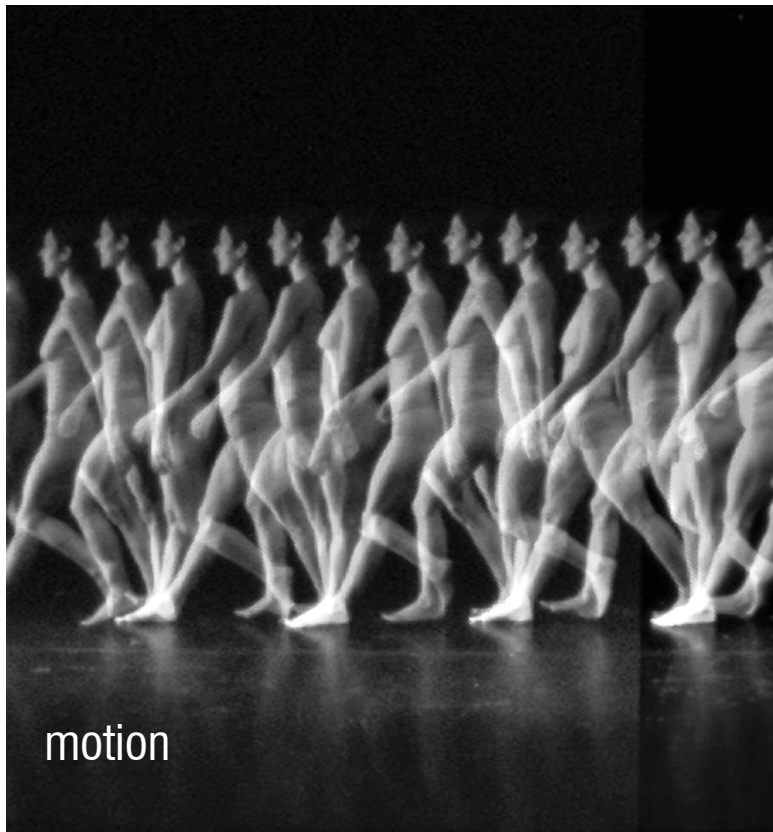
1624 W Division St.
Chicago IL 60622

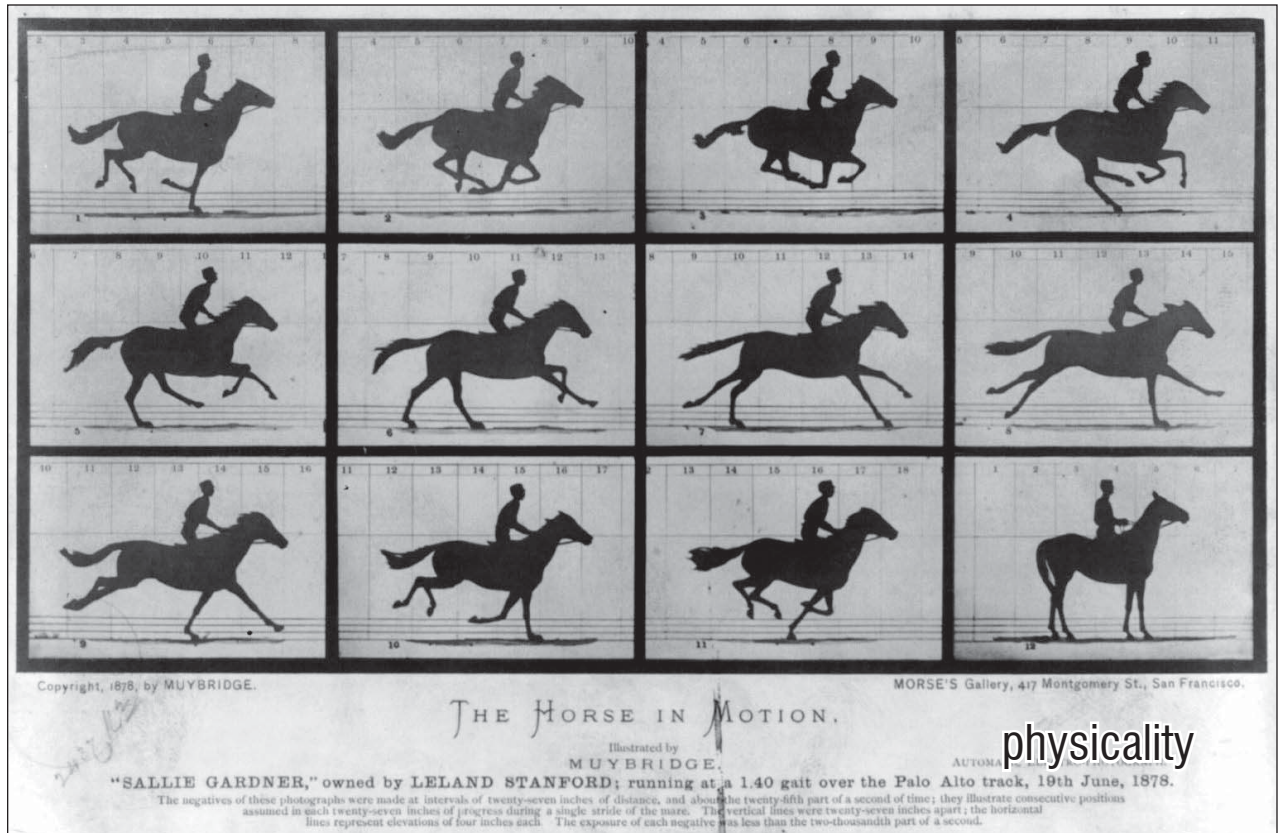
33 new construction residential condominiums
1300-2000sf
6000 sf storefront retail
111 at grade and interior parking spots

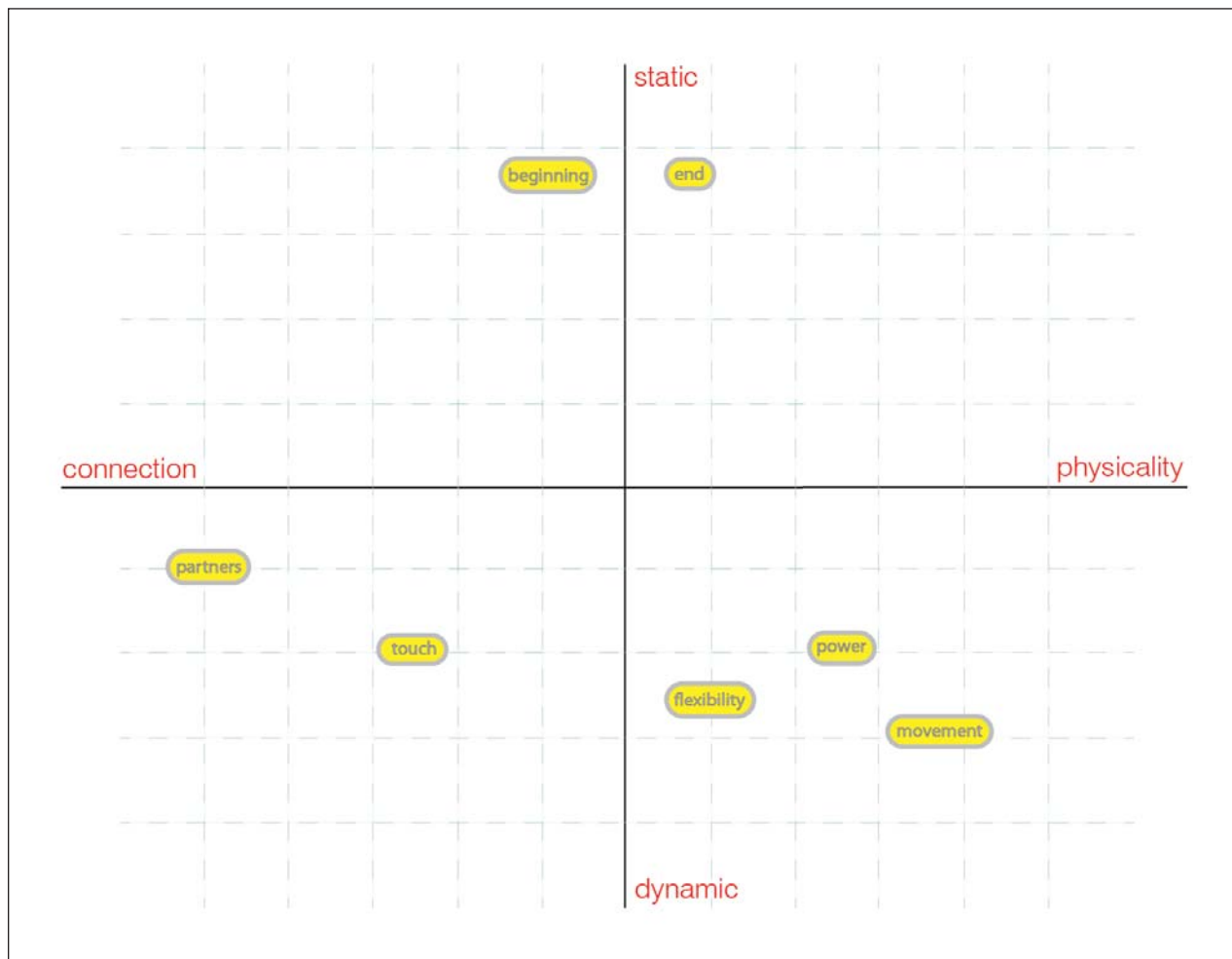
<http://www.bestchicagocondos.com/blog/new-vision-on-division-street/>
http://www.rdmhomes.com/projects-vision_residential.cfm



These are qualities of modern dance, but also of the nature of a dance academy, of an institution's relationship with its surroundings and of architecture.

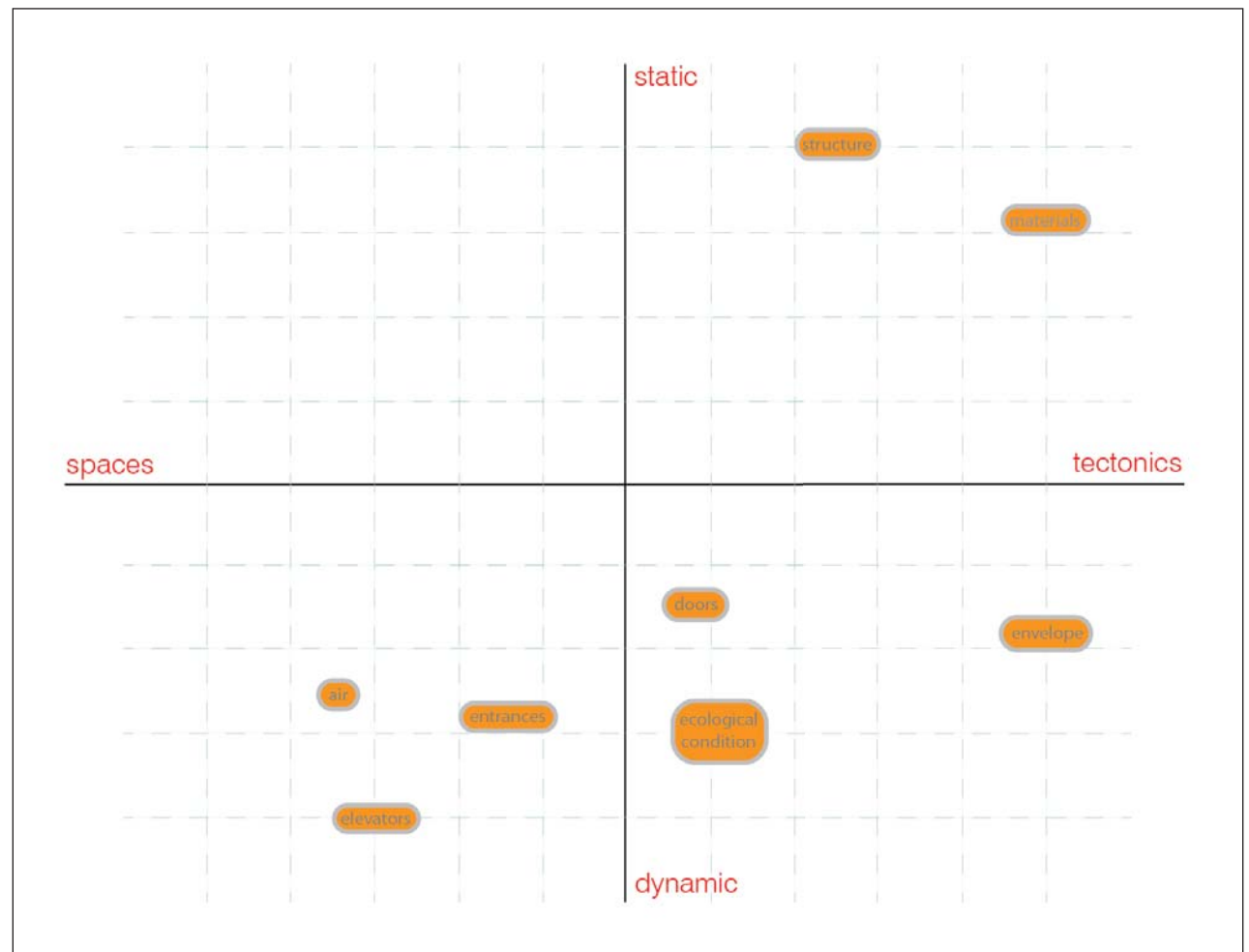


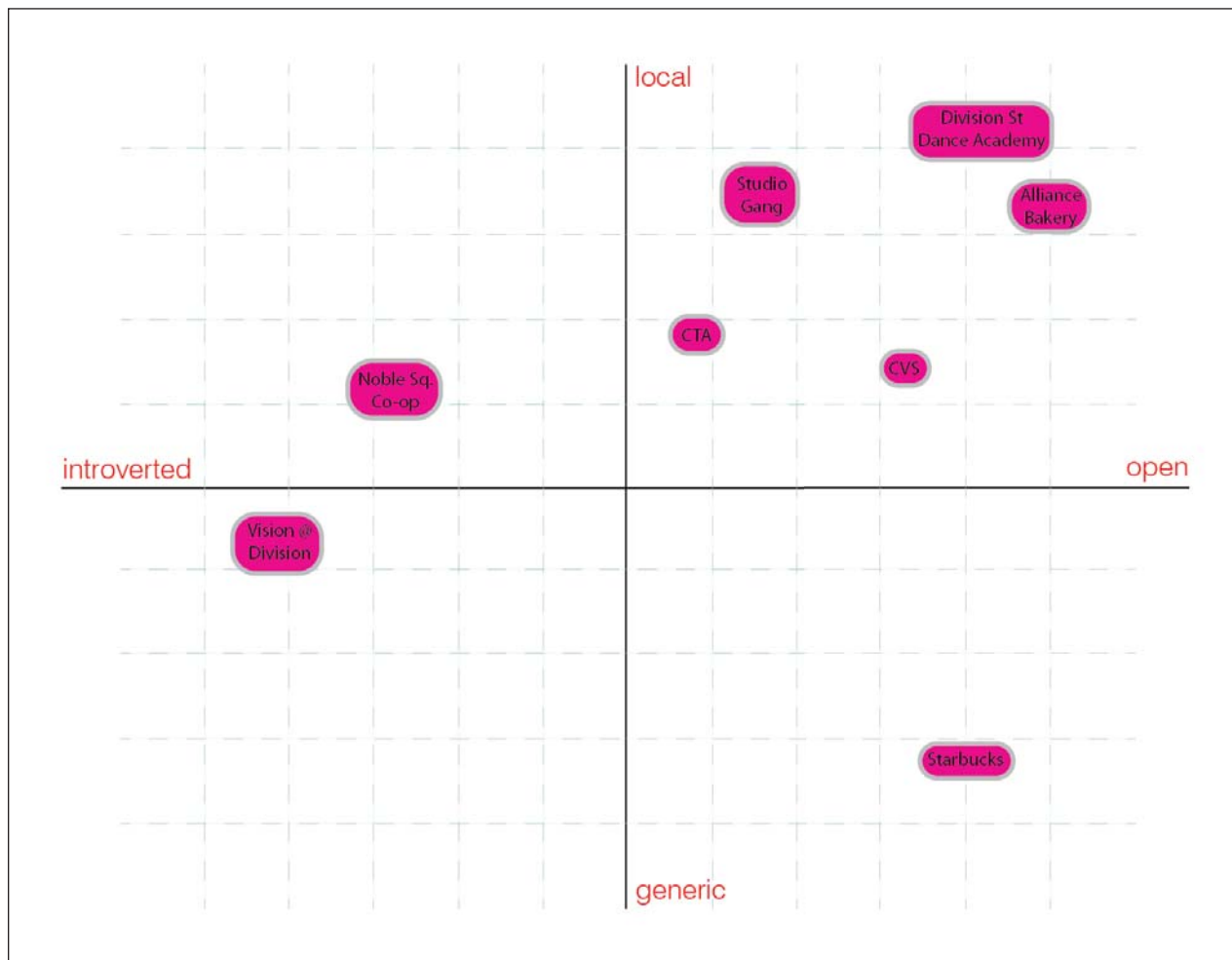




Dance quality matrix

Architectural quality matrix





Neighborhood development matrix

Academy program matrix



Enterprise and Program-

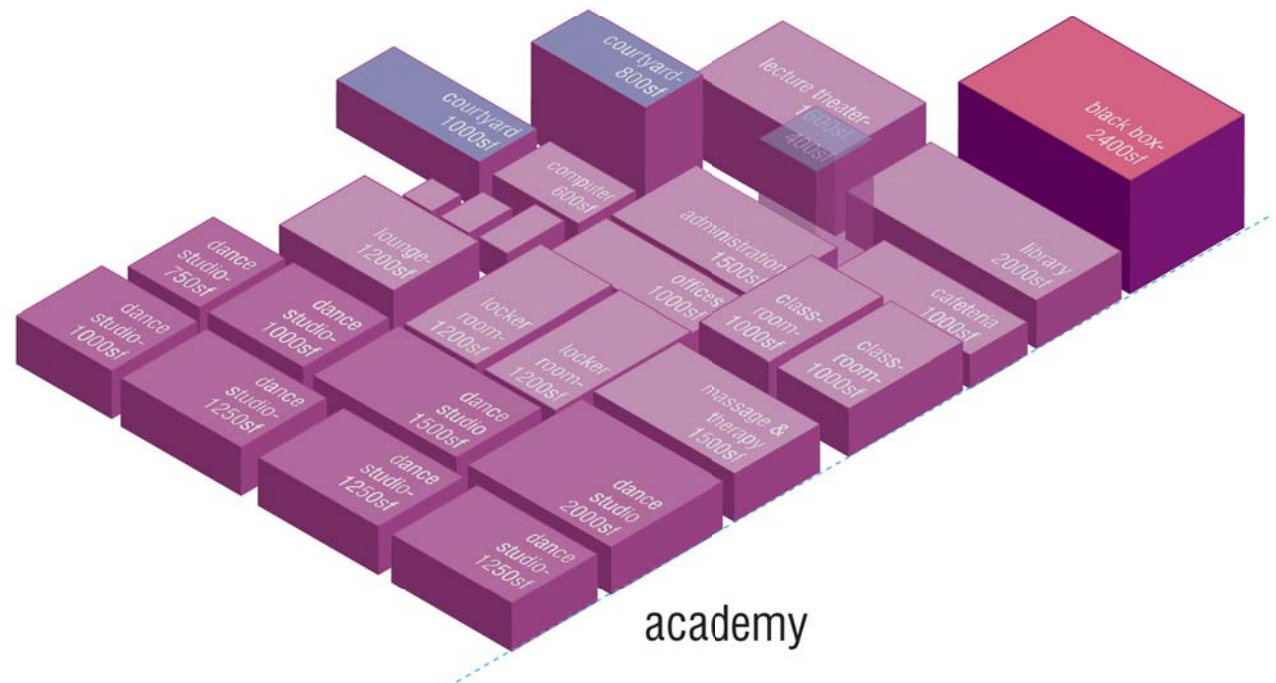
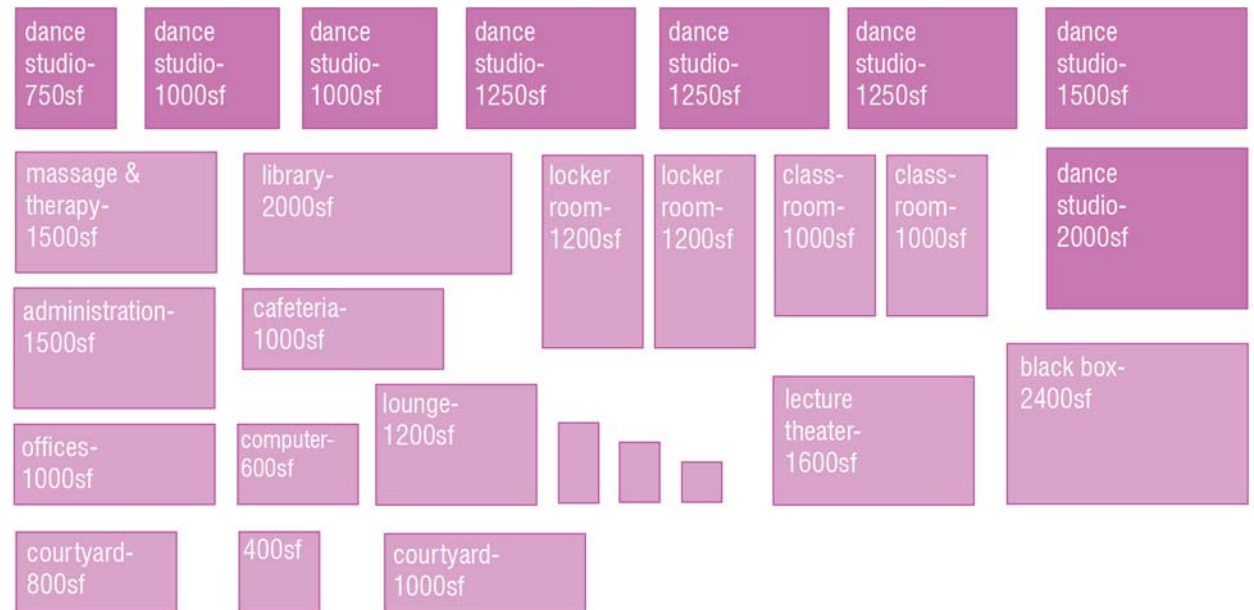
Organizational Parameters-

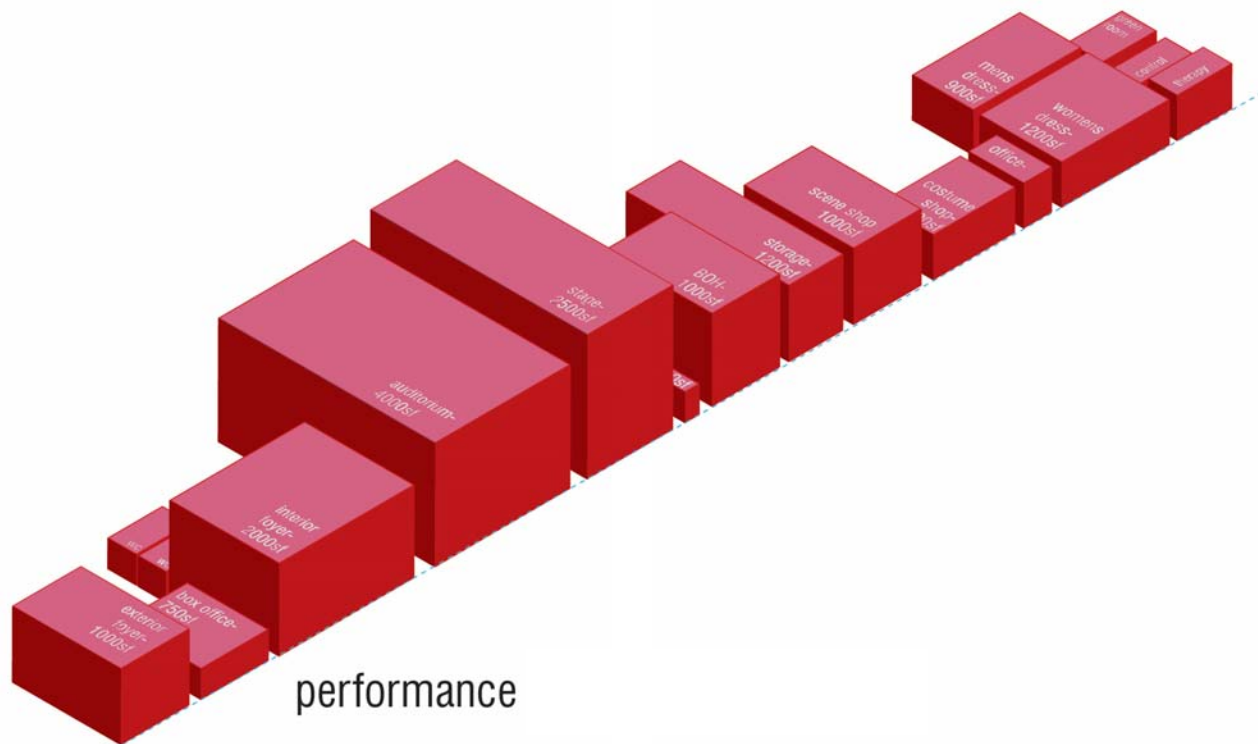
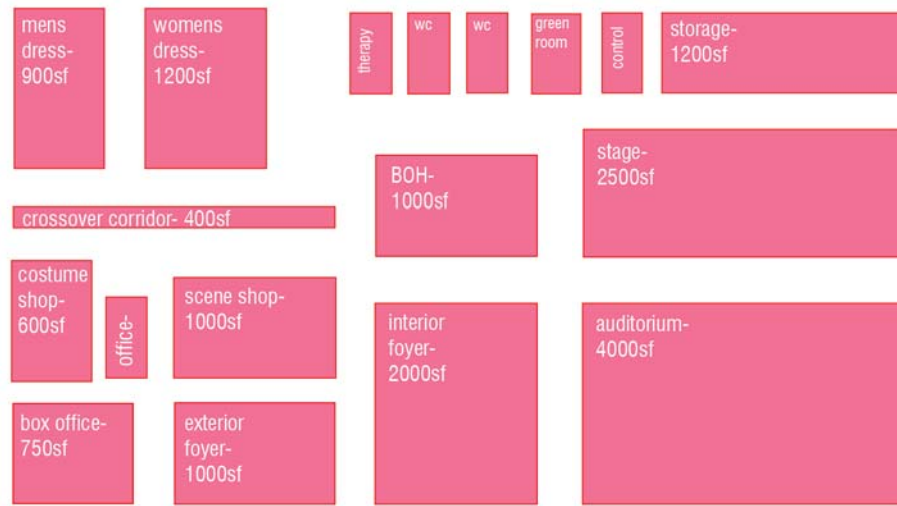
The Division Street Dance Academy is a not for profit arts organization with the mission to develop and advance the arts in the community through teaching and performing contemporary dance.

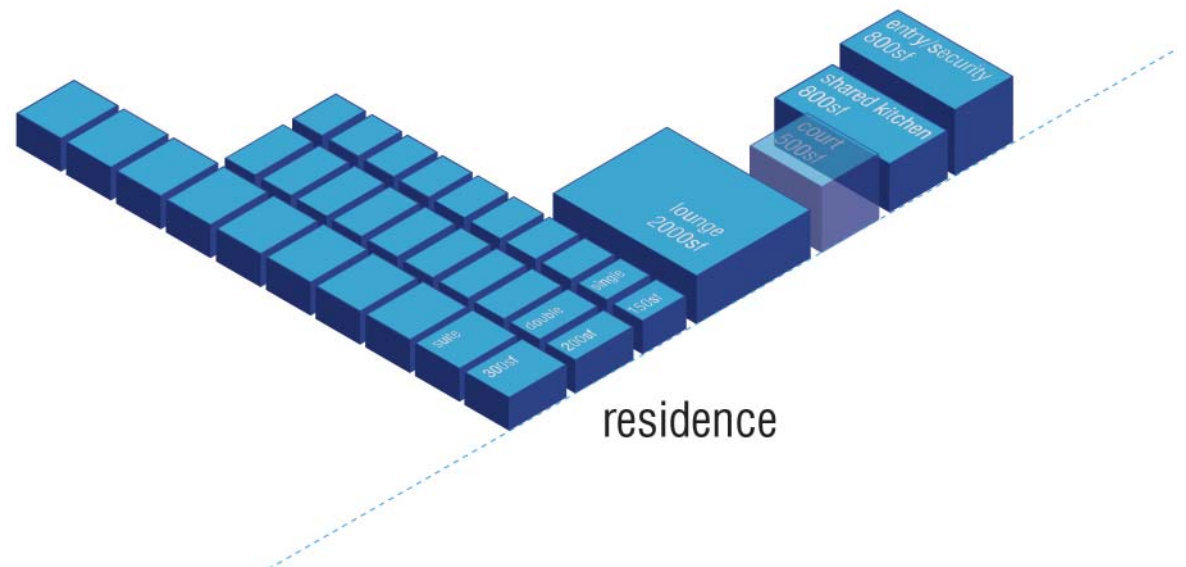
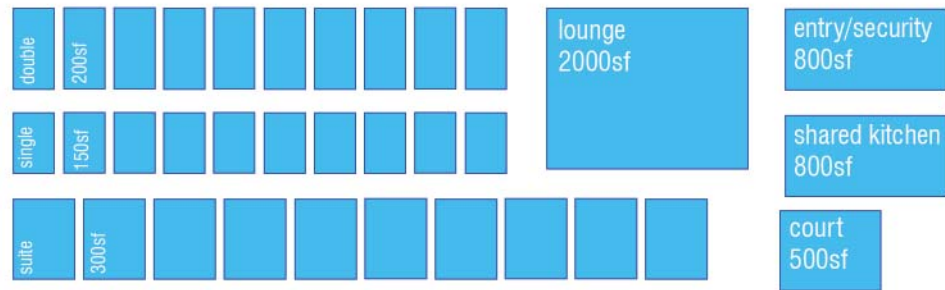
The academy has classes at many levels for ages 3 and up. With offerings ranging from 6 week introductory courses that draw from the neighborhood to a degree granting academic program with an international recruiting pool, the academy will be all encompassing in its pursuit of dance education. By providing residences for up to 40 students on site the academy facilities are designed to create the environment necessary for world class dance performance and exploration. Apartments in the surrounding neighborhood can be leased by the academy as the need arises.

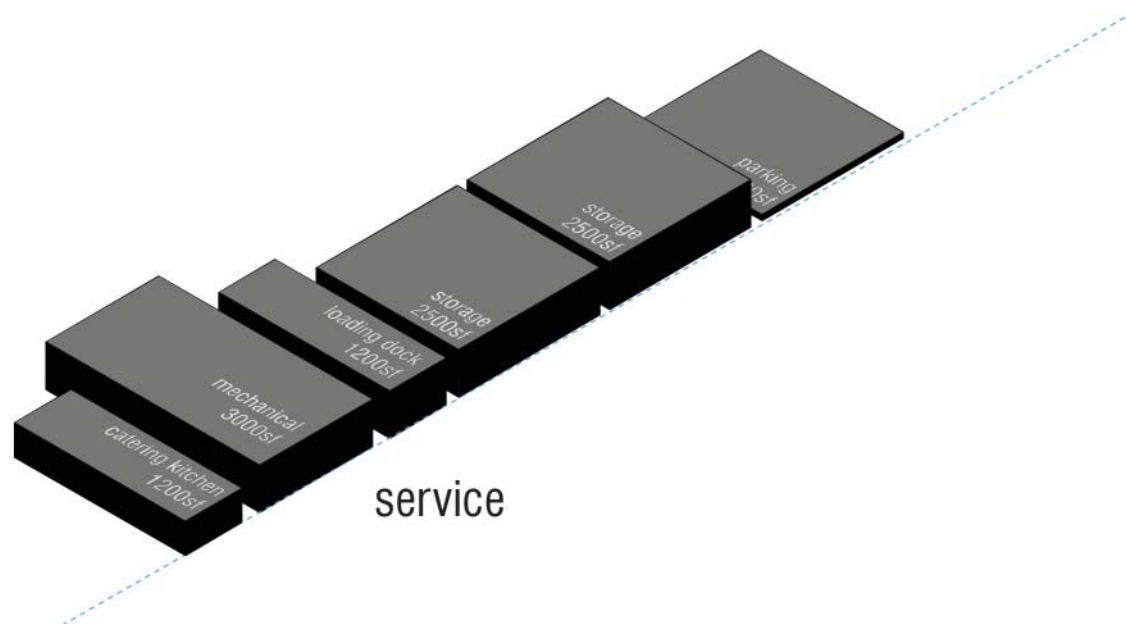
The performance hall at the Academy allows for interaction between the school and the neighborhood to occur in a formal setting, turning a performance night at the academy into a neighborhood event. The auditorium will be hosting events weekly, with a mix of performances of the house company and touring companies. The academy aims to host 200+ events a year on the main stage. Additional spaces for performances and lectures will be available for event rentals, with appropriate catering facilities.

Performance	space name	interior sf	exterior sf	quantity	extension	occupants	adjacencies	schedule	qualitative aspects	notes
	1 Box Office	750			750		lobby	Performance nights, 4pm -10pm		3 ticket windows/will call front porch?
	2 Exterior Foyer		1000					24/7	public outdoor room	
	3 Interior Foyer	2000			2000		auditorium	pre and post performance, galas	celebratory and spectacle	
	4 Auditorium	4000			4000	300	stage	Performance nights		
	5 Stage	2500			2500		auditorium	Shows and rehearsals	flat	50-70' proscenium
	6 BOH	1000			1000			Shows and rehearsals		
	7 Crossover corridor	400			400					
	8 Scene shop	1000			1000					
	9 Technical office	200			200		just offstage			
	10 Costume shop	600			600					
	11 Men's Dressing	900			900					
	12 Women's Dressing	1200			1200					
	13 Therapy area	200			200					
	14 WCs	200		2	400		lobby			public / need some for performers?
	15 Green room	250			250		just offstage			
	16 Control Suite	200			200					
	17 Catwalks	n/a								
	18 Follow Spot	100			100					
	19 Storage	1200			1200		backstage			
	total		1000		16900					
Academy	space name	interior sf	exterior sf	quantity	extension	occupants	adjacencies	schedule	qualitative aspects	notes
	1 Dance Studios	~750'-2000'		6 to 8	10000	10-40		daily 8am-8pm		sprung floors, mirrors, windows with computers?
	2 Library	2000			2000		classrooms	daily 8am-8pm		
	3 Cafeteria	1000			1000			daily, breakfast and lunch		
	4 Locker rooms	1200		2	2400		studios	daily, academy hours		
	5 Classrooms	1000		2	2000		library	daily, academy hours		
	6 Massage/Therapy	1500			1500		studios	daily, 7am-10pm		
	7 Computer Lab	600			600			daily, 7am-10pm		combine with library?
	8 Lounge	1200			1200		all over the place	daily		
	9 Study rooms	~100-200'		3	500					small group study/stretch
	10 Studio Theater	2400			2400			performance nights	black box	public accessibility
	11 Lecture Theater	1600			1600	125		event nights		80sf/person?
	12 Administration	1500			1500			office hours		
	13 Offices	1000			1000			office hours		
	14 Courtyard		2200 3?					private, accessible		
	total		2200		27700					
Residences	space name	interior sf	exterior sf	quantity	extension	occupants	adjacencies	schedule	qualitative aspects	notes
	1 Double rooms	200		10	2000	2		24/7 resident access		shared bathrooms?
	2 Single rooms	150		10	1500	1		24/7 resident access		shared bathrooms?
	3 Residential Suite	300		10	3000	1		24/7 resident access		
	4 Lounge	2000			2000	15	common area	24/7 resident access	the relief from tiny student rooms	
	5 Entry/security	800			800			24/7 resident access		
	6 Common kitchen/dining	800			800		lounge	24/7 resident access		
	7 Courtyard		500					24/7 resident access		
	total		500		10100					
Services	space name	interior sf	exterior sf	quantity	extension	occupants	adjacencies	schedule	qualitative aspects	notes
	1 loading dock	1200			1200		alley, side street			
	2 parking		250	10			alley			
	3 mechanical	3000			3000		roof, basement			
	4 storage	5000			5000		basement			
	5 catering kitchen	1200			1200					
	total		2500		10400					
Performance					16900					
Academy					27700					
Residence					10100					
Services					12900					
Net	total		6000		67600					
					67600	x1.33	89908 sf	net: gross of .75		
					67600	x1.5	101400 sf	net: gross of .66		



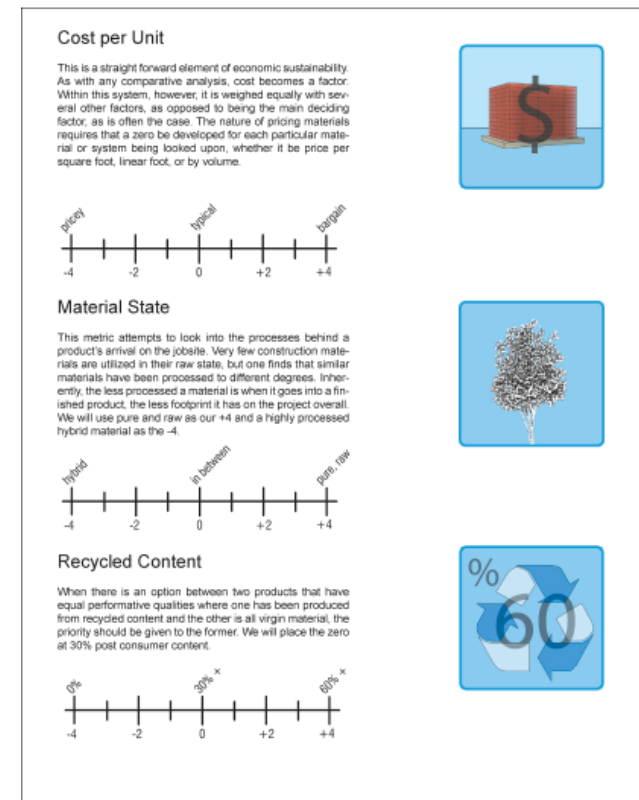


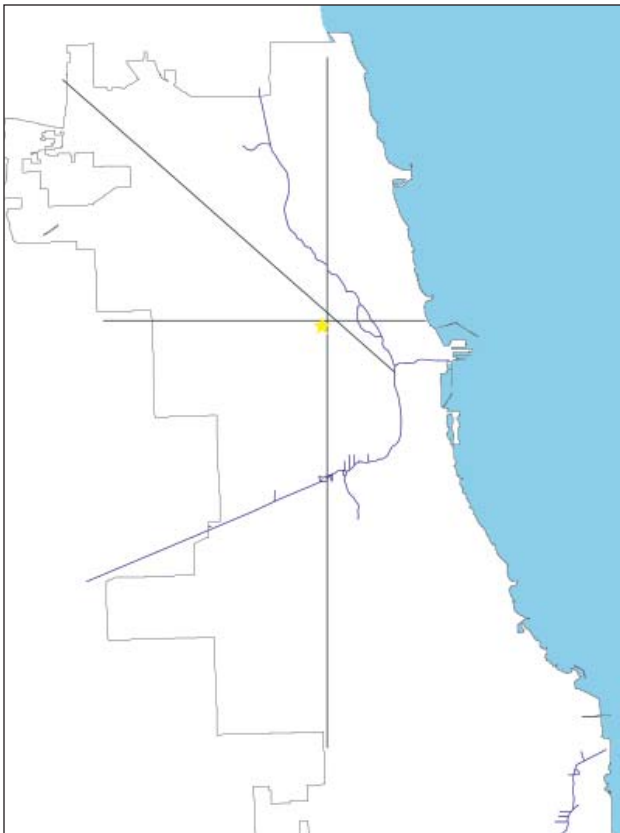




Building Performance Criteria-

As a good neighbor, the Division St Dance Academy will pursue an architectural and operational strategy that reduces its impact on the immediate and global environments. To this end, daylighting and other strategies will be employed to reduce energy consumption, building massing will be exploited to exploit beneficial aspects of and reduce negative effects from the Chicago climate, and energy savings solutions will be pursued in all applicable conditions.





Site selection and analysis

Site selection criteria:

For the new home of a dance company, with performance hall, studios, offices, school facilities and on site housing for students from far away.

1. Strong desire for a continuous plot.
2. Immediate adjacency to public transportation.
3. Location in a mature Chicago neighborhood, as opposed to the loop.
4. Having street frontage on multiple lot lines.

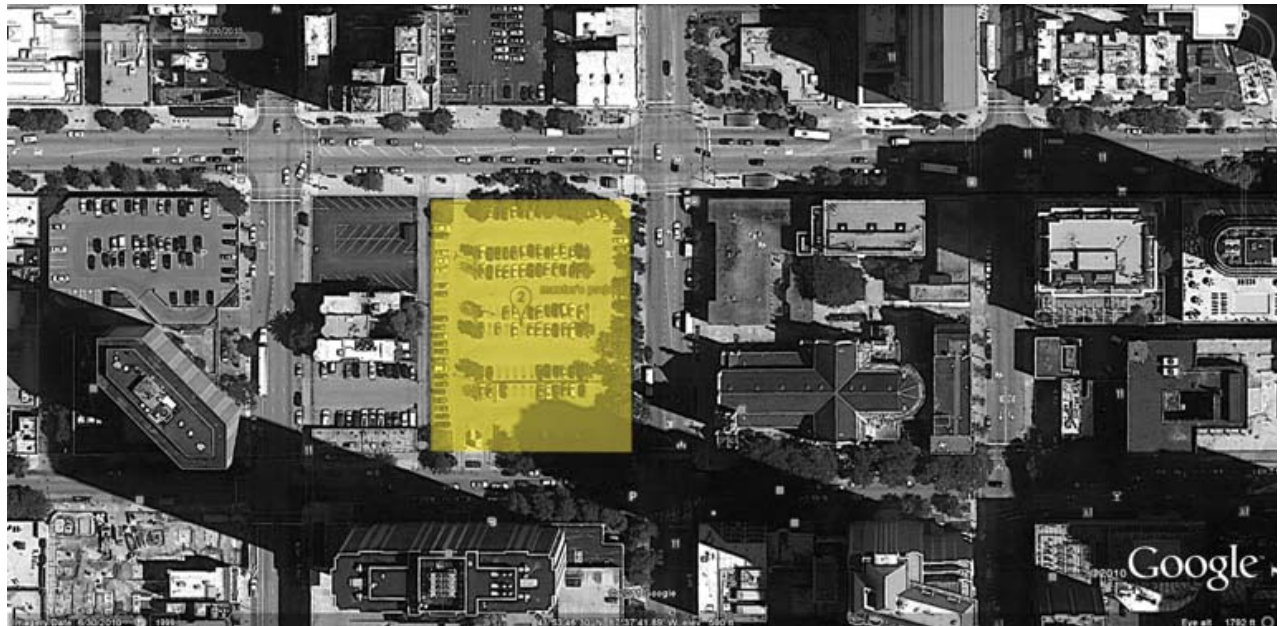


Site A: the southwest corner of Division St and Ashland Ave

Blue Line access at corner
Large continuous plot
Wicker Park
Three lot lines on streets

Site B: the southwest corner of Chicago Ave and State St.

Red Line access at corner
Large continuous plot
Gold Coast/River North
Three lot lines on streets





Site C: the northeast corner of Wellington St and Sheffield Ave

Brown Line access mid-block
Continuous plot
Lakeview
Three lot lines on streets

Site D: near the northwest corner of Milwaukee Ave and Kedzie Ave

Blue Line access at corner + bus routes
Large continuous plot
Logan Square
One lot line on street



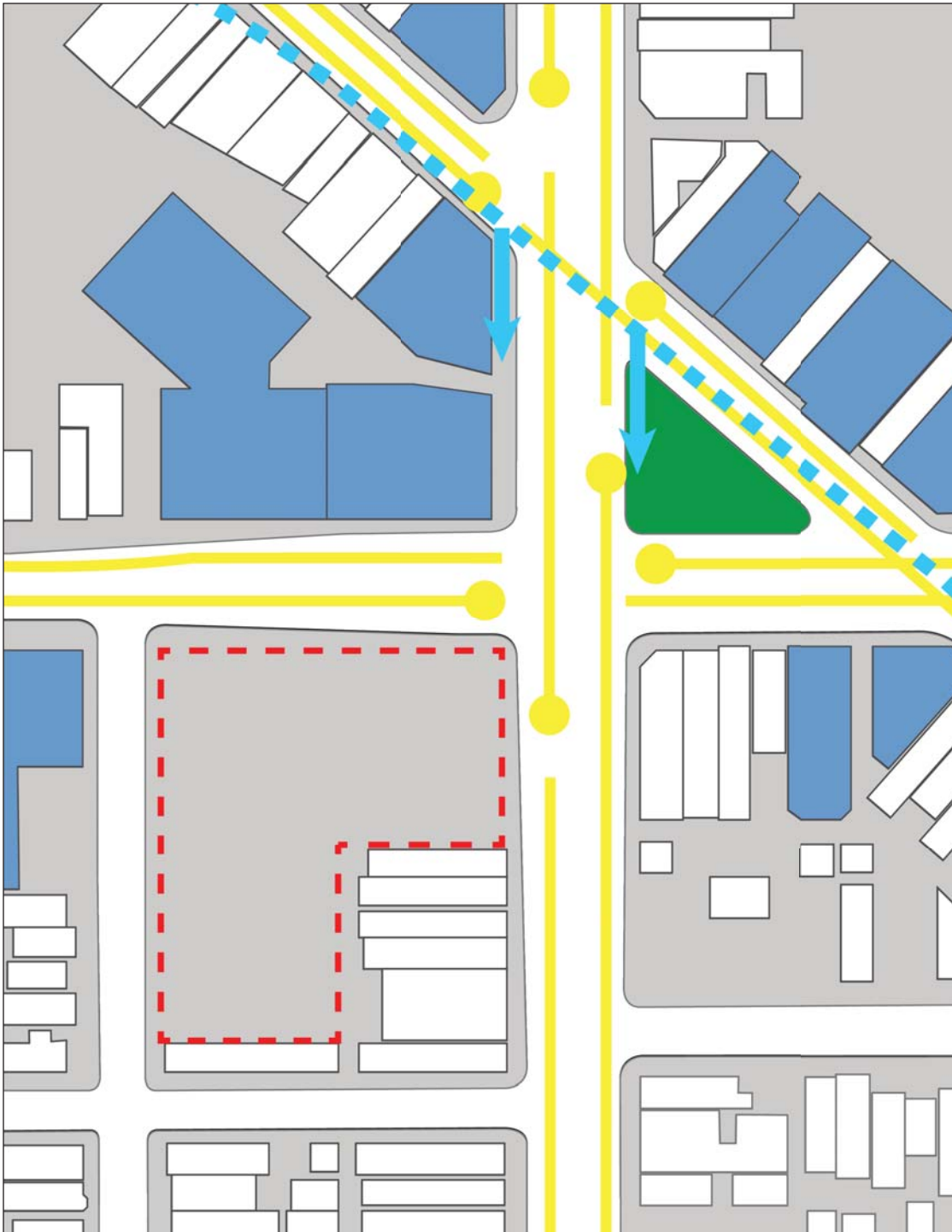
Site-

1601-1631 W Division St
Chicago, IL 60622

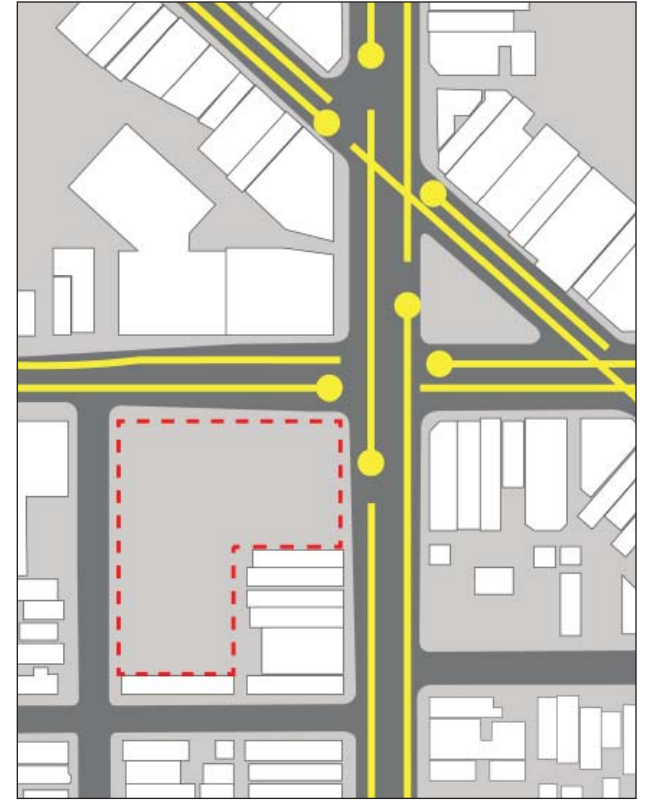
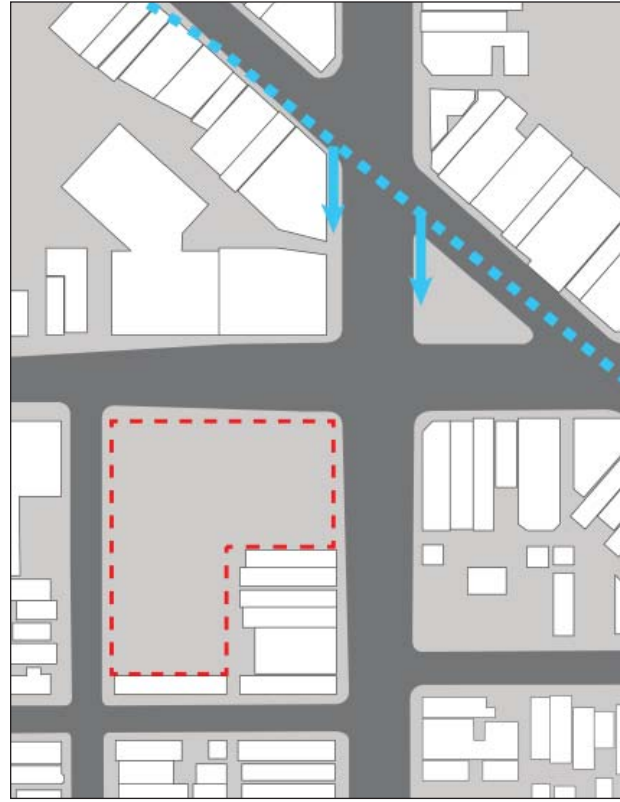
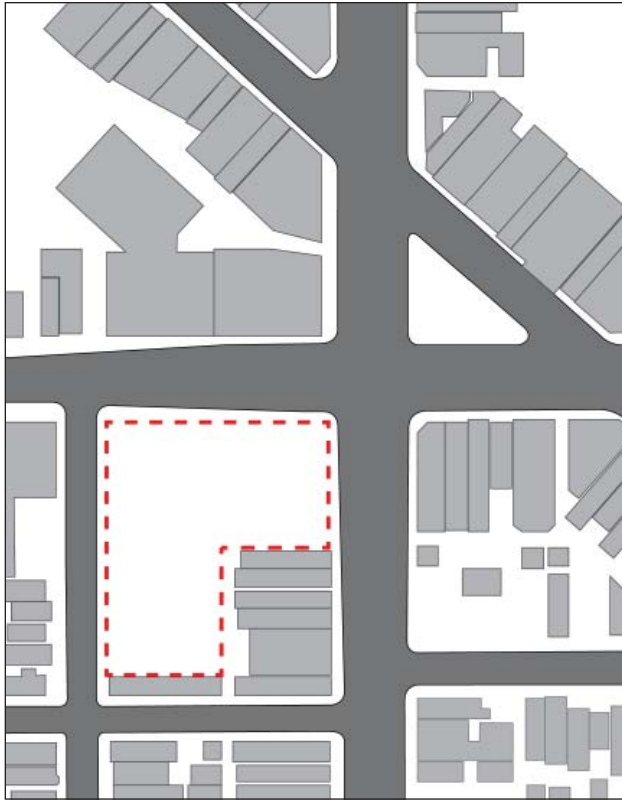
46,930 sf
1.07 acres

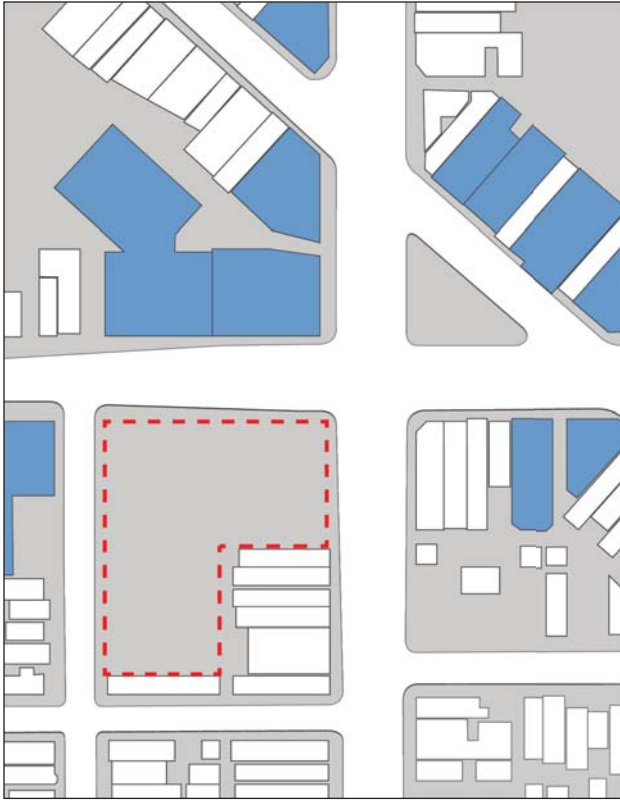
1st ward
Proco Joe Moreno- Alderman





Immediate context-

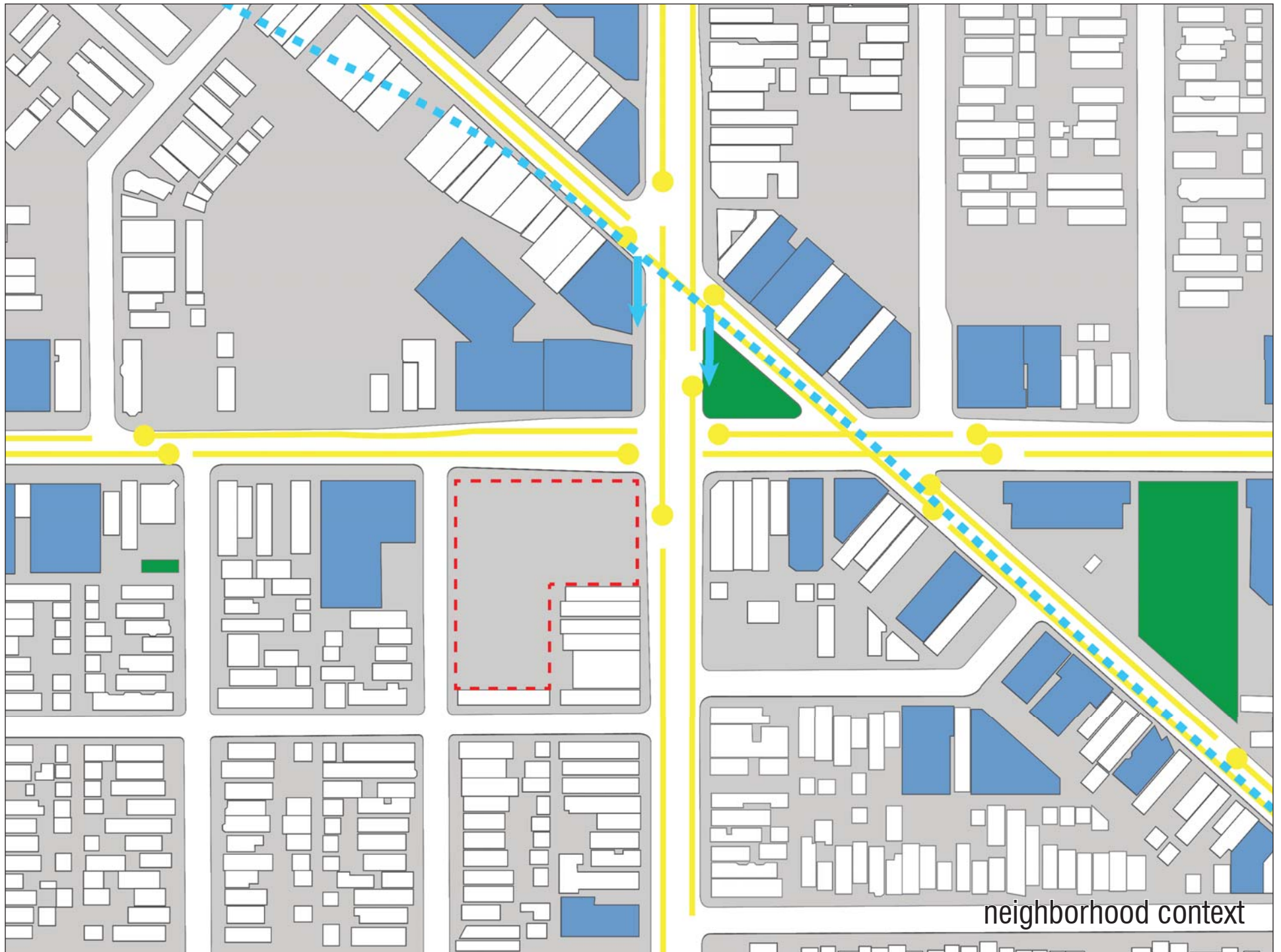


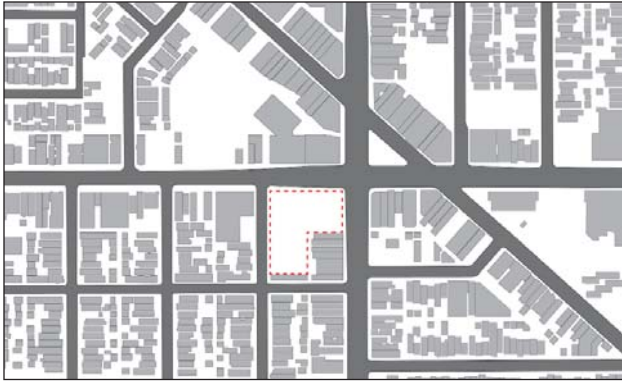


existing large buildings



polonia triangle





figure/ground



public and semi public space



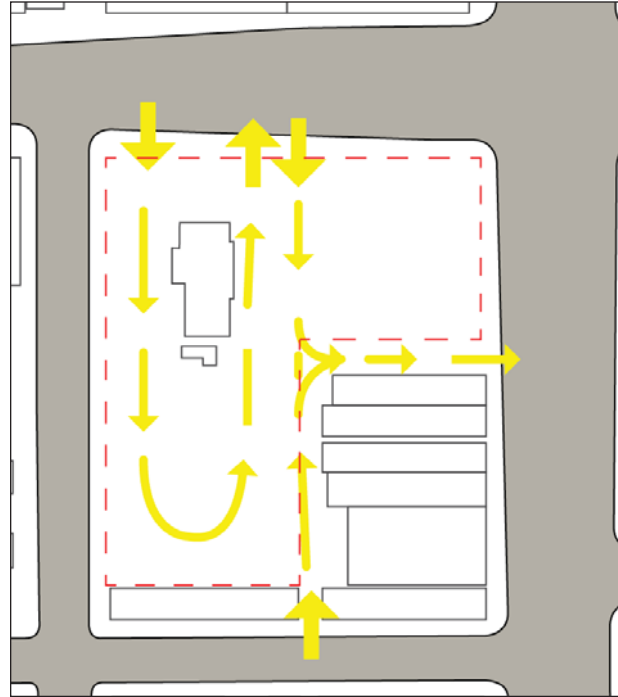
existing large buildings

cta blue line

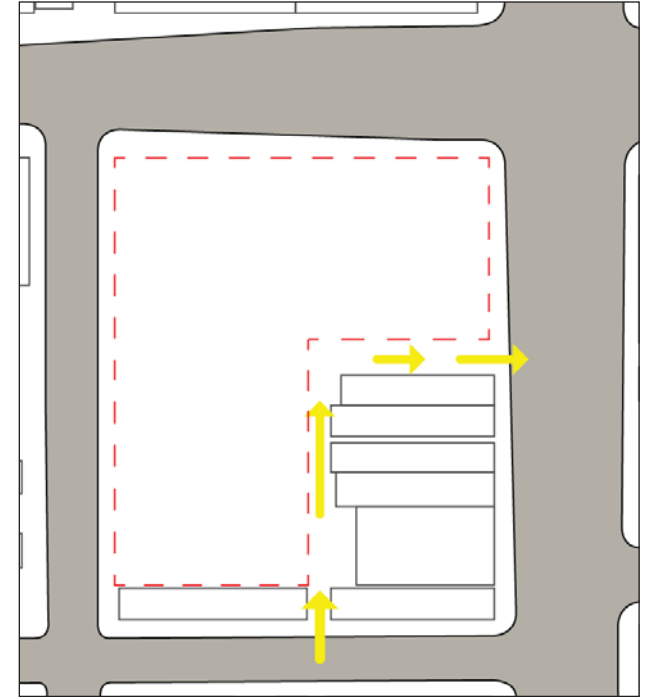


cta bus stops





existing condition

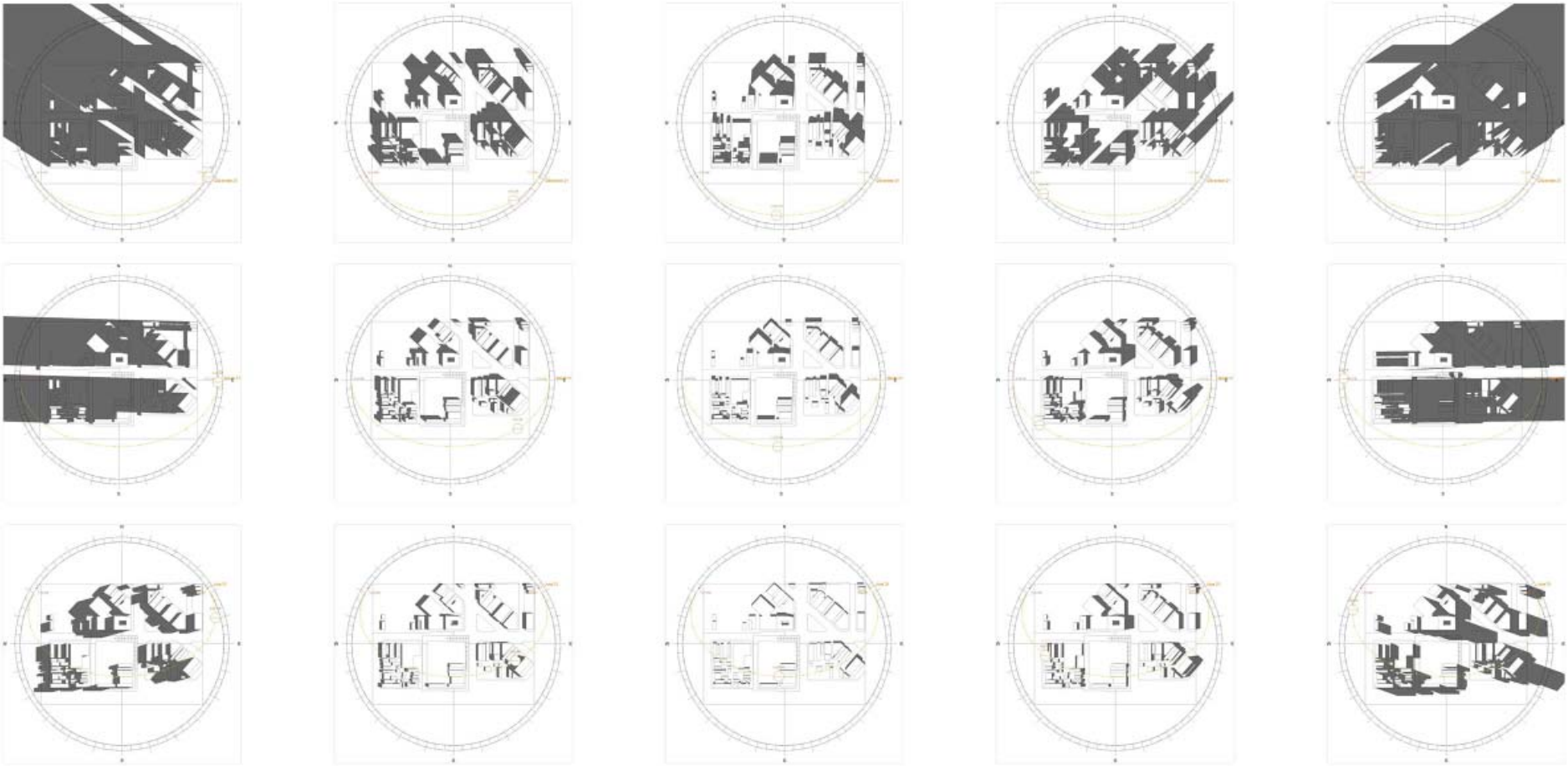
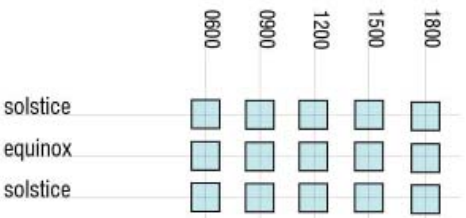


proposed condition

A ubiquitous negative urban condition is the intersection of sidewalk and curbcut. By eliminating this condition along Division St this project contributes to a healthier, safer and more walkable neighborhood.

Solar Access-

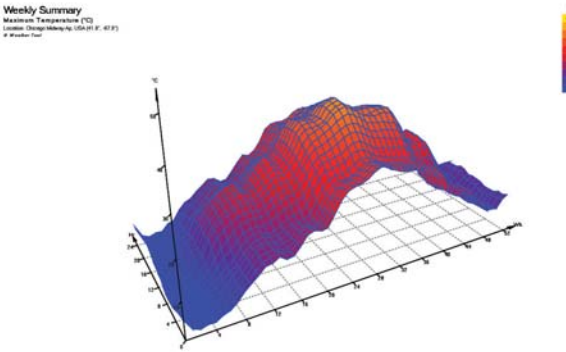
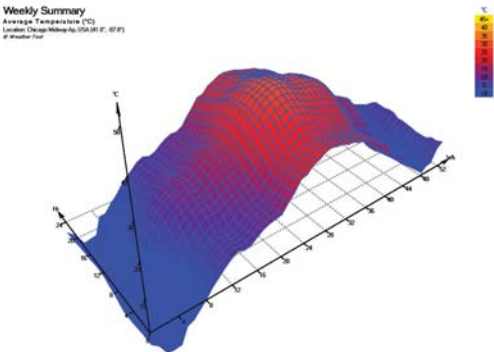
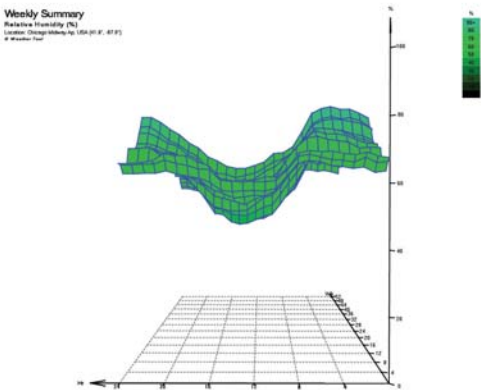
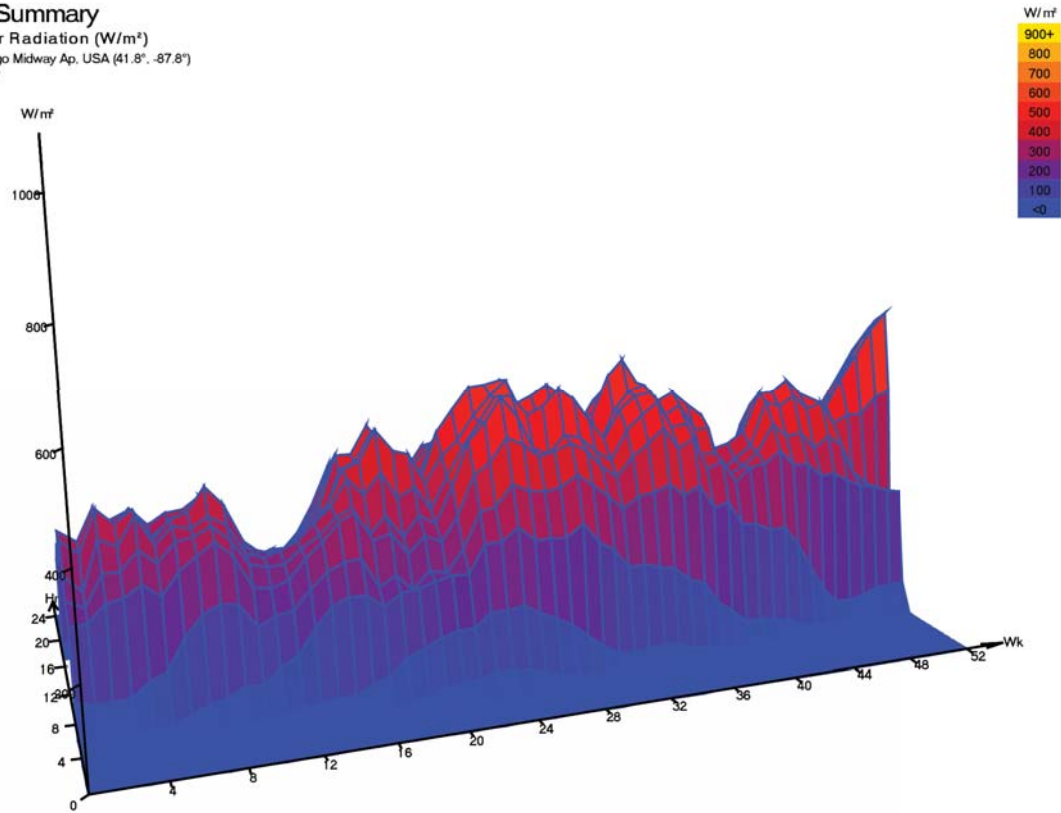
The project site has little shading caused by neighboring structures, suggesting strategies including thermal mass and photovoltaic energy generation may be explored.



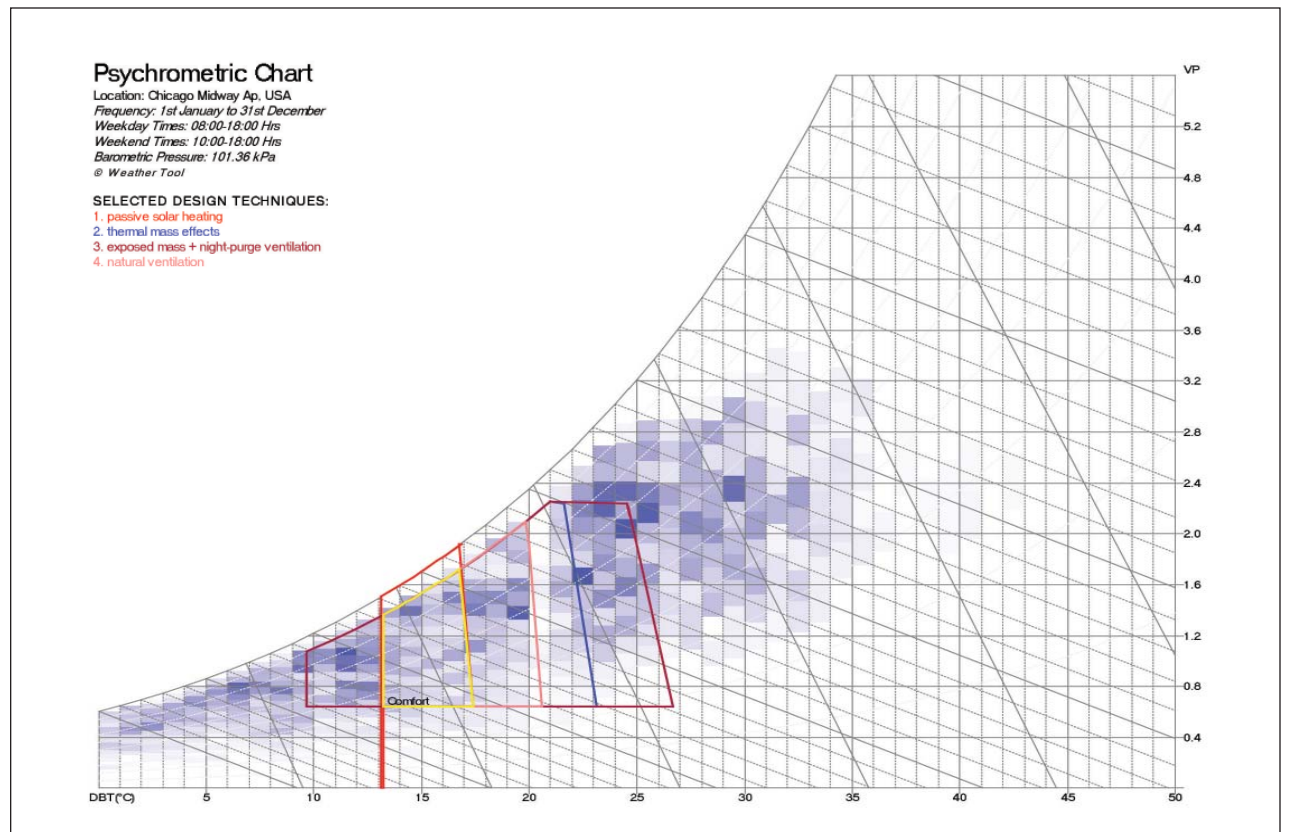
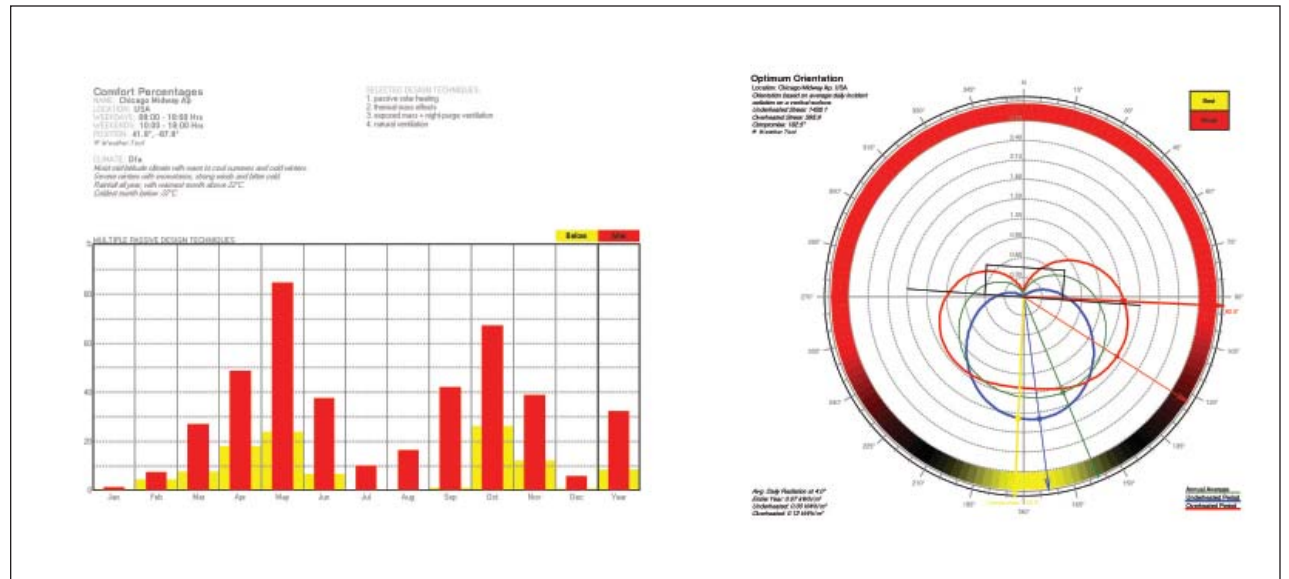
Climate Data-

Direct solar radiation is highly variable throughout the year.

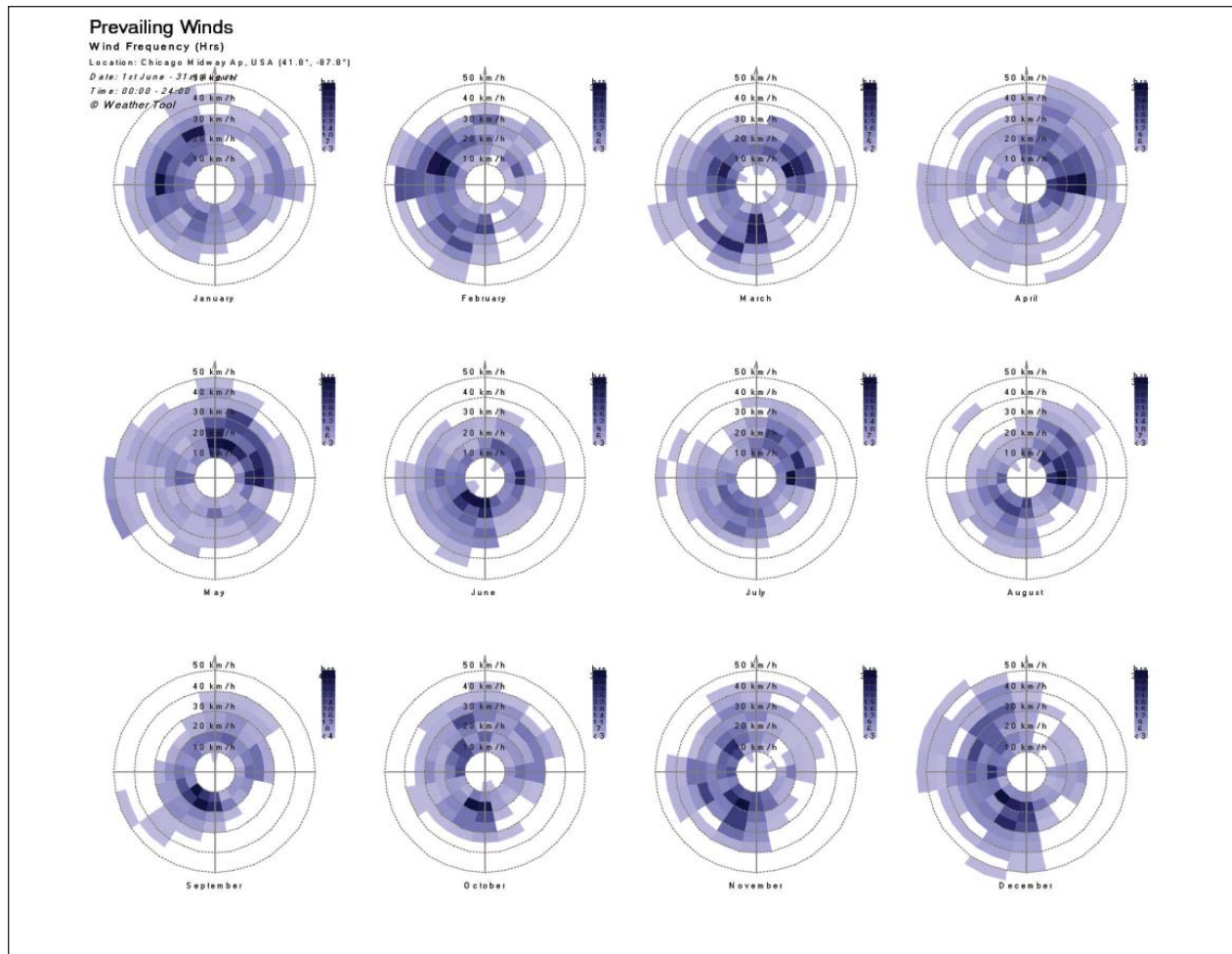
Weekly Summary
Direct Solar Radiation (W/m²)
Location: Chicago Midway Ap, USA (41.8°, -87.8°)
© Weather Tool



Passive comfort strategy analysis



Seasonal wind information



Precedent Analysis-

The Juilliard School
New York City
Pietro Belluschi and Eduardo Catalano-1969
DS + R and FXFowle-2009

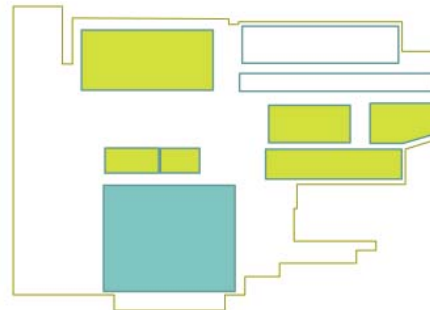
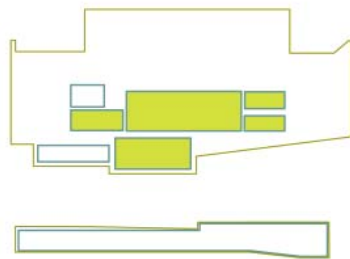
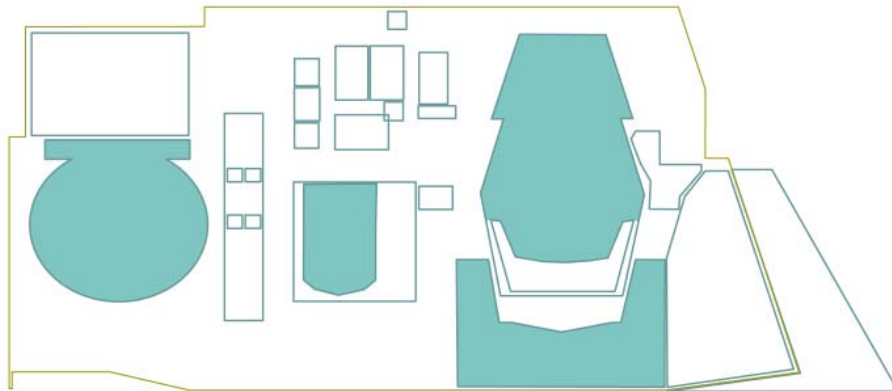
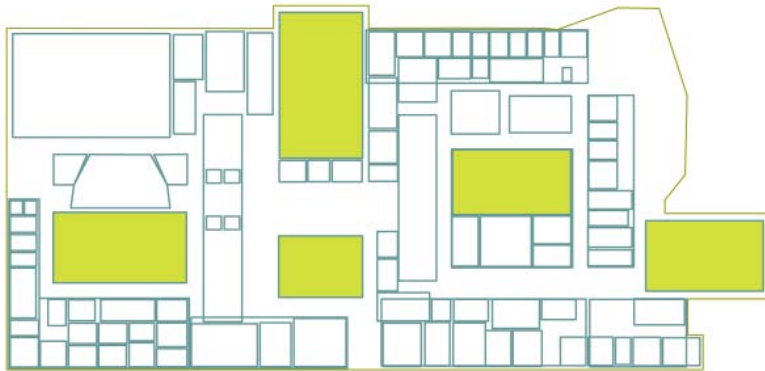


The Laban Dance Centre
London
Herzog & DeMeuron-2002



The Stevie Eller Dance Center
Tucso, AZ
Gould Evans Architects-2002





performance space

rehearsal space



Juilliard-

Juilliard	space name	interior sf	exterior sf	quantity	extension	occupants
Street level	1 Grandstand		4476			
	2 Outer Lobby		5215			
	3 Inner Lobby	4925			4925	
	4 Box Office	739			739	
	5 Alice Tully Hall	9765			9765	1086
	6 Balcony	1265			1265	
	7 Recital room	500		3	1500	278
	8 Storage	180		3	640	
	9 Office	203		5	1015	
	10 Recital Hall	2151			2151	70
	Recital Hall					
	11 Support	2000			2000	
	12 Juilliard Theater	5600			5600	933
	Juilliard Theater					
	13 BOH	4537			4537	
	total		9691		34137	
	gross total				76161	
	net to gross				0.44	
Second level	9 Office	288		64	18495	
	14 Dance Studio	2332			2332	
	15 Recital Hall	3416			3416	99
	16 Projection Room	312			312	
	Drama stage					
	support	1280			1280	
	18 Drama workshop	232			232	
	total				26067	
	gross total				68152	
	net to gross				0.38	



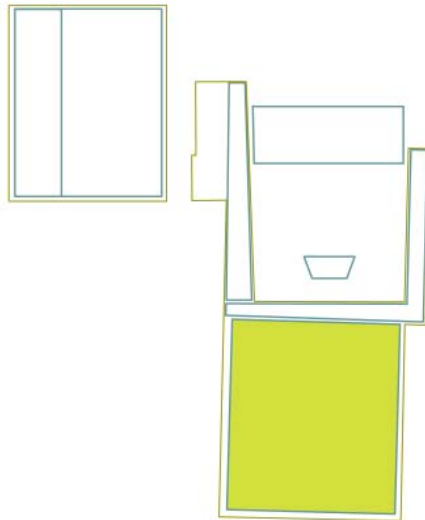
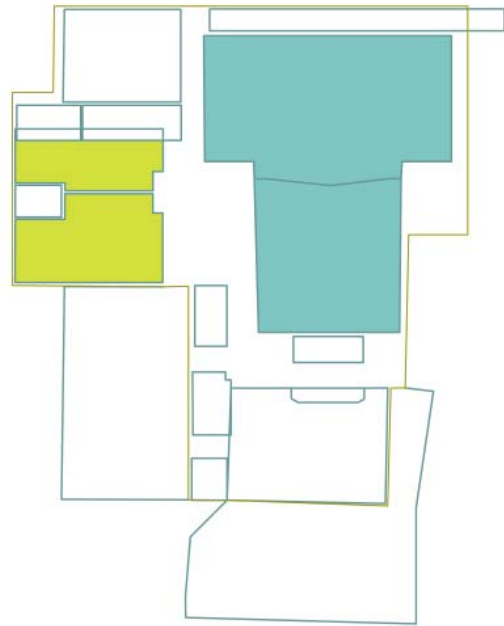
Laban Dance Centre-



Laban Dance Centre	space name	interior sf	exterior sf	quantity	extension	occupants
	1 Dance Studios	750 - 2284		12	17815	
	2 Circulation					
	3 Stage	2691				
	BOH	913			3604	
	4 Auditorium	4565			4565	300
	5 Courtyard		2326	3		
	6 Library	1651			1651	
	7 Cafeteria	898			898	
	8 Office	118-579		6	1945	
	9 Workshop	265-599		6	2514	
	10 Lecture Theater	927			927	100
	11 Therapy area	1464			1464	
	12 Tutor rooms	78- 193		6	651	
	13 Bar	906			906	
	14 Studio Theater	2372			2372	99
	15 Staff area	1126			1126	
	16 WCs	1506			1506	
	17 Locker rooms	2286			2286	
	total				44230	
	18 Gross					
		1 38619				
		2 39175	NET TO GROSS	44230/77	0.57	
		77794				

performance space

rehearsal space



performance space

rehearsal space



Stevie Eller Dance Center-

	space name	interior sf	exterior sf	occupants
Stevie Eller Dance Theater	1 exterior foyer		3300	
	2 interior foyer	1854		
	3 auditorium	2378		300
	4 stage	3735		
	5 crossover corridor	568		
	6 scene shop	960		
	7 technical office	200		
	8 costume repair	310		
	9 men's dressing	938		
	10 women's dressing	1277		
	11 movement/massage	161		
	12 courtyard garden		2929	
	13 wcs	375		
	14 green room	260		
	15 control suite	200		
	16 lobby "crack"	112		
	17 catwalks	935		
	18 follow spot location	101		
	19 dance corridor upper lobby	500		
	20 "crack"	603		
	21 external catwalk		250	
	22 storage	955		
	23 dance studio	3501		
	net totals	19923	6479	
	gross space	27356		
	net/gross	19923/273	0.73	
	20000sf net			
	27500sf gross			

Communications-

from: bayley33@gmail.com
to: amypage@excite.com
subject: dance theaters

Amy-

Hey there. Hows things? We should catch up. But that is not what this is about.

This is about Dance!! For my Masters Project at IIT I am designing a Dance Academy to be built at the corner of Division and Ashland, where the Pizza Hut and Wendy's are. (they just tore down the Pizza Hut, it had been closed for a couple of years)

Right now we are in the planning phase and are being encouraged to reach out into the community and establish relationships with project stakeholders. To this end, are you able and willing to contact **Melissa Thodos** on my behalf. I feel that the project I come up with will benefit greatly from collaboration with dance professionals, and would very much like to discuss my project with her.

Thanks
Drew

from: amypage@excite.com
to: bayley33@gmail.com
subject: re: dance theaters

Holy crap, that's cool! So is this something that will actually be built, or a theoretical design?

I'd love to connect you with Melissa. Additional options are: **Michael Rioux**, Artistic Director, Chicago Dance Crash; **Julia Rhodes**, Artistic Director, Lucky Plush Productions; **Richard Carvlin**, former Production Manager, Hubbard Street Dance Chicago

Could you write a small description of the project that I could include in my email to Melissa and whomever else you choose from the list above?

I'm happy to help in any way I can!

ap

-----Original Message-----

From: Amy [mailto:amypage@excite.com]
Sent: Sunday, November 20, 2011 12:23 PM
To: melissathodos@email.msn.com; julia@lucky-plush.com; carvlin7@yahoo.com
Cc: bayley33@gmail.com
Subject: Hello from Amy Page

Hello!

It has been awhile since I had the pleasure of catching up with you. I hope this finds you well and productive!

My former roommate, **Andrew Bayley** is currently a senior **graduate student at Illinois Institute of Technology**, College of Architecture pursuing a Masters of Architecture. He has asked me for **help to connect him with luminaries of Chicago Contemporary Dance scene for assistance on his thesis project**. His project is quite interesting, as he proposes the construction of a Dance Academy on Division Street.

I encourage you to take a look at his website www.andrewbayley.net to get a feel for the caliber of his work. I have also attached his Project Description and Building Program in PDF files. Additionally, feel free to see more of his work for this project at <http://arch523-bayleyandrew.wikispaces.com/home>.

What does he need you for? To advise him on aspects that an architect is ignorant, regarding dance needs. Your professional input is invaluable, and he would need a few hours of your time- when, where and how to be determined by you. He has begun the preliminary work, and the project will gain momentum in January, with completion by mid-May. The final project will be a design for the academy that hopefully also will serve as an example of positive redevelopment within a mature Chicago neighborhood. Collaboration with dance professionals would benefit this project greatly, and I hope you will consider advising this promising young artist.

You may reach him at bayley33@gmail.com. Thank you, in advance, for your consideration.
All the best,

Amy Page

-----Original Message-----

From: "Julia Rhoads" [julia@luckyplush.com]
Date: 11/21/2011 10:35 PM
To: bayley33@gmail.com
CC: "Amy Page" <amypage@excite.com>
Subject: RE: Hello from Amy Page

Dear Andrew,

I wanted to respond to Amy's recent email and see if there is any way I can be of service to you and your project. It sounds fantastic - I mean what can be better than a new space supporting dance?! J I just looked at the project description, and am excited to learn more. Please don't hesitate to contact me if you have questions about dance space needs, and **I'd love to be in conversation with you about the project as things move forward.**

All my best,
Julia

Julia Rhoads
Artistic Director
Lucky Plush Productions

Andrew,

Always great to see the architectural community embrace the arts in their vision. gloATL (www.gloatl.com) was recently the focus of a GaTech School of Architecture study on creating a home space for contemporary moving artists - fascinating to see how the various teams envisioned the space needed to enable artists to create and expand. They came in to watch rehearsals and attended performances both within a theatrical space and at site specific locations. Their goal was to design from the 'product' back to the home space and it brought a host of great solutions that mirrored the personality of the company. If you have time, I'd say it's a great avenue of approach with a specific client base in mind rather than a generic 'dance academy'...

As Amy can relate, **we know the Chicago area rather well and have a fair grasp on facilities.** I'll take a few moments and give you my two cents worth - Hard to envision the layout without a plan/section, but I'll base my comments on the raw SF allotments.

My thoughts, mostly about allotments, and not in order of priority - with a grain of salt as I'm not an architect, builder, developer -

*6-8 studios, while a 'dream scenario', seems hard to fathom given the P/SF cost/value of property in that area. Many large universities with significant land holdings can't provide that much space. With an occupancy of 60 students, unless the tuition is rather high, I don't think it's a sustainable model. Generally, at an academy level, I'd expect class sizes in the 10 - 30 student range (Amy will certainly be a better judge of that) Does that require 6-8 studios? **Many people use air walls to temporarily separate studios so a 2200 SF studio can easily become 2 smaller units as needs arise.** Realize that sprung flooring with marley is going to cost you 15 - 20 dollars p/sf as well.

A common thread in my comments will be revenue driven, and I'd start by asking - with this many studios - is there demand within the community to utilize these facilities on a regular basis and can they support the cost involved in renting on a continual basis? I would incorporate the airwall idea so the space can also be rented out for events in varying sizes - which brings me to another area - Kitchen facilities - so often this is overlooked in a facility like a

theater and/or dance studio. Please consider appropriate catering support facilities in your plan - this is a major revenue center and greatly expands your ability to accommodate a large array of clientele. While this may seem 'off mission', this is a major allotment of space in an ideal location - events WILL be a major part of the picture in sustaining the academy/facility. Even the simple donor events within the walls will need appropriate support capabilities.

*The Massage/Therapy space is too much space - if you insist on this much space, you should consider partnering with a Pilates studio, MT, etc so the space is available to the students, but also generating revenue and bringing other clientele into the facility which bolsters awareness of other activities/artists in the complex.

*The Costume shop is too small, likewise the scene shop if you expect to produce scenery/props/costumes on site. Here again, will the shops do outside projects and/or support clients that rent the theatre/spaces?

*Studio Theater/Lecture Theater - as with the mainstage, these need to be multi-purpose, and I would plan on incorporating 3 (if you plan on 6 total) studios - via airwall - that can also serve these needs and be classrooms when necessary.

*Parking/loading dock - Ever try to Park around the Gold Coast? Agreed that the public transit must be a part of any reasonable proposal - I think finding 10 spaces in the area is not practical unless you can partner with someone to manage a shared lot or sublet from an existing lot in the area - my guess is this will be difficult and costly. Loading facilities are always an after-thought and logic is often 'value-engineered' out of the equation. Have some mechanism in place to get items from truck level to ground level and visa versa unless you can provide a truck level dock. If you can - please also consider a lift that can accommodate varying levels of truck and go from truck level to exterior ground level...

*Storage, etc - I have been on the user side of a few renovations, and there will never be enough storage space. I would incorporate shop (scenic and costume) into this problem/solution scenario. Have tiered shelf space and mecha-

nisms to safely and conveniently access them so you can utilize the 'head room' necessary for a shop/theater type space.

***Exterior - I would strongly suggest an elevated deck/space for event/loungs/etc. - rooftop or other - as you're close to the city/lake/etc and if elevated 3 stories or more will provide an incredible view, greatly maximizing potential again as a rental/event space.** i know I keep coming back to this, and that's because it will allow everything else to survive. This is not a 'sell out' - it is a necessity to finding private/public partnerships that enable sustainability.

Hope this was helpful...

Richard Carvlin
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Dance Theaters

Stevie Eller Dance Theater

Gould Evans Architects, 2005
Tucson, AZ

The completion of this project creates a home for the University of Arizona's nationally acclaimed School of Dance at the east end of the campus's main axis. The building combines a performance space and support rooms with a rehearsal studio.

By placing the new home of the University's highly esteemed dance program on a prominent site at the entrance to campus, the school demonstrates their commitment to the arts. The creation of a world class performance space will act as a draw for both talented students and faculty for the dance department and make Tucson a fixture on the modern dance repertory circuit. The hovering, glass enclosed rehearsal studio occupies a prominent location with a view towards campus, and conversely campus can look in. This condition demonstrates that the creation and practice of dance is every bit as vital as the performance.

Alice Tully Hall/Juilliard School

Pietro Belluschi 1969, DS+R 2009 (expansion and renovation)
New York City

Alice Tully Hall is the premiere performance space within the Juilliard School. The 1,086 seat auditorium had technical and architectural renovations completed in 2009.

The renovation of Alice Tully Hall in 2009 was part

of a larger expansion and renovation project of its parent institution, The Juilliard School, which itself was an aspect of the reinvigoration of Lincoln Center, the collection of performing arts venues on Manhattan's Upper West Side. By improving the performance space within Juilliard, the DS+R project reconfirms the school's commitment to being one of the premiere performing arts education and production entities in the nation. The dynamic nature of the architecture is an embodiment of performance and the education process necessary for itself. One of the major improvements was to reconfigure the arrival sequence for theater goers. Previously there was a circuitous and somewhat dangerous path from Broadway to the entrance. Now a wide sculpted plaza welcomes visitors and guides them towards a reconfigured forecourt for the performance hall.

Netherlands Dance Theater

Office for Metropolitan Architecture, 1987
The Hague, Netherlands

This 1,001 seat auditorium is part of a larger complex in the city center. The architects incorporate existing exterior walls of an adjacent building as interior walls in the foyer of the theater.

Placing this dance theater in the center of The Hague will revitalize the previously active district. Creating several different areas of gathering within and without the project fosters interaction between theater goers and people attending concerts at the adjacent music hall or visitors staying in the adjacent hotel. The theater lobby has a bar tucked under the auditorium tiers, a "half moon balcony" and above all of that a "sky-bar". All of these areas can foster interaction before and after a show.

David H. Koch/New York State Theater

Philip Johnson, 1964
New York City

This 2500 seat auditorium is part of Lincoln Center and was built to be home to multiple dance and opera companies.

Conceived of as a new home for dance and opera in the 1960's with the rest of Lincoln Center, this theater has served as the home performance and practice venue for the New York Opera and the New York Ballet. By providing a dedicated secure location for these companies, they can focus more energy on the production of their art and less on the insecurities related to art organizations losing facilities. And the grand front of house space made sure that the theater happens on stage and off.

The Metropolitan Opera House

Wallace K. Harrison, 1966
New York City

Built to create a new, permanent home for the Metropolitan Opera Company, this 3,900 seat auditorium is one of several performance venues in Lincoln Center.

Yet another part of the Lincoln Center development, this building was constructed to serve as the permanent home of the Metropolitan Opera Company, and has done so since its opening. Much like the New York State Theater, the Met is designed for the clientele as much as the company it is to house. Wallace Harrison created an entry sequence that is every bit as theatrical as the productions on the stage.

Steen, Karen E. "Dancing Columns". Metropolis Magazine. January 2004. 19 September, 2011. <http://www.metropolismag.com/story/20040101/dancing-columns>. Web.

Slessor, Catherine. "Physical theatre: dance theatre, Tucson, Arizona, USA". Architectural Review. January 2004. vol.215, n.1284:51-56. Print.

Schittich, Christian (ed.). "Alice Tully Hall and Juilliard School in New York". Detail Magazine. v.50. n.4:303-310. Print.

Koolhaas, Rem (ed.). "Netherlands Dance Theater". GA Document. January 1989. no.22: 48-55. Print.

Office for Metropolitan Architecture. "NETHERLANDS DANCE THEATER, NETHERLANDS, THE HAGUE, 1987". 19 September, 2011. http://www.oma.eu/index.php?option=com_projects&view=portal&id=111&Itemid=10. Web.

Newhouse, Victoria. Wallace K. Harrison, Architect. New York: Rizzoli, 1989. Print.

Johnson, Philip. The Architecture of Philip Johnson. Boston: Bulfinch, 2002. Print.

Armstrong, Leslie, Roger Morgan, and Mike Lipske. Space for Dance: an Architectural Design Guide. New York: Pub. Center for Cultural Resources, 1984. Print.

This title outlines the physical and infrastructural requirements for a rehearsal and performance venue for dance companies.

Beyes, Timon, Sophie-Thaeraese Krempf, and Amelie Deuffhard, eds. Parcitypate: Art and Urban Space. Zurich: Niggli, 2009. Print.

This collection of essays focuses on how art, performance and otherwise, engages the contemporary city. The project I am proposing aims to integrate itself with the neighborhood in which it will be located, and this source is filled with examples of such urban engagements.

Morgenroth, Joyce, ed. Speaking of Dance: Twelve Contemporary Choreographers on Their Craft. New York: Routledge, 2004. Print.

By reading the words of the professionals engaged in the production of dance, I hope to gain a better understanding of the particular nature of the medium. The different ideas from each will hopefully provide me with places to begin spatial explorations for the new space.

Dixon, Steve. Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation. Cambridge: MIT, 2007. Print.

This book provides case studies and examples of the cutting edge use of digital technology in performance art. By understanding how contemporary artists are exploiting emerging technology I will better be able to program the new theater space and support spaces for the dance company of the future.

La, Grace, ed. Auditoria Redux. Milwaukee: University of Wisconsin-Milwaukee, 2007. Print.

Bibliography-