



The Great Theatre is one of the most impressive buildings in Ephesus. Originally it was a Hellenistic theatre, later restored, adapted and expanded by the Romans in the first century A.D., reaching its current capacity of 25 000 people.

The horseshoe-shaped cavea has 220 degrees and a diameter of 151 meters and the top row was 30 feet above the orchestra. The skene, whose ruins are seen today, is an ornate three-story building of the Roman period. There are significant elements of the Hellenistic period in the construction of scenarios.

The facade is divided into many niches full of ornaments and motifs. The ground floor of the skene consisted in a long corridor with 8 bedrooms and five large doors leading to the stage.

It was in this theatre where St. Paul may have preached to the Ephesians.

The Grand Theatre is located on the Panayir hillside, opposite to the Harbor Street, very easy to distinguish if you take the south entrance to Ephesus. The Theatre was not only used for concerts and plays, but also to discuss religious, political and philosophical issues as well as gladiators and animal fights.

The Great Theatre of Ephesus was one of the first structures excavated by archaeologists before the First World War. In the 1970s and 1990s, the cavea was excavated and restored. Restoration work continues today.

ARCH 5198.03

SECTION 1

The course studies major developments in theatre building design from theatre's pre-Grecian roots to contemporary theatre buildings.

It uses a formal typological approach to recognize the underlying organization of theatres, and to recognize theatre forms/ideas in buildings with other uses.

Technology and nomenclature peculiar to theatre design are stressed.

The course is seminar and lecture based.

The course includes attendance at various theatrical presentations. Some may be rude, immature, profane, violent and/or may have on-stage nudity. DO NOT attend if such subject matter is likely to be an emotional trigger.

Evaluation is by way of seminar presentations, in-class quizzes and an assignment.

DUE DATES and LATE SUBMISSIONS The following Dalhousie University or School policies take precedence over course-specific policies:

- Standard deductions apply: 3% per weekday penalty, 0% for weekends
- No late assignments are accepted after the last day of weekly classes (the Friday before review week).
- With a Student Declaration of Absence (maximum two per course), an assignment may be submitted up to three weekdays late without penalty. An SDA cannot be used for the final assignment.
- With a medical note submitted to the School office, a course assignment (including a final assignment) may be submitted more than three weekdays late without penalty. The number of weekdays depends on how long you were unable to work, as indicated in the medical note. If more than one course is affected, you should consult with the Undergraduate/Graduate Coordinator to set a new schedule of due dates.
- A student with an accessibility plan that allows for deadline extensions does not need to submit an SDA.

LEARNING OBJECTIVES Through various case studies students will develop an awareness of the rich history of theatre buildings. The written assignment will afford the students the opportunity to place their knowledge of the history of theatre buildings in a contemporary context.

CO-REQUISITE COURSE ARCH 5198.03 and ARCH 5010.06 are taught as Co-Requisite courses. To suit the pace of the term, there will be instances where one class will use the allotted class time of the other.

COVID-19 PROTOCOLS Students are obliged to follow Dalhousie’s Covid-19 Protocols.

RESTRICTION ON ENROLLMENT ARCH 5198.03/section 1 is open only to MArch students at Dalhousie University.

TOURS and OFF-CAMPUS ACTIVITIES Travel/Ticket/Accommodation are the responsibility of each individual, prices vary greatly. Before leaving our campus for any tours (local or distant), visit: tinyurl.com/dal-archplan-work-safety to receive information and travel forms. Complete the travel forms and submit to the School Office c/o Susanna Morash Kent.

REFERENCES Refer to <https://tinyurl.com/dal-author-date> for Dalhousie Architecture School’s standard format for references.

EQUITY DIVERSITY and INCLUSION The Faculty of Architecture and Planning is committed to recognizing and addressing racism, sexism, xenophobia and other forms of oppression within academia and the professions of architecture and planning. We, the faculty, are working to address issues of historic normalization of oppressive politics, segregation, and community disempowerment, which continues within our disciplines today.

COURSE INSTRUCTOR OFFICE HOURS AND CONTACT INFORMATION

Peter Henry, BEDS, BArch, MNSAA email: phARCHITECT@eastlink.ca, voice: 902.455.9884
Peter has office hours on MONDAY afternoons from 13:00 to 16:00; by ZOOM appointment only.
Peter can almost always be reached for a 5 minute check-in by phone, ZOOM, or email.

HUMANITIES SEMINAR

Dalhousie University School of Architecture
Peter Henry, Adjunct Professor

Summer 2024 WEDNESDAYS 9:30 TO 12:30
Room 1208 MEDJUCK BUILDING DALHOUSIE UNIVERSITY

ARCH 5198

HISTORY OF THEATRE BUILDINGS



Théâtre des Bouffes du Nord, Peter Brook

Wyly Theatre, REX+OMA, Dallas, 2009

Festspielhaus, Wagner, Beyreuth,1872

Théâtre Antique d'Orange, France 25 CE

Arts United Centre Louis Kahn, IN 1961

Elbphilharmonie, H+D, Hamburg 2015

Week 01/5010+5198/Class 01	Tu MY 07
• Talk (ph)	Courses INTRO
Class 02	Wed MY 08
• Talk (ph)	History of Theatre I Gobekli Tepe to Asclepius
• Guest (TBC)	Film Maker Gareth Wasylynko (TBC) on New Venues for HRM
• LEXIQUIZ	A to B

Week 02/5198/Class 03	Tu MY 14
• Talk (ph)	History of Theatre II Medieval to Modern
• Guest (TBC)	Dr. Tristan Cleveland (TBC) , Happy Cities on New Venues for HRM
• Seminar	RED
• LEXIQUIZ	C
Class 04	Wed MY 15
• Talk (ph)	History of Theatre II Contemporary Trends#1
• Seminar	GREEN
• LEXIQUIZ	DEF

Week 03/5198/Class 05	Tu MY 21
• Talk (ph)	History of Theatre III Contemporary Trends#1
• Seminar	BLUE
• LEXIQUIZ	GHI
• LEXIQUIZ	JKL
Class 06 (no class)	Wed MY 22
• Convocation Tea	

Week 04/5198/Class 07	Tu MY 28
• Talk (ph)	History of Theatre IV Contemporary Trends#2
• Seminar	Cyan
• LEXIQUIZ	M
• LEXIQUIZ	NOP
Class 08	Wed MY 29
• Chat/crits	re: the letter
• LEXIQUIZ	NOP
• LEXIQUIZ	QRS

Week 05/5198/Class 09	Tu JN 04
• Talk (ph)	History of Theatre V Contemporary Trends#3
• Seminar	Magenta
• LEXIQUIZ	QRS
• LEXIQUIZ	TUVWXYZ
Class 10	Wed JN 05
Presentations: PROJECT 2	
• Projects due in BRIGHTSPACE at 23:59 June 04 + in person June 5 May 31 at 9:o AM	
• Guest Critic	Wes Babcock (TBC) Set Designer Partner: Act1 Consulting

Weekly Hours: For this 3-credit-hour course, an average of 9 hours/week is expected for course-related work, including classes. If students are spending more time, notify the instructor.

Lecture materials: Lecture notes are not provided, but students are welcome to record lectures by the instructor.

Absence: Students using the "Declaration of Student Absence" should email this document as a PDF to Peter.

Lexicon Quiz: A lexicon of Theatre terms is provided. Study for each class's assigned section and answer the LEXIQUIZ.

Acknowledgments: This course relies upon the generosity and wisdom of experts inside/outside the field of an architect's practice. Many thanks to:

Wes Babcock	Laura Cram-Vingoe
Paul Del Motte	Audrey Eastwood
Matt Downey	Justin Dunn
Jure Gantar	Emanuel Jannasch
Sébastien Labelle	Jamie MacLellan
Bruce MacLennan	Heather Mader
Michael Putman	Christopher Shore
Silva Stojak	Mary Vingoe
Richie Wilcox	

- PROJECT 1: Case Study Seminar**
- Class is divided into 5 Seminar Groups
 - All work prepared and presented as seminar work becomes the property of the university and may be used in future lectures or other presentations. Where possible, student contribution will be acknowledged.
 - PRODUCE a 45 minute Keynote or PowerPoint Presentation (slide show). Seminars submitted in original format and hi-res PDF.
 - Plentiful graphic analytic drawings/diagrams are mandatory (architects think/speak best with diagrams).
 - Non-presenting students are to write a constructive review (mx 200 words) and circulate to the class, submit to Brightspace.

Group Case Study Assignments:	
RED:	Teatro Olimpico
GREEN:	Ghana National Theatre
BLUE:	Teatro Syracuse (OMA)
CYAN:	Pritzker Pavilion (Gehry)
Magenta:	Taipei PAC (OMA)

A case study is analytic in nature, and usually follows these themes:

critical description of the work: what is the work about? design intentions?;

authors and dates: design team, clients, design & construction & reno;

size and location; number of patrons, footprint area, city, etc. ;

site analysis: urban context / accesses, public & services relation with adjacent public space; threshold conditions interior/exterior;

programme / organization: identification of programmatic families such as public-private, served-servant, FOH-BOH;

circulation: universal access, elevators/escalators, egress; visual & physical strategies;

perception: scale of site, building, body;

materiality: material, textures, walls, skins, façades, roofs systems, earth contact, structural system; and

technical: acoustic/lighting qualities, HVAC

- PROJECT 2: City Venues**
- Premise:** HRM has asked consultants to analyse and present ideas and recommendations for new Performing Arts Venues in the Greater Halifax area.
- Write an illustrated letter and prepare a slide show which provides such advice to the HRM.

The letter will be 2000~2500 words, not incl bibliography + ref's) with no fewer than 20 diagrams -or- other illustrations such as photos with arrows, etc.

This is meant to offer great advice to the the HRM. **Frequent reference to both historic and contemporary exemplars is required.**

Imagine that many people reading the letter will be unacquainted with theatrical terminology. The letter must inform on technical and practical issues as well as the artful aspects of the venue types.

The letter is expected to recommend and justify a specific suite of venues for HRM.

This letter is personal advice and should view the lack of objectivity as an asset (because no letter can be objective).

At a time when hunger and homelessness are prevalent in our society, the case for theatre should be strongly presented.

Students should also review course ARCH 4113.03 (B5 Parcell).

Illustrate diagrammatically each of the venue types being considered/recommended.

The letter must refer to specific sites or site-types.

Theatre patrons are not homogeneous and the needs of the young, the elderly, the marginalized, and the infirm must be considered.

Final presentation is to be a **15 minute** slide show w/commentary, then submission of one multi-page PDF through BRIGHTSPACE.

- Bibliography and Reading List:**
- **Association Of British Theatre: *Theatre Buildings, A Design Guide*
 - Hugh Hardy: *Theater of Architecture*
 - **Peter Brook: *The Empty Space*
 - **Patterson & Donahue: *A Concise History of Theatre*
 - **John Russell Brown: *The Oxford Illustrated History of the Theatre*
 - **Edwin Wilson: *The Theatre Experience*
 - **Phyllis Hartnoy: *The Concise History of Theatre*
- ** These selections are available on 3 day loan from Peter.

- YouTUBE:**
- PBS Crash Course History Theater (sic) (50 episodes)
 - BBC 8 part series on History of Theatre
- BRIGHTSPACE**
- Peter's Theatre LEXICON (pdf). Please suggest contributions
 - act1 Code Compliance for Theatres
 - act1 iconic configurations

- On-line research**
- Become acquainted with the following:
- The Theatre of Asclepius at Epidaurus
 - The Theatre at Ephesus,
 - The Globe Theatre,
 - Festspielhaus (Richard Wagner),
 - Théâtre des Bouffes du Nord, Paris (Peter Brook),
 - Dee and Charles Wyly Theatre, Dallas (REX + OMA),
 - Dalhousie Arts Centre (Cohn, Dunn, & Mack. Murray),
 - Teatro Olimpico (Palladio/Scamozzi),
 - Teatro all'antica, Sabbioneta (Scamozzi),
 - Teatro Farnese, Parma (Aleotti),
 - Teatro Cartaxo, Cartaxo, Portugal (CVDB),
 - Teatro del Mondo, (Rossi) Venice, and
 - Total Theatre (Gropius).

- Assignments and Evaluation**
- This outline is found in Brightspace.
 - Assignments are evaluated with Dalhousie's under-graduate grade range (A~F) . Final grades use graduate scale (A, B, F).
 - Students will receive oral responses to their work. Furthermore, students receive "informative" grading based upon a grading rubric.
 - Each assignment is assessed on its academic rigour, competence, artful expression, craft/care, and originality.
 - Students may question the evaluation, and an appeal process is available.
 - Projects are evaluated by the instructor, in consultation with other instructors.
 - Students are evaluated as follows:
40% Project 1: Case Study
50% Project 2: City Venues
10% "LEXIQUIZZES"

- University Policies and Resources**
- This course is governed by the academic rules/regulations set forth in Dal's University Calendar & the Senate. See "Academic Regulations" (<http://tinyurl.com/dal-arch-regulations>) for university policies regarding:
- Work Safety
 - Student Conduct
 - Accessibility
 - Student Services
 - Academic Advising + Integrity
 - Fair Dealing Guidelines (Copyright)
 - Student Declaration of Absence
 - Mi'kmaq Territory Recognition
 - Diversity/inclusion; culture of respect
 - Student Learning Evaluation Questionnaire (SLEQ)