

Theatre And Architecture

Theater of Architecture Theatre and Feminism Theatre and Audience Theatre and Festivals Dramaturgy and Architecture How to Love Brutalism Theatre and Architecture Places of Performance London's Great Theatres Sex, Suffrage and the Stage Redefining Theatre Communities American Architect and Architecture Theatre Buildings Joseph Urban Lighting Design for Theatre and Architecture Theatrical Space The Development of the Playhouse Architecture in Words The Architecture of the Ancient Greek Theatre See Through Ledoux Architecture as a Performing Art Modern Architecture in Theatre When Church Became Theatre Theatre and Dance Play On Architecture, Actor and Audience The Sheldonian Theatre The Theatre of Work by Clive Wilkinson The Model as Performance Theatre and Sexuality Theatre and Architecture - Stage Design - Costume Performing Architectures Setting the Scene Modern Architecture in Theatre The First Frame Geometry and Atmosphere Routledge Handbook of Asian Theatre Places of Performance The National Theatre Story Event-Space

Theater of Architecture

Theatre & Feminism tells the story of the movement known as feminist performance theory. It explores key debates from its 40-year history, engages with the work of groundbreaking thinkers including Elin Diamond, Jill Dolan, Peggy Phelan and Elaine Aston, and includes case studies of recent performances by

established and emerging feminist artists.

Theatre and Feminism

Theatre and Audience

Claude-Nicolas Ledoux's engraving *Coup d'oeil du théâtre Besançon* in which the architect's building is seen reflected in the eye of a viewer, is the center piece in this intellectual archaeology. Rodolphe el-Khoury's close reading of Ledoux's celebrated icon uses it to excavate the foundations of architectural transparency, Modernism's most potent and lasting "invention," which is here traced back to an intellectual milieu that precedes the industrial revolution's glass and steel building technology. The image becomes a site of entry into the culture of the eighteenth century - debates in public health, the political ideas of Rousseau, the philosophy of Condillac, the project of the *Encyclopaédie* - yielding insights into important philosophical, and architectural issues. The book includes a translation of Ledoux's chapter on the theater from his magnum opus, *Considarae Sous le Rapport de l'art, des Moers, et de la Legislation* ILLUSTRATIONS: 5 colour & 60 b/w photographs

Theatre and Festivals

Redefining Theatre Communities explores the interplay between contemporary theatre and communities. It considers the aesthetic, social, and

cultural aspects of community-conscious theatre-making. While doing so, the volume reflects on recent transformations in structural, textual, and theatrical conventions and traditions, and explores the changing modes of production and spectatorship in relation to theatre communities. The essays edited by Marco Galea and Szabolcs Musca present an array of emerging perspectives on the politics, ethics, and practices of community representation on the contemporary international theatre landscape. An international, interdisciplinary collection featuring work by theatre scholars, theatre-makers, and artistic directors from across Europe and beyond, *Redefining Theatre Communities* will appeal to those interested in the diverse forms of socially engaged theatre and performance.

Dramaturgy and Architecture

Why is it useful to look at theatre and performance through the lens of sexual identity? How has commercial theatre embraced gay and lesbian work? *Theatre & Sexuality* introduces critical methods and artistic practices that link drama, theatre and performance with minority sexualities in both the U.S. and UK. It narrates a select history of LGBTQ theatre from the early 20th century through today. Including an extended reading of *Split Britches/Bloodlips'* production *Belle Reprieve*, the book offers clear analysis, as well as a celebration, of LGBTQ performance. Foreword by Tim Miller

How to Love Brutalism

The Association of British Theatre Technicians produced its first guide to the design and planning of theatres in 1972. Revised in 1986, it became the standard reference work for anyone involved in building, refurbishing, or creating a performance space. Theatre Buildings - a design guide is its successor. Written and illustrated by a highly experienced team of international theatre designers and practitioners, it retains the practical approach of the original while extending the scope to take account of the development of new technologies, new forms of presentation, changing expectations, and the economic and social pressures which require every part of the theatre to be as productive as possible. The book takes the reader through the whole process of planning and designing a theatre. It looks in detail at each area of the building: front of house, auditorium, backstage, and administrative offices. It gives specific guidance on sightlines, acoustics, stage engineering, lighting, sound and video, auditorium and stage formats. Aspects such as catering, conference and education use are also covered. The information is supplemented by twenty-eight case studies, selected to provide examples which range in size, style and format and to cover new buildings, renovations, conversions, temporary and found space. The studies include Den Norsk, Oslo; The Guthrie Theatre, Minneapolis; The Liceu, Barcelona; Les Bouffes du Nord, Paris; The RSC's Courtyard Theatre in Stratford on Avon; and the MTC Theatre in Melbourne. All have plans and sections drawn to 1:500 scale. The book contains around 100 high quality full colour images as well as over 60 specially

drawn charts and diagrams explaining formats, relationships and technical details.

Theatre and Architecture

As the symbolists, constructivists and surrealists of the historical avant-garde began to abandon traditional theatre spaces and embrace the more contingent locations of the theatrical and political 'event', the built environment of a performance became not only part of the event, but an event in and of itself. Event-Space radically re-evaluates the avant garde's championing of nonrepresentational spaces, drawing on the specific fields of performance studies and architectural studies to establish a theory of 'performative architecture'. 'Event' was of immense significance to modernism's revolutionary agenda, resisting realism and naturalism – and, simultaneously, the monumentality of architecture itself. Event-Space analyzes a number of spatiotemporal models central to that revolution, both illuminating the history of avant-garde performance and inspiring contemporary approaches to performance space.

Places of Performance

The Model as Performance investigates the history and development of the scale model from the Renaissance to the present. Employing a scenographic perspective and a performative paradigm, it explores what the model can do and how it is used in theatre and architecture. The volume

provides a comprehensive historical context and theoretical framework for theatre scholars, scenographers, artists and architects interested in the model's reality-producing capacity and its recent emergence in contemporary art practice and exhibition. Introducing a typology of the scale model beyond the iterative and the representative model, the authors identify the autonomous model as a provocative construction between past and present, idea and reality, that challenges and redefines the relationship between object, viewer and environment. *The Model as Performance* was shortlisted for the best Performance Design & Scenography Publication Award at the Prague Quadrennial (PQ) 2019.

London's Great Theatres

Architect and writer Clive Wilkinson examines global developments in the workplace and proposes innovative principles for a design process that will bring the concept of 'work as theatre' to fruition. The modern workplace has evolved to provide better technology and more amenities for employees, but what advances have been made in building truly creative communities that spark creativity and collaboration? Is the 21st century office performing at its peak? *The Theatre of Work* proposes an evolution of the relationship between office users and the spaces they occupy. As work processes and community relationships evolve, new collaborative synergies within the workplace are created. The interplay between space and people offers a new kind of theatre where parallels with the archetypal theatre

of the street and the marketplace occur. This emerging new workspace should amplify and celebrate the activity of work and of human community, and in the process, become vital and compelling theatre. In defining this new office landscape, architect and writer Clive Wilkinson examines global developments in workplace thinking, historical antecedents, the performance touch-points for the new office, and proposes seven humanistic principles that will inform a holistic design process that can bring this concept of theatre to fruition. Each of these principles is demonstrated through case studies of the work of his renowned design studio, Clive Wilkinson Architects (CWA), with rich iconography, diagrammatic strategy and contextual ingenuity. The outcome of this process, with its multiple performative layers, effectively promotes elevating a corporate brief of basic needs and goals to a profoundly human-centered presentation of 'work as theatre'.

Sex, Suffrage and the Stage

If the city is the theatre of urban life, how does architecture act in its many performances? This book reconstructs the spatial experiments of Art et Action, a theatre troupe active in 1920s Paris, and how their designs for theater buildings show how the performance spaces interacted with actors and spectators according to their type.

Redefining Theatre Communities

Theatre and architecture are seeming opposites: one a time-based art-form experienced in space, the other a spatial art experienced over time. The book unpicks these assumptions, demonstrating ways in which theatre and architecture are essential to each other and contextualizing their dynamic relationship historically and culturally.

American Architect and Architecture

Exploring the intersections and divisions between theatre and dance, this concise and engaging text makes a compelling case for the significance of resisting genre distinctions in the arts, by demonstrating how analysing the relationship between the two disciplines expands our understanding of and ability to make performance.

Theatre Buildings

How do buildings act with people and among people in the performances of life? This collection of essays reveals a deep alliance between architecture and the performing arts, uncovering its roots in ancient stories, and tracing a continuous tradition of thought that emerges in contemporary practice. With fresh insight, the authors ask how buildings perform with people as partners, rather than how they look as formal compositions. They focus on actions: the door that offers the possibility of making a dramatic entrance, the window that frames a scene, and the city street that is transformed in carnival. The essays also consider the design process as a performance

improvised among many players and offer examples of recent practice that integrates theater and dance. This collection advances architectural theory, history, and criticism by proposing the lens of performance as a way to engage the multiple roles that buildings can play, without reducing them to functional categories. By casting architecture as spatial action rather than as static form, these essays open a promising avenue for future investigation. For architects, the essays propose integrating performance into design through playful explorations that can reveal intense relationships between people and place, and among people in place. Such practices develop an architectural imagination that intuitively asks, 'How might people play out their stories in this place?' and 'How might this place spark new stories?' Questions such as these reside in the heart of all of the essays presented here. Together, they open a position in the intersection between everyday life and staged performance to rethink the role of architectural design.

Joseph Urban

What if the house you are about to enter was built with the confessed purpose of seducing you, of creating various sensations destined to touch your soul and make you reflect on who you are? Could architecture have such power? This was the assumption of generations of architects at the beginning of modernity. Exploring the role of theatre and fiction in defining character in architecture, Louise Pelletier examines how architecture developed

to express political and social intent. Applying this to the modern day, Pelletier considers how architects can learn from these eighteenth century attitudes in order to restore architecture's communicative dimension. Through an in-depth and interdisciplinary analysis of the beginning of modernity, Louise Pelletier encourages today's architects to consider the political and linguistic implications of their tools. Combining theory, historical studies and research, *Architecture in Words* will provoke thought and enrich the work of any architect.

Lighting Design for Theatre and Architecture

If the city is the theatre of urban life, how does architecture act in its many performances? This book reconstructs the spatial experiments of *Art et Action*, a theatre troupe active in 1920s Paris, and how their designs for theater buildings show how the performance spaces interacted with actors and spectators according to their type.

Theatrical Space

During the twentieth century, an increasingly diverse range of buildings and spaces was used for theatre. Theatre architecture was re-formed by new approaches to staging and performance, while theatre was often thought to have a reforming role in society. Innovation was accompanied by the revival and reinterpretation of older ideas. This book explores theatre architecture in a variety of contexts, from

detailed discussions of key architects' work to broader surveys of theatre in West Germany and Japan. Together these essays shed new light on this complex building type and also contribute to the wider architectural history of the twentieth century.

The Development of the Playhouse

This book is a collection of papers following the conference The Architecture of the Ancient Greek Theatre, held in Athens in January 2012. Fundamental publications on the topic have not been issued for many years. Bringing together the leading experts on theatre architecture, this conference aimed at introducing new facts and important comprehensive studies on Greek theatres to the public. The published volume is, first of all, a presentation of new excavation results and new analyses of individual monuments. Many well-known theatres such as the one of Dionysos in Athens, and others at Dodone, Corinth, and Sikyon have been re-examined since their original publication, with stunning results. New research, presented in this volume, includes moreover less well known, or even newly found, ancient Greek theatres in Albania, Asia Minor, Cyprus, and Sicily. Further studies on the history of research, on regional theatrical developments, terminology, and function, as well as a perspective on Roman theatres built in Greek traditions make this volume a comprehensive volume of new research for expert scholars as well as for students and the interested public.

Architecture in Words

This book documents--and celebrates--Britain's contemporary theater architecture. It is about the conception, design, and delivery of spaces for drama between 2008 and 2018, a period of economic recession and financial austerity that has nonetheless seen a significant number of well-received theater-building projects. Intended not only for theater enthusiasts but also for individuals and organizations that may be contemplating a capital project of their own, *Play On* provides detailed "contemporary histories" of ten recent projects. It includes new theaters, like Liverpool's prize-winning Everyman Theatre and Cast in Doncaster, as well as major refurbishment and restoration projects such as the National Theatre in London and the Citizens Theatre in Glasgow. Architects whose work is discussed include Haworth Tompkins, Aedas Arts Team, Bennetts Associates, Richard Murphy Architects, and Page\Park. An extended introductory section sets the case studies in their historical and contemporary contexts and draws out key themes, including sustainability, accessibility, and the need for theaters to be efficient yet welcoming public spaces.

The Architecture of the Ancient Greek Theatre

See Through Ledoux

Routledge Handbook of Asian Theatre is an advanced

level reference guide which surveys the rich and diverse traditions of classical and contemporary performing arts in Asia, showcasing significant scholarship in recent years. An international team of over 50 contributors provide authoritative overviews on a variety of topics across Asia, including dance, music, puppetry, make-up and costume, architecture, colonialism, modernity, gender, musicals, and intercultural Shakespeare. This volume is divided into four sections covering: Representative Theatrical Traditions in Asia. Cross-Regional Aspects of Classical and Folk Theatres. Modern and Contemporary Theatres in Asian Countries. Modernity, Gender Performance, Intercultural and Musical Theatre in Asia. Offering a cutting edge overview of Asian theatre and performance, the Handbook is an invaluable resource for academics, researchers and students studying this ever-evolving field.

Architecture as a Performing Art

Performing Architectures offers a coherent introduction to the fields of performance and contemporary architecture, exploring the significance of architecture for performance theory and theatre and performance practice. It maps the diverse relations that exist between these disciplines and demonstrates how their aims, concerns and practices overlap through shared interests in space, action and event. Through a wide range of international examples and contributions from scholars and practitioners, it offers readers an analytical survey of current practices and equips them with the tools for

analyzing site-specific and immersive theatre and performance. The essays in this volume, contributed by leading theorists and practitioners from both disciplines, focus on three key sites of encounter: * Projects: examines recent trends in architecture for performance; * Practices: looks at cross-currents in artistic practice, including spatial dramaturgies, performance architectonics and performative architectures; and * Pedagogies: considers the uses of performance in architectural education and architecture in teaching performance. The volume provides an essential introduction to the ways in which performance and architecture, as socio-spatial processes and as things made or constructed, operate as generating, shaping and steering forces in understanding and performing the other.

Modern Architecture in Theatre

Peek behind the curtains of London's iconic theatres with acclaimed actor Simon Callow as your personal guide. This richly illustrated exploration of the most remarkable London theatres features witty and engaging texts by actor Simon Callow, whose knowledge of the city's dramatic venues is intimate and wide-ranging. One of the most prominent photographers of the past 50 years, Derry Moore, captures the theatres from every angle, whether it's a velvet box seat at the Novello, the view from the Theatre Royal, Haymarket's proscenium, or the grand entrance of the foyer in the Apollo Victoria. Exquisite close-ups of architectural elements--such as flamboyant Rococo Baroque friezes, William Edward

Trent's Art Deco mermaids, painted marble pilasters, and elaborately framed mirrors--highlight often unnoticed features and present each theatre's unique character. From the West End to the South Bank, Westminster to Hackney, the theatres profiled here come to life in ways we rarely see, when the seats are empty and the stages silent.

When Church Became Theatre

Theatre and Dance

What does theatre do for – and to – those who witness, watch, and participate in it? *Theatre & Audience* provides a provocative overview of the questions raised by theatrical encounters between performers and audiences. Focusing on European and North American theatre and its audiences in the twentieth and twenty-first centuries, it explores belief in theatre's potential to influence, impact and transform. Illustrated by examples of performance which have sought to generate active audience involvement – from Brecht's epic theatre to the Blue Man Group – it seeks to unsettle any simple equation between audience participation and empowerment. Foreword by Lois Weaver

Play On

This long-awaited bibliography of recent books about theatre architecture, scenography and costume, published with the support of Belgian Ministry of

Culture and the «Théâtre & Publics» Association, has been prepared in collaboration with experts in five languages: English, French, German, Italian and Russian. This extensive bibliography, which meets the demands of the International Theatre Institute organizations and the International Organization of Scenographers, Theatre Architects and Technicians, will prove useful to theatre practitioners as well as to confirmed or young theatre scholars. Cette bibliographie rassemble un choix d'ouvrages sur le théâtre et l'architecture, la scénographie, le costume. Elle a bénéficié de la collaboration d'experts internationaux (anglais, français, allemands, italiens et russes). Répondant à la demande de l'IIT (Institut international du théâtre) et de l'OISTAT (Organisation internationale des scénographes, techniciens et architectes de théâtre), cette bibliographie en cinq langues est un précieux outil pour tout praticien et théoricien du théâtre.

Architecture, Actor and Audience

In the late eighteenth century, a movement to transform France's theatre architecture united the nation. Playwrights, philosophers, and powerful agents including King Louis XV rejected the modified structures that had housed the plays of Racine and Molière, and debated which playhouse form should support the future of French stagecraft. In *The First Frame*, Pannill Camp argues that these reforms helped to lay down the theoretical and practical foundations of modern theatre space. Examining dramatic theory, architecture, and philosophy, Camp

explores how architects, dramatists, and spectators began to see theatre and scientific experimentation as parallel enterprises. During this period of modernisation, physicists began to cite dramatic theory and adopt theatrical staging techniques, while playwrights sought to reveal observable truths of human nature. Camp goes on to show that these reforms had consequences for the way we understand both modern theatrical aesthetics and the production of scientific knowledge in the present day.

The Sheldonian Theatre

Extensively illustrated with original sketches, watercolours, plans and photographs of Urban's work both in Vienna and America, detailed biography covering the full breadth of his work, tall quarto bound in dark blue cloth, fine copy in fine dustwrapper, check postage a large heavy book which may require additional postage. Renaissance man Joseph Urban (1872-1933) is rediscovered in this first full-scale biography and appreciation. Urban acquired a reputation in fin-de-siecle Vienna for architecture, stage design, and book illustration. He arrived in America in 1911 to design productions for the Boston Opera and stayed to make an impact on theater stagecraft, opera and movie sets, Art Deco and International Style architecture, and industrial design. Relying on the vast Urban Archives at Columbia University and interviews with Urban's daughter Gretl, this rigorously researched and lavishly illustrated volume (with 282 images, 129 in color) revives the spirit and personality of one of the century's most

talented designers. An important choice for academic and larger public libraries with specialized interests.

The Theatre of Work by Clive Wilkinson

In the 1880s, socio-economic and technological changes in the United States contributed to the rejection of Christian architectural traditions and the development of the radically new auditorium church. Jeanne Kilde links this shift in evangelical Protestant architecture to changes in worship style and religious mission.

The Model as Performance

Understanding the theatre space on both the practical and theoretical level is becoming increasingly important to people working in drama, in whatever capacity. Theatre architecture is one of the most vital ingredients of the theatrical experience and one of the least discussed or understood. In *Architecture, Actor and Audience* Mackintosh explores the contribution the design of a theatre can make to the theatrical experience, and examines the failings of many modern theatres which despite vigorous defence from the architectural establishment remain unpopular with both audiences and theatre people. A fascinating and provocative book.

Theatre and Sexuality

A jewel of the University of Oxford, the Sheldonian Theatre stands out among the groundbreaking

designs by the great British architect Sir Christopher Wren. Published to coincide with the 350th anniversary of the building's construction, this meticulously researched book takes a fresh look at the historical influences that shaped the Sheldonian's development, including the Restoration of the English monarchy and the university's commitment to episcopal religion. The book explains just how novel Wren's design was in its day, in part because the academic theater was a building type without precedent in England, and in part because the Sheldonian's classical style stood apart in its university context. The author also points to a shift in the guiding motivation behind the architecture at Oxford: from a tradition that largely perpetuated medieval forms to one that conceived classical architecture in relation to late Renaissance learning. Newly commissioned photographs showcase the theater's recently restored interior.

Theatre and Architecture - Stage Design - Costume

Performing Architectures

A passionate and personal book about the writer's own love for a controversial architectural style. Whether you love or hate brutalist buildings, this book will explain what it is about them that elicits such strong feeling. You will understand the true power of concrete and of mammoth-sized buildings, but also some of the more subtle aspects of brutalist buildings

that you may not have known or considered. Brutalist architecture, which flourished in the 1950s to mid-1970s, gained its name from the term 'Béton-brut', or raw concrete – the material of choice for the movement. British architectural critic Reyner Banham adapted the term into 'brutalism' (originally 'New Brutalism') to identify the emerging style. The architectural style – typified by buildings such as Trellick Tower in London and Unité D'Habitation in Marseille – is controversial but has an enthusiastic fan base, including the author who is on a mission to explain his passion. John Grindrod's book will be enlightening for those new to the subject, bringing humour, insight and honesty to the subject but will also interest those already immersed in built culture. Illustrated with striking drawings by The Brutal Artist, the book is divided up into a series of mini essays that explains the brutalist world from a human aspect, as well as an architectural, historical and even pop cultural angle. The book journeys from the UK to discover brutalism and its influence around the world – from Le Corbusier's designs in Chandigarh, India, to Lina Bo Bardi's buildings in Brazil.

Setting the Scene

Drawing on detailed design, construction and financial histories of six prominent Performing Arts buildings with budgets ranging from £3.4 million to over £100 million, *Geometry and Atmosphere* presents unique and valuable insights into the complex process of building for the arts. Each theatre project, from tailor-made spaces for avant-garde companies to iconic and

innovative receiving houses, yields surprising and counter-intuitive findings. For each of the six projects, the authors have interviewed all those involved. Combining these interviews with exhaustive archival research, the authors then provide cross-case analysis which is distilled into guidance for all stakeholders as they transform their initial vision into built reality. In particular, the book challenges the technical focus of existing design guides for the Performing Arts by suggesting that current practice in briefing and design does not serve the Arts community especially well. It shows that there is a need for an approach in which the focus is firmly rooted in the delivery of the driving artistic vision. As well as being of interest to architects, urban designers and those involved in theatre studies, this book will be useful to other sectors where public money is spent on major building projects.

Modern Architecture in Theatre

"Theater of Architecture is a breathtaking tour through Hugh Hardy's work, but also an education in architecture. The places he creates are places you want to feel and be in." Adele Chatfield-Taylor, American Academy in Rome In his fifty-year career as an architect, Hugh Hardy has built and reshaped America's cultural landscape through work for some of its most beloved institutions. Theater of Architecture gathers twenty projects from within New York City and beyond—from the magnificent restored Radio City Music Hall and the revived New Victory and New Amsterdam theaters near Times Square to state-

of-the-art facilities such as the Botanical Research Institute of Texas in Fort Worth. Hardy discusses in detail each project's development and the challenges, strategies, and human concerns that influenced its design. Critic Mildred Friedman provides further insight in conversations with many of Hardy's clients and collaborators. Hardy's work has been consistently recognized by civic, architectural, and preservation organizations for its progressive spirit and sensitivity to context. Theater of Architecture is an illuminating study of the creation of memorable architecture.

The First Frame

Explores the cultural, social, and political aspects of theatrical architecture, from the theatres of ancient Greece of the present.

Geometry and Atmosphere

The National Theatre Story is filled with artistic, financial and political battles, onstage triumphs – and the occasional disaster. This definitive account takes readers from the National Theatre's 19th-century origins, through false dawns in the early 1900s, and on to its hard-fought inauguration in 1963. At the Old Vic, Laurence Olivier was for ten years the inspirational Director of the NT Company, before Peter Hall took over and, in 1976, led the move into the National's concrete home on the South Bank. Altogether, the NT has staged more than 800 productions, premiering some of the 20th and 21st centuries' most popular and controversial plays,

including *Amadeus*, *The Romans in Britain*, *Closer*, *The History Boys*, *War Horse* and *One Man, Two Guvnors*. Certain to be essential reading for theatre lovers and students, *The National Theatre Story* is packed with photographs and draws on Daniel Rosenthal's unprecedented access to the National Theatre's own archives, unpublished correspondence and more than 100 new interviews with directors, playwrights and actors, including Olivier's successors as Director (Peter Hall, Richard Eyre, Trevor Nunn and Nicholas Hytner), and other great figures from the last 50 years of British and American drama, among them Edward Albee, Alan Bennett, Judi Dench, Michael Gambon, David Hare, Tony Kushner, Ian McKellen, Diana Rigg, Maggie Smith, Peter Shaffer, Stephen Sondheim and Tom Stoppard.

Routledge Handbook of Asian Theatre

Places of Performance

Dramaturgy and Architecture approaches modern and postmodern theatre's contribution to the way we think about the buildings and spaces we inhabit. It discusses in detail ways in which theatre and performance have critiqued and intervened in everyday spaces, modelled our dreams or fears and made proposals for the future.

The National Theatre Story

Condee has interviewed hundreds of prominent

American and British directors, designers, and actors, and provides photographs and groundplans of major American theatres. Each chapter tackles a different set of problems, offering thoughtful solutions to common obstacles. *Theatrical Space* is a valuable resource for all directors and designers, both young and experienced. Paperback edition available April 2002.

Event-Space

Explores the cultural, social, and political aspects of theatrical architecture, from the theatres of ancient Greece of the present

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