

Temple of Identity

Manhattan, Kansas

Ken Swihart

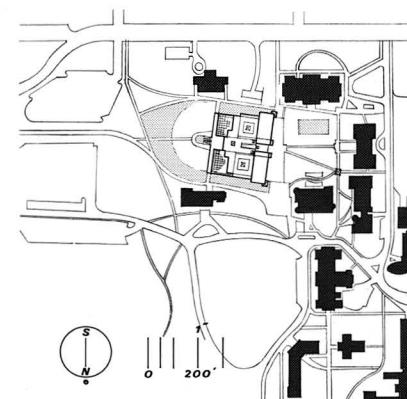
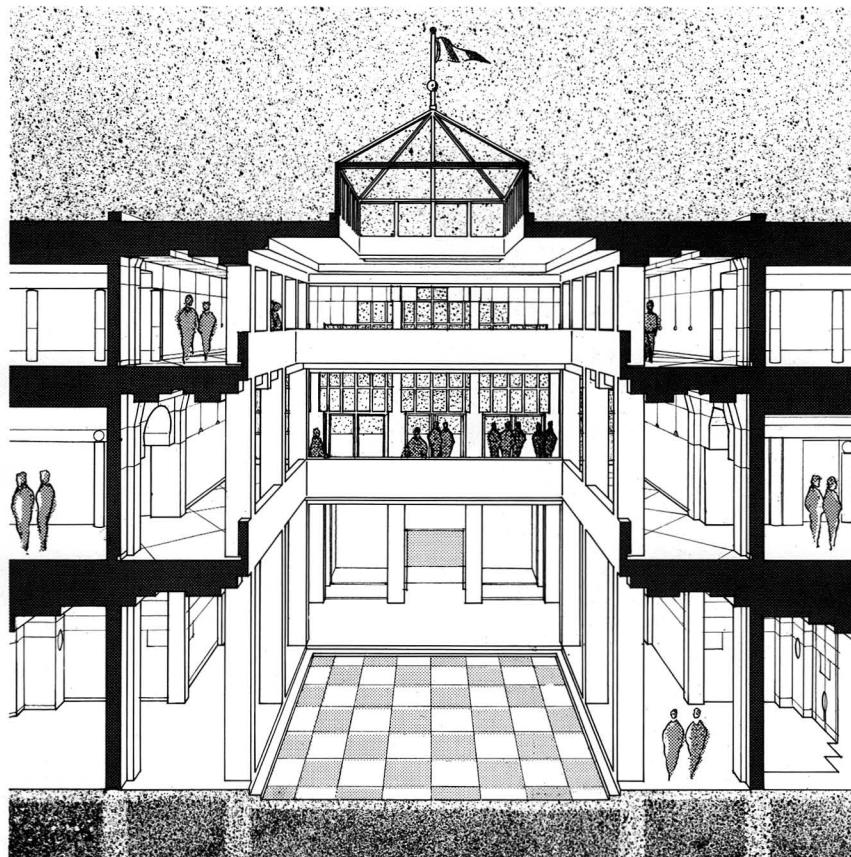
Critics: Richard Hyde
Richard Pohlman

Located on the Kansas State University campus, this three-stage theater complex replaces an existing auditorium. The program assumes that the population of Manhattan is 2.5 million and that the facility will serve both the academic community and the populace as a whole.

Rather than attempt to build one large theater that would be flexible enough to meet a variety of situations, the program called for two main theaters—one with a proscenium stage, the other with a thrust stage—and a studio theater to be used for rehearsal and classroom work. Other requirements included an orchestra pit, dressing rooms, rehearsal areas, practice rooms, classrooms, make-up rooms and prop rooms.

To acknowledge the community's support and funding of the complex, it is set on the diagonal in the otherwise orthogonal quadrangle, oriented to the approach paths from both city and campus.

The public use is distinguished from the academic use by a separation of levels. A central court is introduced as a common space and to strengthen visually the organization of the whole complex. Ramps are used in the court as the means of vertical circulation and to reinforce a sense of spatial unity.



1. Court
2. Site plan
3. East elevation
4. North elevation
5. Basement floor plan/Section 3
6. First floor plan
7. Second floor plan/Section 1
8. Third floor plan/West elevation
9. Catwalk plan/Section 2

Minor courts adjacent to each of the theaters function as spaces for gathering. The physical connection to each theater and the positioning of the columns on a varied grid within the minor courts permits easy separation of large and small groups.

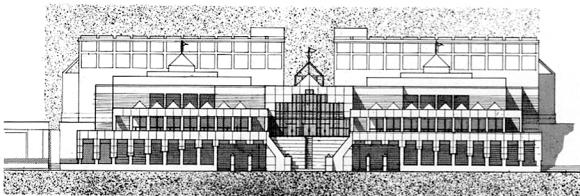
Both of the principal entries are located along a common spine and terminate in the central court. The east entry is intended

for community use and is created through an extension of the grid used to organize the theater's court spaces. The entry is signified by a stepping pattern of panels above a limestone base.

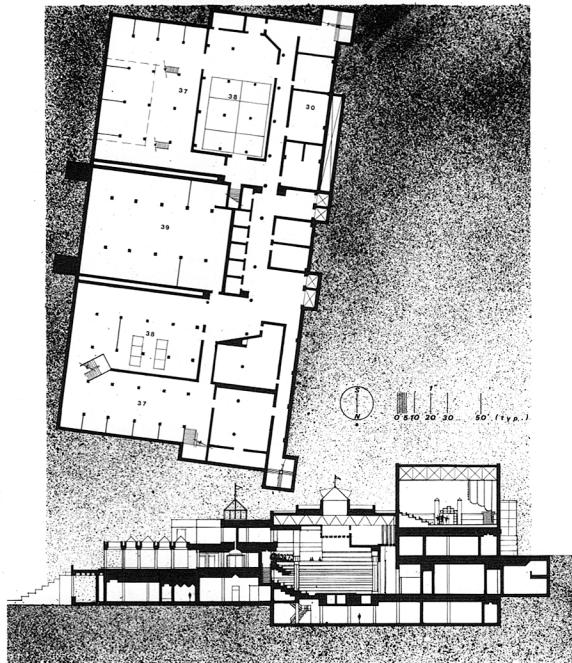
The campus entrance on the west facade is flanked by two limestone base pylons, which reinforce the idea of a gateway. The many activities within the complex are represented by

changes in both material and pattern. Towers articulate the corners and function as stairwells.

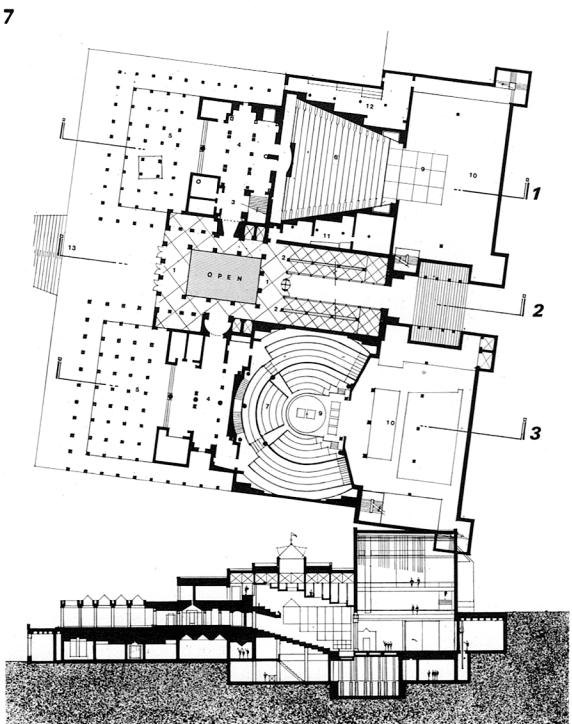
Crimson and slate blue panels, which recall the costumes of harlequin servants, are used on all elevations. Tragic and comic figureheads are also used on the west facade as an overt representation of drama.



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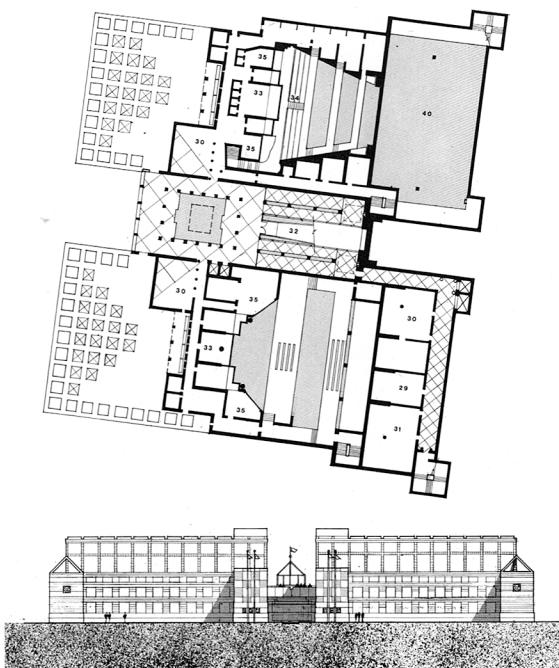


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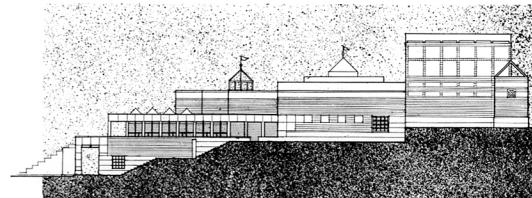


A sketch from Goya's "The Spell"

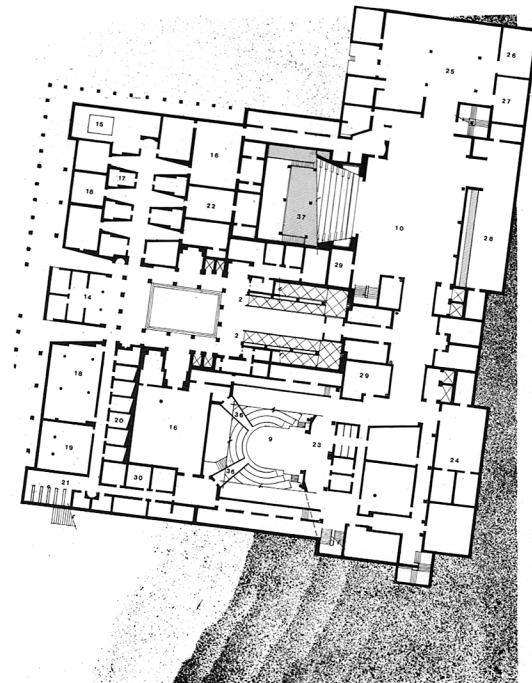
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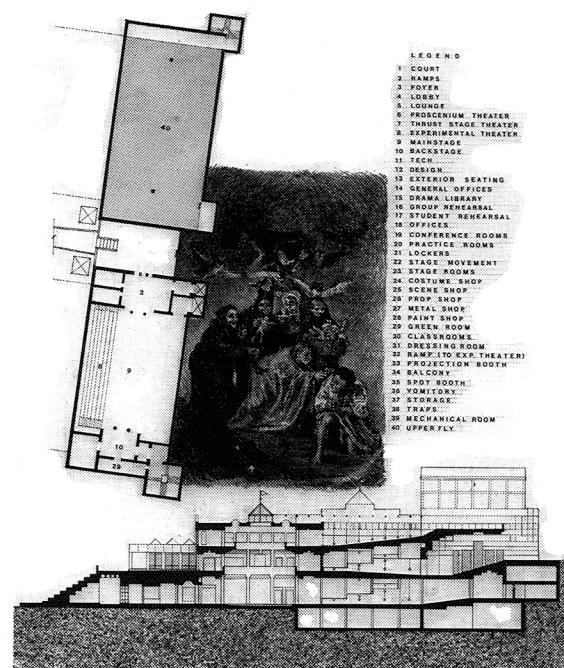
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- LEGEND
- 1 COURT
 - 2 RAMPS
 - 3 Foyer
 - 4 LOBBY
 - 5 LOUNGE
 - 6 PROSCENIUM THEATER
 - 7 THRUST STAGE THEATER
 - 8 EXPERIMENTAL THEATER
 - 9 MAINSTAGE
 - 10 BACKSTAGE
 - 11 TECH
 - 12 DRESSING ROOMS
 - 13 EXTERIOR SEATING
 - 14 GENERAL OFFICES
 - 15 DRAMA LIBRARY
 - 16 GROUP REHEARSAL
 - 17 STUDENT REHEARSAL
 - 18 OFFICES
 - 19 CONFERENCE ROOMS
 - 20 PRACTICE ROOMS
 - 21 LOCKERS
 - 22 STAGE MOVEMENT
 - 23 STAGE ROOMS
 - 24 COSTUME SHOP
 - 25 SCENE SHOP
 - 26 PROP SHOP
 - 27 METAL SHOP
 - 28 PAINT SHOP
 - 29 GREEN ROOM
 - 30 CLABROOMS
 - 31 DRESSING ROOM
 - 32 RAMP TO EXP. THEATER
 - 33 PROJECTION BOOTH
 - 34 BALCONY
 - 35 SPOT BOOTH
 - 36 WORKROOM
 - 37 STORAGE
 - 38 TRUCK
 - 39 MECHANICAL ROOM
 - 40 UPPER FLY