THE DEVELOPMENT OF CRITERIA FOR THE DESIGN OF AN IDEAL ENVIRONMENT FOR INTERPRETATION

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The problem with which this study was concerned was the development of criteria for design of an environment for interpretation. The study analyzed the art of interpretation as a communicative process, derived criteria for design from the spatial requirements indicated by the analysis, and presented a sample design based on the criteria.

The communicative process of interpretation was determined to consist of the three components of literature, interpreter, and audience. Furthermore, the need was discovered for these three components to come together in a unified interdependent relationship. It appeared necessary that particular emphasis be placed on the interpreter's being as much a part of the audience as possible. Additionally, each component, aside from the aesthetic needs of the process, was found to have certain physical requirements necessary to facilitate the communication process.

In order to test the applicability and feasibility of the criteria, a sample design was developed in the form of schematic illustrations with accompanying explanation. The design was presented in a developmental sequence in order to
clarify the design method used to bridge the gap between aesthetic theory and physical reality.

The study concluded that if interpretation is viewed as a communicative process, then it is feasible to develop criteria from the components and physical necessities of the process, which in turn, may be used to design a workable environment for interpretation.
THE DEVELOPMENT OF CRITERIA FOR THE DESIGN OF AN
IDEAL ENVIRONMENT FOR INTERPRETATION

THESIS

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The selection or design of an environment is essentially the binding of space for a particular function. The result may be as simple as a ring drawn in the dirt for a game of marbles or as complex as a modern apartment house. Looking at it another way, the binding of space may be as abstract and ephemeral as the imaginary playhouse of a child or as concrete and permanent as a bank vault. Common to all designs of an environment, however, is the idea that the particular space must facilitate the process which occurs within it.

This thesis develops criteria for the design of an ideal environment for interpretation and then presents a sample design predicated upon these criteria. The intention is not to limit interpretation to the ideal environment, but to establish guidelines for designing a new environment or altering an existing environment. In Chapter I, the process of interpretation is examined without regard to its place of performance. Chapter II develops criteria through which the process could determine the kind of space in which the process occurs. The sample design is offered in Chapter III, and a
concluding chapter summarizes the entire project and presents recommendations for further study.


The performance of interpretation, like the performance of drama, can take place anywhere. Nevertheless, each period of theatre history has devised a particular kind of theatre building for the presentation of the drama peculiar to that period. Whether the design of the theatrical environment was accidental or deliberate, the construction of the environment did take place.
The development of criteria and the creation of a design for a performance environment for interpretation, therefore, appear to be significant activities for the student of both interpretation and theatre. This thesis contains the results of two such projects.
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CHAPTER I

THE PROCESS OF INTERPRETATION

In 1968, as if to sum up the points of view which had been developed over at least five decades,1 the Interpretation Interest Group of the Speech Communication Association defined "interpretation" as follows:

Interpretation is an art concerned with the education of the human being as an expressive agent for the performance of texts of many kinds whether for persuasive or aesthetic ends. It involves close critical analysis of the texts as well as study and practice of all the arts of delivery, whether verbal or non-verbal, covert or overt. It seeks a presentation form of the printed word, whether in solo or group performances.2


2As recorded by Dr. Ted C. Colson, who was in attendance. (Italics added)
Understanding the process of interpretation, therefore, requires study of the literature, the interpreter, and the audience.³

The Literature for Interpretation

The literature used in the process of interpretation is the creation of an author. It is the product of an attempt by someone to communicate his concept of an original experience to others. The author is a person who has developed an impression of some experience or experiences, direct or vicarious, which have seemed significant enough to him to communicate to others. When the original experience has become significant to this point, it might well be called "the author's concept." In order to communicate this concept to others, the author will encode his original experience into the written text.

This text is obviously a complex organization of symbols. Yet one may question whether the written words of an author constitute the only component of a "work of literary art." Aristotle, in The Poetics, states that most forms of art are

³Virgil D. Sessions and Jack B. Holland, Your Role in Interpretation, (Boston, 1968), p. 4.
"in their general conception, modes of imitation." Concerning this statement, S. H. Butcher comments as follows:

A work of art is a likeness or reproduction of an original, and not a symbolic representation of it; ... A sign or symbol has no essential resemblance, no natural connection, with the thing signified.5

John W. Gray, however, believes that meaning can be understood only in terms of response, which, of course, implies stimuli. The stimuli are the written words. The response is that of individual readers of the words and, therefore, varies from individual to individual.6 A third view concerning a work of literary art is presented by Charlotte Lee:

When we speak of the printed page, we are speaking of a tool, a medium. For neither the pages in a book nor the words on the page are the literary work of art ... The printed page is the record—what the interpreter works from—but it is not the thing itself.7

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In consonance with these points of view, it may be said that since the words written by an author are merely a "symbolic representation of his original concept," they are not the entire work of art. Yet it is true that the words act as stimuli. The author, with a knowledge of the conventional associations attached to the words, orders them in a way that he hopes will cause a certain response in his readers. The response he attempts to produce may or may not be the same response the original or vicarious experience caused him to have. Indeed, he may be seeking a response that will only be "similar" to his original concept, which may be highly idealized. Whatever the author's goal, the words are merely tools.

A work of literary art, particularly in reference to the process of interpretation, is thus the result of the stimuli of the written words in which the author encodes his original concept. For the stimuli to take on meaning, they must have a responder. The work of art is realized only when the response by the reader is included.

For this reason, the interpreter of literature is first of all a "reader." He responds to the stimuli of the printed word. This response, which eventually becomes a "reader's concept," is hopefully the concept that the author of the
literature wished to create. Anyone who reads literature for his own enjoyment will develop his own particular concept. If one enjoys reading about the adventures of Sherlock Holmes, for example, he will develop the various characters, the setting of Holmes's Baker Street rooms, and so forth in his own mind. That is, he will create his own realization of the literature from his response to the stimuli from Doyle's written words. To improve the quality of the reader's response, he may study the life of the author, the period of the literature, the actual setting of the literature, and so forth. Thus, if a reader is fascinated by Holmes's approach to solving crimes, he may be even more impressed once he discovers that a French academy of criminology was named after Doyle and that Doyle often acted as a consultant to the London police. The reader may also study contemporary methods of criminology and be impressed with their close similarity to those of Holmes. As the reader gains a richer picture of the author and the background of a work, he probably becomes a better reader in that his concept coincides more fully with that of the author.

Often when a reader has developed a particularly rich realization of a certain work of literature, he experiences a strong desire to communicate this concept to others. If
he actually makes an attempt to do this, he may become an "interpreter." 8

The Interpreter of Literature

The dividing line between "reading" and "interpretation" is crossed when the reader makes an attempt to communicate his concept of literature to an audience. At this point, the reader becomes not only a devotee of literature, but also "a dynamic means to an end." 9 The end is the development of a concept in an audience; the means, the written word that is read aloud by the interpreter. 10

The interpreter is a person who has responded to a piece of literature and who attempts to re-create this response in an audience. He does not act out the literature before the audience, or demonstrate the author's concept in some special way. Rather, his function is that of a "sharer." 11 In order to share the author's concept, the interpreter maintains his


11 Lee, Oral Interpretation, p. 5.
own identity as a respondent to the literature. As Dolman puts it,

[The interpreter] is in no sense part of the play, or book, or poem in his own body, mind, or voice. He is a reader appreciating what he reads with more or lessimaginative vividness but without involvement of his person.12

The interpreter's role in the process of interpretation thus seems to be a matter of his psychological position between the audience and the literature. Dolman calls the interpreter "an outstanding member of the audience, occupying a position of leadership by reason of his function as a reader."13 Brooks, Bahn, and Okey believe the interpreter is "an observer of the literary experience rather than a representative of the literary experience."14 The interpreter's position is one of leadership; he neither presents nor represents the literature. In his role as "middleman," he seeks to create a "concept" in the minds of the spectators.

The interpreter must fulfill this function without encumbering the process with his own identity. Though he must

12Dolman, The Art of Reading Aloud, p. 27.
13Ibid., p. 29.
show his appreciation of the literature to an audience, he must not become a part of the thing that the audience conceives. He is psychologically part of the stimuli to the audience, but he is principally a respondent to the literature. That he is a respondent to the literature makes him a member of the audience in a sense; yet he never becomes part of the audience response. The audience should respond to the literature and not the interpreter of the literature.

The Audience for Interpretation

As the foregoing indicates, the audience is an essential element in the process of interpretation. Without respondents to the stimuli of the interpreted words, their meaning cannot exist. The process begins with a concept in the mind of the author, is revived from the printed word as a concept in the mind of the interpreter, and is completed when this concept is realized by the audience.

The audience in the process of interpretation, therefore, must be imaginative. Of this audience activity, Vielleux writes:

Its imagination is necessarily more active than in the theatre, and its response is likely to be more harmonious than in the forum.15

Given this imaginative audience participation, it follows that the literature, the interpreter, and the audience are highly interdependent. In fact, the process exists because of this interdependence. What creates the interdependence is the concept which the author of the literature created from original or vicarious experience, the interpreter through his response to the written words of the author, and the audience in response to the stimuli of the interpreter. The work of art exists only during the time-space continuum in which the interdependence occurs, and then only as an abstract experience. That is, the concept has no physical referent. It is a thing of the mind, the result of an imaginative creative process engaged in by each participant.

For this creative process to occur, each participant must be able to achieve certain goals. These accomplishments may be best understood as relationships among the participants. The author of the literature will probably never have any physical relationship with the audience. The only connection between the author and the reader is that the reader will respond to the words which the author caused to be printed on the page. Even if the author is alive, he will seldom receive

or seek any "feedback" other than that from literary critics or from the general responses of a great mass of readers. Yet most people have probably experienced the situation in which a would-be author has asked a friend to read something the neophyte has written. The author watches the reader closely, and at the least physical sign of response, may interject some comment of encouragement or explanation in an attempt to produce a more favorable response. This, of course, is an attempt by the author to adjust his material to his reader's response.

The author of a work being performed usually cannot do this. Neither the interpreter nor the audience can ask the author directly what a passage means. The relationship of author to reader and to audience, therefore, is static; the relationship of interpreter to audience, dynamic.

The interpreter can vary inflection, body movements, rate, facial expressions, and so forth, with which he accompanies his reading of the literature. Thus, he hopes both to enhance and to control the response of the audience. Though this creative process was not responsible for the original author's concept of the experience the literature presents, the process directly brings about the audience's concept. The relationship of interpreter and audience is stated by Charlotte Lee:
The interpreter, on the other hand, places his senses out front. His area of concentration goes out from himself to include the entire audience. He focuses his speech out front and receives his motivations in terms of other's speeches and actions, from out front.17

The term out front is probably a result of Lee's having worked with interpretation situations where the interpreter spoke from the platform to an audience seated in front of him. It must be understood that she is saying that the speaker-interpreter should attempt to include the audience within his "circle of concentration." The chief task of the interpreter, therefore, is to cause himself to be included as a member of the audience. This means that the audience must feel that it and the interpreter are responding to the literature being read. The audience must not feel it is responding to the interpreter.

Summary

The process of interpretation includes the author, the interpreter, and the audience. The three have in common a response which can be termed "the concept of an experience." The relationship of author to reader is a static one which is a result of the binding of author and reader by the static

17Lee, Oral Interpretation, p. 27 (Lee's italics).
written word. The response is not circular but one-way. The relationship of the interpreter to the audience is dynamic, in that the interpreter creates a response in the audience to the literature. The interpreter is first a member of the audience, albeit a special one, and then a medium of expression.
CHAPTER II

THE RATIONALE FOR A SPACE FOR INTERPRETATION

The binding of space involves the establishment of a line or a point that allows a distinction between those areas outside and those inside the bound space. If a person stands within a circle drawn on the ground, for example, the areas inside and outside the circle are obvious only in the single dimension which is involved. The distinction becomes stronger when the space-binding is multidimensional. Not only abstract space but also the physical phenomena associated with it are either included or excluded. If one is caught in a rainstorm and seeks refuge in a telephone booth, the space-binding may be more obvious than usual because he is suddenly aware that the rain is no longer pounding on his head. The stimulus of the rain is removed by the concrete boundaries set by the telephone booth. Moreover, the dimension of time is involved because he may be prevented from meeting a friend on schedule or he may be bored with nothing to do in the booth.

All of these qualities of space-binding are noted by John Dolman when he observes that the playing space delineated by primitive men in their ceremonies (perhaps a circle marked
on the ground) functioned to include certain things and exclude others. Included within the circle were "religion, magic, unreality, fiction, and ultimately poetry." Excluded were the commonplace things of everyday existence. Even more evident was the inclusion of the people participating in the ceremony and the exclusion of those who merely observed it.

The importance of space-binding and its function of including and excluding is also suggested by Lee Simonson, for whom a theatrical event, besides being an opportunity to observe a play, is a chance to see others and be seen, but most importantly, "to sense the world within the boundaries of one place." The effect of the theatre, Simonson seems to assert, is largely dependent on the binding of space.

Because of this, even the simple circle drawn on a piece of paper may acquire greater significance. The very act of drawing the circle is a decision-making process, hinging on the question of what space must be included and what space must be excluded in order to form the symmetrical completeness known as a circle. When the circle has been completely drawn,

1John Dolman, Jr., The Art of Acting (New York, 1949), p. 16.

2Ibid.

then the decisions made in constructing it become implicit in its form.

The space which is bound for the process of interpretation may be more conventionally expressed in terms of the size of the space bound, and the shape into which the space is bound. Dimension includes length, width, height, and time. Length, width, and height are relatively easy to understand. Time as a dimension, however, is not. Perhaps its function as a dimension is easier to understand through consideration of the following. If person A is at point X at one o'clock and person B is at point Y at one o'clock, then the distance between A and B at one o'clock may be said to be $XY + \text{time factor of zero}$. But if person A is at point X at one o'clock and person B is at point Y at one-ten o'clock, then the distance between A and B at one o'clock is $XY + \text{time factor of ten minutes}$. At one-ten o'clock, however, the distance between A and B is $XY + \text{time factor of zero}$.

In binding space for interpretation, the time dimension factor must be zero and remain zero throughout the process. If the interpreter and reader do not occupy the same space at the same time, the literature cannot come into existence. The dimension of time, of course, may be altered within the author's concept, the interpreter's concept, and in the final interpreter/audience concept, due to the time-compressing
qualities of the imitation of reality which the author has created; but this alteration is irrelevant to the interpretation process itself. The only demand the dimension of time makes on the space for the process is that the interpreter and audience occupy the same place at the same time and remain there throughout the process in order to respond to the stimuli of the written word together. It is only through this response that the literature can become a co-occupant of the space for interpretation.

The remaining factors which must be considered in regard to binding a space for interpretation are the dimensions of length, width, and height. These may be grouped together as volume, and the arrangement of the space within the volume. This arrangement involves the fulfillment of the physical needs of the interpretation components which will occupy the space, and their proper relationship to each other.

Requirements of the Space for the Literature

The literature in the process of interpretation is the one of the three components which is not human. Its existence, however, is dependent on the audience and interpreter, who are human. Human beings occupy physical space, but the literature does not. It has no physical residence and, therefore, requires no volume of space to occupy. Neither does the literature have
any physical needs. It exists in the process only as a response of both interpreter and audience to the written word. Its space, although not an actual physical space, may be implied in the relationship of interpreter and audience. Since, as stated in Chapter I, the interpreter should be considered a part of the audience, or perhaps an outstanding member of the audience, the interpreter's space should be included within that of the audience. On the other hand, perhaps the audience should occupy the interpreter's space. Either way, the interpreter might simply take a seat with the audience and read the literature from that point. This situation would not, however, fulfill the physical needs of either the interpreter or audience, as stated later in this chapter. The decision, then, involves the problem of reconciling the physical needs of interpreter and audience to an arrangement in space which reflects their relationship. The space for interpreter and audience must, therefore, include both reader and audience, while at the same time excluding any physical elements of both interpreter and audience which may interfere with the participation of each component.

Requirements of the Space for the Audience

The audience, of course, consists of people. Space must be included simply to make room for their bodies. An
audience normally is comprised of a "reasonable" number of people. "Reasonable number" is a relative term. It is the function of the budget and other resources such as probable audience, available space, and so forth.

Once a sufficient volume of space has been allocated for the audience, the physical needs of the audience must be provided for. Since the audience consists of the respondents to the stimuli from the interpreter, they must be able to see and hear him. They must be seated so that they may see without interfering with each other's line of sight. This suggests the use of pitched seating, for example, arranged so that the focus of each person's line of sight would be the space which the reader will occupy. Since the reader will usually desire maximum eye-contact with as many members of the audience as possible, this seating should be probably of a linear or semi-circular arrangement. Any other arrangement would mean that the reader would at any given time have his back turned to a good portion of the audience.

Given the general shape of the space for the audience, then, one must further consider that they will need to enter and depart from the space. Entrances and exits should be included as physical necessities, therefore, but excluded as psychological factors during the course of the process of interpretation. The audience, that is, should be unaware of
the entrances and exits during the actual reading. Entrances and exits by members of the audience should be prevented during the course of the performance. Additional space which might allow the audience to move about during the performance is unnecessary and, therefore, should be excluded.

The audience may be considered as a single unit. Though comprised of individuals, its reaction to the stimuli from the reader should be that of a group. There should be no divisions of the space which the audience occupies, that is, neither walls nor aisles.

Requirements of the Space for the Interpreter

The space for the interpreter should include enough physical room for one to a "reasonable" number of persons particularly in view of current practice. The interpreter or interpreters must be seen and heard by each member of the audience. He or they must occupy a position that demarks them from the audience yet allows them to face the audience.

The interpreter or interpreters may desire to enter or leave their space both at the beginning and at the end of the interpretation. Possibly this may be desirable during the process, since an entrance or exit may be employed by the interpreter or interpreters as a controlled stimulus. The
entrances and exits, however, must not interfere with the feeling that the interpreter is part of the audience.

The interpreter or interpreters may also wish to move about during the interpretation. Since these movements would be additional controlled stimuli, the space should allow a reasonable amount of movement. To facilitate the suggestion of different relationships of one interpreter to another, some sub-division of them as a group may be necessary. Adequate space for this controlled use of stimuli should be provided.

Although the interpreter may be either one person or a group, the interpreter's space must be considered as a single unit. The space for the audience also must be a single unit, even though it is usually comprised of several individuals. While members of the "interpreter group" may enter or depart from their space during the process, this activity should not alter the nature of the space itself and its relationship to the audience space.

Specific performances may deal with different types and kinds of literature, moreover, and may vary with the style of each interpreter. If a space for the process rather than a setting for particular types and styles of performances is provided, each interpreter who might, theoretically, use the
space based on these criteria, would have the freedom to create performances according to his own artistic inclinations and tendencies.

Summary

The criteria for the design of an environment for interpretation are as follows:

1. The space must include the literature, the interpreter, and the audience.

2. The space must provide sufficient volume for the human elements of interpreter and audience to occupy the space at the same time.

3. The space must allow the audience to see and hear the interpreter, enter and depart from the space before and after the performance respectively, not move about during the performance, and be polarized into a group during the performance.

4. The space must provide that the interpreter or interpreters be seen and heard by the audience; enter and depart from the space before, after, and during the performance; be able to move about during the performance; and, if necessary, function as a single group during the performance.

5. For the literature, the space must provide that
the audience and interpreter are bound together as one responder to the printed word while at the same time providing the separation necessary to facilitate the physical needs of both interpreter and audience.
CHAPTER III

THE DESIGN

In Chapter II, the criteria for an environment for interpretation were established. The following is one method of fulfilling those criteria. This presentation not only shows the end product of the design process, but also explains how the design was developed.

Elements of the Space for the Audience

The need was established for an audience space arranged so that each member of the audience may see and hear the interpreter. This may be accomplished by binding space for the audience in the form of sections of concentric circles as shown in Figure 1, page 24. The focus of all the circles is labeled F. The line of sight for each member of the audience extends to a common point, thus providing maximum visibility. The seating should also be pitched in the vertical plane so that each audience member will have a clear line of sight over the head of any audience member seated in a line between him and the point of focus. Although it is commonly felt that the normal minimum rise between rows of seats is seven inches in most audience seating situations, the rise of the seating must be established in consonance with the design as a whole in order to achieve aesthetic
Fig. 1—Space for the audience
unity. This is presented later in this chapter and is illustrated in Figure 9, page 39.

Elements of the Space for the Interpreter

One the general horizontal configuration of the audience has been established with its focal point, the interpreter's space must be bound. The interpreter's need for maximum visibility and audibility may be fulfilled by placing his physical location at the point of focus of the concentric seating. The design of the audience space, however, is not complete at this stage. The next problem is to bind the audience space into the interpreter's space in order to create an interdependent relationship in accordance with the criteria presented in Chapter II. This may be accomplished through the use of a geometric shape which has two points of focus. A sixty degree ellipse is shown in Figure 2, page 26. The ellipse has two focal points, indicated by $f_1$ and $f_2$. This characteristic is proven by observing that if point $P$ is any point on the ellipse, the sum of $Pf_1$ and $Pf_2$ is constant.\(^1\) Another characteristic of the ellipse which

Fig. 2--Sixty Degree Ellipse with Foci
Fig. 3--Reflective Properties of the Ellipse
emphasizes the importance of the foci is that a beam of light, for example, originating from one focus and behaving according to the laws of reflection, will pass through the other focus (Figure 3, page 27). If this sixty degree ellipse were used to bind an area for the interpreter, and the reader's physical location were placed at \( f_2 \), then the interpreter would have a counter area, or a sort of mirror physical location at \( f_1 \). Then, if the interpreter's space is laid over the concentric seating shown in Figure 1, as illustrated in Figure 4, page 29, with one of the foci aligned with the foci of the concentric seating, the audience's space is included in the interpreter's space. This inclusion is a result of the juxtaposition of \( f_2 \) and the focus of the concentric seating; the existence of a counter focus to \( f_2 \), shown as \( f_1 \), in the midst of the audience area; and the continuous outside boundary of the ellipse which binds both interpreter and audience into the same space.

This combination of audience and interpreter space may be further bound by the use of another geometric figure. The parabola is an open curve which has a fixed focus. It is generated by a point which moves so that its distance from the focus is constantly equal to a straight line called a directrix.\(^2\)

\(^2\)Ibid., p. 80.
Fig. 4--Interpreter's Space Laid Over the Concentric Seating
In Figure 5, page 31, P is any point on the parabola, f is the focus, and AB is the directrix. Since the curve is a parabola, Pf = Px. Another characteristic of the parabola is that a beam of light, for example, which originates from f will, if it follows the laws of reflection, proceed in a direction perpendicular to the directrix as shown in Figure 6, page 32. Therefore, if the audience/interpreter area is enclosed by two parabolas as shown in Figure 7, page 33, with a juxtaposition of the foci of the two parabolas with the foci of the ellipse, the audience/interpreter area may be further bound into one space. This binding is also emphasized by the general outline of the two parabolas and their tendency to reflect lines of sight from either counter focus of the interpreter/audience area back into the same area. This unity is further stressed by the fact that any line originating from one of the counter foci must eventually pass through the other counter focus as shown by line ABCD in Figure 7. Line WXYZ in Figure 7 shows that, additionally, a line originating from any point in the audience/interpreter area will pass through both counter foci.

Synthesis of the Elements

In order to fulfill the requirements of the criteria presented in Chapter II, the method of this design posits that certain geometric constructions cause space to be bound,
Fig. 5--Parabola with Focus
Fig. 6—Reflective Properties of the Parabola
Fig. 7—Reflective Properties of the Audience/Interpreter Area
and each binds space in its own peculiar way. More specifically, certain shapes will cause the space they bind to have areas of emphasis, or rather areas which will tend to command more attention from an occupant of that space. The occupant of a circular room will concentrate more on the central area of the room. The occupant of a square room will find that his attention will be more evenly divided throughout the room because the corners of the room, which recede from the central area, will pull his eyes away from the center. A picture hanging on the side wall of a long narrow hallway might be hardly noticeable to an occupant of that space. If the same picture were hung on the end wall of such a space it might easily become the center of attention. The effects of the shapes employed in the design of the areas of emphasis within the space they bind may be understood in terms of their focal points.

The origin of these focal points and their importance in relationship to the shape they characterize has been explained above so that their effect on the participants in the process of interpretation might be better understood. The focal points, and thus the more emphatic space they bind may be used to align the participants in a relative configuration, just as they are used to align the space as a whole in a unified physical configuration.
The function of the focal points of the concentric seating is to focus the attention of each individual in the audience on the interpreter's space, so that the audience member can both see and hear the interpreter or interpreters. The function of the two foci of the ellipse, which encompasses both the audience and interpreter space, is to create a center of emphasis in each area which binds the two areas into one space but at the same time does not interfere with the facilitation of the physical necessities of visibility and audibility created by the concentric seating. The function of the two opposed parabolas, respective foci of which coincide with the foci of the ellipse, is to further emphasize the function of the ellipse. They also provide an outer vertical boundary which is removed enough from the ellipse to allow the outer boundary of the ellipse to demarcate an "island of space." Thus, the unity of audience and interpreter is emphasized more strongly. Through the application of these functions in the design, the physical needs of the audience and interpreter are provided for, and the audience and interpreter are placed in an interdependent relationship which provides the psychological space for the inclusion of the literature in the process.
The Design of the Environment

The elements presented above are the basis for the schematic floor plan of the environment for interpretation shown in Figure 8, page 37.

Horizontal Plan

The outside enclosure (labeled A) is a wall consisting of two opposed parabolas. It is of a smooth plaster or clothlike finish so that it will reflect light in a uniformly soft manner. It is broken by entrances and exits for the audience members (labeled B) and by entrances and exits for the interpreters (labeled C). Immediately within this enclosure are light wells, both at the floor level and ceiling level, which is indicated by crosshatching. These light wells would contain four-circuit strip lighting which would enable the enclosure wall (A) to be lighted smoothly in any color or colors, and shading completely around its entire perimeter. This effect would be very similar to the lighting of cyclorama sky-pieces used in theatres for drama. It should provide the interpreter with stimuli which he can control in order to change the overall mood of the entire environment or to develop a contrast or balance of mood among any number of areas within the space.

The entrances and exits for the interpreters are made as inconspicuous as possible by backing them in such a manner that the line of the parabola is continuous. The
Fig. 8--Floor Plan Schematic of an Environment for Interpretation
backings are provided with lighting wells also, so that they can be shaded and colored just as the rest of the perimeter is. It would be possible also, if the interpreters so desired, to contrast the entrances from the perimeter through lighting control.

**An Island of Space**

Just within the perimeter boundary and its lightwell is an island of audience/interpreter space bounded by a sixty degree ellipse upon which reside the concentric seating for the audience and a flat plane at the focus of the seating for the interpreters. Access to the island from the entrances and exits for both interpreters and audience is provided by bridges (indicated by solid black areas) which are below the island level but are above the lightwell level. They are invisible to any member of the audience after he is seated. The effect of the audience/interpreter space within the cyclorama perimeter could be that of an "island in space."

**The Vertical Elevation**

A vertical schematic cross section of the environment is presented in Figure 9, page 39. The eye position of each member of the audience along the central long axis of the space are indicated by the small circles lettered E.
Fig. 9—Vertical Cross-section of an Environment for Interpretation
The rise between each row of seats is twelve inches and is based on the lower edge of a vertical fifteen degree ellipse. The foci of the ellipse fall in the central areas of the interpreter's space and the audience's space respectively. The upper edge of this ellipse delineates the ceiling which curves smoothly from the upper back portion of the space to just above the interpreter's area. The horizontal perimeter of the ceiling is bounded by a sixty degree ellipse identical to the floor boundary. Between the ceiling and the parabolic cyclorama (lettered A) is an inverted light well similar to that in the floor which also completely encompasses the space. Thus, the perimeter lighting can be shaded and colored on both the horizontal and the vertical plane. Set within the ceiling itself are three beam lighting positions (labeled LB) which are placed at forty-five degree angles from the lower, center, and upper portions of the interpreter's area respectively. The beam positions extend completely across the space horizontally and would provide complete lighting coverage of the interpreter's area. This area may be subdivided by the use of controlled area lighting from standard theatre instruments as the interpreter desires. The lighting control station is labeled LC and is located at the upper back portion of the space. Thus, optimum visibility is provided for the lighting artists. At this position, it should be unobserved by the audience at any time during a given production.
Summary

The criteria for an environment for interpretation, which were developed in Chapters I and II, have been fulfilled by this design. Adequate space for interpreter and audience has been provided by the volume of space bound. The capacity of the concentric seating is two hundred and three persons. The interpreter's area is approximately fourteen feet in diameter. The physical needs of both interpreter and audience are met by the concentric arrangement of seating, which facilitates maximum visibility and audibility. The lighting positions in the ceiling offer the illumination necessary for the visibility of the interpreter and also allow the interpreter to control the space-binding properties of the lighting. The audience's entrances and exits provide access to the audience space, but because they are behind the audience, they should not impose themselves as additional stimuli during the process of interpretation.

The relationship between interpreter and audience, which provides the psychological space necessary to include the literature in the process, is enhanced by the use of an elliptical audience/interpreter's island and the parabolic cyclorama which surrounds it. Additional unity of interpreter and audience is created by the juxtaposition of the counter foci of the ellipse and the opposed parabolas on the horizontal plane, and the counter foci of the fifteen degree
ellipse on the vertical plane. The continuous perimeter lighting, which can be controlled by the interpreter, encompasses the entire environment and helps to bind the audience and the interpreter areas into one unified space.
CHAPTER IV

CONCLUSION

This study examined interpretation from the viewpoint of several authorities in the field and concluded that interpretation may be viewed as a communicative process consisting of literature, interpreter, and audience. These three components should come together in a certain interdependent relationship in order for the process to function most effectively.

It also appeared that criteria for design can be derived from the requirements of this relationship and the physical needs of each component. These criteria have been approached through a design method of space binding which attempts to express the aesthetic relationship of the components in spatial terms. At the same time, the physical needs of each component, as required by the communicative process, were considered. The design presented in Chapter III showed that the criteria can be applied to create a feasible and workable environment.

Practical Application

A member of the audience seated in this environment, therefore, should feel that he is in the same space with the
interpreter and not seated in an "auditorium" observing the interpreter on a "stage." This feeling should be created by the fact that the outer boundaries of the space curve continuously about him and enclose both audience and interpreter in the same manner. Furthermore, both he and the interpreter reside on the same "island" which seemingly "floats" in the space. The ceiling above his head repeats this pattern and should further reinforce this feeling. Also, the lighting in the room is not concentrated "on stage" but continues completely around both the audience members and the interpreter. The interpreter is, however, easily visible to the audience members. Even though the number of interpreters may vary, the psychological effect should be that they are still within the same space as the audience members. Although a given member of the audience may not be aware of the geometric theory that has gone into the design of the space, he should respond to the effect of the space in a manner which allows the unification of literature, interpreter, and audience, when that unity is achieved, the process of interpretation can occur.
Recommendations for Further Research

If the environment in which the interpretation process takes place may have some basis in the process itself and some effect on the result of any particular interpretation production, then it would seem profitable to study the various methods which might be employed to fulfill the criteria presented in this study. For example, there may be other methods of realizing the aesthetic concept in the physical arrangement of space than that described in Chapter III. Again, studies of the psychological effects of different types of boundaries and shapes upon participants in the interpretation process may well be in order.

Finally, a more detailed study of the non-verbal environmental factors which are becoming increasingly more evident in their importance to any communicative process would lead to greater understanding of the process of interpretation.
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**Articles**


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