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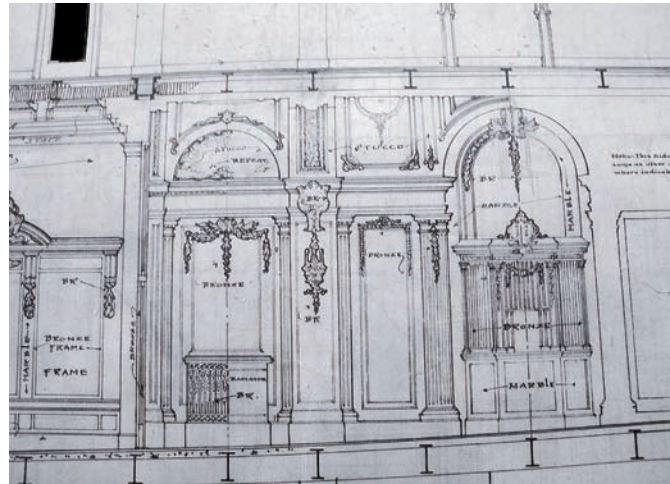
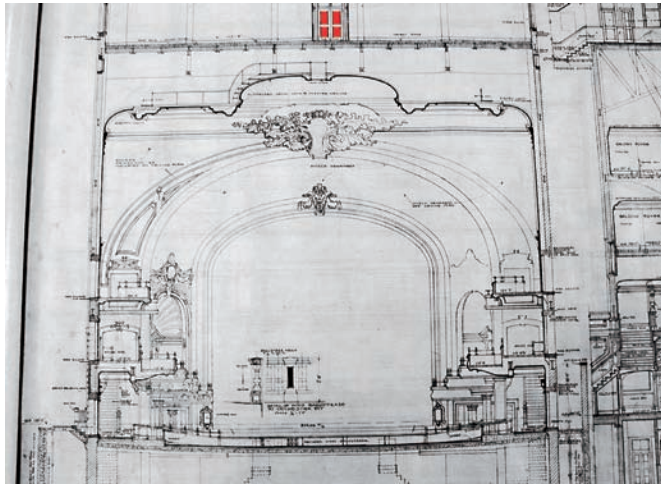


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Maps and Plans

Thomas Rose



Architectural plans create the pragmatic framework for a complex narrative of built space. In the most literal way, they map a site and are the means by which we are able to experience the space of the constructed landscape. Historic architectural drawings and plans are anything but static documents; rather, they represent an intricate historical narrative revealing the aspirations of society and the collective imagination of the culture. The structures they depict represent the view a society has of itself and the ways it presents its accomplishments to the world. The structures also convey the culture's prideful perceptions of self, individual, and collective—ranging from the prosaic to the sublime.

I was drawn to architecture by the experience of growing up in a house designed by my grandfather, Thomas Leslie Rose. But it was not until my father, also an architect, gave me a copy of my grandfather's memoir that I became aware of his remarkable history. Using this memoir, written between 1932 and 1933, just a few years before his death in 1935, as a script, I began linking my interest in the phenomenology of place with the histories of his projects.

This primary text narrates his introduction to architecture through his apprenticeship with J. J. Egan in Chicago, and it continues to his meeting and partnership with Charles Kirchoff in Milwaukee. I have taken the liberty of editing it to include only those sections that relate specifically to his training and practice. This project is the creation of a fiction based on the historic architectural plans and drawings of Thomas Leslie Rose and his partner, Charles Kirchoff, and should not be considered a documentation of particular work by the firm.

My observations and interpretations of the existing structures are represented in the photographed and edited images of the structures (some of which are reproduced here). The photographed drawings are engaged but not paired with the photographed images. It is the intersection between the fact of the map and the experience of it that interests me as a visual artist.

My images are an attempt to provide one view of the work of Thomas Leslie Rose through the frame of time—the distance from what the structures were in their own time to my reading of them, made possible by their continued presence. This work is about my impressions of these built places—the fictions I have read into the lived spaces.

Above left: Interior elevation of the Palace Theater, New York, showing the stage and the outline of the ceiling dome.

Above right: Lobby elevation and detail of the theater's ticket booth. The detail and style of the drawing suggest the use of forms available in architectural handbooks.

Opposite: Swag and wave detail around stage-right box, capped with a scallop shell-patterned lighting fixture.

Page 28 top: Composite drawing of the theater, incorporating the south interior wall elevation, lobby to stage door, with a photograph of the current wall.

Page 28 bottom: Empty stage with ghost light.

Page 29 top: The ceiling's shallow dome and light fixture superimposed over a reflected ceiling plan and outline of its molding configuration.

Page 29 bottom: Composite drawing with photograph, "Waiting in the Green Room."

Page 31 left: The proscenium and empty stage as they currently exist.

Page 31 right: Curtain-shrouded door to box seats.



