

ACOUSTICS CONSULTANTS:

Marshall/KMK Acoustics, Ltd.

Cavanaugh Tocci Associates, Inc.

OWNER:

Playwrights Horizons

ARCHITECT:

Mitchell Kurtz Architect PC

THEATER CONSULTANT:

Davis Crossfield Associates

OTHER CONTRIBUTORS:

Goldman Copeland Associates, MEP

Goldstein Associates PC, Structural

CONSTRUCTION COST:

\$32 Million

COMPLETION DATE:

2003

Playwrights Horizons was founded in 1971 and is one of the nation's premier venues for new works. Situated at the heart of the new Theater Row on far West 42nd Street, Playwrights Horizons' new home stands with five other new and renovated Off-Broadway theater houses. These spaces, owned and operated by 42nd Street Development Corporation, are a mix of not-for-profit and commercial theaters; one of the most vibrant Off-Broadway theatrical centers in New York.

The new Playwrights was built on the same lot as the old Playwrights building, which was vacated for a year during demolition and construction. The new building increased the seating capacity of the main stage auditorium, included an additional studio theater, and provided improved support spaces. Other accommodations in the new facility include administrative offices, a telemarketing office, one large and one small rehearsal room, dressing rooms, and spaces for stage departments such as carpentry, props, wardrobe, sound, and electrics.

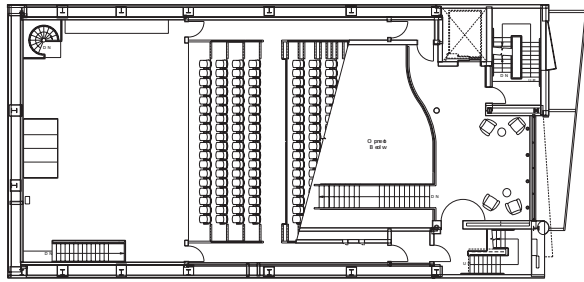
The building lot is extremely restricted, so acoustically this project was an exercise in careful stacking and adjacencies layout. The performance and rehearsal spaces are acoustically separated by noise isolation floors filled with offices and other non-critical spaces. Mechanical equipment is located on the bottom and top floors for acoustical and other practical reasons. The left, right, and rear walls are lined with continuous mechanical chases the full height of the building to transfer ducts and conduits from floor to floor. HVAC noise control took advantage of a wide range of methods and materials, including silencers, duct lining, double-walled duct, terminal boxes, airflow velocities, and under-seat air distribution.

The old main stage is duplicated almost exactly in the new Mainstage Theater. It seats 198 in one continuous seating bank towards the stage. Below the stage is a full-size trap room, configurable for scenery, special effects, or an orchestra pit. The entire stage floor area is trapped, and can open completely into this trap room. Above the stage and over the seats hangs some of the framework that supports the rigging, lighting and sound equipment. The front edge of the stage and the proscenium walls left and right are removable to suit the needs of the performance. The counterweight rigging extends out past the front edge of the stage roughly half way back into the auditorium, so it is possible to stand at the locking rail and operate linesets over the auditorium chairs.

The Peter Jay Sharp Studio Theater is a 96-seat space, expandable to 128 seats. It is intended to be an even more intimate space and is equipped for more adventurous new works. Brick, wood, and steel define the edges of the space.



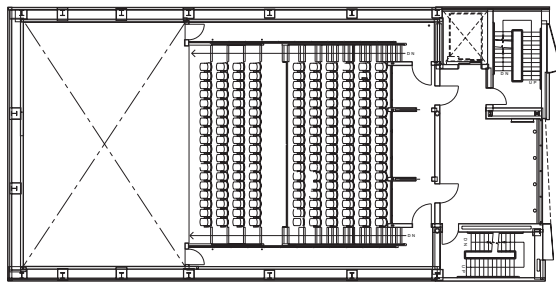
EXTERIOR VIEW



MEZZANINE LEVEL PLAN - MAINSTAGE THEATER



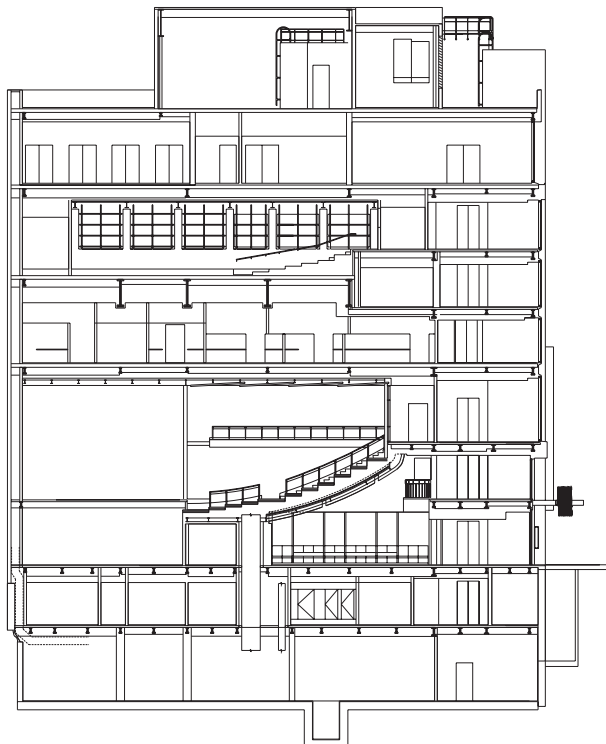
MAINSTAGE THEATER



FIRST FLOOR PLAN - MAINSTAGE THEATER



MAINSTAGE THEATER



BUILDING SECTION



PETER J. SHARP STUDIO THEATER