"All the world's a stage, and all the men and women merely players."

-William Shakespeare
Garnier’s plan organization exhibits his distribution of zones divided by the line of the preceum. On the “public” half one will enter, socialize, and watch the opera; on the “private” side lies the stage and the private theater program. Multiple entrances can be observed, each at the intersection of the streets.
LONGITUDINAL

longitudinal elevation

longitudinal section
In section Garnier designed through the volumetric relationships of each space and the transitions between each: entering, the vestibule, the stair, the theater, the stage, and the theater service. Again the strong division of the public and private can be seen. The theater, as seating and the stage, can be recognized as shared space between the actors and the public.

Although there are multiple entrances, all meet together in the "social" area around the stairs.

Opulantly decorated, the design is in what Garnier himself describes as "Neopolitan style."
COMPETITION: 1861
APPROVED: Aug. 20th, 1861
COMPLETION: 1875
SQUARE FOOTAGE: 118,404
THEATER CAPACITY: 2156

roof plan

DESIGN CONCEPT:
Garnier used the stair and vestibules as a circulation / communicating tool to shift the opera typeology towards that of a social generator upon entry. The new design demands the "opera house" be treated as secondary
BIBLIOGRAPHY:
