The following is a building program for the Indiana Repertory Theatre. It involves a process by which one establishes goals, collects and analyzes facts, determines needs of users, and compositely sets a guideline and atmosphere for design with the general and specific information to do so.

A theatre is an expression of its community through the art and technology it houses and should therefore involve and evolve with the community. The proposed site is within the Mile Square, Indianapolis, Indiana, on the southwest section of the intersection of Illinois and Georgia Streets (see map p. 33). Each proposed activity connected with the new facility will be categorized and placed in a relational aspect to the project as a whole. This, then, includes any activities which may be developed as to add to the intentions of the concept 'community theatre' as an entity and aid in its growth and evolution.

The Indiana Repertory Theatre is governed by a forty member board of directors as a non-profit organization. As such, its organization is based on the notion of growth of the professional theatre and on the element of change integral to that process.

IRT desires to provide a catalyst for new and expanded ways to serve its surrounding community. Its objectives are three: to present a range of dramatic expression, to establish a facility which encourages participation by the entire community, to serve multiple arts purposes. The city presently has no facilities of the proposed sizes that encourage emerging performing groups (ballet and opera) to have public presentation. In addition, Indianapolis provides no movie theatre which is dedicated to classic and experimental film.

While the primary focus of the new facility will be its service to the Indiana Repertory Theatre, it must also be viewed in its context to the community as a whole. The facility should be active at all times to provide a catalyst for the development of more dynamic activities in the inner city. The 200,000 or more persons who can be ultimately served by the proposed facility each year is a critically important element in the long-range downtown redevelopment plans.

INDIANA REPERTORY THEATRE
RANDY HURST

ARCH. 406: THESIS, AUG. '78
BALL STATE UNIVERSITY
COLLEGE OF ARCHITECTURE AND PLANNING

PROFESSORS: MARVIN ROSENMAN ROBERT KOESTER
CRITICS: BRUCE MEYER ROBERT FISHER JACK WYMAN TONY COSTELLO JOHN RUSSELL
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A. HISTORICAL STATEMENT

Seven years ago, students from Indiana University desired to start a professional resident theatre in Indianapolis. This was a result of the interests of Ed Stern, Greg Poggi and Benjamin Mordecai and the chronology of events leading to the opening of the Indiana Repertory Theatre follows.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 1970</td>
<td>The idea.</td>
</tr>
<tr>
<td>February 1971</td>
<td>Visit to Indianapolis, Indiana.</td>
</tr>
<tr>
<td>April 1971</td>
<td>Locate theatre-Athanaeum.</td>
</tr>
<tr>
<td>June 1971</td>
<td>Incorporation and first press announcement.</td>
</tr>
<tr>
<td>Sept.-Dec. 1971</td>
<td>Travel to regional theatres.</td>
</tr>
<tr>
<td>January 1972</td>
<td>Move to Indianapolis.</td>
</tr>
<tr>
<td>January 1972</td>
<td>Open office.</td>
</tr>
<tr>
<td>Feb.-June 1972</td>
<td>Citizens Advisory Board formed.</td>
</tr>
<tr>
<td>April 1972</td>
<td>Division of responsibilities. Benjamin Mordecai, Accounting and Renovation.</td>
</tr>
<tr>
<td></td>
<td>Edward Stern, Subscription Drive. Greg Poggi, Fund Raising.</td>
</tr>
<tr>
<td>May 1972</td>
<td>Benjamin Mordecai directs opening of Indiana Convention Center.</td>
</tr>
<tr>
<td>May 1972</td>
<td>$225,000 budget determined.</td>
</tr>
<tr>
<td>June 1972</td>
<td>Find Jim Woollen.</td>
</tr>
<tr>
<td>July 1972</td>
<td>First fund raising.</td>
</tr>
<tr>
<td>August 1972</td>
<td>$20,000 gamble.</td>
</tr>
<tr>
<td>August 1972</td>
<td>Find theatre seats.</td>
</tr>
<tr>
<td>October 1972</td>
<td>Theatre opens.</td>
</tr>
<tr>
<td>January 1973</td>
<td>Power of the theatre</td>
</tr>
</tbody>
</table>

The legal responsibilities and liabilities of the corporation were shifted from the originators to the citizen group and their role was low in profile and advisory. After managerial conflict their position became more active. At present, the discharge of responsibility requires only awareness and power is used most sparingly, while managerial control is believed to be centralized with the professional management.

Money was sparse and the first theatre seasons had to use the next season's ticket sales to survive. By the fourth year it was only by a Cash Reserve Grant from the Ford Foundation that the IRT organization continued. As well, a group of volunteers, the WIT (Workers in Theatre), formed and aided in the fulfilling of immediate needs. Depending on the community, the theatre quickly realized the necessity of being recognized by and an asset to it. Establishing itself as a part of Indianapolis was essential, and it remains necessary for the theatre's growth.

Other reasons for its success are:

1. Talented, dedicated, bright people.
2. Locale that was ready with an audience.
3. Outstanding foundation and government support.
4. A combination of historic landmark and an inner-city location.
5. A good artistic product.

At present some services provided by IRT:

1. IRT resident touring program has reached over 100,000 students and teachers in five years and presently
a production is being developed to tour throughout the state.

2. Off-night series, a potpourri of one-man shows, play readings and dialogues between actor and audience.

3. Free-ticket distribution to those it will benefit.

4. IRT usher program, to give the young an opportunity to experience the theatre in a give and take program.

5. Workshops for schools and interested parties.

6. IRT student matinees.

7. Professional intern program, on the job training for undergraduate and graduate students in theatre management and production.

8. Acting classes, offered weekly.

9. WITS.

10. IRT Speakers Bureau.

B. EXISTING FACILITIES

Although producing a play has been difficult at the Athanaeum, there is much to be said for the identity it now associates with the theatre as a landmark. To overcome this association is necessary and only possible if the theatre audience can see a change of quality within.
C. USER PROFILE

1. Audience
   a. Season ticket holders who are mainly white upper middle class with an average age of 37 (its constituency is young as is its age, which will change).
   b. 19% of the audience is from outside Marion County. This faction is mainly from Noblesville, Carmel, and Zionsville, just north of the Indianapolis area.
   c. 280 private and commercial contributors.
   d. It is believed their objectives are cultural, social, educational entertainment. There are no tangible marketing benefits - just pleasure.

2. Production Personnel
   a. Primary objective is audience, actor communication.
   b. Desire sensory stimulation with emotional and intellectual experience.
   c. Desire a sense of participation to be felt by audience.
   d. Create an 'intimate' atmosphere.
   e. To serve the arts, the community, the central core of Indianapolis.

D. DIRECT USERS

1. Staff
   a. Producing Director
   b. Artistic Director
   c. Administration
      1. Business Manager, Assistant to the Producer, Director of Community Services, Assistant Business Manager, Bookkeeper, Company Manager, Secretary/Receptionist, Mailroom Clerk, Maintenance.
   d. Public Relations
      1. Director of Public Relations, Publicist, Public Relations Intern.
   e. Box Office
      1. Box Office Manager, Assistant Box Office Manager.
   f. Production
      1. Production Manager, Production Stage Manager, Assistant Stage Manager, Stage Management Intern, Directing Intern, Resident Costume Designer, Costumer, Seamstress, Costume Intern, Property Mistress, Properties Intern, Electrician, Technical Director, Assistant to the Designer, Master Carpenter, Carpenter-Electrician, Technical Intern.

2. Theatre Company
3. Artists of ballet, opera, modern dance, music.
4. Audience, Community.
E. ORGANIZATIONAL CHART

Board of Directors

Artistic Director Producing Director

Public Relations Production

Administration Box Office

F. ECONOMIES

1. Grant from National Endowment for the Arts, Washington, D.C.
2. Ford Foundation
3. 280 private and commercial contributors
4. City of Indianapolis
5. Fund raising drives, corporate and private
6. Theatre audience
7. N.E.A. Challenge Grant
8. Lilly Endowment
9. Kresge Foundation
10. Krannert Charitable Trust
11. Irwin Sweeney Foundation
12. Indianapolis Foundation
### Commercial/Industrial Building Cost Case History

**Type:** Theater - Preforming Arts  
**Location:** N. East - Suburban  
**Developed Site:** 8.0 acres  
**Gross Area:** 45,300 SF  
**Gross Volume:** 679,500 CF  
**Height & Number:** 15.0 ft 2.0 floors  
**Use Units:** 1200 seating in auditorium  
**Foundation:** Footings  
**Structure:** Structural Steel  
**Walls:** Masonry, Pre-Cast & Glass  
**Partitions:** Dry Wall & Masonry  
**HVAC:** Heat, Ventilation & Air Conditioning  
**System:** Escalator  
**Stage designed for handling vertical flats, on grade parking for 400 cars**

### Building System Cost Breakdown

<table>
<thead>
<tr>
<th>Improvements</th>
<th>Total Cost</th>
<th>Cost Per Gross SF</th>
<th>% Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Site Improvements</td>
<td>$8,064.00</td>
<td>$0.48</td>
<td>1.1%</td>
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<tr>
<td>Foundations</td>
<td>$44,678.00</td>
<td>$2.67</td>
<td>6.0%</td>
</tr>
<tr>
<td>Floors On Grade</td>
<td>$14,820.00</td>
<td>$0.88</td>
<td>2.0%</td>
</tr>
<tr>
<td>Superstructure</td>
<td>$61,243.00</td>
<td>$3.65</td>
<td>8.3%</td>
</tr>
<tr>
<td>Roofing</td>
<td>$13,731.00</td>
<td>$0.82</td>
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<td>Exterior Walls</td>
<td>$169,125.00</td>
<td>$10.09</td>
<td>22.7%</td>
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<tr>
<td>Partitions</td>
<td>$32,256.00</td>
<td>$1.92</td>
<td>4.4%</td>
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<tr>
<td>Wall Finishes</td>
<td>$10,026.00</td>
<td>$0.60</td>
<td>1.4%</td>
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<td>Floor Finishes</td>
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<td>$0.66</td>
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<tr>
<td>Ceiling Finishes</td>
<td>$19,179.00</td>
<td>$1.14</td>
<td>2.6%</td>
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<tr>
<td>Conveying Systems</td>
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<td>----</td>
<td>----</td>
</tr>
<tr>
<td>Specialties</td>
<td>$8,718.00</td>
<td>$0.52</td>
<td>1.2%</td>
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<tr>
<td>Fixed Equipment</td>
<td>$37,487.00</td>
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<td>5.1%</td>
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<tr>
<td>HVAC</td>
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<td>12.4%</td>
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<tr>
<td>Plumbing</td>
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<tr>
<td>Electrical</td>
<td>$142,753.00</td>
<td>$8.51</td>
<td>19.2%</td>
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<tr>
<td>General Conditions</td>
<td>$46,423.00</td>
<td>$2.77</td>
<td>6.3%</td>
</tr>
<tr>
<td><strong>Construction Total</strong></td>
<td>$739,924.00</td>
<td>$44.13</td>
<td>100%</td>
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</tbody>
</table>

**Ruction Total:** $147,220.00

*Costs given are for the National Average - July 1973*
H. BUILDING CODES

1. Occupancy: Group B, Division 1
   a. An assembly room with an occupant load less than 1000 and a stage.
   b. Stages and enclosed platforms as defined in Section 417 and 420 are to be constructed in accordance with Chapter 39, U.B.C.

2. Type 1 building construction
   a. 4 hour fire-resistive occupancy separation.

3. Exit facilities
   a. Chapter 33, U.B.C.

4. Light, ventilation, and sanitation per Group B occupancy
   a. As specified in Sections 605 and 1711, U.B.C.

5. Shaft enclosures, elevator, vent, and other vertical openings.
   a. As specified in Section 1706, U.B.C.

6. Fire-extinguishing systems
   a. Installed as specified in Chapter 38, U.B.C.

7. Special hazards
   a. Stage and furnishing
      1. Curtains, scenery
   b. Projection machinery
   c. Electrical equipment
I. ACTIVITY DESCRIPTION FOR PUBLIC AND ADMINISTRATIVE AREAS

1. Public, position indicator
   a. Name of: Marquee
   b. Description: Processional transition from street/corridor to roof of theatre.
   c. Number of persons involved: Unlimited, pluralistic.
   d. Systems:
      1. Heating/Cooling
         a. Consider installation of heating apparatus in Marquee or sidewalk.
      2. Lighting
         a. Marquee should be clearly lettered and lighted as to be read from a distance (subject to signage codes for c.b.d.).
         b. Light on street in front of theatre.
         c. Light on driveways about theatre.
            1. (5 f.c. min.)
      d. Clearly marked crosswalks.
      e. Light on parking areas.
         1. (5 f.c. min.)
      f. Lights under Marquee.
         1. (10 f.c. min.)
         2. More light, more spectacle.
      g. Where feasible facilities for lighting entire exterior of theatre should be considered.
      h. Lighted automobile traffic markers.
   e. Circulation and frequency patterns.
      1. Auto, pedestrian, public transportation, multi-directional receiver.
   f. Location priority

1. Initial indicator for 'theatre roof'.
3. Visual expression in, out, and through.
   g. Special considerations
      1. Marquee must be drained as to negate water between auto and sidewalk.
      2. Changes in level from sidewalk to vestibule, foyer, lobby are best made by ramps.
         a. When steps occur they must be adequately lighted.
      3. Allow for illuminated sign and signboards that can be quickly and efficiently serviced and changed.
      4. Consider protecting all signs, photos from vandalism.
      5. Ample auto passenger discharging space with rain shelter should be provided.

2. Public, entrance
   a. Name of: Vestibule
   b. Description: First architectural barrier against the elements or to set off 'theatre under one roof', substantially a passageway.
   c. Number of persons involved: Unlimited, pluralistic.
   d. Systems:
      1. Heating/Cooling
         a. Special circulation of warm air and possibly pressurized to keep either cold, hot humid air from entering foyer and to retard blasts of outside air.
         b. Air must not be recirculated.
      2. Lighting
3. Public, access and egress distributor
   a. Name of: Foyer
   b. Description: First point at which circulation must be clearly interpretable as to allow multi-directional passage, 1 sq. ft. per theatre seat.
   c. Number of persons involved: Unlimited, pluralistic.
   d. Equipment

4. Communications
   a. Signals to announce curtain call and ticket availability.

5. Location priority
   1. Adjacent to ticket booth, lobby, Marquee.

6. Views
   1. To and about auto dropoff necessary.

7. Special considerations
   1. All theatre doors must open out.
   a. 32" max. width for single unit of a pair of double doors at entrance for efficiency.
   2. Area will receive large amounts of traffic at peak times.
   a. Low maintenance materials should be considered.

1. Consider, portable ticket-takers or equivalent.
2. Display and advertisement space and materials.

e. Systems
   1. Heating and cooling
      a. Not above 60 degrees F, nor below 5 degrees the outside temperature.
   2. Ventilation
      a. Adequate to remove smoke, not recirculated.
   3. Humidity
      a. General comfort level.
   4. Lighting
      a. 10-25 f.c. leading to ticket window which is then brighter.
      b. Area near ticket-taker brighter.
      c. Area near steps brighter.
      d. Bright light sources within normal visual angle are a source of annoyance.

f. Circulation and frequency patterns.
   1. See diagram
   2. Provide comfortable foyer and enough ticket windows so located and arranged as to make possible a speedy sale of tickets.
   3. Space provided to wait for friends with visual access to unloading or entrance.
   4. One who has pre-purchased
tickets must be able to pass unobstructed by queues.
5. Direct access to the foyer on all sides of the theatre where there is a Marquee.
6. One main entrance to house is adequate for up to 1500 persons. One door with exit to street is necessary for each 300 persons.
7. Auxiliary entrance doors, if used, should be adjacent to the first so the path of movement from street through foyer, to lobby, will not be forced to deviate.
g. Location priority
1. Adjacent to ticket booth, lobby, Marquee.
h. Views
1. To and about auto dropoff and entrance.
i. Special considerations
1. Floor must stand alot of traffic.
   a. Must not be stained or rendered hazardous by standing water.
   b. Must be easily cleaned.
2. Wall surfaces must resist defacing to at least shoulder height and easy to clean.
   a. Junction between wall and floor water tight.
4. Private/Public: Ticket sales
   a. Name of: Box office
   b. Description: For the purchase of tickets for current and future performances.
   c. Number of persons involved: Staff necessary for ticket sales (1-2 persons), audience to the theatre.
   d. Equipment
      1. One ticket window for current sales and one for future ticket sales.
   a. The farther apart, the better the audience flow.
2. Two desks and two file cabinets.
3. Safe for ticket racks, money, and ledger.
4. Ticket racks with a day board for current performance, ticket rack for rest of the week, and subsequent weeks.
   a. Rack size - 20" x 30"
e. Systems
1. Heating and cooling
   a. General comfort level.
2. Ventilation
   a. Sufficiently removed from front doors to prevent cold blasts of air.
3. Humidity
   a. General comfort level.
4. Lighting
   a. Concentrated on working areas with 70 f.c. general illumination.
5. Acoustics
   a. Separated from main house.
6. Communications
   a. Telephones
   b. Inter-office
   c. Alarm at safe
f. Circulation and frequency patterns
1. Access by a single door inside the theatre, possibly from an adjacent business office.
2. Audience circulation from foyer to lobby.
g. Location priority
1. Adjacent to foyer and administration offices.
h. Views
1. Overlooking audience queue.
2. Exterior view nice.
   i. Special considerations
      1. Advertisement space available.
      2. Illuminated seating and price charts easily accessible.

5. Public, distributor and waiting space
   a. Name: Main Lobby
   b. Description: Principally a distribution area. The functions of the lobby and foyer are different with the admissions control located between (see audience flow chart). The head usher should be able to direct audience without their paths conflicting. 1.8 sq. ft. per theatre seat.
   c. Number of persons involved: Theatre audience, ushers.
   d. Equipment: Comfort important
      1. Suggested use of tall mirrors.
      2. Suggested wall tables, benches, ash trays, planters, and comfort chairs.
   e. Systems
      1. Heating and cooling
         a. General comfort levels.
      2. Ventilation
         a. Remove smoke, do not re-circulate air.
      3. Humidity
         a. General comfort level.
   4. Lighting
      a. General illumination with dimmers and the intensity of lighting should diminish from foyer to house.
      b. Lighting should be warm but bright enough to highlight and so directed as not to spill into theatre house.
   c. Illuminated signs to indicate coat room, lounge entrance, stairs and elevators.
   d. Exit signs are required over all doors leading to the foyer.

5. Acoustics
   a. Lobby must have quiet floor, carpeted.
   b. Walls must be sound absorbent panels or covered with draperies.
   c. Ceiling sound-absorbent.
   d. Stairs
      1. Carpeted – better wear with pads.
      2. Risers 7.5" and minimum tread width 10.5".

6. Communications
   a. Public telephones
   b. Inter-house public address
   f. Circulation and frequency patterns
    1. Doors must usually occupy the whole wall between foyer and lobby.
       a. Equipment and swing must fulfill specs for foyer doors.
    2. Flow from vestibule to theatre auditorium, to coatroom to theatre auditorium, and to lounge before, during, and after theatre performance.
    3. Best condition of traffic exists when there are passages from lobby to house directly in line with every aisle.
       a. If a crossover between lobby and aisle is considered necessary, its minimum width is the combined width of the aisles
it serves.
4. Lobby should locate lounge doors so that traffic to and from will logically follow.
   a. One-way path.
5. Lobby is understood in terms of peak load periods.
g. Location priority
1. Adjacent to vestibule, coat check, lounge, and auditorium.
h. Views
1. Visual interest necessary.
2. Ushers must be able to have visual control over lobby.
i. Special considerations
1. Furniture and equipment so located as not to impede direct circulation.

6. Private/Public
a. Name: Coat check
b. Description: Area to leave garments, packages during performances - 400 sq. ft.
c. Number of persons involved: Attendant and theatre audience.
d. Equipment
1. Counter and racks for hats, coats, canes, umbrellas and parcels.
e. Systems
1. Heating/Cooling
   a. General comfort level.
2. Ventilation
   a. Fresh air supplied.
3. Humidity
   a. General comfort level.
4. Lighting
   a. Task lighting at counter.
e. Acoustics
   a. Use of materials with high coefficient of absorption.
f. Circulation and frequency patterns

1. Suggested to keep a general flow of traffic to the right and if so locate checkroom to the right as one enters the lobby.
g. Location priority
1. Adjacent to lobby.
2. Flow to and from auditorium.
h. Special considerations
1. Consider that in inclement weather one will be dripping water as he waits to check in coats or parcels.

7. Public
a. Name of: Lounge
b. Description: An area where the theatre audience stretches, talks, and refreshes itself during the intermission of a performance or other scheduled events. 6 sq. ft. per theatre seat.
c. Number of persons involved: Theatre audience.
d. Equipment
1. Bar, telephones, water fountains, and indicators of W.C. entrances.
2. Chairs, tables, ash trays, exhibition and display materials.
e. Systems
1. Heating and Cooling
   a. General comfort levels.
2. Ventilation
   a. Fresh air supply and removal of tobacco smoke (possible separation of smoking and non-smoking areas).
3. Humidity
   a. General comfort level.
4. Lighting
   a. Entrance, exit, lavatory entrances, and bar will be higher than general illum-
inatation levels.
b. General illumination should vary from 10-25 f.c.
1. Pale magenta is good for general illumination but must be supplemented by white or steel blue.
2. Where lights are brightest will be those areas which will be on display.

5. Acoustics
a. Floor, ceiling, and walls should receive similar considerations as did the lobby areas.

6. Communications
a. Public address systems.
b. Public telephones.

c. Circulation and frequency patterns
1. In keeping with a circulation pattern, the lounge would be found most easily if located on the right.
2. Peak use before, during, and after performance.
3. 60-100% of the theatre audience will occupy during intermission.
4. Flow moves from auditorium seat to aisles, to crossover, to lobby, to lounge and back again.
5. Lounge entrance should be from lobby with the exit located further away as to allow one-way circulation.

g. Location priorities
1. Adjacent to lobby, W.C., and refreshment bars.

h. Views
1. Visual interest necessary.

i. Special considerations
1. Bar directly opposite entrance with W.C.'s to the side and public telephones near the exits will aid in separating the traffic.
2. Bar
   a. In or near the lounge.
   b. Emergency exits same as house.

8. Public
a. Name of: Restrooms, Anterooms
b. Description: Normal facilities with a smoking area for the male W.C. and a make-up counter for the female W.C. Four areas (2 each sex) at 400 sq. ft. each.
c. Number of persons involved: Theatre audience, possibly those with an illness.
d. Equipment
1. Men's W.C.
   a. Five urinals, three wash basins, and two toilets.
   b. Do not use hot-air hand dryers due to sound.
   c. Trash containers, ash trays, mirrors, sick couch, chair.
2. Women's W.C.
   a. Five toilets and five wash basins.
   b. Trash containers, ash trays, full length mirrors, sick couch, make-up counter, chair.

e. Systems
1. Heating and Cooling
   a. General comfort level.
2. Ventilation
   a. Must have fan or outside air supply.
   b. Smoke and odors removed to exterior.
3. Humidity
   a. General comfort level.
4. Lighting
   a. Task level at lavatories and make-up counter.
5. Acoustics
   a. Isolated from stage and auditorium.
6. Communications
   a. Public address system.
f. Circulation frequency and patterns
1. Visible and quickly accessible from lounge entrance and exit.
g. Location priority
1. Adjacent to lounge, lobby.
9. Private
   a. Name of: Administrative offices
   b. Description: Administration, reception, bookkeeping, publicity, stenographers, subscription department.
   Four private offices for:
   1. Artistic director
   2. Business manager, public relations
   3. Producing director
   4. Conference area for board of directors
   5. Staff has firm control but is in state of flux and maturity as theatre grows.
   a. Open plan concept desired.
   6. 150 sq. ft. each.
c. Number of persons involved:
1. 40 member board of directors
2. Producing director, artistic director
3. Administration
   a. Business Manager, Assistant to the Producer, Director of Community Services, Assistant Business Manager, Bookkeeper, Company Manager, Secretary/Receptionist, Mailroom Clerk, Two Maintenance Coordinators.
4. Public relations
   a. Director of Public Relations, Publicist, Public Relations Intern.
d. Equipment
1. Desks, chairs, files, supply cabinets, typewriters, duplicating equipment, drafting table.
e. Systems
1. Heating and Cooling
   a. General comfort level.
2. Ventilation
   a. Fresh air supply.
3. Humidity
   a. General comfort level.
4. Lighting
   a. General illumination with task lighting where necessary.
5. Communications
   a. Intercommunication system between manager and staff and manager and all other departments.
   b. Dual control of house lights and stage work lights from Manager's office and stage switchboard.
f. Circulation and frequency patterns
1. Kept clear of theatre audience circulation.
2. Consider locating manager's offices with direct access to an area from which he may get to center of activity during a rehearsal or per-
1. Heating and Cooling
   a. The audience will raise the temperature one degree Fahrenheit per minute for the first fifteen minutes.
   b. Auditorium should be cooled with fresh air and system must be capable of adapting to various conditions quickly.
   c. Air is drawn out of house through grilles at the front or back of house, or under the seats, through ducts to a plenum chamber. It is mixed with fresh air drawn from outside the building. Damper can control the mixture.
   1. Highest portion of recirculated air is in winter when heat loss is undesirable.
   2. Proportion will vary from 20 to 100% under varying conditions.

2. Ventilation
   a. Fresh sterile air (10 cfm per person), at a temperature of 70 degrees F.
   b. Best cycle of air is from ceiling to floor; eliminates dust, drafts, and is more efficient.

3. Humidity
   a. 40-50%

4. Lighting
   a. General illumination of 15 f.c. with master dimmer switch.
   b. Aisle lights should be provided for every other row, intersecting aisles, steps or changes in floor slope.
c. For exits blue light is suggested.

5. Acoustics
   a. 85% articulation at uniform intensity, quality throughout house.
   b. Floor should be carpeted.
   c. Floor and ceiling cannot transfer sound.
   d. Avoid flutter and focusing.
   e. Sound absorbent materials used to stop focus or echo and to achieve desired reverberation.
   f. Rear should not be concave.
   g. Ceiling should transmit sound evenly and should be well braced to avoid resonance.
   h. Mechanical equipment well removed and not transmit structural borne noise.
   i. Light switches quiet.
   j. Doors: self closing, quiet, tight.
   k. Ducts: when air is circulating, noise must be controlled.
   l. Seats must absorb an equal amount of sound, occupied or empty.

6. Communications
   a. Provide a sound system for motion pictures.
   f. Circulation and frequency patterns
      1. From foyer to lobby to aisle to seat and from seat to aisle to lobby to lounge and back.
         a. Keep outgoing and incoming from crossing.
   g. Location priority

1. Direct access out.

h. Views
   1. In plan and section, views must conform to a number of restrictions.
      a. Horizontal angle with no eye movement is 40 degrees.
      b. Horizontal angle from which objects, actors retain proper relationship on stage is about 60 degrees.
      c. Horizontal angle from which a flat projection plane is 60 degrees.
      d. One should not sit more than 100 degrees beyond center line of curtain (or 70 feet).
      e. Vertical angle to recognize shapes is 30 degrees.
         1. One must have an uninterrupted view of the entire acting area.
         2. Average eye line 3 ft. 8 in. and the top of the head estimated at 4 in.
      f. Sight lines are plotted by relating the above to:
         1. Height of stage.
         2. Height of each row of seats.
         3. Distance between rows.
   g. Maximum slope is 1:10.
   h. With uniform height of risers, sight-lines deteriorate as the distance from the stage increases.
      1. It is therefore suggested to fix first visible point on the stage floor from the rear seats.
2. If stage apron, adjust for such.
   i. Lower the stage, higher the rake, more cost to the building.

1. Special Considerations
   1. Notion of desired intimacy in theatre.
      a. This does not mean limited spaciousness. It means a lack of wide open spaces and fragmented distribution of seats which may cause a loss of collective reaction.
J. ACTIVITY DESCRIPTION FOR PRODUCTION AREAS

1. Public/Private
   a. Name of: Stage area (4250 sq. ft.)
   b. Description: Where the performance takes place; desired form: Proscenium and thrust.
   1. Performer area (includes orchestra pit and traps - 1450 sq. ft.).
   2. Scenic arrangement (1600 sq. ft.).
      a. Which consists of the working operation and storage areas (1200 sq. ft.).
   c. Number of persons involved: Theatre performers and stage personnel.
   d. Equipment
      1. Scenery, properties, lights, sound apparatus, costumes, musical instruments, suspension gear, side curtains, act safety curtain, cyclorama, cross fade lights, follow or spot lights, floods, optical projectors, screens, sound and light control centers, apparatus to move heavy scenery (power, tracks, carrier), stage floor covering, stage traps, orchestra lifts.
   e. Systems
      1. Heating and Cooling
         a. Care for heat gain by lights and stage equipment, cooling is essential
         b. Stage is cooled and ventilated as part of the house during performance.
      2. Ventilation
   a. Care must be taken as not to allow scenery to move.
   3. Humidity
      a. General comfort level.
      b. Not above 50% or costumes, scenery curtains, etc. will mildew.
   4. Lighting
      a. Must enhance performance and involve outside technical input.
   5. Acoustics
      a. Passive design of house and stage critical.
   6. Communications
      a. Stage manager must have direct communication with general manager, green room, shops, orchestra pit, projection booth, lighting control room and lobby.
   f. Location priority
      1. Adjacent to auditorium, shops, storage spaces, green room, stage ante-room, dressing room, trap room, scenery set-up (side stage).
   g. Views
      1. Specified by seating arrangement.
      2. Care taken to block stage mechanics from audience view.
   h. Special considerations
      1. Safety
      2. Configuration

2. Public/Private
   a. Name of: Experimental theatre
   b. Description: Flexible audience/actor relationship for new and experimental dramatic writing and dance. Flexible seating arrangement for 250 people (1500 sq. ft.).
   c. Number of persons involved:
Varying artists under varying conditions.

d. Equipment
1. Flexible seating, stage and carriers for scenery set up.

e. Systems
1. Heating and Cooling
   a. General comfort level.
2. Ventilation
   a. General comfort level.
3. Humidity
   a. General comfort level.
4. Lighting
   a. Critical but less elaborate than stage.
5. Acoustics
   a. Voice critical.
6. Communications
   a. Telephone and public address.

f. Circulation and frequency patterns
1. Scheduled use with use possibly concurrent with main house performance.
   a. Therefore paths must not conflict with main house artist or audience.

g. Location priority
1. Separate from main house but still maintain notion of 'theatre under one roof'.

h. Views
1. Perhaps exterior/interior relation possible.

i. Special considerations
1. IRT is in evolutionary process of gaining an audience and in doing so this area is critical in broadening audience's notion of 'theatre'.

3. Private
a. Name of: Workshops (3500 sq. ft.)
b. Description:
   1. Costume properties

4. Private
a. Name of: Stage manager's office (100 sq. ft.).

a. Low ceilings
2. Construction shops of scenery
   a. Facility to set up scenery, high ceilings.
3. Storage, laundry shop.
c. Number of persons involved:
   Stage, production, maintenance personnel.
d. Equipment
1. Hand tools, welding tools, plastic tools, bench tools, spray booths, sewing machines, tool and part storage cabinets, work tables, cleaning machines.

e. Systems
1. Heating and Cooling
   a. General comfort level.
2. Ventilation
   a. Machinery vented to exterior.
3. Humidity
   a. Must be controlled in storage areas.
4. Lighting
   a. General illumination levels with task lighting where necessary.
5. Acoustics
   a. Isolated from stage.

f. Circulation and frequency patterns
1. Easy access for large materials to and from stage.

g. Location priority
1. Adjacent to stage, loading docks and stage manager's office.

h. View
1. Not necessary, but possible.
i. Special considerations
1. Safety and efficiency.
b. Description: Office for produc-
tion coordination (200 sq. ft.).
c. Number of persons involved: Pro-
duction Manager and staff, which
consists of 19 persons.
d. Equipment
   1. Desks, chairs, cabinets,
drafting table, model table,
backstage signal system and
moving controls.
e. Systems
   1. Heating and Cooling
      a. General comfort level.
   2. Humidity
      a. General comfort level.
   3. Ventilation
      a. General comfort level.
   4. Lighting
      a. General illumination with
task lighting where neces-
sary.
   5. Acoustics
      a. Isolated from stage.
   6. Communications
      a. Telephone and contact with
green room, stage ante-
room, shops, orchestra,
projection booth.
f. Circulation and frequency pat-
terns
   1. To and from stage area, other
offices and conference rooms.
g. Views
   1. Desirable to stage and shops.
h. Location priority
   1. Near shops, stage, and
receiving dock.
5. Private
   a. Name of: Projection booth and
sound studio.
b. Description: Projection of
motion pictures, control of
light and sound (400 sq. ft.).
c. Number of persons involved: Pro-
jection personnel and stage
staff.
d. Equipment
   1. Filmstorage, projectors, pre-
view machine, sound and light
controls.
e. Systems
   1. Heating and Cooling
      a. General comfort level.
   2. Ventilation
      a. Vent to exterior.
   3. Humidity
      a. General comfort level.
   4. Lighting
      a. General illumination level
with task lighting where
necessary.
   5. Acoustics
      a. Materials must have high
coefficient of absorption.
   6. Communications
      a. With stage and stage man-
ager's office.
f. Circulation and frequency pat-
terns
   1. To and from cat walks.
g. Location priority
   1. Near stage with projectors
at proper angles from screen.
h. View
   1. To and about stage.
i. Special considerations
   1. Technical advice necessary.
6. Private
   a. Name of: Dressing Rooms
   b. Description: Seven dressing
rooms ranging from 2-6 persons
where they prepare for going
onstage. 10 sq. ft. per person,
put on and inspect make-up and
costumes.
c. Equipment
   1. Clothes and costume hangers
(2 linear feet per person),
shoe racks (21 ft.), curtains
on cabinets, make-up table
(30 in. wide per person, 15 in. deep), mirrors (18 in. wide per person), one wall outlet per two persons, full length mirrors (two in each room and one on way to stage), lavatory (one for each four people), lounge, one toilet per six persons.

2. In rooms for two
   a. Lounge chair, day bed, dressing table with three part mirror, toilet, stall shower and drying room.

d. Systems
1. Heating and Cooling
   a. General comfort level.
2. Ventilation
   a. General comfort level.
3. Humidity
   a. General comfort level.
4. Lighting
   a. General illumination with 25 f.c. minimum for mirrors.
5. Acoustics
   a. Isolated from stage.
6. Communications
   a. Call system, phone outlet, monitor loud speaker.

e. Circulation and frequency patterns
1. To and from green room, stage ante-room, and stage entrances, 5 ft. corridor minimum.

f. Location priority
1. Near street entrances, exits, green room, stage ante-room.

g. Special considerations
1. Comfort and utility.

h. Special considerations
1. Waiting space on stage (50 sq. ft.).

actors make the transition from the dressing areas to the stage, where directors talk with actors, and where actors socialize (500 sq. ft.).

c. Equipment
1. Lounge furniture, tables, smoking accessories, card table set, full length mirror, possibly small stove and refrigerator.

2. Systems
1. Heating and Cooling
   a. General comfort level.
2. Ventilation
   a. Smoke removed.
3. Humidity
   a. General comfort level.
4. Lighting
   a. General illumination level with 25 f.c. minimum at mirrors and task lighting where necessary.
5. Acoustics
   a. Green Room isolated.
   b. Stage ante-room not critical.
6. Communications
   a. Telephones, call system monitor.

e. Circulation and frequency patterns
1. Minimum 5 ft. passage.
2. Short and direct passage to stage, no stairs or steps where possible.

f. Location priority
1. Direct to stage, adjacent to traps and dressing rooms.

g. Views
1. Exterior view desirable, but very private space.
2. Circulation most important.
3. Comfort and quiet areas for discussion.

8. Private
   a. Name of: Kitchenette
   b. Description: Support area for refreshment bar and area for cooking properties during performance (250 sq. ft.).
   c. Number of persons involved: Kitchen staff, catering staff, and stage hands during performances.
   d. Equipment
      1. Range, oven, refrigerator, sinks, freezer, small appliances, and storage of food and table settings.
   e. Systems
      1. Heating and Cooling
         a. Heat gain from equipment.
      2. Ventilation
         a. Must be vented to exterior.
      3. Humidity
         a. General comfort level.
      4. Lighting
         a. General illumination level with task lighting where necessary.
      5. Acoustics
         a. Materials must have high coefficient of absorption.
   f. Circulation and frequency patterns
      1. Peak load use.
      2. Efficient kitchen layout.
   g. Location priority
      1. Between stage and refreshment.
      2. Food prepared here for stage prop. might be taken to green room until used for the performance.
   h. Views
      1. Desirable.
   i. Special considerations
      1. Maintenance and efficiency of use.

9. Private
   a. Name of: Janitor Closet
   b. Description: Maintenance storage, two at 40 sq. ft.
   c. Number of persons involved: Maintenance and stage personnel primarily.
   d. Equipment
      1. Firstaid needs, sinks, storage shelves.
   e. Systems
      1. Not critical.
   f. Circulation and frequency patterns
      1. General use at all times.
   g. Location priority
      1. Easy access to main house, stage, and each level of the facility.

10. Private
    a. Name of: Musicians' Room and Recital Hall
    b. Description: Remove wraps, tune instruments, get out music, practice (500 sq. ft.).
    c. Number of persons involved: Orchestra personnel and recital rehearsal.
    d. Equipment
       1. Clothes storage, chairs, music cabinets.
    e. Systems
       1. Heating and Cooling
          a. General comfort level.
       2. Ventilation
          a. General comfort level.
       3. Humidity
          a. General comfort level.
4. Lighting
   a. Care taken in recital room, warm light.
   b. General illumination with task lighting where necessary.
5. Acoustics
   a. For music.
6. Communications
   a. Telephones and call system.
   f. Circulation and frequency patterns
      1. Passage direct to orchestra pit and green room.
      2. Large doors to allow for instruments.
   g. Location priority
      1. Near orchestra area.
   h. Special considerations
      1. Orchestra pit
         a. 10 sq. ft. per musician, 100 sq. ft. for grand piano, 50 sq. ft. for tympani.
         b. Below audience sight line.
         c. Conductor must see stage and orchestra must see stage.
         d. Floor capable of elevation to stage height.
      2. Piano
         a. Movement must be easy.
K. ADDITIONAL AREAS OF CONSIDERATION

1. Check in, check out vestibule.
   a. Get mail and messages, read calls and notices.

2. Quick change
   a. Actor and dresser immediately adjoining stage (50 sq. ft. per actor).

3. First aid room
   a. 50 sq. ft. with surgical table, stools, chair, first aid cabinet, sink.

4. Locker room/Lounge for stage hands
   a. Shower for every four persons.

5. Loading and unloading areas
   a. Door - 8 ft. wide, 12 ft. high, near stage, shops.
   b. Height of average van.
   c. Width equal to two vans.
   d. Avoid change of levels to shops and stage.
      1. Use ramps outside to adjust grades.
   e. Cover.

   a. 200 sq. ft., 20 ft. high.
   b. Clear wall and floor space.

7. Loading door for properties
   a. 6 ft. wide, 8 ft. high, near scenery door.
   b. 100 sq. ft. with racks and shelves.

8. Features which may facilitate bringing in, operating, and removing television cameras, lights, microphones, monitors, and other equipment.
L. ACTIVITY DESCRIPTION FOR SUPPORT AREAS

1. Restaurant
   a. Name of: Dining
   b. Description: Relaxed dining area for forty persons maximum, 750 sq. ft. plus aisles and work stations.
   c. Equipment
      1. Tables, chairs.
         a. Spaced 4-5 ft. apart (including chairs).
      2. Meal setting
         a. Silver, glasses, utensils, napery, dishes, cups.
      3. Service station
         a. One per 20 seats or one large central area per 50-60 seats.
   d. Systems
      1. Heating and Cooling
         a. General comfort level.
      2. Ventilation
         a. Remove tobacco smoke.
      3. Humidity
         a. General comfort level.
      4. Lighting
         a. General illumination with dimmers and task lighting at stations.
      5. Acoustics
         a. Not critical.
      6. Communications
         a. Substation to kitchen.
   e. Circulation frequency patterns
      1. Public
         a. Auto parking, pedestrian entrance, seating, and exit.
   2. Private
      a. Waitress, waiter circulation to tables, substations and kitchen.
   f. Location priority
      1. Transition from street to theatre.
      2. Near parking.
      3. Near proposed second level walkway system.
   g. View
      1. To street, from street, part of street.
   h. Special considerations
      1. Must attract young and old.
      2. Comfort.

2. Food preparation
   a. Name of: Kitchen.
   b. Description: Where food is prepared, stored, and equipment of its consumption cleaned (450 sq. ft.).
   c. Number of persons involved: Cooks, waitresses, waiters, dishwashers.
   d. Equipment (sizes as specified in Codes)
      1. Cooking area
         a. Cooks' table, sink, kettles, steamer, roaster, ranges, fryer, pot storage, bain marie.
      2. Vegetable and salad preparation
         a. Table, slicer, drain board, sinks, peeler, vegetable refrigeration, cutter and dicer, mixer, racks, cold cabinets, plate dispensers.
      3. Meat and fish preparation
         a. Meat refrigeration, fish box, fish preparation unit, table, bench, block,
sink, drainboard, tenderizer, grinder, meat saw, slicer.

4. Pantry
   a. Waffle unit, griddle, toaster, egg boiler, coffee, cups and saucers, ice cream, refrigerator, sink, ice.

5. Cold foods
   a. Slicer, sink, refrigerator, counter, ice pan.

6. Service bar
   a. Glass washer, work counter, bottle rack, drain board, soda dispenser, bottle cooler, refrigerator with cabinets over.

7. Dishwashing
   a. Clean dish and glass storage, vent and dishwasher, glass washer, soiled glass area, pre-washer and disposal, soiled dishes area, soak sink.

8. Pot washing
   a. Drain boards, three sinks, two drainboards, three racks, pot washing machine with hood over.

e. Systems
1. Heating and Cooling
   a. Heat gain from equipment.
2. Ventilation
   a. Vent washers and stoves.
3. Humidity
   a. General comfort level.
4. Lighting
   a. 75-100 f.c. general illumination.
5. Acoustics
   a. Not critical.
6. Communications
   a. Kitchen to substations.

f. Circulation and frequency patterns
1. Separate work and traffic aisles as much as possible.
2. One way path in and out.

g. Special considerations
1. Safety and efficiency.
M. OTHER POSSIBLE AREAS

1. Book and News Store
   a. 2000 sq. ft., retail and stock areas.
2. Tobacco Store
   a. 300 sq. ft.
3. Florist
   a. 2000 sq. ft.
4. Offices
5. Gallery
   a. Possibly transitional element from stores to theatre.
**N. SUMMARY OF SQUARE FOOTAGE REQUIRED**

<table>
<thead>
<tr>
<th>Item</th>
<th>Square Footage of Estimated Area</th>
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<tbody>
<tr>
<td>1. Vestibule/Foyer</td>
<td>750</td>
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<tr>
<td>2. Box Office</td>
<td>250</td>
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<td>3. Main Lobby</td>
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<td>4. Balcony Lobby</td>
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<td>5. Coat Check</td>
<td>400</td>
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<td>6. Lounge</td>
<td>4,320</td>
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<td>7. Restrooms (8 at 200 sq. ft.)</td>
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<td>8. Administrative Offices (6 at 256 sq. ft.)</td>
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<td>9. Auditorium circulation (30%)</td>
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<td>10. Stage Area (includes pit and trap)</td>
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<td>11. Experimental Theatre</td>
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<td>12. Workshops</td>
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<tr>
<td>13. Rehearsal Hall (2 at 1,200 sq. ft.)</td>
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<td>14. Stage Manager's Office</td>
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<td>15. Rehearsal, Recital for Musicians</td>
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<td>16. Quick Change</td>
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<td>17. First Aid Room</td>
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<tr>
<td>18. Projection Booth</td>
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<td>19. Dressing Rooms - main theatre</td>
<td>1,000</td>
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<tr>
<td>toasts</td>
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<td>showers</td>
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<td>21. Make-up</td>
<td>200</td>
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<tr>
<td>22. Costume</td>
<td>500</td>
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<tr>
<td>23. Green Room/Stage Ante-Room</td>
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<tr>
<td>24. Kitchenette</td>
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<td>25. Janitor's Closet</td>
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<td>26. Loading Area</td>
<td>250</td>
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<tr>
<td>27. Receiving Pending Set Up or Storage properties</td>
<td>200</td>
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<td><strong>Total</strong></td>
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<td><strong>+ auxiliary areas cited</strong></td>
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<td><strong>Total</strong></td>
<td><strong>43,666</strong></td>
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</table>
ADDITIONAL SPACES

1. Mechanical Room
2. Elevators
3. Air Ducts
4. Fly Gallery
5. Light Bridges
6. Cat Walks
7. Stage Rigging
8. Stairs and Circulation
9. Electrical Vault
Public Areas

Fed.


Driver Dropoff

Taxi

Main Hall

Admin. Cont.

Lobby

Exhib.

W.C.

Main Lobby

Exp. Thea.

Lunge

Bar

Outdoor Area

Passages

Aisle

Row

Seats

P. FUNCTIONAL RELATIONSHIPS
Production Areas

Stage Front

- Dressing Rooms
- Make-up
- Toilets
- Dressing Rooms
- Green Rooms
- Stage Ante-Room
- WM. Exit
- Dress Exit

- Stage
- Acting Rooms
- Stage Office
- C.T. Office
- Admin. Office

- Stage Left

- Stage Right

- Dressing Rooms
- Green Rooms
- Stage Ante-Room

- Stage Entrance

- Wardrobe
- Teleprompter Booth
- Locker

- Workshops
- Shoes
- Toilet
- First Aid

- Auditorial Separation
<table>
<thead>
<tr>
<th>Key</th>
<th>Vestibule</th>
<th>Lobby</th>
<th>Checkroom</th>
<th>Ticket Booth</th>
<th>Offices</th>
<th>Lounge</th>
<th>Toilets</th>
<th>Janitor Closets</th>
<th>Auditorium</th>
<th>Orch. Rehearsal</th>
<th>Stage</th>
<th>Shops</th>
<th>Receiving Dock</th>
<th>Stage Office</th>
<th>Control Room</th>
<th>Rehearsal Rooms</th>
<th>Dressing Rooms</th>
<th>Green Room</th>
<th>Kitchenette</th>
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A. Context: The proposed facilities will be located in Indianapolis, Indiana. Indianapolis is located in the central portion of the state - 186 miles southeast of Chicago, 234 miles east of St. Louis, and 108 miles northwest of Cincinnati. Specifically, its latitude is 39 degrees, 45 minutes north and its longitude is 86 degrees, 15 minutes west. Currently, the greater metropolitan area has a population of approximately one million. Indianapolis is located within Marion County, which is bounded by Hancock County to the east, Madison to the northeast, Hamilton to the north, Boone to the northwest, Hendricks to the west, Morgan to the southwest, Johnson to the south, and Shelby to the southeast.

B. Site Description: The city block with which we are concerned is located in the Central Business District of Center Township, Indianapolis. Similar to the basic grid pattern of the downtown area, it is a 420 foot square bounded by Georgia Street to the north, Illinois Street to the east, Louisiana Street to the south, and Capitol Avenue to the west, all 90 feet in width. The block is sectioned into quarters by Mobile Street, 20 feet in width, which runs east-west and a 15 foot alley which runs north-south. It is on the east half of the block that the new facilities will be located.
C. Legal Description:  Square 88

Owner


7. Meridian Investors Co.


10. Atkinson Warren Co.

11. Salvation Army

12. Indiana National Bank

13. MJS Realty Corp.

14. Salvation Army

15. Salvation Army

16. Indianapolis Painters Union

D. Existing Use:  Parking facilities, no structures.

E. Zoning:  C-4 Community-Regional Commercial District

1. Permits major business groupings and regional shopping centers.

Description

148 ft. southside S-E 1-4, Sq. 88, Center Township, Indianapolis

52 ft. northside S-E 1-4, Sq. 88, Center Township, Indianapolis

16.5 ft. southside N-E 1-4 Sq. 88, Center Township, Indianapolis

33.5 ft. southside N-E 1-4, Sq. 88, Center Township, Indianapolis

50 ft. southside N-E 1-4, Sq. 88, Center Township, Indianapolis

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50 ft. northwestside N-E 1-4, sq. 88, Center Township, Indianapolis

2. Permits most C-1 and C-3 uses as well as department and discount department stores.

3. Limited outdoor activities permitted.

4. Heavy traffic generators require
excellent thoroughfare access.


6. 65 ft. building height maximum; provided however, that within 200 ft. of a residential district, the maximum height shall be 35 ft.

7. Yards: side - 0 ft; rear - 0 ft.

8. 20 ft. setback (side or rear) where adjacent to a residential district.

F. Utilities: The Indianapolis Power and Light Plant is located in the immediate vicinity. Acquisition of temporary and permanent utility services should present no unusual problems. Lines for water, gas, power and telephones run both north-south and east-west beneath the major streets. Storm sewers at each street intersection drain the site.

G. Sensory Factors: The area is designated as one of support for the primary downtown district. Presently it is within a dense urban context but facilitates mainly automotive traffic. It is noisy, congested, and contains the similar crime problems of other major metropolitan areas. As well, the area lacks the physical sensation of urban density, as there are many open spaces which break the 'street rhythm'. Surrounding structures are noteworthy for both their architecture and potential development, but at present, they lack the necessary appeal to draw pedestrian traffic. To the east, the Atkinson Hotel and other retail facilities will break morning light, and to the west the Salvation Army warehouses will break

the western winds.

H. Existing Structures: To the south of the site, directly across Louisiana, are train sheds, and to the southeast is Union Station. It is the most significant structure in the area. It has a granite foundation, Brown Stone from Pennsylvania for moldings, pressed bricks for the external facade, wood and iron moldings, and stained glass in the interior. This, along with the 150 ft. high clock tower, provides a landmark on the southside of the city core. The station and its sheds set a definite hard edge, which is a termination for the downtown business district. Union Station is presently unoccupied, but there is a unique and unlimited redevelopment potential. To restore and readapt this building and make it an integral part of the urban fabric marks a strong effort to create a dynamic, diverse, and inviting city core. This, in conjunction with other renovations, new construction, and future development plans, can produce a pleasant, thriving urban vitality for a presently decaying area. Specifically, the Romanesque Revival structure will retain its historic nature as a transportation center. Support facilities within the building are projected to be devoted to railroad exhibits, museums, restaurants on wheels, small retail shops, entertainment, night activities for residents and visitors, public services (postal baggage, travel information, rest and relaxation areas) and small offices, some of which will primarily complement the convention-oriented activities of the Convention Center. The Indiana Convention Center, located north of
Georgia Street and one block west of the site, will also complement the area with business and entertainment activities. Another recent addition to the area is Merchants Plaza. Its multi-use of hotel facilities, businesses, small retail shops, entertainment and restaurant spaces again encourages a vital, diversified magnet to visitors and residents alike. Directly adjacent to the site is the Atkinson Hotel, a recently renovated structure which potentially can serve as housing for students/theatre artists. Its height is scaled by detail at street level. Just east of the hotel are retail and office facilities. They add to the architectural diversification of the area and continue the pedestrian flow at the street scale. To the west of the site are warehouses used by the Salvation Army, whose loading dock faces the site. This implies a possible vehicular path leading to Union Station, which as a transportation center needs direct access.

1. Hotel, motel, apartment complexes immediately south of the Convention Center.

2. Office complexes in the vicinity of the Convention Center.

3. Retail and entertainment complexes; these are not to be typical shopping complexes or a replacement for downtown, but exceptional for their visual character, charm, quality, and diversity.

4. Plazas, with an underground link between Union Station and the Atkinson Hotel, which are walled, defined.

5. Upper level pedestrian links with physical continuity from Union Station to the Convention Center. The provision of shopper's alleys, tree-lined avenues, galleries and plazas are intended to create pedestrian links between such major points as the Circle, the Convention Center, the Transit Terminal and the Sports Arena.

6. Movement systems such as air taxi, bus terminals, taxi stands, etc. to and from Indianapolis International Airport.

7. Parking facilities.
Indianapolis Regional Center and its Primary Support Area

K. Indianapolis Regional Center
L. Proposed Upper Level Walkway
M. INNERLOOP INTERCHANGES

Monument Circle

Project Site

innerloop freeway
one way system
arterials one way
arterials two way

interchange

north
Q. EMPLOYEE COUNTS PER BLOCK

R. PEDESTRIAN COUNTS PER BLOCK
U. Yearly Precipitation
V. Temperature Ranges
W. Wind Speed and Direction
A. Brief

1. The theatre:
   Due to the opaqueness of a theatre and its supporting areas, I wished to express the internal structure of the theatre. This was done by image.
   a. The plaza was enclosed with a curtain wall.
   b. The entrance areas were closed and then opened once one had entered.
   c. The arrangement of spaces is one of transition as well as function.
      - A transition from street theatre (plaza with curtain) to exhibition and retail as one 'street stage'.
      - A transition from street theatre to theatre lobby and lounge as one 'street stage'.
      - A transition from street theatre to experimental theatre - a step toward the 'formal'.
      - A transition from street theatre to proscenium stage - a step further toward the 'formal'.
   All involve and evolve the other - 'the world is a stage'.

2. The commercial:
   As the program and schematics developed, a link between the public areas in the Architectural Center and the theatre was established. This was done through public areas, materials, and a common facade wall.
   a. The arrangement of spaces was such that at the street level of both projects retail functions were maintained. This street facade of retail was broken by entrances to both projects set on axis to Union Station. Then at the second level, joining the public walkway, public areas were placed as a transitional element moving one from the street into the more specified functions of the projects.
   b. The facade or 'curtain wall' was continued across the front of both projects, meshing the steel structural frame from the school's studio spaces into the masonry (mass) of the theatre and then protruding once again through the masonry frame in the retail area of the theatre project - the openness of the frame opposed to the opaqueness of the theatre.
   c. The materials in both projects were juxtaposed in position.
      - Retail for the Architectural Center at street level was masonry.
      - Studio space was to create an openness to the public with a steel frame.
      - Retail for the theatre was to create an invitation, openness with the steel frame.
      - Theatre spaces were massive and opaque by necessity.
   Both materials were then joined in the curtain wall to adjoining plaza space.
B. Presentation - February '78

My concepts concern the designing of the facilities for the Indiana Repertory Theatre. IRT desires to provide a catalyst for new and expanded ways to serve its surrounding community. Its objectives are three: to present a range of dramatic expression, to establish a facility which encourages participation by the community, and to serve multiple arts purposes. Therefore, while the primary focus of the facility will be its service to IRT, it must also play an active role in the development of activities in the inner city.

Considering this, I chose as a site an area which is at present in the initial stages of redevelopment. It is within the Mile Square of downtown Indianapolis, directly north-west of Union Station. In addition to the construction of Merchants Plaza, the Indiana Convention Center, and the projected use of Union Station (which will serve as a transportation center and multi-use facility), other related facilities need exist to attract activities to the area. Presently, the area lacks the physical sensation of urban density. There are many open spaces which break the street rhythm. I would like to quickly show a few slides of the site:

- to the west, the Salvation Army warehouses and retail,
- to the north, an empty lot with Merchants Plaza in the distance,
- to the east, the Atkinson Hotel,
- to the south, Union Station and its train sheds.

Proposed for the area, to relieve pedestrian congestion, is an upper level walkway.

My concepts were derived by relating the areas surrounding the site to the internal structure of the theatre. First, I defined the critical adjacencies of the individual spaces and attempted to break them into distinct areas. Then, determining these distinct areas, I connected them by their primary mutual needs. The main areas include the staff and the theatre company, the theatre audience, administration personnel and their support staff, and street pedestrians.

The first concept, which is linear, creates a division between pedestrian flow which is to the west, and production, staff, company flow which is to the east. This acts as the main axis with the theatre and other spaces joined. The other spaces include rehearsal studios, dressing areas, a green room, the stage manager's office, and workshops, which all have direct access to the stage at this lower level. The audience flow then moves to the experimental theatre or up a level to the main theatre entrance. At this level there is direct access to the auditorium and the lounge area which leads to the exterior with perhaps a visual relationship with the second level pedestrian walkway. Also at this level are studio spaces, retail, and administration offices.

The second concept attempts to create an enclosed plaza at street grade to allow a transition of the retail and theatre areas. This segregates the areas but allows a visual relationship. Level one includes dressing, rehearsal studios, commercial retail with the entry directed toward the lobby and street for the main and experimental theatre.

The third concept attempts to involve the public as much as possible with as many diverse entrances and exits through the retail and then joining with the theatre audience visually. The retail connection provides a transition for the pedestrian while the auto entrance at street level
moves directly in. All areas surround the stage while the theatre whole is on axis toward Union Station, setting it out while the retail retains the street geometry.
Primary - Actor/Audience contact
   Theatre under one roof
   Context
   Passive design of theatre configuration for optimum results

   Functional zoning
   Architectural space
   Circulation and building form
   Response to context
   Building envelope

   Function (activity, grouping, and zoning)
   Space (volume)
   Geometry (circulation, form and image)
   Context (site and climate)
   Enclosure (structure, enclosing planes and openings)
   Systems (mechanical, electrical, etc.)
   Economic (first costs, maintenance costs)
   Human factors (perception, behavior)
Separation of areas into critical adjacencies

a) Production - actors
   - g
   - h
   - p
   - q
   - c
   - l
   - t
   - a
   - b
   - e

b) Production - employees

1. Main theater
   - m
   - s
   - k
   - l

2. Experimental theater
   - f/l

Production
Between a & b common pts are side stage areas & stage door control
c) Public - theatre audience

Public
Between c & d common pts are 1) parking
2) auto drop off
3) ped. transition
4) entrance(s)

d) Public - pedestrian traffic

e) Administration

f) Public admin.
Segregation of areas

1. Production
   a. Theatre company - 1. Main Theatre / 2. Experimental Theatre
   b. Theatre production staff

2. Public
   a. Theatre audience
   b. Pedestrian flow, retail, business guests

3. Administration
   a. Theatre personnel
   b. Business/guests

pts. common to 1. side stage, stage, stage doors, experimental stage, auditorium

pts. common to 2. parking, auto drop off, ped. transition, entrances

pts. common to 3. parking, auto drop off, ped. transition, entrance

pts. common to acoustical consideration: stage ante-room, side stage, stage, trap room, orchestra pit, quick change room, orchestra rehearsal

pts. common to critical views: actor/audience
lounge/bar out
retail/extension