INDIANAPOLIS
Performing Arts Center
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May 1980
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INDIANAPOLIS
Performing Arts Center
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FINAL PRESENTATION
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The main reason why I chose to design a Center for Performing Arts was because I have always been involved in Musical and theatrical productions in one way or another, and it has always been a very prominent part of my life.

I was involved in the Park Design Assistant Team in Indianapolis in February of 1980. It was at that time that I realized how much the City of Indianapolis really has to offer. The PDAT/RUDAT lasted four days, and the final result was the culmination of many ideas that were generated from public input. Because of my interest in the performing arts field, I particularly paid close attention to one individual who spoke, Ben Mordecai, Director of the Indianapolis Repertoire Theater, suggested the need for a Festival Landmark that would hold Musical performances and activities throughout the summertime as well as throughout the remainder of the year.

From that point on, I was intrigued with the idea of a Performing Arts Facility. My main goal for the thesis project would be to design a facility that would enhance involvement of the public and encourage enthusiasm for the citizens of Indianapolis.
INTRODUCTION
Recently, the State of Indiana initiated a program of the White River Park Development Plan. Such a creation of a program involves the development of a large Regional Park in the heart of Indianapolis. The goals and the actual physical planning of such a program have been achieved which incorporates a wide variety of facilities for both the city and for State-wide usage. In general, this program involves a two hundred and fifty acre site directly related to the city, to the State Capitol Center, and to the growing University complex of I.U.P.U.I. on the Park's northern-most edge. Specifically, many facilities are involved such as: biking paths, an Outdoor Hall of Fame, a Crystal Palace Amateur complex, and many other facilities which celebrate the theme of "LIFE, HEALTH AND FITNESS". In particular, special emphasis was placed on the cultural quality of life with the suggestion of a festival landmark to enjoy music and other types of entertainment and festivities.

It is important to mention that all of the performing arts for the city of Indianapolis perform during what is usually referred to traditionally as the winter season. This includes the months between October through May. All of the cultural organisations would like to extend their major performing season through the summer months also, if the construction for a facility to house these productions would be permitted. Indianapolis Symphony, the Ballet, and opera companies all wish to develop such an idea. These rapidly expanding cultural attractions and small organisations such as: The Festival Music Society and Dance Kaleidoscope, need a facility where these productions can be performed throughout the entire year. A facility that could house many different productions for these organisations and for traveling musicals visiting the city of Indianapolis is a necessary facility for the citizens of Indianapolis.
Program Statement
SITE DESCRIPTION
The Site

The proposed site was chosen mainly due to the fact that it was an excellent place to locate a facility having great potentials of moving people from the city to the White River. During the week days, businessmen, governmental officials, and visitors to the city would come to the facility for lunch hour entertainment in the amphitheater and to purchase tickets for future shows.

The location of the Performing Arts Center could be conveniently located adjacent to the governmental buildings, on the axis of the city and the State Capitol. The immediate surroundings of the site produced problems and issues that needed to be analyzed.

A canal to the Northern edge of the site needed to be viewed at in terms of whether or not the facility would give it attention. Because of its small proportional size within the entire scope of the project it was decided that it would compete for attention and possibly hinder other design potentials.

There existed railroad tracks that crossed through the site that needed to be looked at. Because of its low usage of activity and its incompatibility with entertainment activities, it was decided to eliminate the tracks from the site.

Another major concern was the existing governmental plaza adjacent to the site on the eastern side. Presently, the existing plaza is nothing but dead space, something which the new entertainment plaza would have to remedy. The entertainment plaza would have to "spill-out" onto the existing one, creating sequences of circulation and offering an exiting atmosphere, for the Performing Arts Center and the existing governmental plaza.
The Site

Site information

The site is located directly west of the governmental offices in Indianapolis at the corner of Washington and West Street.

Directly South of the site is small commercial areas with small scaled hotels and restaurants.

Directly West of the site is the water power plants and its facilities which include parking facilities.

Northwest of the site is located a small military park with access on all four directions of the land.

Views are most variable, however the most favorable are towards the North and Northwest.
Axial Relation

The predominant development west of the circle is the State Capitol complex. The State House (1) is a detailed three-storey classical structure with manicured lawns and fine statues. It closes off Market Street and faces the Monument at the circle and the city. The State Office building (2) houses the agencies and the State library. Behind the State complex to the west, lies the future of the recreational district of Indianapolis. Headed the development is the new Indianapolis sports center, home of the clay courts championship tournament. Future development along the White River combined with the Sports Center will make the west side of Indianapolis a viable part of the downtown area.

The proposed theater complex site lies within this area, directly on axis with the circle of the city and the State Capitol. The site in general, will act as a gateway to activities of future growth along the White River.

Six Major Landmarks:
1. The State Capitol.
2. State Office Building.
3. Central Canal.
5. Sports Center.
6. The Circle.
Functional Elements

- Military Park: The limited ~100,000 m² area of the city.
- Canal: "The Canal" is on the north side of the river.
- E. 2 Bank Floor will: 2.0 when viewed from the center of the site. The element is a major focus.
- E. 3 Bank Floor will: 1.5 when viewed from the center of the site. The element is a major focus.
- White River Park: The element involves linear development and incorporates... 
- Proposed site: "The Theater Complex will: 1. Utilize site as a continuing element for circulation to the White River. 2. Display visual involvement of facility."
- State Capital Building is major landmark within the city, located on the east. Commercial Strip: The "shopping element initiates pedestrian" circulation along the "Circle to the River."
Pedestrian Circulation is generated in three ways:

1. From military park, the northwest border which initiates a diagonal cut into the site.

2. Circulation flows in a linear pattern along the south edge of the site along Washington Street.

3. There exists a random and erratic flow of pedestrian circulation on the eastern edge of the site within the plaza between the governmental buildings and the Capitol across the street.

Vehicular traffic exists on the southern edge of the site on Washington Street and on West Street bordering the western edge of the site. The majority of traffic is generated along Washington Street, which is initiated from the circle of the city and flows directly westward. Thus, the potential entry of vehicles onto the proposed site would most likely to occur from Washington Street.

Views:

The most desirable views face the east. A panoramic view of the city of Indianapolis exists off to the east and northeast. Other desirable views of green spaces exist to the North and to the northeast edges of the site where the canal and military park dominate the views. Interesting views of Ez Bake flour mills exist to the west. It is interesting to mention that if one stands directly in the center of the proposed site, to the east one will view the State Capitol, and to the west one can see along the same axis the flour mills. Undesirable views of small spotty commercial buildings exist to the southern edge of the site across the street on Washington Street.
Views

**VIEW EAST**
Looking East, the major view is of the capitol and of the immediate surroundings of the plaza between the governmental buildings adjacent to the site.

**VIEW WEST**
Looking West, one views the EZ Bake Flour mills. The tall gray cylindrical storage bins and small commercial buildings in the foreground show the mixture of zoning that surrounds the site.
Views

WASHINGTON STREET
The view looking west sums up what the numerous types of zoning that envelopes the site. On the left side of the street one can view the Travelodge, a Burger Chef, and Howard Johnsons.

CANAL VIEW
The view looking South onto the site encompasses various types of zoning. The Hyatt Regency in the horizon and the governmental building are two prominent focal points.
Zoning

The proposed site lies within a diverse mixture of zoning on the corner of Washington Street and West Street of Indianapolis. Along the southern edge of the proposed site exists a chain of small commercial buildings, ranging from hotels to small banks. Bordering the western edge are industrial buildings and warehouses. To the north and east are governmental facilities and the State Capitol. Green spaces are in direct contact with the site. Military Park off to the Northwest corner, and the existing governmental plaza on the eastern edge of the site create distinct edges.
In general, the Indianapolis Center for the Performing Arts shall include two indoor theaters, one outdoor amphitheater, and all the required functional spaces needed to facilitate a successful production. This includes administration, production development spaces, performer's spaces, and the public spaces. The two indoor theaters include one grand music hall and one experimental theater. Further description of these theaters is described in the following pages.

**USERS:**

**Administration Spaces**
Meet the public to discuss new shows.
Publicize and Advertising of shows.
Organizing and Financing show productions.

**Production Offices**
This includes the designers, producers, assistants, directors, lighting and costume designers, and artistic development.
Mainly responsible for the production of the day of the show and all the organization of the production activities.

**Production Spaces**
Includes the carpenters, properties persons, wardrobe artists, and their

**Production spaces cont'd**
assistants and volunteers and the painters of the scenery.
These people are in charge of taking the designer's drawings and completing the design as they are instructed to do so.

**Performance Spaces**
Users of these facilities are the performers themselves. This includes the facilities for the rehearsals, and make-up, as well as dressing and getting prepared on the day of the show. The performers include the directors, conductors, dancers and musicians. Such facilities also include spaces for the stage staff and managers involved in the production.
In the last decade, there has been an enormous amount of various production types, patterns, and techniques that have resulted in a culmination of trends. These should be taken into special consideration in the design of the theaters.

Liberation of the performance from the proscenium arch,
Contact between playing and audience areas,
Arena performance in which the audience surrounds a central area,
Simultaneous settings and a vista change of setting, during show.

The next two pages are allotted for a summary of the spatial square footages of the various types of functional spaces within the complex. In general, the allocation of square footage are as follows:

<table>
<thead>
<tr>
<th>Facilities</th>
<th>Square Footage</th>
</tr>
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<tbody>
<tr>
<td>Administration</td>
<td>3,490</td>
</tr>
<tr>
<td>Complex Support Spaces</td>
<td>850</td>
</tr>
<tr>
<td>Performing Arts Storage</td>
<td>51,750</td>
</tr>
<tr>
<td>Large Hall Facilities</td>
<td>75,100</td>
</tr>
<tr>
<td>Production Facilities</td>
<td>4,800</td>
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<tr>
<td>Experimental Facilities</td>
<td>8,190</td>
</tr>
</tbody>
</table>

Total Square Footage: 143,560 s.f.
Spaces

LARGE MUSIC STORAGE:

Storage
- Instrument 1000
- Pianos 750
- Library 250
- Wardrobe 600
- Usher Assembly 200

Dressing
- Group/Chorus 4@500 2000
- Conductor 125
- Doubles 4@125 600
- Individual 4@110 440
- Technical Director 145
- Musician's 2@100 2200
- Stage Hands
- Receiving 800
- Doorman at Stage Door 200
- Stage Manager 100

PRODUCTION FACILITIES:

- Artistic Development 300
- Storage 80
- Lavatories and Cloakrooms 2@150 300
- Carpenter's Workshop 2@1000 2000
- Timber Storage 2@100 200
- Staff Room 200
- Paintshop 200
- Property Workshop 300
- Storage Room For Materials 150
- Dye Shop 100
- Dry Room 50
- Property Workshop Storage 200
- Electrical Maintenance Room 100

EXPERIMENTAL THEATER:

Audience/Public
- Seating 300 sq. ft. 3600
- Lobby and Foyer 1200
- Box Office 100

Performances Spaces
- Actors/Walk 1000
- Stage 750
- Control Booth 150

Production Spaces
- Storage
  - electrical 200
  - props 100
  - wardrobe 100
  - actors/worker's lounge 350
- Dressing
  - make-up 300
  - individual 2@70 140
  - Toilets 2@50 100
  - Stage Manager's Office 100
## Spaces

### Facilities Administration:

<table>
<thead>
<tr>
<th>Facility</th>
<th>Square Feet</th>
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<tbody>
<tr>
<td>Director's Office</td>
<td>225</td>
</tr>
<tr>
<td>Assistant Director</td>
<td>225</td>
</tr>
<tr>
<td>Financial Director</td>
<td>225</td>
</tr>
<tr>
<td>Art Director's Office</td>
<td>225</td>
</tr>
<tr>
<td>Business Manager's Office</td>
<td>220</td>
</tr>
<tr>
<td>Marketing Development Office</td>
<td>150</td>
</tr>
<tr>
<td>Archives and Main Office</td>
<td>600</td>
</tr>
<tr>
<td>Bookeeper (100)</td>
<td></td>
</tr>
<tr>
<td>Secretaries (30/100)</td>
<td></td>
</tr>
<tr>
<td>Duplication and files, mail</td>
<td></td>
</tr>
<tr>
<td>Public Relations and Press Room</td>
<td>250</td>
</tr>
<tr>
<td>Music Director's Office</td>
<td>275</td>
</tr>
<tr>
<td>Poster/Photography</td>
<td>400</td>
</tr>
<tr>
<td>Conference Room</td>
<td>200</td>
</tr>
<tr>
<td>Box Office Manager's Office</td>
<td>145</td>
</tr>
<tr>
<td>Rest Rooms with Lounge</td>
<td>350</td>
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### Complex Support:

<table>
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<tr>
<th>Facility</th>
<th>Square Feet</th>
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</thead>
<tbody>
<tr>
<td>Box Office/Ticketron</td>
<td>150</td>
</tr>
<tr>
<td>Work Area</td>
<td>200</td>
</tr>
<tr>
<td>Maintenance Shop and Storage</td>
<td>300</td>
</tr>
<tr>
<td>First Aid and Security</td>
<td>200</td>
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</table>

### Performing Arts Storage:

<table>
<thead>
<tr>
<th>Category</th>
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<tbody>
<tr>
<td>Opera</td>
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<tr>
<td>Storage</td>
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### Large Music Hall:

<table>
<thead>
<tr>
<th>Category</th>
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<tbody>
<tr>
<td>Audience/Public</td>
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</tr>
<tr>
<td>Seating</td>
<td>16,800</td>
</tr>
<tr>
<td>Lobby/Proyere</td>
<td>23,000</td>
</tr>
<tr>
<td>Lounges</td>
<td>2,800</td>
</tr>
<tr>
<td>Concessions</td>
<td>1,000</td>
</tr>
<tr>
<td>Checkrooms</td>
<td>800</td>
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</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Spaces</td>
<td></td>
</tr>
<tr>
<td>Stage and Wings</td>
<td>7,200</td>
</tr>
<tr>
<td>Trap Room</td>
<td>2,400</td>
</tr>
<tr>
<td>Orchestra Pit</td>
<td>1,020</td>
</tr>
<tr>
<td>Green Room</td>
<td>800</td>
</tr>
<tr>
<td>Broadcasting Room</td>
<td>300</td>
</tr>
<tr>
<td>Sound Control/Light Control</td>
<td>150</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performer's Spaces</td>
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<tr>
<td>Large Rehearsal</td>
<td>3,000</td>
</tr>
<tr>
<td>Medium Rehearsal</td>
<td>1,500</td>
</tr>
<tr>
<td>Small Rehearsal Rooms</td>
<td>500</td>
</tr>
<tr>
<td>Production Room</td>
<td>170</td>
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<tr>
<td>Small Control Room</td>
<td>170</td>
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<tr>
<td>Main Control Room</td>
<td>480</td>
</tr>
<tr>
<td>Small Props</td>
<td>100</td>
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<tr>
<td>Major Props</td>
<td>1100</td>
</tr>
<tr>
<td>Electrical Equipment</td>
<td>800</td>
</tr>
<tr>
<td>Scenery</td>
<td>800</td>
</tr>
<tr>
<td>Musician's Green Room/Vending</td>
<td>800</td>
</tr>
</tbody>
</table>
The Theaters

There shall be three different theaters within the Performing Arts Center. An outdoor amphitheater, an Experimental theater for small productions with a seating capacity of 700 people, and a Grand Music Hall with a seating capacity of 3,000 people shall be incorporated into the Performing Arts Center.

THE AMPHITHEATER

The amphitheater, will be used throughout the warm weather months for Shakespearean plays during the night, and for small productions and attractions during the lunch hour activity times.

THE EXPERIMENTAL THEATER

The usage of the experimental theater will be primarily for the production of plays, fashion shows, auctions, lectures, children's productions and dance recitals. For this reason, it will be a flexible theater... which many different types of productions and schemes can be utilized and executed successfully. Artistic and technical properties must be able to fluctuate from production to production, permitting amount of creativity for each performance. Walls, seating, partitions, and lighting shall be permitted to change according to their appropriateness and availability for each individual show.

Future growth and the expansion of the facility should also be given special consideration. New trends and the usage of the most modern types of layouts should also be given special attention.

THE GRAND MUSIC HALL

The grand music hall is for musicals both locally and more specifically for the traveling shows visiting the city. These shows usually receive an audience of about 3,000 persons, and usually last no less than two weeks. Such a facility requires dressing and rehearsal spaces for the maximum capacities of performers, ranging anywhere from 50 to 250 performers within one individual attraction.

On the following pages are diagrams that exemplify concepts and issues that accumulated throughout the design process of this year.
**Grand Music Hall**

**LARGE HALL**

Locate the manager in the proximity to the box office.

Centralize series and public sales areas in the box office.

Provide limited access security.

Locate box office near major circulation.

**PERFORMANCE STAGE**

Locate the organ (if in the final program) loft on "stage right".

Provide quick change rooms on stage right.

Isolate Mechanical Room.
Greener Room

The green room should be easily accessible both to the audience and from the stage.

During a performance, the green room serves as a waiting area for the performers.

Facilitate the flow of people through the green room after a performance.

Backstage Traffic

Separate the musician's and chorus dressing rooms to avoid backstage traffic conflicts.
EXPERIMENTAL THEATER

Provide direct visibility to the stage, and access to the lighting grid catwalk, from the control room.

SEATING AND PLAYING AREA

Provide removable and re-arrangeable seats and risers.

Allow one quadrant of the seating area to become an expanded playing area extending to the wall.

Provide a projection control booth on the opposite side.
Surround: This relationship gathers the audience to surround the performer and a three-dimensional scenic environment at the center.

Thrust: This relationship gathers the audience on three sides of a performer who is thrust forward from a three-dimensional scenic environment.

Simultaneous: Performers located on different platforms at different heights at any number of positions within the theater limitations.

Frontal: This relationship gathers the audience in front of a performer who is seen against a two or three-dimensional background.
Lobby

CENTRALIZE LOBBIES AND PRODUCTION

This concept creates a greater sense of unity and greater sense of public involvement within the public lobby areas. Overlapping of various spaces such as eating areas and ticket purchasing can occur. Servicing of the production can be easier achieved.

CENTRALIZE LOBBIES AND DECENTRALIZE PRODUCTION AREAS.

A centralized lobby for both halls might result in a decentralized concept of their production areas and deter the sharing possibilities of backstage activities.
Lobby

EXTERIOR VIEWS

Consider enhancing exterior views from the interior lobby with views of the city and the State Capitol.

ACCESS AND PARKING AREAS

Provide protected walkways from parking areas to backstage and to the lobby for both the public and for entertainers.
AMPHITHEATER

Consider locating the amphitheater so that it is functionally related to the performing arts halls, and exterior surroundings.

Utilize this so that will act as a transitional zone between interior activities and exterior activities.

EXTERIOR RELATIONSHIPS

Provide a vehicular service drive to serve the outdoor stage and the indoor stage in the new halls.

Link technical systems of light and sound between the performing halls and the outdoor amphitheater.
REHEARSAL ROOMS

Sound isolated rehearsal spaces must provide for simultaneous performance and rehearsal activities.

DRESSING ROOMS

Dressing rooms should be accessible from the stage, orchestra pit and the rehearsal spaces.
WARDROBE

Wardrobe should be accessible from stage, dressing rooms and receiving.

The wardrobe spaces is for temporary, not permanent storage and for repairs and ironing between performances.

SCENERY

Provide centralized scenery shop and storage for both halls.

Provide access from the receiving areas and to the shop and storage.
PRODUCTION AND LOADING

Provide a loading dock area enough to accommodate three trucks.

Provide direct access from loading dock to the stage.

Protect loading dock from the weather.

Provide easy access from the loading dock foremost to the stage, and secondly to the scene shop.

LOWER LEVEL STORAGE

Provide accessibility from the storage to the stage and rehearsal rooms.
DESIGN ISSUES
The Wall

The usage of a fake facade wall extending thirty to forty feet away from the actual building wall can be used for various functions.

"Following the urban pattern" can be achieved by relating the facade wall to the stark hard edges that are apparent throughout the surroundings of the proposed site.

Hiding service entries into the building and concealing the parking garage entrance can be achieved with the facade wall. This also allows a canopy to occur, covering service areas. The diffusion of natural lighting is another advantage for production spaces within the immediate zones of the facility.
Spatial

A facility such as this has certain requirements that are inherent in its functional requirements. However, there were certain restrictions that allowed the designer to take things a step further and constitute an exciting facility. Overlapping of functional zoning of the public and production spaces was one example. Thus, educating the public of the backstage activities and allowing them to become more involved was accomplished. Breaking up the massive backstage wall of the music hall in the lobby with the various promenading levels was another concept.
Form---Context

UTILIZE A "FAKE FACADE WALL" TO CONTINUE THE URBAN PATTERN.

RELATE THE FACADES TO THOSE ACROSS THE STREET, REPEATING THE URBAN PATTERN.

USE THE NEW BUILDING TO VISUALLY TURN THE CORNER.

STEP USE ZONES IN SPACES IN ORDER TO ALLOW ACCESS TO VIEW.

A MULTI-PURPOSE SPACE WILL INCREASE UNITY WITHIN THE PUBLIC AND ENCOURAGE PUBLIC INVOLVEMENT AND INTERACTION.
Act Of Promenading

People go to the theater not only to see a performance and to be entertained, but to "be Seen" also. Therefore, space relationships within the public spaces shall be of the utmost extensive design consideration.

Relationship from the public and the auditorium should be considered. The possibility of public entry into the auditorium down in front of the stage and traveling up to their seats can enhance the feeling of being on stage.

Relationship of the interior to exterior spaces should also be another consideration. It is important to allow people to view in and out.
My first approach to the project was to draw concepts and issues that could offer unique qualities. As probably all designers do, they look at the project from a glance and ask themselves, what can I do that will set this building apart from former Performing Arts Centers? Taking a look at my situation, it was very apparent that this project was extremely unique because of its location within the city. The site, located on the axis of the city, is located within the White River Park Development Plan issue. Public involvement became a major concern, because of its prominent location. By introducing such a people-oriented facility within this area, many potential design concepts evolved. The overall concept of public involvement with the Performing Arts acting as a source for education and informing the public about performances and entertainment in general, evolved. Ways in achieving maximum participation of the spaces shaped the evolution of the lobby, the zoning within the complex, and the plaza.

THE LOBBY

During the initial stages of Design, there were some major images of ideas that I wished to achieve. It was desired to centralize the lobby with both the experimental theater and the Grand Hall to allow maximum amount of interaction with the patrons, who would be attending any of the three attractions. People go to the theater not only to see a show, but to also be seen themselves. Based on this concept, the idea of a large multi-storey open space lobby evolved, enhancing the "Act of Promenading". People can watch one another inside and outside the facility as a result of the stepping back of the levels on each floor and the space framed ceiling. The location of the lobby in relation to the site dictated how this large public space related its views to the surrounding areas. An extremely open lobby gearing its views eastward towards the State Capitol, was considered most exciting. The lobby is a kinetic environment, relating to the interior functions of the facility as well as enhancing exterior relationships.
Images
SIMPLE PROGRESSION OF THE SCALAR
SEQUENCE OF THE SPACES INVOLVED

MULTIPLE VANTAGE POINTS OF VIEW
OF SPATIAL PERCEPTION

REQUIRED ENVIRONMENT FOR THEATERS,
A NEED FOR SPECIFIC CEILING HEIGHT.
Concepts

LAND FORMS:
RAISED PLAZA COURT
TO ENHANCE PUBLIC
INVOLVEMENT WITHIN
THE COMPLEX.

UTILIZE STEPPING
UP OF PLANTERS
AS PART OF THE
SEQUENCE TO ENTRY.

UTILIZE TREES TO
HELP DEFINE THE
EXTERIOR ACTIVITY
AREAS.

UTILIZE TREES TO HELP DEFINE THE EXTERIOR AREAS FOR PLACEMENT OF ACTIVITIES, AND AS AN ENTRY EXPERIENCE.

INTEGRATION OF STEPS AND PLANTERS SHALL INCREASE INTIMACY AND BREAK DOWN MASSING OF THE ENTERTAINMENT PLAZA.
The following sketches on this page were the very first drawing done this year concerning the projects. Issues of VIEWS AND CIRCULATION were the most important elements for the design evolution and it began in the schematic stages. Circulation patterns through the site would actually formulate the building form.
This diagram shows the beginning thought processes concerning the facility. Influences of circulation and the axial emphasis come into play with the triangle wedge-shaped building. Circulation coming from the northwest (from military park) and flow from Washington Street along the sidewalk and in towards the site were two influences. Creation of a colonnade the governmental and the proposed facility would act as a gateway to the plaza activities and to the White River. The facade wall located on the south facade of the facility repeats the urban pattern and reflects the hard edges of the commercial district south of the site.
The thought processes concerning the plaza during the initial stages of design mainly focused on one main idea...to locate the plaza on the axis of the major axis of the city. Indianapolis has a very definite axis originating at Market Square Arena and flowing directly west to the White River. What denotes this axis is the element of the circle. The center of the city, the State Capitol and Market Square all have a circular shape as their main concept. Possibly taken for a symbolic point of view, the idea of utilizing the amphitheater in a circular form within the Performing Arts Complex Plaza evolved into a powerful concept. The plaza directly east of the site is an extremely unexciting and deadly space, with little activity. The introduction of an amphitheater could possibly remedy this problem, attracting people to both plazas with musical attractions, plays and other performances... The plaza was raised ten feet above the surrounding areas in order to add level changes and permit sequences of arrival to the entertainment plaza, and to place parking below it. Planters, formal stepways, and the amphitheater itself act as the transition zones where the height changes occur.

The surrounding zoning and composition of the buildings bordering the proposed site had a great deal of influence on the facades of the facility. In fact, during the very first stages of building form and its relation to exterior contexts, the South and West facades evolved into flat monumental facades, reflecting the commercial monotony of Washington Street and West Street. This extremely introverted appearance contrasted highly to that of the northeast facade, being extremely extroverted in nature. Ornamentation and articulation of these flat facades relied heavily on the joints of the various materials of glass block, glass, and Indiana Limestone Panels.
AXIAL INFLUENCE AND CIRCULATION

As previously stated, the flow of circulation on the site as well as within the city as a whole had a direct influence on the building shape and its relation with the exterior surroundings. As one can clearly see, to the right are two different schemes, each possessing a direct scheme to the design issue. The first scheme has the placement of the grand hall directly in parallel line with the axis of the city. What actually evolved, is indicated on the scheme II. The placement of the lobby is still on the same axis, however, the Grand hall turns to the south-west corner of the site, thus allowing a secondary entrance at the corner of Washington Street and West Street. This also offered potential drop-off zones for taxis and minor servicing to the facility. All in all, a much more direct and clearer project.
Concepts: Zoning

The entire facility fit into the triangular wedge-shaped building (in plan.) The original concept of placing the production adjacent to the Grand hall and to the experimental was achieved in the final scheme. The public spaces wraps around both sides of the grand hall with the location of vertical circulation at the entry areas. The performance spaces for each theater were separated in order to eliminate and remedy any possible amount of congestion that would occur.
Concepts: Siting

The location for the facility underwent many design considerations. The building was placed "back into the corner" of the site in order to extend the plaza as a terminus for the city axis, and to emphasize public involvement on one side of the building and to continue the urban pattern of extroversion on the southern side along Washington Street. Thus, the playing of introversion vs. extroversion became a major issue of the building form itself.
Concepts: Circulation

The issue of circulation governed everything and every concept throughout the building. The theme of the "Act of Promenading" was so important that it was necessary to wrap circulation areas around the Grand theater so that the audience would enter and ascend to their seats in the auditorium on both sides of the auditorium. The circulation throughout the lobby wanted to free-flowing, therefore, the placement of escalators was to remedy congestion throughout the middle areas of the lobby and to places escalators by areas to view out.
Concepts: Entry - Entrances

The images of introversion vs. extroversion was very influential concerning entry and enclosure of the facility. An entry was needed along Washington Street into the lobby primarily for people parking on the southern portion of the site, and for the ease of drop-off for taxis etc. An entry was essential for the plaza level for people who would be entering from the plaza areas and from the underground parking directly below the plaza. Therefore, it was important to have two entries that would draw people but with their own different separate image because of their location with the surroundings and with the building itself. What resulted was again—a play of extroversion vs. introversion. The Washington entrance has a marquee stting that lures people in from the sidewalk, and has a canopy permitting a "sense of entry". Contrary to this entrance, the plaza entrance has a monumental entrance that lures people in by allowing people to see what is going on inside, with the space framed glass walls and ceilings and crystal images it portrays.
It was desired to let the building "Sell Itself." In facilities such as this, it is necessary to let the public know the importance of involvement and that it is "A Place To Be." Therefore, the massing and the overall Patterns and Rhythms of the building would be an essential part of the design. On the Washington and West Street elevations one can see how introverted the long flat facades are. These evolved from the notion of continuing the urban pattern of the city and to contrast this highly from the Plaza facade. The interruption of these facades is the grand marquee entrance along the corner of the two streets. The vertical circulation is expressed by giving the appearance of stability for the theater, as the stair towers are flanked on both sides of the entrance.
Concepts: Structure

There are three main types of structural systems within the facility. The theaters, the main lobby and the performance support spaces all possess different types of systems. The support spaces have a 30 foot bay system of concrete construction. The separation of systems with the theaters was used for functional and concerns for acoustical properties, they are of poured concrete construction. The main lobby is formed on a 35 foot bay system with steel columns extending up to support the tubular space frame.
Lobby

The lobby adjacent to the plaza was designed to gear all views towards the inside and outside, by creating vistas with the usage of its structure, relationships within the various levels, and the circulation (vertical) patterns. The structural grid is a 34 foot bay system with three tubular steel columns at each supporting vertical element. This creates a light atmosphere, permitting one to view between the elements. This light and airy image portrayed with the structural system is also apparent with the stepping back of the second and third levels that are curvilinear in plan. The "act of promenading" is once again enhanced, allowing people to walk around and see others. The bar, Ticket Booths and the coat rooms are all located towards the back of the lobby, where viewing relationships with the interior and exterior was not a major concern. The placement of the escalators was a problem. Deciding what was more of a priority, (following the direct axis to the theaters or to place them along the exterior walls) finally resulted in placing them to maximize views out, along the space-framed glass walls.
There are two main theaters in the Performing Arts Facility. The Grand Hall will seat 3,200 people, with the arrangement of two balconies and a large main floor. The maximum distance away from the stage is 120 feet, with the sight line angle of 28 degrees. Access into the auditorium is on both sides of the auditorium, in which the audience enters down in front of the stage and filters up. One will get the feeling that he or she is on stage as one enters and ascends the auditorium. On the sides of the auditorium are sound dampers within the diamond shaped forms that can be regulated and changed according to the specific type of performance. Reverberation times and acoustical properties are flexible with the movement of the dampeners within the forms.

The experimental theater had one major goal: FLEXIBILITY. The entire theater is one large box, where seating and risers can be changed according to the type of entertainment. Wide corridors on the sides of the theater enable the placement of temporary props and electrical equipment.

The Grand Hall Stage is 120 feet long and 70 feet wide, enabling the storage of temporary props and any type of equipment and the congestion of performers as they wait for stage cues.
Performance Spaces

The most important aspect or issue concerning the performer's spaces was to allow maximum amount of comfort and facilities essential for the particular showing. Plenty of rehearsal spaces and dressing rooms were allocated within the given space. The green Room as usually done, was placed in close proximity to public spaces which could then allow contact with the performers after a performance. Wide corridors would allow pianos and performers with heavy garb on to get to one place to another with little or no congestion.

The facilities for the experimental theater were not as stringent as those for the Grand Hall, and therefore, flexibility was the major concern for this area. Props and dressing rooms are easily interchangeable, for whatever show needs a certain type of arrangement. A lot of empty space was allocated to this area mainly for the placement of temporary props that are usually quite common in this type of an atmosphere. These spaces have direct access to the scenery and production shop located below, and can easily be transported by service elevators.
Production Spaces

The Production areas are located on the garage level, below the auditorium proper and below the lobby for both the Experimental theater and for the Grand Hall. The placement for the loading docks are located along Washington Street, were flow of traffic is fairly quick and the large wide tracks will find it easy to enter and exit. Unloading has been made easier with the long wide corridor that goes directly to the stage pit, or to storage areas adjacent to the docks. The major production room contains all of the carpentry and scenery activities for the facility. It is centrally located for both the Experimental theater and for the Grand Hall. The public can view these activities from the first and second floors, for the height requirement for these types of activities was the minimum of thirty feet up. All storage facilities for the production areas is located on the other side of the stage and with proper and efficient placement for easy access.
CONCLUSION

Throughout this past year I have been working on a project that has given me a lot of insight concerning the theaters, and the amount of involvement that they possess within the community.

My major goal for the Indianapolis Performing Arts Center was to encourage and enhance public involvement with the arts and to use Architectural Design as a means of accomplishing it. I am very happy with the accomplishment, for I feel that the facility would work extremely well within the community. The building was designed to fit the Indianapolis surrounding and the wide range of activities that it encompasses.

I wish that I could have gone into more specifically that technical functions of the building, i.e. mechanical and complete structural systems, and acoustical. These areas were only touched upon at a general level, and there could have been a lot more completeness in the overall design if I had gone more thoroughly into these areas.

After working on a thesis project such as this for nine months, I have a very strong desire to go into this type of Architecture, (even though there is such tight demand for it) and it will always be just as intriguing as ever. Performing Arts Centers are great places to be, and I am satisfied with the thought that I researched and designed one.
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Performing Arts Center
Axonometric
Washington st. view
West st. view
INDIANAPOLIS
Performing Arts Center