The Cabaret

a performing arts resort/dinner theatre and hotel
a thesis project

julia monk
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Introduction
People Involved

Designed by Julia Monk

Critics and Consultants
Architecture
Professor Anthony Costello, AIA
Professor Robert Koester, AIA
Professor Paul Laseau, AIA
Professor Bruce Meyer, AIA
Jack Wells, AIA
Professor Daniel Woodfin, AIA
Landscape Architecture
Professor Joseph Cascio, ASLA
Professor Omar Faruque, ASLA
Professor Stan Geda, ASLA
Design is a process of evolution
...of moving from an intangible concept
...to a tangible reflection of the concept,
the attributes of the problem and the
abilities of the material

The only limitation in design is the designer's
imagination—the ability to free his mind.
The thesis is the final design project at the Ball State University College of Architecture and Planning. The project is a culmination of five years of design and technological training. A total of three ten-week periods are devoted to the thesis project. Each student chooses a project and develops it from a program to a final design. This thesis began as a dinner theatre and expanded into a performing arts resort.
This book serves as a record of a design, The Cabaret. The intent is that the book be read on two levels: first, as a design process; and, second, as the application of the design process to the Cabaret.
Project Description
Project Proposal

Why a theatre?

To create a house for performing
...music
...drama
...dance.
It shall be an environment in which man can experience an author's awareness in an atmosphere created by the actors, the audience and the environment.

Why a restaurant?

To create a house for dining
...eating
...drinking
...communicating.
It shall be an environment in which man can experience food, drink and conversation in an atmosphere created as a background by the service, the patrons and the environment.

Then, why a dinner theatre?

The theatre and the restaurant compliment each other. The theatre adds to the stimulation of the dinner and the dinner increases the relaxation of the theatre. They are two forms of entertainment.

Entertainment is an activity which happens at many levels:
...one to one, two people in conversation
...one to group, an actor to the audience
...group to one, the feedback the actor gets from his audience.

Entertainment constitutes a diversion, mentally and/or physically, from previous attitudes or circumstances. The dinner theatre should be based on the patron's need for this diversion.
The patrons are people in search of entertainment. The dinner theatre will offer the patrons an afternoon or evening in a total environment. People go out for such an evening because they want to feel special, they want to be catered to and they want to be seen. They come in search of light entertainment, musicals and comedies. They want to leave the turmoil and problems behind them. The side, to be chosen, will have to reinforce these get-away ideas.

The project will be approached in response to an assumed client's venture into the dinner theatre business. He owns and operates several successful restaurants in Indiana and now wishes to expand into the dinner theatre business. He has come to me as the architect for his new establishment and has entrusted me with the entire responsibility of programming, site analysis, schematic design and design development. It is my responsibility to contact the necessary experts in all fields in order to design for my client a successful dinner theatre.
Concepts

The Cabaret shall be an environment designed to cater to the patron's need for relaxation and entertainment.

The Stage--Everyone is an actor and a member of the audience. The Cabaret in its entirety is a stage.

Spatial Sequence--The experience of moving through the Cabaret is to be examined as a series of events--each an entity requiring transition into the next.

Site Reinforcement--The site shall be enhanced, not destroyed or recreated.

Person Reinforcement--The patrons and the employees are the Cabaret. The environment is for them.

Systems--The environmental systems should be natural wherever possible.
Research

Research was done initially to examine building precedents and to understand the building criteria as determined by spacial requirements and building codes. The results of the research, both interviews and publications, can be summarized as follows:

Interviews:

Business and marketing—a basic understanding of economic feasibility and marketing appeal was gained.

Dinner theatre needs minimum metropolitan area of 750,000 within 50 minute driving radius.
Business more lucrative if done in conjunction with a hotel.
Combination of dining and theatre will draw from middle to upper class.
A liquor license mandatory.

Existing dinner theatres—a basic understanding of operation and clientele was gained.

Clientele

Vary in age from children to senior citizens.
Vary in group size from a couple, to families, to large groups.
Clientele will drive as far as 60 miles to attend.
Business (all dinner theatres contacted were successful and had been in business 5-23 years.)

Reservations are required.
Average cost of meal and show: $6.00.
Profits primarily made from liquor sales.
Open year-round.
Scheduling: open 6-7 nights per week.
Type of entertainment:
   Traveling company, usually in conjunction with a chain of dinner theatres.
   Local company, entertainment arranged by dinner theatre management.
Size: ranged from 350 - 500 seats.
Food service: buffet or table service with limited menu.
Type of show: light comedy or musical productions, i.e., Rock-a-Bye Daddy, The Pleasure of His Company, Man From LaMancha.
Operations: thorough scheduling of all activities, i.e., patron arrival, dinner, theatre, intermissions, etc.
Possible support facilities: Hotel, shops, golf course.

Defunct dinner theatres--information was also sought concerning The Third Masque, a closed dinner theatre near Muncie, Indiana. Ex-patrons were interviewed because the previous owners could not be contacted. The lack of a liquor license seemed to be the reason for its failure. Support, if measured by "a full house", was great.

Publications:

Building type studies: a look at similar projects
in context. No publications on dinner theatres were found; therefore, restaurants and theatres were researched individually for later combination. Hotels and shops were also researched as per business interviews.

Building codes.
The site selected is the west side of Geist Reservoir in Indianapolis, Indiana. The reasons for choosing the particular site, which reflect the site selection criteria and concepts, can be summarized as follows:

Indianapolis has a surrounding metropolitan population of 900,000 plus.

The northeastern location compliments the location of the two existing dinner theatres, Beef and Boards (northwestern) and The Black Curtain (north central.)

The access to the site allows for a transition from a fast-paced environment to a relaxing environment to occur. Fall Creek Parkway serves as the primary access from downtown Indianapolis, and the Parkway itself is a transition. Five lanes in downtown Indianapolis narrow down to two lanes near Geist Reservoir. The Parkway changes from a straight urban road to a gently curved rural road. Access from other than downtown is from the Indianapolis bypass with a few miles of rural road between.
The existing activities at Geist Reservoir, the Indianapolis Yacht Club, the Indianapolis Sailing Club, fish and water sports, help enforce the idea of a leisure environment. The southwestern edge of the Reservoir was chosen because of the ease of access and also because it lies within Indianapolis, making city systems available (water, sewage, etc.). The site is north of the Indianapolis Water Company, which, due to the configuration and slope of the land, is out of view.
Project Further Defined

Prior to programming, certain decisions had to be made to further define the extent of the project. The decisions were:

**Dinner Theatre:**

- Dining Room and Auditorium will be the same space.
- A thrust stage is appropriate for most performances.
- Buffet food service will be provided; drink service will be handled by waitresses.
- Scheduling and lay-out will respond to a variety of users.*

**Hotel:**

- Must be included in the project.
Program

With an understanding of the scope of the project, a program was written which identified the issues, concerns, goals and considerations of the project.

Architectural Program Summary for the Cabaret.*

Dinner Theatre

Dining/Auditorium Area. Area for the seating of 500 patrons. Support facilities include toilets, bar, lobby and coatroom.
Kitchen. Food storage and preparation, dish wash, employee lounge and rest rooms.
Theatre. Accommodations for a maximum of 12 actors/actresses, orchestra room, green room, back stage, work room and rest rooms.

Hotel

150 rooms with lobby, coffee shop and banquet rooms.

Shops

Small shops dealing in antiques and unique gift items.

Outdoor Activities

Parking, amphitheatre, gardens, and exterior spaces.
The objective of the site analysis was to gain a comprehensive understanding of the site in order to select the optimum location for the building. The natural environment (soils, slopes, flood plains, wind, sun and vegetation) as well as the man-made influences (surrounding buildings, available systems and access) were all examined. The hierarchy of building locations and the hierarchy of site access were determined.
Design
Conceptual Alternatives

Three conceptual alternatives were developed to create a general concept of the relationships of the pieces to the whole. Different physical organizations were explored of the building on the site.

Concept #1

Separation of hotel and dinner theatre.

Separate identity of each function. No total identity.

Promenade to dinner theatre has potential. If coming from Indianapolis, no view of hotel.

Two series of events. Two parking areas.

Two different environmental systems needed (differences in function made clear.) Full potential of stage on stage concept not realized.
Concept #2

Hotel and Dinner Theatre become one.

+ Allows complete identity of resort idea.

Tour of site.

Hotel becomes backdrop.

Potential for strong series of events.

Stage on stage idea enhanced.

Drive separation of hotel to water.

Hotel between dinner theatre and water doesn't reinforce site choice.

No separate identity established.
Concept #3

Hotel and Dinner Theatre separate, hotel broken down.

Creation of rural "houses" with division of hotel.

Landscaped "plotted" with man-made environments.

Stage-on-stage effect minimized.

Series of events happening at too many levels for one strong series to happen.
Schematic Design

The second concept was chosen for further development. Work began and a constant change of scale occurred over the next 25 weeks. Evolution of the building parts began.

Outside-in

The architectural elements were first dealt with as exterior form and the relationships to the site as well as the idea of transition.

The project was examined as a sequence, how the patron would see it from the beginning of the experience to the end.

To understand what the experience should be, it was first necessary to understand what and where the transition was starting.

Assuming most patrons were from Indianapolis, they were coming from:

- Asphalt and concrete
- Urban fabric
- Blocks of residences
- Tight "breathing room"
- Fast, and sometimes chaotic, pace
- Diverse experience
- Limited space

As a contrast, the site choice began to demonstrate its various, previously unseen, advantages.

A critical issue immediately emerged: What to do about the automobile? What role did it play in the transition? The initial schemes play with the idea of leaving the cars 2,000 feet from the building(s)
and superimposed an internal transportation system, such as horse and carriage, walking, or golf carts.

The desired effect was a slowing down of the patrons, a contrast of the fast pace to a slower pace. Then it was realized that this could be accomplished by a change in road texture from smooth to rough and by creating a narrow, curvy road. The parking resolves itself near the building(s) following this transition.

Play began with the building forms on the site as well as the relationship of the dinner theatre to the hotel. What is their relationship?

The basic formal decisions were made in response to

The need for a separate identity of the hotel, dinner theatre, and amphitheatre.

The site, the building, should respond sympathetically to the site. The amphitheatre and dinner theatre could take advantage of natural bowls existing in the site.

View determined the hotel orientation.

Separation of cars and pedestrian spaces.

As the role of exterior garden spaces became more critical in helping the buildings together, research was done on Japanese gardens and Italian Villas to gain a basic understanding of their potentials.

As lines were put on paper, more and more emphasis was placed on the complete experience with all elements—nature, hotel, dinner theatre.
Inside-Out

After determination of basic formal relationships, the inside functional relationships were studied. How does the dinner theatre work? The hotel? Does circulation go through the hotel or under the hotel? A basic separation of public and private spaces evolved. The public functions of the hotel remained on the ground level—the lobby, the restaurant, the shops. The primary and secondary entrances evolved, with orientation focusing on the dinner theatre. The basic circulation was developed.

To develop the concept of all parts of the cabaret being on stage, the rooms of the hotel were seen as an auditorium for viewing the space between the hotel and the dinner theatre. A natural screen was created by the trees allowing the hotel guest to view but not be viewed. The stepping back of the rooms reinforced this idea.

The upper levels of the hotel, the rooms, in need of privacy, became an auditorium for the space between the hotel and dinner theatre.
Design Development

Inside-Out

Development of the dinner theatre was carried on. Its resolution was approached as a series of patterns—a look at each system separately, then overlaying the systems and working to final solution.

Circulation, view, acoustics, structure and mechanical systems were studied in plan and section.

The final resolution was simple in form, conventional, but it lacked character, in plan and section. It was a monotonous sea of tables.

The new emphasis was now to solve the seating in a not-so-conventional solution.

A problem in a conventional square table solution was all patrons had to turn $90^\circ$ to see the stage. A round table with patrons seated at one half of the table only meant all patrons would view the stage at less than $90^\circ$ angles. The floor began to undulate with the tables, providing variety in experience and a sense of identity for each table—a more intimate scale was developed.

But was this scale to be carried throughout the dinner theatre? As functional resolution came to the entire dinner theatre, the exterior formal problem was unresolved. Two solutions were offered for critique. The conventional and the "overly organic."
The dinner theatre began to develop in response to its focal image and advantageous view of the reservoir. The idea of a stage-on-stage concept determined internal focus of the dinner theatre. The buffet would be served on the stage itself. Entrance into the dinner theatre would also promote the stage-on-stage concept.

As the patrons entered, they would be greeted by the hostess at the stage, in view of seated patrons, then be escorted to their seats.

The view of the reservoir, behind the stage, reinforced the focal point by the use of windows which could be used during a performance if desired or covered by scenery or backdrop. The theatre functions would be set up vertically with the use of a hydraulic lift to connect the stage with the backstage.

To dramatize the changeover from dining to theatre, the buffet tables would be raised as the stage appeared from below. Dishwashing would occur above the kitchen, which facilitated dish removal to the rear of the dining area.
The design was beginning to fall into place, yet critical elements were in need of more development.

The hotel

The stair towers serving equally as entrances to the dinner theatre needed to be more than stuck on to the hotel.

The end conditions of the hotel had to be solved both functionally and formally.

The amphitheatre had to become an integral part of the design, not just floating off the site. Its identity had to be established visually and accessibility with the other elements had to be resolved.

The dinner theatre still remained awkward for patrons entering and exiting.

The kitchen and theatre activities had to be laid out as to specific location of functions.

The landscaping had to really tie all architectural elements together. The relationships had a great potential which needed exploitation. Again, the work will be shown graphically.
Inside-Outside-In

A constant change of scales took place over the next five weeks. Resolution of the exterior fed on resolution of the interior and vice versa.
Final Drawings and Model

On the pages that follow is the final documentation of The Cabaret. Since its conception, The Cabaret has matured. The design represents a strong statement which can be developed further but the guidelines for detail design are clearly stated. And the defined design process continued.
Appendix
Program

Program Outline

The Cabaret will encompass two basic functions: the restaurant, and the theatre. Both functions are equal in importance—if either one fails in management or performance, the dinner theatre will fail. If the entertainment is mediocre, the patron can go someplace else for an excellent meal; if the meal is mediocre, he may just go to a movie the next time. The success of the dinner theatre is based upon its uniqueness. But, the uniqueness is not valid if the quality is not excellent.

This program is geared to the optimum conditions in service and atmosphere to make the Cabaret unique and an experience worth coming back for, again and again.

Each major category and its parts will be looked at separately, yet shall include the influence of the others.

The program may be outlined as follows:

I. Dinner Theatre
   A. Kitchen and its support facilities
      1. Food storage 525
      2. Food preparation 370
      3. Cooking 525
      4. Food service and distribution 550
      5. Wash-up 250
      6. Staff facilities 1000
      7. Equipment storage 100
      8. Circulation (20%) 680

(Square footage)

4000
B. Dining area and its support facilities  (Square footage)
1. Dining room 9000
2. Bar 240
3. Restrooms 960
4. Lobby 500
5. Cloak-room 515
6. Offices (three) 300
7. Circulation (20%) 485
61800

C. Theatre and its support facilities
1. Stage 1900
2. Orchestra pit 500
3. Dressing room facilities 480
4. Restrooms with showers 400
5. Practice room 1900
6. Work/Repair shop 1900
7. Loading area 80
8. Storage 1000
9. Green room 450
10. Circulation (15%) 1390
10000

D. Building maintenance
1. Mechanical room 1300
2. Janitor 100
1400

II. Hotel facilities
A. 150 rooms 75000
B. Lobby 900
C. Offices 600
D. Coffee shop 2500
E. Kitchen 2400
F. Banquet rooms 2400
G. Mechanical 2000
85800

III. Shops

IV. Outdoor activities  (Square footage)
A. Parking (150) cars 29100
   1. Circulation (30%) 8730
B. Outdoor theatre 11640
   49470
I. Dinner Theatre

A. Kitchen and its support facilities. The main goal of the kitchen is to produce excellent food which is served attractively and just a few moments before the customer wonders when his food will arrive. The goal is met primarily by the management of the kitchen and the cook—however, this goal can be greatly facilitated (or hampered) by the organization of the spaces which are needed, and by the atmosphere created in those spaces. These are the areas for the employees; the spaces and their organization must make the employees feel good about working there. The spaces must not insult their intelligence or deny their sensitivity. There shall be a consistent attitude between the dining area and kitchen. The employees should not feel less important than the patrons, but as if they are doing a job that deserves doing well.

1. Food storage. A non-revenue area—however, inefficiency produces losses in food. Includes storage of food received and refuse. Receiving, handling, and storing are affected by size and weight of containers. Storage should be adjacent to truck entrance and food preparation.

a. Truck access. Dry goods delivered weekly; vegetables, twice a week; perishables, daily; and refuse and waste removal, twice a week. Open yard, impervious surface, back-up room, proper drainage, water outlet, enclosed garbage bins raised off ground.

b. Vegetable storage. An area to store and prepare vegetables for storage.

(1) Number of persons—one employee, with intermittent supervision from manager.

(2) Equipment—washable surfaces. Slatted shelves for packaged items. Wire mesh racks for loose vegetables and fruit slightly sloped, fitted underneath with dust tray. Shallow shelves (no stacking.) No floor storage—8-inch clearance. Sink. One preparation counter.

(3) Systems. Heating/Cooling—temperature between 41°F and 50°F. Humidity—95%. Ventilation—two air changes per hour. Lighting—18.6 lumens per square foot. No daylight.

(4) Circulation and frequency pattern. From truck entrance, daily to twice a week. Vegetable preparation to be done daily (circulation from storage to counter/sink then to food preparation or cooking area.)
c. Dry goods storage. Flour, sugar, cereals, dried fruits, canned and bottled foods, and reserve dry goods. Additional storage for small amounts will be provided at cooking area.

(1) Number of persons--employees with intermittent supervision by manager.

(2) Equipment. Stainless steel bins with rounded corners and tight fitting hinged lids on wheel casters designed for fifty pounds per square foot. Shelves, two inch clearance of back wall with lip on back edge. Heavy storage, two feet three inches, five feet from ground. Light storage, six feet. Stainless steel work bench with sorting, weighing, and dividing equipment.

(3) Systems. Heating/Cooling--50° to 59°F. Ventilation, two air changes per hour. Must prevent entry of dust, smoke, odors, insects, and vermin. Humidity--totally damp-proofed, no condensation can form. Lighting--artificial, 18.6 lumens per square foot.

(4) Circulation and frequency pattern--same as vegetable storage.

d. Perishable food storage. Food which decomposes rapidly (within four days) resulting in rapid contamination.

(1) Number of persons--one employee, with intermittent supervision from manager.


(3) Systems. Heating/Cooling--36° to 41°F. Ventilation--two air changes per hour. Humidity--85%. Lighting--18.6 lumens per square foot.

(4) Circulation and frequency pattern--same as vegetable storage.

e. Cold storage. Items requiring a frozen state--meat, ice cream, fish, etc.

(1) Number of persons--one employee, with intermittent supervision from manager.

(2) Equipment--walk-in freezer, seven feet high (compressor and condenser can be sited away from the cabinet.) Air lock access. Stainless steel cabinets and shelving (demountable for rearranging and cleaning.)
Humidity--condensation totally avoided. Lighting--18.6
lumens per square foot.

(4) Circulation and frequency pattern--same as vegetable
storage.

f. Other storage. Cleaning materials, dry facilities, cutlery,
linen.

(1) Equipment--ventilated stainless steel cabinets, located
above counter spaces.

(2) Circulation pattern--located near facility to be cleaned,
etc.

g. Drink storage. Beer (kegs and bottles) wine, liquor, carbonated
drinks, and juices.

(1) Number of persons--very restricted (management and bartenders.)

(2) Equipment--cooler, wine rack, shelves.

(3) Systems--Heating/Cooling--55° to 57°F. Ventilation.
Humidity. Lighting--18.6,
lumens per square foot.

(4) Circulation pattern--located for truck access and
adjacent to bar.

2. Food preparation--to prepare different foods simultaneously in an efficient,
planned manner. Minimal traveling distance during preparation
represents efficiency.

a. Vegetable preparation section--initial cleaning and preparation
for vegetables and fruit prior
to cooking.

(1) Number of persons.

(2) Equipment--preparation tables and benches, sinks,
waste disposal units, potato
peeling machine, machines
for mashing, shredding, dicing,
and slicing, storage for
tools, wheeled carts.

(3) Systems--Heating/Cooling--65°F. Ventilation--three air
changes per hour. Lighting--
37.2 lumens per square foot.

(4) Circulation pattern--minimal transportation from vegetable
storage to vegetable cooking.

b. Meat and fish preparation. Portioning of meat, slicing, mincing, dicing,
processing, filleting of meat.
1. Number of persons.

2. Equipment—mincing and slicing machines, small refrigerator for temporary storage, drawers and cupboards for hand tool storage, sinks, stainless steel preparation tables.

3. Systems—Heating/Cooling—maintain at 60°F. Ventilation three air changes per hour. Lighting—37.2 lumens per square foot.

4. Circulation pattern—minimal transportation from cold storage to meat cooking.

3. Cooking—to produce foods in sufficient quantity, to provide variety in food, to insure quality of food product, to do this within reasonable time with minimal waste (labor and food.)

  a. Number of persons.

  b. Equipment—steam oven, oven range, microwave oven, grill (open flame), hot cupboard, coffee urn.

  c. Systems—Heating/Cooling—while cooking temperature should not exceed 77°F. Ventilation—20 to 60 air changes per hour. Lighting—37.2 lumens per square foot. Acoustics—55-60 decibels.

4. Food service and distribution. Smorgasbord style, where the patron, when ready to eat, will go to the buffet, take a plate and select his meal. His cutlery, water, and drinks will be placed on his table while he is serving himself. This will allow the patron as much time as he would like before eating. Tables will be centrally located and easily accessible to the patron and from the kitchen. Tables providing hors d'oeuvres, appetizers, entre's and desserts will be provided. The waiter station will be adjacent, yet visually blocked, from the dining room. Water, cutlery, linen, glasses, special services, etc., will be stored here for use at the tables. Stations shall be positioned to increase efficiency. The area is also the space in the kitchen where food is attractively displayed for the smorgasbord. In addition to food service, this area also includes removal of dishes which will be done by busboys quietly, and efficiently. They should be watching for people who have finished eating and remove china and cutlery before the patron moves it out of the way.


  b. Equipment—hot and cold buffet tables. Storage for linens and cutlery.

  c. Systems—same as dining room.
5. Wash-up. All dirty dishes are returned to this area for cleaning and sterilization, then re-distribution. Storing of clean dishes will be on tables with rollers so that they may be returned to the buffet. The dishwashing till be adjacent to the bar, dining room, and food preparation areas. This area is critical—every piece should represent the hygienic atmosphere of the Cabaret—perfectly clean. Should be screened from food preparation area.

   a. Number of persons—one dishwasher, with assistance from busboys, if necessary.

   b. Equipment—garbage disposal, lined trash cans, racks, baskets, sinks, spray-type dishwashing preparation, storage for cleaning pieces.

   c. Systems—Ventilation—six air changes per hour. Lighting—37.2 lumens per square foot. Plumbing—hot and cold water. Sewage. Circulation and frequency pattern—to and from dining area, maximum use from opening of dinner theatre until curtain time.

6. Staff facilities. A place for the employee to hang his coat, change his clothes and take a break. The facilities shall offer the employee a transition between his personal activities and work.

   a. Number of persons—kitchen employees, waiters and busboys: 50.


   d. Circulation and frequency pattern—easily accessible from kitchen, waiter stations and managerial offices.

B. Dining area and its support facilities. The purpose of the dining area is to provide a pleasant and stimulating eating environment. The undertone of the dining environment is determined by the architecture. The dining area is patron-oriented and must provide a "hassle-free" attitude. The patron should be concerned with nothing besides eating, drinking, and being entertained. The patron wants to feel special, the dining area and its support facilities shall accentuate this feeling.

In addition to an eating environment, the dining area also doubles as theatre seating. The interlocking of all facilities shall optimize the visual and acoustic presentation of the entertainment, promoting no disturbance.
1. Dining room. The dining room is first a background, a setting created for people who are dining. At this time the dining area is a stage on which the patrons are the actors. Secondly, it is theatre seating from which the patrons watch the entertainment. The atmosphere must be complete, yet versatile, to accommodate both functions. The buffet style of dining will reinforce the dual-stage idea.

   a. Number of persons--500 patrons.


   d. Circulation. This is a critical issue in the dining room design, because of movement to and from the buffet table, the bar, the restrooms, the lobby, and cloakroom. Circulation shall be designed so that drinks may be served during a performance without disrupting contact between actor and patron.

   e. Frequency pattern. The dining area is the central base of circulation when the dinner theatre is open. Frequency is highly predictable.

   f. Views--carefully chosen views to the outside could add interest.

2. Bar--another stage of a smaller scale. The bar is a place for the patron to go while waiting for his table or while waiting between acts. The patron may go with someone he came with, or someone he meets at the dinner theatre, or, perhaps, someone he would like to meet. The bar may even provide a nightcap before going home. The bar is also the service bar for the Cabaret. All alcoholic beverages are made at the bar. From the bar, the patron should be able to sense what is going on in the dining room and on the stage.

   a. Number of persons--twenty patrons, three bartenders.

   b. Equipment--stand-up bar (fifteen feet long), four tables, sixteen chairs, walk-in cooler, storage shelves for glasses, liquor and wines, kegs, bottles, mixers, and sink.

   c. Systems--same as restaurant. The space lends itself to natural systems more readily than the restaurant due to the number of patrons. Plumbing--small sink. Acoustics--NC forty.
d. Circulation pattern—movement will be to and from dining area, restrooms, lobby and cloakroom. Children will be restricted from entering or even passing through the bar area (as per Indiana State Alcoholic Commission.)

e. Frequency pattern—bar will be used primarily prior to, and after, performances, and between acts.

3. Restrooms. A functional area, whose decor should reflect the decor of the dining area. This set of restrooms is for the patrons (employees will be provided another set.)

a. Number of persons—will serve 500, account for 350 in men's and women's.

b. Equipment:

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<tr>
<th></th>
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<th>Men</th>
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<td>Toilet stalls</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Urinals</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Sink &amp; soap dispensers</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Mirrors--women, 5 full length men, 1 large above sink</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Towel holders</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

c. Systems—Heating/Cooling—constant temperature of 68°F. Ventilation—three air changes per hour. Lighting—twenty-foot candles at entrance transition shall be provided from adjacent area (i.e., lobby or dining room.)

Acoustics—NC forty, sound transmission to adjacent spaces is critical.

d. Circulation pattern—enter to toilets, sink, towel, mirror, exit. The restrooms shall be either adjacent or very near the dining room, the lobby, the cloakroom, and the bar.

e. Frequency pattern—the restrooms will be used prior to, and after, the show and with greater intensity between acts. Restroom maintenance should accommodate any rust between performances.

4. Lobby—central organizer of dining area and its support facilities. Transition space from outside to inside spaces. Lobby shall be a positive defining space, giving directions and conveying the attitude of the Cabaret first impression. A waiting space for car or companion.

a. Number of persons—500, maximum at one time.

b. Equipment—Hostess or host podium. Three sofas and/or six chairs. Mirrors.

c. Systems—Heating/Cooling—a thermal transition between outside and 68°F, temperature of dining room. Range—150°F below outside temperature (if over 68°F) and 68°F.
Ventilation—two air changes per hour (circulation from opening and closing of doors will be considered.) Lighting—twenty-foot candles. Acoustics—again a transition. Control of acoustics should not absorb the excitement of the experience. Natural systems—will be more easily provided in this area due to its strong relation with the outside.

d. Circulation pattern—lobby will be a crossroad between all dining area facilities.

e. Frequency pattern—the space will be used intermittently during the evening or afternoon. Its peak times will be after the performance and between the acts.

5. Cloak-room—an area to hang coats. The cloak-room will be attendant-operated at no charge to patron. A tag system of identification will be used.

a. Number of persons—one employee.


d. Circulation pattern—the cloak-room should be adjacent to the entrance and lobby for use when entering and exiting. Circulation within the cloak-room should facilitate easy placement and location of the coats.

e. Frequency pattern—upon entering and exiting before dinner and after the performance.

6. Offices—spaces for the manager, secretary, and owner. Reservations, purchasing, and running of the Cabaret will be administered here. The offices should have a close tie between the dining room, kitchen, and theatre facilities. Should be pleasant and reflect attitude of the Cabaret—this is the public relations center.

a. Number of persons—three.

b. Equipment—three desks, filing cabinets, storage for catalogs, etc.


d. Circulation pattern—shall be easily accessible from entrance and all parts of the dinner theatre. Shall be positioned so that manager can be assured of customer satisfaction.
e. Frequency pattern--scattered throughout the day and evening.

C. Theatre and its support facilities.
The main goal of the theatre is to produce light entertainment to top off an excellent meal. The theatre and its support facilities are oriented to the actor. His job is to entertain, not worry about the set, the props, etc... These other considerations should be taken care of by the management. The architecture will offer him the optimum in acoustic and spacial capabilities. It is the job of the entertainer to be good at his work, it is the job of the architect to facilitate the projection of the entertainer's ability.

The scope of the theatre will encompass light comical drama, small cast musicals, and single entertainers (musicians, comedians.) The choice of entertainment should offer some escape.

All programs will have a limited cast of twelve, or less, members. Most performances will last approximately two hours. Supper price includes the cost of the performance. The entertainment will be scheduled by the Cabaret management, probably a part of a traveling company circuit, with a smattering of solo entertainers who are hired in--e.g., TV personalities, movie stars. To increase the types of patronage, a broad range of entertainment will be offered. The entertainment will be available six days a week (closed Monday.) The theatre on Monday could conceivably be rented to organizations or perhaps used to promote a local entertainer or group. A special menu and price could be determined for such an occasion.

1. Stage--the theatrical stage where the responses are pre-determined. The starting point for actor-to-audience relationships.

a. Number of persons--one to twenty entertainers. One prompter.

b. Equipment--safety curtain, scenery, lights (suspended), curtains and legs (suspended), lifts (to create special floor effects by raising or lowering.)

c. Systems--Heating/Cooling. Ventilation. Humidity. Lighting--variety, type and amount depends on performance. A lighting bridge over the audience will be provided. General sixty-foot candles. Acoustics--will be discussed in a section by itself (crucial.)

d. Circulation and frequency pattern--entrance onto the stage should be provided for, from either end and the rear of the stage. Between acts, circulation will include both scenery and people.

2. Orchestra pit--an area for seating of the orchestra during a musical production. The space used by the
orchestra pit should be flexible, always in dramatic performances it can double as a forestage. (The pit must also be flexible (six feet nine inches to ten feet) to allow for individuality in musical performance. The orchestra pit is placed on the audience side of the safety curtain.

a. Number of people--up to fifteen musicians and conductor.

b. Equipment--music stands, fifteen chairs, conductor's podium.


d. Circulation and frequency pattern--from practice room (warm-up room) to orchestra pit. Circulation will only happen during performance.

3. Dressing room facilities--the office of the actor. Many hours are spent here during rehearsals and performances. This area will include changing rooms for musicians as well as dressing rooms for the entertainers. Restrooms and showers should be dispersed in the dressing rooms or be adjacent to them.

a. Number of persons--four principals, single dressing rooms. 18 minor principals, six per room. One conductor, single dressing room.

15 musicians, eight per room.

b. Equipment--38 mirrors (reflected hat, head, and shoulders with artificial light), one per actor. 190 feet of counter top (five feet per actor.) 38 chairs (one per actor.) 10 sinks (one per dressing room.) Storage for clothes and costumes (76 running feet, two feet per actor.) 10 day beds (one per room.)


d. Circulation and frequency pattern--primarily to and from dressing rooms, stage, practice room and exits. Dressing rooms preferably at stage level.

e. Views--contact with the outside is very important, as the actor may be inside all day. Windows should be provided in the dressing rooms with curtains for make-up application.

4. Restrooms with showers--should be provided whenever possible within dressing rooms. However, group showers can be provided adjacent and opening into dressing rooms. Six showers, sinks, and toilets will be provided.
5. Practice room--a space for preparation of a performance. The practice room is an abstraction of the stage. At this scale of theatre, the practice room will also serve as a warm-up room for the orchestra.

a. Number of persons--one to forty.


d. Circulation and frequency pattern--the practice room shall be adjacent to same areas as stage is. Adjacency to work shop and rest-rooms is advantageous.

6. Work repair shop--a series of spaces in which scenery is created. Plans and elevations will be sent to the workshop prior to the arrival of the cast. A two-and one-half hour fire-proof barrier must separate workshops from stage.

a. Carpenter's workshop--flats, rostra, frames, steps, doors, windows, etc...will be made here. The equipment required is carpenter's benches, tool storage, desk, chair, circular saw, planer, band saw, mortiser, and grindstone. Radiant heat from the ceiling is recommended. Clerestory windows should be provided, and a lighting level of 100 foot candles should be maintained. Circulation to and from stage.

b. Paint shop for painting of scenery. An even North light is recommended. A large sink, work bench, small cooker, hot plate, small compressors. Paint shop should be adjacent to stage.

7. Loading area--for loading and unloading equipment and supplies. Conditions similar to kitchen truck service.

8. Storage--for storage of scenery, props, rostra. Dimensions determined by largest flat accommodated by stage.

9. Green room--the entertainers lounge area. It is a place for them to get away from acting for any length of time and where the entertainers can greet guests of friends. A living room atmosphere. The green room should have a view to the outside.

a. Number of persons--one to forty.

b. Equipment--canteen with vending machines, restrooms, chairs, couches, low tables, carpeting.

d. Circulation and frequency pattern--should be located near dressing rooms, stage and stage door. The green room will be used throughout the day and night with heavier frequency after a performance.

D. Building Maintenance.

1. Mechanical Room.

2. Janitorial Room.

II. Hotel

The main goal of the hotel is to provide sleeping accommodations for an evening or week-end and to provide living accommodations for the actors/actresses while playing at the dinner theatre. The hotel shall provide a leisure environment to be enjoyed prior to and after a performance.

A. Rooms--private living space for sleeping, socialization, studying, personal hygiene, activities and storage of personal belongings.

1. Number of persons--one to four.

2. Equipment--two beds, one desk, one chair, vertical/horizontal storage, night tables, one bathroom with shower/tub, water closet, lavatory, ultraviolet lamp.


4. Circulation and frequency pattern--between all equipment and from various equipment to and from the door. Used primarily at night with intermittent use during the day.

B. Lobby--a joining space to all hotel activities. In some cases, the patron's first image of the Cabaret. Should provide a relaxing atmosphere.

1. Number of persons--one to twenty-five.

2. Equipment--couches, chairs, tables.


4. Circulation and frequency pattern--circulation through, or on way to and from rooms, occurring at any time.

C. Offices--administrative space for coordination of activities at the Cabaret.

1. Number of persons--one to four.
2. Equipment--desks, tables, chairs, file cabinets.


4. Circulation and frequency pattern--within office space, to and from lobby, restaurant and dinner theatre. Primarily, eight to five.

D. Coffee Shop--a dining space to provide a relaxing atmosphere for eating. Full menu offered with table service.

1. Number of persons--one to eighty.

2. Equipment--100 chairs, 2-, 4-, 6-, 8-top tables.


4. Circulation and frequency pattern--Patron--to and from entrance, tables and restrooms. Employee--to and from kitchen and tables.

E. Kitchen--see dinner theatre kitchen program (IA of program.)

F. Banquet Room--dining for large catered parties.

1. Number of persons--25 to 125.

2. Equipment--10 banquet tables, 150 chairs.


4. Circulation and frequency pattern--all activities in this space are pre-scheduled. Should be adjacent to kitchen for food service.

G. Mechanical--space for mechanical equipment storage.

III. Shops--small shops dealing in antiques and novelty items.

IV. Outdoor Activities

A. Parking.

B. Outdoor theatre--for performance of plays during summer weather. Can be used for afternoon children's plays.

Outdoor spaces are the patron's first clue as to the uniqueness of the Cabaret. Outdoor spaces shall be developed as a series of transitions, from the road to the parking, from the car to the entrance. Each step of the transition shall move toward a more relaxed attitude. From the hustle, bustle of driving to the entertaining excitement of the dinner theatre. The outdoor space will be designed to make the patron slow down and enjoy himself.
1. Number of persons--one to five-hundred.

2. Equipment--stage and seating.
Bibliography

Restaurants


Theatre


Hotels


Gardens


General