ARCHITECTURAL THESIS:

CHICAGO ARTS CENTER

JAMES J. VELLNER
1978 - 79

COLLEGE OF ARCHITECTURE AND PLANNING
BALL STATE UNIVERSITY
FORWARD

The Chicago Arts Center is a hypothetical project for a combination arts center/office building in downtown Chicago, Illinois. The project was done for a 3 quarter, nine month, fifth year thesis from fall 1978 to Spring 1979. The project deals not only with functional aspects but also with the philosophical aspects of design, postmodernism, and the integration of art and architecture to produce a metaphorical building which has meaning beyond merely function and form.

I would like to thank those people who provided me with encouragement and advice throughout the duration of the project. Special thanks to design critics: Professor Robert Fisher
Professor Robert Koester
Professor Authur Schaller
# TABLE OF CONTENTS

I. ABSTRACT

II. INTRODUCTION

III. FINAL DESIGN
   A. EXPLANATION
   B. DRAWING INDEX
   C. FINAL DRAWINGS
   D. MODEL

IV. CONCLUSIONS

APPENDICES

V. PROGRAM

VI. SITE ANALYSIS

VII. BUILDING TYPE STUDY

VIII. SCHEMATIC DESIGN
   A. INTRODUCTION
   B. SCHEME NO. 1
   C. SCHEME NO. 2
   D. SCHEME NO. 3

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CHICAGO ARTS CENTER
IX. DESIGN DEVELOPMENT

A. INTRODUCTION
B. SKETCHES
C. MODELS
ABSTRACT

The key issue for me in the project was the integration of art and architecture, and the desire to design a building which was artfully done as well as functional. Art has meaning and I feel that architecture should also have meaning aside from mere functional expression.

I have always considered myself a very strong and dynamic designer. However up until the Spring of 1978 there was something lacking in my design process which left me frustrated inside. This something was art. I feel architecture is an art form and should be treated as such. Part of that art is function, but a building should leave its viewer and participant with a much more deeper meaning than function itself.

The incorporation of these deeper and multiple meanings enrich the building and can provide the architect with a wider base to draw from. These include metaphor, historicism, syntax, symbolism, narrative, illusion, allusion, and even other art forms.
INTRODUCTION
INTRODUCTION

The Chicago Arts Center project provided many interesting issues to deal with. One issue was the integration of leasable office space with an arts center containing galleries and a theater. These should be integrated but each should maintain its own individuality.

Also there was the issue of dealing with a long narrow constricting urban site. The adjacent feature held many implications for the final design in such things as pedestrian circulation, site planning, and massing.

To the south of the site is Grant Park which the outdoor plaza relates to. Also to the east are the Prudential and Standard Oil buildings both with plazas on the south side of them.

To the north of the site is a line of buildings which should be fronted and the arts center scale down southward to the park.

The street to the east of the site has little traffic and would make the best drop-off area. Michigan Avenue to the west is a major traffic artery.
The street level which is raised on a viaduct structure provides a lower level which takes care of the service to the building.

The fact that the site is 378 feet by 70 feet also brought about concepts which emphasized the linear quality of the site. The site configuration also imposed an interesting set of restrictions to deal with in design.

The approximate square footages for the project are:

- Arts Center: 38,000 G.S.F.
- Leasable Office Space: 70,000 N.S.F.
- Restaurant: 2,500 N.S.F.
- Outdoor Plaza: 2,800 S.F.

The revenue from the leasable offices will go to fund the Arts Center and assure its future financial stability.

The fact that this project is an Arts Center implies that the solution could be very sculptural and out of the ordinary. A unique building for the gathering of art and culture.

More detailed information may be found in the program and site analysis.
FINAL
DESIGN
FINAL DESIGN

The major statement of the design is the death of modern architecture. A symbolic traditional modern office tower is broken off at the base and toppled over and appears to be crushing the lower part of the building which symbolizes the historic architectural styles. The tower which houses the office part of the program is held from completely toppling by two massive columns. These two columns represent the last foundations of the part historicism not crushed by the modern movement.

The Arts Center facilities are contained in the lower portion of the building. Rather than choosing to represent the historic styles in a pure historicist manner I instead used elements to symbolize it, but used them in a non-conventional manner. For example the column and ionic capital shaped windows and the glass clearstory dintels.

The entry arch to the outdoor plaza and the curved pediment are an allusion le Queu's Temple of Virtue. This curved form is extruded on back to the roof form of the lower portion which is structured by steel bowstring trusses. This gives the roof the appearance of a coffin lid.
The sculpture garden being the open part of the coffin.

This yields a twofold symbolism. The first is that this is the coffin which houses the dead historic styles. The second one being that this symbolizes the open coffin into which the modern movement is falling in its dying breath.

The pediment reveals itself in a paradoxical manner. From a distance it appears to be a major structural element of the building, but as one nears the site it is found to be a separate free-standing element. Thus it serves as a pure entry element, and at the same time represents a tombstone.

Another metaphor present is that of two animals or reptiles copulating. The modern building is hunched over the "historic" building. The glass tower represents the body; the columns and stairs represent the arms and legs; and the mechanical shaft represents the spine and head. The sexual organs are embodied in the pedestrian passageway. The female in plan and the male in section. This metaphor is extremely ironic when in real life one is aware of rear entry that the modern movement has pulled on the historic styles.

The mechanical shaft is a pure functional form. Almost hyperfunctional in its expression. As much as it is the spine of the "animal" the mechanical shaft is the spine of the building. The blue color of the shaft will blend into the color of the sky. The top of the shaft is a cross between an animal's head and the form of a cloud.

The mirrored glass surface of the tower will reflect the sky and surroundings to deny its existence. The red and black color of the powers relate to turn of the century Russian revolutionary posters as this building is also of a revolutionary nature. The undulating windows of the first level reflect the undulating hedges which are linear and express the linearity of the site. They provide a contrast between urban and rural as people pass among them. In elevation they symbolize rolling hills and meadows. In plan they provide three lanes: the inside one for gathering; the middle one for pedestrian traffic; and the outside lane for hailing a cab.

Other metaphors include various animals, a railroad boxcar, and a mirrored cannon aiming south towards the park.
The building serves as a sculptural statement on the current state of architecture: the old being buried by the modern movement; the failing modern movement; and the rising of the new postmodernism.
INDEX TO DRAWINGS

GROUND LEVEL

1. Mechanical
2. Office receiving
3. Loading dock
4. Arts Center receiving
5. Crate/exhibit storage
6. Workshop
7. Matting room
8. Art storage
9. Cafe storage
10. Unexcavated
11. Illinois Central train station

LEVEL 1

1. Office lobby
2. Theater
3. Projection room
4. Film archives
5. Pedestrian passage-way
6. Arts Center lobby
7. Cafe
8. Coats
9. Janitors closet
10. Art store
11. Storage
12. Outdoor plaza

MEZZANINE

1. Open to below
2. Small gallery
3. Member's lounge

CHICAGO ARTS CENTER
4. Coffee bar

LEVEL 2
1. Office elevator lobby
2. Exhibit/display
3. Large gallery
4. Small gallery

LEVEL 3
1. Director's office
2. Assistant directors office
3. Curator's office
4. Conference room
5. Kitchen
6. Staff room
7. Reception/secretary
8. Library
9. Large gallery
10. Sculpture garden

LEVEL 4
1. Leasable office space

SECTION A-A
1. Office lobby
2. Theater
3. Pedestrian passage-way
4. Art Center lobby
5. Galleries
6. Art Center administration
7. Office floors
8. Restaurant bar

CHICAGO ARTS CENTER
WEST ELEVATION
EAST ELEVATION - SECTION
CONCLUSIONS
CONCLUSIONS

I feel that the project was very successful in its use of symbolism and metaphor. Through the development of this project I feel I have enlarged my design capabilities and it has been invaluable in helping me to develop my process of designing buildings which go beyond function and achieve deeper meanings and expression in art and architecture.

To try to design a building as I would a year or two ago would be like taking a step light years backward. But yet it was my earlier learning of functionalism which has enabled me to develop and expand this far and still maintain control of a project. Because architecture must function. Architecture should be functional art. With other art forms, painting for instance, if a person does not care for it he can merely walk on by. But it is hard to ignore a work of art when one must live, work, and function in it. Maybe that is why architecture is such a conservative art form.

The project does not attempt to create a new architectural style but is a statement on the state of architecture today. To do the same project five years from now would not
be valid. Modern architecture only
dies once. I feel that this could only
have been done at this period in time
for it is a statement of the time. It
will probably be my last falling
building.

I feel that having multiple meanings
or codings in a project is important.
This provides a larger base which the
viewer can draw from and enrich his
experience. The more meanings an
architect has in his work the more
chance he has of the laymen experi-
encing just one of them.

This is only the second project I
have done with this philosophy. I
hope that I continue to learn and
explore and take these beginnings
even further.
PROGRAM
A PROGRAM FOR THE
CHICAGO ARTS CENTER

PREPARED BY JAMES J. VELLNER
FALL 1978

COLLEGE OF ARCHITECTURE AND PLANNING
BALL STATE UNIVERSITY

CRITICS:

PROFESSOR ROBERT KOESTER
PROFESSOR ART SCHALLER

CHICAGO ARTS CENTER
TABLE OF CONTENTS

A. GENERAL PROBLEM DESCRIPTION
   1. INTRODUCTION
   2. LOCATION AND SITE
   3. SCOPE OF PROGRAM
   4. PARTICIPANTS

B. SIMILAR PROJECTS AND CRITICAL ISSUES

C. CLIENT DESCRIPTION
   1. CLIENT
   2. BUDGET
   3. CLIENT GOALS

D. ORGANIZATIONAL DATA
   1. USERS AND USER ACTIVITIES
   2. FLOW DIAGRAMS
E: FUNCTIONS

1. SPACE REQUIREMENTS
2. SPACE RELATIONSHIPS

F: GENERAL ENVIRONMENTAL CRITERIA

G: BUILDING CODES

H: FINANCIAL

1. FINANCING
2. COST ESTIMATE ANALYSIS
INTRODUCTION

The hypothetical project I have chosen for my fifth year thesis is a Chicago Arts Center. This will include an Arts Center, leasable office space, restaurant, and an outdoor plaza. The rent from the office leasing will go to support the Arts Center.

The precedent for this is the Museum of Modern Art in New York City selling the air rights over their new addition. The problem with this is that they will make no more additional money after the sale.

Therefore, I feel the idea of leasing space is a more viable solution to gathering funds for the Arts Center. This will provide the Arts Center with an assured income for future years in addition to donations. This helps to solve the financial problems that many other art centers face.

The approximate square footages for these spaces are:

- Arts Center: 38,000 G.S.F.
- Leasable Office Space: 70,000 N.S.F.
Restaurant 2,500 N.S.F.
Outdoor Plaza 2,800 S.F.

The Chicago Arts Center is intended to help advance culture and art in the Chicago area. Chicago is becoming a cultural center of the United States in addition to being a merchandising center. The facility will hold a prominent place in the artistic and cultural development of Chicago.

The Arts Center will feature all types of art and not be restricted to merely painting and sculpture. This will include: drawing, printing, painting, sculpture, photography, architecture, and cinematography (films).

The facility will provide permanent exhibition space as well as flexible exhibition space for traveling exhibits of paintings, sculpture, drawings, architecture, etc. A theater will be provided for movies and multimedia presentations. Included in the facility will be a snack bar, art store, library, members' lounge, and other support and service areas.

The Arts Center is not meant to compete with the other art museums in the area, namely, The Art Institute of Chicago and the Museum of Contemporary Art, but to complement them and add to the cultural activities offered by the city of Chicago. The Art Center may feature types of art that the other museums touch on too briefly. Also, the large flexible exhibition spaces will increase the number of traveling exhibitions that can be displayed in the city. With the growth of art and culture in Chicago, the Arts Center will be a welcome addition.

As for the leasable office space, although there is no present heavy demand for office space, it will be in demand within five years. Therefore, leasing the space should not be a problem. This will help pay off costs of the building and provide the Arts Center with a good initial yearly budget.

LOCATION AND SITE

The site is located in downtown Chicago, Illinois (see location maps). It is a prominent location on Michigan Avenue, just east of the downtown loop. It occupies a one block area bordered by Michigan Avenue on the west, Lake Street on the north, Beaubien Court on the east, and Randolph Street on the south. It is a long, narrow site in the north-south direction with dimensions of
70' x 378'. Being located in the downtown area, the site is in the heart of the business and retail center of the city. This will attract people from all parts of Chicago and the surrounding suburbs. The site is easily accessible by auto and all types of public transportation. Also, the downtown site will attract many people during lunch hours, as well as during the day and on weekends. The location was selected to draw people from both the downtown loop and from the north Michigan Avenue shopping/business area. It will serve as a meeting place to bridge the two areas, and to help revitalize the downtown business area. The new downtown State Street Mall is also an attempt to stimulate downtown business development. Other downtown projects under discussion include: The proposed Loop College, the $700 million North Loop Redevelopment Project to occupy seven blocks, and a skyway system for the North Loop project and other buildings on and off State Street to connect the second stories of buildings.

The site I have chosen for my project is currently being proposed for a high-rise office/apartment building. I felt that Chicago would benefit more culturally with a new Chicago Arts Center and office.

More site data and detailed information can be found in the site analysis.

SCOPE OF PROGRAM

The program for the Chicago Arts Center should be adequate up to the year 2000, and possibly beyond, as far as space requirements are involved.

The program will not deal with expansion requirements, although many expansion concepts would be feasible.

PARTICIPANTS

This program was prepared under the direction of Thesis Professor Robert Koester in the Fall of 1978. Additional Thesis Critic is Professor Art Schaller.
SIMILAR PROJECTS AND CRITICAL ISSUES

Several similar projects will now be mentioned, along with some of the critical issues involved with each one. For more detailed information on these buildings, please refer to the Building Type Analysis.

1. RICHARD KASELOWSKY MUSEUM
   Bielefeld, Germany

   Architect: Philip Johnson

   Critical Issues:

   The provision of a convenient delivery and service entry;

   The design of the fixed gallery space; and

   The image of the building in the park-like setting.

2. TOCHIGI MUSEUM OF ART
   Utsunomiya, Japan

   Architect: Kiyoshi Kawasaki and Associates
Critical Issues:
The display of the artwork to involve the active participation of the viewer; and

The outdoor plaza should be a place, "where artists and art lovers can make their contributions to the total environment of the museum."

3. TEL AVIV MUSEUM
Tel Aviv, Israel

Architects: Itzhak Yashar and Dan Eitan

Critical Issues:

Natural light through skylights;

Provision of circulation for large crowds; and

Display area for a variety of exhibitions.

4. UNIVERSITY ART MUSEUM
Berkeley, California

Architect: Mario J. Ciampi & Associates

Critical Issues:

Meeting the demands of the function without losing the building's expression as a work of art.

5. EVERSON MUSEUM OF ART
Syracuse, New York

Architect: I. M. Pei & Associates

Critical Issues:

The provision of individualized exhibition spaces; and

Dealing with large overpowering surrounding buildings in such a small scale building.

6. WHITNEY MUSEUM OF AMERICAN ART
New York, New York

Architects: Marcel Breuer and Hamilton Smith

Critical Issues:

Providing little floor spaces at the bottom and
large gallery floors higher up; and

The utilization of artificial light and very little natural light.

7. OFFICES

Critical Issues:

The core and corridor design; and

The size of the grid module. Avoiding interior offices which would receive no natural daylighting.

With the above in mind, some of the critical issues for the Chicago Arts Center are:

1. The integration of the Arts Center and the office facilities;

2. Maintaining an open office, yet secure building;

3. Dealing with the narrow 70-foot wide site;

4. Answering the functional needs, yet making the building a work of art; and

5. Providing natural light, yet protecting the art object from it.
CLIENT

The client for the project is an imaginary Board of Trustees for the Chicago Arts Center. The Board of Trustees is operating with state and city funds, as well as private donations and funds. They are a group of wealthy Chicagoans who are interested in advancing art and culture in Chicago. The board meets once a week to discuss museum policy and finances.

The Board of Trustees appoint a director of the Arts Center who will hire an assistant director and curator with the approval of the Board of Trustees. Additional staff will also be hired.

Staff will include:

- Director
- Assistant Director
- Curator
- Secretary/Receptionist
- Maintenance
- Security
- Entry
- Coatroom
- Additional Workers
For further information on the staff's duties, see the section on Users and User activities.

BUDGET

With state and city funds plus art endowments, private funds, donations, and bonds, the budget will be very generous. This will allow a beautiful piece of architecture to be built.

CLIENT GOALS

1. A facility that will hold a prominent place in the artistic and cultural development of Chicago.

2. An active facility that people will be drawn to meet, gather, and enjoy all types of art.

3. A building which not only functions well, but makes an exciting, original architectural statement.

PERSONAL GOALS

1. Utilize natural lighting wherever possible.

2. Achieve a lively interaction between indoor and outdoor spaces.

3. Develop site as a pedestrian gathering and meeting space: Use site to draw people to and into the building.

4. Carry the concept of a work of art into the actual design of the Art Center without overpowering or competing with the artwork contained within it.

5. Achieve a definition of the different functions of the building, yet maintain a cohesive form.

6. Create a functional environment which answers the needs of the program.

7. Advance art and culture in Chicago through a well-designed building.

8. Define the circulation/central gathering space.

9. Develop a personal philosophy of the art of architecture and buildings as a work of art.
USERS AND USER ACTIVITIES

1. ARTWORK - The artwork is one of the prime users. It is considered a user because it is utilizing the space in the facility, and it has certain requirements. There must be adequate room to display the artwork to the viewers, and to provide the proper spacing between the art objects. Also, adequate and proper light must be provided to illuminate the artwork. Proper climate control is necessary for the protection and preservation of the artwork. For security reasons, there should be few public entrances to the gallery sections of the Art Center.

2. TEMPORARY EXHIBITS - The Art Center will host a large number and variety of traveling and temporary exhibits. These will include: Painting and sculpture shows, craft shows, local exhibitions of all types, architectural exhibitions, furniture exhibitions, and other art shows of all types. Small scale as well as large scale exhibitions will be accommodated. The spaces for these exhibits must therefore be very flexible. They should be placed easily accessible by the receiving zone of the museum and freight elevator.
3. PERMANENT COLLECTION - The Arts Center will have a limited, but diverse permanent collection. The work will be rotated on a less frequent basis than the temporary exhibits. When not on display, the work will be stored in a climate-controlled storage room especially designed for the storing of artwork. The permanent exhibits need not be as close to the storage area as the temporary exhibits.

4. VIEWERS - The viewers of the artwork must have adequate space for circulation and also for standing still and viewing a particular piece of art. They should not be forced to stand too close or too far away from the artwork. Seating should be provided to sit on and relax, and restroom facilities must be provided. Viewers will mainly come from Chicago and its suburbs. A large volume can be anticipated during lunch and after work hours from people who work in the downtown area.

5. DIRECTOR - The director of the Art Center is appointed by the Board of Trustees for the Chicago Arts Center. He is in charge of all administrative business concerning the museum and is also in charge of organizing all exhibitions and performances of the Arts Center.

6. ASSISTANT DIRECTOR - The assistant director assists the director in his work of operating the Arts Center.

7. CURATOR - The curator is in charge of the display and care of the exhibits. Also, he is in charge of the repair of all damaged exhibits.

8. RECEPTIONIST/SECRETARY - The secretary is in charge and handles all secretarial duties for the Arts Center. Duties include answering the phone, typing, filing, ordering office supplies, and other administrative tasks. She will also serve as the receptionist for the administrative area of the Arts Center.

9. CONFERENCES - Conferences will take place in a conference room. Larger meetings can be conducted in the theater when not in use. The conference room is used for meetings held by the director. Also, the Board of Trustees meet twice a month to discuss the policies and direction of the Arts Center. The conference room should also be accessible for public use if necessary.

10. CHICAGO ARTS CENTER MEMBERS - Members of the Chicago Arts Center will hold
their meetings in the Arts Center. These meetings will take place either in the conference room or in the theater. A member is one who has paid yearly dues to the Arts Center. This entitles one to free entrance to the museum and special events and access to the members’ lounge. It can be anticipated that members who work in the area will stop during lunch and after work to see the exhibits or use the café.

11. STAFF - Additional staff necessary to running the Arts Center are also employed. These include coat-checks, people to work the entrances, workroom people, security people, and maintenance. A staff room will be provided for these people to store coats and belongings in, and to take breaks in. There is also the possibility that some of the staff might be volunteer workers.

12. MAINTENANCE - Full-time maintenance consists of one daytime janitor and one nighttime janitor. The nighttime janitor will also function as night security. The office areas will be maintained by a separate janitorial service.

13. SECURITY/ENTRY - Security will be provided for by a security guard and staff members. Offices should be strategically located so as to have a view of other spaces and thus aid in security. A nighttime security guard will be provided.

Entry will be through main entrance where donations will be taken for the museum fund. The staff member at the entrance will have a view of the lobby and nearby spaces.

14. ART SHOP - The Art Shop will sell souvenirs and materials related to the Arts Center as well as books and prints and original artwork. It will probably be operated by one or two people.

15. SNACK BAR (CAFÉ) - A sandwich bar will sell sandwiches and refreshments to the public. This will also draw people into the Arts Center during lunch hours and after work. Tables provided for seating will overflow into the lobby area.

16. PUBLIC GATHERINGS - There should be space provided for group gatherings on both the interior and exterior of the museum. This will
encourage the use of the Arts Center as a meeting and gathering place.

17. FILMS AND THEATER - A small theater will be provided to show films, small productions, and multimedia shows. The theater can also be used for group and public meetings. The films are more artistic or experimental in nature and usually available or shown in ordinary theaters. These productions are shown throughout the day and into evening. Approximately 400-500 people should be accommodated. There should be access to the theater even when the rest of the museum is closed.

18. LIBRARY - A small library and reading room will be provided to contain the Arts Center's collection of art books.

19. WORKSHOP - The shop will be used to contain tools for repairing exhibits and assembling new ones. It will also be used for packing and unpacking traveling exhibits.

20. STORAGE - Storage space must be provided for the storage of artwork not being displayed and for other materials. Also, packing crates of traveling exhibits must be stored.

21. DELIVERY - Space must be provided for the arrival and departure of traveling exhibits and other displays.

22. DINING - A place should be provided where Chicagoans can stop for lunch and dinner. The customer will want to sit in a comfortable atmosphere with some sort of visual stimulus.

23. OFFICE OCCUPANTS - The occupants will be Chicago businessmen, architects, or artists. They need a place conducive to working. Also, being professionals, they need a space that projects a professional, successful, and memorable image. Their hours will mainly be from 8 a.m. to 5 p.m. Many commute via public transportation to different parts of the city and to different suburbs. Others drive to work and can park in the Grant Park underground parking facility.
FLOW DIAGRAMS

VIEWERS:

ENTRY → COAT CHECK → LOBBY → GALLERIES

OFFICE WORKERS:

LOBBY → ELEVATORS → OFFICE

CHICAGO ARTS CENTER
EXHIBITS:

RECEIVING -> WORKSHOP -> FREIGHT ELEVATOR CORRIDOR -> GALLERIES

CRATE & DISPLAY STORAGE

CHICAGO ARTS CENTER
FUNCTIONS:

**ARTS CENTER**

<table>
<thead>
<tr>
<th>Area</th>
<th>Square Feet</th>
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<tbody>
<tr>
<td>Large Galleries</td>
<td>12,000 S.F.</td>
</tr>
<tr>
<td>4@ 3000</td>
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<tr>
<td>Small Galleries</td>
<td>1,800 S.F.</td>
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<tr>
<td>2@ 900</td>
<td></td>
</tr>
<tr>
<td>Lobby Area</td>
<td>2,000 S.F.</td>
</tr>
<tr>
<td>Theater</td>
<td>4,500 S.F.</td>
</tr>
<tr>
<td>Projection Room</td>
<td>100 S.F.</td>
</tr>
<tr>
<td>Film Archives</td>
<td>100 S.F.</td>
</tr>
<tr>
<td>Gift and Art Shop Storage</td>
<td>800 S.F.</td>
</tr>
<tr>
<td>Snack Bar (Café)</td>
<td>600 S.F.</td>
</tr>
<tr>
<td>Library</td>
<td>900 S.F.</td>
</tr>
<tr>
<td>Members’ Lounge</td>
<td>900 S.F.</td>
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<tr>
<td>Kitchen</td>
<td>150 S.F.</td>
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<td>Room Description</td>
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<tr>
<td>--------------------------------------</td>
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<tr>
<td>Director's Office</td>
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<tr>
<td>Assistant Director's Office</td>
<td>200</td>
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<tr>
<td>Curator’s Office</td>
<td>200</td>
</tr>
<tr>
<td>Receptionist/Secretary</td>
<td>150</td>
</tr>
<tr>
<td>Conference Room</td>
<td>300</td>
</tr>
<tr>
<td>Staff Room</td>
<td>300</td>
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<td>Workshop</td>
<td>600</td>
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<tr>
<td>Matting Room</td>
<td>200</td>
</tr>
<tr>
<td>Storage (Artwork)</td>
<td>900</td>
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<tr>
<td>Receiving (Loading Dock and Shipping)</td>
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<tr>
<td>Grate and Display Storage</td>
<td>600</td>
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<tr>
<td>Restrooms</td>
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<tr>
<td>2 @ 200</td>
<td>400</td>
</tr>
<tr>
<td>Coatroom</td>
<td>200</td>
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**CHICAGO ARTS CENTER**
EXTERIOR

Sculpture Garden 2,500 S.F.
Plaza 2,800 S.F.
TOTAL EXTERIOR AREA =5,300 S.F.

LARGE GALLERIES - 4@ 3,000 S.F:
Display of permanent and traveling exhibits. This space should have a light and airy quality to it. The space should also be comfortable. Natural lighting should be used where possible, but the artwork must be protected. The space should be flexible to adapt to various exhibits. Three-dimensional as well as two-dimensional artwork will be displayed in these spaces. The space should be exciting, but still provide a proper backdrop for the artwork.

Requirements: High ceiling
(16' min. height is desirable)
Good lighting
Proper ventilation and climate control for artwork
Good acoustics
Security

Equipment: Seating (benches)
General lighting
Track lighting

SMALL GALLERIES - 2@ 900 S.F.
The small galleries will be used for the exhibition of prints, drawings, photographs, and small scale works of art and exhibits. These spaces will have a lower ceiling height and more intimate atmosphere than the large galleries. The space should be scaled to the smaller scale work being exhibited. The small galleries should have a quiet atmosphere to them. Other requirements are similar to those in the large gallery spaces.

LOBBY AREA - 2,000 S.F.
The lobby should be a grand entry space into the Art Center. This space serves as the central gathering space of the museum, and should be a main large space with a light and airy quality about it. This should be a high-ceiling space with plenty of plants and natural light. This space also serves as an interior sculpture court and seating area for the café. This space should be a comfortable place for people to gather and meet in.

Equipment: Benches
Chairs
Entry desk/Security
Public phone
Seating pit for group gatherings

THEATER - 4,500 S.F.
An intimate atmosphere for the viewing of films and multimedia productions. Approximately 500 people should be seated. This space is used throughout the day for viewing films.

Requirements: Small stage
            Good acoustics
            Lighting grid plus low-level general lighting
            Access to theater even when museum is closed.

Equipment: Movie screen
            Podium

PROJECTION ROOM - 100 S.F.
The projection room is located behind the rear wall of the theater. It contains all of the museum’s audio/visual equipment. Adequate ventilation of this space is required.

FILM ARCHIVES - 100 S.F.
A climate-controlled vault located adjacent to the projection room. This serves to protect and preserve the Art Center’s collection of films.

GIFT AND ART SHOP - 800 S.F.
Located adjacent to the museum’s entrance. The shop should have a colorful, friendly atmosphere to entice people to enter and buy.

Requirements: Entrance to art shop without having to enter the museum and paying.
               Must have view of entire shop from counter.
               Storage is necessary.

Equipment: Counter
            Shelves
            General lighting
            Telephone

STORAGE - 100 S.F.
Storage area for the art shop. Access should be from behind counter.

SNACK BAR (CAFE) - 600 S.F.
This space should project a colorful, friendly, and clean environment. It should be adjacent to the lobby. The café serves hot and cold sandwiches, salads, drinks, and other refreshments to the museum.

CHICAGO ARTS CENTER
goers. Overflow seating takes place in the museum lobby. Should be located adjacent to the restaurant.

Equipment: Tables and chairs
Benches
Counter
Stools
Grill
Refrigeration unit
Coffee maker
Cola machines

Requirements: Good ventilation

LIBRARY - 900 S.F.
The library should be small scale, intimate space, with a quiet environment. However, the space should be colorful and warm enough to invite people to use it.

Requirements: Good general lighting
Natural light, but no glare
Good acoustics

Equipment: Shelves
Reading tables
Chairs

MEMBERS’ LOUNGE - 900 S.F.
This should be a pleasant, comfortable environment for the members of the Chicago Arts Center to gather and meet. A private space, yet still in contact with the rest of the Art Center.

Requirements: Natural lighting
Good acoustics

Equipment: Coffee bar
Tables and chairs
Lounge chairs
Plants

KITCHEN - 150 S.F.
A small kitchen for preparation of refreshments during special events or openings. The space should be functional and clean. Located near circulation arteries for distribution to different areas in the Arts Center.

Requirements: Close off from public when not in use.
Good ventilation

Equipment: Stove/oven
Double sink
Cabinets
Refrigerator
Counters

DIRECTOR'S OFFICE - 200 S.F.
A warm, pleasant working atmosphere. Private office of museum director. Should have view of various parts of museum for security control. Natural lighting should be provided.

Equipment: 1 desk
1 desk chair
2 side chairs
1 credenza
File cabinets
Telephone
1 couch

ASSISTANT DIRECTOR'S OFFICE - 200 S.F.
Office of the Art Center's Assistant Director. Requirements same as director's office.

CURATOR'S OFFICE - 200 S.F.
Office of the Arts Center Curator. Requirements same as director's office.

RECEPTIONIST/SECRETARY - 150 S.F.
Area for secretary of the Art Center's staff. Located adjacent to the other offices. Requirements are similar to the other offices.

CONFERENCE ROOM - 300 S.F.
A warm, pleasant, intimate environment. Used to conduct the museum meetings in. Also, allow for the possibility of public use of this space.

Requirements: Natural light
Good general lighting
Acoustical considerations

Equipment: Conference table
Chairs
Plants
Telephone
Faberboard and markers
Easel

STAFF ROOM - 300 S.F.
This space should be accessible from the administration areas. This is where the staff store their coats and belongings and it serves as a place to take breaks. The atmosphere should be friendly and colorful.

Requirements: Natural lighting
Security

Equipment: Tables
Chairs
Lockers
Desks

WORKSHOP - 600 S.F.
A large, high-ceiling space for assembling exhibits and repairing displays. Access to freight elevator and galleries are necessary. Strong relationship to traveling exhibit galleries.

Requirements: Adequate ventilation
Isolated acoustically from rest of museum

Equipment: Work benches
Stools
Tool storage cabinet

MATTING ROOM - 200 S.F.
Related to the work areas of the Art Center. This is a separate space for clean operations such as matting prints and drawings. Adjacent to print and drawing gallery and to storage of prints and drawings.

Requirements: Clean, dust-free environment
Large areas of flat table space

Equipment: Worktables
Good general lighting

STORAGE (ARTWORK) - 900 S.F.
Area for the storage of paintings and sculptures. Provision must be made for the moving of large and heavy artwork from storage to gallery and back. Corridor ceilings and doors along this route should be at least 12' high and a freight elevator should be provided.

Requirements: Climate controlled area for the protection and preservation of the artwork
Proper ventilation
Proper relative humidity

Equipment: Painting storage racks
Sculpture storage racks

RECEIVING - 600 S.F.
Loading dock and shipping area used for handling, opening, and packing of large crates. Receiving area should be covered to protect the exhibits during unloading and loading. Trucks may load from the side as well as from the rear. An automatic dock leveling device should be provided.

Requirements: Service door which accommodates small vans and panel trucks as well as larger trucks
High ceiling
CRATE AND DISPLAY STORAGE - 600 S.F.
Large storage space adjacent to the receiving area. As exhibits arrive at the Art Center, they are uncrated and the crates are to be stored here during the exhibit.

Requirements: High ceiling space
              Access to loading dock
              Large doorway

RESTROOMS - 2@ 200 S.F.
The restrooms should have a bright and clean look to them. Access should be from the Art Center lobby.

Requirements: Adequate ventilation
              Visual privacy
              Acoustical considerations

Equipment: Sinks
            Water closets
            Urinals
            Hand dryers
            Dispensers, etc.

JANITOR'S ROOM - 100 S.F.
This space should be located in the service end of the building and kept out of the public's eye.

Equipment: Shelves
            Floor drain
            Shop sink

LEASABLE OFFICE SPACE - 70,000 S.F.
The leasable office space should have a light and airy quality to it. It should be a pleasant and comfortable environment to work in. Natural lighting should be a prime consideration. The office space could possibly serve as the vertical element to the complex. Spaces included in the gross square footage are:

- Elevators
- Janitor's closet
- Stairs
- Electrical closet
- Restrooms
- Telephone closet
- Mech. shaft
- Fire hose cabinets

Located near the entry and staffed by one person. This space should be easily noticed by the museum-goer.
OFFICE LOBBY - 1,500 S.F.
The office lobby should have a high ceiling and a light and airy quality about it. Despite the playfulness of the space, it should also project a professional image for the tenants that work there. Adjacent to the Art Center lobby, but access must be controlled.

Equipment: Seating  
Plants/planter  
Directory  
Public phone  
Security station

RESTAURANT - 2,500 S.F.
Adjacent to office lobby, the restaurant should have a semi-formal atmosphere. Good views are desirable from the restaurant. Restaurant kitchen should be adjacent to the snack bar in the Art Center as restaurant also operates the snack bar.

Requirements: Exciting space  
Good ventilation  
Natural lighting as well as subdued artificial light

Equipment: Kitchen equipment  
Tables  
Chairs  
Bar and stools  
Planters

EXTERIOR

SCULPTURE GARDEN - 2,500 S.F.
A passive outdoor area for the exhibit of sculptures. The atmosphere should be quiet and thoughtful for contemplating the works of art or escaping the hustle and bustle of the city. The space should be isolated from community exterior spaces.

Requirements: Exposure to sunlight, but provide shade also  
Provide exterior electrical outlets

Equipment: Benches  
Fountain  
Drinking fountain  
Plants/planter

PLAZA - 2,800 S.F.
The plaza will serve as the active outdoor area of the Art Center. It will serve to attract and draw people to the Art Center. Noontime activities and events will aid in making this a very active and used urban space.

CHICAGO ARTS CENTER
The plaza should contain certain amenities to attract the pedestrian:

- Seating (1 L.F./30 S.F.)
- Sun
- Water
- Trees
- Food/refreshments
- Relationship to street
- Triangulation/sculpture
GENERAL BUILDING CRITERIA

1. The building should be as open as possible, yet still allowing adequate security for the Art Center.

2. People should be able to tell where they are in the building in relation to the rest of the building.

3. Natural lighting should be used, but artwork must be protected from the sun’s rays.

4. The interior should be flexible to accommodate a variety of exhibit types.

5. Roof areas should be developed as roof terraces and gardens for the public in certain areas.

6. Building environment should be suited to the preservation of the artwork contained in it.

7. Lobby will be used as central focus of activity: gathering, café from snack bar, art sales, etc.

8. The building should meet the demands of function, but not lose site of the building’s own
role as an expression of the art of architecture. The function of the building is to display and exhibit works of art, while the building itself will be a work of art as well as functional.

9. Circulation should force visitors to pass in full view of the lobby entry counter.

10. Facility should be designed so the museum's spaces and facilities are accessible to handicapped individuals.

EXTERIOR CRITERIA

1. Receiving area should be provided to accommodate vans, small panel trucks, and larger trucks for traveling exhibits.

2. Sculpture court should be isolated to prevent theft of artwork.

3. A drop off zone should be provided on site for cars and buses.

4. Outdoor plaza should be placed in relation to main entrance to help draw people into the museum and serve as a meeting and gathering place.

5. Exterior should reinforce building statement as a focal point of the area.

GROWTH AND CHANGE

The building is programmed into the 21st Century. Should expansion be necessary, the museum will move upward and outward. It will possibly utilize air rights over surrounding streets or expansion into neighboring buildings.

ENVIRONMENTAL CONDITIONS

The museum must be fully air conditioned to control temperature and relative humidity levels, dust particles, fumes, and prevention of fungi. The system to be designed must be practical to provide one constant level of temperature and humidity in areas housing art objects, and perhaps another more suited to human occupancy in areas primarily for people.

A constant level selected within this range is:

- For artwork: RH 45% to 60%
- Temp. 65 Deg. to 72 Deg. F.
Recommended levels for people are as follows:

Summer:  RH 55%
         T 72 Deg.
Winter:  RH 45%
         T 68 Deg.

LIGHTING AND DAYLIGHT CONTROL
WHERE ARTWORK IS HOUSED

The following information is taken from pages 53 and 54 of Keck - A Primer on Museum Security. A factor to consider is that ultraviolet rays can be damaging to artwork. Although strictly speaking, all wave lengths of light can cause photochemical damage, it is the ultraviolet and bluish portion of light that is photochemically most active. The museum objects most likely to be affected by this damaging force are those which contain fugitive pigments, dyes, or inks; textiles of all types; leather, animal skins, feathers, paintings (especially watercolors), books, manuscripts, drawings, and paper. Certain woods tend to become darkened, and wood stained with dyes can fade. Some pigments in pastels are fugitive. The fading or yellowing of the vehicle in paints and varnishes can also lead to surface erosion and changes in solubility.

CHARACTERISTICS OF LIGHT

Daylight is not constant. It varies considerably depending on the angle of the sun, the conditions of the atmosphere, and the degree of scattering from clouds or dust particles. We judge artificial light in terms of the characteristics of natural light. When the different types of light are compared from the photochemical point of view—all at the same relative energy levels—we find that activity increases from incandescent light, which is less damaging than sunlight, which is less damaging than pure ultraviolet. If a light-sensitive object is exposed to illumination for a given period of time, the greatest changes, therefore, will occur under pure ultraviolet and the least changes under incandescent light.

COLOR TEMPERATURE

Figure 2 is a table of factors of probable rate of damage from listed light sources with given color temperatures. Every form of science requires standards of measurement and comparison. The concept of color temperature is based on the characteristics of radiant energy from a black body radiator. Such a radiator may be the window of
a furnace. As the temperature is gradually raised, the color perceived passes from dull red to brighter red, and finally through yellow to a pale, brilliant blue at the highest temperatures. At each temperature, the black body radiator emits light of a different wavelength distribution. It is from this analogy of color and heat that our tables of light characteristics, e.g., color temperatures, are compelled.

For instance, tungsten filament (incandescent lamps) give a yellowish warm light, low in ultraviolet and with a distribution of energy similar to yellow heat at 2400 deg. to 3000 deg. Kelvin. (Kelvin temperature, °K, is a term of measurement equal to Centigrade temperature plus 273 degrees.) An overcast sky is said to have a color temperature between 5000 and 7000 deg. K. North light—preferred by artists—has a color temperature in the neighborhood of 6000 deg. K, with nearly an equal amount of red and blue energy. After discussion of intensities and color temperatures, specialists advise that museums make an effective compromise of around 4500 deg. K in their lighting.

The control of illumination can be in two directions—either to alter the spectral quality of the light source (eliminating the ultraviolet or near ultraviolet output) or by minimizing the intensity of light striking a surface; or by a judicious combination of both these safeguards.

Usually spectral characteristics of light can be controlled by means of special filters. The intensity of daylight may be diminished by manually or electronically operated shades, louvers, and curtains. Diffusing surfaces, materials, and glasses serve to reduce intensity. Reductions can be effected by the use of neutral gray glass such as Pittsburgh Plate Glass Solargray or the American Window Glass Lustragray. Plate glass that reflects radiation because of a thin deposit of metal is also available: Pittsburgh Plate Glass LHR Twindow and LHR Solargray Twindow. Where fluorescent lamps are used, acrylic filters designed as UF-1 and UF-3 can effectively cut out the ultraviolet component without appreciably altering the rest of the spectrum. Plexiglas UF-1 is practically colorless; Plexiglas UF-3 is slightly yellow. Choose the filtering method compatible with your display and your budget.
COLOR TEMPERATURE

<table>
<thead>
<tr>
<th>SOURCE</th>
<th>RATED COLOR TEMP. °K</th>
<th>D/pc</th>
</tr>
</thead>
<tbody>
<tr>
<td>ZENITH SKY, THROUGH WINDOW GLASS</td>
<td>11,000</td>
<td>1.58</td>
</tr>
<tr>
<td>OVERCAST SKY, THROUGH WINDOW GLASS</td>
<td>6,400</td>
<td>0.682</td>
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<tr>
<td>COOL-WHITE DELUXE FLUORESCENT</td>
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<td>WARM-WHITE DELUXE FLUORESCENT</td>
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<td>SUN AT 30 DEG. ALTITUDE, THROUGH WINDOW GLASS</td>
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<tr>
<td>DAYLIGHT FLUORESCENT</td>
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<tr>
<td>OVERCAST SKY THROUGH PLEXIGLAS LR-1</td>
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<tr>
<td>PHILIPS FLUORESCENT LAMP 34 (1955)*</td>
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<tr>
<td>OVERCAST SKY THROUGH PLEXIGLAS G 911B**</td>
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<tr>
<td>INCANDESCENT LAMP</td>
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<tr>
<td>PHILIPS FLUORESCENT LAMP 32 *</td>
<td>——</td>
<td>0.096</td>
</tr>
</tbody>
</table>

* J.J. BALDER
** L.S. HARRISON

FACTORS OF PROBABLE RATE OF DAMAGE PER FOOTCANDLE (D/pc) AND APPROXIMATE COLOR TEMPERATURE FOR VARIOUS LIGHT SOURCES.

CHICAGO ARTS CENTER