7. General
a. Custodial Storage ........... 600
b. Custodial Lounge .......... 200
c. Vending Area .............. 125
d. Snack Lounge ............. 500
e. Shipping and Storage ... 2000
SUB TOTAL ................ 25400

B. Art Studios
1. Ceramics
a. Faculty Office ........... 210
b. Studio with Storage ... 1000
c. Mixing Area .......... 200
e. Kiln Area ................ 700
g. Gaizing Area ........... 100

2. Painting
a. Faculty Office .......... 150
b. Studio ................ 1250
c. Rack Room ............. 100
d. Storage ................ 100

3. Textiles
a. Faculty Office .......... 150
b. Studio ................ 1000
c. Loom Room ............. 1000
d. Storage ................ 200

4. Photography
a. Equip. checkout ........ 125
b. Dark Room with lockers . 500
c. Individual darkrooms . 200

5. Drawing Studio
a. Faculty Office .......... 150
b. Studio ................ 1400
c. Storage ................ 100
6. Design Studio  
   a. Faculty Office .......... 100  
   b. Studio .................. 900  
7. Sculpture Studios  
   a. Faculty Office .......... 230  
   b. Sculpture Work Areas ... 2800  
   c. Storage .................. 120  
8. Metalsmith Studio  
   a. Faculty Office .......... 200  
   b. Studio .................. 1300  
   c. Storage .................. 100  
9. Art Education  
   a. Seminar Room ............ 200  
   b. Group Class Area ........ 400  
   c. Faculty Office .......... 100  
   d. Kitchen/Storage .......... 100  
10. Media Studio Room  
   a. General Work Area ........ 400  
   b. Dark Work Area ........... 100  
   c. Equip. Checkout .......... 70  
11. Printmaking Studio  
   a. Faculty Office .......... 100  
   b. Studio .................. 750  
   c. Lithograph and press .... 500  
   d. Etching, serigraphy and  
      Solvent Room ............. 500  
12. Shop  
   a. Staff Office and Eq. .... 100  
   b. Shop Area ................. 400  

| SUB TOTAL .................. 18395  |
| DEPARTMENT TOTAL .......... 43795  |

Department of Music

A. Supportive  
1. Administration  
   a. Academic Studies Chair ... 200  
   b. Applied Studies Chair ... 200  
   c. Department Chairman ..... 200  
   d. Secretary Office .......... 150  
   e. Copy and Storage .......... 75  
   f. Waiting .................. 200  
   g. Conference ................ 300  
   h. Lounge ................... 200  
2. Offices  
   a. Faculty Music Office .... 41.300  
   b. Faculty Reg. Office ...... 31.100  
3. Classrooms  
   a. Small Classrooms ....... 24.300  
   b. Large Classroom .......... 500  
   c. Percussion Room .......... 500  
   d. Storage .................. 1000  
4. Library  
   a. Library of Music .......... 500  
   b. Check Out and Repair ..... 500  
   c. Individual Booths ....... 104.30  
5. Practice Rooms  
   a. Individual Piano ......... 33.500  
   b. Individual Non-Piano ... 21.300  
   c. Piano Majors Room ...... 24.700  
   d. Large String Quartet ..... 1000  
6. Recording Studio  
   a. Studio .................... 1000  
   b. Acoustical Control ....... 200  
   c. Production of Electric  
      Music ..................... 200  
   d. Storage .................. 200  
7. Halls  
   a. Small Recital Hall ...... 1500  
   b. Storage, Loading Dock ... 500  
   c. Maintenance .............. 1000  

| DEPARTMENT TOTAL .......... 16425  |
Department of Theatre

A. Supportive
   1. Administration
      a. Department Chairman .... 200
      b. Assistant .............. 150
      c. Secretary .............. 100
      d. Copy and Storage ........ 75
      e. Conference .............. 300
      f. Lounge .................. 200
   2. Offices
      a. Faculty Offices ....... 57.100
   3. Classrooms
      a. Student Classrooms ... 27.400
      b. Large Rehearsal Room ... 1000
   4. Dressing Rooms
      a. Green Rooms .......... 37.100
      b. Dressing Rooms ...... 57.200
   5. Studio Theatre
      a. Theatre with Foyer ..... 6500
      b. Backstage Support ..... 500
      c. Lighting Control ...... 150
      d. Storage ............... 500
   6. Receiving and Shop
      a. Loading and Storage .... 500
      b. Shop .................... 500
   7. Outside
      a. Amphitheatre with
         Support .................. 3500

DEPARTMENT TOTAL ...... 18475

Department of Performing Arts

A. Supportive
   1. Administration
      a. Department Chairman .... 200
      b. Secretary .............. 100
      c. Storage and Printing .... 75
      d. Conference .............. 300
   2. Offices
      a. Faculty Offices ....... 57.100
      b. Faculty Lounge ........ 300
   3. Dance Studios
      a. Dance Floor with Seating and
         Storage .................. 3000
      b. Small classroom ....... 27.300
      c. Dressing Rooms with
         Lockers .................. 27.200

DEPARTMENT TOTAL ...... 5875
Department of Architecture

A. Supportive
   1. Administration
      a. Faculty Office ............200
   2. Studio
      a. Student Studio ............1500

DEPARTMENT TOTAL ............1700

Additional

A. Circulation ............$10%......8630
B. Mechanical ............$10%......8630
C. University Shop
   1. Shop
      a. Office ....................100
      b. General Layout Space ....600
      c. Storage ...................200
   2. Exterior Restaurant and Store
      a. Kitchen, Storage ............360
      b. Eating Area Exterior ......500
      c. Clothing Store ............360

UNIVERSITY TOTAL ............1620

D. Outside Courts ............12500

GRAND TOTAL SQUARE FOOTAGE FOR ACTUAL BUILDING SPACE ......105,470

GRAND TOTAL SQUARE FOOTAGE FOR ALL BUILT SPACE ..............118,470
Design Process
The design process that I have utilized for the development of this thesis project is the result from a basic teaching philosophy at Ball State University. I will try to explain briefly the process which is the culmination of five years in this atmosphere.

The process begins in the very basic considerations to the site. First, the surrounding environment is analyzed and major building types, circulation paths and materials are related to the solutions inherent in my design. Secondly, formal massing in relationship to existing buildings and plazas are considered. The third concept is the functional relationship between programmatic elements and special opportunities that can be developed into the site. This is the study of different parti's. Then building materials, elevational studies, entire complex planning, and interior functions are developed. The process is complete by the final revisions in a specific concept which proves to be the most effective.

Special design tools were used in the process which aid in the conceptual and actual design development of space. These tools include the video cassette recorder and camera that can be passed through the eighth inch models created. This was a good form of documentation because it gave me an actual sense of the entrances into the complex and for the plaza which is created between.
Programmatic parti's consist of elements simplified to large volumes based on functional requirements. These parti's are devices used to develop the plan. The results of the parti's that I formed were:

Close relationship of large span spaces such as the Theatre and Dance Halls.

Close (physical) connection of the Art Museum to the School of Fine Arts.

A close relationship of the amphitheatre to the School of Music.

Segregation of the educational facilities from the recreational facilities.

Axial organization and addressing of the complex to the new quadrangle.

Development of plaza space as an integral element in the design of the complex.
CONCEPT A

This concept was developed from the first major organization response. Basic goals were motives for the placement of masses. These basic goals were: large span elements isolated and located toward the south of the site to provide easy access from the parking lot adjacent to the Teachers College Museum as the focal and major elemental mass facing the newly created quadrangle, studio spaces forming a linear building along the north, an amphitheatre located to the west of the site to respond to the residential area and circulation, and finally the shops located north of the studios because of its relationship to the students.
Because of the tension created in concept A, the development of another scheme was inherent. This concept used many of the same initial reactions to the site and the same functional organization in concept A except a central semi-public plaza was the central space and the buildings were situated around that space. The minor functions were placed on the exterior of the semi-circular ring of buildings. This clustering technique allows for much more response to the heavy circulation on the site, creates more flexibility and still utilizes the basic goals of concept A.

Other goals which were achieved in this concept include: concentrated activities in the central space, equal importance and separation to the three major building types: Halls, Education, Recreation and create a stepping effect of the buildings around the plaza.

This concept produced some responsive strengths to initial goals. A definite structural separation of the large span spaces from the grid system. The Art building had major access to receive north lighting in all studio spaces. The service entrances and circulation patterns were simple and organized.

The weaknesses in the concept created some dismay because of their impact on the original and major goals. The first and most obvious weakness was the segregation of disciplinary activities from one another. Rigid forms and large massive wall areas became to over bearing.
CONCEPT C

The third concept developed is a response to the first two. Concept C is based on four major organizational goals. The first goal is interdisciplinary activities created through physical, audible and visual reinforcement. The second goal is the Fine Art Schools major size utilized as "the" organizational element between the other disciplines and its heirarchical confrontation to the new quadrangle. Closer physical proximity of spaces in the complex was the third goal, and the final goal was a better response to pedestrian circulation patterns and separation of different structural forms.

This concept was accepted as a feasible solution to the design problem. Floor plans and elevational studies were produced. Individual programmatic considerations were also developed and incorporated. Each discipline was reviewed and specific characteristics were analyzed to produce the most efficient and aesthetic solution. The first discipline reviewed was the Fine Arts School. This school was to provide the physical link to all other disciplines because of its great amount of square footage. The first level will provide the auditorium space to the east end, a sculpture studio for easy access to the plaza level for displaying works, service entrance into the school and vertical and horizontal
circulation avenues. The upper levels of the Art School provided for north, lighted studios and visual connections to the major Theatrical, Musical and Performing Arts buildings. An actual connection to the Art Museum was provided for on the first and second levels because of its strong relationship.

The second discipline reviewed was the Museum and Restaurant facilities located to the north of the Art School. Physical separation of the restaurant was determined from the simple functional differences in education and recreation. The placement is situated in a major entrance to the complex and will draw circulation into the central space in my complex.

The Music School is the next largest discipline and was located to the south of the Art School. Separation of the large recital hall from the administration and classrooms was developed. The large hall is grouped with the others and classrooms are located within closer proximity to the Art administration and classrooms.

The Theatre and Performing Arts School were located adjacent to one another because of similar functions and requirements. Administrative facilities face the west and address the circulation which runs along the residential boundary.
This concept was the strongest of the three concepts produced at the end of the first quarter. The next step was to review its strengths and weaknesses. Strengths include strong formal statement of buildings to the new quadrangle, interaction between disciplines, response to circulation patterns and entrances. The weaknesses of the project were conflict of the major organizing element (the Art School) becoming a massive overbearing form to the plaza space, the cold space created on the north side of the Fine Arts building, poor circulation, negative service approaches and no real continuity.
Design Development
DESIGN DEVELOPMENT

PLAZA CONCEPT

After the first quarter review juries my concentration was centered on solving the design problems from concept C. This development was quite lengthy and drawn out. Because of the major problems in the organization and function of concept C, I was forced to reconsider some of the factors which were controlling the outcome of the design. By reconsidering these factors it did not necessarily mean that those concepts would be eliminated from the design.

The most influential and dominant factor was the use of the Fine Arts School as the organizing element for the complex. It served the purpose of a monumental building facing the quadrangle in a semi-Beaux Arts style of symmetrical massing and also gave the Art student the most varied and interdisciplinary options available. Along with these options it also formed large amounts of north studio space which viewed down upon the plaza and sculpture areas. By serving these specific goals it also created major problems from the college students point of view. The massive overbearingness of the school on the plaza was too much. The subtractive method was attempted but proved to be ineffective because of the enormous
size of the building and the north shadow which covered the entire plaza space. The next attempt was to create a stepped atrium similar to that in the Architecture building and reduce the massive cold north space created. This was acceptable except that the overbearingness did not lend itself to the fluid circulation the central space required.

After accepting the fact that concept C was ineffective, the next step was to create a scheme that accepted the functional requirements and placement of the specific disciplines. This began by reevaluating the major goals of the project. The fundamental disciplinary interaction that I wanted so desperately had to be modified. By compromising this major goal and allowing that which was common among all the students become the organizing element, my plaza concept was the answer. Therefore, the five major elements were joined together end to end in a sense and created a continuous loop. The area created between and in the center was now the unifying element.

The first organizational pattern to be determined was the actual configuration and major massing of the complex. The Art Museum and Restaurant were to remain in place and the Art School would now be rotated on axis ninety

final study of plaza concept
degrees and run parallel to McKinley Street. The small separation between the Museum and Art School would then become the actual formal entrance into the complex. The Music School, Theatre and Performing Arts School create the other buildings which line the west edge of the site. By creating two large linear masses and a void between, a problem of building consistency could have appeared. For this reason, I simply separated the masses apart in a manner which gave them interlocking appearances. I also used similar materials, banding lines and heights.

Once the plaza was created and the building masses faced one another, the obvious idea was to continue the physical connections around the complex. This link was just a small pedestrian circulation bridge on the second level. After numerous attempts to create solutions which would not destroy the sense of place in the plaza I decided to finally let go of the "physical" notion of connection between disciplines. This would now place the emphasis from physical to visual. For this my design would require a strong inwardly developed concept. By producing glass curtain walls on the building surfaces which face the plaza, visual interaction is created. In order to be consistent with the
structural skin that exists on the exterior portion of the complex, and not interfere with the visual interaction, a screen wall was introduced. This screen wall is actually separated from the building and creates an inner observation circulation deck. This concept is carried out on both sides of the plaza. The wall becomes an extension of the building and a symbol of the architectural skin.

Functional planning on the interior corresponds to the plaza. Individual school programs were designed as separate entities to create a sense of individuality while creating interdisciplinary action.

The approach to the complex became an important consideration in the development of the plaza. For this, my research into the Italian City Plaza was of extreme benefit. From this research the introduction of a tower was placed at the only inside corner in the plaza. This large tower created a strong vertical statement in the plaza and therefore alleviated the monotone height that was existant. By using a square plan for the tower and a column skeletal frame at the major south entrance I picked up on this form and used it at every entrance into the complex.
The landscaping and plaza design was developed to concentrate the emphasis of the central space into a positive pedestrian area to congregate. Large green spaces were also developed to lighten the flat open space created between the buildings and also to cool the plaza during summer periods, and provide recreational areas for students.
Final Design
The final design solution was the development of the plaza concept. The details of fenestration, site materials, building materials, plans and elevations were completed. The following drawings are the culmination of the graphic representation in my thesis year. Enjoy.
NORTHEAST ENTRY TO PLAZA
CONCLUSION

Today we as students of architecture are faced with many decisions in the design process. Our own interests carry us toward a practical application in the profession. This must be considered and taken advantage of to the fullest. I can only say that throughout this project I have tried to the best of my abilities and I have succeeded.