DESIGN
DEVELOPMENT

MADISON PLACE · MADISON IN · PAUL E. STROHM
DESIGN DEVELOPMENT

SITE

The design development phase of my project was simply the further development of the project as it stood after the schematic phase. There were no major conceptual changes which occurred.

COMMONS/CIRCULATION SPACE

The development of this space led to a smaller, more wholeistic space, losing the linear nature of its initial concept.

THEATRE

The theatre's concept was altered considerably from my initial response. The commercial space which masked it was eliminated, to allow for it to establish its own identity. This was further strengthened by establishing the main entry on Main Street while retaining the relationship with the commons/circulation space.
FINAL DESIGN

The only two areas of change that occurred after design development was that of the form and expression of the city hall and the entry definition to the commons/circulation space. Spatially, the entry sequence was strengthened to deal with a clear progression of space, culminating in the central exhibition space.

The overall vocabulary established in the theatre and central commons/circulation space was utilized in the design of the city hall. This tended to begin to pull the vocabulary together, unifying the entire project. Wall detailing and enlarged sections were examined to fully complete the design.
MADISON PLACE

COMMUNITY THEATRE
COMMONS SPACE • SEATING • EXHIBIT

ARTIST MUSEUM • CLASSROOMS

HISTORIC MADISON INC.

RESTAURANT

CITY HALL

MADISON, INDIANA

PAUL E. STROHM

THESIS 1979-80
View from the southeast looking northwest toward the north side of Main Street.

View from the south looking toward the north Main Street facade.
Theater entry and Complex entry marker on Main Street.

Complex entry marker from the corner of West and Main Street.
View from the northeast looking southwest toward the intersection of West and Third Streets with the City Hall in the background.

Main Street elevation of the theater.
City Hall entry at the corner of Third and West Streets.

Exterior exhibition, amphitheatre area/commons/circulation and City Hall entry marker.
CONCLUSION/COMMENTS

The experience of my thesis year at Ball State has been invaluable to my architectural education. I feel I have gained a great deal in dealing with a rather large building. My view of architecture as a high form of art as has been previously stated, was strengthened. I feel I was able to give the building life and expression . . . a spirit of its own . . . living within the historic fabric of the city of Madison, a new spirit . . . a new building . . . I believe to be a successful, exciting, thesis project.
FINE ARTS BUILDING
UNIVERSITY OF IOWA
DES MOINES, IOWA

BUILDING SURVEY

The building houses classrooms, workshops, studios, and offices for the Department of Drama, Fine Arts, and Music. The building also serves the community by housing a 700 seat auditorium. The building is principally open on ground level to allow people movement to flow through and into the building and the court/campus beyond: thus a gateway.

PARTI/CONCEPT

The building is a combination of a wall that is bent, with an object which is the auditorium.

SITE/BUILDING RELATIONSHIP

The building's location and relationship to the site is best characterized as being a wall that defines an edge of a walked-across, open square, which separates the Fine Arts Building from the new Law School Building to be completed.
PEDESTRIAN CIRCULATION

The pedestrian circulation is from a central node on the ground level up to an area, where the choice is to go either direction, in a linear manner. One direction leads to the end of the building which will ultimately be extended to meet the new Law School. The other direction leads to and terminates at the lobby for the auditorium.

STRUCTURE

The building was rigidly designed and formed using a uniform structural bay for the entire structure. There is one exception, that being the structure for the auditorium, which is an even multiple of the other bay size.

UNIQUE FEATURES

The building use in defining the courtyard, is further personified by its raising up so as to give the most of the site to the people of the campus. The theatre is acoustically and size wise able to accommodate many types of productions, both theatrical and musical.
ROBERT G. OLMSTEAD THEATER
ADELPHI UNIVERSITY
GARDEN CITY, NEW YORK

BUILDING SURVEY

The theatre is a multi-functioning all purpose space which can adopt to many different audiences/stage relationships. The building also contains classrooms, a sculpture/exhibition area, theater support spaces, and an outdoor amphitheater.

PARTI/CONCEPT

The building is a combination of geometric forms, essentially though a square volume.
SITE/BUILDING RELATIONSHIP

The site/building relationship is one of an object within a space, which is chiefly a grassy hill area which is located on the interior of a commuter campu-

PUBLIC CIRCULATION

The building's circulation is essentially linear with the lobby being a major node on all levels. The circulation then moves away off of it. A secondary, vertical circulation system, used to provide access for those performing. It is located at the end of the horizontal circulation.

STRUCTURE

Load bearing walls and a circular row of columns support large 6' deep steel trusses, which are located asymmetrically to the stage and audiences location. The horizontal circulation is reinforced by the series of columns. The structure is expressed honestly and simply.
UNIQUE FEATURES

The unique feature of the building is the flexible auditorium space, which can adapt to almost any desired stage/audience arrangement. This is accomplished by a combination of fixed and flexible seating. Another unique feature is the highlighting and exposure of the HVAC, structural, and electrical.

IMAGE/METAPHOR

The building does not elicit any notion that it is a theatre, but it still remains a simple somewhat sculptural form in a green landscape.

COMMENT/CONCLUSION

The building lacks acoustical design considerations, but due to the types of productions presented, this may not have been a critical design constraint.
ARTS FOR LIVING CENTER
HENRY STREET SETTLEMENT, NEW YORK

BUILDING SURVEY

The building, located in a Lower East Side neighborhood of New York City, is joined to the Henry Street Playhouse, a 1920's quasi-Federal style playhouse. The building revolves around a plaza (outdoor amphitheater) with spaces which include offices, studios of varying kinds, meeting rooms, gallery exhibition space, and general office areas.

PARTI/CONCEPT

The building concept is one of a subtractive eroded rectangular volume.

BUILDING/SITE RELATIONSHIP

The building was designed to maintain the facade of the adjacent playhouse. The building takes cues from the Henry Street Playhouse. The building is an object that semi-encloses the amphitheater, which is oriented toward the street to relate to the neighborhood. The buildings massing and materials were purposefully 'background' to blend in and be a part of the area.
CIRCULATION

The circulation of people through the building is essentially linear, even though the site configuration dictates two 90 degree turns.

STRUCTURE

The structure of the building seems to not have played a role in dictating the design. Irregular bays are utilized with a system using concrete beams and columns with a concrete waffle slab to tie the entire building together.

UNIQUE FEATURES

The building's main unique feature is that of its orientation and relationship to the surrounding neighborhood. The way the plaza is oriented outward to the street, providing places for the gathering and meeting of people. Its relationship to the theater is sympathetically handled.
IMAGE/METAPHOR

The building elicits images of not only being a backdrop to relate to the images of the neighborhood and also creating a backdrop for the people who use the center, placing them at the center of attention, thusly 'on stage'.

COMMENTS/CONCLUSIONS

The building is quite successful in its concept of being a place for drawing people in to help expose people to the arts. This has a direct application to my project because it is what I intend to do with my building. The amphitheater could have been softened a little by placing trees and vegetation within to soften some of the rather harsh edges.
HUNTINGTON ART GALLERY
HUNTINGTON, WEST VIRGINIA

BUILDING SURVEY
The building is comprised of several viewing areas for art exhibition, an auditorium, a library, and three workshop/studio spaces, which people from the city can come and use.

PARTI/CONCEPT
The building concept is a combination of geometric volumes combined to create a court.

BUILDING/SITE RELATIONSHIP
The building/site relationship is as a totality, an object within space. However, upon breaking the components of the building down, the relationship becomes one of site and building combining to enclose and define space.
CIRCULATION

The circulation is essentially linear within the main building, along a path where in given areas the circulation path is the art exhibition spaces.

CIRCULATION/EXHIBITION SPACE

The circulation with individual exhibition spaces is left entirely to the people using the space. This allows for flexibility in potential arrangement of displays.

STRUCTURE

The structure is comprised of a carefully articulated concrete frame with brick infill and exposed concrete waffle slab ceilings. There is no consistent bay size employed. Thusly, the spaces seemed to have been designed initially upon other considerations and the structure applied to the spaces as was required. The materials are expressed honestly and simply both internally and externally.
IMAGE

The building's image is one of children's building blocks assembled in an orderly and at right angled pattern.

UNIQUE FEATURES

The major unique feature of the building is its conservative expression of form. The interior spaces are in good scale with the small to medium sized art work the museum exhibits. This is principally due to the moderate ceiling height established. Window placement is designed to provide framed views of the surrounding wooded site and the landscaped courts.

CONCLUSION/COMMENT

The building seems to be quiet, allowing the artwork, people, and site to become the most important elements in the design.
PAUL MELLON CENTER FOR THE ARTS
WALLINGFORD, CONN.

BUILDING SURVEY

The center is an all encompassing arts center for performance, art studios, classrooms, music practice rooms, an experimental theater, and faculty offices which service two preparatory high schools located on either side of the building. The center is divided into two areas, the theater, which is adaptable to a number of types of musical and theatrical productions and a classroom, studio, office, and preparatory area.

CONCEPT/PARTI

The building concept/parti is an assemblage of encased volumes, that create a semienclosed court. Compositionally the building could be considered to be a gateway to either campus.

BUILDING/SITE RELATIONSHIP

The building/site relationship is that of an object within space, that allows the site circulation to flow through the building.
CIRCULATION

The building's circulation, either the theater or in the music studio class area is essentially linear with vertical circulation on each end.

STRUCTURE

The structural system was not used as a design organizer or form determinate for the building. It was merely applied cosmetically as needed after the spaces were designed.

IMAGE/METAPHOR

The building elicits two images at once. On one hand the building is itself a piece of artwork, sculpture in a grassy park like setting and on the other hand it is a gateway to either campus and the arts in general.
UNIQUE FEATURES

The major unique feature of the building is its sculptural artistic characteristic of its massing and how the site circulation is directed through the building. The adaptability of the auditoriums, both acoustically and size wise is also a feature.

COMMENTS/CONCLUSION

The concept of the building as a gateway is interesting metaphorically in its potential application to my project. The flexibility and adaptability of the theater is very similar to the needs of my theater.
IVORY TOWER RESTAURANT AND ART GALLERY
SANTA MONICA, CALIFORNIA

BUILDING SURVEY
The combination, art gallery and restaurant is located in an urban area, surrounded by commercial buildings. The building contains banquet rooms, dining rooms, and a bar for a total dining capacity of 350 people.

CONCEPT/PARTI
The building was conceived and designed as a wall, dictated by the site proportions and programmatic square footage requirements.

BUILDING/SITE RELATIONSHIP
The building was conceived as a frontal object within space, which is principally comprised of a parking lot and commercial businesses.
PUBLIC CIRCULATION

People movement is essentially binodal. Upon entry into a central lobby area, movement is either right or left to dining areas, or up to a second level, which has a similar arrangement.

SERVICE/SUPPORT CIRCULATION

Food supplies enter the building on the back side and are either stored or processed immediately in a linear arranged kitchen, on both floors, which can service all dining areas directly.

STRUCTURE

The structure of wood beams and columns, is based on a rectilinear bay system throughout. Both beams and columns are honestly expressed, internally and externally as a design organizer. They are painted bright colors to reinforce this idea.

UNIQUE FEATURES

The unique feature of the building is its integration of an art gallery with a restaurant, into an attractive positive environment to dine and experience art. The paintings are exhibited in all people places within the building: lobby, circulation, both horizontal and vertical, bar, and dining.
IMAGE/METAPHOR

The building is a big showcase, for art-work and people.

COMMENT/CONCLUSION

The building seems a good example of integrating the two functions together, so that the totality is greater than the sum of the parts. Potential applications with my project are possible.
ROBERT S. MARX THEATER
CINCINNATI, OHIO

BUILDING SURVEY

The building is designed as the third phase of a building program for Playhouse Inc. Both theatrical and musical productions are presented in the asymmetrical thrust theater. There are two levels, the lower level being the stage, and the support spaces, with an outside entry and the upper level containing a main lobby, circulation and seating.

CONCEPT/PARTI

The building was conceived as a combination of partial geometric forms, which were fragmented and manipulated to meet the desires of the designer, both internal programmatic and external formally.

BUILDING/SITE RELATIONSHIP

The building is located on the highest portion of a large grass and tree covered area directly next to a 50-year old Victorian Pavilion. The building thusly becomes an object within space.
PUBLIC CIRCULATION

Public circulation is characterized by: passing through the park setting, into a plaza area between the Victorian pavilion and the theater; into a lobby; into a major central circulation spine which is doubly loaded with theater aisles.

PRODUCTION/PERFORMER CIRCULATION

Production/performer circulation moves through the site to the private lobby, into a major linear corridor, which widens into a major node at the area which provides direct access to the stage. Most of the major support spaces have access from this area.

STRUCTURE

The structural steel trusses of the theater seating area are placed at a purposefully nonsymmetrical in relationship to the stage and seating arrangement. This causes tension to arise in its relationship with seating, stage, circulation, etc.
UNIQUE FEATURES

The unique features are its conceptional placement and relationship to the Victorian Pavilion/Art Gallery Building and its exposure and asymmetrical design of the structure and theater house.

IMAGE/METAPHOR

The building looks like a piece of sculpture, which has been placed too close to a historic monument.

CONCLUSION/COMMENT

The theater defiantly infringes upon the Victorian Pavilion and its relationship with the surrounding park. There is an apparent lack of acoustical design considerations. The theater does a good job of handling the public/production circulation.
UNIVERSITY ART MUSEUM
UNIVERSITY OF CALIFORNIA

BUILDING SURVEY

The building provides the museum space to house the entire university art collection. The multi-leveled, tiered museum has a central atrium space which all spaces radiate off of.

CONCEPT/PARTI

The building concept is one of a sculptured geometric form.
BUILDING/SITE RELATIONSHIP

The building is an object within space. It stands as something dissimilar in scale, form, materials, and function to anything immediately around it.

LOWER LEVEL CIRCULATION

The circulation of people upon entering the building is from a main lobby through a central atrium space to any one of three tiered display areas.

UPPER LEVEL CIRCULATION

The upper level(s) circulation is essentially linear in nature, from major space to major space with circulation being primarily by ramps, which jut out into the central atrium space.

EXHIBITION AREA CIRCULATION

Circulation within separate exhibition areas is totally flexible, to allow for the most potential alternatives for display. Circulation from level to level is primarily by means of ramps and secondarily by means of stairs.
STRUCTURE

The structure of the building is of reinforced concrete beams and columns which support the tiered fan shaped display areas and which direct the spatial emphasis to either the central atrium space or the landscaped sculpture garden.

UNIQUE FEATURE

The unique feature of the building is its circulation flow and movement that flows through the building and its external form statement.

IMAGE/METAPHOR

The image of the building is one of a sculptural element within a low rise building environment. The building does in fact mark what is inside.

COMMENT/CONCLUSION

The building possess a good solution for a major art museum design problem. The flow of people up and through the building is a definitely a strong point of the design.
STUDIO SPACE

user space

BUILDING ADMINISTRATION

organizational group

user space description

The space will be leasable studio space for local/regional artists to use for the production and selling of their work. The space would be on a fixed rotation for the purpose of allowing a number of artists to participate. The space would be located adjacent to the studios to allow for usage with the classrooms. The emphasis would be for usage as an educational tool.

space standard

Storage cabinets w/ sink and counter space

environmental requirements

Natural north lighting preferred.
Exhaust system

environmental performance

Accessible to public for viewing and mingling.

comments

The spaces are intended to be directly accessible to the Commons/Circulation space.
STUDIO CLASSROOM

user · space

organizational group

user · space description
These spaces would be utilized by local artists in resident for teaching space.

environmental requirements
Indirect natural light, north desired
Exhaust and natural ventilation
Easily accessible to the public

space standard
Sink
Cabinets w/counter space
Tables
Lockers
Stools

environmental performance

comments
user · space

DESCRIPTION
This space offers a flexible multi-types of exhibition space. The intent is that this space be the focus of the structure.

SPACE STANDARD

ENVIRONMENTAL REQUIREMENTS
Natural lighting
Lockable, security at night

ENVIRONMENTAL PERFORMANCE
Active
Accessible
A focus
Adaptive
Informal
Encourage Interaction

COMMENTS
user · space

The meeting space will provide flexible space of varying sizes, all of which are connected by movable partitions.

environmental requirements

No windows required, but would be nice
Acoustic separation from each other.

environmental performance

comments

MEETING ROOMS

user · space

BUILDING ADMINISTRATION

organizational group

user · space description

250 Chairs
65 Tables
6 lecterns

space standard

4
2
number
750
300
sq. feet
total sq. feet
SECRETARY/RECEPTIONIST

user • space

BUILDING ADMINISTRATION

organizational group

user • space description

The person will perform the basic secretarial duties for the building manager.

environmental requirements

Natural Lighting
Acoustically open
Operable windows

space standard

Typewriter
Typewriter stand
Desk
Office Chair
Three Lounge Chairs
Files

environmental performance

Open and accessible to the public

comments
BUILDING MANAGERS OFFICE
user · space

BUILDING ADMINISTRATION
organizational group

user · space description
The building manager would be responsible for the administrative and practical aspects of running the building, from collecting the rent to scheduling of the use of the Commons/Circulation space to being responsible to the City Council for the building.

space standard
Desk
Files
Book Shelves
Tack Board Space
2 Visitors Chairs
Throw-off Table

environmental requirements
Acoustically
Natural lighting
Operable windows

environmental performance

comments
user space

COMMUNITY THEATER
organizational group

user space description

This is the area of performance. It should have an adequate fly loft, an' should be trapped to allow for entry from below.

environmental requirements

Adaptability for any one of several types of productions.
Adequate ventilation
Combine with the stage pit for drama

space standard

environmental performance

comments
user · space

COMMUNITY THEATER
organizational group

user · space description
Props will be constructed and/or painted/stored in this space. It must be adjacent to the stage but not visible to the audience.

environmental requirements
Exhaust for painting
Natural lighting
Operable windows
Exhaust system for painting

space standard
Work Benches
Saw Horses
Tools for stage design

environmental performance

comments
COSTUME WORKSHOP

user space

COMMUNITY THEATER

organizational group

user space description

Costumes used in productions within the theater will be produced or altered within this space. The space may also double as a chorus practice area.

environmental requirements

Special Exhaust
Humidity control

space standard

Collapsible Table
8 Chairs
Cabinet Space
Sink, for dyeing
Clothes Rods

environmental performance

comments
MAKE_UP/DRESSING

user space

COMMUNITY THEATER
organizational group

user space description
The space will be used for both dressing and make-up. Each space will have at least one lavatory.

environmental requirements
Acoustic isolation
Air conditioned

space standard
3 Sided Make-up Mirrors.
4 Chairs
Clothes Hanging Rack

environmental performance

comments
STAGE MANAGERS OFFICE
user·space
COMMUNITY THEATER
organizational group

user·space description
The stage manager will be changing with each production, and will need to have facilities in which to work, adapt for a number of different people.

environmental requirements
Acoustically private

space standard
Desk
File Cabinet
Throw Off Table
Desk Chair
Book Cases
2 Visitors Chairs
Tack Board Space

environmental performance

comments
VESTIBULE - LOBBY

user · space

COMMUNITY THEATER

organizational group

user · space description

The space is to serve as the major foyer to the auditorium. It is likely that this space will be accommodated within the main circulation system, and will serve in a dual capacity. The space should be visible from the street.

1

number

1200

sq. feet

total sq. feet

environmental requirements

Acoustic absorption material

space standard

environmental performance

Active
Dynamic
Open, stress interaction
Inviting
Colorfully lighted
Lively

comments

Part of the art display might be incorporated in the design.
<table>
<thead>
<tr>
<th>user · space description</th>
<th>environmental requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>The space will provide flexible, retractable seating, adaptive to many types of productions. A desired maximum distance from stage of 100 feet. Caution will be taken to provide clear sight lines from stage to all seats.</td>
<td>Acoustically isolated from noise Light control No natural lighting Mid-range reverberation time Acoustically adaptable to varying kinds of productions.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>space standard</th>
<th>environmental performance</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Diagram" /></td>
<td>Intimate with stage, performers</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>number</th>
<th>sq. feet</th>
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<tbody>
<tr>
<td>625</td>
<td>4,125</td>
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</table>

<table>
<thead>
<tr>
<th>total sq. ft</th>
</tr>
</thead>
<tbody>
<tr>
<td>6,6</td>
</tr>
</tbody>
</table>
user · space

RESTAURANT

organizational group

user · space description

This space is to utilize the activity outside the building for orientation. Spaces are to provide for varying table arrangements.

environmental requirements

Sun shade control
Orientation to breezes if possible
Security, lockable

space standard

Flexible seating, chairs-table

environmental performance

Active, Dynamic
Personal
Intimate

comments

Spaces need to be people oriented, activity oriented. Sidewalk cafe atmosphere.
user · space description
Areas will have spaces directed toward events, activities, spaces, either within or outside the building. The service will be table service restaurant, possibly on more than one level.

space standard
Table and chairs for 200 people, interchangeable, flexible.

evironmental requirements
Acoustic privacy-acoustically open
Natural lighting, atmosphere

evironmental performance
Dynamic
Active
Intimate
Adaptable
Privacy
Community

comments
EXHIBITION CITY/BUILDING DIRECTORIES

user · space

organizational group

user · space description
The space will provide an area for flexible exhibition along with providing a city, building, and historic building directories.

environmental requirements
Natural lighting
Acoustically open
Security, lockable

space standard

environmental performance
Active
Informal
Accessible
Exciting
Inviting

comments
INFORMATION DECK
user - space

VISITORS CENTER
organizational group

user - space description
The desk will coordinate all information about city, area, or building.

environmental requirements
Open acoustically

space standard
Book shelves
Counter Desk
Typewriter
Desk Chair

environmental performance
Accessible
Active
Dynamic

comments
user \cdot space description
This space is to house the 200+ paintings on permanent display and some pieces of sculpture. It is to provide for flexibility and the capability to expand as the collection grows. The space should also be able to accommodate traveling art/painting exhibitions.

environmental requirements
Humidity control
Some spaces have indirect light
Security day and night
No direct sunlight

environmental performance
Active
Dynamic
Diverse

comments
Strong relationship to the community theater central circulation space.
user space

MADISON OHIO VALLEY ARTS COUNCIL
organizational group

user space description
The president resides over the Board of Directors, which makes administrative decisions. He is the main symbol of the organization to the public. He is jointly responsible for promoting the organization and sponsored events. He is in charge of the bringing in of monies for MOVAC.

environmental requirements
Acoustically isolated
Natural light
Natural Ventilation, operable sash

environmental performance
Open
Accessible

comments
View into gallery circulation space
SECRETARY/RECEPTIONIST

**user space**

MADISON OHIO VALLEY ARTS COUNCIL
organizational group

**user space description**
The secretaries responsibilities includes meeting visitors, the public, being the office manager, and handling some or all of the monies of the organization.

**space standard**
3 Lounge Chairs
Book Shelves
Files
Desk
Desk Chair
Typewriter
Typewriter Stand
Table

**environmental requirements**
Acoustically open
Natural light

**environmental performance**
Active space
Be located at a control point

**comments**
Important to be accessible to the public
DIRECTOR

user.space

MADISON OHIO VALLEY ARTS COUNCIL

organizational group

user.space description

The director is responsible for the scheduling, organizing, and promotion of MOVAC. He would be a full time employee with an administrative, theatrical production, technician, and general arts background.

environmental requirements

Operable windows
Natural light
Acoustic isolation

space standard

Desk
Filing Cabinets
Desk Chair
2 Visitors Chairs
Tack Board
Book Case
Throw-off Table

environmental performance

comments
CONFEREE ROOM

user-space
HISTORIC MADISON INC
organizational group

user-space description
Act as a small meeting/conference space for Historic Madison Inc. The space needs direct access to the directors office.

environmental requirements
Acoustical isolation

space standard
8 Chairs
Conference Table
Tack-up Space
Slide Screen

environmental performance

comments
RECEPTIONIST

user space

HISTORIC MADISON INC

organizational group

user space description

The receptionist would meet the public initially, handle phone calls, typing, filing and other secretarial jobs. She would work under the executive secretary.

environmental requirements

Natural light
Operable windows
Acoustical open

space standard

Desk counter
Typewriter
Office Chair
Book Shelves

environmental performance

Active
Friendly
Familiar

comments
EXECUTIVE SECRETARY

user-space
HISTORIC MADISON INC
organizational group

user-space description
Would perform specific secretarial duties for the director. She would also act as a business manager and would handle all monies of the office.

environmental requirements
Semi-private acoustically
Natural light
Operable windows

space standard
Desk
Typewriter Stand
Typewriter
Desk Chair
Files
Book Cases

environmental performance

comments
ASSISTANT DIRECTOR

user-space

HISTORIC MADISON INC

organizational group

user-space description

The assistant director would work closely under the director. He does developmental design work meets with the public, both individually and collectively, and heads the office when the director is out of town.

space standard

Drafting Table
Desk, Action Office
Book Cases
Tack-up Boards
Desk Chair
Visitors Chair

environmental requirements

Semi-private
Operable Windows
Natural Light
Flexible

environmental performance

comments
user-space
HISTORIC MADISON INC.
organizational group

user-space description
The director serves as the organization's main public image. He has direct contact with the public. He is an architect and is involved with design consulting for both Historic Madison and the Main Street Project. He lectures all over the country and serves as a public relations man for the city and Historic Madison Inc.

space standard
Drafting Table
Book cases
Office Desk
2 Visitors Chairs
Tack Board
Throw-off Table

environmental requirements
Acoustic isolation
Operable windows
Natural light

environmental performance
Active
Accessible and visible to public

comments
### BUILDING COSTS

<table>
<thead>
<tr>
<th>Building</th>
<th>Cost per s.f.</th>
<th>Total s.f.</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>City Hall</td>
<td>$50/s.f.</td>
<td>24,000</td>
<td>$1,200,000</td>
</tr>
<tr>
<td>General Rldg. Admin.</td>
<td>50</td>
<td>10,320</td>
<td>$516,000</td>
</tr>
<tr>
<td>Historic Madison Inc.</td>
<td>60</td>
<td>1,030</td>
<td>$61,000</td>
</tr>
<tr>
<td>MOVAC</td>
<td>50</td>
<td>6,020</td>
<td>$310,000</td>
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<tr>
<td>Visitors Center</td>
<td>60</td>
<td>600</td>
<td>$36,000</td>
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<td>Restaurant</td>
<td>65</td>
<td>5,240</td>
<td>$340,600</td>
</tr>
<tr>
<td>Theater</td>
<td>73</td>
<td>8,625</td>
<td>$629,625</td>
</tr>
<tr>
<td>Theater Support</td>
<td>42</td>
<td>4,930</td>
<td>$207,060</td>
</tr>
<tr>
<td>Commons/Circulation</td>
<td>45</td>
<td>24,274</td>
<td>$1,092,330</td>
</tr>
<tr>
<td>Unassignable</td>
<td>57</td>
<td>18,610</td>
<td>$1,063,428</td>
</tr>
</tbody>
</table>

**Total Building Costs:** $5,456,243

### CONSTRUCTION COSTS

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building Costs</td>
<td>$5,456,243</td>
</tr>
<tr>
<td>Fixed Equipment @ 12% of Building Costs</td>
<td>654,749</td>
</tr>
<tr>
<td>Site Development @ 8% of Building Costs</td>
<td>436,499</td>
</tr>
<tr>
<td><strong>Total Construction Costs</strong></td>
<td>$6,547,491</td>
</tr>
</tbody>
</table>

### TOTAL BUDGET

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Costs</td>
<td>$6,547,491</td>
</tr>
<tr>
<td>Partial Site Acquisition</td>
<td>450,000</td>
</tr>
<tr>
<td>Movable Equipment</td>
<td>785,698</td>
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<tr>
<td>Professional Fees</td>
<td>458,324</td>
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<tr>
<td>Contingencies</td>
<td>654,749</td>
</tr>
<tr>
<td>Administrative Costs</td>
<td>130,949</td>
</tr>
<tr>
<td><strong>Total Budget</strong></td>
<td>$9,027,211</td>
</tr>
</tbody>
</table>

*Note: All prices are based on January 1979 price data/estimates.*
ARCHITECTURAL GRAPHIC STANDARDS

TIME SAVERS STANDARDS

THEATER DESIGN, by George Izanior

INTERVIEWS

Tom Mariority, Architect, Director Historic Madison Inc., the Main Street Project

Cliff Taylor, President MOVAC

Steve White, Past-President of MOVAC