Art Exchange

Cathy S. Weatherford
contents
COUN TENANCE
Mr. J.R. Barrett
Mr. & Mrs. G.R. Weatherford
Mr. & Mrs. H.E. Barrett
Mr. & Mrs. Wm. E. Robinson

DIAL O GUE
John S.J. Burke, studio critic
Greg Detmer
Jeff Culp
Don Perry

MNEMONICS
mjk
ahm
sem
dwr

RESOURCES
Archonics
Woollen, Molzan & Partners
Department of Metropolitan Development

acknowledgement
The focus of this thesis is a design proposal which serves as a catalyst for the development of the performance and fine arts in the redeveloping urban center of Indianapolis, Indiana. The project name, "Art Exchange", embraces a dual meaning. Firstly, the name implies an exchange of ideas and inspiration among artists of various disciplines, and among artists and the public. The second connotation is that of a place for trading merchandise of a specialized type. The unique nature of the project is that the arts are to be promoted within a commercial entity, in the same way that Indianapolis has begun marketing their amateur sports competition. This new attitude towards the arts would prove to be a mutual benefit to both the arts and the city as a whole. Through financing by state and local governments, a facility to house a healthy mix of artistic activity and commercial development would provide a rich range of activity for city residents and the tourist industry. The commercial leases provide funding for the arts, and in doing so, reduce the ever increasing pressure for funding of the arts. Conversely, as the various professional performance companies continue to gain status, they serve to attract enthusiasts from out of town, who in turn, support the commercial entities. The retail facilities can enjoy a symbiotic relationship with the arts in the same manner that they coexist in most major metropolitan areas.

From the broadest perspective, this thesis study concerns the metamorphosis of an average midwestern city, from just that, average, to a place people talk about. The first step necessary for initiating this urban "upward mobility" is to establish an image. People know New York for its skyline, big business, and high style. Indianapolis is currently trying to establish itself as the amateur sports capitol of the world. Sports facilities of superior quality have been built on the perimeter of the urban core, with the domed stadium that is under construction topping off the effort. Beyond an image, Indianapolis must seek both cultural and economic stability. The addition of top-flight athletic facilities does support the economy and satisfies a distinct need for sporting events, but this represents a limited area of cultural growth. One must consider that the average opera fan will not accept the chants of cheerleaders as an adequate substitute for Fidelio; likewise, a ballet enthusiast would not find complete satisfaction in a gymnastics exhibition. Indianapolis must recognize the importance of cultural breadth as a key ingredient in achieving its goal.

abstract
Interviews with the executive directors of various arts organizations revealed an aire of competition. More questions lead to the conclusion that the animosity was largely a problem stemming from fiscal pressures. With limited sources of private, foundation, and government funds available, each group is too concerned about its financial situation to make friendly gestures toward their competition. In an attempt to ease the tension, the Metropolitan Arts Council, the administrative body over the Art Exchange, would subsidize the rents of the arts tenants with the income from the commercial tenants. As the facility and the Metropolitan Arts Council help improve the dialogue between the groups in residence, other benefits of cooperation will be realized. Firstly, the organizations can avoid the unnecessary expense of duplicating equipment. Audio/video materials can be disbursed through the media center, locker room facilities can be shared, and the expense of items as costly as a grand piano could be avoided. By renting dance studios or the experimental theater to public and private associations during off hours of the day for lunch hour or evening seminars, the building can be used at maximum efficiency while deferring operating expenses to others. Lastly, with the location and nature of the facility, public awareness of the arts in Indianapolis will most certainly be increased. The structure serves as its own public relations agent. Publicity and accessibility can only serve to increase ticket sales, memberships, sponsorship, and participation, which will ultimately build stability in the cultural framework of the city.
With the burden of pecuniary pressures lessened, the atmosphere for a spirit of cooperation and creativity is enhanced. Good mutual relationships could spark a number of exciting joint ventures. If the adage that "the whole is greater than the sum of the parts" is true, then the Art Exchange has the potential of being a powerful impact on public awareness of the arts, as well as the artistic community's consciousness about activities other than their own. The following scenario serves as one example of how the facility could be used to ignite mutual appreciation and creative energy among the various artistic persuasions.

The Indianapolis Art League Downtown Studio establishes a class which will explore the essence of dance and attempt to capture this expression in a variety of media. The class is scheduled to meet during the rehearsal times of dance companies and dance classes. The meetings will be held in the balcony which overlooks the dance studio in order to take advantage of the room full of models below. In addition to studio drawing, the class format may include inviting dancers to speak to the class about their thoughts and philosophies about the art form. The media center provides another resource in the form of videotaped choreography. For an added perspective, the fine artists would spend a class period at the barre in the dance studio, attempting to imitate the movements that he/she has been observing and placing on paper or canvas. The experience as a novice dancer might be invigorating, humorous, frustrating, or plain good fun, but it would surely instill a deeper understanding and appreciation for dance. During these role reversal sessions, the dancers might gain insight in both arts by trying their hand at drawing. In the end, the two groups might put together an exhibit of drawings and dance videotapes of both the skilled and the unskilled artists and dancers. Other potential products of the hypothetical exchange might be a show of drawings and paintings at the ballet's season premiere, or one piece might be selected for a poster, publicity brochure, or program. The exchange might even lead to a professional performance art combining the talents and media of both worlds.
The Art Exchange extends and invitation to any passerby to share in the activity at the Exchange. Shoppers may be lured inside by the commercial establishments, but they cannot avoid at least a limited exposure to the arts. Art enthusiasts are as good a target for the commercial tenants marketing tactics as any bona-fide shopper. The eateries are likely places for artists to be found discussing a concept, project, or their most recent performance over a cup of coffee, or a cocktail. As was stated in the Columbia University Keynote Lecture Series on the city, "the city is choice". No one is obliged to indulge in either the art or the merchandise, but the choice is there.
<table>
<thead>
<tr>
<th>Type of Business</th>
<th>Merchant</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>G 1 2 6</td>
</tr>
<tr>
<td>COMMESTIBLES</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CONFECTIONER</td>
<td>X X</td>
</tr>
<tr>
<td></td>
<td>GOURMET FOODS</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>DELICATESSEN</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>RESTAURANT/BAR</td>
<td>X X X</td>
</tr>
<tr>
<td></td>
<td>BAKERY</td>
<td>X</td>
</tr>
<tr>
<td>SERVICES</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FLORIST</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>HAIR SALON</td>
<td>X X X X</td>
</tr>
<tr>
<td></td>
<td>EXERCISE SPA</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>BEAUTY SPA</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>TICKET BROKER</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>TRAVEL AGENCY</td>
<td>X X X</td>
</tr>
<tr>
<td>MERCHANDISE</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FASHION</td>
<td>X X X</td>
</tr>
<tr>
<td></td>
<td>JEWELRY</td>
<td>X X</td>
</tr>
<tr>
<td></td>
<td>ART</td>
<td>X X X</td>
</tr>
<tr>
<td></td>
<td>AUDIO/VISUAL</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>HOUSEWARES</td>
<td>X X X</td>
</tr>
<tr>
<td></td>
<td>BOOKS</td>
<td>X X X</td>
</tr>
<tr>
<td></td>
<td>STATIONERY</td>
<td>X X</td>
</tr>
<tr>
<td>SHOWROOMS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>FURNITURE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>COMPUTERS</td>
<td>X X X X</td>
</tr>
<tr>
<td></td>
<td>ROBOTICS</td>
<td>X X X</td>
</tr>
</tbody>
</table>

Commercial Concept

The commercial concept for the facility is targeted at securing retail and service entrepreneurs who have established secure businesses by specializing in a market which appreciates the care and artistry with which their merchandise is produced and marketed or their services are rendered. Because of the prime location in the city and the appeal to sidewalk, skywalk, and plaza markets, the Art Exchange can be selective when approving its tenants. Only the highest caliber establishments will be acceptable. A justifiable high rent will help insure the stability of the tenants and will bring the highest yield for the investment in commercial real estate.
William H. Block Co.
50 North Illinois Street
Architect: Arthur Bohn
Date: 1912
Style: Classical and art deco
motifs in terra-cotta
Original use: Department store
Current use: Department store
Proposed use: Incorporation with
a vertical mall

context
Indiana Theater
134 West Washington Street
Architect: Rubush and Hunter
Date: 1927
Style: Moorish motifs in ornately carved terra-cotta
Original use: Movie palace
Current use: Restored to house the Indiana Repertory Theatre
Proposed use: Further development of the basement and ballroom levels
Roosevelt Building
9 North Illinois Street
Architect: Arthur Bohn
Date: 1923
Style: Gothic revival
Original use: Office building
Proposed use: Office/Retail
Merchants Plaza
Washington and Capitol Streets
Architect: J.V. 3
Date: 1977
Current use: Hotel, office
towers, shopping
In selecting the site, I went through the semi-conscious process of analyzing several sites and finally chose the site based on my intuitive impression of the urban dynamics at work and their potential relationship to the project. In a more formal way, information was collected and the analysis made of such
things as the proposed (currently on the boards) bus transit mall, the numerous proposals for a second level walkway system, traffic patterns, pedestrian movement, parking, activity nodes, building use, and the Department of Metropolitan Development’s plan for Indianapolis in the year 2000. Color photos served as a reference of the streetscape, storefronts, and the use of color and materials in neighboring buildings. Environmental factors, building codes, and zoning restrictions were also researched to comprise a complete picture of the project constraints and potentials.
As a result of the White River Park Development, the major east-west artery, Washington Street, is being relocated to the south of the park. As Washington Street nears the city center, it splits to form a one-way couple with Maryland Street. In an effort to control the congestion caused by bus loading, two traffic lanes and a loading island for bus passengers have been developed in conjunction with the Washington Street project. The transit mall extends from the Merchants Plaza block to the City-County building. The Art Exchange plaza should provide additional amenities (tables, refreshments, restrooms, newstands, and perhaps impromptu or organized entertainment) for bus passengers.
After making site and contextual analyses, the decision was made that it was not necessary to include parking on the site for the following reasons:

1.) The number of daytime employees was not great enough to justify an underground parking structure.
2.) The majority of daytime/noon-time users live or work in the downtown area and will consequently arrive on foot rather than by automobile.
3.) The Merchants Plaza garage, the Convention Center Parking Lot, and the Block's Department Store garage are readily available after business hours for special events in the evening when people would most likely be arriving by automobile. Although parking was not incorporated into the program, the study sparked an interest in converting the basement into desirable commercial retail space.
As a result of skywalk system successes in Minneapolis and Cincinnati, Indianapolis has conducted a number of studies to determine the feasibility of a skywalk network for the city. At this time, several short bridges linking parking garages and the structures they serve are in place. With the construction of the domed stadium, the renovation of Union Station, and the prospect for a vertical mall on the horizon, talk of an integrated skywalk plan has once again surfaced. The Art Exchange is primed to plug into the branch which ties the vertical mall to the circle.
Because the program of the facility was multi-faceted, the building type studies were valuable in answering questions about specific pieces of the project more so than the organization of the whole. Of most value was a trip to Madison, Wisconsin and a consequent visit to the Madison Civic Center, designed by Hardy, Holzman, and Pfeiffer. The building served to convince me that the performing and fine arts could be housed very successfully in the same facility. Reviews of community megacenters in Britain were also helpful in that they included an even wider range of functions under the same roof.

The process of assigning an image to the project begins for me before I make the conscious effort to define it. From start to finish, the imagery advances from the unconscious to the conscious mind and influences a decision and then fades out of focus again until called upon again to structure a design decision. An attempt was made to introduce playful ambiguity between the watcher and the watched. Even as the individual watches an activity or studies an object, he is the watched object of another. In this way, the space allows everyone to be a part of the show without experiencing stage fright.

From the world of fine art, the metaphor of paintings and framing devices provided inspiration. Theatre itself can be viewed as a constantly changing painting framed by the proscenium opening. It is a common occurrence to view an object which is contained in a frame, but it is quite unusual to be in and of the framed composition.

From the outset of the schematic design phase, the context, coupled with a few important urban design principles heavily influenced the direction I chose. My initial instincts were to reconcile the strong diagonal of Merchants Plaza with the orthogonal grid of the city. Because the transit mall terminates in the same block as the project site, I
was further inclined to complement the node created by the Merchants Plaza structure with a diagonally oriented plaza in order to involve both sides of the street in a larger node which would serve as the terminus for the transit mall.

The southeast corner was a major design issue which posed the problem of resolving the orthogonal and diagonal forces. To further complicate the issue were the questions of pedestrian flow and the interaction of the public with the building. By cutting away the corner at the ground plane, pedestrians can pass through the built form without ever making the decision to enter the building, as we understand the term "enter". This interaction, being both inside and outside of the structure at the same time, creates a neutral zone with much the same character as the front porch of a house. In this position, the pedestrian is presented with the option of entering, stimulated by the view of the interior and the spatial perception that they are already partially inside.
Currently, Indianapolis is suffering from two types of voids in the urban fabric. The first type is often referred to as the "missing tooth syndrome" in which buildings have been torn down for a number of reasons and the site has been paved for parking. The second is perhaps less severe, but is nonetheless a step toward suburban renewal rather than urban renewal. Into this category we place edifices that do not respect the building/sidewalk interface. Buildings in the city with front lawns, those that are surrounded on four sides by parking, and those that are constructed of particularly inappropriate materials fit the label. The challenge was to create the node at the Art Exchange and yet respect the building/sidewalk interface through the use of either positive or negative forms. The open space required skillful execution in order to be viewed as a space rather than a void.

In this particular instance, the objective was to achieve as much commercial exposure as possible without sacrific-
ing the quality of the space for the arts. This task was made more challenging by the fact that the proposed second level walkway had to be thought of as a secondary sidewalk system which would ideally be plugged into when the "vertical mall" proposal is developed.

A below-grade plaza made the basement viable commercial space which opens onto this outdoor space. The sixth floor penthouse is the high rent district which would ideally be utilized in conjunction with the Indiana Repertory Theater ballroom as an athletic, professional, or social club. Refer to the floor plans for specific information.

As the project progressed, I began to more fully understand the potential success of the Art Exchange as a commercial entity. Developing the basement commercial area became a worthy challenge. My objectives were to introduce light, vertical spacial relief, sidewalk access, and a connection to the outdoor space. By depressing the plaza to the basement level, the entire
southern perimeter gained light, visual relief, and access to the outdoors. The commercial band along the east edge was relieved by creating multiple level commercial spaces with an open stair that runs from the basement to the 2nd level. Glass pavers in the sidewalk above skylight the commercial areas and can be lit from within to light both the basement commercial and the 1st level shopping arcade. Although the lower level plaza originated as a depression in the grade level plaza, it evolved into a scheme where the entire base of the building changes to the new plaza level.

In an effort to instigate activity in the plaza, the decision was made to direct people through the plaza to the main entrance and de-emphasize the entry doors at the corner. The device used to orient people to the main entry is a diagonal bridge across the plaza which parallels the primary circulation corridor of the scheme. The colorful pipe railings of the bridge lead the eye to the entry doors, which are also framed in a
rich band of color. People standing on the mezzanine level exterior balcony over the entrance greet those crossing the bridge.

The concept of entering by way of a bridge is certainly not a new idea. Historically, the bridge entry was a measure of defense for a town, fort, or estate. The bridge represents a conspicuous path between two separate entities.

Crossing a bridge is one of the most deliberate acts of changing places. Once again, the bridge represents a neutral zone, an "in-between space". It is nearly human nature to pause to look back across the bridge one has just crossed for a different perspective of place left behind.
The elevations are a product of some sculpting (models), some drawing, and a great deal of debate about the merits of windows (framed openings) versus the merits of window-walls. I started with the building "unclothed", wrapped only in a curtain wall. The columns had acquired an exaggerated importance in my mind, in conjunction with the large column that marks the corner. Originally, the east facade emphasized the column as it pierced the floor slab by diverting the glass behind it. I was working with the idea of shadow and reflection as ornament. I felt uneasy about the facade, but I was at a loss for identifying the problem. After seeking a solution through more refinement, three things occurred to me:

1.) The facade always looked as though it were incomplete. 2.) The Block's Department Store seemed too much more successful and I decided to find out why I felt that way. I went to the site with pad and pen in an effort to answer my questions. It is amazing how much can be gained from going through
the motion of drawing. When I began to feel the rhythms in the pen, I could understand them visually also. I came to the conclusion that the Art Exchange needed a similar costume which would be of a similar form and rhythm. I began "fitting" the elevation with costumes/screens/masks/frames. These frames improved my impression from the interior as well. The frame seemed to combine the assets of both the window and the window-wall since the opening was still quite large, yet now framed views and was less intimidating than Michael Graves describes the average curtain wall as being. 3.) The south and east elevations had been disturbingly dissimilar. The east elevation change sparked new thoughts about the south elevation. While building a study model, I introduced a large proscenium-like frame which seemed to serve as a macro-gateway. The same element was repeated on a micro-scale at the entry doors.
The atrium space also underwent a series of changes to accommodate its primary function: people watching. The atrium took the opposite direction from the Ford Foundation Atrium in New York. Instead of being a large volume with a single floor level, there are four levels that define the large volume of space. People can be seen above and below, inside and out. This space is loaded with a variety of activities so that the space is full of people who are arriving, getting oriented, waiting for the elevator, climbing stairs, watching the counterweights of the "circulation" painting, checking their coats, eating, drinking, or discussing the play which they just saw in the experimental theater.
product
GROUND LEVEL
FIRST LEVEL

1 entry
2 tickets
3 gallery shop
4 commercial
5 receiving
6 storage
7 men's dressing
8 make-up
9 women's dressing
10 green room
11 coat check
12 atrium
13 IMA gallery
14 open to level G
MEZZANINE LEVEL

gallery shop
commercial
dock superintendent
storage
gallery
experimental theater
sound/light booth
production room
mechanical
open to level 1
open to level G
THIRD LEVEL
FOURTH LEVEL
FIFTH LEVEL
EAST ELEVATION