UNITED STATES POSTAL SERVICE
MUNCIE, INDIANA

MAIL PROCESSING AND
DELIVERY DISTRIBUTION CENTER
UNITED STATES POSTAL SERVICE
MUNCIE, INDIANA

MAIL PROCESSING AND
DELIVERY DISTRIBUTION CENTER

For Indianapolis Division—Central Region
Muncie General Mail Facility 473 Sectional Center
Cowan Road Muncie, IN 47302-9998

HISTORICAL IDEALS IN MODERN DESIGN

Prepared by
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Bachelor of Architecture Degree Thesis Design
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ARCHITECTURAL DESIGN
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Jim Lancaster        Carrier Delivery Supervisor
Dan Barton           Mail Processing Clerk
Christy Fleege       Washington, DC
                      U.S. Postal Service
                      Architectural Division
                      CADD Kit of Parts

All Tour-3 Mail Processing Employees at the
Muncie, IN Main Office

To Glen...
who taught me to live.
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THESIS COMMITTEE

ACKNOWLEDGEMENTS

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I have been exploring the connection of classical forms and ideology in modern architecture to find a synthesis between the craft and stability of the past with the mass production and flux of the design profession today. Architectural styles have transitioned from the timeless vocabulary of classical forms through a number of variations reflecting upon social and cultural trends. The early modern movement initially broke from neoclassicism as a reaction to the advent of modern technology and industry. New materials and production methods created structural and aesthetic possibilities never before seen. A progression from early, to high, to late modern forms has most recently culminated in the post modern break, creating an eclectic barrage from both the classical and modern ends of the spectrum.

"The premodernist work aspires to a unity of vision. It cherishes continuity...sequence... Through the consecutive, the linear, it claims to represent a reality which is something else, though to render it more acutely than happens in ordinary experience... In either event, individuals matter.

The modernist work still aspires to unity, but this unity, if that is what it is, has been (is still being?) constructed, assembled from fragments, or shocks, or juxtapositions of difference... Continuity is disrupted, and with enthusiasm... The orders of conventional reality—inside versus outside, subject versus object, self versus other—are called into question.

In the postmodernist sensibility, the search for unity has apparently been abandoned altogether... Modernism tore up unity and postmodernism has been enjoying the shreds."  

(Guilin, pp.349-351)

Reflecting back on classical images and ideals, we still find ourselves drawn to those principles as the basis for our designs. Yet modern architecture seems to be in need of a new vocabulary beyond the surface eclecticism of post modernism. The basic qualities of historical structures have become so distilled through the modern process that many
times the magnetic essence of the past is lost through the overwhelming simplification of both process and product. I believe that beyond simple modernism or classicism there is a deeper connection which ties the two together in both theory and expression, despite the diffusion of both into separate spheres. The modern world can flourish under the rich ideals of the past.

"The Greeks clearly saw that architecture sprang out of the needs of the people: personal, civic, and religious; it reached its greatest heights as an expression of public faith and worship... (Their) buildings were created to glorify the gods, not merely to provide shelter. These buildings represented their basis for life." (Edmundson, pp.6) Similarly, our historical governmental buildings were built to glorify the state, which historically stood for the center of democratic life.

The functionalization, or modernization, of architecture marked the birth of the Modern Movement at the start of the Age of Reason. The need to logically explain the world surrounding him led man to discard the mystical meanings behind structures of the Greeks and Romans in favor of rational, natural values. By placing the functional elements of buildings above their social significance, the modern movement has often discarded the harmony which previously existed through dual meanings in design.

Today our society is reaching for its roots. We are becoming segmented within our personal, family, and social lives due to a very fragmented industrial process, constantly pulling us towards an uncertain (and often inhuman) future. The continuity of past and present, as expressed through architecture, might once again create a sound environment. Our structures may unite the factions created through the disorder of the modern world.
Project Description

Thesis Premise

"Once upon a time a new federal building was the prominent landmark in town, a symbol of membership in the nation, and a cause for community celebration. Its progress was also frequently associated with delays, escalating costs, political and architectural politics, and critical furor. Although less visible in the modern administrative state, these associations endured. But in the contemporary setting it was difficult for a building to dwarf its neighbors. The federal building encapsulated the general business of government; a general form followed the general function. And it posed, like the private office building, a lot of unresolved problems about what made a good place to work and what role the building should play in an active urban milieu.

Still grafted onto the federal building were bits and pieces that had in the past signaled the governmental presence—massiveness, official emblems, towering spaces, setbacks, and, more often than not, a neoclassically white exterior. These symbolic elements were long separated from their original sources and, wedded to the technology and ideology of modern architecture, were forbidding. No longer did the public building delay the passage or arrest the glance of the passerby. Detail and spaces that might engage visual and active participation had disappeared. So, apparently, had the intention of engagement; lobbies, hallways, offices were fungible. Attempts at change dealt with the details of quality, not with policies for quality.

If public buildings gave form to public values, the forms spoke of a lack of connection between government and the governed. Both parties to the social contract viewed each other from a distance. In the space between, architects, designers, artists, administrators, and building managers had to cope with this dilemma of the public realm."

(Craig, pp. 538)
The United States Postal Service has grown from a frontier pony express system of communication to a nation-wide network of postal facilities. This network was traditionally manually run, with each postal structure symbolizing governmental stability in the heart of cities across the country. Today the Postal Service strives to maintain its traditional reputation for honest prompt service. With the invention of the zip code and computer technology, automated sorting equipment has replaced much of the manual process. The new system has consolidated mail sorting procedures at major sites which distribute mail for geographic areas encompassing multiple zip codes. These centers have left their historical downtown centers, moving towards the industrial areas surrounding the cities. This allows for the most efficient delivery possible, maintaining flexibility as a key element to respond to the demands of fluctuations in mail and population volume.

Due to the soaring growth of the mail system, the Postal Service has sought a unified image which will replace that of the historical town hall. Unfortunately, due to cost constraints, those facilities constructed in remote sites have no more expression than that of a typical metal building. The historical and governmental significance of the service seems to have been lost, while the mechanics of factory production have begun to dominate the employee's working environment.

I have proposed the construction of a facility which would express the modern process of the mail system through form and materials, while maintaining the classical expression of governmental function and stability embodied within the Postal Service. The public nature of such a business must once again become of equal importance with the mechanized function it houses. To draw the community into the dynamics of industry, as well as to place the mark of permanence amidst a field of instability and uncertainty is the ultimate goal.
Project Description

Programme

The postal facility in Muncie, Indiana has grown to dominate many of the surrounding communities, processing mail for the entire 473 (zip code prefix) sectional center. The automated equipment has changed in form as well as in number, creating a situation where the processing and outgoing distribution of mail can no longer fit in the present complex with the carrier distribution of local mail.

My program sets out to define the spatial needs and types/relationships of space for a 125,727 sq.ft. mail processing and delivery distribution center. To be located on a 435,600 sq.ft. site in the industrial park south of town, the facility must recreate the traditional symbolism and stability which was so intrinsic to the image of the historical structures found in the city-centers of the past. Simultaneously, the constant labor by dedicated employees combined with the modern technology now harnessed to gain the greatest speed and efficiency in the Postal Service must be expressed through the structure as the epitome of the postal image—past and present.

The service of 307 employees is needed daily to maintain the honest and efficient service upon which the institution was founded and has continued to prosper. In more recent times, due to an amazing rate of technological change and economic troubles, the organization has grown further from a unified home-town facility into factions competing for adequate space and equipment to continue on the path of evolution.

The thrust of the proposed facility is to once again create open connections between the administration/government and the workers/public. Incorporating levels, inset open spaces, and an abundance of visual linkages, the final product should instill trust and understanding to re-create relationships within an organization which relies on teamwork and communication for prosperity.
Project Description

Programme

My program defines spatial and design criteria for a new facility which would once again unify the mail handling operations, while also incorporating offices, public facilities, on-site parking, truck delivery, and vehicle maintenance. The expression of a new postal image, incorporating the historical significance with the modern function, shall be present in the new structure. Growth and flexibility will also be key elements in the design of a unit for both present and future operations.

The Post Office is the one place within the U.S. Mail Service where the public can actually come into contact with the mechanics behind the mail system. Present postal facilities, however, have followed the governmental trend of separating the process from the people. When a letter is dropped into a slot, or the neighborhood postal carrier mysteriously whisks away your payments and correspondence, very little thought is often given to the route that the information must take before reaching its destination. This post office should be the facility which unites the sender/receiver with the handlers, clerks, carriers, drivers, pilots, and technology which make prompt mail service possible every day.

The image and spatial requirements found in my program incorporate the needed relationships to once again unify the departments within the service, as well as to begin to tie together the best of past, present, and future ideas for the most service-oriented organization possible.

The American public needs to once again feel a part of a larger whole, working together towards a better future built upon the past. The postal institution has evolved into an industry based on a new society and new materials/technology. How the historical ideals of stability, craft, form by function, and unity may be expressed within a mass-produced and multi-functional system in flux will represent the success or failure of our future society—or even the success or failure of an organism as simple as the local post office.
The recommended site is located within the preferred area, on Cowan Road in the Southwest quadrant of Muncie. More particularly, this 10 acre site is described as 660' x 660' on the east side of Cowan Road, beginning some 1375' north of Old Route 67. The site is approximately 3/4 mile north of the Muncie Bypass, and is approximately 1-1/2 miles southwest of the existing Muncie Post Office.

The site is a vacant flat open field (formerly farmed), serviced by city water. The seller has agreed to provide a sanitary sewer (now located some 600' north of the site). Zoning is IP (Industrial Park). The character of the surrounding area is industrial. A large manufacturing facility (ABB-Power T & D Co., Inc.) is located to the north of the site, and the area on the west side of Cowan Road consists of Muncie Industria Center, an industrial park initially developed in the early 1960's. United Parcel Service (UPS) and Federal Express are both located in Industria Center. Indiana Vocational Technical School is located directly west of the preferred site.

The landscape surrounding the postal facility will be extremely important due to the abundance of parking which is required on the site. Signage should be bold enough to catch the eye of motorists driving from 40-60 mph along Cowan Road. It will address the evolving character of the post office, as related to the shift from historical town center to modern suburban industrial park. A symbolic sculpture expressing the unity of stability with technology may also be incorporated to further state the new postal image.

A number of berms, plantings, and retaining walls as extensions of the facility should be used to create visual and environmental barriers at key locations around the site. The physical and visual connection of the facility to the natural environment is imperative. The parking and truck maneuvering areas should be configured so as to break up paved areas by use wherever possible, utilize level changes for optimal drainage, and avoid severe weather conditions.
Project Description

Context—Cultural

The Muncie area has grown to a sprawling population of 75,000. Since the first city post office built in 1907, an emphasis on suburbs and strip malls has overshadowed the downtown center, leaving residents in segregated sections throughout the community. Due to the fact that the city is the largest within the surrounding counties, the postal sectional center pulls workers from the rural areas as well as neighboring towns. The Muncie Bypass has facilitated quick travel to the outskirts of town, making the industrial park site ideal for truck deliveries, yet the community as a whole is in need of some central element to reunite the area as one city rather than distinct factions.

Presently the postal service (as well as other businesses) is creating annex locations, breaking the well-integrated structure of the system to provide alternate service locations around town. If this trend is to continue, all city connections will be broken, especially those between the north (wealthy) and south (poor) sides of the White River. The Service itself is also already suffering extreme inefficiencies due to the splits. Presently the main office is leased, as is the annex location. If the government is already planning to purchase the industrial park site, it would be most effective to create a complex to combine the processing, delivery, and sales functions in one complex which would add long-term savings for the government, and unity for the city.

A community-center type atmosphere is needed to draw people together, even if the actual location is not the geographical center of town. By creating a unique museum-quality atmosphere in the new facility, the post office would be presenting a more open image, attracting the public for both business and educational purposes.

If the government is to compete with United Parcel Service and Federal Express in the corporate world of delivery, it would be smart to market itself as an established and stable institution, maintaining efficiency and customer satisfaction through a more personal relationship with the public it serves.
Design Objectives

My plan for a new postal museum will set out to change the course of relations between government and the people by one small example of interaction and communication. The image of federal grandeur combined with technological know-how and educational outreach will help the postal service to regain the position of respect it once fostered.

A feeling of connection should be made between the public and the workers from the very approach to the new structure. Direct visual linkages, lighting illuminating important spaces from within (expressing the constant functioning day and night), symbolic form, and imagery through ornamentation may all be incorporated. To pull the customer through the evolution and constant progress of one of our country's oldest institutions is the ultimate goal.

The entry/lobby sequence will play an important role in establishing the modern image of the Postal Service. A first impression of the space should be one of strength through mass and height, creating a feeling of immense space which flows easily out over the workroom floor through a transparent partition. The lobby actually becomes a museum-quality display gallery, exhibiting not only the past and future of the postal process, but the day-to-day mechanics and labor which transforms the structure into a living machine.

Even as the participant moves into the administration/office block the symbolism and visual connections continue to surface. The official character of the organization is expressed here as an extension of the government which controls it. The honest stability and morality which once surrounded the postal service should again be instilled in customers and employees alike as the mystery of the administration is replaced by open spaces, easy access, and visual connections between departments. Closer relations and better communication may result, helping to rebuild a unified foundation beneath an organization of increasingly distant parts.
Project Description

Design Objectives

A bright, lively, open environment for the constant repetitive handling of mail is imperative. The coexistence of man and machine may express the ultimate challenge while pinpointing the core of Postal Service success. A celebration of technology simultaneous with meeting humanistic scale and comfort needs should provide a balanced integration between the two most fundamental parts of the mailing process.

Winding pathways linking functions in sequence may create a varied and more easily traveled route throughout the postal maze. Organization and emphasis on interrelationships within the work area will reduce inefficiencies. Departmentalized neighborhoods will all become part of the whole, once again using visual access and transforming forms/symbolism to set one space within another.

From the time your letter is dropped in the slot, its route may be traced through handling, sorting, processing, loading and transporting. Just as simply as the tracks of the pony-express could be followed, by entering the post office you may at once be brought back in time and swiftly into the future. It will no longer be a tiresome chore to send letters or parcels. The experience of the postal environment will once again instill confidence and excitement in what has become a mundane and thoughtless process in the minds of all but those who labor daily to deliver the world to our doors.
Design Solution

Concept

My main objective for a postal museum is to celebrate the mail process by visually and physically integrating the various elements which make the system run. Linkages made between context, mechanized functions, imagery, laborers, administrative officials and the public would reinstate the stable environment needed for the business to continue to grow and prosper, while reinstating a governmental presence and image greatly needed, even in the industrial part of town.
Design Solution

Analysis

The progression of the post office from a purely utilitarian process to the symbol of government action and prominence across the nation, has now culminated in the industrialized high-tech operations which strive to compete in the modern competitive market for fast, economical, customer-oriented service. The structures housing today's factory operations are nothing more than cheap block or metal buildings, with little to no design thought given to changes in employee or operation needs.

The Beaux-Arts neo-classicism which informed most federal buildings of turn-of-the-century America emphasized the principles of Greek and Roman structures; composition and symmetry, reason and exactness were at the core of design. These buildings became the network of government tying together small towns and cities alike across the country—relating the image of strength, stability and unity to the nation.

As the modern age developed, the postal service followed the trend toward factory production and automation. This process required less personal contact and care, while the speed and economics of the service became of greater concern. To access major transportation routes as airports and superhighways encircled towns, so too did the post office move its operations to the most efficient areas possible. The suburbs and industrial parks offered cheap land and plenty of space for the spreading industry which grew with the population and spending booms.

Today cities are striving to revitalize their downtowns, yet the postal service has assumed an industrial quality over its previous civic duties. Movement to the outskirts may be inevitable, however the local post office may act to once again open public-government communications through establishing links to its past in the form and function of its facilities.
Design Solution

Analysis
Design Solution

Analysis
Initial design ideas were generated about context and climactic factors, as well as the concept of classical geometries rotating and piercing the grid. General areas are defined in an attempt to make all possible connections between each programmatic piece. The notions of form reaching out to the road, and sheltering the dock area while putting it on display were foremost in mind. The integration of light and views was of constant concern.
Upon choosing the most functional and clearly defined idea which best integrated all activities, I began to explore detailed options for circulation, mechanical systems, services, relationships of mechanized processes, and meaning behind the functionally distinct rhythms in the forms. The skylight areas, cores, museum display, and transition between articulated functions came into play.
The assignment of spaces, exits, service facilities, and stairs became a practical puzzle which was best resolved through simultaneous attempts at meaningful organization and form. Following six to eight varied solutions, struggling with height, consolidated services, visual connection with functional separation, and handicapped/exiting code requirements, final resolution came as a combination of previous successes.
Final Documents

Through the manipulation of a 20' square grid, rotating and intersecting forms in a rhythmic pattern, I relate the grid of the adjacent landscape plots with the occasional diagonal breaks caused by the river, a street, or the railroad. The flat topography also informs the curvatures of the structure, allowing the cold north-west winds to flow around the building, not affecting the exposed loading and docks to the south.

The building's orientation is also greatly influenced by early morning and late evening light. Due to the schedule of processing shifts, access to light at those times is extremely beneficial for a warm and natural working environment.

Through analysis of the surrounding facilities and transportation routes, it becomes apparent that the gigantic silhouette of the power plant to the north, its water tower, the smoke stacks at the factory to the west, and the by-pass to the south are the most prominent features on the barren landscape. The image of the new structure will add life to the skyline, as the oversized American flag flying at the entrance will beckon recognition from a distance. This focal point will become the center of the industrial park, creating a hub of activity both day and night.
Final Documents

As the majority of delivery vehicles and trucks will be entering from the highway, while the public will generally come from the center of town along Hoyt Avenue, the activities and entries for each of these functions is located appropriately, while still visually accessible to all passersby.

The orientation of the structure on the site plays a major role in energy efficiency, as well as accessibility for all activities involved. The public entry is the visual focus (along with the flag) when entering from town. A change in paving pattern at the entry drive alerts motorists to slow and take notice. There is parking along a covered walk, which has banners suspended from the structure advertising available stamp designs. This axis terminates in the cubic lobby, which is a miniature version of the skylight cores over the workroom. The drive is also wide enough for a second lane of cars to pass through the parking area, and on to the mail drop box/vending for speedy transactions.

Employees park at the rear of the site, entering at the service entry along with the delivery vehicles and semi-trailers. They too have a covered walkway, while reserved administrative slots are provided in the circle drive closest to the employee entrance. Delivery vehicle parking and loading is separated from employee parking by curbs, walks, and plantings. Their loading is under the building's roof overhang, with ramps and walks available for exterior access to vehicles parked adjacent to the structure.

Finally, the semi-trailer and large truck delivery area centers around the docks, while business drop-offs can be conducted nearest the entry to bulk mail acceptance.
The main floor plan is clearly zoned into five main areas. The exterior office block and docks (1) encompass the main facades of the structure, while their cores, the skylights (2), act as the link to the processing work floor (3), jutting diagonally across the grid. The carrier sorting area (4) and service/loading areas (5) branch off of the galleria to the north-east, pivoting back to meet the grid at the public and employee entry points. These general categories break down not only by distinct forms, but also by function, circulation, lighting, and mechanical connections.

The office block area is below the administration on the second level, with public retail and post office boxes off of the main lobby core, and manual processing/service window clerks in the transition from the more secluded office area, into the skylight work/storage area, which eventually empties into the main workroom. This definition of space within a generally open plan relies on area, ceiling height, and visual transitions for privacy and connections within separate departments.

The loading docks run opposite the office block, servicing the entire south side of the work room. They are extensions of the skylights there, straddling interior and exterior spaces.

The skylight cores act as circulation points, with public museum spaces above, creating the enclosed stations where supervisors, mail scales, and time clocks are located. These areas are also linked to the mechanical system, which runs along the parallel sides of the work gallery within the skylight enclosures. These points act as transitions for the main handling system to branch out to the dock, work, or office areas.

The processing work floor is broken into zones by the museum cantilevers above. It is a long arched space with exposed mechanical and structure, well lit and brightly colored, running back into the shop, garage and service zone, which separates the more intimate spaces for carrier loading, and the separate carrier work/sorting room.
The second level is planned on an open mezzanine concept, maximizing the visual connections between areas through circulation routes overlooking the activities below. It is separated into five distinct zones. The general museum areas (1) are cantilevered out over the work floor under the skylights. An observation circulation ring (2) overlooks the workroom below, while administrative offices (3), set back from the main observation circulation path, open to the skylight cores. The employee lockers and break area (4) are secluded from the public-accessible overlooks, as are the mechanical mezzanines and offices (5) which anchor the building at the rear axis of the galleria. These areas are each clearly defined by the forms surrounding them, while adjacent volumes distinguish transitional zones through structure and overhead planes.

The museum areas flow out from the circulation route at each of the four central skylights, while being anchored on the outside from the main gallery structure and an open stair for employees. They define the supervisor’s services below, giving privacy to that area of documentation and discipline from public view, while reaching out to allow the best views of the mechanical processes below. The circulation route links these museum spaces from the administration reception area around to the dock overlooks for the public, while continuing on to the mechanical mezzanine and employee service areas for use by supervisors and maintenance personnel.

The administrative offices are recessed into a more private work zone. They allow supervision of the public lobby below from the postmaster’s office and the passage, as well as connecting to the main work area and manual sorting/window clerks under the galleria and skylights. The location also allows for the public and administrators to visually connect when on their separate circulation paths, while spatially insulating each from the activities of the other.
The public entry lobby commands attention as it breaks down the scale of the facade at the pivoting point of forms. The main office facade creates a dynamic view as seen from a moving vehicle, while allowing occasional glimpses of the massive frame of the galleria. This occurs at the emergency exit stairs where the office block breaks to meet the gallery structure, exposing the height of the workroom which seems to loom beyond. The switch-back of the stairs creates an enclosure for the sheltered exits and outdoor break terraces below.
Final Documents

Materials were also used to distinguish zones in the separate forms, while tying them all together under a common vocabulary. A five foot high rustic masonry base is the link which binds all elevations. It serves functionally to protect the structure from the abuse of heavy carts and equipment within the work areas, opening above to windows punched in the higher smooth masonry wall, or curtain-wall glazing. The second level is then defined by a set-back, with ribbon windows creating the allusion that the stability of the masonry base is surmounted by a light-frame floating metal roof. The roof then sets up a silhouette which is defined by the repetitive skylights which anchor the diagonal axis.
The sectional cuts establish the volumes confined by individual forms, and the shared spaces where collision has occurred. The main object is to relate the simultaneous distinctions and connections created within the vast open plan. Transitions from the more secluded areas of the office zone, along a circulation route defined by an overhead plane, and through the open atrium of a skylight into the vast axial movement of the processing floor. The visual and physical interactions between all zones has been achieved to varying extents.
Design Solution

Final Documents

The structure of the main gallery sets up a pattern of its own which relates to the site grid on angle. It acts as the base for all service activities which stem from it, branching out into the adjacent forms. The systems therefore define the hierarchical space equally with form and orientation.

Integration of the mechanical systems, plumbing zones, and vertical circulation/exiting within the dominant atrium core pattern also became a functional and symbolic expression of the linear process and rhythm within the mail preparations. The sequential yet cyclical patterns created by the factory mechanism inform the location of various services, just as the model of the structure itself balances the process within. Everything ties together as a proportional and functioning system in equilibrium.
The model was formed as a structural frame, analyzing the intersections of forms and roof lines, while integrating portions of the skin which ultimately ties the shell together.
Conclusion

Reflection / Assessment

Having conceived of an environment which not only advances the functional process, but also the overall meaning and image of an architecturally stagnant institution, I feel that I have been successful in accomplishing the goals I had for this individual project, as well as in experimenting with the merits and possibilities surrounding my original hypothesis.

My greatest interest was to test my architectural philosophies on actual people and problems in a commonplace setting. Politics and economics often prevail over the conceptual betterment of society within the architectural arena, however I believe that by addressing the issues concerning a business as a whole—employees, image, environment, etc.—the marketing of change can be of benefit to everyone involved.

By integrating the best of both worlds (modern functionalism and classical meaning), it once again becomes possible to achieve an architecture of force and stability. The interplay of various forms and materials, as well as connections and idealism, gives greater dimension to our future society which is so intrinsically tied to the developments of the past. If we are to move forward, is it imperative that we learn from the successes and failures in our history—building upon the strengths of yesterday to be adapted for our needs today and for many tomorrows.
Bibliography

Books


Bibliography

Periodicals / Papers


Appendix

Organizational Data

POSTMASTER

Customer Service
Accounting
Mail-Tracking Personnel
Mail Processing

Window Clerk Supervisor

CFS Unit Supervisor

Carrier Head Supervisor

Processing Head Supervisor

Vehicle Maintenance Supervisor

Building Maintenance 2 Managers

clerk

clerk

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clerk

clerk

clerk

clerk

clerk

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clerk

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clerk

clerk

91 manual carriers (tour 2)

242 mail handlers/clerks (tours 1 - 3)

DEPARTMENT PERCENTAGES

PUBLIC AREAS 2.8%
ADMINISTRATION 2.1%
OFFICES 2.1%
EMPLOYEE FACILITIES 1.4%
SERVICE AREAS 1.4%
WORKROOM/PLATFORM 72.3%
MISCELLANEOUS 7.6%
VEHICLE MAINTENANCE 2.8%
WALLS/STRUCTURE 7.0%

EMPLOYEE PERCENTAGES

ADMINISTRATION 2.6%
OFFICES 11.4%
SERVICE AREAS 5.0%
WORKROOM/PLATFORM 78.6%
VEHICLE MAINTENANCE 1.3%
Appendix

Space Relationships

Relationship Key

- STRONG
- INTERMEDIATE
- WEAK

Public Areas:
- Retail
- Lobby

Administration:
- Postmaster
- Reception/Clerical
- Senior Postal Officers
- Accounting & Mail Tracking Personnel

Offices:
- Head Supervisors
- Bulk/Express Mail Acceptance
- Window Clerks
- CF5 Unit
- Maintenance

Employee Facilities:
- Break Room/Lockers/Toilets

Service Areas:
- Shop/Maintenance Parts
- Building & Grounds Custodial

Workroom/Platform:
- Mail Platform
- Carrier Work Area
- Processing Work Area

Miscellaneous:
- Entry Vestibules
- Lookout Gallery

Vehicle Maintenance:
## Appendix

### Space Summary

<table>
<thead>
<tr>
<th>PUBLIC AREAS:</th>
<th></th>
</tr>
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<tbody>
<tr>
<td>Retail</td>
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<td>220</td>
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<td>Reception/Clerical</td>
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<tr>
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<td>300</td>
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<tr>
<td>Accounting &amp; Mail Tracking</td>
<td>300</td>
</tr>
<tr>
<td>Personnel</td>
<td>760</td>
</tr>
<tr>
<td>Lounge/Toilets</td>
<td>650</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OFFICES:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Head Supervisors</td>
<td>300</td>
</tr>
<tr>
<td>Bulk/Express Mail Acceptance</td>
<td>300</td>
</tr>
<tr>
<td>Window Clerks</td>
<td>500</td>
</tr>
<tr>
<td>CFS Unit</td>
<td>1,200</td>
</tr>
<tr>
<td>Maintenance</td>
<td>300</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EMPLOYEE FACILITIES:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Break Room</td>
<td>700</td>
</tr>
<tr>
<td>Lockers/Toilets</td>
<td>1,650</td>
</tr>
<tr>
<td>Union Office</td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SERVICE AREAS:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Shop/Maintenance Parts</td>
<td>500</td>
</tr>
<tr>
<td>Records &amp; Label Supplies</td>
<td>300</td>
</tr>
<tr>
<td>Equipment Storage</td>
<td>375</td>
</tr>
<tr>
<td>Building &amp; Grounds</td>
<td>250</td>
</tr>
<tr>
<td>Custodial</td>
<td>300</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WORKROOM/PLATFORM:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mail Platform</td>
<td>8,900</td>
</tr>
<tr>
<td>Carrier Work Area</td>
<td>30,000</td>
</tr>
<tr>
<td>Processing Work Area</td>
<td>52,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MISCELLANEOUS:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Entry Vestibules</td>
<td>600</td>
</tr>
<tr>
<td>Electrical/Mechanical (unassigned)</td>
<td>2,700</td>
</tr>
<tr>
<td>Lookout Gallery</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VEHICLE MAINTENANCE:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor Office</td>
<td>175</td>
</tr>
<tr>
<td>Lockers/Break Room</td>
<td>400</td>
</tr>
<tr>
<td>Garage</td>
<td>3,000</td>
</tr>
</tbody>
</table>

### Network Area (Assigned Space) = 110,640

<table>
<thead>
<tr>
<th>Mechanical (5%)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Walls/Partitions/Structure (7%)</td>
<td>8,801</td>
</tr>
</tbody>
</table>

### (Unassigned Space) = 15,087
Appendix

Cost Analysis

Based on programming from December 1992, the following calculations give a rough estimate of probable cost for the figured square footage.

<table>
<thead>
<tr>
<th>ITEM</th>
<th>CALCULATION</th>
<th>SUBTOTAL ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUILDING COST</td>
<td>[125,727 gsf. x $50/sf. (economical)]</td>
<td>6,286,350.00</td>
</tr>
<tr>
<td>FIXED EQUIPMENT</td>
<td>[1% of Building Cost]</td>
<td>62,864.00</td>
</tr>
<tr>
<td>SITE DEVELOPMENT</td>
<td>[15% of Building Cost]</td>
<td>942,953.00</td>
</tr>
<tr>
<td><strong>TOTAL CONSTRUCTION COST:</strong></td>
<td>[sum of above]</td>
<td><strong>$7,292,167.00</strong></td>
</tr>
</tbody>
</table>

| SITE ACQUISITION              | [Actual]                                         | 139,000.00   |
| MOVABLE EQUIPMENT             | [5% of Building Cost]                            | 314,318.00   |
| PROFESSIONAL FEES             | [4% of Construction Cost]                        | 291,687.00   |
| CONTINGENCIES                 | [5% of Construction Cost]                        | 364,608.00   |
| ADMINISTRATIVE                | [2% of Construction Cost]                        | 145,843.00   |

**TOTAL BUDGET:** $8,347,623.00