

CODES

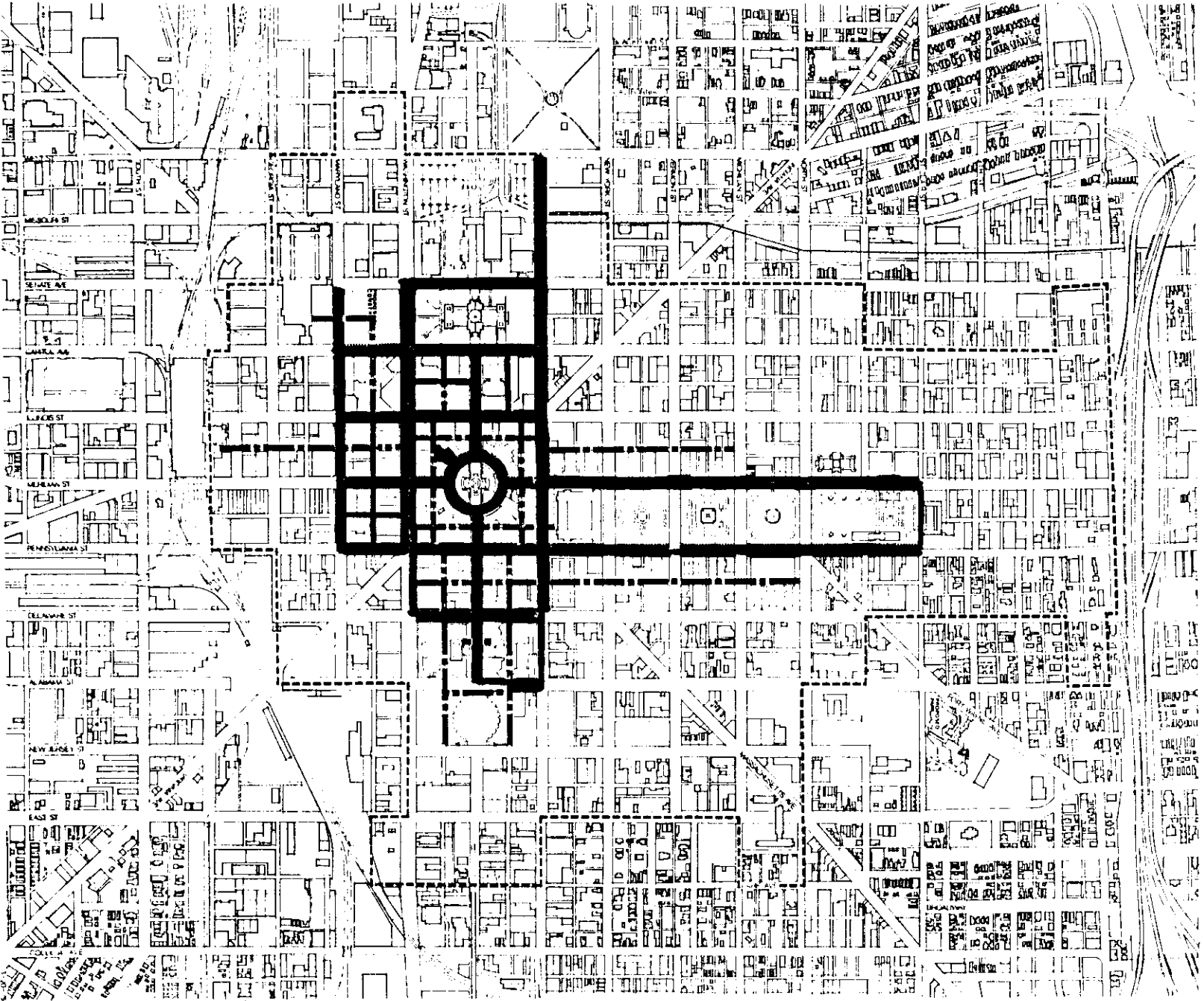
The Indianapolis City Code and the Indiana State Code have sections dealing with public buildings, fire regulations, exits, projection booths, storage of flammable materials, and restaurants. These codes will be consulted during each phase.

The following is that section of the City of Indianapolis Building Code which applies to construction on the Circle:

Chapter 4 of the Indianapolis
Building Codes
Miscellaneous Zoning Regulations
11-401
Monument Circle

(1) It shall be unlawful hereafter for any person to erect any building or structure on the circular street known as Monument Circle, or to elevate any present structure thereon, to a height exceeding one hundred eight feet measured from the established sidewalk level at the property line to the highest point of the cornice of roof; provide, however, that any such building or structure, or part thereof, may be extended to a height not to exceed one hundred fifty feet from the established sidewalk level at the property line, if that part of said building or structure above the height of one hundred eight feet shall not be nearer than twelve feet to the property line on Monument Circle or a line vertically perpendicular thereto. No plans for any building to be erected on said Monument Circle, or for the alteration, enlarging or for the improvement of any building thereon, shall be approved, or any permit therefor be issued, by the commissioner of buildings, nor shall any approval or permit for any such buildings be granted by any office of this city, if the height of such building, or any

such addition, alteration or repair, shall exceed the height provided for such building in this chapter, and if the afore said conditions be not complied with, and all other applicable provisions of this code be observed.



PROPOSED WALKWAYS

UPPER LEVEL WALKWAYS

Statistics show that in Indianapolis about half of all the days in every year are inclement (in 1971-72, on 107 days the temperature did not rise above 50 degrees and on 132 days there was a measurable amount of precipitation). It is understandable, then, that pedestrians should be offered some weather protection. An enclosed upper level walkway would meet this requirement of protecting the pedestrian from the weather and at the same time it would separate pedestrian and vehicular circulation. This protection from weather and cars is especially needed on long walks such as from core parking to the retail area.

One factor that makes the development of an upper level walkway system in Indianapolis a more workable solution than it is in many other cities is the fact that downtown Indianapolis has a good alley system. The alleys in the core are really streets. Some have sidewalks with shops facing onto them, and most of them have at least a 25-foot right-of-way. For this reason the city does not have to wait for small links built by private developers, but they can proceed at their own rate and construct walkways in the alleys. Wherever a developer plans additional feeder walkways through existing structures or in new downtown developments they should be encouraged, as long as they conform to the total system and retain a continuous network. This encouragement could be in the form of zoning variations.

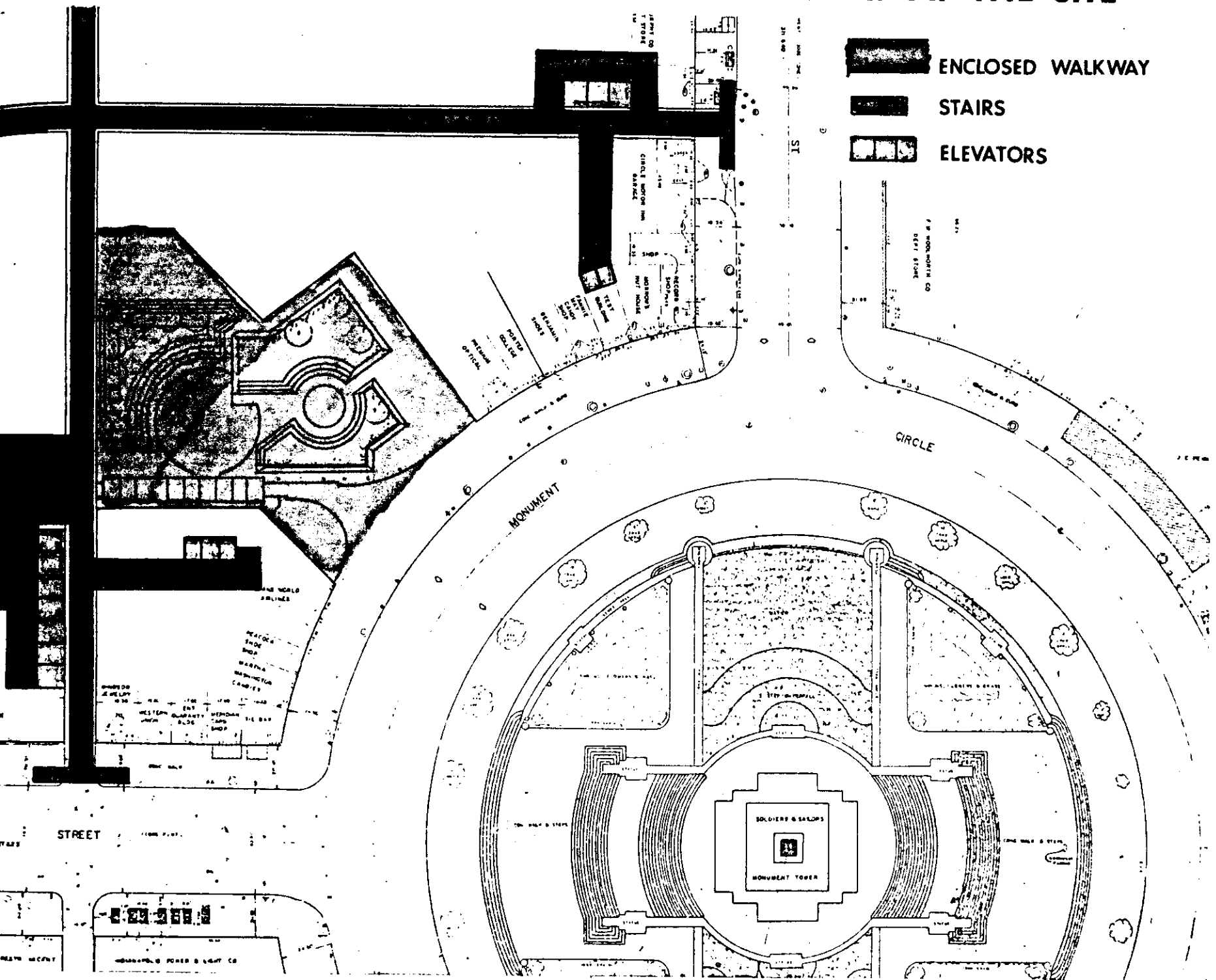
An upper level walkway should meet these design standards:




- Heated and air-conditioned when going from one temperature-controlled space to another.
- Head room of at least eight feet.
- A minimum walkway width of 11 feet and a

minimum clearance, above pavement, of 16 feet-6 inches.

- Maximum use of transparent materials, both to provide views from and through the system, and to provide an added measure of security.
- Since a three-level system is being proposed, physical and visual links should be made through the use of ramps and multi-level courts.
- Clearly marked entries and exits from the system. This would require a well-designed signage system.
- The system should be well lighted.
- Through the use of sliding glass doors or other security methods the walkway can be operable independent of store and office hours.

UPPER LEVEL WALKWAY AT THE SITE



-  ENCLOSED WALKWAY
-  STAIRS
-  ELEVATORS

MONUMENT

CIRCLE

STREET

SOLDIERS & SAILORS

MONUMENT TOWER

WESTERN QUARTY

THE BAR

CIRCLE NORTH CO. DEPT. STORE

CIRCLE NORTH MARKET

NEARBY SHOP

WESTERN QUARTY

THE BAR

ENCLOSED WALKWAY

STAIRS

ELEVATORS

ENCLOSED WALKWAY

STAIRS

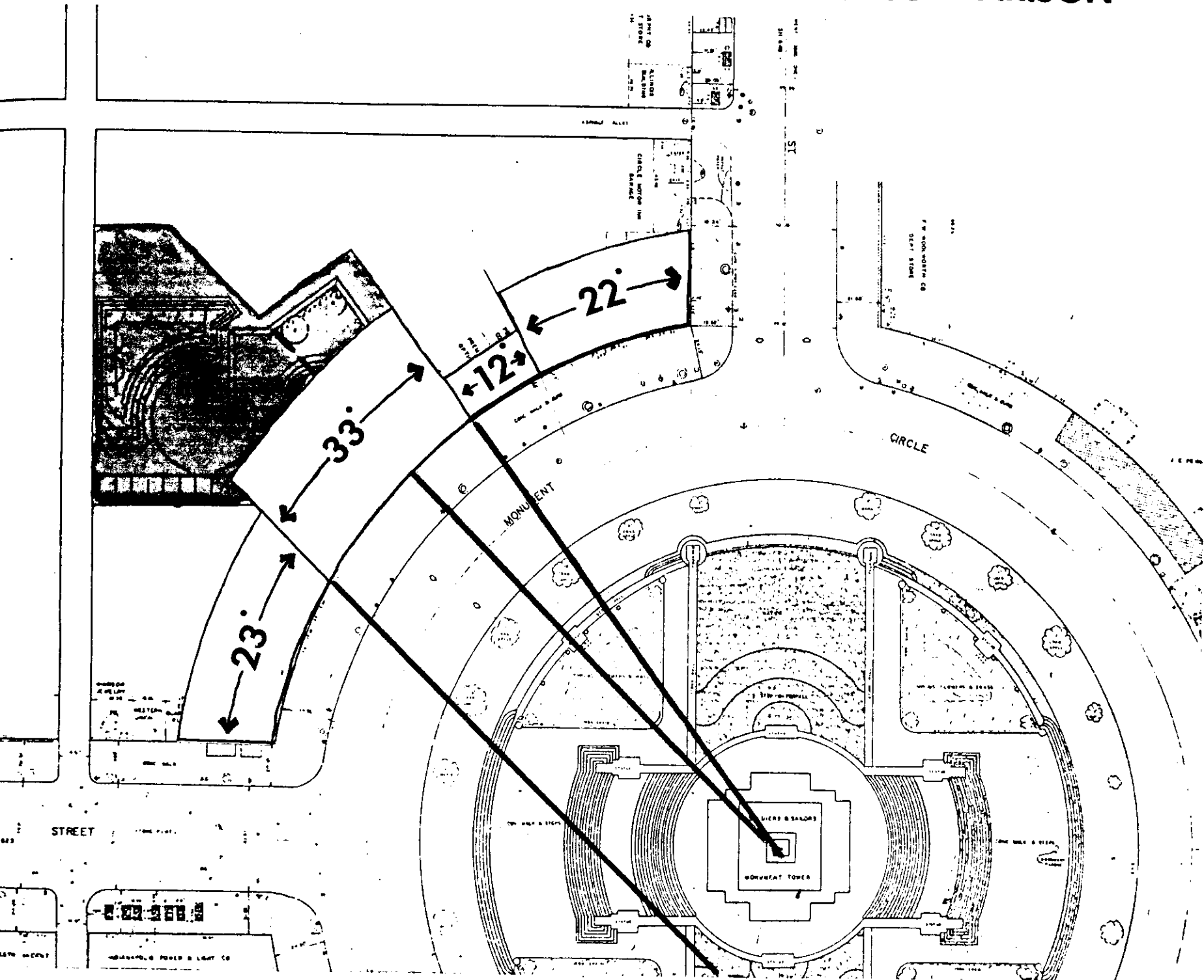
ELEVATORS

ENCLOSED WALKWAY

STAIRS

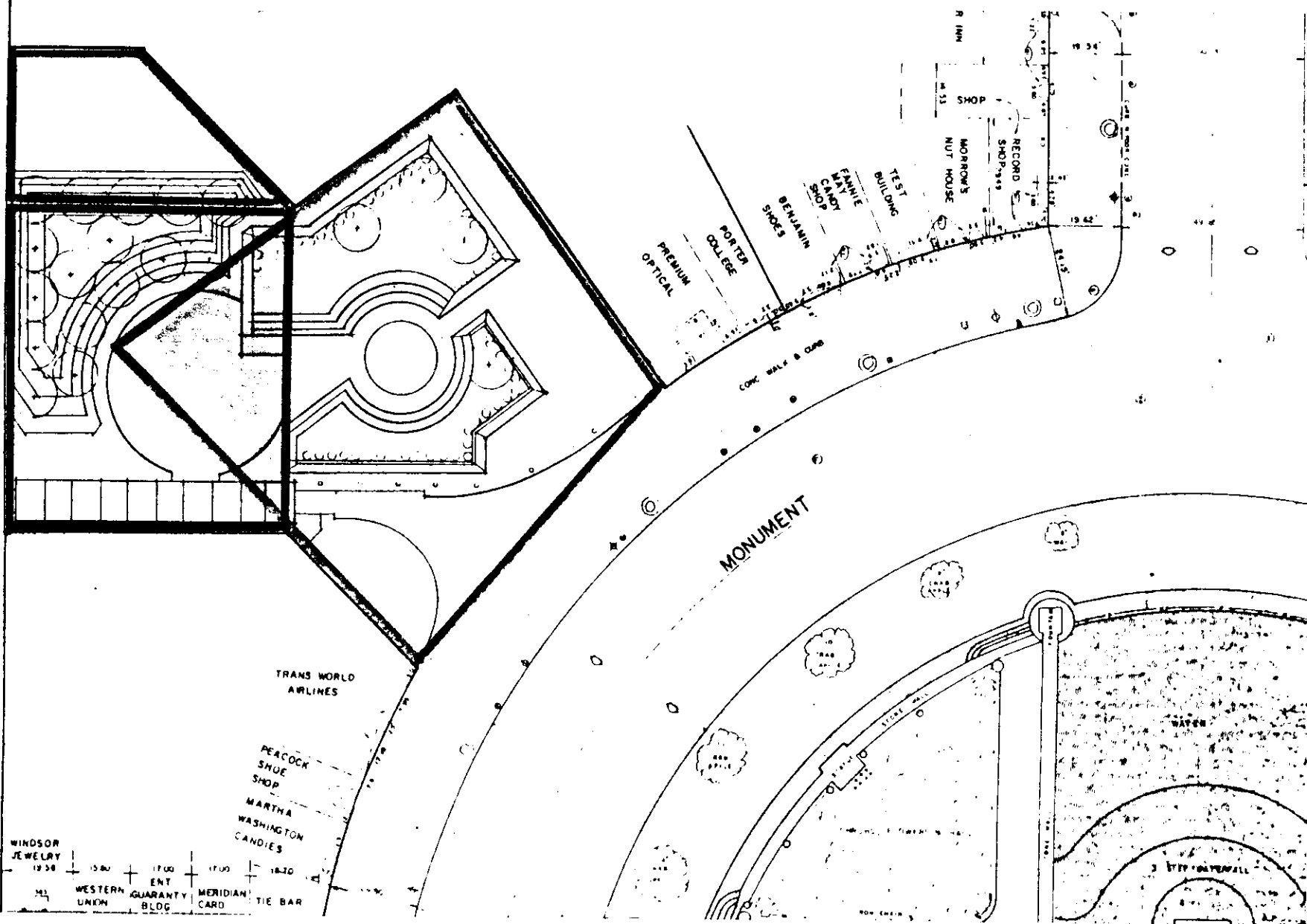
ELEVATORS

FACADE SIZE COMPARISON



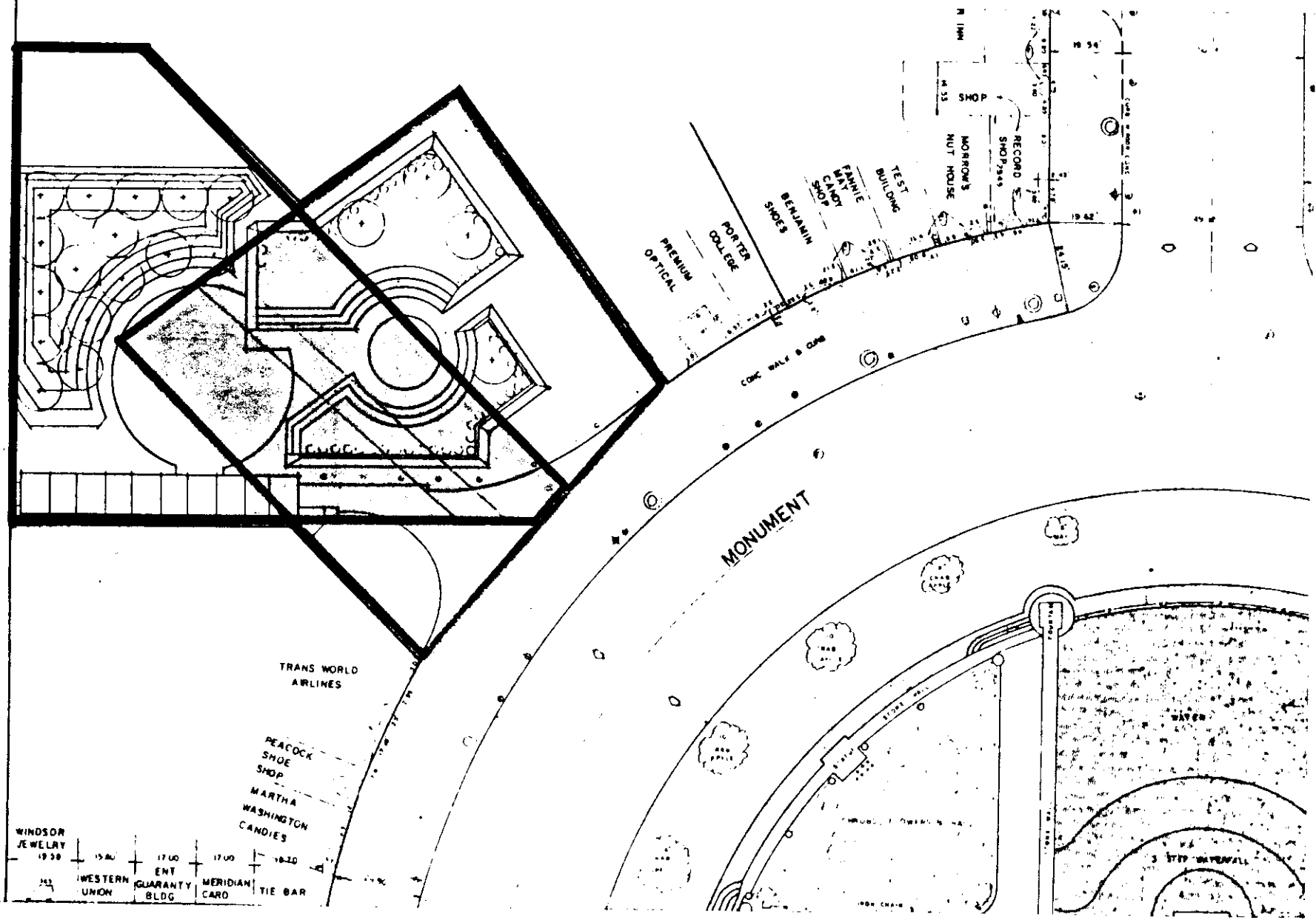
SITE COMPOSITION

overlapping of site parts creates an area of ambiguity and conflict



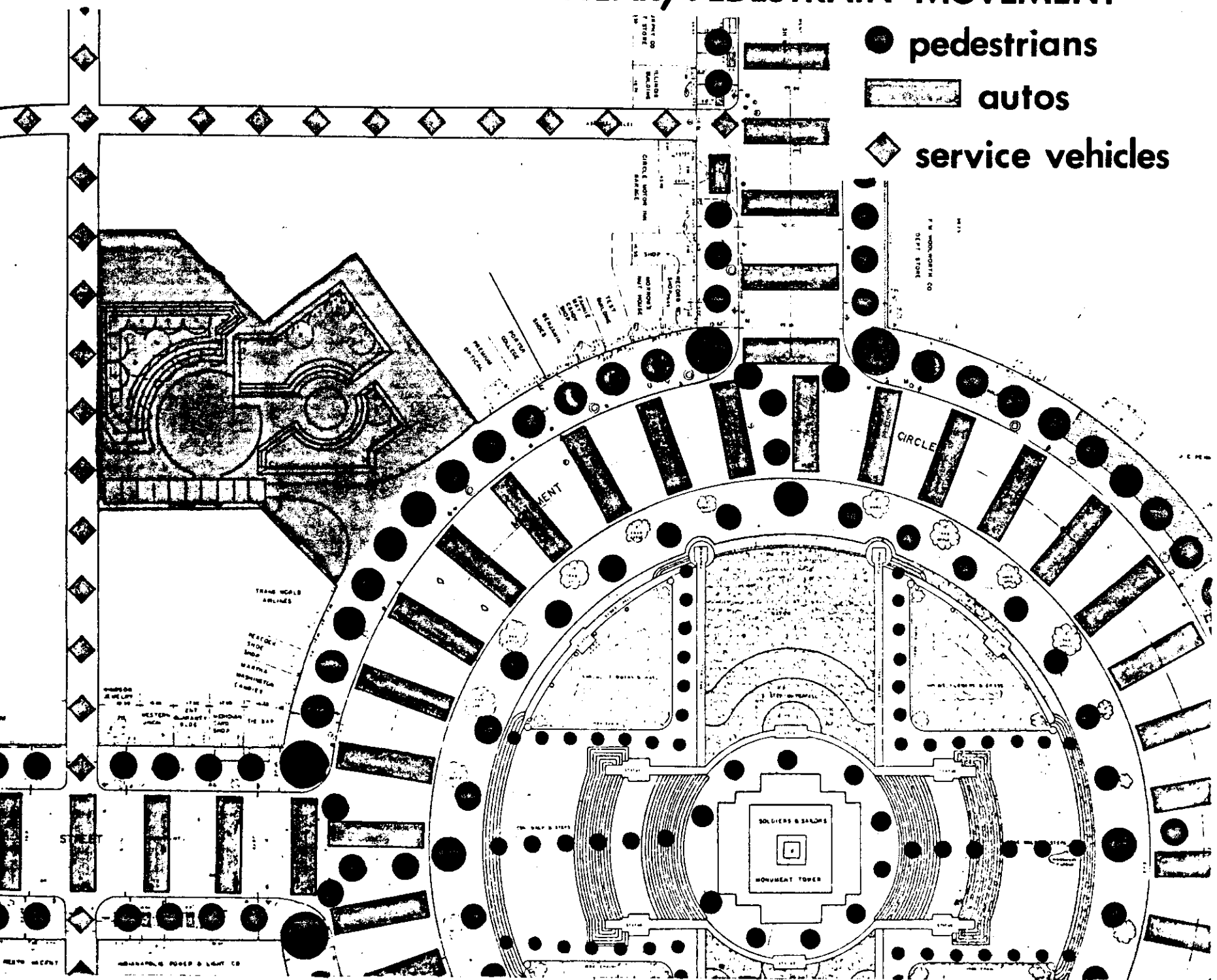
SITE GEOMETRY

area of overlap is common to both, total view of site possible



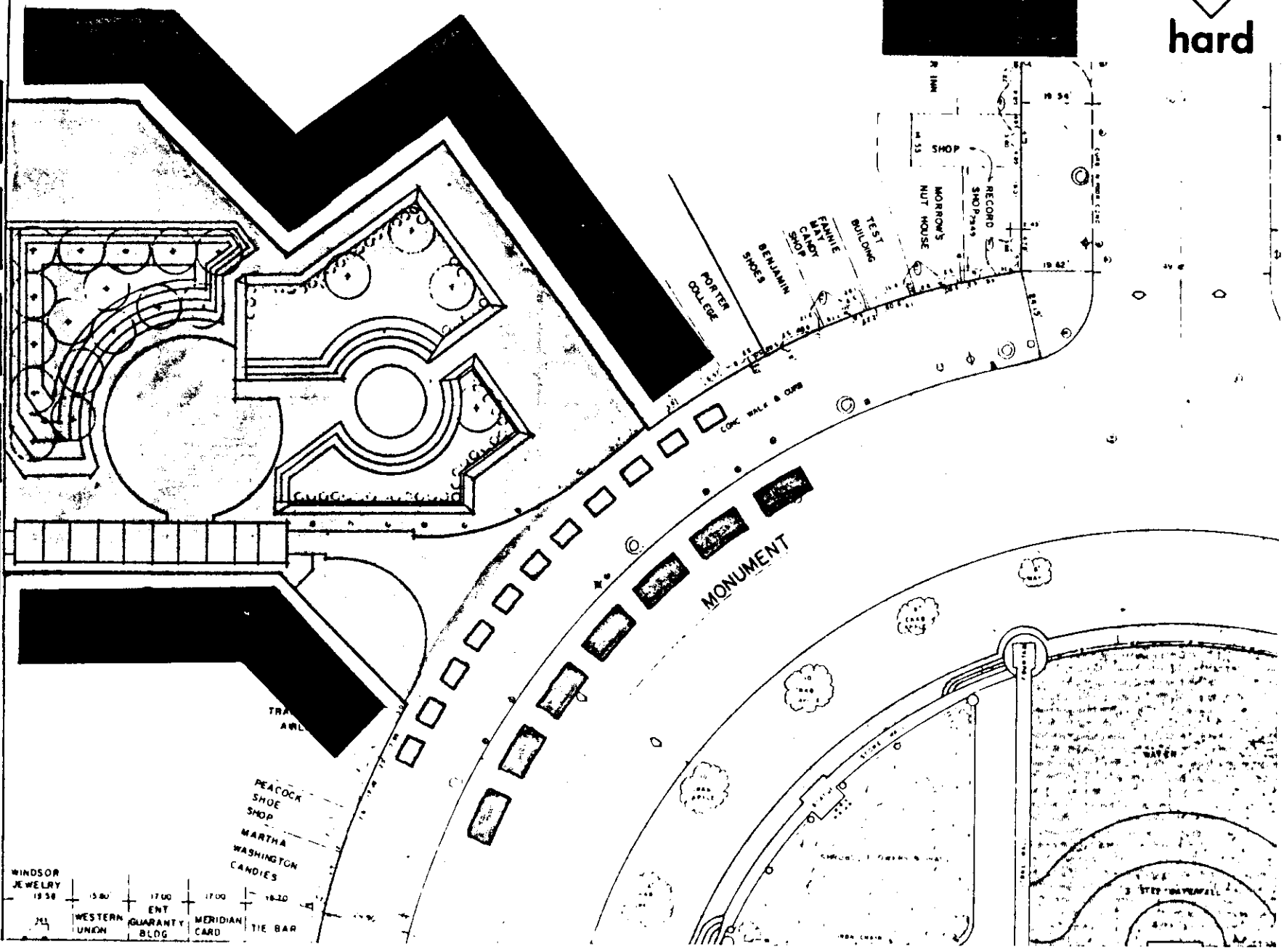
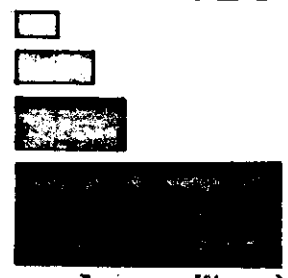
VEHICULAR/PEDESTRAIN MOVEMENT

- pedestrians
- ▭ autos
- ◆ service vehicles

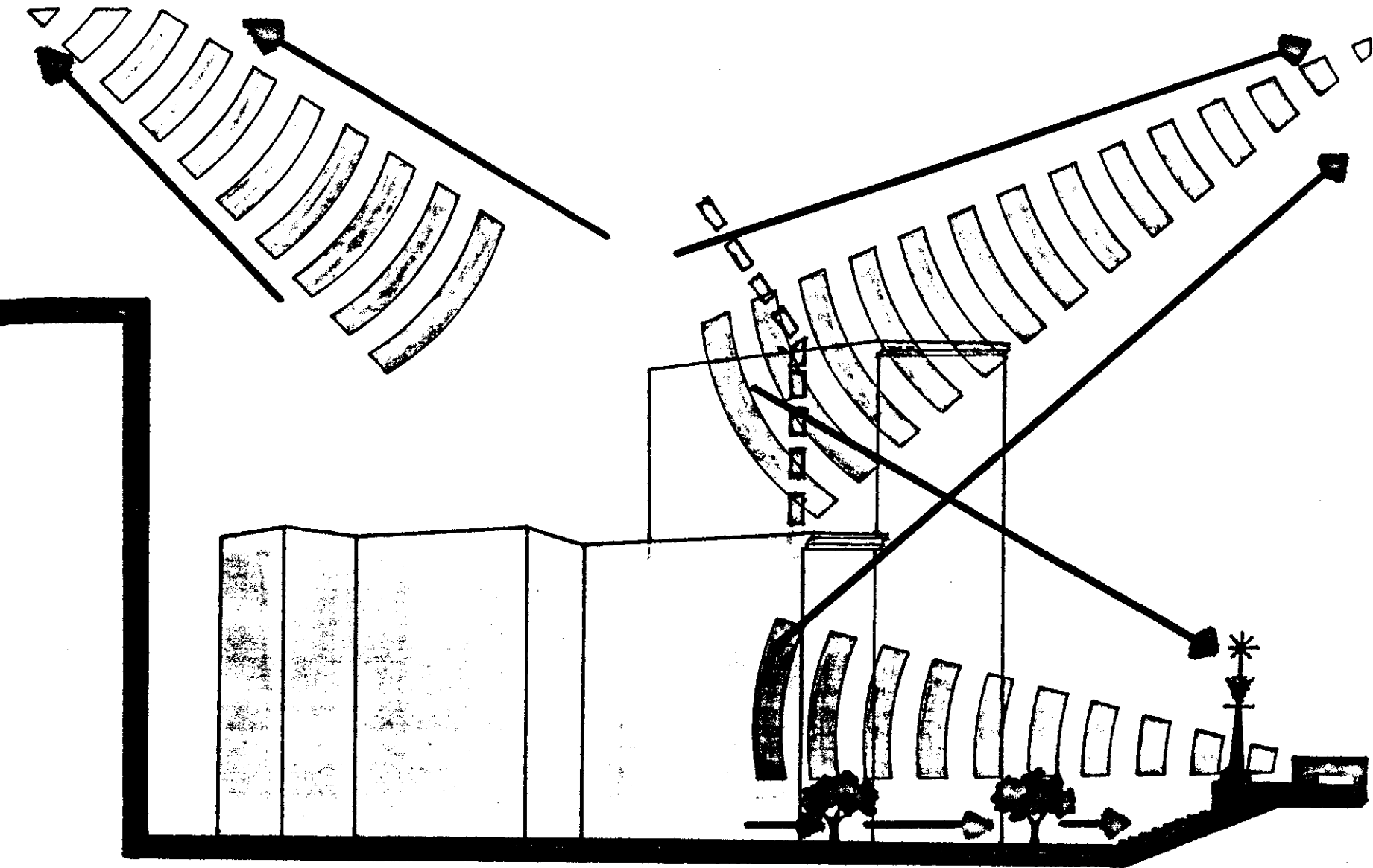


ENCLOSURE

soft
↕
hard



SITE VIEWS

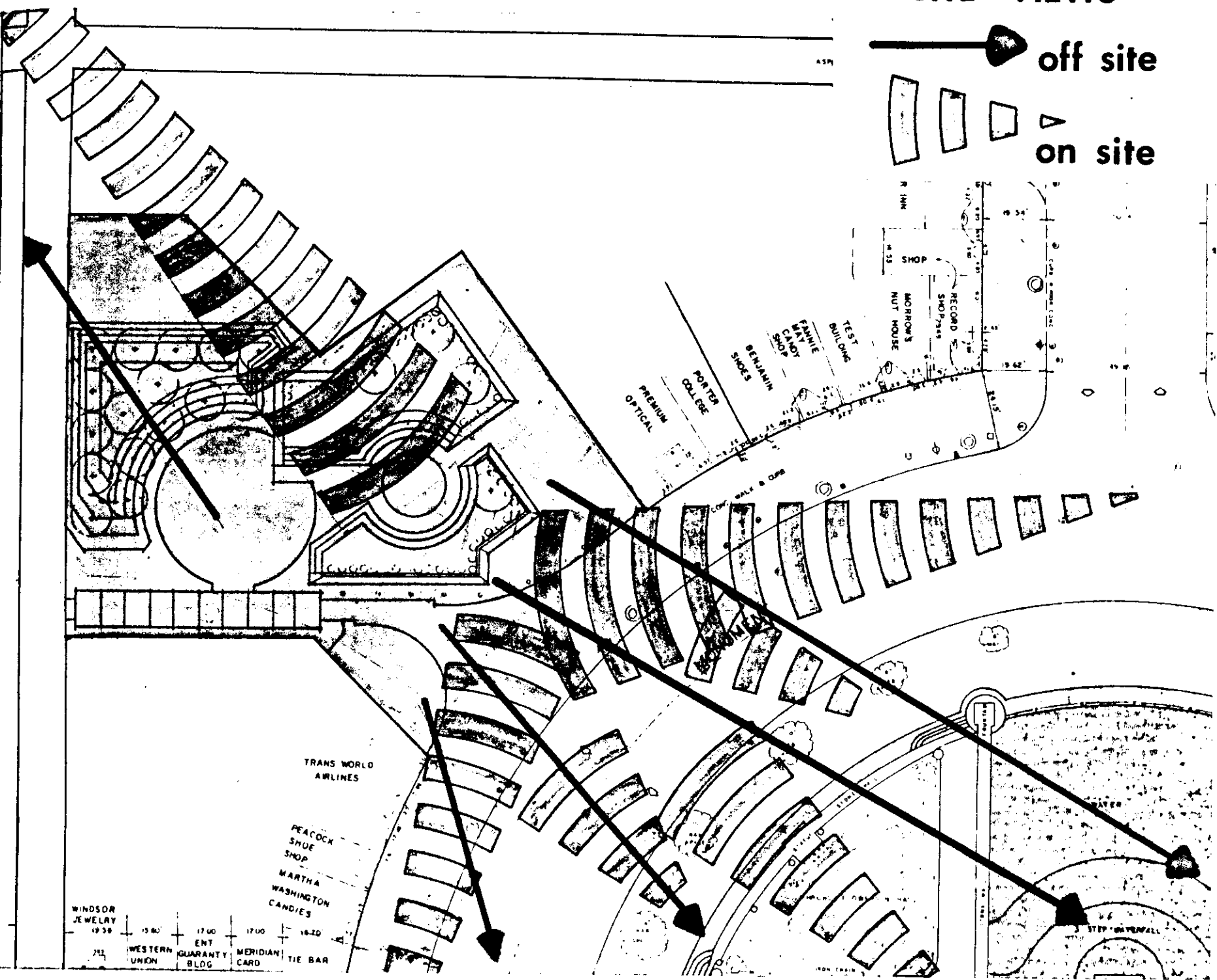
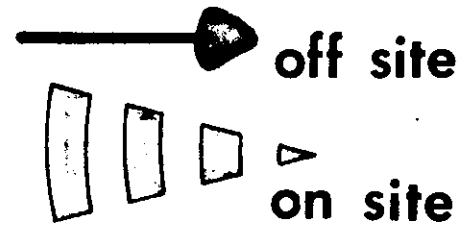


off site

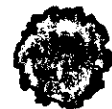


on site

SITE VIEWS



VEGETATION & UTILITIES



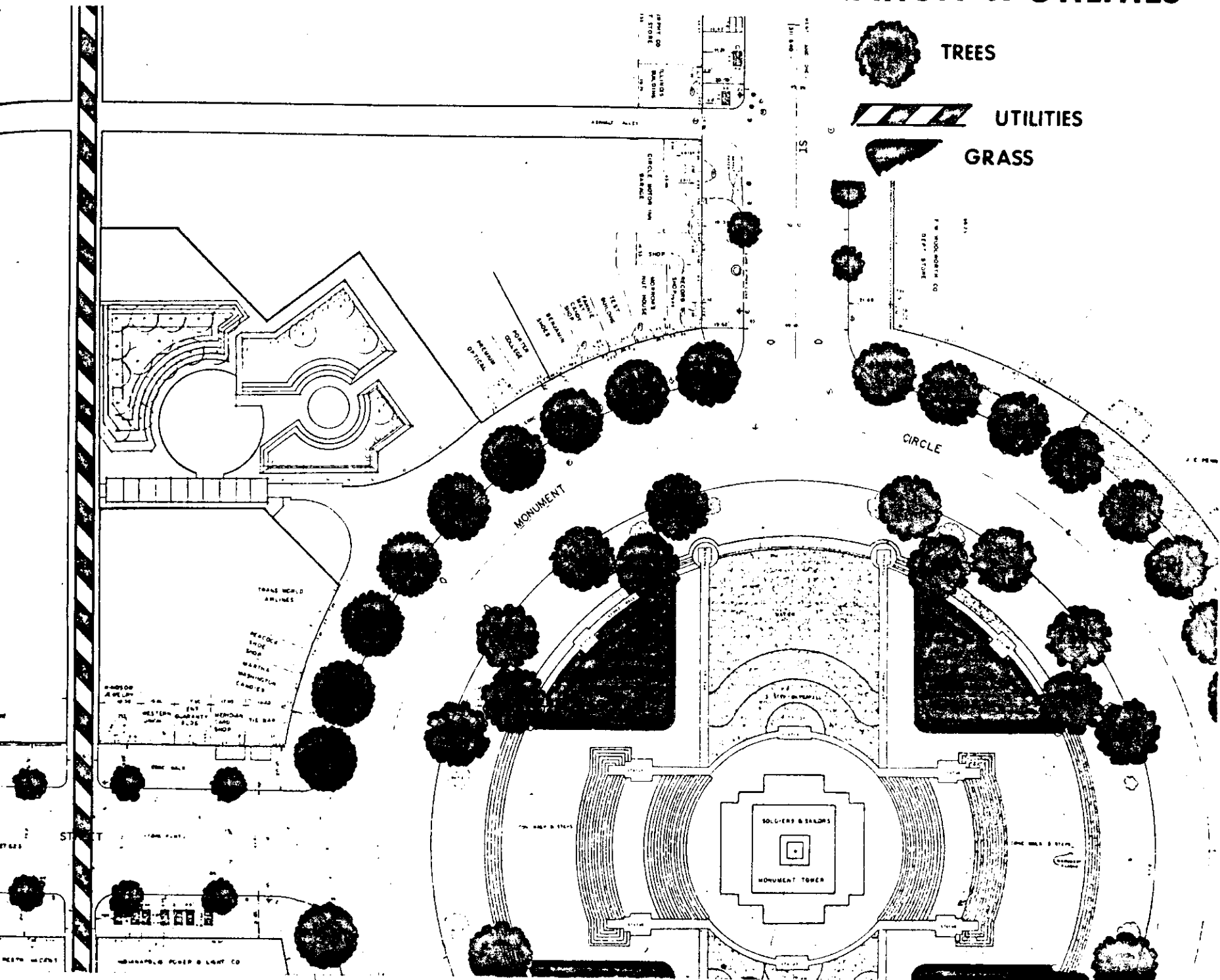
TREES



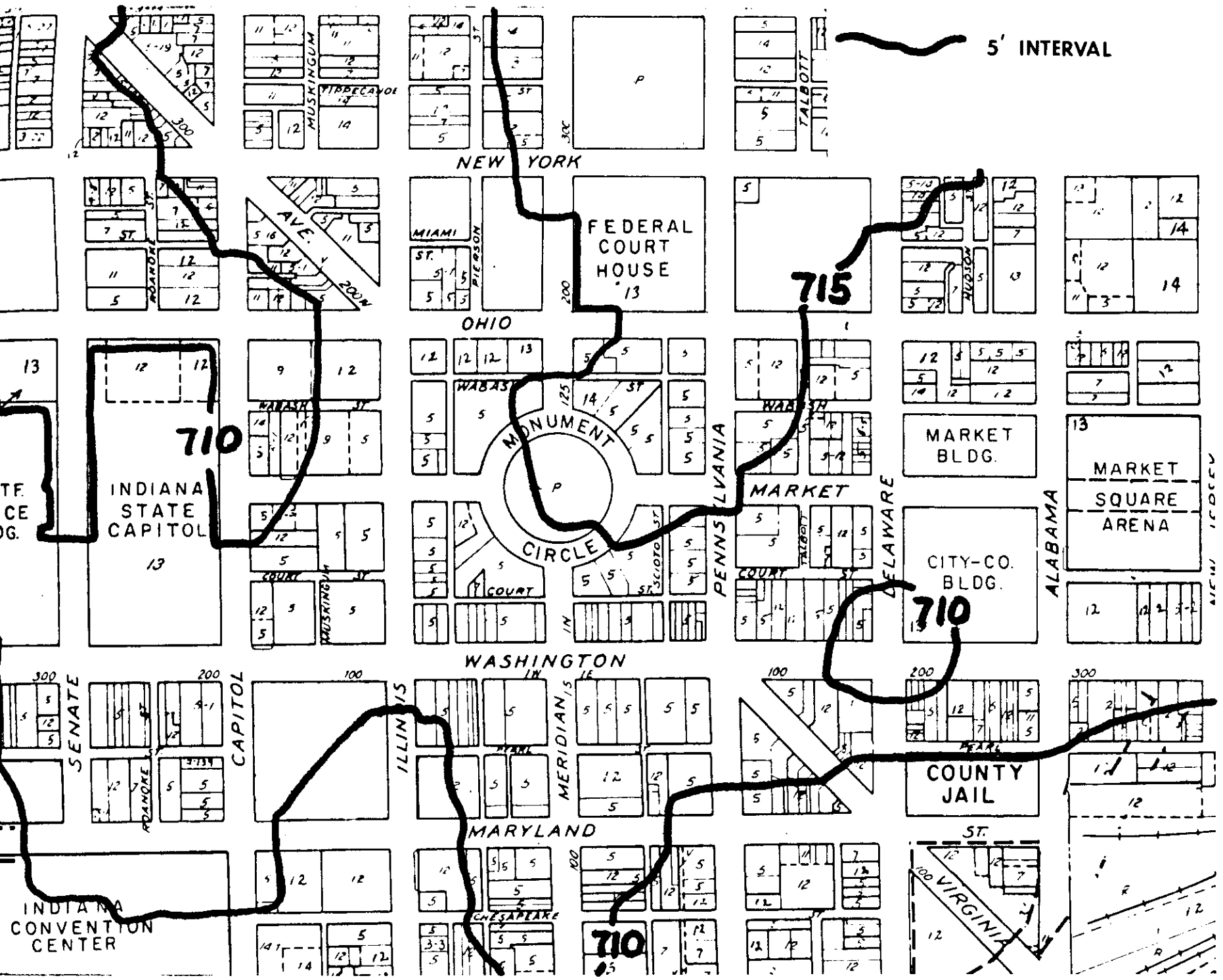
UTILITIES



GRASS



AREA CONTOURS



5' INTERVAL

710

715

710

710

SOIL ANALYSIS

The site is now level but previous to this a four story building had occupied the site. It burned in 1972 and the existing foundation was removed and the site was filled and leveled with a suitable fill material. The actual make up below grade level will have to be determined by excavation.

The parent material below this is Miami silt loam. The following description of the soil is from the Soil Survey of Marion County, Indiana.

Miama silt loam, 0 to 2 percent slopes. The Miama series consists of deep, nearly level to strongly sloping, well-drained soils. These soils are on uplands mainly in the southern half of the county. They formed in glacial till that had a mantle of loess 7 to 11 inches thick. The native hardwood was mainly vegetation.

In a representative profile the surface layer is about 8 inches of dark grayish-brown silt loam. Just below is about 4 inches of grayish-brown silt loam. The firm subsoil is about 24 inches of mainly yellowish-brown silty clay loam and clay loam.

Miama soils are low in phosphorus and potassium. The content of organic matter is low. Available moisture capacity is high, and permeability is moderate. Runoff is very slow on the nearly level soils and rapid on the strongly sloping soils. The plow layer is medium acid if not limed.

THEATER IN NEW YORK

David Hays, stage designer
Peter Blake, architect

299 seats

This theater is of conventional post/beam construction with the interior space using slender steel columns which also hold up the balconies. The columns reinforce the acting space. No light booths are used; instead, lights are mounted to balcony rails and are manually operated. No stage machines or fly loft are utilized; instead, all scenery is hand-carried into the acting area.

Different theater arrangements for this are:

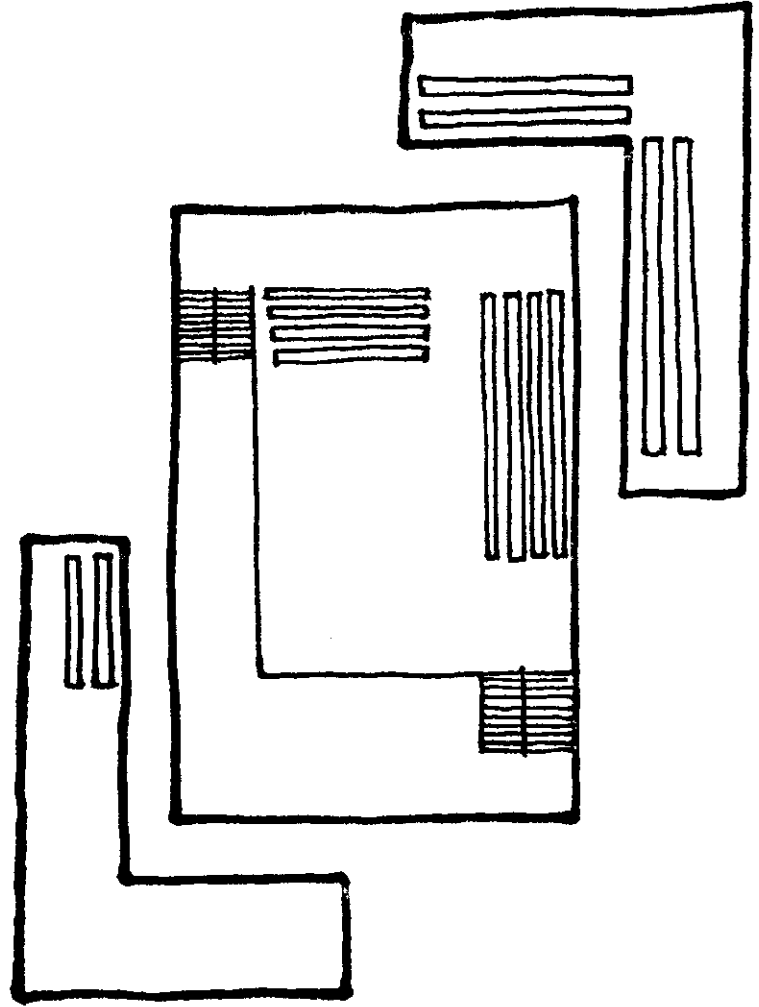
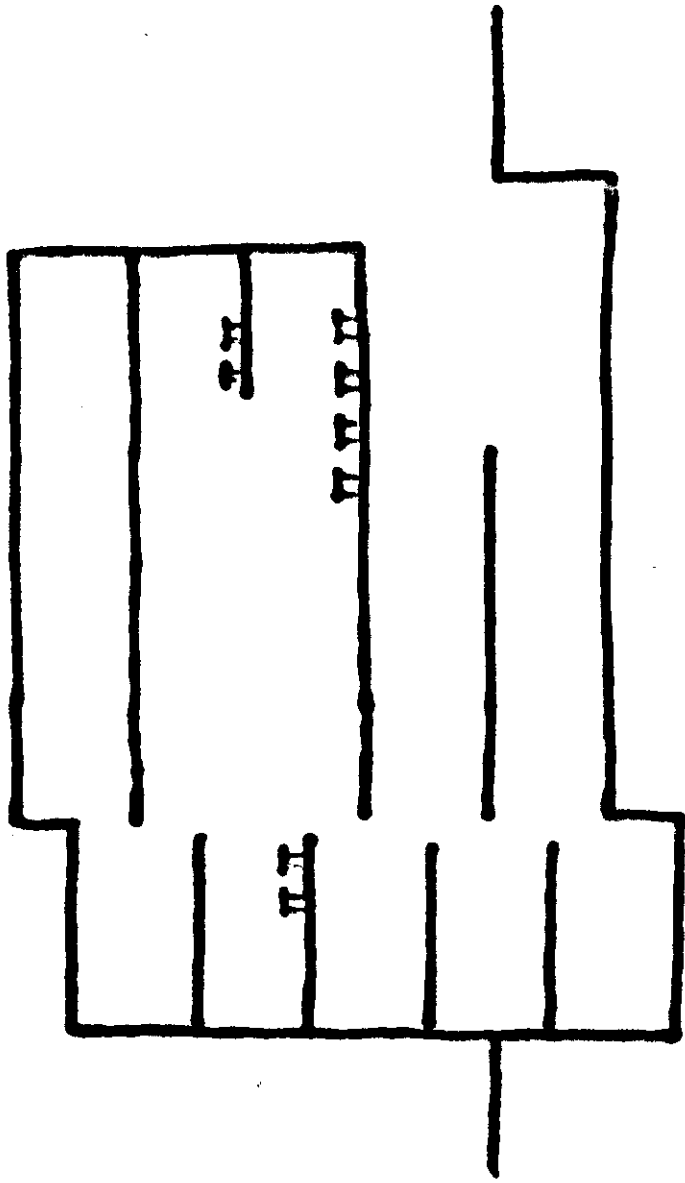
Theater-in-the-round

Traditional proscenium/orchestra
pits, galleries

Movie theater/TV studio

A bar and restaurant are incorporated
in the basement.

Entrance is on axis with the stage, but
a set of stairs must be climbed to get to the
seating level.



KALITA HUMPHREYS THEATER

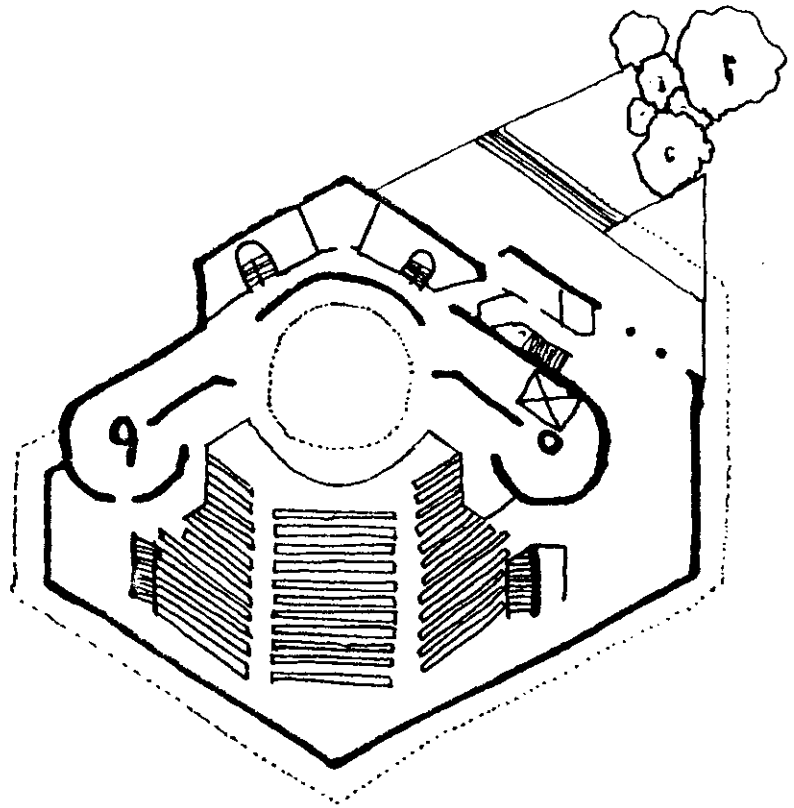
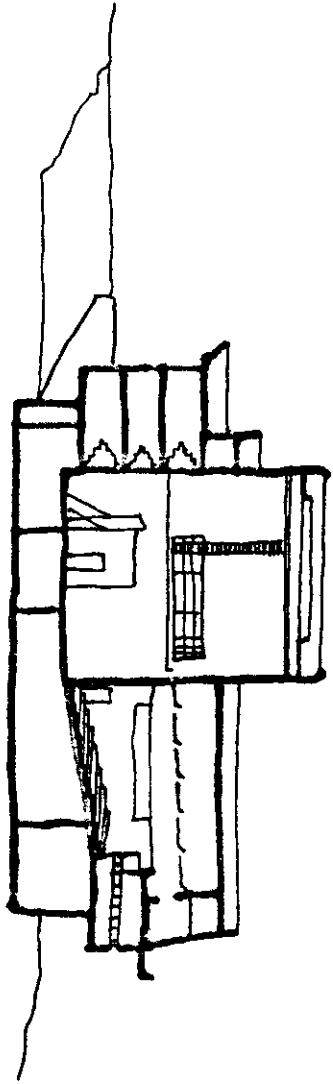
Designed by Frank Lloyd Wright

Seats 300

The building is erected on a truncated rhombus, with the circular fly-tower standing in the shallow angle of one side. It extends right into the auditorium, so that the stage apron is surrounded on three sides by the public. As the revolve reaches to the very front of the stage, happenings on stage can be brought directly to the audience. The auditorium of this theater, holding barely three hundred persons, has an unusually intimate character.

On the exterior the fly loft is easily recognizable and marks the most important area. A lot of the trappings usually associated with theaters are not present here. The outside is rather austere, natural concrete with no multiple globe lamps, etc.

The interior is very intimate, for a theater. Access is not straight in but winds back and forth and brings one in at the back and side of the auditorium. This helps to create anticipation for the theater patrons.



THE UNIVERSAL THEATER

Designed by Frederick John Kiesler

Seats 1600

The universal theater is a Greek-type arena; it also has a present day proscenium. In addition, it offers two continuous runways which could be called peripheral stages.

The ceiling of the theater flows into the sides left and right from the proscenium, in the form of a shell. This strongly inclined hood serves to remind one of a sheltering sky, with all the possibilities of infinities produces by light and projection. As a matter of fact, the Universal is an endless theater as far as vision and sound are concerned.

From the outside, the main auditorium is the dominant form; the usual flyloft is not incorporated into this theater.

To coordinate audio visual projections, three communications towers are used: one left, one right, and one in the rear center. They are also used as vertical communication units among the various balcony levels for the public.

The gridiron where painted scenery is flown up cuts off the hunchback from on top of the stage, knowing that the next decades will have plastic scenery rather than painted ones. The painted scenery will be replaced chiefly by projection. It is more economical and more imaginative.

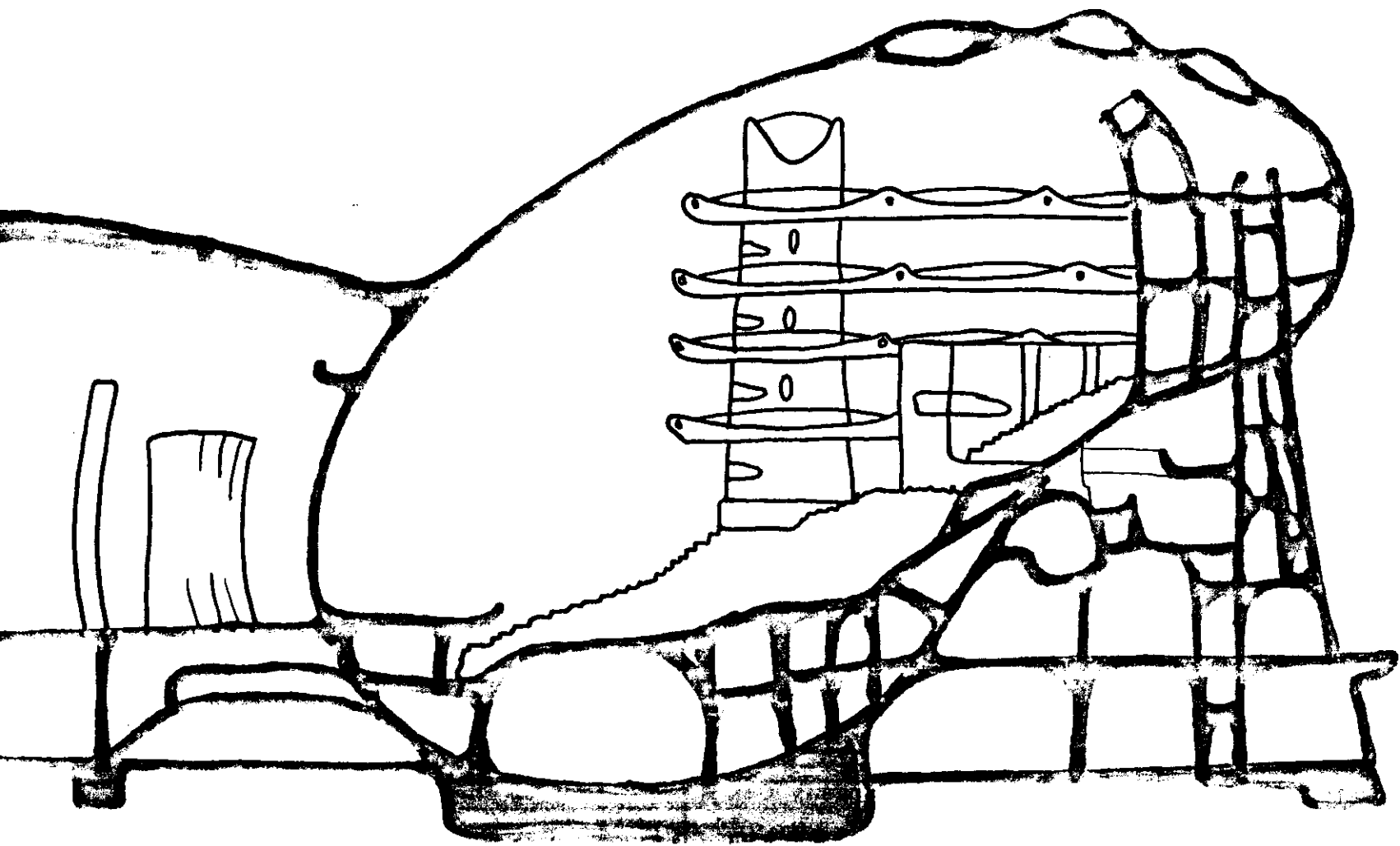
Automatically the lower part of the stadium-auditorium turns into an arena without disturbing the 300 spectators of this section. In addition:

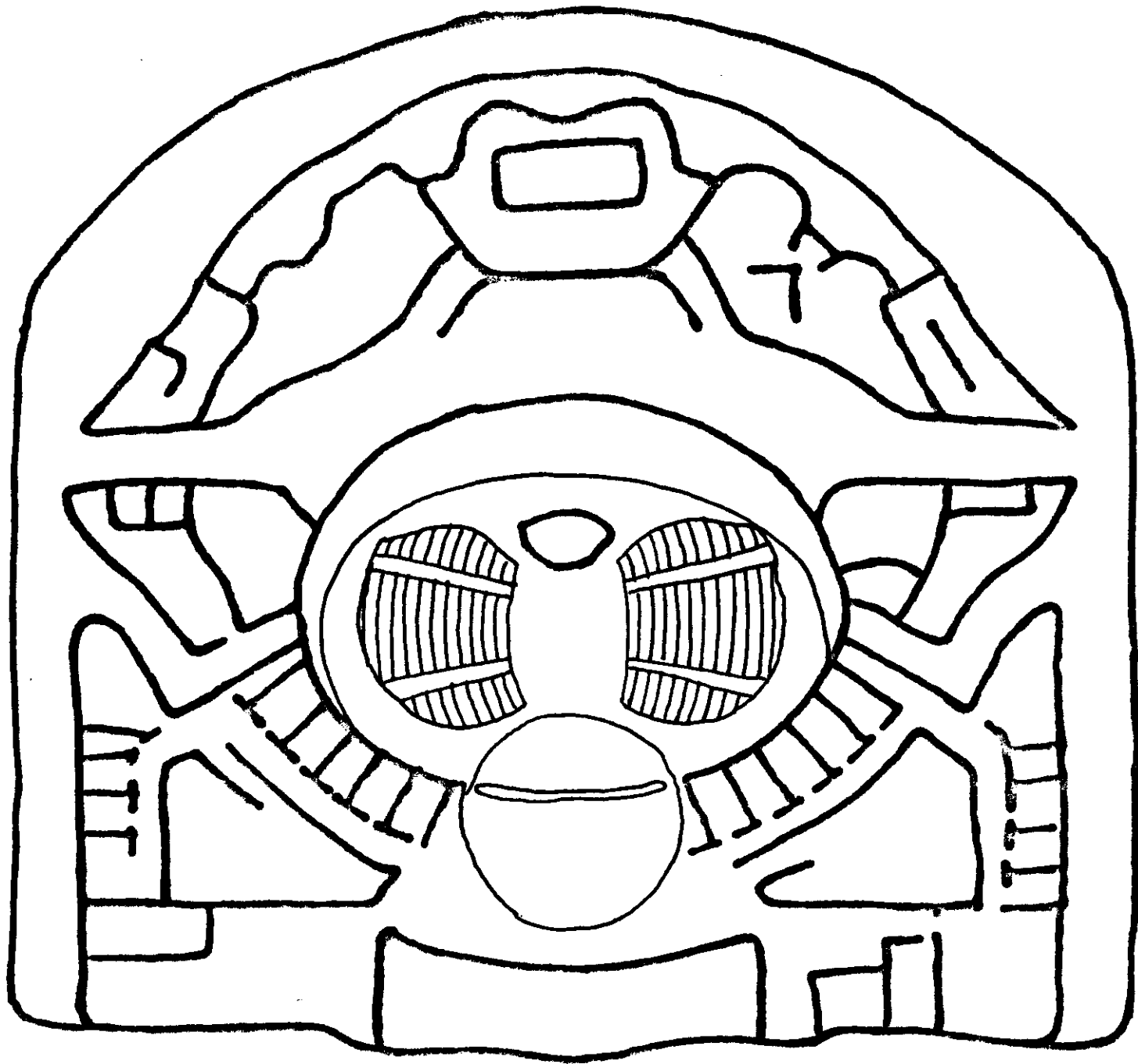
- * The Universal permits focal concentration on the spoken drama.
- * Through the peripheral stages (in addition to the proscenium area) it offers

various ways of staging spectacles such as operas, revues and large-scale drama.

- * It offers a vast expanse for symphony concerts and choral work, and, by contrast to that, an intimacy in the section for chamber music or solo concerts.
- * It permits motion picture presentation with perfect views from all seats and has the possibility of expanding the screen almost endlessly if so desired.

Circulation: Entry is between very massive elements at three points; from the outer lobby a stairs goes up to the balcony and from the outer lobby to the inner lobby and then into the auditorium.





IDEAS FOR A NEW THEATER

Designed by Paul Rudolph & Ralph Alswang

Seats 2000

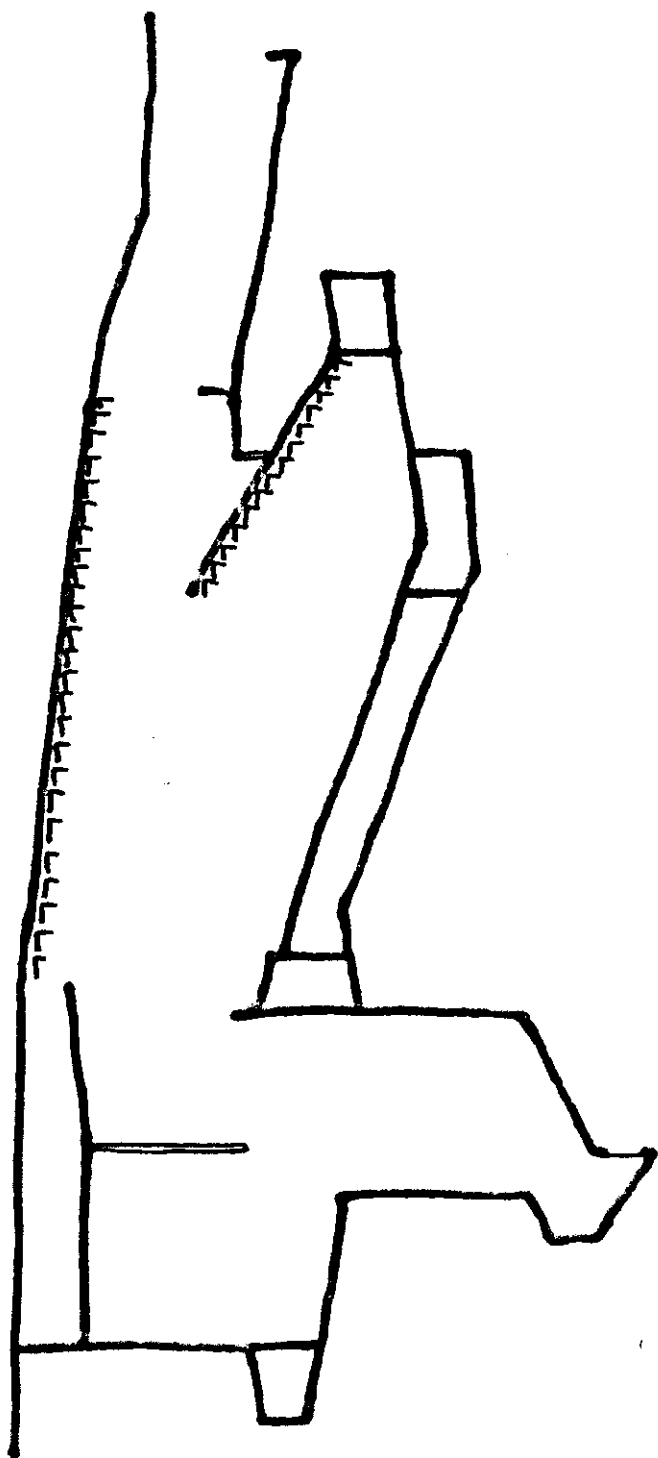
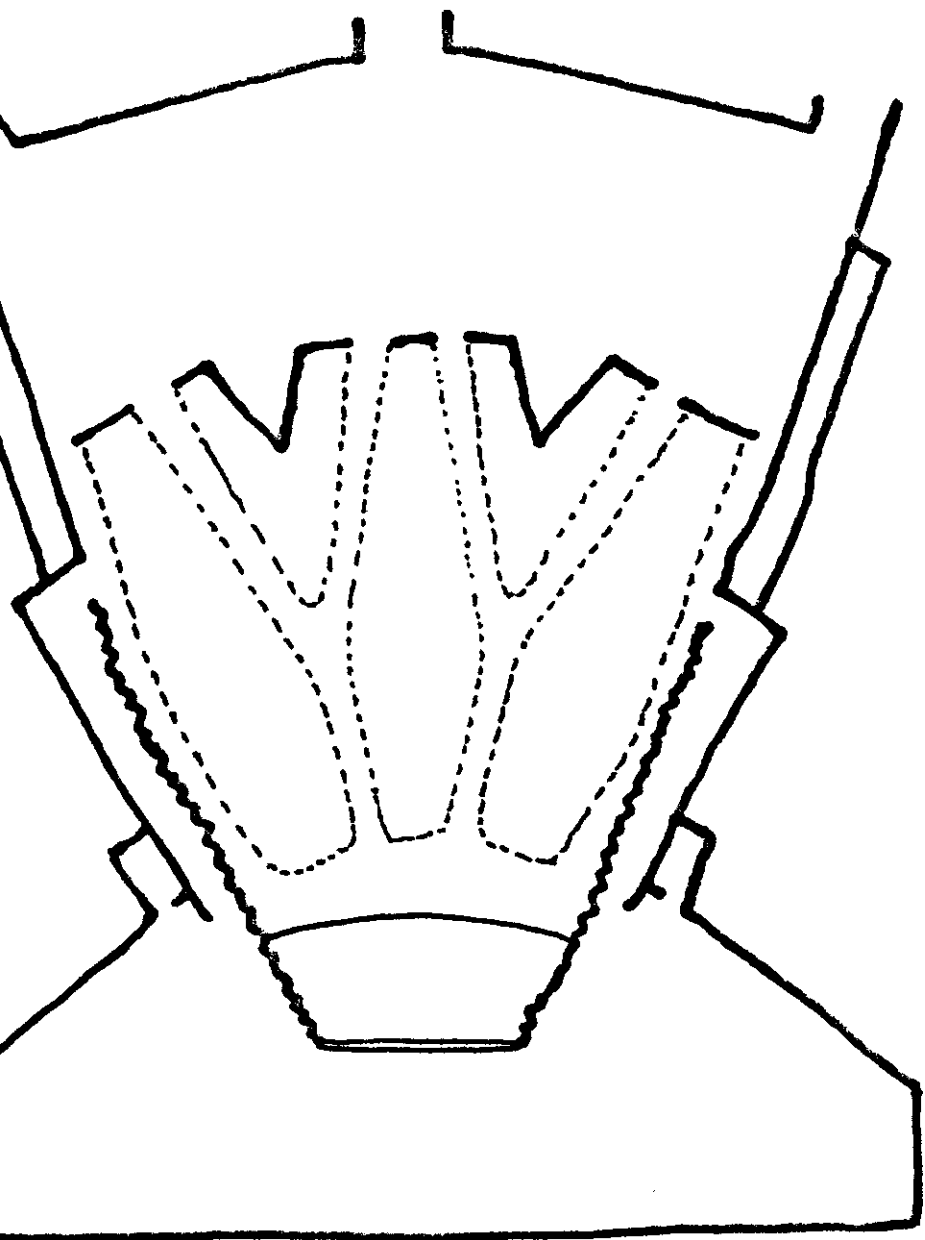
Upon entering the theater into the lobby the first thing one sees are the stairs up to the balcony and stairs down to the main floor. The transition from street to lobby, lobby to auditorium is very quick and straight in. This is not elaborate, in the traditional sense, and might even be too straight forward.

All public areas are off of this lobby space, leaving everything behind the curtain line as private areas.

The stage/auditorium/lobby is basically a large triangle that comes to a point behind the stage; thereby, the form helps to enforce the attention to the stage.

Bearing walls enclose the theater, revealing the functional areas inside. The fly lofts and projection booths transmit into unknown and interestingly generated forms. Projection of scenery and special effects makes the theater more flexible by offering other means to playwrights and producers of staging shows. However, seating and stage areas are permanent, thereby reducing any flexibility gained from projection of scenery. The large scale of the auditorium is broken up by placement of the seats in small groups separated by short walls. However, many aisles consume good seat areas.

The theater is too large for some types of live performances requiring audio equipment.



"TOTAL THEATER"

Proposed by Walter Gropius

Seats 2500

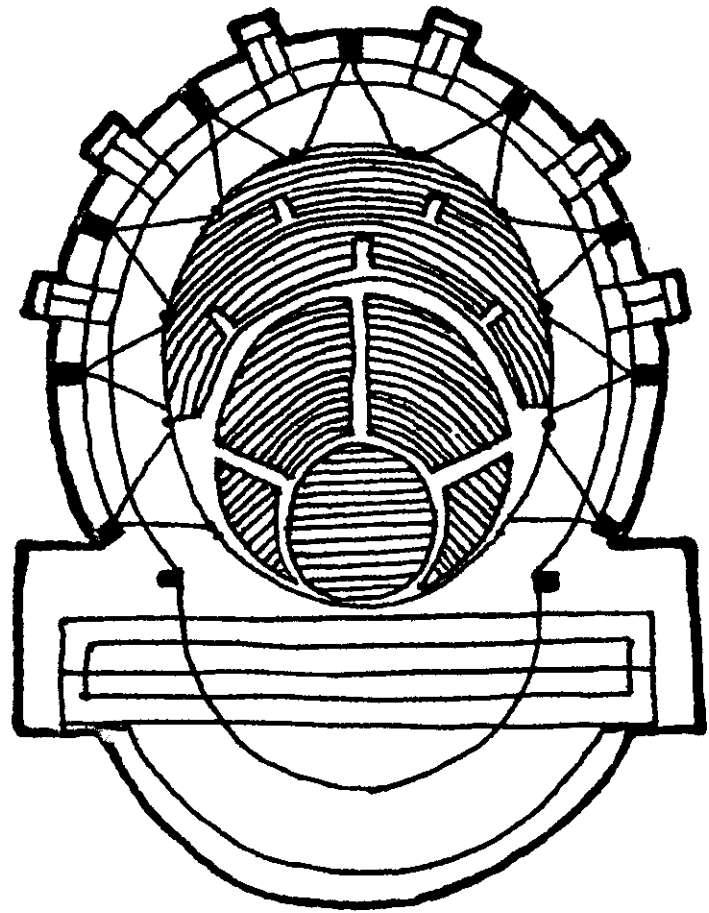
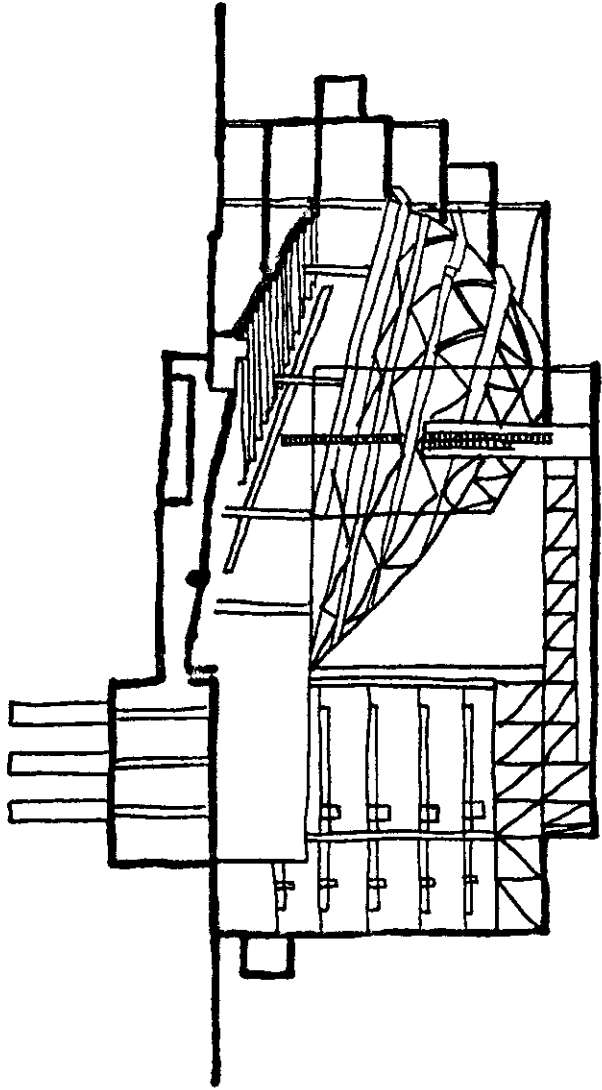
The enclosing oval shell is carried on twelve columns. The box stage, a triple stage similar to Vande Velde's and Perret's, is at one end of the oval, placed within three-column intervals partly embracing the proscenium. The stage settings are changed by means of horizontal conveyors. A track extending from the ends of the stage around the theater and following the slope of the floor makes it possible to extend the stage action around the audience. The small circular proscenium can be lowered, the seats removed, and the platform included in the stage. The actors can enter from the back-stage or from the center aisle. A complete change takes place when the circular proscenium floor is turned 180°. This change can be made during the performance. The small circular stage is then located in the center of the theater.

The ceiling is a geodesic frame covered for acoustics. This frame permits the plan to be reflected in the ceiling as opposed to a flat ceiling on most conventional theater construction.

The columns and ceiling define the auditorium. Circulation is semi-circular around the auditorium, so that entry into the auditorium is from the sides and rear.

Production spaces are above the stage on four floors.

The entrance is marked both by a cut back into the building and the protruding of the second floor, which acts as a marquee which one walks under.



PALACE OF CATALAN MUSIC

Designed by Domenech y Montaner

Seats 800

The Palace of Music is built of load-bearing masonry walls but also has an arcade of external columns which serve to hold the ends of tension rods, helping to reduce the amount of masonry in the floors. The architect's use of glass may be considered the indisputable forerunner of the curtain wall. The mixing of masonry, glass and wrought iron (common materials) into a very imaginative mixture creates a building of unsurpassed quality.

The structure is three stories in height. The restaurant is on the ground floor with the production floor. The auditorium main floor is on the second level with a grand staircase on axis leading to it. Progression throughout the building is axial, both horizontal and vertical. Interaction through an arcade on the second floor of the building permits interaction with the street.

The orientation on the site is important because of close industrial building to the side. Also, the positioning of the main entrance on the side facade is notable because the front facade then becomes a window wall.

FUNCTIONS

The completed building will consist of the theater, formal restaurant, and informal restaurant. A brief summary of spaces follow:

Theater

The auditorium will seat approximately 400 people in an intimate atmosphere. The acoustics and lighting will have to be of sufficient quality for a theater. The type of stage chosen by the Indianapolis Repertory Theater is a proscenium which was chosen because of the type of production it produces. This type of stage arrangement produces certain stage/audience and stage/seating relationships. The stage/audience relationship is that of eavesdropping on those people through a room with one side missing. The seating is of a narrower arrangement because of the blinders-effect created by the proscenium.

The foyer will provide a place of transition from street to theater, from real world to simulated world. The foyer protects patrons from the elements and provides a transition space to the lobby. This will help control unwanted street noises.

The lobby functions as the main people-congregating node before, during, and after shows. As such, it should be organized as a place for people.

The box office will provide tickets and information on shows to pedestrians and telephone solicitors. The coat check room will function mainly during winter months when inclement weather is the rule, but will also function as a storage facility for shoppers who become theater-goers. The toilets will serve the theater-going audience and patrons waiting for shows.

The administrative offices will probably

best be combined because of their related functions and needs. The manager's office is where the theater is managed, with both productions and building management combined. The secretary's office is that space needed for correspondence and general office work. The bookkeeping office also relates to both production finances and the physical production. The storage space is for office supplies. The toilet is for the limited office staff to use: a private restroom.

The performance spaces consist of the following:

The dressing rooms will share spaces as the rule, which will provide adequate lighting and space for complete "costuming," storage of changes, make-up tables and mirrors and adequate lighting. The Green Room is positioned close to the stage and therefore requires acoustical screening. Its function is to give actors a place to wait secluded from the performance but able to hear, and perhaps see, the progress of the show so their entrances are on time.

The stage manager's office presents the stage manager with a place or position from which to control the happenings of the stage and backstage. He controls scenes and sets, visitors and circulation and makes certain all the equipment is ready to go.

The backstage toilets/cloakroom serve as a coat storage for the performers and are their restrooms.

The sound control, light control room is where the lights are activated from and is a visual connection between the stage and booth. Ventilation is a must. The sound control can all be positioned here to provide visual access to the performing area with an audio link provided.

The projection booth will provide motion picture and projection capabilities for the theater.

The production spaces consist of the following:

The scenery workshops will provide space for carpentry work and painting and repairing of scenery. The scenery storage area must be capable of storing scenery without damage and without moisture build-up. Property storage requires shelves, hooks, drawers, and bins for the safe storage of props between uses. This area need not be close to performance spaces.

The costume shop and storage space is for the production and clean storing of costumes. Bars, hangers, drawers, and shelves are needed. Natural light is preferred for sewing.

The loading dock needs to accept both delivery of raw materials (lumber, hardware, etc.) and the loading and unloading of road shows. It must be receptive to the different types of performances that could be shown. Parking for two van-type trucks simultaneously is needed. The location of the trash dumpster needs to be situated as to not block or impede the traffic flow in the alley or in the loading dock area.

Formal Restaurant

The dining room is where the consumption and pleasing of the palate occurs, and atmosphere is very important; view cannot be overlooked.

The coatcheck will be used all year long but primarily for packages in the summer.

The lobby entry will set the "mood" for the restaurant and should reflect those qualities deemed important in the dining room's make-up. There should be a quiet, relaxing atmosphere and no visual contact with the dining room. The waiting lounge will be in close proximity to the bar, entrance and the dining room: a space of its own with an atmosphere conducive to both waiting and the restaurant.

The waitress -waiter stations are used for coffee, water and condiment storage, making quick and efficient storage and service possible.

Restrooms will provide facilities for the dining room patrons. The telephones are customer conveniences and should be placed for intimate use but not be hidden totally from view.

The bar will be an entity in its own, accessible from the restaurant or an entrance to interior circulation so it can act independently of the dining room for its own atmosphere and won't become just an appendage of the restaurant. Tables and counter service are both found here -- and, perhaps, a piano.

The kitchen primarily will be for the restaurant's food preparation and secondly for the bar's small menu. It must be easily cleaned and arranged with ease of work in mind. Dishwashing must be done automatically and noiselessly, so positioning is important.

Pantries, coolers, and freezers should be in the rear sub-areas where the noise will not pervade the dining room. Beverage storage will provide for bottles, cans, jars, kegs, and carbon dioxide tanks.

The receiving room will be used for the checking, uncrating, and dispersion of goods. Refuse waste disposal needs to provide a sanitary, odor-free way of holding and then dumping itself at intervals.

The linen storage can be in the form of drawers or shelves. The employee lounge and dining room will be intimate and quiet to provide a resting place for employees. Before work and on breaks, the employees may utilize its facilities, which should not be too close to the dining room. Employee lockers provide a place for street clothes, uniform storage, winter coat storage, and book/package storage, providing a small amount of the intimacy of home. The employee restroom is for the employees only and will provide sanitary cleaning

facilities for use before the preparation of food.

The manager's office is to provide space for the restaurant manager to run the restaurant properly. The accounting office will provide space for bookkeeping which is related to the manager.

Informal Restaurant

The informal restaurant is composed of the following spaces:

The dining room is a very informal atmosphere showing the image of the city and relating to the circle and its activity, both physically and emotionally.

The kitchen should be a part of the dining room, imparting its very informal character upon the dining area. This will be further changed depending upon what type of menu is served.

The restroom for the dining room will be hidden from plain view so that street traffic is kept to a minimum. Telephones are to be provided for customer service in a quiet, confined area.

The storage areas need to be in close functional proximity to the kitchen. The service entrance is used for deliveries (incoming and outgoing) and is used for large quantities of foodstuffs.

The employee restroom/locker room/lounge is for the personal hygiene of the employees and storage of their clothes, uniforms and personal items. The storage area is for other food and dry goods not accounted for otherwise.

THEATER ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
AUDITORIUM	3200 sq. ft. 400 seats versatile in nature	dimming lighting separate emergency lighting exit signs loud speakers ventilation upward or downward supplying minimum 28m ³ air/person/hour special acoustic design special seating arrangement and sight lines access and positions for wheelchairs ceiling capable of reinforcing sound	greatest distance from stage seat spacing atmosphere conducive acoustically no seat should be more than 65.6 feet from stage
STAGE	1080 sq. ft. minimum opening 36' x 12' dimensional main stage 36' x 30'	special stage lighting working lighting in fly tower, wing, basement emergency lighting exit signs traps wagons, flygrid backstage	number of present possibilities
FOYER	400 sq. ft. space to wait for car or taxi, covered if possible	external lighting billing for the night's show billing for coming attractions	
LOBBY	800 sq. ft. approximately 2 sq. ft. per person adequate space for access to auditorium & ancillary ac-	emergency lighting exit signs public address system public telephones ventilation	wheel chair access signage for quick, unconfusing movement of patrons

THEATER ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
	<p>commodation (bars, toilets, restaurants) without undue cross-circula- tion, and for people to con- gregate before performances & during inter- vals</p>		
BOX OFFICE	50 sq. ft.	<p>two windows telephone ventilation/heater cash drawer reservations, bookings ticket space for three shows or however far in advance is logical storage space for signs & letters</p>	<p>positioned so persons in line do not block the flow of pedes- trians in foyer</p>
CHECK ROOM	<p>100 sq. ft. one hook per seat in counter length, 20 hooks</p>	<p>small amount of shelving for packages & hats opening into lobby</p>	<p>positioned so persons do not interfere with flow security arrangements</p>
TOILETS	<p>male 900 sq. ft. female 525 sq. ft. separate normal provisions for each sex (as- sume 75% male,</p>	<p>one wc to 100 female public one wc to 100 male public one wc to 250 over 400, one urinal to 25 male public; one whb (h & c) to each wc or urinal; one wc and one whb for disabled persons</p>	<p>placement so noise and site into toilets is not seen or heard in lobby</p>

THEATER ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
	75% female, total 150%) separate toilet for disabled persons male: 3 wc, 12 urinals, 15 lav. female: 6 wc, 6 lav. disabled, 1 each		
ADMINISTRATIVE OFFICES	558 sq. ft. total		
manager's secretary's bookkeeping storage toilet	250 120 130 8 50	telephone telephone, file cabinets telephone, file cabinets cabinet in office 1 wc, 1 lav (only for office personnel)	
PERFORMANCE SPACES			
DRESSING ROOMS (4)	1020 sq. ft.	one lav. (h & c) to 4 performers for single dressing room	should be on same level with stage screened/zoned so light & sound are not leaked to stage
approx. 20 actors	see Fig. for dressing room layouts page (3-25) & (3-26)		
GREEN ROOM	1312 sq. ft.	Kitchenette: sink (h & c) gas or electric cooking ring (cooktop) Corning coffee maker small refrigerator telephone	quiet, restful atmosphere acoustically screened from stage

THEATER ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
STAGE MANAGER'S OFFICE	472 sq. ft.	telephone filing capabilities	acoustically screened from stage
BACKSTAGE TOILETS & CLOAKROOM	400 sq. ft. separate provisions for each sex	one wc to 10 females one wc to 15 males, one urinal to 10 males one lav. (h & c) to each wc or urinal one clothes locker/person	acoustically screened from stage
SOUND CONTROL ROOM LIGHTING CONTROL ROOM	100 sq. ft. total	ventilation required control panel (console) with conduit running to points on stage and in auditorium socket outlets for equipment subdued & screened lighting during performance	acoustically screened from stage visual link to stage while audience is standing dark glass, so as not to transmit light to auditorium
PROJECTION BOOTH (Spotlights)	275 sq. ft.	electrical provisions for projectors (15 amp socket outlets for 16mm; 45 amp single or 3-phase for 135 mm; amplifiers and rewind equipment) direct mechanical extract to open air (.0174m ² effective area/proj.) water supply (direct or 700 liter storage tank w/pump) for pulsed discharge lamps & 35mm projectors w/carbon arcs) fire-fighting equipment, including asbestor blanket where inflammable film is used temperature 18°C (10°C min.)	rear central position subdued & screened lighting during performance sound separation from auditorium

THEATER ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
STAGESHOPS			
SCENERY WORKSHOPS	600 sq. ft.	gas ring (2 nos.) large sink (h & c) electrical supply single & 3-phase natural top light artificial light air hose (compressed) woodworking, metal working, painting involved close proximity to stage separate design & paint rooms material storage (lumber, plywood, canvas, etc.)	not damp
SCENERY STORE	1000 sq. ft.	bins & storage for small sets between shop and stage	
PROPERTY STORAGE	1000 sq. ft.	bins/drawers/cabinets	neither damp nor dusty
COSTUME SHOP & STORAGE	1075 sq. ft. 100m ² shelving, etc.	electrical supply natural lighting; local artificial light shelving for storage of materials mirrors in design area	not damp no moths
design area	4.25 feet deep		
LOADING & RECEIVING	900 sq. ft.	adjacent to stage shop adequate heights to allow for direct delivery from truck to interior removal (12' high for scenery) weather-protected site two van parking spaces, sq. ft. to be determined later	
platform parking	300 600 (2 trucks at 300 each)		

THEATER ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
TRASH PICK-UP	64 sq. ft.		
BACKSTAGE AREAS	2000 sq. ft. scenery dock 7m high area for crossing quick change dressing rooms, 2 each at 120 sq. ft. director's room 40 sq. ft.	fire separation from stage	
MECHANICAL	10%		
CIRCULATION	12%		
CONTINGUENCY (WALLS)	3%		
TOTAL SQUARE FOOTAGE FOR THEATER	22,288		

FORMAL RESTAUR. ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
DINING ROOM	3000 sq. ft. seating for 200 persons at 15 sq. ft. each	lighting variable easily cleaned furnishings atmosphere for dining acoustically quiet use of views maximum breaking up of room for a more intimate space formal to casual clientele sectioned from service areas	ease of entry without colliding with theater patrons
COAT CHECK	150 sq. ft. .75 sq. ft. per person near entry	hooks for coats shelves for packages convenient check system	
LOBBY/ENTRY	200 sq. ft. 5% of dining room	telephone bookkeeping	does not allow gusts of cold air into restaurant
WAITING LOUNGE	300 sq. ft. 20-30 capacity 12 sq. ft. per person	couches, chairs comfortable, leisurely atmosphere in conjunction with bar near entry and telephone	
BAR	1320 sq. ft. service for 100 persons 12 sq. ft./person 10% circulation	service restaurant service theater/lounge during intermissions separate entry	access to restrooms/ dining room/telephones/ coat check access to kitchen/ food storage/liquor storage/ dishwashing
RESTROOMS	300 sq. ft. .75 sq. ft./person		

FORMAL RESTAUR. ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
WAITRESS/ WAITER STATION	120 sq. ft.	coffee service table service storage cold water/ice located within or around dining room	should not become noise source should not become a waitress "hideout"
RESTROOM FACILITIES	1800 sq. ft. female: lounge, make-up facili- ties; 12 water closets, 10 lav. male: 8 wc, 4 urinals, 10 lav.	easy to clean	neither audible nor visible to restaurant
TELEPHONES	72 sq. ft. 8 phones at 9 sq. ft. each	near entry/lounge marked but hidden users should be able to look out and see	not in area where hear- ing will be impaired while users are on telephones
CIRCULATION THROUGH DINING ROOM	450 sq. ft. 15% of dining space	either between tables or section or on the same level, higher or lower lighting could be slightly higher if atmosphere is not spoiled	
PANTRIES/ COOLERS AND FREEZERS	800 sq. ft 2 sq. ft./person served	in relation to service entries and kitchen separate circuits for freezers vents for freezers	
KITCHEN	1200 sq. ft. 40% of dining room	on the same level is best food smells should per- meate dining room	acoustical separation from dining room

FORMAL RESTAUR. ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
BEVERAGE STORAGE	400 sq. ft. 1 sq. ft. per person	lock and key control 50% (200 sq. ft) is cooler space proximity of bar	
RECEIVING ROOM	400 sq. ft.	close to service entrance	
REFUSE/WASTE DISPOSAL	250 sq. ft.	in relation to service entrance	
DISHWASHING	180 sq. ft. 15% kitchen area		acoustical separation from dining room/bar/ lounge
LINEN STORAGE	300 sq. ft.	close proximity to dining room	
EMPLOYEE LOUNGE/DINING	250 sq. ft.	tables, chairs sofas: seating for 15	
EMPLOYEE LOCKERS	150 sq. ft. 50 employees at 1 sq. ft. ea. plus 2 sq. ft. circulation	located in or near employee lounge/entrance	
EMPLOYEE RESTROOMS	450 sq. ft. male: 2 wc, 1 urinal, 2 lav. female: 3 wc, 2 lav. male (250); fem.(200)	located within employee lounge	

FORMAL RESTAUR. ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
MANAGER'S OFFICE	200 sq. ft.	centrally located near kitchen/dining room telephone	
ACCOUNTING OFFICE	150 sq. ft.	near manager's office filing capabilities telephone	
CIRCULATION	300 sq. ft.		
	10% addition		
<hr/>			
TOTAL SQUARE FOOTAGE FOR FORMAL RESTAUR- ANT	15,552.5		

INFORMAL REST. ACCOMMODATIONS	SPACE REQUIREMENTS (in sq. ft.)	SERVICES AND INTERNAL ENVIRONMENT	CRITICAL ISSUES
DINING	750 sq. ft. 75 people at 10 sq. ft./person	tables, chairs	atmosphere of Circle Theater no physical connection with formal restaurant
KITCHEN	300 sq. ft. 40% of dining area	in conjunction with dining room for the informal qualities desired visually and acoustically linked	
RESTROOMS	500 sq. ft. male: 2 wc, 3 urinals, 3 lav. female: 3 wc, 3 lav.	not too close to entrance because of unwanted use by pedestrians	
TELEPHONES	27 sq. ft. 3 telephones at 9 sq. ft. each		
PANTRIES/ COOLERS/ FREEZERS	150 sq. ft. 2 sq. ft./person		
SERVICE ENTRANCE	300 sq. ft.		
EMPLOYEE RESTROOMS/LOCKER ROOM/LOUNGE	800 sq. ft. male: 1 wc, 1 urinal, 1 lav. female: 1 wc, 1 lav.		

INFORMAL REST.
ACCOMMODATIONS

SPACE REQUIREMENTS
(in sq. ft.)

SERVICES AND
INTERNAL ENVIRONMENT

CRITICAL ISSUES

STORAGE

200 sq. ft.

shelving

TOTAL SQUARE
FOOTAGE FOR
INFORMAL
RESTAURANT

3,783.75

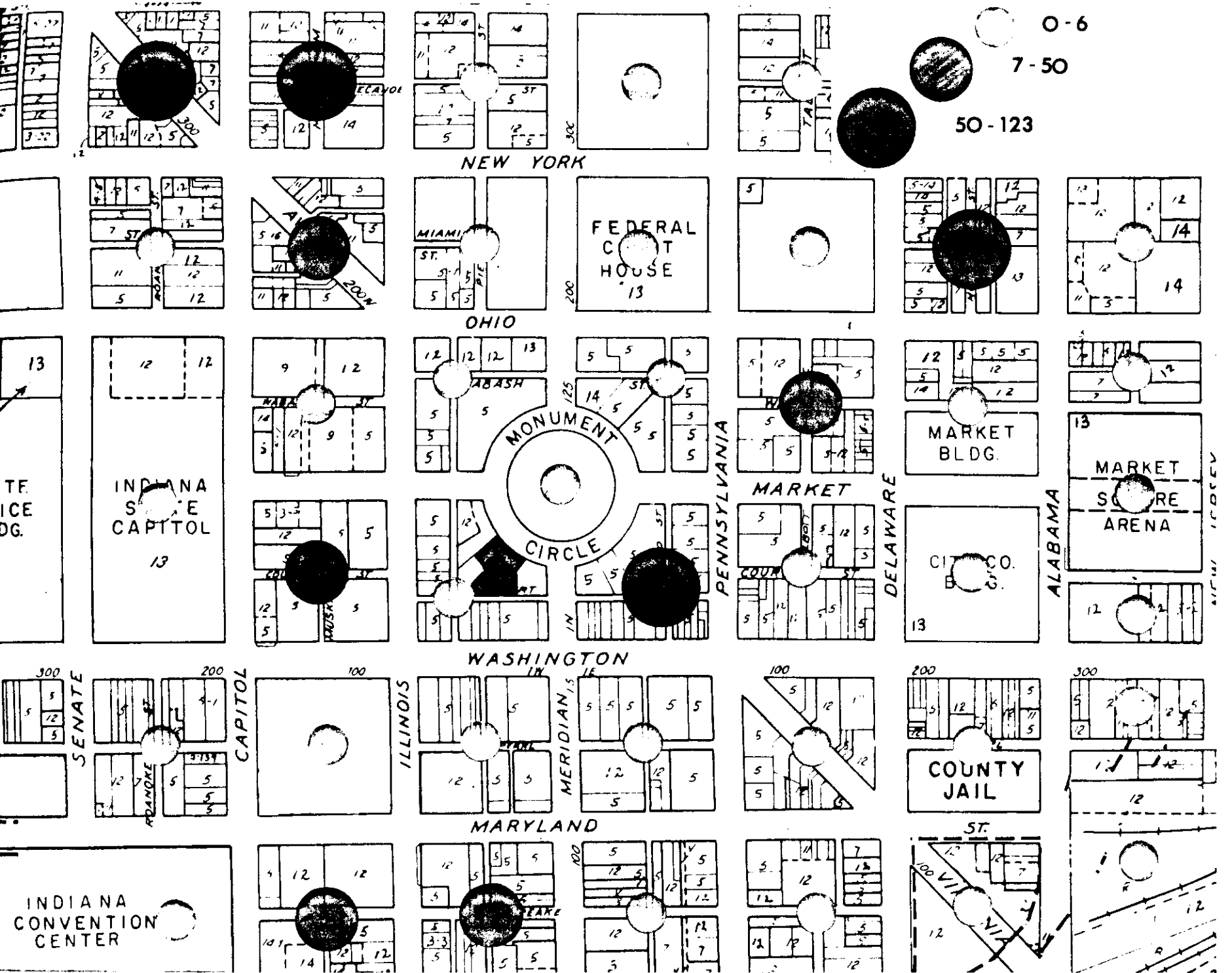
GRAND TOTAL
SQUARE FOOTAGE
FOR PROJECT

41,625.25

RESIDENTS PER BLOCK

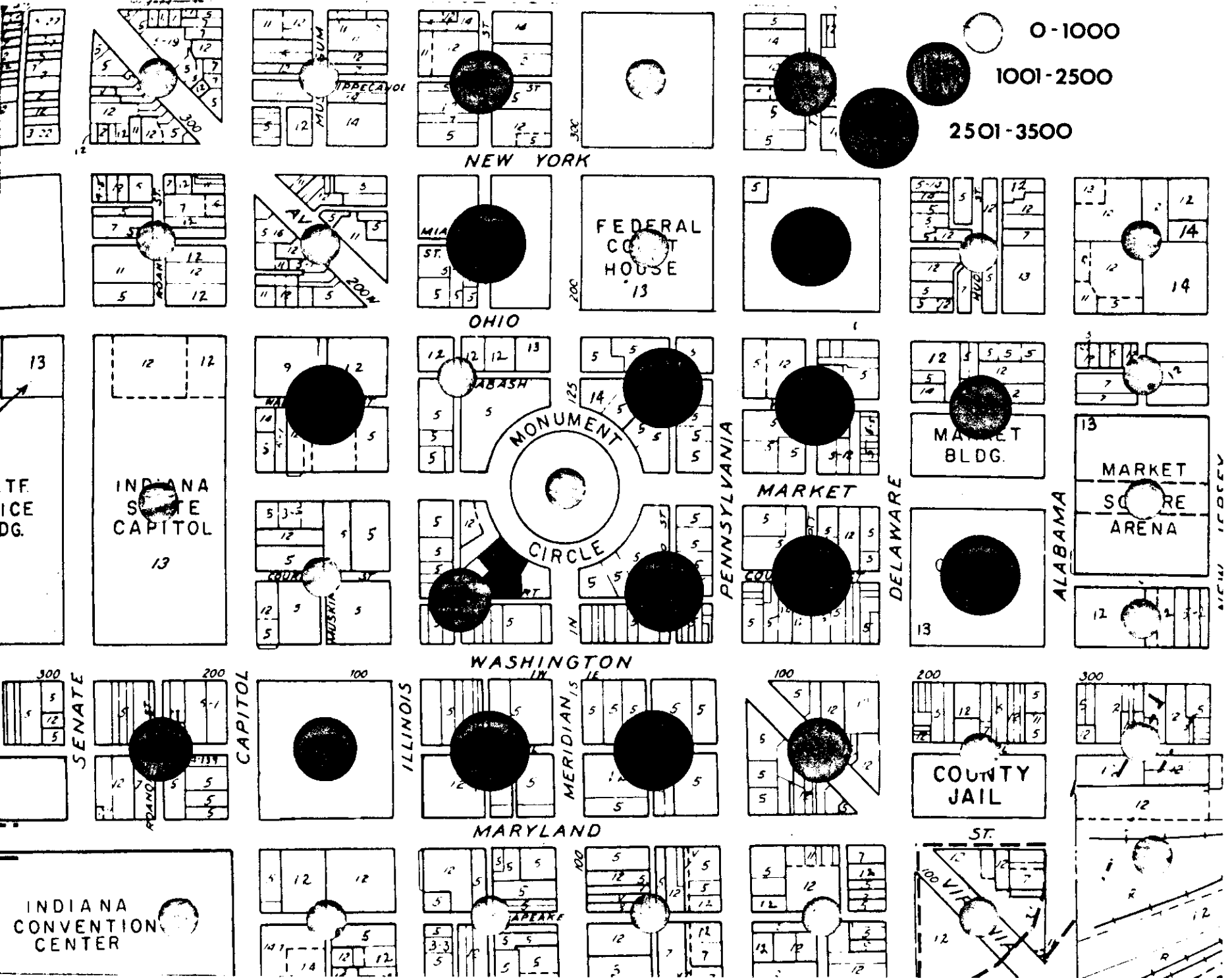
0-6
7-50

50-123



EMPLOYEES PER BLOCK

0-1000
 1001-2500
 2501-3500



PARKING SPACES PER BLOCK

0-400

401-800

801-1400

