

THESIS PROJECT FOR A DRAMA THEATER AND RESTAURANT
IN DOWNTOWN INDIANAPOLIS, INDIANA

James Anderson Broyles
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ABSTRACT

This project consists of the following functions:

A Proscenium-type stage with seating for 836, dressing rooms, rehearsal rooms and production spaces.

In addition to the theatre spaces there is a cafe-deli style restaurant that provides refreshments to theatre-goers at intermission and functions as a cafe serving office workers and open regular hours.

A formal restaurant is also included and it functions independently of the theatre although movement between them is integrated in the foyer.

Also in the foyer, two rentable spaces are provided: one is to be used as a newsstand, the other is not identified.

Finally, the space above the auditorium in front of the proscenium was to be utilized and not wasted; in this area rehearsal halls were put.

Rentable office space was provided on the two upper floors, sharing circulation with the rehearsal halls.

The site provided a variety of conditions: Monument Circle, with its image and geometry; the proposed upper level walkway, considered so connections to the Circle the building were dealt with; an existing facade whose historical significance was preserved by integrating it into the new building.

The use of a "theatre" metaphor was employed so the character of the building presented itself.

ACKNOWLEDGEMENTS

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* Where the asteric appears, retrospective remarks follow.

SCOPE OF THE PROJECT

This project was to deal with the problems encountered within a theatre and its different functions and the interaction of other related and unrelated activities.

The problems encountered within theatre design are many: circulation was one that was dealt with extensively; structure and materials were also considered. Acoustics was given only a basic overview to make sure decisions dependent upon it were within reason.

The problems encountered with the site were immense and the final design does not incorporate the degree of interaction I had initially decided to be optimum.

The existing old facade, the upper level walkway, on-site parking and playing down of the building so as not to compete with the Soldiers and Sailors Monument presented an abundance of site input.

The theatre foyer at street level became the main focus of spatial organization because of its complexity and importance. It includes the Box Office, newspaperstand, and the unassigned rentable space, the formal restaurant, elevator and lobby, theatre elevators and office elevators, grand stairways to the cafe and theatre lobby above, and was the focus from the street and the theatre lobbies above.

The theatre lobby is basically a verticle one facing the circle with a glass wall.

Above the auditorium and lobby are two floors of rehearsal halls and rentable office space. These two floors were given a common atrium lit circulation system, bring light into the interior of the building, and provide common ground for office workers and performers using the rehearsal halls.

The formal restaurant above the cornice line was conceived as being part of the complex but also a separate entity. The dining

area overlooks the Circle and the lounge overlooks a rooftop garden.

Following is a list of critical issues I identified as important to this project:

CRITICAL ISSUES

These are the critical issues in addressing this project:

- Respect the importance of the Soldiers and Sailors Monument and its character of the Circle.
- Both the theater and restaurants should interact with the activities and atmosphere of the Circle and become one of the major nodes on the Circle.
- The image of the building should be extroverted so as to make it a user's building relating to those in the building and those not in the building.
- Provide an atmosphere appropriate for the concept of the "theater," excitement, mystery, speculation.
- Provide a pedestrian connection between the Circle and Wasson's Department Store and the Circle, and become a node in the downtown upper level walkway.
- The resulting structure should not produce any adverse effects on the existing environment such as concentrating sun, wind, or rain so as to become a hazard.

BRIEF

This brief contains summaries of the major program parts:

- Building Type Summary
- Space Requirements Summary
- Site Analysis Summary

This is intended to give the reader a quick overview as to what basic information the design is in response to. The complete forms of these program parts are included at the end in the form of appendices.

This program was the result of my research of books, periodicals, and previous thesis projects.

The Thesis Program as originally written for first quarter no longer exists in form. Instead, it has been reworked for inclusion into this thesis book where the design and how it was arrived at become the main focus.

SPACE REQUIREMENTS: SUMMARY

The following is a summary of the major spaces -- in the appendices the spaces are presented complete with square footages and equipment and environmental considerations.

I understand that this list is neither complete or final but is suitable for the scope of the project and time allowed. One conclusion I have made from this project is that a viable program must include input directly from the users so that all relevant functions and their spaces can be identified and so that relationships between these areas can be given the correct emphasis.

In short, the architect needs to work very closely with the client.

FUNCTIONS: SUMMARY

The theater, formal restaurant and informal restaurant and all of their auxillary spaces total 41,625.0 square feet. This total space breaks down into the following square footage:

<u>Area</u>	<u>Sq. Ft.</u>
<u>THEATER</u>	22,288
•Auditorium/stage	4,280
auditorium	3200
stage	1080
•Public spaces	2,775
foyer	400
lobby	800
box office	50
coat check room	100
toilets	1425
•Administrative offices	558
manager's office	250
secretary's office	120
bookkeeping office	130
storage	8
toilet	50
•Performance spaces	3,579
dressing rms.	1020
green room	1312
stage mgr.'s office	472
back stage	400
toilets/cloak	
sound control	} 100
lighting control	}
projection booth	275

<u>Area</u>	<u>Sq. Ft.</u>
•Production spaces	6,639
scenery	600
workshops	
scenery store	1000
property storage	1000
costume shop & storage	1075
loading dock	300
parking	600
trash sumpster	64
backstage areas	2000
<u>FORMAL RESTAURANT</u>	15,552.5
•Dining room	3,000
•Coat check	150
•Lobby/entry	200
•Waiting lounge	300
•Restrooms	1,800
•Telephones	72
•Circulation through dining room	450
•Waitress/waiter station	120
•Bar	1,320
•Restrooms	300
•Kitchen	1,200
•Pantryes, coolers, freezers	800
•Beverage storage	400
•Receiving room	400
•Dishwashing	180
•Refuse/waste disposal	250
•Linen storage	300
•Employee lounge/dining	250
•Employee restrooms	450
•Employee lockers	150
•Manager's office	200
•Accounting office	150
•Circulation	300

INFORMAL RESTAURANT 3,783.75

•Dining	750
•Kitchen	300
•Restroom	500
•Telephones	27
•Pantries/coolers/freezers	150
•Service entrance	300
•Employee restroom/locker room/ lounge	800
•Storage	200

GRAND TOTAL 41,625.25

SITE SELECTION SUMMARY

At this point I will just state some of the site problems I encountered.

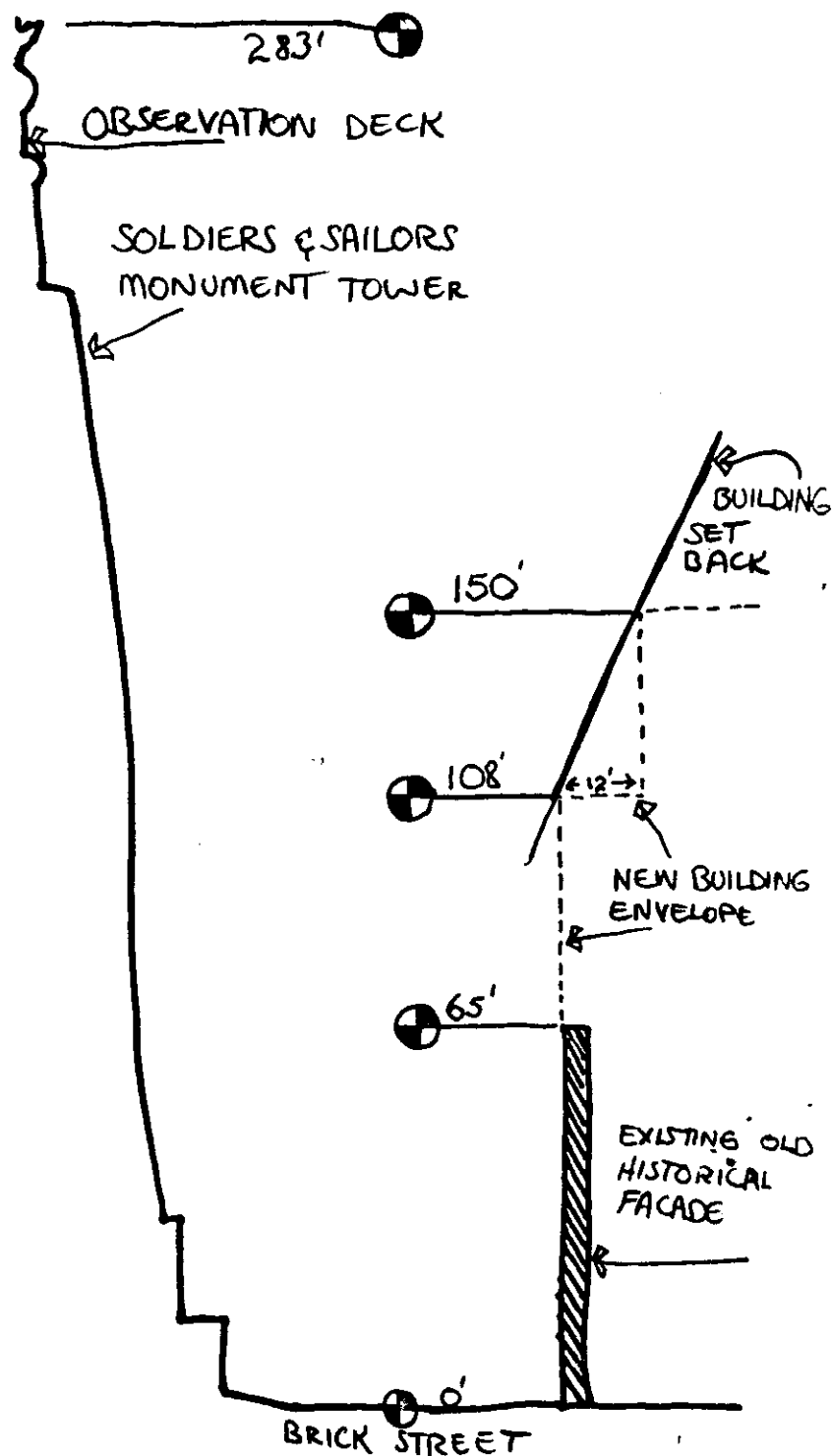
First of all, this site is on the Circle in downtown Indianapolis and, as a result, becomes a part of the Circle. What this implies is that the buildings that enclose Monument Circle are just that -- Monument Circle. They provide the visual and physical containment of the Monument.

As in any urban site the addition of a new building must recognize already existing structures and conditions. On this site the buildings are secondary to the Soldiers and Sailors Monument in the Circle, both by placement and sheer size of the Monument and by the fact that it is a huge sculpture -- something to be looked upon: large sculptures in stone and bronze, waterfalls, and carefully maintained vegetation, promenades and grandsteps for people.

I tried to respond to this by having functions in my project which increase street activity. I attempted to integrate activities with the street so the building is more than materials but is a vessel for people on the street and in the building to associate, and thereby enhance each other.

These two drawings summarize the site analysis. The complete analysis is on page

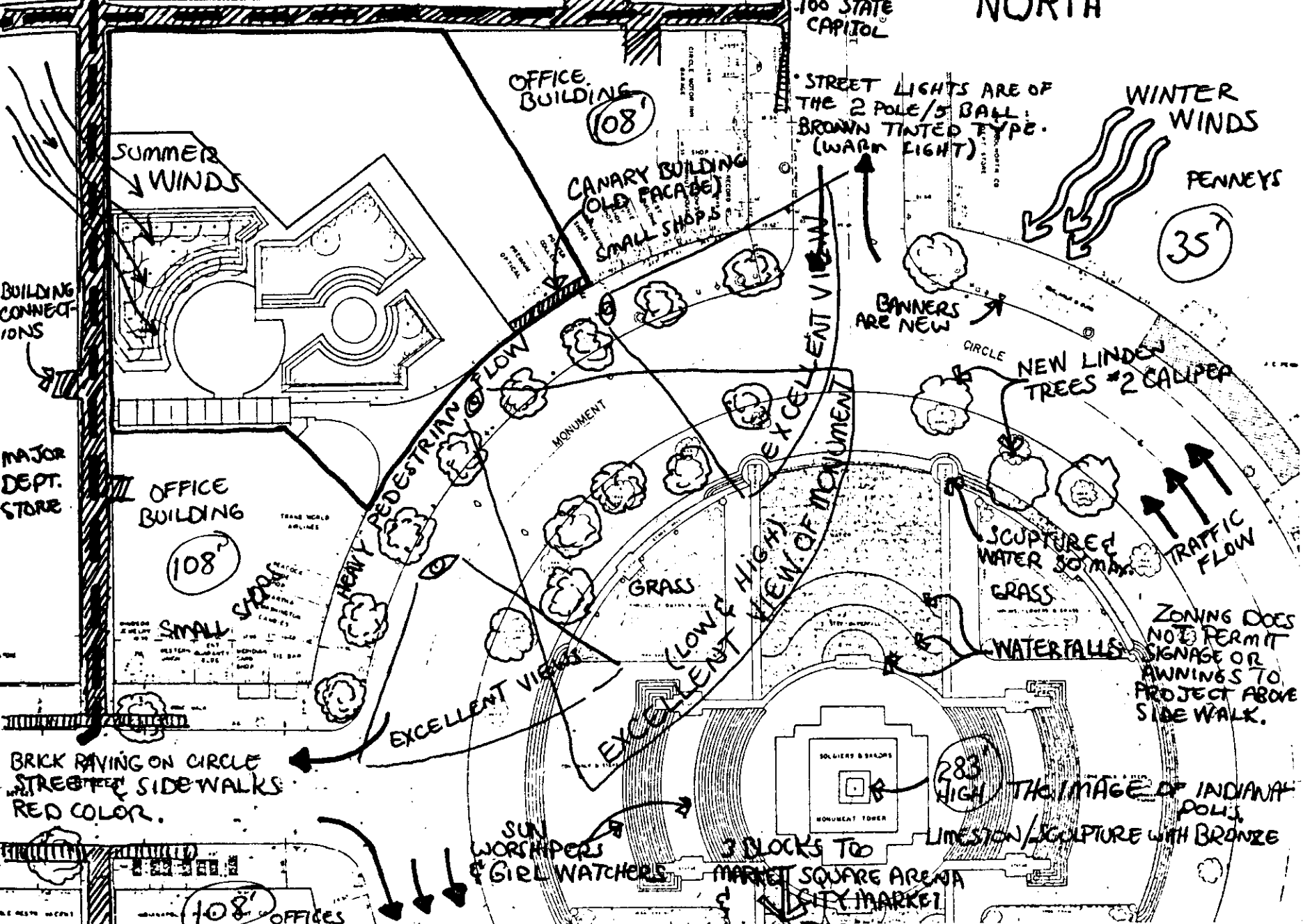
NOTE: Elevation on this first page --
Plan map is second page



HYATT REGENCY ONE BLOCK

SERVICE IN ALLEY - ALSO 2nd level Walkway

2 BLOCKS TO STATE CAPITOL



STREET LIGHTS ARE OF THE 2 POLE / 5 BALL BROWN TINTED TYPE. (WARM LIGHT)

WINTER WINDS

PENNEYS

35'

BANNERS ARE NEW

NEW LINDBERGH TREES #2 CALIFEA



ZONING DOES NOT PERMIT SIGNAGE OR AWNINGS TO PROJECT ABOVE SIDE WALK.

WATERFALLS

283' HIGH THE IMAGE OF INDIANA POLICE LIMESTON / SCULPTURE WITH BRONZE

3 BLOCKS TO MARKET SQUARE AREA & CITY MARKET

SUN WORSHIPPERS & GIRL WATCHERS

108' OFFICES

BRICK PAVING ON CIRCLE STREET & SIDE WALKS RED COLOR.

EXCELLENT VIEWS

EXCELLENT VIEW OF MONUMENT (LOW & HIGH)

HEAVY PEDESTRIAN FLOW

SUMMER WINDS

OFFICE BUILDING 108'

CANARY BUILDING (OLD FACADE) SMALL SHOPS

BUILDING CONNECTIONS

MAJOR DEPT. STORE

OFFICE BUILDING 108'

SMALL SHOPS

GRASS

GRASS

MONUMENT TOWER SOLDIERS BRADORS

BUILDING TYPE SUMMARY

Within the six theatres studied the following is a list of differences noted:

- Proscenium type theatres versus arena type
- Theatres situated in urban sites and those with remote sites
- Theatres of conventional steel construction, one of exposed post and beam and one totally of reinforced concrete using no posts or beams in the entire structure
- Very large theatres and very small, intimate theatres.

I believe a cross section like this is good because by studying theatres that were different from mine, I found out what mine was not.

The Complete Building Type Study starts on page

The Lobby is in most large theatres; the space or image of the theatre in smaller ones may be the Auditorium itself. In very large theatres, the Auditorium is the theatre.

The Lobby requires very large square footage -- 8 sq. ft. per person at intermission. People mingle, talk and get a drink and space is needed for this. In Domenech y Montaner, the Lobby has a balcony open off it; it goes the entire length of the building and with the stained glass and sculpture becomes a showplace. This narrow balcony provides relief -- a place to walk, get fresh air, and has an environment equal to that of the theatre. In most theatres these lobbies are vacant and appear vacant when not in use.

By breaking down my lobby and providing stairs to walk up, down, and around, people can be seen and see others. They can also see the environment they are in by exploring it through a series of passages and they have some place to go -- everything is not on one level.

Again, in the Palace of Catalan Music this layering and intermixing provides the theatre goer with ample reasons and places to go.

Most theatres studied were inward looking, not oriented to the outside, but back onto themselves. This occurs for different reasons but the results are one of not being friendly -- not a good image for public-motivated buildings. So, from this, I was determined to let my building be open for all to see and be seen -- nothing secret is going on inside -- only something special.

The Universal Theatre by Frederick John Kiesler demonstrates very effectively how poured in place concrete can produce a theatre of opulence and workability; it is designed using absolutely no posts or beams. Instead the concrete is formed into an amorphous conglomerate. This theatre influenced me although using more conventional shapes.

SIMILAR PROJECTS

1. Total Theater

Designed by Walter Gropius

Seats 2500

Critical Issues:

- Maximum flexibility of performing stage

2. Ideas for a New Theater

Designed by Paul Rudolph and Ralph

Alswang

Seats 2000

Critical Issues:

- Exterior reveals interior function
- Maximum use of projection
- Circulation becomes a major obstacle

3. The Universal Theater

Designed by Frederick John Kiesler

Seats 1600

Critical Issues:

- The structure and resulting shape are new for the new type of theater of the future
- No fly-loft provided because of projection and plastic scenery
- Use of moveable center seating during performances to produce arena seating

4. Kalita Humphreys Theater

Designed by Frank Lloyd Wright

Seats 300

Critical Issues:

- Very intimate theater
- Very simple, not ornamented
- Sense of progression is important

5. Theater in New York

Designed by David Hays and Peter Blake

Seats 299

Critical Issues:

- No mechanical stage machinery
- Moveable seating to produce theater in the round
- Traditional proscenium, orchestra pit, galleries

6. Palace of Catalan Music, Barcelona

Designed by Domenech y Montaner

Seats 800

Critical Issues:

- Feeling of spaciousness on an inner city lot
- Use of glass in one of the first curtain walls
- Lessening of the proscenium to an almost one-room arrangement

CONCEPTS

When I began the Conceptual Stage I started with a few givens and assumptions:

Givens:

- Proscenium type theatre
- Continental type seating
- No seats farther than 75' from stage
- All production and performance related areas were to be contained within the building
- Formal Restaurant to provide the best in dining in Indianapolis

Assumption:

- The proposed second level walkway system for downtown Indianapolis was assumed to be built as planned and connecting and integrating it with the new facility was something I attempted
- Cafe was to provide for intermission food for the theatre, but just as important was that the cafe was to be a public restaurant for everyday use by all people -- This assumption made perhaps the most important activity in the building on a day-to-day basis

Immediately it was apparent that the type of theatre presented itself in a configuration that was too large for the site. Further analysis of the site added the building to the immediate west. The structure is actually composed of different buildings joined together. On the Circle it is a 4-story building called The Canary Building, built in 1869.

Bordering the alley were parts of other buildings of different construction. As an age that were somewhat joined together, they were used mainly for storage.

The result of this analysis was annexing of the entire "complex" of buildings, and retaining only the facade on the Circle of the Canary Building, helping to maintain the historic quality of the Circle and also to show how the new and old can work together to enrich each other.

Now with the new, larger site and the old facade standing alone on it, I proceeded to position the basic shape of the stage, including wings and fly loft, and the auditorium with continental seating, which means side exits, on the site.

I came up with four basic arrangements of the Stage/Auditorium on the site; also at this time I came up with some basic concepts as to how the facade might be resolved. The facade studies were a result of the positioning of the Stage/Auditorium

At this point I worked out four concepts utilizing building function/spaces lumped together in six categories:

- Stage/Auditorium
- Performance Spaces (Dressing room, stage manager)
- Production Spaces (shops/storage/rehearsal halls)
- Lobby
- Cafe
- Formal Restaurant

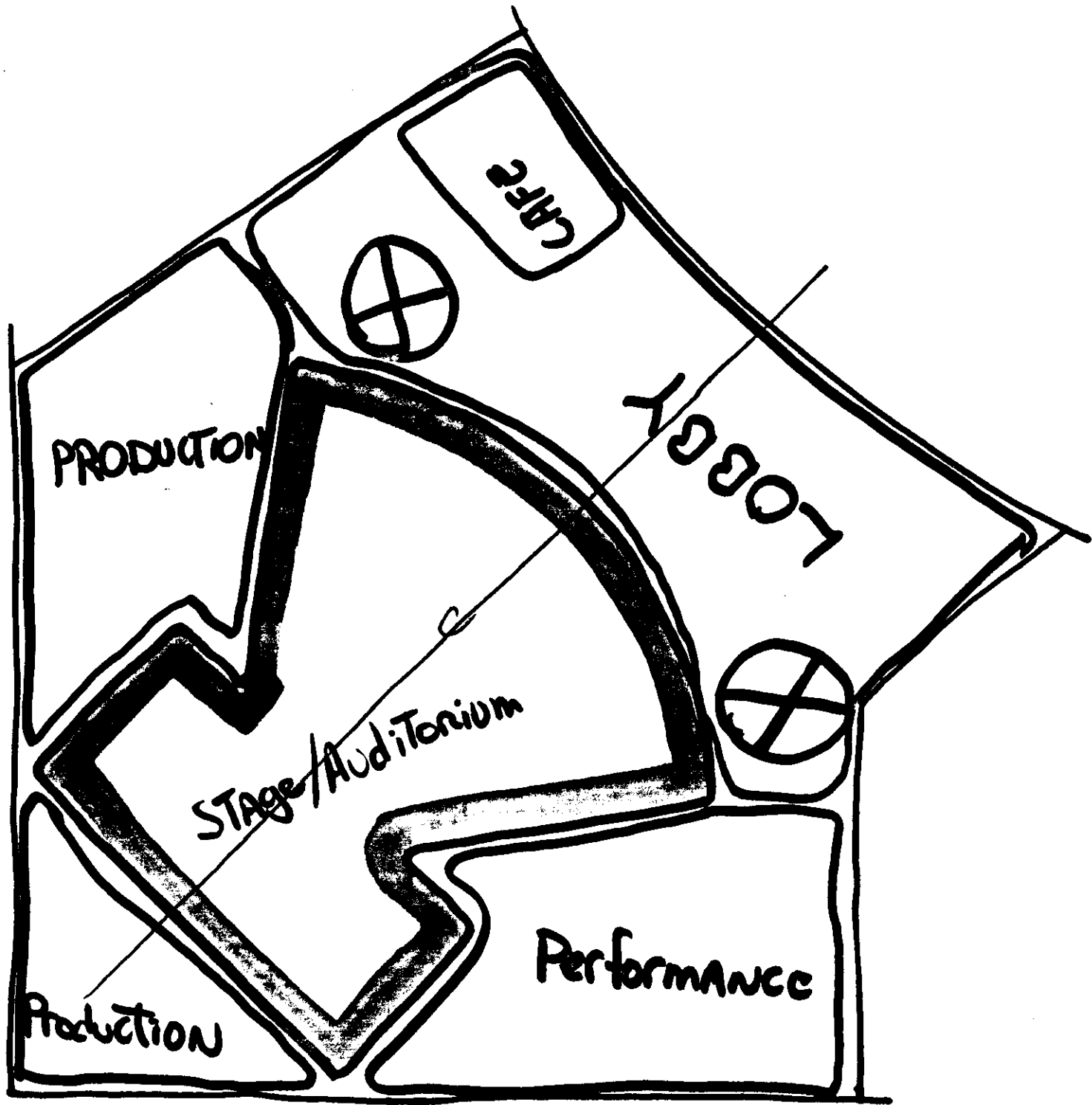
By using these broad categories, the concepts became a zoning plan in the most basic way. From the four concepts, the one that was chosen had the Stage/Auditorium positioned on axis with the Circle with the stage positioned at the back corner of the site.

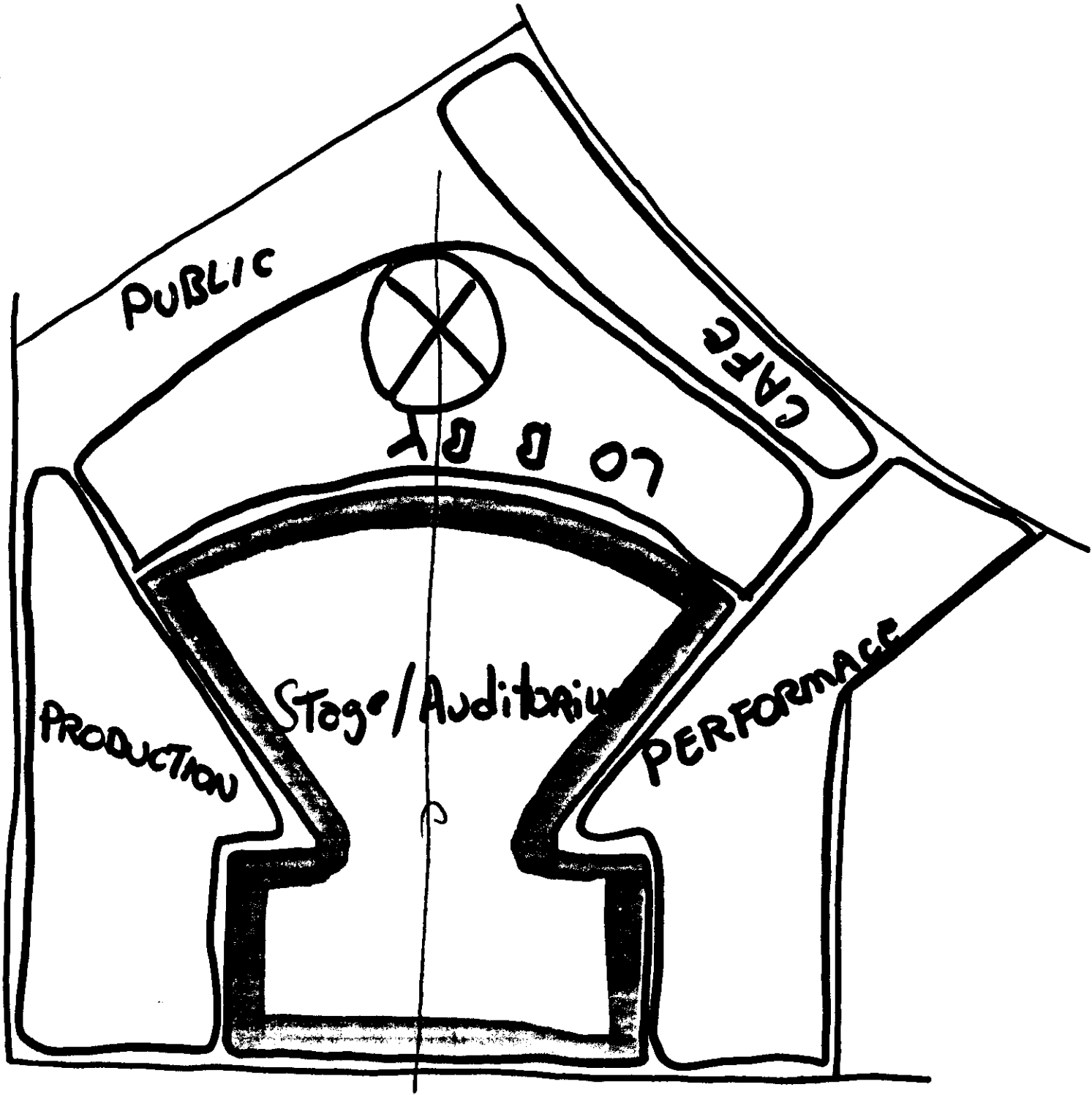
The biggest considerations for this choice were:

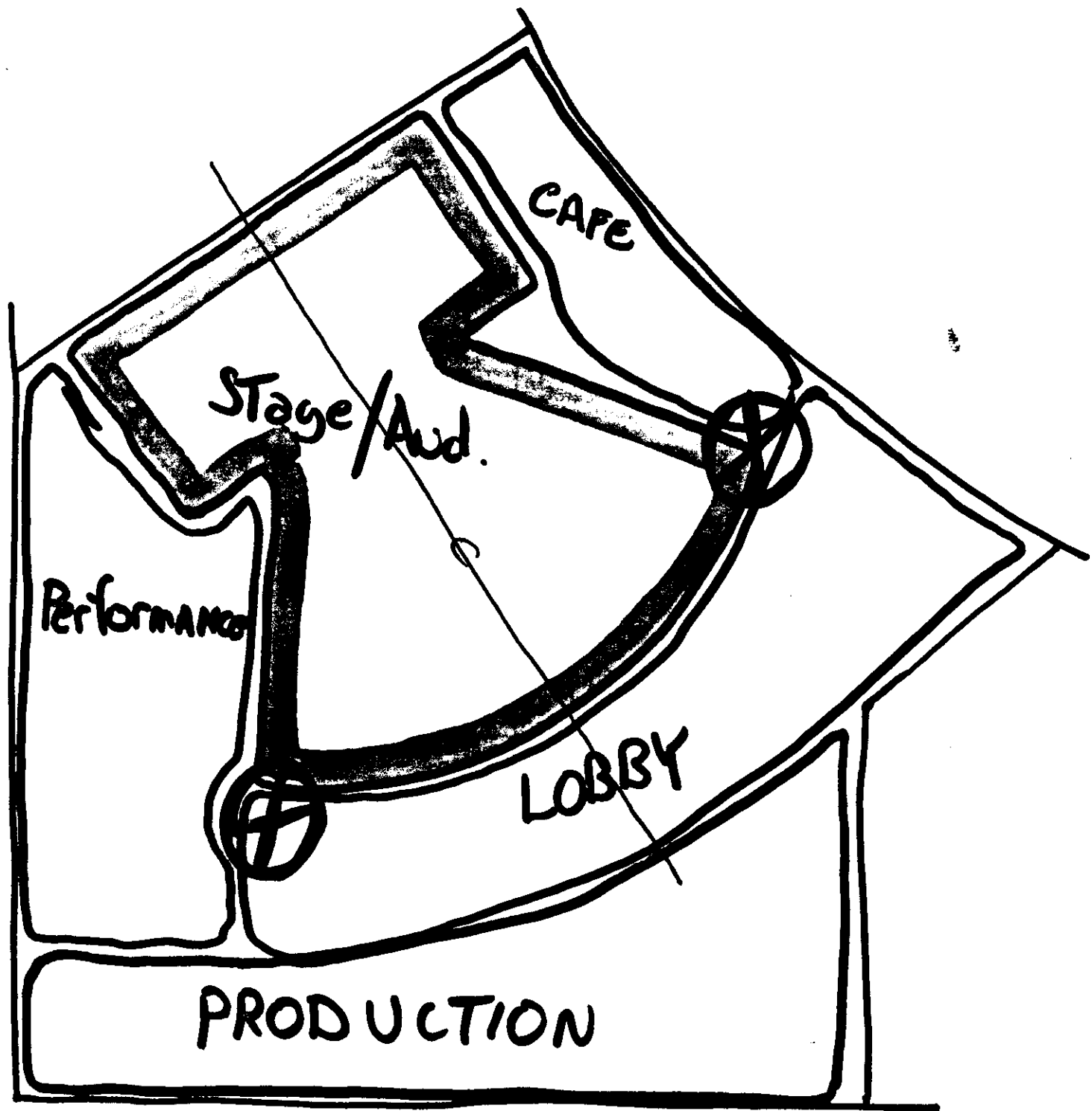
- Creating a suitable public place in keeping with the atmosphere of the theatre.
- Maintaining the new public space as an extension of the Circle and not drawing the public and its activities into the depths of the building.
- Providing adequate side stages so pre-set areas could be utilized, thereby providing a more flexible theatre for performing.
- Connecting the upper level walkway in the alley with the Circle.
- The cafe was to become identifiable and provide the street with increased activity.

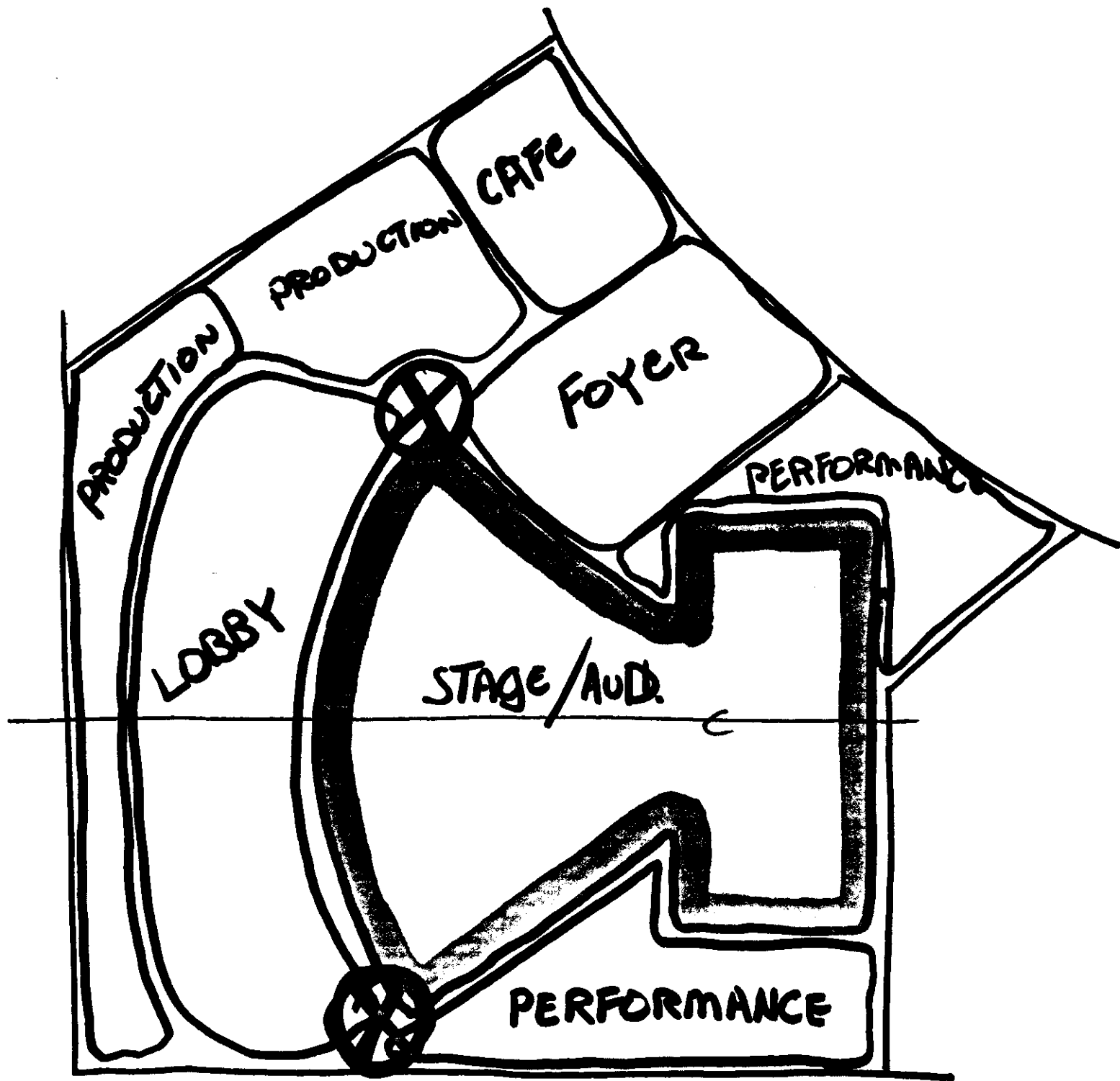
*During this time it was suggested that we pick out a "parti" or "concept" much like the "Masters" do; examples were given and explained. I found this to be very interesting but did not like "picking" a "concept" to work with. Some "concepts" were functional organizations; some were abstract sculpture working with volumes and planes, etc.

My choice was to continue development without any preconceived or even abstract idea. Although I worked with three-dimensional models (1/16") for each concept, none of them appear in this book -- they fell apart before photographing them -- they were very good design aids because of the overlapping functions and spaces present in this project.









PRELIMINARY DESIGN

At this stage I worked the chosen concept into different floor plans using more criteria: functional diagrams, size of the space, environmental considerations, social issues, and aesthetics. My values on these would be hard for me to list, as I am unsure exactly what they are to me -- but these and other considerations went into this development with some counting a great deal at one place and perhaps none somewhere else.

At this time I produced rough floor plans utilizing circulation for the different area -- connected by large scale diagrams connecting the major areas. Emphasis was maintained on connecting the public realm of the project with the Circle.

Zoning between public and private was developed; zoning between performance and production spaces was also developed more fully.

The Formal restaurant was left to fend for itself, although positioning it on the top floor for view and separation (identity) was understood as was the basic idea of being connected to the theatre by providing elevator access within the theatre lobby. The interior lobby connection helps give the lobby a mixture of activity and interaction between different user groups and helps to establish an identity for the restaurant.

It was assumed at this time that the theatre was sufficient to develop and the formal restaurant would be developed as to basics -- circulation/functions and facade only -- no detailed development.

From the building type study I became aware that the best theatres (acoustically) have a separate structure for the Stage/Auditorium -- this keeps structure-borne noise from being heard. Also, concrete was considered as the best material for an auditorium for acoustical reasons.

The shape of the auditorium, shape of the back wall projection of the balcony, manipulation of ceiling "clouds" -- all were considered and applied. The results can be clearly seen. The Auditorium is a separate concrete box structure supported from below and cantilevered from the flyloft above it is separate from the floors and walls (gasket lines not shown).

The back wall is undulating so as to break up the sound and not send it back to the stage.

Holding the floors above the auditorium and the lobby are steel girders spanning the entire lobby and the auditorium.

A special circumstance arose at the facade. Being curved and spanning the entire width with no bearing points except at the ends, it was necessary to develop a "beam" with depth to it so it would not flip backwards when weight was applied to it. The fire stair towers were used as great pillars to provide support for the girders spanning the auditorium.

The Lobby space, which at ground level could be called the theatre foyer, was thought of as a continuation of the sidewalk with activities placed around the foyer and at different levels -- in reality making it more "public" related than theatre-related. The box office was given prominence on the main floor -- centered between the open ground staircases and on axis with the main entrance. The formal restaurant elevator was given a place of prominence in the lobby so the association could be made as to where it goes; it is again seen on the facade of the restaurant. The elevators for rentable offices are less conspicuous but relate to the old facade for identity. These same elevators are used by theatre patrons for access to the main Auditorium and Balcony floors and as such are visually connected to the box office, but are thought to be in addition to the stairs provided.

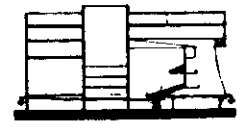
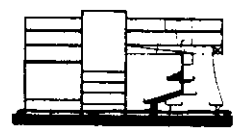
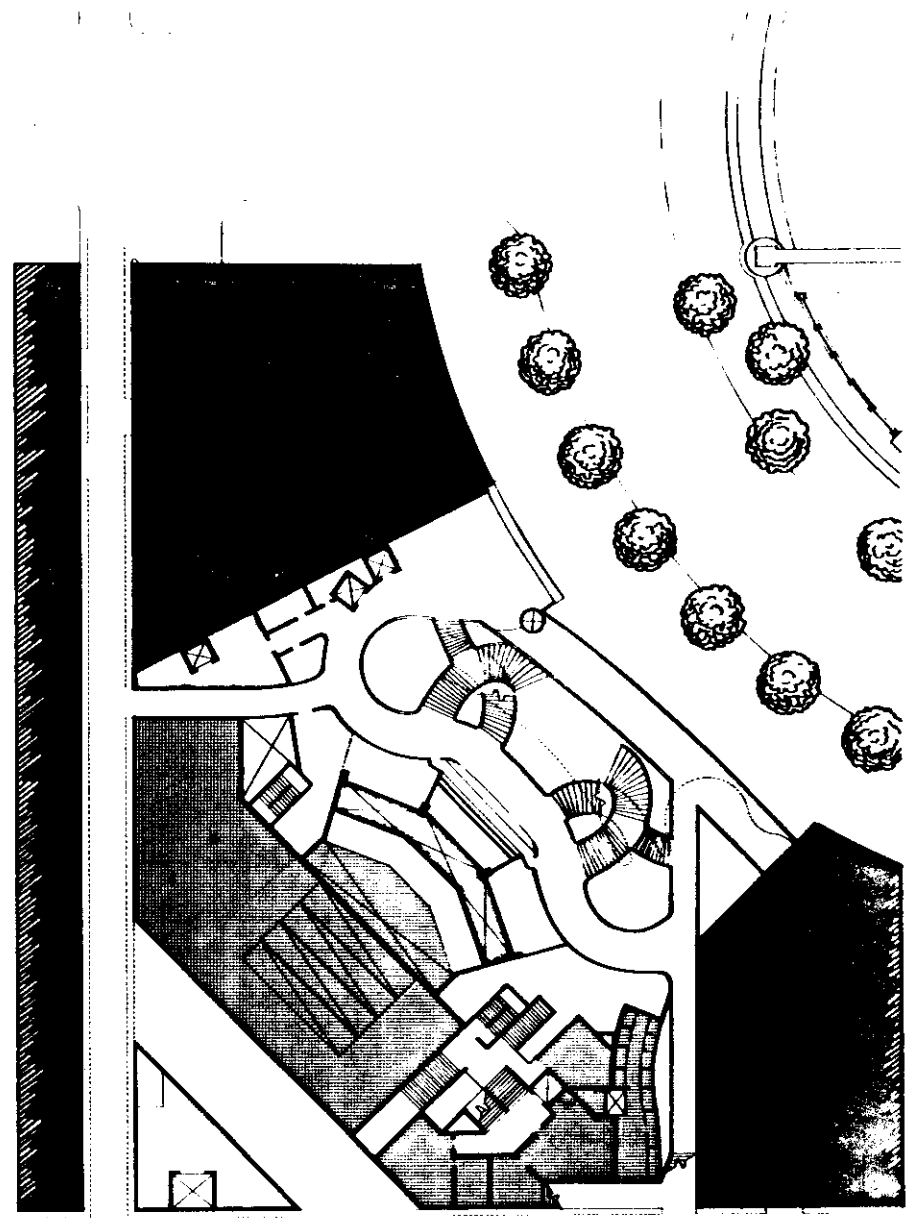
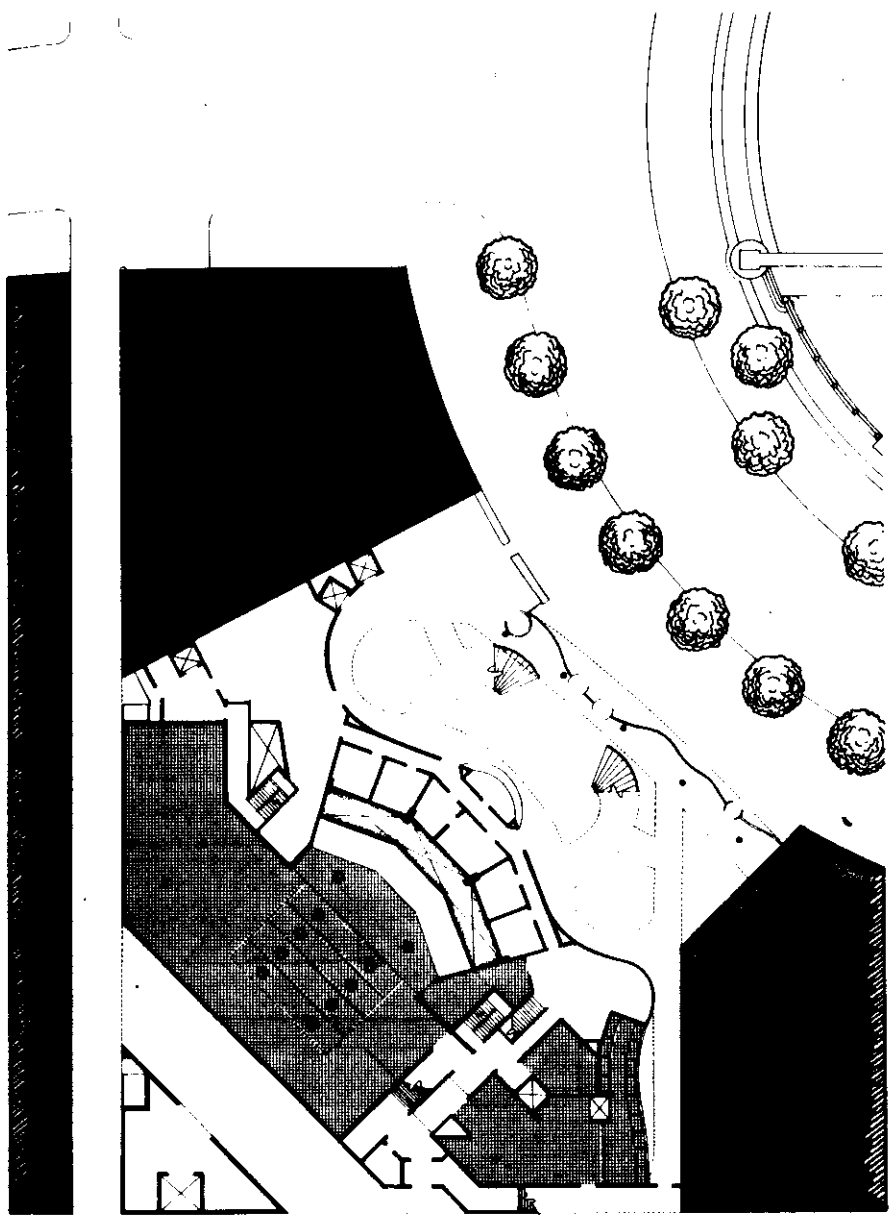
The space usually unused above the Auditorium, in front of the flyloft, was made into rehearsal halls and given an inside atrium for light and character. They were combined with the rentable offices to provide two floors of "mixed use" separated by the skylit atrium. This gives the offices an inside "street" facade and light from two sides. A separate circular lounge on both floors is skylit with sun penetrating the top floor through an "orange slice" to the bottom lounge.

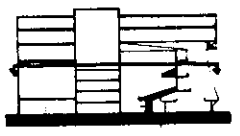
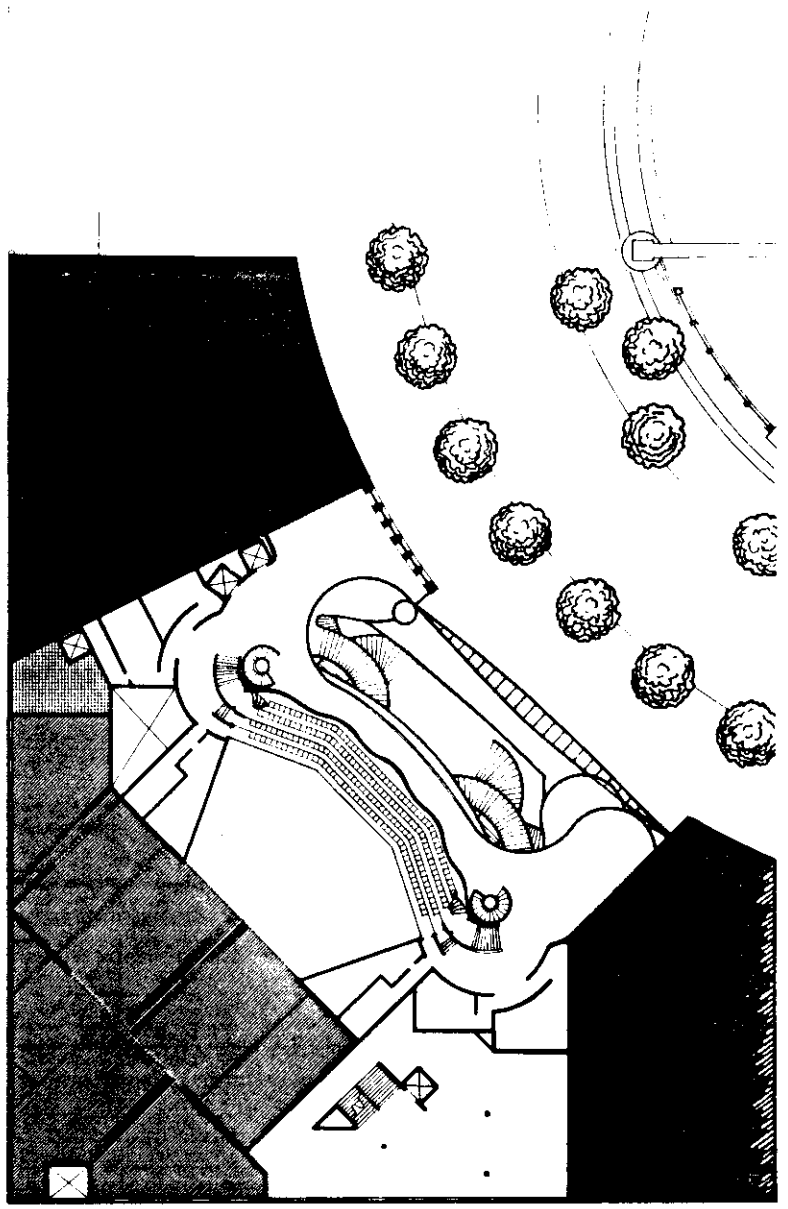
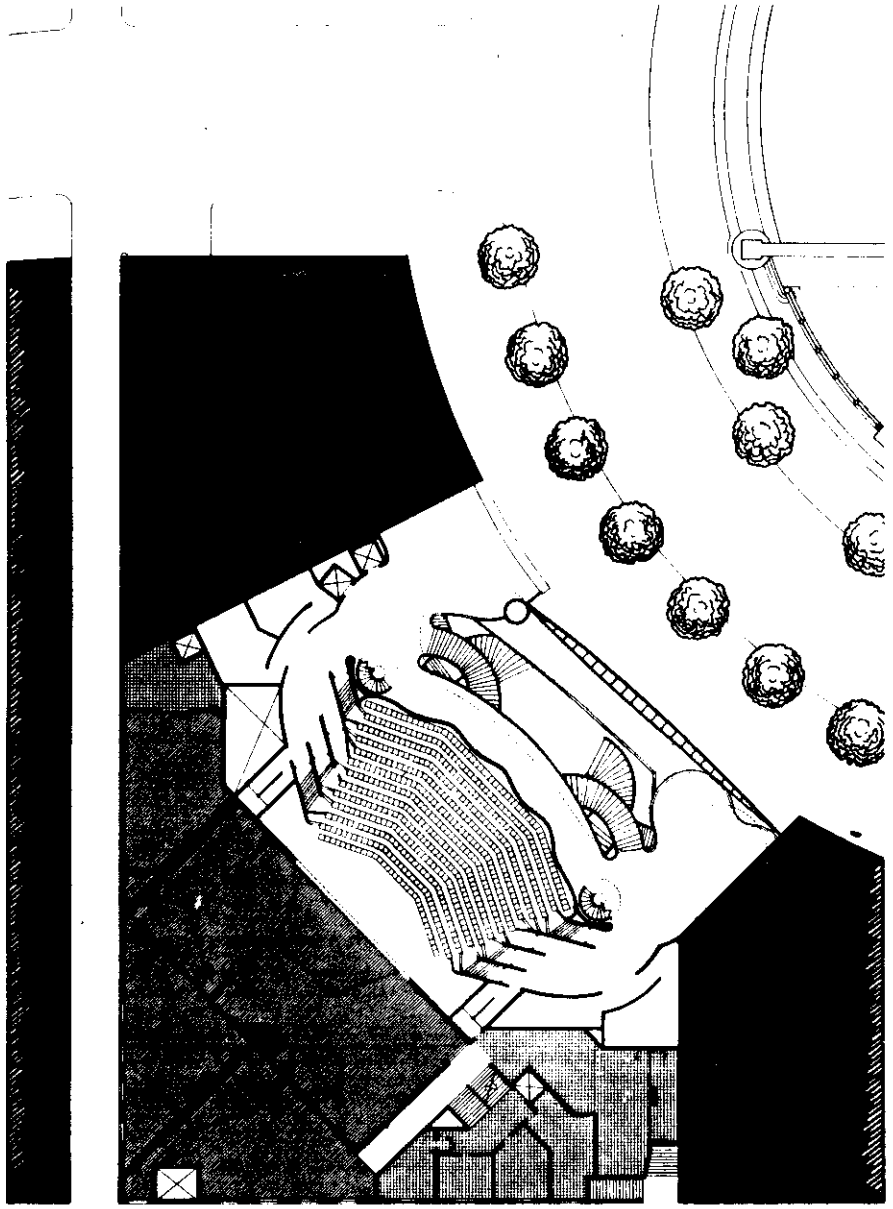
*In retrospect, I feel that a clear zoning diagram of every floor would have saved considerable time. From these diagrams the areas within the zones could have been structured by what was most appropriate -- in effect, different buildings under a common roof.

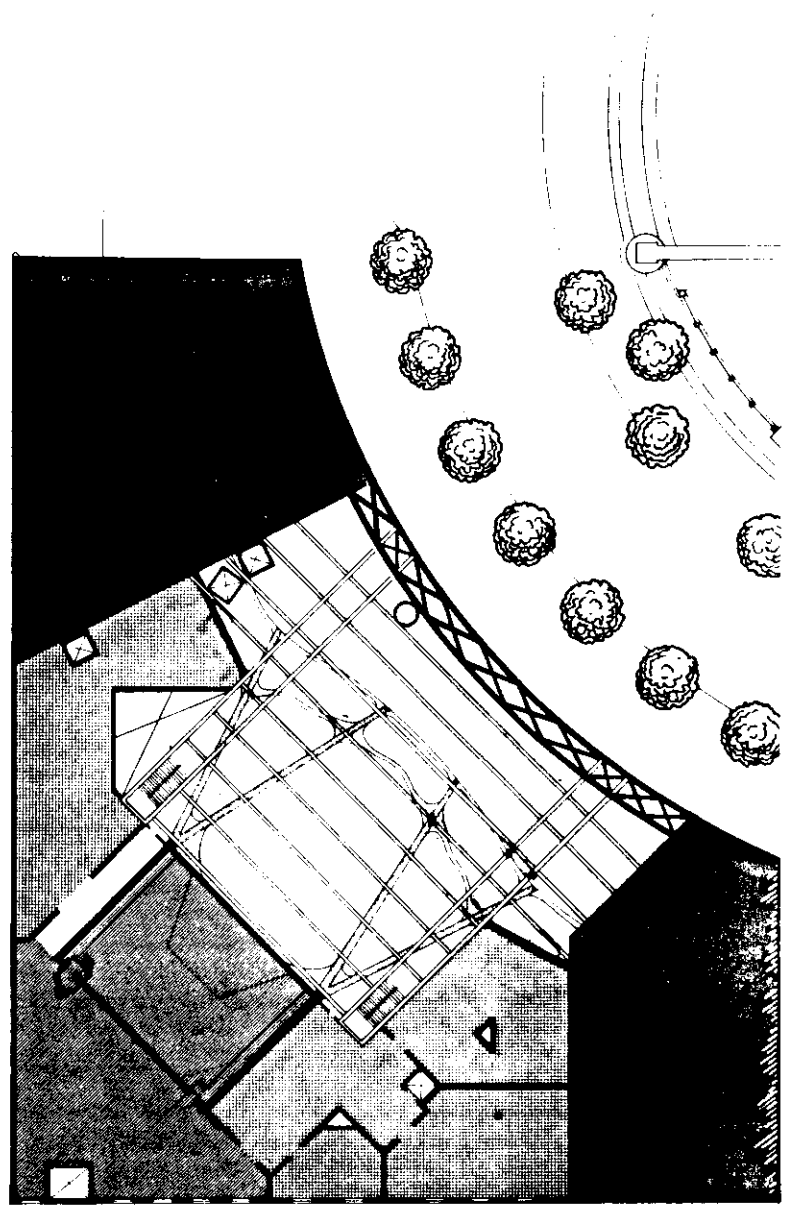
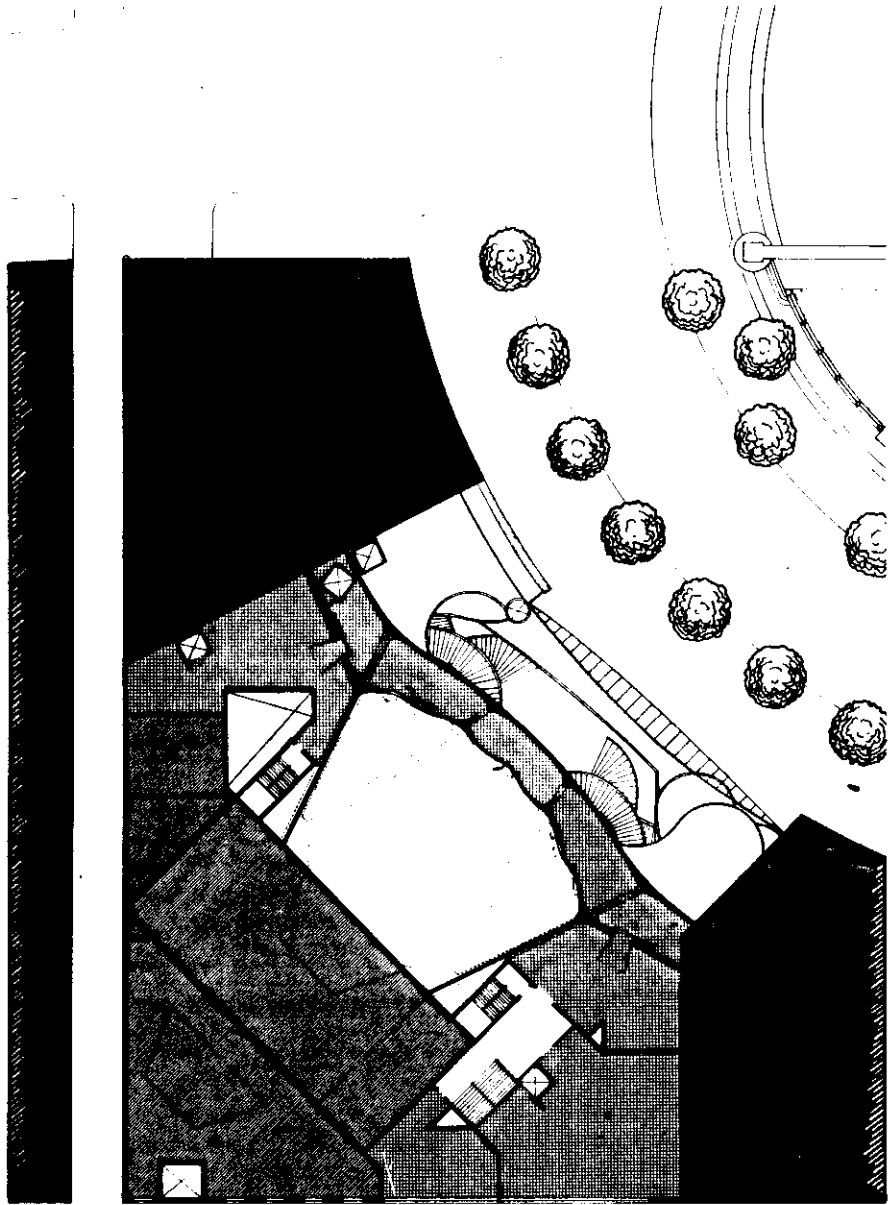
By not realizing this step, all work from this point on was extremely frustrating because: having nothing to relate to or reflect upon, the final design was extremely hard for others to understand. Not that it did not work or that it could not be built, but that nobody could understand what they were being shown at first glance -- the relevance of which I am still in question over.

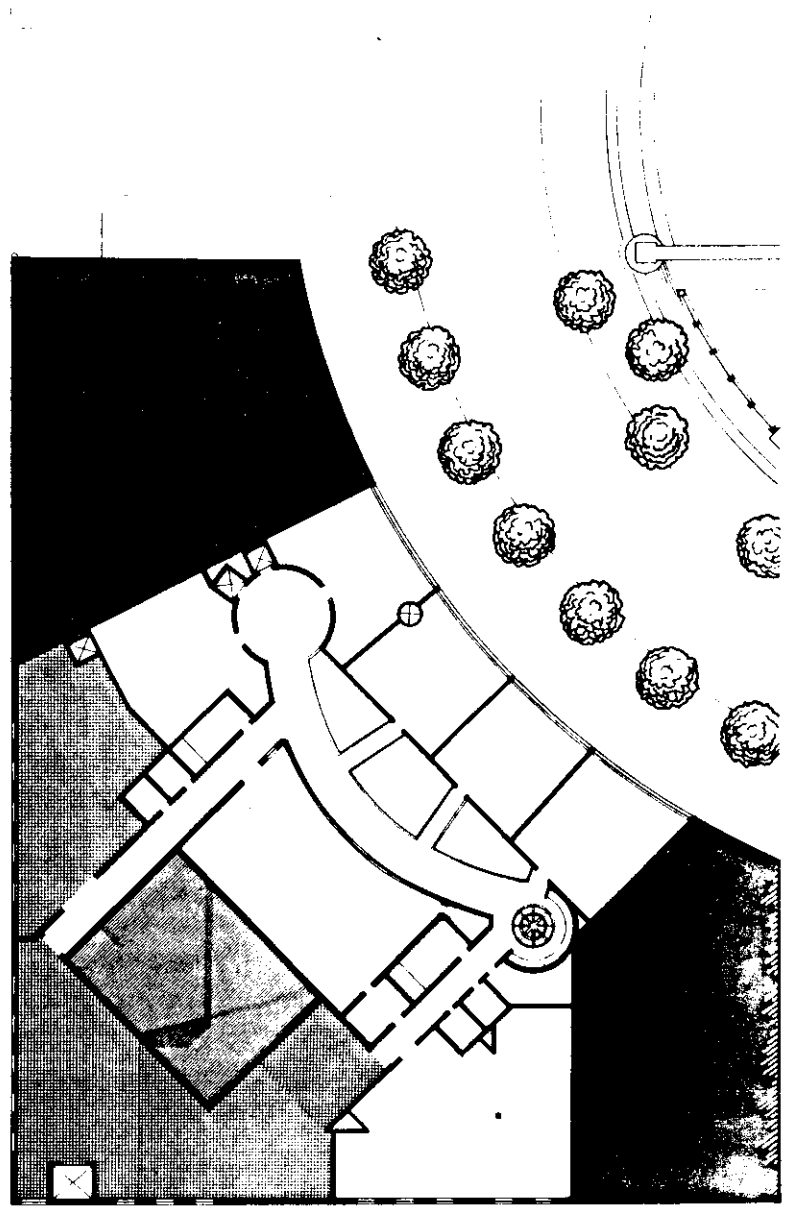
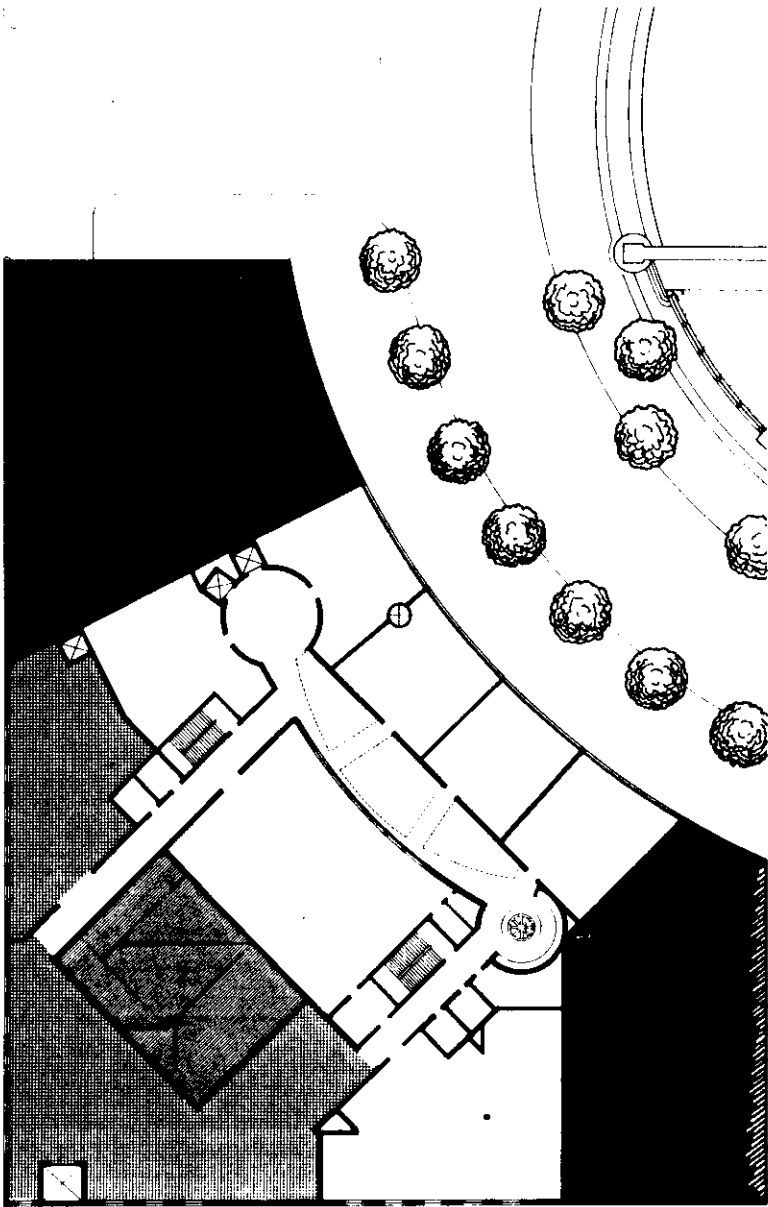
But, I have concluded that small diagrams that Sonny Palmer introduced us to in his design class are extremely important because they are capable of introducing to anyone, no matter what degree of complexity a building is, a simple piece-by-piece understanding. The format of these can be very small and done in freehand because the information on each drawing is only of one type.

Those six diagrams are: Concept, Ground Plane, Enclosure, Structure, Auto Circulation, and Pedestrian; depending on the project, others could be added.









FINAL DESIGN

The final design development incorporates a structural grid in all of the "backstage" areas. The consensus of the jurists' was that the separate Stage/Auditorium structure was ridiculous, a waste of time, money, etc. -- in short, it has been deleted from the final drawings, but I feel stronger than ever that it is very important and that its deletion is wrong. The objective was to provide a very good theatre, not some run-of-the-mill theatre. The site on the Circle and downtown is in keeping with this image.

The Cafe now has been reformed to follow the curve of the site; the window now hangs vertically before it bowed out at the bottom surrounding the cafe goers, gesturing to the Circle and creating a curtain that helped to "cover" the people under the projecting cafe "marquee." The new facade is simpler, but now the Cafe/marquee needs to be reevaluated. The building is clad in precast concrete panels with a hammered finish minimizing seams and maximizing surface effect. The glass part of the facade -- "the curtain" -- is of the hung from above mullionless type using a sealant between "lites." The longest dimension is vertical to help express the hanging of a curtain. The ground level foyer I would like to look at with a large scale model and plans. to really see if the quality of it is as thought of. The ceiling of the theatre is covered with a series of hanging bulkheads or hung walls. Each one is a foot wide and about two feet apart. These plaster over wire mesh projections full purpose to bring the scale of the four-story lobby down to a more human scale by bringing the "roof" down to overhead. They provide an answer different than the traditional opulent chandelier; instead, the complexity of the space and the people in it are the real show. The lighting is now indirect from hidden bulbs between the bulk-

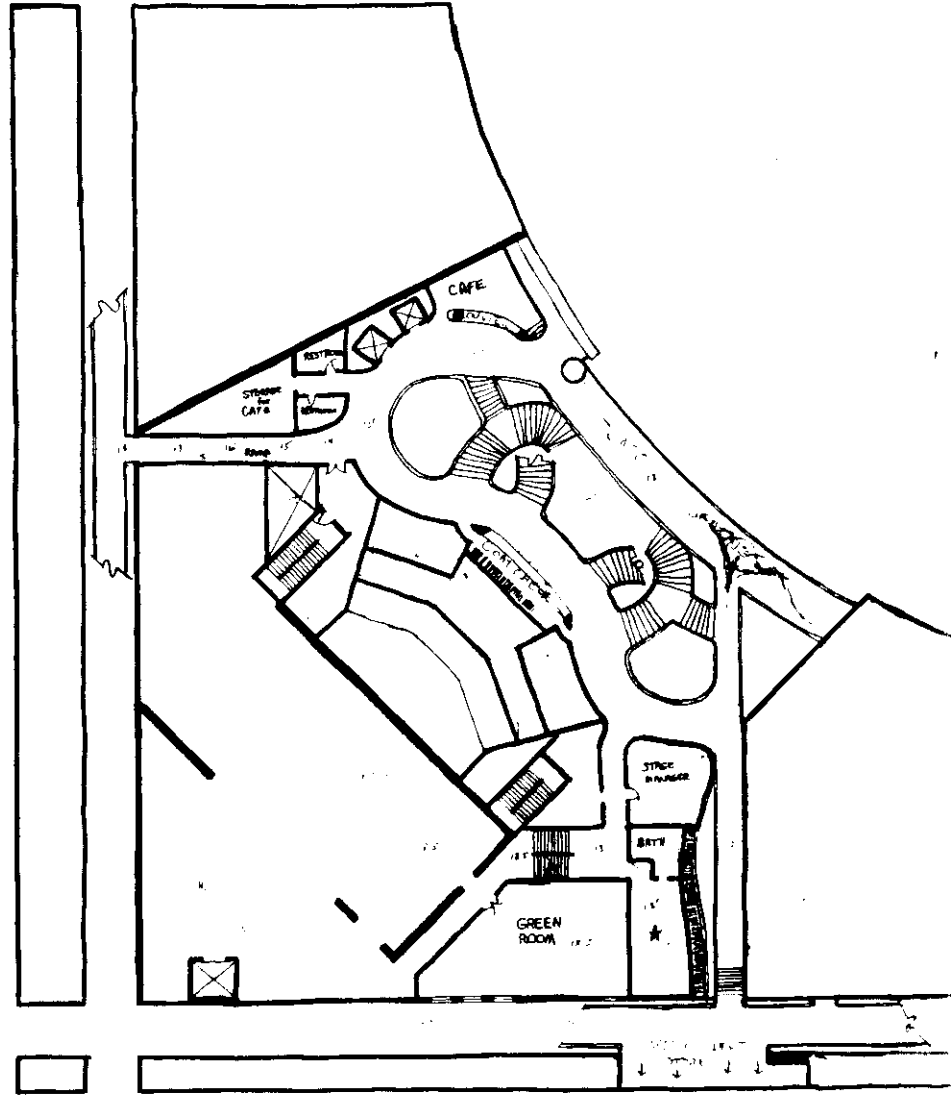
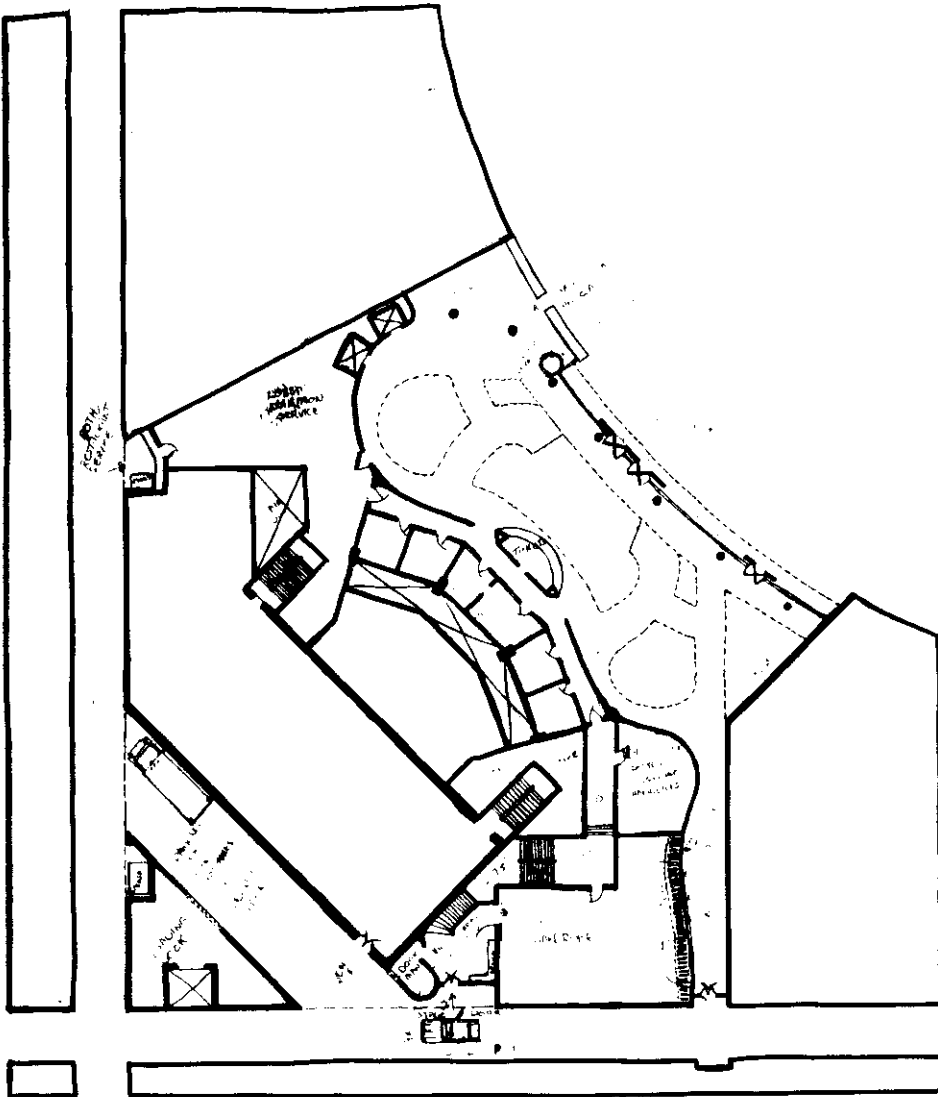
heads, thereby creating a ceiling lighting system of unlimited possibilities -- i.e., each "row" can be independent of the rest so intensity and color can be changed. Moods can be set depending upon the play, creating a more complete transition from the real to the unreal world. From the outside at night when the glass "curtain" disappears, the ceiling will glow softly leading the eye back into the space -- a rainbow of colors will appear as a large juke box. I am pleased with this lobby; it was my main area of concentration.

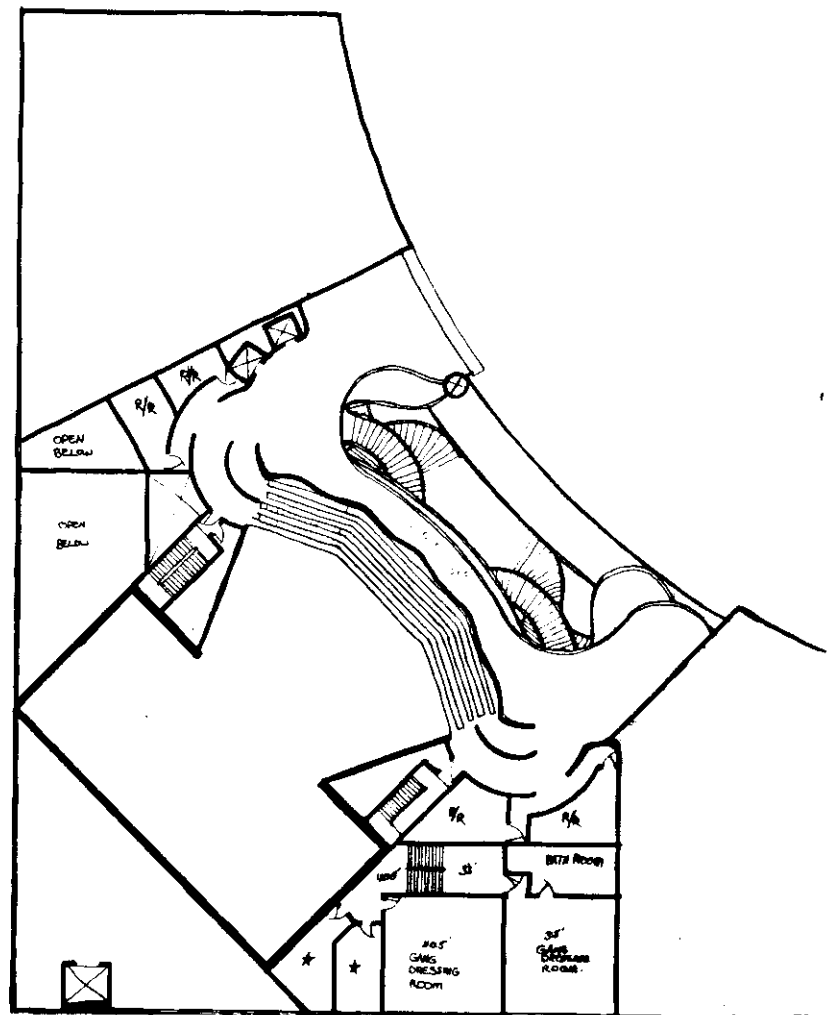
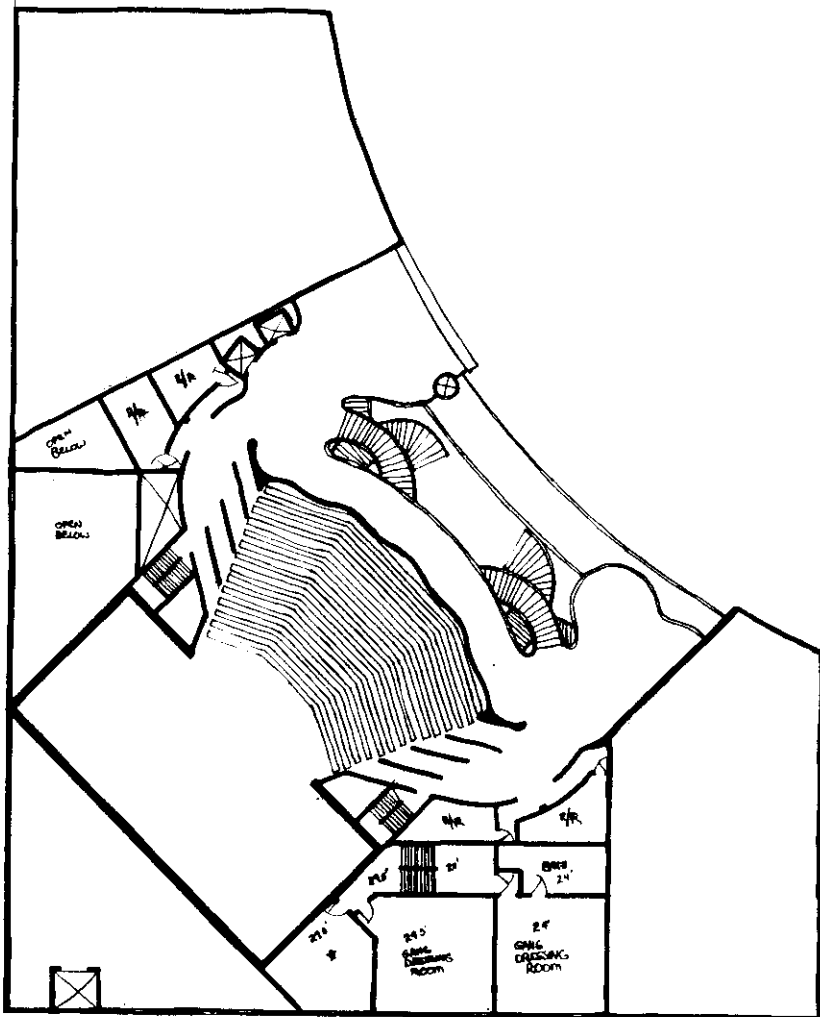
The two-story atrium hallway has been changed at the second level by deleting the access bridges to the offices and positioning the corridor on the same side as the offices, thereby making them more flexible. Viewing into the rehearsal halls through a "window wall" is still incorporated.

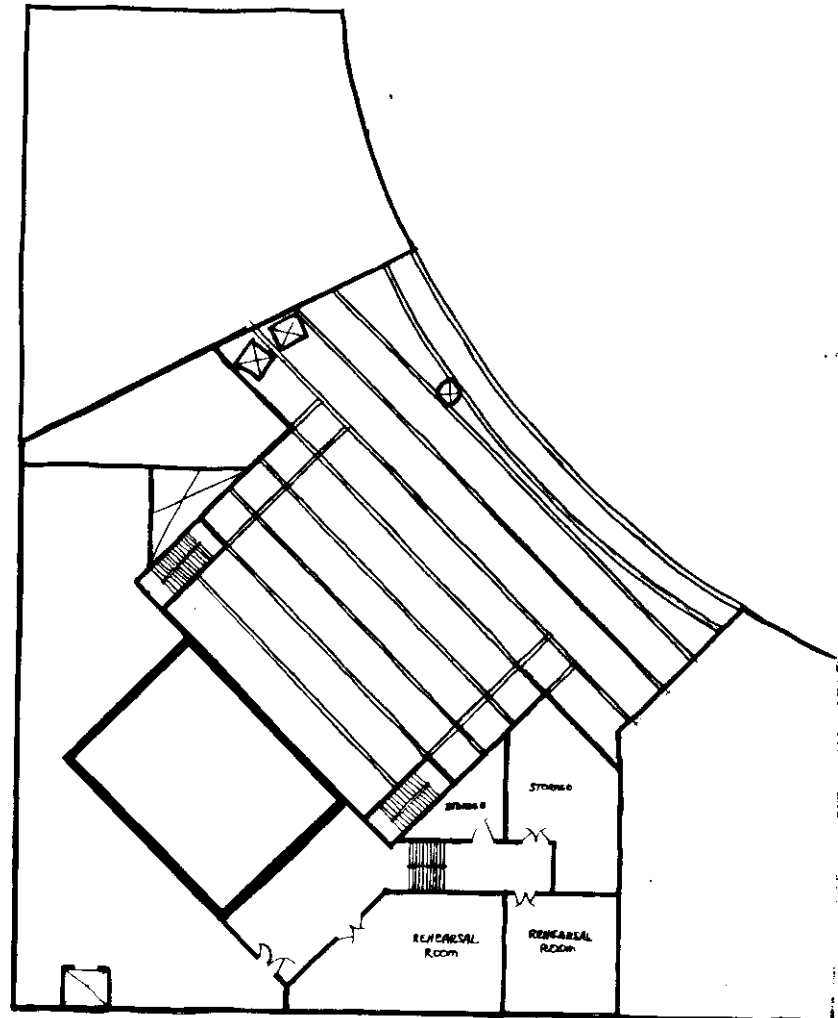
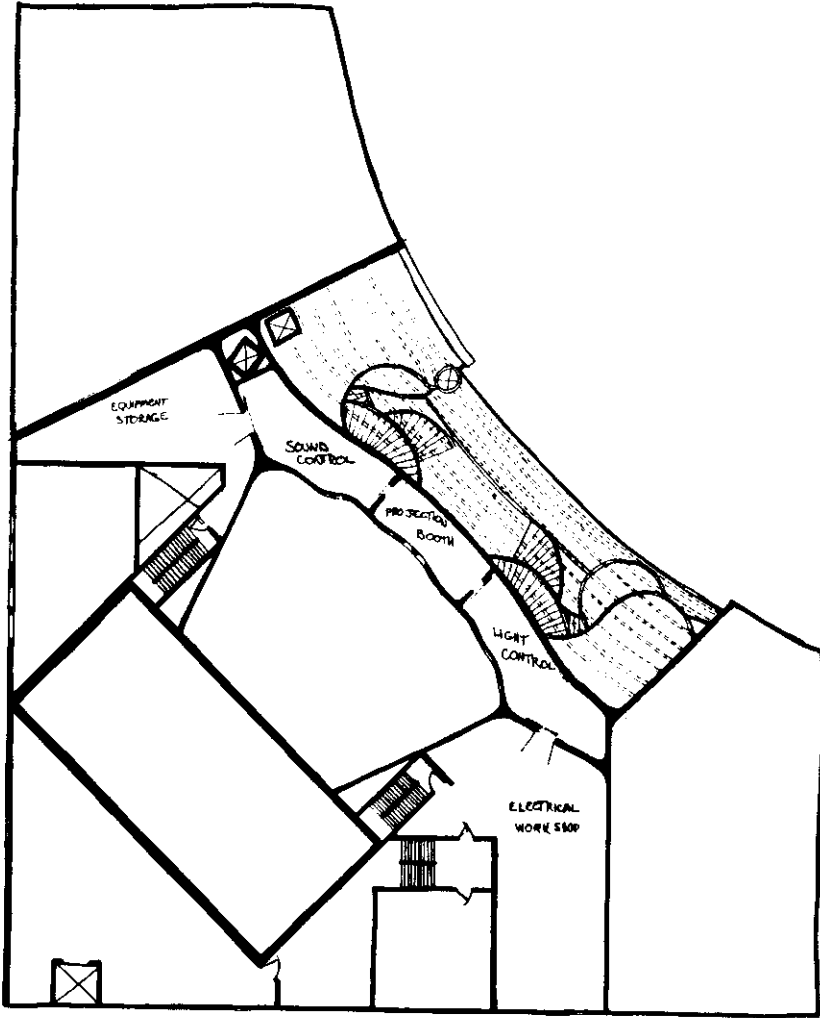
The lobby also has grills under the Grandstairs and behind them; from these traditional dry ice or smoke effect can be produced to further transform the identity of the space upon occasion with almost no sun penetrating the lobby at any time of the year. The color scheme is to be a reddish color -- warm but not enough to be noticeable, coloring the concrete just enough to take the gray off. The second level walkway comes into the lobby on both sides of the coat check/cafe level. This arrangement is much better because of the spread of parking garages will have people using both equally well.

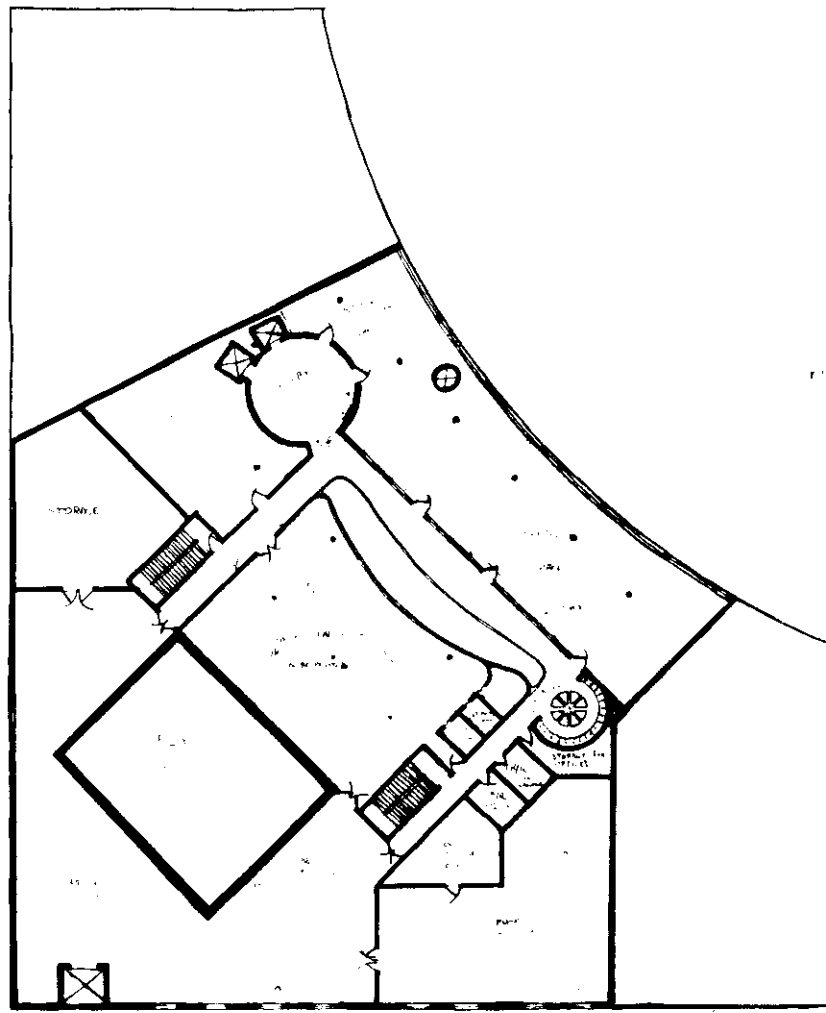
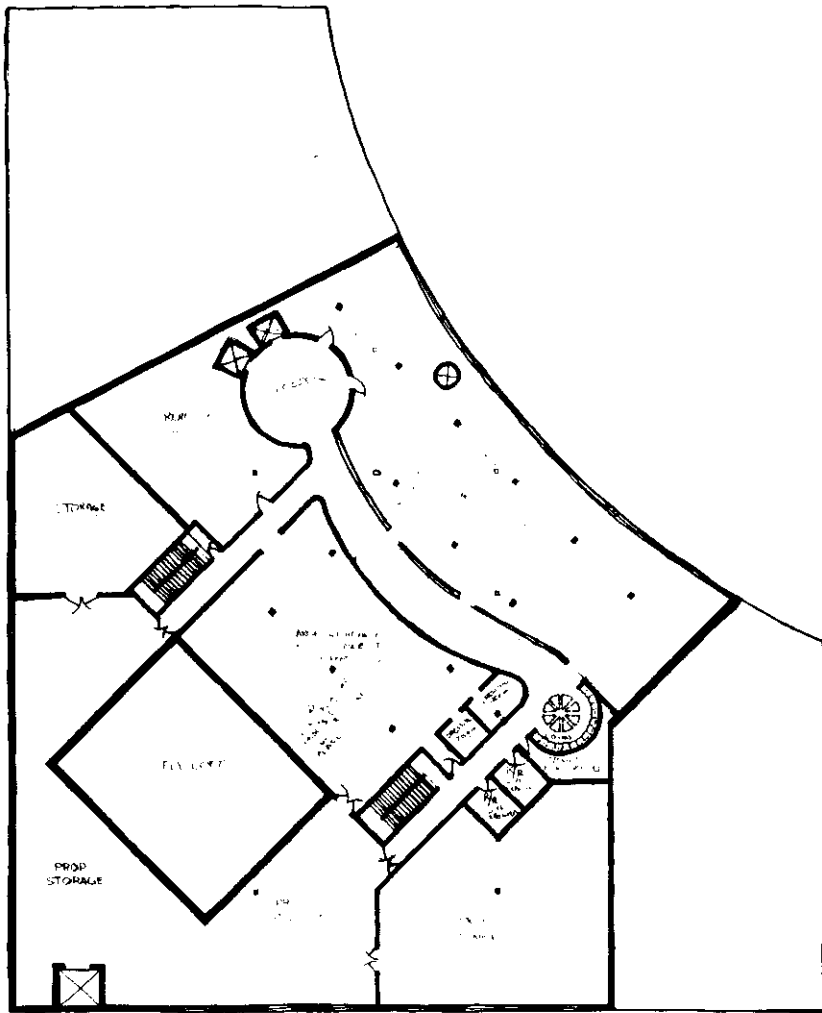
*Probably the biggest mistake I made was in not researching enough -- now that I have gone through this project I am more attune to specific problems encountered before it was more of a broad overview.

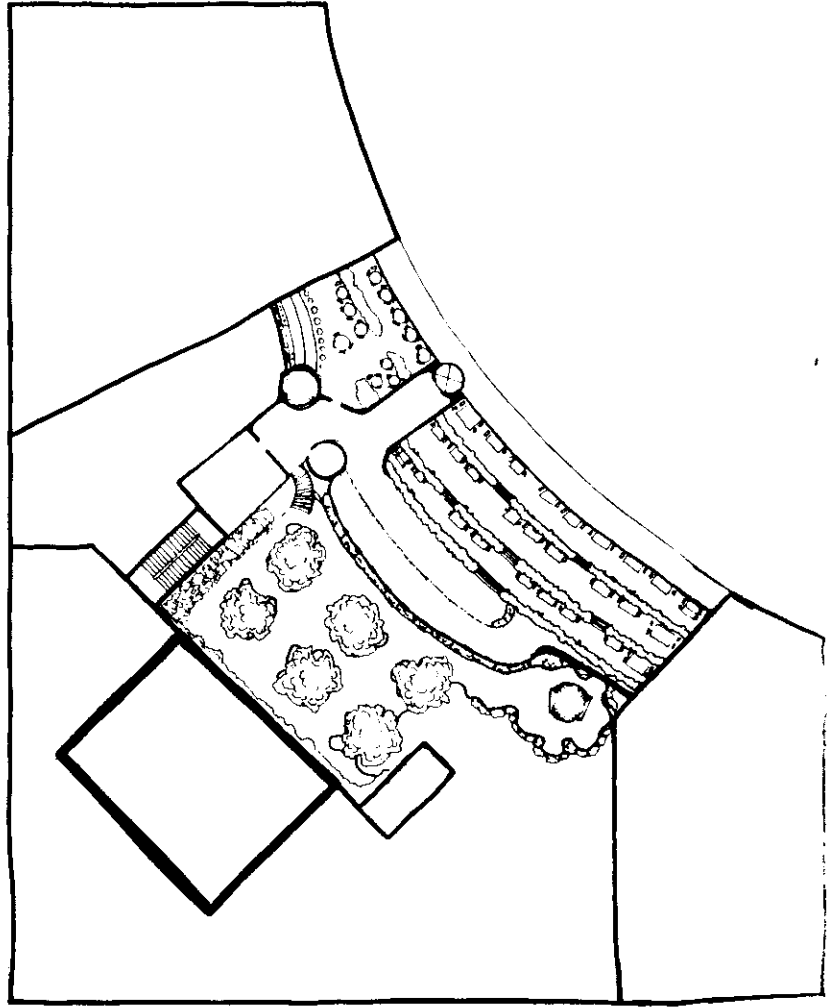
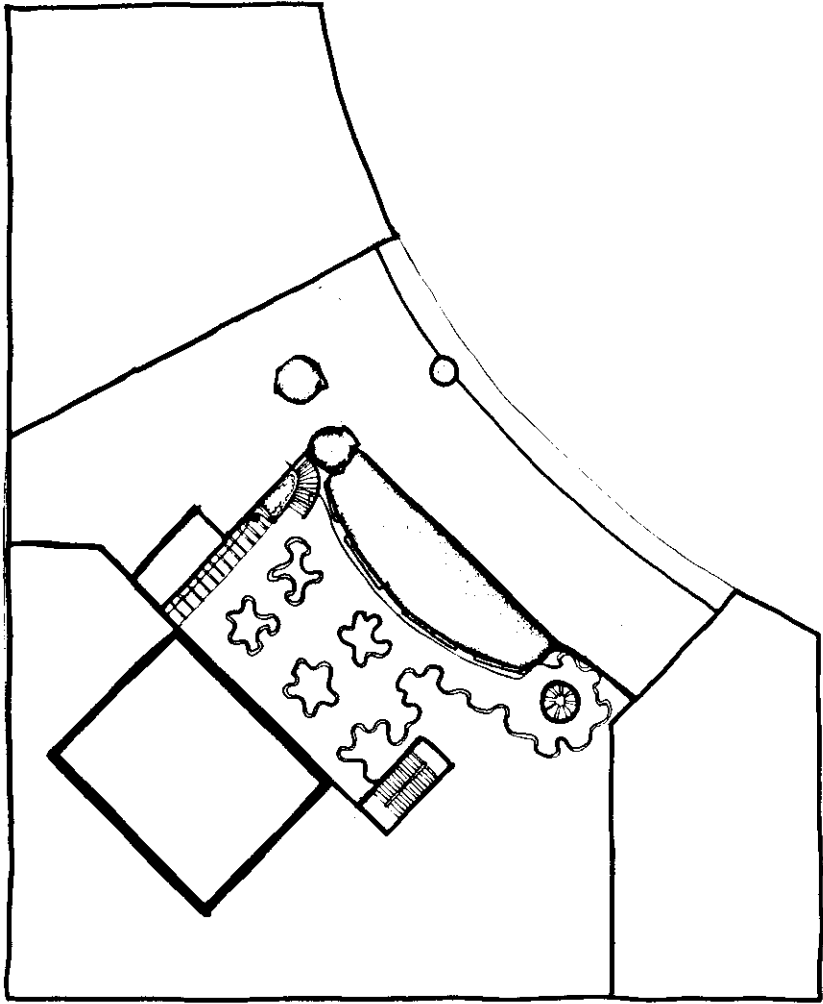
Also at some points, I worked at too small a scale -- getting ahead of myself -- which caused problems.

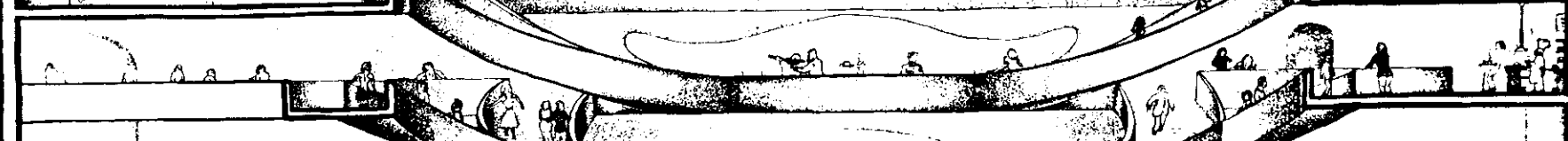
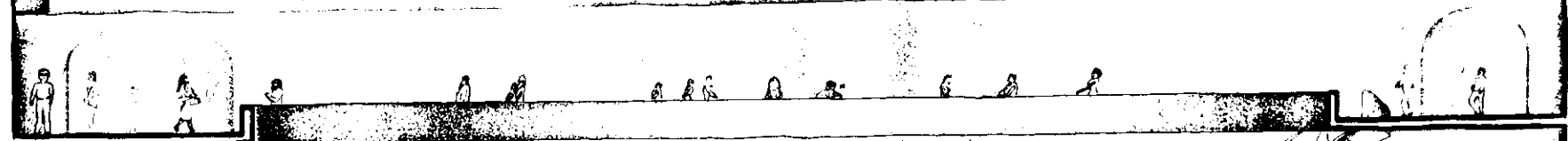
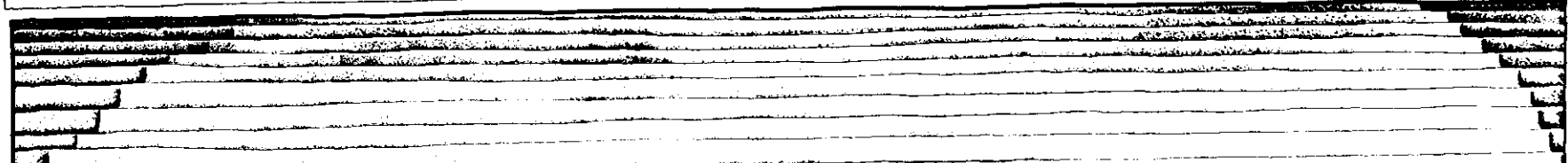
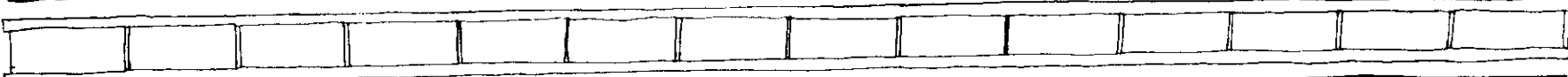
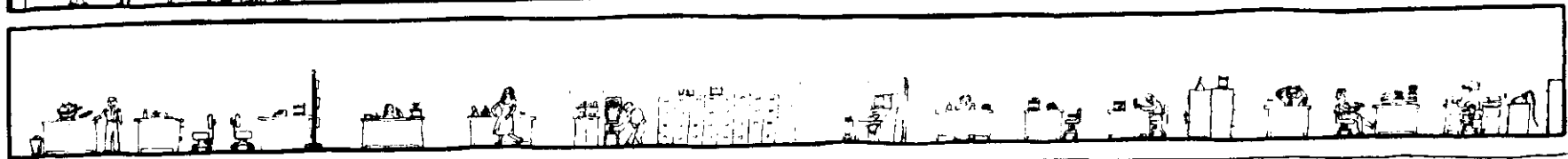


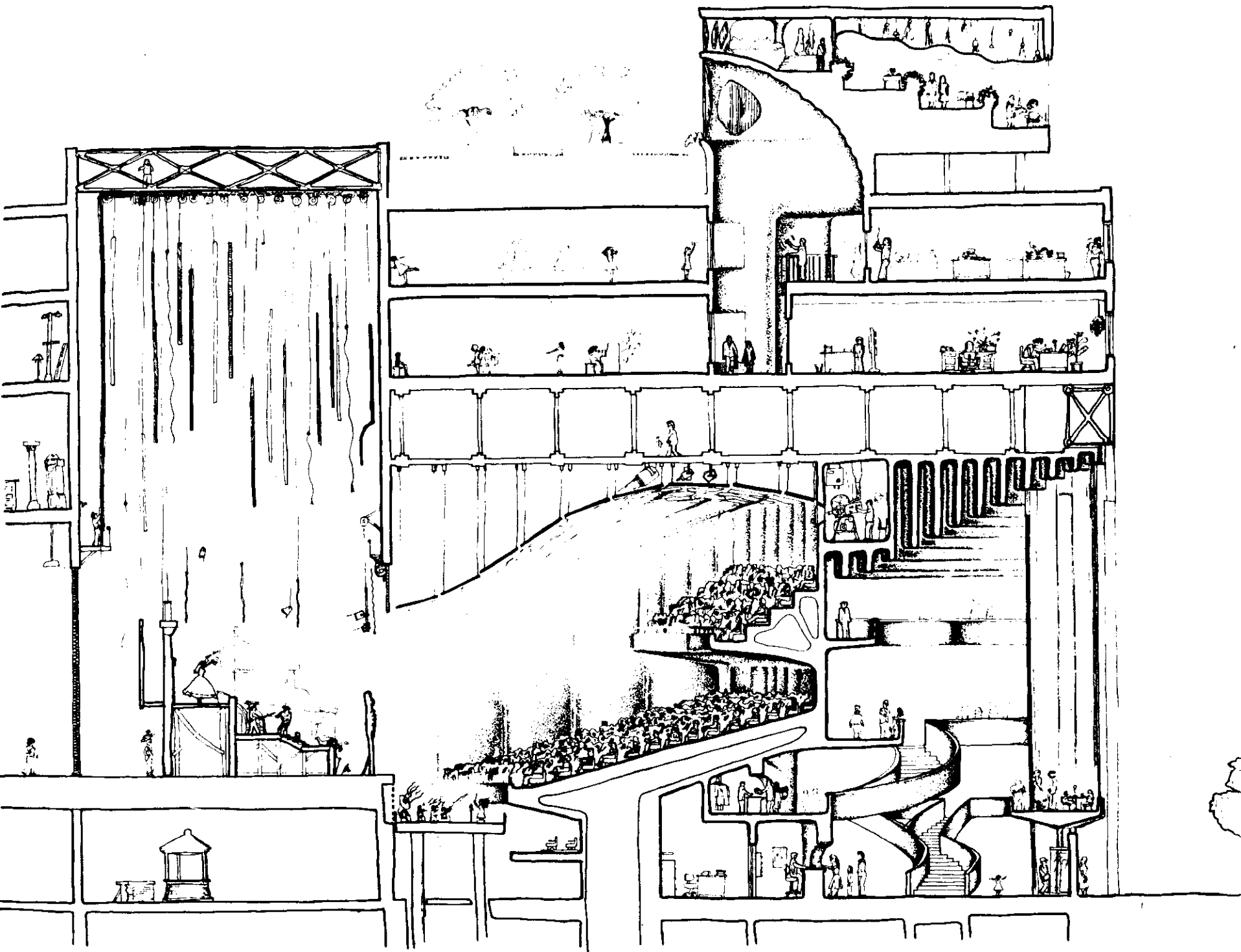


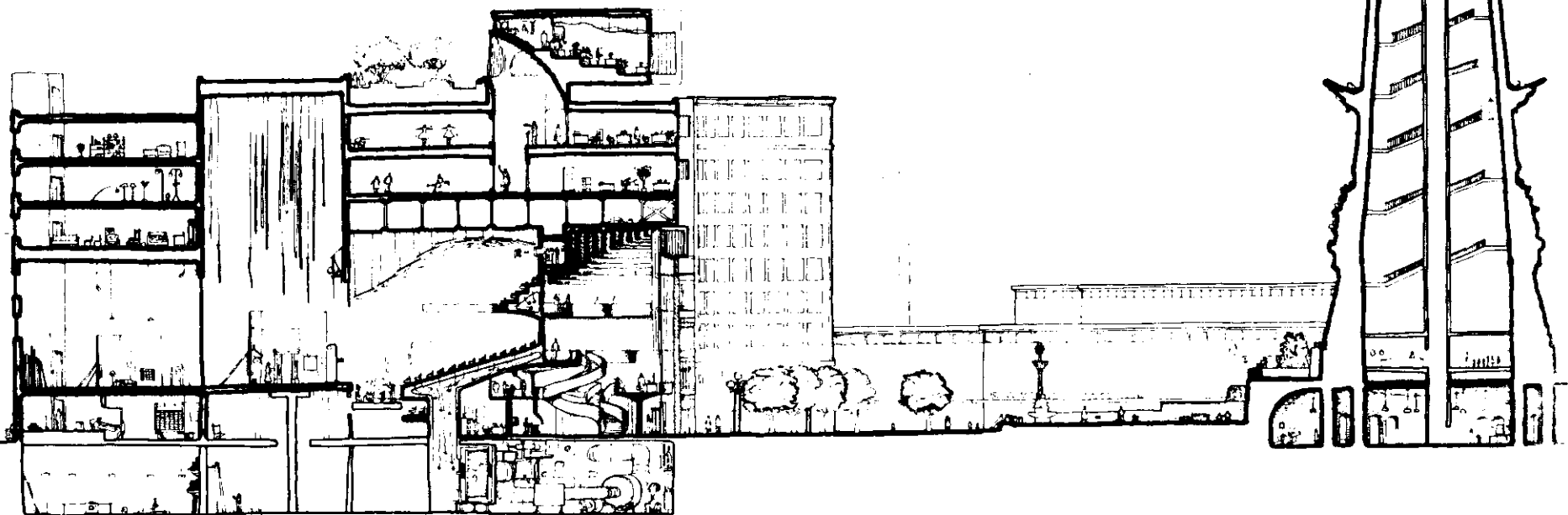


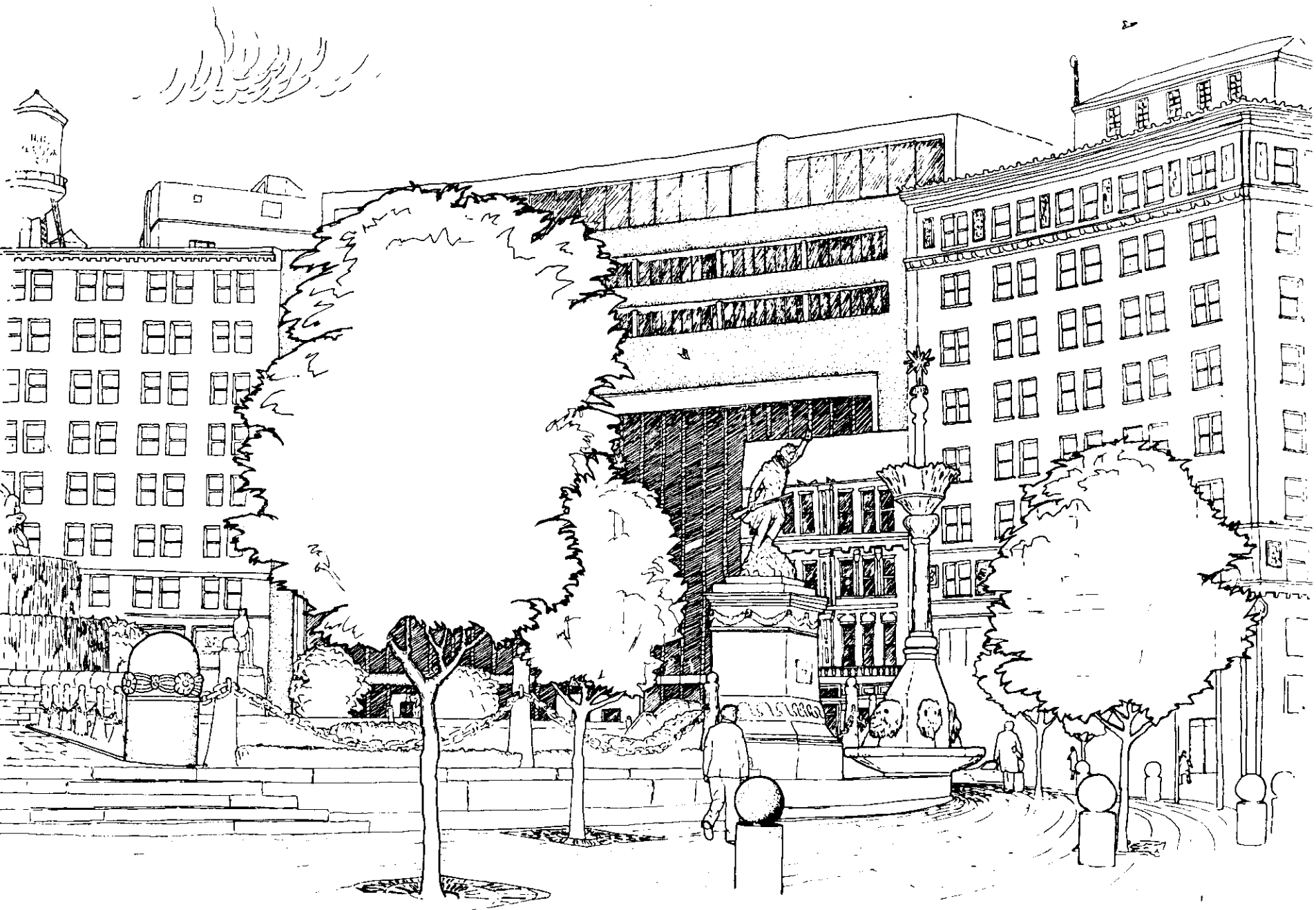


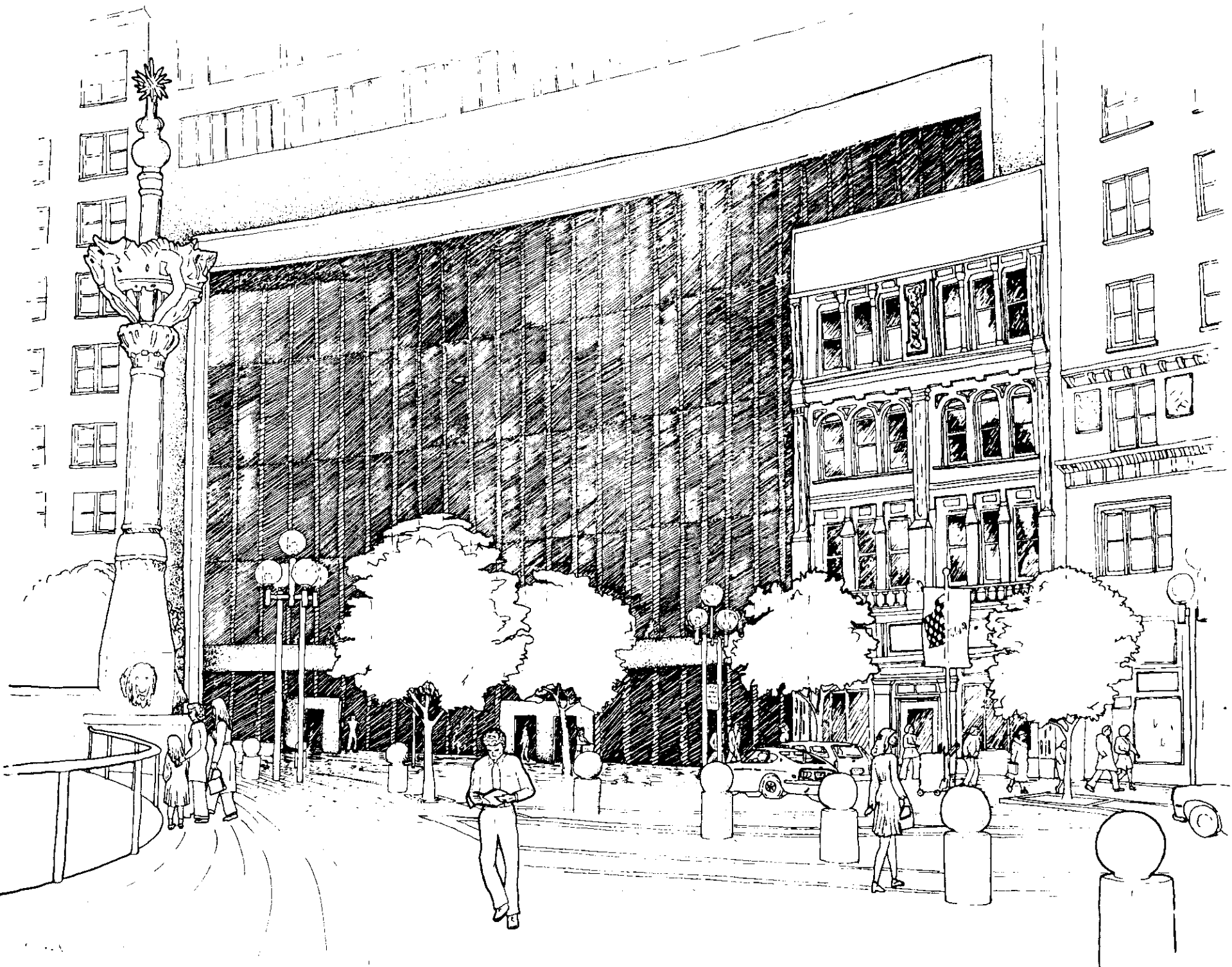












GENERAL PROBLEM DESCRIPTION

This theater/restaurant structure will be built on the southwest corner of Monument Circle. In the early spring of 1970 the H.P. Wasson buildings, located at 34 and 44 Monument Circle, were damaged beyond repair by fire. A park was put into the site as a temporary use until a permanent use could be found. This park, which is still there, is mostly unused, for many reasons. The most highly used section borders the Circle. The next most used section is the pedestrian link between Wasson's Department Store and the Circle. The rest of the park is almost totally unused because of the site's geometry and a lack of park planning.

This proposal is an alternative solution to the park now occupying this prime site. The site looks directly out onto the Circle and the Soldiers and Sailors Monument. The sides are defined by the blank load-bearing masonry walls of buildings on either side. The alley right-of-way marks the back boundary of the site, and across the alley is Wasson's Department Store.

The site is very prime building land but not having the cost of demolition or clean-up could well off-set the price of the land.

Being located on Monument Circle, the site is at Indianapolis' most important node. Not only the center of activity, the Circle is also the image of Indianapolis' downtown. Also located on the Circle is the Circle Theater; together these two theaters, along with the Indiana Theater one block southwest could form the core of a "theater district" of limited size. The two existing theaters are presently motion picture houses, although the Circle once was a live stage theater. The Indiana Theater has a motion picture theater of 2000 seats and a dinner/dance theater of approximately 400 seats. With different

capabilities the three can supply numerous activities to the viewing public.

Also downtown is Market Square Arena and the Convention Center, which now claim all major live performing shows that come to Indianapolis.

The site is at the major pedestrian node of the city, which is growing, and is also on the major path to north/south/east/west downtown. Private, by-the-hour, parking is available on the same block and other parking is nearby. Also one-half block to the south is the main public bus transportation interchange. In addition, being located at the city's center, interstates converge on the downtown, making it readily accessible from the county and region.

GROWTH AND DEVELOPMENT

This brief history of the city of Indianapolis relates its growth and development and some of the main assets of the city.

Indianapolis owes much of its early development to transportation. In 1820, when Indianapolis was settled, river transportation was the main avenue of movement in the United States. Since the confluence of White River and Fall Creek is approximately at the center of the state, it was selected as the site for the Indiana State Capitol. Even though White River was soon found to be unnavigable, Indianapolis survived due to its central location. In 1828 the General Assembly passed an internal improvements bill providing for construction of the Wabash-Erie Canal and railroad network.

During the Railroad Era, 1850-1880, Indianapolis began to develop as a regional center. Railroads converged on the city to make it the marketing and service center for the agricultural hinterland of Central Indiana. Following 1880, Indianapolis experienced industrialization; initially in the metal working and automobile industries. By the post-war period of the 1940's, there was expansion of the area's diversified industry and the establishment of numerous branch plants serving regional and national markets.

The post-war era also brought the motor vehicle's dominance of transportation. This combined with the post-war housing boom helped to decentralize some of the functions of the Regional Center. Peripheral market areas emerged competing with the Regional Center.

Today the Regional Center suffers from traffic congestion, functional obsolescence and inaccessibility. Housing, employment, and shopping is steadily moving to the suburbs. This increased decentralization of core functions threatens Regional Center growth

and viability.

In January of 1970, a renewed effort to revitalize the Regional Center was launched by the Department of Metropolitan Development with the publication of Regional Center Plan. The principal goal of the Regional Center Plan is to create an efficient, attractive environment which best suits the social, economic, and political needs of the populations of the metropolitan area and region. Even though the Indianapolis Regional Center has experienced some decline in commercial influence, it still has many important functional components. A list of these components is provided below:

Primary Functions

Primary functions include:

- *Retail and Related -- Many of Indianapolis's stores and shops started downtown and most of them retain their original establishments as base stores.
- * Business, Professional and Financial Services -- The majority of Indianapolis office space is downtown. Of all the office space development since 1964 53.4% has been built downtown. The major banks have all chosen to keep their main offices within the Regional Center.
- * Government -- Indianapolis is the seat of city, county, and state government. The Regional Center contains the City/County Building, the Indiana State Capital and State Office Building. Federal government is represented by both the new and old Federal Office Buildings and the new Post Office.
- *Civic and Cultural -- The Indianapolis Regional Center contains the main branch of the Indianapolis Public Library, and the State Museum. It also has 64 acres of parks and open space and 27 of the city's historic landmarks

and buildings. Many of Indianapolis's fraternal and social organizations are based downtown.

- *Industry -- There are 34 major industrial employers located within the Regional Center. They employ approximately 32,500 employees.
- *Medical facilities -- There are four major hospitals in the Regional Center with a total of 2054 beds.
- *Higher education -- Indiana and Purdue Universities have a combined urban campus in Indianapolis. It has a student population approaching 20,000. In addition, there are 14 special purpose schools downtown.

Support Functions

Support functions include:

- *Hotels -- The Regional Center includes eleven hotels and motels which offer a total of 2020 competitive and first class rooms. There are four new hotels in the planning stages which would double the amount of rooms in ten years.
- *Entertainment -- Besides containing many of the region's nightclubs, restaurants, and theaters, the Indianapolis Regional Center contains two of Indiana's biggest entertainment attractions, the Indianapolis Convention and Exposition Center and the new Sports Arena.
- *Housing -- Housing in the Regional Center is going through an up-grading process. Much of the substandard housing is being removed, and these units are being replaced with either rehabilitated housing or totally new units. In the past decade approximately 1200 units have been constructed or rehabilitated. As the Mid-town Neighborhood Plan (1973) points out, recent funding

commitments by the United States Department of Housing and Urban Development for renovation of Lockfield Gardens (\$10.6 million) and implementation of a related Neighborhood Development Program (NDP) project are significant additions to the above totals.

- *Transportation -- The Indianapolis Regional Center contains two regional bus terminals and the Amtrak terminal. Union Station offers the future potential for joint railroad, rapid transit and air taxi service. Automobile traffic will be greatly facilitated by the completion of the Innerloop Freeway which will connect the Indianapolis Regional Center to the Metropolitan Area.

The Indianapolis Regional Center contains many of the primary and support functions for the Metropolitan area. These functions will be the basis for any new physical form in the core of Indianapolis.

CLIENT DESCRIPTION

The Indianapolis Repertory Theater is the client around whom the functions will be programmed and designed.

Downtown Residents

- Very few now, but people are slowly moving back into the city as amenities re-emerge
- Varying incomes, but the level will undoubtedly increase as the urban core becomes more desirable

Office Workers

- Mixed background groups
- Full range of income levels
- Mainly quick-lunch crowd, but potentially returning at night

Shoppers

- Mixed-background groups
- Middle to upper incomes
- At present time mainly leisure lunch crowd; with success of City Market and in conjunction with shops downtown, evening crowds are more likely

Tourists

- Mixed-background groups
- Varying incomes
- Often with children -- finding the city

PLANNING BY RELATED ORGANIZATIONS

The Department of Metropolitan Development Division of Planning and Zoning is the main monitoring agency for downtown Indianapolis. Its recommendations and approvals are important.

MAIN OPERATIONAL SEQUENCES

The restaurants will be used daily with the informal restaurant opening earlier in the day.

The delivery spaces will also be used daily for the delivery of foodstuffs.

The box office of the theater is open every day for sales, regardless of show times. Also, the production and administrative spaces are used every day. The rehearsal spaces are not used quite as often. The exterior performing area is used at noon times during the week during good weather and on special holidays.

GROWTH AND CHANGE

The theater would possibly need more rehearsal rooms if other performing companies were to utilize the facilities in the future. Other staging rooms will provide other companies with their own environment as the theater becomes common to all. Financially, this would be very satisfactory and would create a performing arts center on a small scale -- and, utilization of the auditorium would increase towards 100 percent.

Since the site is compact and will be utilized on the ground plane fully, the only direction for growth is up, controlled by the height zoning laws governing the Circle. Possibly the small, old structure to the west could be used on the second, third, and fourth floors, leaving the ground floor for commercial space.

NON-TRADITIONAL FACTS

The image of the city is one of clean, slow progressiveness that is up-dating the downtown; examples are the new Convention Center, new Federal Building, new elderly housing projects, new Market Square Arena, new City Market, and new Hyatt Regency Hotel.

Indianapolis does not have any historical commercial areas downtown, only a few, scattered sites.

Downtown Indianapolis is notorious for closing at midnight. However, with the addition of Market Square Arena, City Market, Hyatt Regency, and Convention Center, activities are again continuing into the late evening and night. There are no ethnic neighborhoods downtown that have related activities or restaurants.

The Circle itself has only the Circle Theater that stays open in the evening -- the die-hard Monument-goers are the "Circle" at night. The immediate Circle and downtown area need a good image build-up that will draw both visitors, and finally, residents back downtown.

The effect of a theater on the Monument Circle would help to contrast the old and new and perhaps set a precedent towards addressing the Monument with something else besides new, dry-looking office buildings.

The physical effect of adding life to the Monument Circle will greatly enhance the image of it as a "people place."

FINANCIAL

The financial assets and limitations of the Indiana Repertory Theater will be studied and evaluated later as that information becomes available. At this time the I.R.T. is in the process of remodeling and moving to a new building, preventing a meeting with their production manager.

Until that information is obtained, the following criteria will be followed:

- The Indiana Repertory Theater is not a money-making organization.
- The structure, materials and equipment considered will be those that the I.R.T. uses.

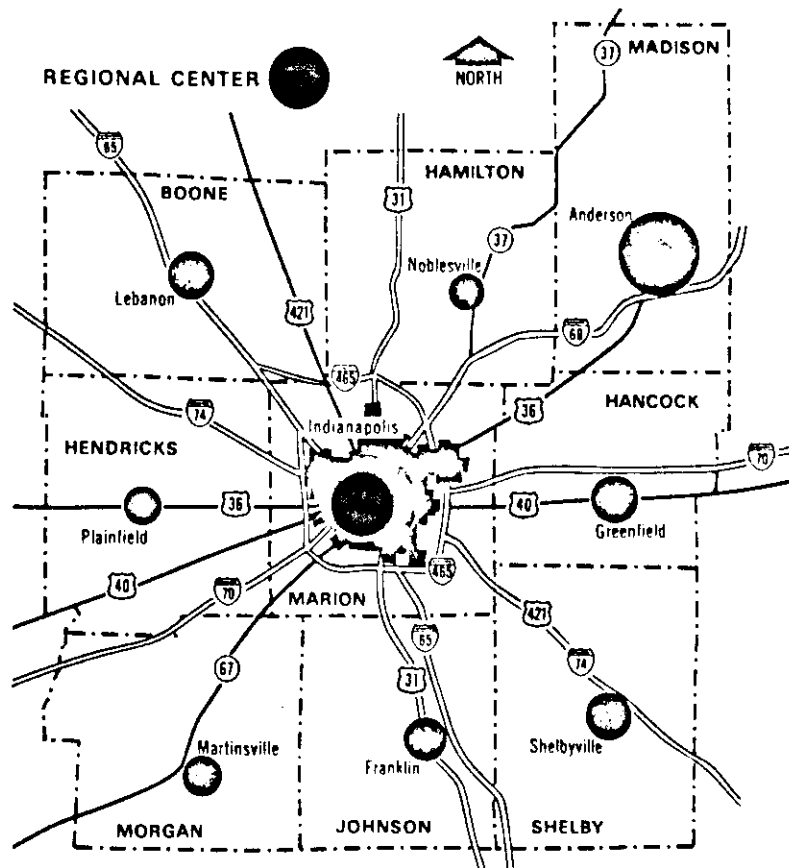
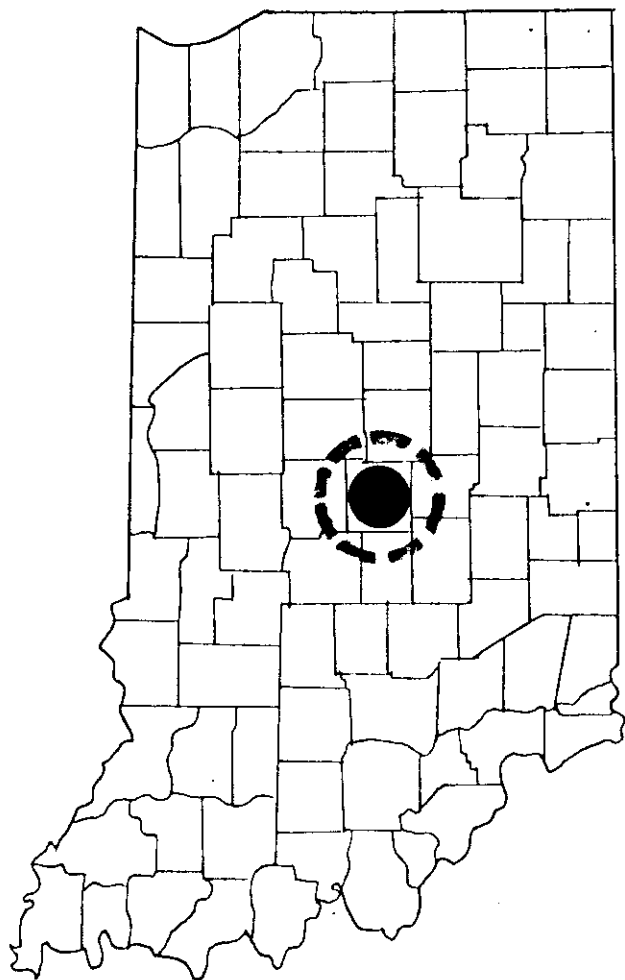
SITE SELECTION

My reasons for the site I have chosen are as follows:

- Monument Circle is the geographic center of Indianapolis but lacks a clear image as such. It also lacks the urban atmosphere associated with "great" urban environments. There are many reasons for this which are similar to many American cities. No one lives downtown -- it is populated at day and barren at night. There are few activities downtown besides scattered restaurants. I hope to be able to give an image to the circle of activity and a place for people.
- Being only one-half block from the planned transitway for buses and pedestrians only, and with the availability of parking spaces left unused after offices close, the site is situated in the convenient "center of things."
- Indianapolis is widely spread out and continues to spread. With today's energy conservation problems, the center needs to be the major attraction once more, both to slow community spread and to be reached easily by all segments of the community.
- It is at the user's population center (daytime) and is part of a "place."
- It is centered between those activities now in the downtown: the Market Square Arena, Farmers Market to the east and the Hyatt Regency, Convention Center to the southwest, the Hilton to the north, and the proposed Union Station commercial development to the south.

(Right) The Regional Center map shows the site is in the regional center. It also shows the outlying towns that make up the regional center.

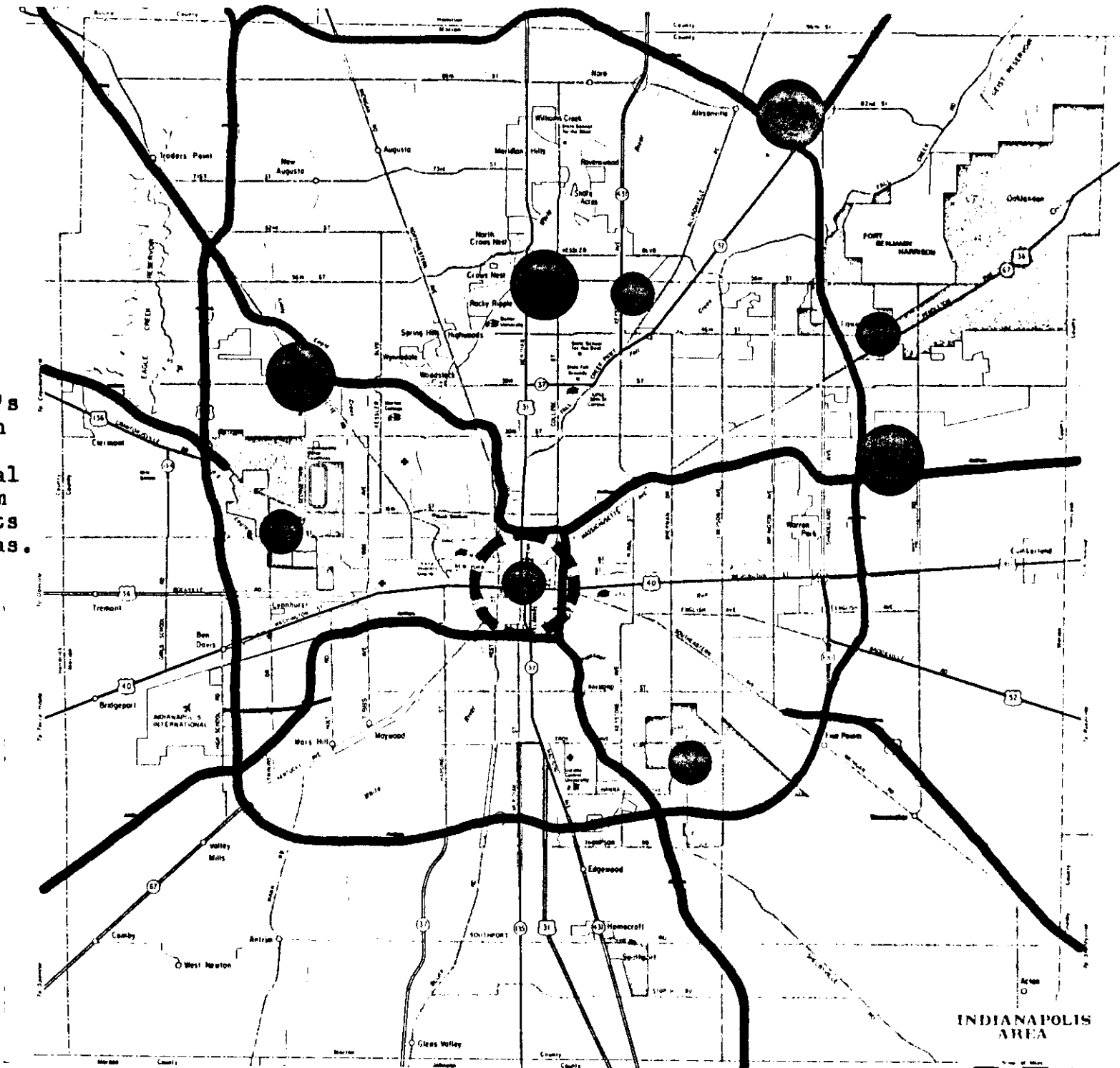
(Below) The State map shows the location of the site in the state of Indiana.



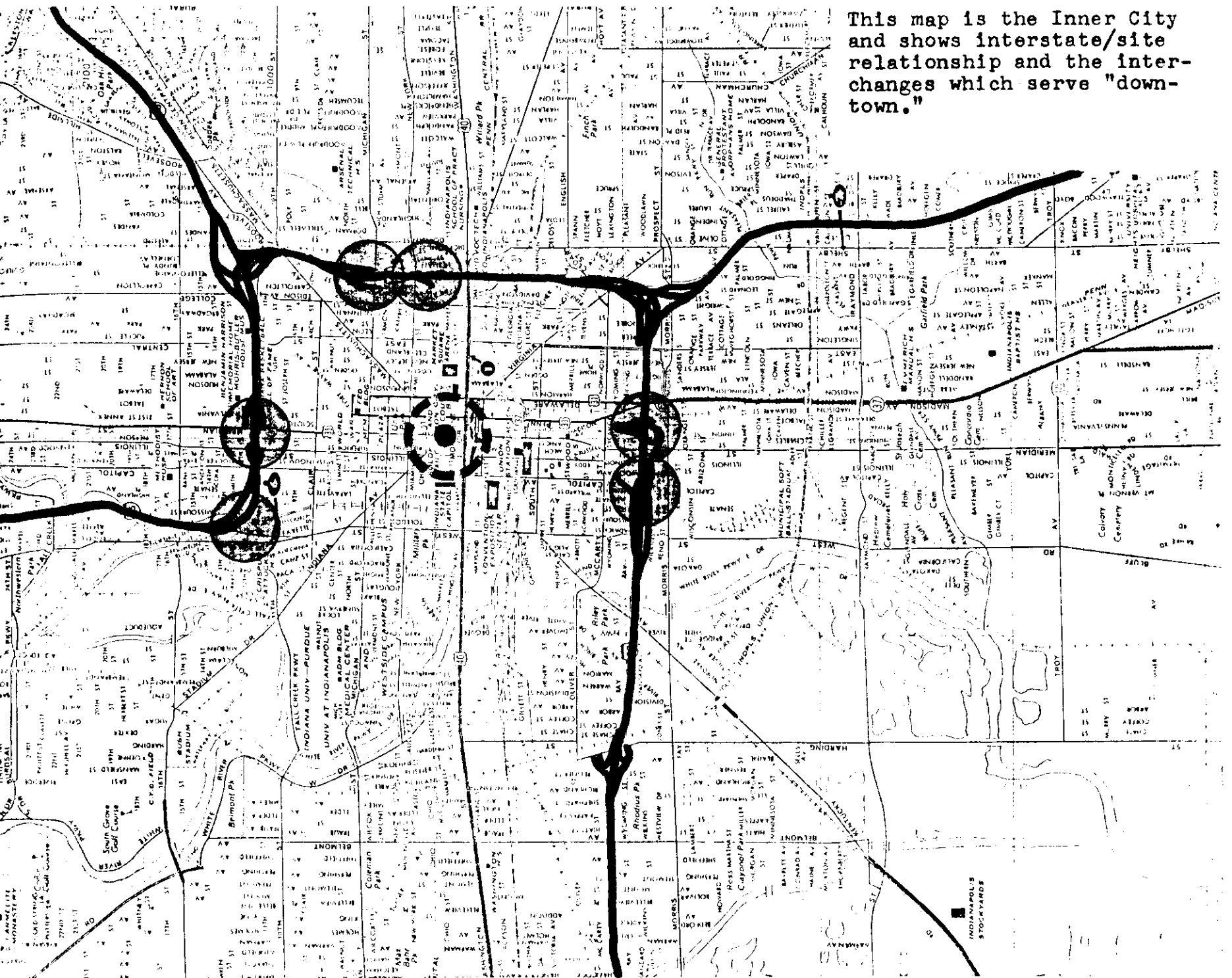
INDIANAPOLIS REGIONAL CENTER
AND ITS PRIMARY SUPPORT AREA



This City map shows the site's relationship in the city and other commercial nodes that form the city and its attracting areas. The interstate system serving the city is in orange.



This map is the Inner City and shows interstate/site relationship and the interchanges which serve "downtown."



LAND USE SURVEY

