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A Center for Dance and Performing Arts

Bruce E. Adelsberger

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A Center for Dance and Performing Arts

Philadelphia

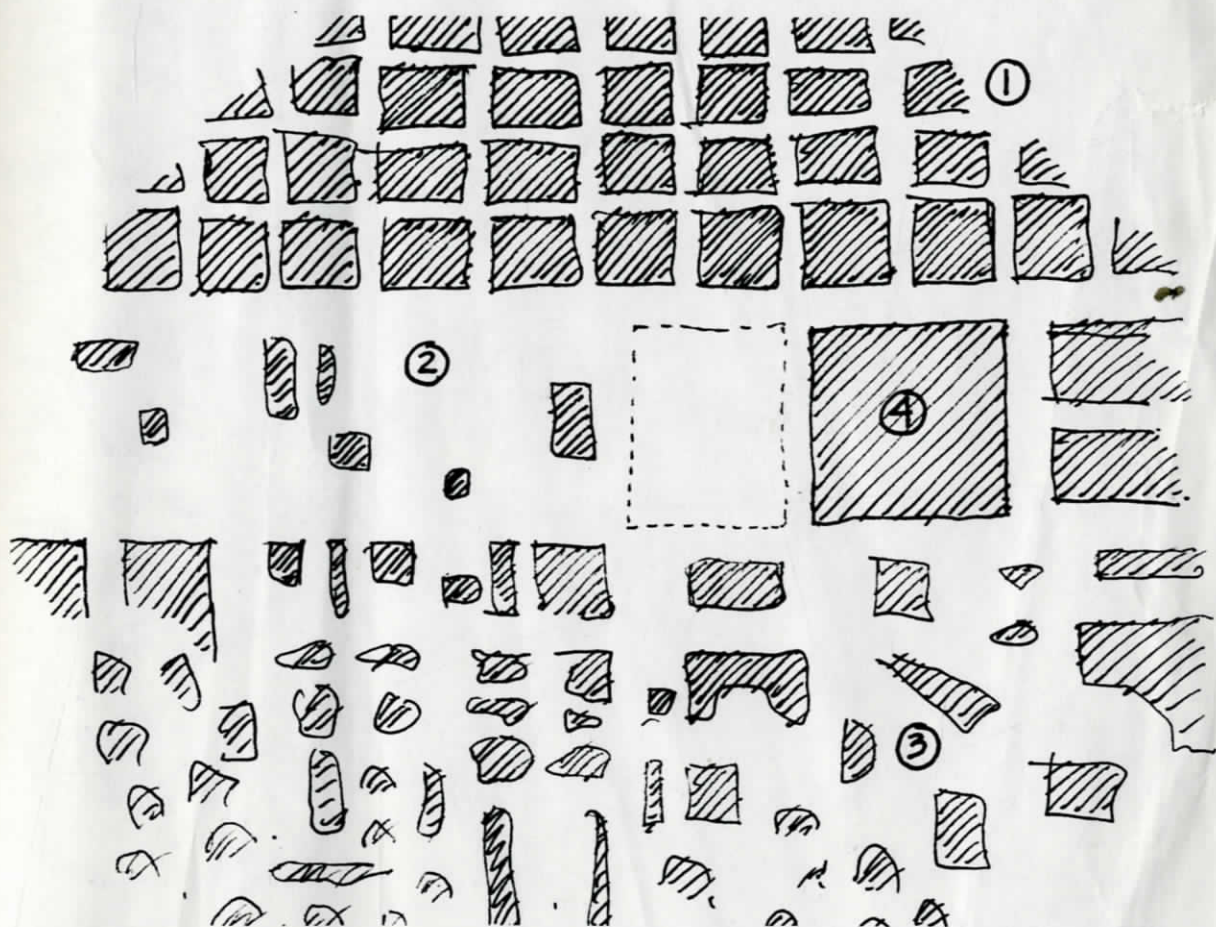


Arc. 510
December 10, 1982

Bruce E. Adelsberger
Advisor : R. Dean

1. THESIS ISSUE: The exploration of how a single building can collect and link several types of city fabric, which are disparate in terms of density, scale, function, and architectural expression. The four distinct types of fabric bordering the site include: 1. A dense commercial district which reveals a solid street edge toward the proposed site; 2. An open void in the fabric (Independence National Park) with object buildings and trees within it; 3. A more ambiguous zone of buildings which have both textural and object-like characteristics also using trees to define streets (essentially, a combination of types 1 and 2); 4. A large, visually dominant 1930's skyscraper (the U.S. Customs House), with a relatively low, broad base which relates to the height of the surrounding fabric. (see diagram below, figure/ground axonometric on following pages).

The proposed building, which will occur at the meeting point of these dissimilar events, will become the "glue" to tie together the surrounding city fabric.





2. THESIS VEHICLE: A Center for Dance and Performing Arts in Philadelphia.

3. PROJECT DESCRIPTION:

Program Intent:

The facility will provide the city with a permanent repertory theater designed specifically for dance, which the city needs at present. Also provided is an experimental stage, as well as a performing arts library, housing an extensive collection on the arts of dance, music, and drama from the Free Library of Philadelphia.

The Center will answer the needs of travelling dance companies, as well as provide a facility for dance students at the Philadelphia College of Performing Arts (which the College presently lacks). It will be located on the northern fringe of the "Society Hill" area (residential) of Philadelphia, where a larger number of in-town theater-goers could walk to the facility. However, most of the patronage of the theaters will undoubtedly come from the Greater Metropolitan Philadelphia area, as well as the outlying suburbs.

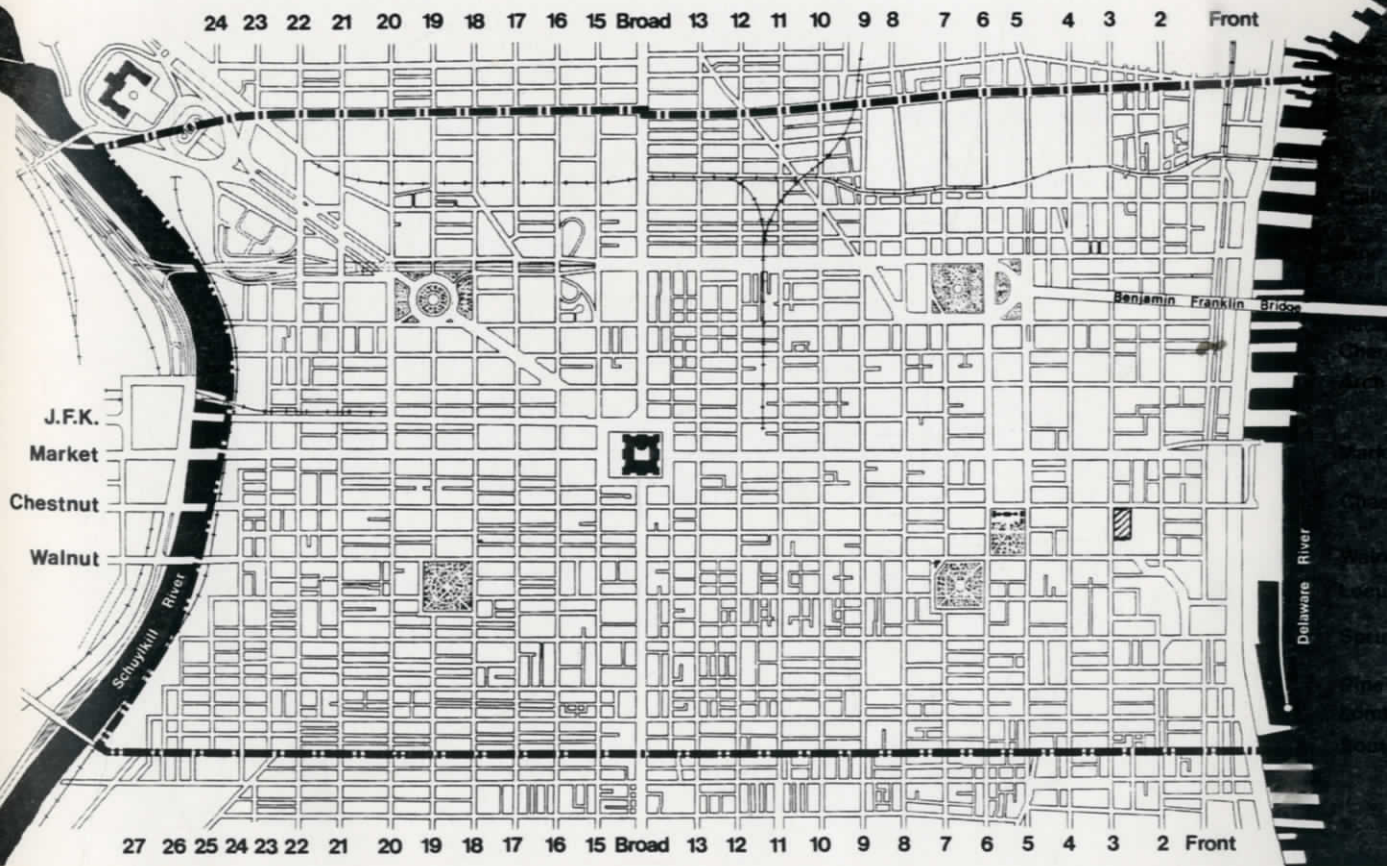
As a new cultural facility, the Dance and Performing Arts Center will help to unify the various distinct functions of the immediate area, which include office, commercial, residential, and tourist-related historical buildings.

Program Size:

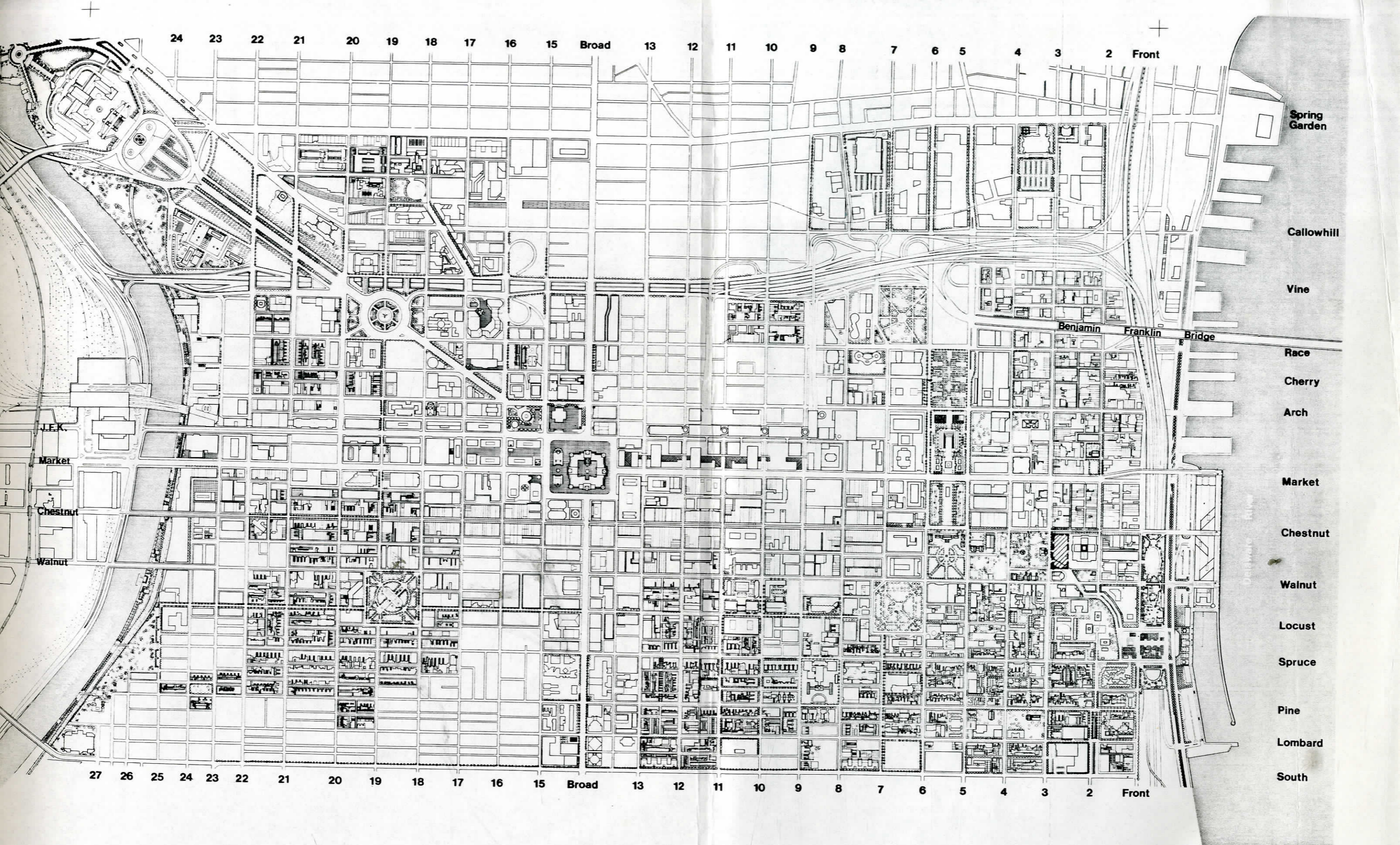
The total net square footage, not including circulation and mechanical spaces, is approximately 60,000 square feet.

4. LOCATION: The site is located at Third and Chestnut Streets, in the southeast quadrant of Center City Philadelphia. A building currently exists on the site, which was originally intended to display the Liberty Bell for the 1976 Bicentennial. However, it was decided in 1975 to relocate the site of the display, which unfortunately left an unused building on the site. The building is currently labelled as an "Information Center", but is usually empty and quite unused. My proposal is to replace the existing building on the site (which could feasibly happen in the near future) with a new project which explores and takes advantage of the richness of the surrounding fabric.

*In person
Tense*



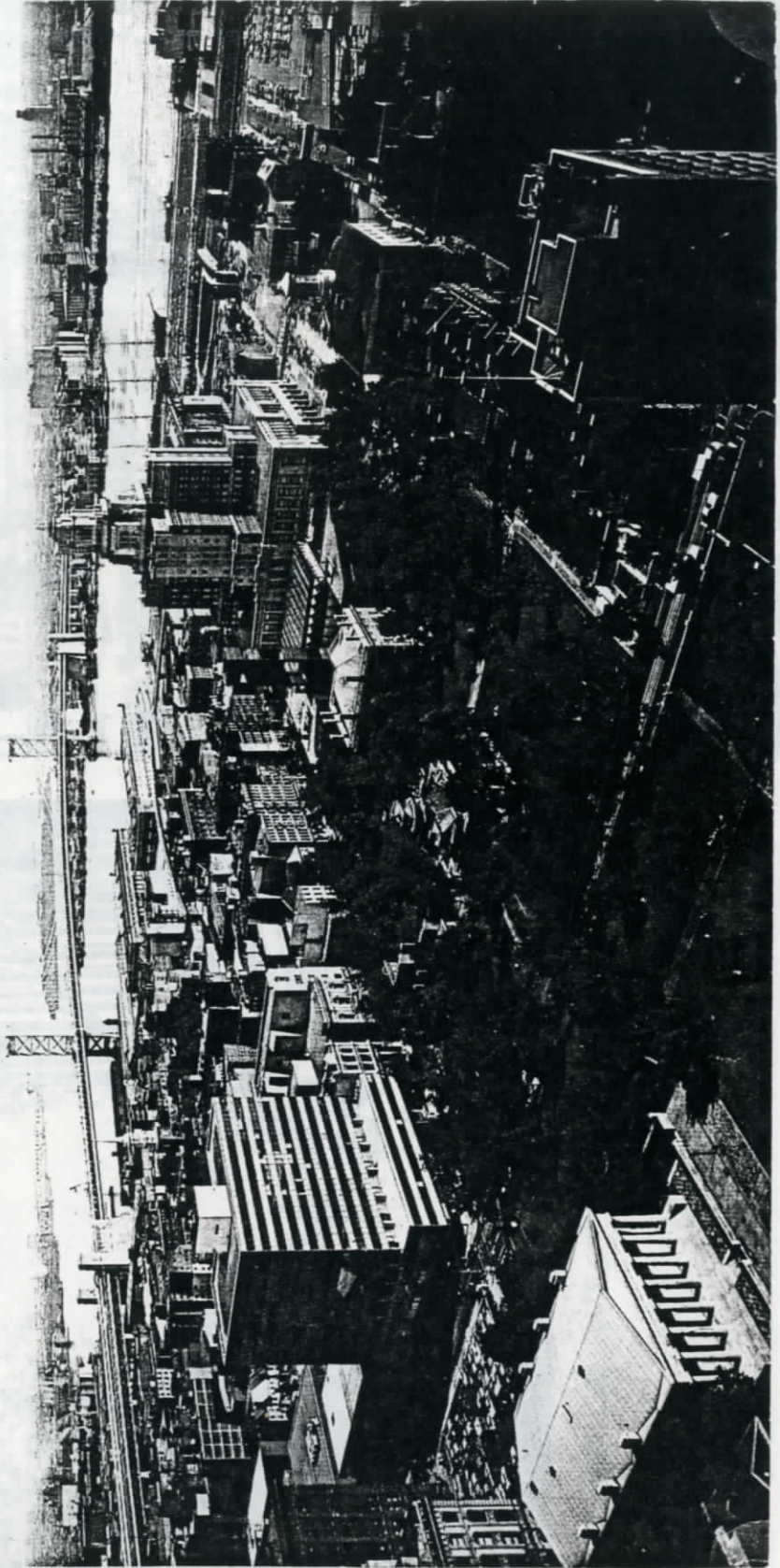
Center City Boundaries



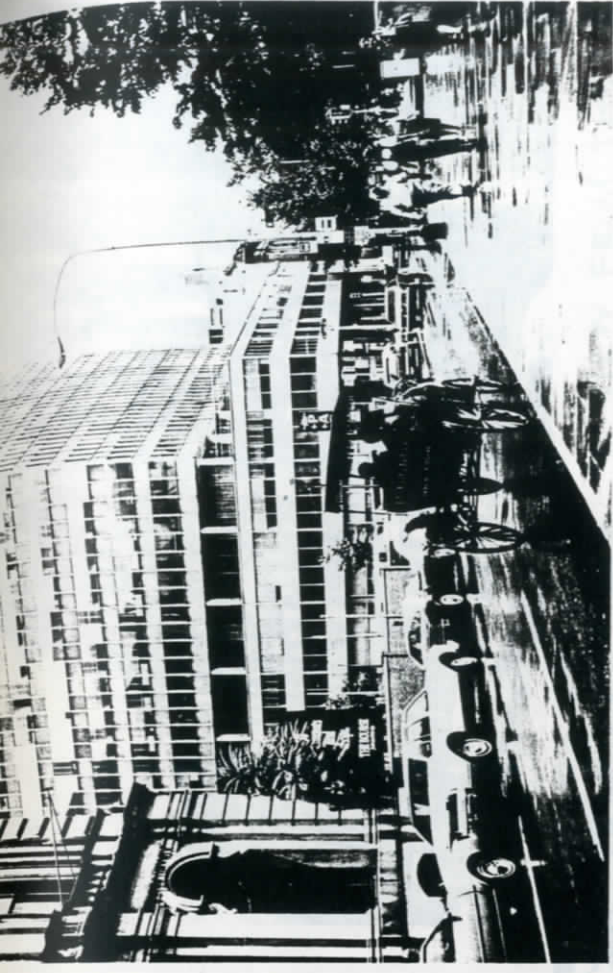
0 1000 2000 FEET
 PHILADELPHIA CITY PLANNING COMMISSION



Illustrative Site Plan



GENERAL VIEW OF SITE LOOKING EAST TOWARD THE RIVER



FOURTH & CHESTNUT LOOKING EAST



SECOND & CHESTNUT LOOKING EAST

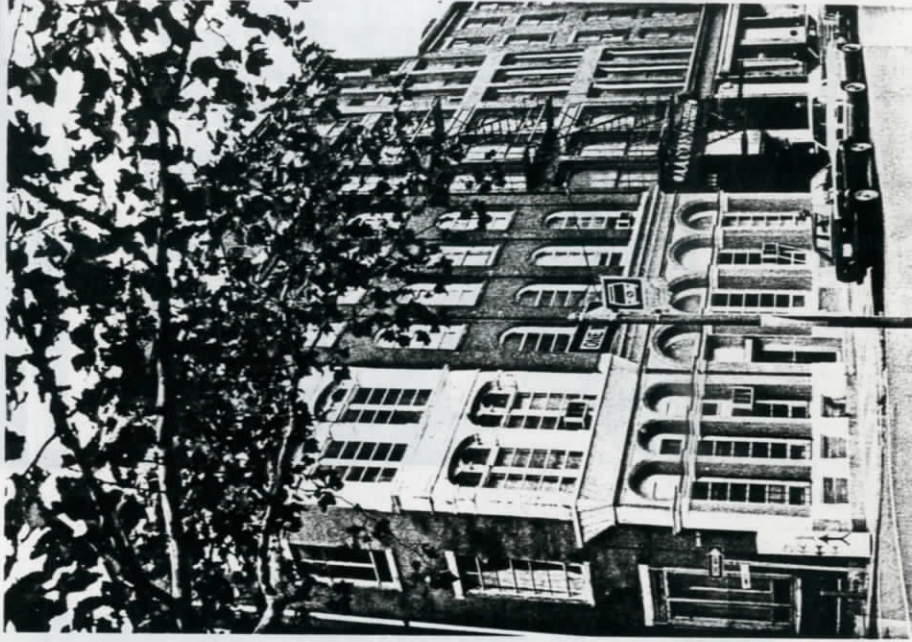


LOOKING WEST FROM SITE

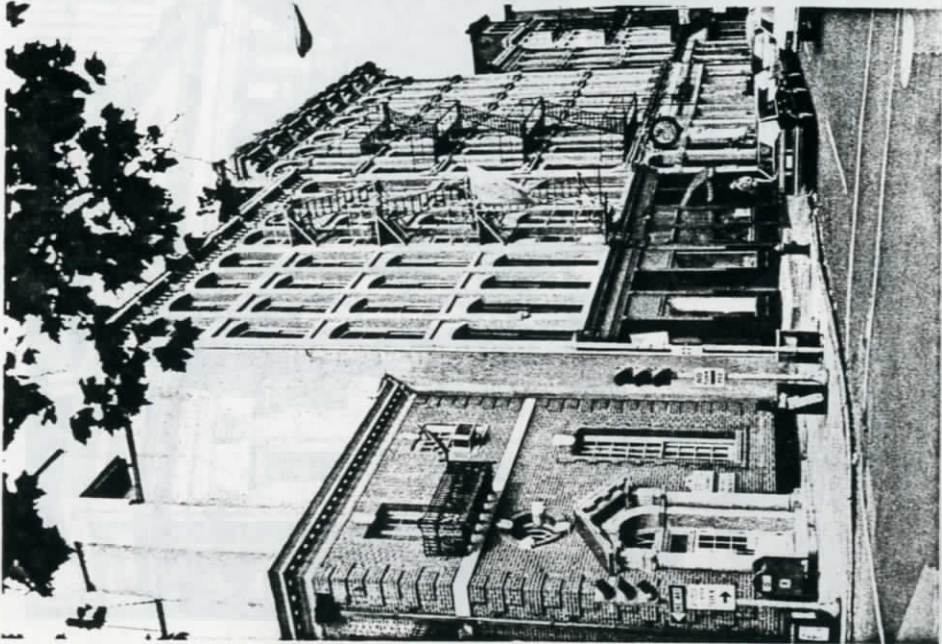
WEST AND STABLE
WEST AND STABLE SITE



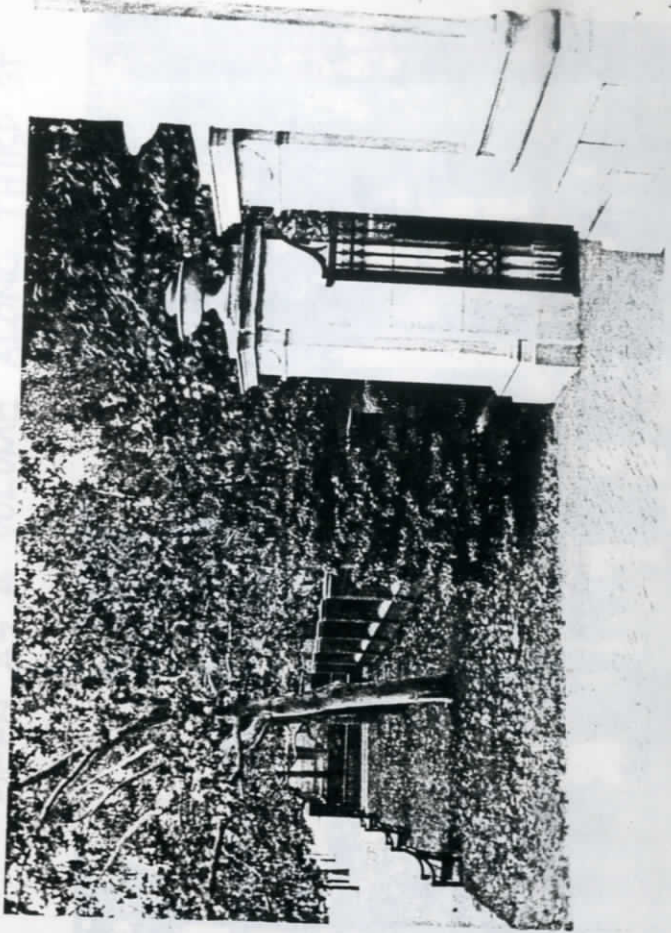
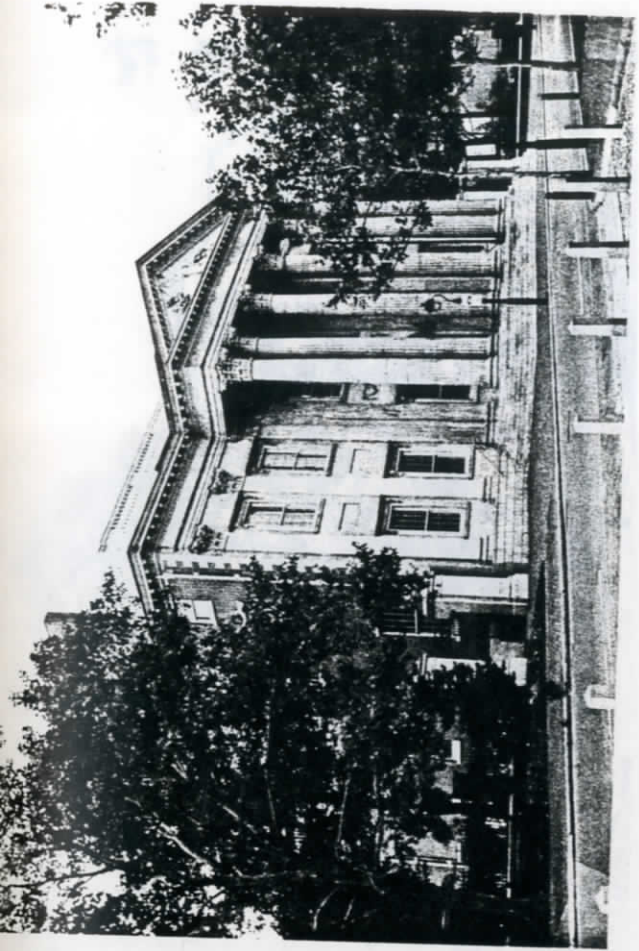
VIEW FROM THE
EAST



CHESTNUT & BANK STS.



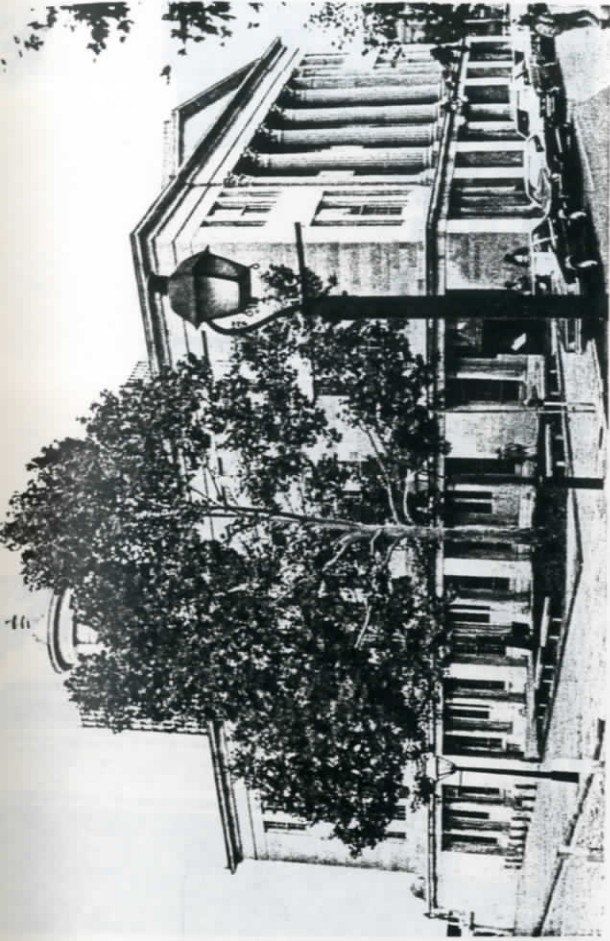
COMMERCIAL STREET
FRONT TOWARD SITE



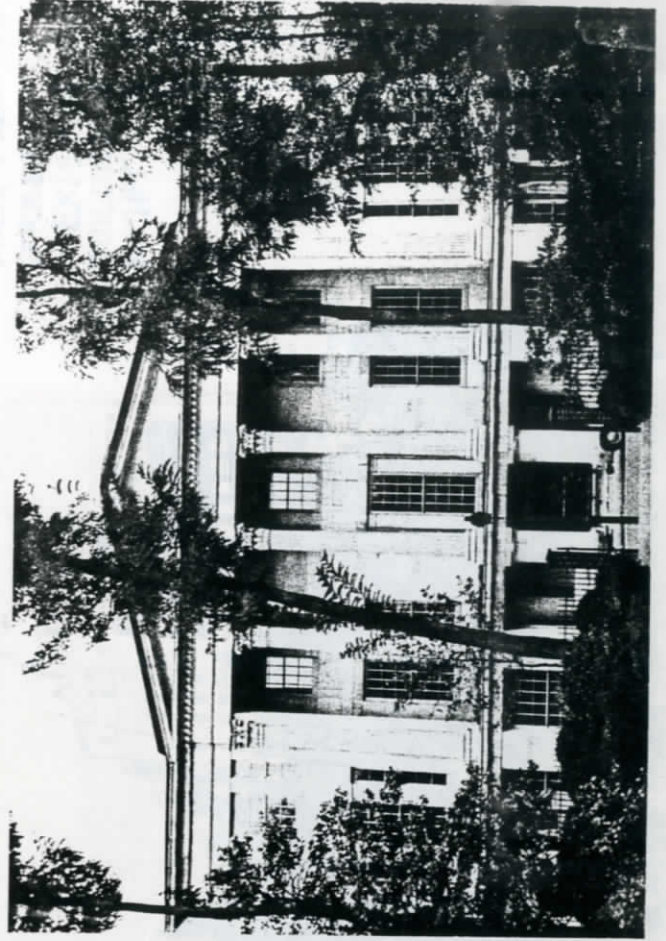
GATE & LOW WALL CONDITION



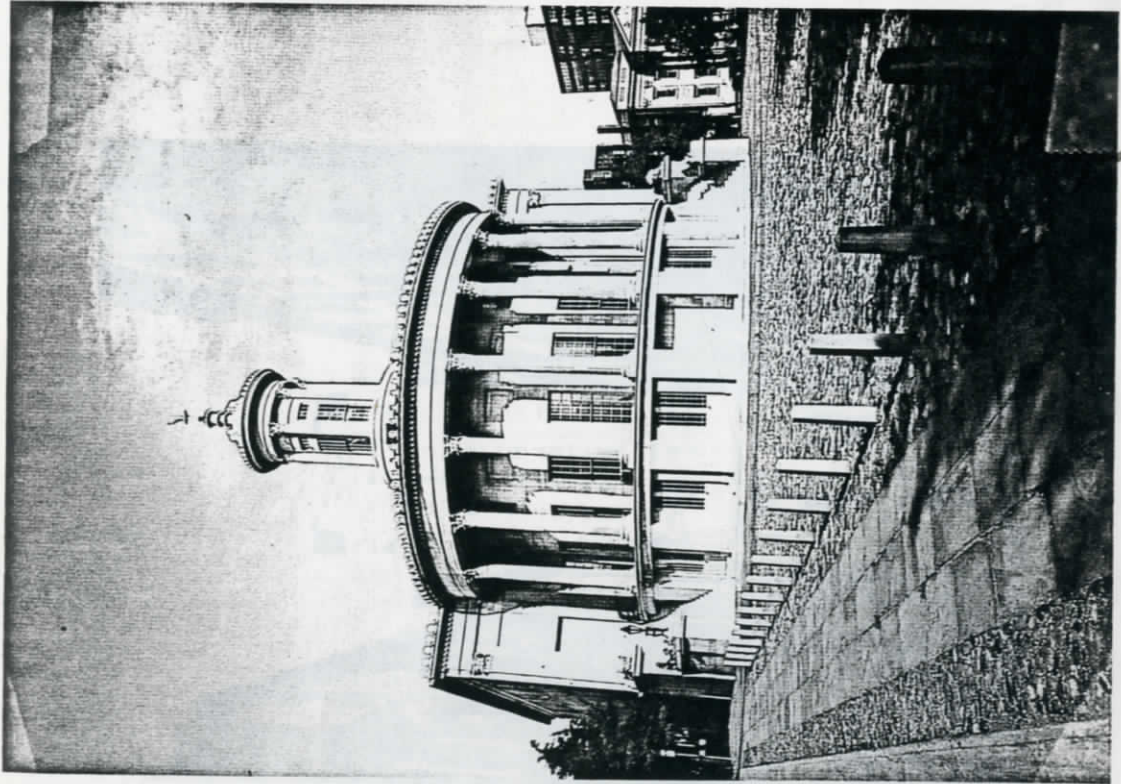
VIEW OF EAST FACADE



SEEN AS A VOLUME ALONG THIRD ST.



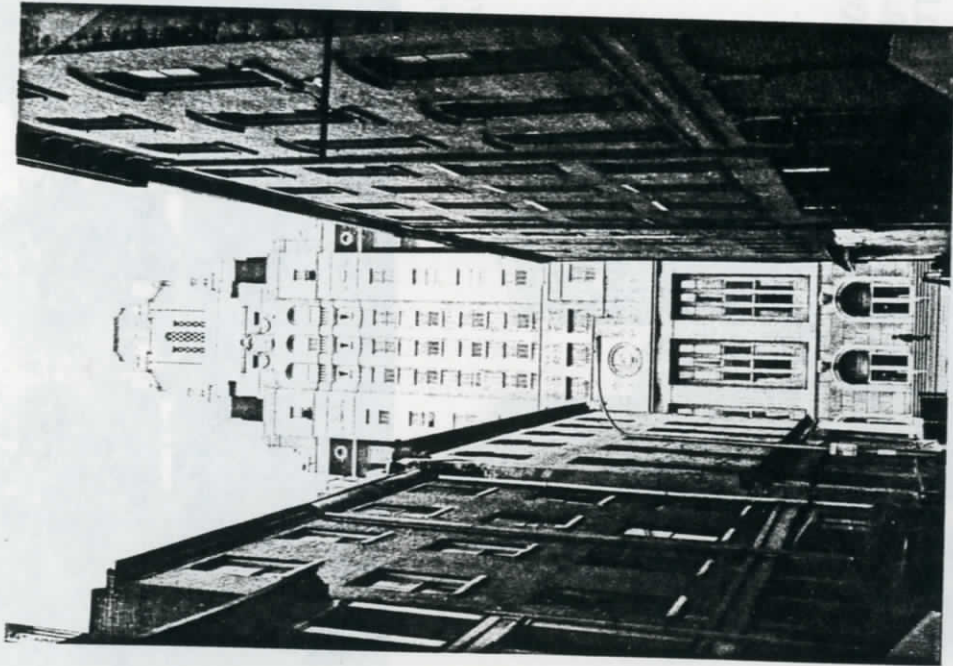
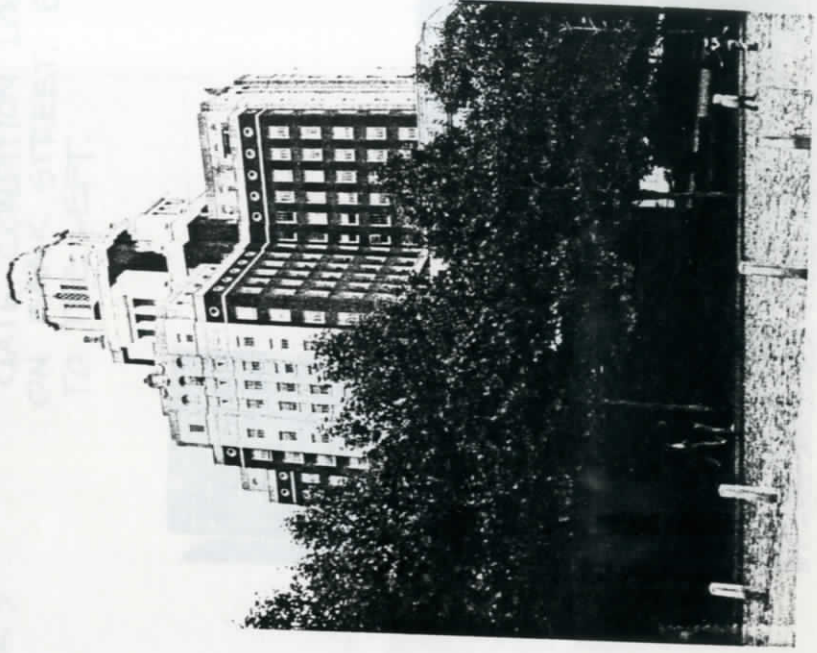
WEST FACADE



EAST FACADE

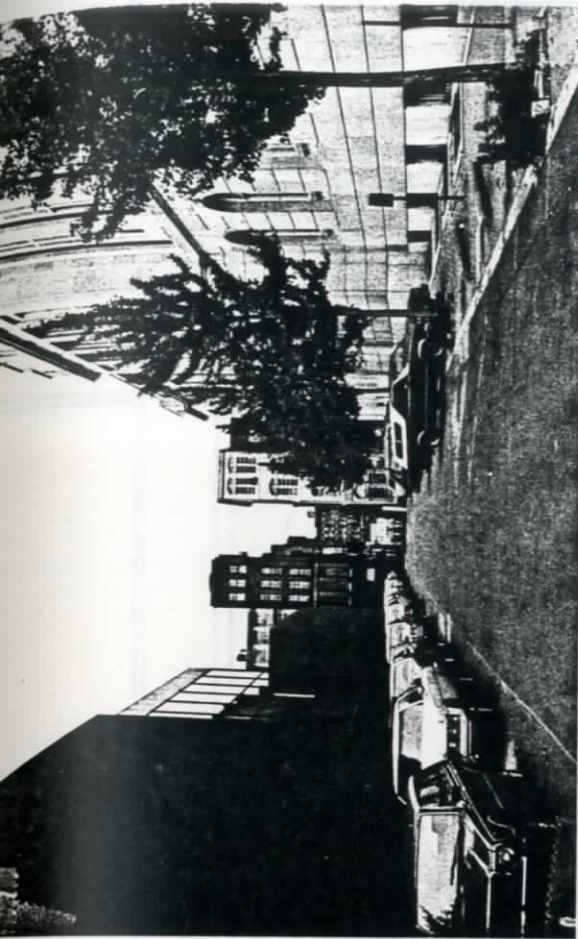


BASE OF
BUILDING AS
SEEN FROM THE
STREET.
EXISTING AT
BUILDING AT
RIGHT.

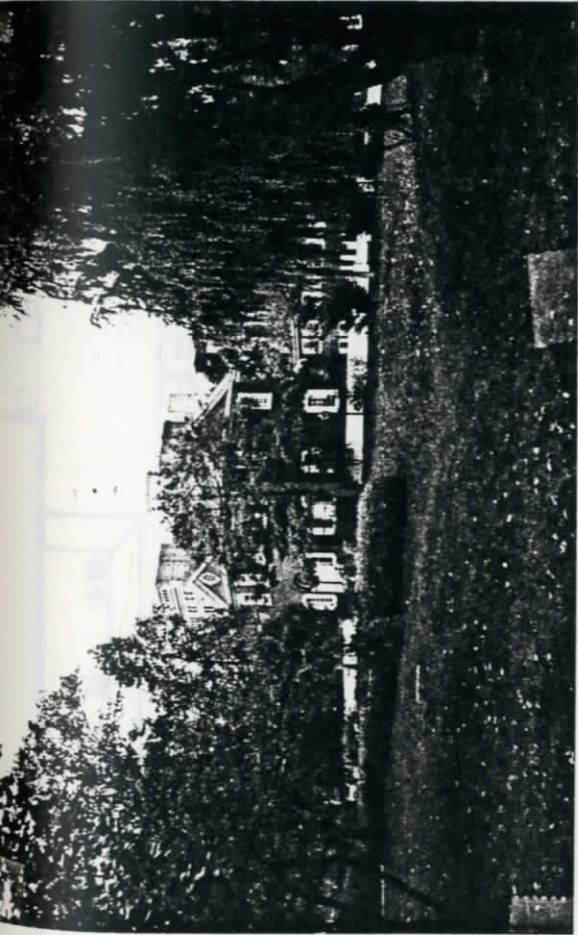


SCALAR DIVERSITY

HUGE CRUCIFORM VOLUME AS A
BACKDROP FOR THE SITE.



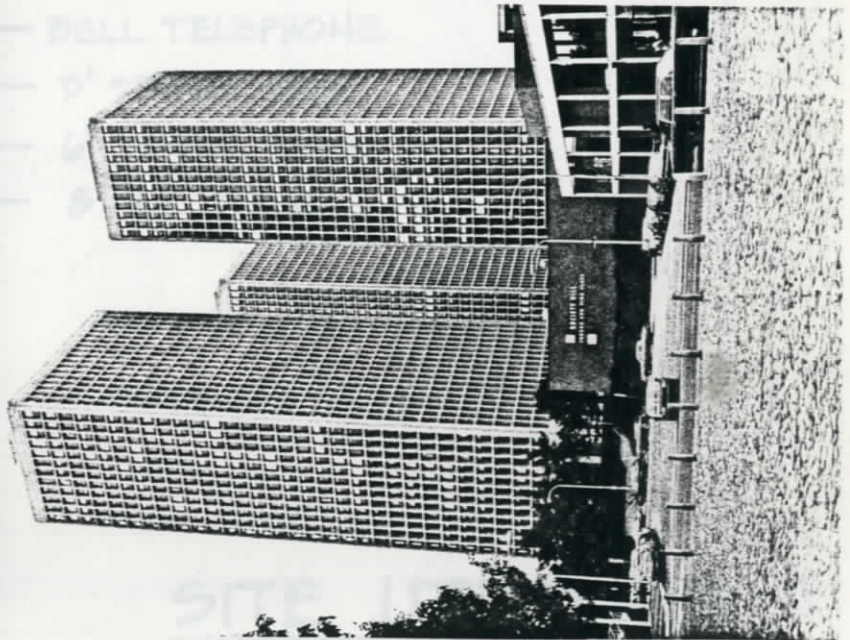
"GATE" CONDITION LOOKING NORTH
ON BANK STREET, EXISTING BUILDING
TO THE LEFT.



CARPENTER'S
HALL



LOOKING
SOUTH FROM
SITE



CHESTNUT STREET

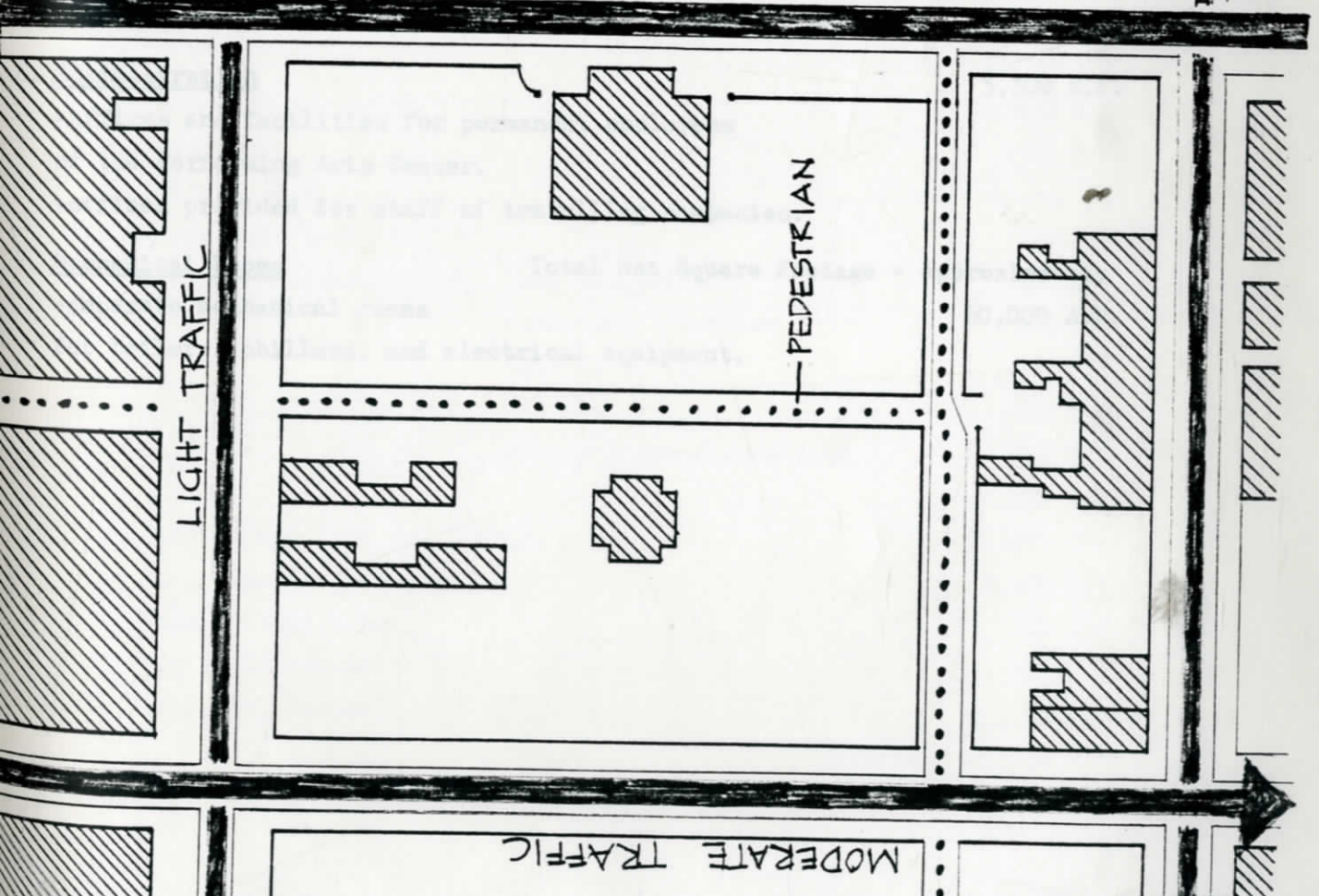
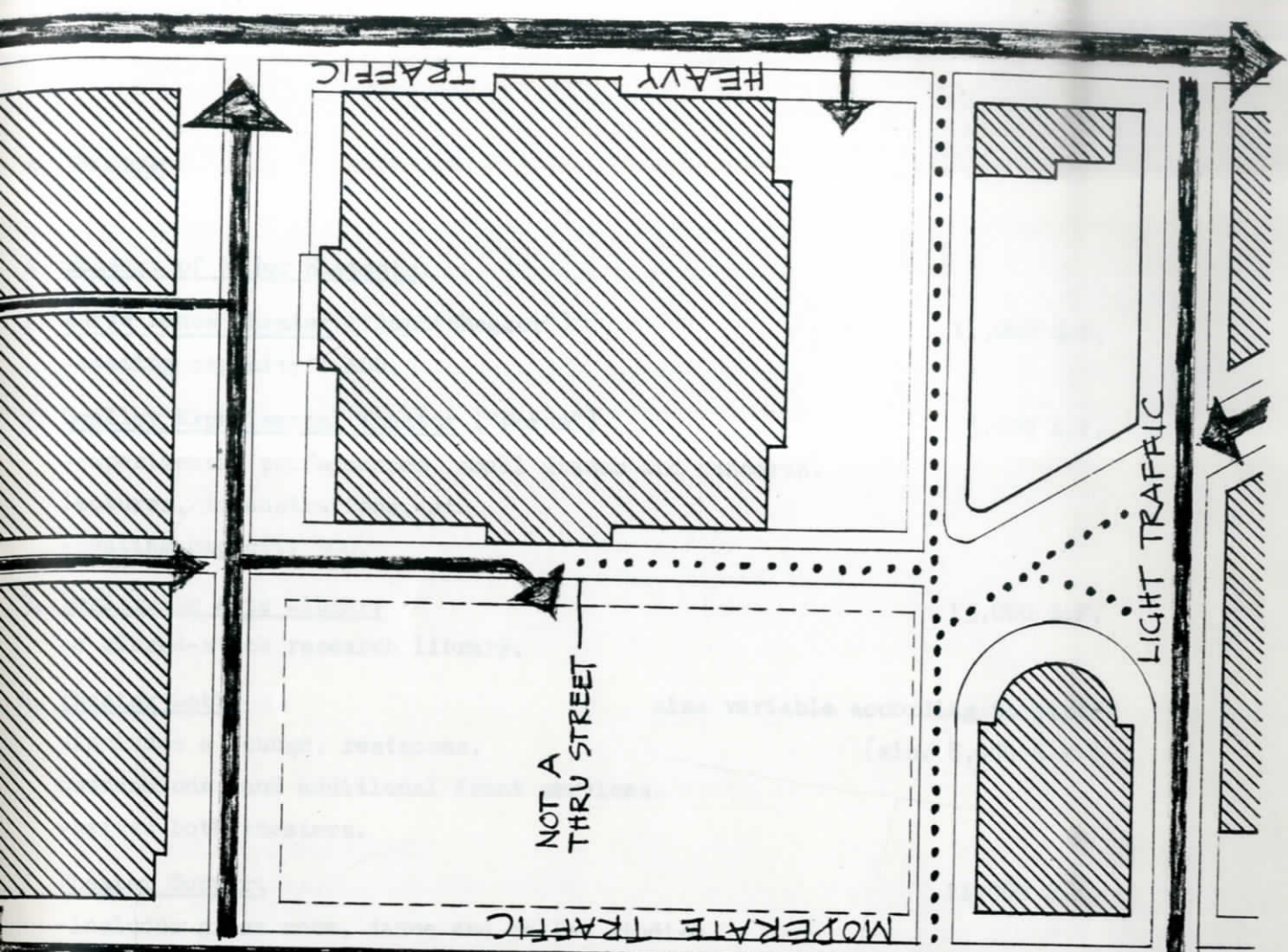
THIRD STREET

EDGE OF SITE

10" WATER MAIN
3' SEWER
13" X 11" ELECTRIC (UNDERGROUND)
BELL TELEPHONE

BELL TELEPHONE
3' SEWER LINE
6" WATER MAIN
8" H.P. STEAM

SITE UTILITIES



5. PROGRAM

A. Summary of Major Elements:

- | | |
|--|---|
| 1. <u>Large Dance Theater</u> ("Amphitheater") | 11,000 S.F. |
| -seating capacity 1,100. | |
| 2. <u>Smaller Experimental Theater</u> ("Forum") | 5,000 S.F. |
| -experimental performances, small dramas and concerts,
lectures, demonstrations, etc. | |
| -seating capacity 300. | |
| 3. <u>Performing Arts Library</u> | 15,000 S.F. |
| -a closed-stack research library. | |
| 4. <u>Theater Lobby</u> | size variable according to parti
(min. 8,000 S.F.) |
| -includes a lounge, restrooms,
concessions, and additional front services. | |
| -serves both theaters. | |
| 5. <u>Theater Support</u> | 11,000 S.F. |
| -includes green room, dance and ballet studios,
practice rooms, costume and scenery rooms, dressing rooms, etc. | |
| 6. <u>Administration</u> | 5,500 S.F. |
| -offices and facilities for permanent employees
of the Performing Arts Center. | |
| -offices provided for staff of travelling companies. | |
| 7. <u>Mechanical Rooms</u> | Total Net Square Footage = Approximately
60,000 S.F. |
| -separate mechanical rooms
for boilers, chillers, and electrical equipment. | |

- g. Record/Log Book and Storage
- h. Main Rehearsal Room
- i. Library Vestibule
- j. Hall w. Restrooms
- k. Janitor's Closet

11,000 S.F.
5,000 S.F.
15,000 S.F.
8,000 S.F.
11,000 S.F.
5,500 S.F.
60,000 S.F.
1,000 S.F.
3,000 S.F.
200 S.F.
400 S.F.
100 S.F.
Subtotal 115,000 S.F.

*Data obtained from Dan Layer's Statement

5.B. Complete Program List

1. Main Amphitheater

a. Seating Area (includes circulation). (6.61 S.F./seat;ref:Graphic Standards)	7,600 S.F.
b. Stage Circle	1,590 S.F.
c. Remaining Stage Area	1,500 S.F.
d. Lighting Control Booth	<u>300 S.F.</u>
subtotal	11,000 S.F.

*Square footages based on Vivian Beaumont Theater, N.Y.

Guthrie Theater, Minneapolis

2. Small Forum

a. Seating Area	4,000 S.F.
b. Stage Area	<u>1,000 S.F.</u>
subtotal	5,000 S.F.

*Square footages based on Arena Stage, Washington, D.C.

3. Performing Arts Library

a. Stacks Theater (80,000 vol.)	4,200 S.F.
Dance (10,000 vol.)	530 S.F.
Music (38,000 vol./scores)	<u>2,000 S.F.</u>
	6,730 S.F.
b. Periodicals	1,000 S.F.
c. Rarebooks	500 S.F.
d. Control Desk	---
e. Conference Rooms (3)	900 S.F.
f. Library Administration	
Head Librarian	200 S.F.
Assistant Librarian	200 S.F.
General Office	400 S.F.
Binding	200 S.F.
Mobile Stacks/Reshelving	<u>200 S.F.</u>
	1,200 S.F.
g. Record/Tape Room and Storage	1,000 S.F.
h. Main Reading Room	3,000 S.F.
i. Library Vestibule	200 S.F.
j. Public Restrooms	400 S.F.
k. Janitor's Closet	<u>100 S.F.</u>
subtotal	15,030 S.F.

*Sizes obtained from Time Saver's Standards.

4. Theater Lobby

a. Foyer	800 S.F.
b. Box Office	200 S.F.
c. Main Lobby	4,000-8,000 S.F. (variable)
d. Lounge	2,000 S.F.
e. Concessions/Bar	500 S.F.
f. Restrooms	600 S.F.
g. Coatroom	400 S.F.
h. Pay Phones	<u>200 S.F.</u>

subtotal 8,700-12,700 S.F.

*Sizes obtained from Theaters and Auditoriums, Burris/Meyer/Cole

5. Theater Support

a. Greenroom	1,000 S.F.
b. Dance Studio	2,000 S.F.
c. Ballet Studio	1,400 S.F.
d. Musical Practice Rooms (3)	300 S.F.
e. Costume Shop	500 S.F.
f. General Dressing Rooms (2)	1,000 S.F.
g. Individual Dressing Rooms (10)	1,000 S.F.
h. Performer's Restrooms	600 S.F.
i. Small Scenery Workshop	1,500 S.F.
j. Scenery/Prop Storage	<u>1,000 S.F.</u>

subtotal 10,300 S.F.

6. Administration

a. Theater Management	House Manager	400 S.F.
	Assistant Manager	200 S.F.
	Secretary	<u>200 S.F.</u>
		800 S.F.
b. Stage Manager		300 S.F.
c. Stage Director		300 S.F.
d. Publicity		200 S.F.
e. Subscription/Ticket Sales		200 S.F.
f. Xerox and Supplies		100 S.F.
g. Secretary		400 S.F.
h. Lounge		500 S.F.
i. Conference		400 S.F.
j. Director/Choreographer		150 S.F.
k. Producer		150 S.F.
l. Production Assistant		150 S.F.
m. General Offices (10)		1,000 S.F.
n. Restrooms		<u>400 S.F.</u>
	subtotal	5,450 S.F.

*Spaces, square footages based on Vivian Beaumont Theater, N.Y.

7. Mechanical Rooms

-allotment for space for heating and cooling sources (i.e., chillers and boilers) primarily below grade. Space for fans and blowers provided for in ceiling plenum.

*Total Net Square Footage: 59,480 square feet.

*Does not include circulation or additional mechanical space.

5.C. Program Description

Dance: "The graceful and expressive movement of human figures in designed patterns, in two or three dimensions."

-Burris/ Meyer/ Cole, Theaters and Auditoriums

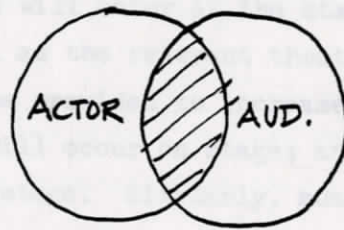
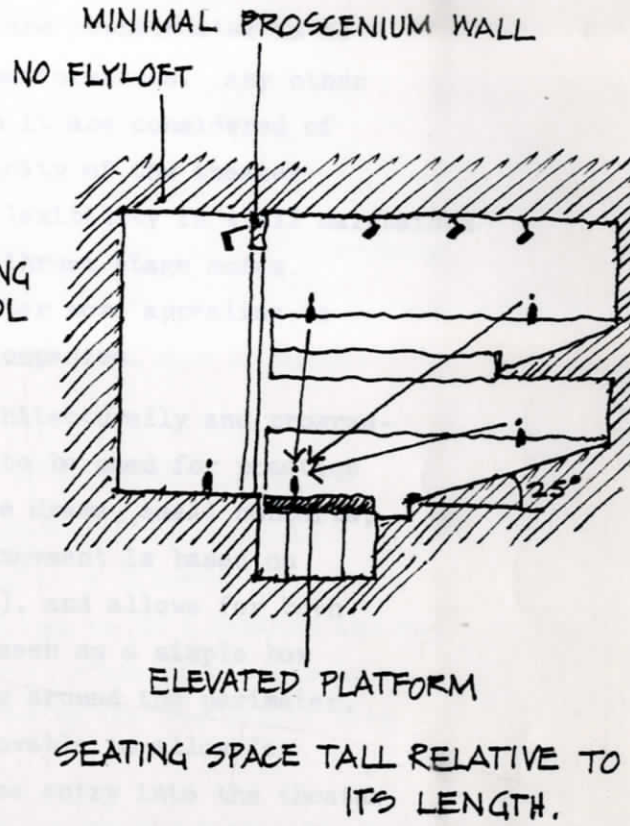
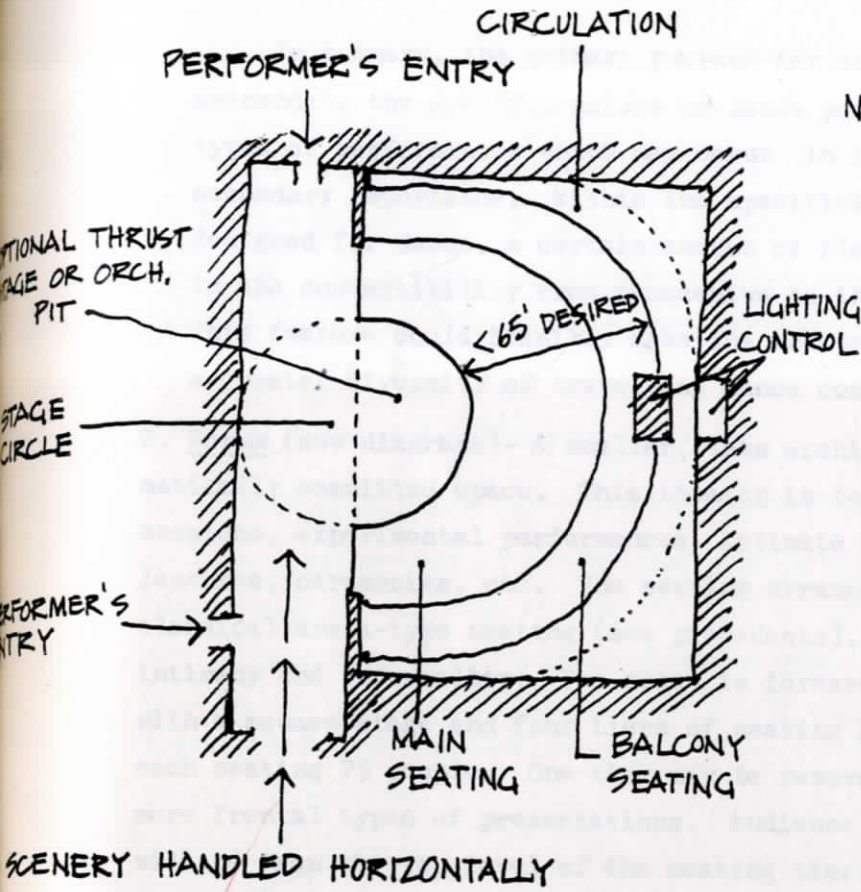
1. Main Amphitheater (see diagrams)- A large, Greek-style amphitheater designed specifically for dance from classical ballet to contemporary avant-garde. The three-quarter seating arrangement surrounding the stage was chosen because the frontal aspect of dancers (as opposed to other performers) has minimal, and the space-filling quality has maximal significance. Also, for this reason, the stage is circular so that the dance patterns may be arranged in depth, and movement may occur in any direction. Many dance figures require circular movement, as well as space for leaps.

To further break down the barrier between audience and performers, as well as exploit the space-filling quality of the performance, an optional thrust stage mode will be included. The thrust stage will occur on elevated platforms which project out beyond the proscenium wall (see diagrams). These platforms could be removed for more traditional performances requiring a large orchestra pit and a proscenium stage.

The audience seating should be highly elevated to allow the clearest perception of the patterns of dance. The steep seating lends itself well to the three-quarter Greek-style arrangement of seating, as shown in the various precedents. A balcony may be desirable in both creating a horizontal datum within a potentially tall space, as well as increasing the intimacy of the theater (as in a typical tall Broadway theater). However, there may be a problem with providing ample fire exits for such a secondary area of seating.

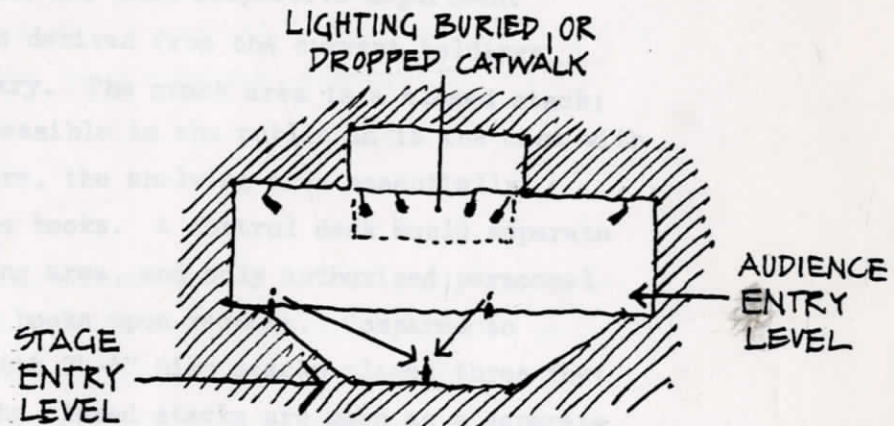
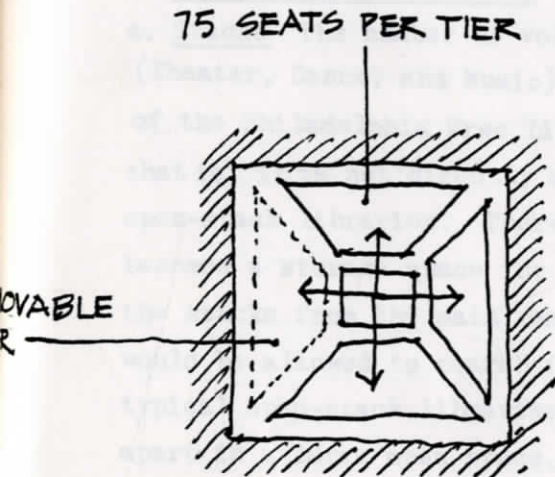
Handling of scenery will work horizontally, since an elaborate scenery fly loft is not desirable as a volume on the site. Larger scenery may be moved on concealed rollers, smaller scenery may occur in the form of movable panels or props. The proscenium wall will be as minimal as possible (to alleviate the separation between the audience and the performers), and yet must allow enough concealed stage area for dancers awaiting entrances.

PART I DIAGRAM OF AMPHITHEATER



"THRUST STAGE" BREAKS THROUGH THE TRADITIONAL 4TH WALL BETWEEN ACTOR & AUDIENCE.

PART I DIAGRAM OF FORUM



In summary, the primary purpose for the amphitheater is to accommodate the specific nature of dance performances. Any other types of performances which may occur in it are considered of secondary importance. Within the specificity of the theater designed for dance, a certain amount of flexibility is still maintained in the convertibility from proscenium to thrust stage modes. This feature could feasibly make the theater more appealing to a greater diversity of travelling dance companies.

2. Forum (see diagrams)- A smaller, less architecturally and program-matically committed space. This theater is to be used for practice sessions, experimental performances, intimate drama, small concerts, lectures, ceremonies, etc. The seating arrangement is based on classical arena-type seating (see precedents), and allows for both intimacy and informality. The space is foreseen as a simple box with a square stage and four tiers of seating around the perimeter, each seating 75 people. One tier may be removable to allow for more frontal types of presentations. Audience entry into the theater will be from the top level of the seating tier, and circulation will occur downward. Performers will enter at the stage level, which should be on the same level as the relevant theater support functions. Again, steep seating will be provided to increase the intimacy of space. No formal scenery will occur on stage; any scenery will be reduced to simple props on stage. Similarly, musical accompaniment, if necessary, will also occur on stage; there will be no orchestra pit.

3. Performing Arts Library

a. Stacks- The number of volumes for each respective department (Theater, Dance, and Music) is derived from the current holdings of the Philadelphia Free Library. The stack area is a closed stack; that is, it is not directly accessible to the public as is the case with open-stack libraries. Therefore, the shelving area essentially becomes a storage space for the books. A control desk would separate the stacks from the main reading area, and only authorized personnel would be allowed to search for books upon request. Compared to typical open-stack libraries with 7'-6" high stacks placed three feet apart in a large open space, the closed stacks are seen as a separate solid "wall" of poche, with 7'-6" ceiling heights and minimal two feet aisle spacing.

- b. Periodicals- Also closed-stack with a separate control desk. Three stacks provided for bound volumes of periodicals, plus a small stand for current magazine issues.
- c. Rarebooks- Controlled by and to be used in library office only.
- d. Control Desk- Occurs between the main reading room and the bookstacks. Handles searching for books and circulation.
- e. Conference Rooms- Used for group study. Provided with a central overhead light and conference table.
- f. Record/ Tape Room- Contains sixteen recording carols.
- g. Main Reading Room- A large open, skylit space. This space is hierarchically dominant within the Performing Arts Library. Provided are a variety of furnishings, including long (up to 30') reading tables, six-seat rectangular tables, and at least twenty-four single carols. Display areas for current news and information on the Performing Arts should be provided.
- h. Library Vestibule- Not a large lobby-simply a small entry space before one enters the reading room. Provided with restrooms.

4. Theater Lobby

- a. Foyer- The link between the street and the main lobby. Space for box office queue should be kept separate from through traffic into lobby.
- b. Main Lobby- Serves both theaters, but probably not both at one time. Lobby accommodations include a coatroom, at least one lounge for sitting and smoking, and an area provided for a bar and concessions table, restrooms and payphones. Lobby will be provided with indirect lighting along the walls for exhibitions, plus overhead lighting for intermissions, etc.

5. Theater Support

- a. Greenroom- Before performance-stage manager checks cast, assembles performers; Director or choreographer talks to cast; also used as a social room by the performers. After performance-a meeting place between members of the cast and audience (often relatives for example). Room provided with lounging furniture and tables, served by a small bar and kitchenette. The greenroom must be accessible from the lobby and easily accessible from the dressing rooms and stage.

b. Dance, Ballet Studios- both provided with hardwood floors, at least one mirror wall with wall bars, and a piano. Both studios are tall (double story) volumes with generous natural lighting.

c. Costume Shop- Space for cutting tables, sewing machines, and costume storage. Access to service entrance directly or via wide corridors.

f. General Dressing Rooms- (men's and women's) Accomodations for 15 performers in each dressing room will be provided: 30 linear feet of dressing table (mirrors and lighting over dressing table), 30 linear feet of hanging bar, and 15 dressing stools. Showers, restroom facilities, and one storage closet will be included in each dressing room.

g. Scenery Workshop- relatively small scenery workshop for the manufacture of small backdrops and props for dance performances. Facilities include 2 10'x30' work tables , tool and paint storage areas, 2 utility sinks, paint shop, and trial set-up space which is accessible to stage. Workshop must be well-ventilated (naturally and artificially). Direct access to a loading dock should be provided.

6. Administration

a. Theater Management-These offices should have direct access to main lobby and front service spaces.

b. Stage Manager and Director- should both have easy access to stages and Green room.

c. 10 General Offices- provided for staff of travelling companies and visiting instructors from the College of Performing Arts.

d. In general, the administrative offices shall be located toward the back of the theater house.

*Many sizes, furnishings, and other requirements obtained from Theaters and Auditoriums, Burris/ Meyer/ Cole.

2.4. PROGRAMMATIC ELEMENTS WITH SPECIAL DEMANDS

SPACE	STRUCTURAL	TECHNICAL	LARGE CAPACITY	SPECIAL CLIMATE CONTROL	SOUND CONTROL	FORMAL SIGNIFICANCE
AMPHITHEATER	LARGE SPAN	MECHANICAL LIGHTING	DURING PERFORMANCE	DEHUMIDIFICATION	MUSIC IN NOISE OUT	HONORIFIC
FORUM	"	"	"	"	"	"
READING RM.	POSSIBLE LARGE SPAN	LIGHTING	THROUGHOUT DAY/EVENING	"	STREET & MECH. NOISE OUT	"
MAIN LOBBY	POSSIBLE LARGE SPAN		BEFORE & AFTER PERFORMANCE			
GREENROOM			"			ACTOR/AUDIENCE INTERACTION
DANCE STUDIO	POSSIBLE LARGE SPAN				MUSIC IN NOISE OUT	
BALLET STUDIO	"				"	
MUS. PRACT. RMs					"	
MECHANICAL					NO EQUIPMENT AGAINST STRUCTURE	

5.E. Building Code Requirements for Theaters

Summary of limitations set by codes:

National Fire Protection Agency (NFPA)-Life Safety Code

(Under "Places of Assembly")

1. Classifications: Class A-capacity 1,000 persons or more
Class B-capacity 300-999 persons
Class C-capacity 100-299 persons

*Amphitheater-Class A

*Forum -Class B

2. No individual unit of exit width shall serve more than 100 persons.
3. Class A places of assembly must have a minimum of four separate exits as remote from each other as practicable.
4. Class B places of assembly must have at least two separate exits as remote from each other as possible.
5. Every assembly occupancy shall be provided with a main exit, which shall be of sufficient width to accommodate one-half of the total occupant load, and should connect to a stairway or ramp leading to a street.
6. Each level of an assembly occupancy shall have access to the main exit and in addition shall be provided with exits of sufficient width to accommodate two-thirds of the total occupant load of that level.
7. The total length of travel from any point to reach an exit will not exceed 150 feet in unsprinkled spaces, 200 feet in sprinkled areas.
8. No dead-end aisle shall exceed 20 feet in length. In arena or thrust stage theaters, dead-end aisles at the stage shall not exceed five rows beyond a cross aisle.
9. With continental seating, the side aisles shall not be less than 44 inches in width.
10. The gradient of sloping aisles shall not exceed one foot of rise in eight feet of run.
11. Where persons are admitted to the building when seats are not or after a performance has begun, waiting areas shall be designated clear of the required means of egress of the theater.

12. Definition-"proscenium wall"- is a fire resistive wall which separates a stage or enclosed platform from the public or spectators' area of an auditorium or theater.

*fire-resistant curtains are common.

13. No workshop involving the use of combustible or flammable materials shall open directly upon a stage.

Philadelphia Building Code:

1. There must be a two hour fire rating separating the theater from the rest of the building.

2. Occupancy Loads: Stage- one person/ 15 S.F. of floor area in the performing areas.
one person/ 50 S.F. in the remaining areas.

Greenroom- one person/ 15 S.F.

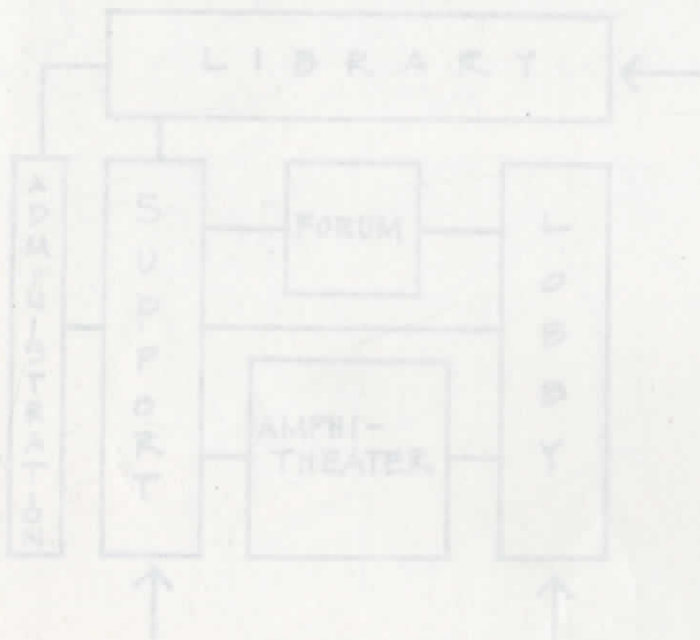
Workshops- one person/ 100 S.F.

Storage Rooms- one person/ 300 S.F.

3. Maximum distance of travel to any fire exit must not exceed 100 feet.

RELATIONSHIP DIAGRAM OF MAJOR PROGRAMMATIC ELEMENTS

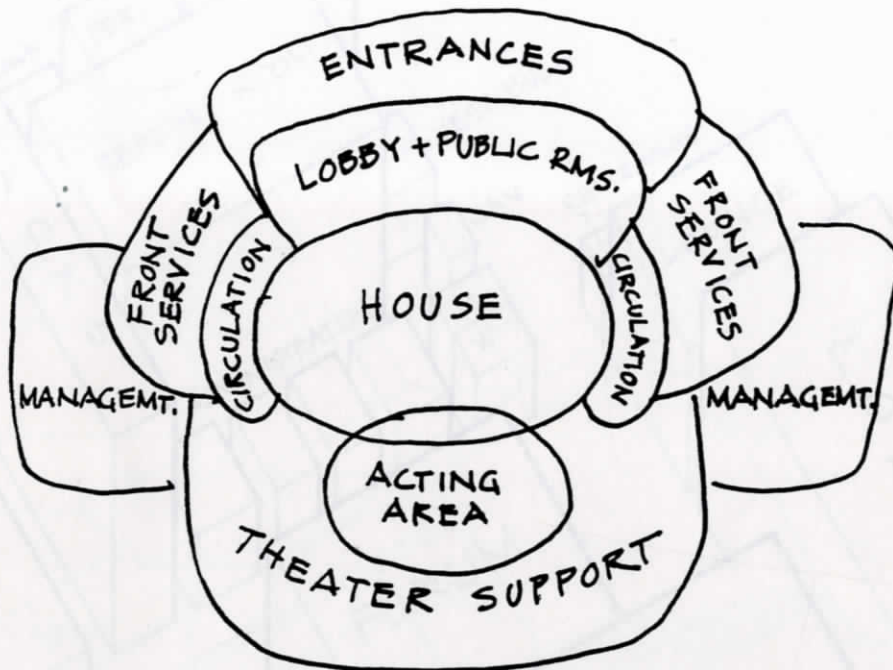
(SCALE: 1" = 100')



NOTE THE SPECIAL CONDITION OF A SHARDED LOBBY, WHICH BECOMES MORE OF A LINEAR PIECE. ALSO SHOWN ARE SEPARATE ENTRIES FOR THE PUBLIC, PERFORMERS AND LIBRARY USERS. THE LIBRARY IS SHOWN AS A SEPARATE BUILDING WITHIN THE ENTIRE BUILDING.

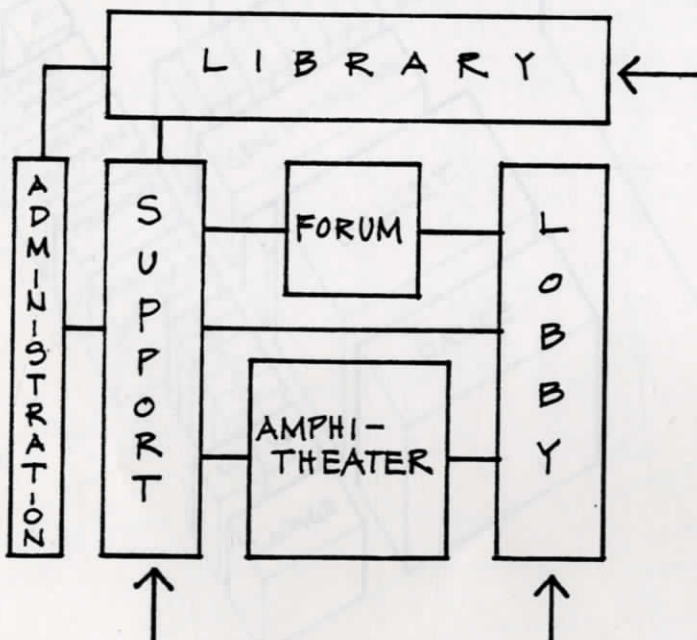
*THIS IS NOT A FORM DIAGRAM. RELATIONSHIPS MAY OCCUR VERTICALLY OR HORIZONTALLY.

IDEAGRAPH OF A THEATER (NO SCALE)



RELATIONSHIP DIAGRAM OF MAJOR PROGRAMMATIC ELEMENTS

(SCALE : 1" = 100')

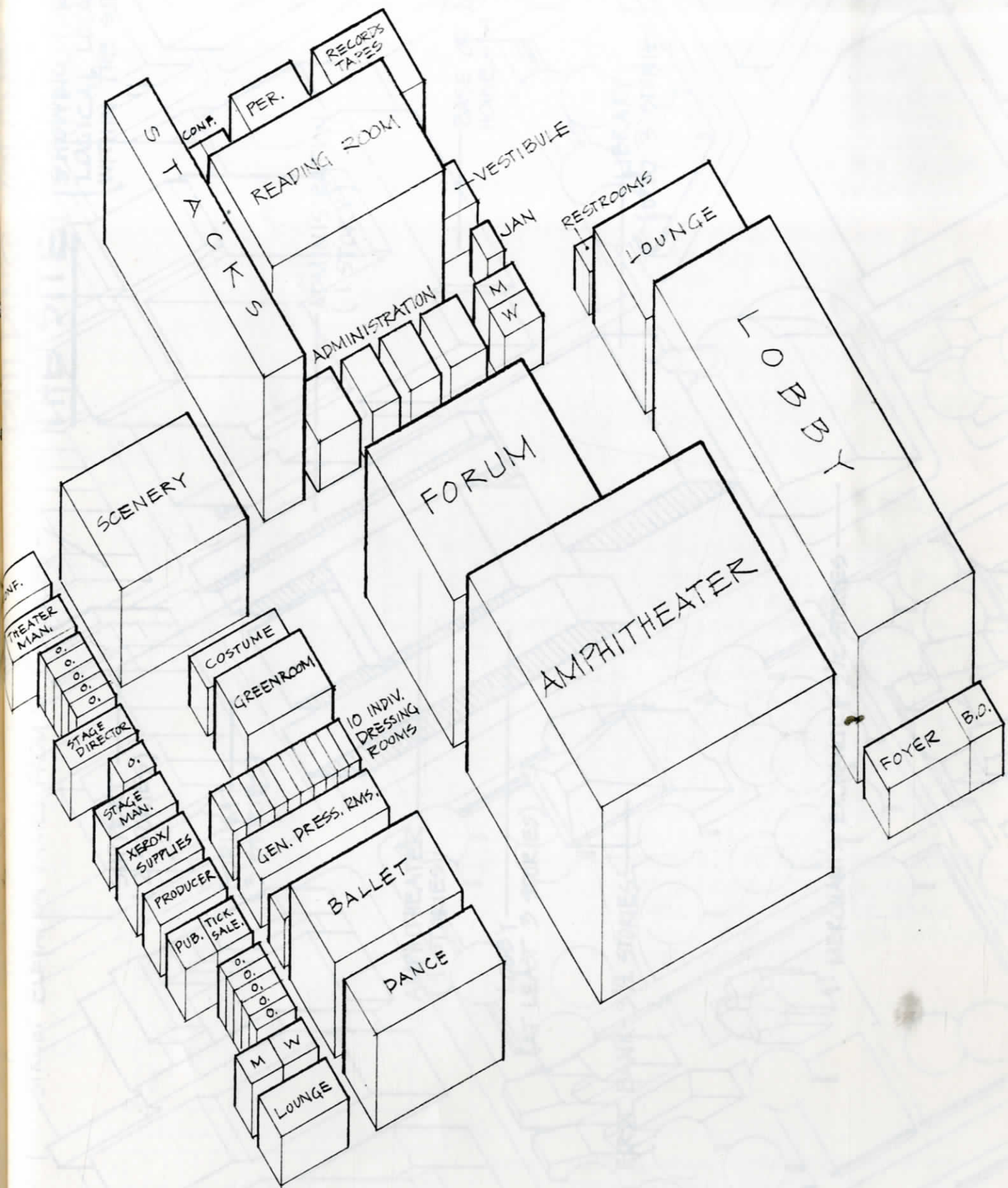


NOTE THE SPECIAL CONDITION OF A SHARED LOBBY, WHICH BECOMES MORE OF A LINEAR PIECE. ALSO SHOWN ARE SEPARATE ENTRIES FOR THE PUBLIC, PERFORMERS, AND LIBRARY USERS. THE LIBRARY IS SEEN AS A SEPARATE BUILDING WITHIN THE ENTIRE BUILDING.

*THIS IS NOT A FORM DIAGRAM. RELATIONSHIPS MAY OCCUR VERTICALLY OR HORIZONTALLY.

ABSTRACT & NOT FROM PRECEDENTS?

GRAPHIC REPRESENTATION OF PROGRAMMATIC VOLUMES (1"=50')



BUILDING VOLUMES ON THE SITE
(SHOWING THEIR LOGICAL LOCATION WITHIN THE SITE)

STREET ELEVATION VARIES FROM 2-5 STORIES

SUPPORT (2 STORIES)

FORUM (3 STORIES)

AMPHITHEATER (4 STORIES)

LOBBY (AT LEAST 3 STORIES)

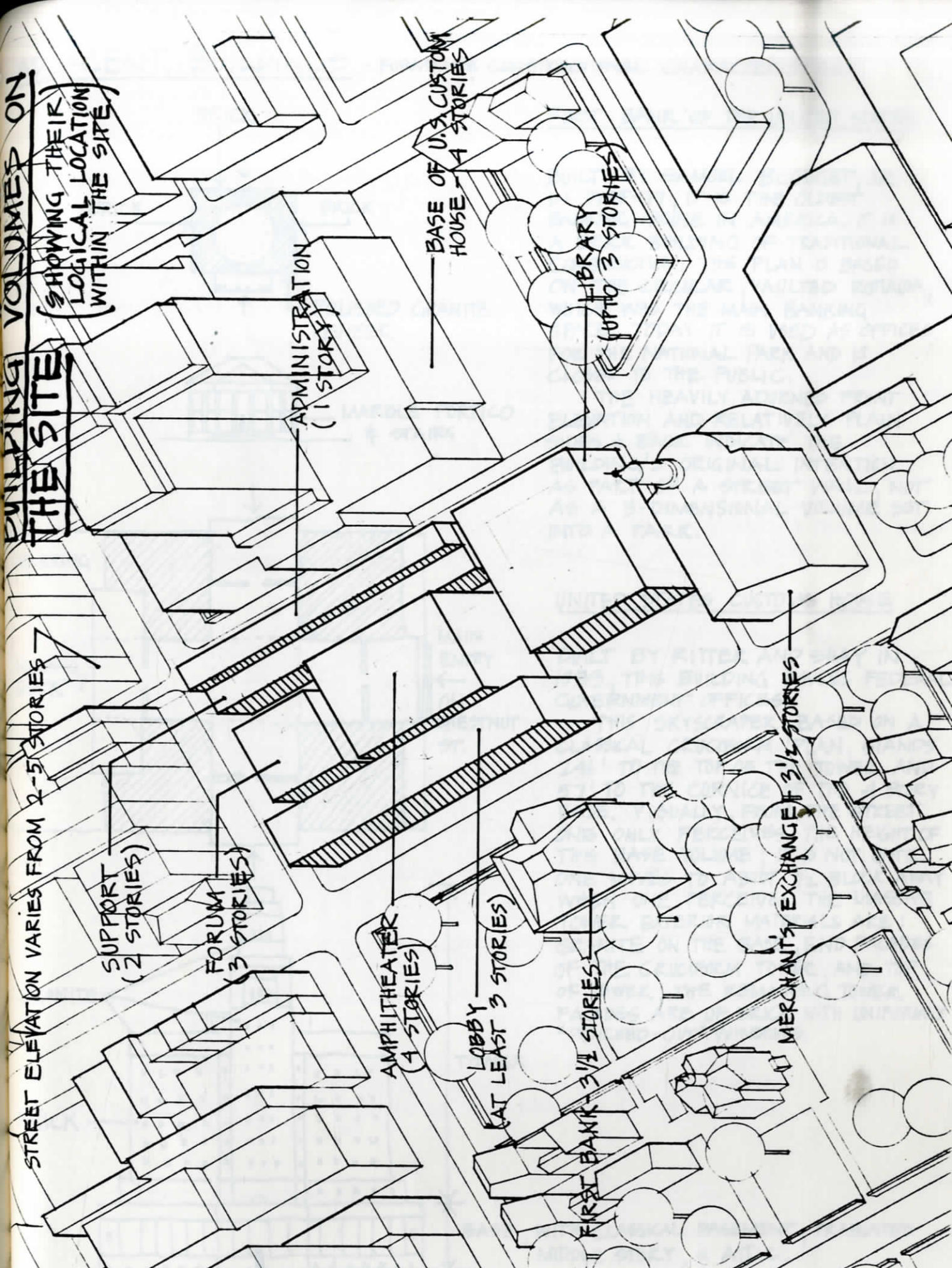
FIRST BANK 3 1/2 STORIES

MERCHANTS EXCHANGE 3 1/2 STORIES

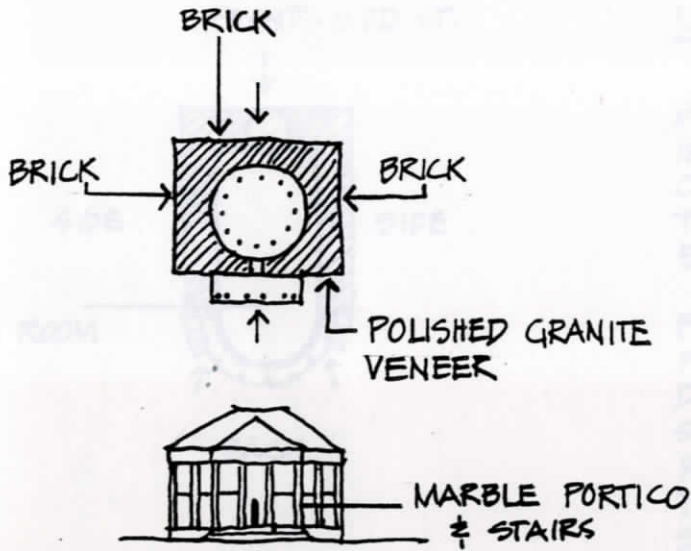
ADMINISTRATION (1 STORY)

BASE OF U.S. CUSTOM HOUSE - 4 STORIES

LIBRARY (UP TO 3 STORIES)



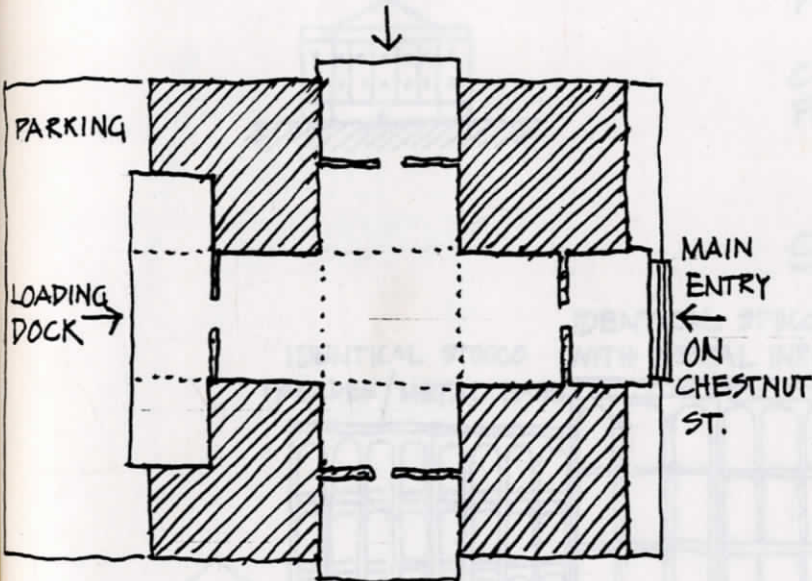
ADJACENT BUILDINGS - FORMAL & CONSTRUCTIONAL CHARACTERISTICS



FIRST BANK OF THE UNITED STATES

BUILT BY SAMUEL BLODGET, JR. IN 1795-97, IT IS THE OLDEST BANKING HOUSE IN AMERICA. IT IS A BRICK BUILDING OF TRADITIONAL CONSTRUCTION. THE PLAN IS BASED ON THE CIRCULAR, VAULTED ROTUNDA, WHICH WAS THE MAIN BANKING SPACE. TODAY IT IS USED AS OFFICES FOR THE NATIONAL PARK AND IS CLOSED TO THE PUBLIC.

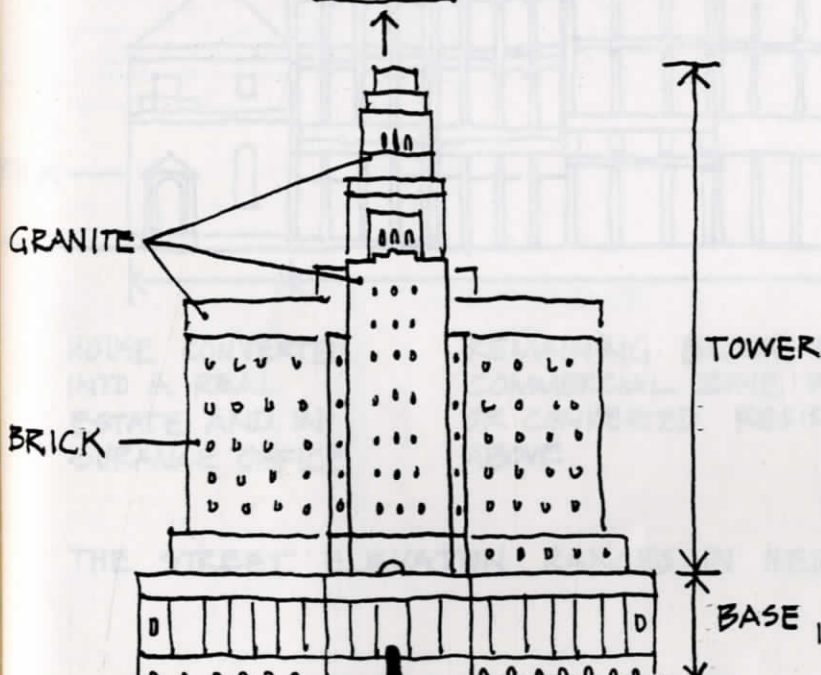
THE HEAVILY ADORNED FRONT ELEVATION AND RELATIVELY PLAIN SIDES & BACK INDICATE THE BUILDING'S ORIGINAL INTENTION AS PART OF A STREET WALL, NOT AS A 3-DIMENSIONAL VOLUME SET INTO A PARK.



UNITED STATES CUSTOMS HOUSE

BUILT BY RITTER AND SHAY IN 1933, THIS BUILDING HOUSES FEDERAL GOVERNMENT OFFICES.

THIS SKYSCRAPER, BASED ON A CLASSICAL CRUCIFORM PLAN, STANDS 246' TO THE TOP OF THE TOWER AND 57' TO THE CORNICE OF THE 4 STORY BASE. VISUALLY FROM THE STREET ONE ONLY PERCEIVES THE HEIGHT OF THIS BASE VOLUME; IT IS NOT UNTIL ONE MOVES TO ABOUT 1/2 BLOCK AWAY WHEN ONE PERCEIVES THE MASSIVE TOWER. EXTERIOR MATERIALS ARE: GRANITE ON THE BASE, END FACADES OF THE CRUCIFORM TOWER, AND TOP OF TOWER; THE REMAINING TOWER FACADES ARE OF BRICK WITH UNIFORMLY "PUNCHED-OUT" WINDOWS.



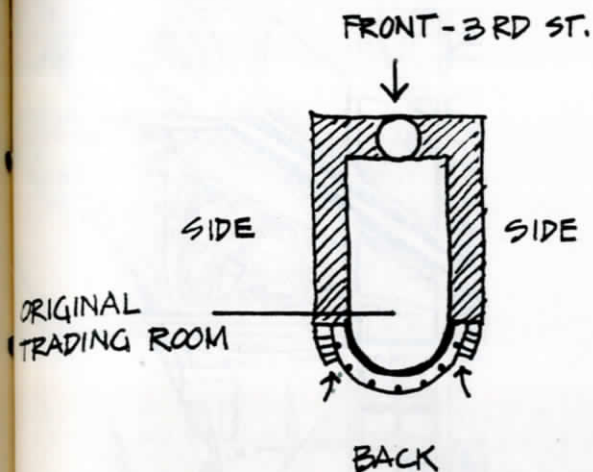
BASE, WITH CLASSICAL BASEMENT, TRIANGULAR MIDDLE STORY, & ATTIC.

MERCHANT'S EXCHANGE BUILDING

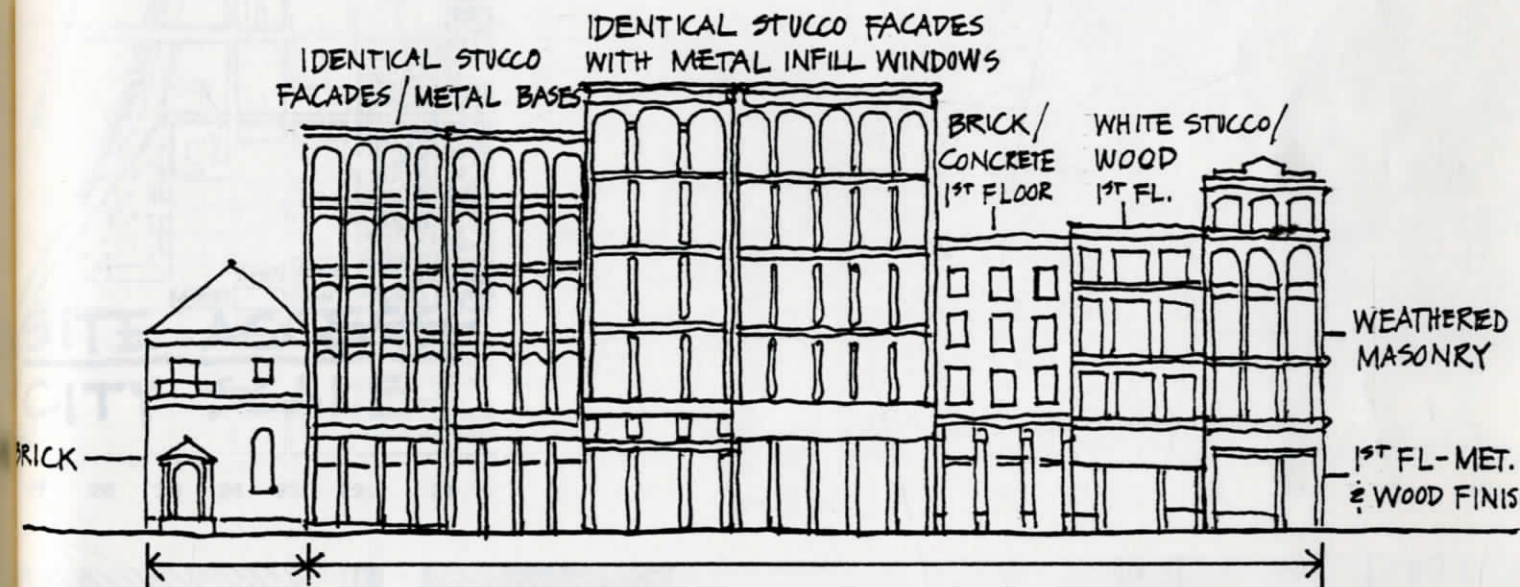
BUILT BY WILLIAM STRICKLAND FROM 1832-33. THIS OUTSTANDING WORK OF AMERICAN NEOCLASSICAL ARCHITECTURE IS THE NATION'S FIRST STOCK EXCHANGE.

THE ENTIRE BUILDING IS CLAD WITH FINELY-GRAINED GRANITE. LIKE THE FIRST BANK, THIS BUILDING WAS ORIGINALLY DESIGNED IN THE CONTEXT OF A CONTINUOUS STREET FACADE (WHICH THE PROPOSED PROJECT HAS THE POTENTIAL TO REPLACE). THE OBJECT-LIKE QUALITY OF THE SEMI-CIRCULAR BACK PORTICO LENDS ITSELF AS THE FOCAL POINT OF A POTENTIAL PUBLIC SPACE IN THAT AREA. (SEE PART 3)

FRONT ELEVATION EXPRESSES THE CENTRAL OPEN ZONE WITH A TEMPLE FRONT FLANKED BY 2 SOLID ZONES.



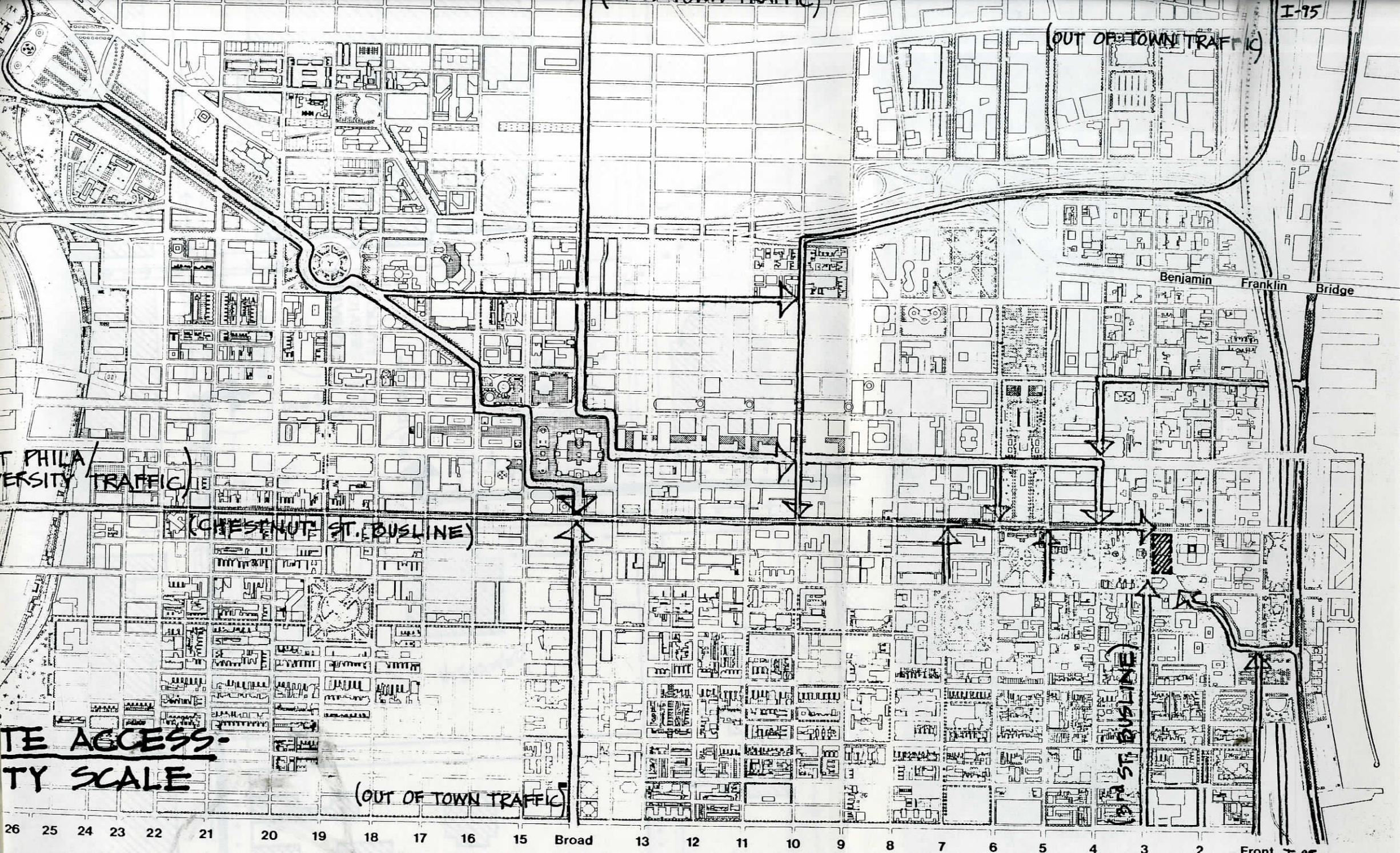
CHESTNUT STREET ELEVATION



HOUSE CONVERTED INTO A REAL ESTATE AND INSURANCE OFFICE

REMAINING BLOCK ENTAILS FIRST FLOOR COMMERCIAL ZONE WITH EITHER RESIDENTIAL OR CONVERTED RESIDENTIAL TO OFFICE SPACE ABOVE.

THE STREET ELEVATION RANGES IN HEIGHT FROM 42' TO 76'



I-95

(OUT OF TOWN TRAFFIC)

Benjamin Franklin Bridge

PHILA UNIVERSITY TRAFFIC

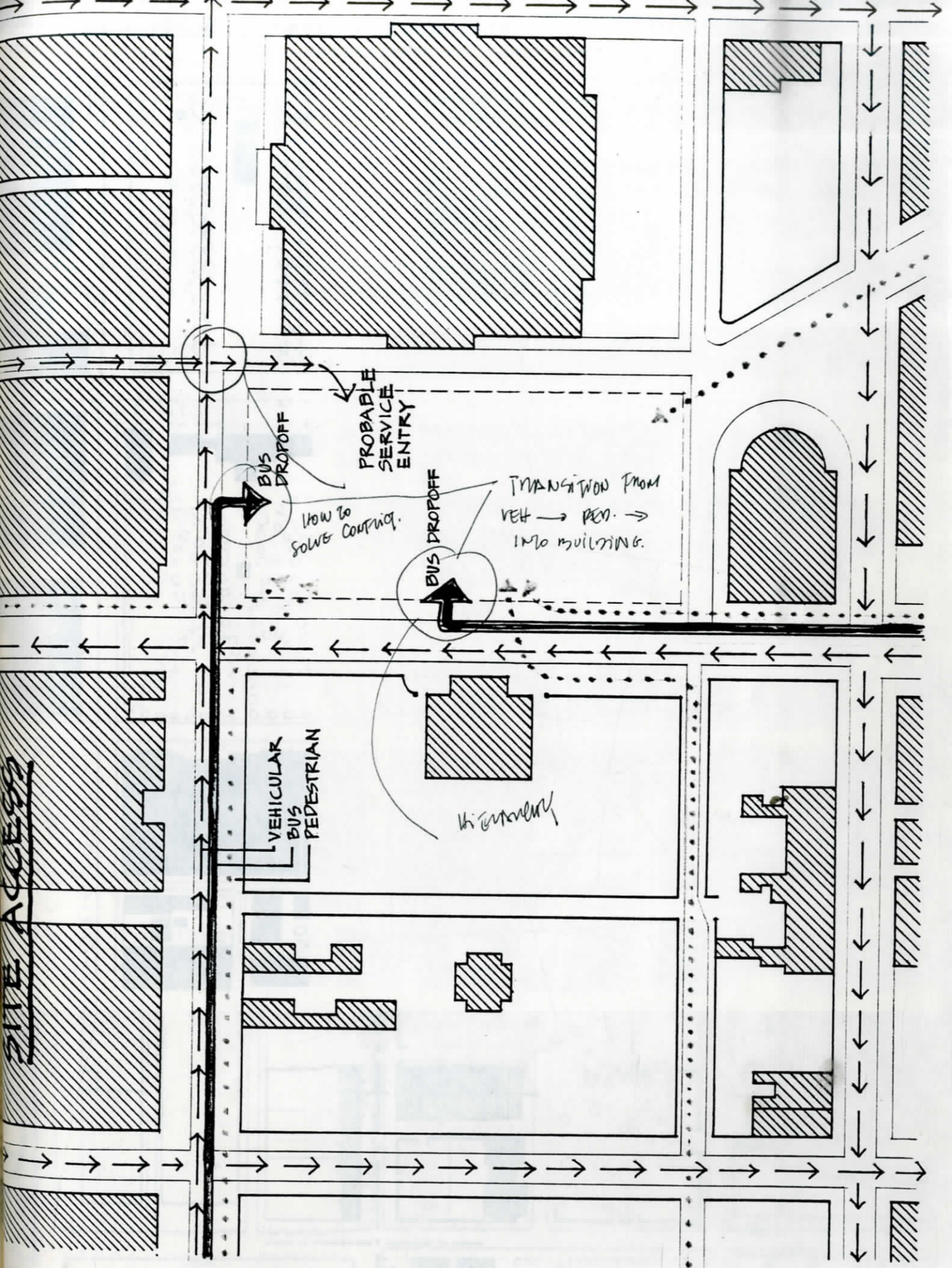
CHESTNUT ST. BUS LINE

3RD ST. BUS LINE

TE ACCESS. TY SCALE

(OUT OF TOWN TRAFFIC)

26 25 24 23 22 21 20 19 18 17 16 15 Broad 13 12 11 10 9 8 7 6 5 4 3 2 Front



BUS DROPOFF

PROBABLE SERVICE ENTRY

How to solve Confing.

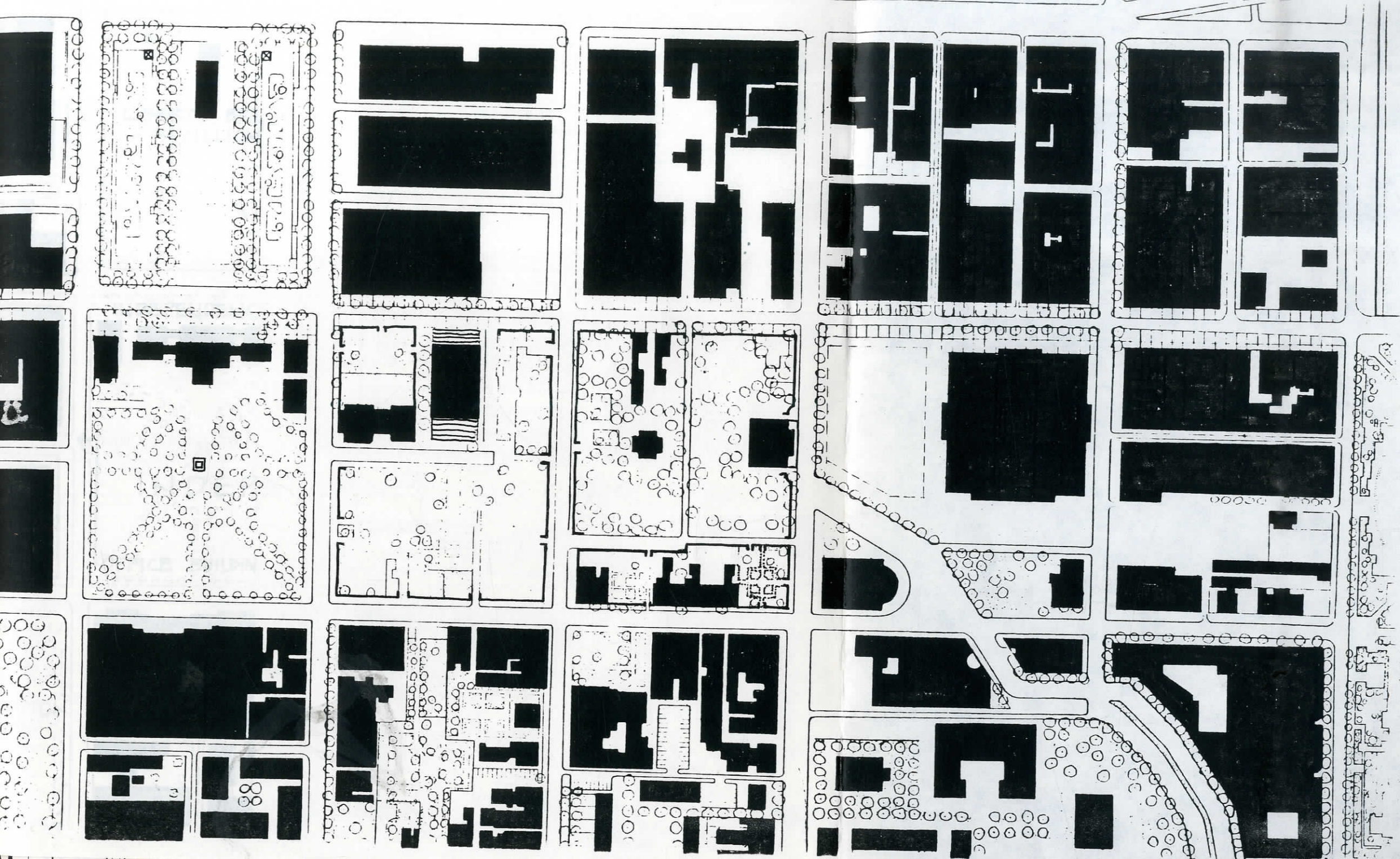
BUS DROPOFF

TRANSITION FROM VEH → PED. → INTO BUILDING.

highway

VEHICULAR
BUS
PEDESTRIAN

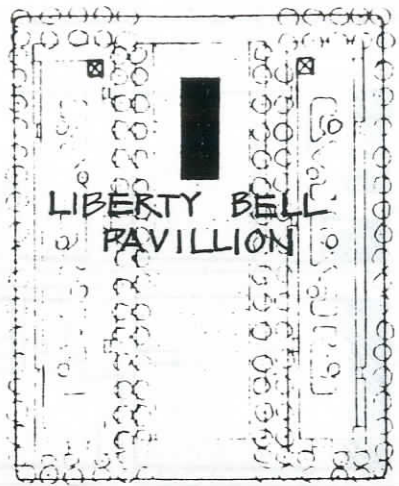
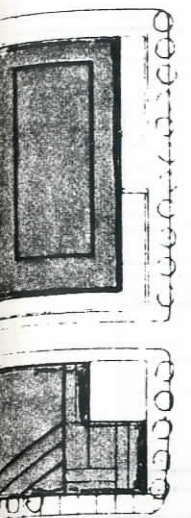
SITE ACCESS



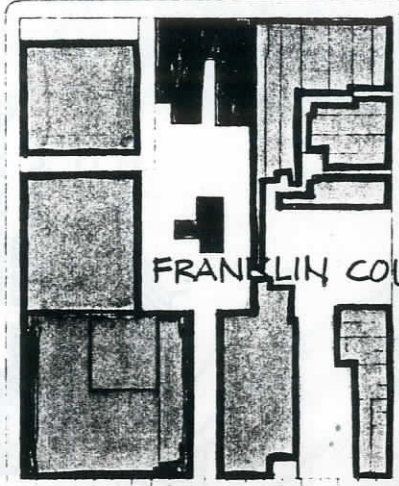
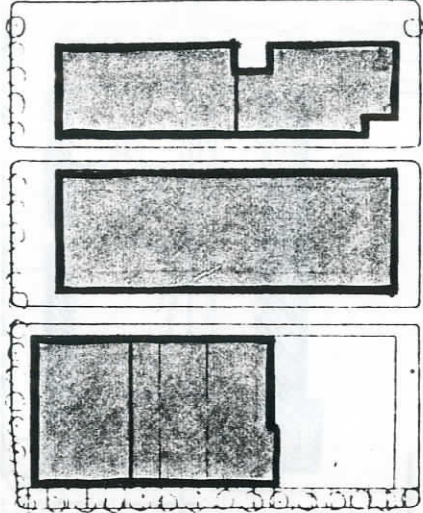
MARKET

STREET EAST

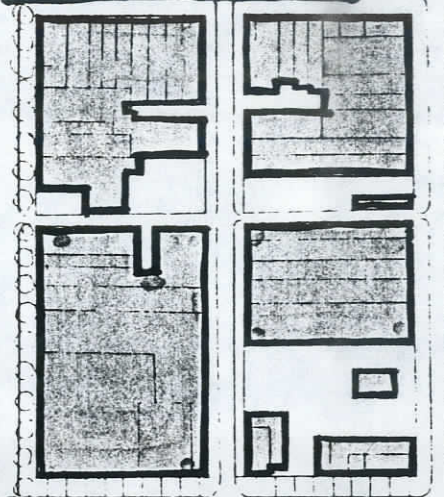
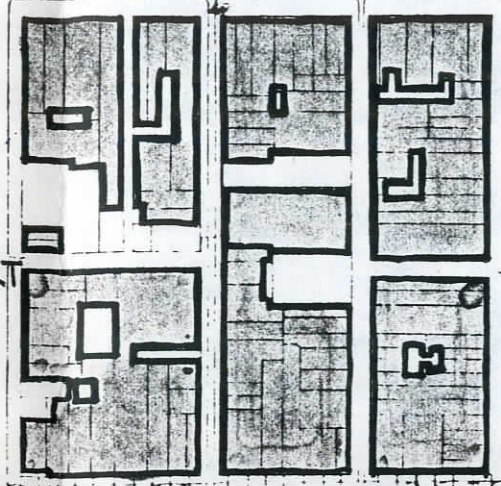
LAND USE



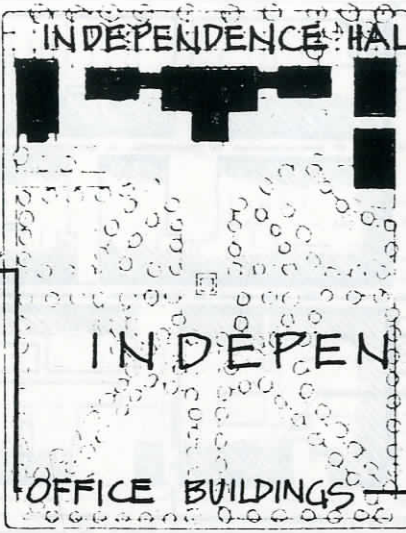
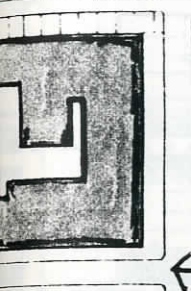
LIBERTY BELL PAVILLION



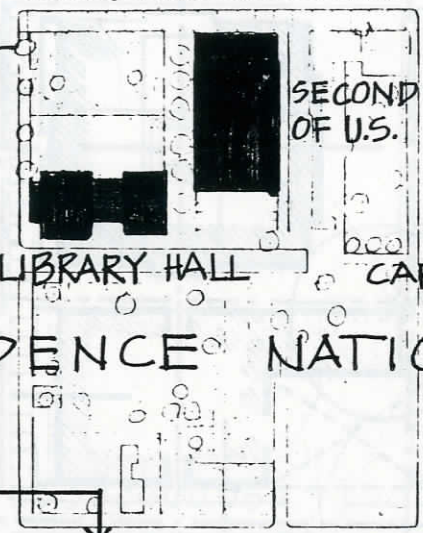
FRANKLIN COURT



19TH-CENTURY COMMERCIAL BUILDINGS



INDEPENDENCE HALL



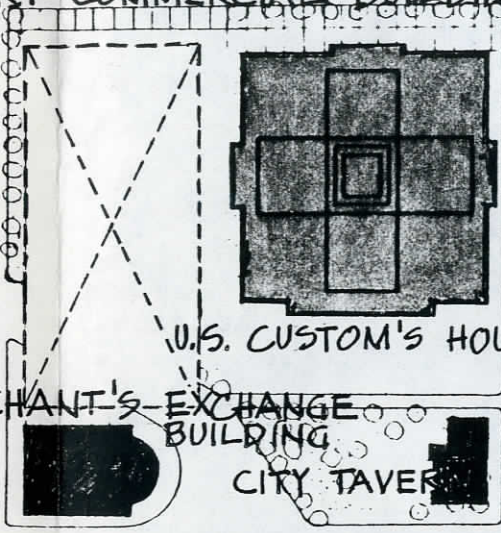
SECOND BANK OF U.S.

LIBRARY HALL



FIRST BANK OF U.S.

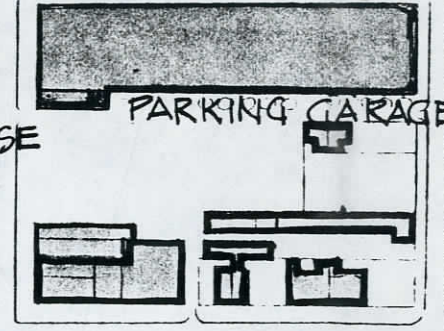
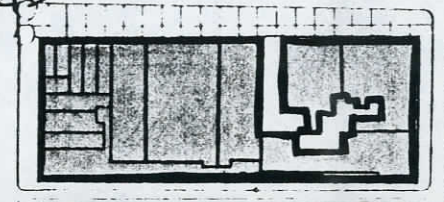
CARPENTER'S HALL



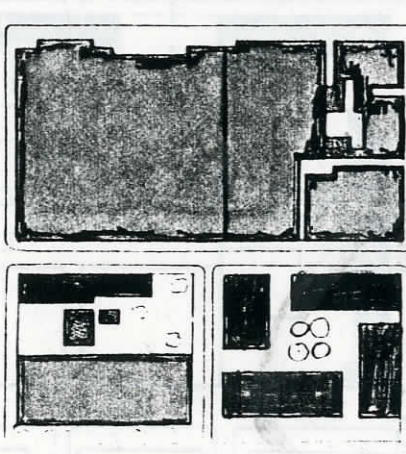
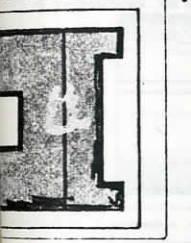
U.S. CUSTOM'S HOUSE

MERCHANT'S EXCHANGE BUILDING

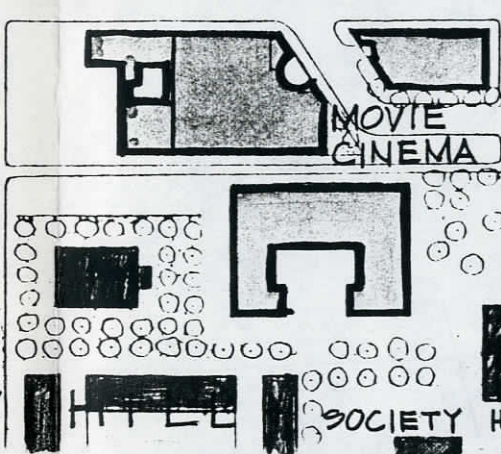
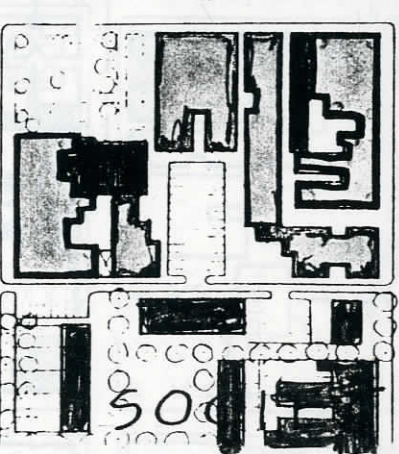
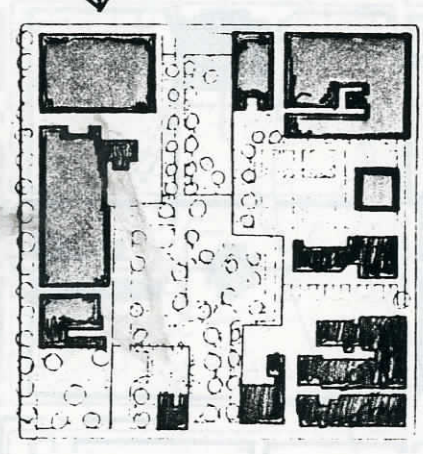
CITY TAVERN



PARKING GARAGE

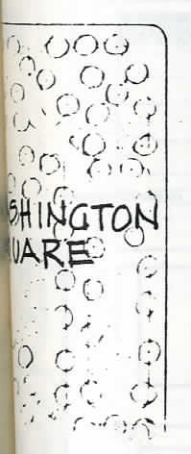
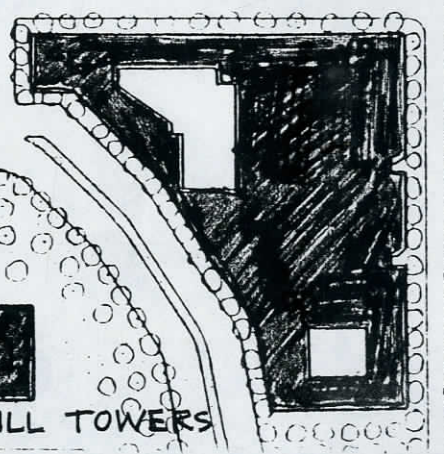


OFFICE BUILDINGS



MOVIE CINEMA

SOCIETY HILL TOWERS

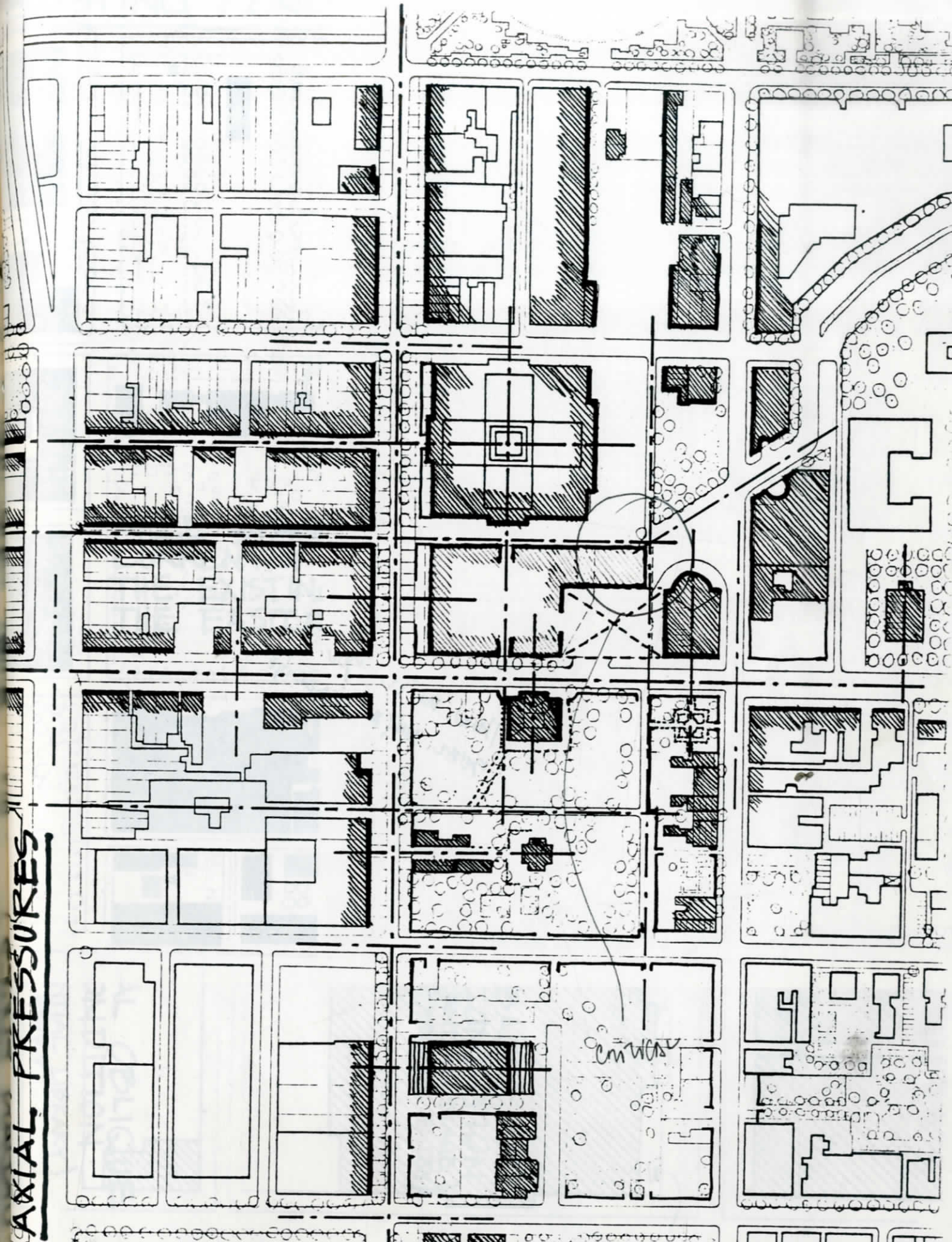


WASHINGTON SQUARE

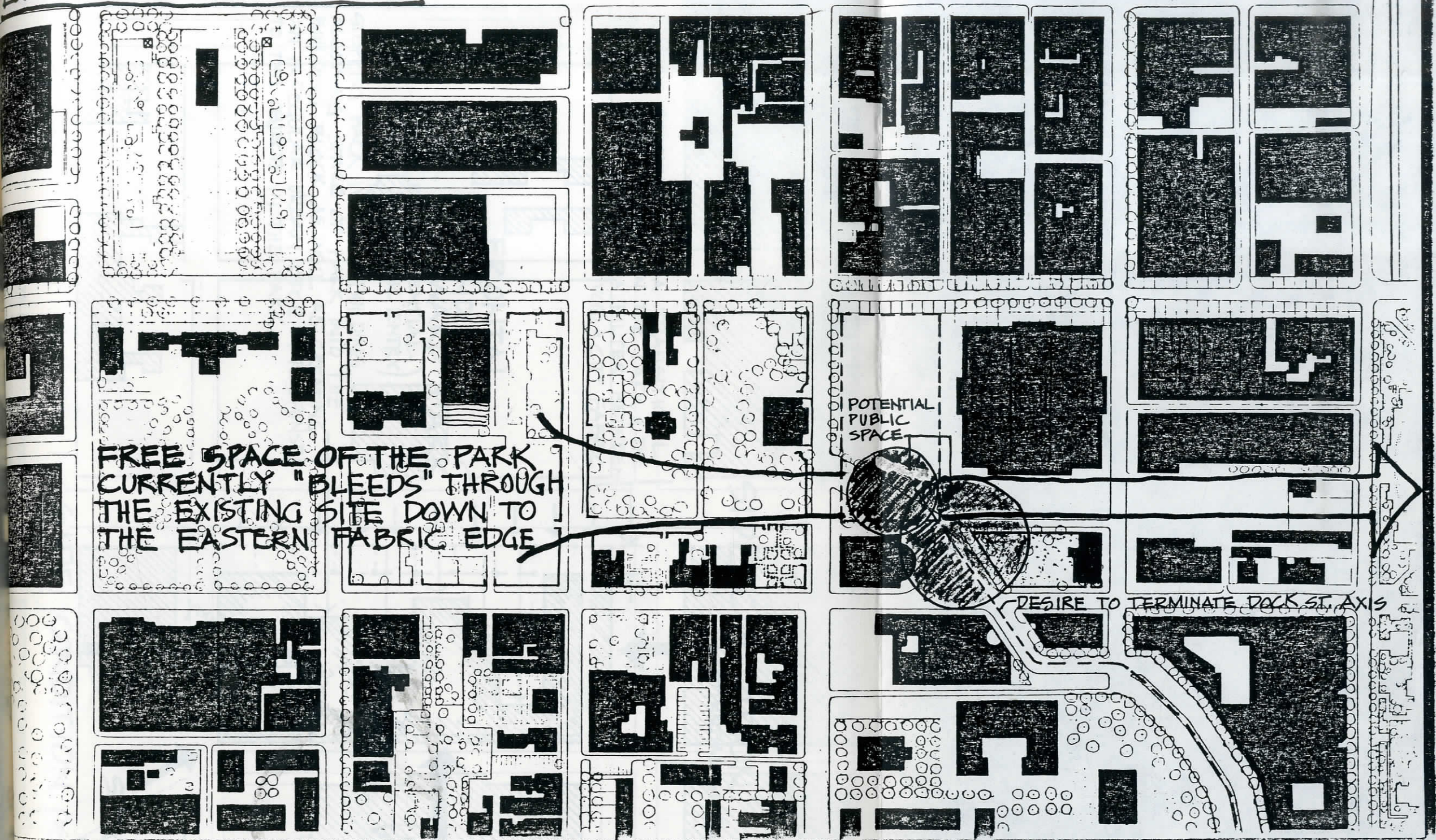
SOCIETY HILL

HILL

AXIAL PRESSURES



EXISTING CONDITIONS

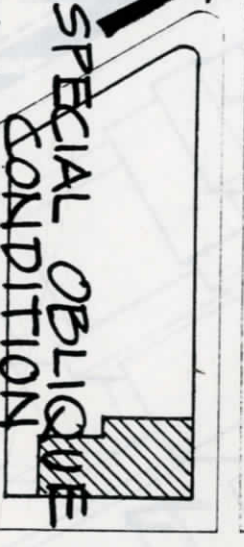
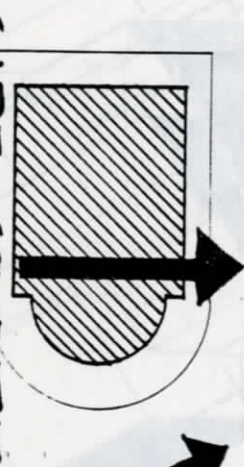
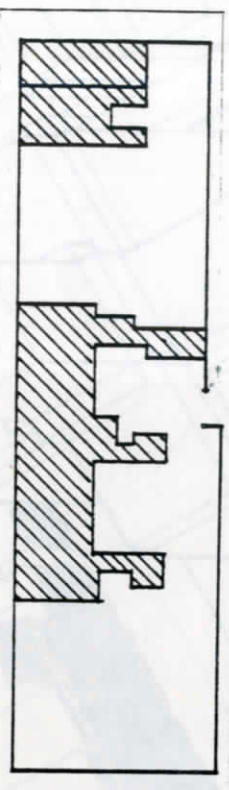
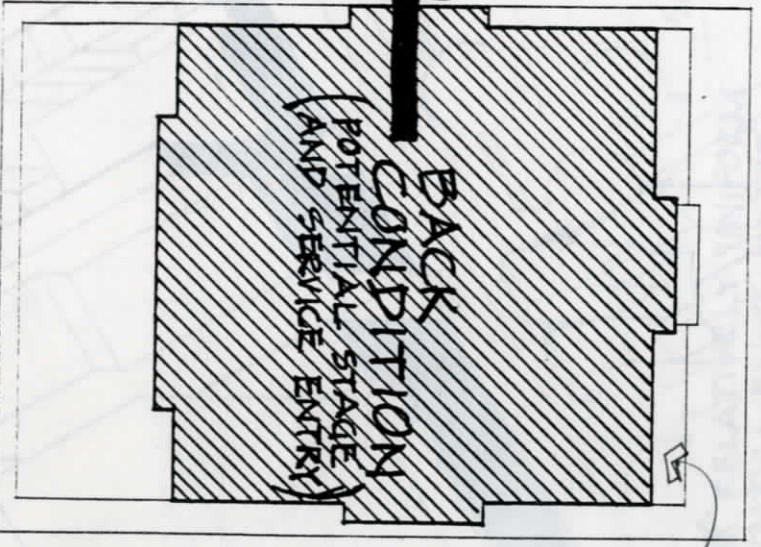
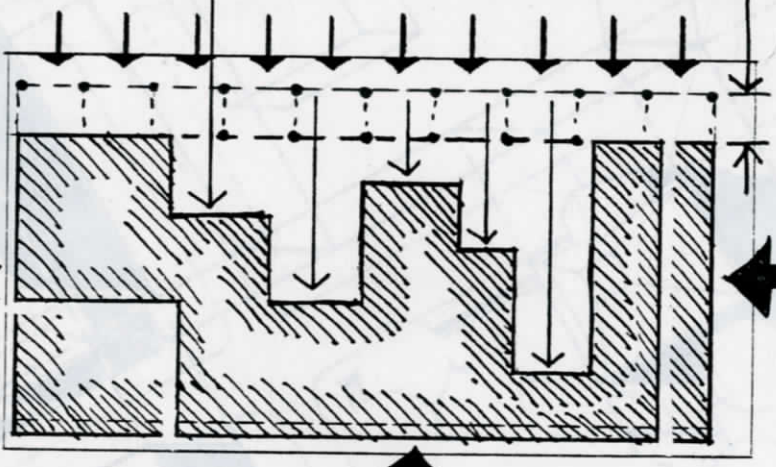
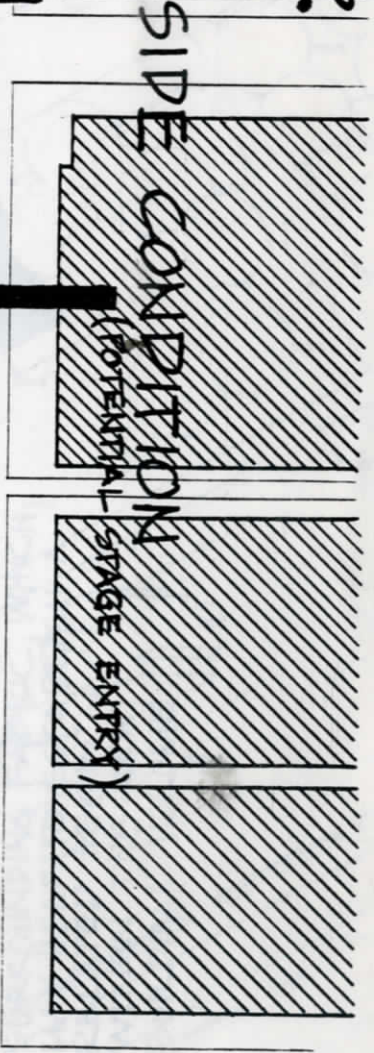
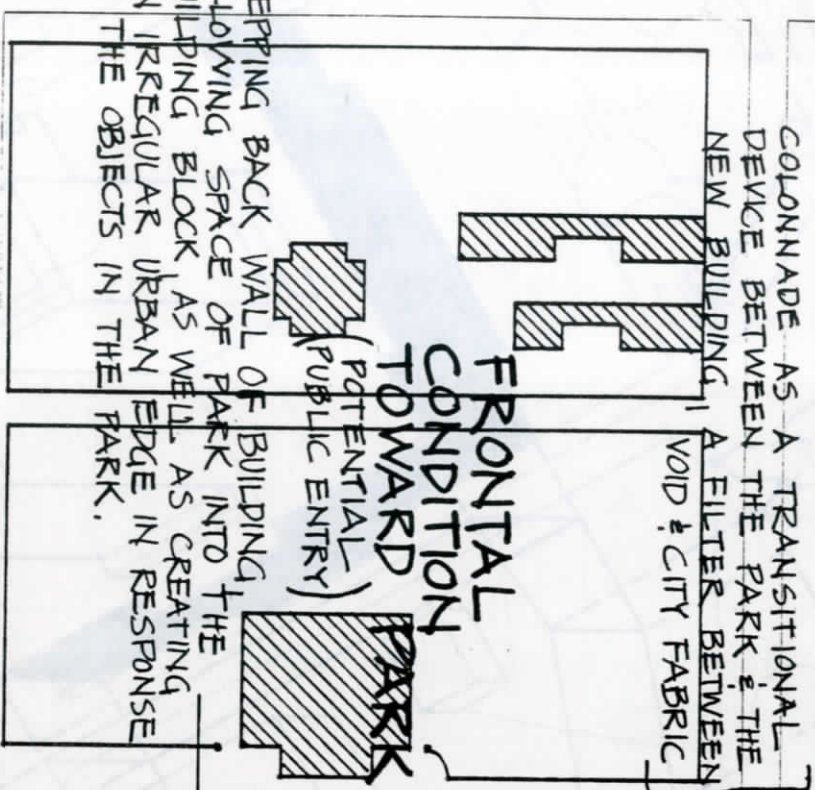
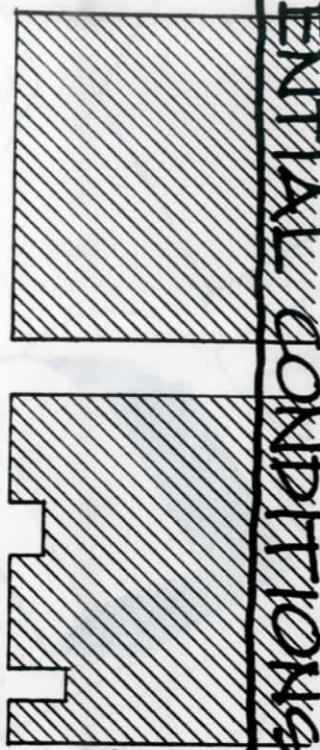


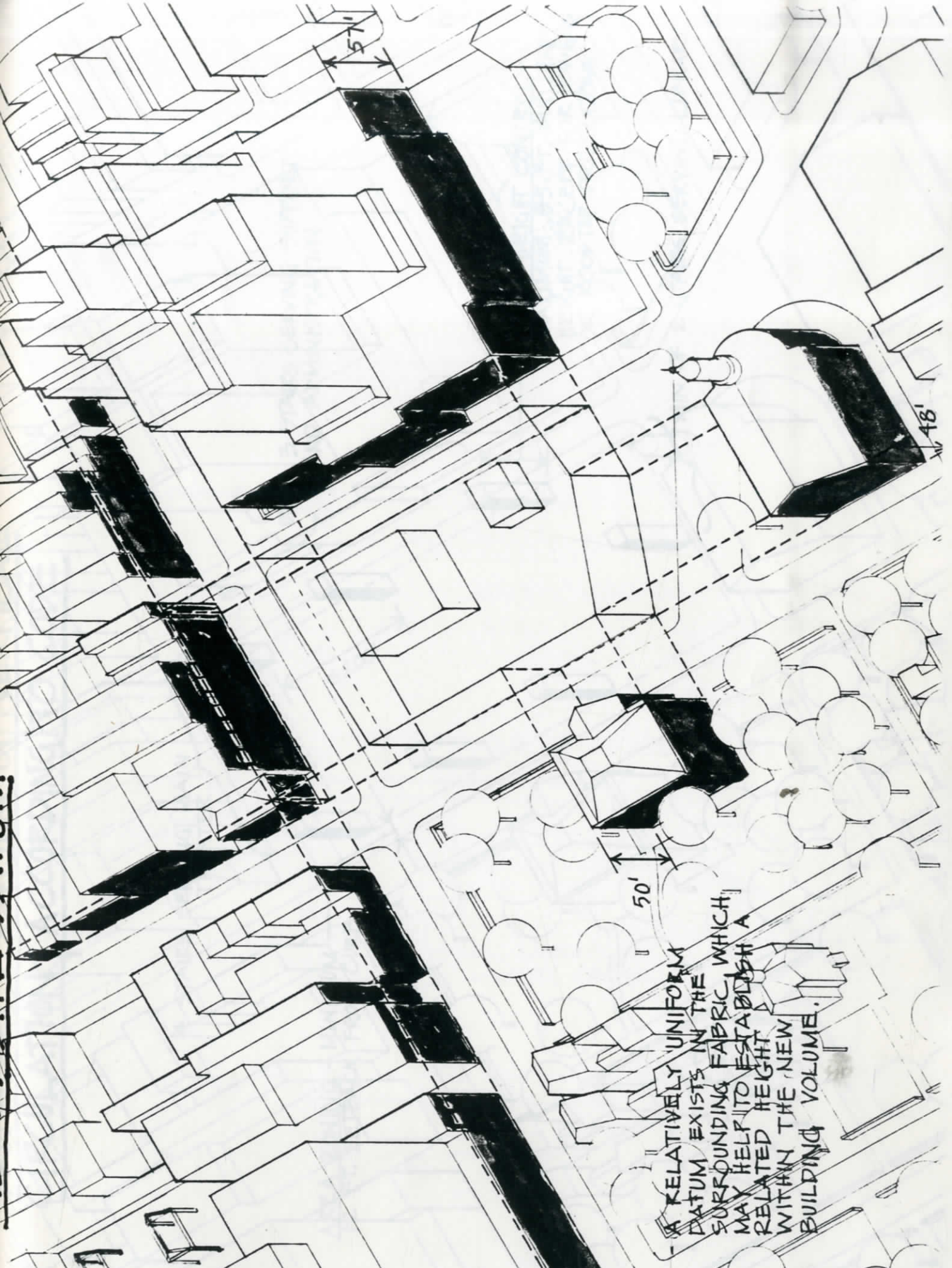
FREE SPACE OF THE PARK
CURRENTLY "BLEEDS" THROUGH
THE EXISTING SITE DOWN TO
THE EASTERN FABRIC EDGE

POTENTIAL
PUBLIC
SPACE

DESIRE TO TERMINATE DOCK ST. AXIS

POTENTIAL CONDITIONS





57''

48''

50''

A RELATIVELY UNIFORM DATUM EXISTS IN THE SURROUNDING FABRIC WHICH MAY HELP TO ESTABLISH A RELATED HEIGHT WITHIN THE NEW BUILDING VOLUME.

PROBABLE LOCATION OF VERTICAL CIRCULATION, ACCORDING TO CODE

UP TO 3 STAIRS SERVING SUPPORT AND ADMINISTRATION

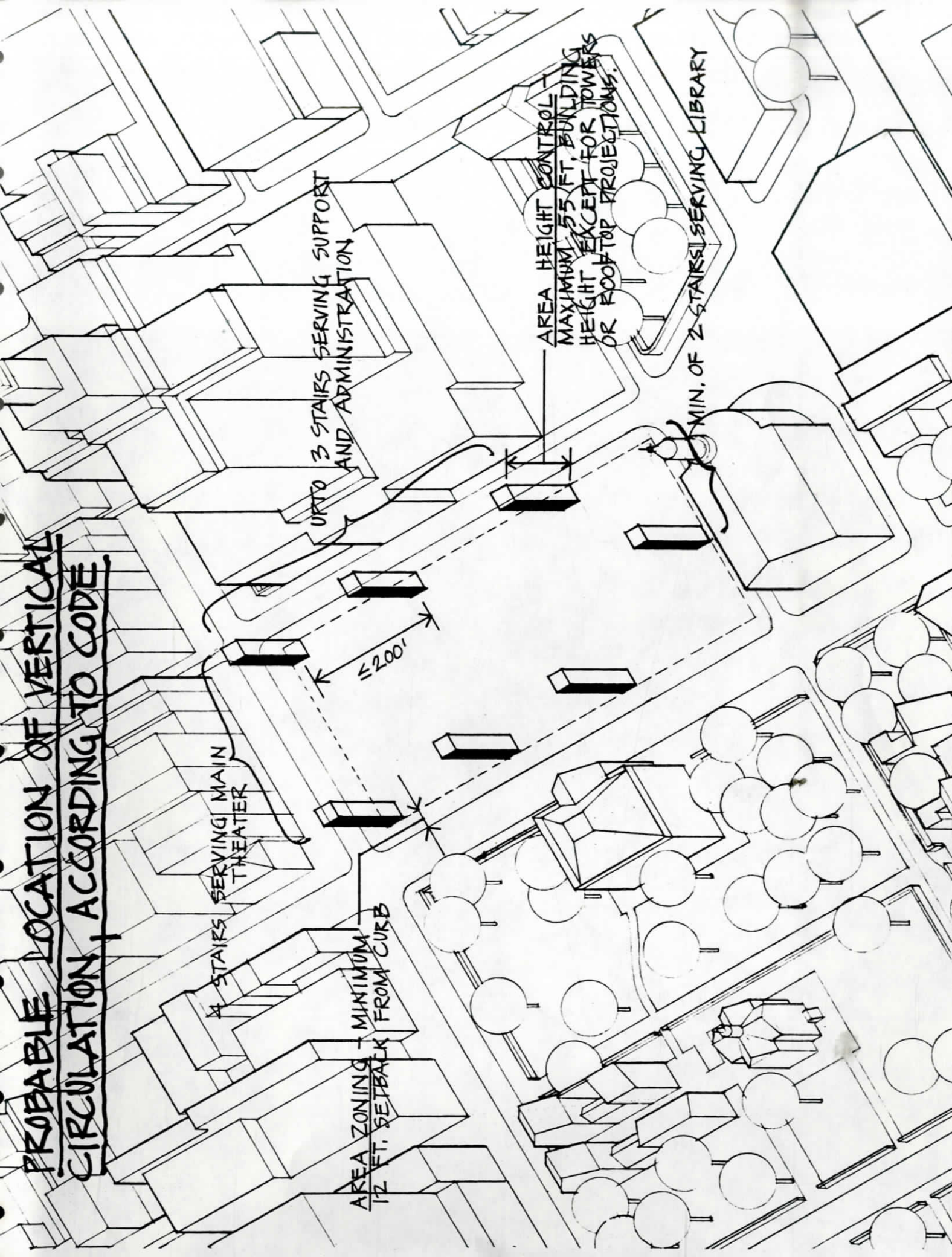
AREA HEIGHT CONTROL - MAXIMUM 55 FT. BUILDING HEIGHT EXCEPT FOR TOWERS OR ROOFTOP PROJECTIONS.

MIN. OF 2 STAIRS SERVING LIBRARY

4 STAIRS SERVING MAIN THEATER

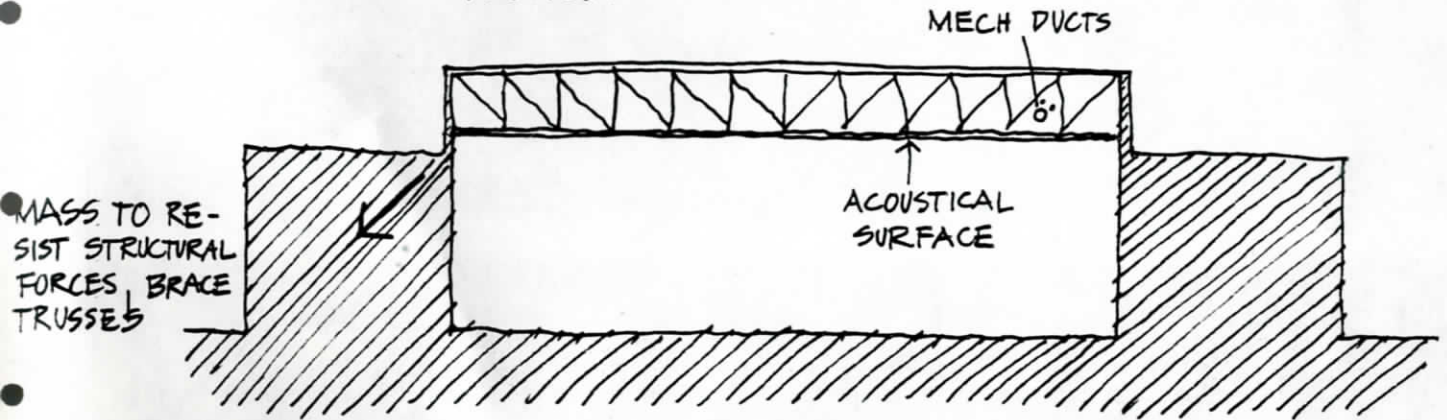
AREA ZONING - MINIMUM 12 FT. SETBACK FROM CURB

≤ 200'



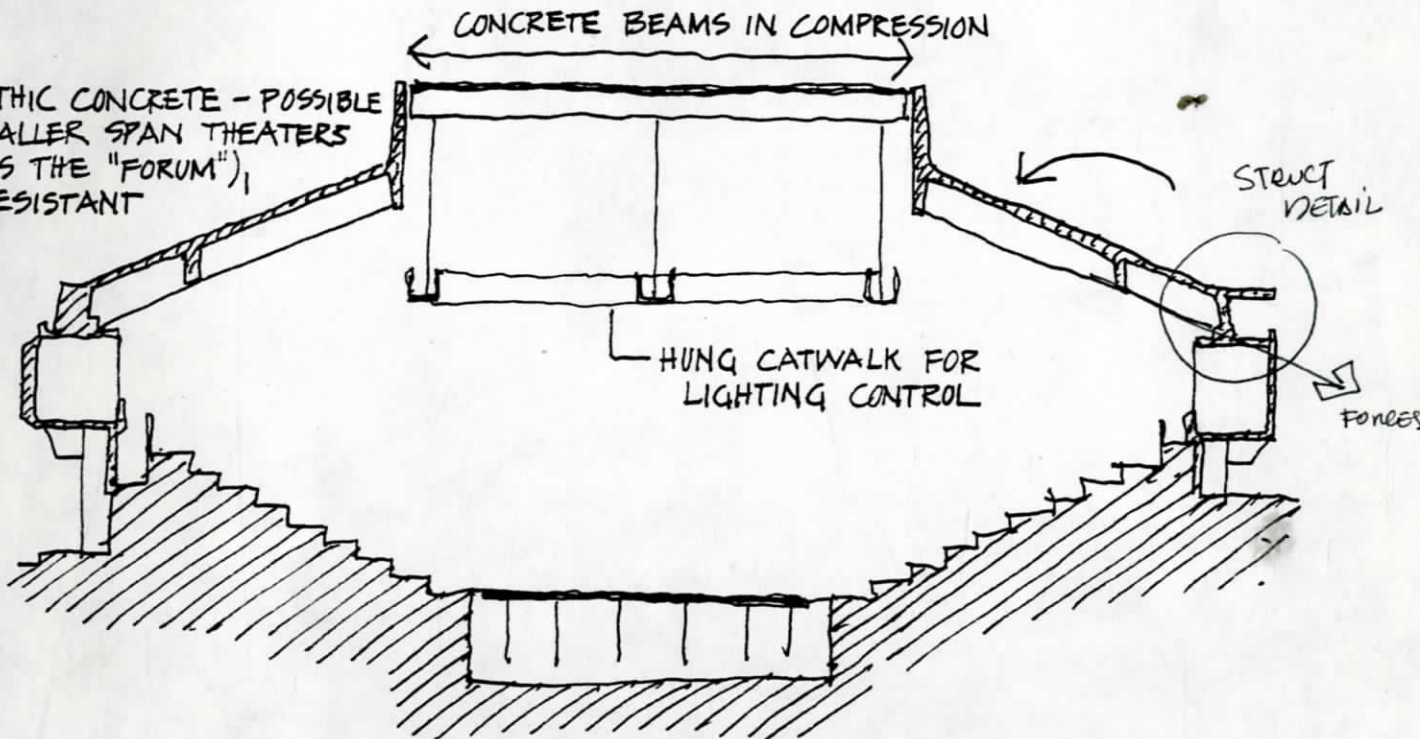
STRUCTURAL PRECEDENTS

STEEL TRUSSES - COMMON - LIGHTWEIGHT,
LONG SPAN CAPABILITIES, MUST BE FIRE-
PROOFED.



LOEB DRAMA CENTER

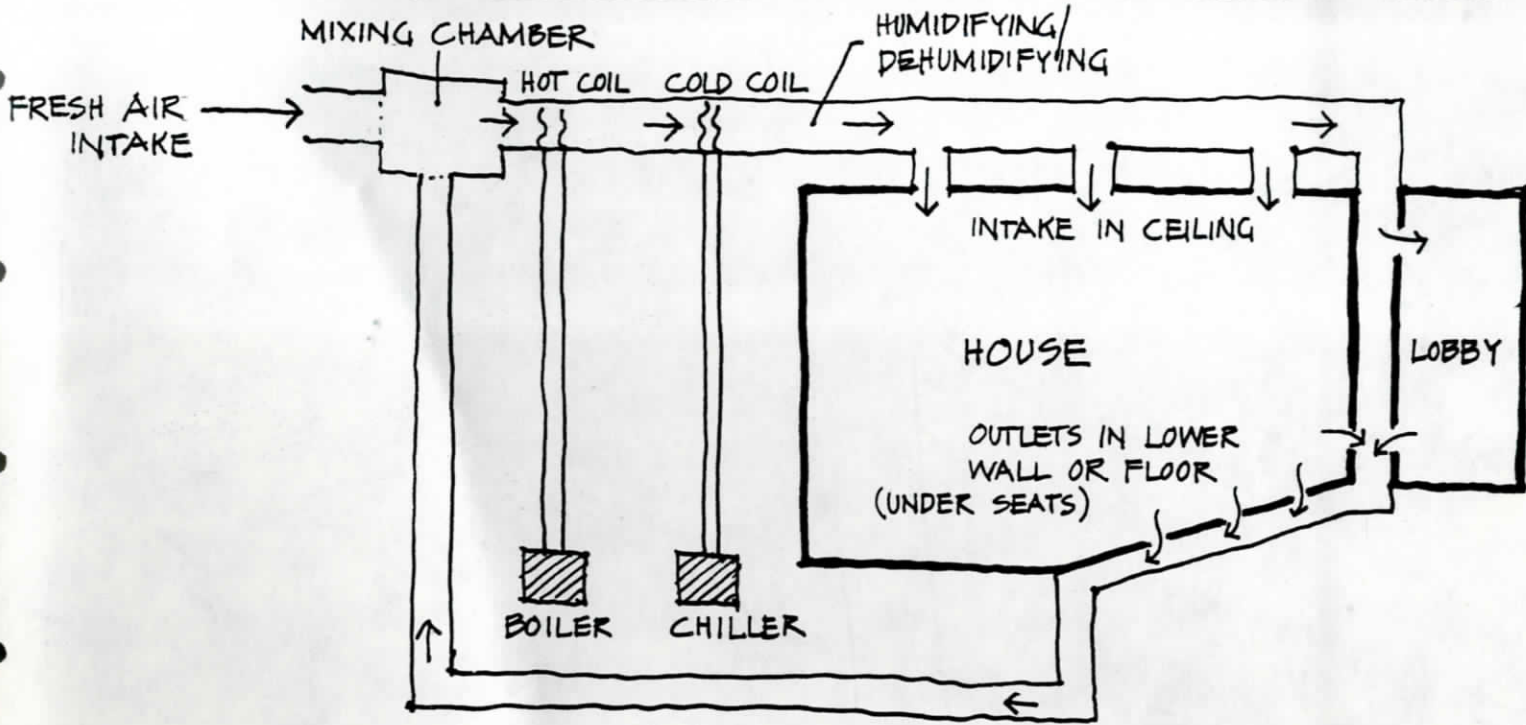
MONOLITHIC CONCRETE - POSSIBLE
FOR SMALLER SPAN THEATERS
(SUCH AS THE "FORUM"),
FIRE RESISTANT



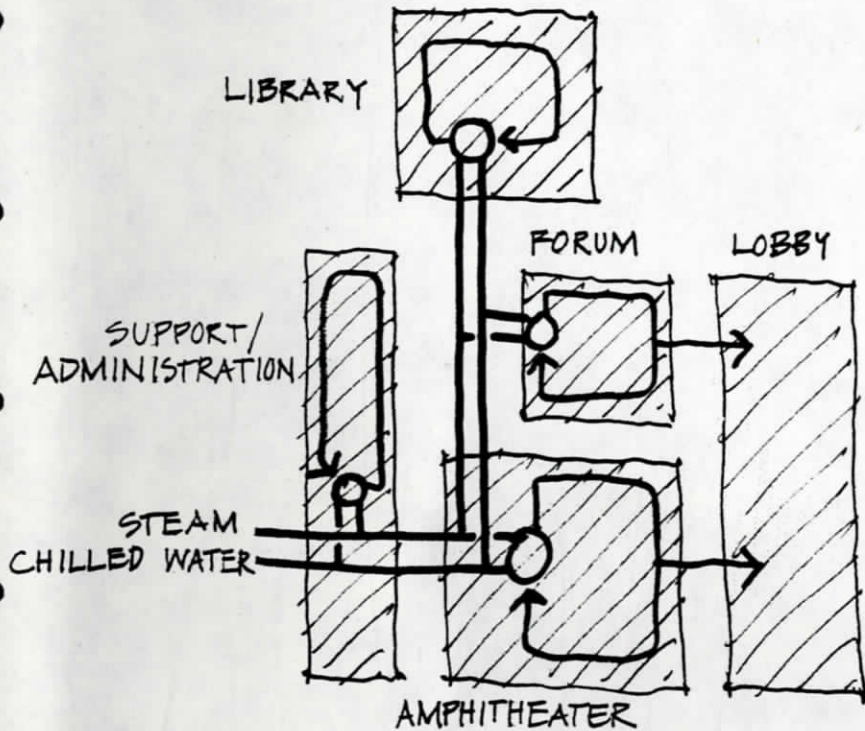
ARENA STAGE

MECHANICAL SYSTEMS

SCHMATIC DIAGRAM OF COMPLETE AIR CONDITIONING SYSTEM



- SINCE FORCED VENTILATION IS ALWAYS NECESSARY, IT IS MORE ECONOMICAL TO PLACE HEATING COILS DIRECTLY IN THE AIR HANDLING SYSTEM.
- OPTIMUM CYCLE OF AIR IN HOUSE IS FROM CEILING TO FLOOR - MINIMIZES DUST IN AIR & ENSURES UNIFORM HEATING.

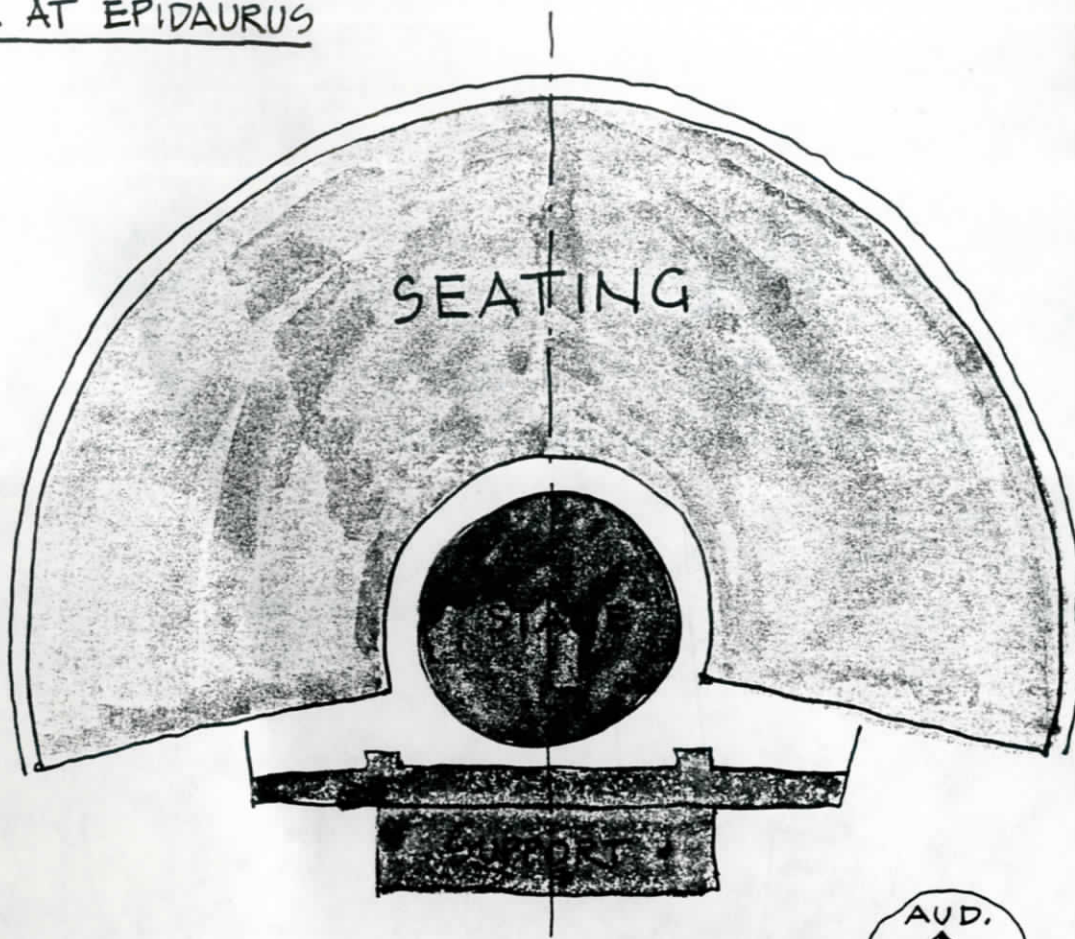


SINCE THEY ARE USED AT DIFFERENT TIMES, SEPARATE SYSTEMS USED IN BOTH THEATERS, SUPPORT & ADMINISTRATION AND LIBRARY. COMMON STEAM & CHILLED WATER SERVING VARIOUS SYSTEMS, LOBBY SERVED BY THEATERS SINCE IT IS USED ONLY WHEN THEY ARE. LIBRARY MAY BE SERVED BY SAME SYSTEM SERVING SUPPORT/ADMIN.

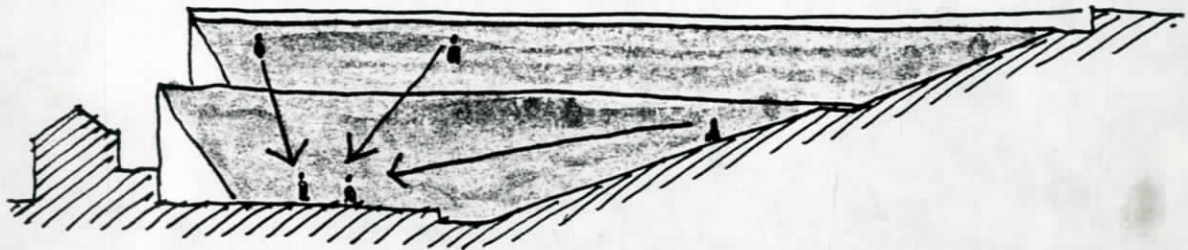
PROGRAMMATIC PRECEDENTS

The following theater precedents point out certain characteristics and ideas which are appropriate in designing a theater of dance. Also included are the precedents for the smaller "Forum" theater.

THEATER AT EPIDAUROS

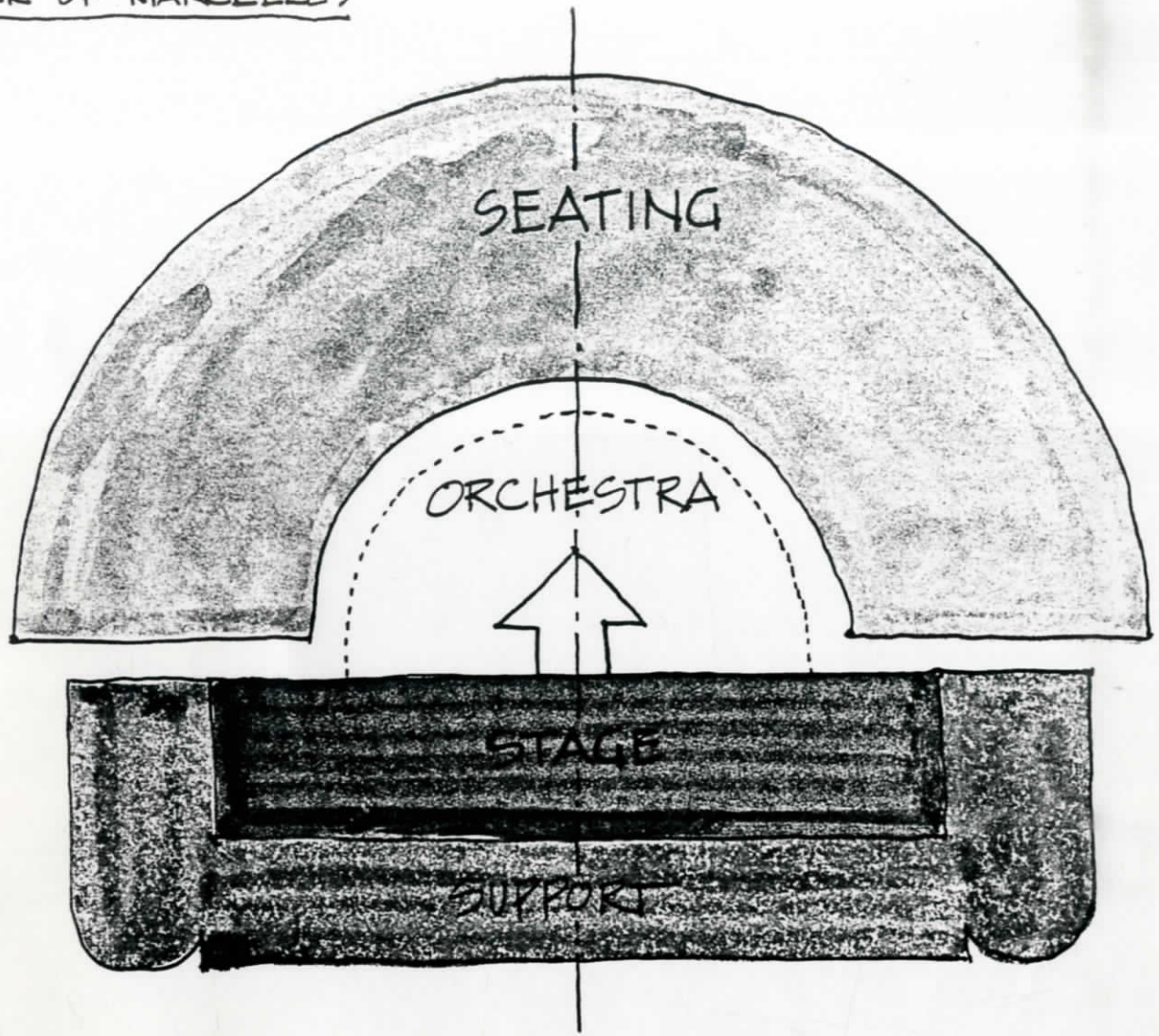


- STAGE AND SEATING IN SAME SPACE
- MANY POSSIBLE VIEWS OF THE PERFORMANCE AFFORDED. ALL PARTS OF STAGE VISIBLE FROM EVERY SEAT.
- CIRCULAR STAGE ALLOWS MOVEMENT IN ALL DIRECTIONS.

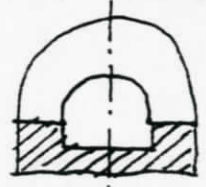


- ELEVATED SEATING EXPLOITS 3-D CHARACTER OF PERFORMANCE.

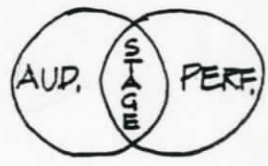
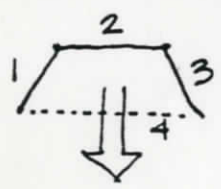
THEATER OF MARCELLUS



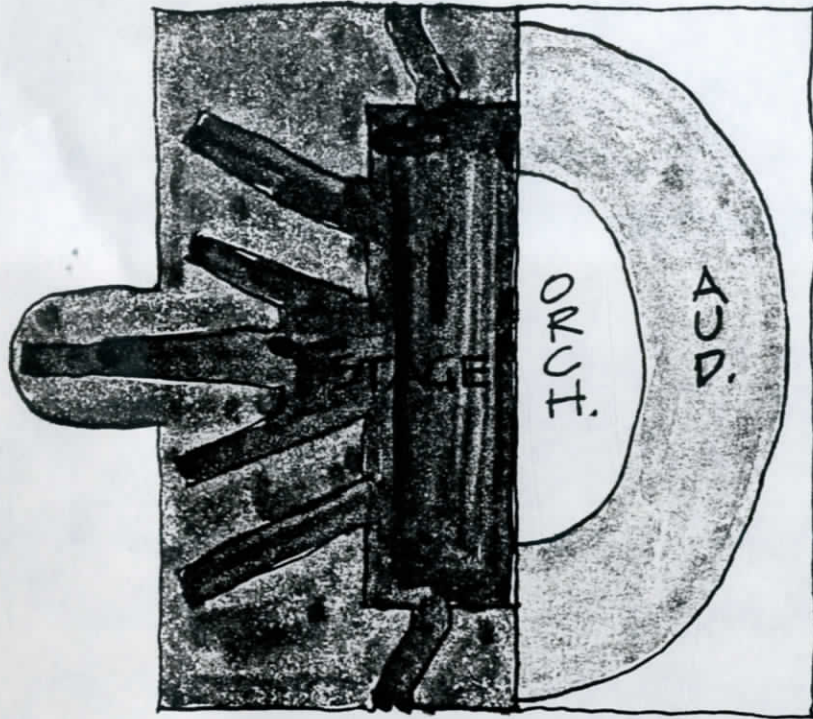
-AUDIENCE, ORCHESTRA, STAGE AND SUPPORT MORE UNIFIED INTO AN ARCHITECTURAL WHOLE.



-POTENTIAL "THRUST" STAGE, ALLOWING THE STAGE TO BE A MEDIATOR BETWEEN WORLDS OF AUDIENCE / PERFORMERS. ELIMINATION OF THE "PICTURE FRAME" PROSCENIUM ARCH; ie, THE "FOURTH WALL" OF THE PERFORMERS.

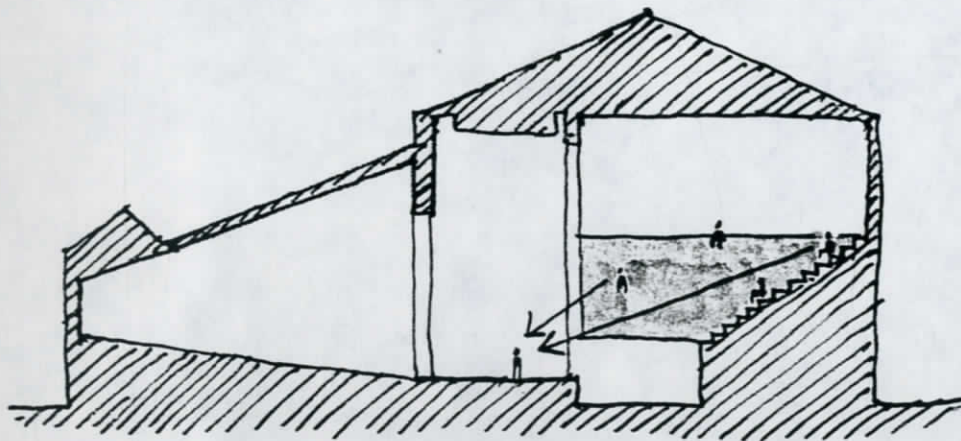
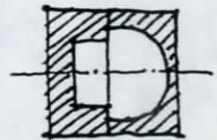


TEATRO OLIMPICO



- MAX. DISTANCE FROM SEAT TO STAGE = 42'; GREAT INTIMACY.

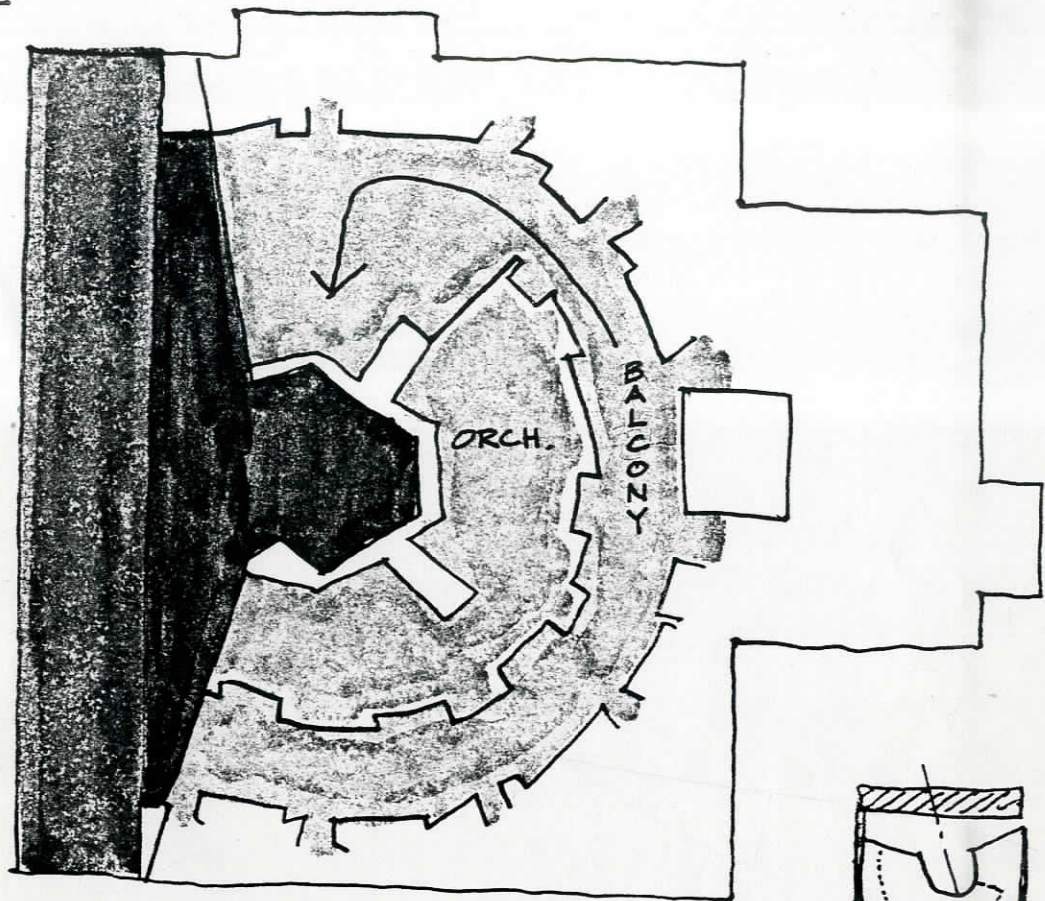
- ARCHITECTURALLY UNIFIED THEATER DESIGN.



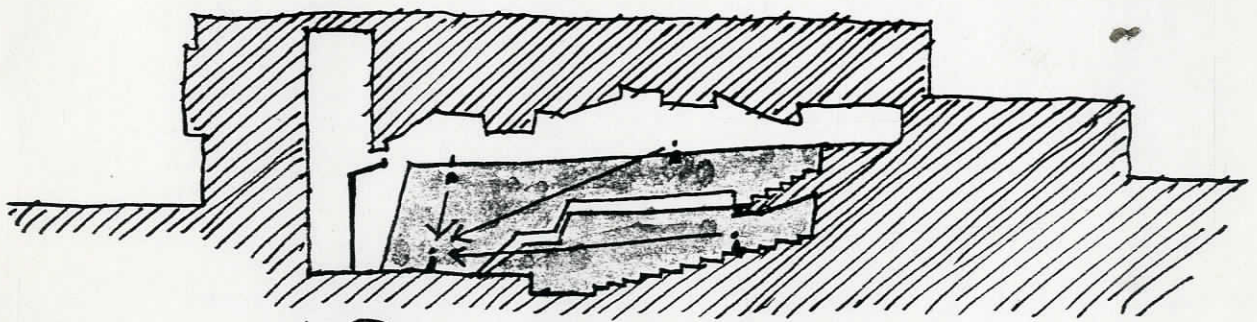
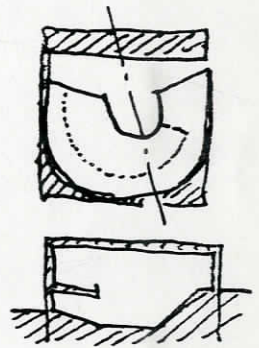
- AUDIENCE & ACTORS IN ONE SPACE.

- STEEPLY ELEVATED SEATING.

GUTHRIE THEATER



- ASYMMETRICAL THRUST STAGE & AUDITORIUM.
- FACETED SURFACES - ACOUSTICAL ADVANTAGE.

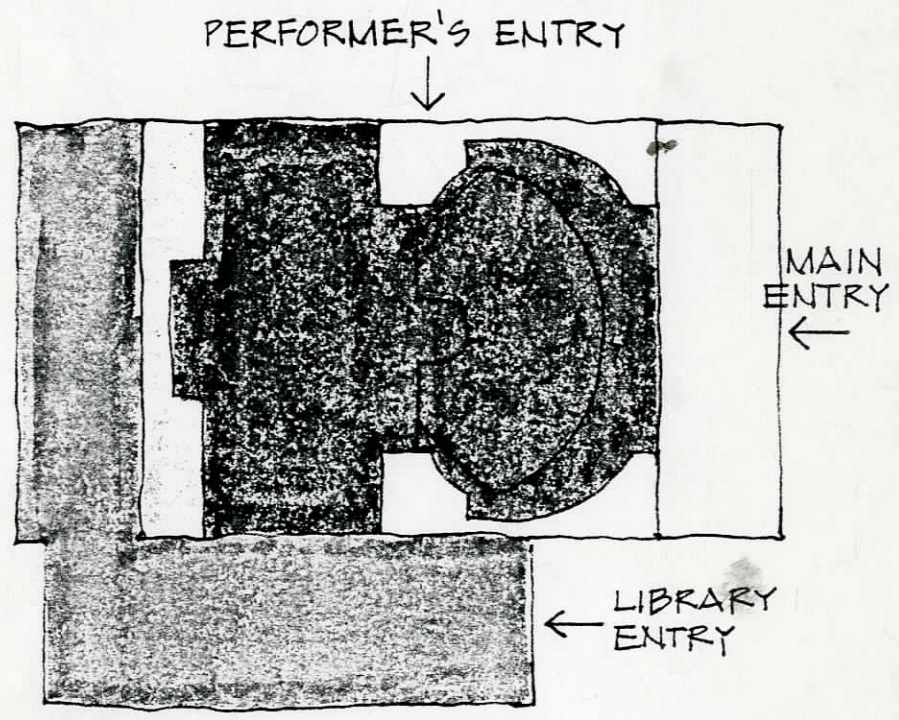
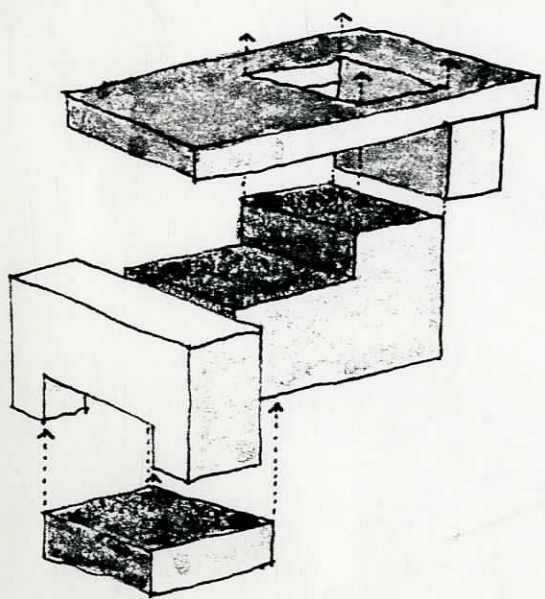
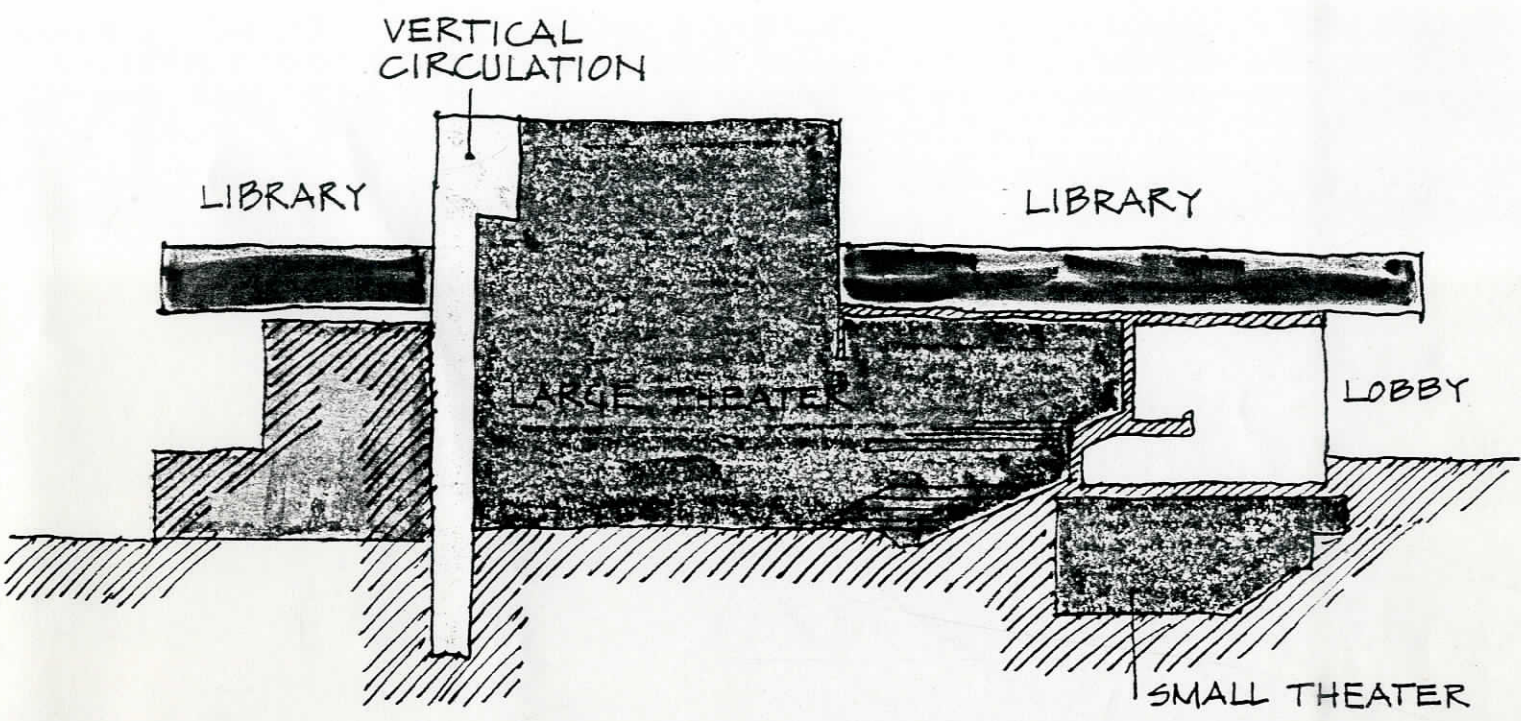


SHALLOW STAGE WITH LOFT

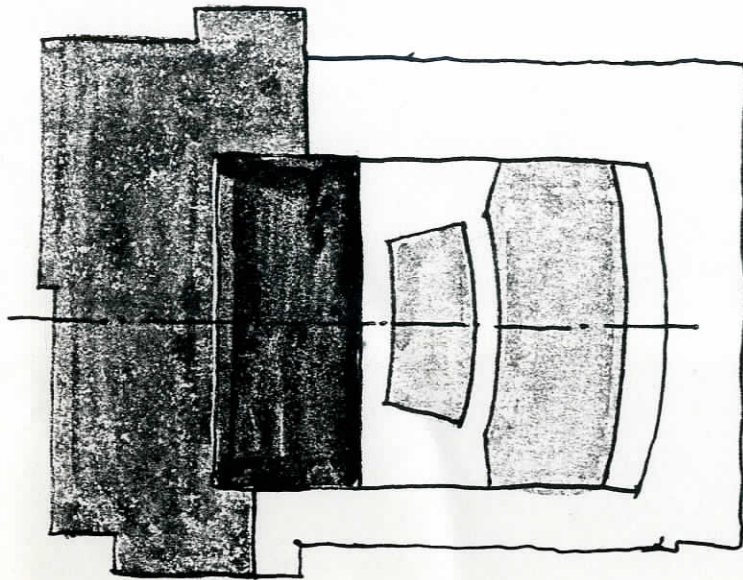
AUD. & ACTOR IN ONE VOLUME.

- ACOUSTICAL CEILING,
- VARIED SITELINES.

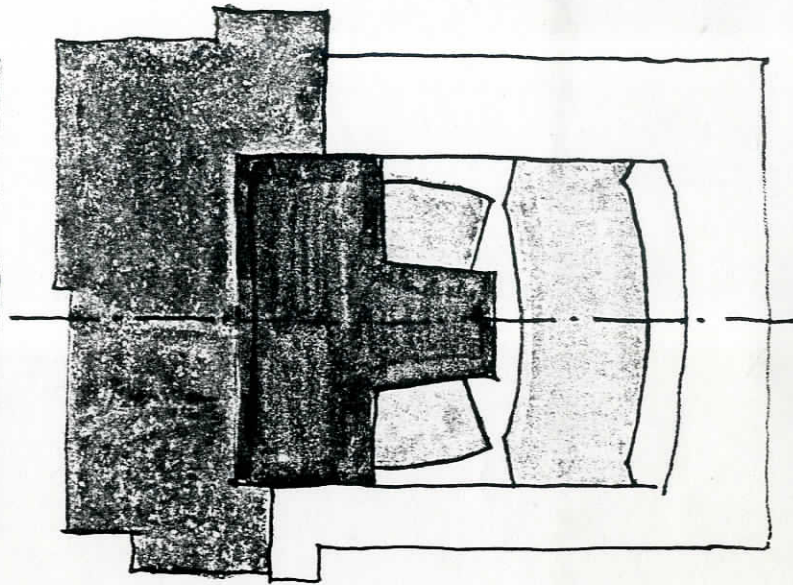
VIVIAN BEAUMONT THEATER



LOEB DRAMA CENTER



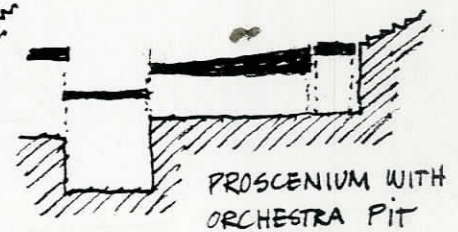
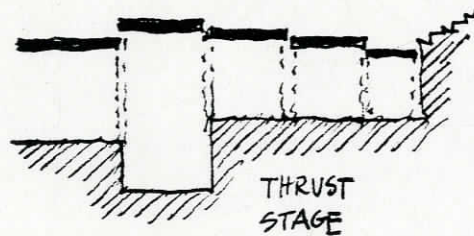
"END STAGE" MODE



"THRUST STAGE" MODE

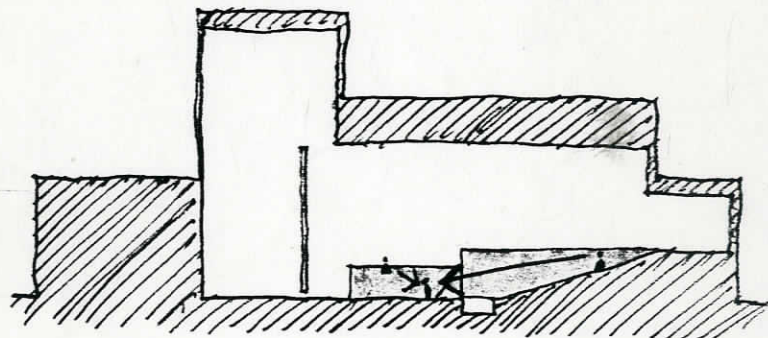
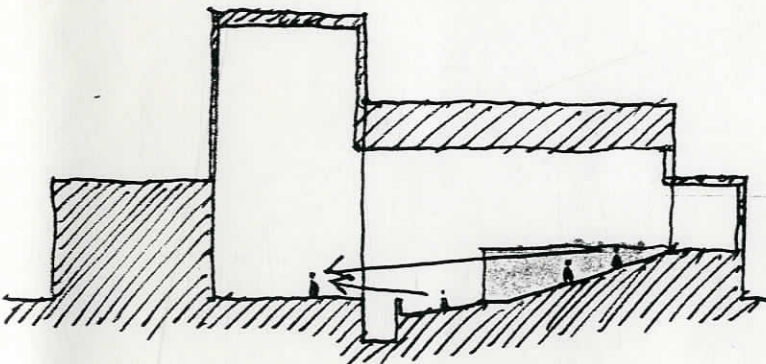
- FLEXIBILITY IN THEATER DESIGN: SUITABILITY FOR DRAMA, DANCE, AND SMALL CONCERTS (WITH ACOUSTICAL BARRIER IN FRONT OF FLY LOFT).

- CONVERTIBILITY THROUGH RAISABLE + REMOVABLE PLATFORMS

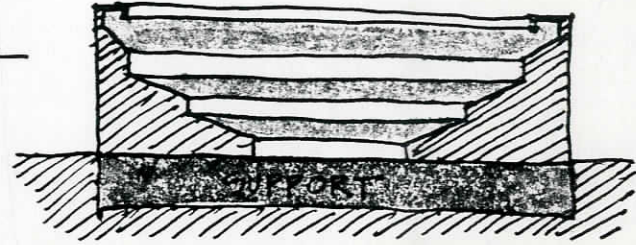
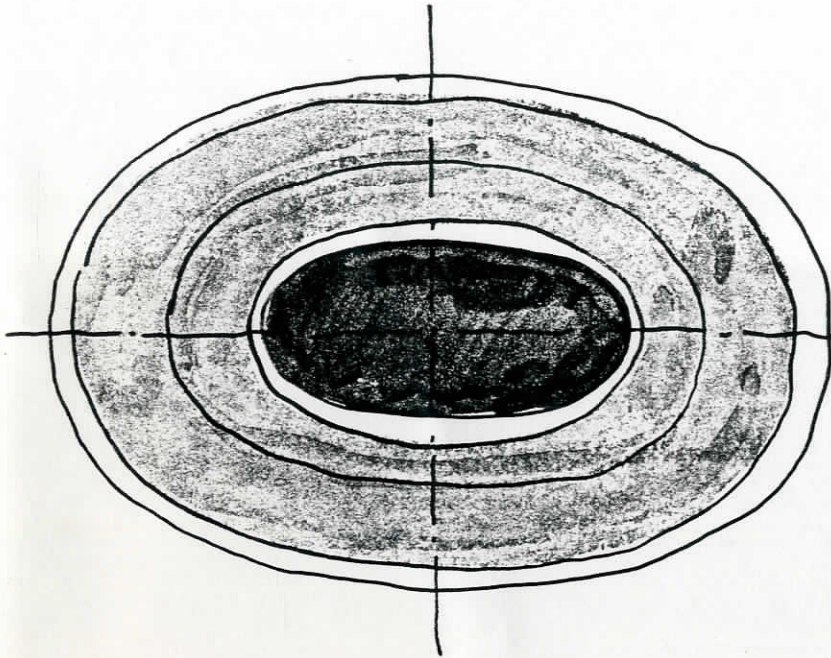


FRONTAL ASPECT

3-D ASPECT

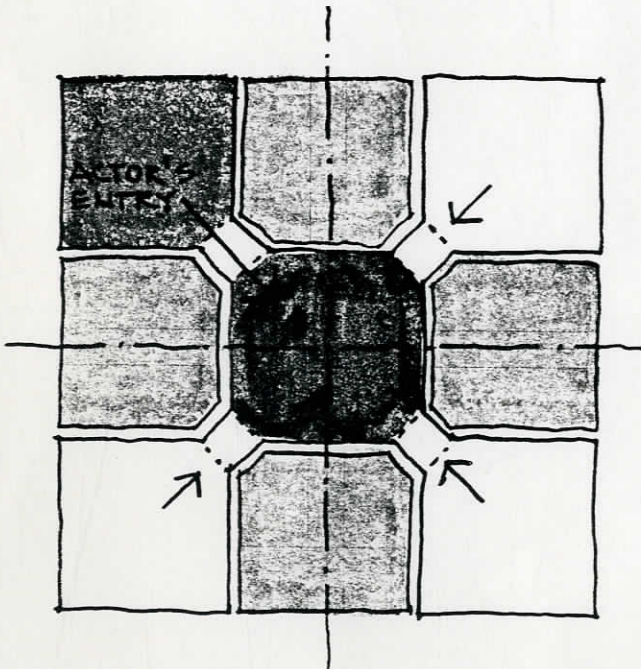


COLOSSEUM, ROME



- SIMPLE ARENA WITH CENTRAL STAGE

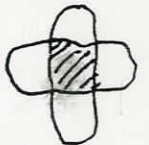
ALLEY EXPERIMENTAL THEATER



- STAGE BECOMES THE SETTING.

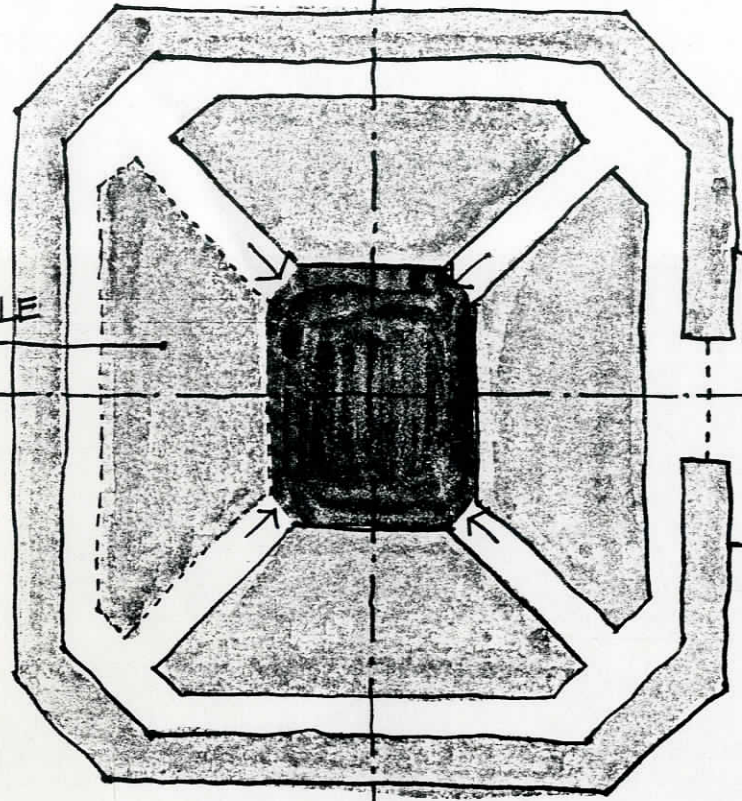
- SCENERY ESSENTIALLY NON-EXISTANT.

- CLOSE RELATIONSHIP BETWEEN ACTOR & AUDIENCE.

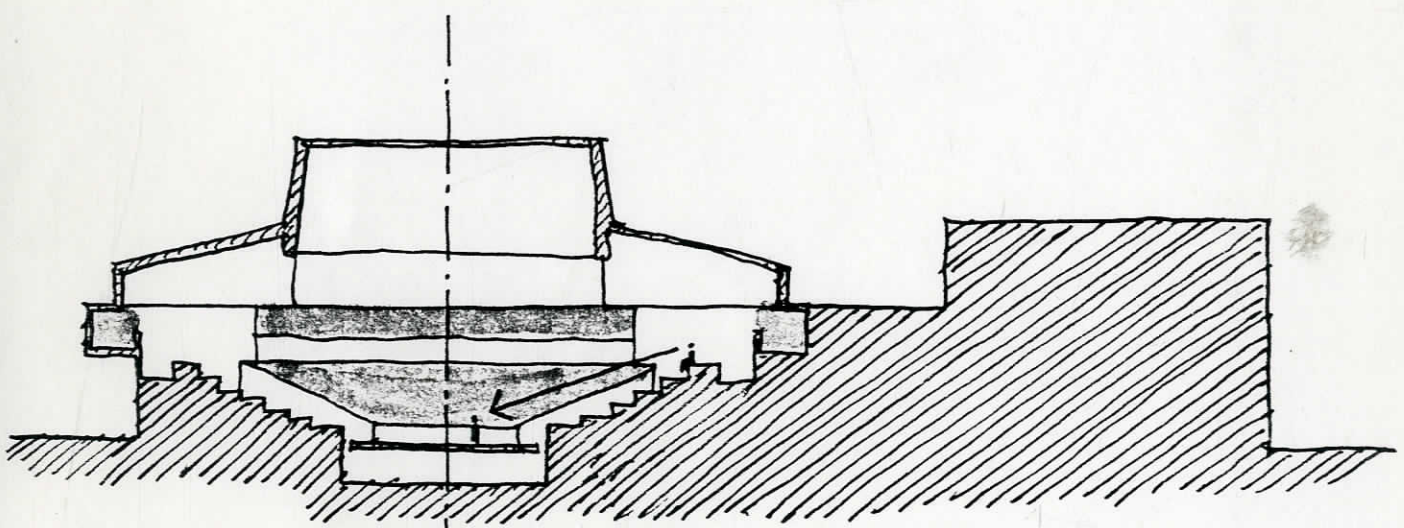


ARENA STAGE

REMOVABLE
TIER



- THEATER / SUPPORT IN 2 DISTINCT BUILDINGS.
- ACTORS ENTER AT STAGE LEVEL, AUDIENCE AT UPPER LEVEL.
- FLEXIBILITY IN THEATER DESIGN - REMOVABLE SEATS.



SITE PRECEDENTS

The following precedents illustrate several urban design principles which relate to the chosen site, and give a direction toward the design of the project on the urban level. Of particular importance is the notion of buildings which have both object and textural characteristics. For, if a building is to react to and link together several diversified fabrics, it must contain in it some quality of each of them, and simultaneously project a singularity on the site.

WIESBADEN, 1900

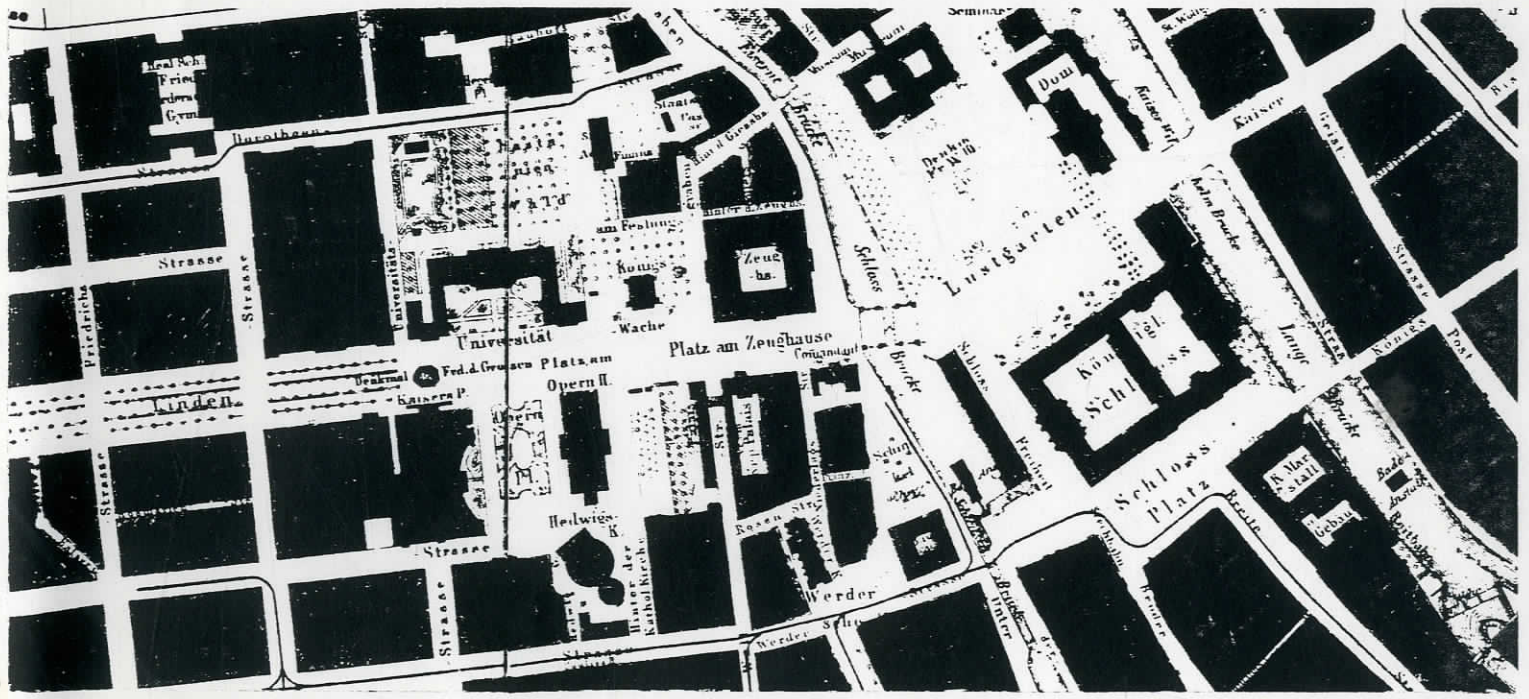
- COLLISION & INTER-FACE OF DISPARATE CITY FABRICS.



- BUILDINGS WHICH ARE BOTH OBJECT & TEXTURE.



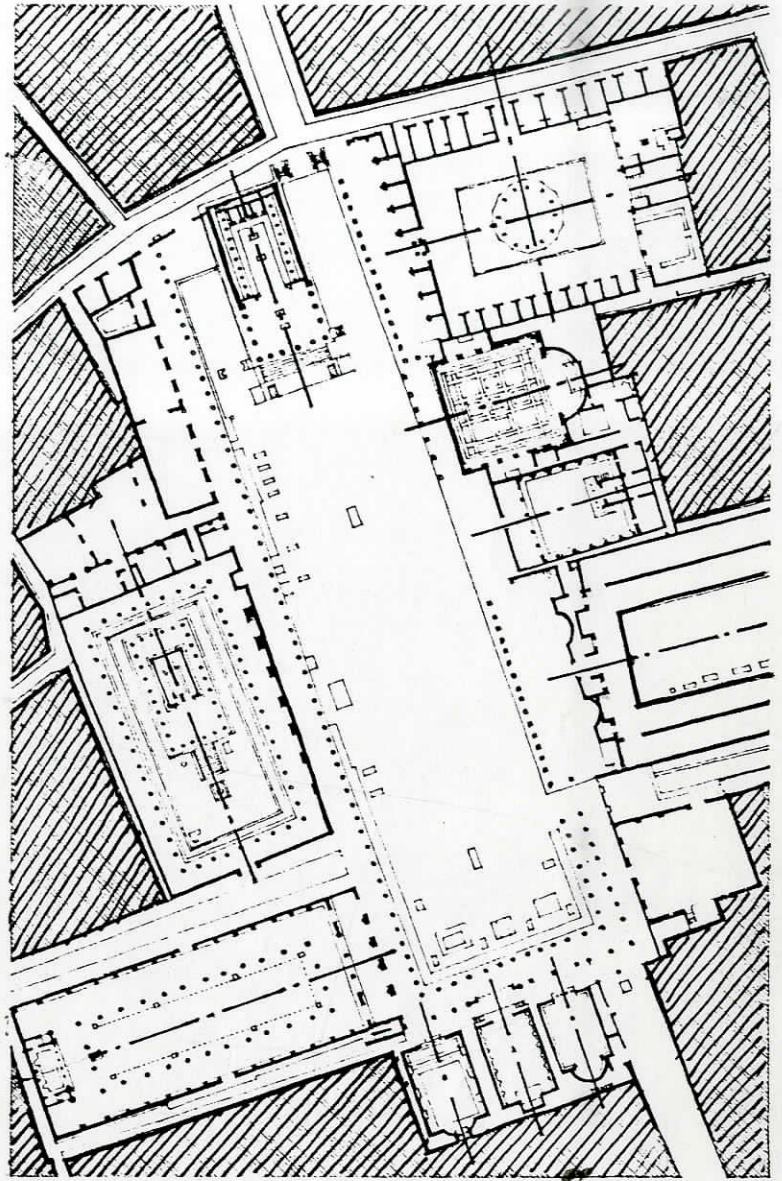
BERLIN, 1800



FORUM AT POMPEII

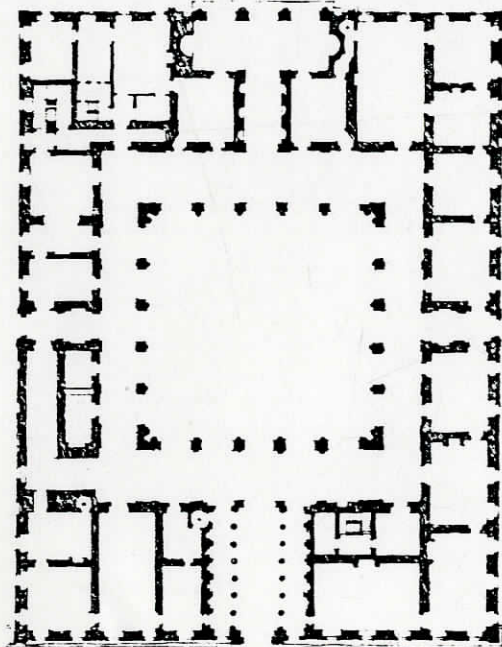
COLONNADE AS A LINEAR
DATUM UNIFYING DISSIMILAR
ELEMENTS.

URBAN LEVEL →



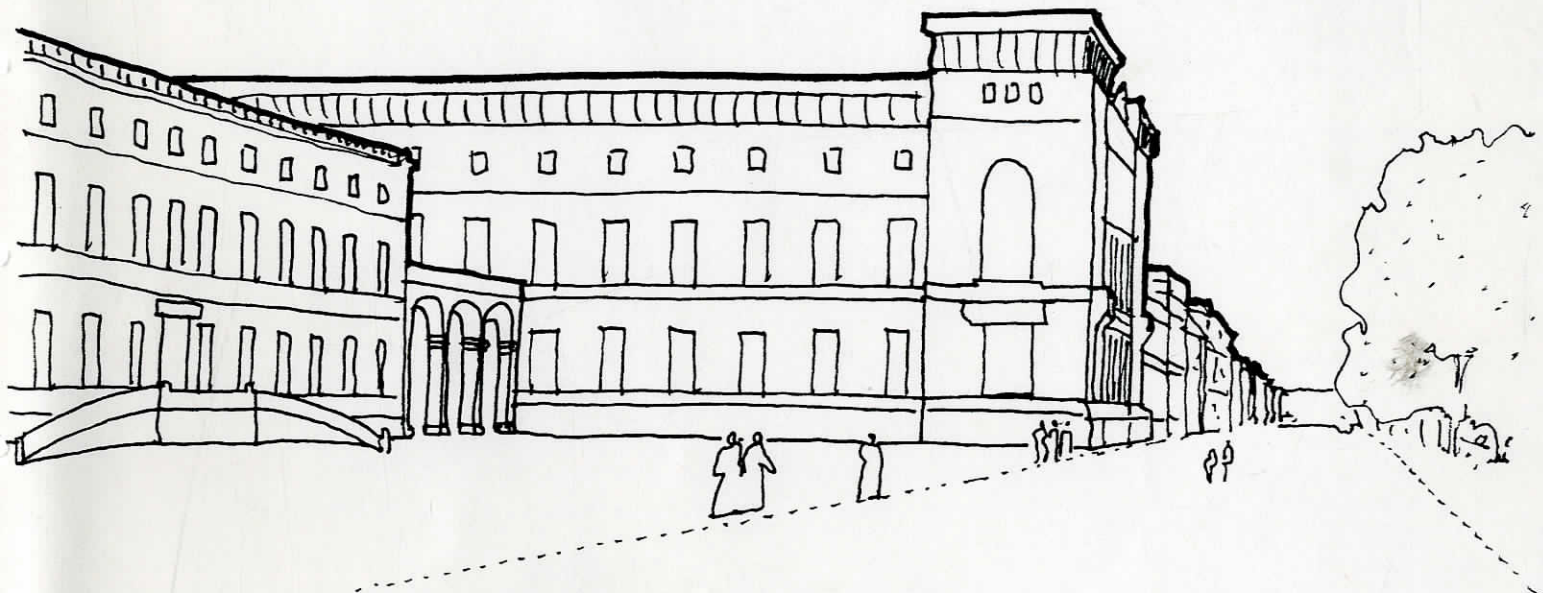
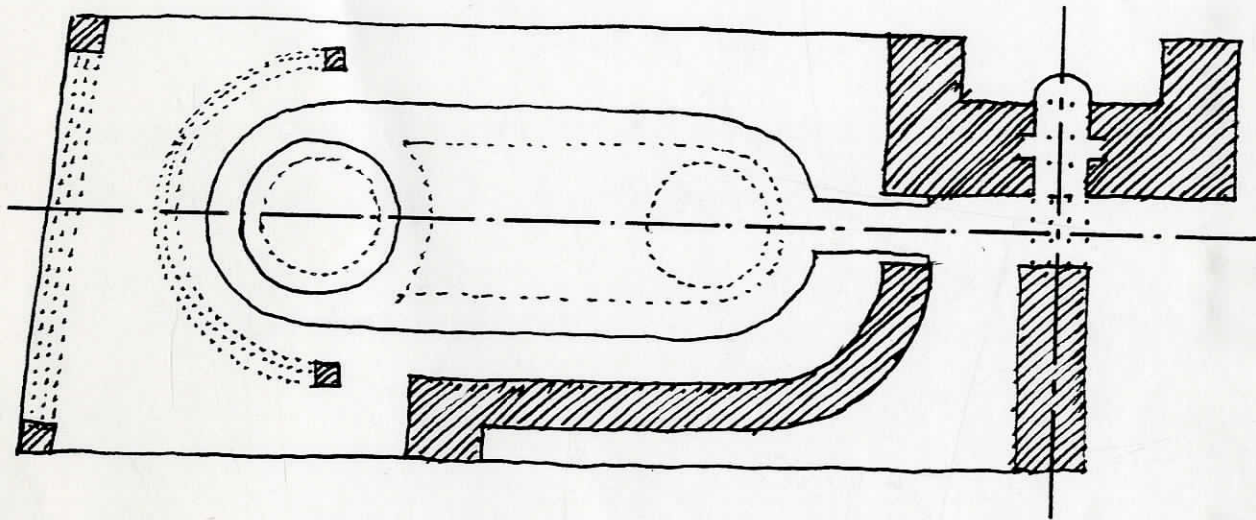
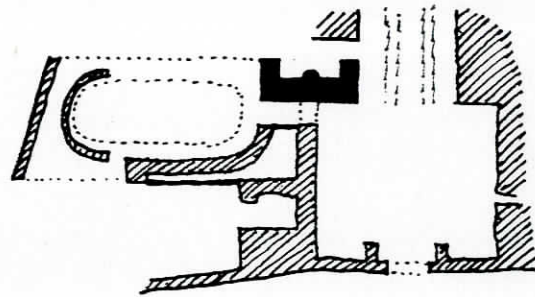
PALAZZO FARNESE, ROME

BUILDING LEVEL →



PALACE FOR PRINCE WILHELM, BERLIN (SCHINKEL)

- BUILDING AS BOTH OBJECT
& TEXTURE.

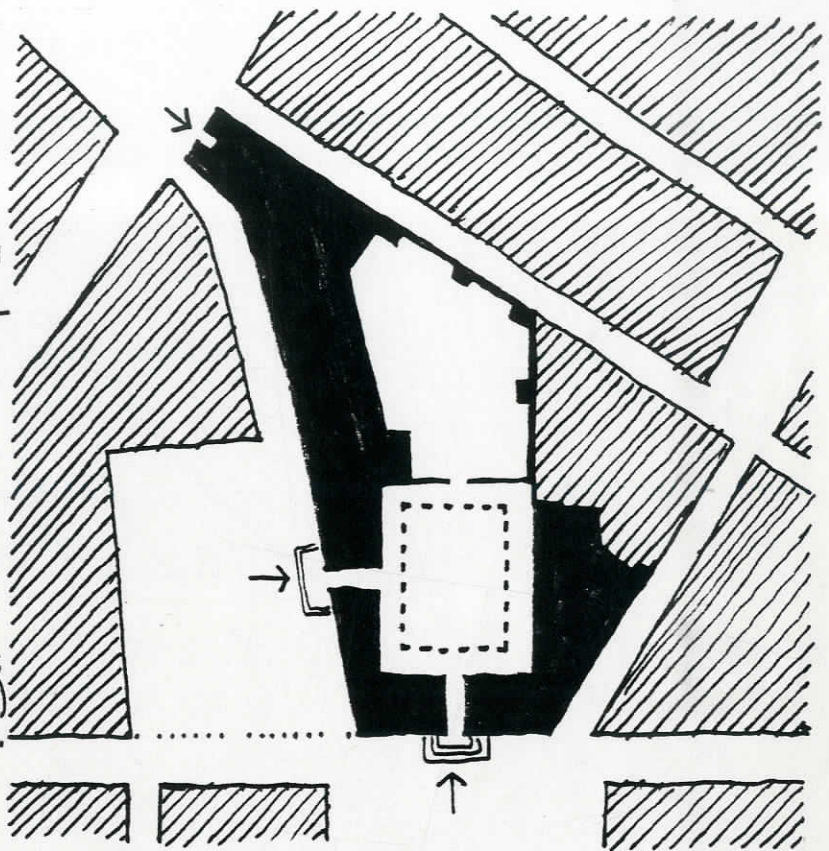


- PALACE HELPS TO DEFINE BOTH STREET & PIAZZA, WHILE
SIMULTANEOUSLY PROJECTING A SINGULAR, MONUMENTAL VOLUME.

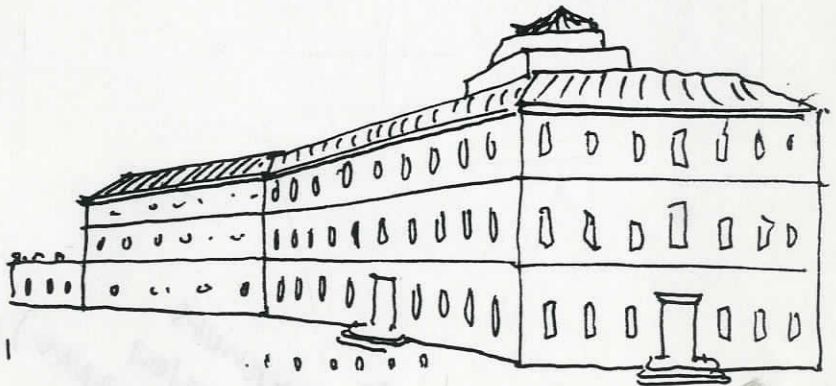
PALAZZO BORGHESE, ROME

- THE BUILDING ATTACHES ITSELF TO THE SURROUNDING FABRIC, WHILE ALSO MAINTAINING A CLEAR OBJECT-LIKE CHARACTER, ESPECIALLY AS SEEN AT THE EXPOSED CORNER. HENCE, THE NEW BUILDING DEFINES STREETS & PIAZZAS, AS WELL AS PRESENTING A POWERFUL NEW VOLUME ON THE SITE.

- THE BUILDING HAS SEVERAL ENTRANCES, WHICH CONFORMS TO THE DIFFERENT & SEPARATE FUNCTIONS (IN THIS CASE SEVERAL DIFFERENT APTS) WITHIN THE ENTIRE BUILDING.



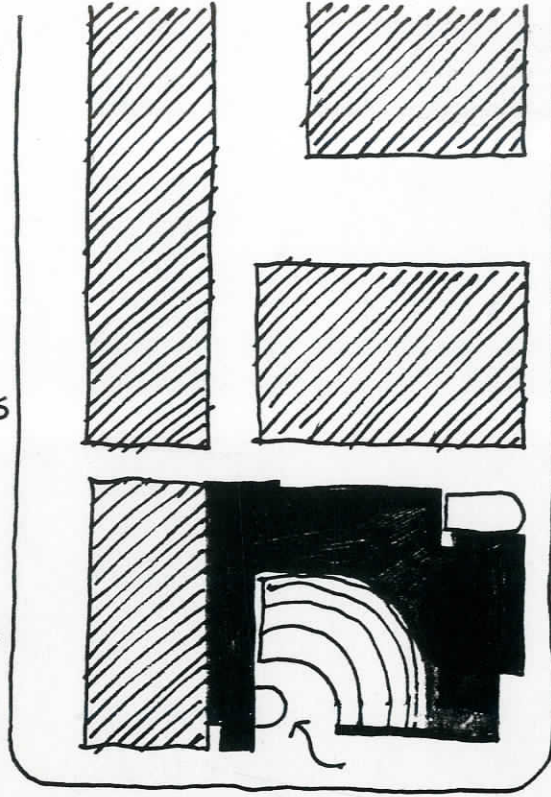
- THE FORM OF THE BUILDING IS MOLDED BY ITS ENVIRONMENT & THEN WRAPPED BY A CONTINUOUS, REPETITIVE "SKIN".



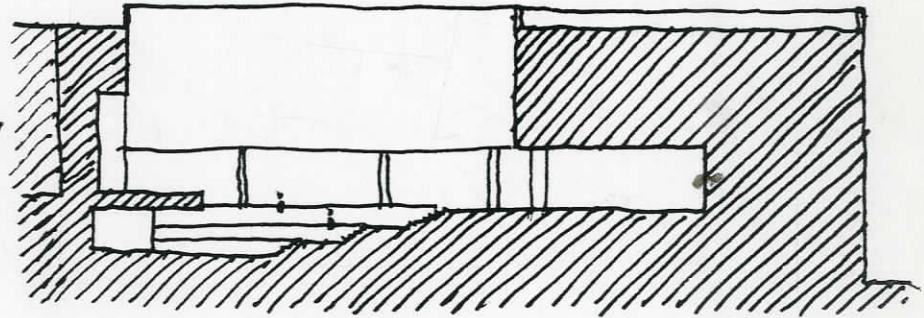
ARTS FOR LIVING CENTER,
HENRY ST. SETTLEMENT, NEW YORK

- A BUILDING WHICH ATTACHES
ITSELF TO THE URBAN
POCHE, DEFINING STREET EDGES
& CORNER, OUT OF WHICH IS
CARVED A STRONG FIGURAL
VOID.

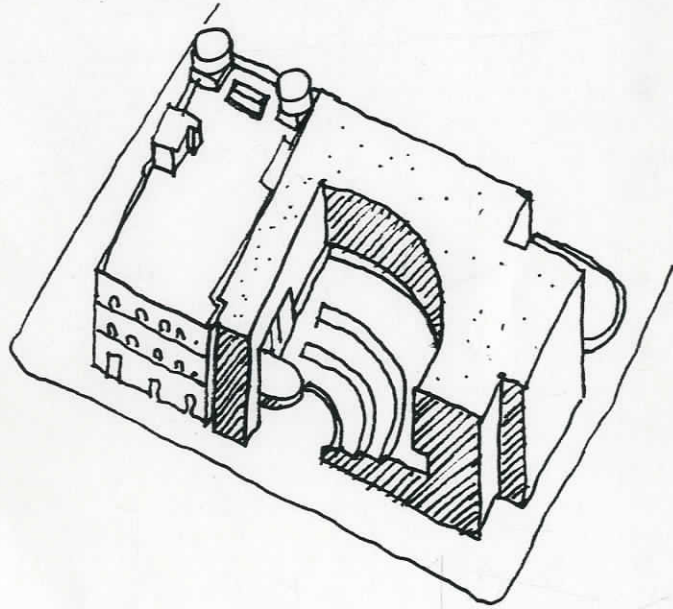
IN PLAN →



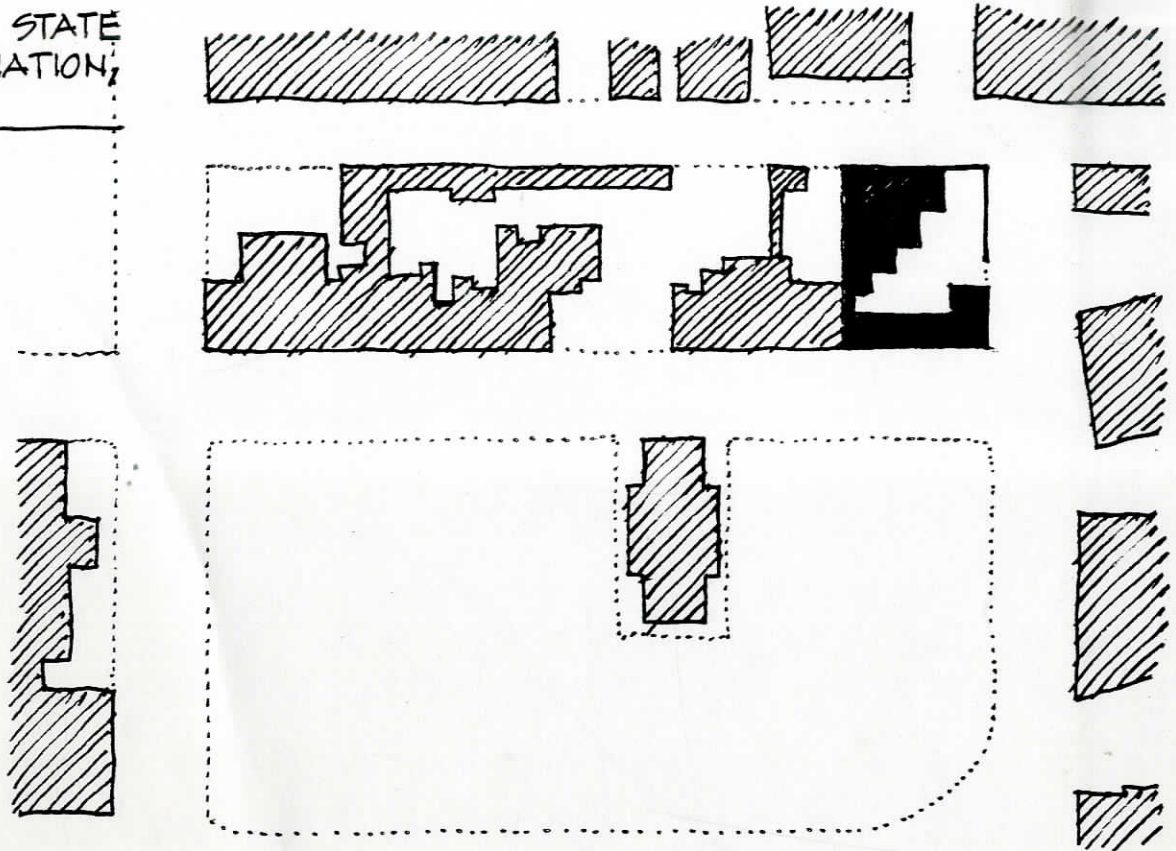
IN SECTION →



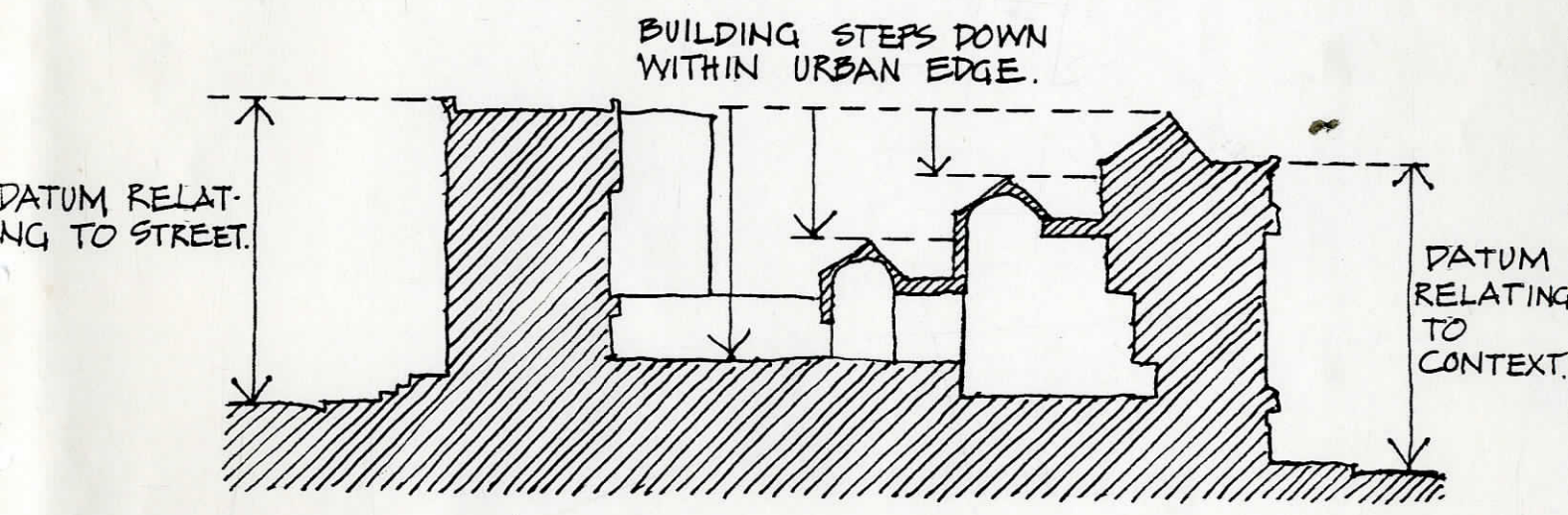
THE BUILDING IS LITERALLY
SEEN AS AN EXTENSION OF
THE NEIGHBORING VOLUME.



NEW YORK STATE
BAR ASSOCIATION,
ALBANY

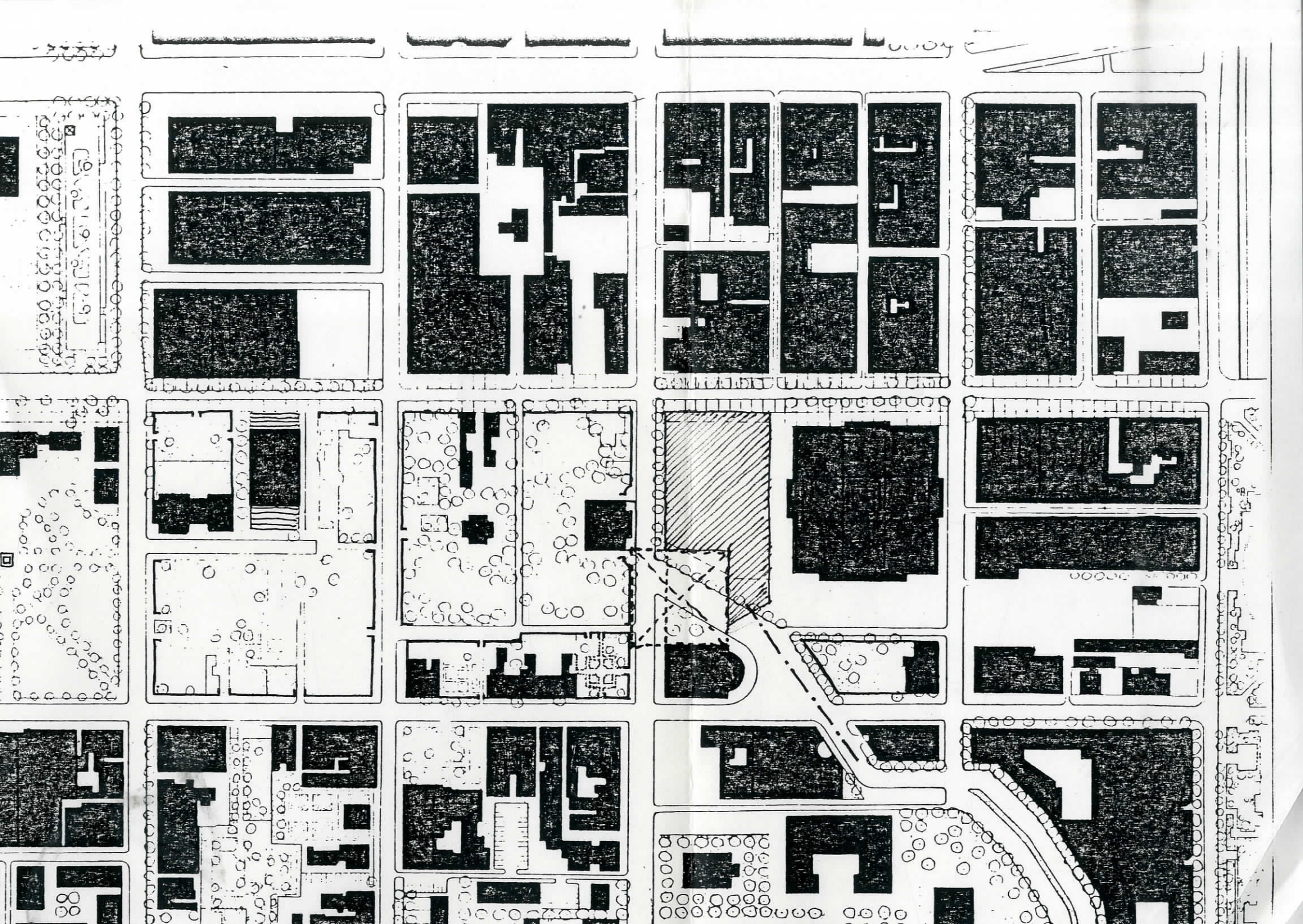


- CARVED-OUT VOLUME, IN PLAN & SECTION.

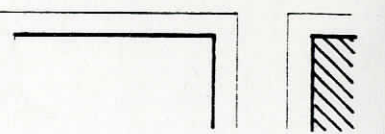
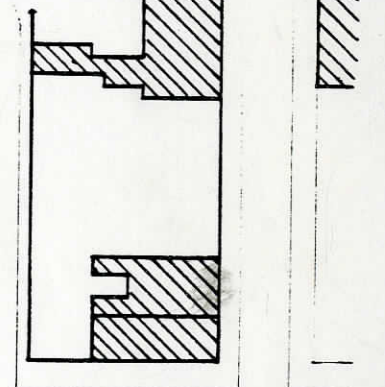
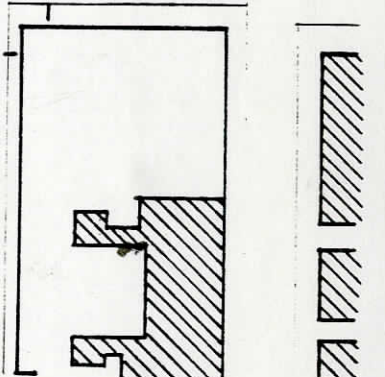
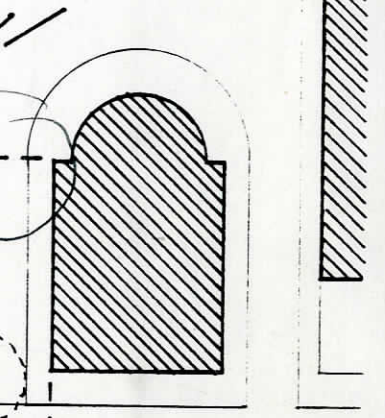
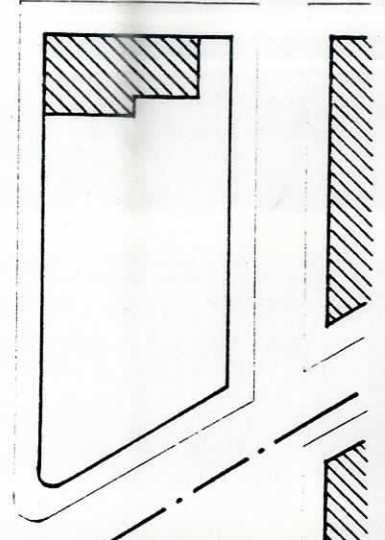
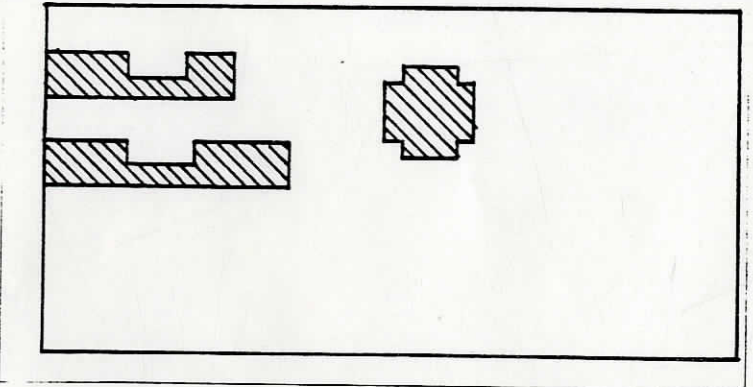
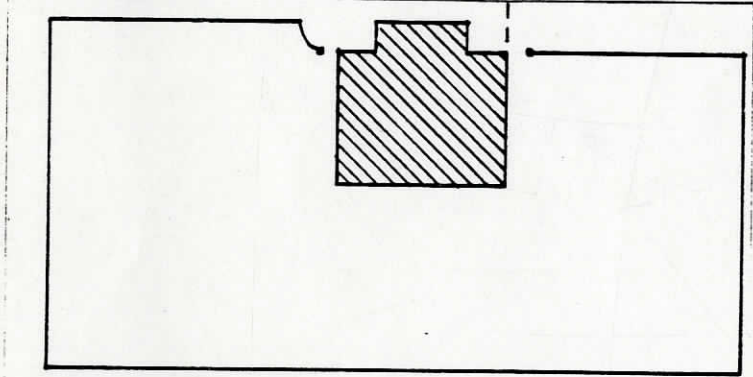
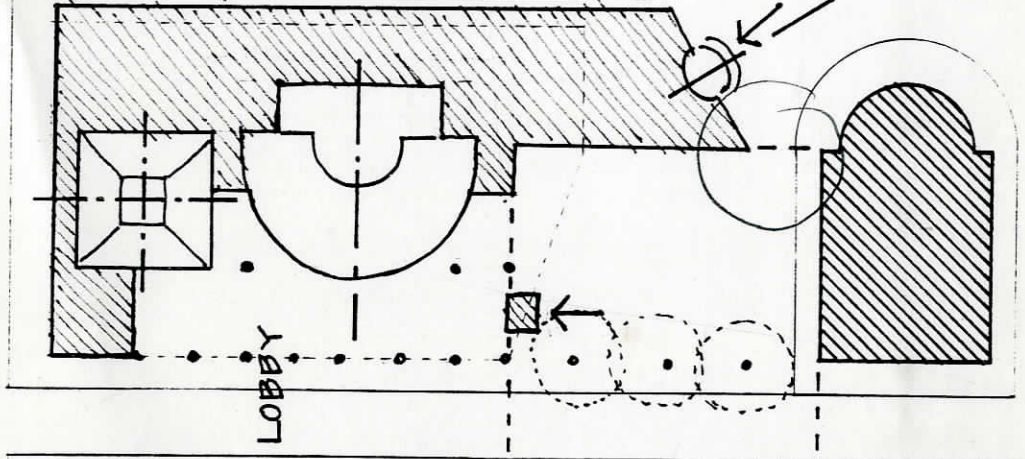
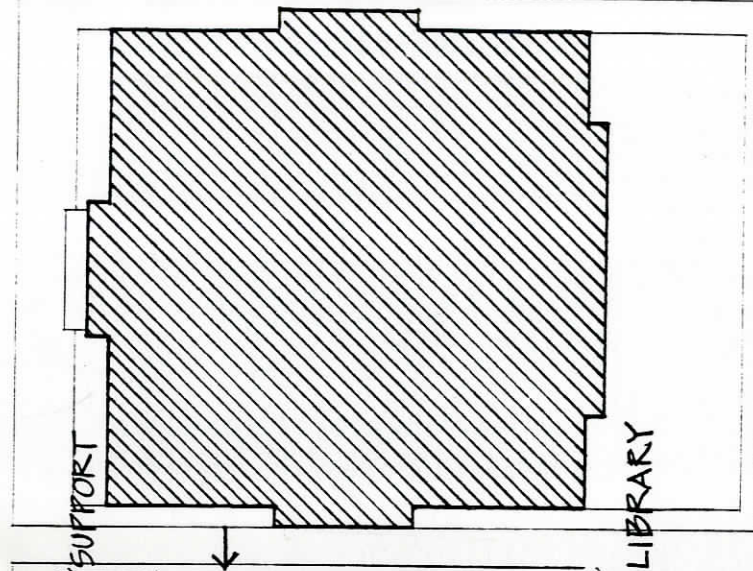
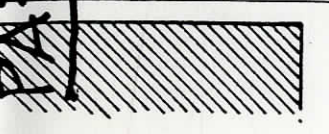
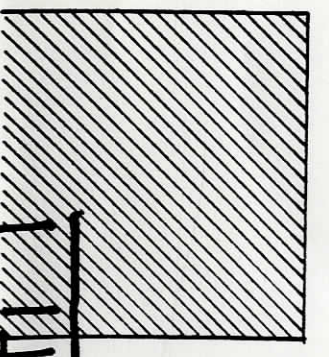
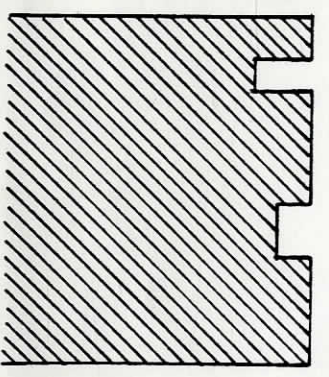
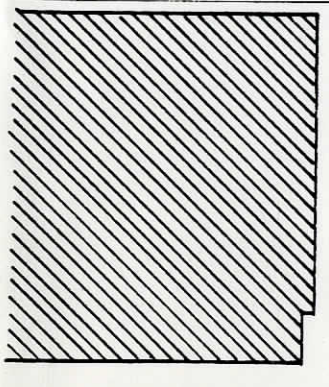
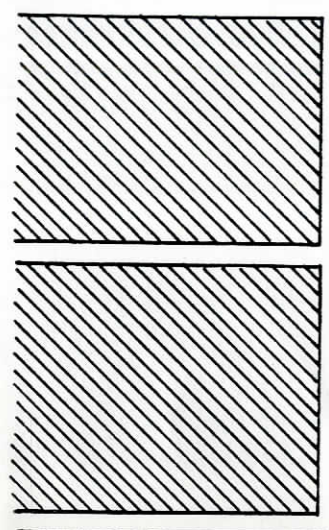


PARTI STRATEGIES

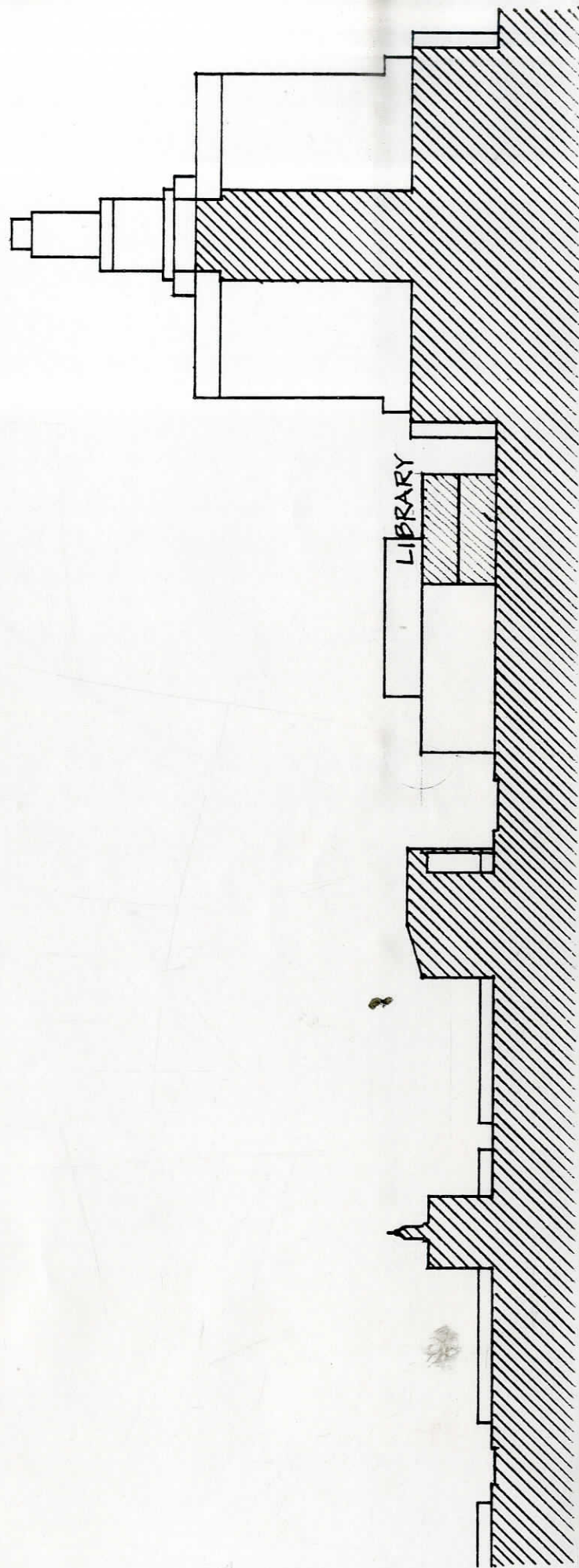
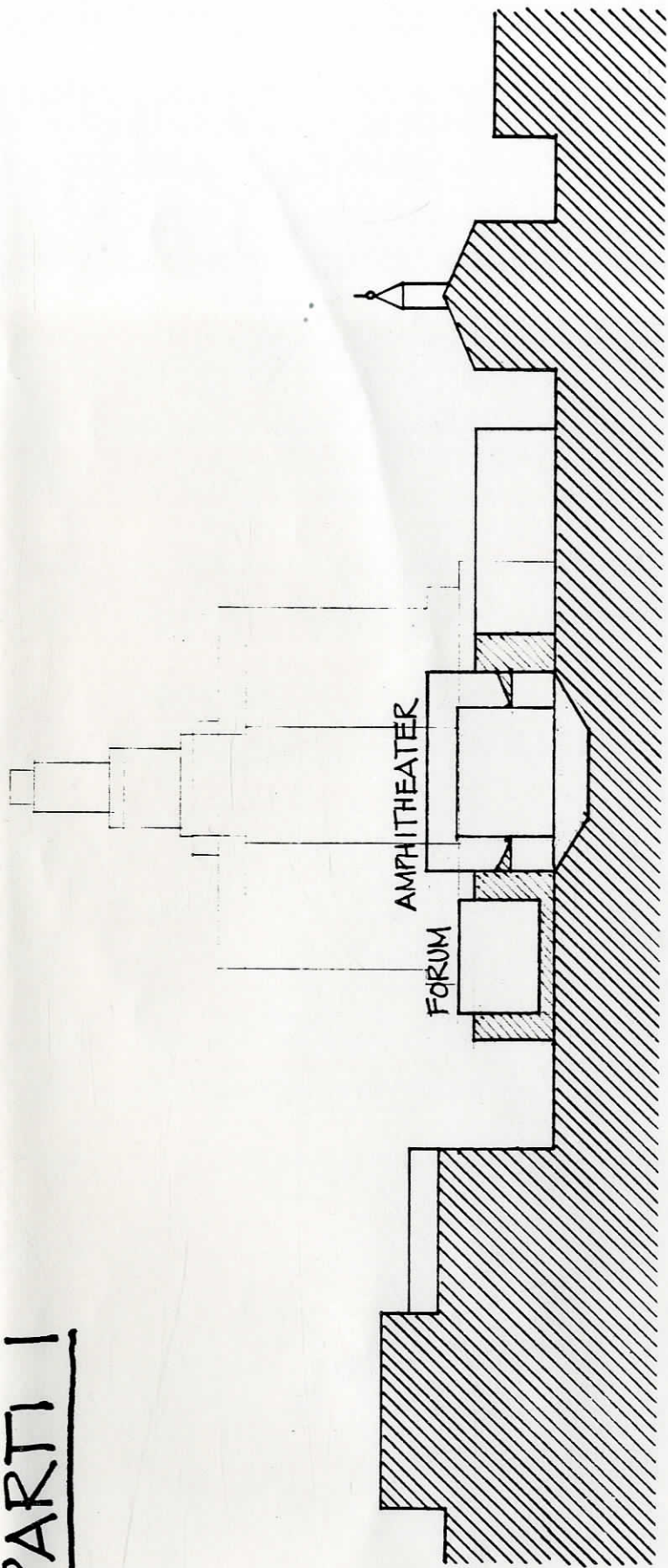
The following parti strategies combine the attitudes and ideas brought out by the site precedents and analysis with the volumetric location of the program on the site. The partis are essentially variations of one basic site strategy.

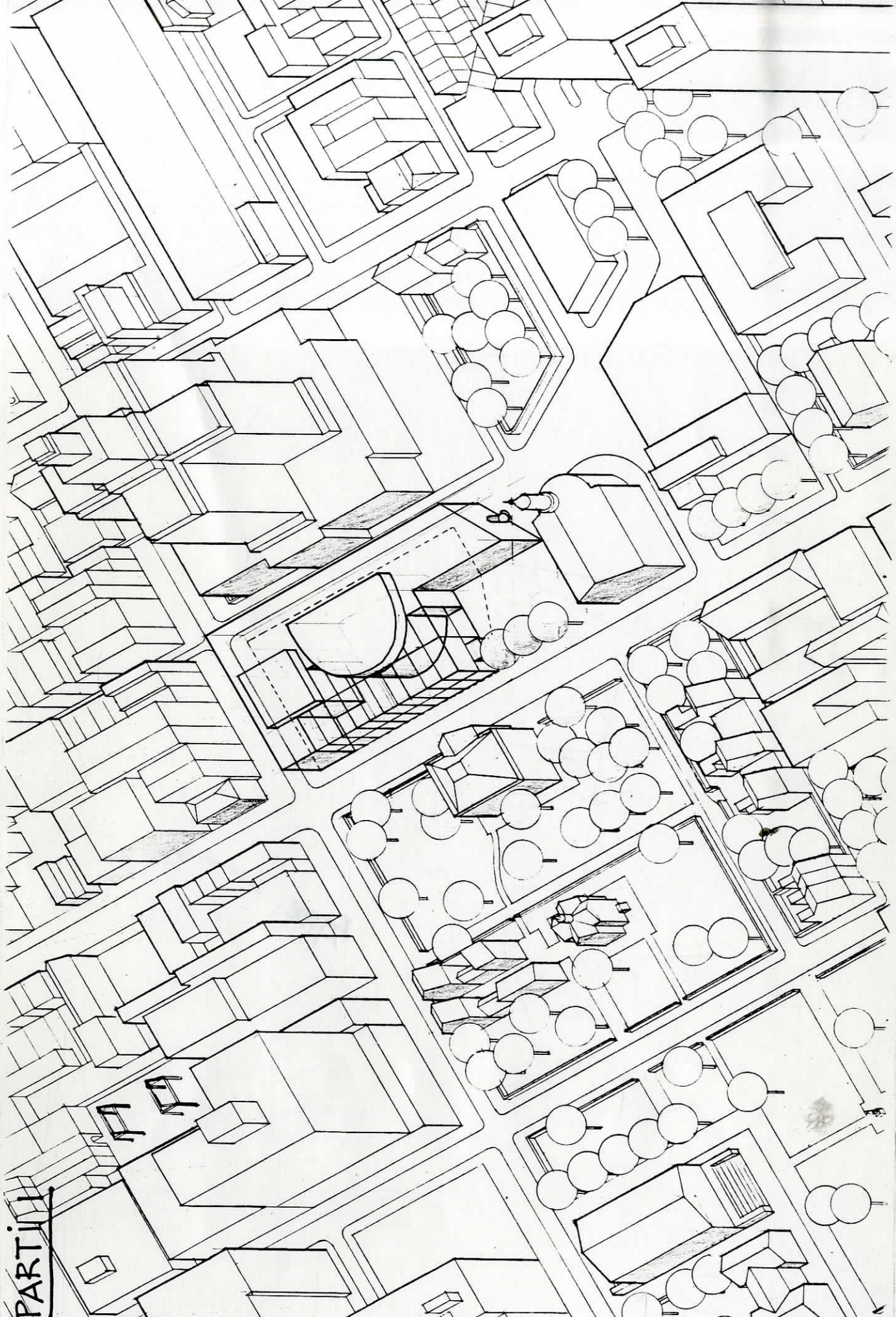


PART I



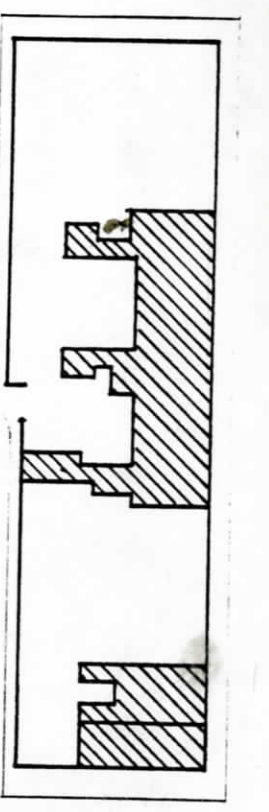
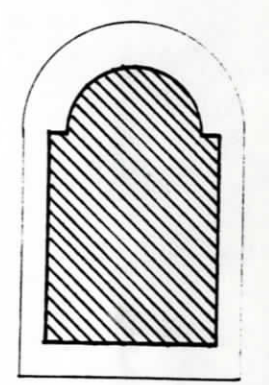
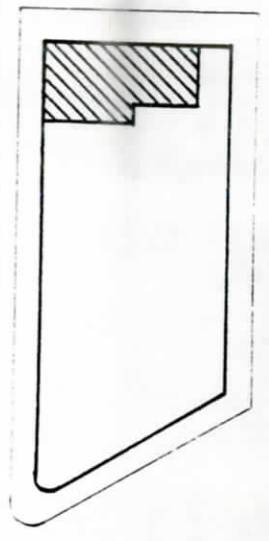
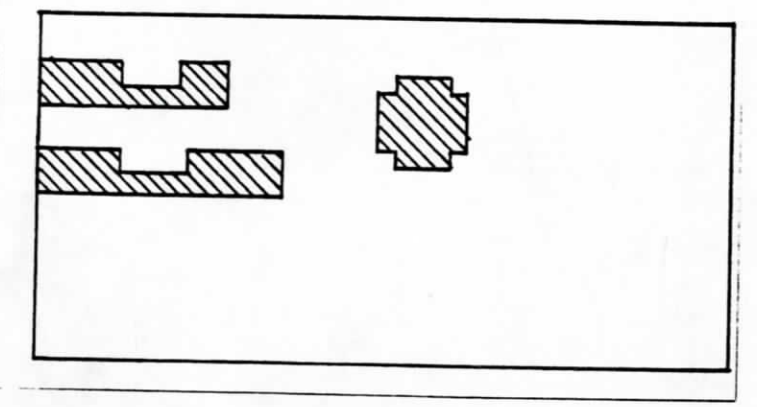
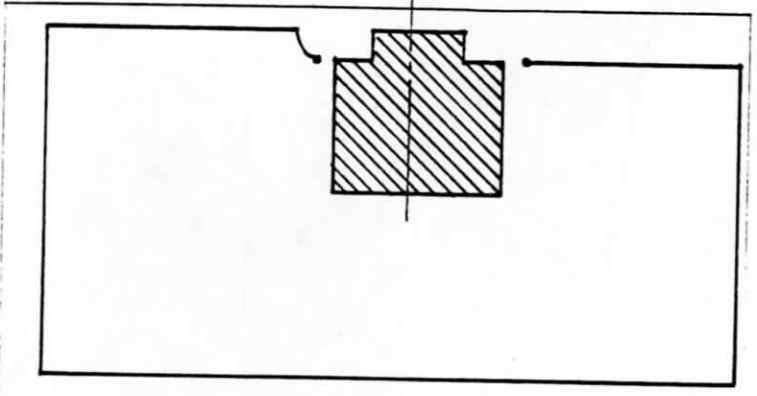
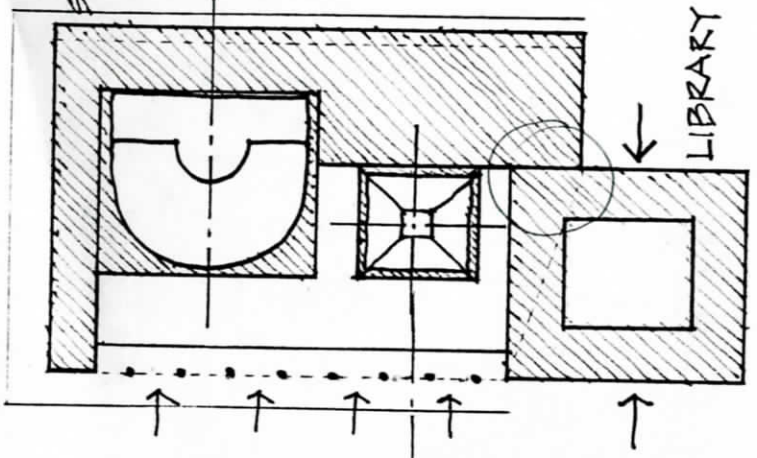
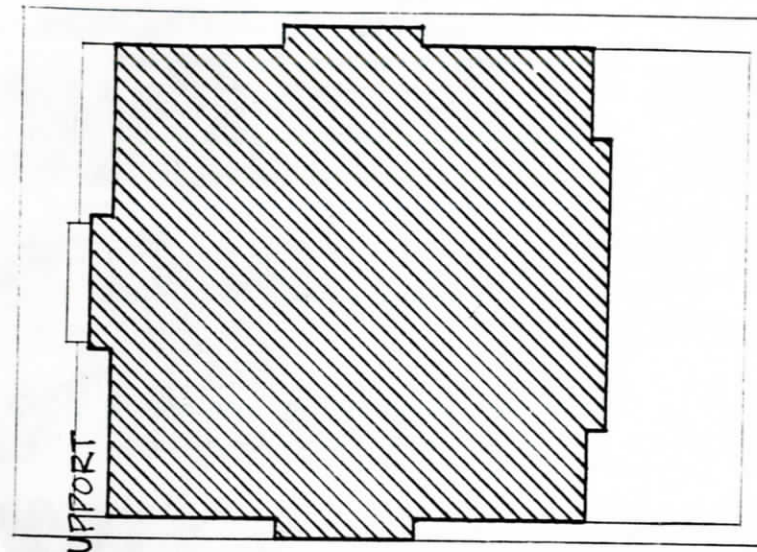
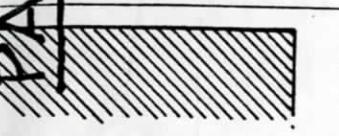
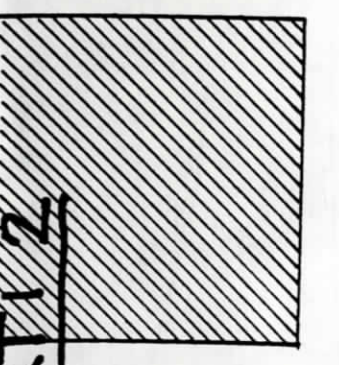
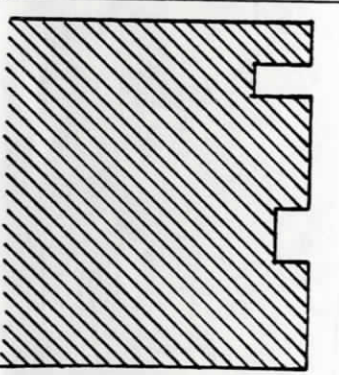
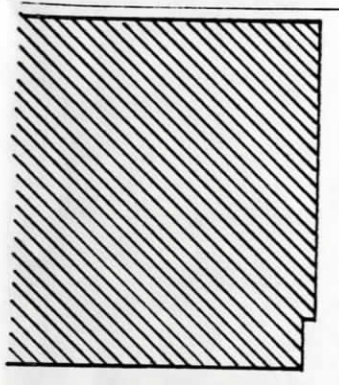
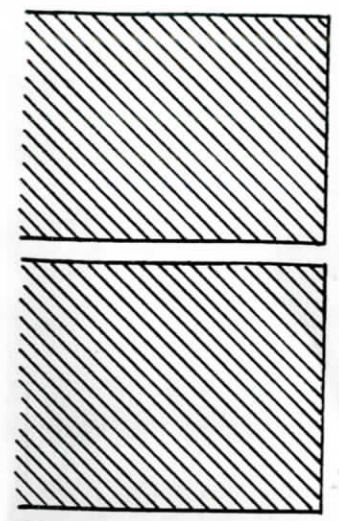
PART I



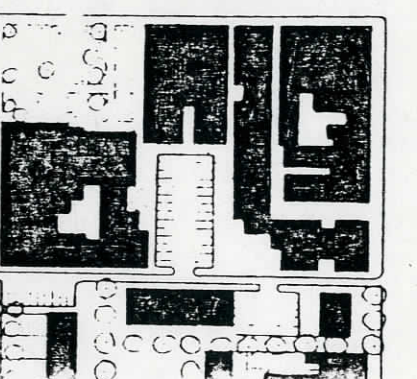
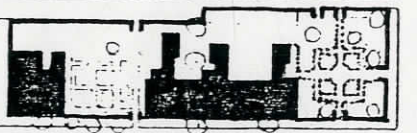
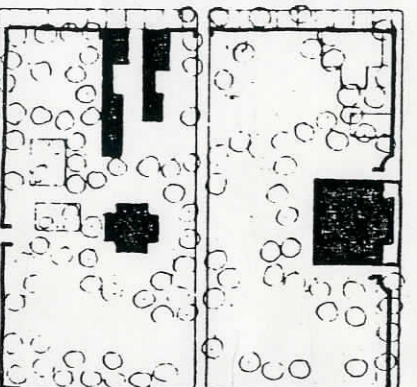
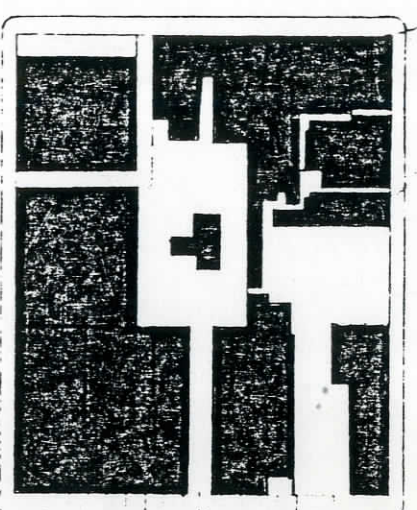
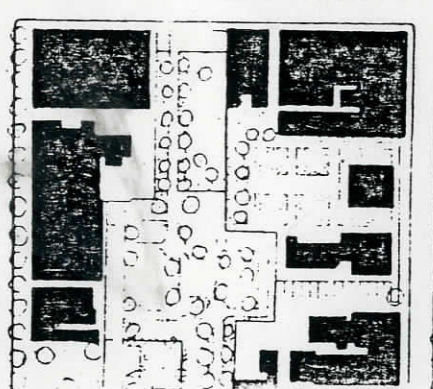
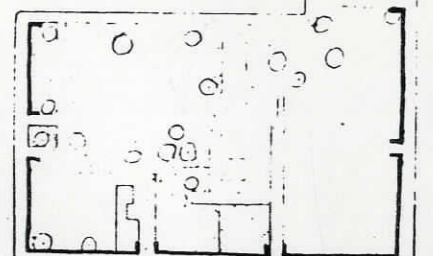
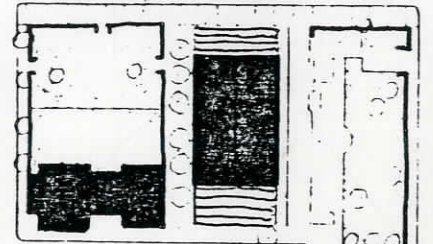
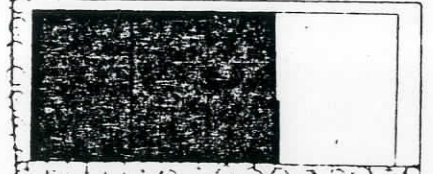
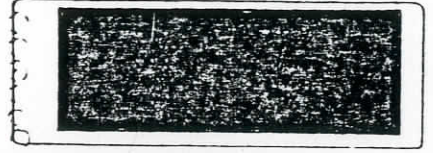
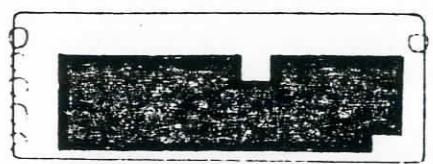
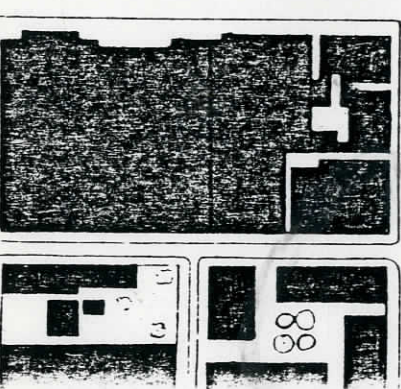
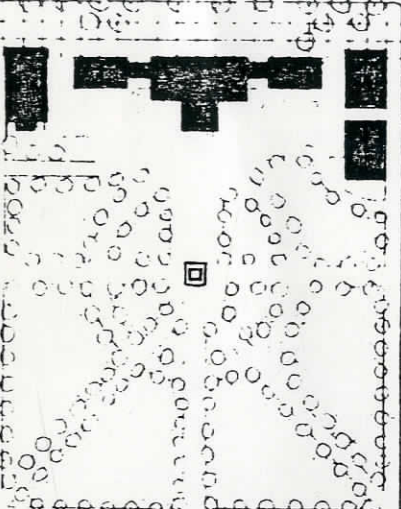
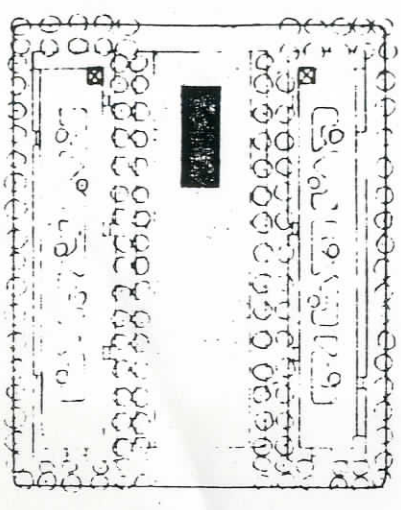
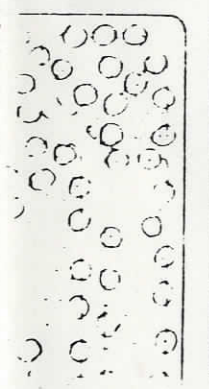
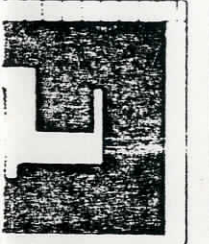
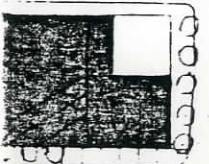


PART II

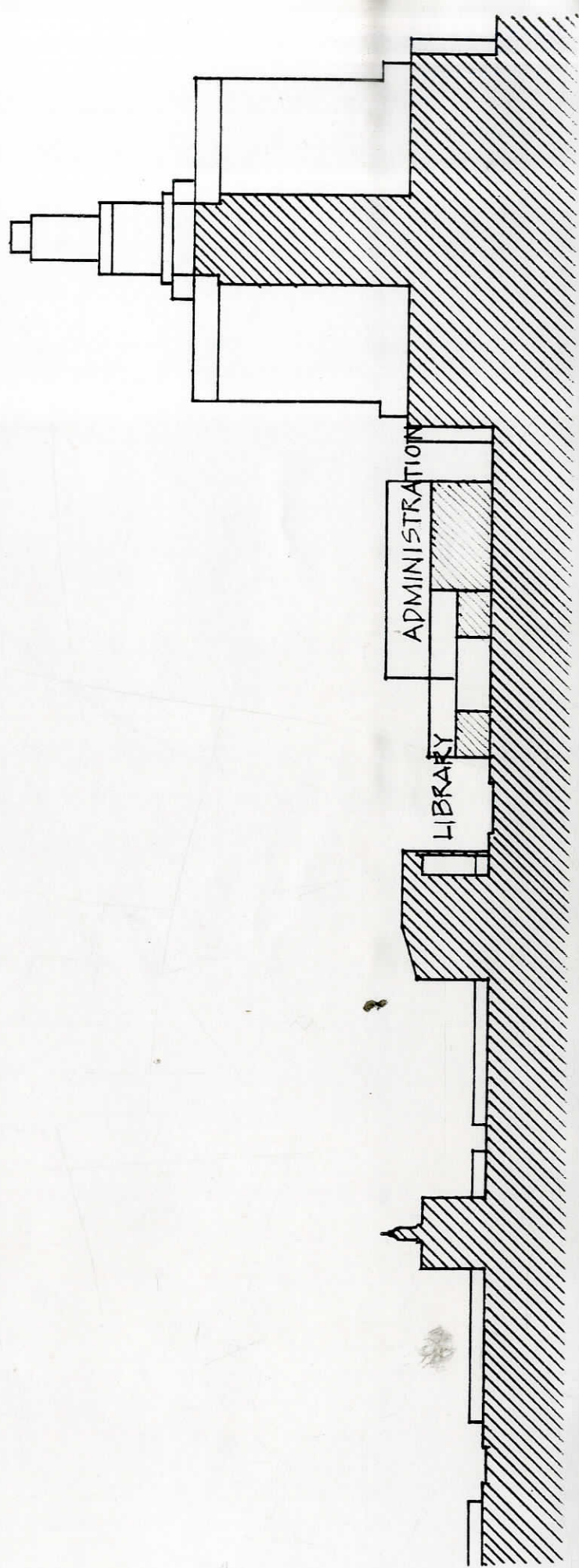
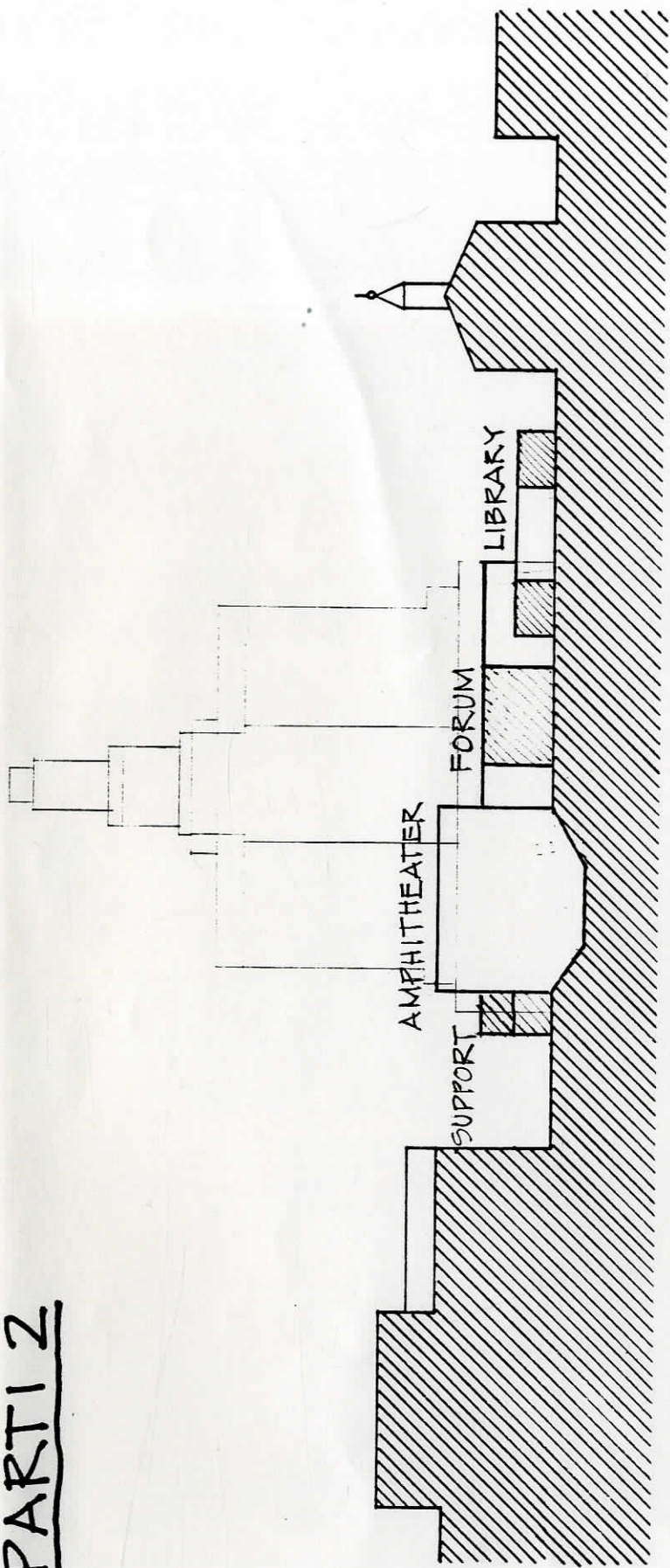
PART 2



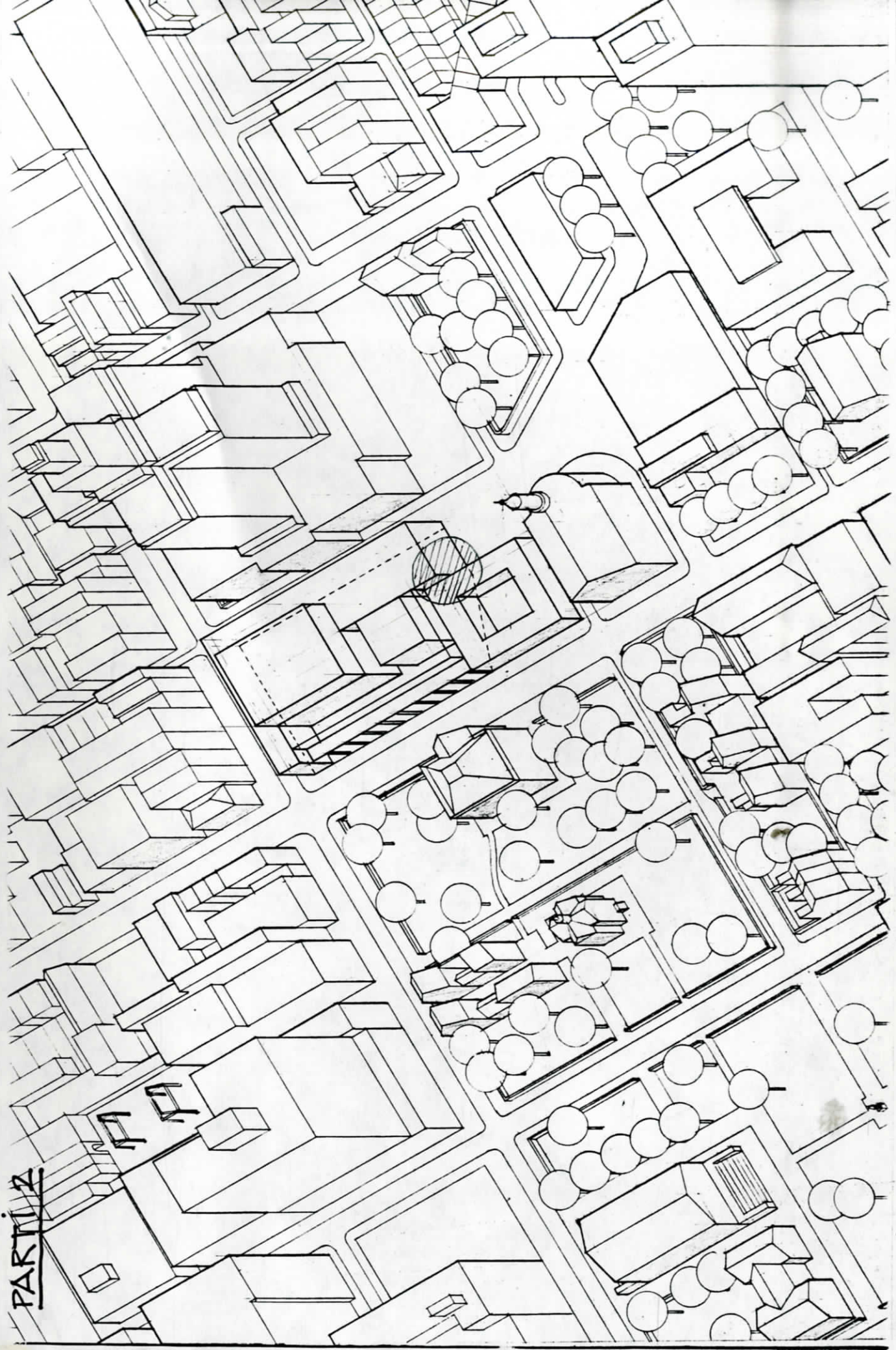
PART 2



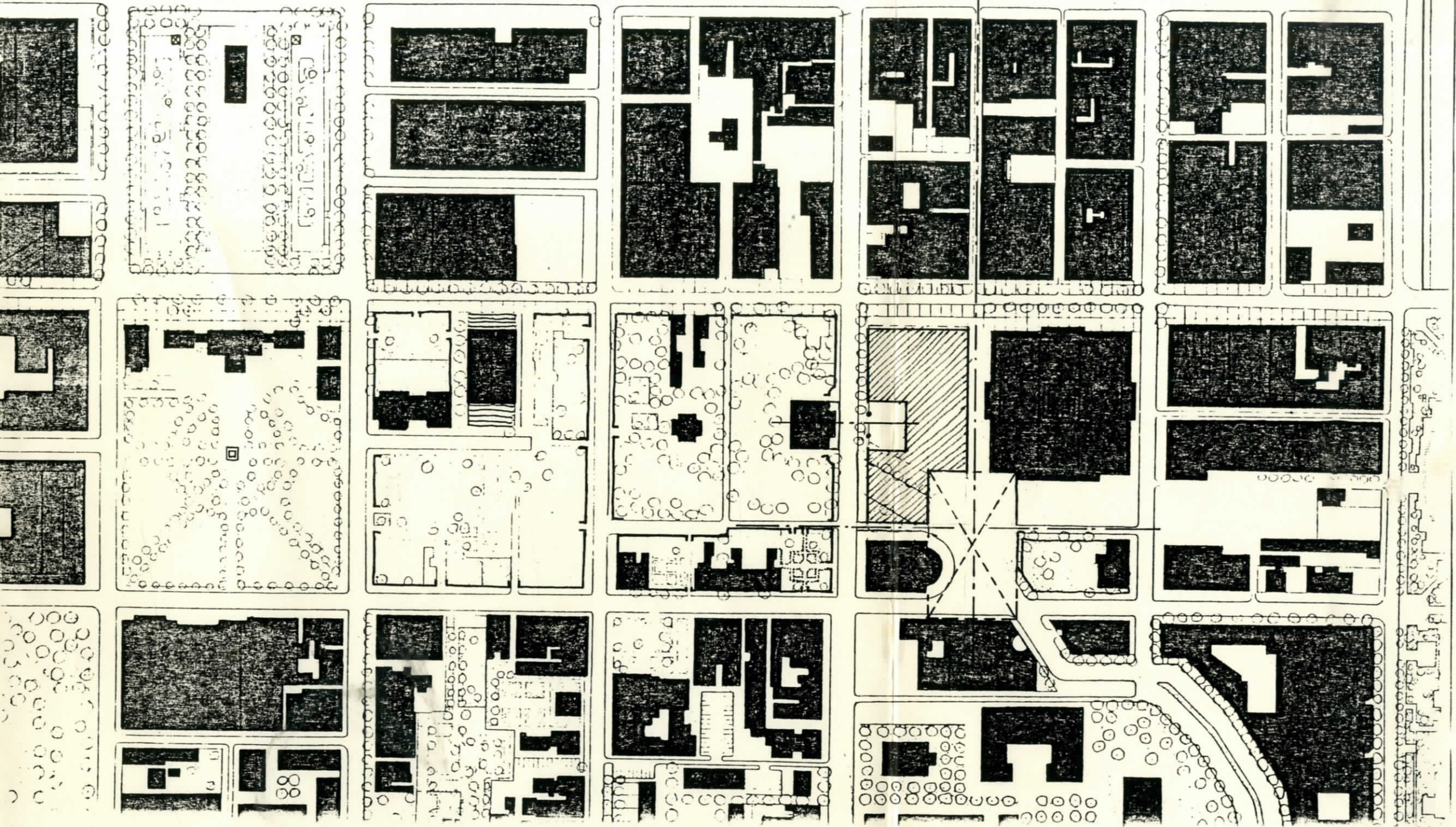
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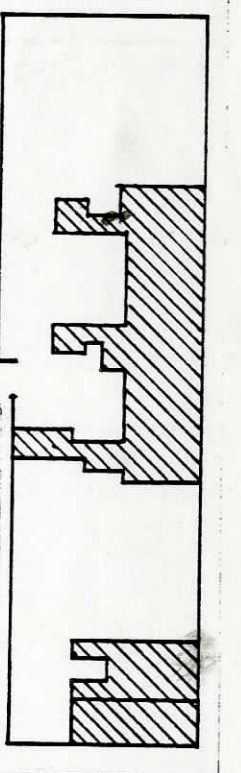
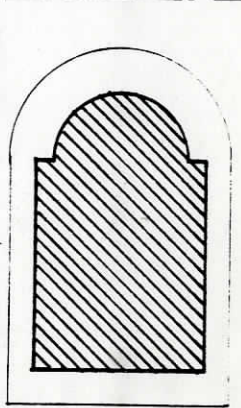
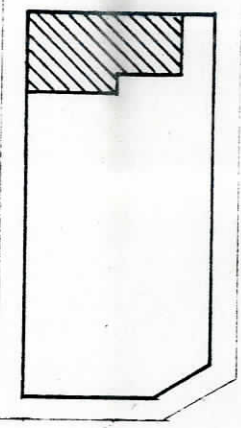
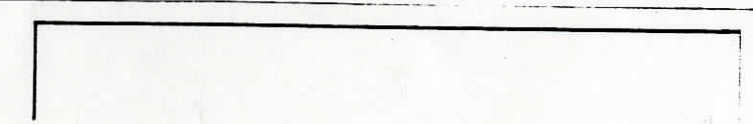
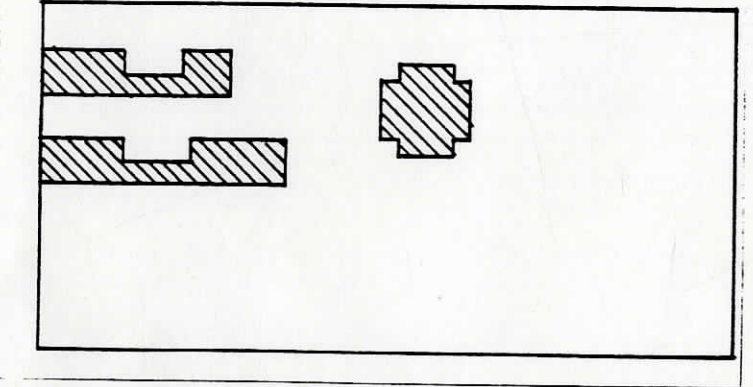
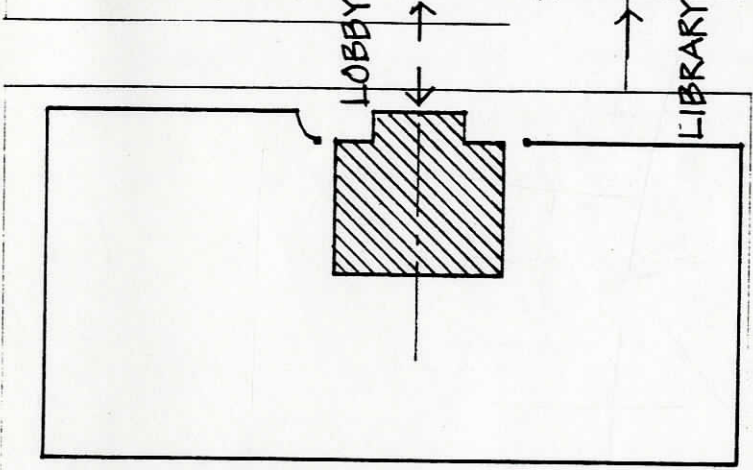
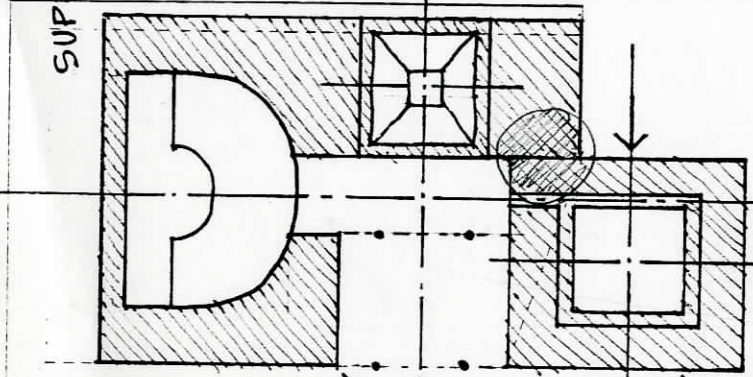
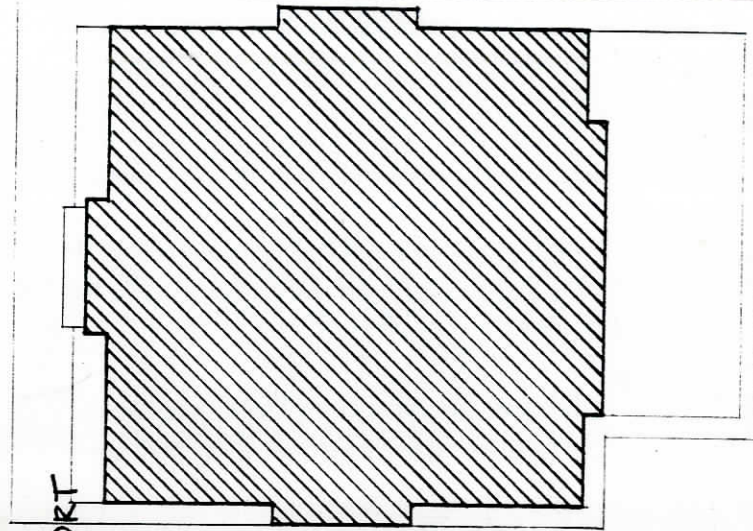
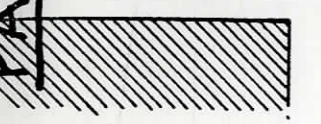
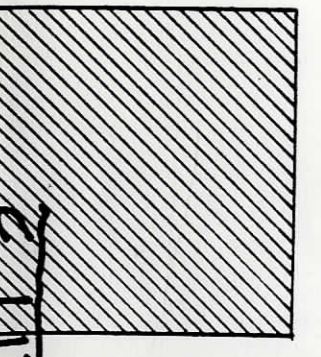
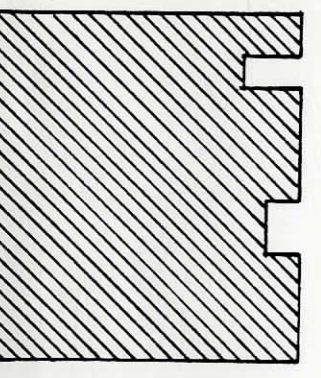
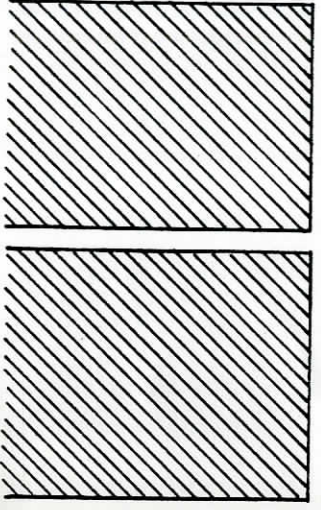
PART 12



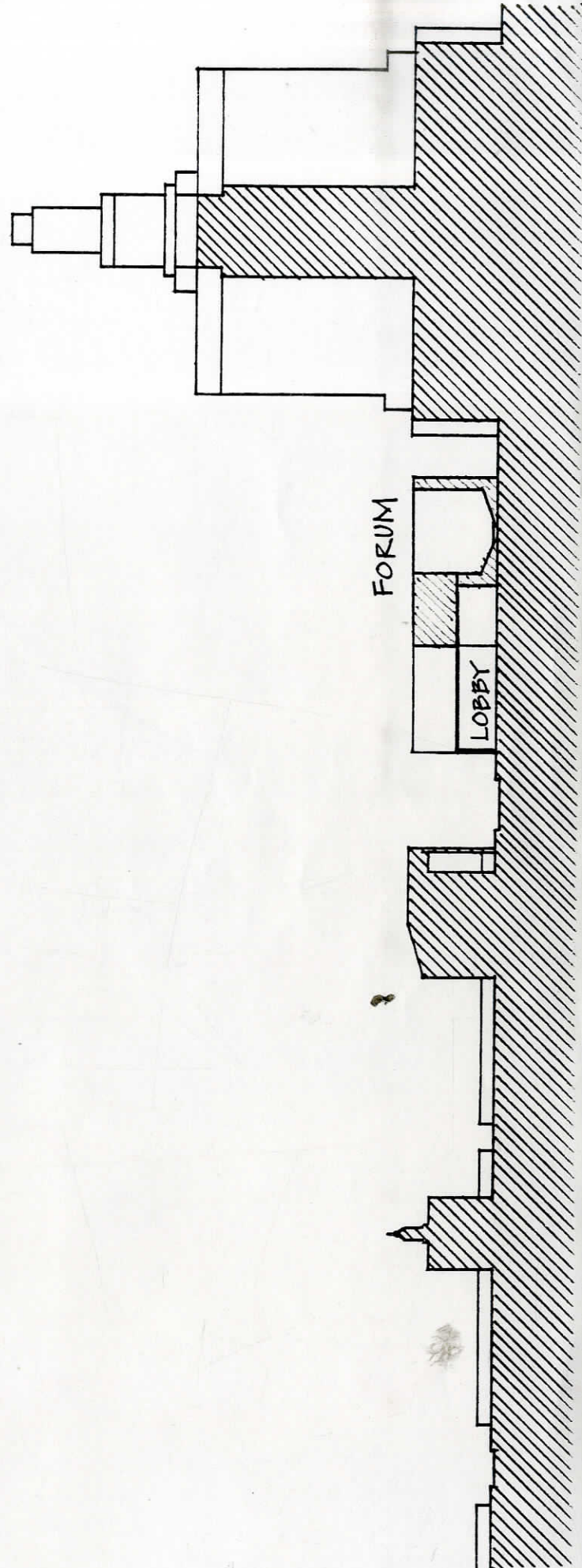
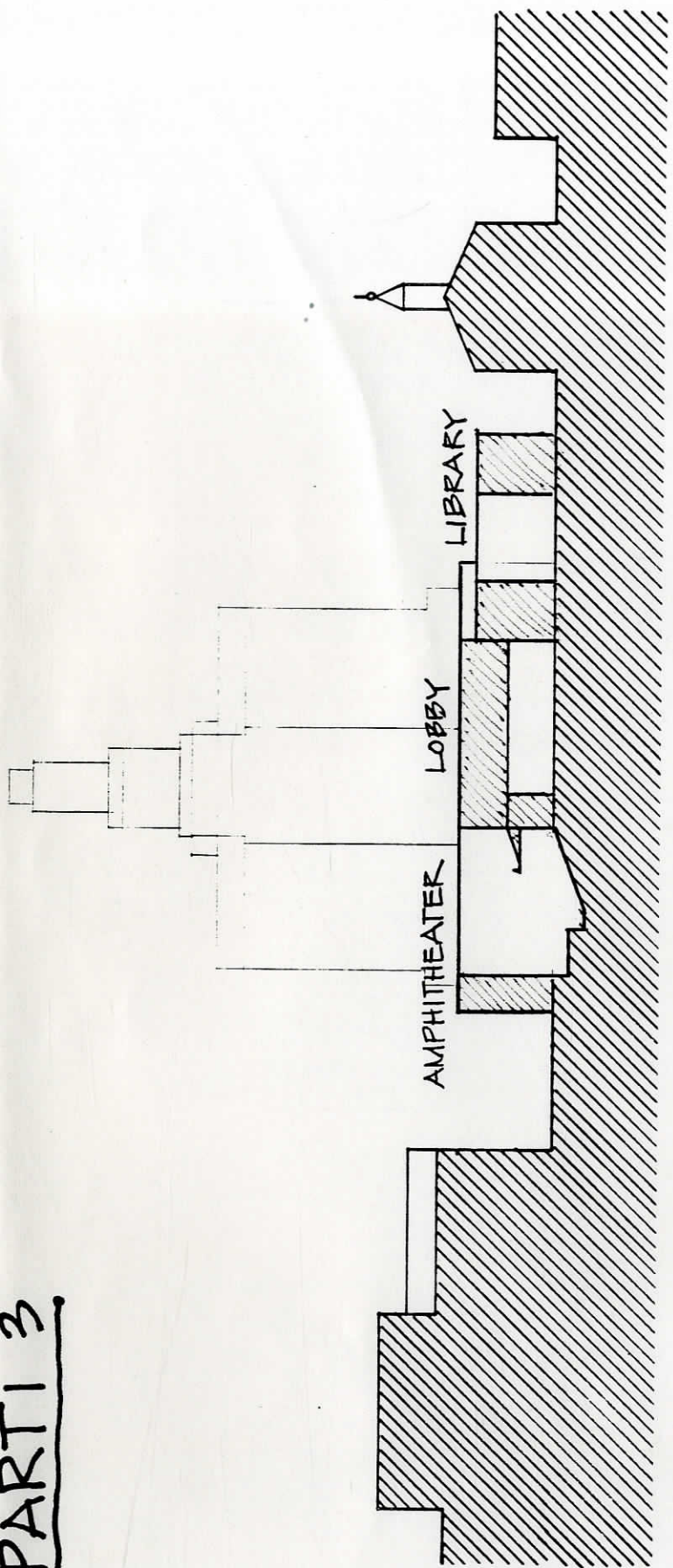
PART 3



PART 2



PART 3



PART 2

