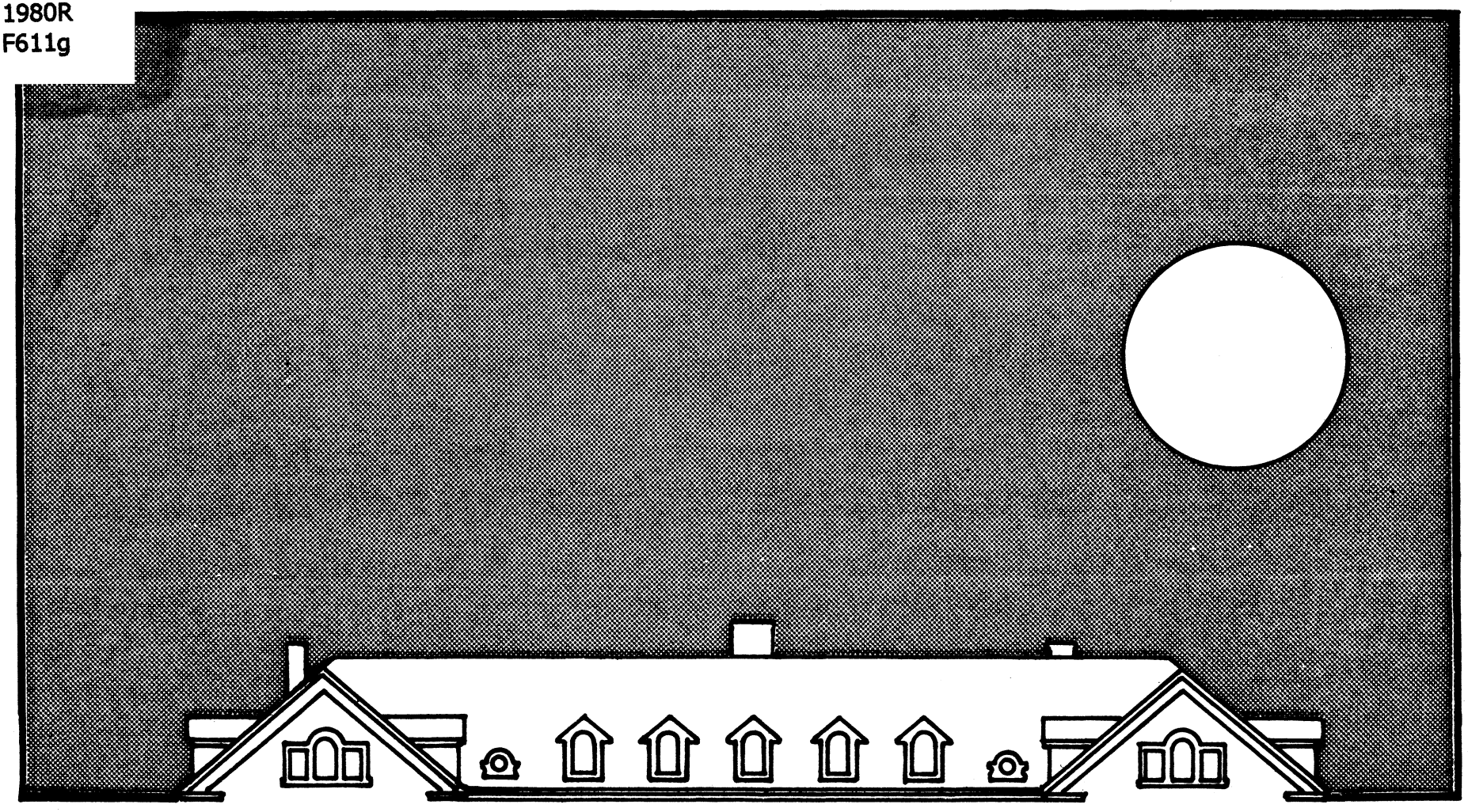

GARDINER HALL RENOVATION

Oklahoma State University **Stillwater, Oklahoma**

DESIGN PROGRAMMING AND DESIGN DEVELOPMENT

GARDINER HALL RENOVATION

DESIGN PROGRAM
DESIGN DEVELOPMENT

GARY S. FLESHER
SPRING 1980

School of Architecture
Oklahoma State University

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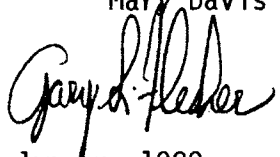
BOOK TWO: Design Development

BOOK ONE: ARCHITECTURAL PROGRAMMING

PREFACE

This book represents the first phase of work performed toward completion of Professional Project, the final step required to complete graduate study in Architecture at Oklahoma State University. Upon completion of Professional Project, I shall be eligible to receive the Master of Architecture Degree, the highest degree of architecture education, which provides the necessary preparation for those aspiring to enter the practice of architecture as professionals. This book is the result of hours of conversations with the administration and faculty of the Art Department at OSU. Many others have lent their time and patience to me by sharing their thoughts, advice and support. Particular thanks are extended to:

Herb Gottfried : Art Department Head
Joe Baker)
Richard Bivins)
Dean Bloodgood)
Nick Bormann)
Paul Cooper) Art Faculty
Susam Hamlet)
Ellen Meissinger)
Bob Parks)
Nancy Wilkinson)
Professor John H. Bryant : School of Architecture Head
Professor Bob Heatly : Professional Project Advisor
Professor Alan Brunken : Academic Advisor
Bill Halley : University Architect
Gloria Corley : Typist
Mary Davis : Printing



January 1980

INTODUCTION

THE PROJECT

"Renovation": the act of restoring to life vigor, activity; reviving; renewing
--Webster

The concept of building renovation has, within the past decade, become a movement of considerable force in this country. The building boom of the 50's and 60's was characterized by the philosophy of "new" is better than "old". As a result, many fine old landmarks were razed to make way for new, modern structures. The destruction of such buildings was carried out to such an extent that many cities soon lost all trace of their past architectural heritage. With the coming of the 70's came a recession, an energy crisis, and rising inflation, all of which have affected the construction industry with soaring building costs. As a result, innovations have appeared in design philosophy and building techniques. Renovation, although an old idea, now took on new light. Old buildings which no longer proved adequate for their use can be renovated, or retrofitted, to either better serve their original function, or to serve entirely new functions. It has been discovered in most cases that, if the building's structure is sound, not only can it be renovated at a lower price than that of an entirely new structure, but that in doing so, society also benefitted in that a certain portion of its heritage was being retained--that all important link to the past.

Renovation is not an entirely new concept at Oklahoma State University. The first renovation project on campus of major consequence was the renovation of the Old Gymnasium building to house the School of Architecture. This project, completed in 1976 at a cost of $850,000, has provided an important and creative example in the successful use of renovation as a tool in battling increasing building costs while preserving a campus landmark long associated with sentimental memories of the many people who had at one time been associated with the building. At present, there is a three year moritorium on new construction on the OSU campus in part to encourage renovation as an alternative to new construction. It appears then, that more campus buildings should be considered for renovation. Gardiner Hall presents an excellent opportunity for full scale renovation.

ART EDUCATION at OSU

Education in the visual arts has undergone enormous growth and development during the past several decades. Art related programs have expanded on most college campuses to bachelorate or graduate programs, even institutions where neither degree previously existed. The bachelor's degree in art is available at almost any state regional college and the Bachelor of Fine Arts degree is becoming more commonly the preferred degree. The Master of Fine Arts degree, the terminal degree in studio art, has garnered acceptance as the professional degree for the artist-teacher. Accreditation for academic programs, another mark of the rate of expansion, is now carried out by the National Association of Schools of Art.

Curricularly, there are several kinds of visual arts programs: art for art's sake programs which relate degrees to the traditionsl thrusts of the fine arts; art and design programs that stress the interrelatedness of the visual arts and the study of theoretical and applied design; avant-garde programs which strive to be on the leading edge of arts activity.

The program at OSU is more closely tied to art and design. The program is about forty years old and has always had a strong drawing and design core curriculum. Students currently study most of the traditional art and design subjects: drawing, design (two and three dimensional), painting, printmaking, graphic design, sculpture, ceramics, jewelry and metalsmithing. Course work is offered at the beginning and advanced levels. About 50% of all enrolled students obtain an art degree as a vehicle for a liberal arts education. Another 25% work toward certification for public school teaching, and the remainder work to achieve commercial and aesthetic success in graphic design fields or studio art.

Students at OSU seem to have achieved about the same level of success as students from comparable programs at other universities. A small percentage of graduates has gone to graduate school, college teaching, studio recognition, and careers in graphic design.

The future program for the OSU department calls for continued development of courses in theoretical and applied design and for a Master's degree program for the public school teacher.

PURPOSE

In my search for a suitable architectural project to be undertaken as my Professional Project, I first established my educational goals for the project. After considerable thought, I established my goals as the following:

> To undertake an architectural design project which would fully challenge my abilities as a designer; a project which would encompass and surpass all my previous educational experiences in the field of architecture.
>
> That the project selected should be a realistic one with a real client and a real situation, a project which is fully intended to be implemented. Thus, I would not only be fulfilling an educational degree requirement, but also lending my services to further the cause of enriching the environment of my fellow man through competent architectural design.
>
> To undertake and carry through the project as it would be carried out in an actual office situation through a systematic, analytical process.

Upon establishing these educational goals, I then began the process of searching for a suitable architectural design project. With luck and at the suggestion of John Bryant, Head of the School of Architecture, I discovered the Gardiner Hall Renovation Project for the OSU Art Department. I selected this project for my Professional Project as it not only met my educational goals for the course, but it also offered me the opportunity to become involved in a comprehensive renovation project. Renovation has long been a major interest of mine, and although I have had experience in several renovation projects in previous design courses, the Gardiner Hall Renovation Project far surpasses those previous experiences in comprehensiveness and complexity. And, to be sure, Gardiner Hall is of definite historical and architectural value to the OSU campus as well as the City of Stillwater. If I can, with this project, help save this fine building from demolition and aid in its transformation into a once again useful structure for the OSU Art Department, then my goals shall be

more than fulfilled. Gardiner Hall was scheduled for demolition in 1974 to make room for a new auditorium; however, funding for that auditorium never materialized, and with the moritorium on new construction on campus, combined with continually rising building costs, it appears the new auditorium is now only a dream. Fortunately, Gardiner Hall escaped demolition and remains intact.

Another factor which played an important role in my selection of the Gardiner Hall Project for Professional Project was the high degree of reality of the project. The Art Department has never had adequate modern facilities since its beginning at OSU. Because of this, it is extremely difficult for the Art Department to attract high quality faculty and students of the caliber required to become a prominent art education facility. It is high time that the Art Department be given its chance to blossom.

Recently, encouragement has come from the OSU Foundation with its interest in the future of the Art Department. In October 1979, the Foundation was presented designs for a new art complex to be located just north of the Gardiner site. The designs were presented by two graduate Architecture students as their professional project. I must admit that a new complex such as they submitted would be the optimum situation for the Art Department, but the recent actions of the state legislature now makes these schemes unfeasible. It is my hope that with this project, I shall offer in the design solution which results from this book, a feasible alternative solution for the needed improvement in the OSU Art Department.

OBJECTIVES

Having selected the Gardiner Renovation Project for my Professional Project, I then established the following project objectives:

- Architectural Programming
- Schematic Design
- Design Development
- Design Solution Presentation
  - Slides
  - Drawings
  - Model

THE PROGRAM

Programming: "A process leading to the statement of an architectural problem and the requirements to be met in offering a solution." - Webster

The programming process is a creative, problem solving effort. Before problems can be solved, they must first be sought out, defined, analyzed, and categorized. You can't solve a problem unless you know what it is. Programming concerns five steps in the search for sufficient information to clarify, to understand, and to state the problem:

1. Collect and analyze facts and data
2. Determine needs
3. Establish goals
4. Uncover and test concepts
5. State the problem

Programming, therefore, involves an organized method of inquiry...a five step process... interacting with the considerations of Function, Form, Economy, and Time. These considerations indicate the types of information needed.

THE PROCESS

ARCHITECTURAL PROGRAMMING

- ☐ **Determine Influences: FACTS & DATA**
  - Historical background
  - Client
  - Recource people
  - Users
  - Site analysis
  - Building analysis
  - Climate analysis
  - Zoning regulations
  - Code survey
- ☐ **Determine Requirements: NEEDS**
  - Space requirements
  - Functional relationships
  - Project phasing
  - Budget analysis
- ☐ **Establish Project Direction: GOALS**
  - Project goals
- ☐ **Analyze Ideas: CONCEPTS**
  - Programmatic concepts
- ☐ **Summarize: PROBLEM STATEMENT**

PART ONE: FACTS and DATA

FACTS: Knowledge obtained from investigation, study, or instruction presented as having objective reality; truth.

DATA: Factual material used as a basis for reasoning, discussion or decision.

HISTORICAL INFORMATION STILLWATER and OSU

The Stillwater area was the first area of the State of Oklahoma to be settled by the white man. As is well known, up until the Land Run of 1889, Oklahoma had been set aside as Indian Territory. The first attempt of establishing a settlement took place on December 22, 1884. Several previous attempts led by David Payne, had been thwarted by the U. S. Army, as it was illegal for white men to settle in Indian Territory. The 1884 attempt, however, was more organized. A group of some 200 men led by William Couch successfully established a colony on Stillwater Creek near where it is joined by Boomer Creek, which is approximately one mile southeast of the present site of Stillwater. The colony survived for about a year until the illegal settlers, or "Boomers" as they were called, were forced to evacuate by the Army. Although these men had failed in their struggle for settlement, it was the actions of these men and other Boomers which finally led to the opening-up of Oklahoma Territory to settlment by the white man.

The Oklahoma Land Run took place on April 22, 1889. Guards were posted along the border to prevent attempts of overly-eager settlers to sneak in before the opening date in order to claim the best land. Such preventive measures were not fully successful, as many settlers made their way to predetermined areas and staked out their claims. Of these "Sooners", Robert Lowry, John Barnes, David Husband, Robert Cooper, Frank Duck, Thomas Miller, and Sanford Duncan settled in the Stillwater area at the city's present location, and became the city founders. On may 24, 1889, the new town was plotted, and on June 11, the first town government organized. Upon application approval, Stillwater was officially designated a city on June 6, 1890. At that time, the city consisted of 160 acres.

When the question arose as to which city would be the seat of then County #6, a contest among Payne Center, Perkins, and Stillwater erupted. Payne Center, located between Stillwater and Perkins, soon compromised and stepped out of the contest upon the agreement that the county be named Payne County. Perkins, ten miles south of Stillwater, remained a rival, however, and a hostile one at that. At one point in the contest, townsmen of the two cities nearly engaged in a gun fight along Stillwater Creek, when a group of armed Perkinites on their way to Stillwater to take the county records, then in Stillwater by force, were met by armed men

from Stillwater. What could have erupted into a bloody battle was averted, but only after a heated debate between the two city's leaders along the banks of the creek. It was decided that bloodshed would only set back the growth and development of both towns, and that the matter should be decided in a county election. The vote resulted in Stillwater's favor and on May 2, 1890, Stillwater was officially named as the couty seat of Payne County.

One of the first acts of the new town was a proposed bond issue of $10,000 to aid in the construction of an "Agricultural and Mechanical College" at Stillwater. The vote favoring the proposition was unanimous and Oklahoma A & M College (now Oklahoma State University) was opened on December 14, 1891. The first building to be constructed, now named Old Central, was completed in 1894 at the cost of $20,000. It was equipped with all modern appliances, completely heated by steam, and furnished fully with the most modern furniture of the time. Eight acres were set aside for a campus, and walks and driveways laid out.

From that time on, the city and the university grew rapidly. Today, Stillwater is the eighth largest city in the state with an approximate population of 33,000. Oklahoma State University is now one of the largest in the state with an enrollment of 20,000 on the Stillwater campus in addition to the campuses of the technical school in Oklahoma City, the technical training school at Okmulgee, and agricultural extension offices in each county.

HISTORICAL INFORMATION GARDINER HALL

Gardiner Hall was constructed in 1910 at a cost of $62,000 as a girl's dormitory and was named the Women's Building. A. E. Etherton was the architect. The building served not only as a dormitory, but also housed the Dean of Women and women's physical education classes. Two gyms with shower and locker rooms in between were located on the basement level. In addition, the building was home for a multitude of other activities, among them speech, agricultural extension, drafting, a mailing room, a library for physical education, karate, cadet drills, musical activities, and 4H posted contest results within The name of the building was later changed to Gardiner Hall, in memory of Maude Gardiner, past head of Home Economics.

In 1915 the building suffered a major fire which probably destroyed the two upper floors as well as smoke and water damage to the remaining portions. The building was remodeled to its original character soon after.

Sometime before 1922, Gardiner Hall was discontinued as a dormitory, and became the home of OSU Extension service. Since then, it has housed several different departments until the Art Department took residence in the late 1960's.

Gardiner Hall has played a significant role in the history of the university and the City of Stillwater. It is one of the oldest remaining buildings on campus, located in the oldest section of campus. Nearby, to the southwest, still stands the first building built on the campus, Old Central, completed in 1891. Located immediately west of Gardiner Hall is yet another old campus landmark, Morrill Hall.

CLIENT

Herb Gottfried: Art Department Head
Oklahoma State University
212A Gardiner Hall
405-624-6016

RECOURCE PEOPLE

ART DEPARTMENT PERSONNEL:

Joe Baker : Art Principles
Richard Bivins : Ceramics
Dean Bloodgood : Drawing and Painting
Nick Bormann : Graphic Design, Silkscreen
Paul Cooper : Sculpture
Susan Hamlet : Jewelry, 3 Dimensional Design
Ellen Meissinger : Watercolor
Bob Parks : Print Making
Nancy Wilkinson : Slide Library

UNIVERSITY ARCHITECT'S OFFICE PERSONNEL

Bill Halley : University Architect
Troy Cobb : Civil Engineering
Vernon McKinsey : Director of Utilities

USERS

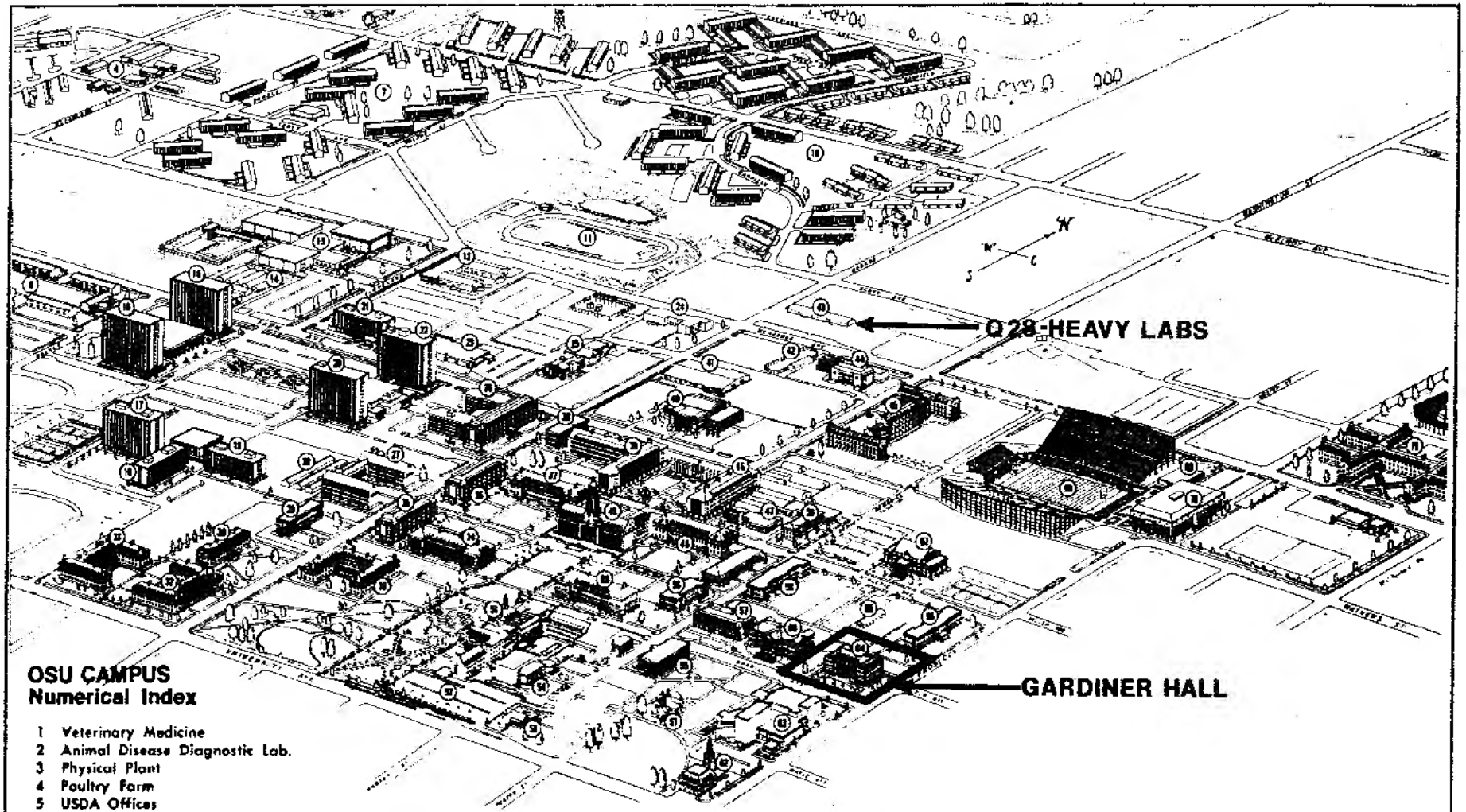
GENERAL PUBLIC: Included in this group is Stillwater residents and visitors from other cities and states. They come to view the traveling exhibits and student exhibitions, and/or to attend lectures and films. Their ages range from very young to old and they come from all walks of life. Their main space is the Gallery.

STUDENTS: These are students not majoring in Art who walk past the building to/from other parts of the campus or neighboring residential areas. Some of these students are enrolled in art courses to fulfill a degree requirement or an elective course, or for personal advancement. Their ages generally range from 18 to 25. Their spaces include the Gallery, Lecture Room, Slide Library, and lower division course studio spaces.

ART STUDENTS: These the the principle building users. They need 24 hour access to the studios and labs, and require functional space to work in that is flexible and durable. For their emotional and social needs, they need lounge and refreshment space, as well as quiet areas for study and contemplation.

MAINTENANCE AND SERVICE PEOPLE: Service circulation should be well planned to allow delivery and shipping of supplies and exhibits, and performance of service functions in a way that is safety conscious and non-distracting. For ease in maintenance duties, surfaces should be durable and easily cleaned. They require storage rooms for supplies and equipment on each floor.

SITE ANALYSIS



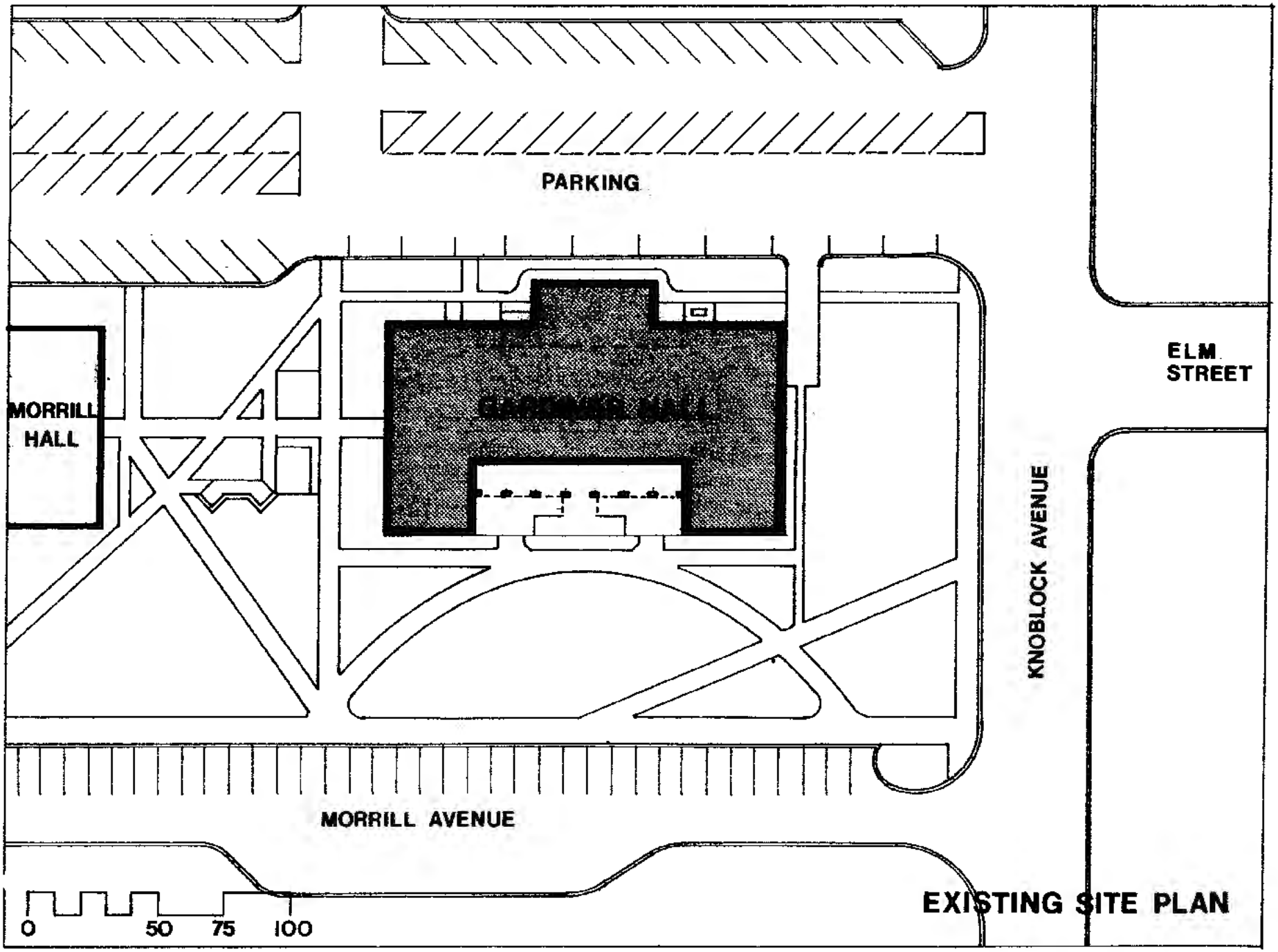
OSU CAMPUS
Numerical Index

1 Veterinary Medicine
2 Animal Disease Diagnostic Lab.
3 Physical Plant
4 Poultry Farm
5 USDA Offices
6 Brumley Apartments
7 Apartment Housing
8 Outdoor Construction Lab
9 Driver Education Range
10 Apartment Housing
11 Track
12 Agricultural Engineering
13 Physical Education Center
14 Controlled Environmental Research Lab
15 Willham North
16 Willham South
17 Wentz Hall
18 Scott Hall
19 Parker Hall
20 Drummond Hall
21 Iba Hall
22 Kerr Hall
23 Student Health Center
24 Poultry Industries
25 Meat Lab
26 Agriculture Hall
27 Home Economics West
28 Greenhouses
29 University Hospital
30 North Murray Hall
31 Stout Hall
32 Murray Hall
33 Willard Hall
34 Whitehurst Hall
35 Mathematical Sciences
36 Life Sciences West
37 Life Sciences East
38 Dairy Building
39 Physical Sciences
40 Animal Husbandry
41 Printing Plant
42 Hazardous Reactions Lab
43 Ceramics Lab
44 Power Plant
45 Cordell Hall
46 Engineering North
47 Industrial Building
48 Engineering South
49 Library
50 Classroom Building
51 Student Union
52 Parking Garage
53 Bennett Chapel
54 Communications Building
55 Gundersen Hall
56 Home Economics East
57 Business Building
58 Hanner Hall
59 Crutchfield Hall
60 Morrill Hall
61 Old Central
62 Fire Station
63 Performing Arts Center
64 Gardiner Hall
65 Safety and Security
66 Thatcher Hall
67 Old Gym
68 Lewis Field
69 Athletic Dressing Room
70 Gallagher Hall
71 Bennett Hall

GARDINER HALL SITE LOCATION

SITE LOCATION

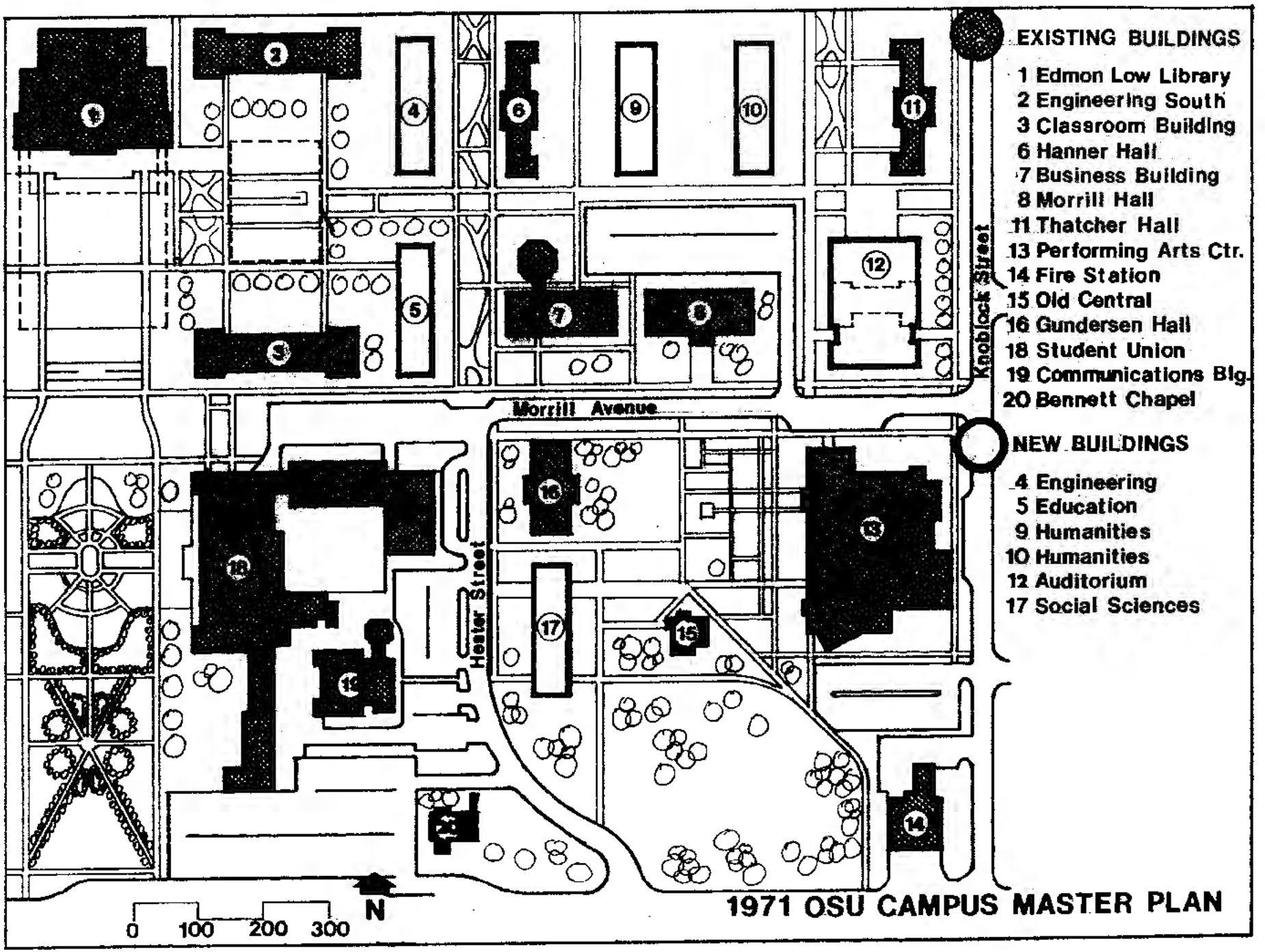
Gardiner Hall is located on the central eastern edge of the Oklahoma State University campus. The principle facade faces south onto Morrill Avenue. The rear facade faces north onto the E-W Library pedestrian axis, Thatcher Hall, and Hanner Hall and the Architecture Building beyond. The building is bounded by the Seretean Performing Arts Center on the south across Morrill Avenue, Morrill Hall to the west, Thatcher Hall to the north, and a residential/commercial area to the east. Many students who live east of the campus walk past Gardiner Hall several times daily on their way to and from classes and other campus activities. The main pedestrian axes affecting the site are as follows: the E-W Library axis, the major campus E-W axis, which terminates near Gardiner Hall at Knoblock Street; E-W along both sides of Morrill Avenue; N-S along the west side of Knoblock Street, and N-S along the west side of the Performing Arts Center, past the west side of Gardiner Hall, and then past the Architecture Building to Lewis Field (football stadium) and Gallagher Hall (basketball arena). Vehicular circulation around the site is heaviest on Knoblock Street, a two lane, two-way city street. Morrill Avenue is less congested, being a one-way, one lane campus street (traffic direction is east from Hester Street to Knoblock Street). Traffic is heaviest on Morrill Avenue during the hours of 7:00 AM to 5:30 PM when Hester Street is closed to traffic between Morrill Avenue and Athletic Avenue, and north bound traffic on Hester Avenue is directed east to Knoblock Avenue via Morrill Avenue. The heaviest concentration of parking in the area is located just north of Gardiner Hall in two interconnected lots. Street parking is located along the north side of Morrill Avenue between Hester and Knoblock Streets. Truck delivery and refuse truck services to Gardiner Hall is provided on the north side through the parking area.


PARKING
MORRILL HALL
ELM STREET
KNOBLOCK AVENUE
MORRILL AVENUE
0
50
75
100
EXISTING SITE PLAN

MASTER PLAN

In 1969, a campus master plan for OSU was developed by Caudill-Rowlett-Scott, Architects of Houston, Texas. This master plan was adopted after further refinements by Chaplin Bills, the University Architect at that time. The current plan, dated 1971, calls for the following new developments in the Gardiner Hall area:

- Gardiner Hall to be demolished and replaced by a new auditorium.
- Two new Humanities Buildings to be located in the space between Hanner Hall and Thatcher Hall, immediately northwest of Gardiner Hall.
- Hester Street to be converted into a landscaped pedestrian area to alleviate the problems of pedestrian traffic across Hester Street to and from the central campus area.


EXISTING BUILDINGS
1 Edmon Low Library
2 Engineering South
3 Classroom Building
6 Hanner Hall
7 Business Building
8 Morrill Hall
11 Thatcher Hall
13 Performing Arts Ctr.
14 Fire Station
15 Old Central
16 Gundersen Hall
18 Student Union
19 Communications Bldg.
20 Bennett Chapel
NEW BUILDINGS
4 Engineering
5 Education
9 Humanities
10 Humanities
12 Auditorium
17 Social Sciences
Morrill Avenue
Hester Street
Knoblock Street
N
0 100 200 300
1971 OSU CAMPUS MASTER PLAN

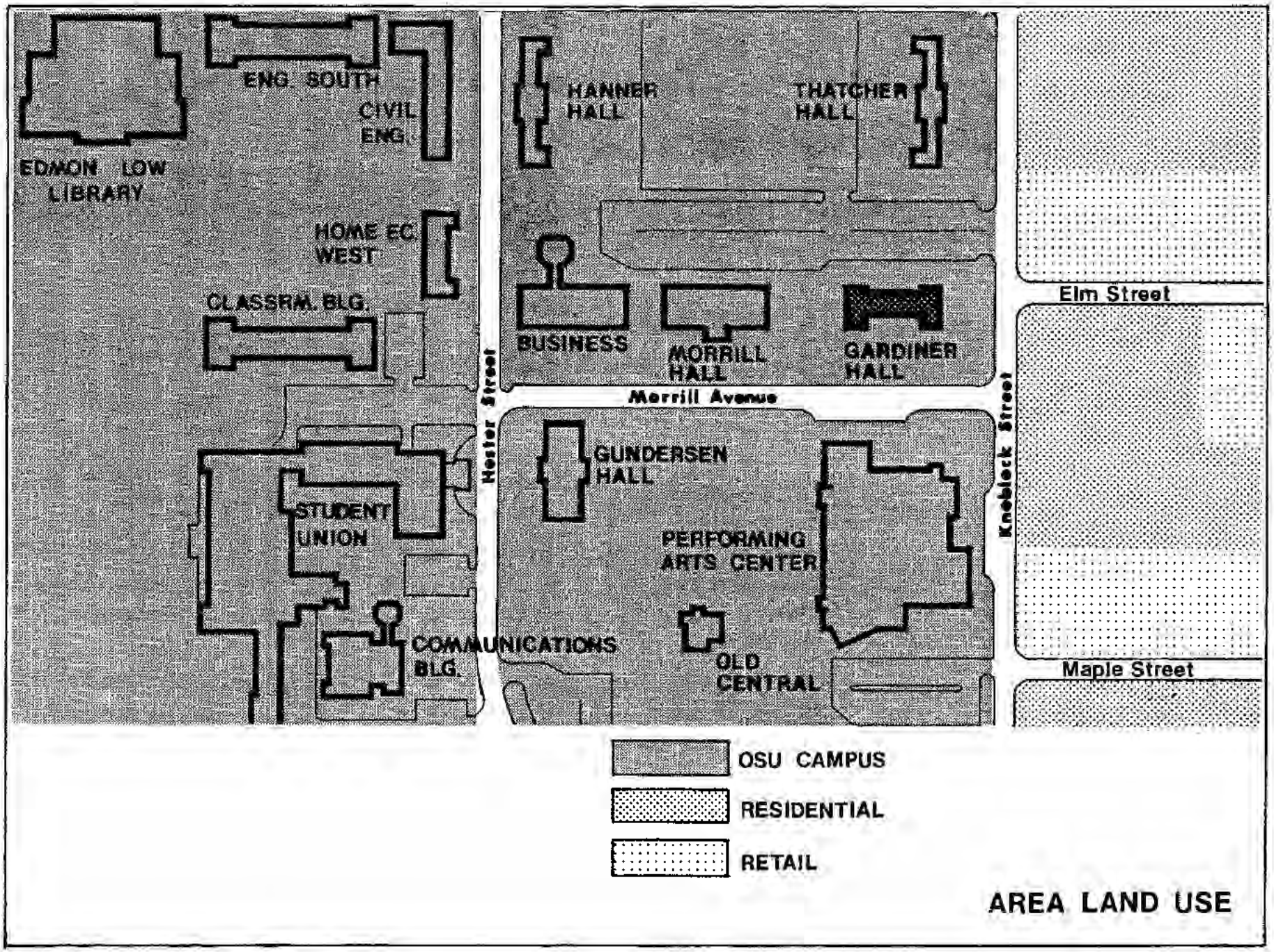
MASTER PLAN PROPOSAL

Because of the trend of continually rising inflation which has prevailed over the past decade and continues to be incessant, and the moritorium on the construction of new buildings on the OSU campus, it seems that some changes in the campus master plan might be appropriate. As stated before, Gardiner Hall was scheduled for demolition in 1974 to be replaced by a new auditorium. For the following reasons, the renovation of Gardiner Hall would be a reasonable alternative:

- The fact that the demolition of Gardiner Hall and the construction of a new auditorium in its place as planned, was never carried out.
- The moritorium on the construction of new buildings to encourage renovation projects as an alternative source of new building space.
- The immediate necessity of upgraded facilities for the Art Department to attract quality faculty and students.
- The strong relation of art to theater and architecture suggests that maintaining the present location of the Art Department in Gardiner Hall, which is adjacent to the Performing Arts Center and in proximity to the Architecture Building, is justified.

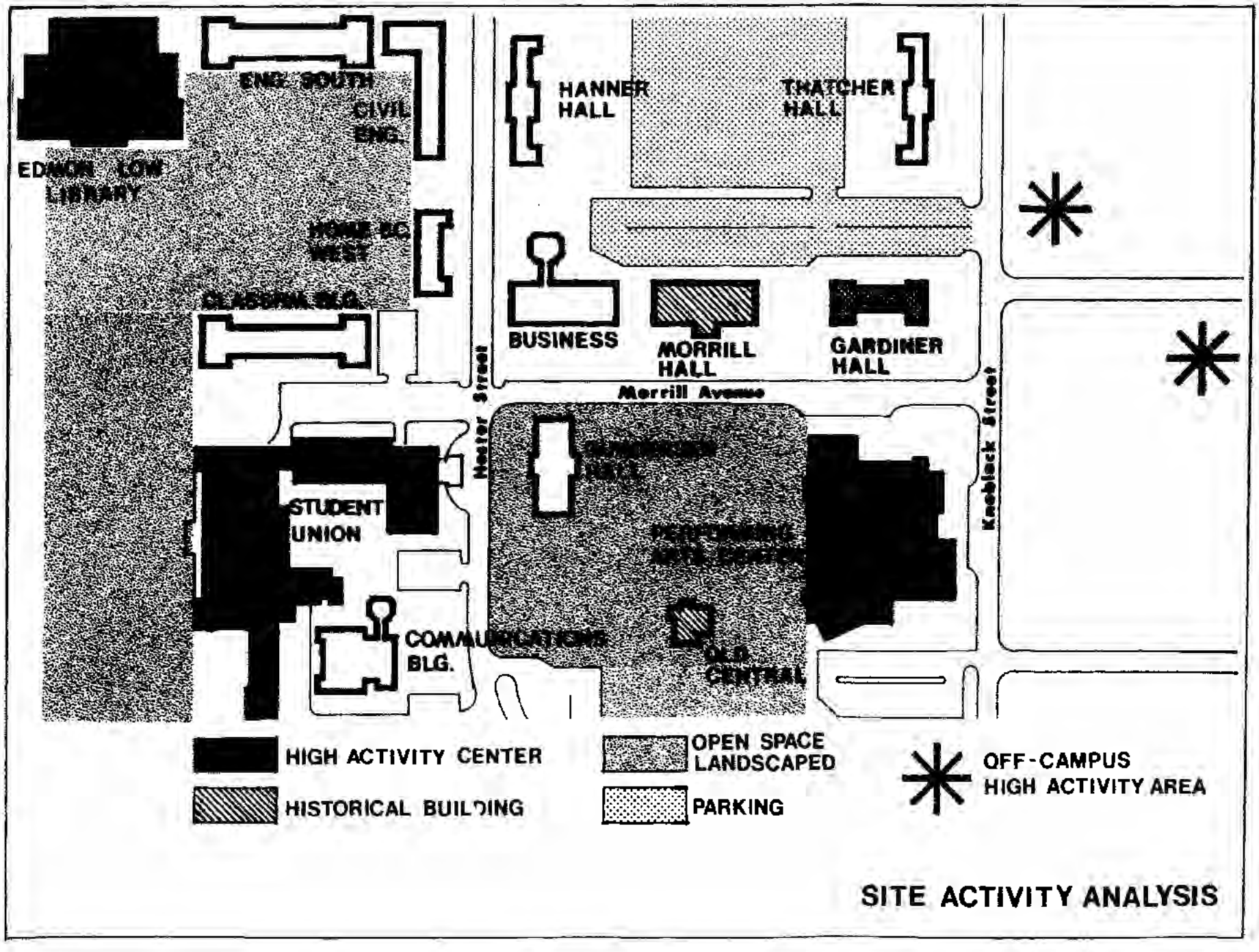
Should a new auditorium such as proposed on the Gardiner Hall site, in the future, become a reality, perhaps a more optimum location for the structure would be in the space between Hanner Hall and Thatcher Hall where it would be allowed greater pedestrian access from other parts of the campus by way of the Library pedestrian axis, the major E-W campus pedestrian axis. The new auditorium would help strengthen that axis by creating a major high activity use near the east terminus of the axis. The two proposed Humanities Buildings shown to be located in that space could then be located either side of the Architecture Building.

This proposal simply rearranges the master plan's configuration of buildings in the Gardiner Hall area while maintaining Gardiner Hall. This does not violate the predominately Arts and Sciences Concentration called for by the master plan for this sector of campus.

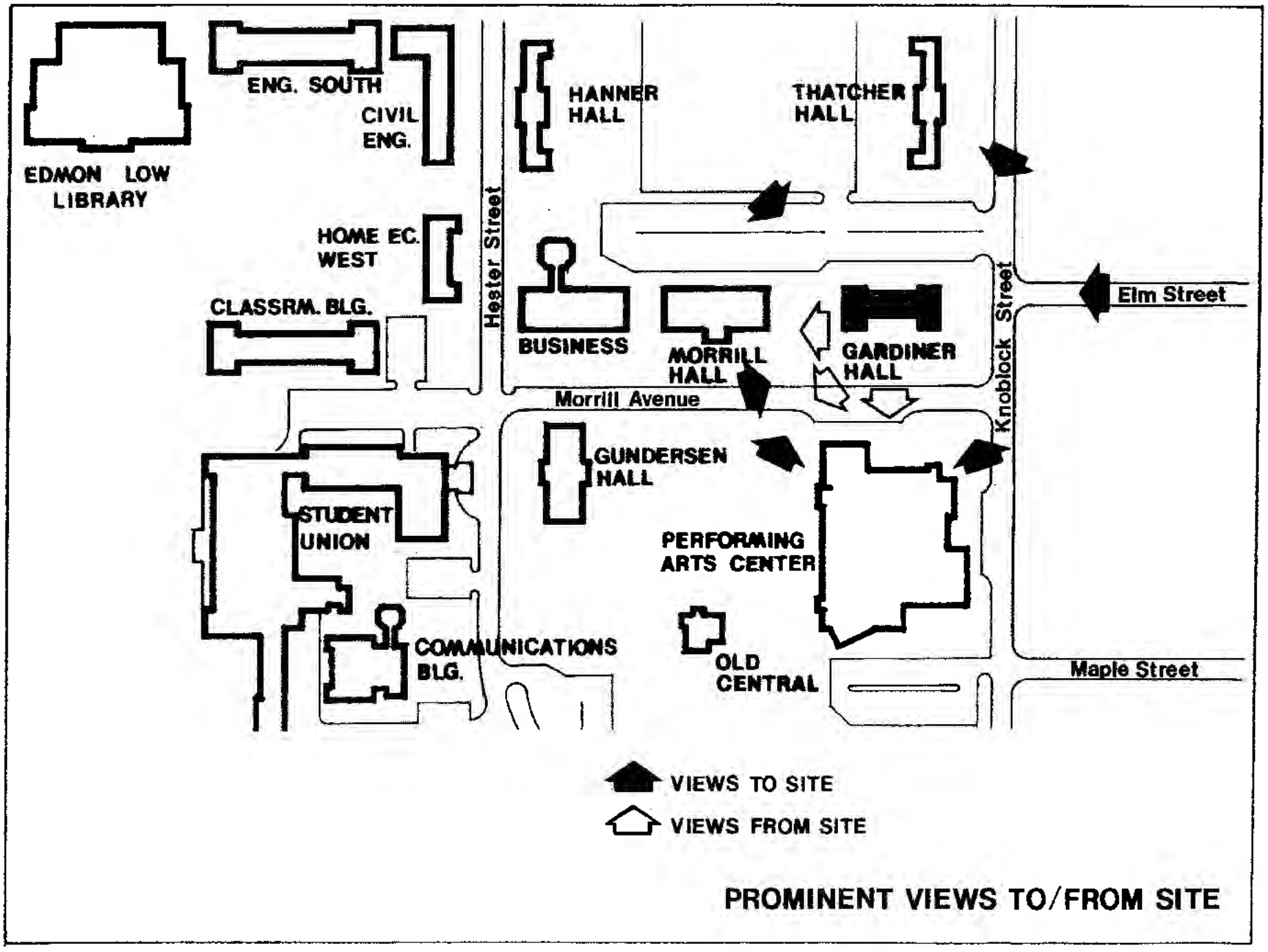

ENG. SOUTH
CIVIL ENG.
EDMON LOW LIBRARY
HOME EC. WEST
CLASSRM. BLG.
HANNER HALL
THATCHER HALL
BUSINESS
MORRILL HALL
GARDINER HALL
Elm Street
Morrill Avenue
Nestor Street
Knoblock Street
GUNDERSEN HALL
STUDENT UNION
PERFORMING ARTS CENTER
COMMUNICATIONS BLG.
OLD CENTRAL
Maple Street
OSU CAMPUS
RESIDENTIAL
RETAIL
AREA LAND USE

SITE ACTIVITY ANALYSIS

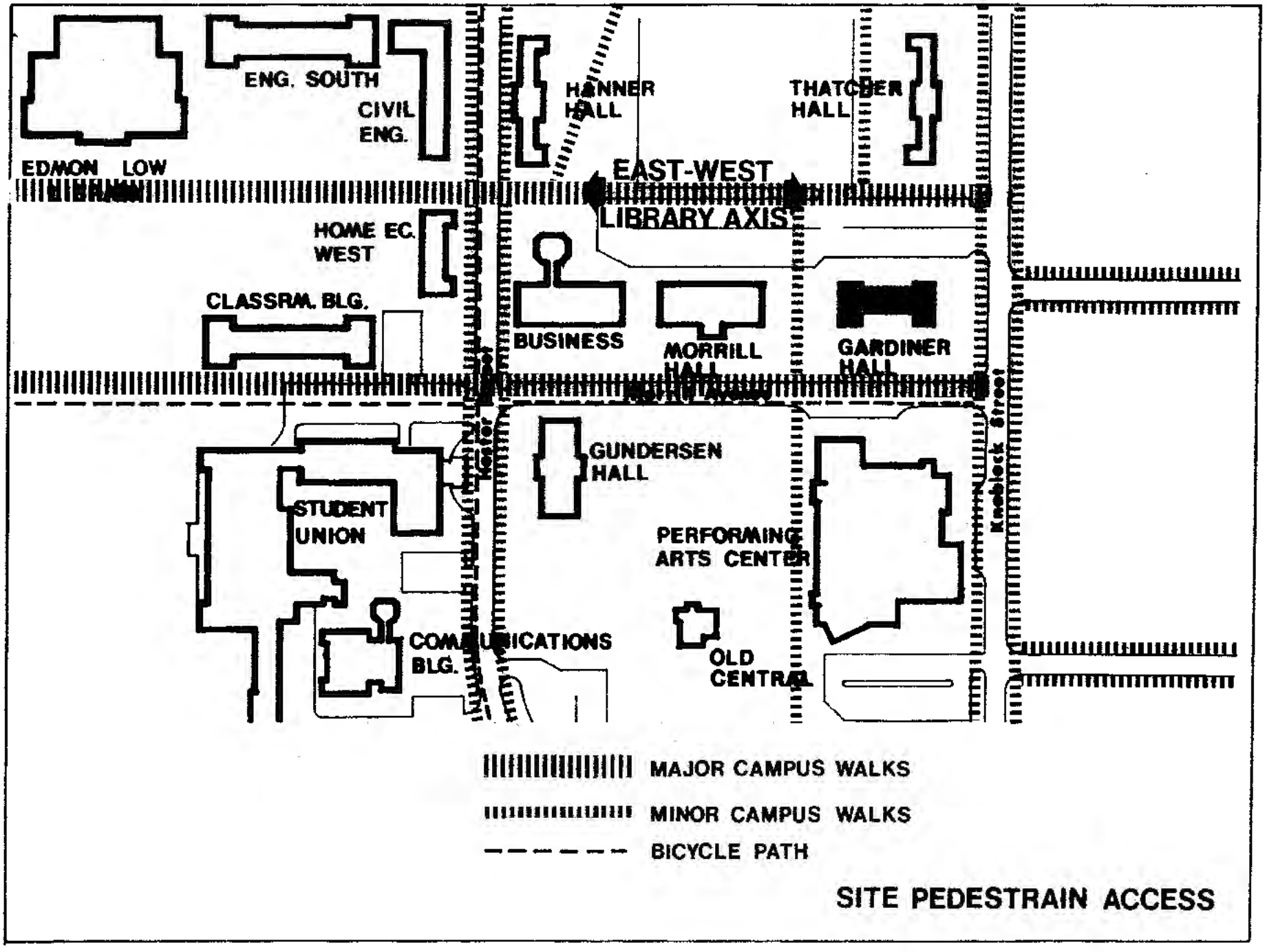
The Gardiner Hall site is within a high activity area of campus. The Seretean Performing Arts Center draws heavy pedestrian traffic both day and night. During concert and theater performances, not only is pedestrian traffic heavy, but vehicular traffic on Morrill Avenue and Knoblock Street is heavy as well. Many who attend the performances park in the two lots north of Gardiner Hall, and thus pass Gardiner Hall while walking to the Performing Arts Center. Another high activity area is the Student Union, located one block west of Gardiner Hall. A final high activity area is located just east of Gardiner Hall. Along Elm Street and Knoblock Street are located no less than five local taverns, all within a two block area. These taverns play a major role in the lifestyles of many students, and three of the taverns are known as student favorites, making the area a highly popular entertainment center. Although one of the main activities of patrons of these taverns is the consumption of alcoholic beverages, the problems of vandalism and damage to campus buildings in the area due to intoxicated tavern patrons has been relatively slight, with only minor complaints of litter problems reported.



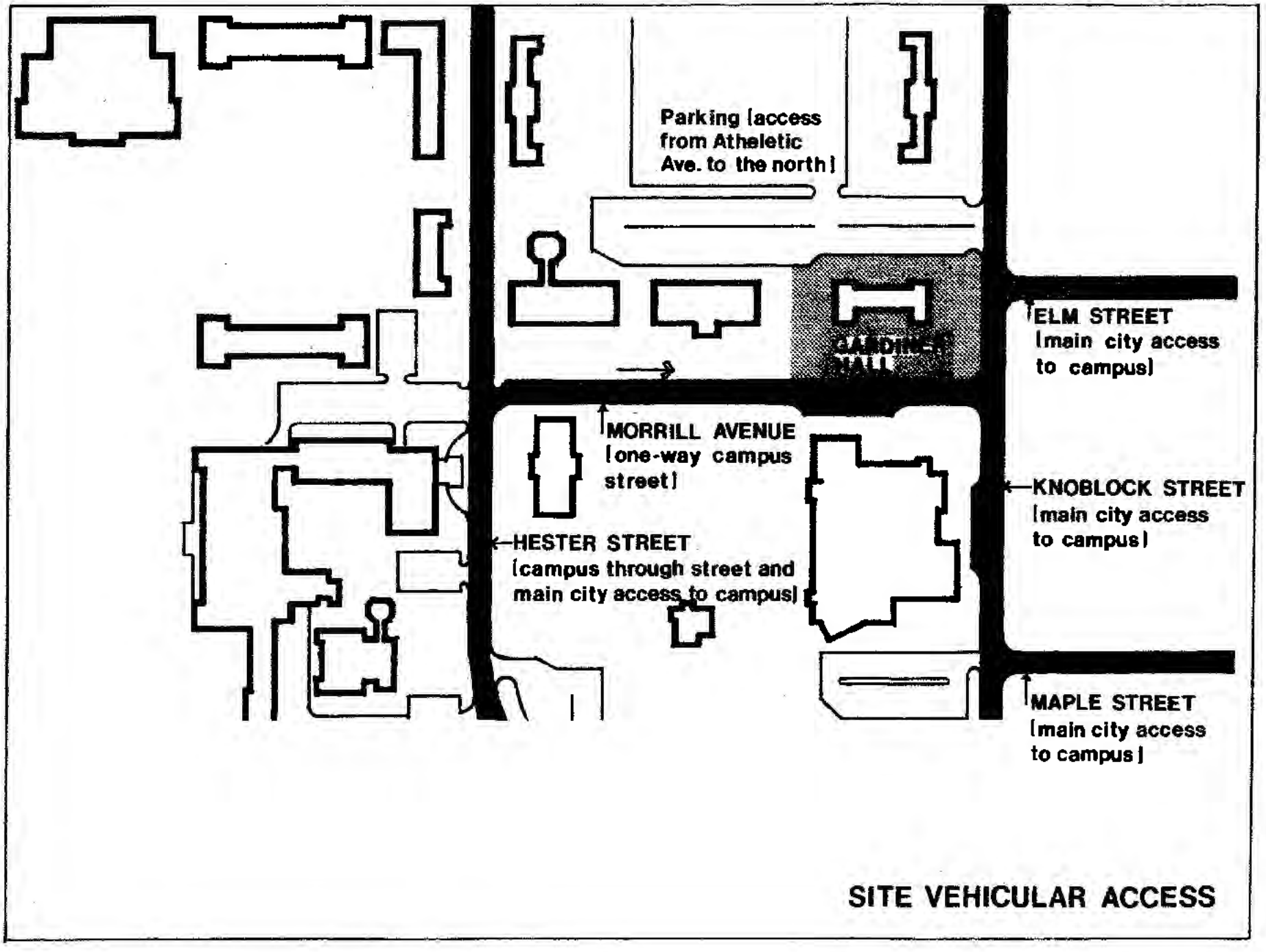
SITE ACTIVITY ANALYSIS



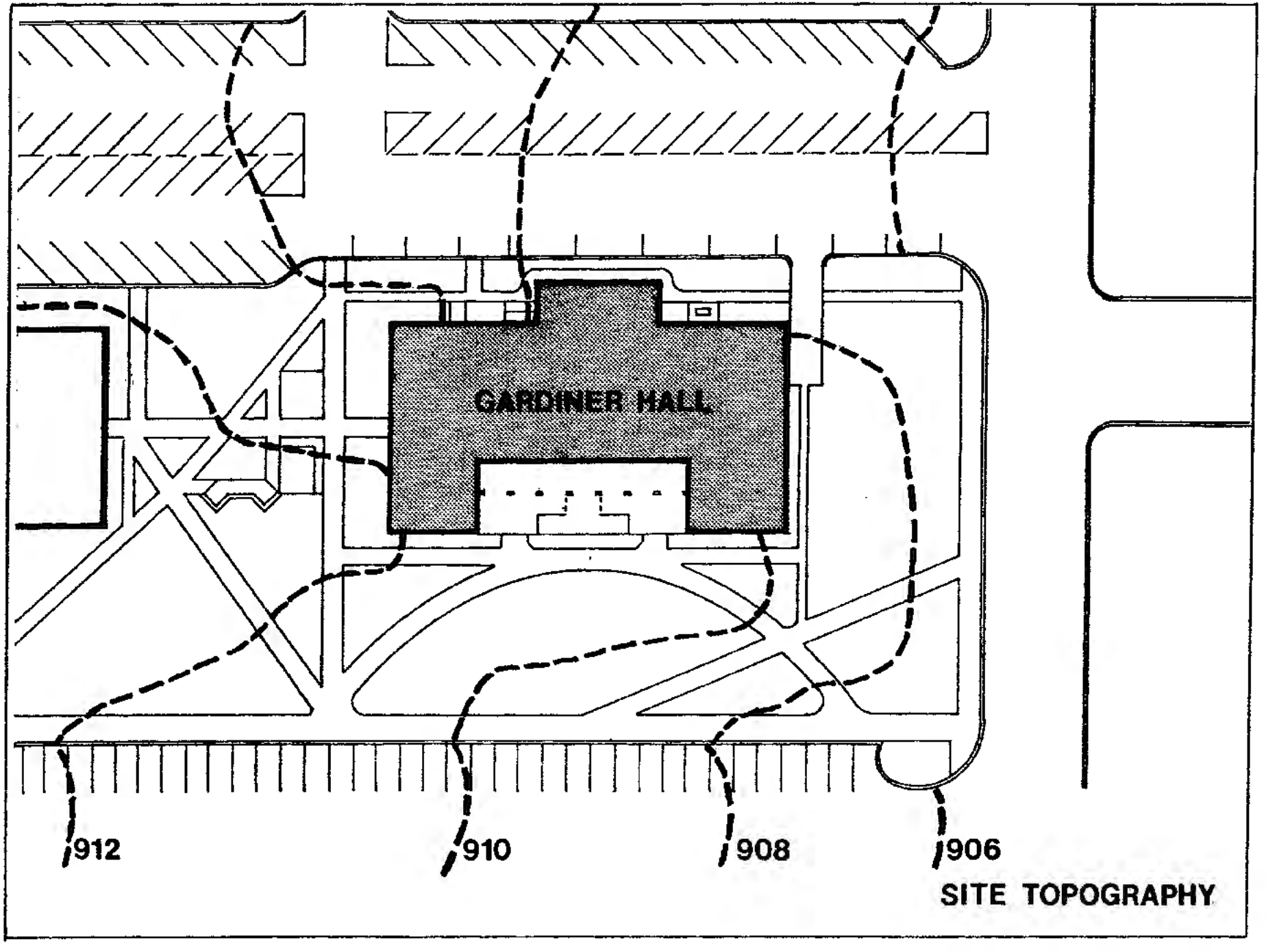
PROMINENT VIEWS TO/FROM SITE



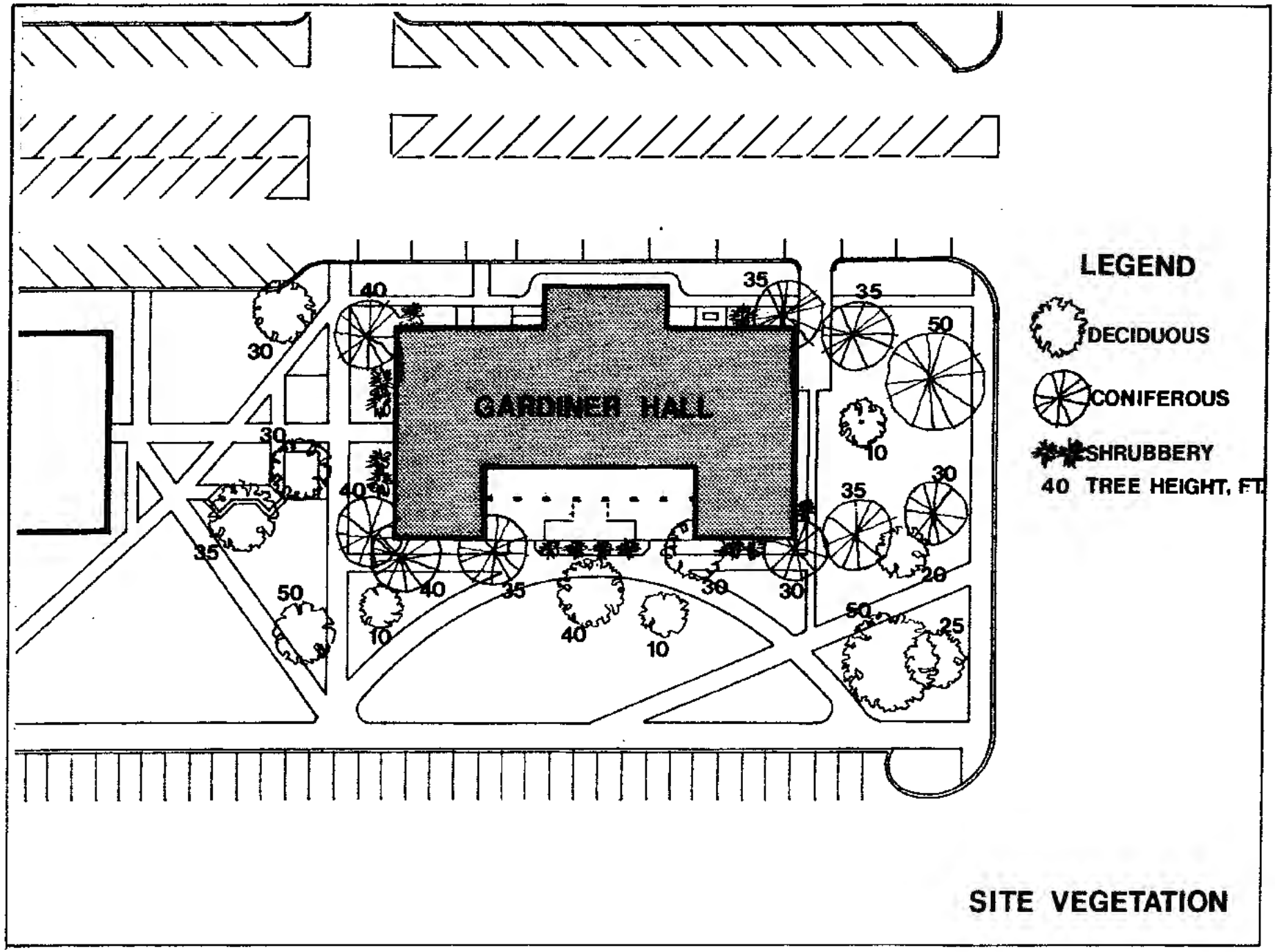
SITE PEDESTRAIN ACCESS



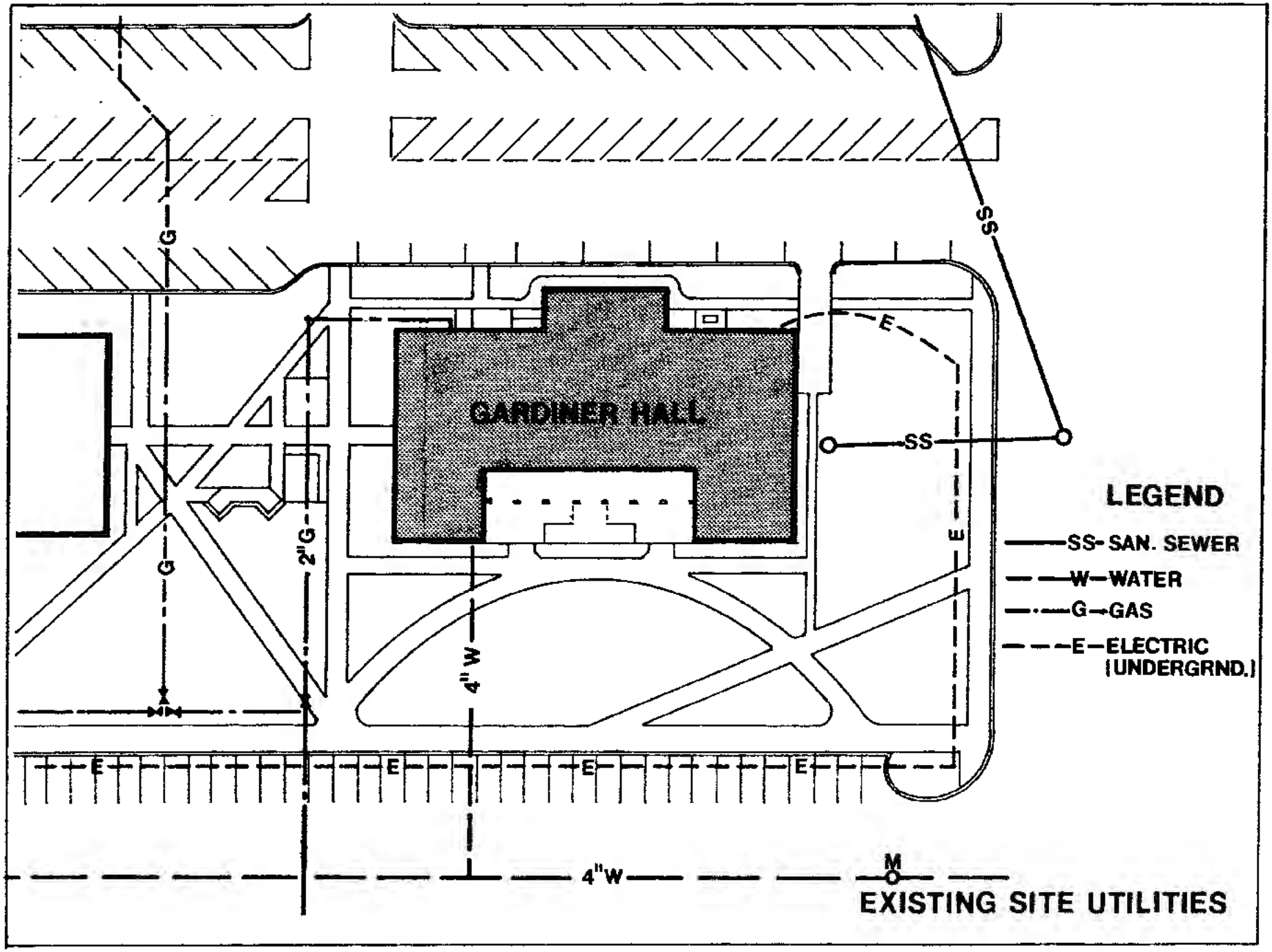
SITE VEHICULAR ACCESS



SITE TOPOGRAPHY



SITE VEGETATION



EXISTING SITE UTILITIES

SOIL CONDITION

At the present time, information is unavailable for soil conditions of the immediate area of Gardiner Hall. As a result, soil conditions for the nearby sites of the Seretean Performing Arts Center and the Business Building will be examined in this report.

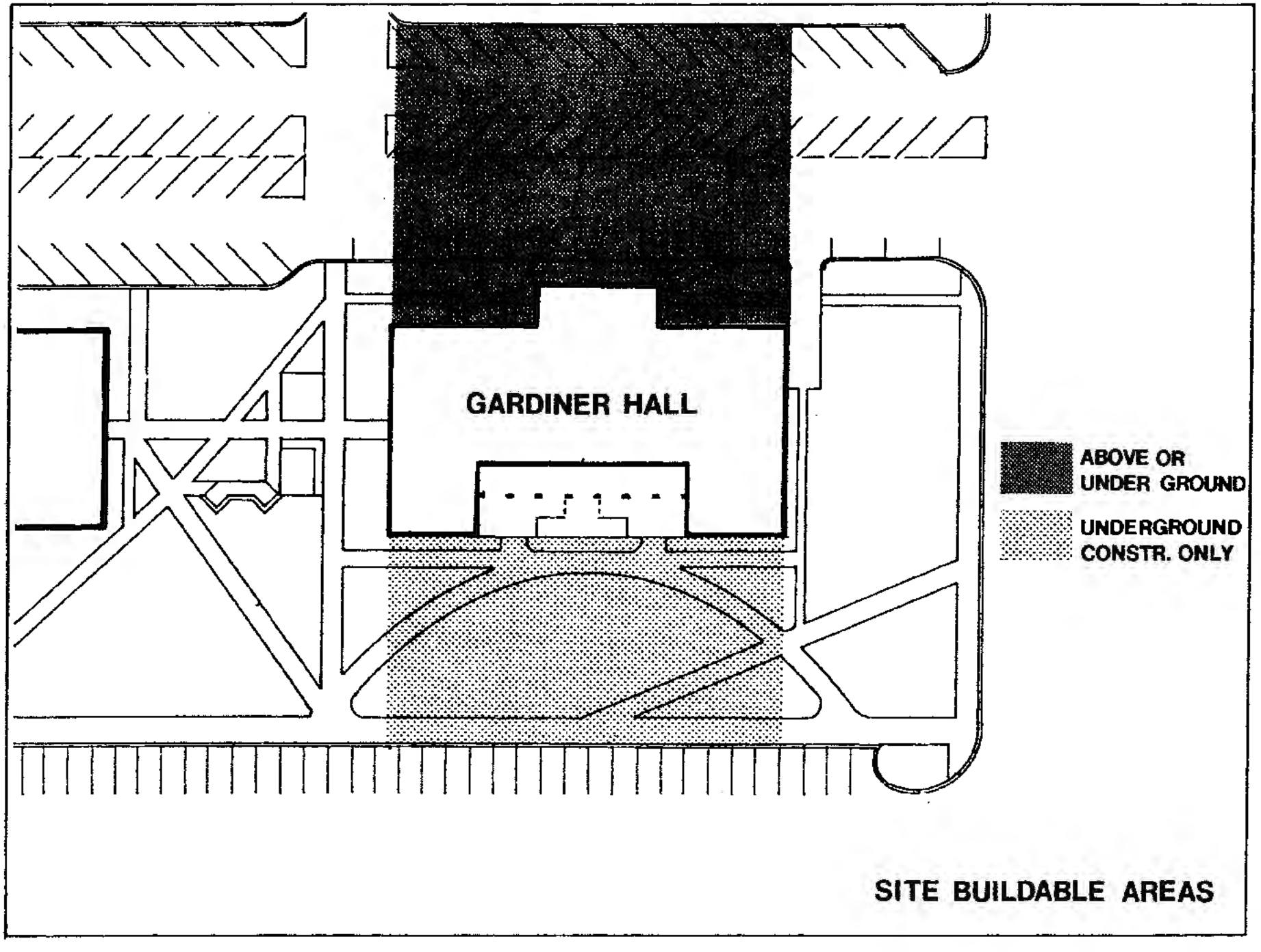
The data gathered on the soil conditions of the two sites mentioned above indicate stable conditions, with no ground water encountered at either site where test holes were drilled to depths varying from 17 to 30 feet. According to the Civil Engineering Department of the University Architect's Office, the actual water table level is unknown for the area, and tends to fluctuate at locations where it has been determined.

Therefore, it appears that, should below-grade construction be necessary, ground water problems should not be encountered for such construction if the depth is limited to no more than 30 feet.

For a detailed report of the soil conditions of the Performing Arts Center and the Business Building, refer to the Soil Condition Data in the Appendix.

BUILDABLE AREAS

Certain considerations are important in the selection of the location of any new additions to Gardiner Hall. The existing setback from Morrill Avenue and Hester Street, and the open space between the building and Morrill Hall are important visually and historically, as well as functionally. Therefore, new construction is not recommended either east or west of the existing building. So, not to disrupt or obscure the existing front (south) facade, only underground construction is recommended south of the building. The rear (north) facade is the least important functionly and faces a poorly composed area of parking lots. Therefore the north side of the building is most suited to new construction either above and/or below ground level. It should be noted that any new construction here should be sensitive in form and materials to the original design of the existing building.


GARDINER HALL
ABOVE OR UNDER GROUND
UNDERGROUND CONSTR. ONLY
SITE BUILDABLE AREAS

EXISTING BUILDING ANALYSIS

BUILDING CONFIGURATION

The basic layout of Gardiner Hall is that of a four story, H-shaped structure consisting of a center wing and two end wings. The center wing is the largest and runs east-west. Within the center wing is contained the original stairs, one on each end. Its south facade is the principle facade of the building and is characterized by an arcade on ground level, an open veranda on the second level, an exterior deck on the third level, and an external stair connecting the veranda to the ground level. The north, or rear, facade is characterized by a somewhat imposing chimney stack which rises from a second level exterior deck through the roof. At present, an existing brick arcade on the ground level is obscured from view by the more recent wood"shack" addition. Running east-west through the center of the center wing is a load-bearing masonry wall which rises three levels and is wood on the fourth level. The two end wings are only slightly shorter and narrower than the center wing in that they project more toward the front (south) than the rear, making the building symmetrical east-west, but not north-south. The end wings are characterized by the third floor Palladian windows on the south facades, iron spiral fire escape stairs on the east and west facades, and arched windows on the second level. Within the end wings on the second, third, and fourth levels are toilet rooms, one on each wing. The roof is fully gabled with dormer windows on all sides. The roofing material is a green-colored composition shingle.

Internally, few changes have taken place in Gardiner Hall since it was built in 1910. The ground level center wing contains spaces that were once the kitchen, boiler room, laundry, offices, coal storage rooms, and a sub-basement (accessible by a stair in the rear of the boiler room). These spaces are now used primarily as storage. Part of what was once the kitchen has been partitioned to provide a studio space (now unused) and a photo darkroom. An enclosed mezzanine level which once contained a shower room and toilet room occurs over what was once the boiler room. The shower room is now a toilet and the once toilet room has been divided into a small toilet, two storage closets, and a corridor to the wood "shack" addition. The wood "shack" addition contains art student lockers and it is in this room that the brick

arcade of the north facade now occurs. Completing the ground level is the gallery in the east wing (once a basketball court) and studios in the west wing (once the mess hall). An important asset of the two end wings is the unobstructed open space available, as steel beams carry the load of the floor above to the side load-bearing walls.

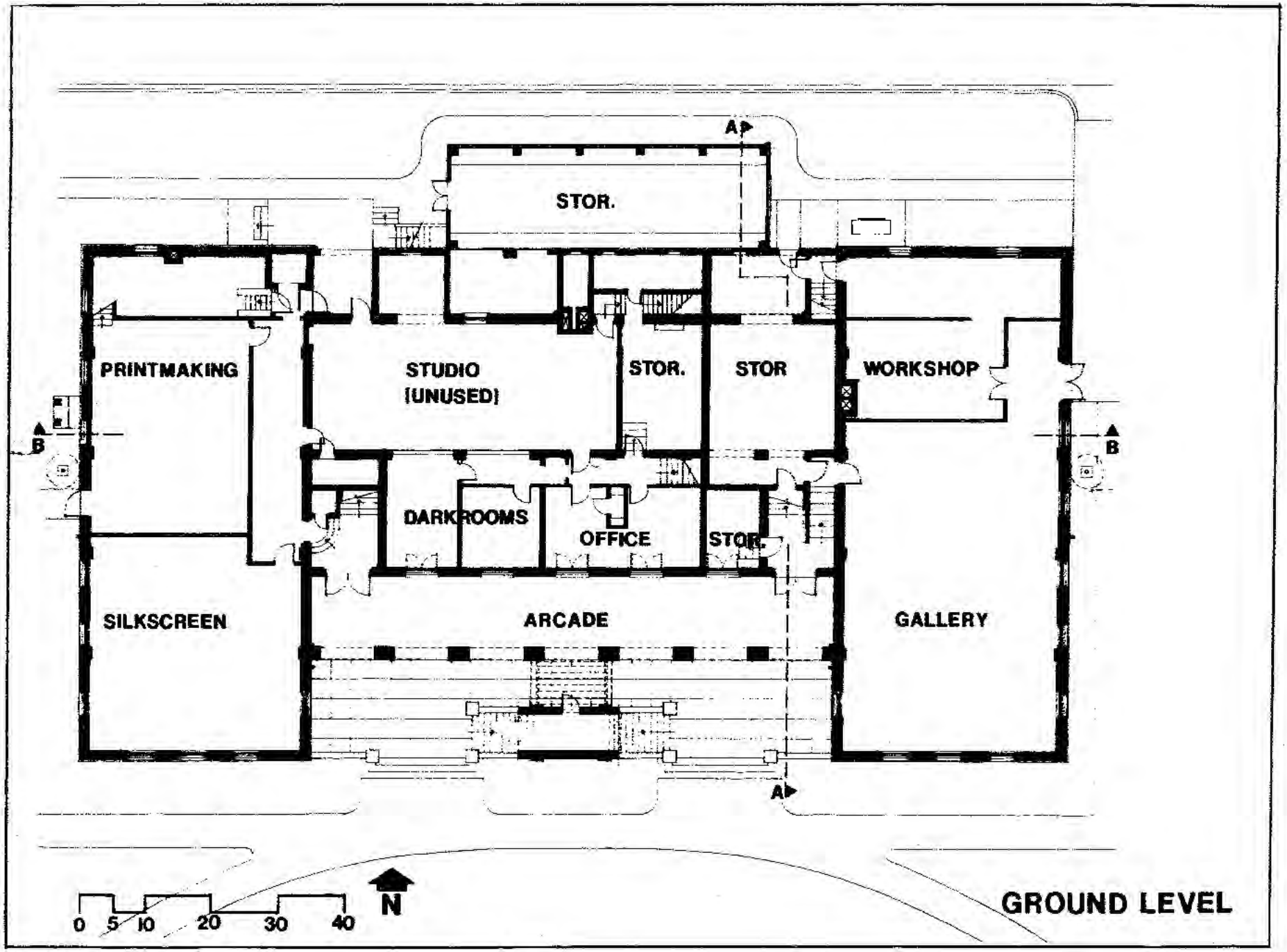
As intended in the original design, the second level is the piano nobile or main level. The main access to this level is via the exterior barouque stair and veranda on the south. Immediately inside the main entry door is what was once the reception room which extended fully between the stairs. This space is now divided into two spaces: an entry/display lobby and a vending machine room. On the opposite side of the center load-bearing wall where is now located the lecture room, Department Head's Office and secretary, was once a parlor (at the fireplace), an office, and a classroom. The two end wings which have been divided into studios once housed classrooms. As on the ground level, no load-bearing walls occur inside the wings.

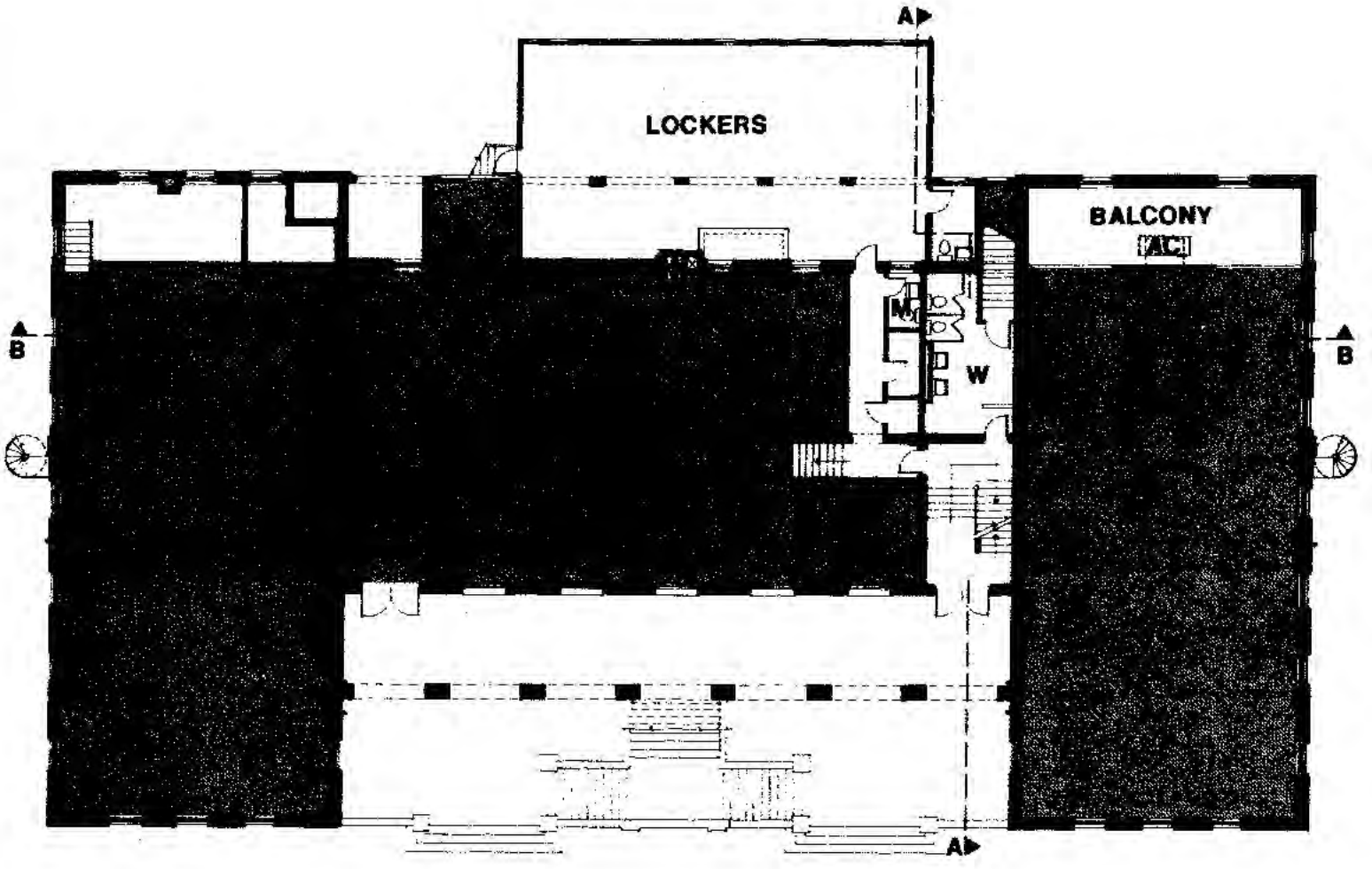
The third level remains primarily as it did originally with the dorm rooms in the center wing now being offices north of the center load-bearing wall, and a studio space south of the centerload-bearing wall has been provided with the removal of several walls. The end wings have also been converted to studio spaces by removal of the walls which once framed the dorm rooms. It is important to note in the end wings that four-inch pipe columns occur through the center of the wings at what was once the walls of the hallway.

The fourth level remains virtually unchanged from original construction. What were the dorm rooms are now used as offices. At the center wing, the south wood wall of the hall is the load-bearing wall. At the end wings, load-bearing walls occur on both sides of the hallways.

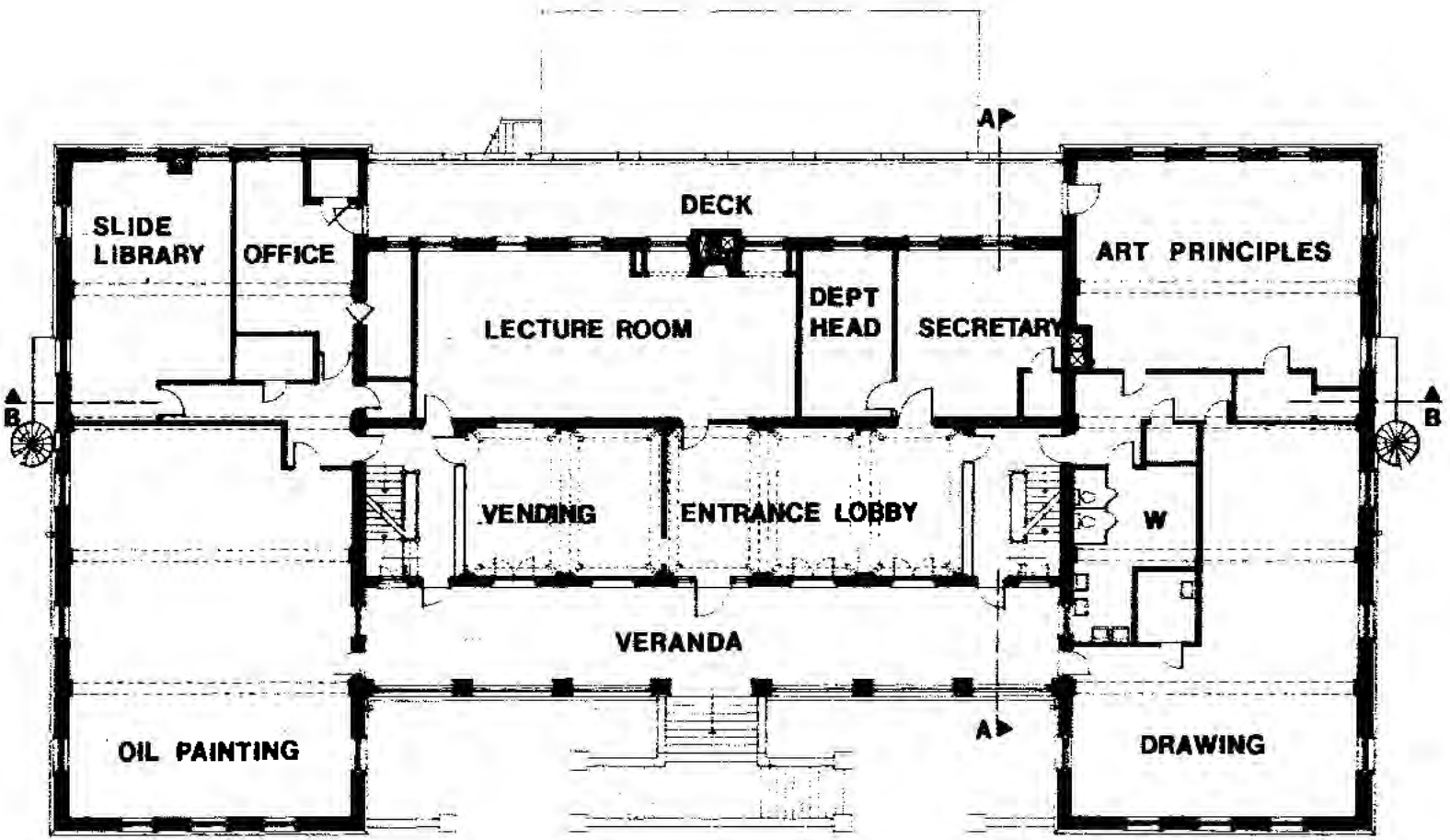
Gardiner Hall initially was equipped with a small elevator, probably used for freight. The shaft remains and is located in the northeast corner of the west end wing.

EXISTING BUILDING PLANS

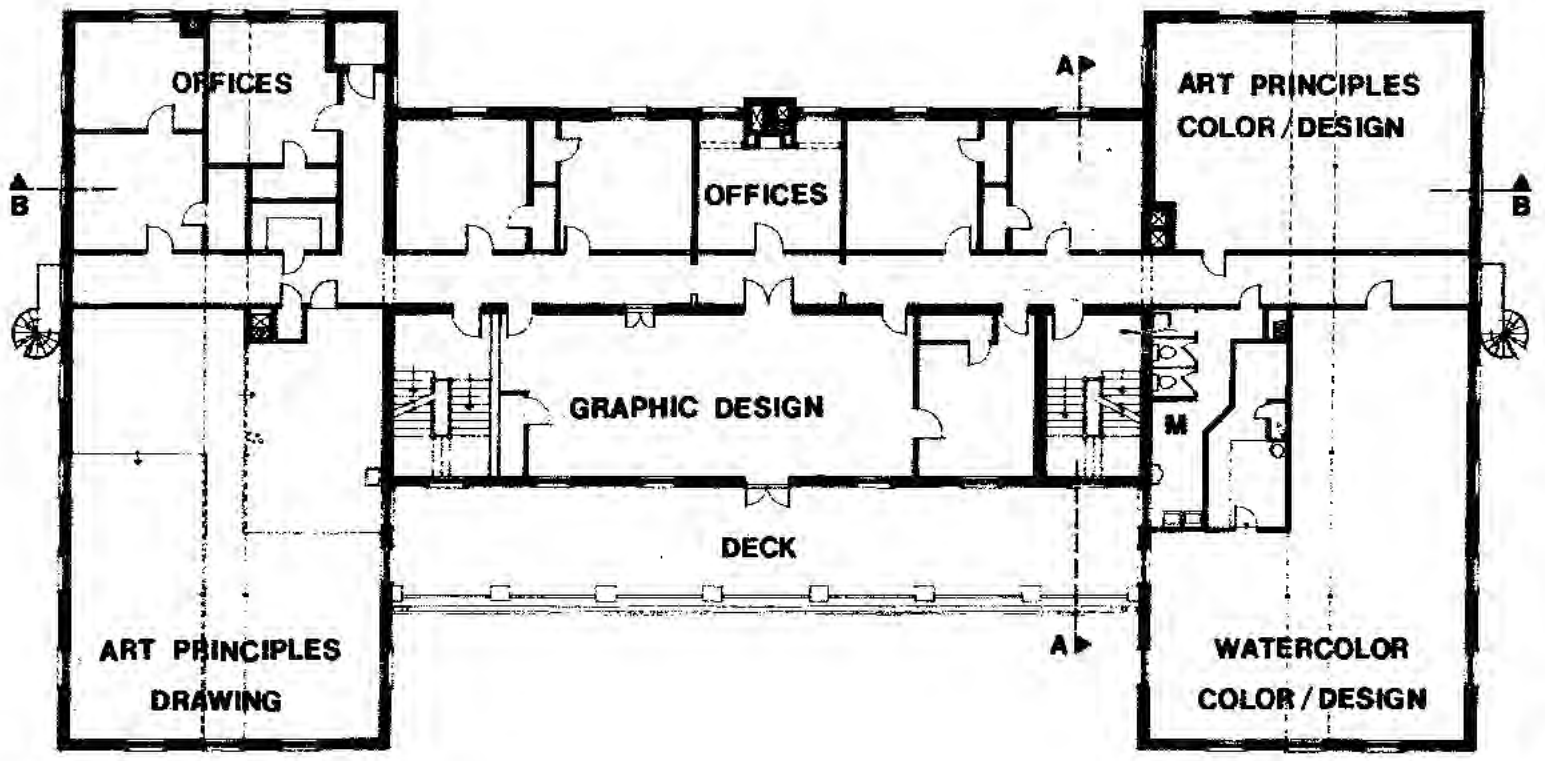

A
STOR.
PRINTMAKING
STUDIO
(UNUSED)
STOR.
STOR
WORKSHOP
B
B
DARKROOMS
OFFICE
STOR.
SILKSCREEN
ARCADE
GALLERY
A
N
0 5 10 20 30 40
GROUND LEVEL

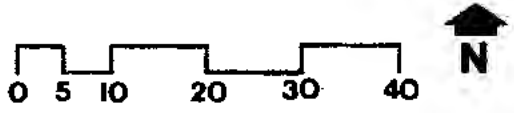


MEZZANINE LEVEL

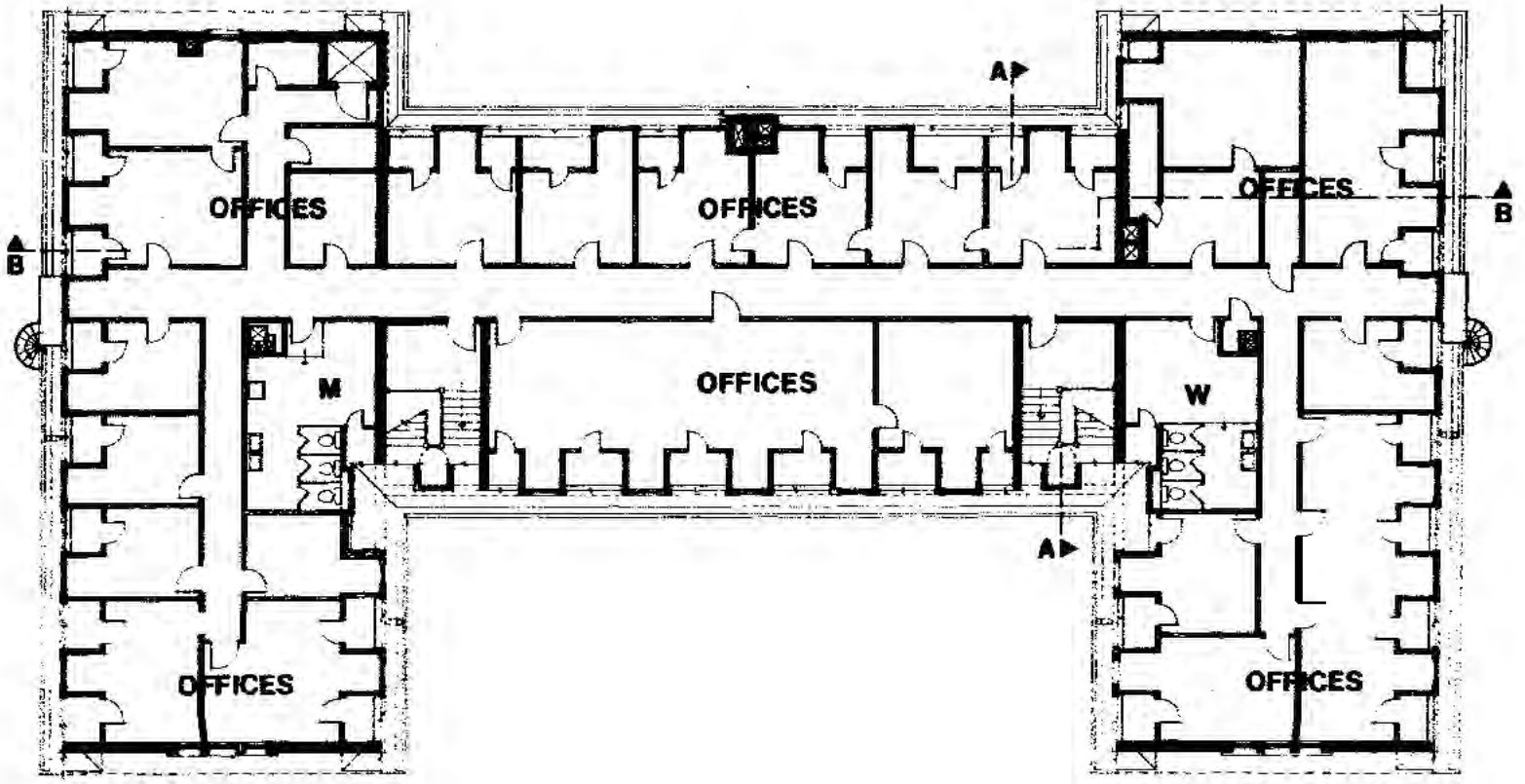


SECOND LEVEL

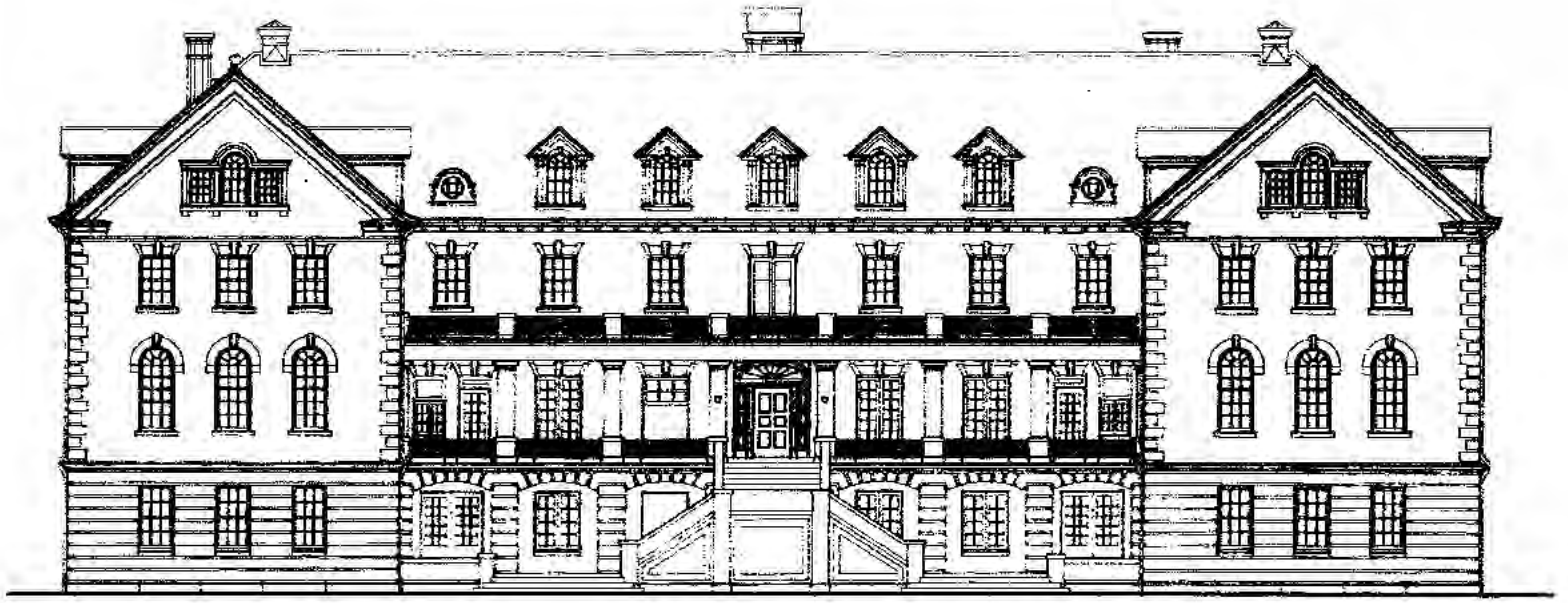

OFFICES
OFFICES
ART PRINCIPLES
COLOR / DESIGN
A
B
B
GRAPHIC DESIGN
M
DECK
ART PRINCIPLES
DRAWING
A
WATERCOLOR
COLOR / DESIGN


0 5 10 20 30 40
N

THIRD LEVEL

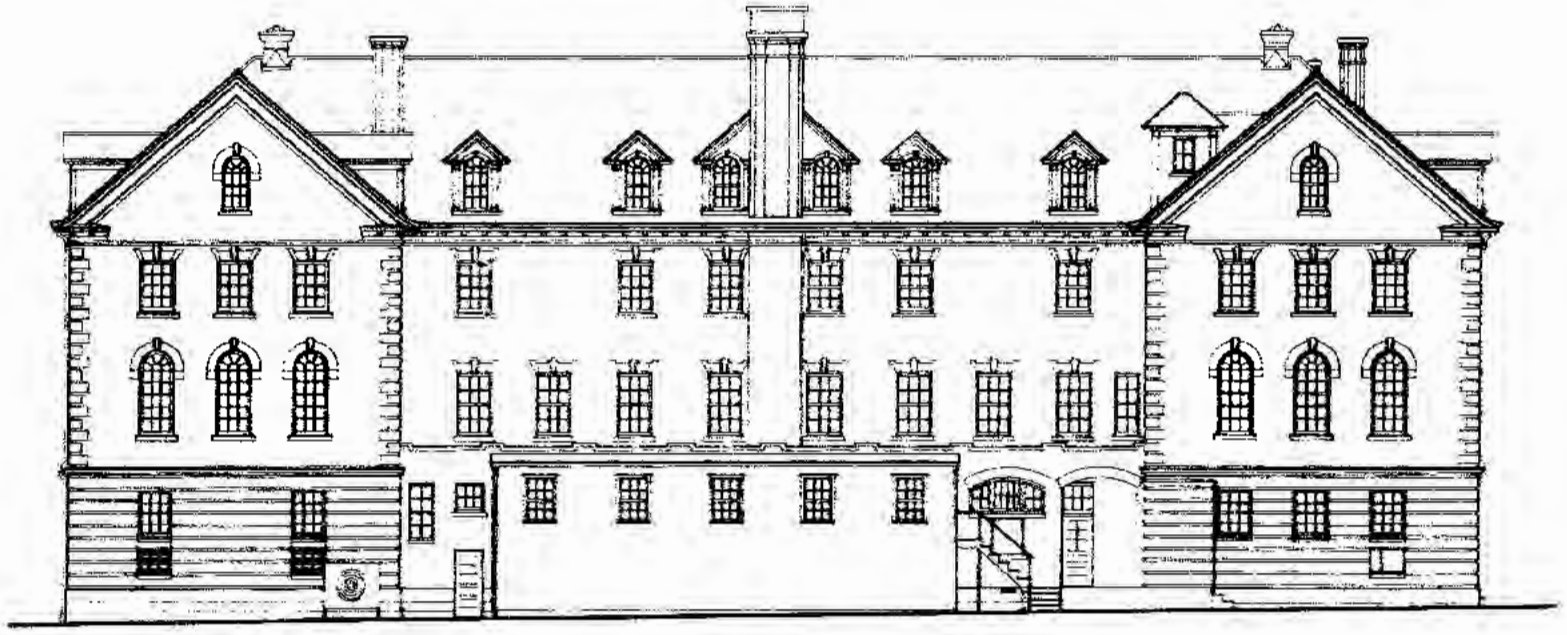


FOURTH LEVEL



0 5 10 20 30 40

SOUTH ELEVATION



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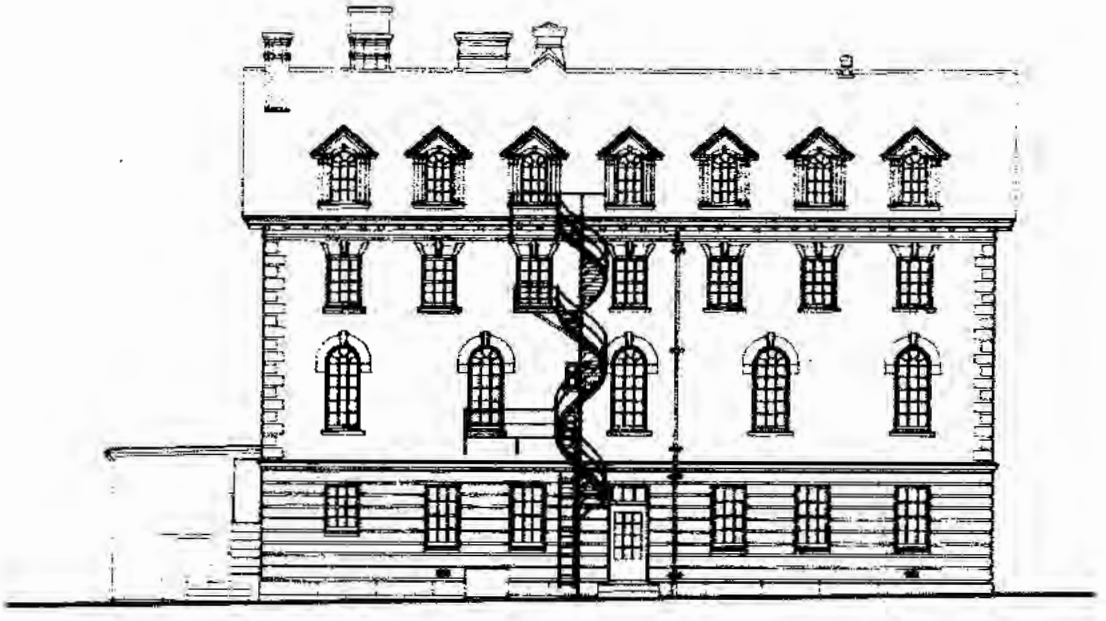
NORTH ELEVATION



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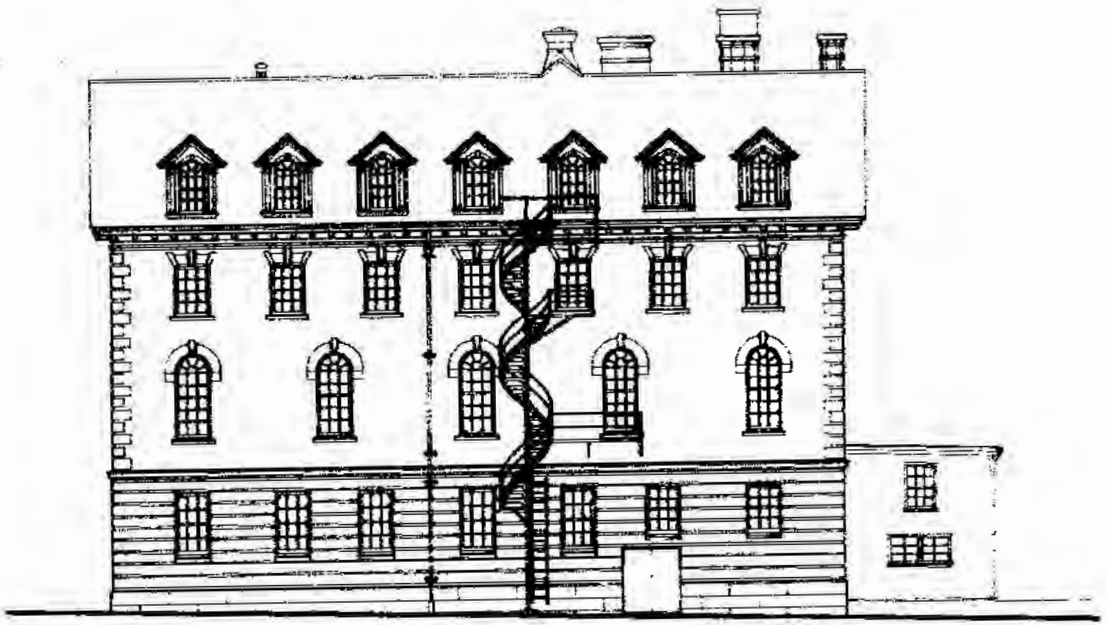
EAST ELEVATION



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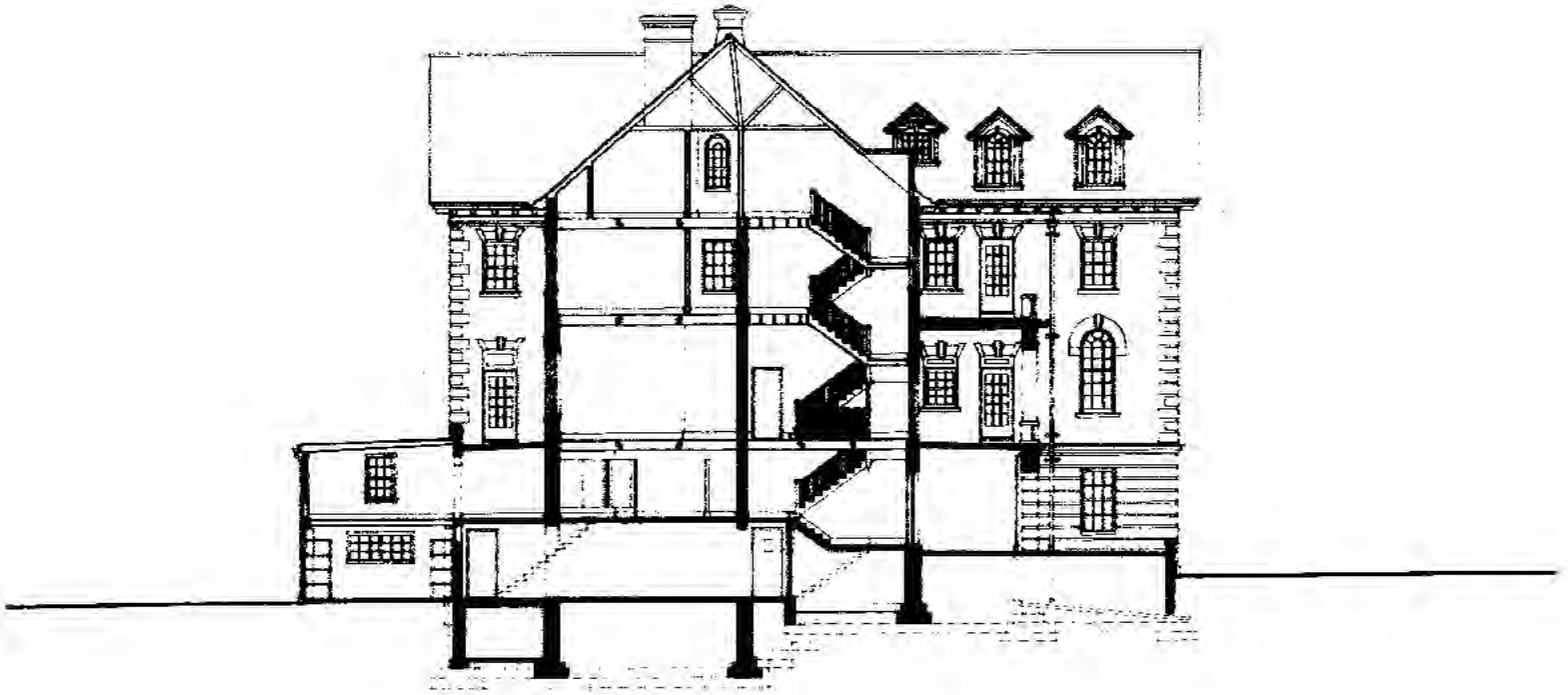
WEST ELEVATION



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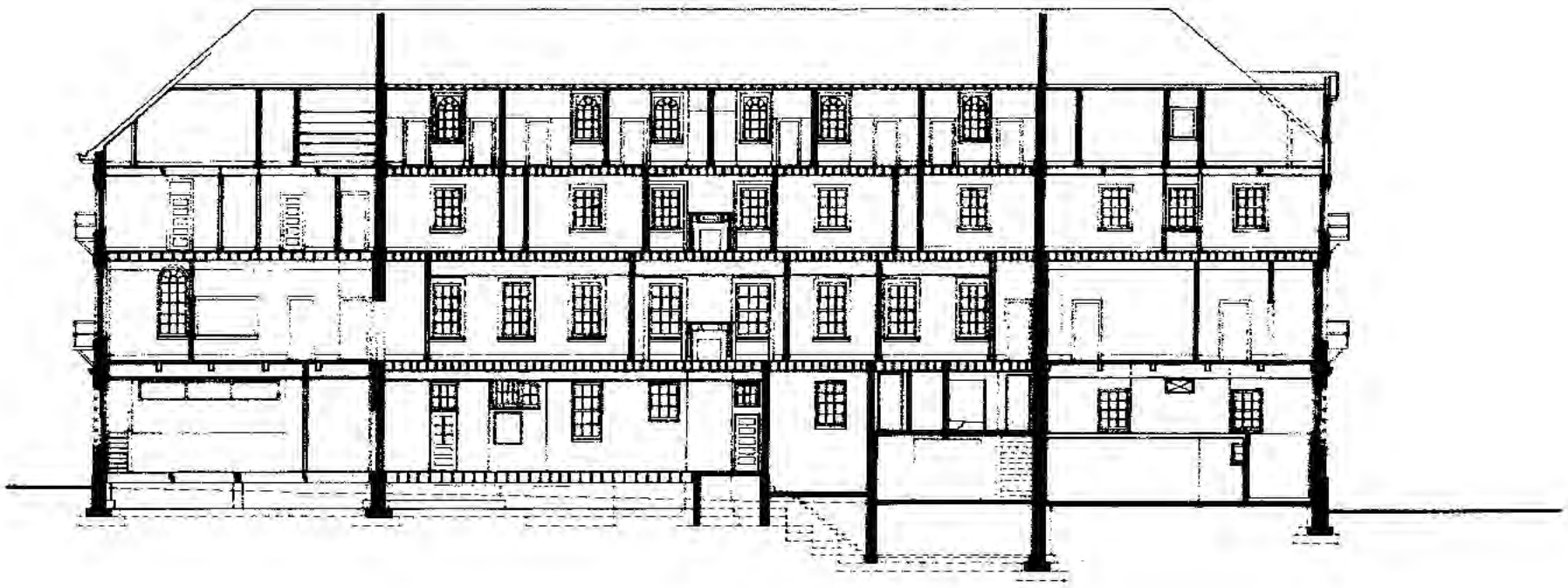
SECTION A-A



0 5 10 20 30 40

SECTION B-B

PHYSICAL CONDITION

EXTERIOR

The exterior of Gardiner Hall has remained virtually unchanged since it was constructed in 1910. The only major change is the wood addition to the north built probably sometome in the late 1940's. The wood addition remains in fair condition but relates poorly to the original building in form and materials. Elsewhere, the exterior remains intact from original construction. The exterior brick masonry remains in good condition except for several cracks which appear on the northeast corner of the east wing. These cracks apparently occurred many years ago and further cracking seems unlikely. Except at the cracks, mortar joints in the brick remain in good condition. The original exterior doors and windows remain and are in fair condition. Some repair to caulking around glass may be required and the wood frames of all windows and doors will require scraping and painting. The roof has been fairly well maintained and no leaks are apparent. A complete inspection of the roof should be undertaken to determine any hail or rain damage that may be present.

INTERIOR

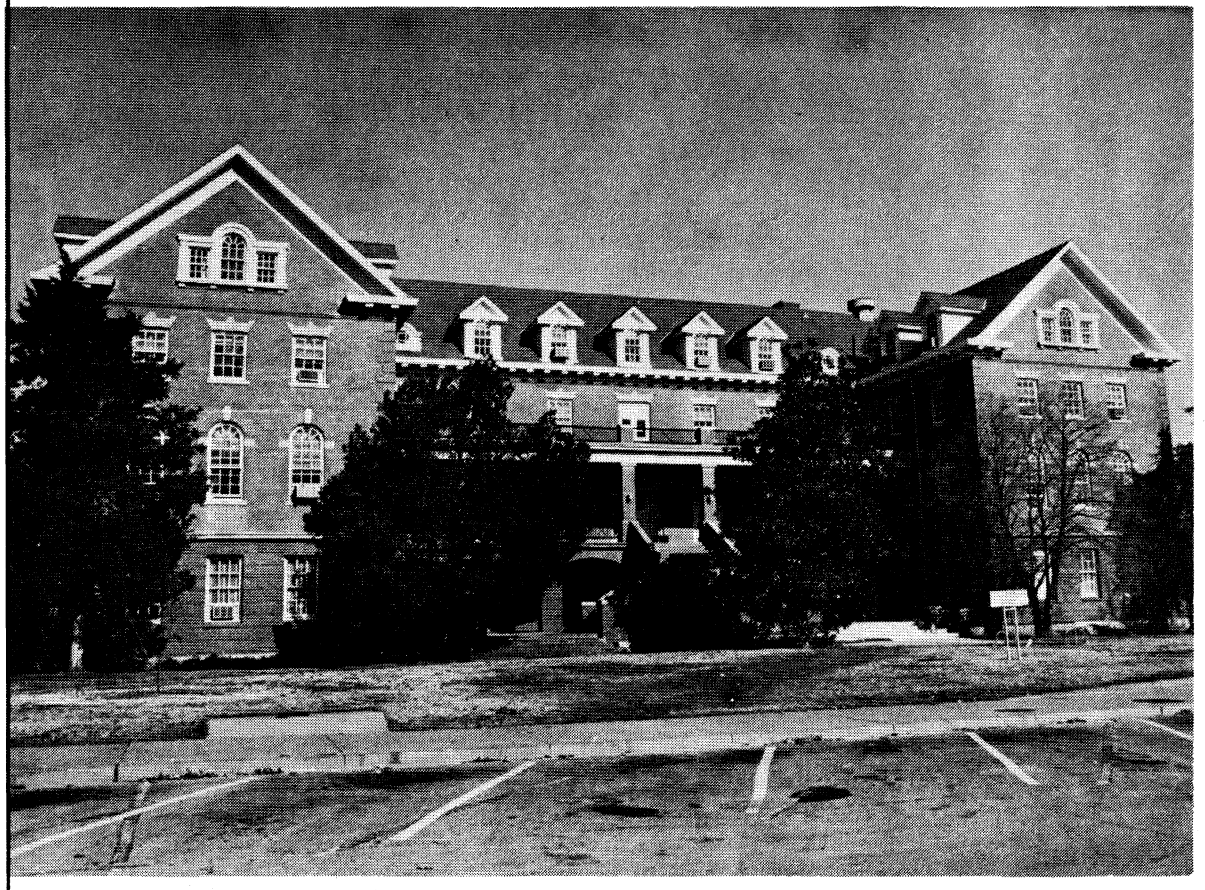
For the most part, the interior of Gardiner Hall has been poorly maintained and is now in a state of neglect and deterioration. Most changes in the interior have consisted of removal of some existing wood partitions and construction of new wood partitions where required to produce new spaces. All interior masonry walls are plastered and painted. All interior floors are wood except in the Gallery which is carpet over concrete, and the storage rooms on the ground level which are concrete. The wood floors remain in fair to poor condition, and patching is evident in many areas. The stairs are also of wood construction and remain in fair to poor condition. Most ceilings are painted plaster. In some areas, cellulose ceiling tiles have been glued to the ceiling and suspended acoustical tiles appear in some studios on the first and second levels.

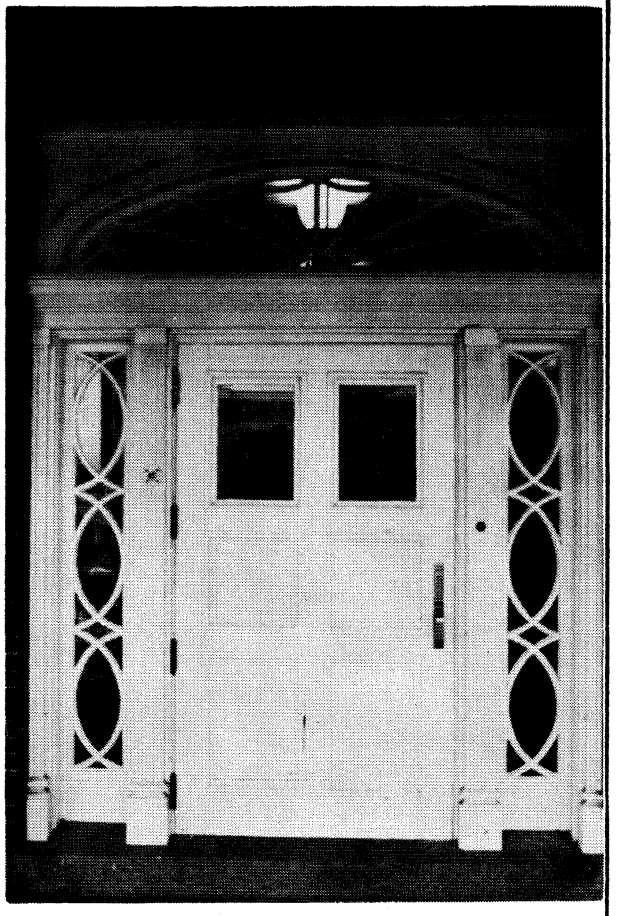
BUILDING STUCTURAL CONDITION

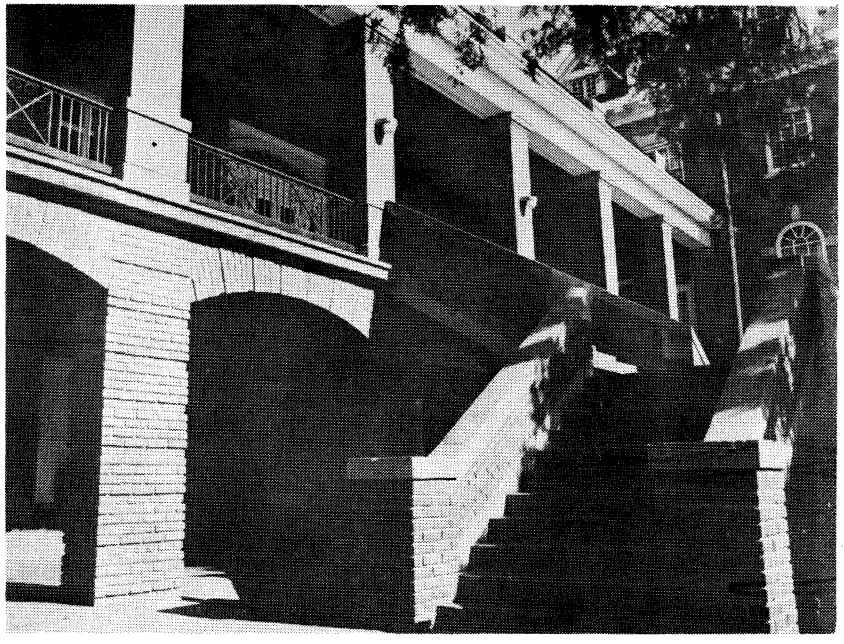
In September 1979, Mr. Harvey Gulley, a professional engineer, was consulted by OSU Architectural Services to determine the physical condition of the structure of Gardiner Hall. On September 18, 1979, Mr. Gulley, accompanied by Bill Halley, University Architect, and myself, Gary Flesher, visually inspected the building. In short, Mr. Gulley recommended that Gardiner Hall is economically suitable for renovation. A full copy of Mr. Gulley's report may be found in the Appendix.

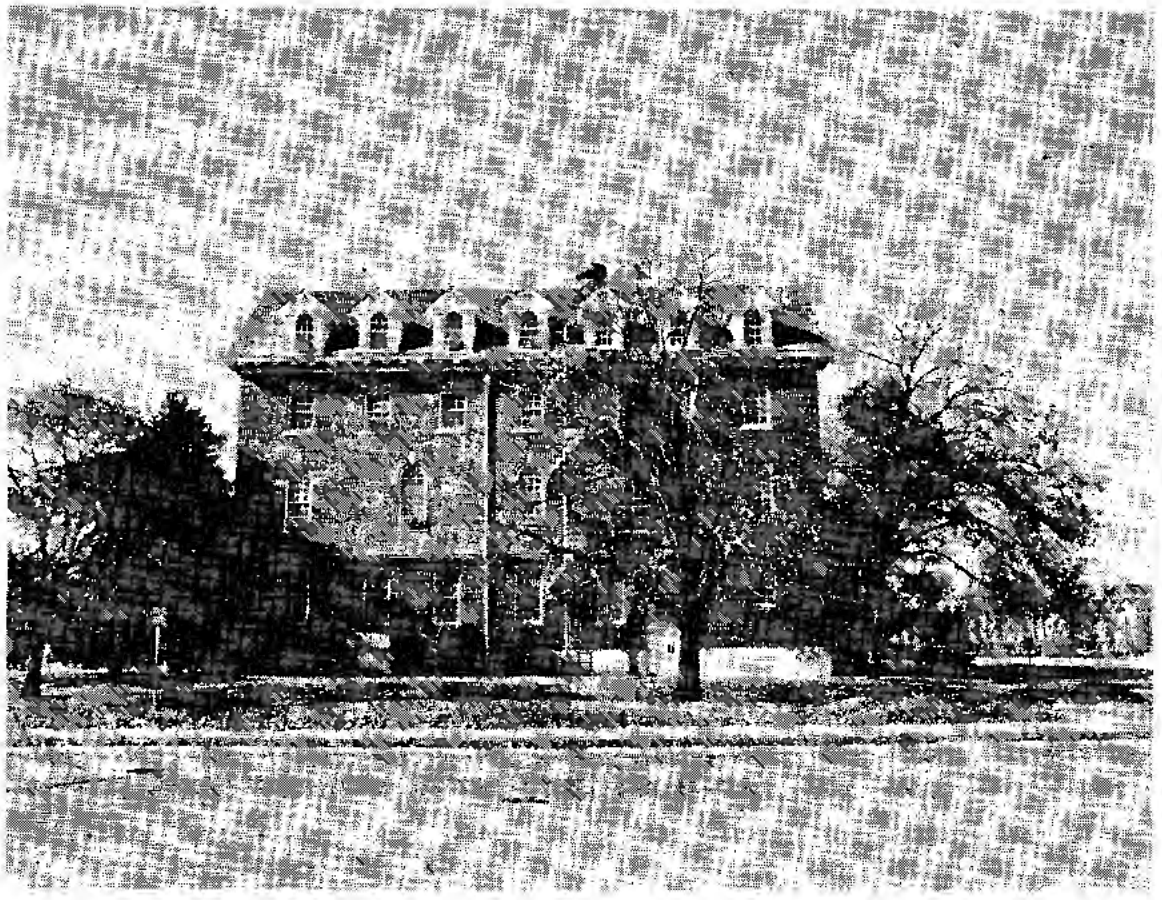
PHOTOGRAPHIC SURVEY EXTERIOR

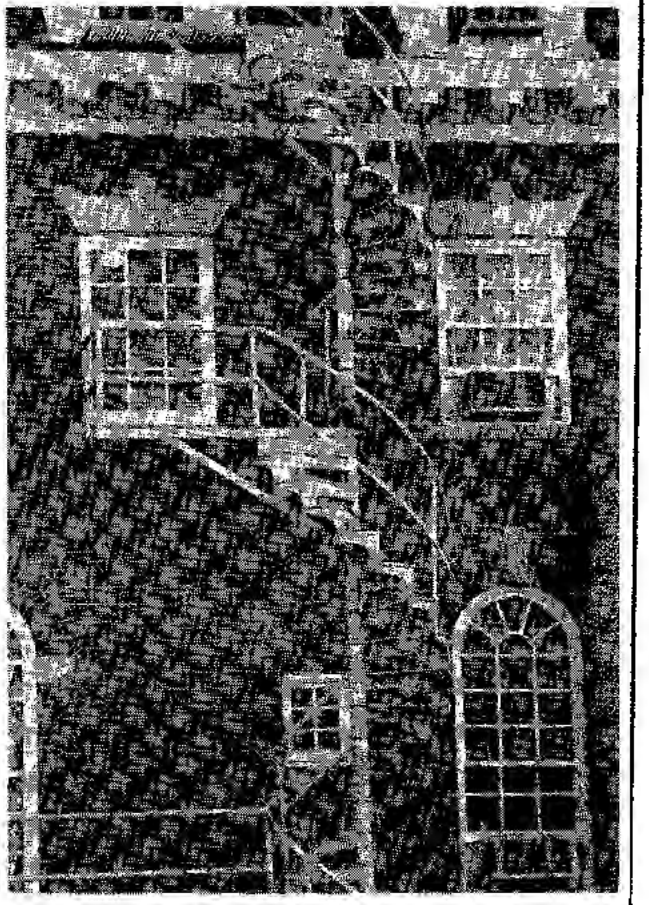
SOUTH ELEVATION
SOUTH ELEVATION DETAILS
EAST ELEVATION
NORTH ELEVATION

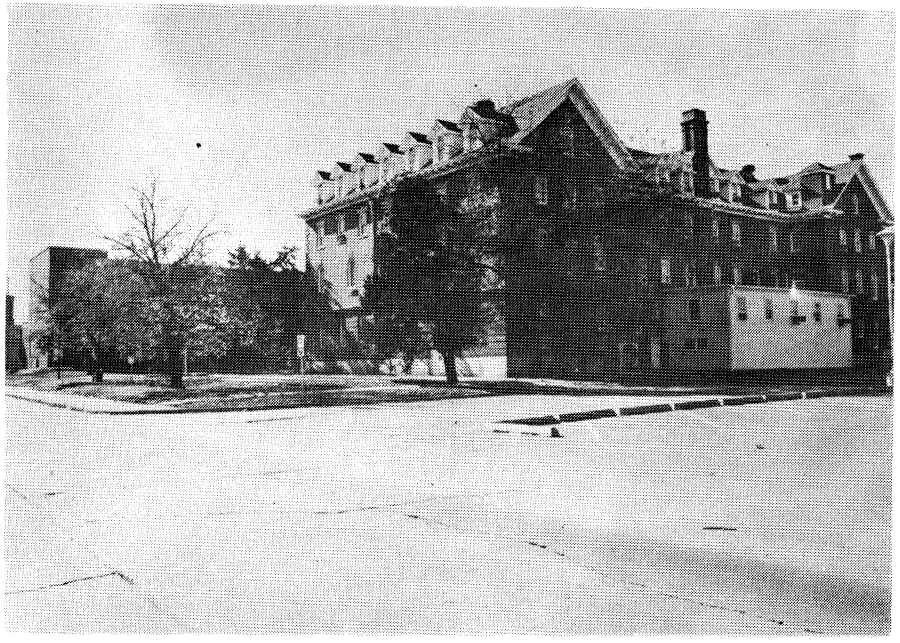


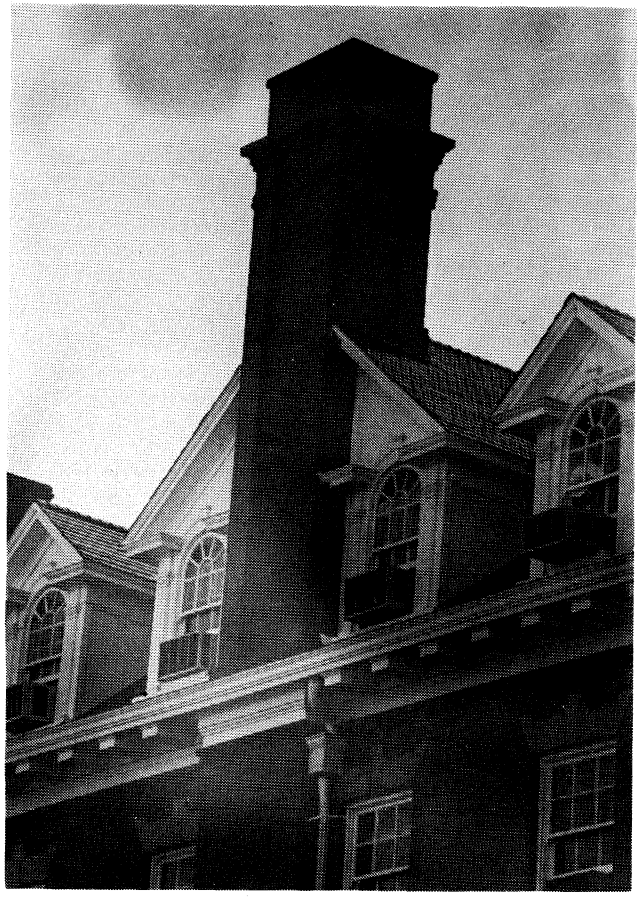






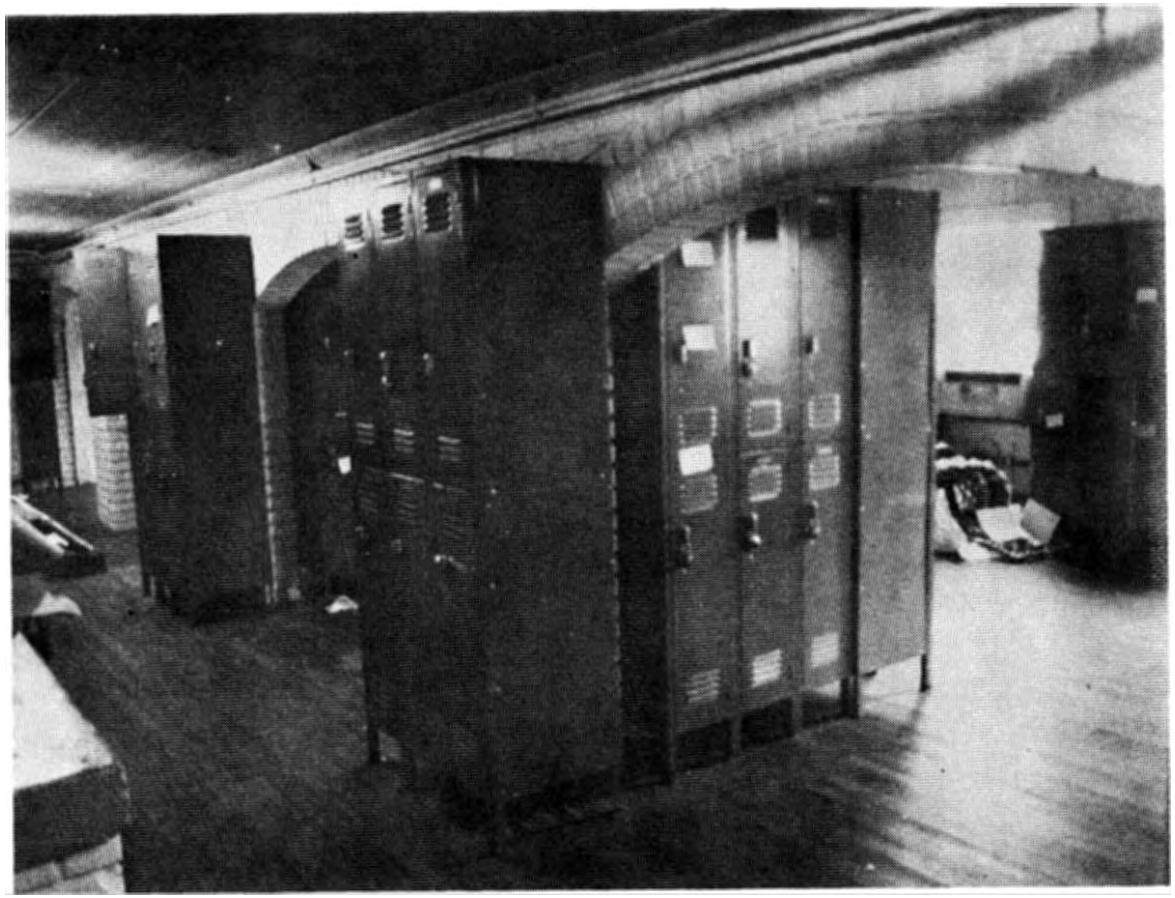


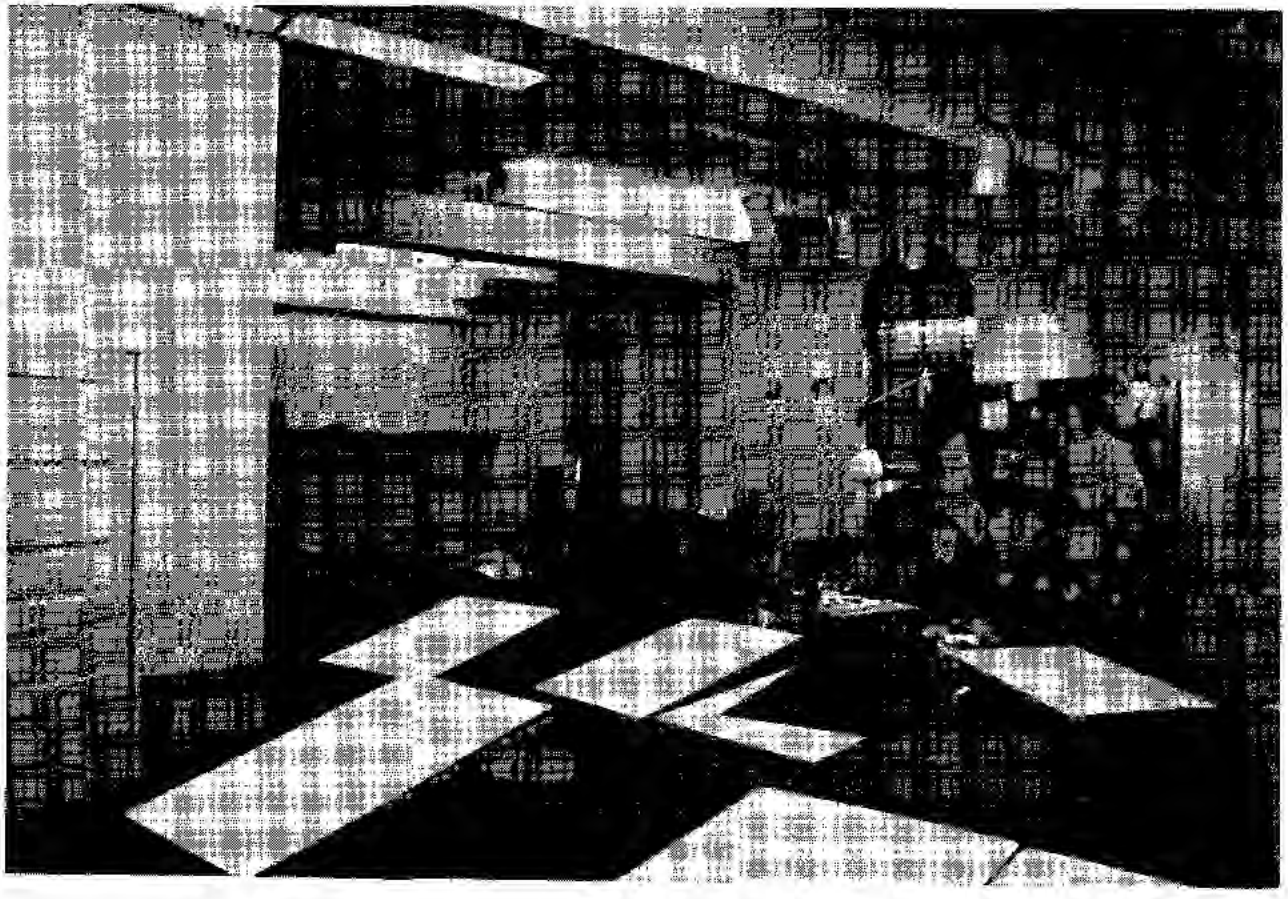


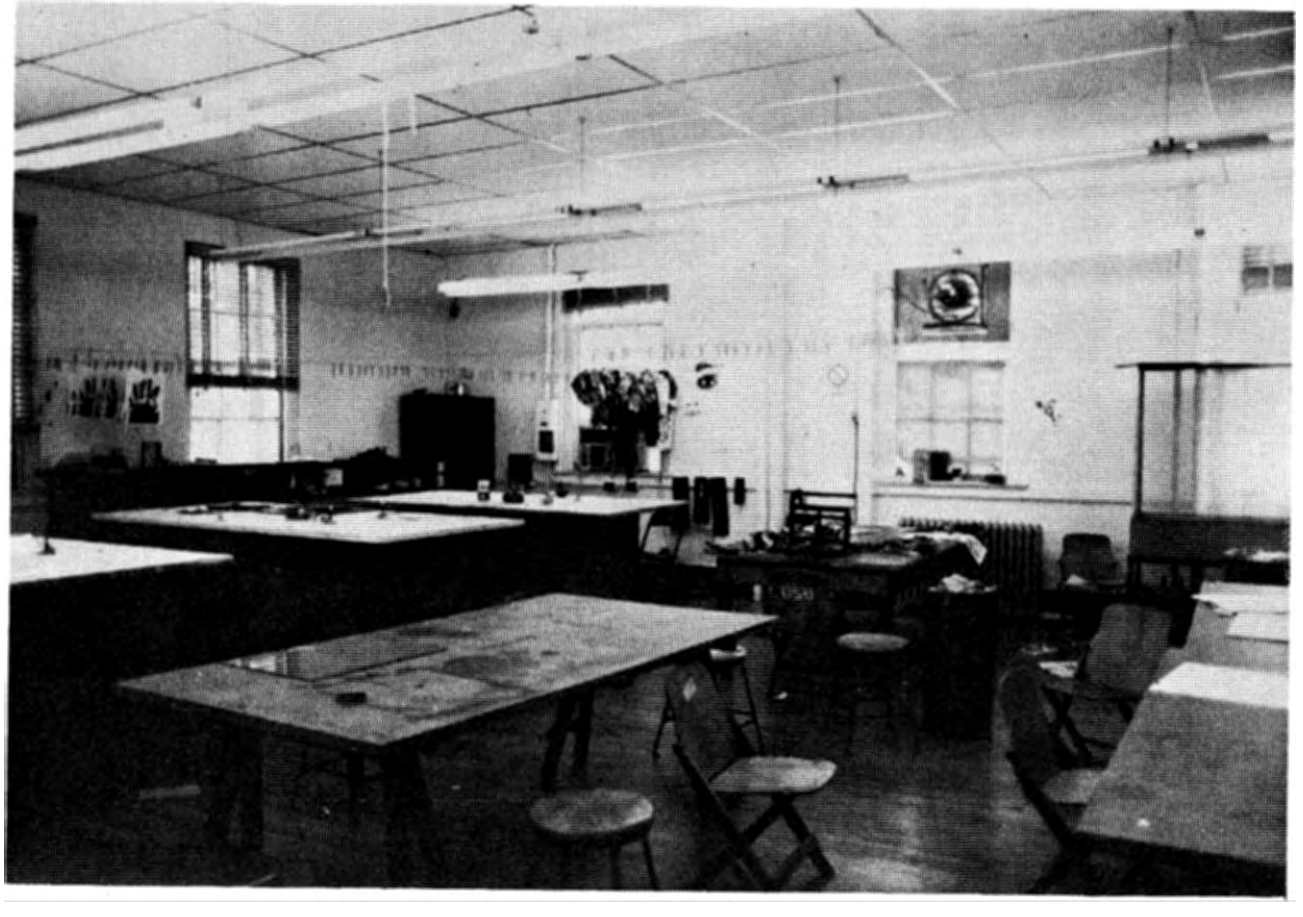


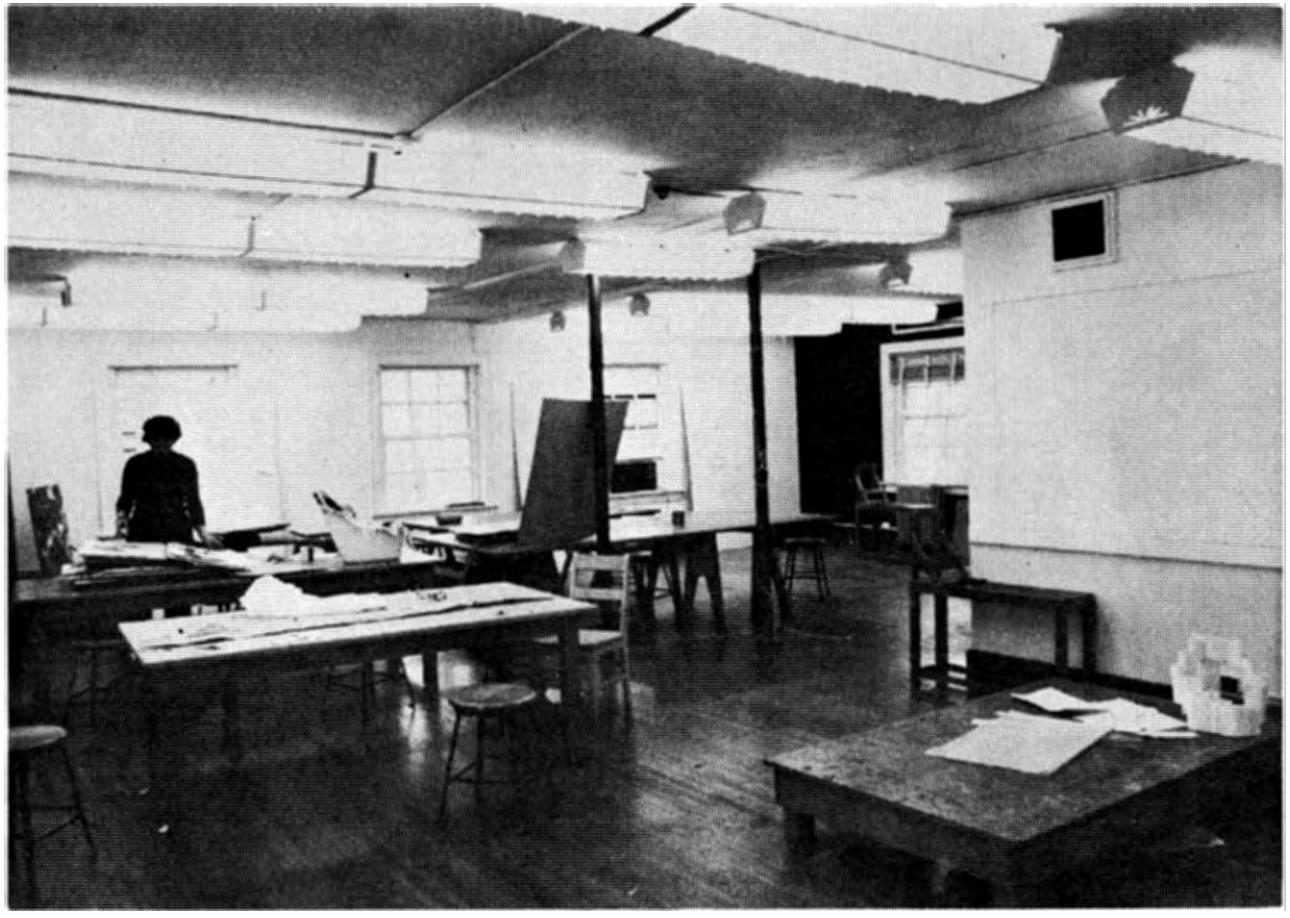
PHOTOGRAPHIC SURVEY INTERIOR

LOCKER ROOM, FIREPLACE IN LECTURE ROOM
DRAWING STUDIO - SECOND FLOOR
SILKSCREEN STUDIO - FIRST FLOOR
WATERCOLOR STUDIO - THIRD FLOOR









GEOGRAPHIC and CLIMATIC FACTORS

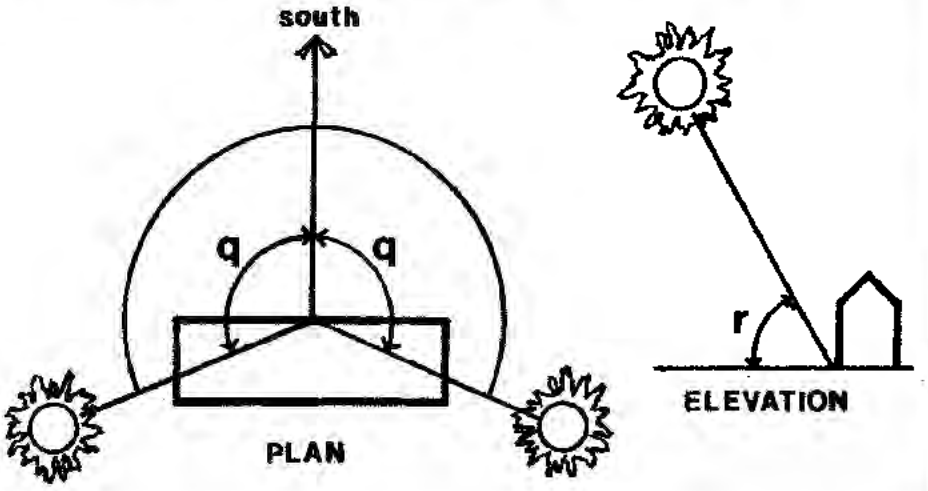
GEOGRAPHY: The OSU terrain is characterized by rolling plains with spotty trees and vegetation. Stillwater is accessible by auto from the east by Cimarron Turnpike and US 51, north and south by US 177, and from the west by US 51 to Interstate 35.

CLIMATE: Oklahoma's climate can be harsh and unpredictable. Summer temperatures are sometimes over 100°F, and in the winter, the temperature can drop to -10°F with the average in the low 20's. The hottest months are July and August, and the coldest are January and February. Total snow fall per year in Stillwater is relatively insignificant, averaging

Sun Position (Degees)

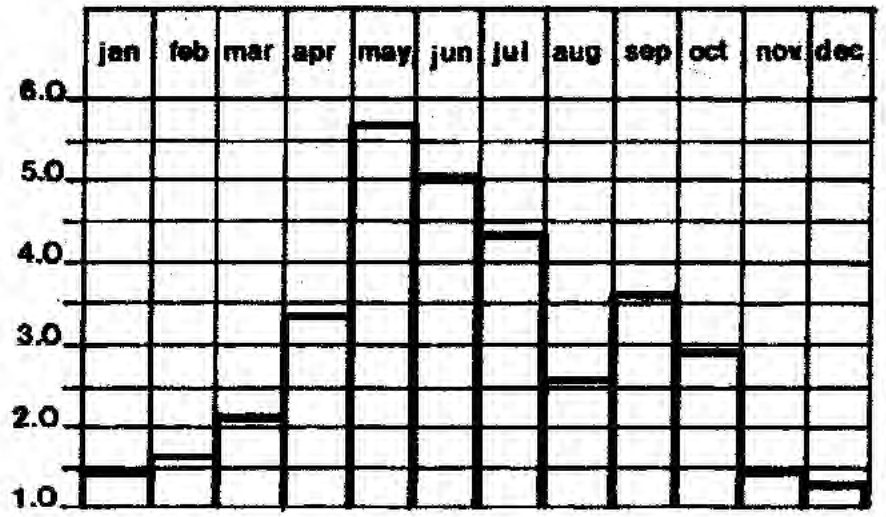
21 st	jan	feb	mar	apr	may	jun	jul	aug	sep	oct	nov	dec
sun rise and set q	64[5]	76	90	104	115	119	115	114	90	76	64[5]	60
sun alt. r	33	42	48	61	74	80	74	61	48	42	33	30

Sun Position Relative to South Wall

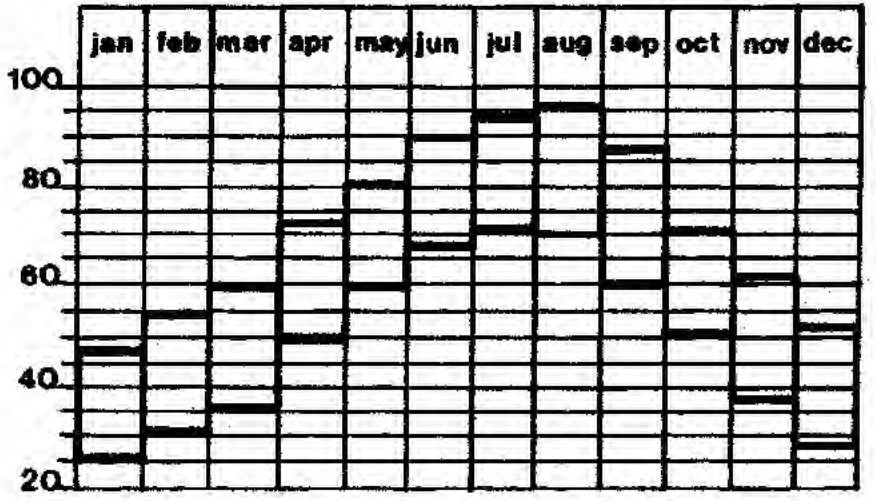


4.65 inches per year. Skies are clear an average of 9 months out of 12. Rainfall averages 33 inches per year; May is the wettest month. The prevailing wind is out of the south-southeast at an average of 11.4 MPH. The average humidity in summer is about 80%. The critical sun angles are 30° on December 21 (Winter Solstice) and 80° on June 21 (Summer Solstice).

Monthly Precipitation (inches)



Average Monthly Temperature (°F)



BUILDING CODE SURVEY

Oklahoma State University uses the 1976 edition of the Life Safety Code and the 1967 edition of the National Building Code for all buildings on the OSU campus. The sections applicable to the Gardiner Hall Renovation Project are listed below:

LIFE SAFETY CODE: Chapter 9, Educational Occupancies
- Section 9-1 General Requirements
- Section 9-2 Means of Egress Requirements
- Section 9-3 Protection
- Section 9-4 Building Services
- Section 9-5 Special Provisions

NATIONAL BUILDING CODE
- Article III Educational Occupancies
- Article V Light and Ventilation
- Article VI Means of Egress
- Article VII Requirements for Types of Construction
- Article VIII Fire Protection
- Article IX Design Loads and General Building Requirements
- Article X Chimneys, Fireplaces, and Venting Systems
- Article XI HVAC
- Article XIII Elevators
- Article XIV Gas Piping and Plumbing
- Article XV Electrical Installations
- Article XVII Safety to Life Requirements for Existing Buildings

PART TWO: NEEDS

NEEDS: Requirements; something necessary; an indispensible thing or quality.

SPACE REQUIREMENT: Detailed listing of the amounts of each type of space designated for a specific purpose.

FUNCTIONAL REQUIREMENTS: Those requirements dealing chiefly with the way people will use the project with convenience, efficiency, and effectiveness. These, also, will involve the adequacy, the quality, and the organization of space.

HUMAN REQUIREMENTS: Those requirements stemming from the generalized human needs in terms of the physical, social and psychological environment to be provided. These human needs involve such general categories as self-preservation, physical comfort, self-image and social affiliation - initially expressed as specific goals.

INITIAL DESIGN PROGRAM SUMMARY

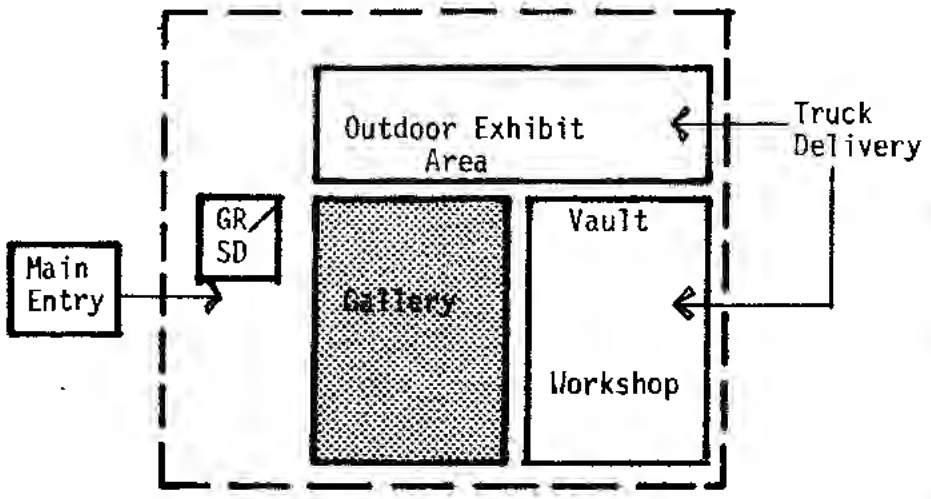
PHASE ONE

Gallery	3,000
Workshop	3,000
Vault	400
Gallery Reception/Security Desk	100
Lecture Room	680
Slide Library	400
Office of the Department Head	150
Executive Secretary	200
Seminar/Conference Room	300
Mail/Work Room	150
Lounge	200
Faculty Offices (15 @ 150 sq. ft.)	2,250
Student Gallery	400
Drawing Studios (3 @ 1400 sq. ft.)	4,200
Oil Painting Studio	1,800
Watercolor Studio	1,400
Prop Room	600
3D Design Studios (2 @ 1400 sq. ft.)	2,800
Color and Design Studios (2 @ 1400 sq. ft.)	2,800
Art Principles Studio	1,400
Graphic Design Studio	1,400
Photo Lab	400
Silkscreen Studio	1,400
Printmaking Studio	2,000
TOTAL	29,180

PHASE TWO

Ceramics Lab	4,000
Sculpture Lab	4,000
Jewelry Lab	2,000
TOTAL	10,000
TOTAL : PHASE ONE & TWO	39,180

INITIAL DESIGN PROGRAM FUNCTIONAL AREAS



Space GALLERY

area 3,000 sq. ft.

height 12-14'

finishes
- **floor** tile
- **ceiling** exposed structure painted black
- **walls** carpet

users General Public, Art Students & Faculty (20-30 visitors/day)

staff Gallery Director

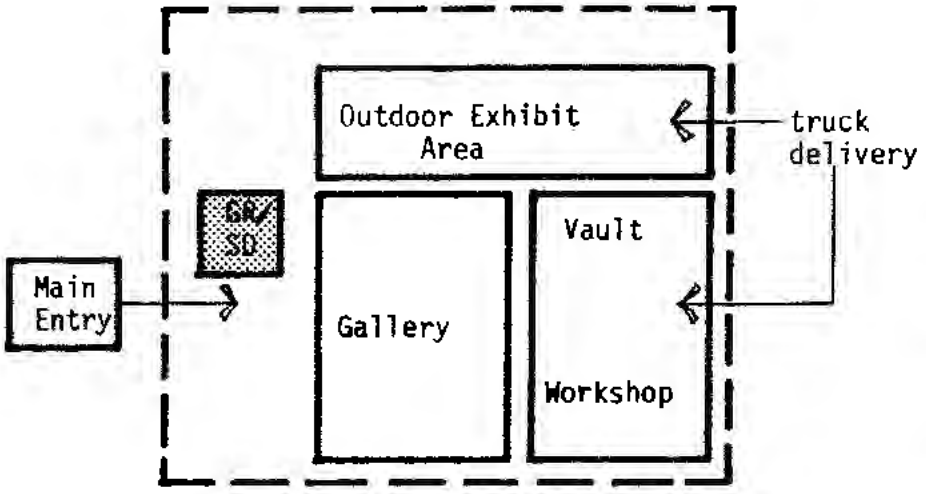
Function Exhibition of traveling shows and exhibits (95%); guest lectures, films (5%)

Special Considerations Outdoor exhibit area for sculpture, performances

Systems
- **hvac** exposed
- **plumbing**
- **electrical** 110 volt floor and wall outlets
- **lighting** track lights (adjustable) and incandescent, controlled daylighting

Furniture Display tables, stackable chairs

Equipment Camera monitors, PA system, flexible/storable display system, fire and smoke detection and extinguishing system, burglar alarm



Space GALLERY RECEPTION/ SECURITY DESK

area 100 sq. ft.

height 8' minimum

finishes
- **floor** VA tile
- **ceiling** suspended acoustical
- **walls** painted gypsum board

users Public, Students, Faculty

staff Student assistant

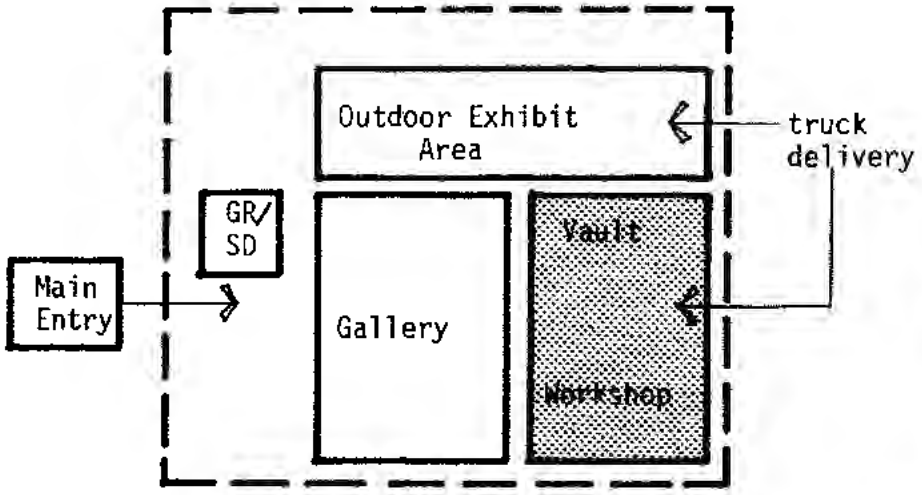
Function Provide information; greeting visitors to the Gallery; control and surveillance of the Gallery

Special Considerations

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt outlets
- **lighting** fluorescent

Furniture One desk and chair, tackboard

Equipment 24" counter space by 10', camera monitors, alarm system



Space GALLERY WORKSHOP

area 3,000 sq. ft.

height 12-14'

finishes
- **floor** concrete
- **ceiling** exposed structure
- **walls** painted gyp board or concrete block

users Gallery Director, Student Assistants, Faculty

staff Gallery Director, Student Assistants, Faculty

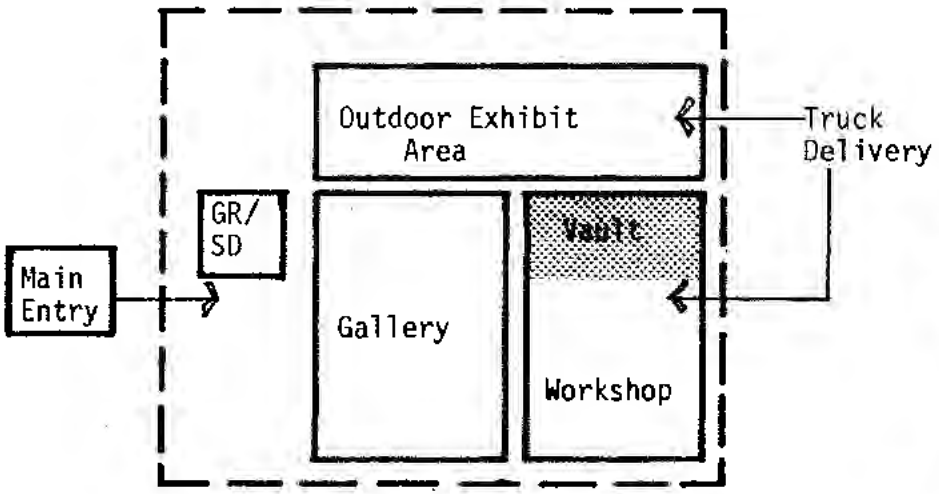
Function Receiving, Set-up, framing, touch-up, crating of exhibits; special project construction and set-up

Special Considerations Easy access for delivery trucks, wood and crate storage, tool storage, work bench

Systems
- **hvac** exposed
- **plumbing** hot and cold water
- **electrical** 110 volt
- **lighting** fluorescent

Furniture 4 x 8 work tables, storage racks for art objects, desk and chair

Equipment Carpentry tools, table saw, drill press, fire extinguishers, sink, dollies, carts



Space GALLERY VAULT optional

area 400 sq. ft.

height 12-14'

finishes
- **floor** concrete
- **ceiling** exposed structure
- **walls** painted concrete block

users Gallery Director, Student Assistants, Faculty

staff Gallery Director, Student Assistants, Faculty

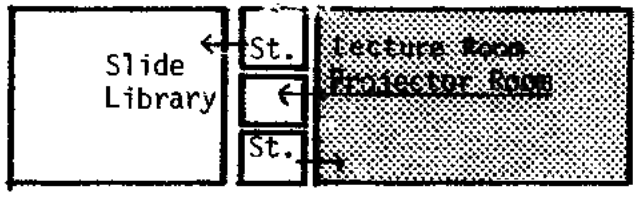
Function Art exhibit storage; OSU collection storage

Special Considerations Easy access for delivery trucks, gallery, and vault; investigate lockable steel cage in Workshop as substitute for vault.

Systems
- **hvac**
- **plumbing**
- **electrical**
- **lighting** fluorescent

Furniture Storage racks

Equipment Theft-proof doors (steel) and locks; fire rated construction; fire and smoke detection and extinguishing system (halon oxygen snuffing extinguisher)



30' focal length minimum

Space **LECTURE ROOM**

area 680 sq.ft.

height 9'

finishes
- **floor** VA tile or wood
- **ceiling** suspended acoustical
- **walls** painted gyp board

users Faculty, Students

staff Faculty

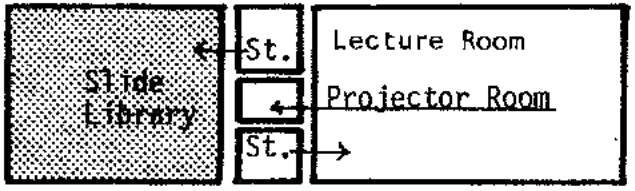
Function Classroom for lectures, slide shows and miscellaneous functions.

Special Considerations Maximum focal length for slide projector - 30'; screens or curtains at windows to block light for slide displays; storage room (30 sq.ft.) for equipment; projector room (50 sq.ft.)

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt wall outlets
- **lighting** dual system; general houselights, seating area lights (dimmer switch)

Furniture Movable seating for 35-50 students

Equipment Slide projectors



30' focal length minimum

Space

SLIDE LIBRARY

area 400 sq. ft.

height 8' minimum

finishes
- **floor** VA tile or wood
- **ceiling** suspended acoustical
- **walls** painted gyp board

users Faculty, Students

staff Librarian, Student Assistants

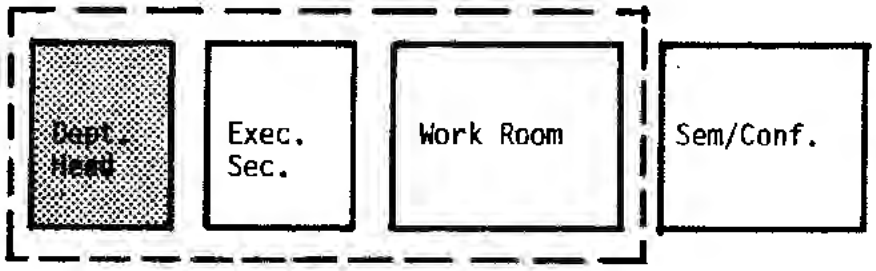
Function Copying, preparation, sorting, and viewing of slide collection

Special Considerations Separate work area for student assistants, separate area, or room for slide storage, storage closet (40 sq. ft.)

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt wall outlets
- **lighting** fluorescent

Furniture Four desks (30 x 60") and chairs, three work tables (3' x 6'), three file cabinets, three video carrels

Equipment Copy stands (photo), typewriters



Space **DEPT. HEAD**

area 150 sq.ft.

height 8' minimum

finishes
- **floor** carpet
- **ceiling** suspended acoustical
- **walls** painted gyp board

users Department Head

staff Department Head

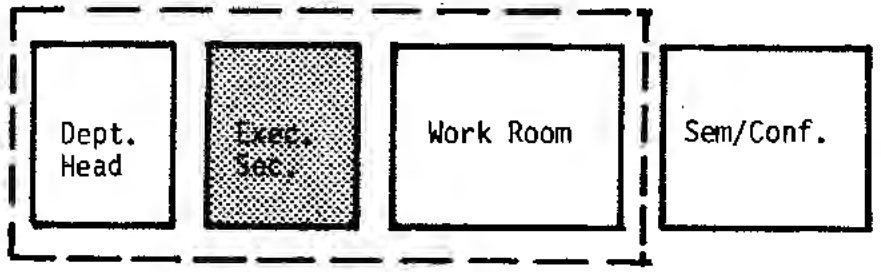
Function Office for Department Head

Special Considerations Locate adjacent to executive secretary, easy access to faculty lounge and work room

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt wall outlets
- **lighting** track lighting

Furniture One desk and chair, bookshelves, credenza, two file cabinets, tackboard, blackboard, two guest chairs

Equipment



Space SECRETARY

area 200 sq. ft.

height 8' minimum

finishes
- **floor** carpet
- **ceiling** suspended acoustical
- **walls** painted gyp board

users Department Head, Executive Secretary, Faculty, Students, Visitors

staff Executive Secretary

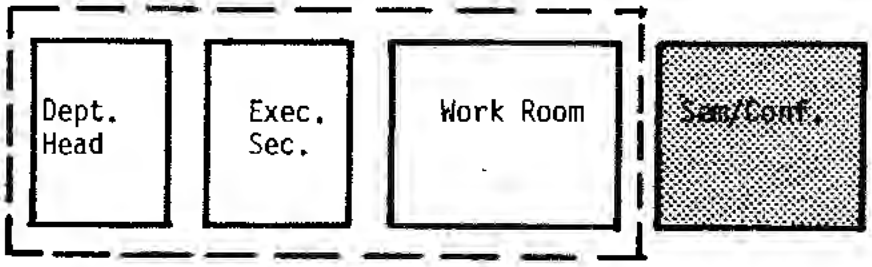
Function Office for executive secretary, receiving of guests and visitors

Special Considerations Locate adjacent to department head office, mail/work room, and faculty lounge

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt wall and floor outlets
- **lighting** fluorescent

Furniture One desk (3' x 5') and chair, work table, 3 file cabinets, 3-4 guest chairs, tackboard

Equipment



Space SEMINAR/ CONFERENCE RM.

area 300 sq. ft.

height 8' minimum

finishes

- **floor** VA tile or wood
- **ceiling** suspended acoustical
- **walls** tackable wall surfaces, painted gyp board

users Faculty and Students

staff Faculty

Function

Special Considerations Smooth finished wall painted white for slides; curtains or shutters at windows to block out light

Systems

- **hvac**
- **plumbing**
- **electrical** 110 volt wall outlets
- **lighting** fluorescent

Furniture Tables and chairs for 15-20 people

Equipment Blackboard

Space **MAIL/WORK ROOM**

area 150 sq.ft.

height 8' minimum

finishes
- **floor** VA tile or wood
- **ceiling** suspended acoustical
- **walls** painted gyp board

users Faculty, Secretary, Department Head, Student Assistants

staff -

Function Faculty mail pickup, work space for secretary, faculty, department head, for paper work

Special Considerations Locate adjacent to executive secretary and faculty lounge

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt wall outlets
- **lighting** fluorescent

Furniture

Equipment 24' counter with storage cabinets above and below on two walls, copy machine, paper cutter, book binding equipment

Space
LOUNGE

area 200 sq. ft.

height 8' minimum

finishes
- **floor** VA tile or wood
- **ceiling** suspended acoustical
- **walls** painted gyp board

users Faculty, Department Head, Staff, Students

staff -

Function Lounge space for lounging, conversation, snacking

Special Considerations Easy access to both faculty and art students (24" counter along one wall - 8' length minimum) with cabinets above and below

Systems
- **hvac**
- **plumbing** hot and cold water
- **electrical** 110 volt wall outlets
- **lighting** fluorescent

Furniture Lounge type seating for 8-10 people, table, tackboard

Equipment Coffeepot, vending machines (2)

Space
FACULTY OFFICES

area 15 offices @ 150 sq.ft. = 2,250 sq.ft.

height 8' minimum

finishes
- **floor** carpet
- **ceiling** suspended acoustical
- **walls** painted gyp board

users Faculty

staff Faculty

Function Office space for class preparation, study, student counseling

Special Considerations Locate in proximity to classrooms and studios

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt wall outlets
- **lighting** fluorescent

Furniture One desk and chair, bookshelves, file cabinet, work table, tackboard, visitor chair

Equipment

Space
STUDENT GALLERY

area 400 sq. ft.

height 8' minimum

finishes
- **floor** VA tile or wood
- **ceiling** suspended acoustical
- **walls** tackable wall surface

users Art Students

staff Student Assistants

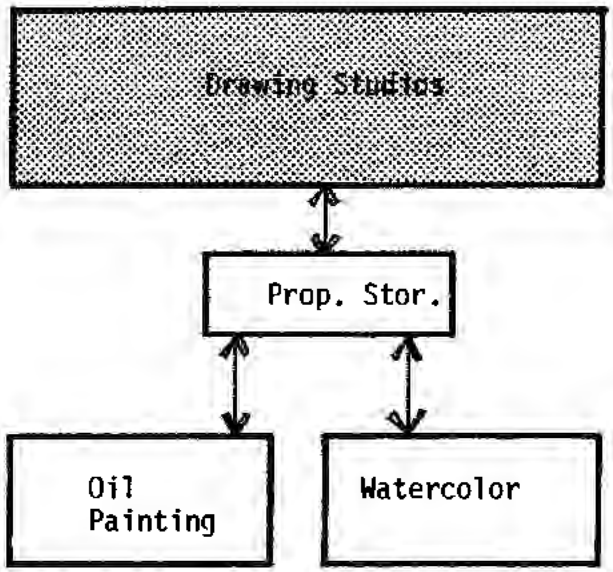
Function Exhibition of student work

Special Considerations Locate in proximity to studios (public area); security needed

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt wall outlets
- **lighting** track lighting, fluorescent

Furniture

Equipment Display cases, shelves



Space

DRAWING STUDIOS

area 3 studios at 1400 sq.ft. = 4200 sq.ft.

height 12'

finishes

- **floor** VA tile or wood
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users Faculty, Students (25 maximum)

staff Faculty

Function Studio for instruction of drawing techniques via props and models

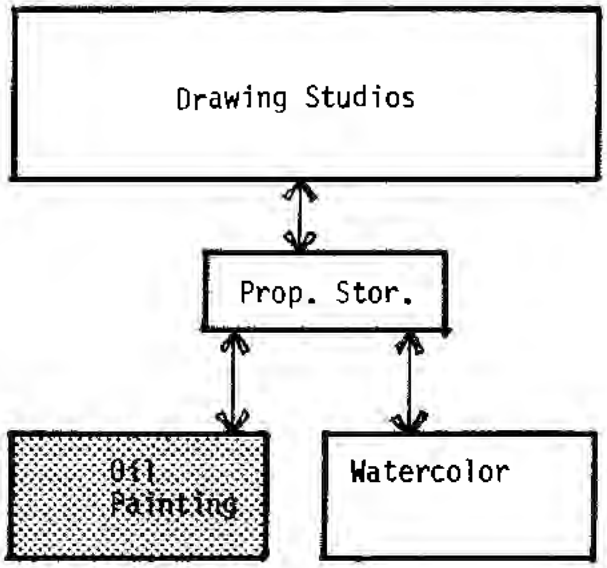
Special Considerations Locate in proximity of painting studios; light control at windows; open, flexible plan - rectangular shaped room is best; still life and prop. storage located adjacent; dressing room for models (50 sq.ft.)

Systems

- **hvac** exposed
- **plumbing** hot and cold water
- **electrical** 110 volt floor outlets
- **lighting** fluorescent and natural lighting (north light) flexible track lighting arrangement

Furniture 25 - 18" x 24" adjustable drawing tables and stools, storage lockers (one per student)

Equipment Countertop with two sinks and storage cabinets above and below, movable stage



Space OIL PAINTING STUDIO

area 1800 sq. ft.

height 12'

finishes

floor	VA tile or wood
ceiling	exposed structure
walls	painted gyp board

users Faculty, Students (25 maximum)

staff Faculty

Function Studio for study and instruction of painting in oils and acrylics

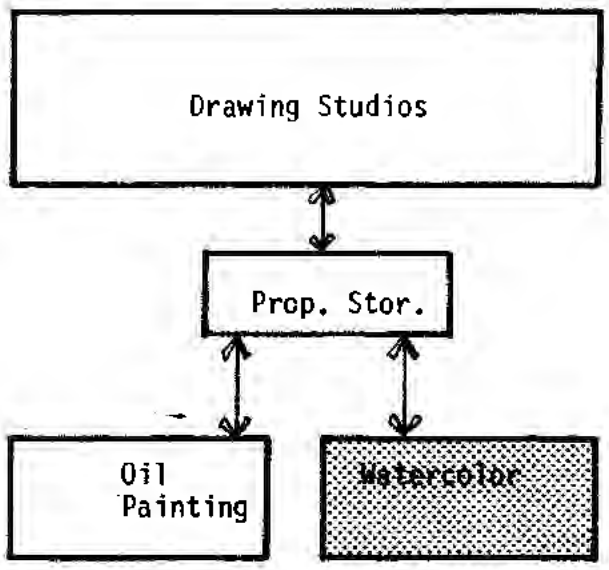
Special Considerations Locate adjacent to drawing studios; area for chemical storage and use with ventilation

Systems

hvac	exposed; special ventilation at chem.sto.	**electrical**	110 volt wall outlets
plumbing	hot and cold water	**lighting**	natural lighting (north light); track lighting, fluorescent

Furniture 25 easels and stools, one 4' x 8' work table, tabarets (25)

Equipment Countertop with two sinks and storage cabinets above and below; vertical, lockable racks for storing paintings (2-3spaces/student), movable stage



Space WATERCOLOR STUDIO

area 1400 sq.ft.

height 10'

finishes

floor VA tile or wood
ceiling exposed structure
walls painted gyp board, tackable wall surface

users Faculty, Students (25 maximum)

staff Faculty

Function

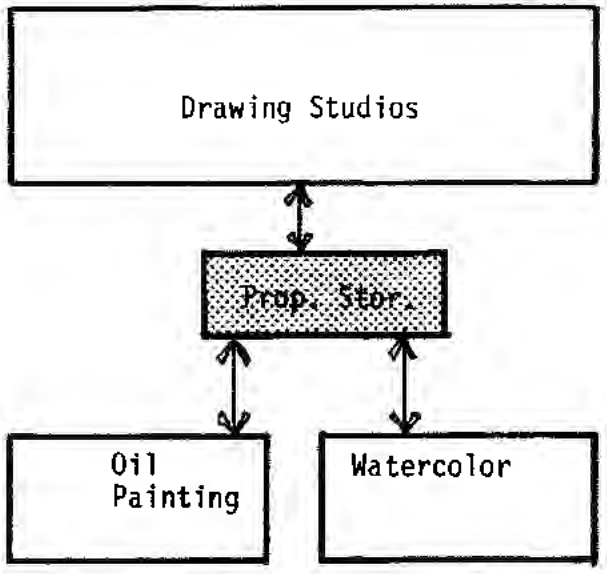
Special Considerations Separate wet area for paper soaking and cleanup; separate clean, dry area for paper cutting; locate watercolor studio adjacent to drawing or painting studios; rectangular shaped room is best; dressing room for models; student work display area at entry

Systems

hvac exposed
plumbing hot and cold water
electrical 110 volt floor outlets
lighting natural lighting, track lighting, fluorescent

Furniture 25 - 3' x 5' artist tables (adjustable top), matt cutting table (4' x 8'), 30" x 30" work tables (25) adjacent to artist tables, blackboards (2), flat file storage for student work and new paper storage, lockable display case for student work

Equipment Countertop with large sinks (24" x 36") for paper soaking; separate countertop with 2 sinks and storage cabinets above and below; retractable screen for slides



Space

PROP STORAGE

area 600 sq. ft.

height 10'

finishes

floor VA tile or wood
ceiling exposed structure
walls painted gyp board

users Faculty, Student Assistants

staff

Function Storage of props for drawing, oil painting, watercolor studios

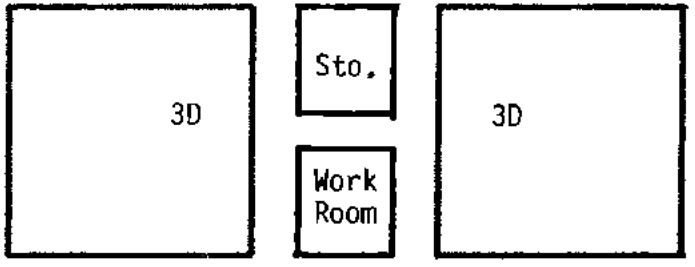
Special Considerations Locate in proximity of drawing, oil painting, watercolor studios

Systems

hvac exposed
plumbing
electrical
lighting fluorescent

Furniture Storage racks

Equipment



Space
3D DESIGN STUDIOS

area 2 studios at 1400 sq.ft. = 2800 sq.ft.

height 10'

finishes
- **floor** VA tile or wood
- **ceiling** exposed structure
- **walls** painted gyp board and tackable wall surface

users Faculty, Art Students (25 maximum)

staff Faculty

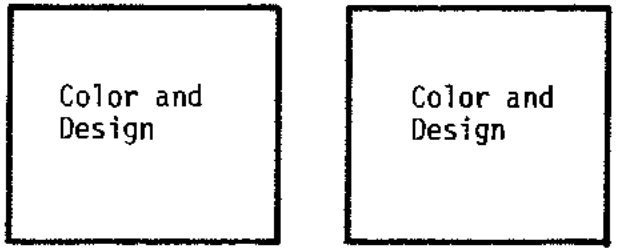
Function Studios for study and instruction of 3 dimensional design

Special Considerations Storage space for student projects, separate room for saws, paper cutters

Systems
- **hvac** exposed
- **plumbing** hot and cold water
- **electrical** 110 volt floor outlets
- **lighting** fluorescent and natural lighting (north light)

Furniture 3' x 4' layout tables (25), 4' x 8' cutting tables (4)

Equipment Scroll saw, sander, paper cutter, matt cutter



Space COLOR & DESIGN STUDIOS

area 2 studios at 1400 sq.ft. = 2800 sq.ft.

height 10'

finishes

- **floor** VA tile or wood
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users Faculty, Students (25 maximum)

staff Faculty

Function Studio space for study and instruction of 2 dimensional design

Special Considerations

Systems

- **hvac** exposed
- **plumbing** hot and cold water
- **electrical** 110 volt floor outlets
- **lighting** fluorescent and natural lighting (north light)

Furniture Eight flat work tables (4' x 8'), 25 stools, flat file storage

Equipment Countertop with two sinks and storage cabinets above and below, paper cutter

Space ART PRINCIPLES STUDIO

area 1400 sq. ft.

height 10'

finishes

- **floor** VA tile or wood
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users Faculty, Students (25 maximum)

staff Faculty

Function Study and instruction of art principles

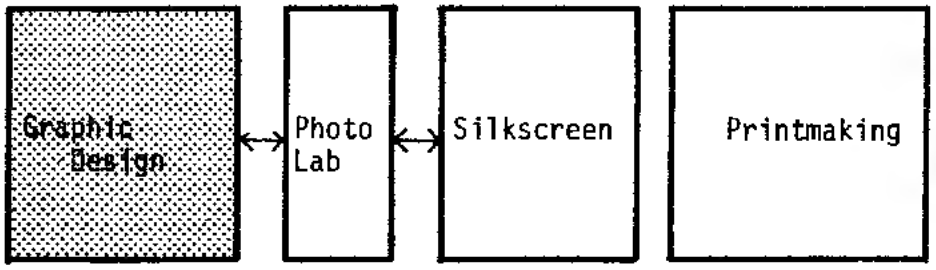
Special Considerations Storage room for student work (50 sq.ft.)

Systems

- **hvac** exposed
- **plumbing** hot and cold water
- **electrical** 110 volt floor outlets
- **lighting** fluorescent, natural lighting (north light), track lighting

Furniture Eight flat work tables (4' x 8'), 25 stools, flat file storage

Equipment Countertop with two sinks and storage cabinets above and below, papercutter



Space GRAPHIC DESIGN STUDIO

area 1400 sq. ft.

height 8' minimum

finishes

- **floor** VA tile or wood
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users Faculty, Students (25 maximum)

staff Faculty

Function Studio for study and instruction of lettering and graphic design techniques

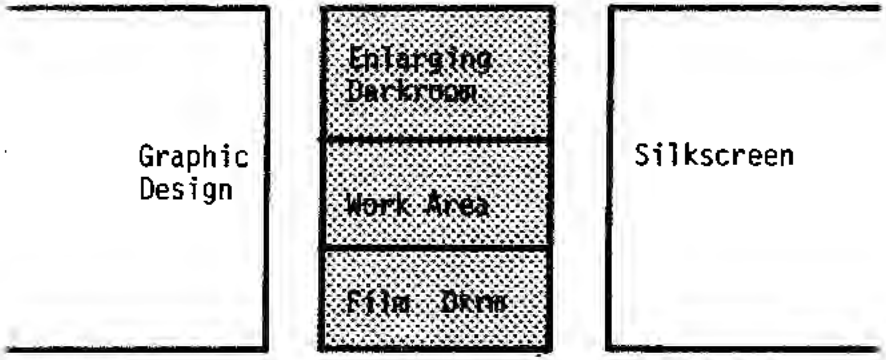
Special Considerations Photo lab (400 sq.ft.) located between Graphic Design and Silkscreen studios for shared use, lockable storage room (100 s.f.); allow for slide presentations

Systems

- **hvac** exposed
- **plumbing** hot and cold water
- **electrical** 110 volt floor and wall outlets
- **lighting** fluorescent

Furniture 3' x 4' drafting tables (25), 3' x 5' light tables (2), 4' x 8' work tables (4), 18" x 24" side tables (25), stools (25), 4' x 8' cutting table, 3' x 4' drying racks

Equipment Blackboard, photo typositor, dry mount press, projection screen, process camera



Space **PHOTO LAB**

area 400 sq. ft.

height 8' minimum

finishes

floor VA tile
ceiling exposed structure
walls painted gyp board

users Faculty, Students

staff Faculty

Function Darkroom for film processing and printing for Graphic Design and Silkscreen studios

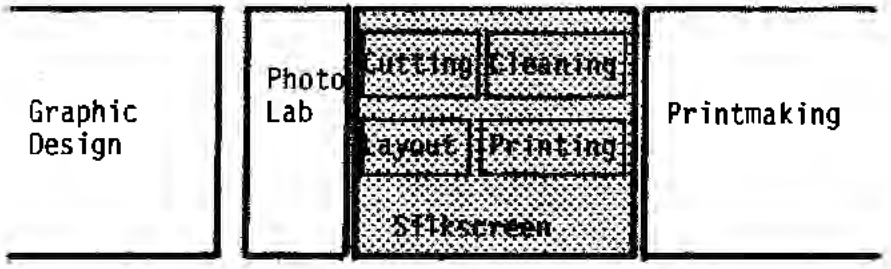
Special Considerations Three Areas: film darkroom (2 @ 35 s.f.); enlarging darkroom with six enlarging stations (200 s.f.); light trap entray at enlarging darkroom; work area (100 sf)

Systems

hvac exposed; additional ventilation in dkrms.
plumbing hot and cold water, floor drain
electrical 110 volt wall outlets
lighting fluorescent and darkroom lighting

Furniture

Equipment Film Darkroom: 24" work counter on one wall, developing sink on opposite wall
Enlarging Darkroom: 30" work counters with shelves below on two walls with 120 volt wall outlets at counter height; two-sided sink (3' x 8') in room center
Work Area: 30" x 54" print dryer, finishing counter (3' x 8') with paper cutter, storage cabinet (30" x 48")



Space SILKSCREEN STUDIO

area 1400 sq. ft.

height 8' minimum

finishes
- **floor** VA tile or concrete (preferred)
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users Faculty, Students (25 maximum)

staff Faculty

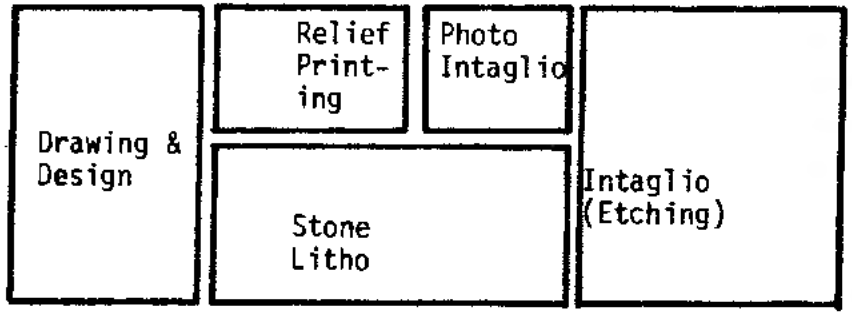
Function Studio for study and instruction of silkscreen techniques

Special Considerations Four Areas: Printing, cutting, layout, cleaning; investigate sharing drawing and design room with Printmaking Studio

Systems
- **hvac** exposed; additional ventilation at chem.
- **plumbing** hot and cold water, floor drain
- **electrical** 110 volt wall outlets
- **lighting** fluorescent

Furniture 6' x 10' work tables (6), 3' x 4' flat file storage for 25, 2' x 2' x 1' lockers (25), stools (25), 4' x 8' cutting and layout tables (4), 4' x 8' vacuum table

Equipment Screen washing sink (3' x 10' x 6'); counter space with two sinks and storage cabinets above and below; storage racks for screens, 4' high, 2' deep, 4" slots; 3' x 4' drying racks, small printing press (12' x 12' area), 3' x 4' drying racks (3), chemical storage cabinet (3' x 4' x 6')



Space PRINTMAKING STUDIO
ALL AREAS

1of5

area 2,000 sq. ft.

height 8' minimum

finishes
- **floor** VA tile or raked concrete
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users Faculty and Students (25 maximum)

staff Faculty

Function Study and instruction of reliefprinting, intaglio, bi-metal litho techniques

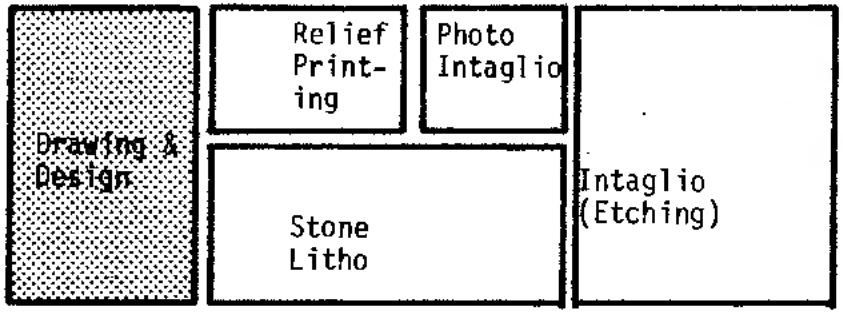
Special Considerations Investigate sharing drawing and design room with Silkscreen Studio

Systems

hvac exposed; additional ventilation at chem.area
plumbing hot and cold water, floor drain
electrical 110 volt and 220 volt outlets
lighting fluorescent

Furniture Refer to specific area sheet.

Equipment Refer to specific area sheet.



Space **PRINTMAKING STUDIO**
DRAWING & DESIGN

2 of 5

area 600 sq. ft.

height 8' minimum

finishes
- **floor** VA tile
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users

staff

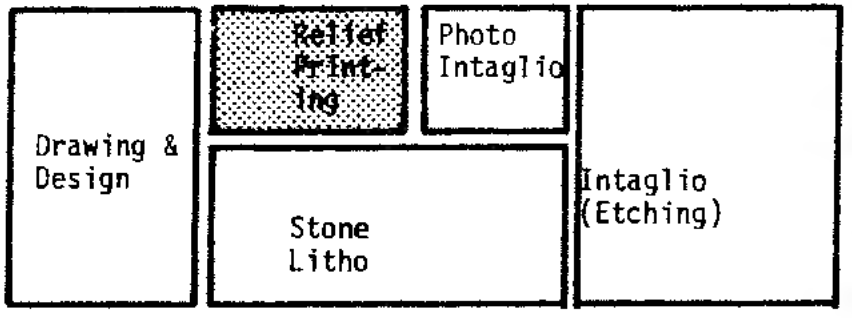
Function

Special Considerations Separate room or area; investigate sharing with silkscreen studio

Systems
- **hvac**
- **plumbing**
- **electrical** 110 volt floor outlets
- **lighting**

Furniture 4' x 8' tables (3); stools (12); 4' x 8' cutting table; 3' x 5' light table, 3' x 4' flat files (3); 2' x 3' x 3' lockers (25)

Equipment Projection screen, opaque projector, paper cutter, counter space with sink and storage cabinets above and below



Space **PRINTMAKING STUDIO**
RELIEF PRINTING

3 of 5

area 250 sq. ft.

height 8' minimum

finishes
- **floor** VA tile or raked concrete
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users

staff

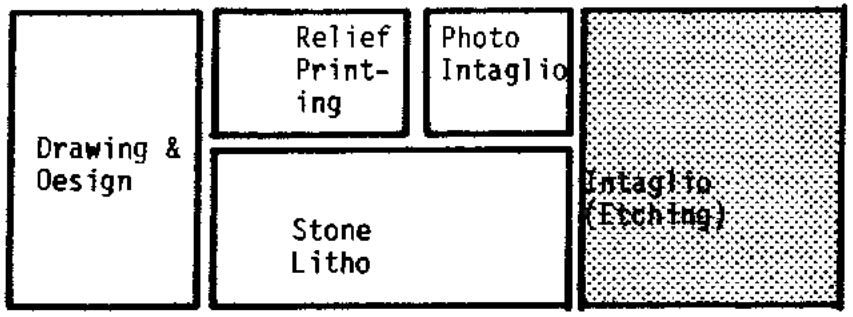
Function

Special Considerations Easy access to drawing and design

Systems
- **hvac**
- **plumbing** hot and cold water
- **electrical** 110 volt outlets
- **lighting**

Furniture 4' x 8' work tables (2), 4' x 8' printing table for linoleum press

Equipment Counterspace with sink and storage cabinets above and below (8' length minimum), linoleum press, drying racks (3' x 4')



Work Flow:

Plate Processing → Grounding → Acid → Inking & Printing

Space PRINTMAKING STUDIO
INTAGLIO (ETCHING)

4 of 5

area 1090 sq. ft.

height 8' minimum

finishes

- **floor** VA tile or raked concrete (preferred)
- **ceiling** exposed structure
- **walls** painted gyp board, tackable wall surface

users

staff

Function

Special Considerations Separate Areas: Plate processing (100 s.f.); grounding (100 s.f.), Acid Room (100 s.f.); Inking and Printing (790 s.f.)

Systems

- **hvac** exposed; additional ventilation in acid room thru roof
- **plumbing** hot and cold water, floor drain
- **electrical** 110 volt and 220 volt wall outlets
- **lighting** fluorescent

Furniture

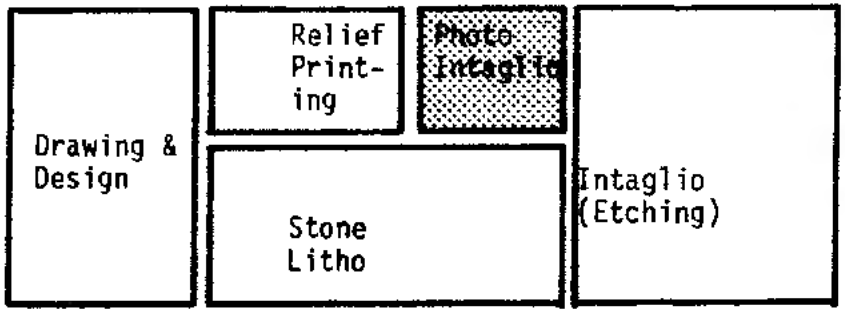
Plate Processing: Plate chopper (30" x 60"), 4' x 8' filing table, storage cabinet (3'x4'); large stainless steel sink for plate washing

Grounding: 30" work bench 10-12' long with storage cabinets above and below, 24" x 36" hot plate 4' x 8' work table with shelf under, safety disposal cans

Equipment

Acid Room: 36" x 12' long work bench with storage cabinets above and below, stainless steel deep wash sink, safety disposal cans

Inking and Printing: One 30" x 50" and one 26" x 48" press, 3' x 8' work table, 4' x 8' work table, safety disposal cans



Space **PRINTMAKING STUDIO**
PHOTO INTAGLIO PROC.

5 of 5

area 60 sq. ft.

height 8' minimum

finishes

floor	VA tile or raked concrete
ceiling	exposed structure (painted black)
walls	painted gyp board (black)

users

staff

Function

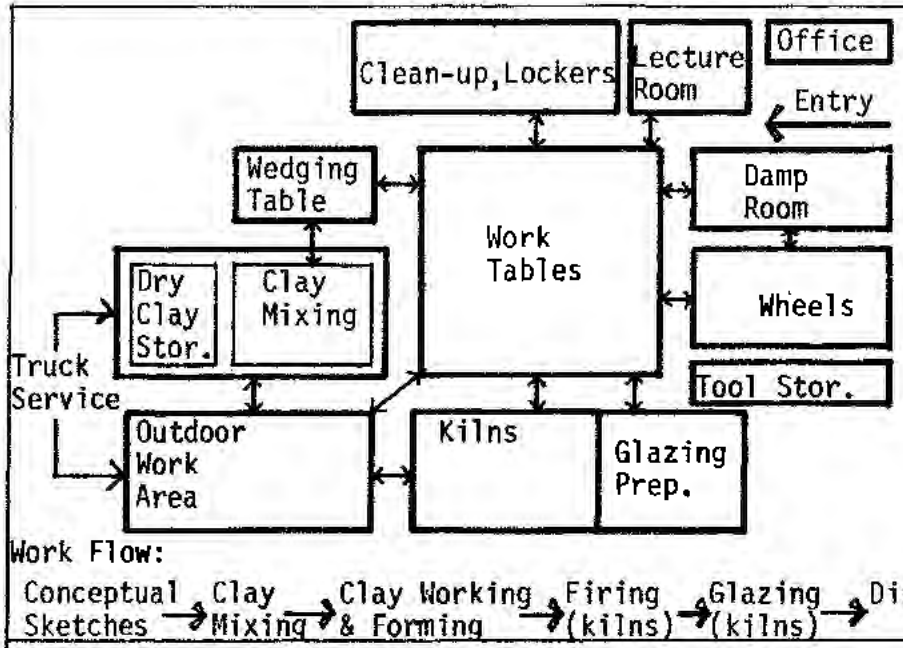
Special Considerations Locate adjacent to Intaglio area

Systems

hvac	additional ventilation	**electrical**	110 volt and 220 volt wall outlets
plumbing	hot and cold water, floor drain	**lighting**	fluorescent, darkroom safe lights

Furniture

Equipment 36" work bench with large stainless steel sink and storage cabinets above and below, vacuum table, arc lamp (220V), hot plate (220V), stainless steel developing trays



Space CERAMICS LAB

1 of 2

area 4,000 sq. ft.

height 10-15 sq.ft.

finishes

floor tile, raked concrete
ceiling exposed structure
walls painted gyp board or concrete block

users Faculty and Students (25 maximum)

staff Faculty

Function Studio space for study and instruction of ceramics

Special Considerations Refer to following page.

Systems

hvac exposed; vent hoods at kilns
plumbing special mud traps at sinks, hot and cold water, gas, compressed air
electrical 110 volt and 220 volt outlets
lighting fluorescent

Furniture 4' x 6' work tables with shelf below (9), adjustable stools (25), 1' x 1' x 3' lockers (25)

Equipment Counter space (10' length) with two sinks and storage cabinets above and below, Randall kick wheels (10), 3' x 8' wedging table, clay drying racks and shelves, shaker and pug mill, 55 gallon steel drum with blunger, 3 electric kilns (4' x 4' x 4'), Raky kiln (4' x 4' x 3'), test kiln (12" x 12" x 18"), 2 gas kilns (5' x 4' x 5'), ball mill, hammer mill, storage bins for glazings, storage cabinets for small quantities of glazings, counterspace for (continued next page)

Space

CERAMICS LAB

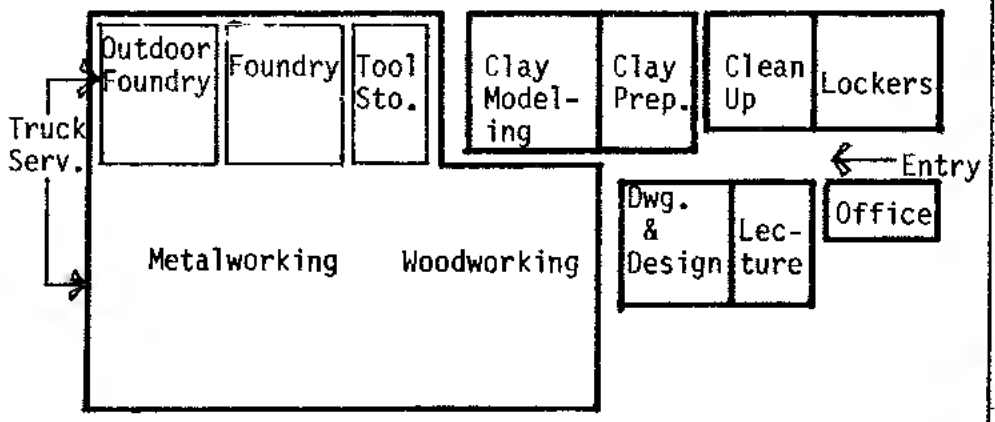
2 of 2

SPECIAL CONSIDERATIONS

lockable dry area for clay bulk storage (100 sq.ft.); separate room for clay mixing (dust control), separate room for kilns (heat control) with easy access to glazing prep area; separate room in quiet area for lectures, films, displays; storage room for displays (100 sq. ft.); damproom, airtight with humidity control and shelves and racks for storing unfinished projects (150 sq.ft.); outdoor area for salt and Raky kilns and for general use, screened from public (400 sq. ft.); separate plaster area (120 sq. ft.); let walls open up on nice days; trough in floor for hose-down; shower in clean-up area; investigate sharing lecture room with sculpture lab.

EQUIPMENT (CONTINUED)

scales (glazing area), storage buckets for wet glazes, spray booth with exhaust hood for applying liquid glazes, 30 gallon steel drums for bulk wet clay storage, fire extinguishers.



Space SCULPTURE LAB

1 of 2

area 4,000 sq.ft.

height 15 sq. ft.

finishes

floor VA tile or raked concrete
ceiling exposed structure
walls painted gyp board or concrete block

users Faculty and Students (15 maximum)

staff Faculty

Function Studio space for study and instruction of sculpture techniques in metal, plaster, and wood

Special Considerations Refer to following page.

Systems

hvac exposed; exhaust hood at foundry
plumbing hot and cold water, gas, compressed air
electrical 110 volt and 240 volt outlets
lighting fluorescent, natural lighting

Furniture 4' x 8' work tables (10); modeling stands (25); storage cabinets (3' x 4'); 4' x 8' heavy duty metal work tables (5); 1' x 1' x 3' lockers (15)

Equipment AC electric welder, bench grinder, buffer, small forge, metal sinks and counters, brake bender, plaster mixer, table saw, band saw, drill press, tool crib, liftout furnace, pivotal beam with I-beam with traveler hoist at foundry, hoist, sand/resin mixer (concrete mixer), hand tools, fire extinguishers

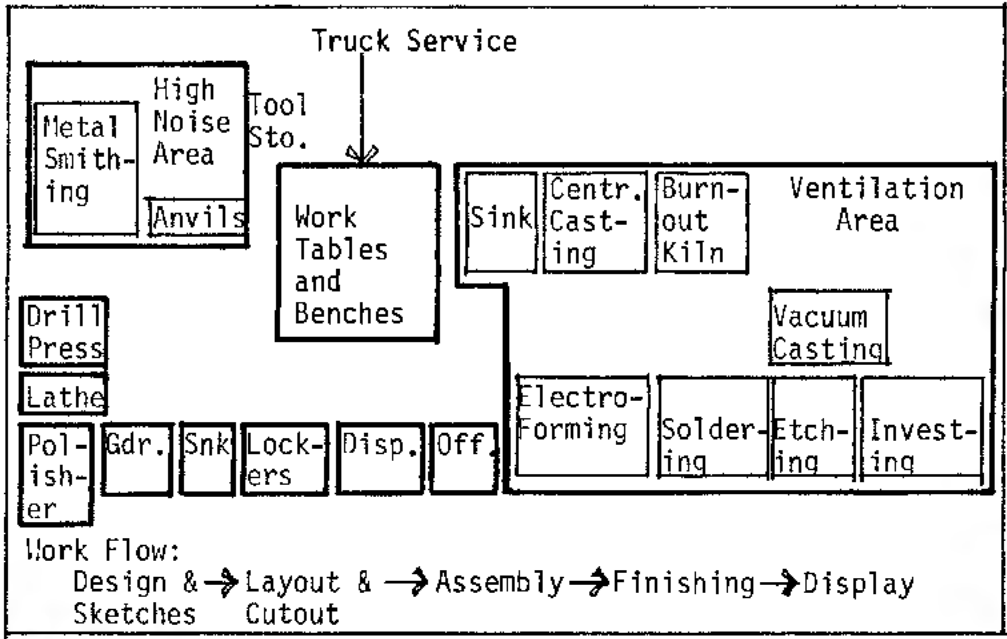
Space

SCULPTURE LAB

2 of 2

SPECIAL CONSIDERATIONS

Outdoor work space (400 sq. ft.) possibly combined with ceramics outdoor space, let the walls open up on nice days, separate work areas for metal, wood, plaster, locate adjacent to jewelry studio for tool and equipment sharing, trough in floor for hose-down, shower, tool and supplies storage room (150 sq. ft.), storage space for completed projects, investigate sharing lecture room with ceramics lab, drawing area, large door at foundry and welding area, open space planning.



Space 1 of 2

JEWELRY LAB

area 2,000 sq. ft.

height 8' minimum

finishes

floor VA tile
ceiling exposed structure
walls painted gyp board

users Faculty and Students (20 maximum)

staff Faculty

Function Studio space for design and fabrication of jewelry

Special Considerations Refer to following page

Systems

hvac exposed; additional ventilation at kilns
plumbing hot and cold water
electrical 110 volt and 220 volt outlets
lighting fluorescent

Furniture Stools (20)

Equipment Free Standing: polishing machine, bead blaster, drill press, metal smithing tables (2 at 4' x 8'), 2 anvils on stumps, 4 work tables (4' x 8'), lockers (20)
Counter Top: Vacuum and centrifugal casting, burnout kiln (18" x 18" x 18"), etching, investing, wax injector, vulcanizer, polishers, sanders, ultrasonic cleaner, hot plate, electroforming, bench shears, micro drill press, lathe, bench grinder, buffing machine.

Space

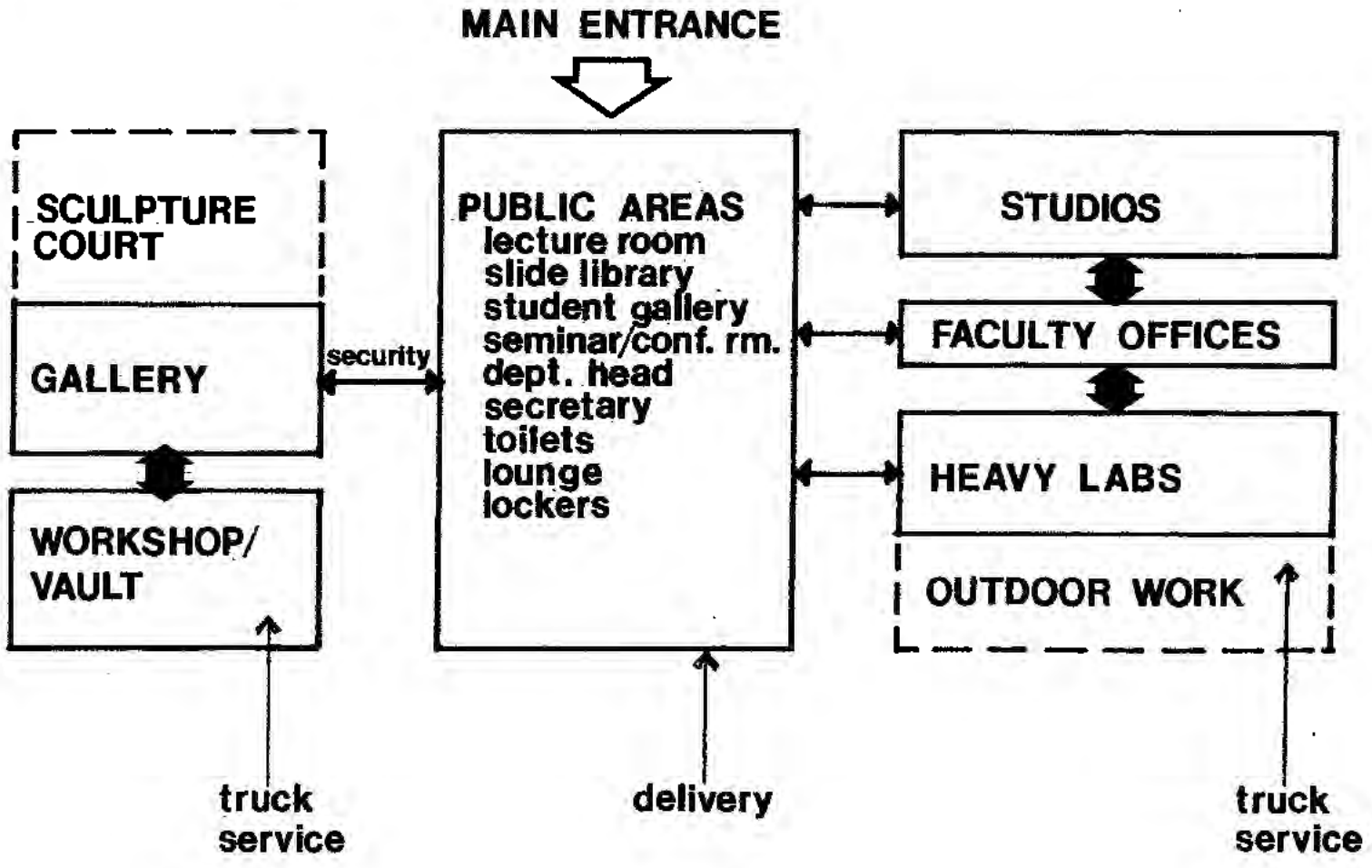
JEWELRY LAB

2 of 2

SPECIAL CONSIDERATIONS

Locate adjacent to sculpture lab for tool and equipment sharing; tool and supplies storage room (60 sq. ft.), counterspace with 2 sinks and cabinets above and below; burnout kiln close to casting area; metal smithing next to enameling; ventilation for burnout kiln, enameling kiln, etching or plastic work, electroforming; separate areas for metalsmithing (noisy) and other areas (quiet); display area near entry and office; storage room (60 sq. ft.) for student work, 30" work benches (4' space for each student).

FUNCTIONAL DIAGRAM



EXPANSION/GROWTH POTENTIAL

During the 1970's, Oklahoma State University experienced a boom in enrollment which has caused a cramping of space campus wide. The need for expansion has and still exists although the enrollment increases have tapered and actually begun to decline slightly as predicted earlier. The OSU Art Department is currently being expanded for the 1980-1981 academic year as cooperation with the Architecture Department has brought about the resurgence of the requirement that Architecture Students complete courses in freehand drawing and three-dimensional design offered by the Art Department. Similar arrangements have been made with the Home Economics Department for Interior Design students. It may be anticipated that in the future, other departments related to art and design will follow suit. In addition, if the demand warrants, new courses such as textile arts and industrial arts may be added to the art curriculum in the future.

As for Art Department personnel, several developments are anticipated. With new and upgraded facilities, the Art Department will be able to attract more quality students and faculty. For the present, it is hoped that two or three additional faculty members will be acquired, raising the total number of faculty from twelve to fifteen. It is also anticipated that the Art Program will at some future date be expanded to include a graduate program, which would require additional studio space and special areas for graduate teaching assistants. Thus, it is clear that the need of additional space for expansion and growth is a definite possibility for the future.

PHASING

As it is unknown at this time the total amount of funding that will be available initially, phasing of the project should be considered as an alternate to a "total package" project. It should be noted that the heavy labs (ceramics, sculpture, jewelry) will most likely require a new addition to the renovated structure, and that due to the fact that there is now a moritorium on new construction on the campus, and the face that these labs at present have adequate facilities, although located in a different area of campus, it is possible that their construction will necessarily be delayed until further funds become available and the moritorium lifted. Consequently, a proposed phasing, outlined below, has been determined by immediate necessity and convenience:

PHASE ONE: Relocation of the Art Department into temporary facilities, and renovation of Gardiner Hall

PHASE TWO: Heavy Lab Addition

A possible location for temporary facilities for the Art Department during renovation would be in the Animal Husbandry Building located on the corner of Washington Street and Farm Road, as new facilities for Animal Husbandry will soon be constructed at another location. The old Animal Husbandry Building contains within it suitable office and classroom space, and a large enclosed open space which could be converted to studio space at relatively little cost.

BUDGET ANALYSIS

As a detailed budget analysis is beyond the scope of this programming phase because it would require a considerable amount of time for study and research, much more time than is available, I shall present at this time a rough cost estimate based on probable building costs; and, as it is difficult to accurately predict future building costs in the years ahead due to an uncertain economy, I shall use 1980 as the base year. The cost per square foot figures used below were arrived at through discussions with OSU University Architect, Bill Halley, and OSU School of Architecture Head, John H. Bryant.

1980 Renovation Costs: $50/sq. ft.
1980 New Construction Costs: $95/sq.ft.

ESTIMATED BUILDING COST

PHASE I:	Renovation of Gardiner Hall 32,300 sq. ft. x $50/sq. ft.	$1,615,000
PHASE II:	New Construction - Heavy Labs 10,000 sq. ft. x $95/sq. ft.	$ 950,000
TOTAL PHASE I AND PHASE II		$2,565,000

PART THREE: GOALS

GOAL: The end toward which effort is directed; suggests something attained only by prolonged effort.

PROJECT GOALS are established by the client working with the architect. These are elicited from the considerations of Function, Form, Economy, and Time... and their sub-categories.

GOALS

FUNCTION

1. Provide for the OSU Art Department adequate, modern facilities conducive to high quality education and to attract quality faculty and students.

2. Generate within the public a new interest in art and the considerations artists deal with.

3. Provide for the emotional and social needs of the principal users; art students and faculty.

4. Promote student-faculty-public interaction.

5. Allow the individual student a sense of individual identity among a large mass of people.

6. Provide audio and visual privacy among teaching spaces.

7. Provide for the safety of the building inhabitants.

8. Locate the Gallery in a prominent location with easy access by students, faculty, and the public while maintaining strict security.

9. Provide an outdoor as well as indoor exhibition space.

GOALS

SETTING AND ENVIRONMENT

10. Maintain the existing building setback along Morrill Avenue and Knoblock Street.

11. Strengthen and improve the E-W Library Pedestrian axis.

12. Provide a strong sense of entry into the building.

13. Any addition to the existing building should respect the architecture of that building as well as university axes and materials, and yet possibly project an image of an art school.

14. Create an environment that does not inhibit or alter creative conceptual thought. The psychological environment definitely has an effect on the art produced.

15. Create studio spaces that allow personal identify for the individual student.

GOALS

ECONOMY

16. Phase the construction to proceed as funding becomes available.

17. Minimize operating and building costs.

18. Control initial construction costs.

GOALS

TIME

19. Provide facilities that can adjust to growth and expansion as the Art Department grows and expands.

GOALS

HISTORICAL CONSIDERATION

20. Preserve to the fullest extent possible the existing historical features of the existing building and site.

PART FOUR: CONCEPTS

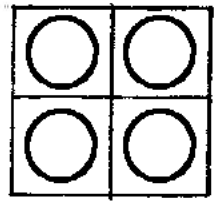
CONCEPT: Something conceived in the mind; idea, notion.

PROGRAMMATIC CONCEPTS refer to ideas intended mainly as functional and organizational solutions to the client's own performance problems. They are general or abstract ideas generalized from particular instances.

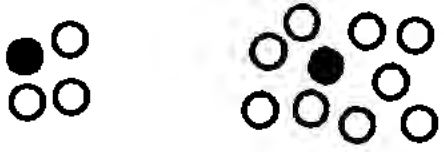
CONCEPTS

FUNCTION

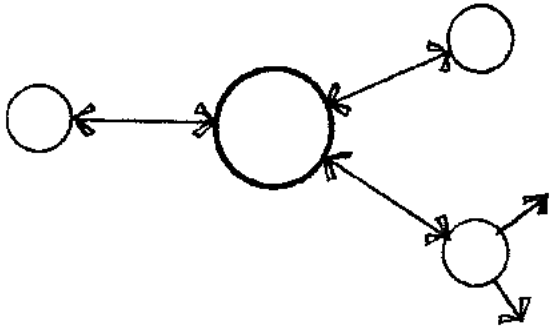
1. ACTIVITY GROUPING: Allow for audio and visual privacy in compartmentalized spaces.



2. PEOPLE GROUPING: Control the number of students per class.



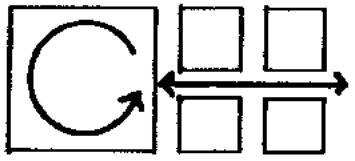
3. SERVICE GROUPING: Centralize major service activities. Branch out to other areas.



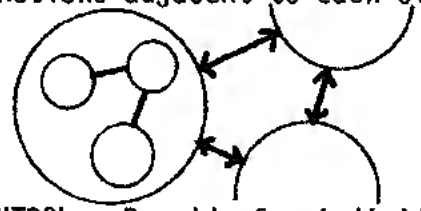
CONCEPTS

FUNCTION

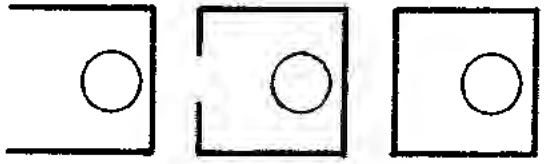
4. PRIORITY: Give precedence to pedestrian traffic flows within and among the various spaces.



5. RELATIONSHIPS: Group like activities together and activities which share specific functions adjacent to each other.



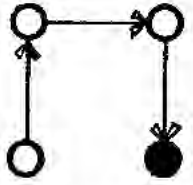
6. SECURITY CONTROL: Provide for individual security control for the various spaces to allow flexibility among specific functions.



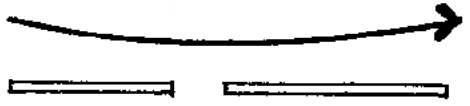
CONCEPTS

FUNCTION

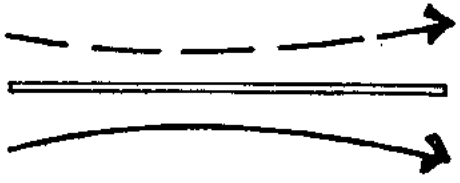
7. SEQUENTIAL FLOW: The progression of events within some studios must be carefully planned to provide optimum operation.



8. SEPARATED FLOW: Regulation and control of visual and physical access to the various spaces is essential.



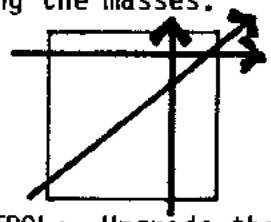
Pedestrian, service, and vehicular circulation should be separated and clearly defined.



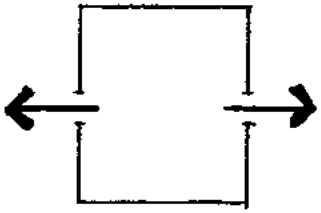
CONCEPTS

FUNCTION

9. MIXED FLOW: The provision for chance or planned encounters fosters communication among the masses.



10. SAFETY CONTROL: Upgrade the existing structure to comply with all code requirements of egress, fire protection, etc.



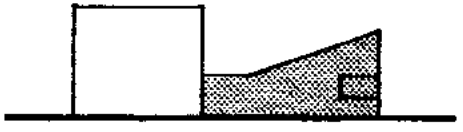
CONCEPTS

FORM

11. ACTIVITY GROUPING: Centralize high activity areas (Gallery, Lounge) for ease in pedestrian access.

12. PRIORITY: Provide specific areas for social interaction and relaxation.

13. RELATIONSHIPS: New addition(s): Compliment or contrast the existing architecture and axes with materials, forms, and masses. Limit construction to areas which will not interfere with street setbacks or other historical aspects of the site.



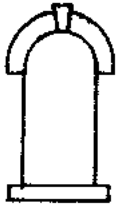
CONCEPTS

FORM

14. FLEXIBILITY: Provide flexible spaces that can grow and change with individual needs.

15. SITE CIRCULATION: Improve and upgrade existing pedestrian circulation to/from the site as well as on-site circulation.

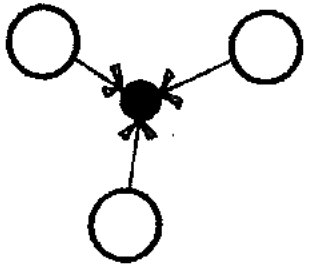
16. PRESERVATION: Retain and restore the building's exterior to the original intent as closely as possible and retain significant interior details and forms where practical.



CONCEPTS

FORM

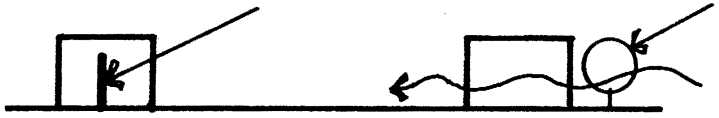
17. ORIENTATION: A point of reference within the building will prevent a feeling of being lost.



CONCEPTS

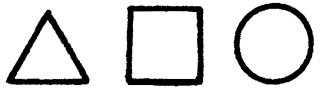
ECONOMY

18. ENERGY CONSERVATION: Investigate utilization of passive solar energy concepts within the building, and consider utilization of natural lighting and ventilation.



19. PHASING: Renovate Gardiner Hall first, and plan the new addition(s) to be constructed as funds become available.

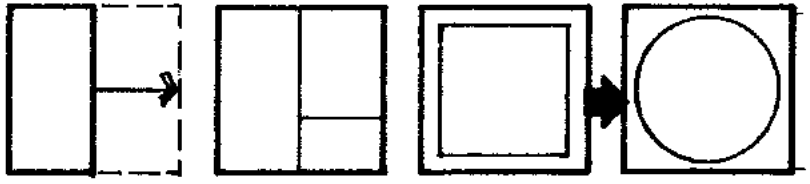
20. COST CONTROL: Carefully consider choices of building materials and construction methods.



CONCEPTS

TIME

21. FLEXIBILITY: Design spaces that can adapt to individual needs and growth through expandibility, convertibility, and versatility.



PART FIVE: PROBLEM STATEMENT

PROBLEM STATEMENT: A description of the critical conditions and design premises which become the starting point for Schematic Design.

DESIGN PREMISE: A specific condition leading to a general design directive.

DESIGN CRITERIA: The problem statements in terms of design premises are used as standards to judge a design solution.

PROBLEM STATEMENT

FUNCTION

- The new facility must accommodate a variety of functions with varying accessibility and control. A KEY PROBLEM IS TO ACCOMMODATE THIS MIX BY MINIMIZING CONFLICTS WHILE ACCENTUATING SOCIAL INTERACTION AMONG STUDENT, FACULTY, AND PUBLIC CIRCULATION PATTERNS.

- The Gallery is to be the main focal point of the complex. THE LOCATION OF THE GALLERY SHOULD BE CENTRALIZED FOR EASY ACCESS TO STUDENTS, FACULTY, AND THE PUBLIC, WHILE PROVIDING ADEQUATE CONTROL AND SUPERVISION.

- The long range goal is to ultimately unite all facets of the Art Department. THE RENOVATION OF GARDINER HALL SHOULD RESPOND TO THE LATER ADDITION OF A CERAMICS-SCULPTURE-JEWELRY COMPLEX IN CONSIDERATION OF PEDESTRIAN CIRCULATION PATTERNS BETWEEN AND AMONG THE TWO STRUCTURES AS WELL AS THE CAMPUS PEDESTRIAN CIRCULATION ROUTES WHICH SERVE THEM.

PROBLEM STATEMENT

FORM

- The historic and architectural attributes of Gardiner Hall are significant. CARE MUST BE EXERCISED IN THE DESIGN OF THE RENOVATION AS TO RESPECT AND MAINTAIN THE HISTORICAL CHARACTER OF THE BUILDING WHILE CAPITALIZING ON THEIR EXISTENCE.

- Gardiner Hall is located in a high activity area as well as a historic area of campus. THE RENOVATION AND ADDITION SHOULD RESPECT AND STRENGTHEN THE MAJOR CAMPUS AXES AND MAINTAIN THE HISTORICAL CHARACTER OF THE AREA.

- People involved in the study and instruction of art are generally more perceptive of and sensitive to the environment around them. THE DESIGN OF THE RENOVATION SHOULD RESPOND TO THEIR SPECIAL NEED OF A HIGHLY STIMULATING ENVIRONMENT.

- The later addition of the ceramics-sculpture-jewelry complex will be adjacent to the existing building. THE DESIGN OF THIS NEW STRUCTURE SHOULD RESPECT THE CHARACTER OF THE EXISTING BUILDING WHILE PERHAPS PROJECTING THE IMAGE OF AN ART SCHOOL.

PROBLEM STATEMENT

ECONOMY

- The Gardiner Hall Renovation Project is one of the first total renovation projects on the OSU campus. A MAJOR DESIGN OBJECTIVE IS TO FURTHER DEMONSTRATE THE AESTHETIC, ECONOMIC, AND CULTURAL BENEFITS OF THE RENOVATION OF HISTORICAL AND/OR STRUCTURALLY SUITABLE ARCHITECTURE.

- As with most state financed institutions, the budget will be somewhat limited in these times of soaring costs of materials and construction. MATERIALS AND FINISHES SHOULD BE CAREFULLY CONSIDERED FOR THEIR EFFECT ON CONSTRUCTION AND MAINTENANCE COSTS. SPACES REQUIRING FLEXIBILITY OVER TIME SHOULD BE DESIGNED FOR ECONOMICAL AND EFFICIENT ADAPTATIONS TO CHANGE.

PROBLEM STATEMENT

TIME

- Enrollment in art courses is subject to fluctuation over time and the art curriculum will continue to be added to and subtracted from. THE DESIGN SHOULD, THEREFORE, PROVIDE SPACES THAT CAN ADAPT TO INDIVIDUAL NEEDS AND GROWTH THROUGH EXPANDIBILITY, CONVERTIBILITY, AND VERSATILITY, WHILE MAINTAINING THE HISTORICAL CHARACTER OF THE EXTERIOR FACADE AND INTERIOR DETAILS AND FORMS THAT HAVE BEEN RETAINED.

- The project will be developed in two phases: Phase I - Renovation, and Phase II - New Addition. THE DESIGN OF THE RENOVATION MUST RESPOND TO THIS PHASING IN PLANNING OF PEDESTRIAN CIRCULATION AND FUNCTIONAL RELATIONSHIPS WITHIN THE ENTIRE COMPLEX AS WELL AS THE SITE AND SURROUNDING AREA.

APPENDIX

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ENGINEER'S REPORT

COBB-GULLEY & AFFILIATES
ARCHITECTS-ENGINEERS-PLANNERS-CONSULTANTS
4515 HAYDEN LANE
405-946-0575
OKLAHOMA CITY, OKLAHOMA 73112

September 27, 1979

Architectural Services
Attn: Bill Halley
122 ASPPA Building
Stillwater, Oklahoma 74074

RE: Gardner Hall Renovation

Dear Bill,

Gardner Hall was inspected for structural stability on 18 September 1979. Members present were Bill Halley, Harvey G. Gulley, an Architectural Grad student and the head of the Art Department.

The building is constructed of load bearing exterior masonry walls. The floor system consists of hardwood flooring on wood floor joists, which is supported by an interior masonry wall in the center section and steel columns and beams on the east and west wings. The building is three stories in height with a full basement. The foundation system is continuous concrete spread footings.

Severe cracks were found on the second floor in the northeast, southeast and the southwest corners. These cracks extend thru the walls. No new cracking is apparent due to the foundation settlement. I recommend the walls be repaired and observed for further cracking prior to considering foundation repair. Wood timber beams on the 1st floor (east wing) was observed to have horizontal shear cracks. These beams are parallel to the wood floor joists, therefore, do not carry floor lood. They oppear to provide loteral support for the steel beams. In the same area two steel beams appear to be deflecting. In checking the drowings; a concrete floor has been poured on the wood flooring obove. If the concrete is removed, I think the deflection will disappear. No other serious structural damage wos found.

In my professional opinion, I rate the building os economically structurally repairable. There are numerous code and handicop requirements that will have to be designed into the building if it is renovated.

Sincerely yours,

COBB - GULLEY & AFFILIATES

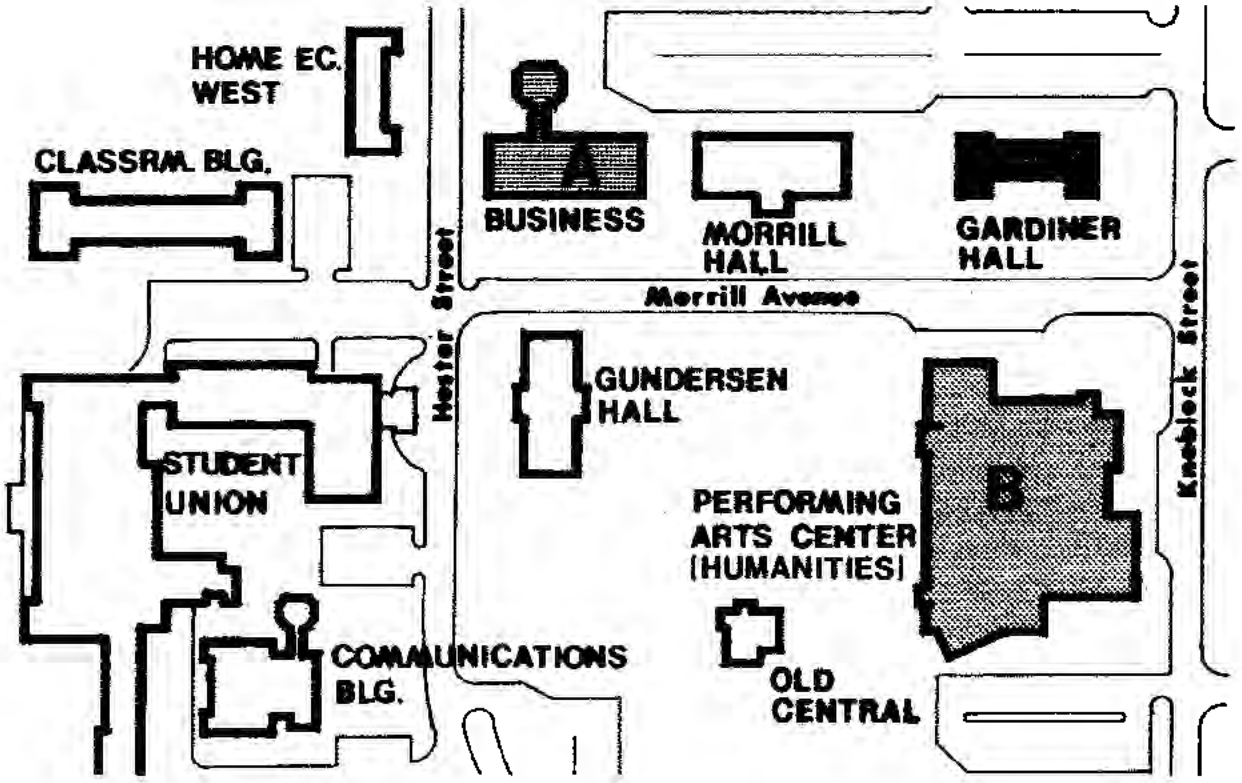
Harvey G. Gulley, P.E.

HGH/ds

SOIL CONDITIONS DATA

AVAILABLE INFORMATION:

A. BUISINESS BUILDING
B. PERFORMING ARTS CENTER



A. BUSINESS BUILDING

SECTION 1 - EXCAVATION, GRADING & DEMOLITION

TEST HOLE MARKED NO. 1: (West of Center of Morrill Hall)

Depth	Description
0 - 1	Soft dark brown organic clay, moist
1 - 3	Dark soft clay with plaster, etc., fill
3 - 6	Stiff dark gray clay, moist
6 - 7	Stiff yellowish brown clay, moist
7 - 9	Reddish brown stiff clay, moist
9 - 12	Reddish dark brown clay becoming stiffer, moist
12 - 14.5	Red shaley clay, less moist
14.5	2 or 3" thick hard layer, dry
14.5 - 15.5	Mixture thin light gray siltstone layers and dark red shaley clay, dry
16.7	Hard thin layer, dry
19 - 21	Soft fine sandstone or siltstone, grinds to powder, dry
21 - 22.5	Hard shaley clay, dry
22.5	Thin layer light gray siltstone, dry
23 - 24	Reddish brown hard clay with small amount of gray, dry
24 - 30	Hard shaley dark brown clay, dry

TEST HOLE MARKED NO. 2: (Center Line Near West End of Building)

1 - 5	Dark organic clay
5 - 7	Soft reddish brown clay, moist
7 - 10	Soft reddish clay, moist
10 - 12	Same but becoming stiffer and drier
12 - 13.5	Very stiff not quite shaley
13.5	Hard thin layer
14 - 15	Soft light siltstone, dry
15 - 17	Dark red shaley clay with thin light gray streaks, dry
17.5 - 18	Light gray siltstone
18 - 20	Dark red shaley clay, hard, dry

B. PERFORMING ARTS CENTER

HUMANITIES BUILDING
OSU - STILLWATER CAMPUS

TEST HOLE NO. 1 - GROUND ELEVATION 911.2'

DEPTH FROM	DEPTH TO	DESCRIPTION AND REMARKS
0.0'	2.5'	Black silty clay, moist, fairly soft, medium plasticity
2.5'	5.0'	Dark gray silty clay, slightly moist, stiff, fairly high plasticity
5.0'	6.5'	Gray silty clay (with some very fine sand and orange flecks), moist, medium stiff, medium to fairly high plasticity
6.5'	9.0'	Reddish-brown,silty clay (with white streaks and pieces of gravel), moist, medium stiff, medium to fairly high plasticity
9.0'	9.5'	Mixed transition zone
9.5'	17.5'	Dark red shale (silty clay), slightly moist, shiny, soft as rock but slow to auger, fairly high to high plasticity (blue streaks around 14.0')

ASTM Standard Penetration Test

12.5'	13.0'	26 blows
13.0'	13.5'	35 blows
		61 blows for one foot penetration

Auger refusal at 17.5'

17.5'	22.5'	Red sandstone (with blue streaks around 17.5'), medium hard as sandstone - NX core taken with 100% recovery

No ground water apparent

LOG OF BORING
HUMANITIES BUILDING
OSU - STILLWATER CAMPUS

TEST HOLE NO. 2 - GROUND ELEVATION 911.6'

DEPTH FROM	DEPTH TO	DESCRIPTION AND REMARKS
0.0'	2.0'	Dark brown silty clay (with some very fine sand), moist, fairly soft, medium plasticity
2.0'	5.0'	Brown silty clay (with white streaks), moist, stiff, fairly high plasticity
5.0'	6.0'	Mixed transition zone
6.0'	9.0'	Red silty clay, moist, stiff, fairly high plasticity
9.0'	10.0'	Blue-gray and purple-brown (mixed) silt-stone, slightly moist, soft as rock but slow to auger, low plasticity
Auger refusal at 10.0'		
ASTM Standard Penetration Test		
10.0'	10.3'	50 blows for 4" penetration
10.0'	13.0'	Similar siltstone but harder - Circulation drilled with tri-cone rock bit
Rock bit refusal at 13.0'		
13.0'	13.6'	Gray hard rock (Limestone?)
13.6'	17.5'	Light brown (with some red streaks) sandstone - medium hard as sandstone but with some soft seams - NX core taken from 13.0' to 17.5' with 61% (2.75') recovery
No ground water apparent		

PLATE "C"

LOG OF BORING
HUMANITIES BUILDING
OSU - STILLWATER CAMPUS

TEST HOLE NO. 3 - GROUND ELEVATION 913.1'

DEPTH FROM	DEPTH TO	DESCRIPTION AND REMARKS
0.0'	3.5'	Dark brown silty clay, moist, stiff, medium to fairly high plasticity
3.5'	6.5'	Reddish-brown (with white and black streaks) silty clay, slightly moist, stiff, fairly high plasticity
6.5'	7.5'	Mixed transition zone
7.5'	13.5'	Dark red shale (silty clay), slightly moist, shiny, soft as rock but slow to auger, fairly high to high plasticity

ASTM Standard Penetration Test

12.5'	13.0'	21 blows
13.0'	13.5'	25 blows
		46 blows for one foot penetration

13.5'	14.0'	Purple-brown and blue-gray (mixed) sandstone or siltstone, soft as rock but slow to auger

Auger refusal at 14.0'

14.0'	17.0'	Similar sandstone (or siltstone) but harder-circulation drilled with tri-cone rock bit
17.0'	18.0'	Similar to above - cored
18.0'	22.0'	Blue and purple-brown (mixed) sandstone with gray shale streaks - harder and softer layers

NX core taken from 17.0' to 22.0' with 30% (1.5') recovery

No ground water apparent

PLATE "D"

LOG OF BORING
HUMANITIES BUILDING
OSU - STILLWATER CAMPUS

TEST HOLE NO. 4 - GROUND ELEVATION 910.32' (PAVING)

DEPTH FROM	DEPTH TO	DESCRIPTION AND REMARKS
0.0'	0.5'	6" asphaltic surfacing
0.5'	2.5'	Black silty clay, moist, fairly high plasticity
2.5'	4.5'	Dark brown silty clay, moist, stiff, fairly high plasticity
4.5'	5.5'	Mixed transition zone
5.5'	8.5'	Reddish-brown silty clay (with black and light tan streaks and pieces of gravel), moist, stiff, fairly high plasticity
8.5'	9.0'	Blue-gray siltstone, slightly moist, soft as rock but slow to auger, low plasticity
9.0'	12.0'	Dark red (with blue-gray streaks) shale (silty clay) unusually hard for shale - Circulation drilled with tri-cone rock bit
12.0'	13.0'	Similar shale - cored
13.0'	17.0'	Red (with blue-gray streaks) sandstone, medium hard as sandstone with softer seams

NX core taken from 12.0' to 17.0' with 60% (3.0') recovery
Hole reamed from 12.0' to 17.0' with tri-cone bit

17.0'	22.0'	Similar sandstone - NX core taken with 100% recovery

No ground water apparent

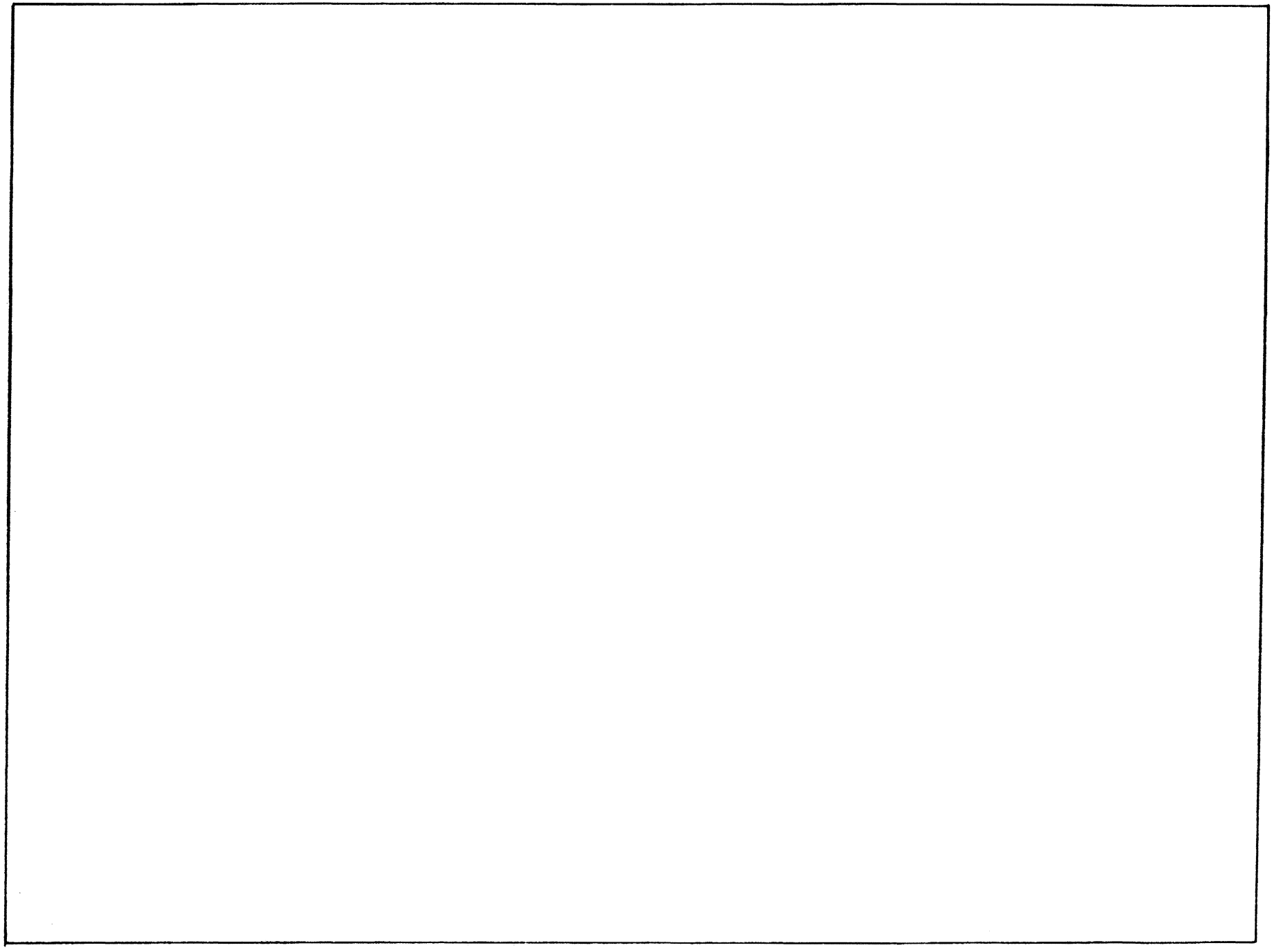
PLATE "E"

LOG OF BORING
HUMANITIES BUILDING
OSU - STILLWATER CAMPUS

TEST HOLE NO. 5 - GROUND ELEVATION 909.67' (PAVING)

DEPTH FROM	DEPTH TO	DESCRIPTION AND REMARKS
0.0'	0.5'	6" asphaltic surfacing
0.5'	4.0'	Brown silty clay, moist, medium stiff, fairly high plasticity
4.0'	5.0'	Mixed transition zone
5.0'	8.5'	Red (with some white streaks) silty clay, moist, stiff, fairly high plasticity
8.5'	12.0'	Dark red (with blue-gray streaks) shale (silty clay), slightly moist, shiny, soft as rock but slow to auger, fairly high to high plasticity
Auger refusal at 12.0'		
12.0'	17.0'	Reddish-brown (with blue-gray streaks) sandstone with some shale lenses, medium hard as sandstone - NX core taken with nearly 100% recovery - 80% of core lost in hole, however
17.0'	21.0'	Similar rock - circulation drilled with tri-cone rock bit
21.0'	26.0'	Similar rock - NX core taken with 100% recovery
No ground water apparent		

PLATE "F"



BOOK TWO: DESIGN DEVELOPMENT

THE PROCESS

DESIGN SOLUTION

- **Concept Search: SCHEMATIC DESIGN**
  - Program analysis
  - Design alternatives
- **Concept Development: DESIGN DEVELOPMENT**
  - Design Philosophy
  - Design Presentation

PART ONE: SCHEMATIC DESIGN

PROGRAM ANALYSIS

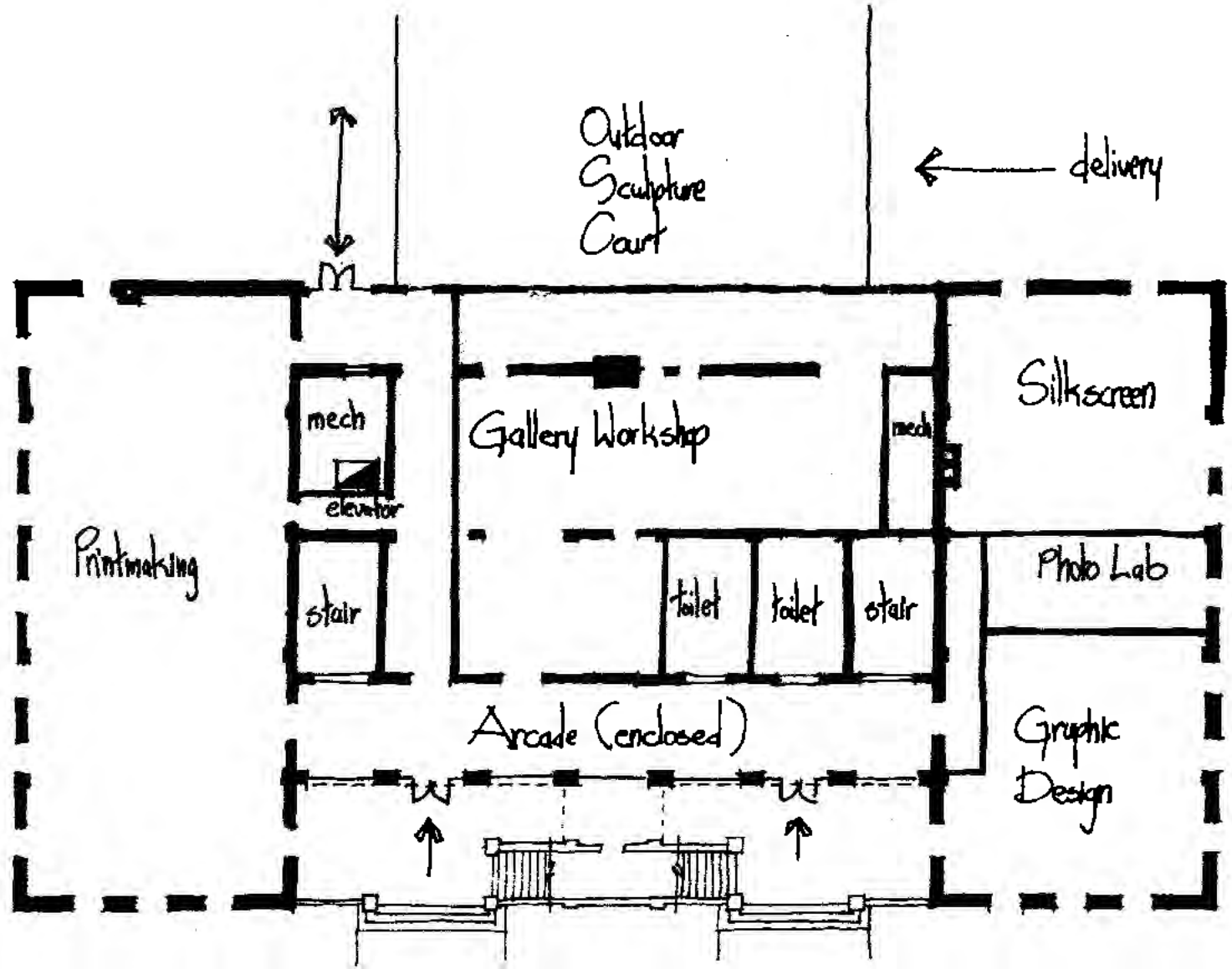
From the comparison of design program areas, existing areas, and the total available area of the existing building tabulated on the following page, it is clear that new construction in addition to the existing building will be required in order to provide the Art Department adequate facilities. Due to budget limitations and the inadequacy of space available in the existing building as compared to the space required as determined in the programming phase, it will be necessary to also consider reducing the program areas where feasible.

SPACE COMPARISON

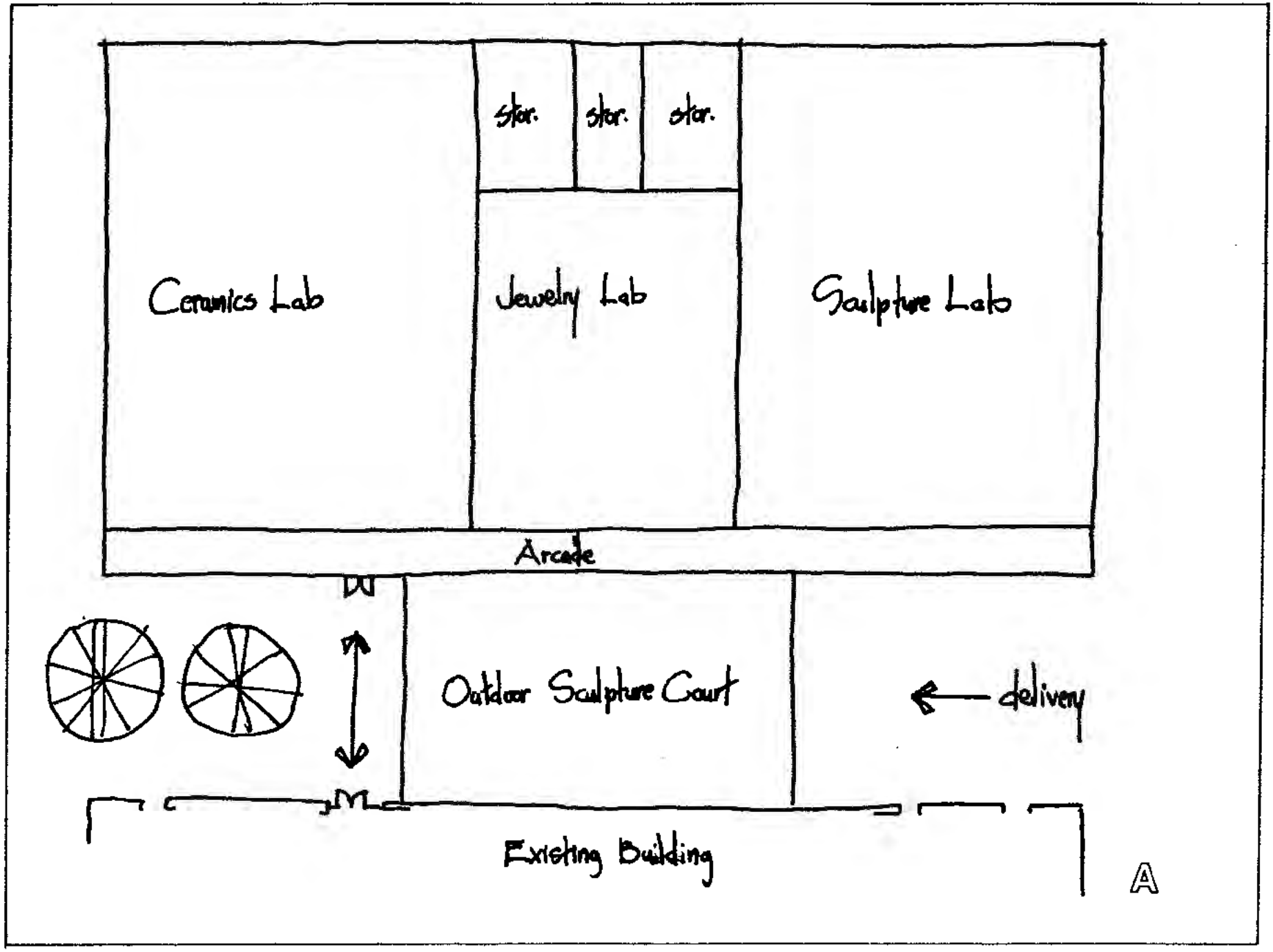
	existing	program
GALLERY	1672	3000
WORKSHOP	636	3000
VAULT	0	400
REC./SEC. DESK	0	100
DEPT. HEAD	185	150
SECRETARY	315	200
WORK ROOM	0	150
LOUNGE	0	200
SEMINAR/CONFERENCE	0	300
FACULTY OFFICES(15)	1682	2250
SLIDE LIBRARY	396	400
LECTURE ROOM	797	680
STUDENT GALLERY	0	400
DRAWING STUDIOS(3)	2513	4200
OIL PAINTING STUDIO	1352	1800
PROP ROOM	0	600
WATERCOLOR STUDIO	1112	1400
THREE-D DESIGN STUDIO(2)	1864	2800
COLOR/DESIGN STUDIOS(2)	1864	2800
ART PRINCIPLES STUDIO	747	1400
GRAPHIC DESIGN STUDIO	900	1400
SILKSCREEN STUDIO	976	1400
PRINTMAKING STUDIO	945	2000
PHOTO LAB	234	400
CERAMICS LAB	4000	4000
SCULPTURE LAB	4000	4000
JEWELRY LAB	2000	2000
TOTAL (S.F.)	**26400**	**41400**

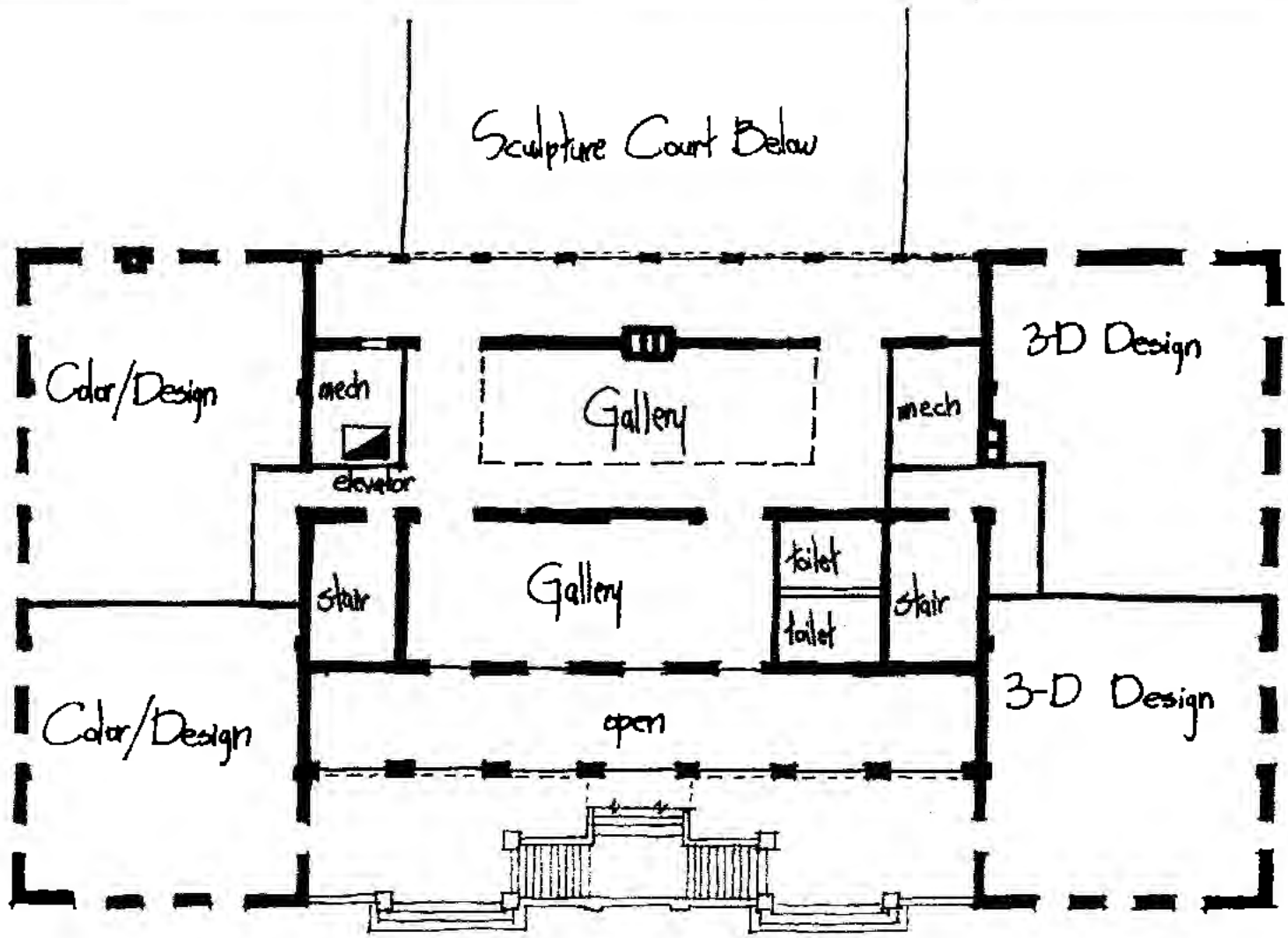
total area in Gardiner: 32500 s.f.

SCHEMATIC DESIGN SCHEME A

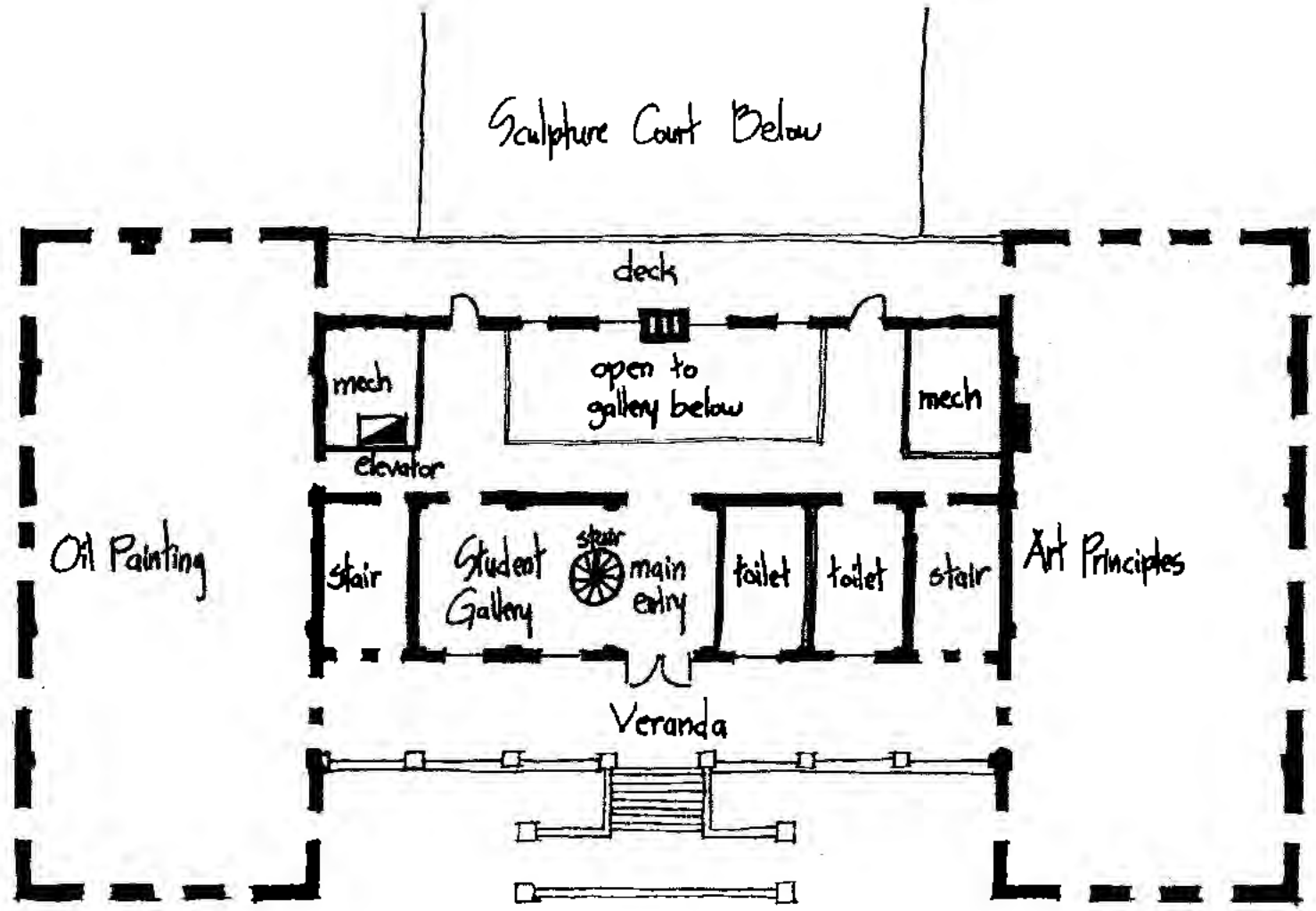


A GROUND LEVEL

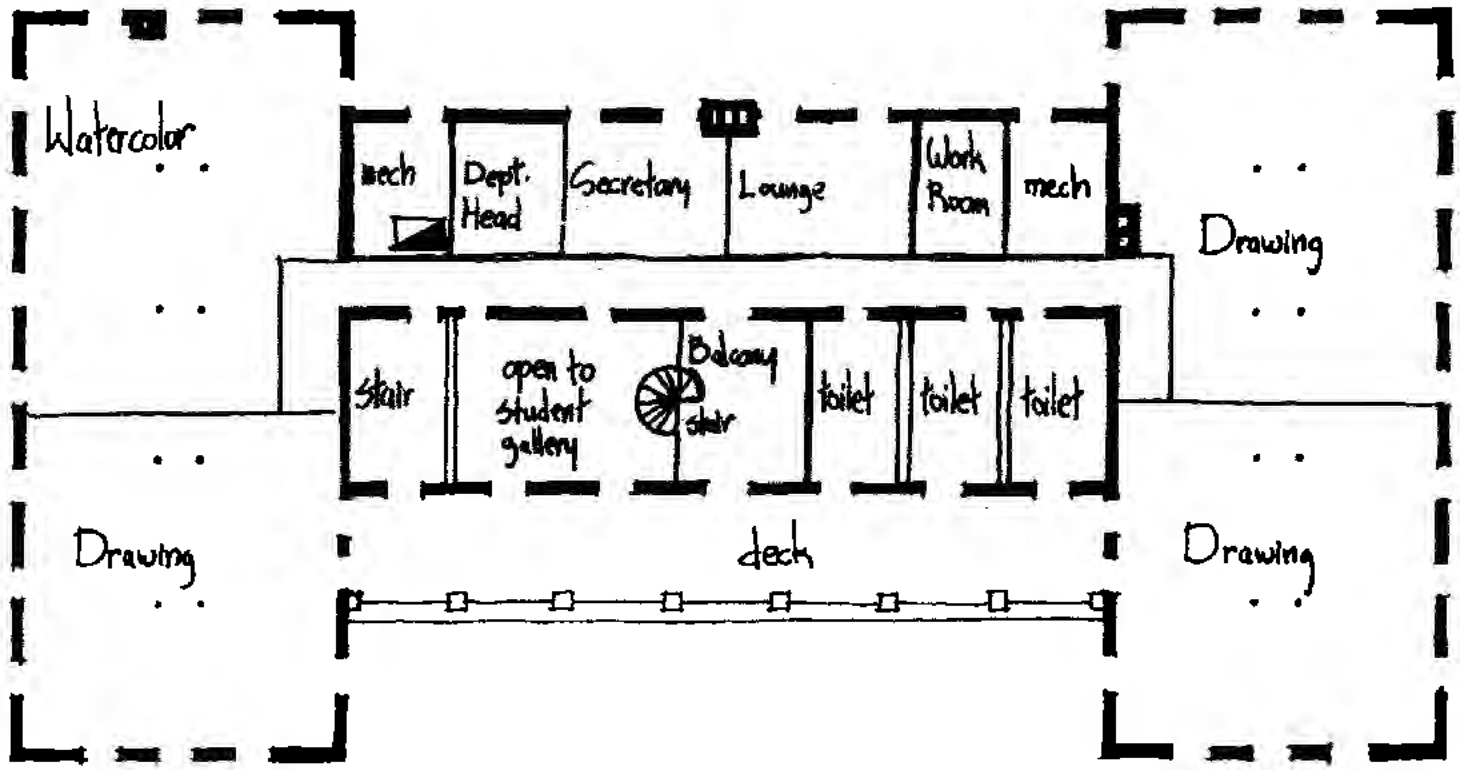

stor.
stor.
stor.
Ceramics Lab
Jewelry Lab
Sculpture Lab
Arcade
Outdoor Sculpture Court
delivery
Existing Building
A



A MEZZANINE LEVEL

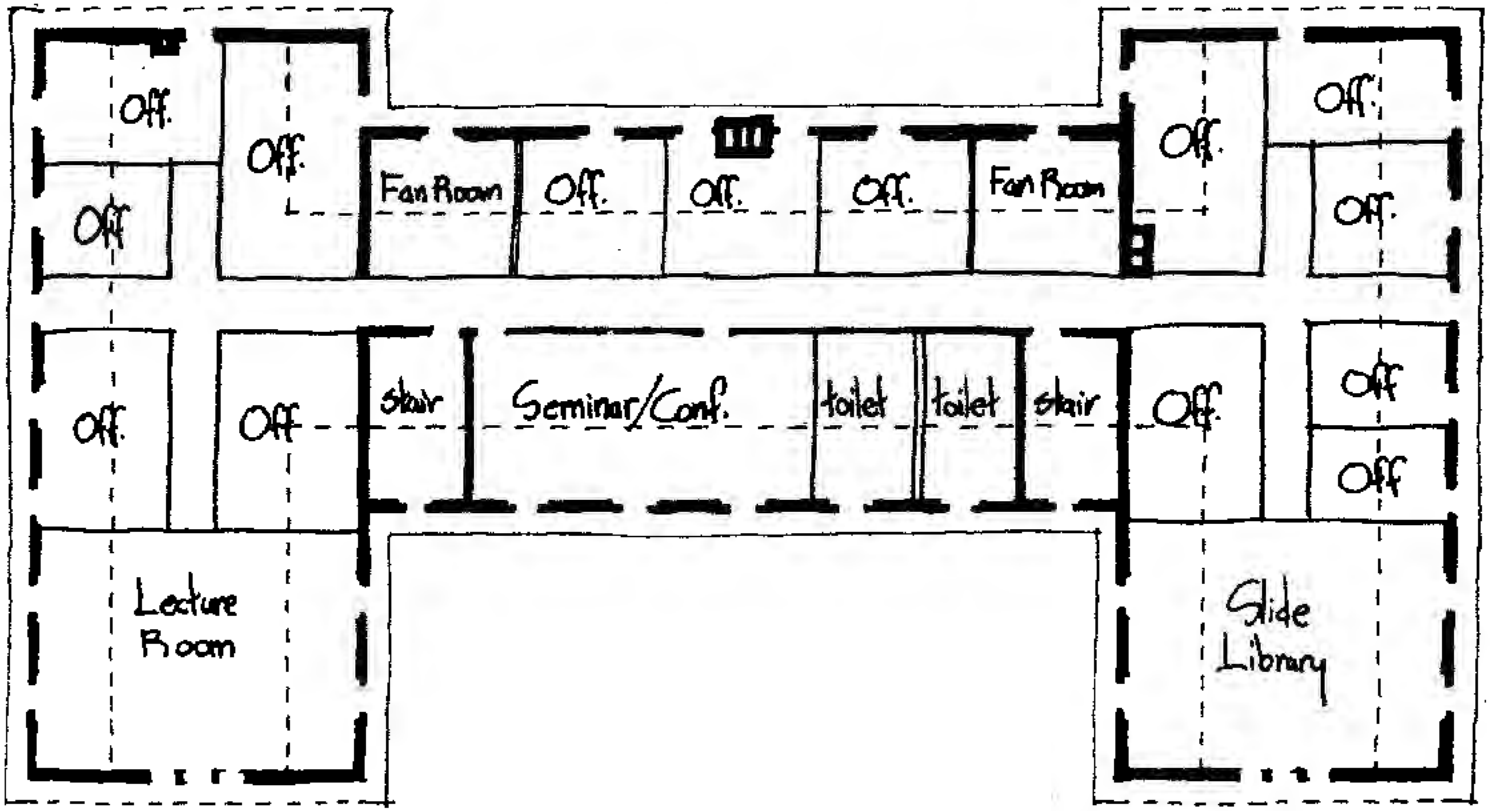


A SECOND LEVEL



0 5 10 20 30 40

A THIRD LEVEL



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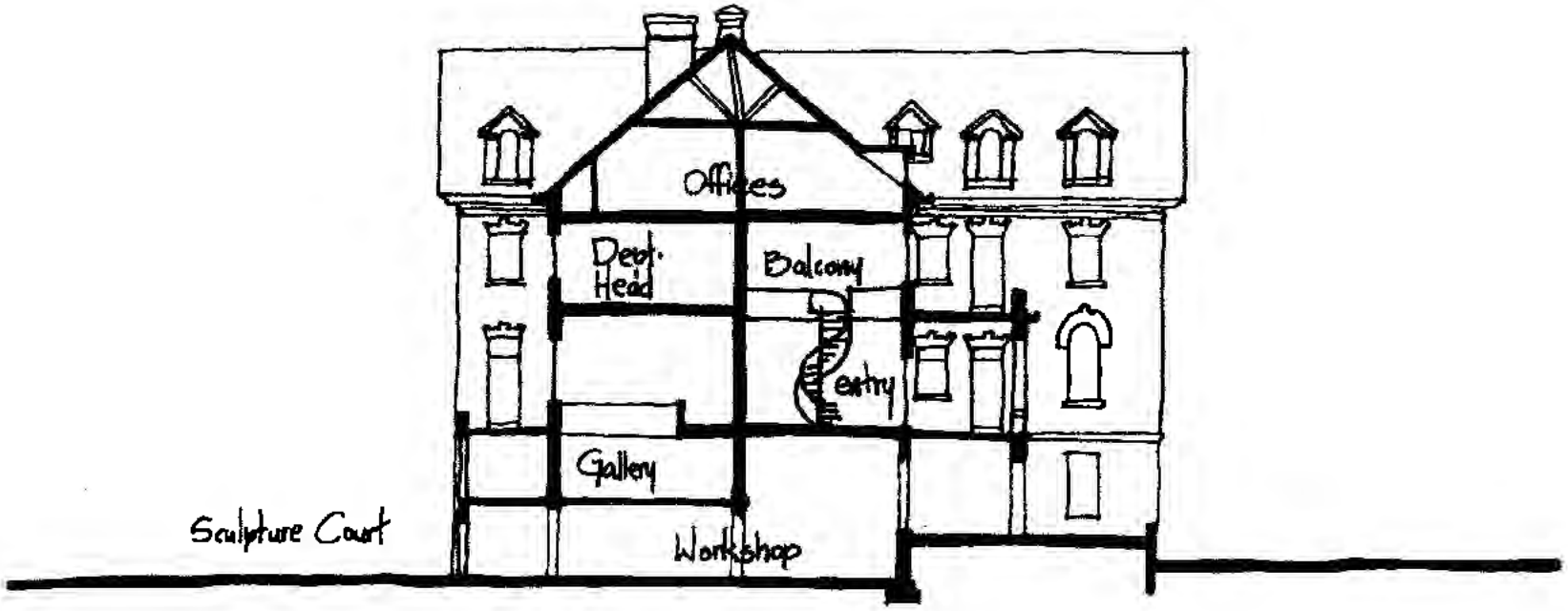
A FOURTH LEVEL



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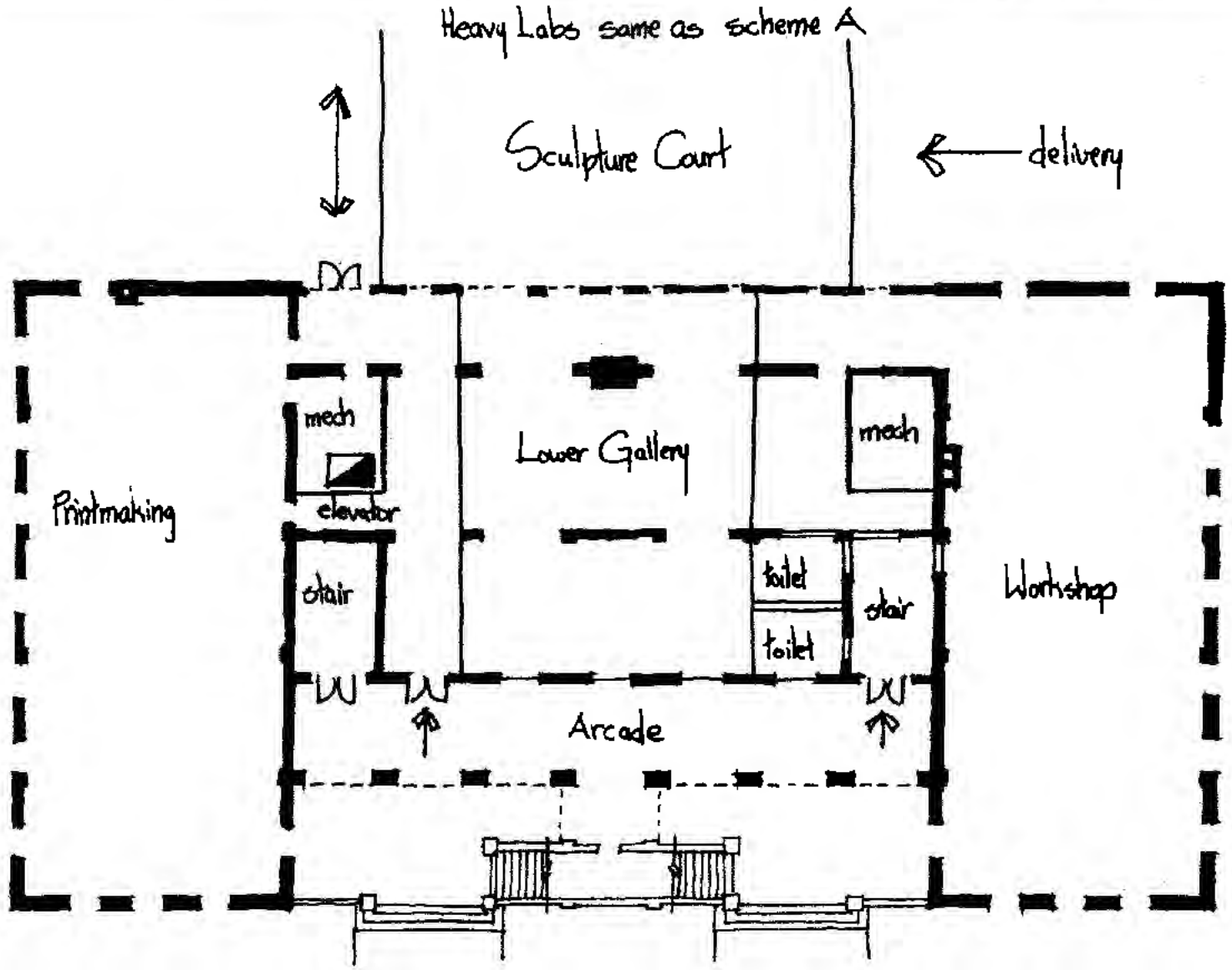
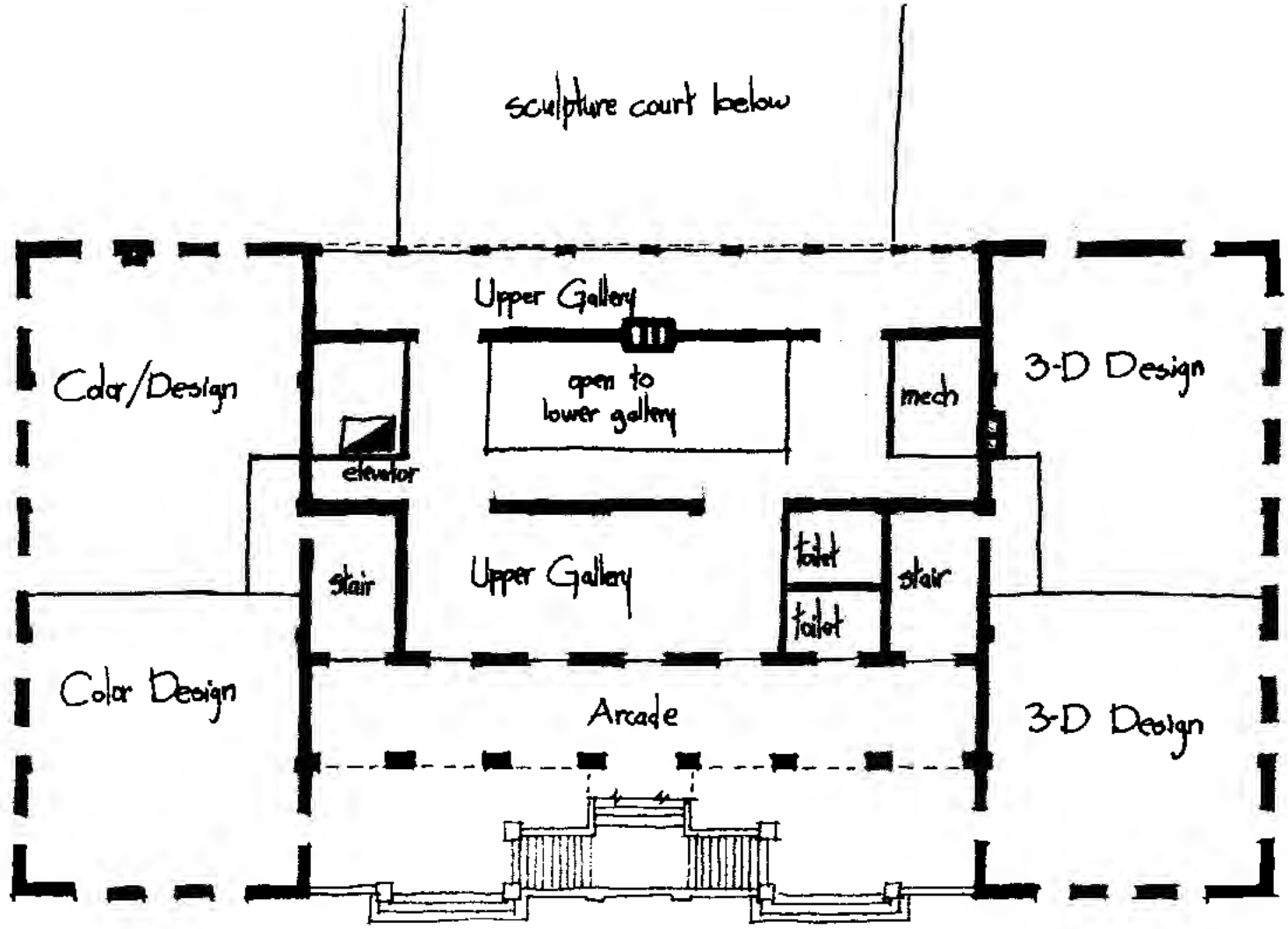
A TRANSVERSE SECTION

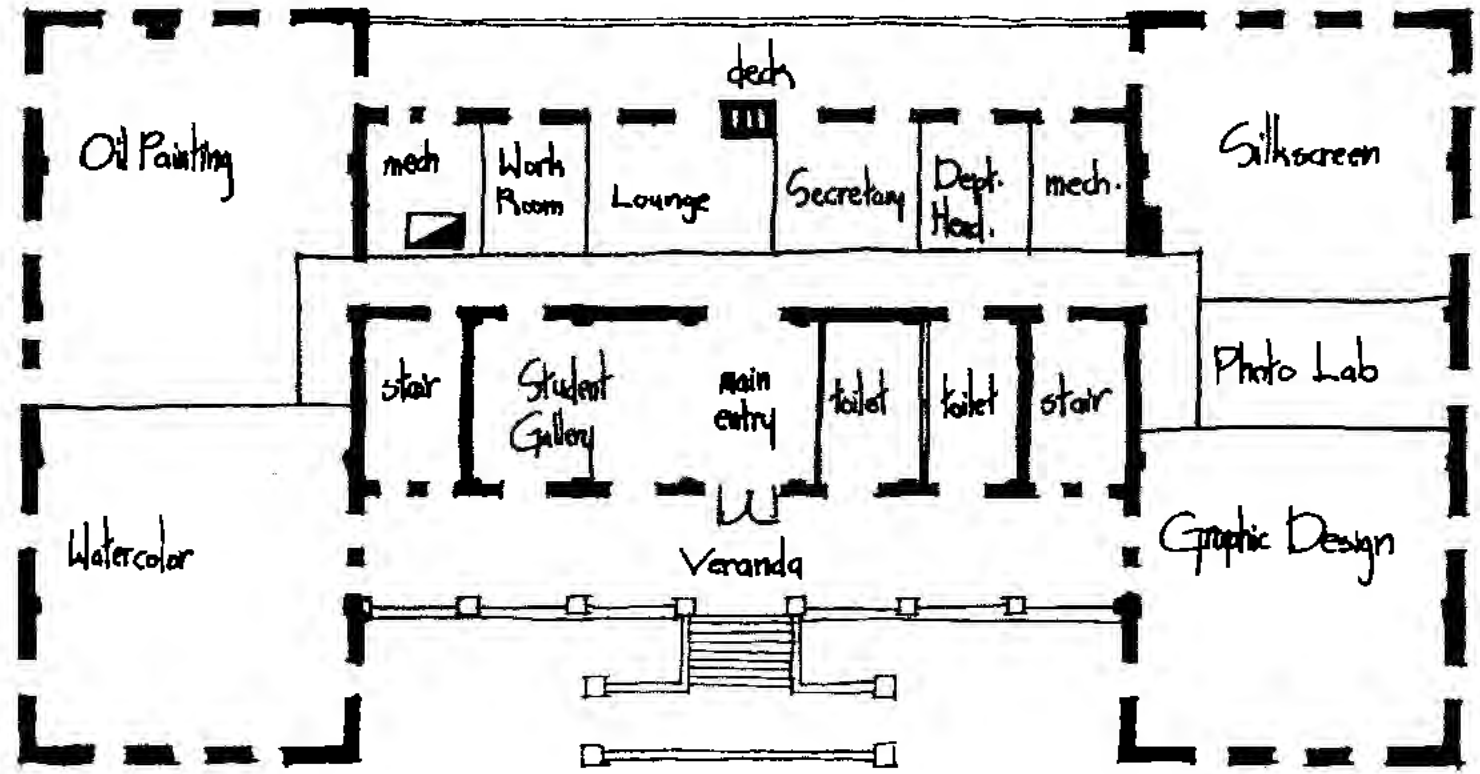
SCHEMATIC DESIGN SCHEME B



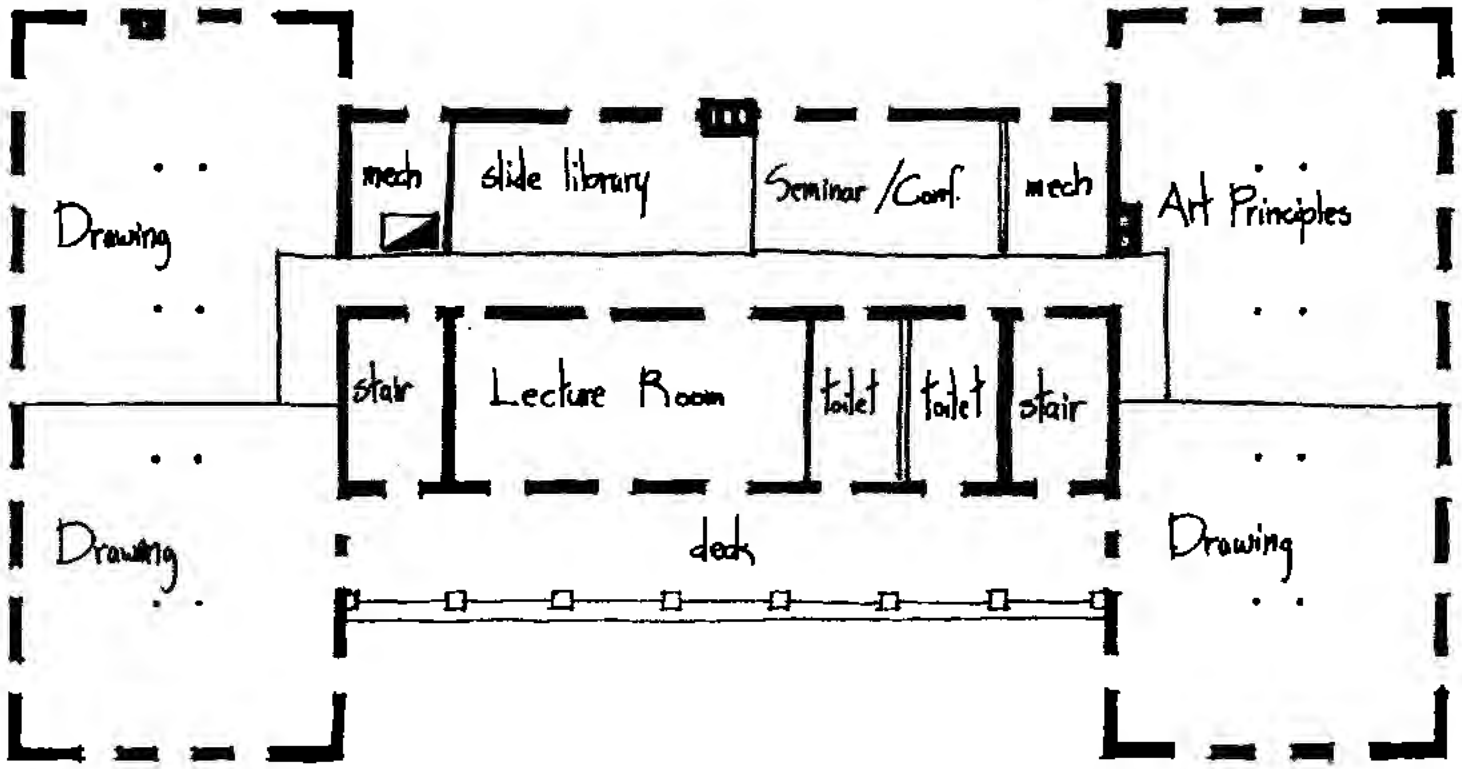
B GROUND LEVEL



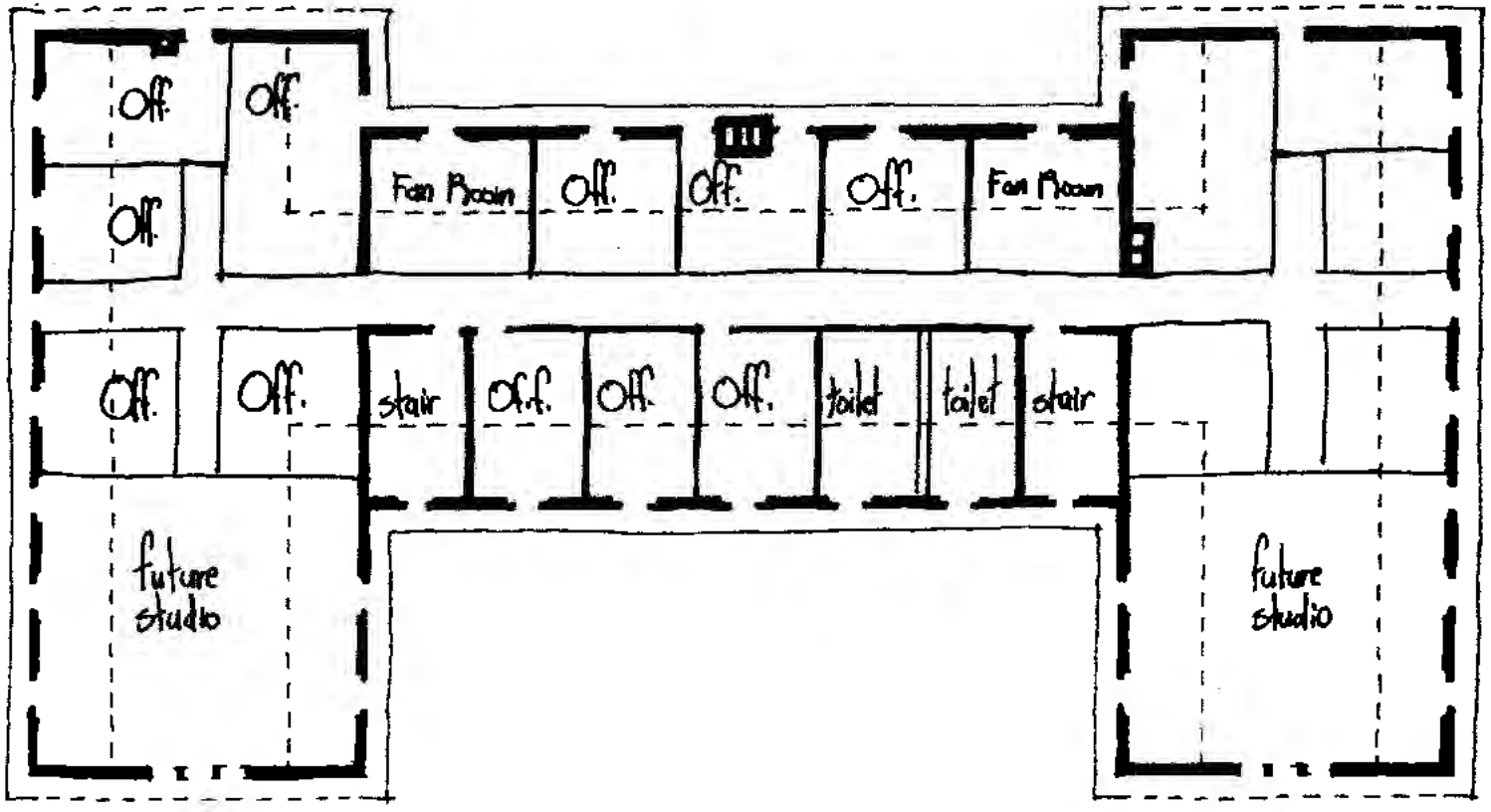
B MEZZANINE LEVEL



B SECOND LEVEL



B THIRD LEVEL



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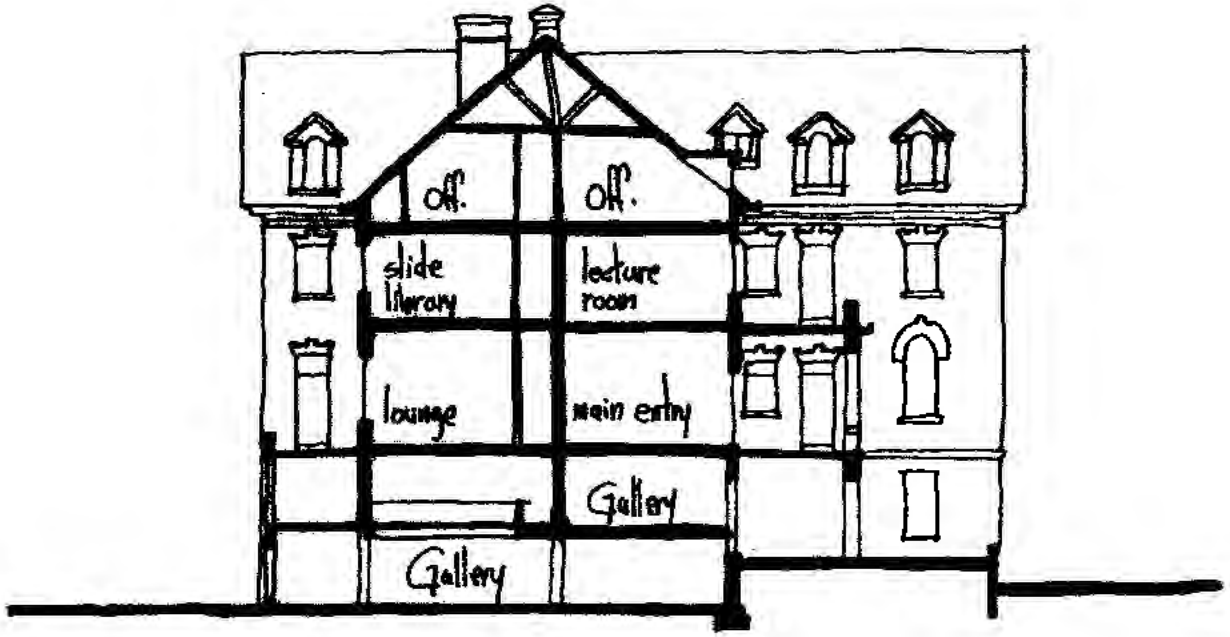
B FOURTH LEVEL



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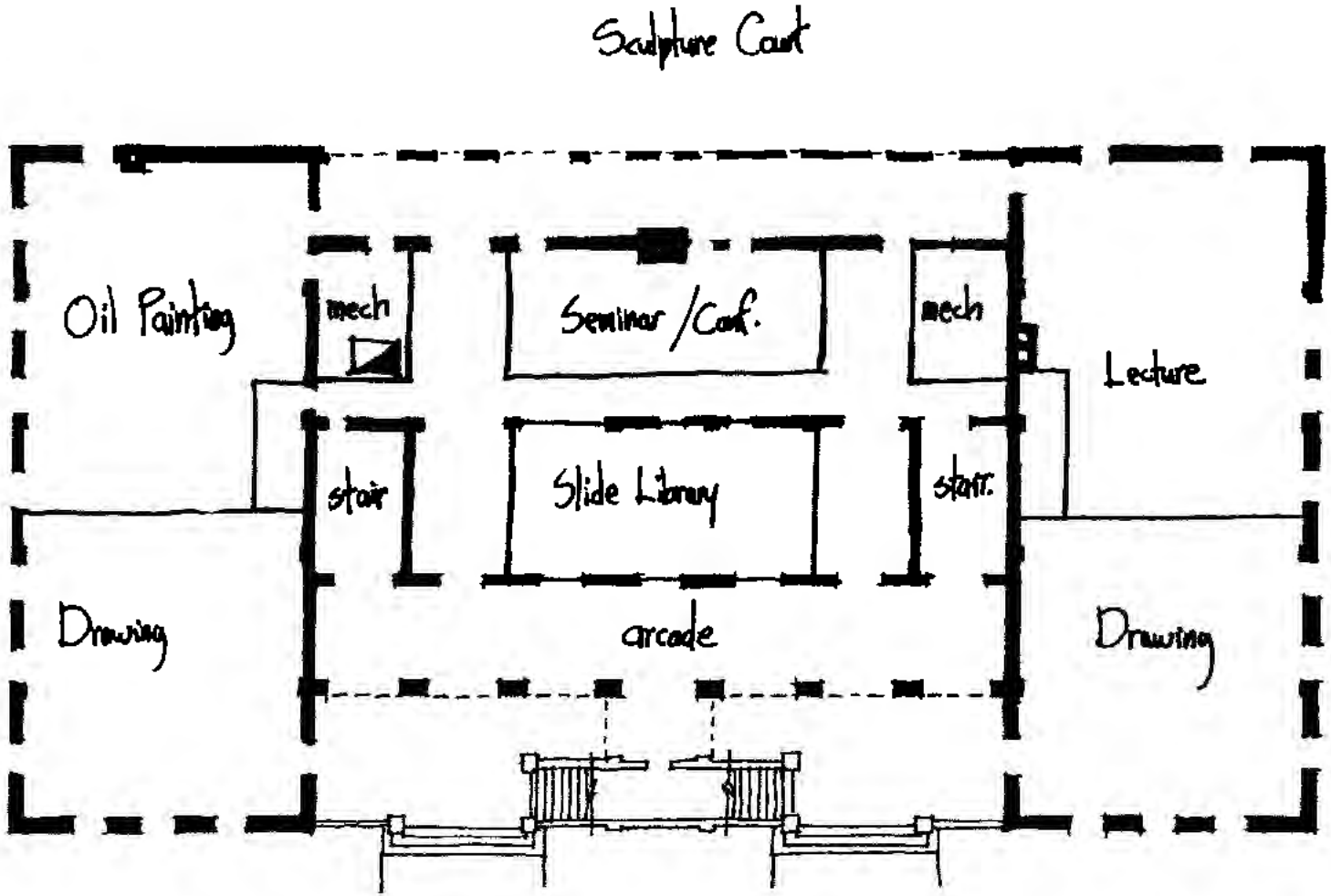
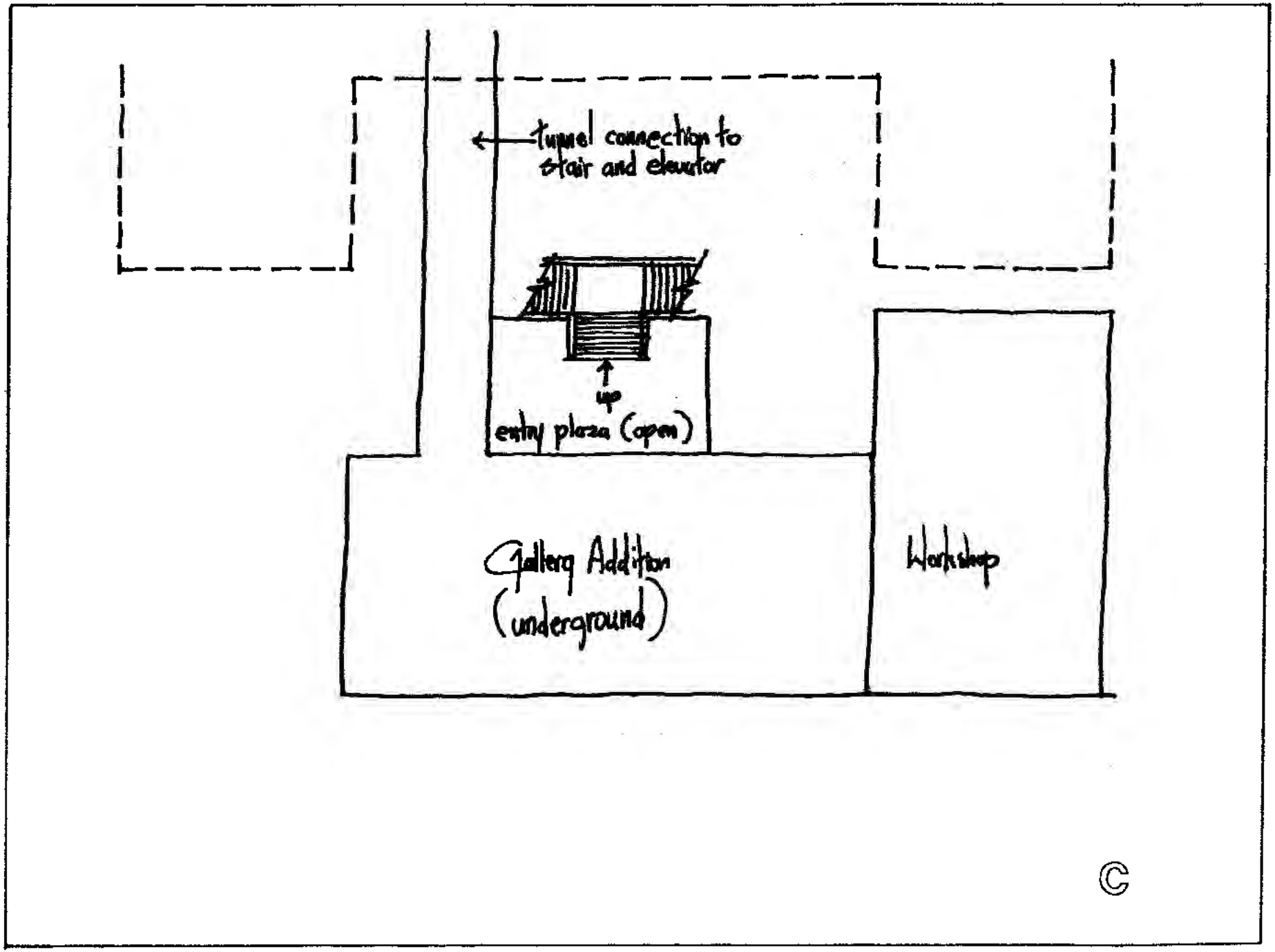
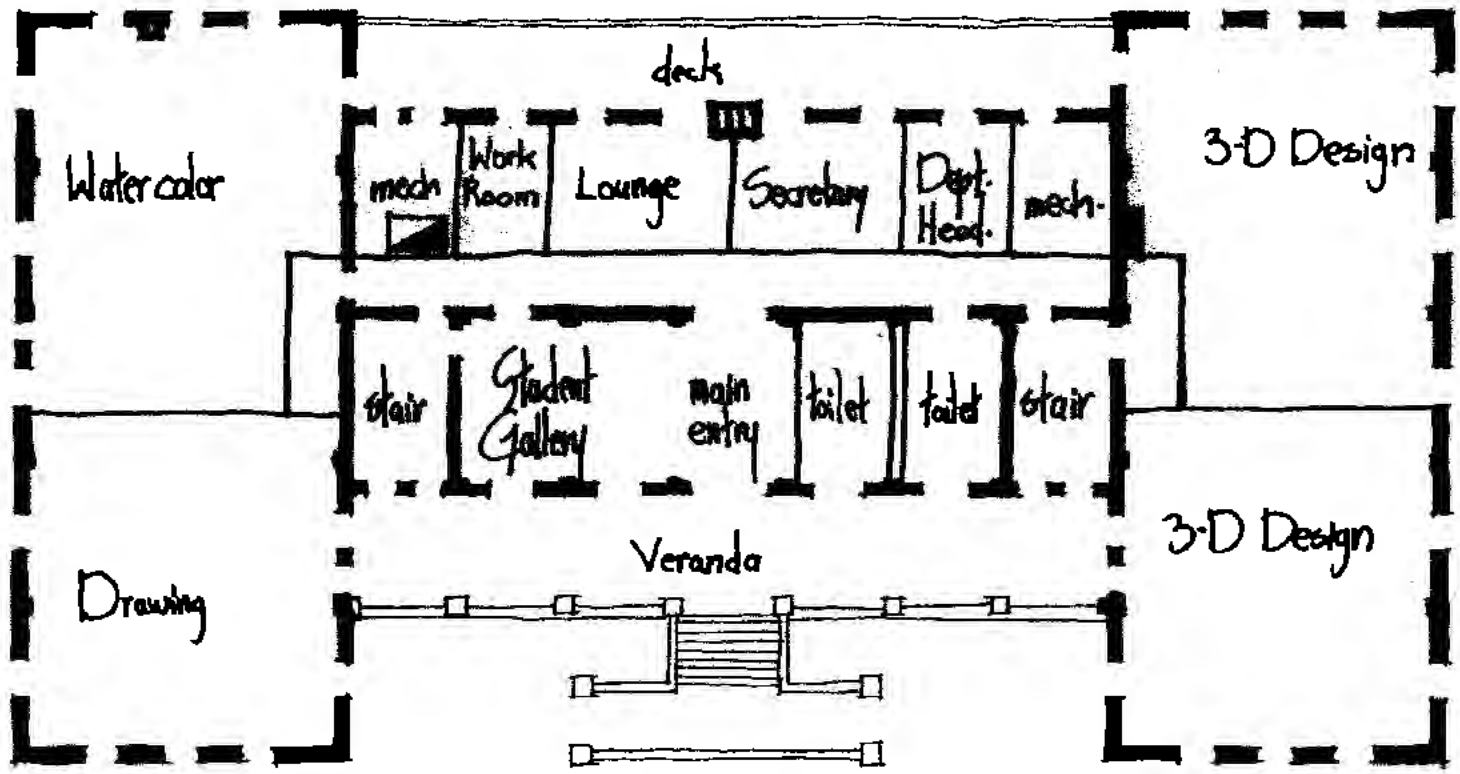
B TRANSVERSE SECTION

SCHEMATIC DESIGN: SCHEME C

(Henry Labs same as Scheme A)

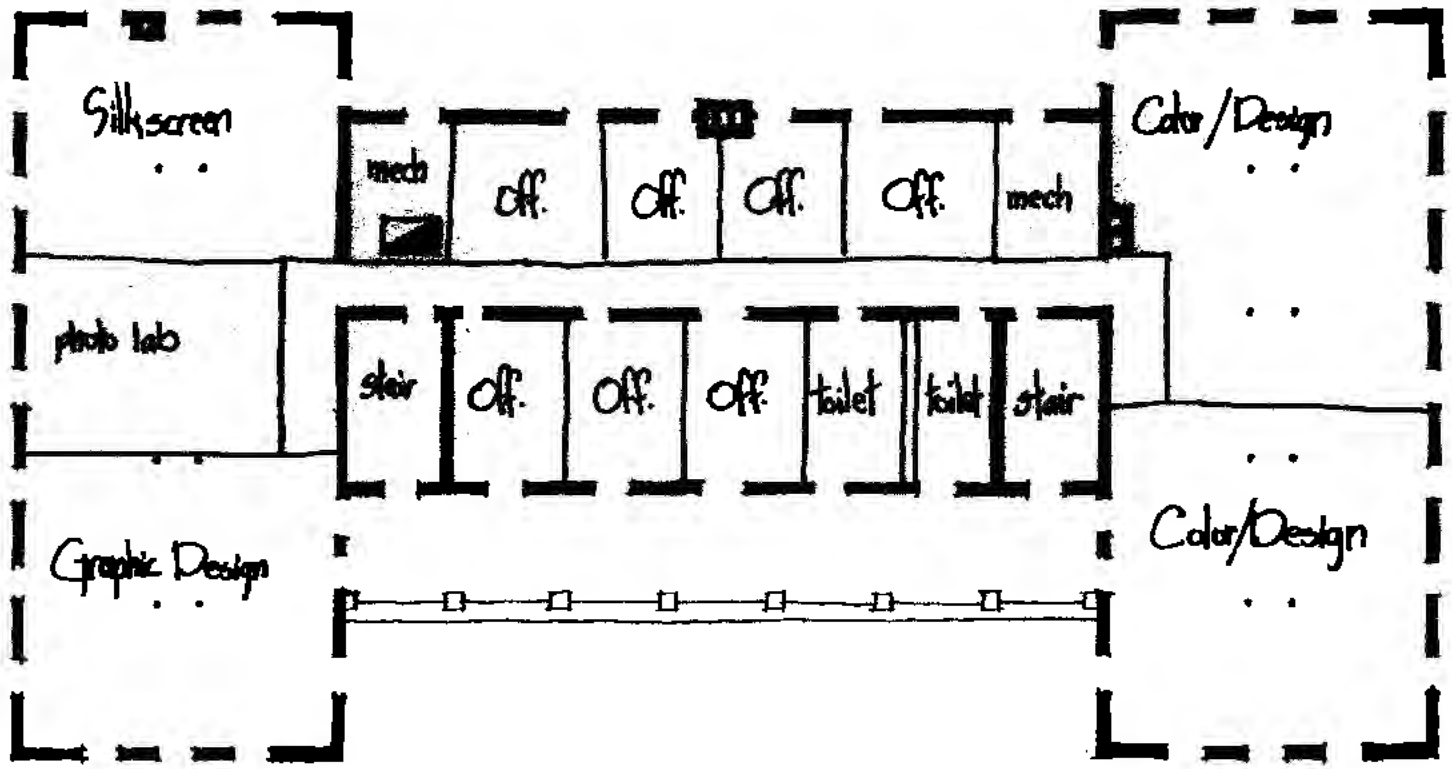



tunnel connection to
stair and elevator
up
entry plaza (open)
Gallery Addition
(underground)
Workshop
©



0 5 10 20 30 40

© SECOND LEVEL



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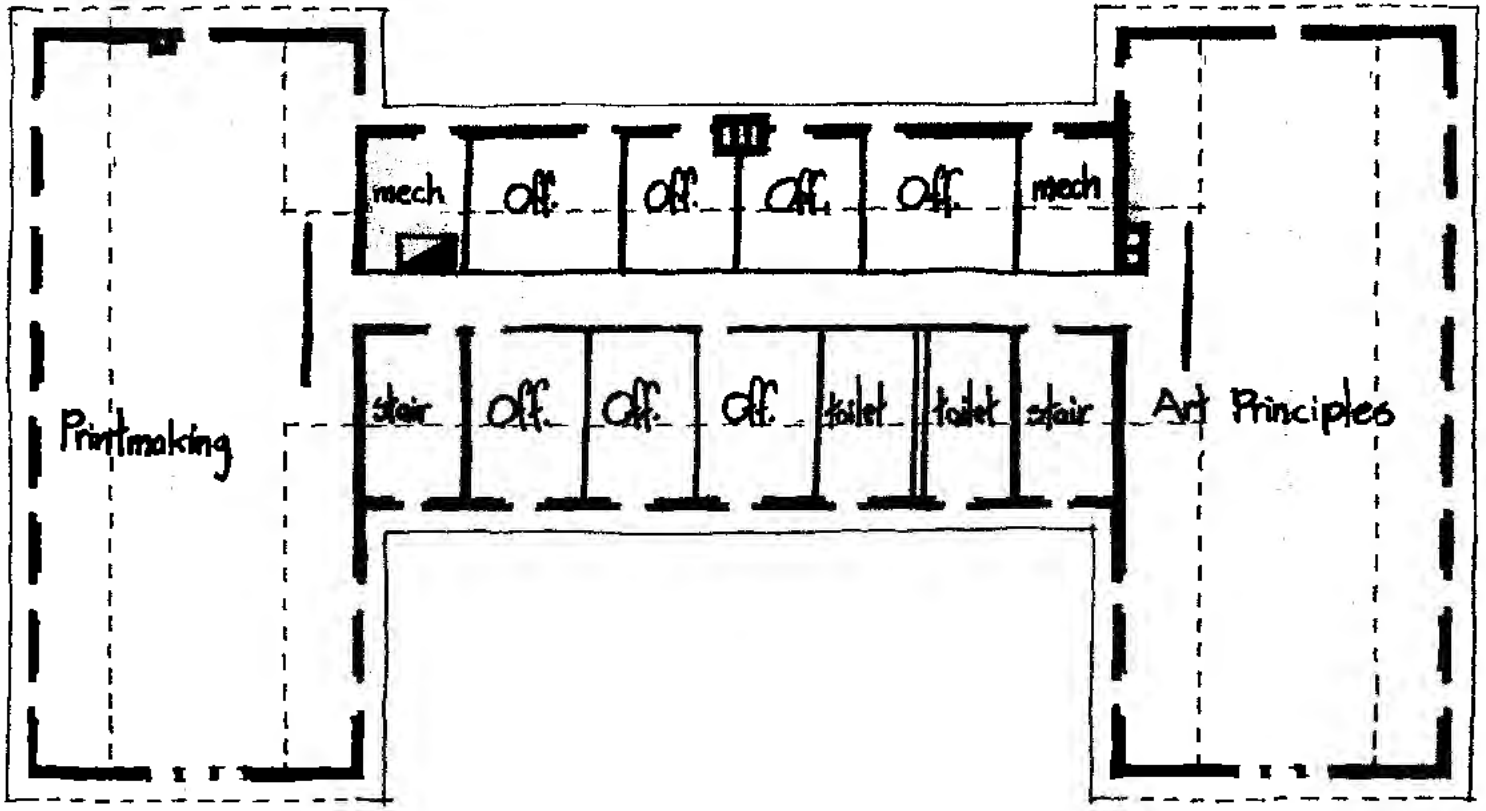
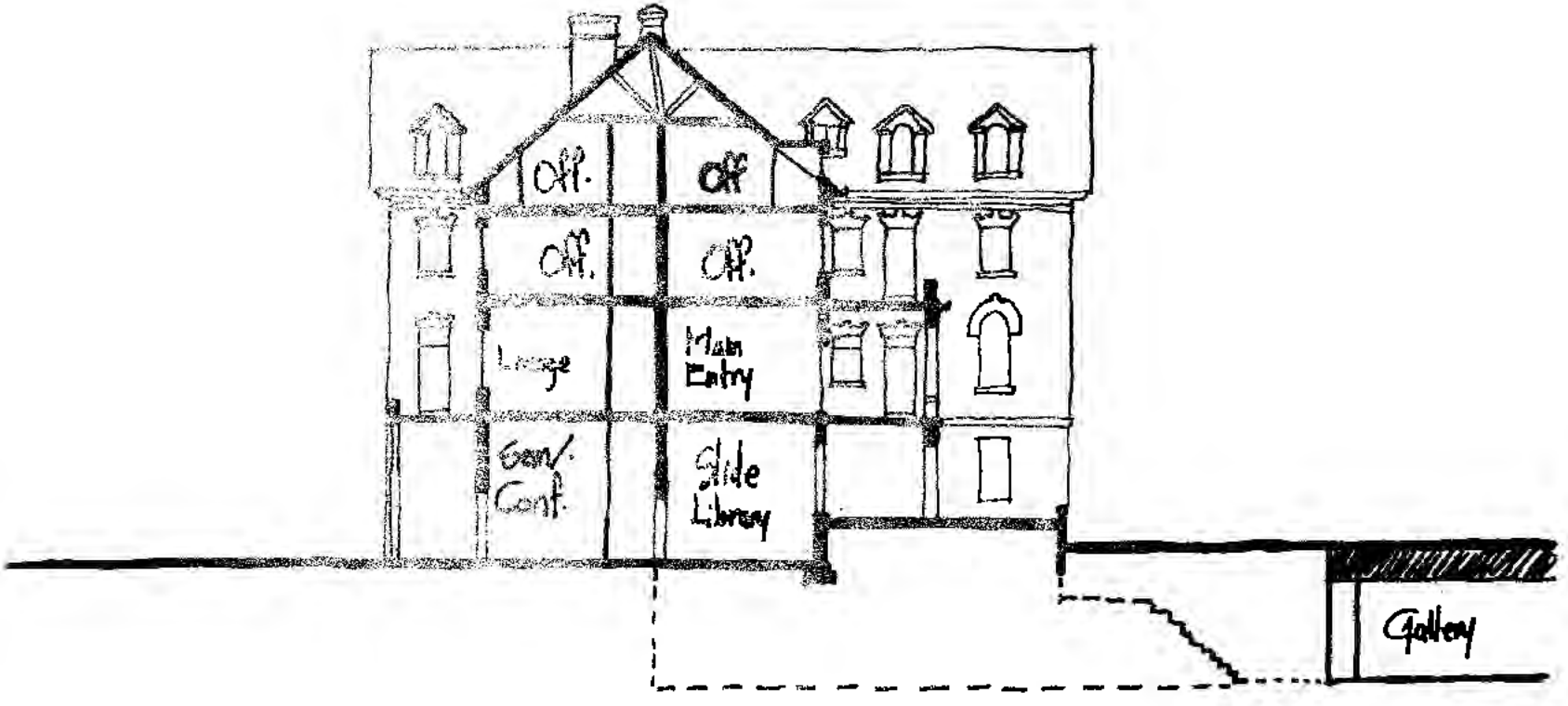




0 5 10 20 30 40

© TRANSVERSE SECTION

The three schematic design schemes A, B, and C, and the advantages and disadvantages of each were fully discussed in a meeting attended by Art Department Head Herb Gottfried, design advisor Bob Heatly, and designer Gary Flesher. After carefull consideration, Scheme C was selected over Schemes A and B as the scheme which most successfully fullfilled the program requirements while at the same time being the most sensitive to the historical character and form of the existing building.

SPACE COMPARISON

	existing	program	scheme A	scheme B	scheme C
GALLERY	1672	3000	2520	3850	3000
WORKSHOP	636	3000	2009	2340	1655
VAULT	0	400	0	0	0
REC./SEC. DESK	0	100	0	0	0
DEPT. HEAD	185	150	150	150	150
SECRETARY	315	200	200	200	200
WORK ROOM	0	150	150	150	150
LOUNGE	0	200	234	230	230
SEMINAR/CONFERENCE	0	300	630	330	286
FACULTY OFFICES(15)	1682	2250	2797	2949	2448
SLIDE LIBRARY	396	400	800	400	377
LECTURE ROOM	797	680	800	675	650
STUDENT GALLERY	0	400	432	432	432
DRAWING STUDIOS(3)	2513	4200	3360	3360	4770
OIL PAINTING STUDIO	1352	1800	2340	1120	1120
PROP ROOM	0	600	0	0	0
WATERCOLOR STUDIO	1112	1400	1120	1120	1120
THREE-D DESIGN STUDIO(2)	1864	2800	2240	2240	2240
COLOR/DESIGN STUDIOS(2)	1864	2800	2240	2240	2240
ART PRINCIPLES STUDIO	747	1400	2340	1120	1120
GRAPHIC DESIGN STUDIO	900	1400	922	922	922
SILKSCREEN STUDIO	976	1400	960	960	960
PRINTMAKING STUDIO	945	2000	2340	2340	2340
PHOTO LAB	234	400	312	312	312
CERAMICS LAB	4000	4000	4000	4000	4000
SCULPTURE LAB	4000	4000	4000	4000	4000
JEWELRY LAB	2000	2000	2000	2000	2000
TOTAL [S.F.]	**26400**	**41400**	**38900**	**37450**	**36500**

total area in Gardiner: 32500 s.f.

PART TWO: DESIGN DEVELOPMENT

DESIGN PHILOSOPHY

The development of Schematic Design Scheme C proceeded with careful attention to the DESIGN GOALS and PROGRAMMATIC CONCEPTS established in the Design Program according to the condiderations of FUNCTION, FORM, ECONOMY, TIME and HISTORICAL IMPLICATIONS.

FUNCTION

The Art Department is at present housed in two separate buildings in different areas of campus, the greater part of the school being located in Gardiner Hall, and the heavy labs--ceramics, sculpture, and jewelry located in Quonset #28. Although the quonset hut is quite adequate spatially and physically, its isolation from the main art facility is a psychological as well as physical burden for the students and faculty alike. It is essential that the entire art curriculum be united within one structure for the intellectual and psychological exchange necessary for a strong student/faculty identity with arts and the art school. For the new facility to accommodate its variety of functions with their variety of accessibility and control requirements, and to accentuate the necessary intellectual and psychological exchanges, a logical and meaningful spatial concept emerged. This spatial concept composes the studios around a central "service/social-intellectual" core, the entire center wing, which contains such service elements as fire stairs, elevator, toilets, and mechanical spaces, and such social-intellectual elements as lounges, student lockers, Department Head's Office, Student Gallery, Seminar/Conference Room, Slide Librery. At ground level, the building is fully accessible to the handicapped via exterior ramped walks and plaza and the interior elevator which connects all levels. Studios are located in the east and west wings where the greatest open spaces are attainable without the interruption of interior bearing walls. Due to their nature, the heavy labs--ceramics, sculpture, and jewelry, which require very large spaces in locations which isolate the high noise levels produced, are located underground on the north side of the existing building, where they open onto a central exterior courtyard, a space which provides natural lighting and ventilation and an outdoor work area more or less protected from public view. Another advantage of their underground location is the thermal

effects provided by the surrounding soil which at a depth below six feet remains a constant 65 to 70 degrees regardless of exterior weather conditions. Delivery service to the heavy labs is provided by a swingable hoist in the work court or via a hydraulic lift at the main corridor. The heavy labs connect underground to the central core lower level which has been excavated beneath the existing building. The Gallery requires a prominent location with easy access by students, faculty, and the general public, while maintaining strict security control. It has been situated underground in conjunction with an exterior sculpture court, producing a new focal point at the building main entry. Access is by exterior stairs at the sculpture court or by the interior stairs or elevator.

FORM/HISTORICAL CONSIDERATIONS

In order to maintain the existing setback along Morrill Avenue and Knoblock Street and the open space between Gardiner Hall and Morrill Hall, new construction has been eliminated east and west of the building and has been limited to underground construction on the north side at the Gallery and Sculpture Court. In addition, the Sculpture Court plays another important "form role" in that, by its location underground in front of the building at the main entry, it strengthens the entire entry sequence by acting as a focal point for the building and the Gallery, and strengthens the existing stair-step form of the front facade produced by the projecting veranda and stair. The stair as existing projects the classical image of the building's main entry at the second level or, to be historically precise, the piano nobile (first floor). In its present form, the stair is bulky and obtrusive. It has been redesigned to a more ethereal form, producing improved lighting and visual effects at the ground level arcade. The second level no longer acts as the main level, but acts in union with the second level as two equal main levels, with the second level Student Gallery, a principle public space, united to the ground level display lobby, lounge, and Department Head's Office by means of openings in the second floor over the display lobby and lounge, as well as the new

exterior stair to the second level. Retaining the exterior stair also maintains strength to the symmetry of the building, while maintaining the historical character of the original design. Maintaining and accentuating the historical character of Gardiner Hall has been consistently adhered to throughout the design of the renovation in a sensitive response. To further accentuate the arcade on the principle (south) facade, and to help unite the new Sculpture Court and Gallery externally to the existing building, a new duplicate brick arcade has been added to the south wall of the Sculpture Court at the sidewalk, allowing passerbys to experience the entire main entry space as a series of views through the arcade, providing a sense of intimacy with the whole, thus projecting the building out to the passerby with an invitation to join the experience. As the encore, the entire entry space is laterally united by a plaza of brick paving with concrete or stone strips perpendicular to the arch bases. This paving pattern is repeated at the Sculpture Court. On the north side of the building, a similar arcade rises from the work court at the sidewalk of the main east-west Library pedestrain axis which has been refined and strengthened from Hester Street to Knoblock Street to resemble its prominence at the campus center. This pedestrian axis is an important connection at the east edge of campus to residential areas. Rising from the center of this pedestrian axis, centered with the existing building's chimney stack is the chimney flue for the kiln room and foundry below. Besides its functional purpose, the new chimney acts as a new visual landmark at the east terminus of the Library pedestrian axis.

Internally, a major form consideration is the extension of the entry plaza paving into the ground level interior spaces and the continuance of brick up the exterior stair to the Veranda where it continues on the interior as matching quarry tile. The quarry tile pavers appear at all vertical circulation areas: stairs, elevator, and elevator lobbys, thus strengthening the interior--exterior relationship. As a resust of the deteriorated condition of the existing building interior, all floors walls, and ceilings will require new materials and finishing. In order to prevent the sterile environment that may result, all existing masonry walls are stripped of

their plaster to expose the brick masonry in order to add a sense of the old and to provide variety and accent to interior spaces. Walls or partitions butting up to these brick walls are avoided where possible. Studio spaces are designed open as possible for flexible arrangement.

As a final form consideration, carefull attention has been given to lighting externally and internally. Externally, lighting is designed to accentuate the arcades and their three-dimensional lighting effect produced by shadows by day. At night, they are illuminated by directional downlights on the wall beyond, producing the effect of a dark arcade over a lit wall which is opposite the effect by day. Internally, the exposed brick walls are lit by downlighting to accentuate the color and masonry joints.

ECONOMY

Because of the limited space available in the existing building, and the high cost of new construction, it has been decided to limit new construction where possible and to reduce the sizes pf the program spaces accordingly. The excavation and construction under the existing structure will cost considerably more than normal construction, yet is vital to the success of the design, and has proved economically feasible in at least one such renovation in Stillwater. Energy conservation is another important factor and is enhanced by the benefits of underground construction. All windows in the studios are provided with shutters for sun control in summer, and windows throughout the building remain operable for natural ventilation benefits in seasonable weather.

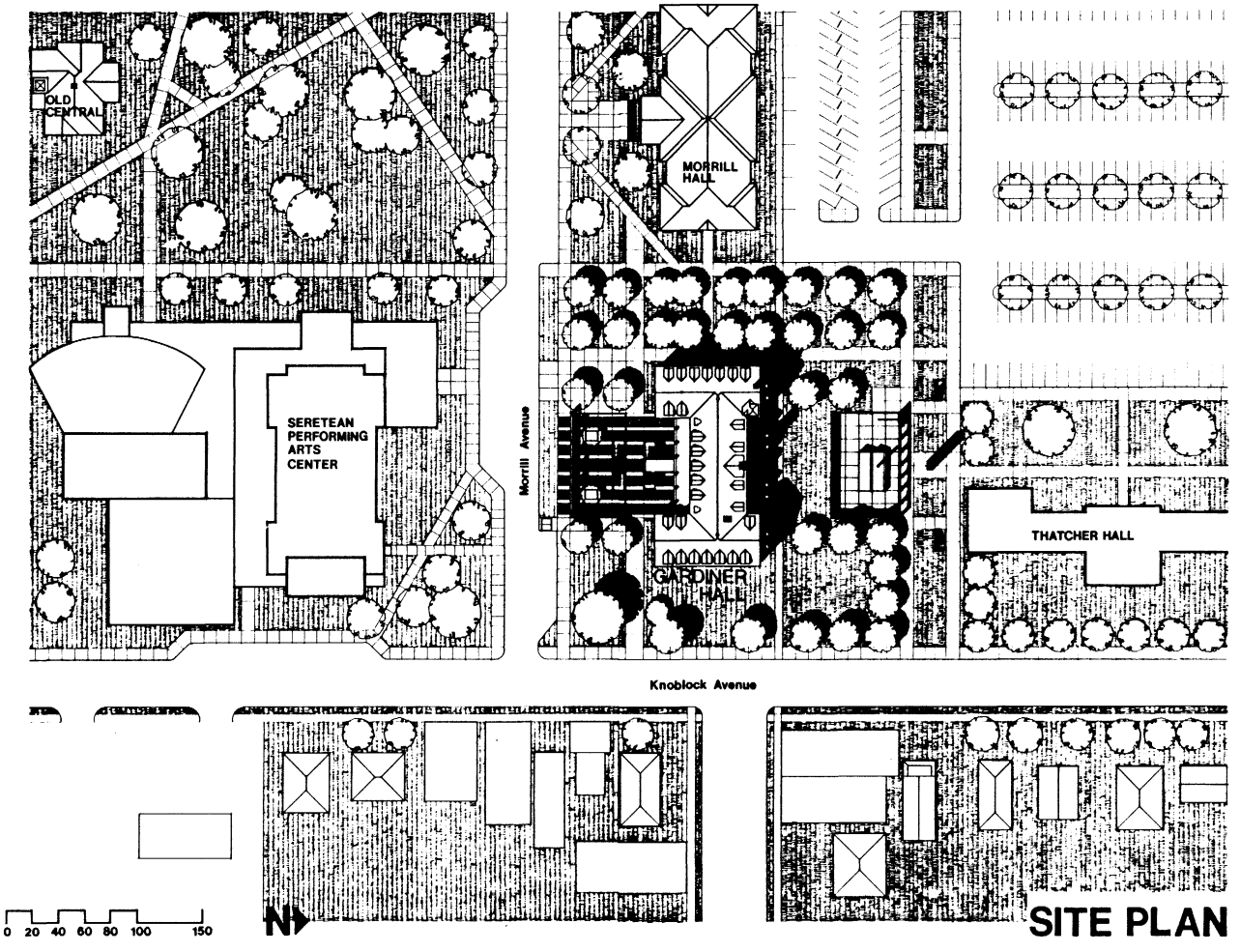
If bufget restrictions are critical, it is suggested that a two phase construction plan be adopted whereby the renovation of the existing building along with the new Gallery addition and the underground portion under the existing building is completed as phase one. Phase two would consist of construction of the heavy labs as funds become available.

TIME

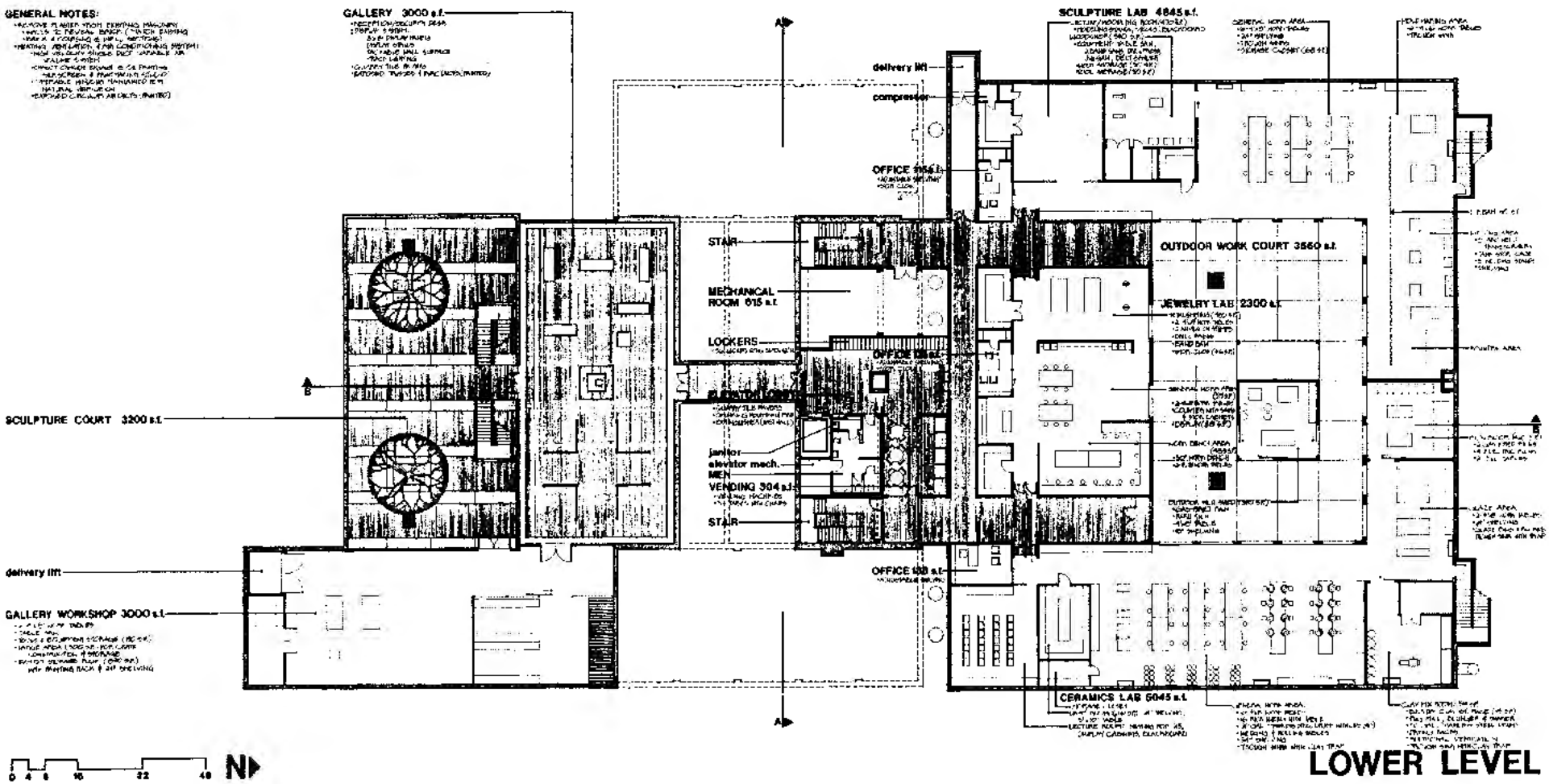
Flexibility has been provided for in the design of open studio spaces that can change and adopt as required.

Maintenance is another important consideration. Careful attention has been given to selection of building materials and finishes which require minimal upkeep and replacement.

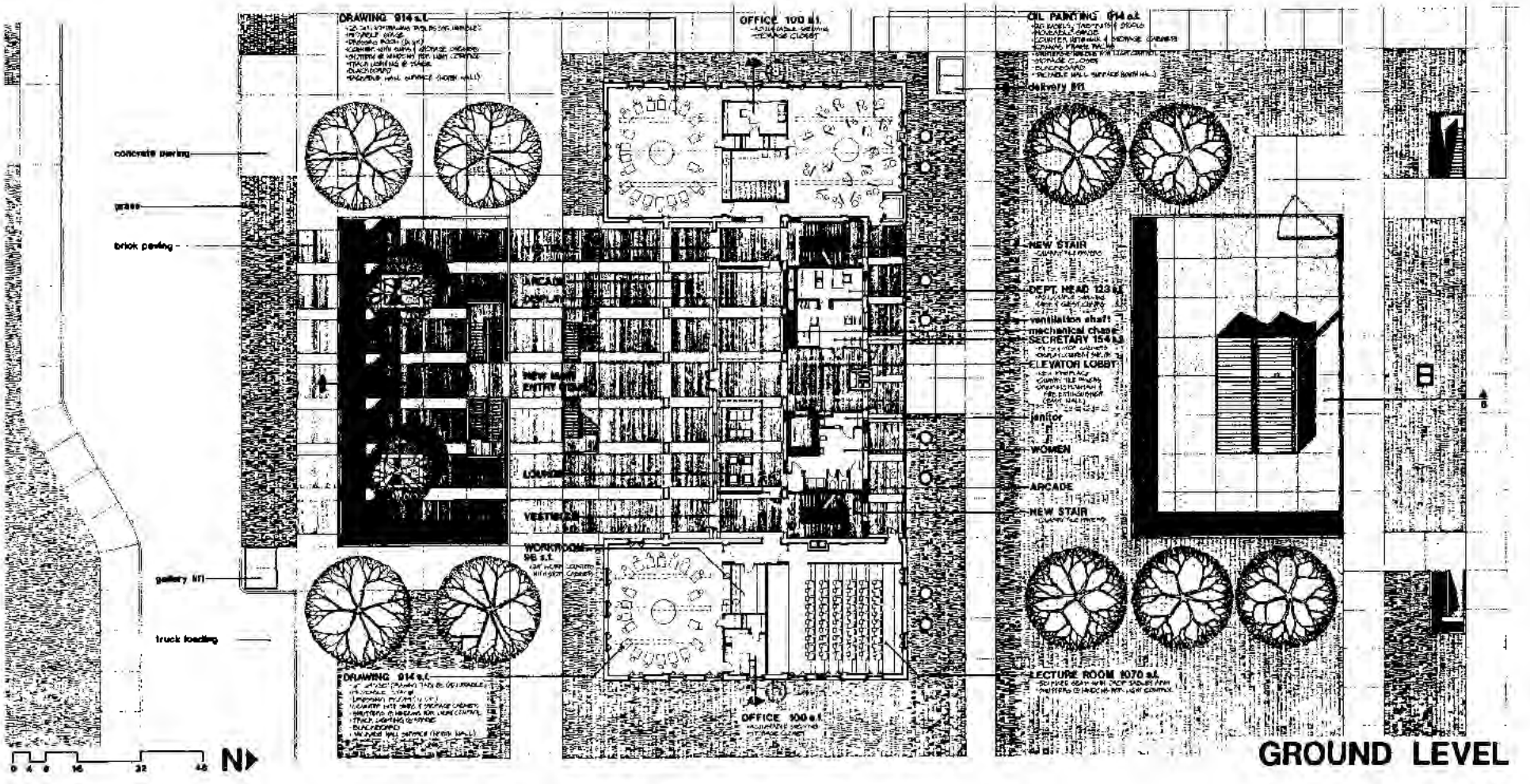
DESIGN PRESENTATION


OLD CENTRAL
SERETEAN PERFORMING ARTS CENTER
MORRILL HALL
Morrill Avenue
GARDINER HALL
THATCHER HALL
Knoblock Avenue
0 20 40 60 80 100 150
N

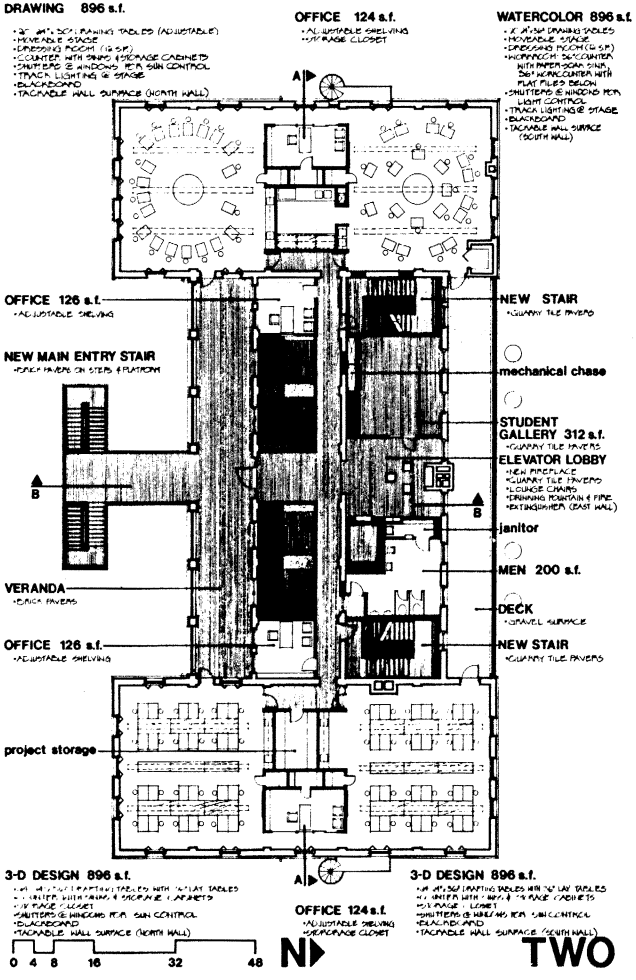
SITE PLAN

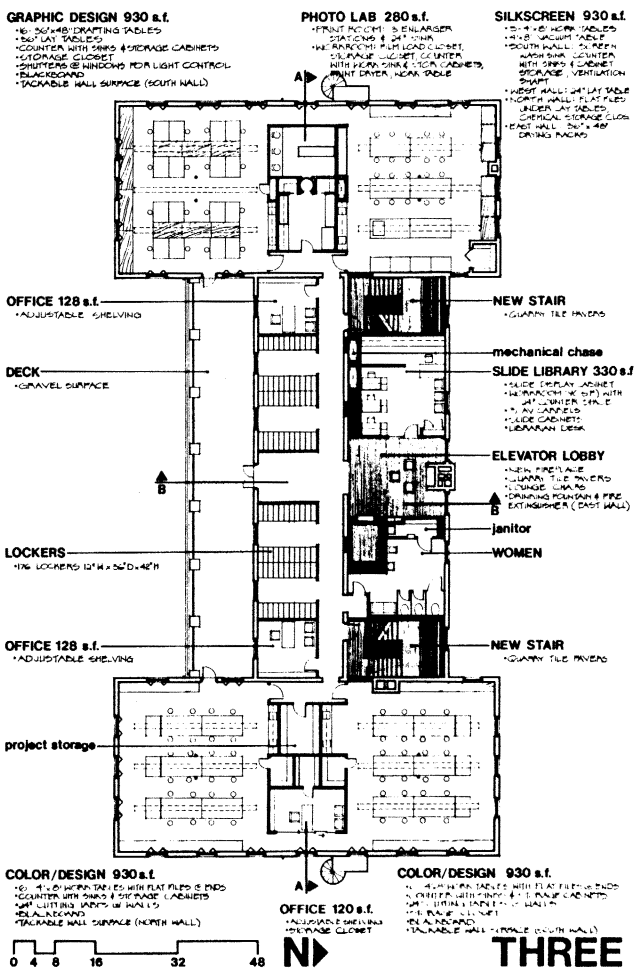

GENERAL NOTES:
GALLERY 3000 s.f.
SCULPTURE LAB 4645 s.f.
delivery lift
compressor
OFFICE 156 s.f.
STAIR
MECHANICAL ROOM 615 s.f.
LOCKERS
OUTDOOR WORK COURT 3560 s.f.
JEWELRY LAB 2300 s.f.
SCULPTURE COURT 3200 s.f.
janitor
elevator mech.
MEN
VENDING 304 s.f.
STAIR
OFFICE 138 s.f.
delivery lift
GALLERY WORKSHOP 3000 s.f.
CERAMICS LAB 5045 s.f.
A
B
0 4 8 16 32 48
N

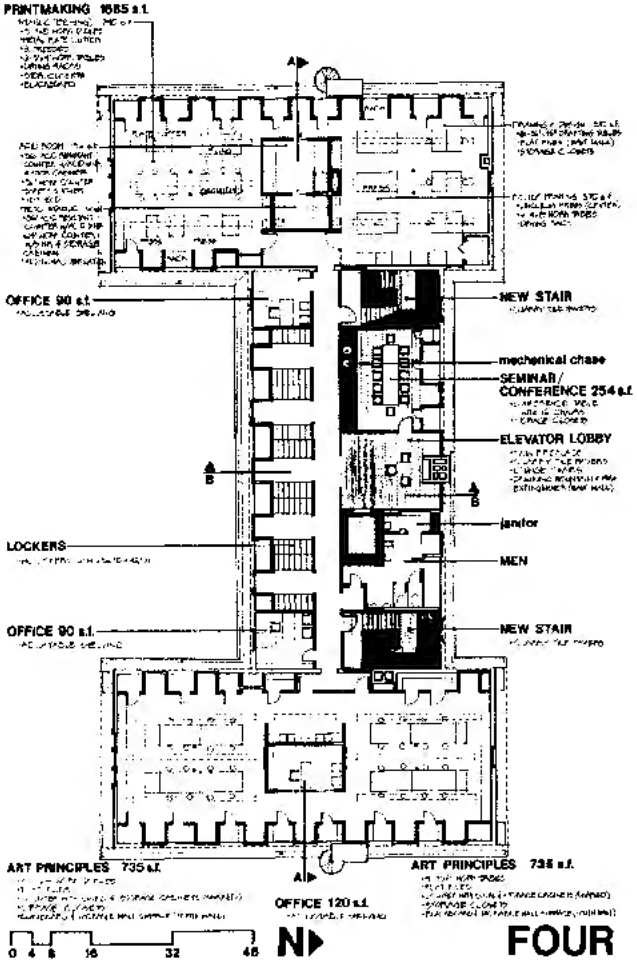
LOWER LEVEL



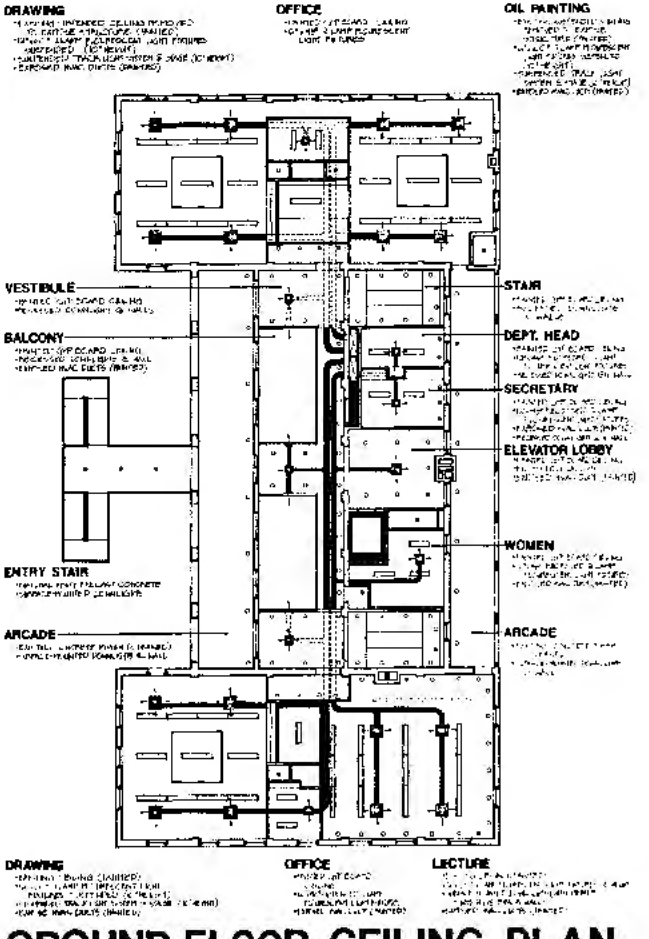
GROUND LEVEL


DRAWING 896 s.f.
OFFICE 124 s.f.
WATERCOLOR 896 s.f.
OFFICE 126 s.f.
NEW STAIR
NEW MAIN ENTRY STAIR
mechanical chase
STUDENT GALLERY 312 s.f.
ELEVATOR LOBBY
janitor
MEN 200 s.f.
VERANDA
DECK
OFFICE 126 s.f.
NEW STAIR
project storage
3-D DESIGN 896 s.f.
3-D DESIGN 896 s.f.
OFFICE 124 s.f.
0 4 8 16 32 48
N
TWO


GRAPHIC DESIGN 930 s.f.
PHOTO LAB 280 s.f.
SILKSCREEN 930 s.f.
OFFICE 128 s.f.
NEW STAIR
DECK
mechanical chase
SLIDE LIBRARY 330 s.f
ELEVATOR LOBBY
janitor
LOCKERS
WOMEN
OFFICE 128 s.f.
NEW STAIR
project storage
COLOR/DESIGN 930 s.f.
OFFICE 120 s.f.
COLOR/DESIGN 930 s.f.
0 4 8 16 32 48
N
THREE



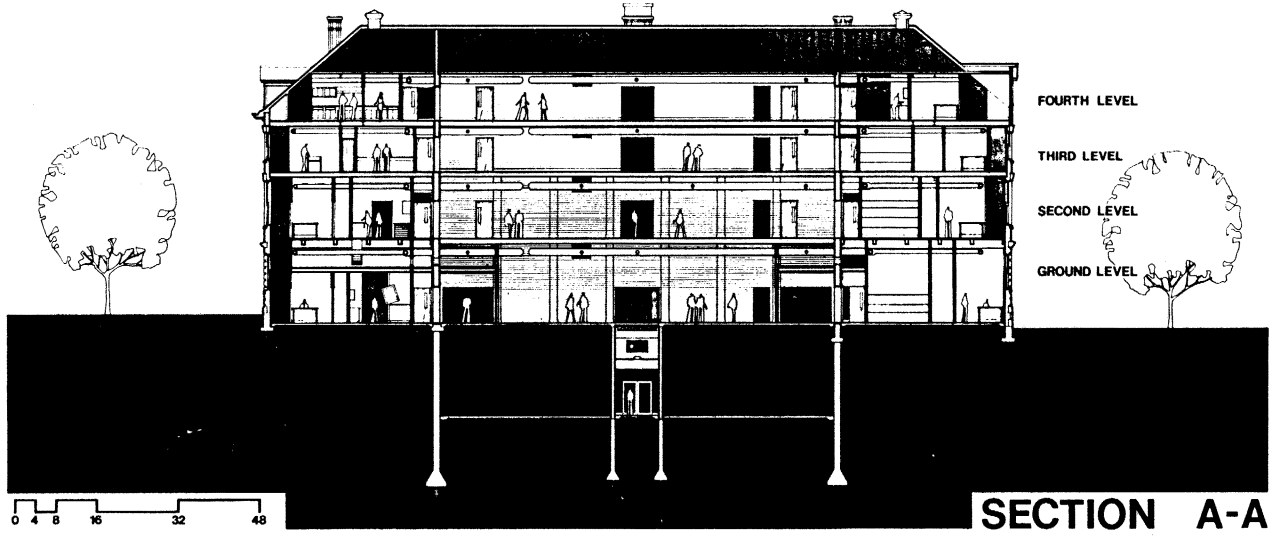
FOUR



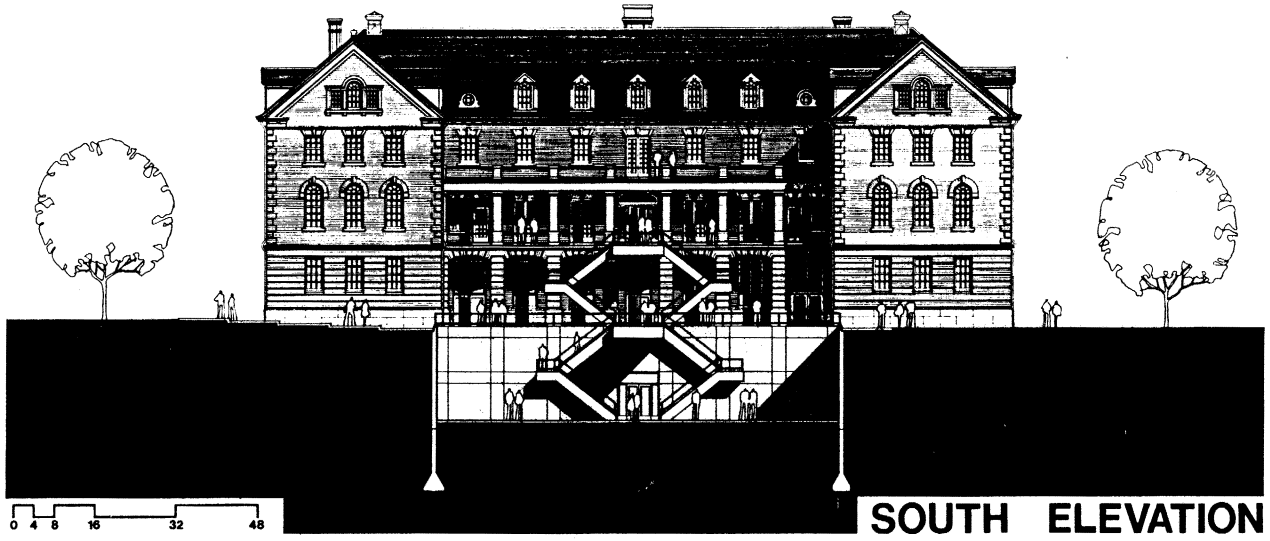
GROUND FLOOR CEILING PLAN


9 FT. FOURTH LEVEL
9 FT. THIRD LEVEL
12 FT. SECOND LEVEL
15 FT. GROUND LEVEL
16 FT. LOWER LEVEL
4
3
2
1
gallery gallery gallery
B
0 4 8 16 32 48

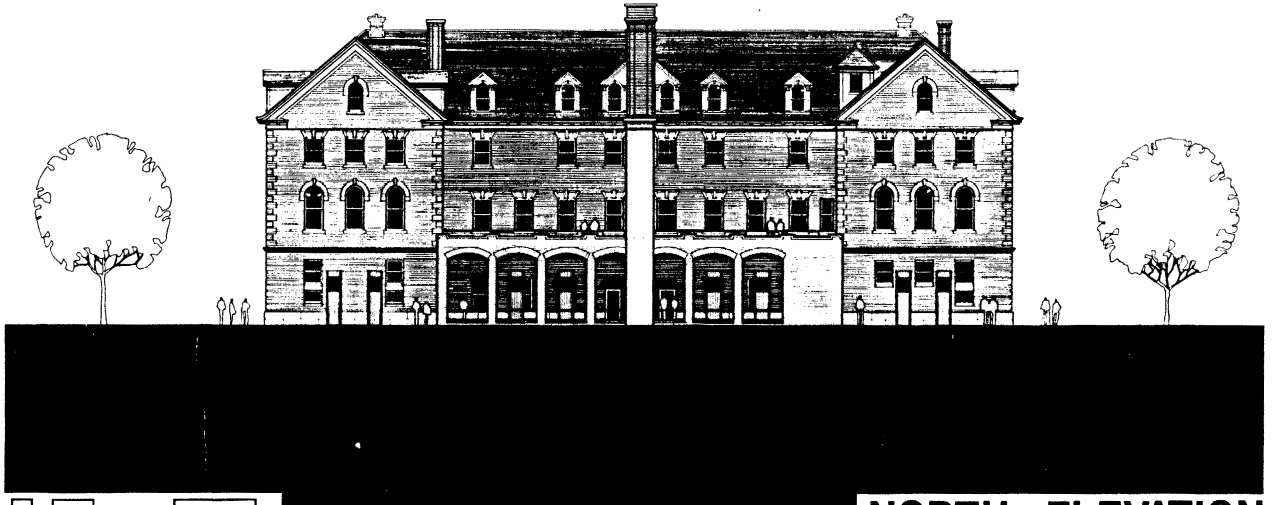
SECTION B-B


FOURTH LEVEL
THIRD LEVEL
SECOND LEVEL
GROUND LEVEL
0 4 8 16 32 48

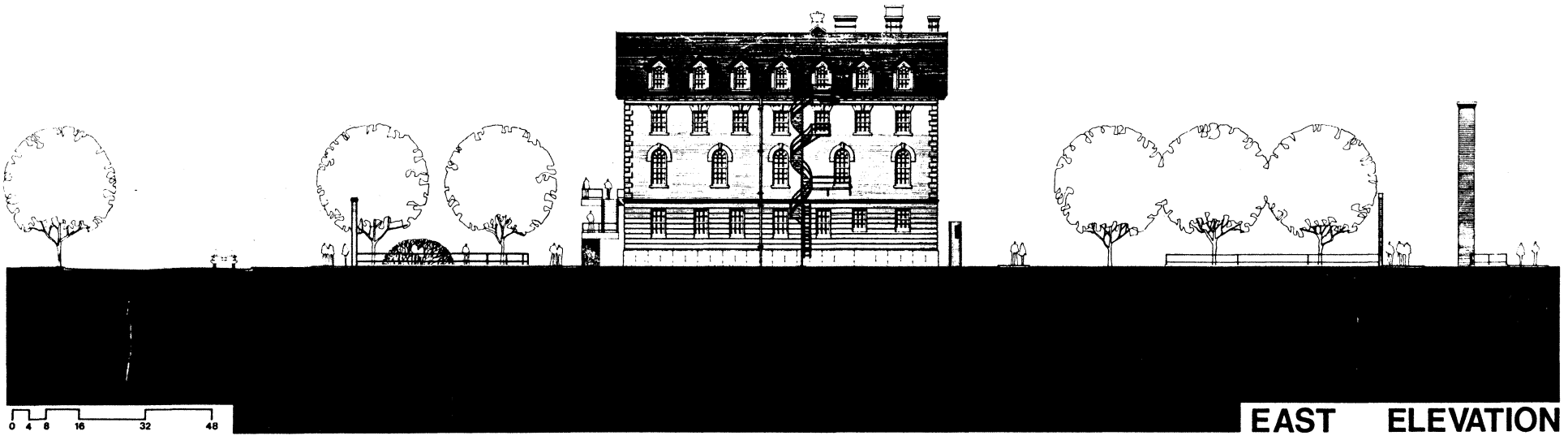
SECTION A-A



SOUTH ELEVATION



NORTH ELEVATION



EAST ELEVATION