

ART COMPLEX

ARCHITECTURAL PROGRAM

ART COMPLEX

OKLAHOMA STATE UNIVERSITY

STILLWATER, OKLAHOMA

BY

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in partial fulfillment of the requirements

for the Degree of

MASTER OF ARCHITECTURE

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INTRODUCTIO

CONCEPTS AND ISSUES

The Department of Art provides courses for the following types of student needs:

- (1) Teacher training
- (2) General educational background
- (3) Major concentration in art

Students who successfully complete the teacher education program, who meet the requirements for a Bachelor of Art Education degree, and who secure the University's recommendation will be eligible for a standard Oklahoma teacher's certificate. The curriculum in art education is offered in cooperation with the College of Education.

Two degrees are offered in art: Bachelor of Art Education (BAE) requiring 36 credit hours of art, and Bachelor of Art (BA) requiring 40 credit hours of art. Art majors must attain a grade point average of 2.5 in art courses in order to qualify for certification and graduation.

Fields of concentration are available in painting, sculpture, and ceramics. The freshman and sophomore years are virtually the same for all majors in art.

The Department of Art maintains an exhibition gallery, the Gardiner Art Gallery with approximately 170 linear feet of exhibition space. Exhibitions are changed every three weeks during the academic year.

Presently, the Art department is literally scattered all over the OSU campus, with a decrepit fire hazard as the hub. The ceramics labs are in a quonset hut north of Hall of Fame, the sculpture lab is under the stadium in an unheated, flood-prone room that students are frequently locked out of by OSU police, the lecture courses are taught in the Classroom building, Engineering North and wherever else some space can be found, and the silkscreening and batiking classes are a health hazard because of inadequate ventilation to get rid of the noxious fumes.

OSU is the only Big Eight University without an art gallery complex, and with the growing awareness of art in today's society it is time for the university to build a complex that will embrace the image of the Fine Arts at this school.

Rumors have surfaced that all the Fine Arts aspects of OSU were to be removed to Norman, where all the radicals could be together in one place. In one specific instance, the Bachelor of Fine Arts degree was dropped from the art curriculum and many people were informed that OSU was dropping their art department totally, a rumor that has probably affected their enrollment.

Artists have long been abused and penniless, and only lately in the '60's have any major portion of the population realized that art is an indispensable and enjoyable part of life. Creativity is an important part of any profession, from engineering to home economics. Many phases of the university would benefit from a closer association with the Fine Arts. Currently the architecture department would benefit from more courses that deal with the use of color, which are important to an architect. The art department has several good courses on color which would be of great benefit to an aspiring architect, interior designer or landscape architect.

Ways of integrating other students into the art curriculum should be done carefully, however, to keep from diluting the quality of work and education. There have been proposals of creating a separate College of Design, Landscape Architecture and Art. Several departments fought this because of the funds they were receiving from their present colleges.

With the building of a new Art facility hopefully some interest can be generated in the art program. Currently, the head of the Art department is seeking an "angel" to help defray the costs of the project. The music and theatre portion of the Fine Arts have made great strides forward with the building of the Seretean Center, made possible only by large donations from Bud Seretean. This building is currently used as a showplace for impressing regents and other officials, and no doubt a new Art building would be done the same way. However, artwork is often not pretty in the construction phase. Paint is spilled and splattered, mud must be turned into clay, and large smelting fires must be built to cast metal sculpture. Artist's studios are generally not attractive, and this will influence the design, keeping a pretty, "show-off" area separate from the "dirty" space.

Through the implementation of this project, both civic and academic needs will be satisfied. This complex will have a main public gallery that will be open to students, faculty and the general public. Faculty and student studio and office space will also be incorporated into the one complex, a complex that will invite, stimulate and provoke. This complex could also be the start of a new campus axis, intensifying and redefining some currently weak pedestrian and vehicular limbs between both the surrounding town and campus, and within the campus itself. Hopefully the final design solution will say, "I am an art building- Art is being shown, admired and created".

PROCESS

Programming²:

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

This process is a creative, problem solving effort. Before problems can be solved, they must first be sought out, defined 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 Establish goals
- 2 Collect and analyze facts
- 3 Uncover and test concepts
- 4 Determine needs
- 5 State the problem

These steps interact with the considerations of function, form, economy and time to create an organized method of inquiry.

Dean George Gries

Arts and Sciences
201 L Sci East
2117 Arrowhead

x5663
372-5215

CLIENT

RESOURCE PEOPLE

Herb Gottfried	Head of Art Department 212 A Gardiner 229 Lewis Apt B	x6016 377-6399
B. J. Smith	Drawing and Painting 318 Gardiner 2132 Sunset	x6016 372-6073
Dave Roberts	Sculpture 313 Gardiner 612 Cherokee Ave.	x6016 377-8046
Richard Bivins	Ceramics, Color & Design 314 Gardiner 1723 Crescent Drive	x6016 372-8304
Ron DuBois	Ceramics 317 Gardiner 612 Kings Highway	x6016 377-8716
Ellen Murray Meissinger	Color & Design, Lecture 106 Gardiner 2201 Arrowhead Dr.	x6016 372-3186

INFORMATIO

DATA AND FACTS TO BE OBTAINED

SITE	Topography, drainage
	Soil conditions
	Vegetation
	Utilities
	Circulation around and on the site
	Parking implications
	Points of origin
	Traffic Volume
	Pedestrian Counts
CLIMATE	Solar angles, orientations
	Rainfall
	Average temperatures
LAND USE	Surrounding land use
	Relation to Campus Master Plan
	Existing architecture
	Adjacent structures
	Visual pattern and sequence
	Location from population and services

VIEWS

To the site

From the site

Orientation from other building entrances

CODES

Setbacks, heights, fire, University

and handicapped

QUESTIONS

ACTIVITIES

Will the main traffic consist of individuals, small groups or classes and large groups?

Will there be lectures by the artists in the gallery?

How should classes and gallery interact?

Should the gallery be multi-use or strictly exhibition?

Will outdoor spaces be utilized for exhibits and will they be open or walled in for security?

EQUIPMENT

What type of security system is used in the gallery and outdoor sculpture areas?

How extensively developed should outdoor areas be - should kilns and equipment be built-in or just have space designated for equipment?

Should display areas be built-in or removable?

Will existing equipment be moved from the present facilities or some new equipment installed?

What equipment will need specific structural considerations - hoists, trolleys, furnaces, kilns, etc.?

What type of security and/or surveillance system will be used in the gallery space?

What type of fire control equipment should be employed?

TIME

Will this all be built at once, phased or expandable at any time in the future?

What are the predictions for the future growth or decline in enrollment?

Will the curriculum and activities change in time, or be fairly consistent?

How can the functions of the Art department best be integrated into the new facility as it is being completed, if done in phases?

BUDGET

How much money will you spend?

Will the controlling factor be the budget, quality or size?

How will construction methods and burglary/fire protection systems affect operational costs and insurance rates?

**NEEDS
AND
DATA**

USERS

GENERAL PUBLIC From Stillwater or surrounding areas who drive into campus to view exhibits, see student work and hear lectures. The galleries will be the only real public areas.

STUDENTS mainly walk from other parts of campus - enrolled in non-art courses using the lecture rooms or using the galleries of slide library.

ART STUDENTS The primary users of the entire complex. Need twenty four hour access to the studios and heavy labs. They need functional space that is easy to work in.

FACULTY AND ADMINISTRATION also are main users of the complex. They need pleasant space and working conditions, to keep a good staff and to attract quality personnel to the department.

MAINTENANCE AND SERVICE PERSONNEL Service circulation should be worked out to make the delivery and shipping of products and exhibits as safe and easy as possible. Surfaces should be durable and easily cleaned for minimum outside maintenance personnel.

SPACES

THINK FUNCTIONAL.....Not pretty. Pretty is meaningless.*

Art in progress is not always a pretty sight. The finished work should stand on it's own, to be backdropped by the architecture, not redefined by it. The actual work in progress should take place in a functional, flexible space where needs can be met for any variety of situations. Spaces where paint can be spilled, smoke exuded and creativity unleashed. Spaces which are safe, functional, and pleasant to work in.

*paraphrased: Herb Gottfried, Head of the Art Dept.

GALLERY The main gallery should be the most accessible of all areas to the public, an inviting space that is connected either physically or by covered walkways with the other areas of the complex. There will be two galleries, a large main gallery and a smaller lecture gallery for slide shows and lectures by the artists who have shows in the galleries. A social area may also be included with a refreshment area and wet bar. Some type of simple furniture system, with benches or chairs and tables will be incorporated to encourage social interaction. The Director's office should be part of the gallery complex, with space for the Director, secretary and a receptionist who will be outside the office controlling the exit, giving out information and monitoring the people in the galleries with television surveillance systems. A work area will be adjacent to the galleries, and also readily accessible to service by mainly vans and large trucks, with occasionally a semi-trailer truck. All of these spaces should be protected by an oxygen snuffing type of fire extinguishing system to prevent damage to the art.

LECTURE AREAS Should be readily accessible to the students. These areas will be used for art history, art appreciation and other humanities courses. These lecture areas will have audio-visual setups, preferably arranged so that one audio-visual room can serve at least two lecture areas. The arrangement and sizes of these lecture rooms should be flexible. Glass sizes will range from 50 to 250 people. A two system lighting layout will be used, house lights for normal use and subdued lighting for note taking during slide lectures. Preferably these lecture rooms will not have any natural light, and a raked floor with fixed seating.

SLIDE LIBRARY should be accessible by both the faculty and art students. There is not a librarian now, but hopefully one will be employed when this is built. The library will have slide storage, sorting, prep and copy areas. There are currently five part-time assistants that work with the slides, gleaning out worn slides and replacing them, periodically reviewing the collection to add and take out slides. A copy area should be provided for photographing books and pictures. The film is then sent out for developing.

A display case should be provided outside the library where instructor's can show slides for a class to come and study.

ADMINISTRATION includes the Art Department Head's office, secretary, mail/work room and the faculty lounge. The Department Head and secretary should have their own offices, with a separate mail/work room. This space and the faculty offices might serve as a buffer between the public galleries and the more private studio area. The faculty needs easy outside and studio access. Hopefully with the new complex more faculty will be added, so extra office space should be incorporated, which could be used as storage until needed.

STUDIO SPACE each studio space should have an area which can be darkened for impromptu slide shows and crit sessions. Critiques may be held in the class or a separate critique room, possibly in conjunction with the student lounge, which might be shared by all of the studios. Cleanup of the studios will generally be done by the students themselves. All surfaces should be at least semi-indestructible and easily cleaned. Several of the spaces will

require special ventilation to get rid of noxious fumes. Most of the studios will be track lighted, both in the floor and ceiling, for lighting still lifes and models.

HEAVY LABS These include the jewelry, ceramics and sculpture labs. These spaces should be very flexible for the making of a variety of pieces some of them very large. They will need easy access by service trucks, and protection from vandalism. The sculpture and ceramics areas need outdoor work areas integrated with the interior spaces to facilitate the kiln firing and foundry operations. A common court yard that is protected and partially covered might be shared by these spaces.

AREAS

Phase I

Main Gallery	3000
Lecture Gallery	1000
Director's Office	100
Workshop	4000
Vault	825
Subtotal Phase I	8925

Phase II

Lecture Rooms	2 @ 1500
	2 @ 2400
Slide Library	400
Administrative Offices	350
Faculty Lounge	250
Student Gallery	400
Drawing Studios	2 @ 1400
Color and Design Studios	3 @ 1400
Oil Painting Studio	1800

Graphic Design Suite	
General Studio	1200
Etching Studio	1100
Silkscreening	1200
Watercolor Studio	1400
Prop Room	300
Subtotal Phase II	24400
Phase III	
Ceramics	4000
Sculpture	4000
Jewelry	4000
Subtotal Phase III	12000
Total	45325

ACTIVITIES

FUNCTION

Exhibition of traveling shows - Flexible

USERS

General Public, all students and faculty

FURNITURE

A system of benches, or chairs and tables will be used to incorporate social interaction.

Bw

EQUIPMENT

Halon oxygen snuffing fire extinguisher
Public address system

OTHER

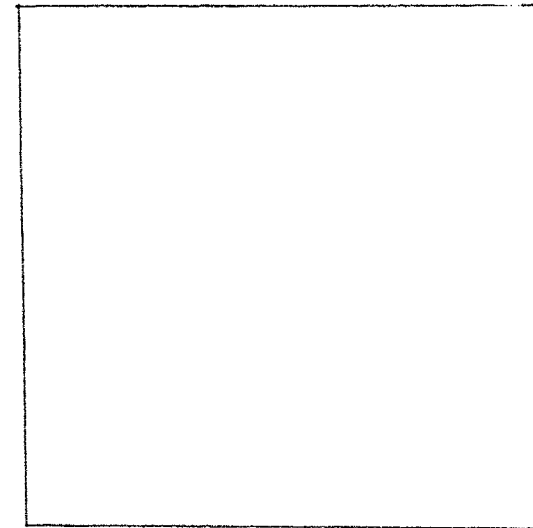
Track lighting in ceiling and floor
Special wall coverings - carpet or burlap
Camera's for Monitoring Gallery Users
Flexible, movable display system, not built-in.

SPACE

Main Gallery

SIZE

3000^{sq}'



FUNCTION

Space for visiting lecturers, artists

SPACE Lecture Gallery

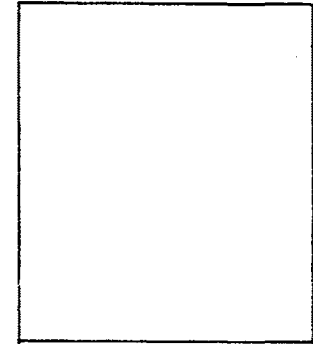
USERS

Art students, faculty

SIZE 1000^{sq}'

FURNITURE

Flexible seating for small groups up to 50 people.



EQUIPMENT

Public address system,
Small kitchen facilities - sink, hot plate
food warmer, coffee pot, in separate room
Front projection slide equipment
utilizing reversible panels for the
screen

OTHER

FUNCTION

Information, Control, Surveillance

SPACE Director's Office

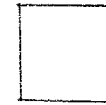
USERS

Director, Secretary and Receptionist

SIZE 100^{sq}'

FURNITURE

Three desks, chairs, file cabinet, book shelves and tack space,

**EQUIPMENT**

Television screens for monitoring the people in the gallery, located at the receptionists desk outside the office, controlling the entry/exit.

OTHER

FUNCTION

Setup, Framing, Crating and Touchup

SPACE

Workshop

USERS

Faculty, Special Student assistants

SIZE

4000^{sq}'

FURNITURE

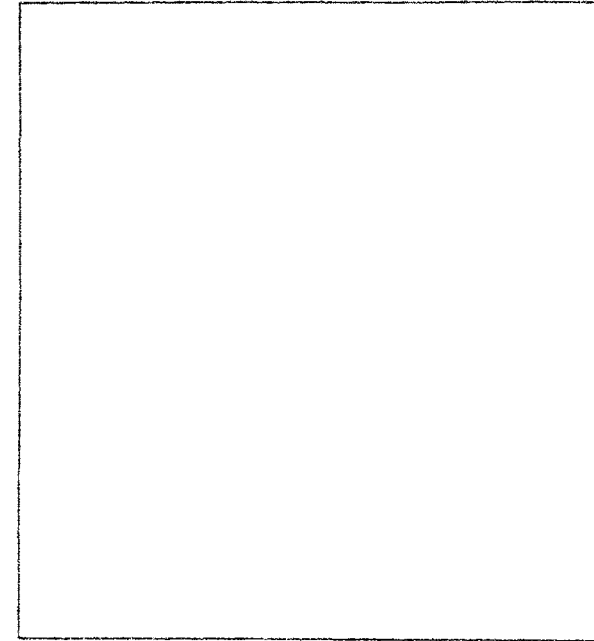
4x8 Work tables, storage racks for
Paintings and drawings

EQUIPMENT

Carpentry tools, table saw, drill, vises

OTHER

Wood and crate storage
Easy access for delivery



FUNCTION

Storage of Exhibits and OSU Collection

SPACE Vault

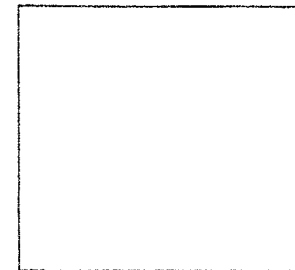
USERS

Faculty, Student assistants

SIZE 825^{sq}'

FURNITURE

Storage racks

**EQUIPMENT**

Halon Oxygen Snuffing fire extinguisher
Theft-proof doors and locks

OTHER

FUNCTION

Classrooms with Audiovisual Equipment

USERS

Faculty Art and Humanities Students

FURNITURE

Seating for 100-200 students

EQUIPMENT

Slide projectors, public address system

OTHER

Windows which can be easily blocked for slides.

Two lighting systems - House lights and seat lighting - to take notes by

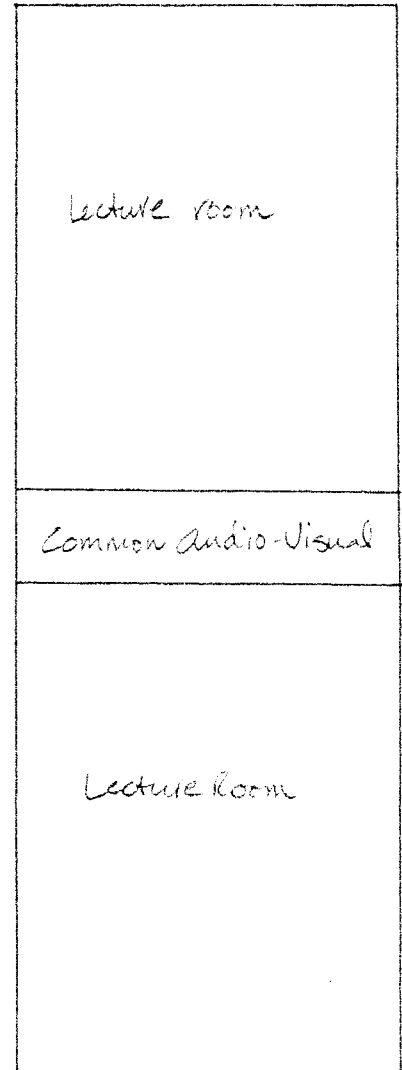
SPACE

Lecture rooms

SIZE

2 @ 1500^{sq} ft

2 @ 2400^{sq} ft



FUNCTION

Copying, Preparation, Sorting and storing slides

SPACE Slide Library

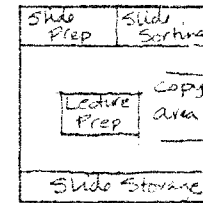
USERS

Faculty and art students, Librarian

SIZE 400^{sq}'

FURNITURE

Three light tables (3'x5'), lay tables (3'x5'), tackboards, stools, desk and chair, two file cabinets.

**EQUIPMENT**

Slide storing trays, copy stands, typewriters
Baskets for returning slides
Backlighted Display rack for exhibiting slides.

OTHER

FUNCTION

Faculty mail pick-up, work space

SPACE Mail/Work room

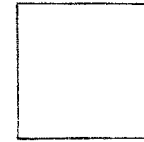
USERS

Faculty, Grad assistants, Secretary

SIZE 150^{sq}'

FURNITURE

Mail rack, 2 4x8 work tables



EQUIPMENT

Xerox machine, paper cutter, binding machine

OTHER

Adjacent to faculty lounge

FUNCTION

Offices for Department Head
and Secretary

SPACE

Administrative office

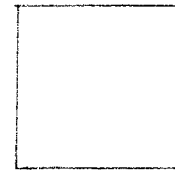
USERS

SIZE

350 sq'

FURNITURE

Desk, chair, bookcases on one wall
3 file cabinets for Dept. Head,
2 file cabinets for Secretary,



EQUIPMENT

Intercom system, taskboards

OTHER

Separate office for Secretary and
Head

FUNCTION

Faculty watering hole

SPACE Faculty Lounge

USERS

Head, Secretary, Faculty

SIZE 250^{sq}

FURNITURE

Lounge furniture, (8 seats)



EQUIPMENT

Small sink, coffee pot, hot plate
vending machine

OTHER

FUNCTION

Office space

SPACE

Faculty Offices

USERS

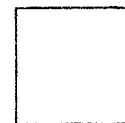
Faculty (15)

SIZE

15 @ 150^{sq}' apiece

FURNITURE

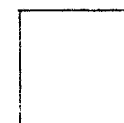
Desk, chair, filing cabinets, storage space,
taskboards, bookshelves



EQUIPMENT



OTHER



FUNCTION

Exhibit student work, lounge area

SPACE

Student Gallery

USERS

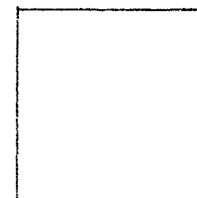
Art students

SIZE

400^{sq}'

FURNITURE

Lounge seating and tables for up to 25 students



EQUIPMENT

Display areas, special trackable wall surfaces
Vending machines, Restrooms
Security for student work

OTHER

FUNCTION

Studio for drawing Still-Life, Models

USERS

Faculty, Art Students (25)

FURNITURE

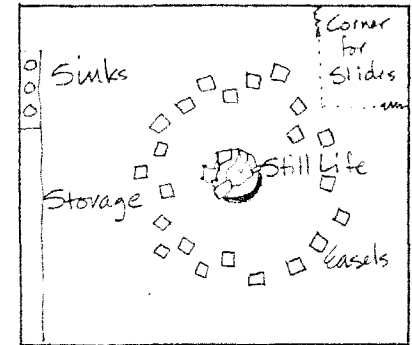
Easels, stools, storage lockers
Drafting benches

EQUIPMENT

Sinks, platforms for models

SPACE Drawing Studios

SIZE 2 @ 1400'²



OTHER

Controllable natural light
 Open, flexible plan
 Still life and prop storage
 No special ventilation or chemical storage
 Corner that can quickly be darkened for slide presentations

FUNCTION

Study of two and three dimensional design

USERS

Faculty, art students (25)

FURNITURE

8 Flat lay tables, stools and flat files
Storage cabinets for 3-D materials

EQUIPMENT

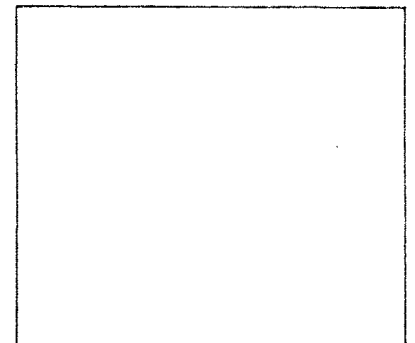
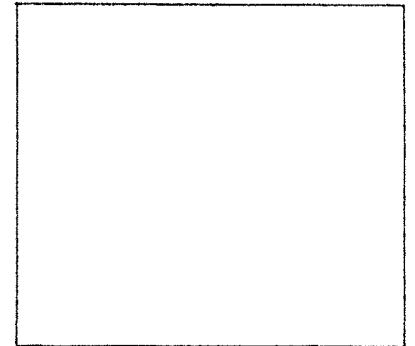
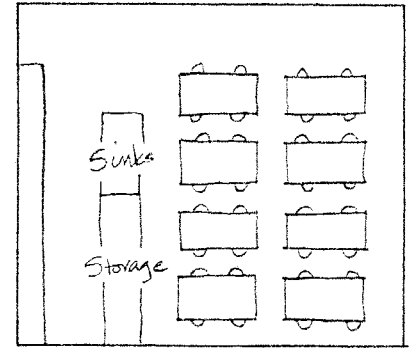
Sinks and cabinet space
Areas for power hand tools

OTHER

Needs ventilation when power equipment is
being used
North light could possibly be used

SPACE Color and Design Studio

SIZE 3 @ 1400^{sq}



FUNCTION

Painting in Oils and acrylics

USERS

Faculty and art students (25)

FURNITURE

25 Easels, stools, benches for storage while painting, 4 laytables (3'x5')

EQUIPMENT

Vertical, lockable racks for storing the paintings (2 to 3 per student)

Sinks

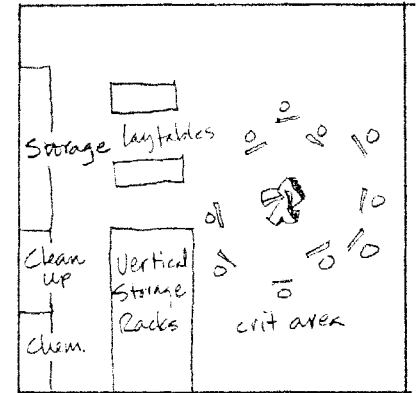
Areas for chemical storage and use with special ventilation

OTHER**SPACE**

Oil Painting Studio

SIZE

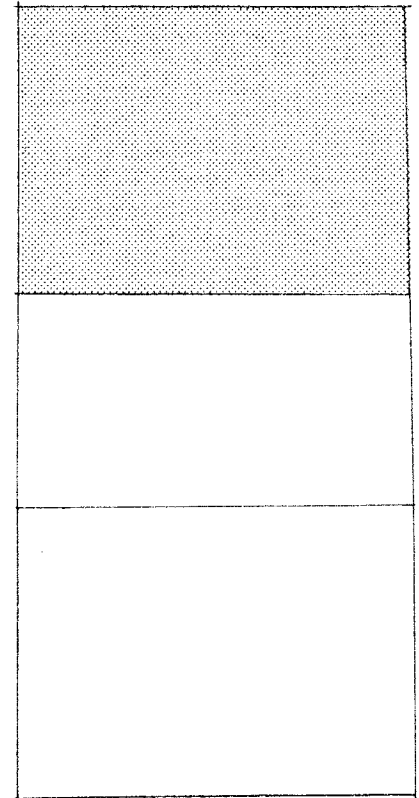
1800 sq'



FUNCTION Two-dimensional design and techniques
USERS Faculty and art students (25)
FURNITURE 3x5 drafting tables (25), light tables (3x5)
drying racks (3x4), 4x8 lay tables (4)
EQUIPMENT Photo typesetter

OTHER General area for layouts and classes.

Graphic Design Suite
SPACE General studio
SIZE 1200^{0'}

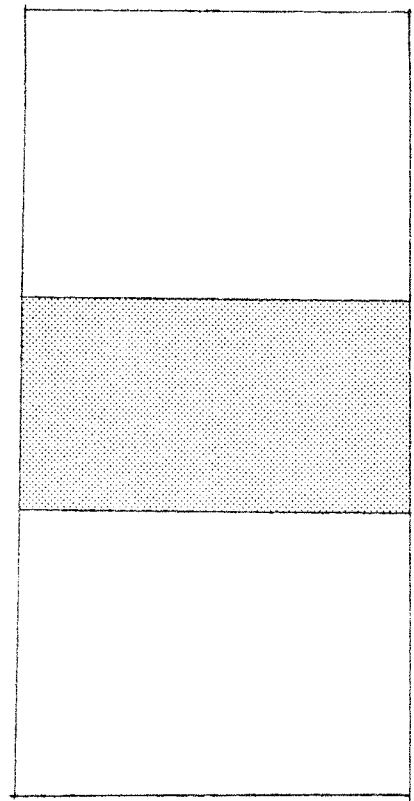


Graphic Design Studio

Etching Studio

1100 sq'

- FUNCTION** Carving and printing of etchings
- USERS** Faculty and Art Students (25)
- FURNITURE** 6 - 6x10 work tables, 3x4 flat file storage with 2x3x3' lockers (25)
- EQUIPMENT** Etching presses, lockable tool storage, 12' counter with sinks, fire safe storage for flammable chemicals (3x5 upright cabinet), 30"x50" press hot plate, 16'x4' inking table, well ventilated sink tables
- OTHER** Separate acid area (8x12) with well ventilated sink tables.



Graphic Design S.
Silkscreening

FUNCTION

Techniques of Silksch., Bw/L

SPACE

Silkscreening

USERS

Faculty and art Students (25)

SIZE

1200⁰

FURNITURE

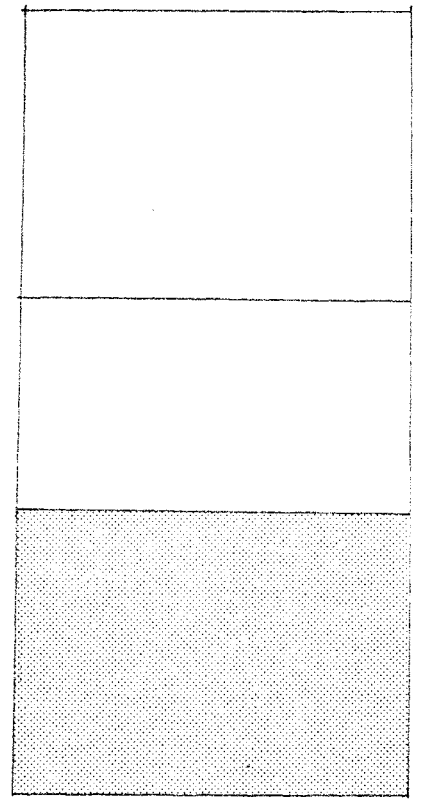
6 - 6x10 work tables, 3x4 flood light storage with 2x2x1 lockers (25)

EQUIPMENT

Cutting and layout tables (4-48)
Chemical storage area, counter space with sinks, small (12'x12' area) printing press, drying racks (3x4)

OTHER

Special ventilation for the chemicals



FUNCTION Teaching of Watercolor Techniques

SPACE watercolor Studio

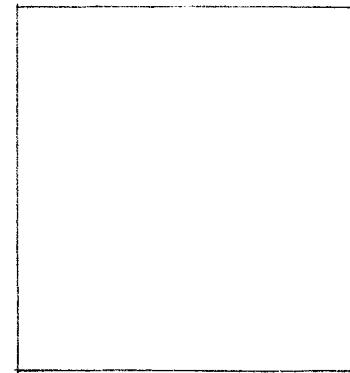
USERS Faculty, Art Students (25)

SIZE 1400^{sq}'

FURNITURE 6x10 tables with 3x3 adjustable drawing tops (6)
3x4 flat file storage with lockers (one for student), lockable display case for student work

EQUIPMENT Counter with plumbing hook-up to spray drawings, built-in paper cabinets (30x30")
Tack surface along one wall, blackboard, photo-type sinks with flat counter (1 6x2 or 2 3x2)
dry-mount press, matt cutter, electrical floor outlets

OTHER Separate sink room or area to soak paper, with table or counter space; matting or "drying" area; room; lots of natural light - skylights;
Investigate combination of color & design and watercolor studios.



FUNCTION

Storage for studio props, lights

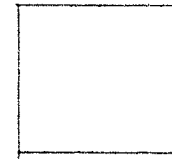
SPACE Prop room

USERS

Faculty

SIZE 300^{sq}'

FURNITURE



EQUIPMENT

Shelves

OTHER

Open storage space adjacent to or in close proximity to the studios.

FUNCTION

Preparation, molding and throwing of clay

SPACE Ceramics

USERS

Faculty, art students (25)

SIZE 4000^{sq}'

FURNITURE

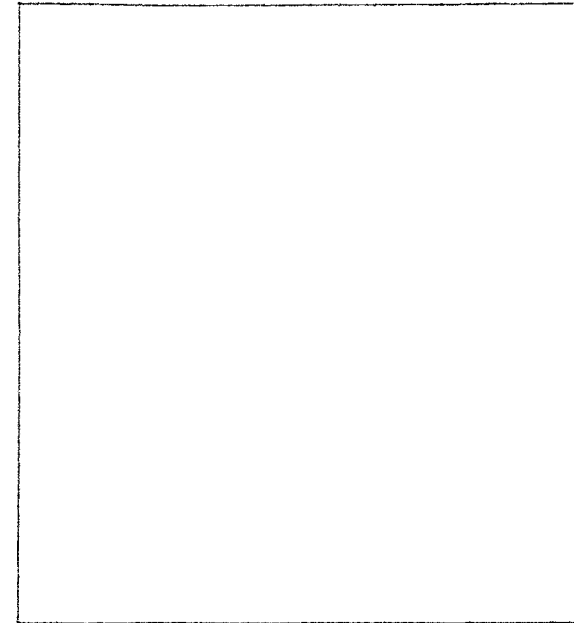
Work tables and stools

EQUIPMENT

Sinks with clay traps, wedging table, tables with Randall wheels, clay drying racks, shaker, pug mill, 55 gal drums with blungers, spray booth with exhaust fan, downdraft kiln, alpine gas kiln, raku kiln, elec. kiln and ball mills, sabbler clay mixer, bluebird hammer mill, salt kiln and extruder

OTHER

Utilities required are 230v and 110v elec., gas and water



FUNCTION

Sculpting of wood, plaster and metal

SPACE Sculpture

USERS

Faculty and art students (15)

SIZE 4000^{sq}'

FURNITURE

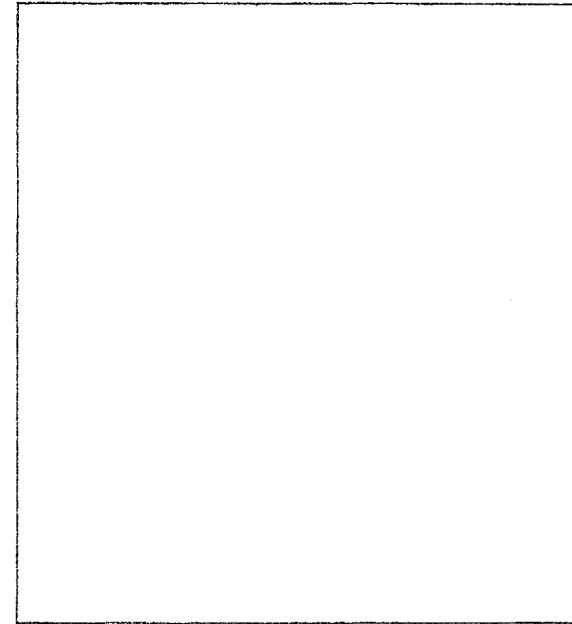
Work tables, stools, modeling stands
Tables with vises, storage bins.

EQUIPMENT

AC electric welder, bench grinder, buffer,
small forge, metal sinks, brake band,
dough mixers, table saw, drill saw, band
saw, tool crib, lift-out furnace, pivotal beam
with hotset, air outlets, air compressor, sand/
resin mixer (concrete mixer), various hand
tools

OTHER

Utilities needed are 230v and 110v elec., gas,
water,
Special ventilation for foundry operation,
Fire extinguishing equipment, fire-proof
insulation, access to service and outdoor
space. Separate the work areas



FUNCTION

Design and making of jewelry

SPACE

Jewelry Studio

USERS

Faculty, Art students (20)

SIZE

4000^{sq} ft

FURNITURE

wall display cabinet, work benches (20" x 30" / student)
blackboard, corkboard

EQUIPMENT

2 sinks (12" deep),

Counter top equipment - vacuum and centrifugal casting, burn-out bin (18 x 18 x 18"), enameling bin (2-3) etching, investing, wax injector, vulcanizer, polisher, sanders, ultrasonic cleaner, hot plate, electroforming, bench vice, micro-drill press, lathe

Free standing equipment - polishing machine, bench for

OTHER

Drill press, metal swithing tables, saws on trips.

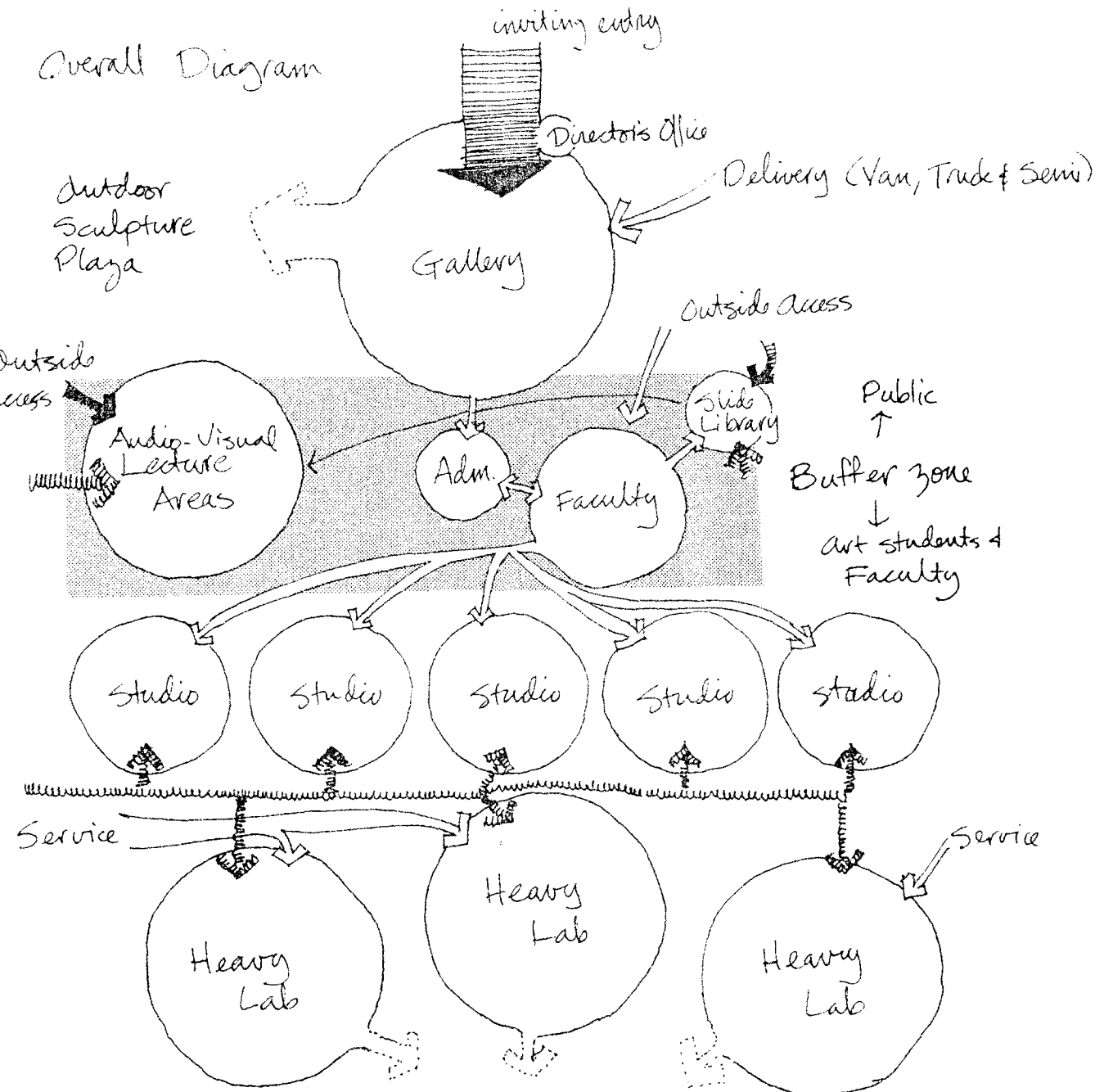
Burn out bin close to casting machines. Storage for tools, acids, metal swithing next to enameling.




small office, rec natural gas and air hoses.

Ventilation for s burn out bin, enameling bin, etching or plastic work, electroforming.

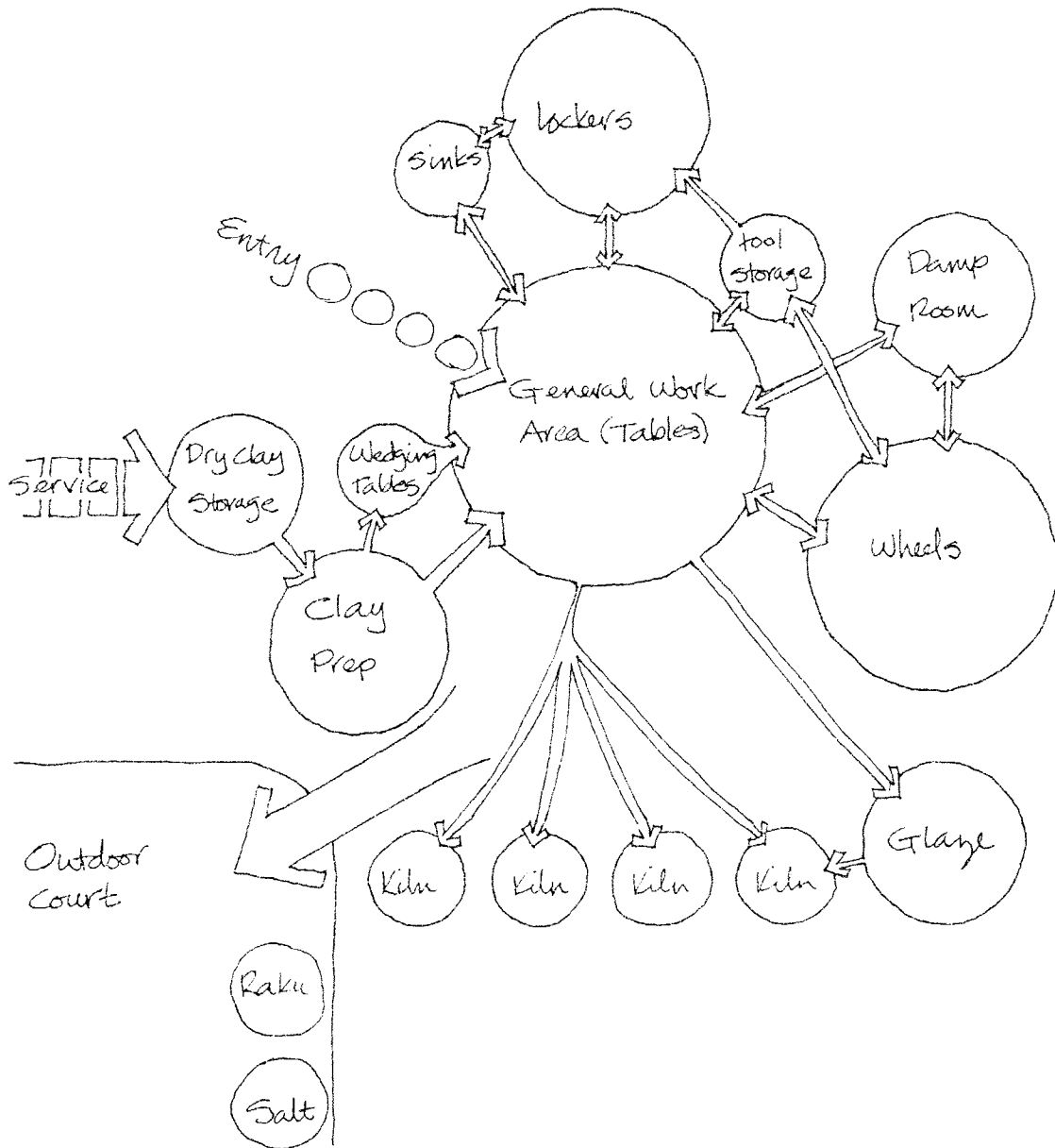
DIAGRAMS

Overall Diagram



-  Public
-  Faculty
-  Students (Art)

Ceramics Lab Diagram



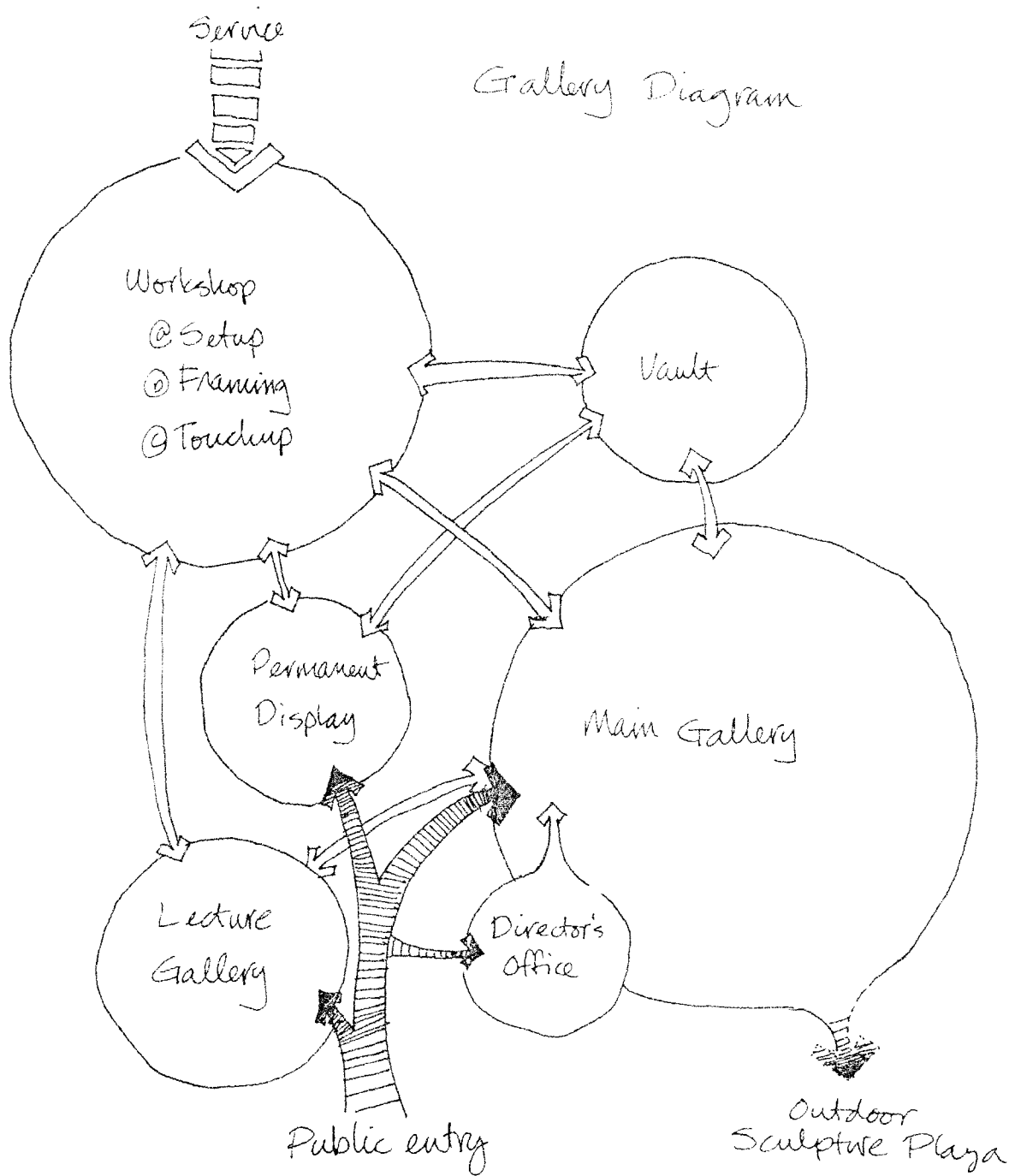
.... let the walls open up on nice days.....

.... put in troughs so we can just hose down the floor...

.... definitely a shower....

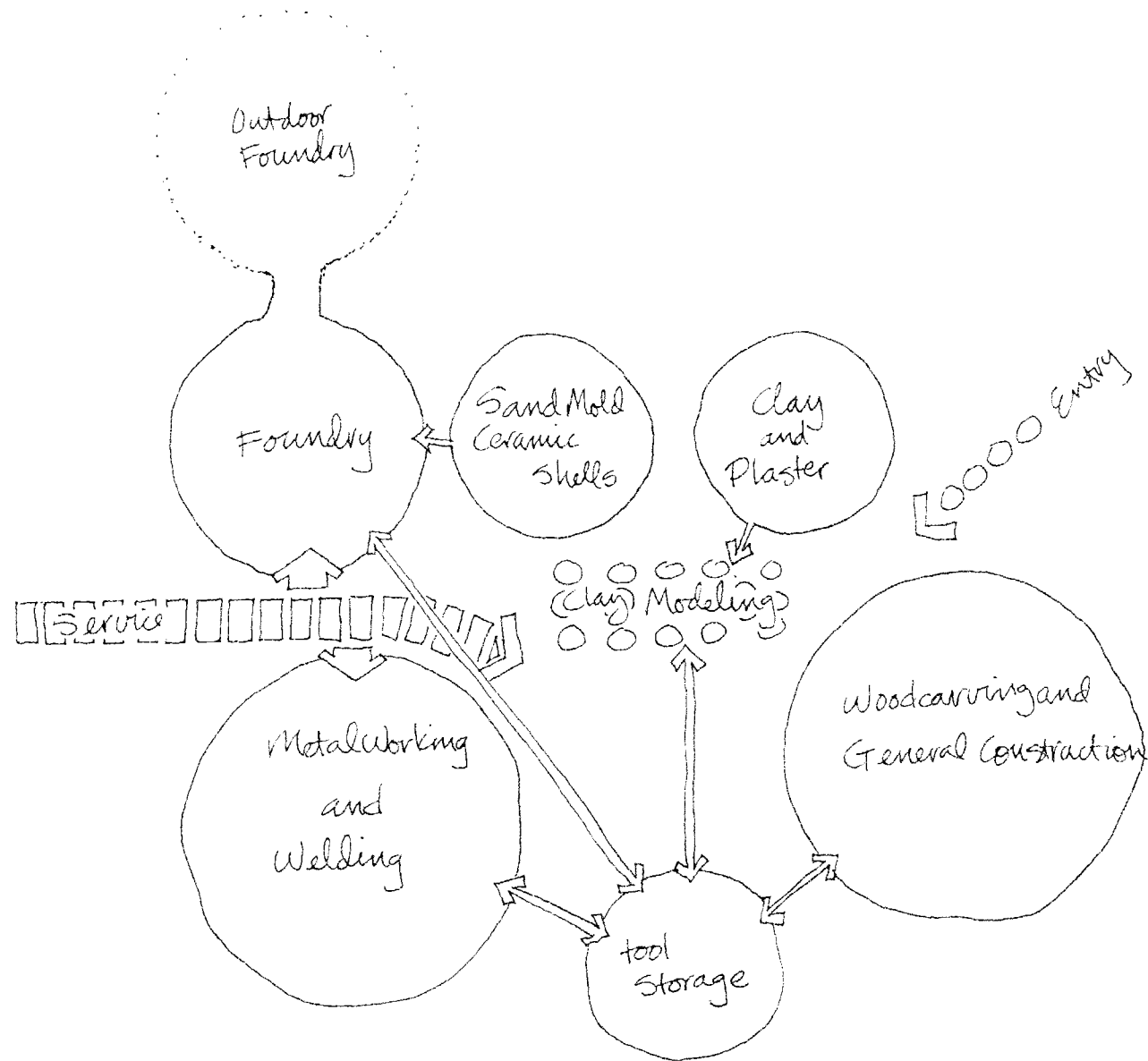
.... those kilns fry you in the summertime.....

Gallery Diagram



- Public
- Employee
- Service

Sculpture Lab Diagram



... make the entry an experience ...

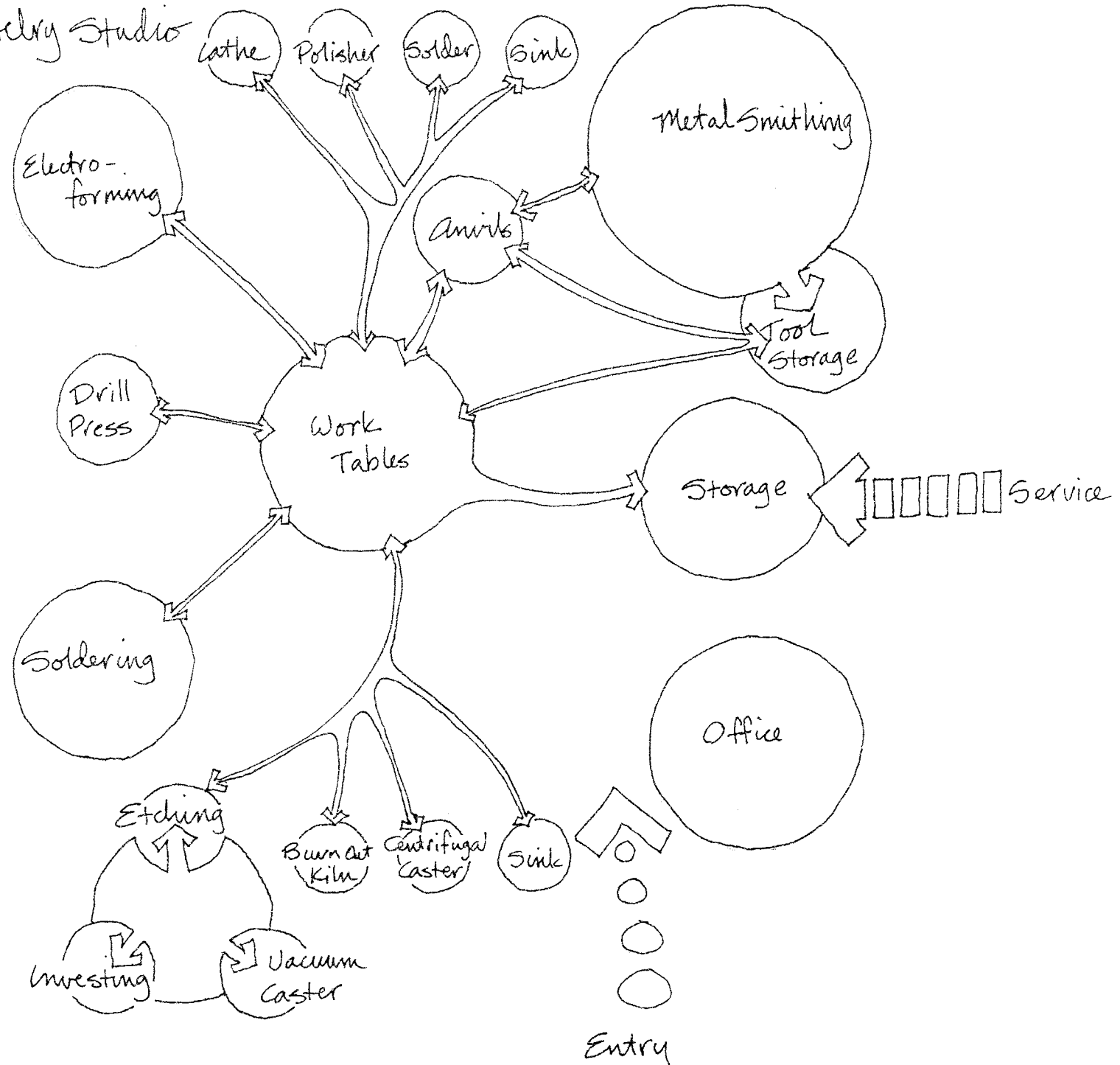
... an all glass North wall ...

... separate the areas ...

... put the Welding and Foundry by a big door ...

... students have made pieces too big to get out ...

Jewelry Studio



Oklahoma State University uses the 1976 edition of the Life Safety Code.
The applicable sections are in Chapter 9, Educational Occupancies.

CODES

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

Zoning ordinances, Easements and Deed Restrictions do not apply
since the site is on OSU property.

A Master Plan for the campus of Oklahoma State University was developed by Caudill Rowlett Scott, Architects of Houston, Texas. This plan calls for two Humanity buildings to be built on the site between Morrill Hall, Thatcher Hall, Hanner Hall and Athletic Avenue. These buildings are oriented North South, forming three open spaces between Hanner, the Humanities and Thatcher, accenting the present pedestrian traffic and vistas, and strengthening the inner campus.

The proposed Art Complex would fit into the category of a Humanity facility, not violating the predominantly Art and Science orientation of this section of campus.

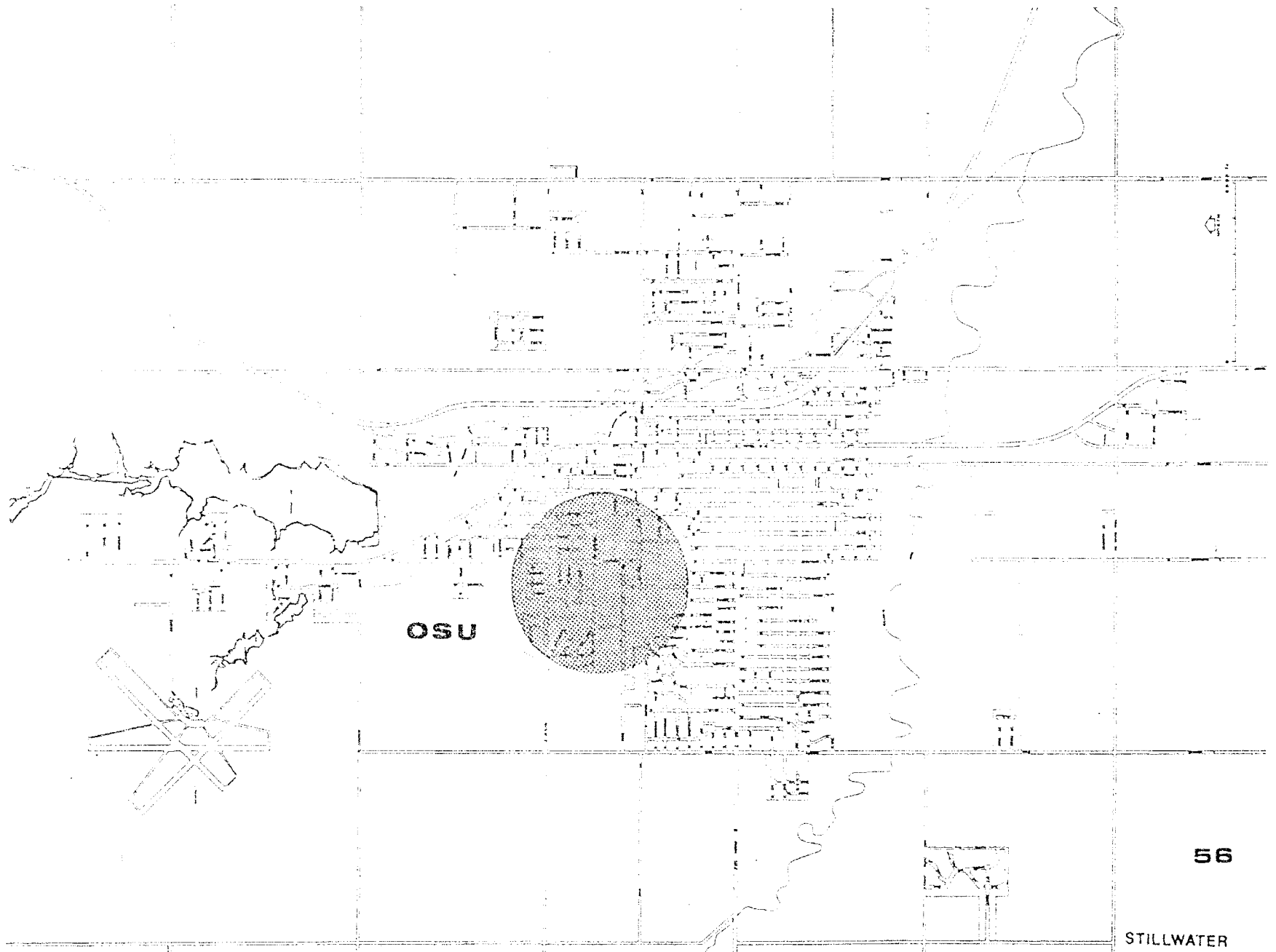
The surrounding structures are four stories high on the South side and three stories on the North, East and West.

The Master Plan calls for Gardiner Hall to be removed after the new art complex is finished, and replaced with a five thousand seat auditorium. Thatcher, Hanner and Morrill Halls and the Architecture and Business buildings will remain.

The site is presently covered with a parking lot. Since parking is already scarce on campus, a study will be made of possible solutions to alleviating the parking demands made by the new art complex, new auditorium, Seretean center, Gallagher Hall and Lewis Field with a multi-level structure between the campus and Duck Street.

The new art complex will generate more pedestrian traffic from the center of campus by creating a new destination. The site is now the "back end" of the campus, and a means to create more exciting pedestrian avenues in this end of campus will be studied.

SITE



56

STILLWATER

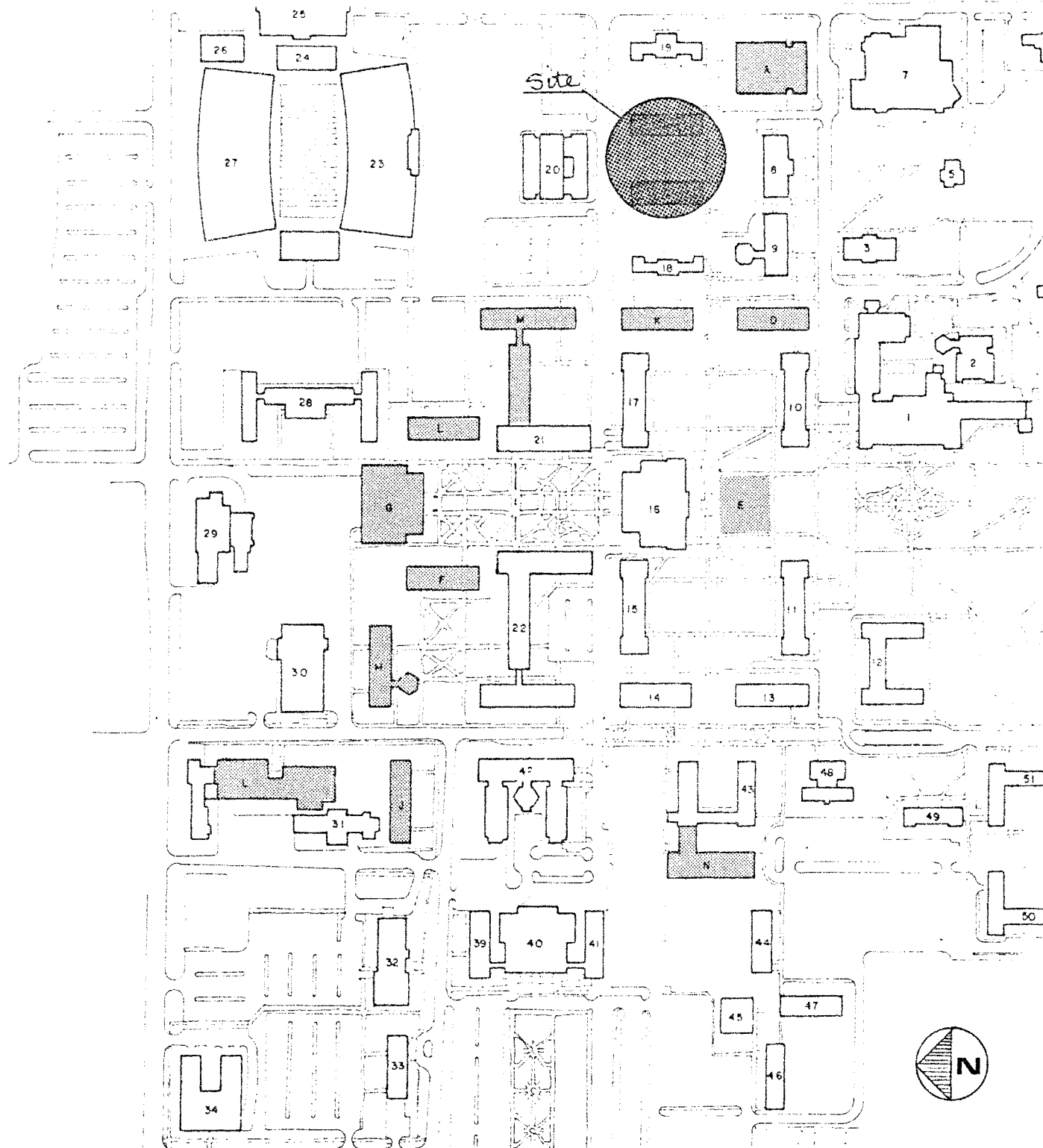
CAMPUS MASTER PLAN

EXISTING BUILDINGS

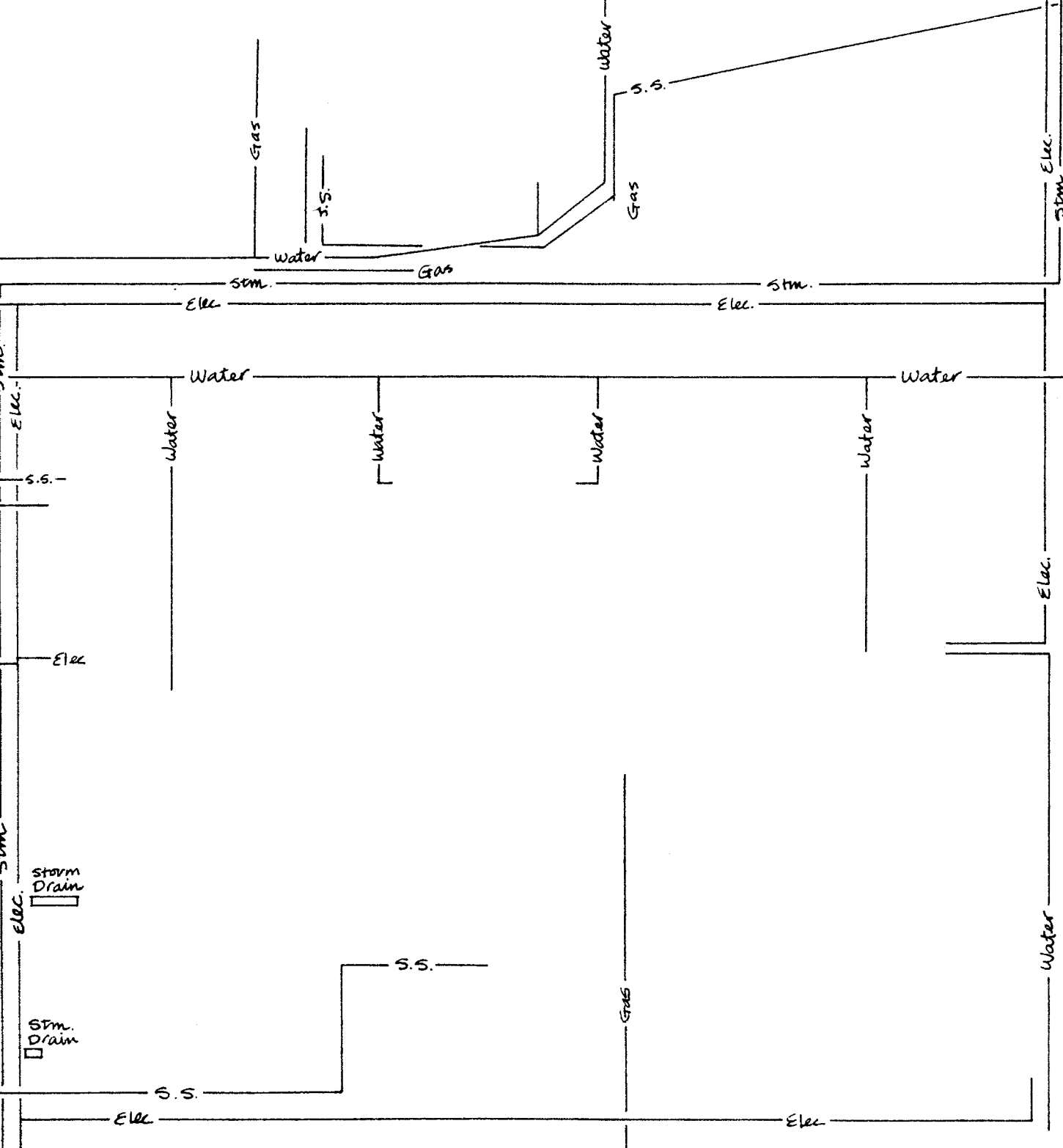
1. STUDENT UNION AND HOTEL
2. PAUL MILLER JOURNALISM AND BROADCASTING
3. GUNDERSON HALL
4. BENNETT MEMORIAL CHAPEL
5. OLD CENTRAL
6. CAMPUS FIRE STATION
7. SEFETEAN CENTER
8. MORRILL HALL
9. BUSINESS
10. CLASSROOM
11. WHITEHURST
12. WILLARD HALL
13. MATHEMATICAL SCIENCES
14. LIFE SCIENCES WEST
15. LIFE SCIENCES EAST
16. LIBRARY
17. ENGINEERING SOUTH
18. HANNER HALL
19. THATCHER HALL
20. ARCHITECTURE BUILDING
21. ENGINEERING NORTH
22. PHYSICAL SCIENCES
23. SOUTH STADIUM
24. FOOTBALL OFFICES
25. GALLAGHER HALL
26. ATHLETIC DRESSING
27. NORTH STADIUM
28. CORDELL HALL
29. POWER PLANT
30. PUBLISHING AND PRINTING
31. MEAT LABORATORY
32. STUDENT HEALTH CENTER
33. IBA HALL
34. AGRICULTURAL ENGINEERING SHOPS
35. COLVIN PHYSICAL EDUCATION CENTER
36. WILLHAM HALL NORTH
37. WILLHAM CAFETERIA
38. WILLHAM HALL SOUTH
39. KERR HALL
40. KERR-DRUMMOND CAFETERIA
41. DRUMMOND HALL
42. AGRICULTURE HALL
43. HOME ECONOMICS WEST
44. PARKER HALL
45. SCOTT-PARKER-WENTZ CAFETERIA
46. WENTZ HALL
47. SCOTT HALL
48. PUBLIC INFORMATION
49. NORTH MURRAY HALL
50. STOUT HALL
51. SOUTH MURRAY HALL

NEW BUILDINGS

- A. AUDITORIUM
- B. HUMANITIES TWO
- C. HUMANITIES ONE
- D. EDUCATION AND CLASSROOMS
- E. LIBRARY (UNDERGROUND)
- F. LIFE SCIENCE
- G. LEARNING RESOURCES
- H. LIFE SCIENCE
- J. AGRICULTURE
- K. ENGINEERING
- L. ANIMAL SCIENCE
- M. ENGINEERING
- N. CHILD DEVELOPMENT LAB



UTILITIES



ARCHITECTURE

TENNIS

TENNIS

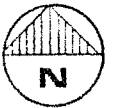
HANNER

THATCHER

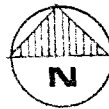
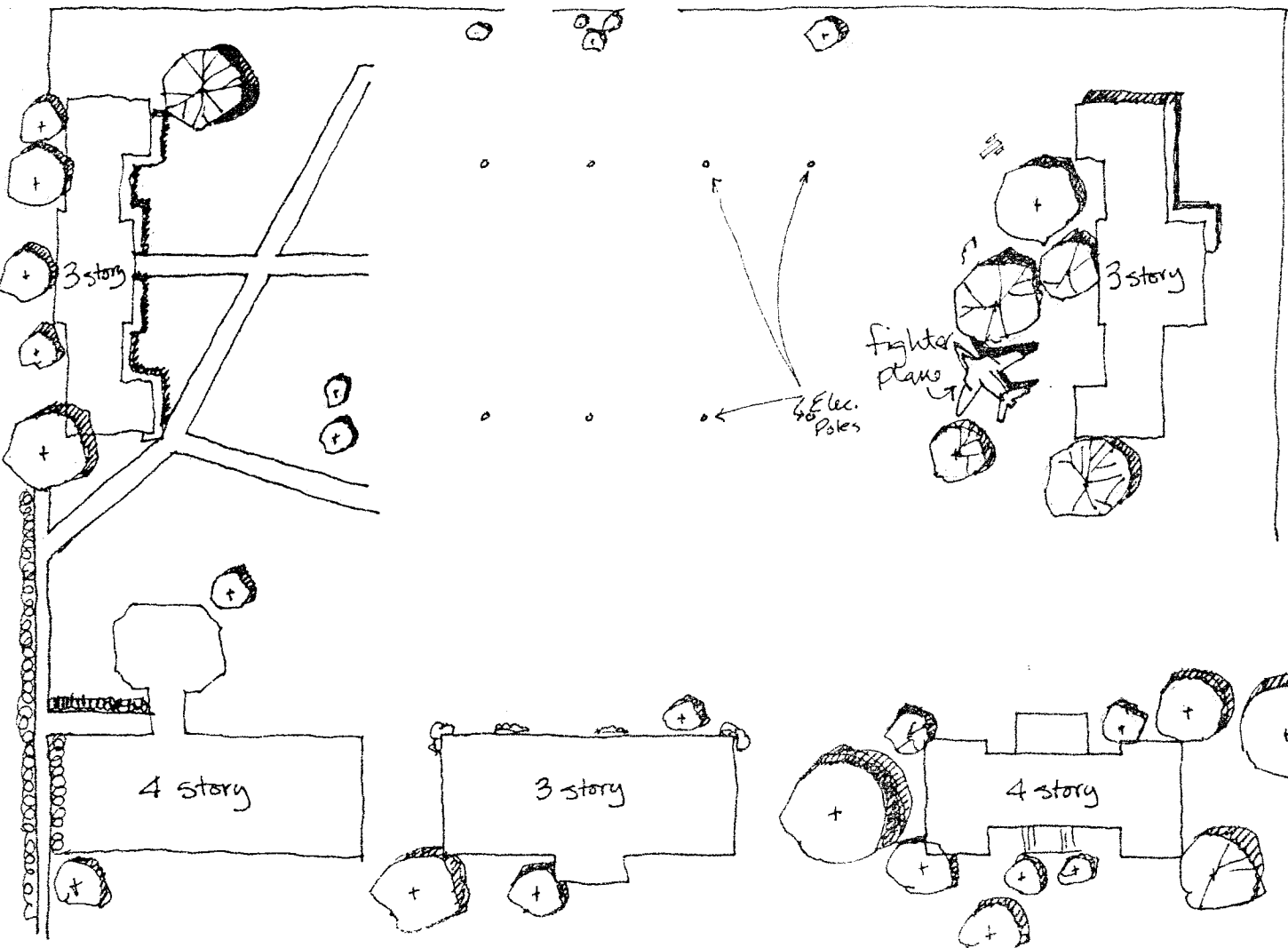
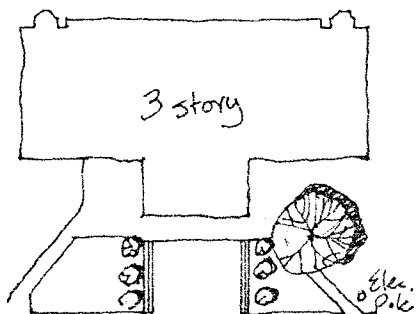
BUSINESS

MORRILL HALL

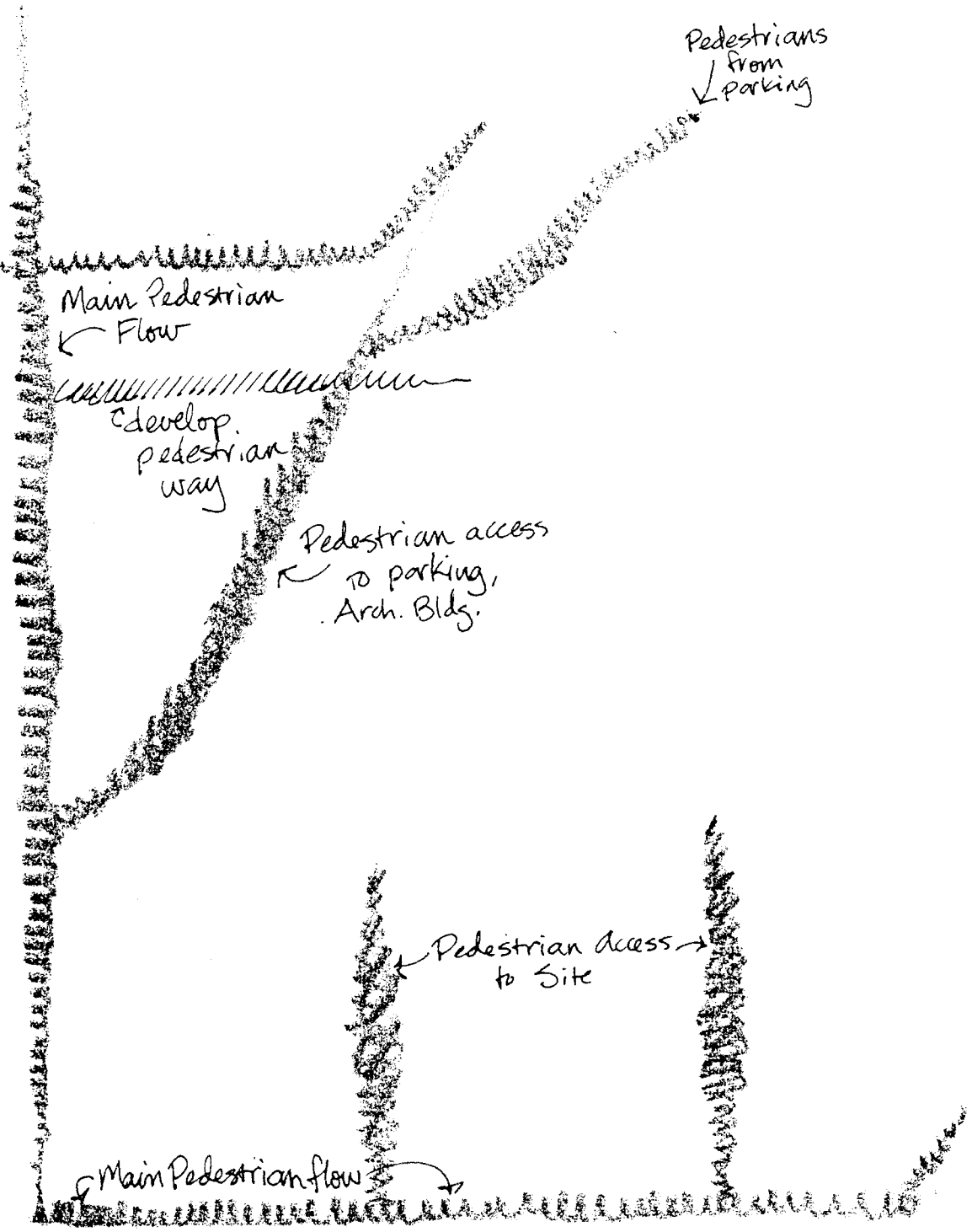
GARDINER



Vegetation



Pedestrian Access to Site



ARCHITECTURE

TENNIS

TENNIS

HANNER

THATCHER

BUSINESS

MORRILL HALL

GARDINER



thoroughfare
←
to parking →

←
from parking

Vehicular Access
to Site

← limited access -
5:30 pm to 7:30 am
needs to be studied

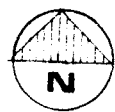
↑ campus thru street ↓
main access to site -
develop pedestrian thoroughfare
along this street

present access to parking

← limited access
5:30 pm. to 7:30 am.
needs to be studied

present access to parking

Knoblock



ARCHITECTURE

TENNIS

TENNIS

HANNER

THATCHER

BUSINESS

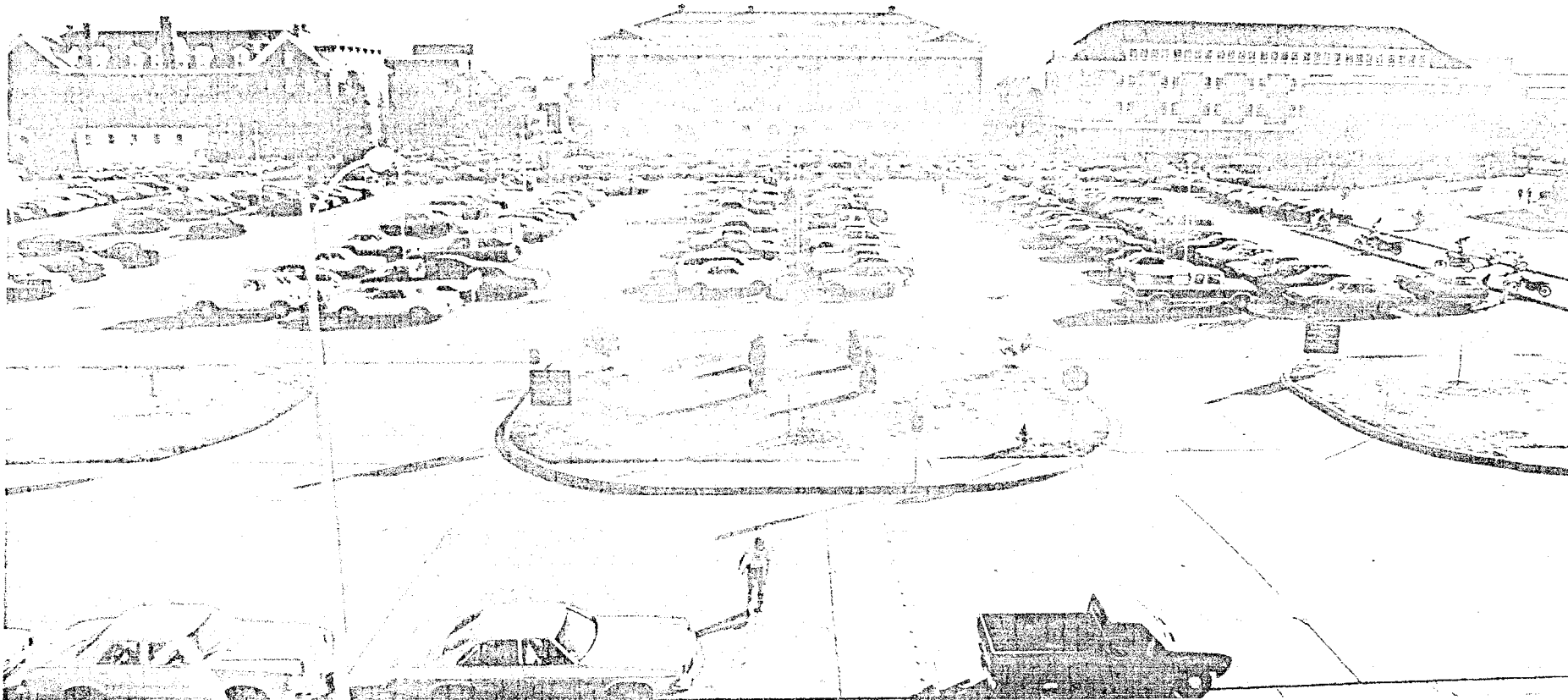
MORRILL HALL

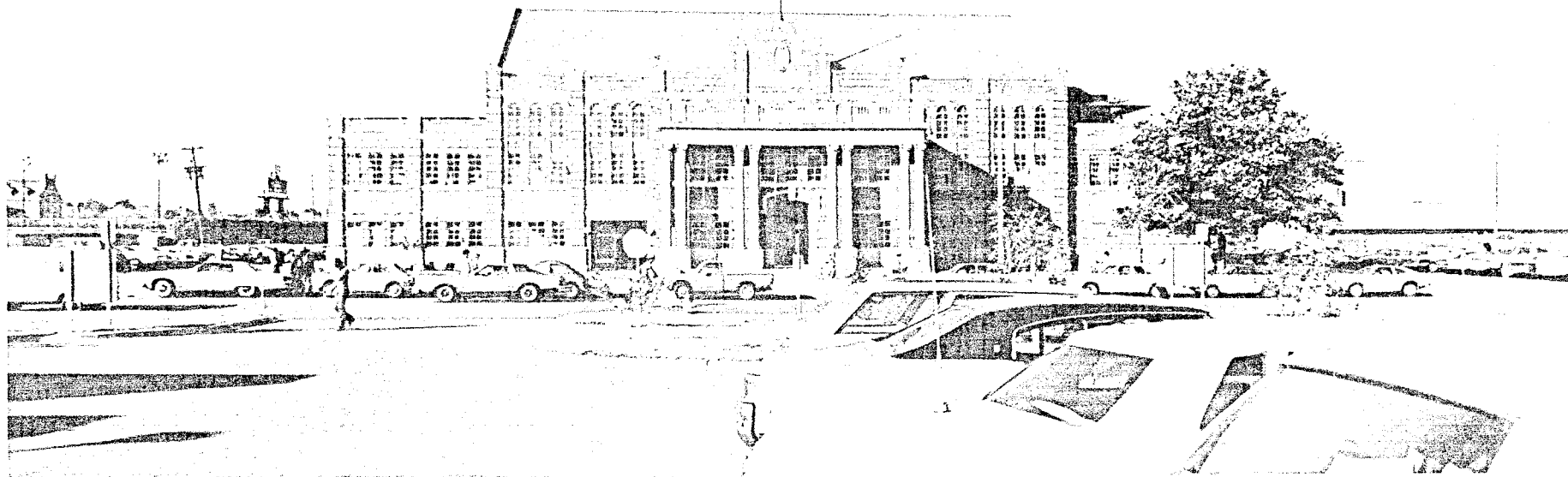
GARDINER



PHOTOS

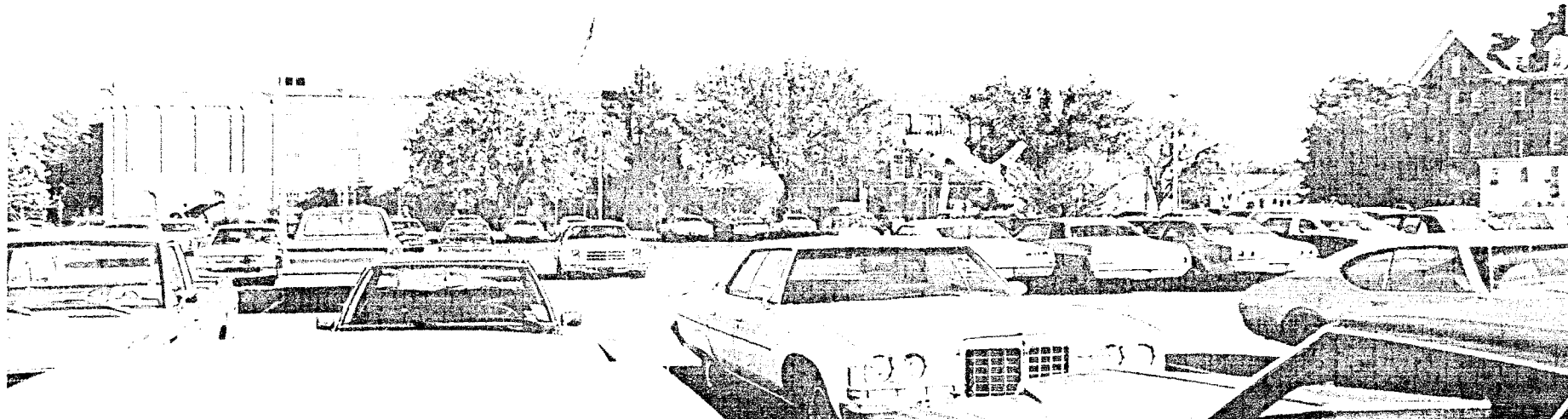
Overall view of the site looking South at Morrill Hall

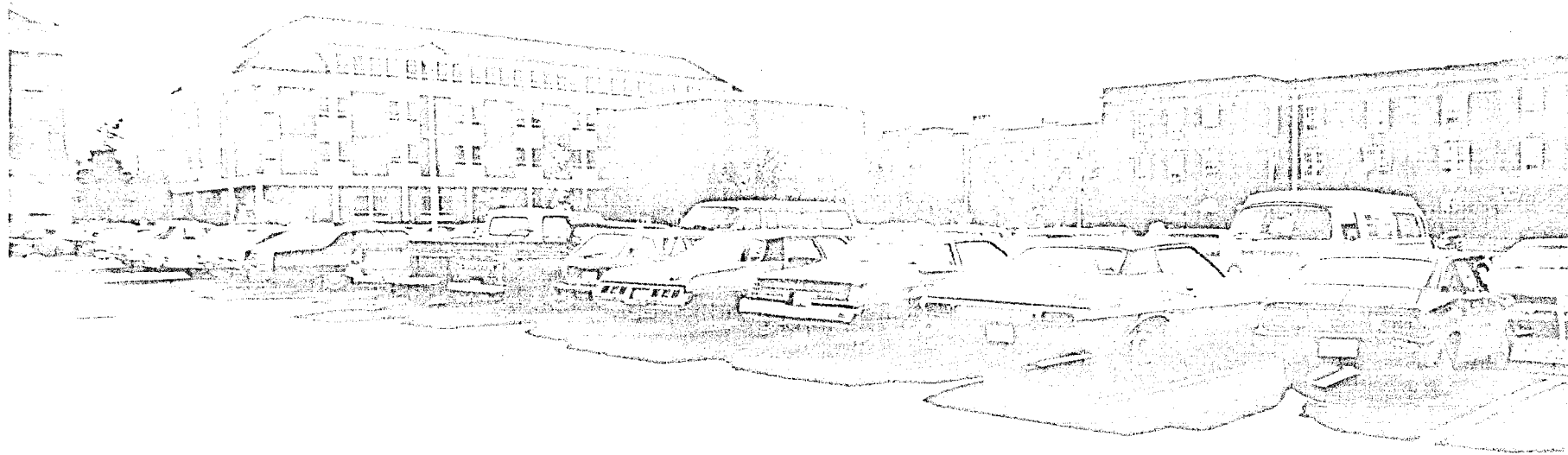




Looking North from Site

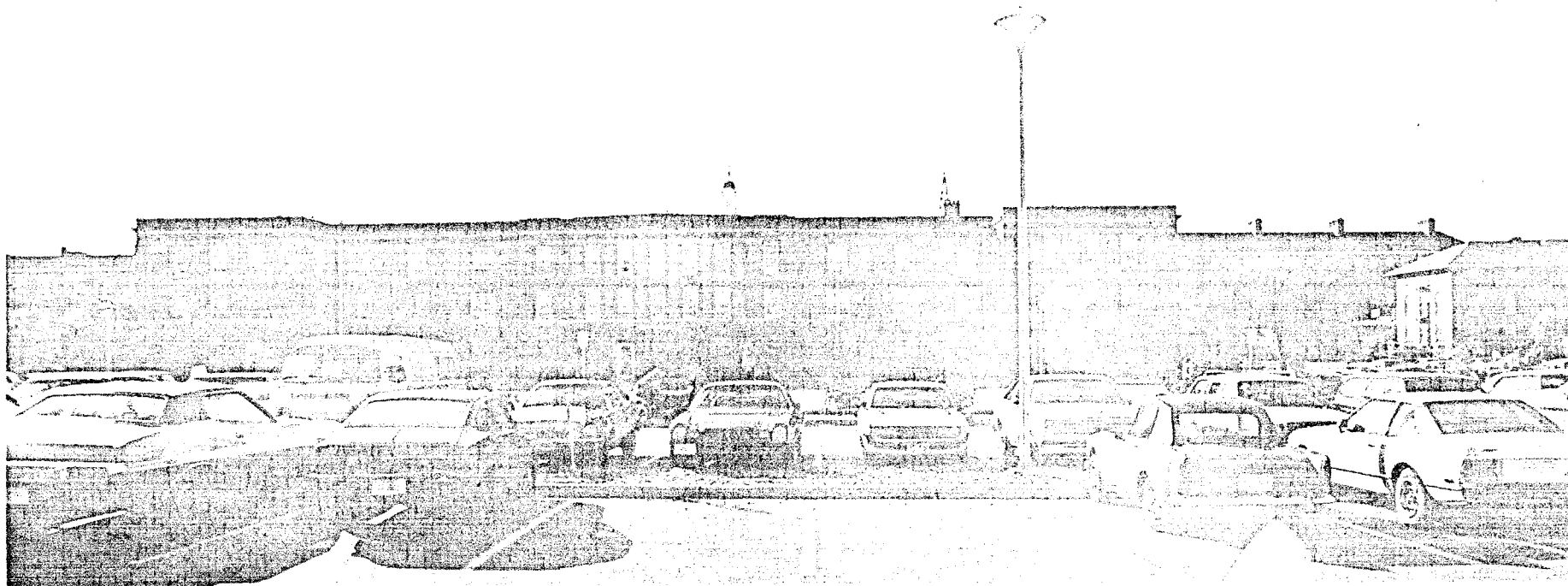
Looking East from Site

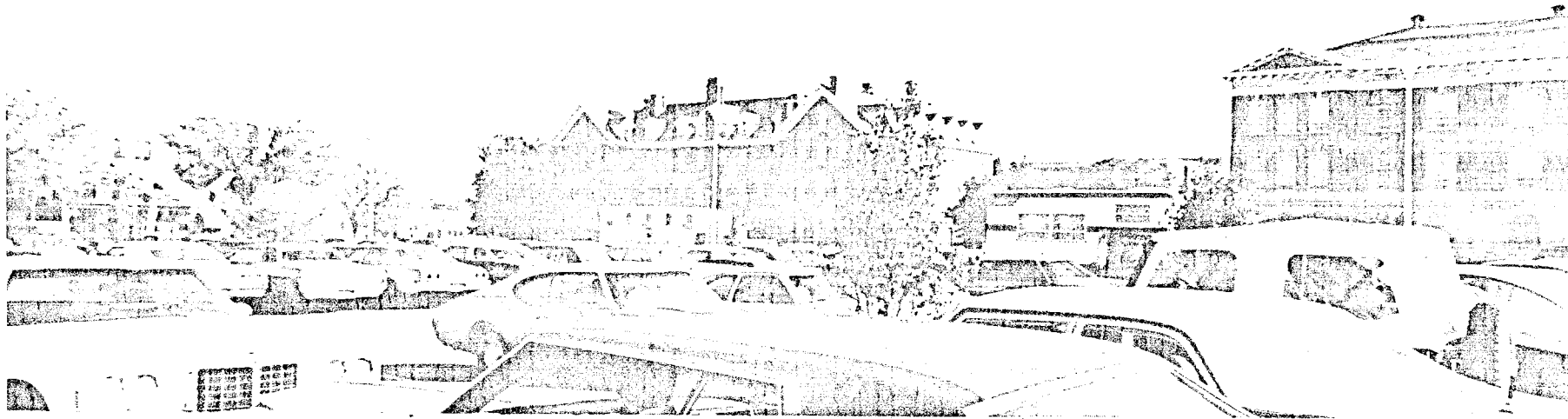




Looking SouthWest from Site

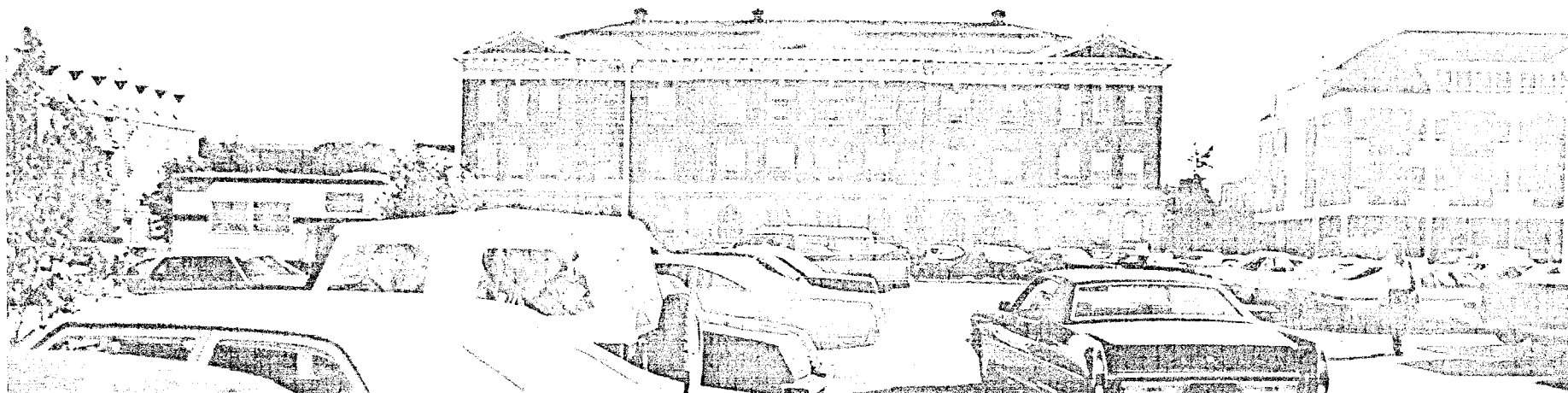
Looking West from Site





Looking SouthEast from Site

Looking South from Site



ECONOMY

The need for phased development has been determined, and the building will evolve in three phases. The first phase will include the Gallery space, with the main and lecture galleries, office and workspace, the Lecture rooms with audio-visual equipment and a slide library. The proposed budget for Phase One is two million dollars. Donors are currently being sought in hopes of finding an "angel" (e.g. Bud Seretean) who will finance the major portion of the construction to get a new art complex on campus.

Phase Two would include the administrative and faculty offices and the studio spaces. After completion of phase two, presumably Gardiner Hall will be torn down. The last phase would include the relocation of the "heavy labs" from the quonset hut North of Hall of Fame Avenue.

TIME

Currently the OSU campus is experiencing a boom in enrollment which is causing a cramping of space campus wide. The need for expansion is there, but the trends indicate that overall enrollment will soon start to decline, as is already happening at the smaller schools in the state. The art faculty at OSU all expressed optimism that the art department will continue to grow, and the addition of a new facility would definitely be a catalyst for higher enrollment in the art department. Hopefully, more cooperation can be developed with other colleges of design (landscape, interior and architecture) so some areas may have to be expanded as time goes on. Currently the faculty is small, and growth could initially be handled with the addition of new faculty members and more classes held in the same rooms. New courses in art, a sort of "cram course" with a little bit of everything is already popular among non-art majors, so there is the definite possibility for expansion after the facility is built.

GOALS AND CONCEPTS

GOAL: The end toward which effort is directed. Suggest something obtained only by prolonged effort.

Goals are classified as (1) project goals, and (2) operational goals. 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.

Operational goals describe what the client/architect team wants to accomplish in terms of the total project delivery system - the process, not the product.

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

Programmatic concepts are functional and organizational solutions to the client's own performance problems.

Design concepts refer to ideas intended as physical solutions to the client's architectural problems.

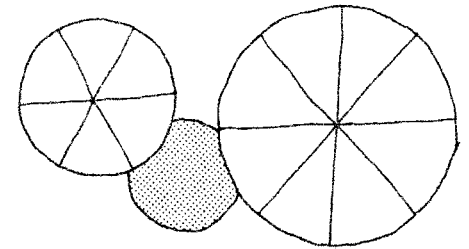
FUNCTION

Relocate the Art facilities in a common area in a facility that will attract attention to and encourage interest in the Art department, and help to bolster enrollment and attract top-notch faculty.

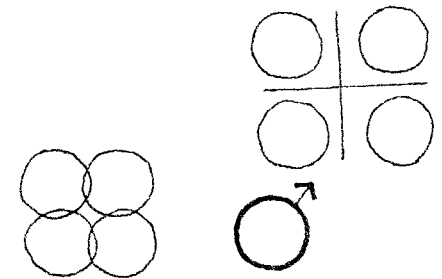
Maintain a sense of individual identity for creative diversion within a mass of people.

The main priority is to serve the students, with the public second in mind, therefore the effective flow of people thru the public gallery to the private offices and semi-private studios must be regulated accordingly.

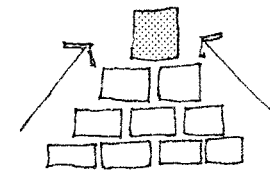
Unity: Spaces which will complement and work with each other, sharing flexible spaces among like functions.
Faculty development through better student and faculty studio space.



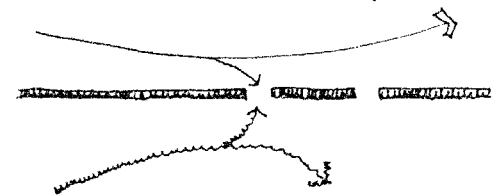
People: Control pedestrian traffic, allow for privacy in compartmentalized spaces.



Priority: Regulation of controlled visual and physical accesses to different spaces; graphic communication,



Separation of student and public circulation with deliberate contact spaces.



Create new pedestrian accesses and terminus.

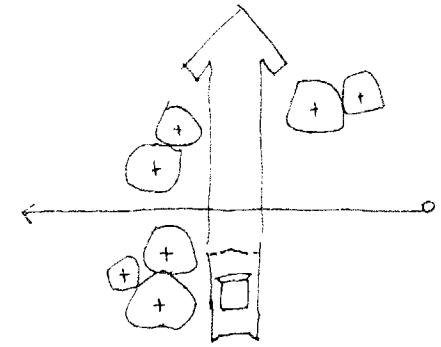
Promote Public - Student - Faculty interaction

Gallery

Provide the "layman" with some appreciation of the considerations artists deal with.

Lower operating and insurance costs by the initial design.

Revamp existing landscaping, pedestrian and vehicular circulation.



Establish places for chance or planned meetings between students and faculty, and public, students and faculty - spaces in the gallery and between studios and offices for sitting and relaxing.

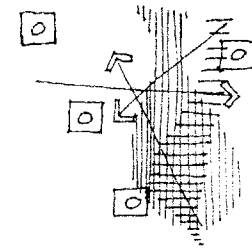
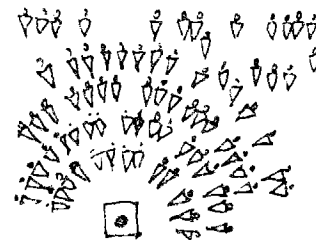
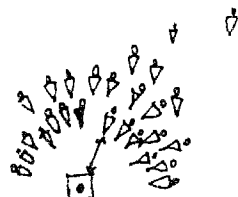
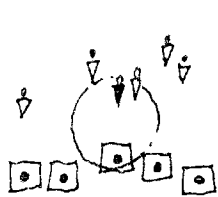
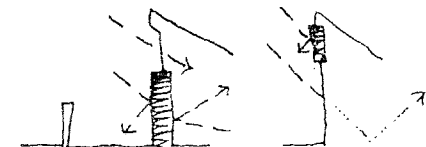


Exhibit relations from individuals to large groups - permit personal interaction.



Investigate natural lighting and passive solar systems, and security systems that will lower insurance rates on traveling exhibits.



To facilitate the artist's ability to competently respond to a creative project's needs.

To serve as a stimulant and catalyst for generating art.

To help the artist become more efficient in his work.

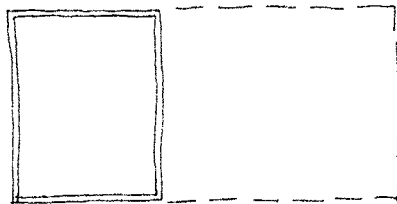
To help the artist become more able to deal with complexity.

To stimulate the artist to transcend his timidity in exploring new forms and horizons.

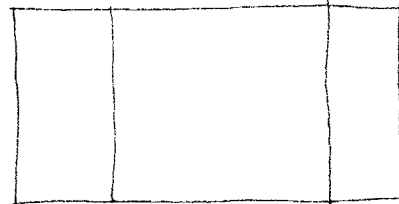
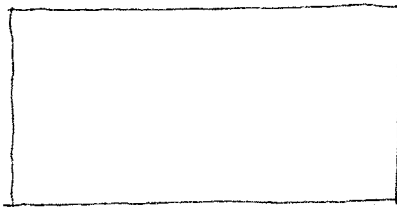
FORM

The facility should remain unobtrusive, a background for outdoor art, saying "I am an art building".

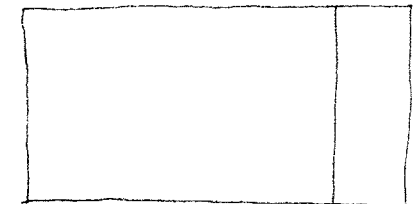
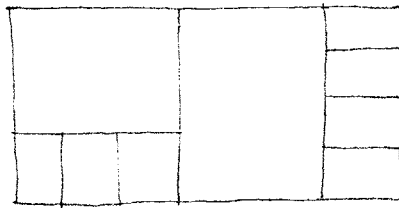
Create spaces that adapt to individual needs and stimulate creative thought through:



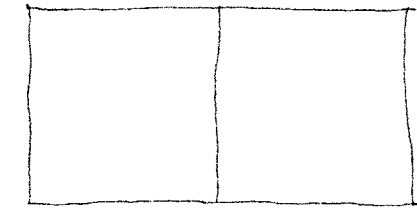
Expandability



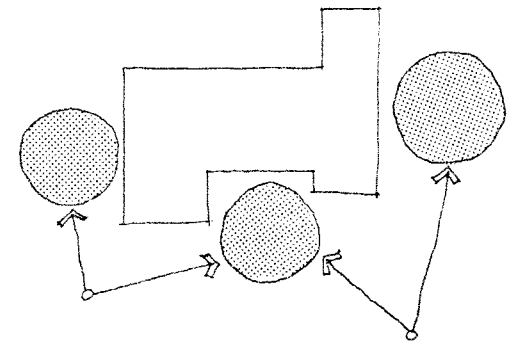
Convertability



Multi-function Versatility



Provide information-giving nodes, giving the art it's identity separate from the building entity.



Create an environment that does not inhibit or alter creative concepts. The psychological environment definitely has an effect on the art produced - squat buildings foster horizontal designs, loftiness promotes vertical thinking.

Create studio spaces that have personal identity for students.

Provide each group with a sense of entry, arrival and place - public, faculty, non-art and art students.

Respect the existing architecture, university axes and materials, yet project an image of a new and dynamic facility.

ECONOMY

Phase the development of the gallery, offices and studios to proceed as funds become available.

Minimize operating and maintenance costs.

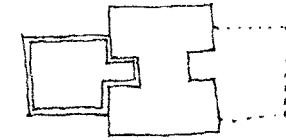
Control initial building costs.

TIME

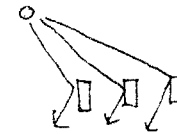
Develop phases that can be occupied while the next phases can be built.

Provide facilities that can adapt as art forms change and the department grows and readapts.

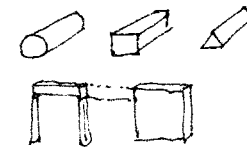
Three phase development - design phase developments so as not to interfere with the previous phase.



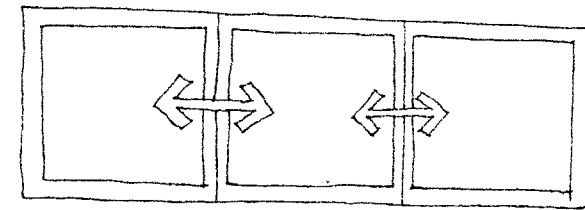
Utilize passive energy systems - capture heat from equipment (kilns and furnaces) during the winter, exhaust it efficiently in the summer. Consider utilization of effective daylighting and shading devices.



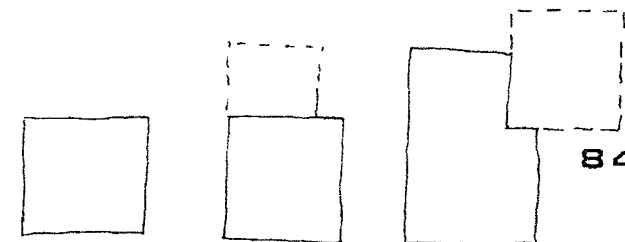
Carefully consider choices of building materials and methods.



Plan for flexibility in opening phases - ease of circulation with each new phase.



Integrate multi-purpose areas that can be readily taken over and relinquished.



PROBLEM STATEMENTS

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

FUNCTION Since the entire art department is to be united, the new complex must accommodate a variety of functions with varying accessibility and control. This must be efficiently accommodated, minimizing conflicts while accentuating positive interactions between public, faculty and student circulation patterns.

Since the project will be phased with each phase for a different usage, each function of the facility must be able to act and grow independently, with outside access and ease of growth and adaptability within itself and with the other functions of the complex.

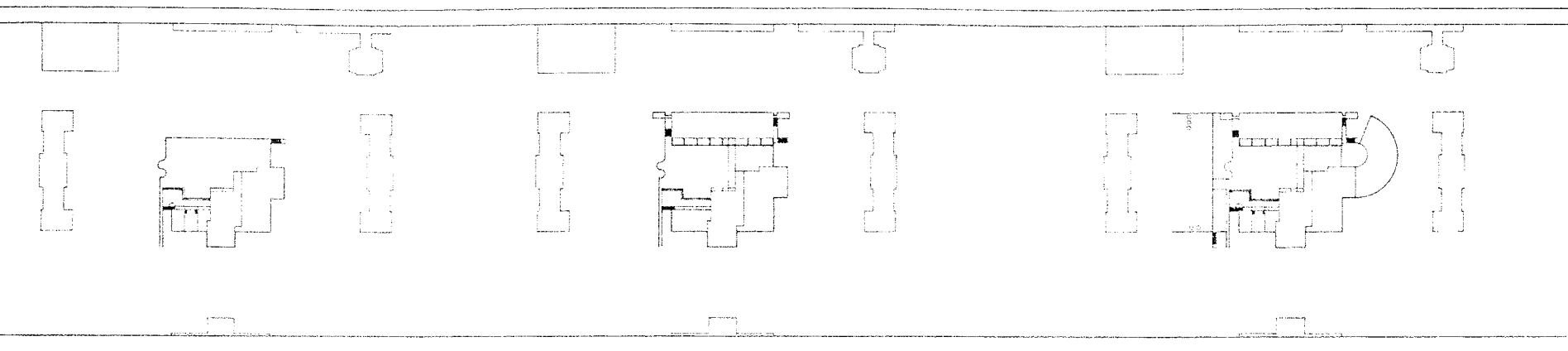
FORM The complex should have an inviting entry, an exterior that says, "I am an art building", and a functional interior. Each function should have its own identity, a sense of place for each type of user.

Since the art and not the building is to be exhibited, the art must be able to be viewed without distraction. The building may still incorporate dynamic forms and architectural concepts as long as this is kept in mind.

ECONOMY The money seeking process is now going on for phase one and implementation of the project will not start until funds have been raised to finance a quality facility that will provide for present and future needs. As money is found each new phase will be initiated.

TIME Because art and art producing methods are continually changing, the complex must be adaptable for the efficient exhibiting and producing of the art.

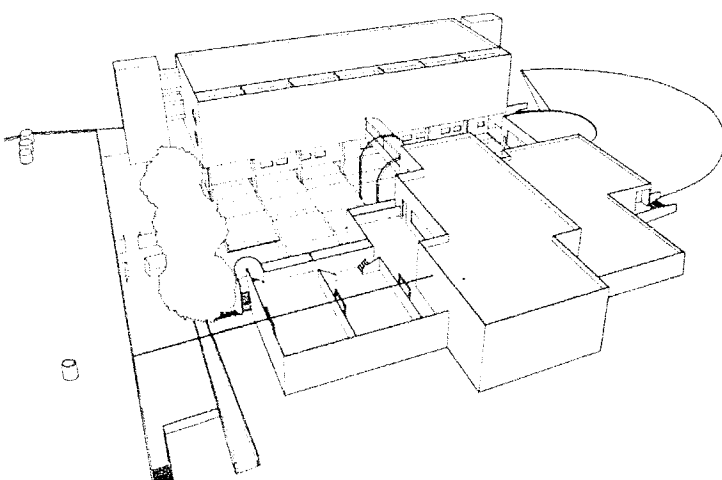
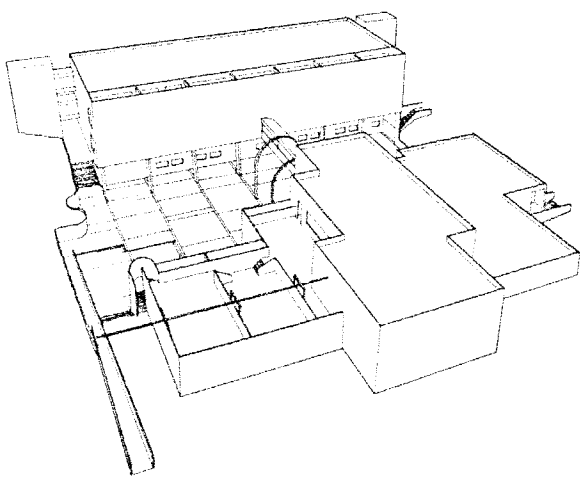
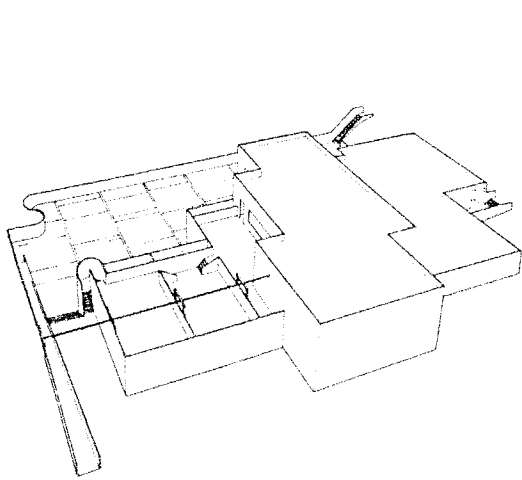
The project plan must be conducive to phasing, with each phase able to act independently yet organized into a functional, flexible whole.

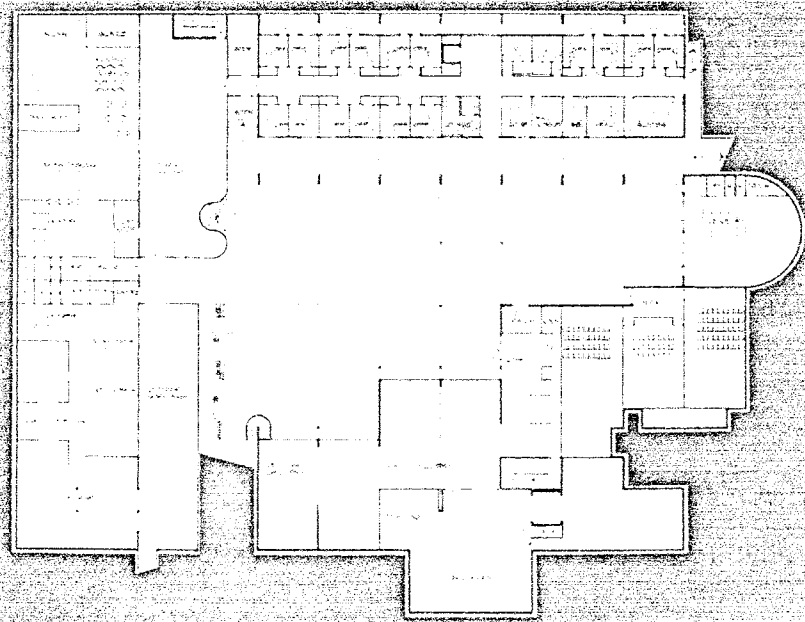


PHASE ONE

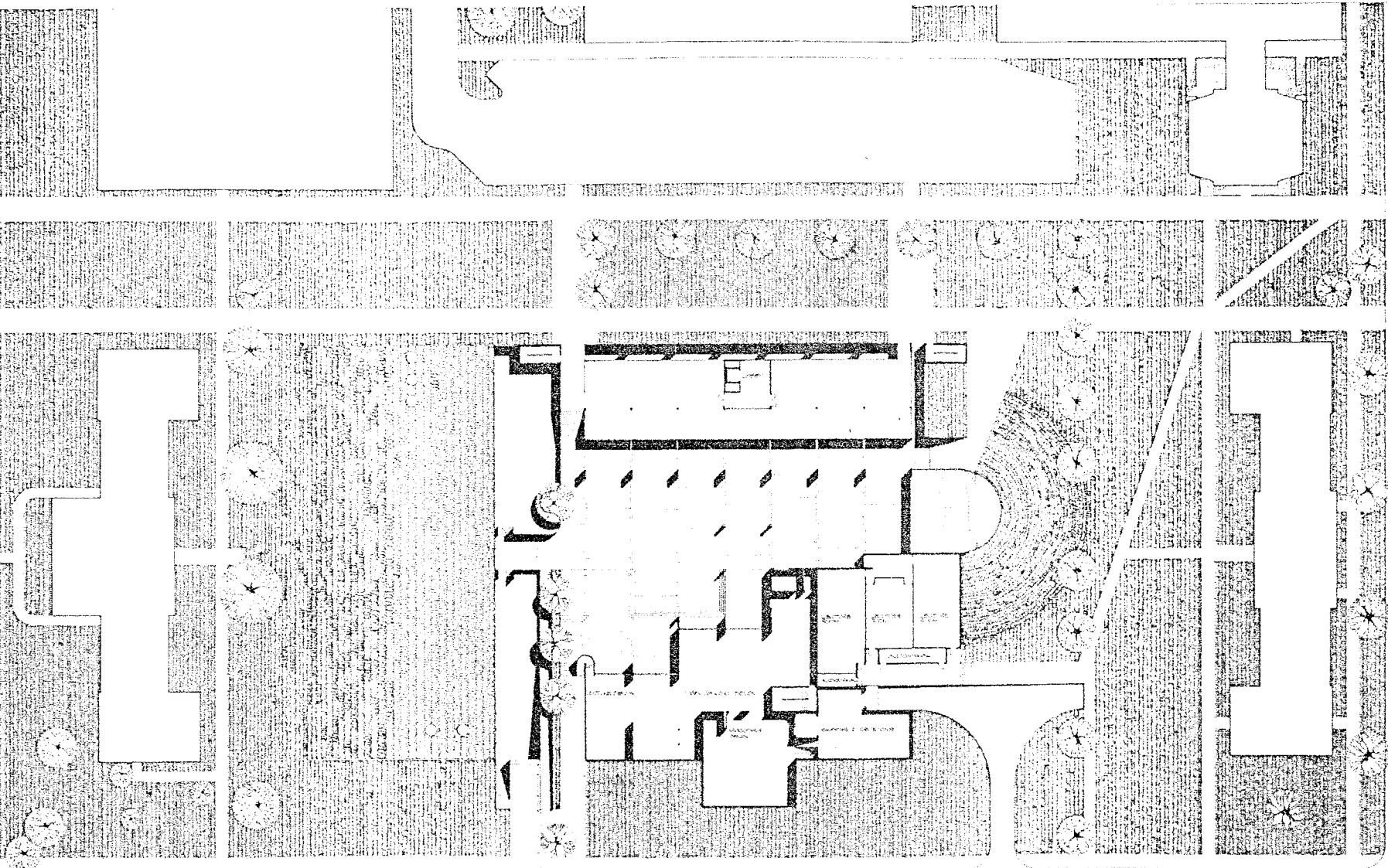
TWO

THREE

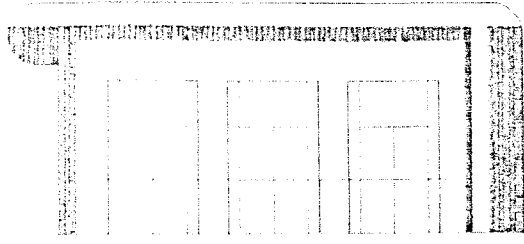
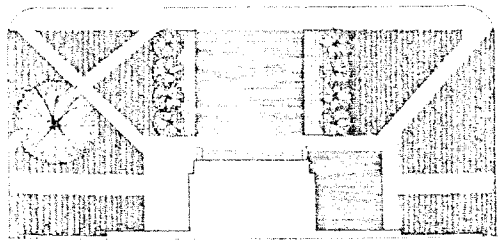
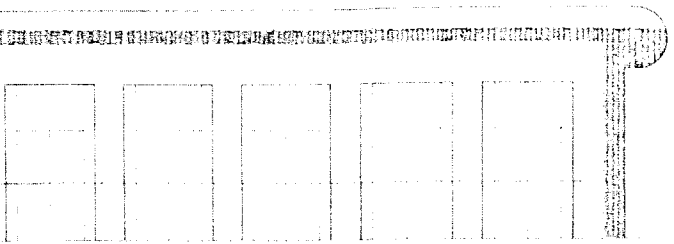


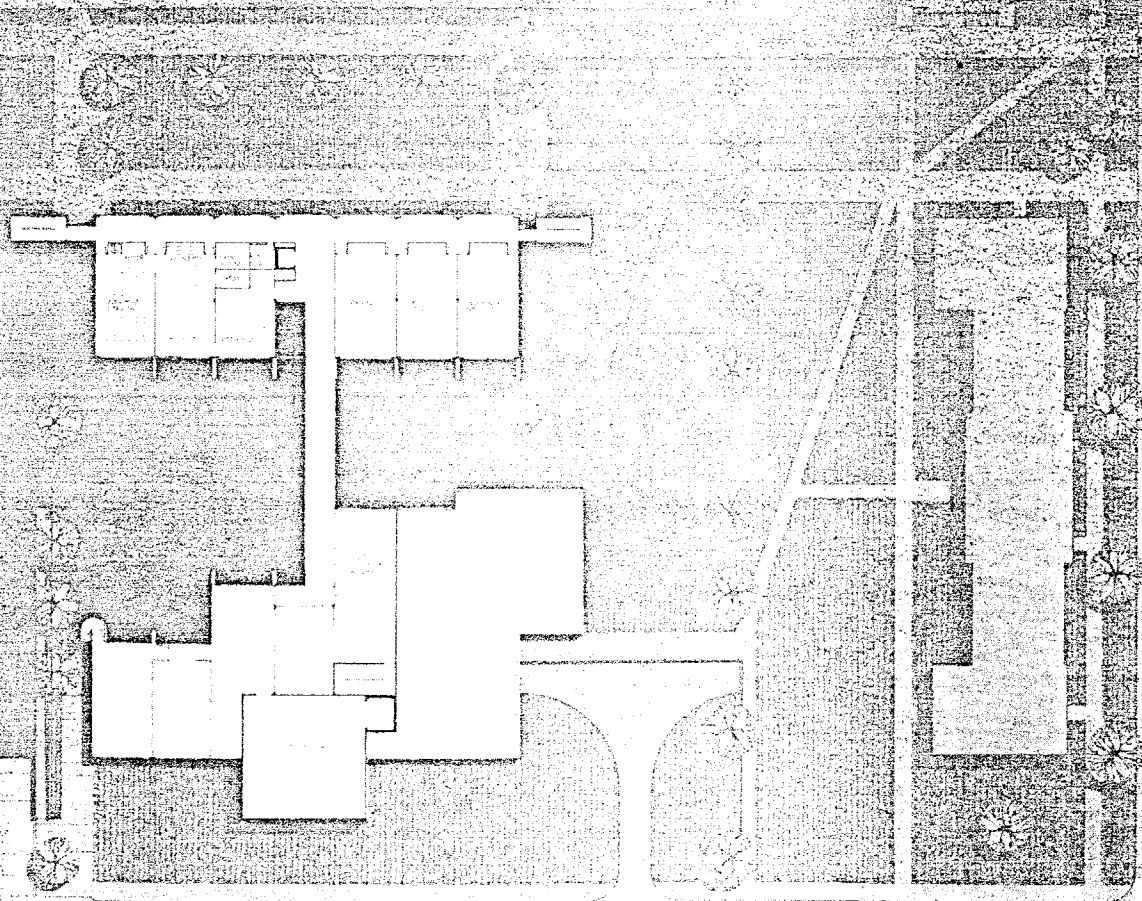


PLAZA LEVEL PLAN -10'

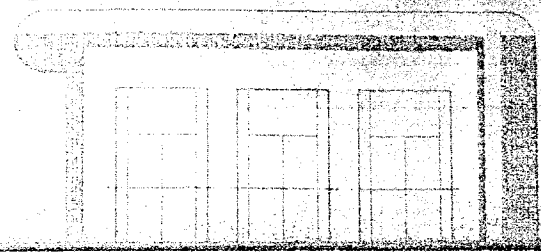
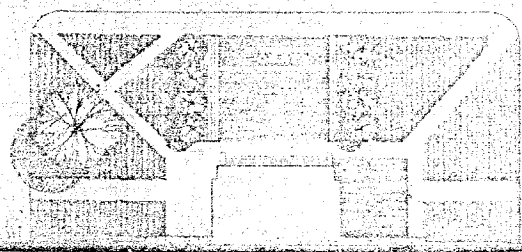
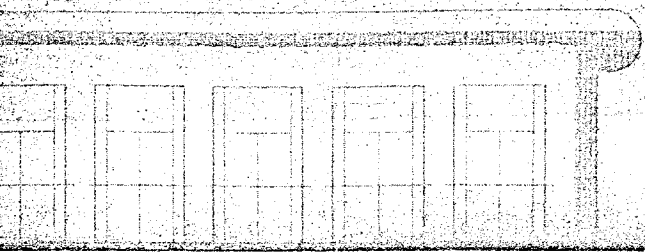


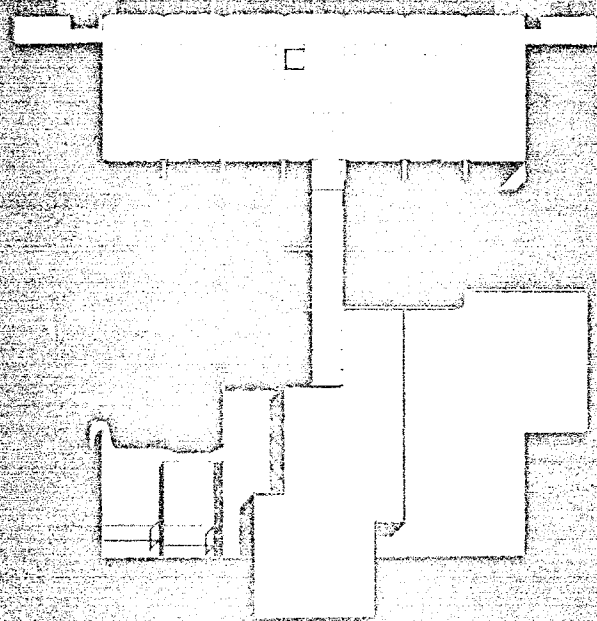
GRADE LEVEL PLAN + 0' 10"

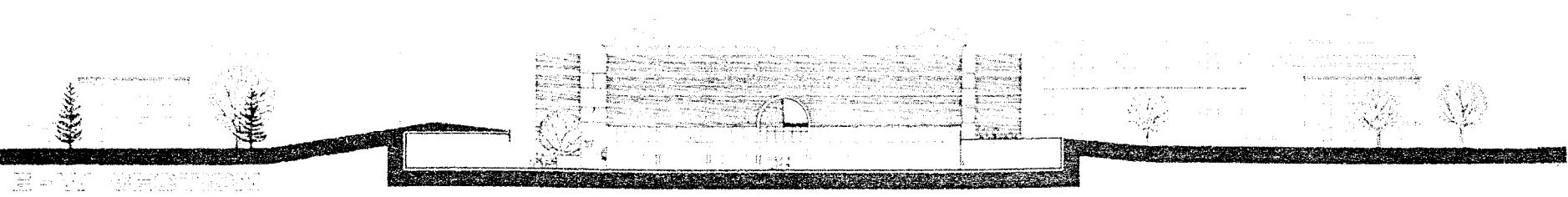
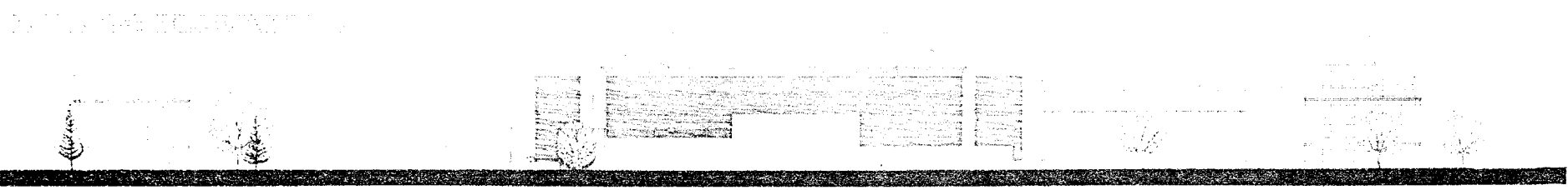
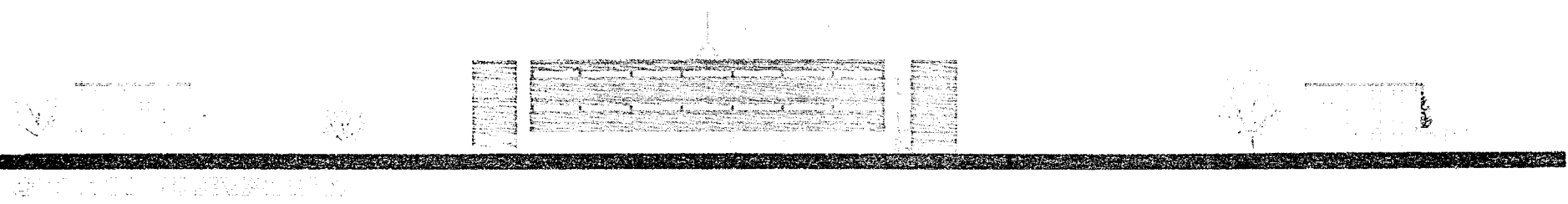




SECOND FLOOR PLAN +12' N

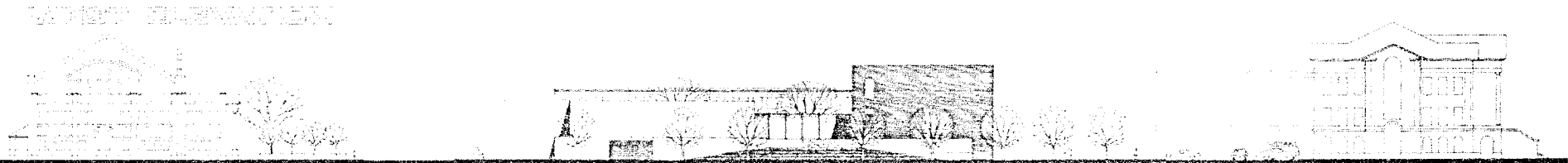








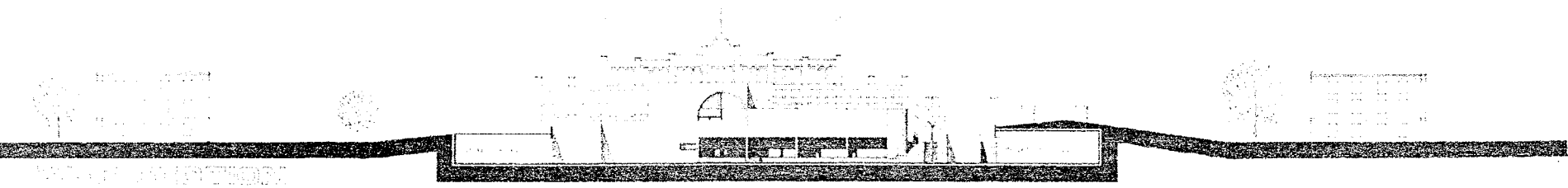
EAST ELEVATION



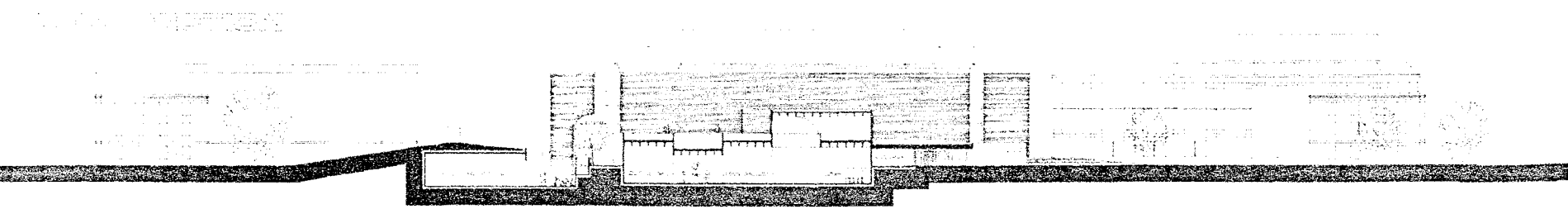
WEST ELEVATION



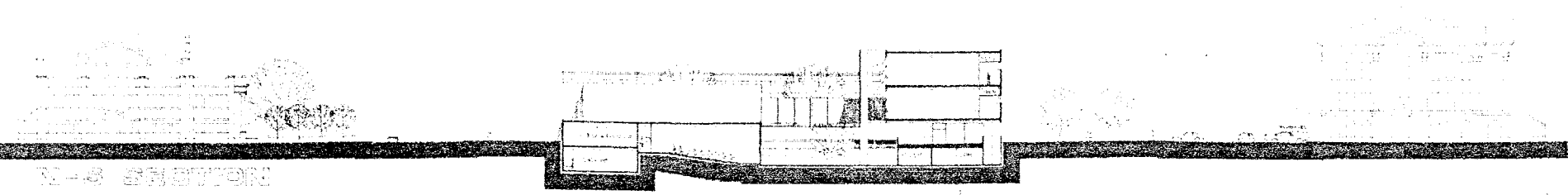
N-S SECTION



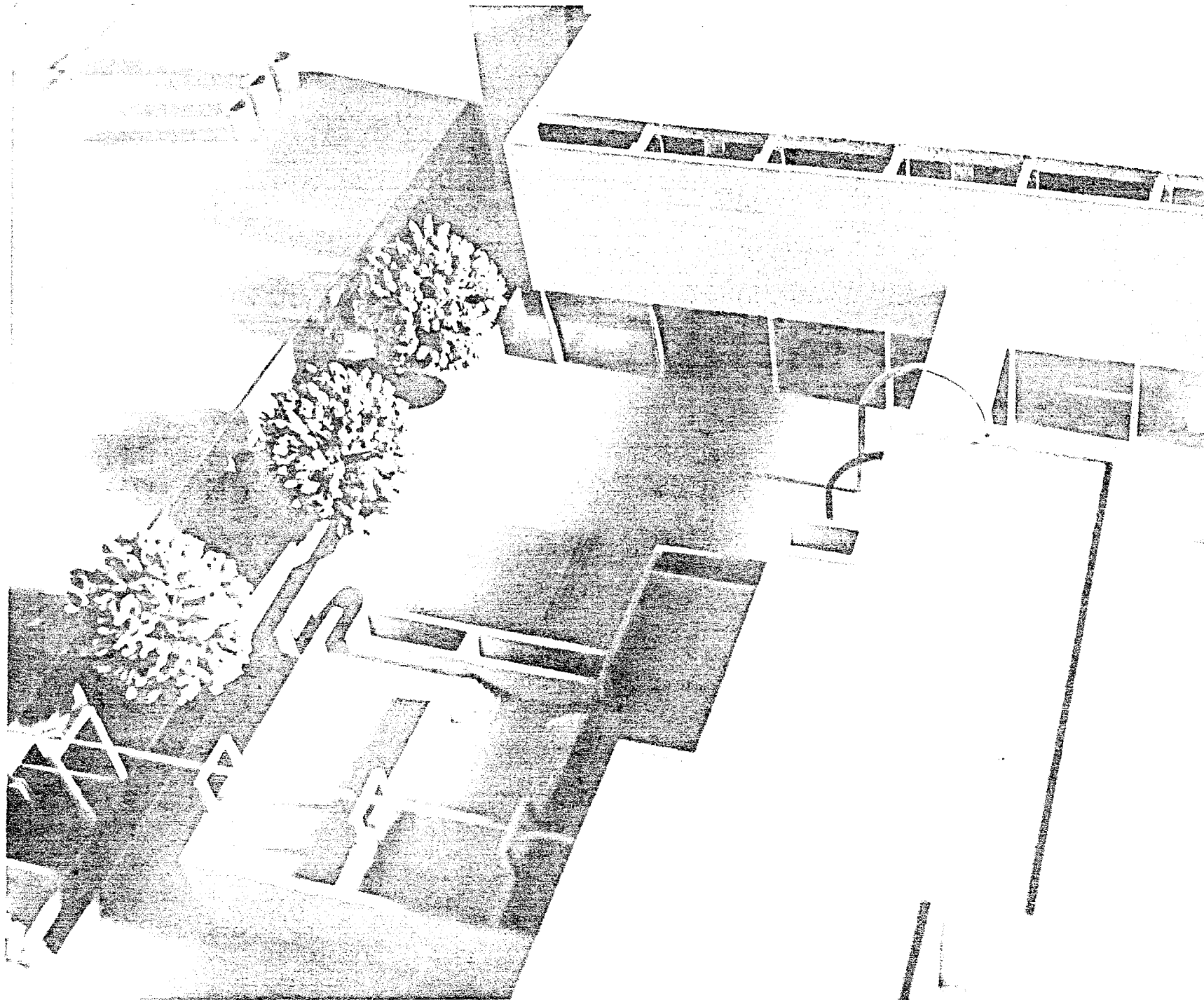
W-11 SECTION

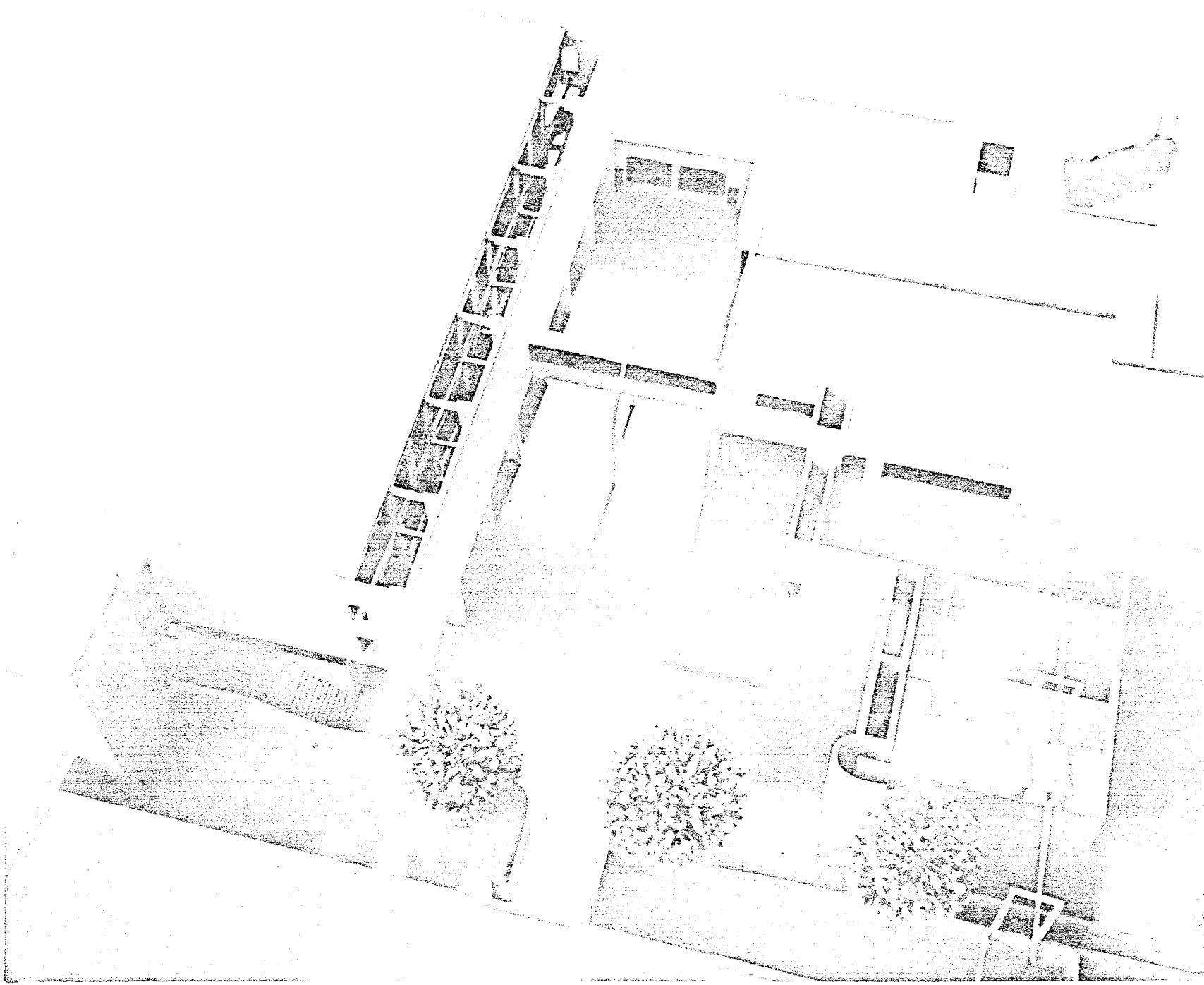


W-12 SECTION



W-13 SECTION





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