

A FINE ARTS CENTER FOR LYNCHBURG, VIRGINIA

by

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INTRODUCTION

INTRODUCTION

The purpose of this thesis is to investigate the factors which influence the design of an art center and to formulate from this investigation a design which will embrace the thoughts, standards, and ideals of contemporary society.

Lynchburg was chosen as the location for the thesis because a completely new building has been proposed by the members of the Lynchburg Fine Arts Center to help meet the growing cultural needs of the community. By selecting as a thesis project a building which has been proposed and for which a program has been established by real clients - rather than by choosing a purely hypothetical problem - it is felt that the realism of the approach and the exploration of the problem will be of greater benefit to the author. It should be stated however, that while the design process will have realism as its basis it will not be restricted by current economic practicability.

The thesis design program was established from information received from CRESS and JOHNSON, Architect and Engineer who have been commissioned to design the new Fine Arts Center. The building site consists of over 8½ acres of land and is located across from the Lynchburg General Hospital near the geographical center of the city.

It is hoped that this study will be of some value to the members of the Lynchburg Fine Arts Center and to the city as a whole. The value may be small but if the thesis helps in any way to stimulate the thinking and

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to add to the enthusiasm of the members of the Center, then it shall have had sufficient justification.

"...every language, even the language of art, is a communal creation; it represents an agreed upon system of signs to be used in common. Art is a bond. It is not a bond which should be the exclusive privilege of a class of a tiny group of connoisseurs and artists. Art should be an integral part of our communal life, as it was in Ancient Greece, as it was in the Middle Ages: it should enter our lives at the formative stage, as a natural function of human relationships, as the language of form and color, as universal and innocent as the language of words."

Ernest Ziegfeld

ART AND SOCIETY

ART AND SOCIETY

The nature of man and his society is expressed primarily in the broad realm of the arts. In order to arrive at a better understanding of man and his influence upon the growth of civilization, one inevitably must examine the interaction between art and society. The importance of this interaction is supported by the truism that one of the most assured methods of measuring the total worth of a civilization is to evaluate the quality of the arts it produces.

In any brief discussion of such a broad subject as that of the relationship between art and society, a somewhat limited approach becomes necessary to avoid complete generalization. The approach which follows consists of two parts: (1) The Value of the Fine Arts to Society, and (2) The Potential of the Fine Arts in Our Cultural Development.

The Value

The arts serve both spiritual and cultural needs of society;¹ and it can be said that by serving these needs, the arts in innumerable ways embrace man. Man, in turn, embraces the arts.

The spiritual value of the arts lies in the area of self-justification or the existence of art for the sake of enriching life. The arts provide an immediate reward in this manner by satisfying the deep-rooted emotional need for pleasure on a spiritual level. Concerning

¹D. W. Gotshalk, Art and the Social Order, University of Chicago Press, Chicago, Illinois, 1947, p. 217.

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the value of art in terms of self-justification; B.A.G. Fuller, in discussing Aristotle's view on the theory of the fine arts, says:

... the business of art is not, as Plato taught, to edify and teach a moral lesson. Its justification does not lie outside itself. Its purpose is to give pleasure, and in proportion as it gives esthetic enjoyment it is good art. ... it is the function of art to excite pleasurable the passions and the emotions; for such excitement, instead of harming the soul as Plato thought, purges, lightens, delights, and heals it.²

As a spiritual worth, fine art offers for the creative artist a release of the whole self into an intricate and inherently worthwhile activity. For the percipient of art objects or art activities, the arts can offer a wealth of intrinsic values and a perceptiveness of life probably unequalled anywhere else.³

Apart from the immediate justification and fulfillment of human needs, the fine arts are also a cultural asset to society. After serving the spiritual needs, the arts become a social force which directly affects society. The arts as a social force alter the lives of individuals by affecting their senses, attitudes, feelings, knowledge, and insight. In short, art expresses what social action attempts to achieve.

The broad value of art may be expressed by the contribution of art to the life of the individual. In the individual, fine art can: (1) develop certain capacities necessary for a mature personality;

²B.A.G. Fuller, A History of Philosophy, Henry Holt and Company, New York, 1955, p. 223.

³D.W. Gotshalk, op. cit. pp. 202, 203.

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(2) cultivate a sense of human dignity; and (3) serve as a model for human living.⁴

Art helps to cultivate the capacity of the individual by providing the means for enriching his thinking and experience. Fine art affects the senses by stimulating the imagination and feelings, and by extending the powers of the intellect. After a little serious contemplation of a group of paintings one may find "that all the visible world outside of art has become a little more interesting. We now notice in nature, in the fields and in crowds of people, forms like those to which the artist has called our attention."⁵ Through the aesthetic experience man thus becomes more sensitive to nature and to his environment, and by acquiring the qualities cultivated by the arts, he comes closer to attaining personal maturity.

Fine art can also cultivate a sense of human dignity. This is especially true of the great masterpieces of art. The individual who relates his own achievements with those of the masters develops a high sense of respect for the potential achievements of man. This sense of respect is refreshing in the current trend toward conformity and commercialism that obscure the real worth of the individual.

The third broad contribution of the arts is that the arts can also

⁴Ibid., pp. 212, 214.

⁵T. Munro, *Great Pictures of Europe*, Coward-McCann, Inc., 1930, p. xxi.

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suggest a model for human living. To illustrate this we can look back to the analogy drawn by the Greeks between the creation of a work of art and the ruling of the state.⁶ The really great leader of the state sought the greatest good for the people as a whole. The greatest good was made up of many different intrinsic values relating to an integrated whole. The aim of Greek art was similarly concerned with creating that which was an entity in itself but composed of integrated parts giving life and strength to the completed composition. This thinking can be applied readily to our own society today.

The Potential

With the growth of a machine technology and the increasing specialization of knowledge there has resulted in American society a waning of many of the activities of living and a paralleling diminution in the opportunities for creativeness, for whole perceptiveness, and for integrated behavior.⁷ The prerogative of free selection has become dulled through misuse. The arts can do much to remedy this situation because of the creative nature of art activities.

⁶D. W. Gotshalk, op. cit., p. 216.

⁷Ernest Ziegfeld, Art in the College Program of General Education, Bureau of Publications Teachers College, Columbia University, New York, 1953, p. 124.

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With our increased emphasis on the scientific aspect of reality and on material values we find that we possess merely a great number of hard facts about living, but we find it difficult to view our society clearly.⁸ As a result we are not able to define proper goals in our daily experience. "The tendency to view things purely as practical means to practical ends blinds us to all aspects of the environment save for those which have some value for the realization of those ends."⁹ Aesthetic perception, on the other hand, has no definite extrinsic end. The experience is the means, and the value of aesthetic vision is not in the achievement of some practical goal but in the richness of the experience.

The use of aesthetic vision generates a curiosity about life, and the aim is to experience life in its natural glory for the sake of the experience itself. The individual who brings into play aesthetic vision is able to view the world in a broader perspective and thereby enlarge his values and enrich his understanding of life.

Another potential of the arts lies in meeting an existing challenge for our society: How to make more productive use of our increasing leisure time. This challenge can be met in part of the encouragement of community interest and participation in the fine arts. In doing so

⁸ Ibid., p. 124.

⁹ Ibid., p. 126.

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we can provide an outlet for a more directive use of energies and talents.

If the current inadequacies of our society can be compensated in part by the influence of the arts, it will be achieved as a result of a reorientation of social values. Ziegfeld, in discussing the potential of the arts in social reconstruction, offers a general direction:

Our first and most important task ... is to arouse in people an awareness of esthetic values and of the potentialities of creative activity in terms of human development and human satisfaction. As they perceive the validity of esthetic experience and as the need for creative activity becomes a conscious need, this reorientation will lead to a reevaluation of the culture and, through democratic processes, to the evolution of social forms more fully conceived in terms of rich and meaningful human living.¹⁰

¹⁰ Ibid., p. 129.

RESEARCH

RESEARCH

Background

The city of Lynchburg is located along the James River within twelve miles of the geographical center of Virginia. The rolling hills of the city provide commanding views of mountain, river, and valley scenery, stretching to the Blue Ridge Mountains, twenty miles to the west.

According to a special United States census taken in 1958, the population was 53,161. Lynchburg's land area is 25.08 square miles. Local industry totals 96 manufacturing plants plus an atomic energy reactor plant.

For education the city has to offer 19 elementary schools, two high schools, and six colleges. The several schools of higher learning located in and around Lynchburg are:

Lynchburg College

Randolph-Macon Woman's College

Vill Maria Academy

Philips Business College

Virginia Seminary and College

Sweet Briar College

College libraries are available to the public and help to supplement the Jones Memorial Library, the city's main reading and research facility.

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The colleges have a dual effect on the community's cultural activity. Through their interest and participation they provide a stimulus for creative endeavor, but as a result they further increase the need for adequate fine art programs.

The people of Lynchburg have shown sincere interest and enthusiasm in the activities of the fine arts in everyday community life. There exists among many of the citizens an awareness and appreciation of the city's cultural needs, and an attempt to meet these needs has been made by the leaders of community cultural affairs.

Existing Art Facilities

The present community fine arts facilities are provided by three citizen organizations:

- (1) The Lynchburg Little Theatre
- (2) The Lynchburg Art Center
- (3) The Civic Music Club

These three groups have the same broad objectives: that of encouraging community participation in the fine arts, and that of seeking to improve the community in general by offering outlets for the cultural needs of artistic expression. It is felt that a better understanding of the different pursuits in the arts can best be achieved by providing a sympathetic environment for pursuing the pleasures of art activity and

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for the exchange of ideas among the participants.

Little Theatre

The Lynchburg Little Theatre presents five plays each year at approximately six-week intervals. The productions include both classic and contemporary dramatic works. Workshop classes for beginning and advanced students of the theatre are available to the community. Several outstanding foreign films are shown throughout the year, and slide-illustrated lectures are offered on occasion.

The people of Lynchburg have supported the community theatre for forty years. As a result of this continuous operation the Little Theatre was able to stage its 200th presentation during the 1958-1959 season.

Existing facilities of the theatre are housed in inadequate quarters. The members of the Little Theatre have had to put forth much time and effort to operate successfully within their limited architectural environment. The principal difficulty with the present building is that it is too small and lacks the flexibility which is necessary for good theatre productions. The small auditorium seats only three hundred people. Members of the Little Theatre feel that they could attract audiences of five hundred or more if sufficient seating was available. Backstage functions are carried on in cramped spaces which result in an undesirable overlapping of the different activities of scenery and costume preparation, storage areas, and backstage areas for actors.

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Art Center

The Lynchburg Art Center sponsors exhibits of work by local amateur and professional artists as well as the work of outside talent.

Traveling exhibits are brought to Lynchburg through the exchange and loan from other art centers and museums, principally the Virginia Museum of Fine Arts in Richmond, which circulates a number of art collections throughout the State.

The Art Center offers lessons in drawing, painting, sculpture, ceramics, and related crafts under the direction of a professional artist. The children of the community may also take lessons under a separate program. In addition to providing instruction, the Art Center sponsors lectures by community artists and visiting speakers. Informal discussions frequently are held following the lectures.

The opening of new exhibitions is met with enthusiasm and provides the occasion for both formal and informal social gatherings. Apart from providing pleasant entertainment, these social functions help to stimulate public interest in aesthetic activity and help to promote a closer intercommunication within the community.

At present, headquarters for the Art Center is a downtown remodeled apartment building which consists of an exhibition gallery; three studios for drawing, painting, sculpture, and crafts; and a small administrative office area. Basically, the physical inadequacies of the Art Center are

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the same as those of the Little Theatre. There is not enough space to house properly the various activities, and the space that is available leaves much to be desired in the way of function. The Lynchburg Art Center has done a commendable job overcoming the existing difficulties and laying the groundwork for a growing organization of people who have shown a sincere interest in art.

Civic Music Club

The Civic Music Club schedules programs and concerts by musicians of local, national, and international renown. For small presentations the group uses the Little Theatre, but for presentations requiring a larger building, they must resort to using the auditorium of the E. C. Glass High School. The Civic Music Club organizes a number of social meetings and on occasions collaborates with the Little Theatre and the Art Center on programs of common interest and undertaking.

The three groups have recognized the existing inadequate physical situation and are merging under a new charter in an attempt to strengthen each organization. In order to meet the definite needs of Lynchburg, the three groups have set as their goal the building of the Lynchburg Fine Arts Center which will bring together under one roof the necessary facilities for community art activities.

PROGRAM

PROGRAM

I. Entrance Lobby

- A. Information Desk
- B. Sales Area
- C. Check Room
- D. Public Lounge
- E. Public Toilets

II. Administrative Area

- A. General Office
 - 1. Receptionist-Typist
 - 2. Assistant Director
- B. Director's Office
- C. Conference Room
- D. Public Waiting Area
- E. Staff Toilets
- F. Storage and File Space

III. Exhibition Areas

- A. Main Gallery
- B. Auxillary Gallery
- C. Permanent Museum
- D. Outdoor Exhibition Plaza or Garden

PROGRAM

IV. Library

- A. Circulation Desk
- B. Work Space
- C. Stack Area
- D. Reading Lounge
- E. Study Area

V. Studios

- A. Main Studio
 - 1. Drawing
 - 2. Painting
 - 3. Sculpture
- B. Crafts and Children's Studio
- C. Dance Studio
- D. Music Studio
- E. Art Director's Studio-Office
- F. Storage Space
- G. Lockers
- H. Toilets

VI. Theatre

- A. Foyer-Lobby
 - 1. Box Office
 - 2. Check Room
 - 3. Public Lounge
 - 4. Refreshment Bar
 - 5. Public Toilets

PROGRAM

- B. Auditorium
 - 1. Seating for 500 to 600 people
 - 2. Stage with Orchestra Pit
 - 3. Projection and Light Control Booth
- C. Dressing Rooms
- D. Dramatic Rehearsal Room
- E. Office for Theatre Director
- F. Green Room with small kitchen
- G. Stage Shop
 - 1. Work Space
 - a. Scenery Preparation
 - b. Stage Equipment Maintenance
 - 2. Storage
 - a. Scenery
 - b. Materials
 - c. Paint Supplies
 - d. Properties
 - e. Lighting and Sound Equipment
 - 3. Lockers and Showers
- H. Costume Shop
 - 1. Work Space
 - 2. Fitting Room
 - 3. Storage
 - a. Wardrobe
 - b. Materials

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VII. Services

- A. Loading Dock
- B. Receiving Room
 - 1. Superintendant's Desk
 - 2. Work Space
 - a. Exhibit preparation and Routing
 - b. Small Shop
 - 3. Storage for Exhibit Crates
- C. General Storage
- D. Maintenance
 - 1. Janitor's Closet
 - 2. Supply Storage
- E. Mechanical Equipment

VIII. Parking

- A. Staff
- B. Public

DESIGN CONSIDERATIONS

DESIGN CONSIDERATIONS

Entrance Lobby

The main lobby serves as an orientation space for the arriving visitor to the Fine Arts Center. Facilities available to the lobby area are the information desk, sales area, check room, and the public lounge and toilets. The information desk should be located in a position which provides control over the main entrance and as much other public space as possible. The check room and a small sales area for the sale of books and prints may be combined advantageously with the information desk.

It may be desirable to have a small bulletin board at the desk to give information concerning current and future Art Center activities. A diagrammatic floor plan showing the location of the exhibits and other spaces would aid the visitor and increase the efficiency of the desk.

Traffic from the lobby to other public areas of the building should move smoothly and directly to the desired destinations. "The psychological effect of good circulation is a part of the impression every visitor takes away with him . . ." ¹¹ and good circulation begins in the lobby.

¹¹ Talbot Hamblin, Forms and Functions of Twentieth Century Architecture, Columbia University Press, New York, 1952, p. 743.

DESIGN CONSIDERATIONS

Administrative Area

The staff offices of the Lynchburg Fine Arts Center should be planned to enable the carrying out of administrative duties effectively without requiring a large staff. It is desirable to have an administrative staff consisting of the minimum number of people necessary for the efficient function of supervisory and secretarial duties.

A staff of sufficient size should consist of a director, an assistant director, a receptionist-typist, and a secretary. Members of the Fine Arts Center may serve as volunteer hostesses when needed or may perform some secretarial duties on a part-time basis. Special staff members such as the theatre director, art director, librarian, etc. will be mentioned later with their respective areas and duties.

Included in the office area should be a public waiting area, work space with file storage, and staff toilets. There should also be a conference room for board meetings, for conferences between the staff and their visitors, and perhaps for occasional business luncheons. The conference room is best located adjacent to the director's office. It is desirable to have a toilet accessible from the conference room. A possible arrangement which would effect a savings in space would have a toilet accessible from a short corridor connecting the director's office with the conference room.

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Exhibition Areas

The Lynchburg Fine Arts Center will have exhibition space to provide for temporary and permanent display of works of art. The main gallery will be used largely for the showing of the current works of local artists and for the display of the various traveling exhibits from other art centers and museums. The works shown will be largely of the art gallery nature (paintings, drawings, watercolors, sculpture, etc.) rather than those of a scientific or historical nature. Industrial design displays and a few specimens of contemporary furniture may be shown on occasion.

An area, either separate from or a part of the main gallery, will be used to exhibit the permanent private collection of the Fine Arts Center. Because of its nature, the Fine Arts Center must operate on a limited budget and will not be able to purchase a very large collection of art. The Center will depend on gifts to supplement this budget for private acquisitions.

The other areas for display will be outdoor exhibition spaces and an auxiliary gallery. Plazas and garden areas will be used mainly for the display of sculpture and for outdoor art classes but may also be used for informal shows and sales by local artists.

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Spaces other than the galleries may be used for exhibition purposes. The lounge areas of the theatre, the waiting room, portions of the library, and the studios can be used to display appropriate works of art. Walls will become a suitable background for paintings, and pieces of sculpture that are not too large can be used to enrich public areas other than the galleries. However, to prevent damage or possible theft, valuable art objects should not be placed in areas where control over them becomes difficult. The exhibition areas should be designed for maximum flexibility and adaptability of space. Moveable partitions, free-standing display systems, and flexible lighting should be provided to allow for complete freedom of exhibition layouts.

Circulation through the exhibits should be kept simple and direct. The visitor's concentration will be interrupted by a complicated arrangement of exhibits. In order for the exhibit layout to function adequately, it must satisfy two types of museum visitors: ¹² (1) the casual sight-seer, and (2) the more serious observer. A well - planned system will promote good coverage of the principal material for the casual sight-seer, and still allow the more interested visitor the opportunity for study and contemplation of the objects.

¹² Laurence Vail Coleman, Museum Buildings, Vol., I, The American Association of Museums, Washington, D. C., 1950, p. 144.

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A visit to the Fine Arts Center should be a pleasant and relaxing experience. The visitor seeks recreation and relaxation as well as enlightenment, and therefore, the tour through the galleries should not result in what is commonly called "museum fatigue." A generous number of intimate areas with comfortable seating should be provided among the exhibits to allow the observer to pause and to relax while studying the material on display.

Lee Simonson, in discussing some of the psychological aspects of the observer, has diagnosed one of the principal problems of museums:

Museums need to establish as direct a contact with each visitor as the dealer succeeds in establishing contact with his client. For the visitor is the museum's client and the ideal relationship between them is a sublimation of the one that exists between a dealer and his customer. The museum visitor should become so absorbed in some object of art, so delighted by it, that he would buy it if he could, and as he lingers in front of it his appreciation should have, vicariously, some of the pleasures of ownership and possession.¹³

Thus far the discussion of the exhibition areas has been limited to functional requirements. However, one technical requirement, because of its importance, should be considered: Lighting. The complex nature of exhibition lighting requires much study, investigation, and experimentation. That which follows is merely a statement of the general principles involved in obtaining optimum lighting characteristics

¹³ Museum Showmanship, Architectural Forum, Vol. 56, June, 1932, p. 533.

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in exhibition areas. A thorough investigation and analysis of museum lighting is beyond the scope of this thesis.

Generally speaking, exhibition spaces require a mixture of two types of illumination: ¹⁴

(1) General overhead light, and

(2) Object light.

General diffused light from above provides the principal amount of room illumination by distributing the light evenly on the space below. Glare can be prevented if the light is diffused sufficiently and directed in a manner that will give an even intensity of light on vertical surfaces.

Object light can be directed more accurately than general overhead light, and it is used to give a concentrated amount of light on the object to be seen. The flexibility of object lighting supplements the general illumination by providing special light in varying intensities on spaces that require it. Proper use of concentrated object lighting produces the accents and variety of illumination necessary for good viewing.

¹⁴ Laurence Vail Coleman, op. cit., pp. 79, 80

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"The matter of daylighting vs. electric light is a subject that probably will never be resolved. It would be a dull architectural world if it could be" ¹⁵

Laurence Vail Coleman suggests that a combination of natural and artificial light is probably best suited for art galleries:

Mixed light -- that is, light coming partly from the sun and partly from lamps -- is what we are accustomed to during daylight hours. The natural ingredient does its share of the lighting, and in addition it sets some of our primitive feelings at rest; the artificial ingredient makes up for the fact that natural light is not able to do a fully satisfactory job indoors. ¹⁶

If both natural and artificial light are used, the electric lighting system must be designed to reproduce closely the characteristics of mixed lighting when the building is used at night.

Library

The Fine Arts Center will have a small library as a part of the study area of the exhibits and the permanent collection. The book collection will consist of a small number of volumes which may be read at the library by the general public or be checked out by members of the Art

¹⁵ "Lighting is Architecture," Progressive Architecture, September, 1958, p. 163.

¹⁶ op. cit., p. 73.

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Center. The library will contain a circulation desk, work space, stack area, reading lounge, slide collection, and study area. The library should be easy to reach from the entrance lobby, but it should not be located so close to the lobby where people entering the building will disturb those in the library.

Studios

The Lynchburg Fine Arts Center will provide studios for art instruction and for music and dance rehearsals. The main studio will be used for group instruction in painting, drawing, watercolor, and sculpture and should have storage cabinets, lockers, and work counters with sinks. The children's studio and the crafts studio may be combined into one general area because children's classes will be held at different times than adult classes in crafts. This space should have the same general studio facilities as the main studio. The children's and crafts studio is best located separate from the main studio but should be easily accessible from it to permit the art director to have control over both working areas.

The art director should have a studio-office in part of the main studio for carrying out his administrative duties and for pursuing his own artistic work. Instruction will be aimed at giving the student a broader concept of the arts through both individual and group criticism.

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Emphasis will be placed on supplying the students with the initial stimulus for individual expression and in relating the instruction to everyday experiences.

A small lecture room seating about fifty people will be needed to serve the studios and also can be used by other groups for meetings while the studios are in use. To provide for flexibility the seating should be moveable. Storage for chairs should be provided to enable the entire floor space of the lecture room to be made clear when this is desired.

The dance and music studios should be located near the auditorium to permit easy access to the stage. Both studios will be used mainly for rehearsals and warm-ups by dance and music groups. The music studio should have several booths for individual enjoyment of recorded music. It will be desirable to have moveable seating and adequate storage for musical instruments. The dance studio should have lockers, dressing rooms, exercise bar, and storage space.

Theatre

The theatre of the Fine Arts Center will be used mainly by the Lynchburg Little Theatre group for legitimate dramatic productions and less occasionally for music, dance, and film presentations. Therefore, the

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design criteria should be based principally on the functions of legitimate theatre and still allow for the secondary functions of music, dance, and films.

The lobby should have the necessary box office, check room, lounge, and toilet facilities to serve the theatre-going crowd. The heaviest traffic flow of any part of the theatre occurs in the lobby and lounge areas, and these spaces must be large enough to accommodate the entire audience at intermission and before and after the performance. It is estimated that fifty percent of the legitimate theatre audience leave their seats at intermission, and those remaining probably do so because of crowded conditions of the lobby and lounge areas.¹⁷ Harold Burris-Meyer suggests a general rule for the size of the lobby and lounge space for the theatre to be at least equal to or greater than the area of the auditorium seating space.¹⁸

Both the box office and the check room should be located with respect to traffic flow so that waiting lines will not block people entering or in any way cause conjection at peak periods. It is desirable to have a small refreshment bar convenient to the lobby and lounge space. The theatre lounge may be used for other social occasions of the Fine Arts

¹⁷ Harold Burris-Meyer and Edward C. Cole, Theatres and Auditoriums, Reinhold, New York, 1949, pp. 27, 28.

¹⁸ Harold Burris-Meyer and Edward C. Cole, Scenery for the Theatre, Little, Brown and Company, Boston, 1941, p. 72.

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Center such as the opening of new shows or exhibits, and may serve also as the member's lounge for informal meetings and discussions.

The auditorium should have a seating capacity of 500 to 600 people. An orchestra pit and side aprons of the stage may add to the flexibility of the theatre if they can be raised or lowered hydraulically. The pit, when not needed for musicians, may be raised to form part of the forestage or may be lowered to floor level to provide space for additional temporary seating.

A projection booth will be needed for the showing of films and should contain equipment for stage lighting. The booth should run the entire width of the rear of the auditorium to provide adequate space for the complete control of stage and house lighting.

The stage should be designed for maximum flexibility which will permit the variety of stage effects necessary for good theatrical productions. The size of the stage should be at least twice the proscenium width and at least twice the acting area depth. Nearly all of the stage area is needed for movement of some kind and is not a storage space. Storage of scenery, lighting equipment, properties, etc. should have space separate from the stage in order to keep the floor area free for the operation of scenery and equipment and permit efficient circulation of people back stage.

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Dressing rooms should be provided for approximately thirty actors.

Private dressing rooms will not be needed in the theatre, but there may be two rooms for three or four actors each along with the larger group dressing rooms.

Other facilities of the theatre will consist of a green room, theatre office, costume shop, stage shop, and storage space. The green room, if it is large enough, may serve for dramatic rehearsal as well as for last minute briefing of the cast by the director. The green room is also the actor's social room. It should have a small kitchen for serving refreshments to actors and their friends before or after the performance. The theatre office will be used by the director of the play currently being produced and will be used for general administrative duties.

The costume shop will need work space for the sewing, cutting, and fitting of materials to be used for costumes. Necessary storage will include space for material, dyes, and wardrobes. The costume shop must be readily accessible from the stage and dressing rooms to allow for last minute fittings of the actors. Part of the costume room may be used as a quick-change dressing room while the play is in progress.

The stage shop should have a loading entrance, work space, and adequate storage. The entrance should permit a delivery truck to back up to

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the loading dock to unload materials and scenery directly into the shop. A large work space will be needed for the preparation of scenery and stage equipment. Storage areas accessible from the shop and stage should be provided for lumber, paints, stage props, and lighting and sound equipment. There also should be lockers and showers for the back stage crew.

Services

The service areas of the Fine Arts Center will consist of a loading entrance, exhibition receiving room, general storage, maintenance, mechanical equipment, and parking.

The receiving room should contain a desk for the superintendant of exhibit routing, work space for the preparation and shipping of exhibits, and storage of crates and materials. The receiving room should have access to the work equipment and tools of the stage shop when needed. It should be possible for the exhibits to be sent from the receiving room to the gallery space with a minimum amount of effort and confusion.

General storage, maintenance, mechanical equipment, and parking will be provided as necessary.

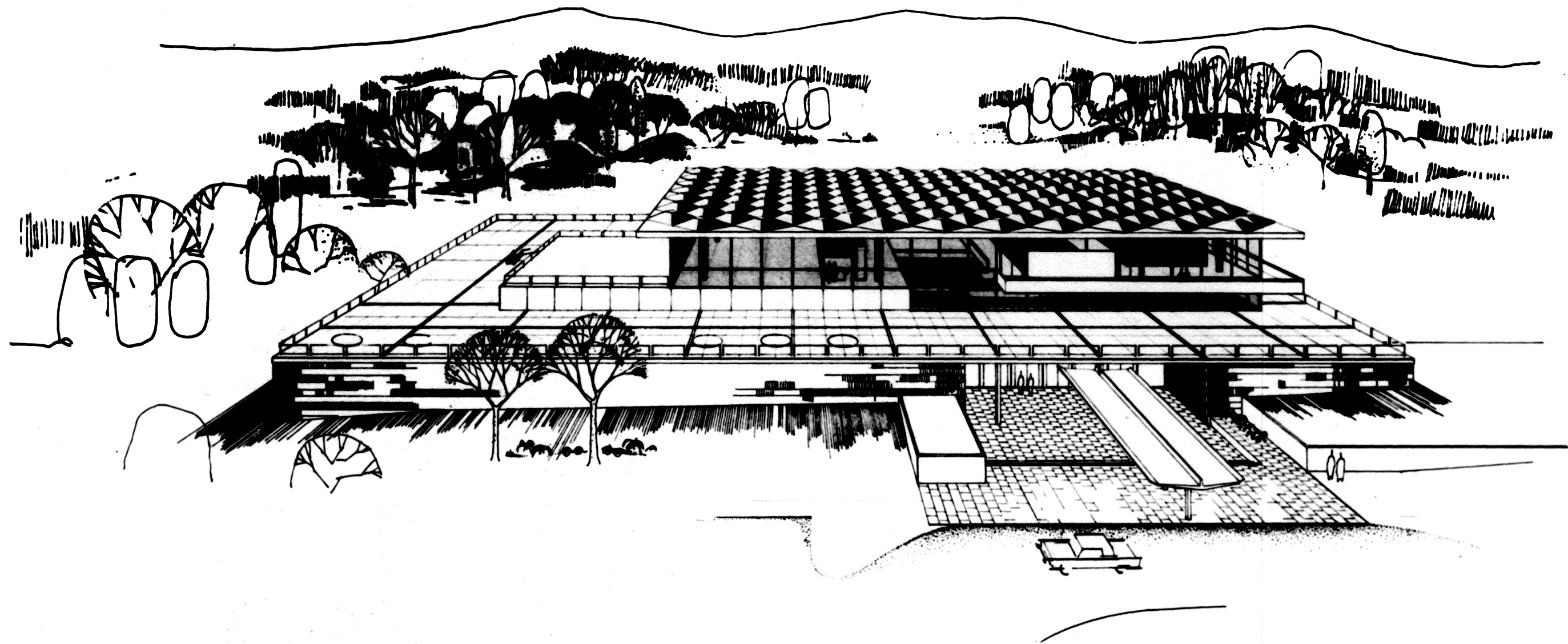
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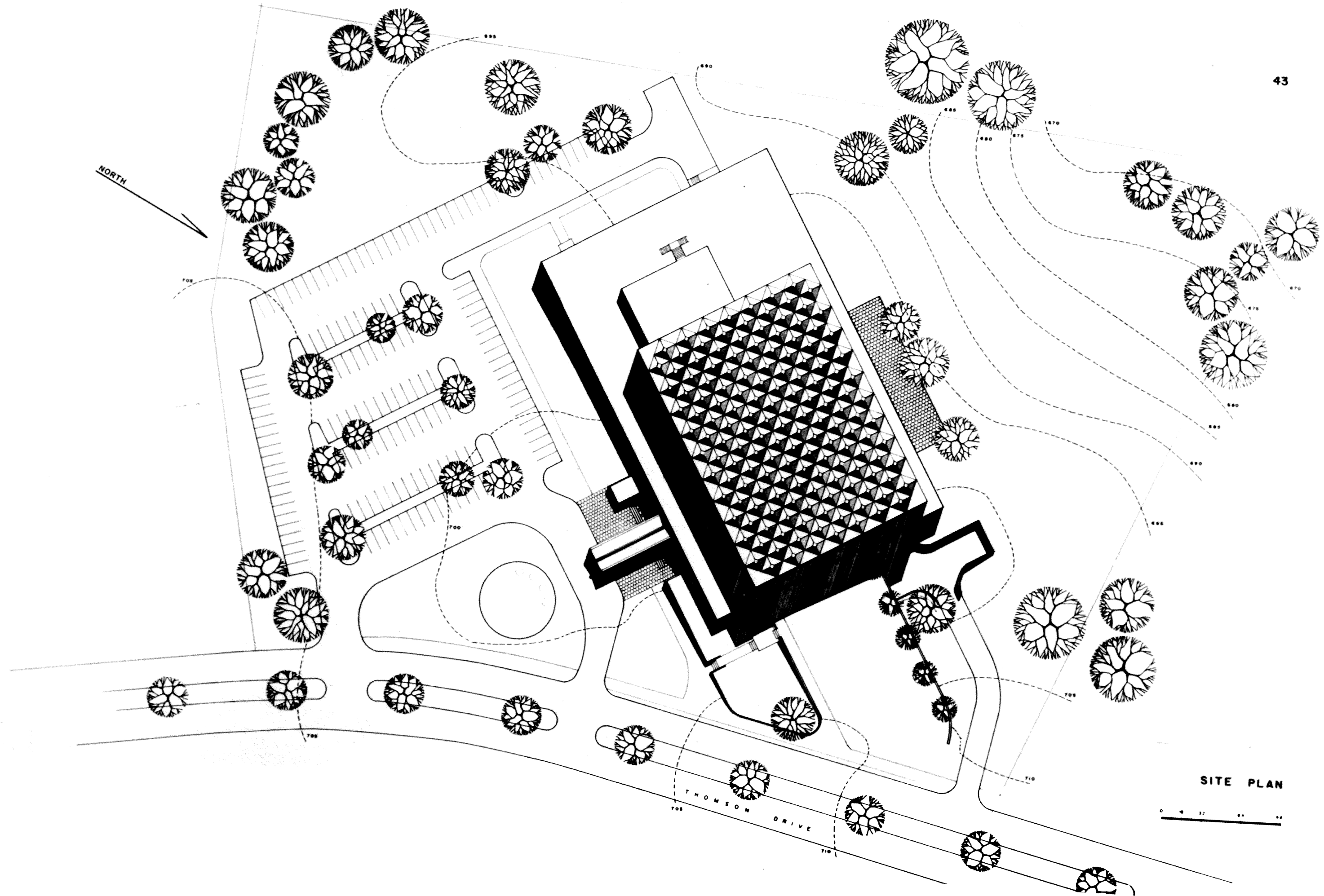
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SITE LOCATION MAP

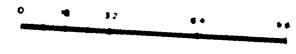
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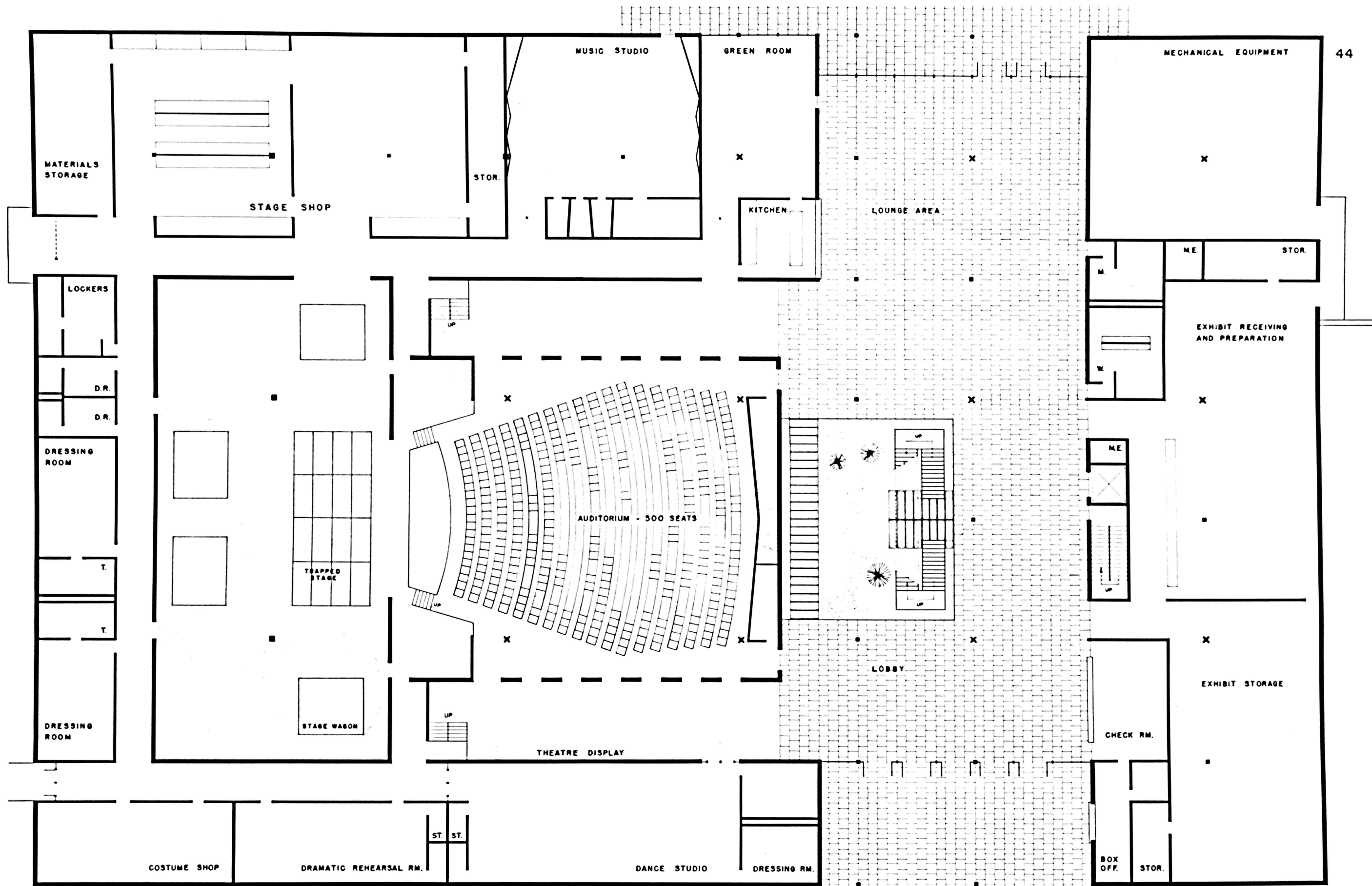


A FINE ARTS CENTER FOR LYNCHBURG, VIRGINIA



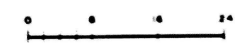
SITE PLAN

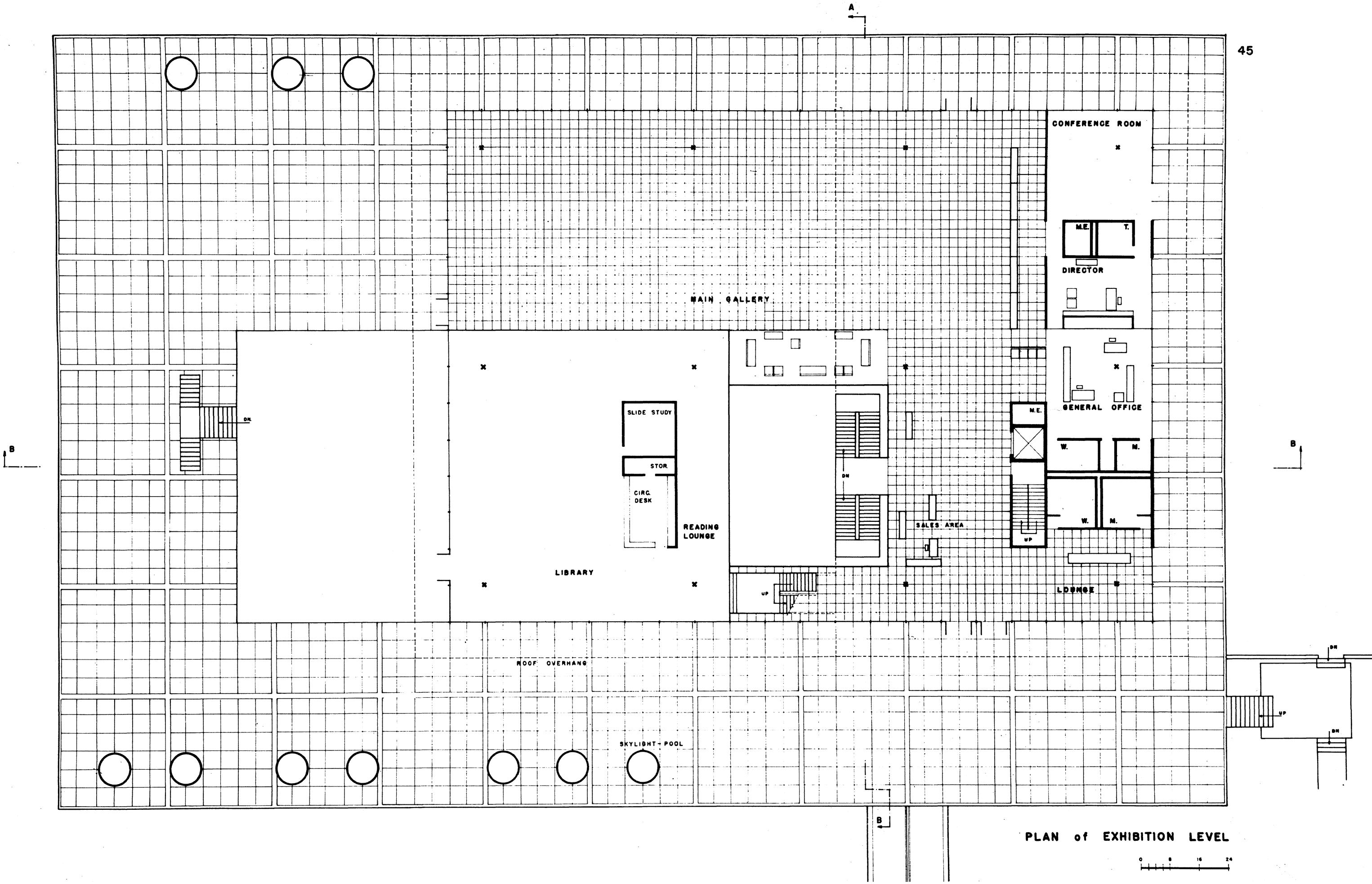




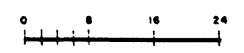
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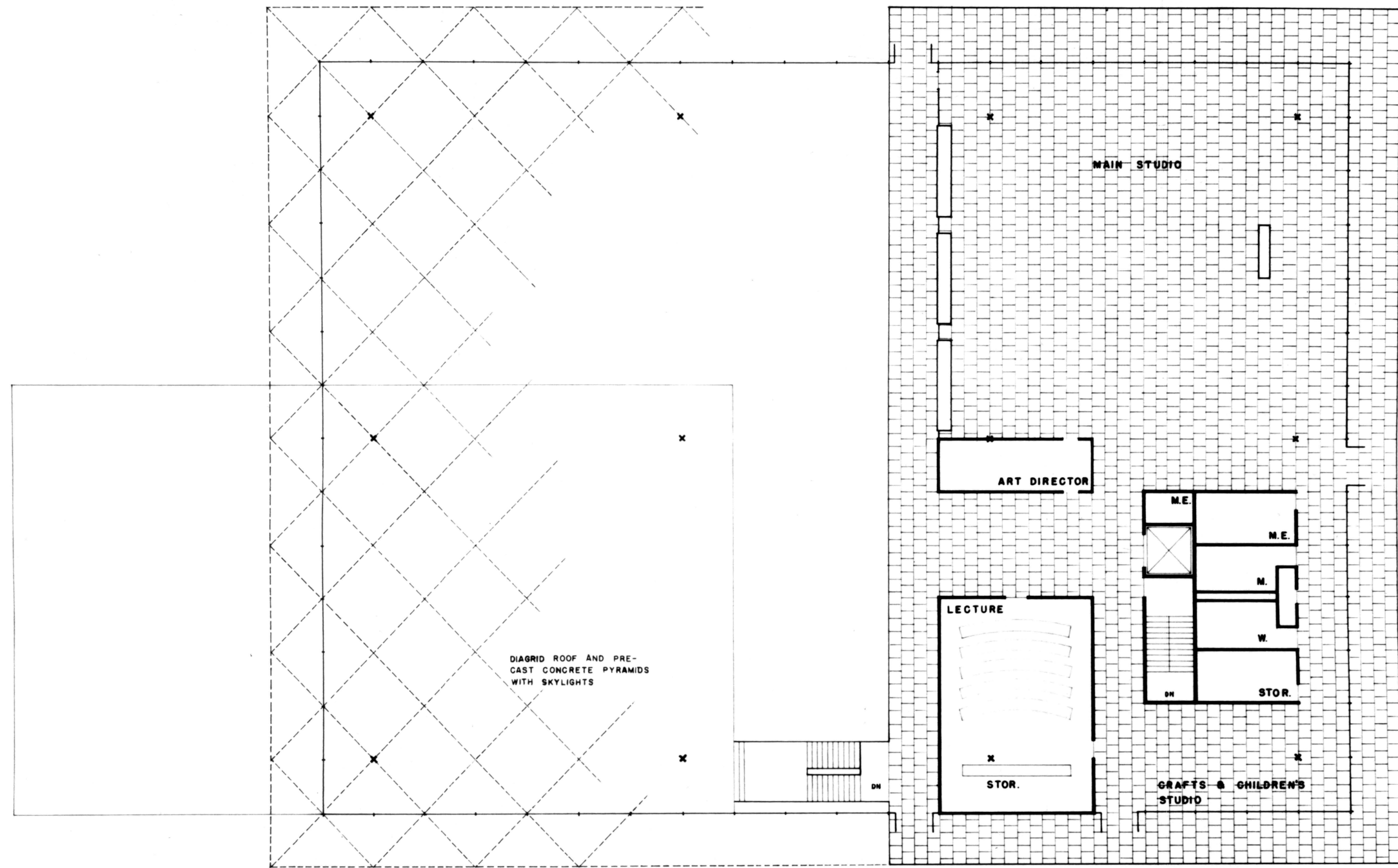
PLAN of THEATRE LEVEL





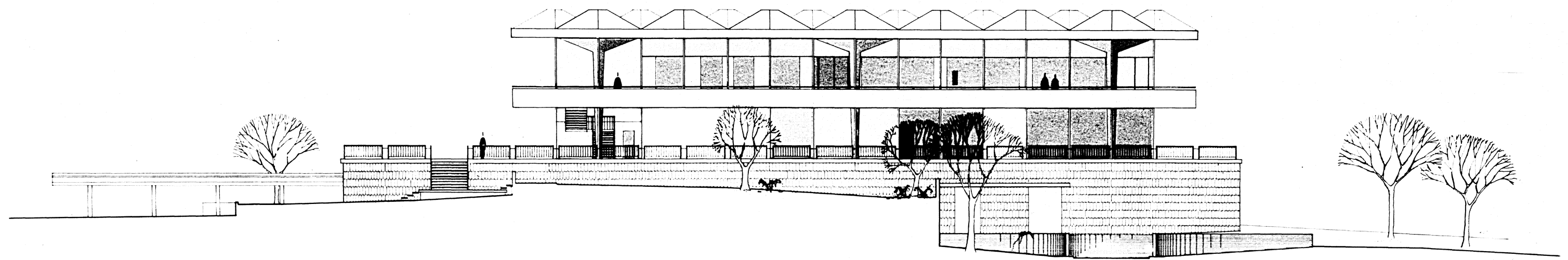
PLAN of EXHIBITION LEVEL



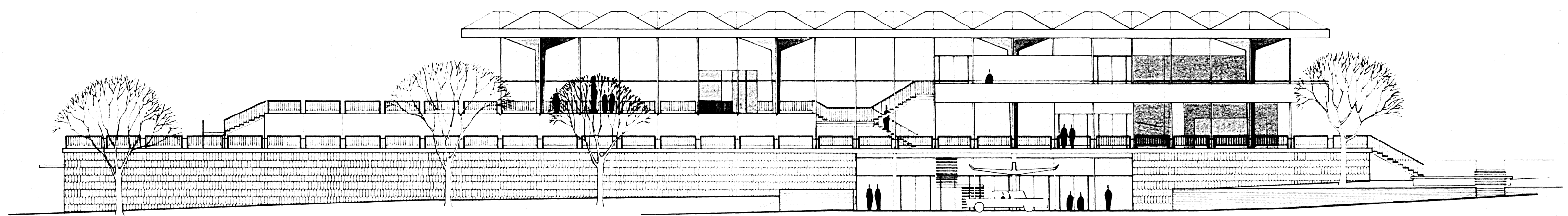


PLAN of STUDIO LEVEL

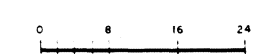


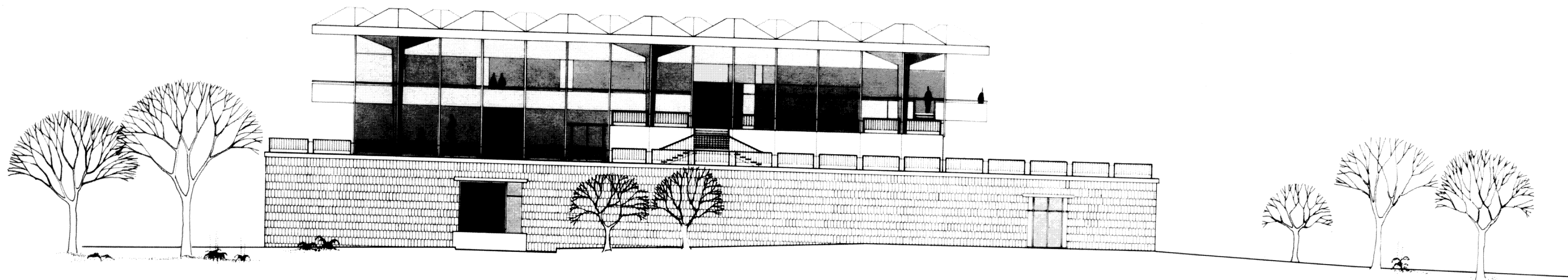


NORTHEAST ELEVATION

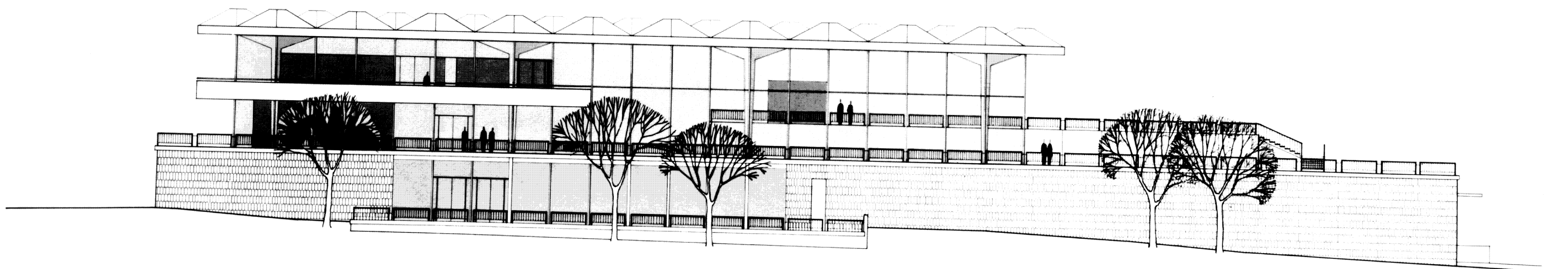


SOUTHEAST ELEVATION

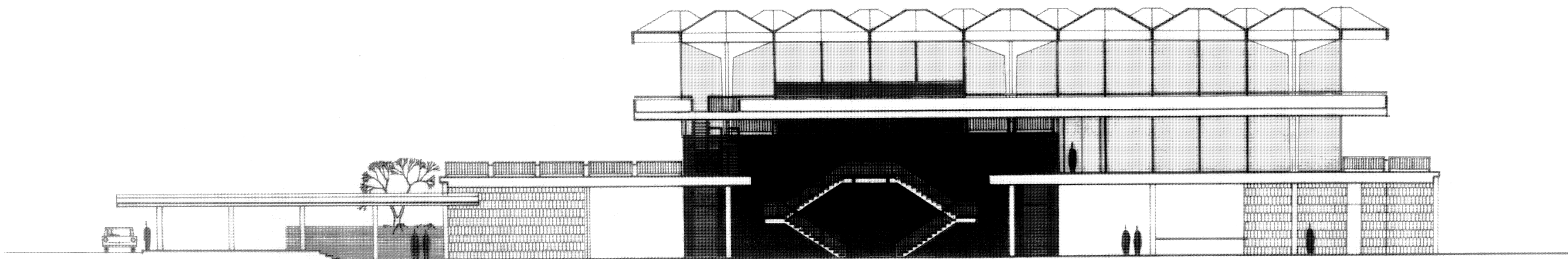




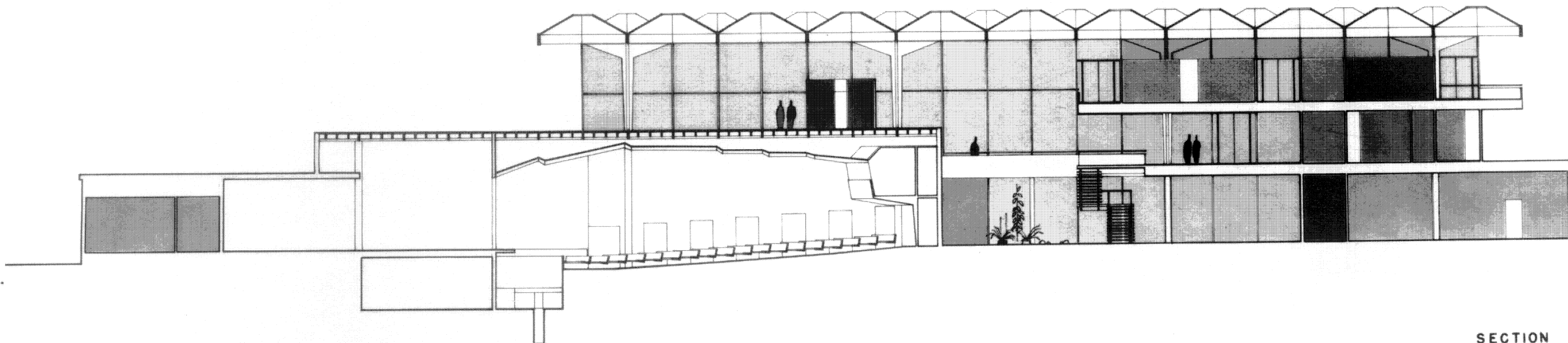
SOUTHWEST ELEVATION



NORTHWEST ELEVATION

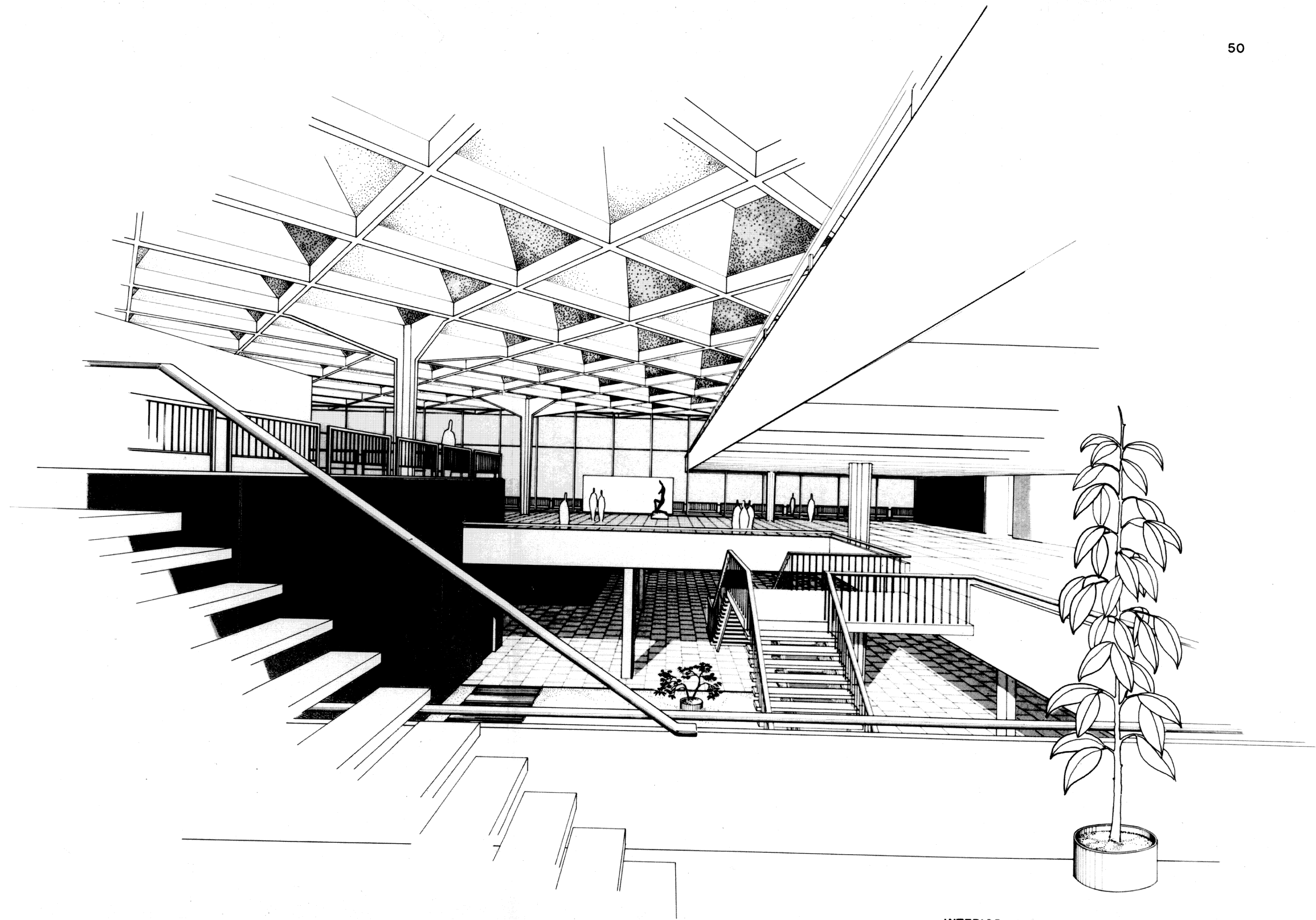


SECTION A-A

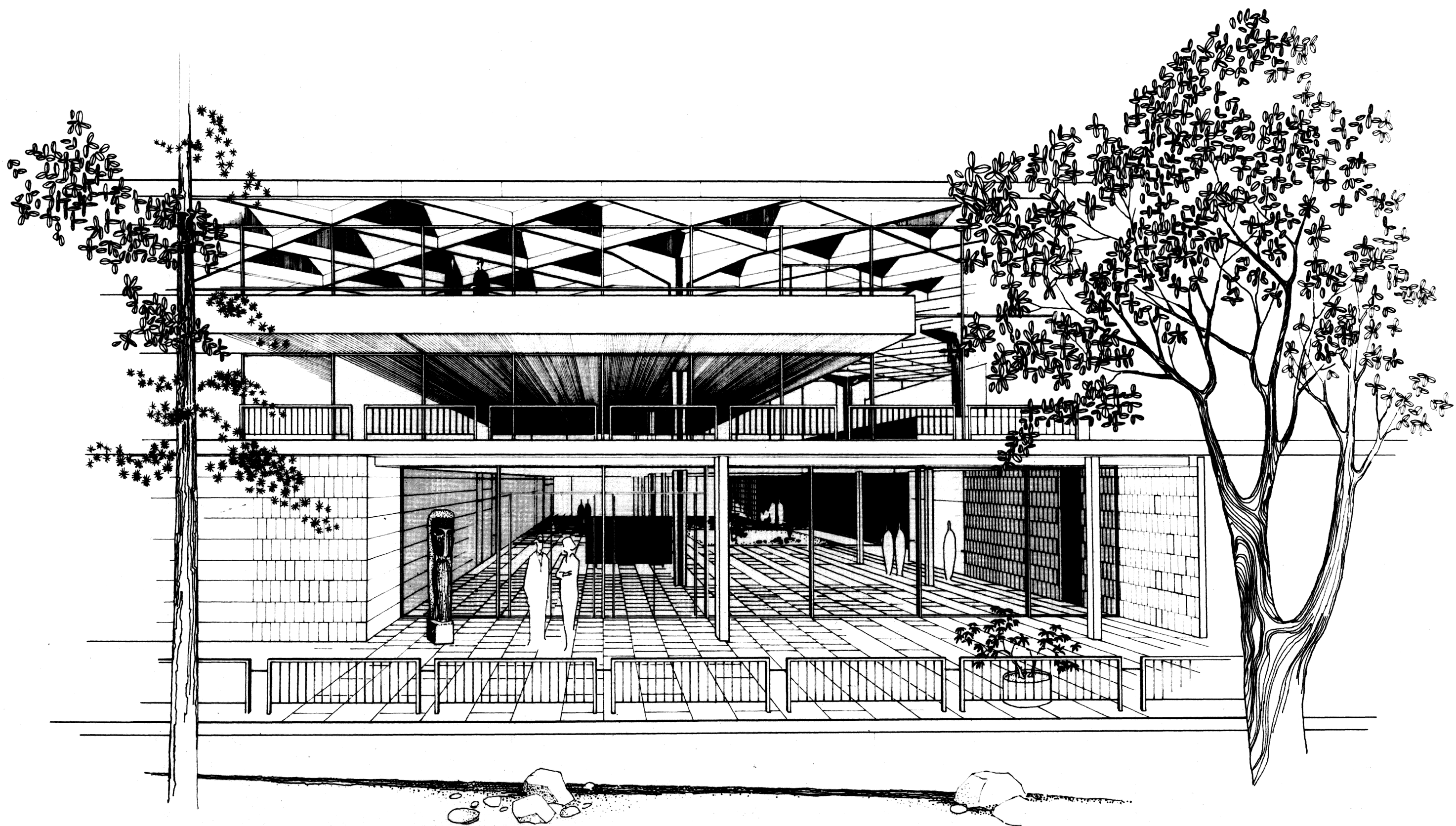


SECTION B-B





INTERIOR PERSPECTIVE



VIEW TOWARD LOBBY-LOUNGE of THEATRE

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VITA

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A FINE ARTS CENTER FOR LYNCHBURG, VIRGINIA

by Ernest Darrell Davis

Abstract of thesis submitted to the Graduate Faculty of the Virginia Polytechnic Institute in candidacy for the degree of MASTER OF SCIENCE in Architecture.

The purpose of this thesis is to investigate the factors which influence the design of a fine arts center and to formulate from the investigation an architectural expression which will embrace the thoughts, standards, and ideals of contemporary society.

Lynchburg was selected as the location for the thesis project because a new building has been proposed recently by the members of the Lynchburg Fine Arts Center to help meet the growing cultural needs of the community.

The investigation and analysis are concerned with the following:

1. The interaction between the arts and our society.
2. Existing and proposed cultural facilities for the people of Lynchburg.
3. Specific physical requirements for the proposed fine arts center.
4. Design considerations which are basic to satisfying the functional and technical requirements of the fine arts center.

The results of this study are expressed graphically in the thesis presentation drawings.