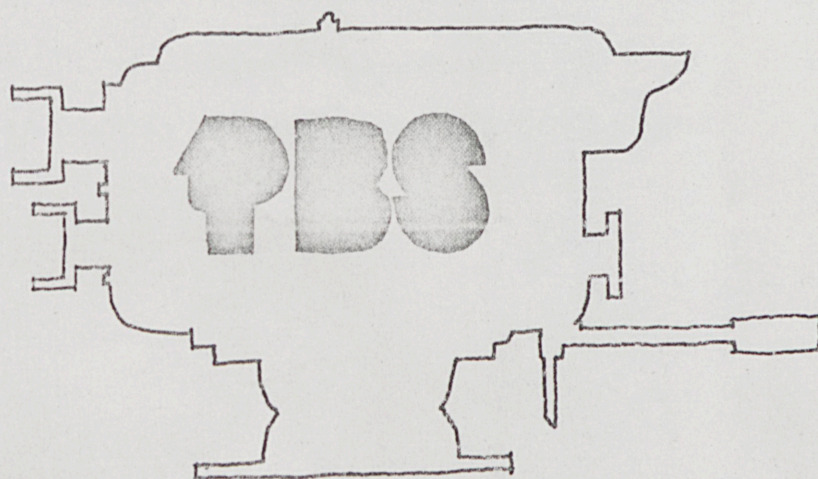


LIBRARY
Montana State University
BOZEMAN



montana center for public broadcasting

beaumont

1975

Submitted to the School of Architecture as partial fulfillment
of the requirements for the degree of Bachelor of Architecture
at Montana State University, Bozeman, Montana, June, 1975.

P378
.B 3835

~~920.6~~ ~~AA2540~~
~~M76~~
~~B384~~

special thanks to:

Dr. Ifan Payne, Professor, MSU School of Architecture
Mr. Kenneth Clark, Director, Montana Educational Television,
(KMPT)
Mr. Thomas Jenkins, Chief Engineer, KMPT

Without whom this project would not have been possible.

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INTRODUCTION

This thesis project resulted from two different stimuli. First, a philosophy about my design experiences that developed while in school, and second, an area of design (functionalism) I felt I would benefit greatly from but of which I had had limited experience.

Throughout my five years at this school, I have repeatedly seen (and admittedly used) design elements that I feel were somewhat "cliched" in the architectural field. These "cliques" seemed to pop up indirectly extensively in magazines, books, photographs, etc., and I felt had great influence, again indirectly, upon the architectural student. This while not necessarily being bad or negative, oftentimes became rather redundant. I felt a need to attempt working in an area of more "functionalistic" design, where perhaps more thought could be given such design elements. By working with a "functional" approach (in a broad sense), I hoped to see that the product could be good architecture, without "deadly" functionalism. The term "functional" (in the broad sense I use it) should not only deal with the workings of a building, but also the people within...a humanistic functionalism.

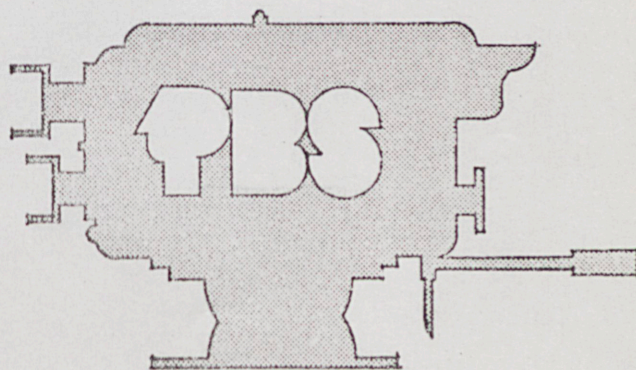
To deal with functionalism as I see it, I felt it would also be to my advantage to take on a project of which I had little knowledge. By taking this approach, I hoped to keep preconceived ideas to a minimum, thus leaving less room for "cliques."

THESIS STATEMENT: A DESIGN FOR A FACILITY WHICH
USES A TECHNICAL PROCESS (AT FIRST RELATIVELY
UNKNOWN TO THE DESIGNER) AND ITS WORKING EN-
VIRONMENT, DICTATES TO THE DESIGNER AN ADDED
EMPHASIS UPON FUNCTIONALISM. CRAIG BEAUMONT 1975

Montana center for
public broadcasting

Beaumont

1975



THESIS STATEMENT

A design for a facility which houses a technical process (at first relatively unknown to the designer) and its working environment, dictates to the designer an added emphasis upon functionalism.

The project chosen is a center for public broadcasting, housing a Public Broadcasting System (PBS) television outlet, and a National Public Radio (NPR) Station (both of which I had little knowledge). The facility houses radio and television production, relaying and administration.

The project was chosen in part because of the establishment of PBS (Educational Television) in Montana (particularly Bozeman). Working with the staff at Montana Educational Television (KMPT), the project became a theoretical solution for a facility for KMPT in a very real sense. The staff allowed me a great deal of their time, and were instrumental in "educating" me in radio and television and their workings.

In a sense, the programming stage became a crash educational phase. In addition to the help from the KMPT staff, I visited several large telecommunication centers in the Seattle and Spokane areas, talked and corresponded with several architects experienced in the field of TV and radio facility design, and read everything I could find on the subject. (A limited amount of research material is readily available.)

PUBLIC TELEVISION

Brief History:

- 1949 - FCC considering advising channels for non-commercial educational television
- 1951 - Educational TV channels established by FCC
- 1952 - 242 station channels set up for exclusive use of educational television

Ford Foundation created the Educational Television and Radio Center (later NET)
- 1953 - The nation's first educational TV license issued to U of Texas, Houston (KUHT)
- 1953-1961 - over 61 educational licenses granted by FCC
- 1962 - Congress passes the Educational Broadcasting Facilities Act of 1962, initially authorizing \$32 million for use nationally over a five year period
- By 1966 - over 125 non-commercial educational broadcasting stations on the air
- 1967 - Carnegie Commission on Educational Television reports, stimulating the Public Broadcasting Act of 1967, establishing 1.) \$38 million for construction of facilities across the country, and 2.) Establishing the Corporation for Public Broadcasting Service (CPB)
- 1969 - CPB with elected television representatives create the Public Broadcasting Service (PBS)
- 1973 - Three separate public television licensee groups merge to form a new, non-profit membership corporation retaining the name PBS¹

Explanation:

Public or educational broadcasting should be interpreted in the broadest possible sense. It has been generally agreed to include: formal and informal education, community service, cultural affairs, a public forum, a training laboratory, recreational service and minority programming.² Public broadcasting is much more than "television free of advertising," it is an alternative to commercial broadcasting. It reaches out to touch the widest portion of the nation's interest groups, regardless of size. Whether it be an opera by local residents or a national production dealing with automobile safety, public broadcasting is there for the people. Participation is the name of the game, whether watching, listening or acting.

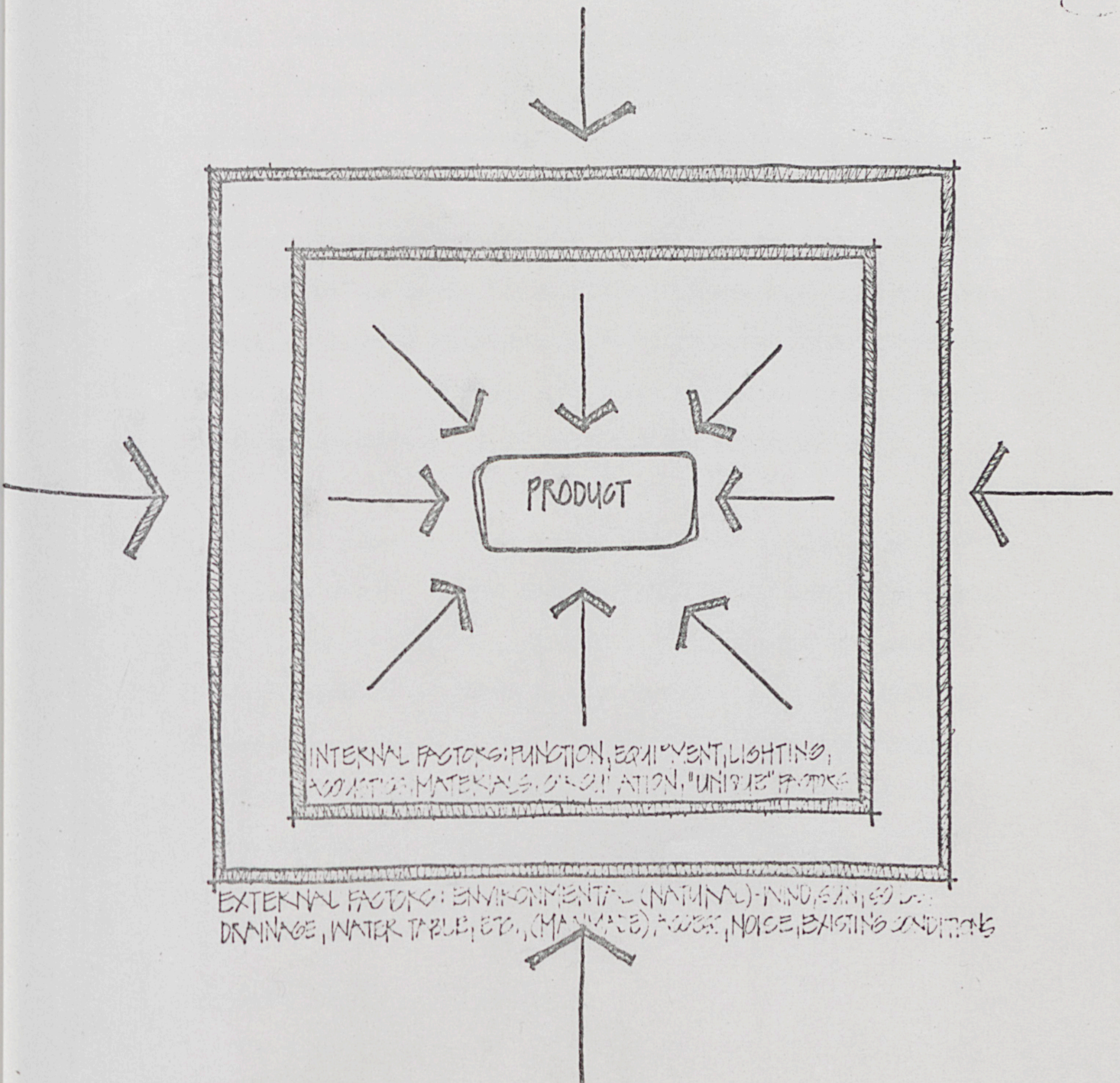
Public broadcasting receives its support from state and federal funding, grants from corporations and non-profit organizations, and from private contributions from the public in general. Figures by the A.C. Nielsen Company show the PBS evening programs are viewed in 27 million (40.7%) U.S. homes.³

In the 1973 Montana Legislature, a committee to study educational television was appointed. Montana, (one of two states without a PBS outlet) seemed assured to be the 49th state to have PBS. However, the 1975 Legislature discontinued funding and as of this writing, PBS in the form of KMPT-1975 appears dead, with the only surviving hope being private sponsorship to make it eligible for HEW funding. Had state funding continued, the project, as done in this thesis, would have been a possible reality in

in approximately ten years. Having lost state funding, Montana will probably be lucky to have a facility of this size in the next fifteen years.

Leaving the controversial political issues aside, it is important to reiterate at this point, a key principle in public broadcasting. PBS and NPR are for the people. They are supported by the people, watched and listened by the people and in most instances, are accessible for participation (from volunteers to executives) by the people. Public broadcasting is making the most of our most powerful mediums.

BUILDING WITHIN A BUILDING"



THE CONCEPT

Through the study of required and desired in a broadcasting facility, I came to the conclusion (surprisingly early in my study), that I was working with a "building within a building."

The building houses production facilities for television and radio (from sound studios to darkrooms to set construction areas), transmission equipment and administrative areas (offices, etc.,). This makes for a high degree of variation in physical, environmental and atmospheric needs. For instance, a television production studio has very critical sound and lighting requirements not found in any other part of the facility. Therefore, certain functions within the building are much more critical when natural and manmade environmental factors (affecting TV production studios) are accounted for. Some parts of the production areas therefore, become the "building within the building."

Another point that was heavily considered....The people working within this center are very creative, highly skilled professionals. I have attempted therefore, to work at this project with an attitude of creating areas and spaces conducive to helping all employees and volunteers to work at their optimum level. Admittedly, a very hard problem to work with or judge; I felt, nevertheless it fit into my definition of "functional", if it was to be regarded in the broadest sense of the word.

"The Building Within a Building"

The concept was approached in two manners; the exterior and the interior. Sound studios for both radio and television

require a site that isn't overly noisy (See site section) first of all. After such a site is located, there will still be a concern for external noise protection in the studios. The problem was dealt with by building the less "noise-critical" areas around the noise sensitive areas. This literally makes a building within a building for acoustic purposes. The exterior offices, lounge, etc., act as a "sound-lock" for the studios. This, together with putting part of the production below grade, solves the problem of unwanted light transmission. Light is available for office and lounge areas, where it is more desirable, but is cut off before it reaches studio areas. This then appears to be the logical and most efficient means of protecting studio (light and sound) space.

The interior approach puts the television studios at the center of the building, since most functions have a need for accessibility to the television studios (as well as radio studios, which work off the same access circulation routes.) The large area of the television studios and the use of concrete walls (for acoustic protection from external sources) make for a method of structuring the "outer" building from the concrete walls of the TV studios.

The use of wood for the principle material for the "outer" building, and concrete for the "inner" building (together with its higher walls) accentuates the two building concept. An attempt to accentuate this even further is made by "cocking" the outer building at an angle to the studios. This makes for large open interior areas serving as flexible areas for secretaries and the large number of volunteers working within the center, for whom

individual offices become unfeasible. These flexible areas allow for a great deal of interaction among workers (employed and volunteers), important in a center such as this.

While being less complex, the radio production area also demands a "building within a building." Due to acoustic and functional requirements, in plan the "breaks into" the TV administrative area (which contrasts the studios by being "cocked"), and "complements" the studio area by following its general shape. Thus, while keeping within functional parameters, the radio area identifies within the building as having a different function. In a sense, the radio area begins to be "a building within a building within a building."

In concluding, with the taller heights of the studios, contrasting shapes and differing materials, the "building within a building" concept becomes evident both in interior workings and exterior visual experience.

In attempting to work with an architectural solution affecting people's work levels within the center, I chose to approach it through two directions: environmentally and more specifically, spacially.

Spacially, the areas dropped in height from circulation areas (at fourteen feet) to personal offices (8 feet), with flexible/interaction areas between these two areas. The rationale:
Circulation Area-larger number of people are in this area at different times. The high space reflects the informality of the area. Also, functionally, higher space needed for moving of sets, equipment, etc. Large parts of this are skylighted, so high space

effect is increased, and circulation marked by this.

Flexible/Interaction Area (10-14 feet)-large numbers of people working in this area, and a great deal of activity. These areas are not so intimate, but begin to be more so than circulation. The higher spaces eliminate claustrophobic effect with large numbers of people, and stresses flexibility.

Personal Offices-These areas become much more intimate and private. The scale of the spaces reflect this.

Summing up, the higher spaciality reflects less formal, "looser" atmosphere, and the lower spaces, a more intimate setting.

* A note about the "flexible" areas. As mentioned earlier, these spaces offer an interaction area for the staff, as well as a work area for volunteers and secretaries. Each volunteer and secretary would have his/her desk and space for their own micro-environment (where tackboard, partitions, etc. may be erected). The space would be loosely structured, and appear as the flexible space it is.

Environmentally, I approached the facility in two ways: the use of natural light wherever possible, and the use of natural materials and elements.

In an office situation, proximity to natural light is preferred to any other convenience.⁴ With this in mind, I attempted to allow natural light (with the use of skylights, windows and clerestory) in every area that will tolerate it (there are a large number of areas, i.e. master control, editing, studios, that require a high degree of exacting artificial light variation and

will not tolerate the use of natural light). Most of these areas (tolerating natural light) are on the second level, including administrative areas, lounge/interaction, set construction, and circulation. Areas not tolerating natural light were programmed for lower level use.

Because much of the work within this center is done under "artificial" conditions (lighting, sound, production), and the use of concrete for the central (and very massive) area, I felt the need for the use of natural materials wherever possible. The building surrounding the concrete studios is a wood frame building (with lower level being below grade five feet, and "birmed up" with earth for five feet). The structure is basically wood (exposed). In addition, there are a large number of planted areas (formal and non-formal). These natural elements are used as humanizing elements and for environmental quality. They are intended to ease a person out of the artificial world of the studios, and into the real, less intense atmosphere of the rest of the center.

Conceptually, I have attempted to keep within the theme of functionalism and yet humanize the spaces within the center to a point where they will begin to motivate the user of the facility to his maximum performance level. To sum up this second portion of the concept, I have attempted to bring to the activity, a scale suitable for that activity (keeping within functional parameters) with the use of environment, spaciality, material and environmental quality controls.

THE PROJECT

The Center as a Base

The Center for Public Broadcasting proposed within this thesis would be a base for all Public Broadcast facilities in the state. The first transmitter site would be on XL Heights in Butte, Montana, with an eventual second transmitter in Billings, Montana. Sometime in the future, stations would probably operate out of Missoula and Billings (with the Bozeman facility remaining the base). Various National Public Radio outlets station would probably also arise, probably in larger urban areas and universities and colleges (outlets exist now in Missoula, Bozeman, Helena, Butte and Billings). These would also base at the center in Bozeman.

At the present time, PBS service is only available to Montanans by cable television service from surrounding states. At the writing of this text, there are at least three productions about Montana and its people, by out-of-state PBS licensees, in the working stages. With the advent of a Montana Center for Public Broadcasting, productions in Montana would be handled by Montana PBS. These productions would be classified into two broad categories:

- 1.) "In-House" productions - These productions would be made in the studios of the center (two TV production studios and two radio studios, with room allocated for one more). Productions might include, for example, local theatrical groups and singing groups, agricultural education programs, and local political roundtables.

2.) Remote-unit productions - These productions would be filmed "on the spot" with the aid of a remote unit vehicle, housing the necessary production equipment to get the live action on film. Productions might include news reports, human interest programming and documentaries.

In addition to local productions, regular programming brought through national PBS programming (such as "Sesame Street" and "Electric Company") is aired throughout the day and evening, keeping what would probably be an 18-hour broadcasting day, seven days a week (perhaps 24-hour for radio.)

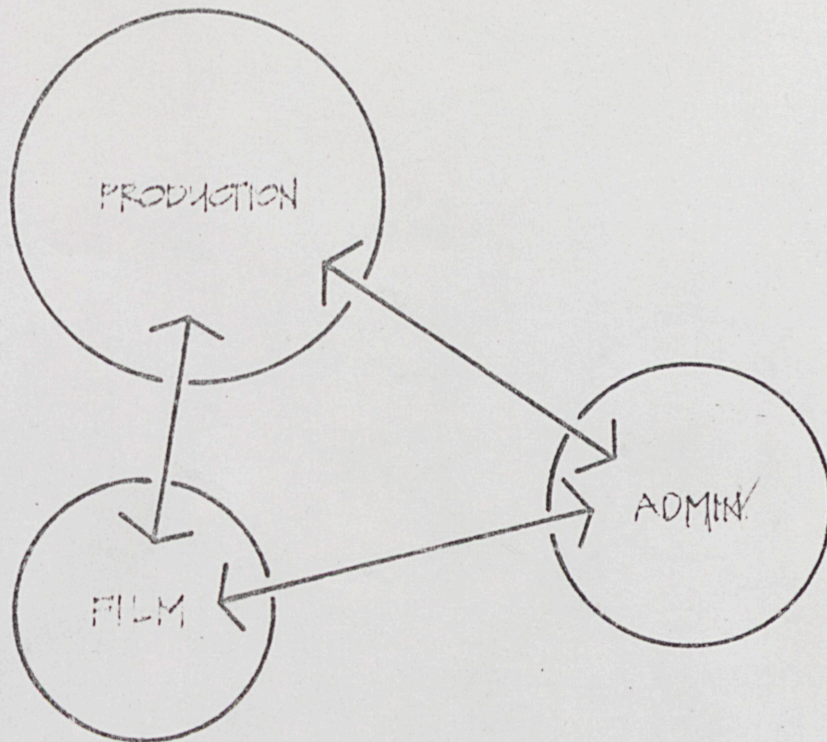
All the programming therefore is dependent upon the production and administrative facilities of both the radio and television master control (which keeps the picture on the air) will be in operation for a minimum of 18 hours of scheduled time. Obviously, the functions in the amount of time involved make for a rather complex yet exciting atmosphere.

The functioning center:

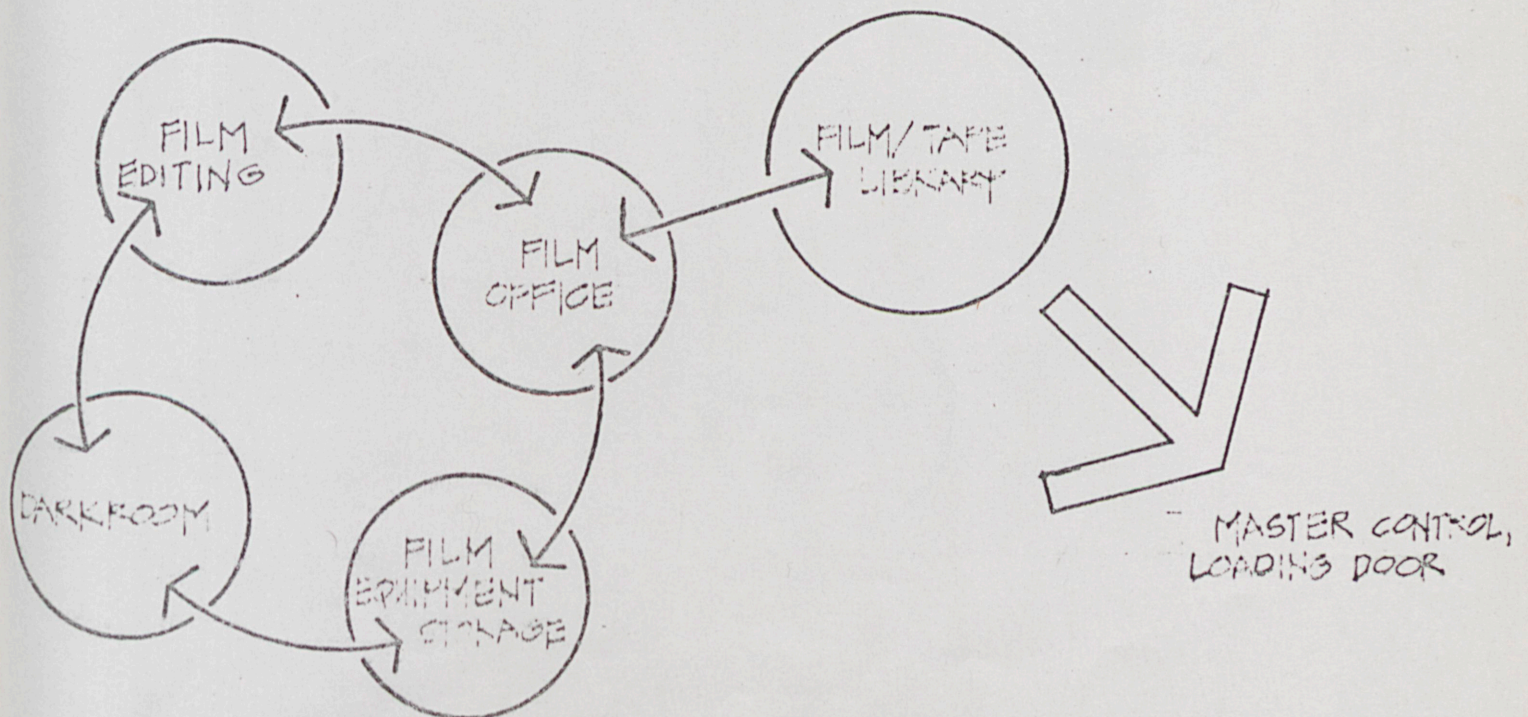
In dealing with the functional make-up of the facility, I first broke down the radio and television functions. Though similar in some respects, they have little in common when high degrees of tolerability are confronted. For example, the sound requirements for a television studio, while quite critical, are somewhat less critical for a radio studio. Therefore, I will work with the two different categories.

RELATIONSHIPS

BASIC TELEVISION:

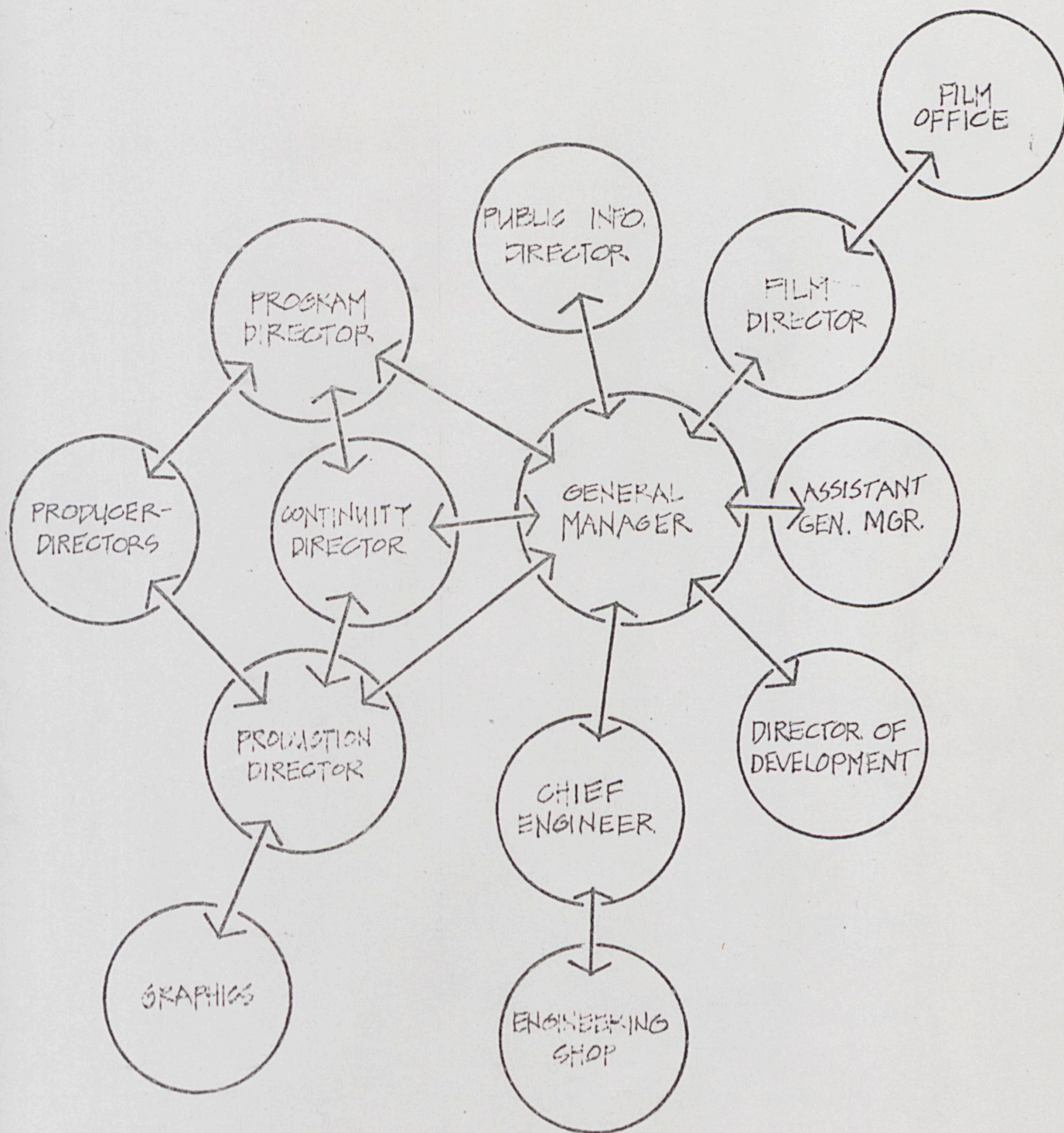


FILM BREAKDOWN:



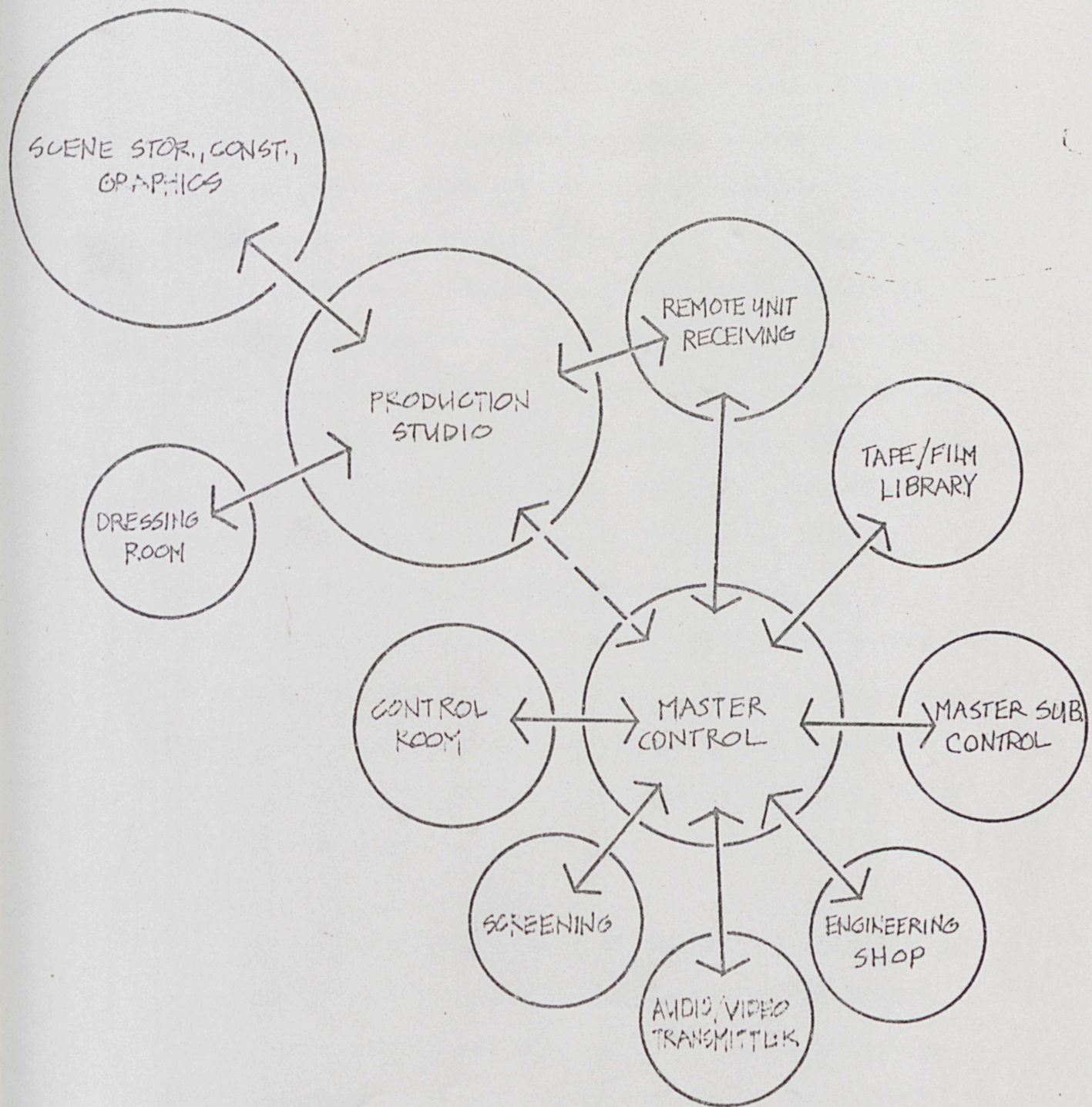
RELATIONSHIPS

ADMINISTRATIVE BREAKDOWN



RELATIONSHIPS

PRODUCTION BREAKDOWN



Television:

The television area breaks down into three different, yet interlocking areas: film department, production, and administration.

Film Department: The film department works very closely with the production people. All darkroom work is obviously done in this area. Editing (in conjunction with producer/directors, production manager and continuity director) is done in this area. All initial review of filmed material will usually be done in this area. The department is headed by the film director, and relies heavily upon volunteer help. In addition to darkroom and editing responsibilities, the film department is responsible for cataloging and filing all video-tape, slides and other filmed material in the film and tape library. Therefore, it works closely with the people in master control.

It is important to note that though the television section of the facility is rigidly divided into three distinct areas by definition, all three areas function together as one large unit. Without the active interaction of the three into one, the center cannot operate effectively.

Production: While in a sense concerning most all of the people within the center, the production area is centered around several specific functions. The three most important functions being the production studios, master control, and to a somewhat lesser degree, scene construction, storage and graphics. The production studios of course are where "in-house" programming

originates. Crucial links (though not always direct), are master control (where programming is taped or sent out over the "wires"; the "guts" of the programming origination), control rooms (one for each studio, making necessary video and audio adjustments for an acceptable program), remote unit (a control booth on wheels) and set construction and storage (where necessary sets and flats originate). The people involved include producer/directors, sound people, camera men, actors, singers, etc. The production studio gives the center a reason for being. Without production facilities, the building would be a simple relay station.

Master control, as mentioned earlier, is the heart of programming. Housed within this area are video-tape recorders, (for taping shows for future playback), telecine machines (for broadcasting slide material, motion picture and other films besides video-tape) and the central switching console (where the final picture is sent out over the "line"). This room is manned for the entire time the facility is on the air. Functions related are the remote unit, screening, transmitters, engineering, etc. (see sheet 15) Personnel involved include production manager, program director, continuity director, producer/directors, various technicians to run equipment, etc.

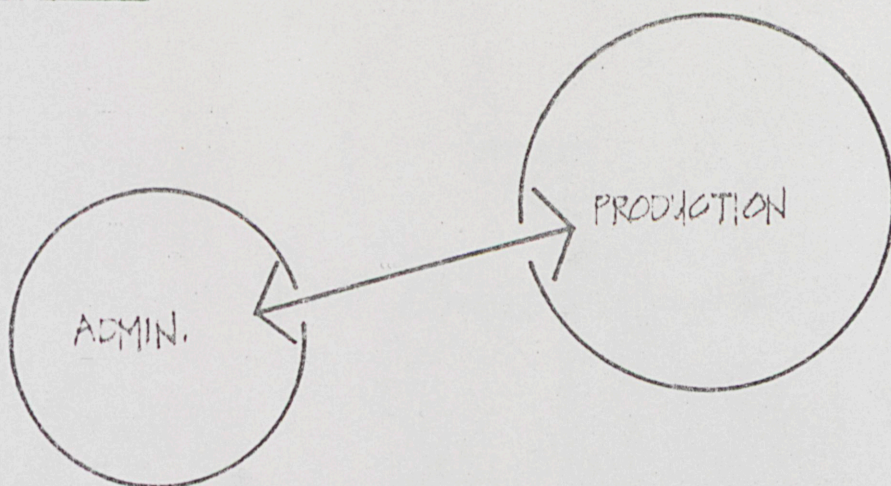
Set construction and storage is self explanatory. It does work closely with the graphics department, which in turn works with the production manager, continuity director, producer/directors and writers.

Administration: The main administrative people are the

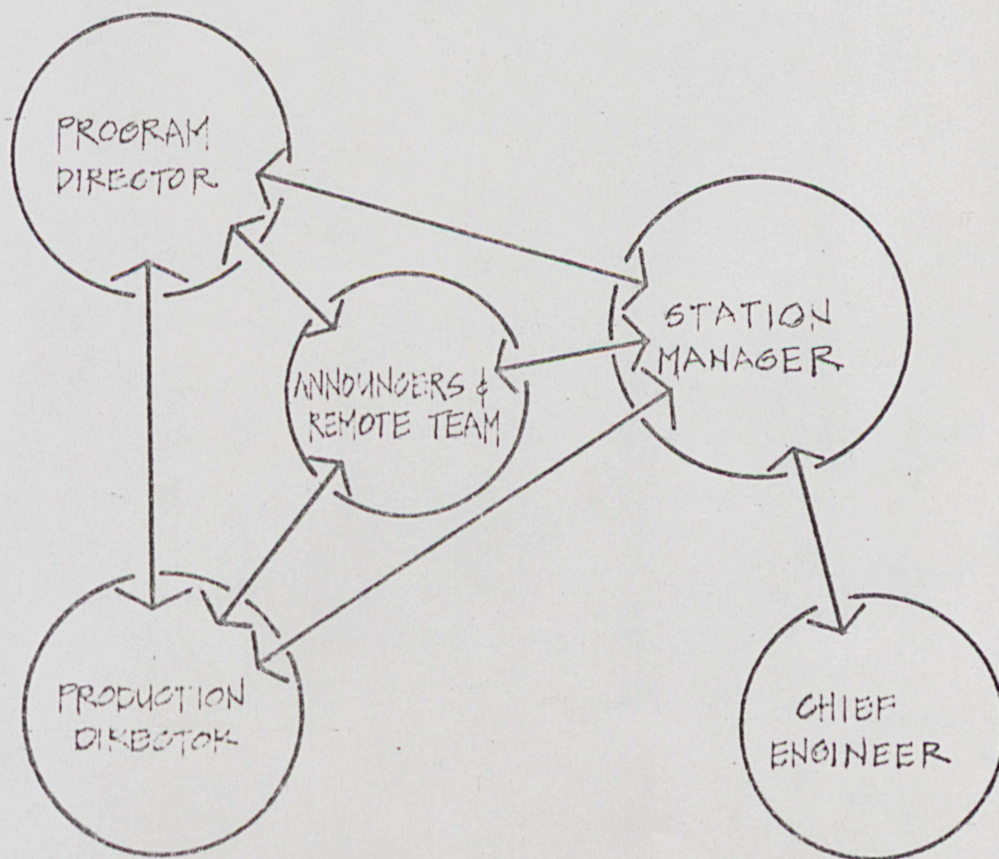
General Manager and Assistant General Manager, who oversee the operation of the entire center, Director of Development, who raises money and is the finance person of the center, and the Public Relations Director. Working between this and the production areas, are the Production Manager, Program Director and Continuity Director. These people hold semi-administrative posts. The Administrative area, as expected, is composed of mainly offices, with areas for secretaries and volunteer workers (who are usually numerous in a facility such as this. In addition, a conference and screening area is necessary in this area. (Please note breakdown of areas as to acoustic, lighting, equipment requirements, etc.) listed later in the text.

RELATIONSHIPS

BASIC RADIO:

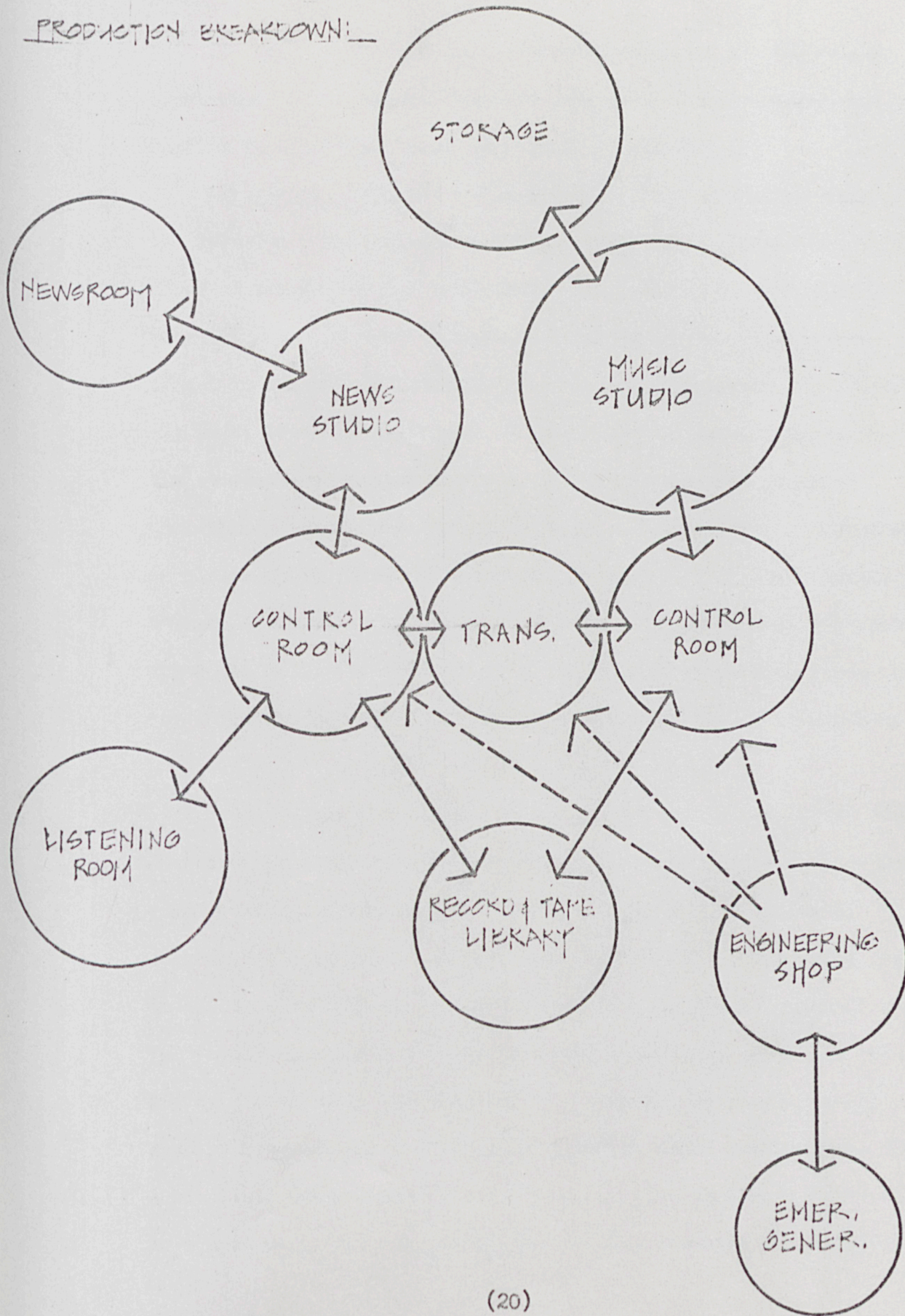


ADMINISTRATIVE BREAKDOWN



RELATIONSHIPS

PRODUCTION BREAKDOWN:



Radio:

The radio breakdown is somewhat the same as the television breakdown. It is broken down into areas of administration and production (a film department obviously not needed).

Administrative: The radio administration resembles that of the television only somewhat simplified. The station manager is the chief administrator (of the radio department). He works in a capacity equal to that of say the director of development mentioned in the TV administration section of this text. He is working under the General Manager of the Center. Working in an administrative/production sense are the radio program director, production manager and announcers/remote team. The chief engineer is also working "between" these two areas. Again, these administrative areas are composed of offices, with additional "flexible" space for volunteer workers. The radio administration shares the conference/screening area with their counterparts in television.

Production: The control rooms (2) and their respective studios are the major areas of consideration. The individual control room actually serves two functions, making it a "mini-master control." It of course is the control for productions being staged in either the music or the interview studio. The producer/director involved controls the proper audio functions. When not producing programming, the control room is used for playing music, special programming or controlling program audio requirements for productions originating in other places. The equipment involved is a main audio console, cartridge and tape recorders, and record

turntables.

The sound studios are basically open, flexible, acoustically treated spaces used for producing local programming. A music studio and interview studio are provided (with the main difference being in size). While taping of productions may be occurring in one studio and control room, the other control room may be used for live broadcasting. In addition to the control rooms and studios, a space is provided for screening and listening of new material. Together with a large open storage space, this listening room will serve as a future studio/control room combination serving future expansion.

A record/tape library and news room also work in very closely to the control rooms for easy access to news and additional sound material. An engineering shop and a miscellaneous storage space "round-out" the production end of the radio facility.

Again, while these functions can be defined separately as two divisions, they must interact as one for smooth, efficient production.

THE SITE

Two main criteria were involved in choosing the site for this facility. One, the site had to be in a rather quiet area, and two, the site had to be readily accessible to the public.

The site chosen on North 20th Avenue fulfilled the first requirement rather easily. It is on the boundary of a B-2 commercial district, bordering a park and residential area. Commercial neighbors cause no extreme noise problems. Only slight traffic noise problems from Main Street exist and are solved by the internal workings of the facility.

The site, in meeting the second requirement, is of easy access for public participation. Being only a block off Main Street, readily visible, and within easy reach from the interstate highway makes the Center totally accessible to both in-town and out-of-town visitors. SEE SITE SHEETS

Another requirement for siting of the Center, was the proximity to the KBMN transmitting tower. (The television and FM radio signal would be "shot" from this tower.) The biggest requirement is that nothing breaks the path of the signal from the facility to the tower. No problem exists at the present time.

As noted on the site sheets following, wind, sun and drainage cause no major problems on the site. The water table in this area is rather erratic. However, after conferring with the surrounding neighbors, Mr. Bill Grabow, Architect of two of the neighbors buildings, and the city engineer, it was concluded that in the immediate area, no problem exists. The foundation material is a gravel base,

causing no problems. The gas, water and electricity run up North 20th Avenue. No storm sewer exists on North 20th at this time. Storm drainage would be to a ditch, immediately east of the site.

- RESIDENTIAL, PUBLIC USE

B-2

GALLATIN COUNTY

FAIR GROUNDS

SUNSET HILLS
CEMETERY

MONTANA STATE
UNIVERSITY

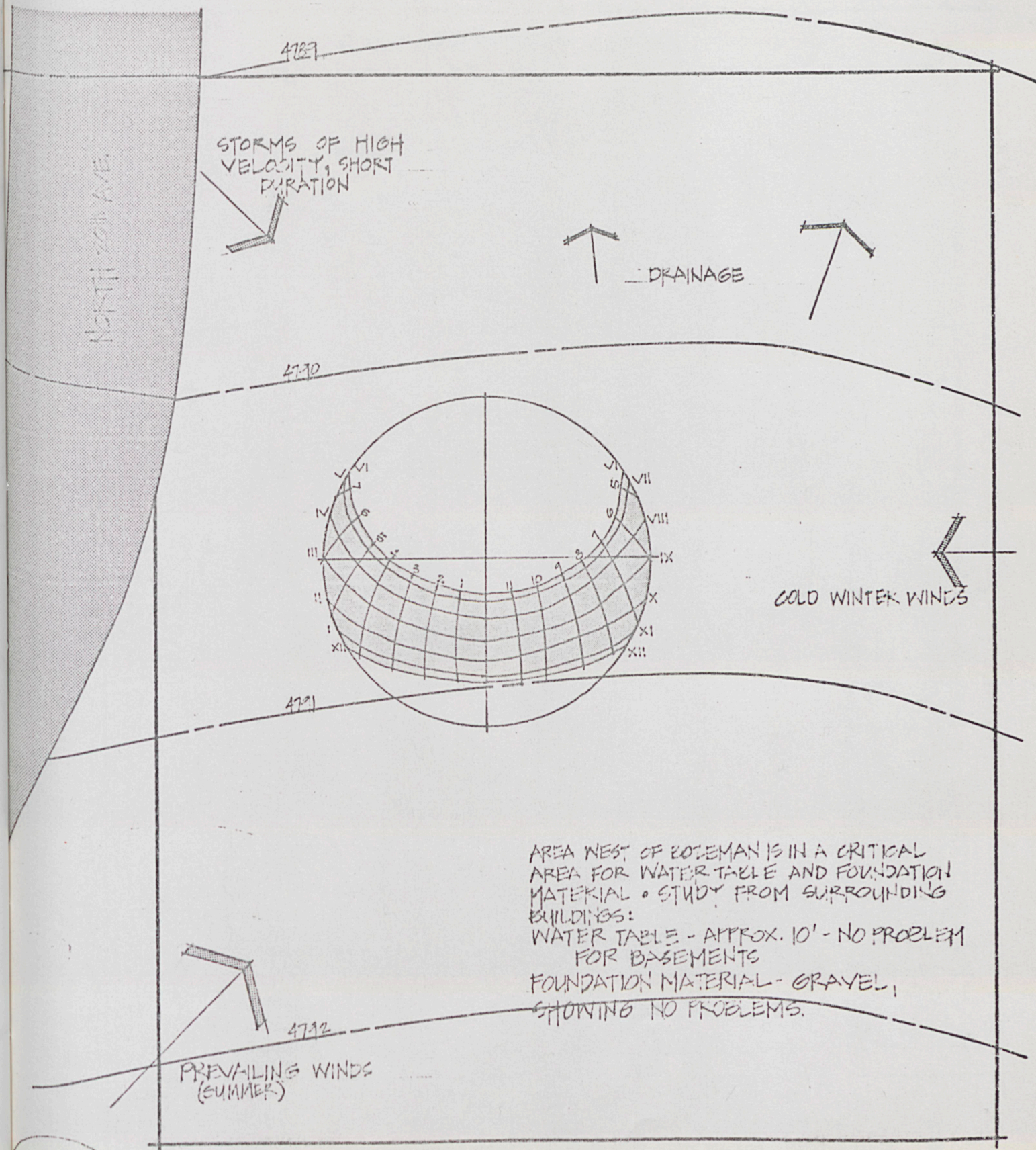
RENTINGTON
ADDITION

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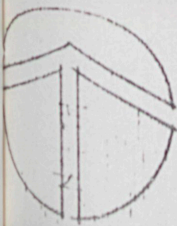
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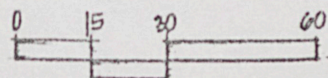
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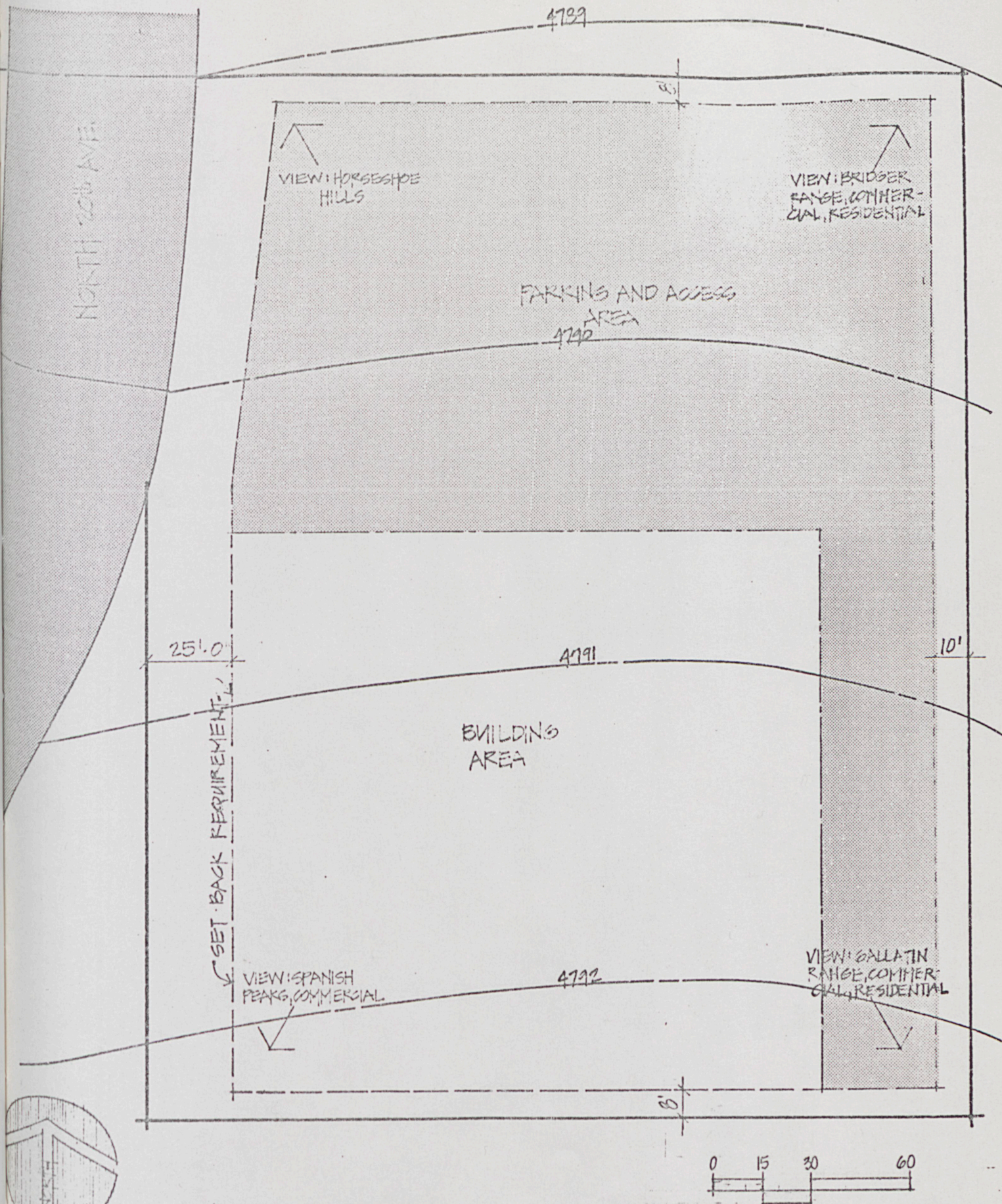
AREA WEST OF ROSEMAN IS IN A CRITICAL
 AREA FOR WATER TABLE AND FOUNDATION
 MATERIAL. STUDY FROM SURROUNDING
 BUILDINGS:
 WATER TABLE - APPROX. 10' - NO PROBLEM
 FOR BASEMENTS
 FOUNDATION MATERIAL - GRAVEL,
 SHOWING NO PROBLEMS.



(26)



SOME SLIGHT SOUND
 PROBLEM FROM MAIN ST.



SPACE CONTROL ROOM (2)

FUNCTION DIRECTION & CONTROL OF VIDEO, AUDIO & EDITING FOR TELEVISION PRODUCTION. POST-PRODUCTION EDITING & SOUND MIXING CONTROL, MULTIPLE SOURCE ON-AIR PROGRAMS.

EQUIPMENT SWITCHING CONSOLE, AUDIO CONSOLE, MONITORS, DIRECTOR'S DESK

SPACE REQUIREMENTS

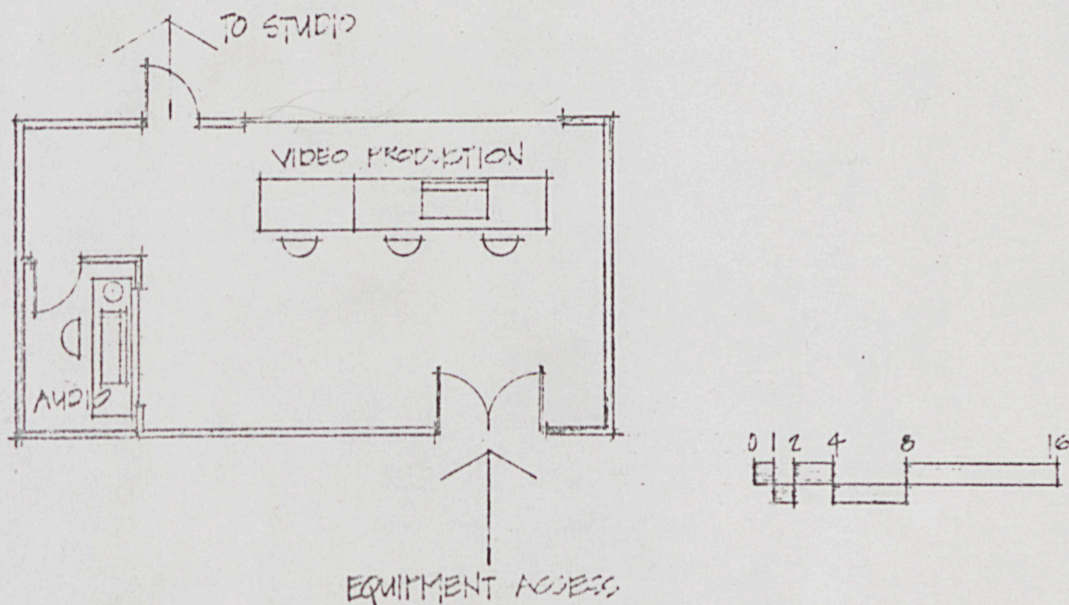
AREA 500 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 10 f.c. - 100 f.c. USE OF DIMMER. LOW LIGHT FOR WATCHING STUDIOS & MONITORS. ADDITIONAL LIGHTING FOR SOUNDMAN.

ACOUSTICS VERY QUIET BACKGROUND LEVEL, 20-30 dB, VERY LOW REVERBERATION, 0.5 SEC., HIGH ABSORPTION

MATERIALS CEILING-ACOUSTIC TILE, FABRIC COVERED CEILING BOARD, FLOOR-TILE, CARPET. WALLS-ACOUSTIC METAL PANELS, VINYL PANELS, FABRIC PANELS

SCHEMATIC LAYOUT



ADDITIONAL NOTES ACCESS TO STUDIO THROUGH "SOUND-LOOK" INCLUDES AUDIO Booth W/ VISION PANEL TO STUDIO.

SPACE MASTER CONTROL

FUNCTION CENTRAL CONTROL & SWITCHING AREA FOR DISTRIBUTION
OF TV SIGNAL

EQUIPMENT SWITCHING CONSOLE, DIRECTOR'S DESK, VIDEO TAPE
RECORDERS (VTR), TELECINE, AUDIO CONSOLE

SPACE REQUIREMENTS

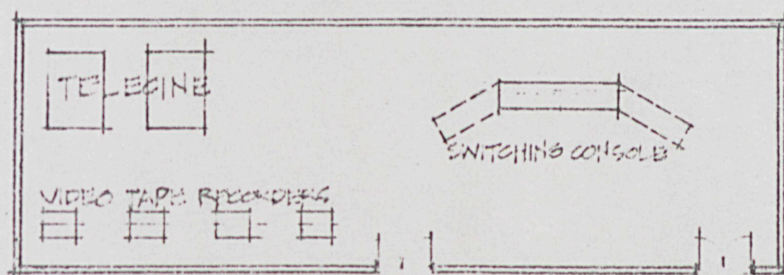
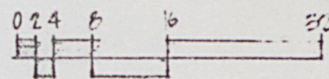
AREA 2000 SQ. FT.
CLG. HT. 8'-0"

LIGHTING CONTROLLED LIGHTING TO AVOID REFLECTIONS FROM
TELEVISION MONITORS, ILL. LEVEL: 10-100 f.c. (HIGHER LEVEL FOR EQUIP. OPERATION)

ACOUSTICS QUIET BACKGROUND LEVEL, 33-47 dB, LOW REVERBERATION, 1 SEC.,
MODERATE ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD.; FLOOR - TILE, CONCRETE,
WALLS - ACOUSTIC METAL PANELS, VINYL PANELS, FABRIC-COVERED WOOD PANELS

SCHEMATIC LAYOUT



PROXIMITY TO ALL
PRODUCTION STATIONS

ADDITIONAL NOTES CONTROLLED DUST, TEMPERATURE,
HUMIDITY

SPACE TELEVISION PRODUCTION STUDIO
FUNCTION TELEVISION PRODUCTION

EQUIPMENT CYCLOPAMA, LIGHT TRACKS, LARGE NUMBER OF LIGHTS AND
FIXTURES, CAMERAS,

SPACE REQUIREMENTS

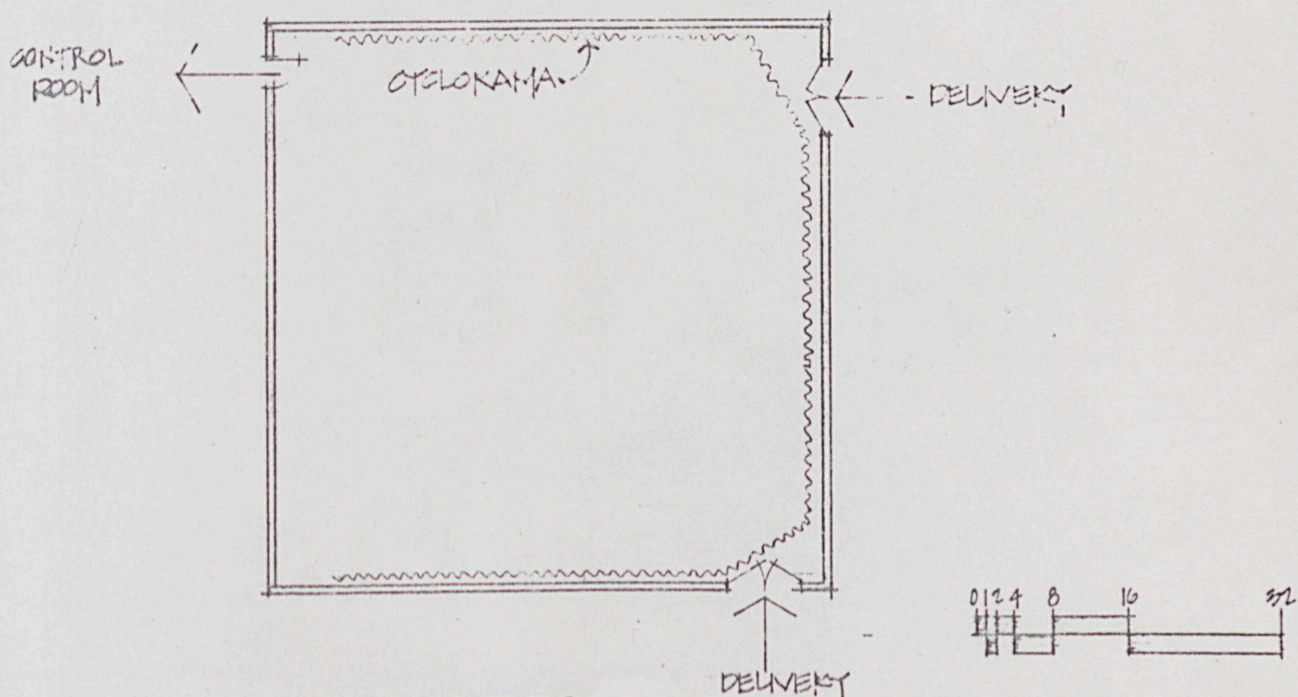
AREA 3500 SQ. FT
CLG. HT. 24'-0"

LIGHTING ILL. LEVEL: 20 f.c. - 100 f.c. (HOUSE LIGHTS) - DIMMERS - (STUDIO LIGHTS
SEPARATE) CYCLOPAMA & FLOOR SHOULD BE 40%-60% REFLECTIVE

ACOUSTICS VERY QUIET BACKGROUND LEVEL, 20-30 dB, VERY LOW REVERBERATION, 0.5 SEC.,
HIGH ABSORPTION (CYCLOPAMA)

MATERIALS CEILING - ACOUSTIC TILE, GYP. ED, EXPOSED, FLOOR - CONCRETE, TILE,
WALLS - MASONRY, CONCRETE (CYCLOPAMA ACTS AS ACOUSTIC AID)

SCHEMATIC LAYOUT



ADDITIONAL NOTES "SOUND-LOCK" TO CONTROL ROOM
AND EXTERIOR CORRIDORE, DOUBLE-DOOR OPENING (8' WIDE,
11' HIGH) FOR SCENERY & PROPS. HEAT FROM STUDIO LIGHTS TO BE
EXHAUSTED FROM ABOVE.

SPACE FILM EQUIPMENT STORAGE

FUNCTION STORAGE OF CAMERAS, LIGHTS, LENSES, ETC.

EQUIPMENT STORAGE CABINETS AND SHELVES

SPACE REQUIREMENTS

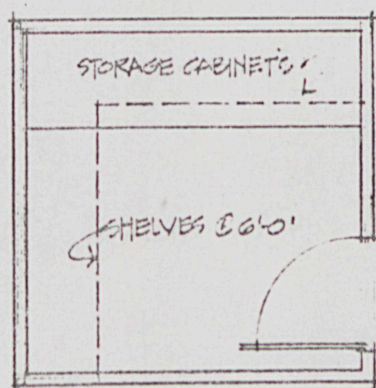
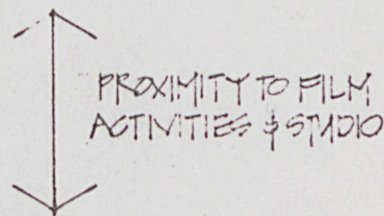
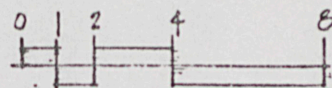
AREA 80 SQ FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 30 f.c.

ACOUSTICS QUIET BACKGROUND LEVEL, 38-47 db, LOW REVERBERATION, MODERATE
ABSORPTION -

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD. - FLOOR - CONCRETE, TILE
WALLS - MASONRY, CONCRETE, GYP. BD.

SCHEMATIC LAYOUT



ADDITIONAL NOTES SECURE AREA, CONTROLLED DUST,
TEMPERATURE, HUMIDITY.

SPACE FILM EDITING

FUNCTION EDITING FILM, SCREENING

EQUIPMENT EDITING TABLES AND EDITING EQUIPMENT

SPACE REQUIREMENTS

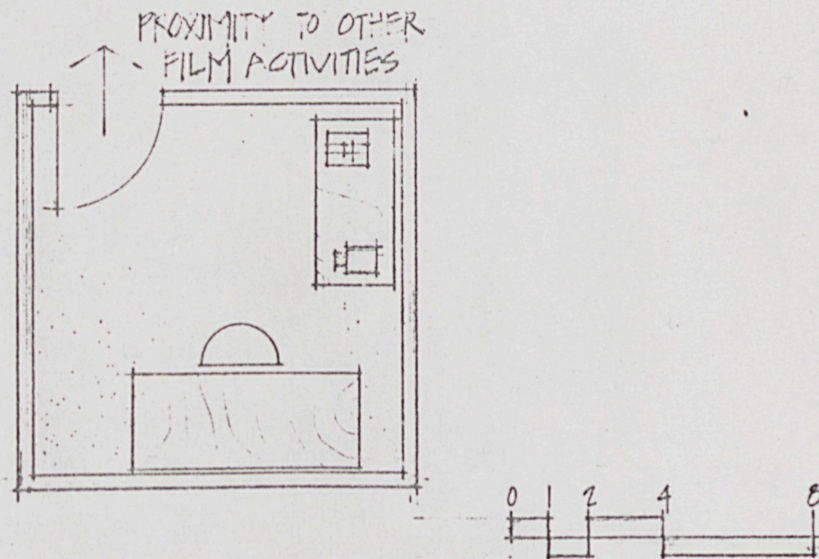
AREA 100 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 0 f.c. - 100 f.c. (HIGHLY CONTROLLED) DIMMERS - LIGHT LEVEL CHANGING WITH TASK

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LONG REVERBERATION, 1 SEC., MODERATE ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD., FLOOR - TILE, CONCRETE, WALLS - WOOD FRAME W/ GYP. BD., ACOUSTIC VINYL PANELS

SCHEMATIC LAYOUT



ADDITIONAL NOTES CONTROLLED TEMPERATURE & HUMIDITY

SPACE FILM/TAPE LIBRARY

FUNCTION STORAGE OF TAPE & FILM, INCLUDING CIRCULATING STORAGE

EQUIPMENT FILM/TAPE STORAGE RACKS

SPACE REQUIREMENTS

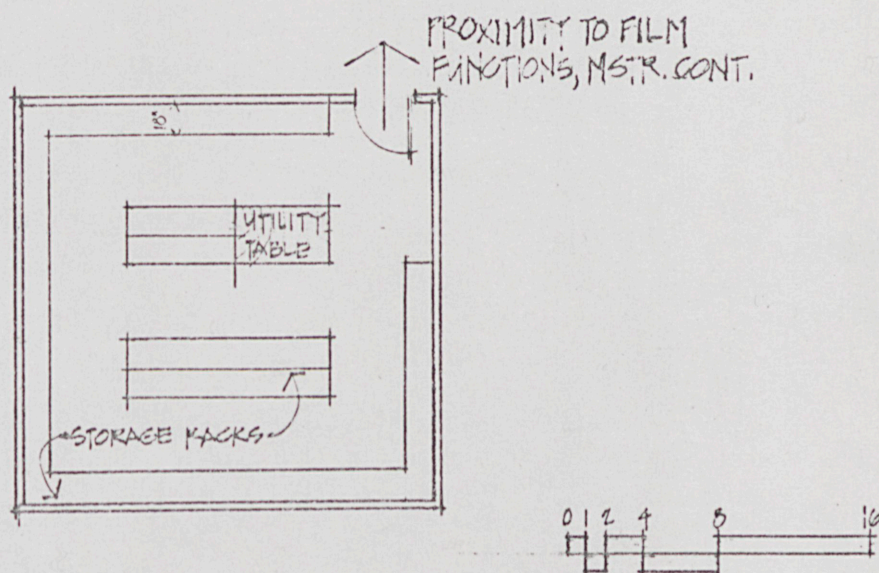
AREA 500 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 30 f.c. POSSIBLE NATURAL LIGHTING. SOME READING IN LIBRARY

ACOUSTICS QUIET BACKGROUND LEVEL, 50-47 DB, LOW REVERBERATION, 1 SEC.,
MODERATE ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD. FLOOR - CARPET TILE,
WALLS - GYP. BD., WOOD PANELING - DURABLE SURFACE

SCHEMATIC LAYOUT



ADDITIONAL NOTES CONTROLLED TEMPERATURE & HUMIDITY

SPACE ENGINEERING SHOP

FUNCTION SHOP FOR TEST & REPAIR OF ELECTRONIC EQUIPMENT, STORAGE OF MAINTENANCE EQUIPMENT.

EQUIPMENT WORKBENCH, VARIOUS TOOLS FOR REPAIRING ELECTRONIC EQUIP., TEST EQUIPMENT (OSCILLOSCOPES, VOLT-METER, MULTI-METER, ETC.)
PLENTY OF STORAGE RACKS.

SPACE REQUIREMENTS

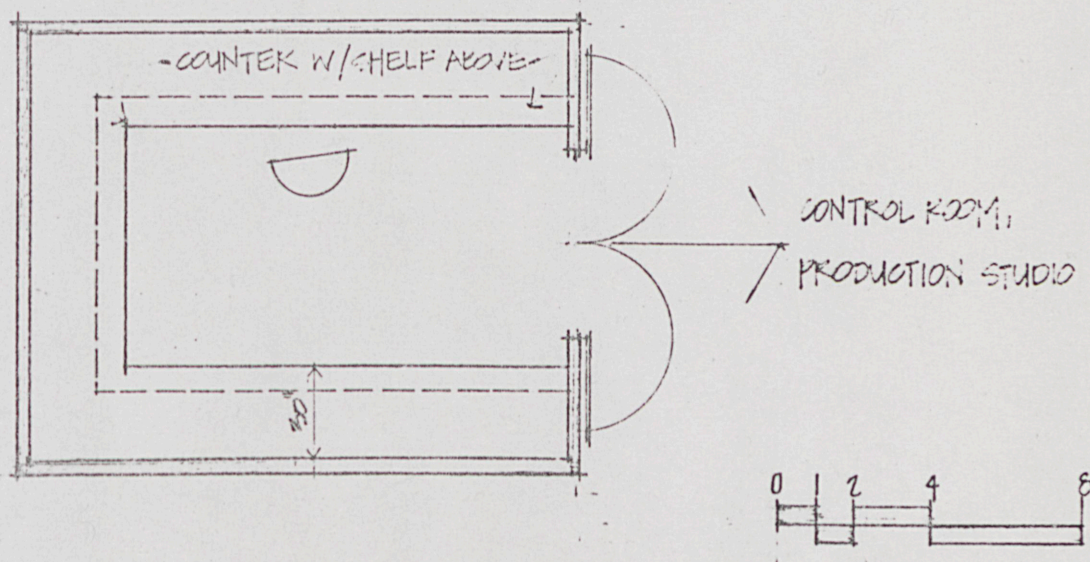
AREA 200 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 200 f.c. - LIGHT SPACE FOR INTIMATE ELECTRONICS WORK - FREE FROM GLARE.

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LOW REVERBERATION, 1 SEC.,
MODERATE ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. ED. FLOOR - TILE, CONCRETE,
WALLS - WOOD PANELING, GYP. ED. - DURABLE, CLEANABLE SURFACE.

SCHEMATIC LAYOUT



ADDITIONAL NOTES DOUBLE DOORS FOR MOVEMENT OF
LARGE EQUIPMENT

SPACE TRANSMITTER AND "RACK" EQUIPMENT

FUNCTION CONTAINS VIDEO TRANSMISSION EQUIPMENT

EQUIPMENT TELEVISION TERMINALS, AUDIO TERMINAL, "RACK" EQUIPMENT
IS 2' SQUARE X 6'-7' HIGH IN MOST CASES. WIRING MAY BE IN THE FLOOR
OR IN TRACKS ABOVE (PREFERABLE)

SPACE REQUIREMENTS

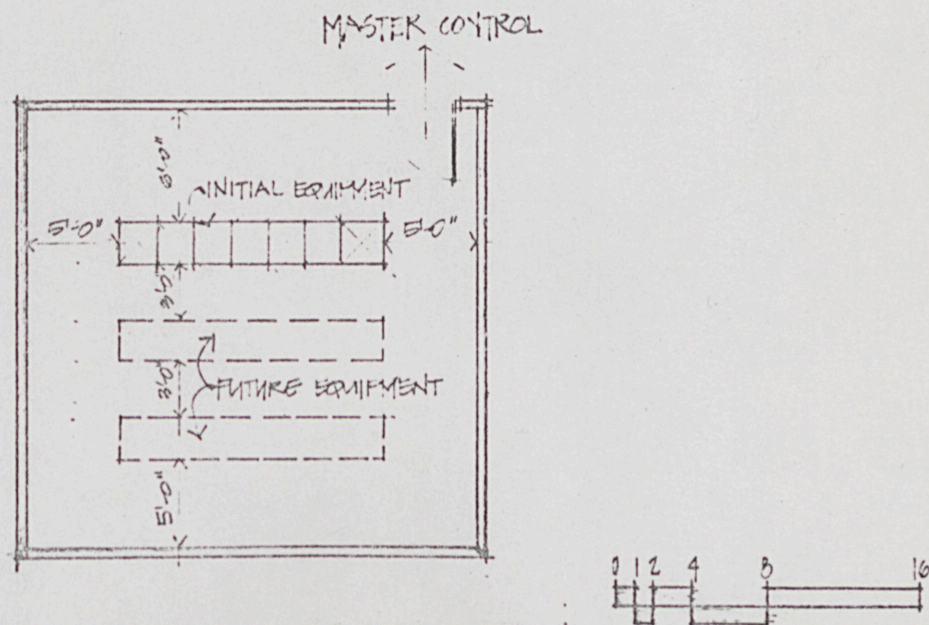
AREA 600 SQ FT.
CLG. HT. 10'-0"

LIGHTING ILL. LEVEL: 10 f.c. (normal) - 100 f.c. (maintenance) MORE LIGHT NEEDED WHEN
WORKING ON TRANSMITTER. DIMMERS.

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LOW REVERBERATION, 1 SEC.,
MODERATE ABSORPTION.

MATERIALS CEILING - ACOUSTIC TILE, 6" x 6" ED. FLOOR - TILE, CONCRETE
WALLS - MASONRY, 6" x 6" ED. WOOD PANELING

SCHEMATIC LAYOUT



ADDITIONAL NOTES WIREWAYS TO EXTERIOR DUCTS, ROOF,
AND MASTER CONTROL, VENTILATION, TO EASE ANY EXCESS HEAT
LOADS FROM TERMINALS!

SPACE TELEPHONE TERMINAL

FUNCTION CONTAIN TELEPHONE COMPANY AUDIO/VIDEO TRANSMISSION EQUIPMENT

EQUIPMENT TELEPHONE TERMINAL RACKS

SPACE REQUIREMENTS

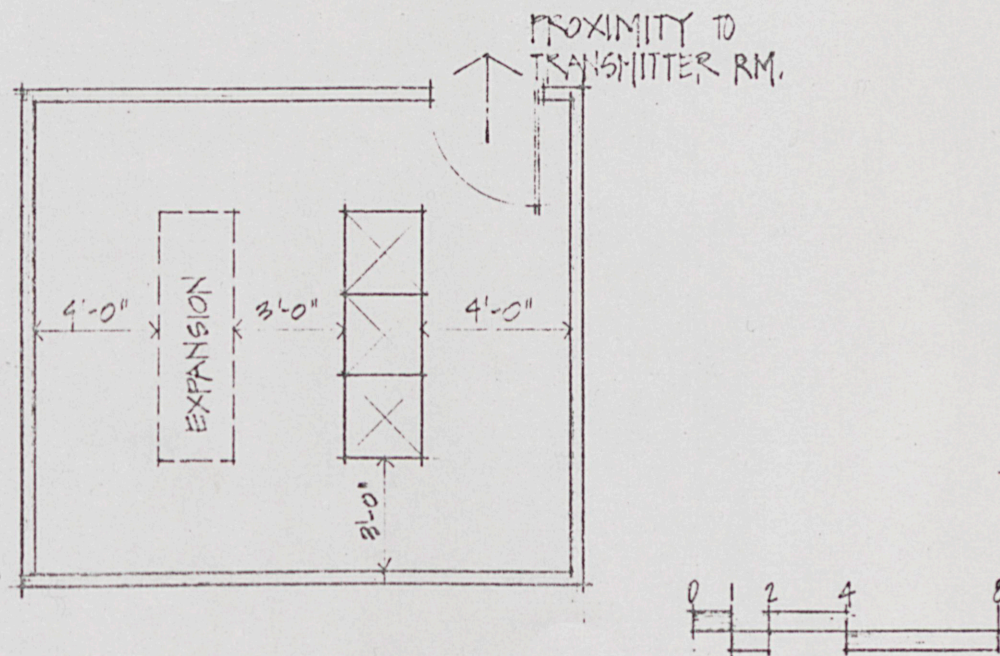
AREA 200 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 10 f.c. (normal), 10 f.c. (maintenance) MORE LIGHT NEEDED FOR MAINTENANCE WORK

ACOUSTICS MODERATELY NOISY BACKGROUND LEVEL, 58-67 dB, LOW REVERBERATION, 1 SEC., MODERATE ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD., FLOOR - CONCRETE, TILE, LINOLEUM, WALLS - MASONRY, FRAME W/ GYP. BD.

SCHEMATIC LAYOUT



ADDITIONAL NOTES WIREWAYS TO EXTERIOR DUCTS, ROOF & MASTER CONTROL

SPACE DARKROOM

FUNCTION PROCESSING FILM & PRINTS

EQUIPMENT PROCESSING TANKS, FILM REELS, ENLARGER, PRINTING TRAYS
OTHER DEVELOPING AND PRINTING EQUIPMENT.

SPACE REQUIREMENTS

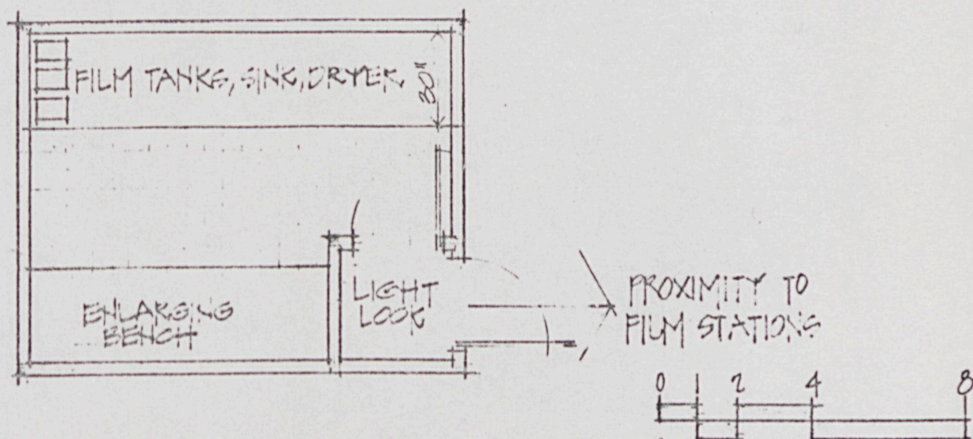
AREA 100 SQ FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 1 f.c. - 20 f.c. DIMMERS, VARIABLE LEVEL.

ACOUSTICS QUIET BACKGROUND LEVEL, 38-41 dB, LOW REVERBERATION, 1 SEC.,
MODERATE ABSORPTION

MATERIALS CEILING - GYP. BD., FLOOR - TILE, CONCRETE, WALLS - GYP. BD., VINYL
PANELS (CEILING & WALLS - SMOOTH, WASHABLE SURFACE)

SCHEMATIC LAYOUT



ADDITIONAL NOTES LIGHT-LOOK, SPECIAL FURNISHING,
CONTROLLED DUST, TEMPERATURE, HUMIDITY. SPECIAL PLUMBING
REQUIREMENTS.

SPACE SET CARPENTRY AND STORAGE

FUNCTION SET CONSTRUCTION, CARPENTRY, MODEL BUILDING AND STORAGE OF LARGE SETS & "FLATS" USED IN TV PRODUCTION

EQUIPMENT HAND & POWER TOOLS, VARIOUS CARPENTRY EQUIPMENT PAINTING, ETC., FOR CONSTRUCTION OF SETS.

SPACE REQUIREMENTS

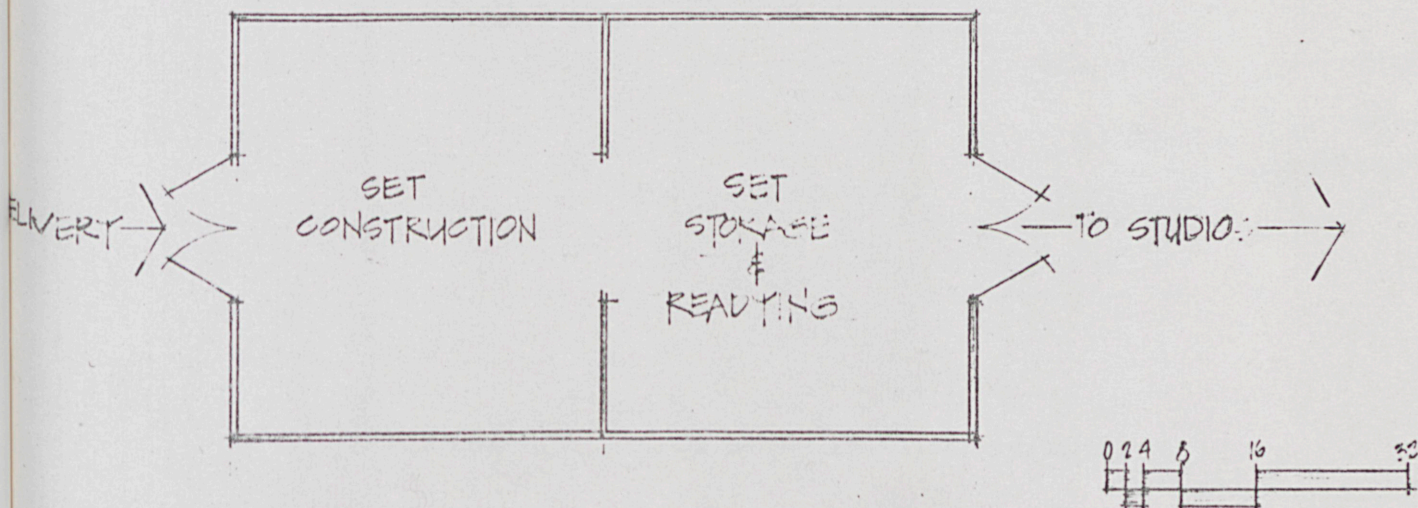
AREA 3600 SQ. FT.
CLG. HT. 12'-0" MIN.

LIGHTING ILL. LEVEL: 30 F.C. NATURAL LIGHTING. BRIGHTER "TASK" LIGHTING BY PORTABLE LIGHTING

ACOUSTICS LOUD BACKGROUND LEVEL, 56-80 DB, MEDIUM REVERBERATION, 1-2 SEC., MODERATE ABSORPTION

MATERIALS CEILING - GYP. BD., EXPOSED, FLOOR - CONCRETE
WALLS - MASONRY, GYP. BD.

SCHEMATIC LAYOUT



ADDITIONAL NOTES 8'x11" DOUBLE DOORS TO STUDIOS, SOUND BARRIERS BETWEEN SHOP & STUDIOS.

SPACE REMOTE UNIT STORAGE

FUNCTION STORE MOBILE UNIT AND USE EQUIPMENT BASED IN MOBILE UNIT FOR STUDIO PRODUCTION.

EQUIPMENT DOCK, "PLUG-INS" TO MASTER CONTROL

SPACE REQUIREMENT

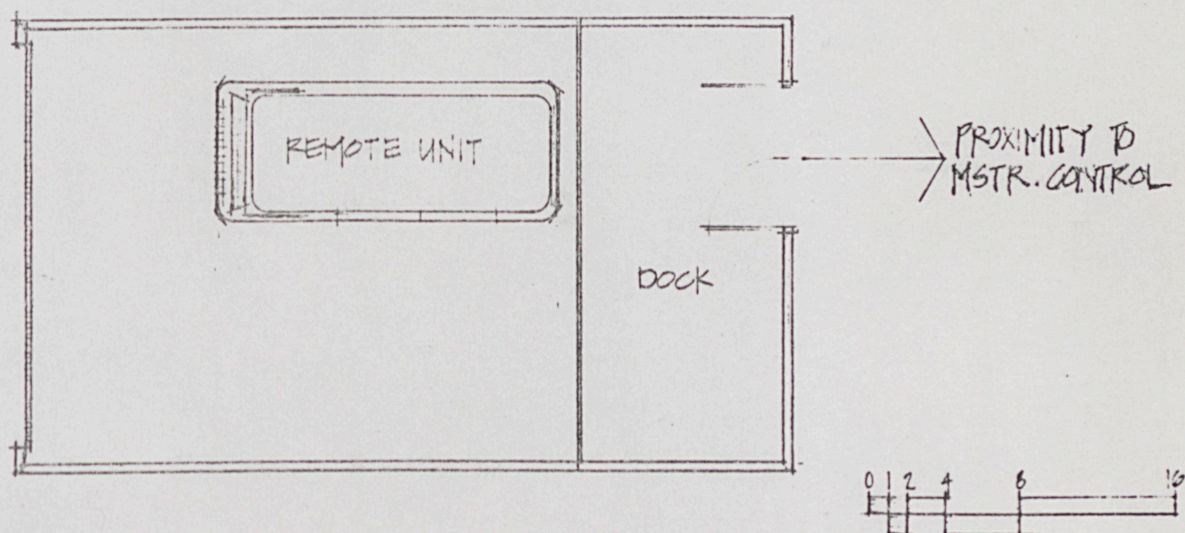
AREA 1000 SQ. FT.
CLG. HT. 15'-0"

LIGHTING ILL. LEVEL: 50 f.c. NATURAL LIGHT

ACOUSTICS LOW BACKGROUND LEVEL: 56-80 dB, MEDIUM REVERBERATION, 1.5 SEC., MODERATE ABSORPTION.

MATERIALS CEILING-GYP. BD., AHT?, FLOOR-CONCRETE, WALLS-MASONRY, CONCRETE

SCHEMATIC LAYOUT



ADDITIONAL NOTES SECURE GARAGE AREA, POWER & SIGNAL CONNECTIONS TO MASTER CONTROL, EASY PERSONNEL ACCESS TO MASTER CONTROL, STUDIO CONTROL ROOMS & STUDIOS. ACCESS FOR DELIVERIES OF LARGE EQUIPMENT.

SPACE RADIO CONTROL ROOM (2)

FUNCTION DIRECTION & CONTROL AREA FOR DISTRIBUTION OF RADIO SIGNAL

EQUIPMENT AUDIO CONSOLE, TURNTABLES, MICROPHONES, TAPE RECORDER, CARTRIDGE TAPE RECORD/PLAYBACK UNIT, AUTOMATIC GAIN CONTROL AMP, PEAK LIMITING AMP

SPACE REQUIREMENTS

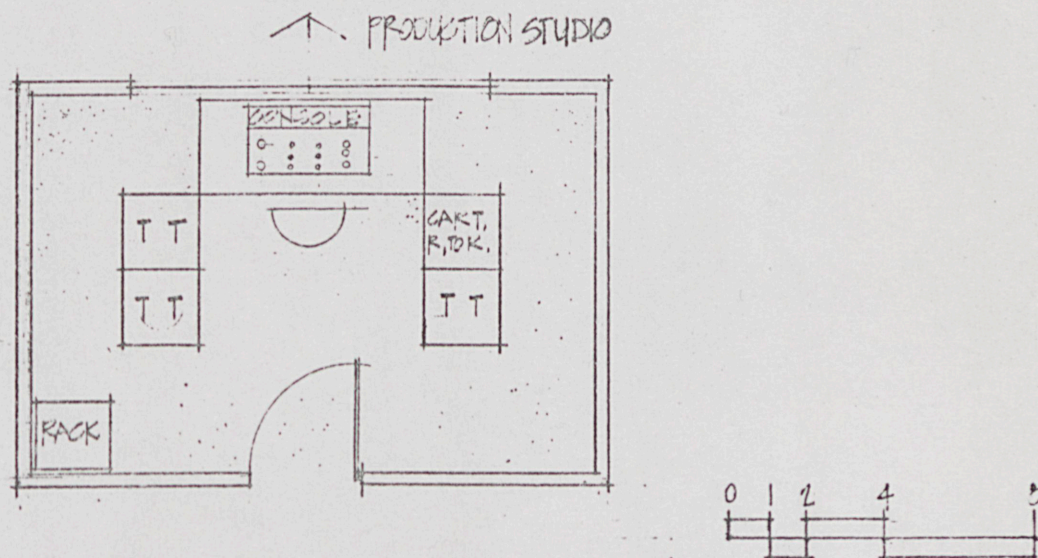
AREA 150 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 10 f.c. (normal), 15 f.c. (maintenance), POSSIBLE NATURAL LIGHT. LOW LEVEL FOR WATCHING STUDIOS & CONTROL DIALS. DIMMER

ACOUSTICS VERY QUIET BACKGROUND LEVEL 20-30 dB, VERY LOW REVERBERATION
HIGH ABSORPTION

MATERIALS CEILING-ACOUSTIC TILE, FABRIC COVERED CEILING BD., FLOOR-CARPET, WALLS-ACOUSTIC METAL PANELS VINYL PANELS

SCHEMATIC LAYOUT



ADDITIONAL NOTES

SPACE MUSIC STUDIO

FUNCTION MUSIC PRODUCTION

EQUIPMENT

SPACE REQUIREMENTS

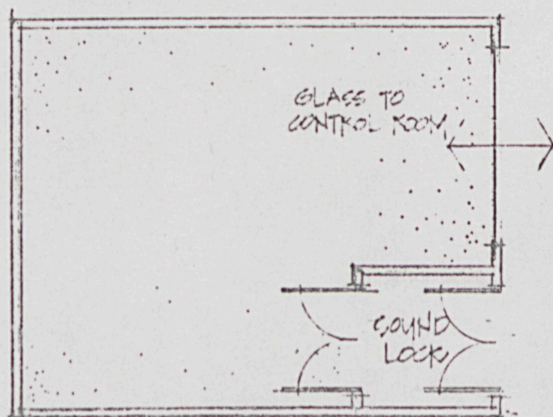
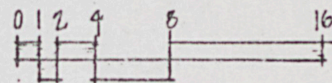
AREA 400 SQ. FT.
CLG. HT. 12'-0"

LIGHTING ILL. LEVEL: 30-70 f.c., VARIABLE TO TASK - DIMMERS. READING MUSIC SHEETS
POSSIBLE NATURAL LIGHTING

ACOUSTICS VERY QUIET BACKGROUND LEVEL, 20-30 dB, LOW REVERBERATION, 1 SEC..
HIGH ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, FABRIC-COVERED CEILING BD., FLOOR - TILE, CARPET,
WALLS - ACOUSTIC METAL PANELS, VINYL PANELS, "SAINTOOTHED" WOOD PANELS FOR "LIVE-NESS"

SCHEMATIC LAYOUT



ADDITIONAL NOTES

(41)

SPACE RADIO INTERVIEW & NEWS STUDIO
FUNCTION NEWS & INTERVIEW PRODUCTION

EQUIPMENT TABLE(S), MICROPHONES

SPACE REQUIREMENTS

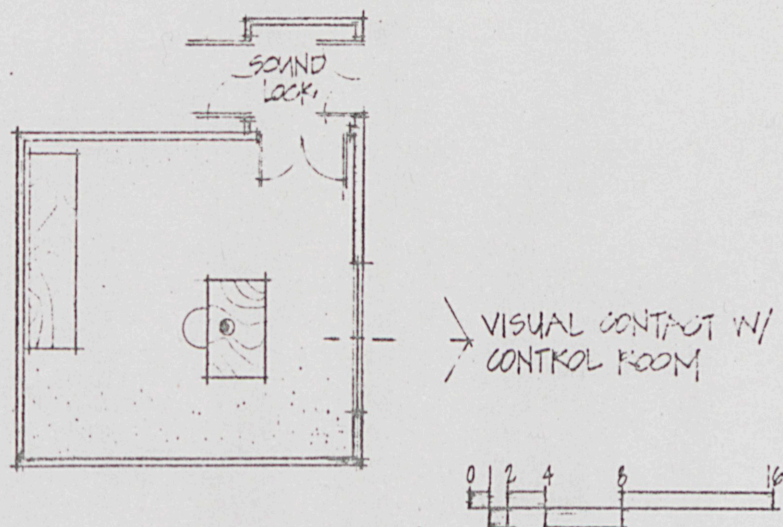
AREA 200 SQ. FT.
CLG. HT. 12'-0"

LIGHTING ILL. LEVEL: 30 f.c. - 70 f.c. DIMMERS FOR VARIATION OF TASK LIGHTING,
POSSIBLE NATURAL LIGHTING

ACOUSTICS VERY QUIET BACKGROUND LEVEL, 20-30 DB, VERY LOW REVERBERATION.
0.5 SEC., HIGH ABSORPTION

MATERIALS CEILINGS - ACOUSTIC TILE, FABRIC COVERED CEILING BD FLOOR - CARPET, TILE,
WALLS - ACOUSTIC METAL PANELS, VINYL PANELS, PLASTERED FRAME WALL

SCHEMATIC LAYOUT



ADDITIONAL NOTES "SOUND-LOCK" (LARGE ENOUGH TO
ACCOMMODATE LARGE TABLES)

SPACE NEWSROOM

FUNCTION SOURCE AND DEVELOPMENT OF NEWS STORIES, EDITORIALS,
ETC.

EQUIPMENT TELETYPE, DESK-WORKTABLE, FILMS CABINET

SPACE REQUIREMENTS

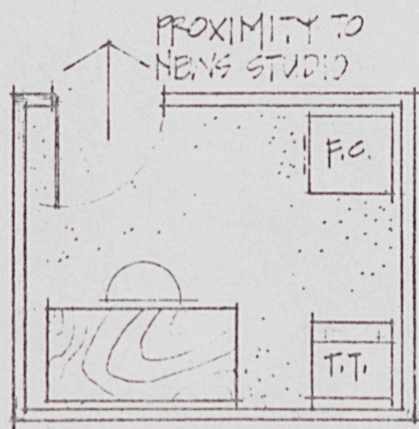
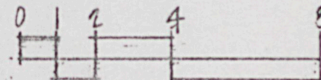
AREA 80 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 30-70 f.c. POSSIBLE USE OF NATURAL LIGHT. HIGHER LEVEL
FOR "TASK" WORK (READING COPY, STORIES WRITING, ETC.)

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LOW REVERBERATION, 1 SEC.,
MODERATE ABSORPTION

MATERIALS CEILING-ACOUSTIC TILE, GYP. BD., FLOOR-CARPET, TILE
WALLS-GYP. BD., ACOUSTICALLY-TREATED WOOD PANELS

SCHEMATIC LAYOUT



ADDITIONAL NOTES

SPACE RECORD & TAPE LIBRARY

FUNCTION STORAGE OF RECORDS & TAPE, INCLUDING CIRCULATING STORAGE

EQUIPMENT RECORD SHELVES, UTILITY TABLE

SPACE REQUIREMENTS

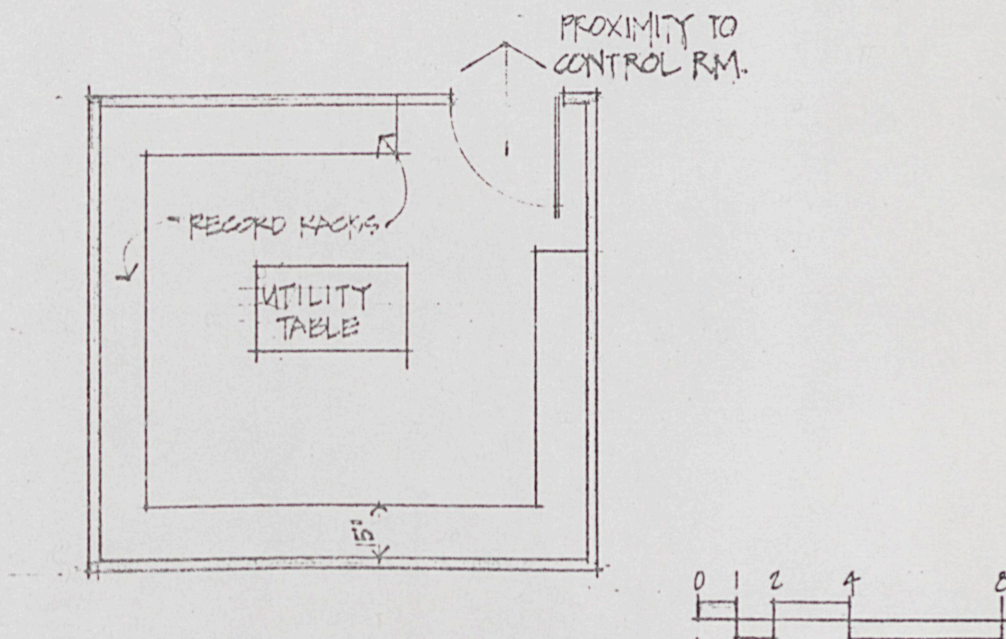
AREA 150 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 30 f.c., NATURAL LIGHTING

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LOW REVERBERATION, 1 SEC.,
MODERATE ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD., FLOOR - CARPET, TILE,
WALLS - WOOD PANELING, GYP. BD. - DURABLE SURFACE

SCHEMATIC LAYOUT



ADDITIONAL NOTES CONTROLLED HUMIDITY AND TEMPERATURE

SPACE ENGINEERING MAINTENANCE SHOP

FUNCTION SHOP FOR TEST & REPAIR OF ELECTRONIC EQUIPMENT,
STORAGE OF MAINTENANCE EQUIPMENT

EQUIPMENT WORKBENCH, VARIOUS HAND TOOLS, AUDIO OSCILLATOR, NOISE AND
DISTORTION METER, AND OTHER ASSORTED TEST EQUIPMENT, STORAGE RACKS

SPACE REQUIREMENTS

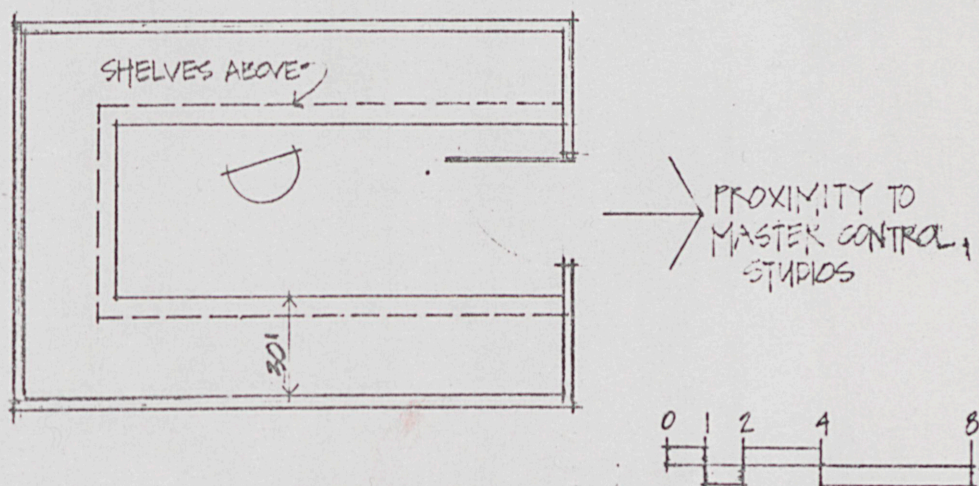
AREA 150 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 100 f.c. BRIGHT SPACE FOR WORKING W/ INTRICATE
ELECTRONICS WORK. LEVEL @ TASK - 200 f.c. - GLARE MUST BE AVOIDED

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LOW REVERBERATION, 1 SEC. - MODERATE
ABSORPTION.

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD., FLOOR - TILE - CONCRETE
WALLS - GYP. BD., WOOD PANELING - TIGHT WEARING, EASY TO CLEAN

SCHEMATIC LAYOUT



ADDITIONAL NOTES DOUBLE DOORS FOR MOVEMENT OF
LARGE EQUIPMENT

SPACE TRANSMITTER AND AUTOMATED EQUIPMENT
FUNCTION CONTAINS AUDIO TRANSMISSION EQUIPMENT

EQUIPMENT TRANSMITTER, MODULATION MONITOR, FREQUENCY MONITOR,
AUTOMATED TAPE PLAYER/RECORDER UNIT

SPACE REQUIREMENTS

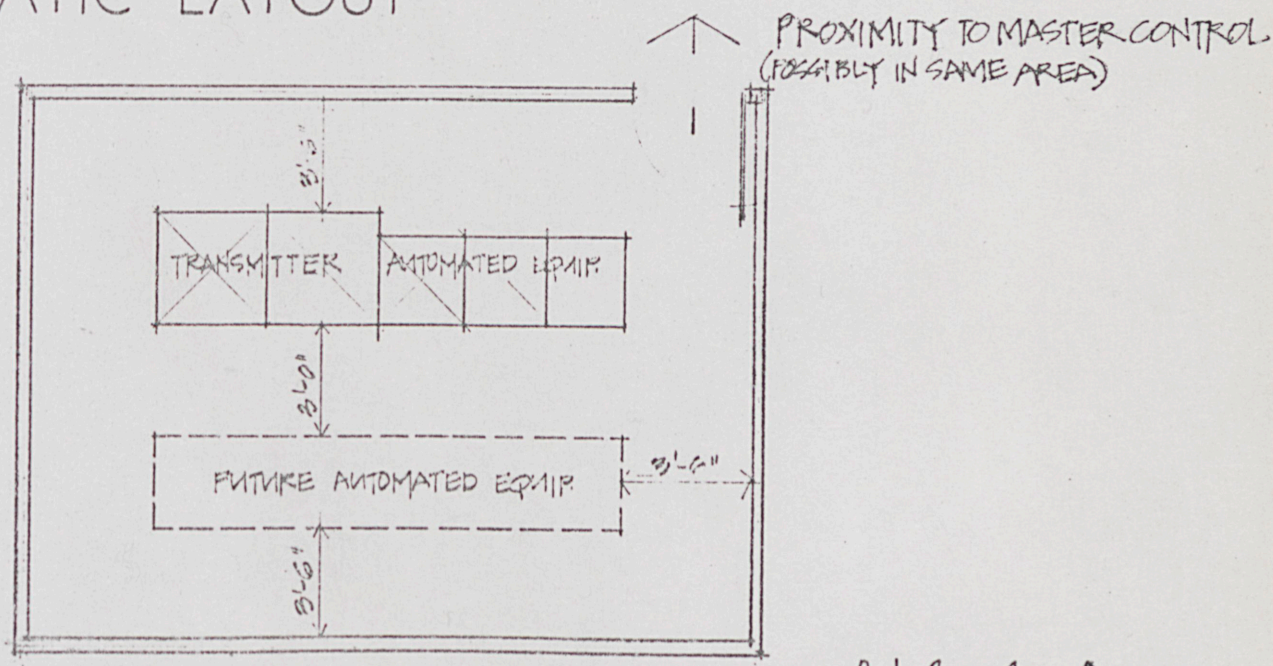
AREA 300 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 10 f.c. (normal), 100 f.c. (maintenance) - ADDITIONAL BRIGHTNESS
NEEDED DURING MAINTENANCE

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LOW REVERBERATION, MODERATE
ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD., FLOOR - TILE, CONCRETE
WALLS - GYP. BD., WOOD PANELING, MASONRY

SCHEMATIC LAYOUT



ADDITIONAL NOTES WALKWAYS TO EXTERIOR DOORS, ROOF &
CONTROL ROOMS.

SPACE LISTENING ROOM

FUNCTION FOR SCREENING RADIO PROGRAMS, RECORDS, ETC.

EQUIPMENT TURNTABLE, TAPE RECORDER, CHAIRS

SPACE REQUIREMENTS

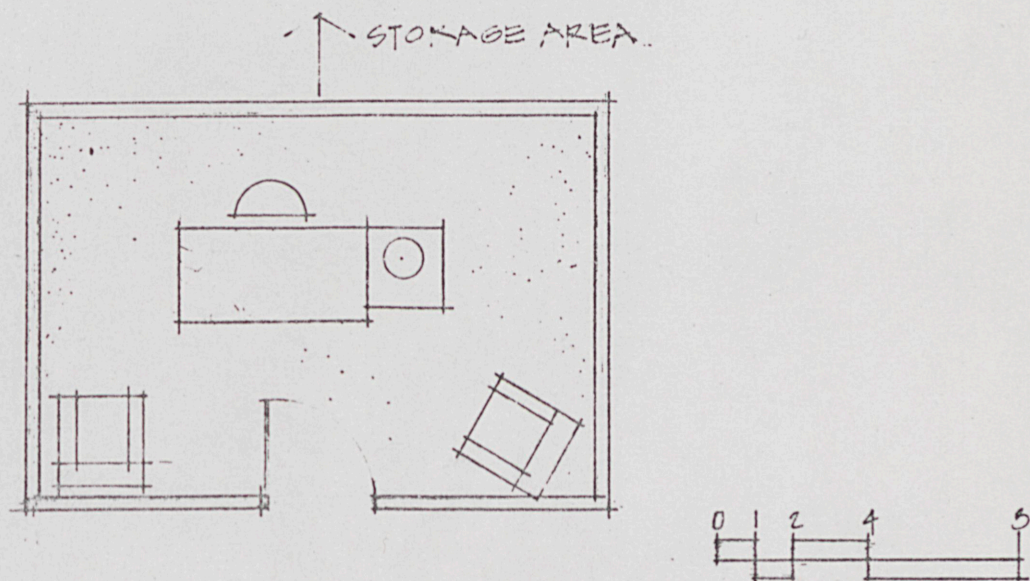
AREA 150 SQ. FT.
CLG. HT. 12'-0"

LIGHTING ILL. LEVEL: 30 f.c. POSSIBLE NATURAL LIGHTING - FUTURE CONTROL RM.

ACOUSTICS VERY QUIET BACKGROUND LEVEL - 20-30 dB, VERY LOW REVERBERATION,
0.5 SEC., HIGH ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, FABRIC COVERED CEILING BOARD ACOUSTIC
METAL OR VINYL COVERED PANELS, FLOOR - CARPET, TILE, WALLS - ACOUSTIC WALL PANELS.

SCHEMATIC LAYOUT



ADDITIONAL NOTES POSSIBLE "ANNEXABLE" SPACE FOR FUTURE
EXPANSION.

SPACE STORAGE

FUNCTION RADIO EQUIPMENT STORAGE

EQUIPMENT SHELF SPACE AS NEEDED

SPACE REQUIREMENTS

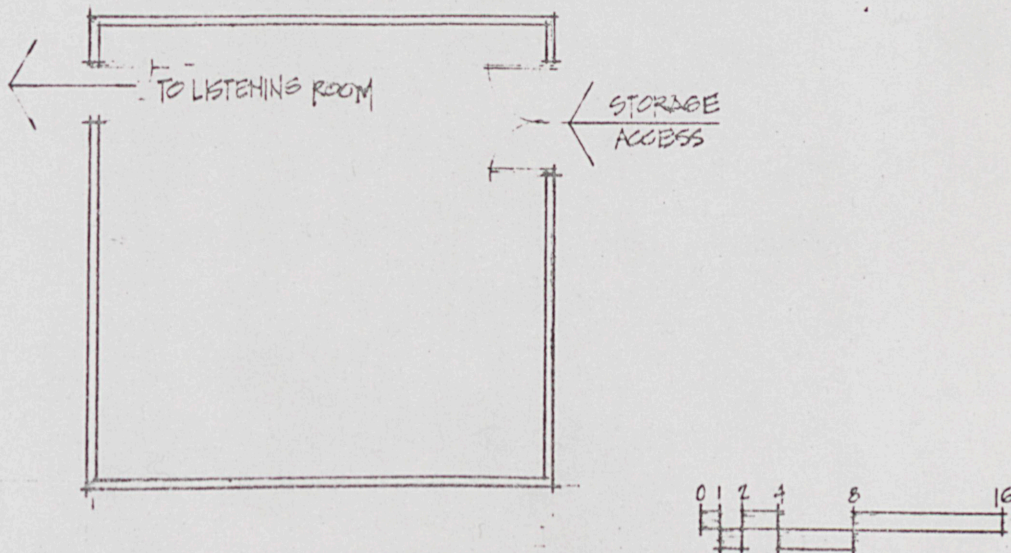
AREA 500 SQ. FT.
CLG. HT. 12'-0"

LIGHTING ILL. LEVEL: 30 f.c. POSSIBILITY OF FUTURE STUDIO SPACE

ACOUSTICS QUIET BACKGROUND LEVEL, 30-47 dB, LOW REVERBERATION, MODERATE
ABSORPTION.

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD., FLOOR - CARPET, TILE
WALLS - GYP. BD., WOOD PANELING (ADAPTABLE TO EXPANSION.)

SCHEMATIC LAYOUT



ADDITIONAL NOTES POSSIBLE "ANNEXABLE" SPACE FOR FUTURE
STUDIO & RELATED SPACE

SPACE EMERGENCY GENERATOR AND FUEL STORAGE

FUNCTION CONTAINS EMERGENCY GENERATION EQUIPMENT AND NECESSARY FUEL

EQUIPMENT DIESEL-POWERED GENERATOR

SPACE REQUIREMENTS

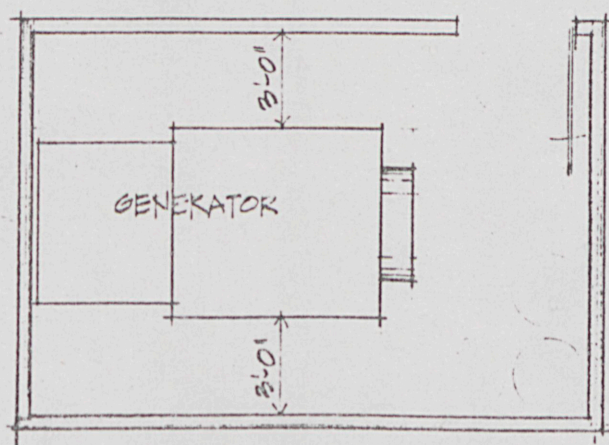
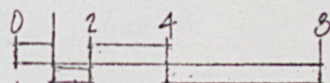
AREA 150 SQ. FT.
CLG. HT. 8'-0"

LIGHTING - ILL. LEVEL: 30 f.c. REPAIR WORK BY PORTABLE LIGHTING (100 f.c.)

ACOUSTICS MODERATELY NOISY; 47-56 dB, MEDIUM REVERBERATION, 1-1.5 SEC.,
LOW ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD. FLOOR - CONCRETE
WALLS - MASONRY, CONCRETE, FRAME W/ GYP. BD.

SCHEMATIC LAYOUT



ADDITIONAL NOTES POSSIBLY A SEPARATE STRUCTURE

SPACE EMPLOYEE LOUNGE

FUNCTION "COFFEE-BREAK", LUNCH AREA

EQUIPMENT TABLE, CHAIRS, VENDING MACHINES

SPACE REQUIREMENTS

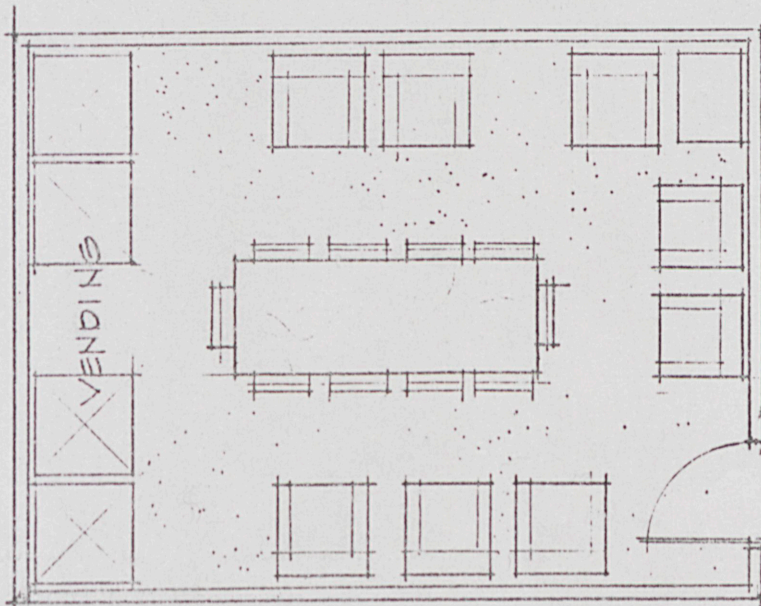
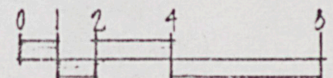
AREA 300 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 50 f.c. NATURAL LIGHT. BRIGHT "CHANGE OF PACE AREA"

ACOUSTICS MODERATELY NOISY BACKGROUND LEVEL, 47-56 dB, LOW REVERBERATION, 1 SEC.
MODERATE ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD., FLOOR - CARPET, TILE,
WALLS - VINYL PANELS, GYP. BD., WOOD PANELING

SCHEMATIC LAYOUT



ADDITIONAL NOTES

SPACE CONFERENCE AND SCREENING ROOM

FUNCTION STAFF MEETINGS, TV AND RADIO PRODUCTION SCREENINGS

EQUIPMENT CONFERENCE TABLE AND CHAIRS, TV MONITERS, TAPE RECORDERS,
TURNABLES

SPACE REQUIREMENTS

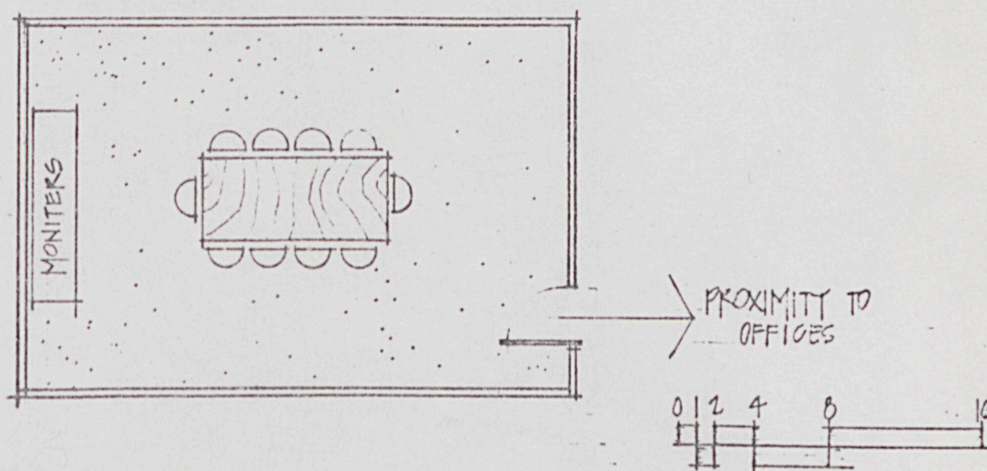
AREA 600 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 0 FC. - 30 FC. DIMMERS NATURAL LIGHTING

ACOUSTICS QUIET BACKGROUND LEVEL, 33-47 dB, LOW REVERBERATION, 1 SEC.,
HIGH ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, FLOOR - CARPET, WALLS - WOOD PANELING,
FABRIC-COVERED PANELS.

SCHEMATIC LAYOUT



ADDITIONAL NOTES

SPACE RECEPTION AND WAITING AREA
FUNCTION RECEIVING VISITORS AND WAITING

EQUIPMENT RECEPTION DESK, CHAIRS, PUBLIC RELATIONS MATERIAL

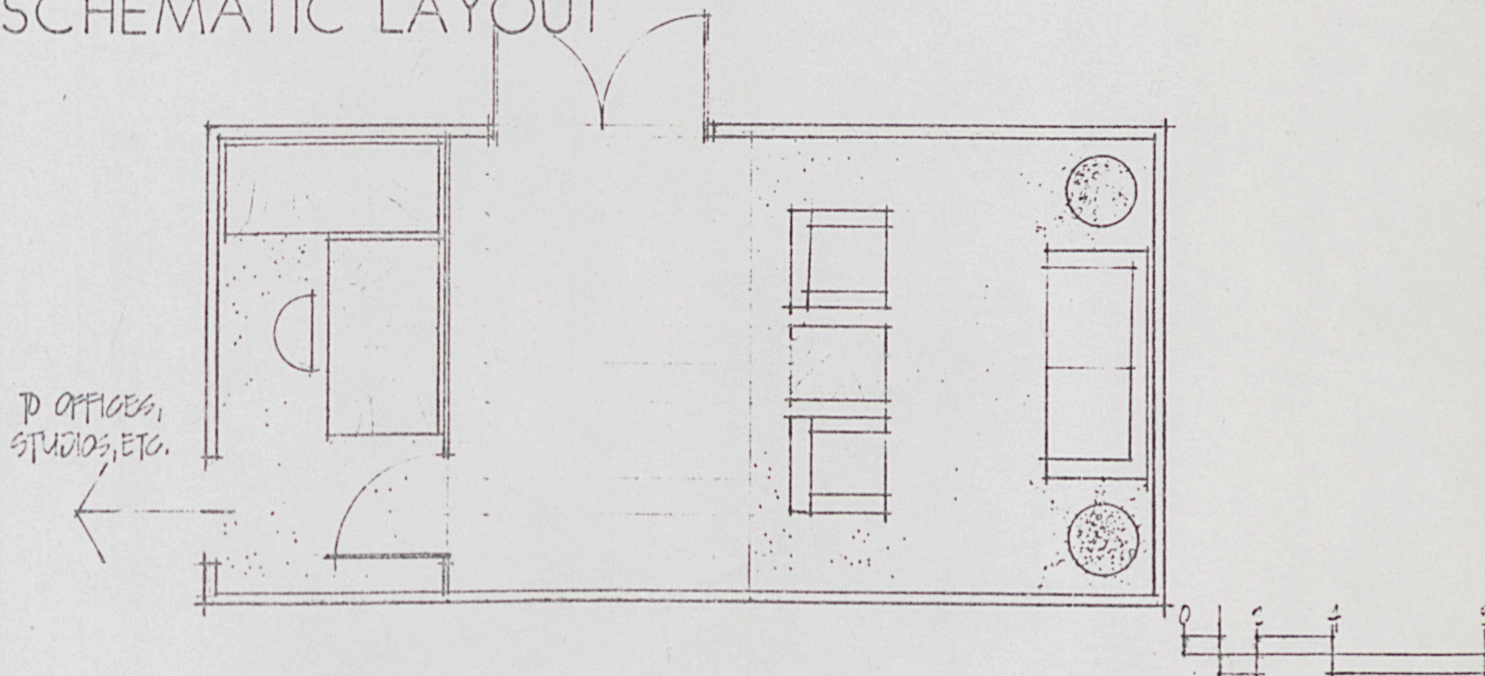
SPACE REQUIREMENTS
AREA 200 SQ. FT.
CLG. HT. 8'-0"

LIGHTING ILL. LEVEL: 50 F.C. NATURAL LIGHT. A "BRIGHT" AREA.

ACOUSTICS MODERATELY NOISY BACKGROUND LEVEL, 41-56 dB, LOW REVERBERATION, HIGH ABSORPTION

MATERIALS CEILING - ACOUSTIC TILE, GYP. BD. FLOOR - CARPET, TILE, STONE,
WALLS - WOOD PANELING, GYP. BD., FABRIC-COVERED PANELS

SCHEMATIC LAYOUT



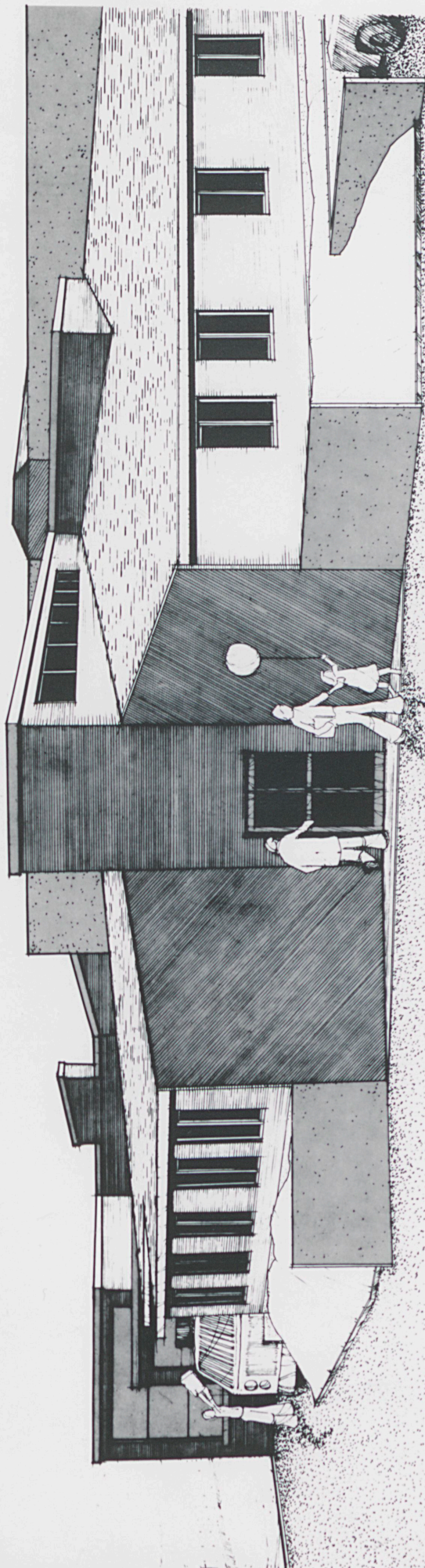
ADDITIONAL NOTES

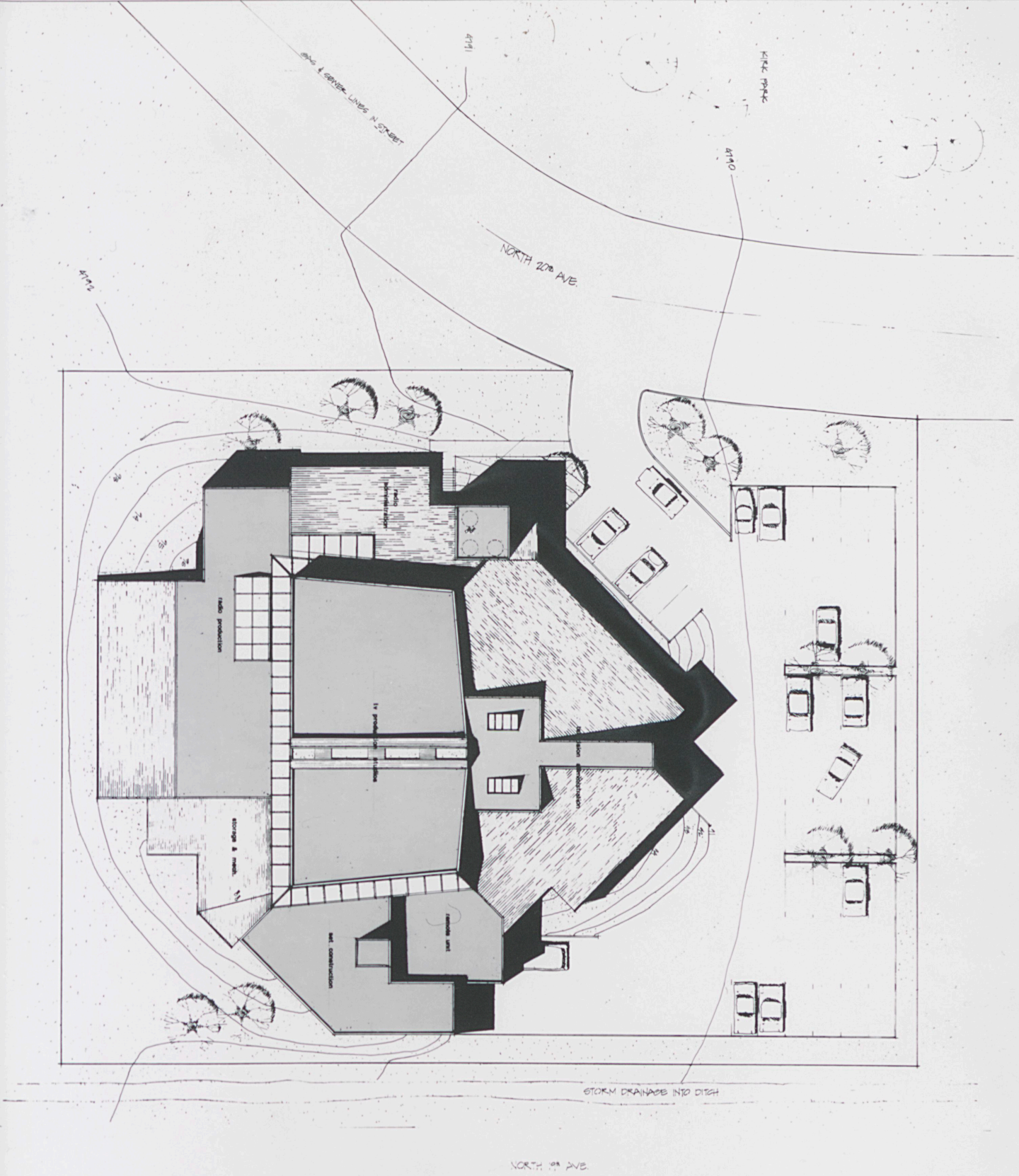
FOOTNOTES

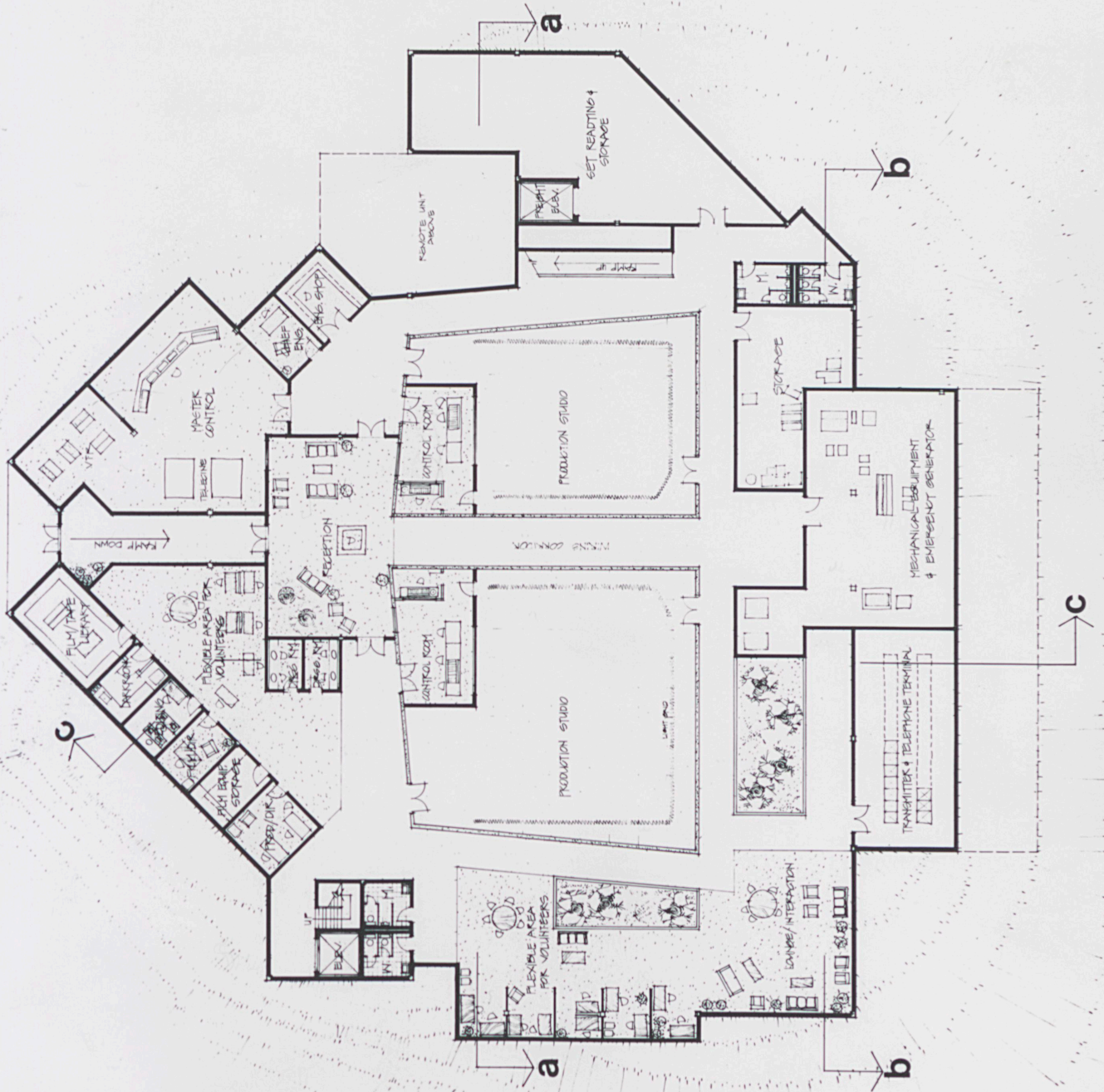
- 1 PBS Factsheet. PBS, (June, 1974), p. 2.
- 2 Capital Constuction Project. KOTS, University of Washington, (August, 1974), pp. 8-10.
- 3 PBS Factsheet. PBS, (June, 1974), p. 4
- 4 Kenneth Johnson, "Office Environment People Prefer". (AIA Journal), (February, 1970), p. 57.

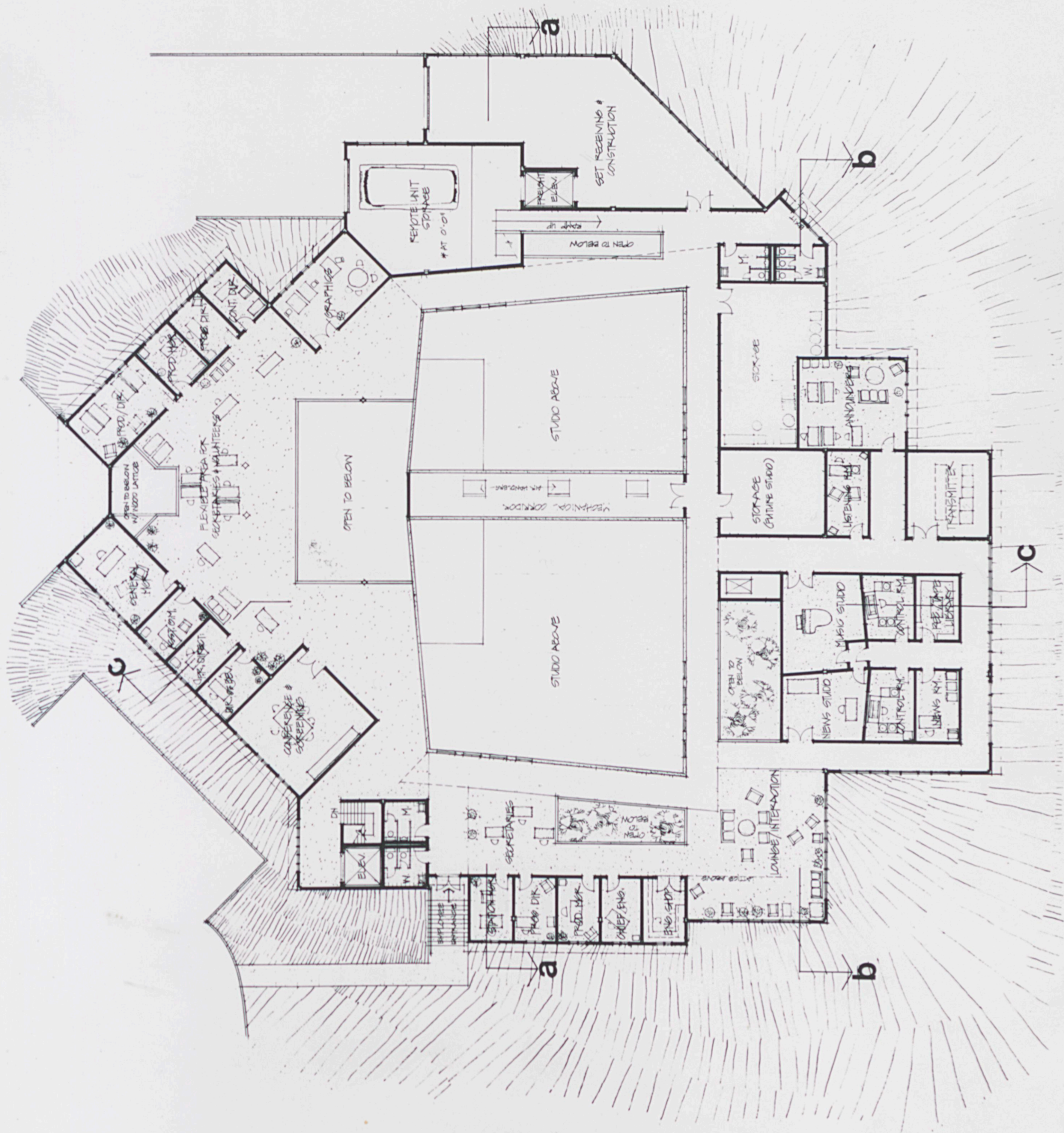
BIBLIOGRAPHY

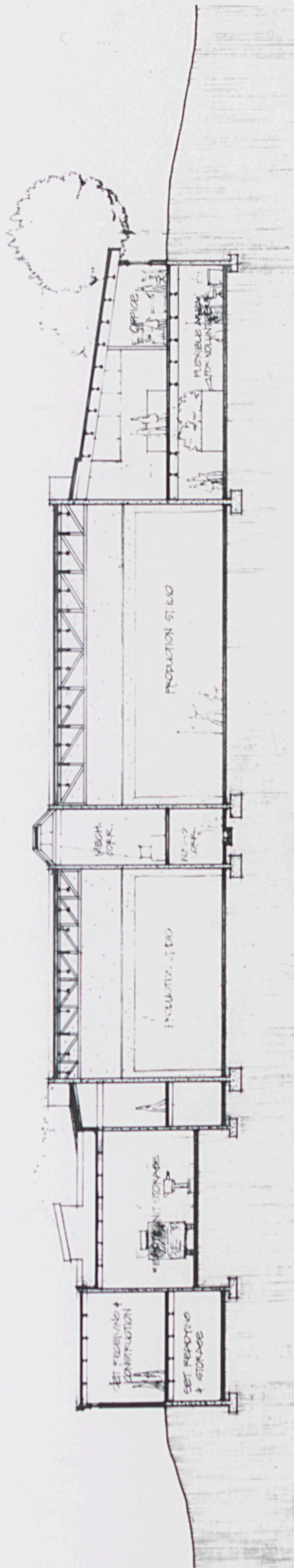
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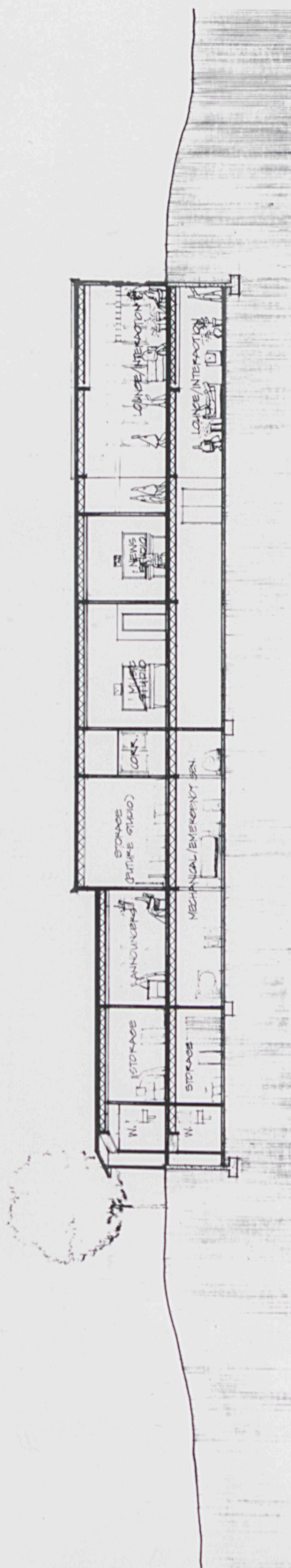




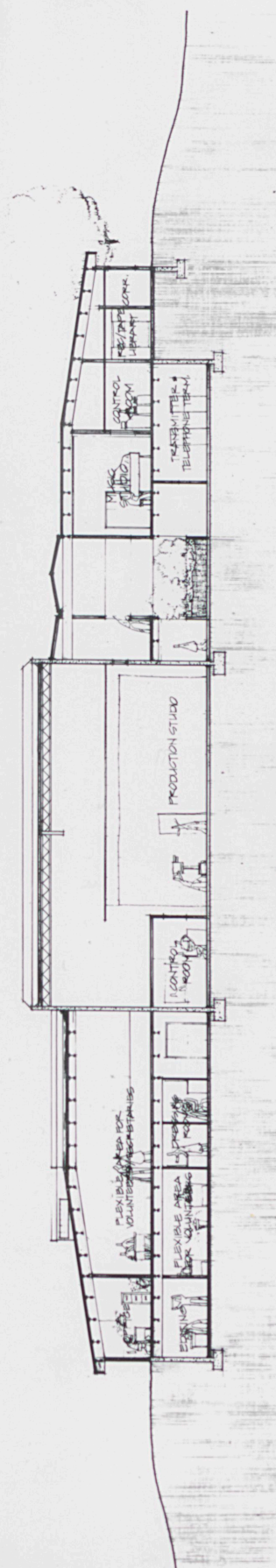




section a-a

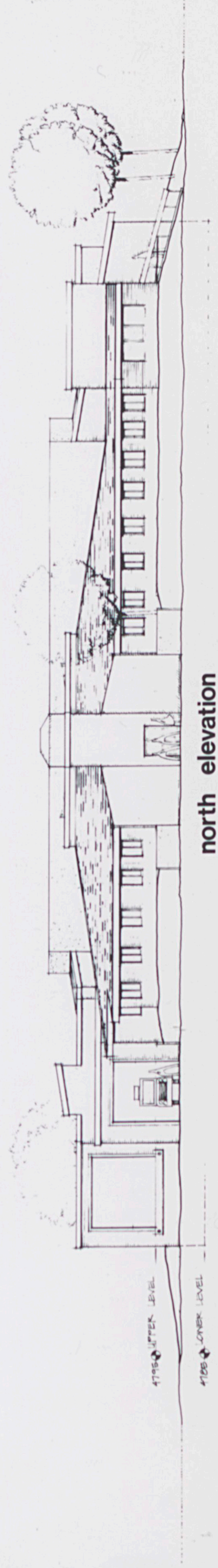


section b-b

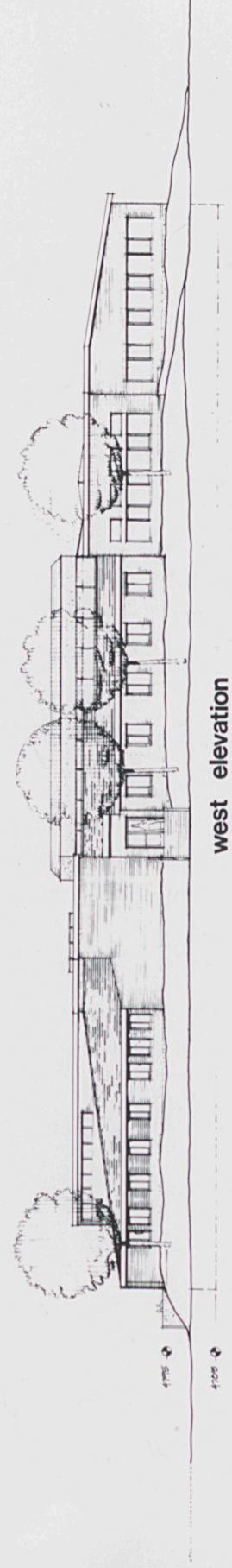


section c-c

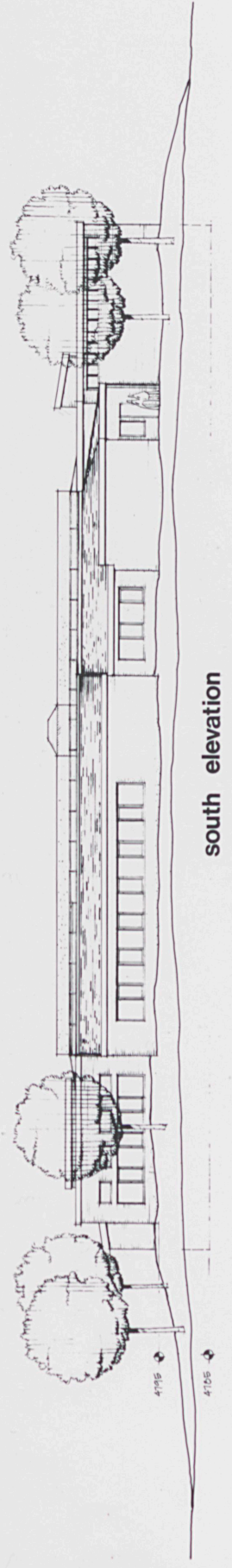




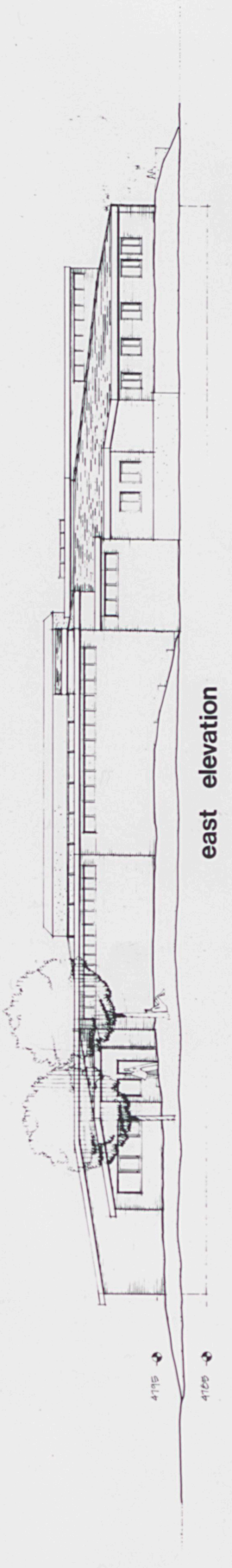
north elevation



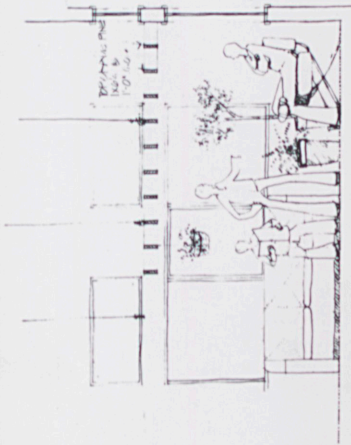
west elevation



south elevation

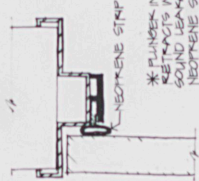


east elevation

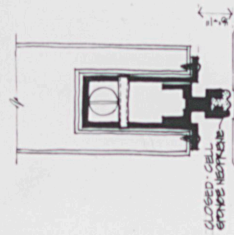


LOUNGE/LATTICE DETAIL SECTION

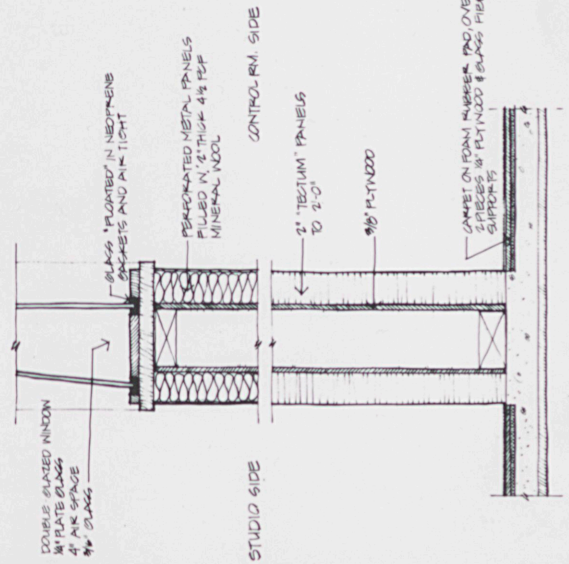
* IN ORDER TO MAINTAIN THE PRELIMINARY DESIGN LEVEL OF A 1/4" LATTICE IN THE LOUNGE/INTERACTION AREA, THIS SPATIAL ELEMENT EXTENDS DOWN FROM THE CEILING WALL, ALLOWING LIGHT FROM THE WINDOW ABOVE TO DIFFUSE THROUGH IT.



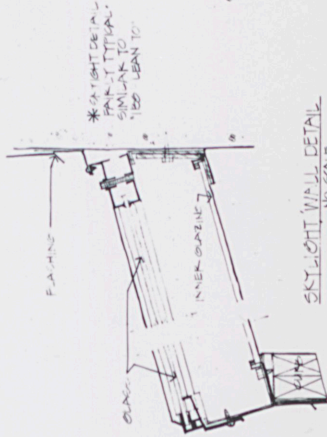
* PLUNGER IN DOOR SEALS WHEN DOOR CLOSURES, RETRACTS WHEN DOOR OPENS, PROTECTING AGAINST SOUND LEAKAGE. PLUNGER IS SPRING LOADED TO PROTECT SOUND LEAKAGE TO A MORE SENSITIVE DEGREE.



DOOR 'SOUND-LOCK' DETAIL NO SCALE

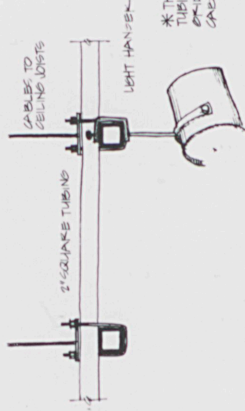


COMMON STUDIO WALL DETAIL 9'-11"0"



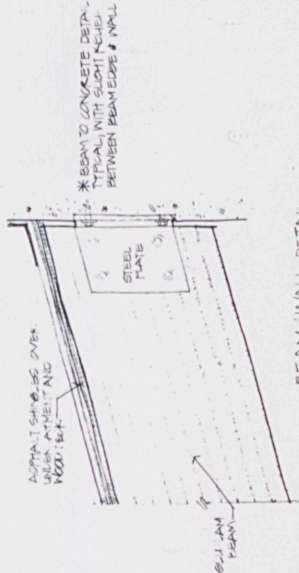
SKYLIGHT WALL DETAIL NO SCALE

* SKYLIGHT DETAIL - 1/4" TYPICAL - 1/4" DIA. 1/4" DIA. 1/4" DIA. 1/4" DIA.



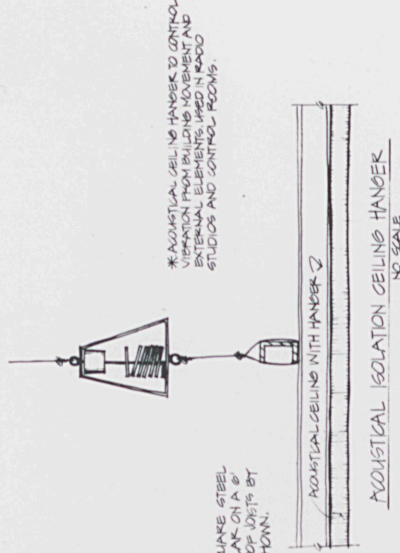
LIGHT/LIGHT GRID DETAIL NO SCALE

* THE LIGHT GRID IS 2" SQUARE STEEL TUBING LAID PERPENDICULAR ON A 6" GRID HUNG FROM THE MOOP DECK BY CABLE LIGHTS HUNG AS SHOWN.



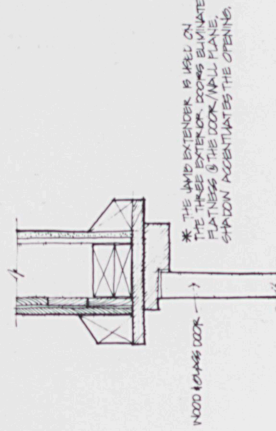
BEAM WALL DETAIL NO SCALE

* BEAM TO CONCRETE DETAIL - TYPICAL WITH SKYLIGHT NEEDED BETWEEN BEAM COLUMNS & WALL.



ACOUSTICAL ISOLATION CEILING HANGER NO SCALE

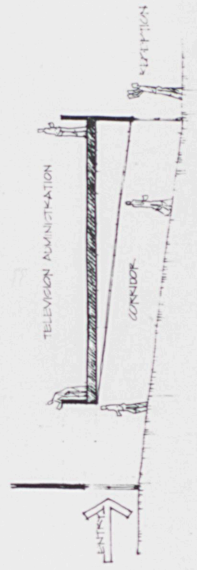
* ACOUSTICAL CEILING HANGER TO CONTROL VIBRATION FROM BUILDING MOVEMENT AND EXTERNAL VIBRATION FROM ROAD, STUDIOS AND CONTROL ROOMS.



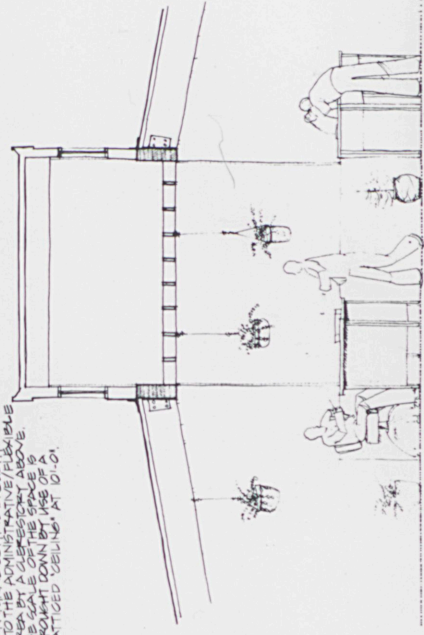
'JAMB EXTENDER' DETAIL NO SCALE

* THE JAMB EXTENDER IS WELL ON THE THREE EXTENSION DOORS BLUVAITE FLATNESS & THE DOOR/WALL PLANE. SHADOW ACCENTUATES THE OPENING.

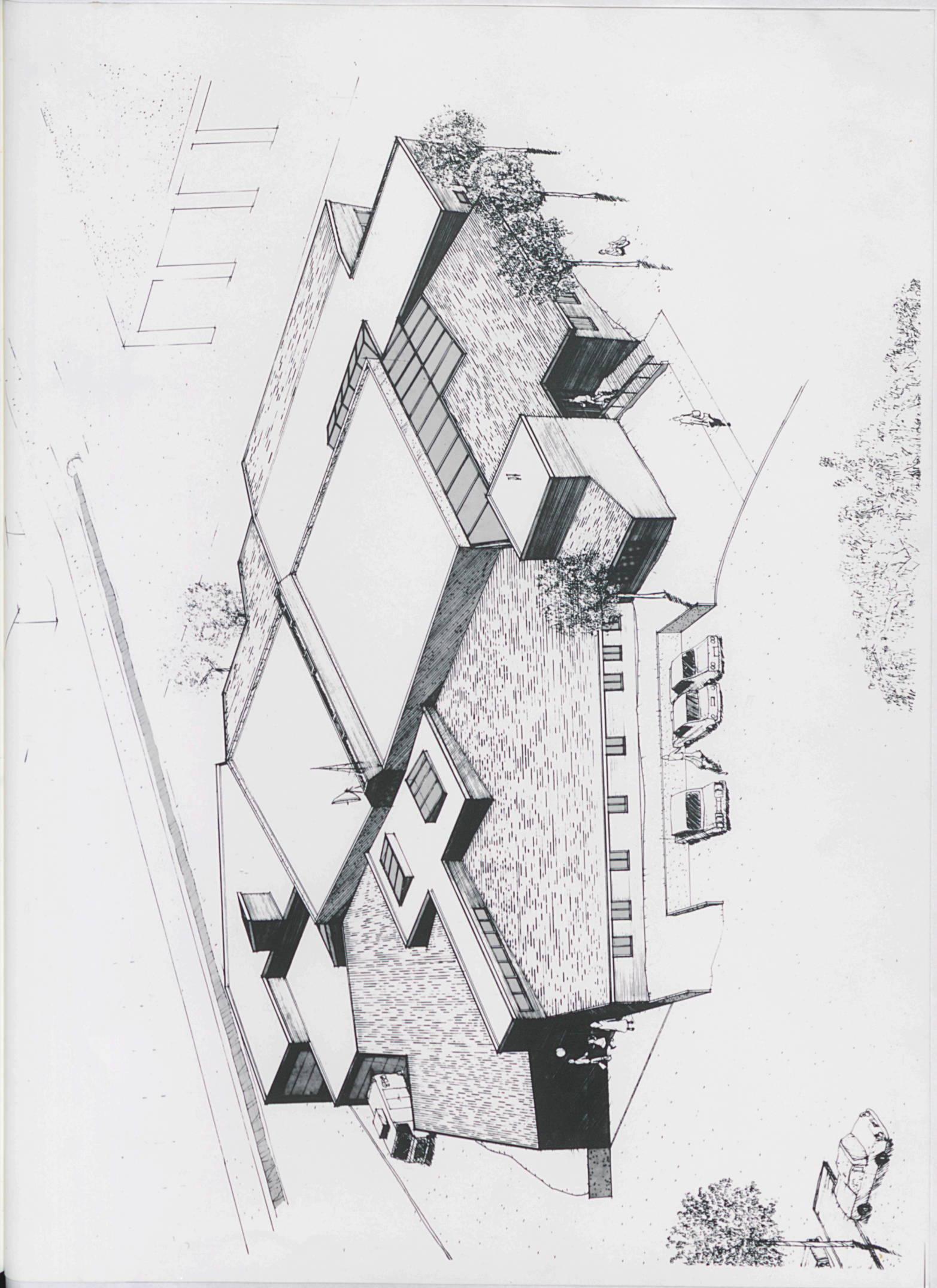
* NATURAL LIGHT IS BROUGHT INTO THE ADMINISTRATION/RECEPTION AREA BY A RECESSED ABOVE HUNG LATTICE. LIGHT CAN BE USED BY A LATTICE 'CEILING' AT 0.0.0.



CEILING SECTION THROUGH ENTRY NO SCALE



ADMINISTRATION AREA/RECEPTION DETAIL SKETCH NO SCALE



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