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A Multi-Use Facility for
Helena, Montana

An Exploration into Context

By

David Trotter

A Professional Paper Submitted in Partial
Fulfillment of the Requirements for the Degree Of
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Introduction

Helena is a city with a rich past. Even though it is limited in a chronological sense, little over 100 years, it holds special meaning to the people that reside there. It is this unique character that influenced my decision to explore what makes the place through architectural terms. It is the permanence of the place that enables it to play its role in the lives of those who experience it. In a building or a built place its stationary aspect in respect to time gives it the property of linking the past with the present. Because it is there day after day in the same location, a place becomes a fixed point of reference where other things are seen to have an interdependence between them. This interaction develops because of proximity and the fact that people tend to link things into groups rather than see them as separate entities. In architecture these properties that constitute a place can be defined as a context. In a very general way, a context can be described as an area of interrelated aspects that act with one another to give the place its own distinct quality.

Statement of Thesis

This thesis came about because of an interest in designing within an urban environment. Also, for some time now I have considered the context as a factor in design but without a real understanding of its full meaning. Therefore, the factors involved in the making of a context will be looked at in their relationship to that context. Some of those factors are as follows:

- The effect a building has on the context and the effect that context has on a building;
- The relationship between a building and the vitality of a place;
- The relationship between new and old architecture;
- What constitutes the context of a place;
- How a design should respond to its context.

PROCESS DESCRIPTION

Process Description

The process that I used in compiling this thesis was part analytical and part intuitive. It started with the idea of locating a theater arts complex in downtown Helena. From there I looked into downtown Helena to see if it was feasible to locate a facility of this type within the downtown and whether or not such a facility was needed for Helena. Through precedent research, I analyzed what a theater arts complex was and how it was organized. By looking at a number of facilities of the type, I realized that for a theater arts complex to play an active role within the environment of the downtown during the day, there was a need for some other function that was primarily a daytime activity. Through researching the downtown, it was determined there was need for conference facilities. With the Park Plaza hotel and the number of offices and businesses downtown, a conference facility had the opportunity to be very marketable.

After determining the type of facility, there was the question of where to locate it within the downtown. Because of the theater and the size of vacant buildings, there was not the possibility of remodeling an existing building. This left the properties that are not already built upon, most of which are used for parking. With the sites available used for parking, there arose the question of whether it was a good idea to remove any of the existing parking from the downtown. Therefore, a site was needed that could maintain the existing parking

or would disturb it the least. Also, the site needed to conform to the requirements of the building type.

With the building type and the site determined, there was the development of a program for the building. The program and square footages were determined intuitively from precedent studies and from what would appropriately fit in the downtown. Also, the type of spaces for the building were chosen for their compatibility with each other. With the spaces for the building determined, their adjacency to each other needed to be analyzed to determine the organization of the building. Along with this there was the description of each individual space in greater detail than just its square footage and adjacency. Through this there was a greater understanding of the building function individually and as a whole.

In researching downtown Helena, I became aware of the special presence of the downtown area. It has a distinct sense of place. With this in mind, it became important that any new structure should fit into the place to become a part of it. For a building to do this, the place must be understood so that the new can respond to the characteristics that make the place. In trying to understand the place, I looked into its history and context. Through an understanding of the context of a place, a new structure can more easily be designed so that it fits into the framework of a given context.

HISTORY

History

The appearance of the gulch gave no intimation above hundreds of others of its auriferous character. There was no 'mother rock' in sight from the banks of the purling brook chanting a low melody in its hurried course down the pebbled channel to the valley.

- R. Stanley, 1864

From its humble beginning this little gulch was to grow into the city of Helena and the state capital. The four discoverers, Reginald Stanley, John Cowan, D. J Miller, and John Crabb, the "four Georgians" as they were to be later called, were typical of the men who followed strike after strike, always hoping to better their chances. Early in 1864, they set out from Alder Gulch, now Virginia City, to prospect the Dearborn, the Teton, and the Marias Rivers. Discouraged by not finding any gold and low on supplies, they retraced their route southward back to Alder Gulch. Upon re-entering the Prickly Pear Valley, they tried their luck in a little stream in the southern part of the valley. As they were prospecting, one of the four said, "This is our last chance." They struck paydirt and another boomtown was born. Gold-seekers poured into the gulch. Claims were staked, fortunes made and lost. The rest is history.[1] Today this historic site is located near the intersection of Edwards and Main.

The original townsite of Helena was plotted late in 1864 without surveying instruments. The lots of approximately 30 feet by 60 feet were marked out, the irregular streets conforming to the character of the ground

and to the proximity of water. A number of buildings today reflect these original plots. Some of these structures are the Colwell Building, the Livestock Building, and the Securities Building.

As fortunes grew, so did the taste for high living and fine belongings. Soon private mansions and ornate hotels, theaters, and the Ming Opera House replaced the cabins. Helena began humbly, but that was no barrier to the citizens' appreciation of culture and refined living.[2] The only impediment to the growth of the city were the numerous fires that razed large parts of it. The fires of 1869, 1872, and 1874 destroyed large numbers of the then wooden buildings in the downtown area. For protection from fire, the citizens established fire companies and the fire tower to spot fires. Today, the fire tower has become the symbol of Helena and its citizens.

In 1874, after much debate, Helena became the third territorial capital. Thereafter, Helena had a reserved place in Montana's history, which assured its continuity when the gold ran out. Fifteen years later, there was to be another capital fight--this time for the newly formed state's capital when powerful Silver Bow mining tycoons attempted to wrest it away in favor of Anaconda.

Instead of declining into a ghost town, like so many of the early boomtowns, Helena moved forward with a mighty stride to become the leading financial and industrial center of the region only two decades after its gold camp days. This young giant of the northwest had six national banks and twenty-two trains arriving and departing daily.[3] The 1880's were boom years for the building industry in Helena. In 1888 alone, thirty-one large buildings were constructed in the downtown area. Most of the historic buildings along the mall date from this era. Also, in June 1887, the northern Pacific Railroad, building westward, reached Helena. Then Helena became the central city of the long Northern Pacific Transcontinental Line. The city had progressed from a gold camp into a prospering city.

By the mid-1960's, the future of the old business district looked grim. There was creeping decay on the main street of Helena. It followed closely behind businesses as they moved northward along Main. In the late 60's, concerned businessmen took action to try and solve the problems of the downtown. Through their efforts, Helena was designated a "model city" in 1968. Urban renewal, as envisioned by Congress, allowed federal money to be used by local governments to buy up land in blighted sections of their cities. The idea was to tear down the old buildings, relocate the residents,

and offer the land for sale to businessmen. The goal was a brand new, prosperous downtown for the business community, a solid tax base for the city, and decent housing for those who had to be relocated.[4] This was a grand and well meant scheme, although such plans were a little precocious. What they did was to overlay the 20th century on a place that was firmly entrenched in the late 1800's.

In sum, urban renewal demolished 228 buildings and displaced an estimated 142 businesses and 430 families. A whole section of the south side disappeared.[5] What was left was a new place with isolated historic buildings to the remembrance of what was. However, the fortitude of Helena's downtown is again asserting itself in its ability to overcome adversity. In the fourteen-odd years after the urban renewal program, the downtown has perservered and grown to once again become a place with a strong sense of presence.

Footnotes

1. James R. Graff, Historic Helena: An Early-Day Photographic History, (Helena: Thurber Printing Co., 1964).

2. Reclaimed Stakes on Last Chance Gulch, Helena Urban Renewal Department. P. 3.

3. Jean Baucus, Gold in the Gulch, (Helena: Bar Wineglass Publication, 1981) P. 22.

4. Ibid., p. 72.

5. Ibid., p. 72.

CHARACTER DESCRIPTION

The Character of the Gulch

Helena's rich heritage lies not only in the gold extracted from its famous gulch during a colorful past, but exists today in the varied architectural styles that form the diversity for which the city is known. The basic character of the business district comes from the expressive architecture of the 1880's. Through the years since gold was discovered, downtown Helena has undergone many changes--some natural, others manmade. Fire, economics, the natural growth of the city, and urban renewal all had a hand in shaping the downtown. Today, it is a mixture of historic and "modern" buildings, some residing happily beside one another, others turning their backs on their neighbors.

The decay of the southern part of the gulch can be assimilated with the fires that razed early day Helena. This time, instead of rebuilding within the structure that had existed, the urban renewal program rebuilt the area with a new and foreign structure. This in itself is not a hindrance to the downtown, but there is a discontinuity between the two structures. Hence, the movement downtown is a constant shift between the two which leads to confusion as to the structure of the gulch.

The older buildings in the downtown are perceived to be part of an ensemble that forms the character of the place. These buildings, although

they were designed by different architects, present the same type of character as their neighbors. A few of the newer buildings maintain this character while others are designed as isolated buildings. These isolated buildings tend to break down the character of the downtown, because they are perceived in isolation apart from the context. Hence, they put breaks in the continuity of the context.

The older buildings and some of the newer ones have the same organization. The street side is what is presented to the public, while the alley side is reserved for the service of the building. Although this organization has been upset somewhat by the changing of the street patterns, the façades are organized in a like manner. The ground floors are used for retail, while the upper floors are offices or apartments. Hence, there exists a stratification in the downtown from front to back and up and down.

There are a variety of architectural styles within the downtown, from Romanesque to Art Deco. Along with these different styles, there is a variety of materials and colors. They range from brick and stone to terra cotta and plaster. All go into a rich mixture to create the unique character of the Gulch.

DESIGNING

WITHIN

CONTEXT

Designing Within Context

Designing within context requires that the context must be understood in all its elements and their implications. The elements that go into the making of a context can be studied in a somewhat logical and rational way. They can be broken down into individual elements and examined as a specific entity. This will show how each element fits within the character of the context. Also, it will give an understanding of the dominant and subordinate elements that exist within the context. From this a pattern will emerge that defines the visual properties of the context.

The more important aspect of the elements is the implication that they bring to the essence of the context. Their relationship to one another and to the whole give a greater meaning to the context than the individual elements. The relationship of each element implies a meaning about itself and about the whole. It is the total of all the meanings that is the essence of the whole.

This essence in turn creates a sense of place that produces its uniqueness within the everyday. If one designs with an understanding of the essence of a place, then the elements as specific entities of form become secondary.

Thus there exists a compatible relation between the symbolic and cultural aspects of the context.

Once the context is understood, then its relationship with the new can be determined. Both the visual and psychological aspects can affect what is to be realized. This imparting can be a direct relationship between the existing and the new so that it is visually apparent that they grow from a similar expression. Another way the context can affect the new is in an indirect way that is not a priori. The context may imply a character or form of expressing the essence to the new that may not have been if it weren't for the context. This can be something that is perceivable or something that is only felt or sensed in the subconscious.

ELEMENTS

OF

CONTEXT

Elements of Context

There are a variety of elements that go into the makeup of a context. The more visual ones are as follows:

--Mass

--Form

--Height

--Surface Covered

--Materials

--Color

--Texture

--Streetscape

--Solid/Void Ratio

--Distribution of Façade Openings

--Vertical/Horizontal Emphasis

--Visual Character

--Scale

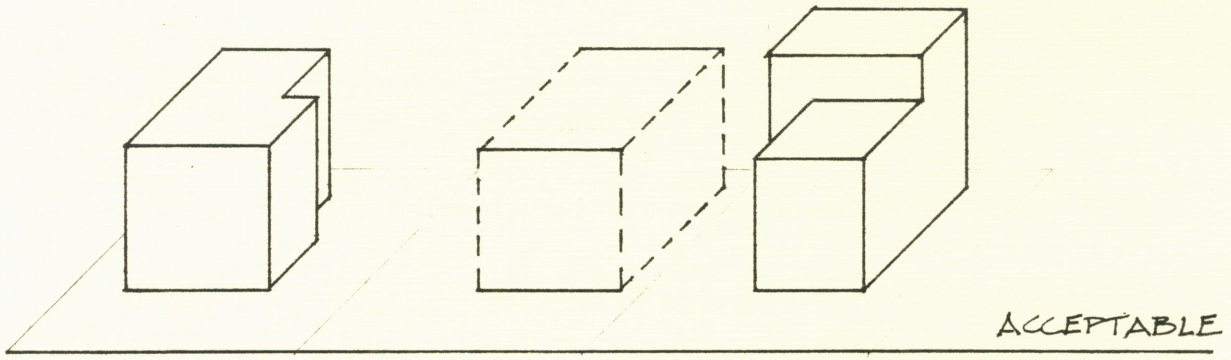
These are the visible elements of context and along with the more abstract perceptual elements, constitute the essence of context.

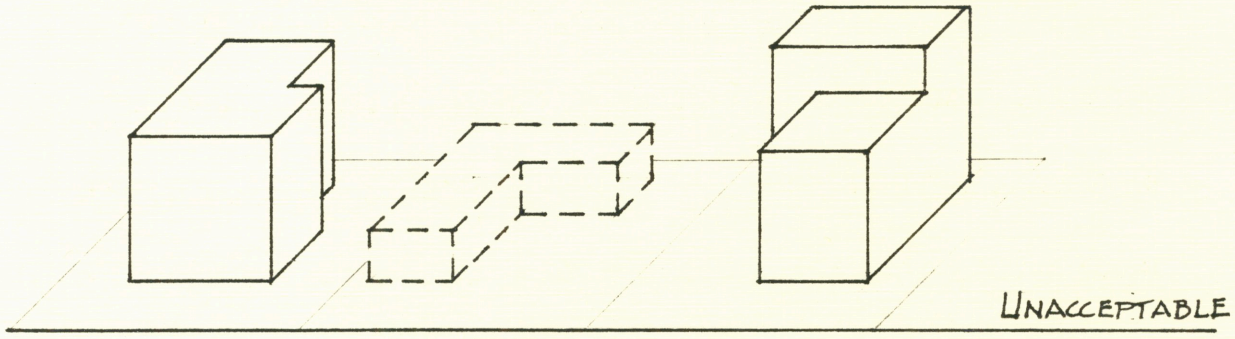
The abstract and perceptual qualities deal more closely with the place as an integrated whole than with the individual elements. The main

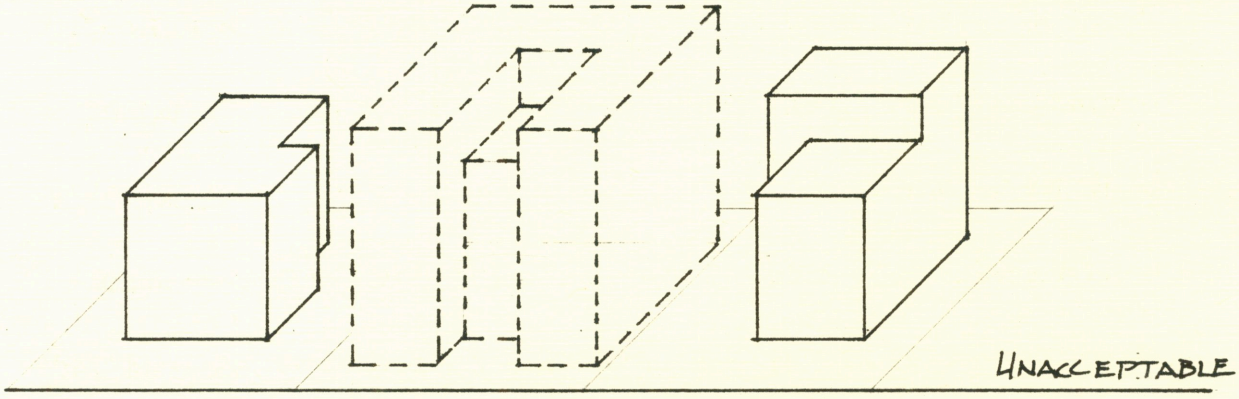
quality that constitutes a place is the strong interaction between the factors involved within it. This interaction takes on many forms. For a person experiencing the place, it can be emotional, historical, or something that evokes a special meaning. As for the elements and abstract qualities of a place, their interaction is more how it relates to the whole and itself.

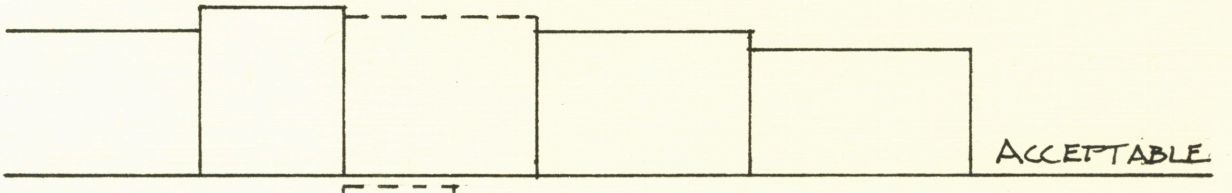
The structure of a place is a factor in how the place is to be perceived. Both the visible and invisible aspects of structure have an effect on a place. They influence the hierarchical order, the view, and the movement within a place. Visible elements would be buildings, streets, sidewalks, pedestrian areas, and the relationship between them. The invisible aspects would be the social or natural order that is intrinsic to the place. These aspects dictate how a place is to be viewed by the person experiencing it. They focus a person's attention. Therefore, the person experiences the place from within and becomes an integral part of the place. The movement within a place is dictated by the aspects of structure in that they set up how and where this movement takes place. Between the structure and hierarchical order, there is an interrelationship where both influence the other. The hierarchical order of a place is intertwined with the structure but it is not dictated by it. They become mutually supportive of each other.

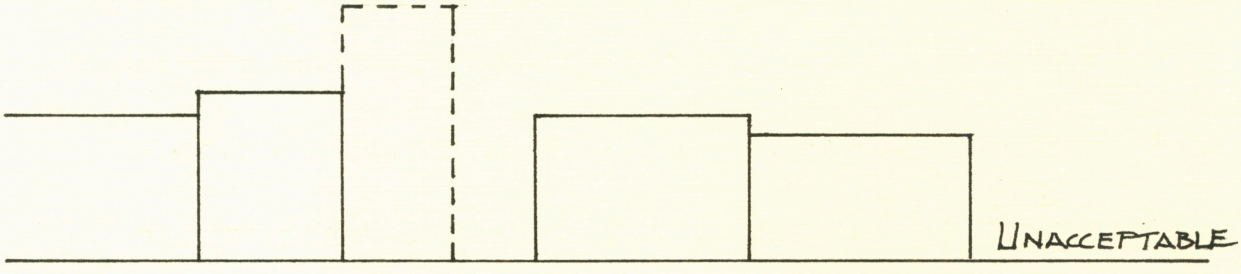
The relationship of the different elements as perceived within the whole and their own interaction affects the visual properties of a place. The visual character is determined in large part by this relationship. Each element is a link to the next and to the whole. All the individual elements combine to form the whole. Although it is not just each element but their relationship and interaction with each other. However independent each element seems to be, it is still dependent on the others for its full expression. The essence of a place is a combination of all the factors that are present within its framework.

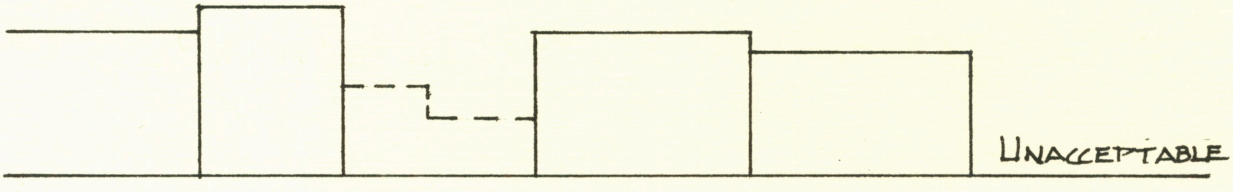

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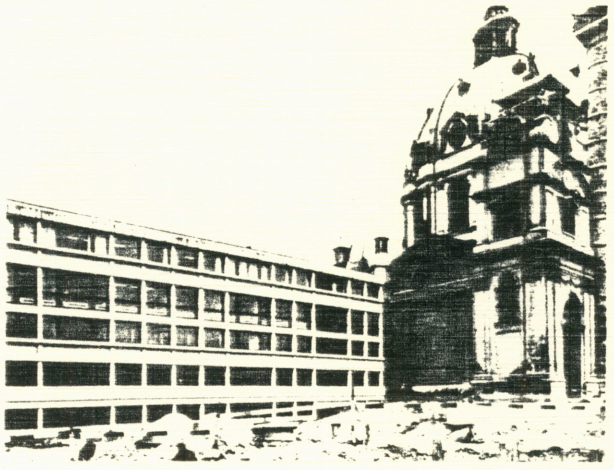
Mass

The mass of a building is the overall proportions of it: height, width, and depth. Depending on the situation that occurs within the vicinity, the relationship between the different aspects of the volume may take on a variety of meanings. In the case when all three dimensions are visually perceivable in the surrounding buildings, then the relationship in respect to the site and adjacent buildings must be evaluated and considered as a factor that the design of a new building must address. Because of the space between the buildings, the question of distance enters into the reasoning. Buildings that are closer to one another should be more sympathetic to the other's mass than buildings which because of their separation are not as closely related. If the surrounding buildings are built with a common wall between them, then only the width and height need to be addressed. The depth becomes secondary because it is not perceivable in relation to adjacent buildings. The width should correspond to the pattern that exists in the surrounding buildings. When this pattern is not adhered to, there will develop perceived holes or gaps in the pattern that tend to break down the pattern. The matter of height will be dealt with separately because it responds to its own criteria as well as to the mass of a building. The volumetric dimensions of a design should be studied so that they will

fit into the surrounding context. This does not mean that they are exactly the same as adjacent buildings, but that they are in harmony with and reinforce the existing character of a place. Also, they should be relative to the role that the building has within a context.



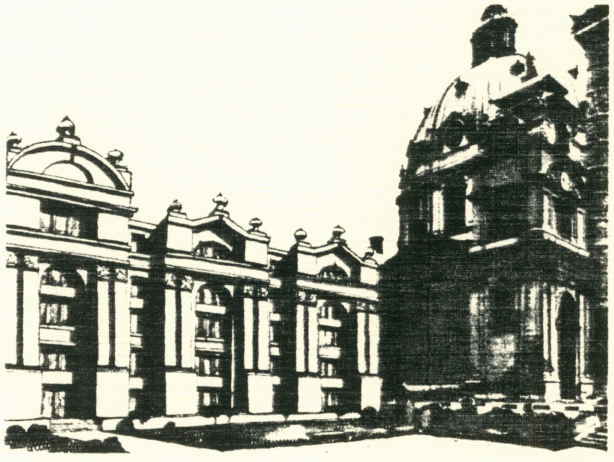
"It's great. I love it.
But how about a little gesture toward historicism?"



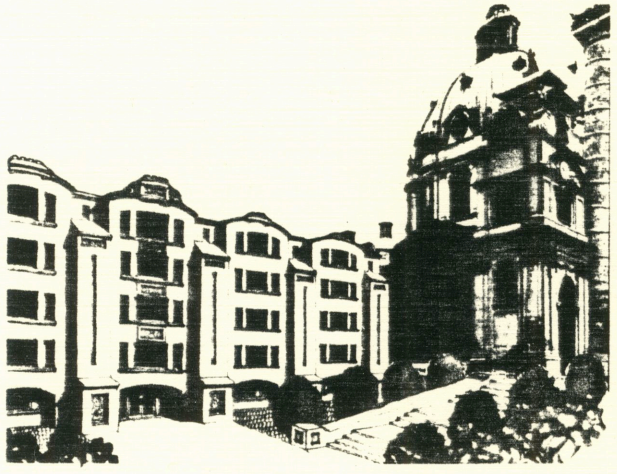
Wintertur Insurance Company and the Karlskirche, by Fischer von Erlach (1737), Vienna.

Wintertur Insurance Company & The Karlskirche, Vienna (ca. 1960s; Fischer von Erlach, 1737.)

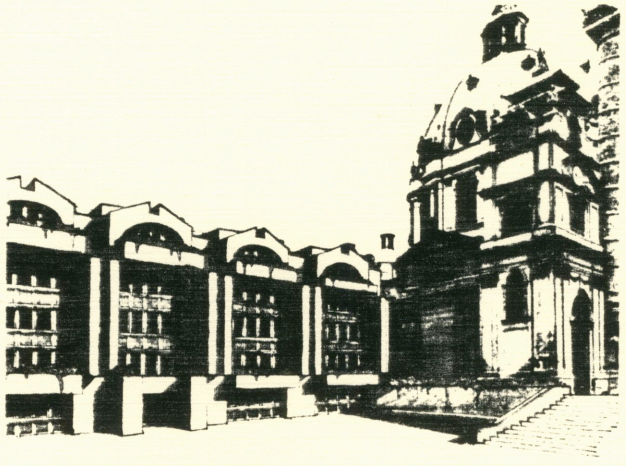
Here is the legacy of Adolf Loos' attitude. Architectural confrontations such as this are fatuously referred to as "contrasts between new and old" and are commonly justified to an incredulous public as being economical and practical. The photomontages show three possible alternatives which use the same plan, materials and construction techniques, but relate to the Karlskirche with considerably more grace.



Alternative design for Wintertur Insurance Company. (Photomontage: Angus Macdonald.)



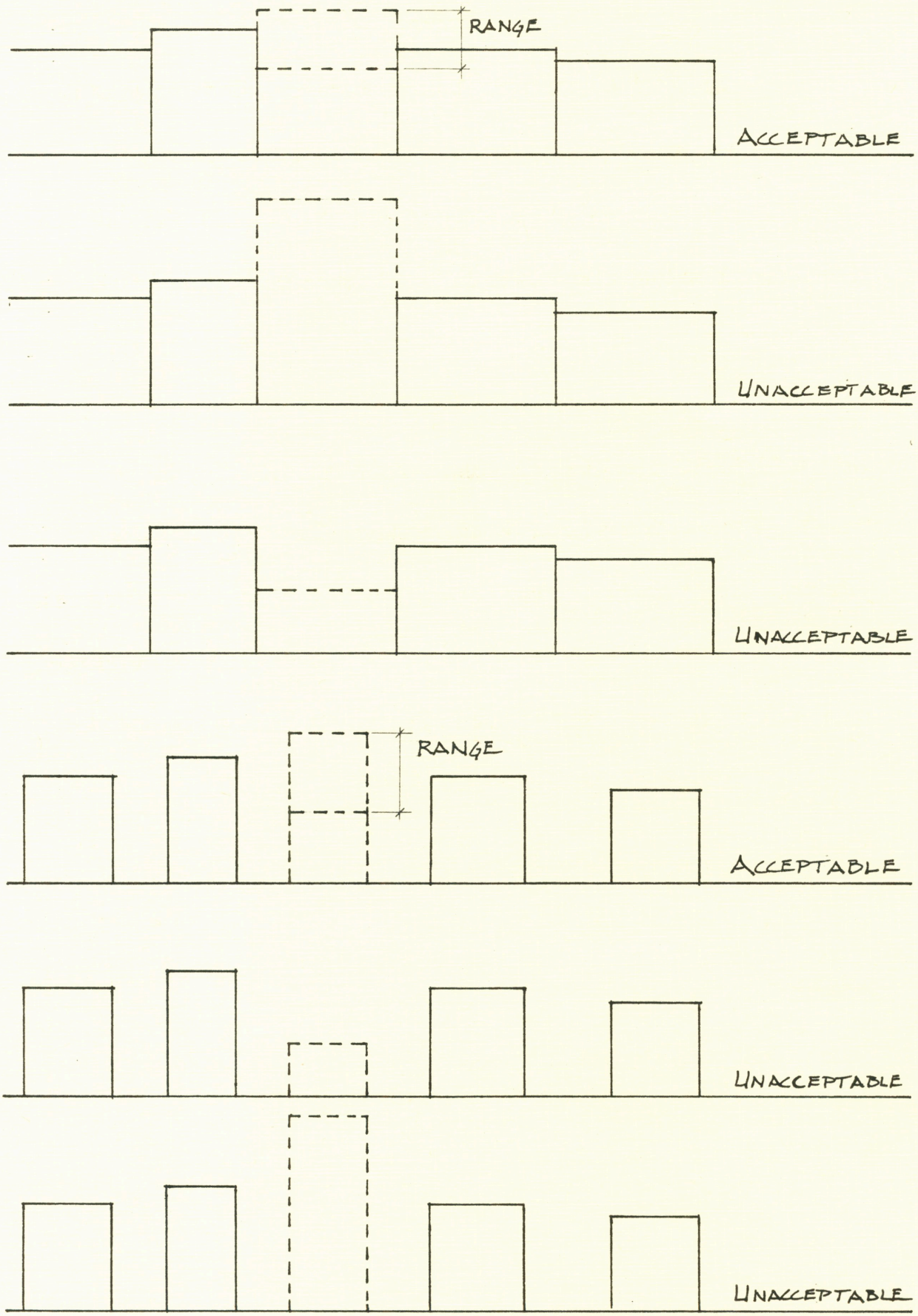
Alternative design for Wintertur Insurance Company. (Photomontage: Angus Macdonald.)



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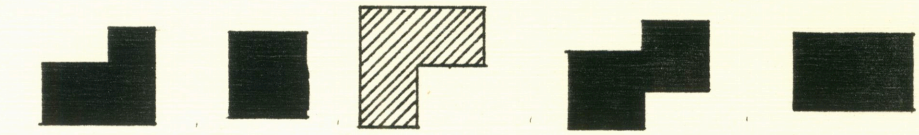
Form

Form is the shape that the mass of a building takes on. This also governs what the silhouette of the building will be. The form of the buildings in a context is a critical factor in determining how they are perceived. The buildings or blocks can be seen as a series of parts that form a whole or a single entity that is articulated differently. Depending on which direction is taken, it will have a strong relationship to the presence of a building. In the case where the buildings are detached from one another, their form takes on three-dimensional qualities. These qualities and their relationship to the character of the building need to be determined so a design response will be sympathetic to the formal qualities of a context. On the opposite side, there is the situation where the buildings are built next to each other. The form then becomes a matter of silhouette. The silhouette of façades can be studied to see what effect it has on the character of the façade and its relationship to the street. This relationship helps to determine the streetscape. In arriving at a design solution, the different aspects of form and silhouette need to be considered in their connection with the character of the place.

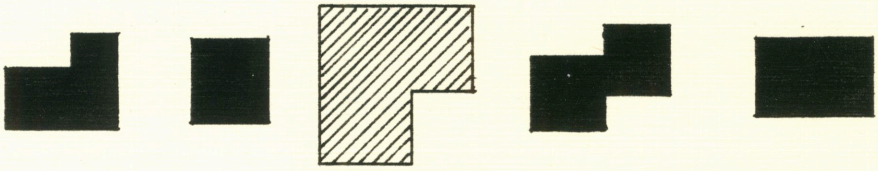

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Height

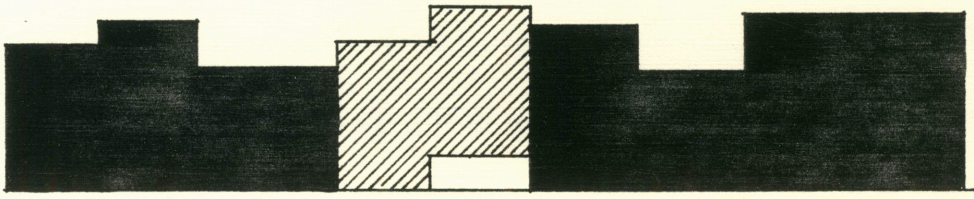
The height of a building is the distance above ground or the number of floors of a building. The heights of surrounding buildings need to be looked at so as to see the relationship between the heights of existing buildings. From this it can be determined what range of heights exist within a context. A design that varies significantly from this range should be appraised as to the effect that it has on the context. Having a similar height does not necessarily mean that it will fit harmoniously into a context. The height of a building has a relationship to its role within a context. A building that is higher than the rest may play a more important part within the framework of a context. It will tend to dominate over the surrounding buildings. Also, buildings that are close to the same height will tend to develop as background buildings.



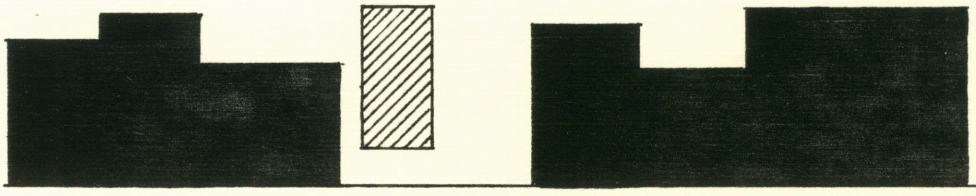
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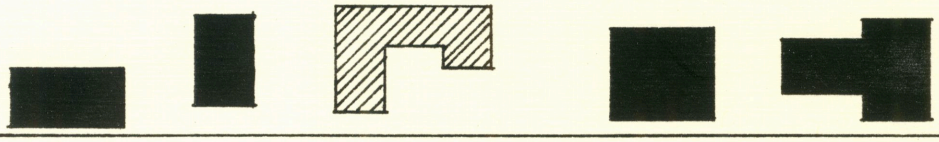
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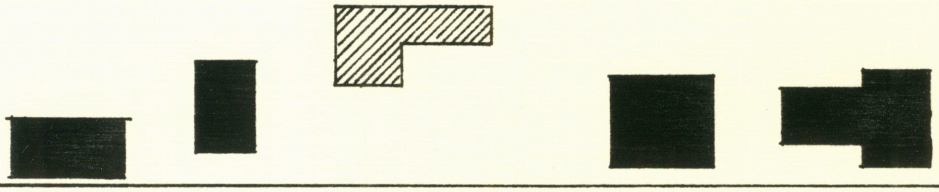
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Surface Covered

Surface covered refers to the footprint of a building or the amount of the site that a building occupies. This aspect is related to mass and form in that they partially govern what the footprint will be. There are a number of other factors that affect the surface covered, some of which are location of the site, the shape and orientation, the ratio of footprint to the overall site dimensions, and the presence that it gives to the site. In an area where the buildings cover only a portion of the site, then it would disrupt the character of the place if a design was to occupy the entire site. The reverse is also true; if the surrounding buildings cover most or all of the site and a design took up a significantly lesser portion of the site, then it would impose a gap on the character of the place. The same can be said about the other factors that affect the footprint of a buildings. When the buildings in the area exhibit similar characteristics, a design should respond to these different factors so that it doesn't disturb the existing conditions of the context.

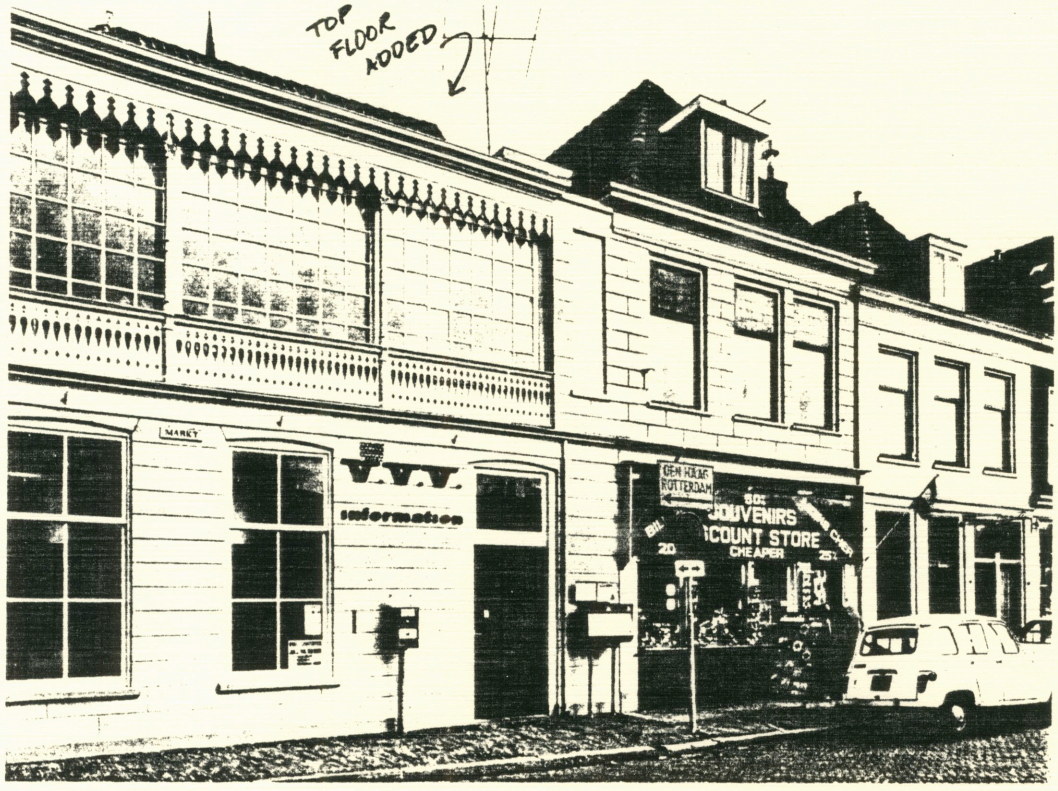
Addition to a House on the Cathedral Square, Delft, Holland (ca. 19th Century.)

The second floor of this house was remodelled in the 19th century and became a 'window wall,' in contrast to the other buildings around the Square. In spite of the builder's flagrant disregard for present-day design criteria—maintaining window proportions and solid to void relationships, and using similar materials—the renovation has an eerie quality of belonging.

An initial, if faint, sympathy is established by the cast iron colonnettes that divide the facade into three parts, corresponding to the typical divisions of the other facades on the Square. But the main connection between the addition and its neighbor is an ingenious illusion: the glass panes and mullions of the addition repeat the same general pattern as the adjoining building's rustication, but in mirror image. In the glass wall the lines are raised and the planes recessed. The opposite is true of its solid counterpart.

Its two bands of gingerbread ornament are a surprise, and might be disturbing if they were not literally kept in line by being attached to a cornice above and a string course at mid-facade. Both cornice and string course continue elements of the next house.

This renovation would probably never have been passed by a contemporary design review board. It has an adventurous quality which few modern examples can match in the sureness with which it strikes out on its own while respecting the basic character of its context.



Addition to house on Cathedral Square, Delft, Holland, ca. 19th century.

Materials

This deals with the type and use of building materials. The use of the same type of materials does not guarantee that a building will fit into the character of existing buildings. A surprising number of modern buildings still use materials like brick and wood that have been used in the same ways for centuries.* But they do not fit well into the character of older buildings because the philosophy behind the design is very different and somewhat opposite that of the older styles. This comes out in the treatment of a material and changes the character of a building. Materials and their use should be looked at to see what they are saying about the character of the building. An addition has the opportunity to copy or abstract this character, but a new structure should avoid an excessive use of this technique because it will tend to deny the uniqueness of both buildings. Rather, they should invoke similar visual character so that they reinforce and support each other.

Architecture in Context, Brent C. Brolin. Van Nostrand Reinhold Co., New York. ©1980.

Two Houses, Delft, Holland

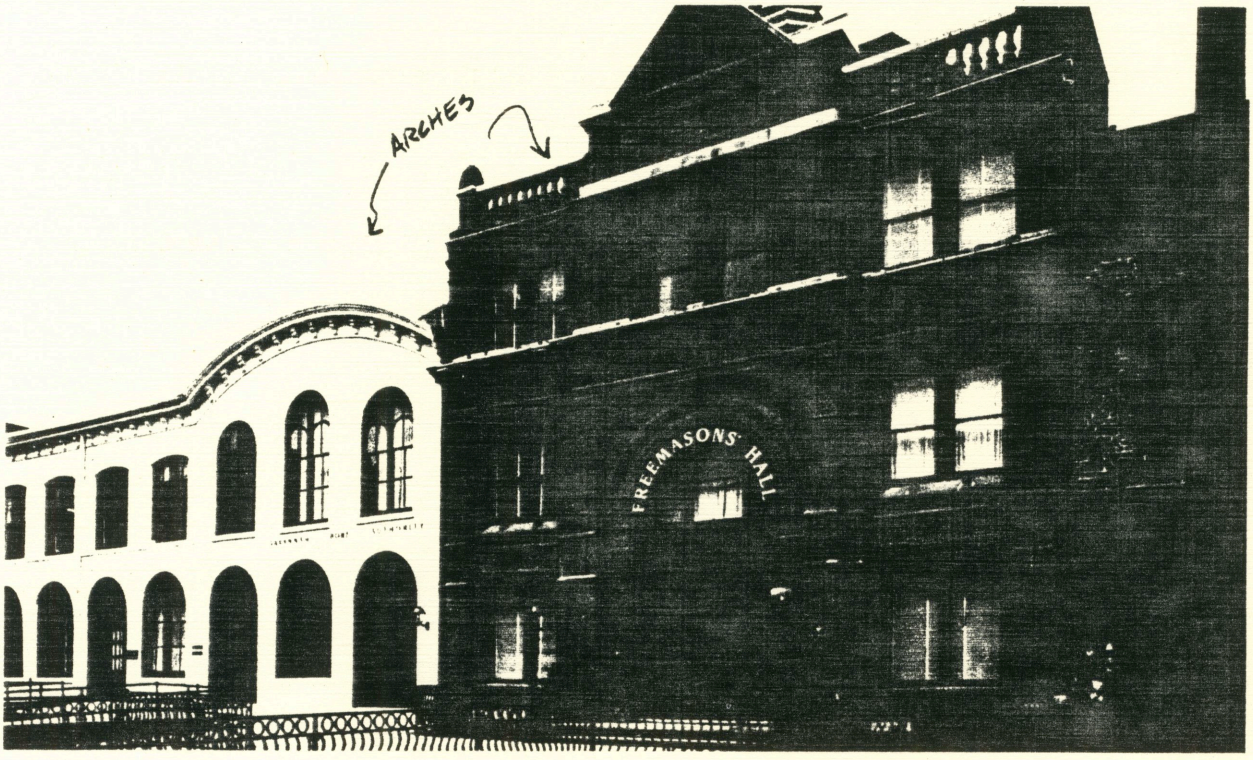
A whimsical example of fitting in by embracing.

Cotton Exchange, Savannah, Georgia (William Gibbons Preston, 1887.)

Both of these buildings are brick, but the Port Authority, on the left, has been painted white. The color difference is dramatic and, from what we are told about the importance of similar coloring for fitting in, should overshadow any relationship that might have been established by the shared material. Even so, the eye immediately connects them because it goes directly to the arch of the Exchange entrance and to those of the main bay and lower floors of the Port Authority building next door. Furthermore, the dominant-subordinate relationship helps to establish a connection. These two elements are enough to override what would ordinarily be a fatal difference in color.



Two houses, Delft, Holland (dates unknown).



Cotton Exchange, Savannah, Georgia; William Gibbons Preston (1887).

Color

This deals with the inherent color of materials and also with applied color. The use of similar color is linked somewhat to the use of similar materials. It does not necessarily guarantee a harmonious fit with surrounding buildings. Color should be looked at in the same manner as that of materials. The color of materials or applied color should be considered in its relationship to the character of the building. The selection of color or colors is an important aspect of the character of a building. It is both a visual and a psychological factor that determines how the character is experienced and felt by people. By determining how the color affects the character of existing buildings, the design of a structure can incorporate this information into the selection of colors appropriate to the character of the new building.

Townhouses Opposite Pompidou Center, Paris (ca. 1970s.)

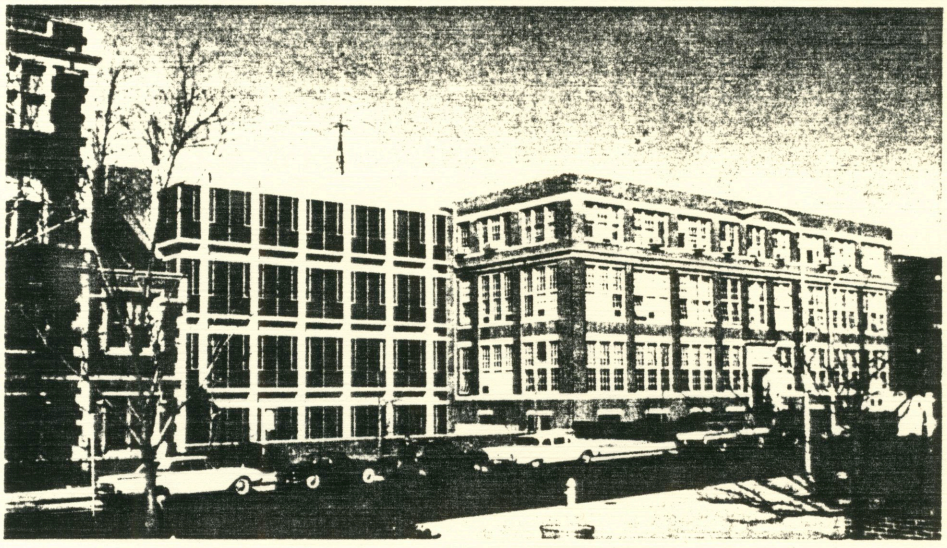
One would think that the overlapping planes of the partial curtain walls of these houses would be too out of character. Their windows, also, are not the "correct" proportions and even the roof windows—not true dormers—are different from those of the neighboring townhouses to the right.

But there is just enough variety in the roof treatment to be interesting rather than discordant, while the design of the facades emphasizing the vertical rather than horizontal axis gives them a sense of variety within given limits that exists all along the streetfront. A nice example of a similar visual character created through the use of a different architectural vocabulary.



Townhouses opposite Pompidou Center, Paris (ca. 1970s).

4



Moore School of Engineering (1958, Geddes Brecher Qualls and Cunningham), University of Pennsylvania, Philadelphia. (Photo: Jean Paul Carlhian)

5

Texture

This entails the notion of the visual characteristics of a building's façade. Scale, detail, materials, and color play an important role in determining the visual texture of a façade. The texture of two buildings may be dramatically different and still be compatible to one another if there are visual clues to relate them to each other. There are a number of levels to the texture of a façade. The first is the wall itself. Scale, proportion, rhythm, and emphasis of the façade determine the character of a wall. These characteristics are set up by the placement and proportion of openings, columns, spandrals, and the relative openness or closedness of the wall. How each of these is handled determines the basic character of the wall. The next level involves the materials and the color and their use in relation to the first level. There is an interaction between these two levels in that the choices made concerning one level affect what can be done to the other. Because they are not independent from one another, they combine to give the wall its visual texture. Also, there is the use of things that are applied to the wall surface: signs, awnings, etc. These different factors should not be considered as separate elements but need to be considered in relationship to the others and to the whole. Each one is a factor in determining the visual characteristics of a façade. The visual texture of existing buildings needs to be studied to determine if there exists a shared visual character of an area that should be responded to in a design.



Parking garage, Vienna (ca. 1950s).

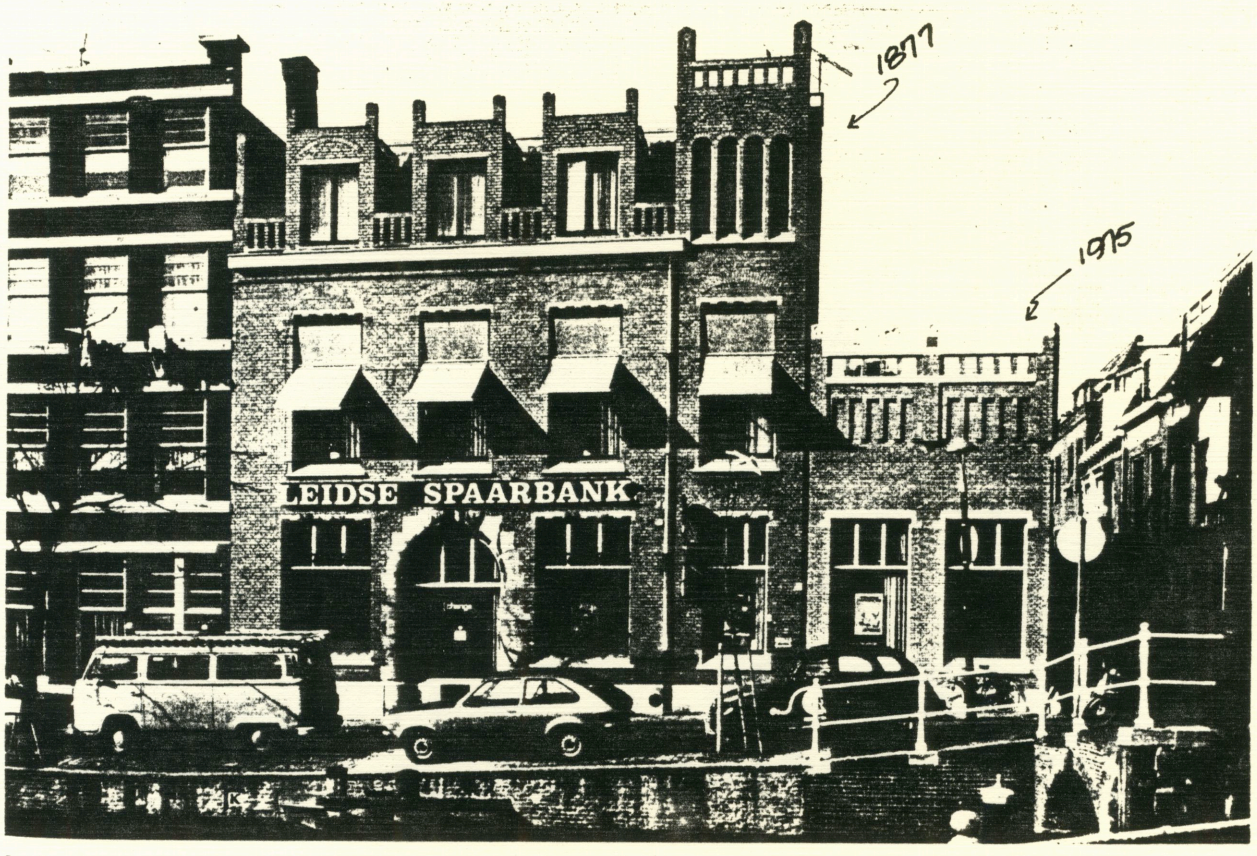


When the alternative is inserted, we no longer find ourselves looking at an [architectural] object in an irrelevant setting, but are once again able to appreciate the entire context, the architectural ensemble. (Photomontage: Angus Macdonald.)

Leidse Spaarbank and Addition, Leiden, Holland (1877; 1975)

The original building was built in 1877. The addition is interesting because it borrows quite literally some elements from its parent and invents intriguing variations on others.

The ground floor lintels have been borrowed, but simplified. The "tower" railing is repeated with only a slight change (its ballusters are set back from the railing edge) as the cornice element of the addition. The corbeled brickwork below the new railing is without precedent, although it picks up the rhythm of the four narrow arched windows above. This is an agreeable combination of eclecticism and invention.



Leidse Spaarbank, Leiden, Holland; (left) 1877, (right) 1975.

Old Buildings with Older Neighborhood or Regional Styles

Streetscape, Haarlem, Holland

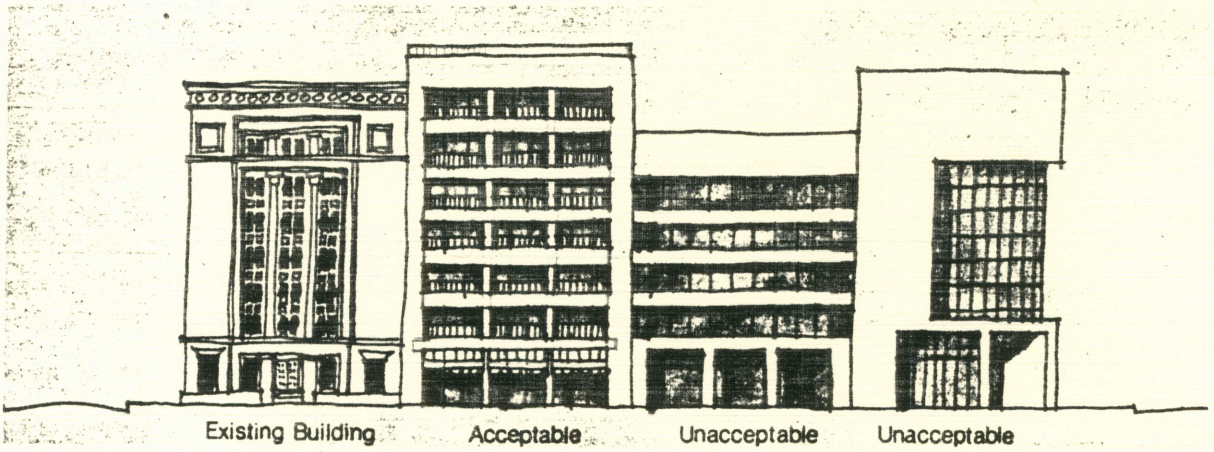
Streets such as this one are visually unified yet still offer a surprising variety. Gothic, Renaissance, Baroque, 19th and 20th century styles stand graciously side by side with considerable differences in cornice heights, roof silhouettes, window shapes and details. There are six different kinds of windows in this photograph, and such variety is the rule rather than the exception. Visual continuity obviously does not depend on stylistic conformity. Doctrinaire post-modernists of course have already said that we need not copy, but what they did not tell us was that fitting in does not necessarily depend on such things as facade proportion or maintaining the cornice height or silhouette,



Street, Haarlem, Holland (buildings from the 14th to the 20th century).

Streetscape

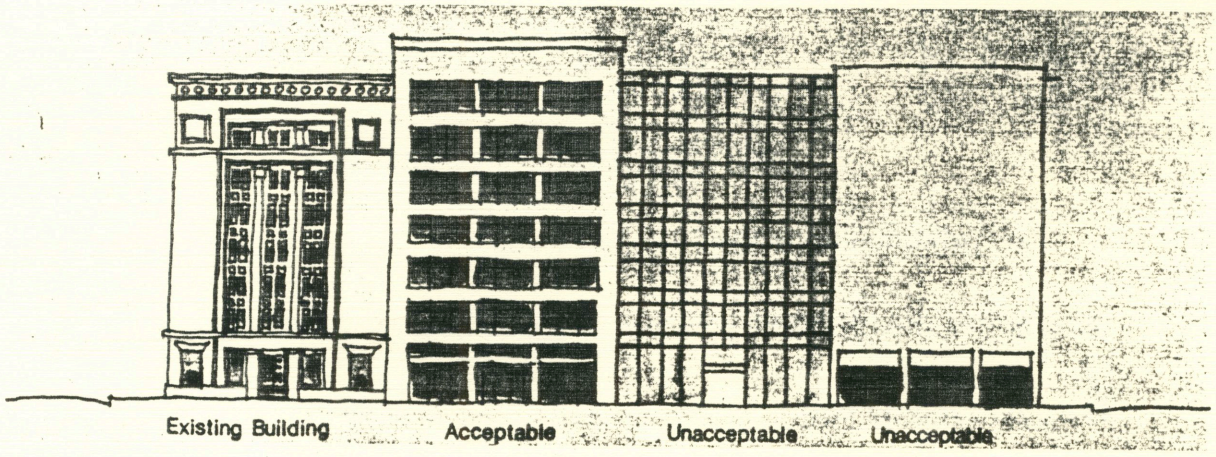
Streetscape refers to the visual properties of the street. These include the mass, form, and skyline silhouette of the buildings as well as what occurs at the street level. There is a strong relationship between the buildings along a street and its streetscape. The buildings define the edge conditions and determine the character of the streetscape. Because of this, a building that is out of character with the streetscape will impose itself upon the street and disrupt the existing pattern. This relationship between the building and the street needs to be understood to insure that a building will not be perceived as an isolated element within the pattern of the streetscape.



Ratio of facade openings to wall area

Solid to Void Relationship

This relationship is the ratio of façade openings to wall area. This ratio determines the relative openness or closedness of the building's façade. The surrounding buildings should be looked at to see what this ratio means to the character of the context. If this ratio has a strong impact on the character, it should be respected in the consideration of a design response. It is not necessary to absolutely maintain this ratio to respect the character of the context. There are a number of ways to address this issue. One is to determine the ratio found in surrounding buildings and then develop a response that is similar to the ratio found in the context. This way is the most popular because it gives the designer something solid to reference in the solution of a design response. Another way is to look at the ratio and determine its relationship to the character of the building. Then the design response can reference this relationship and capture a similar character. Although this may seem to be somewhat abstract or conceptual, there is a great opportunity to reinterpret the character of the context in a new and different way. Also, there is the opportunity to add to the meaning of a region through a different approach than the existing one.

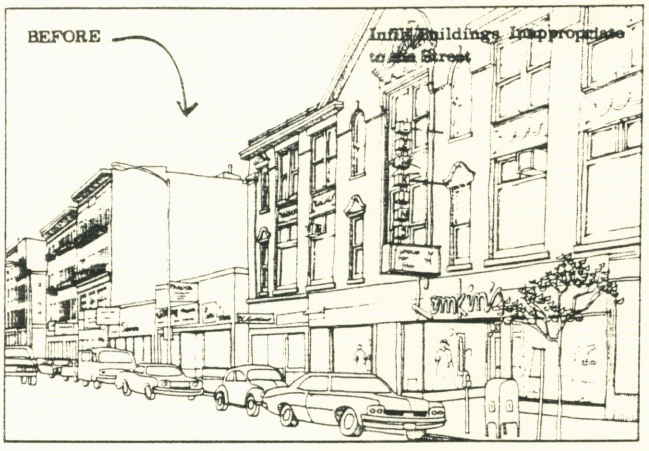


Distribution of facade openings

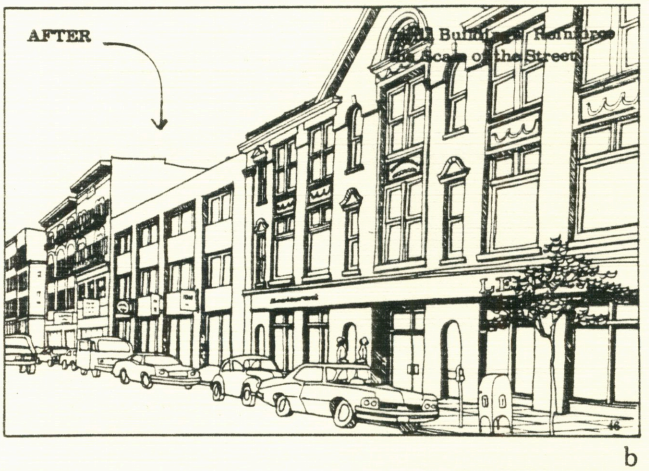
Distribution of Façade Openings

This refers to the position of the openings within the plane of the façade. The consideration of this distribution is linked to the solid void ratio in that it somewhat governs how the voids can be distributed on the façade. Although the placement of openings is linked to this ratio, it has qualities that are inherent to it alone. The placement of the openings goes a long way in determining the geometric qualities of the façade. They can be distributed evenly over the breadth of the façade, or they can be grouped in specific areas for functional or aesthetic reasons. Both these different treatments help determine the visual character of the façade. The position of the openings helps to define the rhythm and repetition that is set up in the plane of the façade. This rhythm and repetition is an important aspect in the visual characteristic of the building. The position of openings helps determine the emphasis of the façade--vertical or horizontal. The distribution of façade openings should be looked at in its relationship to the solid/void ratio and also for the qualities that it gives to the visual character of a building.

That ornament need not be purely eclectic almost goes without saying; it can be completely original, modern ornament, so long as it captures the *visual spirit* of the original.



a



b



c

The general assumption seems to be that if one can establish a visual quorum—by satisfying enough of the criteria on the list—a good relationship will be legislated. As we have seen before, the problem is not so easily resolved. A building that differs in ways so often thought to be critical, including its height, proportions and materials, can still be congenial if its visual texture, in large part created by its small scale detail or ornament, is consistent with that of its neighbors. Ironically, the closer a building comes to copying a neighbor in material, scale, proportion, height and so on, the more naked and out of place it seems when it omits the ornamental particulars.

The "before" and "after" sketches (*a* and *b*) appear in Lowell: *The Building Book*, a conscientious and thorough guide to fitting new buildings into the streetscapes of Lowell, Massachusetts. The problem is that the "after" version does not go far enough; it captures the rhythm and proportion of the older buildings but still looks out of place because it is naked. Adding ornament to it (*c*) brings it completely into the fold and makes it a much more compatible neighbor. The trouble is that few professionals are able—yet—to bring themselves to this [visually] obvious step. It is a step, by the way, which is obvious to nearly all laypeople. (Photomontage: Brent C. Brolin.)

Vertical/Horizontal Emphasis

This is the major emphasis of the elements of a building: whether the building is horizontal, vertical, or a combination of the two. One may be more dominant than the other, or both may be of equal value. This aspect of the context needs to be examined to determine how it affects the character of the area. Where the buildings are located close to one another, it becomes more important in the design response than where there is some distance between buildings. This emphasis is an important factor in the visual character of a building and how it is perceived. Vertical elements tend to be perceived as more dynamic, whereas horizontal elements are more stable in appearance. This is a psychological factor that can be used to express the character of a building. This emphasis can also help to explain a building's role within a context.



C&A Department Store, Amersfoort, Holland (ca. 1960s).



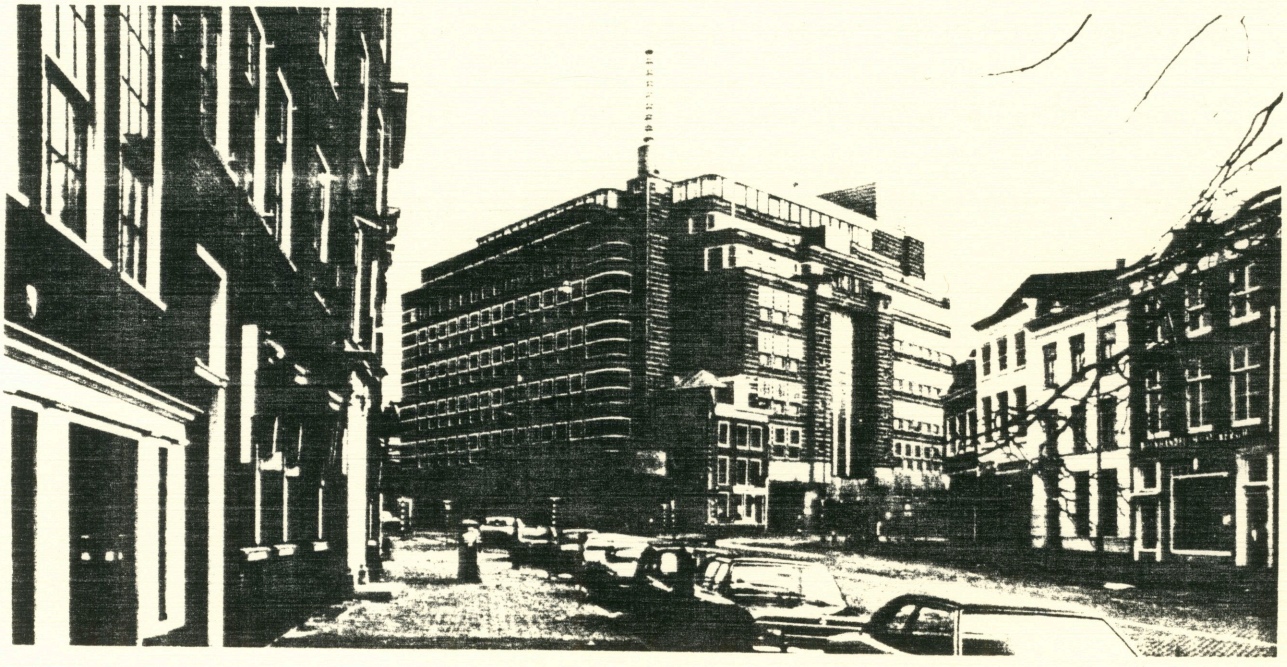
The alternative design for this Dutch street adds a "group" of background buildings to a streetscape composed of background buildings. (Photomontage: Angus Macdonald.)

Visual Character

The visual character of a building is the appearance that it presents to the public. This aspect is the combination of all the other factors previously described. It involves the relationship of each factor to the others and to the whole. The visual character of a building is the most important aspect in determining how it will fit into a context. A design response can capture the visual character of a context without strictly copying elements from that context. It is critical to respond to the visual character because the other issues can be referenced and if the building does not respond to the visual character, then it will be perceived to be out of place. Foremost, a design response should capture the spirit of a place and then it will become an element in the framework of a context.



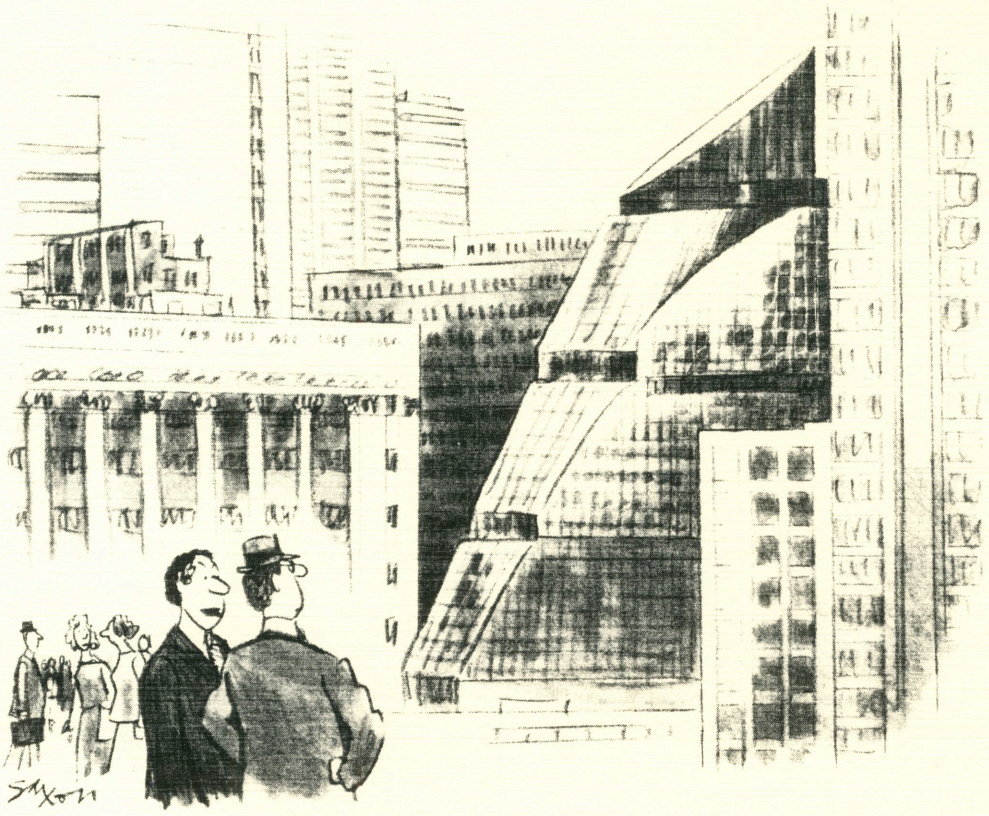
New and old, Zwolle, Holland.



Vroom & Dreesman Department Store, Haarlem, Holland; Jan Juijt, Architect (1937).

Scale

The scale of a building is how it presents itself to the person experiencing it. This determines how people will relate to the building. Scale affects whether or not a building is sympathetic to the human condition or its aspirations. How the architect sees the building in relation to people will have a profound effect on how the building presents itself. The scale of a context shows its relation to people and how a person should respond to it. A building that is out of scale with its context will tend to break down the meaning of a context. Scale has a dramatic effect on a building's role within a context. It can determine if a building becomes part of the general character or if the building is to be a special entity within a context. Scale becomes an abstract quality that is determined in relation to people or a culture.



"Will you do me a favor? Say what you think without using the word 'contextualism.'"

Conclusion

All of these different elements and aspects that constitute the makeup of a context cannot be considered as isolated pieces. They need to be considered as parts that form a whole. It is this whole that should be understood before a harmonious design response can be developed. When the whole is known, then what is there will be understood and what is needed to strengthen it will be there, only to be realized.

List of Illustrations

1. Brent C. Brolin, Architecture in Context: Fitting New Buildings with Old,(Van Nostrand Reinhold Co., New York, Toronto, London, 1980) p. 110.

2. Ibid., p. 29.

3. Ibid., p. 30.

4. Ibid., p. 99.

5. National Trust for Historic Preservation, Old & New Architecture: Design Relationship, (The Preservation Press, Washington, D.C. 1980) p. 64.

6. Brolin, P. 34.

7. Ibid., p. 97.

8. Ibid., p. 32.

9. National Trust, p. 191.

10. Ibid., p. 191.

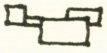
11. Brolin, p. 62.

12. Ibid., p. 67.

13. Ibid., p. 33.

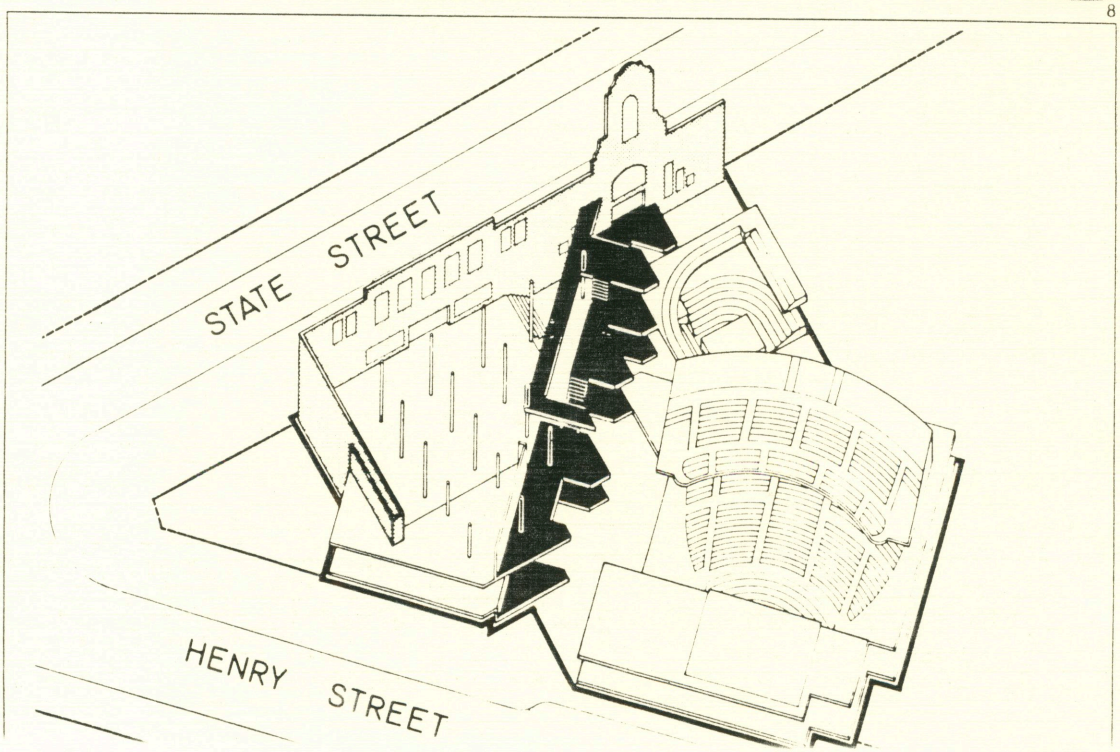
PRECEDENT STUDIES

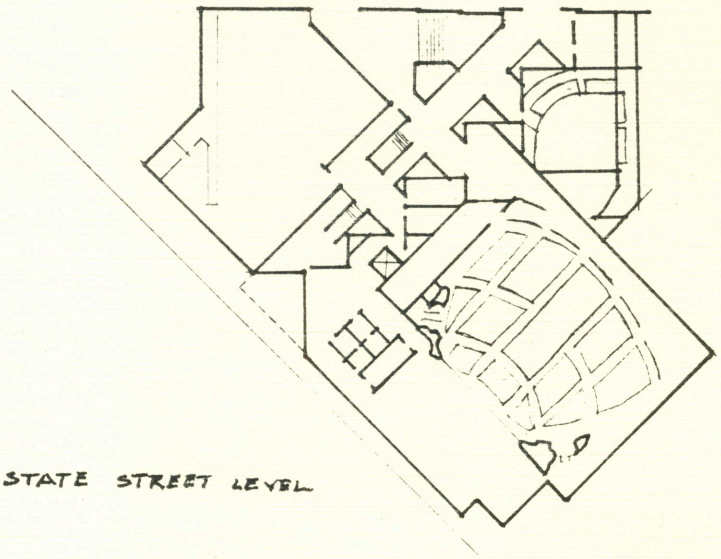
PRECEDENT STUDIES

	KITCHNER ONTARIO	MECHANIC THEATER	CENTURY CENTER	MADISON CIVIC CENTER	OBSERVATIONS
USE	THEATER ART GALLERY	THEATER, SHOPS RESTAURANT	THEATER GALLERY CONVENTION	THEATER ART GALLERY PLAYHOUSE	THEATER CONVENTION ART GALLERY
CITY POP.	200,000	780,000	110,000	170,000	
THEATER SEATS	1600 - 1800	1800	600 CONVENTION 2000	PLAYHOUSE 370 THEATER 2800	800 - 1000
TOTAL SQ. FT.	65,000	220,000	83,000	100,000	80,000 TO 100,000
STORIES	3	4	2	4	3 - 4
SQ. FT. PARKING		200 CARS 45,000 SQ.FT.		NONE	EXISTING + 150 CARS
GROUND FLOOR USAGE	THEATER ART GALLERY	SHOPS, RENTAL BANK, RESTAURANT	CONVENTION MUSEUM ART SCHOOL	ALL HAVE ACCESS TO STREET LEVEL	ALL FUNC. STREET LEVEL ACCESS
FOOTPRINT	220' x 480' 	195' x 275' 	45,600 □ 290' 320' 	35,000 □ 	35,000 TO 50,000
STACK	STAGE SUPPORT BELOW	THEATER 2ND FL. COMMERICA GR. PARKING BL GR	CONV. SPACE OVER CONF. ROOMS	STAGE SUPPORT BELOW	STAGE SUPPORT BELOW
PUBLIC EXPOSURE		GROUND FLOOR OPEN ON ALL SIDES		EXISTING MARQUE 1927 MOVIE HOUSE	HIGHLY VISIBLE
DISTRICT		DOWNTOWN	GOV'T BLDGS.	DOKINTOWN	DOWNTOWN
VEHICULAR ACCESS	DROP-OFF	PARKING ENTRANCE AT BACK	DROP-OFF	DROP-OFF	DROP-OFF PARKING ACCESS

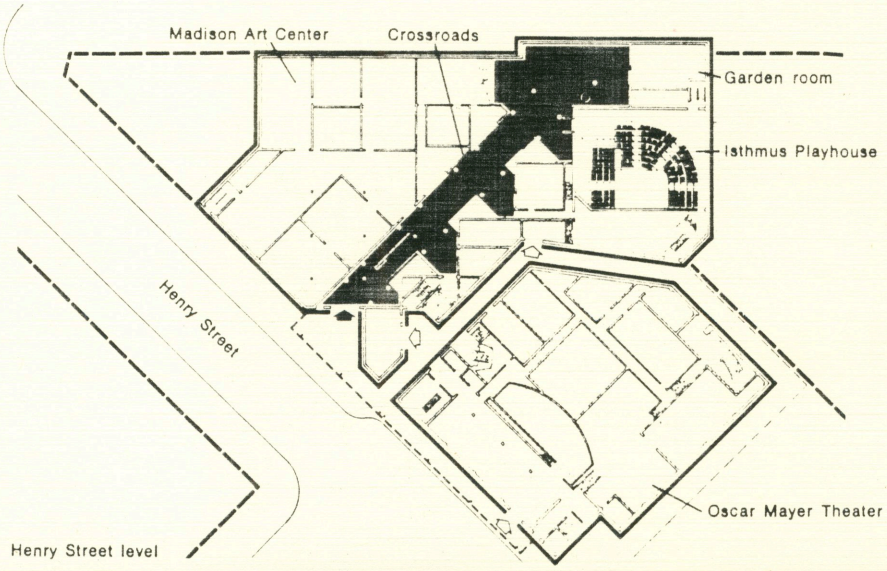
The new Madison Civic Center by Hardy Holzman Pfeiffer Associates



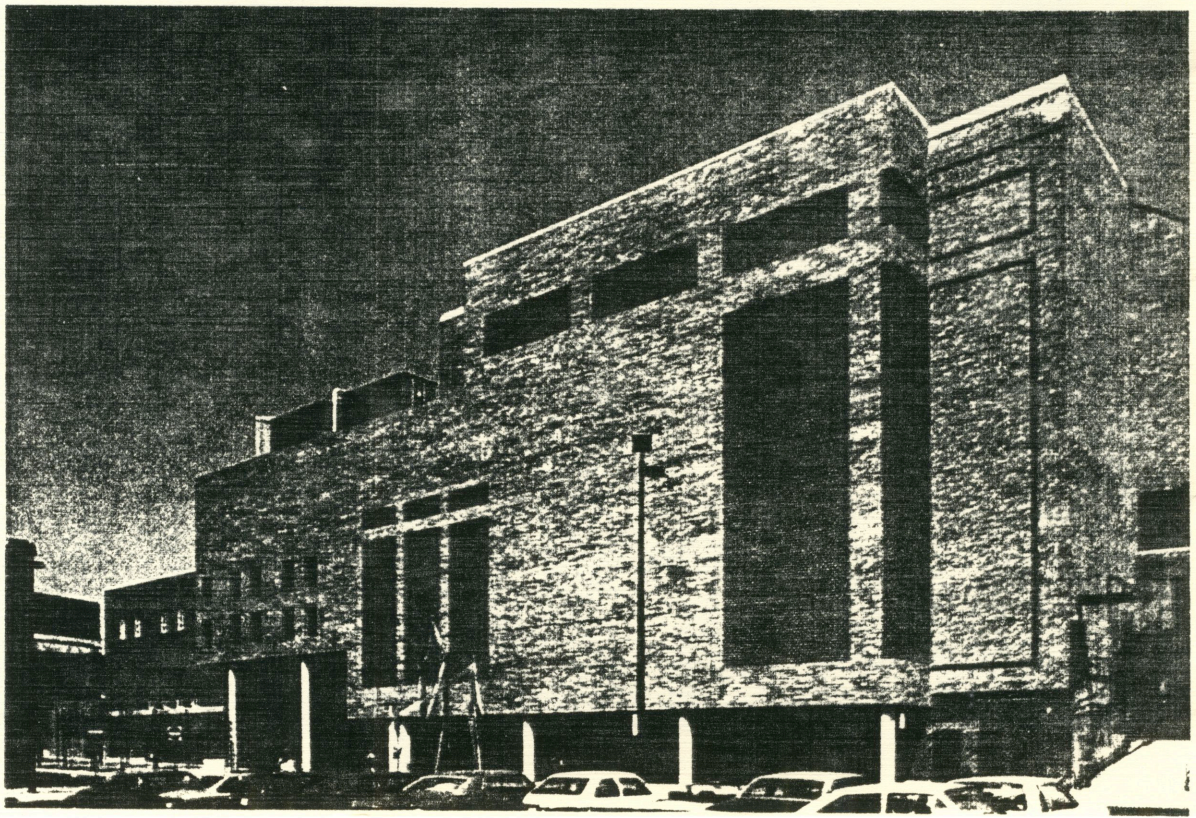




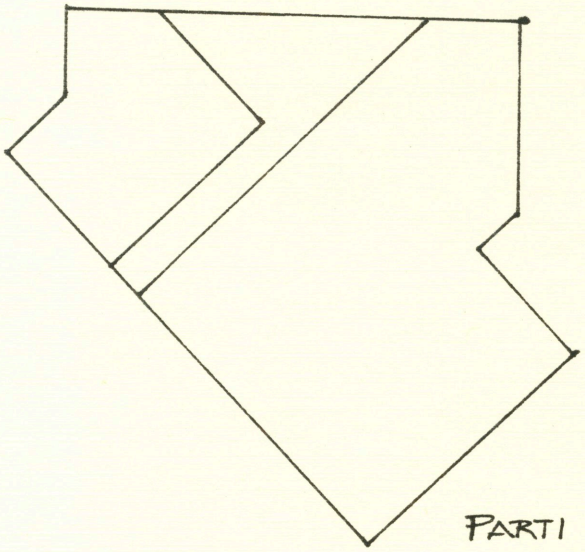
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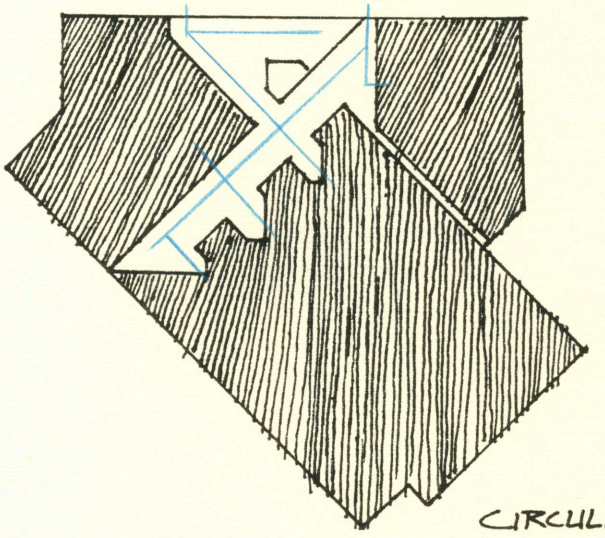
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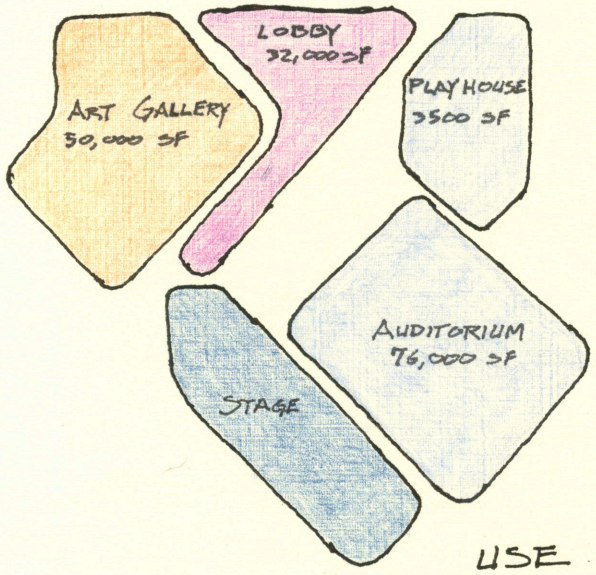
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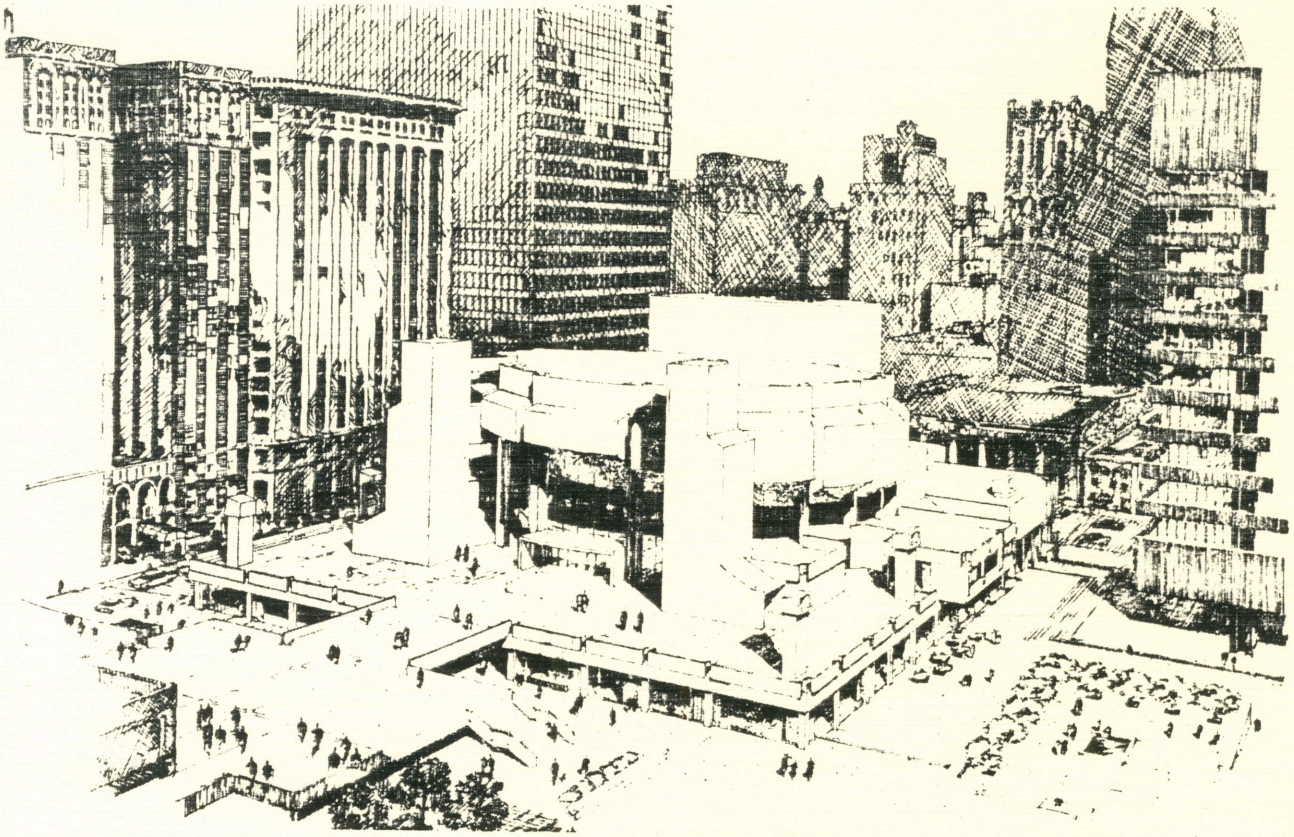
PART I



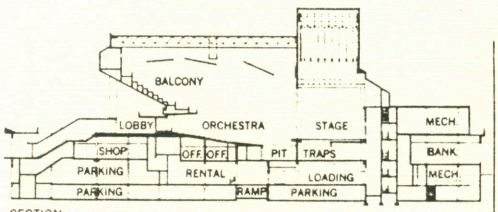
CIRCULATION



USE

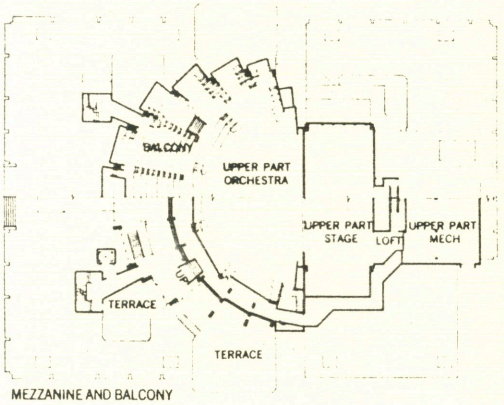


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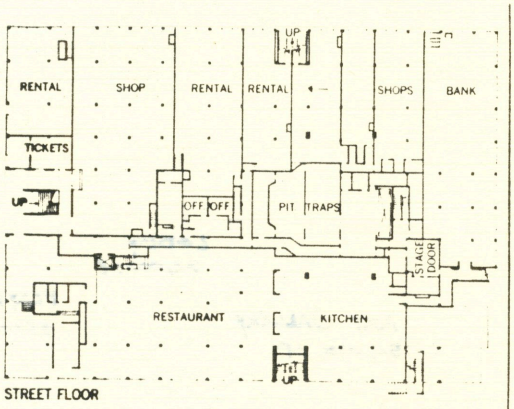


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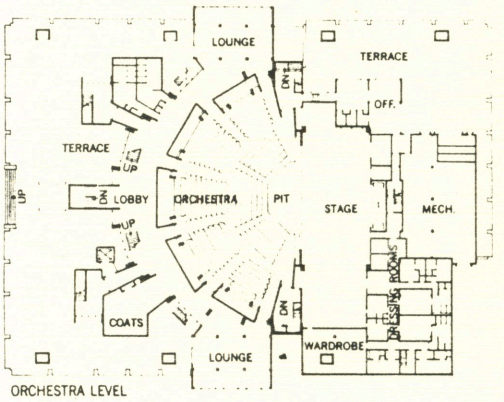
The angular theater sits on a box of service facilities, most of them underground



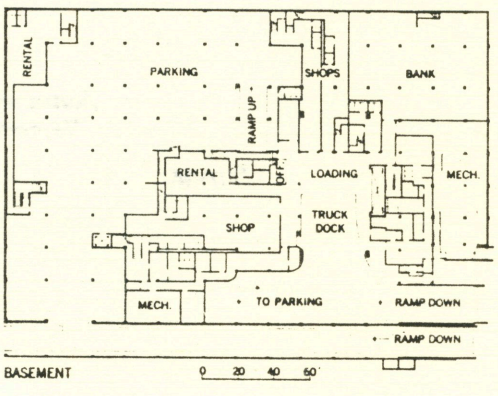
MEZZANINE AND BALCONY



STREET FLOOR

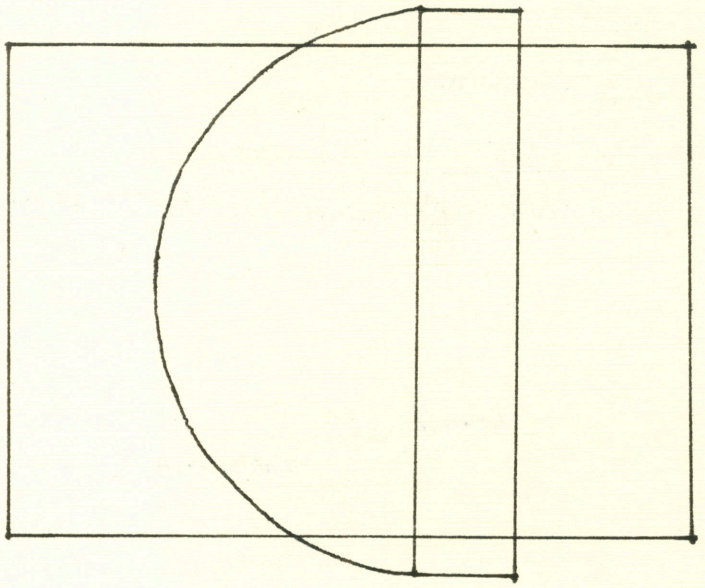


ORCHESTRA LEVEL

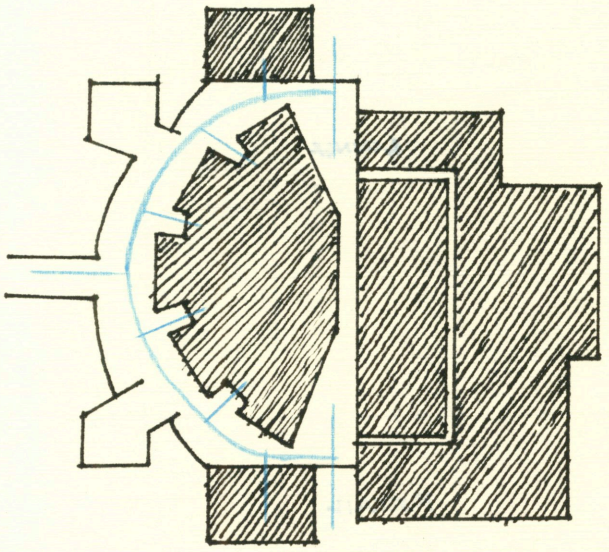


BASEMENT

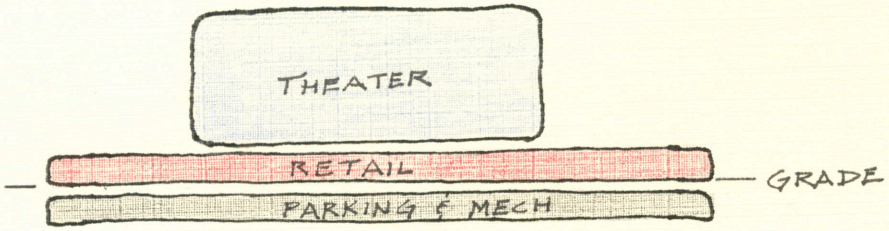
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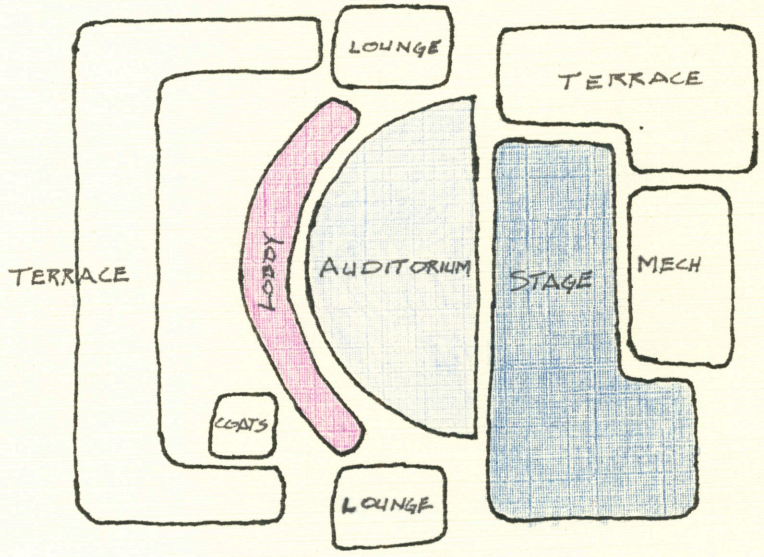
PART I



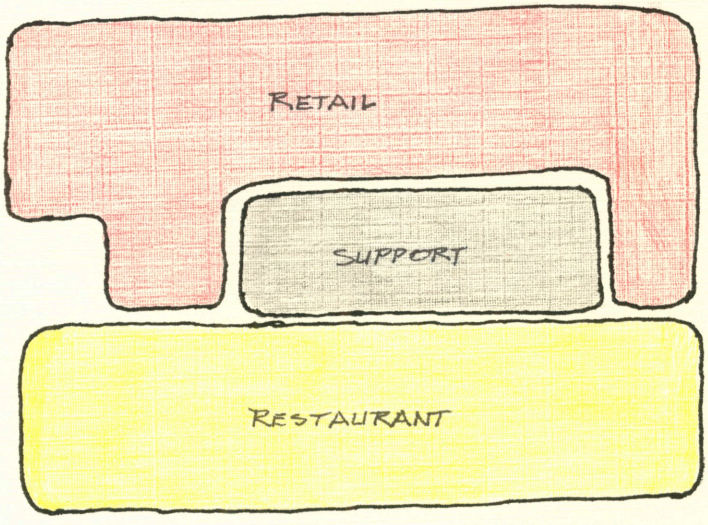
CIRCULATION



SECTION

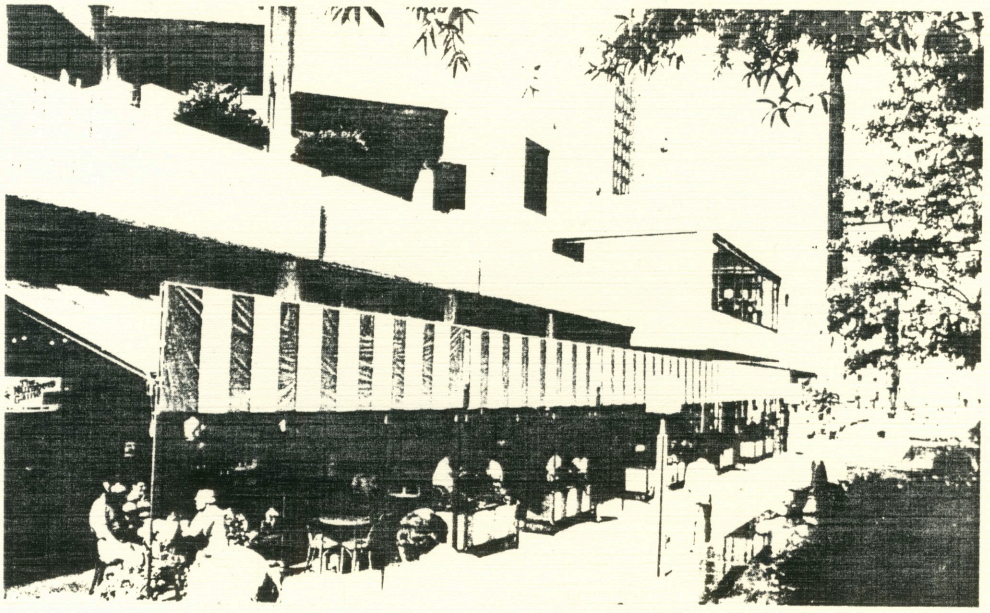


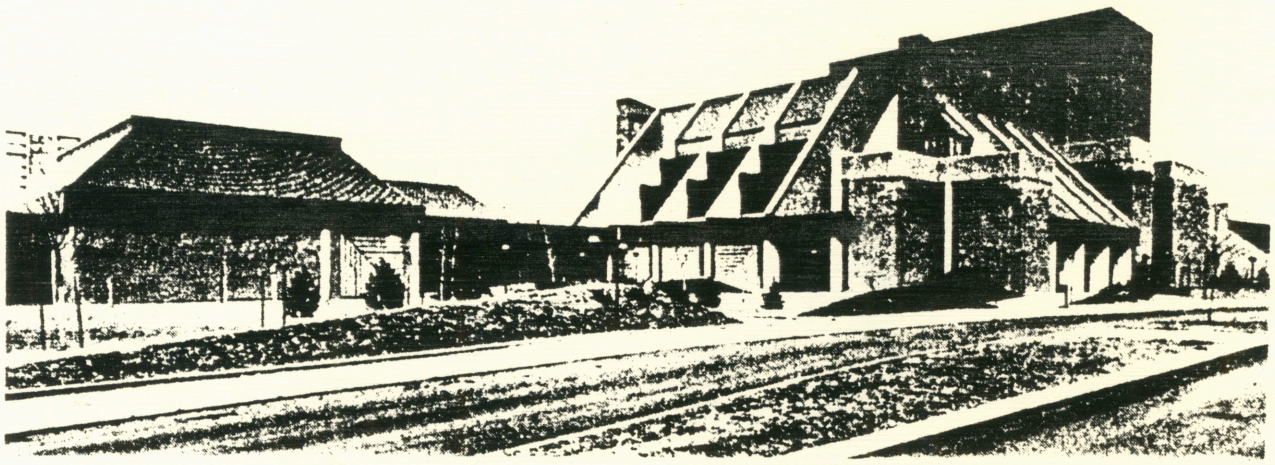
THEATER LEVEL



USE

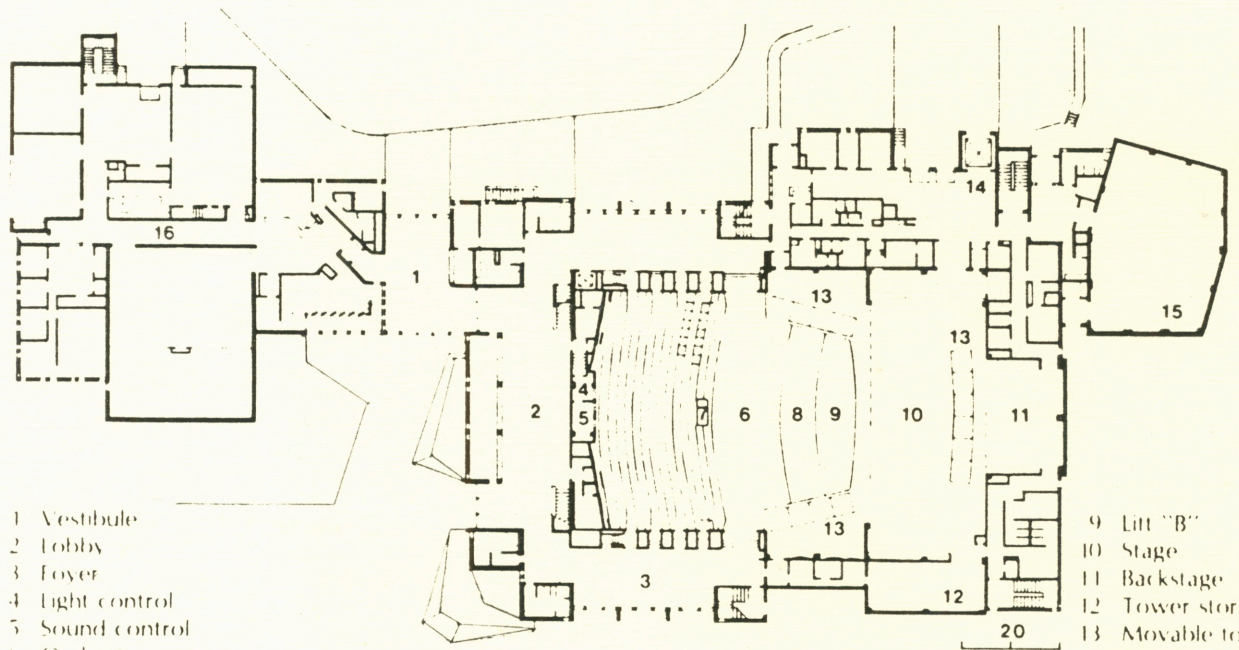
GROUND LEVEL



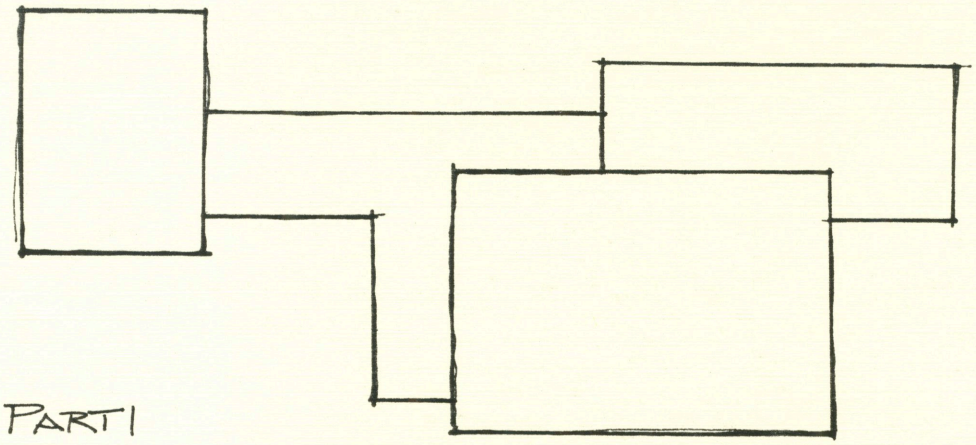


CENTRE IN THE SQUARE, Kitchener, Ontario. Architect: *Rieder, Hymmen & Lobban, Architects.* Theater and acoustics consultant: Artec Consultants, Inc. Engineers: *Walter, Fedy, McCarger, Hachborn* (structural, mechanical/electrical). General contractor: *Ball Brothers, Ltd.*

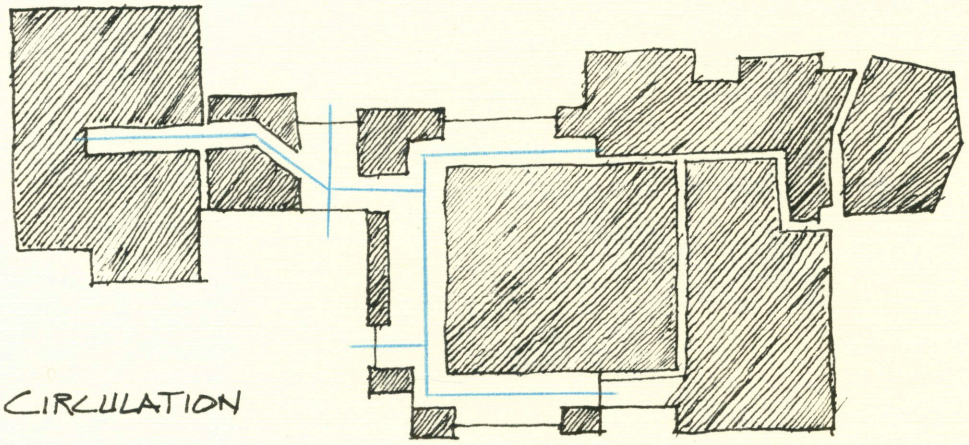
6



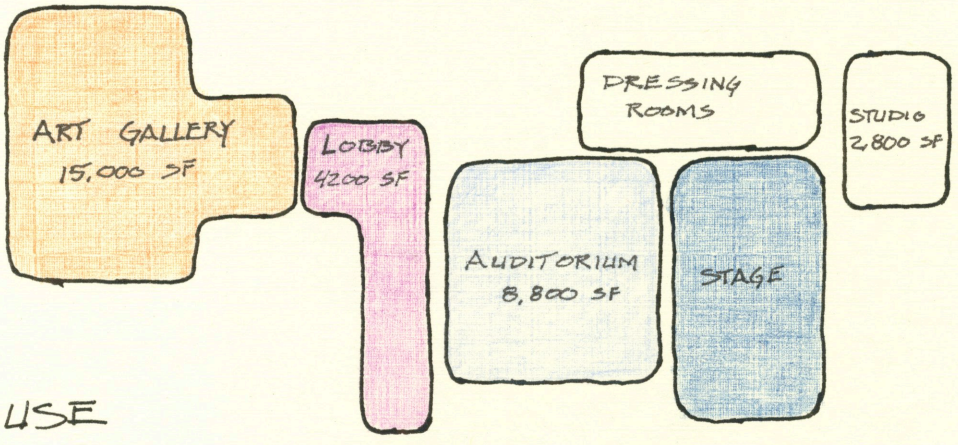
1 Vestibule
2 Lobby
3 Foyer
4 Light control
5 Sound control
6 Orchestra seating
7 Sound control booth
8 Lift "A"
9 Lift "B"
10 Stage
11 Backstage
12 Tower storage
13 Movable towers
14 Freight elevator
15 The Studio
16 Art Gallery



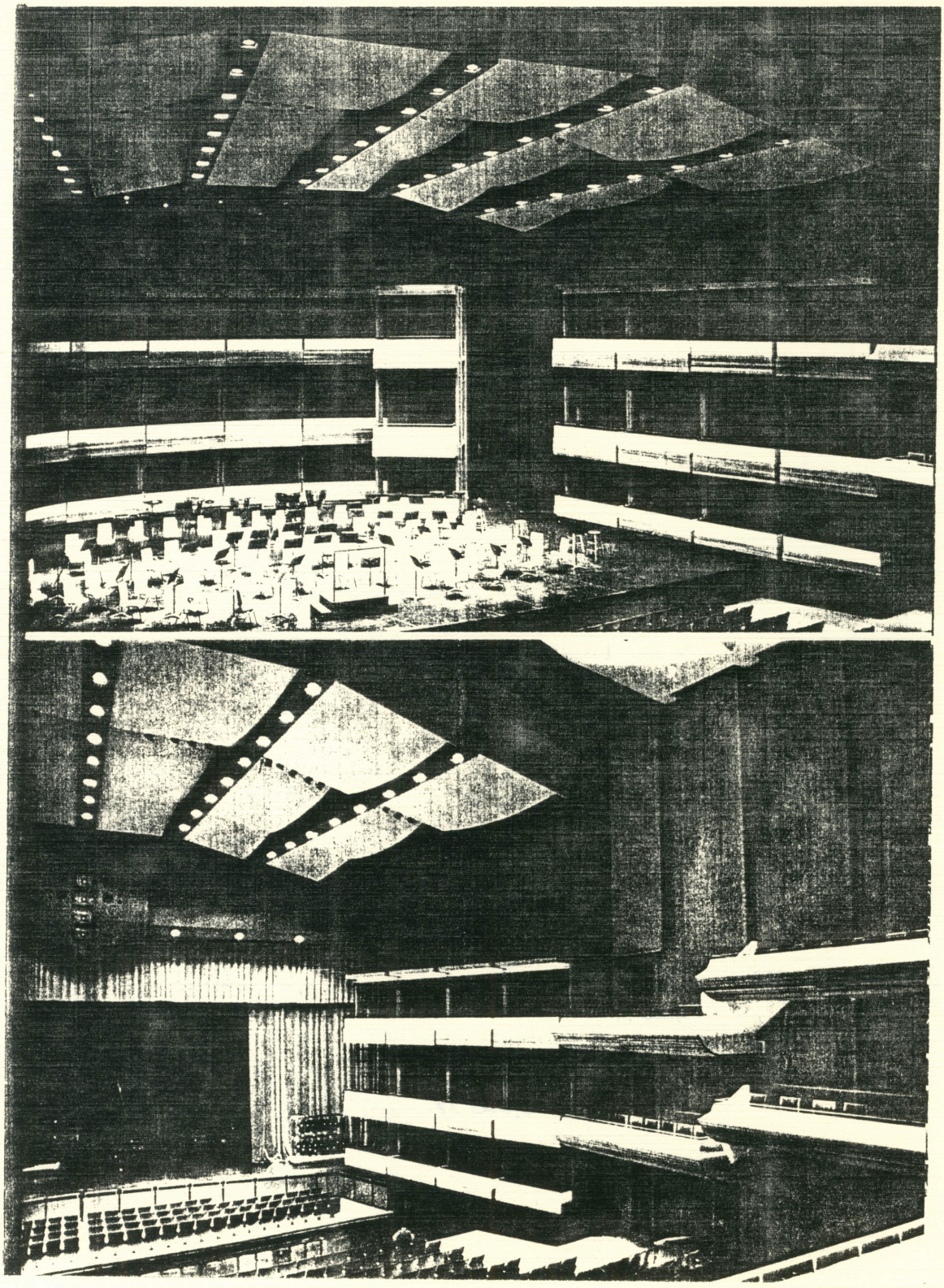
PART I

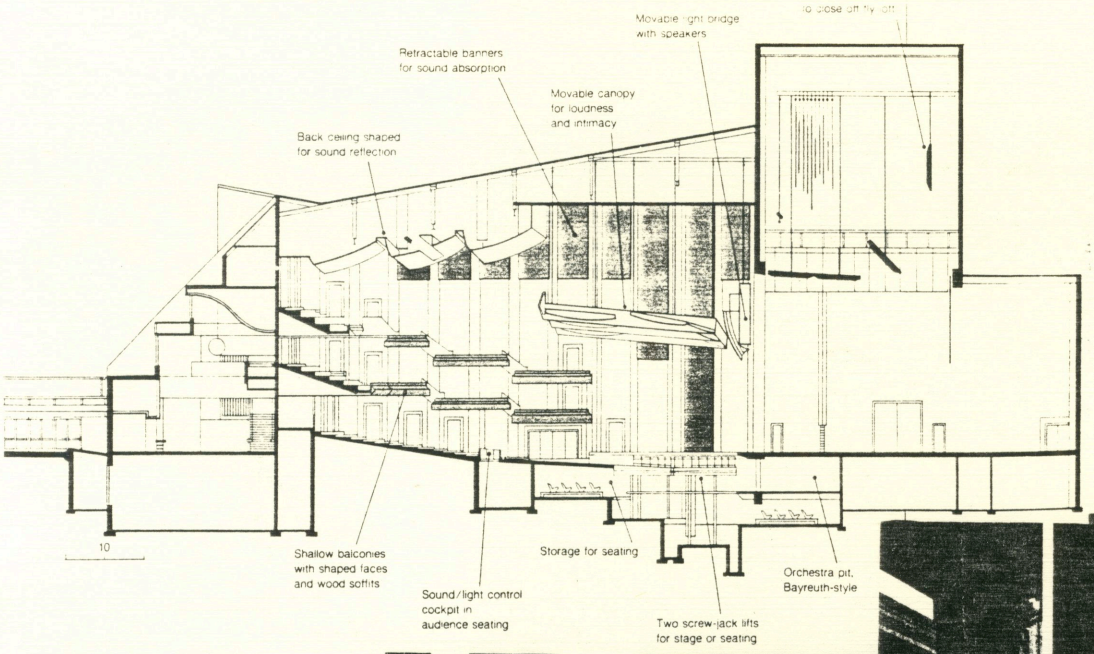


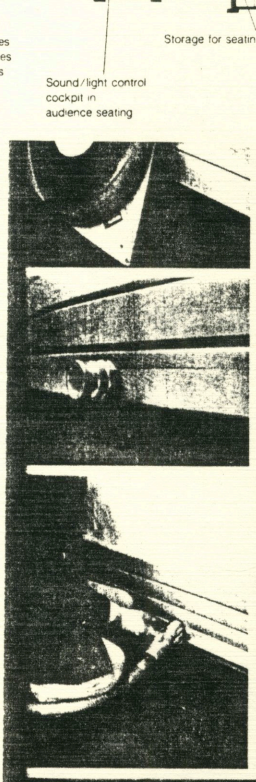
CIRCULATION

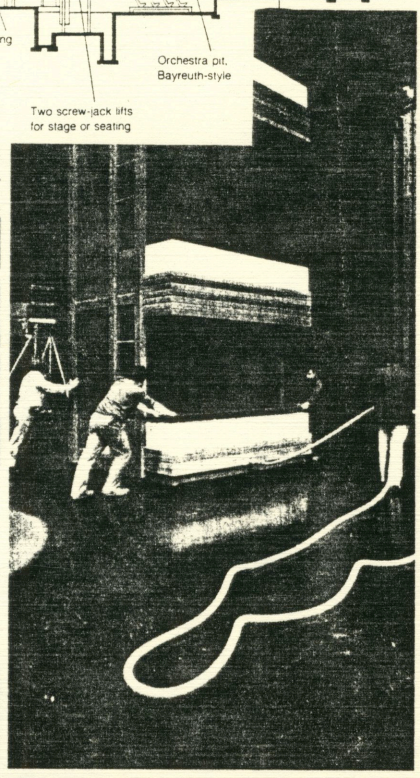


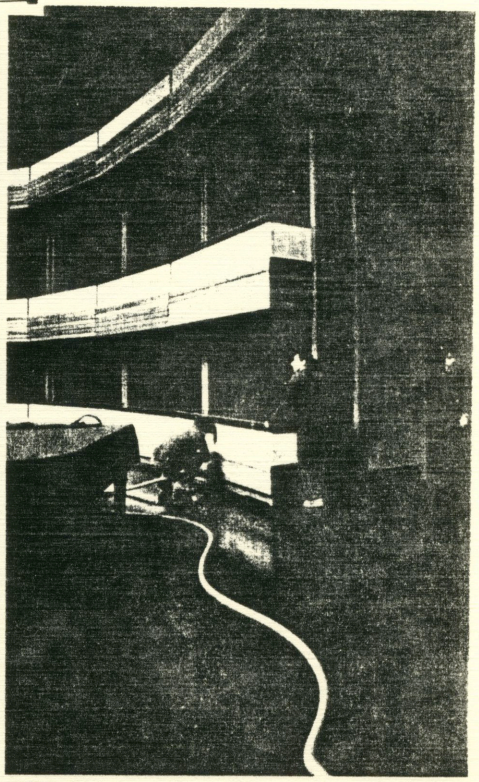
USE



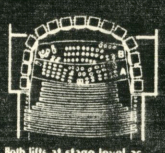




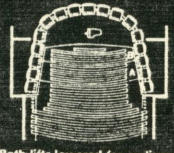




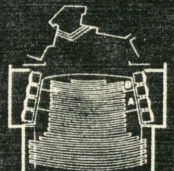
A few possible arrangements of movable towers and lifts:



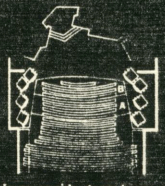
Both lifts at stage level as concert platform, with towers behind for sound reflection



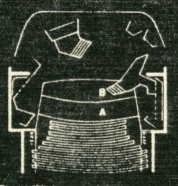
Both lifts lowered for audience seating, with pianist on stage in front of towers



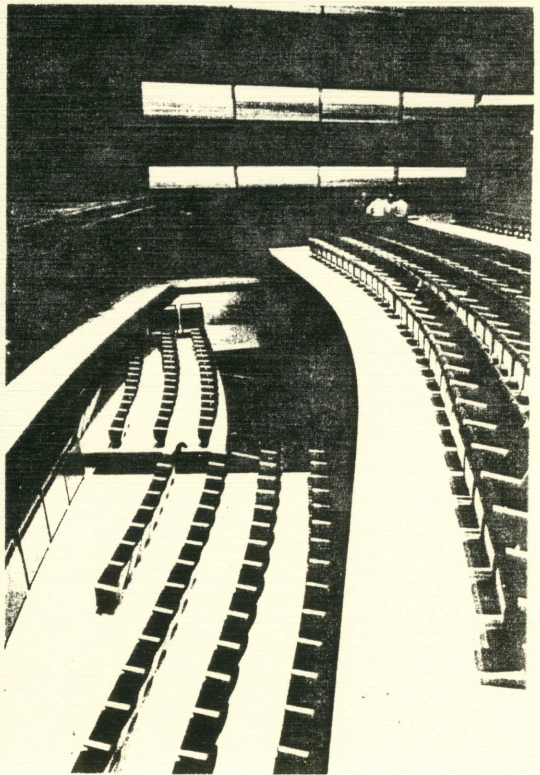
Masking creates proscenium for conventional stage, and towers add box seats at sides

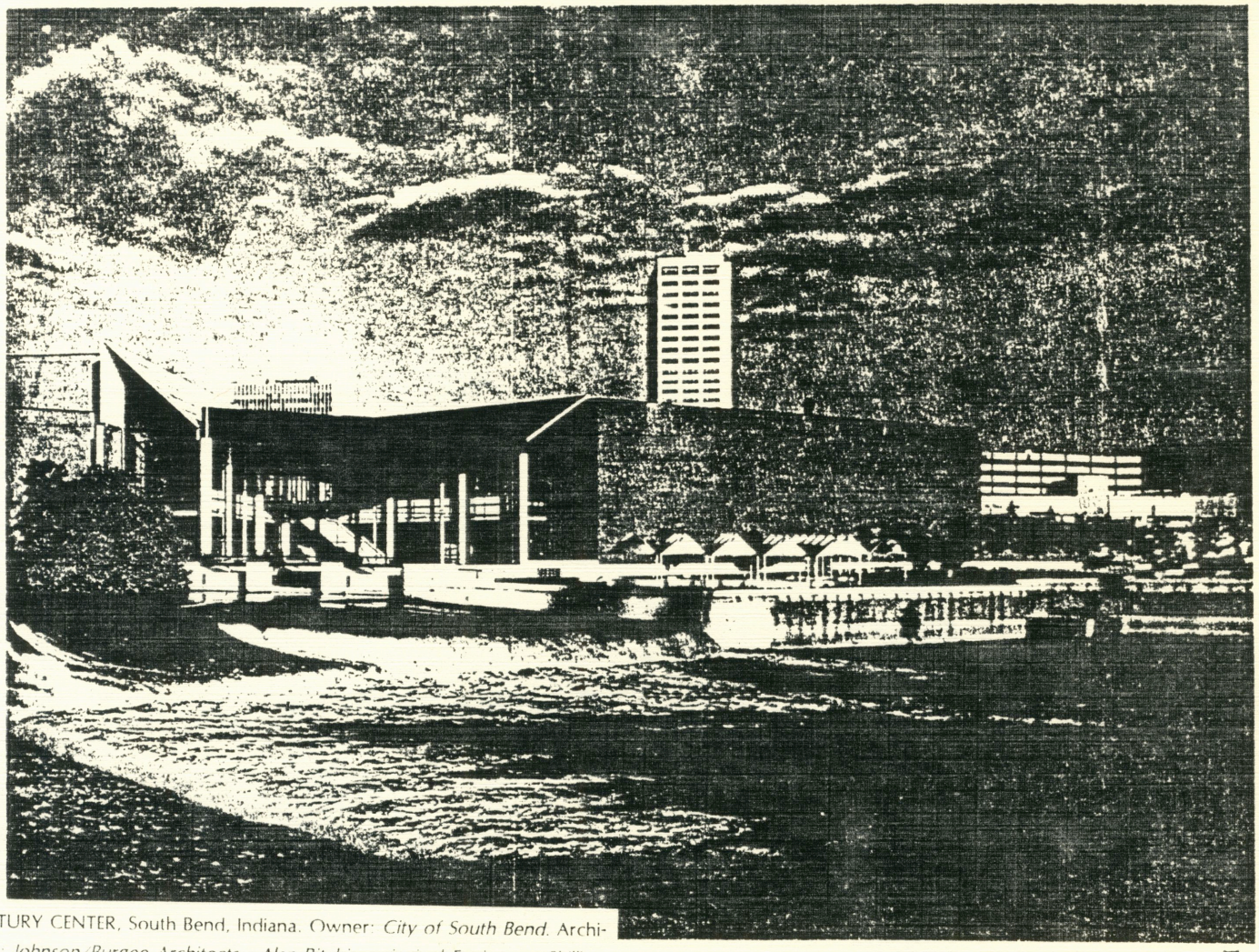


Towers on side stages become light stanchions for dramatic productions on main stage

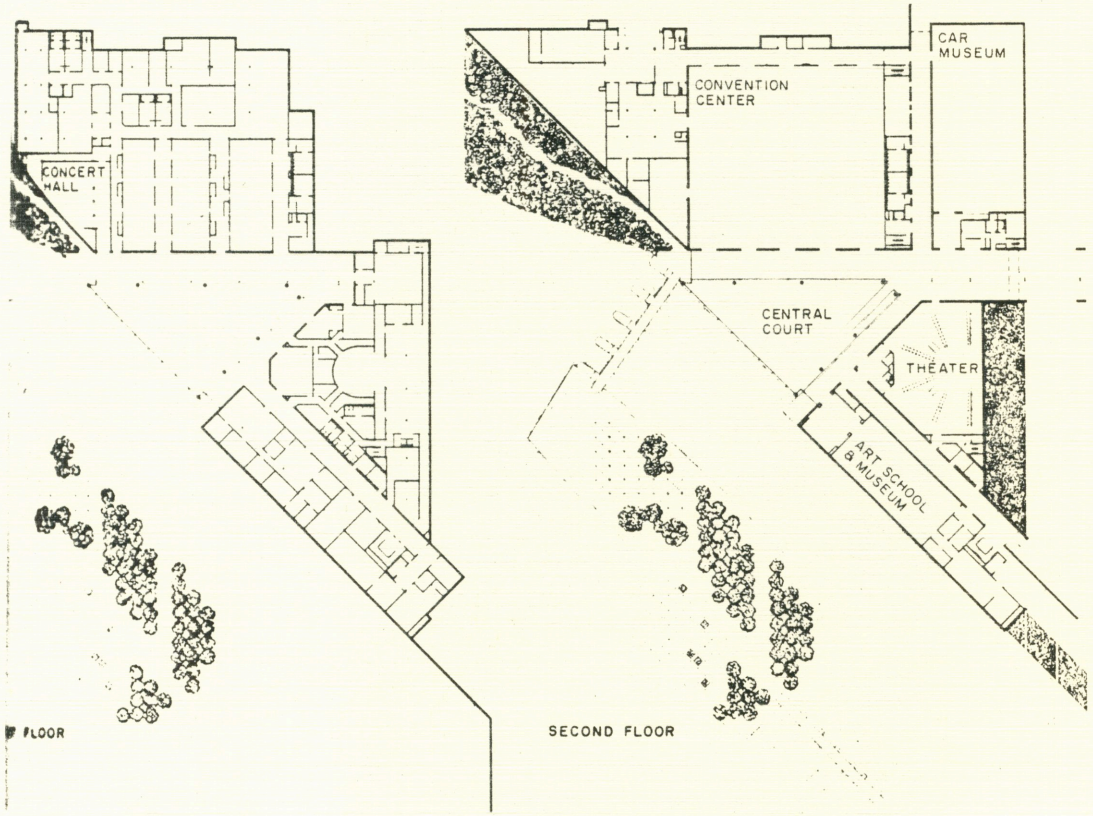


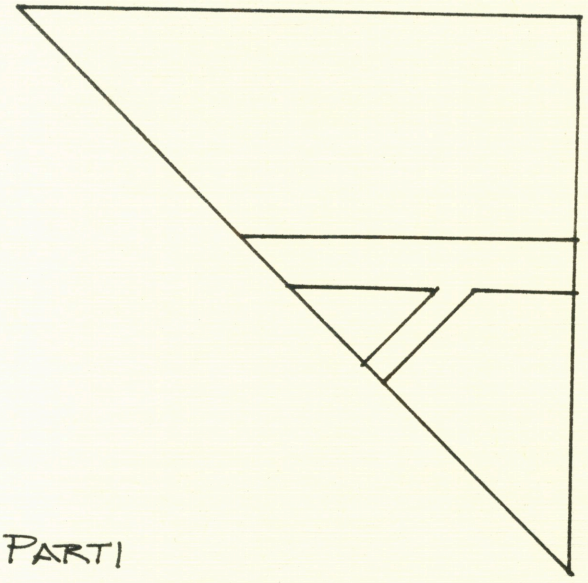
Front lift lowered for orchestra pit, back lift raised as forestage for opera productions



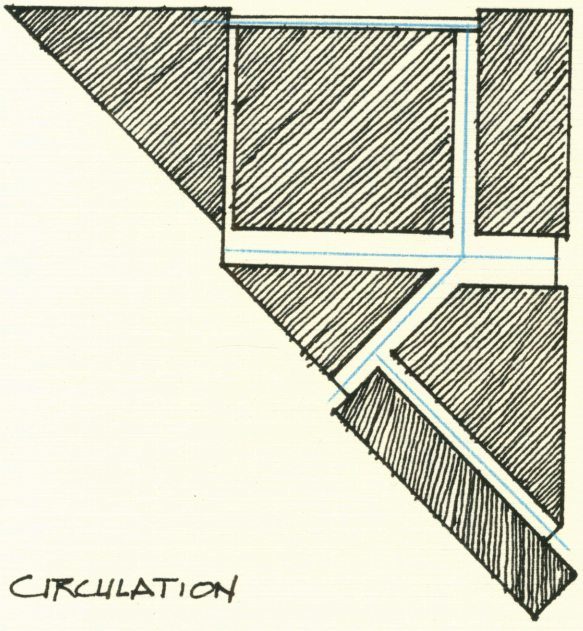


CENTURY CENTER, South Bend, Indiana. Owner: *City of South Bend.* Architects: *Johnson/Burgee Architects—Alan Ritchie, principal.* Engineers: *Skilling, Helle, Christiansen, Robertson* (structural);

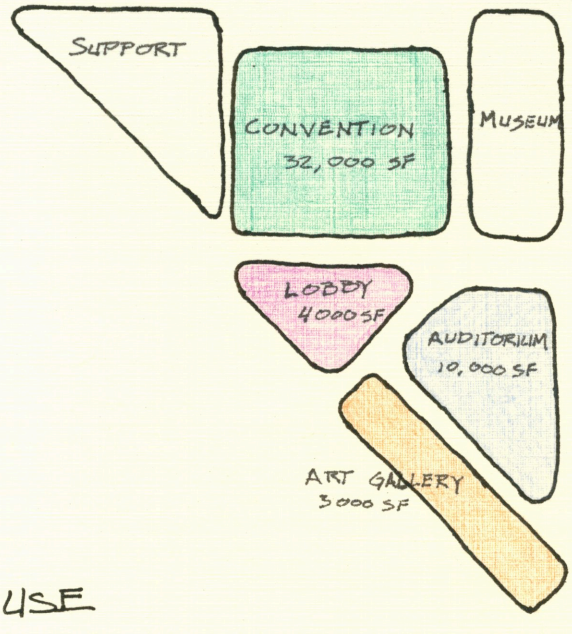




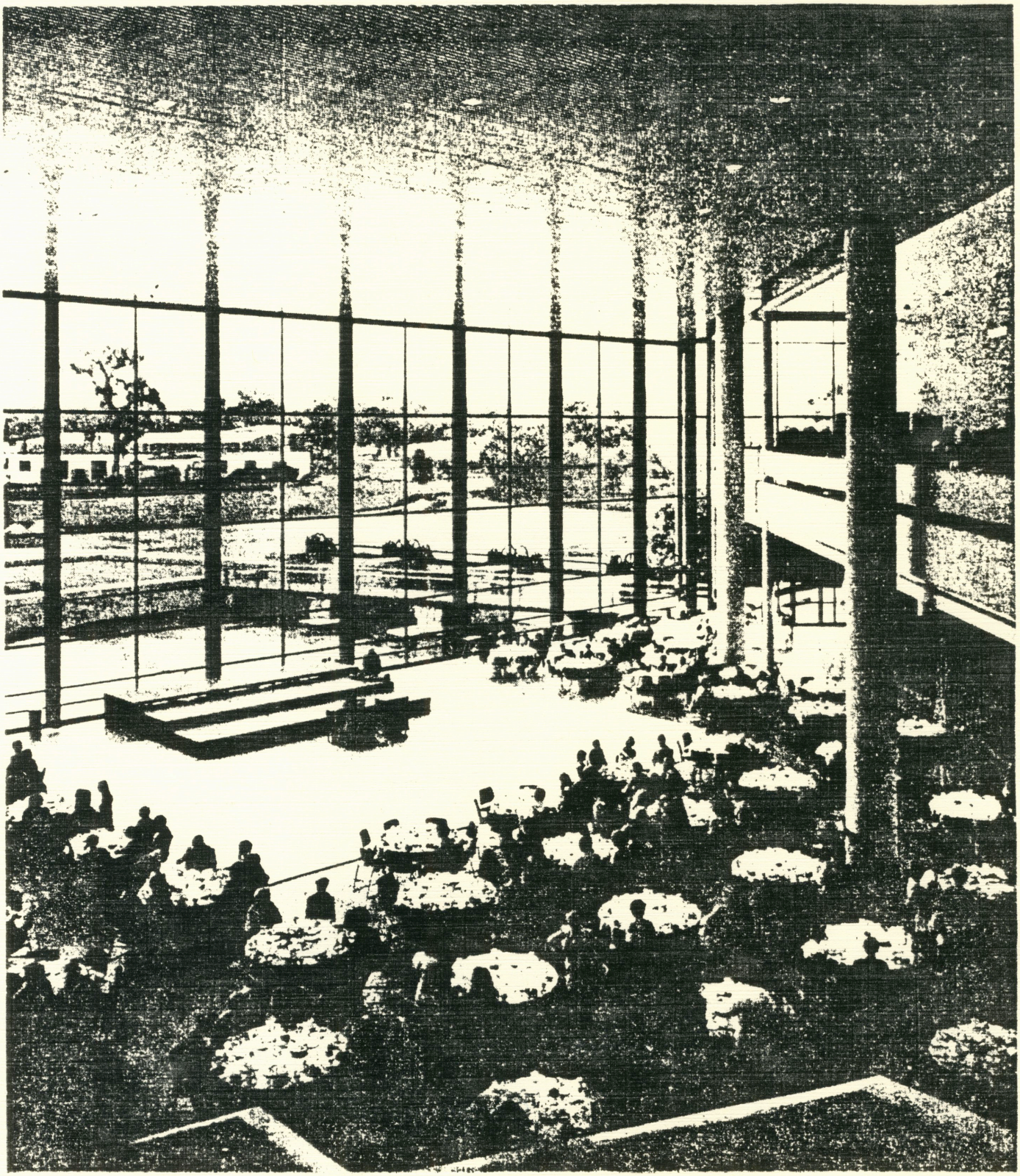
PARTI



CIRCULATION



USE



References

1. "The New Madison Civic Center by Hardy Holzmann Pfeiffer Associates," Architectural Record, July 1980, p. 77-87.

2. "New & Old Combined to Create an Arts Center," AIA Journal, Mid-May 1981, p. 232-234.

3. Allen Freeman, Andrea O. Dean, "Evaluation: A Troubled Theater That Anchors Baltimore's New Downtown," AIA Journal, February 1978, p. 32-37.

4. "City Theater Designed to Pay Its Way," Architectural Record, December 1964, p. 132-133.

5. "New Theater: A Center for Baltimore," Architectural Forum, May 1967, p. 72-79.

6. "An Answer to the Enigma of Flexibility," Architectural Record, Mid-August 1981, p. 68-73.

7. "Century Center," Architectural Record, April 1981, p. 119-123.

SITE SELECTION

Site Selection

The decision to work with a site in the vicinity of the Last Chance Gulch Mall has to do with one of the premises of the thesis: creating a facility that will contribute to the vitality of a place. Downtown Helena has a sense of place. Therefore, the area within which possible sites are to be located roughly corresponds to the boundaries of the Helena business improvement district. The fact that downtown Helena is designated a historic district contributed to the selection of possible sites. Because of the public outcry that came from the removal of so many older buildings by the urban renewal project and the condition of the fabric of the place, these factors regulated the possibilities to sites that are devoid of existing structures or that would entail the least disturbance in the fabric.

Two other factors which influenced possible sites were precedent and field research. Precedent studies indicated a general size and footprint for a facility of this type. Hence, possible sites were regulated to the areas of downtown that are used for parking. Field research indicated the location of possible sites and set up the evaluation of the site selection criteria.

Site Section Criteria

1. The site should have a location relative to the mall so that the building becomes part of the mall experience. Therefore, it contributes an added element to the fabric which forms the essence of the mall;

2. The site should have a location so that the building promotes a greater/extended use of the mall. This would entail a greater opportunity than exists now and an extended use of existing opportunities for shoppers and workers;

3. The site should have a location so that pedestrian access from the mall is plainly visible and easily identified with the mall. This would help promote both of the above while accommodating the use of the building by pedestrians walking the mall;

4. Selection of the site should entail the consideration that the existing parking in the downtown area be maintained at its present level. Also, the perceived location as relative to the mall should not be disturbed and, if possible, it should be enhanced;

5. The site should be easily visible from the mall to enhance #'s 1,2, and 3 above and so that people using the mall identify the facility as being part of the mall;

6. The site should be able to accommodate a building footprint of roughly 50,000 S.F. This figure was derived as an average for this type of facility from precedent research;

7. The site should have a location relative to off-site facilities that are compatible in type or use to promote the patronage of other facilities on the mall;

8. Vehicular access should be provided from a major street so as to provide easy access to the building. Access is also important to prevent traffic problems when large numbers of people are using the building within a short period of time;

9. The site should be visible from the major traffic routes so as to promote the awareness of the facility by people patronizing the downtown even if they do not presently use the facility;

10. The selection of the site should take into account the differences in the cost of construction that are inherent in the specifics of each site;

11. Vehicular drop-off and access to parking should be a consideration in site selection so as to avoid adding congestion to the existing traffic patterns;

12. The site should provide for the fit of three to four stories into the surrounding context so that it does not disturb the existing fabric;

13. The site selection should take into account the new parking as required by the zoning codes.

SITE EVALUATION

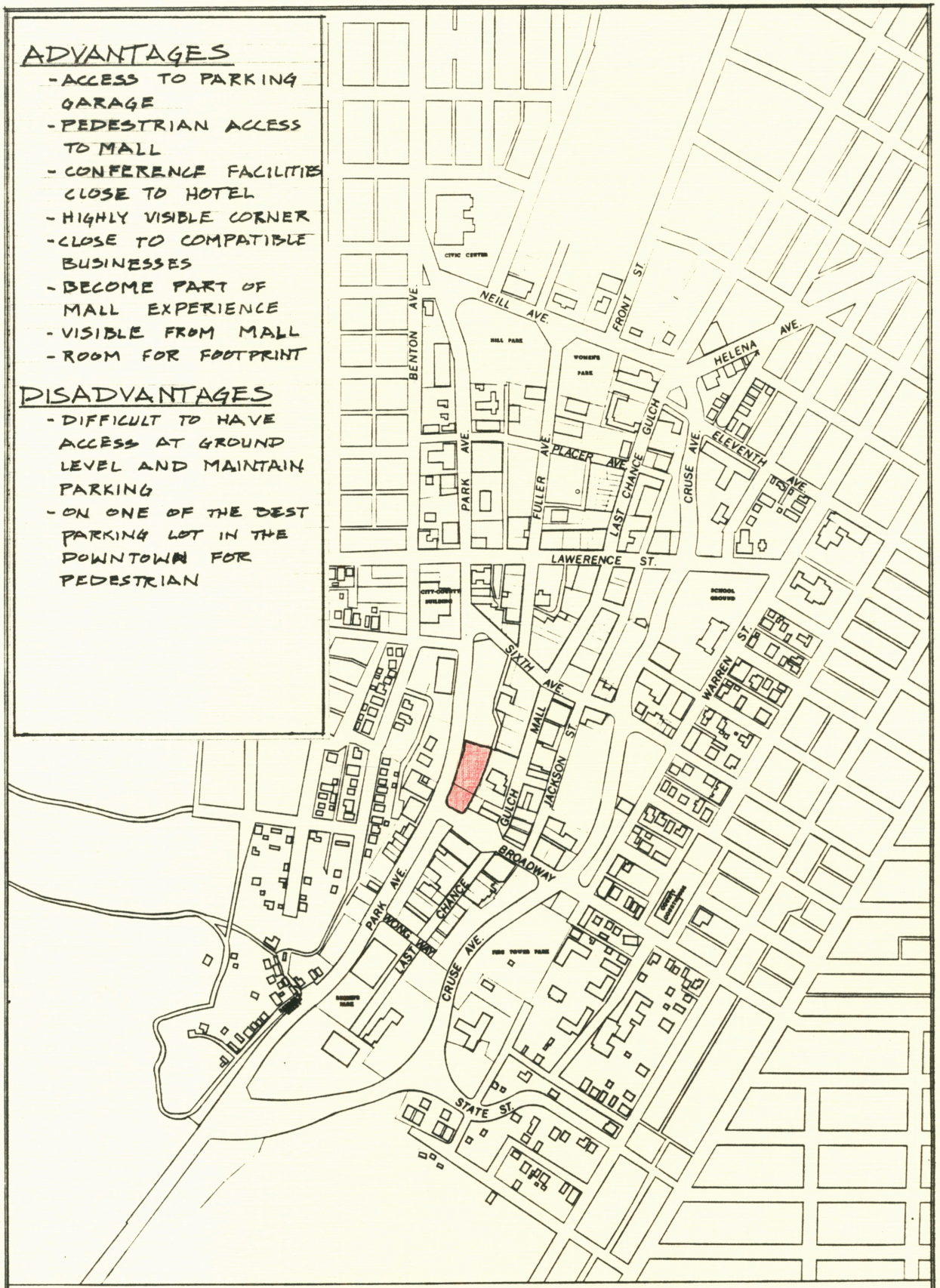
	NUMBER POSSIBLE	SITE 1	SITE 2	SITE 3
1 RELATIVE TO MALL TO BECOME PART OF THE MALL EXPERIENCE	20	17	19	13
2 PROMOTE THE USE OF THE MALL	18	15	17	12
3 PEDESTRIAN ACCESS FROM THE MALL	17	15	16	12
4 MAINTAIN EXISTING PARKING	15	12	9	14
5 VISIBILITY FROM THE MALL	13	11	12	8
6 FOOTPRINT ≈ 50,000 S.F.	11	8	4	10
7 RELATIVE LOCATION TO COMPATABLE FACILITIES	10	8	6	5
8 VEHICULAR ACCESS FROM MAJOR STREET	8	7	6	7
9 VISIBILITY FROM MAJOR TRAFFIC ROUTES	7	6	3	5
10 COST OF CONSTRUCTION	6	4	2	5
11 DROP-OFF & PARKING ACCESS	4	3	2	4
12 ROOM FOR 3-4 STORIES	3	2	1	3
13 NEW PARKING 200 CARS ≈60,000 SF	2	1	0	2
TOTALS	114	109	97	100

ADVANTAGES

- ACCESS TO PARKING GARAGE
- PEDESTRIAN ACCESS TO MALL
- CONFERENCE FACILITIES CLOSE TO HOTEL
- HIGHLY VISIBLE CORNER
- CLOSE TO COMPATIBLE BUSINESSES
- BECOME PART OF MALL EXPERIENCE
- VISIBLE FROM MALL
- ROOM FOR FOOTPRINT

DISADVANTAGES

- DIFFICULT TO HAVE ACCESS AT GROUND LEVEL AND MAINTAIN PARKING
- ON ONE OF THE BEST PARKING LOT IN THE DOWNTOWN FOR PEDESTRIAN



SITE 1

46,000 SQ FT.

PRESENT USE: PARKING

ADVANTAGES

- DIRECTLY ON MALL
- PROMOTE PEDESTRIAN MOVEMENT ALONG MALL
- HIGHLY ACCESSIBLE FROM MALL
- DIRECTLY RELATED TO MALL EXPERIENCE

DISADVANTAGES

- SMALL SITE
- LIMITED TO 3 STORIES
- NOT HIGHLY VISIBLE
- NOT ENOUGH PARKING
- REMOVED FROM COMPATIBLE FACILITIES
- DISRUPT HISTORIC BUILDINGS



SITE 2

30,000 SQ. FT.

PRESENT USE: PARKING, SHOPS

ADVANTAGES

- LARGER SITE TO ACCOMADATE PROGRAM
- DEVELOP A CONECTION BETWEEN PARKING AND MALL
- VISIBLE FROM 6th & CRUSE
- GOOD VEHICULAR ACCESS
- LOTS OF PARKING

DISADVANTAGES

- WEAK CONECTION TO MALL
- PEDESTRIAN ACCESS IS WEAK
- NOT VISIBLE FROM MALL
- NOT PERCEIVED AS PART OF MALL EXPERIENCE
- ISOLATED FROM COMPATIBLE BUSINESSES
- PROMOTE THE USE OF THE MALL IS QUESTIONABLE

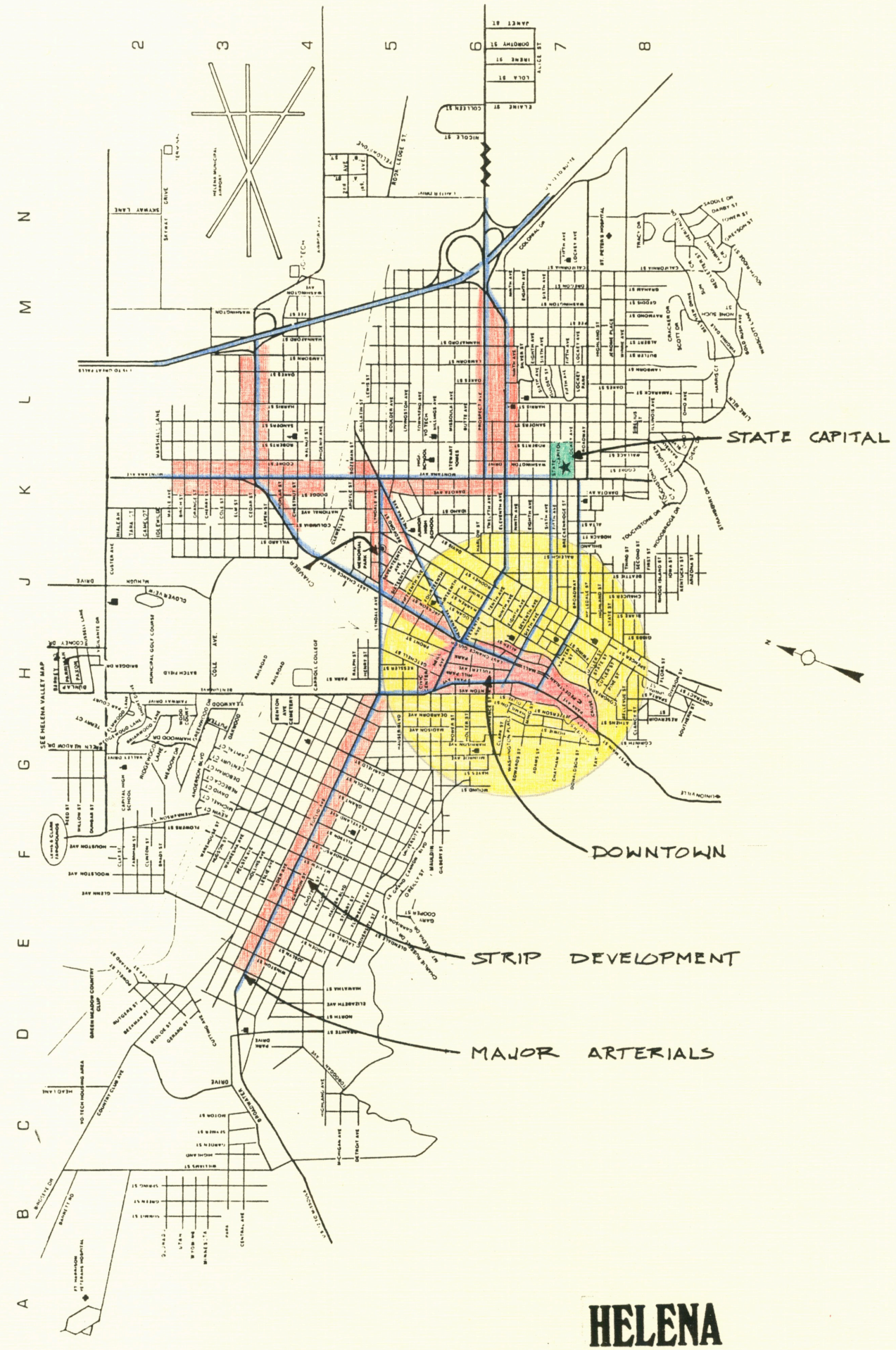


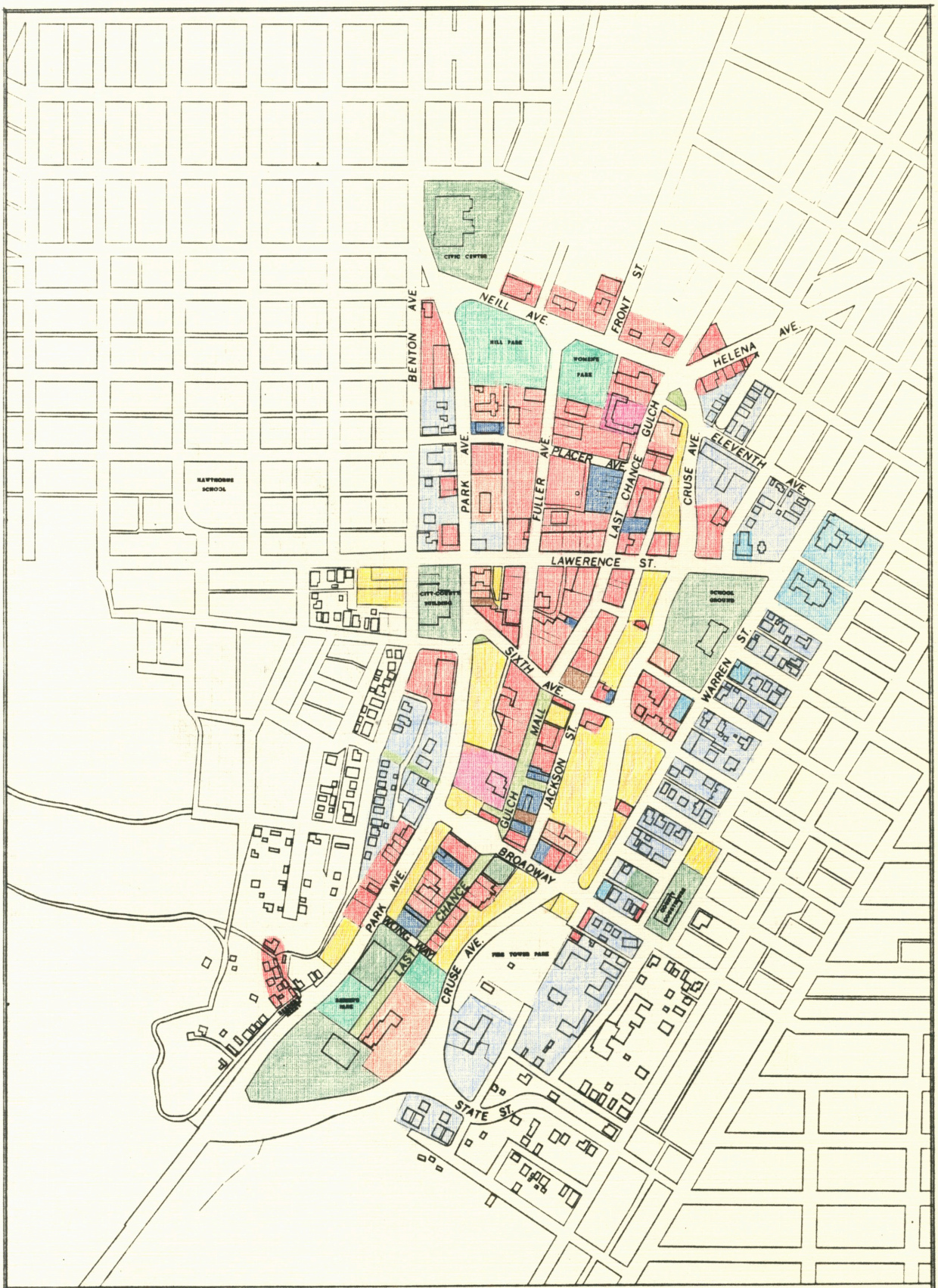
SITE 2

80,000 SQ. FT.

PRESENT USE: PARKING

VICINITY ANALYSIS


STATE CAPITAL
DOWNTOWN
STRIP DEVELOPMENT
MAJOR ARTERIALS
HELENA



LAND USE : PUBLIC

- PARKS
- MALL & PEDESTRIAN AREAS
- PARKING
- PUBLIC BUILDINGS
- VACANT

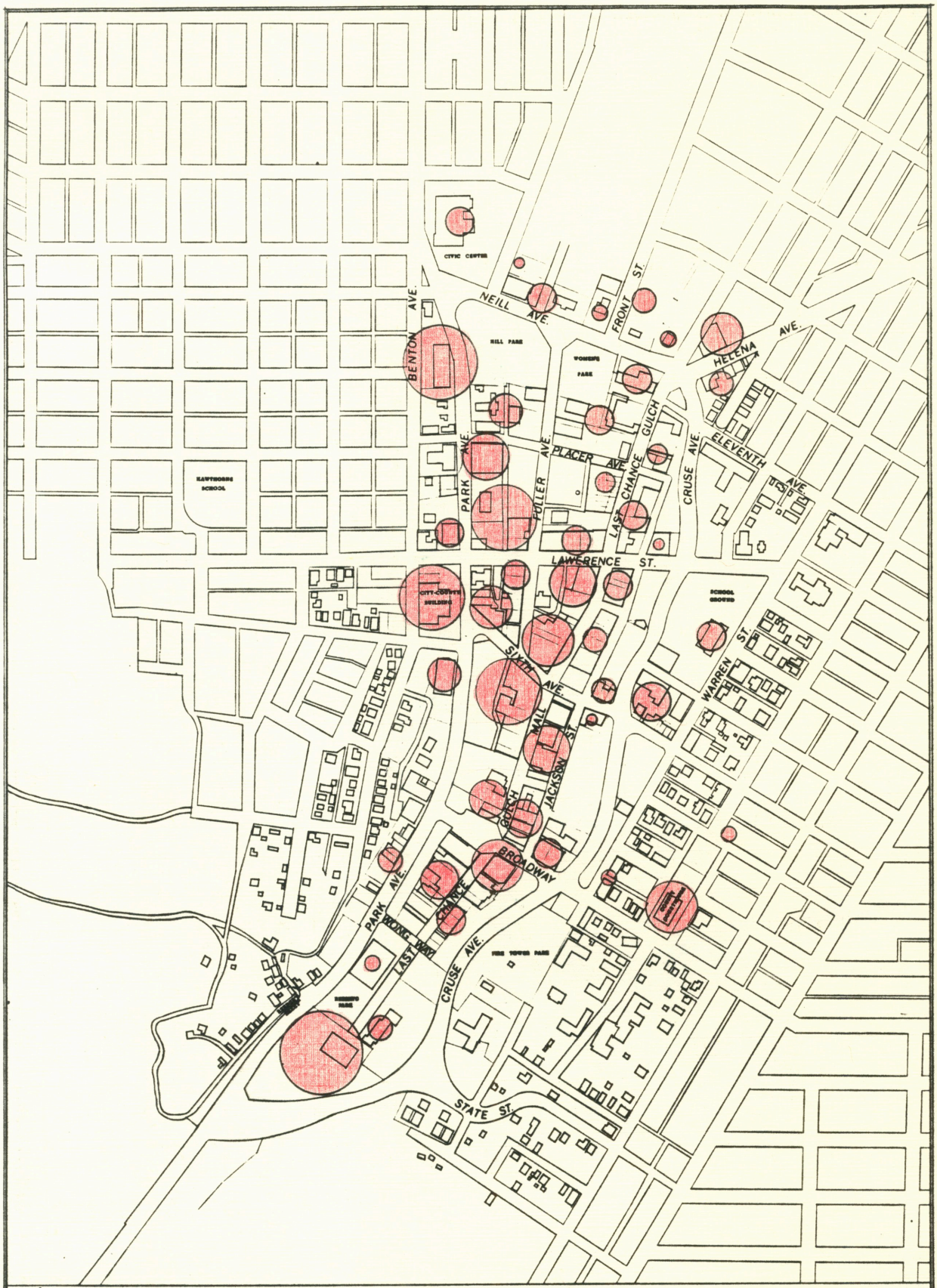
PRIVATE

- COMMERCIAL
- COMMERCIAL PLUS HOUSING
- HOTEL, MOTEL
- RELIGIOUS
- RESIDENTIAL



FIGURE - GROUND

DOWNTOWN HELENA



FULL-TIME EMPLOYMENT

10 JOBS

50 JOBS

100 JOBS

200 JOBS



RETAIL BUSINESSES & OFFICE EMPLOYMENT

RETAIL STORES

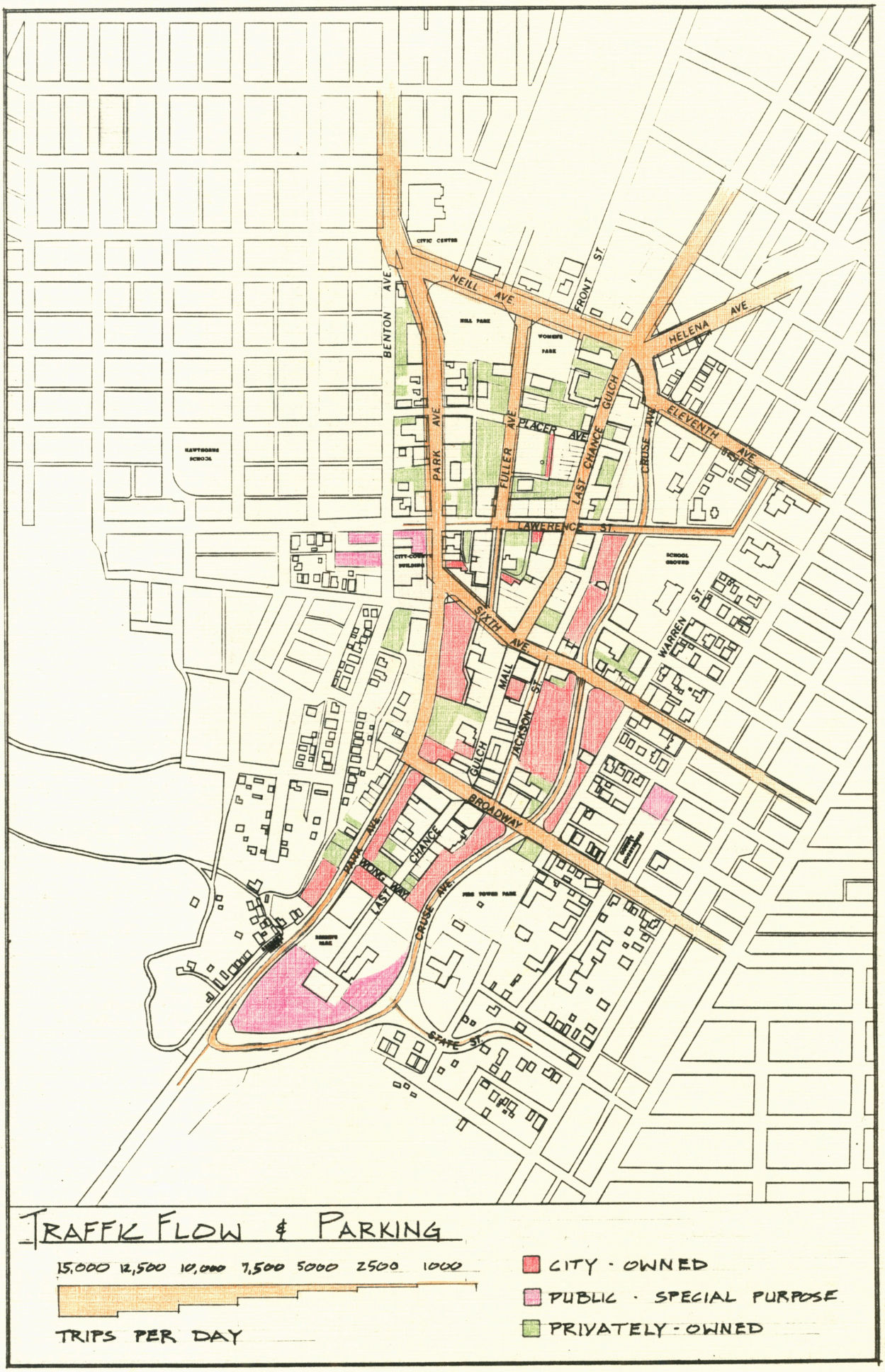
RESTAURANTS, TAVERNS

FULL-TIME EMPLOYMENT MINUS RETAILING, TAVERN, AND RESTAURANT JOBS



GENERATORS OF PEDESTRIAN TRAFFIC

- STRONG DAY-TIME
- MODERATE DAY-TIME
- WEAK DAY-TIME
- STRONG EVENING
- PARKS - WARM WEATHER USE
- NEUTRAL AFFECT

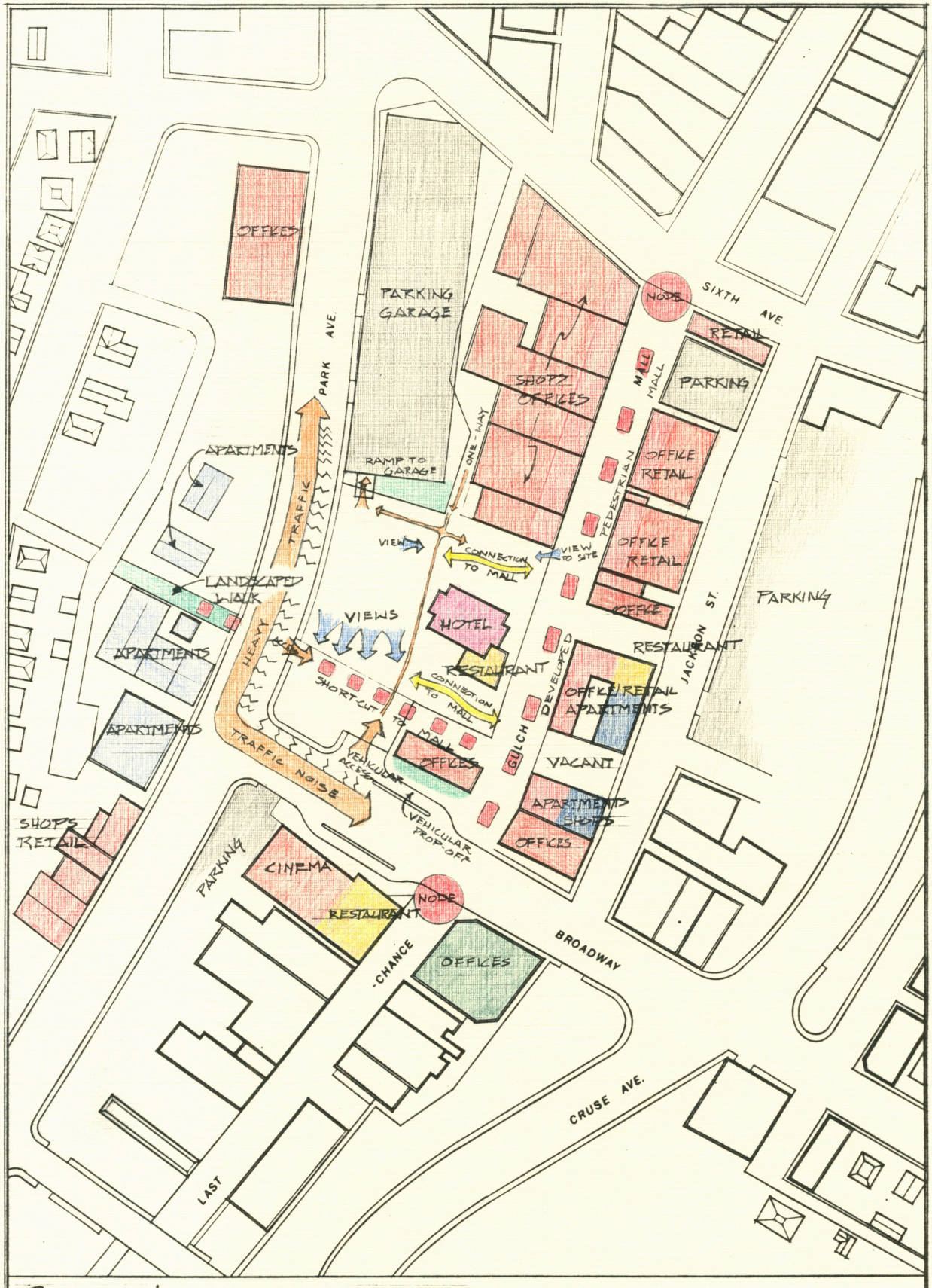

CIVIC CENTER
NEILL AVE.
FRONT ST.
BENTON AVE.
HILL PARK
WOMEN'S PARK
HELENA AVE.
ELEVENTH AVE.
PARK AVE.
FULLER AVE.
PLACER AVE.
LAST CHANCE GULCH
CRUISE AVE.
LAWRENCE ST.
SCHOOL GROUND
SIXTH AVE.
WARREN ST.
MALL
GULCH
JACKSON ST.
BROADWAY
PARK AVE.
CHANCE
HONG WAY
LAST
CRUISE AVE.
FIRE TOWER PARK
STATE ST.
TRAFFIC FLOW & PARKING
15,000 12,500 10,000 7,500 5000 2500 1000
TRIPS PER DAY
CITY - OWNED
PUBLIC - SPECIAL PURPOSE
PRIVATELY - OWNED



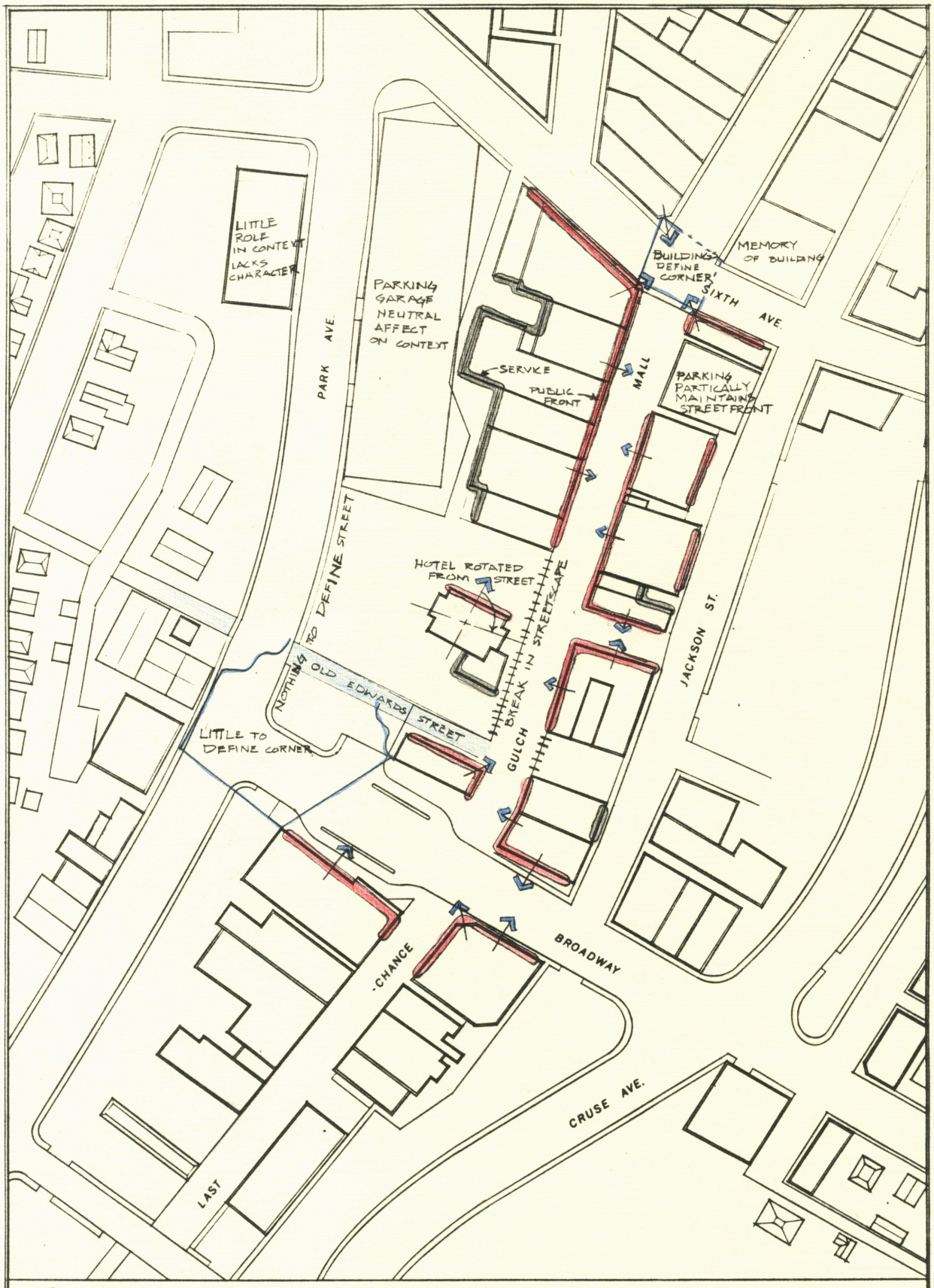
ARCHITECTURE AND THE ARTS

- HISTORIC ARCHITECTURE
- PERFORMING ARTS FACILITIES
- PUBLIC ART

SITE ANALYSIS



SITE ANALYSIS



CONTEXT ANALYSIS

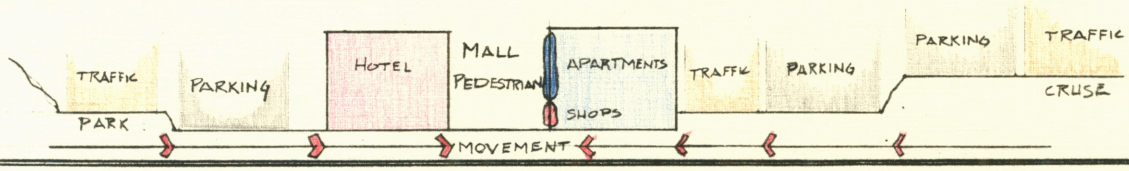




FIGURE-GROUND

SITE VICINITY

CLIMATE

Climate

Helena is located on the south side of an intermountain valley bounded on the west and south by the main chain of the Continental Divide. The climate may be described as modified continental. Several factors enter into modifying the continental climate characteristics. Some of these are invasion by Pacific Ocean air masses, drainage of cool air into the valley from the surrounding mountains, and the protecting mountain shield in all directions.

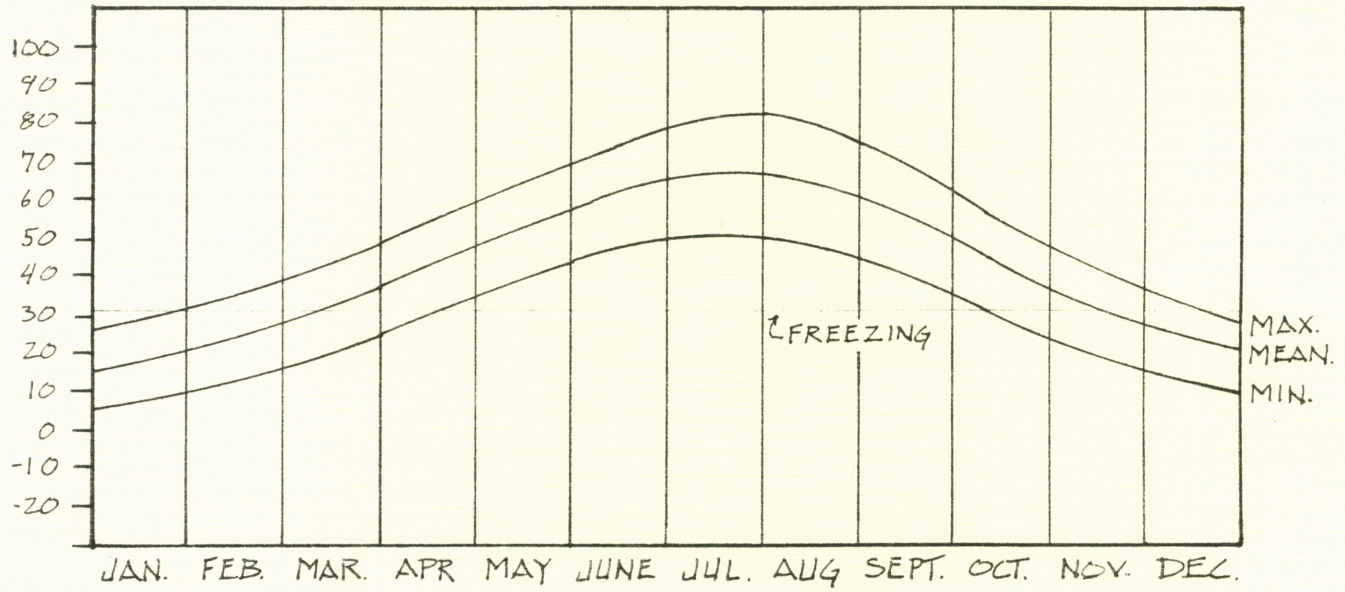
As may be expected in a northern latitude, cold waves may occur from November through February, with temperatures occasionally dropping to zero or lower. Summertime temperatures are moderate, with maximum readings generally under 90 degrees and very seldom reaching 100 degrees. Like all mountain locations, there is usually a marked change in temperature from day to night. During the summer this tends to produce an agreeable combination of fairly warm days and cool nights.

Most of the precipitation falls from April through July from frequent showers or thunderstorms, but usually with some steady rains in June, the wettest month of the year. Like summer, the fall and winter months are relatively dry. Snow can be expected from September through May, but

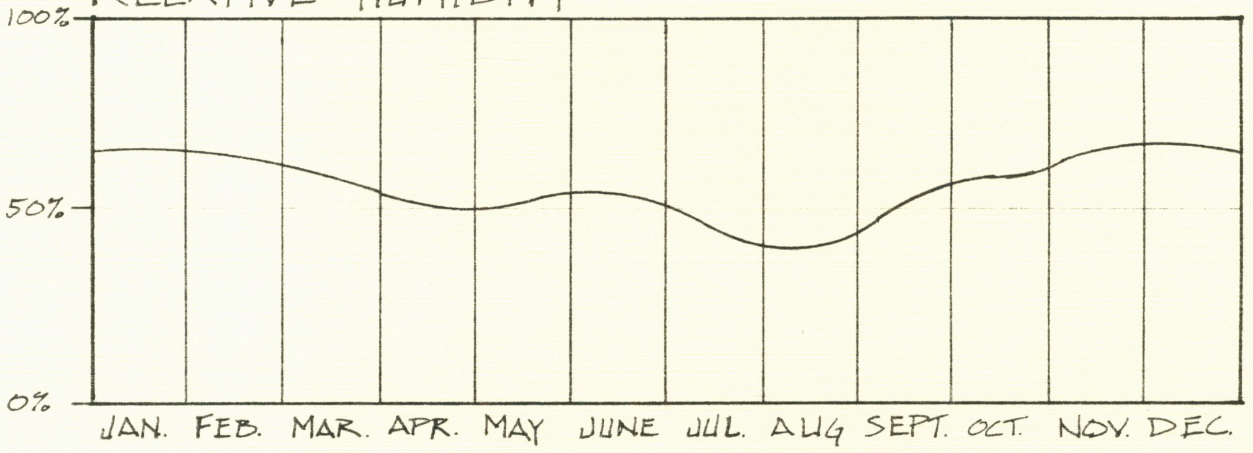
amounts during the spring and fall are usually light, and snow on the ground ordinarily lasts only a day or two.

During the winter months there is a light cover of snow on the ground but seldom does it reach a depth of over six to eight inches. There is little drifting or snow in the valley, and blizzard conditions are very infrequent.

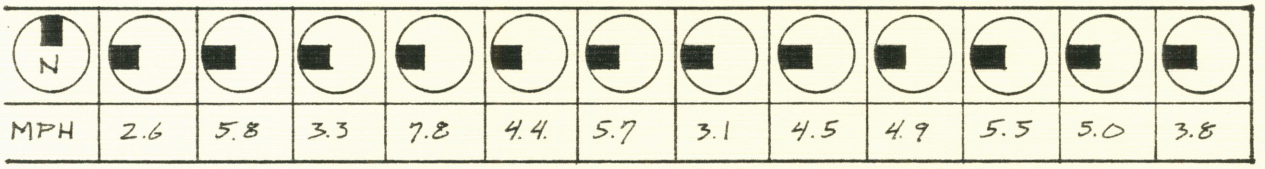
TEMPERATURE



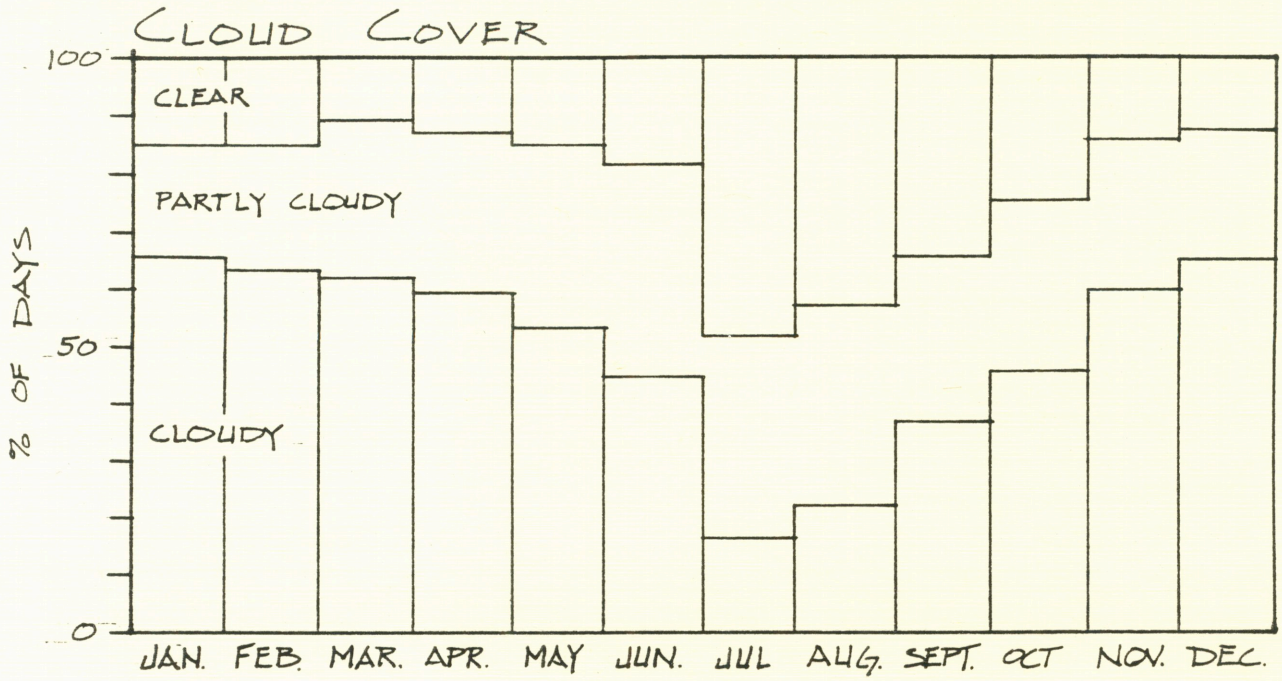
RELATIVE HUMIDITY

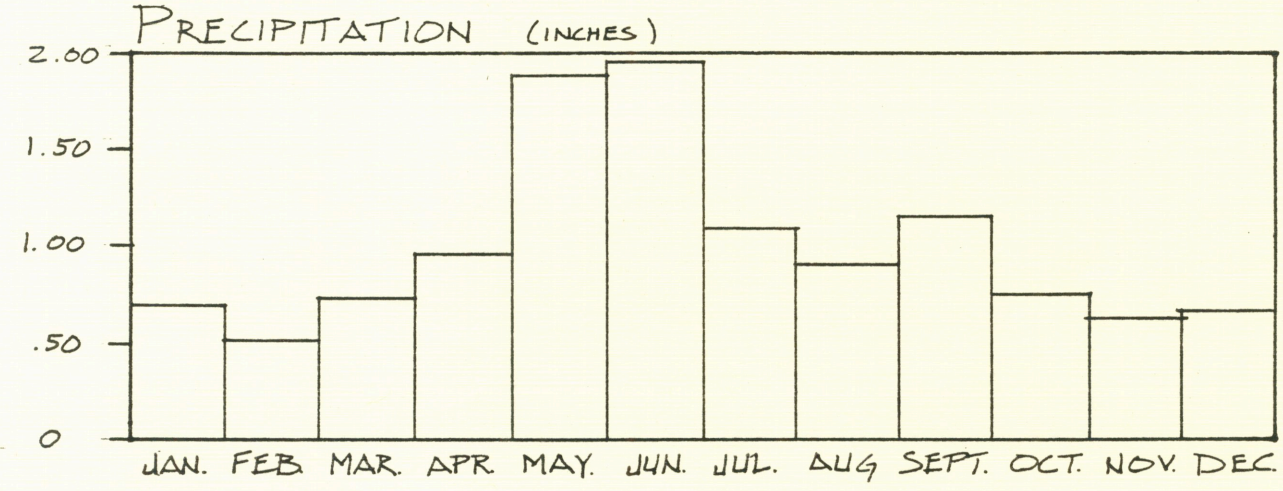


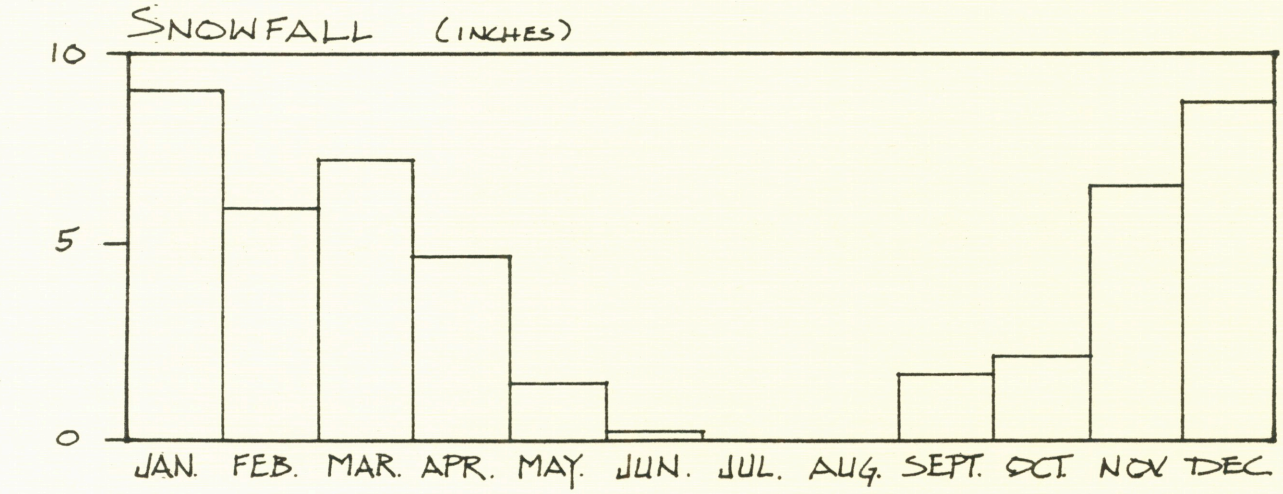
WIND : DIRECTION & SPEED

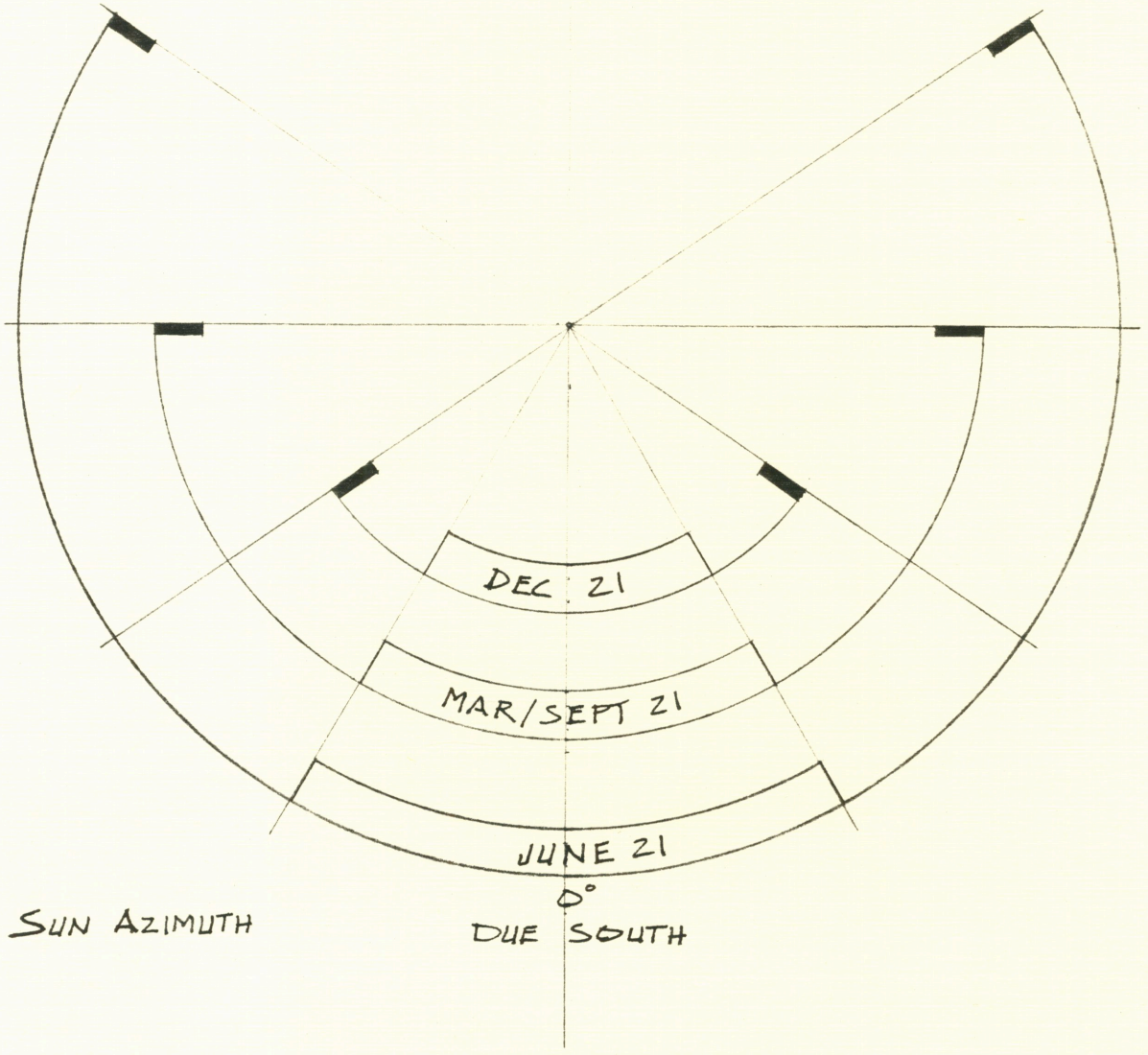


	JAN.	FEB	MAR	APR.	MAY	JUNE	JUL.	AUG	SEPT.	OCT.	NOV	DEC.
MPH	2.6	5.8	3.3	7.8	4.4	5.7	3.1	4.5	4.9	5.5	5.0	3.8

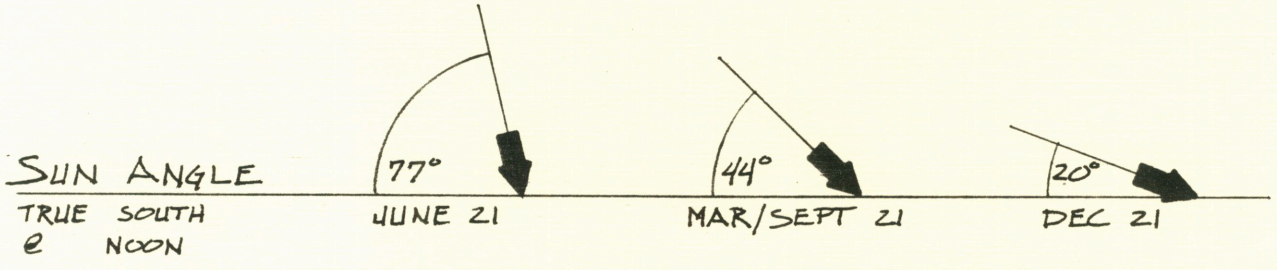

CLOUD COVER
100
50
0
% OF DAYS
CLEAR
PARTLY CLOUDY
CLOUDY
JAN. FEB. MAR. APR. MAY JUN. JUL AUG. SEPT. OCT NOV. DEC.


PRECIPITATION (INCHES)
2.00
1.50
1.00
.50
0
JAN. FEB MAR. APR MAY. JUN. JUL. AUG SEPT. OCT. NOV. DEC.


SNOWFALL (INCHES)
10
5
0
JAN. FEB. MAR. APR. MAY. JUN. JUL. AUG. SEPT. OCT NOV DEC.



SUN AZIMUTH



SUN ANGLE

TRUE SOUTH @ NOON

PROGRAM

Program

Theater (440-600)	22,660 Sq. Ft.
Lobby 5/person	2,500
Foyer 3/person	1,800
Lounge	1,000
Checkroom .85/person	500
Box Office	80
Auditorium 8/person	4,800
Toilets 2@ 300	600
Stage	3.500
Projection	250
Light Booth	300
Workshop	1,500
Storage (Scenery)	1,000
Costume	500
Dressing Rooms 8 @ 120	960
Toilets 2 @ 150	300
Green Room	600

Administrative	
Director	200
Secretary	120
Stage Manager	150
Rehearsal/Studio Space	2,000
Conference	15,850 Sq. Ft.

Multi-Use Space (250)	5,000
Conference Rooms 20/person	
4 @ 1000 (50)	4,000
4 @ 600 (35)	2,400
Management	
Manager	250
Assistant Manager	200
Secretary	150
Bookkeeping	150
Lobby	2,000
Toilets 2 @ 350	700
Storage	1,000

Restaurant (150)	4,970 Sq. Ft.
Dining 16/person	2,400
Kitchen 6/person	
Cooking	650
Washing	100
Food Prep	200
Refrigeration	120
Serving	100
Office	100
Steward's Pantry	500
Employer's Locker Rooms 2 @ 400	800

Lounge (100)	2,350 Sq. Ft.
Seating 18/person	1,800
Toilets 2 @ 150	300
Storage	
Dry	100
Cold	150

Office/Retail	5000 Sq. Ft.
Gallery	1,500 Sq. Ft.
Support Facilities	1,250 Sq. Ft.
Receiving and Loading Dock	500
Trash Collection Room	250
Janitorial	500
Net	53,580 Sq. Ft.
Mechanical 15% net	8,000
Structure 5% net	2,700
Circulation 15% net	8,000
Total	72,280 Sq. Ft.

PROGRAM ANALYSIS

Program Analysis

- The theater is the main focus of the facility and its sense of identity--people identify the place with the theater. Therefore, it should recall the grandeur of past theaters in the city.

- The rehearsal-studio space would provide the performers with an informal place to prepare for upcoming performances. Also, it would provide for the teaching of the arts to others.

- The conference spaces would promote both daytime and nighttime use of the facility while providing needed conference facilities downtown. These facilities should be flexible enough to adapt to the different needs of conferences and meetings, but they should not become generic. They should have a quality that promotes high quality professional interaction.

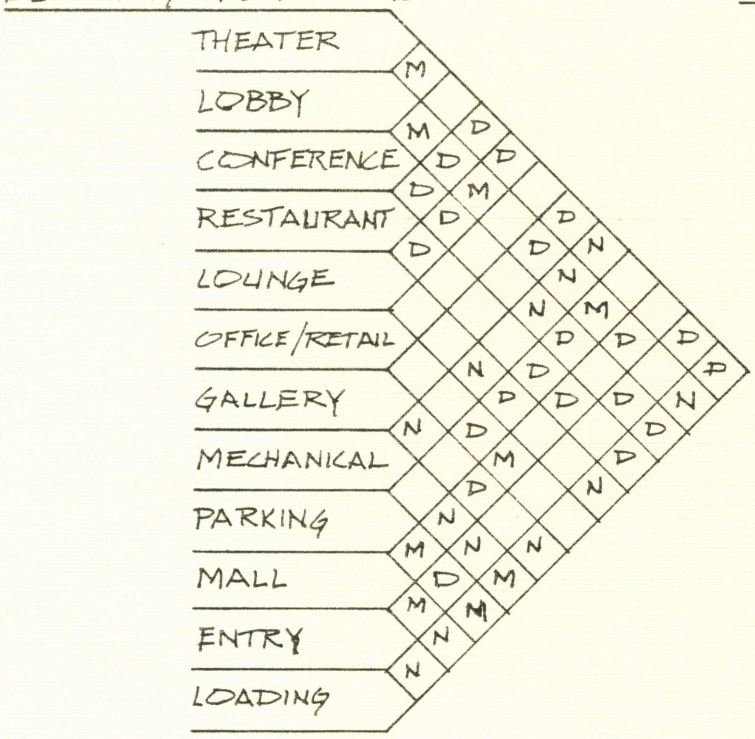
- The restaurant/lounge provides an extra element to the theater going experience and another source of income to the facility. It would promote the use of the facility in the daytime to familiarize people with using the building--those people who are therefore more likely to use the facility at other times.

- The art gallery would provide an added element to the theater experience. Also, it would promote other aspects of the arts rather than just the performing side of the arts.

- Office and retail space would promote daytime use of the facility by people not involved with the other aspects of the building. This would avoid the vacant feeling that a place gets when there is little activity around it.

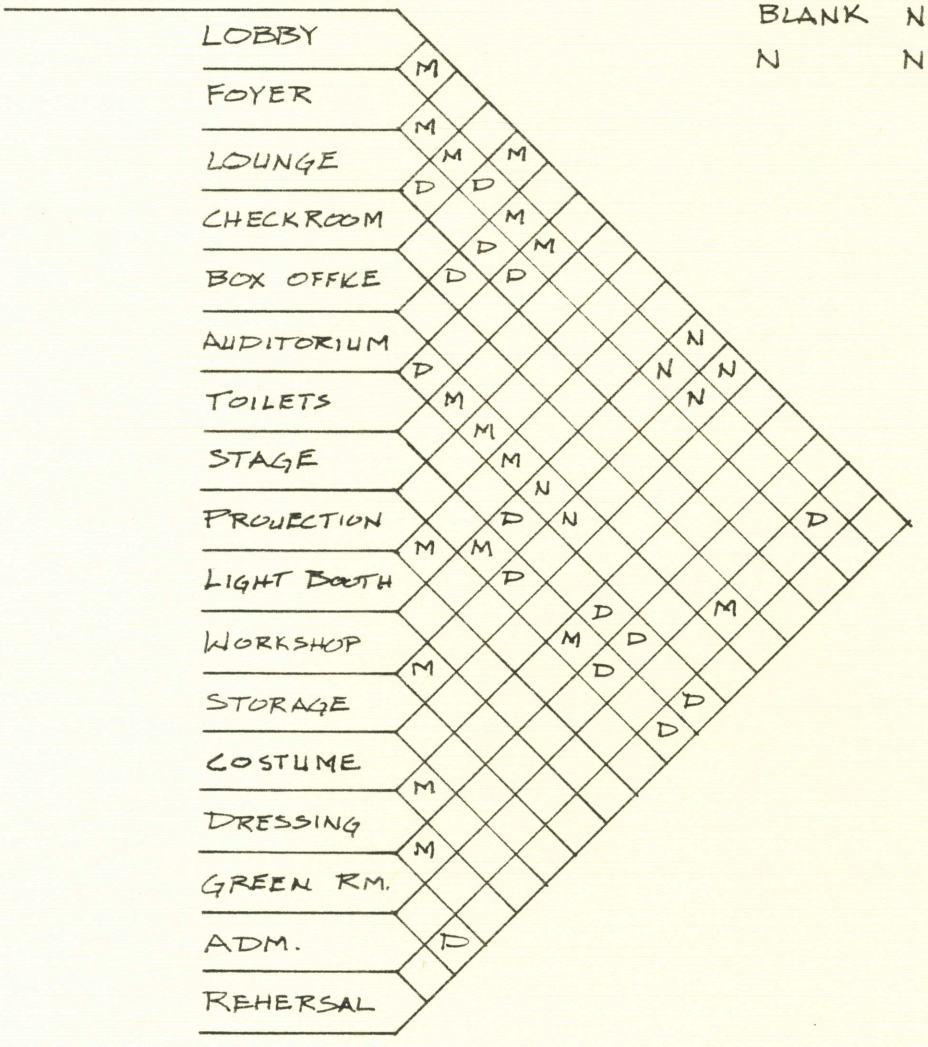
BUILDING FUNCTIONS

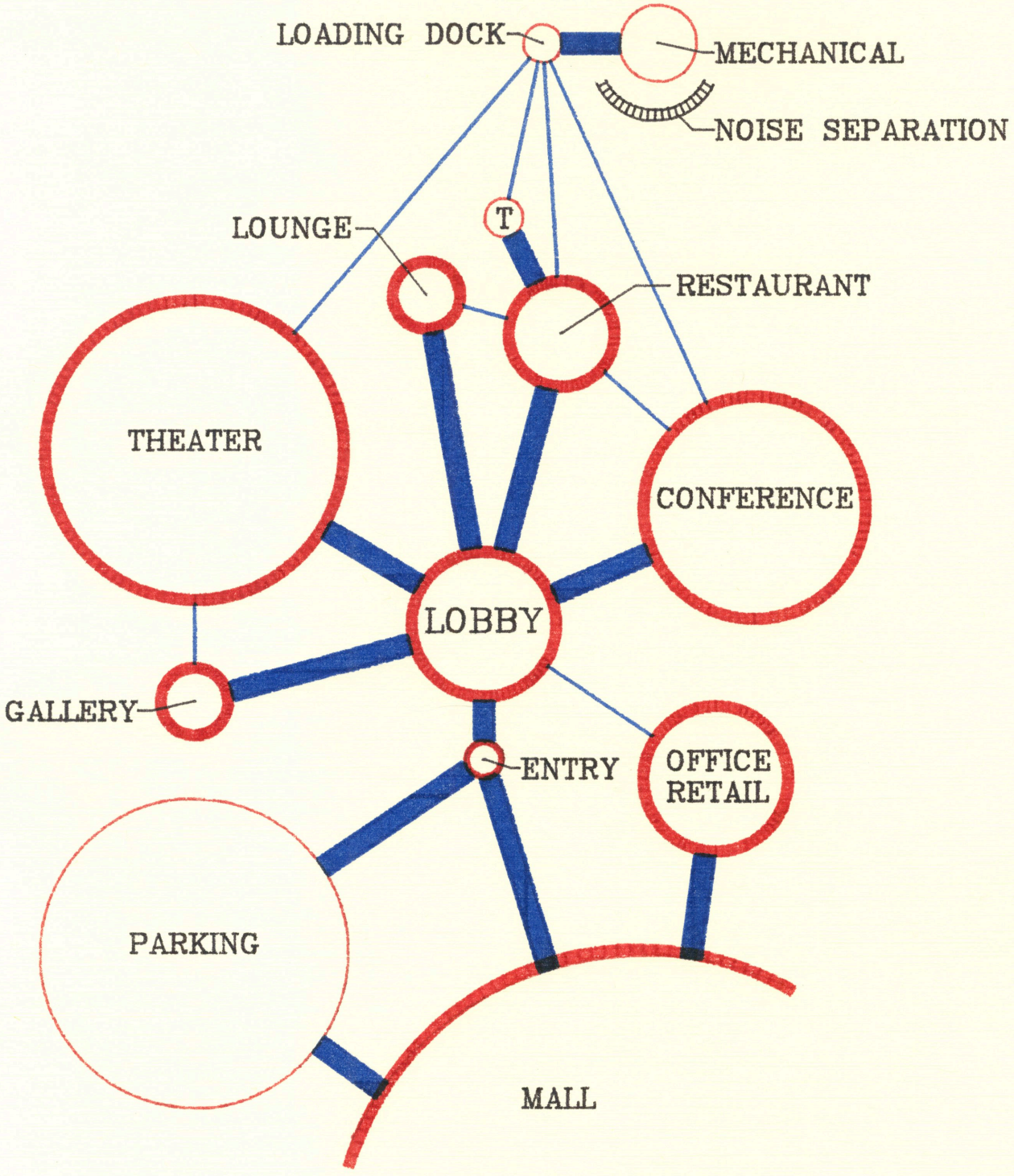
SPACE ADJACENCIES



M	MANDATORY
D	DESIRABLE
BLANK	NEUTRAL
N	NEGATIVE

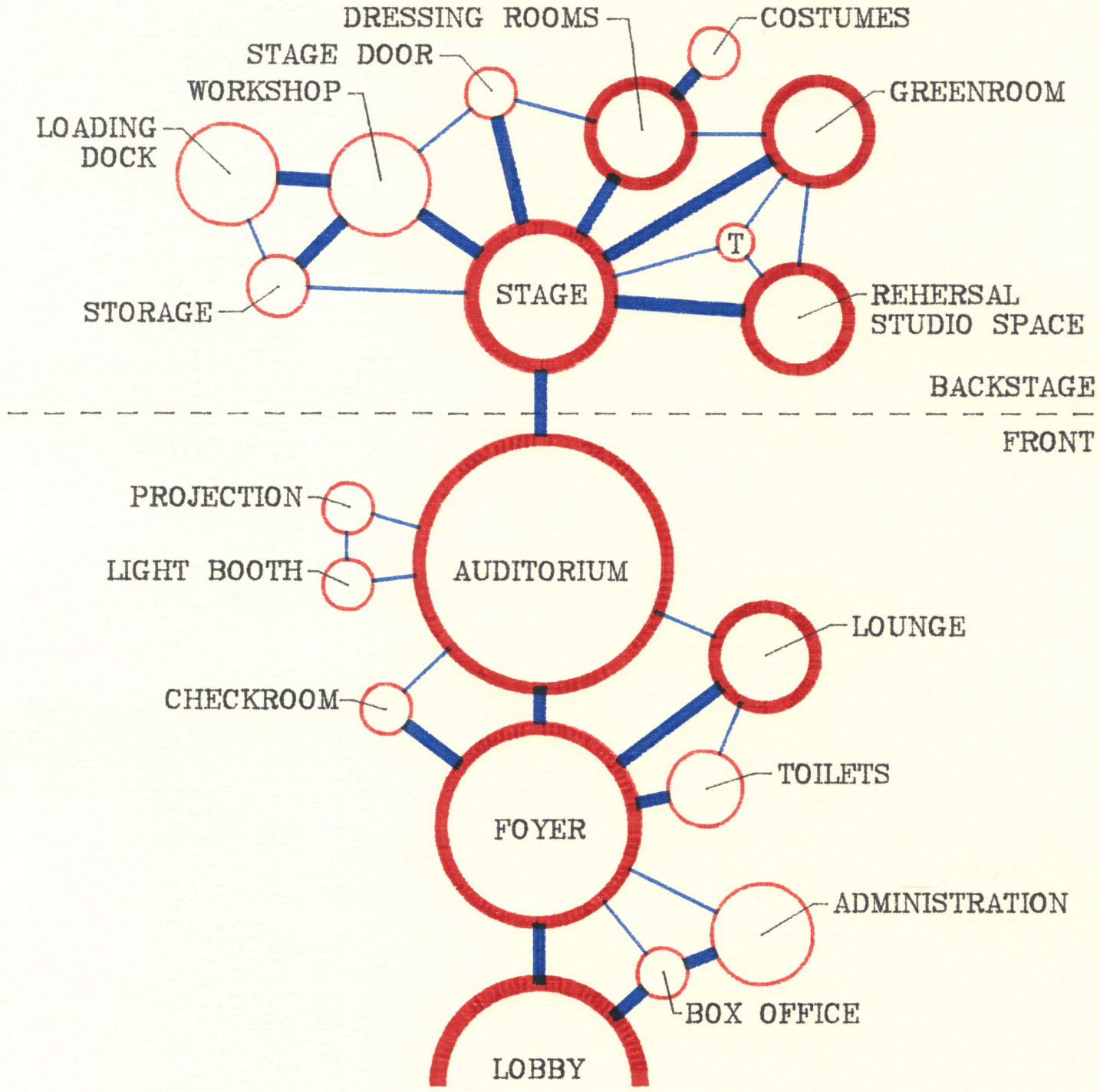
THEATER FUNCTIONS





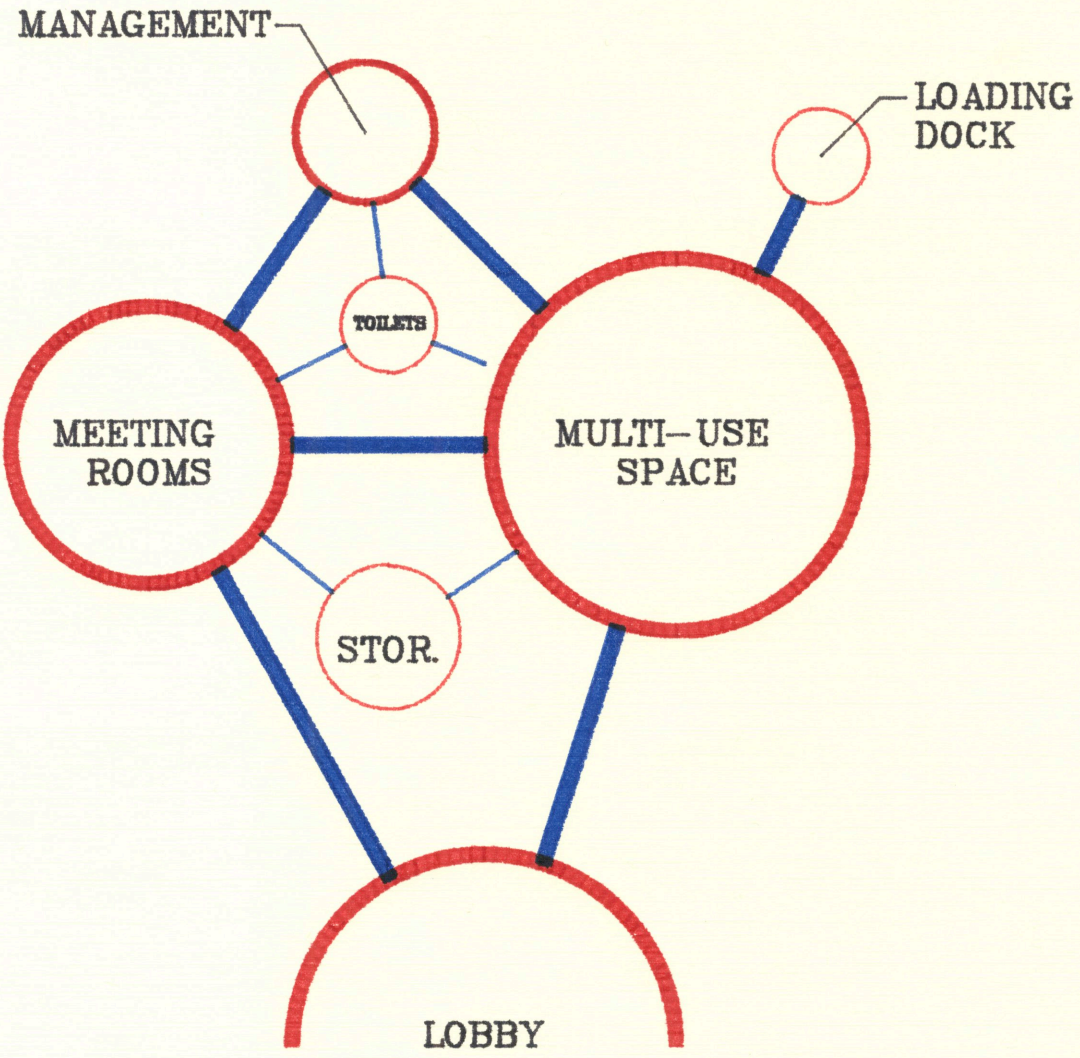
SPACE ADJACENCY ANALYSIS

MAJOR BUILDING FUNCTIONS



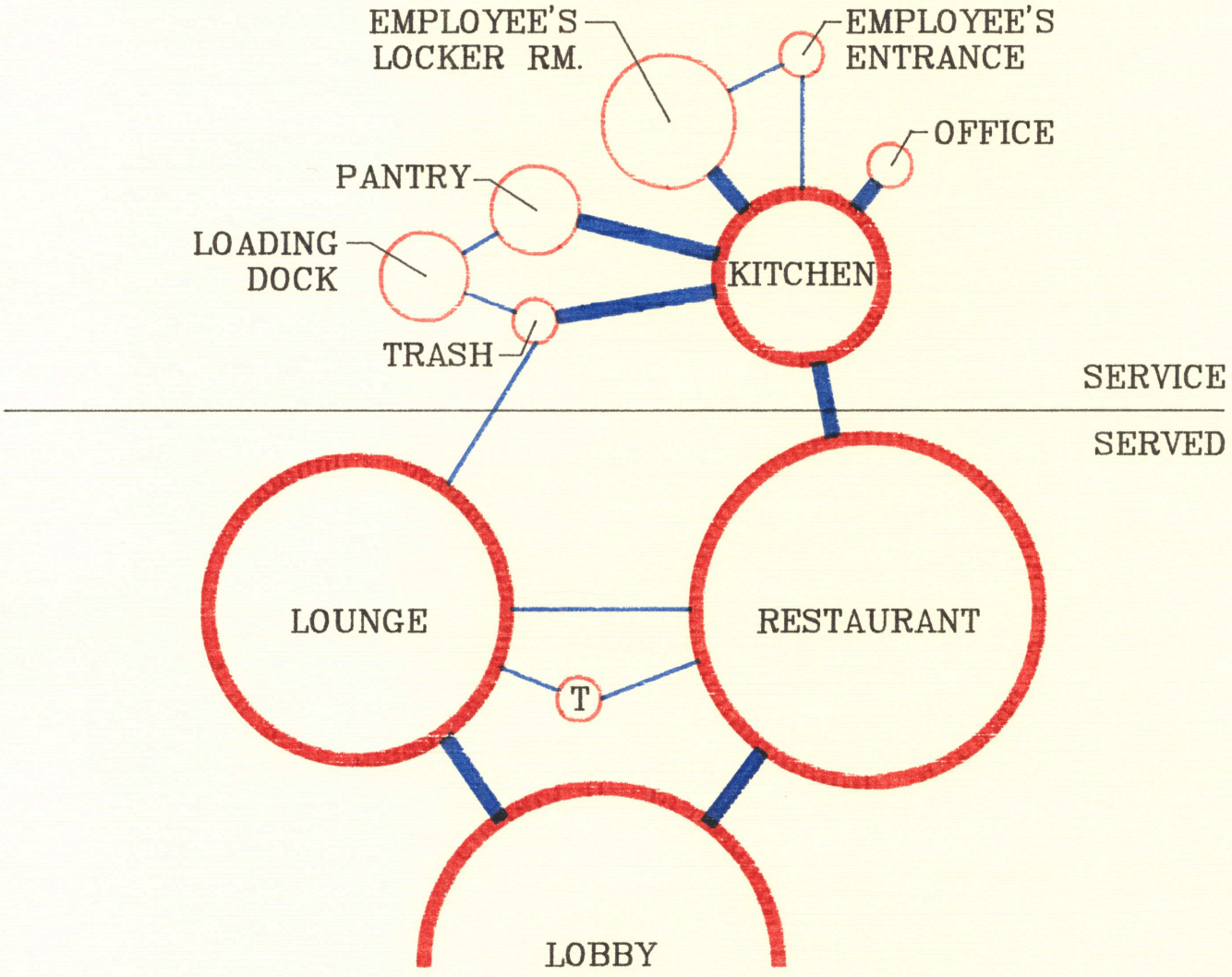
SPACE ADJACENCY ANALYSIS

THEATER FUNCTIONS



SPACE ADJACENCY ANALYSIS

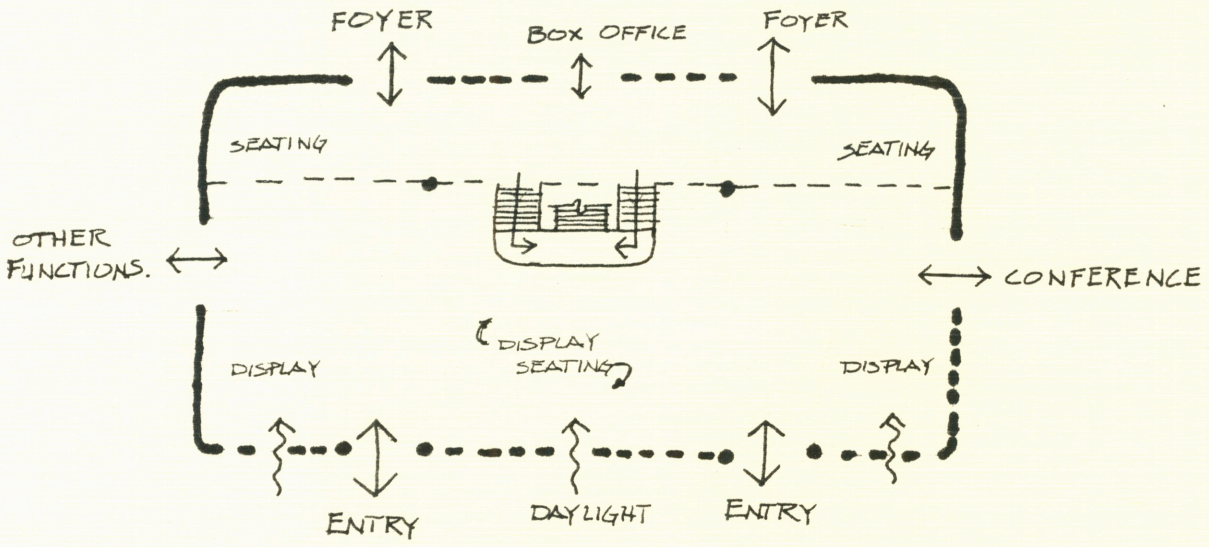
CONFERENCE FUNCTIONS

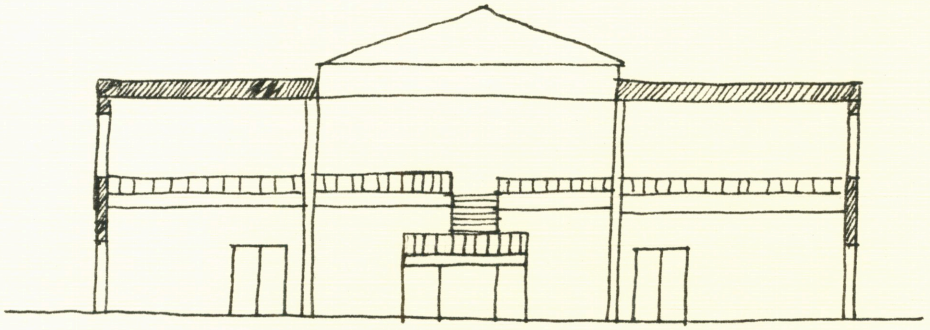


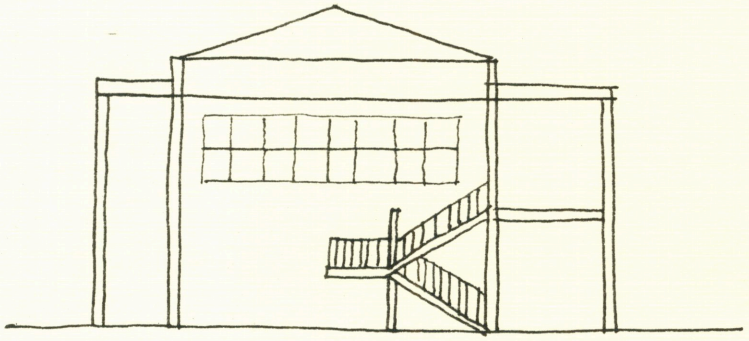
SPACE ADJACENCY ANALYSIS

FOOD/BEVERAGE FUNCTIONS

PROGRAM DEVELOPMENT


FOYER
BOX OFFICE
FOYER
SEATING
SEATING
OTHER FUNCTIONS.
CONFERENCE
DISPLAY
DISPLAY SEATING
DISPLAY
ENTRY
DAYLIGHT
ENTRY





ACTIVITY — THEATER

SPACE: LOBBY

AREA REQ'D: 2500 SF

CEILING HEIGHT: 15'+

ZONE: PUBLIC

NUMBER of USERS: 600+

SPACE DESCRIPTION: RECEPTION, WAITING
ORIENTATION
GRAND ATMOSPHERE

ADJACENCY: PRIMARY: FOYER, BOX OFFICE
ENTRANCE

SECONDARY: GALLERY, LOUNGE
RESTAURANT

ENVIRONMENTAL

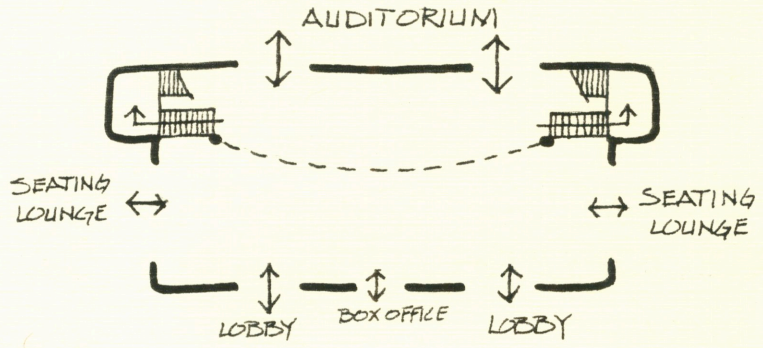
THERMAL: GENERAL HEATING
VENTILATION
POSSIBLE PASSIVE SOLAR

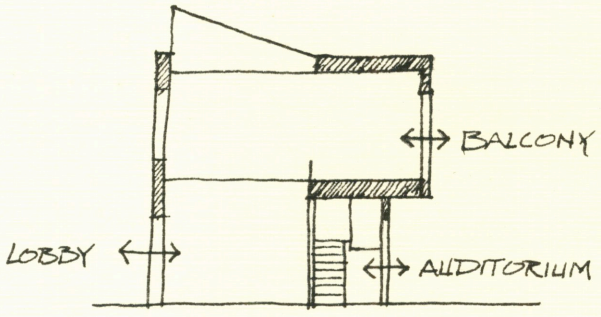
VISUAL: VIEW DESIRABLE
INSIDE & OUTSIDE

ACOUSTICAL: MODERATE

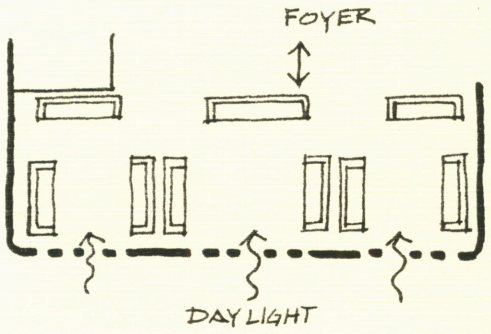
ILLUMINATION: DAYLIGHTING
GENERAL, INCANDESCENT
EMERGENCY

LEGAL/SAFETY: MIN. 2 EXITS
15' LINEAR FEET OF EXIT


AUDITORIUM
SEATING LOUNGE
SEATING LOUNGE
LOBBY
BOX OFFICE
LOBBY


BALCONY
LOBBY
AUDITORIUM

ACTIVITY	THEATER
SPACE:	FOYER
AREA REQ'D:	1800 SF
CEILING HEIGHT:	12' +
ZONE:	SEMI-PUBLIC
NUMBER of USERS:	600 +
SPACE DESCRIPTION:	RECEPTION, WAITING WARM - PLEASENT APPEARANCE
ADJACENCY:	LOBBY, AUDITORIUM CHECKROOM, LOUNGE ADMINSTRATION
ENVIRONMENTAL	
THERMAL:	GENERAL HEATING VENTILATION A.C. IF REQ'D
VISUAL:	VIEW BENEFICIAL
ACOUSTICAL:	MODERATE WITH SEPARATION BETWEEN AUDITORIUM
ILLUMINATION:	DAYLIGHTING GENERAL, INCANDESCENT EMERGENCY
LEGAL/SAFETY	MIN 2 EXITS 12 LINEAR FEET OF EXIT


FOYER
DAY LIGHT

ACTIVITY — THEATER

SPACE: LOUNGE

AREA REQ'D: 1000 SF

CEILING HEIGHT: 10'-12'

ZONE: SEMI-PUBLIC

NUMBER of USERS:

SPACE DESCRIPTION: PART OF FOYER SEATING LOUNGE USED BEFORE & DURING INTER-MISSION OF PERFORMANCES

ADJACENCY: FOYER, AUDITORIUM

ENVIRONMENTAL

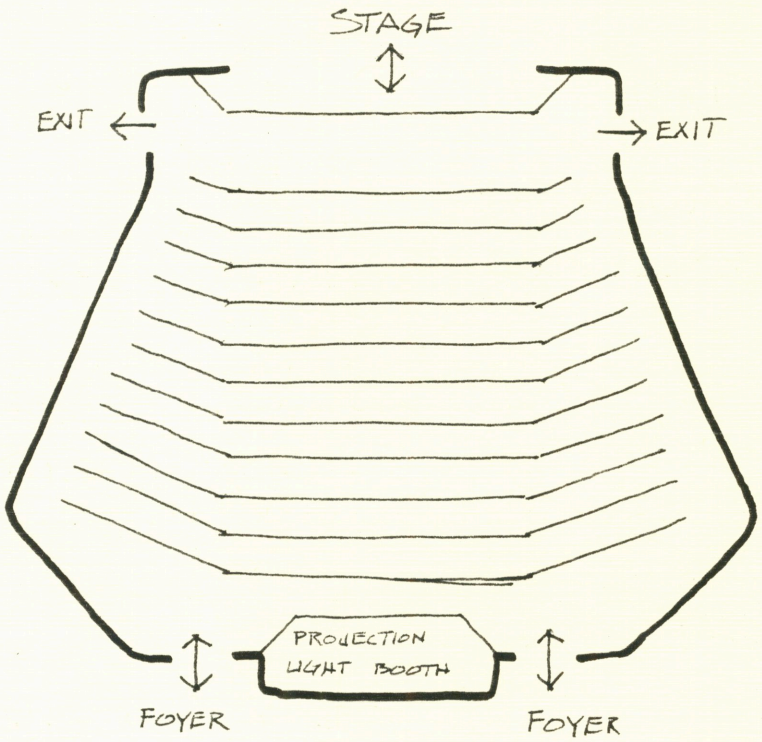
THERMAL: GENERAL HEATING VENTILATION A.C. IF REQ'D

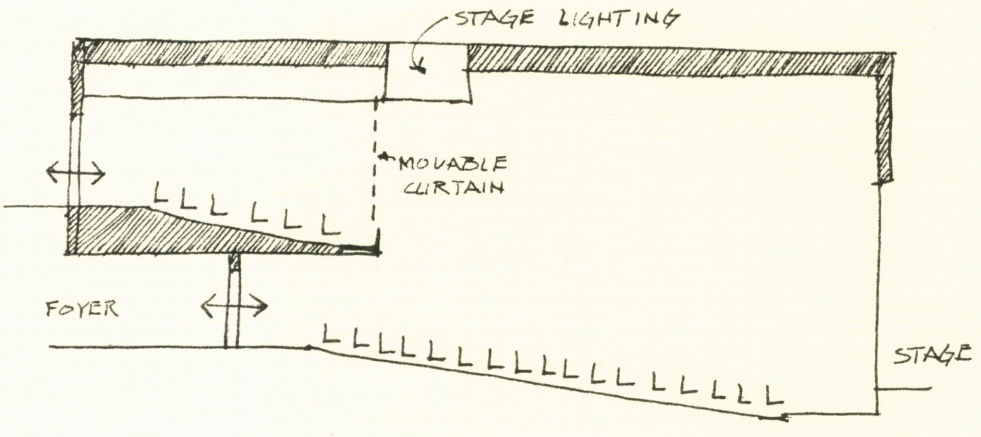
VISUAL: VIEW DESIRABLE

ACOUSTICAL: MODERATE

ILLUMINATION: DAYLIGHTING INCANDESCENT

LEGAL/SAFETY


STAGE
EXIT
EXIT
PROJECTION
LIGHT BOOTH
FOYER
FOYER


STAGE LIGHTING
MOVABLE
CURTAIN
FOYER
STAGE

ACTIVITY — THEATER

SPACE: AUDITORIUM

AREA REQ'D: 4806 SF

CEILING HEIGHT: 12' +

ZONE: SEMI-PUBLIC

NUMBER of USERS: 400 - 600

SPACE DESCRIPTION: PRESENT AN ATMOSPHERE APPROPRIATE FOR THE ARTS
FLEXIBLE TO ACCOMMODATE DIFFERENT USES

ADJACENCY: FOYER, STAGE, LOUNGE
CHECKROOM

ENVIRONMENTAL

THERMAL: GENERAL HEATING
VENTILATION
A.C. IF REQ'D

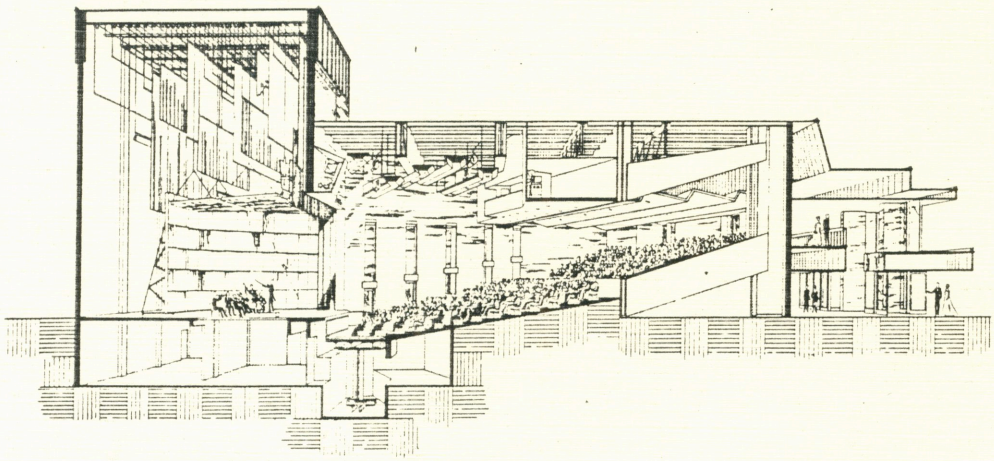
VISUAL: NO OUTSIDE VIEW
GOOD SIGHT LINES

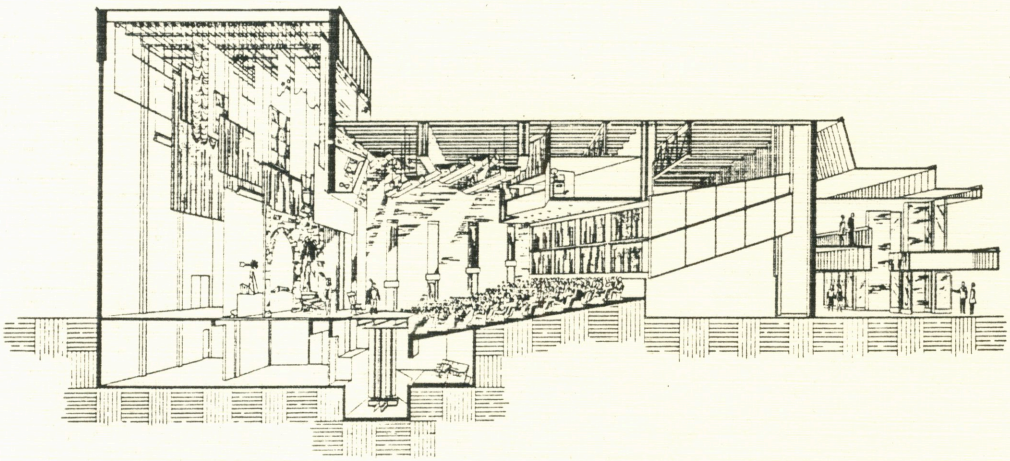
ACOUSTICAL: CONTROLLED FOR
SPEECH & AUDT. FUNC.
CONTROL NOISE ENTRY

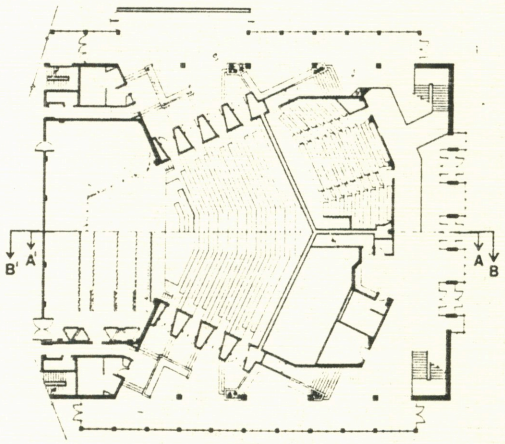
ILLUMINATION: GENERAL & SPECIFIC
INCANDESCENT
EMERGENCY

LEGAL/SAFETY

MAIN EXIT ACCOMMODATE
½ PEOPLE 10', 2 OTHER
EXITS ACCOMADATE
⅓ PEOPLE EACH 6'
MAX. FLOOR SLOPE 1:8





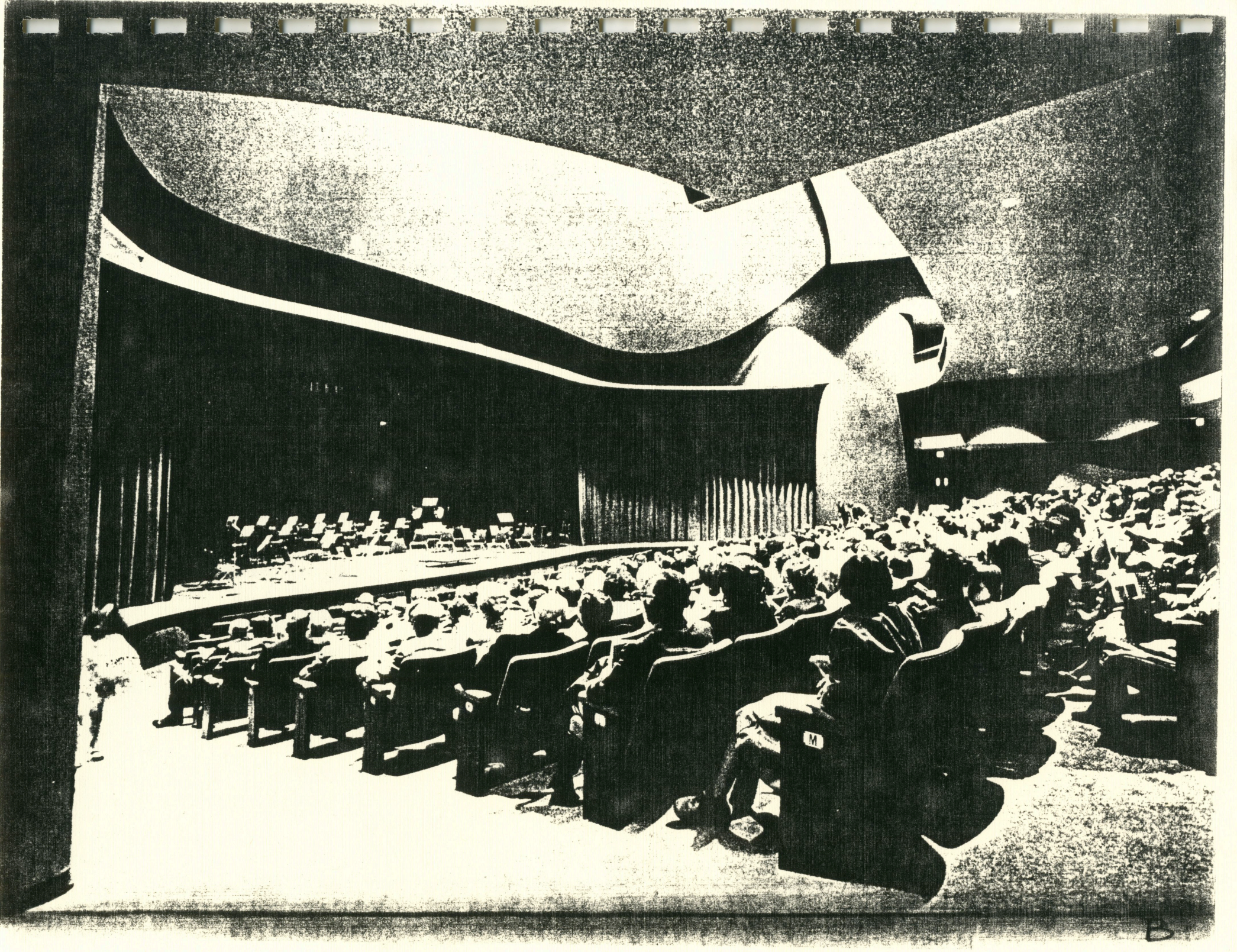


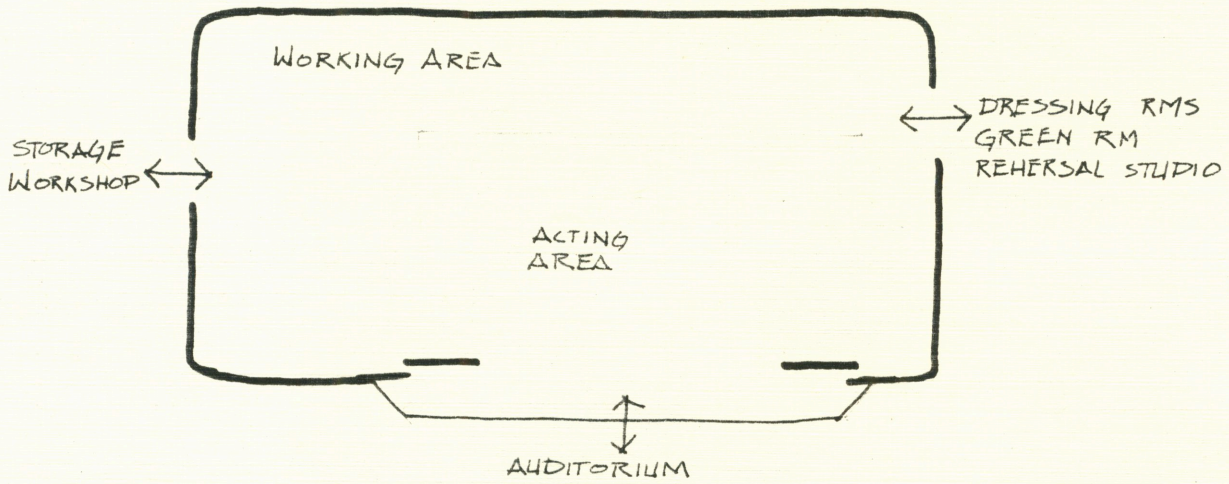
(b) Auditorium, Grosse Pointe High School North, Grosse Pointe, Michigan

FIGURE 7.95 (Top) Auditorium, Grosse Pointe High School North, Grosse Pointe, Michigan, longitudinal perspective section A-A', concert hall mode. [G. C. Izenour Archive]

FIGURE 7.96 (Middle) Auditorium, Grosse Pointe High School North, Grosse Pointe, Michigan, longitudinal perspective section B-B', drama theater-classroom mode. [G. C. Izenour Archive]

FIGURE 7.97 (Bottom) Auditorium, Grosse Pointe High School North, Grosse Pointe, Michigan, composite plan, shell erected on the left (concert hall mode), stored on the right (theater mode). [G. C. Izenour Archive]





Chuck Johnson



Peter Melov



C

ACTIVITY — THEATER

SPACE: STAGE

AREA REQ'D: 3500 SF

CEILING HEIGHT: 2-2.5 PROSCENIUM HEIGHT

ZONE: SEMI-PUBLIC

NUMBER of USERS:

SPACE DESCRIPTION: 1200 SF ACTING AREA
1300 SF PROPS/SCENRY
RECALL GRANDEUR OF
THE OLD MARLOW

ADJACENCY: PRIMARY: AUDITORIUM, WORKSHOPS
DRESSING ROOMS

SECONDARY: REHERSAL STUDIO, STORAGE
GREEN ROOM

ENVIRONMENTAL

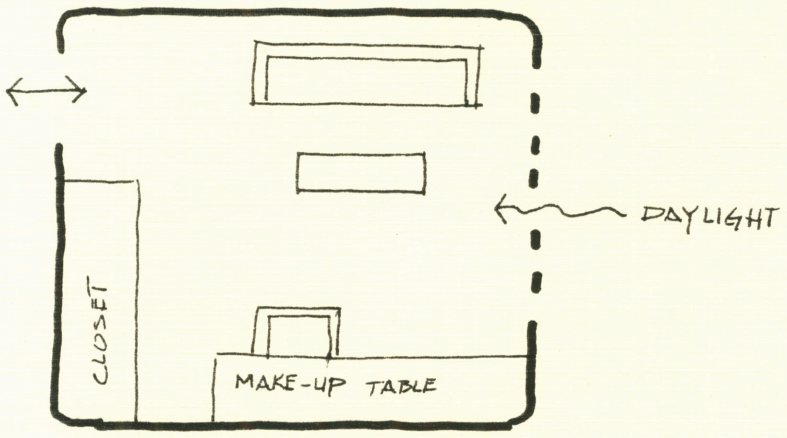
THERMAL: GENERAL HEATING
VENTILATION

VISUAL: SCREEN WORKSPACE
FROM AUDITORIUM

ACOUSTICAL: CONTROLED FOR SPEECH
& AUDIT. FUNCTIONS
CONTROL NOISE ENTRY

ILLUMINATION: GENERAL & SPECIFIC
INCANDESCENT, EMERGENCY

LEGAL/SAFETY


DAYLIGHT
CLOSET
MAKE-UP TABLE

ACTIVITY — THEATER

SPACE: DRESSING ROOMS

AREA REQ'D: 8 @ 120 960 SF

CEILING HEIGHT: 8'

ZONE: PRIVATE

NUMBER of USERS: 1 OR 2 EACH

SPACE DESCRIPTION: QUALITY BEFITTING ACTOR/ACTTRESS DRESSING SPACE & SMALL SITTING AREA

ADJACENCY: STAGE DOOR
COSTUMES
STAGE, REHERSAL
GREEN ROOM

ENVIRONMENTAL

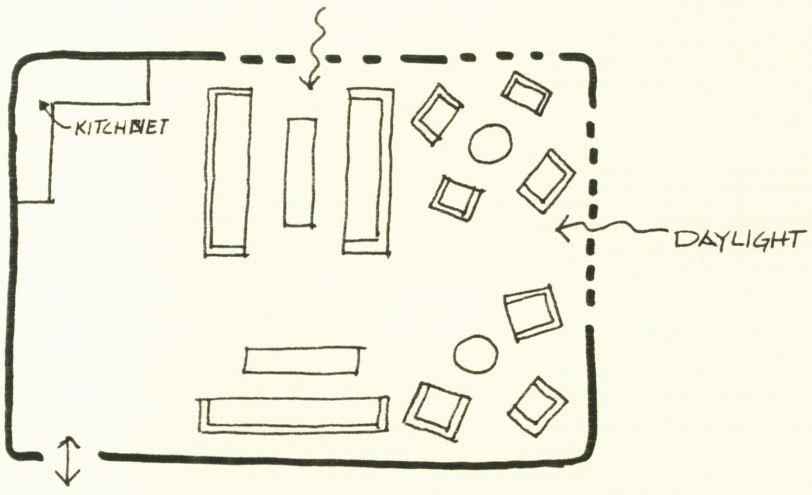
THERMAL: GENERAL HEATING
VENTILATION
A.C. IF REQ'D

VISUAL: VIEW DESIRABLE

ACOUSTICAL: NONE

ILLUMINATION: DAYLIGHTING, TASK
GENERAL INCANDESCENT

LEGAL/SAFETY: WINDOW AREA 1/10 OF FLOOR AREA


KITCHENET
DAYLIGHT

ACTIVITY — THEATER

SPACE: GREEN ROOM

AREA REQ'D: 600 SF

CEILING HEIGHT: 8-9'

ZONE: PRIVATE

NUMBER of USERS: 30

SPACE DESCRIPTION: LOUNGE FOR PERFORMERS TO RELAX IN
PLACE TO HOLD INFORMAL SOCIAL FUNC.

ADJACENCY: DRESSING ROOMS
REHERSAL STUDIO
STAGE

ENVIRONMENTAL

THERMAL: GENERAL HEATING
VENTILATION

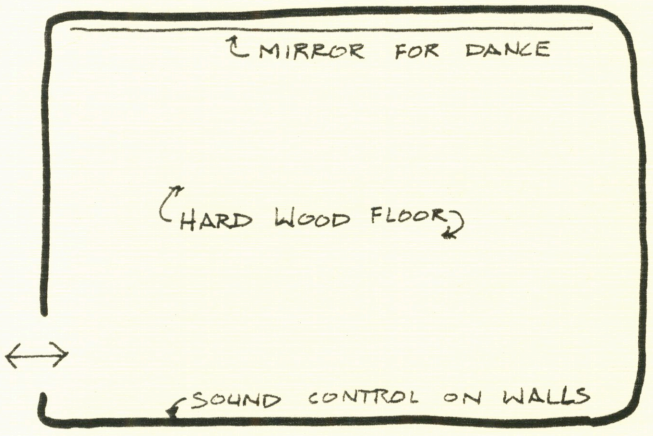
VISUAL: VIEW DESIRABLE

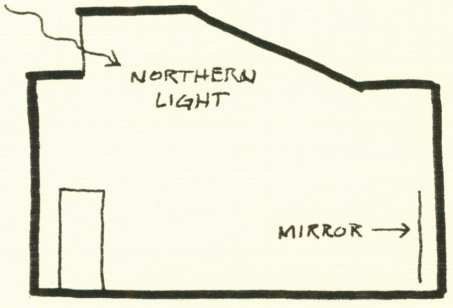
ACOUSTICAL: LOW TRANSMISSION LEVELS

ILLUMINATION: DAYLIGHTING
GENERAL INCANDESCENT

LEGAL/SAFETY

ACTIVITY	THEATER
SPACE:	OFFICES
AREA REQ'D:	120-150 SF
CEILING HEIGHT:	8'
ZONE:	SEMI-PRIVATE
NUMBER of USERS:	3
SPACE DESCRIPTION:	OFFICES FOR RUNNING OF THE THEATER
ADJACENCY:	BOX OFFICE FOYER
ENVIRONMENTAL	
THERMAL:	GENERAL HEATING VENTILATION
VISUAL:	VIEW DESIRABLE
ACOUSTICAL:	LOW LEVEL NOISE CONTROL
ILLUMINATION:	DAYLIGHTING, TASK GENERAL FLUORESCENT
LEGAL/SAFETY	WINDOW AREA 1/10 FLOOR AREA


MIRROR FOR DANCE
HARD WOOD FLOOR
SOUND CONTROL ON WALLS


NORTHERN LIGHT
MIRROR

ACTIVITY — THEATER

SPACE: REHERSAL/STUDIO SPACE

AREA REQ'D: 2000 SF

CEILING HEIGHT: 12'+

ZONE: SEMI-PRIVATE

NUMBER of USERS:

SPACE DESCRIPTION: REHERSAL SPACE FOR PERFORMERS
STUDIO FOR THE TEACHING OF THE ARTS

ADJACENCY: STAGE
GREEN ROOM

ENVIRONMENTAL

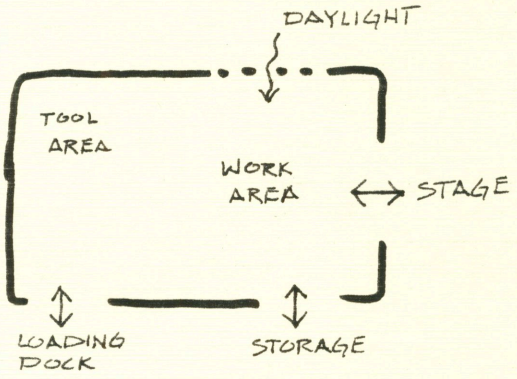
THERMAL: GENERAL HEATING
VENTILATION

VISUAL: NONE

ACOUSTICAL: CONTROLED ACOUSTICS
LOW TRANSMISSION LEVELS

ILLUMINATION: DAYLIGHTING
GENERAL FLUORESCENT

LEGAL/SAFETY

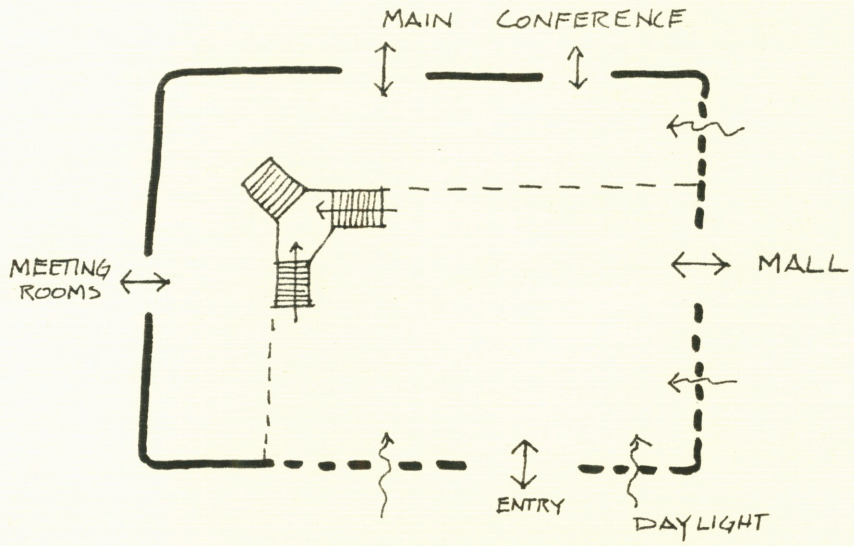

DAYLIGHT
TOOL AREA
WORK AREA
STAGE
LOADING DOCK
STORAGE

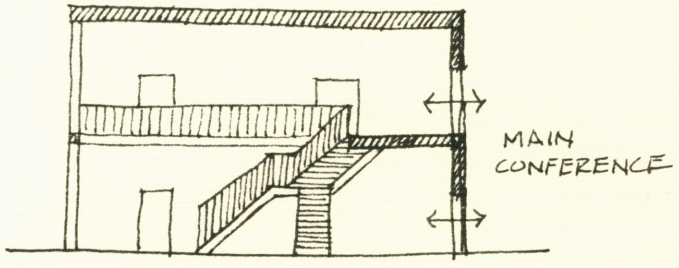
ACTIVITY	THEATER
SPACE:	WORKSHOP
AREA REQ'D:	1500 SF
CEILING HEIGHT:	10'+
ZONE:	PRIVATE
NUMBER of USERS:	
SPACE DESCRIPTION:	SHOP FOR SCENERY PRODUCTION, FLOOR LARGE ENOUGH FOR BACKDROP TO LAY FLAT
ADJACENCY:	LOADING DOCK STORAGE, STAGE

ENVIRONMENTAL

THERMAL:	GENERAL HEATING VENTILATION TO OUTSIDE
VISUAL:	VIEW NOT REQ'D
ACOUSTICAL:	ACOUSTICAL SEPARATION FROM STAGE
ILLUMINATION:	GENERAL FLUORESCENT TASK LIGHTING

LEGAL/SAFETY


MAIN CONFERENCE
MEETING ROOMS
MALL
ENTRY
DAYLIGHT


MAIN CONFERENCE

ACTIVITY — CONFERANCE

SPACE: LOBBY

AREA REQ'D: 2000 SF

CEILING HEIGHT: 12'+

ZONE: PUBLIC

NUMBER of USERS: 600 MAX.

SPACE DESCRIPTION: RECEPTION, WAITING
ORIENTATION
GRAND ATMOSPHERE

ADJACENCY: PRIMARY: ENTRY, MEETING ROOMS
MAIN CONF. SPACE

SECONDARY: ADMINSTRATION
RESTAURANT, LOUNGE

ENVIRONMENTAL

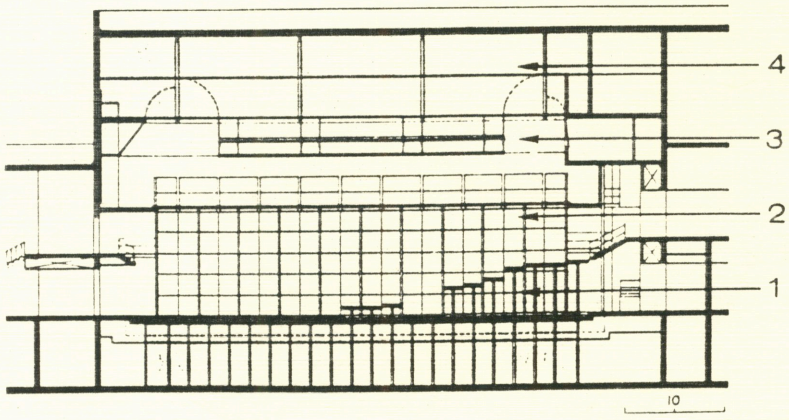
THERMAL: GENERAL HEATING
VENTILATION
PASSIVE SOLAR

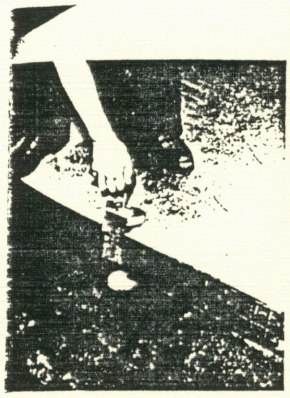
VISUAL: VIEW MANDATORY
INSIDE & OUTSIDE

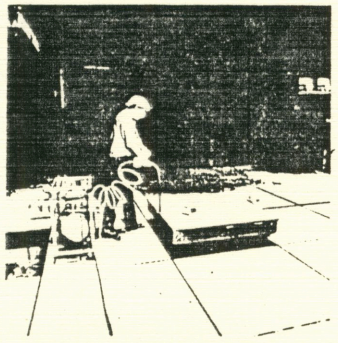
ACOUSTICAL: MODERATE
LOW LEVEL NOISE
CONTROL

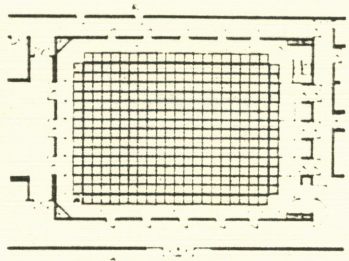
ILLUMINATION: DAYLIGHTING, EMERGENCY
GENERAL INCANDESCENT

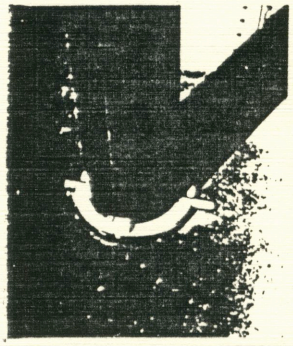
LEGAL/SAFETY: MIN. 2 EXITS
15 LINEAR FEET OF EXIT

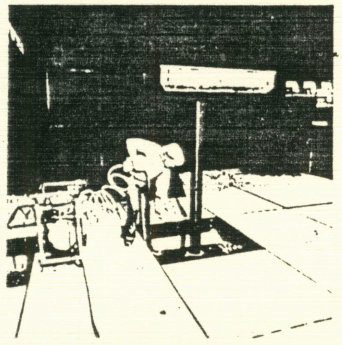




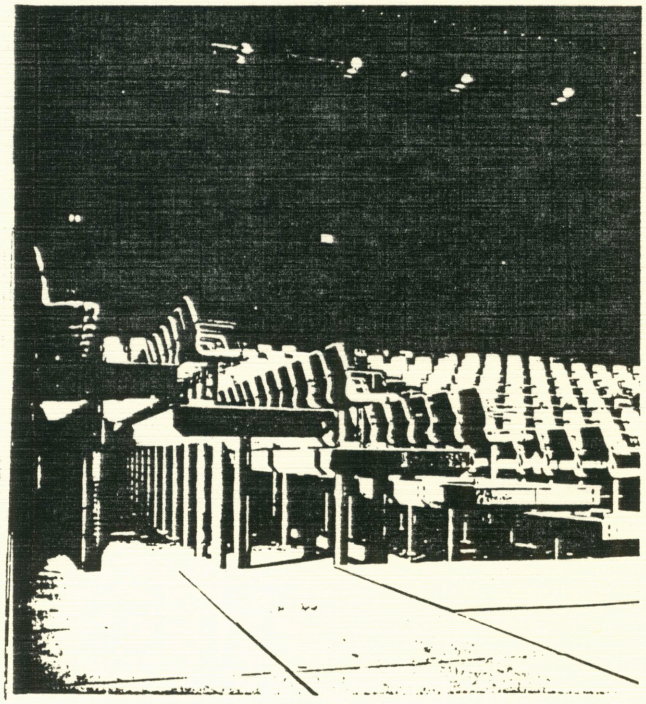


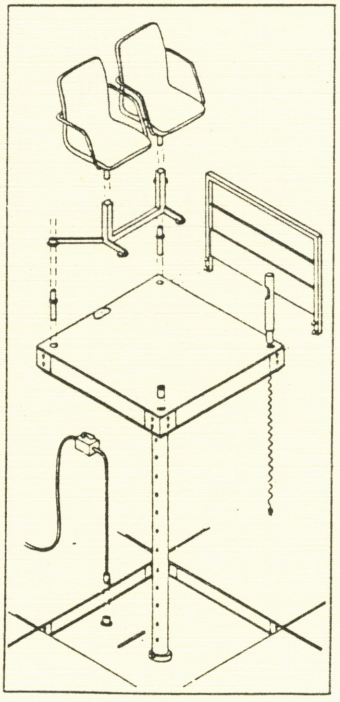






1 **The floor system is adjusted pneumatically.** Each module—four feet square—is built on a six-inch steel tube which operates like the grease rack in a gasoline station. Using a small portable air compressor, according to Fisher, one man can adjust every one of the 148 modules in less than eight hours. Each module can be adjusted within a 10-foot vertical range and is held in place by a steel pin inserted into holes drilled in the tube at six-inch intervals. The surface of each module is battleship linoleum and, in addition to the access for the air gun, has plugs in each corner which align with the frame of the paired, swiveling chair units and which can accommodate aisle light units (below). Railings, when necessary, fit into notches in the side of each module (across page bottom). Olaf Soot engineered the module to require minimal adjustment at the site.





D

ACTIVITY — CONFERENCE

SPACE: MULTI-PURPOSE

AREA REQ'D: 5000 SF

CEILING HEIGHT: 15'+

ZONE: SEMI-PUBLIC

NUMBER of USERS: 250

SPACE DESCRIPTION: MAIN CONFERENCE SPACE W/ ADJUSTABLE FLOOR HIGH QUALITY YET FLEXIBLE

ADJACENCY: PRIMARY: LOBBY, MEETING ROOMS ADIMINSTRATION

SECONDARY: FOOD SERVICE, STORAGE ENTRY, LOADING DOCK

ENVIRONMENTAL

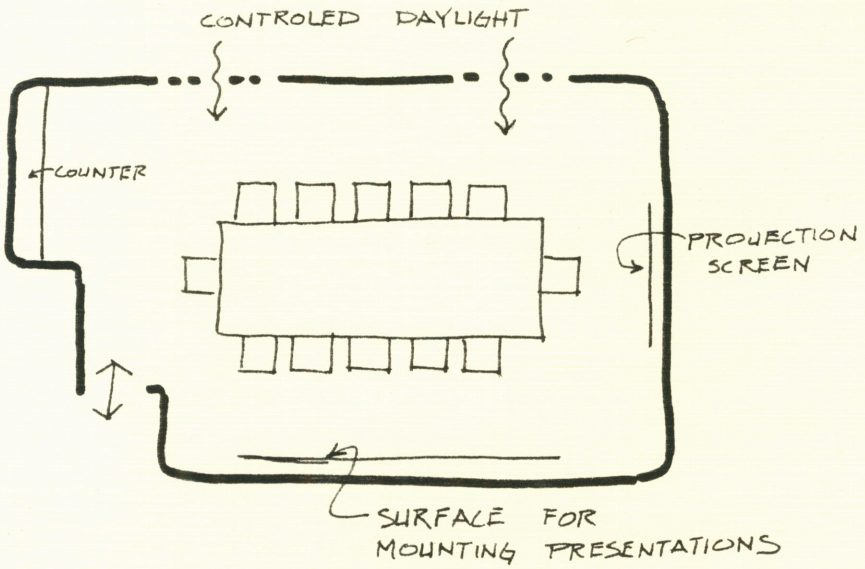
THERMAL: GENERAL HEATING GOOD VENTILATION A.C. IF REQ'D

VISUAL: NONE

ACOUSTICAL: CONTROLED FOR SPEECH & AUDIT. FUNC. CONTROL NOISE ENTRY

ILLUMINATION: GENERAL & SPECIFIC INCANDESCENT, EMERGENCY

LEGAL/SAFETY: MIN. 2 EXITS 10 LINEAR FEET OF EXIT


CONTROLED DAYLIGHT
COUNTER
PROJECTION SCREEN
SURFACE FOR MOUNTING PRESENTATIONS

ACTIVITY	CONFERENCE
SPACE:	MEETING ROOMS
AREA REQ'D:	600-1000 SF EACH
CEILING HEIGHT:	8'-12'
ZONE:	SEMI-PUBLIC
NUMBER of USERS:	35-50 / ROOM
SPACE DESCRIPTION:	SMALLER CONF. ROOMS MEETINGS, DISCUSSIONS WORKSHOPS, SEMINARS FLEXIBLE
ADJACENCY: PRIMARY:	MAIN CONF. SPACE LOBBY, ADMINSTRATION
SECONDARY:	STORAGE, LOUNGE
ENVIRONMENTAL	
THERMAL:	GENERAL HEATING GOOD VENTILATION A.C. IF REQ'D
VISUAL:	NOT NECESSARY
ACOUSTICAL:	ACOUSTIC DESIGN FOR SPEECH
ILLUMINATION:	DAYLIGHTING, EMERGENCY GENERAL INCANDESCENT & FLUORESCENT
LEGAL/SAFETY	LARGER SPACES MIN. 2 EXITS

ACTIVITY — CONFERENCE

SPACE: OFFICES

AREA REQ'D: 750 SF

CEILING HEIGHT: 8'

ZONE: SEMI-PRIVATE

NUMBER of USERS: 4

SPACE DESCRIPTION: ADMINSTRATION OFFICES
MANAGER, ASSIT. MANAGER
SECRETARY, BOOKKEEPING

ADJACENCY: PRIMARY: MAIN CONF. ROOM
MEETING ROOMS
SECONDARY: LOBBY, LOADING DOCK

ENVIRONMENTAL

THERMAL: GENERAL HEATING
VENTILATION
A.C. IF REQ'D

VISUAL: VIEW DESIRABLE

ACOUSTICAL: MODERATE

ILLUMINATION: DAYLIGHTING, EMERGENCY
GENERAL INCANDESCENT
& FLUORESCENT

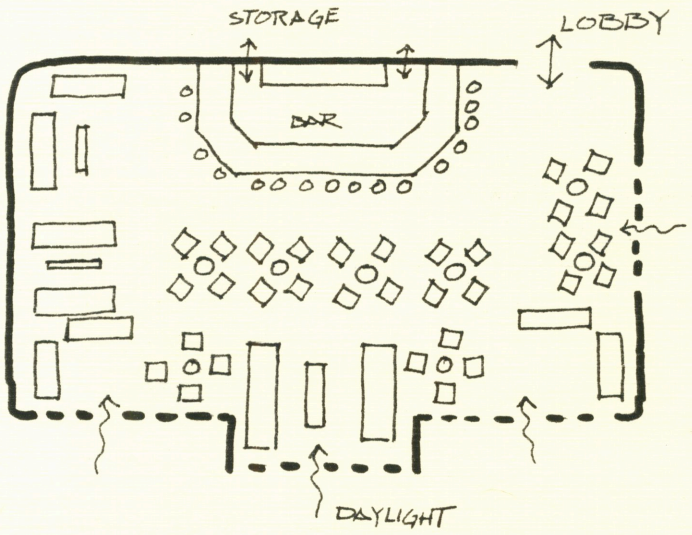
LEGAL/SAFETY: WINDOW AREA 1/10
OF FLOOR AREA

ACTIVITY	CONFERENCE
SPACE:	STORAGE
AREA REQ'D:	1000 SF.
CEILING HEIGHT:	8'
ZONE:	PRIVATE
NUMBER of USERS:	
SPACE DESCRIPTION:	STORAGE OF CHAIRS, TABLES, EQUIPMENT FOR MEETINGS (AUDIO-VISUAL)
ADJACENCY:	MAIN CONF. SPACE MEETING ROOMS ADMINSTRATION

ENVIRONMENTAL

THERMAL:	GENERAL HEATING VENTILATION
VISUAL:	NONE
ACOUSTICAL:	NONE
ILLUMINATION:	GENERAL FLUORESCENT

LEGAL/SAFETY


STORAGE
LOBBY
BAR
DAYLIGHT

ACTIVITY — FOOD / BEVERAGE

SPACE: LOUNGE

AREA REQ'D: 1800 SF

CEILING HEIGHT: 10'-12'

ZONE: SEMI-PUBLIC

NUMBER of USERS: 100

SPACE DESCRIPTION: COCKTAIL LOUNGE PRESENT A CLUB ATMOSPHERE

ADJACENCY: PRIMARY: LOBBY, RESTAURANT

SECONDARY: THEATER, CONFERENCE ART GALLERY

ENVIRONMENTAL

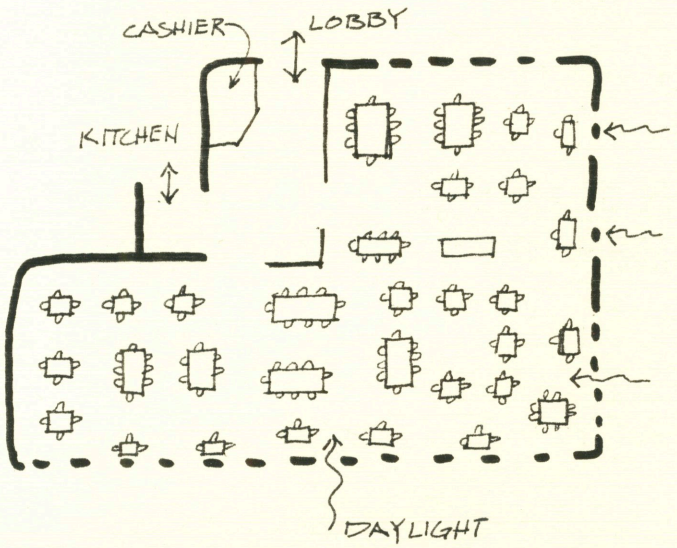
THERMAL: GENERAL HEATING VENTILATION A.C. IF REQ'D

VISUAL: VIEW DESIRABLE

ACOUSTICAL: MODERATE CONTROL LOW LEVEL NOISE

ILLUMINATION: DAYLIGHTING, EMERGENCY GENERAL & SPECIFIC INCANDESCENT

LEGAL/SAFETY: MIN. 2 EXITS


CASHIER
LOBBY
KITCHEN
DAYLIGHT

ACTIVITY — FOOD / BEVERAGE

SPACE: RESTAURANT

AREA REQ'D: 2400 SF

CEILING HEIGHT: 10'-12'

ZONE: SEMI-PUBLIC

NUMBER of USERS: 150

SPACE DESCRIPTION: DINING: LUNCH & DINNER
PRESENT A CLUB
ATMOSPHERE

ADJACENCY: PRIMARY: LOBBY, LOUNGE
KITCHEN

SECONDARY: THEATER, CONFERENCE
ART GALLERY

ENVIRONMENTAL

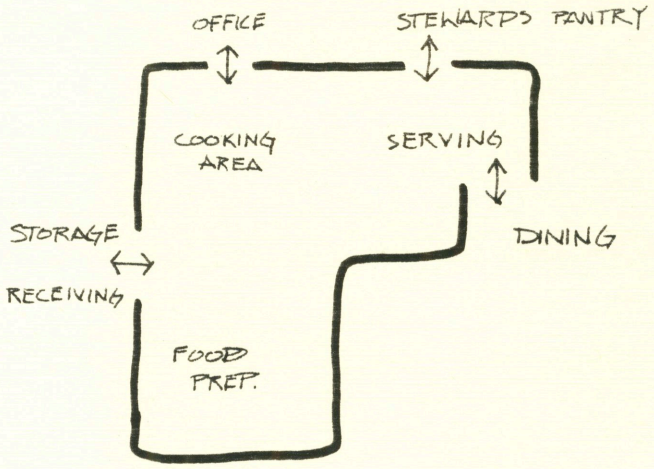
THERMAL: GENERAL HEATING
VENTILATION
A.C. IF REQ'D

VISUAL: VIEW DESIRABLE

ACOUSTICAL: ACOUSTICS FOR
PLEASENT CONVERSATION
NOISE SEPARATION FROM
KITCHEN

ILLUMINATION: DAYLIGHTING
GENERAL INCANDESCENT
EMERGENCY

LEGAL/SAFETY: MIN. 2 EXITS


OFFICE
STEWARD'S PANTRY
COOKING AREA
SERVING
STORAGE
RECEIVING
DINING
FOOD PREP.

ACTIVITY — FOOD / BEVERAGE

SPACE: KITCHEN

AREA REQ'D: 1170 SF

CEILING HEIGHT: 9'

ZONE: PRIVATE

NUMBER of USERS: 10

SPACE DESCRIPTION: FOOD PREP & COOKING
EASILY CLEANING REQ'D

ADJACENCY: DINING, OFFICE
LOCKER RMS, PANTRY
LOADING DOCK
TRASH COLLECTION

ENVIRONMENTAL

THERMAL: GENERAL HEATING
GOOD VENTILATION

VISUAL: NONE

ACOUSTICAL: NOISE SEPARATION
FROM DINING

ILLUMINATION: GENERAL, FLUORESCENT
TEMPERED FOR FOOD
PRESENTATION

LEGAL/SAFETY

EXITS, FIRE SAFETY

ACTIVITY — FOOD / BEVERAGE

SPACE: OFFICE

AREA REQ'D: 100 SF

CEILING HEIGHT: 8'

ZONE: PRIVATE

NUMBER of USERS: 1

SPACE DESCRIPTION: HEAD CHEF'S OFFICE

ADJACENCY: KITCHEN

ENVIRONMENTAL

THERMAL: GENERAL HEATING VENTILATION

VISUAL: VIEW DESIRABLE

ACOUSTICAL: NONE

ILLUMINATION: DAYLIGHTING, TASK & GENERAL INCANDESCENT

LEGAL/SAFETY

ACTIVITY: FOOD / BEVERAGE

SPACE: STEWARD'S PANTRY

AREA REQ'D: 500 SF

CEILING HEIGHT: 8'

ZONE: PRIVATE

NUMBER of USERS:

SPACE DESCRIPTION: STORAGE OF DRY GOODS

ADJACENCY: KITCHEN
LOADING DOCK

ENVIRONMENTAL

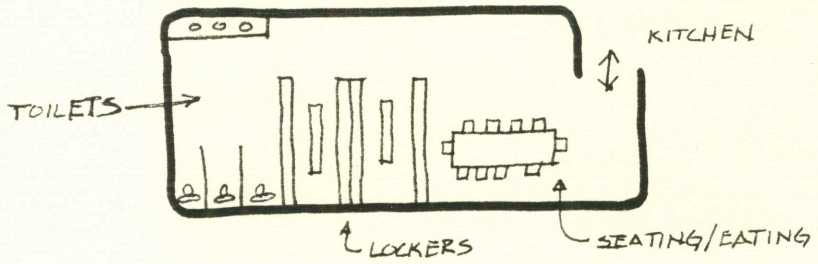
THERMAL: GENERAL HEATING

VISUAL: NONE

ACOUSTICAL: NONE

ILLUMINATION: GENERAL FLUORESCENT

LEGAL/SAFETY


KITCHEN
TOILETS
LOCKERS
SEATING/EATING

ACTIVITY — FOOD / BEVERAGE

SPACE: EMPLOYEE'S LOCKER RMS

AREA REQ'D: 800 SF

CEILING HEIGHT: 8'

ZONE: PRIVATE

NUMBER of USERS:

SPACE DESCRIPTION: CHANGING ROOM FOR EMPLOYEE'S
TOILETS

ADJACENCY: EMPLOYEE'S ENTRY
KITCHEN

ENVIRONMENTAL

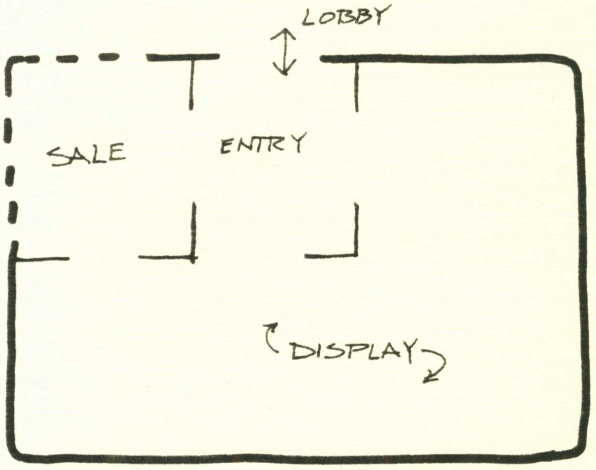
THERMAL: GENERAL HEATING
VENTILATION

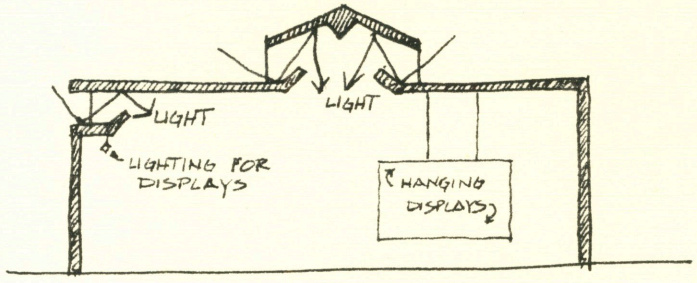
VISUAL: NONE

ACOUSTICAL: NONE

ILLUMINATION: DAYLIGHTING
GENERAL FLUORESCENT

LEGAL/SAFETY


LOBBY
SALE
ENTRY
DISPLAY


LIGHT
LIGHT
LIGHTING FOR DISPLAYS
HANGING DISPLAYS

ACTIVITY — GALLERY

SPACE: ART GALLERY

AREA REQ'D: 1500 SF

CEILING HEIGHT: 8'-10'

ZONE: SEMI-PUBLIC

NUMBER of USERS:

SPACE DESCRIPTION: SUITABLE FOR DISPLAY & SALE OF ART WORKS

ADJACENCY: PRIMARY: LOBBY

SECONDARY: LOUNGE, THEATER

ENVIRONMENTAL

THERMAL: GENERAL HEATING
VENTILATION
HUMIDITY CONTROL

VISUAL: VIEW DESIRABLE

ACOUSTICAL: MODERATE
CONTROL OUTSIDE NOISE

ILLUMINATION: CONTROLED DAYLIGHT
GENERAL & SPECIFIC
INCANDESCENT

LEGAL/SAFETY

MIN. 2 EXITS

ACTIVITY — RENTAL

SPACE: OFFICE, RETAIL

AREA REQ'D: 5000 SF

CEILING HEIGHT: 10'

ZONE: PUBLIC

NUMBER of USERS:

SPACE DESCRIPTION: GENERAL & SPECIALITY SHOPS, OFFICES

ADJACENCY: PRIMARY: MALL, STREET

SECONDARY: LOBBY

ENVIRONMENTAL

THERMAL: GENERAL HEATING VENTILATION A.C. IF REQ'D

VISUAL: VIEW TO & FROM MALL

ACOUSTICAL: MODERATE

ILLUMINATION: DAYLIGHTING GENERAL INCANDESCENT FLUORESCENT

LEGAL/SAFETY

ACTIVITY — SUPPORT FACILITIES

SPACE: RECEIVING & LOADING DOCK

AREA REQ'D: 500 SF

CEILING HEIGHT: 14'+

ZONE: PRIVATE

NUMBER of USERS:

SPACE DESCRIPTION: TRUCK DOCKING FACILITIES
SERVICE ENTRANCE

ADJACENCY: THEATER SUPPORT
CONFERENCE SPACE
KITCHEN, SERVICE DRIVE
MECHANICAL ROOM

ENVIRONMENTAL

THERMAL: GENERAL HEATING

VISUAL: NONE

ACOUSTICAL: NONE

ILLUMINATION: GENERAL FLUORESCENT

LEGAL/SAFETY

ACTIVITY — SUPPORT FACILITIES

SPACE: TRASH COLLECTION RM

AREA REQ'D: 250 SF

CEILING HEIGHT: 8'

ZONE: PRIVATE

NUMBER of USERS:

SPACE DESCRIPTION: COLLECTION & STORAGE OF TRASH

ADJACENCY: LOADING DOCK
KITCHEN
JANITORIAL

ENVIRONMENTAL

THERMAL: GOOD VENTILATION TO OUTSIDE, KEPT COOLER TEMP. THAN BUILDING

VISUAL: NONE

ACOUSTICAL: NONE

ILLUMINATION: GENERAL FLUORESCENT

LEGAL/SAFETY

ACTIVITY — SUPPORT FACILITIES

SPACE: JANITORIAL

AREA REQ'D: 500 SF

CEILING HEIGHT: 8'

ZONE: PRIVATE

NUMBER of USERS:

SPACE DESCRIPTION: JANITORIAL FACILITIES

ADJACENCY: MECHANICAL
EASY ACCESS TO BUILDING

ENVIRONMENTAL

THERMAL: GENERAL HEATING
VENTILATION TO OUTSIDE

VISUAL: NONE

ACOUSTICAL: NONE

ILLUMINATION: GENERAL FLUORESCENT

LEGAL/SAFETY

List of Illustrations

A. George C. Izenour, Theater Design, McGraw-Hill Book Co., 1977, p. 385.

B. H. Michael Stewart, American Architecture for the Arts, Handel & Sons Publishing, Inc.. Dallas-New York, 1978, p. 182.

C. Jean Baucus, Gold in the Gulch, Bar Wineglass Publications, Helena, Montana, 1981, p. 60.

D. "Modular Theater for California Institute of the Arts, Valencia, California," Architectural Record, April; 1973, p. 137.

DESIGN SOLUTION

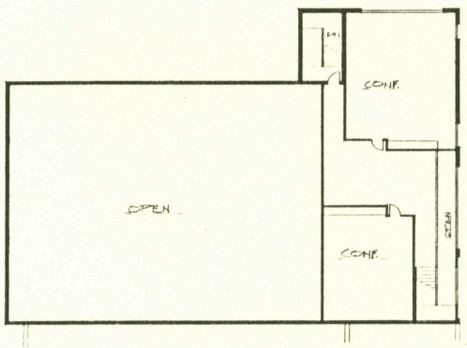
PLAZA CENTER
HELENA MT.

N

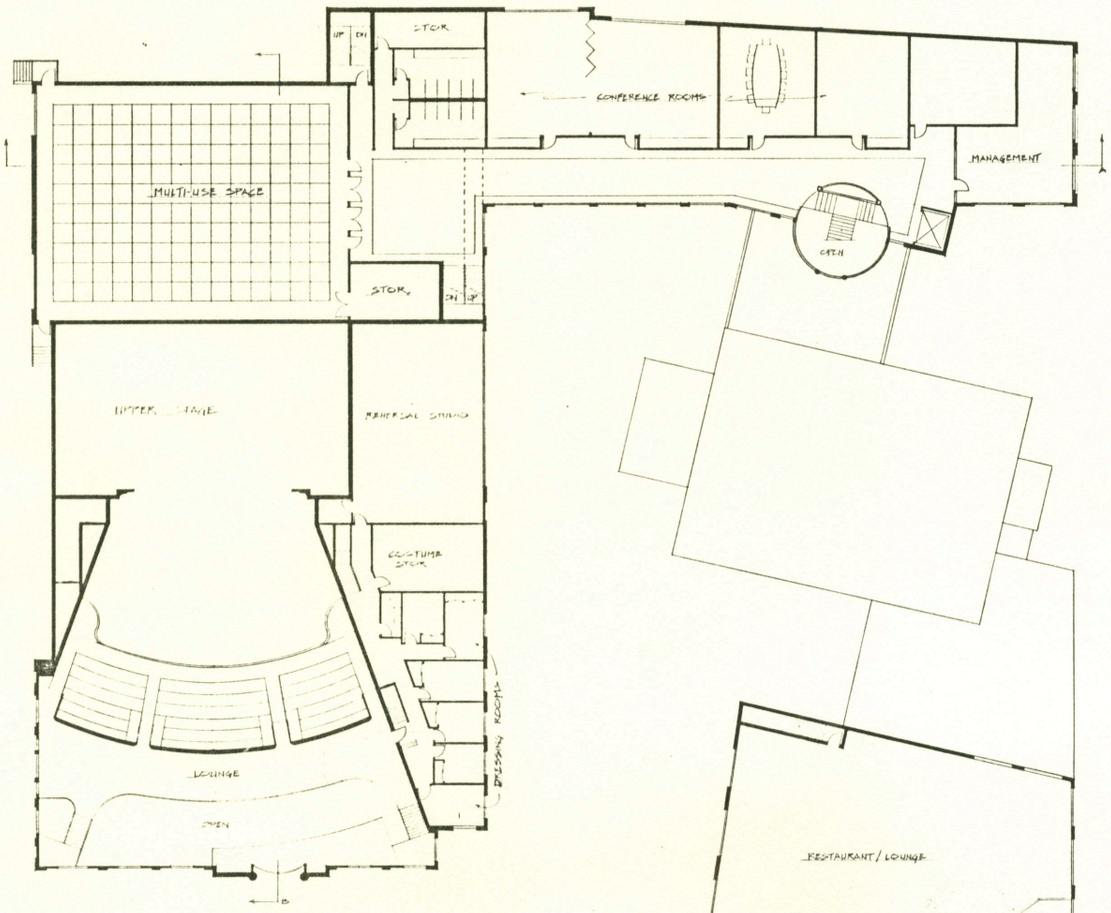
SCALE: 1" = 30'

GROUND FLOOR

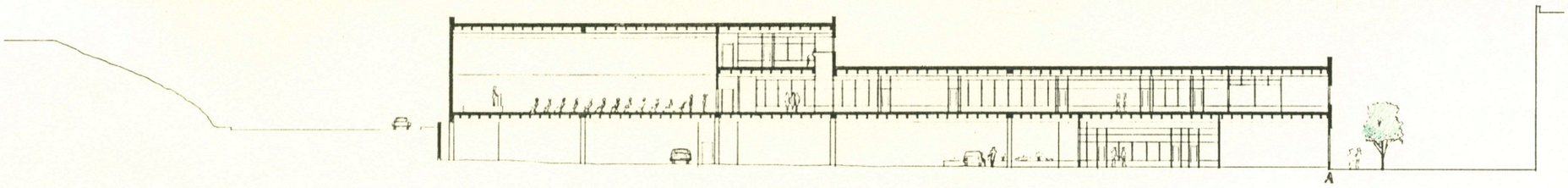
BASEMENT

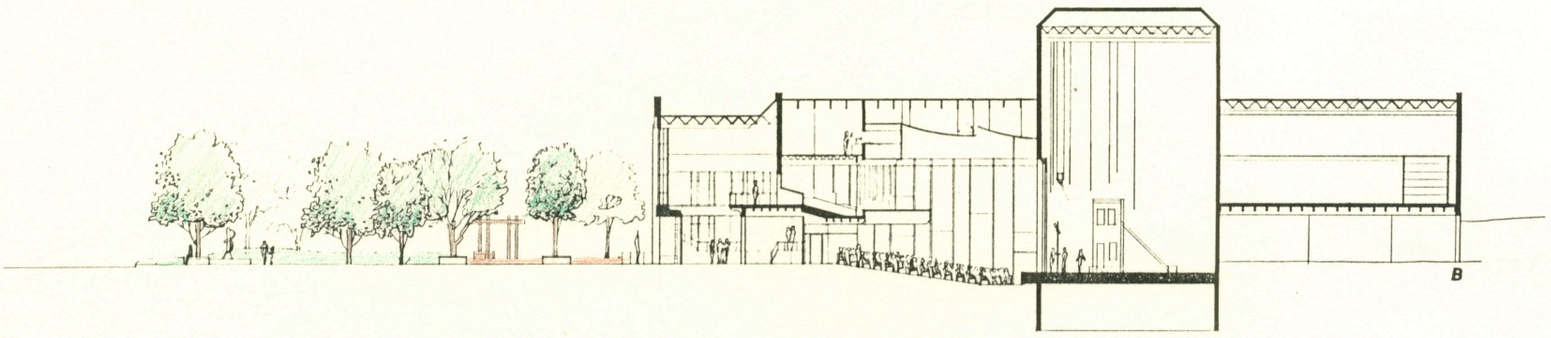


THIRD FLOOR



SECOND FLOOR





PLAZA CENTER
HELENA MT.

N

SCALE: 0 1 5 10 15 20 25 30

APPENDIX A

ZONING CODES

11—18—7: **URBAN RENEWAL UR-B-3 DISTRICT REQUIREMENTS:** Within the Urban Renewal UR-B-3 District, the following regulations apply:

A. Uses Permitted: (All of which must be housed entirely within a walled structure except temporary outside displays of merchandise and areas used to disperse or sell food products):

1. Theaters.

2. Cultural activity (such as art galleries, museums and libraries).

3. Civic, fraternal, and social clubs, and lodge meeting areas.

4. Office uses.

5. Banks and financial institutions.

6. Eating and drinking establishments.

7. Private schools.

8. Retail sales stores.

9. Personal service uses.

11—18—7

A) 10. Hotels and motels.

11. Conditional uses, subject to the provisions of Chapter 21 of this Title, and including:

a. Food stores, all types.

b. Automobile service stations.

c. Other retail oriented food manufacturing or processing establishments.

d. Residential uses.

e. Any other cultural activity.

f. Other amusement activities.

B. Building Coverage: One hundred percent (100%) of the lot may be covered by buildings and structures, notwithstanding any other requirements of this section.

C. Setbacks: No setbacks are required, and buildings may be built to all property lines including front and side street property lines. Buildings adjoining and officially designated mall may, at the second level of the building, project over the right of way as long as the projection meets all City Codes and Ordinances and does not extend further than five feet (5') beyond the property line.

D. Off-Street Parking Requirements: Off-street parking spaces constructed in accordance with the requirements for off-street parking contained in Chapter 22 of this Title, shall be provided as follows:

1. Each four hundred (400) square feet of gross floor area devoted to office space shall have one off-street parking space.

2. Each one hundred fifty (150) square feet of gross floor area devoted to retail sales area shall have one off-street parking space.

3. Each room for rent in a motel or hotel shall have one parking space.

4. Each dwelling unit shall have one parking space.

5. Other permitted uses shall have one parking space for each four (4) seats provided or for each four hundred (400) square feet of gross floor area.

6. The requirements of this subsection shall be considered fully met for all properties, buildings and uses which are located within the boundaries of an officially adopted City Parking Authority Program and which are participating in the adopted program.

11—18—7

E. Building Height: No building or structure may be higher than seventy feet (70'), except that for each additional foot of front or side yard that is provided beyond that required, the height of a building or structure, that covers not more than three-fourths (¾) of the lot, may be increased by four feet (4').

F. Sign Requirements: Only the following signs are permitted:

1. One temporary sign, for each building or lot, on each frontage on a street. The sign shall not exceed one hundred (100) square feet in background area, and shall not exceed fifteen feet (15') in overall height, and shall advertise only the following:

a. Property for sale or lease and pertinent information regarding sale or lease.

b. Construction information, providing the sign is removed prior to final building inspection.

2. For each principal building in this District, wall signs for each wall having a street, mall or parking lot exposure. The total background area of all signs on any exposure shall not exceed twenty percent (20%) of the building facade to which they are applied and in no case shall the total background area of all signs on any exposure exceed two hundred (200) square feet. The copy area of all signs on any building facade facing shall not exceed forty percent (40%) of the building facade facing to which the signs are applied and in no case shall the copy area exceed one hundred (100) square feet.

3. Marquee signs, not exceeding fifty (50) square feet in background area.

4. One under marquee sign for each business entrance located on the property. The total background area for such sign shall not exceed ten (10) square feet.

5. Directional signs, as needed to guide or direct pedestrian or vehicular traffic.

6. One projecting sign for each business, subject to the following conditions:

a. The sign shall be constructed only from wood, metal, paint, or other such compatible material and shall not exceed ten (10) square feet in total background area.

b. The sign may not project more than eighteen inches (18") from the building to which it is attached.

APPENDIX B

MARKET SURVEY

HELENA BUSINESS IMPROVEMENT DISTRICT

DOWNTOWN HELENA MARKETING STUDY

Conducted By:

Professor Gene Franks
Business and Economics Department
Carroll College
Helena, Montana 59625

Students who conducted and compiled the survey:

Tom Burgess
Andy Burton
Allyn Clark
Ray Fuller
Joe Lindsey
Ranita Quale
Tal Redpath
Donna Schiller
Mark Schilling
Robin Steffan
Jerry Watne

This summary prepared by:

John Rogers

Manager, Helena Business Improvement District

July 1986

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1.	Introduction	1
2.	Demographic Characteristics of Survey Respondents	1
3.	General Shopping Characteristics of Respondents	2
4.	Respondent's General Ratings of Downtown	4
5.	Business Landmarks	7
6.	Respondent's Views Toward Improving Downtown	7
7.	Conclusion	7

Introduction

The Helena Business Improvement District was formed in 1985 with the intent of improving business conditions within the Downtown area in Helena, Montana. In order to maintain a pragmatic approach to undertaking measures to meet their objectives, the Business Improvement District Board of Trustees felt a need to determine the perceptions of the users of the goods and services provided by the downtown.

In order to provide a basis for planning purposes, the B.I.D. contracted with Professor Gene Franks to survey shoppers and workers regarding the downtown. The shoppers are the integral part of retail services and the workers also represent a large portion of this sector.

It is the intent to combine the results of this survey with other studies and materials that are available to allow the B.I.D. , other organizations interested in Downtown Helena, interested persons, retailers, and others to determine appropriate steps to increasing the economic health and viability of Downtown Helena.

The reasons for a random survey of shoppers is obvious. However, the B.I.D. Board of Trustees had good reasons for including a random survey of people working within the downtown area exclusively. Another recently completed study identified more than 2,700 full and part time workers within the Business Improvement District and another 1,200 in businesses located immediately adjacent to the District. This highly significant number of workers represents a large part of the market. Also, these employees have a potential for a great deal of influence on others regarding patronage of the Downtown.

The survey results are offered in this summary without commentary regarding their potential meaning. That is left up to the reader. However, some results that stand out are identified specifically and pointed out for further consideration.

The summary combines the results of the surveys of both groups, hereafter referred to as "shoppers" and "workers" for easy reference.

The full results of the surveys are available for reference and will be made available by contacting the Business Improvement District. The specific request information is located at the end of this summary.

DEMOGRAPHIC CHARACTERISTICS OF SURVEY RESPONDENTS

Both groups were asked various questions to determine some general

demographic characteristics of the two groups. Sixty one percent of the shoppers and sixty seven percent of the workers who responded indicated that they live with the City Limits of Helena. Sixteen percent of the shoppers and 19% of the workers indicated that they live in the "valley".

The workers group is significantly female (61%), while the shoppers group were almost equally male and female.

The workers were generally in the 18-35 age group while the shoppers were primarily within that group but had a high percentage also within the the 36-50 age group.

Both groups are similar in their period of residency in the area. About 35 percent of all respondents have resided within the Helena Market Area less than ten years.

Of the respondents in the shoppers group, forty one percent were employed in private business, 24% were employed by federal, state, or local government, and sixteen percent were self employed.

Both groups required about six to ten minutes to travel downtown by car from their residences.

The median annual income of the shoppers group is $20,000 to $29,000, while the workers had a median income between $30,000 and $49,000. Both groups supported an average 2.9 persons.

In general, the downtown workers that were surveyed compared as follows to the random household shoppers respondents. They were primarily female, younger, resided here about the same number of years, are more affluent, and support about the same number of people.

GENERAL SHOPPING CHARACTERISTICS OF RESPONDENTS

All survey participants were asked to identify other cities where they shop more than once per year, other than Helena. Thirty six percent of the workers group indicated they shop in Missoula at least once a year, compared to 31 percent for the shoppers group. On the other hand, the shoppers group preferred Great Falls (36%) to thirty two percent of the workers group. Other cities included Bozeman (about 14%), Billings (about 10%), followed by Butte, Townsend, and Boulder with a total of eight percent.

Fifty two percent of those responding in the random shopper's survey indicated that they shop Downtown Helena for a major purchase less than once per month while the worker group showed only 39 percent with a similar response.

Sixty one percent of the shoppers indicated that they did errands (banking, etc.) more than once per month while 84% of the workers made errands more than once per month.

Twenty five percent of downtown workers indicated that they visit a professional office (doctor, lawyer, etc.) once per month or more while 21% of the shoppers indicated the same frequency.

Both groups were asked to indicate the businesses that they regularly patronize downtown. Both groups picked the following five most frequently: banks, restaurants, clothing and accessories, movie theater, and the post office.

When downtown, 91% of the shoppers frequented from one to three businesses while the workers group had a similar 85%.

Seventy five percent of the downtown workers felt that it is important, somewhat important, or very important to patronize downtown businesses while only 47% of the shoppers group felt that way.

Respondents were asked to identify the number of stores where they are recognized by sales people. Not surprisingly, the downtown workers were recognized more readily (24% of them in more than five stores) and only 20 percent were not recognized in any stores compared to 31 percent of the shoppers group.

Survey subjects were asked to identify the times of the week that they went downtown. Sixty nine percent of the worker group indicated weekdays were frequented by them. However, the shoppers indicated that 54 percent of them went downtown on weekdays. Saturday was the next highest response for the shoppers but was not for the workers. Evenings and Sundays received the lowest ratings with about 18% together.

Both groups were also asked whether they would shop downtown more if shops were open more evenings. More shoppers said "no" (39%) than yes(32%), while the workers were more definite with the majority saying no fifty eight percent of the time. However, both groups had a large percentage of undecided responses (29% and 20%).

The survey subjects were asked to indicate the way that they get downtown. Not surprisingly, both groups rely on cars heavily (89% and 74%). Perhaps one interesting aspect of the responses is that twenty five percent of the workers indicated that they walk.

People were asked how they would change the downtown parking system. Forty two percent of the shoppers group and fifty percent of the workers indicated that no meters are preferred while "more parking spaces" rated 31 percent and 25 percent respectively. About 10 percent indicated that no change is necessary. About one fourth of both groups use Goldie Coins often, about half of them sometimes, and the others never use them.

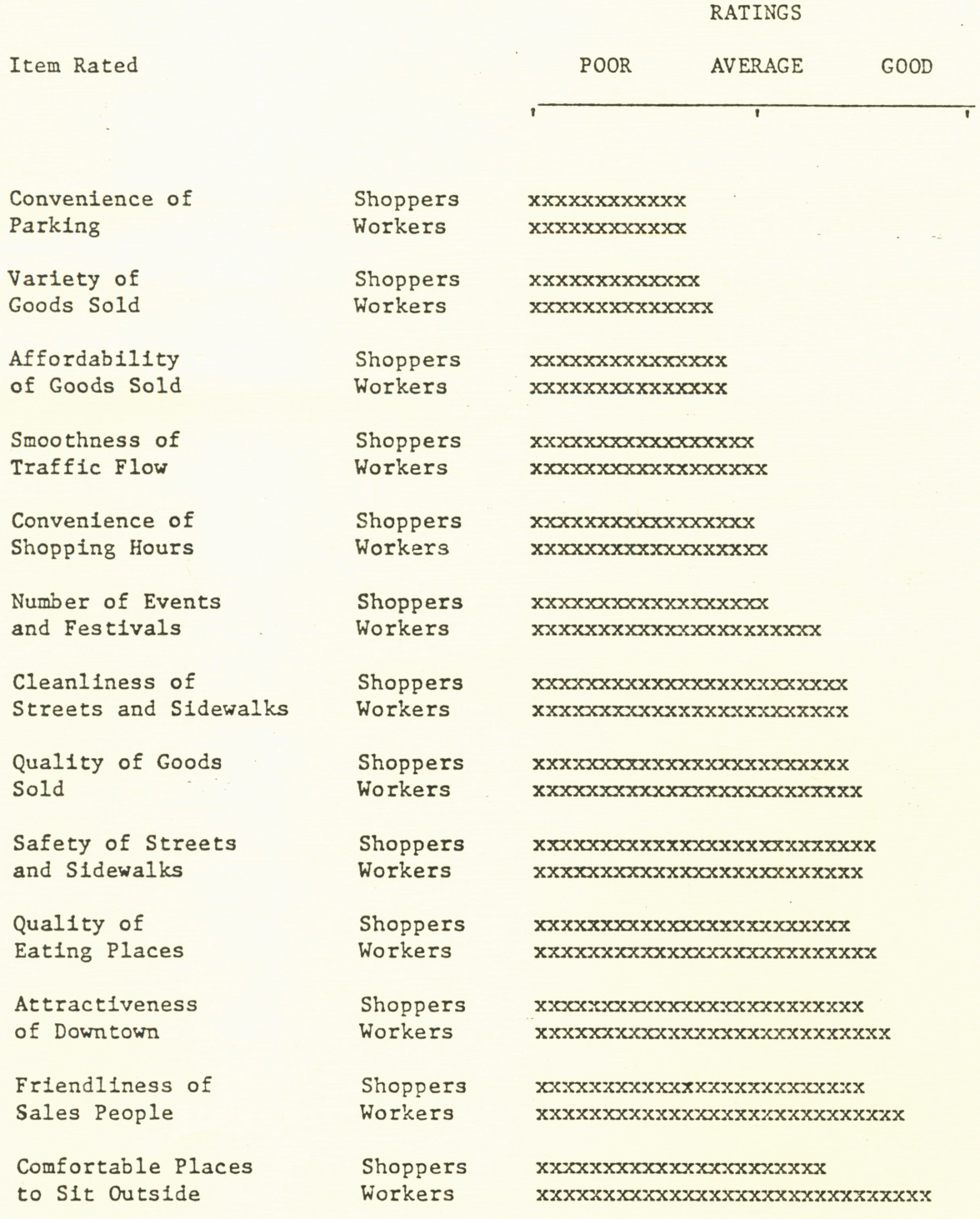
In addition, people were asked to indicate how often they shop by catalog. Forty eight percent of the shoppers group indicated that they rarely or never shop by catalog with a similar response from the workers group. Roughly one third of both groups indicated that they occasionally shop by catalog, with the rest indicating that they never use the catalog.

RESPONDENT'S GENERAL RATINGS OF DOWNTOWN

The respondents were asked to rate a number of aspects related to Downtown Helena. Both groups responded similarly on nearly all items. The workers generally rated everything slightly better than their counterparts. Those ratings are depicted in Graph 1.

Respondents were also asked to compare Downtown Helena with Helena's other shopping centers and areas. Graph 2 depicts the results of their ratings.

GRAPH 1. Ratings of the Downtown Area by Shoppers and Workers



GRAPH 2. Comparison of ratings of Downtown Helena with other shopping malls and centers in Helena

Rated Item		RATING		
		WORSE	SAME	BETTER
Convenience of Parking	Shoppers	xxxxxx		
	Workers	xxxxxx		
Cost of Goods Sold	Shoppers	xxxxxxxxxx		
	Workers	xxxxxxxxxx		
Convenience to Home	Shoppers	xxxxxxxxxxxxx		
	Workers	xxxxxxxxxxxxxx		
Variety of Goods Sold	Shoppers	xxxxxxxx		
	Workers	xxxxxxxxxxxxxxx		
Quality of Goods Sold	Shoppers	xxxxxxxxxxxxxxxxx		
	Workers	xxxxxxxxxxxxxxxxx		
Personal Service in Stores	Shoppers	xxxxxxxxxxxxxxxxxx		
	Workers	xxxxxxxxxxxxxxxxx		
Attractiveness	Shoppers	xxxxxxxxxxxxxxxxxxxx		
	Workers	xxxxxxxxxxxxxxxxxxxx		

BUSINESSES AND LANDMARKS

Respondents were asked to indicate the business, block, building, or landmark which comes to mind when they think of Downtown Helena. The most significant number of responses were in the following order:

1. Walking Mall
2. Power Block
3. Banks
4. Parrot
5. The Globe
6. The Arcade Building

RESPONDENTS VIEWS TOWARD IMPROVING DOWNTOWN HELENA

The respondents were asked for their comments and suggestions on ways to improve downtown and what would make them come downtown more often. Those responses are listed in order of their frequency of their listing by interviewees:

1. Parking availability, convenience, free parking, eliminate meters
2. Variety of businesses and goods
3. An anchor department store
4. Move God's Love (shoppers)
5. Lower prices

The first two items received the most attention, while the desire for an anchor was expressed prior to any knowledge of the plans of Hillsteads.

CONCLUSION

The purpose of this summary is to stimulate ideas among interested parties in providing improvements downtown. A great deal of consideration is needed so that appropriate measures are taken to address the shortcomings or to capitalize on the assets of our downtown.

Any questions regarding this material should be directed to:

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Ph: 442-9869

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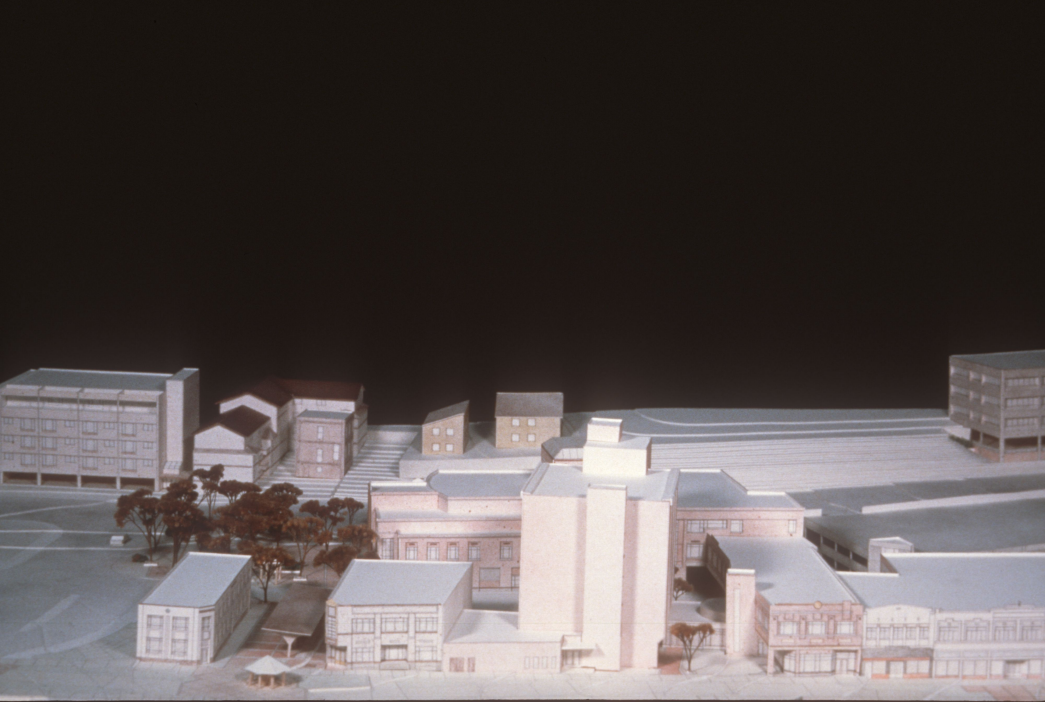
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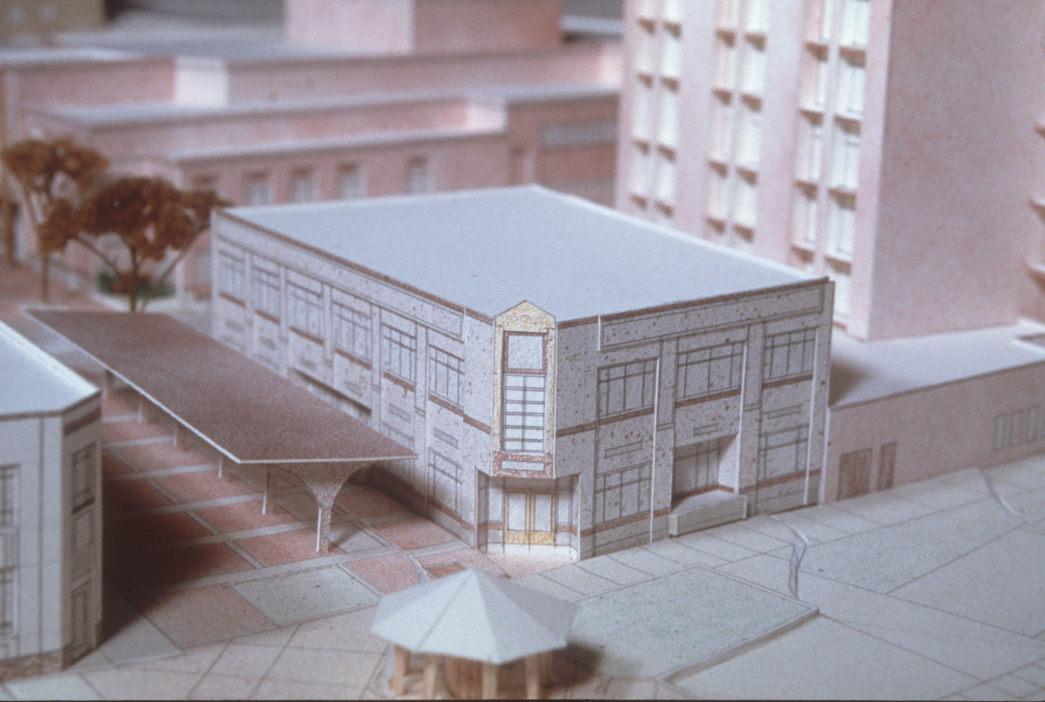


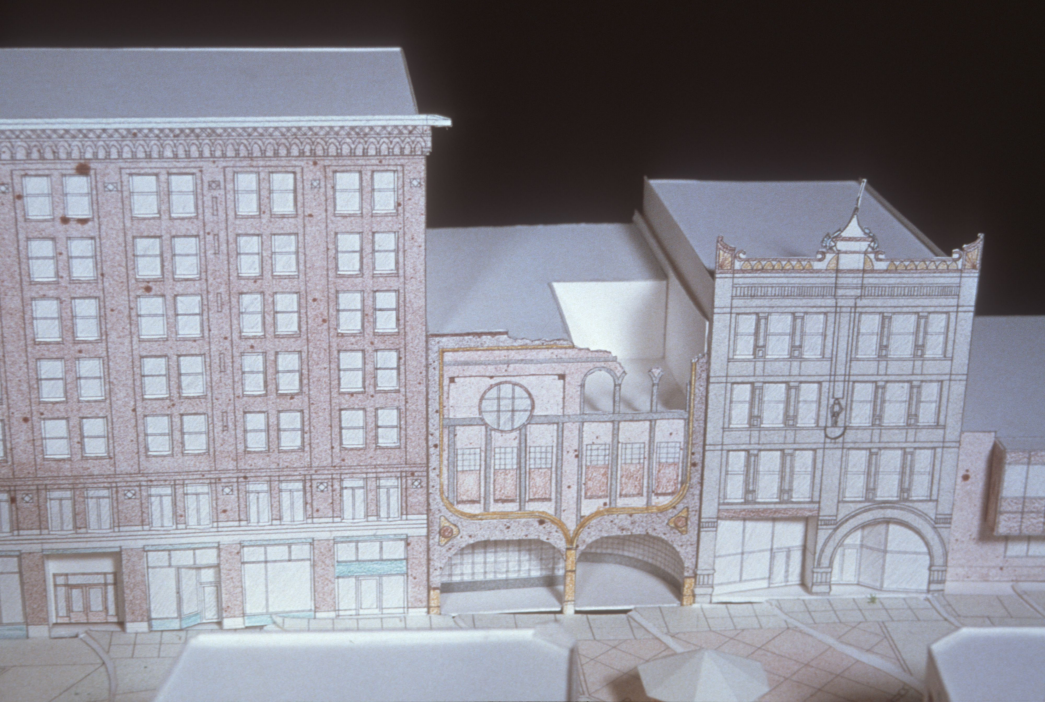
















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