connecting design disciplines + time
an intervention in old Savannah

Cynthia M. Johnston
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Connecting Design Disciplines + Time: an intervention in old Savannah

2002-2003 Chair's Medal for Interdisciplinary Thesis

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Architectural Undergraduate Thesis
College of Architecture and Planning
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Top: 3D site model. View to thesis site from Northeast.

Above: Physical site massing model at 1"=32' displays the site and the surrounding two block radius.

Right: Site map [provided by Savannah Visitor's Center]. Yellow shows extent of the 3D models, both digital and physical. Red indicates thesis site boundaries.
This thesis is an exploration of how the image of a company can be reflected in the design of its facility. The idea was inspired during interviewing for internship. Of seven firms visited only one had an office atmosphere that was related to the theories, ideas, or image of the firm. As a designer and future architect, it is believed that design oriented firms should provide a sense of image in their facilities for employees, the public, and the client.

The ‘vehicle’ used to explore this idea is that of an architectural design firm. The firm is a fictitious Savannah based firm by the name of JKL design. The firm has sentimental value to the project designer and was selected based on personal reasons. However, the business side of the firm has been simply created to allow for the design process of the office facility.

JKL design is a young firm focused on providing a variety of services to its clients. Principals of the firm have focused backgrounds in architecture, landscape architecture, urban planning and design and historic preservation. The thesis design focused on incorporating the four disciplines as well as four company qualities: youth, flexibility, creative spirit, teamwork.

In addition to the design of the office facility is a design for a new commercial building and a redevelopment plan for neighboring Ellis Square.
Site location is in the historic district of downtown Savannah directly east of Ellis Square. Originally the site was the south-east trust lot to Ellis Square, but was extended to include both east trust lots. Site expansion allowed for an increase in the design program as well as design possibilities, including a new commercial building, an expanded parking facility, and an expansion of the current City Market pedestrian zone.

The area surrounding the site is high in commercial business. Neighboring historic structures house restaurants, bars and retail stores at street level. Few utilize upper stories, but those that have been restored are used for offices or apartments.

The site is surrounded by a variety of buildings in terms of mass, yet the age, style and material palette changes very little due to the historic nature of the area. Design incorporates and blends with the Savannah ‘high-rise’ to the east of the site and the open green space of the redeveloped square. Materials, mass, human scale, fenestration proportions, and pedestrian circulation and activity were the major contextual influences to the final designs.

Current structures on both the building site and the square will be razed for new construction, with the exception of the south facade which will be preserved as part of the new design.

Above: photo of the Gibbons Range building c.1820. Currently located on the site for the new commercial building of the thesis. Facade shown in photo is preserved in the thesis design. [This elevation is shown on page 8 of this book.]
Right: The 3D site model illustrates the massing of the surrounding two block radius of the site as well as the final design of both thesis buildings and Ellis Square.

a: View from existing City Market Parking Garage to the site of JKL design. The existing parking lot is replaced with the offices of JKL design and a three level underground parking structure.

b: This existing pedestrian zone was the inspiration for the new pedestrian zone to be extended through Ellis Square and beyond between JKL design and the new commercial building.

c: Photo of Savannah 'high-rise.' These buildings are located east of the thesis site. It was these buildings that inspired the 'tower' at the Northeast corner of JKL design as well as the stepped levels of the building toward the redeveloped square.

d: existing buildings directly south of the new commercial structure.

e: Southeast context. This building is quite typical of the surrounding area of the site. The majority of buildings are two to three stories with awnings, material change or other first floor distinctive element.
JKL design is a fictitious Savannah based design firm founded by three graduates from the College of Architecture and Planning at Ball State University. Cynthia Johnston [architect] Kelli Kaiser [landscape architect] and Rebecca Lehman [urban planner] began their studies in 1998, along with life-long friendships. These three creative young women had a dream of beginning a firm of their own upon gradation and licensing. This thesis project allows that dream to become one step closer to reality.

JKL design is a small firm comprised of approximately 30 professional individuals experienced in the design areas of architecture, landscape architecture, urban planning and design, and historic preservation. Housing a variety of experienced professionals within one design entity allows JKL design to be flexible in its design approaches and client interaction. JKL design's client needs vary depending on the design task at hand and these needs can be met on an individual basis or with an entire team.

Right: JKL design logo represents the three principals of the firm.
The design concept for the office of this Savannah-based firm is to incorporate elements of the corporate image into the built form of the office. These elements are:

- a Creative Spirit
- Youth
- Teamwork
- Flexibility

The team concept was the main driving element of the design. The massing of the office is representative of individuals coming together to create a working entity. Expanding the teamwork concept outside the walls of JKL design is a way of enhancing the idea of increased communication, a necessary element within a team atmosphere.

Communication is expressed in the design through connections between the architecture and the context, the architecture and the architecture, as well as the architecture and the landscape. Connections, both physical and visual, enhance the communication process and increase the possibility for teamwork within the office and amongst the new architecture and landscape elements. The idea of teamwork and communication occurs at multiple levels adding depth and continuity to the overall design of the thesis project, including the office of JKL design, a new commercial building and the redevelopment plan for Ellis Square.
Top: Elevation of east facades.

Above: 3D view of the new commercial structure located south of JKL design.

Right: East view of JKL design and the new commercial building.
Design issues have addressed the four disciplines of JKL design and the four qualities of youth_flexibility_ creative spirit_teamwork. As the design progressed, the idea of teamwork became the dominant driving quality. This concept of teamwork evolved into the idea of enhancing communication both within and outside of the work environment.

Teamwork and communication is seen and displayed in the links made amongst the elements of design. Physical and visual connections are made throughout the site, within the buildings and even from the parking garage to the pedestrian zones. Links occur between the context and architecture, architecture and architecture/architecture and landscape architecture/landscape architecture and the context.

Contextual elements of massing, fenestration patterns and human scale factors were the main considerations during the design process. Structural components of the office, commercial facility and the parking garage work together as one complete system. Exterior walls, columns, fenestration and massing heights correspond across the new pedestrian zone, while lines from the new buildings are carried across Barnard Street where they influence the design and organization of the redevelopment plan for Ellis Square.
The entire thesis site is 431' x 168". This cross section shows the main components of the project, the three story underground parking structure, the redeveloped Ellis Square and the south facade of the office of JKL design. This image provides a good example of the unity of the disciplines of JKL design in the overall design scheme. The use of architecture, landscape architecture, and planning techniques are all represented.
Redevelopment for Ellis Square was focused around the idea of providing a variety of gathering places for Savannah's public. Several nodes of activity were established in the design, including the main amphitheater/stage space located at the center of the square. All corners of the square are designed to frame the main space, but at the same time create space of their own. Lines borrowed from the architectural components of the project are extended into the square to create linkages from one site to the next. The simple introduction of water features adds a link to the aquatic nature of Savannah's beginnings while providing micro climates within the square.

Above: image of the existing three-story City Market Parking Garage to be razed for construction of the new Ellis Square. The parking spaces are relocated to a new underground facility to be entered from the southwest corner of W. Bryan and Whitaker streets.

Right: illustrates the use of historic pedestrian circulation paths and the idea of creating edges and a 'safety zone' with vegetation and garden walls.
Below: final plan for Ellis Square redevelopment. [north is up]
These sketches are from an exercise where the 4 qualities of JKL design were 'driving' the design.

1: contextual elements
2: creative spirit
3: flexibility
4: final schematic design solution
Schematic design began in December with site analysis, preceded by two site visits. A firm understanding of the site and the historic context was a vital portion of the design process. [research on the city of Savannah and its squares is available in Appendix A and Appendix B]. Diagrams and 3D renderings illustrating massing and programmatic locations were studied along with sketches of the character and image of the exterior.

This phase of the process was intensely focused on incorporating the ideas of youth, creative spirit, flexibility, and teamwork as the exterior image of the facility, as well as finding a balance between old and new. The integration of massing, materials, contextual elements, and image qualities were studied individually and then incorporated as one entity to create a team approach to the final design.

Left: diagrams illustrate the attempt to create a logical placement for building components that is respectful to the context, yet reflective of the qualities of JKL design.
Paper sketching and diagrams began to transform themselves with the incorporation of the computer. 3D massing models were created and placed into a 3D model of the surrounding context for massing and volume analysis.

As the ideas of youth, creative spirit, flexibility and teamwork became more secure in the design the manipulation of forms, walls, and roof planes began to occur. Roofs went from all flat planes to curvilinear forms. Overlapping and subtraction of segments of floor levels occurred to create balconies for both the commercial and office structures.
HARVARD SQUARE
CAMBRIDGE, MA
HANS HOLLEIN : VIENNA, AUSTRIA

Surrounded by Georgian and Regency style architecture of red brick, Hans Hollein designed a 5-story office building with a sloped glass front clad in perforated metal. This building is a "contemporary design in a traditional setting." Yet, the residents of historic Harvard Square are more interested in a replica of an eighteenth century structure than a contemporary piece of architecture by a star architect. The Cambridge Historical Commission shares the opinion of the residents, as the proposal was rejected on April 5, 2001.

HARVARD CLUB of NEW YORK CITY
33-35 WEST 44TH STREET
DAVIS BRODY BOND : NEW YORK

The Harvard Club's members are pitted against one another in this debated about the construction, set to end in early 2003, of a new addition to their club. The traditional red brick façade that the opposition requests has been substituted with a concrete and glass street front.

Architects analyzed massing, street rhythms, programmatic adjacencies, and vertical and horizontal relationships to the context before determining the look of the new structure.

Richard Wilson Cameron said that "the architecture of the new building is itself a historical style- it recalls in large part the corporate architecture of the late 1950's."
HARVARD GRADUATE HOUSING
CAMBRIDGE/ALLSTON, MA
MACHADO AND SILVETTI : BOSTON, MA

Student housing in Boston is a prime concern for students, university officials, and residents alike. Boston mayor Thomas M. Menino reduced the proposed housing complex in size from 21 stories to 15. His intervention was on behalf of the Allston residents, in an attempt to make the new complex more pleasant. The complex is situated amongst traditional neo-Georgian structures that radiate the charm and identity of the history of Cambridge and Allston. To conform to the idea of "contextualism" the proposed dormitory is to be constructed of familiar brick. The 'newness' of the structure is the rigid geometry and the size of the facility. Funding is necessary from the Harvard Square Defense Fund to make the project a go, however the Defense Fund is disgusted by the proposed structure.

THE GETTY CENTER
LOS ANGELES, CA
RICHARD MEIER + PARTNERS : LA

The Getty Center is a 'campus' comprised of six main buildings and a magnificent landscape of terraced gardens and detailed walkways. The blending of water, softscape, and hardscape was a feature incorporated into the redevelopment plan for Ellis Square. Vegetation and hardscape communicate directions and define spaces to the user, in addition to accentuating the lines and materials of the architecture.
Design development began the refining process of the design, thesis topic, and its components. Decisions on structural systems, materials and landscape design flourished during this phase and a stronger understanding of the thesis topic was developed.

A structural system was determined, poured concrete columns and slabs for the parking garage and a steel system for the buildings. Exterior materials were finalized as two tones of brick, a darker brick as a first floor base and a lighter color, perhaps ‘savannah grey’ at the upper levels. Typical fenestration size is 4’x6’, with larger glass areas located at key entry points. Windows located at the first floor are accented with awnings and canopies providing sunshading and character to the new pedestrian zone.

Mid-review sketch illustrating the type of character, massing, and atmosphere of the thesis design.
Right: sketch section of the structure and the softscape materials of the design. The use of vegetation on the exterior facades enhances the connection between the disciplines.

Below: sketch detail of the building structure for both JKL design and the new commercial building.
Top: basic massing model of view form Ellis Square
Bottom: 3D massing of firm and commercial structures.
History is a chronological event with no stopping point. Cities are a reflection of this time line with structures, for example, from the 1800’s intertwined with buildings of the 1950’s. A streetscape provides the perfect opportunity for reflecting this history. When and where a historic structure cannot be economically or physically saved there arises an opportunity to rebuild in the style reminiscent of the present time. A unique and new addition can be incorporated into a historic district providing a strengthened character and richer atmosphere for the historic context. The squares of Savannah are surrounded by artifacts of the past, yet few reflect the image and identity of Savannah today. The heart of any city or town should reflect the image of what the city was and what it has become, while leaving space for the incorporation of what the city will develop into. A city should reflect its past (monuments and memorials) and it should provide for the functions and needs of today (parking garages) without destroying the memories or heritage of the city and its people.
The revitalization situation involving Ellis Square in Savannah, GA is a prime candidate for experimenting with the incorporation of new architecture and imagery to Savannah’s historic district. The City Market, a historically significant structure was destroyed to provide for the functions of today, a parking garage. “Ellis Square is the hub of four districts within the area surrounding it. It’s always reacted to the needs of the city at different points of time, and now we are on the next threshold of history” (www.savannahmorningnews.com/stories). As Savannah has been a leader for the preservation movement, the city can also be a leader for the preservation of today for tomorrow. To be a true historic district building types of all ages should be included. Modern facilities should not be discouraged, assuming they are respectful to the district and skyline, as they too will one day be a part of history. This history needs and deserves the right to be represented and preserved in our historic districts and downtowns as well as the history that occurred years ago. History does not stop at any one moment in time, it continues on indefinitely. This theory of incorporating the new with the old was devised to enhance the historical palette of an area and to emphasize a balance between old and new. It is believed that new structures can be placed amongst historic structures without overpowering or decreasing their value to the city’s history, heritage, or identity.

Image: South elevation of the commercial building, as seen from West Congress Street. The historic facade is currently on the site and was salvaged for this project.
redevelopment plan for Ellis Square
first floor plan
third floor plan
fifth floor plan
With the demolition of the City Market Parking Garage the area surrounding Ellis Square will loose 200 parking spaces. During research on Savannah and Ellis Square it was discovered that the city of Savannah is currently exploring the possibility for construction of an underground parking structure under Ellis Square for 2004. The thesis project incorporated this information in the planning and design of the site. Nearly 200 spaces have been provided for the public in the three level underground parking facility beneath the entire two block thesis site, spanning from West Julian to Congress and from Barnard to Whitaker.

The three level parking garage is enter from the northeast corner of the thesis site and exit at the same point. Multiple staircases and elevators provided easy vertical transportation for all garage users. JKL design has a private entry lobby and elevator on each level of the garage that travels directly to the main lobby of the office facility.
Materials for the final design were selected based primarily on contextual continuity to the immediate site and the extended site location of Savannah. Originally Savannah grew with the construction of small wood framed structures, yet two great fires destroyed nearly all of the original city. Despite this tragic loss of history, Savannah has built itself up again using steel, masonry, and the traditional wood.
Several types of models were created during the design process. During schematic and design development phases 3D computer models were generated to study form, materials, and massing. As the final design was decided upon, physical models were built. A site model at 1:32 was built showing a two block radius around the site. A break-away model was built of the thesis site at a scale of 1:16. Each piece of the model was built to be removed from the base for ease of viewing as well as photography. The model of JKL design was built in three pieces so that the interior spaces could be seen.
Top: west elevation of JKL design. This elevation would be seen from Ellis Square.

Left: photo of Ellis Square taken in April at 5pm.
Above: Section cut NS through JKL design, pedestrian zone, and commercial building.
JKL design

new pedestrian zone

parking garage

parking garage

parking garage

west julian street
This portion of the office facility is referred to as the ‘tower.’ It contains six floors above street level and three levels of parking below. It is in this tower where cars both enter and exit the underground parking facility. The sixth floor is a two story mechanical penthouse; fifth floor is the staff lungs for JKL design; fourth floor is open offices with a connection skybridge to the firm’s library on the fourth floor of the commercial building; third and second floors contain more work space; first floor is split between the garage and the main vertical circulation core of the firm. The ‘skyline’ of Savannah is composed of mostly buildings of two to four stories. Taller structures do exist, several of which are located to the east of the thesis site. The taller buildings break the common rhythm of the historic district and enhance the story of Savannah’s history, despite their frequent lack of contextual considerations in design. An adjacent six story building sets the precedent for establishing a stepping effect of the buildings. The site is a transition from tall office buildings to open public space. The architecture steps down to the square, as vegetation from the square blends in towards the architecture.
curved standing seam metal roof

fifth floor lounge overlooking fourth floor open offices

third floor open office concept

parking garage entry
The central piece of JKL design's facility is a four story block consisting of offices, open stairs, balconies to the outside, a two story atrium space and the main conference area. The fourth floor is open to a curvilinear vaulted ceiling with clerestory windows, emitting natural light into the open floor plan. The openness of the firm was created as an attempt to enhance communication and productivity within the firm.
Top: south elevation of JKL design as seen from the commercial structure or new pedestrian zone.

Left: photo of the central sectional piece of JKL design.
Left Top: photo in April at noon
Left Bottom: photo in April at 9am
Above: section model photo
While searching for internship I interviewed at seven firms, upon which only one reflected any design qualities as to what the firm did or what the people there believed was important about their work in the design of their office facility. The six firms that lacked any true character could have been interchanged at will. All had a 'corporate' feel to them each with a stuffy lobby and young receptionist waiting to greet you. It appeared that employees were merely a number as each cubical was like the next. No sense of purpose, individualism or identity was displayed, of the employee or more importantly the image of the firm. I began to feel that a design firm, of any kind, be it architecture, advertising, or fashion design should present its image, beliefs, and goals in the design of the office facility. Employees and clients could and should see firsthand the purpose of the company to which they are employed or to which they seek professional design advice and service.

With this idea in mind I felt it quite fitting to expend the energy of designing the firm that I have been dreaming of beginning since my first year at BSU. During my first semester, I was lucky enough to befriend two very intelligent, hard working, and wonderful ladies. Kelli Kaiser, Rebecca Lehman, and myself always discussed beginning our own firm upon graduation. It seemed fitting that three best friends should each descend upon a different field of study within the college and then combine
our efforts in our own firm, JKL design. This thesis project allowed this dream of ours to become a little closer to reality. Though my thesis was a sole effort, I thank them for their inspiration and support.

As my thesis advisor said at the end of my thesis review, “in your next life-time you should...” Well, if I had another year of thesis, or another life-time, I would love to spend the time working on this project. The integration of the disciplines is key to this project and with more time I could really join the site into a more unified entity. The current design makes a good effort towards this connection, but needs to be stronger. The additional use of softscape within the new pedestrian zone and within and on top of the new structures is a feature that needs to be addressed. The interior of the office facility is very comprehensive in plan, however interior 3D spacial studies are another feature that I wish could have been completed.

Despite the additions and alterations I would like to see made, I am quite pleased with the results of my thesis efforts. The research, design, and presentation of this design, as well as studies of Savannah and its history have been a very helpful and enlightening experience.
savannah_square_analysis

context analysis:
■ monotone colors
■ steps up to buildings
■ columns

square elements to honor:
■ subdivision of space
■ focus at center
Johnson Square, named in 1733 in conjunction with Derby Ward, was the first of Oglethorpe’s four original squares. Johnson Square is located on Bull Street, the central North-South thoroughfare of the historic district.

The square named for Robert Johnson, Royal Governor of South Carolina and friend of Oglethorpe, is decorated with an obelisk designed by William Strickland. The obelisk is a tribute to General Nathaneal Greene. Greene was Chief of Staff to President George Washington during Revolutionary war times.

Surrounding Johnson Square is the “First Forty” These 40 lots are the first lots laid out by Oglethorpe during his planning of Savannah in 1733. Today buildings and structures in this ward date from the early to mid nineteenth century (Historic Savannah Foundation. Historic Savannah: 61-65).
context analysis:
- larger scale
- multiple colors
- brick

square elements to honor:
- layering of vegetation
- focus at center
John Reynolds, British naval officer and Royal Governor, is honored at Reynolds Square. Reynolds Square, located at Abercorn and St. Julian, was established in 1734.

Surrounding the square on the four trust lots were buildings that gave Reynolds Square the honor of being the "center of Colonial Government" (Historic Savannah Foundation. *Historic Savannah*: 83). The House of Assembly, a public school (1756), now the Pink House Restaurant, a silk factory, and the House for the Minister at Savannah were the four trust lots.

A statue of John Wesley stands in the square. Wesley was an advocate and founder of the Methodist church. Wesley is discussed more at Whitefield Square and Wesley Ward.

north east trust lot

north west trust lot
context analysis:
- garage diminishes elegance
- earthy colors
- siding on homes

square elements to honor:
- open space
- safe feeling
- pedestrian walk-through
Oglethorpe Square is centrally located in Anson Ward at Abercorn and President and needs no explanation for the person to whom it honors. The square and corresponding ward were the last to be planned and laid out by Oglethorpe during his time in Savannah.

Looking onto Oglethorpe Square is the Richardson-Owens Thomas House, built in 1817 by William Jay. The house is designed in the regency style and is the focus of interest at Oglethorpe Square.
savannah_square_analysis

category analysis:
- small scale
- warm colors
- siding on homes
- architectural variety (roofs)
- multi-level entries

square elements to honor:
- open space
- safe feeling
- pedestrian walk-through
Both Washington Square and Ward, named in 1791, are named in honor of George Washington. Savannah's fires of 1796 and 1820 caused need for redevelopment of Washington Square. Ironically, the square was known as 'Firehouse Square' during colonial times for the firehouse that stood there (Toledano:90).

Washington Ward, centrally located at Houston and St. Julian, is comprised of many small individual structures. Plantation owners who moved to the city from the outskirts initially built most of these small homes.
square elements to honor:

- pedestrian walk-through
- fence created with vegetation

context analysis:

- small scale
In honor of General Nathaneal Greene, an obelisk is dedicated to him in Johnson Square; Greene Square and Ward were named for him in 1799.

Prior to the preservation and restoration movement, Greene Square, located at Houston and President, was in a deteriorate state. Small, independent homes surrounded the square. Now these small structures are organized among newer and larger buildings.
context analysis:

- undecided character
- historic atmosphere dwellings

square elements to honor:

- variety of activity possibilities
- fence created with vegetation
- corners accentuated
- clean view through square
Crawford Square is located east of Colonial Park at Houston and McDonough Streets. Both square and ward were named in 1841 for William Crawford. Mr. Crawford, a distinguished political man, held many high ranking positions in the government including State Representative, Senator, Minister to France and Georgia Governor.

Crawford Square was one of the final squares to be renovated. Attractions found in many parks of toady, such as playground equipment, a basketball court and picnic gazebo, were added. The modern elements of today's entertainment options are seen in these additions. The historical representation was abandoned for a 'modern' approach for the use of the space.
savannah_square_analysis

south west trust lot
Whitefield Square, located at Habersham and Wayne, and Wesley Ward are named in honor of George Whitefield and John Wesley. Both were preachers and advocates of the Methodist religion in Savannah. Wesley invited Whitefield to Savannah in 1738. Wesley is honored again in Reynolds Square where a statue of him resides.

square elements to honor:

- variety of activity possibilities
- fence created with vegetation
- lighting elements
- two way pedestrian crossing

context analysis:

- small scale
- porches, covered entries
Both Troup Square and Troup Ward are named after George Michael Troup, Governor, Congressional Representative and Senator of Georgia. The two trust lots to the east of Troup Square, at Habersham and Macon, are sites for quite notable row houses constructed in 1881 and 1876.
appendix_a]

troup square

context analysis:
- small scale
- bland facades, colors

square elements to honor:
- vegetation creates edges
- fence created with vegetation
- art work, sculpture
- two way pedestrian crossing
square elements to honor:

- fence created with vegetation
- water feature as microclimate
- two way pedestrian crossing

context analysis:

- exposed buildings;
  - few street trees
- vegetation on building
Named for the District of Columbia, Columbia Square and Ward were born in 1799. This square and the others formed after 1734 had no dedicated trust lots. But again, the surrounding context plays a major role in defining the square. The Davenport House, built around 1820, defines the northwest corner of the square.

The square, located at Habersham and President, was revitalized in the 1970's by the Roebling family was in shambles before the renovation efforts. Within the square is a fountain from the Wormsloe plantation.
context analysis:

- shudders
- symmetrical designs

square elements to honor:

- two way pedestrian crossing
Oglethorpe Square is centrally located in Anson Ward at Abercom and President and needs no explanation for the person to whom it honors. The square and corresponding ward were the last to be planned and laid out by Oglethorpe during his time in Savannah.

Looking onto Oglethorpe Square is the Richardson-Owens Thomas House, built in 1817 by William Jay. The house is designed in the regency style and is the focus of interest at Oglethorpe Square.
square elements to honor:

- water feature as microclimate

context analysis:

- NE lot not 'historical'
- symmetrical designs

north east trust lot

south east trust lot

south west trust lot
Lafayette Square, in conjunction with Lafayette Ward, was named and laid out in 1837. The square is located at the intersection of Abercorn and Macon on the south end of the historic district. Both square and ward were named after another Revolutionary War aid to George Washington, Marquis de Lafayette, a Frenchman.

A few noteworthy structures surrounding the square: Andrew Low House (1849) an altered Greek revival, Hamilton House (1873) a combination of Italianate and Second Empire inspirations, Minis House (1860) another Italianate/Greek hybrid.
square elements to honor:

- two way pedestrian crossing

north east trust lot

north west trust lot

south east trust lot

south west trust lot
In 1851 Calhoun, Troup, and Whitefield Squares were laid out and named simultaneously. Calhoun, located at Abercorn and Wayne, was named for "the Honorable John Caldwell Calhoun 'the South's great statesman'" (Historic Savannah Foundation. *Historic Savannah: 195*).

**context analysis:**

- diagonal stairs to entry
savannah_square_analysis

context analysis:
- symmetrical design

square elements to honor:
- two way pedestrian crossing

north west trust lot
The last square on Bull Street, Monterey Square was built in 1847 to “commemorate the capture of Monterey, Mexico, by the American forces under Zachary Taylor, September 21-24, 1846” (Historic Savannah Foundation. Historic Savannah: 187). Located at the center of the square is a monument, constructed between 1853-1855, in honor of Casimir Pulaski. Robert Launitz, a sculptor, designed the monument. Monterey Square and corresponding ward are “often referred to as the city’s most perfect square and ward” (Toledano: 151). Three of the trust lots are occupied by historic buildings, Italianate paired houses, a mansion, and the Temple Mickve Israel.
square elements to honor:
- two way pedestrian crossing

context analysis:
- symmetrical design
**Madison Square**

James Madison is honored here at Madison Square. The surrounding ward, Jasper, and the monument, dedicated in 1888, within the square honor William Jasper and his bravery. In addition to the monument of Jasper two cannons are located to the south of the square. Creating a beautiful sight from the square to the west is the Greene Meldrim House (1855) and St. John's Church (1853).
context analysis:
- columns

square elements to honor:
- central focus
Chippewa Square and surrounding Brown Ward were named in 1815. The names are derived from the 1814 Battle of Chippewa and its army commander Jacob Brown.

At the center of the square, located at Bull and McDonough, stands Oglethorpe in bronze on a stone pedestal. Created by Daniel Chester and Henry Bacon, the statue was established there in 1919. The former statues adorning Chippewa Square were relocated to Forsyth Park.

Around Chippewa Square are two excellent architectural structures: First Baptist Church (1833) and Hull-Barrow House (1844). The structures of this ward have been saved from 'progress' as over 30 prime structures are still in use today.
square elements to honor:
- central focus

context analysis:
- columns
Wright Square, located at Bull and President, was the second square built in Savannah, and was originally named Percival Square, now the name of the related ward. After Percival Square came the name Court House Square, then Market Square, before the name Wright Square was selected. Sir James Wright was the third and final Royal Governor of Georgia (1760-1782).

Another historical figure honored at Wright Square is William Washington Gordon. Mr. Gordon's recorded achievements include, but are not limited to being named Mayor of Savannah (1834-36), founder of Central of Georgia railroad Company, and grandfather to Juliette Gordon Low, Girl Scouts of the USA founder. Centrally located within Wright Square is a limestone and granite monument, erected in 1884 to honor Mr. Gordon.
savannah_square_analysis

square elements to honor:  
- central focus

context analysis:  
- columns

north west trust lot  south west trust lot
Also known as Telfair Place, Telfair Square, located at Barnard and President, is the last of the four original squares. The original name was St. James Square, but due to the persistence of the Georgia Historical Society it was renamed Telfair in 1833, 100 years after construction (www.igougo.com).

The Telfair family, quite wealthy, lived on the square. When Mary Telfair passed away in 1875, the family residence, the Telfair Mansion, became the Telfair Academy of Arts and Sciences. William Jay designed this home in the 1820's. Jay, an English architect who came to the city in 1818, is connected to many exceptional historic properties within Savannah (www.savannah-online.com).

The square is mostly known for the Telfair Academy of Arts and Sciences. With a lack of a dominant attraction on the square, the square's identity begins to blend with that of the surrounding context. The Telfair Academy of Arts and Sciences along with the other structures surrounding the square become the focus rather than the square itself. With the few exceptions of squares with monuments or fountains there are no special characteristics that distinguish one square from another except the surrounding structures. The squares seem to lack the kind of draw to make people utilize them. People might go to a square to have lunch or to read, but the kind of entertainment that people are attracted to is not incorporated into the square's designs.
savannah_square_analysis

square elements to honor:
- central focus

context analysis:
- convention center
Orleans Square and Jackson Ward are linked through Andrew Jackson and his victory in New Orleans during the War of 1812. The names were dedicated in 1815.

The square is ornamented with a fountain given as a gift by a German organization of Savannah in 1889. The prominent structure west of the square is the massive Savannah Civic Center and its asphalt parking lot. This “faceless monolith” was built in 1971 (www.elliott.org). To the southeast is an exceptional 1843 home, the Champion-McAlpin-Fowlkes, by Charles Cluskey, is a Greek Revival on Barnard Street.

From the book Savannah it states “the square (Orleans) radiates charm because of the Greek revival house at 230 Barnard Street, the Champion-McAlpin-Fowlkes House” (Toledano: 137). This emphasizes the idea that the image of the squares is based on the independent structures adjacent to these outdoor living rooms. It implies that the square is not charming enough on its own, and is only charming because of the views that are seen from looking out of the square, not into the square. The squares should be able to stand alone as prominent and proud entities of the city regardless of their surroundings.
savannah_square_analysis
Pulaski Square, located at Barnard and Macon and constructed in 1837, is named in honor of the Calvary officer Casimir Pulaski. Pulaski was a Polish solider that Benjamin Franklin met him in Paris. Franklin brought him to Savannah to fight with the French and American forces to expel Britain from the city. Pulaski gave his life during the 1779 Siege of Savannah.

**square elements to honor:**

- central focus

**context analysis:**

- convention center

![South East Trust Lot](image1)

![South West Trust Lot](image2)
context analysis:

- diagonal stairs
- covered porches

square elements to honor:

- seating
- vegetative layers
Chatham Square and ward were constructed in 1847 and named in 1851 to honor William Pitt, Earl of Chatham. This square, located at Barnard and Wayne, is one of the final squares to be constructed following Oglethorpe’s city planning design. Chatham ward is host to many fine examples of Savannah during the 1850’s.
elbert square
Elbert Square and Ward, 1801, were named after Samuel Elbert, a man who wore many hats, especially in Georgia. However this square has been sacrificed for Montgomery Street, as it cuts through the square at McDonough Street. A few benches, palm trees and a small plaque in the sidewalk are the only remnants left of Elbert Square.

square elements to honor:
  - none

context analysis:
  - large, concrete
liberty square

During the 1950's Liberty Square, named in 1799, and its neighbor to the south, Elbert Square, were bisected to create a thoroughfare for Montgomery Street or US Route 17.

Similar to Ellis Square, Liberty Square has been "lost to progress." The Robert E. Robinson parking garage is the majority of the square now; a small sliver is left as a pathetic excuse for a green space.
context analysis:
- small scale
- main use - commercial

square elements to honor:
- two way pedestrian crossing
Forty-eight years after Oglethorpe's return to England, Franklin Square (1790) and Franklin Ward, as were Warren Square and Ward, and Washington Square and Ward, were introduced to Savannah's town plan. These squares like the ones after them did not have specific trust lots set aside for public or civic structures.

Franklin Square was the original caretaker of the 'old city water tank.' The square, at Montgomery and St. Julian, is now known for the neighboring First African Baptist Church, an original building from 1859 and is still used for church services today.
Thesis Premise

The past and the future are not incompatible...

Image is an important characteristic in architecture that should be expressed to both the user and to the public in a final design product. This built imagery will provide a sense of knowledge and understanding as to what the purpose of the building, its occupants, and services are all about. Representing and expressing the image of the building, occupants, and services in the design and visual art of the building or space is the turning point for this availability of understanding and knowledge.

The heart of any city or town should reflect the image of what the city was and what it has become, while leaving space for the incorporation of what the city will develop into. A city should reflect its past (monuments and memorials) and it should provide for the functions and needs of today (parking garages) without destroying the memories or heritage of the city and its people.

History is a chronological event with no stopping point. Cities are a reflection of this timeline with structures, for example, from the 1800’s intertwined with buildings of the 1950’s. A streetscape provides the perfect opportunity for reflecting this history. When and where a historic structure can not be economically or physically saved there arises an opportunity to rebuild in the style reminiscent of the present time. A unique and new addition can be incorporated into a historic district providing a strengthened character and richer atmosphere for the historic context. The squares of Savannah are surrounded by artifacts of the past, yet few reflect the image and identity of Savannah today.

The revitalization situation involving Ellis Park (described later) is a prime candidate for experimenting with the incorporation of new architecture and imagery to Savannah’s historic district. The City Market, a historically significant structure was destroyed to provide for the functions of today, a parking garage. “Ellis Square is the hub of four districts within the area surrounding it. It’s always reacted to the needs of the city at different points of time, and now we are on the next threshold of history” (www.savannahmorningnews.com/stories). As Savannah has been a leader for
the preservation movement, the city can also be a leader for the preservation of today for tomorrow.

To be a true historic district building types of all ages should be included. Modern facilities should not be discouraged, assuming they are respectful to the district and skyline, as they too will one day be a part of history. This history needs and deserves the right to be represented and preserved in our historic districts and downtowns as well as the history that has occurred years ago. History does not stop at any one moment in time, it continues on indefinitely.

This theory of incorporating the new with the old was not developed to diminish restoration and revitalization efforts. It was devised to enhance the historical palette of an area and to emphasize a balance between old and new. It is believed that new structures can be placed amongst historic structures without overpowering or decreasing their value to the city’s history, heritage, and identity.

Concept and Designer

The squares and their surrounding structures of Savannah's nationally registered historic district express the historic image and culture of the city. Beginning with six and growing to 24, these squares were the concept of the city's original design based on eighteenth-century English planning techniques. These planning techniques included a central open space with streets running in a grid pattern both parallel and perpendicular to the edges of the open space. With the exceptions of Liberty and Elbert Squares this design remains true to the squares of Savannah.

During a visit to Savannah's historic district on December 26, 2002 it was observed that the concept of the central space and surrounding grid pattern is expressed in the design of the squares as well. Many of the squares are organized using a grid pattern. A central space, often dedicated to a monument or fountain, is designated within the square and pedestrian paths running both parallel and perpendicular to this space define the edges as the roads define the edges of the squares.
James Oglethorpe is the designer of the original plan for Savannah, Georgia's first city. "He left a legacy that has been admired and enjoyed by countless residents and visitors — a treasure that will be the pride of the city for as long as it stands" (www.savannah-online.com/communityhistory.asp).

Oglethorpe's plan, established in 1733, consisted of 6 squares. Each square had, and still maintains, an individual purpose and place in the overall scheme of the city. These six original squares are all currently accounted for; however, the original purpose of some may have been altered over the course of time and due to the growth of the city.

The original six squares are located in a block, three squares south of three squares. Ellis (1733), Johnson (1733), and Reynolds (1734) are located between Bryan and Congress streets; Telfair (1733), Wright (1733), and Oglethorpe (1734) are located between State and York Streets three blocks south of the previous squares. The construction of Forsyth Park in 1851 was the end of the square and grid system established by Oglethorpe and maintained for 125 years (Toledano:125).

The Culture of Savannah

Savannah's cultural identity was established during the prosperous nineteenth century; during the next century however growth ceased, unknowingly retaining the culture that would make Savannah the historical museum it is today. The culture and prosperity of Savannah during the nineteenth century is due to the cotton industry and trading port located in Savannah. The city was one of the most famous cotton ports during the eighteenth century. With Eli Whitney's 1793 invention of the cotton gin the town of wooden structures and littered streets began to radiate energy and optimism.

Architectural styles are numerous including English styles, Regency, Neoclassicism, and Victorian. The preservation of significant architectural work is a major event throughout Savannah. The destruction of the City Market complex on Ellis Square in 1954 was perhaps the single most event that upset yet
inspired residents to band together to prevent the increased loss of Savannah’s history, culture, and identity. Numerous historical societies and the Savannah College of Art and Design work to protect Savannah’s identity. It is obvious that the city places great emphasis on its history and heritage.

However, history does not end at a particular point in time. History is made everyday and should be remembered and preserved as well. The idea of conserving the heritage of a city is a valuable task that needs to be addressed within design fields. Conserving the heritage of yesterday is the foundation, purpose, and focus of the preservation movement, but the opportunity to reflect today’s contributions and trends in society need to be addressed as well.

The history and evolution of Ellis Square (discussed later) marks it as a prime candidate for the site where the new image and view on Savannah can be expressed. Revitalization of the square and a portion of the buildings surrounding it, trust lots, will enhance the new image of Savannah. This revitalization act would be unlike any undergone in Savannah at this time. This revitalization effort is about focusing on and expressing the Savannah of today and preserving it for the Savannah of tomorrow.

The art and science of preservation is based on the idea of protecting historic structures and items and recreating or restoring them to a specific time in history. Ellis Square’s chronological history provides a challenging task in interpreting a possible restoration time period. An alternative design solution for this square should be one of modern elements and character. The people of Savannah today, with this site, have the opportunity to express the present time and current culture in the new design of the square. Today is the present, but to the people of the future today is the past. Today has the right to be preserved just as the past of today is preserved.

With new designs in historic areas, history must be maintained as it is the foundation of the city. Yet, the days that have passed after Oglethorpe and the events that have occurred since the 1850’s that have molded Savannah are just as vital to the city that Savannah has become as the events that are memorialized in the squares and the structures surrounding them.
Ellis Square, one of the original squares in Oglethorpe's plan for Savannah, was named after Sir Henry Ellis, the second royal governor of Georgia. Currently the area surrounding Ellis Square is referred to as The City Market, as a market was established on the square in 1763. A brick structure designed by Augustus Schwaab was built in the 1850's and remained there until 1954. Its destruction, believed by many to be a mistake, occurred for the construction of a parking garage.

The Squares and Their History

The squares of Savannah are a design concept formed to provide public space for the citizens of Savannah. These squares can be thought of as 'outdoor living rooms' (Toledano:123). "Young children were free to play and cavort on the squares with their hoops and balls" (Toledano:126). Over time the squares have matured into elegant parks, creating the imagery that Savannah is known for. Tree lined streets, spacious public spaces, and artistic views are infamous characteristics of these squares.

The squares were not only spaces for people to enjoy themselves in the outdoors, but they also served as sites for public amenities. City wells, water towers, fire stations and market places were given a home in these public squares. However, as time and culture began to change these amenities were replaced with aesthetic ornaments such as monuments, fountains, and additional vegetation. These ornamental alterations were stepping stones for the transformation of these squares from multifunctional spaces of need and enjoyment, to spaces of leisure and beauty. As time further passed, the needs of the growing city and its people took over as the deciding factor in the redevelopment of several squares. While most are maintained as places of beauty and remembrance several were 'lost to progress.' Parking garages have been constructed on or adjacent to several squares, while road expansion has severed others.

Each square is dedicated to an important person involved in the evolution of Savannah. In addition to the dedication of each square, several monuments have been erected in the name
of persons responsible for the city's history and success. The squares all reflect a sense of historic pride, yet the opportunity to reflect the Savannah of today is not expressed in these important public features.

Surrounding the squares are four shortened lots referred to as trust lots. These lots, originally an idea implemented by Oglethorpe, were set aside for civic structures, such as churches and government buildings. Oglethorpe carried out the concept of the trust lots during his stay in Savannah. Yet after his return to England in July 1743, the trust lots were no longer dedicated for governmental roles. Franklin Square was the first square built in Oglethorpe's absence with the absence of specified trust lots as well.

"James Oglethorpe's plan for Savannah represented application of progressive planning concepts on the clean slate that was the Georgia frontier. As in Virginia, a grid layout was used, but for reasons other than ease or surveying. To Oglethorpe, as to William Penn in Philadelphia, the grid represented rational thought, order, and a reaction against the unhealthy and cramped medieval urban environments of Europe. In Savannah the grid was also used as a means to preplan future urban expansion."

"Oglethorpe composed the town of modular units known as "wards." Each ward had 40 house sites of 5,500 square feet laid out in four rows with two five-housing groupings in each row. In the center of the ward, as area of almost three square and four large lots for public buildings. Circulation was equally well organized. Main arterial streets were those that ran through the squares. These were to be lined with trees and wider than local streets, of these, Bull Street, which began at the Savannah River next to the wharves, became the "main" street. Parallel to these major streets were smaller routes that separated wards. This system of streets provided multiple route choices, while the variety of street treatments allowed drivers or riders to select scenic or speedy alternatives."

"The plan of Savannah included rural as well as urban tracts, making it a comprehensive settlement scheme. The initial subdivision unit was a square mile area divided into 45-acre farm sites and five garden sites. The hierarchy of lands given to each settler made for efficient use and concentration of population, while maintaining the agricultural base."
The following is a brief history and description of the 24 squares of Savannah:

**Johnson Square:**

Johnson Square, named in 1733 in conjunction with Derby Ward, was the first of Oglethorpe's four original squares. Johnson Square is located on Bull Street, the central North-South thoroughfare of the historic district.

The square named for Robert Johnson, Royal Governor of South Carolina and friend of Oglethorpe, is decorated with an obelisk designed by William Strickland. The obelisk is a tribute to General Nathanael Greene. Greene was Chief of Staff to President George Washington during Revolutionary war times.

Surrounding Johnson Square is the "First Forty" (Historic Savannah Foundation. Historic Savannah: 61). These 40 lots are the first lots laid out by Oglethorpe during his planning of Savannah in 1733. Today buildings and structures in this ward date from the early to mid nineteenth century (Historic Savannah Foundation. Historic Savannah: 63-65).

**Wright Square:**

Wright Square, located at Bull and President, was the second square built in Savannah, and was originally named Percival Square, now the name of the related ward. After Percival Square came the name Court House Square, then Market Square, before the name Wright Square was selected. Sir James Wright was the third and final Royal Governor of Georgia (1760-1782).

Another historical figure honored at Wright Square is William Washington Gordon. Mr. Gordon's recorded achievements include, but are not limited to being named Mayor of Savannah (1834-36), founder of Central of Georgia railroad Company,
and grandfather to Juliette Gordon Low, Girl Scouts of the USA founder. Centrally located within Wright Square is a limestone and granite monument, erected in 1884 to honor Mr. Gordon.

Ellis Square:

Named for another Royal Governor of Georgia, Ellis Square is the third of the four 1733 squares. Henry Ellis, Royal Governor from 1757-1759, was also a lawyer and geographer. This square is located at the intersection of Barnard and St. Julian.

Ellis Square has not been as lucky as the other original squares. No monument or green lawn beautifies this square. In 1763 the city market was relocated here from Wright Square. The City Market, designed by Martin P. Muller and Augustus Schwaab in 1874-75, stood here until its destruction in 1954 to provide space for a 200-space parking garage (Lane: 205). However come January 1, 2005 it is likely that the city of Savannah will replace the garage with a traditional square that Savannah is known for (www.augustachronicle.com). This opportunity provides Savannah with the possibility to revitalize the area with structures that radiate an image of what Savannah has become. "Don't let your history dictate who you are, but allow it to be a part of who you become" (line from the movie My Big Fat Greek Wedding).

Oglethorpe's squares were originally planned as public squares, set aside to serve the people, the parking garage does just that; it serves the people. The City Market Parking garage is one of the few parking garages located in the historic district. It provides much needed parking for the daily needs of the city.

"Ellis Square is the hub of four districts within the area surrounding it. It's always reacted to the needs of the city at different points of time, and now we are on the next threshold of history" (www.savannahmomingnews.com/stories).

Telfair Square:

Also known as Telfair Place, Telfair Square, located at Barnard and President, is the last of the four original squares. The original name was St. James Square, but due to the persistence of the Georgia Historical Society it was renamed Telfair in 1833, 100 years after construction (www.igougo.com).
The Telfair family, quite wealthy, lived on the square. When Mary Telfair passed away in 1875, the family residence, the Telfair Mansion, became the Telfair Academy of Arts and Sciences. William Jay designed this home in the 1820's. Jay, an English architect who came to the city in 1818, is connected to many exceptional historic properties within Savannah (www.savannah-online.com).

The square is mostly known for the Telfair Academy of Arts and Sciences. With a lack of a dominant attraction on the square, the square’s identity begins to blend with that of the surrounding context. The Telfair Academy of Arts and Sciences along with the other structures surrounding the square become the focus rather than the square itself. With the few exceptions of squares with monuments or fountains there are no special characteristics that distinguish one square from another except the surrounding structures. The squares seem to lack the kind of draw to make people utilize them. People might go to a square to have lunch or to read, but the kind of entertainment that people are attracted to is not incorporated into the square’s designs.

Reynolds Square:

John Reynolds, British naval officer and Royal Governor, is honored at Reynolds Square. Reynolds Square, located at Abercom and St. Julian, was established in 1734.

Surrounding the square on the four trust lots were buildings that gave Reynolds Square the honor of being the “center of Colonial Government” (Historic Savannah Foundation, Historic Savannah: 83). The House of Assembly, a public school (1756), now the Pink House Restaurant, a silk factory, and the House for the Minister at Savannah were the four trust lots.

A statue of John Wesley stands in the square. Wesley was an advocate and founder of the Methodist church. Wesley is discussed more at Whitefield Square and Wesley Ward.
Oglethorpe Square:

Oglethorpe Square is centrally located in Anson Ward at Abercorn and President and needs no explanation for the person to whom it honors. The square and corresponding ward were the last to be planned and laid out by Oglethorpe during his time in Savannah.

Looking onto Oglethorpe Square is the Richardson-Owens Thomas House, built in 1817 by William Jay. The house is designed in the regency style and is the focus of interest at Oglethorpe Square.

Franklin Square:

Forty-eight years after Oglethorpe's return to England, Franklin Square (1790) and Franklin Ward, as were Warren Square and Ward, and Washington Square and Ward, were introduced to Savannah's town plan. These squares like the ones after them did not have specific trust lots set aside for public or civic structures.

Franklin Square was the original caretaker of the 'old city water tank.' The square, at Montgomery and St. Julian, is now known for the neighboring First African Baptist Church, an original building from 1859 and is still used for church services today.

Warren Square:

In 1790 Warren Square and Ward were added to the plan of Savannah. The name Warren is derived from General Joseph Warren, a soldier who gave his life at the Battle of Bunker Hill during the Civil War (Historic Savannah Foundation. Historic Savannah: 98).

The most notable feature of Warren Square is a parking garage that consumes the entire block from East Congress to East Bryan.

Washington Square:

Both Washington Square and Ward, named in 1791, are named in honor of George Washington. Savannah's fires of 1796 and 1820 caused need for redevelopment of Washington
Square. Ironically, the square was known as 'Firehouse Square' during colonial times for the firehouse that stood there (Toledano: 90).

Washington Ward, centrally located at Houston and St. Julian, is comprised of many small individual structures. Plantation owners who moved to the city from the outskirts initially built most of these small homes.

Columbia Square:

Named for the District of Columbia, Columbia Square and Ward were born in 1799. This square and the others formed after 1734 had no dedicated trust lots. But again, the surrounding context plays a major role in defining the square. The Davenport House, built around 1820, defines the northwest corner of the square.

The square, located at Habersham and President, was revitalized in the 1970’s by the Roebling family was in shambles before the renovation efforts. Within the square is a fountain from the Wormsloe plantation.

Greene Square:

In honor of General Nathanael Greene, an obelisk is dedicated to him in Johnson Square; Greene Square and Ward were named for him in 1799.

Prior to the preservation and restoration movement, Greene Square, located at Houston and President, was in a deteriorate state. Small, independent homes surrounded the square. Now these small structures are organized among newer and larger buildings.

Liberty Square:

During the 1950’s Liberty Square, named in 1799, and its neighbor to the south, Elbert Square, were bisected to create a thoroughfare for Montgomery Street or US Route 17.

Similar to Ellis Square, Liberty Square has been “lost to progress.” The Robert E. Robinson parking garage is the majority of the square now; a small sliver is left as a pathetic excuse for a green space.
Elbert Square:
Elbert Square and Ward, 1801, were named after Samuel Elbert, a man who wore many hats, especially in Georgia. However this square has been sacrificed for Montgomery Street, as it cuts through the square at McDonough Street. A few benches, palm trees and a small plaque in the sidewalk are the only remnants left of Elbert Square.

Chippewa Square:
Chippewa Square and surrounding Brown Ward were named in 1815. The names are derived from the 1814 Battle of Chippewa and its army commander Jacob Brown.

At the center of the square, located at Bull and McDonough, stands Oglethorpe in bronze on a stone pedestal. Created by Daniel Chester and Henry Bacon, the statue was established there in 1919. The former statues adorning Chippewa Square were relocated to Forsyth Park.

Around Chippewa Square are two excellent architectural structures: First Baptist Church (1833) and Hull-Barrow House (1844). The structures of this ward have been saved from ‘progress’ as over 30 prime structures are still in use today.

Orleans Square:
Orleans Square and Jackson Ward are linked through Andrew Jackson and his victory in New Orleans during the War of 1812. The names were dedicated in 1815.

The square is ornamented with a fountain given as a gift by a German organization of Savannah in 1989. The prominent structure west of the square is the massive Savannah Civic Center and its asphalt parking lot. This “faceless monolith” was built in 1971 (www.elliott.org). To the southeast is an exceptional 1843 home, the Champion-McAlpin-Fowlkes, by Charles Cluskey, is a Greek Revival on Barnard Street.

From the book Savannah it states “the square (Orleans) radiates charm because of the Greek revival house at 230 Barnard Street, the Champion-McAlpin-Fowlkes House” (Toledano: 137). This emphasizes the idea that the image of the squares is based on the independent structures adjacent to these outdoor living
rooms. It implies that the square is not charming enough on its own, and is only charming because of the views that are seen from looking out of the square, not into the square. The squares should be able to stand alone as prominent and proud entities of the city regardless of their surroundings.

Madison Square:

James Madison is honored here at Madison Square. The surrounding ward, Jasper, and the monument, dedicated in 1888, within the square honor William Jasper and his bravery. In addition to the monument of Jasper two cannons are located to the south of the square. Creating a beautiful sight from the square to the west is the Greene Meldrim House (1855) and St. John’s Church (1853).

Lafayette Square:

Lafayette Square, in conjunction with Lafayette Ward, was named and laid out in 1837. The square is located at the intersection of Abercorn and Macon on the south end of the historic district. Both square and ward were named after another Revolutionary War aid to George Washington, Marquis de Lafayette, a Frenchman.

A few noteworthy structures surrounding the square: Andrew Low House (1849) an altered Greek revival, Hamilton House (1873) a combination of Italianate and Second Empire inspirations, Minis House (1860) another Italianate/Greek hybrid.

Pulaski Square:

Pulaski Square, located at Barnard and Macon and constructed in 1837, is named in honor of the Calvary officer Casimir Pulaski. Pulaski was a Polish solider that Benjamin Franklin met him in Paris. Franklin brought him to Savannah to fight with the French and American forces to expel Britain from the city. Pulaski gave his life during the 1779 Siege of Savannah.

Crawford Square:

Crawford Square is located east of Colonial Park at Houston and McDonough Streets. Both square and ward were
named in 1841 for William Crawford. Mr. Crawford, a distinguished political man, held many high ranking positions in the government including State Representative, Senator, Minister to France and Georgia Governor.

Crawford Square was one of the final squares to be renovated. Attractions found in many parks of toady, such as playground equipment, a basketball court and picnic gazebo, were added. The modern elements of today's entertainment options are seen in these additions. The historical representation was abandoned for a 'modern' approach for the use of the space.

Chatham Square:
Chatham Square and ward were constructed in 1847 and named in 1851 to honor William Pitt, Earl of Chatham. This square, located at Barnard and Wayne, is one of the final squares to be constructed following Oglethorpe's city planning design. Chatham ward is host to many fine examples of Savannah during the 1850's.

Monterey Square:
The last square on Bull Street, Monterey Square was built in 1847 to "commemorate the capture of Monterey, Mexico, by the American forces under Zachary Taylor, September 21-24, 1846" (Historic Savannah Foundation. Historic Savannah: 187).

Located at the center of the square is a monument, constructed between 1853-1855, in honor of Casimir Pulaski. Robert Launitz, a sculptor, designed the monument.

Monterey Square and corresponding ward are "often referred to as the city's most perfect square and ward" (Toledano: 151). Three of the trust lots are occupied by historic buildings, Italianate paired houses, a mansion, and the Temple Mickve Israel.

Calhoun Square:
In 1851 Calhoun, Troup, and Whitefield Squares were laid out and named simultaneously. Calhoun, located at Abercorn and Wayne, was named for "the Honorable John
Caldwell Calhoun "the South's great statesman" (Historic Savannah Foundation. *Historic Savannah*; 195).

Troup Square:

Both Troup Square and Troup Ward are named after George Michael Troup, Governor, Congressional Representative and Senator of Georgia. The two tracts lots to the east of Troup Square, at Habersham and Macon, are sites for quite notable row houses constructed in 1881 and 1876.

Whitefield Square:

Whitefield Square, located at Habersham and Wayne, and Wesley Ward are named in honor of George Whitefield and John Wesley. Both were preachers and advocates of the Methodist religion in Savannah. Wesley invited Whitefield to Savannah in 1738. Wesley is honored again in Reynolds Square where a statue of him resides.

'Outdoor Living Rooms':

The living rooms of yesteryear have changed in form, but the function has remained the same. They are no longer small cramped spaces that are used as the living room, dining room, and kitchen in one. They are now large rooms (many houses are equipped with more than one) where people expect to be entertained in a variety of ways. The living room is a space where people gather together for a common reason. Many of the squares in Savannah offer this opportunity for togetherness; however, in relation to the theory of incorporating ‘newness’ into the historic district the idea of integrating new functions within the squares should be considered as well.

As the historic district of Savannah should be molded by a variety of historical times and architectural types, the squares should be reflective of this chronological appearance as well. The squares today provide for leisure activities, such as reading, picnicking, or perhaps the occasional game of Frisbee. The squares have an opportunity, similar to particular building sites of the district, to provide the city of Savannah with much more.
The variety of architecture can be stimulated with a variety of entertainment and activity within its squares.

A progressive movement towards this integration of 'newness' has begun with the redevelopment of Crawford Square and its new basketball court and playground equipment. Though this seems to be a step in the modern direction, the elegance of the square is lost. As the incorporation of new architecture must be sensitive to its historic context, so must the addition to or redevelopment of any square. The squares are one of the most important identifying characteristics of Savannah and must be treated with the respect and sensitivity that they deserve.

The squares that have been lost to 'progress,' such as Ellis Square (site location for the LA490 project), or those that simply need a helping hand, can be reintroduced as outdoor living rooms that provide a new atmosphere and entertainment function for the city and its people. Many people enjoy the escape to nature that the squares provide within the urban context; yet there are some people that enjoy and need to be entertained. The squares could provide for this need if they could evolve and change with the needs and desires of the people. Many of the squares are used as memorials for the past, yet those squares lacking the historical draw could evolve into new "outdoor living rooms."

The function of the square was intended for public enjoyment and entertainment. With the course of time came many changes, including the ways that people are entertained. With the discovery of electricity and the seemingly unstoppable power of technology, the entertainment industry can provide a wide variety of entertainment choices. The squares have the opportunity to provide this variety of choices to Savannah. If the incorporation of technology is implemented in the redesign of a square the elegance and charm of the overall scheme can not be lost. Land forming can create natural seating and stages for live performances; fountains can become interactive where children are seen playing in the summer, maybe their parents are seen playing too.
Project Goals

'Newness' can be incorporated without diminishing the elegance or importance of the history that surrounds it...

The redesign for Ellis Square (to be completed during the LA490 course) must enhance the beauty of Savannah by incorporating new design ideas and new functions of togetherness, without negating the history and established elegance of the surrounding context.

The design will provide a gathering place capable for transformation into an entertainment venue. The design must welcome people to the square by providing a place for people to gather together. In addition to providing new activities for the people of Savannah the use of new materials and plants should be used to stress the idea that 'newness' can be incorporated without diminishing the elegance or importance of the history that surrounds it.

The neighboring City Market and pedestrian zone will provide a valuable asset for the redevelopment of this square. The cafes, restaurants, and bars in this area will create a wonderful possibility for evening events at the square.

Parking in the area will be greatly reduced with the demolition of the City Market Parking Garage. The option for underground parking is a sensitive possibility that will need to be explored. Ellis Square is a public space that has always provided for the needs of the people. With the incorporation of parking and a new 'outdoor living room' needs will be met in two ways.
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