Vasemates and Voids

(Vacant Buildings (First Floor))

Voids (Vacant lots created by the demolition of a building)
Parking Facilities

Municipal Lot

Private Lot

Proposed Municipal Lot
The imagery of this project is very important for it is one of the most important attributes of small towns. Probably the single most influencing building is the county courthouse building. Not only is it one of the oldest buildings in town, it is the most prominent, located on its own square block in the middle of town.
EAST-SOUTH CORNER OF THE COURTHOUSE SQUARE

EAST-NORTH CORNER OF THE COURTHOUSE SQUARE
WEST- SOUTH CORNER OF THE COURTHOUSE SQUARE

The facade of the Citizen's National Bank on the other hand has been covered up with some kind of granite looking veneer.

The Iroquois Building is still being used primarily as it was originally intended as an office building. Its facade (above the 1st floor) is still in tact and in good condition.
There originally was another building located in this quarter of the west block of the courthouse square. It was demolished to make way for a drive-up facility for the adjacent bank creating a void in the streetscape surrounding the courthouse square.
The first floor of Marion's buildings has been altered. I would propose to restore the original imagery.

Signage guidelines could help restore some unity to these facades.

The 2nd floor fenestration of most buildings needs to be reopened.

Encourage 2nd floor company (office/service)

North-West Corner of the Courthouse Square

North-East Corner of the Courthouse Square
One goal of this project is to maintain as much of the imagery of the facades as possible as demonstrated on the previous page. On this page, I am showing the desire to maintain the integrity of the party walls also. While this does not prohibit the puncturing or punching through them, my goal is to not to tear one of them down completely. (This is the plan of the block which is the site - one block north of the courthouse)
Writing the program for this project was an interesting, yet difficult task. Originally, I tried to write a program based only on the research that I had collected about festival markets but this process seemed inadequate. Although one of my goals was to examine similar but larger facilities and scale their program down to serve a smaller community, this process completely ignored the most important factor - the site. When I began trying to plug a generic program into my site I began encountering all kinds of problems.

The major limitations were the existing conditions. I have already stated an intention to maintain the party walls pretty much as they are which establishes some pretty definite square footages, many of which did not match up with my generic program. I think this just re-emphasizes the importance of the site to any architectural solution. I had to synthesize the two into the best solution.

This meant that I looked at each building's location and facade and made judgments about the imagery that it portrayed. Here's an example:

The general program of festival markets included "x" amount of restaurant space so I began to examine the site as to the best location of
restaurant space. Intuitively, I knew that a restaurant would require a fairly large space in order to accommodate the seating and an adequate kitchen so I began to examine the larger spaces more subjectively. Since I wanted a casual atmosphere, the imagery of the restaurant needed to follow a theme. The most obvious choice of a large space with a theme inherent to it was an old auto garage or sales which now houses a printing facility. It had a rustic feel, exposed 'brick' walls, heavy wooden boulstring trusses, and industrial looking windows, it was perfect for a restaurant. Throw in a few old cars on display and auto paraphernalia and one has created a unique and interesting theme for a restaurant in a space large enough to accommodate it and even with exposure to the street for deliveries.

This process I repeated several times in order to establish the size and location of all of the other functions in the facility. The site helped develop the program and the program helped locate the space on the site simultaneously.
OUTLINE OF PARAPET & SOUTH FACADE

SECTION AA

OUTLINE OF PARAPET & WEST FACADE

SECTION BB

* All heights are estimated, but remained constant throughout the project.
The first step is writing a program for the project. Was to decide how the major elements would relate to each other. While these are not necessarily how a floor plan would look, this diagram illustrates the zoning overall importance of the function (by its size) to the entire project.
I have stated several times that I didn't want to impose a lot of new retail space in an area where retail is somewhat threatened, but at the same time some gesture should be made to accommodate the existing retail merchants to remain downtown. By encouraging offices or service-oriented functions to move into existing 2nd floor spaces, new tenants are provided for these existing retail formats. By limiting offices to the 2nd floor only, there is adequate space for new entertainment functions to mingle in with the existing retail, providing an exciting, diverse ground floor.
As you will probably notice, I have only a general program only very briefly defined. This is by design and not an oversight. In the previous section I described the process by which I would develop a program but actually did not list a program. That will be found at the end of this section for a program with definite square footages did emerge until after the schematic design was completed.

In this section, the drawings will appear somewhat rough because these drawings are the original sketches from which the final solution emerged. Also utilized were schematic models which were either finished very hurriedly and rough or may be only partially finished. They are just to give one an understanding of things in a three dimensional format.

The schematic phase of design is one of the most important because an attempt is made to deal with all factors at once. Because of this, many dead ends are encountered and while some of the drawings submitted in this section may seem completely unrelated, they were all part of the process which produced the final solution.

As a final note about the schematic section of this book, it will be obvious that there is more than
One possible solution to a problem as complex as designing a piece of architecture. This is in no way, making for the solution that this project proposes, but it is to encourage others to examine the same or a closely related problem and develop their own solutions for "Main Street, U.S.A." is in serious trouble and requires some immediate attention.
In site planning, in order to lay out important buildings in a way that enhances relationships between spaces. Many American cities are arranged in a square grid pattern, such as the one used in Manhattan. The overlaying of these two geometries can be very complementary, and a natural solution can be developed.

First, recognition of the fact that the horizontal line is always important. There exists a center line with an original point to designate the center (also the center of town). Secondly, one should realize that the major axis of the town runs north and south.

The major axis extends to the east and west, the site, due to the grid layout, is divided into blocks. At each corner, something prominent should be placed at their intersection.
This diagram, and the ones that follow, indicate the locations of 2 of the major components of the facility, the exhibition/gathering space, and the market space. Also shown are the circulation schemes for first and 2nd floors.

The exhibition/gathering space is located on an empty lot as a result of the recent destruction of the City Hall building. The market space is in a vacant building along the main circulation spine, linking the courthouse and the exhibit space (and parking).
As you can see in this and the last diagram, the first floor circulation sys-
tem and the second floor circulation sys-
tem are different. This is to allow them to comple-
tely different systems. The first floor is to allow free flow through the building to encourage people to move in the facility as they go through an efficient sys-
tem of traffic circulation. This system is not just the enclosure of the already existing ways.

In this scheme, the market and exhibition space have been combined and centrally located at the inter-
section of the two alleys.
The second floor circulation system is like the same as in the other schemes and the rationalization is done to divide the upper floors of the buildings in half to achieve more rentable office space. Most offices don't require as much space as those buildings offer so by running a correct floor circulation spine through the middle one can easily use it to twice as many smaller, more rentable offices which aren't as long, narrow, and dark (there are only windows on the end).

This scheme places the market as narrow strips of vendors along the entire length of the first circulation loop and along the sides of the exhibition area.
There are two versions of just the exhibit/gathering space which is circled below. These are by no means how the final plans were arranged, but are important building blocks from the early stages of the project.

This is a bubble diagram of the entire block. This just indicates possible locations and relative sizes.

**Scheme A**

**Scheme B**

There are two versions of just the exhibit/gathering space which is circled below. These are by no means how the final plans were arranged, but are important building blocks from the early stages of the project.
Also, variation at unit corners, service or other special importance in the urban fabric. This represents a repetition of a similar site, as in the circulation spaces.
These diagrams are a little more specific than any of the others so far in placing functions where they should go. Please note that north is in the opposite direction (referring to the page) than the previous pages. Once again the corner was identified as an important feature in plan. These two diagrams reflect a similar concept, integrate the market and exhibition space into one space, but the final solution separates them. The reason for this decision is to a more versatile, flexible space in the exhibition area and to do this one needs a larger space. Only either one of these two schemes exists. In fact, in the final solution, an entire quadrant of the block was used for one of the earlier spaces alone.
Another important concept of this project is the use of the existing alleys to create an interior circulation spine for the entire project. By covering the alley with a glass daylight system, natural daylight is allowed to enter and the outdoor feeling is still maintained while a climate controlled indoor environment is actually created.

The use of canopies to identify vendors instead of signs is one possible solution keeping with the theme of imagery. Signs could also be used if potentially done.
FACADE STUDIES

In order to design the facades of the project I had to research the historical qualities of facades of other buildings from this time period and also find out what some theories were behind them. The facades, or elevations as they are sometimes called, are the exteriors of a building. They are usually designed by some identifiable rules or guidelines according to the time period they were erected. Most of the buildings that this project dealt with are from the 1870's to the 1950's and all have similar characteristics such as decorated parapets, recessed entries, the first floor moldings are aligned, etc.

In order to design a facade with those historical techniques plus one that is more sympathetic with the buildings around it was my goal. Over the course of doing the research for these Facade Studies I accumulated some findings and images which might help others in understanding the concepts behind these facades, especially those who own the buildings for they often ruin the integrity of the facades by "modernizing" and alterations.

Following these first few pages are general information on some Facade Studies that I did in regard to this project. They are for the most transportation which will occupy the empty lot in the northeast corner of my site.
and how the exhibition offering space for the project. The Final Facade design for the exhibit space is found in the "Final Solution" section of this book. Also, this section contains the right-hand side of the model built for this project with some facade proposals for the other buildings in this project.

**Buildings Have Similar Widths**

- Decorated Parapets
- Recessed Entries

**Similar Heights, and Aligned Cornices**

- First Floor Moldings are aligned
- Rectangular windows, oriented vertically
Glossary of Facade Terms

Architrave — A plain horizontal band in the entablature, situated above the capital and below the frieze.

Art Deco — A term originating about 1920 that refers to the style of art and architecture popular between WWI and WWII, characterized by streamlined forms, geometric patterns, boldness, and simplicity. A good example is the Chrysler Building in New York.

Art Moderne — A style popular from 1930-1945, emphasizing curved, streamlined forms. Ornamentation relies heavily on mirrors, metal elements, and low relief around doorways. Art Moderne is widely used in bus stations of the time.

Art Nouveau — A term referring to the style of art and architecture popular during the period 1880-1910, characterized by curved, slender, elegant lines, the most frequent mood of which was the lily; the style was especially popular in France.

Balustrade — A series of balusters, upright or ovoid-shaped, supports for a railing.

Belcourt — A narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

Bracket — A support element under eaves, shelves, or other overhangs; often more decorative than functional.

Butress — A vertical structure, attached to a wall for supporting or giving stability to a wall or building.

Cantilever — A projecting beam or part of a structure supported only at one end.

Capital — The top decorated member of a column or pilaster crowning the shaft and supporting the entablature.

Cast Iron — Iron, shaped in a mold, that is brittle, hard, and cannot be welded; often used in late 19th-century commercial facades.

Clerestory — In a church, the upper part of the nave walls, usually pierced by windows, in a commercial building, the upper part of the main floor of shop windows.

Colonial — A term referring to the style of many 18th-century buildings, characterized by plain brick or stucco facades, narrow sash windows, large chimneys, gable roofs, and an ornamented doorway often with pilasters and a triangular pediment, frequently and popularly revived.

Corbel — A masonry bracket projecting from the face of a wall that generally supports a cornice, beam, or arch.

Corinthian — The most ornate of the classical Greek orders of architecture, characterized by a slender fluted column with a bell-shaped capital decorated with stylized acanthus leaves, used extensively by the Romans.

Cornice — The projecting horizontal ornamental unit along the top of a building, wall, or entablature.

Doric — The simplest of the classical Greek orders, characterized by heavy fluted columns with no base, plain square-shaped capitals and a bold simple cornice. Roman Doric columns have bases, but no fluting.

Entablature — The horizontal ensemble resting on top of columns or pilasters, consisting of the architrave, frieze, and cornice.

Frieze — A plain horizontal line board or panel beneath the cornice.

Federal — A style popular in the late 18th and early 19th centuries, characterized by a low pitched roof, smooth facade, and often an elliptical fanlight over doorways with slender flanking side lights; more austere than Colonial yet more restrained than Georgian.

Frieze — A horizontal band of sculpture in bas-relief used as ornament between the architrave and the cornice.

Gable — The triangular wall segments at the end of a double-pitch or gable roof.

Gothic Revival — A style popular in the early and mid-19th century which covered a broad range of attempts to recall medieval styles in architecture, often used elements of English Gothic with pointed arches, gabled windows, tall spires, and elaborate, heavy decoration.
Hip Roof—a roof which has slopes of the same pitch rising from all four sides of a building.

Ionic—One of the classical orders of architecture, characterized by scroll capitals.

Italianate—a style popular during the mid and late 19th century which revived elements from Italian architecture ranging from medieval to Baroque, often characterized by overhanging eaves with elaborate brackets, low roofs, corner quoins, and a cupola or tower. It was widely used in cast iron commercial facades.

Keystone—the central stone of an arch or vault, often accentuated or carved.

Lintel—a horizontal beam bridging an opening. It's horizontal construction refers to the use of posts and beams for support.

Mansard Roof—a roof with a steep lower pitch and a flatter pitch above, popular in French Second Empire style.

Modern Movement—a style of architecture popular from the 1940's to the present, exemplifying the philosophy "form follows function," characterized by new building technologies such as high-rise, reinforced concrete, extreme cantilevers, reflective glass facades, curtain walls, and the lack of decoration. Often referred to as "International Style" after a 1932 exhibition in New York.

Mullion—a vertical post dividing a window into two or more parts.

Neoclassical—Returning to the revival of the styles of ancient Greek and Roman architecture, a movement especially popular in the United States from 1810-1850 and 1880-1930, and often used for public buildings.

Pediment—a wide, low-pitched gable surrounding a façade, doorway, or window, often employed in Neoclassical or Neocolonial façades.

Pilaster—a slim pier attached to a wall, decorated to resemble a classical column.

Polychromy—the use of many colors in decoration.

Quoin—the blocks of stone or brick used to accentuate the corners of a building.

Romanesque Revival—a style popular in the mid to late 19th century, exemplifying semicircular arches over windows and doorways, decorated coves, and often square towers. Richardsonian Romanesque derived from the work of H.H. Richardson (1880-1886), emphasizing massive, heavy entrance, arches, and horizontal profile.

Rustication—Masonry cut in massive blocks separated from each other by deep joints.

Sash Window—a window with the panes of glass set into a frame which can be moved up and down; most commonly associated with Colonial or Federal styles.

Second Empire—an elaborate style popular in the late 19th century, notable for mansard roofs, block-like shape emphasized by quoins, and central towers.

Soffit—the underside of an architectural element.

Stringcourse—a narrow, continuous ornamental band set into a building.

Terra Cotta—a fine-grained, brown-red, fired clay used extensively for decoration in the 18th century.

Transom—a horizontal bar of stone or wood across the opening of a doorway or window.

Trompe l'Oeil—a term referring to murals, usually painted on walls and ceilings as an architectural element, which attempt to disguise themselves through careful perspective and naturalistic use of color and form, literally, to "fool the eye." It was particularly popular as a device in Renaissance Italy.

Tympanum—the area between the lintel over a doorway and the arch above; often decorated, especially in churches.

Victorian—a style popular in the late 19th century which emphasized the polychromy and ornate decoration of the Victorian era in England.
A typical example of a patch-up approach

- Cornice removed
- Window blocked
- Molding removed
- Clerestory blocked
- Transom blocked
Typical commercial facade in original condition
On the next few pages are the drawings of the Final Solution which I submitted to fulfill the requirements of my thesis project. The project was quite long and involved and I was able to explore many options in great detail and the knowledge that I gained from doing such a project should prove quite valuable. However, this one proposal does not even make a dent in the problems which face "Main Street U.S.A," Marion, or wherever and I feel that it is a problem deserving attention. I strongly encourage others to sit up and take notice of these problems because it will take an entire community effort to resolve them.
CONCEPT DIAGRAMS

ZONING:
1. FIRST FLOOR AS RETAIL/ENTERTAINMENT
2. SECOND FLOOR AS OFFICE SPACE
PERSPECTIVE

PERSPECTIVE THROUGH THE MARKET AREA