by

James Cordell

Architecture Thesis Studio 1979 - 80

College of Architecture and Planning
Ball State University

L'atelier de Professeur Paul LeSeau

Collegetown

A proposal for a multi-use facility,
a commercial community

The campus quarter,
Indianapolis
A place-to-be: In Indianapolis!

A thesis, calling for the development of a mixed-use and mixed-appeal commercial community. In the heart of the bustling campus quarter, a new facility, created to serve a varied and sophisticated clientele.

Acknowledging the need for a friendly marketplace -- a proposal for an urban village -- seeking to do good business with you by pleasing your human needs.

Enjoying life in the city... at Collegetown!
introduction

The subject of this thesis, an urban commercial community, was selected because it was felt that a building program of this nature would provide a good opportunity for an unbounded exploration of some of those issues of relevance in contemporary architectural design. In contrast to that of a more institutional type of program, the development of a multi-natured speculative project was viewed to be more open-ended and informal, as well as presenting a better opportunity to deal with the complex social realities present in a large city.

A primary design concern was to comprehensively develop an environment which would provide a humanized physical realm; one which actively prompts spontaneous social intercourse and, consequently, heightened business activity. Furthermore, the buildings were to be built utilizing traditional construction methods and materials, with special attention paid to energy and cost concerns, while also being environmentally sensitive.

In seeking an understanding of these and other important issues, I became acquainted with the books A Pattern Language and The Timeless Way of Building, by Christopher Alexander and his colleagues. These concepts, and the ideas of several leading architects, have had a great effect on my way of thinking, not only professionally, but also on all aspects of life in these traumatic times. In reaction to the half-truthful logic of the passing "modern" era, many significant changes have only just begun in our society. I have used this period of my thesis to express my personal interpretations of the present flux of worldly events, as well as to bring forth some of those environmental ideals I feel the future decades shall reveal. Additionally, I have used this opportunity to explore, with a minimum of restraint, some of the "language" qualities of contemporary design.

Thus, the main purpose of this exercise was not to propose the construction of an actual building, but rather to experiment, encouraging my own predispositions toward design. This was accomplished by my acting out a scenario for a fictitious situation. The realities of the development process were, however, very much kept in mind during the course of the experiment. In doing this, I have not directed my limited energies toward formalizing a proposal for an imaginary client. Instead, I have made use of this opportunity to bring forth my own philosophies by means of more informal sketch-type presentations.
table of content

1 FACILITY PROGRAM ...................... 1

   introduction
   project summary
   background
   goals
   development strategy
   user groups
   building criteria
   exterior criteria
   space requirements
   functional relationships
   space tally
   preliminary cost estimate

PROGRAM SUPPLEMENT .................. 24

   notes from A Pattern Language

2 BUILDING - TYPE SURVEY .............. 33

   multi-use facilities studies
   other influences
   exotic pin-ups

3 SITE STUDIES ......................... 40

   community planning
   campus quarter site model
   Indianapolis Regional Center map
   People-Mover route proposal
   1980 site studies
   1995 site proposals
   vehicular traffic proposal
   pedestrian flow proposal
   other information

4 PLANNING AND DESIGN .................. 55

   project planning
   programmatic plans
   sketch massing model
   building design
   personal acknowledgements
   concluding remarks

5 "APPENDICITIS" ........................ 71

   state's evidence
   quotes from Conversations With Architects
   tee-vee break
   1958 follies
   bibliography
1

FACILITY PROGRAM
introduction

The following program is not only an attempt to quantify the basic physical needs of this particular facility. It will consider as well those amenities and architectural qualities that will make for an environment promoting human happiness (and, in consequence, good business).

I am approaching this large and complex project as both a humanly-concerned architect and as a private developer, seeking to make the most out of an existing opportunity for investment. Thus, in this project, as in the program, I hope to achieve a balance between the seemingly opposing forces of rhyme and reason.

I envision the program to be a means of setting a general direction to a project. It is my contention that the many nuances which make for a pleasant commercial environment cannot be specified in a black-and-white fashion. They are more the product of circumstance, perhaps even of accident — that is, the creative resolution of conflicts inherent in all parts of the problem.

Assuming the responsibilities of the developer allows the architect to evolve a building based on his own priorities, whatever they might be, and not those of a client; a client who, in most speculative projects, is most often concerned with only the short-term economic balance sheet.

It is my feeling that what is good for architecture is good for business. To look at a development only in terms of its basic economic justifications can, indeed, produce a profit for investors. It's done every day. But often this is accomplished at greater cultural, social, and psychological costs, which do not appear on an accountant's balance sheet. This conflict between making money and producing a humane social and physical environment is not one that is innate. Rather, it is the product of the mis-directed philosophies by which we have built our cities in the passing era.

Good architecture does not of necessity imply making "pretty" buildings. Beauty is certainly an important ideal to strive for in a design, but it is a quality which is quite relative, varying accordingly to the eye which is beholding it.

A building that is truly successful is one that pleases many levels of taste cultures. It should accomplish this goal while remaining sensitive to the psychological needs of its inhabitants and visitors, their social behavior, while also justifying its economic intent.

Any building, especially one such as this, should be planned to respond to the inevitabilities of change over a period of time. The program suggested here is one which I feel would satisfy the commercial needs of the community it is intended to serve, as well as creating a significant enough "mass" effect to stand on its own as a place-to-be in the city.

This programmatic recipe is not the result of a carefully conducted market research effort, as would surely be justified in this case in reality. Rather, it is derived from studying and visiting other large projects,
successful or not, and utilizing what I felt to be their applicable strengths, while discarding their weaknesses.

In effect, the building will offer generalized types of spaces which can respond to functional changes throughout its lifetime. This program should not be regarded as an indication of a fixed state of being, but should be seen as a starting point from which a successful commercial community may evolve. This is to say, the program should not be viewed as an end in itself; Rather, it is a working document in the long-term evolution of a place and an idea.

James Cordell
program summary

Proposal: Development of a mixed-use rental community.

Location: 900 - 1100 blocks West Michigan Street, Indianapolis, IN. Adjacent to IUPUI Campus, Medical Center Complex, and Lockefield Gardens and other proposed mid-income housing developments.

Building size: 160,000 gross square feet.  
120,000 net (leasable) square feet.

Land: 450,000 square feet (approx.), 4 city blocks.

Parking: 500 spaces (approx.)

Mass transit: Michigan Street, westbound, and (proposed) Indiana Avenue, eastbound. Metro buses.  
Monorail connection to downtown business district and State Office Complex (proposal).

Initial development costs: $10,000,000 (estimated)

Financing: Initial equity investment by private speculators +  
25-year mortgage commitment from institutional sources.

Program: Varied leasing agreements: Commercial, retail, dining and drinking, entertainment, offices.
background

For years one of the most neglected and derelict areas of the city, the near-Westside of Indianapolis is currently undergoing a Renaissance of sorts, one which portends to add a new dimension of urban life to the community as a whole.

At present, bulldozers are clearing away the worn existing fabric and preparing the way for exciting new urban developments. Already this area is the home of the Indiana University Medical Center, which with seven hospitals makes it one of the largest in the nation.

Also located in the "penninsula" formed by White River and Fall Creek is the rapidly expanding Indiana University / Purdue University Indianapolis campus. In addition to serving over 18,000 undergraduate commuters, the area is home to many of the prestigious professional colleges in the state; namely: Medicine, Law, Dentistry, and Nursing. In all, over 40,000 students are projected for the campus by 1985!

The nearby and recently constructed Indianapolis Sports Center is also a positive addition to the neighborhood. It will also help to bring back people to the city for cultural and sporting events, including the renowned National Clay Court Tennis Championship Tournament.

The Metropolitan Development Commission also has grand plans for the future growth of this quarter of the city. Included in their concepts for the near-Westside area are plans calling for new middle-income housing, additional sports facilities, including a large aquatics center, and, perhaps, even a domed professional stadium. Also called for are several other additional facilities, such as museums, which will ultimately contribute to the goal of making this area a vibrant urban community.

Also currently on the planner's drawing boards is an experimental monorail-type "people-mover" which will transport commuters between the nearby downtown business district and the campus quarter. (See route map in site analysis section.) There is the possibility that in the years ahead this system will be connected with others like it in the city.

As has been clearly indicated by these many prospects, this area of the city has an important destiny to fulfill in the decades ahead. In addition to the plans made by the public institutions of government, medicine, and learning, there will also be a need for the creative designs and inputs of the private developer. It will surely take a certain amount of free-enterprise to make this community a balanced and enlivened urban place.

Thus, this thesis project will propose for
this area a commercial community to meet this present and growing demand. Presently, there is no place in the nearby surrounds to go where one can relax, and enjoy the delights of the city, one of which is spending money. In addition to satisfying the needs of the surrounding community, this facility will, through its activity and its style, establish its own identity as a good place to go in Indianapolis.

It is recognized that a multi-faceted appeal and a broad constituency is necessary for this facility to be successful in the highly competitive arena of commercial development. This strategy and other approaches to this proposal will henceforth be identified in the program for this facility.

***Special thanx to people of Indianapolis Metropolitan Development Commission, Urban Design Section.

goals

1 To provide a complimentary interaction among commercial activities which will promote financial success for this venture as a whole.

2 To provide the consumer with an environment that will be stimulating enough to encourage repeated patronage, yet at the same time providing a relaxed and informal atmosphere which will encourage human interaction, and, subsequently, increased consumption of goods and services.

3 To provide functional efficiencies for the tenants, especially in the areas of energy consciousness and operational considerations, without greatly compromising conveniences and attractions provided for patrons.

4 To provide the development with an imagery and a feeling of "place" to strongly identify it in its immediate environment and in the regional marketplace.

5 To provide an environmental context that will be adaptable to changes over time without compromising the design integrity or financial success of the whole of the project.

6 To provide employees and guests with a pleasant feeling environment, one which is responsive to their needs as both individual and social creature.
development strategy

The primary premise and ultimate purpose of this projected commercial venture is to make money by making people happy. After all, in a speculative project, financial success is dependant on the will of the consumers. That is, the public ably exercising their God-given right of free choice. This is the American way, after all. Natural selection (of the consumer) and survival of the fittest is the basic tenet of our society's great economic system.

For a commercial project to remain viable in a highly competitive market, it must maintain an appeal to certain specific segments of the available populace. It must aim its resources at giving its special public what it wants. It should certainly avoid speculating as to what people need to be more fulfilled as well-cultured citizens (or for any other well-meaning motive).

And what is it that people want? It is the contention of this thesis that sophisticated consumers desire in their daily lives experiences of sensual excitement, romance, humor, the poetic, the unexpected. Truth and purity belongs not in the world of commerce, but rather in a museum display. People want to enjoy life as best they can. Simple human pleasures, not well-intentioned ideologies, is what enriches their lives, and makes them come back for more.

Thus, this proposed facility shall not attempt to elicit any certain kind of social behavior, nor shall it attempt to elevate the public's sense of "taste". The architecture shall instead present the opportunity for individuals and groups to display their wares, their talents, and their peculiarities, thusly enjoying one another's presence in a chain-reacting, mutually-enriching manner. In this fashion, the facility will become, with each visit, a unique urban experience.

As seems appropriate, it should also attempt to capture the youthful enthusiasm for diversity and experience, which could be generated by a clientele of tens of thousands of students. Encouraging this spice of youth to flavor the facility, the architecture may also promote good business by encouraging all patrons to relax, be spontaneous, and to generally enjoy themselves and their surroundings.

It shall be recognized in this project that people tend to congregate in those places where they can feel at ease -- where they can enjoy other people being themselves. Spending hard-earned money should be a pleasurable experience. To accomplish this goal a commercial environment should encourage people to let down their inhibitions and open up their pocketbooks. That is, to be youthful, perhaps even somewhat irresponsible! As this facility shall be located adjacent to a large hospital center as well as a university, it seems likely that this combination of neighbors shall subliminally encourage visitors to enjoy their blessings of good health and fortune while they may.

Nevertheless, it should not attempt to have a universal appeal to all of the many groups in our diverse society. Rather, it shall direct its limited assets toward appealing to the specifically-defined user groups.
which shall henceforth be identified. In their separate ways, each group shall contribute to the overall success of the endeavor, socially as well as financially. Thus, the heterogeneity of tastes and needs must be recognized in the design of this proposal.

user groups

GROUP a Students of the IUPUI campus and associated professional schools. Predominately commuting students, over 40,000 strong by 1985, attending classes both day and during evenings. Presently with no place to shop, eat, wait, relax, congregate. This large group shall provide the primary economic input as well as the youthful "spark" to this commercial facility.

GROUP b Faculty and staff of IUPUI schools. A distinguished and mature group of professionals and educators with a sophisticated consumptive palate. This group will provide a solid demand for quality goods and services provided by the merchants of this business community.

GROUP c Professionals, technicians, staff, and patients of Medical Center facilities. One of the largest medical complexes anywhere! Within walking range a concentration of many thousand highly-educated and well-paid workers with no place to go before, during, or after work. An almost "captive" audience for this proposal, also seeking those finer pleasures of life.

GROUP d Visitors to Medical Center facilities. Coming from all over the state, as well as from metropolitan Indianapolis. Often whole families coming for psychological support and for a trip to the city. This group will
need a place to wait, relax, and put aside their worries. This group will be attracted to an urbane environment and will tend to consume goods and services in a more spontaneous manner, seeking that which they can't find in their normal surrounds. Also, this group will provide a steady demand for a lodging facility.

GROUP e Residents of adjacent residential neighborhoods. The students to be housed in the redeveloped Lockefield Gardens (proposal), as well as the projected tenets of new middle-income housing, will provide a stable market for certain basic commercial goods and services. This project will, in effect, become the primary symbolic representation of this residential community.

GROUP f Commuters from downtown business district. But only a few minutes via monorail "people-mover", this large weekday audience will be encouraged to visit this facility on their lunch hours, as well as to meet their friends after the day's work is complete. This "people-mover" will also be able to easily transport local and regional visitors after evening downtown events at Market Square Arena, the Convention Center, and other places of amusement along its route. Almost certainly, this facility could become a very good neighbor of the State Office complex, with its many thousands of workers just a few moments away. This group of patrons will be primarily seeking food, beverages, and entertainment, and maybe some assorted bric-a-bracs, unique items.

GROUP g Visitors going to and coming from sporting and cultural events in the immediate area. The nearby Indy Sports Center, a place for the performing arts as well as tennis championships -- people seeking fun in the city. Also, perhaps visitors from the proposed aquatics center, as well as the possibility of massive influxes if the proposed domed pro stadium is built on the near-Westside. This is an audience which can be captured by providing the project with a strong image and a sense of place in the city. They will demand hearty meals and drinks, as well as good entertainment.

GROUP h Discriminating consumers from Indianapolis and the surrounding region. For those who dare venture off the inner-loop freeway, this project is less than a mile from the West Street exit. These people will be attracted to the facility by its special merits and unique qualities: Its excitement, youthfulness, its image, its style. For those who find "The Crossing" too confusing and too I-465-ish, and for those who find Zionsville too out of the way and hard to find.
Building Criteria

ECONOMICS
In looking at matters of value and economic efficiency, it should be noted that the design of this facility shall be the product of a long-range economic planning program and not merely reflecting short-term financial objectives, although these are important as well. The success of this facility shall be judged not only in a more immediate statistical sense, but also in the overall effect it has on the surrounding community and natural environment during its entire life-span.

For instance, in terms of maintenance, the building should be planned to be as free from human care as is possible. The materials and systems chosen should be those that display a tolerance for the abuses of college students (among others), as well as many years of exposure to the harsh rigors of our Indiana climate.

The building should be designed and constructed to last for many generations of users, and yet it must remain flexible to the inevitabilities of change. This facility should not be an overly-emotionalized monument built to last forever, nor should it be an uninspiring product of value engineering. It should, however, seek a middle ground between these two extremes.

ENERGY EFFICIENCY
It is a certainty that in the future energy supplies will be more difficult to readily procure, as well as being significantly more expensive than they are in today's already inflated economy. The design for this facility must reflect the necessities of energy conservation, wherever possible utilizing natural energy effects to advantage (i.e., the earth and vegetation, the sun, the effects of mass, the wind). Furthermore, the buildings shall be as well insulated as is possible and shall rely on the most dependable and efficient energy distribution system presently feasible.

AESTHETICS
In accomplishing the goal of providing visual images reflective of many levels of taste, the facility should be to all friendly and inviting, responsive and entertaining. That is, a building designed to please and to serve. Furthermore, a rich aesthetic needs not of necessity to be a product of a large budget and a splendid architectural pallate. Realistically, it should be accomplished through the creative and sensitive management of more limited resources.

FUNCTION
Certain general functional-types (e.g., retail, dining, entertainment, etc.) shall occupy specific locations in the scheme and shall be provided with suitable environmental conditions and services to promote good business conditions. It should be noted, however, that the specific environmental features of each space shall be supplied by the tenant. As is certain to happen, each space shall be allowed to evolve over a period of time as the occupants and business conditions change.

Thus, general environmental conditions must be provided for each basic type of
functional activity. For example, the plumbing and electrical needs of a restaurant will be much different than those of a small retail shop. These and other basic services and provisions shall be fixed features of the space and supplied by the developer. Other features, however, such as fixtures and interior finishes shall be provided on an individual basis. Within this framework, these elements shall be allowed to change as needs call for.

CIRCULATION

It is the intention of this proposal that pedestrian movement be given a priority status in determining the configuration of the building design. The provision of pleasing and interesting pedestrian sequences and amenities is of great importance to the success of this project — this is what people want in a commercial environment.

With this goal in mind, it is imperative that the building recognize existing and future paths of circulation, while providing ease of access to and within the facility. It should be recognized in the design that the interface of the project with the IUPUI campus along Michigan Street is of critical importance. The safe and convenient movement of pedestrians across this barrier must be thoughtfully realized.

SECURITY & SAFETY

In addition to the provision of an office for security personnel, the design for this facility shall reflect the varying security needs of different components in the scheme. Adequate physical security for each tenant shall be provided by the developer. This responsibility shall include the following: Electronic monitoring systems, human surveillance, and the use of security-conscious hardware. Additional measures, such as video-tape monitors, for example, shall be provided on an individual basis by the tenants.

The design of this facility should also be reflective of a consciousness for the safety of patrons and of the building itself. Applicable building codes for the city shall be applied as a minimum standard for safety criteria. Fire safety provisions including sprinklers, electronic detection apparatus, and other techniques, shall be incorporated so as to secure the most favorable insurance rating.

ENVIRONMENTAL REQUIREMENTS

Although a common energy distribution system would be wisest from an economic standpoint, there should be made provision for individual control of the interior climate within each space. Specifications for space lighting and acoustical treatment should as well be made on an individualized basis as per the tenant's desires.
exterior criteria

PEDESTRIAN

It shall be anticipated in the design that the primary mode of access to the site shall be by means of pedestrian flow from adjacent institutional and residential areas. The design should be contextual in that it must respond to and in part be shaped by the anticipated movement of pedestrians in the surrounding environment.

MASS TRANSIT

There shall also be included facilities for the arrival and departure of visitors by means of public transportation vehicles. Specifically, individual stations shall be provided for (a) the monorail "people-mover" (from both directions), (b) taxi cabs and limousines, and (c) Michigan Street and (presently) Indiana Avenue Metro Buses. Each station shall include a sheltered waiting area with adequate seating and night lighting.

PARKING

Parking spaces for individual vehicles will not be proportioned according to formulas utilized for suburban shopping facilities. Nevertheless, there will be a need for a significant amount of parking for patrons and employees of the facility. The following list should be used as a general guideline in determining minimal requirements.

(a) Metered short-term parking lot (1 hour limit). 35 - 40 spaces to be located adjacent to convenience retail facilities.
(b) Reserved leased parking for employees of complex. Initial provision of 200 spaces.
(c) General validated parking for visitors. A minimum of 300 spaces to be provided within a 500 ft. radius of entries to the building.
(d) Overflow parking. On street parking providing up to 75 spaces adjacent to facility.
(e) Hotel parking. To be independent of the rest of the complex and providing at least one space per room.

Additionally, the master plan for the campus area calls for the construction of a 1000-car garage to be built along Michigan Street. This garage will be located on the property immediately to the east of this proposed facility. This will be an attendanted monitored garage which could also be used by patrons, although it is principally being considered for student parking.

PARKING GUIDELINE (Summary):

a. Convenience / metered 40 spaces
b. Reserved / leased 200 spaces
c. General / validated 300 spaces
d. Overflow / on-street 75 spaces
e. Hotel / private 50 spaces

TOTAL (approx.) 665 spaces

Also to be provided is one station for the parking attendants.

SERVICE AREAS

Service cores shall be established and located in zones to serve established groupings of facilities. They shall adequately provide for the intake of necessary inputs and goods to the facility, as well as for the egress of accumulated wastes. In addition to being located conveniently for access by employees, they
shall be placed so as not to interfere with vehicular or pedestrian circulation. They shall also be designed and located so as not to be detrimental to the visual image of the surrounding area.

LANDSCAPING

Interior and exterior plantings are desirable amenities in a commercial environment. A well-developed attitude towards plantings and other landscape elements is a necessary ingredient in formulating a successful formula for this endeavor.

The general landscape strategy for this project shall be as follows:

(1) Concentration of the best plantings near the building, where they will have the greatest effect.
(2) Use of long hedges and inexpensive plant materials in parking areas to break-up asphalt surfaces.
(3) Installation of maximum-sized plants that the budget will permit. The project should look its best in its critical first three years when success shall be established.
(4) Use of mass-planting effects through the close spacing, clustering of trees and shrubs.
(5) Utilization of plantings and other landscape features to promote the thermal efficiency of this facility, while displaying a concern for natural ecosystems.
(6) Use of landscape elements to make for a unique and interesting visual character for the project. The buildings and the landscape elements shall work together toward the goal of promoting a human quality to the place as a whole.

(7) Provision of elements for people to be sheltered, to sit in the sun, to wait, to play table games, to encourage spontaneity, etc. (See Pattern Language supplement for other amenities.)
(8) Utilize tropical plantings in appropriate indoor locations. Especially in the wintertime, people like exotic plants.
(9) Use low-maintenance, hardy plantings, and sturdy man-made items.
(10) The provision of a reliable snow-melting system beneath exposed pedestrian pathways.
(11) Also include a sprinkler system where necessary to encourage healthy plant growth.
(12) Night lighting shall be attractively designed and placed to promote security and pleasing visual effects.

*** With thanks to J. Ross McKeever, Urban Land Institute, from Time Saver Standards, p. 584.

SPECIAL LANDSCAPE FEATURES

Many natural and man-made landscape elements can provide environmental amenities to crowded urban areas. One of the goals of this development shall be to provide the surrounding institutional areas with quality "non-institutional" places for people to congregate with their fellow human beings or to merely be alone with a friend. Some of these environmental "gifts" shall be as follows:

Water. Especially on hot and humid Hoosier summer days, people like to be in places where they can see water and hear its pleasing sounds of wetness. In some manner, the design
should provide for this human desire, perhaps with some sort of fountain. Additionally, a wading pool will be provided for summer splashing. It should also have a means for its conversion to use as a skating rink during the winter months?

A Sunny, secluded place. Amongst dense plantings a place to be alone, or perhaps to be discreet. Non-public in its characteristics -- a do-nothing place. A place to loaf.

Trees. Among trees of different species, a place to picnic with friends or family, and a field where young persons may run. A place providing tables, grills for charcoaling, and water for drinking.

Orchard. Another tree-place; This one including several species of fruit-producing trees.
space requirements

As mentioned earlier, this program is not intended to reflect a fixed state of existence, as this is intended to be a dynamic commercial center. The following categorization of spaces is intended to indicate a general formula to aid in the initial differentiation of activities within the scheme. It shall also indicate the combination of places which shall determine the total character, or "flavor", this complex is meant to assume.

Basically, the scenario for this facility is such that the developer shall provide merchants with shell spaces of pre-determined size and configuration, adequately supported with the necessary building systems (i.e., heating/cooling, electrical, plumbing, enclosure, etc.). Also, it is the responsibility of the developer to establish the exterior identities of the different facets of the project, as well as generally determining the character of the place as a whole. Some degree of personalization of the exterior, such as signage, shall be allowed to be made by the tenants.

It is the duty of the merchants themselves to personalize and functionalize the interiors of these shell spaces to their own specifications. This may be accomplished entirely by the direction of the tenant, although the developer will gladly provide architectural services if so requested.

The total environmental effect of this project shall be accomplished through many different levels of design. The largest of these is the overall planning approach to this large development. Primarily, it is this stage of the design that this program directs its attention towards. Secondly, the groupings of activities which together comprise the entirety of the project shall be identified and made as distinct features. Next, the different individual spaces shall be rendered according to their functions and their particular natures. The basic level of the design are those decisions, often spontaneous, which are made day-after-day by the occupants, both merchants and visitors, in manipulating their environments in accordance to their personal dispositions.

Thus, the architectural framework for this facility will initially be provided by the developer. It will consequently allow for individualization and further differentiation by the tenants within the limits of a pre-established rule system. Hopefully, this approach will help to democratize the design of the community, encouraging personal involvement and a commitment to the success of the entire venture.

The following list is meant to indicate what is presently felt to be a viable combination of commercial functions which would result in good fortune for all. In reality, the forces of the market would be allowed to modify this program, shaping it according to the principles of good business practice.

Hence, with no further explanation, the identification of those specific members which comprise the body of this urban village:
convenience center
These facilities shall be so located as to most conveniently serve the day-to-day needs of the surrounding institutional and residential communities. Visibility to these functions from the surrounding streets and pathways would be an asset. As noted before, at least 40 metered spaces with night lighting shall be provided closely adjacent to these tenants.

USER GROUPS: Predominately, a, b, c, e, plus passers-by on Michigan Street.

SPACE REQUIREMENTS:

<table>
<thead>
<tr>
<th>designation</th>
<th>description</th>
<th>allocation</th>
<th>spec. environ. requirements</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>a - 1</td>
<td>quick-stop market</td>
<td>1575 sf</td>
<td>vehicular access, conv. to prk'g, visibility / security</td>
<td>open until 12p</td>
</tr>
<tr>
<td>a - 2</td>
<td>dry - cleaner outlet</td>
<td>1125 sf</td>
<td>access, convenience</td>
<td></td>
</tr>
<tr>
<td>a - 3</td>
<td>liquor store</td>
<td>900 sf</td>
<td>access, conv., security</td>
<td></td>
</tr>
<tr>
<td>a - 4</td>
<td>pharmacy</td>
<td>1575 sf</td>
<td>security</td>
<td></td>
</tr>
<tr>
<td>a - 5</td>
<td>branch bank</td>
<td>1800 sf</td>
<td>walk-up window, vault room, security, bank machine</td>
<td></td>
</tr>
<tr>
<td>a - 6</td>
<td>unisex hair salon</td>
<td>1350 sf</td>
<td>visibility</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL**: 8325 sf

dining & drinking establishments
These activities form a very important part of the program for this facility. A variety of quality environments shall be provided for these bistros, located at various places within the complex. Those operating during evening hours should be grouped with other functions which are open late.

USER GROUPS: These activities shall offer varied experiences, though shall as a group have an appeal to all.
**SPACE REQUIREMENTS:**

<table>
<thead>
<tr>
<th>designation</th>
<th>description</th>
<th>allocation</th>
<th>spec. environ. requirements</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>b - 1</td>
<td>continental restaurant (cafe)</td>
<td>3600 sf</td>
<td>with bar, quality foods &amp; environs, w/ interior &amp; exterior seating areas</td>
<td>open until 10p</td>
</tr>
<tr>
<td>b - 2</td>
<td>kosher delicatessen</td>
<td>2700 sf</td>
<td>cafeteria-type, w/ hot foods, interior and exterior tables.</td>
<td>open until 8p</td>
</tr>
<tr>
<td>b - 3</td>
<td>sandwich shoppe</td>
<td>1575 sf</td>
<td>quick service, over-the-counter, booths</td>
<td>open until 8p</td>
</tr>
<tr>
<td>b - 4</td>
<td>Greek ethnic restaurant</td>
<td>2250 sf</td>
<td>informal, w/ gyros &amp; specialty dishes</td>
<td>open until 10p</td>
</tr>
<tr>
<td>b - 5</td>
<td>pizza parlor</td>
<td>1800 sf</td>
<td>w/ beer and wine</td>
<td>open until 12p</td>
</tr>
<tr>
<td>b - 6</td>
<td>college tavern</td>
<td>1350 sf</td>
<td>w/ beer and wine, darts, games, large t.v.</td>
<td>open until 1a</td>
</tr>
<tr>
<td>b - 7</td>
<td>chili parlor</td>
<td>1575 sf</td>
<td>quick serve, over-the-counter, w/ seat'g area</td>
<td>open until 10p</td>
</tr>
<tr>
<td>b - 8</td>
<td>college sweet shoppe</td>
<td>1350 sf</td>
<td>w/ soda counter, ice cream, candy, some tables, seats</td>
<td>open until 10p</td>
</tr>
</tbody>
</table>

**TOTAL**: 16200 sf

**entertaining places**

The following activities are also vital in determining the overall success of this multi-use project. Along with the dining and drinking establishments, they will provide the primary features which will draw "outsiders" to this commercial community. Again, night activities shall be grouped together for mutual benefit and to make for increased security.

**USER GROUPS**: Primarily a, b, d, e, g, h.
**SPACE REQUIREMENTS:**

<table>
<thead>
<tr>
<th>designation</th>
<th>description</th>
<th>allocation</th>
<th>spec. environ. requirements</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>c - 1</td>
<td>discotheque bar</td>
<td>3600 sf</td>
<td>dance floor, bar, high cells, seating</td>
<td>open til 2a wkends</td>
</tr>
<tr>
<td>c - 2</td>
<td>coffee house</td>
<td>2250 sf</td>
<td>jazz stage, coffee bar w/ pastries</td>
<td>open until 2a</td>
</tr>
<tr>
<td>c - 3</td>
<td>cinemas (2)</td>
<td>9000 sf (approx.)</td>
<td>approx. 150 seats ea, common lobby facility</td>
<td>open til 12p</td>
</tr>
<tr>
<td>c - 4</td>
<td>pin-ball parlor</td>
<td>1125 sf</td>
<td>pool tables, too</td>
<td>open until 12p</td>
</tr>
<tr>
<td>c - 5</td>
<td>indoor exhibition space</td>
<td>***</td>
<td>travelling exhibits, auctions, special functions, etc.</td>
<td></td>
</tr>
<tr>
<td>c - 6</td>
<td>outdoor amphitheatre</td>
<td>***</td>
<td>seating for approx. 300, stage, storage and dressing rooms</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL:** 15975 +

**general retail**

In the absence of a retail "magnet", this group of commercial activities will, hopefully, provide a significant enough "mass" effect to enhance the drawing capability of the complex as a whole. In addition to this, facilities have been provided to satisfy those shopping needs particular to the unique surrounding community.

**US&H GROUPS:** Primarily, a, b, c, d, e, h.

**SPACE REQUIREMENTS:**

<table>
<thead>
<tr>
<th>designation</th>
<th>description</th>
<th>allocation</th>
<th>spec. environ. requirements</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>d - 1</td>
<td>jewelry shop</td>
<td>1350 sf</td>
<td>security w/ visibility</td>
<td></td>
</tr>
<tr>
<td>d - 2</td>
<td>bicycle shop and outdoor store</td>
<td>1575 sf</td>
<td>work area</td>
<td></td>
</tr>
<tr>
<td>d - 3</td>
<td>bootery</td>
<td>1350 sf</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
d - 4  men's store  1575 sf
d - 5  western wear shop  1350 sf
d - 6  women's boutique "a"  1350 sf
d - 7  women's boutique "b"  1350 sf
d - 8  leather shop  900 sf
w/ head shop sec.
d - 9  imports store  2250 sf
w/ varied bric-a-brac
d - 10 record store  2250 sf
& plants w/ small greenhouse space
d - 11 music store  1575 sf
d - 12 gift shop & cards  1575 sf
include print & repro
area visible to public
d - 13 florist  1575 sf
@ 900 sf

d - 14 student co-op
bookstore  4500 sf
open til
12p
d - 15 private bookshop
and newsstand  1575 sf
d - 16 travel agency  900 sf
display arts, objects
d - 17 small gallery  1125 sf
clothes, toys, crafts
d - 18 children's store  1800 sf
w/ area for boxes
d - 19 furniture & antiques  1125 sf
d - 20 post office  900 sf
d - 21 health food store  1125 sf
d - 22 scandanavian shop  900 sf
d - 23 general retail "a"  1350 sf
d - 24 general retail "b"  1350 sf
TOTAL: 36450 sf
special places
These are other activities which, although being difficult to categorize, shall in their own special ways contribute to the successful functioning of the project.

**SPACE REQUIREMENTS:**

<table>
<thead>
<tr>
<th>designation</th>
<th>description</th>
<th>allocation</th>
<th>spec. environ. requirements</th>
<th>comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>e - 1</td>
<td>bazaar stalls (6 or more) for transient tenants</td>
<td>4500 sf (tot)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e - 2</td>
<td>multi-purpose meeting rooms (2)</td>
<td>3600 sf (tot)</td>
<td>w/ ability to be made to one room, restrooms. + connect to restau. for food serv.</td>
<td></td>
</tr>
<tr>
<td>e - 3</td>
<td>rental storage lockers</td>
<td></td>
<td>distrib. throughout project</td>
<td></td>
</tr>
<tr>
<td>e - 4</td>
<td>administrative off.</td>
<td>450 sf</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e - 5</td>
<td>maintenance room</td>
<td>675 sf</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e - 7</td>
<td>security office</td>
<td>225 sf</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OFFICE SPACE. TOTAL: 9450**

There is a growing need for quality office space in this area of the city. It is felt that while meeting this demand, these activities can help to diversify and strengthen the total program. Generally, these offices are to be divided as per occupant's requests and placed above retail facilities.

**SPACE REQUIREMENT:**

<table>
<thead>
<tr>
<th>designation</th>
<th>description</th>
<th>allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>f - 7</td>
<td>rental office space</td>
<td>TOTAL: 35000 sf</td>
</tr>
</tbody>
</table>
hotel

In addition to serving the demand for lodging produced by the medical center and campus, this hotel will also be able to draw patrons coming to Indianapolis for special events downtown and elsewhere. It should be located closely adjacent to the monorail station, as well as providing its own parking facility.

Although this lodging facility will be included in the general planning scheme for the complex, it will be developed as a separate entity by an established hotel firm. It will be small, at least by contemporary standards, containing no fewer than 50 guest rooms and suites. It will have its own lobby, though no other common hotel features. These amenities will be provided in the remainder of the program for this complex. It will be managed by live-in hosts.
functional relationships
tally of spaces

ASSIGNED SPACES, SUBTOTALS:

Convenience Commercial .......... 8,325 sf
Dining and Drinking ............. 16,200 sf
Entertainment .................. 15,975 sf
General Commercial ............. 36,450 sf
Special Features ................. 9,450 sf
Office Space .................. 35,000 sf

NET TOTAL: 121,400 sf

NON-ASSIGNABLE SPACES

This figure includes allocations for circulation, mechanical areas, public toilets, partitions, structure, and other non-leaseable uses.

Calculated at approximately 33% of net sf.

.33 X 121,400 sf = approx. 40,000 sf

TOTAL SPACE REQUIRED

Assigned + non-assigned spaces

GROSS TOTAL: 161,400 sf

a preliminary cost estimate

INITIAL DEVELOPMENT COSTS:

<table>
<thead>
<tr>
<th>Item</th>
<th>Calculation</th>
<th>sub-total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building cost</td>
<td>161,500 gsf</td>
<td>$6,500,000</td>
</tr>
<tr>
<td>X $40/sf</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Site development cost</td>
<td>@ .15 bldg.</td>
<td>$975,000</td>
</tr>
<tr>
<td>Fixed equipt. (special)</td>
<td>estimate</td>
<td>$250,000</td>
</tr>
</tbody>
</table>

CONSTRUCTION COSTS TOTAL: $7,725,000

Site acquisition                  estimate $750,000
Professional fees & admin. cost    @ .05 const. $375,000
Contingencies                      @ .10 const. $750,000

ESTIMATED TOTAL BUDGET: $9,600,000

Note: Figure does not include hotel -- to be separately developed.

Fixed & moveable equipment to be furnished by tenants.

SUPPLEMENT:
QUALITATIVE ISSUES

notes from *A Pattern Language*
introduction

During the initial planning stage of this project, I became acquainted with the stimulating ideas presented in two recently published books. These two books describe a new, though in essence eternal, attitude towards architecture and planning. They argue for an increasingly sensitive, qualitative approach toward the goal of achieving a more humane physical environment. This approach utilizes age-old instinctive building processes which have been, to the loss of contemporary man, unnecessarily discarded for the sake of quantified reasoning and the purposes of industrialization.

These common-sensical ideas were formulated by Christopher Alexander and his colleagues at the Center for Environmental Structure, at Berkeley, California. They provide the theoretical "soul" of our evolving architectural era, one for many reasons appropriately labeled as "post-modernism".

The first book of this three volume sequence, The Timeless Way of Building (1979), introduces, in an around-about Zen-ish manner, the basic concepts of this movement. It describes in general terms the "language" of a humane environmental design, a simple skill misplaced by sophisticated Western man as a result of his over-emphasis on rationalism during the Scientific Revolution. The book also elucidates some broad-scoped applications of these somewhat mystical ideals to the design of places for people.

The other book that I have begun to study, A Pattern Language (1976), identifies in detail the many different, specific "phrases" which combine to form this innate design language. Hopefully, these common-sensical "rules" of building, when sympathetically combined with the unique influences of the site, those of the program, and the personal influences of each designer, will help to produce a more truly civilized environment than that which has generally resulted from the dialectics of modern architecture.

Although I shall not attempt to fully utilize these precepts as I develop the design for this facility, I will endeavor to keep myself receptive to these new ideas. Perhaps in this manner some of these positive directions will be made manifest in the resulting architecture.

The following notes were condensed from A Pattern Language. At this intermediate stopping point, in preparing to revise my initial project planning scheme, I have sought out the impetus of those particular formulas which seemed appropriate at this large scale.

These informal notes should be regarded as a qualitative injection to the program and to the design process. Later, when more specific and smaller-scaled issues are being considered, I hope to return to this text for additional inspiration. Perhaps after becoming more acquainted with these ideas than I am at present, I will be able to achieve a greater understanding of this significant body of knowledge.

11/NOV/1979
planning patterns

2/3 small shops fall in business within year;
Unstable, often due to mislocation.
Unit of shopping -- "catch basins" (areas)
large enough to support.
Shops of same kind: Better to distribute
widely than to cluster. Tendency of
different kinds commercial -- convenience
"clusters".

Web of shopping -- Overall characteristics
emerging:
1 "Magic" of the city, serves 300,000 pop.
at 10 miles distance.
2 Promenades, serve 50,000, 4 mile radius.
3 Shopping streets, for area 10,000 pop.
& 1.8 miles O.C.
4 Markets of many shops, 4000 pop, 1.1
mile service area.
5 Corner groceries: 1000 pop. area, ½ mile.

PROMENADE p.168-73
Meet friends, stare at strangers, vice versa,
"confirmation of community".
People living less than 20 minute walk --
very strong tendency to use Promenade,
People greater than 20 min. away will tend
not to make effort to visit.
Conclusion: People less than 10 min. distant
from Promenade -- tend to use 1 or 2 times
a week. Need to maintain pedestrian
density @ min. 1 person per 150-300 s.f.
of paved surface.
Optimal dimensions:

Promenade
20' wide X 1500' long

"Catch basin"

Successful Promenade, characteristics:
People-attracting places; Dining, small
shops, clusters.
Need for destination, real or imagined.
Indications that more than 150' from
activity becomes desolate, unsavory.
Facilities can function as destinations
along the way. Ice cream parlors, coke
shops, churches, public gardens, movie
houses, bars, volleyball area.
Provide provisions for people to stay:
1 Widen pedestrian paths
2 Plant trees
3 Walls to lean against
4 Stairs, benches, niches, for seating
5 Opening of street fronts -- places to
linger, sidewalk cafes, displays
Encourage gradual formation of Promenade.
Locate at heart of community, linking main
activity nodes.
Main points of attraction at each end --
keep flow between. Each place in comm.
less than 10 min. from entry.

SHOPPING STREET p.174-8
Shoppers themselves - no benefit from traffic
at all. Need for quiet, comfort, access
to paths, convenience.

NIGHT LIFE p.179-82
Concentrate night-time activities to
generate attraction. (One bar by itself
is a lonely place at night.)
Focus of activities. Make people think they
are going "out", not to a particular
establishment.
Increase pedestrian density, increase
security.
Observation: Need for at least 6 different
activities to generate sense of night
life.
Examples of Night Groups:
Movie theatre, restaurant, bar, bookstore
open 'til midnight, smoke shop, laundromat,
cafe, meeting hall, beer hall, playhouse,
a hotel, a nightclub, a diner, a terminal.
Thusly creating -- well lit, safe, lively
places w/ intense pedestrian activity.

43 UNIVERSITY AS A MARKETPLACE p.231-5
Concentrated, cloistered universities with
closed admissions policies, rigid
academic procedures -- stifles much
opportunity for learning.
Univ. as marketplace of ideas not isolated
from community.
Some goals:
1 Social and physical setting: encouraging
   individuality and freedom of thought.
   2 Setting for student to evaluate ideas
      (academic capitalism/competition).
Describes traditional marketplace w/ many
small stalls, and with some specialty or
unique flavor. Arrange so that buyer
can readily circulate examining and
comparing wares before buying!

46 MARKET OF MANY SHOPS p.246-51
Natural desire for convenience of buying
many goods under single roof -- appeal
to traditions.
Market like supermarket: The goods are
bland, no joy to go there. Variety,
space of life, not possible with a
single management.
Need to return element of human contact. As
does City Market, Indianapolis.
Major problem is one of coordination --
co-operation of individuals to form one
coherent market.
Need for set of restraints, commonly
agreed upon.

53 MAIN GATEWAYS p.276-9
For inhs to identify part of city as
precinct, make gateways where paths to
enter cross boundaries. Mark and make
vivid the boundaries w/ physical item.

marking a point of transition

Some gateway forms:
1 A literal gate
2 A bridge
3 Passageway between narrowly separated
   buildings
4 An avenue of trees
Make elements solid -- visible from approach.

54 ROAD CROSSINGS p.280-4
Paths crossing road, cars w/ power to subdue,
frighten walking persons.
People crossing road feel safe -- only if
crossing is physical obstruction to cars.
Physically guarantee that cars must slow,
drivers be aware. (paint'g stripes won't
be adequate.)

Big wide road with several lanes of heavy
traffic -- describes Michigan St, on
proj. boundary! -- almost unpenetrable
barrier. Use of islands like stepping
stones. Certainly one in middle, perhaps
also between adjacent lanes.

Or raise the crossing -- slope max. at 1-to-6.
Safe for cars, yet makes slow down.
Please no speed-bumps!
At ped. crossings, need to create about 2 sec.
delay to cars. Make a "knuckle" -- narrow
street to through lanes only, place path
about a foot above roadway, slope road up
the crossing, mark path w/ canopy or
shelter of some sort.

87 INDIVIDUALLY OWNED SHOPS  p.432-5
When shops too large, controlled by absentee
owners, become plastic, bland, abstract.
Franchises, chain-stores destroy personal
qualities, controls.
Approval of applications only if business
owner-operated. Voluntary restraints, controlled free enterprise.

88 STREET CAFE  p.436-9
A uniquely urban setting! People can be
legitimately idle, sit lazily, be on
view, watch world go by.
Social "glue" to comm. -- a place to loiter
for hours. Becomes like club.
Ingredients of successful street cafe:
1 An estab. local clientele anchors cafe
to comm.
2 Provide terrace area open to street.
   Also, several other places: games,
fires, soft chairs, newspapers, etc.
Offers setting for discussions of high
spirit. Talks, 2-bit lectures, &public/
&private, learning, exchange, thought.
(Sounds like our own pub!) 
Interviews w/ students @ Univ. of Oregon,
compare importance of discussion in cafe
and classroom instr.
Findings: "talking w/ small group of
students at coffee shop" or "discussion
over a glass of beer" scored higher than
"examinations" or "laboratory study" in
contrib. to intellectual, emotional
growth. Informal nature of true learn'g.

89 CORNER GROCERY  p.442
Near its heart, give each neighborhood at
least one corner groc. Place them on
busy corners where visible to large
numbers passersby.

90 BEER HALL  p.444-7
A place where people can sing, shout, drink,
part with their sorrow. Qualities:
1 Place holds crowd continuously moving
   between diff. activities; bar, dance
   floor, fire, darts, seats.
2 Seating largely in form of tables of
   4 - 8 set in open-ended alcoves.
Somewhere in comm., need for big place where
few hundred can gather w/ beer, wine,
music, ½ doz. activities, people always
moving.

91 TRAVELLER'S INN  p.448-53
Man spending night strange place, still part
of, needs human comm.
Need for company -- stories, adventures,
encounters. Graham Green-ish, Indian
court-yard lodges.
Inn as place drawing energies of travellers
as temporary community.
Keep small -- optimum for 30 -- w/ management
by live-in keepers.

92 BUS STOP  p.451-6
Make easy to recognize & pleasant. Provide
enough activity around to make fun, safe.
Build so they form tiny centers of public
life. Encourage sense comm.
Build as gateways into communities.
Locate to work w/ several other activities:
Newsstand, coffee house, tree places, pub;
bathrooms, squares, smoke shops.

93 FOOD STANDS  p.468
Places to get simple, fast, inexpensive food
on the street, on the way to friends,
Proposing 4 rules:
1. Concentrate at road crossing w/ped paths
2. Compatible w/ surroundings
3. Smell of food on street
4. Owner-op. never franchise

95 BUILDING COMPLEX  p.468-73

*A bldg. can't be a human place unless it a
complex of still smaller bldgs. or parts
which manifest own social facts.
Bldg. as visible manifestation of soc. grp.
containing smaller sub-groups.
Bldg. lets people group themselves into
smaller entities.

More monolithic a bldg., the more it prevents
people being personal, making human
contact.
The more monolithic & less differentiated a
bldg., the more it presents inhuman,
mechanical factory.
STUDY: Vancouver, B.C. 1970; large, modern
monolith, compare to small, old 3-story
bldgs.

CONC'S: People perceive more friendly
attitude of workers in smaller bldgs.
Tendency of depersonalization of experience
in monoliths -- staff becomes "personnel",
interchangeable, unpleasant. People pay
attention to "gen'l atmosphere", and
bldg. features, not to people.
People do not like "gen'l atmos." of large
bldgs., but often cannot specify why.
Sort of "free-floating" anxiety -- not felt
in small scale bldgs.
Seemingly, degree to which bldg. broken into
visible parts does affect human relations
among people in bldg. and visitors to.

*Therefore... Never build large monolithic
buildings. Wherever possible translate
your building program into a bldg. complex
whose parts manifest soc. facts of situation.

*At low densities, a bldg. complex may take
form of collection small bldgs. connected
by arcades, paths, bridges, shared garden,
and walks.

96 NUMBER OF STORIES  p.473-9

Rule 1 -- Set a 4-story height limit on the
site.
Rule 2 -- Do not let ground area covered by
bldgs. exceed 50% of site.
Rule 3 -- Do not let the height of your
bldgs. vary too much from the
predominate height of surrounding
buildings.

98 CIRCULATION REALMS  p.480-5

In bldg. complex, prob. of disorientation is
acute. Experience of considerable mental
stress when don't know where you are.
Person should be able to explain location
within complex to any other person -- in
one sentence!

Badly laid out circulation - bad effect
also person who knows bldg.

Good environ; Easy to understand without
conscious attention.

Bldg. complex should:
1. Identify a hierarchy of realms
2. Each realm having main circ. space
3. Entrances to any realm open directly
   off the circ. space of next larger
   realm above it.

*Every realm must have a name -- this
requires they be properly identified
physically so that they can be named,
and so one knows where one realm starts
and the other stops.

99 MAIN BUILDING  p.485-7

*A complex of bldgs w/ no center is like a
man without a head!
shopping, or work.
Proposing 4 rules:
1 Concentrate @ road crossing w/ped paths
2 Compatible w/ surroundings
3 Smell of food on street
4 Owner-op, never franchise

95 BUILDING COMPLEX  p.468-73
*A bldg. can't be human place unless it a
complex of still smaller bldgs. or parts
which manifest own social facts.
Bldg. as visible manifestation of soc. grp.
containing smaller sub-groups.
Bldg. lets people group themselves into
smaller entities.
More monolithic a bldg., the more it prevents
people being personal, making human
contact.
The more monolithic & less differentiated a
bldg., the more it presents inhuman,
mechanical factory.
STUDY: Vancouver, B.C. 1970; large, modern
monolith, compare to small, old 3-story
bldgs.
CONC'S: People perceive more friendly
attitude of workers in smaller bldgs.
Tendency of depersonalization of experience
in monoliths -- staff becomes "personnel",
interchangeable, unpleasant. People pay
attention to "gen'l atmosphere", and
bldg. features, not to people.
People do not like "gen'l atmos." of large
bldgs., but often cannot specify why.
Sort of "free-floating" anxiety -- not felt
in small scale bldgs.
Seemingly, degree to which bldg. broken into
visible parts does affect human relations
among people in bldg. and visitors to.
*Therefore... Never build large monolithic
buildings. Wherever possible translate
your building program into a bldg. complex
whose parts manifest soc. facts of situation.

*At low densities, a bldg. complex may take
form of collection small bldgs. connected
by arcades, paths, bridges, shared garden,
and walks.

96 NUMBER OF STORIES  p.473-9
Rule 1 -- Set a 4-story height limit on the
site.
Rule 2 -- Do not let ground area covered by
bldgs. exceed 50% of site.
Rule 3 -- Do not let the height of your
bldgs. vary too much from the
predominate height of surrounding
buildings.

98 CIRCULATION REALMS  p.480-5
In bldg. complex, prob. of disorientation is
acute. Experience of considerable mental
stress when don't know where you are.
Person should be able to explain location
within complex to any other person -- in
one sentence!
Badly laid out circulation - bad effect
also person who knows bldg.
Good environs; Easy to understand without
conscious attention.
Bldg. complex should:
1 Identify a hierarchy of realms
2 Each realm having main circ. space
3 Entrances to any realm open directly
   off the circ. space of next larger
   realm above it.
*Every realm must have a name -- this
requires they be properly identified
physically so that they can be named,
and so one knows where one realm starts
and the other stops.

99 MAIN BUILDING  p.485-7
*A complex of bldgs w/ no center is like a
man without a head!
Sense of comm., connection, heightened when one bldg. or part of one is singled out & treated as the heart (functional soul) of the complex.

Decide which human institution forms soul of complex -- most essential bldg., w/ most character. Form this bldg. in central position w/ a higher roof.

100 PEDESTRIAN STREET p.489

Indoor space not as public as outdoor space.
Interior corridors most often dead places.
Social intercourse, people rubbing shoulders, outdoors is most essential kind of social "glue" in society.

Place public movement wherever possible out-of-doors: On shaded walks, arcades, paths, streets which are truly public -- w/ no autos interfering.

Rules-of-thumb:
1 No cars, but preserve contact w/ traffic (i.e. street crossings).
2 Plan bldgs. along street to leave circulation outdoors. Eliminate indoor staircases, lobbies, corridors.
3 Width of street not to exceed height of surrounding bldgs.

about square... or even narrower!

101 BUILDING THOROUGHFARE p.492-8

When complex cannot be completely served by outdoor ped streets -- a new form of the street is needed, not conv. corridor.

Characteristics:
1 Should provide sanctions to officially loiter in public.
2 Wide enough for people to stop along way to talk, observe.
3 Ceiling hpts. should feel comfortable, 16', maybe higher.
4 Wide entrances, 15' width or more.
5 Involvements along edges to invite loitering.

103 SMALL PARKING LOTS p.502-6

Better to loosely distribute parking than to concentrate it in huge prk'g lots.
Make them small, no more than 7 cars, & surround these w/ landscape elements.

105 SOUTH FACING OUTDOORS p.509-12

People use open space if it is sunny and don't use it if it isn't.
When possible, place bldgs. to the north of the outdoor spaces that go with them.

111 HALF-HILDEN GARDEN p.545-7

If garden too close to street people won't use because not private enough.
But, if too far from street won't be used because too isolated.

115 COURTYARDS WHICH LIVE p. 561-5

Place courtyards in manner so that can view out to some larger open space.
Place so that at least 2 or 3 doors open from bldg. on to it & so that natural paths do pass across it.
at one edge make a roofed veranda which is
116 CASCADE OF HOOPS p. 565-9
Few bldgs. structurally, socially intact unless floors step down towards ends of wings, and unless roof accordingly forms a cascade.

Social meaning in this form -- largest gathering places w/ highest ceils. in the middle because they are soc. centers of comm. activity.

119 ARCades p. 580-4
Connection between territorial realm of bldg. interior w/ pub. world outside. An "ambiguous" territory -- makes bldg. seem friendly.
Characteristics:
1 A public path - in character w/ the inside.
2 Must be felt as extension of inside & be covered.
3 Keep edges, ceils. low.

120 PATHS AND GOALS p. 585-8
Complementary processes:
1 Walking along you scan landscape for intermediate destinations, then try walk straight line to these pts.
2 Destinations keep changing: Actual movement in a slow curve.
3 Arrange walk’g process pick temp. goals -- visible landmark. Walk toward straight line tor 100 yds. or so, pick another goal.

To lay out paths, place goals at nat’l pts. of interest.
Swell the paving around the goal.
Goals should never be more than 300' apart.

123 PEDESTRIAN DENSITY p. 596-8
Pub. squares, courts, ped. streets, any place crowds drawn together, est. # of people any given moment, provide in range of 150-300 sf/person.
Too much space, too few people = dead feeling space.

124 ACTIVITY POCKETS p. 599-602
The life of pub. sq. forms nat’lly around edges. If edge fails, then space never become lively.
Edges should provide reason to linger. Once small grps. form & edge, likely to overlap, spill towards center of sq., be social.
Surround pub. gathering places w/ pockets of activity -- small, partly enclosed areas at edges, jutting forward into open space between paths, containing activities involving people, making to pause, linger.
125 STAIR SEATS  p.602-5
People seek vantage pt. to take in action as a whole. Also want to be part of action @ same time, not just onlookers. Pub. space should prov. for both tendencies. Resolution: Bottom few steps of stairs, balusters, rails along stairs.

Public place

In pub, place where people gather, loiter--add few steps @ edge & make raised areas immed. accessible from below.

126 SOMETHING IN THE MIDDLE  p.606-8
Pub. place w/ no middle likely to stay vacant.
Between pub. paths crossing sq. or crt'yd. use something to stand roughly in the middle: A fountain, a tree, a statue, a clock, a windmill, a bandstand.

170 FRUIT TREES  p.794-7
On pub. land, these trees conc. feeling of mutual benefit, responsibility. Involve people w/ common land: They require care, pruning, harvesting.
Plant small orchards of fruit trees in gardens, along paths or streets, where people can care for, be involved with.

171 TREE PLACES  p.797-800
Trees w/ potential to create various kinds of special social places:
1 Umbrella -- defining outdoor room.
2 A Pair -- forming a gateway.
3 A square -- defining open space.
4 Avenue -- double row, lining a path.

Plant & prune trees w/ regard for quality of special places they create. Place accord'g to innate nature w/ regard to shape surr. bldgs.

172 GARDEN GROWING WILD  p.804
Gardens needing obsessive care enslave person to them.
GARDEN grow'g wild -- healthier, more capable of stable growth. Place and choose plants & boundaries in way growth regulates self.
Grow close to way they grow naturally in nature: Examples -- grasses, mosses, wildflowers, trees, ivies, etc. Intermingled, not segregated plant comm., without barriers, without bare earth, without formal flower beds.

173 GARDEN WALL  p.805-8
Gardens, small pub. parks, not enough relief from noise unless well protected.
Form enclosure to protect interior garden from sight, sound passing traffic. If too large for wall, enclosure can be shrubs, trees, slopes, etc. The smaller the garden the more hard and more definite the enclosure must become.

174 TRELLISED WALKS  p.810-11
Paths needing spec. protection, intimacy, place trellis over, plant w/ climbers. Trellises to emphasize paths, encourage movement to provide sense of enclosure to outdoor space, adding nice relationship of plants / people.
2

BUILDING - TYPE SURVEY
STUDENT HOUSING
UNIV. OF ALBERTA
DIAMOND & MYERS, ARCHITECTS

- Linear pedestrian spines connect with existing campus facilities and surrounding city of Edmonton
- Bow-string trusses
  - Vinyl
  - Plexiglas
- Note: Concrete is cast-in-place and precast
- Inclusion of commercial rentals to integrate city with campus—social asset plus convenience (proving to be economically unfeasible, though)
- Pedestrian's need for shelter in this northern clime

Source: PA Sept. 1972
ARCHITECTURAL SPACE OF BAZAAR LOVELY, BUT UN-WORKABLE.

NICELY-DESIGNED INDIVIDUAL BUILDINGS. UNFORTUNATE SITE PLANNING.
BATTERY PARK CITY proj.

JOHNSON & BURGEE, HARRISON & ABRAMOWITZ, ET AL

Dominant vertical proportions intensifies activity — contrast to typically dull horizontality of suburban shopping mall — plus creates desirable sense of enclosure.

• Linear pedestrian spine/Galleria — prototype: the Galleria in Milan, Italy

SOURCE: URBAN SPACES BY DAVID K. SPECTER

[Diagram of Battery Park City with sections labeled Residential, Commercial, Office, Loft, Enclosed Promenade with interior plantings, Quay on Hudson R., View of New Jersey, Monorail People Mover, Lower Manhattan Officescape]
YORK SQUARE
TORONTO, ONT.
BARTON MYERS, ARCHITECT

- Narrow alleys lead to brick-paved courtyard with trees
- Dining terraces above
- Small, domestically-scaled commercial center in a middle-class residential area
- Utilization of existing buildings recognizes history of community
- Adaptive re-use of wood frame structures with new masonry construction to create mid-block open space
- South elevation

Circular window motif and supergraphics unites varied building styles into recognizable whole
other influences

Kresge College, Univ. of Calif., at S. Barbara, Charles Moore, architect. The site planning concept reveals a return to a more humanized sort of urban order. The architecture seeks a pleasant quality of scale and variety. Although this project has its minor shortcomings, it signifies a beginning towards a new sensitivity in urban design.

Church Street South, New Haven, by Moore. He feels this nicely developed housing scheme should have been articulated ever farther than it is. A nice use of simple ornament and other architectural devices to humanize, or "emotionalize", low-cost construction.

Piazza d'Italia, New Orleans, also by Moore. The process of man's history is not a subject to be taken with great seriousness and unabashed reverence. It is, most certainly, the best story around. It is something we can all share some amusement in. A humane architecture must possess some delight, and its history is a great source of fun.

Turkish Bazaar, Constantinople. Romantic, exotic space, nicely-scaled.

Ancient Persian Planning -- a rational grid creates exterior spaces which are revealed in an orderly progression. The logic of the plan creates pleasing orders, yet seems overly strict and limiting to spontaneity.

Medieval Planning, Western Europe. A contrast to grid-type scientific planning. This other side of the coin is organic, pleasantly unpredictable, though too much so to be "workable". A nice meeting place between the two extremes would seem to be the proper ground to seek.

Salzburg Austria. A uniquely beautiful shopping street forms the spine of this small city in the Alps.

Venice Italy. The Renaissance-era domestic architecture in this city is marvellous, romantic, sensual, truly artistic. The principles of a truly humanized design are simple, and leave lots of room for playful, individualistic expression of: Proportion, ornament, rhythm, variety, color, ad infinitum.
3
SITE STUDIES
community planning

My initial approach towards an understanding of this project was to propose a likely course of events for the future development of the institutional areas adjacent to the site of the proposed commercial community. The results of this endeavor can be readily visualized in the model shown henceforth. This depicts a view of the campus quarter in the year 1995. Additional information concerning the area planning proposal can be found in the Site Analysis section. As are indicated by the graphics and model, the basic suppositions of the five-year plan for the neighborhood are as follows:

(a) The IUPUI Campus will be greatly expanded in the direction towards Military Park, the State Government Center, and downtown. It will become the fifth major independant state university, to be named the University of Indianapolis. The campus facilities will be placed so as to enclose pleasant sequences of exterior spaces. Present surface parking will be replaced by peripheral garages, with the main of the campus to be reserved for pedestrian movement.

(b) Little expansion of facilities will occur in the domain of the Medical Center, most of such being additions and renovations to existing structures.

(c) White River Park facilities will provide many recreational and cultural inputs to the near-Westside area. Among these improvements will be a large professional sports stadium. For further information, also see the introductory section of the preceding program.

(d) There will be constructed a significant amount of new student and middle-class housing in the area, in addition to the renovation of Lockefield Gardens.

(e) The Campus Quarter will be readily linked with other downtown areas by means of mass transit service. This will include the construction of a monorail people-mover connection with the Central Business District.

Note: The model is color-coded as follows:

White -- Institutional buildings of Medical Center and IUPUI campus.
Tan -- Residential buildings.
Grey -- Collegetown commercial village.

The People-mover monorail route is indicated by the white line.
West end of site. Left to right: University Hospital, Medicine College, Parking, Regenstein Clinic.

Site photos

View looking west down site. Michigan St. and Catholic Hall (IUPUI) on left. University Hospital on right.
proposal: land use 1995
proposed vehicular traffic
proposed pedestrian flow
LOCATIONS

Commercial district -- guidelines for location of different types of businesses:

No. 1 Locations ("Hot spot")

jewelry, florist, pharmacy, gifts, childrens store, leather shop, men's store, newsstand bookstore, restaurants, tobacconist, variety stores, women's wear, bootery. Those businesses needing "hot" locations with heavy pedestrian traffic flow.

No. 1 or No. 2 Locations

Cafeterias, newsstand, and other activities which may or may not require a great deal of pedestrian contact.

No. 2 Locations

art store, athletic goods, bank, bar, barber shop, beauty salon, bookstore, cleaners, cocktail lounge, delicatessens, liquor store, hi-fi shop, tickets, cards/gifts. Those businesses needing proximity to "hot" locations.

No. 3 Locations

loan office, furniture, hobby shops, post office, optometrist, tavern, travel bureau, doctors/dentists. Those functions which may be located in more out-of-the-way, obscure locations. Not dependant on heavy pedestrian flow.


PARKING

PARKING STANDARDS:

From p. 50 of Architectural Graphic Standards, used as a guideline.

Using a 30' X 30' overall planning module. 90° parking stalls to be utilized for reserved and validated parking areas.

Note: These parking dimensions are based on the assumption that vehicles smaller than traditional-sized American autos will be used in the future. Large full-sized cars can fit these parking dimensions with little difficulty.

For 60' X 60' area, parking for 1 cars w/ 24' drive between stalls

Angled parking may be used for short-term metered areas. This would be faster, more convenient.
MODULAR

In determining spatial sizes for differing activity needs, a planning modular was utilized to come to grips with this large and complex problem.

The basic planning module imposed on the site is a 30' X 30' grid. This provides each module with 900 sf. Each module was then divided in fourths, as indicated in the below diagram.

Thus, the basic module utilized in determining functional areas is 225 sf. This is small enough to allow for close control of spatial needs, yet it is large enough to simplify planning issues.

Based on this 225 sf unit, the following functional sizes were determined:

(in square feet)

| 225  | 2025 | 3825 |
| 450  | 2250 | 4050 |
| 675  | 2475 | 4275 |
| 900  | 2700 | 4500 |
| 1125 | 2925 | 4725 |
| 1350 | 3150 | 4950 |
| 1575 | 3375 | 5175 |
| 1800 | 3600 | 5400 |

This modular size was also applicable to architectural dimensioning, both in plan and in elevation. The breakdown of this unit into its various components is indicated in the following chart.

basic planning module -- 30'
functional grid --------- 15'
architectural dimensions: 5'

\[
\begin{align*}
2\frac{1}{2}' &= 30'' \\
15'' & \\
5'' & \\
2\frac{1}{2}' & \\
1\frac{1}{2}'' & \\
\end{align*}
\]

These dimensional rules will be utilized to give an order to the project as a whole, and also to simplify and unify architectural details.

They are to be thought of as being "cubes" of solid material or space to be artfully arranged according to varying needs and desires.
4

PLANNING and DESIGN
project planning

In subsequently developing a strategy for the four-block project site, the major people-generating activities in the community were connected with predictable pedestrian links crossing the commercial areas. The primary spine of movement would, through this area, link the Medical Center and west-campus area with the east campus facilities and the downtown area. This urban pedestrian spine, or "Promenade" as described in Pattern Language, acts as the major organizational theme of the whole of the project. Also, secondary paths in a north-south direction were placed so as to connect the university with Lockefield Gardens and the proposed residential developments.

The project planning scheme was further ordered by means of a 30 foot square grid imposed on a vacant site. This grid was also translated into the basic structural pattern for all of the varied buildings. Basically, the system utilizes pre-cast concrete frame with deep two-way pre-cast "planks" or "waffles". These also serve as a means of easily distributing and servicing the requisite environmental services. The heating and cooling for the entire project comes from a centralized source, and is distributed initially through an underground service tunnel. Hot water and cold water are provided by the central source, and are distributed to heat exchange devices in the individual areas. All buildings are very well blanketed with insulation to conserve energy. Thus, the structural and mechanical systems provide a common feature to all of the varied areas in the complex.
planning sketch model
building design

The massing scheme and the basic organization of the project can be seen in the sketch model and programmatic plans. In accordance with the planning precepts of Pattern Language, the project was fragmented into distinctive components as much as possible along the length of the pedestrian promenade. These smaller parts of the whole, although sharing a common structural and mechanical framework, are quite differentiated by their characteristic architectural identity. The following descriptions and illustrations will explain the characteristics of each of these smaller realms within the whole. Each of these individual areas becomes a singular construction phase of the project.

CAMPUS COURTS. This is the first sequence of the project to be built. It provides 44,000 square feet of leasable commercial space, relating primarily to nearby students and faculty, as well as Medical Center personnel and visitors. For instance, these buildings include the monorail transit station, a student-union bookstore, and several youth and professional-oriented retail and entertainment activities. These buildings are designed so as to recreate the informal ambiance of a small Indiana town.

The design motif recalls turn-of-the-century vernacular styles, giving the flavor of a simpler era, perhaps that of around 1910. These buildings, many with loft spaces, are enclosed with a masonry veneer, both smooth and textured in its nature. The facades also reveal the
influences of contemporary pop art in the decorative articulations, as well as a touch of 1930's-style Art Deco in the horizontal banding. Neon signage, artfully placed, adds a colorful touch of urbanity and excitement. Operable double-hung windows, arcades, outdoor seating, and other attributes also help to promote a humanly-concerned atmosphere. In addition, a somewhat secluded "People's Park" provides a non-commercial reason to linger and enjoy the out-of-doors.
BAZAAR revised plans
high above. A fountain, tropical plantings, and other sensuous features encourage the sought-after pleasing and exotic architectural effects. Flowing stairways and walkways combine with other interior features to add a humorous touch of the baroque.

On the exterior, a simple wood trellis provides a sheltered place to dine and shop. The hanging grape ivies form a nice contrast to the business of the street when viewed from within. The interior of the adjacent cafeteria is a large two-story room, scaled-down with false columns and beams, and surrounded by second-level arcades. This phase of the project has been developed to the greatest level of involvement, as can be viewed in the accompanying visual illustrations.
THE GALLERIA. This third phase of the proposal is somewhat more directed towards the audience of the surrounding city as a whole. It offers commercial activities which are more indirectly related to the needs of the surrounding institutions.

Much of this 53,000 square foot part of the community is geared towards leasable space for office tenants. Also, there are night-time entertainment facilities facing on an outdoor "market" plaza. These include twin cinemas, a night club, and a restaurant. Some lesser degree of provision is made for lower-intensity storefront activities, such as a small art gallery, and a post-office branch.

The major architectural feature of the Galleria is, as seems natural, a barrel-vaulted pedestrian spine, which connects the outdoor market with a formal garden area. Although the steel frame is covered with a tinted plexiglass cover for purposes of weather protection, this area remains unheated, though surely a comfortable place. The exterior architectural treatment of all of the buildings in this phase is quite repetitive, utilizing similar details in a varied way. The facades are all constructed of white stucco surfacing, and are articulated with corrugated metal trim work and pre-fab window components.

The architectural handling of these buildings
recalls, as Professor Art Schaller wisely noted, "1920's commercial building on the north-side of Chicago" -- with a touch of good humor on the side. Especially when surrounded by such interesting neighbors, surely a place such as the Galleria would be a most happy place in which one could conduct business.

The sum of the development of all of these phases will additively become "COLLEGETOWN", a vibrant urban commercial village. Each phase will be supportive of the other, further stimulating the level of interaction in the whole of the project.

It is my contention that, in many ways, the thought represented in the project satisfies its intended environmental ideals, best expressed in A Pattern Language. Many weaknesses in the design remain unresolved; most notably those concerning vehicular parking and the exposure to the sun. All-in-all, however, I feel the spirit of the architecture represented here displays the proper sensitivities which will soon come to predominate our culture's concerns. Although this is, admittedly, a very amateurish and crude first start, I look forward to further exploring these environmental ideals in the future years.
personal acknowledgements

The ideas of many people, coming through both personal acquaintance and through the various medias, have greatly influenced my way of thinking, and have helped to advance my personal dispositions towards design. At this point, I should like to recognize some of these gentlemen, those who have made a positive contribution to my growth, both as a concerned architect and as a fellow man.

Professor Paul LeSeau -- My special condolences and thanks to this fine architect for having to endure my outrageously rebellious ways. With his broad worldly experiences and with incomparable graphic abilities, Paul has contributed many fine ideas these past nine months. I hope, however, that he will run into more students such as I in the years ahead.

Professor Dan Woodfin -- On his own initiative, and with much personal sacrifice, this strong man has initiated in our college a foresightful and open discussion of those qualitative issues of increasing relevance to our profession's future. Although I was not a member of Dan's "Pattern Language" studio, his efforts have surely helped to make possible a significant change in both my professional and personal opinions. My special thanks to this man of vision.

Professor Art Shaller -- The special guest critic for the project, and the most intuitively intelligent architect and finest natural teacher around. With a positive and unbounded enthusiasm, Art promotes the expression of those qualities, present in all of us, which gives life its joy.

Dan Breivogel and Dave Wellman, fellow thesis students -- Great sources of encouragement and inspiration to my work, and understanding friends.

Stanley Tigerman, architect -- A designer is free to express his own interpretation of life in his work. He does this by bringing forth his inner nature as an artist and a poet. The humorous absurdities of existence in our complex times cannot help but be recorded by the observant and sensitive architect. Conceptual art is, in its purest form, a cynical irreverence to established points-of-view. It experiments with and taunts human nature, testing pre-conceived notions, then doing something which upsets rational beliefs; purely for the whim of it! In so doing, it helps to shock the individual into an increased awareness of his environment, thusly liberating him from the bonds of everyday expectations and experience. Also, much is owed to Mr. Tigerman for his advocacy of a humanized physical environment.

Charles Moore, architect -- A holistic architecture will seek an appropriate balance among those everlasting qualities of design: Firmness, Commodity, and Delight. A sensitive and witty architecture is the product of men having similar personal characteristics. This is the result of a highly developed inner consciousness, and this can't be forced by external stimuli.
Morris Lapidus, architect -- A man cannot, through imitation of others, or by self-coercion, reach an awareness of his own predisposed talents. It is better to follow, as well as to enjoy, your own inclinations, rather than to seek the approval of institutionalized thought. Everyone, the layman as well as the architect has the right to spontaneously enjoy something, without having to explain why, or defend their "taste".

Robert Venturi, architect -- An architecture for people is a medium which exists to promote pleasurable experiences. The joy of human existence can be found in infinite ways: Sensually, Visually, Intellectually, Philosophically, Sexually, and anything else ending in "-ly". Yes, and in the dumbest places where you wouldn't expect it to be.

Concluding remarks

It is my belief that, in the decades ahead, our profession can best serve the needs of society through an increasingly active advocacy of qualitative-based design. This means that men trained as architects (idealists) shall assume new roles in society in which they can effect significant improvements in the environments created for people.

For instance, led by the example of John Portman, more architects shall become active in the mechanics of property development. This is as it should be, as environmental design professionals are, by their natures and training, typically more capable of responsible decision-making than the traditional players in the process. Other aware architects shall also be needed to direct the responsibilities of increased governmental intervention in our urban affairs. Also, the rapidly developing preservation and conservation ethics will demand additional resourcefulness from the design professions. With these examples and others in mind, it is fair to assume that there will evolve a broadened concept as to what form architectural energies may be ethically and profitably released.

If somehow seems important that a man should stand-up for humanly-concerned rules of conduct in his professional affairs, as well as freely and poetically expressing his personal feelings for life. To be merely "rational" in decision-making is not enough. The fine example of the recent Ford Motor Company trial in Winamac displayed the true colors of dispassionately-rendered, or "engineered", policy made at the expense of a concern for the well-being of human beings. New ethics are now emerging in America; Ones demanding qualitative and humanitarian inputs in all kinds of decision-making. It is within this developing consensus that our architectural training can assume a broadened position of leadership in our nation's affairs.

Without any doubt, ours is an exciting point-in-time in which to be an architect (as certainly are all times)! The challenges to our foresight are everywhere, and we should greet it with confidence, and with a bushy tail. Our generation will soon accept its responsibility to change the course of history. More than being merely a history we leave as a legacy, it must be a history that we can live with in the present. In doing so, let it be fun!
5

"APPENDICITIS"
Und now, comrade, I should like to submit as OFFICIAL STATE’S EVIDENCE the following excerpts, found in a drawer by agents of the A.I.A., during a routine security search.

The alleged crimes: First degree flippancy, and being an architectural nuisance.

Sob, I confess... I did it! I did it! I put that onion dome on that building! I sassed that professor... sob. Just let me sleep... I'm so tired...

“Post-modern architecture is architects saying that they’re concerned with the identification of a building for the goddamn taxi driver.”
Stanley Tigerman

MODERN ALUMINUM USED IN ANCIENT DESIGN

An unusual use of colored aluminum is displayed in these 3 large, gold anodized traditional domes for St. Mary’s Eastern Orthodox Church in Gary, Ind. Although Architect William Butorac’s design for the building is basically contemporary, church tradition is maintained with the Byzantine domes designed by Edward Gibbs and fabricated by Furnace Man & Sons, Inc., of Hammond, Ind. The work involved press forming and rolling sheet blanks into special panels and base plates. Each panel was fastened to internal structural members by aluminum screws and bolts in a batten joint system. The 6063 structural extrusions for internal frame members were heliarc welded. Fluted, embossed .061” architectural 80 alloy sheet was used for all exterior sheathing, with metal joints caulked for weatherproofing. Kaiser Aluminum & Chemical Corp., Dept. BP, 300 Lakeside Dr., Oakland 12, Calif.
Beeby is unlikely to make impolite or outrageous remarks, but Stanley Tigerman delights in being the iconoclast. At 48, he is the old man of these four and also the dismal, perhaps because of his late conversion. He and architect Dirk Lohan (Mies’s grandson) live in the same Mies apartment building, but, as one of them said, “We take separate elevators.” It’s like that. Tigerman is well respected by the architecture establishment (he taught at Yale this year), and he even hobnobs with the New York clique, which regards Chicago as slightly foreign territory.

About three and a half years ago, Tigerman decided to stop being a mainstream Mesian. He calls it a return to Humanism, to a people-centered architecture as opposed to modernity, which he characterizes—in a draw-no-loud-low-put return to “laid-back, reductive, hermetic, esoteric, asymmetrical.”

“How do you think in things asymmetrical?” he continues. “It’s not a logical, anthropomorphic, body-extended concept. You have to be able to extend yourself when you read a building. If you look at the Hancock, at Mies’s buildings, at the work of architects like Walter Netsch, Bud Goldberg, at a building who has a predisposition to geometry, you have to conclude that the building is more important than people. That’s very different from what I’m doing.”

“Post-modern architecture is not just pluralism; it’s architects saying that they’re specifically concerned with the identification of the building for the goddamn tax driver, not that mafia at the Museum of Contemporary Art. The idea is to get more than one reading on a building. You communicate with people in a language that they can understand. And, then, by the way, can you also communicate with your colleagues?”

Tigerman has been accused of being the Neil Simon of Chicago architects, but the jokes in his buildings not only relate positively to post-modern ideas about wit and irony but also may be his own brand of realism. Tigerman believes that buildings should be designed to give people pleasure here and now, not as funerary monuments for one’s children or as objects to be revered in a landscape. Peoples’ lives are difficult enough, he says, and, besides, these are hard times.

“I’m interested in the irony of today,” says Tigerman, “where you can afford to decorate only on the façade and then build very simply and cheaply. We use junk outside and inside, because today is junk. The trick is to make architecture out of junk, and that’s very hard to do. Dry wall is the travesty of the late 20th century. Have you ever seen travertine when it gets old? It’s the pits. Nothing is forever.”

And so Tigerman plays the gadfly with his companions and builds buildings that people love and hate in equal numbers. Consider his phallic-shaped Daisy House, built for a client who needed to laugh. Much has been made of its portrayal—as such as Time magazine’s description of its lozenge-like steps to the beach representing semen—but its cedar-shingled, undulating form perched on the top of a Lake Michigan dune is also beautiful beyond any of its obvious symbolism.

Tigerman’s recently accepted design for the new Anti-Cruelty Society building is meant, he says, to emphasize the happier side of the Society’s work. The building reads as an ephemerism, as a doggie-in-the-windows pet shop, as a residential building with aluminum siding and sky-green and white awnings where the owners, perhaps, live above the store. The entrance is “signed” with a towering pediment, a Palladian window, and two vertical cutouts that Tigerman thinks of as the jaws of a basset hound.

Charles Jencks has written of Tigerman: “It’s as if Mies decided to become a postmodernist; Tigerman is a Chicago architect.”

---

MORRIS LAPI DUS

Morris Lapidus came to NYC in 1906 from Russia, and was raised in that city’s ghettos. Alan is his son.

"There was one man who influenced me more than anyone else, but whose work I think the least of, and that is Mies Van der Rohe."

early work and guilt

"There was a strange sense of guilt that, although I had studied architecture (beaux-arts @ Columbia), I was no longer an architect. I felt that what I was doing was not architecture because I wasn’t building buildings, I was designing stores."

people and moths and space

"I felt that people did not -- or shouldn’t -- live in rectilinear cubeps. They should live in free-flowing spaces because the average person doesn’t walk in a rectilinear pattern."

"People are like moths: You make a bright light and they are going to head for the light, not knowing why."
damn criticism

"People have damned the hell out of me -- not people, architects... I don't want anybody to pass one of my buildings without noticing it... I want them to stop. I don't give a damn if they say, 'My God, who the hell did this thing?' I've stopped the man on the street. Otherwise, people walk down the street and don't even look at the damn buildings."

but seriously

"... (Hotel building) is a fun business, even if it is serious. My hotels are always serious financial adventures, but they are not serious pieces of architecture."

biting barbs

"Frankly, these barbs (about my work) hurt from time to time. I do have sensitivities and I'm trying to create a good architecture. I feel that I have done my utmost to design fine buildings. That's it."

precedence

"My pallatte has materials and stylistic things left over from the past. I use them any way I want. They have no interrelationship. There is no attempt at establishing a style.

pandering kitsch

"Yes, I am (pandering to a mediocre, kitsch taste). I've been accused of it many times. I've been asked, 'Why don't you raise the level of the people's taste?' The answer is that I don't think I have the special talent to pull them up. I go halfway and realize that I'm over their heads already."

the church

"... the church. They're the greatest cynics. They produce the most marvelous stage settings... for the acting out of the drama of religious ceremony. It takes a strong drive to find God in a little hut, but it is easy to find Him in a beautifully staged interior."

enjoying it all

"I resolved early in my career that, since I probably would not leave my mark, I might as well enjoy what I'm doing, and have the people who use my architecture enjoy it as well."

obviously

"I want (my architecture) to be as obvious as all hell... I'm bold and obvious as all hell. But that isn't revolution(ary)! Let's just say you like ice cream. Why have one scoop of ice cream? Have three scoops."
"It is crucial to our philosophy that there should be this applied ornament -- that we depend on it to make the identity."

"(Architecture) should adjust itself to existing realities -- which include the kind of imponderables in the souls of clients and users, as well as the more obvious environmental realities."

Political preference has much to do with architecture -- but not as moral imposition, but "some vision of what I'm in favor of".

Architecture should be specific. "A good deal of what makes modern architecture terrible is that it attempts to get a universal solution to what isn't the universal problem."

Provide interest by variety with standard units -- like with window rhythms. Compose pleasing juxtapositions of simple elements -- let the relationships get complicated instead of making one thing that is complicated in it's own right.

"It is always a matter of balancing and making some tension between the pieces and the whole."

Main Street is "all right", but not to maintain as it was. The environment modern man has created is lousy. To continue being ordinary in the traditional sense is wrong, but it is a mistake to throw away everything that is familiar. CH's technique: Use ordinary cheap pieces in ways that are strange, uncomfortable, boggling. Commonplace items -- drive them "right to the edge of disaster without falling off into unhappiness". Make it happy!

Architect should be designer and undesigner. What is wrong with many architects (i.e., Johnson, Hudolph) is a narrow concern for composition that doesn't allow for the importance of people.

Charles Moore.

Architect must be an artist. Buildings like plays, making "comments about the situation... all sorts of things that can be funny, or sad, or silent, or dumb."

Architecture should not be sublime as was International Style; building lost its character, became neutral.
know intelligence unless it's surrounded by stupidity and stands out by speaking up.

Need for freedom from seriousness to mess around -- "to allow for the chance for something exciting, and unexpected, and wonderful to happen."

Slickness of the International Style like the prepared statement of a politician. Not useful, interesting, or meaningful description of what's going on.

"A building itself has the power, by having been built right or wrong, or rude or noisy, to be what it wants to be, to say what it wants to say, which starts us looking at buildings for what they're saying, rather than just accepting their pure existence in the Corbusian manner."

8
ROBERT VENTURI
pragmatically

"I've had to do a lot of thinking and theorizing because I haven't had much opportunity to work... I'm not by nature a theorist. I'm very much a pragmatist and a craftsman."

hard to take

"Our architecture is, evidently, hard to take, especially for many other architects. I don't understand why, but we irritate other architects very much."

almost O.K.

"Main Street is almost all right."

"We don't like the megastructural, heroic, pseudoprogressive stance of establishment architecture now. We think it has neither validity nor vitality."

the ordinary

"... society is giving us little jobs with crummy budgets, that is the state of architecture for us. Let's not fight it. Let's joyfully make something out of it."

on purism

"Urban renewal has tried to bring the center city back via pure architecture, and it has not succeeded, because this is not the era of grand architecture. Every age has its medium. The medium for now is not pure architecture... The main impact must come from media other than (pure/formal) architecture."

"(today, the) medium is less abstract and more symbolic in nature, less architectural and more graphic in nature."
Hi, I'm RE, famous architect. You've probably never heard of me before. I'm really good at what I do. I've been working on a project for the last year, but I'm not allowed to talk about it. But I can tell you that it was a huge success.

I was working on a new building in the city, and I had to make sure that it was perfect. I spent months planning every detail, and I was really proud of the final product. But when it was finished, I realized that I had made a mistake. I had forgotten to include a feature that was essential to the building's function. Now, I have to redo everything from scratch.

I guess I'm not as good as I thought I was.
Ah, Vandalism! Late Night at the Studio

Who are the vandals? It may appear the punk architects are trying to gain lost ground against the highly commercialized disco architects of the ruling class. Some say that the cause is intellectual decadence, an over-rated perversion. The new rightist-nazi architects are beginning to discuss a resurgence, you know, leather and chain bellhers.

Buck: Earth to Steve
       Earth to Steve

Steve Alexander
bibliography


