Figure 2
OPPORTUNITY PROJECTS

1 Mixed-Use "Courtyards" Project
2 Office Project
3 Office Project
4 Multi-Level Parking Structure
5 Commercial Project
6 Civic/Office Project
7 Office Project
8 Office or Commercial Project
9 Office Project
10 Residential Project
11 Office or Commercial Project
12 Multi-Level Parking Structure
13 Multi-Level Parking Structure

FIGURE 3
has been scheduled to begin in the spring of 1988.

The second major development, proposed by Eric Kuhne & associates, is the creation of Headwaters State Park located immediately north of downtown and focused around the city's three river basins. The park proposal includes a range of large and small scale park spaces as well as a new baseball stadium, municipal boat house, and City Light Museum. The city has already undertaken initial steps towards the development of the park and the relationship and dialogue between city and park has become one of the major design issues explored and discussed throughout this study (see figure 4).
Urban Design Development

The research methodology presented in division 1 provided a list of buildings and places which the public considered to be the most distinctive and outstanding features of the city. From the cognitive mapping and questionnaire the following list was produced.

- Freimann Square
- Court House
- City-County building
- Lincoln National Bank tower
- Botanical Gardens
- Summit Bank tower
- Calhoun Street mall
- The Historic Landing

These elements provide the basis for the "image of the city." They are the forms which first come to mind when thinking of the city and represent the primary features with which the public associates and identifies with the downtown area. The list represents a variety of elements. Some are freestanding buildings which act as landmarks, some are streets and paths, while others are either indoor or outdoor spaces which function as nodes of activity.

In their present condition, these elements are essentially unrelated forms isolated on individual blocks by traffic corridors (some accommodating up to five lanes of traffic) and surface parking lots. As a starting point, I began to explore the potential interrelationship that these elements may have. In the early development of the plan the linkages between buildings and exterior space began to provide the underlying theme or order for the form. Central lines of pedestrian movement were defined and began to play a large role in determining the design structure as well.

At the north end of the study area is a surface parking lot adjacent to the City-County building. This site holds one of the most important
positions in terms of its location and potential for future development (see figure 5). This site could potentially link together the Historic Landing to the west and Freimann Square to the east, two of the most active areas within the city. This is exactly what happens during the Three Rivers Festival (a two week annual event) when food vendors flood the parking lot creating a linking path called "junk food alley." Thousands of people meander and circulate between Freimann Square and the Landing all hours of the day eating, socializing, and watching others do the same. Unfortunately, none of this energy or activity passes south across Main Street into the more central downtown area primarily because none of the buildings or spaces are supportive of this type of activity.

I began to develop the parking lot into a place which included both interior and exterior spaces which would be supportive of the festival activities. This would also provide a permanent link which could sustain the activity and movement of people between the Landing and Freimann Square during other times of the year as well.

This site was also conceived as part of a larger axial system of pedestrian movement which would begin just north of the elevated railway (near the southern edge of the state park) and continue south into downtown terminating at the Summit Bank tower, the tallest structure within the city (see figure 6). In essence, this line of pedestrian movement provided a passageway which facilitated a coherent and sequential system by which people could move through the central downtown area. This line of movement passes through or around most of the elements on the list discussed earlier and provides a connection between the city and the new state park to the north. Along this datum I began to develop four major urban squares which provided the basic form and framework for future design development to evolve.
FIGURE 6
Movement System
DIVISION 3
DESIGN DEVELOPMENT - PHASE II

-Urban Design Development
-Architectural Design Development
Urban Design Development

The primary vehicular corridor which enters the city from the north passes through the center of the proposed state park. A promenade of trees along this street defines an axis which extends from the park leading up to the elevated railway at the north edge of downtown (see figure 4). It is at this point where the urban pedestrian corridor begins. On the north side of the railway a plaza and gateway were created to reinforce this element as an edge to downtown and also to announce entrance into the city. Originally, parking and landscaping were developed along this edge but were later moved further north and contained within two parking structures near the edges of the St. Mary's river (see figure 7). The two sites selected for these parking structures are currently underdeveloped and used primarily as surface parking lots. The two structures could potentially store up to 1500 cars for either people coming downtown or to the state park. The location of these structures is ideal because of their adjacent proximity to the proposed trolley loop which circulates between city and park.

I began to manipulate the area north of the railway exploring the relationship between the park, entry plaza, and downtown. Also, the interface of the two major axes, the parkway spine of promenade and the city pedestrian corridor were explored. The following sketches describe in plan some of the different possibilities. Some are more grandeur and forceful and would require the acquisition and demolition of a number of buildings while others are more restrained working within this parameter.

The first set of sketches are a variation on the creation of a grand, symmetrical relationship between city and park. 45 degree axes extend from the proposed gateway to the location of the new parking structures. At one
FIGURE 7
Entry Study
point an amphitheatre was introduced to terminate the pedestrian corridor while in others trees were incorporated to reinforce the grand and monumental notion (see figures 8, 9, & 10). In the next series of sketches various other relationships were explored. The spine of trees which march towards the city are skewed in order to open and reveal views of the city's skyline as one approaches (see figures 11, 12, & 13). In later schemes the road north of the railway (Superior Street) was altered to increase the size of the entry plaza and to make a clearer distinction between the parks edge, gateway, and the downtown edge. A large plaza with fountains was planned reinforcing the symmetrical cues that were to be developed within the corridor (see figures 14 & 15).

From the entry plaza, the line of movement heads south underneath the elevated railway. Here the Three Rivers Festival plaza and new building structures play a key role in proving connections between the entry plaza, the Landing, Freimann Square, and the City-County building. From this point, people can move south through or around the City-County building to the next block where the Allen County Court House is located. Adjacent to the Court House a new structure is proposed to accommodate a variety of public functions and amenities. This structure could also potentially define an outdoor urban room between the two buildings. From within this new building, the axis of movement dodges past the Lincoln National Bank tower and extends into the largest of the proposed outdoor urban rooms, Summit Square (see figure 15). It is on this site that the tallest structure stands, the Summit Bank tower. When people were asked the question, "What symbolizes for you the center of the city?", this building received the highest rating. It is at this point that the pedestrian corridor ends and the largest of the outdoor squares has been introduced in order to reinforce the physical
FIGURE 10
Entry Study
FIGURE 11
Entry Study
FIGURE 14
Entry Study

1/28/83
hierarchy of the city in both plan and elevation heights. Also, in response to the question above, people rated the City-County building, Court House, and Lincoln National Bank tower with almost equal weight. The proposed corridor through the city helps to interconnect these primary elements and creates a sequential series of outdoor rooms which are partially enclosed and defined by these major and important features.

The proposed building masses visually reinforce the axial corridor by creating an implied symmetrical mass of structures (see figure 16). This would allow designers to develop projects as unique and individual pieces while still retaining a strong image and presence of the corridor. The use of uniform, symmetrical, and ordered masses also reinforces a recurrent pattern and preference found in the research that was conducted. The inclusion of outdoor spaces also reinforces the feedback received from the research. People preferred that the city be developed with a large pedestrian plaza as a focal point in combination with large and small pedestrian spaces rather than small, partially or fully enclosed pedestrian spaces.

**Architectural Design Development**

Within the corridor system I selected one site to explore in greater detail. This site was the half block area immediately adjacent to the Court House (see figure 17). The block is divided in half by Court Street which creates a small but unique axis terminated on the south by the Lincoln National Bank tower and the north by the City-County building. This site holds a prominent position within the downtown area. It is surrounded on three sides by what people have ranked as some of the most distinctive features of the city and as symbolizing its center. It is also bordered on two sides by the primary streets which run through the city, Clinton and Main. The site is currently underdeveloped, half of which is currently used
for surface parking.

My initial impressions for the site was to create a landscaped plaza as a formal forecourt to the Court House and in a sense provide "breathing room" for the building which seems somewhat oversized for its half block site. But restricting the site to only outdoor use would limit the potential it could have in attracting people and facilitating movement through the city. I began to develop a form capable of sustaining activities year round. It was felt that the form of the building should reinforce and in a sense complete the unique formality that already existed. The site is surrounded by some of the city's most historical, monumental, and distinctive architecture. I believed that the new form should build upon this. The structure should be a prominent fixture and declare itself as an additional monument within the city. Not a monument of city and county government, not a monument of private and capitalistic enterprise, but as a monument defining a public center of urban activity. It should define public domain in both the built form and in the exterior urban space and effectively communicate this to the public.

The building was developed primarily in response to the adjacent Court House. In a sense, it was to become a counterpart (see figure 18). Very early in the design of the new structure, I decided to develop the form within the same volumetric dimensions of the Court House. The building was to include a rectangular volume of mass equivalent to that of the Court House base, as well as a tower, which again, would be formed within the proportions and volume of the Court House tower (see figure 19). The architect who designed the Lincoln National Bank tower took this same approach when he developed his building. The mass of this tower is carved and sculptured within the proportions and volumetric dimensions of the Court House tower (see figure 20). I felt that by imposing this parameter a strong visual coherence between the three buildings could be retained while
FIGURE 18
Allen County Court House
each expressing its own very unique image and function. This choice also reinforces the feedback from my research that new buildings should be modern but in harmony and scale with historical structures. It also reinforces the recurrent pattern in which people preferred uniform building heights and ordered environments over disorderly, random, or chaotic environments.

So within these set volumes of space I began to develop a form which could accommodate the activities receiving highest priority on the questionnaire. These included restaurants, snack shops, night clubs and bars, as well as specialty retail space. In plan a circle was drawn tangent to the towers of both the Court House and the new structure. Where this line passed within the new building the mass was removed and a crescent shape remained defining a positive exterior space between the two buildings (see figure 21). Removing this mass from the volume exposed the tower to the plaza and in addition to being the centerpiece of the building composition, it also became the focus of the plaza as well. The plaza and a portion of the ground floor of the proposed building were sunken 6 feet below grade to further define the space and create a sense of containment from street level. I essentially left the plaza flat and undesigned in order to accommodate festival activities and to allow tables and chairs from the dining area on the ground floor to spill out and fill the plaza when weather permits. Within the building, two 45 degree axes extending from the proposed fountains which frame the Court House to the two corner entries defined circulation (see figures 22 & 23).

The new building was conceived as a form which would create a contrast to its counterpart in terms of materials and structural and skin articulation, while retaining shapes and geometries similar to that of the Court House. The following list represents some of the conceptual similarities and differences which I began to incorporate into the form.
FIGURE 21
City Center Plan
FIGURE 22
City Center Plan
Proposed Structure

- Permanence, stability
- Dynamic
- Monumental
- Transparent, delicate
- Passage expressed and seen
- Building with tower, point in space
- Building as sculpture
- Asymmetry within symmetry, within asymmetry within...
- Building related to context, coordinator of context
- Physical and visual passage
- Building aspiring the future
- The city's center

Court House

- Permanence, stability
- Static
- Monumental
- Opaque, solid
- Passage expressed but not seen
- Building with tower, point in space
- Building as sculpture
- Symmetry within symmetry, within symmetry within...
- Building unrelated to context, building is "the context"
- Physical passage, visual forbidden
- Building as history
- The city's center

The mass and building envelope was conceived as a container of public activity focused in the direction of the Court House. The building became the auditorium and picture frame for the audience, the plaza became the stage for performances (an actual stage was included in front of the Court House), and the grand facade of the Court House became the backdrop for the various performances. The volume of the building was carved and terraced to reinforce this notion of an urban theatre (see figures 26 & 27). The second level terrace, enclosed by a freestanding colonnade, was an outdoor terrace which extended the space of the plaza within the building itself (see figure 28). The tower, in this earlier scheme, was a delicate concrete and glass structure complete with a glazed dome structure creating a contrast to the massive masonry tower and dome of the Court House (see figures 29 & 30).

On top of the dome a liberty bell was placed which would ring on the hour to the 4 clocks located on the Court House. This completed the national symbolism of the three points in space: Miss Liberty on the Court House, the United States flag on the Lincoln National Bank tower, and the liberty bell on the new addition (see figure 31).
FIGURE 26
Architectural Gestures
FIGURE 27
Movement Systems
FIGURE 28
Study Model
FIGURE 31
Bell Tower Study
DIVISION 4
DESIGN DEVELOPMENT - PHASE III

-Urban Design Development
-Architectural Design Development
DESIGN DEVELOPMENT - PHASE III

Urban Design Development

Some of the criticisms received from the jury sessions at the end of winter quarter include the following.

- Axial pedestrian corridor was to perfect, symmetrical, and monumental. It needed to become more intricate.

- Setting up a symmetrical mass by mirroring the existing structures was too black and white, or too obvious of a thing to do.

- Some felt that the proposed masses destroyed the essence of the Court House.

- Some felt that the major public spaces which I was creating should open up or mingle with the major automobile corridor which runs parallel to it.

- My building, by mimicking the form of the Court House, was felt to be competing with it.

- Some of the jurors felt the building should be more sympathetic and subservient or simply become background for the Court House.

- Some felt that the building should not mimic, this type of contextual response was felt to be inappropriate for this particular site.

In developing the design further and in response to the criticisms, I reassessed the axis of pedestrian movement through the city. I explored alternative forms which included a dynamic curvilinear spine that started at the gateway and weaved its way in and out of buildings and public spaces (see figures 32 & 33). I also continued to explore massing relationships in an attempt to create a less rigid composition of buildings and spaces. The sequential pedestrian movement through the city was retained as the basic structure. The overall massing relationships that were developed still implied the notion of symmetry as an organizing element, but the individual forms became fragments or demi-forms implying symmetry, yet clear enough that an over-all symmetrical relationship could be completed mentally (see figure 34).
FIGURE 34
City Corridor Model
Proposed/White Mass
The final proposal I developed provided another alternative to the entry and gateway into the city. In this final scheme a transportation node was developed along the edge of the elevated railway reinforcing it as an edge to the downtown. This facility could accommodate railway, bus, and the proposed trolley which circulates between the city and park (see figure 35). This transportation structure defines a pedestrian gateway into the city as well as a larger gateway for the major vehicular axis entering the city from the north. It also provides a point of termination for the promenade of trees which extend from the park (see figure 36).

An elevated walkway was included in the final proposal to provide better access and a stronger connection between the Three Rivers Festival plaza, Freimann Square, and the Court House center (see figure 35). This pedestrian link provides safe and convenient egress across Clinton and Main streets, the two busiest streets within the city.

Architectural Design Development

In response to the criticisms received on the proposed building I began to rework the form and vocabulary of the building. The functions mentioned earlier remained essentially the same. For the most part, many of the ideas incorporated in the previous studies were retained. Emphasis was placed on developing a form expressive of its own unique function and position within the city. Some of the basic geometries of the Court House were used, but forms which mimicked, such as the glazed skeletal dome, were deleted. The erosion of mass to reveal structure and define public spaces was dramatized. Stairs were incorporated at the end facades to erode the mass and to draw one visually and physically into the public spaces (see figure 38).

The central rotunda space became the dominant expression of the tower. The mass was carved away at its center height to reveal and articulate the
FIGURE 35
City Corridor Model
Proposed/White Mass
SUMMIT CITY CORRIDOR
CITY OF FORT WAYNE, INDIANA
1" = 100'

FIGURE 36
FIGURE 38
Elevation Study
GROUND LEVEL PLAN

1" : 16'

CITY CENTER

PROPOSED USAGE

LEVEL

1. FOOD SHOPS & DINING
2. RESTAURANT & NIGHT CLUB
3. RETAIL/COMMERCIAL SPACE
4. 
5. HOTEL SUITES
6. OBSERVATORY/MULTI-USE SPACE

FIGURE 39
NORTH ELEVATION
1" : 16'

FIGURE 40
structure of the central space. The tower became a negative sculptured mass in contrast to the positive sculptured mass of the Court House tower (see figures 40 & 41).

Near the top, the tower reasserts itself by defining a room which appears as a crow's nest perched above the building (see figures 42 & 43). This space provides views of the immediate area a parallel view of the Court House tower. This room is intended for public use and could be rented for any desired activity. Above this room, the tower is truncated and the dome of the Court House rises above the height of the new tower. The Fort Wayne city flag extends from the form of the tower rising to the height of Miss Liberty completing the triangular three points in space (see figures 42 & 43). The building is essentially a concrete structure with brick and limestone veneers (indigenous materials) in an attempt to create an image of permanence. At points, the concrete becomes exposed to reinforce the idea of erosion of mass and space within the form of the building.
FIGURE 42
City Center Model
FIGURE 43
City Center Model
CONCLUDING STATEMENTS
CONCLUDING STATEMENTS

Cities today are largely shaped by private interests. Most of the buildings and transportation that form it are private in nature. This factor, in conjunction with the modern tradition of building, has resulted in the deterioration and virtual disappearance of the public domain in many of today's cities. The built forms which have resulted from this condition are often private objects, separated and unrelated to the larger context of the city. Open spaces are often isolated or unrelated to the surrounding structures and typically the mere residue of private development.

This study has been an attempt to offer an alternative form guided by the idea of reestablishing the public domain so that the city may once again regain and sustain its role in supporting the range of activities traditionally associated with urban life. What has been developed is a form which reestablishes and reasserts the primacy of public space and public interests. The design which has been proposed uses traditional elements and organizing principles: pathways, squares, and buildings organized along implied or physical linkages which include datums and axes. The design also proposes the separation of pedestrian and vehicular movement, the latter of which has degraded the street as an acceptable form of public domain.

The resultant form provides a framework of cohesion and unifies isolated elements within the city. It links together the city's monuments and landmarks and defines what the city's future monuments may be. The lack of coordination between public spaces and visual components is often the essential problem of the unsupportive urban conditions associated with many modern cities. The end result here is the establishment and definition of public places as the dominant form and figure within the city.
SOURCES OF FIGURES


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APPENDIX
Photograph Images

Approach From North

The Historic Landing
Lincoln National Bank Tower

Calhoun Street Mall
Summit Bank Tower

View from Freimann Square