THESIS PROJECT FOR A CITY MARKET
IN VINCENNES, INDIANA

Jean Ellen Guerrettaz
Architectural Thesis 404, 405, 406
1978 - 1979
TABLE OF CONTENTS

Abstract

Project Description
  Program
  Building Type Study
  Site Analysis

Design
  Conceptual Alternatives
  Schematic Design
  Design Development
  Design Finalization

Acknowledgements

Bibliography
ABSTRACT

This is a small architectural project with very big implications. It is the kind of project which, when handled carefully and with love and consideration, can impart "la joie de vivre" to anyone with whom it comes in contact -- rich or poor, happy or sad -- because that is precisely what it is: the joy of life.

Marketing has enjoyed a glad and colorful history among men. This activity has been linked with every good aspect of man's life from ceremony to major social gatherings. We are happiest when we are at our friendliest and marketing places such as this persuades the friendliness right out of us.

On the less poetic side, this is also a project which is both architectural and planning. It is one of those projects by which we may rediscover the positive side of urban renewal. Though strikingly simple architecturally, the countless influences of the compounded lives and history of a population such as even a small town make this a project-type worth looking at, studying, and remembering.

Important, also, is the opportunity to study an effort toward the rehabilitation of an "obsolete building." Buildings are valuable resources; man cannot afford to continue building with short-term use in mind -- nor can he afford to waste the many resources necessary to build one.
PROPOSAL

This project involves the rehabilitation of an old foundry and the surrounding site to accommodate a city market. Also of major concern is the establishment of a link along the Wabash River connecting the Vincennes University complex with the George Rogers Clark Memorial Park.

The client/user group consists of shoppers, sellers, and management and maintenance personnel. The term "shoppers" is a broad one and might range from grade school to college students; mothers with small children to career and business-oriented and professional people to senior citizens. In a historical center such as Vincennes, one might also expect to cater to tourists in the summer months. This market, because it serves such a diversified cross-section of people, might very well become both a commercial and a community involvement among the various elements within the community.

The basic site is situated at the edge of town along the Wabash River. The building has 5000 square feet of usable floor space divided equally between two floors; unfortunately, it is presently unused. The adjacent environment is historical in character. The Central Business District is located approximately four blocks south-east of the site. At the north-east end of this river strip is located Grouseland, the home of William Henry Harrison and the Vincennes University complex; at the south-west end of the strip is located the George Rogers Clarke Memorial, a national monument to the discovery of the Northwest Territory of which Vincennes was once the capital.

Reasons for choosing this thesis project are twofold. First, this project deals with the rehabilitation of an older, worthy structure rather than mere demolition -- this, I personally feel, is a path Architecture must take in the future. Second, this project can be very rewarding from the standpoint that it has tremendous potential for revitalizing the downtown of Vincennes. I myself, as well as many others, feel this market is an asset that the people of Vincennes have a real need for and for this reason there are true possibilities of this marketplace actually being realized.
GENERAL PROBLEM DESCRIPTION

The Existing Structure and Site
This project concerns the rehabilitation of an existing foundry built around the turn of the century. This foundry is constructed of masonry bearing perimeter walls. The ground floor is of concrete and the second floor is of wood planks supported on a grid of wood beams bolted together. No columns interrupt either the ground floor or second floor space. The roofing materials consist of metal sheets on rafters supported by exposed wood trusses in a basic gable style with a 4/12 pitch.

Though there is a lean-to section attached to the north-west side of the foundry which interrupts the otherwise simple rectangular form, it appears to be part of the original construction. There is a block masonry bearing wall construction addition which shall be demolished.

The aesthetic quality of the building is formal and regimented, but with some richness of brick detailing. The quality is consistent and even with original integrity still intact. Presently the foundry itself is not in use while the concrete block addition is used as an auto-body repair shop. Economy and conservation play somewhat major roles in this type of project in that it is a reused structure. This will be discussed in detail in the building type analysis.

The location of the surrounding site is a natural node for pedestrian traffic converging from Vincennes University, the downtown, and Lincoln High School. Along the Wabash River, which divides Indiana and Illinois, the location also serves as a convenient meeting place for area farmers.

The site is approximately two city blocks long and one city block deep with an extra 50-foot width of frontage along the river. Most of the site is relatively flat (0-1% slope) with the exception of the 50-foot width of river frontage which has an approximate 3% slope. The site is bordered on the north-west by the Wabash River; on the south-west by another vacant lot; on the south-east by First Street -- a once secondary arterial street but now a barely-used local thoroughfare due to 1963 blockage of the railroad crossing three blocks to the north-east; and on the north-east by a minor dirt road that cuts through the site to follow the levii wall. Surrounding structures include an operating grain mill two blocks to the west; two minor business establishments, two residences and an abandoned commercial building directly across First Street on the south-east; and a residence and power substation directly across the dirt road to the north-east. Interruptions on the site include the levii wall, a power substation, and a train loading platform complete with four sets of tracks.

Contributing Factors to the Urban Fabric
Vincennes’ population has been characterized by generally steady growth since 1900, with a slight decrease in the decade between 1950 and 1960, but a substantial increase of 10% between 1960 and 1970. The 1970 census of population reported 19,867 people living in Vincennes. Much of the 1960-70 increase was a result of annexation. The population of Vincennes Township (including the city of Vincennes) has grown steadily since 1900, from 12,816 people to 24,803 in 1970.

Knox County’s population has been on a
steady decline since a high of 46,195 people in 1920, to a total of 41,546 in 1970. These facts, accompanied by the trends of the township and city, are in line with the national trend of the population leaving the rural countryside and settling in the urban areas. The location is approximately three blocks south of the old "Jockey Lot" where Vincennes once boasted a farmer's market in the early 1900's. The surrounding area is notable for its history -- an important feature when one considers the importance of Vincennes to the history and development of the Northwest Territory. The building itself housed what at one time was one of the main industries of the area. Vincennes is very conscious of her historic past and is making moves towards the development of her historic resources -- many of which are in a radial area of five to six blocks.
The Users
There are three categories of users of the market:

Shoppers is the broadest category and involves townspeople, college students, high school and junior high students, career and professional people, tourists, and people from the surrounding countryside. Ages will run the full spectrum from babies to the elderly. Economically, various cross-sections will be represented with most being middle-class and upper middle-class. Racially, the area is definitely predominantly white with very little ethnic variation.

Sellers is a category very similar to that of shoppers in makeup but a smaller cross-section, of course. There will be elderly people and craftsmen from the community selling handiwork, etc. Farmers will probably dominate with their fresh produce and food specialties. The market will be open to townspeople selling household articles, etc. for short periods of time and to the amateur or small salesperson who might work sporadically.

Management and Maintenance is the final category and includes few people: market master, assistant (perhaps), secretary/receptionist, one interior maintenance man with his assistant, and one exterior maintenance man with his two assistants.

The Philosophy
The philosophy of the organization is captured in the words of Ben Thompson of Boston Quincy Market fame: "The marketplace is historically the most fundamental, most civically important kind of urban space. It is a potent model of the planned and unplanned vitality that all public spaces and city streets must attain."

This project could very well become not only a commercial unit but also a community involvement. User activities would be those interrelationships formed among the various elements within the community in the services they provide for one-another. These would include any buying and selling of goods:

(1) fresh farm produce
(2) fresh poultry, beef, fish, cheese, eggs
(3) handicraft talents such as quilling, stained glass work, ceramics, weaving, etc.
PLANNING BY RELATED ORGANIZATIONS

The Knox County Area Plan Commission, under the direction of Glenn A. Koby, published a comprehensive plan report in July of 1973 that is expected to reach maturity in 1993.

A planning commission under the direction of Dr. Isaac Beckes at Vincennes University is presently in the process of developing a land use proposition for the strip of land bordered by First Street, the river, Grouseland, and the George Rogers Clarke Memorial. The Marley site is included in this parcel. (Results are unavailable until 16 October 1978.)

A group of Ball State University students, under the direction of Professor David Hermansen, did a brief study of the cosmetic fabric of the downtown area during the summer of 1978.

Following is an excerpt from the July 9, 1978 issue of the Vincennes Sun-Commercial in its report of this study:

"On Main Street, the pedestrian should be king," Prof. Harvey Eggink of Ball State University told participants of a recent workshop on renovating Downtown Vincennes. . . . "The sidewalk should be a place where you go to meet people and talk to people. It shouldn't be just stop and go all the time." The sidewalk also can be used for advertising displays and other business purposes, he said. . . . The Ball State planning team especially suggested utilizing upper floor space in building for offices, housing and even shops, such as boutiques."

I have included also the graphic conclusions made by these students involved in the study. (Appendix)
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GROWTH AND CHANGE

The Supporting Market

The present and projected public to be served can be described in three basic categories:

Towpeople include the career and professional people, especially to be found on weekdays around lunchtime, many of whom would be walking to the site. The students both from the university and the two high schools can be considered the same type of "lunch" public, also on foot. The average housewife would be coming from all over town, would be driving and likely would have her children with her. She could be expected at any time the place were open. The elderly people might be found any time and all the time. They would arrive mostly on foot or by bus -- shuttle bus a possibility. Small children could be expected in the company of parents. School children would come by bus or on bicycle and might make appearances daily all summer -- especially with the lure of recreation along the river.

The average farmer would not be found at the market often and it may be an idea to set aside one day to encourage his business. The people from surrounding towns and countryside might be encouraged to come on Saturdays. These could be sellers and buyers both.

Tourists can be expected all during the summer months and will most likely be looking for local "goodies."

The Staff

The projected staffing should consist of the Market Master, possibly one assistant, one secretary/receptionist, one maintenance man with his assistant for interior spaces and one with two assistants for exterior spaces, a recreation director and his assistant.

The Goals

The projected goals and supporting sub-goals for this market-place and site activities are to provide a much-needed facility for the fresh produce and local "talent" market to operate from and for the people of the area to shop in; to enrich the town of Vincennes with greater interaction with the river and the addition of a self-supportive green space; to spur on the already begun re-enlivenment of the downtown commercial district by attracting a new kind of business which can compliment rather than compete with the old.

Expansion

Though there is no anticipated deletion of activities, possible later additions might include: a community centre; pub; studio spaces for farmers, artists...; coffee shop; retail outlets; greenhouse; more river activity.

The definite possibilities and potentialities for expansion dictate the necessity of a master plan design for just such purposes which would concern itself with parking implications as well as the obvious stall and store expansion needs.

There is no problem anticipated in projected utility needs for gas, electricity, or water/sewer service.
NEEDS SUPPORTING TO OPERATION

Most of the following information in this section is taken from work done by William Cotterman on The Indianapolis City Market.

Market Floor

The general appearance of the market floor should be one of (1) attractive displays, (2) cleanliness and sanitation, and (3) intense and bustling activity.

Countertops are normally used as display space along with rear shelving, glass showcases, and the goods themselves being hung above the stand. The visual impact of the stand is most important at the counter front. It is here that purchasing decisions are made and transactions take place. For the convenience of customers, the countertops should be standardized. The display of goods and advertising should not interfere with the open spacial character of the market building. Often barrels, kegs, and shipping boxes are used for the display of pickles, olives, pickled onions, and fruits, and are usually placed on the aisle frontage. In some instances, enamel containers, whose circumference is the same as the top of the barrel or keg, are set in the barrel containing the display stock. The reserve stock is carried inside the barrel and the container is replenished therefrom.

Markets employ machinery in the processing and manufacturing of foods, not only in the savings of labor, time, and costs, but because such equipment emphasizes the freshness of the product. Provision should be made so that the interesting operating of this equipment be brought prominently in view of the public. Any piece of equipment in operation in a food depart-

ment is interesting, and when the public is so interested, the application of a little salesmanship can make them patrons.

The sanitation of the market usually calls for the specification of concrete floors throughout. Floor drains (one per 2000 sq. ft.) are placed to make possible the flushing of the floors nightly. Wood should be eliminated where frequent flushing occurs as wood harbors bacteria and other disease organisms. It is recommended that countertops be of white or off-white ceramic tile or formica, keeping in mind that the goods to be purchased will be viewed against this background.

One of the principles of market operation is the conservation of space and the intensification of retail selling on the market floor. The size of a stand should be sufficient for quick and efficient handling of the trade with surplus stock being carried in cheaper storage space.

The aisles of the market floor are sometimes used in trucking goods to the stands from the storage and delivery sections. This should be discouraged as much as possible. The use of aisles for such purposes could be prohibited except at certain times of the day or carts could be limited to certain wider aisles.

Aisles are typically from 6 to 12 feet in width. A market cart is usually no wider than 2 feet six inches. There is a disadvantage in making public aisles too wide in that they present a desolate appearance during the hours the market is not well patronized, while a narrower aisle, with no greater number of patrons, gives the appearance of better patronage. Some markets have overcome the disadvantage of having the aisles too wide by placing narrow stalls, cer-
haps two feet wide, along the center of the aisle, which produce additional revenue and present a busier appearance.

The bustling character of the market floor can be enhanced by introducing balcony or mezzanine levels in the market which would allow surveillance of the total activity of the market floor. Such a new balcony level would also afford a new special experience enhancing the market building's architectural character. Functions which are best suited for this include administration, prepared foods stands, and restrooms.

Stands of the same kind are generally not placed together in order to provide variety. The meat, fish, and poultry stands, however, are centralized in one section of the building due to the common need for refrigerated displays, and also to control odors. The placing of the most attractive stands, such as fruit, flowers, and vegetables, along the entrances and street frontage should be considered because of their advertising appeal for the whole market.

Building systems considerations of a market include such service features as providing electrical outlets to handle the power needs of the various stands' equipment, and the possibility of telephone connections.

Ventilation of the market is critical because of odors. The placing of meat, fish, and poultry stands behind a glass wall may be considered, also the possibility of opening up the market to the outside with screens or louvered windows to prevent flies from entering. Fans over the entrance ways which force air downwards also discourage flies from entering through this much-used opening. It is important that a market avoid overheating because of the quick deterioration of the perishable food products which it would cause.

The goals of a lighting system for the market area are: (1) to enhance the attractiveness of the goods and show their true value and color, (2) provide uniform illumination so that all the market stands will be equally attractive and competitive, and (3) present an atmosphere of cheerfulness. The lighting equipment should be artistic and well-arranged so that it will produce a pleasing appearance without drawing one's attention from the displays. Lamps should be arranged symmetrically with regard to the columns and bay system and the whole floor uniformly lighted.

Three types of lighting are needed: (1) local display illumination (75 fc) for the counters, (2) general uniform illumination (50 fc), and (3) ambient illumination (15 fc) for atmosphere. Heat from the display lighting can become critical if placed too closely to spoilable goods. Skylighting and clerestories can provide ambient lighting to the market hall, cutting the cost of lighting and making an attractive, bright, changing, and cheerful market.

If windows are used they should be placed a considerable height off the floor since direct sunlight can spoil perishable goods. Few, if any, windows should be placed on the south elevation.

Common equipment used on the market floor include weighing scales and cash registers. These items impart a sense of fairness to the market patrons and provide an accurate record of sales for the standholders.

Following is a breakdown of interior stands:

<table>
<thead>
<tr>
<th>Description</th>
<th>Square Feet/Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 meat, fish, poultry, and/or cheese</td>
<td>400 sq. ft./ea.</td>
</tr>
<tr>
<td>3 produce</td>
<td>300 sq. ft./ea.</td>
</tr>
<tr>
<td>1 dry grocery, household &amp; specialty</td>
<td>400 sq. ft.</td>
</tr>
<tr>
<td>1 bakery</td>
<td>300 sq. ft.</td>
</tr>
<tr>
<td>2 prepared foods</td>
<td>400 sq. ft./ea.</td>
</tr>
</tbody>
</table>
Shops and Workrooms

The intent of this development is to re-establish the individual craftsmen's work as an alternative to the standardization of the assembly line mass-production of industry. A sense of identity is achieved by many small units of retail selling with low per unit overhead cost, ideally located, and perceived as a crowded bustling center where unique one-of-a-kind items can be purchased. The retailers are selling merchandise projecting their own personalities.

"To design a store -- any kind of store -- one may visualize a complex and dramatic exhibition combined with the most efficient and workmanlike of warehouses. Add to this diverse pair the knowledge that from hour to hour through any typical day both exhibit and warehouse must be raided and replenished without any obvious public dislocation of the main show." (William T. Snaith, "Architecture and the Community of Retailing," Architectural Record, April 1959, p. 192.)

The public should be able to walk into or through the shops. A continuous route connecting all the shops is necessary to ensure that no shop will be at a disadvantage for having out-of-the-way location. It is helpful to think of this circulation flow as that of a museum with each shop representing an exhibit. Shops should be open in character with possible connection with workroom or studio associated with that trade.

 Provision should be made for storage to occur at each shop with limited space for communal storage (of awnings, canopies, signage). Delivery vans will use the service drive and hand-truck the merchandise to each shop or workroom. Separation of service routes from public circulation is desirable. Any special equipment needs are to be supplied by the individual shopkeepers.

A system of identifying graphics may be needed for the shops. This is unnecessary for the market stands since their activity is on open display and advertises their business.

The shops should be supplied with a minimum of services to keep the rent cost down. Plumbing is not required for each shop, but the janitor rooms should have a slop sink. Electrical considerations are especially important in the workrooms. Moveable lighting for displays may be considered. Protection of goods from direct sunlight is not as critical as in the food market; however, certain shops may wish to be shaded because of color-fading. Sun control or shading devices may be provided.

Each shop should be allowed approximately 500 square feet of floor space.

Common Eating Facilities

These are intended to be rest areas for meditation, a place to think, and a meeting place for discussion, where ideas and experiences can be exchanged (they are also people-watching areas). They are to be interspersed among the shops and workrooms. Their appeal is basically to the shoppers and workers of this part of the development with a light menu. They are not intended to provide a menu nor provide a carry out service as the lunch counters in the food market. Outdoor seating is encouraged perhaps to be mixed with shop displays. Subtle details of workmanship of merchandise are better appreciated when the pace of shopping is slowed down. A good view of shopping activity and a view of entry points to the market is desirable.

Restaurants

The selling points of the restaurant will be to encourage the downtown business people, the university students and faculty, and the high
school students and faculty at lunchtime. In addition to these patrons, the restaurant should cater also to professional people on their lunch hour, who, for example, take out clients or officials for a more formal sit-down lunch. The informal sandwich and salad restaurant should seat approximately 80 at tables and perhaps another 10 at a counter with a total of 2500 square feet of floor space.

Public Space

The public space provided is intended to be viewed as an exciting, visually-orienting space where most anything can and does happen. Landscaping is important in providing an atmosphere of constant change. Spontaneous activity, concerts, art fairs, the "To Market, To Market" dance, shop displays, and cafe seating with colorful umbrellas and canopies can occur in this space. It is intended to compliment the market hall space. The food market is comprised of many open stands assembled within a public space; the shops are lock-up stands assembled around a public space. Communal storage is needed for any furnishings for the public space and storage of valuable exhibits. The public space should be lighted for focal point emphasis.

Administration

The office for the administration of the market should be located either on the sales floor or on a balcony overlooking the market so that the manager of the market may be in close touch with the operation of the market at all times. His office should be accessible to the patrons of the market so that complaints could be adjusted quickly. He should be allowed approximately 200 square feet of floor space. The secretary's office and reception area should be attached or adjacent to the office of the Market Master and should be approximately 150 square feet in size.

Comfort Stations

Restrooms for the market should be conveniently located on either the market floor or a balcony where they can easily be found. There should be a men's room, a women's room on each of the two levels with floor areas of approximately 150 square feet each. A smoking room should be provided for the clerks of the market in connection with the restrooms. One hundred square feet is an approximate size. The establishment of a smoking room is important because it prevents smoking in the market.

Outdoor Spaces

The activities involved in these spaces can be listed in two general categories:

The exterior stalls will consist of collapsible skeletal systems based most likely on a module which is as yet undetermined. The stalls will be used by both truck-based sales people and regular stand sales people. It is to be assumed that some of the people will find their sales profitable enough that they might want to make a kind of permanent claim on their territory by personalizing it while others will be more transient. The truck stalls and stand stalls will be allowed 2000 square feet total of land outside and adjacent to the building.

Recreational areas will be composed of a water activity area down by the river where people can rent boating equipment. There will be a small structure for basic daily accounting and inventory purposes with ample storage space for small equipment. Besides this a boat storage rack and docks must be provided. Drive-up for a bus should be provided for boat and people transportation. Also, a recreational area for children is advisable and should be located away from the water and the tracks. The general atmosphere of the outdoors should be consistent with the plans of the Area Planning Commission and of the university for green space.
along the strip from the university to the memorial.
The general character of the site should be inviting, colorful, and stimulating.
OPERATIONAL SEQUENCES

The main operational sequences can be grouped into four categories:

Daily sequences involve trips by stall and shop owners to the storage areas and to the dock area to pick up and gather goods for the day's selling. Trucks will be moving in and out, especially in the early morning hours. Each stall will have its own cleaning operation and the market maintenance will clean the general market spaces. Many rentals will also take place on a daily basis.

Weekly operations will include garbage pickup twice at least and some of the service delivery to the restaurants and the prepared food places. Some rentals will be done on a weekly basis.

Monthly operations will involve mostly accounting and office work -- possibly some major cleaning duties, also.

Seasonal activities are more concerned with recreational and community use of the spaces to keep interest alive. For example: a harvest festival or a summer picnic.

General Departmental Relationships

The general departmental relationships are very simple and can be graphically represented as such:

Personal Operations

The Market Master is responsible for the coordination of activities such as renting and leasing the spaces, services, daily and seasonal establishment of market hours. This person is responsible for the basics of finances (an accountant would take care of specifics), public relations arbitration.

The Assistant/Secretary/Receptionist acts as a buffer between the market Master and outside contacts. This person is responsible for weeding out and taking care of the "minor" problems.

The Recreation Director is in charge of any recreation on the site with an emphasis on river recreation. Along with an assistant, this person will perform equipment maintenance and be responsible for general safety. This person must be experienced in water safety and be able to work well with children.

The Maintenance people will be responsible for all maintenance work and reasonable repairs to the interior and exterior of the market according to their areas of responsibility. They also should be expected to perform some "handyman" tasks.

Permanent Shop and Stall Renters will maintain their spaces as more or less autonomous units and be responsible for cleaning and maintenance of their own equipment.

Temporary Stand Renters will be expected to return equipment belonging to the market in the same shape it was when they obtained it.

People Movement

Systems of people movement involve four categories:

Service of the interior market spaces will take place regularly each morning. Most of these vehicles will approach the site from the north-east.
Exterior stall renters will arrive in pick-up trucks from the south-west and north-east and expect to be conducted or drive directly into their exterior space with a minimum of time lost.

Parking could be a major issue. People will arrive by car from the south-west, north-east, and south-east and will want to park as efficiently and as close to the market as possible. Since this market place is in an area designated by the city as a green space, it is mandatory that cars be kept at a minimum and even less noticeable.

Pick-up service is likely to be a small but greatly appreciated amenity. Probably space for 3 to 5 cars will be more than enough.
FINANCIAL

A most convenient method of financing municipal markets which has been employed successfully is a general obligation or utility (revenue) bond issue which may be authorized by the voters at an election. In this case the municipal bonds may be readily marketed providing the bonded indebtedness of the city is not so heavy that the bonds would not be salable, or if salable, would be heavily discounted.

The logical policy is to set the rentals or fees at a point that will produce a margin of safety and at the same time give the farmers and sellers the opportunity of conducting their businesses at reduced overhead expense. Under this system a certain amount of price control can be exercised and consumers reap the benefits.

The primary source of revenues will be the rent collected from the sellers.

The main expenditures will be the salaries to the Market Manager, the Assistant/Secretary/Receptionist, the Maintenance people and the Recreation Director and assistants. The market will also be putting out money for utilities and services such as trash pick-up.
BUILDING CODES

The building code used by Vincennes is the Uniform Building Code that the State of Indiana requires.
FUNCTIONS

Operational Systems
Links beyond the building itself will include the following operational systems:

- Fixed stalls might be covered outdoor spaces into which a pick-up truck might be backed. It is possible that such stalls may be collapsible.
- Mobile stalls might be collapsible frames which could be set up in a more flexible and decorative way than the fixed stalls but which would follow market guidelines. These would be standardized to an as yet undetermined extent.
- A push-cart stall might also fall under this category and would be similar to the two-wheeled canopied carts to be found in New York City.

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Outdoor recreational provisions for this river would include boating facilities (small craft) to begin with as well as general park-recreational facilities such as seating. Recreational facilities for the grounds surrounding the marketplace will include seating and shading amenities as well as a small playground.

Common eating facilities also shall be provided for in appropriate areas.

Critical Issues

The major critical issue involved in this project concerns definition and meshing of the surrounding environment. Since it is in a historic part of the town, it is important that this be emphasized. Also, the potentiality of a node developing here resulting from the converging entities of the university and the downtown makes the establishment of an order imperative. If this order does not become defined, the marketplace could get trapped in a clash where the two entities do finally come together. The final composition must recognize the historic character and the major converging elements of this city's future.

The site must be busy and active so as to attract business -- crowds attract people -- but it is important that it not be with too many non-spenders.

Parking is to be provided on the site; however, it must be handled very carefully so as not to endanger the green space character that is being promoted.

The city has turned its back on the river. The final product should reintroduce these once old friends.
**SUMMARY OF SPACES**

<table>
<thead>
<tr>
<th>Interior Spaces</th>
<th>No.</th>
<th>Sq. Ft.</th>
<th>Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rest</td>
<td>1</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>Fish</td>
<td>1</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>Poultry</td>
<td>1</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>Cheese</td>
<td>1</td>
<td>400</td>
<td>400</td>
</tr>
<tr>
<td>Produce</td>
<td>3</td>
<td>300</td>
<td>900</td>
</tr>
<tr>
<td>Bakery</td>
<td>1</td>
<td>300</td>
<td>300</td>
</tr>
<tr>
<td>Prepared Foods</td>
<td>2</td>
<td>400</td>
<td>800</td>
</tr>
<tr>
<td>Dry Groceries, Household Specialty</td>
<td>1</td>
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<td>Craft and Retail Shops</td>
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<tr>
<th>Administration</th>
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<td>200</td>
<td></td>
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<tr>
<td>Ass't. Sec./Receptionist</td>
<td>150</td>
<td>150</td>
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<tr>
<td><strong>Total</strong></td>
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<th>Restaurants</th>
<th>Fast Food (cap. 25; 10 at counter)</th>
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<th>2500</th>
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<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td>2,500</td>
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| Comfort Stations | Restrooms (Men's and Women's) | 2 | 150  | 300  |
|                 | Smoking Area                   | 1 | 100  | 100  |
| **Total**       |                                    |   |      | 400  |

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<th>Maintenance</th>
<th>Janitor Room</th>
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<td></td>
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<tr>
<th>Auxiliary</th>
<th>Circulation (25% of stands, 15% of rest)</th>
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<td>Mechanical (5%)</td>
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<td><strong>Total</strong></td>
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<tr>
<td><strong>TOTAL SPACE</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>10,500</strong></td>
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Fanueil Hall Marketplace was begun as Quincy Market in 1824 on new landfill facing the harbor in downtown Boston. It is located between two of the Boston Redevelopment Authority’s most ambitious undertakings of the past twenty years: the $230 million Government Center and the $125 million Waterfront Redevelopment Project. The Fanueil Hall neighborhood was conceived by its creators (rejuvenators) as becoming the vital heart of the larger improved area, with thousands of office workers on their lunch hours eating and shopping in the Marketplace, picking up goodies on their way home, and returning to the restaurants and theatres at night. The old Quincy Market streets were to become part of a pedestrian network that includes a lovely walk from Charles Bulfinch’s golden-domed State House at the crown of Beacon Hill, past Boston Common, through the spaces within and surrounding City Hall, downward to Fanueil Hall and into the harbor with its 4.5-acre Waterfront Park. This was to be the revitalization of the downtown core: “the final burst of energy to make everything really wake up.” (Jane Thompson, designer.)

The philosophy that eating and shopping should be a pleasure as well as a necessity was the basic tenant behind the spatial organization and circulation patterns. The Marketplace should be just the place for people out walking for fun to relax, rest, browse, and buy. Certain things are essential to a marketplace: (1) how to stimulate certain kinds of traffic so that one type of purchase leads to another; (2) shops must be easy to find and enjoyable to be in; (3) shopping can be entertaining. For these reasons it was important to put together enough tenants of the right type so that when the Marketplace opened, its character was immediately evident. The idea was that each tenant should lease a small selling area designed to maximize his sales per square foot allowing him to pay a higher rent per square foot. There would be more tenants per square foot than in a major shopping center and the likelihood of more turnover. After filling the old Quincy Market building with various kinds of merchants of food and drawing great crowds thereby, it was then easier to attract the fashionable clothing, accessory, jewelry and gift shops which have opened a year later in the South Market. Included have been "pushcarts" which give the smaller individual entrepreneurs opportunity toward sales and eventual graduation to shop status. This provides a great drawcard for the Marketplace by creating a niche for an increased number of individual tenants on a very small scale. The two streets themselves, closed to traffic, have become great public plazas, paved with brick, cobblestones and granite and newly-planted with trees. Glass canopies extend the retail space into the plazas. "The natural pageantry of crowds and goods...of things made and things grown to be tasted, smelled, seen and touched--in all this, the market is a prime source of sensation, experience the present in the daily lives of whole populations."

As important as the strength and vitality of the Marketplace’s surroundings were the old buildings themselves. "They didn’t require a lot of twisting, turning, and remaking," says developer James W. House. "I could see that handling them just as they were we could produce a logical workable marketplace." The designer of the original Quincy Market, Alexander Parris, worked in granite, setting it upright on its small dimension, similar to wood post-and-
beam construction, allowing window and door open-
ings to be large for their time. The new designs,
then, of Faneuil Marketplace, employed new tech-
nological innovations within the limits of the
Greek Revival style of the old buildings. These
consisted of the use of cast-iron columns, iron
tension rods, laminated wood ribs for the copper-
covered dome and the first large-scale use of
granite and glass in an unusual post-and-beam
technique. The attitude of the revitalization
team toward restoration can be understood through
Ben Thompson's words:

"Two rules of restoration seem well accepted
now after some recent years of confusion: First,
do not impose on history; do not 'restore back'
to a fixed cut-off date; history is richer in
time than any one period or style. Second, when
repair or replacement of building elements is re-
quired, new material should be subtly distinguish-
ed from the original. If such distinctions are
not made, the genuineness of the original is con-
fused, and the viewer's perception of time is con-
fused. A third precept is longer in coming, but
achieves more急需ence daily. This is the
principle of "mimic continuity" - the joining of
successive ages in elegant and compatible ways.
If the joining of what is old and what is con-
temporary (in whatever year) is clearly differ-
entiated, the genuineness of each can be estab-
lished and enhanced. Throughout Europe and Am-
rica, buildings of successive periods have used
different materials, proportions and details.
Cumulatively, these changes express the depth
of a time line in the life of a building, which
is one of architecture's most important perspec-
tives on history. Buildings like people must
be allowed to age, develop and change -- and the
changes must show."
PIKE PLACE

Created in 1907, the Pike Place Market has grown into a unique, beloved Seattle institution. Unlike many landmark buildings, the Market is alive and functioning. It is not an artificial tourist attraction, although it does attract tourists. It is a real market, and serves all kinds of people -- rich, poor, young, old, hip, square. And they come to the Market because it has vitality -- a vitality growing out of its unconscious charm, its carefree rubbing of elbows. There is a jubilant array of fruits, vegetables, fish, meat, breads, coffee, spices, antiques, books, records, and arts and crafts handwork -- enough to set the head swirling and to suit the most exotic tastes. Whether you come to shop or merely to look, visiting the Market is an exhilarating experience.

In 1959 an urban renewal plan was adopted by the city council as the cure for the Market's blighted neighborhood. This plan would have created major changes on a 22-acre site. The plan featured a 600-room luxury convention hotel; some 1,000 units of upper and middle income apartments in high-rise towers; 350 units of low-income housing; 50,000 sq. ft. of commercial space and parking for nearly 400 cars.

Critics of the plan urged the city council against such a plan, asserting that such drastic upgrading of the neighborhood surrounding the Market would inevitably change the character of the Market and ultimately turn it into an "attraction." As Victor Steinbrueck, a Seattle native, insists: "The Pike Place Market is more than just the core buildings which would have been left essentially alone except for improvements such as remodelling -- the L-shaped farmers' row building -- it's those thrift shops across the way, the taverns and junk shops down the street. This kind of low-cost market can, in no way, exist as an isolated thing surrounded by high-rise buildings, luxury apartments, and non-market uses... It's a good living market. There are things that can be done to enhance it -- clean it, paint it, and so on. But it doesn't need Girodelli-type buildings or a chi-chi type of development. It's an ordinary people's marketplace, and the qualities that are there are the ones that should be enhanced. Not shabbiness, but a sort of anonymous quality that is very hard for architects to do. It's an effective architectural space, framed by people. And it has all the delights of an architectural experience in space."

The council decided to put the issue before Seattle voters in November 1971 in the form of an initiative. The voters approved the initiative, which called for action to "preserve, improve, and restore" the Market. Accordingly, an ordinance was passed in December of 1971 creating a 7-acre Pike Place Market Historical District and a Market Historical Commission charged with the responsibility of approving any changes to buildings or structures within the District.
Located on San Francisco's North Waterfront, Ghirardelli Square covers a full city block. Along the south and west boundaries are the older buildings once belonging to the Ghirardelli Chocolate Company. The preservation of these buildings is a key step in the private redevelopment of an extremely valuable area, San Francisco's north waterfront, which includes its famous fisherman's wharf. Until quite recently the area surrounding Ghirardelli Square consisted primarily of modest two- and three-story flats lying at the foot of Russian Hill, a choice residential area. The Mustard building, now faced with shops, unfortunately faces north, placing the shop fronts in shade. The broad balconies needed for circulation tend to make them even darker.

Ghirardelli Square is important in its use of open space to enhance, even to make possible a commercial development. It takes people out of their cars and places them in the middle of the block, surrounded by attractive shops and restaurants. It is a place to come at one's leisure.

Entering the center of the block one finds oneself on a large terrace or series of terraces in three main levels stepping up from north to south at the land slope. It is from these terraces that one experiences the entire complex. It is these terraces which are the heart of the square; life exists on and around them. The shop fronts in the remodeled auditorium building appear somewhat from the outside, not only because they are in the shade and buried beneath the broad new balconies, but also because they have relatively small openings due to the nature of the buildings, and because the architects have chosen to further subdue the openings by using black frames with the dark red brick. This means that the shopper has to literally peer into the windows to see what is going on inside. Where the balconies are filled with tables and colorful umbrellas and allow the color of all the goods in the shops to be visible from the outside, they function well and are certain to be inviting. Where they are merely oversized outdoor corridors, they are cold and empty.

The older buildings once belonged to the Ghirardelli Chocolate Company and was constructed over a period of years, from some time prior to 1893 to 1915 and are a complex of corbelled white-trimmed, brick bearing wall buildings styled in a loose interpretation of Late French Gothic. Brick is used freely in the new buildings as well as rough concrete in an attempt to reflect the existing materials. However, this treatment tends in some cases to obscure one's view into the shops. The roofs are generally thin slabs edged in copper. This group of buildings has not great significance historically; however, the sentimental value to the San Franciscans is expressed by the purposeful fulfillment by the glittering Ghirardelli chocolate sign.
Ghirardelli Square is located in the heart of everything you came to San Francisco to see. There is parking at the Square, or take the Powell and Hyde cable car that stops a block away. Two bus lines serve the Square directly, the #39 Polk and the #30 Stockton; call MUNI information for other bus connections, 637-MUNI.
It's quite clear that much of the old Irish stuff should... But, such should come out!!!

The top storey should be designed to show the old story coming between the old buildings.
A front story of the upper level should be developed —

should it be a "scene of excitement," with several

plan of things... all connected with each other by means of

and "rooms" from different levels... -

...the building.

Section View (drawing below)

relationship to the section on previous page (in white).

Section View (drawing below)
KEY TO PLAN:

1 Larkin Street entrance. 2 Furniture groupings, divided by hanging panels. 3 Children's corner. 4 Furniture groupings divided by hanging panels. 5 Reception desk. 6 Free standing display shelves. 7 Butcher block table. 8 Fabric corner. 9 Dressing racks. 10 Marimekko corner. 11 Dressing rooms. 12 Accessories stock. 13 Office and shipping.
The Cannery stands at the foot of Columbus Avenue, overlooking the Fisherman's Wharf sector of San Francisco Bay. The new use to which the old cannery has been put is that of a highly concentrated eating, drinking, shopping and entertainment complex.

A new alleyway, 24 feet wide and open to the sky, divides the building into two sections, and branching off this is an intricate arrangement of stairways, balcony arcades, bridges, shop entrances, and display windows, connecting together the newly installed interiors at different levels.

Vertical circulation is by stairs, lifts, and escalators. One of the lifts is a glass box rising up the outward face of a concrete tower and giving views into and over the new development. One of the escalators leaps from the third floor to one of the top-floor bridges with a glass canopy to shelter it.

One of the few buildings in the area to survive the fire and earthquake of 1906, it was a handsome example of the Functional Tradition, with characteristically massive brick walls, 18" thick, pierced by segmented arched windows on the external facade. The architects have succeeded in adapting it to new uses without destroying its character -- indeed, in their internal remodeling they have enhanced the drama inherent in buildings of this kind by adding geometrical variety and a sense of movement. Her construction is of brick to blend with the original, the new interiors are of steel framing, timber and plywood, replacing the heavy wooden post and beam construction of the original cannery interior. Part of the top floor has been opened up as a roof platform.
In this Building Type Study I have specifically researched markets found in the United States. This I have done primarily for two reasons: (1) the markets found in Europe, i.e. Covent Garden and Hungerford Square, are much older and the development of them has been much different by the very nature of their European heritage; (2) the economic scale of a market such as Covent Garden in London is way out of range of a market in Vincennes. True, Covent Garden was small at one time, but that time was much different than this present time in which we are dealing. So large in scale is the Covent Garden market presently that it is planning to give up the original market center for different and more economically beneficial siting.

I have studied the basic market types: (1) revitalization of old markets into new markets (Faneuil Hall Marketplace and Pike Place Market); (2) rehabilitation of old industrial-type buildings into markets (Chinatown Square and The Cannery). All have common sitting characteristics in locations near the edge of some body of water. All are in a major shopping district—Faneuil Hall and Pike Place being in the Central Business District itself. All find their inhabitation of an older building and the special characteristics inherent in those historic structures to be part of the atmosphere in which they strive. The warmth and solidness and familiarity of the original materials engenders a certain intimacy between the people and the buildings. Most have a fairly simple circulation system with opportunities for the shopper to lose himself. Even Chinatown Square, by far the most confusing of the group, makes the attempt of a central focus in the fountain. All attempt to make an integral use of exterior and interior spaces, attempt to weave them together in a simple pattern as in Faneuil Hall or an elaborately complex one such as in Chinatown Square. Straight forward methods of display appear to be best--those not of necessity of a specified type. It is important, however, that the signage be of high quality--this will require a controlling factor.

In conclusion, there are three special points to note: (1) buildings of a previous time can be put to use today without destroying their inherent value as architecture. Just look above street level along any typical American main street above the neon signs, the glaring aluminum storefronts, and see the qualities that our storefront designs have destroyed. (2) We should not attempt to freeze history but rather to strive to enhance its flow. The market should be neither "historic" or "modern" but simply the genuine continuation of a special place in city life growing tastefully out of genuine urban commerce and answering human needs. (3) We must beware of the possible negative effect that any kind of "urban renewal" or "urban revitalization" might have on the surrounding areas. In such a case there is an excellent opportunity to test and improve city ordinances for the guidance of future development.
THE SITE REGION
THE SELL
The soil on this site is of the Shipshe loam type with slight limitations of 0-3% slope, moderate limitations of 3-6% slope, and 6% limitations which are considered severe for a small commercial building. The permeability rate is as follows: 0-12 inches deep -- 2.0-6.0 inches per hour; 12-32 inches deep -- 2.0-6.0 inches per hour.

The Shipshe loam series consists of well-drained soils formed in outwash. Typically these soils have black in the upper part and very dark brown in the lower part sandy loam surface layer 12 inches thick. The subsoil is dark brown gravelly sandy loam in the lower 17 inches. The underlying material is yellowish-brown stratified sand and very gravelly sand. Slopes range from 0-12%. Cultivated crops is the dominant use and forage to a lesser extent.

Minor limitations involved are as follows: Due to slope there are moderate limitations on the construction of small commercial buildings on the 3-6% sloped areas. Due to frost action on both the 0-3% and the 3-6% slopes there are limitations on the construction of local roads and streets; in addition, the 6-12% slope shows moderate limitations due to the slope for local roads and streets. Lawns and landscaping show only moderate limitations due to small stones found in this soil type.

For further information see soil analysis in the appendices.
SITE ANALYSIS CONCLUSION

The personal as well as academic study of this site has proven that there are very real possibilities for rejuvenation. At present, both site and building are run-down and ill-kept, seemingly forgotten. However, with the possibility of a new Federal Park being located there, people are beginning to take notice. Access to the river is limited, especially during winter and early spring — however, during the summer and autumn months there is a great and peaceful beauty which we can share with present inhabitants. The view of the site as one enters Indiana from Illinois — undoubtedly the most aesthetically pleasing major entry into Vincennes — is remarkable, especially the vantage point from the Lincoln Memorial Bridge. Other buildings on the Park site are of a similar nature to the foundry — these buildings could become an extension of the central business district quite easily and have choice waterfront locations besides.
I developed consideration for four basic concepts at the outset of this journey. The first concept attempts to lead people from nodal market-type activity at the southwest end of the foundry on toward river recognition. This it does very simply by drawing people along the path of the market itself, thus solving the problem concerned with not really leading the shopper away from the merchant. Advantages of this concept include: sensitivity to the river, very pleasing views of the Lincoln Memorial Bridge and the George Rogers Clark Memorial, a good acceptance of Vincennes University to the north-west by the site itself, and -- as mentioned above -- the role of the market itself as a colorful place-by-place leader, luring the shopper ever on toward discovering the river.

The second concept concentrates activity around the foundry itself in a kind of "double effect." In this concept, the river is kept separate, yet it is recognized. Advantages to this concept most especially is the activity space of the market; the shopper is surrounded by and embraced by market activities constantly. Unfortunately, a strong weakness is the lack of use of the actual site -- especially as an integral part of the market, rings-on themselves.

The third concept emphasizes the foundry with a backdrop of new building and a node at the northeast end for service. Resulting, is the probability of opening up a large portion of the site for further outdoor activity, such as a playground. The relationship with the river, then, in this concept becomes optional -- it is there and recognized as being so, but it does not become a strong magnet. Here again, however, is a great lack of site integration, probably due to the severe linear movement of the new market.

The fourth concept also emphasizes the foundry. This is accomplished by use of smaller pavilion-type buildings similar to the foundry but secondary in their placement on the site. Again, this concept recognizes river activity but does not force it upon the shopper. This plan has the unique advantage of accepting traffic from the three major nodes (downtown, V.U., high school) equally.

From these concepts, weeding out what appeared to be the positive and negative points, I was able to develop a fifth concept which, hopefully, took the best points of each of its progenitors. Especially strong is the attempt of the first concept to aggressively draw or lure people to the river. Balancing this, however, is the subtle sophistication of recognizing the river but not forcing it. The openness of the remainder of the site seemed also to be most favorable at this point -- after all, how often is it that we get more than we need? At this point I believe it was first recognized by myself that the straight line of the market needed to be in some way balanced in order to not lose the interest of the shopper. This was to be accomplished through a more relaxed regimen of outdoor truck stands. This, and the northeast end appeared to compose the next step.
In entering schematic design, my thoughts were involved in the solving of the problems recognized at the conceptual level. I made one very major mistake at this point: I failed to realize that the concept was just that -- a concept, and nothing more. I let the (luxury) involved in the view toward the river from the southwest end of the Foundry control a great many of my next moves. Although I was able to stop the leakage, I seemed unable to design a people space at any place adjacent to the Foundry other than this activity node. As I worked with the site and the various elements which composed it, I could seem only to come up with the same old problems -- too much space to build it down.

Somehow I was designing for a city much larger than Vincennes, my five people spaces told me! And yet, each appeared so important to the concept. My problem seemed to stem from my desire to celebrate the Foundry from all angles at all times -- I evidently believed in "equal opportunity"! At this point I began to have some difficulties with the structural and building materials systems. As straightforward as the building seemed, there were some very odd spaces, which simply could not work into an efficient structural system. And as I looked further into the building materials, I realized that the new building, if it were to have a chance at being built at all, must be economical and efficient. For this reason, I chose steel as the primary material with the use of some brick as a suggestion of the influence of the Foundry -- of the kind of houses the new and the old must find together if they were to work in a unifying manner.

By the end of the Schematic Design Phase, I had developed a structural system and developed a new building footprint which would much more easily accommodate that system. At the same time, the new footprint helped me to begin to redefine and break up the troublesome "people spaces" by giving those spaces a more human scale. I also decided on a building material system as well as a mechanical system, both of which were straightforward, economical and efficient. I had worked out a satisfactory building form as a result of these and other contributing factors such as the aesthetics of the Foundry itself.

Problems, though, were many and very blatant. I was still having trouble working with the meshing of the river and the city at this point. I knew what happened inside the immediate sounds of the Foundry, but outside those walls it may as well have been wilderness. I simply did not know what all to do with the site. Matters were then further complicated when it was suggested that my programming was a bit too ambitious -- that the total indoor stall number should be cut in half to be more reasonable.

As I approached the next phase, Design Development, it became necessary to re-evaluate the situation. Clearly I was not capable of developing this particular scheme any further. I had drained it. An intensive week of re-evaluation, re-discovery and re-design followed. I went back to the concept stage, and, taking another look, I realized I had skipped too quickly from the concept to the scheme. I realized I had jumped over a stage in the development. So, I re-thought and re-worked the concept into three new and different schemes based on the same rationale as the concept with which I had been working but with one major shift in emphasis. This time I allowed that which was really most natural anyway to take place, and the direct link to the river by the shortest.
possible path from the foundry to the river become the physical link, and the link born of a view took a back seat. It is important to mention here that during this intensive work I spent a great deal of time on and around the site, studying the reaction of it and to it. I was rewarded by the discovery of a view I had not previously realized from the bike path to the Memorial and by the sudden recognition of prominence held by the site in its location on the Wabash as I entered both Vincennes and Indiana from Illinois on the Lincoln Memorial Bridge.
As I entered Design Development, the fog was lifting and finally I was seeing some light again. The major problems with which I must deal at that point were formality of both the river connection and the fountain, a response to the memory of Fort Knox, once sited there. I could agree with the criticism of the river connection; the fountain was more difficult. Most important, though, was that I finally was to have the opportunity to work on the foundry itself. This was the prize and I was very sorry I had been unable to get to it before then.

The concept with which I dealt in designing the interior spaces of the foundry was simple. I was working with a venerable old building and desired that it remain as such. For this reason I kept completely away from the erection of any walls. There were no rooms which would increase the involvement of the market visitor with the beauty of the old building. I wished to recognize and pay tribute to the technology which had produced a building of such warmth and good humor. In short, I wanted people to be able to see how it was put together. With this in mind, I pulled everything possible away from the walls, allowing the charm of the building to present itself. Because it is a small building, I was able to glean utmost rapport between the groups of people inhabiting each floor.

The furnishings are new and modern, yet they have the timeless sense about them which only usefulness can impart. And the opportunities for visual excitement are easily capitalized upon.
It is important at this stage of design finalization to think back in retrospect. There are still problems, noti notable of which is that problem concerning the fountain. This I should like to discuss briefly. It was brought to my attention that the fountain should not be formal in conjunction with the formality of the truck tails adjacent to it. With this point I disagree. Following this piece of logic, we should have a world designed of elements only formal or informal (to greatly simplify the argument). Or how could we ever have a formal "thing" if it is untenable than an informal "thing" be adjacent to it? I suppose the answer here might be in answers, though I must question the validity of an answer in a world where in reality distances mean nothing. However, the connection, I agree, should not be formal -- nor should it e informal. Rather, it should be precious and self-conscious. For the present solution I have looked to the Lilly Pavilion in Indianapolis for inspiration. There I found a space which is equally formal and informal at the same time in the breakfast terrace overlooking the river,
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In concluding this project, I thank Paul Caseau for the increased opportunity to learn -- the hard way! And I hope he has learned something, also. I thank various professors whose help and comments were appreciated when I could get them -- especially David Hermanson, Andy Seager and Tony Costello. I thank C. Daniel Goodwin for introducing myself and others with whom I am in constant communication to A Pattern Language -- a device by which learning can be chaos within order, but only in fluidity. I thank most especially Dave Smith, who helped dispell huge clouds of fog -- one of the many landscape architects who are not "just scrapers" but rather may see the best-made plans of mice and men from a loftier height. And last, I want to thank my friends -- they are the most real learning experience.